

THE SINGER'S MUSICAL  
THEATRE ANTHOLOGY

VOLUME 1

BARITONE/BASS

Revised Edition

*Sunshine*

S  
T · H · E  
SINGERS  
MUSICAL THEATRE  
ANTH  
OLOGY

A collection of songs from the musical stage, categorized by voice type. The selections are presented in their authentic settings, excerpted from the original vocal scores.

Compiled and Edited by Richard Walters

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# Foreword

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**The Singer's Musical Theatre Anthology** is the most comprehensive series of its kind ever to appear in print. Its unique perspective is in looking at the field of musical theatre in terms of vocal literature. One of the prime parameters in choosing the songs for this series was that they should all be, in some way, particularly vocally gratifying.

Many of the songs included here are very familiar to us, yet we seldom see them printed as they were originally written and performed. The long tradition in sheet music throughout this century has been to adapt a song in several ways to conform to a format which makes it accessible to the average pianist. This type of arrangement is what one finds in vocal selections, or in any piano/vocal collection of show music. These sheet arrangements serve their purpose very well, but aren't really the best performing editions for a singer. In contrast, the selections in this series have been excerpted from the original vocal scores. One of the many benefits of this is a much more satisfying piano accompaniment. In addition, many songs here have never been available separately from the full vocal scores.

In some cases, a song has required some adaptation in order to be excerpted from a show's vocal score. The practice of performing arias as removed from their operatic context gives many precedents for making such adjustments. In many ways, one could view this anthology as a "performing edition." Significant editorial adjustments are indicated by footnotes in some instances.

The original keys of this literature (which are used here) can give important information to a singer about the nature of a song and how it should sound, and in most cases they will work very well for most singers. But, unlike opera, these original keys do not necessarily need to be reverently maintained. With some musical theatre literature, a singer should not rule out transposing a song up or down for vocal comfort.

There is certainly no codified system for classifying theatre music as to voice type. With some roles the classification is obvious. With others there is a good deal of ambiguity. As a result, a particular singer might find suitable literature in this anthology in both volumes of his/her gender.

Any performer of these songs will benefit greatly by a careful study of the show and role from which any given song is taken. This type of approach is taken for granted with an actor preparing a monologue or an opera singer preparing an aria. But because much theatre music has been the popular music of its time, we sometimes easily lose awareness of its dramatic context.

The selections in **The Singer's Musical Theatre Anthology** will certainly be significant additions to a singer's repertory, but no anthology can include every wonderful song. There is a vast body of literature, some of it virtually unknown, waiting to be discovered and brought to life.

The Revised Edition adds eight musically diverse and attractive selections, making the volume more useful to more singers. The additions are: "I Am the Very Model," "Marian the Librarian," "Marry Me a Little," "Reviewing the Situation," "River in the Rain," "Ten Minutes Ago," "When I Was a Lad" and "When You're Lying Awake." The *Sweeney Todd* song "Johanna," though very suitable to lyric baritones in its original key, has been moved to the Tenor volume at the request of tenors and teachers.

Richard Walters, editor



# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

*Sunshine*

## *Baritone/Bass*

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# ABOUT THE SHOWS

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*The material in this section is by Stanley Green, Richard Walters, and Robert Viagas, some of which was previously published elsewhere.*

## ANYONE CAN WHISTLE

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** Arthur Laurents  
**DIRECTOR:** Arthur Laurents  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** 4/4/64, New York

Something of a "cult" musical, *Anyone Can Whistle* is an allegorical satire in which Angela Lansbury (in her first Broadway musical) played a corrupt mayor of a bankrupt town who comes up with a scheme to attract tourists: a fake miracle in which a stream of water appears to spout out of a solid rock. The town soon becomes a mecca for the gullible and the pious, but the hoax is exposed when the inmates of a mental institution called the Cookie Jar get mixed up with the pilgrims. Harry Guardino played a candidate for the booby hatch mistaken for the new doctor, and Lee Remick was the head nurse, so inhibited, she was unable to whistle.

## BIG RIVER

**MUSIC AND LYRICS:** Roger Miller  
**BOOK:** William Hauptman  
**DIRECTOR:** Des McAnuff  
**CHOREOGRAPHER:** Janet Watson  
**OPENED:** 4/25/85, New York

The show is based on Mark Twain's American classic, *The Adventures of Huckleberry Finn*, about an early 19th century Missouri boy who tries to help a runaway slave escape to the North, but accidentally winds up riding with him on a raft down the Mississippi into the deep South. Along the way they explore a country full of fraud and hate, but also full of innocence and even beauty. The Tony-winning show featured a score from country songwriter Roger Miller ("King of the Road"). As the title suggests, *Big River* (including even the set) evoked the river as constantly present, almost as character in the play. And in a reflective moment, Huck gazes out over the stormswept water and sings "River in the Rain," wondering where it will carry him next.

## CAMELOT

**MUSIC:** Frederick Loewe  
**LYRICS AND BOOK:** Alan Jay Lerner  
**DIRECTOR:** Moss Hart  
**CHOREOGRAPHER:** Hanya Holm  
**OPENED:** 12/3/60, New York

Lerner and Loewe's first Broadway production following their spectacular hit *My Fair Lady*, was another musical based on a highly esteemed work of British fiction, T.H. White's novel, *The Once and Future King*. Again, too, they were joined by fair lady Julie Andrews and director Moss Hart for an opulently mounted retelling of the Arthurian legend, with its high-minded knights of the round table and its tragic romantic triangle involving King Arthur, his queen Guenevere, and his trusted knight, Sir Lancelot. Helped by a huge advance ticket sale, *Camelot* easily surmounted a divided press to become something of a Broadway legend itself—providing imagery (eventually all too apt) for the administration of President John F. Kennedy who used to play the cast album in the White House. In 1980, during a tour headed by Richard Burton (the original King Arthur), *Camelot* returned to New York to play the New York State Theatre for 56 performances. After Burton was succeeded on the road by Richard Harris, the musical came back again, this time to the Winter Garden for an additional 48 performances. In 1967 Joshua Logan directed Mr. Harris opposite Vanessa Redgrave in the Warner Bros. film version.

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**MUSIC:** Richard Rodgers  
**LYRICS AND BOOK:** Oscar Hammerstein II  
**CHOREOGRAPHER:** Agnes de Mille  
**DIRECTOR:** Rouben Mamoulian  
**OPENED:** 4/19/45, New York

The collaborators of *Oklahoma!* chose Ferenc Molnar's *Liliom* as the basis for their second show. Oscar Hammerstein shifted Molnar's Budapest locale to a late nineteenth century fishing village in New England. The two principal roles are Billy Bigelow, a shiftless carnival barker, and Julie Jordan, an ordinary factory worker. This is not merely a simple boy meets girl plot, but contains a predominant theme of tragedy throughout most of the play. The score is rich with musical high points, the first coming with "If I Loved You," sung by Julie and Billy at their first meeting. Billy's famous "Soliloquy" is Richard Rodgers longest and most operatic song, and can truly be considered an aria. The show was presented in a major Broadway revival (a production which originated in London) in 1994.

## CINDERELLA

**MUSIC:** Richard Rodgers  
**LYRICS AND BOOK:** Oscar Hammerstein II  
**DIRECTOR:** Ralph Nelson  
**CHOREOGRAPHER:** Jonathan Lucas  
**FIRST AIRED:** 3/31/57 on CBS-TV

Ever the innovators, Rodgers and Hammerstein were among the first to explore the new medium of television with a full-length original TV musical. The original broadcast also was fortunate in securing the services of Julie Andrews, fresh from her triumph as the Cinderella-like heroine of *My Fair Lady*. In adapting the children's fairy tale, Hammerstein was careful not to alter or update the familiar story about a young woman who collaborates with her Fairy Godmother to overcome the plots of her evil stepmother and stepsisters so she can go to an opulent ball and meet a handsome prince. Cinderella still loses her magical glass slipper, and the Prince proclaims that he will marry the girl whose foot fits the slipper. Because the original production was filmed live and could not be preserved except in black-and-white kinescope, a new production was captured on tape in 1965. Starring Lesley Ann Warren, this second version is the one that's been aired numerous times and even released on video. A stage adaptation toured the U.S., and the musical finally made its New York stage debut in 1993 at New York City Opera, with Christa Moore as Cinderella. At the ball, the prince is stunned by how quickly he's fallen in love with this ravishing stranger, and sings the waltzing "Ten Minutes Ago" (a duet with Cinderella in the original). An opulent new version was made for television in 1998, with pop singer Brandy in the title role and Bernadette Peters as the stepmother.

## COMPANY

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** George Furth  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Michael Bennett  
**OPENED:** 4/26/70, New York

*Company* was the first of the Sondheim musicals to have been directed by Harold Prince, and more than any other musical, reflects America in the 1970s. The show is a plotless evening about five affluent couples living in a Manhattan apartment building, and their excessively protective feelings about a charming, but somewhat indifferent bachelor named Bobby. They want to fix him up and see him married, even though it's clear their own marriages are far from perfect. In the end he seems ready to take the plunge. The songs are often very sophisticated, expressing the ambivalent or caustic attitudes of fashionable New Yorkers of the time. Making a connection with another person, the show seems to say, is the key to happiness. Bobby's fear of commitment is obvious in "Marry Me a Little," in which he pleads for a relationship that goes only so deep and no deeper. The number was cut from the original production but restored as an Act I finale in the 1995 Broadway revival. An Off-Broadway revue of Sondheim songs also borrowed the song title as its overall title. "Sorry-Grateful" expresses the often ambivalent or caustic attitudes of sophisticated New Yorkers.

## THE FANTASTICKS

**MUSIC:** Harvey Schimdt  
**LYRICS AND BOOK:** Tom Jones  
**DIRECTOR:** Word Baker  
**OPENED:** 5/3/60, New York

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The statistics alone are, well, fantastic. Since *The Fantasticks* opened over 40 years ago at a tiny Greenwich Village theatre, there have been, to date, many thousands of productions in the United States, fifteen touring companies, hundreds of productions in more than 66 foreign countries, and the backers have received more than 10,000% profit on their initial investment of \$16,500. No other production, on or off Broadway, has ever enjoyed such a lengthy run. Curiously, the initial reviews were either mixed or negative, and producer Lore Noto seriously considered closing the show after its first discouraging week. But an Off-Broadway award, the popularity of the song "Try to Remember," and, most important, word of mouth, all helped to turn the show's fortunes around.

The fragile fantasy is concerned with the theme of seasonal rebirth, or the paradox of "why Spring is born out of Winter's laboring pain." In the story, adapted from Edmond Rostand's play, *Les Ramanesques*, the fathers of two youthful lovers, Luisa and Matt, feel they must show parental disapproval to make sure that their progenies remain together. When this deception is revealed, the lovers quarrel and Matt goes off to seek adventure. At the end, after a number of degrading experiences, he returns to Luisa's waiting arms.

## FOLLIES

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** James Goldman  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Michael Bennett  
**OPENED:** 4/4/71, New York

Taking place at a reunion of former *Ziegfeld Follies*-type showgirls, the musical deals with the reality of life as contrasted with the unreality of the theatre. *Follies* explores this theme through the lives of two couples, the upper-class, unhappy, Phyllis and Benjamin Stone, and the middle-class, also unhappy, Sally and Buddy Plummer. *Follies* also shows us these four as they were in their pre-marital youth. The young actors appear as ghosts to haunt their elder selves. Because the show is about the past, and often in flashback, Sondheim styled his songs to evoke some of the theatre's great composers and lyricists of the past, with a cast that suggests some of the vivid personalities of 1920s Broadway. The show was given two concert performances in September of 1985 at Avery Fisher Hall in New York City, with a cast that included Barbara Cook, George Hearn, Mandy Patinkin, Lee Remick, Carol Burnett and many others. A new recording of the musical was released as a result of these performances. A very complete new recording of the show, with all cut numbers, was released in 1996. At this writing, a Broadway revival is scheduled for 2001.

## HMS PINAFORE

**MUSIC:** Arthur Sullivan  
**LIBRETTO:** W.S. Gilbert  
**OPENED:** May 25, 1878, the Opera Comique, London

The beauty of satire is that it can mock both sides of an issue. Here the twin targets are the inviolable British class structure and the accompanying naive pretensions of egalitarianism. The curtain rises on Her Majesty's ship *Pinafore*, newly docked in Portsmouth and preparing for inspection by Sir Joseph Porter, First Lord of the Admiralty. When Sir Joseph arrives on board, he tells of his rise from office boy to "the ruler of the Queen's Navee" ("When I Was a Lad"). Captain Corcoran, commander of the *Pinafore*, has arranged for his daughter Josephine to wed Sir Joseph, though she is secretly in love with Ralph Rackstraw, a common sailor. Sir Joseph talks a good game about equality, but in the end—after numerous turns of plot and the obligatory cases of mistaken identity—he, along with everyone else, is constrained, even comforted, by the boundaries of class.

## IOLANTHE

**MUSIC:** Arthur Sullivan  
**LIBRETTO:** W.S. Gilbert  
**OPENED:** November 25, 1882, the Savoy Theatre, London

Iolanthe, a fairy, had committed the capital offense of marrying a mortal, but was granted exile rather than death. After twenty-five years, the fairy Queen allows her to rejoin elfin society. Meanwhile, Iolanthe's son Strephon, who is half fairy (from the waist up) has fallen in love with young Phyllis, ward of the Lord Chancellor. But the latter will not consent to their marriage. In fact, he's been trying, unsuccessfully, to petition himself for her hand, and the turmoil is giving him nightmares ("When You're Lying Awake"). In the end, Iolanthe clears the way for Strephon and Phyllis to be wed by appealing to the Lord Chancellor, who turns out to be her husband, and who had believed her to be dead. When the entire fairy court reveals that they have married the House of Lords, the fairy Queen is in a quandary: she can't sentence them all to death. Fortunately, the Lord Chancellor, experienced in these matters, changes fairy law with a quick bit of legislative chicanery, the Lords all sprout wings, and everyone flies off happily to Fairyland.



## KISS ME, KATE

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**MUSIC AND LYRICS:** Cole Porter  
**BOOK:** Samuel and Bella Spewack  
**DIRECTOR:** John C. Wilson  
**CHOREOGRAPHER:** Hanya Holm  
**OPENED:** 12/30/48, New York

The genesis of Cole Porter's longest-running musical occurred in 1935 when producer Saint Subber, then a stagehand for the Theatre Guild's production of Shakespeare's *Taming of the Shrew*, became aware that its stars Alfred Lunt and Lynn Fontanne, quarreled almost as much in private as did the characters in the play. Years later he offered this parallel story as the basis for a musical comedy to the same writing trio, Porter and the Spewacks, who had already worked on the successful show, *Leave It To Me!* The entire action of *Kiss Me, Kate* occurs backstage and onstage at Ford's Theatre, Baltimore, during a tryout of a musical version of *The Taming of the Shrew*. The main plot concerns the egotistical actor-producer Fred Graham and his temperamental ex-wife Lili Vanessi who—like Shakespeare's Petruchio and Kate—fight and make up and eventually demonstrate their enduring affection for each other. One of the chief features of the score is the skillful way Cole Porter combined his own musical world ("So In Love," "Too Darn Hot," and "Why Can't You Behave?") with Shakespeare's world ("I Hate Men"), while also tossing off a Viennese waltz parody ("Wunderbar") and a comic view of the Bard's plays ("Brush Up Your Shakespeare"). MGM's 1953 screen version, under George Sidney's direction, had a cast headed by Howard Keel, Kathryn Grayson, and Ann Miller. The 1999 Broadway revival was highly acclaimed, plugging new life to the classic show.

## KNICKERBOCKER HOLIDAY

**MUSIC:** Kurt Weill  
**LYRICS AND BOOK:** Maxwell Anderson  
**DIRECTOR:** Joshua Logan  
**OPENED:** 10/19/38, New York

In spite of its relatively short run, *Knickerbocker Holiday* is considered a significant milestone on Broadway. In one of the first musicals to use a historical subject to comment on contemporary political problems, its anti-fascist theme pitted democracy against totalitarianism in retelling the reign of Governor Stuyvesant in New Amsterdam in 1647. The story tells how the governor intervenes on behalf of an independent and troublesome knife sharpener, Brom Broeck, who has been arbitrarily selected by the council to be executed on a trumped up charge, mainly because they had no one to hang. When the father of Tina (Brom's true love) offers his daughter's hand in marriage to the governor, Stuyvesant reveals his feeling about love and growing old in the touching "September Song." The reactionary governor proceeds to abolish whatever freedoms the town had previously enjoyed, and when Brom protests, throws him in jail. But Brom, the freedom loving "first American" escapes and steals the Governor's intended bride. The musical was one of the earliest of Kurt Weill's shows written in America, after his own flight from the totalitarianism of Nazi Germany.

## LOST IN THE STARS

**MUSIC:** Kurt Weill  
**LYRICS AND BOOK:** Maxwell Anderson  
**DIRECTOR:** Rouben Mamoulian  
**OPENED:** 10/30/49, New York

Kurt Weill's final Broadway musical (his second in collaboration with Maxwell Anderson) was written to convey "a message of hope that people, through a personal approach, will solve whatever racial problems that exist." In the idealistic story, adapted from Alan Paton's *Cry, the Beloved Country*, the action is set in and around Johannesburg, South Africa. Absalom Kumalo, the errant son of a black minister, Stephen Kumalo, accidentally kills a white man in a robbery attempt and is condemned to hang. The tragedy, however, leads to a sympathetic bond between Stephen and James Jarvis, the dead man's father, which gives some indication that understanding between the races can be achieved in the land of apartheid. A newer version, presented by Ely Landau's American Film theatre, was shown in 1974 with a cast headed by Brock Peters and Melba Moore.

**MUSIC:** Kurt Weill  
**LYRICS AND BOOK:** Alan Jay Lerner  
**DIRECTOR:** Elia Kazan  
**CHOREOGRAPHER:** Michael Kidd  
**OPENED:** 10/7/48, New York

On hiatus from his partnership with composer Frederick Loewe, Alan Jay Lerner collaborated with Kurt Weill on this musical allegory. *Love Life*, termed by its authors as simply “a vaudeville,” chronicled the fluctuations of the archetypal Sam and Susan Cooper’s marriage through 157 years of American history from 1791 to 1948. The story shows how the growing tensions of modern life make it increasingly difficult for the couple to maintain their matrimonial equilibrium. This ambitious, surreal story is told through ragtime, blues, a madrigal, a ballet, clog dancing, ventriloquism, a minstrel show, and even tightrope walking. Fans have regarded the show as structurally innovative and ahead of its time.

### MAN OF LA MANCHA

**MUSIC:** Mitch Leigh  
**LYRICS:** Joe Darlon  
**BOOK:** Dale Wasserman  
**CHOREOGRAPHER:** Jack Cole  
**DIRECTOR:** Albert Marre  
**OPENED:** 11/22/65, New York

Cervantes’ great demented hero, Don Quixote, is the unlikely hero of this very popular musical of the ’60s. Although very much rooted in the Spanish novelist’s work, this musical version was adapted from Dale Wasserman’s television play, *I, Don Quixote*. The principal characters, besides Don Quixote, are Sancho Panza, the Don’s squire and sidekick, and Aldonza, who Quixote sees as his grand lady, Dulcinea. Richard Kiley was the original New York Don, certainly one of the best baritone roles in musical theatre literature. The film version, released in 1972, starred Peter O’Toole and Sophia Loren.

### THE MUSIC MAN

**MUSIC, LYRICS AND BOOK:** Meredith Willson  
**DIRECTOR:** Morton Da Costa  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 12/19/57, New York

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle American Iowa town where he grew up. It is the Fourth of July, 1912, and the abundantly charming “Professor” Harold Hill, actually a traveling con man, arrives in River City, Iowa ready to work his latest scam. He poses as a professor of music, collecting money for lessons and instruments on the promise that he can teach the town’s children how to play in a marching band through his fraudulent “Think System.” But his plans to pocket the cash and skip town are complicated by the presence of the temptingly pretty Marian Paroo, the librarian and music teacher. She sees through him immediately, but is soon won over by the palpable excitement he’s able to generate among the stuffy townspeople—and in her formerly withdrawn younger brother. The story ends with a touch of theatre magic. Just as the townspeople are about to tar and feather Hill, lo and behold, the Think System works, and the kids are able to play! The show, which took eight years and more than thirty rewrites before it was produced on Broadway, marked Willson’s auspicious debut in the theatre. It was also the first musical-stage appearance by Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. A 1980 Broadway revival starred Dick Van Dyke, and Broadway had another visit from the professor in spring 2000. A sly, predatory rhythm underpins “Marian the Librarian,” Hill’s song of courtship as he stalks her among the shelves of her library.

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**MUSIC:** Richard Rodgers  
**LYRICS AND BOOK:** Oscar Hammerstein II  
**CHOREOGRAPHER:** Agnes de Mille  
**DIRECTOR:** Rouben Mamoulian  
**OPENED:** 3/31/43, New York

There are many reasons why *Oklahoma!* is a recognized landmark in the history of the American musical theatre. In the initial collaboration between Richard Rodgers and Oscar Hammerstein II, it not only expertly fused the major elements in the production—story, songs and dances—it also utilized dream ballets to reveal hidden desires and fears of the principals. In addition, the musical, based on Lynn Riggs' play, *Green Grow the Lilacs*, was the first with a book that honestly depicted the kind of rugged pioneers who had once tilled the land and tended the cattle. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent Curly or the menacing Jud gets to take Laurey to the box social. Though she chooses Jud in a fit of pique, Laurey really loves Curly and they soon make plans to marry. At their wedding they join in celebrating Oklahoma's impending statehood, then—after Jud is accidentally killed in a fight with Curly—the couple ride off in their surrey with the fringe on top. With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for fifteen years. It also toured the United States and Canada for over a decade. In 1979, the musical was revived on Broadway with a cast headed by Laurence Guittard and Christine Andreas, and ran for 293 performances. The film version, the first in Todd-AO, was released by Magna in 1955. Gordon MacRae, Shirley Jones and Charlotte Greenwood were in it, and the director was Fred Zinnemann.

### OLIVER!

**MUSIC, LYRICS AND BOOK:** Lionel Bart  
**DIRECTOR:** Peter Coe  
**OPENED:** 6/30/60, London  
 1/6/63, New York

*Oliver!* established Lionel Bart as Britain's outstanding musical theatre talent of the 1960s, at a time when the form was almost completely dominated by Americans. Until overtaken by *Jesus Christ Superstar* in the 1970s, *Oliver!* held the record as the longest-running musical in British history. Based on Charles Dickens' novel, the musical follows the orphan Oliver Twist and his adventures as a member of a pickpocket crew in the underworld of Victorian London, working for a wily old master thief named Fagin. *Oliver!* also had the longest run of any British musical presented in New York in the 1960s. The show was revived on Broadway in 1984. In 1968 it was made into an Academy Award-winning movie produced by Columbia. In the comic "Reviewing the Situation," Fagin tries to imagine the pleasures of the honest life—but upon closer examination they just don't seem to hold up.

### PAINT YOUR WAGON

**MUSIC:** Frederick Loewe  
**LYRICS AND BOOK:** Alan Jay Lerner  
**CHOREOGRAPHER:** Agnes de Mille  
**DIRECTOR:** Daniel Mann  
**OPENED:** 11/12/51, New York

Filling their musical play with authentic incidents and backgrounds, Lerner and Loewe struck it rich both musically and dramatically with a work that captured all the flavor of the roistering, robust California gold prospectors of 1853. James Barton, returning to the musical stage for the first time in twenty years, took the part of Ben Rumson, a grizzled prospector whose daughter Jennifer (Olga San Juan) discovers gold near their camp. Word of the strike quickly spreads and before long there are over 4,000 inhabitants in the new town of Rumson. Jennifer, who has fallen in love with Julio, a Mexican (Tony Bavaar), goes East to school but returns to Julio when the gold strike peters out, Rumson is virtually a ghost town, and Ben is left with nothing but his hopes and dreams. Paramount's 1969 screen version used a different story. In the leading roles were Clint Eastwood, Lee Marvin, and Jean Seberg, and Joshua Logan was the director.

## THE PIRATES OF PENZANCE

**MUSIC:** Arthur Sullivan  
**LIBRETTO:** W.S. Gilbert  
**OPENED:** December 31, 1879, New York

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The only one of Gilbert and Sullivan's works to have its official premiere outside London, it did in fact receive one prior performance in England for purposes of copyright registration. Twenty-one-year-old Frederic, bound by his sense of duty to serve out his apprenticeship to a band of pirates, has reached the end of his indentures and decides henceforth to oppose the cutthroat crew rather than join them. After leaving the pirates, Frederic happens upon a party of young women and appeals to them for pity. The pirates then arrive on the scene, determined to marry the young ladies, but the girls' father, Major-General Stanley, enters just in time and wins clemency by claiming to be an orphan. Frederic, at first duty-bound to destroy his former comrades, rejoins them when he finds that his apprenticeship extends to his twenty-first birthday, and, having been born on February 29, he has so far had only five birthdays. But in the end, the pirates yield to the police at the invocation of Queen Victoria's name, and when it is revealed that they are actually wayward noblemen, they earn their pardon and permission to marry the Major-General's daughters.

## PORGY AND BESS

**MUSIC:** George Gershwin  
**LYRICS:** Ira Gershwin and DuBose Heyward  
**LIBRETTO:** DuBose Heyward  
**DIRECTOR:** Rouben Mamoulian  
**OPENED:** 10/10/35, New York

Universally recognized as the most esteemed and popular opera written by an American composer, *Porgy and Bess* began in 1925 as a novel called *Porgy* by DuBose Heyward. Heyward's setting of Catfish Row in Charleston, South Carolina, and his emotional story of the cripple beggar Porgy, the seductive Bess, the menacing Crown, and the slinky cocaine dealer Sportin' Life, fired Gershwin's imagination even before Heyward and his wife, Dorothy, transformed the book into a play two years later. After many delays, Gershwin, with Heyward and the composer's brother Ira, began writing the opera late in 1933, and completed it—including orchestrations—in twenty months. The initial Broadway production, with Todd Duncan and Anne Brown in the title roles, was not a commercial success, though many of the solos and duets—"Summertime," "Bess, You Is My Woman Now," "I Got Plenty O' Nuttin'," "It Ain't Necessarily So" for example—quickly caught on. Four major revivals of *Porgy and Bess* have been mounted on Broadway since the first engagement. In 1942, again with Todd Duncan and Anne Brown, it ran 286 performances in a somewhat trimmed down version. In 1952, as part of a four-year international tour, it returned with William Warfield and Leontyne Price and ran for 305 performances. An acclaimed production in 1976 by the Houston Grand Opera Company featured Donnie Ray Albert as Porgy and Clamma Dale as Bess, and had a 122-performance run on Broadway. A 1983 production was based on the 1976 version and was the first dramatic work ever staged at the Radio City Music hall. It gave 45 performances. The Metropolitan Opera produced the work in 1985, the first performances ever given in that house.

## SHENANDOAH

**MUSIC:** Gary Geld  
**LYRICS:** Peter Udell  
**BOOK:** James Lee Barrett, Peter Udell and Philip Rose (Based on a screenplay by James Lee Barrett)  
**DIRECTOR:** Philip Rose  
**CHOREOGRAPHER:** Robert Tucker  
**OPENED:** 1/7/75, New York

*Shenandoah* is a traditional musical concerned with a strong-willed Virginia widower and his determination to prevent his family from becoming involved in the Civil War. John Cullums' robust performance and the play's old-fashioned morality found favor with Broadway audiences for well over two years. The three selections in this volume are representative of the scope of the principal role of Charlie, and enormous baritone role that lies in the territory between musical theatre and full-fledged opera.



**MUSIC:** Jerome Kern  
**LYRICS AND BOOK:** Oscar Hammerstein II  
**DIRECTOR:** Zeke Colvan  
**CHOREOGRAPHER:** Sammy Lee  
**OPENED:** 12/27/27, New York

No show ever to hit Broadway was more historically important, and at the same time more beloved, than *Show Boat*, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/opera, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* is not only a summing up of all that had come before it, both in the musical and operetta genres, but plants a seed of complete congruity which later further blossoms in the more adventurous shows of the '30s, '40s, and '50s. Almost every song in the show is a familiar gem: "Make Believe"; "Can't Help Lovin' Dat Man"; "You Are Love"; "Why Do I Love You?"; "Bill"; and that most classic song of the musical stage, "Ol' Man River." A Hal Prince production of the show opened on Broadway in 1994, and later toured nationally.

### SOUTH PACIFIC

**MUSIC:** Richard Rodgers  
**LYRICS:** Oscar Hammerstein II  
**BOOK:** Oscar Hammerstein II and Joshua Logan  
**DIRECTOR:** Joshua Logan  
**OPENED:** 4/7/49, New York

*South Pacific* had the second longest Broadway run of the nine musicals with songs by Richard Rodgers and Oscar Hammerstein II. Director Joshua Logan first urged the partners to adapt a short story, "Fo' Dolla," contained in James Michener's book about World War II, *Tales of the South Pacific*. Rodgers and Hammerstein, however, felt that the story—about Lt. Joe Cable's tender romance with Liat, a Polynesian girl—was a bit too much like *Madame Butterfly*, and they suggested that another story in the collection, "Our Heroine," should provide the main plot. This one was about the unlikely attraction between Nellie Forbush, a naïve Navy nurse from Little Rock, and Emile de Becque, a sophisticated French planter living on a Pacific island. The tales were combined by having Cable and de Becque go on a dangerous mission together behind Japanese lines. Coming just a few years after the war, and featuring several veterans in the cast, the show was enormously resonant with 1949 audiences. But there has not so far been a major Broadway revival. Perhaps because of its daring (for the time) theme of the evils of racial prejudice, it was also the second musical to be awarded the prestigious Pulitzer Prize for Drama. This production was the first of two musicals (the other was *The Sound of Music*) in which Mary Martin, who played Nellie, was seen as a Rodgers and Hammerstein heroine. It also marked the Broadway debut of famed Metropolitan Opera basso, Ezio Pinza, who played de Becque. Mitzi Gaynor and Rossano Brazzi starred in 20th Century-Fox's 1958 film version, also directed by Logan.

### THE THREEPENNY OPERA

**MUSIC:** Kurt Weill  
**WORDS:** Bertolt Brecht  
**ENGLISH TRANSLATION:** Marc Blitzstein  
**OPENED:** 1928 (Berlin), 3/10/54 (New York)

The premiere of *The Threepenny Opera* in 1928 marked the 200th anniversary of *The Beggar's Opera*, and the earlier work is the basis for the famous Brecht-Weill collaboration. It revealed a revolutionary new style of German musical theatre, full of sardonic wit and political power. "Mack the Knife" has proven to be a durably popular product of the show, recorded and performed in widely varying styles and arrangements. Although the show had been performed in New York as early as the '30s, it didn't gain wide popularity until the famous 1954 production which starred Weill's widow, Lotte Lenya. That production went on to boast one of the longest runs in New York theatrical history, and the show continues to frequently appear on stages around the world.

# EVERYBODY SAYS DON'T *sunshine*

from *Anyone Can Whistle*

Words and Music by STEPHEN SONDHEIM

Allegro moderato

HAPGOOD:

Ev-'ry-bod-y says don't, Ev-'ry-bod-y says

don't, Ev-'ry-bod-y says don't, it is -n't right. Don't! It is -n't nice!

Ev-'ry-bod-y says don't, Ev-'ry-bod-y says don't, Ev-'ry-bod-y says: don't walk on the

# Sunshine

grass, Don't\_ dis-turb the peace, Don't\_ skate on the ice.

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 begins with a half note 'grass,' followed by a quarter note 'Don't\_ dis-turb the peace,' and another quarter note 'Don't\_ skate on the ice.' The piano accompaniment consists of chords and eighth notes, with some notes marked with a 'y' (youthful).

Well, I say do!

*f* *p*

The second system continues the vocal line with 'Well, I say do!'. The piano accompaniment features a dynamic shift from *f* (forte) to *p* (piano) in the middle of the system. The accompaniment includes chords and eighth notes.

I say Walk on the grass, it was meant to feel! I Say

The third system has a vocal line with 'I say Walk on the grass, it was meant to feel! I Say'. The piano accompaniment continues with chords and eighth notes, maintaining the rhythmic pattern.

Sail! Tilt at the wind-mill And if you fail, you fail!

*mf* *p* *fz*

The fourth system concludes the vocal line with 'Sail! Tilt at the wind-mill And if you fail, you fail!'. The piano accompaniment features dynamic markings of *mf* (mezzo-forte), *p* (piano), and *fz* (forzando). The system ends with a double bar line.

## Sunshine

Ev-'ry-bod-y says don't, Ev-'ry-bod-y says don't, Ev-'ry-bod-y says: don't get out of

line. When they say that, then, La-dy, that's a sign: \_\_\_\_\_ Nine times out of

ten, La-dy, you are do-ing just fine! \_\_\_\_\_

Make just a rip-ple. \_\_\_\_\_ Come on, be brave. \_\_\_\_\_



## Sunshine

This time a rip-ple, ——— Next time a wave! ———

The first system of the score shows the vocal melody and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4.

Some-times you have to start small, Clim-bing the ti - ni-est wall,

The second system continues the melody and accompaniment. The piano accompaniment maintains its rhythmic pattern while the vocal line moves through the lyrics.

May-be you're go-ing to fall, -- But it's bet-ter than not start-ing at all!

The third system concludes with a double bar line. The piano accompaniment includes some chromatic movement in the right hand towards the end of the system.

Ev-'ry-bod-y says no, Ev-'ry-bod-y says stop, Ev-'ry-bod-y says: must -n't rock the

The fourth system shows the continuation of the piano accompaniment, which now includes a bass line in the left hand. The vocal line is partially obscured by the piano notes in this system.

# Sunshine

boat! Must-n't touch a thing! \_\_\_\_\_ Ev-'ry-bod-y says

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'boat!', followed by a quarter note 'Must-n't', a quarter note 'touch', a quarter note 'a', a quarter note 'thing!', and a long horizontal line. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line.

don't, Ev-'ry-bod-y says wait, Ev-'ry-bod-y says: can't fight Cit - y Hall. Can't.

The second system continues the vocal line with 'don't, Ev-'ry-bod-y says wait, Ev-'ry-bod-y says: can't fight Cit - y Hall. Can't.'. The piano accompaniment maintains the same rhythmic pattern of eighth notes.

up - set the cart, Can't laugh at the King. \_\_\_\_\_

The third system features the vocal line 'up - set the cart, Can't laugh at the King. \_\_\_\_\_'. The piano accompaniment continues with eighth-note chords and a bass line.

Well, I say try! \_\_\_\_\_

The final system on the page shows the vocal line 'Well, I say try! \_\_\_\_\_'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

# Sunshine

I say: Laugh at the kings or they'll make you cry!

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 begins with a quarter rest, followed by the lyrics 'I say: Laugh at the kings or they'll make you cry!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes beamed together.

Lose your poise! Fall if you have to,

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'poise!' followed by a line and then 'Fall if you have to,'. The piano accompaniment includes dynamic markings 'mf' and 'p'.

(Spoken)  
But, la - dy, make a noise! Ev-'ry-bod-y says

The third system is marked '(Spoken)'. The vocal line has 'x' marks above the notes for 'Ev-'ry-bod-y says'. The piano accompaniment starts with a dynamic marking 'fz'.

(Sung)  
don't, Ev-'ry-bod-y says can't, Ev-'ry-bod-y says: wait a - round for mir - a - cles, —

The fourth system is marked '(Sung)'. The vocal line has 'x' marks above the notes for 'Ev-'ry-bod-y says' and 'mir - a - cles, —'. The piano accompaniment continues with chords and a bass line.

# Sunshine

That's the way the world is made! I in - sist on

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "That's the way the world is made!" followed by a long horizontal line and then "I in - sist on". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Mir - a - cles, if you do them, Mir - a - cles!

The second system continues the vocal line with the lyrics "Mir - a - cles, if you do them, Mir - a - cles!". The piano accompaniment continues with similar chordal textures and a consistent bass line.

Noth - ing to them! I say don't-- Don't be a -

The third system features the vocal line with lyrics "Noth - ing to them! I say don't-- Don't be a -". The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte).

fraid!

The fourth system shows the vocal line with the word "fraid!". The piano accompaniment features a more complex texture with rapid sixteenth-note patterns in the right hand and a steady bass line in the left hand.



# C'EST MOI

from *Camelot*

*Sunshine*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Vigorouso

ff

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes. The music is marked *ff* and *Vigorouso*.

Tempo rubato  
LANCELOT:

Ca - me - lot! \_\_\_\_\_ Ca - me - lot! \_\_\_\_\_

*mf* *f* *mf*

The first vocal line is marked *Tempo rubato*. The piano accompaniment features a complex texture with many sixteenth notes and chords. Dynamics include *mf*, *f*, and *mf*.

In far off France I heard your call.

*sfz* *mf cantabile* *poco rit.*

The piano accompaniment includes a triplet of eighth notes marked *poco rit.* and a triplet of quarter notes.

Ca - me - lot! \_\_\_\_\_

Ca - me - lot! \_\_\_\_\_

*a tempo* *f*

The piano accompaniment for the second *Ca-me-lot!* is marked *a tempo* and *f*.

# Sunshine

And here am I to give my all. I

*p* *mf*

know in my soul what you expect of me; And all that and

*mf* *marcato*

more I shall be! A knight of the table round should be in - soul of a knight should be a thing re -

(♩ = ♩) *Alla marcia*

*mf*

vin - ci - ble; Suc - ceed where a less fan - tas - tic man would fail; mark - a - ble; His heart and his mind as pure as morn - ing dew.

*f*

# Sunshine

Climb a wall no one else can climb; Cleave a drag-on in rec-ord time; Swim a  
 With a will and a self-re-straint That's the en-vy of ev-'ry saint, He could

*f* *sempre*

moat in a coat of heav-y i-ron mail. No mat-ter the pain he  
 eas-i-ly work a mir-a-cle or two! To love and de-sire he

ought to be un-winc-a-ble, Im-pos-si-ble deeds should be his dai-ly  
 ought to be un-spark-a-ble. The ways of the flesh should of-fer no al-

fare. But where in the world Is there in the world A  
 lure. But where in the world Is there in the world A

*f* *mf*

Sunshine

man so extra - or - di - naire? \_\_\_\_\_  
 man so un - touch'd and pure? \_\_\_\_\_

\*(Spoken modestly) C'est moi. . . C'est

*en dehors*

Allegretto scherzando

moi! C'est moi, I'm forced to ad - mit! 'Tis I, I hum - bly re - ply. \_\_\_\_\_ That  
 moi! C'est moi, I blush to dis - close, I'm far too no - ble to lie. \_\_\_\_\_ That

*p*

mor - tal who These mar - vels can do, C'est moi, C'est moi, 'tis I! \_\_\_\_\_ I've  
 man in whom These qual - i - ties bloom, C'est moi, C'est moi, 'tis I! \_\_\_\_\_ I've

*mp*

nev - er lost in bat - tle or game. I'm sim - ply the best by  
 nev - er stray'd From all I be - lieve. I'm bless'd with an i - ron

\*2nd stanza only

*Sunshine*

far. will. When swords are cross'd 'Tis al - ways the same, One  
Had I been made The part - ner of Eve, We'd

blow and au re - voir! C'est moi! C'est moi, So ad - mir-'bly fit; A  
be in E - den still. C'est moi! C'est moi, The an - gels have chose To

*f* *mf*

French Pro - me - theus un - bound. And here I stand with val - or un - told, Ex - cept - ion - 'ly brave, a -  
fight their bat - tles be - low. And here I stand as pure as a pray'r, In - cred - i - bly clean, with

*(rit. 2nd time)*

1. 2.

maz - ing - ly bold, To serve at the Ta - ble Round! The know! C'est moi!  
vir - tue to spare, The god - li - est man I

*(a tempo 2nd time)* *ff* *ff*

# CAMELOT

from *Camelot*

Sunshine

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

ARTHUR:

It's true! It's true! The crown has made it clear: — The cli - mate must be

*mf colla voce*

Detailed description: This block contains the first line of the musical score. It features a vocal line for Arthur and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat (B-flat). The lyrics are "It's true! It's true! The crown has made it clear: — The cli - mate must be". The piano accompaniment consists of two staves, treble and bass clef. The tempo is marked "Moderato".

Tempo giusto

per - fect all the year. — A law was made a dis - tant moon a -

*p*

Detailed description: This block contains the second line of the musical score. The vocal line continues with the lyrics "per - fect all the year. — A law was made a dis - tant moon a -". The piano accompaniment continues with two staves. The tempo is marked "Tempo giusto".

go here, — Ju - ly and Au - gust can - not be too hot;

Detailed description: This block contains the third line of the musical score. The vocal line concludes with the lyrics "go here, — Ju - ly and Au - gust can - not be too hot;". The piano accompaniment continues with two staves.

# Sunshine

And there's a le - gal lim - it to the snow here \_\_\_\_\_ In

The first system of the musical score for 'Sunshine'. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'And there's a le - gal lim - it to the snow here \_\_\_\_\_ In'. The piano accompaniment features a steady bass line and chords in the right hand.

Ca - me - lot. The win - ter is for -

The second system of the musical score. The lyrics are: 'Ca - me - lot. The win - ter is for -'. The piano accompaniment continues with similar harmonic support for the vocal line.

bid - den till De - cem - ber \_\_\_\_\_ And ex - its March the sec - ond on the

The third system of the musical score. The lyrics are: 'bid - den till De - cem - ber \_\_\_\_\_ And ex - its March the sec - ond on the'. The piano accompaniment includes some rests in the bass line during the vocal phrase.

dot. By or - der sum - mer ling - ers through Sep - tem - ber \_\_\_\_\_

The fourth system of the musical score. The lyrics are: 'dot. By or - der sum - mer ling - ers through Sep - tem - ber \_\_\_\_\_'. The piano accompaniment provides a consistent harmonic background.

# Sunshine

In Ca-me-lot.

Ca-me-lot!

Ca-me-lot!

I know it sounds a bit bi-

zarre.

But in Ca-me-lot,

Ca-me-lot,

That's how con-di-tions are.

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of four systems of music. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are used throughout to indicate volume changes. The lyrics are placed below the vocal line, with some words split across lines. The word 'Sunshine' is written in a large, stylized font at the top right of the page.



Sunshine

The rain may nev - er fall till aft - er sun - down. By

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The tempo is marked 'Poco meno mosso'. The lyrics are 'The rain may nev - er fall till aft - er sun - down. By'. The word 'Sunshine' is written in a large, decorative script at the top right of the system.

eight the morn - ing fog must dis - ap - pear. In short, there's sim - ply

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'eight the morn - ing fog must dis - ap - pear. In short, there's sim - ply'. The piano accompaniment features a steady eighth-note bass line.

not A more con - gen - ial spot For happ' - ly - ev - er - aft - er - ing than

*poco rit.*

The third system of the musical score. The lyrics are 'not A more con - gen - ial spot For happ' - ly - ev - er - aft - er - ing than'. The tempo is marked 'poco rit.' (poco ritardando). The piano accompaniment continues with the eighth-note bass line.

Poco meno mosso *accel.* Tempo giusto

here In Ca - me - lot.

*accel.* *f* *leggiero sempre*

The fourth system of the musical score. The lyrics are 'here In Ca - me - lot.'. The tempo changes from 'Poco meno mosso' to 'Tempo giusto' with the instruction 'accel.' (accelerando). The piano accompaniment features a steady eighth-note bass line. The final part of the system is marked 'f' (forte) and 'leggiero sempre' (light and always).

# Sunshine

Piano introduction for the song 'Sunshine'. The music is in G major and 4/4 time. It features a series of chords in the right hand and a simple bass line in the left hand. The piece begins with a series of chords, followed by a melodic line in the right hand that leads into the first vocal entry.

Ca-me-lot! Ca-me-lot! I know it

The first vocal line consists of three phrases: 'Ca-me-lot!', 'Ca-me-lot!', and 'I know it'. The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include piano (*p*) and mezzo-forte (*mf*).

gives a per-son pause, But in Ca-me-lot,

The second vocal line consists of two phrases: 'gives a per-son pause,' and 'But in Ca-me-lot,'. The piano accompaniment continues with a steady bass line and chords in the right hand. Dynamics include forte (*f*) and piano (*p*).

Ca-me-lot, Those are the le-gal laws.

The third vocal line consists of two phrases: 'Ca-me-lot,' and 'Those are the le-gal laws.' The piano accompaniment continues with a steady bass line and chords in the right hand. Dynamics include forte (*f*) and mezzo-forte (*mf*).

*Sunshine*

The snow may nev - er slush up - on the hill - side. ————— By

The first system of the musical score for 'Sunshine'. It consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'The snow may nev - er slush up - on the hill - side.' The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking 'p' is present in the piano part.

nine p. m. the moon-light must ap - pear. ————— In short, there's sim - ply not A

The second system of the musical score. The vocal line continues with the lyrics 'nine p. m. the moon-light must ap - pear.' followed by a rest and then 'In short, there's sim - ply not A'. The piano accompaniment continues with chords and a melodic line. A dynamic marking 'p' is present.

*poco rit.* *Poco meno mosso*

more con - gen - ial spot For happ' - ly - ev - er - aft - er - ing than here in

The third system of the musical score. The tempo markings '*poco rit.*' and '*Poco meno mosso*' are placed above the vocal line. The vocal line has the lyrics 'more con - gen - ial spot For happ' - ly - ev - er - aft - er - ing than here in'. The piano accompaniment includes a '*poco rit.*' marking.

*accel.* *Animato*

Ca - me - lot.

The fourth system of the musical score. The tempo markings '*accel.*' and '*Animato*' are placed above the vocal line. The vocal line has the lyrics 'Ca - me - lot.'. The piano accompaniment includes '*accel.*', '*ff*', and '*sfz*' markings.

# HOW TO HANDLE A WOMAN

from *Camelot*

*Sunshine*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Vivace

ARTHUR:

(He sings)

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The lyrics are: "You swore that you had taught me ev - 'ry - thing from A to Zed, With". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The piano part begins with a *pp* (pianissimo) dynamic marking. The melody in the piano part is primarily in the right hand, with a steady bass line in the left hand.

The second system continues the musical score. The vocal line lyrics are: "nar - y an o - mis - sion in be - tween. Well, I shall tell you". The piano accompaniment continues with similar rhythmic patterns and harmonic support. The piano part features some chordal textures and melodic lines in both hands.

The third system concludes the musical score. The vocal line lyrics are: "what You ob - vious - ly for - got: That's how a rul - er rules a Queen!". The piano accompaniment provides a final harmonic and melodic resolution. The piano part includes some sustained chords and moving lines in both hands.

# Sunshine

Piano introduction in G major, 2/4 time. The music features a series of chords and arpeggios in the right hand, with a simple bass line in the left hand. Dynamics include *f* and *sfz*. The piece concludes with a fermata over the final chord.

And what of teach - ing me by turn - ing me to an - i - mal and

Vocal line: *stacc.*  
Piano accompaniment: *sfz*, *pp*, *staccato*

bird, From beav - er to the small - est bob - o - link!

Vocal line: *stacc.*  
Piano accompaniment: *staccato*

I should have had a whirl At chang - ing to a girl, To

Vocal line: *stacc.*  
Piano accompaniment: *staccato*

# Sunshine

learn the way the crea - tures think!

But

*sfz*

## Tranquillo

was-n't there a night, on a sum-mer long gone by, We pass'd a cou-ple wran - gling a - way; — And

did I not say, Mer - lyn: What if that chap were I? And did he not give coun - sel and say... — What

*respr.*

*Sunshine*

was it now? My mind's a wall. Oh, yes! By jove, now I re - call:

*pp*

Moderato

How to han-dle a wom - an? There's a way, said the wise old man; A

*pp*

way known by ev - 'ry wom - an Since the whole rig-'ma-role be - gan. Do I

flat-ter her? I begged him an - swer. Do I threat-en or ca-jole or plead? Do I

## Sunshine

brood or play the gay ro - manc - er? Said he, smil - ing: No in -

deed. How to han - dle a wom - an? Mark me well, I will tell you,

Sir: The way to han - dle a wom - an Is to love her...

simp - ly love her... Mere - ly love her...



love her... love her. *ten.*

*Sunshine*

*optional ending*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of two phrases: "love her..." followed by "love her." with a tenor fermata. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A handwritten word "Sunshine" is written above the vocal line. The piano part concludes with a section labeled "optional ending".

*(Ponders a moment, then says:)* What's wrong, Jenny? Where are you these days? What are you

*pp*

The second system of the musical score is a piano accompaniment in grand staff. It begins with a piano (*pp*) dynamic marking. The music consists of a melodic line in the right hand and a bass line in the left hand, both featuring complex chordal textures and arpeggiated patterns.

thinking? I don't understand you. But no matter. Merlyn told me once: Never be too

The third system of the musical score is a piano accompaniment in grand staff, continuing the melodic and harmonic development from the previous system. It features a mix of chords and moving lines in both hands.

disturbed if you don't understand what a woman is thinking.

The fourth system of the musical score is a piano accompaniment in grand staff, continuing the piece with similar harmonic and melodic elements as the previous systems.

They don't do it often. But what do you do when they are doing it?

The fifth system of the musical score is a piano accompaniment in grand staff, concluding the piece with a final chordal texture in both hands.

(He sings)

Sunshine

How to han - dle a wom - an? Mark me well, I will tell you,

Sir, The way to han - dle a wom - an Is to

love her... sim - ply love her Mere - ly

love her... love her... love her.

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. Dynamics include *pp* (pianissimo), *pp* *sempre*, *pp*, *p*, and *f*. There are also triplets in the piano accompaniment towards the end of the piece.

# IF EVER I WOULD LEAVE YOU

from *Camelot*

Sunshine

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderato

LANCELOT: (*Sings a madrigal to GUENEVERE.*)

Tou - jours j'ai eu le mê - me voeux, Sur

*mf* *p*

terre une dé - es - se, au ciel un Dieu. Un hom - me dé - sire pour êt - re heu - reux Sur

terre une dé - es - se, au ciel un Dieu. Years may come; years may go;

# Sunshine

This, I know, will e'er be so: The rea - son to live is on - ly to love A

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "This, I know, will e'er be so: The rea - son to live is on - ly to love A". The piano accompaniment is written for both treble and bass clefs, with the right hand playing chords and the left hand playing a steady bass line.

god - dess on earth and a God a - bove.

The second system continues the vocal line with the lyrics "god - dess on earth and a God a - bove.". The piano accompaniment includes a *pp* (pianissimo) dynamic marking in the right hand.

The third system shows the piano accompaniment continuing. It includes a *poco rit.* (poco ritardando) marking and a change in the key signature to two flats (Bb and Eb) and a change in the time signature to 4/4.

## Con espressione

If ev - er I would leave you \_\_\_\_\_ It would - n't be in

The fourth system begins with the instruction "Con espressione". The vocal line starts with the lyrics "If ev - er I would leave you \_\_\_\_\_ It would - n't be in". The piano accompaniment includes a *mf* (mezzo-forte) dynamic marking.

# Sunshine

sum - mer; See - ing you in sum - mer, I nev - er would

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 3/4 time signature. The lyrics are "sum - mer; See - ing you in sum - mer, I nev - er would". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

go. Your hair streaked with sun - light... Your lips red as

The second system continues the vocal line with lyrics "go. Your hair streaked with sun - light... Your lips red as". It includes triplet markings over the notes "streaked" and "lips". The piano accompaniment continues with similar harmonic support.

flame... Your face with a lus - tre That puts gold to

The third system has lyrics "flame... Your face with a lus - tre That puts gold to". It features triplet markings over "streaked" and "lips" in the previous system and "flame" in this system. The piano accompaniment includes a right-hand section marked "R.H.".

shame. But if I'd ev - er leave you, it could - n't be in

The fourth system concludes with lyrics "shame. But if I'd ev - er leave you, it could - n't be in". It includes a right-hand section marked "R.H." in the piano accompaniment.

## Sunshine

au - tumn. How I'd leave in au - tumn, I nev - er would

know. I've seen how you spar - kle When fall rips the

air. I know you in au - tumn And I must be

there. And could I leave you run - ning mer - ri - ly through the

*R.H.*

*pp espr.*

# Sunshine

snow? \_\_\_\_\_ Or on a win - try eve - ning when you catch the fi - re's

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a long note on 'snow?' followed by a melodic phrase for 'Or on a win - try eve - ning when you catch the fi - re's'. The piano accompaniment consists of chords and moving lines in both hands.

glow? \_\_\_\_\_ If ev - er I would leave you, \_\_\_\_\_ How could it be in

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'glow?' followed by 'If ev - er I would leave you, \_\_\_\_\_ How could it be in'. The piano accompaniment includes a double bar line with repeat dots, indicating a section to be repeated.

spring - time, \_\_\_\_\_ Know - ing how in spring I'm be - witch'd by you

The third system continues the vocal line and piano accompaniment. The vocal line has a long note on 'spring - time, \_\_\_\_\_ Know - ing how in spring I'm be - witch'd by you'. The piano accompaniment continues with chords and moving lines.

so? \_\_\_\_\_ Oh, no, not in spring - time! \_\_\_\_\_ Sum - mer, win - ter or

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'so? \_\_\_\_\_ Oh, no, not in spring - time! \_\_\_\_\_ Sum - mer, win - ter or'. The piano accompaniment features several triplet markings (indicated by a '3' over a group of notes) and a dynamic marking of 'mf' (mezzo-forte) in the lower left. The system ends with a double bar line.

# Sunshine

The first system of the musical score features a piano introduction. The right hand begins with a series of chords marked with a forte (*f*) dynamic, while the left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking and a melodic line in the right hand.

The second system includes performance directions: *all.* (allegro), *stringendo e cresc.* (stringendo and crescendo), and *passionato* (passionately). The music features a series of triplets in the right hand and a more active bass line. The dynamic marking *f* (forte) is present.

The third system continues the piano accompaniment with complex chordal textures and melodic lines in both hands. The key signature changes to one sharp (F#) in the middle of the system.

The fourth system introduces the vocal line. The lyrics are: "If ev - er I would leave you, How could it be in". The piano accompaniment continues with a piano (*p*) dynamic marking.



# Sunshine

spring - time, Know - ing how in spring I'm be - witch'd by you

The first system of the musical score for 'Sunshine' consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'spring - time,' followed by a quarter rest, then a quarter note 'Know - ing' and a quarter note 'how' on a dotted half note. This is followed by a quarter note 'in', a quarter note 'spring', a quarter note 'I'm', a quarter note 'be - witch'd', and a quarter note 'by' on a dotted half note, ending with a quarter note 'you'. The piano accompaniment features a right-hand part with a wavy, arpeggiated texture and a left-hand part with a steady bass line.

so? Oh, no, not in spring - time! Sum - mer, win - ter or

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'so?', followed by a quarter rest, then a quarter note 'Oh,' and a quarter note 'no,' on a dotted half note. This is followed by a quarter note 'not', a quarter note 'in', a quarter note 'spring - time!', a quarter note 'Sum - mer,', a quarter note 'win - ter', and a quarter note 'or'. The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady bass line. The label 'R.H.' is placed above the right-hand piano part.

fall! No, nev - er could I leave you at

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'fall!', followed by a quarter rest, then a quarter note 'No,', a quarter note 'nev - er', a quarter note 'could', a quarter note 'I', a quarter note 'leave', a quarter note 'you', and a quarter note 'at'. The piano accompaniment features a right-hand part with triplets and a left-hand part with a steady bass line. The dynamic markings 'pp' and 'colla voce' are present.

all. ten. poco allarg. cresc.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'all.', followed by a quarter rest, then a quarter note 'ten.', a quarter note 'poco allarg.', and a quarter note 'cresc.'. The piano accompaniment features a right-hand part with triplets and a left-hand part with a steady bass line. The dynamic markings 'p' and 'ff' are present.

# RIVER IN THE RAIN

*Sunshine*

from *Big River*

Music and Lyrics by  
ROGER MILLER

Slowly

D A7/D Gmaj7/D A5/D5 D A7 Gmaj7/D A5/D5  
8va-----

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Slowly' and the dynamics are 'mp'.

HUCK:

G

Riv-er in the rain, \_

some-times at night you look like a

The first line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are 'Riv-er in the rain, \_ some-times at night you look like a'. The piano accompaniment includes chords and a bass line.

D

A7/E

long white train \_

wind-in', your way, \_ a - way \_ some-where. \_

The second line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are 'long white train \_ wind-in', your way, \_ a - way \_ some-where. \_'. The piano accompaniment includes chords and a bass line.

A7

G

D

G

Riv-er, I love you. Don't you care?

If you're on the run \_

The third line of the song features a vocal melody on a single staff and piano accompaniment on two staves. The lyrics are 'Riv-er, I love you. Don't you care? If you're on the run \_'. The piano accompaniment includes chords and a bass line.

D

wind - in' some - place just tryin' to find the sun. —

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

A7/E

Wheth-er the sun - shine, wheth-er the rain, —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment maintains the same rhythmic pattern.

A7 G D § G

riv-er, I love you just the same. But some-times in a time of trou-ble

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

D/F# Em7 D A7

when you're out of hand and your mud - dy bub - bles roll a-cross my

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same rhythmic pattern.

## Sunshine

D Em7 D/F# G

floor car-ryin' way the things \_\_\_ I treas-ure;

D/F# Em7 D

hell, there ain't no way to meas - ure why I love \_ you more than I

A7

did the day \_ be - fore. \_\_\_ Riv - er in the rain,

G

some-times at night you look \_ like a

# Sunshine

D

long white train —

{ wind-in' your way — a - way — some - where..  
 { wind-in' your way — a - way — from me. —

## To Coda ⊕

A7/E A7 G D D.S. al Coda

Riv-er, I love you. Don't you care? But some-times in a

## CODA ⊕

A7 G D A7/D Gmaj7/D A/D

Riv-er, I've nev - er seen the sea.

*δva*-----

*p*

D A7/D Gmaj7 A5 D5 *δva*

# IF I LOVED YOU

from *Carousel*

*Sunshine*

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Allegretto moderato

BILLY: (*speaks ad lib.*) It'd be awful. I can just see myself.

Kind - a scraw - ny and

*mp* *sempre legato*

The first system of the musical score is in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Kind - a scraw - ny and'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Performance markings include 'mp' (mezzo-piano) and 'sempre legato'.

pale, pick - in' at my food And love - sick like an - y oth - er

The second system continues the musical score. The vocal line has the lyrics 'pale, pick - in' at my food And love - sick like an - y oth - er'. The piano accompaniment maintains the same rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

guy I'd throw a - way my sweat - er And dress up like a

The third system continues the musical score. The vocal line has the lyrics 'guy I'd throw a - way my sweat - er And dress up like a'. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a fermata over the final note of the vocal line.

# Sunshine

dude In a dick - ey and a col - lar and a tie. \_\_\_\_\_ If I

loved you! But

Broadly

rall.

some - how I can see Just ex - act - ly how I'd be.

*mf* *rall.*

Moderato espressivo  
a tempo

If I loved you, Time and a - gain I would try to say

*p* *a tempo*

## Sunshine

All I'd want you to know.

If I loved you, Words would-n't come in an easy way

'Round in circles I'd go!

Long - in' to tell you, but a - fraid and shy.



# Sunshine

I'd let my gold - en chan - ces pass me by.

The first system of music features a vocal line with a melody of quarter and eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat).

Soon you'd leave me, Off you would go in the mist of day.

The second system continues the vocal melody with a triplet of eighth notes. The piano accompaniment features a more active right hand with eighth-note patterns and a steady bass line. The key signature remains three flats.

Nev - er, nev - er to know

The third system shows the vocal line with a long note for 'know'. The piano accompaniment continues with eighth-note patterns in the right hand and a bass line in the left hand. The key signature remains three flats.

How I loved you, If I loved you!

The fourth system concludes the piece with a vocal line that includes a double bar line and fermatas. The piano accompaniment features dynamic markings: *mf molto espr.*, *f*, *mp*, and *mf*. The key signature remains three flats.

# SOLILOQUY

from *Carousel*

Sunshine

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

Billy:

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The vocal line has a fermata over the first measure and a first ending bracket over the final measure.

The second system continues the musical score. The vocal line includes the lyrics: "won-der what he'll think of me! I guess he'll call me 'The old man!' I guess he'll". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment is marked *p (softly)*.

The third system continues the musical score. The vocal line includes the lyrics: "think I can lick Ev-'ry oth-er fel-ler's fa-ther; Well, I can!". A first ending bracket is present over the final measure. The piano accompaniment is marked *mf*.

The fourth system continues the musical score. The vocal line includes the lyrics: "bet that he'll turn out to be The spit-an' im-age Of his Dad. But he'll have". A triplet of eighth notes is marked with a '3' above it. The piano accompaniment is marked *p*.

## Sunshine

more com-mon sence Than his pud-din' head-ed fa-ther ev-er had. \_\_\_\_\_ I'll

*f accel.*

Più mosso

teach him to wras - sle, And dive through a wave, When we go in the morn-in's for our

*mf*

swim. His moth - er can teach him The way to be-have, But she

won't make a sis-sy out o' him. Not him! Not my boy! Not

*rit.*

## Sunshine

*a tempo**(Speaks)*

Bill! \_\_\_\_\_ Bill!

*f* *mf*

This system contains the first vocal line and piano accompaniment. The vocal line starts with a long note for 'Bill!' followed by a rest and then another long note for 'Bill!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key of one sharp (F#) and 2/4 time. Dynamics include *f* and *mf*.

*Allegro*

My boy, Bill! (I will see that he's named af - ter me, \_\_\_\_\_

*mf*

This system continues the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *mf*.

I will!) My boy, Bill! He'll be

*f* *mf*

This system continues the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *mf*.

tall And as tough as a tree, \_\_\_\_\_ Will Bill! \_\_\_\_\_

This system concludes the vocal line and piano accompaniment. The vocal line has a more active melody. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

# Sunshine

Like a tree he'll grow, With his head held high And his

feet plant-ed firm on the ground, And you won't see

no - bod - y dare to try To boss him or toss him a -

*poco allarg.*

round! No pot - bel - lied, bag - gy eyed bul - ly 'll boss him a -

*sf* *f marcato e poco allarg.*

Con moto

Introduction for piano. The music is in G major and 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. Dynamics include *f* and *mf*. The tempo is marked *Con moto*.

does, — As long as he does what he likes! — He can sit on his tail, Or

Piano accompaniment for the first line of lyrics. The right hand continues the rhythmic pattern, and the left hand provides a steady bass line.

work on a rail With a ham-mer, a - ham-mer - in' spikes. — He can

Piano accompaniment for the second line of lyrics. The right hand continues the rhythmic pattern, and the left hand provides a steady bass line.

fer - ry a boat on a riv - er, — Or ped - dle a pack on his

Piano accompaniment for the third line of lyrics. The right hand continues the rhythmic pattern, and the left hand provides a steady bass line.

back. \_\_\_\_\_ Or work up and down The streets of a town With a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "back. \_\_\_\_\_ Or work up and down The streets of a town With a". The piano accompaniment consists of two staves (treble and bass clef) with chords and some melodic lines. There are some handwritten 'y' marks in the piano part.

whip and a horse and a hack. \_\_\_\_\_ He can haul a scow a -

The second system continues the vocal line with the lyrics "whip and a horse and a hack. \_\_\_\_\_ He can haul a scow a -". The piano accompaniment continues with similar chordal textures. There are some handwritten notes in the piano part, including "Vivino" and "Vivino" written vertically.

long a can-al, Run a cow a - round a cor-ral, Or may - be bark for a

The third system has the lyrics "long a can-al, Run a cow a - round a cor-ral, Or may - be bark for a". The piano accompaniment features a more rhythmic pattern with repeated chords. There are handwritten notes in the piano part, including "Vivino" and "Vivino" written vertically.

car - rou - sel Of course it takes tal - ent to do that well. He

The fourth system concludes with the lyrics "car - rou - sel Of course it takes tal - ent to do that well. He". The piano accompaniment includes a section marked "colla voce" and ends with a dynamic marking of "mf". There are also some handwritten notes in the piano part.

# Sunshine

*a tempo*

might be a champ of the heav - y-weights, Or a fel - ler that sells you

*a tempo*

glue, — Or Pres-i-dent of the U - nit - ed States That-'d be al - right,

*(Speaks ad lib.)*

too. — His mother would like that. But he wouldn't be

*mp*

*(Sings)*

President unless he wanted to be. Not Bill!

*marcato*



## Sunshine

My boy, Bill! He'll be tall And as tough As a tree,

*mf*

This system contains the first five measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with the right hand in treble clef and the left hand in bass clef. The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mf* is present at the beginning.

Will Bill! Like a tree he'll grow, With his

This system contains measures 6 through 10. The vocal line continues with a melodic line that includes a trill on the word 'Will'. The piano accompaniment continues with the same rhythmic pattern, featuring a trill in the right hand corresponding to the vocal line.

head held high, And his feet plant-ed firm on the ground,

This system contains measures 11 through 15. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

And you won't see no - bod - y dare to try To

This system contains measures 16 through 20. The vocal line has a descending melodic line. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

## Sunshine

boss him or toss him a - round! No fat bot - tomed,

*sf* *f marcato e poco allarg.*

Detailed description: This system contains the first two lines of music. The vocal line (top) has a treble clef and a key signature of one sharp (F#). The lyrics are "boss him or toss him a - round! No fat bot - tomed,". The piano accompaniment (middle and bottom staves) has a grand staff with treble and bass clefs. It features chords with a 7 and a #7, and a triplet of eighth notes in the final measure. Dynamics include *sf* and *f marcato e poco allarg.*

flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard 'll boss him a -

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard 'll boss him a -". The piano accompaniment continues with similar chords and triplet markings. The system ends with a double bar line.

Poco più mosso

round. And I'm damned if he'll mar-ry his

*mf*

Detailed description: This system begins with the tempo marking "Poco più mosso". The vocal line starts with the word "round." followed by a long note, then continues with "And I'm damned if he'll mar-ry his". The piano accompaniment features a steady eighth-note bass line and chords. Dynamics include *mf*.

boss - 's daugh-ter, A skin-ny lipped vir-gin with blood like wa-ter. Who'll

Detailed description: This system contains the final two lines of music. The vocal line continues with the lyrics "boss - 's daugh-ter, A skin-ny lipped vir-gin with blood like wa-ter. Who'll". The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

# Sunshine

*rall.* *(Speaks)*

give him a peck And call it a kiss, And look in his eyes through a lorg-net Say,

*rall.* *sf*

*(Sings)* *(laugh)*

Why am I tak - in' on like this? My kid aint ev - en been born yet!

*mf ad lib.* *a tempo*

*Moderato (slower)*

I can see him when he's sev - en - teen or so \_\_\_\_\_ And start-in' in to

*mf*

go with a girl! \_\_\_\_\_ I can give him Lots of point-ers,

# Sunshine

ve - ry sound, — On the way to get 'round an - y girl. —

*a tempo*

(Speaks)

I can tell him— Wait a min-ute!— Could it be? — What the

*rit.*

(Speaks utterly heart-broken by the thought)

Bill — — — Oh, Bill!

Hell! What if he is a girl? —

Original tempo

(Sings)

What would I do with her? What could I do for her? A bum with no money! You can have

*mp*

## Sunshine

fun with a son, But you got to be a father To a girl!

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "fun with a son, But you got to be a father To a girl!". The piano accompaniment includes a right-hand part with chords and a left-hand part with a simple bass line.

She might - n't be so bad at that, A kid with

The second system continues the vocal line and piano accompaniment. The lyrics are: "She might - n't be so bad at that, A kid with". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a fermata over the final chord of the system.

rib - bons In her hair! A kind o' neat and pe - tite Lit - tle

The third system continues the vocal line and piano accompaniment. The lyrics are: "rib - bons In her hair! A kind o' neat and pe - tite Lit - tle". The piano accompaniment includes a dynamic marking of *mp* and a fermata over the final chord of the system.

(Spoken) I can just hear myself bragging about her!

tin - type of her moth - er! What a pair!

The fourth system features a spoken section. The lyrics are: "(Spoken) I can just hear myself bragging about her! tin - type of her moth - er! What a pair!". The piano accompaniment includes a dynamic marking of *mp* and a fermata over the final chord of the system.

## Sunshine

Broader (*with warmth*)

My lit-tle girl, Pink and white As peach-es and cream is she.

*mf*

This system contains the first line of music. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes two triplet markings over the first and last measures. The piano accompaniment includes a dynamic marking of *mf* and features a triplet in the right hand.

My lit-tle girl Is half a-gain as bright As girls are meant to be!

This system contains the second line of music. It continues the vocal line and piano accompaniment from the first system. The vocal line includes a triplet marking over the first measure. The piano accompaniment continues with a triplet in the right hand.

Doz-ens of boys pur - sue her, Man-y a like - ly lad

This system contains the third line of music. It continues the vocal line and piano accompaniment. The vocal line includes two triplet markings over the first and last measures. The piano accompaniment continues with a triplet in the right hand.

Does what he can to woo her From her faith - ful dad.

This system contains the fourth and final line of music. It concludes the vocal line and piano accompaniment. The vocal line includes a triplet marking over the first measure. The piano accompaniment concludes with a triplet in the right hand.

# Sunshine

She has a few Pink and white young fel-lers of two and three But

*mf*

my lit - tle girl Gets hun - gry ev - 'ry night and she comes home to

### Poco più mosso

(Spoken) My little girl, my little girl!

me! I got to get read-y be-

*mf* *poco a*

fore she comes! I got to make certain that she Won't be dragged up in slums With a

*poco cresc.*

# Sunshine

*with growing expression*

lot of bums like me \_\_\_\_\_ She's got to be shel-tered And

*f* *con vigore*

*Quasi grandioso*

fed and dressed In the best that mon-ey can buy! I nev-er knew how to get

*f* *con vigore*

*rit.*

mon - ey, But I'll try, By God! I'll try! I'll go out and make it Or

*sempre crescendo* *ff rit.*

*a tempo*

steal it, Or take it or die!

*a tempo molto cresc.* *r.h.A.*



# TEN MINUTES AGO

from *Cinderella*

*Sunshine*

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato, in 1

PPP legato

The first system of the piano introduction, featuring a treble and bass clef. The treble clef has a *PPP* dynamic marking and a *legato* instruction. The music is in 3/4 time and begins with a series of chords and a melodic line in the bass.

The second system of the piano introduction, continuing the melodic and harmonic development from the first system.

The third system of the piano introduction, ending with a *rall.* (rallentando) marking. The music features long, sustained notes in both hands.

PRINCE: Waltz, in one

L.H.

Ten min - utes a - go I saw you. I looked

The vocal line for the Prince is written in a single treble clef. The piano accompaniment is in two staves (treble and bass clef). The piano part includes a left-hand accompaniment (L.H.) section with a waltz-like rhythm. The lyrics are: "Ten min - utes a - go I saw you. I looked".

The song is sung twice in the show, first by the Prince, then by Cinderella.

## Sunshine

up when you came through the door. \_\_\_\_\_ My head start - ed

reel - ing, You gave me the feel - ing the room had no

ceil - ing or floor. \_\_\_\_\_ Ten min - utes a - go I

met you \_\_\_\_\_ And we mur-mured our how - do - you - do's. \_\_\_\_\_

# Sunshine

I want - ed to ring out the bells And

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I want - ed to ring out the bells And". The piano accompaniment consists of a right hand with chords and eighth notes, and a left hand with a simple bass line.

fling out my arms and to sing out the news: I have

The second system continues the vocal line with the lyrics "fling out my arms and to sing out the news: I have". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

found her! She's an an - gel, With the dust of the

The third system features the lyrics "found her! She's an an - gel, With the dust of the". The vocal line has a melodic flourish over "found her!". The piano accompaniment includes some chordal textures in the right hand.

stars in her eyes. We are danc - ing, we are

The final system on the page contains the lyrics "stars in her eyes. We are danc - ing, we are". The vocal line concludes with a long note over "eyes.". The piano accompaniment features a more active right hand with chords and moving lines.

## Sunshine

fly - ing \_\_\_\_\_ And she's tak - ing me back to the

skies. \_\_\_\_\_ In the arms of my love I'm fly - ing \_\_\_\_\_

\_\_\_\_\_ O - ver moun - tain and mead - ow and glen, \_\_\_\_\_

\_\_\_\_\_ And I like it so well that for all I can tell I may

nev - er come down a - gain! I may

mf

nev - er come down to earth a -

1  
gain. Ten

f

2  
gain! 8va

# DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?

*Sunshine*

from *Cinderella*

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Espressivo

The piano introduction is in 3/4 time, marked 'Espressivo' and 'pp'. It features a melodic line in the right hand with triplets and a harmonic accompaniment in the left hand. The key signature has one sharp (F#).

PRINCE:

The vocal line begins with the lyrics: "Do I love you be-cause you're". The piano accompaniment continues with chords and melodic fragments. The dynamic is marked 'p'.

The vocal line continues with the lyrics: "beau - ti - ful? Or are you beau - ti - ful be - cause I love you?". The piano accompaniment provides harmonic support.

The vocal line concludes with the lyrics: "Am I mak - ing be-lieve I see in you a girl too". The piano accompaniment ends with a final chord.

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# Sunshine

love - ly to \_\_\_\_\_ be real - ly true? Do I

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a dotted quarter note, followed by eighth notes, and ends with a half note. The piano accompaniment consists of chords and moving lines in both hands, with a key signature of one flat (Bb) and a 4/4 time signature.

want you be-cause you're won - der-ful? \_\_\_\_\_ Or are you won - der-ful \_\_\_\_\_ be - cause I

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment provides harmonic support with chords and melodic fragments.

want you? \_\_\_\_\_ Are you the sweet in - ven-tion of a lov - er's dream, \_\_\_\_\_

The third system shows the vocal line with a longer note value, possibly a half note or full note. The piano accompaniment continues with its characteristic chordal texture.

## Largo

\_\_\_\_\_ Or are you real - ly as beau - ti - ful as you seem. \_\_\_\_\_

The fourth system is marked 'Largo' and features a slower tempo. The vocal line is more spacious, with longer note values. The piano accompaniment is also more relaxed, with wider intervals and a more open texture.

# MARRY ME A LITTLE *Sunshine*

from *Company*

Music and Lyrics by  
STEPHEN SONDHEIM

*Allegro appassionata* (♩ = 80)

*mp legato*

*mp espress.*

Mar-ry me \_\_\_\_\_ a lit-tle, Love me just \_\_\_\_\_ e-nough.

Cry, \_ but \_\_\_\_\_ not too of-ten, Play, \_ but \_\_\_\_\_ not too rough.

Keep a ten - der dis - tance, So we'll both \_\_\_\_\_ be free.



That's the way — it ought to be.

*sub. f* I'm read - y! *mp* Mar-ry me — a lit-tle,

Do it with — a will. Make a few — de-mands I'm

a-ble to — ful-fill. Want me more — than oth - ers,

# Sunshine

Not ex - clu - sive-ly. That's the way — it ought to

be. *mf* I'm read - y!

*cresc.*

*f* I'm read - y now!

*f* *mf legato*

*dim.*

*p*

You can be \_\_\_\_\_ my best friend. \_\_\_\_\_

I can be \_\_\_\_\_ your right arm. \_\_\_\_\_

We'll go through \_\_\_\_\_ a fight or two. \_\_\_\_\_ No

*poco cresc.*

harm, \_\_\_\_\_ No, \_\_\_\_\_ harm. \_\_\_\_\_ We'll

# Sunshine

look not — too deep, We'll

*p*

Detailed description: This system contains the first two lines of music. The vocal line is in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "look not — too deep, We'll". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a walking bass feel in the left hand. A piano dynamic marking (*p*) is placed at the beginning of the piano part.

go not — too far. We

*cresc.*

*mp*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "go not — too far. We". The piano accompaniment continues with the same rhythmic pattern. A crescendo marking (*cresc.*) is placed in the piano part, and a mezzo-piano dynamic marking (*mp*) is placed above the vocal line.

won't have — to give up a thing, We'll

*mp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "won't have — to give up a thing, We'll". The piano accompaniment continues with the same rhythmic pattern. A mezzo-piano dynamic marking (*mp*) is placed at the beginning of the piano part.

stay who we are. Right?

*cresc.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "stay who we are. Right?". The piano accompaniment continues with the same rhythmic pattern. A crescendo marking (*cresc.*) is placed in the piano part.

# Sunshine

*mf* *f*

O - kay, then, I'm read - y!

*mf* *cresc.*

*molto rall.*

I'm read - y now! Some - one,

*f* *molto rall.*

*a tempo* *mf*

Mar - ry me a lit - tle, Love me just

*a tempo*

e - nough. Warm and sweet and eas - y,

# Sunshine

*mp*

Just \_ the \_\_\_\_\_ sim - ple stuff.      Keep a ten - der dis - tance

So we'll both \_\_\_\_\_ be free.      That's the way \_\_\_\_\_ it ought to

*sub. f*

be. \_\_\_\_\_ I'm read - y!

*cresc.*

*mf*

Mar-ry me \_\_\_\_\_ a lit-tle,      Bod-y, heart \_\_\_\_\_ and soul.

*mf*

# Sunshine

Pas-sion - ate \_\_\_\_\_ as hell, But Al-ways in \_\_\_\_\_ con-trol.

The first system of music features a vocal line in G major with a 7/8 time signature. The lyrics are "Pas-sion - ate \_\_\_\_\_ as hell, But Al-ways in \_\_\_\_\_ con-trol." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The system concludes with a fermata over the final chord.

*mp*  
Want me first \_\_\_\_\_ and fore - most, Keep me com - pan-y.

The second system continues the vocal line with the lyrics "Want me first \_\_\_\_\_ and fore - most, Keep me com - pan-y." The piano accompaniment remains consistent with the first system. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure. The system ends with a fermata.

That's the way \_\_\_\_\_ it ought to be.

The third system features the vocal line with the lyrics "That's the way \_\_\_\_\_ it ought to be." The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand. The system concludes with a fermata.

*mf* I'm read - y! *f* I'm read - y!

The fourth system contains the vocal line with the lyrics "I'm read - y! I'm read - y!". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) above the first measure and *f* (forte) above the second measure. The system ends with a key signature change to two sharps (D major) and a fermata.

## Sunshine

now! \_\_\_\_\_

*mf legato* *dim.*

This system contains the first vocal line and the first two systems of piano accompaniment. The vocal line begins with a whole note 'now!' followed by a long horizontal line. The piano accompaniment consists of two systems of grand staff notation. The first system includes the dynamic marking *mf legato* and the second system includes *dim.*

*p*

Oh, how gent - ly we'll talk, \_\_\_\_\_

*p*

This system contains the second vocal line and the second and third systems of piano accompaniment. The vocal line starts with a piano (*p*) dynamic and the lyrics 'Oh, how gent - ly we'll talk,'. The piano accompaniment continues with two systems of grand staff notation, with a piano (*p*) dynamic marking in the second system.

Oh, how soft - ly we'll tread. \_\_\_\_\_

This system contains the third vocal line and the fourth and fifth systems of piano accompaniment. The vocal line continues with the lyrics 'Oh, how soft - ly we'll tread.'. The piano accompaniment consists of two systems of grand staff notation.

All the stings, — The ug - ly things.

This system contains the fourth vocal line and the sixth and seventh systems of piano accompaniment. The vocal line concludes with the lyrics 'All the stings, — The ug - ly things.'. The piano accompaniment consists of two systems of grand staff notation.



We'll keep un - said.

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics "We'll keep un - said." are written below the notes. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various rhythmic patterns and dynamics, with a *p* (piano) marking in the left hand.

We'll build a co -

*p*

The second system continues the vocal line with the lyrics "We'll build a co -". A *p* (piano) dynamic marking is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns and dynamics, including a *p* marking in the left hand.

coon Of love and

The third system features the lyrics "coon Of love and". The key signature changes to two flats (Bb, Eb). The piano accompaniment continues with consistent rhythmic patterns and dynamics.

re - spect. You

*mp*

*cresc.*

The fourth system contains the lyrics "re - spect. You". A *mp* (mezzo-piano) dynamic marking is placed above the vocal line. The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand. The system concludes with a *mp* marking.

# Sunshine

prom - ise what - ev - er you

*mp*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major (one flat) with lyrics 'prom - ise what - ev - er you'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano dynamic marking of *mp* is placed at the beginning of the piano part.

like, I'll nev - er col - lect.

*cresc.*

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics 'like, I'll nev - er col - lect.'. The piano accompaniment continues with the same eighth-note pattern. A *cresc.* (crescendo) marking is placed above the piano part in the second measure.

Right?

*mf*

Detailed description: This system contains the third two lines of music. The vocal line has a short phrase 'Right?'. The piano accompaniment continues. A piano dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the second measure.

O - kay, then, I'm read - y!

*f*  
*cresc.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics 'O - kay, then, I'm read - y!'. The piano accompaniment continues. A piano dynamic marking of *f* (forte) is placed above the piano part in the second measure, and a *cresc.* marking is placed below the piano part in the third measure.

# Sunshine

I'm read - y now!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by the lyrics "I'm read - y now!". The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. A dynamic marking of *f* is present in the piano part.

*molto rall.* Some - one, *a tempo* I'm read - y!

The second system continues the piece. The vocal line starts with the lyrics "Some - one," followed by a long horizontal line indicating a sustained note, and then "I'm read - y!". The piano accompaniment features a *molto rall.* section for the first two measures, followed by a return to *a tempo*. The piano part includes dynamic markings of *f* and *pp*.

The third system shows the piano accompaniment continuing. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *pp* and *ppp*.

The fourth system concludes the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The piano part includes dynamic markings of *pp* and *ppp*.

# SORRY-GRATEFUL

from *Company*

*Sunshine*

Words and Music by STEPHEN SONDHEIM

Rubato ( $\text{♩} = 60$ )

HARRY: *ten.* *ten.*

You're al-ways sor - ry, — You're al-ways grate - ful, — You're

*ten.* *ten.*

*ten.* *ten.*

Strict rhythm

al-ways wond - 'ring — what might have been. — Then she walks in. — And

still you're sor - ry, And still you're grate - ful, And still you won - der And

*In the show Harry, Larry and David alternate verses in this song.*

# Sunshine

still you doubt, - And she goes out. - Ev - ry - thing's diff - rent,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands.

Noth - ing's changed, - On - ly may - be slight - ly re - ar - ranged. - You're

*poco rall.*

The second system continues the vocal and piano parts. The piano part includes a dynamic marking of *p* (piano) and a tempo instruction of *poco rall.* (poco rallentando). The vocal line has a melodic contour that rises and then falls.

sor - ry - grate - ful, Re - gret - ful - hap - py; Why look for an - swers where

*pp a tempo*

The third system shows the vocal line and piano accompaniment. The piano part has a dynamic marking of *pp* (pianissimo) and a tempo instruction of *a tempo*. The vocal line continues with a similar melodic pattern.

none oc - cur? - You al - ways are - what you al - ways were, - Which has

*pp*

The fourth system concludes the page. The piano part has a dynamic marking of *pp*. The system ends with a 4/4 time signature. The vocal line ends with a quarter note G4.

# Sunshine

noth-ing to do with, All to do with her.

You're

al-ways sor-ry,— You're al-ways grate-ful,— You hold her, think-ing,— "I'm

not a lone.— You're still a lone.— You

You

don't live for— her, You do live with— her. You're scared she's start-ing to

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The score is divided into four systems. The first system includes the title 'Sunshine' in a decorative font. The lyrics are: 'noth-ing to do with, All to do with her. You're'. The second system includes the lyrics: 'al-ways sor-ry,— You're al-ways grate-ful,— You hold her, think-ing,— "I'm'. The third system includes the lyrics: 'not a lone.— You're still a lone.— You'. The fourth system includes the lyrics: 'don't live for— her, You do live with— her. You're scared she's start-ing to'. The piano accompaniment consists of chords and melodic lines in both hands, with some 'ten.' markings above notes in the second system. The key signature has two sharps (F# and C#) and the time signature is 4/4.

*Sunshine*

drift a - way, — And scared she'll stay. — Good things get bet-ter,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line begins with a melodic phrase, followed by a rest and then the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bad get worse. — Wait, I think I meant that in re - verse. — You're

The second system continues the vocal and piano parts. The piano accompaniment includes a *rall.* (rallentando) marking. The vocal line has a slight upward inflection on the word 'wait'.

Tempo I<sup>o</sup>

sor - ry - grate - ful, Re - gret - ful - hap - py. Why look for an - swers where

The third system features a change in tempo to *Tempo I<sup>o</sup>*. The piano accompaniment has a more rhythmic and driving feel. The vocal line is more active, with many eighth and sixteenth notes.

none oc - cur? — You'll al - ways be — what you al - ways were, — Which has

The fourth system concludes the page with a 4/4 time signature. The piano accompaniment features a steady bass line and active treble accompaniment. The vocal line ends with a melodic phrase.

# Sunshine

noth-ing to do with, All to do with her. You'll

The first system of the musical score for 'Sunshine' consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are 'noth-ing to do with, All to do with her. You'll'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The music features a mix of eighth and quarter notes, with some rests and a fermata over the word 'her.'.

al-ways be— what you al-ways were,— Which has noth-ing to do with, All to do with

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'al-ways be— what you al-ways were,— Which has noth-ing to do with, All to do with'. The piano accompaniment continues with similar rhythmic patterns and chord progressions, including some triplets and fermatas.

Strict rhythm

her. Noth-ing to do with, All to do with

The third system of the musical score is marked 'Strict rhythm'. It features a vocal line and piano accompaniment. The vocal line lyrics are 'her. Noth-ing to do with, All to do with'. The piano accompaniment is written in a grand staff with a key signature of one sharp. The time signature changes from 4/4 to 6/4. The music includes a variety of rhythmic values and rests.

her.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are 'her.'. The piano accompaniment includes a section marked 'ddd' (triplets) in the bass clef. The system concludes with a final cadence in 4/4 time.



# WHEN I WAS A LAD

Sunshine

from *HMS Pinafore*

Words by W. S. GILBERT  
Music by ARTHUR SULLIVAN

Allegro non troppo

First system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *f*. The music features a rhythmic pattern of eighth and sixteenth notes in the treble and block chords in the bass.

Second system of piano introduction. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *f*. The music continues with the same rhythmic pattern as the first system.

SIR JOSEPH PORTER:

Vocal line and piano accompaniment for the first line of lyrics. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

When I was a lad I served a term As  
As of - fice boy I made such a mark That they

Vocal line and piano accompaniment for the second line of lyrics. Treble clef, bass clef, 2/4 time signature. Key signature: two flats (B-flat, E-flat). Dynamics: *p*. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

of - fice boy to an At - tor - ney's firm, I cleaned the win - dows and I swept the floor, And I  
gave me the post - of a ju - nior clerk. I served the writs with a smile so bland, And I

## Sunshine

po - lished up the han - dle of the big front door.  
co - pied all the let - ters in a big round hand.

*f*

I po - lished up that han - dle so a care - ful - lee, That  
I co - pied all the let - ters in a hand so free, That

now I am the ru - ler of the Queen's Na - vee!  
now I am the ru - ler of the Queen's Na - vee!

*f*

# Sunshine

In ser - ving writs I made such a name That an  
Of le - gal know-ledge I ac - quired such a grip That they

ar - ti - cled clerk - I soon be - came; I wore clean col - lars and a bran' new suit For the  
took me in - to the part - ner - ship, And that jun - ior part - ner - ship I ween Was the

pass ex - am - in - a - tion at the In - sti - tute. That  
on - ly ship - that I ev - er had seen. But

pass ex - am - in - a - tion did so well for me } That now I am the ru - ler of the Queen's Na - vee.  
that kind of ship so suit - ed me }

## Sunshine

Piano introduction consisting of four measures. The right hand plays a sequence of chords: G7, F7, E7, D7. The left hand plays a steady bass line of quarter notes: G2, F2, E2, D2.

Vocal line: I grew so rich that I was sent By a  
Now lands - men all, who - ev - er you may be, If you

Piano accompaniment: The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line of quarter notes: G2, F2, E2, D2.

Vocal line: pock - et bor - ough in - to Par - lia - ment. I al - wys vo - ted at my  
want to rise — to the top of the tree, If your soul is - n't fet - tered to an

Piano accompaniment: The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line of quarter notes: G2, F2, E2, D2.

Vocal line: par - ty's call, And I nev - er thought of think - ing for my - self at all.  
of - fice stool, Be care - ful to be guid - ed by this gold - en rule,

Piano accompaniment: The right hand plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a steady bass line of quarter notes: G2, F2, E2, D2. A forte (*f*) dynamic marking is present at the end of the piano part.

# Sunshine

I thought so lit - tle, they re - ward - ed me, By  
Stick close to your desks and nev - er go to sea, And you

[p]

mak - ing me the ru - ler of the Queen's Na - vee.  
all may be ru - lers of the Queen's Na - vee.

f

1

2

2

# TRY TO REMEMBER *Sunshine*

from *The Fantasticks*

Words by TOM JONES  
Music by HARVEY SCHMIDT

Rather slowly - In 3 (♩ = 126)

mp

Keep pedal very light.

The piano introduction consists of two staves in 3/4 time. The right hand plays a series of chords, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Rather slowly' and the time signature is 3/4.

EL GALLO:

Try to re - mem - ber the kind of Sep - tem - ber When life was

opt.

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are 'Try to re - mem - ber the kind of Sep - tem - ber When life was'. The piano part includes an optional section marked 'opt.' and a piano dynamic marking 'p'.

slow and oh so mel-low. Try to re - mem - ber the

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'slow and oh so mel-low. Try to re - mem - ber the'. The piano part continues with the same accompaniment style.

kind of Sep - tem - ber When grass was green and grain was

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'kind of Sep - tem - ber When grass was green and grain was'. The piano part continues with the same accompaniment style.

# Sunshine

yel-low. Try to re - mem - ber the kind of Sep - tem - ber When

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a half note 'y' and a quarter note 'e' for 'yel-low'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand. A dynamic marking of *mp* is placed above the piano accompaniment.

you were a ten - der and cal - low fel-low. Try to re -

opt.

*p*

The second system continues the vocal line with 'you were a ten - der and cal - low fel-low.' followed by 'Try to re -'. An optional ending 'opt.' is indicated above the vocal line. The piano accompaniment features a crescendo leading to a dynamic marking of *p*.

mem - ber and if you re - mem - ber, Then fol - low.

The third system continues the vocal line with 'mem - ber and if you re - mem - ber, Then fol - low.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Try to re - mem - ber when

*mp*

The fourth system continues the vocal line with 'Try to re - mem - ber when'. The piano accompaniment features a dynamic marking of *mp* and includes a long melodic line in the right hand.

Sunshine

life was so ten - der That no one wept ex - cept the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

wil-low. Try to re - mem - ber when life was so ten - der That

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar harmonic support.

dreams were kept be - side your pil - low. Try to re -

The third system shows the vocal line with a quarter note A5, a quarter note Bb5, a quarter note C6, and a quarter note D6. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

mem - ber when life was so ten - der That love was an em - ber a -

The fourth system shows the vocal line with a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with chords and a bass line.



Sunshine

bout to bil - low. Try to re - mem - ber and if you re -

*poco rall.* *mp a tempo*

mem - ber, Then fol - low.

*pp*

Fol - low.

*p* *pp*

Fol - low

*mp*

# Sunshine

Deep in De - cem - ber, it's nice to re -

*poco rit.* *pp a tempo*

mem - ber, Al - tho' you know the snow will fol - low.

Deep in De - cem - ber, it's nice to re - mem - ber, With - out a

*ppp*

hurt the heart is hol - low. Deep in De -

*f*

*Sunshine*

cem - ber, it's nice to re - mem - ber The fire of Sep -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'cem - ber, it's nice to re - mem - ber The fire of Sep -'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The title 'Sunshine' is written in a decorative script in the upper right corner.

tem - ber that made us mel-low. Deep in De - cem - ber our

*poco rall.* *p a tempo*

The second system continues the vocal line with the lyrics 'tem - ber that made us mel-low. Deep in De - cem - ber our'. The piano accompaniment includes dynamic markings 'poco rall.' and 'p a tempo'.

pp , p

hearts should re - mem - ber, And fol - low. -

*rit.* *a tempo*

The third system features the vocal line with lyrics 'hearts should re - mem - ber, And fol - low. -'. The piano accompaniment includes dynamic markings 'pp , p', 'rit.', and 'a tempo'.

*pochissimo accel.* *rall. al fine* *p* *8va*

The fourth system is primarily piano accompaniment. It includes dynamic markings 'pochissimo accel.', 'rall. al fine', and 'p'. An '8va' marking is present above the right-hand staff. The system concludes with a double bar line.

# THE ROAD YOU DIDN'T TAKE

*Sunshine*

from *Follies*

Words and Music by STEPHEN SONDHEIM

(♩ = 90)

BEN:

You're ei - ther a po - et

L.H.

*mp*

*with pedal*

or you're a lov - er Or you're the fa - mous Ben - ja - min Stone.

You take one road,

You try one door,

# Sunshine

There is - n't time for an - y more.

L.H. *p*

One's life con - sists of ei - ther / or. One has re -

gets which one for - gets, And as the

*cresc.*

years go on, The

*Sva*

*cresc.*

*p*

road you did - n't take hard - ly comes to mind, Does it? \_\_\_\_\_ The

*Sunshine*

This system contains the first line of the musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#). The lyrics are: "road you did - n't take hard - ly comes to mind, Does it? \_\_\_\_\_ The". A handwritten word "Sunshine" is written above the vocal line in the third measure. The piano accompaniment consists of chords and moving lines in both hands.

door you did - n't try, Where could it have led? \_\_\_\_\_ The

This system contains the second line of the musical score. The lyrics are: "door you did - n't try, Where could it have led? \_\_\_\_\_ The". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

choice you did - n't make nev - er was de - fined, Was it? \_\_\_\_\_

This system contains the third line of the musical score. The lyrics are: "choice you did - n't make nev - er was de - fined, Was it? \_\_\_\_\_". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

Dreams you did - n't dare \_\_\_\_\_ are dead. Were they ev - er there? \_\_\_\_\_ Who said? I

This system contains the fourth line of the musical score. The lyrics are: "Dreams you did - n't dare \_\_\_\_\_ are dead. Were they ev - er there? \_\_\_\_\_ Who said? I". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

# Sunshine

don't re - mem - ber, I don't re - mem - ber at

all.

The

(L.H.)

books I'll nev - er read would - n't change a thing, Would they? — The

L.H.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The score is divided into four systems. The first system contains the vocal line with lyrics and a piano accompaniment consisting of chords in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with a dynamic marking of *p* (piano) and includes a fermata over the vocal line. The third system features a more active piano accompaniment in the right hand, marked *(L.H.)*, while the vocal line is mostly rests. The fourth system concludes the piece with the vocal line and piano accompaniment.

*Sunshine*

girls I'll nev - er know, I'm too ti - red for. The

lives I'll nev - er lead could - n't make me sing, Could they? —

*p*

Could they? — Could they? — Chanc - es that you miss, — Ig - nore.

*f*

Ig - nor - ance is bliss; — What's more, you won't re - mem - ber, You



# Sunshine

won't re - mem - ber at all, Not at

all. You yearn for the wom - en,

Long for the mon - ey, En - vy the fa - mous Ben - ja - min Stones.

You take your road, The dec - ades fly,

won't re - mem - ber at all, Not at

all. You yearn for the wom - en,

Long for the mon - ey, En - vy the fa - mous Ben - ja - min Stones.

You take your road, The dec - ades fly,

# Sunshine

The year-ings fade, the long-ings die. You learn to

*L.H.*

bid them all good - bye. And oh, the peace, the bless - ed

*poco rit.*

*poco rit.*

peace. At last you come to know; *Sya -*

*cresc.*

The roads you nev - er take go through rock - y

*a tempo*

*a tempo*

# Sunshine

ground, Don't they? — The choic - es that you make are - n't all that

The first system of the musical score for 'Sunshine'. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 'ground, Don't they? — The choic - es that you make are - n't all that'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with some grace notes.

grim. The worlds you nev - er see still will be a -

The second system of the musical score. The lyrics are: 'grim. The worlds you nev - er see still will be a -'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the bass.

round, Won't they? — The Ben I'll nev - er be, -- Who re - mem - bers him? —

*ten.* , *rit.* *a tempo*

*ten.* , *rit.* *p a tempo*

The third system of the musical score. The lyrics are: 'round, Won't they? — The Ben I'll nev - er be, -- Who re - mem - bers him? —'. Performance markings include 'ten.' (tenuto), 'rit.' (ritardando), and 'a tempo' above the vocal line, and 'ten.', 'rit.', and 'p a tempo' (piano) below the piano accompaniment.

*molto ritard.*

*molto ritard.*

The fourth system of the musical score, which appears to be the end of the piece. It features a vocal line and piano accompaniment. The tempo marking '*molto ritard.*' (molto ritardando) is written above the vocal line and below the piano accompaniment. The piano accompaniment ends with a final chord.

# WHEN YOU'RE LYING AWAKE *sunshine*

from *Iolanthe*

Words by W.S. GILBERT  
Music by ARTHUR SULLIVAN

Allegro ma non troppo ♩. = 100

LORD CHANCELLOR:

When you're

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'When you're'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

ly - ing a - wake with a dis - mal head - ache, and re - pose is ta - boo'd by anx - i - e - ty, I con -

The second system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'ly - ing a - wake with a dis - mal head - ache, and re - pose is ta - boo'd by anx - i - e - ty, I con -'. The piano accompaniment maintains the same rhythmic pattern.

ceive you may use an - y lan - guage you choose to in - dulse in, with - out im - pro - pri - e - ty; For your

The third system continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'ceive you may use an - y lan - guage you choose to in - dulse in, with - out im - pro - pri - e - ty; For your'. The piano accompaniment maintains the same rhythmic pattern.

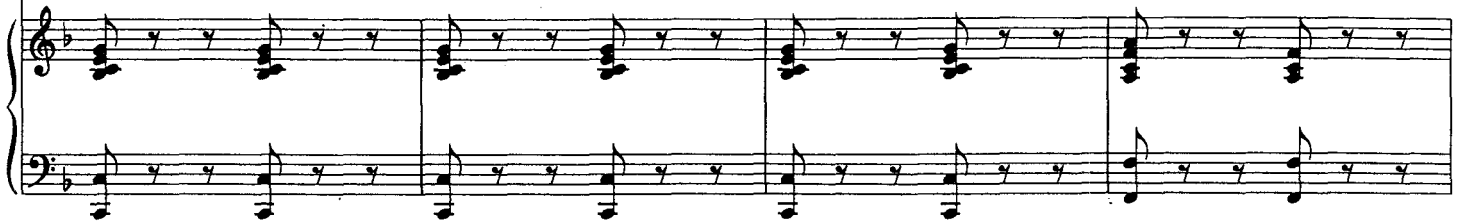
brain is on fire — the bed - clothes con - spire — of u - su - al slum - ber to plun - der you: First your

The fourth system concludes the vocal line and piano accompaniment. The vocal line contains the lyrics 'brain is on fire — the bed - clothes con - spire — of u - su - al slum - ber to plun - der you: First your'. The piano accompaniment maintains the same rhythmic pattern.

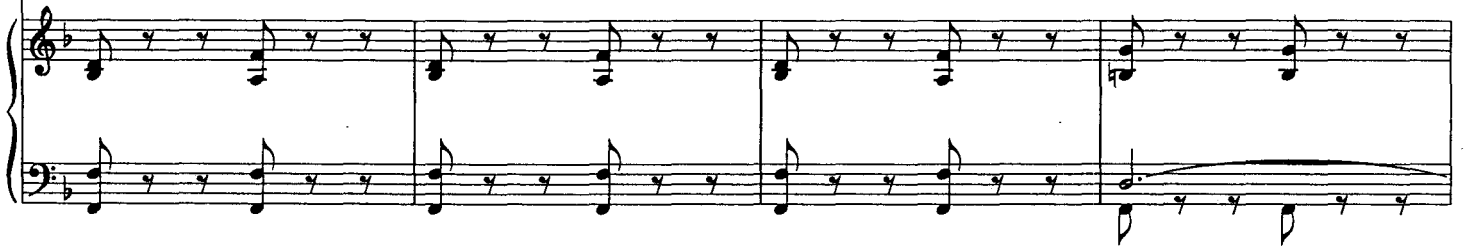
# Sunshine<sup>111</sup>



coun - ter - pane goes, and un - co - vers your toes, and your sheet slips de - mure - ly from un - der you; Then the



blank - et - ing tick - les - you feel like mixed pick - les - so ter - ri - bly sharp is the prick - ing, And you're



hot, and you're cross, and you tum - ble and toss till there's noth - ing 'twixt you and the tick - ing. Then the



bed - clothes all creep to the ground in a heap, and you pick 'em all up in a tan - gle; Next your



# Sunshine

pil - low re - signs and po - lite - ly de - clines to re - main at its u - su - al an - gle! Well, you

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line consists of a series of eighth notes, with a final quarter note followed by a quarter rest. The piano accompaniment is in a simple, rhythmic pattern of eighth notes.

get some re - pose in the form of a doze, with hot eye - balls and head ev - er ach - ing, But your

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same rhythmic structure.

slum - ber - ing teems with such hor - ri - ble dreams that you'd ver - y much bet - ter be wak - ing; For you

The third system continues the vocal line and piano accompaniment. The vocal line follows the same rhythmic pattern. The piano accompaniment remains consistent.

dream you are cross - ing the Chan - nel, and toss - ing a - bout in a steam - er from Har - wich — Which is

*pp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a quarter note followed by a quarter rest. The piano accompaniment features a *pp* (pianissimo) dynamic marking and includes a slur over the right-hand part.

# Sunshine

some-thing be-tween a large bath-ing ma-chine and a ver-y small sec-ond-class car-riage — And you're

giv-ing a treat (pen-ny ice and cold meat) to a par-ty of friends and re-la-tions — They're a

rav-en-ous horde — and they all came on board at Sloane Square and South Ken-sing-ton Sta-tions. And

bound on that jour-ney you find your at-tor-ney (who start-ed that morn-ing from Dev-on); He's a

## Sunshine

bit un - der - siz'd, and you don't feel sur - pris'd when he tells you he's on - ly e - lev - en. Well, you're

driv - ing like mad with this sin - gu - lar lad (by - the - bye, the ship's now a four - wheel - er), And you're

play - ing round games, and he calls you bad names when you tell him that "ties pay the deal - er;" But

this you can't stand, so you throw up your hand, and you find you're as cold as an i - ci - cle; In your



## Sunshine

shirt and your socks (the black silk with gold clocks), cross-ing Sal's-bu - ty Plain on a bi - cy - cle; And

he and the crew are on bi - cy - cles too— which they've some-how or oth - er in - vest - ed in— And he's

tell - ing the tars all the par - tic - u - lars of a com - pa - ny he's in - ter - est - ed in— It's a

scheme of de - vic - es, to get at low pric - es all goods from cough mix - tures to ca - bles (Which

## Sunshine

tick - led the sail - ors), by treat - ing re - tail - ers as though they were all ve - ge - ta - bles — You

get a good spades - man to plant a small trades - man (first take off his boots with a boot - tree), And his

legs will take root, and his fin - gers will shoot, and they'll blos - som and bud like a fruit - tree — From the

green - gro - cer tree you get grapes and green - pea, cau - li - flow - er, pine - ap - ple, and cran - ber - ries, While the

# Sunshine

pas - try - cook plant cher - ry bran - dy will grant, ap - ple puffs, and three - cor - ners, and Ban - bur - ys — The

shares are a pen - ny, and ev - er so man - y are tak - en by Roths - child and Ba - ring, And

*sempre p*

just as a few are al - lot - ted to you, you a - wake with a shud - der des - pair - ing — You're a

*accel. poco a poco*

reg - u - lar wreck, with a crick in your neck, and no won - der you snore, for your head's on the floor, and you've

*pp accel. poco a poco*

# Sunshine

nee- dles and pins from your soles to your shins, and your flesh is a- creep, for your left leg's a- sleep, and you've

*cresc.*

cramp in your toes, and a fly on your nose, and some fluff in your lung, and a fe- ver- ish tongue, and a

*dim.*

thirst that's in- tense, and a gen- er- al sense that you have- n't been sleep- ing in clo- ver;

*cresc.*

♩. = 120

But the dark- ness has pass'd, and it's day- light at

*p*

last, and the night has been long- dit - to, dit - to my

*cresc.*

song- And thank good - ness they're both of them o

*a piacere*

*f colla voce*

(Lord Chancellor falls exhausted on a seat.)

ver!

*Con fuoco*

*ff*

# WERE THINE THAT SPECIAL FACE

from *Kiss Me, Kate*

*sunshine*

Words and Music by COLE PORTER

Andantino

PETRUCHIO:

Were thine that spec - ial face,

*pp* *p*

3

The face which fills my dream - ing. Were

thine the rhy - thm'd grace, Were thine the form so

*cresc.*

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# Shining

lithe and slen - der, Were thine the arms so warm, so

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

ten - der, Were thine the kiss di - vine. \_\_\_\_\_ Were

*p dolce*

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment includes a dynamic marking of *p dolce* in the left hand. The system concludes with a long horizontal line indicating a breath or a pause in the vocal line.

thine the love for me, \_\_\_\_\_ The love which fills my

The third system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with chords and a melodic line. The system ends with a long horizontal line in the vocal line.

dream - ing, \_\_\_\_\_ When all these charms are thine,

*cresc.* *rit.*

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes dynamic markings of *cresc.* and *rit.* in the left hand. The system concludes with a long horizontal line in the vocal line.

# Sunshine

Then you'll be mine, all mine.

*f* *a tempo*

*Quasi recitativo and tenderly*

I wrote a poem in classic style I wrote it with my

*p dolce*

tongue in my cheek And my lips in a smile. But of late my poem

*pp*

*poco sostenuto*

Has a meaning so new, For, to my surprise, It suddenly applies to my darling, To



Sunshine

you. \_\_\_\_\_ Were thine that

The first system of the musical score. The vocal line (treble clef) contains the lyrics "you. \_\_\_\_\_ Were thine that". The piano accompaniment (grand staff) features a complex rhythmic pattern with triplets and sixteenth notes. A piano dynamic marking 'p' is present in the right hand.

spec - ial face, \_\_\_\_\_ The face which

The second system of the musical score. The vocal line (treble clef) contains the lyrics "spec - ial face, \_\_\_\_\_ The face which". The piano accompaniment (grand staff) continues with the same rhythmic pattern as the first system.

fills my dream - ing. \_\_\_\_\_ Were thine the

The third system of the musical score. The vocal line (treble clef) contains the lyrics "fills my dream - ing. \_\_\_\_\_ Were thine the". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

rhy - thm'd grace, \_\_\_\_\_ Were thine the

The fourth system of the musical score. The vocal line (treble clef) contains the lyrics "rhy - thm'd grace, \_\_\_\_\_ Were thine the". The piano accompaniment (grand staff) continues with the same rhythmic pattern.

## Sunshine

form so lithe and slen - der, Were thine the

arms so warm, so ten - der, Were thine the

kiss di - vine. Were thine the

love for me, The love which

# Sunshine

fills my dream - ing When all these

*cresc.*

Detailed description: This system contains the first line of the song. The vocal line starts with a half note 'fills', followed by quarter notes 'my', 'dream', and a half note 'ing' with a slur. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A 'cresc.' marking is placed above the piano part.

charms are thine, Then you'll be mine,

*sf* *a tempo*

Detailed description: This system contains the second line of the song. The vocal line has a half note 'charms', quarter notes 'are', 'thine,', a half note 'Then', quarter notes 'you'll', 'be', and a half note 'mine,' with a slur. The piano accompaniment continues with a similar rhythmic pattern. A 'sf' (sforzando) marking is placed above the piano part, and an 'a tempo' marking is placed below it.

all mine,

*cresc.*

Detailed description: This system contains the third line of the song. The vocal line has a half note 'all' and a half note 'mine,' with a slur. The piano accompaniment continues with the same rhythmic pattern. A 'cresc.' marking is placed above the piano part.

all mine.

Detailed description: This system contains the final line of the song. The vocal line has a half note 'all' and a half note 'mine.' with a slur. The piano accompaniment concludes with a final chord in the right hand and a half note in the left hand.

# WHERE IS THE LIFE THAT LATE I LED?

from *Kiss Me, Kate*

Allegro con fuoco

Words and Music by COLE PORTER

Piano introduction in 6/8 time, marked *f*. The music features a rhythmic pattern of eighth and sixteenth notes in both hands.

PETRUCHIO:

Vocal line for Petruccio, starting with a rest followed by the lyrics 'Since I'.

Since I

Piano accompaniment for the first vocal line, marked *f*, *mf*, and *dim.*. It features a rhythmic accompaniment with eighth and sixteenth notes.

Vocal line for the second part of the song, with lyrics: 'reached the charm - ing age of pu - ber - ty, I be -'.

Piano accompaniment for the second vocal line, marked *p*. It continues the rhythmic accompaniment.

Vocal line for the third part of the song, with lyrics: 'gan to fin - ger fem - i - nine curls. Like a'.

Piano accompaniment for the third vocal line, marked *R.H.*. It features a rhythmic accompaniment with eighth and sixteenth notes.

# Sunshine

show \_\_\_\_\_ that's typ - i - cal - ly Shu - bert - y, \_\_\_\_\_ I have

al - ways had a mult - i - tude of girls. \_\_\_\_\_ But

*much broader-ad lib*

now that a mar - ried man, \_\_\_\_\_ at last, am I, \_\_\_\_\_ How a -

Tempo I

ware of my dear, de - part - ed past am I. \_\_\_\_\_ Where is the

Refrain:

Sunshine

life that late I led? Where is it

The first system of the refrain features a vocal line in G major with lyrics "life that late I led? Where is it". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, marked with a mezzo-forte (mf) dynamic.

now? To - tal - ly dead. Where is the

The second system continues the refrain with lyrics "now? To - tal - ly dead. Where is the". The piano accompaniment maintains the same rhythmic pattern as the first system.

fun I used to find? Where has it

The third system continues with lyrics "fun I used to find? Where has it". The piano accompaniment continues with the established eighth-note bass line and chords.

gone? Gone with the wind. A

The fourth system concludes the refrain with lyrics "gone? Gone with the wind. A". The piano accompaniment features a final chord with a sharp sign, indicating a key change or modulation.

mar - ried life \_\_\_\_\_ may all be well \_\_\_\_\_ But

*f* *subito p*

*Sunshine*

rais - ing an heir Could nev - er com - pare With rais - ing a bit of

hell. So I re - peat what first I \_\_\_\_\_ said,

*mf*

Where is the life that late I, In dear Mi -

*f*

la - no, — where are you, Mo - mo, — Still sell - ing those pic - tures of the scrip - tures in the

*Sunshine*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat major or D minor). The vocal line begins with a treble clef and contains the lyrics 'la - no, — where are you, Mo - mo, — Still sell - ing those pic - tures of the scrip - tures in the'. A handwritten word 'Sunshine' is written in the upper right corner of the system. The piano accompaniment includes a treble and bass clef, with various chords and melodic lines. There are three triplet markings (indicated by a '3' over a group of notes) in the piano part.

Duo - mo? — And Ca - ro - li - na, — Where are you Li - na, — Still ped - dling your

The second system continues the musical score. The vocal line has the lyrics 'Duo - mo? — And Ca - ro - li - na, — Where are you Li - na, — Still ped - dling your'. The piano accompaniment continues with similar harmonic and melodic patterns, including triplet markings.

piz - za in the streets o' Ta - or - mi - na? — And in Fi - ren - ze, — where are you,

The third system of the score has the lyrics 'piz - za in the streets o' Ta - or - mi - na? — And in Fi - ren - ze, — where are you,'. The piano accompaniment features a dynamic marking 'p' (piano) and continues with complex chordal textures.

A - lice, — Still there in your pret - ty, it - ty-bit - ty Pit - ti pal - ace? — And sweet Luc -

The fourth system concludes the page with the lyrics 'A - lice, — Still there in your pret - ty, it - ty-bit - ty Pit - ti pal - ace? — And sweet Luc -'. The piano accompaniment includes a dynamic marking 'p' and a 'rit.' (ritardando) marking at the end of the system.

\*Pronounced "Caroleena"

\*\* "Leena"



re - tia, so young and gay - ee? What scan-da-lous do - in's in the ru - ins of Pom -

*Soprano*

pe - ii! Where is the life that late I

*rit.* *sf* *a tempo* *p*

led? Where is it now? To - tal - ly

dead. Where is the fun I used to

## Sunshine

find? \_\_\_\_\_ Where has it gone? \_\_\_\_\_ Gone with the

The first system of the musical score for 'Sunshine'. It features a vocal line in G major with lyrics: 'find? \_\_\_\_\_ Where has it gone? \_\_\_\_\_ Gone with the'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The key signature has one flat (F major or D minor).

wind. \_\_\_\_\_ The mar - riage game \_\_\_\_\_ is

The second system of the musical score. The vocal line continues with lyrics: 'wind. \_\_\_\_\_ The mar - riage game \_\_\_\_\_ is'. The piano accompaniment continues with chords and a bass line.

quite al - right. \_\_\_\_\_ Yes, dur - ing the day it's eas - y to play, But

The third system of the musical score. The vocal line continues with lyrics: 'quite al - right. \_\_\_\_\_ Yes, dur - ing the day it's eas - y to play, But'. The piano accompaniment continues with chords and a bass line.

oh, what a bore at night. So I re - peat what first I \_\_\_\_\_

The fourth system of the musical score. The vocal line continues with lyrics: 'oh, what a bore at night. So I re - peat what first I \_\_\_\_\_'. The piano accompaniment continues with chords and a bass line. A dynamic marking 'p' (piano) is present in the piano part.

# Sunshine

said: \_\_\_\_\_ Where is the life that

The first system of the musical score for 'Sunshine' consists of a vocal line and piano accompaniment. The vocal line begins with a dotted quarter note followed by a quarter rest, then a quarter note, and continues with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The time signature is 4/4.

late I Where is Re - bec - ca, \_\_\_\_\_ my Beck - i - weck - io? \_\_\_\_\_ Could still she be

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords and melodic lines in the treble. The time signature remains 4/4.

cruis - ing that a - mus - ing Pon - te Vecch - io? \_\_\_\_\_ Where is Fe - do - ra, \_\_\_\_\_ The wild vi -

The third system continues the vocal line and piano accompaniment. The vocal line features a series of eighth notes. The piano accompaniment includes a more active treble line with chords and melodic patterns, while the bass line remains steady. The time signature is 4/4.

ra - go? \_\_\_\_\_ It's luck - y I missed her gang - ster sis - ter from Chi - ca - go. \_\_\_\_\_ Where is Ve -

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features a complex treble line with many chords and melodic lines, and a bass line with some rests. The time signature is 4/4.

Sunshine

ne - tia, who loved to chat so? Could still she be drink - in' in her stink - in' pink pa -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

laz - zo? And love-ly \* Li - sa, Where are you Li - sa? You gave a new

The second system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a *rit.* (ritardando) marking. The key signature remains two sharps.

mean - ing to the lean - ing tow'r of Pi - za! Where is the life that

The third system shows a key change to one flat (Bb) and a change in time signature to 6/8. The vocal line has a triplet of eighth notes. The piano accompaniment features a *ffz* (fortissimo with accent) marking and a *mf* (mezzo-forte) marking. The key signature is one flat.

late I led? Where is it now?

The fourth system continues in the key of one flat and 6/8 time. The vocal line has a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

\*Pronounced "Leeza"

# Sunshine

To - tal - ly dead. \_\_\_\_\_ Where is the fun I

The first system of the musical score for 'Sunshine'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by the lyrics 'To - tal - ly dead.' and 'Where is the fun I'. The piano accompaniment consists of chords and moving lines in both hands.

used to \_\_\_\_\_ find? \_\_\_\_\_ Where has it gone? \_\_\_\_\_

The second system of the musical score. The vocal line continues with the lyrics 'used to \_\_\_\_\_ find? \_\_\_\_\_ Where has it gone? \_\_\_\_\_'. The piano accompaniment continues with similar harmonic support.

Gone with the wind. \_\_\_\_\_ I've oft' been told \_\_\_\_\_ of

The third system of the musical score. The vocal line has the lyrics 'Gone with the wind. \_\_\_\_\_ I've oft' been told \_\_\_\_\_ of'. The piano accompaniment includes dynamic markings: *ff*, *fz*, *p*, and *p*.

*ad lib.*

nup - tial bliss, \_\_\_\_\_ But what do you do, at quar - ter to two, With

The fourth system of the musical score. It begins with the instruction *ad lib.* above the vocal line. The lyrics are 'nup - tial bliss, \_\_\_\_\_ But what do you do, at quar - ter to two, With'. The piano accompaniment continues with chords and moving lines.

*a tempo*

# Sunshine

on - ly a shrew to kiss? So I re - peat what first I said: \_\_\_\_\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "on - ly a shrew to kiss? So I re - peat what first I said: \_\_\_\_\_". The piano accompaniment consists of chords and moving lines in both the right and left hands.

Where is the life that late I \_\_\_\_\_

*ad lib.*

The second system continues the vocal line with the lyrics "Where is the life that late I \_\_\_\_\_". The piano accompaniment includes a section marked "ad lib." (ad libitum), where the tempo is free. The system concludes with a double bar line and repeat signs.

led? \_\_\_\_\_

*cresc.*

The third system shows the vocal line with the lyrics "led? \_\_\_\_\_". The piano accompaniment features a section marked "cresc." (crescendo), indicating a gradual increase in volume. The system ends with a double bar line.

The fourth system contains the piano accompaniment for the final part of the piece. It features complex chordal textures and melodic lines in both hands, concluding with a final cadence.

# MARIAN THE LIBRARIAN *sunshine*

from Meredith Willson's *The Music Man*

By MEREDITH WILLSON

Moderate 4

HAROLD:

Mar

*pp*

*simile*

i - an. Mad-am li -

brar i - an.

What can I do, my dear, to

## Sunshine

catch your ear? I love you mad - ly, mad - ly, Mad-am li -

This system features a vocal line in the bass clef and piano accompaniment in the grand staff (treble and bass clefs). The piano part includes a right-hand melody in the treble clef and a bass line in the bass clef. The lyrics are: "catch your ear? I love you mad - ly, mad - ly, Mad-am li -".

brar - i - an, Mar - i - an. Heav-en help us, if the li - brar - y caught on

R.H.

This system continues the vocal and piano parts. The lyrics are: "brar - i - an, Mar - i - an. Heav-en help us, if the li - brar - y caught on". A "R.H." marking is present above the piano part. The piano part includes a right-hand melody in the treble clef and a bass line in the bass clef.

fi - re, and the vol - un - teer hose - bri - gade-men had to whis-per the news to

This system continues the vocal and piano parts. The lyrics are: "fi - re, and the vol - un - teer hose - bri - gade-men had to whis-per the news to". The piano part includes a right-hand melody in the treble clef and a bass line in the bass clef.

Mar i - an,

*ppp* *f* *ppp*

This system concludes the vocal and piano parts. The lyrics are: "Mar i - an,". The piano part includes a right-hand melody in the treble clef and a bass line in the bass clef. Dynamic markings *ppp*, *f*, and *ppp* are indicated below the piano part.



Mad-am li - brar i -

*ppp* *f*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a bass clef and a key signature of one flat. The lyrics 'Mad-am li - brar i -' are written below the staff. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part begins with a *ppp* (pianissimo) dynamic and features a long, sweeping melodic line in the right hand that transitions to a *f* (forte) dynamic. The left hand plays a steady eighth-note accompaniment.

an. What can I say, my dear, to

*ppp*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics 'an. What can I say, my dear, to'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melodic line in the right hand. The dynamic remains *ppp*.

make it clear? I need you bad - ly, bad - ly, Mad-am li -

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics 'make it clear? I need you bad - ly, bad - ly, Mad-am li -'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melodic line in the right hand.

brar - i - an, Mar - i - an. If I stum-bled, and I bust-ed my what-you-ma -

R.H.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics 'brar - i - an, Mar - i - an. If I stum-bled, and I bust-ed my what-you-ma -'. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and a melodic line in the right hand. The label 'R.H.' is placed above the right-hand piano staff.

# Sunshine

call it, I could lie on your floor un - no-ticed, 'til my bod - y had turned to

car ri - on,

*ppp* *f* *ppp*

Mad-am li - brar i -

*ppp*

an. Now in the

*p*

# Sunshine

moon - light \_\_\_\_\_ A man could sing it \_\_\_\_\_

This system contains the first two measures of the piece. The vocal line features a triplet of eighth notes in the first measure and a half note in the second. The piano accompaniment includes a triplet of eighth notes in the first measure and a half note in the second. The key signature has three flats and the time signature is 4/4.

\_\_\_\_\_ in the moon-light. \_\_\_\_\_

This system contains measures 3 and 4. The vocal line has a half note in measure 3 and a half note in measure 4. The piano accompaniment features a triplet of eighth notes in measure 3 and a half note in measure 4. Dynamic markings include '8vb' (8va below) and 'f' (forte). The key signature and time signature remain the same.

And a fel-low would know that his dar-ling \_\_\_\_\_ had heard ev-'ry word of his song with the

This system contains measures 5 and 6. The vocal line has a half note in measure 5 and a half note in measure 6. The piano accompaniment features a triplet of eighth notes in measure 5 and a half note in measure 6. A dynamic marking of 'p' (piano) is present. The system ends with measure numbers 12 and 8 in the right margin.

## Sunshine

moon-light \_\_\_\_\_ help-ing a - long. \_\_\_\_\_

*ppp* \_\_\_\_\_ *mf* \_\_\_\_\_

Detailed description: This system contains the first two lines of music. The top line is the vocal line in bass clef, 12/8 time, with lyrics 'moon-light' and 'help-ing a - long.' The piano accompaniment consists of a grand staff (treble and bass clefs). The piano part starts with a *ppp* dynamic and includes a *mf* section. The key signature has four flats (B-flat major or D-flat minor).

\_\_\_\_\_ But when I try, in here, to tell you, dear, I

*p* \_\_\_\_\_

Detailed description: This system contains the second line of music. The vocal line continues with lyrics 'But when I try, in here, to tell you, dear, I'. The piano accompaniment continues with a *p* dynamic. The musical notation includes various rhythmic patterns and rests.

love you mad - ly, mad - ly, Mad-am li - brar-i - an, Mar-i - an, it's a long lost cause I can

Detailed description: This system contains the third line of music. The vocal line has lyrics 'love you mad - ly, mad - ly, Mad-am li - brar-i - an, Mar-i - an, it's a long lost cause I can'. The piano accompaniment features complex chordal textures and rhythmic accompaniment.

nev - er win, for the civ-il-ized world ac - cepts as un - for - giv-a - ble sin an - y talk-ing out

Detailed description: This system contains the fourth line of music. The vocal line has lyrics 'nev - er win, for the civ-il-ized world ac - cepts as un - for - giv-a - ble sin an - y talk-ing out'. The piano accompaniment continues with complex textures, including a section marked with a *(b)* in the bass clef.

# Sunshine

loud with an - y li - brar - i - an, such as Mar

i - an, Mad - am li -

brar i - an.

8va  
ff ff pp ff

**SEPTEMBER SONG**from *Knickerbocker Holiday**Sunshine*Words by MAXWELL ANDERSON  
Music by KURT WEILL

Moderato assai

STUYVESANT:

When I was a young man court - ing the girls I

played me a wait - ing game; If a maid re - fused me with toss - ing curls I

let the old earth take a cou - ple of whirls While I plied her with tears in place of pearls And as

# Sunshine

time came a-round she came my way, As time came a-round she came.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes chords and a bass line with a key signature of one sharp (F#).

But it's a long, long while From May to De - cem - ber

The second system continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment features a dynamic marking of *p* (piano) and continues with chords and a bass line.

And the days grow short When you reach Sep - tem - ber,

The third system continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and a bass line.

And I have lost one tooth and I walk a lit - tle lame,

The fourth system continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and a bass line.

## Sunshine

And I have-n't got time \_\_\_\_\_ for the wait - ing game,

For the days turn to gold \_\_\_\_\_ as they grow few, \_\_\_\_\_

Sep - tem - ber,

No - vem - ber, \_\_\_\_\_

And these few gold - en days I'd spend with you,

*a tempo*



Sunshine

These gold - en days I'd spend with you.

When you meet with the young men earl - y in spring They court you in song and

rhyme, They woo you with words and a clo - ver ring But if you ex - am - ine the

goods they bring They have lit - tle to of - fer but the songs they sing And a plen - ti - ful waste of

## Sunshine

time of day, A plen - ti - ful waste of time. And it's a long, long while

from May to De - cem - ber. Will a clo - ver ring last

till you reach Sep - tem - ber? I'm not quite e - quipped

for the wait - ing game, But I have a lit - tle mon - ey

# Sunshine

and I have a lit - tle fame, And the days dwin-dle down

The first system of the musical score for 'Sunshine'. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are 'and I have a lit - tle fame, And the days dwin-dle down'. The piano part includes a right-hand section labeled 'R.H.' and various chordal textures.

to a pre - cious few, Sep - tem - ber,

*cresc.*

The second system of the musical score. The lyrics are 'to a pre - cious few, Sep - tem - ber,'. The piano accompaniment features a triplet in the right hand and a 'cresc.' (crescendo) marking. The system concludes with a triplet of notes in the vocal line.

No - vem - ber, And these few pre - cious days I'd spend with

*rit.* *a tempo*

The third system of the musical score. The lyrics are 'No - vem - ber, And these few pre - cious days I'd spend with'. The piano part includes a 'rit.' (ritardando) marking followed by a 'p' (piano) dynamic and then an 'a tempo' marking. The system ends with a triplet in the piano accompaniment.

you. These pre - cious days I'd spend with you.

The fourth system of the musical score. The lyrics are 'you. These pre - cious days I'd spend with you.'. The piano accompaniment features a triplet in the right hand and a 'p' (piano) dynamic. The system concludes with a triplet of notes in the piano part.

# LOST IN THE STARS

*Sunshine*

from *Lost in the Stars*

Words by MAXWELL ANDERSON

Music by KURT WEILL

Andante espressivo

pp

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Andante espressivo' and the dynamics are 'pp'.

STEPHEN:

*p*

Be - fore Lord God made the sea and the land, He

The piano accompaniment for the first line of the vocal line features a steady accompaniment in the left hand and a more active line in the right hand, supporting the vocal melody.

held all the stars in the palm of his hand, And they ran through his fin - gers like

The piano accompaniment for the second line of the vocal line continues the harmonic support, with the right hand playing a more melodic accompaniment.

grains of sand, And one lit - tle star fell a - lone. Then the

The piano accompaniment for the third line of the vocal line concludes the section with a final chord and a melodic flourish in the right hand.

*Sunshine*

Lord God hunt - ed through the wide night air For the lit - tle dark star on the

wind down\_ there. And he stat - ed and prom-ised he'd take spec - ial care So it

*mf* Poco più mosso

would-n't get lost a - gain. Now a man don't mind if the

stars grow dim And the clouds blow o - ver and dark - en him, So

*Sunshine*

long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with the lyrics 'long as the Lord God's watch-ing o - ver them, Keep-ing track how it all goes'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

*rall.* *Tempo I<sup>o</sup>*

on. But I've been walk - ing through the night and the day Till my

*R.H.*

The second system continues the musical score. It begins with the tempo marking 'rall.' and 'Tempo I<sup>o</sup>'. The vocal line has the lyrics 'on. But I've been walk - ing through the night and the day Till my'. The piano accompaniment includes a 'R.H.' (Right Hand) marking and features more complex chordal textures and melodic lines.

*cresc.* *f*

eyes get wear - y and my head turns - gray, And - some - times it seems may - be

*cresc.* *f*

The third system continues with the tempo marking 'cresc.' and dynamic marking 'f'. The vocal line has the lyrics 'eyes get wear - y and my head turns - gray, And - some - times it seems may - be'. The piano accompaniment also features 'cresc.' and 'f' markings, indicating a build-up in intensity.

God's gone a - way, For - get - ting the prom - ise that we heard him say,

The fourth system concludes the musical score on this page. The vocal line has the lyrics 'God's gone a - way, For - get - ting the prom - ise that we heard him say,'. The piano accompaniment continues with chords and melodic fragments.

# Sunshine

And we're lost out here in the stars,

Lit-tle stars, big stars,

blow - ing through the night,

And we're lost out here in the stars,

Lit - tle stars, big stars,

blow - ing through the night,

And we're lost out here in the stars, in the stars.

The musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features various textures, including chords, arpeggios, and melodic lines. Dynamics such as *p*, *f*, *ff*, and *fff* are used throughout. There are also markings for *cresc.* and *gliss.*. The score includes several triplet markings (indicated by a '3' above the notes) and a handwritten 'Sunshine' title in the top right corner.

# THOUSANDS OF MILES

Sunshine

from *Lost in the Stars*

Words by MAXWELL ANDERSON

Music by KURT WEILL

Musical notation for the piano introduction, consisting of two staves (treble and bass clef). The music is in a minor key and begins with a piano (*pp*) dynamic. It features a series of chords and moving lines in both hands, with a fermata over the final measure.

Stephen  
*mf*

How many miles \_\_\_\_\_ to the heart of a

Musical notation for the first line of the vocal melody and piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a fermata. The piano accompaniment is on two staves (treble and bass clef). The dynamic is marked *mf*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

child? \_\_\_\_\_ Thou-sands of miles, \_\_\_\_\_ thou-sands of miles. \_\_\_\_\_ When he

Musical notation for the second line of the vocal melody and piano accompaniment. The vocal line continues on a single staff with a treble clef. The piano accompaniment continues on two staves (treble and bass clef) with the same complex rhythmic pattern.



# Sunshine

lay on your breast, — He looked up and smiled — a-cross tens of thou-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, and D5, then a half note E5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords in the right hand.

- - sands, thou-sands of miles. — Each lives a - lone in a

The second system continues the vocal line with a half note E5, followed by quarter notes F5, G5, and A5, then a half note B5. The piano accompaniment continues with the eighth-note pattern, but the right hand has some chords and rests. The left hand remains consistent.

world of dark, Cross - ing the skies in a lone - ly

The third system starts with a half note B5, followed by quarter notes C6, D6, and E6, then a half note F6. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The key signature changes to one flat (Bb major) in this system.

arc, *mf* Save when love leaps out — like a leap - ing *f* spark —

The fourth system begins with a half note G5, followed by quarter notes A5, B5, and C6, then a half note D6. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The dynamic markings *mf* and *f* are indicated above the vocal line.

## Sunshine

*dolce*

o - ver thou - sands, thou - sands of miles. Not

The first system of the musical score for 'Sunshine'. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'o - ver' followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The word 'dolce' is written above the staff.

miles, or walls, or length of days, Nor the

The second system of the musical score. The vocal line continues with a long note on 'miles,' followed by eighth notes. The piano accompaniment continues with a similar rhythmic pattern. A piano dynamic marking 'p' is placed at the beginning of the piano part. The lyrics 'Nor the' are at the end of the system.

cold doubt of mid - night can hold us a - part. For swift - er than

The third system of the musical score. The vocal line has a long note on 'cold' followed by eighth notes. The piano accompaniment continues. The lyrics 'For swift - er than' are at the end of the system.

wings of the morn - - ing, The path - ways of the

The fourth system of the musical score. The vocal line has a long note on 'wings' followed by eighth notes. The piano accompaniment continues. The lyrics 'The path - ways of the' are at the end of the system. A piano dynamic marking 'p' is placed at the beginning of the piano part.

# Sunshine

heart. \_\_\_\_\_ *f* How man-y miles \_\_\_\_\_ to the heart of a

*mf* *simile*

son? \_\_\_\_\_ Thou-sands of miles, \_\_\_\_\_ thou-sands of

miles. \_\_\_\_\_ Far - ther off than the rails \_\_\_\_\_ or the road-ways

run \_\_\_\_\_ a-cross tens of thou - - sands, thou-sands of

# Sunshine

*p*

miles. The lines on the map stretch

far and thin, To the streets and days that close him

in, But then as of old he turns 'round to grin

o - ver thou - sands, thou - sands of miles. Not

*p*

# Sunshine

miles or walls or length of days, ————— Nor the

The first system of music features a vocal line in G major with a treble clef. The lyrics are "miles or walls or length of days, ————— Nor the". The piano accompaniment is in G major with a treble and bass clef, marked with a piano (*p*) dynamic. The piano part consists of a steady eighth-note accompaniment in the bass and a more active melody in the treble.

cold doubt of mid - night can hold us a - part For

The second system continues the vocal line with the lyrics "cold doubt of mid - night can hold us a - part For". The piano accompaniment is marked *simile* and continues with a similar rhythmic pattern. The key signature changes to E minor (two flats) for this system.

swift - er than wings of the morn - - ing, The path - ways

The third system features the lyrics "swift - er than wings of the morn - - ing, The path - ways". The piano accompaniment includes some chordal textures and a more varied rhythmic pattern. The key signature remains E minor.

of the heart ————— o - ver tens of thou - sands of miles.

The fourth system concludes the piece with the lyrics "of the heart ————— o - ver tens of thou - sands of miles." The piano accompaniment features a *mf* dynamic and includes a *ff* (fortissimo) section. The tempo is marked *allarg.* (allargando). The piece ends with a final chord in E minor.

# THIS IS THE LIFE

from *Love Life*

Sunshine

Words by ALAN JAY LERNER  
Music by KURT WEILL

Allegro assai

*f* This is the life, \_\_\_\_\_

*f* *simili*

Detailed description: This system contains the first two measures of the piece. The vocal line (treble clef) has a whole rest in the first measure and a half note G4 in the second measure, with the lyrics "This is the life,". The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand, starting with a forte (*f*) dynamic. The first four measures of the piano part are marked with a '3' above the notes, indicating a triplet. The bass line (bass clef) has a whole rest in the first measure and a half note G3 in the second measure.

\_\_\_\_\_ the life for me! \_\_\_\_\_

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note G4 in measure 3 and a half note F4 in measure 4, with the lyrics "the life for me!". The piano accompaniment continues with the same rhythmic pattern. The bass line has a half note G3 in measure 3 and a half note F3 in measure 4.

This is the way \_\_\_\_\_ that life should be! \_\_\_\_\_

Detailed description: This system contains measures 5 and 6. The vocal line has a half note G4 in measure 5 and a half note F4 in measure 6, with the lyrics "This is the way" and "that life should be!". The piano accompaniment continues with the same rhythmic pattern. The bass line has a half note G3 in measure 5 and a half note F3 in measure 6.

*ff* Sunshine

*Pm* *free!*

*ff*

*mf*

I can be as slop-py as I

*mf*

damn well please, I can sprawl on the bed at my lei - sure and ease, I can

throw my ash - es all a - round the floor, I can read all night, I can

# Sunshine

e - ven snore. The clos - et's mine, ev - 'ry hang - er in there. No more

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "e - ven snore. The clos - et's mine, ev - 'ry hang - er in there. No more". The piano accompaniment consists of a right hand with a flowing eighth-note melody and a left hand with a simple bass line.

load - ed hooks do I ev - er share. The tub is mine! The

The second system continues the vocal line with the lyrics "load - ed hooks do I ev - er share. The tub is mine! The". The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady bass line. A "cresc." marking is present in the right hand.

sink is mine! The chair is mine! The room is mine!

The third system has the vocal line singing "sink is mine! The chair is mine! The room is mine!". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes in both hands.

Yes, sir - ee! This is the life.

The final system shows the vocal line concluding with "Yes, sir - ee! This is the life.". The piano accompaniment features a dense, rhythmic texture with many beamed notes in the right hand and a bass line with some rests. A forte "f" dynamic marking is present at the beginning.



# Sunshine

The life for me! I'm

free.

*ff*

*molto rit.*

## Andante cantabile

*p*

Sure, I miss the kids I guess, I miss them more than I could ev - er

say. But I am told that time will make it less and I'll grow

*poco rit.* *a tempo*

*mf*

*Sunshine*

used to hav - ing them a - way. Out - side of that I'm glad I am a -

*poco rit.*

*a tempo*

*mf*

lone. This is the sweet - est liv - ing I have known. No more the

*p*

troub - led o - ver - anx - ious ,thought A - bout her mood or what she's think - ing

*stringendo poco a poco*

of. No more the hope - less feel - ing I am caught. Oh yes there's

*stringendo poco a poco*

Sunshine

peace in hav - ing not to love. Yes there is peace in hear - ing no one

sigh. Yes there is peace and that's the rea - son why . . . . .

*molto accel.*

Tempo I<sup>o</sup>

*f*

This is the life! \_\_\_\_\_ The life for me! \_\_\_\_\_

\_\_\_\_\_ This is the way \_\_\_\_\_ it

*ff*

Sunshine

ought to be! \_\_\_\_\_ I'm free! (Speaks into telephone)

*ff*

Room service! It's great when you're hun - gry to phone be - low And

*p*

Allegro giocoso  
(♩ = ♩)

not have to wait till your wife... Hel-lo! My

*mp* *p*

name is Sam-u'l Coo-per in sev-en-twen-ty-eight. I like to or-der din-ner be-

# Sunshine

fore it is too late. *mf* I'll have shrimps and steak, make it

me - dium well, and the rich - est des - sert in the whole ho - tel, But

speed is im - por - tant. Bring it on the run. I'm hun - gry!... What? *(Spoken)*

Yes, I said for one! You heard me! Damn it! Ser - vice for one!

Molto meno mosso

Sunshine

*p*

Why do they ask me ev - 'ry time I phone?

L.H. *p*

What's so biz - zare a - bout a man a - lone?

(pesante) *sfz*

Andante cantabile

*p*

Sure I know it's not i - deal I still have

*p*

thoughts of her I can't for - get. But that's a thing they say that time will heal. I won - der

*pp* *poco rit.* *a tempo* *p* **Sunshine**

why it has - n't done it yet. I won-der why the mem-'ries nev - er

*pp* *poco rit.* *a tempo* *p* *espr.*

*rit.* *Piu mosso*

go It e - ven seems they're start - ing in to grow. ——— Now cut it

*rit.*

*mf*

out! Go out and have a whirl. You know the spots, go out and have a

spre. You've got a phone, go get your - self a girl! Go on you

Allargando

*pp* *Sunshine*

dope! You're ab-so-lute-ly free! I

Moderato assai

*pp*  
 wish I were free of that dream I keep dream-ing. The three of them swim-ming, then

start-ing to ,drown. And I'm some-where else and I don't hear them scream-ing...

*p*  
 And thou-sands of peo-ple just watch them go down.



Tempo I°

# Sunshine

*f*

No! I'm not sit - ting in to - night I'm head - ing out where the lights are

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a forte (*f*) dynamic and contains the lyrics: "No! I'm not sit - ting in to - night I'm head - ing out where the lights are". The piano accompaniment consists of a right-hand part with triplet eighth notes and a left-hand part with quarter notes.

*mf*

bright. *(Speaks into telephone)* Room service! I've got my free - dom, the thing is

*f* L.H.

The second system continues the vocal line with the lyrics: "bright. *(Speaks into telephone)* Room service! I've got my free - dom, the thing is". The dynamic is mezzo-forte (*mf*). The piano accompaniment features a prominent left-hand part (*f* L.H.) with sixteenth-note patterns.

down. But what's the sense if I don't have fun?

The third system contains the lyrics: "down. But what's the sense if I don't have fun?". The piano accompaniment continues with the same sixteenth-note patterns in the left hand.

*f*

This is Sam-u'l Coo-per! The or - der's dead! You've been too long! I'm go - ing

The fourth system concludes the piece with the lyrics: "This is Sam-u'l Coo-per! The or - der's dead! You've been too long! I'm go - ing". The dynamic returns to forte (*f*). The piano accompaniment features block chords in the left hand.

*mf* *Sunshine*

out in - stead, \_\_\_\_\_ I'm go - ing out. I

*f* *wildly* 3 3 *mf*

Detailed description: This system contains the first two lines of music. The vocal line starts with a dotted quarter note 'out', followed by a quarter note 'in -', a dotted half note 'stead,' with a long horizontal line underneath. The piano accompaniment features a treble clef with a series of eighth-note chords, some beamed together in groups of three, and a bass clef with a similar rhythmic pattern. Dynamics include *f* *wildly* and *mf*.

need a change of view. There must be some - thing out there to do,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'need a change of view.' followed by 'There must be some - thing out there to do,'. The piano accompaniment continues with similar eighth-note chords. Dynamics include *mf*.

I got my free - dom, The per - fect life, Don't have, a fam - 'ly, A

*cresc.*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'I got my free - dom, The per - fect life, Don't have, a fam - 'ly, A'. The piano accompaniment continues with similar eighth-note chords. Dynamics include *cresc.*

home, a wife, This is the life! \_\_\_\_\_ The

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'home, a wife, This is the life!' followed by a long horizontal line and the word 'The'. The piano accompaniment continues with similar eighth-note chords. Dynamics include *f*.

# Sunshine

life for me! \_\_\_\_\_ This is the way \_\_\_\_\_

\_\_\_\_\_ it ought to be! \_\_\_\_\_ I'm

free! \_\_\_\_\_ I'm free! \_\_\_\_\_

\_\_\_\_\_ I'm free! \_\_\_\_\_

# DULCINEA

from *Man of La Mancha*

Sunshine

Words by JOE DARION  
Music by MITCH LEIGH

Moderately

DON QUIXOTE:

I have dreamed thee too

long, Nev - er seen thee or touched thee, but known thee with all of my heart,

Half a prayer, half a song, Thou hast al-ways been with me, though

# Sunshine

we have been al-ways a - part. \_\_\_\_\_ Dul - ci - ne - a...

\_\_\_\_\_ Dul - ci - ne - a... \_\_\_\_\_ I see heav - en when I

see thee, Dul - ci - ne - a, \_\_\_\_\_ And thy name is like a

prayer an an - gel whis - pers... \_\_\_\_\_ Dul - ci - ne - a...

Sunshine

Dul - ci - ne - a! \_\_\_\_\_ If I reach out to

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a rest, followed by the lyrics 'Dul - ci - ne - a!' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The system concludes with the lyrics 'If I reach out to'.

thee, Do not trem-ble and shrink from the touch of my hand on thy hair, \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'thee, Do not trem-ble and shrink from the touch of my hand on thy hair,' followed by a long horizontal line. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

Let my fin - gers but see Thou art warm and a - live, and no

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Let my fin - gers but see Thou art warm and a - live, and no'. The piano accompaniment continues with chords and a bass line.

phan-tom to fade in the air. \_\_\_\_\_ Dul - ci - ne - a... \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'phan-tom to fade in the air.' followed by a long horizontal line, and then 'Dul - ci - ne - a...' followed by another long horizontal line. The piano accompaniment continues with chords and a bass line.

# Sunshine

Dul - ci - ne - a... I have sought thee, sung thee,

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

dreamed thee, Dul - ci - ne - a! Now I've found thee, and the

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern.

world shall know thy glo - ry, Dul - ci - ne - a... *rall.*

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. The word "rall." is written above the vocal line at the end of the system.

*A tempo*  
Dul - ci - ne - a! *pp*

The fourth system concludes the piece. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern. The word "A tempo" is written above the vocal line, and "pp" (pianissimo) is written below the piano accompaniment at the end of the system.

# THE IMPOSSIBLE DREAM

(THE QUEST)

from *Man of La Mancha*

*sunshine*

Words by JOE DARION  
Music by MITCH LEIGH

Not too slow (Tempo di Bolero)

DON QUIXOTE:

To

dream \_\_\_\_\_ the im-pos-si-ble dream, \_\_\_\_\_ To fight \_\_\_\_\_ the un-beat-a-ble

foe, \_\_\_\_\_ To bear \_\_\_\_\_ with un-bear-a-ble sor-row, \_\_\_\_\_ To



run ——— where the brave dare not go; ——— To right ——— the un-right-a-ble

wrong, ——— To love, ——— pure and chaste, from a -

far, ——— To try, ——— when your arms are too wear-y, ——— To

reach ——— the un-reach-a-ble star! This is my

## Sunshine

Quest \_\_\_\_\_ to fol-low that star, \_\_\_\_\_ No mat-ter how hope-less, \_\_\_\_\_ no mat-ter how

far, \_\_\_\_\_ To fight for the right \_\_\_\_\_ with-out ques-tion or pause, \_\_\_\_\_ To be will-ing to

march in - to hell for a heav-en-ly cause! \_\_\_\_\_ And I know, \_\_\_\_\_ if I'll on-ly be

true \_\_\_\_\_ to this glor-i-ous Quest, \_\_\_\_\_ That my heart \_\_\_\_\_ will lie peace-ful and

# Sunshine

calm \_\_\_\_\_ when I'm laid to my rest.                      And the world \_\_\_\_\_ will be bet-ter for

this, \_\_\_\_\_ That one man, \_\_\_\_\_ scorned and cov-ered with scars, \_\_\_\_\_ Still \_\_\_\_\_

### Allargando (in ♩)

strove, \_\_\_\_\_ with his last ounce of cour-age, \_\_\_\_\_ To reach \_\_\_\_\_ the un-reach-a-ble

*colla parte*

### a tempo

stars! \_\_\_\_\_

*ff*                      *rit.*                      *sfz*

# MAN OF LA MANCHA

(I, DON QUIXOTE)

from *Man of La Mancha*

*Sunshine*

Words by JOE DARION

Music by MITCH LEIGH

Tempo Paso Doble

Piano introduction in 3/4 time, key of B-flat major. The piece starts with a piano (*p*) dynamic and builds to a fortissimo (*ff*) dynamic. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a simple bass line.

DON QUIXOTE:

Vocal line: Hear me now, oh — thou bleak and un - bear - a - ble

Piano accompaniment: The piano part continues with a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Vocal line: world, Thou art base and — de - bauched as can be;

Piano accompaniment: Continues with the same rhythmic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

Vocal line: And a knight with — his ban - ners all brave - ly — un -

Piano accompaniment: Continues with the same rhythmic accompaniment. Dynamics range from piano (*p*) to mezzo-forte (*mf*).

*In the show this is sung as a duet between Don Quixote and Sancho Panza.*

# Sunshine

furled Now hurls down his gaunt - let to thee!

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The lyrics are: "furled Now hurls down his gaunt - let to thee!". The piano accompaniment consists of a right hand with a complex, rhythmic pattern of chords and a left hand with a simpler, more melodic line.

I am I, Don Qui - xo - te, The Lord of La

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "I am I, Don Qui - xo - te, The Lord of La". The piano accompaniment includes dynamic markings: *sfz* (sforzando) in the first measure and *mf* (mezzo-forte) in the second measure.

Man - cha, My des - tin - y calls and I go,

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are: "Man - cha, My des - tin - y calls and I go,". The piano accompaniment includes a dynamic marking of *f* (forte) in the fourth measure.

And the wild winds of for - tune will car - ry me

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "And the wild winds of for - tune will car - ry me". The piano accompaniment includes dynamic markings: *sfz* (sforzando) in the first measure and *mf* (mezzo-forte) in the second measure.

Sunshine

on - ward, Oh whith - er - so - ev - er they blow.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'on', followed by quarter notes 'ward, Oh', and then a series of eighth notes: 'whith - er - so - ev - er they'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *f* is placed at the end of the system.

Whith - er - so - ev - er they blow,

The second system continues the vocal line with a half note 'Whith', followed by quarter notes 'er - so - ev - er they', and a half note 'blow,'. The piano accompaniment maintains the eighth-note pattern in the right hand. A dynamic marking of *p* is placed at the beginning of the system.

On - ward\_ to glo - ry I go!

The third system features a vocal line with a half note 'On', quarter notes 'ward\_ to glo - ry', and a half note 'I go!' with a fermata. The piano accompaniment continues with the eighth-note pattern in the right hand. A dynamic marking of *f* is placed at the end of the system.

Hear me, heath - ens\_ and wiz - ards and

The fourth system shows a vocal line with a half note 'Hear me,', quarter notes 'heath - ens\_', and quarter notes 'and wiz - ards and'. The piano accompaniment continues with the eighth-note pattern in the right hand. A dynamic marking of *mf* is placed at the end of the system.

# Sunshine

ser - pents of sin! All your das - tard - ly do - ings are

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'ser', followed by a quarter note 'pents', a quarter note 'of', a quarter note 'sin!', a half note 'All', a quarter note 'your', a quarter note 'das', a quarter note 'tard', a quarter note 'ly', a quarter note 'do', a quarter note 'ings', and a half note 'are'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

past, For a ho - ly en - deav - or is

The second system continues the vocal line with a half note 'past,' followed by a quarter note 'For', a quarter note 'a', a quarter note 'ho', a quarter note 'ly', a quarter note 'en', a quarter note 'deav', a quarter note 'or', and a half note 'is'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

now to be - gin And vir - tue shall

The third system features a vocal line starting with a half note 'now', followed by a quarter note 'to', a quarter note 'be', a quarter note 'gin', a half note 'And', a quarter note 'vir', a quarter note 'tue', and a half note 'shall'. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

tri - umph at last!

The fourth system concludes the vocal line with a half note 'tri', a quarter note 'umph', a half note 'at', and a half note 'last!'. The piano accompaniment features a more complex texture in the right hand, including some sixteenth-note passages, while the left hand remains simple.

*Sung here*

I am I, Don - Qui - xo - te, The Lord of — La

Man - cha, My des - tin - y calls and I go, —

— And the wild winds\_ of for - tune will car - ry — me

on - ward, Oh whith - er - so - ev - er they blow! —



# Sunshine

Whith - er - so - ev - er they

blow, On - ward to

glo - ry I go!

# LONELY ROOM

from *Oklahoma!*

Sunshine

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

The floor creaks, The door squeaks, There's a

*p*

*pp*  
cross hands

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in treble clef, starting with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment consists of two staves. The right hand plays a steady eighth-note accompaniment, while the left hand plays chords. Dynamics include piano (*p*) and pianissimo (*pp*) with the instruction 'cross hands'.

field-mouse a - nib - blin' on a broom And I set by my - self, like a

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment remains consistent with the first system.

cob-web on a shelf, By my - self in a lone - ly room. But

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line concludes with a half note and a fermata. The piano accompaniment also concludes with a half note and a fermata.

Allegretto tempo

when there's a moon in my win - der And it

*pp*

Detailed description: This system contains the seventh and eighth lines of the musical score. The tempo changes to Allegretto. The vocal line continues with eighth and quarter notes. The piano accompaniment features a more active eighth-note pattern in the right hand.

## Sunshine

slants down a beam 'cross my bed, Then the

The first system of musical notation for the song 'Sunshine'. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part features a rhythmic pattern of eighth notes with slurs. The lyrics are: 'slants down a beam 'cross my bed, Then the'.

shad-der of a tree starts a - danc - in' on the wall And a

The second system of musical notation. The vocal line continues with the lyrics: 'shad-der of a tree starts a - danc - in' on the wall And a'. The piano accompaniment continues with the same rhythmic pattern.

dream starts a - danc - in' in my head. And

The third system of musical notation. The vocal line continues with the lyrics: 'dream starts a - danc - in' in my head. And'. The piano accompaniment continues with the same rhythmic pattern.

all the things that I wish fer Turn

The fourth system of musical notation. The vocal line continues with the lyrics: 'all the things that I wish fer Turn'. The piano accompaniment continues with the same rhythmic pattern.

## Sunshine

out like I want them to be And I'm

bet-ter 'n that smart Al - eck cow - hand Who

thinks he is bet - ter 'n me! And the

girl that I want ain't a - fraid of my arms, And her

own soft arms keep me warm. And her

The first system of the score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line contains the lyrics "own soft arms keep me warm. And her". The piano accompaniment features a flowing, arpeggiated texture in the right hand and a steady bass line in the left hand.

long, yel-ler hair falls a-crost my face, Jist like the rain in a storm!\_

The second system continues the vocal and piano parts. The vocal line has the lyrics "long, yel-ler hair falls a-crost my face, Jist like the rain in a storm!\_". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) at the beginning, *cresc.* (crescendo) in the middle, and *sf* (sforzando) towards the end. There are also markings for "gliss." (glissando) and "triss." (trill) in the right hand. The system concludes with a fermata over the final chord.

Moderato

The floor creaks, The door squeaks, And the

The third system is marked *Moderato*. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "The floor creaks, The door squeaks, And the". The piano accompaniment is characterized by a *pp* (pianissimo) dynamic and includes a section labeled "cross hands" where the right and left hands play the same melodic line. The system ends with a fermata.

mouse starts a - nib-blin' on the broom. And the sun flicks my eyes, It was

The fourth system concludes the piece with the lyrics "mouse starts a - nib-blin' on the broom. And the sun flicks my eyes, It was". The piano accompaniment continues with a steady bass line and chordal accompaniment in the right hand, ending with a final chord.

# Sunshine

all a pack o' lies! I'm a - wake in a lone - ly room I

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The lyrics are: "all a pack o' lies! I'm a - wake in a lone - ly room I". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

**Allegro**

ain't gon-na dream 'bout her arms no more! I ain't gon-na leave her a -

*mf*

The second system is marked "Allegro". The vocal line continues with the lyrics: "ain't gon-na dream 'bout her arms no more! I ain't gon-na leave her a -". The piano accompaniment features a more active bass line and chords in the right hand. A dynamic marking of *mf* (mezzo-forte) is present.

**Tempo I**

lone! Go - in' out-side, Git my-self a bride,

The third system is marked "Tempo I". The vocal line has the lyrics: "lone! Go - in' out-side, Git my-self a bride,". The piano accompaniment includes a triplet of eighth notes in the vocal line and a bass line with a "bliss" marking. The right hand of the piano has a "bliss" marking with a dashed line indicating a melodic contour.

Git me a wom - ern to call my own.

*cresc.* *rit* *ff* *R.H.*

The fourth system concludes the piece with the lyrics: "Git me a wom - ern to call my own." The piano accompaniment features a crescendo (*cresc.*) in the bass line, a ritardando (*rit*) in the right hand, and a fortissimo (*ff*) dynamic. The right hand part is specifically labeled "R.H.". The system ends with a final chord and a fermata.

# OH, WHAT A BEAUTIFUL MORNIN'<sup>193</sup>

from *Oklahoma!* *dunshine*

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Allegretto

The first system of the piano introduction is in 6/4 time and D major. It begins with a mezzo-forte (mf) dynamic. The right hand features a melody of eighth notes with accents, while the left hand provides a steady accompaniment of quarter notes. Trills are marked above the first and second measures of the right hand.

The second system continues the piano introduction. The right hand has a melodic line with triplets and trills. The left hand has a bass line with a 'Ped.' (pedal) marking. The dynamic remains mezzo-forte.

The third system of the piano introduction shows the continuation of the melodic and accompanimental lines. Trills are marked above the right hand in the second measure.

The fourth system includes the vocal entry. The vocal line begins with the lyrics 'There's a' and features a melodic line with a fermata. The piano accompaniment continues with a bass line and a right hand accompaniment. A '7' is written above the piano right hand in the second measure. The system ends with a 3/4 time signature change.

The fifth system continues the vocal entry. The vocal line has the lyrics 'bright, gold-en haze on the mead-ow, — There's a bright, gold-en'. The piano accompaniment continues with a bass line and a right hand accompaniment. The system ends with a 3/4 time signature change.

## Sunshine

haze on the mead-ow, — The corn is as high as an el - e - phant's

eye, An' it looks like it's climb-in' clear up to the sky.

*pp* *a tempo* *poco rit*

Moderato

Oh, what a beau-ti - ful morn - in' Oh, what a

*p* *a tempo*

beau-ti-ful day — I got a beau-ti-ful feel -



in' Ev - 'ry - thin's go - in' my way.

*gva.* All the

*mf* *p*

cat - tle are stand - in' like stat - ues, All the

*gva.*

cat - tle are stand - in' like stat - ues, They

*gva.*

# Sunshine

don't turn their heads as they see me ride by, But a

*gva.....*

*a tempo*

*p.* *p.* *p.*

lit - tle brown mav-'rick is wink - in' her eye.

*p.* *p.* *p.* *poco rit*

Oh, what a beau - ti - ful morn - in',

*p a tempo*

Oh, what a beau - ti - ful day,

# Sunshine

I got a beau - ti - ful feel - in',

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "I got a beau - ti - ful feel - in'". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Ev - 'ry thin's go - in' my way.

L.H.

The second system continues the vocal line with the lyrics "Ev - 'ry thin's go - in' my way.". The piano accompaniment includes a section in the right hand labeled "L.H." (Left Hand) with a melodic line.

All the  
gva.....

*p a tempo*

The third system shows the piano accompaniment. It features a right hand with chords and a left hand with a bass line. The lyrics "All the gva....." are written above the right hand staff. The instruction "*p a tempo*" is placed below the right hand staff.

sounds of the earth are like mu - sic, All the  
gva.....

The fourth system continues the vocal line with the lyrics "sounds of the earth are like mu - sic, All the gva.....". The piano accompaniment features a right hand with chords and a left hand with a rhythmic pattern of eighth notes.

## Sunshine

sounds of the earth are like mu - sic, \_\_\_\_\_ The

*gva.*

breeze is so bus - y, it don't miss a tree, And an

*gva.*

*a tempo*

ol' weep - in' wil - ler is laugh - in' at me.

*p.* *xp.* *p.* *poco rit*

Oh, what a beau - ti - ful morn - in',

*p.* *a tempo*

# Sunshine

Oh, what a beau - ti - ful day,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A slur covers the first four measures of the piano accompaniment.

I got a beau - ti - ful feel - in',

The second system continues the vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with chords and a bass line. A slur covers the first four measures of the piano accompaniment.

Ev - 'ry - thin's go - in' my way,

*rit al fine*

The third system features a vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with chords and a bass line. A slur covers the first four measures of the piano accompaniment. The instruction *rit al fine* is written below the piano part.

Oh, what a beau - ti - ful day.

*sempre rit*

*pp*

*rit*

*pp*

*rit*

*pp*

The fourth system features a vocal line with a half note G4, quarter notes A4, B4, and C5, and a half note G4. The piano accompaniment continues with chords and a bass line. A slur covers the first four measures of the piano accompaniment. The instruction *sempre rit* is written below the piano part. The system concludes with a double bar line and a fermata over the final note. The instruction *pp* is written below the piano part.

# REVIEWING THE SITUATION

from the Columbia Pictures-Romulus Film *Oliver!*

*Sunshine*

Words and Music by  
LIONEL BART

Maestoso

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a dynamic marking of *f* (forte). The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some chordal support. The tempo marking *Maestoso* is placed above the first measure.

The second system of piano accompaniment continues the piece. It features a vocal line in the upper staff, which is mostly silent in this system, with a few notes and rests. The piano accompaniment continues in the lower staves. A dynamic marking of *colla voce* appears in the lower right of the system. The tempo remains *Maestoso*.

FAGIN: *a piacere*

The third system shows the vocal line in the upper staff with lyrics underneath. The piano accompaniment is in the lower staves. The lyrics are: "man's got a heart, has-n't he? Jok - ing a-part— has-n't he? And tho'". The piano accompaniment provides a rhythmic and harmonic support for the vocal line.

# Sunshine

I'd be the first one to say that I was-n't a saint— I'm

find-ing it hard to be real-ly as black as they paint. I'm re - view - ing

the sit - u - a - tion. Can a fel - low be a

vil - lain all his life? All the tri - als

## Sunshine

and trib - u - la - tion. Bet - ter set - tle down and

get my - self a wife. And a wife would cook and

*accel. poco a poco*

*accel. poco a poco*

sew for me, And come for me and go for me (And go for me), and

nag at me, The fin - gers she will wag at me, The mon - ey she will



# Sunshine

*a tempo*

take from me, A mis - er - y, she'll make from me— I think I'd bet - ter

*a tempo*

*a piacere*

think it out a - gain. \_\_\_\_\_ A

*colla voce*

wife you can keep, an - y-way. I'd rath-er sleep an - y-way, Left with-

out an - y - one in the world and I'm start-ing from now— So

(♩ = 108)

## Sunshine

how to win friends and to in-flu-ence peo-ple, so how? I'm re - view - ing the sit - u -

a - tion. I must quick-ly look up ev - 'ry - one I know:

Ti - tled peo - ple with a sta - tion Who can

help me make a real im - pres - sive show. I will own a suite at

*accel. poco a poco*

## Sunshine

Cla - ridg - es, And run a fleet of car - riag - es, And wave at all the Duch - ess - es with

friend - li - ness, as much as is be - fit - ting of my new es - tate "Good mor - row to you,

*meno mosso*

*meno mosso*

*a tempo*

Mag - is - trate!" I think I'd bet - ter think it out a - gain. \_\_\_\_\_ So

*a piacere*

*a tempo*

*colla voce*

where shall I go? Some - bod - y? Who do I know? No - bod - y! All my

## Sunshine

dear-est com-pan-ions have al-ways been vil-lains and thieves— So at

The first system of the musical score for 'Sunshine' is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The vocal line features a melody of eighth notes with triplet markings (3) over the first four measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A seven-measure rest is indicated above the vocal line at the end of the system.

my time of life I should start turn-ing o-ver new leaves — I'm re - view - ing —

(♩ = 108)

The second system continues the melody with triplet markings (3) and a tempo marking of quarter note = 108. The piano accompaniment features a steady bass line and chords in the right hand. A seven-measure rest is indicated above the vocal line at the end of the system.

— the sit - u - a - tion. — If you want to eat you've

The third system continues the melody with a seven-measure rest indicated above the vocal line at the end of the system. The piano accompaniment maintains the harmonic support with chords and a bass line.

got to earn a bob! — Is it such a —

The fourth system concludes the melody with a seven-measure rest indicated above the vocal line at the end of the system. The piano accompaniment continues with chords and a bass line.

## Sunshine

hu - mil - i - a - tion For a rob - ber to per - form an hon - est

*accel. poco a poco*

job? So a job I'm get - ting pos - si - bly, I won - der how the

*accel. poco a poco*

boss - 'll be? I won - der if he'll take to me? What bo - nus - es he'll make to me? I'll

start at eight, and fin - ish late, At nor - mal rate and all, but wait! I think I'd bet - ter

*a piacere* **Sunshine**

think it out a - gain \_\_\_\_\_ What hap - pens when I'm

*colla voce*

sev - en - ty? Must come a time— Sev - en - ty When you're

old and it's cold and who cares if you live or you die. Your

one con-so - la-tion's the mon-ey you may have put by \_\_\_\_\_ I'm re - view - ing \_\_\_\_\_

$\text{♩} = 108$

# Sunshine

the sit - u - a - tion. I'm a bad 'un and a

bad 'un I shall stay! You'll be see - ing

no trans - for - ma - tion But it's wrong to be a

rogue in ev - 'ry way. I don't want no - bod - y

*accel. poco a poco*

## Sunshine

hurt for me, Or made to do the dirt for me. This rot - ten life is not for me. It's

The first system of the musical score for 'Sunshine'. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: 'hurt for me, Or made to do the dirt for me. This rot - ten life is not for me. It's'.

*meno mosso*

get - ting far too hot for me. Don't want no - one to rob for me, But who will find a

*meno mosso*

The second system of the musical score. The tempo marking *meno mosso* is placed above the vocal line and below the piano accompaniment. The lyrics are: 'get - ting far too hot for me. Don't want no - one to rob for me, But who will find a'.

*rall.*

job for me? I don't care what they've got for me. But who will change the plot for \_\_\_ me? I

*rall.*

The third system of the musical score. The tempo marking *rall.* is placed above the vocal line and below the piano accompaniment. The lyrics are: 'job for me? I don't care what they've got for me. But who will change the plot for \_\_\_ me? I'. There are triplets marked with a '3' in both the vocal and piano parts.

**Prestissimo**

think I'll have to think it out a - gain. Hey!

The fourth system of the musical score. The tempo marking **Prestissimo** is placed above the vocal line. The lyrics are: 'think I'll have to think it out a - gain. Hey!'. The system ends with a double bar line.



# I GOT PLENTY O' NUTTIN'

from *Porgy and Bess*

Words by IRA GERSHWIN  
and DUBOSE HEYWARD  
Music by GEORGE GERSHWIN

Allegretto

*mf poco cresc.*

The piano introduction is in 2/4 time, key of D major. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The melody starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The bass line consists of a steady eighth-note accompaniment.

Moderato con gioia (Banjo Song)

PORGY: happily

*mf*

Oh, I got plen - ty o' nut - tin', \_\_\_\_\_ An'

The vocal line is in 2/4 time, key of D major. It begins with a quarter rest, followed by a quarter note D4, then eighth notes E4, F#4, G4, A4, B4, C5, and D5. The melody is simple and rhythmic, matching the banjo accompaniment.

*mf R.H.* *p leggiero*

The piano accompaniment for the first vocal line is in 2/4 time, key of D major. The right hand plays a simple harmonic accompaniment, while the left hand provides a steady bass line. The dynamics range from mezzo-forte to piano.

nut - tin's plen - ty fo' me. I got no car, got no mule, I got no mis - er -

The vocal line continues with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The melody is simple and rhythmic, matching the banjo accompaniment.

The piano accompaniment for the second vocal line is in 2/4 time, key of D major. The right hand plays a simple harmonic accompaniment, while the left hand provides a steady bass line. The dynamics range from mezzo-forte to piano.

y. \_\_\_\_\_ De folks wid plen - ty o' plen - ty \_\_\_\_\_ got a lock on dey

The vocal line continues with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, and D5. The melody is simple and rhythmic, matching the banjo accompaniment.

The piano accompaniment for the third vocal line is in 2/4 time, key of D major. The right hand plays a simple harmonic accompaniment, while the left hand provides a steady bass line. The dynamics range from mezzo-forte to piano.

In the context of the opera this includes chorus.

# Sunshine

Bass clef staff with lyrics: door, 'Fraid some-bod-y's a - go - in' to rob 'em while dey's out a mak - in' more.

door, 'Fraid some-bod-y's a - go - in' to rob 'em while dey's out a mak - in' more.

Piano accompaniment for the first system, including treble and bass clef staves.

Bass clef staff with lyrics: What for? I got no lock on de door, (dat's no way to

Piano accompaniment for the second system, including treble and bass clef staves.

Bass clef staff with lyrics: be). Dey kin steal de rug from de floor, Dat's o-keh wid me, 'Cause de things dat I

Piano accompaniment for the third system, including treble and bass clef staves. Includes a *cresc.* marking.

Bass clef staff with lyrics: prize, Like de stars in de skies, all are free. Oh, I got plen - ty o' nut - tin', An'

Piano accompaniment for the fourth system, including treble and bass clef staves. Includes a *f* marking and a *R.H. p* instruction.

nut - tin's plen - ty fo' me. I got my gal, got my song, got Heb-ben de whole day

(Spoken: *mf*  $\frac{1}{3}$ )

long. No use com-plain - in'! Got my gal, \_\_\_\_\_ got my

Lawd, \_\_\_\_\_ got my song. \_\_\_\_\_

*mp*

I got plen - ty o' nut - tin', \_\_\_\_\_ An' nut - tin's plen - ty fo'

## Sunshine

me. I got de sun, got de moon, got de deep blue sea.

De folks wid plen - ty o' plen - ty Got to pray all de day.

Seems wid plen-ty you sure got to wor-ry how to keep de deb-ble a - way, a - way.

*mf*  
I ain't a - fret-tin' 'bout hell Till de time ar - rive. Nev - er wor-ry long as I'm well,

# Sunshine

— Nev-er one to strive to be good, to be bad, what de hell, I is glad I's a - live. — Oh, I got plen-ty o'

*f* R.H.

nut - tin', — An' nut - tin's plen-ty fo' me. I got my gal, got my song, Got Heb-ben de whole day

long. No use com-plain - in', Got my gal, — got my Lawd, —

— got my song! —

*mf cresc.*

# THEY CALL THE WIND MARIA

from *Paint Your Wagon*

*sunshine*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Allegro Moderato

STEVE:

A - way out here they got a name For

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Allegro Moderato'. The vocal line begins with a rest, followed by the lyrics 'A - way out here they got a name For'. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

wind and rain and fi - re; The rain is Tess, the

The second system of the musical score. The vocal line continues with the lyrics 'wind and rain and fi - re; The rain is Tess, the'. The piano accompaniment continues with a similar rhythmic pattern, marked with a *(simile)* dynamic.

fi - re's Jo, And they call the wind Ma - ri - a.

The third system of the musical score. The vocal line concludes with the lyrics 'fi - re's Jo, And they call the wind Ma - ri - a.'. The piano accompaniment continues with the same rhythmic pattern.

# Sunshine

Ma - ri - a blows the stars a - round And

sends the clouds a - fly - in'. Ma - ri - a makes the

moun - tains sound Like folks were up there dy - in'.

Ma - ri - a! Ma -

# Sunshine

ri - a! \_\_\_\_\_ They call the wind Ma -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'ri - a!' followed by the lyrics 'They call the wind Ma -'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

ri - a! \_\_\_\_\_ *Più vivo* Be - fore I knew Ma -

The second system continues the vocal line with 'ri - a!' and 'Be - fore I knew Ma -'. The tempo marking *Più vivo* is placed above the vocal staff. The piano accompaniment features a dynamic marking of *f* (forte) and includes a section marked *p* (piano) towards the end.

ri - a's name And heard her wail and whin - in', I

The third system contains the lyrics 'ri - a's name And heard her wail and whin - in', I'. The piano accompaniment includes a *(simile)* marking and continues with a consistent rhythmic accompaniment.

had a girl and she had me, And the sun was al - ways

The fourth system concludes the page with the lyrics 'had a girl and she had me, And the sun was al - ways'. The piano accompaniment continues with the same rhythmic pattern as the previous systems.



# Sunshine

shin - in? \_\_\_\_\_ But then one day I

left my girl, I left her far be - hind me; And

now I'm lost, so gol - durn lost, Not e - ven God can find me. \_\_\_\_\_

*poco rall.* *mf a tempo*

\_\_\_\_\_ Ma - ri - a! \_\_\_\_\_ Ma -

*f*

# Sunshine

ri - a! \_\_\_\_\_ They call the wind Ma -

ri - a! \_\_\_\_\_ Out

here they got a name for rain, For wind and fi - re

on - ly. \_\_\_\_\_ But when you're lost and all a - lone, There -

Sunshine

ain't no word but lone - ly. \_\_\_\_\_ And

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "ain't no word but lone - ly." followed by a long horizontal line and the word "And". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a key with two sharps (D major).

I'm a lost and lone - ly man With - out a star to

The second system continues the musical score. The vocal line has the lyrics "I'm a lost and lone - ly man With - out a star to". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The right hand of the piano part features long, sweeping chords, while the left hand plays a steady bass line.

guide me. Ma - ri - a, blow my love to me; I need my girl be -

The third system of the score contains the lyrics "guide me. Ma - ri - a, blow my love to me; I need my girl be -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The right hand has more active melodic lines, and the left hand continues with a consistent bass line.

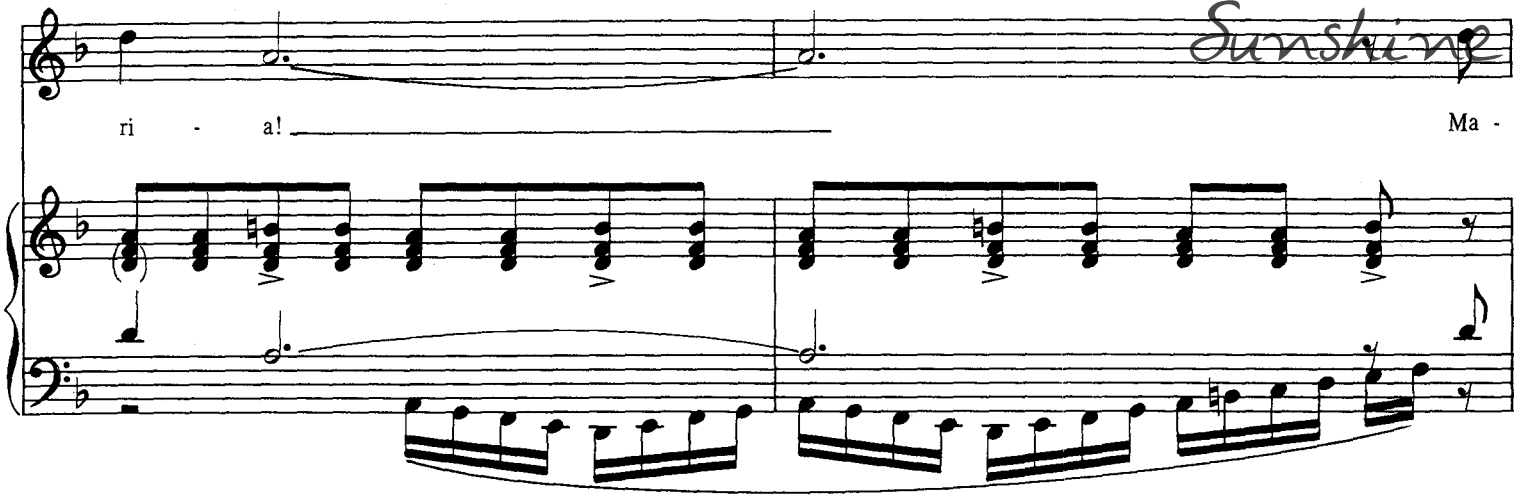
Più mosso

side me. \_\_\_\_\_ Ma -

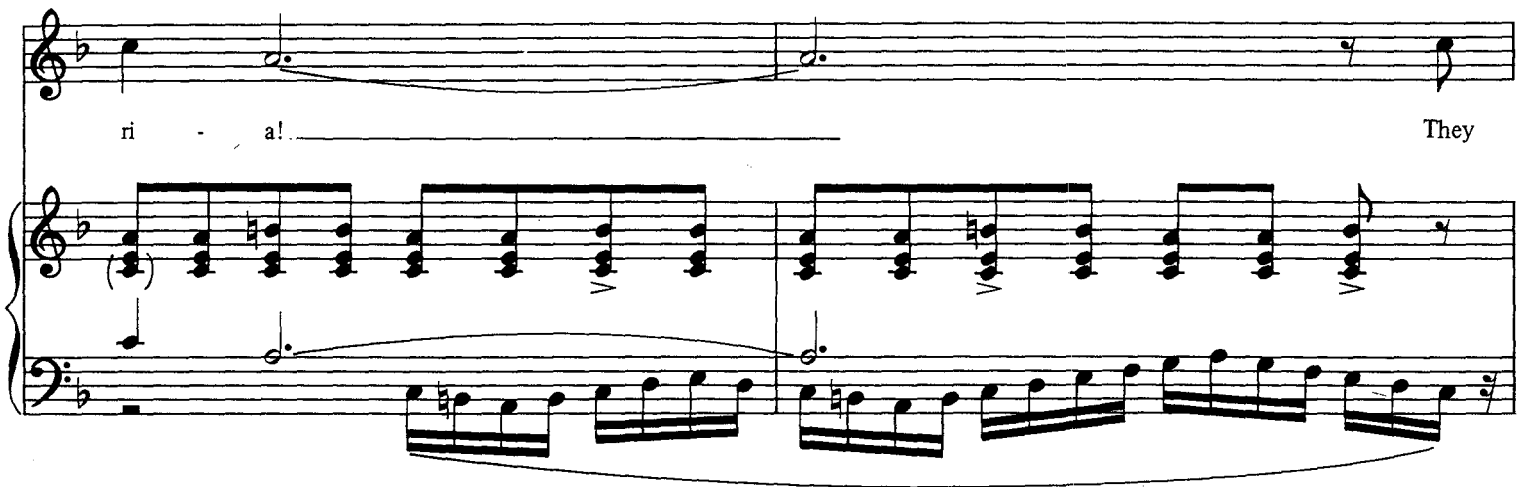
The fourth system, marked *Più mosso* (faster), contains the lyrics "side me." followed by a long horizontal line and the word "Ma -". The piano accompaniment features a dynamic marking of *f* (forte) and includes more complex rhythmic patterns and arpeggiated chords in both hands.

# Sunshine

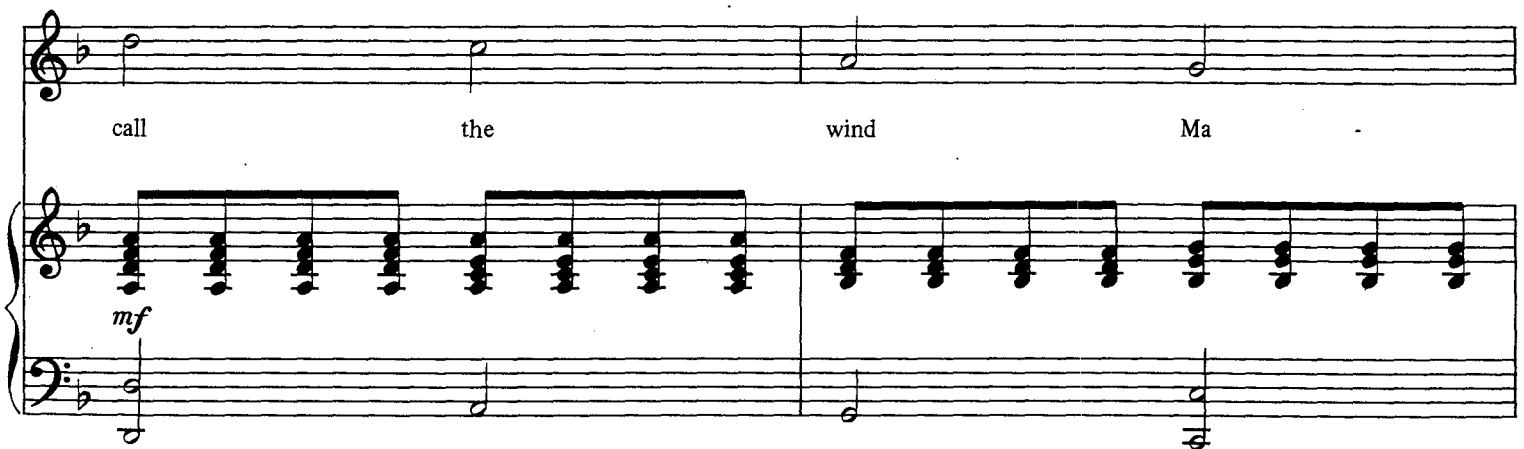
ri - a! \_\_\_\_\_ Ma -



ri - a! \_\_\_\_\_ They



call the wind Ma



ri - a! \_\_\_\_\_ Ma - ri - a!



# Sunshine

Ma - ri - a!

*cresc.* *molto rit.*

Lento

Tempo I (perdendosi)

Blow my love to me.

*ff* *mf* *p*

*ddd*

# I AM THE VERY MODEL *Sunshine*

from *The Pirates of Penzance*

Words by W.S. GILBERT  
Music by ARTHUR SULLIVAN

Allegro vivace

ff

MAJOR-GENERAL:

I am the ver - y mod - el of a  
I know our myth - ic his - to - ry, King

pp

mod - ern Ma - jor - Gen - er - al; I've in - for - ma - tion veg - e - ta - ble, an - i - mal, and min - er - al: I  
Ar - thur's and Sir Car - a - doc's; I an - swer hard a - cross - tics; I've a pret - ty taste for par - a - dox; I

know the kings of Eng-land, and I quote the fights his - tor - i - cal, From Mar - a - thon to Wa - ter - loo, in  
quote, in el - e - gi - acs, all the crimes of He - lio - gab - a - lus; In con - ics I can floor pe - cu - li -

or - der cat - e - gor - i - cal; I'm ver - y well ac - quaint - ed, too, with mat - ters math - e - mat - i - cal, I  
ar - i - ties pa - rab - i - lous; I can tell un - doubt - ed Ra - pha - els from Ger - ard Dows and Zof - fa - nies I

un - der - stand e - qua - tions, both the sim - ple and quad - rat - i - cal, A - bout bi - no - mial the - o - rem I'm  
know the croak - ing cho - rus from the *Frogs* of Ar - is - toph - a - nes! Then I can hum a fugue of which I've

(Bothered for next rhyme—struck with an idea—joyfully)

teem - ing with a lot o' news, With man - y cheer - ful facts a - bout the  
heard the mu - sic's din a - fore, And whis - tle all the airs from that in -

## Sunshine

square of the hy - pot - e - nuse. I'm  
fer - nal non-sense, *Pin - a - fore!* Then

ver - y good at in - te - gral and dif - fer - en - tial cal - cu - lus; I know the sci - en - tif - ic names of  
I can write a wash - ing bill in Bab - y - lon - ic cu - nei - form, And tell you ev - 'ry de - tail of Ca -

be - ings an - i - mal - cu - lous. } In short, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, I  
rac - ta - cus - 's u - ni - form: }

am the ver - y mod - el of a mod - ern Ma - jor - Gen - er - al.



# Sunshine

The piano introduction consists of three measures. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Slower

In fact, when I know what is meant by "mam-e-lon" and "rav-e-lin", When

The piano accompaniment for this section is marked *pp* and features a steady eighth-note accompaniment in both hands.

I can tell at sight a Mau-ser ri - fle from a jav - e - lin, When such af - fairs as sor - ties and sur -

The piano accompaniment continues with the same eighth-note accompaniment pattern.

pris - es I'm more wa - ry at, And when I know pre - cise - ly what is meant by "com - mis - sa - ri - at", When

The piano accompaniment continues with the same eighth-note accompaniment pattern.

## Sunshine

I have learnt what prog-ress has been made in mod-ern gun-ner-y, When I know more of tac-tics than a

nov-ice in a nun-ner-y- In short, when I've a smat-ter-ing of el-e-men-tal strat-e-gy-

(Bothered for a rhyme- struck with an idea)

You'll say a bet-ter Ma-jor-Gen-er-al has nev-er sat a gee-

For my mil-i-ta-ry know-ledge, tho' I'm

*fz* *fp*

# Sunshine

pluck - y and ad - ven - tur - y, Has on - ly been brought down to the be - gin - ning of the cen - tu - ry; But

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line consists of a series of eighth notes, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

still, in mat - ters veg - e - ta - ble, an - i - mal, and min - er - al, I am the ver - y mod - el of a

The second system continues the vocal line and piano accompaniment. The vocal line maintains its eighth-note pattern, and the piano accompaniment remains consistent in its harmonic support.

mod - ern Ma - jor - Gen - er - al.

The third system shows the vocal line ending with a quarter rest, followed by a full rest for the remainder of the system. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The fourth system shows the vocal line with a final melodic phrase ending in a quarter rest. The piano accompaniment concludes with a final chord in the right hand and a bass line.

# I'VE HEARD IT ALL BEFORE

from *Shenandoah*

*Sunshine*

Music by GARY GELD  
Words by PETER UDELL

Angrily - in 2 (♩ = 92)

*mf*  
*cresc. poco a poco*

*cresc.*

CHARLIE:

Stand and show your

*dim.*  
*p*

col-ors. — Let's all go to war. The

*p*

# Sunshine

Lord will surely bless us. I've heard it all be -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part consists of a steady eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand. The lyrics are: "Lord will surely bless us. I've heard it all be -"

fore. I've heard it all, a hundred times.

*L.H.*

The second system continues the vocal line and piano accompaniment. The piano part has a more active right hand with eighth-note patterns. The lyrics are: "fore. I've heard it all, a hundred times." The label "L.H." is placed above the piano part.

I've heard it all be - fore. They al - ways got a

*R.H.*

The third system continues the vocal line and piano accompaniment. The piano part features a prominent right-hand melody with a slur. The lyrics are: "I've heard it all be - fore. They al - ways got a". The label "R.H." is placed above the piano part.

ho - ly cause to march you off to war.

*L.H.*

The fourth system concludes the vocal line and piano accompaniment. The piano part continues with the eighth-note melody in the right hand. The lyrics are: "ho - ly cause to march you off to war." The label "L.H." is placed above the piano part.

# Sunshine

Tyr - an - y or jus - tice, an - ar - chy or

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of two flats. The lyrics are "Tyr - an - y or jus - tice, an - ar - chy or". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords.

law. We must de - fend our hon - or, I've

The second system continues the vocal line and piano accompaniment. The lyrics are "law. We must de - fend our hon - or, I've". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

heard it all be - fore. I've heard it all

*L.H.*

*cresc.*

The third system continues the vocal line and piano accompaniment. The lyrics are "heard it all be - fore. I've heard it all". The piano accompaniment includes a *cresc.* (crescendo) marking and a *L.H.* (Left Hand) marking above the right-hand piano part.

a hun - dred times I've heard it all be - fore. They

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "a hun - dred times I've heard it all be - fore. They". The piano accompaniment continues with the same rhythmic and harmonic structure.

# Sunshine

al - ways got a ho - ly cause that's worth the dy - in'

R.H.

for. Some - one writes a slo - gan,

L.H.

rais - es up a flag.

Some - one finds an en - e - my to

# Sunshine

blame. The trum - pet sounds the

Musical notation for the first system. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The piano part features prominent triplet patterns in both hands, with a '3' written below each triplet. The key signature has one flat (B-flat) and the time signature is 4/4.

call to arms to leave the cit - ies

Musical notation for the second system. Similar to the first system, it features a vocal line and piano accompaniment with triplet patterns. The piano part continues with triplet figures in both hands.

Slower

and the farms. And al - ways the end - in' is the

Musical notation for the third system. The tempo is marked 'Slower'. The piano accompaniment continues with triplet patterns. A dynamic marking of *f* (forte) is present in the piano part. The time signature changes to 4/4.

same, the same, the same, the same. The

Musical notation for the fourth system. The piano accompaniment features chords and a dynamic marking of *sfz* (sforzando). The time signature changes to 6/4. The system concludes with a double bar line and repeat signs.



Andante - rubato

*Sunshine*

dream has turned to ash - es, the wheat has turned to straw. And

*pp*

L.H.

some - one asks the question: "What was the dy - in' for? The

Stronger

liv - in' can't re - mem - ber, the dead no long - er care. But

*p*

Meno

next time it won't hap - pen. Up - on my soul I swear.

*ddd*

Angrily (Tempo I)

*Sunshine!*

I've heard it all a hun-dred times. I've heard it all be -

L.H. R.H.

fore. Don't tell me "It's dif-f'rent now." I've heard it all,

*ff* *mp* *cresc.*

I've heard it all, I've heard it all be - fore.

*molto rit.* *ten.* *a tempo* *accel.*

*8va* *(b)* *loco*

*molto rit.* *f* *ten.* *a tempo* *accel.*

*ad lib*

R.H. L.H. rapidly

*8va*

# MEDITATION I

from *Shenandoah*

*Sunshine*  
Music by GARY GELD  
Words by PETER UDELL

Moderato

Piano introduction in G major, 4/4 time. The music is marked *Moderato* and *p*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A label "L.H." is placed above the left hand staff.

CHARLIE: *a tempo*

Vocal line for CHARLIE, marked *a tempo*. The lyrics are: "They'll say we made life here in Vir-gin - ia, and we owe the com-mon-wealth a thing or". The piano accompaniment is in G major, 4/4 time, marked *p*. The piano part features a steady accompaniment with chords and moving bass lines.

Moderately

(Talks:) Well, if anyone here owes anyone here: - Virginia should be owin' me and ... .. you.

Piano accompaniment for the second line, marked *Moderately*. The lyrics are: "two. ... .. you.". The piano part features a steady accompaniment with chords and moving bass lines. Performance markings include *pp*, *poco accel.*, *rit.*, and *p*.

Vocal line for CHARLIE, marked *Moderately*. The lyrics are: "Re - mem - ber how it used to be when it was on - ly you and me,". The piano accompaniment is in G major, 4/4 time, marked *p*. The piano part features a steady accompaniment with chords and moving bass lines.

## Sunshine

Mar - tha? \_\_\_\_\_ Re - mem - ber when we did - n't know how to make po -

ta - toes grow, back a hun - dred years a - go, Mar - tha? \_\_\_\_\_ We

set-tled in a cor - ner of the Shen-an-do - ah Val - ley and we start - ed on a pen - ny and a crumb. \_\_\_\_\_

[Poco piu mosso]

*p*

L.H.

L.H.

[Ad lib] *a tempo*

You were sweet as clo - ver, and I was green all o - ver ... Ev - 'ry - where ex - cept - in' my thumb. \_\_\_\_\_ I

*ad lib*

*p* (Sempre - In 2)

[Ad lib, slowly]

[a tempo]

# Sunshine

think of how it used to be, the way we strug-gled, Mar-tha, you and me.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo marking [a tempo] is positioned above the vocal line.

(Spoken:)

I took an ax and I chopped us a clearin', hung us a door on a maple frame.

The second system consists of piano accompaniment in grand staff. It begins with a piano (*p*) dynamic marking. The accompaniment is primarily chordal, with some melodic movement in the right hand.

Raised up a roof, got us out of the weather; then came Jacob and James.

The third system continues the piano accompaniment in grand staff. It features a mezzo-forte (*mf*) dynamic marking towards the end of the system. The accompaniment remains chordal with some melodic lines.

A little broader

(Sings:)

Ja - cob and James and Ap - ril rains.

The fourth system shows the vocal line in treble clef and piano accompaniment in grand staff. The piano part includes a *rall.* (rallentando) marking. The vocal line has a long note on 'James' and another on 'rains'.

and frost and snow and grow - in' pains.

The fifth system continues the vocal line and piano accompaniment in grand staff. It features a *rall.* marking. The piano part includes a key signature change to two flats (B-flat and E-flat) in the final measure.

(Spoken:)

You brought me drink and I planted an acre, sowed us the seed we were countin' on.

Sunshine

*Rubato - Colla voce*  
*p*  
*a tempo*

A little faster

(Sings:)

*rall.*

Seems we could grow more than beans by the a - cre; Wel - come Na - than and John.

*rall.*

*a tempo*

Ja - cob and James. Na - than and John. Bles - sed are

*f a tempo*

*rall.*

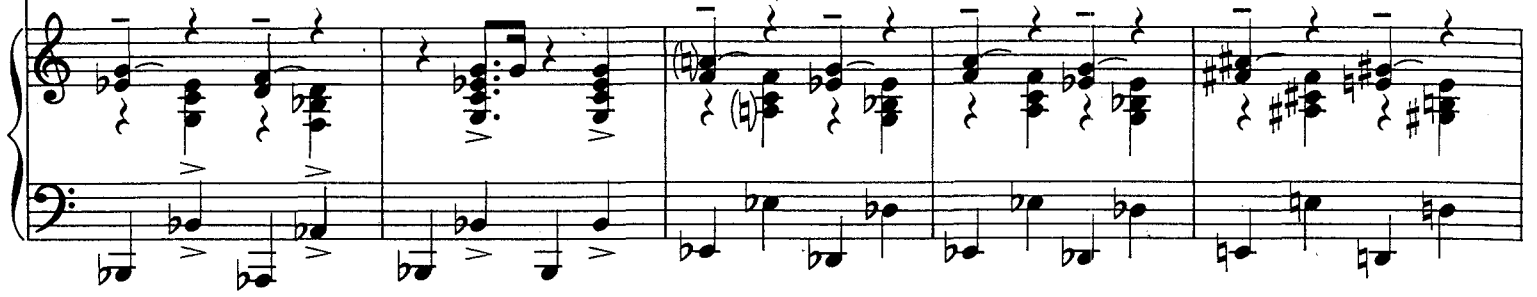
*a tempo*

those heav - en smiles up - on. Root out the weeds, the stumps and the rocks;

*mf rall.*  
*f a tempo*



Hook up the mule and the plow. Got a Jen-ny and a Hen-ry An-der-son now; An ap - ple tree with a



Broader (More deliberate) a tempo rall.

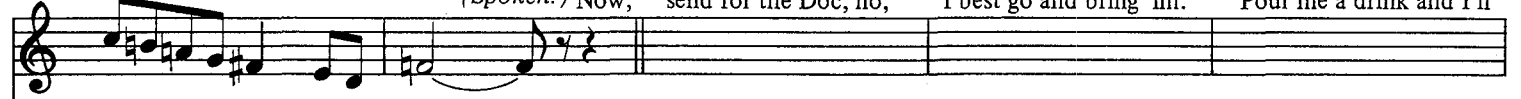


fruit - ed bow; A lov - in' wife with child a - gain. And I'm think-in' I should sleep with the cow, Mar-tha,

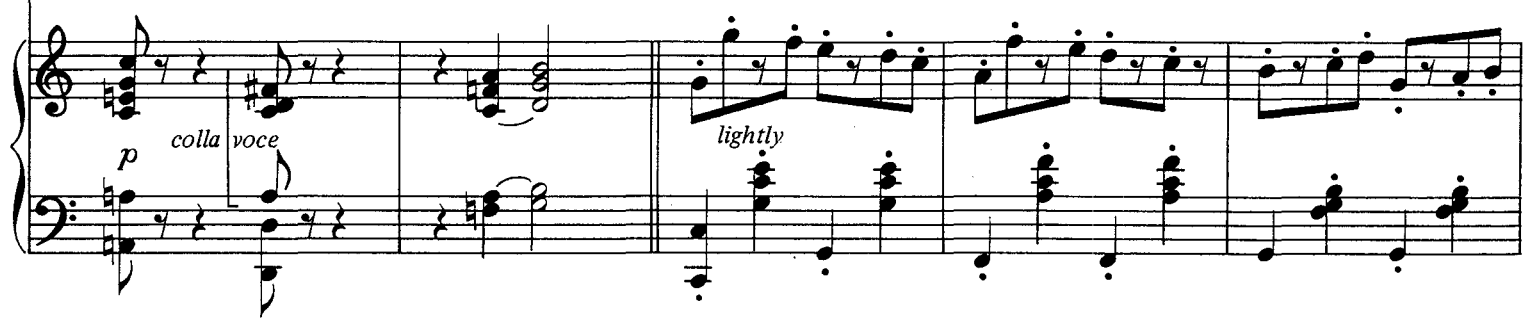


Slowly Moderato (Slower than before)

(Spoken:) Now, send for the Doc, no, I best go and bring 'im. Pour me a drink and I'll



yon-der in the barn with the cow. —



accel. to -----Tempo I (Sings:) rit. molto rit.



Get out the den-im, roll up the ging-ham, name him Ro - bert, he's a boy.



f rit. molto rit. ff

Sunshine

Ja - cob and James, \_\_\_\_\_ Na - than and John, \_\_\_\_\_ Jen - ny and

Hen - ry and Ro - bert ... and then You were gone, Mar - tha. \_\_\_\_\_

Slowly (Spoken:) (Sung:)

*p > pp* *p* *mf*

*rall.* (Spoken:) (Sings:)

And ... me ... I got twenty-eight years in this farm, My blood, my sweat and my

*mp rall.* *pp* *pp*

*cresc. poco a poco*

tears in this farm, and no one's gon-na come a-long and say that I owe an - y part, not the

*mp* *cresc. poco a poco*



Slowly (With determination)

*f* *f* *Sunshine*

ti - ni - est part to an - y - one in an - y sin - gle way! This farm don't be - long to Vir - gin - ia.

The first system features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a melodic phrase in G major, marked *f*. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The tempo is marked 'Slowly (With determination)'.

*ff* *f* **Stringendo**

My sons bleed but not for the south. This land here is An - der - son land by the

The second system continues the vocal and piano parts. The piano accompaniment becomes more active, marked with *ff* and *f*. The tempo is marked 'Stringendo'. The vocal line continues with the lyrics 'My sons bleed but not for the south. This land here is An - der - son land by the'.

*p* **Broadly** *a tempo*

strength of my hand and the sweat on my brow, for as long as the Lord will al - low!

The third system shows the vocal line and piano accompaniment. The piano accompaniment is marked *p* and *ff*. The tempo is marked 'Broadly' and 'a tempo'. The vocal line concludes with the lyrics 'strength of my hand and the sweat on my brow, for as long as the Lord will al - low!'.

**Maestoso** **L'istesso in 2**

*ff* *rit.* *fff*

The fourth system features a vocal line and piano accompaniment. The piano accompaniment is marked *ff*, *rit.*, and *fff*. The tempo is marked 'Maestoso' and 'L'istesso in 2'. The system concludes with a double bar line.

# MEDITATION II

from *Shenandoah*

*Sunshine*

Music by GARY GELD  
Words by PETER UDELL

**Rubato**

CHARLIE:

The dream has turned to ash-es. — The wheat has turned to

*pp*  
R.H. *pp*

straw. — And some-one asks the ques-tion: — "What was the dy - in'

[Not Faster]  
*mf* *p*

for? — The graves are filled with an-swers — each one just and true. For

Sunshine

[Meno]

all men fin - 'ly rea-son: — "What else could I do?"

[Passionately]

Rubato (accel. e cresc.)

rall.

a tempo

*mf* I heard the drums, the dis-tant drums,

rall. L.H. *mf* a tempo

I tried to turn a - way. — But in the end the

Sunshine

price of peace was more than I could

*crescendo* *poco* *a*

pay. I have no shame, I

*poco* *(continue cresc.)*

lay the blame at some one else's

[Slowly]

door. And so the seeds of hate are sown that blow from war to

*8va.* *mp*

# Sunshine

*poco accel. e cresc.*

war. ——— What for? ——— Oh, Lord, ——— what

*poco accel. e cresc.*

*continue cresc. e accel.*

for? ———

*f accel.*

8va. ——— loco

[Maestoso]

[Slowly]

*p*

North or South, they're all our — chil - dren,

*fff rit. ff mf*

born of flesh in joy and in pain. They're yours and mine, our past and our fu - ture,

# Sunshine

Sent to die in vain. \_\_\_\_\_ Gray or Blue they're more than just num-bers,

more than tal-ly scores in a game. The face-less have names! They're Ja-cob! and James!

[Stringendo]

Rob-ert! and Anne! Our \_\_\_\_\_ daugh-ters and our sons, yours and mine. All our chil-dren \_\_\_\_\_ ev-'ry-

ritard

8va.

ff ritard

fp

one! \_\_\_\_\_

a tempo

[Very Slowly]

fp

pp

ppp

# OL' MAN RIVER

from *Show Boat*

*Sunshine*

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Poco lento

**\*JOE:**

Dere's an ol' man called de Mis - sis - sip - pi, Dat's de ol' man dat I'd like to be.

*p*

This system contains the first two staves of music. The vocal line is in 2/4 time, starting with a treble clef. The piano accompaniment is in 2/4 time, starting with a bass clef. The piano part includes a dynamic marking of *p* (piano) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

What does he care if de world's got trou - bles? What does he care if de land ain't free?

This system contains the next two staves of music. The vocal line continues in 2/4 time. The piano accompaniment continues with the same rhythmic pattern as the first system.

Ol' man riv - er, Dat ol' man riv - er, He mus' know sump-in' But don't say nuth-in', He

*L.H.*

*simile*

This system contains the final two staves of music. The vocal line continues in 2/4 time. The piano accompaniment includes a dynamic marking of *L.H.* (left hand) and a *simile* marking, indicating that the piano part should continue in a similar manner to the previous systems.

\*Joe is accompanied by chorus in this scene in the show.

## Sunshine

jes' keeps roll - in', He keeps on rol - lin' a - long. He

don't plant ta - ters, He don't plant cot - ton An' dem dat plants 'em Is soon for - got - ten, But

ol' man riv - er, He jes' keeps rol - lin' a - long.

You an' me, we sweat an' strain, Bod - y all ach - in' an' racked wid' pain.



# Sunshine

Tote dat barge! Lift dat bale! Git a lit - tle drunk An' you land in jail.

*colla voce*

I git wear-y An' sick of try - in', I'm tired of liv - in' An' skeered of dy - in'; But

*pp*

ol' man riv - er, He jes' keeps rol - lin' a - long!

*f* *ff* *fp*

Col - ored folks work on de Mis - sis - sip - pi, Col - ored folks work while de

*p*

*Sunshine*

white folks play. Pul - lin' dem boats from de dawn to sun - set,

Mosso

Git - tin' no rest till de Judg - ment Day. Don't look up an'

*mf*

don't look down, You don't dast make de white boss frown;

*rall.*

Bend yo' knees an' bow yo' head, an' pull dat rope un -

*rall.*

*a tempo*

# Sunshine

til yo're dead. Let me go 'way from de Mis - sis - sip - pi,

*a tempo*  
R.H.

Let me go 'way from de white man boss. Show me dat stream called de

riv - er Jor - dan, Dat's de ol' stream dat I longs to cross!

*rit.*  
*f rit.*

*p*  
Ol' man riv - er, Dat ol' man riv - er, He mus' know sump - in' But

*p espress.*

## Sunshine

don't say nuth - in', He jes' keeps rol - lin', He keeps on rol - lin' a -

long. He don't plant ta - ters, He

don't plant cot - ton An' dem dat plants 'em Is soon for - got - ten, But.

*Sva*

ol' man riv - er, He jes' keeps rol - lin' a - long.

*loco*

# Sunshine

You an' me, we sweat an' strain, Bod - y all ach - in' an' wracked wid' pain.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked with a piano (*p*) dynamic.

Tote dat barge! An' lift dat bale! Git a lit - tle drunk an' you land in jail.

The second system continues the musical piece with the same vocal and piano parts. The piano accompaniment maintains its rhythmic pattern of eighth notes in the bass and chords in the treble. The vocal line follows the lyrics with a melodic contour that rises and then falls.

*poco a poco cresc.*

I git wear - y An' sick of try - in', I'm tired of liv - in' An' skeered of dy - in'; But

*(full) poco a poco cresc.*

The third system introduces a dynamic change with the instruction *poco a poco cresc.* (poco a poco crescendo). The piano accompaniment becomes more complex, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords. The vocal line continues with the lyrics, showing a slight increase in intensity.

*8va*

ol' man riv - er He jes' keeps rol - lin' a - long!

The fourth system concludes the piece. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. The vocal line ends with a long note. The dynamic is marked *8va* (octave), and the tempo is marked *poco a poco cresc.* (poco a poco crescendo).

# SOME ENCHANTED EVENING

from *South Pacific*

Words by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

pp

3

Slowly with expression

EMILE:

Some en - chant - ed eve - ning

rall.

3

You may see a stran - ger, ——— You may see a stran - ger ——— A - cross a

crowd - ed room ——— And some - how you know, ——— You know e - ven

3

# Sunshine

then \_\_\_\_\_ That some-where you'll see her a - gain and a -

*mf*

gain. \_\_\_\_\_ Some en-chant-ed eve - ning \_\_\_\_\_

Some one may be laugh - ing, \_\_\_\_\_ You may hear her laugh - ing \_\_\_\_\_ A - cross a

crowd - ed room \_\_\_\_\_ And night af - ter night, \_\_\_\_\_ As strange as it

# Sunshine

seems \_\_\_\_\_ The sound of her laugh - ter will sing in your

*mf*

dreams. \_\_\_\_\_ Who can ex - plain it Who can tell you why?

*pp* tenderly and legato

Fools give you reas - ons, Wise men nev - er try. \_\_\_\_\_

*cresc. molto*

Some en - chant - ed eve - ning \_\_\_\_\_ When you find your true love, \_\_\_\_\_

*mp*



# Sunshine

When you feel her call you \_\_\_\_\_ A - cross a crowd - ed room, Then fly to her

*mf*

side \_\_\_\_\_ And make her your own, \_\_\_\_\_ Or all through your life you may

*f* *molto espr.*

dream all a - lone. \_\_\_\_\_ Once you have found her, Nev - er let her go.

*dim.* *pp legatissimo*

Once you have found her, Nev - er let her go!

*rit.* *Ped.*

# THIS NEARLY WAS MINE

from *South Pacific*

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Tempo di Waltz espressivo

The musical score is presented in three systems. The first system shows the piano introduction in G major, 3/4 time, starting with a *pp* dynamic. The piano part features a waltz-like accompaniment with chords in the right hand and a simple bass line in the left hand. The vocal line is a single whole note chord. The second system continues the piano accompaniment with more complex chordal textures. The third system concludes the piano part with a final chord and a fermata. Below this, the vocal entry for Emile is shown, starting with the lyrics "One dream in my heart One". The piano accompaniment for the vocal entry begins with a *p* dynamic.

# Sunshine

love to be liv - ing for \_\_\_\_\_ One love to be

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "love to be liv - ing for \_\_\_\_\_ One love to be". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one sharp (F#).

liv - ing for \_\_\_\_\_ This near - ly was mine.

The second system continues the vocal line with "liv - ing for \_\_\_\_\_ This near - ly was mine.". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one sharp (F#).

One girl for my dream \_\_\_\_\_ One

The third system continues the vocal line with "One girl for my dream \_\_\_\_\_ One". The piano accompaniment consists of chords and single notes in both hands. The key signature has one sharp (F#).

part - ner in par - a - dise \_\_\_\_\_ This prom - ise of

The fourth system continues the vocal line with "part - ner in par - a - dise \_\_\_\_\_ This prom - ise of". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature has one sharp (F#).

# Sunshine

par - a - dise \_\_\_\_\_ This near - ly was mine. \_\_\_\_\_

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a half note (D5), and finally a quarter note (E5). The piano accompaniment mirrors this melody in the right hand and provides a harmonic foundation in the left hand with chords and moving lines.

Close to my heart she came \_\_\_\_\_ On - ly to fly a -

The second system continues the vocal melody with the lyrics "Close to my heart she came" and "On - ly to fly a -". The piano accompaniment continues with chords and melodic lines, maintaining the harmonic structure of the piece.

way \_\_\_\_\_ On - ly to fly as day flies from

The third system features the lyrics "way" and "On - ly to fly as day flies from". The piano accompaniment includes a prominent bass line with chords in the left hand and chords and moving lines in the right hand.

moon - light. \_\_\_\_\_ Now, now I'm a - lone \_\_\_\_\_

The fourth system concludes with the lyrics "moon - light." and "Now, now I'm a - lone". The piano accompaniment features a series of chords in the left hand and chords and moving lines in the right hand, ending with a final chord in the right hand.

\*Repeat can be started here.

# Sunshine

Still dream - ing of par - a - dise, Still

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 begins with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A triplet of eighth notes (G4, A4, B4) is marked above the final three notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one sharp (F#) and the time signature is 4/4.

say - ing that par - a - dise Once near - ly was mine. Fine

*cresc.* *f*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A triplet of eighth notes (G4, A4, B4) is marked above the first three notes. The piano accompaniment features a more active right hand with chords and a bass line. The dynamic markings *cresc.* and *f* are present. The system ends with a double bar line and the word 'Fine'.

So clear and deep are my fan - cies Of things I

*mf*

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The dynamic marking *mf* is present.

wish were true I'll keep re - mem - b'ring

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

# Sunshine

eve - nings — I wish I'd spent with you — I'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The lyrics are: "eve - nings — I wish I'd spent with you — I'll". The piano accompaniment includes chords and a bass line with some tremolos.

keep re - mem - b'ring kiss - es — From lips I'll

The second system continues the vocal line and piano accompaniment. The lyrics are: "keep re - mem - b'ring kiss - es — From lips I'll". The piano accompaniment features a more active bass line with some chords in the right hand.

nev - er own — And all the love - ly ad -

The third system continues the vocal line and piano accompaniment. The lyrics are: "nev - er own — And all the love - ly ad -". The piano accompaniment has a more complex texture with many chords in the right hand.

ven - tures — That we have nev - er known. —

*rit.* D.S. al Fine

The fourth system concludes the piece. The lyrics are: "ven - tures — That we have nev - er known. —". The system includes a *rit.* (ritardando) marking and a *D.S. al Fine* instruction. The piano accompaniment features a descending bass line and sustained chords in the right hand.

# MACK THE KNIFE

from *The Threepenny Opera*

Sunshine

English Words by MARC BLITZSTEIN  
Original German Words by BERT BRECHT  
Music by KURT WEILL

Moderato (♩ = 66)

Macheath:

Oh, the shark has pret ty teeth, dear And he  
shark bites with his teeth, dear Scar let

*mf*

shows them pearl y white Just a jack knife  
bil lows start to spread Fan cy gloves, though

has Mac - heath, dear And he keeps it out of  
wears Mac - heath, dear So there's not a trace of

1 2

# Sunshine

sight. \_\_\_\_\_ When the \_\_\_\_\_ On the side - walk Sun - day  
 red. \_\_\_\_\_

The first system of music features a vocal line with a repeat sign and two endings. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *p* is present.

morn - ing Lies a bod - y ooz - ing

The second system continues the vocal melody and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand.

life; Some - one's sneak - ing \_\_\_\_\_ 'round the

The third system includes a fermata over the word "ing" in the vocal line. The piano accompaniment continues with the same rhythmic pattern.

cor - ner. Is the some - one \_\_\_\_\_ Mack the

The fourth system concludes the vocal phrase with a fermata over "one". The piano accompaniment ends with a final chord.



# Sunshine

*mf*

Knife? From a tug - boat by the

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 begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

riv - er A ce - ment bag's drop - ping

The second system continues the vocal line with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains the same rhythmic pattern, with some chordal changes in the right hand.

down; The ce - ment's just for the

The third system shows the vocal line with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment features a more complex chordal structure in the right hand, with some notes beamed together.

weight dear Bet you Mack - ie's back in town.

The final system of music on this page shows the vocal line with a half note B5, a quarter note C6, and a quarter note D6. The piano accompaniment continues with its characteristic rhythmic and harmonic accompaniment.

# Sunshing

Lou - ie Mil - ler dis - ap - peared, dear Af - ter

*p*

draw - ing out his cash. And Mac - heath spends

like a sail - or Did our boy do some - thing

rash? Su - key Taw - dry, Jen - ny Div - er,

*mf*

# Sunshine *f*

Pol - ly Peach - um, \_\_\_\_\_ Lu - cy Brown, \_\_\_\_\_ Oh, the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note rest, followed by a half note 'Pol', a quarter note 'ly', a quarter note 'Peach', a quarter note 'um', a half note rest, a quarter note 'Lu', a quarter note 'cy', a quarter note 'Brown', a half note rest, and a quarter note 'Oh'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

line forms \_\_\_\_\_ on the right, dear \_\_\_\_\_ Now that Mack - ie's \_\_\_\_\_

The second system continues the vocal line with a half note 'line', a half note 'forms', a half note rest, a quarter note 'on', a quarter note 'the', a quarter note 'right', a quarter note 'dear', a half note rest, a quarter note 'Now', a quarter note 'that', a quarter note 'Mack', a quarter note 'ie's', and a half note rest. The piano accompaniment continues with chords and a bass line.

*f* back in town. \_\_\_\_\_ *p subito* Oh, the line forms \_\_\_\_\_ on the

*f* *p subito* *espr.*

The third system features a dynamic shift from *f* to *p subito*. The vocal line has a half note 'back', a half note 'in', a half note 'town.', a half note rest, a quarter note 'Oh', a quarter note 'the', a quarter note 'line', a quarter note 'forms', a half note rest, and a quarter note 'on'. The piano accompaniment includes a section marked *espr.* (espressivo) in the right hand.

*pp* right, dear \_\_\_\_\_ *pp* Now that Mack - ie's \_\_\_\_\_ back in town.

The fourth system begins with a *pp* (pianissimo) dynamic. The vocal line has a half note 'right', a half note 'dear', a half note rest, a quarter note 'Now', a quarter note 'that', a quarter note 'Mack', a quarter note 'ie's', a half note rest, and a quarter note 'back'. The piano accompaniment continues with chords and a bass line, also marked *pp*.

Sunshine

.

Sunshine

Sunshine

Sunshine

Sunshine

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