

T · H · E  
SINGERS  
MUSICAL THEATRE  
ANTHOLOGY

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

# Foreword

Since the first volumes of *The Singer's Musical Theatre Anthology* were released in 1987, the aims of the series have remained constant: a mixture of recent and classic material, chosen for use by eclectic tastes, with special consideration to those songs that are particularly gratifying for singing actors. This series does not use piano/vocal sheet music arrangements. All songs are presented in the most authentic manner possible, as performed in the original show.

This volume of duets presents a variety of music, with shows dating from *Candide* to *The Addams Family*. There are female/male duets, duets for two women, and duets for two men. The material ranges from comic to romantic to dramatic. Some songs are vocally and musically challenging (for instance, "A Boy Like That/I Have a Love," "Kiss Me," "Oh, Happy We," "Come to Jesus," and the duets from *The Light in the Piazza*). Others are more traditional show music, requiring performances with personality ("Money, Money," "All for the Best," "Where Did We Go Right," and "The Grass Is Always Greener.") Seven out of the thirty duets in this collection are by Stephen Sondheim, certainly a master of the interplay between characters in musical theatre. Some songs have never been published outside the full vocal scores. Good editions of some selections have been notoriously hard to find before this publication.

Certainly there is something for everyone.

I would like to thank assistant editor Joshua Parman for his diligent work on this collection.

Richard Walters, editor  
May, 2012

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

## *Duets Volume 3*

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# ABOUT THE SHOWS

*The material in this section is by Brian Dean, Cary Ginell, Stanley Green, Joshua Parman, Richard Walters, and Robert Viagas, some of which has been re-edited from what was previously published elsewhere.*

## THE ADDAMS FAMILY

**MUSIC AND LYRICS:** Andrew Lippa  
**BOOK:** Marshall Brickman and Rick Elice  
**DIRECTOR:** Phelim McDermott and Julian Crouch  
**CHOREOGRAPHER:** Sergio Trujillo  
**OPENED:** April 8, 2010, New York; a run of 722 performances

The creators of *The Addams Family* initially sought to focus on Charles Addams' surreal *New Yorker* drawings for inspiration rather than the more accessible 1960s television sitcom. When the script was finally completed, however, it was the sitcom that won out. The story is a goulash of morbid jokes and unabashed sentimentality concerning the members of the eccentric family. Teenaged Wednesday is concerned that her new, "normal" boyfriend Lucas is too different from her (a perverse Montague/Capulet coupling). After a fight, they patch things up trying to convince each other how un-normal, and therefore perfect for each other they are in "**Crazier Than You.**"

## AVENUE Q

**MUSIC AND LYRICS:** Robert Lopez and Jeff Marx  
**BOOK:** Jeff Whitty  
**DIRECTOR:** Jason Moore  
**CHOREOGRAPHER:** Ken Roberson  
**OPENED:** July 31, 2003, New York; a run of 2,534 performances

*Avenue Q*, which first played Off-Broadway in 2002, is an ironic homage to *Sesame Street*, though the puppet characters are decidedly adult, dealing with topics such as loud lovemaking, closeted homosexuality, and internet porn addiction. The puppeteers are visibly onstage, acting and singing for their characters, and there are video clips too. The story tells of a young college graduate, Princeton, who seeks his purpose in life and looks for love. Along the way we meet the many tenants in his apartment building on the rundown Avenue Q, New York. Nicky suspects his roommate Rod might be gay. He outs Rod, and Rod throws him out. Nicky laments his homelessness with the landlord, former child-star Gary Coleman. Gary can't help but laugh at the situation and explains his sadistic mockery in "**Schadenfreude.**"

## CABARET

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Joe Masteroff  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Ronald Field  
**OPENED:** November 20, 1966, New York; a run of 1,165 performances

Adapted from Christopher Isherwood's *Berlin Stories* and John van Druten's dramatization *I Am a Camera*, *Cabaret* uses a seedy Berlin night club as a metaphor for the decadent world of pre-Hitler Germany of the 1930s. The story focuses on Sally Bowles, a British expatriate, and her ill-fated affair with Clifford Bradshaw, an American writer. (The nationalities of the characters were reversed for the 1972 film, which also used a different story from the stage musical.) The symbolism of the show is conveyed through an epicene Master of Ceremonies, who recreates the decadent atmosphere of the period through a series of musical numbers at the Kit Kat Club. The score is purposely reminiscent of Weill and Brecht. "**Money, Money**" was added to the film as a number at the cabaret for the Emcee and Sally as they comment on Cliff's willingness to compromise the law to earn a few dollars.

## CANDIDE

**MUSIC:** Leonard Bernstein

**LYRICS:** Richard Wilbur, John La Touche, and Dorothy Parker; additional lyrics by Stephen Sondheim

**BOOK:** Lillian Hellman; revised by Hugh Wheeler

**DIRECTOR:** Tyrone Guthrie

**CHOREOGRAPHER:** Wallace Seibert and Anna Sokolow

**OPENED:** December 1, 1956, New York; a run of 73 performances

Based on the novel by Voltaire, *Candide* has had a long history with various versions emerging. The original version of the show was withdrawn by the writers. Subsequently there was a 1973 Chelsea version, a 1982 New York City Opera version, a 1988 Scottish Opera version (recorded, with Bernstein conducting), and a few others along the way. The complex plot is somewhat different in each version. Starting in Westphalia, Germany, described as the “best of all possible worlds,” we meet Doctor Pangloss, philosopher and tutor to the virginal royal daughter Cunegonde Thunder-ten-Tronck (originally played by Barbara Cook), her beautiful brother Maximilian, the baron’s bastard nephew Candide, and willing servant Paquette. Candide is thrown out of Westphalia, just as it is sacked and burned by the Bulgarian army. They kill all but the gradually promiscuous Cunegonde, who is to be their concubine in order to survive and save herself. She escapes, hones her profession, and through a time-share agreement becomes the ornamented mistress of two rich and powerful men. Candide, who believed her dead, finds her. Their reunion is short-lived as Candide inadvertently kills Cunegonde’s two masters. The lovers flee to South America, where they come across Paquette and Maximilian, also thought to be dead, but are slaves to the Governor of Buenos Aires. Maximilian is happy to hear from Candide that Cunegonde is alive (though at present she has been captured by pirates), but is still enraged by Candide’s interest in his sister. To avoid arrest for an accidental crime, Candide escapes and stumbles on the gold city Eldorado. After a time he tires of its riches, and leaves to search for Cunegonde, who has become enslaved as a courtesan to a Turk; Maximilian is also enslaved there. Candide buys them, and they seek out Doctor Pangloss, who states that his new philosophy is to abandon the illusion of true perfection, and to work hard and live in rustic simplicity. Near the top of the show before anything goes wrong, Candide and Cunegonde fantasize about their future life together in “**Oh, Happy We,**” unaware of their mismatched dreams.

## CHILDREN OF EDEN

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** John Caird

**OPENED:** January 8, 1991, London

Loosely based on the book of Genesis, *Children of Eden* ran in London for three months in 1991, but since then has gained popularity in stock and amateur productions, unusual for a musical without a Broadway run. Schwartz created a revised version of the show in 1997 for the Paper Mill Playhouse, which resulted in a cast recording. Act I concerns the story of Adam and Eve and their sons Cain and Abel. Act II tells of Noah, his family and the ark. Noah’s son, Japeth rejects many of the wives his father chooses for him and prefers Yonah. With the impending flood approaching, Noah forbids that Yonah will be allowed on the ark. Japeth sneaks her on board and they sing “**In Whatever Time We Have**” about their love for one another.

## A CHORUS LINE

**MUSIC:** Marvin Hamlisch

**LYRICS:** Edward Kleban

**BOOK:** James Kirkwood and Nicholas Dante

**DIRECTOR AND CHOREOGRAPHER:** Michael Bennett

**OPENED:** July 25, 1975, New York; a run of 6,137 performances

Beginning with the deceptively simple premise of an audition for chorus dances, *A Chorus Line* is an interesting examination of the dancer’s thoughts and feelings, shown in monologues, dialogues, solo songs, and ensembles. Created as a workshop production in Joseph Papp’s Public Theatre, the show, like *Company* and *Follies* before it, has no traditional plot, and has been widely imitated. Kristine, one of the auditioners, confesses that the one thing she could never do is “**Sing!**” as her husband Al helps her find pitches.

## FIDDLER ON THE ROOF

**MUSIC:** Jerry Bock  
**LYRICS:** Sheldon Harnick  
**BOOK:** Joseph Stein  
**DIRECTOR AND CHOREOGRAPHER:** Jerome Robbins  
**OPENED:** September 22, 1964, New York; a run of 3,242 performances

*Fiddler on the Roof* takes a compassionate view of a Jewish community in Czarist Russia, where the people struggle to maintain their identity in the face of persecution. Based on tales by Sholom Aleichem, the plot is set in the village of Anatevka in 1905, and tells of the efforts of Tevye, his wife Golde, and their five daughters to survive. Tevye is deeply devoted to traditional customs, and suffers as his daughters test this with their romances and marriage plans, disregarding the role of the matchmaker. As his daughters are experiencing love, Tevye begins to question the romance in his own traditional, arranged marriage with his wife in **"Do You Love Me?"**

## THE FROGS

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** Burt Shevelove; revised, Nathan Lane  
**DIRECTOR AND CHOREOGRAPHER:** Susan Stroman  
**OPENED:** July 22, 2004, New York; a run of 92 performances

Freely adapted from the 405 B.C. Greek play by Aristophanes, *The Frogs* was originally produced in 1974 by the Yale Repertory Theatre. The production took place in the university's swimming pool and included only a few songs and choruses. Thirty years would pass before the musical was seen on Broadway, with a book revised by Nathan Lane and the score expanded by Sondheim. The show is a mix of high and low comedy, of vaudevillian entertainment and deep philosophy. With the world in an unstable and catastrophic state, Dionysos, the Greek god of wine and drama, appears on earth with his loyal slave Xanthias. His plan for saving the world is to journey to Hades and bring back with him one of the great writers of the past, George Bernard Shaw. At the very beginning of the show, two actors (which are later identified as the god and his slave), provide a quick refresher course in basic theatre etiquette by singing **"Invocation and Instructions to the Audience."**

## GODSPELL

**MUSIC AND LYRICS:** Stephen Schwartz  
**BOOK AND DIRECTION:** John-Michael Tebelak  
**OPENED:** May 5, 1971, New York; a run of 2,124 performances Off-Broadway, then 527 on Broadway

With its rock-flavored score, *Godspell* is a flower-child view of the Gospel of St. Matthew. Jesus leads a band of followers in dramatized parables, including the Prodigal Son, the Good Samaritan, and the Pharisee and the Tax Collector. In response to the Beatitudes, Judas questions Jesus. Jesus responds that it is **"All for the Best."**

## GREY GARDENS

**MUSIC:** Scott Frankel  
**LYRICS:** Michael Korie  
**BOOK:** Doug Wright  
**DIRECTOR:** Michael Greif  
**CHOREOGRAPHER:** Jeff Calhoun  
**OPENED:** November 2, 2006, New York; a run of 307 performances

The musical is based on *Grey Gardens*, the 1975 film documentary, about an eccentric mother and her equally eccentric daughter. Both remain for decades in a crumbling mansion on Long Island in East Hampton, New York. After a Prologue, Act I of the musical speculates on the past of the principal characters as they were in July, 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith "Little Edie" Bouvier Beale. Their mansion home is refined and cultivated. Little Edie is in a relationship with Joseph Kennedy, Jr. (older brother of the president), but her mother sabotages it. The engagement is off and Edie resents her mother. In Act II of the musical, set in 1973 and most closely based on the documentary, the 79-year-old Edith, and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin, isolated from the world, drifting in time. A recurring song is the light, highly stylized 1930s soft shoe number the mother and daughter sing as a cozy but sardonic comment on their codependence (**"Peas in a Pod"**).

## INTO THE WOODS

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK AND DIRECTION:** James Lapine

**CHOREOGRAPHER:** Lar Lubovitch

**OPENED:** November 5, 1987, New York; a run of 765 performances

*Into the Woods* brought together for the second time the Pulitzer Prize winning team of Lapine and Sondheim. They turned to children's fairy tales as their subject. The book of *Into the Woods* often focuses on the darker, grotesque aspects of these stories, but by highlighting them, it touches on the themes of interpersonal relationships, death, and what we pass on to our children. Act I begins with the familiar "once upon a time" stories, and masterfully interweaves the plots of Snow White, Little Red Ridinghood, Cinderella, Jack and the Beanstalk, Rapunzel, a Baker and his Wife, and others. Act II concerns what happens after "happily ever after," as reality sets in, and the fairy tale plots dissolve into more human stories. In Act I Cinderella's Prince and Rapunzel's Prince compete for who has the worst time of wooing their respective loves in "**Agony.**" The Baker and his wife begin to understand what marriage is all about as they work together to gather the necessary ingredients for a potion to assuage the Witch that has cursed the wife's womb in "**It Takes Two.**" The Baker sings "**No More**" with a mysterious man, who turns out to be his long-lost father.

## THE LIFE

**MUSIC:** Cy Coleman

**LYRICS:** Ira Gasman

**BOOK:** David Newman, Ira Gasman, and Cy Coleman

**DIRECTOR:** Michael Blakemore

**CHOREOGRAPHER:** Joey McKneely

**OPENED:** April 26, 1997, New York; a run of 466 performances

*The Life* is set on and around 42nd Street in New York City in the 1980s, when the area—before its dramatic revitalization—was still the seedy but lively domain of pimps, hookers, and topless bars. Among several principal characters, Queen is one of the hookers on the street, there to earn money to support her man, Fleetwood, a directionless Vietnam veteran pimp. After saving money with plans to leave "the life," Queen discovers that Fleetwood has spent half of it on drugs and has been sleeping around. Queen later finds herself hopelessly trapped in service to another pimp, Memphis. She shoots him after he kills Fleetwood. One of her street sisters, Sonja, says that she will take the rap for Memphis' murder, portraying it as self-defense, allowing Queen to board a bus and get out of town, finally finding her freedom from "the life." Sonja and Queen sing goodbye in "**My Friend.**"

## THE LIGHT IN THE PIAZZA

**MUSIC AND LYRICS:** Adam Guettel

**BOOK:** Craig Lucas

**DIRECTOR:** Bartlett Sher

**CHOREOGRAPHER:** Jonathan Butterell

**OPENED:** April 18, 2005, New York; a run of 504 performances

Finding inspiration in the same country as his grandfather Richard Rodgers' *Do I Hear a Waltz?*, Adam Guettel's *The Light in the Piazza* follows Americans abroad in Italy. The story, after a novella by Elizabeth Spencer, concerns Margaret, a wealthy North Carolinian mother, and her beautiful, childlike 26-year-old daughter, Clara, on extended vacation in Florence and Rome in the summer of 1953. The mother and daughter explore the possibilities and excitement the city of Florence has to offer in "**Statues and Stories.**" By chance encounter Clara meets Fabrizio, a 20-year-old Italian man who speaks little English. Though there is a spark between them, Margaret protectively takes Clara away. Fabrizio is determined, and with the help of his father, finally is able to spend time with Clara, though Margaret continues to attempt to discourage the romance. Margaret reveals the reason for her concern: due to being kicked in the head as a child by a pony, Clara has had arrested mental and emotional development. Margaret decides to take Clara to Rome to get her away from Fabrizio, but Clara's feelings for him remain fervent. Fabrizio sneaks into the hotel to say goodbye but cannot find the right words in his broken English. Clara encourages him in "**Say It Somehow.**" After much struggle she convinces her mother not to object to their marriage. A film adaptation of the novella was released in 1962.

## THE LION KING

**MUSIC:** Elton John  
**LYRICS:** Tim Rice  
**BOOK:** Roger Allers and Irene Mecchi  
**DIRECTOR:** Julie Taymor  
**CHOREOGRAPHER:** Garth Fagan  
**OPENED:** November 13, 1997, New York

A fantastic triumph of art design and choreography, Julie Taymor's adaptation to the stage of the 1994 Disney movie won both critical and popular praise. Lavish sets and costumes, including actors on stilts, set this production high above other movie-to-stage adaptations. The Broadway score incorporates all the music from the original movie, along with new material. In a Hamlet-like plot, Mufasa, king of the lions, is murdered by his brother Scar. Young Prince Simba is led to believe he killed his father and runs away to exile. Years later, a childhood friend Nala escapes the tyrannical reign of Scar and fortuitously encounters Simba. Their friendship quickly turns something more in "**Can You Feel the Love Tonight.**" Nala convinces Simba of his rightful place as king of the lions; he returns to his pride and overthrows the evil Scar.

## A LITTLE NIGHT MUSIC

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** Hugh Wheeler  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Patricia Birch  
**OPENED:** February 25, 1973, New York; a run of 601 performances

Based on Ingmar Bergman's 1955 film *Smiles of a Summer Night*, *A Little Night Music* could claim two musical distinctions: the entire Stephen Sondheim score was composed in time signatures of 3 (or multiples thereof), and it contained, in "Send in the Clowns," the most famous song that Sondheim ever wrote. The musical is about a group of well-to-do Swedes at the turn of the last century, among them a lawyer, Fredrik Egerman; his virginal child bride, Anne; Fredrik's son Henrik, in love with Anne; Fredrik's former mistress, the actress Desirée Armfeldt; Desirée's current lover, the aristocratic Count Carl-Magnus Malcolm; and the count's suicidal wife, Charlotte. A London production opened in 1975. A film version was released in 1977. Charlotte and Anne lament their inequitable marriages that bring them both pain in "**Every Day a Little Death.**"

## MONTY PYTHON'S SPAMALOT

**MUSIC:** John Du Prez and Eric Idle  
**LYRICS:** Eric Idle  
**BOOK:** Eric Idle  
**DIRECTOR:** Mike Nichols  
**CHOREOGRAPHER:** Casey Nicholaw  
**OPENED:** March 17, 2005, New York; a run of 1,575 performances

Eric Idle, one of the founding members of the British television comedy troupe "Monty Python's Flying Circus," made his Broadway writing debut with *Monty Python's Spamalot*, billed as "a new musical lovingly ripped off from the motion picture *Monty Python and the Holy Grail*." As in the movie, the show involves the wacky adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. The lavish *Spamalot* was directed by luminary Broadway and movie director Mike Nichols. True to characteristic Python irreverence and silliness, King Arthur, feeling hopeless in his quest, sings "**I'm All Alone,**" ignoring his faithful servant Patsy making amusing social commentary on class inequality. In the show, all of the hopeless knights join in the last verse with their respective servants, adapted here as a duet.



## MYTHS AND HYMNS

**MUSIC, LYRICS AND BOOK:** Adam Guettel  
**DIRECTOR:** Tina Landau  
**OPENED:** March 31, 1998, New York; a run of 16 performances

The source material for Guettel's *Myths and Hymns* is just that—mythological figures such as Icarus, Pegasus and Sisyphus, and old texts from a Presbyterian hymnal from 1886 that Guettel found in a used book store. The composer stated, "I used these dissimilar cosmologies as points of departure and discovered as I went along that they have a lot in common—a desire to transcend earthly bounds, to bond with something or someone greater." The song cycle for the theatre premiered Off-Broadway under the name *Saturn Returns*, but was later changed to the present title. Tina Landau, director of Guettel's *Floyd Collins*, helped conceive this night of music, a staged concert which focuses on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. The final version of the score was recorded on a cast album by the composer (a tenor) with various artists.

## PARADE

**MUSIC AND LYRICS:** Jason Robert Brown  
**BOOK:** Alfred Uhry  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Patricia Birch  
**OPENED:** December 17, 1998, New York; a run of 85 performances

The musical is based on the true story of Leo Frank, a Jewish factory manager unjustly lynched for the murder of Mary Phagan, an underage female worker in 1913 Atlanta, an emblem of tragic anti-Semitism in the American South of the era. Just before he is kidnapped by vigilantes, Leo's wife Lucille visits him in prison. They sing about "**All the Wasted Time**" their marriage had afforded.

## THE PRODUCERS

**MUSIC AND LYRICS:** Mel Brooks  
**BOOK:** Mel Brooks and Thomas Meehan  
**DIRECTOR AND CHOREOGRAPHER:** Susan Stroman  
**OPENED:** April 19, 2001, New York; a run of 2,502 performances

Mel Brooks swept critics and audiences off their feet in New York with this musical, adapted from his 1968 movie *The Producers*. A couple of songs from the movie were incorporated into the otherwise new stage score. The story, with a 1959 New York setting, concerns washed-up Broadway producer Max Bialystock and his nerdy accountant Leo Bloom, who has dreams of being a producer himself. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show *Springtime for Hitler*, which seems on paper like it will be the biggest flop ever, penned by nutcase Nazi-sympathizer Franz Liebkind. The play is turned into a musical. *Springtime for Hitler* is a surprise hit and Bialystock and Bloom ask "**Where Did We Go Right?**" During a prison stay they come up with a bona fide hit, *Prisoners of Love*, and end the show successful producers after all. The director and most of the lead actors from Broadway were in the 2005 film version.

## THE RINK

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Terrence McNally  
**DIRECTOR:** A. J. Antoon  
**CHOREOGRAPHER:** Graciela Daniele  
**OPENED:** February 9, 1984, New York; a run of 204 performances

A rundown roller rink is the site of this Kander & Ebb musical. Past and present flow together as a mother and daughter relive their lives dealing with the pending demolition of their rink. The action takes place from about 1950 to 1970, but the show does not try to be a realistic portrayal of these times. It is, rather, a symbolic celebration of life and renewal. Liza Minelli starred as the daughter, Angel, with Chita Rivera as her mother, Anna. Mother and daughter sing the duet "**The Apple Doesn't Fall Very Far from the Tree.**"

## SPRING AWAKENING

**MUSIC:** Duncan Sheik

**LYRICS AND BOOK:** Steven Sater

**DIRECTOR:** Michael Mayer

**CHOREOGRAPHER:** Bill T. Jones

**OPENED:** December 10, 2006, New York; a run of 859 performances

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide. The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion. Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids such things. By chance she meets Melchior in a secluded forest and they surrender to their desires singing "**The Word of Your Body.**" Melchior's friend Moritz is so distraught that he kills himself; the headmasters of the blames Melchior and expels him. Meanwhile, Wendla has become pregnant. Wendla's mother finds someone who will perform an abortion in secret, but Wendla dies as a result of it, though officially her death is attributed to anemia. Melchior considers suicide, but the spirits of Wendla and Moritz comfort him and he continues on.

## SUNDAY IN THE PARK WITH GEORGE

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK AND DIRECTION:** James Lapine

**OPENED:** May 2, 1984, New York; a run of 604 performances

The centerpiece of the ambitious show is George Seurat's painting *A Sunday Afternoon on the Island of La Grande Jatte*. It is an intimate and personal musical concerned with the creative process itself, its obsessions, consequences, and rewards. The second act of the show deals with the same artistic tensions (plus a few more) in a present day setting with George's grandson who is also an artist. At the end of Act II, the ghost of Dot appears to George who is questioning his artistic vision. She encourages him to be honest, not allowing other's opinions to shape his direction in "**Move On.**" Incidentally, the music echoes the break-up song from the first act between Dot and the artist. The piece received the Pulitzer Prize for drama in 1985. An adaptation of the Broadway production was made for television in 1986.

## SWEENEY TODD

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Hugh Wheeler

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Larry Fuller

**OPENED:** March 1, 1979, New York; a run of 557 performances

In 19th century London, Benjamin Barker, who now calls himself Sweeney Todd, has returned after escaping imprisonment in Australia on a trumped-up charge cooked up by Judge Turpin, who desired Barker's wife, Lucy. Johanna, Barker's teenage daughter, is now the ward of Judge Turpin and confined to his house. Anthony, a young sailor, falls in love with Johanna after seeing her in her window, and attempts to help her escape the Judge's intentions of marrying her. They sing "**Kiss Me**" in a few stolen moments when the Judge is out. Angered by Johanna's rebuff of him the Judge commits her to an insane asylum. Anthony rescues her, and in the process all the lunatics break free. In the principal plot Todd and Mrs. Lovett, who owns a meat pie shop, concoct a scheme to murder barber clients and use their carcasses for pie filling. Todd's motive is to get the Judge in the chair to enact revenge on him. Todd kills the Judge, among many others. Todd recognizes an insane beggar woman as his wife Lucy and kills Mrs. Lovett for her duplicity in telling him that Lucy was dead. Tobias, a simple boy who has been working for Mrs. Lovett cuts Todd's throat. The fictional story of Sweeney Todd first appeared in "The String of Pearls: A Romance," with no author credit, in the British magazine *The People's Periodical and Family Library*, in 18 weekly installments, 1846-47. It was immediately adapted as a play and opened in London in 1847. The story was lengthened and expanded into a 732 page novel and published in London in 1850 as *The String of Pearls*, with the subtitle *The Barber of Fleet Street: A Domestic Romance*. The 1865 play adaptation remained popular for decades in Britain. The story was again adapted for the stage in 1973 by British playwright Christopher Bond, which was the basis for the musical *Sweeney Todd*. Non-musical film versions of the story were released in 1926, 1928, 1936, 1970, and for television in 1973, 1998 and 2006. A film version of the musical was released in 2007.

## WEST SIDE STORY

**MUSIC:** Leonard Bernstein  
**LYRICS:** Stephen Sondheim  
**BOOK:** Arthur Laurents  
**DIRECTOR:** Jerome Robbins  
**CHOREOGRAPHER:** Jerome Robbins and Peter Gennaro  
**OPENED:** September 26, 1957, New York; a run of 732 performances

*West Side Story* is loosely based on William Shakespeare's *Romeo and Juliet*. Gangs rule the streets of the west side of New York City in the 1950s, before the area was revitalized with the construction of Lincoln Center in the 1960s. The Jets are tough Americans, in hate-filled rivalry with the Sharks, tough Puerto Ricans. Tony, a former Jet trying to go straight with a regular job, meets Maria, sister to one of the Sharks, at a dance held at a gym. They instantly fall in love, drawing anger from Maria's brother, Bernardo, leader of the Sharks. Riff, leader of the Jets, challenges the Sharks to a rumble. Tony later secretly visits Maria's fire escape balcony, where they confirm their love, uniting as one the next day, after business hours, in the bridal shop where Maria works. That evening Tony goes to the rumble to try to stop it, but when Bernardo stabs Riff, Tony instinctively stabs and kills Bernardo. Maria learns from Chino, a Shark, that Tony has killed Bernardo just before Tony steals into her bedroom. First enraged and bitter, she settles down in Tony's embrace, and they dream of a safe and peaceful place away from the gang-ridden existence in the city. Anita warns Maria about the dangers of a bi-racial relationship, but Maria is too in love to care ("**A Boy Like That/I Have a Love**"). Chino later shoots and kills Tony, and Maria grieves over his body. A London production opened in 1958 and surpassed the number of Broadway performances. The 1961 film version retained most of the score, but made significant shifts in song and scene order.

## WICKED

**MUSIC AND LYRICS:** Stephen Schwartz  
**BOOK:** Winnie Holzman  
**DIRECTOR:** Joe Mantello  
**CHOREOGRAPHER:** Wayne Cilento  
**OPENED:** October 30, 2003, New York

The musical was based on the 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire. The story speculates on the back story of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L. Frank Baum's *The Wonderful Wizard of Oz*. As the musical begins, the citizens of Oz celebrate the death of the Wicked Witch of the West. A flashback tells the story of the complex relationship between the misunderstood Elphaba Thropp and the ambitious Galinda Upland as they form a friendship in secret and unite against the duplicitous Wizard. Elphaba and the seemingly vapid Fiyero unite in secret against the Wizard and discover they have feelings for each other in "**As Long As You're Mine**." Elphaba, with the help of Glinda and Fiyero, stage her death and agree that she will appear the bad guy in order to work secretly against the Wizard. Glinda and Elphaba sing "**For Good**" solidifying their friendship despite the hard times ahead.

## WOMAN OF THE YEAR

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Peter Stone  
**DIRECTOR:** Robert Moore  
**CHOREOGRAPHER:** Tony Charmoli  
**OPENED:** March 29, 1981, New York; a run of 770 performances

Based on the 1942 Katharine Hepburn/Spencer Tracy MGM movie, *Woman of the Year* chronicles the lives of Tess Harding, a nationally recognized TV news reporter, and Sam Craig, a comic strip cartoonist. They fall in love and marry. Tess is about to win the "Woman of the Year" award, but her overbearing nature drives Sam away. They eventually reconcile. On Broadway the show starred a couple of baritones, Harry Guardino and Lauren Bacall. In "**The Grass Is Always Greener**" career woman Tess debates with domestic expert Joan the advantages of each of their lives.



# CRAZIER THAN YOU

from *The Addams Family*

Music and Lyrics by  
ANDREW LIPPA

**Bright 4**  
N.C.  
*mp*

The piano introduction consists of two measures in 4/4 time. The right hand plays a rhythmic pattern of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, with a fermata over the final C5. The left hand plays a simple bass line of quarter notes: C3, F2, C3, F2, C3, F2, C3, F2.

**WEDNESDAY:**

Once I \_\_\_\_\_ was hope - ful,

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, a quarter note on B4, and a quarter note on C5 with a fermata. The piano accompaniment continues with the same rhythmic pattern as the introduction.

thought we \_\_\_\_\_ were \_ one. \_

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a quarter note on G4, a quarter rest, a quarter note on A4, a quarter note on B4, and a quarter note on C5 with a fermata. The piano accompaniment remains consistent.

Life, less \_\_\_\_\_ than per - fect

The third line of the song continues the vocal melody and piano accompaniment. The vocal line has a quarter note on G4, a quarter rest, a quarter note on A4, a quarter note on B4, and a quarter note on C5 with a fermata. The piano accompaniment remains consistent.

fi - n'ly - be - gun.

D7

But, now I won - der

Bsus(add2) B

are we un - done? I wan-na

Em A7

treas - ure you in death as well as life. I wan-na

*mf*

Em Gm/C

cut you with\_ my love\_ and with\_ my knife. — But can I

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 starts with a half note 'cut' and continues with eighth notes for 'you with\_ my love\_ and with\_ my knife.' followed by a quarter rest and then 'But can I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled 'Em' and 'Gm/C'.

Em A7sus

live as your\_ tor - men - tor and\_ your wife\_ when I am

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before 'live' and continues with eighth notes for 'as your\_ tor - men - tor and\_ your wife\_' followed by a quarter rest and 'when I am'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled 'Em' and 'A7sus'.

Bb F

cra - zi - er\_ than you?\_ I'm cra - zi - er\_ than you\_ and

The third system shows a change in key signature to two flats (Bb and F). The vocal line has a quarter rest before 'cra - zi - er\_ than you?' followed by a quarter note 'I'm', another quarter rest before 'cra - zi - er\_ than you\_' and a quarter note 'and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled 'Bb' and 'F'. A dynamic marking 'f' is present.

Ab Eb F/Eb Eb F/Eb

noth - ing up\_ 'til now\_ has proved\_ me wrong. I'm

The fourth system continues in the key of two flats. The vocal line has a quarter rest before 'noth - ing up\_ 'til now\_ has proved\_ me wrong.' followed by a quarter note 'I'm'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled 'Ab', 'Eb', 'F/Eb', 'Eb', and 'F/Eb'. A dynamic marking 'f' is present.

**Bb** **F**

cra - zi - er — than you! — That's just the o - ver - view. — So,

**Ab** **Eb** **F/Eb** **Eb** **F/Eb**

get on board — or sim - ply move — a — long. —

**D7** **WEDNESDAY:**

And yet — I tru - ly love — you.

**LUCAS:**

I'm not — im - pul - sive.

*mp sub.*

(8b)



**LUCAS:** **WEDNESDAY:**

I'm not de - ranged. I'd nev - er ask that of you.

(8vb)

**LUCAS:**

But in this mo - ment

(8vb)

I feel I'm changed. I wan-na

B7sus B

(8vb)

Em A7

climb Mount Ev - erest, go to Mo - zam - bique. I wan-na

Em Gm/C

be im-pul - sive, want to be u - nique. Can you be-

Em A7sus G11

lieve I mean it when you hear me shriek? I'm

C G

cra - zi - er than you! I'm cra - zi - er than you. And

Bb F G/F F G/F

now I'll prove\_ to you\_ ex - act - ly how - ow - ow. I'm

C G

cra - zi - er\_\_ than you!\_ I'll do what you\_ can do.\_\_ From

Bb F G/F F G/F

here on in\_\_ I give\_ my sol - emn vow - ow - ow - ow!

8vb-----

WEDNESDAY:

D7/A

Pluck the ar - row from\_ its quiv - er. Hold it in\_\_ your hand, be brave.

*mp sub.*

(8vb)-----

LUCAS:

F/C

Pierce the ap - ple, not the liv - er, or we're danc - ing on my grave.

(8vb)

WEDNESDAY:

Ebm7

N.C.

Place it in the bow and stead - y. I'm gon-na

LUCAS:  
Can't you shoot that thing al - read - y!?!?

*f sub.*

(8vb) - 1

Em

A7

demon - strate that fear is my i - deal, 'cuz in the

Girl, be - lieve me, fear is your ap - peal.

*mf*

(8vb)

Em Gm/C

mo-ment that \_ you're fright - ened, life \_ is real. \_ And in a

Then my life \_ must be \_ real real! \_ And in a

Em A7sus

flash when I \_ re - lease \_ and seal \_ the deal. \_ I'm

flash when you \_ re - lease \_ and seal \_ the deal. \_ I'm

**BOTH** (*Lucas top*):

Bb F

cra - zi - er \_ than you! \_ I'm cra - zi - er \_ than you \_ and

Ab Eb F/Eb Eb F/Eb

noth-ing hurts me when I hear you say - ay - ay, I'm

Bb F

cra - zi - er than you, psy - chot - i - cal'y in - to! And

Ab Eb F/Eb Eb F/Eb

that is all I need to face the day - ay - ay. I'm

B N.C. B F# N.C.

cra - zi - er than you! I'm cra - zi - er than you. And,

A N.C. E F#/E E F#/E

live or die, I'll let you have control. I'm

B N.C. B F# N.C.

cra - zi - er than you! Your par - ents screwed you, too! So

A N.C. E F#/E E F#/E

here on in, you're sing - ing to my so - o - o - ul,

E6 N.C. B11/A Em G B

my soul!

# SCHADENFREUDE

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

**Rubato**

**GARY:**

Right now you are down \_

*poco rit.*

\_ and out \_ and feel-ing real - ly crap - py. And when I see \_ how sad \_

**Dreamgirls Tempo**

**NICKY: Happy?**

\_ you are, \_ it sort of makes \_ me hap - py!

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## GARY:

Sor-ry Nick - y, Hu - man na - ture. No-thing I — can do. — It's

Scha - den-freu - de! Mak-in' me — fell glad — that I'm — not

NICKY: That's not very nice, Gary! GARY: I didn't say it was nice, but everybody does it!

you. D'ja

ev - er clap when a wait - ress falls — and drops a tray — of glas -

- ses? \_\_\_\_\_ And ain't it fun\_\_ to watch fi-gure ska - ters fal - lin' on\_\_ their as -

- ses? \_\_\_\_\_ Don't ya feel\_\_ all warm\_\_ and co - zy,

**BOTH:**

watch-in' peo-ple out in the rain?\_\_ That's... Scha - den-freu - de!

**GARY:**

Peo - ple ta - king plea - sure in\_\_ yo' pain!\_\_

NICKY: Schadenfreude? What's that, some kinda Nazi word?

GARY: Yup! It's German for  
"Happiness at the misfortune of others!"

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The piano part consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

NICKY: "Happiness at the misfortune of others?" That is German.

Musical score for the second system, featuring a vocal line and piano accompaniment in G major. The piano part continues with similar textures, ending with a *ff* (fortissimo) dynamic marking.

NICKY:

GARY:

Musical score for the third system, featuring vocal lines for Nicky and Gary and piano accompaniment in G minor. Nicky's line is: "Watch-ing a ve - ge - tar - i - an - be-ing told she just - ate chick - en," and Gary's line is: "Or". The piano part includes a *mf* (mezzo-forte) dynamic marking.

Musical score for the fourth system, featuring vocal lines for Nicky and Gary and piano accompaniment in G minor. Nicky's line is: "watch-ing a frat boy re - a - lize - just what he put - his dick - in!". The piano part continues with the same accompaniment style.

**NICKY:**

Be-ing on — an el - e - va - tor when some-bo - dy shouts, — “Hold the door!” —

**BOTH:**

No!!! Scha - den-freu - de! —

**GARY:**

*rhythmically, with a strong build*

“Fuck you la - dy, that’s — what stairs — are for!” —

**NICKY:**

**GARY:**

**NICKY:**

Straight “A” stu-dents get-ting “B’s”! Ex -’s get-ting S. T. D.’s! Wak-ing door-men from their naps!

GARY:

NICKY:

GARY:

Watch-ing tour-ists read-ing maps! Foot-ball play-ers get-ting tack-led! C. E. O.'s get-ting shack-led!

Musical score for the first system. It consists of three vocal staves and a piano accompaniment. The vocal staves are for Gary, Nicky, and Gary. The piano accompaniment is in the lower register. The dynamic marking *mf* is present in the piano part.

NICKY:

BOTH:

Watch-ing ac-tors nev-er reach the end-ing of their "Os-car" speech! Scha-den-freu-

Musical score for the second system. It consists of two vocal staves and a piano accompaniment. The vocal staves are for Nicky and Both. The piano accompaniment is in the lower register. The dynamic marking *f* is present in the piano part.

de! Scha-den-freu-de!

Musical score for the third system. It consists of two vocal staves and a piano accompaniment. The vocal staves continue the lyrics from the previous system. The piano accompaniment is in the lower register.

Scha-den-freu-de! Scha-den-fre-de! The

GARY:

Musical score for the fourth system. It consists of one vocal staff and a piano accompaniment. The vocal staff is for Gary. The piano accompaniment is in the lower register. The dynamic marking *ff* is present in the piano part.

world needs peo-ple like you and me — who've been knocked a - round\_ by fate\_

*mp*

'Cause when peo-ple see us they don't want to be us and

*f* *mp*

**NICKY:**

that makes them\_ feel great. — We pro - vide\_ a vit -

**BOTH:**

- al ser - vice to so - ci - e - ty! You\_ and me, Scha - den-freu-

*f*

- de! \_\_\_\_\_ Mak-ing the world \_ a bet - ter place \_

*mp*

mak-ing the world \_ a bet - ter place \_ mak-ing the world \_ a bet -

*mf* *f*

- ter place \_\_\_\_\_ to be! \_\_\_\_\_ S-

**GARY:**

*ff*

c - h - a - d - e - n - f - r - e - u - d - e!

*ff* 8va

# MONEY, MONEY

from the Musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

Moderately bright (♩ = ♩♩)

*mp sempre staccato*

The piano introduction is in 4/4 time, starting with a key signature of one flat (B-flat). It features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of quarter notes in the left hand. The tempo is marked 'Moderately bright' with a metronome marking of ♩ = ♩♩. The dynamics are marked 'mp sempre staccato'.

**BOTH:**

Mon - ey makes the world go a - round, the

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Mon - ey makes the world go a - round, the'. The piano accompaniment consists of chords and a bass line.

world go a - round, the world go a - round. Mon - ey makes the

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'world go a - round, the world go a - round. Mon - ey makes the'. The piano accompaniment includes a trill in the right hand.

world go a - round, it makes the world go 'round.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'world go a - round, it makes the world go 'round.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.



SALLY:

A

MC:  
A mark, a yen, a buck or a pound, a

mark, a yen, a buck or a pound is all that makes the

buck or a pound, a buck or a pound is all that makes the

BOTH:

world go a - round, that clink - ing, clank - ing sound can

make the world go 'round.

Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey.

**SALLY:**

Mon-ey, mon-ey, mon-ey, mon-ey. Oh \_\_\_\_\_ mon - ey.

**MC:**

If you hap - pen to be rich, and you feel like a night's en - ter-tain - ment, you can

Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey. Oh \_\_\_\_\_

pay for a gay es - ca - pade. If you hap - pen to be rich, and a-lone, and you

SALLY:

mon - ey. ting - a - ling

MC:  
need a com-pan - ion, you can ring for the maid. If you hap - pen to be

ooh \_\_\_\_\_ mon - ey, mon - ey, mon - ey, mon - ey,

rich and you find you are left by your lov - er, though you moan and you groan quite a

mon - ey, mon - ey, mon - ey, mon - ey, Oh \_\_\_\_\_ mon - ey.

lot, you can take it on the chin, call a cab, and be - gin to re-cov - er on your

four - teen car - at yacht. What? Mon - ey makes the

four - teen car - at yacht. Mon - ey makes the

**BOTH:**

world go a - round, the world go a - round, the world go a - round.

Mon - ey makes the go a - round. Of that we both are sure.

(Raspberry) on be - ing poor. Spoken: Mon - ey, mon - ey, mon - ey,

mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey,

*Sung:* mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey,

**SALLY:**

When you have - n't an - y coal in the stove and you freeze in the win - ter and you

**MC:**

When you have - n't an - y coal in the stove and you

curse to the wind at your fate. When you have - n't an - y shoes on your feet and you freeze in the win - ter and you curse to the wind at your fate. When you have - n't an - y

**SALLY:**  
 coat's thin as pa - per and you look thir - ty pounds un - der - weight. When you go to get a

**MC:**  
 shoes on your feet and your coat's thin as pa - per and you look thir - ty pounds un - der -

word of ad - vice from the fat lit - tle pas - tor, he will tell you to love ev - er -

weight. When you go to get a word of ad - vice from the fat lit - tle pas - tor, he will

more. But when hun - ger comes to rap, rat - a - tat, rat - a - tat, at the win - dow,

tell you to love ev - er - more. But when hun - ger comes to rap, at the win - dow,

**SALLY:**

who's there?

*Spoken: Oh! Hunger!*

**MC:**

at the win - dow.

*Spoken: Hunger!*

8vb

**BOTH:**

*Sung:* See how love flies out the door.

*(Raspberry)*

(8vb)-1

**MC:**

Mon - ey makes the world go a - round, the world go a - round, the

**SALLY:**

world... Mon - ey makes the world go a-round, the clink - ing, clank - ing

sound of mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). It begins with a half note 'sound' followed by a half note 'of', then a series of eighth notes: 'mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey.' The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Get a lit - tle, get a lit - tle mon - ey, mon - ey, mon - ey, mon - ey, mark, a yen, a

The second system continues the vocal line and piano accompaniment. The vocal line starts with 'Get a lit - tle, get a lit - tle' followed by eighth notes 'mon - ey, mon - ey, mon - ey, mon - ey', then 'mark, a yen, a'. The piano accompaniment maintains the same rhythmic pattern as the first system.

buck or a pound, that clink - ing, clank - ing, clunk - ing sound is

The third system continues the vocal line and piano accompaniment. The vocal line starts with 'buck or a pound, that' followed by eighth notes 'clink - ing, clank - ing, clunk - ing', then 'sound is'. The piano accompaniment continues with the same rhythmic pattern.

all that makes the world go 'round, it makes the world go 'round.

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with 'all that makes the world go 'round, it makes the world go 'round.' The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.



# OH, HAPPY WE

from *Candide*

Lyrics by RICHARD WILBUR  
Music by LEONARD BERNSTEIN

Allegretto con anima ♩ = 132

Piano introduction in G major, 2/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with a dynamic marking of *mf* (mezzo-forte).

CANDIDE: *p* lyrically

First vocal line for Candide, starting with a rest. The piano accompaniment begins with a dynamic marking of *p* (piano) and later changes to *pp legato* (pianissimo legato). The lyrics are:

1. Soon, when we feel we can af-ford it,  
2. Soon, there'll be lit-tle ones be-side us;

CUNEGONDE: *mp*

First vocal line for Cunegonde, starting with a rest. The piano accompaniment begins with a dynamic marking of *p* (piano). The lyrics are:

1. We'll buy a yacht and live a-board it,  
2. Some - how we'll grow as rich as Mi - das;

We'll build a mod-est lit-tle farm.  
We'll have a sweet West-pha-lian home.

*dim.*

Roll - ing in lux - u - ry and styl - ish charm.  
We'll live in Par - is when we're not in Rome.

Cows and chick - ens.  
Smi - ling ba - bies.

*dim.* *pp*

*poco rall.* *a tempo*

So - cial whirls.  
Mar - ble halls.

Ropes of pearls.  
Cos - tume balls.

Peas and cab - bage.  
Sun - day pic - nics.

*poco rall.* *a tempo* *Play 2nd time*

## CUNEGONDE:

*mf*

Oh, won't my robes of silk and sa - tin Be chic! I'll have all that I de - sire.

*mf* *dim.* *pp*

## CANDIDE:

*mf* Pan - gloss will tu - tor us in La - tin And Greek, *mp* while we sit be - fore the fire.

*mf* *dim. molto*

## CUNEGONDE:

*p* Glow-ing ru - bies. *rall. accel.* Faith-ful ser - vants.

*CANDIDE: p* *rall. accel.*  
Glow-ing logs. Faith-ful dogs.

*p* *rall. accel.*

## CUNEGONDE:

*a tempo*  
*pp* We'll round the world en - joy-ing high life; All bub-bly pink cham-pagne and gold.

*pp dolce a tempo*

## CANDIDE:

We'll lead a rus-tic and a shy life, Feed - ing the pigs and sweet-ly grow-ing old.

## CUNEGONDE:

Breast of pea - cock. I love mar - riage.

CANDIDE: Ap - ple pie. So do

$\text{♩} = \text{♩}$ . Allegro vivo

Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree!

I.

*cresc.*  
Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree!

*cresc.*  
Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree!". The first vocal line ends with "a - gree!". The second vocal line ends with "a -". The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A *cresc.* marking is present above the first vocal staff.

Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree! *ff*

gree! Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree! *ff*

The second system continues the musical score. The vocal staves show the continuation of the lyrics. The first vocal line ends with "a - gree!" followed by a *ff* dynamic marking. The second vocal line starts with "gree!" and continues with "Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree!" also ending with a *ff* dynamic marking. The piano accompaniment continues with the same rhythmic pattern, featuring a *ff* dynamic marking in the final measure of the system.

The third system of the musical score features vocal staves with long, sustained notes, likely representing a final chorus or a specific musical effect. The piano accompaniment continues with chords and some melodic lines. The system concludes with a double bar line.

# IN WHATEVER TIME WE HAVE

from *Children of Eden*

Music and Lyrics by  
STEPHEN SCHWARTZ

Fast (♩ = 216)

JAPETH:

I don't give a damn \_

*p agitato*

\_ for the thun - der of fath - ers. \_ Come hell or high wat - er, what-

ev - er they do, how could I live \_\_\_\_\_ in a

*rall.*

*Slower*

*rall.*

*p.*

*rall.* ( $\text{♩} = 106$ ) *rall.*

world \_\_\_\_\_ with - out you...?

*mp espr.* *mp rall.*

*a tempo* *rit.* **Flowing, with sincerity & simplicity** ( $\text{♩} = 120$ )

In what-ev - er time we have,

*a tempo* *rit.* *mp*

for as long as we are liv - ing, we can face what-ev - er

comes, if we face it now as one.

*p* *mp*

I could make it on my own; let me know that I don't

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "I could make it on my own; let me know that I don't". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some slurs.

have to. No one real-ly wants to be a-lone,

The second system continues the vocal line and piano accompaniment. The lyrics are "have to. No one real-ly wants to be a-lone,". The piano accompaniment continues with the same eighth-note bass line and melodic right-hand part.

in what-ev - er time we have. If at times we are a-

The third system continues the vocal line and piano accompaniment. The lyrics are "in what-ev - er time we have. If at times we are a-". The piano accompaniment continues with the same eighth-note bass line and melodic right-hand part.

fraid, with so lit - tle to be - lieve in,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "fraid, with so lit - tle to be - lieve in,". The piano accompaniment continues with the same eighth-note bass line and melodic right-hand part.



it's all right to feel a - fraid; I will hold you in the

*mf*

dark. All we know for sure is this:

*mp*

Though the world could end to - mor - row, you and I will be to -

geth - er in what - ev - er

time we have.

**YONAH:**

In what-ev - er time we have, for as long as we are

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'time we have.' The middle staff is a vocal line for 'YONAH' with lyrics 'In what-ev - er time we have, for as long as we are'. The bottom staff is a piano accompaniment with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include 'mf' and 'f'. There are various musical notations such as slurs, ties, and accidentals.

We know life can be a bat - tle-field,

liv - ing, we can face what-ev - er comes,

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'We know life can be a bat - tle-field,'. The middle staff is a vocal line with lyrics 'liv - ing, we can face what-ev - er comes,'. The bottom staff is a piano accompaniment with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include 'mf' and 'f'. There are various musical notations such as slurs, ties, and accidentals.

but we won't run and we won't yield.

If we face it now as one...

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'but we won't run and we won't yield.'. The middle staff is a vocal line with lyrics 'If we face it now as one...'. The bottom staff is a piano accompaniment with a treble and bass clef. It features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include 'mf' and 'f'. There are various musical notations such as slurs, ties, and accidentals.

You'll be my for - tress, and I will be your shield.

*f*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "You'll be my for - tress, and I will be your shield." The piano accompaniment consists of a right-hand melody with a forte (*f*) dynamic and a left-hand bass line with a steady eighth-note accompaniment.

No one real - ly wants to be a - lone, in what - ev - er time we

No one real - ly wants to be a - lone, in what - ev - er time we

*f*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a treble clef with the same key signature and time signature. The lyrics are "No one real - ly wants to be a - lone, in what - ev - er time we". The piano accompaniment features a right-hand melody with a forte (*f*) dynamic and a left-hand bass line with a steady eighth-note accompaniment.

have.

have. There are times I've been a - fraid,

*mp*

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line is in a treble clef with the same key signature and time signature. The lyrics are "have. have. There are times I've been a - fraid,". The piano accompaniment features a right-hand melody with a mezzo-piano (*mp*) dynamic and a left-hand bass line with a steady eighth-note accompaniment.

in a world\_ that's so un - cer - tain.\_ Then I feel\_ your hand in

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "in a world\_ that's so un - cer - tain.\_ Then I feel\_ your hand in". The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with eighth notes and chords. The key signature has four flats, and the time signature is 4/4.

mine, and there's cour-age in my heart...

The second system of the musical score. The vocal line continues with the lyrics "mine, and there's cour-age in my heart...". The piano accompaniment features a right-hand melody with quarter and eighth notes, and a left-hand bass line with eighth notes and chords. The key signature and time signature remain the same as in the first system.

We could live a hun-dred years, ...to -  
Or the world could end to -

The third system of the musical score. The vocal line continues with the lyrics "We could live a hun-dred years, ...to -" and "Or the world could end to -". The piano accompaniment features a right-hand melody with quarter and eighth notes, and a left-hand bass line with eighth notes and chords. A dynamic marking of *mf* (mezzo-forte) is present in the piano part. The key signature and time signature remain the same.

mor - row, But we know - we'll be to - geth - er  
 mor - row, But we know - we'll be to - geth - er

*cresc.*

in what - ev - er time...  
 in what - ev - er time...

♩ = 124

From this day for - ward, nights won't seem so black.  
 From this day for - ward, nights won't seem so black.

*f*

From this day for - ward, we will nev - er look back.

From this day for - ward, we will nev - er look back.

The first system features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "From this day for - ward, we will nev - er look back." The piano accompaniment consists of a treble and bass clef staff with chords and a simple bass line.

In what - ev - er time we have \_\_\_\_\_ we will make the most of

In what - ev - er time we have, we will make the most of

The second system continues the vocal lines and piano accompaniment. The vocal lines have lyrics: "In what - ev - er time we have \_\_\_\_\_ we will make the most of" and "In what - ev - er time we have, we will make the most of". The piano accompaniment includes a treble and bass clef staff with chords and a bass line. A dynamic marking of *f* (forte) is present.

time, \_\_\_\_\_ to - geth - er,

time, and at least we'll be to - geth - er,

*molto rall.* *a tempo*

*molto rall.* *a tempo*

*mp a tempo*

*molto rall.*

The third system concludes the piece. The vocal lines have lyrics: "time, \_\_\_\_\_ to - geth - er," and "time, and at least we'll be to - geth - er,". The piano accompaniment includes a treble and bass clef staff with chords and a bass line. Dynamic markings include *molto rall.* (molto rallentando), *a tempo*, and *mp a tempo* (mezzo-piano a tempo).

*rall.*  
in what - ev - er time

*rall.*  
in what - ev - er time

*cresc.* *rall.*

The first system of the musical score consists of three staves. The top two staves are vocal lines, both containing the lyrics "in what - ev - er time" with a long horizontal line under "er" indicating a sustained note. The top staff is marked with a *rall.* (ritardando) instruction. The bottom staff is the piano accompaniment, featuring a *cresc.* (crescendo) instruction in the first measure and a *rall.* instruction in the second measure. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and a fermata over the final note.

*rall.*  
we have. —

*rall.*  
we have. —

*rall.* *mp*

The second system of the musical score also consists of three staves. The top two staves are vocal lines, both containing the lyrics "we have." with a long horizontal line under "have." indicating a sustained note. The top staff is marked with a *rall.* instruction. The bottom staff is the piano accompaniment, featuring a *rall.* instruction in the second measure and a *mp* (mezzo-piano) instruction in the final measure. The piano part includes a melodic line in the right hand and a bass line in the left hand, with various chordal textures and a fermata over the final note.

# DO YOU LOVE ME?

from the Musical *Fiddler on the Roof*

Words by SHELDON HARNICK  
Music by JERRY BOCK

Slowly - in 2

Piano introduction in 2/4 time, marked *pp*. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand.

In 4

Moderately slow - Rubato

Vocal entry for Tevye and Golde in 4/4 time. Tevye's line is marked *mf* and Golde's line is marked *pp*. The piano accompaniment continues with a steady bass line.

TEVYE: Do you love me? GOLDE: Do I what? TEVYE: Do you

GOLDE:

Vocal entry for Golde in 4/4 time. The piano accompaniment features a more active melody in the right hand.

love me? Do I love you?! With our daughters get - ting mar - ried And this

Vocal entry for Tevye in 4/4 time. The piano accompaniment continues with a steady bass line.

trou - ble in the town, You're up - set, you're worn out, Go in - side, go lie down. May - be it's in - di -

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**TEVYE: (spoken:)** ges-tion. Gol-de, I'm ask-ing you a ques-tion **(sung:)** Do you love me? **GOLDE:** You're a

*pp*

**TEVYE: I know—** fool! **GOLDE:** But do you love me? **TEVYE: Well?** Do I love you? **GOLDE:** For

*pp*

twen - ty - five years I've washed your clothes, Cooked your meals, cleaned your house,

*pp*

Giv - en you chil - dren, milked the cow. Af - ter twen - ty - five years, why talk a - bout love right

*pp*

## TEVYE:

now? Gol-de, the first time I met you Was on our wed-ding day. I was

## GOLDE:

## TEVYE:

## GOLDE:

## TEVYE:

scared. I was shy. I was ner-vous. So was I. But my fa-ther and my moth-er Said we'd

(spoken:) (sung:)

## GOLDE:

learn to love each oth-er, And now I'm ask-ing, Gol-de, Do you love me? I'm your

TEVYE: (spoken:) (sung:)

## GOLDE:

TEVYE: Well? GOLDE:

wife. I know, But do you love me? Do I love him? For

twen-ty-five years I've lived with him, Fought with him, starved with him, twen-ty-five years my bed is his. If

**TEVYE:** that's not love, what is? **GOLDE:** Then you love me? **TEVYE:** I sup-pose I do. **GOLDE:** And

*mp* *mf* *p* *pp*

**BOTH:** I sup-pose I love you too. It does-n't change a thing, But e-ven so, Af-ter

*p*

**GOLDE:** twen-ty-five years **TEVYE:** It's nice to know.

*mf* *mf* *mf*

# SING!

from *A Chorus Line*

Music by MARVIN HAMLISCH  
Lyrics by EDWARD KLEBAN

**Slowly**

**KRISTINE:** (During ☺) Except I had this little...  
**AL:** Problem.  
**KRISTINE:**

See, I real - ly could-n't

The first system of the musical score is for the song 'Sing!'. It begins with a tempo marking of 'Slowly'. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line for Kristine starts with a rest, then enters with the lyrics 'See, I real - ly could-n't'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a mezzo-piano (mp) dynamic. The system concludes with a double bar line.

**Moderately (in 2)**

sing. I could nev - er real - ly sing. What I could-n't do was...

*p* *mf*

The second system of the musical score continues the song. The tempo marking is 'Moderately (in 2)'. The key signature remains three sharps and the time signature is 2/4. The vocal line for Kristine continues with the lyrics 'sing. I could nev - er real - ly sing. What I could-n't do was...'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from piano (p) to mezzo-forte (mf). The system concludes with a double bar line.

I have trou-ble with a... It goes all a-round my... It's a ter - ri - fy - ing...

**AL:**  
...Sing! ...note. ...throat.

The third system of the musical score continues the song. The key signature remains three sharps and the time signature is 2/4. The vocal line for Kristine continues with the lyrics 'I have trou-ble with a... It goes all a-round my... It's a ter - ri - fy - ing...'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line.

See, I real-ly could-n't hear which note was low - er or was...  
...thing.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "See, I real-ly could-n't hear which note was low - er or was...". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

Which is why I dis - ap - pear if some - one says "Let's start a...  
...high - er.

The second system continues the musical score. The vocal line lyrics are "Which is why I dis - ap - pear if some - one says 'Let's start a...'. The piano accompaniment continues with similar chordal and bass line structures, maintaining the key signature and time signature.

Hey, when I be - gin to... It's a cross be-tween a...  
...cho - ir." ...shriek.

The third system concludes the musical score on this page. The vocal line lyrics are "Hey, when I be - gin to... It's a cross be-tween a...". The piano accompaniment features a prominent chordal structure in the right hand and a steady bass line in the left hand. The system ends with a double bar line.

and a quiv - er or a... It's a lit - tle like a...  
...squeak. ...moan.

This system contains the first two systems of music. The vocal line (top staff) has lyrics: "and a quiv - er or a..." and "It's a lit - tle like a...". The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Or the rec - ord play - er... What it does - n't have is... Oh, I  
...croak. ...broke. ...tone.

This system contains the next two systems of music. The vocal line (top staff) has lyrics: "Or the rec - ord play - er...", "What it does - n't have is...", and "Oh, I". The piano accompaniment (bottom two staves) continues with the same melodic and bass lines. The key signature remains three sharps.

know you're think - ing what a cra - zy...  
...ding - a - ling,  
*rit.*

This system contains the final two systems of music. The vocal line (top staff) has lyrics: "know you're think - ing what a cra - zy..." and "...ding - a - ling,". The piano accompaniment (bottom two staves) concludes with a final chord. The key signature remains three sharps. The word "rit." (ritardando) is written above the vocal line and below the piano accompaniment.

*a tempo*

but I real - ly could-n't... I could nev - er real - ly... What I could-n't do was...

*a tempo*

...sing. ...sing.

*a tempo*

(Sings off pitch)

Three blind mice.

...sing!

Three blind mice.

(Spoken:)

It is - n't in - ten - tion - al.

(Spoken:)

She's do - ing her best.

(Sings)

Jin - gle bells, Jin - gle bells.

*p*

*ffz*

(Sings off pitch) (Spoken:)

Jin - gle bells, Jin - gle bells. It real - ly blows my mind. But what I

She gets de - pressed.

*p*

Slower in 4

lack in pitch I sure make up in... And all my friends say I am per-fect for the

...pow - er!

*rit.*

*p* *f* *ff* *rit.* *p*

(Sings off-pitch) (Spoken:)

show - er. Still... I'm ter - ri - fic at a... Guys are com - in' in their...

...dance.

*p*



I'm a bird - ie on the... But when I be - gin to...

...pants. ...wing.

*mf*

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line with lyrics 'I'm a bird - ie on the...' and 'But when I be - gin to...'. The second staff is a vocal line with lyrics '...pants.' and '...wing.'. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand and a supporting bass line in the left hand.

they say, "Who's the lit - tle... ...go - in' 'Pong' in - stead a... And when

...chirp. ...twerp... ...'Ping'?"

*mf*

Detailed description: This system contains the next two lines of the musical score. The top staff is a vocal line with lyrics 'they say, "Who's the lit - tle...' and '...go - in' 'Pong' in - stead a... And when'. The second staff is a vocal line with lyrics '...chirp.', '...twerp...', and '...'Ping'?''. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand and a supporting bass line in the left hand.

*rall.*  
Christ - mas comes and all my friends go car - ol - ing,

*rall.*  
car - ol - ing,

*p rall.* *mf*

Detailed description: This system contains the final two lines of the musical score. The top staff is a vocal line with lyrics 'Christ - mas comes and all my friends go car - ol - ing,'. The second staff is a vocal line with lyrics 'car - ol - ing,'. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes dynamic markings of *p rall.* (piano, rallentando) and *mf* (mezzo-forte). The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

*a tempo*

it is so dis-heart-en... It is so dis-qui-et... It is so dis-cour-ag... Dar-ling, please stop an-swer...

*a tempo*

...-ning. ...-ting. ...-ging.

*a tempo*

*mf*

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "it is so dis-heart-en... It is so dis-qui-et... It is so dis-cour-ag... Dar-ling, please stop an-swer...". The piano accompaniment consists of two staves. The right hand has a treble clef and plays a series of chords, with a dynamic marking of *mf* starting in the second measure. The left hand has a bass clef and plays a simple harmonic accompaniment. The tempo is marked *a tempo* in both systems.

See, I real-ly could-n't... I could nev-er real-ly... What I could-n't do was...

...-ring! ...sing. ...sing.

*p*

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics: "See, I real-ly could-n't... I could nev-er real-ly... What I could-n't do was...". The piano accompaniment continues with the same harmonic structure. A dynamic marking of *p* (piano) is present in the first measure of the piano part. The tempo remains *a tempo*.

...Sing!

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics "...Sing!". The piano accompaniment features a final chord in the right hand and a descending melodic line in the left hand. The tempo remains *a tempo*.

# INVOCATION AND INSTRUCTIONS TO THE AUDIENCE

from *The Frogs*

2ND ACTOR: Shall we begin?

1ST ACTOR: Yes, but first, let us pray.

Music and Lyrics by  
STEPHEN SONDHEIM

Ad lib. (molto rubato)

1ST ACTOR: (*Addressing the gods*)

2ND ACTOR:

Gods of the thea - ter, Smile on us. You who sit up there

1ST ACTOR:

Stern in judg - ment, Smile on us. You who look down on

BOTH: And  
who doesn't?

act - ors... Bless this year - ly fes - ti - val and Smile on us.

1ST ACTOR:

2ND ACTOR:

We of - fer you song and dance. We off - er you rites and rev - els,

**BOTH:**

We of - fer you grace and beau - ty. Smile on us For this while.

The musical score for 'BOTH' consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "We of - fer you grace and beau - ty. Smile on us For this while." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady bass line and a treble line with chords and melodic fragments.

**1ST ACTOR:**

*(Addressing the audience)*

Gods of the thea - ter, Smile on us.

The musical score for '1ST ACTOR' consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "Gods of the thea - ter, Smile on us." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady bass line and a treble line with chords and melodic fragments.

**2ND ACTOR:**

You who sit out there Stern in judg - ment, Smile on us.

The musical score for '2ND ACTOR' consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "You who sit out there Stern in judg - ment, Smile on us." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady bass line and a treble line with chords and melodic fragments.

**1ST ACTOR:**

We off - er you song and dance.

We off - er you gods and he - roes.

**2ND ACTOR:**

We off - er you rites and rev - els,

We off - er you

The musical score for the final section consists of two vocal lines and a piano accompaniment. The first vocal line is for the 1st Actor, with lyrics: "We off - er you song and dance." and "We off - er you gods and he - roes." The second vocal line is for the 2nd Actor, with lyrics: "We off - er you rites and rev - els," and "We off - er you". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady bass line and a treble line with chords and melodic fragments.

*rit.*

We off - er you paeans and pa - geants, Bacch - a - nals and so - cial com - ment.  
 jokes and in - sults. We off - er you Bacch - a - nals and so - cial com - ment.

*rit.*

**Maestoso**

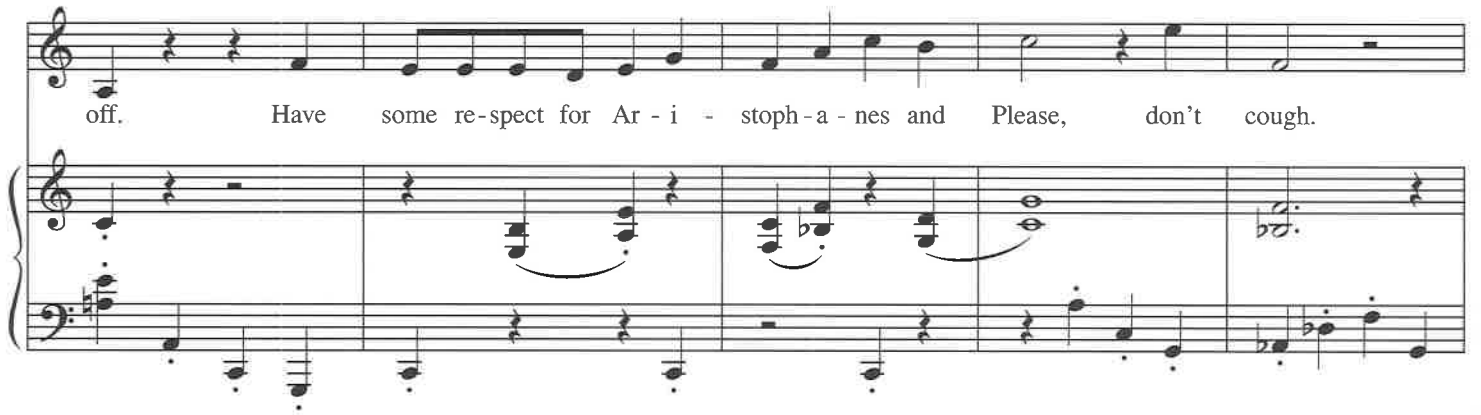
Bless our play and smile. Yes, but first...  
 Bless our play and smile.

**(1ST ACTOR:)**

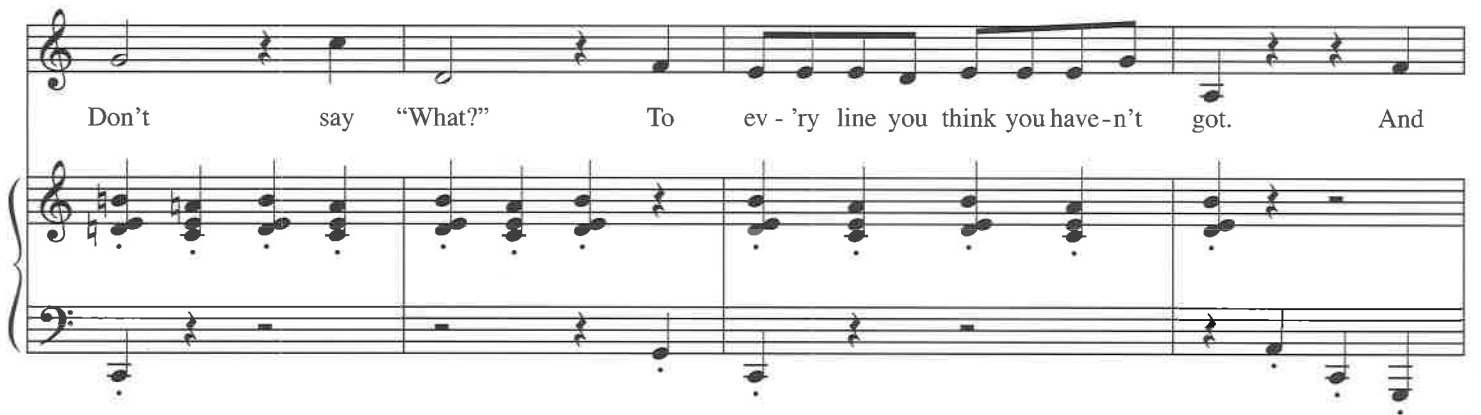
some do's and don'ts. Most - ly don'ts:

Please, don't cough. It tends to throw the ac - tors

off. Have some re-spect for Ar - i - stoph - a - nes and Please, don't cough.

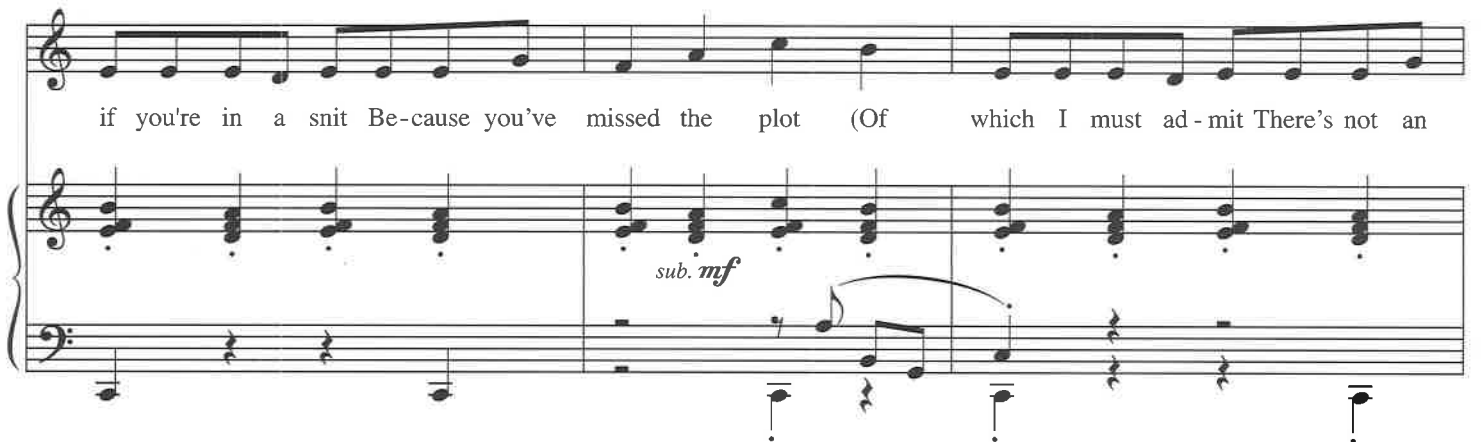


Don't say "What?" To ev - 'ry line you think you have - n't got. And



if you're in a snit Be-cause you've missed the plot (Of which I must ad - mit There's not an


*sub. mf*



**2ND ACTOR:**

aw - ful lot), Still, don't say... "What?"

*sub. mf*



## 1ST ACTOR:



If you see flaws, please, Don't drop your jaws, please.



No loud guffaws, please, When actors enter late.

## 2ND ACTOR:



When there's a pause, please, Lots of ap -



pause, please. And we'd appreciate Your

(Cell phone rings) **1ST ACTOR:** Unbelievable.

**2ND ACTOR:** Unbelievable.

**1ST ACTOR:** I think it's you.

**2ND ACTOR:** (answers phone) Hello...

This really isn't a good time...I said "This really isn't"...

Can you hear me now?...Can you hear me now?

turn - ing off your cell phones while we wait...

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with a few chords and a treble line with some chords and rests.

**1ST ACTOR:**

Don't go,

The second system continues the vocal line and piano accompaniment. The vocal line has a few notes with the lyrics "Don't go,". The piano accompaniment is more active, with a strong *f* dynamic marking.

"Oh!" Each time you see an act-or that you know. And if you have to use the

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with a few chords and a treble line with some chords and rests.

lounge be - low, Don't wait un - til we're half - way through the show. Es -

*sub. mf* *sub. mf*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment features a bass line with a few chords and a treble line with some chords and rests. The dynamic marking *sub. mf* is used in the piano accompaniment.



## 2ND ACTOR:

pe-cial-ly if you're sit-ting in the mid-dle of the row. No smokes, No

*sub. mf*

Detailed description: This block contains the first line of music for the 2nd actor. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "pe-cial-ly if you're sit-ting in the mid-dle of the row. No smokes, No". The piano part includes a dynamic marking of *sub. mf* and a slur over the right hand in the second measure.

## 1ST ACTOR:

chow. Un - wrap the can - dy wrap - pers now.

Detailed description: This block contains the first line of music for the 1st actor. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "chow. Un - wrap the can - dy wrap - pers now.". The piano part includes a dynamic marking of *sub. mf* and a slur over the right hand in the second measure.

When we are wax - ing hu - mor - ous,

Detailed description: This block contains the second line of music for the 1st actor. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "When we are wax - ing hu - mor - ous,". The piano part includes a dynamic marking of *sub. mf* and a slur over the right hand in the second measure.

Please don't wane. The jokes will at least be nu - mer - ous,

Detailed description: This block contains the third line of music for the 1st actor. It features a vocal line in treble clef and a piano accompaniment in grand staff. The lyrics are "Please don't wane. The jokes will at least be nu - mer - ous,". The piano part includes a dynamic marking of *sub. mf* and a slur over the right hand in the second measure.

## 2ND ACTOR:

If pro - fane. When we are wax - ing ser - i - ous, Try

The musical score for the 2nd Actor consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "If pro - fane. When we are wax - ing ser - i - ous, Try". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand. There are dynamic markings like *v.* (piano) and *mf* (mezzo-forte) throughout.

## 1ST ACTOR:

not to laugh. It starts when we get im - per - i - ous, And

The musical score for the 1st Actor consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "not to laugh. It starts when we get im - per - i - ous, And". The piano accompaniment is in grand staff and continues from the previous section. It features a steady eighth-note bass line and chords in the right hand. There are dynamic markings like *v.* (piano) and *mf* (mezzo-forte) throughout.

## BOTH:

if you're in doubt, don't que - ry us, We'll sig - nal you when we're ser - i - ous (It's

The musical score for both actors consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "if you're in doubt, don't que - ry us, We'll sig - nal you when we're ser - i - ous (It's". The piano accompaniment is in grand staff and continues from the previous sections. It features a steady eighth-note bass line and chords in the right hand. There are dynamic markings like *v.* (piano) and *mf* (mezzo-forte) throughout.

in the se - cond half.)

The musical score for both actors consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "in the se - cond half.)". The piano accompaniment is in grand staff and continues from the previous sections. It features a steady eighth-note bass line and chords in the right hand. There are dynamic markings like *v.* (piano) and *mf* (mezzo-forte) throughout.

## 2ND ACTOR:

Do not in - trude, please, When some - one's nude, please.

The musical score for the 2nd actor's first line consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "Do not in - trude, please, When some - one's nude, please." The piano accompaniment features a steady eighth-note pattern in the right hand and a more static bass line in the left hand.

She's there for mood, please, And mus - n't be em - braced.

The musical score for the 2nd actor's second line continues with the same vocal line and piano accompaniment. The lyrics are: "She's there for mood, please, And mus - n't be em - braced." The piano accompaniment maintains its rhythmic pattern, with some harmonic shifts in the right hand.

## 1ST ACTOR:

If we are crude, please, Don't come un - glued, please.

The musical score for the 1st actor's first line is in a different key signature, featuring three sharps (F#, C#, G#). The lyrics are: "If we are crude, please, Don't come un - glued, please." The piano accompaniment is more active, with a complex rhythmic pattern in the right hand and a bass line that includes some sustained notes.

Let's not be too straight-laced The au - thor's re - pu - ta - tion was - n't

The musical score for the 1st actor's second line continues in the same key signature. The lyrics are: "Let's not be too straight-laced The au - thor's re - pu - ta - tion was - n't". The piano accompaniment features a more complex and varied rhythmic structure, with some chords and melodic lines in the right hand.

based On taste. So

*f*

please don't fart. There's ver-y lit-tle air and this is art. And

## 2ND ACTOR:

if you feel of-fen - ded, Don't lose heart. That's what the man in - ten - ded,

*sub. mf*

## BOTH:

He was smart. When ev - 'ry-thing's up - en - ded, We can all - de -

*sub. mf*

*sub. mf*

part. And now... But

first— We

*f*

start.

*ff*

# ALL FOR THE BEST

from the Musical *Godspell*

Words and Music by  
STEPHEN SCHWARTZ

Soft shoe tempo

JESUS:

When you feel sad

*f* *8va* *p*

Detailed description: This system shows the beginning of the song. The vocal line starts with a rest, followed by the lyrics 'When you feel sad'. The piano accompaniment features a dynamic marking of *f* (forte) and an *8va* (octave up) marking. The piano part includes a melodic line in the right hand and a bass line in the left hand with triplets. A dynamic marking of *p* (piano) is present in the piano part.

or un - der a curse, Your life is bad,

Detailed description: This system continues the vocal line with the lyrics 'or un - der a curse, Your life is bad,'. The piano accompaniment continues with triplets in the bass line.

your pros - pects are worse, Your wife is

Detailed description: This system continues the vocal line with the lyrics 'your pros - pects are worse, Your wife is'. The piano accompaniment features multiple triplet markings in both the right and left hands.

sigh - ing, cry - ing, And your o - live tree is dy - ing,

Detailed description: This system concludes the vocal line with the lyrics 'sigh - ing, cry - ing, And your o - live tree is dy - ing,'. The piano accompaniment continues with triplets. The system ends with a double bar line and a 2/4 time signature.

Fast

Tem-ples are grey - ing and teeth are de - cay - ing and cred - i - tors weigh - ing your

purse; Your mood and your robe

*rall.* *a tempo*

R.H. L.H. *rall.* *a tempo*

are both — a deep blue, You'd bet that

Job had noth - ing on you.

8va

Don't for - get that when you get to heav - en you'll be

(8va)-----

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a section of triplets in the right hand, indicated by a bracket and the number '3'.

**Brighter**

blest. Yes, it's all for the best.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a key signature change to one flat (B-flat major). The piano accompaniment continues with chords and some melodic movement in the right hand.

**JUDAS:**

Some men are born to live at ease, do - ing what they please, rich - er than the

The third system of music is for the character Judas. The vocal line starts with a rest followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand.

ees are in hon - ey; Nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

The fourth system of music continues the vocal line and piano accompaniment. The piano accompaniment features some chords with first and second endings marked as (1) and (2).



gold from thin air. — The best in ev-'ry town, best at shak-ing down, best at mak-ing

The first system of music consists of 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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

moun - tains of mon - ey. They can't take it with — them, but

The second system continues the musical piece. The vocal line has a melodic line with some ties. The piano accompaniment includes some chords with accidentals in the right hand.

what do they care? — They get the cen-ter of the meat, cush-ions on the seat, hous-es on the

The third system shows the vocal line with a melodic line and some ties. The piano accompaniment continues with chords and a bass line.

street where it's sun - ny, Sum-mers at the sea, win-ters warm and free, all of this and

The fourth system concludes the page. The vocal line ends with a melodic phrase. The piano accompaniment features some chords with accidentals in the right hand.

we get the rest. — But who is the land — for, the sun and the sand —

— for? You guessed — it's all for the best.

**JESUS:**  
When you feel sad or un - der a curse,

**JUDAS:**  
Some men are born to live at ease, do - ing what they please, rich - er than the bees are in hon -

Your life is bad, your prospects are  
 - ey; Nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

worse, Your wife is sigh - ing, cry - ing,  
 gold from thin air. The best in ev-'ry town, best at shak-ing down, best at mak-ing

and your o - live tree is dy - ing, Tem - ples are grey - ing and teeth are de - cay - ing and  
 moun - tains of mon - ey. They can't take it with — them but

cred - i - tors weigh - ing your purse; Your mood and your robe  
 what do they care? — They get the cen - ter of the meat, cush - ions

are both — a deep blue, You bet that Job  
 on the seat, hous-es on the street where it's sun - ny, Sum-mers at the sea, win-ters

had noth - ing on you. Don't for - get that when you get to  
 warm and free, all of this and we get the rest. — But who is the land — for, the

*8va*

heav - en you'll be blest. Yes, it's all for the best.

sun and the sand — for? You guessed, it's all for the best.

**Very fast**  
(Silent movie tempo)

*pp* *f*

**JESUS:**

When you feel sad or un - der a

**JUDAS:**

Some men are born to live at ease, do - ing what they please, rich - er than the

curse, Your life is bad, your pros - pects are

bees are in hon - ey, nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

worse, Your wife is sigh - ing, cry - ing,  
 gold from thin air; — The best in ev-'ry town, best at shak-ing down, best at mak-ing

*8va*-----

and your o - live tree is dy - ing; Tem - ples are grey - ing and  
 moun - tains of mon - ey. They can't take it with —

*(8va)*-----

teeth are de - cay - ing and cred - i - tors weigh - ing your purse. Your mood — and your  
 — them, but what do they care? — They get the

*(8va)*-----

robe are both a deep blue, You bet that

cen-ter of the meat, cush-ions on the seat, hous-es on the street where it's sun - ny,

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "robe are both a deep blue, You bet that". The middle staff is the vocal line, with lyrics: "cen-ter of the meat, cush-ions on the seat, hous-es on the street where it's sun - ny,". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

Job had noth - ing on you. Don't for - get that

Sum-mers at the sea, win-ters warm and free, all of this and we get the rest, — But

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Job had noth - ing on you. Don't for - get that". The middle staff is the vocal line, with lyrics: "Sum-mers at the sea, win-ters warm and free, all of this and we get the rest, — But". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature. A dynamic marking "8va" is present above the piano part in the final measure.

when you go to heav-en you'll be blest. Yes, it's all for the—

who is the land — for, the sun and the sand — for? You guessed, it's all for the—

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "when you go to heav-en you'll be blest. Yes, it's all for the—". The middle staff is the vocal line, with lyrics: "who is the land — for, the sun and the sand — for? You guessed, it's all for the—". The bottom two staves are the piano accompaniment, with a treble and bass clef. The music is in a key with one sharp (F#) and a 4/4 time signature.

**JESUS:**

*(Spoken)*

**BOTH:**

You must nev-er be dis - tressed, \_ Yes, it's all for the—

**JESUS:**

*(Spoken)*

**BOTH:**

All your wrongs \_ will be re - dressed. \_ Yes, it's all for the—

**JUDAS:**

*(Spoken)*

**JESUS:**

**JUDAS:**

Some-one's got to be op - pressed! \_ Yes, \_\_\_\_\_ it's all for \_\_\_\_\_

the best. \_\_\_\_\_



# PEAS IN A POD

from *Grey Gardens*

Music by SCOTT FRANKEL  
Lyrics by MICHAEL KORIE

Freely

rall. a tempo

rall. a tempo

EDIE:

Giv-en our a-maz-ing sim-i-

lar-i-ties, we could be a plate of eggs and ham. A pair of ca-nar-ies, I

shad-ow you like Mar-y's lamb.

mf dim. rall. mp a tempo

con pedale

rall. a tempo rall.

rall. a tempo rall.

rall. colla voce mf a tempo rall. dim.

*a tempo*

*a tempo*

Phy - sic - 'lly a few dis - creet dis - par - i - ties ought to keep us hap - py as...

*mp a tempo*

3

**EDITH:** *Slower*

...as a clam.

Hap - py as... Why fight it, la - dy, our

*colla voce*

*rall.*

and I'll give you my in - de - pen - dence.

*rall.*

star is in as - cen - dance! \_ Make me your ma - tey, and I'll give you my in - de - pen - dence.

*rall.* *dim.*

5

Moderately (♩ =  $\overset{\frown}{\text{♩}}^3$ )

First system of piano accompaniment. The treble clef part features chords and arpeggiated figures. The bass clef part includes chords and a triplet figure. The key signature is one sharp (F#).

Second system of music. The vocal line (treble clef) has the lyrics: "The We're a bowl of peach-es and cream." The piano accompaniment (treble and bass clefs) continues with chords and arpeggiated figures. The key signature is one sharp (F#).

Third system of music. The vocal line (treble clef) has the lyrics: "Dod-gers and Brook-lyn. In-di-a and Ghan-di. A per-man-ent team." The piano accompaniment (treble and bass clefs) continues with chords and arpeggiated figures. The key signature is one sharp (F#).

Two peas in a pod. —  
Dag-wood and his Blond - ie. — Two peas in a pod. —

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Two peas in a pod. —". The middle staff is another vocal line with lyrics: "Dag-wood and his Blond - ie. — Two peas in a pod. —". The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a melody in the right hand with triplets and a bass line in the left hand.

A ro - sy com-plex - ion — and  
We're — an act — like Cros - by and Hope. —

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "A ro - sy com-plex - ion — and". The middle staff is another vocal line with lyrics: "We're — an act — like Cros - by and Hope. —". The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a melody in the right hand with triplets and a bass line in the left hand.

Iv - or - y Soap. — Hed - da and Lou - el - la. —  
Pip and Miss Es - tel - la. —

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Iv - or - y Soap. — Hed - da and Lou - el - la. —". The middle staff is another vocal line with lyrics: "Pip and Miss Es - tel - la. —". The bottom staff is a piano accompaniment with two staves (treble and bass clef). It features a melody in the right hand with triplets and a bass line in the left hand.

Two peas in a pod. — We stick to —  
Two peas in a pod. — We stick to —

*8va*

This system contains the first two systems of music. It features two vocal staves and a piano accompaniment. The piano part includes a trill marked *8va* in the right hand and a triplet in the left hand.

geth - er, like — a cush - ion and pins.  
geth - er, like — a cush - ion and pins.

This system contains the third and fourth systems of music. The piano accompaniment features a triplet in the left hand.

I'd say Sia - mese twins...  
Birds of a feath - er.

*cresc.* *8va* 20

This system contains the fifth and sixth systems of music. The piano accompaniment includes a *cresc.* marking and a trill marked *8va* with a measure number of 20.

ev - er af - ter - ing where we \_\_\_\_\_ will build \_\_\_\_\_ a co - zy re - treat \_\_\_\_\_ which

ev - er af - ter - ing where we \_\_\_\_\_ will build \_\_\_\_\_ a co - zy re - treat \_\_\_\_\_ which

*dim.*

*sfz*

no nos - y neigh - bors can see from the street. \_

no nos - y neigh - bors can see from the street. \_

*"backbeat"*

*cresc.*

Just us \_\_\_\_\_ and a cat in \_\_\_\_\_ a cot - tage on Cape

What need we Man - hat - tan? \_

a cot - tage on Cape

*8va*

Cod for two, please.

Cod for two, please.

8va

dim.

8va

Detailed description: This system contains the first two systems of a musical score. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal lines are simple, with lyrics 'Cod for two, please.' The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. The second system continues the vocal lines and piano accompaniment. The piano part includes an 8va marking and a 'dim.' (diminuendo) instruction.

Two peas in a pod. —

Two peas in a pod. —

(b)

3

Detailed description: This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics 'Two peas in a pod. —'. The piano accompaniment is more intricate, featuring chords and a bass line with a triplet marked '3'. A '(b)' marking is present in the bass line. The system concludes with a trill in the right hand of the piano part.

*sempre staccato*

3

Detailed description: This system contains the fifth and sixth systems of the musical score. The vocal lines are empty. The piano accompaniment continues with a complex texture, including chords and a bass line. The instruction 'sempre staccato' is written in the left hand of the piano part. A triplet marked '3' is visible in the right hand of the piano part.

If by our de - vot - ion \_ Na - ture gets the not - ion \_\_\_\_\_ to send a gift from

If by our de - vot - ion \_ Na - ture gets the not - ion \_\_\_\_\_ to send a gift from

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, both with lyrics. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with block chords. A dynamic marking of *8va* is present above the right-hand piano part.

God... Send two, please.

God... Send two, please.

The second system continues the vocal and piano parts. The vocal lines have the lyrics "God... Send two, please." The piano accompaniment includes a right-hand part with a *7* fingering and a *8va* marking, and a left-hand part with a *8va* marking. A dynamic marking of *f* "stride" - go to town! is written in the right-hand piano part.

Cu - ties \_\_\_\_\_

Say "koot - chee koo." Cu - ties

The third system features the vocal lines and piano accompaniment. The vocal lines have the lyrics "Cu - ties" and "Say 'koot - chee koo.' Cu - ties". The piano accompaniment includes a right-hand part with a *3* fingering and a *8va* marking, and a left-hand part with block chords.



*rall.*

— in pink and blue. — Two, please... two peas in a pod. —

*rall.*

Two, please... two peas in a pod. —

*rall.*

*a tempo*

— Two peas in a pod. —

*a tempo*

Two peas in a pod. —

*a tempo*

(h) 3 3

Two peas in a pod. —

Two peas in a pod. —

*sempre staccato*

3 3 3

*mp*

8va

# MY FRIEND

from *The Life*

Music by CY COLEMAN  
Lyrics by IRA GASMAN

Slowly - poco rubato

*p*

The piano introduction consists of two staves in common time. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with a few notes per measure. The tempo is marked 'Slowly - poco rubato' and the dynamics are 'p' (piano).

QUEEN:

Re-mem-ber all the times \_\_\_\_\_ when times were

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

bad, \_\_\_\_\_ you were the on - ly friend I ev-er real-ly had. \_\_\_\_\_ Don't make me say good-

The vocal line continues with the lyrics. The piano accompaniment maintains its accompaniment style, supporting the vocal melody.

bye, no, no, don't make me start to cry... just hold me in your

**SONJA:**  
Now, don't you start to cry. Just hold me in your

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'bye, no, no, don't make me start to cry...' followed by a long note and then 'just hold me in your'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

arms, come here and hold me in your arms, don't make me say good-bye.

arms, come here and hold me in your arms. No sec-ond chance for

The second system continues the musical score. The vocal line has two parts: 'arms, come here and hold me in your arms, don't make me say good-bye.' and 'arms, come here and hold me in your arms. No sec-ond chance for'. The piano accompaniment includes a key signature change to two flats and a time signature change to 2/4.

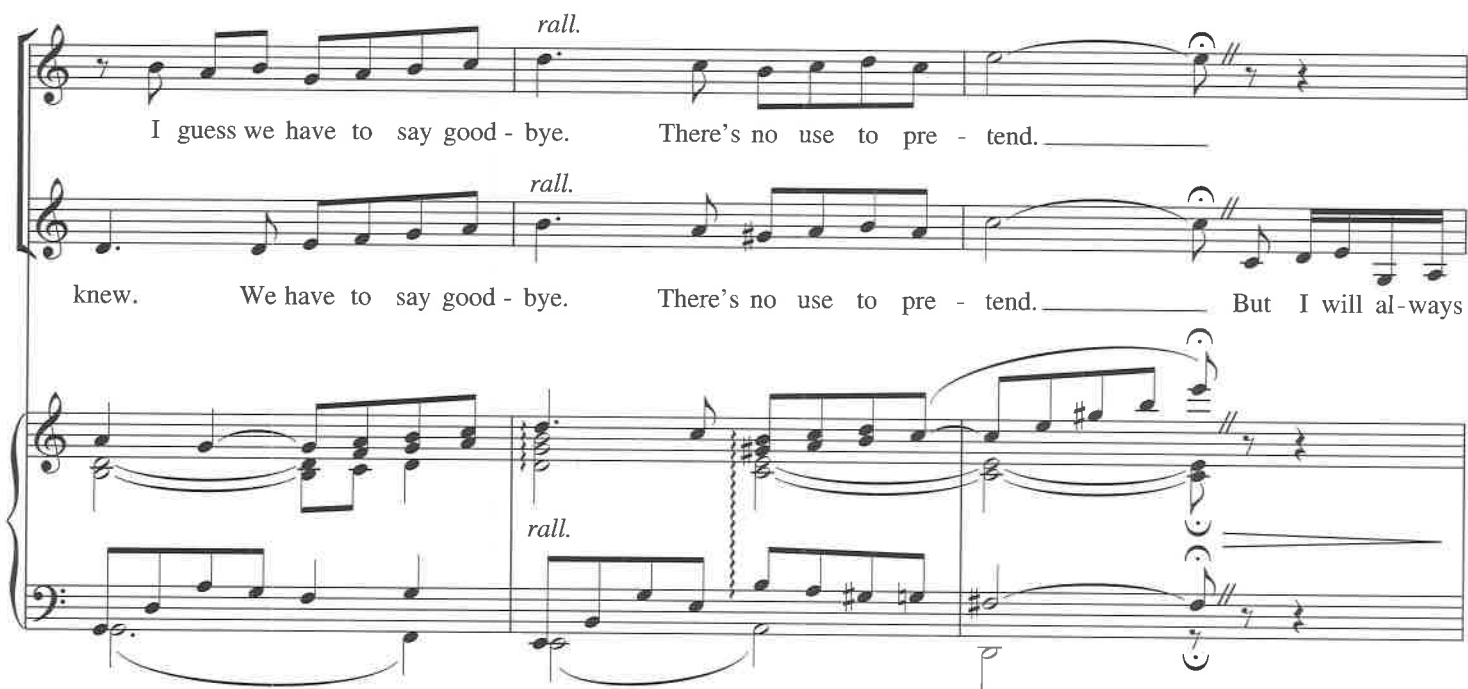
**Poco più mosso**

I have to go. I un-der-stand, I'll miss you so.

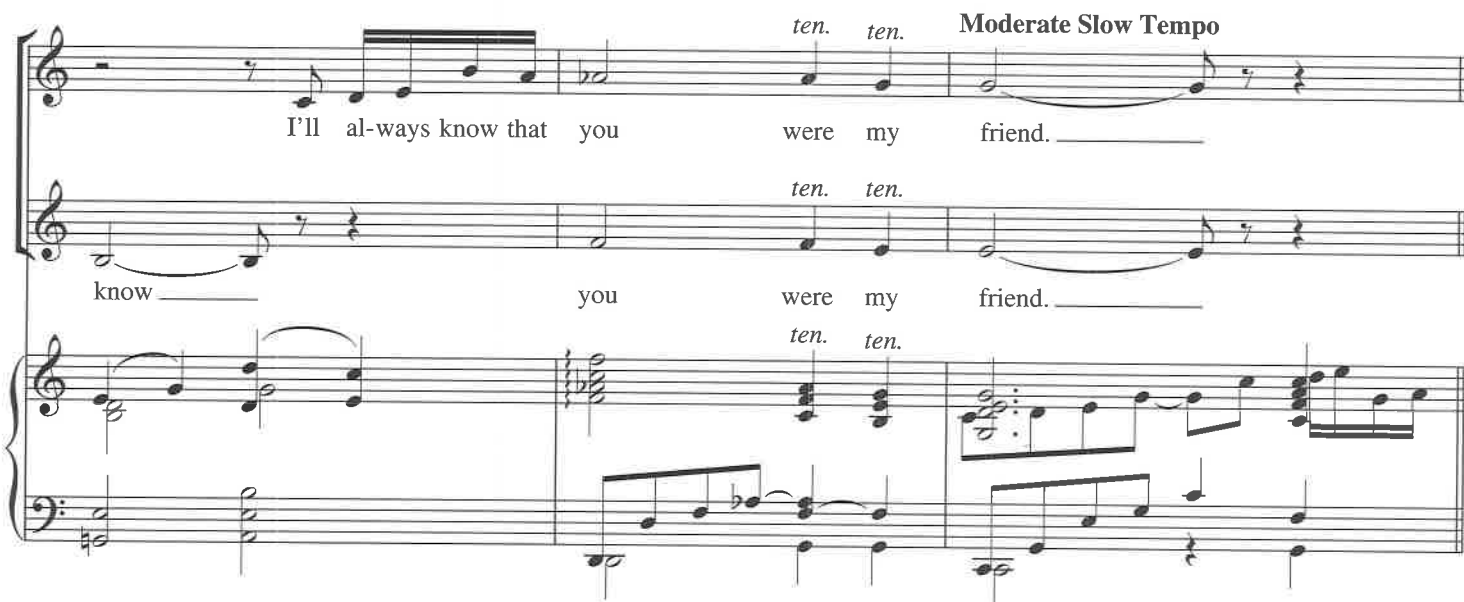
me. I'm not like you. The life's the on-ly life I ev-er

The third system is marked 'Poco più mosso'. The vocal line includes the lyrics 'I have to go. I un-der-stand, I'll miss you so.' and 'me. I'm not like you. The life's the on-ly life I ev-er'. The piano accompaniment features a treble clef with a piano dynamic marking 'pp' and a bass clef with a steady rhythmic accompaniment.

*rall.*  
I guess we have to say good - bye. There's no use to pre - tend.  
*rall.*  
knew. We have to say good - bye. There's no use to pre - tend. But I will al-ways



*ten. ten.* **Moderate Slow Tempo**  
I'll al-ways know that you were my friend.  
*ten. ten.*  
know you were my friend.  
*ten. ten.*



I will re-mem - ber you.  
I will re-mem-ber you. I will re-mem-ber



I guess we have to say good - bye. There's no use to pre -  
 you. We have to say good - bye. There's no use to pre -

*rit.* *colla voce* *ten. ten.*  
 tend. I'll al-ways know that you were my  
*rit.* *colla voce* *ten. ten.*  
 tend but I will al-ways know you were my  
*rit.* *colla voce* *ten. ten.*

**Tempo**  
 friend.  
 friend.  
*sfz molto cresc.*  
 8vb

# STATUES AND STORIES

from *The Light in the Piazza*

Words and Music by  
ADAM GUETTEL

MARGARET: Well, let's see...

MARGARET:

CLARA: Where would that be? Where is that?

MARGARET:

tow - er a warn-ing bell would ring

**CLARA:**  
What kind of

This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'tow - er a warn-ing bell would ring'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both in a key with two sharps (D major or F# minor).

for a fire, — or riv - er o - ver - flow - ing.

warn-ing?

This system continues the vocal line with the lyrics 'for a fire, — or riv - er o - ver - flow - ing.' and 'warn-ing?'. The piano accompaniment continues with a similar melodic and harmonic structure.

*Fir - enz - e.* On a cen - tral square, the be -

Oh.

This system features the vocal line with the lyrics '*Fir - enz - e.* On a cen - tral square, the be -' and 'Oh.'. The piano accompaniment includes a prominent chordal texture in the right hand.

gin-ning of a king - dom re - pub - lic. There were  
Was there a king? Was there a queen?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "gin-ning of a king - dom re - pub - lic." followed by a long note and then "There were". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

prin - ces, pain - ters, no - ble men of lo - gic and art.  
Fi-ren -

The second system continues the vocal line with "prin - ces, pain - ters, no - ble men of lo - gic and art." and "Fi-ren -". The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

Le-on - ar-do, Mich-el - an - gel - o, the start.  
ze! Le - o - nar-do! That's a completely naked statue!

The third system features a vocal line with a triplet of eighth notes marked with a "3" above it, with lyrics "Le-on - ar-do, Mich-el - an - gel - o, the start." and "ze! Le - o - nar-do!". The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics "That's a completely naked statue!" are written in italics.



'Twas a dawn-ing day un - furl - ing

from the

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "'Twas a dawn-ing day un - furl - ing" and "from the".

**Più mosso**

heart!

*f*

This system contains the second system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "heart!". The piano part includes a dynamic marking of *f* (forte).

The paint - ing of the

This system contains the third system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "The paint - ing of the".

The world we  
world \_\_\_\_\_ we know The world we

This system contains the first three measures of the piece. It features two vocal staves and a piano accompaniment. The key signature has two sharps (F# and C#). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

*poco rit.* know On a cen - tral square, in a *a tempo*  
*poco rit.* know On a cen - tral square *a tempo*

This system contains measures 4 through 7. It includes tempo markings: *poco rit.* (ritardando) for measures 4-6 and *a tempo* (return to original tempo) for measures 7-8. The piano accompaniment continues with the eighth-note pattern, which becomes more rhythmic and syncopated in the *a tempo* section.

ci - ty made of sta - tues and sto - ries, it ig -  
Go on and tell me what they mean.

This system contains measures 9 through 12. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line with some rests. The vocal lines continue with the lyrics.

nit - ed there, like a bea-con com-ing out of the dark.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "nit - ed there, like a bea-con com-ing out of the dark." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

You can feel it. You can fol-low the

You can feel it. You can fol-low...

The second system continues the vocal line and piano accompaniment. The lyrics are "You can feel it. You can fol-low the" on the first line and "You can feel it. You can fol-low..." on the second line. The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

spark from an age to an age.

We're on va-ca-tion. From an

The third system continues the vocal line and piano accompaniment. The lyrics are "spark from an age to an age." on the first line and "We're on va-ca-tion. From an" on the second line. The piano accompaniment includes a dynamic marking of *f* (forte) in the first measure and a triplet of eighth notes in the second measure.

In Fi - ren - ze In Fi - ren - ze The  
 age to an age. In Fi - ren - ze In Fi - ren - ze The

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics, including a triplet of eighth notes. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

spark, The world. It start - ed then and  
 paint - ing of the world. It start - ed then and

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

there And here we are. It's a  
 there And here we are. It's a

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is another vocal line with lyrics. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

new old world to me. It's a new old world and  
new old world to me. It's a new old world and

The first system of the score consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "new old world to me. It's a new old world and" on the first line, and "new old world to me. It's a new old world and" on the second line. The piano accompaniment is on the bottom staff, with a grand staff (treble and bass clefs) showing chords and melodic lines.

we are fi - n'ly  
we are fi - n'ly

The second system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "we are fi - n'ly" on the first line, and "we are fi - n'ly" on the second line. The piano accompaniment is on the bottom staff, with a grand staff showing chords and melodic lines.

here! \_\_\_\_\_  
here! \_\_\_\_\_

8va  
sfz

The third system consists of three staves. The top two staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "here!" on the first line, followed by a long horizontal line indicating a sustained note. The piano accompaniment is on the bottom staff, with a grand staff. It includes a dynamic marking of *8va* (octave up) and *sfz* (sforzando).

# SAY IT SOMEHOW

from *The Light in the Piazza*

Words and Music by  
ADAM GUETTEL

Romantically (Slow 4)

CLARA: 4:3

Why don't you trace \_ it on \_ \_ \_ my hand? \_

Or make a song. \_ \_ Do an - y - thing! \_ Say it some-how. I will un-der-stand. \_

I know you. \_ You are good. \_

FABRIZIO: 4:3

The sound in - side \_ you, this \_ \_ \_ I know. \_ It's like a mel-o - dy, \_ \_ like

3 3 3 3 3

there you go, — just now! — Say it some-how. Some-how you can show —

**FABRIZIO:** **BOTH:**

**CLARA:** 3 3 3

— me. Say it some-how an - y way you can. — You know me. —

You are good. — Oh, you are good. — You — are good — to me. —

4:3

I know the sound — of touch me.

FABRIZIO: No, no, no...

CLARA: Will you marry me?

it must be mine to ask it.

C: Ask it then.

F: I wish to be the one to decide.

C: Decide! Decide!

F: Will you...

The first system of music features a vocal line at the top and a piano accompaniment below. The vocal line consists of three measures: the first measure is for Clara, the second for Fabrizio, and the third for Clara. The piano accompaniment is in 3/4 time and includes a five-finger exercise in the right hand and a similar exercise in the left hand. The key signature has one flat (B-flat).

C: Yes! F: ...marry me? C: Yes, yes, yes...

BOTH:

You are good \_ to me. \_

The second system of music features a vocal line and piano accompaniment. The vocal line starts with Clara and Fabrizio's dialogue, followed by a 'BOTH:' section. The piano accompaniment is in 4/4 time, marked 'mf', and features a rhythmic pattern of eighth and sixteenth notes. The key signature has one flat.

I know the sound \_ of touch me.

The third system of music features a vocal line and piano accompaniment. The vocal line includes a tempo change to 4:3. The piano accompaniment is in 4/4 time and features a sustained chord in the left hand and a melodic line in the right hand. The key signature has one flat.

I think I hear \_ the sound \_ of wrap your arms \_ a - round \_ me. Ah... \_

The fourth system of music features a vocal line and piano accompaniment. The vocal line includes a tempo change to 4:3. The piano accompaniment is in 4/4 time and features a sustained chord in the left hand and a melodic line in the right hand. The key signature has one flat.



Ah... Ah...

This system contains a vocal line and piano accompaniment. The vocal line starts with a melodic phrase in a minor key, marked with a 'b' (flat) and a fermata. The piano accompaniment features a complex texture with multiple voices in both hands, including chords and moving lines. The key signature has two flats, and the time signature is 2/4.

Ah... Tell me things! Ah,

This system continues the vocal and piano parts. The vocal line includes the lyrics "Tell me things!" with a triplet of notes above it. The piano accompaniment continues with similar textures, including chords and moving lines. The key signature remains two flats, and the time signature is 2/4.

FABRIZIO:  
CLARA:

This system is dedicated to two piano parts, FABRIZIO and CLARA. FABRIZIO's part is a melodic line with several triplet markings (indicated by '3' over the notes). CLARA's part consists of chords and moving lines. The key signature has two flats, and the time signature is 2/4.

BOTH:  
Ah... Ah...

This system features a vocal line and piano accompaniment. The vocal line is marked "BOTH:" and includes the lyrics "Ah... Ah...". The piano accompaniment continues with chords and moving lines. The key signature has two flats, and the time signature is 2/4.

heart she has won from me? *mf* Ag - o - ny! \_\_\_\_\_

*dim.* Be - yond pow - er of speech, *p* When the one thing you

want Is the on - ly thing out of your reach.

**RAPUNZEL'S PRINCE:**

*p* High in her tow - er, She sits by the ho - ur, Main -

tain - ing her hair. Blithe and be - com - ing, and

*mp* *p*

fre - quent-ly hum-ming A light - heart-ed air: Aaahhhh

*dolce*

Ag - o - ny! Far more pain - ful than yours,

*mf* *dim.*

When you know she would go with you, - If there on - ly were doors.

*mp* *mp*

## CINDERELLA'S PRINCE:

*mf*

Ag - o - ny! — Oh the tor - ture they teach!

## RAPUNZEL'S PRINCE:

*mf*

Ag - o - ny! — Oh the tor - ture they teach!

*mf* *dim.* *p*

*p* Or half so fa - ti - guing— As what's out of reach?

*p* What's as in - tri - guing— As what's out of reach?

*mp* *cresc.* Am I not sen - si - tive, clev - er, Well - man - nered, con - sid - er - ate,

*cresc. poco a poco*

*f*  
 Pas - sion - ate, charm - ing, As kind as I'm hand - some, And heir to a throne?  
*f*  
 You are

Then why no—? The girl must be  
 ev - 'ry - thing maid - ens could wish for! Do I know?

*p* mad!  
*p* You know noth - ing of mad - ness  
*rall.* Till you're climb - ing her  
*p*  
*rall.*

*a tempo*

*a tempo* *cresc.*

hair And you see her up there As you're near - ing her, All the while hear - ing her

*a tempo* *cresc. poco a poco*

*f*

*mf* *cresc.* *f*

“Aaahhhh” Ag - o - ny! Mis - er - y! —  
Ag - o - ny! —

*mf*

— Though it's dif - f'rent for each. Al - ways ten steps be -

Woe! Though it's dif - f'rent for each.

hind— *mp* And she's just out of reach.

*mf* *mp*  
Al - ways ten feet be - low— And she's just out of reach.

*mf* *dim.* *p*

*mf* Ag - o - ny! — That can cut like a knife!

*mf* Ag - o - ny! — That can cut like a knife!

*sub. mf* *dim.*

*rit. mp* *p a tempo* I must have her to wife. \_\_\_\_\_

*rit. mp* *p a tempo* I must have her to wife. \_\_\_\_\_

*rit.* *p a tempo*

# IT TAKES TWO

from *Into the Woods*

Words and Music by  
STEPHEN SONDHEIM

Adagio (♩ = 120)

BAKER'S WIFE:

*mp*

You've changed. You're dar - ing. You're

*mp legato e poco rubato*

dif - fer - ent in the woods. More sure. More

*cresc.* *dim.* *poco rall.* *mp a tempo*

shar - ing. You're get - ting us through the woods. If

*cresc.* *dim.*



you could see— You're not the man who

start - ed, And much more o - pen heart - ed Than I

**Non rubato**

knew you to be.

**BAKER:** It takes two. I thought one -

*espressivo*

— was e - nough, — It's not true. It takes two of us. — You came

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "— was e - nough, — It's not true. It takes two of us. — You came". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

through When the jour - ney was rough. — It took you. It took two —

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "through When the jour - ney was rough. — It took you. It took two —". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, providing a consistent accompaniment for the vocal melody.

— of us. — It takes care, It takes pa - tience and fear — and de - spair —

*mf*

*mf legato*

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "— of us. — It takes care, It takes pa - tience and fear — and de - spair —". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and a *legato* instruction, indicating a smooth and sustained accompaniment. The system ends with a final chord in the piano part.

to change. — Though you swear to change, —

*dim.*

**WIFE:** *mf*  
You've

*mp*  
Who can tell if you do? — It takes two.

changed. You're thriv - ing. There's some-thing a - bout the woods.

*mf*

*cresc.*

*R.H.* *L.H.*

Not just sur - viv - ing, You're

*mf*

3 R.H. 3 L.H. 3 R.H.

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by the lyrics 'Not just sur - viv - ing, You're'. The piano accompaniment features a melodic line with triplets in the right hand and a bass line with triplets in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

blos-som-ing in the woods. At home I'd

*mp cresc.* *f*

3 3 3 3 3 3 3 3

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'blos-som-ing in the woods.' and 'At home I'd'. The piano accompaniment features a melodic line with triplets in the right hand and a bass line with triplets in the right hand and chords in the left hand. Dynamic markings include *mp cresc.* and *f*.

fear We'd stay the same for - ev - er. And

*mf*

3 3 3 3

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with 'fear We'd stay the same for - ev - er. And'. The piano accompaniment features a melodic line with triplets in the right hand and a bass line with triplets in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

*dim.*

then, out here You're pas - sion - ate, charm - ing, con -

*dim.* *cresc.*

sid - er - ate, clev - er—

**BAKER: *mf***

It takes one To be - gin, —

*leggiero*

*mf sempre staccato*

— but then once — you've be - gun, — It takes two of you. — It's no

fun, But what needs \_\_\_\_\_ to be done \_\_\_\_\_ you can

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half rest followed by a quarter note G, then a quarter note A, a quarter note B, and a quarter note C. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

do When there's two \_\_\_\_\_ of you. \_\_\_\_\_ If I

*f*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note D, a quarter note E, a quarter note F, and a quarter note G. The piano accompaniment continues with similar patterns. A dynamic marking of *f* (forte) is placed above the vocal line.

dare, It's be - cause \_\_\_\_\_ I'm be - com - ing a - ware \_\_\_\_\_

*f*

The third system of music concludes the vocal line and piano accompaniment. The vocal line starts with a half rest, followed by a quarter note A, a quarter note B, a quarter note C, and a quarter note D. The piano accompaniment features a more active bass line with eighth notes and chords. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

*mf*

of us — As a pair of us, —

*dim.*

*mp* **BOTH:** *f*

Each ac - cept - ing a share Of what's there. We've

*mf*

changed. We're stran - gers. I'm

*f legato*

*R.H.* *L.H.* *R.H.*

lies, Safe at home with our beautiful

The first system of music 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 4/4 time signature. The lyrics are "lies, Safe at home with our beautiful". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line in the left hand and chords in the right hand.

prize, Just the few of us. It takes

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "prize, Just the few of us. It takes". The piano accompaniment maintains the same harmonic structure as the first system.

*cresc. poco a poco*  
trust. It takes just a bit more and we're

*cresc. poco a poco*

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "trust. It takes just a bit more and we're". The piano accompaniment includes the instruction "cresc. poco a poco" in both the vocal and piano parts, indicating a gradual increase in volume. The system ends with a final chord in the piano part.



done. We want four, \_\_\_\_\_ We had none, \_\_\_ we've got

three. *f* We need one. \_\_\_\_\_ It takes

*f*

*mf* two. \_\_\_\_\_

*mf* *f*

# NO MORE

from *Into the Woods*

Words and Music by  
STEPHEN SONDHEIM

Adagio, poco rubato (♩ = 116)

**BAKER:** *mf* *p*

No more ques-tions. Please. — No more tests.

*p* *opt.* *opt.* *mf*

*mf* *p*

Comes the day you say, — "What for?" — Please — no more.

*dim.* *p non rubato*

**MYSTERIOUS MAN:** *mp*

We dis - ap - point, we dis - ap - pear, we die but we don't... —

BAKER:

*poco rall.*  
*mp*

What? No more

MYSTERIOUS MAN:

*poco rall.*

They dis - ap-point in turn, I fear. For - give, though, they won't... -

*a tempo*

rid - dles. No more jests.

*a tempo*

*mf*

No more cur - ses you can't un - do, Left by

*mf*

fa-thers you nev - er knew. — No more quests. No more

*dim.*

*dim.* feel - ings. — Time to shut the door. *p* Just — no

*p*

more.

*p*

**MYSTERIOUS MAN:**

*p* Run - ning a - way — let's do it, Free from the ties — that bind. —

*p*

No more de - spair — or bur - dens to bear, — Out

*poco cresc.*

there in the yon - der. — Run - ning a - way — go

*dim.*

to it. Where did you have — in mind? —

Have to take care: — Un - less there's a "where," — You'll on - ly be wan - der - ing

*poco cresc.*

blind. Just more ques tions, Dif - f'rent kind.

*poco dim.*

Where are we to go? Where are we ev - er to go? —

Run - ning a - way — we'll do it.

Why sit a - round, — re - signed? — Trou - ble is, son, — The

far-ther you run, — The more you feel un - de - fined — For

what you have left — un - done And, more, what you've left be - hind.

*ten.* *rall.* *a tempo*

We dis - ap - point, we leave a mess, we die but we don't... —

**BAKER:**

We dis - ap - point in turn, I guess. For - get, though, we won't... —

*rubato (rall.)***BAKER:***a tempo*

Like fa - ther, like son.

*rubato (rall.)***MYSTERIOUS MAN:***a tempo*

Like fa - ther, like son.

*rubato (rall.)**a tempo***BAKER:***ten.*

No — more gi - ants,

Wag - ing war.

*ten.**ten.**opt.**mf**mf*

Can't we just pur - sue — our lives —

With our



chil - dren and our wives? Till that hap - pi - er day ar - rives, -

*f* *rall.*

*cresc.* *f rall.*

How do you ig - nore All the

*a tempo* *mf rall.*

*a tempo* *dim.* *rall.*

witch - es, All the cur - ses, All the

*a tempo*

*mf* *a tempo*

wolves, all the lies, The false hopes, the good - byes, the re - ver - ses,

*f*

All the wonder - ing what e - ven worse is Still in

*cresc.*

*mf ten.* **Meno mosso, rubato**

store? All the child - ren...

*f* *dim.* *ten.* *mf*

*mp* (After a moment's thought) **Tempo primo**

All the gi - ants... No more.

*mp* *P*

*molto rall.*

*molto rall.*

# EVERY DAY A LITTLE DEATH

from *A Little Night Music*

Words and Music by  
STEPHEN SONDHEIM

Moderato [l.h.]  
dolce

*mp*

*mp*

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line of quarter notes. The tempo is marked 'Moderato' and the mood is 'dolce'.

CHARLOTTE:

Ev - 'ry day a

The first system shows the vocal line for Charlotte starting on the word 'Ev'. The piano accompaniment continues with the same rhythmic pattern as the introduction.

lit - tle death In the par - lor,

The second system continues the vocal line with 'lit - tle death' and 'In the par - lor,'. The piano accompaniment remains consistent.

in the bed, In the cur - tains,

The third system concludes the vocal line with 'in the bed,' and 'In the cur - tains,'. The piano accompaniment continues to the end of the system.

in the sil - ver, in the but - tons, in the bread. \_\_\_\_\_

Ev - 'ry day a lit - tle sting. \_\_\_\_\_

*cresc.* *dim.*

In the heart and in the head, \_\_\_\_\_

Ev - 'ry move and ev - 'ry breath— And you hard - ly feel a thing—

Brings a per - fect lit - tle death.

The first system consists of 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#) and the time signature is 3/4. The vocal line contains the lyrics "Brings a per - fect lit - tle death." with a long note on "death" that spans across the end of the system. The piano accompaniment features a steady eighth-note pattern in the right hand and sustained chords in the left hand.

He smiles sweet - ly, strokes my  
*rhapsodically*

The second system continues the vocal line with the lyrics "He smiles sweet - ly, strokes my" and the instruction "*rhapsodically*". The piano accompaniment continues with the same eighth-note pattern in the right hand and sustained chords in the left hand.

hair, Says he miss - es me.

The third system continues the vocal line with the lyrics "hair, Says he miss - es me." The piano accompaniment continues with the same eighth-note pattern in the right hand and sustained chords in the left hand.

I would mur - der him right

The fourth system continues the vocal line with the lyrics "I would mur - der him right". The piano accompaniment continues with the same eighth-note pattern in the right hand and sustained chords in the left hand.

there But first I die.

He talks soft - ly of his wars

And his hors - es And his whores.

I think love's a dirt - y bus - 'ness!

ANNE:

ANNE: So do  
(mp)

CHARLOTTE:

So do I!

I'm be -

I...

fore him on my knees

And he kiss - es

me.

He as - sumes I'll lose my

rea - son,

And I do.

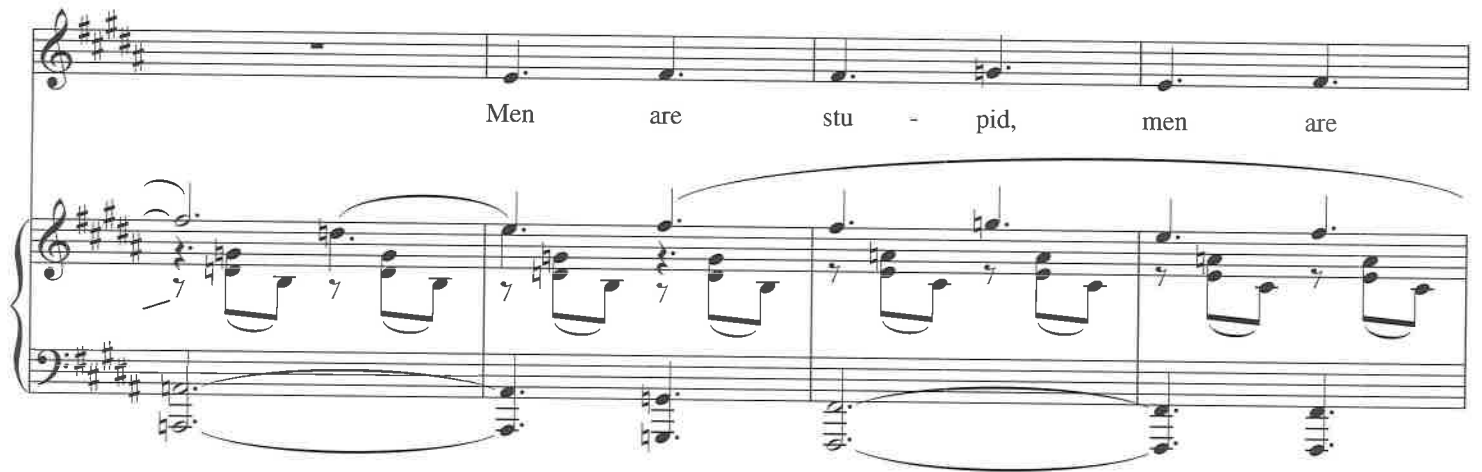
The first system of the musical score consists of three staves. The top staff is for Anne's vocal line, starting with a forte (*f*) dynamic. The middle staff is for Charlotte's vocal line, starting with a mezzo-piano (*mp*) dynamic. The bottom two staves are for the piano accompaniment, with a forte (*f*) dynamic. The piano part features a complex texture with many sixteenth and thirty-second notes, and a *dim.* (diminuendo) marking in the middle.

The second system continues the musical score. It features the same three-staff structure: Anne's vocal line, Charlotte's vocal line, and piano accompaniment. The piano part continues with its intricate rhythmic patterns.

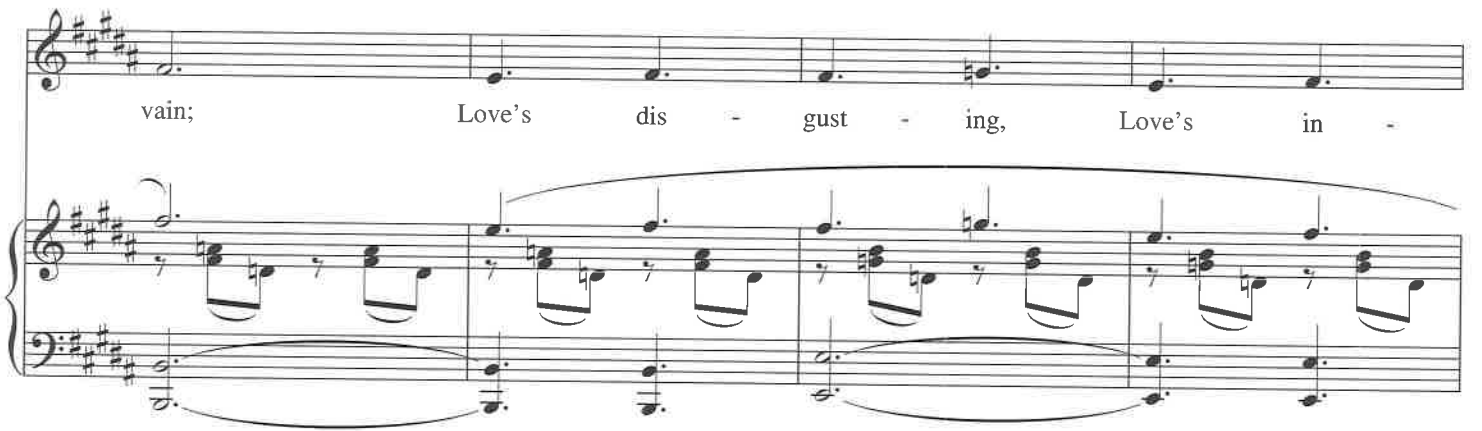
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The fourth system continues the musical score. It features the same three-staff structure: Anne's vocal line, Charlotte's vocal line, and piano accompaniment. The piano part continues with its intricate rhythmic patterns.

Men are stu - pid, men are



vain; Love's dis - gust - ing, Love's in -



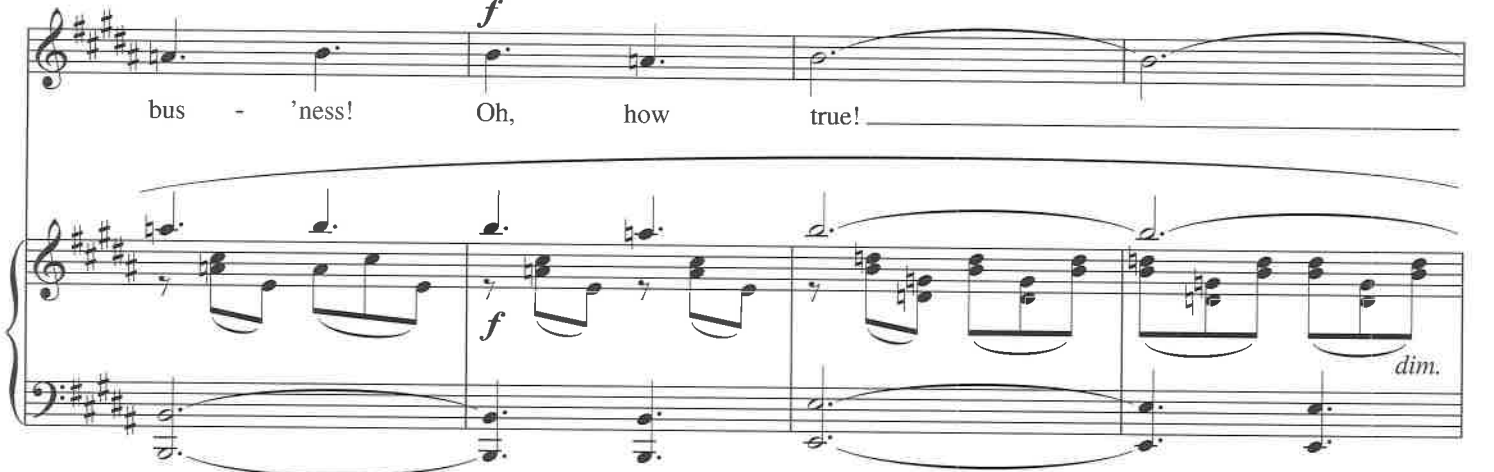
sane, A hu - mil - i - at - ing



ANNE:

*f*

bus - 'ness! Oh, how true!



*dim.*



*rall.* *a tempo*

**CHARLOTTE:** *rall.* *a tempo*

Ah, well... Ev - 'ry day a lit - tle death

*rall.* *mp a tempo*

Ev - 'ry day a lit - tle death

In the par - lor, in the bed,

On the lips and in the eyes,

In the cur - tains, in the sil - ver,

In the mur - murs, in the paus - es, In the ges - tures, in the sighs.

In the but - tons, in the bread.

The first system consists of three staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

Ev - 'ry day a lit - tle dies

Ev - 'ry day a lit - tle sting

The second system consists of three staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and sustained chords in the left hand. The word *cresc.* is written above the piano part, and *dim.* is written below it.

In the looks and in the lies,

In the heart and in the head,

The third system consists of three staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

And you hard - ly feel a thing—  
Ev - 'ry move and ev - 'ry breath— And you hard - ly feel a thing—

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The piano part features a steady eighth-note accompaniment in the right hand and sustained chords in the left hand.

**BOTH:**

Brings a per - fect lit - tle death.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff with the same key signature. The piano part continues with the eighth-note accompaniment in the right hand and sustained chords in the left hand.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff with the same key signature. The piano part continues with the eighth-note accompaniment in the right hand and sustained chords in the left hand. The system concludes with a double bar line and repeat signs.

# CAN YOU FEEL THE LOVE TONIGHT

Disney Presents *The Lion King: The Broadway Musical*

Music by ELTON JOHN

Lyrics by TIM RICE

Moderately slow

SIMBA:

So man - y things \_ to tell \_ her But

how \_ \_ \_ to make her see The truth a - bout \_ my past? \_ Im - pos - si - ble

NALA:

She'd turn a - way from me He's hold - ing back \_ He's hid - ing but

what? I can't de-cide Why won't he be — the king — I know he is, the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature and features a melodic line with some rests. The piano accompaniment is in a 2/4 time signature and consists of chords in the right hand and a bass line in the left hand.

king I — see in - side? **SIMBA:** Can you feel — the love —

**NALA:**

The second system of the musical score features two vocal lines and a piano accompaniment. The vocal lines are in a 2/4 time signature. The piano accompaniment is in a 2/4 time signature and includes a dynamic marking of *mf*.

— to - night, — The peace the eve - ning brings? The

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature and includes a rest. The piano accompaniment is in a 2/4 time signature and consists of chords in the right hand and a bass line in the left hand.

world, for once, — in per - fect har - mo - ny — with all its liv - ing things. —

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature and includes a rest. The piano accompaniment is in a 2/4 time signature and consists of chords in the right hand and a bass line in the left hand.

Musical score for the first system, featuring piano accompaniment in 3/4 time with a key signature of one sharp (F#). The piano part includes a 7th chord and a forte (*f*) dynamic marking.

Musical score for the second system, featuring piano accompaniment in 4/4 time with a key signature of one sharp (F#). The piano part includes a mezzo-forte (*mf*) dynamic marking.

**BOTH:**  
*f a tempo*

*poco rit.* Can you feel — the love —

Musical score for the third system, featuring vocal lines and piano accompaniment. The piano part includes mezzo-forte (*mf*) and forte (*f*) dynamic markings, and a *poco rit.* instruction.

**SIMBA:**  
to - night? —

**NALA:**  
You need - n't look too

Musical score for the fourth system, featuring vocal lines and piano accompaniment.

far Steal - ing through \_ the

sub. *p*

NALA: *Colla voce*

night's un - cer-tain-ties Love is where we are \_ And if he feels \_ the love \_

*mf* *f* *molto* *p*

SIMBA:

\_ to - night \_ In the way I do It's e-nough for this

*p*

BOTH: *molto rall.* *Slowly*

rest - less wan-der-er \_ just to be with you. \_

*molto rall.* *mf*

# I'M ALL ALONE

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE  
 Music by JOHN DU PREZ  
 and ERIC IDLE

Andante

ARTHUR:

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I'm all a - lone" and "All by my -". The piano accompaniment consists of a treble and bass clef with a piano (*p*) dynamic. The bass line has a low E pedal point. The music is in 4/4 time and marked Andante.

The second system continues the vocal line with the lyrics "self There is no one here be - side me I'm all a - lone Quite all a -". The piano accompaniment continues with the same melodic and harmonic structure.

The third system continues the vocal line with the lyrics "lone No one to com - fort me or guide me Why is there". The piano accompaniment continues with the same melodic and harmonic structure.

The fourth system concludes the vocal line with the lyrics "no one else with me On the long and win - ding road? To". The piano accompaniment continues with the same melodic and harmonic structure.



*rit.* *a tempo*

lift my hea - vy load If there was some-one here with me How

*rit.* *a tempo*

hap - py I would be But I'm a - lone Quite all a -

lone Just by my - self I'm all a - lone I'm all a -

**PATSY:**

He's all a-lone Ex-cept for me He can-not

**ARTHUR:**

lone All by my - self I can-not face to -

*mf*

face it! Though I am here. So ve - ry near

mor - row I'm all a - lone So all a - lone No

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "face it! Though I am here. So ve - ry near". The middle staff continues the vocal line with lyrics: "mor - row I'm all a - lone So all a - lone No". The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

You know it seems quite clear to me Be -

one to share my sor - row.

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "You know it seems quite clear to me Be -". The middle staff continues the vocal line with lyrics: "one to share my sor - row.". The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.

cause I'm work - ing class I am just the hor - se's ass He

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "cause I'm work - ing class I am just the hor - se's ass He". The middle staff continues the vocal line. The bottom staff is the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a bass line in the left hand.



# COME TO JESUS

from *Myths and Hymns*

Music and Lyrics by ADAM GUETTEL

Lyrics adapted from

*The Temple Trio*, Hymn Edition, 1886

**Rubato, colla voce**

EMILY:

*p*  $\overset{3}{\curvearrowright}$

Dear-est Mat-thew, I am writ-ing you from the wait-ing room I'm next.

*p legato*

Doc-tor Mu-jit says I'll bare-ly feel a— thing— nine-ty sec-onds

There's a vin-tage ad for jel-lo on the wall real quaint

I know we'd laugh if you were here in spite of ev - 'ry - thing.

Oh Mat - thew let's not let this tear us a - part I be - lieve this

lit - tle soul will cra - dle <sup>3</sup> cra - dle in heav - en

un - til the day we can ac - cept him to - geth - er <sup>3</sup> to -

3

geth - er for you and for me and for the child I pray.

Rhapsodic, hypnotic

*mf*

Come

*mf*

to Je - sus

Come

to Je - sus

Come to Je - sus just

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase: "Come to Je - sus just". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with a melodic line in the left hand.

*No vibrato* -----

now Just now come to Je - sus

The second system includes a performance instruction "No vibrato" with a dashed line. The vocal line starts with a whole rest, then sings "now Just now come to Je - sus". The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a bass line in the left hand.

Come to Je - sus just now

The third system features a vocal line with a long melisma over the word "Je - sus". The vocal line sings "Come to Je - sus just now". The piano accompaniment provides harmonic support with a melodic line in the right hand and a bass line in the left hand.

He \_\_\_\_\_ will

The fourth system features a vocal line with a long melisma over the word "He". The vocal line sings "He \_\_\_\_\_ will". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

save you

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'save' followed by a phrase on 'you'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with dotted notes in the left hand.

He will save you

The second system continues the musical score. The vocal line has a long note on 'He' followed by 'will save you'. The piano accompaniment maintains the same rhythmic pattern as the first system.

He will save you just now

The third system introduces a change in the piano accompaniment. The right hand part changes to a more complex rhythmic pattern, and the left hand part includes a melodic line. The vocal line has a long note on 'He' followed by 'will save you just now'. The system concludes with a time signature change to 12/8.

*No vibrato* -----

Just now He will save you

The fourth system features a vocal line with a long note on 'save' and piano accompaniment with a key signature change to one sharp (F#). The vocal line has a long note on 'Just' followed by 'now He will save you'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.



He will save you just now

*More rubato*

*a tempo*

Oh, be-lieve him He is a - ble He is will - ing

He'll re - ceive you Flee to Je - sus Call un - to Him

*p*

heav - en and will come to you one day for that and for for - give -

ness I pray

*mf*

**EMILY:** *mf*

**MATTHEW:** *mf*

Come \_\_\_\_\_ to Je -

Come \_\_\_\_\_ to Je - sus

sus Come

Come to

This system features a vocal line with a long note on 'sus' followed by a phrase 'Come' with a long note. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line with dotted notes in the left hand.

to Je - sus He will save you

Je - sus Come to Je -

This system continues the vocal line with 'to Je - sus He will save you' and 'Je - sus Come to Je -'. The piano accompaniment maintains the rhythmic pattern, with some changes in the bass line.

Oh be - lieve him

sus just now Just now come to

This system concludes the vocal line with 'Oh be - lieve him' and 'sus just now Just now come to'. The piano accompaniment features a more complex rhythmic pattern in the right hand and a bass line with some chromatic movement.

He is a - ble He'll re - ceive you

Je - sus Come to Je - sus just

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "He is a - ble He'll re - ceive you". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line. The time signature is 12/8.

He will hear you

now He

The second system continues the musical score. The vocal line has a treble clef and the lyrics "He will hear you". The piano accompaniment continues with the same instrumental parts. The time signature is 12/8.

come He'll have mer - cy Come

will hear you

The third system concludes the musical score. The vocal line has a treble clef and the lyrics "come He'll have mer - cy Come". The piano accompaniment continues with the same instrumental parts. The time signature is 12/8.

He'll for - give — you He will cleanse — you Come —

He — will — hear — you

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music is in a 4/4 time signature. The lyrics are: "He'll for - give — you He will cleanse — you Come —" on the first line, and "He — will — hear — you" on the second line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes in the left hand.

Come to Je - sus just

Come to Je - sus just

The second system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music is in a 4/4 time signature. The lyrics are: "Come to Je - sus just" on the first line, and "Come to Je - sus just" on the second line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

now. — Just now come to Je - sus

now. Oh, Oh, be - lieve — him — He'll re - new — you

The third system of the musical score continues with two vocal staves and piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The music is in a 12/8 time signature. The lyrics are: "now. — Just now come to Je - sus" on the first line, and "now. Oh, Oh, be - lieve — him — He'll re - new — you" on the second line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted notes in the left hand.

*ritard*

Come to Je - sus just now

*ritard*

He'll for - give you

He'll for - give you

He'll for - give you

**Start slower, then accel.**

Ah...

Ah...

*poco a poco accel.*

*rall. molto* *a tempo*

*rall. molto* *a tempo*

*rall. molto* *a tempo* *poco a poco dim.*

*Left and right hands rhythmically independent at fine*

# WHERE DID WE GO RIGHT?

from *The Producers*

Music and Lyrics by  
MEL BROOKS

MAX: (Reading:) Look at these reviews. "A satiric masterpiece."

LEO: No way out.

MAX: "A surprise smash."

LEO: No way out.

MAX: "It was shocking, outrageous, insulting... and I loved every minute of it!"

LEO: No way out.

MAX: How could this happen?

Freely

MAX: (spoken) (sung)

The show was lous - y and long we did ev - 'ry-thing wrong Where did we go

*mp colla voce* *mf a tempo*

LEO: (reading:) "Christmas came early to Broadway this year, and guess who was in our stocking? Adolf Hitler!"

MAX: (spoken)

right? It was so

*p* *f*

*a tempo*

crass and so crude, e - ven Goeb - bels would have booted Where did we go right?

*mp colla voce* *mf a tempo* *p*



LEO: "Last night a star was born on Broadway—the lovely Miss Ulla Inga Hansen Benson Yonsen Tallen-Hallen Svan-Svanson. We predict that her name will soon be up in lights. If they can find enough bulbs."

**BOTH:**

We searched Broadway on and off for singers with a cough We had

try-outs and auditions by the score And to trip the light fantastic we picked

**MAX:**

dancers who were spastic If anyone je-tayed We je-tayed them out the door They

shout - ed hoo-ray for that sau-sage on dis-play Where did we go

*mf*

6

**LEO:**  
right? Our lead - ing man was so gay he near-ly flew a-way Where did we go

**MAX:** right? A show so eas - y to de-spise **LEO:** Now it's up for the Pu-lit-zer prize **BOTH:** Oh

*rall.* 3 3 *a tempo*

*rall.* *f a tempo*

**MAX:** (reading:) "The best new musical of the decade!  
Max Bialystock is a theatrical genius!" Now they like me!

where, oh where tell us where did we go right?

*p*

Slowly  
MAX:

Oh, we

**BOTH:** *rall.* **LEO:** *a tempo* **MAX:**

knew we could-n't lose, Half the au-di-ence were Jews! It's the end of our car-eers. It-'ll

*mp* *rall.* *p* *mf* *a tempo*

**BOTH:** **LEO:** **MAX:**

run for twen-ty years. Tell us where did we go right?

*ff*

*sfz*  
*f*

# THE APPLE DOESN'T FALL VERY FAR FROM THE TREE

from the Musical *The Rink*

Words by FRED EBB  
Music by JOHN KANDER

Deliberately

ANGEL: ANNA: ANGEL:

I hate Un - cle Fau - sto. God, me too! — I hate grow - ing old - er. Boy, am

BOTH:

I with you. — So, you don't have to be a pro - fess - or to see, the

ap - ple does - n't fall ve - ry far — from the

## ANGEL:

tree. I hate wash - ing dish - es. All that grease. \_

The musical score for the Angel's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "tree. I hate wash - ing dish - es. All that grease. \_". 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 bass line and chords in the right hand.

## ANNA:

## BOTH:

I hate Miss-us Car-luc - ci. May she rest in peace. \_ There's more than a few things on

The musical score for Anna and Both parts consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "I hate Miss-us Car-luc - ci. May she rest in peace. \_ There's more than a few things on". 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 bass line and chords in the right hand.

which we a-gree. The ap - ple does - n't fall ver - y far \_

The musical score for Anna and Both parts consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "which we a-gree. The ap - ple does - n't fall ver - y far \_". 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 bass line and chords in the right hand.

## ANNA:

from the tree. \_ For

The musical score for Anna's part consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "from the tree. \_ For". 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 bass line and chords in the right hand, with some dynamics markings like accents (^) above the notes.

nine months I car - ried you un - der my heart.

**ANGEL:**
  
 For nine months, sel - dom, if ev - er, a -

**BOTH:** part. No won - der
 **ANGEL:** I can be an - noy - ing

**ANNA:** scream and fight. \_
 **ANGEL:** Some - time; I'm no la - dy. Boy, you got that right. \_
 **BOTH:** So the

say - ing is true, look - a you, look - a me, the ap - ple does - n't fall ver - y

far from the

tree.

**ANGEL:** Me, I like to stroke some big guy's chest. - **ANNA:** 'Spec - ial - ly I - tal - ians. **BOTH:** (Hon - ey,) (Ma - ma,)

they're the best. — You don't need a sheep - skin from Har - vard to see, the

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ap - ple does - n't fall ve - ry far — from the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment continues with similar rhythmic patterns.

**ANNA:**

tree. Me, I like a guy who'll scratch my back. —

The third system introduces a new character, ANNA. Her vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment provides harmonic support.

**ANGEL:** **ANNA:**

Try a lit - tle low - er. Scratch my back. —

The fourth system features two vocal lines, ANGEL and ANNA, and piano accompaniment. ANGEL's line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. ANNA's line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The piano accompaniment continues to support the vocalists.



**BOTH:**

The ap - ple does - n't fall ver - y far \_\_\_\_\_

This system contains the vocal line for 'BOTH' and the piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a complex texture with chords and moving lines in both hands.

**ANGEL:**

from the tree. \_\_\_\_\_ For

This system contains the vocal line for 'ANGEL' and the piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a half note B4, and a quarter note C5. The piano accompaniment continues with a similar complex texture.

nine months at least I was nev - er ig - nored. \_\_\_\_\_

This system continues the vocal line for 'ANGEL' and the piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment includes triplet markings over the vocal line.

**ANNA:**

Nine months I gave you free room and board.

This system contains the vocal line for 'ANNA' and the piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment features a consistent rhythmic pattern with chords.

**ANGEL:**  
(Spoken:)

**ANNA:**

**ANGEL:**

**ANNA:**

You're tops, Ma. I know. I should-n't say this. Be my guest. — We're

**ANGEL:**

not so ver - y diff-'rent. Now I'm real de - pressed. — Well, you op - en a tea bag there's

gon - na be tea. —

What?

And the

**ANNA:**

You op - en a pea pod and guess what. A pea!

ap - ple does - n't fall. The ap - ple does - n't fall ve - ry far

The ap - ple does - n't fall ver - y far

This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "ap - ple does - n't fall. The ap - ple does - n't fall ve - ry far" and "The ap - ple does - n't fall ver - y far". The bottom two staves are piano accompaniment in treble and bass clefs, featuring chords and a bass line.

from the

from the

This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics "from the" and "from the". The piano accompaniment continues with chords and a bass line.

tree.

tree.

This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with the lyrics "tree." and "tree.". The piano accompaniment features a complex texture with triplets and accents in both the treble and bass staves.

# THE WORD OF YOUR BODY

from *Spring Awakening*

Music by DUNCAN SHEIK

Lyrics by STEVEN SATER

Gently flowing

Am7 Em

*p*

With pedal

The piano introduction consists of two measures. The first measure is marked with a piano (*p*) dynamic and features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second measure continues the melodic line in the treble clef and the accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4.

Am7 Em

This block shows the piano accompaniment for the first two measures of the vocal line. It features the same melodic and accompaniment lines as the introduction, with the key signature of one sharp and a 4/4 time signature.

Am7 Em

WENDLA:

Just too un - real - all this.

This block contains the vocal line and piano accompaniment for the first two measures of the vocal line. The vocal line is written in a treble clef with lyrics underneath. The piano accompaniment is in the same key and time signature as the introduction.

Am7 Em

Watch - ing the words - fall from my lips...

This block contains the vocal line and piano accompaniment for the second two measures of the vocal line. The vocal line continues with lyrics underneath. The piano accompaniment remains consistent with the previous sections.

**MELCHIOR:**

F#7 Bsus

Bait - ing some girl with - hy - poth - e - ses!

**WENDLA:**

F#7 Bsus B

Have - n't you heard the word \_\_\_\_\_ of your \_\_\_\_\_ bod - y? \_\_\_\_\_

**MELCHIOR:**

3

Have - n't you heard the word \_\_\_\_\_ of your \_\_\_\_\_ bod - y? \_\_\_\_\_

**MELCHIOR:**

Am7 Em

Don't feel a thing, - you wish.

*8va*

**WENDLA:**

Am7 Em

Grasp - ing at pearls with my fin - ger-tips...

(8va)

**MELCHIOR:**

F#7 Bsus

Hold - ing her hand like some lit - tle \_\_\_ tease.

(8va)

**WENDLA:**

F#7 Bsus B

Have - n't you heard the word \_\_\_\_\_ of my \_\_\_\_\_ want - ing? \_\_\_\_\_

**MELCHIOR:**

3

Have - n't you heard the word \_\_\_\_\_ 3 of my \_\_\_\_\_ want - ing? \_\_\_\_\_

(8va)

**BOTH:**

F(add2)/A E(add2)/G#

O, I'm gon - na be wound - ed.

A/G D/F#

O, I'm gon-na be your wound.

Gmaj7(no3)/F# Em9

O, I'm gon-na bruise you.

Gmaj7(no3)/C Gmaj7(no3)

O, you're gon-na be my bruise.

Am7 Em

Just too un - real, all \_\_\_\_\_ this.

**WENDLA:**

Am7 Em

Watch - ing \_\_\_\_\_ his world slip through my \_\_\_\_\_ fist...

**MELCHIOR:**

F#7 3 Bsus

Play - ing \_\_\_\_\_ with her \_\_\_\_\_ in your \_\_\_\_\_ fan - ta-sies.

**BOTH:**

F#7 3 M: W: Bsus B

Have - n't you heard a word \_\_\_\_\_ how I \_\_\_\_\_ want you? \_\_\_\_\_



F(add2)/A E(add2)/G#

O, I'm gon - na be wound - ed.

A/G D/F#

O, I'm gon na be your wound.

Gmaj7(no3)/F# Em9

O, I'm gon-na bruise you.

Gmaj7(no3)/C Gmaj7(no3)

O, you're gon-na be my bruise.

# MOVE ON

from *Sunday in the Park with George*

Words and Music by  
STEPHEN SONDHEIM

Very slowly ( $\text{♩} = 132$ )

*p* *sempre molto legato e sostenuto*

**GEORGE:** *p* I've noth-ing to say. —

**DOT:** You have many things...

**GEORGE:** Well,

**DOT:** *p* Said by you, though, George... —

*mp* noth-ing that's not — been said. — I do not know where to go. —

(DOT:)  
And nor did I. I

(GEORGE:)  
I want to make things that count, Things that will be

did what I had to do:

new... What am I to do?

(♩ = ♩)  
Move on.

*p*

(DOT:)

*p*

Stop

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a half note rest, and ends with a quarter note on a high pitch. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand with eighth-note chords.

wor - ry - ing where - you're go - ing — — Move on.

The second system continues the vocal line with the lyrics "wor - ry - ing where - you're go - ing — — Move on." The vocal line has a melodic contour that rises and then levels off. The piano accompaniment remains consistent with the first system.

If you can know where - you're go - ing, — — You've

The third system features the lyrics "If you can know where - you're go - ing, — — You've". The vocal line starts with a quarter rest, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern.

gone. — — Just keep mov - ing on. — —

The fourth system contains the lyrics "gone. — — Just keep mov - ing on. — —". The vocal line has a long note with a fermata over it. The piano accompaniment concludes with a final chord and a fermata over the bass line.

(DOT:) *mp*

I

*cresc.*

chose, and my world \_ was shak-en— So what?

*mp*

The choice may have been \_ mis-tak - en, The

The

choos-ing was not. — You have to move on.

choos-ing was not. — You have to move on.

(DOT:)

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a *dim.* marking.

Musical score for the second system, including lyrics: "Look at what you want, Not at where you are, Not at what you'll be. Look at all the".

Musical score for the third system, including lyrics: "things you've done for me: Opened up my eyes,".

Musical score for the fourth system, including lyrics: "Taught me how to see,".

(DOT:)

No-tice ev-'ry tree...

Un-der-stand the

GEORGE:

*p*

...No-tice ev-'ry tree...

Piano accompaniment for the first system, featuring a steady eighth-note bass line and chords in the right hand.

light—

Con-cen-trate on now—

*mp*

...Un-der-stand the light...

I want to move on.

*cresc. poco a poco*

Piano accompaniment for the second system, continuing the eighth-note bass line and chords.

*cresc.*

I want to ex-plore the light.

I

Piano accompaniment for the third system, concluding the piece with the same eighth-note bass line.

(GEORGE:)

want to know how \_ to get through, \_ Through to some-thing new, \_

The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note on G4, followed by eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4. There is a quarter rest, followed by quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment features a steady eighth-note bass line and a more complex treble line with eighth-note chords and arpeggios.

Some-thing of my own—

*mf*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note on G4, then a half note on F#4. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line.

DOT:  
*f*  
Move on. \_

*f*  
Move on. \_

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a dotted quarter note on G4. The piano accompaniment continues. Dynamic markings of *f* (forte) are present. The system concludes with a final piano accompaniment line featuring a half note on G3 and a half note on F#3.



(DOT:)

(GEORGE:)

Move

Move

*mf*

on.

on.

Stop

wor - ry - ing if \_\_\_ your vi - sion \_\_\_ Is new.

(DOT:)

Let oth - ers make that de - ci - sion — They

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest, followed by the lyrics 'Let oth - ers make that de - ci - sion — They'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

us - ual - ly do. You keep mov - ing on.

The second system continues the vocal line with the lyrics 'us - ual - ly do. You keep mov - ing on.'. The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

*dim.*

The third system shows the piano accompaniment continuing. The vocal line is absent. A dynamic marking of *dim.* (diminuendo) is placed above the piano part. The piano accompaniment features a consistent eighth-note bass line and a melodic line in the right hand.

Poco animato

*p*

Look at what you've done, Then at what you want, Not at where you are, What you'll

**GEORGE:**

*p*

...Some-thing in the light, Some-thing in the sky, In the grass, Up be -

The fourth system introduces a new section. The tempo is marked 'Poco animato' and the dynamic is *p* (piano). The vocal line starts with the lyrics 'Look at what you've done, Then at what you want, Not at where you are, What you'll'. A character named 'GEORGE' then enters with the lyrics '...Some-thing in the light, Some-thing in the sky, In the grass, Up be -'. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

(DOT:)  
*rall.*

be. Look at all the things you gave to me. Let me give to you

(GEORGE:)  
*rall.*

hind the trees... Things I had-n't looked at till now: Flow-er

*rall.*

Some-thing in re - turn. *poco rit.* I would be so pleased... *a tempo*

on your hat And your smile And the col - or of your hair *poco rit.* *a tempo*

*poco rit.* *p* *a tempo*

*mp*  
And the

*mp*

(GEORGE:)

way you catch the light, \_\_\_\_\_

*mp*

*cantabile, tenderly*

And the care \_\_\_\_\_

*mf*

And the feel - ing \_\_\_\_\_

*f*

And the life \_\_\_\_\_

*f*

DOT:

*f*

Musical staff for DOT: in treble clef, key of D major. Lyrics: We've al-ways be - longed

(GEORGE:)

Musical staff for (GEORGE:) in treble clef, key of D major. Lyrics: Mov - ing on!

Piano accompaniment for the first system, including bass and right-hand staves. Dynamics include *ff*. Includes a fermata over the first measure of the bass line.

Musical staff for DOT: in treble clef, key of D major. Lyrics: To - geth - er!

Piano accompaniment for the second system, including bass and right-hand staves.

Musical staff for DOT: in treble clef, key of D major. Lyrics: We will

GEORGE:

Musical staff for (GEORGE:) in treble clef, key of D major. Lyrics: We will

Piano accompaniment for the third system, including bass and right-hand staves.

(DOT:)  
al - ways be - long

(GEORGE:)  
al - ways be - long

*v*

*mp sub.*  
To - geth - er!

*mp sub.*  
To - geth - er!

*mp sub.*

*v*

Just keep mov - ing on.

*dim. poco a poco*

*v*

(DOT:)

The first system of music features a treble clef staff with a single dotted note. Below it are two bass clef staves. The upper bass staff contains a piano accompaniment of eighth notes, while the lower bass staff contains a similar accompaniment with some notes beamed together. The key signature is three sharps (F#, C#, G#).

The second system consists of two bass clef staves. The upper staff continues the piano accompaniment with eighth notes, and the lower staff continues with a similar accompaniment. The key signature remains three sharps.

The third system includes a vocal line in the treble clef and piano accompaniment in two bass clef staves. The vocal line begins with the lyrics "An - y - thing you do, Let it come from you. Then it will be new." The piano accompaniment consists of sustained chords in the upper bass staff and moving lines in the lower bass staff. The dynamic marking *p* (piano) is present.

The fourth system features a vocal line in the treble clef and piano accompaniment in two bass clef staves. The vocal line has the lyrics "Give us more to see..." followed by a long horizontal line. The piano accompaniment includes a *pp* (pianissimo) marking and features some melodic movement in the upper bass staff. The key signature remains three sharps.

# KISS ME

from *Sweeney Todd*

Words and Music by  
STEPHEN SONDHEIM

*Allegro, ma non troppo* (♩ = 120)

*mf*  
*agitato*

JOHANNA: ( *pacing*)

*mf*

He means to mar-ry me Mon - day. What shall I do? I'd rath - er die.

ANTHONY:

*mf*

I have a

(*not listening to him*)

I'll swal - low poi-son on Sun - day, that's what I'll do, I'll get some lye.

plan.

I have a



Oh, dear, was that a noise? I think I heard a noise. It could-n't be, He's in court, he's in court to-day.

plan. A plan. A plan!

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "Oh, dear, was that a noise? I think I heard a noise. It could-n't be, He's in court, he's in court to-day." The middle staff is a vocal line with lyrics: "plan. A plan. A plan!". The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs.

Still, that was a noise, Was-n't that a noise? You must have heard that... Oh, sir... (shyly) *mp*

Kiss me!

*f*

*cresc.*

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "Still, that was a noise, Was-n't that a noise? You must have heard that... Oh, sir... (shyly) *mp*". The middle staff is a vocal line with lyrics: "Kiss me!". The bottom two staves are the piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs. There are dynamic markings: *f* (forte) and *cresc.* (crescendo).

(Pacing again)

*p* Oh, sir... *mf* If he should mar-ry me Mon - day,

Ah, miss...

*dim.* *mf*

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics: "(Pacing again) *p* Oh, sir... *mf* If he should mar-ry me Mon - day,". The middle staff is a vocal line with lyrics: "Ah, miss...". The bottom two staves are the piano accompaniment. The piano part features a complex, rhythmic accompaniment with many sixteenth notes and slurs. There are dynamic markings: *dim.* (diminuendo) and *mf* (mezzo-forte).

What will I do? I'll die of grief. 'Tis Fri - day, vir-tual-ly Sun - day,

*mf*

We fly to - night.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "What will I do? I'll die of grief. 'Tis Fri - day, vir-tual-ly Sun - day,". The middle staff is another vocal line with lyrics: "We fly to - night." and a dynamic marking of *mf*. The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords, featuring slurs and accents.

(Covering Anthony's mouth)

What can we do with time so brief? Be-hind the cur-tain, quick! I think I heard a click.

We fly to... To-night. To

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "What can we do with time so brief? Be-hind the cur-tain, quick! I think I heard a click." The middle staff is another vocal line with lyrics: "We fly to... To-night. To". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords, featuring slurs and accents.

It was a gate. It's the gate. We don't have a gate.

night! It's not a gate. There's no

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "It was a gate. It's the gate. We don't have a gate." The middle staff is another vocal line with lyrics: "night! It's not a gate. There's no". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords, featuring slurs and accents.

Still, there was a... Wait! There's an - oth - er click, You must have heard that... To - night?

gate, You don't have a gate. If you'd on - ly lis - ten, miss, And kiss me!

*cresc.* *f*

You mean to - night? Oh, sir!

Kiss me! The plan is made, So

I feel a fright. Sir, I did

kiss me. Be not a - fraid. To - night I'll

*cantabile*

love you e - ven as I saw you, E - ven as it  
steal you, Jo -

This system features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the tempo is marked *cantabile*. The piano part includes a complex rhythmic pattern of eighth notes with slurs and accents.

did not mat - ter that I did not know your  
han na, I'll

This system continues the vocal and piano parts. The piano accompaniment maintains its intricate eighth-note texture with various articulations like slurs and accents.

name. \_\_\_\_\_  
steal you.

*mf*

This system concludes the page with a vocal line that includes a long horizontal line for a name. The piano accompaniment features a dynamic marking of *mf* and continues with its characteristic rhythmic pattern.

And glad - ly, sir.

It's me you'll mar-ry on Mon - day, That's what you'll do! St. Dun - stan's,

The first system of the musical score is in G major (one sharp). It consists of three staves: a vocal line, a piano vocal line, and a piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes with chords, and there are fermatas over the first and second measures of the piano part.

I knew I'd be with you one day, E-ven not know - ing who you were.

noon. Ah, miss,

The second system continues the musical score. It also consists of three staves: a vocal line, a piano vocal line, and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern and includes fermatas over the first and second measures.

I feared you'd nev - er come, That you'd been called a - way,

mar - ry me, mar - ry me, miss, Oh mar - ry me Mon - day!

The third system concludes the musical score. It consists of three staves: a vocal line, a piano vocal line, and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern and includes fermatas over the first and second measures.

That you'd been killed, had the plague, were in debt - or's jail,  
 Fa - vor me, fa - vor me with your hand. Prom - ise,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are: "That you'd been killed, had the plague, were in debt - or's jail,". The second staff is another vocal line in treble clef with the lyrics: "Fa - vor me, fa - vor me with your hand. Prom - ise,". The piano accompaniment is shown in the bottom two staves (treble and bass clefs). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A slur is placed under the piano accompaniment for the first two measures.

Tram - pled by a horse, gone to sea a - gain, ar - rest - ed by the...  
 mar - ry me, mar - ry me, Please, oh mar - ry me Mon - day...

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 7/8 time signature. The lyrics are: "Tram - pled by a horse, gone to sea a - gain, ar - rest - ed by the...". The second staff is another vocal line in treble clef with the lyrics: "mar - ry me, mar - ry me, Please, oh mar - ry me Mon - day...". The piano accompaniment is shown in the bottom two staves. It continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A slur is placed under the piano accompaniment for the first two measures.

Kiss me! Kiss me!  
 Of course. You're sure?

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps and a 7/8 time signature. The lyrics are: "Kiss me! Kiss me!". The second staff is another vocal line in treble clef with the lyrics: "Of course. You're sure?". The piano accompaniment is shown in the bottom two staves. It continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A slur is placed under the piano accompaniment for the first two measures.

*poco dim. e rit.*

Kiss me! Kiss me... oh, sir...

*rit.*

I shall...

*poco dim. e rit.*

*mp*

**Allegro** (♩ = 132)

*mp*

Sir, I con - cur, and ful - ly, too.

*mp*

We'd best not wait un-til Mon - day. It is - n't

Sat-ur-day, sir, would al - so do.

right, We'd best be mar-ried on Sun - day. Or else to -

I think I heard a noise, I mean an - oth - er noise.

night. Fear not. Like

*cresc. poco a poco*

Oh, nev - er mind, just a noise, just an - oth - er noise,

what? You must - n't mind, It's a

*cresc. poco a poco*

*(falling into his arms)*

**f** *mp*

Some-thing in the street, I'm a sil - ly lit-tle nin - ny nod-dle, Kiss me! Oh, sir...

noise, Just an - oth-er noise, Some-thing in the street, you sil - ly... Kiss me!



*mf*

What shall I wear? I dare - n't pack.

*mf*

We'll go to Par-is on Mon - day. We'll ride a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest followed by the lyrics "What shall I wear? I dare - n't pack." The middle staff is another vocal line in treble clef, starting with a rest and the lyrics "We'll go to Par-is on Mon - day. We'll ride a". The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes with beams and slurs, and a dynamic marking of *mf*.

With you be - side me on Sun - day, What will I care what things I lack?

train, Then sail to

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "With you be - side me on Sun - day, What will I care what things I lack?". The middle staff is another vocal line in treble clef with the lyrics "train, Then sail to". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern from the first system with a dynamic marking of *mf*.

I'll take my ret - i - cule. I'll need my ret - i - cule.

Spain. Why take your ret - i - cule? We'll buy a

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics "I'll take my ret - i - cule. I'll need my ret - i - cule.". The middle staff is another vocal line in treble clef with the lyrics "Spain. Why take your ret - i - cule? We'll buy a". The bottom staff is a piano accompaniment in bass clef, continuing the rhythmic pattern with a dynamic marking of *mf*.

*cresc. poco a poco*

You must - n't think me a fool, But my ret - i - cule

*cresc. poco a poco*

ret - i - cule. I'd nev - er think you a fool, but a

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics: "You must - n't think me a fool, But my ret - i - cule". The middle staff is another vocal line in treble clef with the lyrics: "ret - i - cule. I'd nev - er think you a fool, but a". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It features a series of chords and melodic lines, with a crescendo hairpin starting at the beginning and extending across the system. There are also some dynamic markings like accents and slurs.

nev - er leaves my side, It's the on - ly thing my moth - er gave me...

ret - i - cule... Leave it all a - side and be - gin a - gain and...

*cresc.*

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with the lyrics: "nev - er leaves my side, It's the on - ly thing my moth - er gave me...". The middle staff is another vocal line in treble clef with the lyrics: "ret - i - cule... Leave it all a - side and be - gin a - gain and...". The bottom staff is a piano accompaniment in grand staff. It continues the accompaniment from the first system, with a crescendo hairpin labeled "cresc." starting in the middle of the system. The piano part includes various chordal textures and melodic fragments.

**f** Kiss me! Kiss me!

**f** Kiss me! I know a

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a forte (**f**) dynamic marking and the lyrics: "Kiss me! Kiss me!". The middle staff is another vocal line in treble clef with a forte (**f**) dynamic marking and the lyrics: "Kiss me! I know a". The bottom staff is a piano accompaniment in grand staff. It features a strong rhythmic accompaniment with repeated chords and a forte (**f**) dynamic marking. There are slurs and accents throughout the piano part.

We'll go there. Kiss me! We have a  
 place where we can go to - night. Kiss me! We have a

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "We'll go there. Kiss me! We have a". The second staff is another vocal line with lyrics: "place where we can go to - night. Kiss me! We have a". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

place where we can go to - night! I loved you e - ven as I  
 place where we can go to - night! I loved you e - ven as I

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "place where we can go to - night! I loved you e - ven as I". The second staff is another vocal line with lyrics: "place where we can go to - night! I loved you e - ven as I". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

saw you, E - ven as it does not mat - ter that I  
 saw you, E - ven as it did not mat - ter that I

*poco dim.*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "saw you, E - ven as it does not mat - ter that I". The second staff is another vocal line with lyrics: "saw you, E - ven as it did not mat - ter that I". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth notes and chords. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The instruction "poco dim." is written at the end of the system.

still don't know your name, sir, E - ven as I  
did not know your name. Jo -

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "still don't know your name, sir, E - ven as I". The middle staff is another vocal line in treble clef with lyrics: "did not know your name. Jo -". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth notes and chords. The key signature has three sharps (F#, C#, G#).

saw you, E - ven as it does not mat - ter that I  
han - na! Jo - han - na! Jo -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "saw you, E - ven as it does not mat - ter that I". The middle staff is another vocal line in treble clef with lyrics: "han - na! Jo - han - na! Jo -". The bottom staff is a piano accompaniment in grand staff with a complex rhythmic pattern of eighth notes and chords. The key signature has three sharps (F#, C#, G#).

still don't know your name.  
han - na! An-tho-ny.

*mf*  
*cresc.*

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "still don't know your name.". The middle staff is another vocal line in treble clef with lyrics: "han - na! An-tho-ny.". The bottom staff is a piano accompaniment in grand staff. The piano part features a complex rhythmic pattern of eighth notes and chords, with dynamic markings *mf* and *cresc.* (crescendo). The key signature has three sharps (F#, C#, G#).

*f*

An-tho-ny! I'll mar - ry An-tho-ny Sun - day!

*f*

You mar - ry An-tho-ny Sun - day!

That's what I'll do, no mat - ter what! I knew you'd come for me one day,

That's what you'll do, no mat - ter what! I knew I'd come for you one day,

On-ly a - fraid that you'd for - got. I feared you'd nev - er come, That you'd been called a - way,

On-ly a - fraid that you'd for - got. Mar-ry me, mar - ry me, miss, Oh mar-ry me Sun - day!

That you'd been killed, had the plague, were in debt - or's jail,  
 Fa - vor me, fa - vor me with your hand! Prom - ise,

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Tram - pled by a horse, gone to sea a - gain, Ar - rest - ed by the...  
 mar - ry me, mar - ry me, That you'll mar - ry me, E - nough of all this...

The second system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

*Anthony crushes Johanna to him. They kiss.*

*mp*  
 Oh, sir...

The third system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The dynamic marking *mp* (mezzo-piano) is indicated above the piano part.

Anthony and Johanna sink onto the couch, embracing.

Oh, sir...  
*mp*  
Ah, miss... Ah,

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Oh, sir...". The middle staff is another vocal line with lyrics "Ah, miss..." and "Ah,". The bottom staff is a piano accompaniment featuring a rhythmic pattern of eighth notes with accents. A dynamic marking of *mp* is placed above the middle staff.

oh, sir... oh, sir... oh, sir... oh, sir...  
miss... ah, miss... ah, miss... ah, miss... ah,  
*f* *molto dim.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "oh, sir..." repeated four times. The middle staff is another vocal line with lyrics "miss..." and "ah, miss..." repeated four times. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes with accents. A dynamic marking of *f* is placed below the first measure, and *molto dim.* is placed above the second measure.

oh, sir... oh, sir...  
miss... ah, miss... ah, miss...  
*f subito* *ff*

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "oh, sir..." repeated twice. The middle staff is another vocal line with lyrics "miss..." and "ah, miss..." repeated twice. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes with accents. A dynamic marking of *f subito* is placed below the first measure, and *ff* is placed below the second measure.

# A BOY LIKE THAT/I HAVE A LOVE

from *West Side Story*

Lyrics by STEPHEN SONDHEIM  
Music by LEONARD BERNSTEIN

*Allegro con fuoco* ♩ = 132

*f*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of three flats (B-flat major/D-flat minor). It features a driving, rhythmic accompaniment in the bass line and a more melodic line in the treble. The music is marked *f* (forte).

ANITA: *mf* (bitterly)

A boy like that who'd kill your brother,  
For-get that boy and

*mp*

The vocal line is in 3/4 time, starting with a treble clef and a key signature of three flats. It is marked *mf* (mezzo-forte) and is performed with a bitter expression. The piano accompaniment is marked *mp*.

find an-oth-er!  
One of your own kind, — Stick to your own kind! —

*f*

*mf*

The vocal line continues in 3/4 time, marked *f* (forte) for the first part and *mf* (mezzo-forte) for the second part. The piano accompaniment is marked *mf*.

*f*

The piano conclusion is in 3/4 time, starting with a treble clef and a key signature of three flats. It features a driving, rhythmic accompaniment in the bass line and a more melodic line in the treble. The music is marked *f* (forte).



*mf*

A boy like that will give you sor-row, You'll meet an-oth - er

*mp*

boy to - mor-row! One of your own kind, — Stick to your own kind! —

*f*

*mf* *mf*

A boy who kills can-not love,

*mp*

*f* *mp*

A boy who kills has no heart. And he's the boy who

*cresc.*

*cresc.*

gets your love \_\_\_\_ And gets your heart. Ver - y smart, Ma - ri - a, ver - y

*f* *ff*

*f cresc.* *ff*

smart! \_\_\_\_\_

*f*

*mf*

A boy like that wants one thing on - ly, And when he's done, he'll

*mp*

leave you lone - ly. He'll mur - der your love; \_\_\_\_ he mur - dered mine.

*f*

*mf*

MARIA: *f* molto cant.

Oh no, An -

*mp* *cresc. molto* *f*

Just wait and see, Just wait, Ma - ri - a, Just wait and see!

i - ta, no, An - i - ta, no!

*dim.*

*mf* *dim.*

*mp (with intensity)*

It is - n't true, not for me, It's true for you, not for me.

*mp*

*cresc.*

I hear your words And in my head I know they're

*cresc.*

*f* ————— *ff*

smart, But my heart, An - i - ta, But my

*f cresc.*

heart Knows they're wrong And my heart Is too

*ANITA: mf*

A boy like that who'd kill your broth-er, For-get that boy and

*mp*

strong, For I be - long

find an - oth - er! One of your own kind, — Stick to your own kind! —

*mf*

*f*

To him a-lone, to him a-lone. One thing I know: I am

A boy who kills

*p* *mf* *p* *mp* *legato*

his. I don't care what he is. I don't

can - not love, A boy who kills has no heart.

*cresc.* know why it's so, I don't

*cresc.* And he's the boy who gets your love And gets your

*cresc.*

want to know! \_\_\_\_\_ Oh no, An -

heart. Ver - y smart, Ma - ri - a, ver - y smart! \_\_\_\_\_

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by a fermata, and then a fortissimo (*ff*) section. The piano accompaniment includes various articulations like accents and slurs, and dynamic markings such as *f* and *ff*.

MARIA:

*stentato* *(intense)*

i - ta, no, \_\_\_\_\_ You should know bet - ter! You were in love \_\_\_\_\_

*colla voce*

The second system is for Maria. It begins with the instruction *MARIA:* and includes performance directions *stentato* and *(intense)*. The vocal line has a fermata and a *colla voce* section. The piano accompaniment features a *colla voce* section and various articulations.

*(Meno)* *dim.* *rall.* *rall.*

\_\_\_\_\_ or so you said. \_\_\_\_\_ You should know bet-ter ...

*rall.* *p* *rall.*

The third system continues the vocal line with a *(Meno)* dynamic and *dim.* marking, followed by a *rall.* section. The piano accompaniment includes a *rall.* section and a *p* (piano) dynamic marking.

## Andante sostenuto

*cresc.*

I have a love, and it's all that I have. Right or

*pp* *cresc.*

*mf* *p* *espr.*

wrong, what else can I do? I love him; I'm his, And ev - 'ry-thing he

*mf* *p* *dolce*

*p* *pp* *cresc.*

is I am, too. I have a love and it's

*pp* *cresc.*

*mf* *p* *espr.*

all that I need, Right or wrong, and he needs me, too. I

*mf* *p*

love him, we're one; There's noth - ing to be done, Not a

*dolce*

thing I can do ————— But hold him, hold him for - ev - er,

*mf con espansione*

*pp* *poch. cresc.* *p*

Be with him now, to - mor - row And all ————— of my

*cresc.*

life! —————

*f cresc.* *accel. un poco*

*mf cresc.* *accel. un poco*



rall. (in 4)

MARIA: *pp* meno

ANITA: *pp*

When love comes so strong, There

When love comes so strong, There

rall. (in 4)

meno

*sf*

*dim. molto*

*pp*

*dolciss.*

*cresc.*

is no right or wrong,

Your love is your

*cresc.*

is no right or wrong,

Your love is your

*cresc.*

*espr.*

*mp*

*espr.*

*con moto*

*f cresc.*

*poco rall.*

*rall. (molto)*

life!

*f cresc.*

life!

*con moto*

*mf*

*cresc.*

*poco rall.*

*sffz*

*rall. (molto)*

*sub. ff*

vl II

vl II

vl II

vl II

vl II

vl II

vl II

# AS LONG AS YOU'RE MINE

from the Broadway Musical *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

With quiet passion

Cm Ab/C Cm7(no5th) Bb/C Cm Ab/C Cm7(no5th)

*mf*

With pedal

Bb/C Cm Gm

**ELPHABA:**

Kiss me too fierce - ly,

*p*

Ab Db Gm7 Cm Eb/Bb Ab

hold me too tight, I need help be - liev - ing

Fm Absus2 Bb Eb/Bb Ab5/Bb Bb Gm7

you're with me to - night.

Cm Gm Ab Db Gm7

My wild-est dream - ings could not fore - see - ly - ing be -

Cm Eb/Bb Ab Fm Absus2 Bb Eb/Bb Ab5/Bb Bb

side you with you want - ing me. Just for this

Eb Bb(add4) Ab Eb Bb(add4) Ab

mo - ment, As long as you're mine, I've lost all re -

B $\flat$ m A $\flat$ /D $\flat$  A $\flat$ /E $\flat$  E $\flat$  E $\flat$ sus2 E $\flat$  Fm E $\flat$ /A $\flat$  B $\flat$

sis - tance and crossed some bor - der - line.

Bdim7 Cm Cm/B $\flat$

— And if it turns out it's o - ver too

A $\flat$  A $\flat$ m Gm7 G $\flat$ maj7 E $\flat$ maj7 D $\flat$ maj7

fast, I'll make ev - 'ry last mo - ment

*sub. p*

B $\flat$  E $\flat$ /B $\flat$  A $\flat$ 5/B $\flat$  B $\flat$  Gm7 Cm A $\flat$ /C Cm7(no5th)

last as long as you're mine.

*cresc.* *mf*

Bb/C Cm Ab/C Cm7(no5th) Bb/C

Am **FIYERO:** Em F Bb Em7

May - be I'm brain - less, may - be I'm wise, but you've got me

*mf*

Am C/G F Dm C/F G C/G F5/G G Em

see - ing through dif - fer - ent eyes.

Am Em F Bb

Some - how I've fall - en un - der your spell,

Em7 Am C/G F Dm C/F

and some - how I'm feel - ing it's "up" that I

G C/G F5/G G C G(add4) F(add9)

fell... **FIYERO:** Ev - er - y mo - ment,

**ELPHABA:**

C G(add4) F(add9)

As long as you're mine, I'll wake up my

Gm F/Bb F/C C Csus2 C Dm C/F G

bod - y, and make up for lost time...

G#dim7  
FIYERO:

Am

Am/G

Say there's no fu - ture for us as a

F

Fm

Em7

Ebmaj7

pair... And though I may

*subito p*

Dbmaj7

Cbmaj7

Gsus2

G

C/G

F5/G

G

know I don't care... Just for this

C

G(add4)

F

C

G

F

mo - ment, as long as you're mine,

come be how you want to, and

Gm F/B $\flat$  F/C C Dm7(no5th)/E C/E

see how bright we shine. Borrow the moon - light

Dm C/F G G $\sharp$ dim7 Am

un - til it is through,

Am/G F

And know I'll be

Fm Em7 E $\flat$ maj7



D $\flat$ maj7   C $\flat$ maj7   Gsus2   C/G   F5/G   Gsus2   G   C/G   F $\sharp$ us2/G

here   hold - ing   you

*cresc. poco a poco*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note chord of D $\flat$ maj7, followed by a triplet of eighth notes (C $\flat$ 4, B $\flat$ 4, A $\flat$ 4) over a whole note chord of C $\flat$ maj7. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A 'cresc. poco a poco' marking is placed above the piano part.

G   C   G/C   F/C   C   G(add4)   F

as long as you're mine...

*f*

Detailed description: This system contains the next two measures. The vocal line continues with a whole note chord of G, followed by a triplet of eighth notes (G4, A4, B4) over a whole note chord of C. The piano accompaniment continues with the eighth-note bass line and a more active right-hand melody. A 'f' (forte) dynamic marking is placed above the piano part.

C(no5th)   F5/C   C5   G/C   C(no5th)   F5/C   C5

*sub. p*

Detailed description: This system contains the next two measures of piano accompaniment. The right hand features a melodic line with a slur over the first two measures. The left hand continues with the eighth-note bass line. A 'sub. p' (subito piano) dynamic marking is placed above the piano part.

G/C   C(no5th)   F5/C   C5   G/C   C(add9)

*rit.*

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with the eighth-note bass line and a more active right-hand melody. A 'rit.' (ritardando) dynamic marking is placed above the piano part. The system ends with a double bar line and a repeat sign.

# FOR GOOD

from the Broadway Musical *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

Tenderly, poco rubato

Chords: Db5, Db/Gb, Db5, Db/Gb, Gb

*p*

With pedal

The piano introduction is in 4/4 time, starting with a key signature of three flats (Bb, Eb, Ab). It features a delicate melody in the right hand and a simple bass line in the left hand. The tempo is marked 'Tenderly, poco rubato'.

Ab **GLINDA:** Db/F Gbmaj9 Gb6/9 Db/F 3

I've heard it said that peo-ple come in - to our lives— for a

*colla voce*

The first vocal line begins with a rest for two measures, then enters with the lyrics. The piano accompaniment continues with a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. The tempo remains 'Tenderly, poco rubato'.

Gbmaj9 Gb6/9 Db5/F Gbsus2 Ab Db/F Gbmaj9 Gb6/9

rea-son, bring-ing some-thing we must learn. And we are led to those who

The second vocal line continues the melody. The piano accompaniment provides harmonic support with chords and a consistent bass line.

Fm7 Bbm7 Eb/G Absus Ab

help us most to grow, if we let them,— and we help them in— re - turn.

The final vocal line concludes the phrase. The piano accompaniment features a more active bass line with some grace notes in the right hand.

Db/F Gbsus2 Gbm(maj7) Bbm/F

Well, I don't know if I believe that's true, — But I

A Emaj7(no3rd)/A F#m7 E/A

know I'm who I am — to - day — be - cause I knew you...

Bsus B Db/F Gbsus2 Gbmaj7(no3rd)/Cb Db

Like a comet pulled from orbit as it passes a sun, like a

Db/F Db/Gb Cbsus2 Gbsus2/Bb Ab Ab/Gb

stream that meets a boulder half - way — through the wood, —

Db/F Ebm7 Fm7 Bbm(add2) Gbsus2 Db/F

who can say— if I've been changed for the bet-ter? But be-cause I knew you,

Gb5 Db/F Ebm7 *rit.* Db/Gb Ab5 **A tempo, warmly** Db Db/Gb

I have been changed for good.

Ab **ELPHABA:** Db/F Gbmaj9 Ebm7/Gb Db Fm

It well may be that we will nev-er meet a - gain— in this

Gbmaj9 Gb6/9 Db/F Gbsus2 Ab Db/F Gbmaj9 Gb6/9

life-time, so— let me say be-fore we part:— So much of— me is made of

Fm7 Bbm7

what I learned from you, you'll be with me like a

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat major/C-flat minor). The first measure is marked with an Fm7 chord, and the second measure with a Bbm7 chord. The lyrics are: "what I learned from you, you'll be with me like a".

Eb/G Absus Ab Db/F Gbsus2 3

hand-print on my heart. And now what-ever way our

Detailed description: This system contains the next two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. The key signature remains three flats. The first measure is marked with an Eb/G chord, followed by Absus, Ab, Db/F, and Gbsus2. There are triplet markings (3) over the vocal line in the first and fourth measures. The lyrics are: "hand-print on my heart. And now what-ever way our".

Gbm(maj7) Bbm A Emaj7(no3rd)/A A F#m7 E/A

stor-ies end, I know you have re-writ-ten mine by be-ing my friend...

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. The key signature changes to two flats (B-flat major/C minor). The first measure is marked with Gbm(maj7) and Bbm. The second measure has A and Emaj7(no3rd)/A. The third measure has A, and the fourth has F#m7 and E/A. The time signature changes from 4/4 to 2/4 in the third measure and back to 4/4 in the fourth. The lyrics are: "stor-ies end, I know you have re-writ-ten mine by be-ing my friend...".

Bsus B Db/F Gbsus2 3 Gbmaj9(no3rd)/Cb Db

Like a ship blown from its moor-ing by a wind off the sea, like a

Detailed description: This system contains the final two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. The key signature changes to one flat (B-flat major/C minor). The first measure is marked with Bsus and B. The second measure has Db/F and Gbsus2. The third measure has Gbmaj9(no3rd)/Cb and Db. There is a triplet marking (3) over the vocal line in the second measure. The time signature is 4/4. The lyrics are: "Like a ship blown from its moor-ing by a wind off the sea, like a".

Db/F Db/Gb Cb(add9) Gb6/Bb Ab Ab/Gb

seed dropped by a sky - bird in a dis - tant wood,

Db/F Ebm7 Fm7 Bbm7 Gbsus2 Db/F

who can say — if I've been changed for the bet - ter? But be - cause I knew you...

Gb5 Db/F Ebm7(add4) Db/Gb Ab

**GLINDA:** Be - cause I knew you... **BOTH:** I have been changed — for

*cresc.*

**Più mosso**

F#m7 F#m9 B Emaj7/G#

**ELPHABA:** good... And just to clear the air, I ask for -

F#m7 F#m9 B B/A Emaj7/G#

give - ness for the things I've done— you blame me for.—

G#m7 **GLINDA:** B6 C#sus C#/B F#/A#

But then, I guess— we know there's blame— to share,— and

**ELPHABA:**  
and

Emaj7(no3rd)/A F#m7(add4) F#m7/B rit. 3 B B/A

none of it seems to mat - ter an - y - more... Like a com -

none of it seems to mat - ter an - y - more... rit.

a tempo Db/F Gbsus2 Dbsus/Cb Db

et pulled from or - bit as it pass - es a sun— like a

Like a ship— blown from its moor - ing by a wind off the sea,

a tempo

$\text{Db/F}$   $\text{Gbsus2}$   $\text{Gbsus2/Cb}$   $\text{Gbsus2/Bb}$   $\text{Ab}$   $\text{Ab/Gb}$

stream that meets a boulder half-way through the wood,  
 like a seed dropped by a bird in the wood,

*senza rit.*

$\text{Db/F}$   $\text{Ebm7}$   $\text{Fm7}$   $\text{Bbm7}$

Who can say if I've been changed for the better?  
 Who can say if I've been changed for the better?

*dim.*

$\text{Gbsus2}$   $\text{Db/F}$   $\text{Ab/Eb}$   $\text{Bbm}$   $\text{Bbm(add2)}$

I do believe I have been changed for the better... And  
 I do believe I have been changed for the better...

*mp*



Gbsus2 Db/F Gbsus2 Db/F Gbsus2 Db/F

be-cause I knew you... Be-cause I knew you...  
 Be-cause I knew you... Be-cause I knew you...

*rit poco a poco*

Ebm7(no5th) 3 Db/Gb rit. Absus 3 Tempo I Db5 Db/Gb

I have been changed for  
 I have been changed for

*rit.*

Db5 Db/Gb Gb(add2) rit. Ab Db(add2)

good. good.

*rit.*

# THE GRASS IS ALWAYS GREENER

from the Musical *Woman of the Year*

Words by FRED EBB  
Music by JOHN KANDER

Slow and deliberate (♩ =  $\overset{3}{\text{♩}}$ )

rit. JAN: *ten.*  
I'll bet your

TESS: Look at you— you can do everything.

rit.

*mf* *sf* *rit.* *mp* *ten.*

*a tempo*  
friends are all cel-e - bri-ties. That's won-der-ful.

*a tempo* TESS:  
What's so won-der-ful? You can make a pot roast.

*a tempo*

What's so won - der-ful? First you brown an on - ion. Is your

That's won - der-ful.

pic - ture up at Sar - di's? That's won - der - ful.

What's so won - der - ful? You can clean an o - ven.

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "pic - ture up at Sar - di's? That's won - der - ful." and "What's so won - der - ful? You can clean an o - ven."

What's so won - der - ful? First you get the "E - Z Off."

That's won - der - ful!

This system contains the next two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "What's so won - der - ful? First you get the 'E - Z Off.'" and "That's won - der - ful!"

Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's es -

Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's es -

This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's es -" and "Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's es -".

tate. Ah, the meat is al - ways lean - er on

tate. Ah, the meat is al - ways lean - er on

7

some - bod - y el - se's din - ner plate.

some - bod - y el - se's din - ner plate. But you can sew a but - ton on. That's won - der - ful.

3

3

What's so won - der - ful? Bet you go to dis - cos. That's won - der - ful.

3

3

What's so won - der-ful? First you take a va - cuum I can see you plan - ning pic - nics.

The first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the system.

What's so won - der-ful? Eat - ing at the White House.

That's won - der-ful.

The second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the system.

That's won - der-ful.

What's so won - der-ful? First they pass the jel - ly - beans. \_

The third system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a treble and bass clef. The piano part features a melody in the right hand and a bass line in the left hand, with a triplet of eighth notes in the right hand at the end of the system.

Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's front

Ah, \_\_\_\_\_ the grass is al - ways green - er on some - bod - y el - se's front

The first system consists of three staves. The top two staves are vocal lines in G major, with lyrics. The bottom staff is a piano accompaniment in G major, featuring a bass line with a 7th fret barre and a treble line with chords.

lawn. Ah, \_\_\_\_\_ some - bod - y el - se's wie - ner

lawn. Ah, \_\_\_\_\_ some - bod - y el - se's wie - ner

The second system consists of three staves. The top two staves are vocal lines in G major, with lyrics. The bottom staff is a piano accompaniment in G major, featuring a bass line and a treble line with a 7th fret barre and a triplet.

al - ways has a lot more re - lish on. You saved the whales in New Found - land.

al - ways has a lot more re - lish on.

The third system consists of three staves. The top two staves are vocal lines in G major, with lyrics. The bottom staff is a piano accompaniment in G major, featuring a bass line and a treble line with a triplet.

That's won - der - ful.

What's so won - der - ful? You can run a house - hold.

The first system consists of three staves. The top staff is a vocal line with the lyrics "That's won - der - ful." The middle staff is another vocal line with the lyrics "What's so won - der - ful? You can run a house - hold." The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef, including a triplet of eighth notes.

What's so won - der - ful? First you have a break - down. You're

That's won - der - ful.

The second system consists of three staves. The top staff is a vocal line with the lyrics "What's so won - der - ful? First you have a break - down. You're". The middle staff is another vocal line with the lyrics "That's won - der - ful." The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef, including a triplet of eighth notes.

al - ways in the mag - a - zines. That's won - der - ful.

What's so won - der - ful?

The third system consists of three staves. The top staff is a vocal line with the lyrics "al - ways in the mag - a - zines. That's won - der - ful." The middle staff is another vocal line with the lyrics "What's so won - der - ful?". The bottom staff is a piano accompaniment with chords and a melodic line in the bass clef, including a triplet of eighth notes.

What's so won - der-ful? There's

You can hold a hus - band. That's won - der-ful.

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "What's so won - der-ful? There's". The middle staff is another vocal line with lyrics: "You can hold a hus - band. That's won - der-ful." The bottom staff is a piano accompaniment with chords and moving lines in both hands.

*(Spoken:)*

more to life than hus-bands. You can have my hus-band.

*(Spoken:)*

I could use a hus-band. I've al-

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "more to life than hus-bands. You can have my hus-band." The middle staff is another vocal line with lyrics: "I could use a hus-band. I've al-". The bottom staff is a piano accompaniment. There are spoken directions: "(Spoken:)" above the first staff and "(Spoken:)" above the second staff.

Ah, \_\_\_\_\_ it makes you kind of tear - y,

read - y had your hus-band. Ah, \_\_\_\_\_ it makes you kind of tear - y,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "Ah, \_\_\_\_\_ it makes you kind of tear - y,". The middle staff is another vocal line with lyrics: "read - y had your hus-band. Ah, \_\_\_\_\_ it makes you kind of tear - y,". The bottom staff is a piano accompaniment. There are triplets indicated by a bracket and the number "3" above the notes in both vocal lines.



ah, think a - bout it, dear - ie. The grass is al - ways green - er

ah, think a - bout it, dear - ie. The grass is al - ways green - er

in some - one el - se's

in some - one el - se's

yard. It's hard.

(Spoken:) It's hard.

yard. It's hard.

(Spoken:) It's hard.

# ALL THE WASTED TIME

from *Parade*

Music and Lyrics by  
JASON ROBERT BROWN

Moderate folk-pop feel, in 2

B $\flat$

The first system of the piano introduction features a treble clef staff with a melody of eighth notes in pairs, beamed together, and a bass clef staff with a simple harmonic accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The dynamic marking is *mp*.

The second system continues the piano introduction with the same melodic and harmonic patterns as the first system.

The first line of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is B-flat major. The dynamic marking is *mp*. The lyrics are: "I will nev - er — un - der -". The piano accompaniment continues with the same melodic pattern. The instruction *una corda* is written below the piano part.

Cm7(add11)

The second line of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is B-flat major. The lyrics are: "stand what I did — to de - serve you, — or". The piano accompaniment continues with the same melodic pattern.

Bbmaj7/D

Ebsus2(#11)

how to be the man that I'm supposed to

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'how', followed by a quarter note 'to', a quarter note 'be', a half note 'the man', a quarter rest, a quarter note 'that', a quarter note 'I'm', a quarter note 'sup', a quarter note 'posed', and a quarter note 'to'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained bass line in the left hand.

Gm9

Gm9/F

be. I will never understand, if I

The second system continues the vocal line with a half note 'be.', a quarter rest, a quarter note 'I', a quarter note 'will', a quarter note 'nev', a quarter note 'er', a quarter rest, a quarter note 'un', a quarter note 'der', a quarter note 'stand,', a quarter rest, and a quarter note 'if I'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a sustained bass line in the left hand.

Eb(add9)

Bb/D

Eb(add9)

Cm7(add11)

live a thousand life-times, why you did the

The third system features a vocal line with a half note 'live', a quarter note 'a', a quarter note 'thou', a quarter note 'sand', a quarter note 'life', a quarter note 'times,', a quarter rest, a quarter note 'why', a quarter note 'you', a quarter note 'did', and a quarter note 'the'. The piano accompaniment continues with the eighth-note pattern in the right hand and a sustained bass line in the left hand.

Eb(add9)

Bb

things you did for me. Just

The fourth system concludes the vocal line with a half note 'things you', a quarter note 'did', a quarter note 'for me.', a quarter rest, and a quarter note 'Just'. The piano accompaniment continues with the eighth-note pattern in the right hand and a sustained bass line in the left hand.

Gm9 Gm9/F Bbmaj7/D

look at you — how could I not be in love with you? —

*tre corde*

Eb(add9) Gm9 Gm9/F

What kind of fool could have tak - en you — for grant - ed — for so —

C(add2)/E *mf* Eb(add9)

— long? — All the — wast - ed —

*mf*

Bb(add2)/D Eb(add9) Bb(add2)/D

time, all the — mil - lion — hours, —

$E_b(\text{add}9)$   $F/G$   $F(\text{add}2)/A$

push - ing— you a - way, build - ing— up my—

$B_b(\text{add}2)$   $A_b^6$   $E_b(\text{add}9)/G$

wall. All the— days gone— by— to

$A_b(\text{add}2)$   $E_b(\text{add}9)$   $B_b(\text{add}2)$   $A_b(\text{add}2)$   $Gm7$

glare, to pout, to push you— out, and I nev - er knew—

$Fm7$   $Gm$

an - y - thing— at all.—

Ab(add2) Eb/G Fm7(add11)

*p*

I nev - er knew — an - y - thing — at all...—

G

*mp*

D7sus **LUCILLE:** Gsus2

*mp*

I will nev - er — un - der - stand — how

*una corda*

Am7sus Gmaj9/B

all the world mis - judged you, — when I have — al - ways

D/C C<sub>9</sub>

known \_\_\_\_\_ how luck - y I \_\_\_\_\_ must be. I will

Em7 Em7/D Csus2 G/B

nev - er \_\_\_\_\_ un - der - stand \_\_\_\_\_ how I kept from \_\_\_\_\_ go - in' \_\_\_\_\_

C(add2) Am7 C(add2)

cra - zy \_\_\_\_\_ just wait - in' there \_\_\_\_\_ till \_\_\_\_\_ you came home

G(add2) Em7

to me. \_\_\_\_\_ Now look at me,

*(bell-like)*  
*tre corde*







C/E F(add9) C(add2) G(add9)

by \_\_\_\_\_ to feel \_\_\_\_\_ that I don't sat - is - fy, and I \_\_\_\_\_

F(add9) C(add2)/E Dm7 Em

\_\_\_\_\_ nev - er knew \_\_\_\_\_ an - y - thing \_\_\_\_\_ at all. \_\_\_\_\_

F(add2) F(add2)/E

\_\_\_\_\_ I nev - er knew \_\_\_\_\_

Dm7(add11) *f* Eb(add9)

an - y - thing \_\_\_\_\_ at all! \_\_\_\_\_

LEO: *f*

All the wast - ed \_\_\_\_\_

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with accents in the left hand. The key signature changes from one sharp to one flat, and the time signature changes from 9/4 to 6/4.

Bb(add2)/D Eb(add9) Bb(add2)/D

All the wast - ed time, \_\_\_\_\_

time, all the mil - lion hours, \_\_\_\_\_

This system continues the vocal lines and piano accompaniment. The piano part maintains the eighth-note accompaniment and bass line. The key signature remains one flat, and the time signature is 6/4.

Eb(add9) F/G Gm7 F/A

leaves too high to touch, \_\_\_\_\_ roots too strong to fall! \_\_\_\_\_

leaves too high to touch, \_\_\_\_\_ roots too strong to fall! \_\_\_\_\_

This system concludes the vocal lines and piano accompaniment. The piano part continues with the eighth-note accompaniment and bass line. The key signature remains one flat, and the time signature is 6/4.



LEO:

Ab(add9) Eb(add2)/G Fm7(add11)

*p* I nev - er knew — an - y - thing — *f* at all! —

*sub. p*

Bb(add2) F/A Bb(add2)

*f*

F(add9)/A Bb(add2)

Optional ending  
 Dm7 C/E F(add9)  
*molto rit. al fine*

*molto rit. al fine*

Full Ending

Dm7 C/E F





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