THE SINGER'S MUSICAL THEATRE ANTHOLOGY

VOLUME 3

DUETS

THE SINGER'S 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

HAL•LEONARD®

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

Contents

THE ADDAMS FAMILY
13 Crazier Than You

AVENUE Q
24 Schadenfreude

CABARET
32 Money, Money

CANDIDE
41 Oh, Happy We

CHILDREN OF EDEN
46 In Whatever Time We Have

A CHORUS LINE
60 Sing!

FIDDLER ON THE ROOF
56 Do You Love Me?

THE FROGS
67 Invocation and Instructions to the Audience

GODSPELL
78 All for the Best

GREY GARDENS
89 Peas in a Pod

INTO THE WOODS
117 Agony
124 It Takes Two
136 No More

THE LIFE
98 My Friend

THE LIGHT IN THE PIAZZA
102 Statues and Stories
110 Say It Somehow

THE LION KING
154 Can You Feel the Love Tonight

A LITTLE NIGHT MUSIC
145 Every Day a Little Death

MONTY PYTHON'S SPAMALOT
158 I'm All Alone

MYTHS AND HYMNS
162 Come to Jesus

PARADE
258 All the Wasted Time

THE PRODUCERS
176 Where Did We Go Right?

THE RINK
180 The Apple Doesn't Fall Very Far from the Tree

SPRING AWAKENING
188 The Word of Your Body

SUNDAY IN THE PARK WITH GEORGE
194 Move On

SWEENEY TODD
208 Kiss Me

WEST SIDE STORY
224 A Boy Like That/I Have a Love

WICKED
234 As Long as You're Mine
242 For Good

WOMAN OF THE YEAR
250 The Grass is Always Greener

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 flea 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 takes 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 Mortiz 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

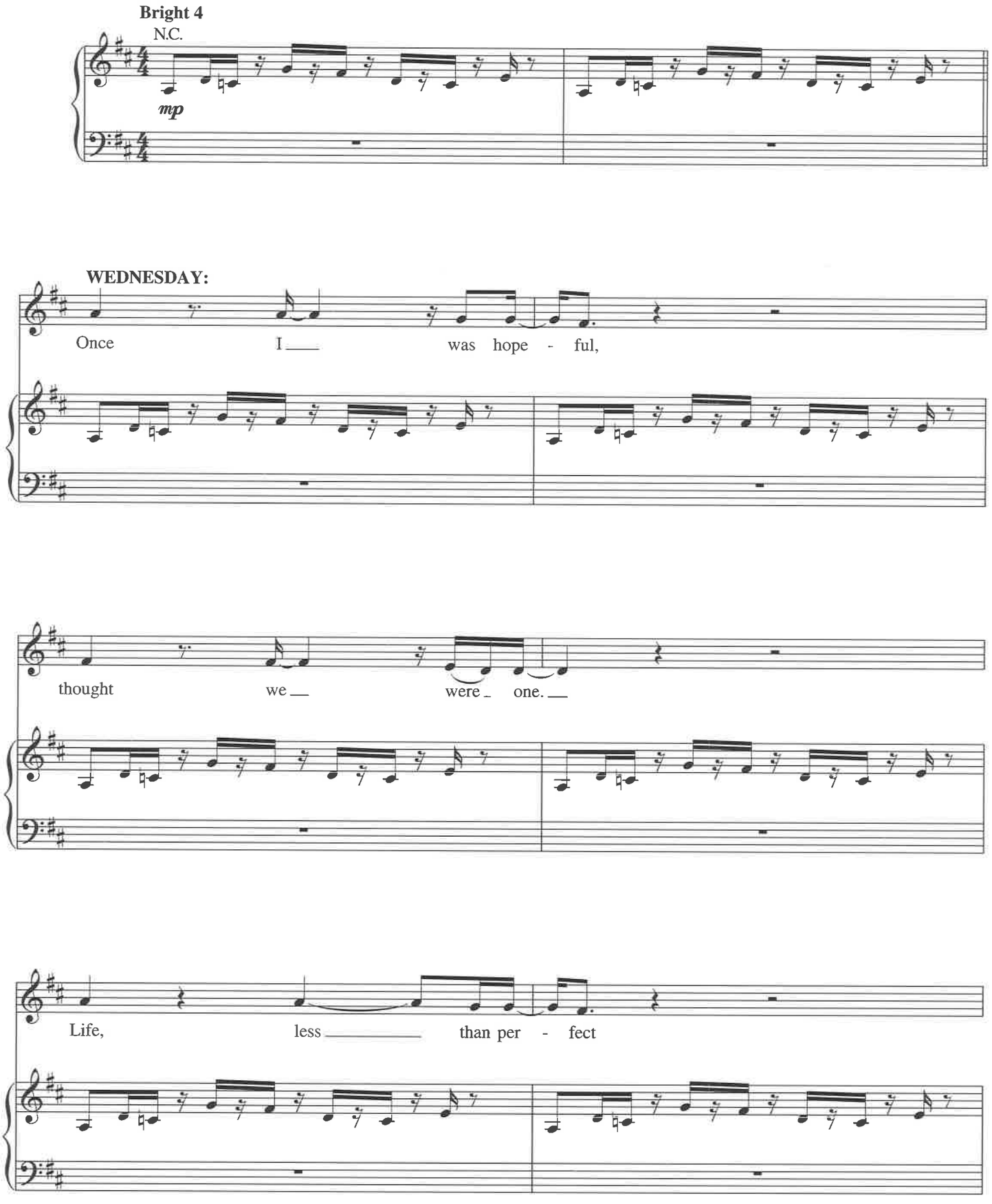
MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Peter Stone
DIRECTOR: Robert Moore
CHOREOGRAPHER: Tony Charmoli
OPENED: March 29, 1981, New York; a run of 770 performances

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.

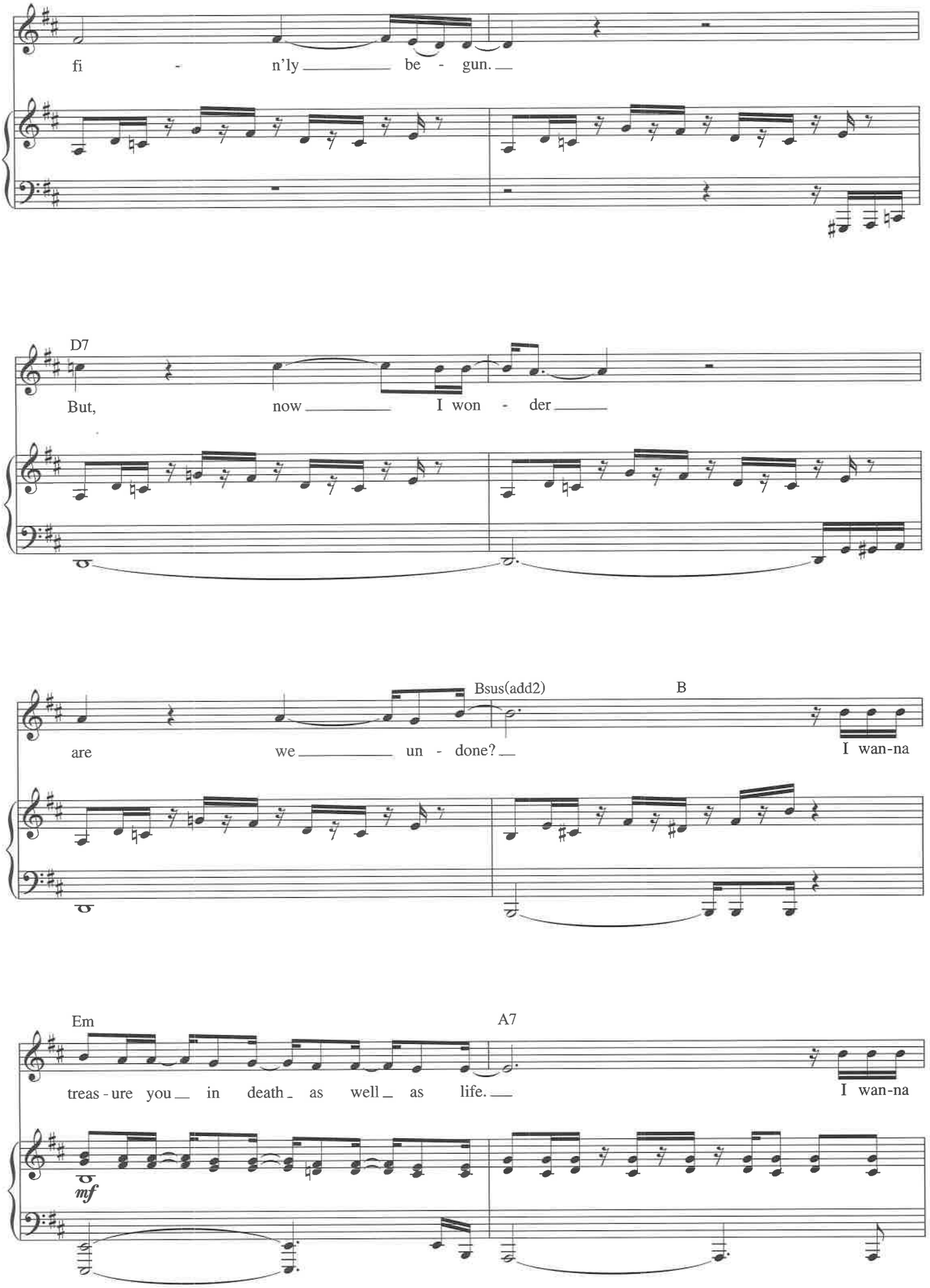
CRAZIER THAN YOU

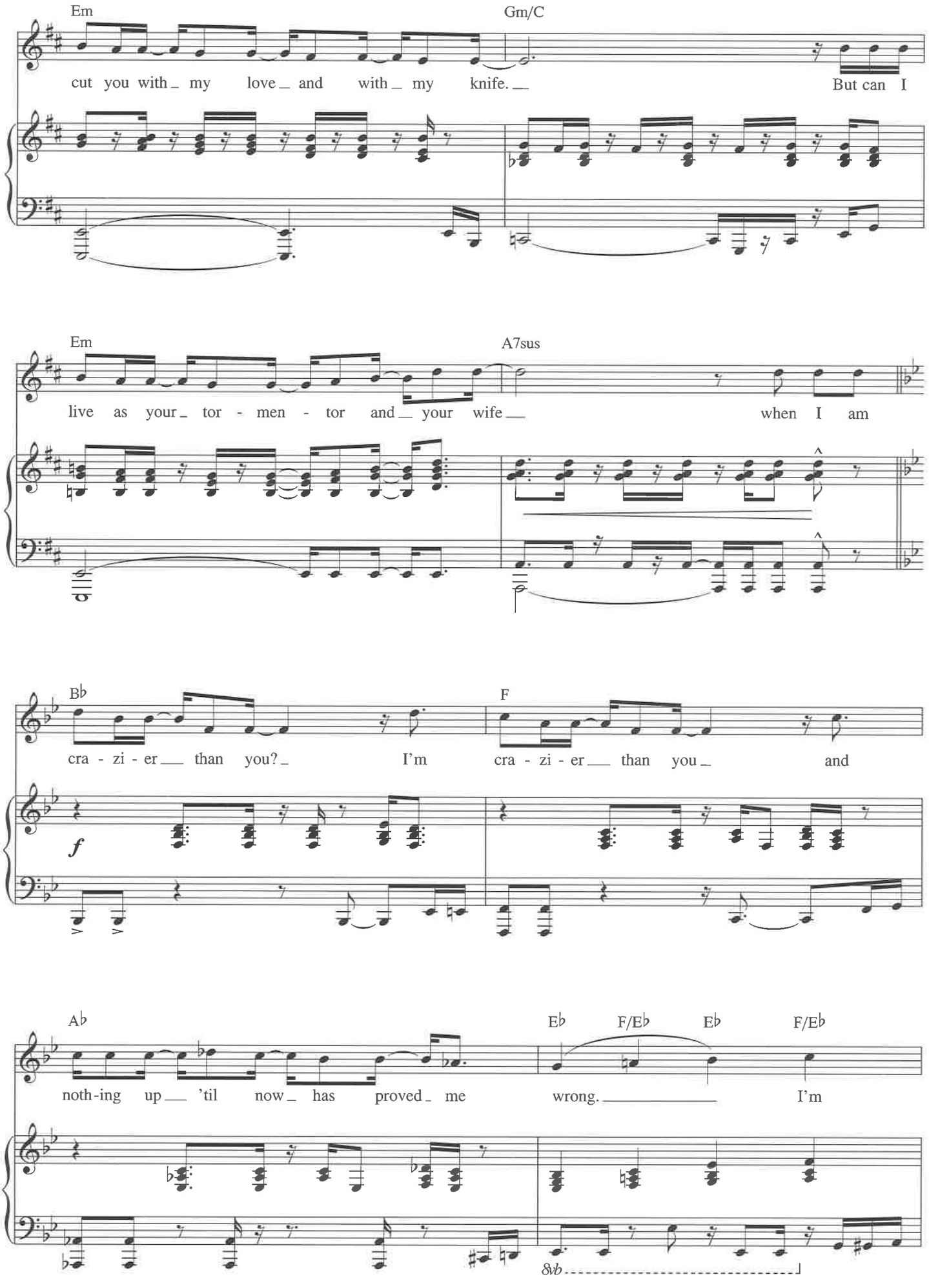
from *The Addams Family*

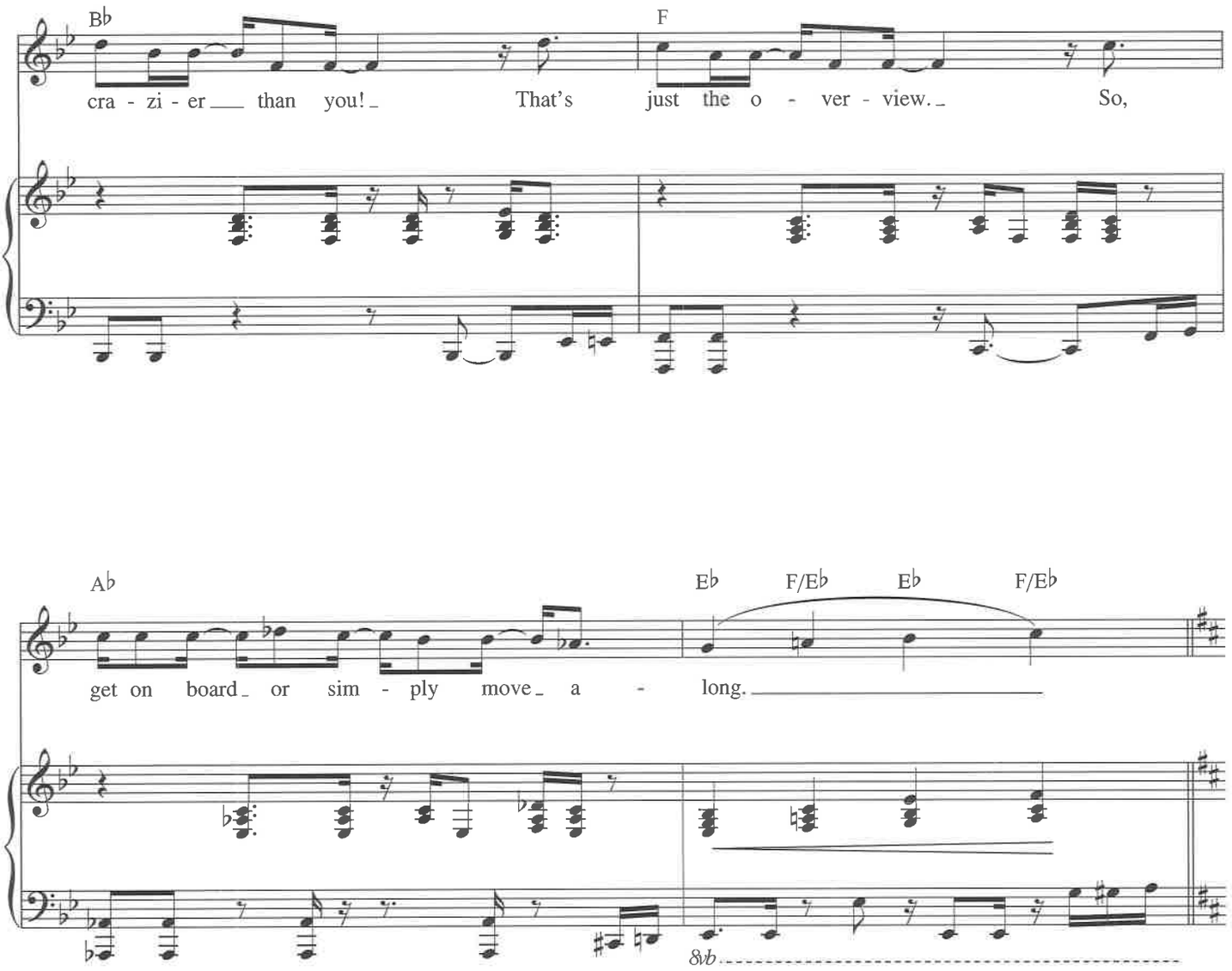
Music and Lyrics by
ANDREW LIPPA

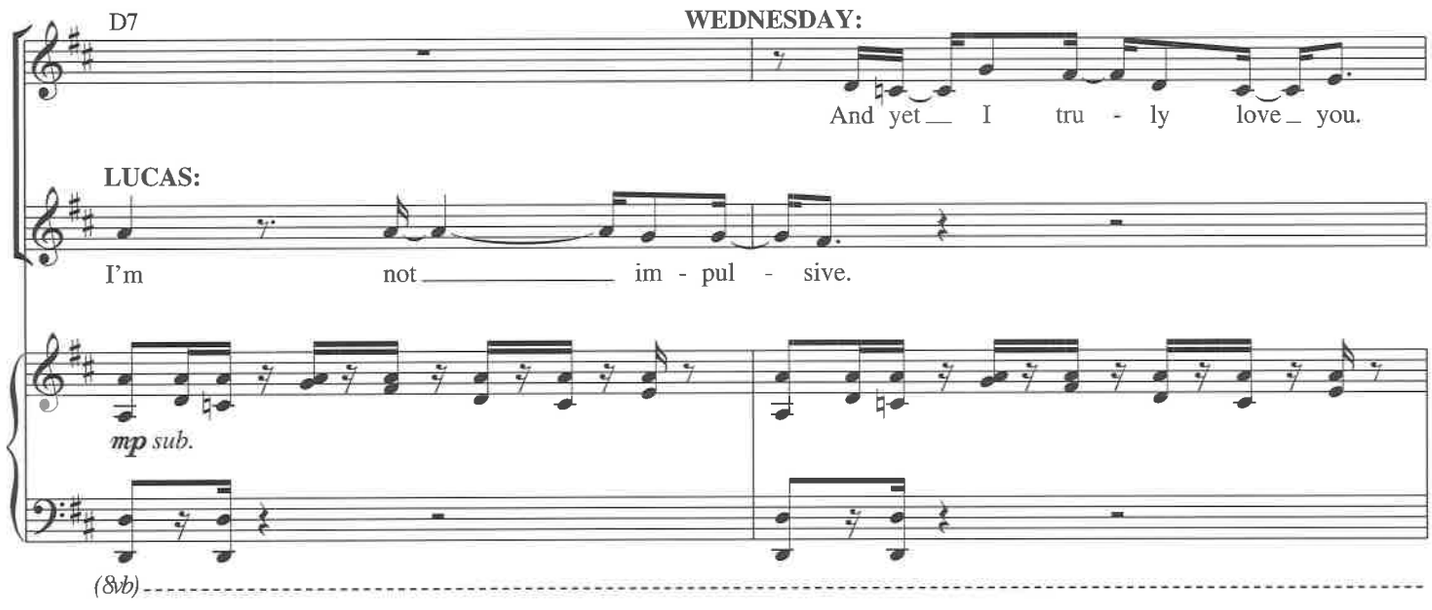


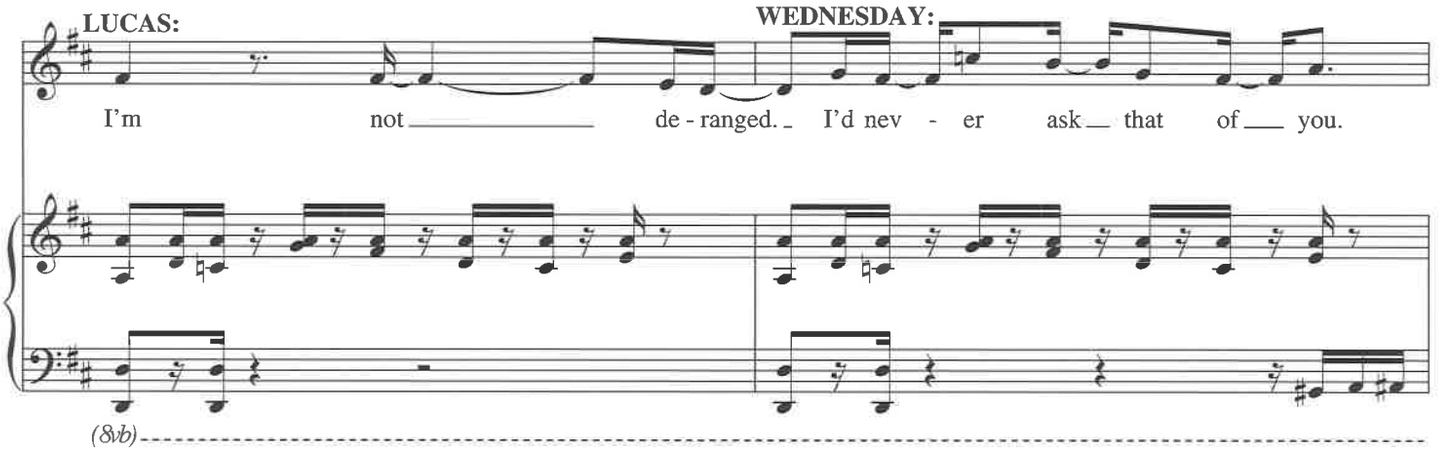
Copyright © 2009 Lippasongs
All Rights Reserved Used by Permission

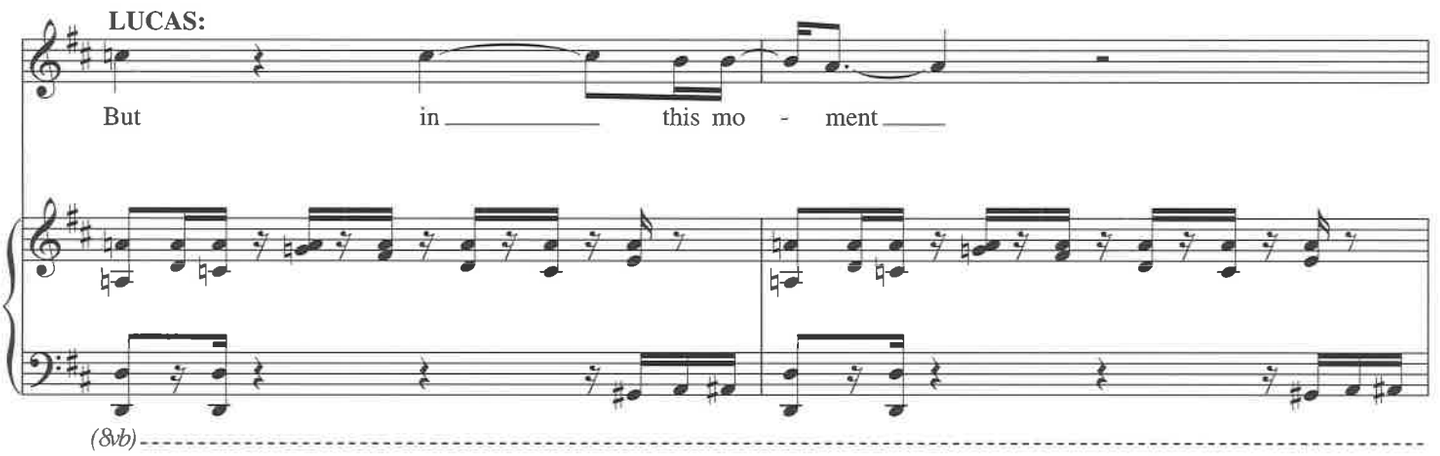

fi - n'ly be - gun.
D7
But, now I won - der
Bsus(add2)
B
are we un - done?
I wan-na
Em
A7
treas - ure you in death as well as life.
I wan-na
mf

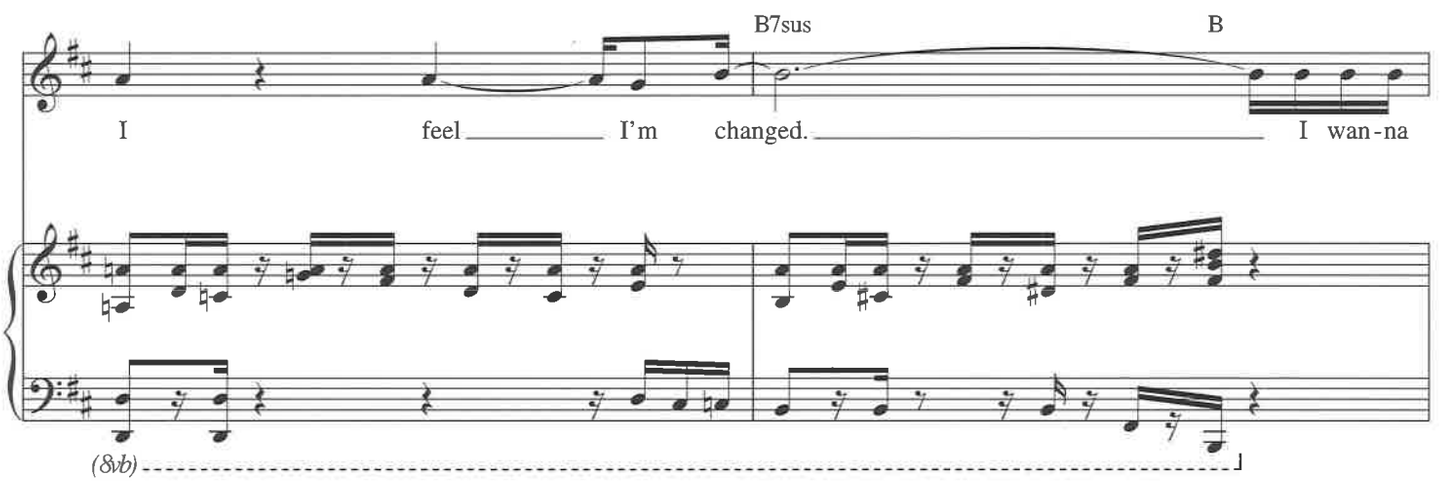

Em
Gm/C
cut you with my love and with my knife.
But can I
Em
A7sus
live as your tor - men - tor and your wife
when I am
B♭
F
cra - zi - er than you?
I'm
cra - zi - er than you
and
f
A♭
E♭
F/E♭
E♭
F/E♭
noth-ing up 'til now has proved me
wrong.
I'm
8vb

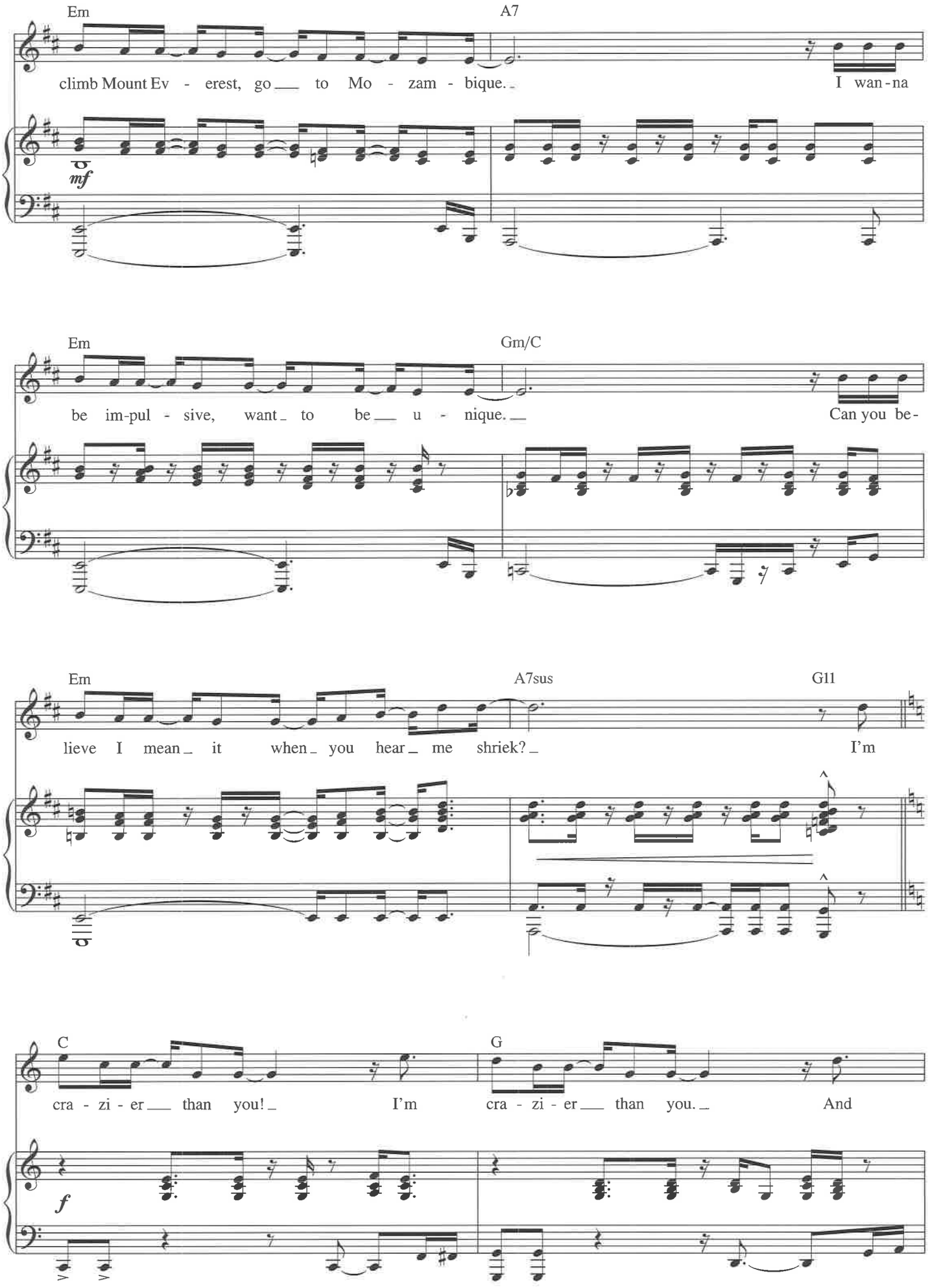

B♭
F
cra - zi - er ___ than you! _ That's just the o - ver - view. _ So,
A♭
E♭ F/E♭ E♭ F/E♭
get on board _ or sim - ply move _ a - long. ___
8vb

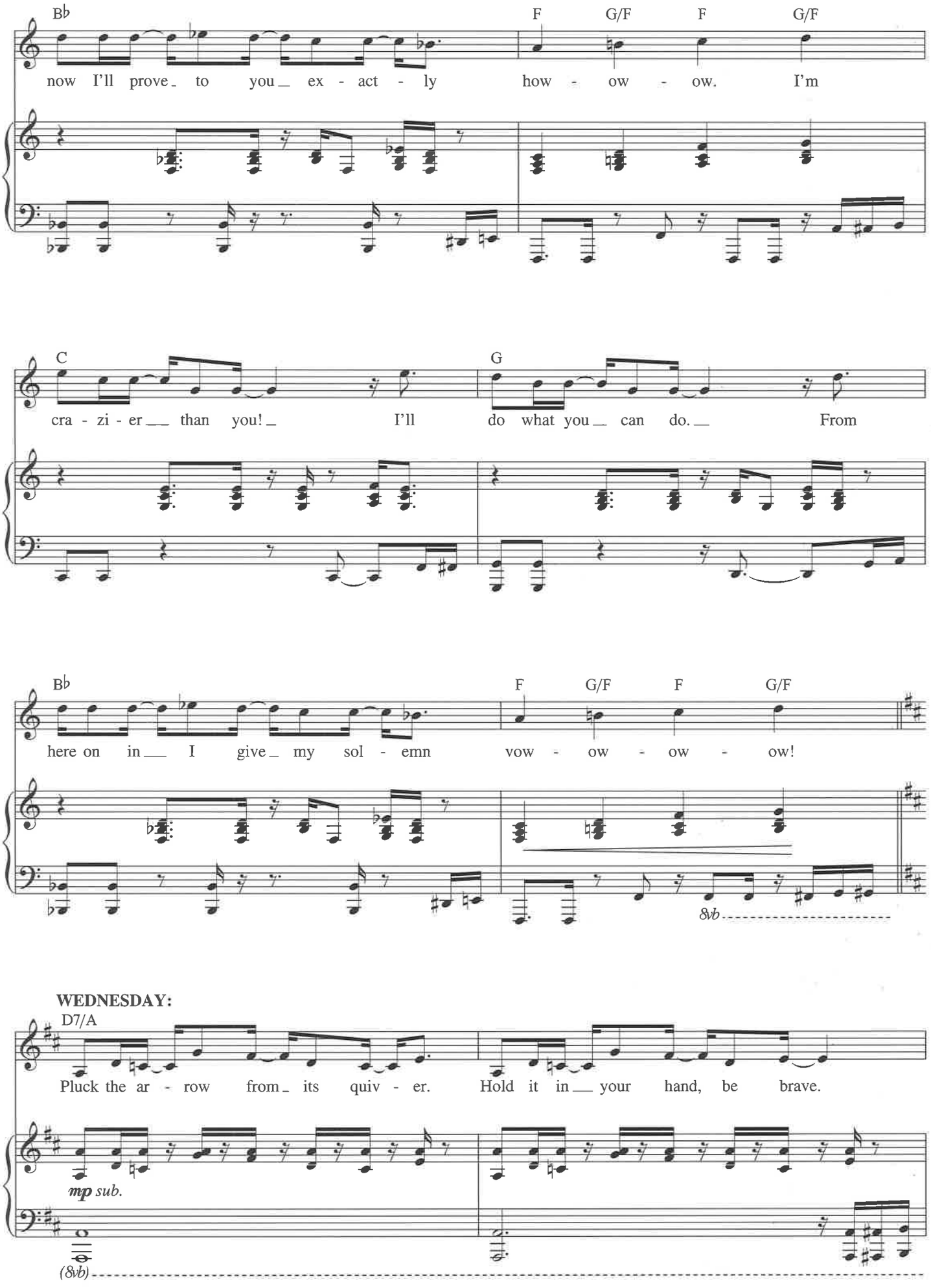

D7
WEDNESDAY:
And yet ___ I tru - ly love _ you.
LUCAS:
I'm not ___ im - pul - sive.
mp sub.
(8vb)

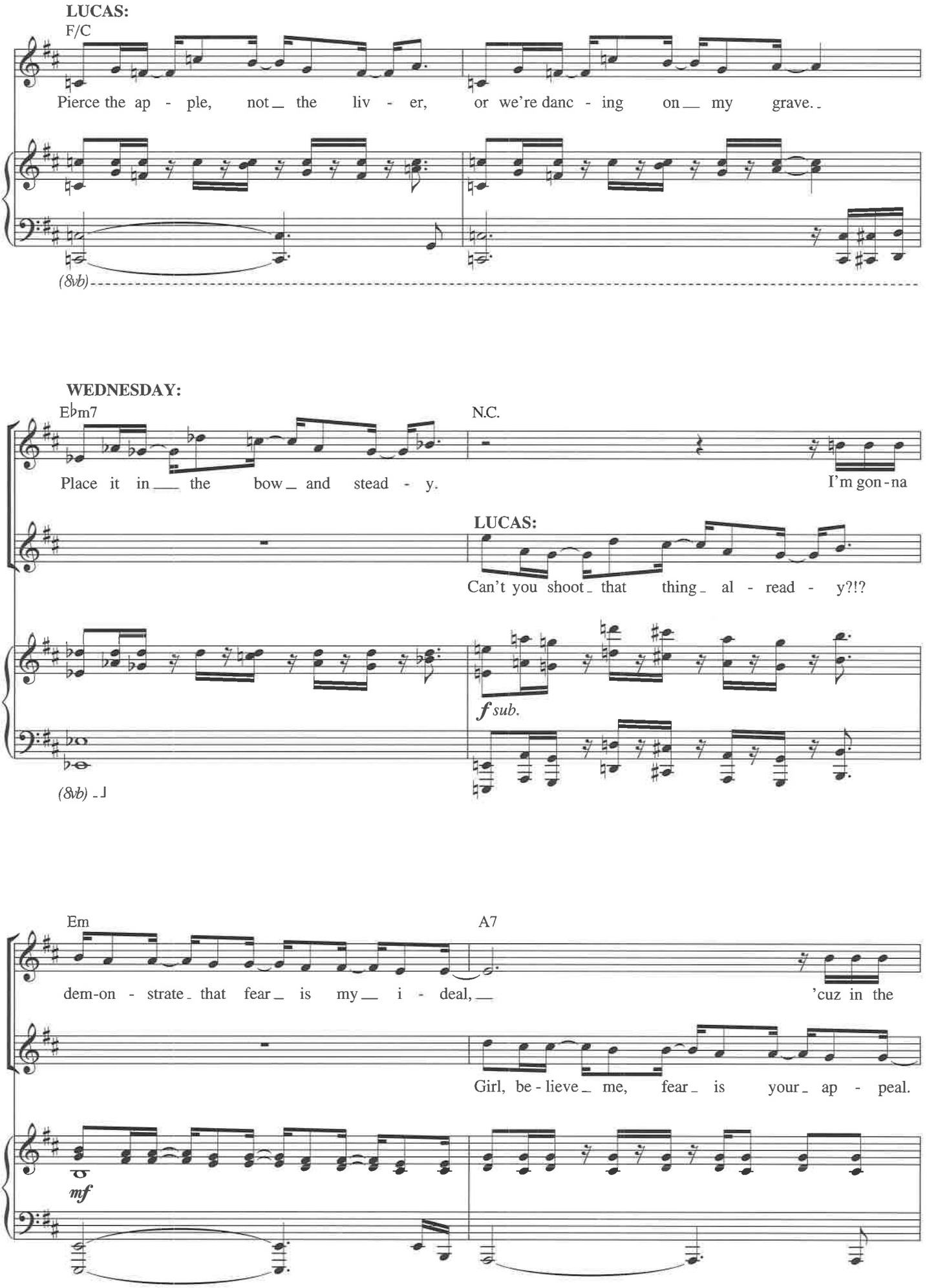

LUCAS:
WEDNESDAY:
I'm not de - ranged. I'd nev - er ask that of you.
(8vb)

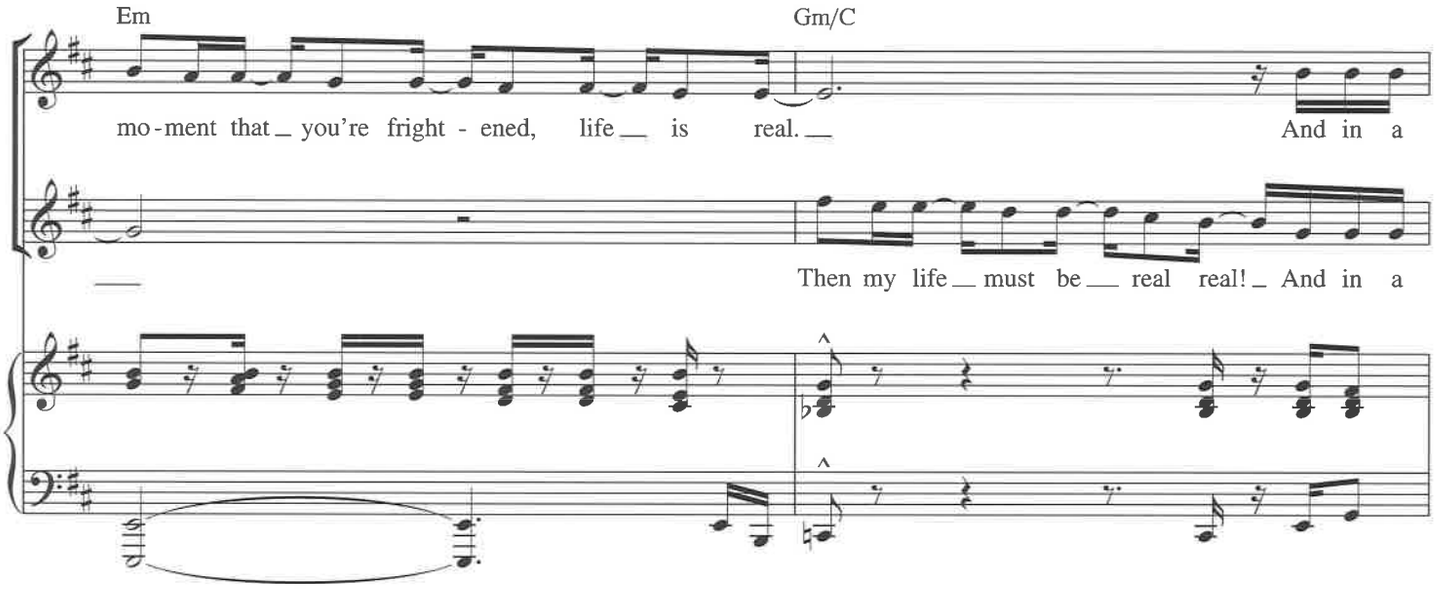

LUCAS:
But in this mo - ment
(8vb)

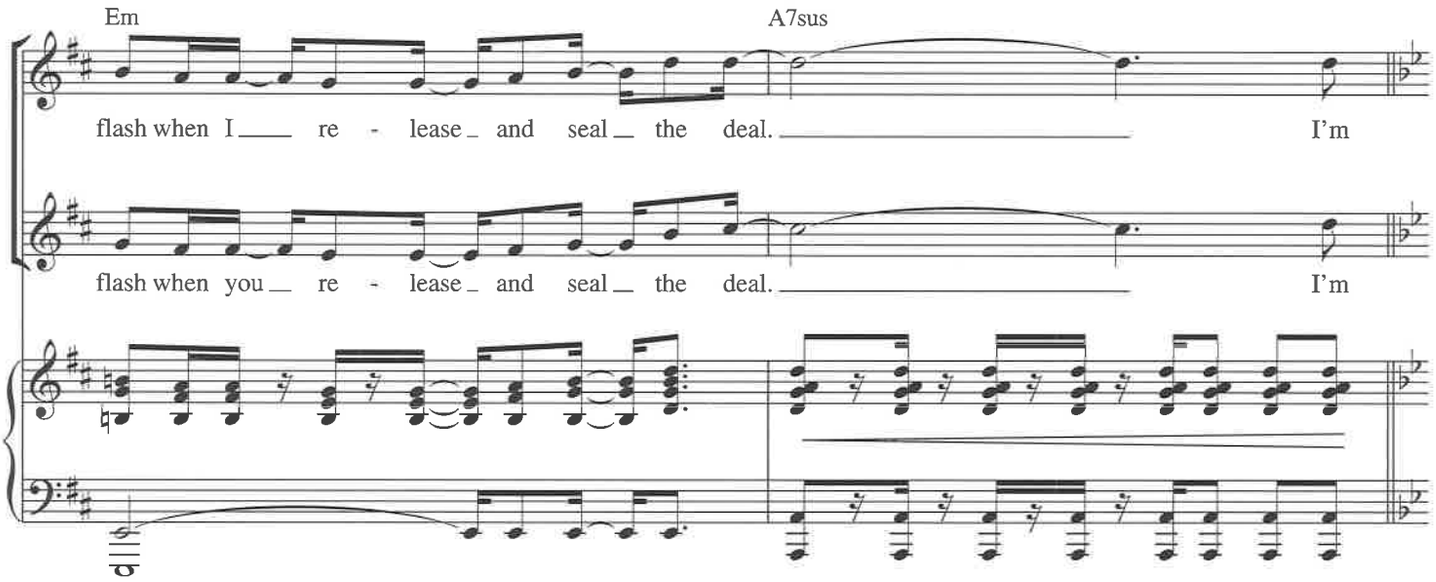

B7sus
B
I feel I'm changed. I wan-na
(8vb)


Em
A7
climb Mount Ev - erest, go to Mo - zam - bique. I wan-na
mf
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
f

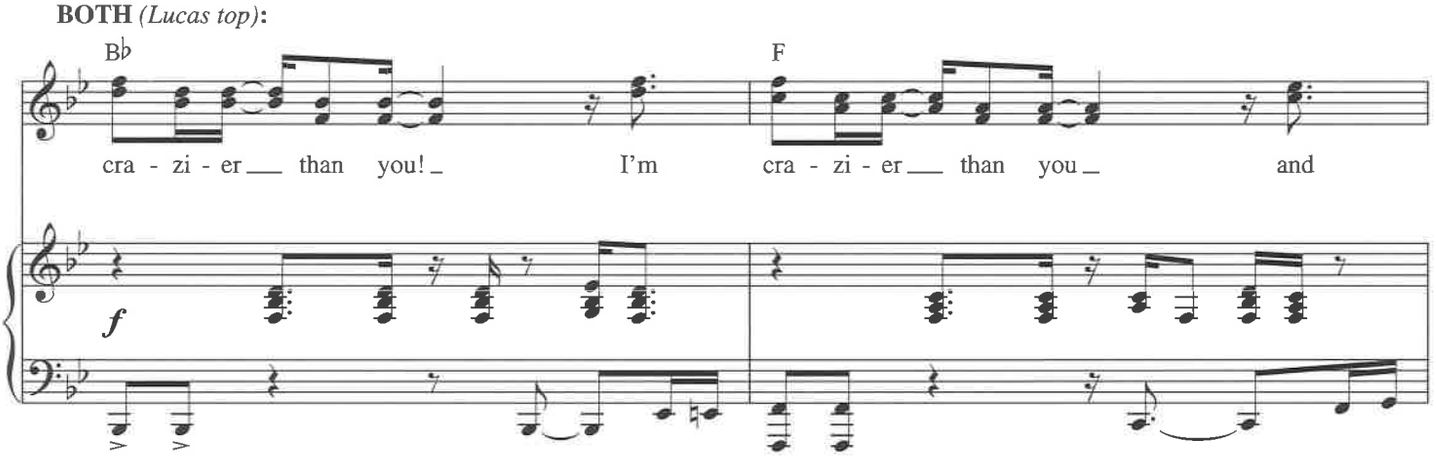

B♭
F
G/F
F
G/F
now I'll prove to you ex - act - ly how - ow - ow. I'm
C
G
cra - zi - er than you! I'll do what you can do. From
B♭
F
G/F
F
G/F
here on in I give my sol - emn vow - ow - ow - ow!
8vb
WEDNESDAY:
D7/A
Pluck the ar - row from its quiv - er. Hold it in your hand, be brave.
mp sub.
(8vb)

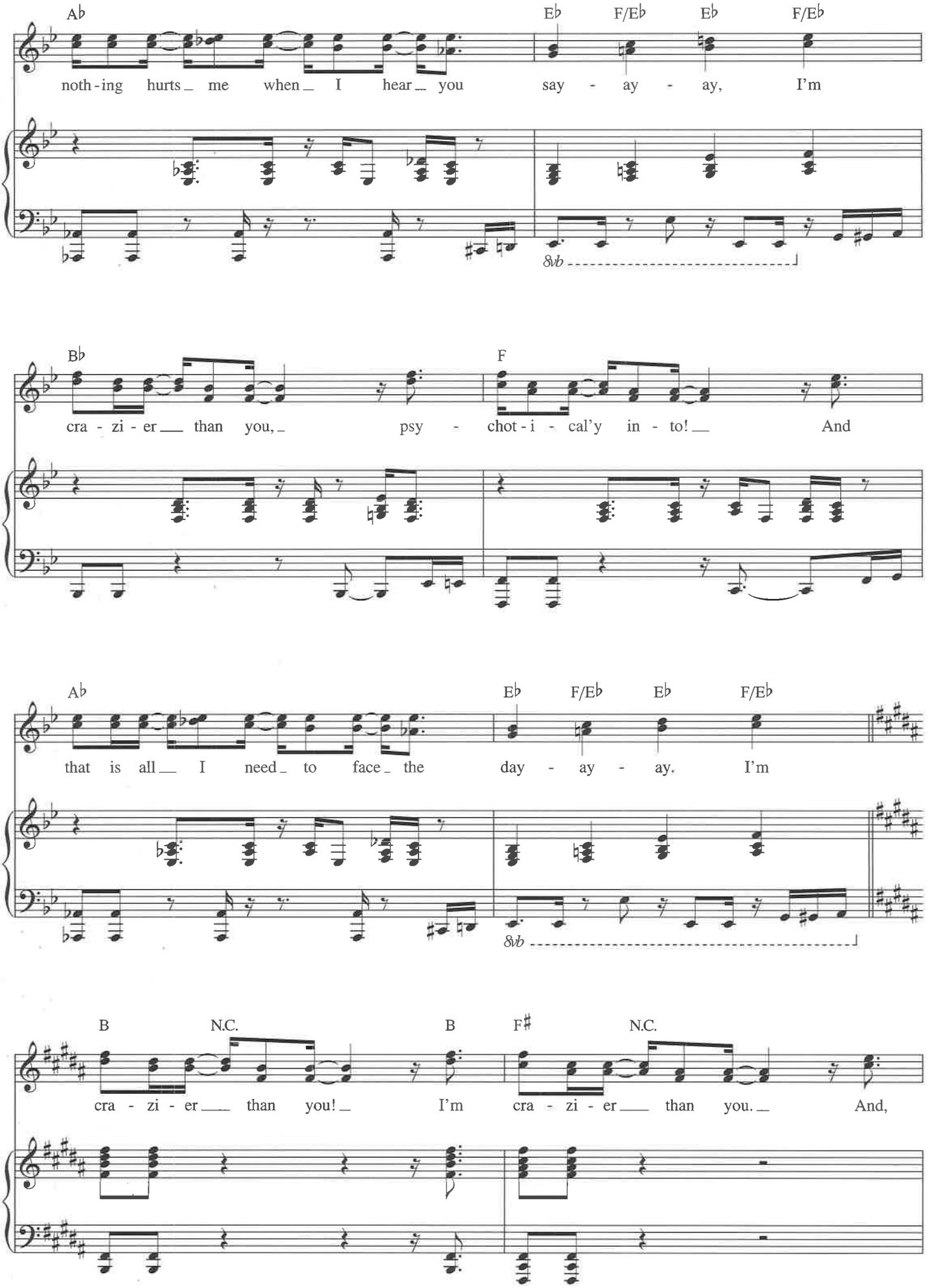

LUCAS:
F/C
Pierce the ap - ple, not the liv - er, or we're danc - ing on my grave.
(8vb)
WEDNESDAY:
E♭m7
N.C.
Place it in the bow and stead - y.
I'm gon-na
LUCAS:
Can't you shoot that thing al - read - y?!?
f sub.
(8vb)
Em
A7
dem-on - strate that fear is my i - deal,
'cuz in the
Girl, be - lieve me, fear is your ap - peal.
mf

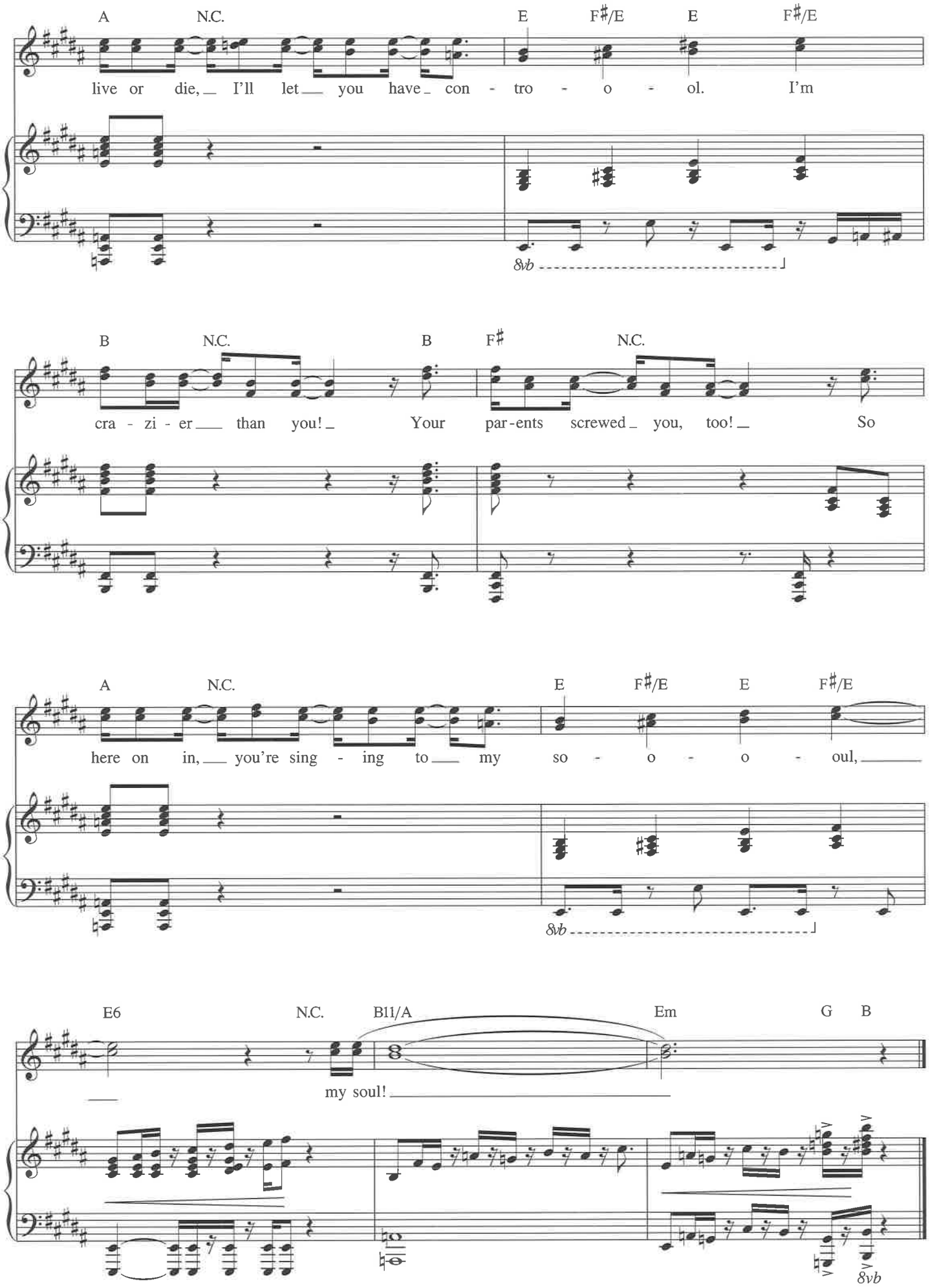




BOTH *(Lucas top)*:



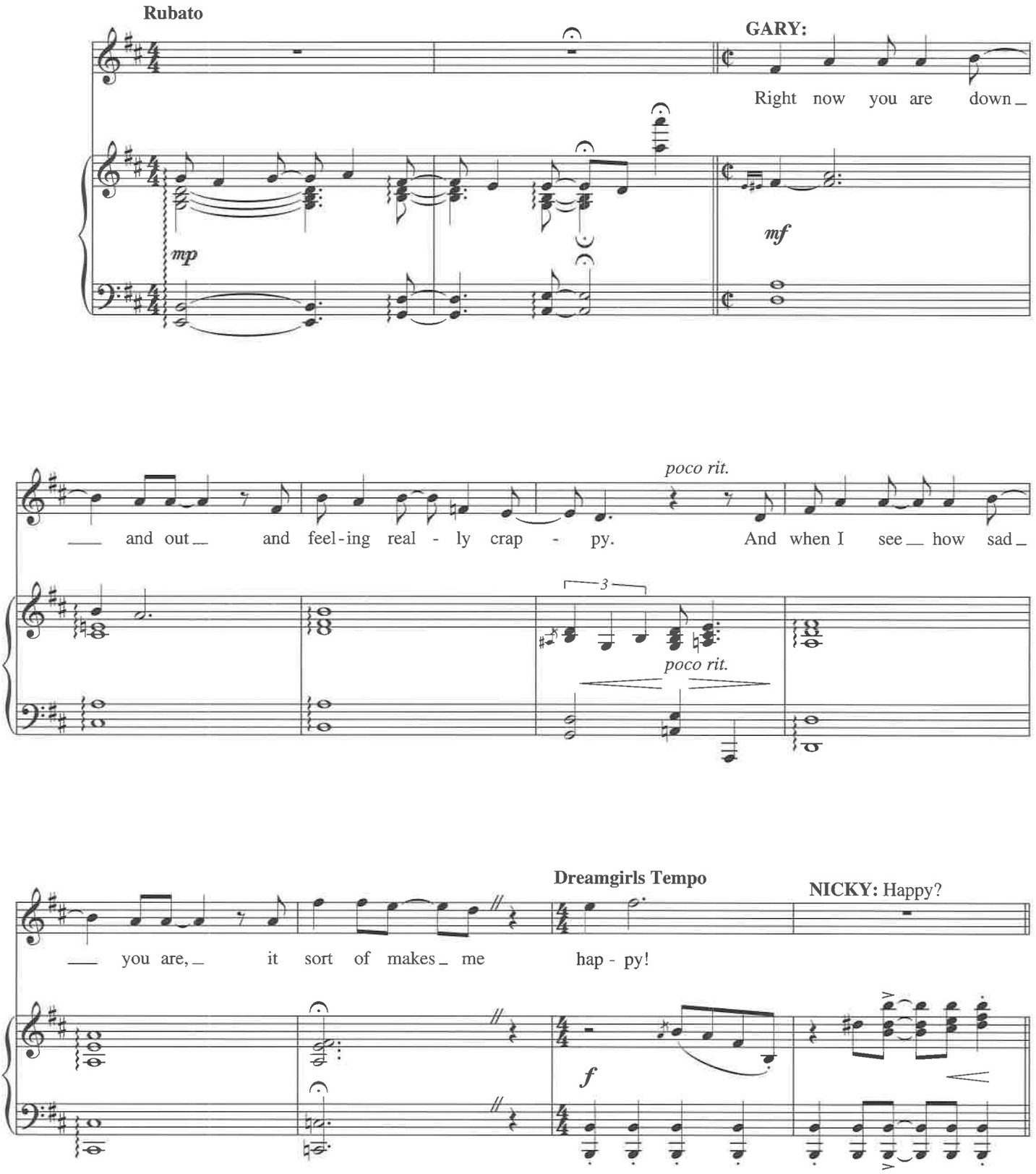

A♭
E♭
F/E♭
E♭
F/E♭
noth - ing hurts me when I hear you say - ay - ay, I'm
8vb
B♭
F
cra - zi - er than you, psy - chot - i - cal'y in - to! And
A♭
E♭
F/E♭
E♭
F/E♭
that is all I need to face the day - ay - ay. I'm
8vb
B
N.C.
B
F♯
N.C.
cra - zi - er than you! I'm cra - zi - er than you. And,


A N.C. E F♯/E E F♯/E
live or die, I'll let you have con - tro - o - ol. I'm
8vb
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 - oul,
8vb
E6 N.C. B11/A Em G B
my soul!
8vb

SCHADENFREUDE

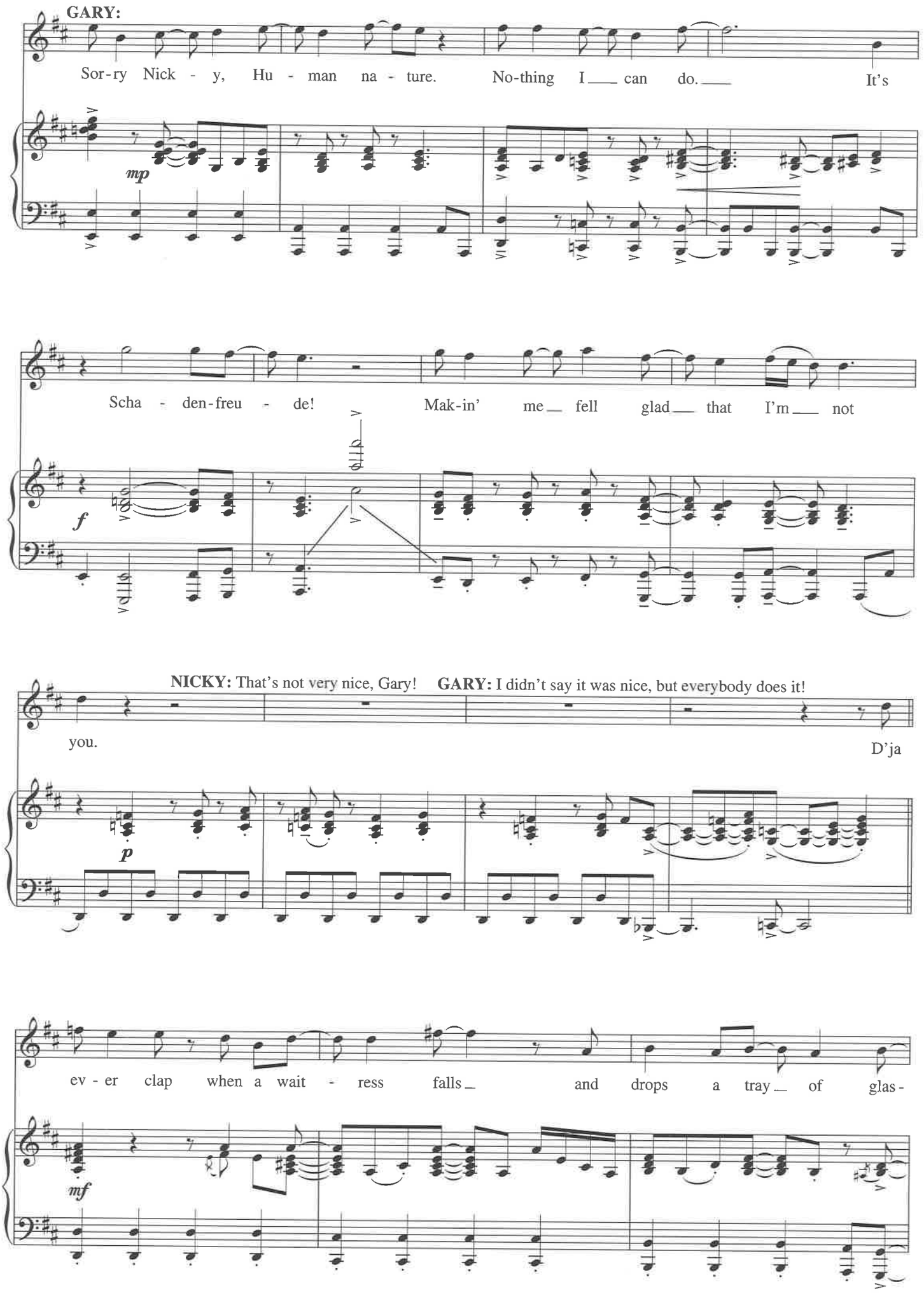
from the Broadway Musical *Avenue Q*

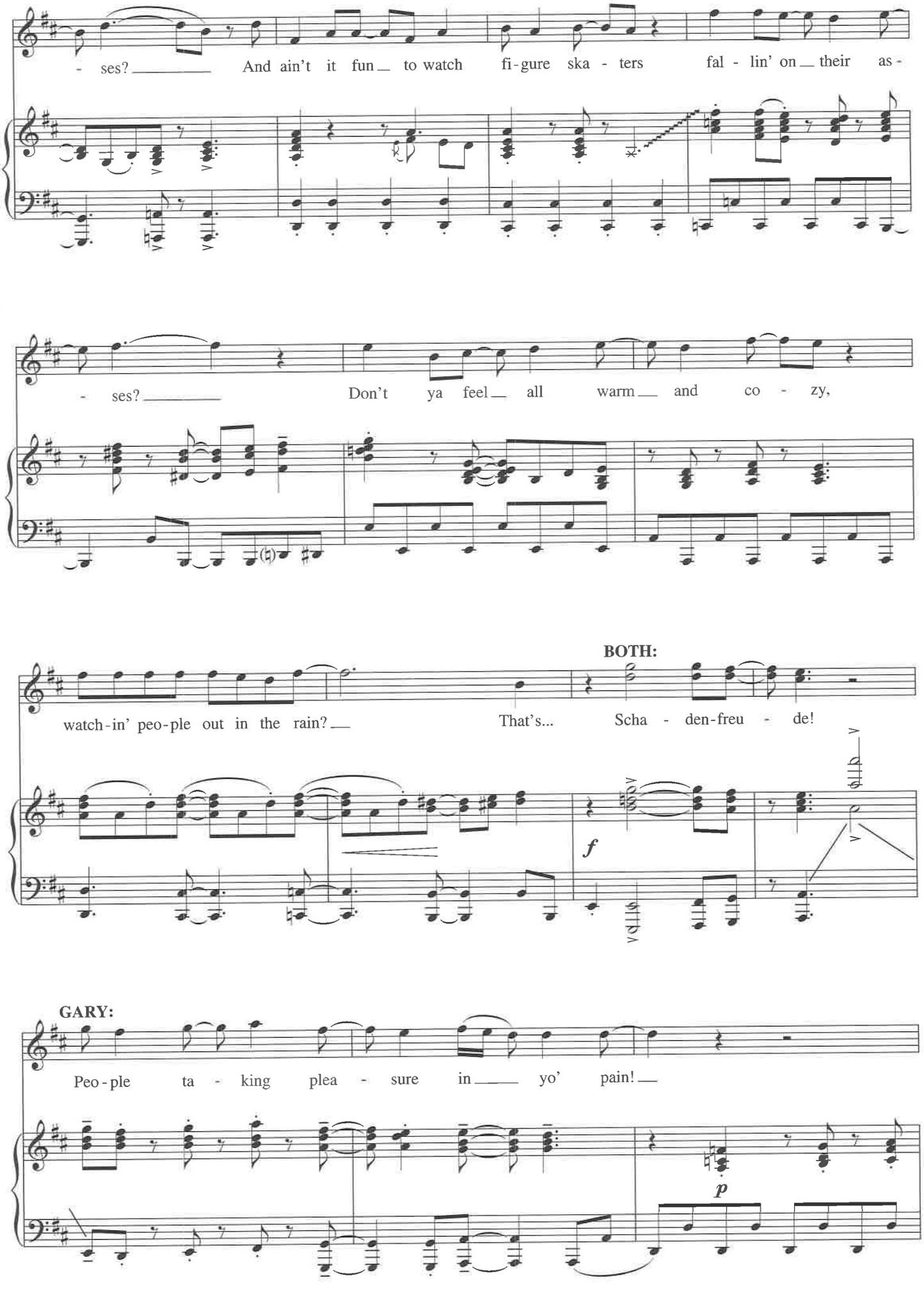
Music and Lyrics by ROBERT LOPEZ
and JEFF MARX



Copyright © 2003 Only For Now, Inc. and Fantasies Come True, Inc.
All Rights Administered by R&H Music, A division of Rodgers & Hammerstein: an Imagem Company
International Copyright Secured All Rights Reserved
For more info about Avenue Q, visit www.AvenueQ.com

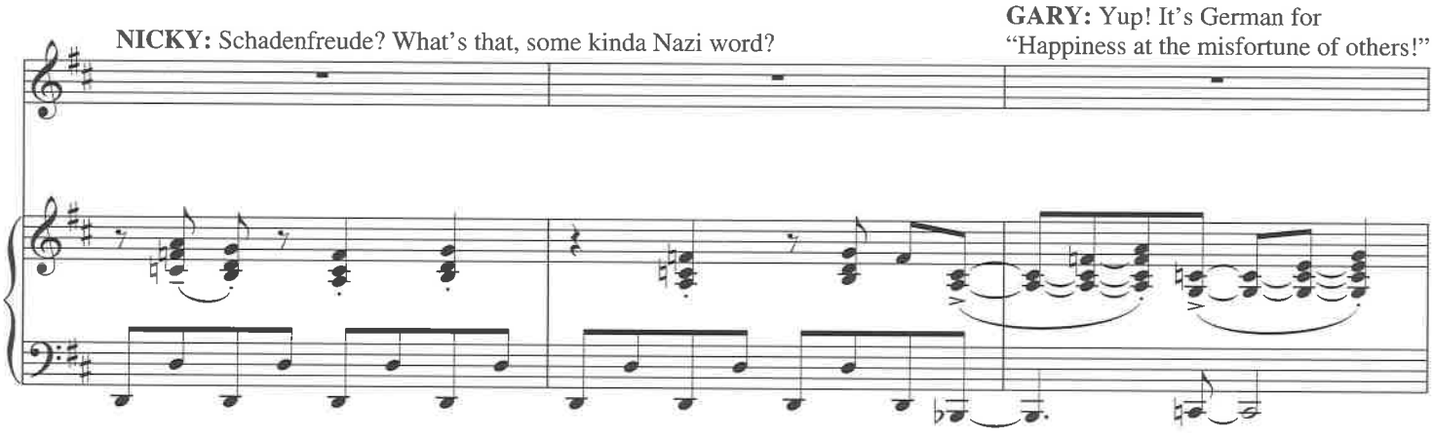
Avenue Q has not been authorized or approved in any manner by The Jim Henson Company or Sesame Workshop which have no responsibility for its content.


GARY:
Sor-ry Nick - y, Hu - man na - ture. No-thing I can do. It's
mp
Scha - den-freu - de! Mak-in' me fell glad that I'm not
f
NICKY: That's not very nice, Gary! GARY: I didn't say it was nice, but everybody does it!
you.
D'ja
p
ev - er clap when a wait - ress falls and drops a tray of glas -
mf

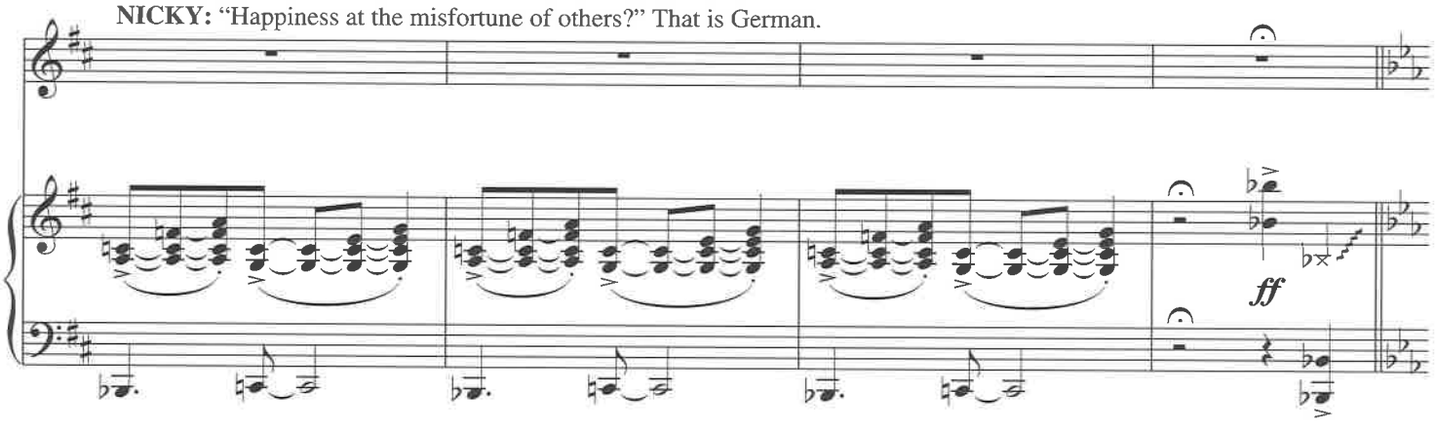

- ses? And ain't it fun to watch fi-gure ska - ters fal - lin' on their as-
- ses? Don't ya feel all warm and co - zy,
BOTH:
watch-in' peo-ple out in the rain? That's... Scha - den-freu - de!
f
GARY:
Peo-ple ta - king plea - sure in yo' pain!
p

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

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

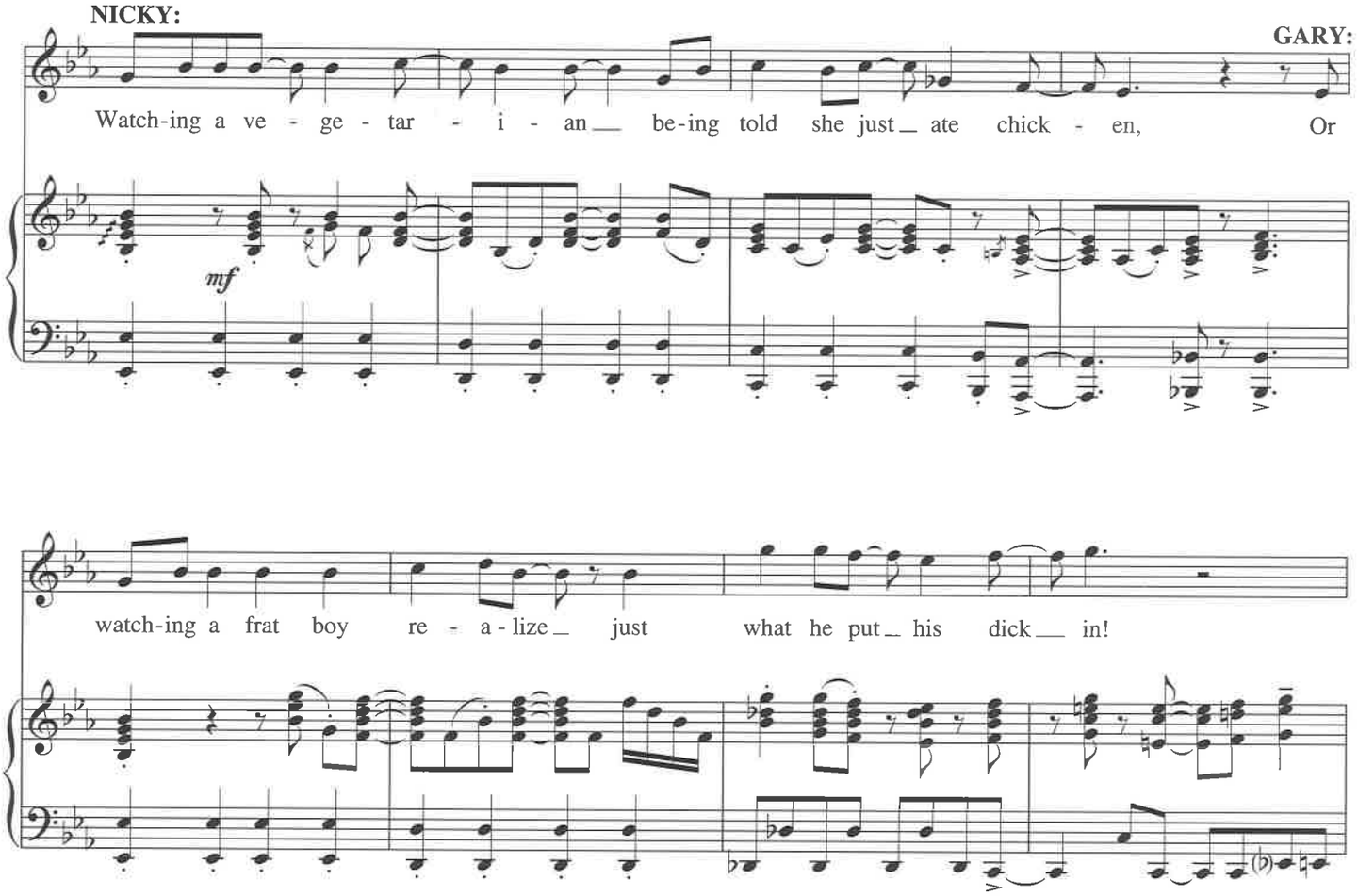


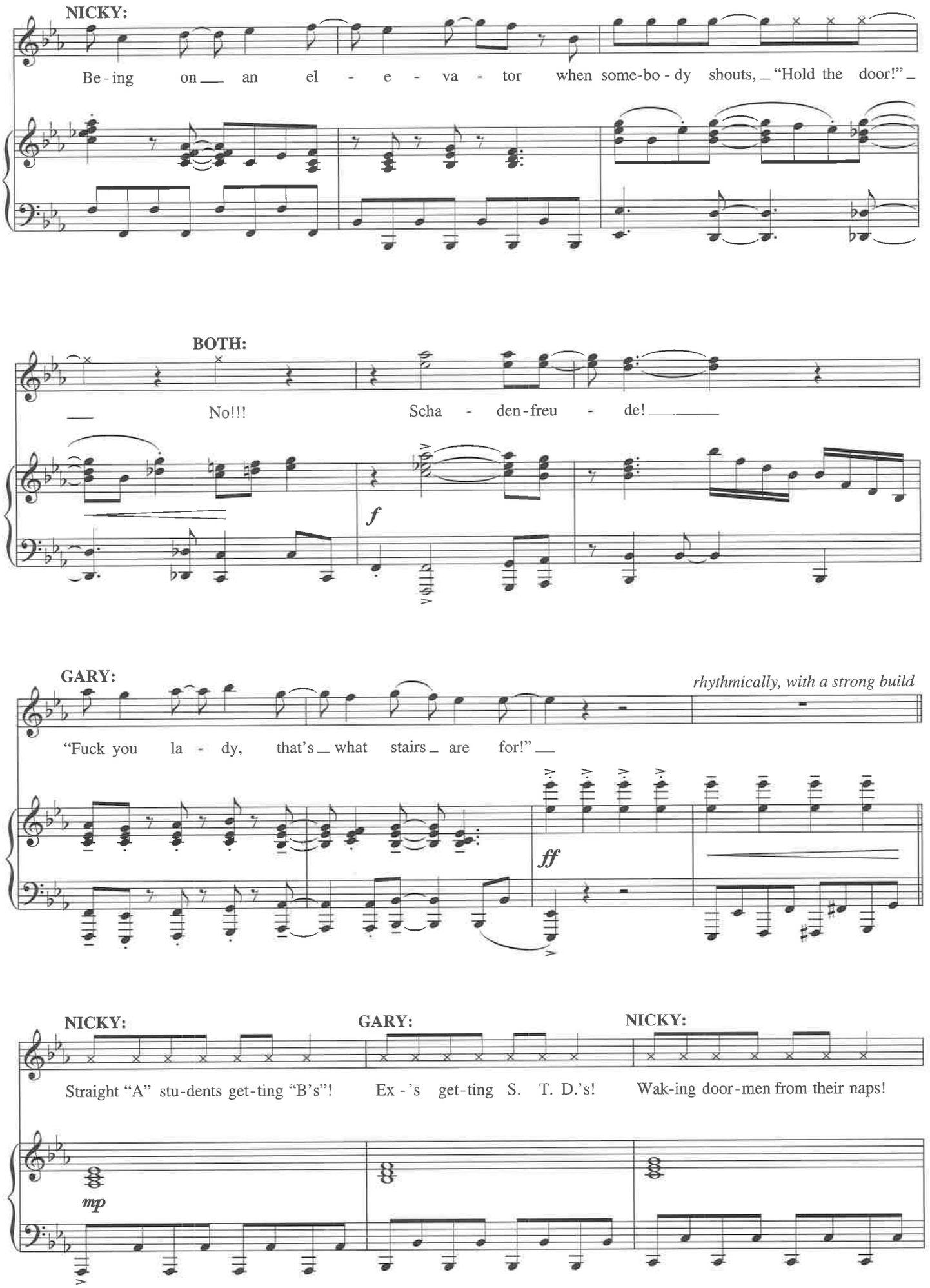
NICKY: "Happiness at the misfortune of others?" That is German.

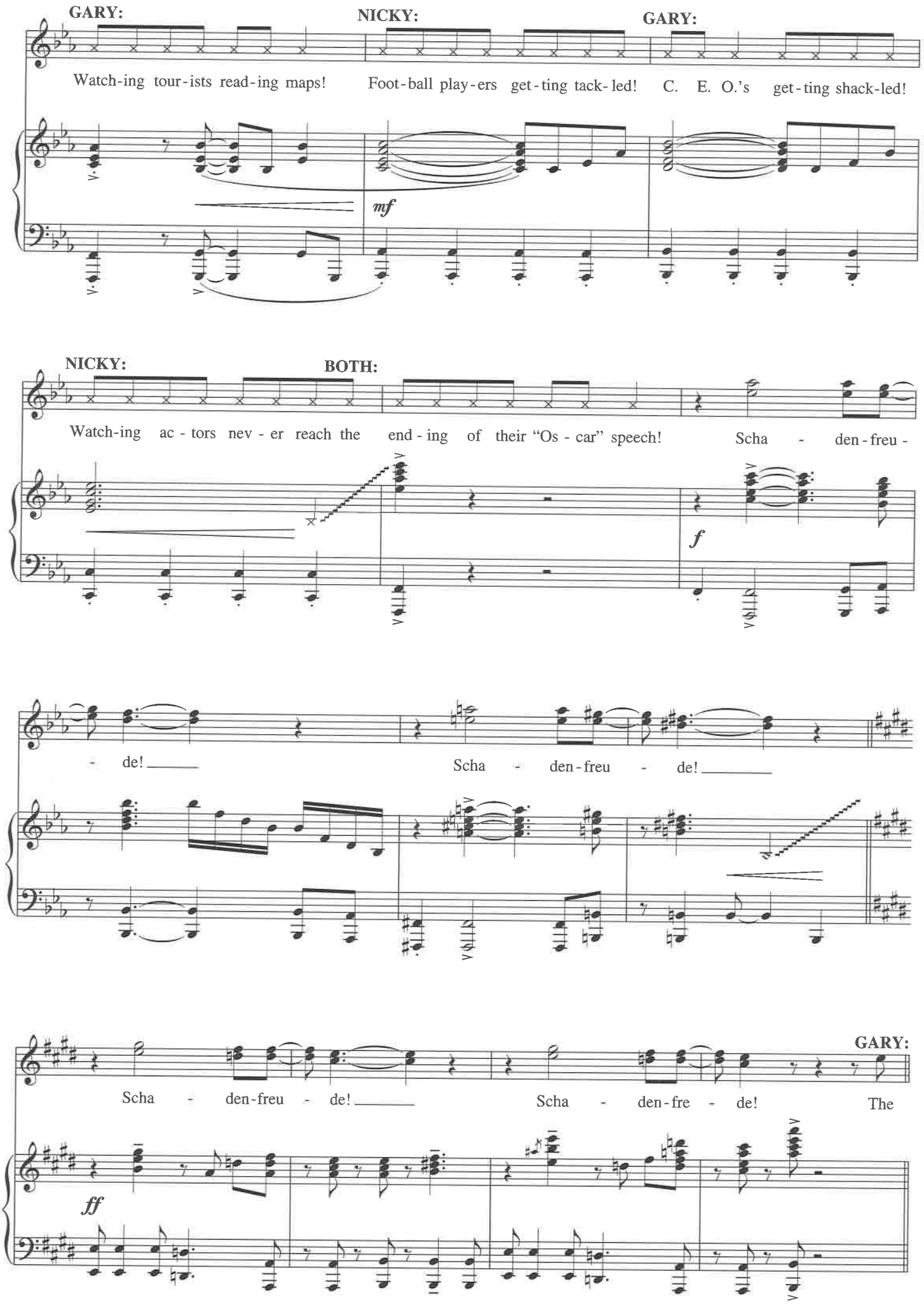


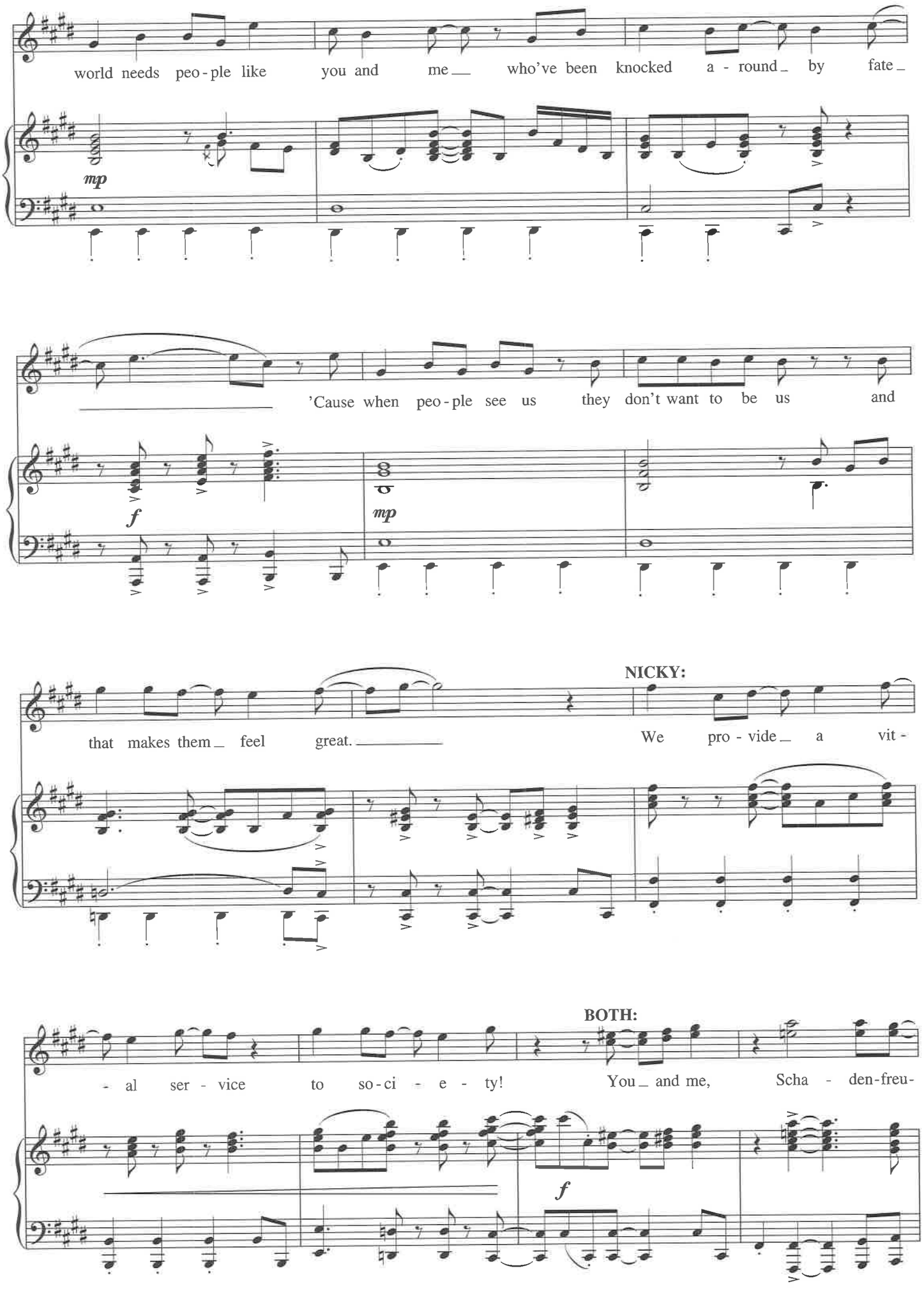
NICKY:

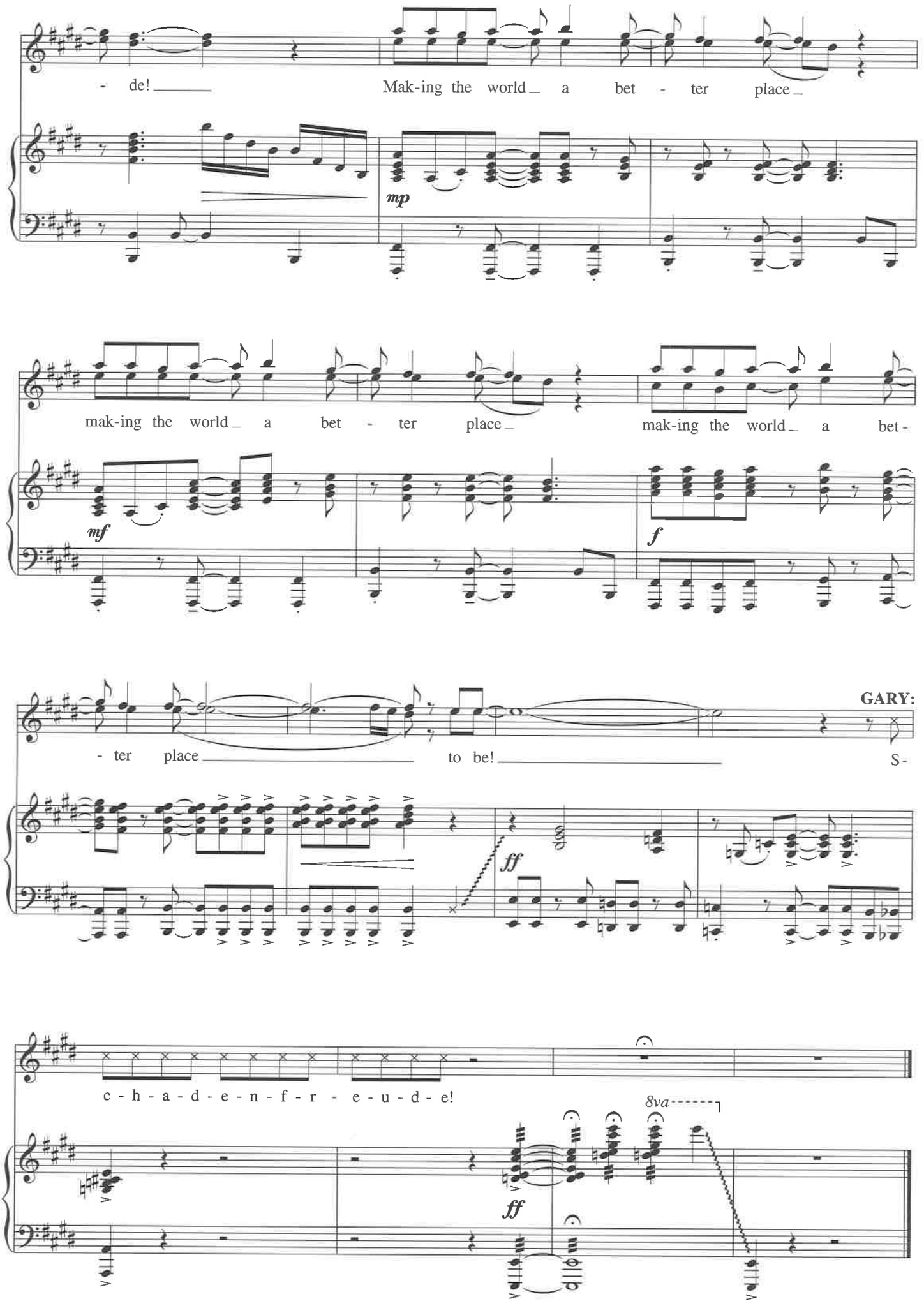
GARY:




NICKY:
Be - ing on an el - e - va - tor when some-bo - dy shouts, "Hold the door!"
BOTH:
No!!! Scha - den-freu - de!
f
GARY:
rhythmically, with a strong build
"Fuck you la - dy, that's what stairs are for!"
ff
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!
mp


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!
mf
NICKY:
BOTH:
Watch-ing ac-tors nev-er reach the end-ing of their "Os-car" speech!
Scha - den-freu -
f
- de!
Scha - den-freu - de!
Scha - den-freu - de!
Scha - den-fre - de!
GARY:
The
ff

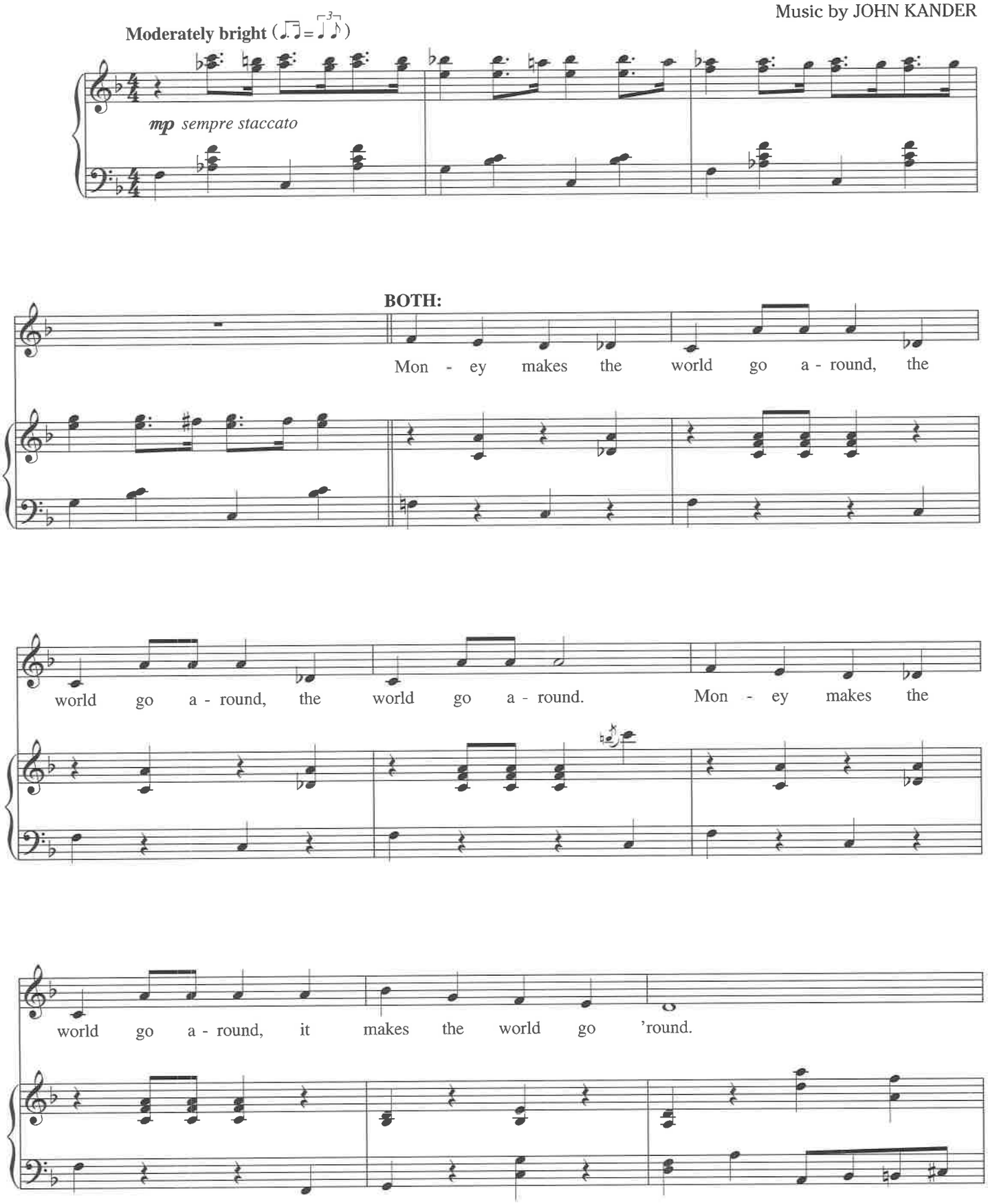

world needs peo - ple like you and me who've been knocked a - round by fate
mp
'Cause when peo - ple see us they don't want to be us and
f
mp
NICKY:
that makes them feel great.
We pro - vide a vit -
BOTH:
- al ser - vice to so - ci - e - ty! You and me, Scha - den-freu-
f


- 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!
GARY:
S -
ff
c - h - a - d - e - n - f - r - e - u - d - e!
8va
ff

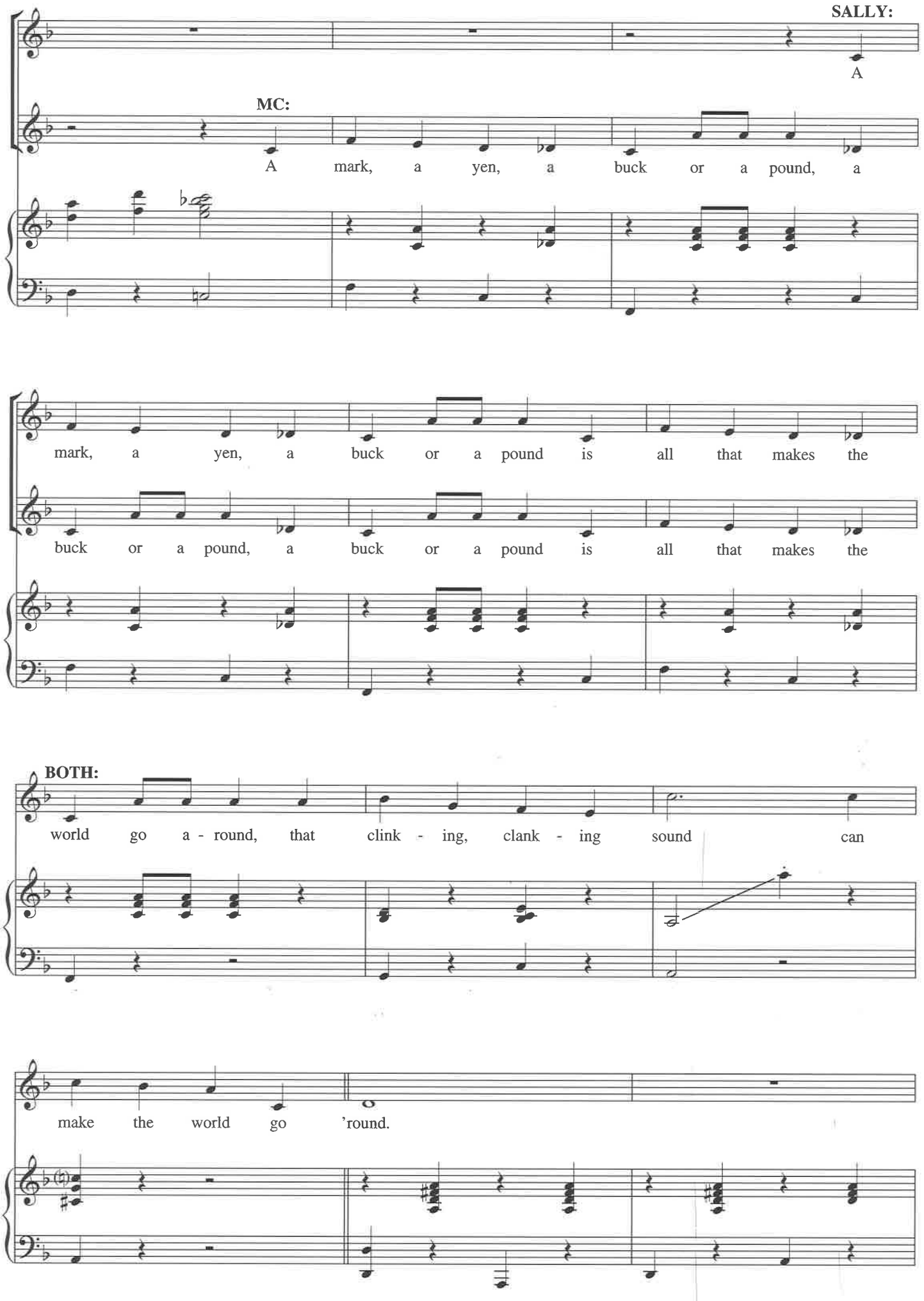
MONEY, MONEY

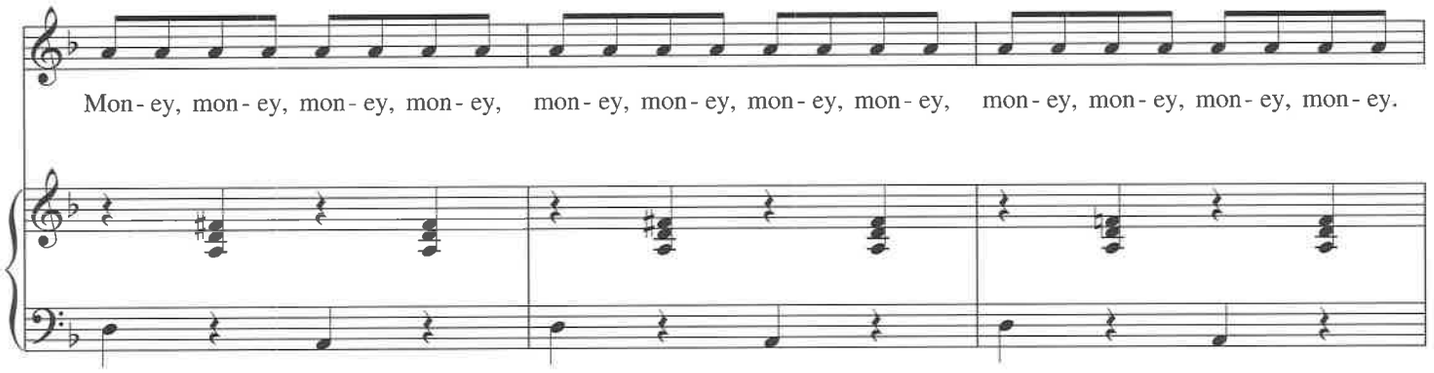
from the Musical *Cabaret*

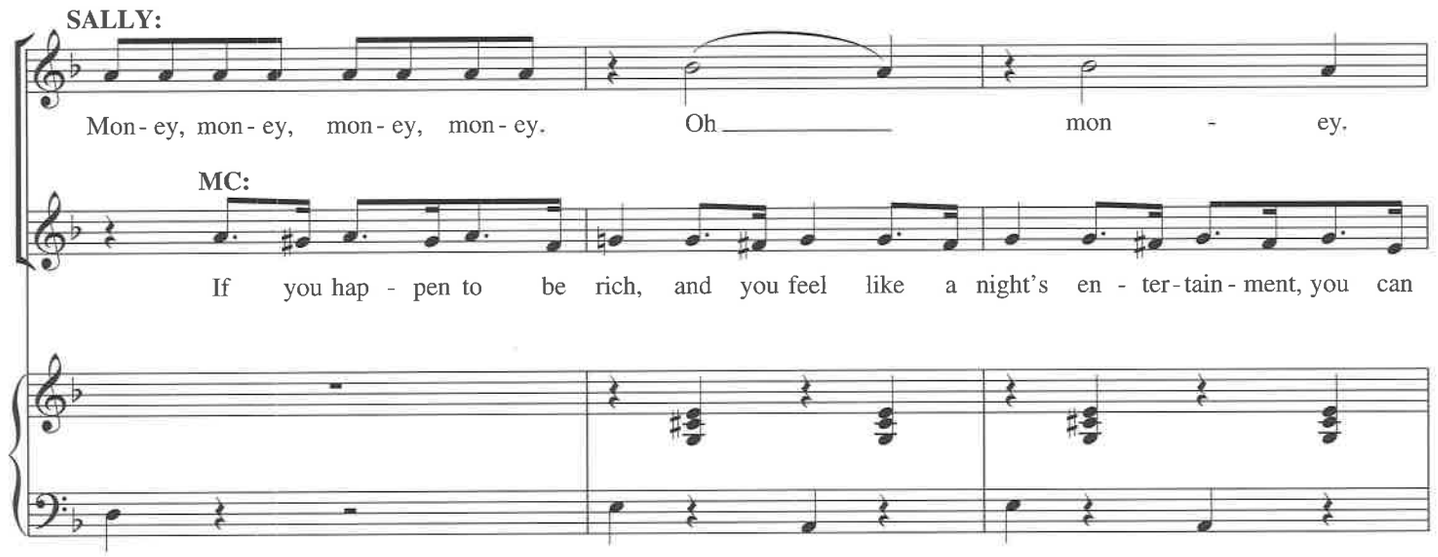
Words by FRED EBB
Music by JOHN KANDER

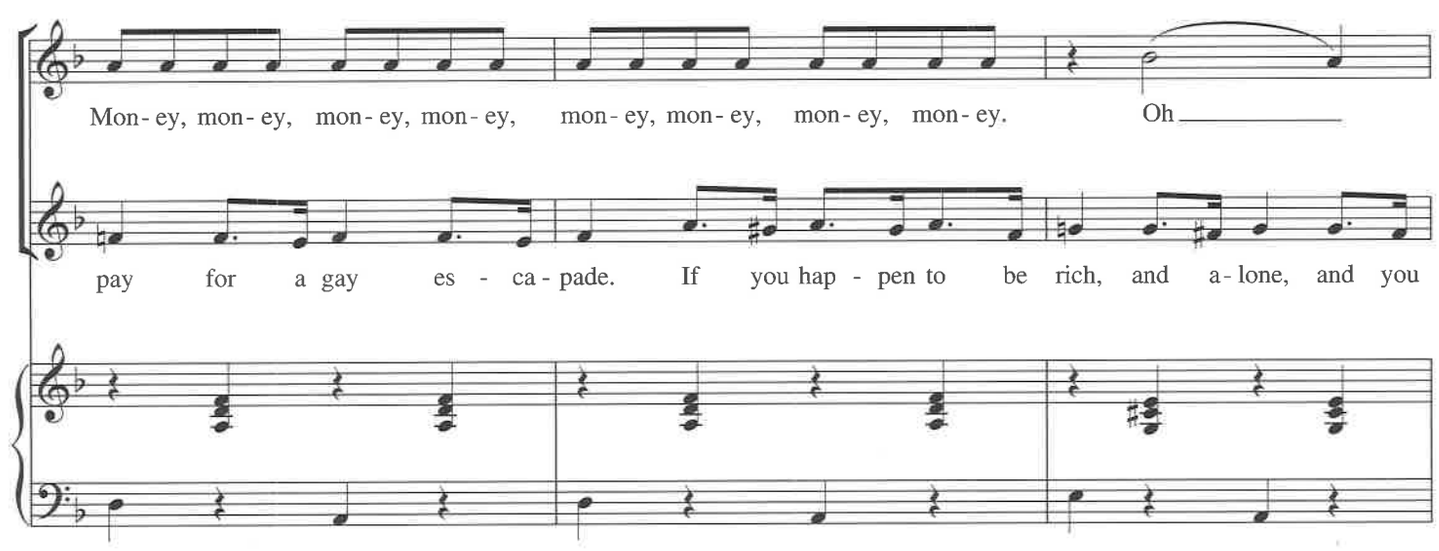


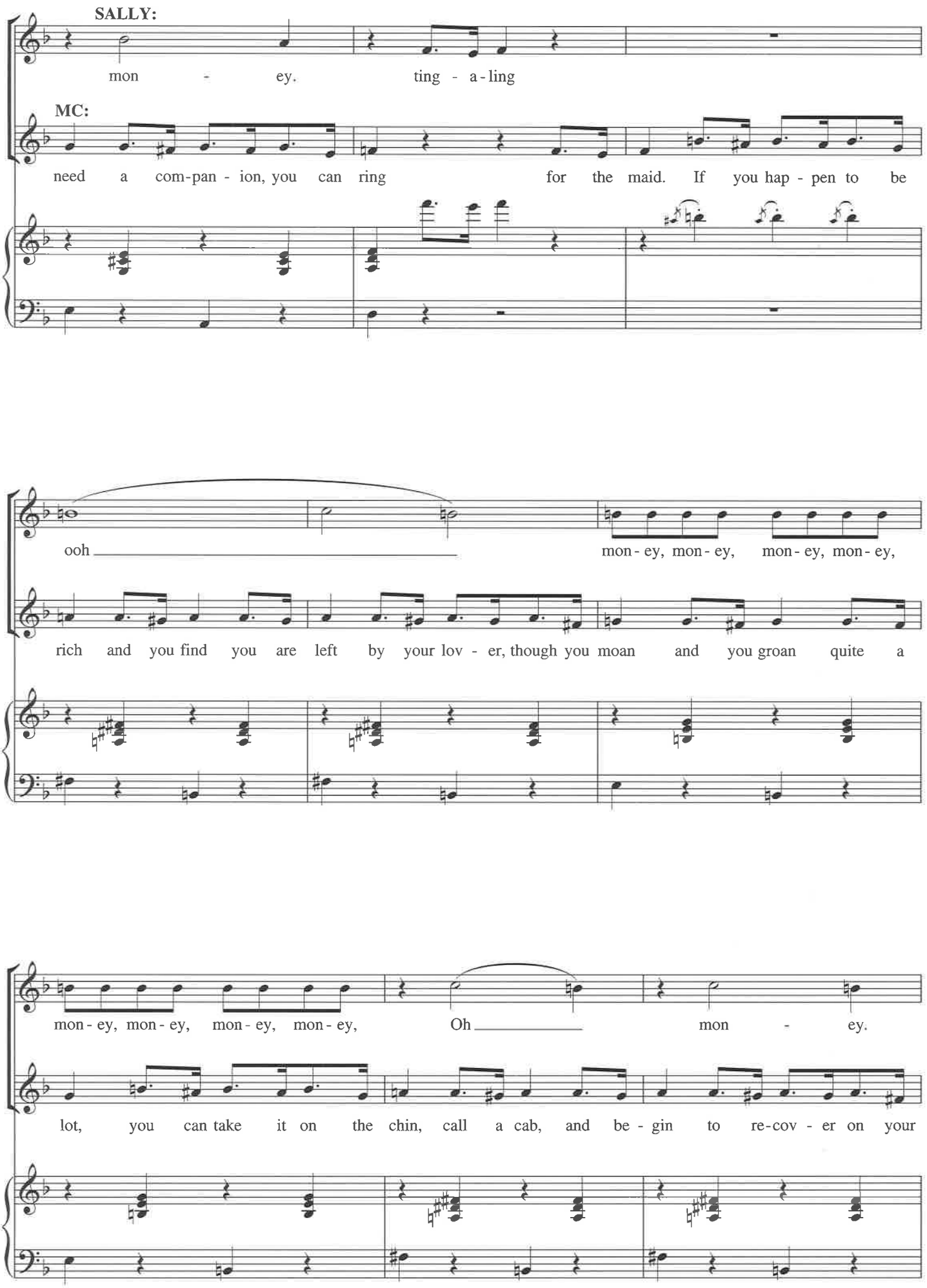
Copyright © 1972 by Alley Music Corp. and Trio Music Company
Copyright Renewed
All Rights for Trio Music Company Administered by BMG Rights Management (US) LLC
International Copyright Secured All Rights Reserved
Used by Permission

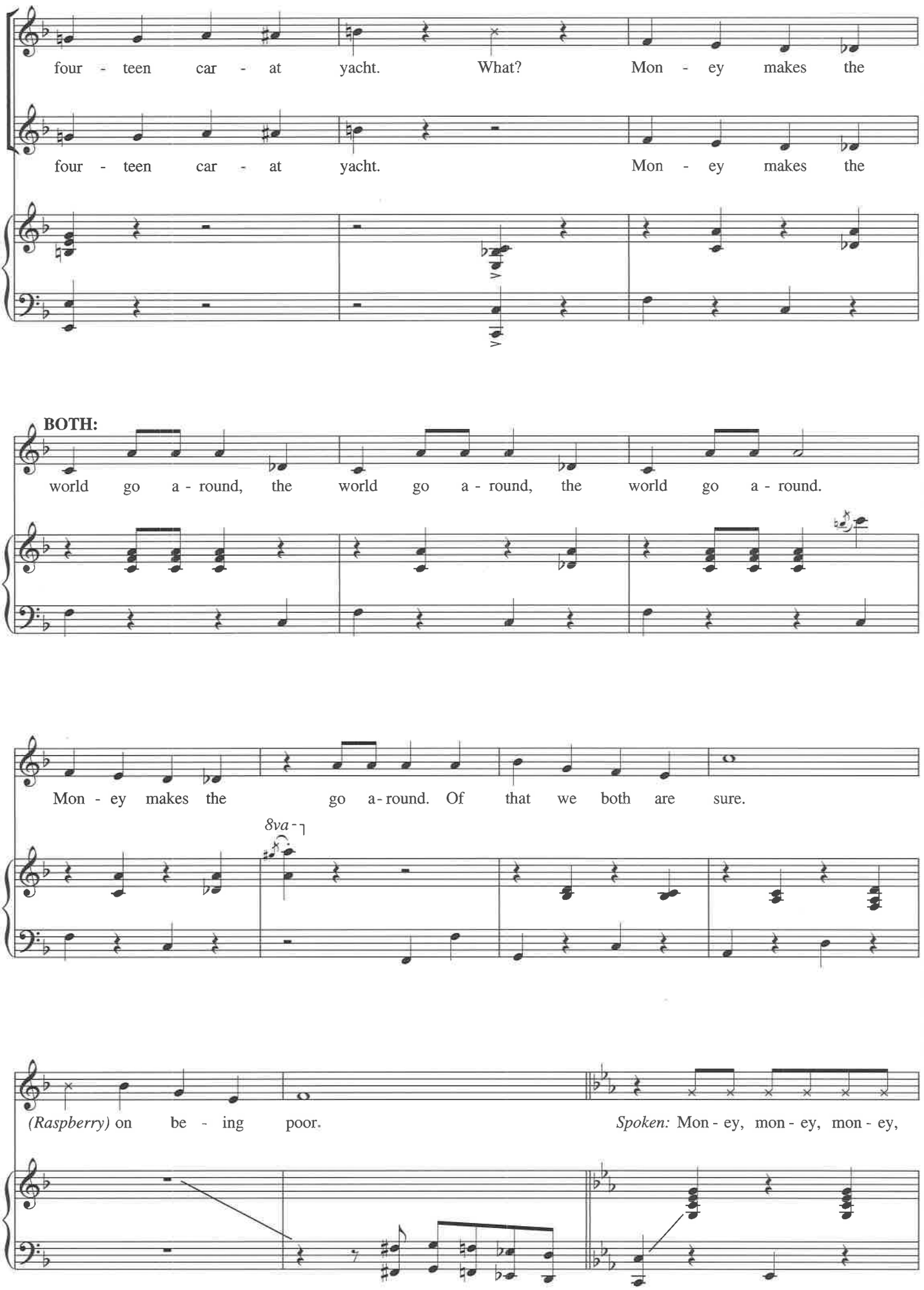

SALLY:
A
MC:
A mark, a yen, a buck or a pound, a
mark, a yen, a buck or a pound is all that makes the
buck or a pound, a buck or a pound is all that makes the
BOTH:
world go a - round, that clink - ing, clank - ing sound can
make the world go 'round.

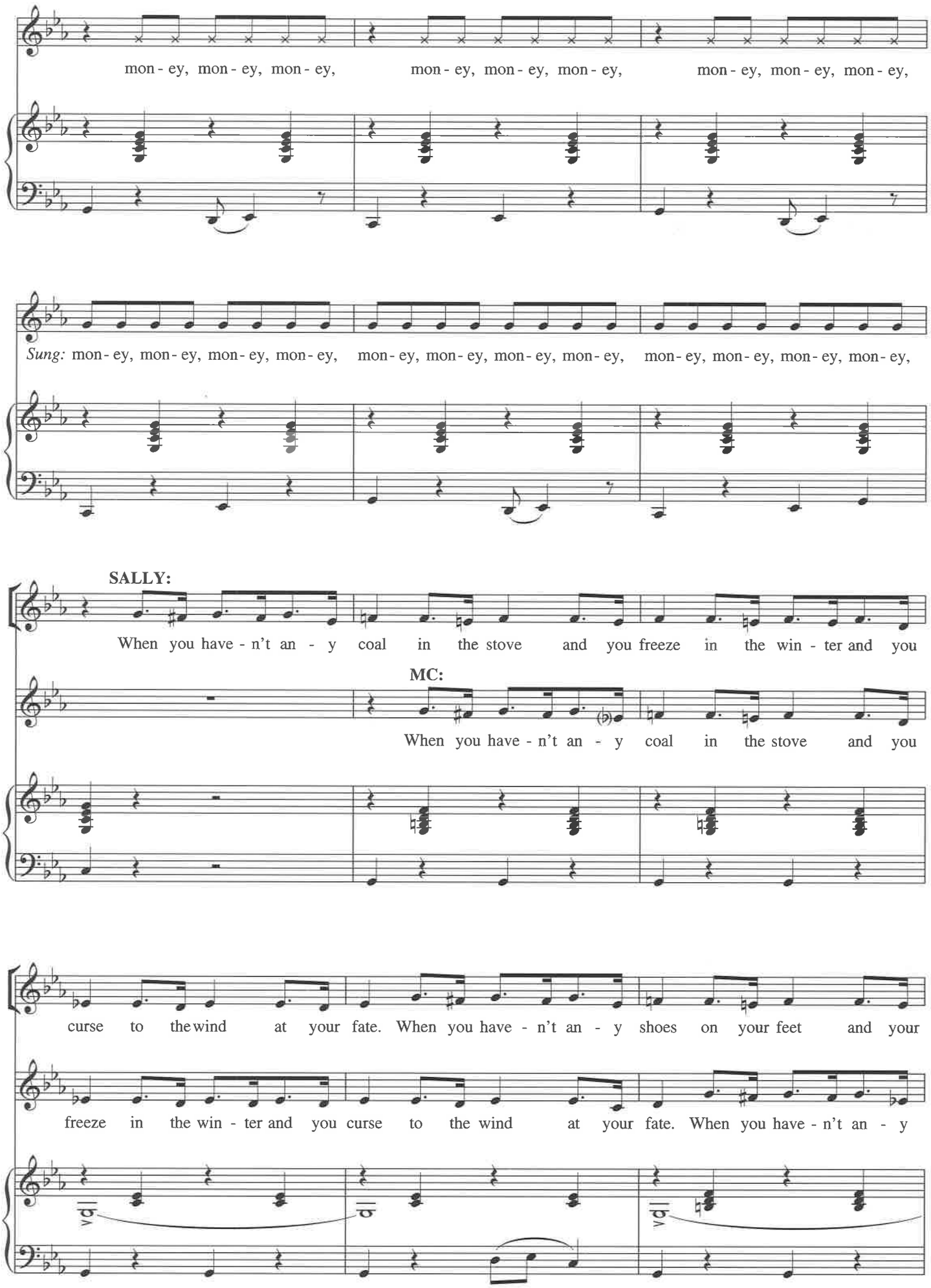

Mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey.

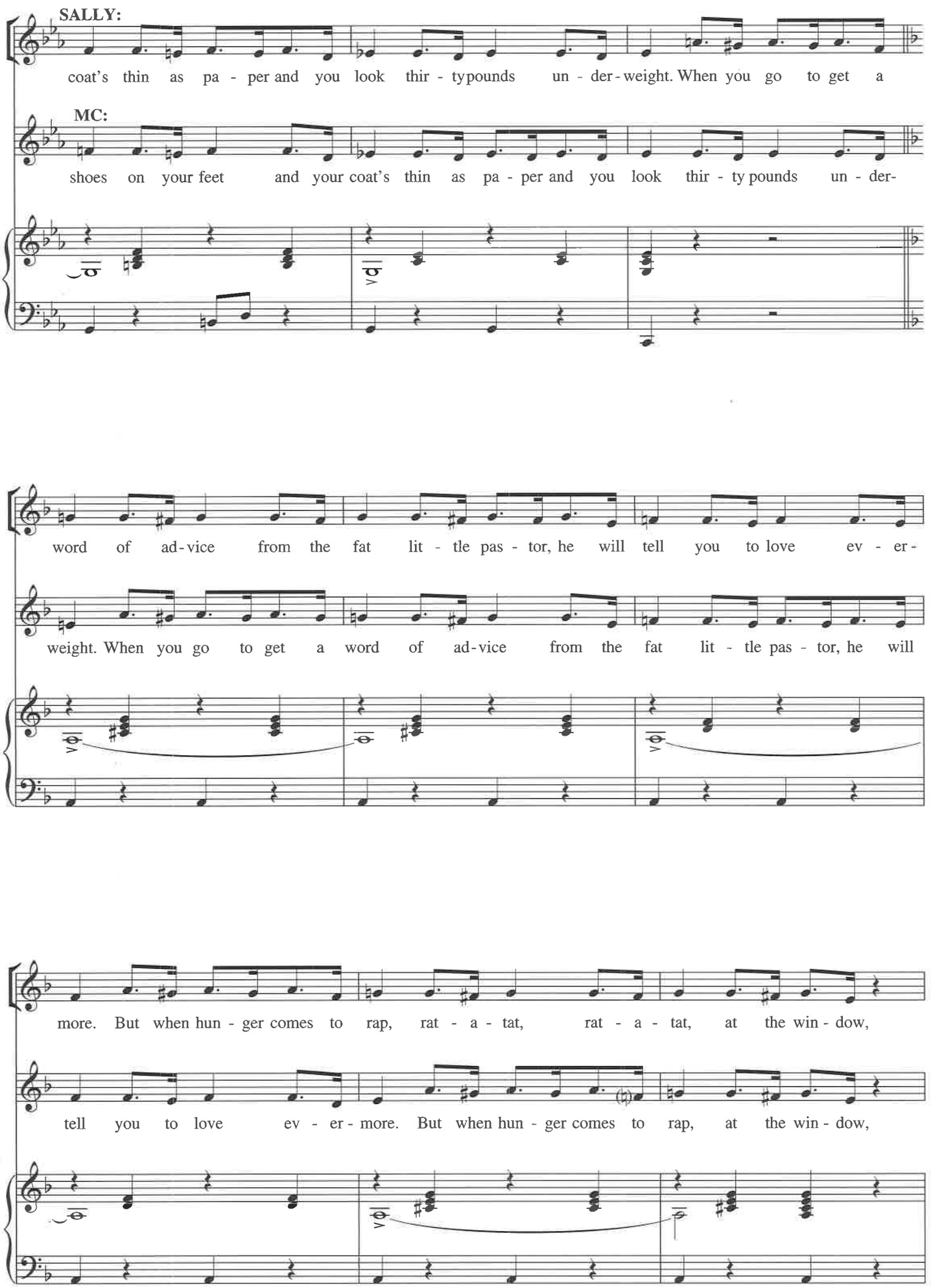

SALLY:
Mon - ey, mon - ey, mon - ey, mon - ey. Oh mon - ey.
MC:
If you hap - pen to be rich, and you feel like a night's en - ter - tain - ment, you can

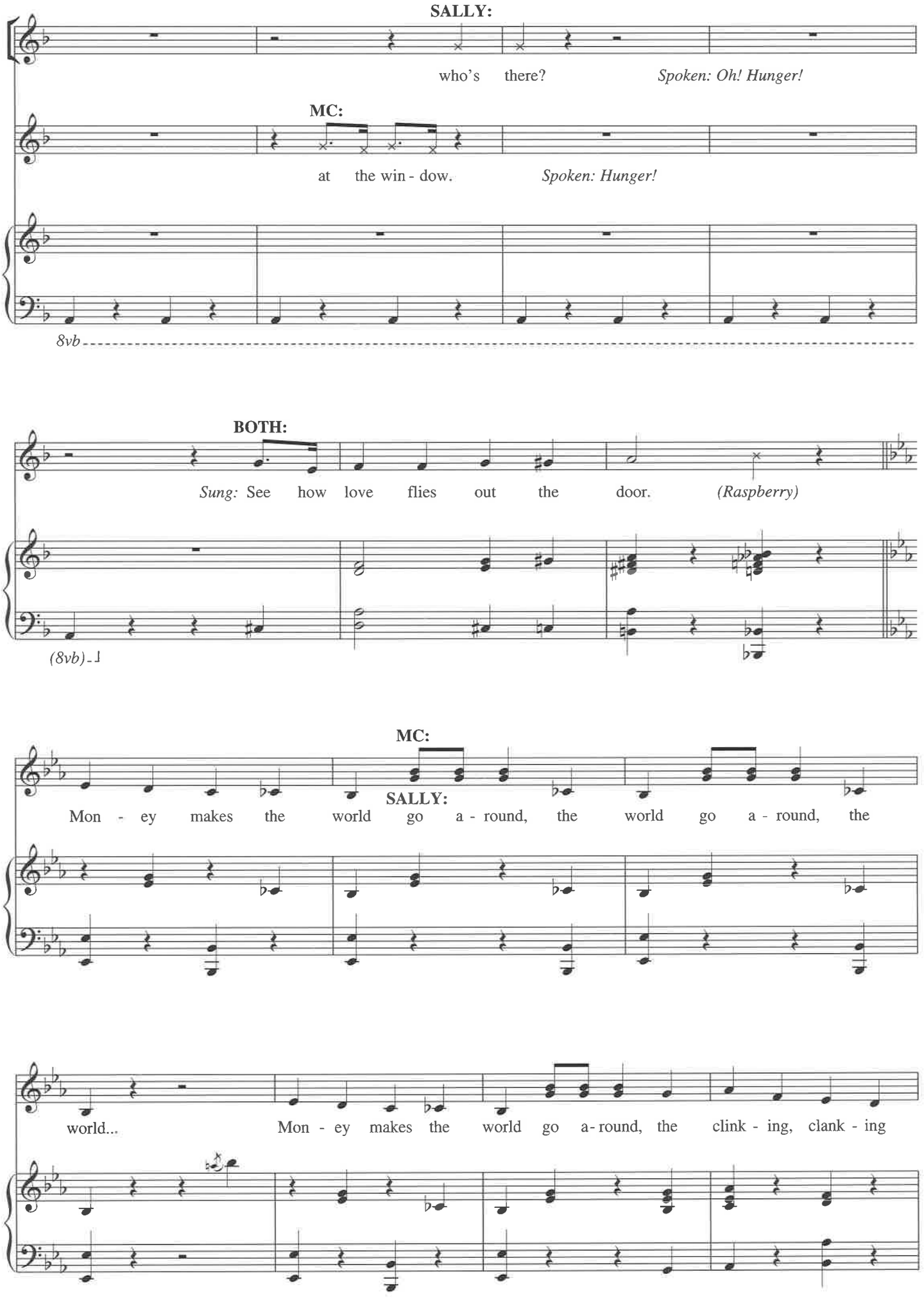

Mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey. Oh
pay for a gay es - ca - pade. If you hap - pen to be rich, and a - lone, and you

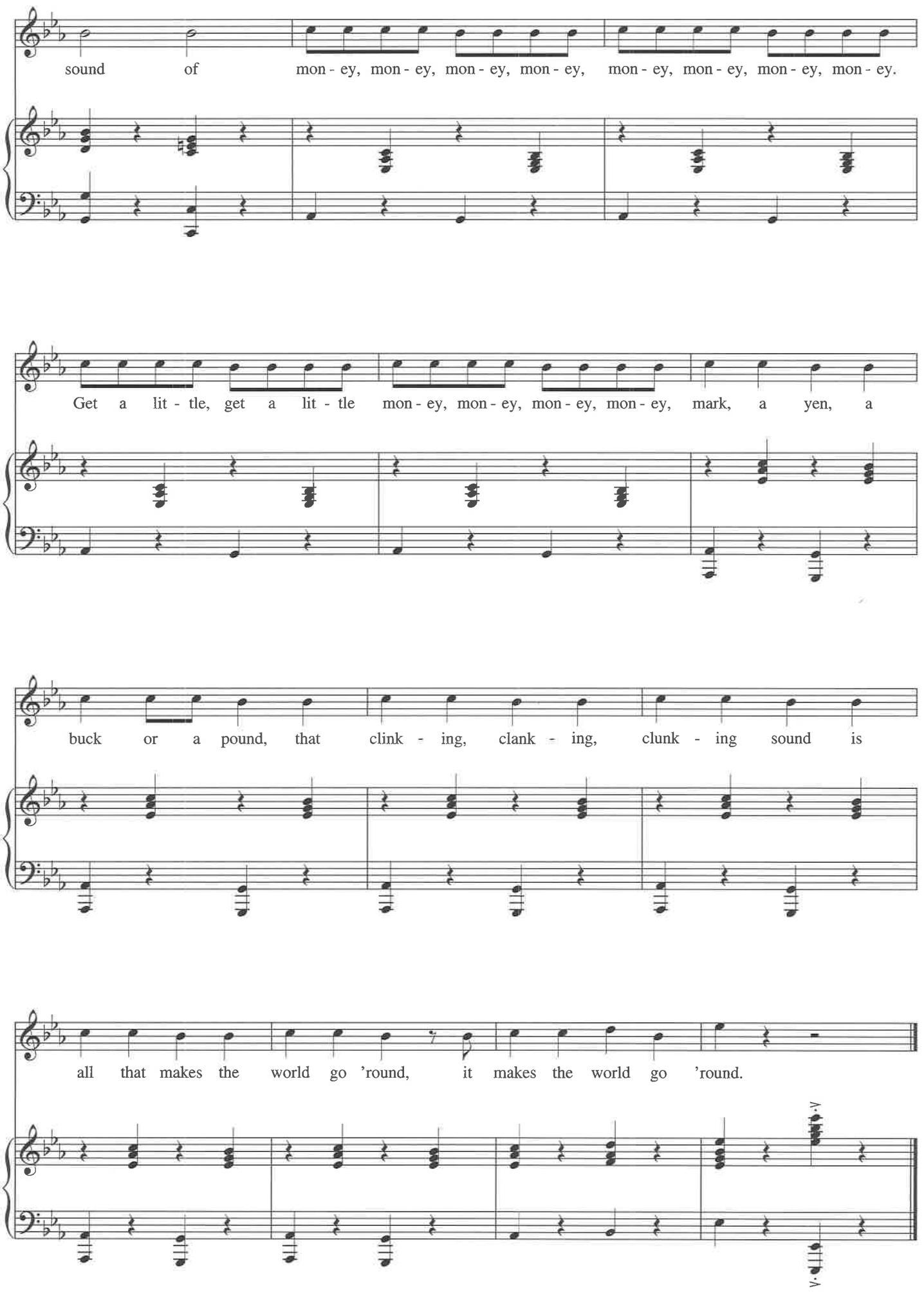

SALLY:
mon - ey. ting - a - ling
MC:
need a com-pan - ion, you can ring for the maid. If you hap - pen to be
ooh
mon - ey, mon - ey, mon - ey, mon - ey,
rich and you find you are left by your lov - er, though you moan and you groan quite a
mon - ey, mon - ey, mon - ey, mon - ey,
Oh
mon - ey.
lot, you 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.
8va
(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, 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 your
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,

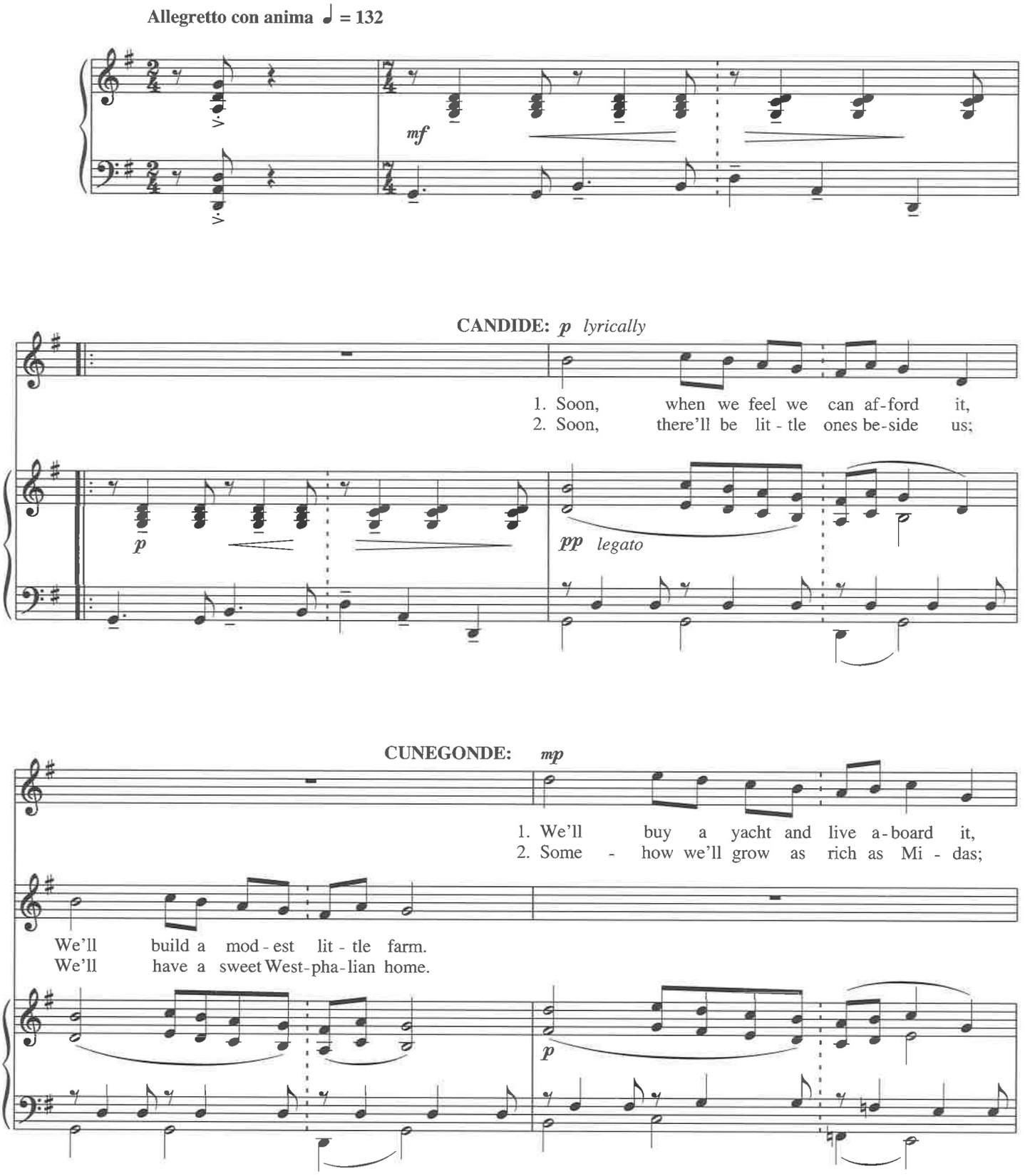

SALLY:
who's there? Spoken: Oh! Hunger!
MC:
at the win - dow. Spoken: Hunger!
8vb
BOTH:
Sung: See how love flies out the door. (Raspberry)
(8vb)
MC:
SALLY:
Mon - ey makes the world go a - round, the world go a - round, the
world...
Mon - ey makes the world go a - round, the clink - ing, clank - ing


sound of mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey.
Get a lit - tle, get a lit - tle mon - ey, mon - ey, mon - ey, mon - ey, mark, a yen, a
buck or a pound, that clink - ing, clank - ing, clunk - ing sound is
all that makes the world go 'round, it makes the world go 'round.

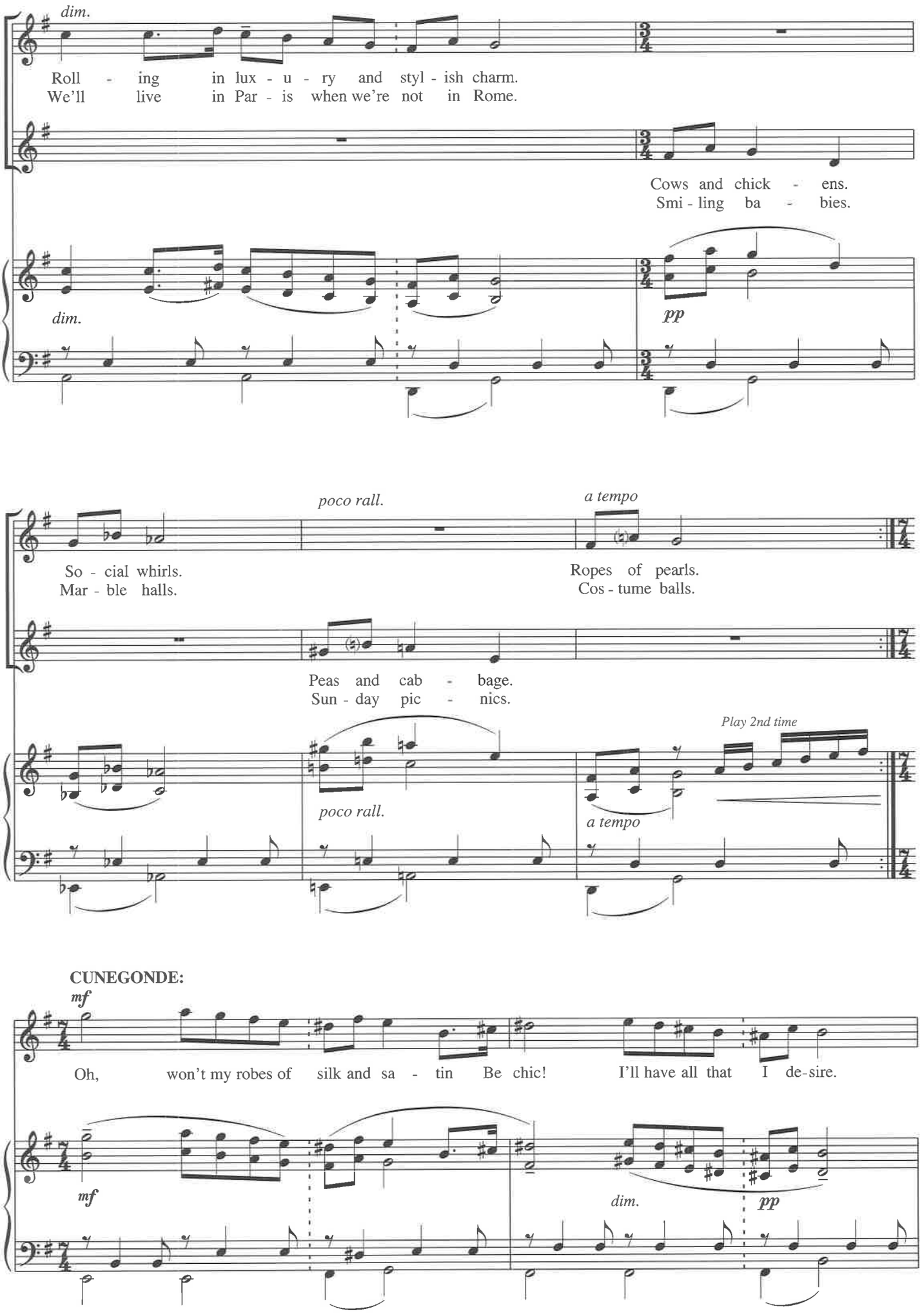
OH, HAPPY WE

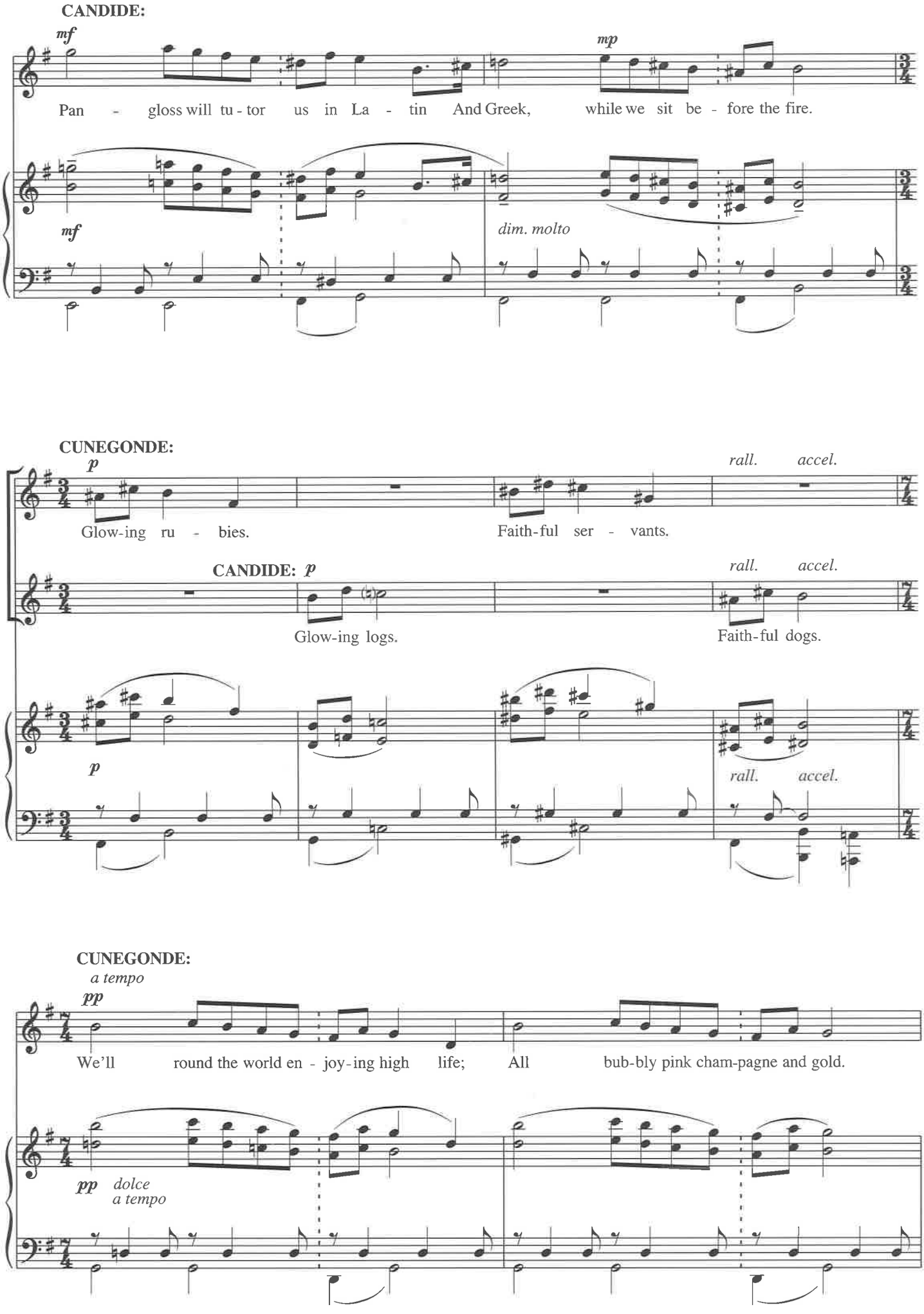
from *Candide*

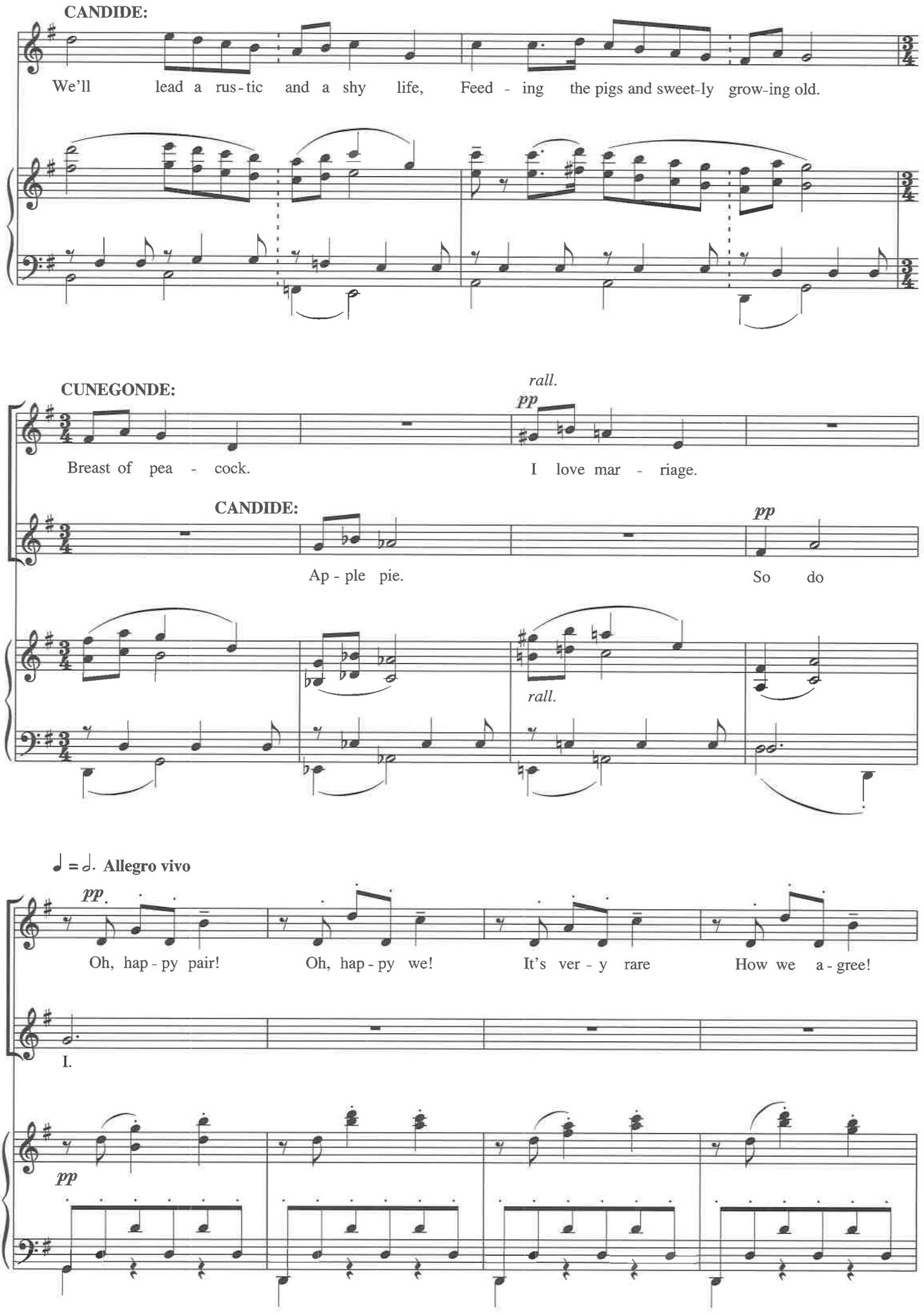
Lyrics by RICHARD WILBUR
Music by LEONARD BERNSTEIN

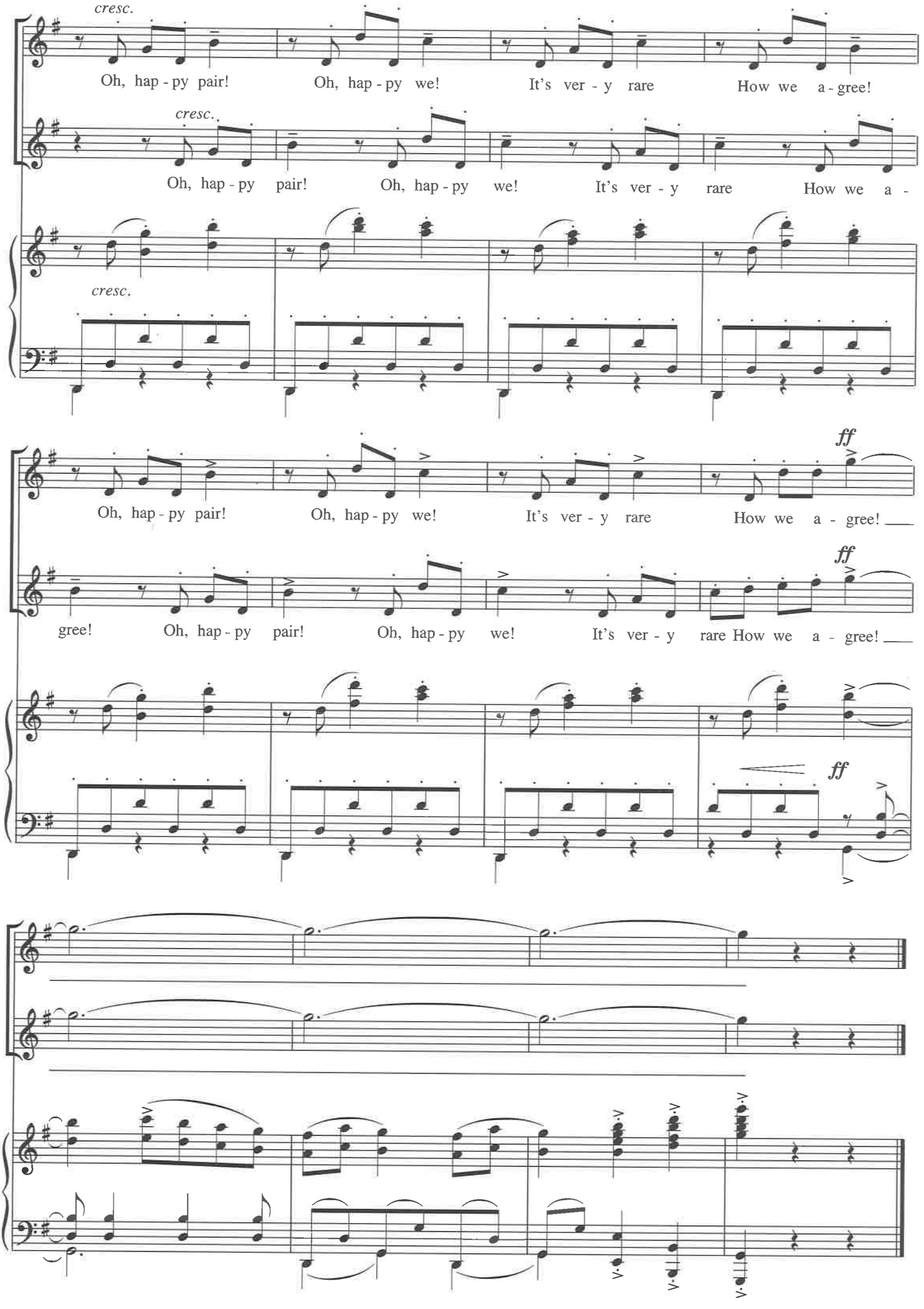


© Copyright 1958, 1974 by Amberson Holdings LLC
Copyright Renewed
Leonard Bernstein Music Publishing Company LLC, Publisher
Boosey & Hawkes, Inc., Sole Print Licensee
All Rights Reserved International Copyright Secured


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.
Play 2nd time
poco rall.
a tempo
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
mp
Pan - gloss will tu - tor us in La - tin And Greek, while we sit be - fore the fire.
mf
dim. molto
CUNEGONDE:
p
rall. accel.
Glow-ing ru - bies. 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

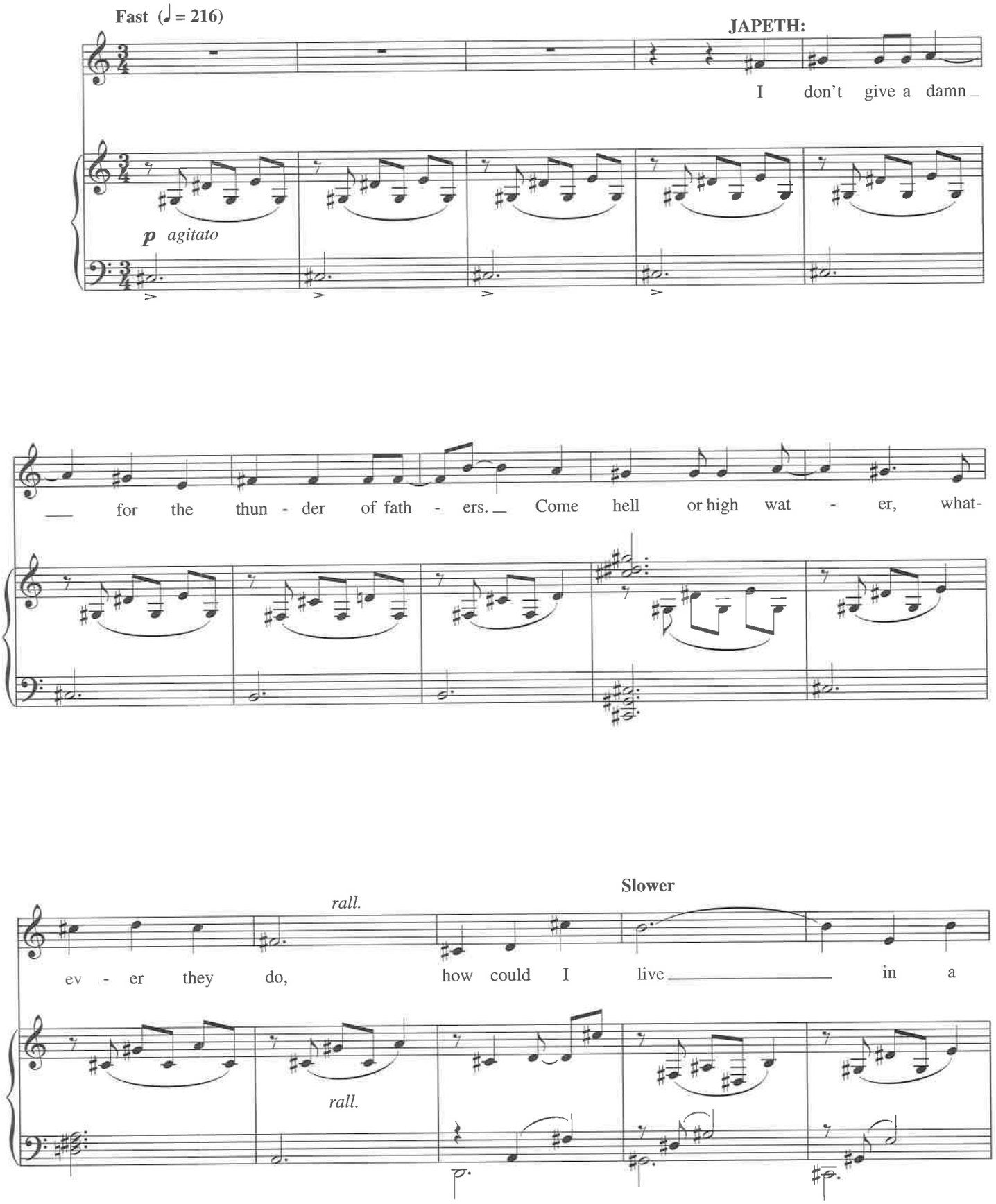

CANDIDE:
We'll lead a rus-tic and a shy life, Feed - ing the pigs and sweet-ly grow-ing old.
CUNEGONDE:
rall.
pp
Breast of pea - cock. I love mar - riage.
CANDIDE:
pp
Ap - ple pie. So do
rall.
♩ = ♩. Allegro vivo
pp
Oh, hap - py pair! Oh, hap - py we! It's ver - y rare How we a - gree!
I.
pp


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 -
cresc.
ff
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

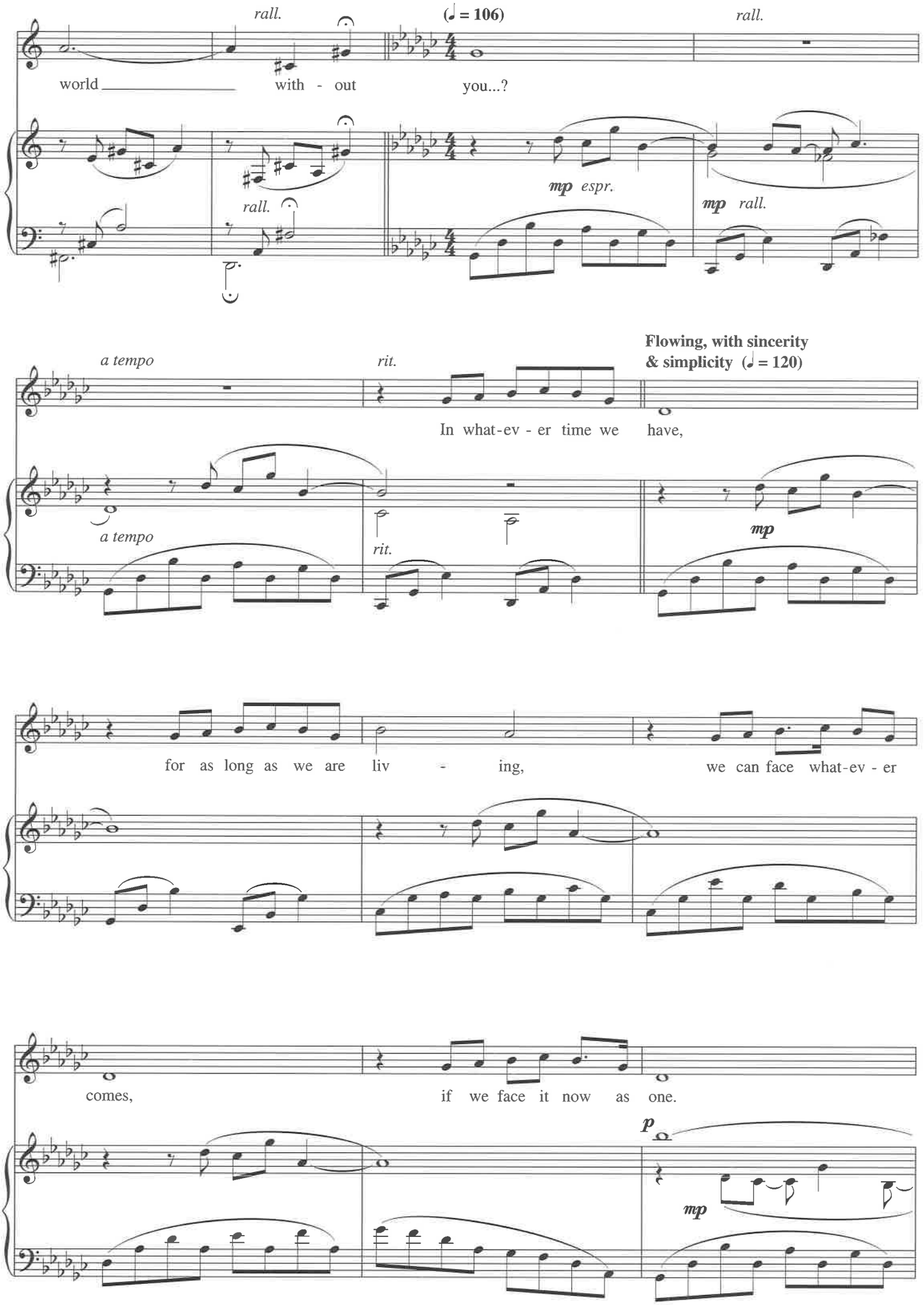
IN WHATEVER TIME WE HAVE

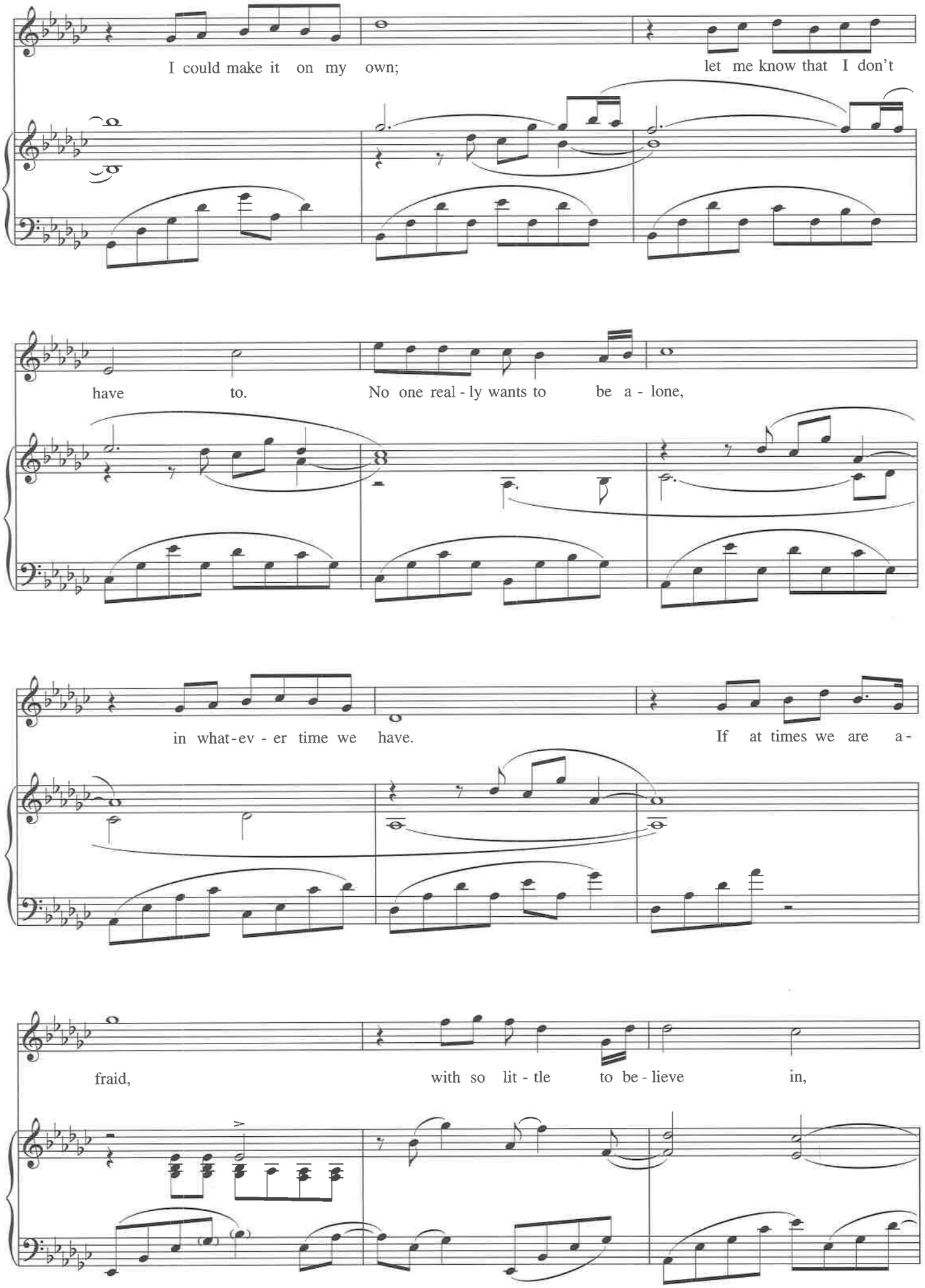
from *Children of Eden*

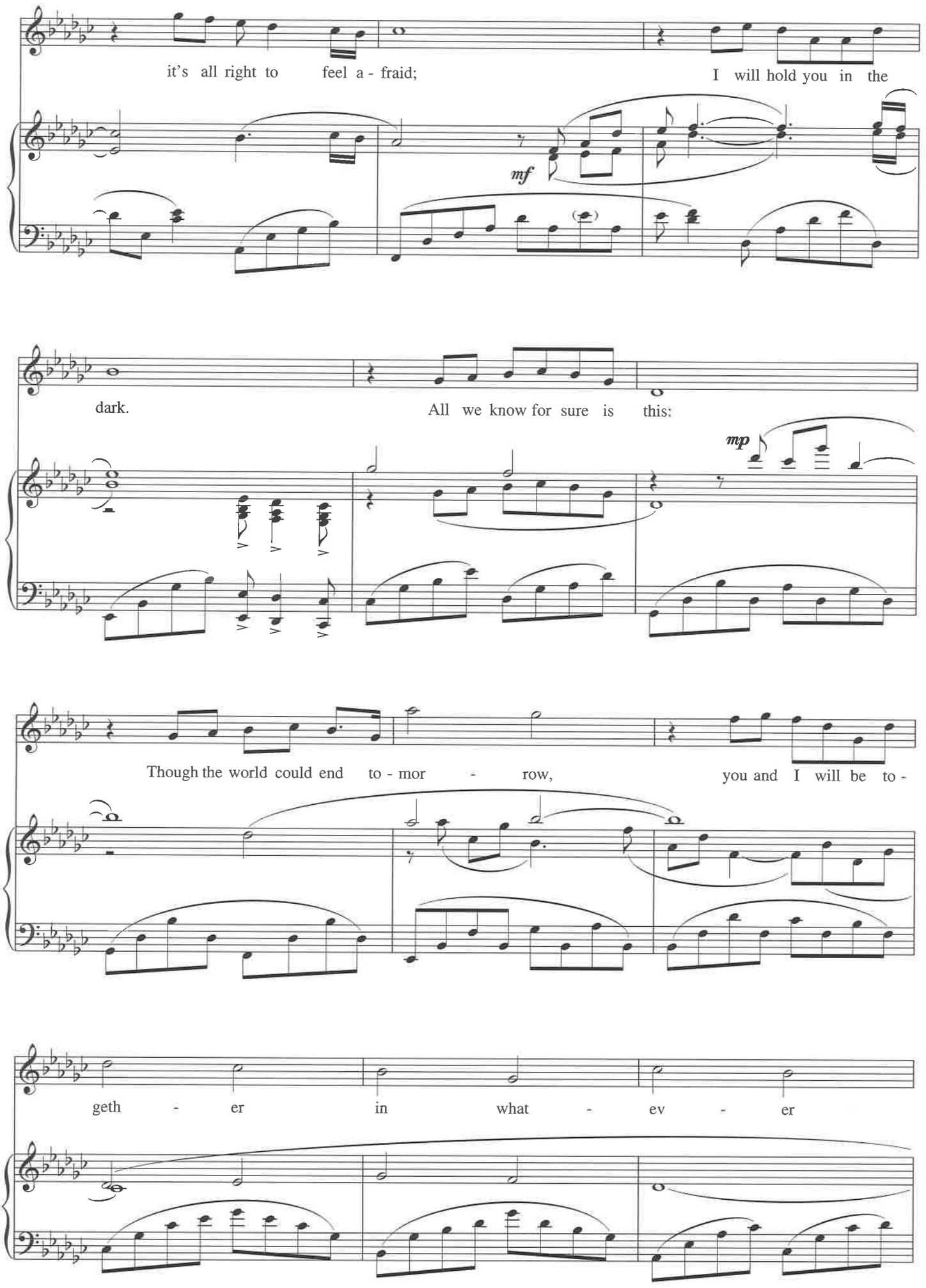
Music and Lyrics by
STEPHEN SCHWARTZ

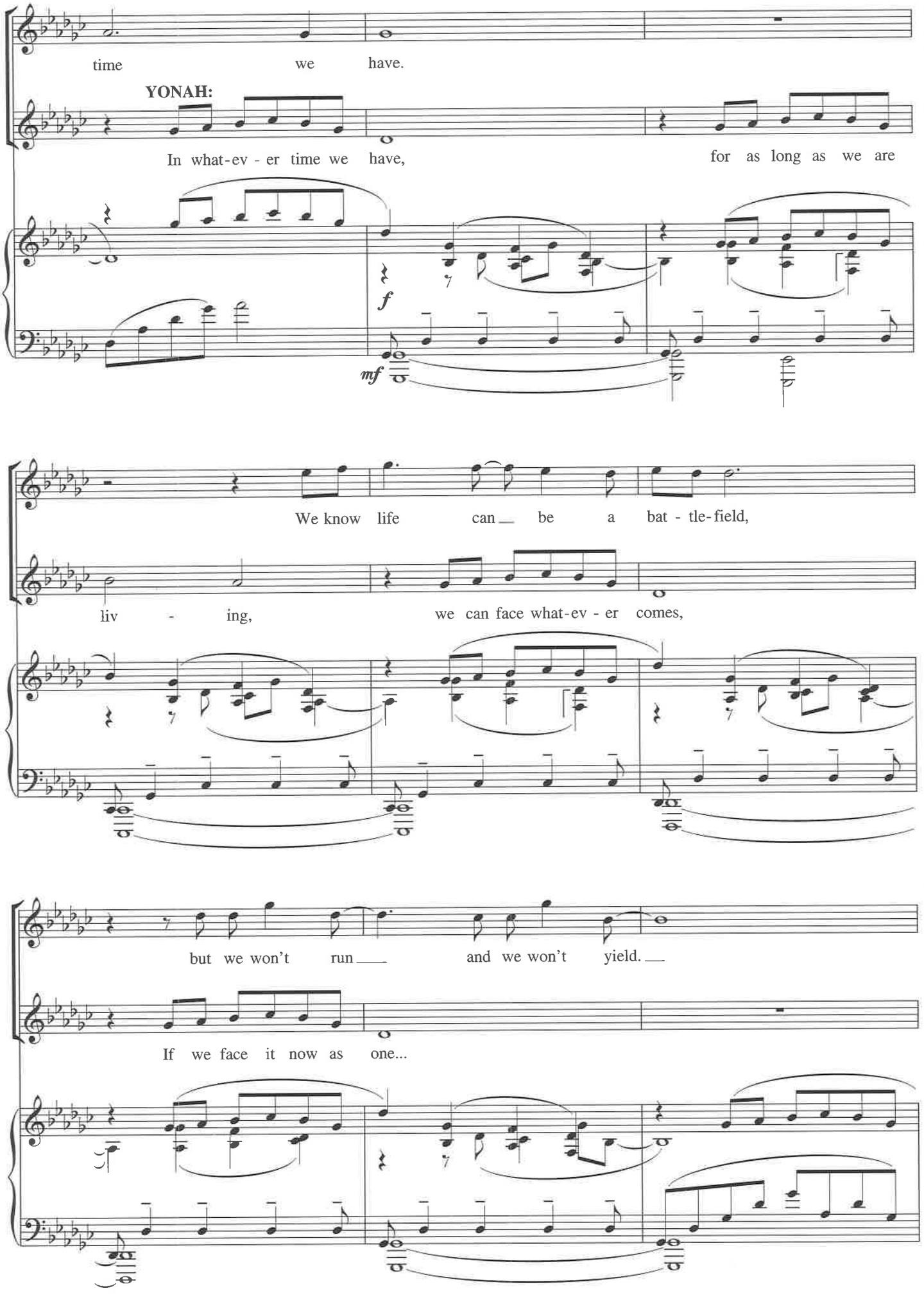


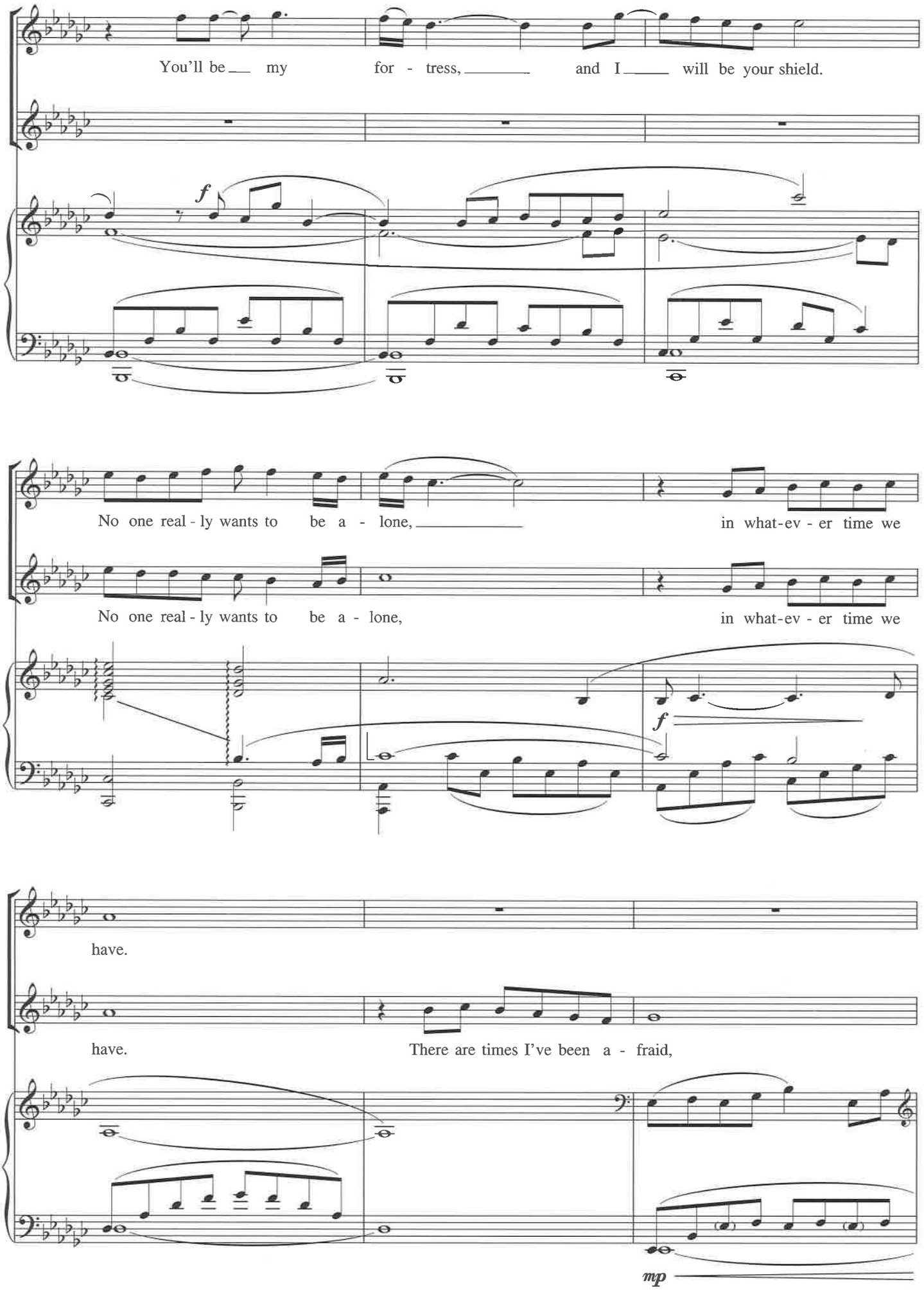
Copyright © 1989, 1998 Grey Dog Music (ASCAP)
Publishing and allied rights for "In Whatever Time We Have" administered by Williamson Music, a Division of Rodgers & Hammerstein: an Imagem Company
International Copyright Secured All Rights Reserved
www.stephenschwartz.com

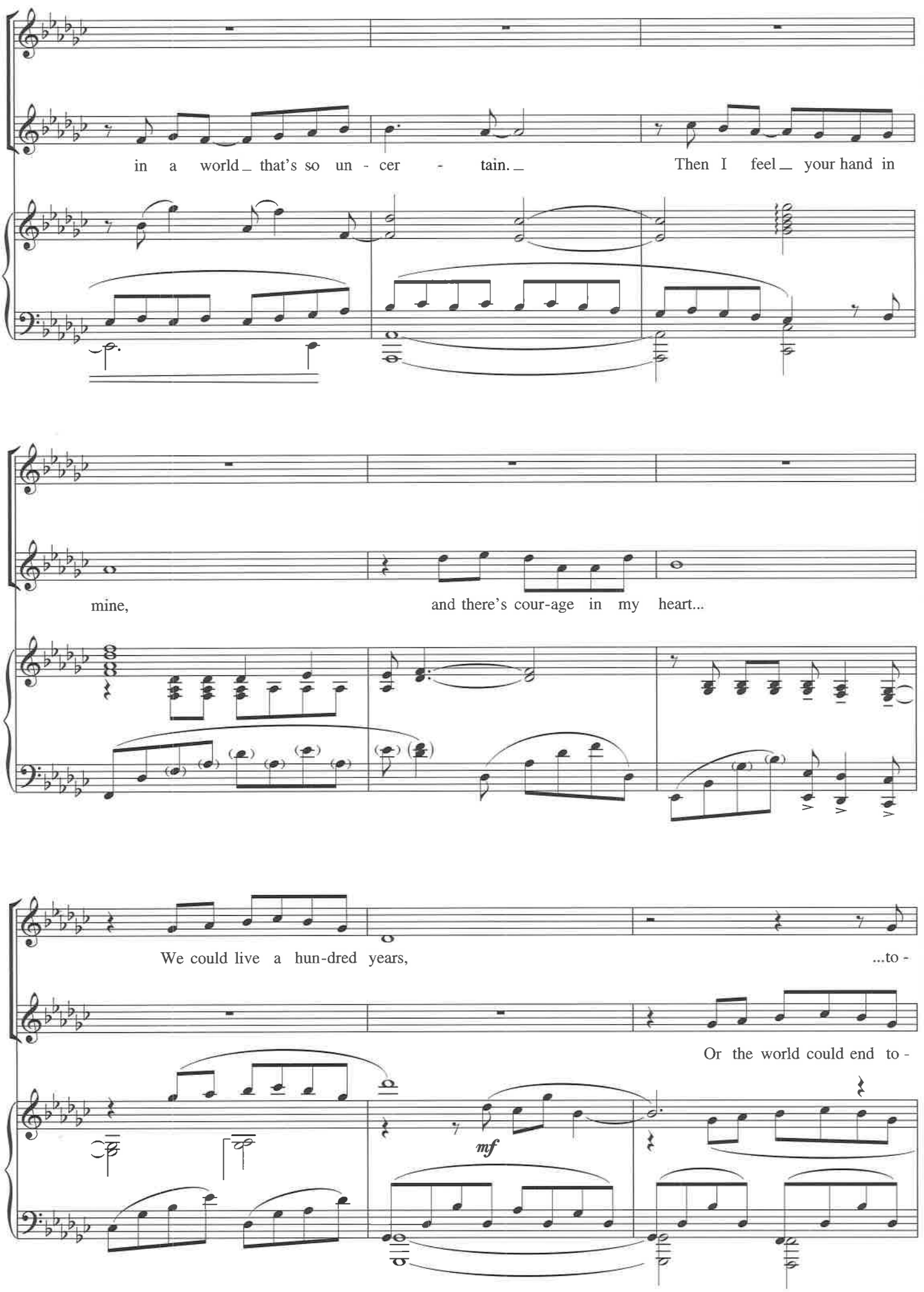

rall.
(♩ = 106)
rall.
world
with - out
you...?
mp espr.
rall.
mp rall.
a tempo
rit.
Flowing, with sincerity
& simplicity (♩ = 120)
In what-ev - er time we have,
a tempo
rit.
mp
for as long as we are liv - ing,
we can face what-ev - er
comes,
if we face it now as one.
p
mp

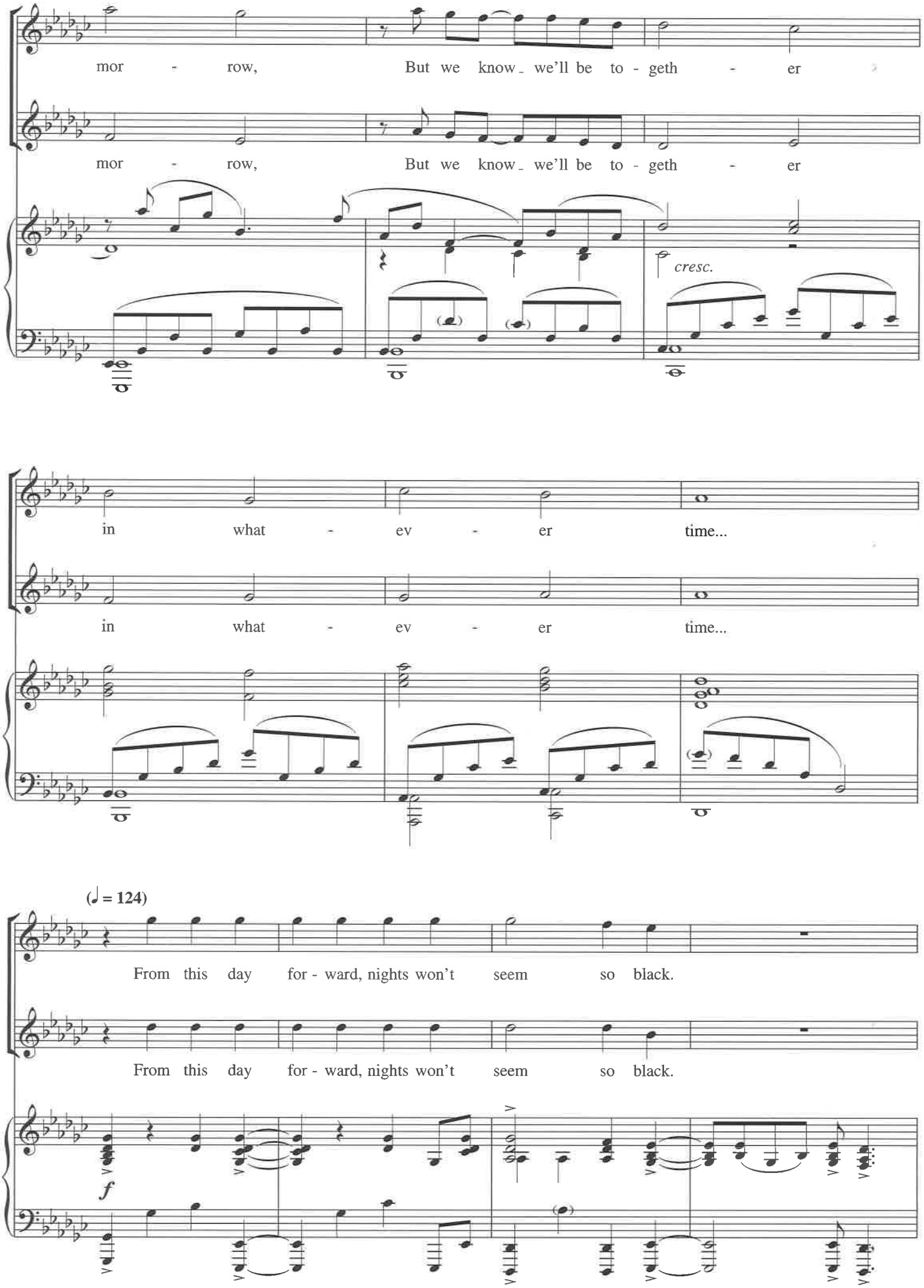

I could make it on my own;
let me know that I don't
have to.
No one real - ly wants to be a - lone,
in what - ev - er time we have.
If at times we are a -
fraid,
with so lit - tle to be - lieve in,

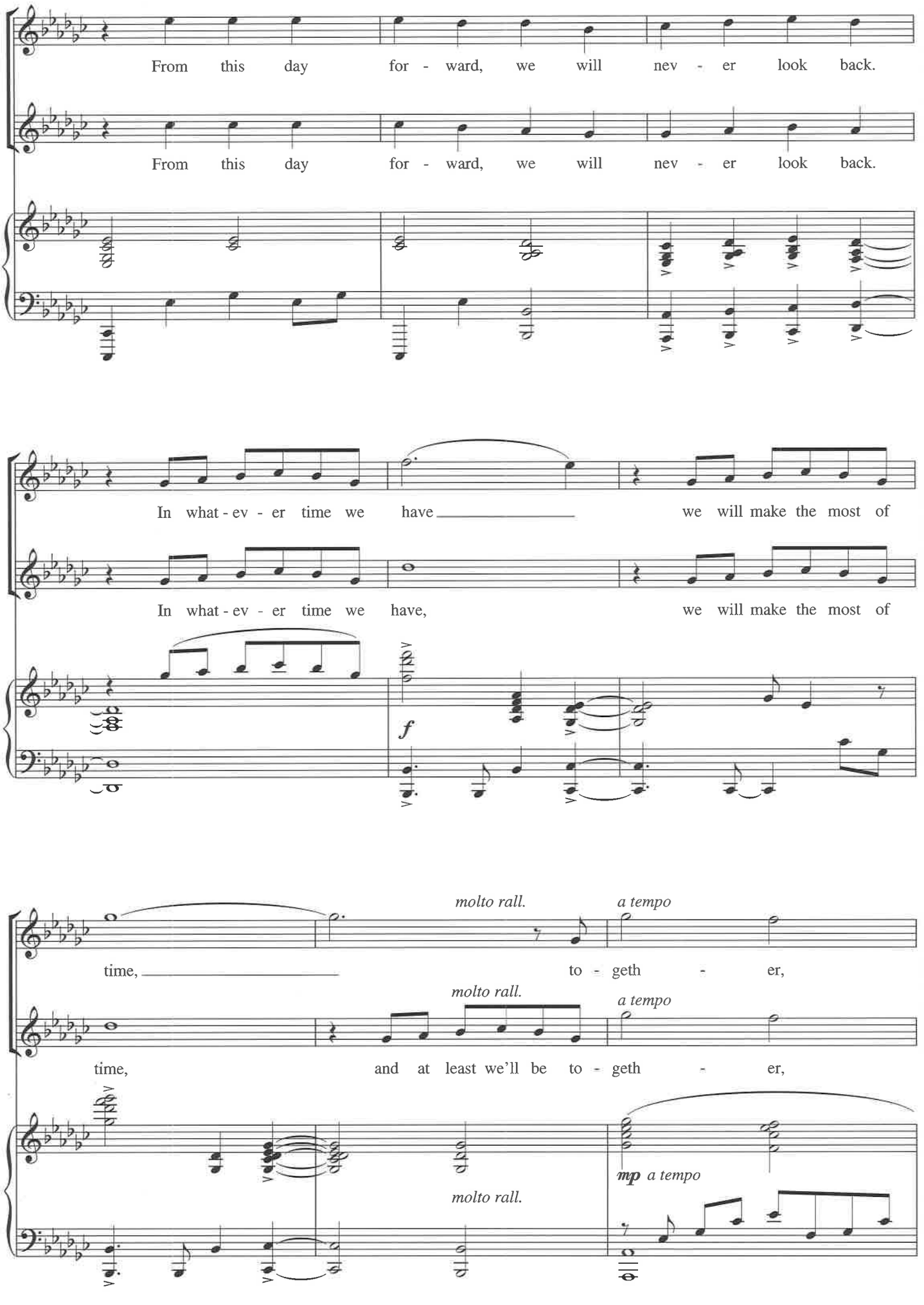

it's all right to feel a - fraid; I will hold you in the
mf
dark. All we know for sure is this:
mp
Though the world could end to - mor - row, you and I will be to -
geth - er in what - ev - er

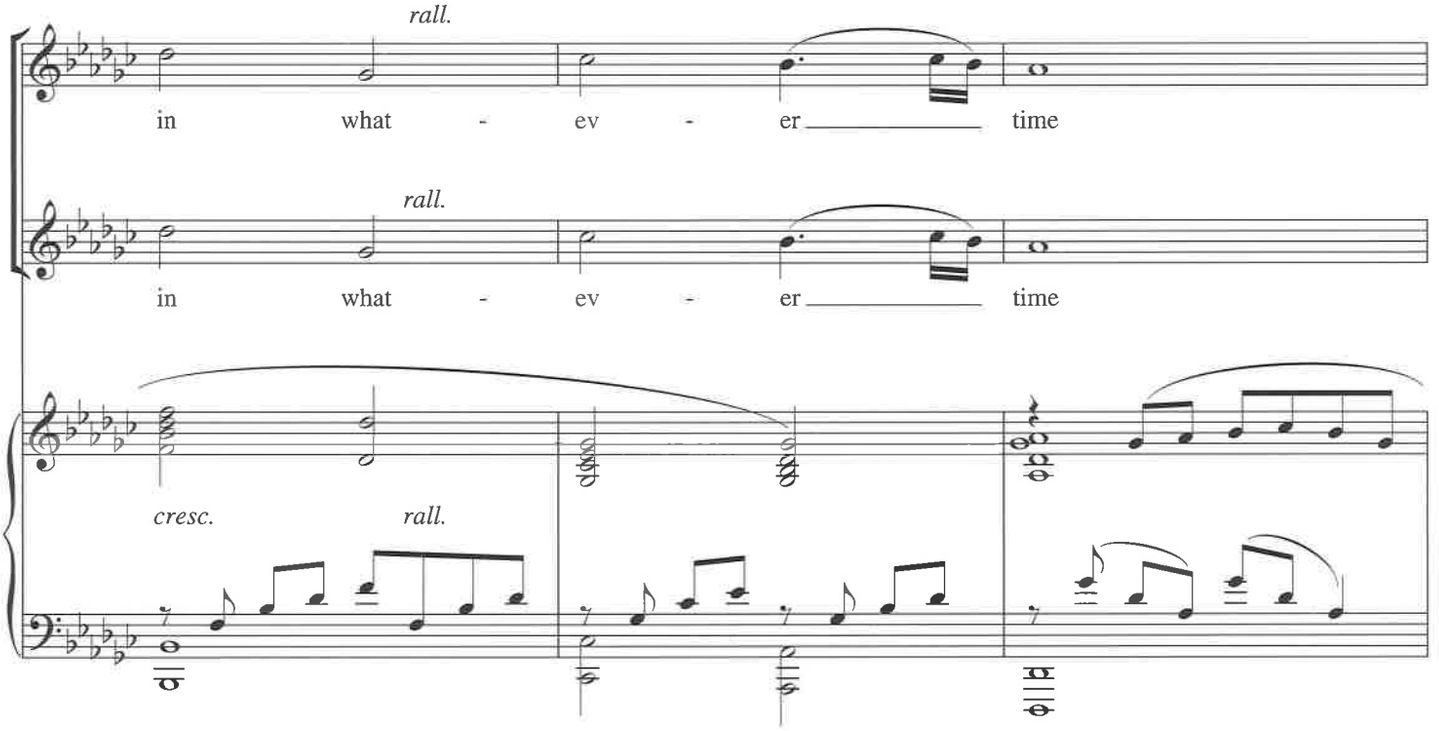

time we have.
YONAH:
In what-ev - er time we have, for as long as we are
f
mf
We know life can be a bat - tle-field,
liv - ing, we can face what-ev - er comes,
but we won't run and we won't yield.
If we face it now as one...

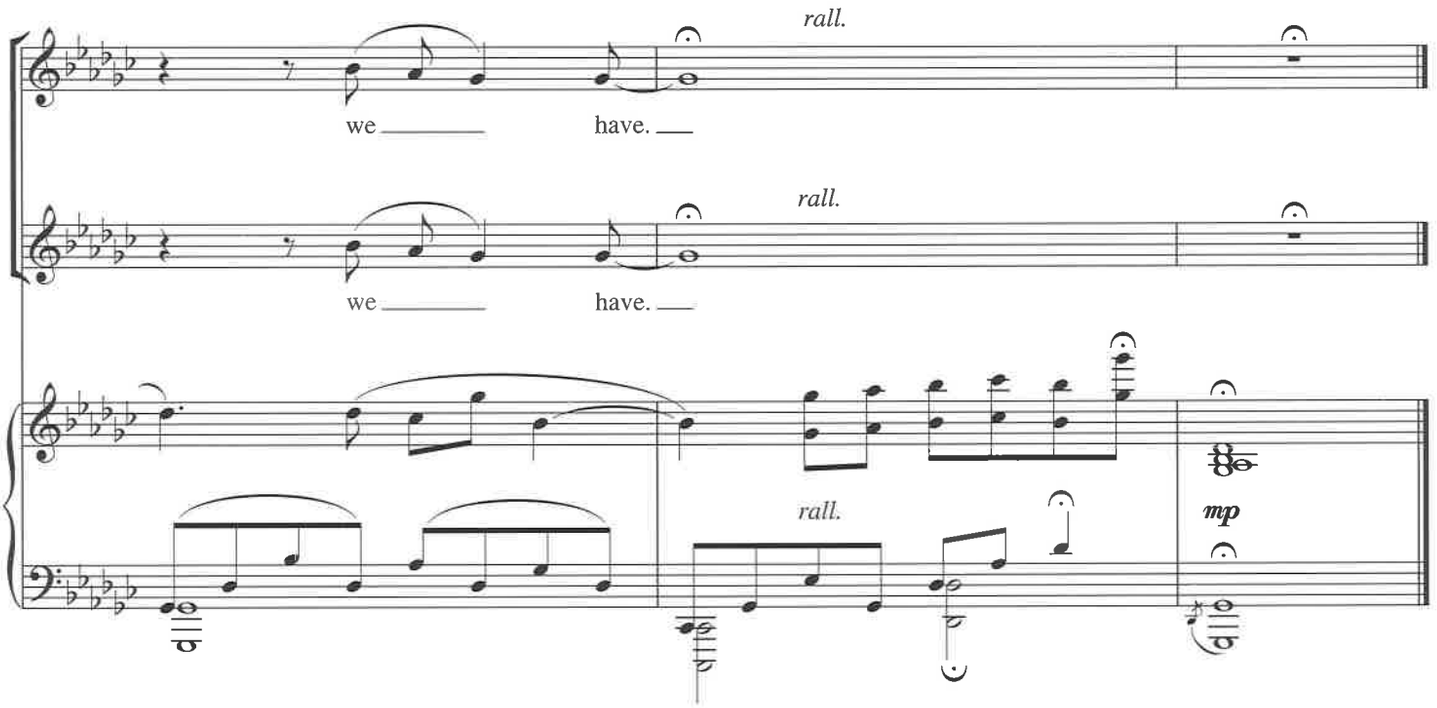

You'll be my for - tress, and I will be your shield.
f
No one real - ly wants to be a - lone, in what-ev - er time we
No one real - ly wants to be a - lone, in what-ev - er time we
f
have.
have.
There are times I've been a - fraid,
mp


in a world_ that's so un - cer - tain._
Then I feel_ your hand in
mine,
and there's cour-age in my heart...
We could live a hun-dred years,
...to -
Or the world could end to -
mf


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.
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
f
molto rall.
a tempo
time,
to - geth - er,
molto rall.
a tempo
time,
and at least we'll be to - geth - er,
mp a tempo
molto rall.

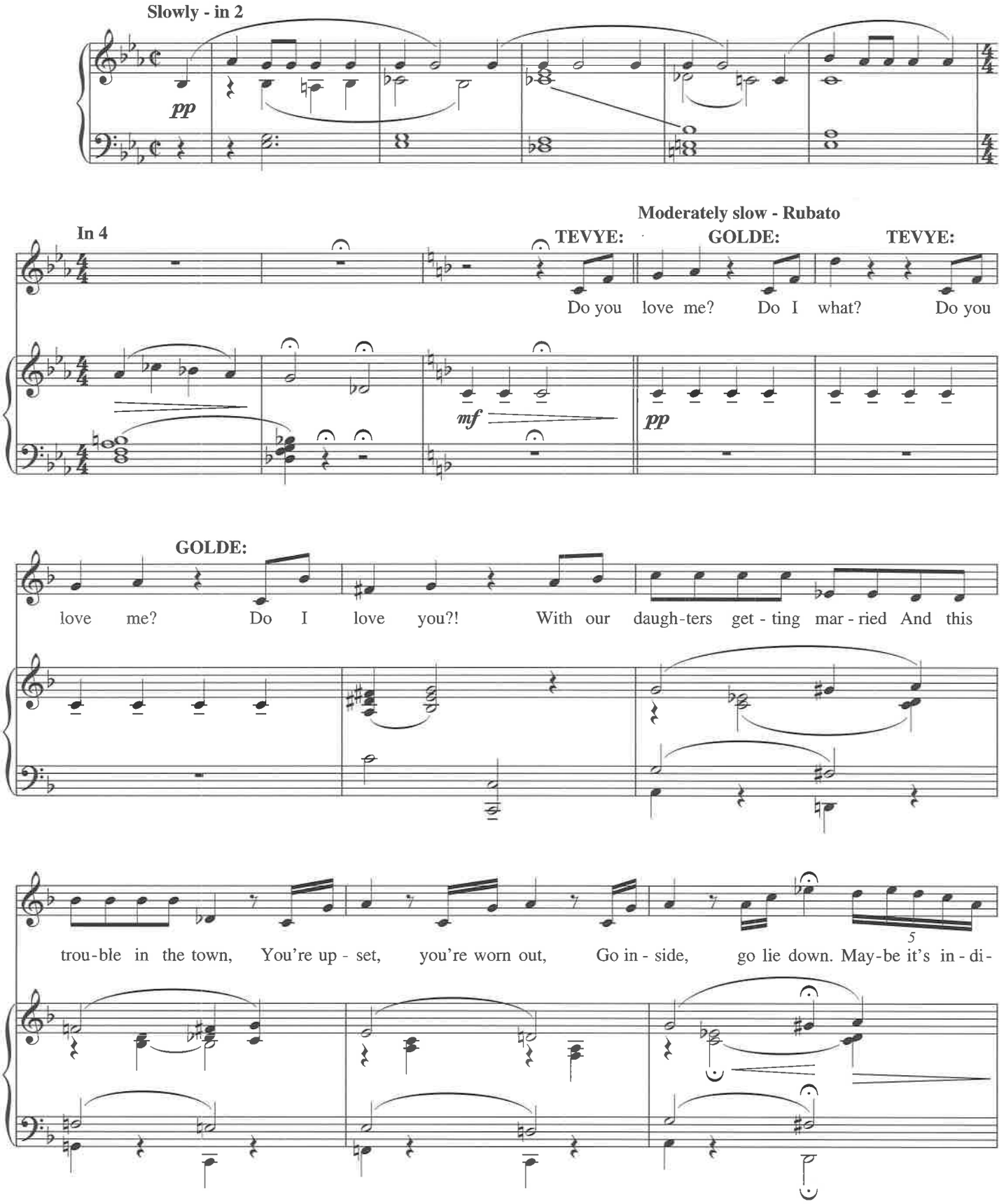

rall.
in what - ev - er time
rall.
in what - ev - er time
cresc.
rall.


rall.
we have.
rall.
we have.
rall.
mp

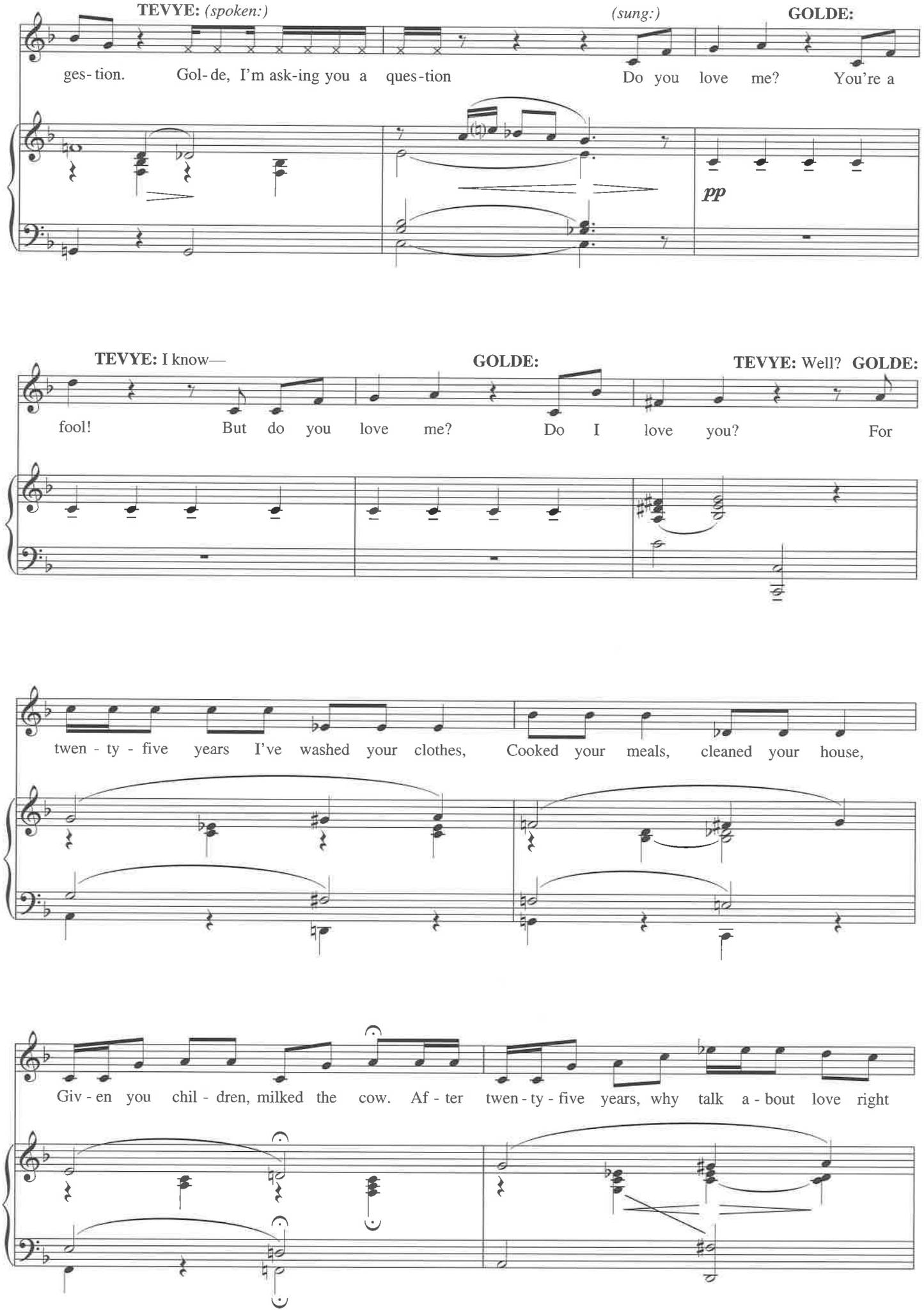
DO YOU LOVE ME?

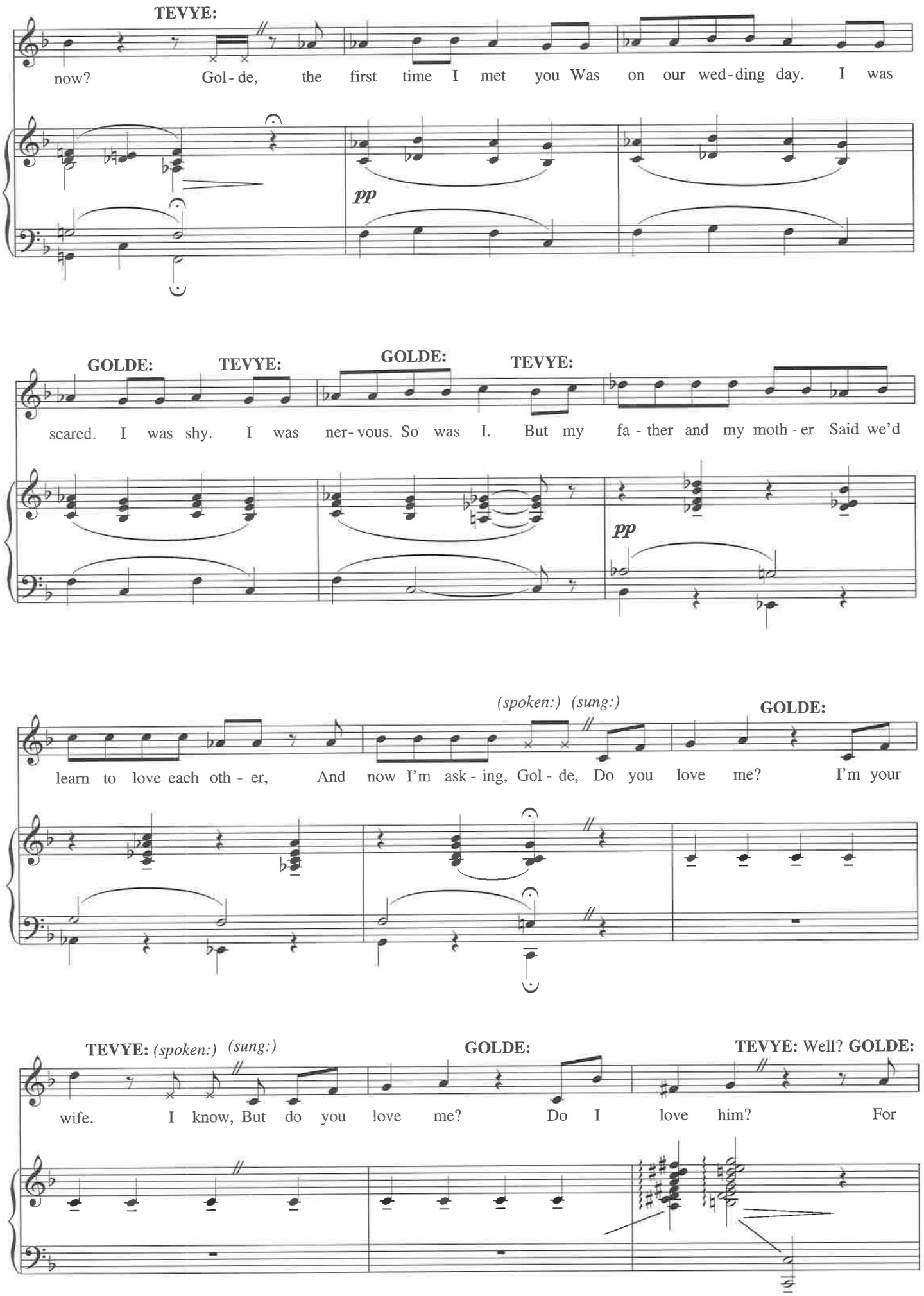
from the Musical *Fiddler on the Roof*

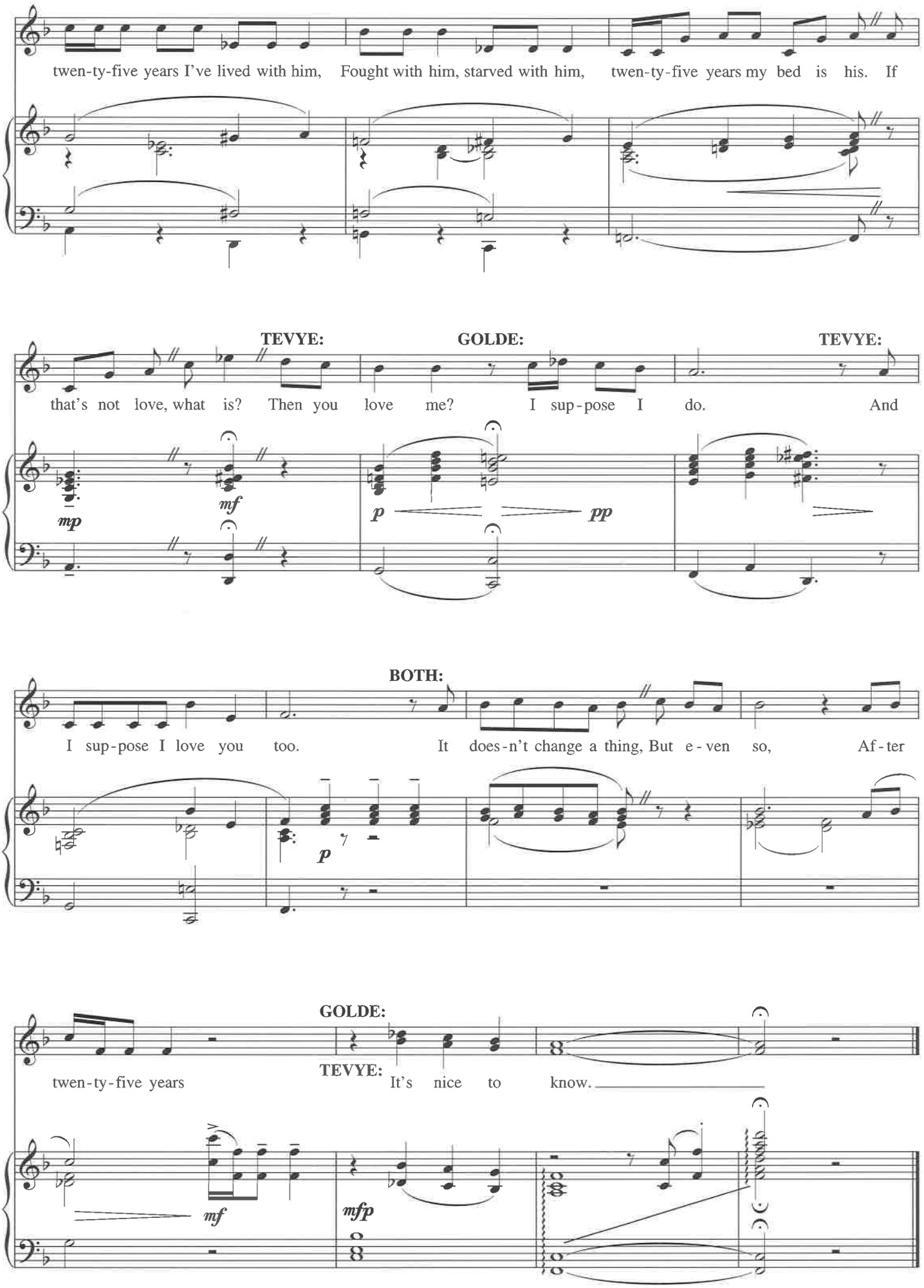
Words by SHELDON HARNICK
Music by JERRY BOCK



Copyright © 1964 Bock IP LLC and Mayerling Productions, Ltd.
Copyright Renewed 1992
All Rights for Mayerling Productions, Ltd. Administered by R&H Music, a division of Rodgers & Hammerstein: an Imagem Company
International Copyright Secured All Rights Reserved

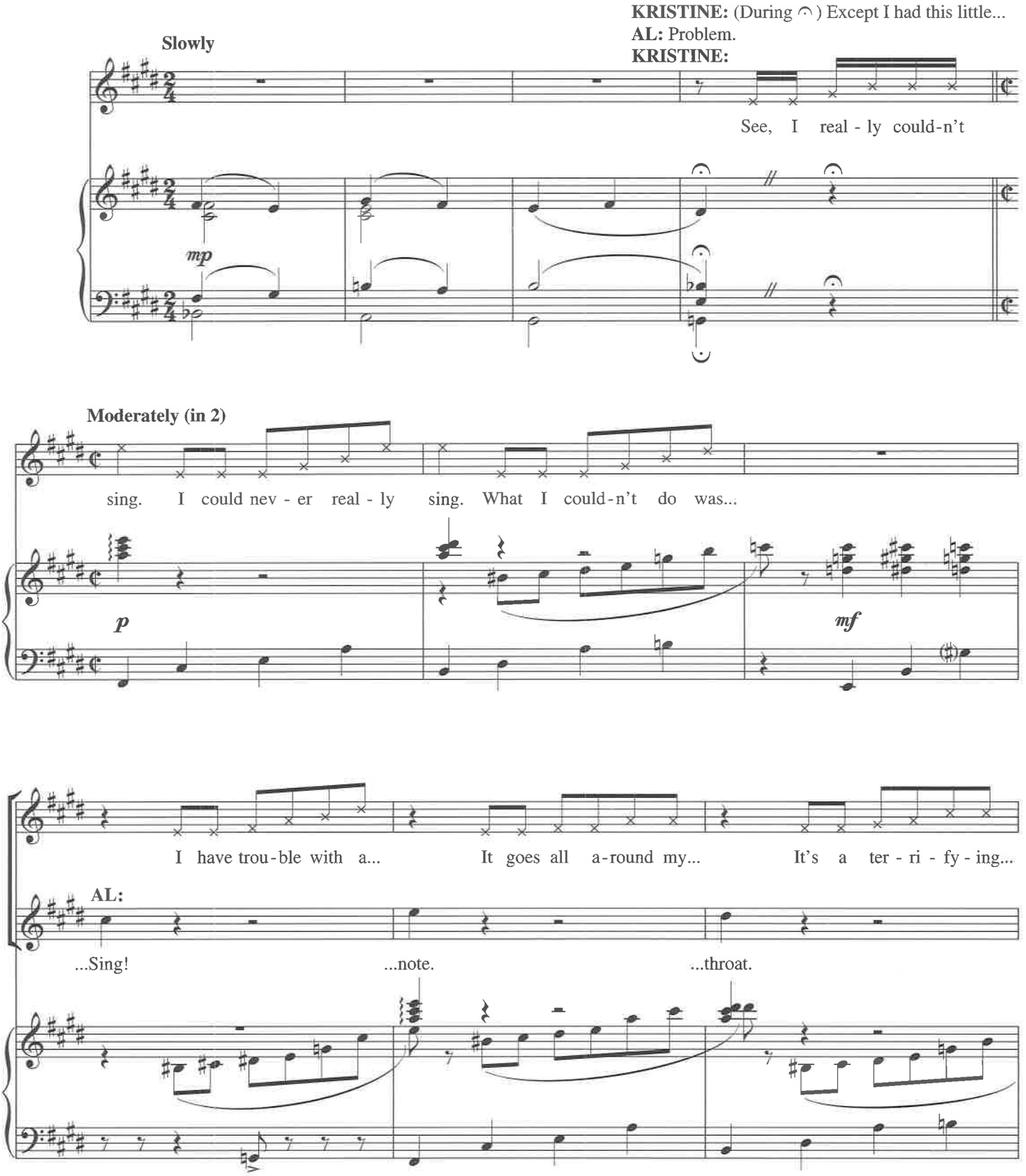

TEVYE: (spoken:)
(sung:)
GOLDE:
ges-tion. Gol-de, I'm ask-ing you a ques-tion Do you love me? You're a
pp
TEVYE: I know—
GOLDE:
TEVYE: Well?
GOLDE:
fool! But do you love me? Do I love you? For
twen-ty-five years I've washed your clothes, Cooked your meals, cleaned your house,
Giv-en you chil-dren, milked the cow. Af-ter twen-ty-five years, why talk a-bout love right


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

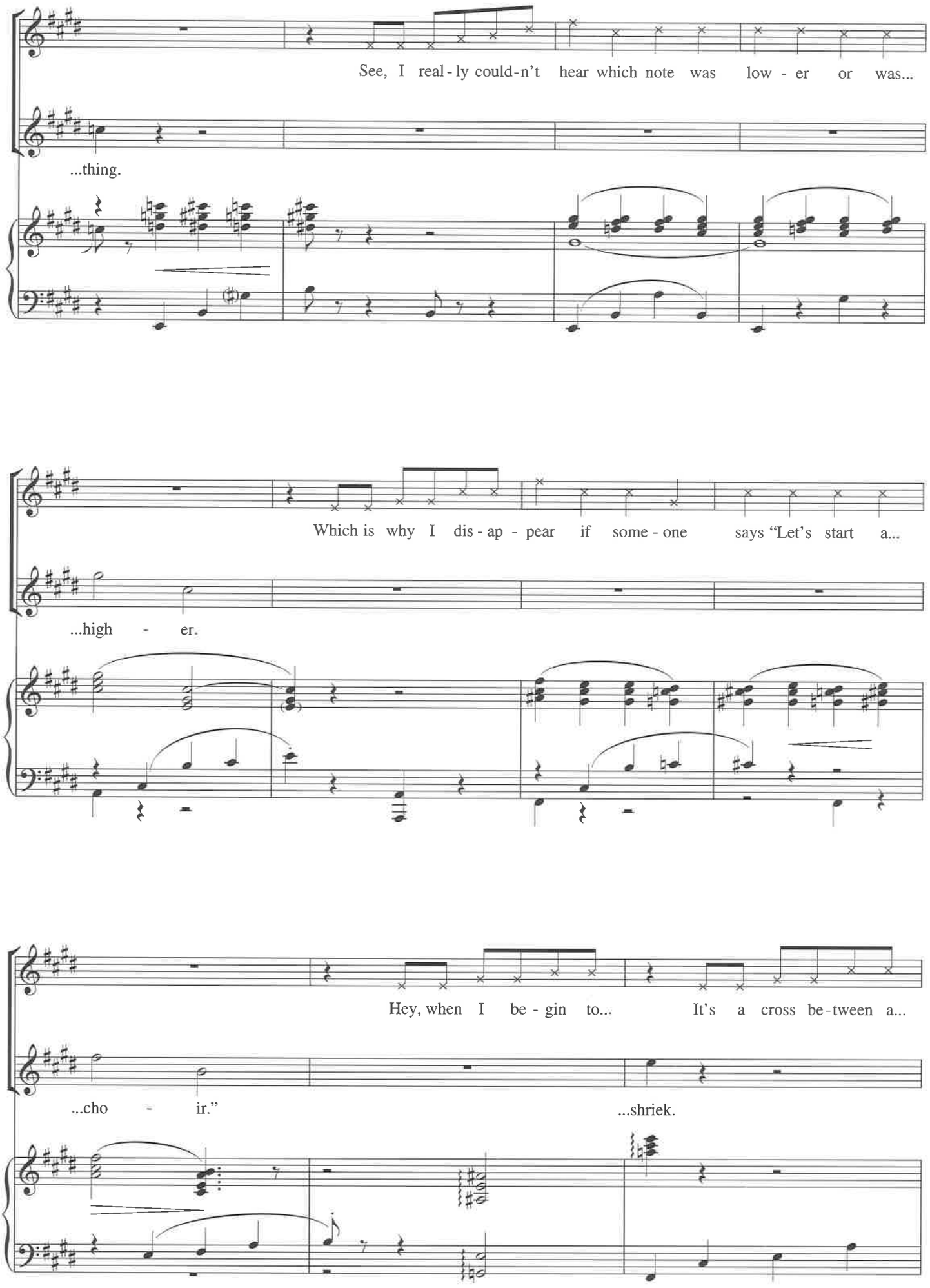

twen-ty-five years I've lived with him, Fought with him, starved with him, twen-ty-five years my bed is his. If
TEVYE:
GOLDE:
TEVYE:
that's not love, what is? Then you love me? I sup-pose I do. And
mp
mf
p
pp
BOTH:
I sup-pose I love you too. It does-n't change a thing, But e-ven so, Af-ter
p
GOLDE:
TEVYE:
twen-ty-five years It's nice to know.
mf
mfp

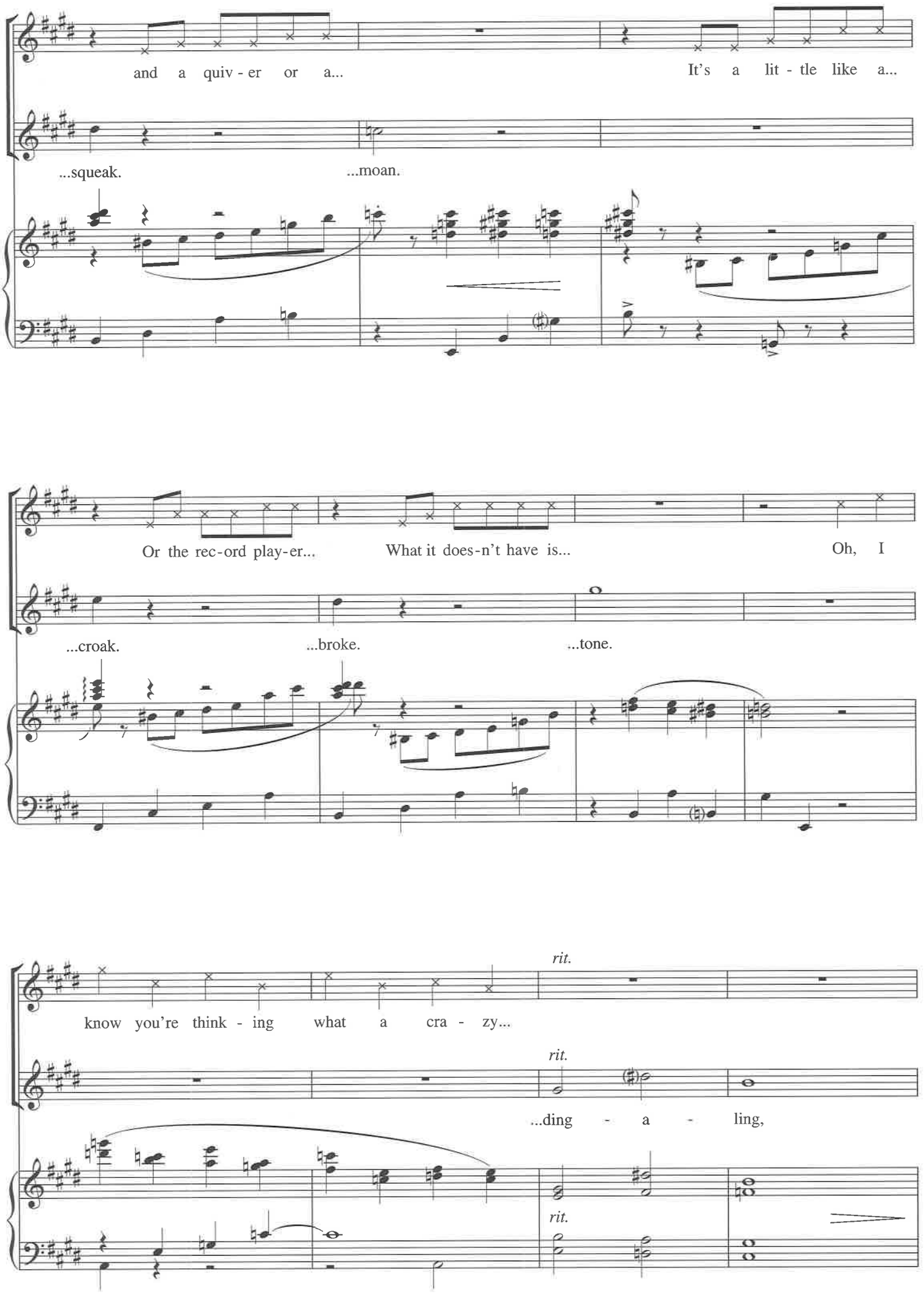
SING!
from *A Chorus Line*

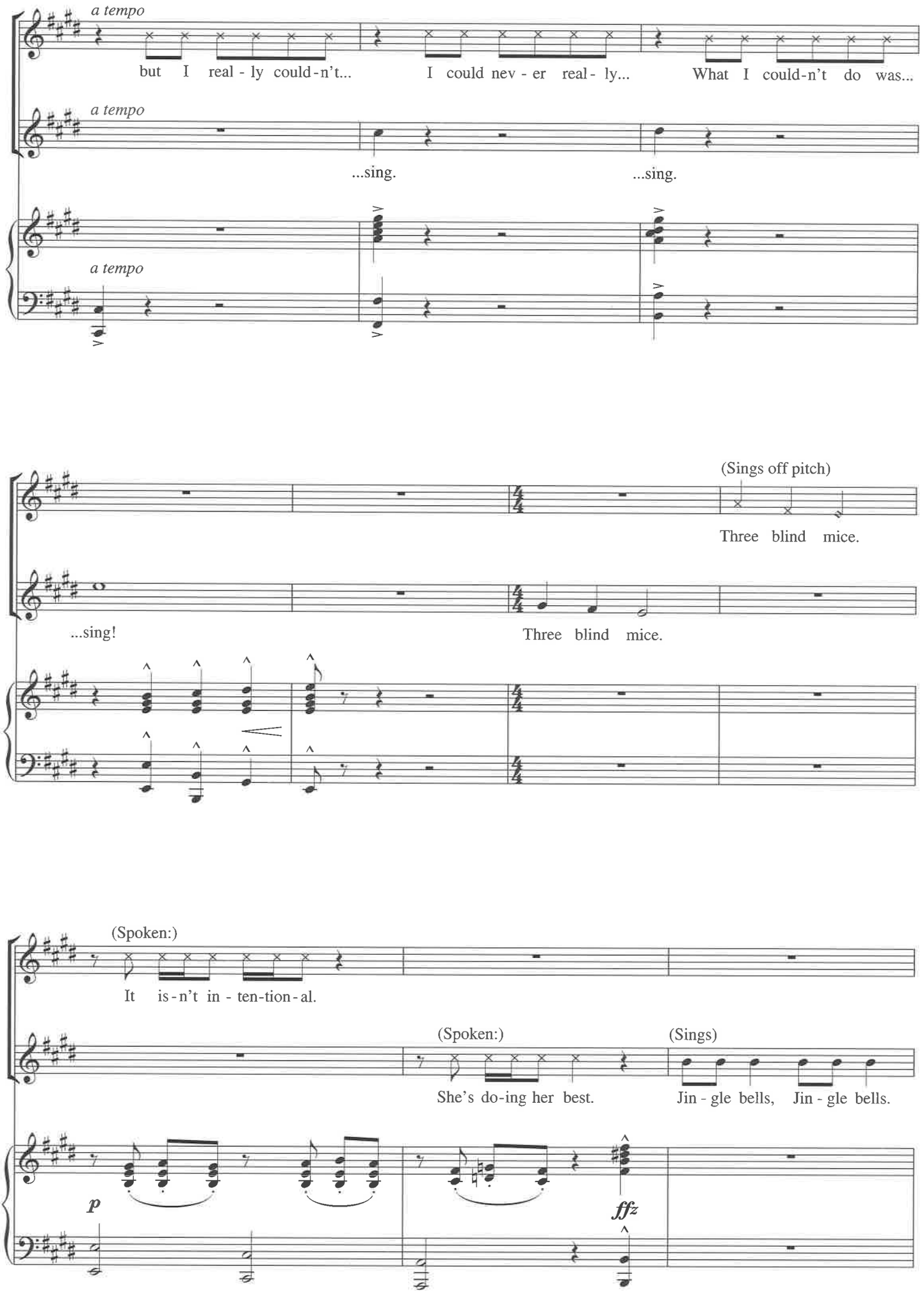
Music by MARVIN HAMLISCH
Lyrics by EDWARD KLEBAN

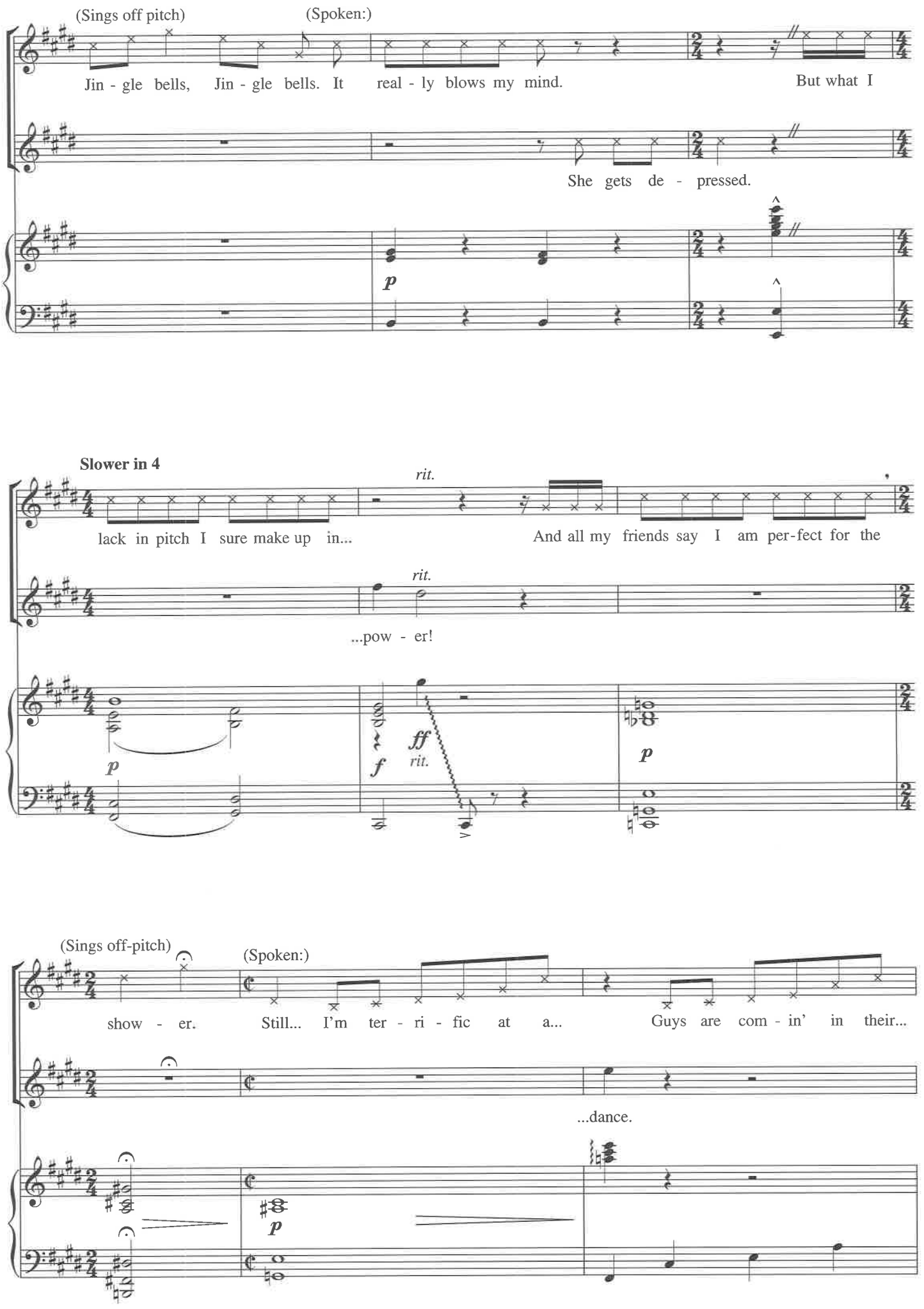


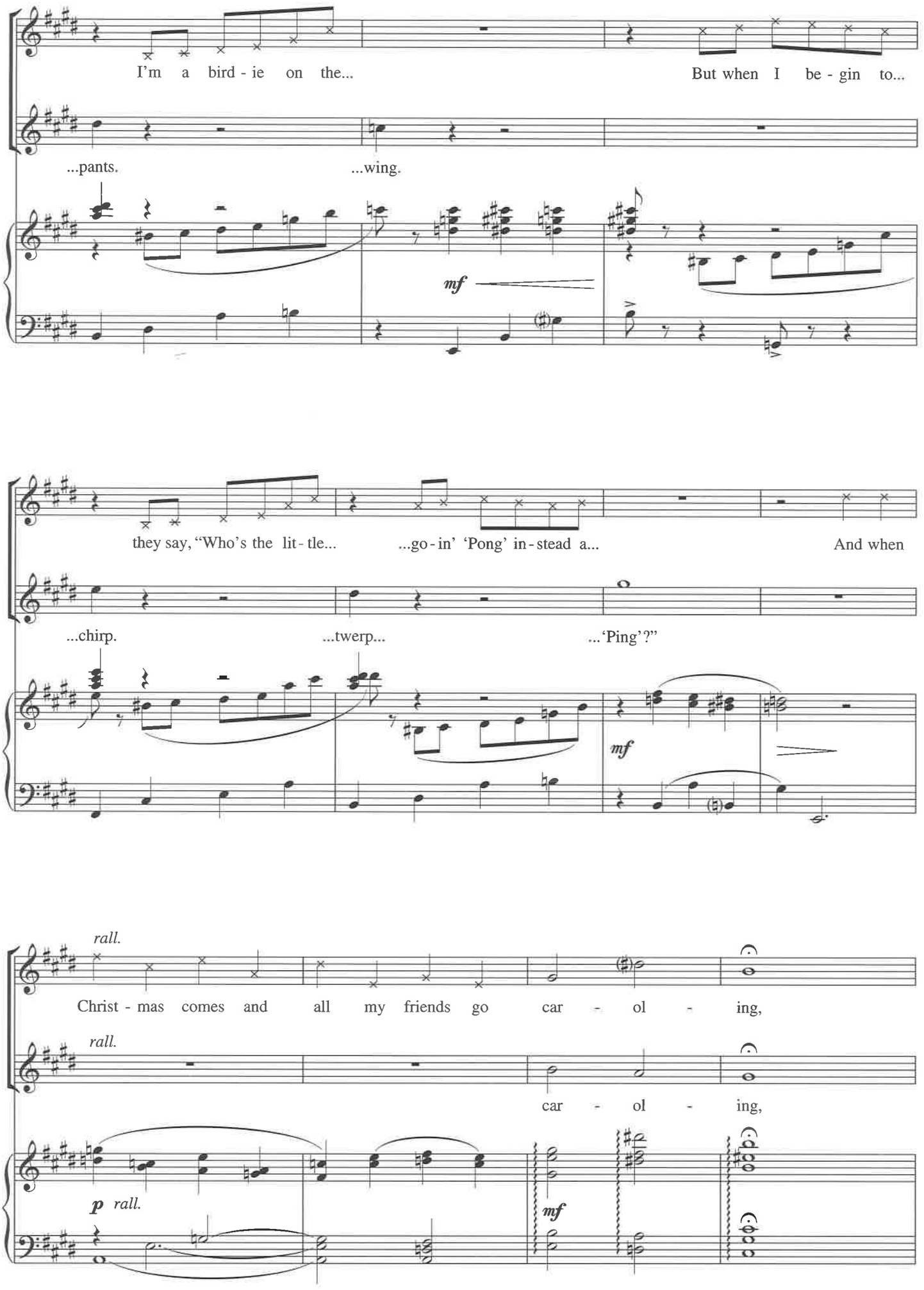
© 1975 (Renewed) EDWARD KLEBAN and SONY/ATV MUSIC PUBLISHING LLC
All Rights for EDWARD KLEBAN Controlled by WREN MUSIC CO.
All Rights for SONY/ATV MUSIC PUBLISHING LLC Administered by SONY/ATV MUSIC PUBLISHING LLC, 8 Music Square West, Nashville, TN 37203
All Rights Reserved

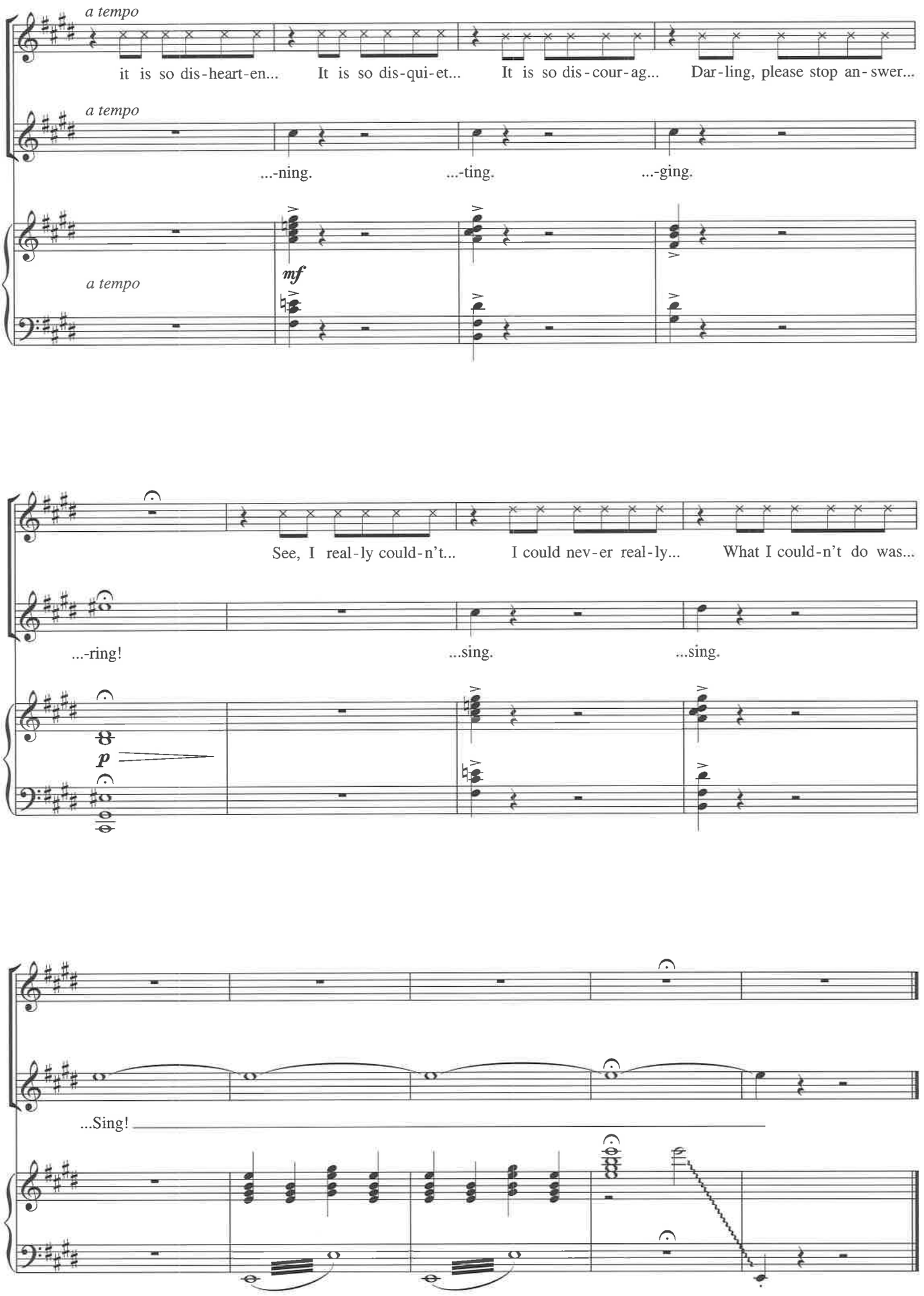

See, I real - ly could - n't hear which note was low - er or was...
...thing.
Which is why I dis - ap - pear if some - one says "Let's start a...
...high - er.
Hey, when I be - gin to... It's a cross be - tween a...
...cho - ir."
...shriek.


and a quiv - er or a...
It's a lit - tle like a...
...squeak.
...moan.
Or the rec-ord play-er...
What it does-n't have is...
Oh, I
...croak.
...broke.
...tone.
rit.
know you're think - ing what a cra - zy...
rit.
...ding - a - ling,
rit.


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
rit.
lack in pitch I sure make up in...
And all my friends say I am per-fect for the
rit.
...pow - er!
p
ff
f
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
they say, "Who's the lit - tle...
...go - in' 'Pong' in - stead a...
And when
...chirp.
...twerp...
...'Ping'?"
mf
rall.
Christ - mas comes and all my friends go car - ol - ing,
rall.
car - ol - ing,
p rall.
mf


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
See, I real-ly could-n't... I could nev-er real-ly... What I could-n't do was...
...-ring! ...sing. ...sing.
p
...Sing!

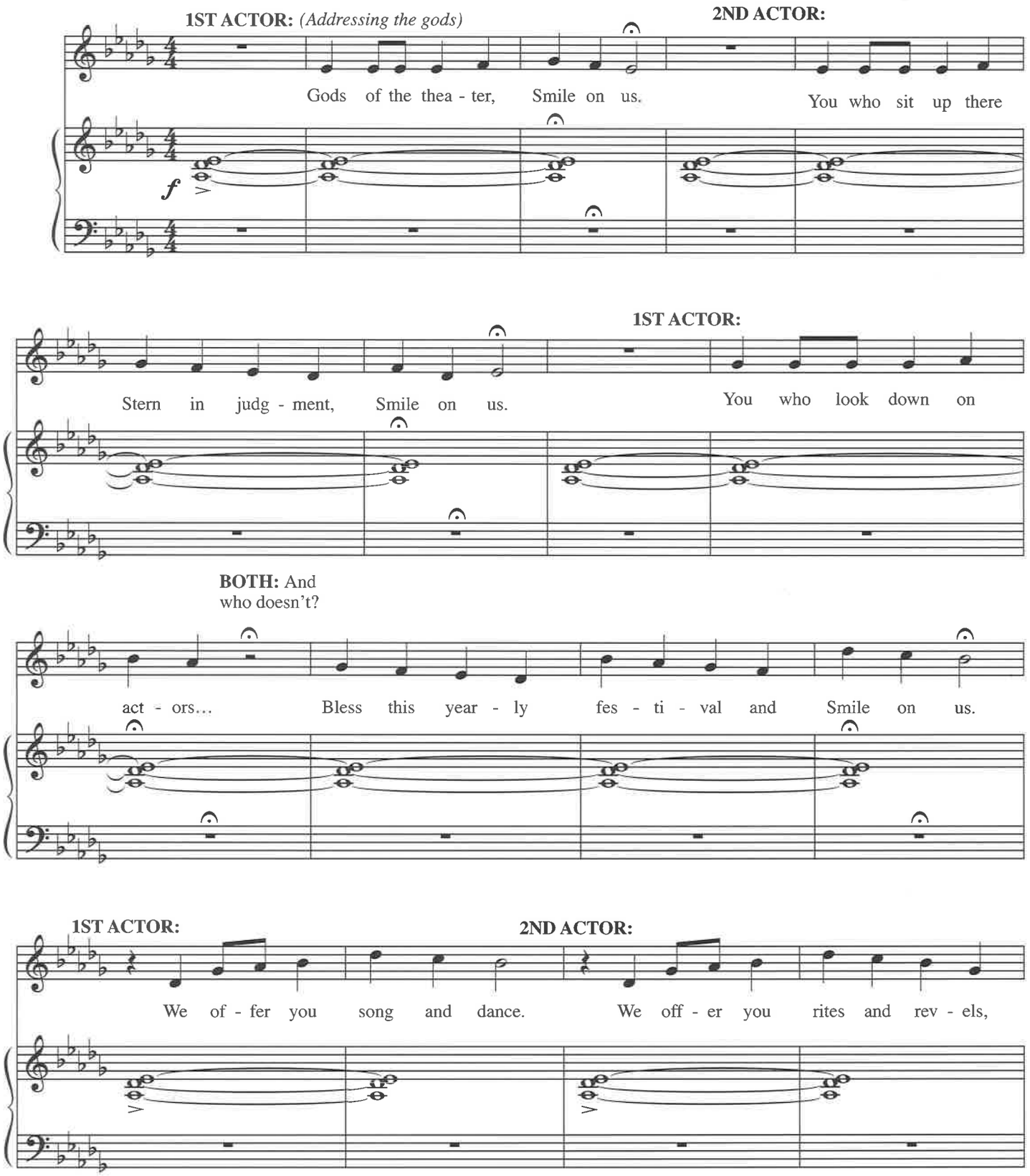
INVOCATION AND INSTRUCTIONS TO THE AUDIENCE

from *The Frogs*

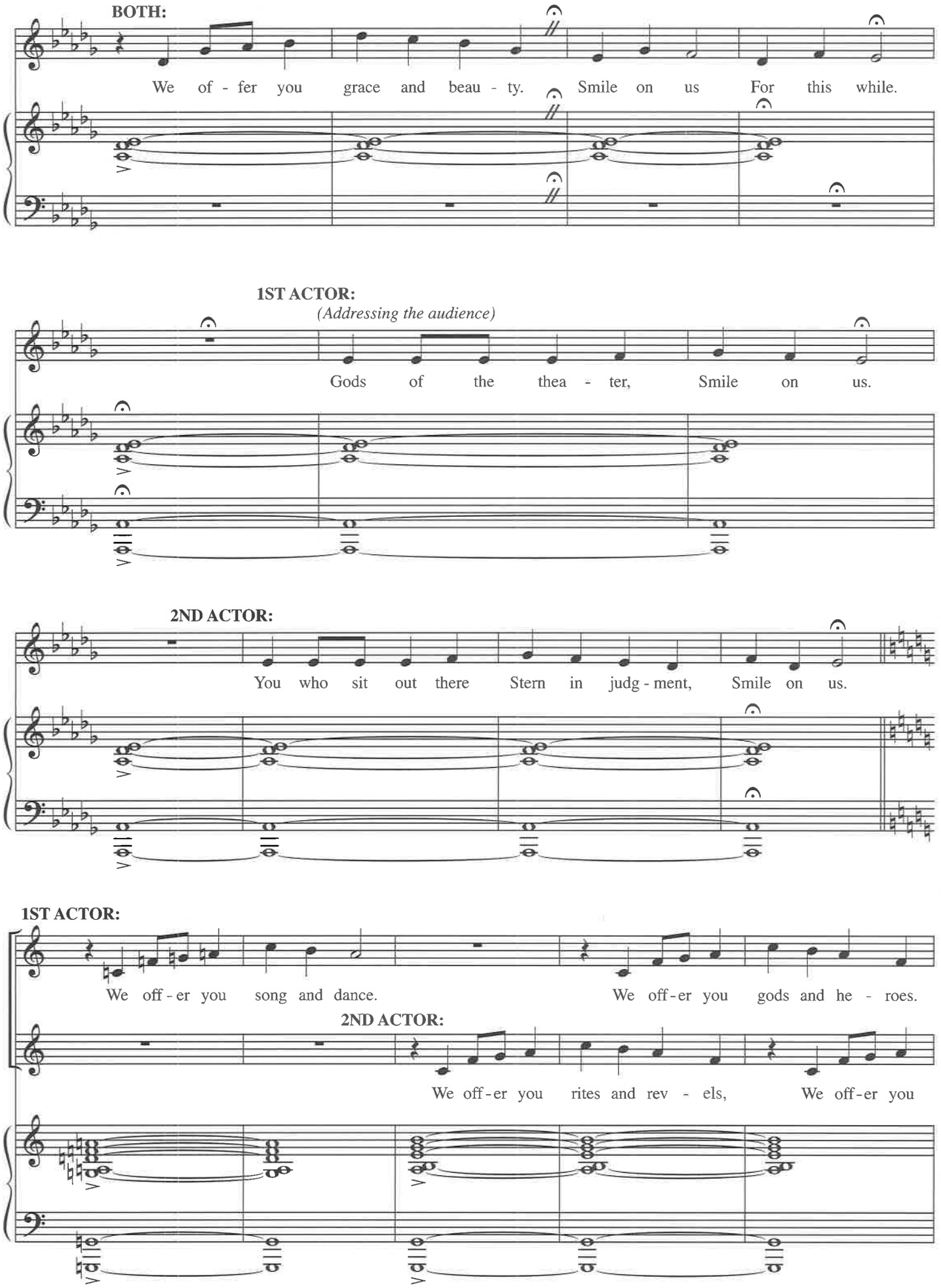
2ND ACTOR: Shall we begin?
1ST ACTOR: Yes, but first, let us pray.

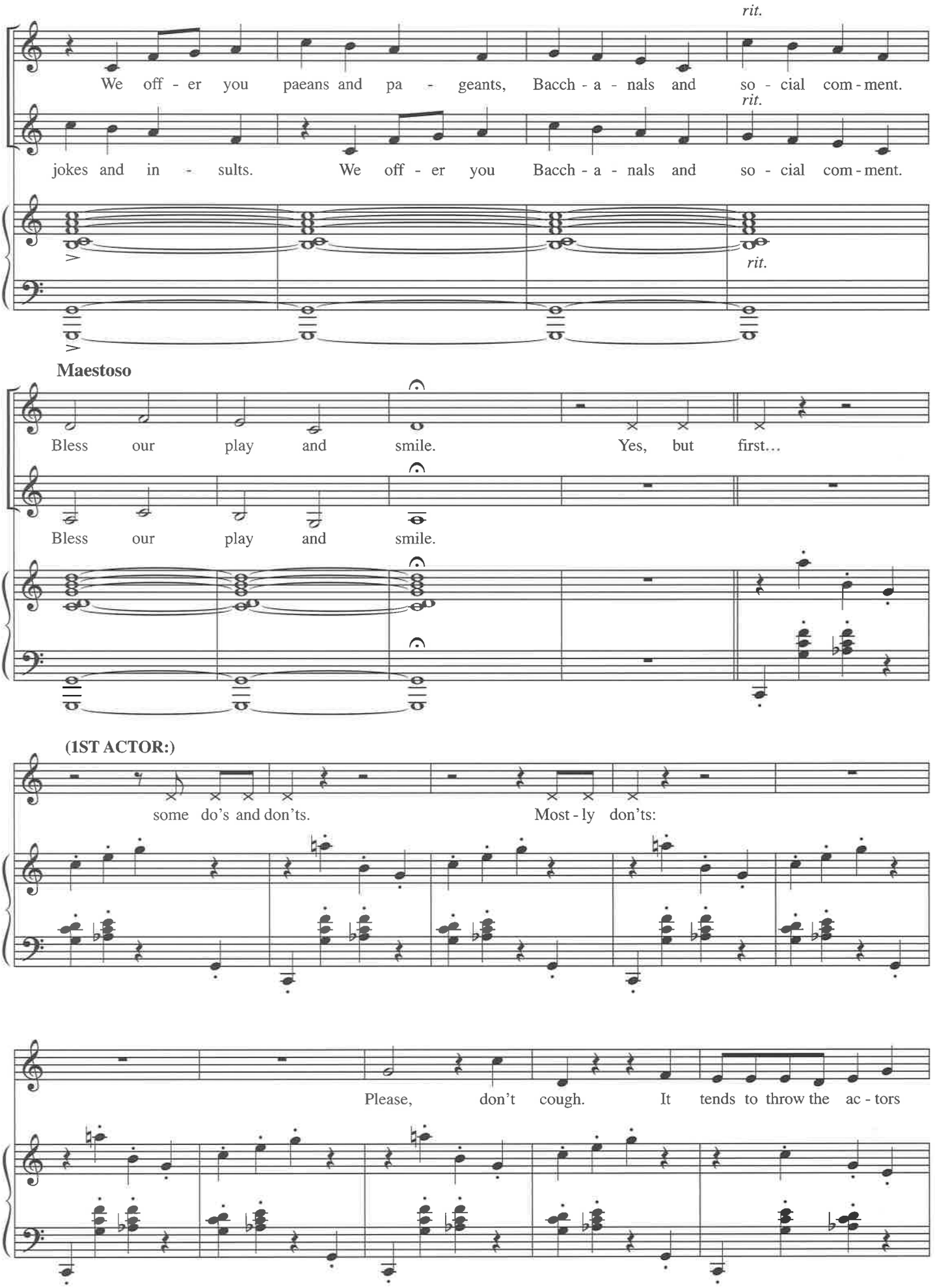
Music and Lyrics by
STEPHEN SONDHEIM

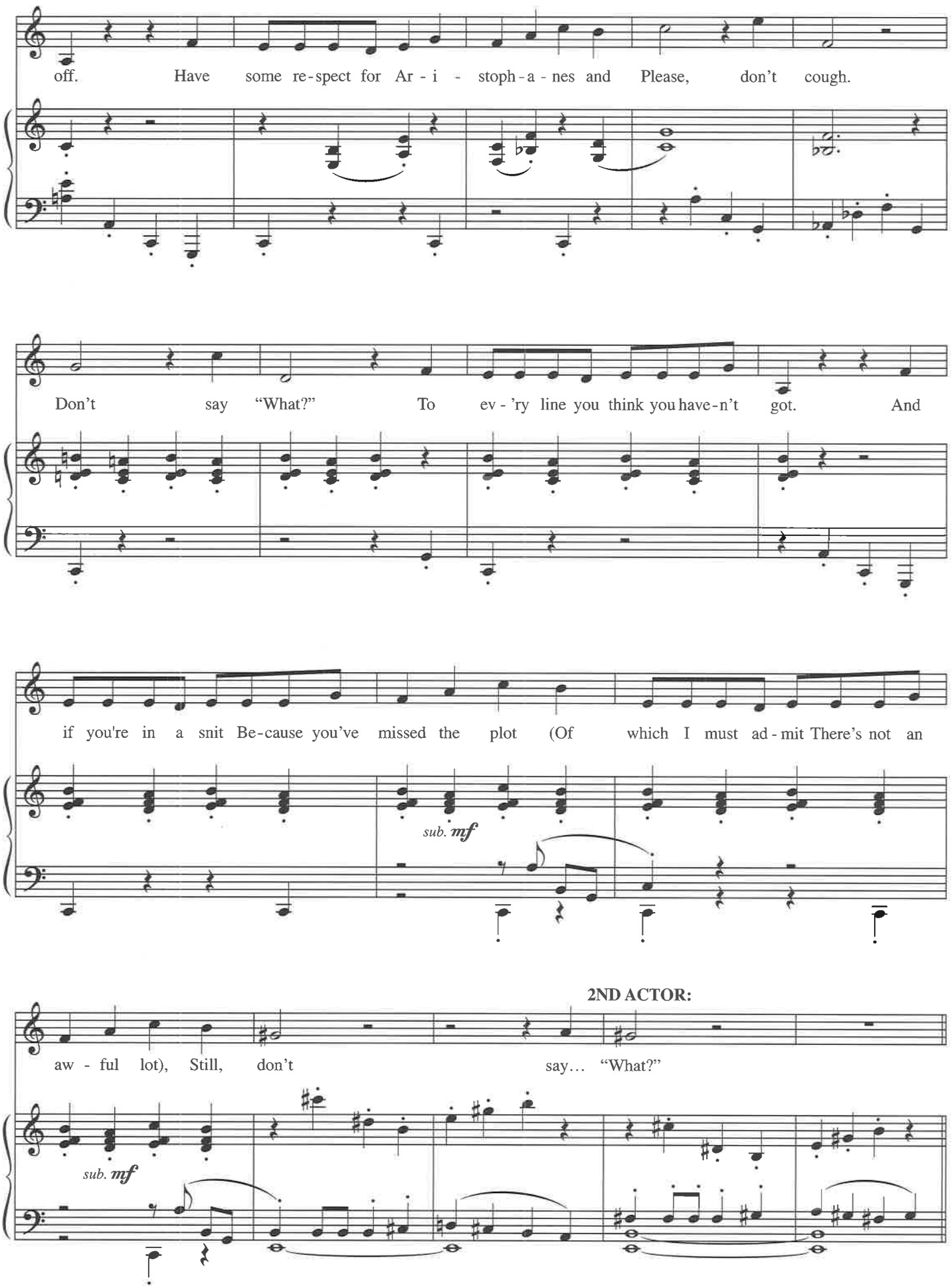
Ad lib. (molto rubato)



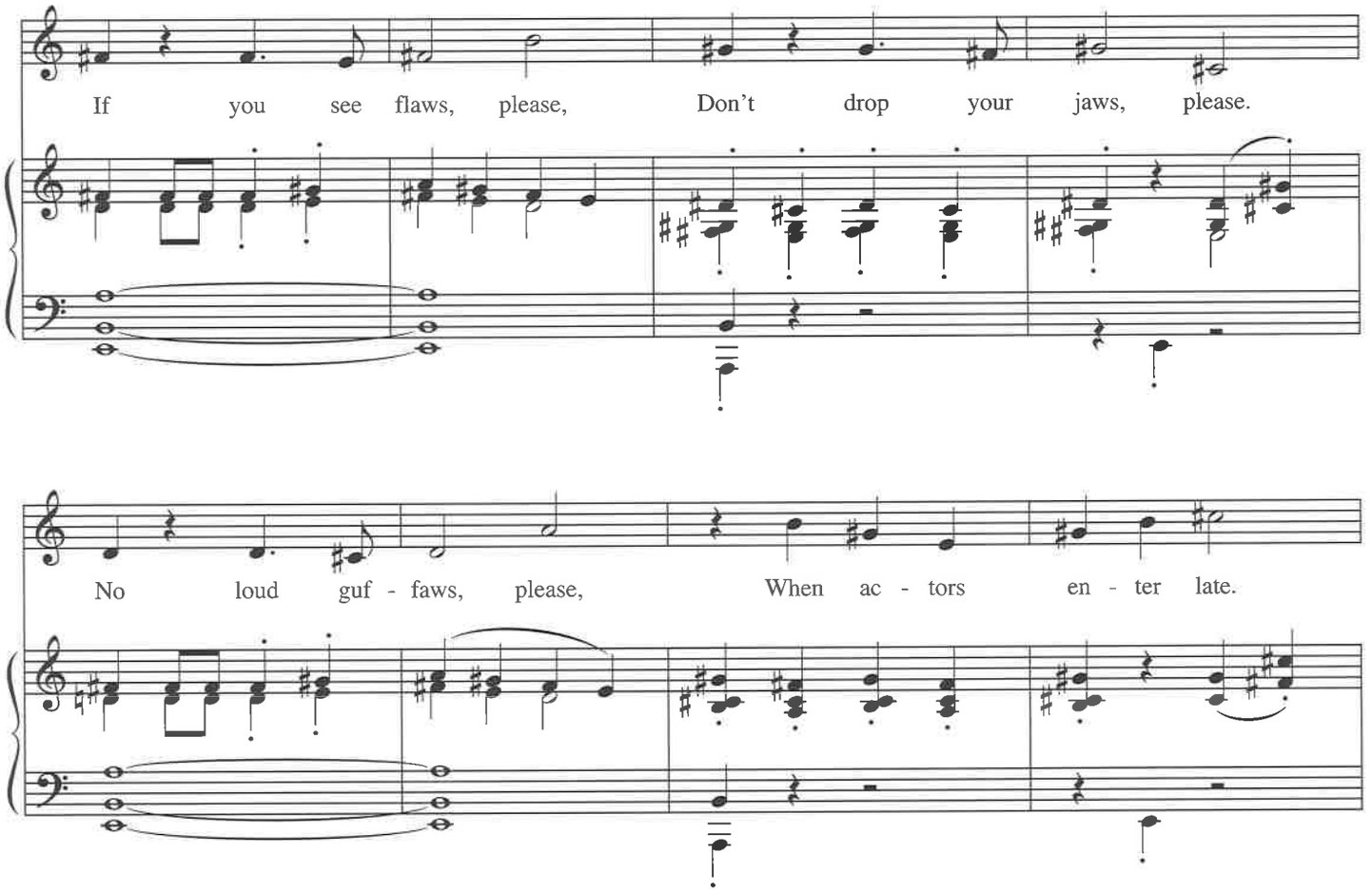
© 1974 (Renewed) RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission


BOTH:
We of - fer you grace and beau - ty. Smile on us For this while.
1ST ACTOR:
(Addressing the audience)
Gods of the thea - ter, Smile on us.
2ND ACTOR:
You who sit out there Stern in judg - ment, Smile on us.
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

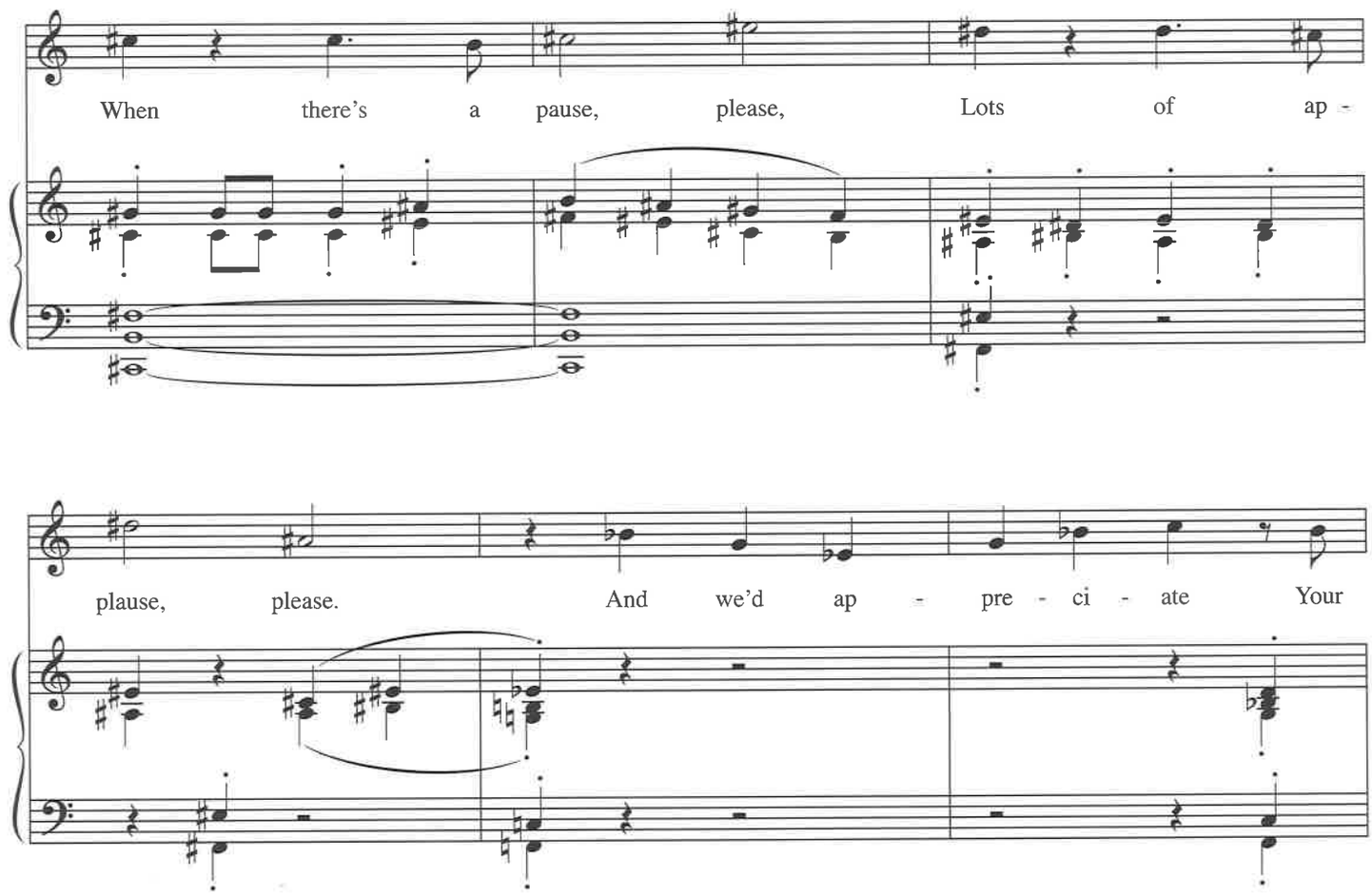

rit.
We off - er you paeans and pa - geants, Bacch - a - nals and so - cial com - ment.
rit.
jokes and in - sults. We off - er you Bacch - a - nals and so - cial com - ment.
rit.
Maestoso
Bless our play and smile. Yes, but first...
Bless our play and smile.
(1ST ACTOR:)
some do's and don'ts. Most - ly 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

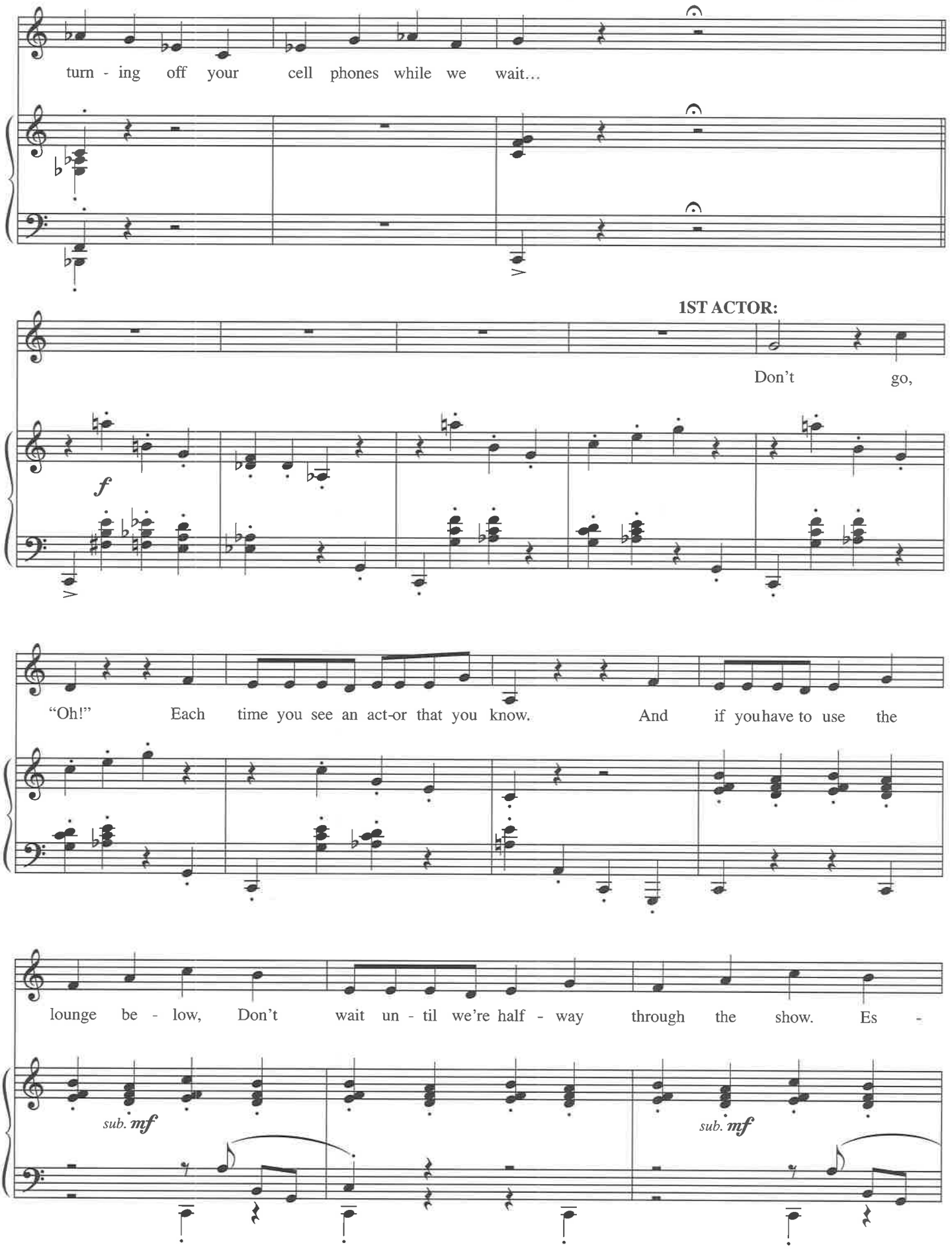
1ST ACTOR:

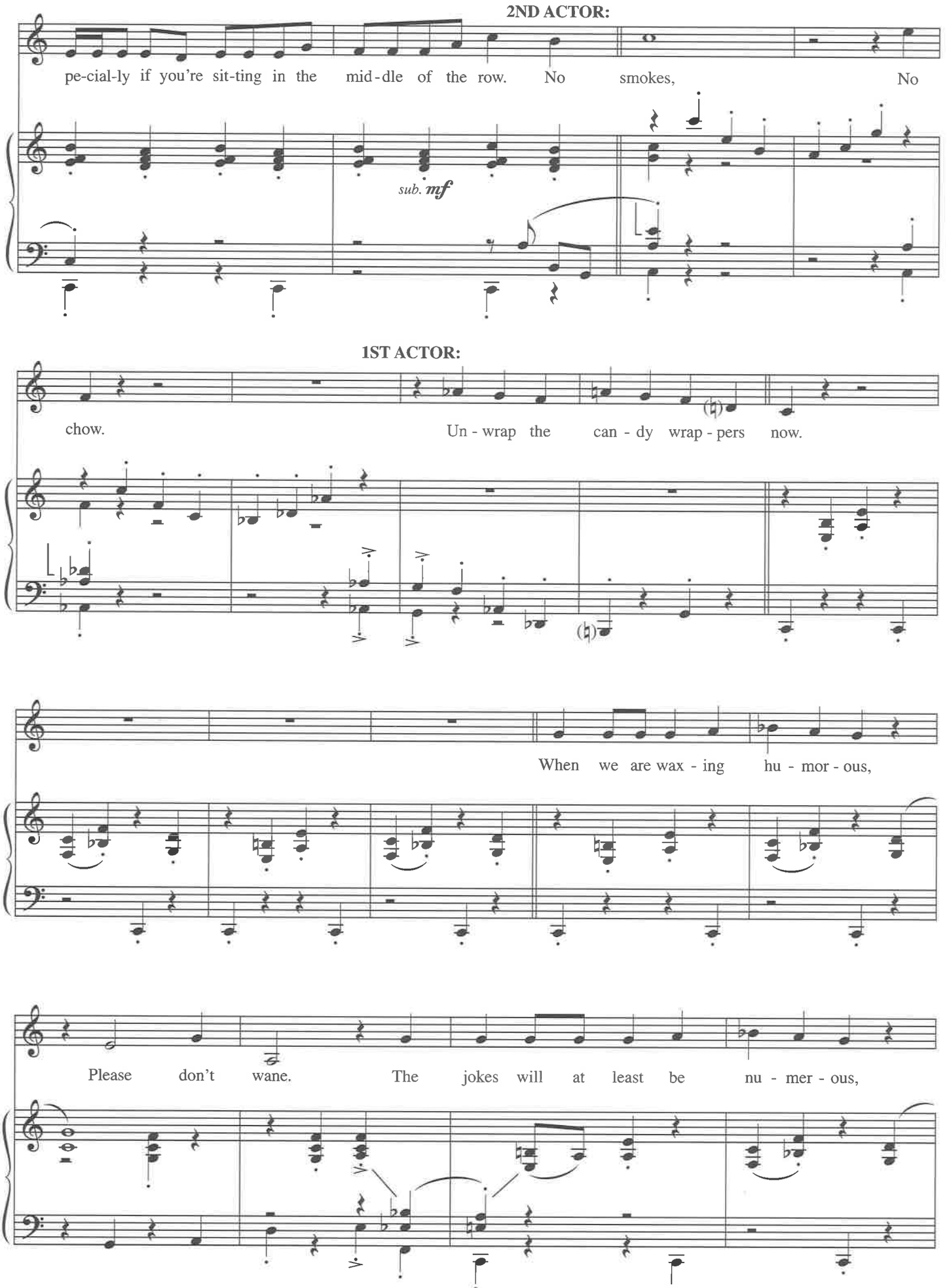


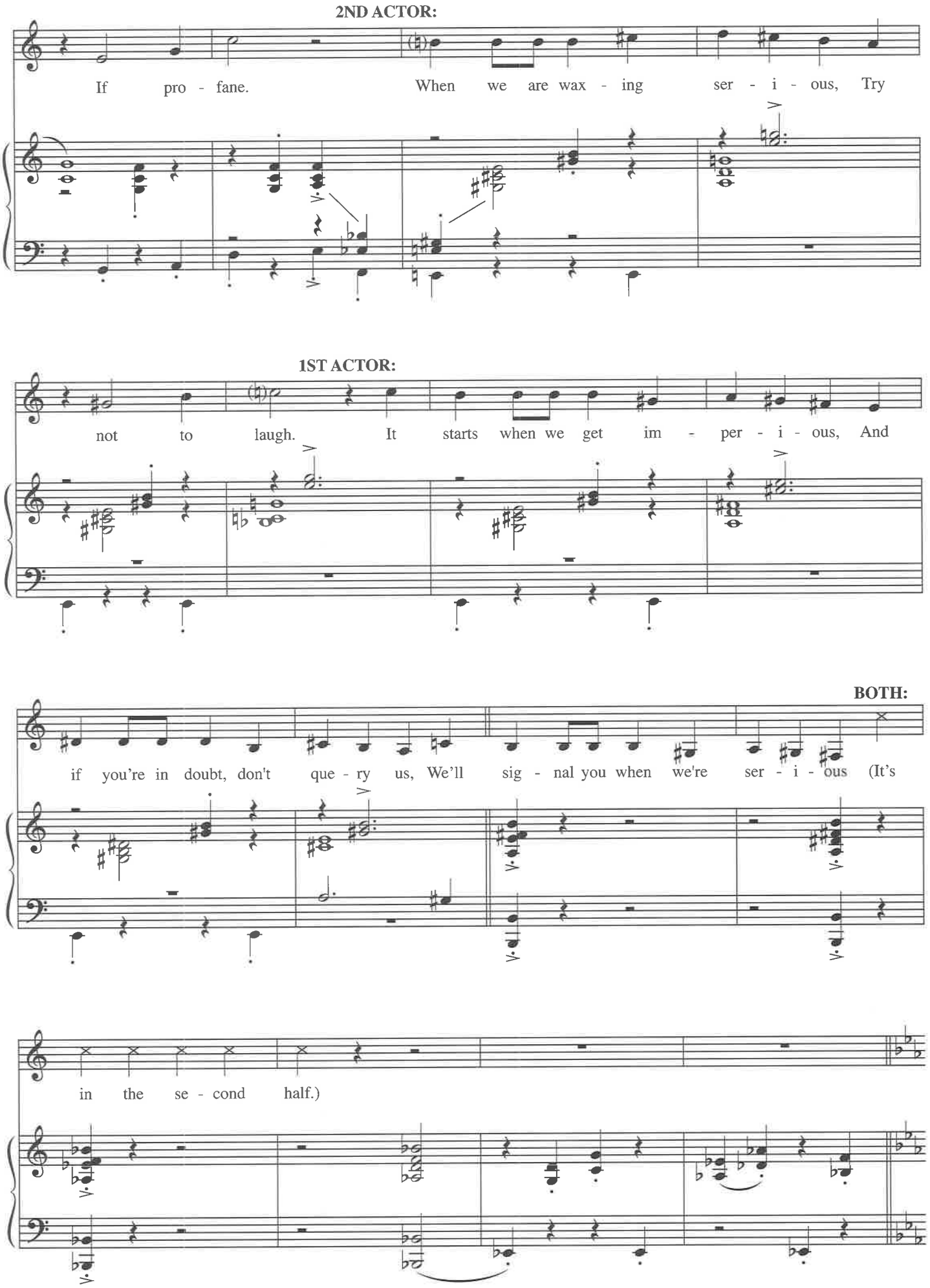
2ND ACTOR:



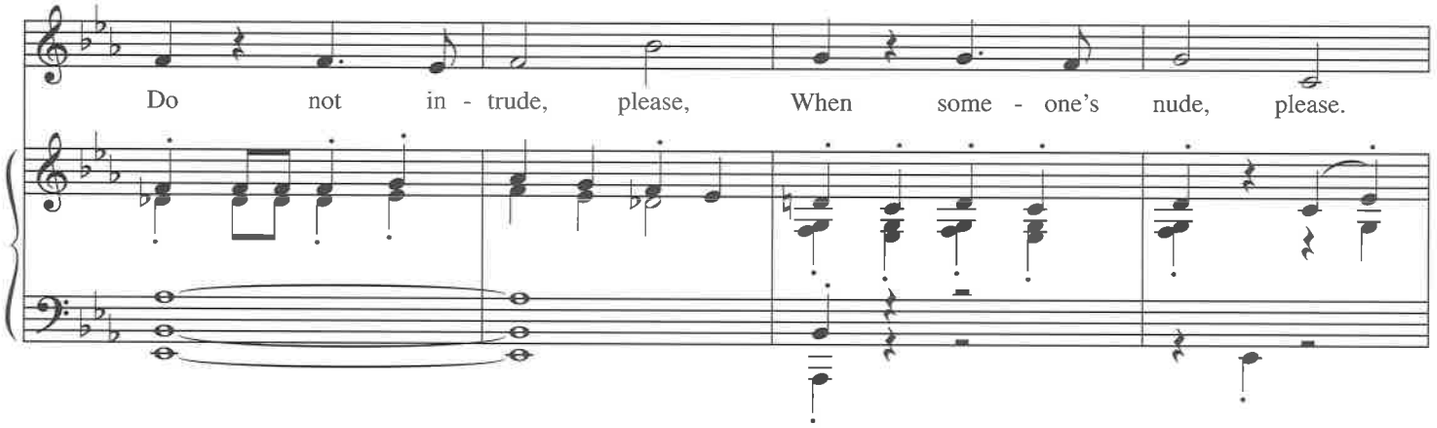
(Cell phone rings) **1ST ACTOR:** Unbelievable.
2ND ACTOR: Unbelievable.
1ST ACTOR: I think it's you.
2ND ACTOR: *(answers phone)* Hello…
This really isn't a good time…I said "This really isn't"…
Can you hear me now?…Can you hear me now?

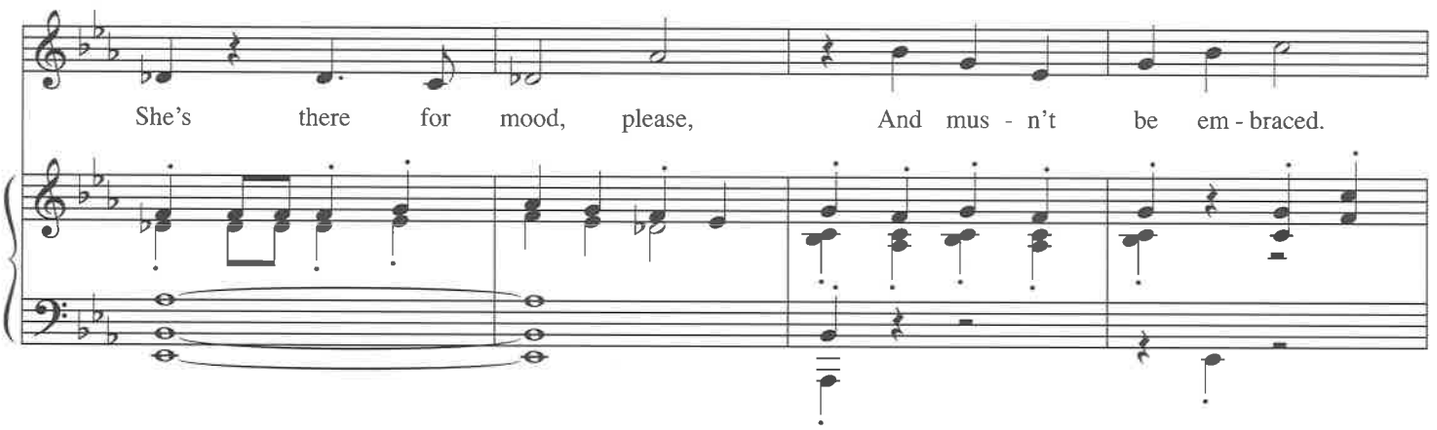



2ND ACTOR:
pe-cial-ly if you're sit-ting in the mid-dle of the row. No smokes, No
sub. mf
1ST ACTOR:
chow. Un-wrap the can-dy wrap-pers now.
When we are wax-ing hu-mor-ous,
Please don't wane. The jokes will at least be nu-mer-ous,

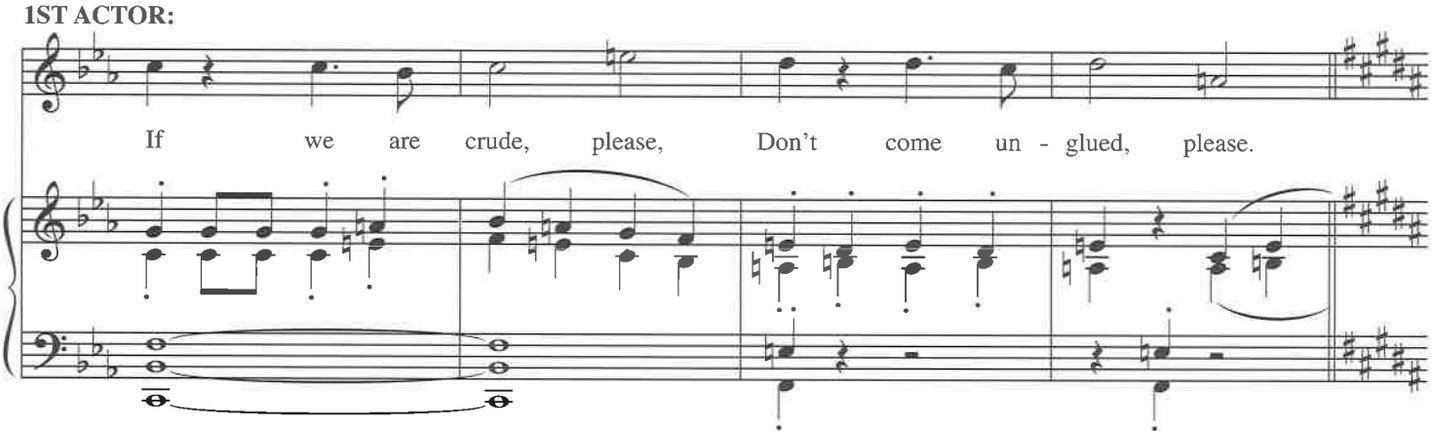

2ND ACTOR:
If pro - fane. When we are wax - ing ser - i - ous, Try
1ST ACTOR:
not to laugh. It starts when we get im - per - i - ous, And
BOTH:
if you're in doubt, don't que - ry us, We'll sig - nal you when we're ser - i - ous (It's
in the se - cond half.)

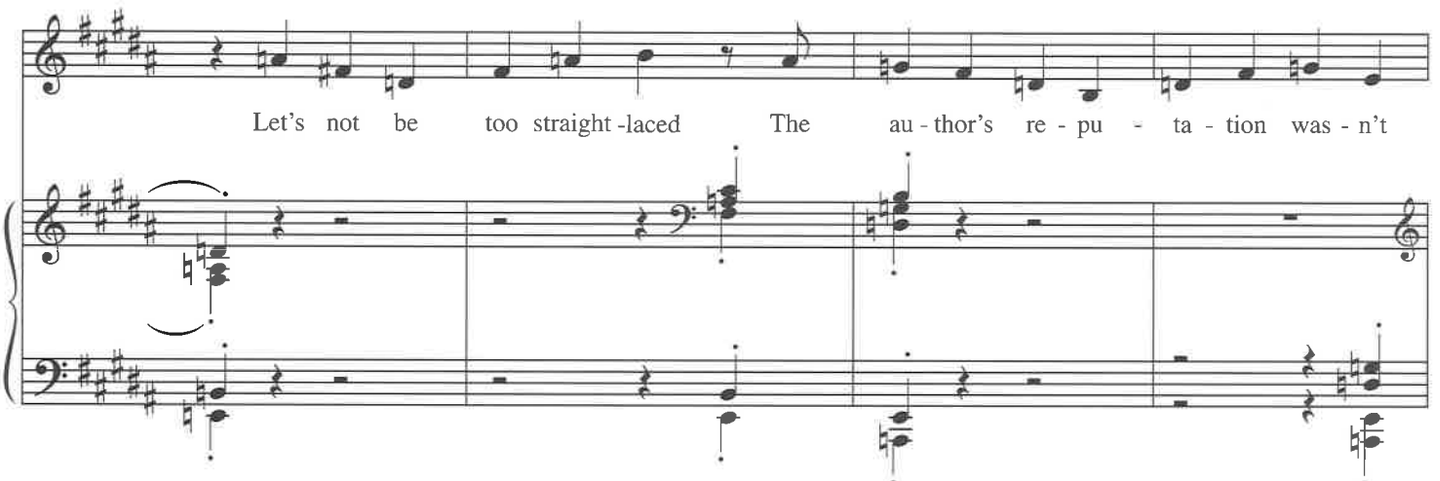
2ND ACTOR:

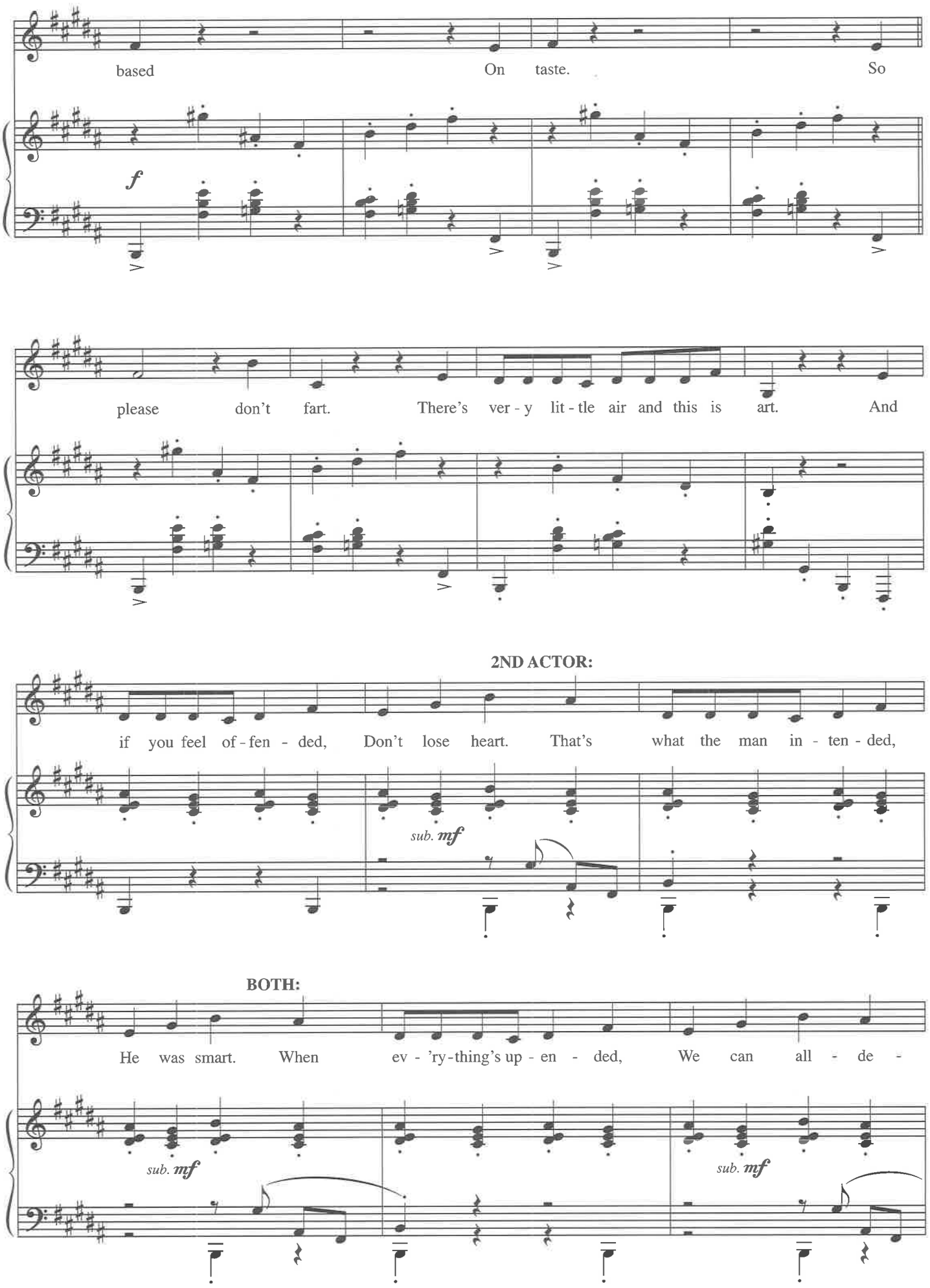


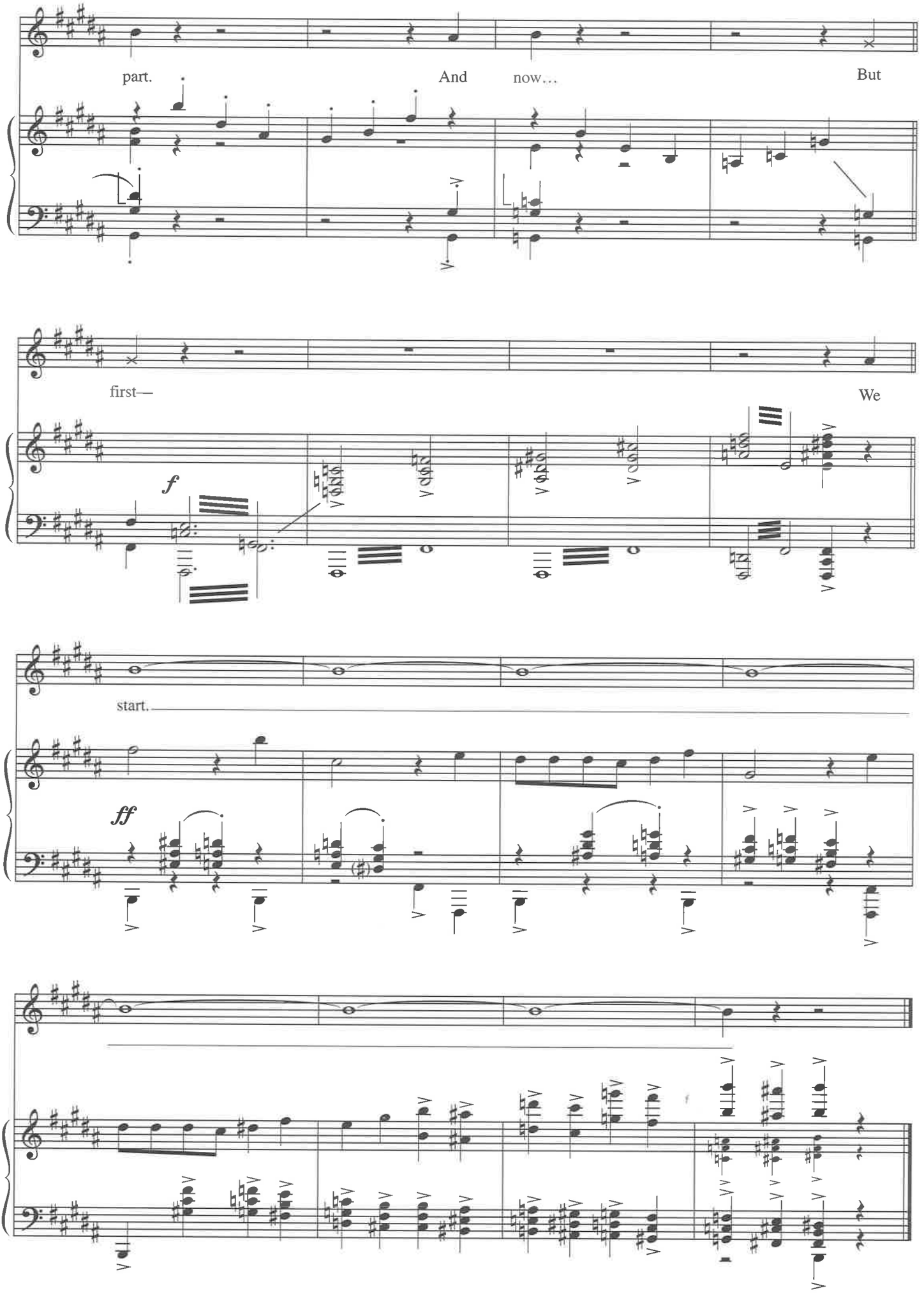


1ST ACTOR:





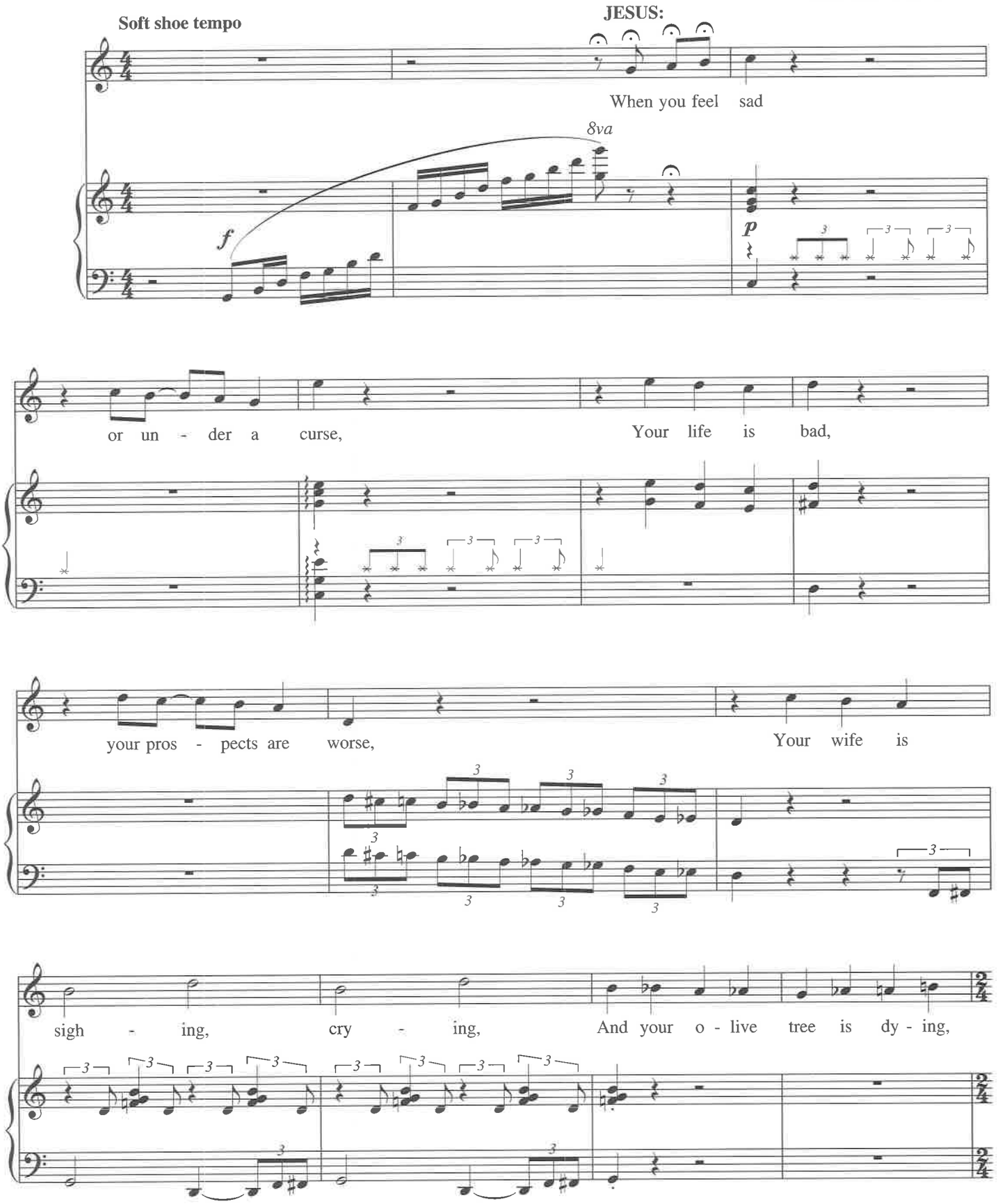

based On taste. So
f
please don't fart. There's ver - y lit - tle air and this is art. And
2ND ACTOR:
if you feel of - fen - ded, Don't lose heart. That's what the man in - ten - ded,
sub. mf
BOTH:
He was smart. When ev - 'ry - thing's up - en - ded, We can all - de -
sub. mf
sub. mf


part.
And
now...
But
first—
We
f
start.
ff

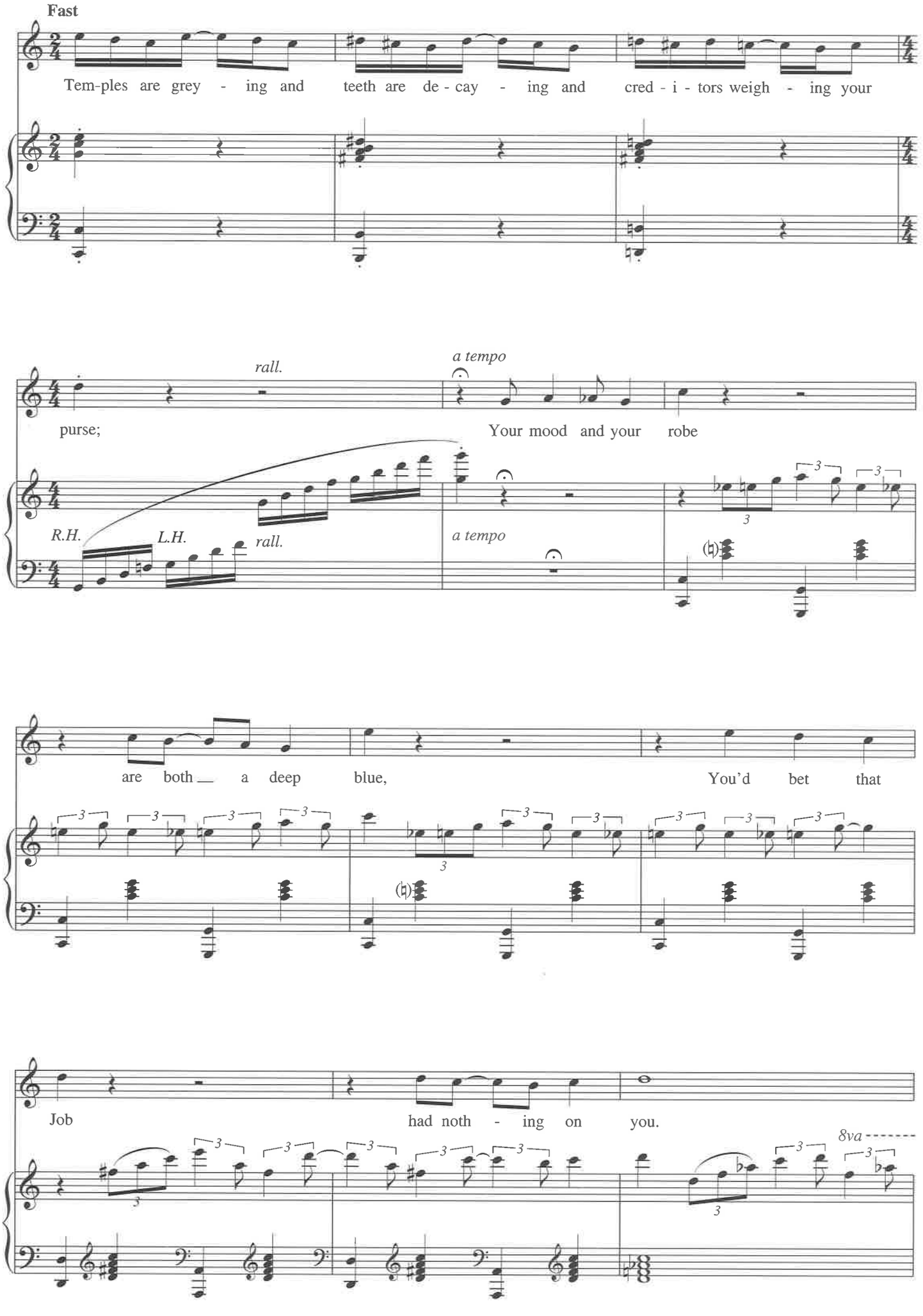
ALL FOR THE BEST

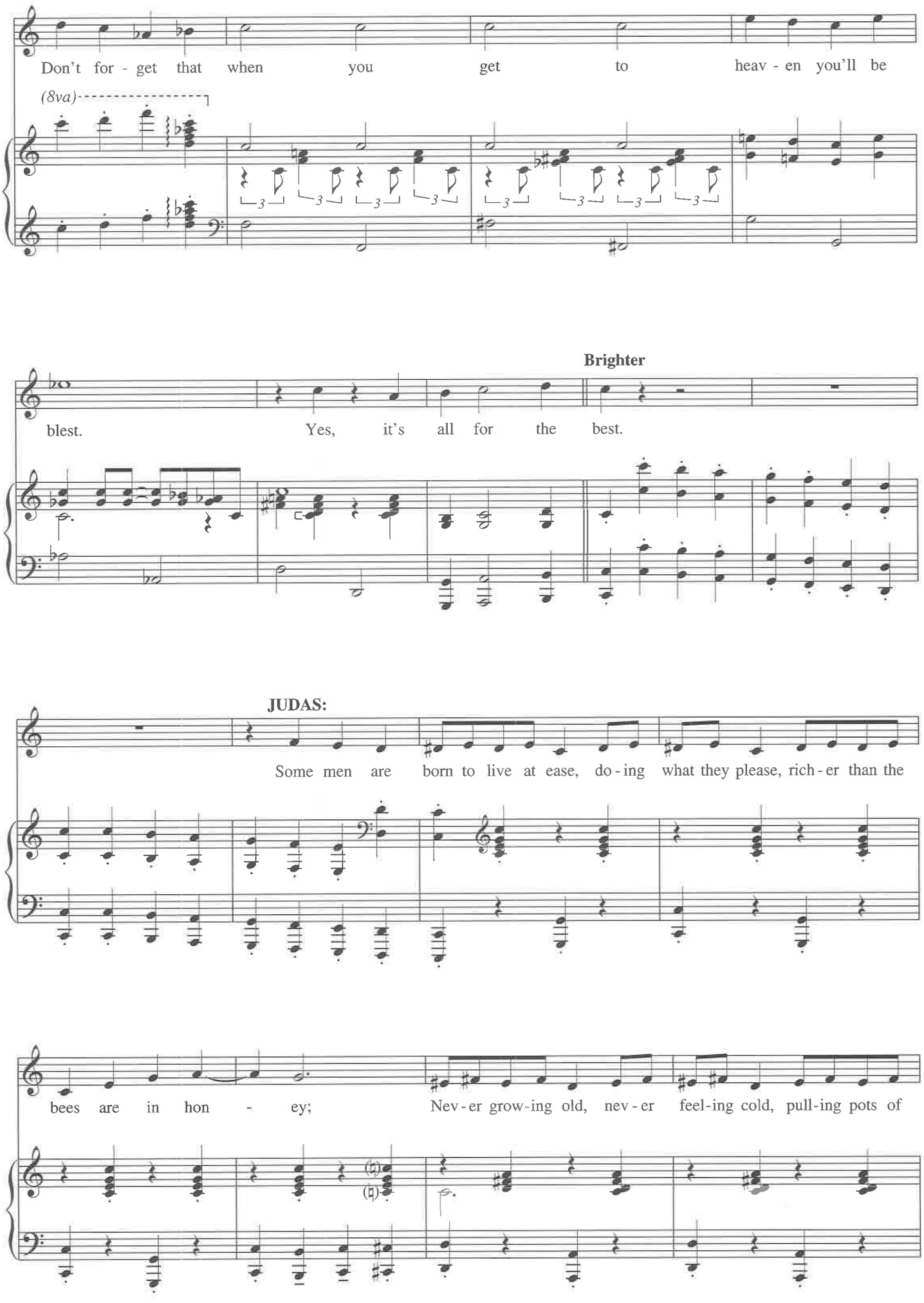
from the Musical *Godspell*

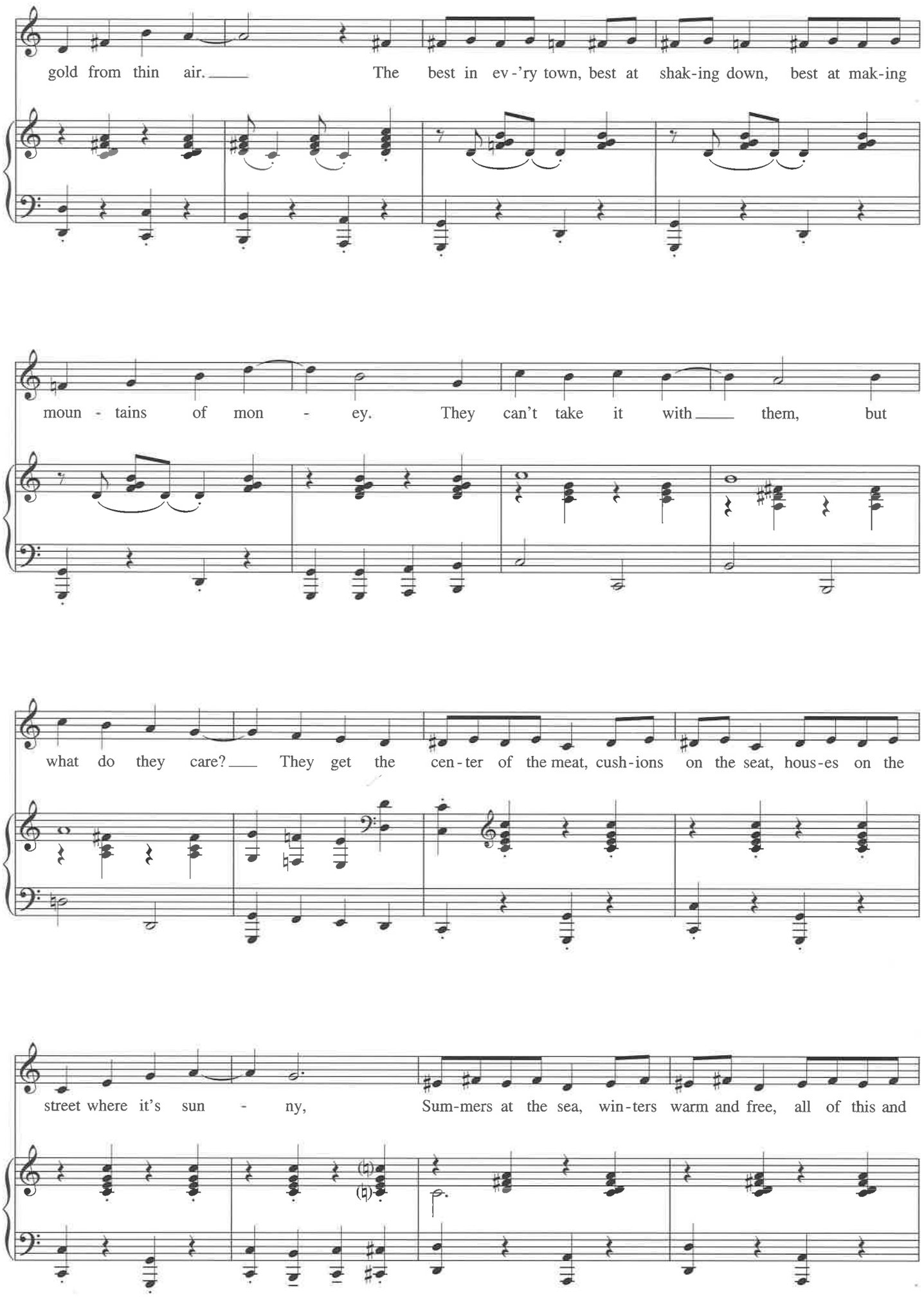
Words and Music by
STEPHEN SCHWARTZ

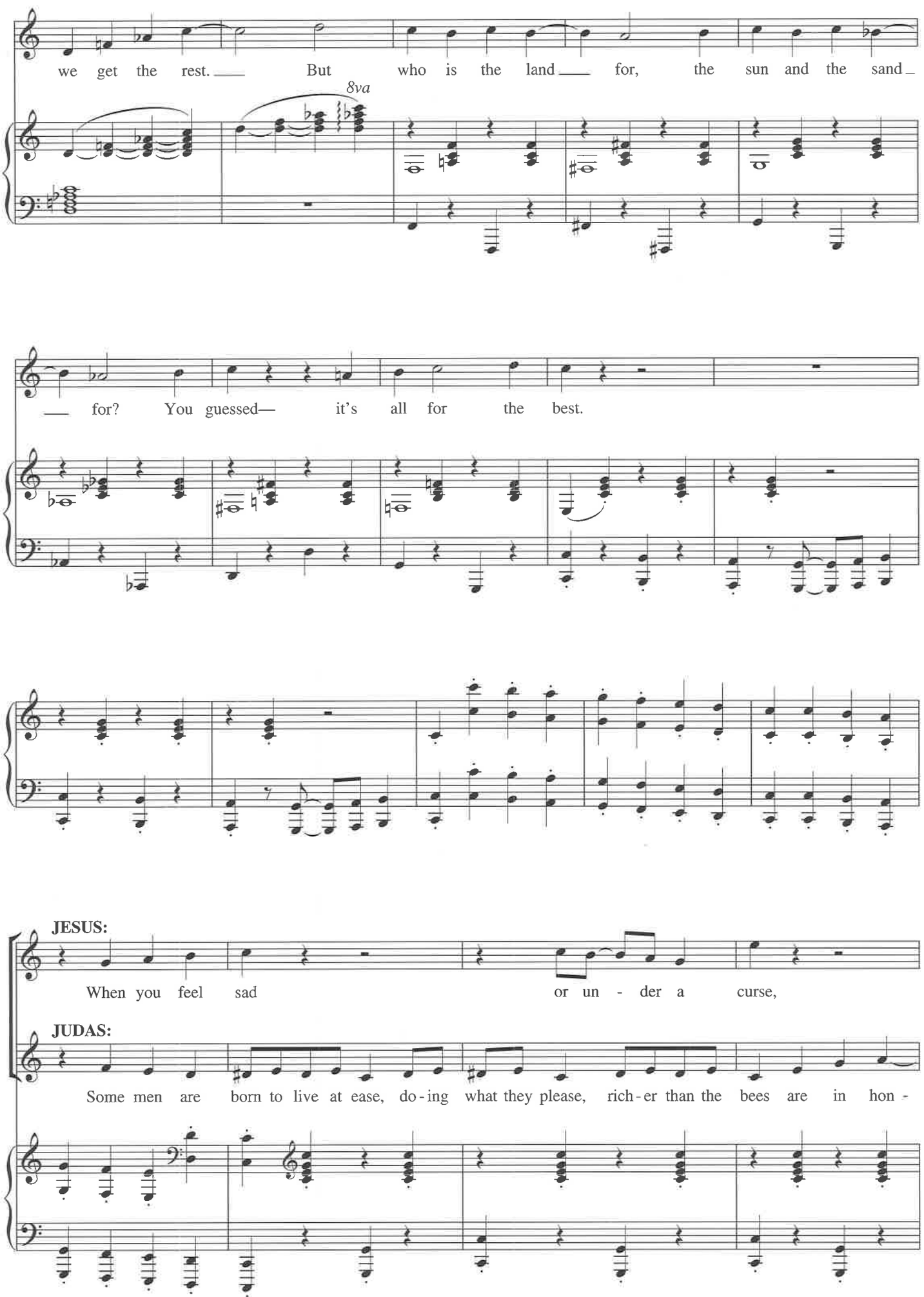


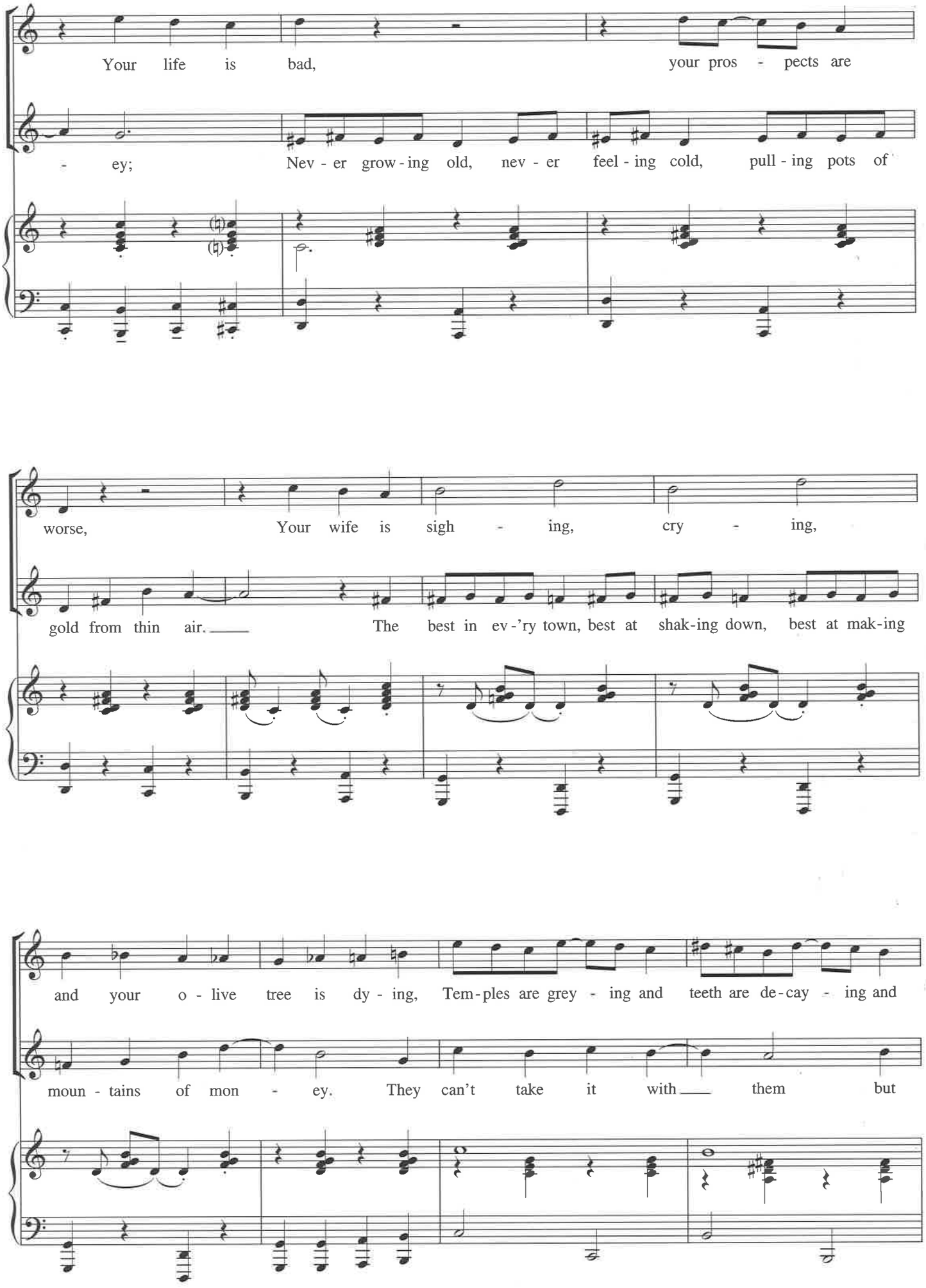
Copyright © 1971 by Range Road Music Inc., Quartet Music and New Cadenza Music Corporation
Copyright Renewed
All Rights for Quartet Music Administered by BMG Rights Management (US) LLC
International Copyright Secured All Rights Reserved
Used by Permission

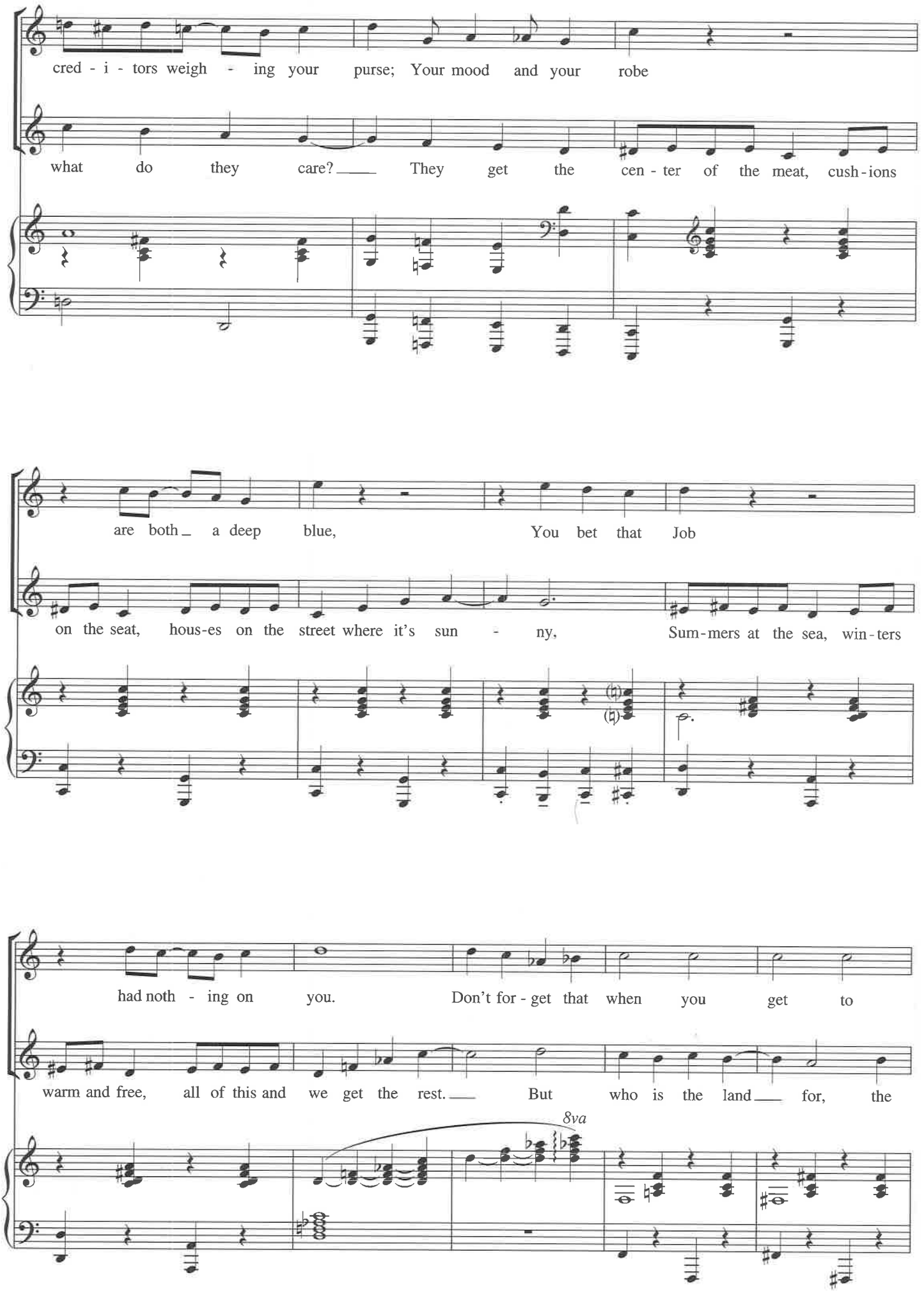

Fast
Tem-ples are grey - ing and teeth are de - cay - ing and cred - i - tors weigh - ing your
rall.
a tempo
purse;
Your mood and your robe
R.H.
L.H.
rall.
a tempo
are both a deep blue,
You'd bet that
Job had noth - ing on you.
8va

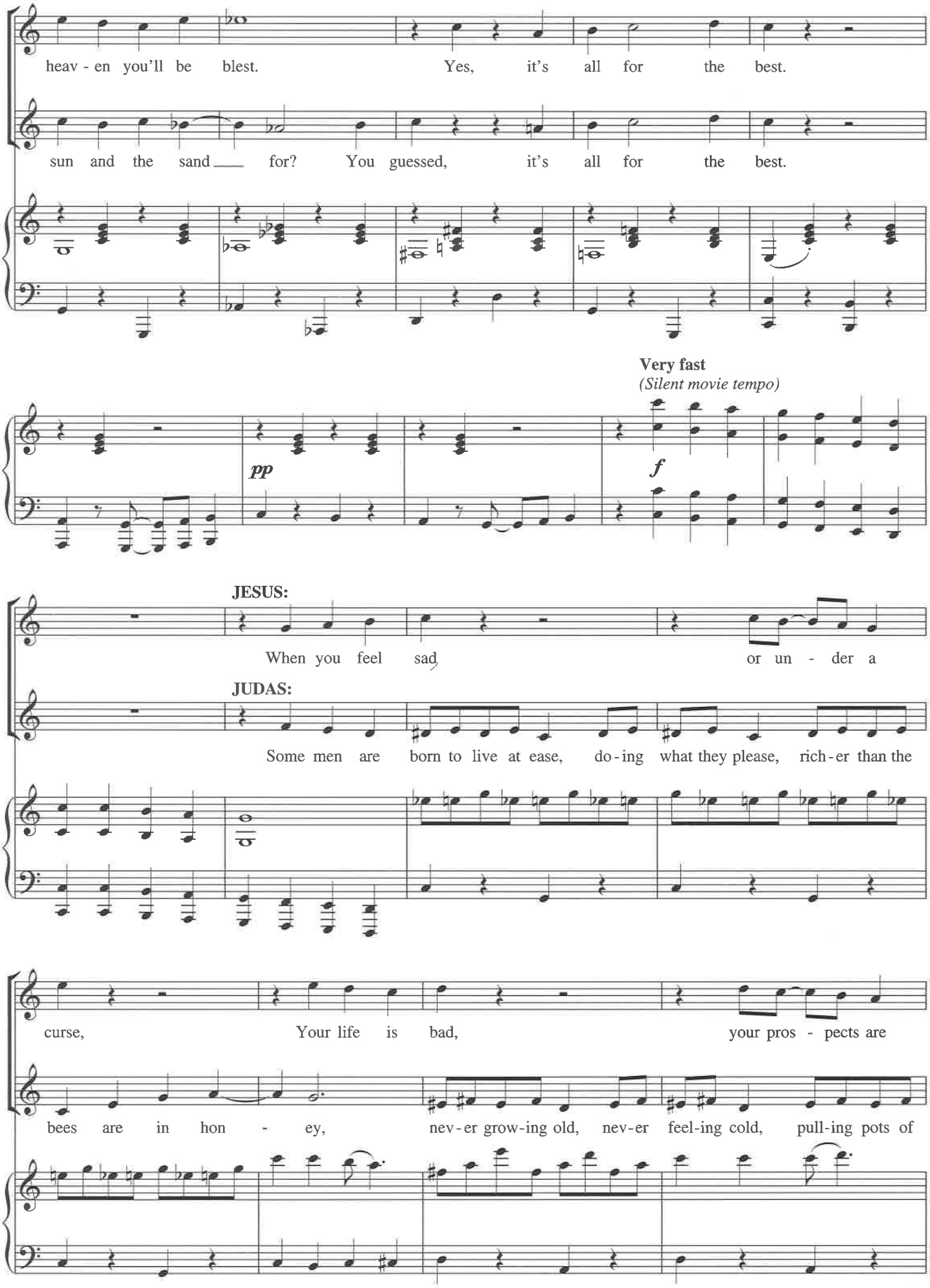

Don't for - get that when you get to heav - en you'll be
(8va)
Brighter
blest. Yes, it's all for the best.
JUDAS:
Some men are born to live at ease, do - ing what they please, rich - er than the
bees are in hon - ey; Nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of

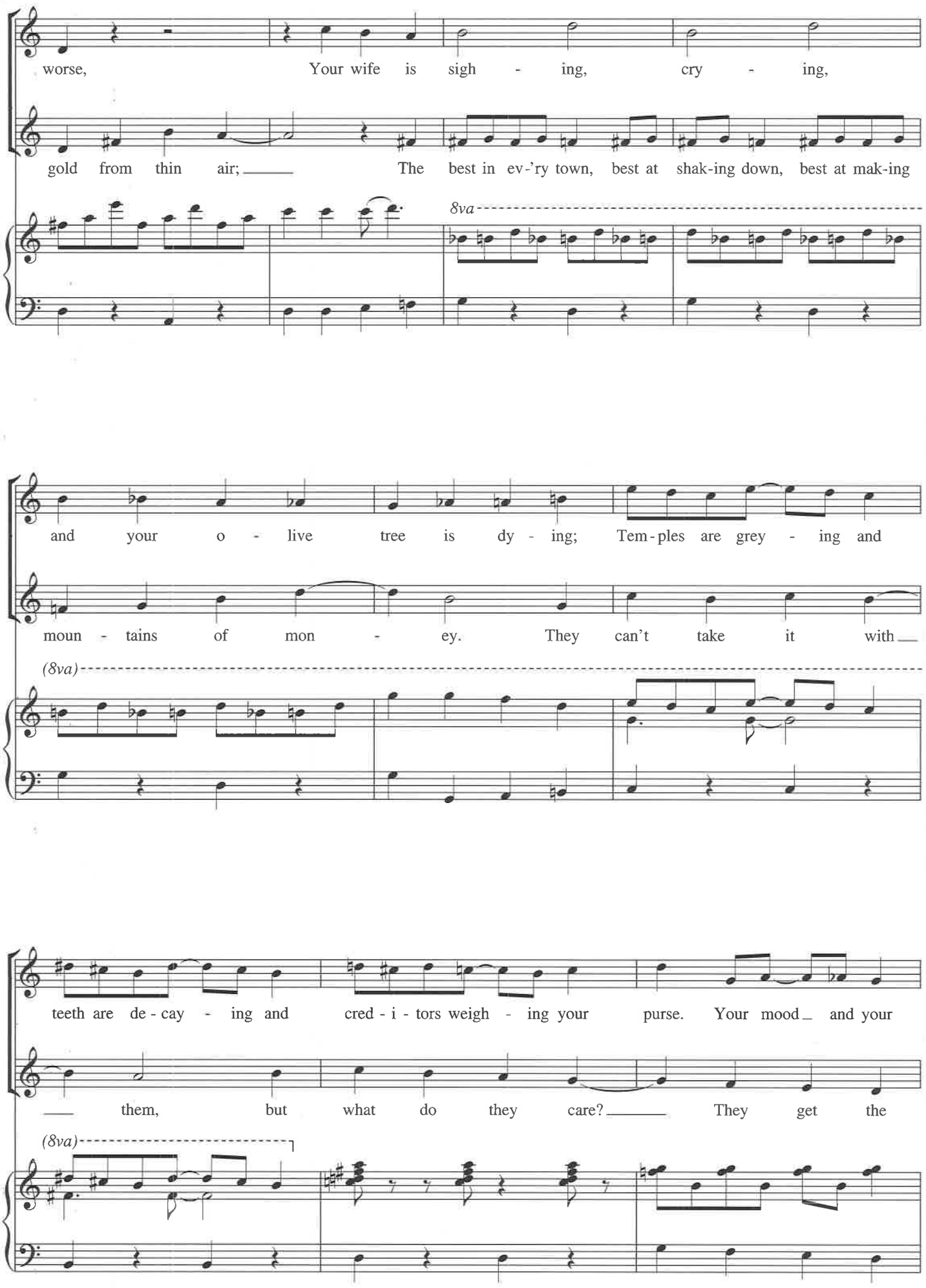

gold from thin air. The best in ev-'ry town, best at shak-ing down, best at mak-ing
moun - tains of mon - ey. They can't take it with them, but
what do they care? They get the cen-ter of the meat, cush-ions on the seat, hous-es on the
street where it's sun - ny, Sum-mers at the sea, win-ters warm and free, all of this and

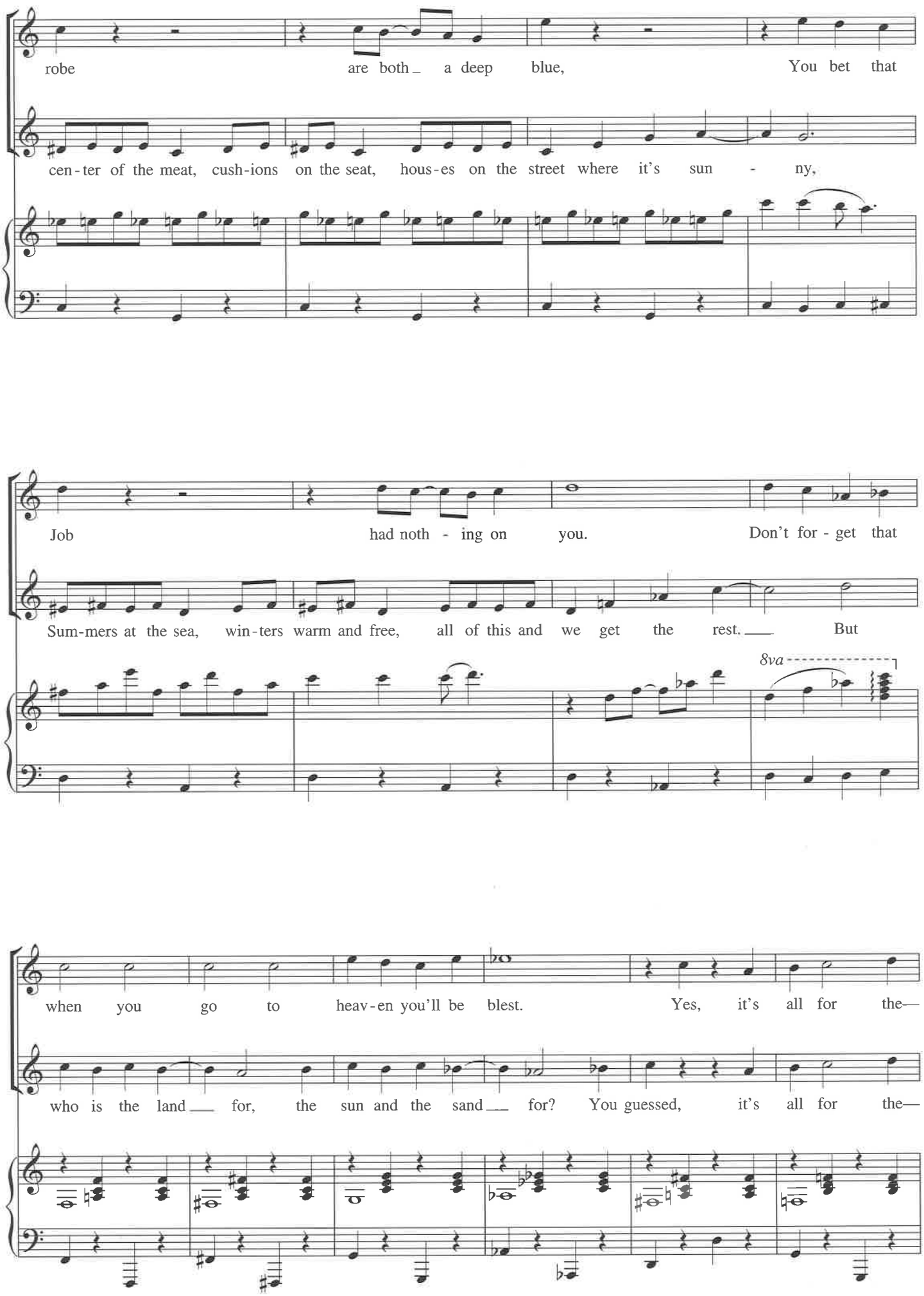

we get the rest. But who is the land for, the sun and the sand
8va
for? You guessed— it's all for the best.
JESUS:
When you feel sad or un - der a curse,
JUDAS:
Some men are born to live at ease, do - ing what they please, rich - er than the bees are in hon -

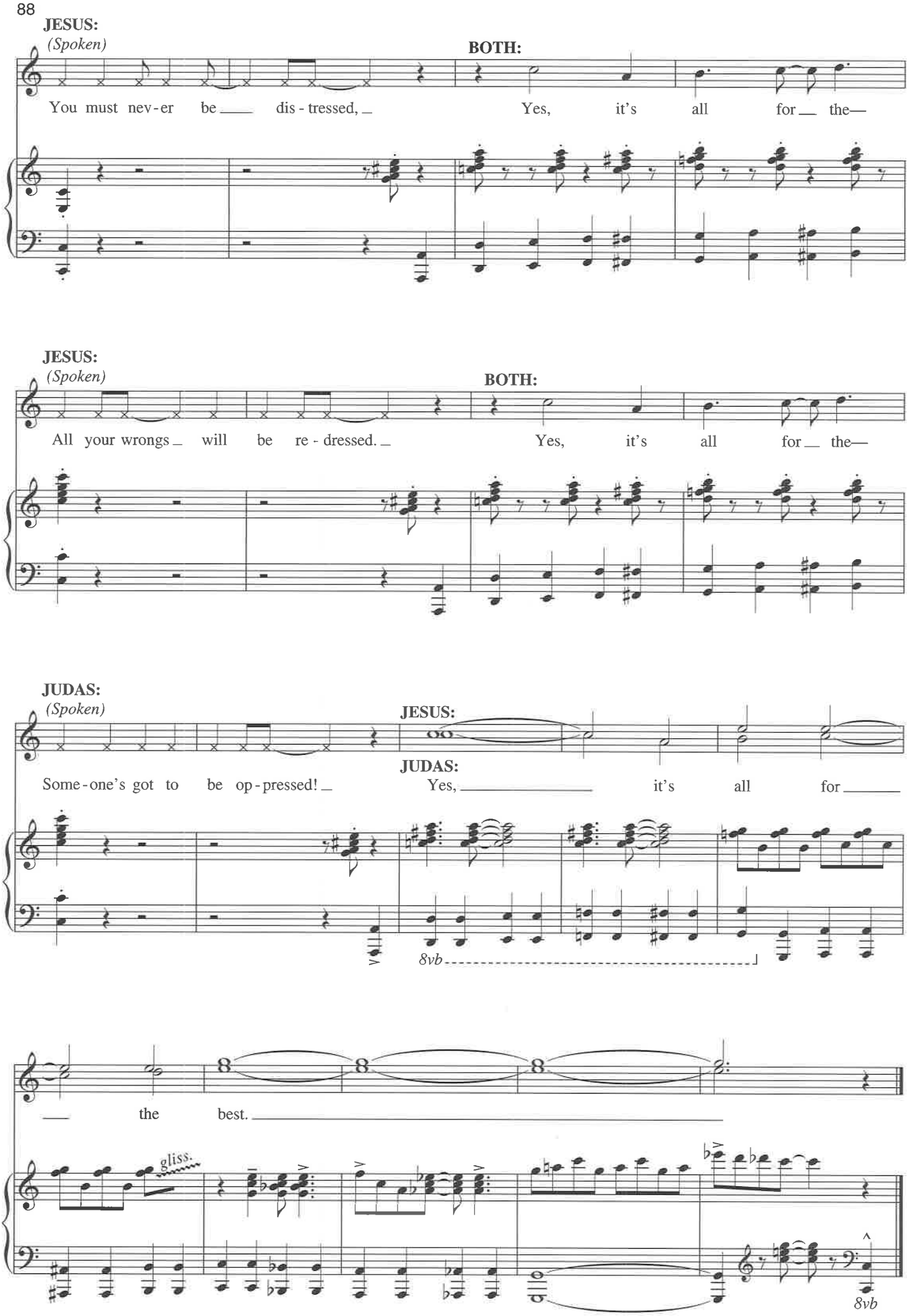

Your life is bad, your pros - pects are
- ey; Nev - er grow - ing old, nev - er feel - ing cold, pull - ing pots of
worse, Your wife is sigh - ing, cry - ing,
gold from thin air. The best in ev - 'ry town, best at shak - ing down, best at mak - ing
and your o - live tree is dy - ing, Tem - ples are grey - 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)

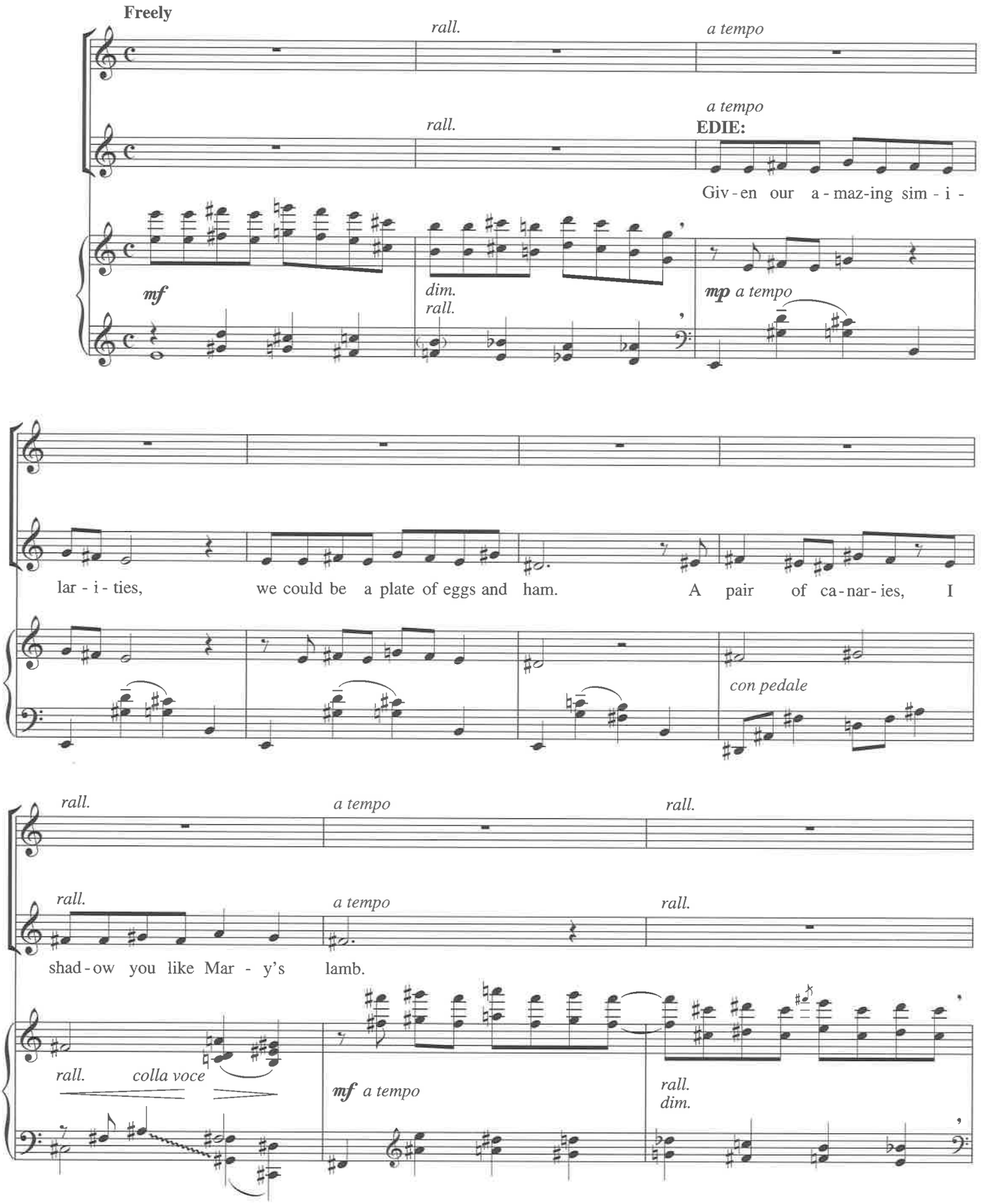

robe are both a deep blue, You bet that
cen-ter of the meat, cush-ions on the seat, hous-es on the street where it's sun - ny,
Job had noth - ing on you. Don't for - get that
Sum-mers at the sea, win-ters warm and free, all of this and we get the rest. But
8va
when you go to heav-en you'll be blest. Yes, it's all for the—
who is the land for, the sun and the sand for? You guessed, it's all for the—


JESUS:
(Spoken)
You must nev-er be dis-tressed,
BOTH:
Yes, it's all for the—
JESUS:
(Spoken)
All your wrongs will be re-dressed.
BOTH:
Yes, it's all for the—
JUDAS:
(Spoken)
Some-one's got to be op-pressed!
JESUS:
JUDAS:
Yes, it's all for
8vb
the best.
gliss.
8vb

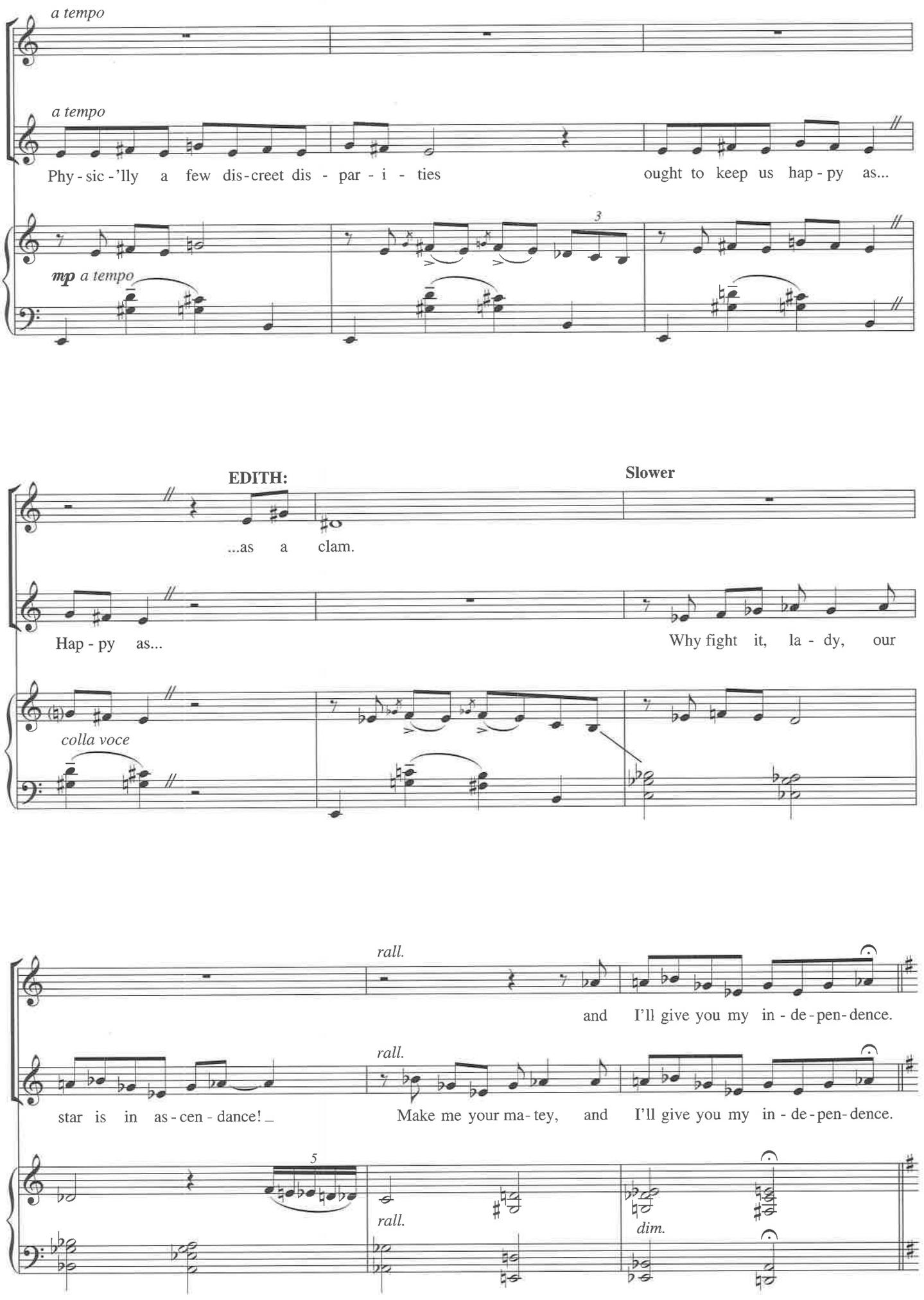
PEAS IN A POD

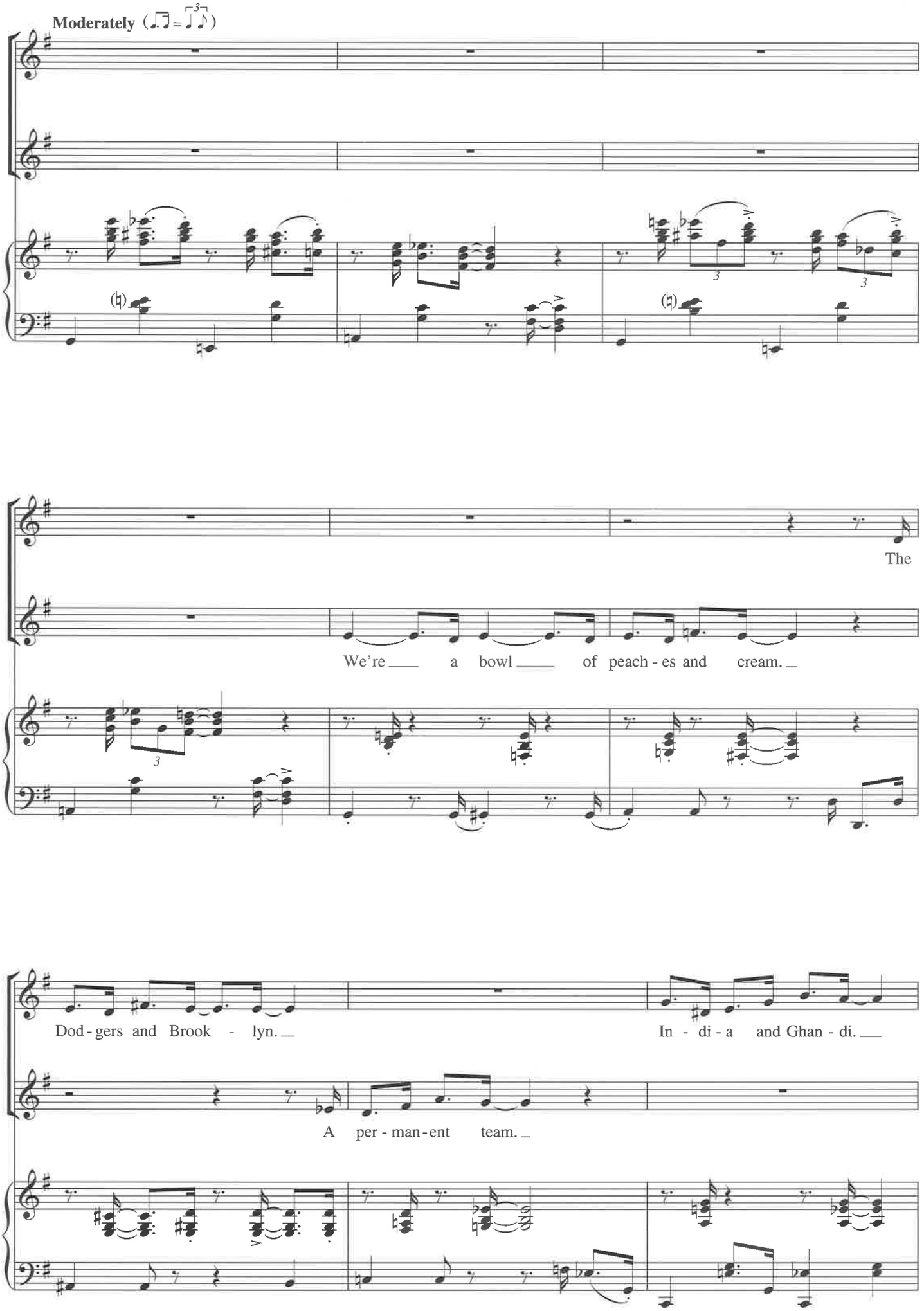
from *Grey Gardens*

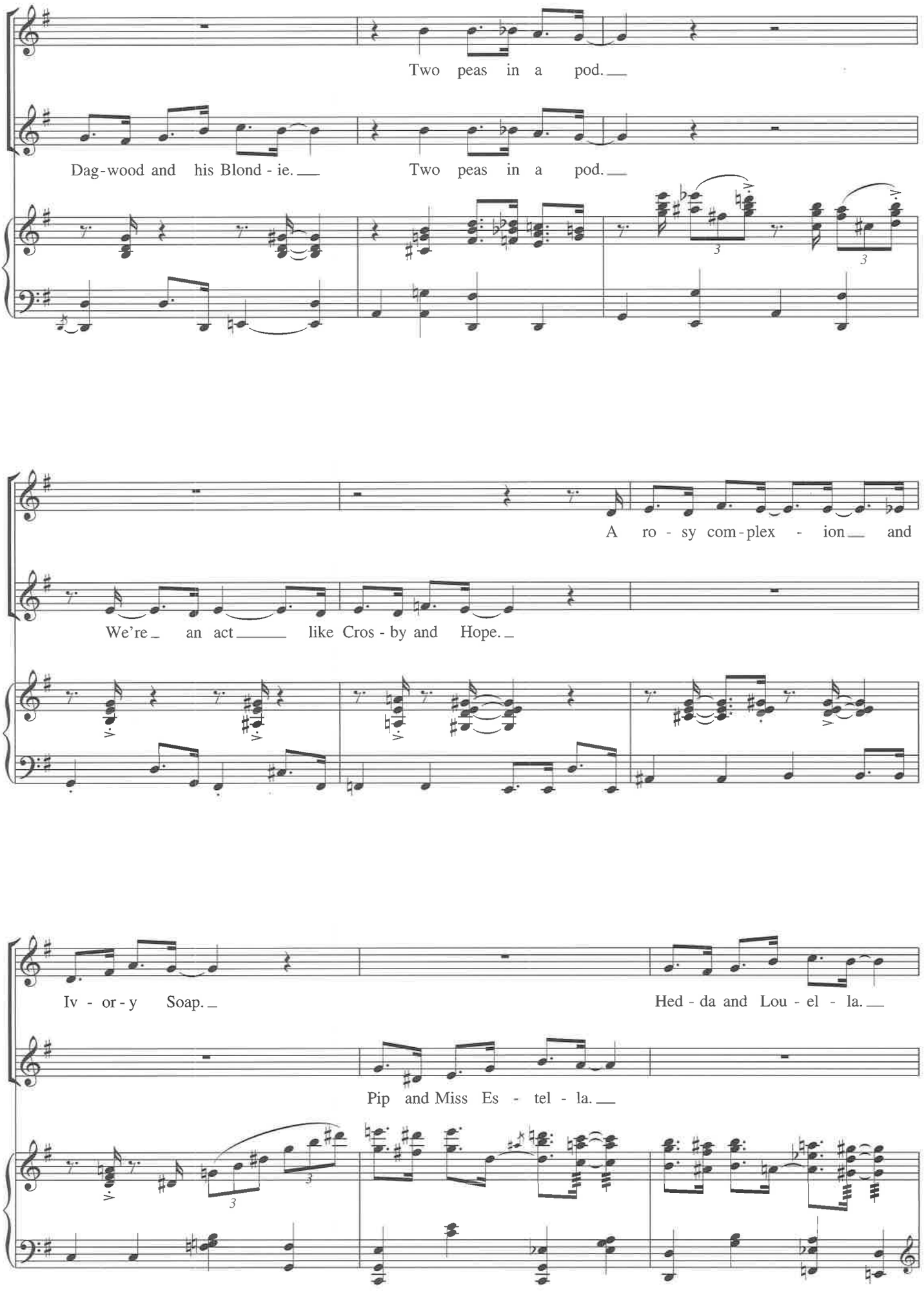
Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

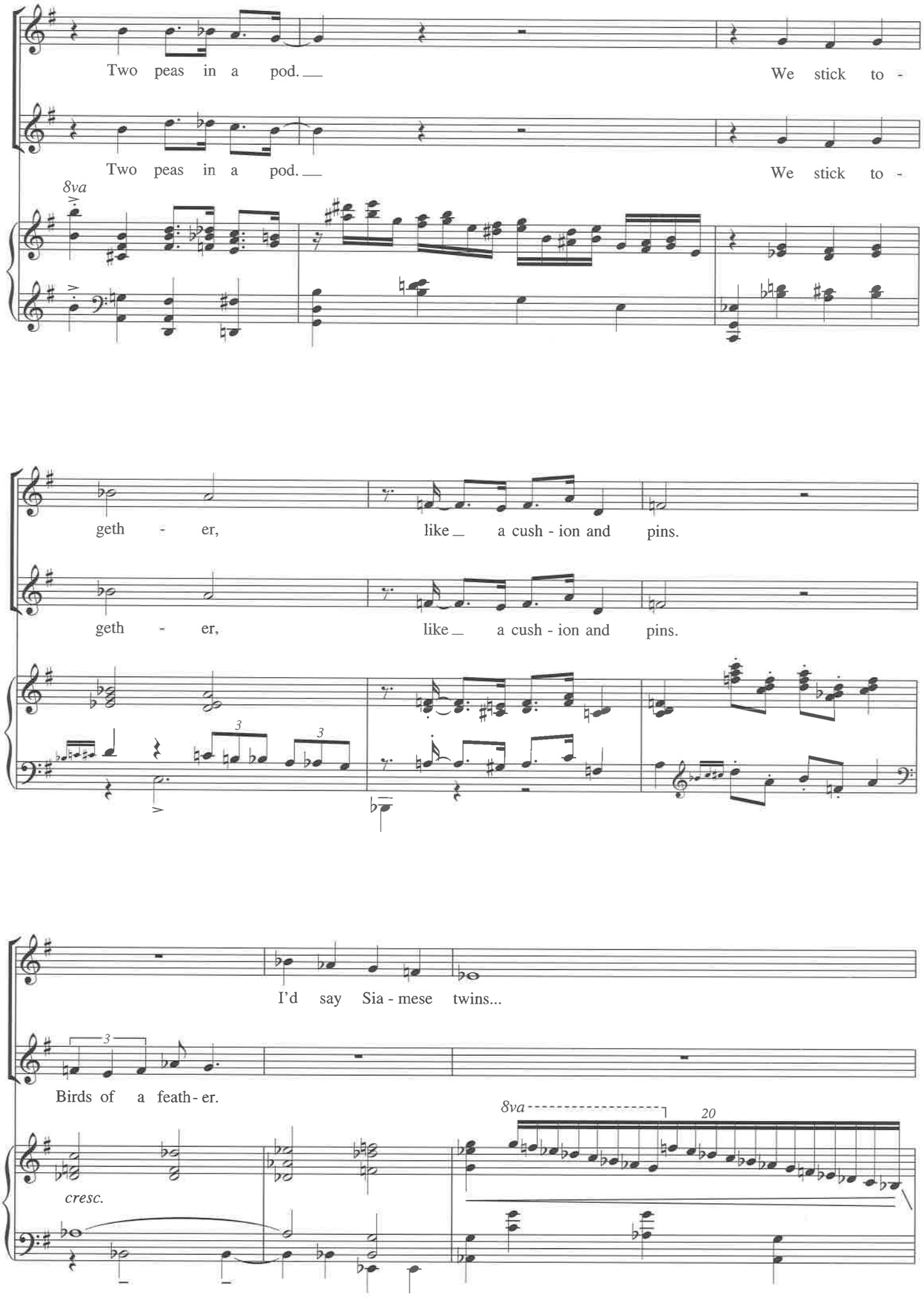


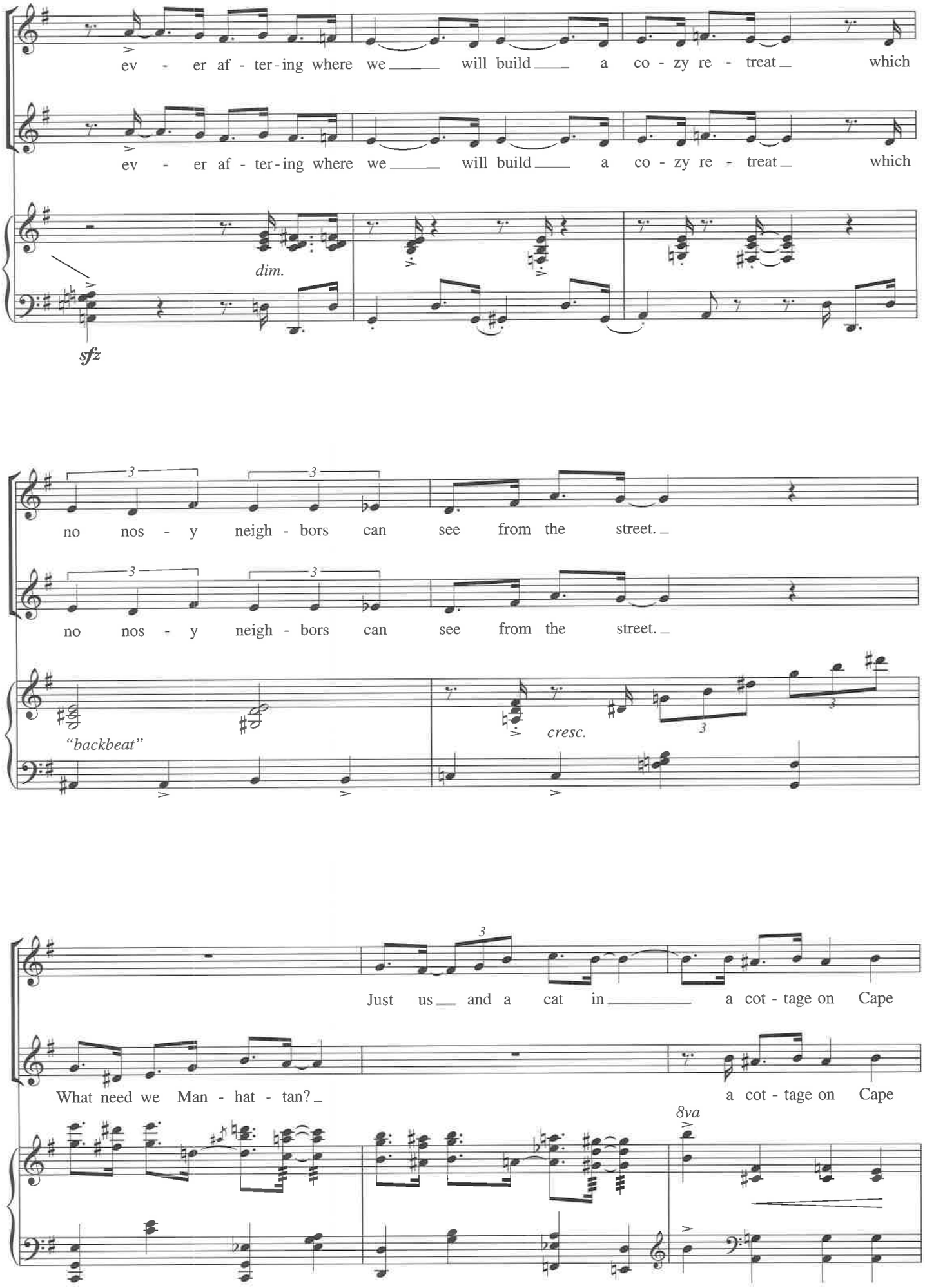
Copyright © 2006, 2007 by Staunch Music and Korie Music
Williamson Music, a Division of Rodgers & Hammerstein: an Imagem company, owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved

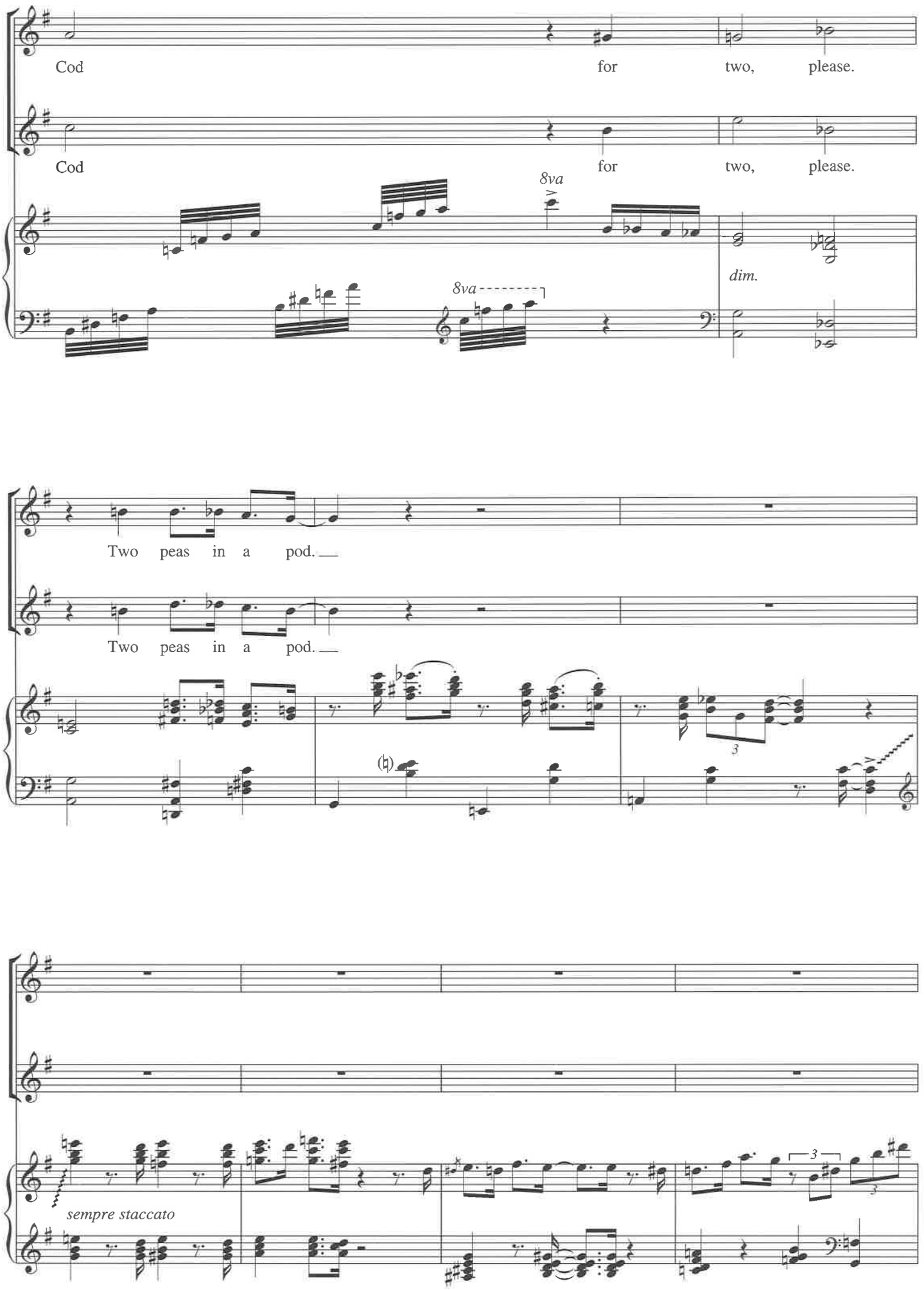

a tempo
a tempo
Phy - sic - 'lly a few dis - creet dis - par - i - ties ought to keep us hap - py as...
3
mp a tempo
EDITH:
Slower
...as a clam.
Hap - py as...
Why fight it, la - dy, our
colla voce
rall.
and I'll give you my in - de - pen - dence.
rall.
star is in as - cen - dance! _
Make me your ma - tey, and I'll give you my in - de - pen - dence.
5
rall.
dim.

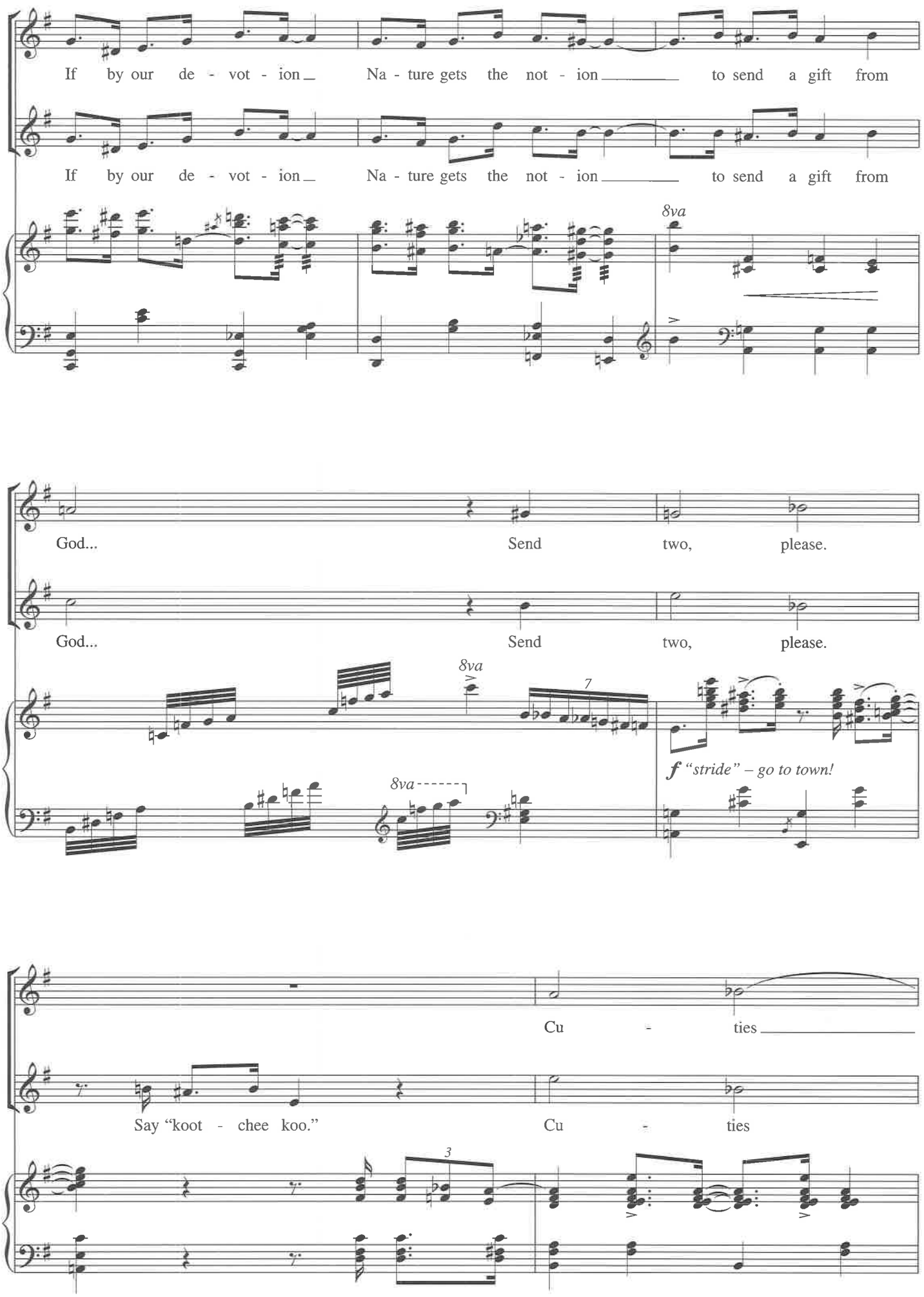

Moderately
The
We're a bowl of peach - es and cream.
Dod - gers and Brook - lyn.
In - di - a and Ghan - di.
A per - man - ent team.

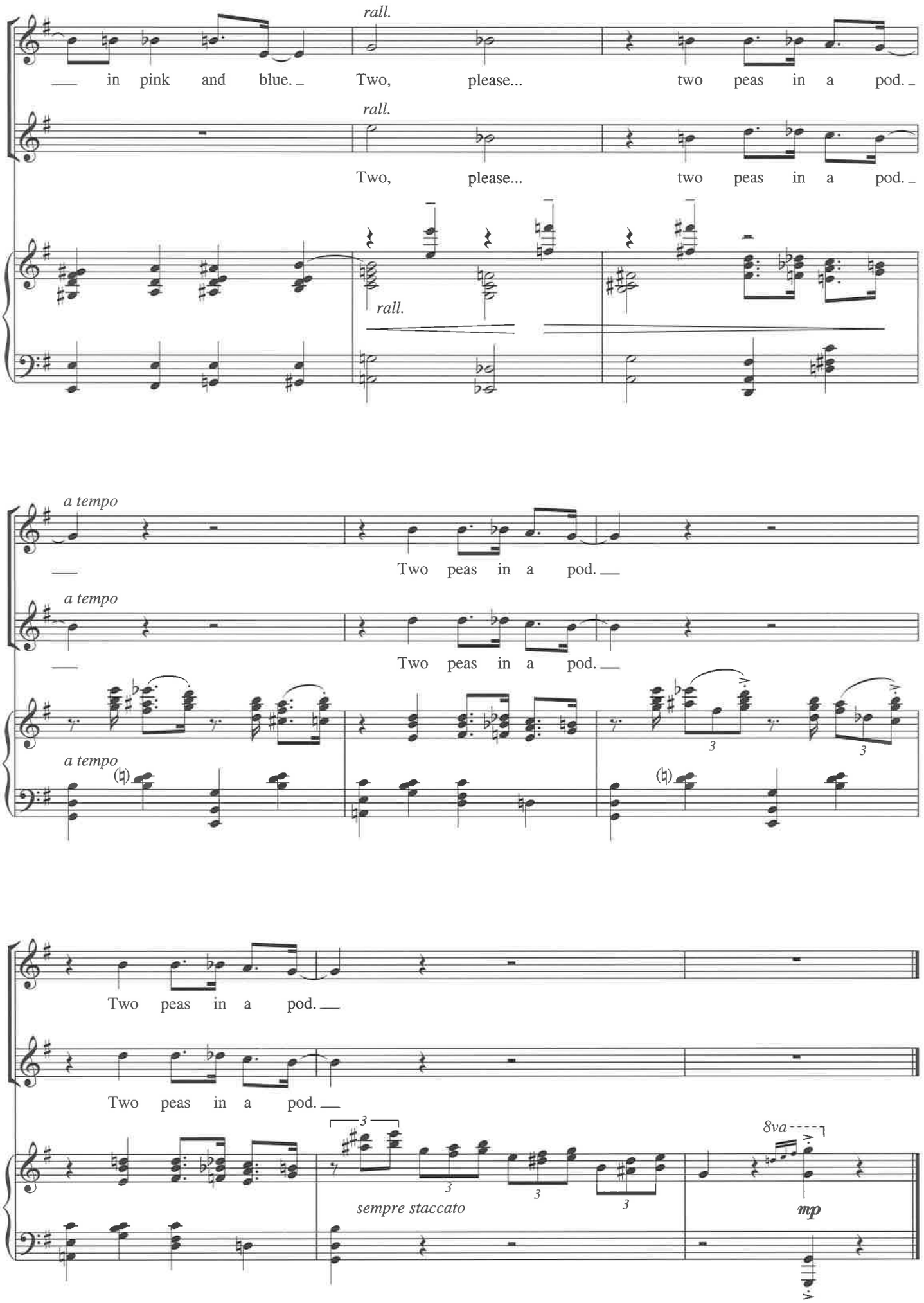

Two peas in a pod.
Dag-wood and his Blond - ie.
Two peas in a pod.
A ro - sy com-plex - ion and
We're an act like Cros - by and Hope.
Iv - or - y Soap.
Hed - da and Lou - el - la.
Pip and Miss Es - tel - la.


Two peas in a pod.
We stick to -
Two peas in a pod.
We stick to -
8va
geth - er,
like a cush - ion and pins.
geth - er,
like a cush - ion and pins.
3
3
I'd say Sia - mese twins...
3
Birds of a feath - er.
8va
20
cresc.


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

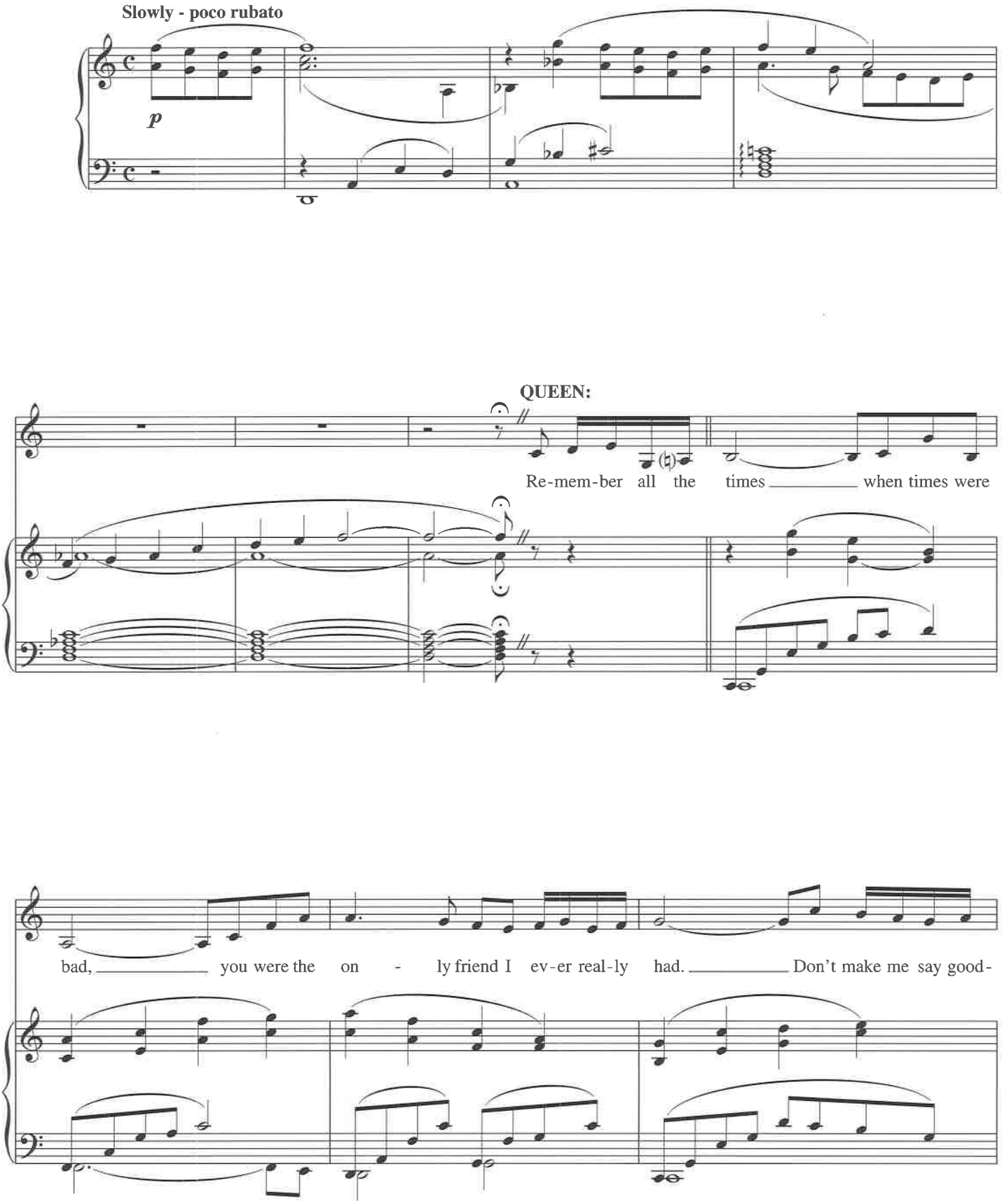

Cod for two, please.
Cod for two, please.
8va
8va
dim.
Two peas in a pod.
Two peas in a pod.
3
3
sempre staccato


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
8va
God... Send two, please.
God... Send two, please.
8va
7
8va
f "stride" – go to town!
Cu - ties
Say "koot - chee koo." Cu - ties
3

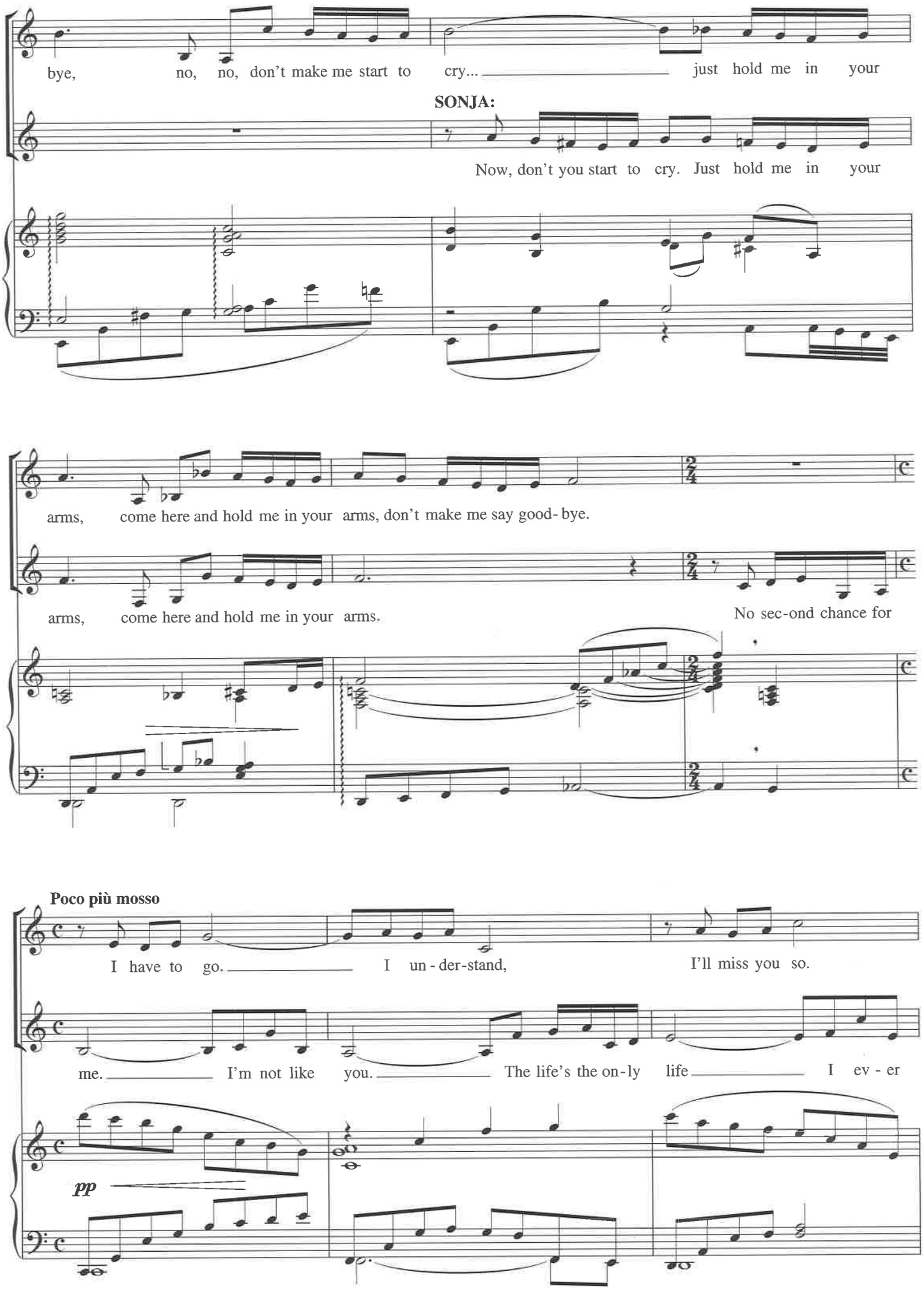

rall.
in pink and blue. Two, please... two peas in a pod.
rall.
Two, please... two peas in a pod.
rall.
a tempo
Two peas in a pod.
a tempo
Two peas in a pod.
a tempo
Two peas in a pod.
Two peas in a pod.
sempre staccato
8va
mp

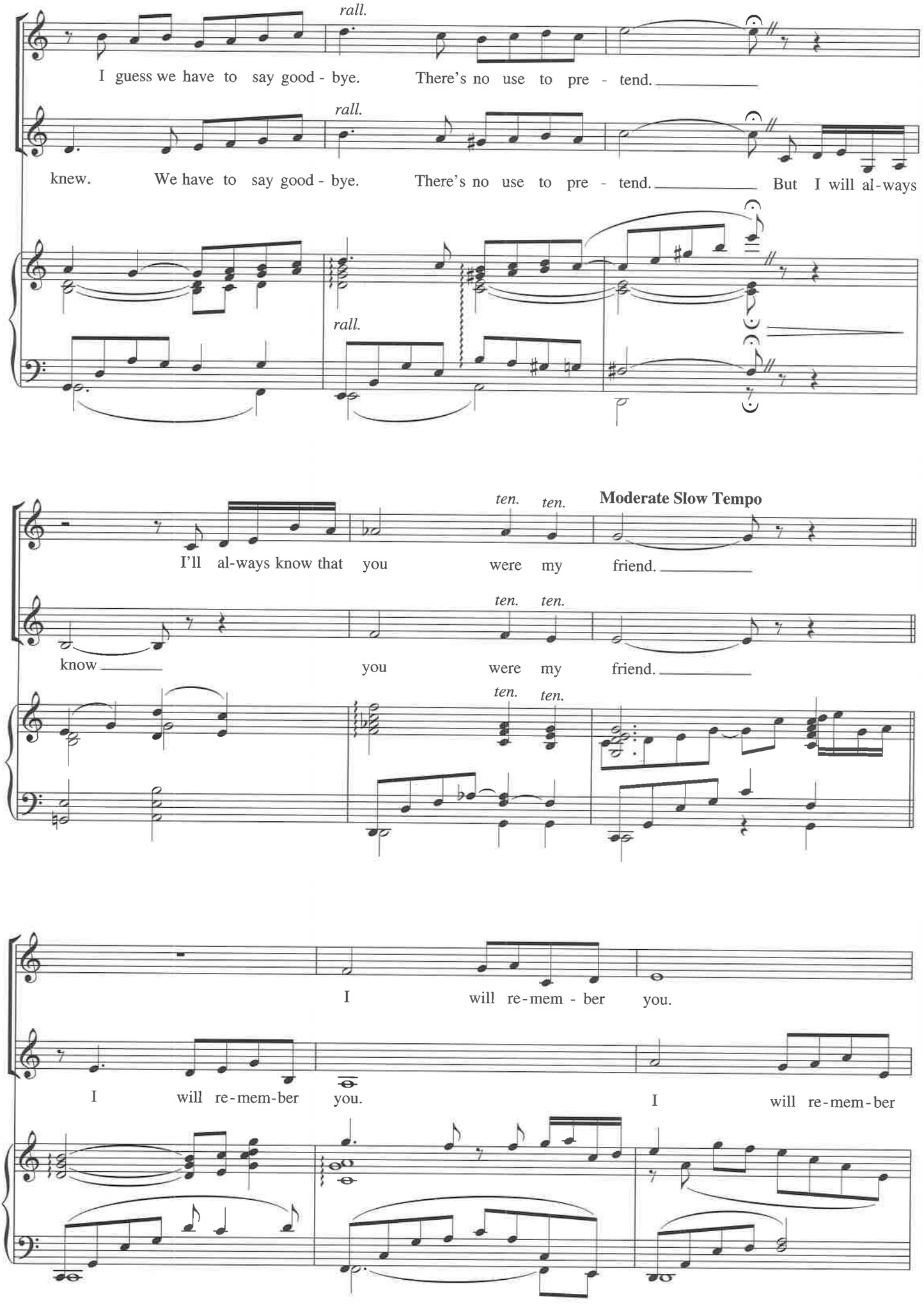
MY FRIEND
from *The Life*

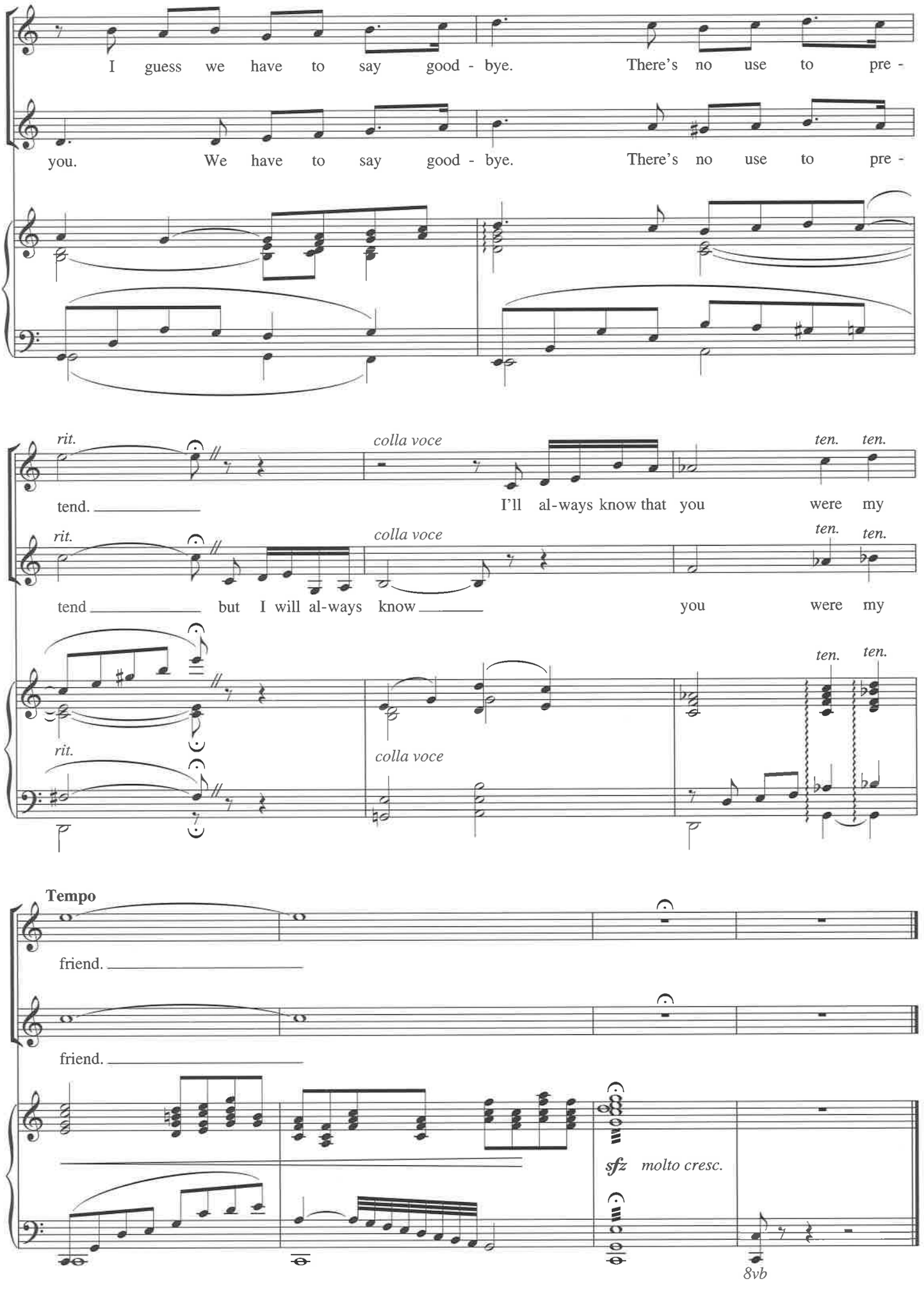
Music by CY COLEMAN
Lyrics by IRA GASMAN



Copyright © 1996 Notable Music Company, Inc.
All Rights Reserved Used by Permission


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
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
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
pp

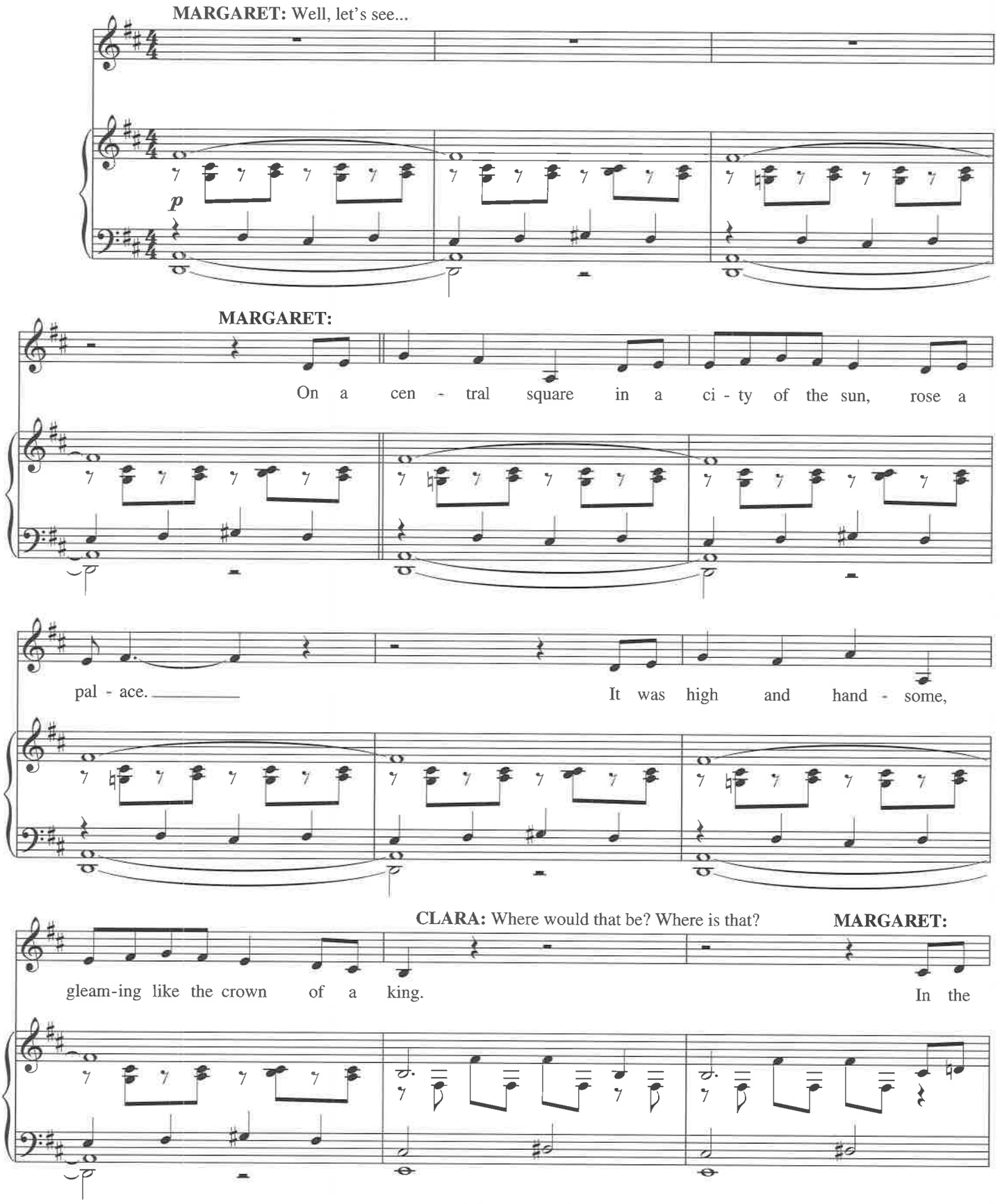

rall.
I guess we have to say good - bye. There's no use to pre - tend.
rall.
knew. We have to say good - bye. There's no use to pre - tend. But I will al-ways
rall.
ten. ten.
Moderate Slow Tempo
I'll al-ways know that you were my friend.
ten. ten.
know you were my friend.
ten. ten.
I will re-mem - ber 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
tend but I will al-ways know you were my
Tempo
friend.
friend.
sfz molto cresc.
8vb

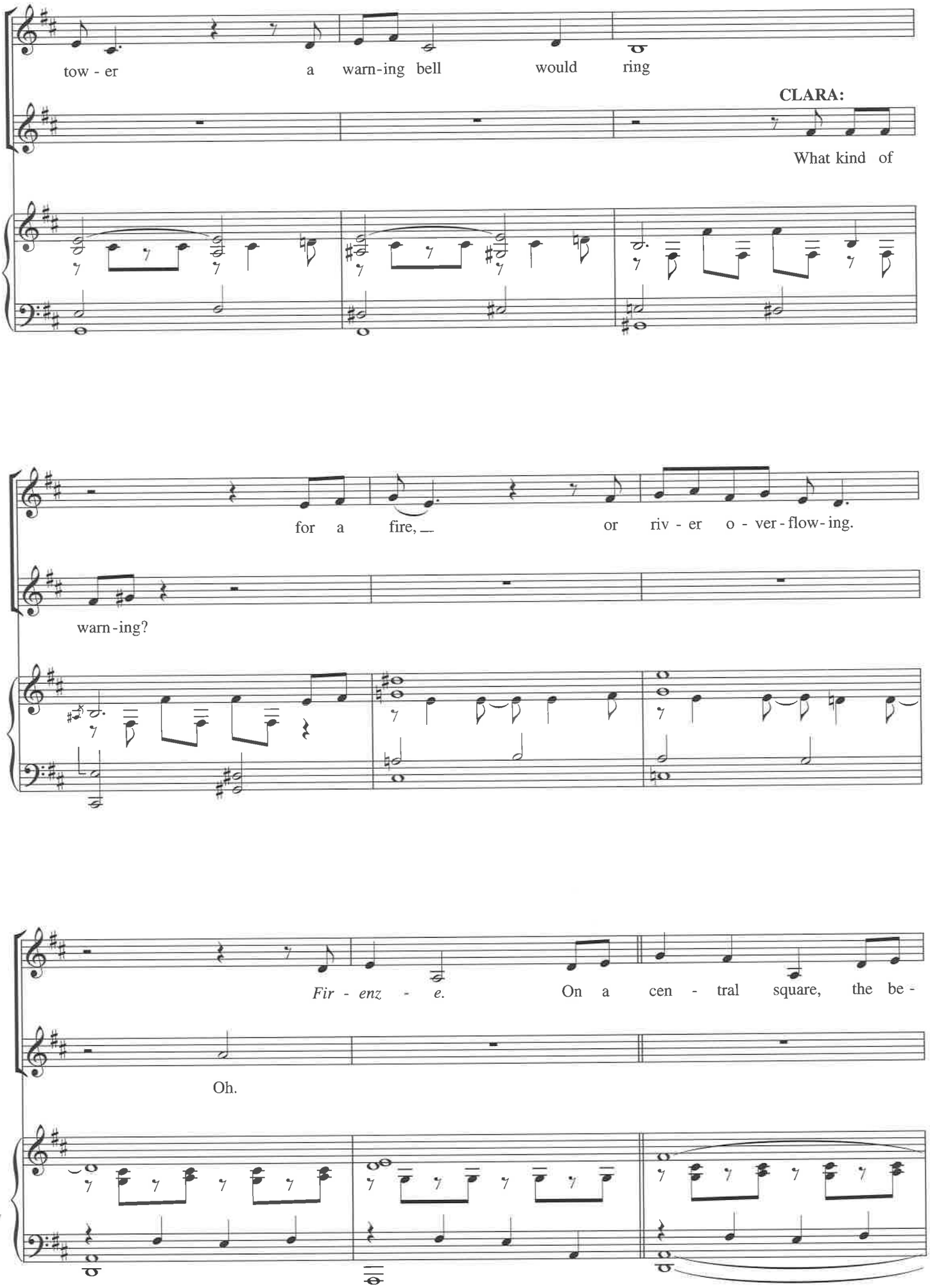
STATUES AND STORIES

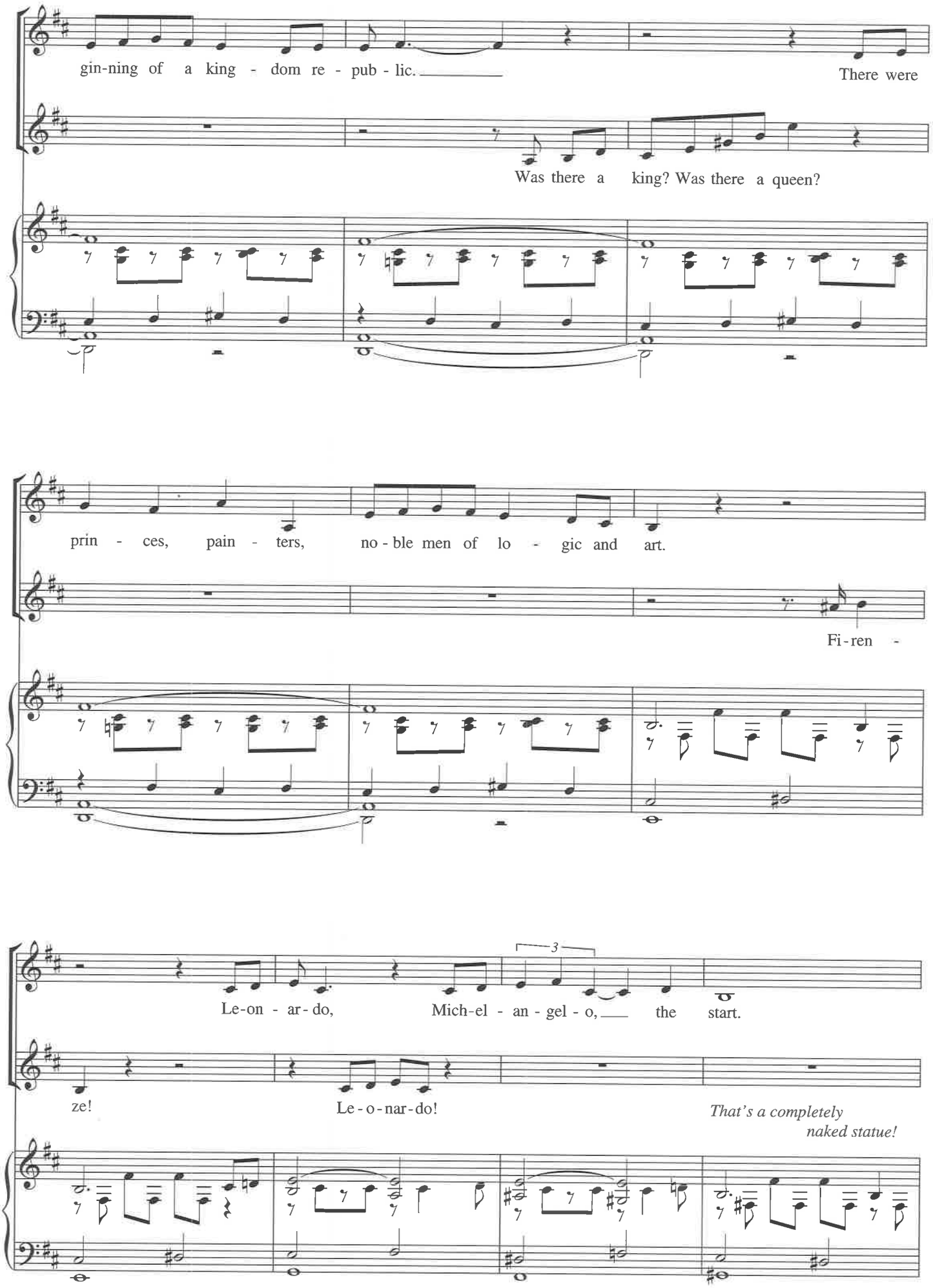
from *The Light in the Piazza*

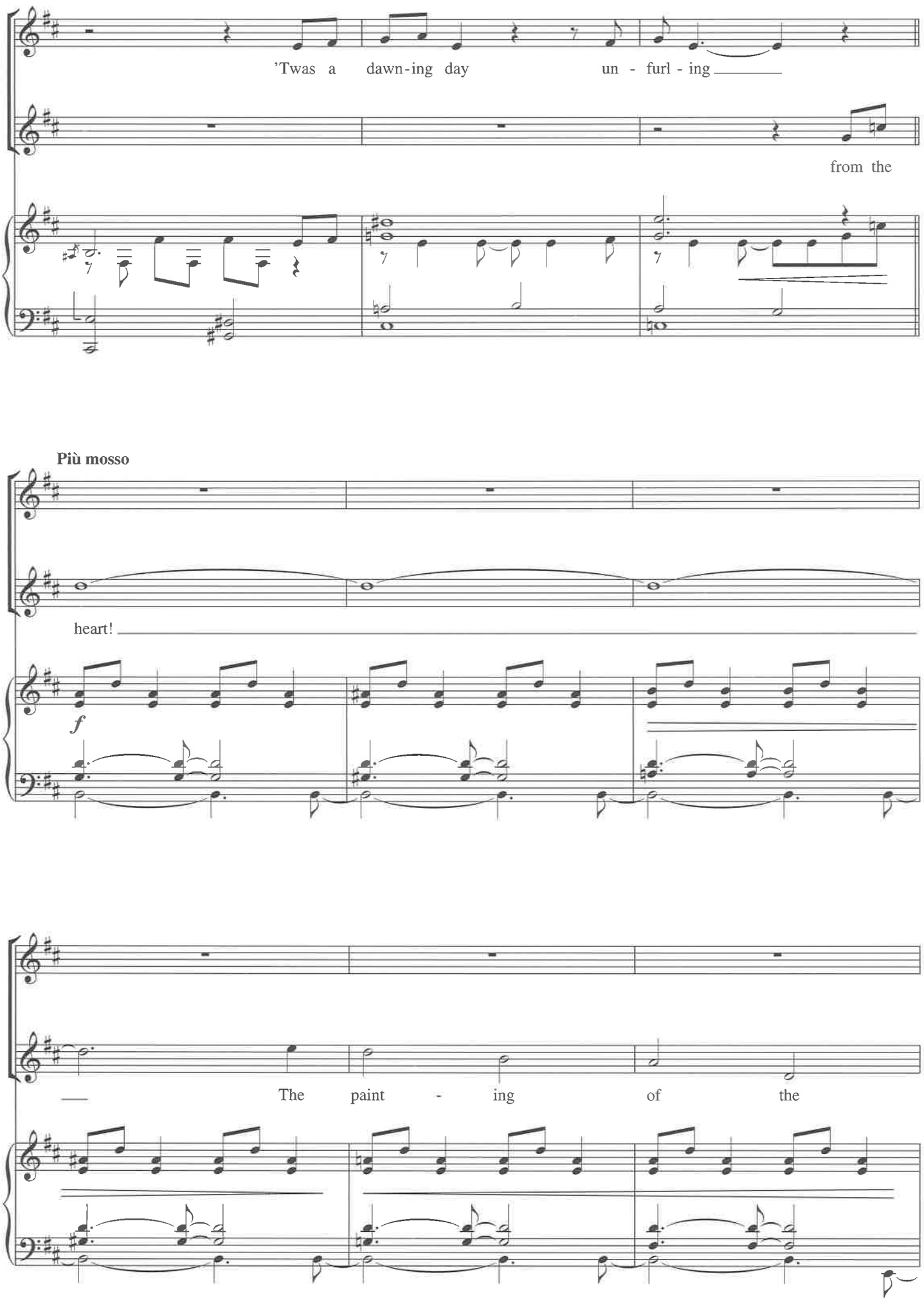
Words and Music by
ADAM GUETTEL

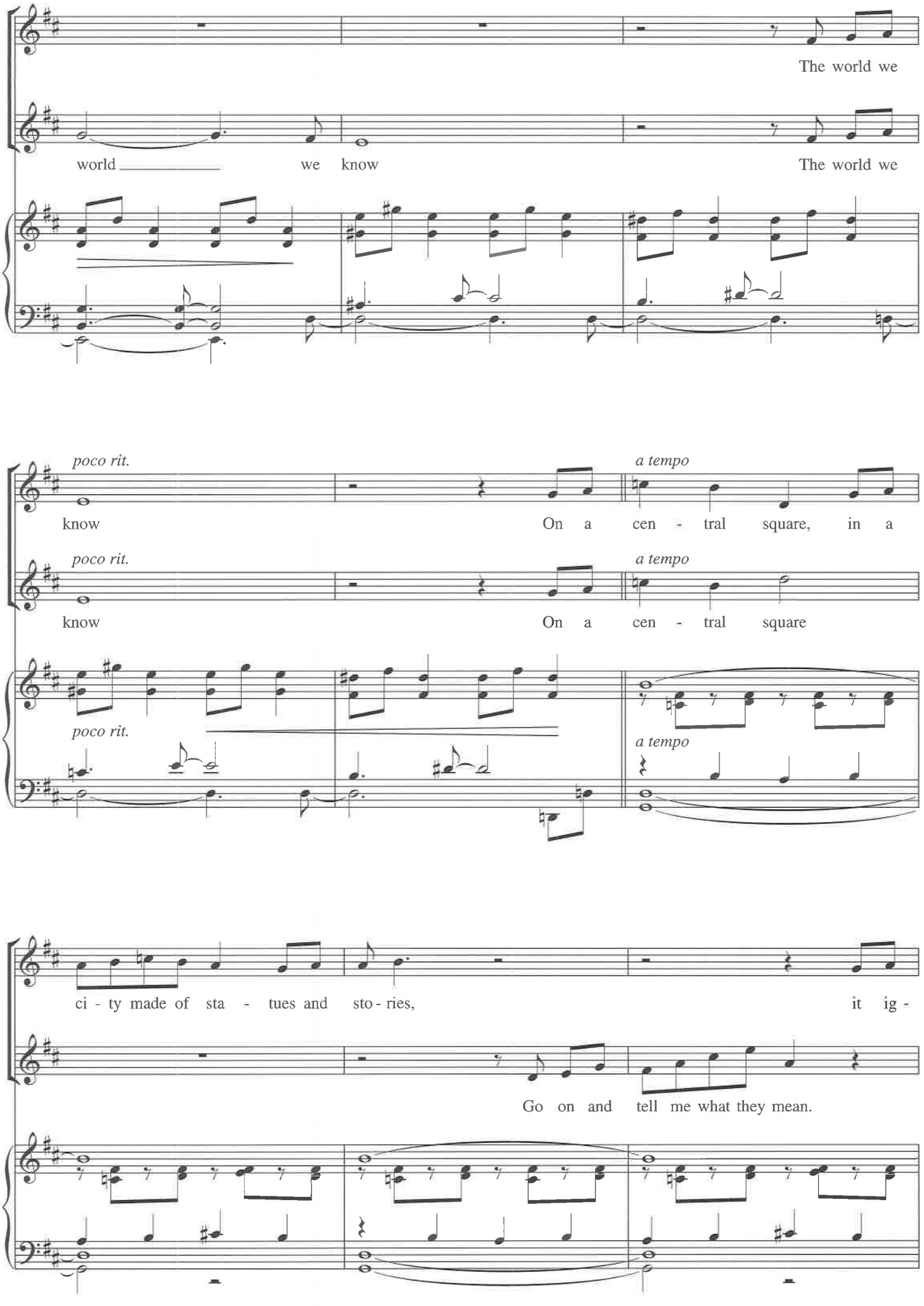


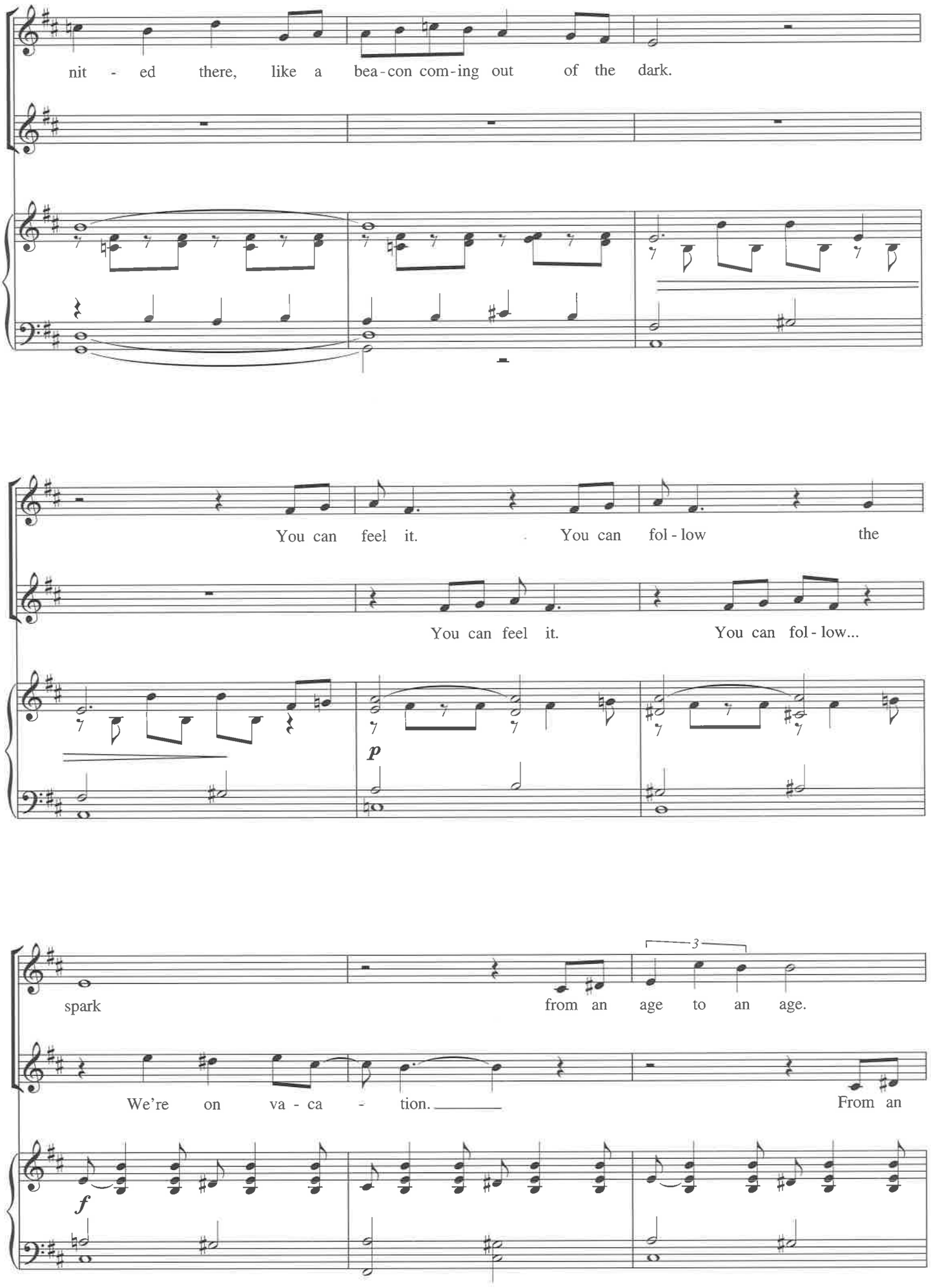
Copyright © 2005 Matthew Music
Williamson Music, a Division of Rodgers & Hammerstein: an Imagem company, owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved

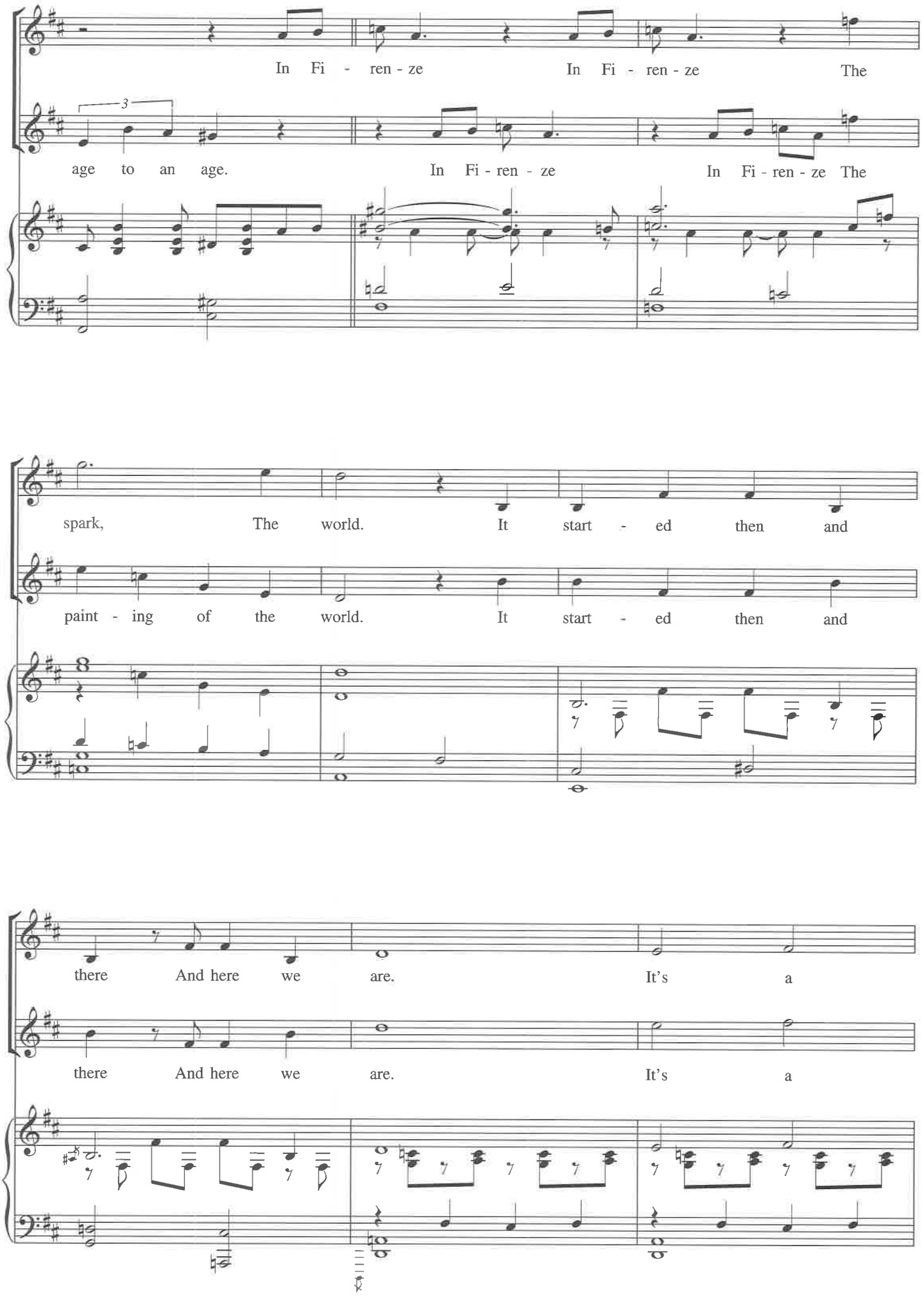

tow - er a warn-ing bell would ring
CLARA:
What kind of
for a fire, — or riv - er o - ver - flow - ing.
warn-ing?
Fir - enz - e. On a cen - tral square, the be -
Oh.

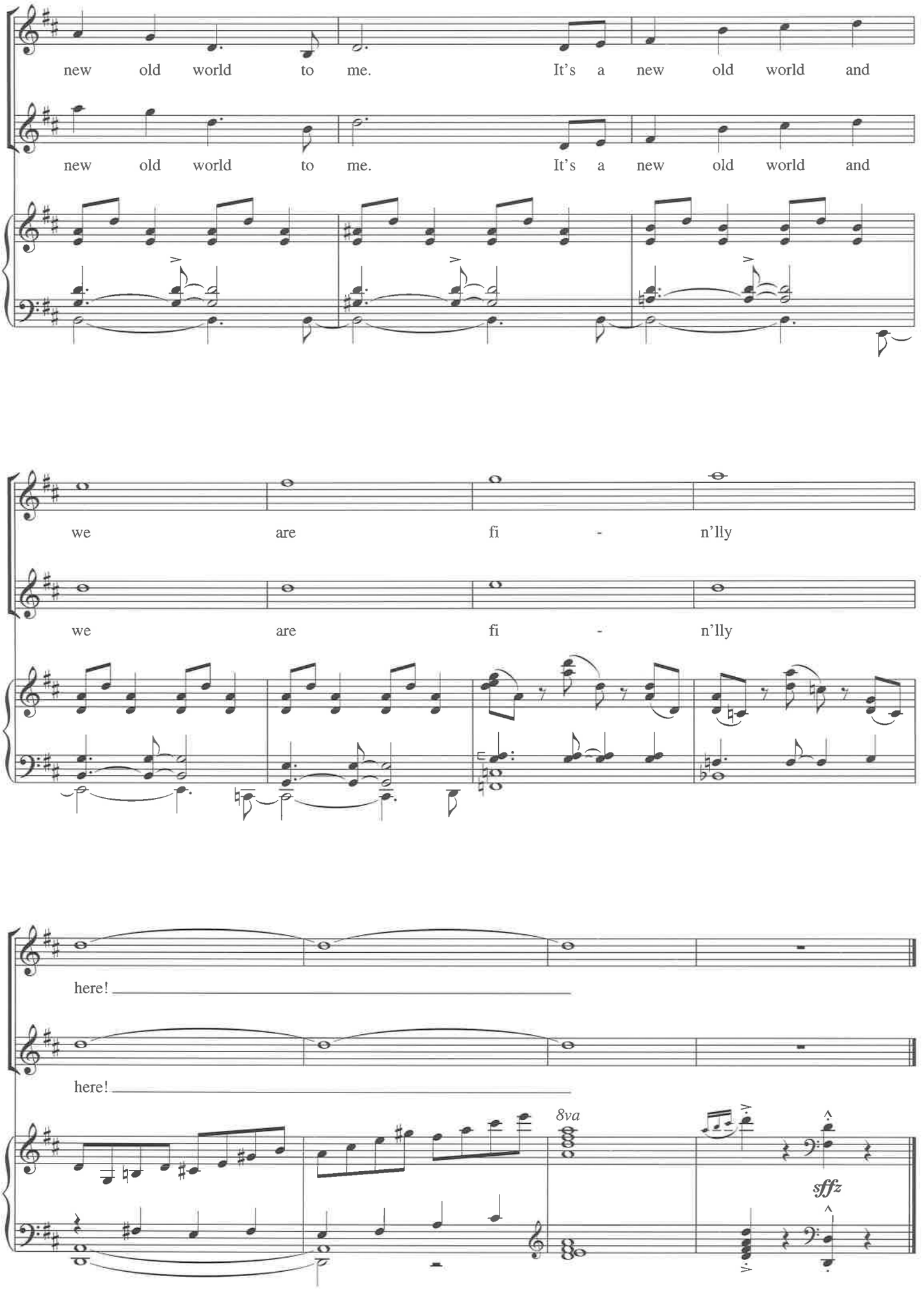

gin-ning of a king - dom re - pub - lic.
There were
Was there a king? Was there a queen?
prin - ces, pain - ters, no - ble men of lo - gic and art.
Fi - ren -
3
Le-on - ar - do, Mich-el - an - gel - o, the start.
ze!
Le - o - nar - do!
That's a completely naked statue!


'Twas a dawn-ing day un - furl - ing
from the
Più mosso
heart!
f
The paint - ing of the


The world we
world we know
The world we
poco rit.
a tempo
know
On a cen - tral square, in a
poco rit.
a tempo
know
On a cen - tral square
poco rit.
a tempo
ci - ty made of sta - tues and sto - ries,
it ig -
Go on and tell me what they mean.


nit - ed there, like a bea - con com - ing out of the dark.
You can feel it. You can fol - low the
You can feel it. You can fol - low...
p
spark from an age to an age.
3
We're on va - ca - tion.
From an
f

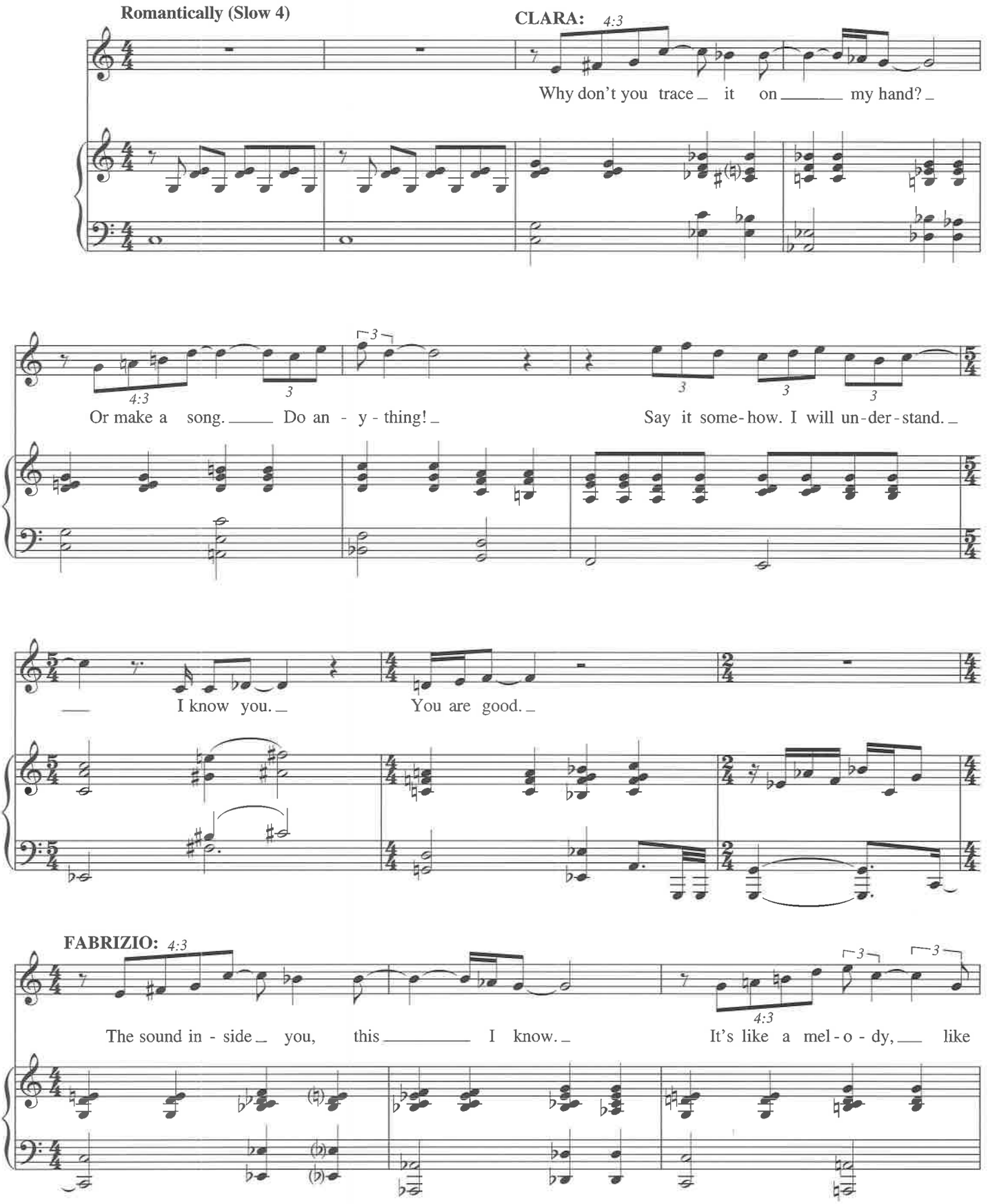

In Fi - ren - ze In Fi - ren - ze The
3
age to an age. In Fi - ren - ze In Fi - ren - ze The
spark, The world. It start - ed then and
paint - ing of the world. It start - ed then and
there And here we are. It's a
there And here we are. It's a


new old world to me. It's a new old world and
new old world to me. It's a new old world and
we are fi - n'lly
we are fi - n'lly
here!
here!
8va
sffz

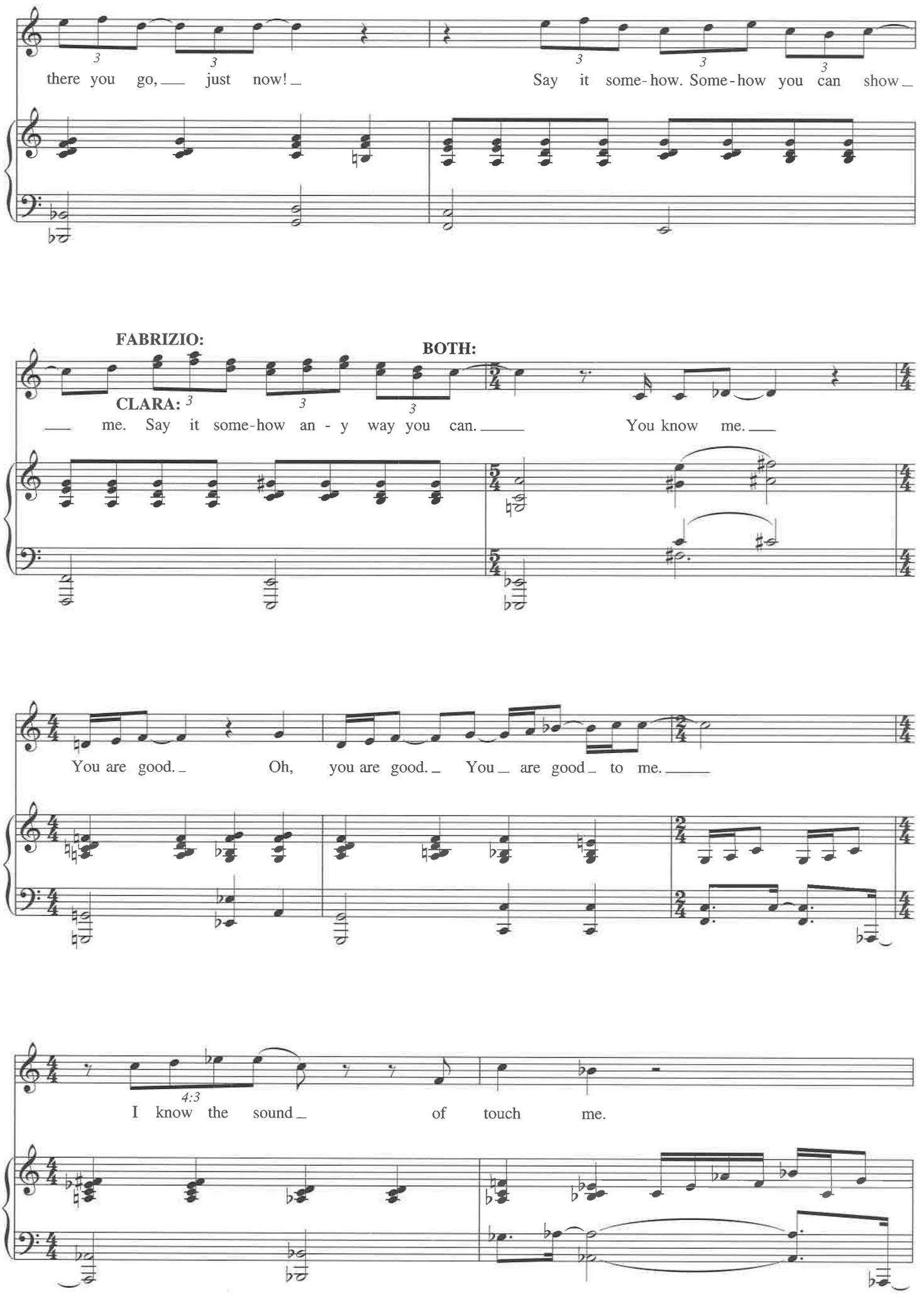
SAY IT SOMEHOW

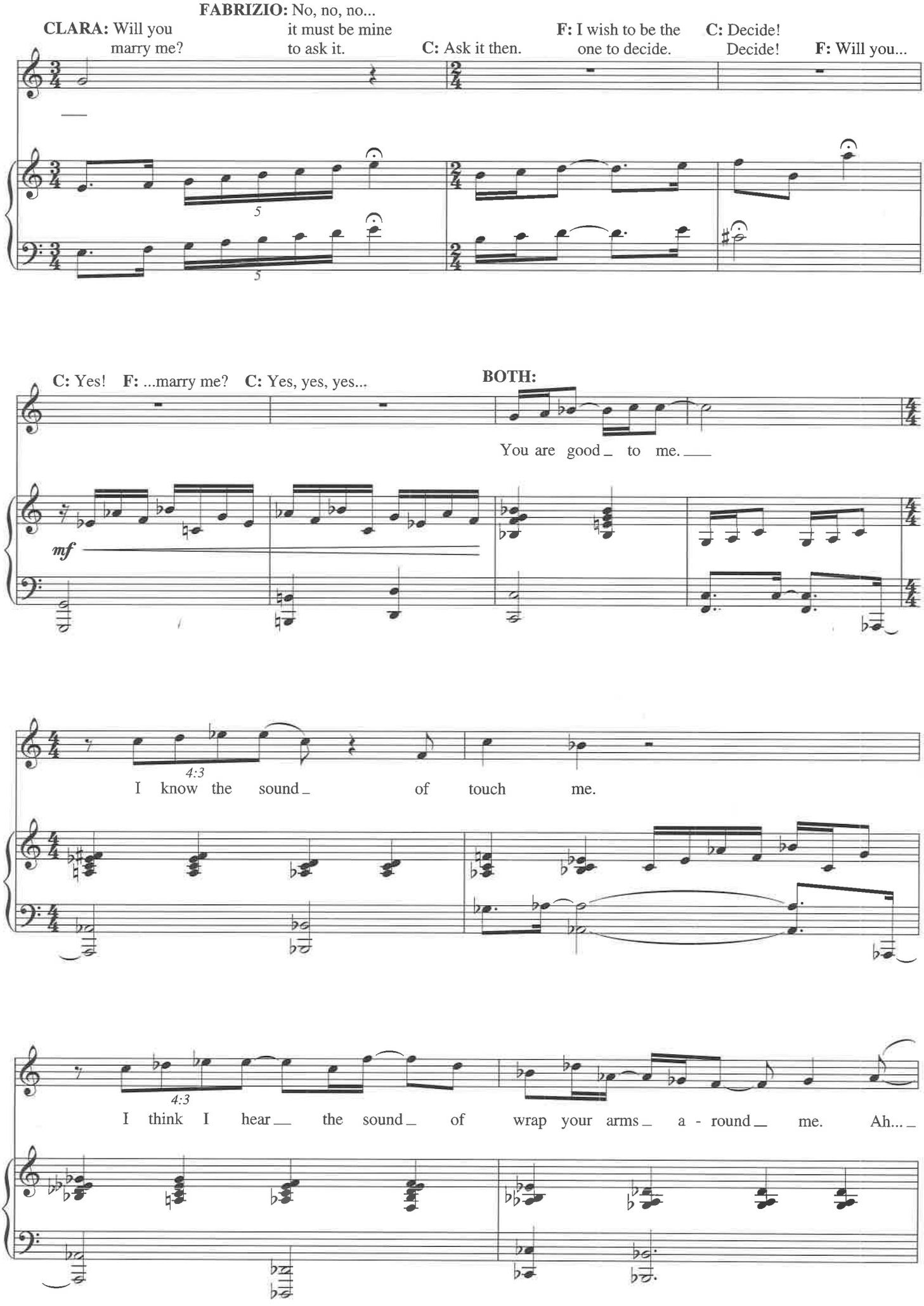
from *The Light in the Piazza*

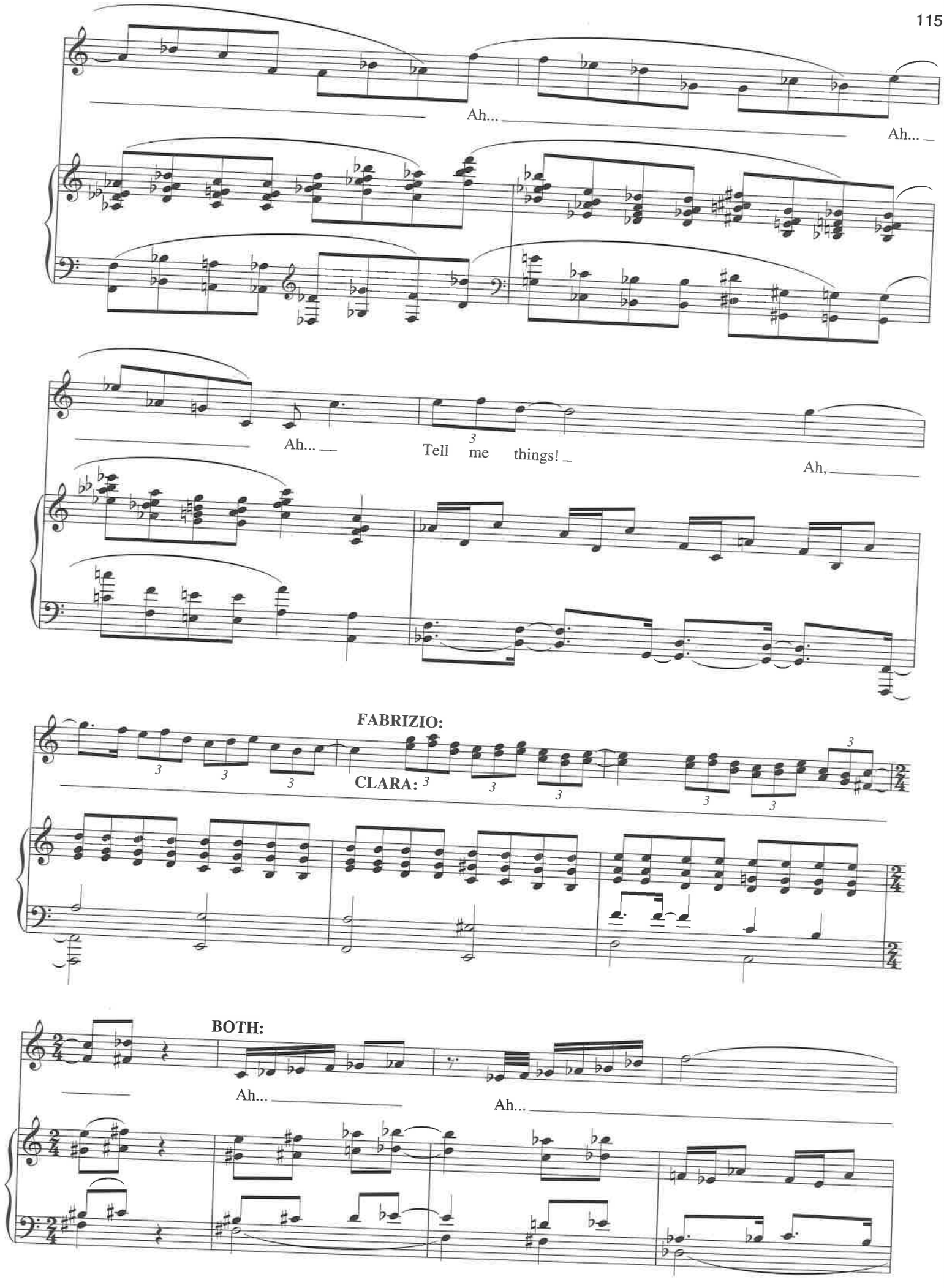
Words and Music by
ADAM GUETTEL

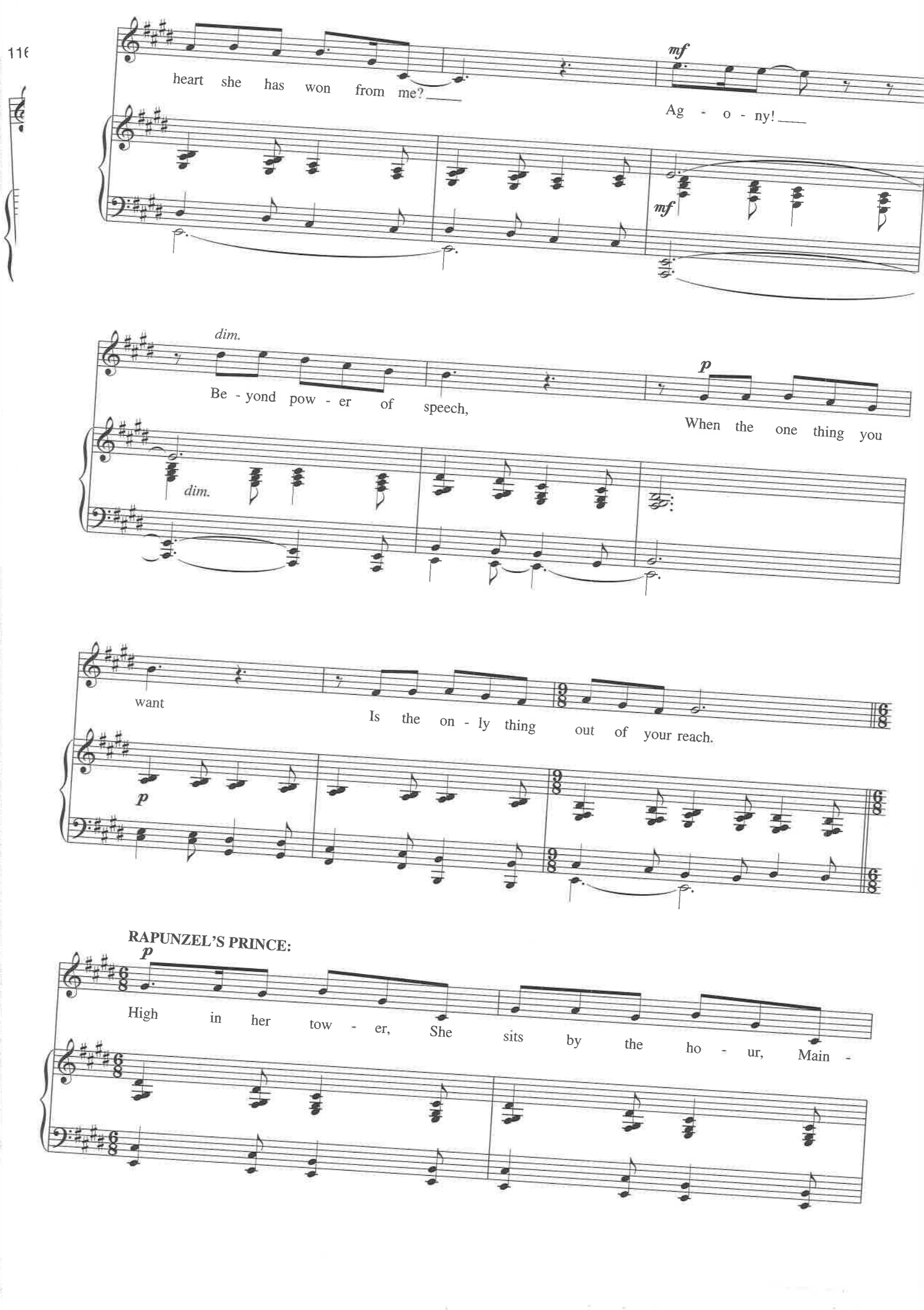


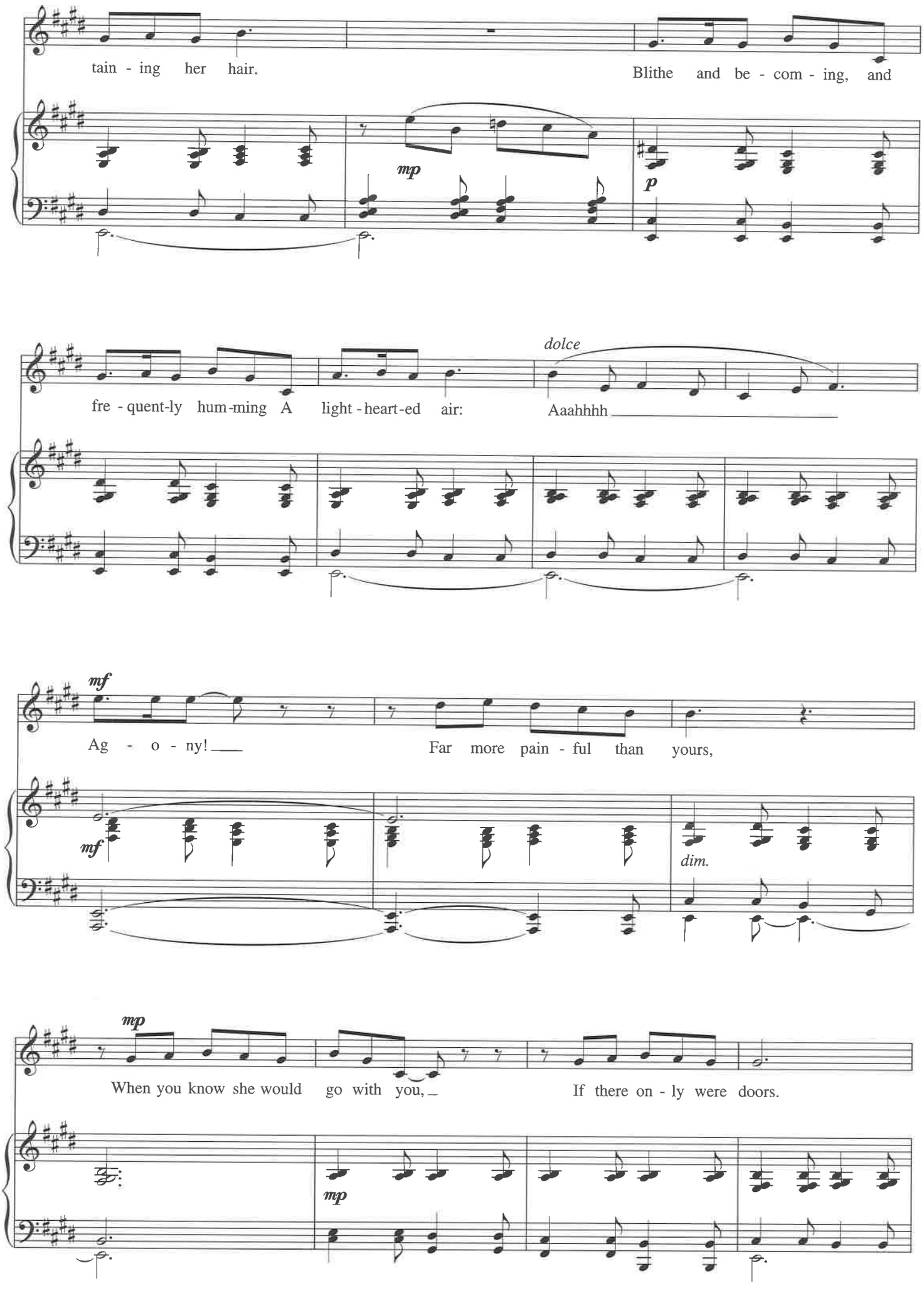
Copyright © 2005 Matthew Music
Williamson Music, a Division of Rodgers & Hammerstein: an Imagem company, owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved


there you go, just now!
Say it some-how. Some-how you can show
FABRIZIO:
BOTH:
CLARA:
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.
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...
C: Yes!
F: ...marry me?
C: Yes, yes, yes...
BOTH:
You are good to me.
mf
I know the sound of touch me.
I think I hear the sound of wrap your arms a - round me. Ah...


Ah...
Ah...
Ah...
Tell me things!
Ah,
FABRIZIO:
CLARA:
BOTH:
Ah...
Ah...


heart she has won from me?
mf
Ag - o - ny!
mf
dim.
Be - yond pow - er of speech,
p
When the one thing you
dim.
want
Is the on - ly thing out of your reach.
p
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:
dolce
Aaahhhh
mf
Ag - o - ny!
Far more pain - ful than yours,
mf
dim.
mp
When you know she would go with you,
If there on - ly were doors.
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?

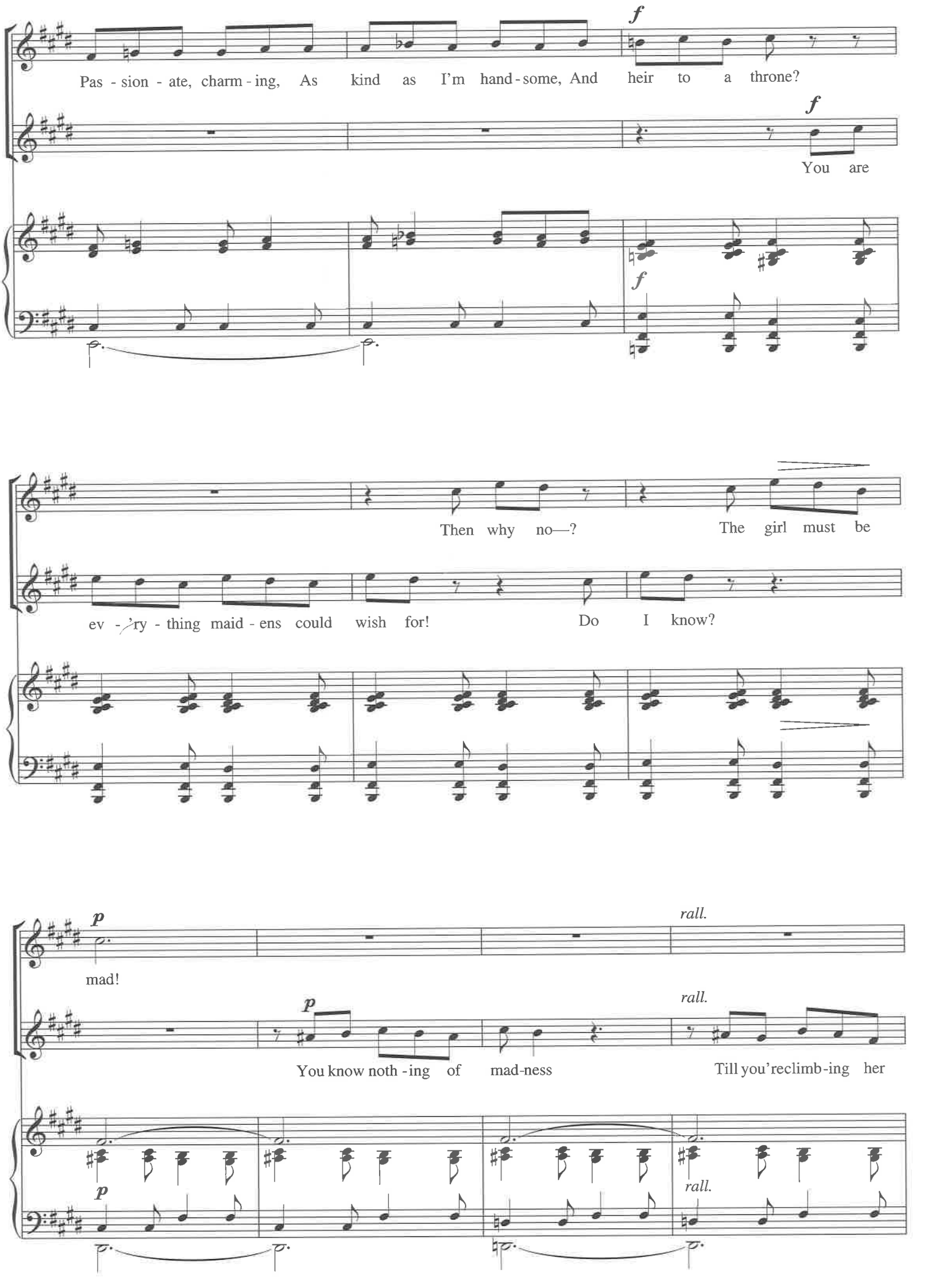
p

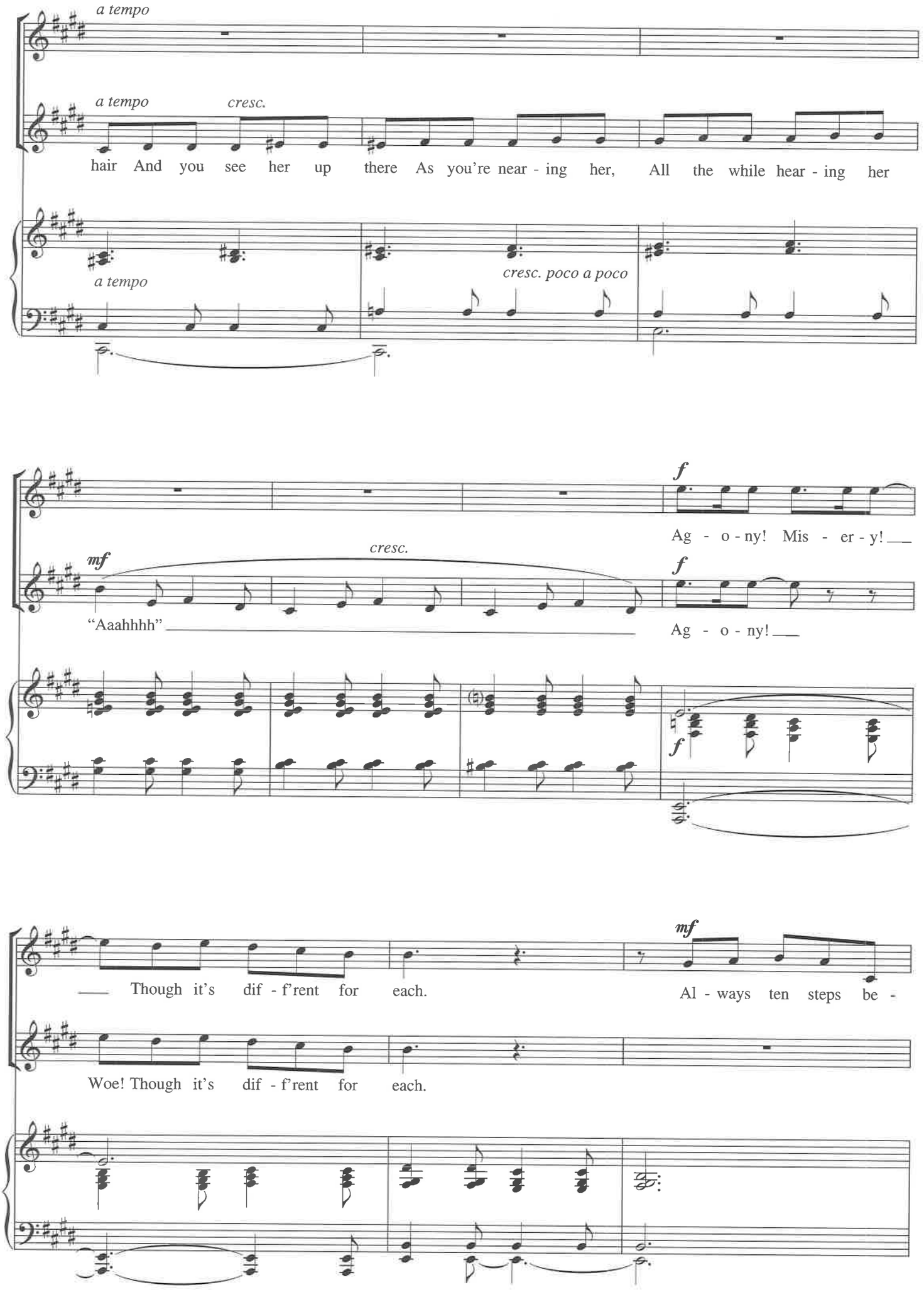
What's as in - tri - guing— As what's out of reach?

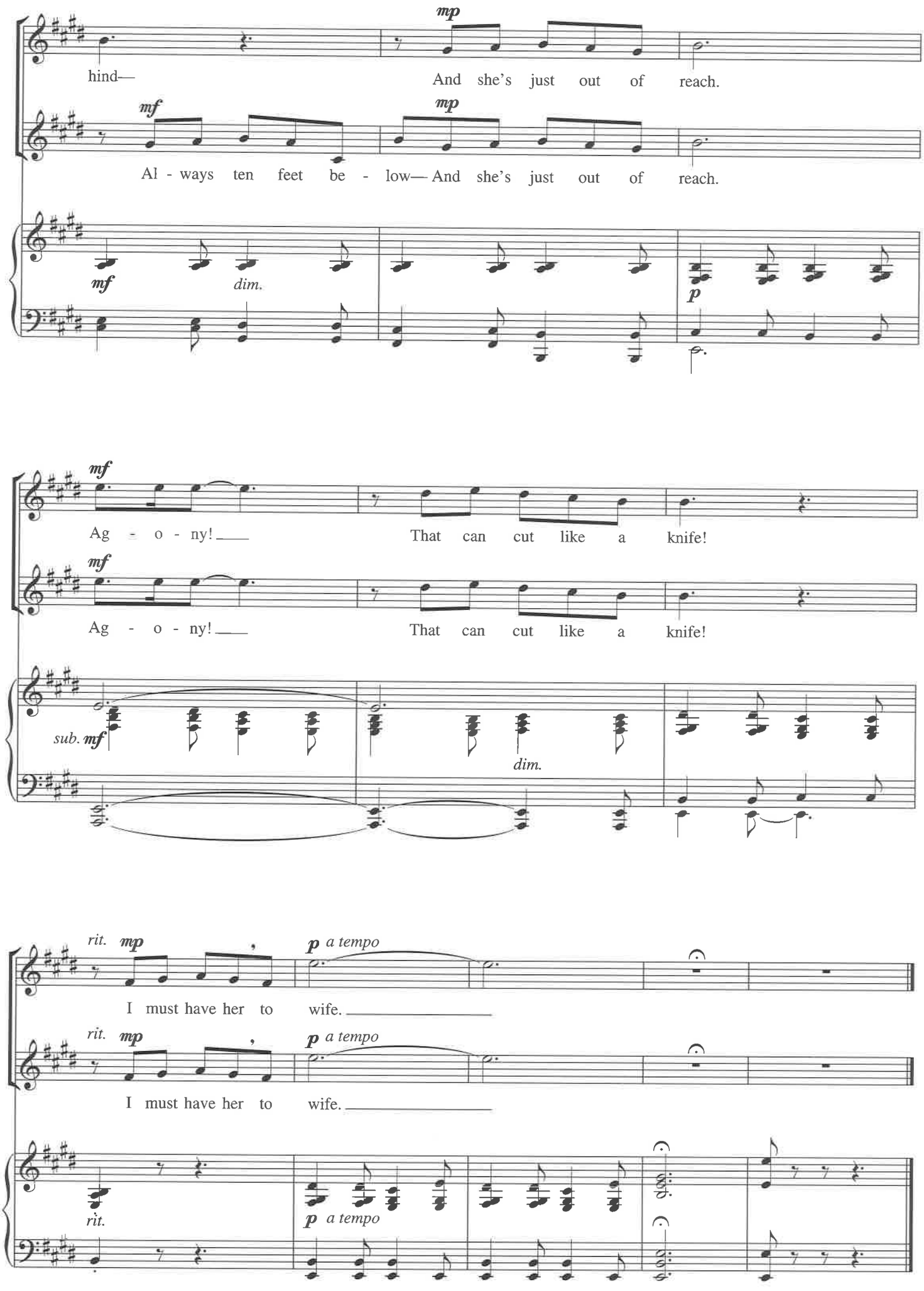
mp *cresc.*

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

cresc. poco a poco


Pas - sion - ate, charm - ing, As kind as I'm hand - some, And heir to a throne?
You are
Then why no—?
The girl must be
ev - 'ry - thing maid - ens could wish for!
Do I know?
mad!
You know noth - ing of mad-ness
Till you'reclimb-ing her
rall.

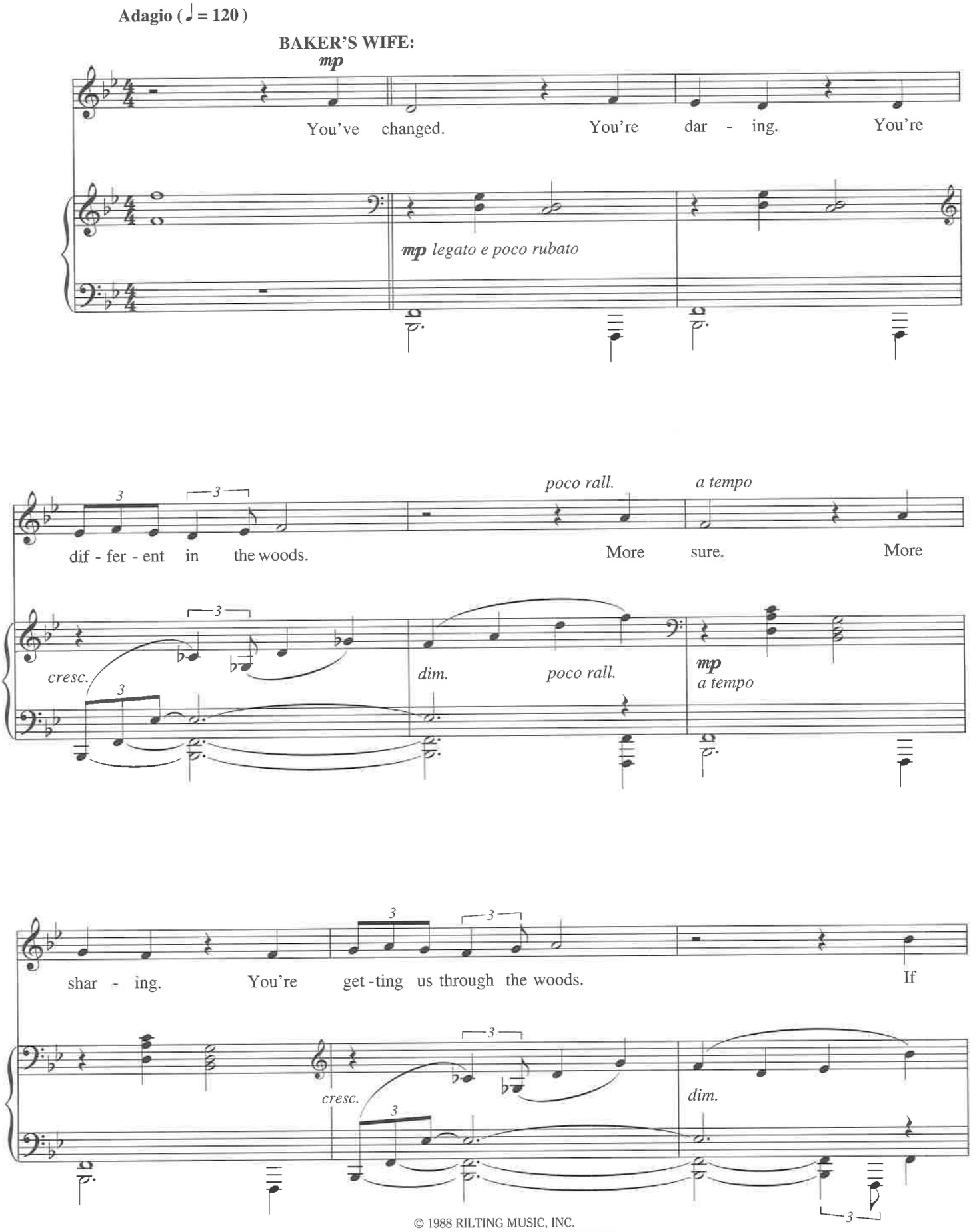

a tempo
a tempo
cresc.
hair And you see her up there As you're near - ing her, All the while hear - ing her
a tempo
cresc. poco a poco
f
Ag - o - ny! Mis - er - y!
mf
cresc.
"Aaahhhh"
f
Ag - o - ny!
f
mf
Though it's dif - f'rent for each.
Al - ways ten steps be -
Woe! Though it's dif - f'rent for each.


mp
hind—
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

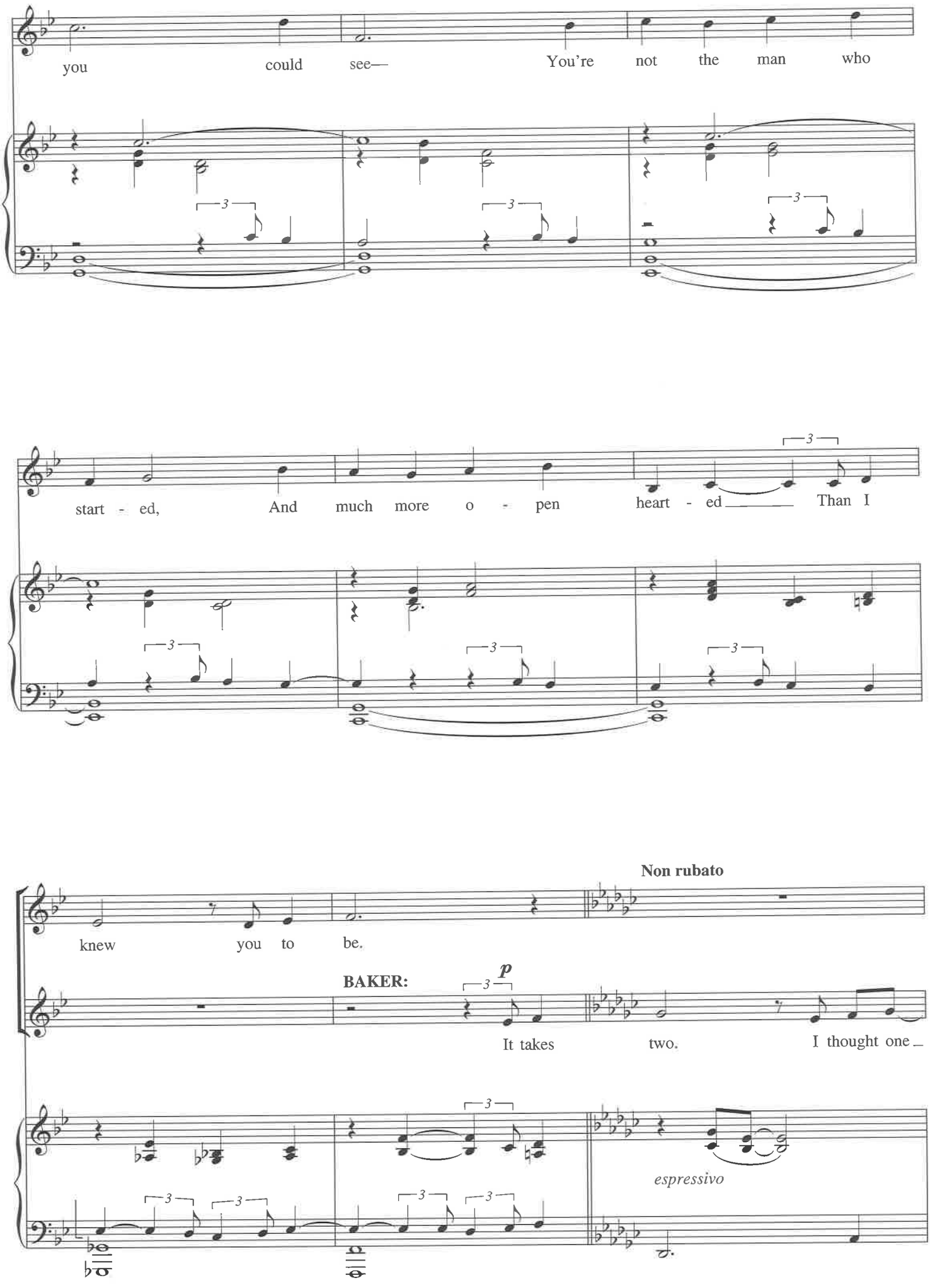
IT TAKES TWO

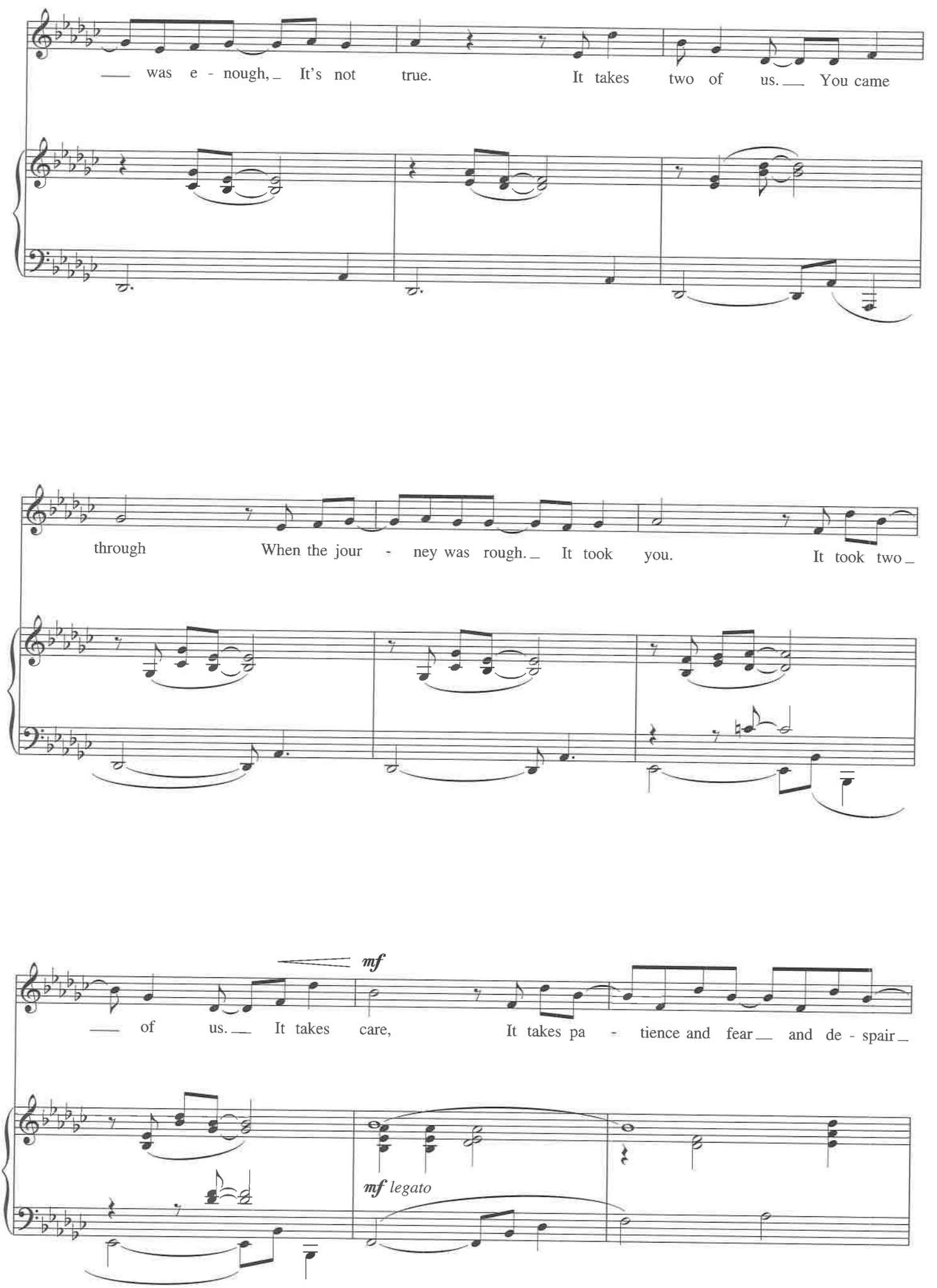
from *Into the Woods*

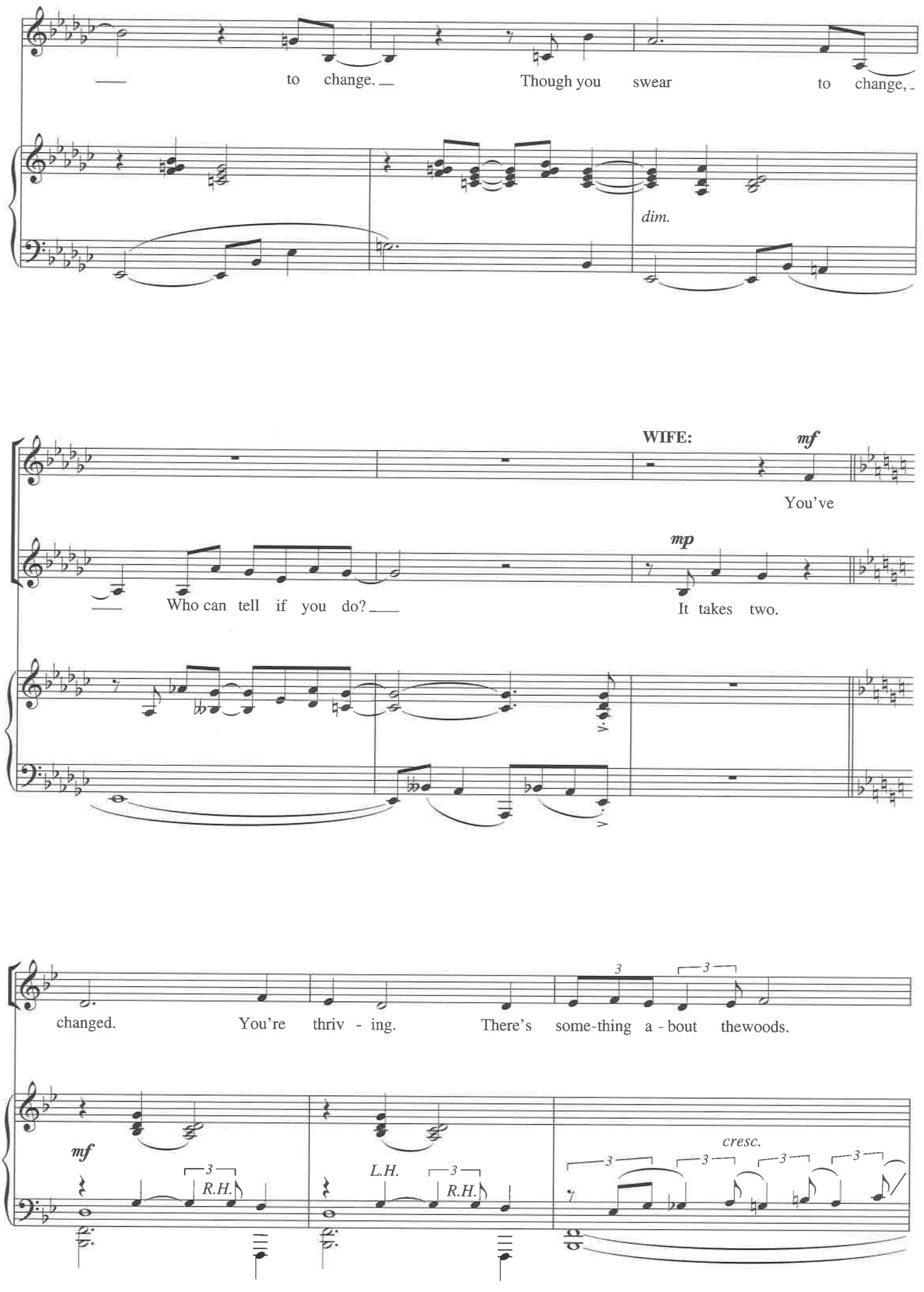
Words and Music by
STEPHEN SONDHEIM

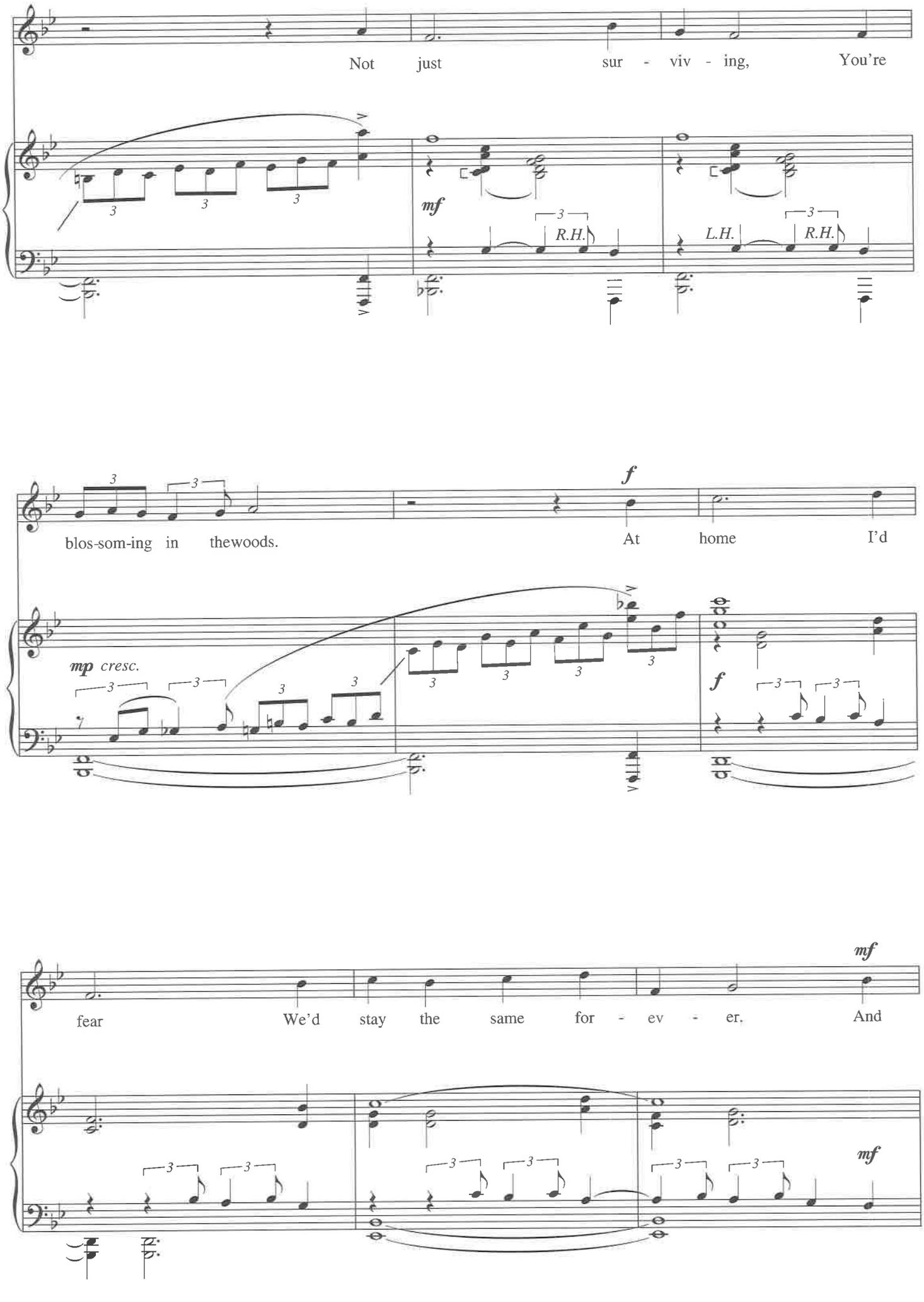


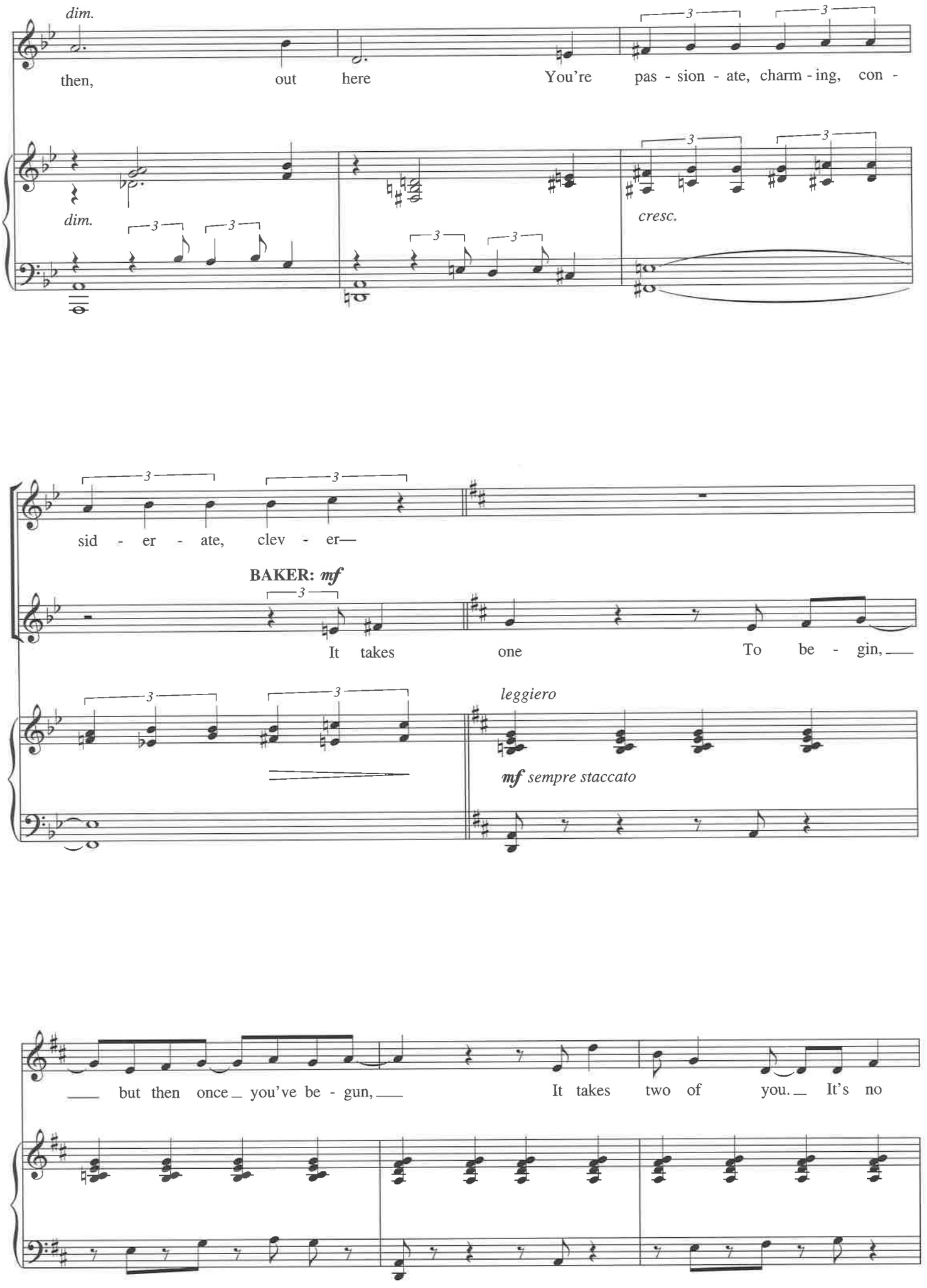
© 1988 RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

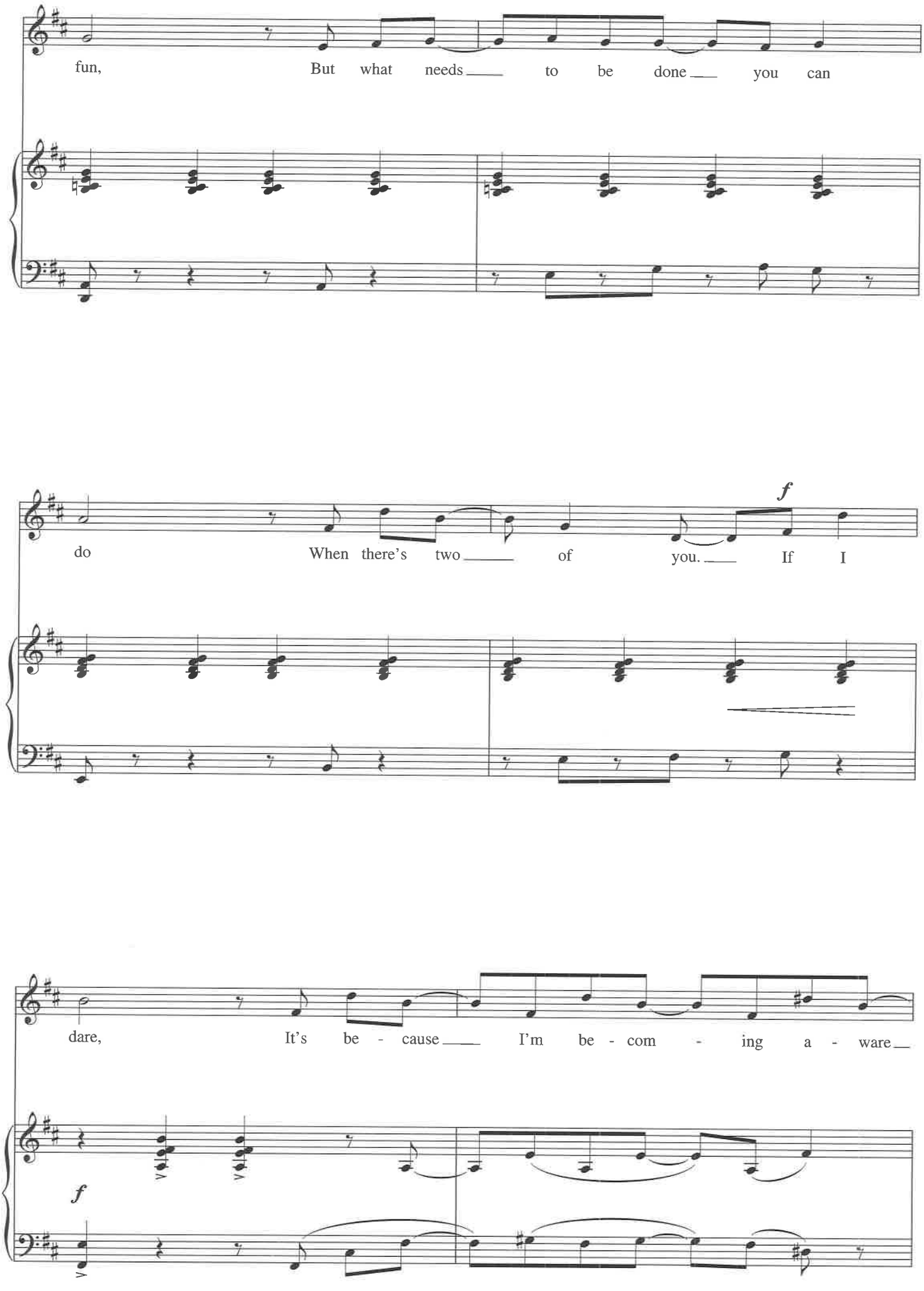

you could see— You're not the man who
start - ed, And much more o - pen heart - ed Than I
knew you to be.
Non rubato
BAKER:
p
It takes two. I thought one
espressivo

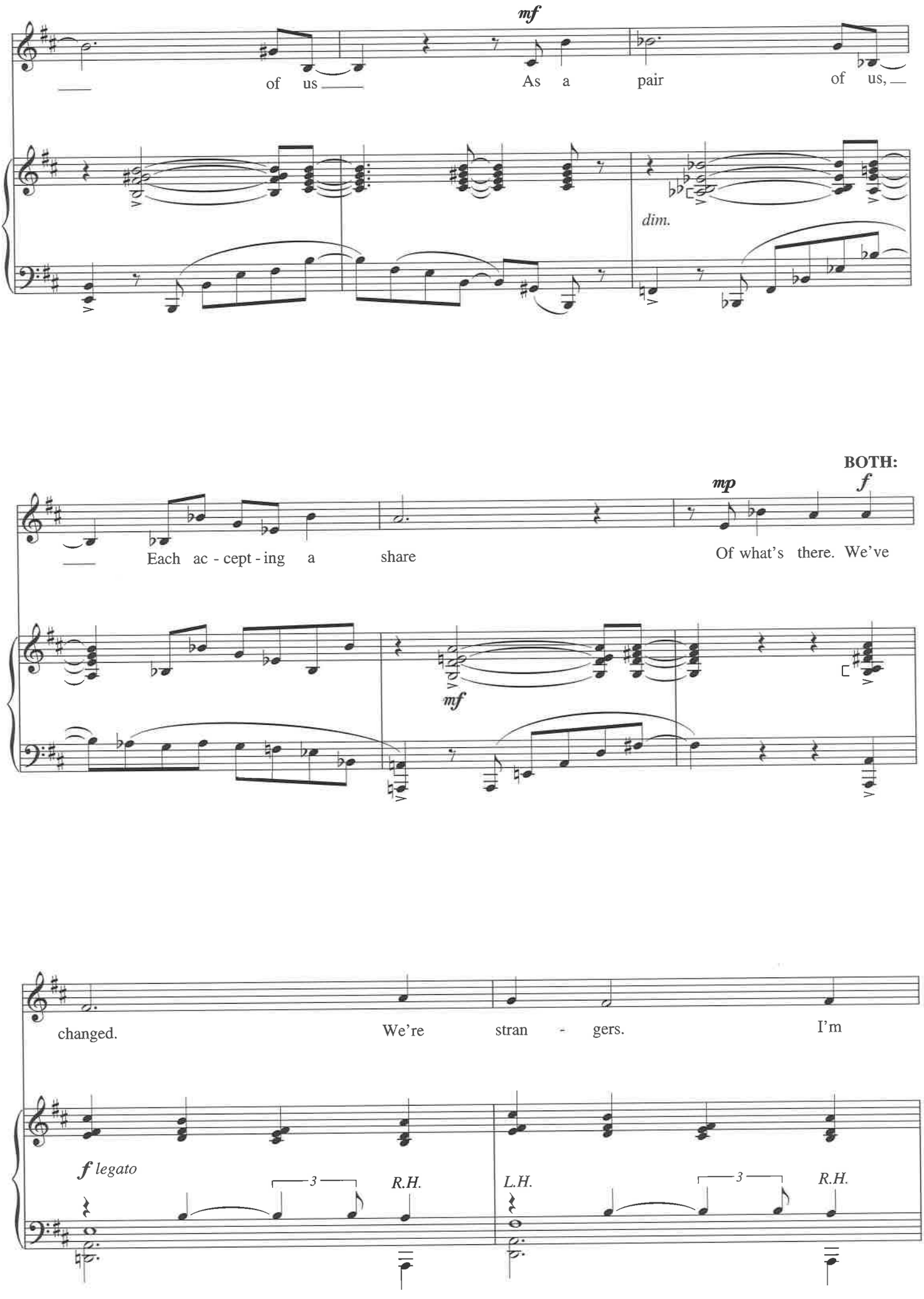

was e - nough, It's not true. It takes two of us. You came
through When the jour - ney was rough. It took you. It took two
mf
of us. It takes care, It takes pa - tience and fear and de - spair
mf legato

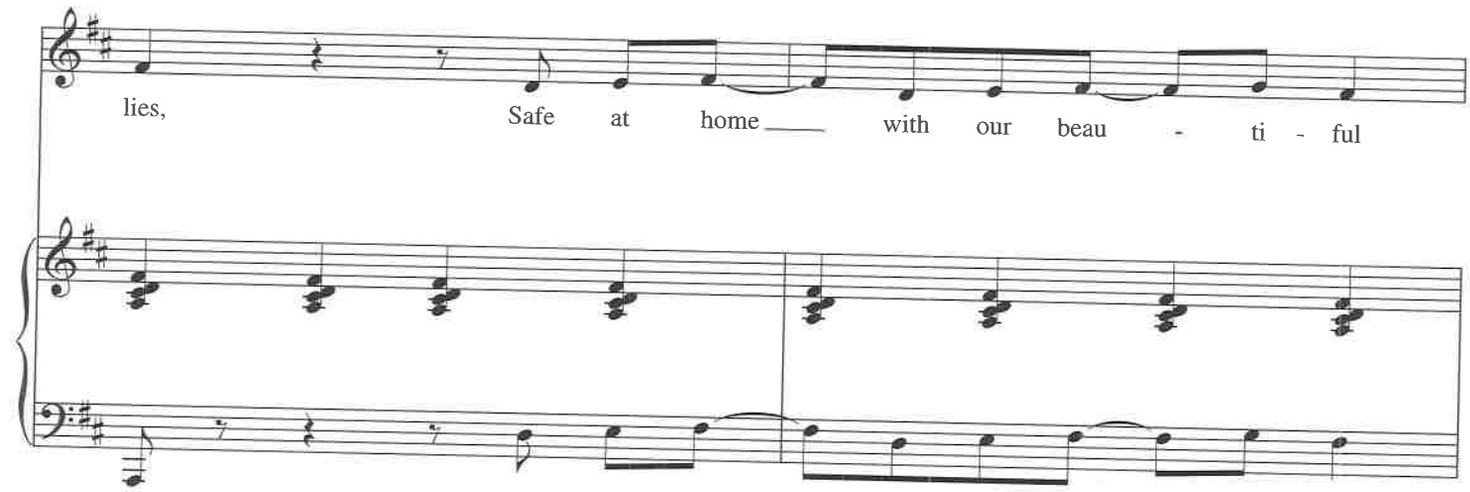

to change.
Though you swear to change,
dim.
WIFE:
mf
You've
mp
Who can tell if you do?
It takes two.
changed.
You're thriv - ing.
There's some-thing a - bout thewoods.
mf
R.H.
L.H.
R.H.
cresc.

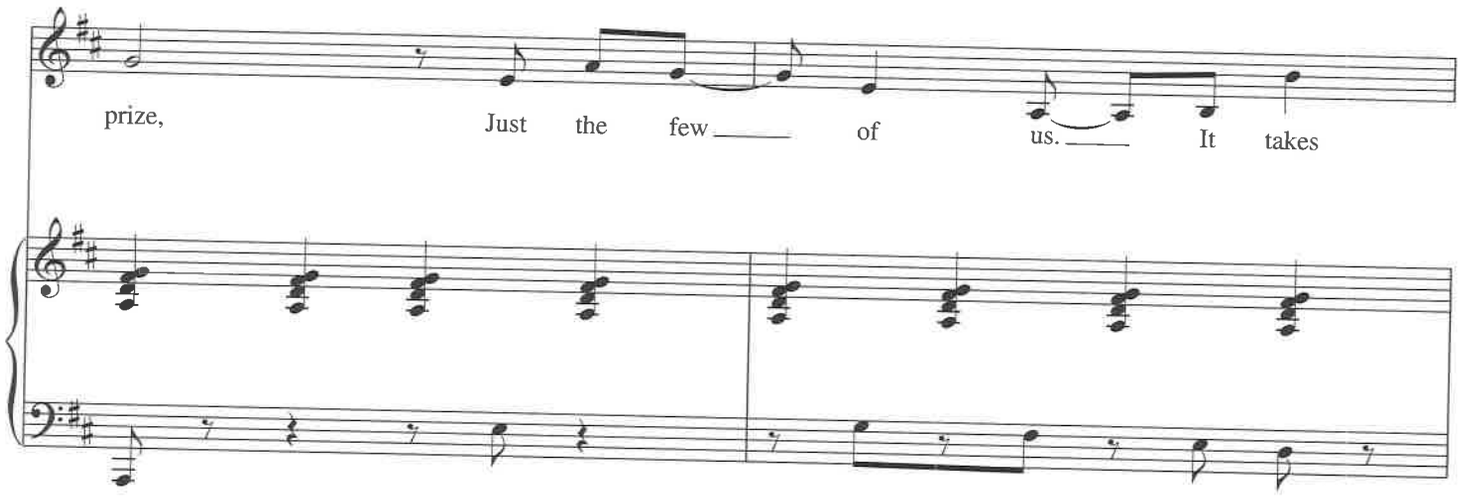

Not just sur - viv - ing, You're
mf
R.H.
L.H.
R.H.
blos-som-ing in thewoods.
f
At home I'd
mp cresc.
f
fear We'd stay the same for - ev - er. And
mf
mf

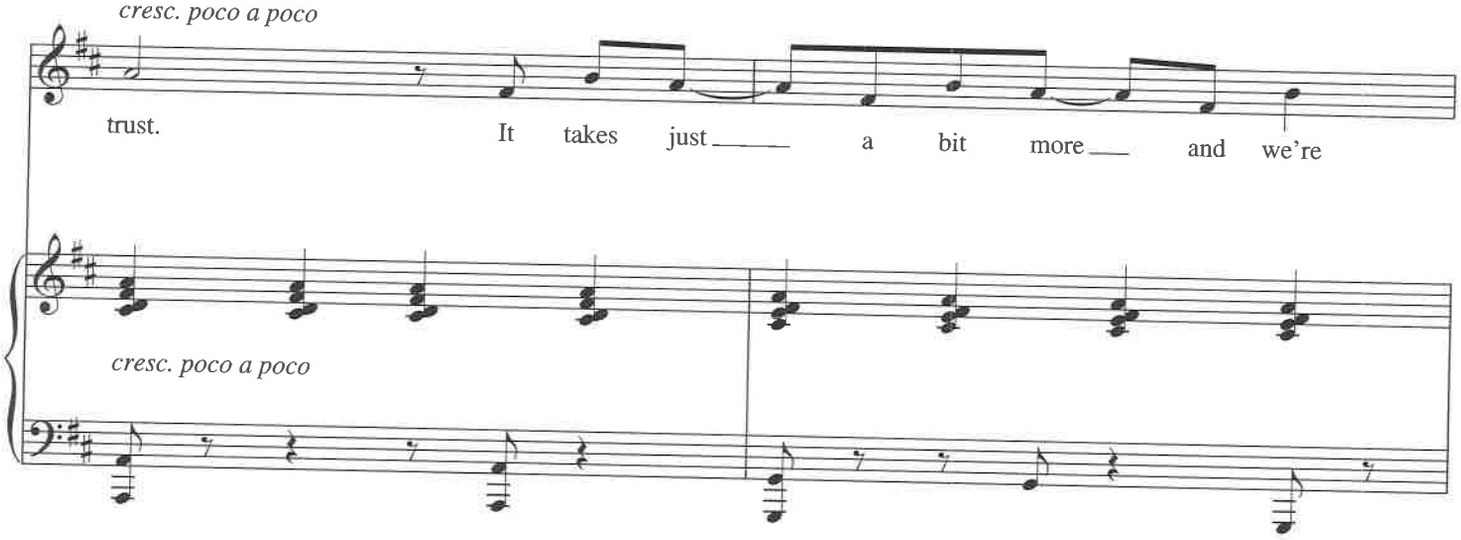

dim.
then, out here You're pas - sion - ate, charm - ing, con -
dim.
cresc.
sid - er - ate, clev - er—
BAKER: mf
It takes one To be - gin,
leggiero
mf sempre staccato
— but then once you've be - gun, It takes two of you. It's no

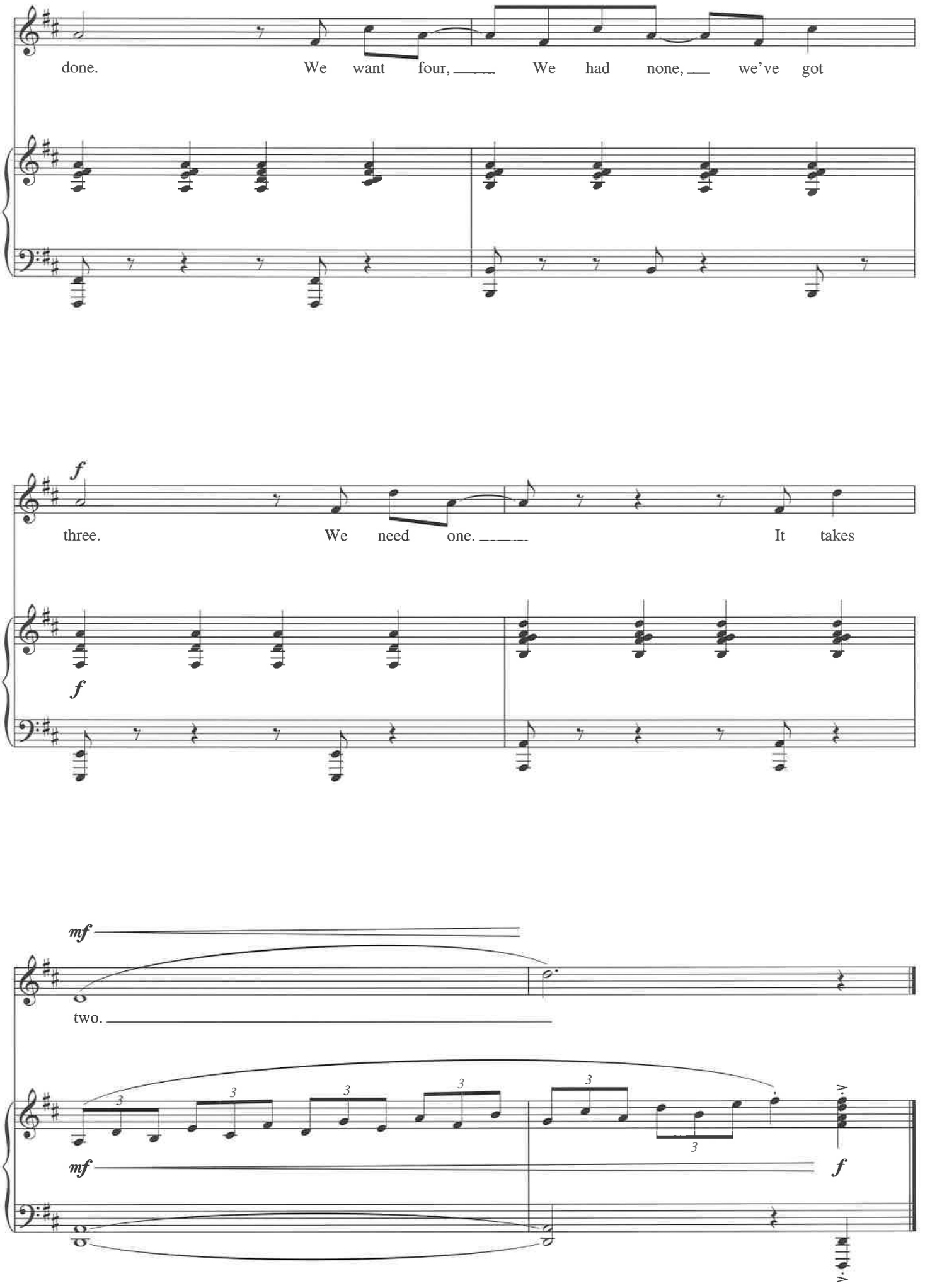

fun, But what needs to be done you can
do When there's two of you. If I
f
dare, It's be - cause I'm be - com - ing a - ware
f


mf
of us
As a pair of us,
dim.
BOTH:
mp
f
Each ac - cept - ing a share
Of what's there. We've
mf
changed.
We're stran - gers.
I'm
f legato
3
R.H.
L.H.
3
R.H.


lies, Safe at home with our beau - ti - ful


prize, Just the few of us. It takes

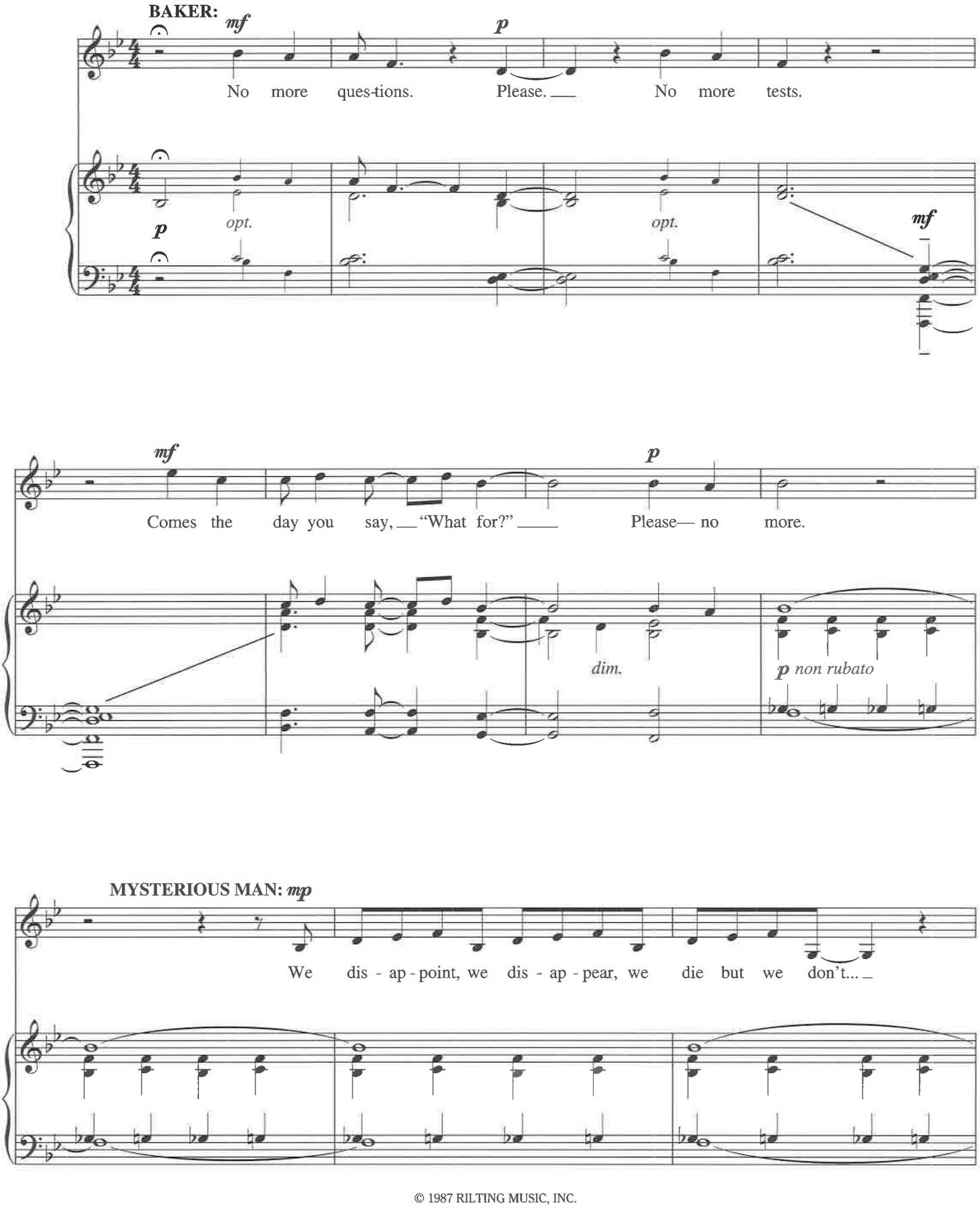

cresc. poco a poco
trust. It takes just a bit more and we're
cresc. poco a poco


done. We want four, We had none, we've got
f
three. We need one. It takes
f
mf
two.
3
3
3
3
3
mf
f

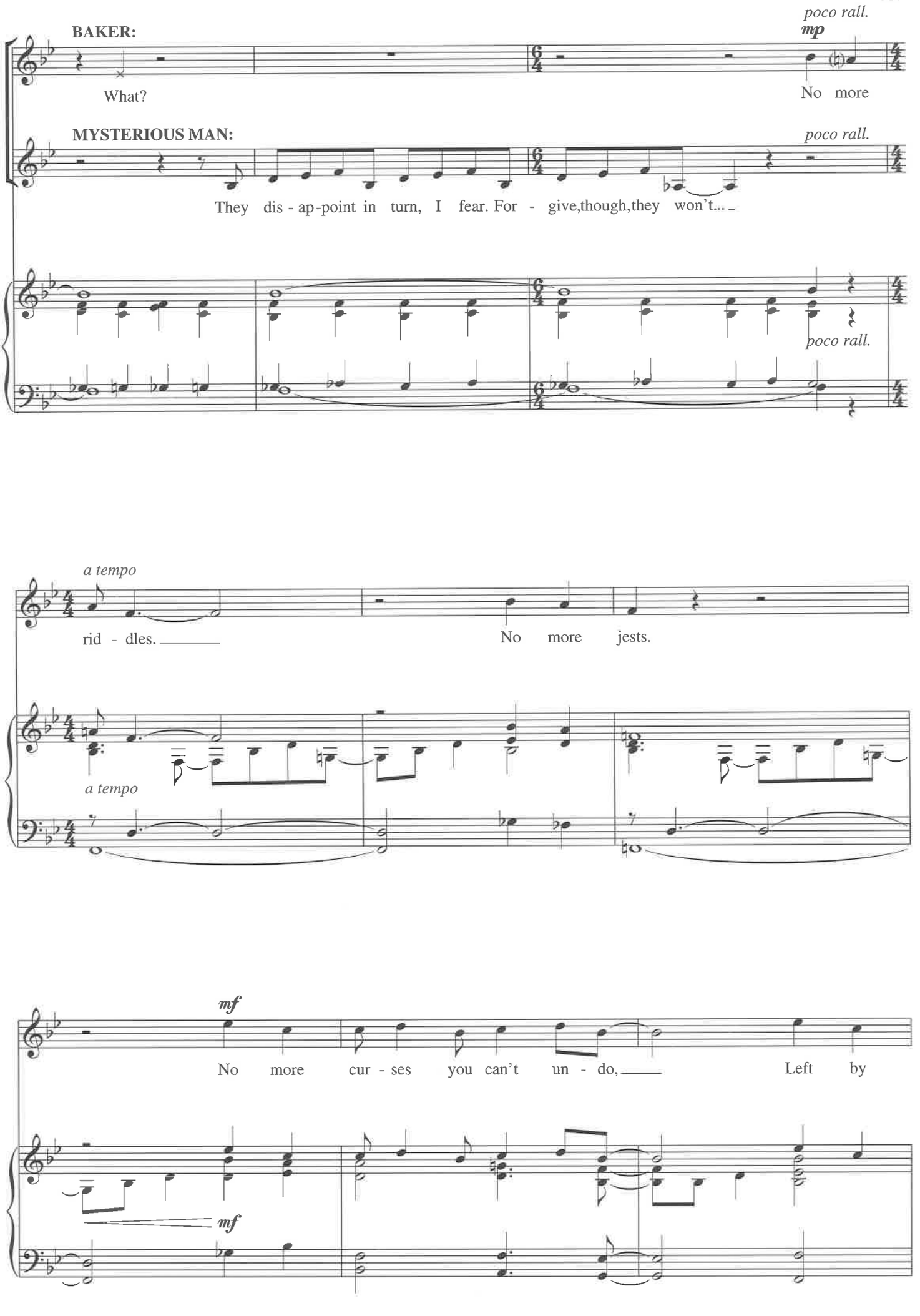
NO MORE
from *Into the Woods*

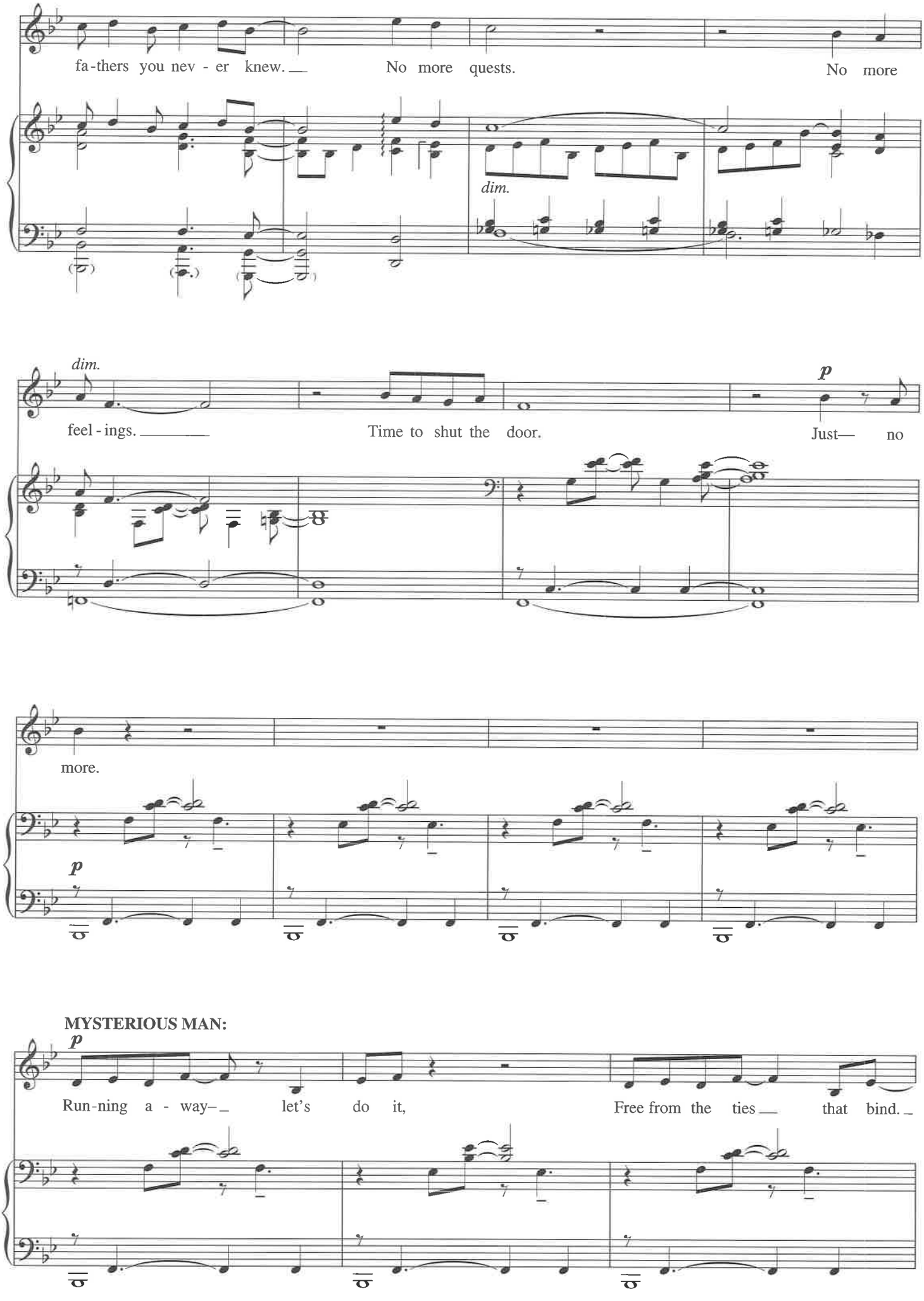
Words and Music by
STEPHEN SONDHEIM

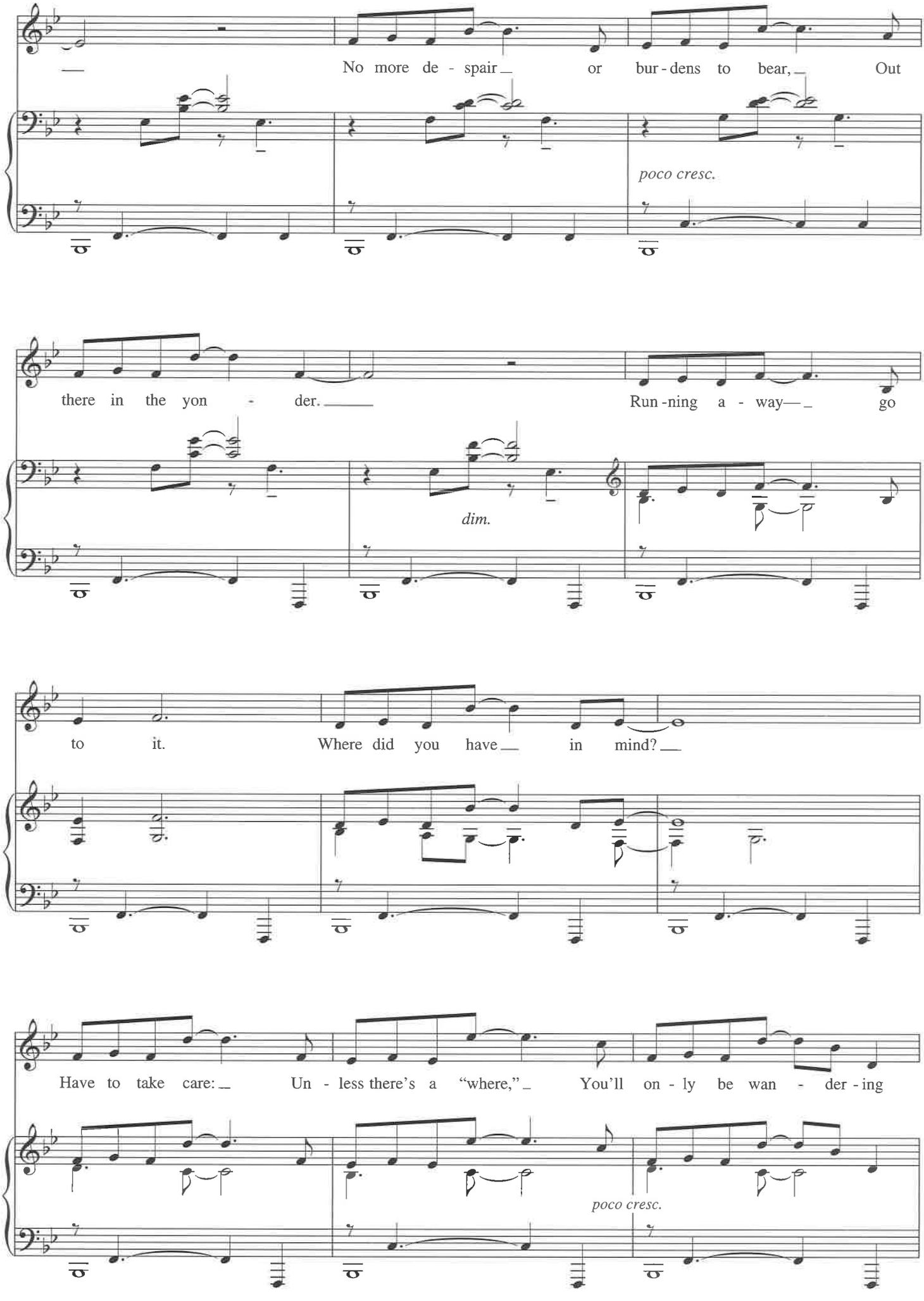
Adagio, poco rubato (♩ = 116)

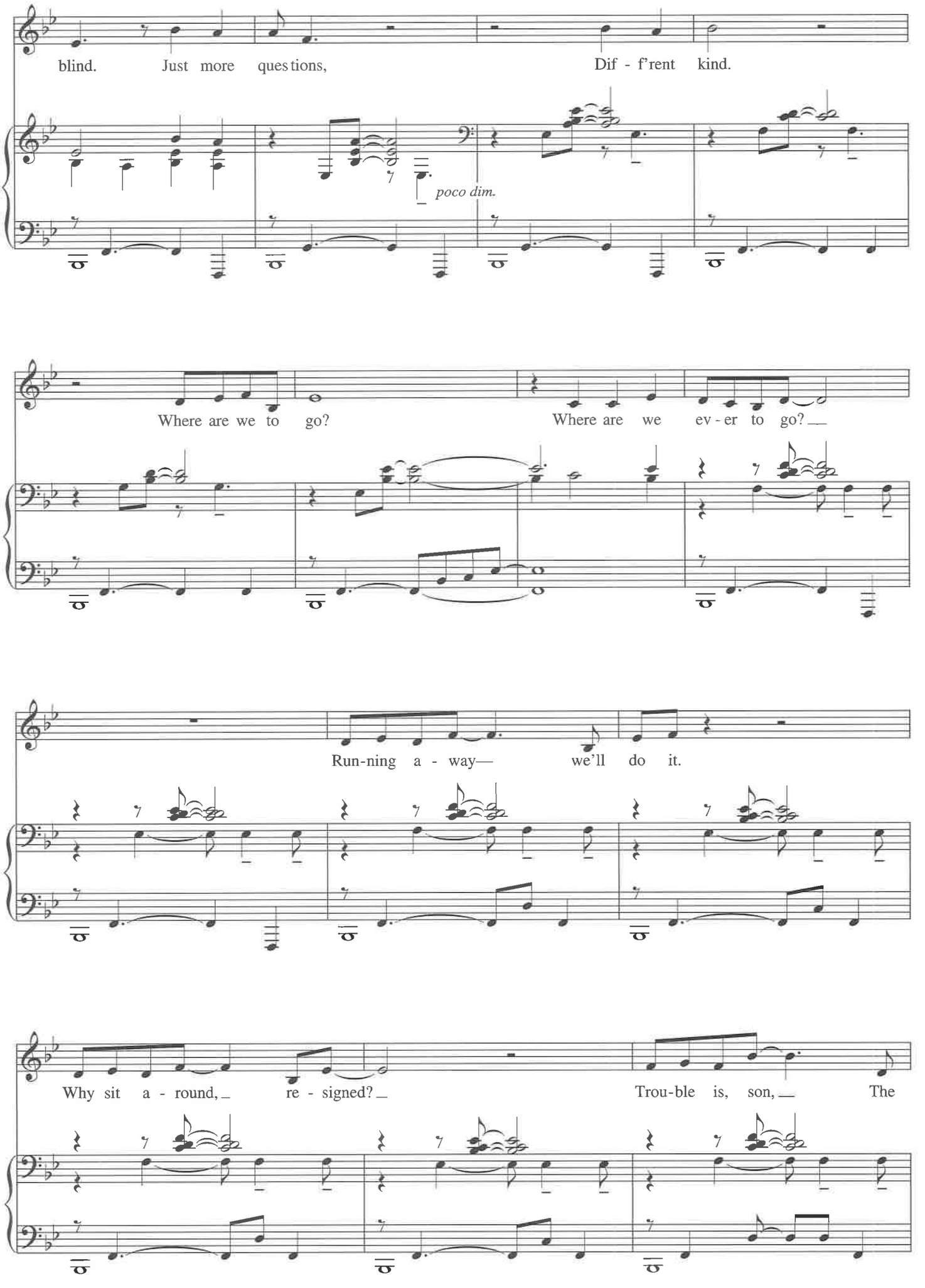


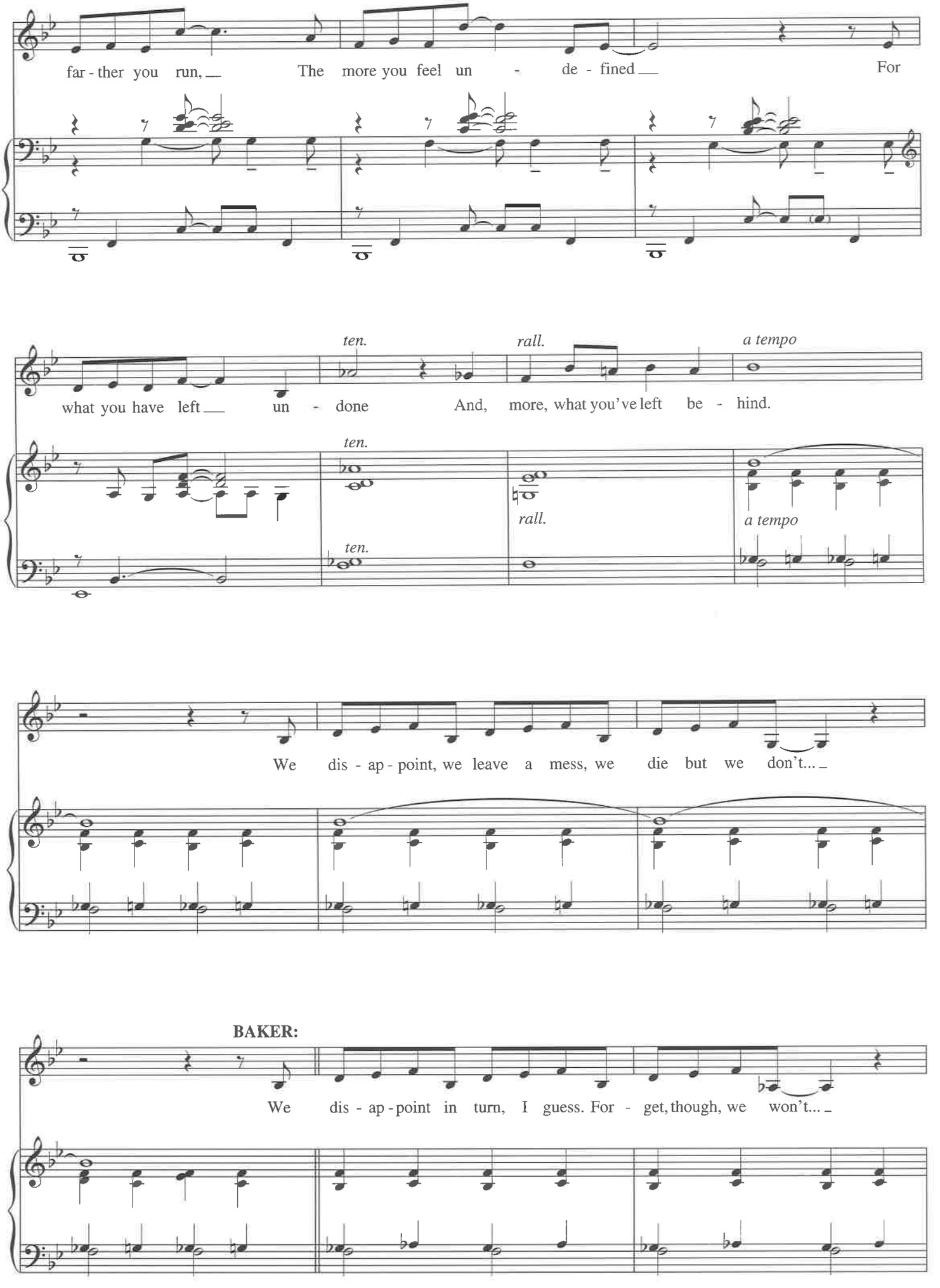
© 1987 RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

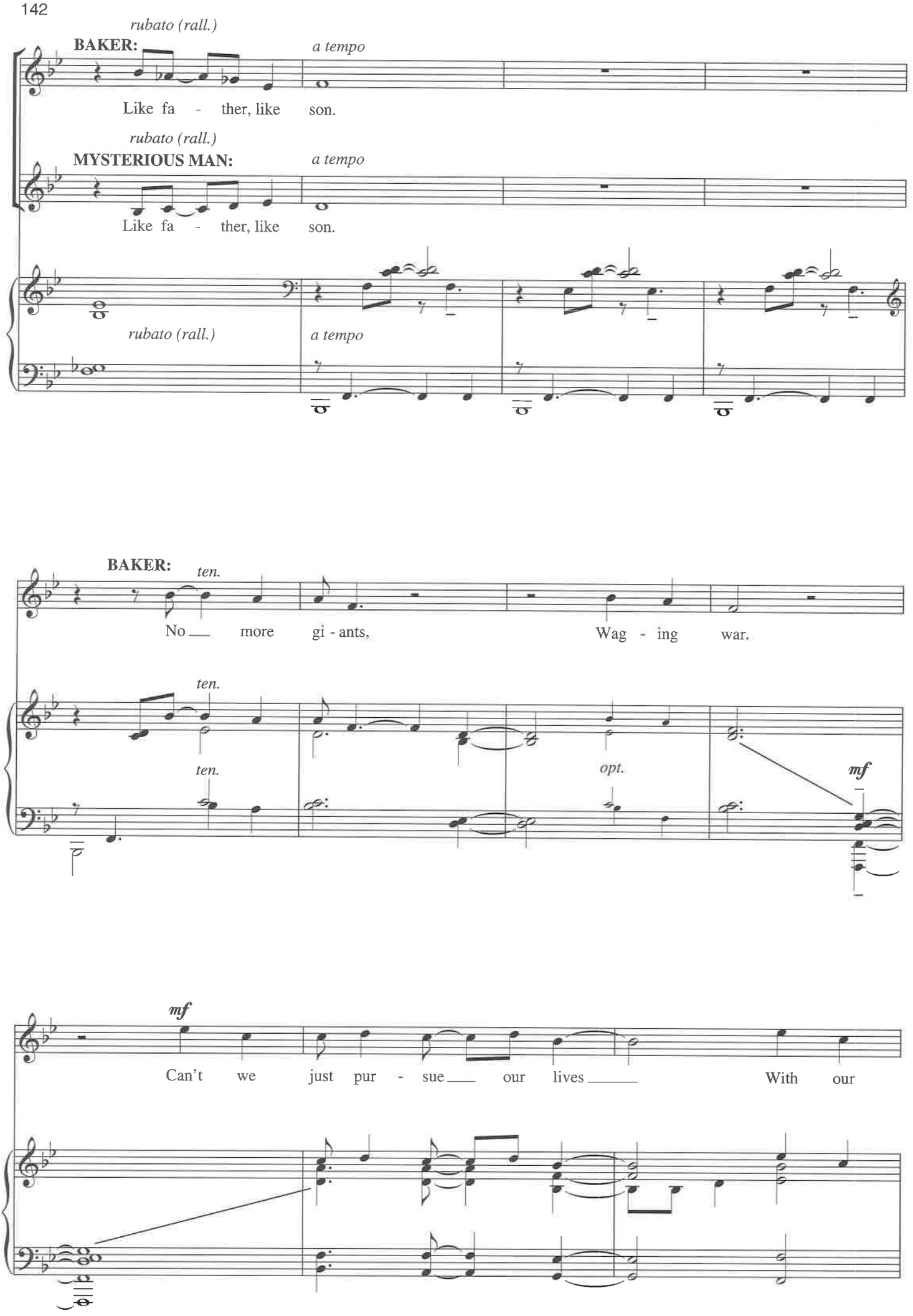

BAKER:
What?
poco rall.
mp
No more
MYSTERIOUS MAN:
poco rall.
They dis - ap-point in turn, I fear. For - give,though,they won't...
poco rall.
a tempo
rid - dles.
No more jests.
a tempo
mf
No more cur - ses you can't un - do,
Left by
mf

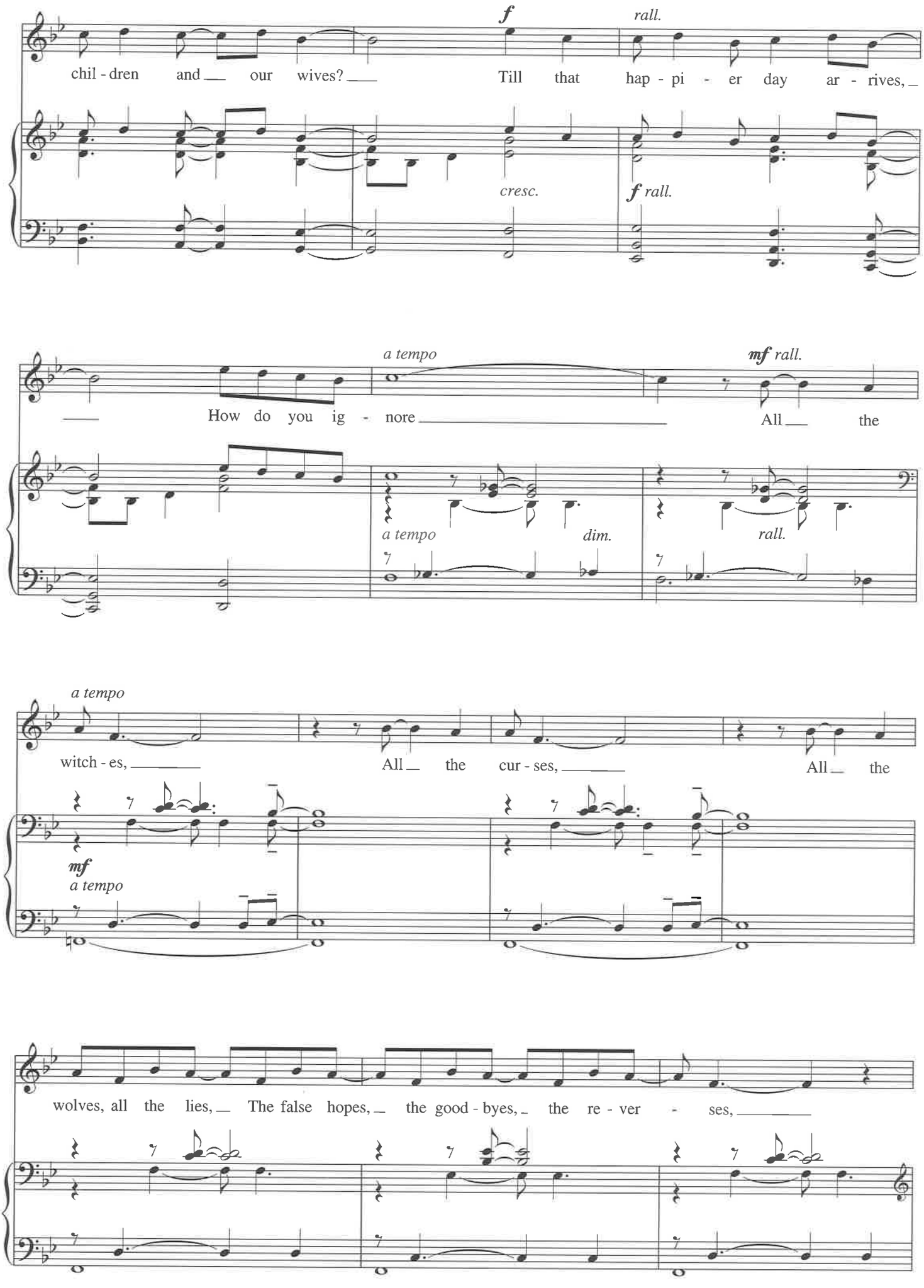

fa-thers you nev - er knew.
No more quests.
No more
dim.
dim.
feel - ings.
Time to shut the door.
p
Just— no
more.
p
MYSTERIOUS MAN:
p
Run-ning a - way–
let's do it,
Free from the ties
that bind.

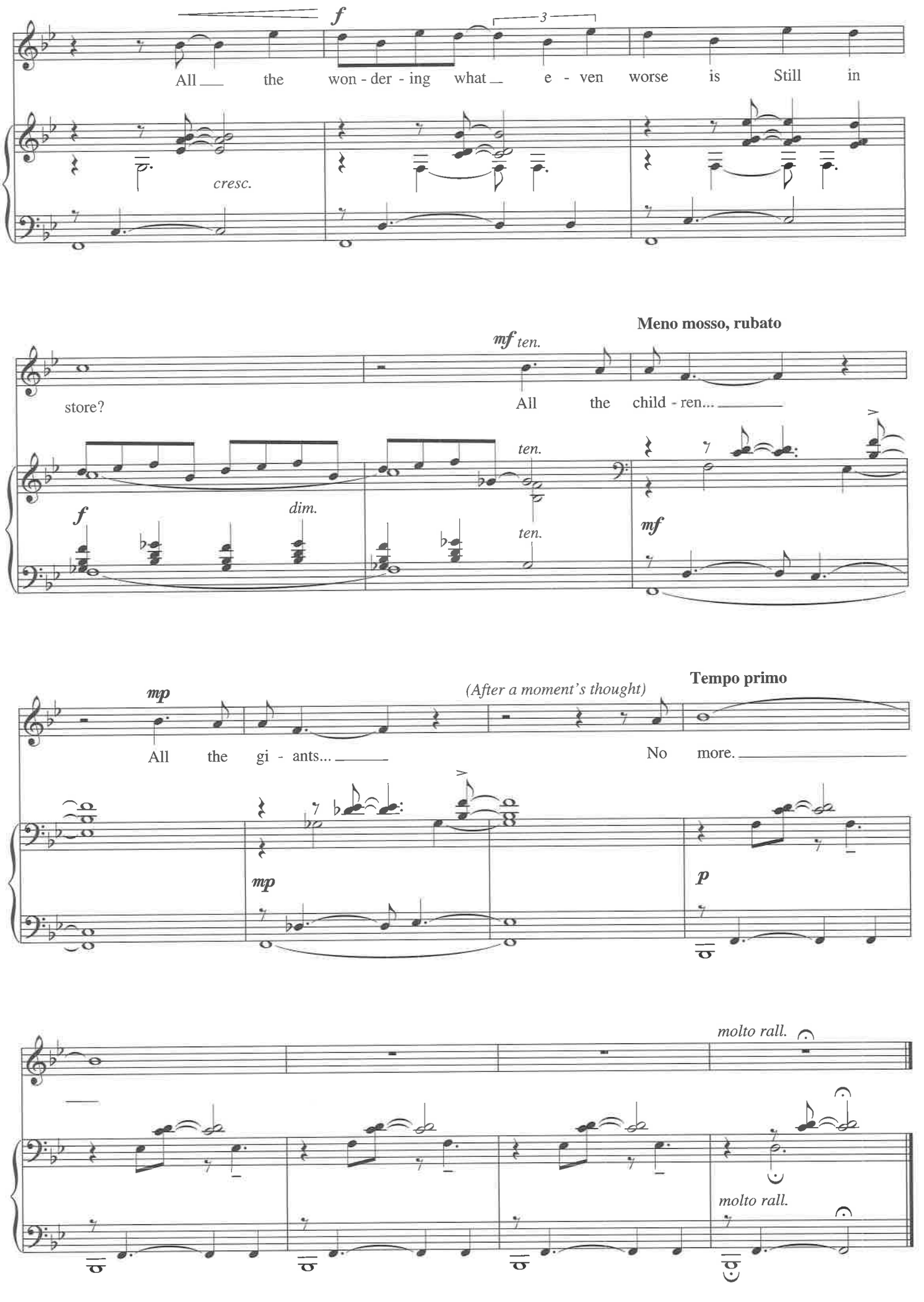

No more de - spair or bur - dens to bear, Out
poco cresc.
there in the yon - der.
Run - ning a - way— go
dim.
to it.
Where did you have in mind?
Have to take care:
Un - less there's a "where,"
You'll on - ly be wan - der - ing
poco cresc.


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
ten.
rall.
a tempo
what you have left un - done And, more, what you've left be - hind.
ten.
rall.
a tempo
ten.
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

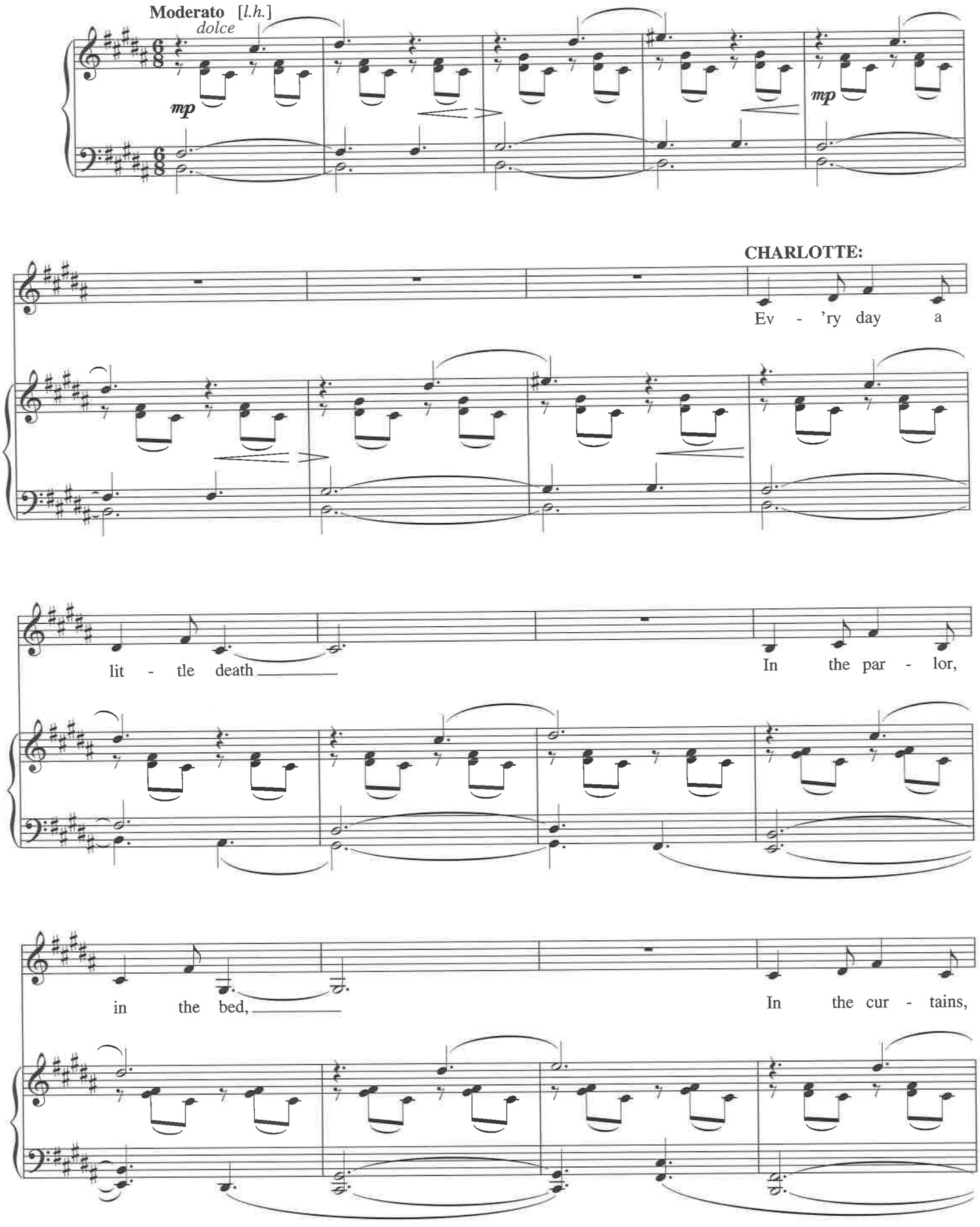

f
rall.
chil - dren and our wives? Till that hap - pi - er day ar - rives,
cresc.
f rall.
a tempo
mf rall.
How do you ig - nore All the
a tempo
dim.
rall.
a tempo
witch - es, All the cur - ses, All the
mf
a tempo
wolves, all the lies, The false hopes, the good - byes, the re - ver - ses,


f
3
All the won - der - ing what e - ven worse is Still in
cresc.
Meno mosso, rubato
mf ten.
store?
All the child - ren...
ten.
f
dim.
ten.
mf
mp
(After a moment's thought)
Tempo primo
All the gi - ants...
No more.
mp
p
molto rall.
molto rall.

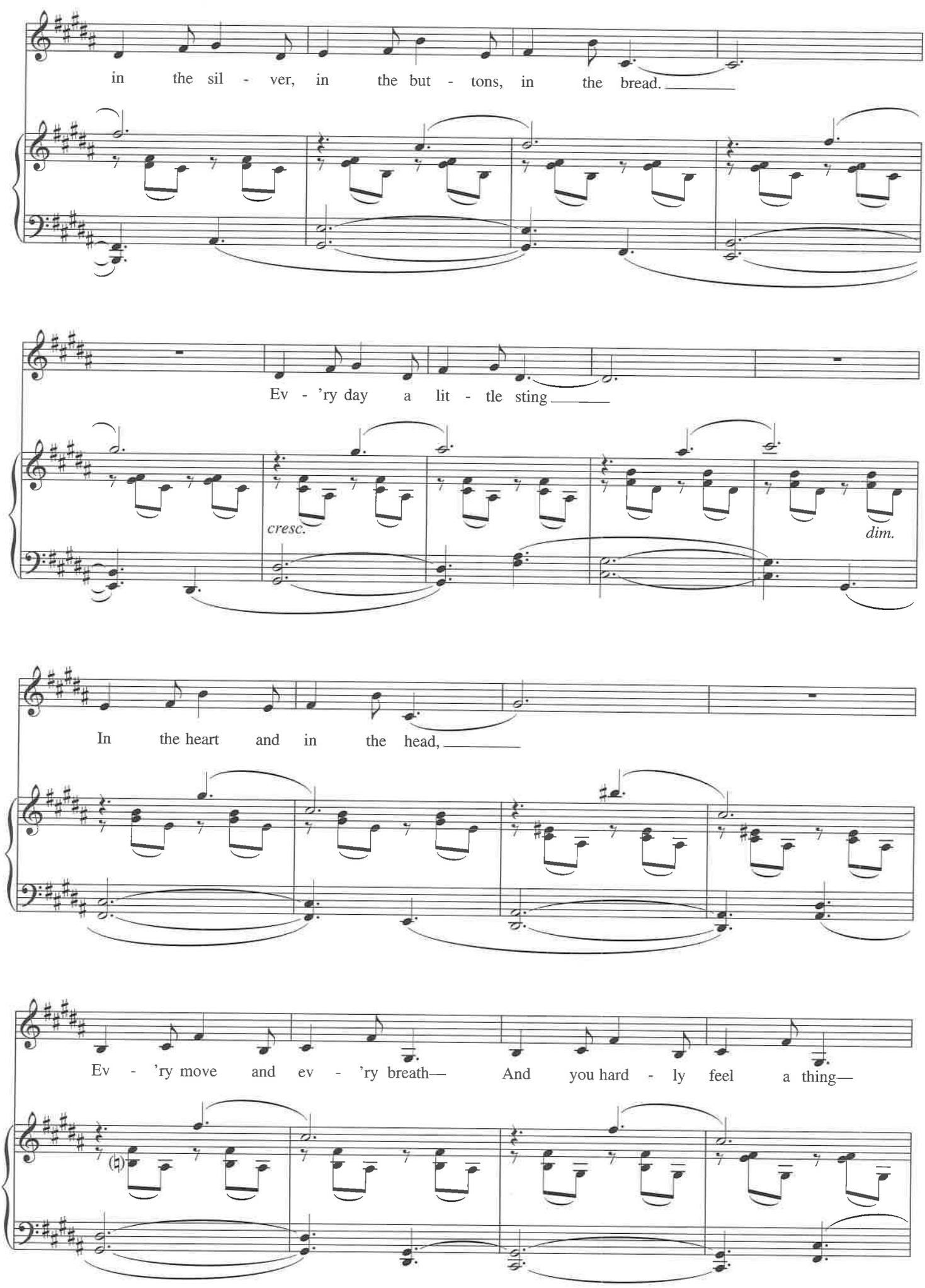
EVERY DAY A LITTLE DEATH

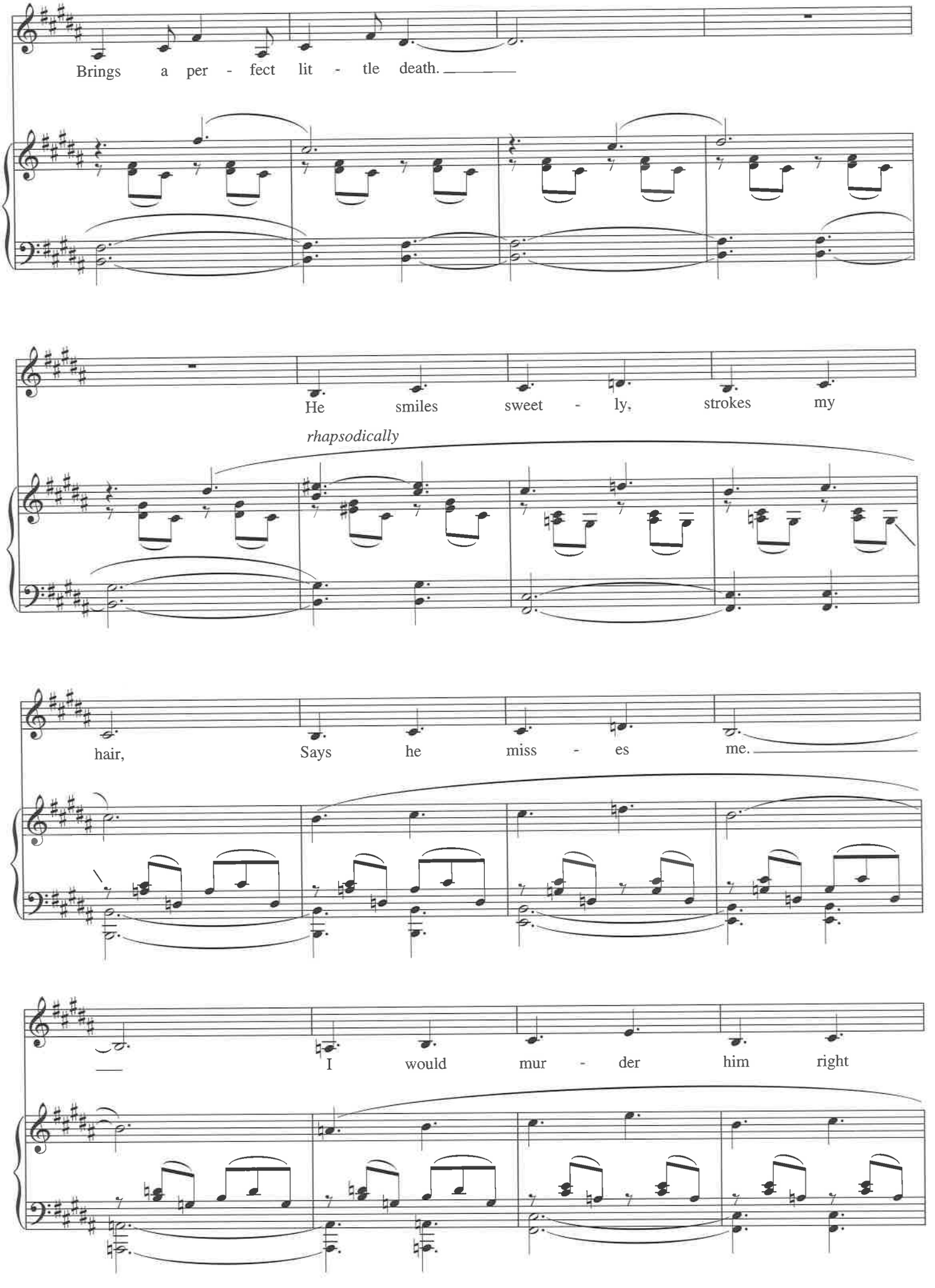
from *A Little Night Music*

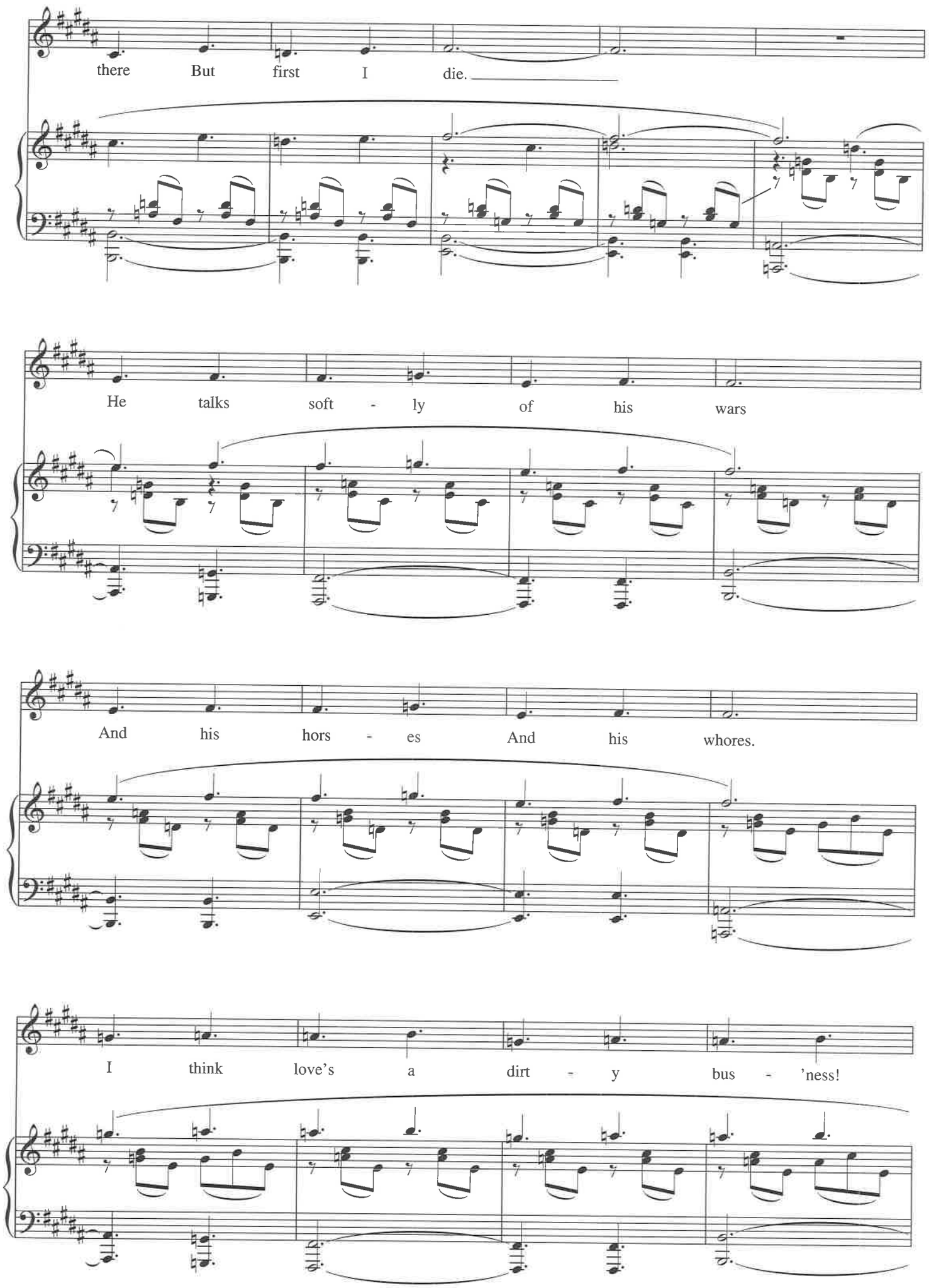
Words and Music by
STEPHEN SONDHEIM

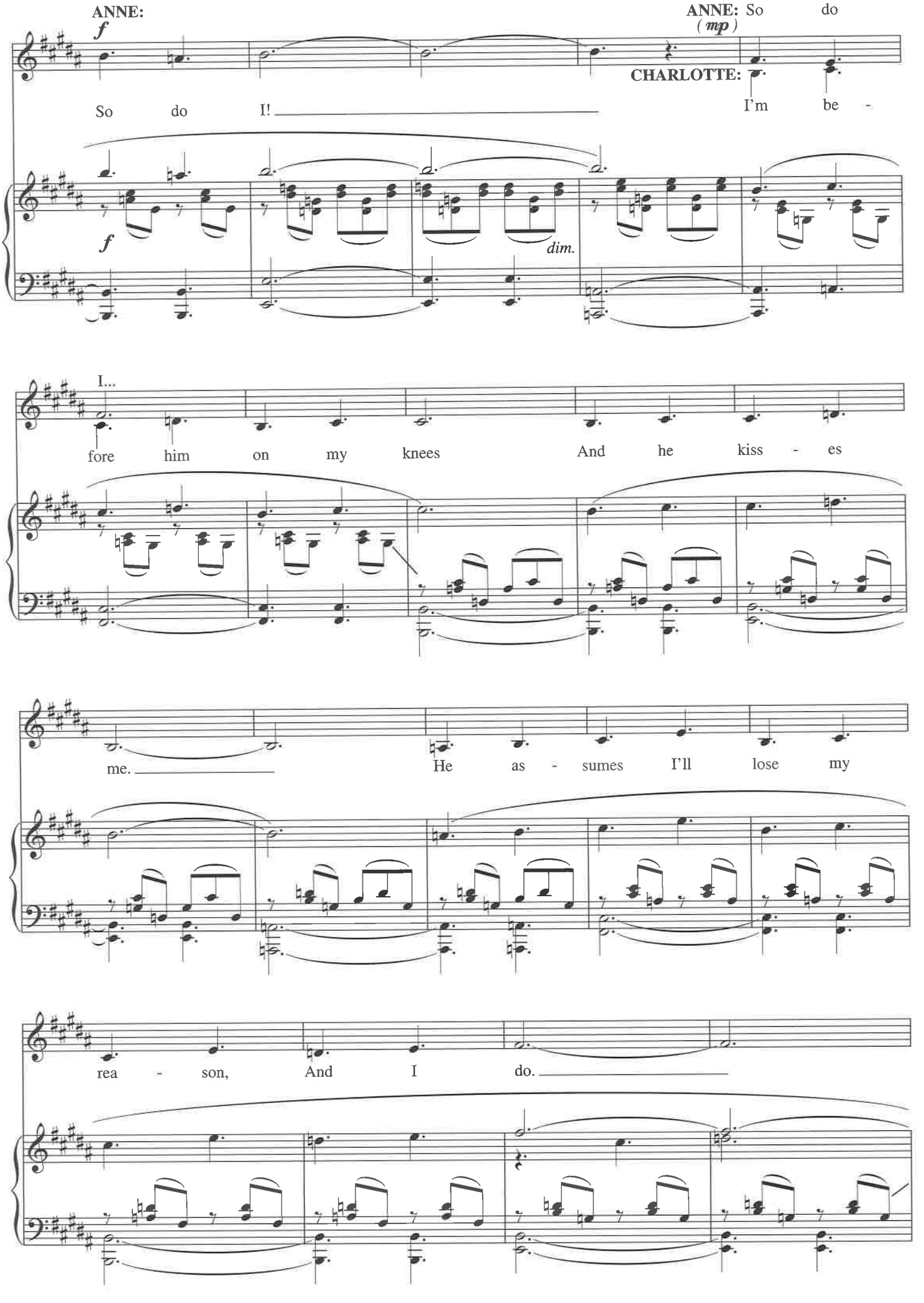


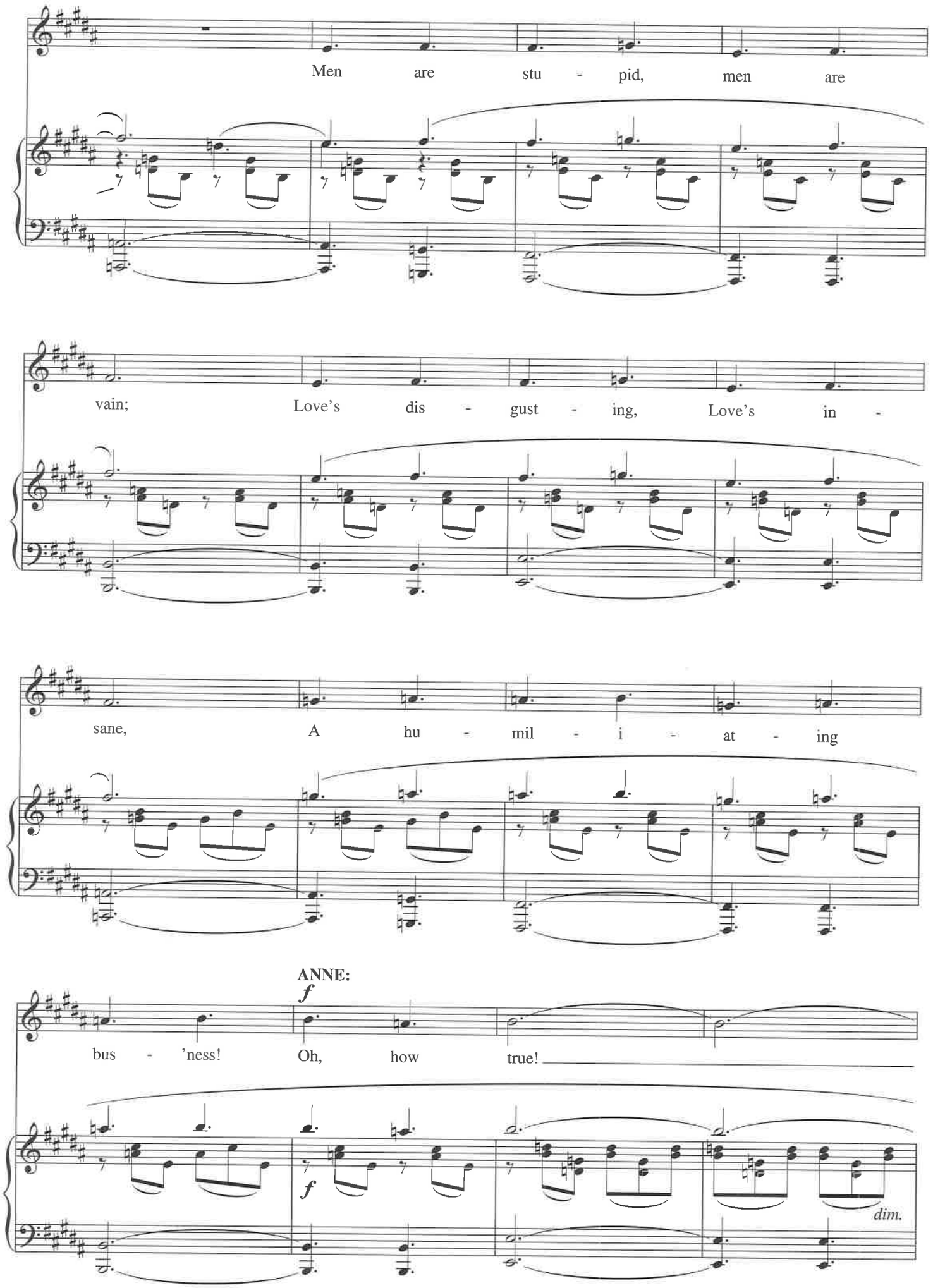
© 1973 (Renewed) RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

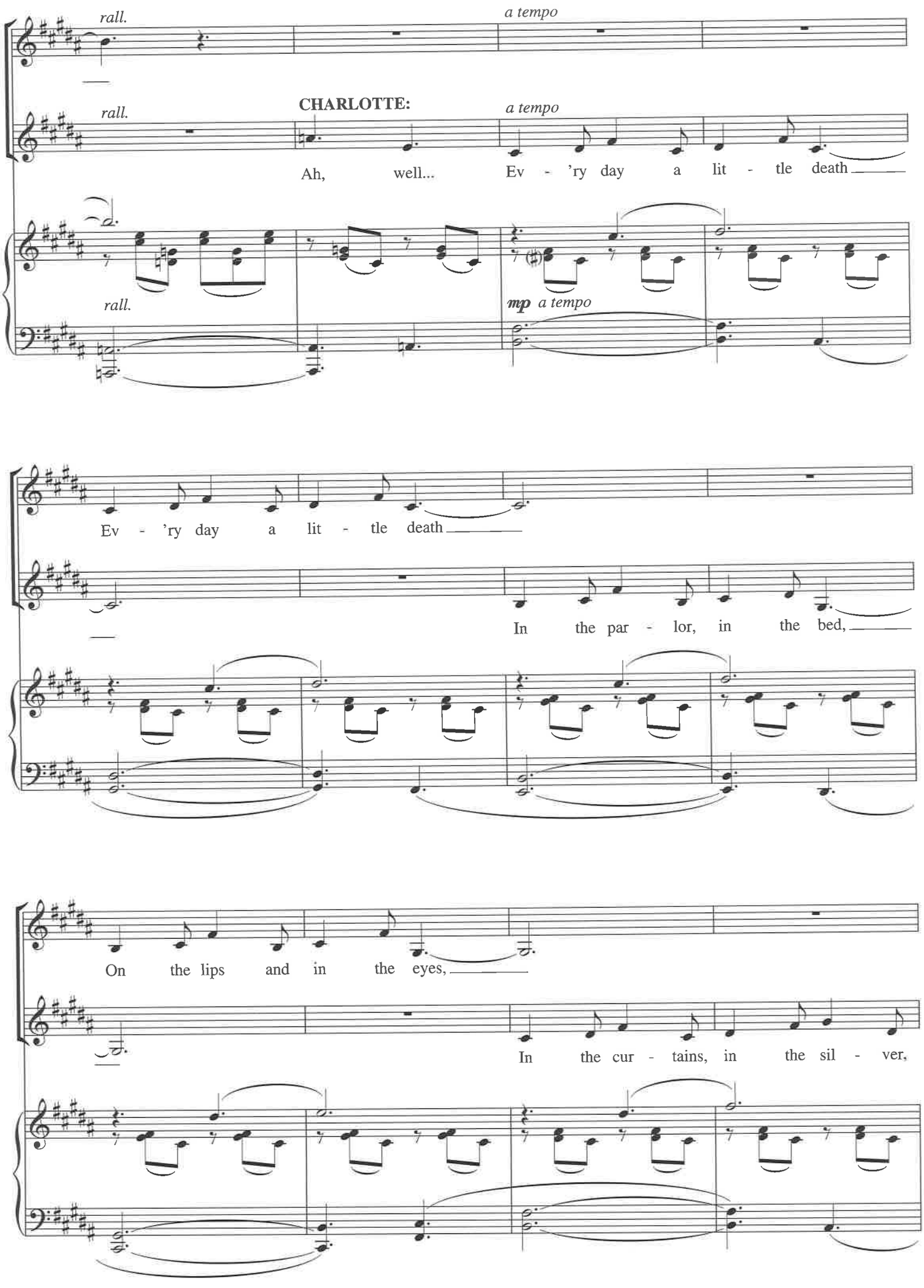

in the sil - ver, in the but - tons, in the bread.
Ev - 'ry day a lit - tle sting
cresc.
dim.
In the heart and in the head,
Ev - 'ry move and ev - 'ry breath— And you hard - ly feel a thing—

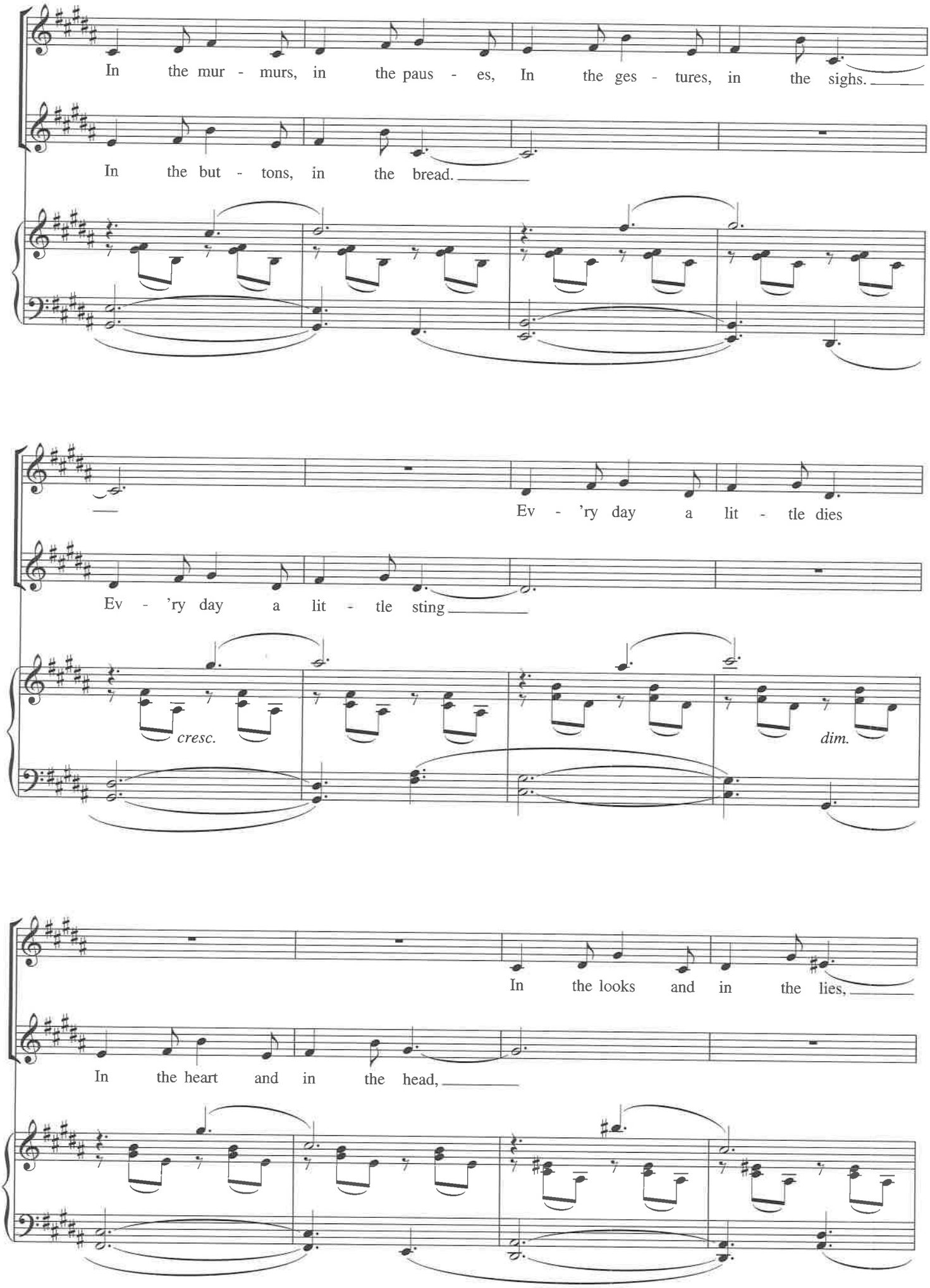

Brings a per - fect lit - tle death.
He smiles sweet - ly, strokes my
rhapsodically
hair, Says he miss - es me.
I would mur - der him right

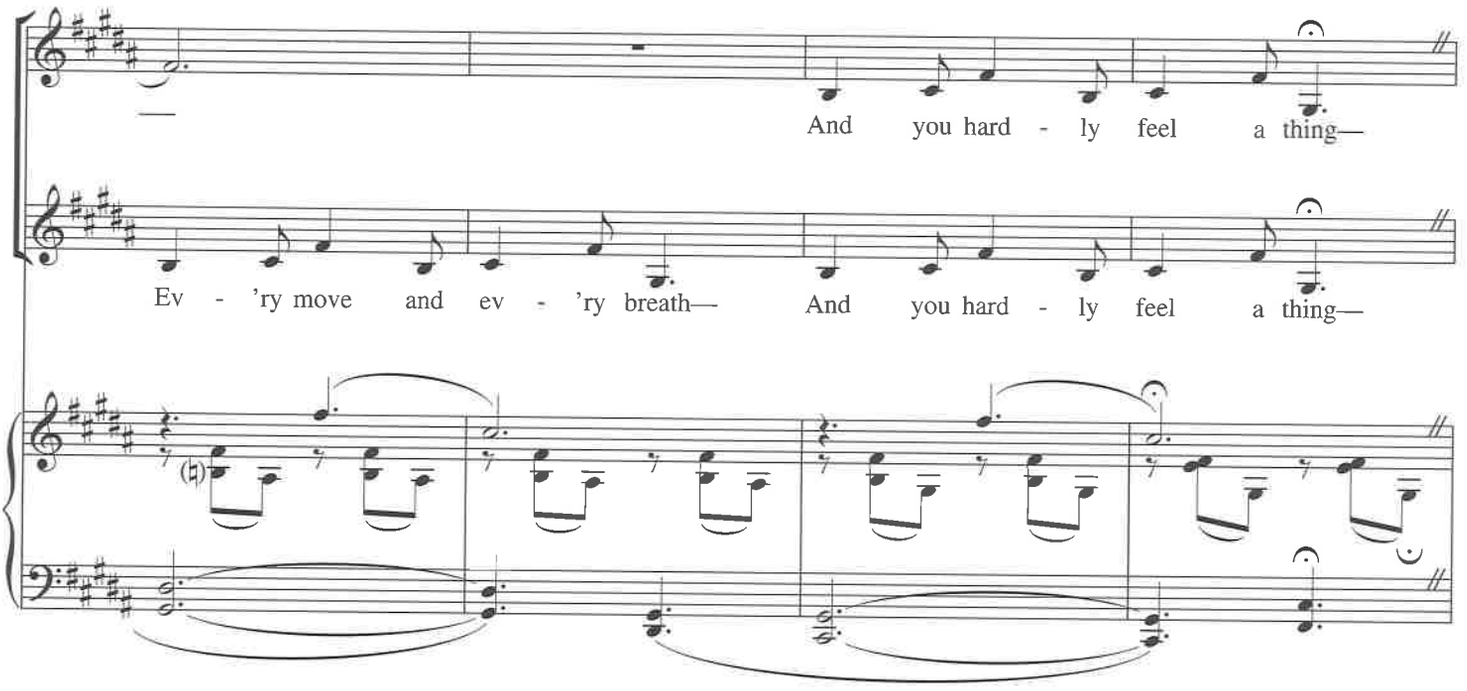

there But first I die.
He talks soft - ly of his wars
And his hors - es And his whores.
I think love's a dirt - y bus - 'ness!

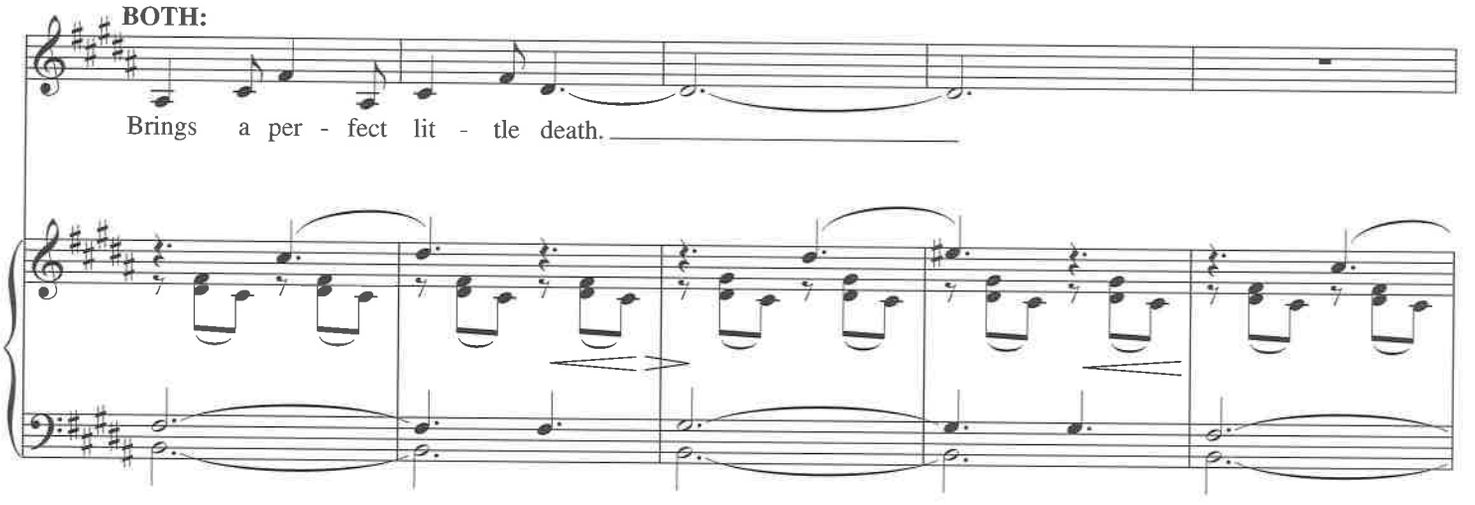

ANNE:
f
So do I!
ANNE: So do
(mp)
CHARLOTTE:
I'm be -
dim.
I...
fore him on my knees And he kiss - es
me.
He as - sumes I'll lose my
rea - son, And I do.

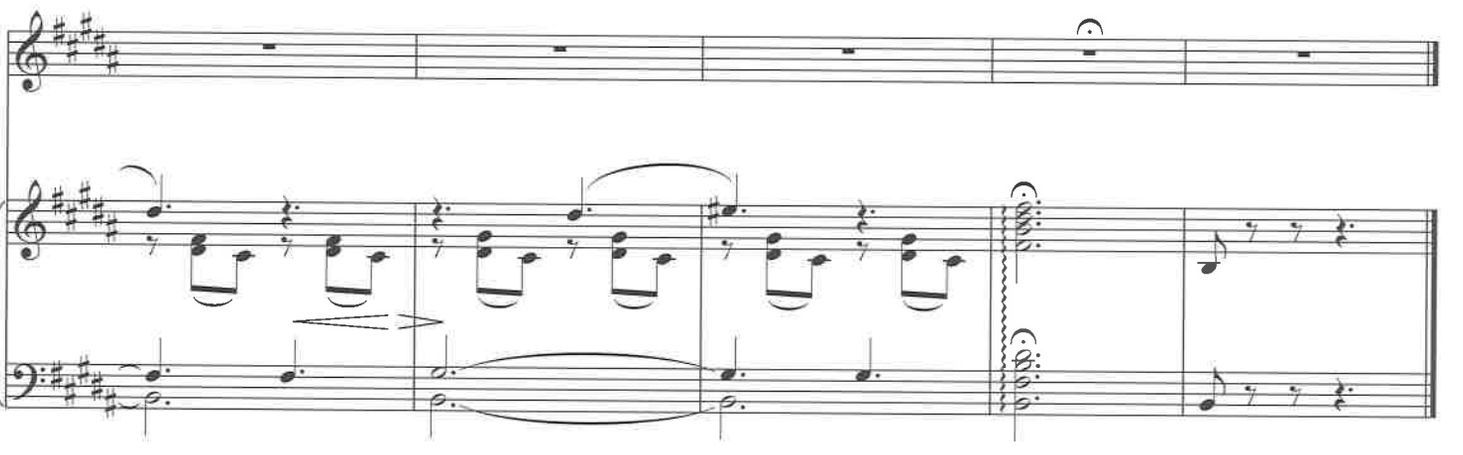

Men are stu - pid, men are
vain; Love's dis - gust - ing, Love's in -
sane, A hu - mil - i - at - ing
ANNE:
f
bus - 'ness! Oh, how true!
f
dim.


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.
Ev - 'ry day a lit - tle dies
Ev - 'ry day a lit - tle sting
cresc.
dim.
In the looks and in the lies,
In the heart and in the head,


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

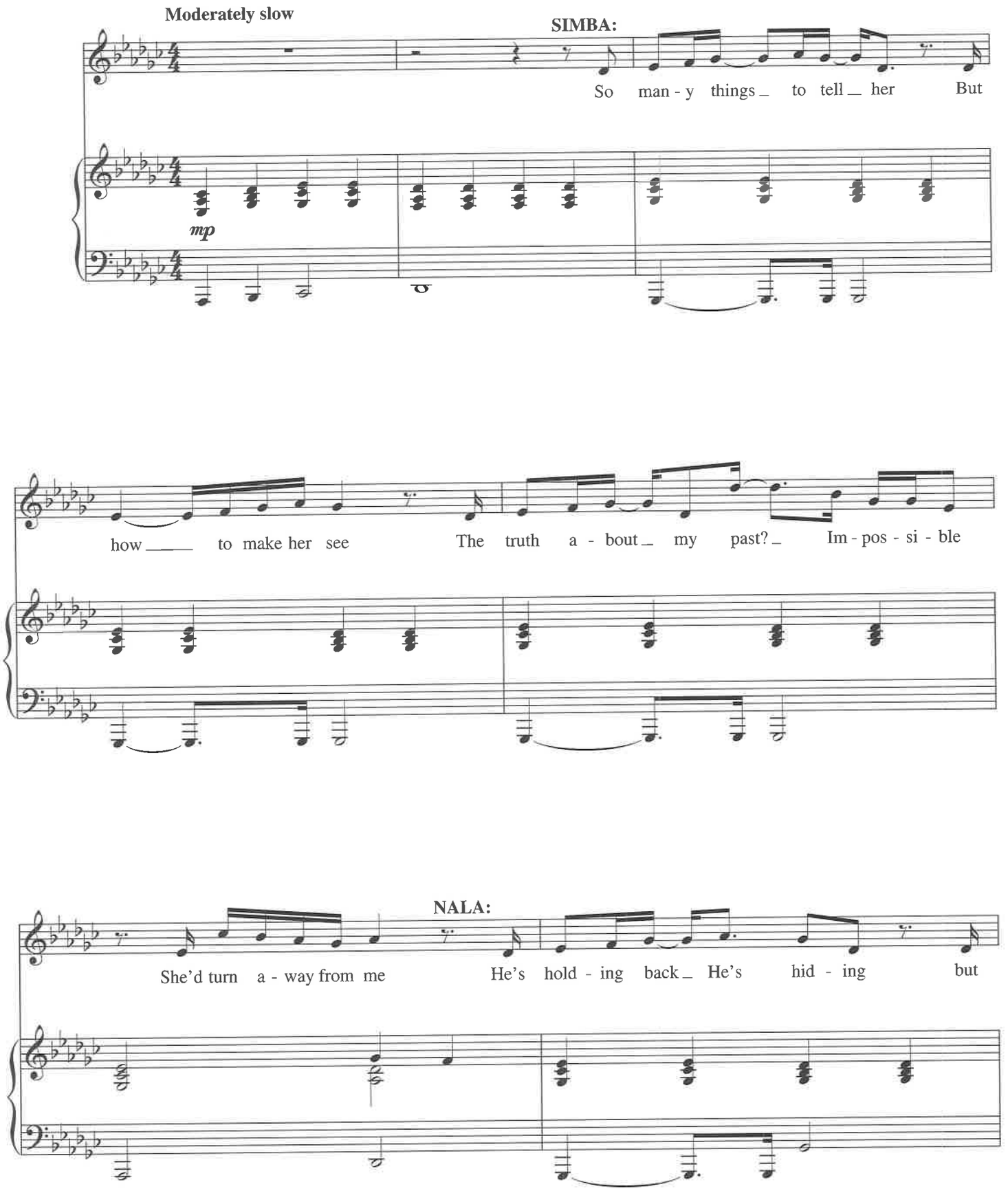

BOTH:
Brings a per - fect lit - tle death.



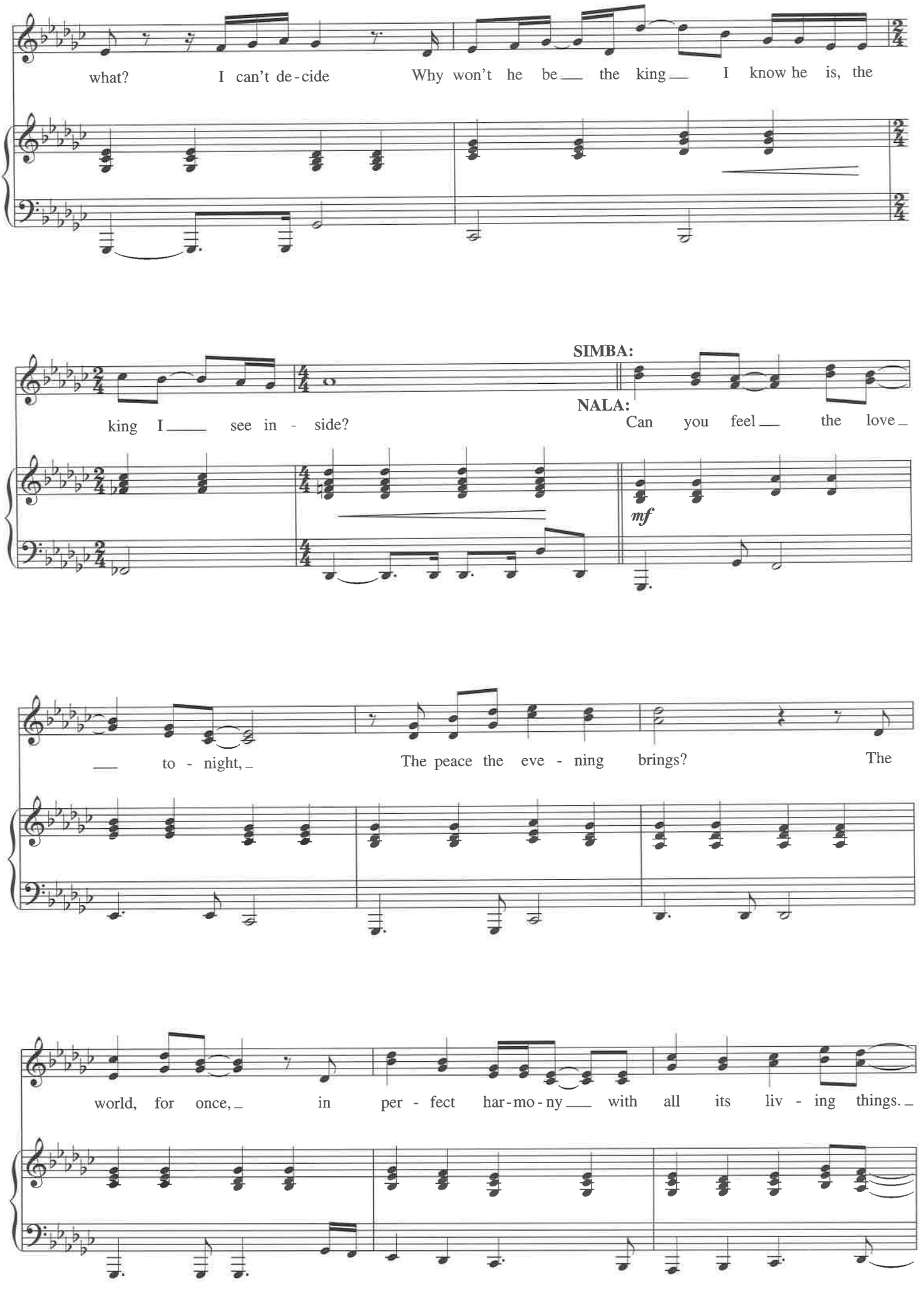
CAN YOU FEEL THE LOVE TONIGHT

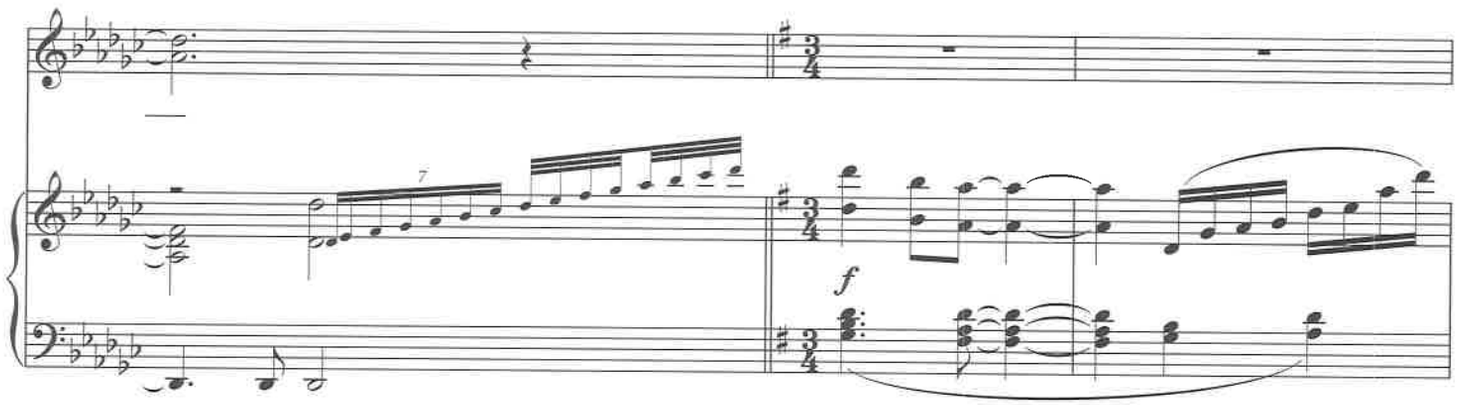
Disney Presents *The Lion King: The Broadway Musical*

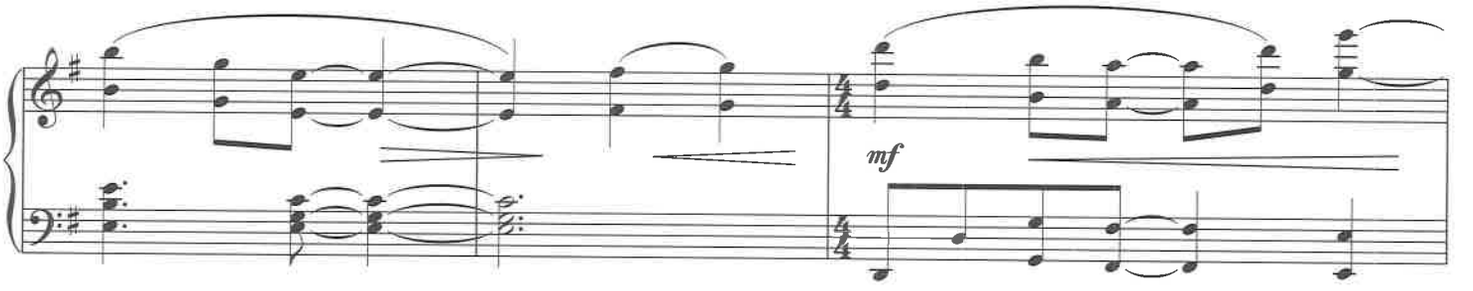
Music by ELTON JOHN
Lyrics by TIM RICE

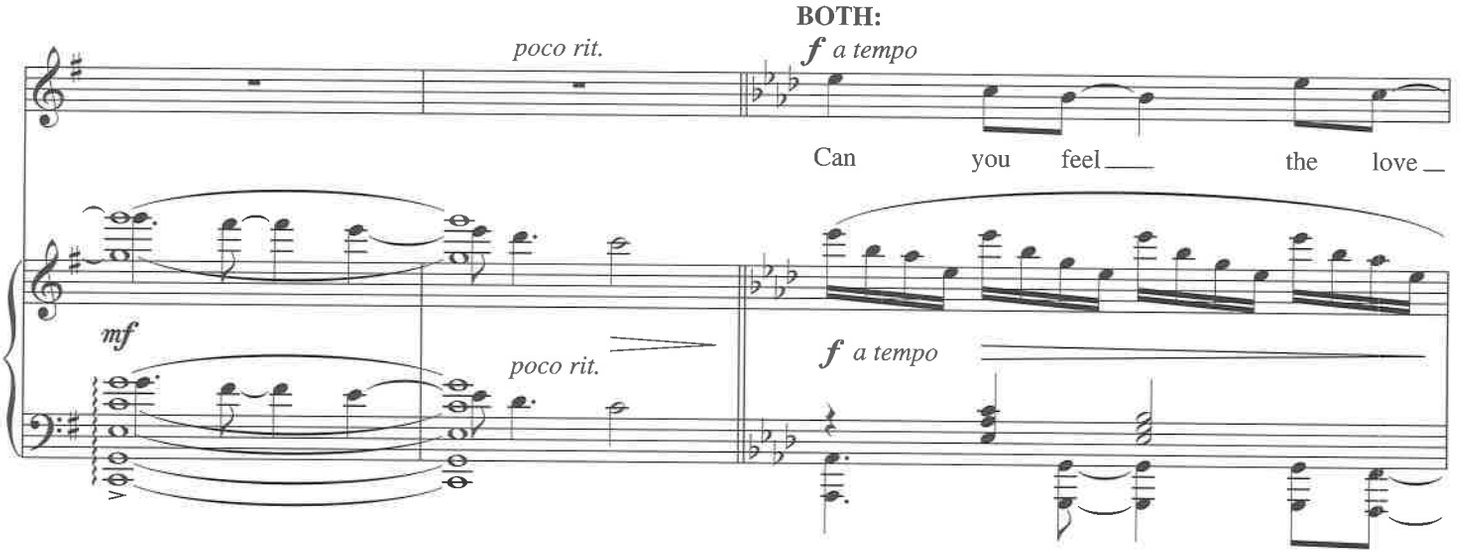


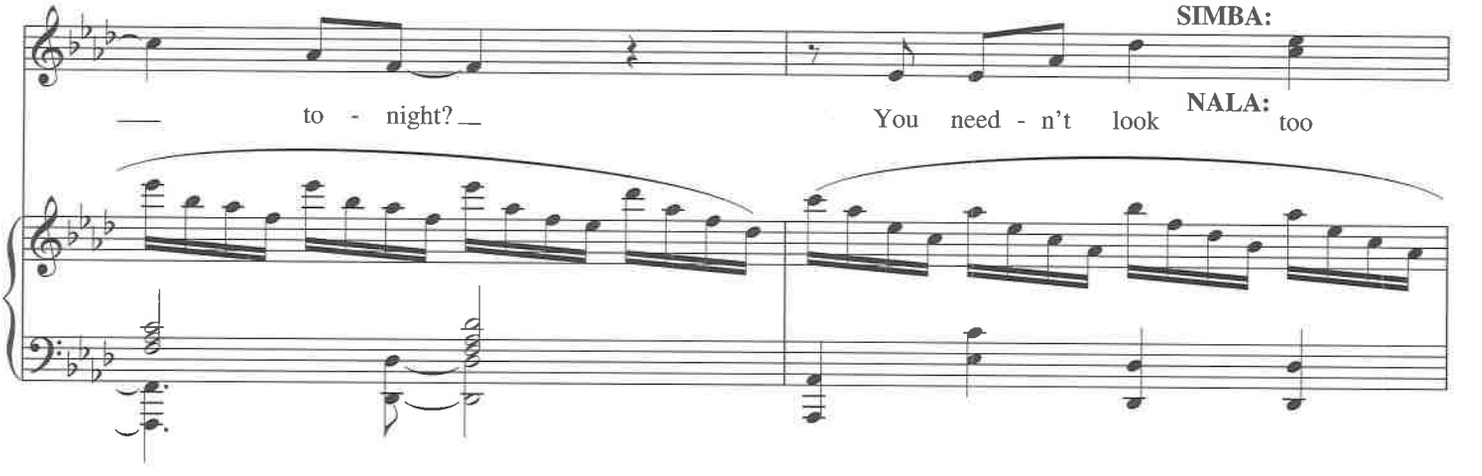
© 1994 Wonderland Music Company, Inc.
All Rights Reserved Used by Permission

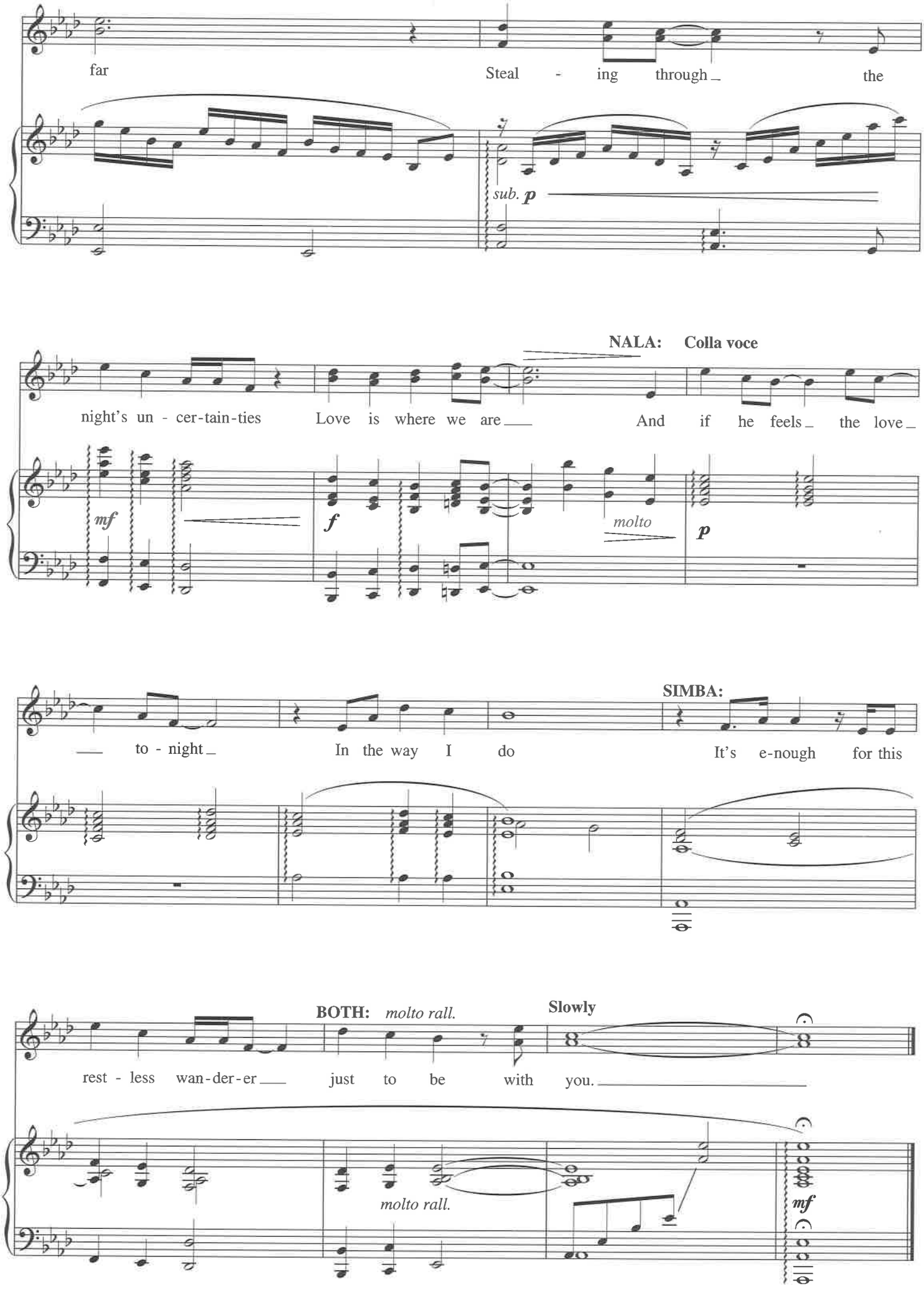

what? I can't de-cide Why won't he be the king I know he is, the
SIMBA:
NALA:
king I see in - side? Can you feel the love
mf
to - night, The peace the eve - ning brings? The
world, for once, in per - fect har-mo-ny with all its liv - ing things.






BOTH:
poco rit.
f a tempo
Can you feel the love
mf
poco rit.
f a tempo

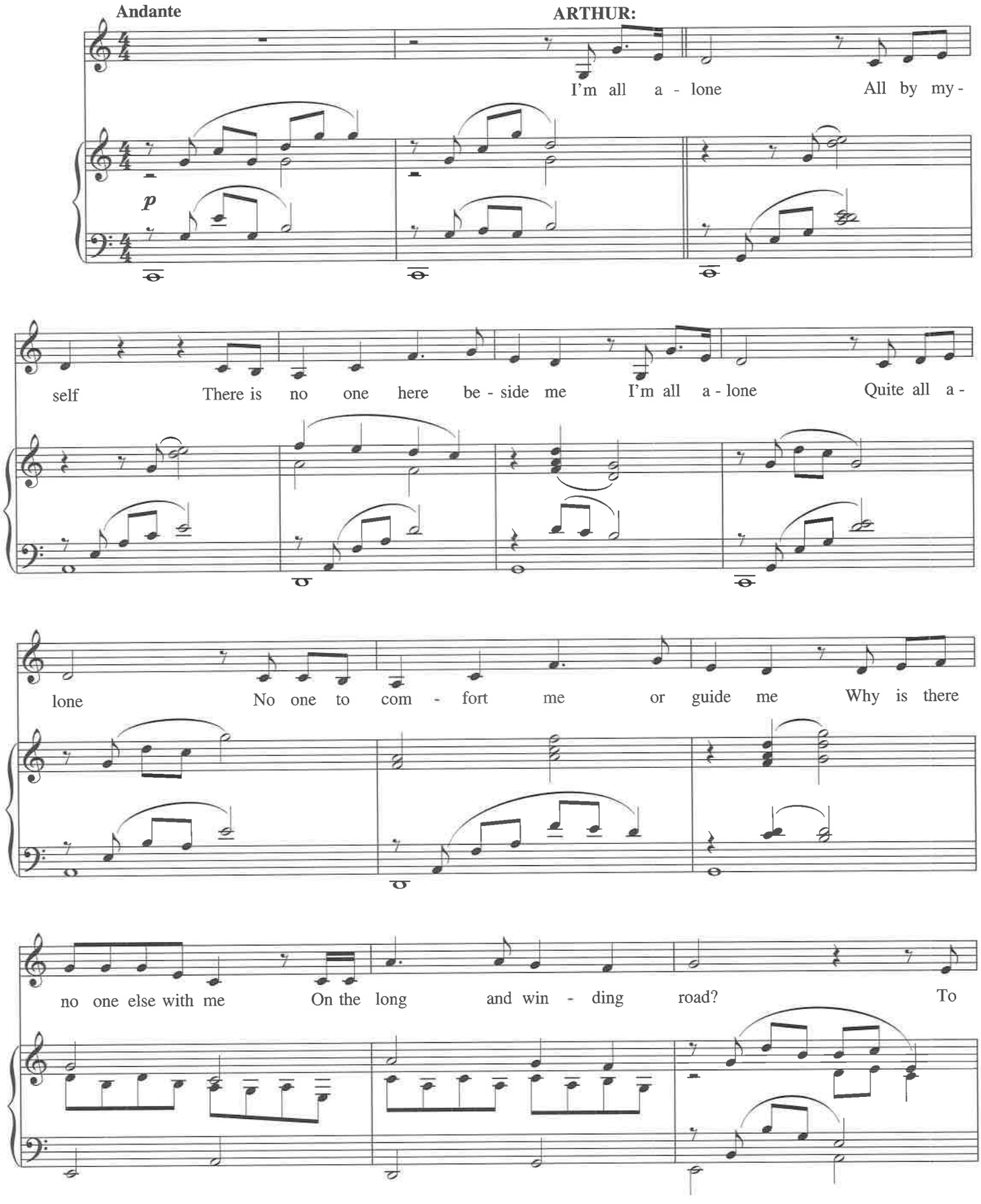

SIMBA:
to - night?
You need - n't look
NALA:
too


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
___ to - night_
In the way I do
SIMBA:
It's e-nough for this
BOTH: molto rall.
Slowly
rest - less wan-der-er___
just to be with you.
molto rall.
mf

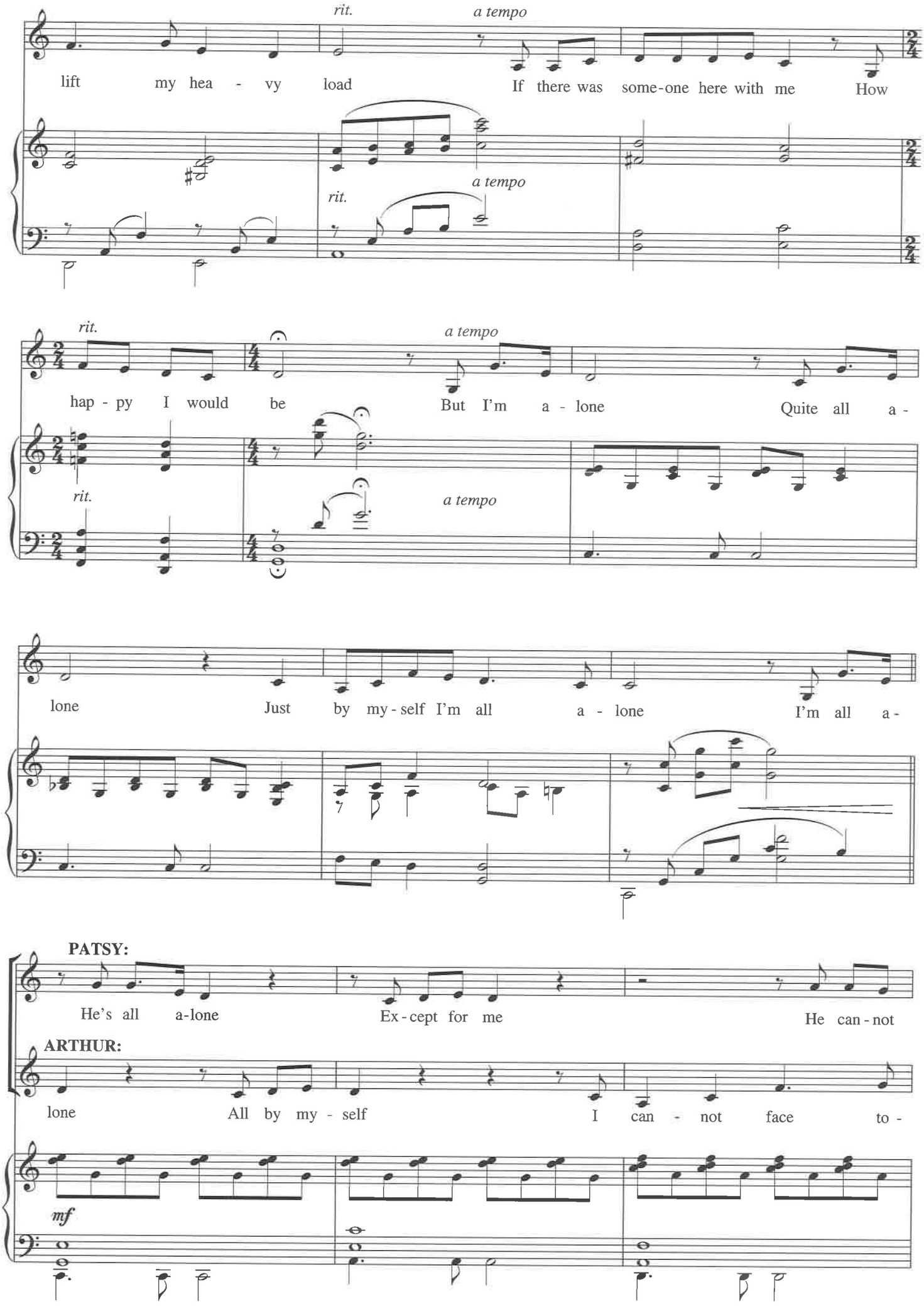
I'M ALL ALONE

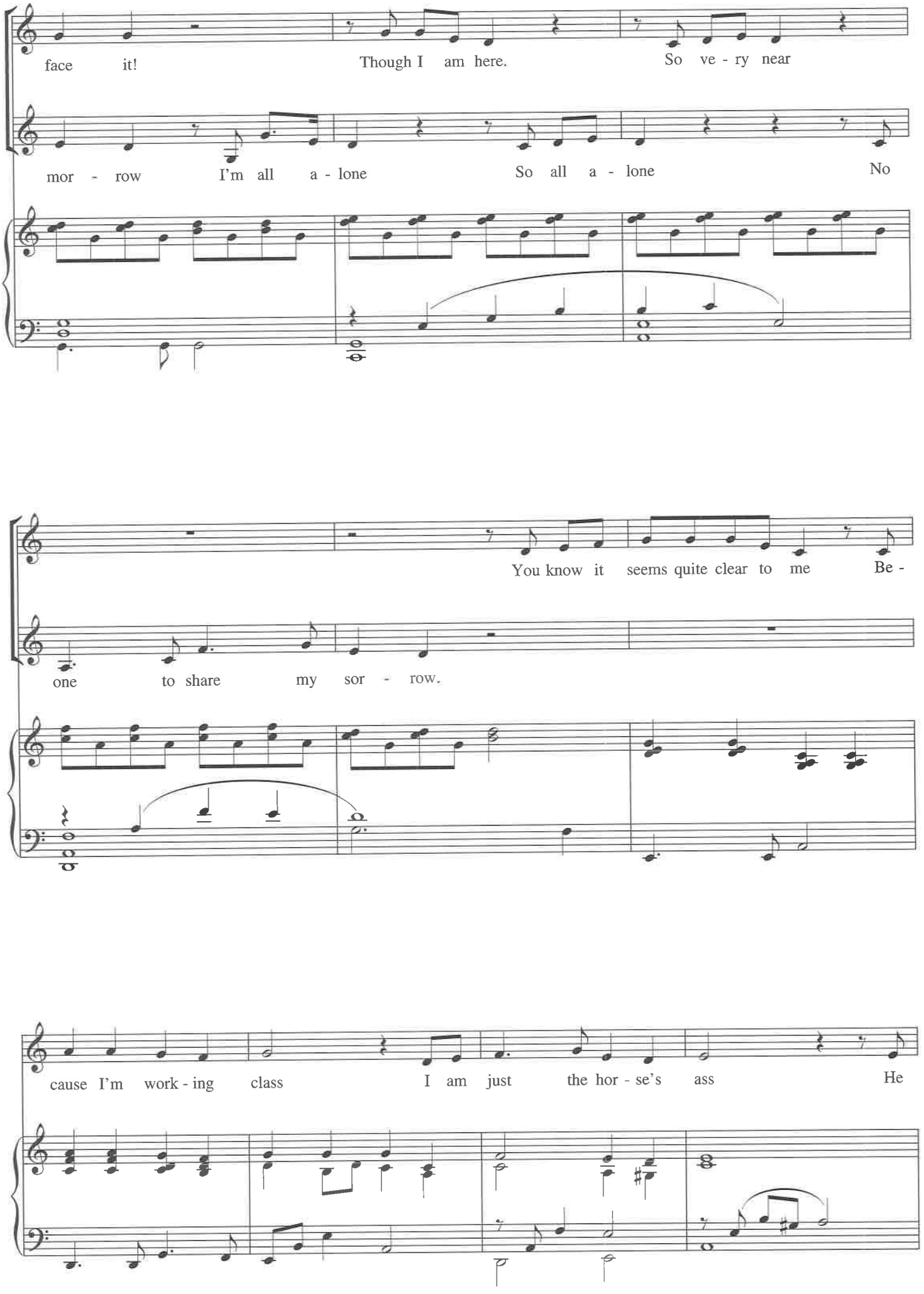
from *Monty Python's Spamalot*

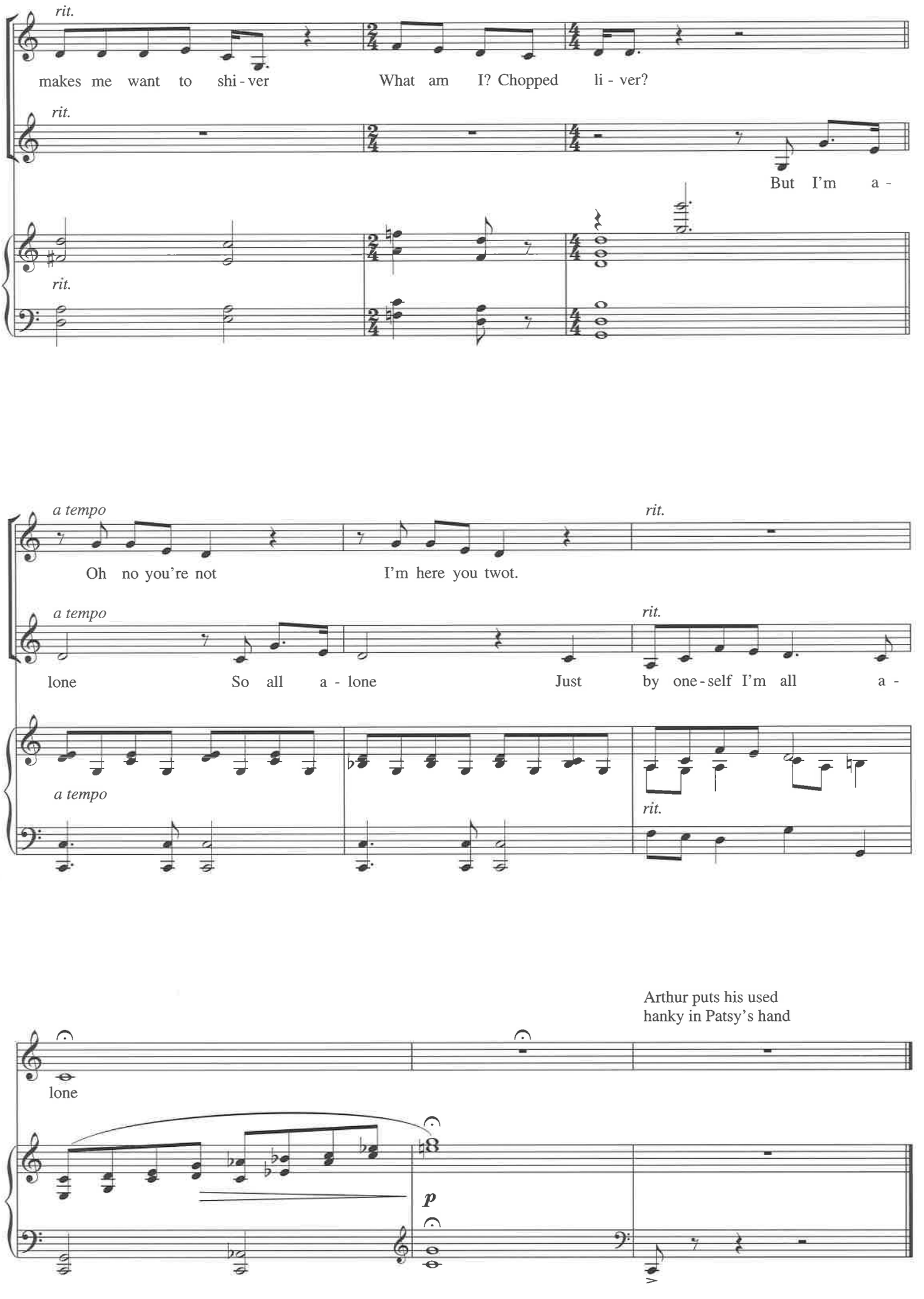
Lyrics by ERIC IDLE
Music by JOHN DU PREZ
and ERIC IDLE



Copyright © 2005 Rutsongs Music and Ocean Music
All Rights Reserved Used by Permission


rit.
a tempo
lift my hea - vy load
If there was some-one here with me How
rit.
a tempo
rit.
a tempo
hap - py I would be
But I'm a - lone
Quite all a -
rit.
a tempo
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
You know it seems quite clear to me
Be -
one to share my sor - row.
cause I'm work - ing class
I am just the hor - se's ass
He


rit.
makes me want to shi - ver
What am I? Chopped li - ver?
rit.
But I'm a -
rit.
a tempo
Oh no you're not
I'm here you twot.
rit.
a tempo
lone
So all a - lone
Just by one - self I'm all a -
rit.
a tempo
rit.
Arthur puts his used
hanky in Patsy's hand
lone
p

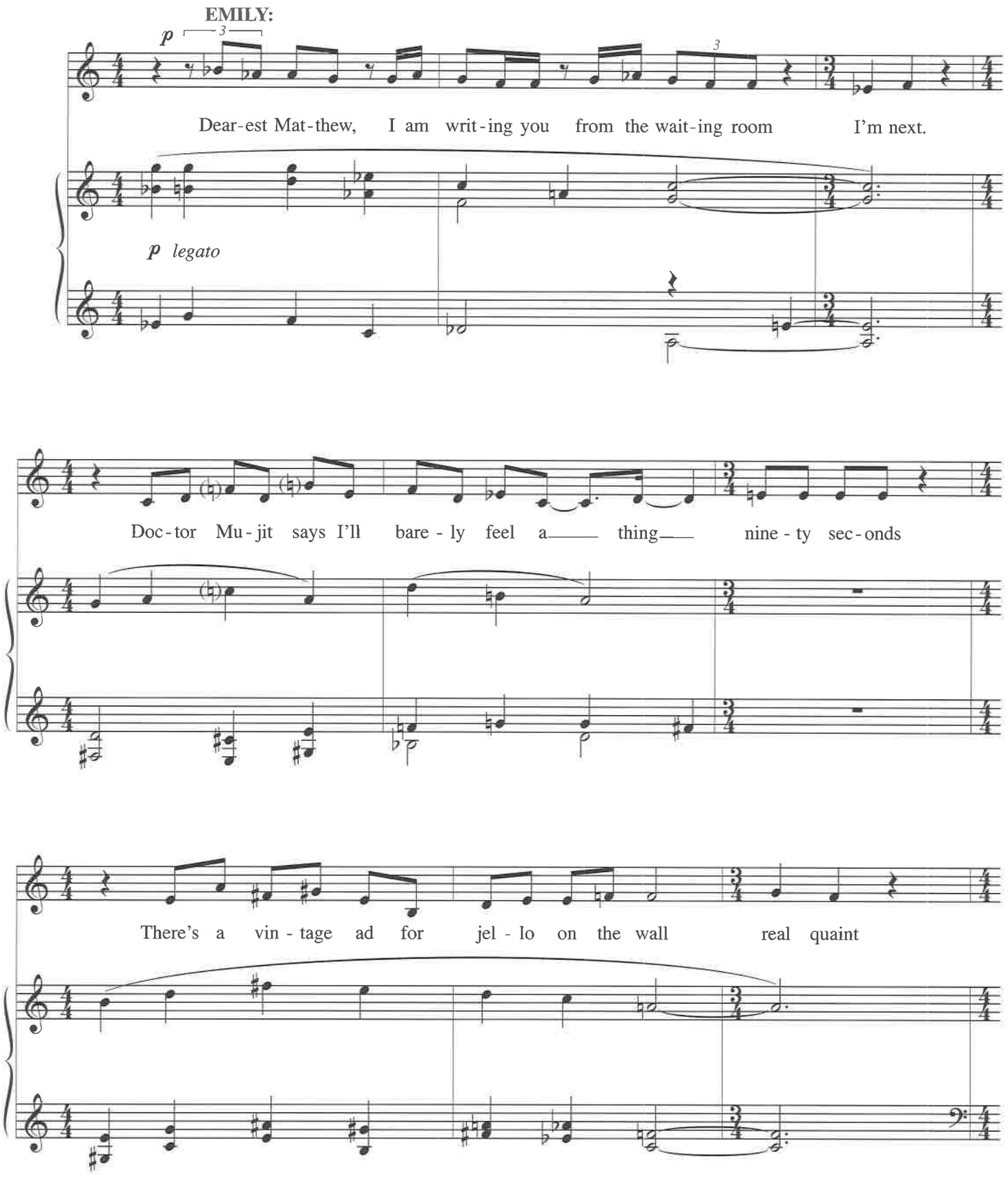
COME TO JESUS

from *Myths and Hymns*

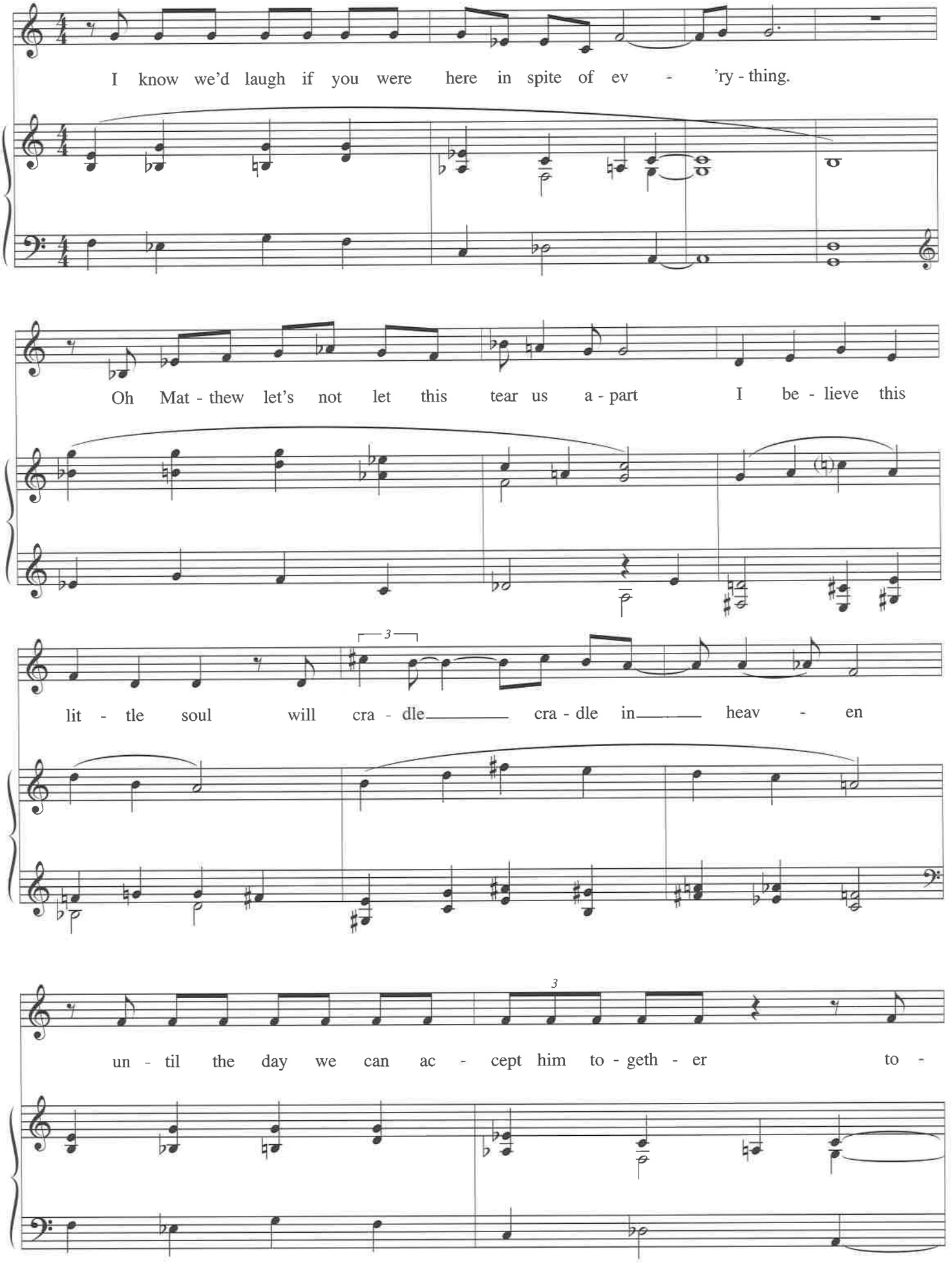
Music and Lyrics by ADAM GUETTEL
Lyrics adapted from
The Temple Trio, Hymn Edition, 1886

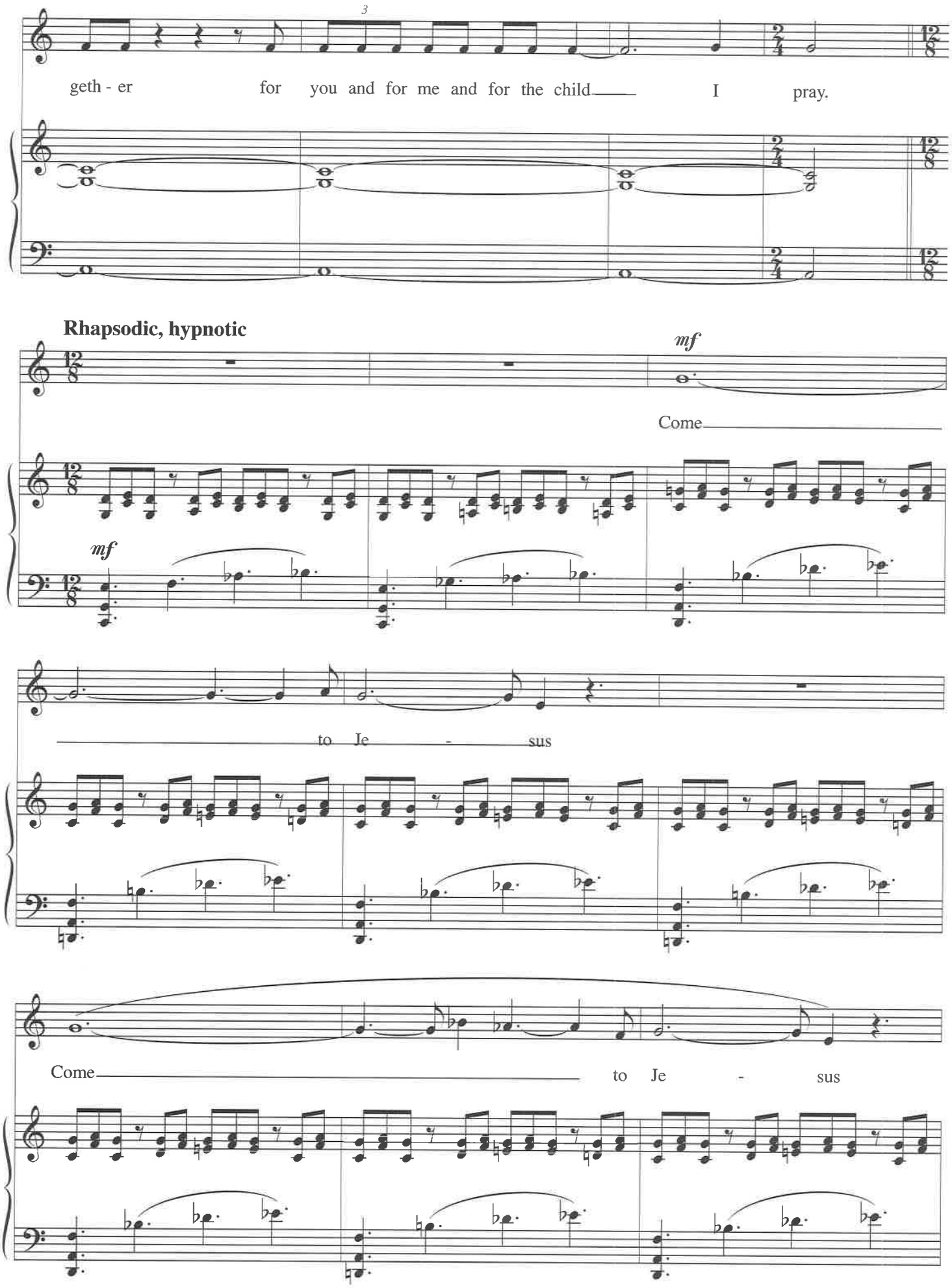
Rubato, colla voce

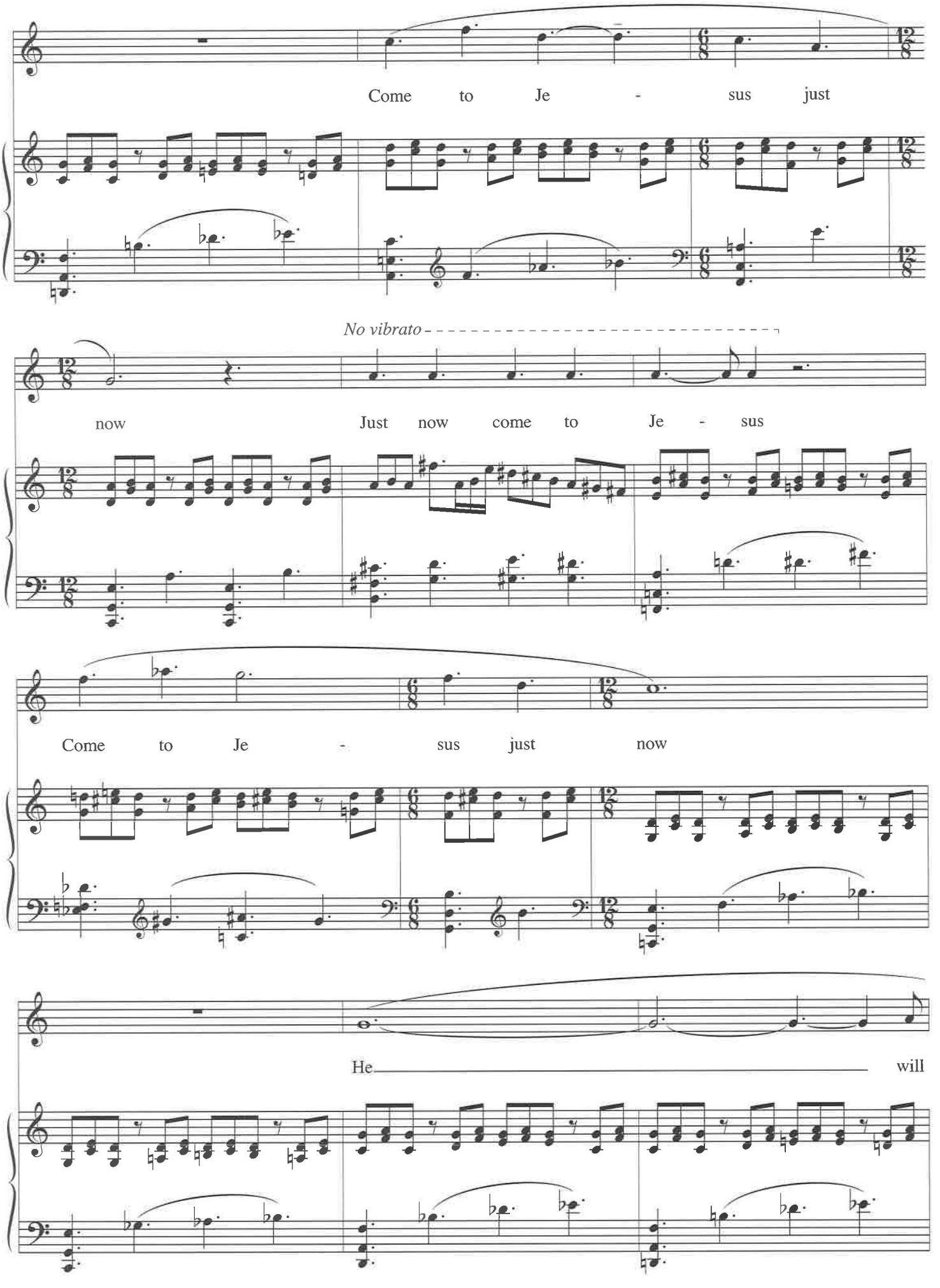
EMILY:

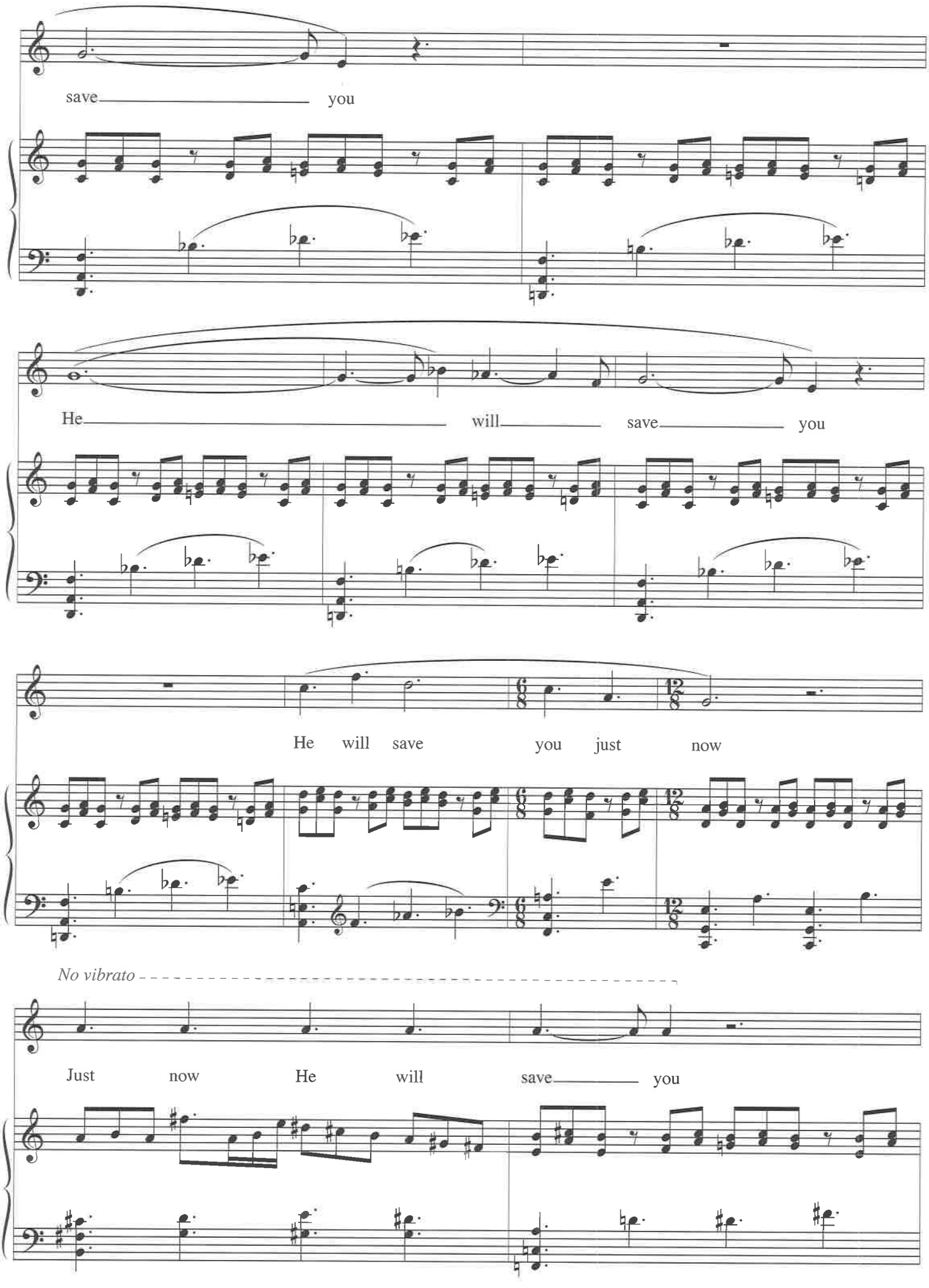


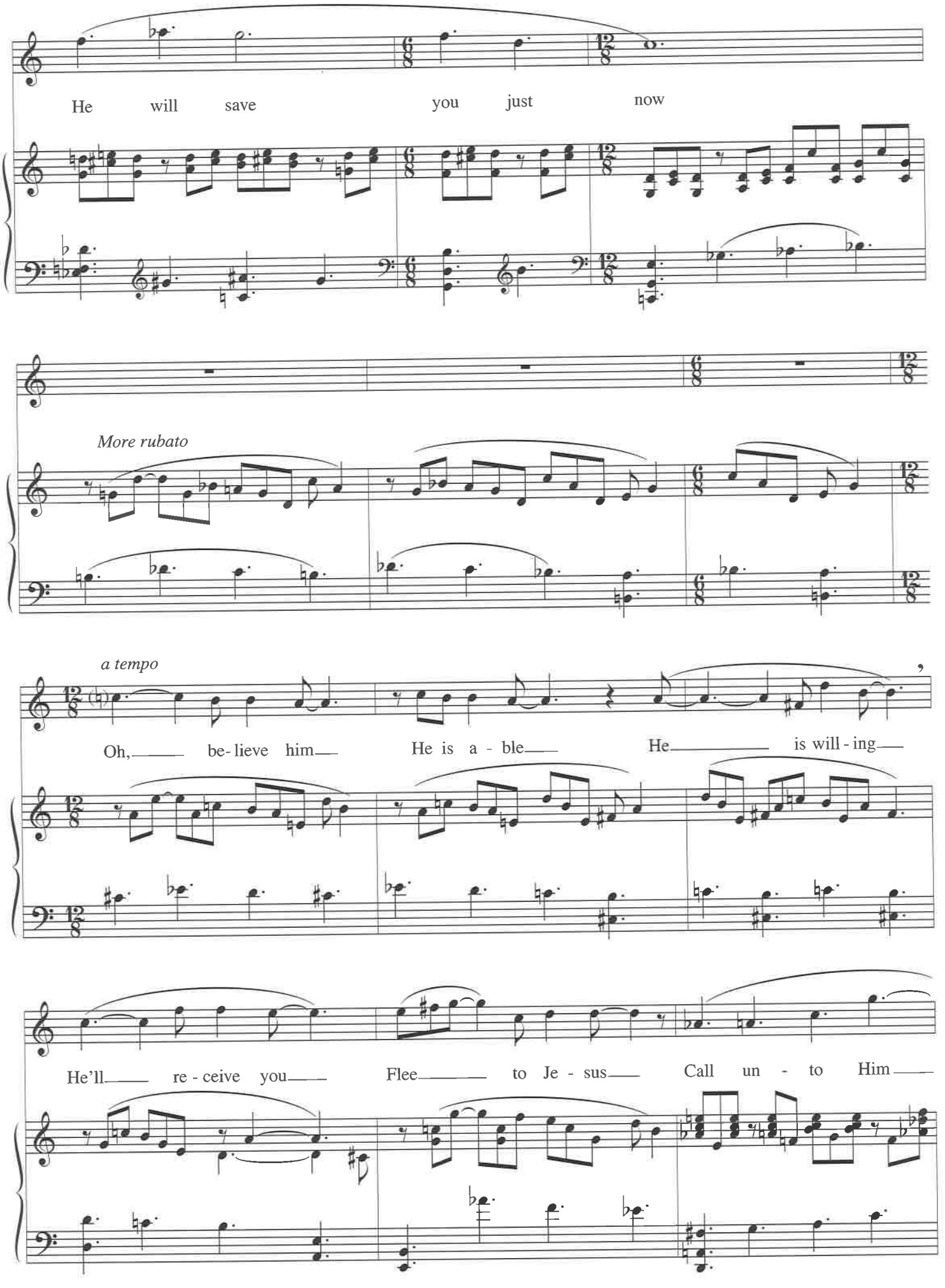
Copyright © 1998 by Williamson Music and Matthew Music
Williamson Music, a Division of Rodgers & Hammerstein: an Imagem Company, owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved

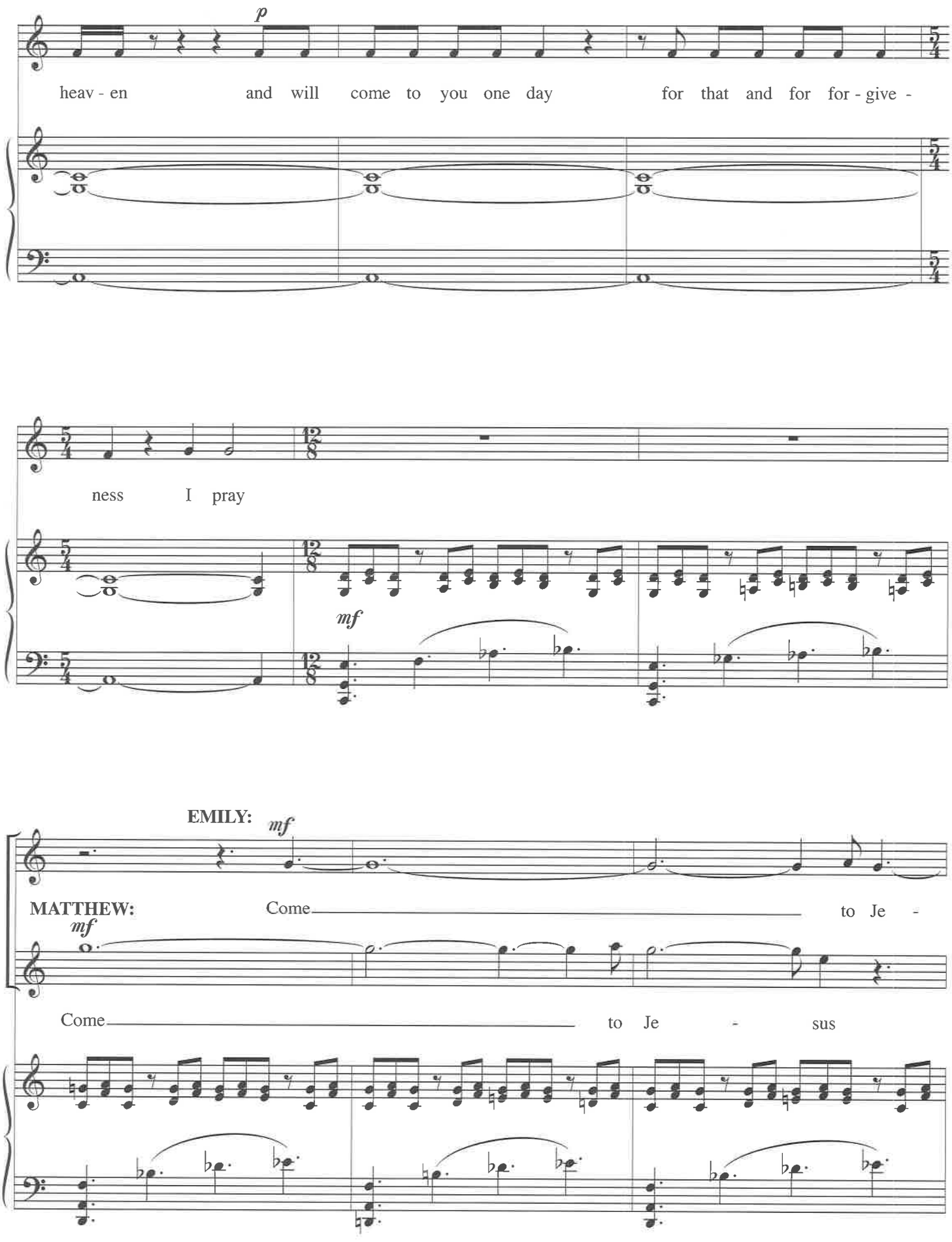

I know we'd laugh if you were here in spite of ev - 'ry - thing.
Oh Mat - thew let's not let this tear us a - part I be - lieve this
3
lit - tle soul will cra - dle cra - dle in heav - en
3
un - til the day we can ac - cept him to - geth - er to -

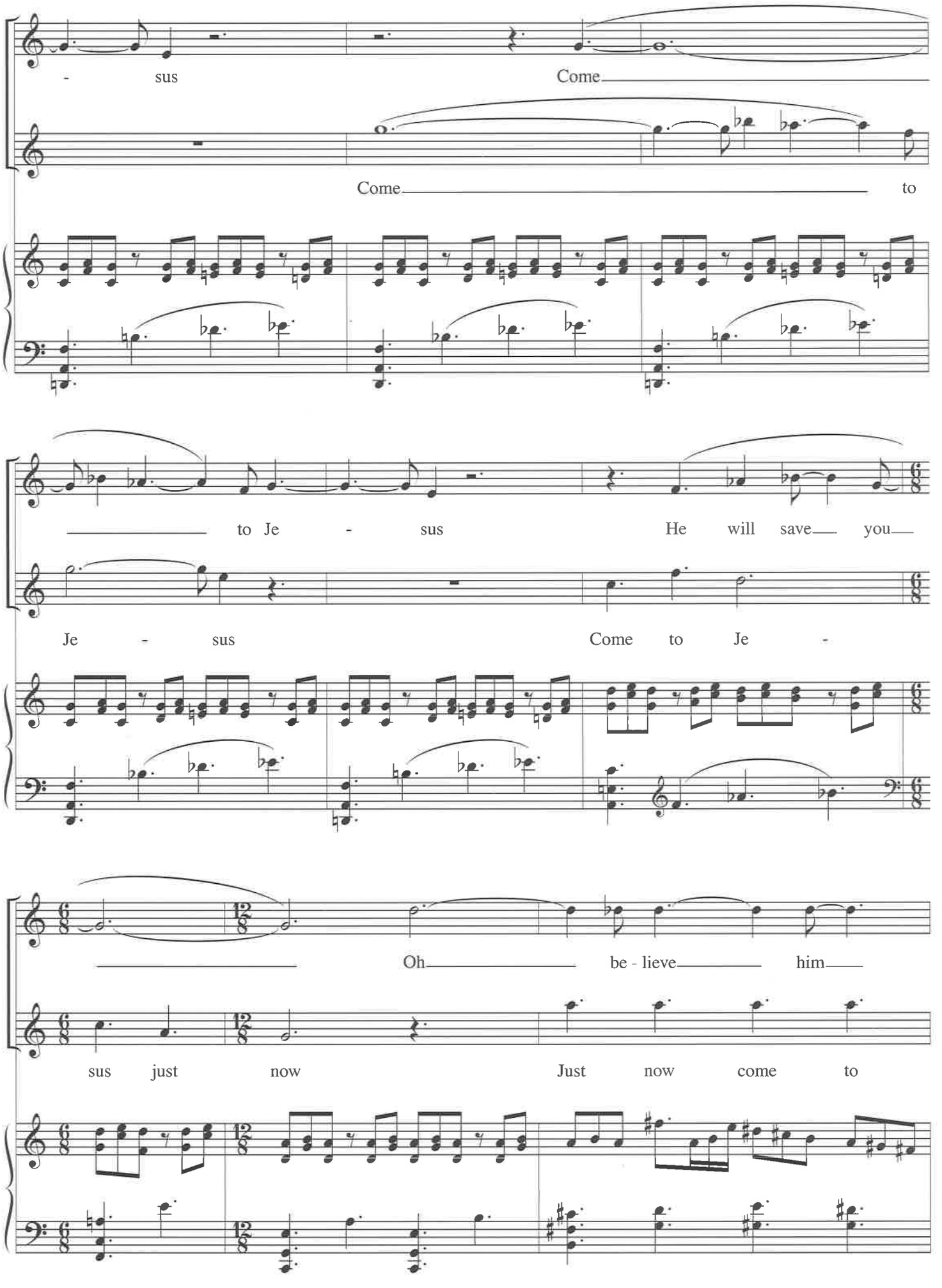

3
geth - er for you and for me and for the child I pray.
Rhapsodic, hypnotic
mf
Come
mf
to Je - sus
Come to Je - sus

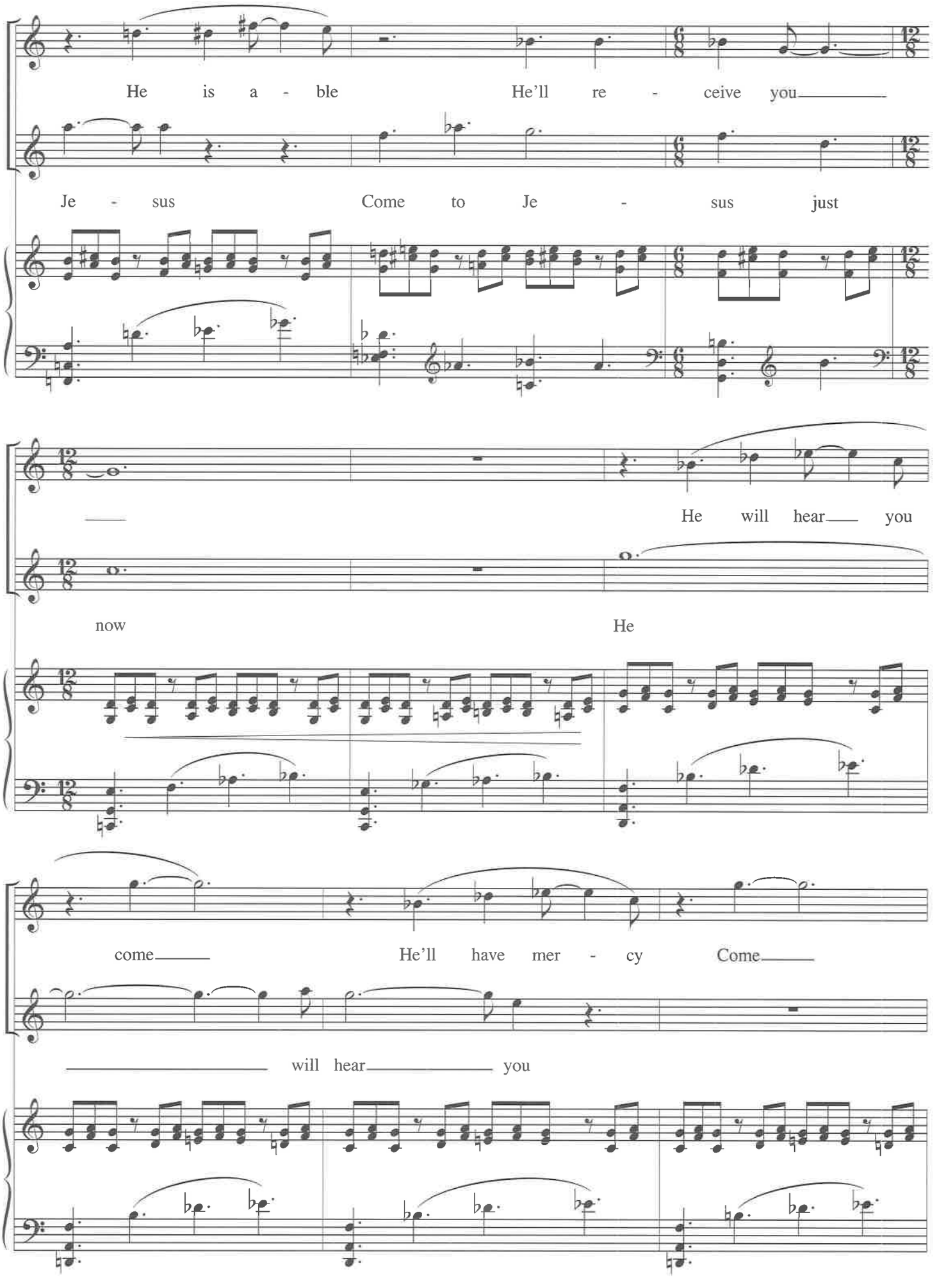

Come to Je - sus just
No vibrato
now
Just now come to Je - sus
Come to Je - sus just now
He
will

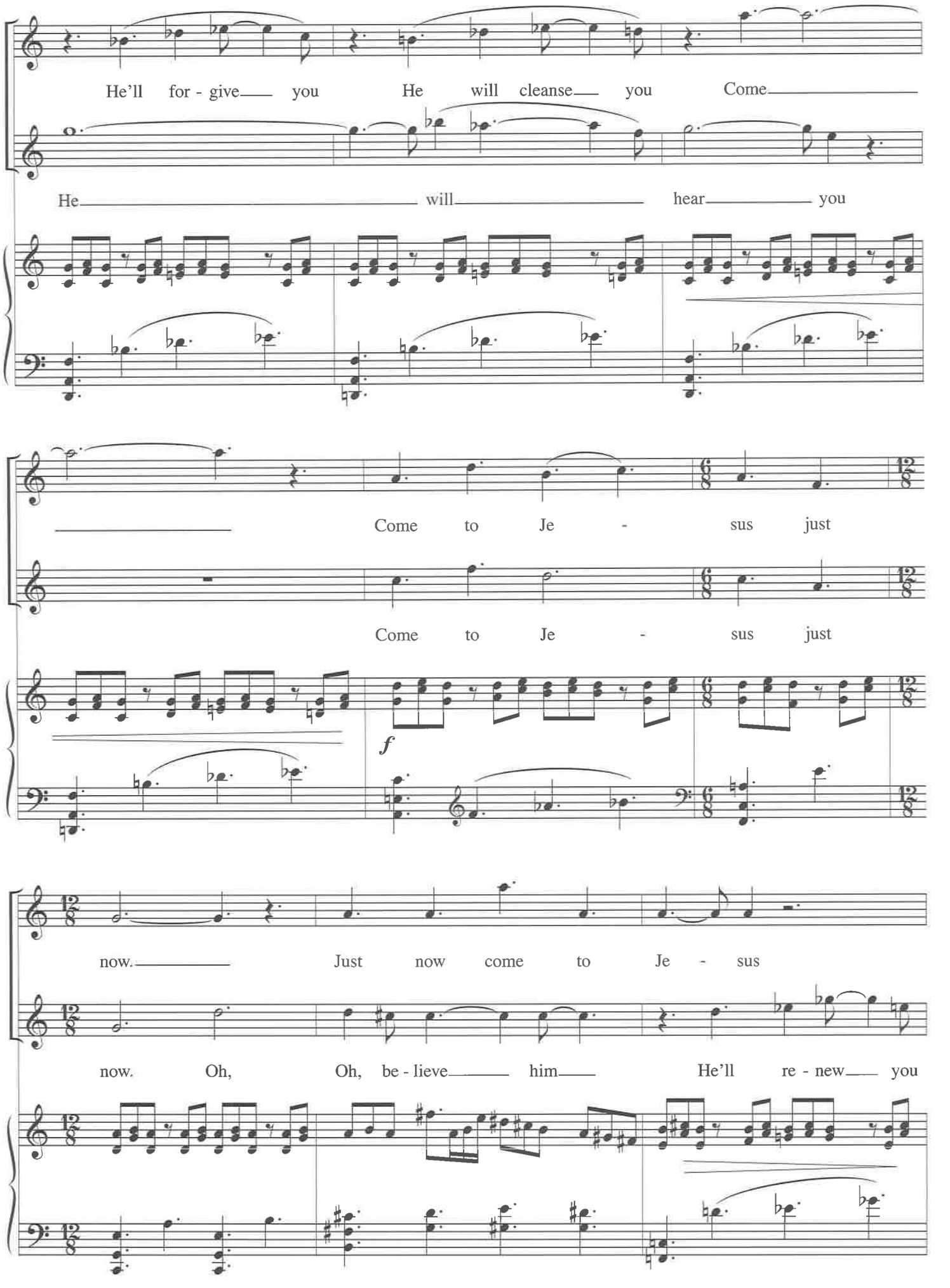

save you
He will save you
He will save you just now
No vibrato
Just now He will save you

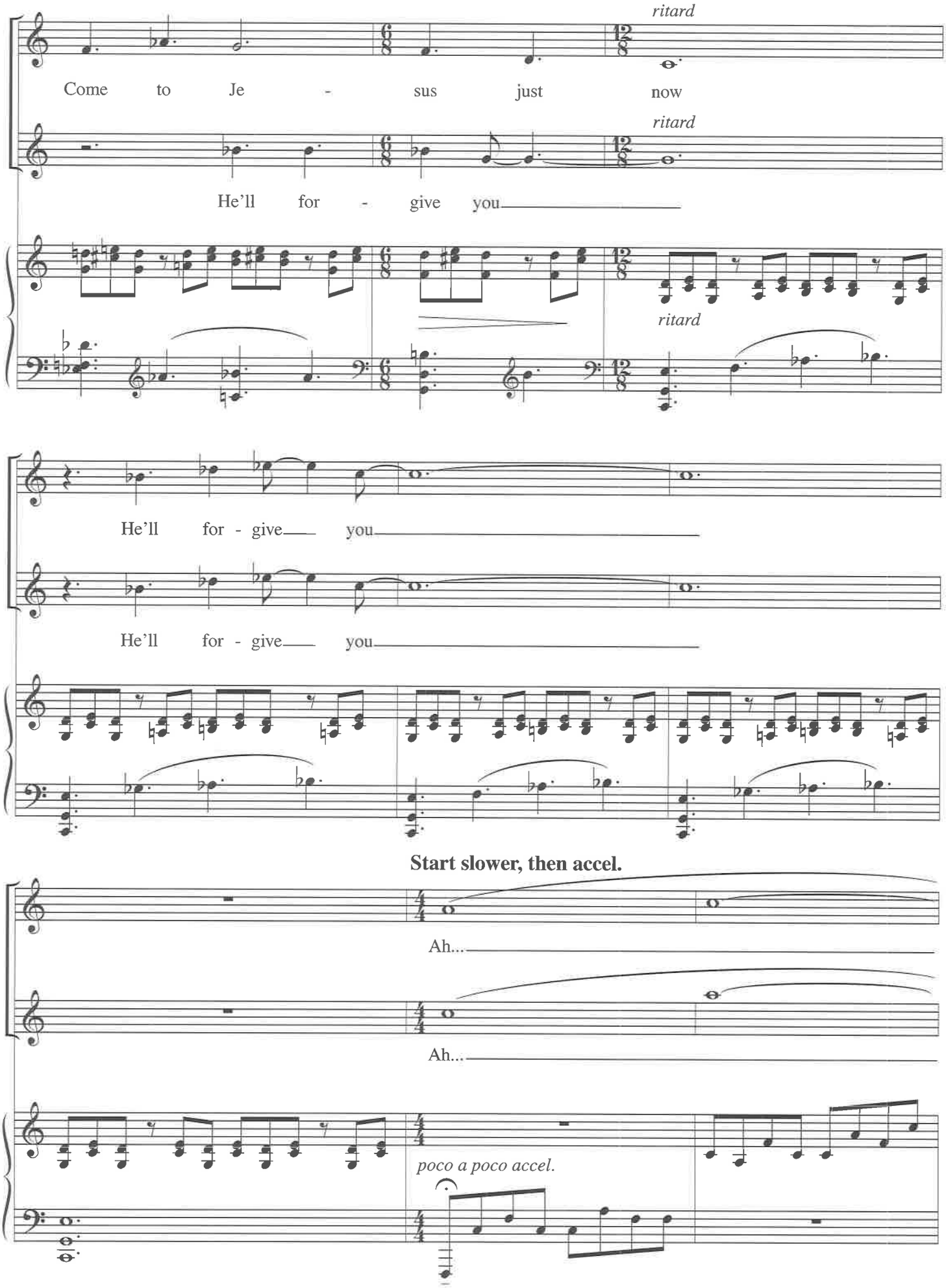

He will save you just now
More rubato
a tempo
Oh, be-lieve him He is a - ble He is will - ing
He'll re - ceive you Flee to Je - sus Call un - to Him

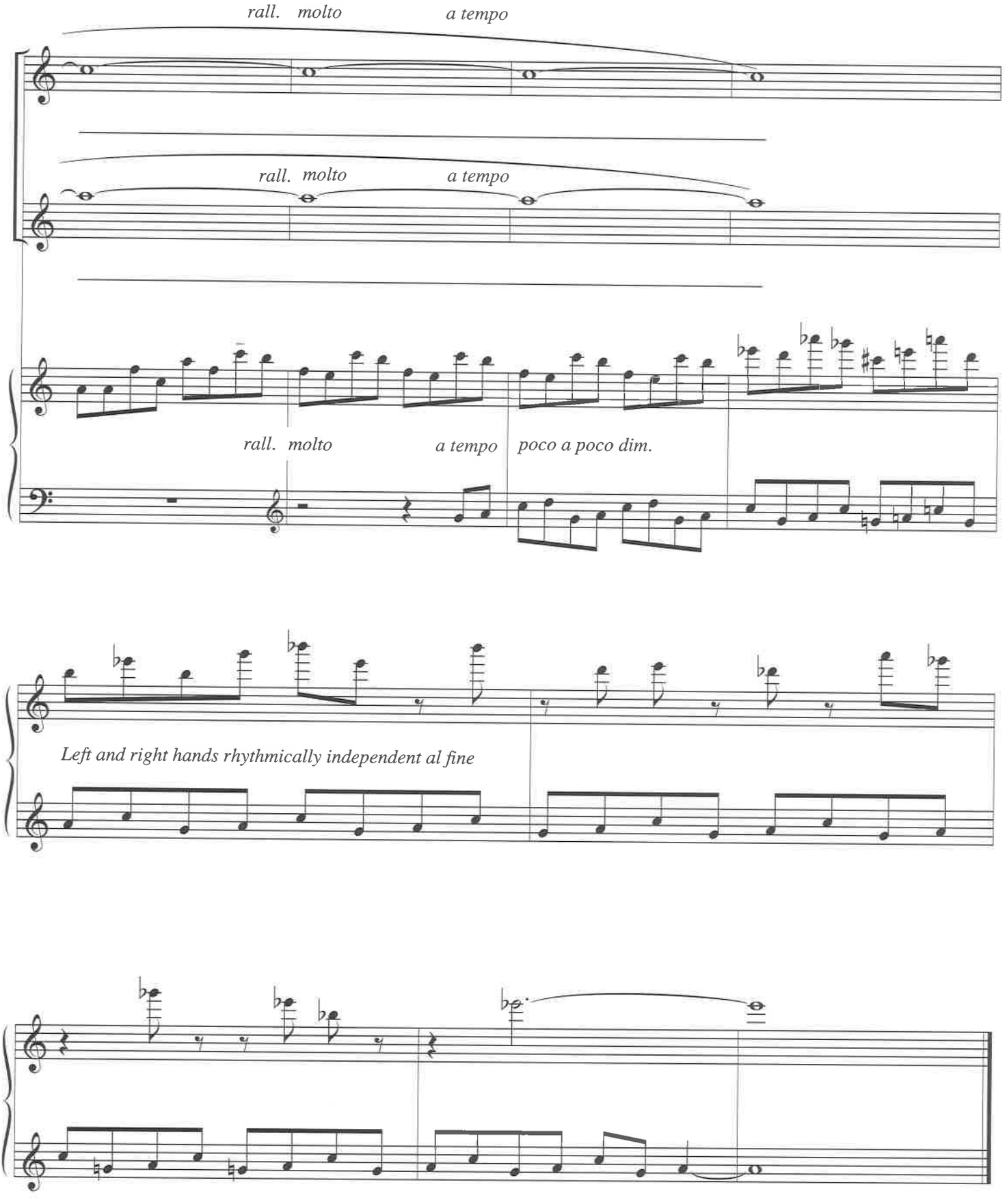

p
heav - en and will come to you one day for that and for for - give -
ness I pray
mf
EMILY:
mf
MATTHEW:
Come to Je -
mf
Come to Je - sus


- sus
Come
Come to
to Je - sus
He will save you
Je - sus
Come to Je -
Oh be - lieve him
sus just now
Just now come to


He is a - ble He'll re - ceive you
Je - sus Come to Je - sus just
He will hear you
now He
come He'll have mer - cy Come
will hear you


He'll for - give you He will cleanse you Come
He will hear you
Come to Je - sus just
Come to Je - sus just
f
now. Just now come to Je - sus
now. Oh, Oh, be - lieve him He'll re - new you


ritard
Come to Je - sus just now
ritard
He'll for - give you
ritard
He'll for - give you
He'll for - give you
Start slower, then accel.
Ah...
Ah...
poco a poco accel.

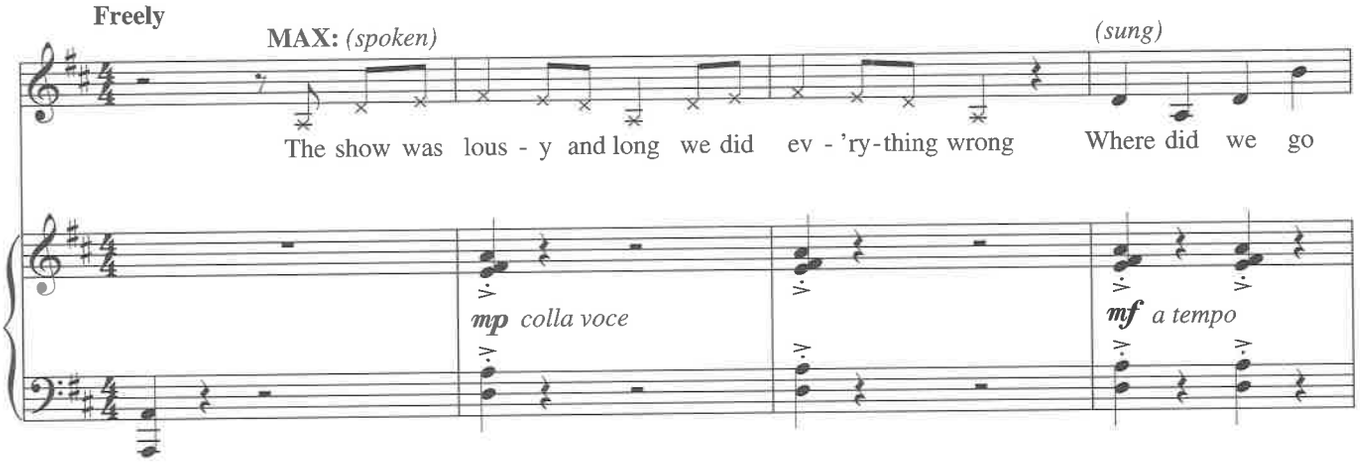

rall. molto
a tempo
rall. molto
a tempo
rall. molto
a tempo
poco a poco dim.
Left and right hands rhythmically independent al fine

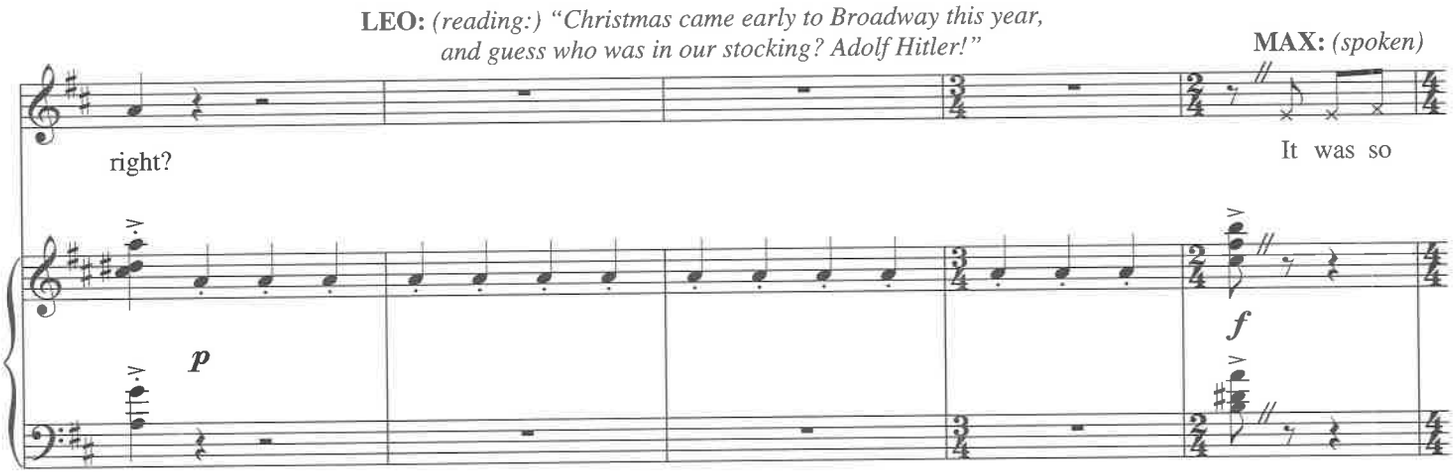
WHERE DID WE GO RIGHT?

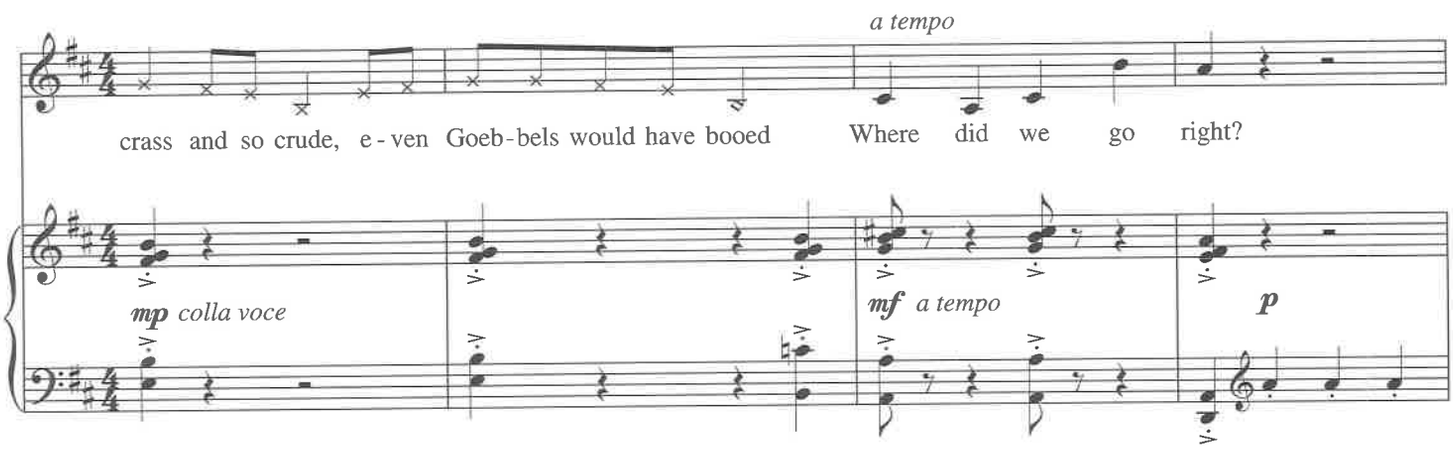
from *The Producers*

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?*

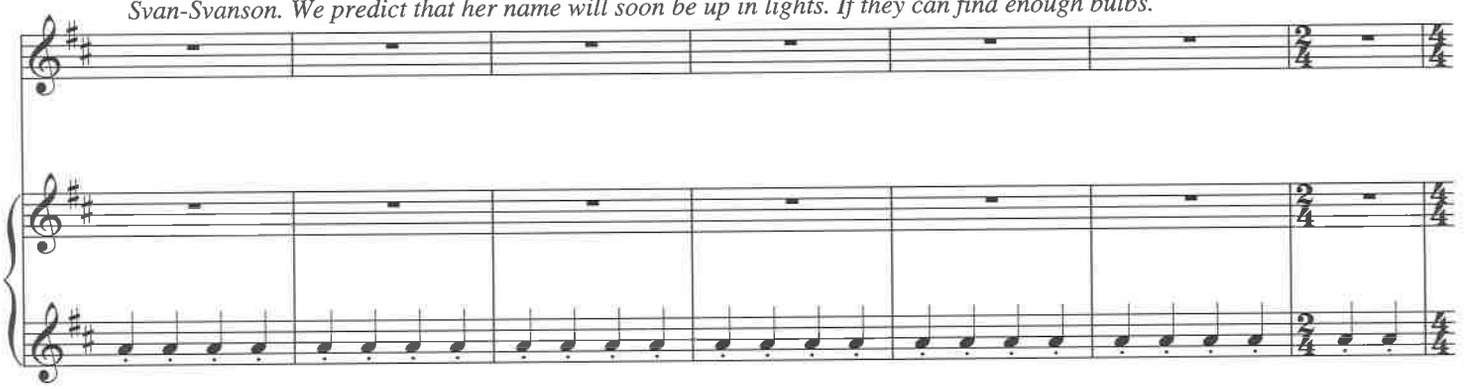




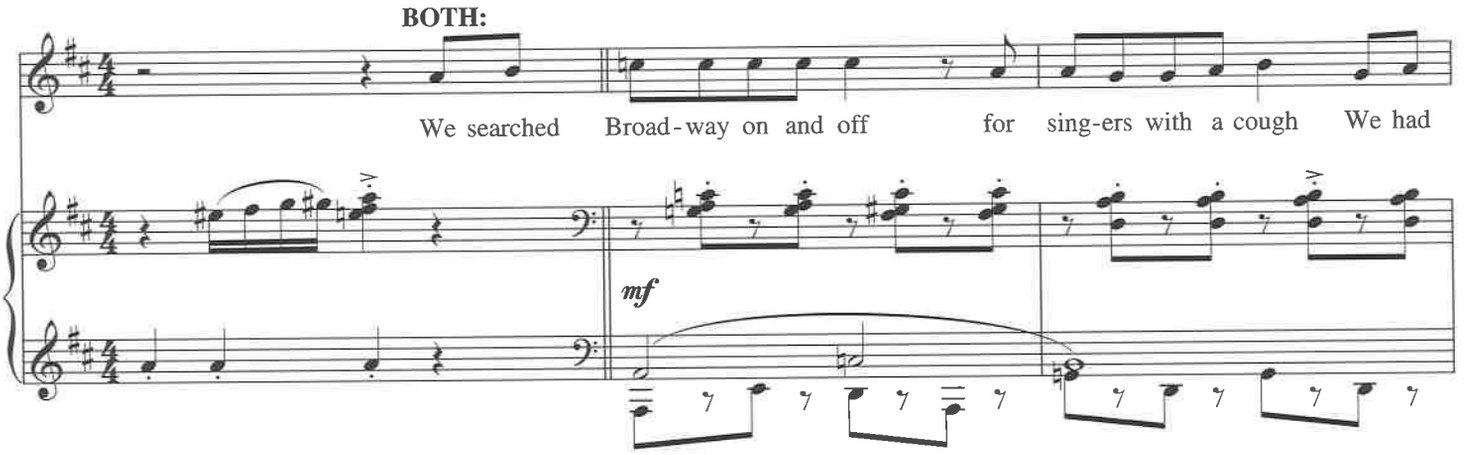


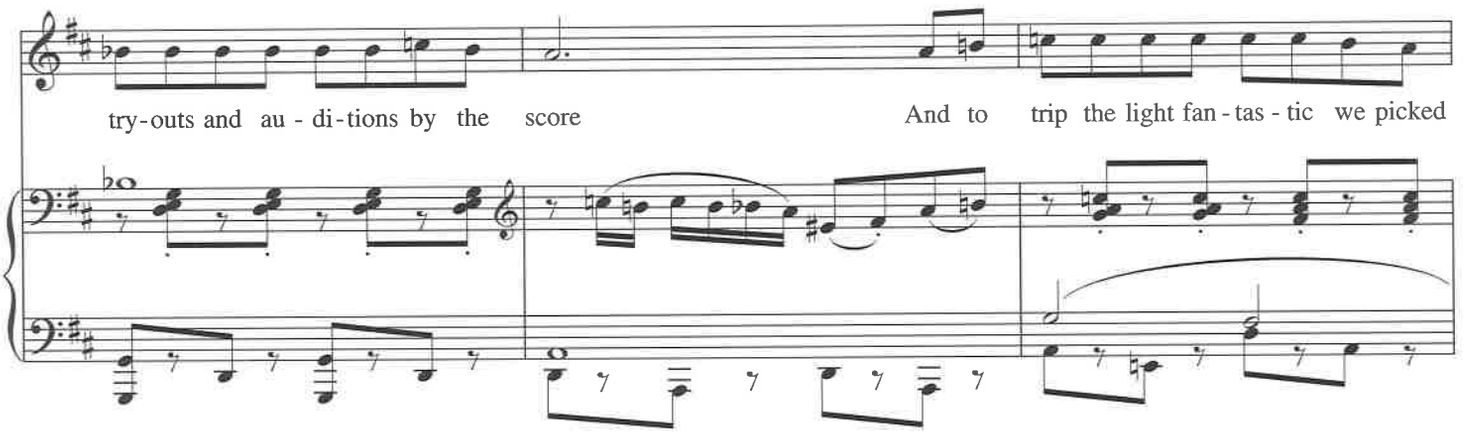
Copyright © 2000 Mel Brooks Music (BMI)
All Rights Reserved Used by Permission

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."*

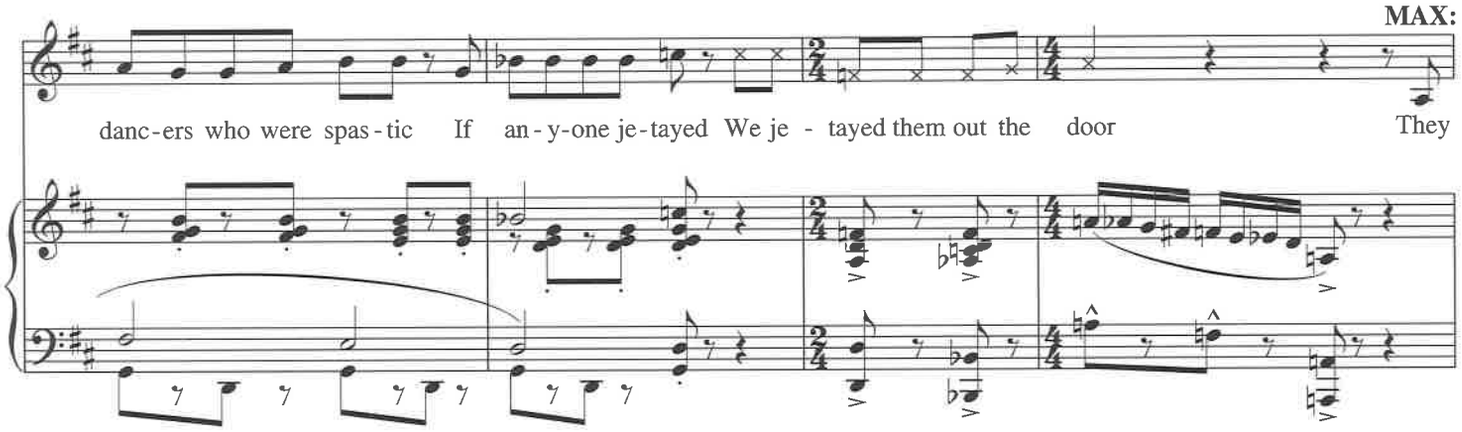


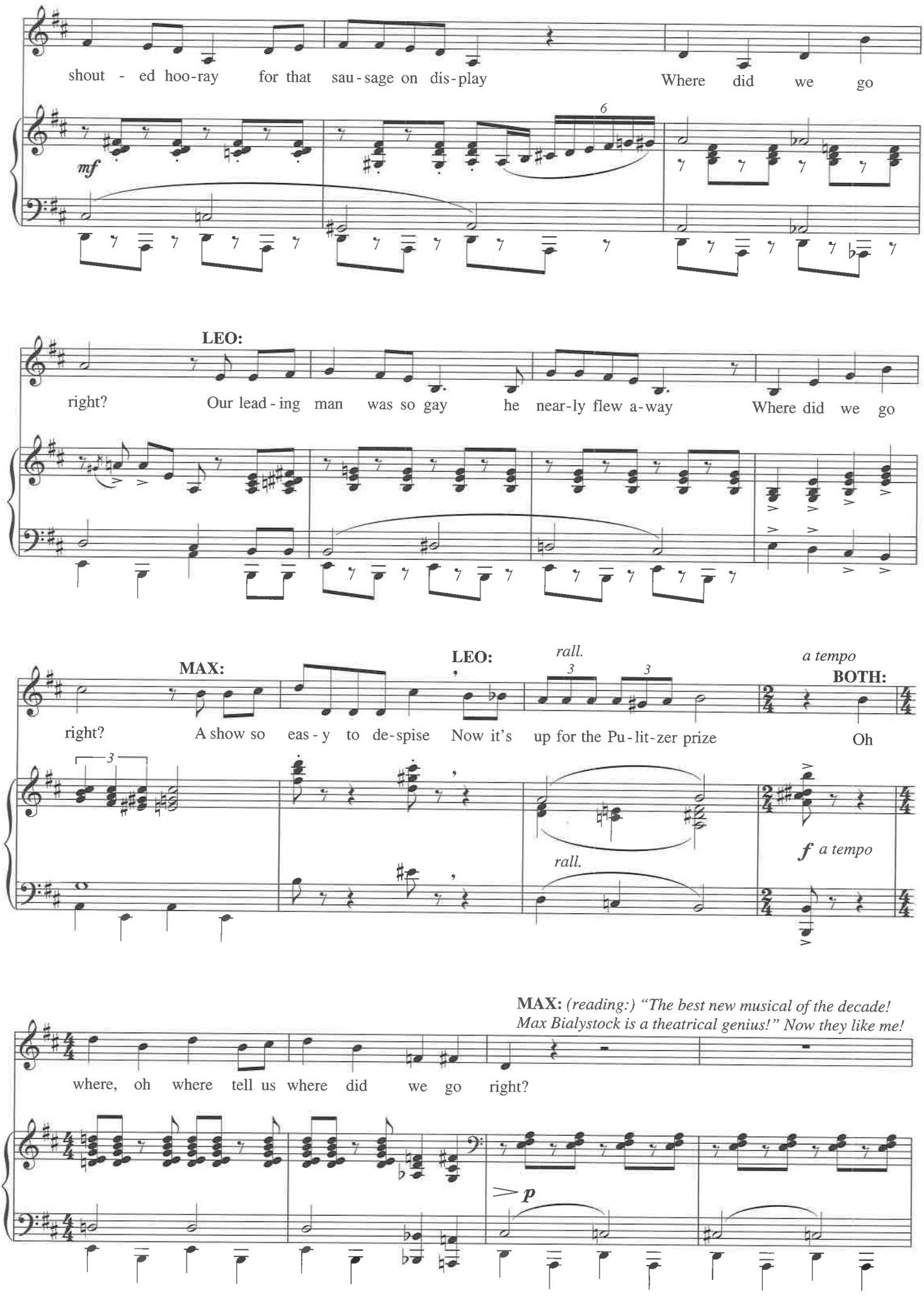
BOTH:

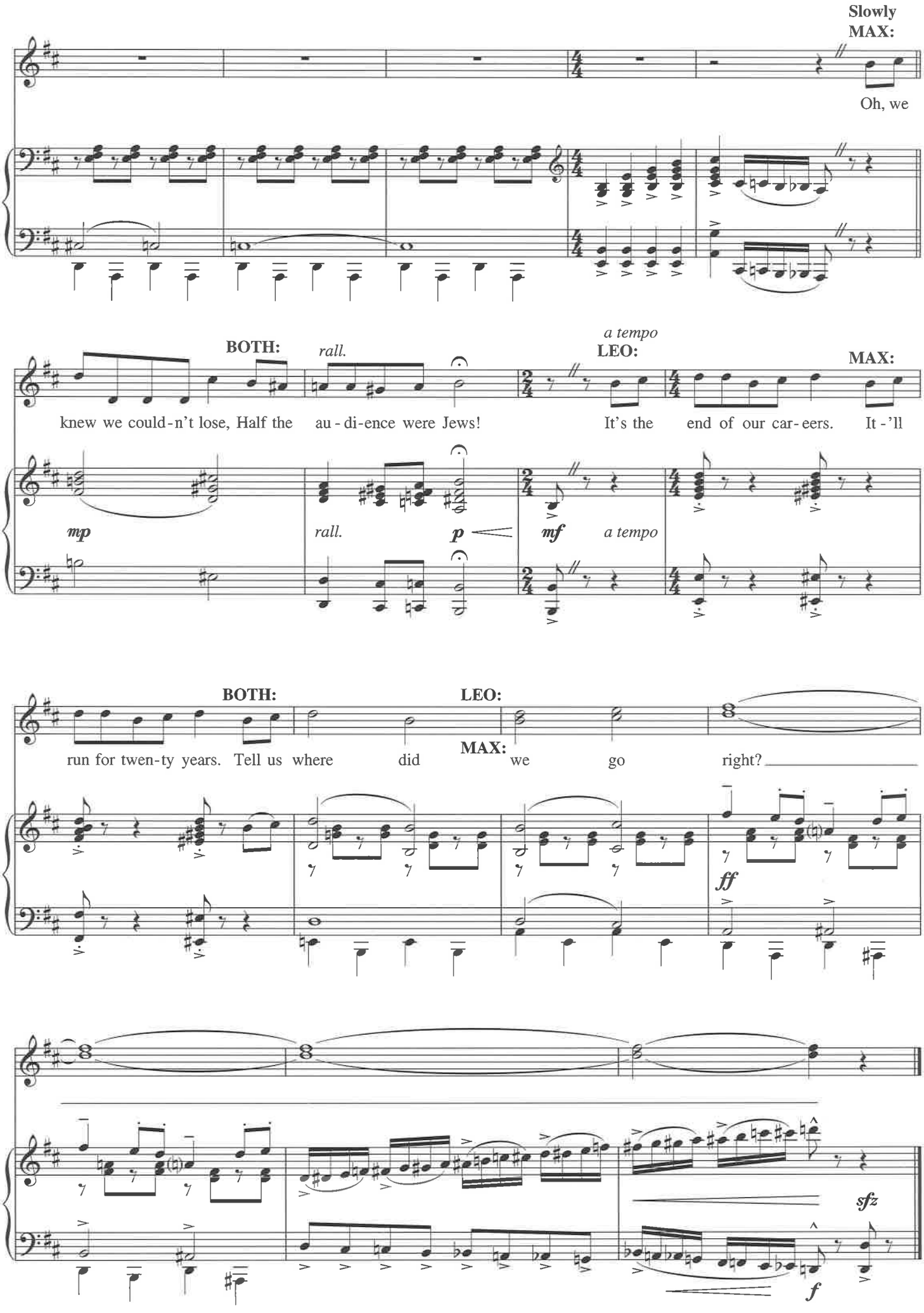




MAX:



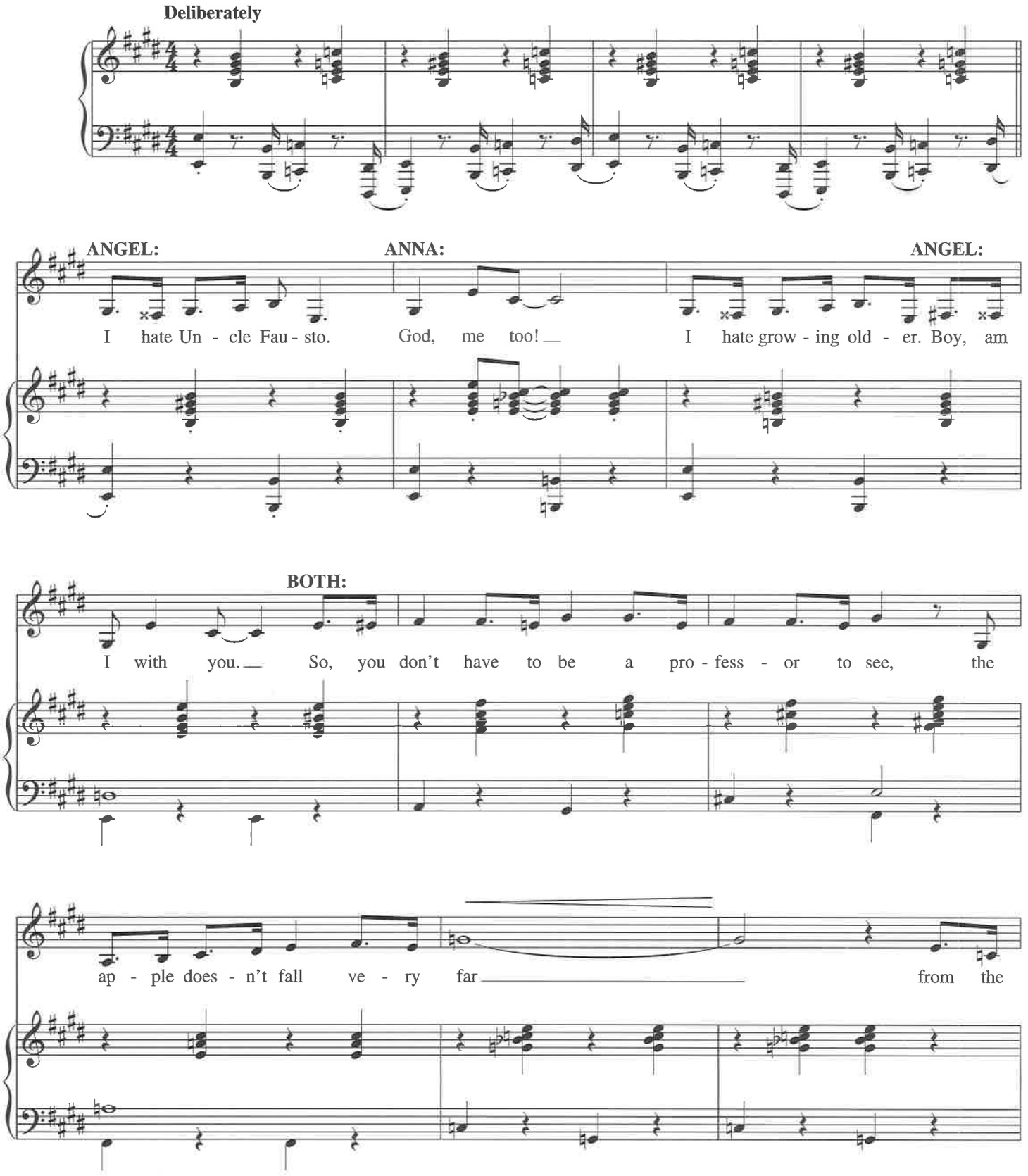

shout - ed hoo-ray for that sau-sage on dis-play Where did we go
mf
6
LEO:
right? Our lead-ing man was so gay he near-ly flew a-way Where did we go
MAX:
LEO:
rall.
3
3
a tempo
BOTH:
right? A show so eas-y to de-spise Now it's up for the Pu-lit-zer prize Oh
3
rall.
f a tempo
MAX: (reading:) "The best 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.
a tempo
LEO:
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

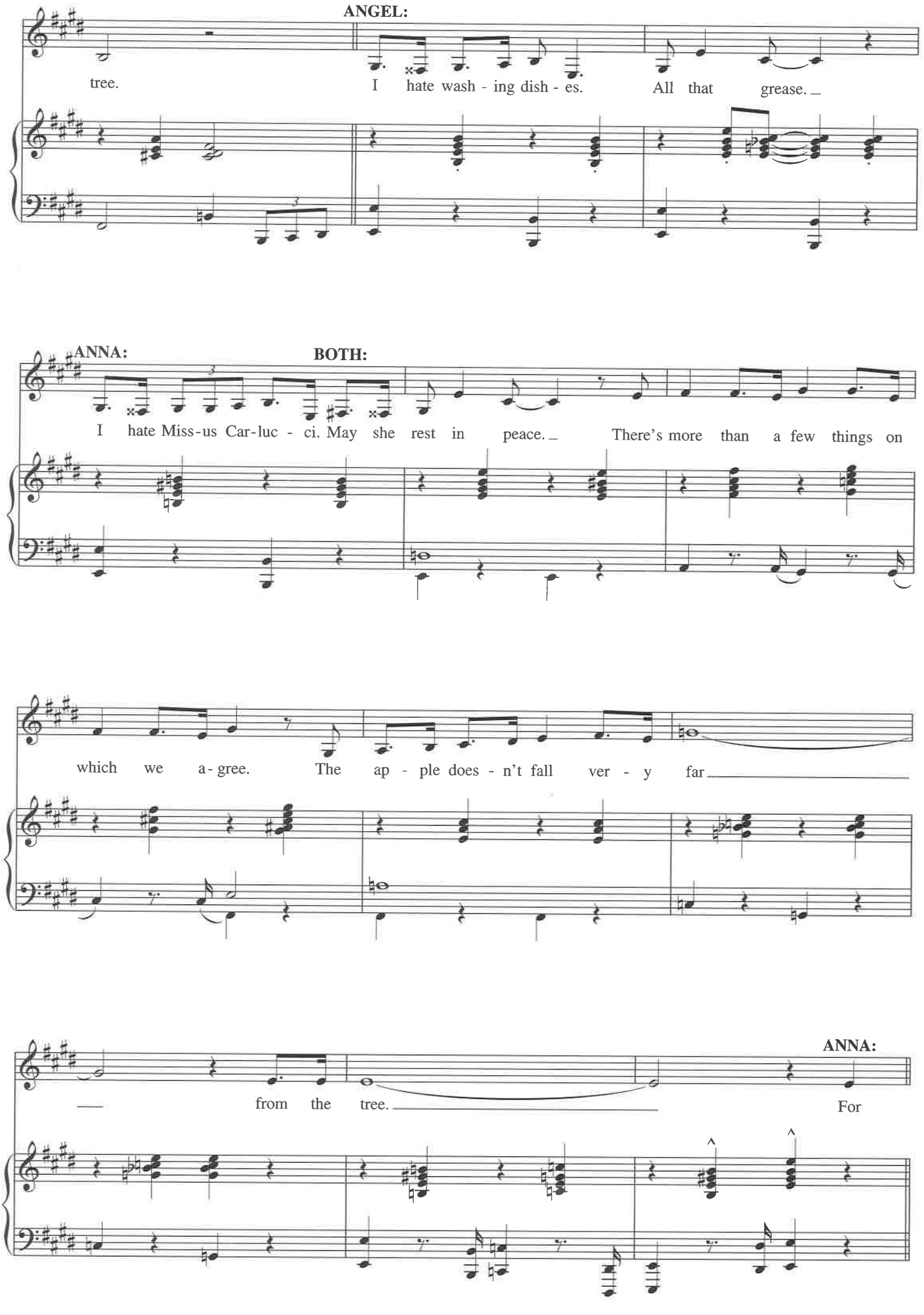
THE APPLE DOESN'T FALL VERY FAR FROM THE TREE

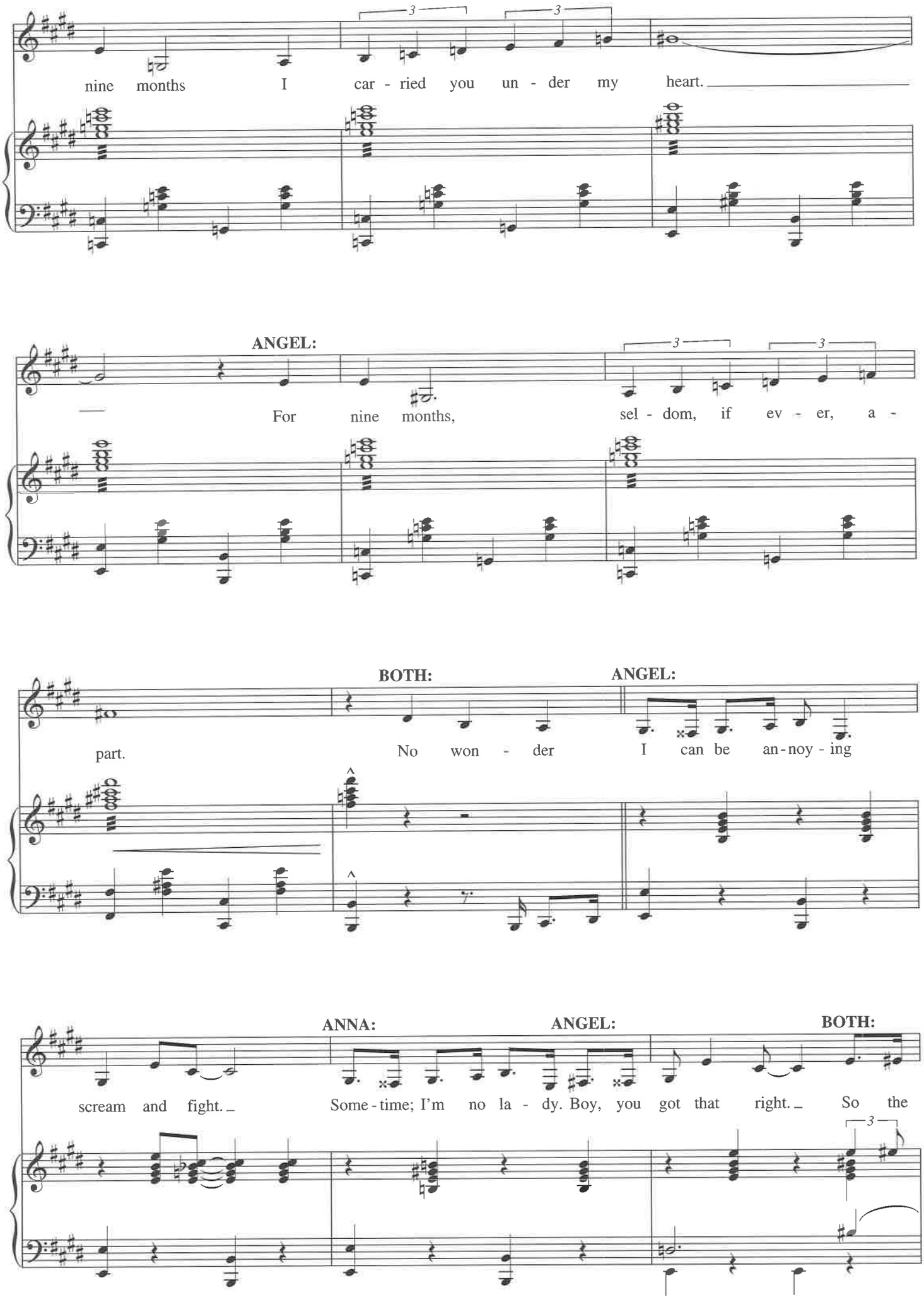
from the Musical *The Rink*

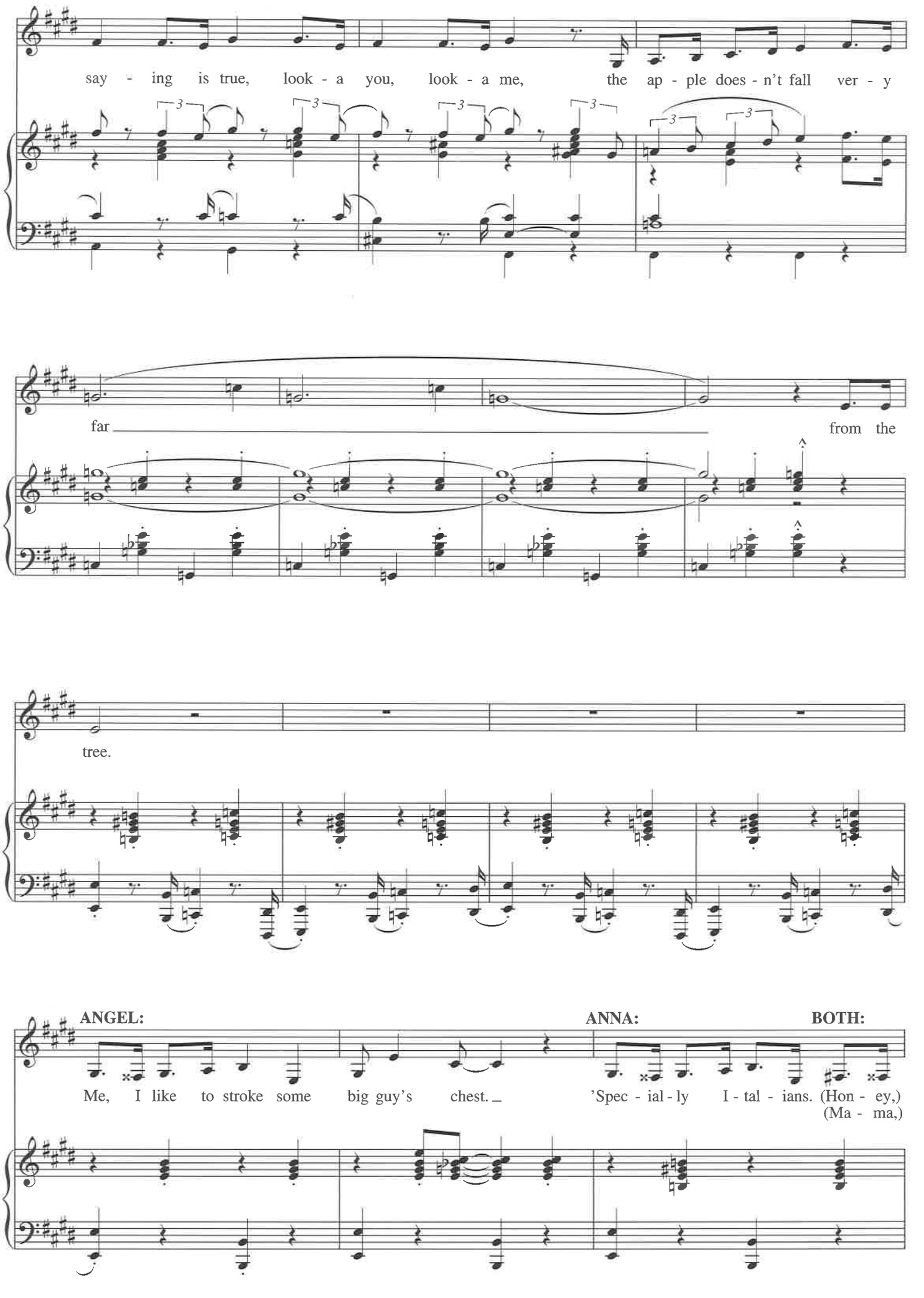
Words by FRED EBB
Music by JOHN KANDER

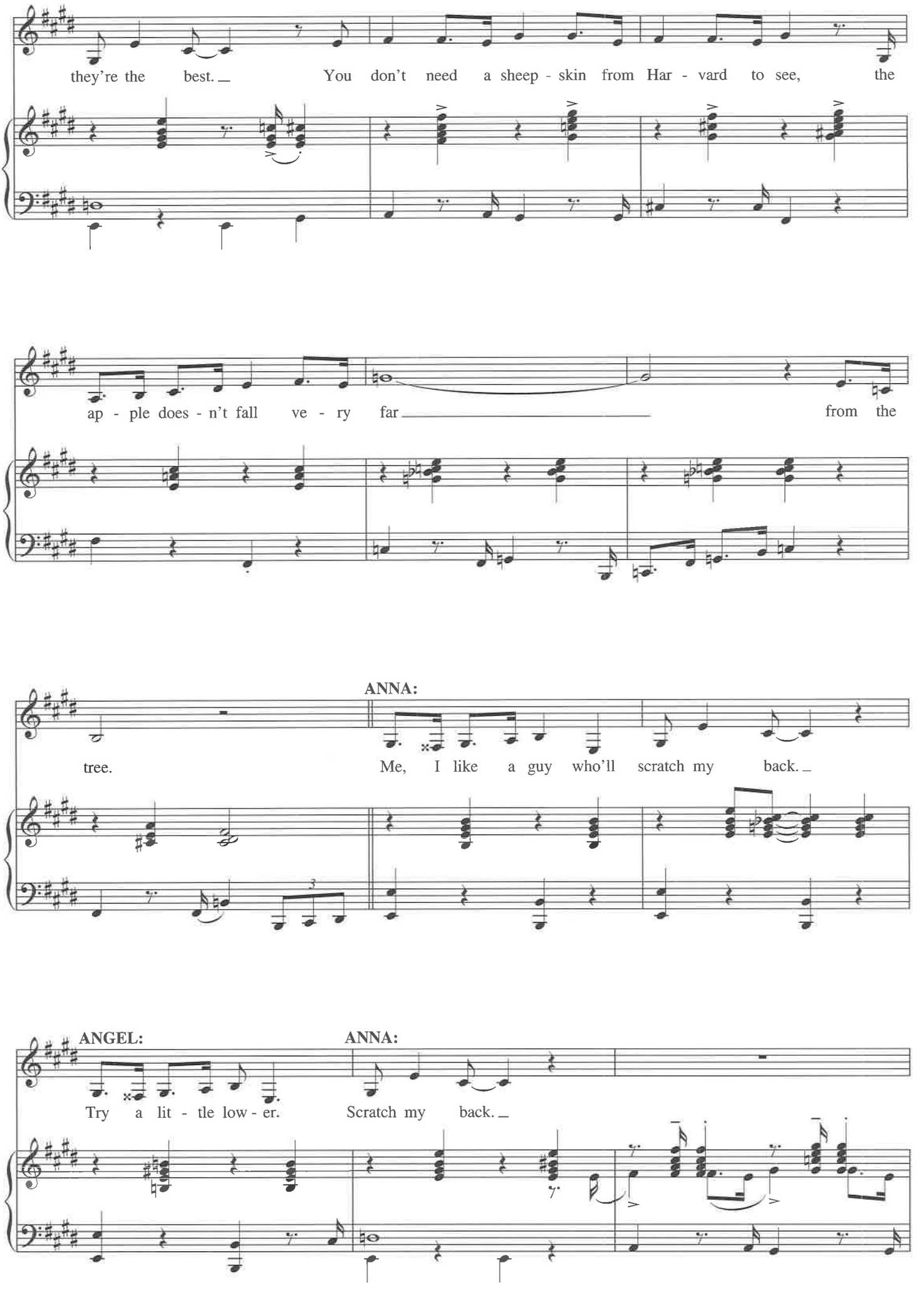


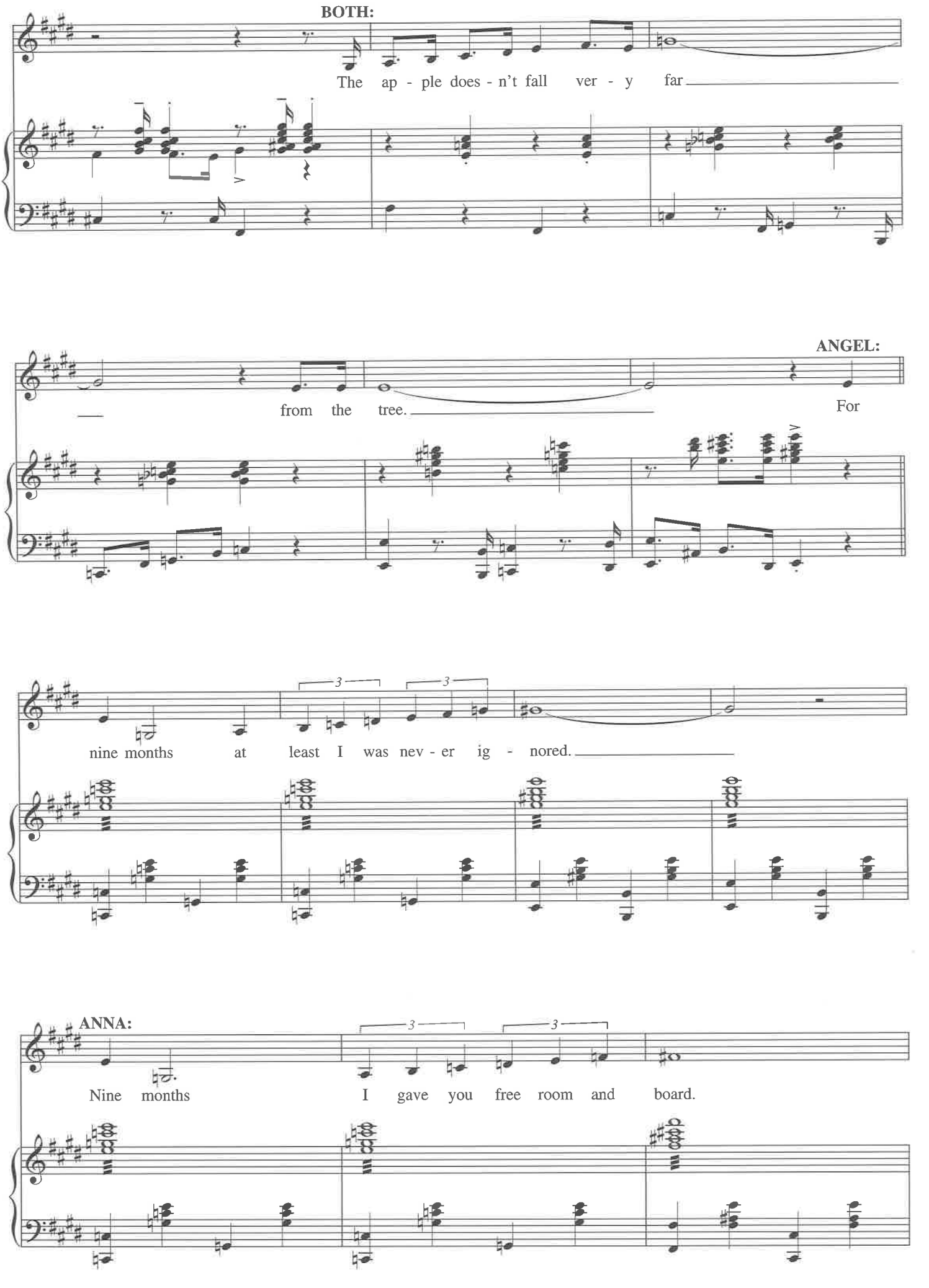
Copyright © 1984, 1985 by Kander & Ebb, Inc.
All Rights Controlled and Administered by Bro 'N Sis Music Inc.
International Copyright Secured All Rights Reserved
Used by Permission

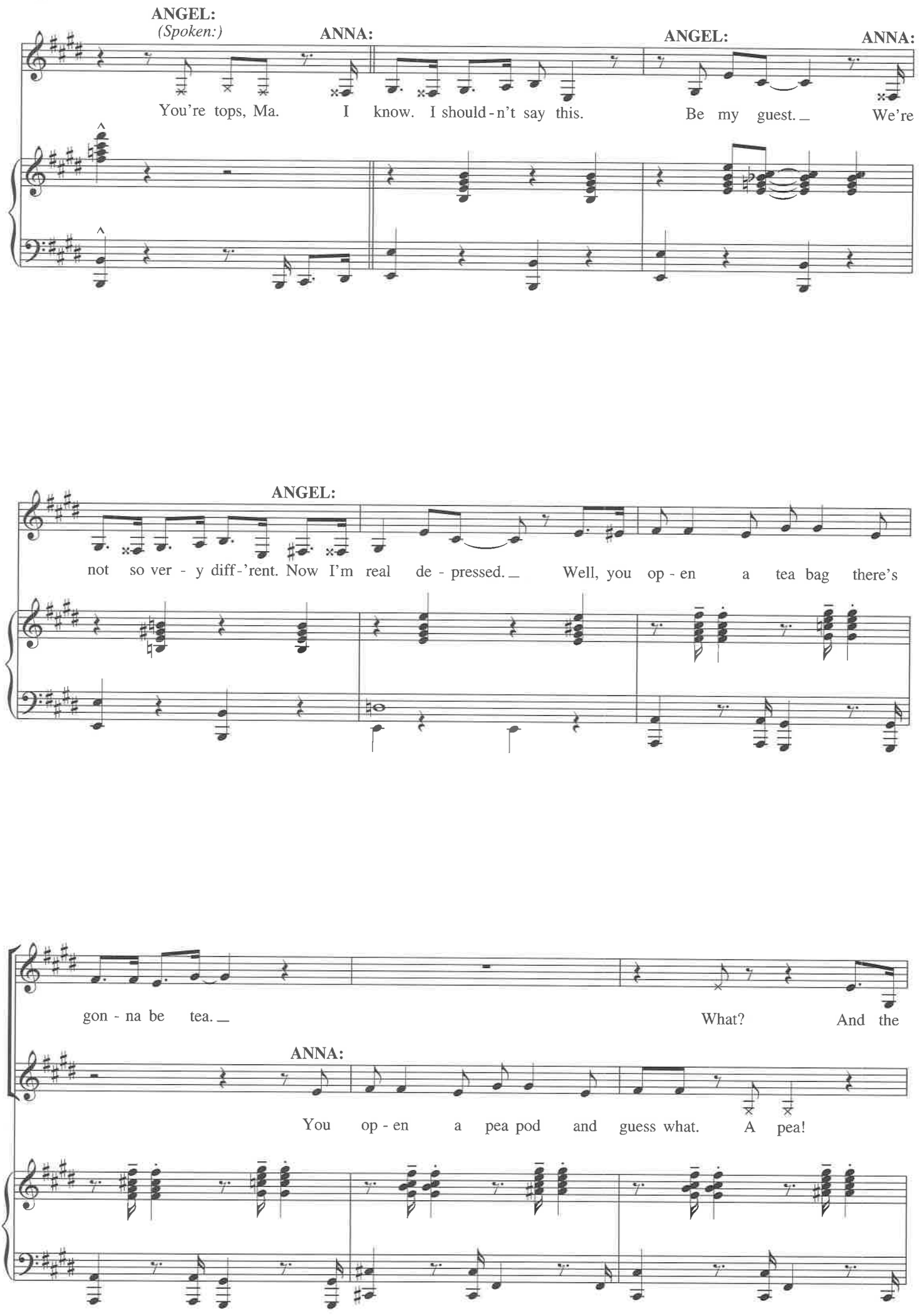

ANGEL:
tree.
I hate wash - ing dish - es.
All that grease. _
ANNA:
BOTH:
I hate Miss-us Car-luc - ci. May she rest in peace. _
There's more than a few things on
which we a - gree.
The ap - ple does - n't fall ver - y far
from the tree.
ANNA:
For

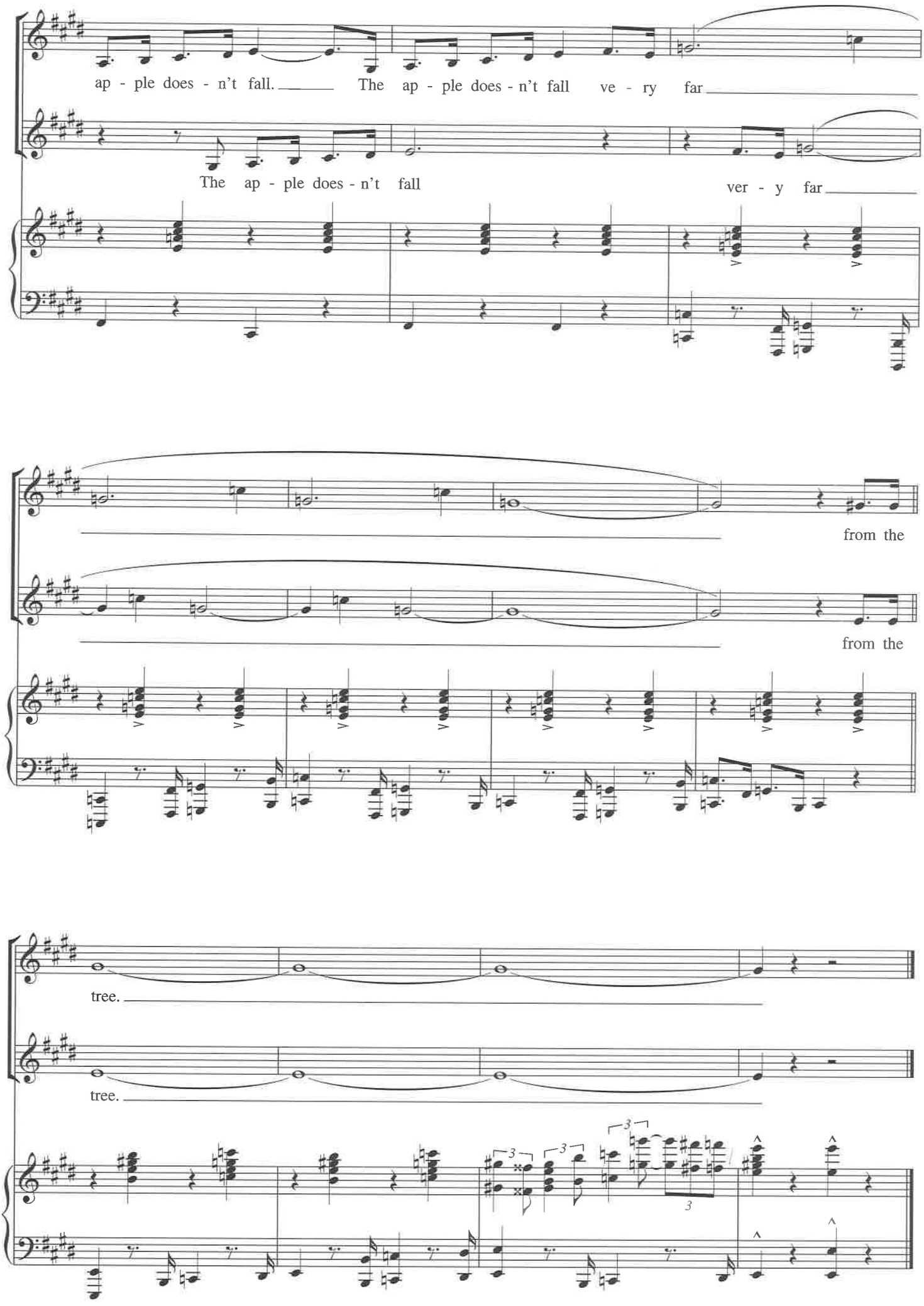

nine months I car - ried you un - der my heart.
ANGEL:
For nine months, sel - dom, if ev - er, a -
BOTH:
ANGEL:
part.
No won - der I can be an - noy - ing
ANNA:
ANGEL:
BOTH:
scream and fight.
Some - time; I'm no la - dy. Boy, you got that right.
So the


say - ing is true, look - a you, look - a me, the ap - ple does - n't fall ver - y
far
from the
tree.
ANGEL:
ANNA:
BOTH:
Me, I like to stroke some big guy's chest.
'Spec - ial - ly I - tal - ians. (Hon - ey,)
(Ma - ma,)


they're the best. You don't need a sheep - skin from Har - vard to see, the
ap - ple does - n't fall ve - ry far from the
ANNA:
tree. Me, I like a guy who'll scratch my back.
ANGEL:
ANNA:
Try a lit - tle low - er. Scratch my back.


BOTH:
The ap - ple does - n't fall ver - y far
from the tree.
ANGEL:
For
nine months at least I was nev - er ig - nored.
ANNA:
Nine months I gave you free room and board.

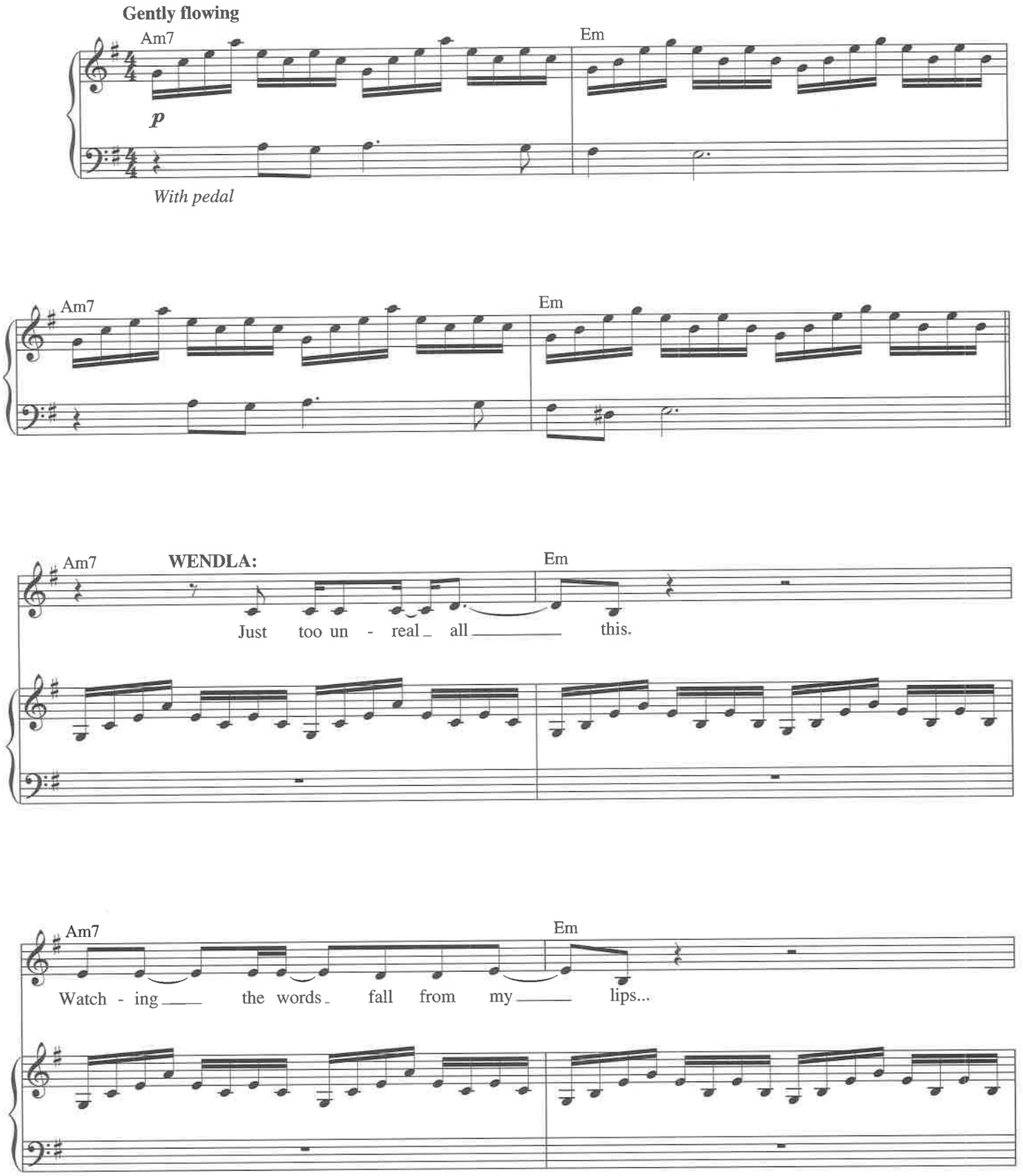

ANGEL:
(Spoken:)
You're tops, Ma.
ANNA:
I know. I should-n't say this.
ANGEL:
Be my guest.
ANNA:
We're
ANGEL:
not so ver - y diff-'rent. Now I'm real de - pressed.
Well, you op - en a tea bag there's
gon - na be tea.
What?
And the
ANNA:
You op - en a pea pod and guess what.
A pea!


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
from the
from the
tree.
tree.

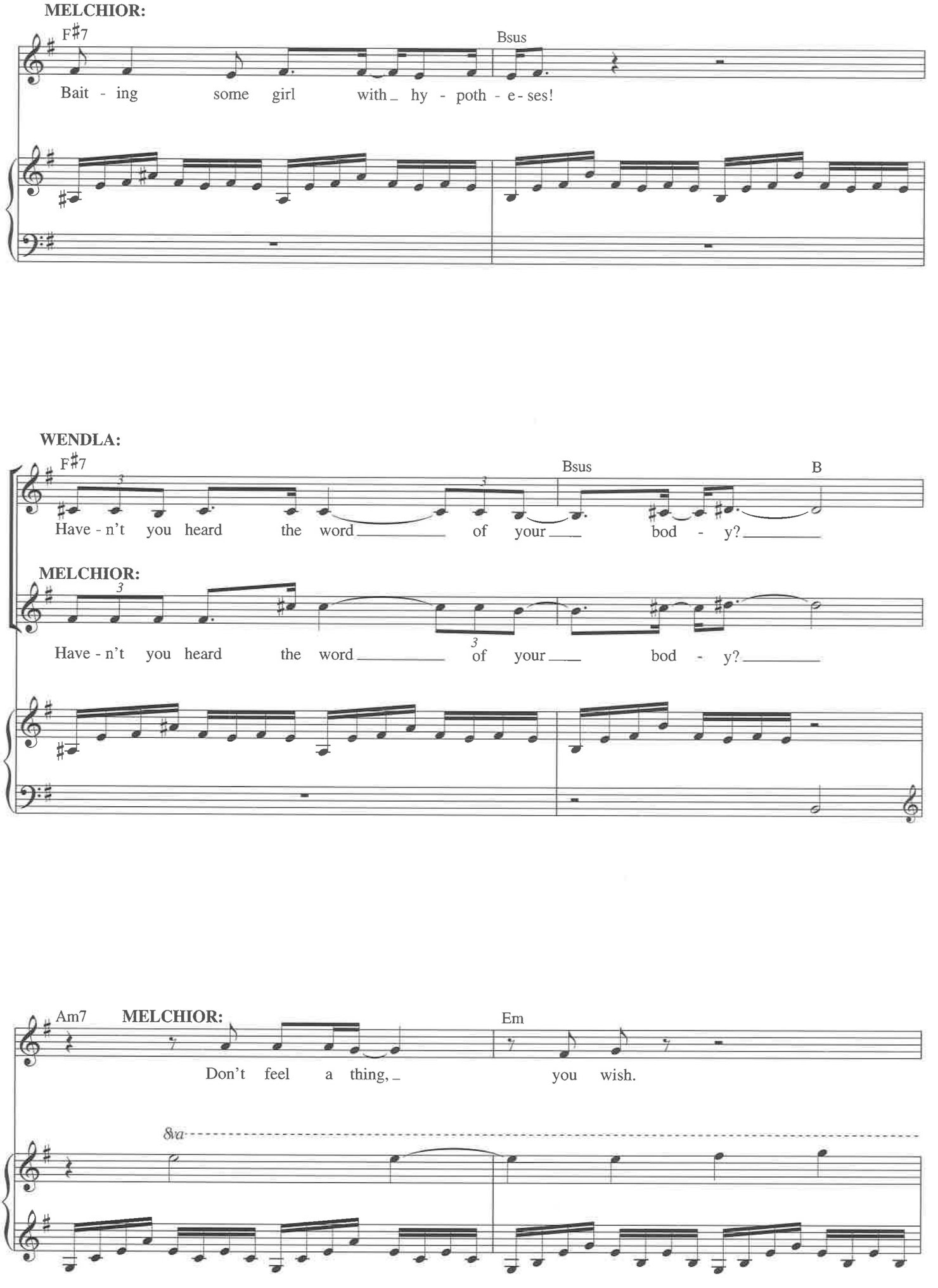
THE WORD OF YOUR BODY

from *Spring Awakening*

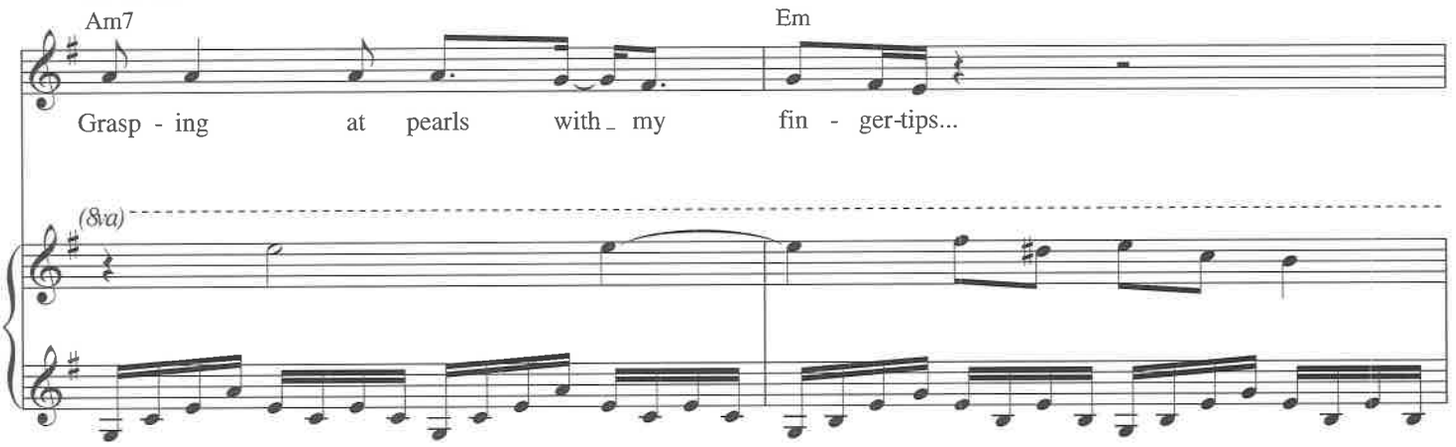
Music by DUNCAN SHEIK
Lyrics by STEVEN SATER



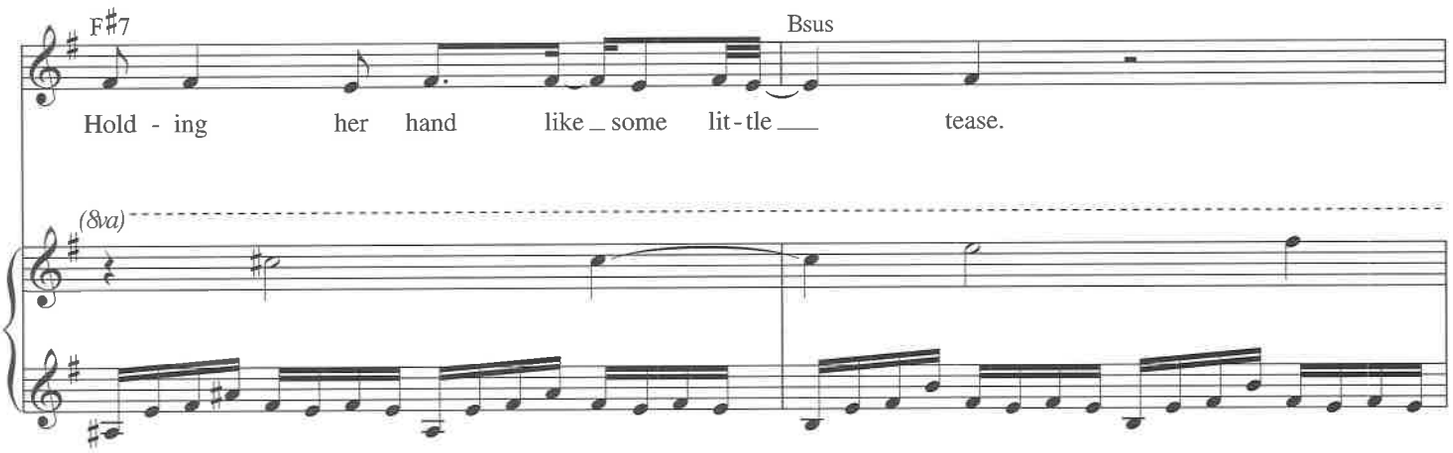
Copyright © 2006 by Universal Music - Careers, Duncan Sheik Songs, Happ Dog Music and Kukuzo Productions, Inc.
All Rights for Duncan Sheik Songs and Happ Dog Music Administered by Universal Music - Careers
International Copyright Secured All Rights Reserved


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:
Have - n't you heard the word of your bod - y?
Am7
MELCHIOR:
Em
Don't feel a thing, you wish.
8va

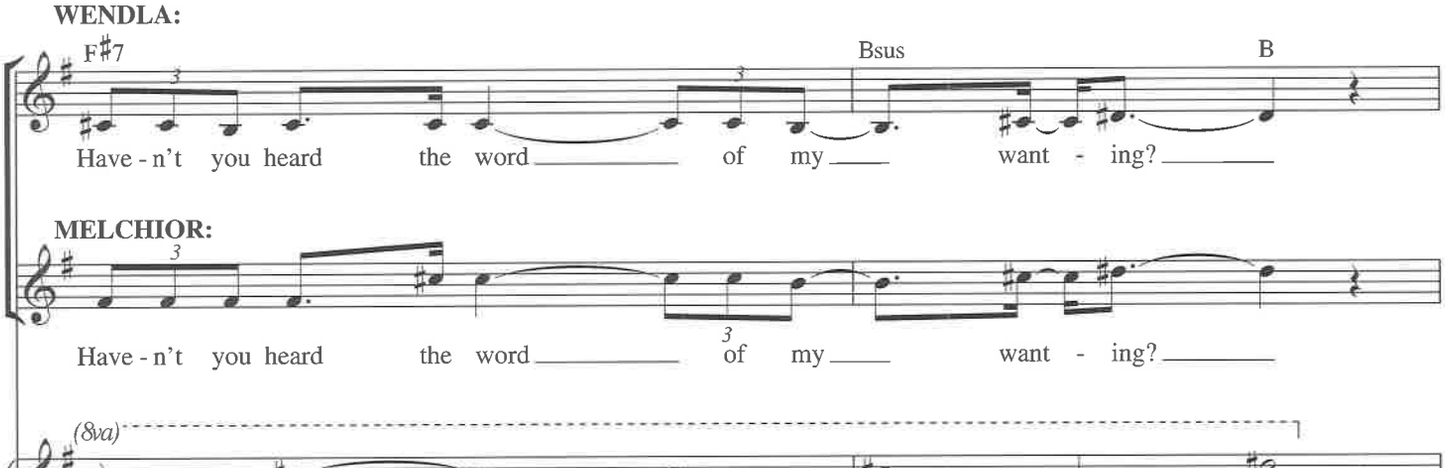
WENDLA:



MELCHIOR:

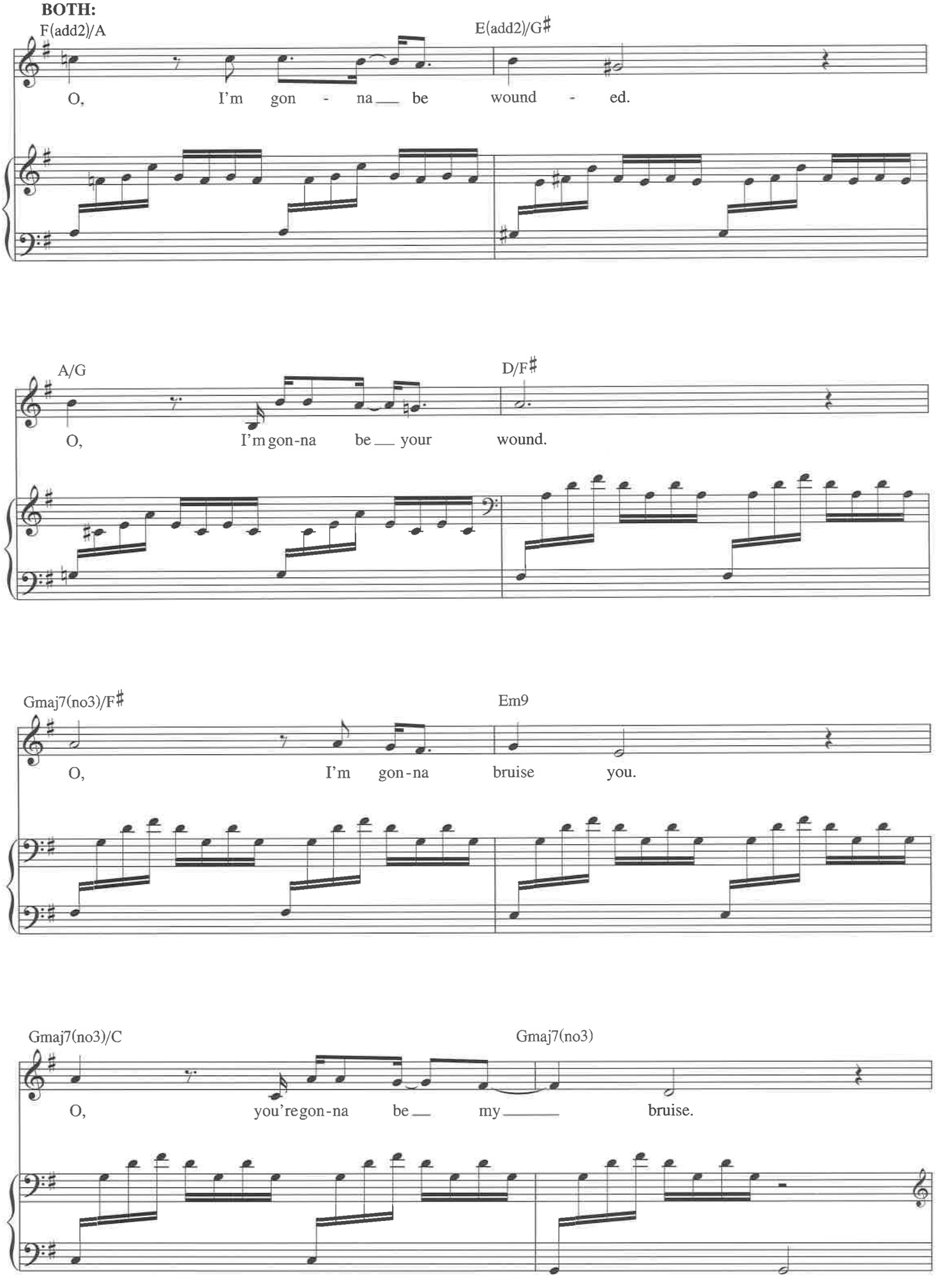


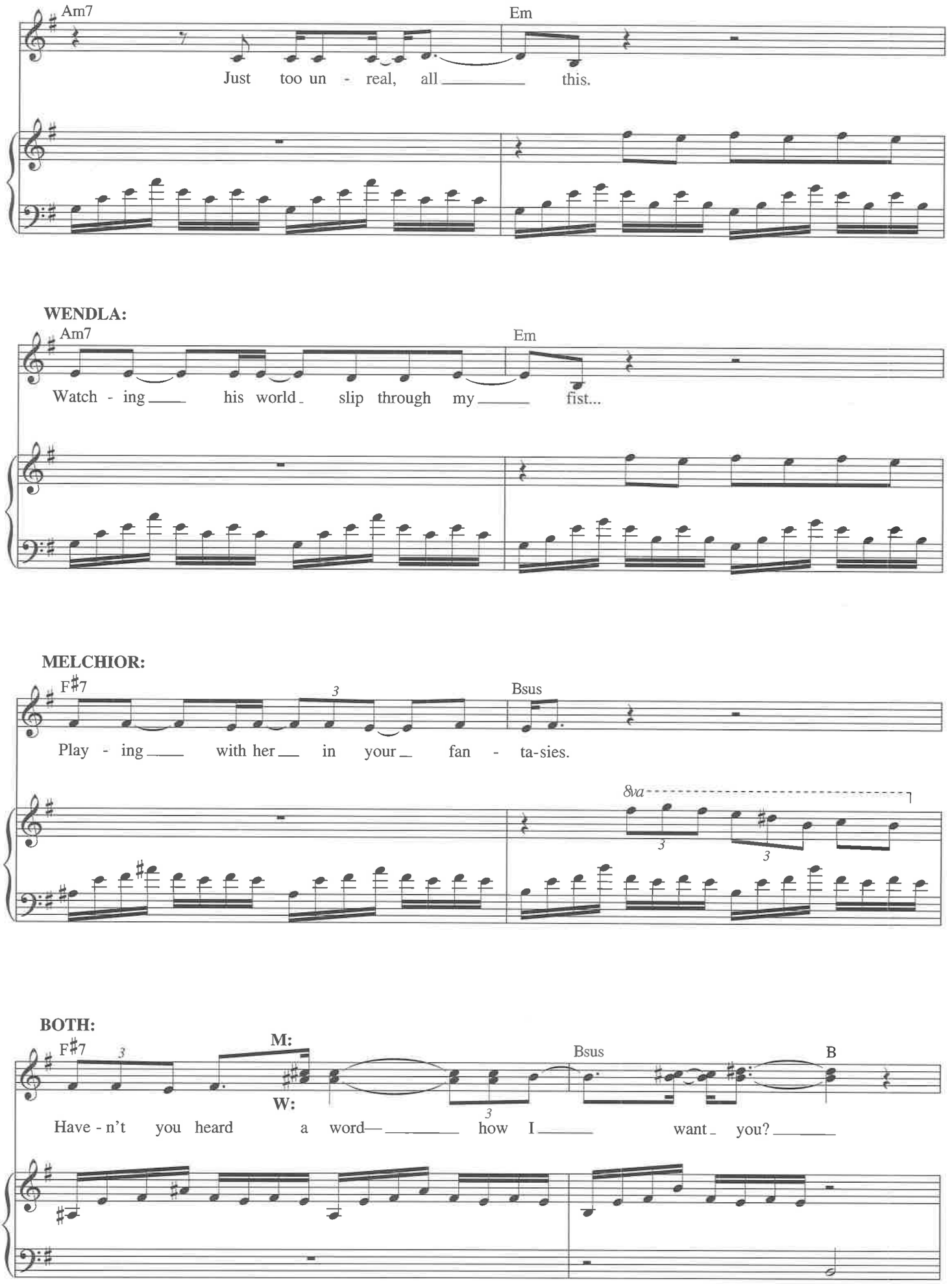
WENDLA:

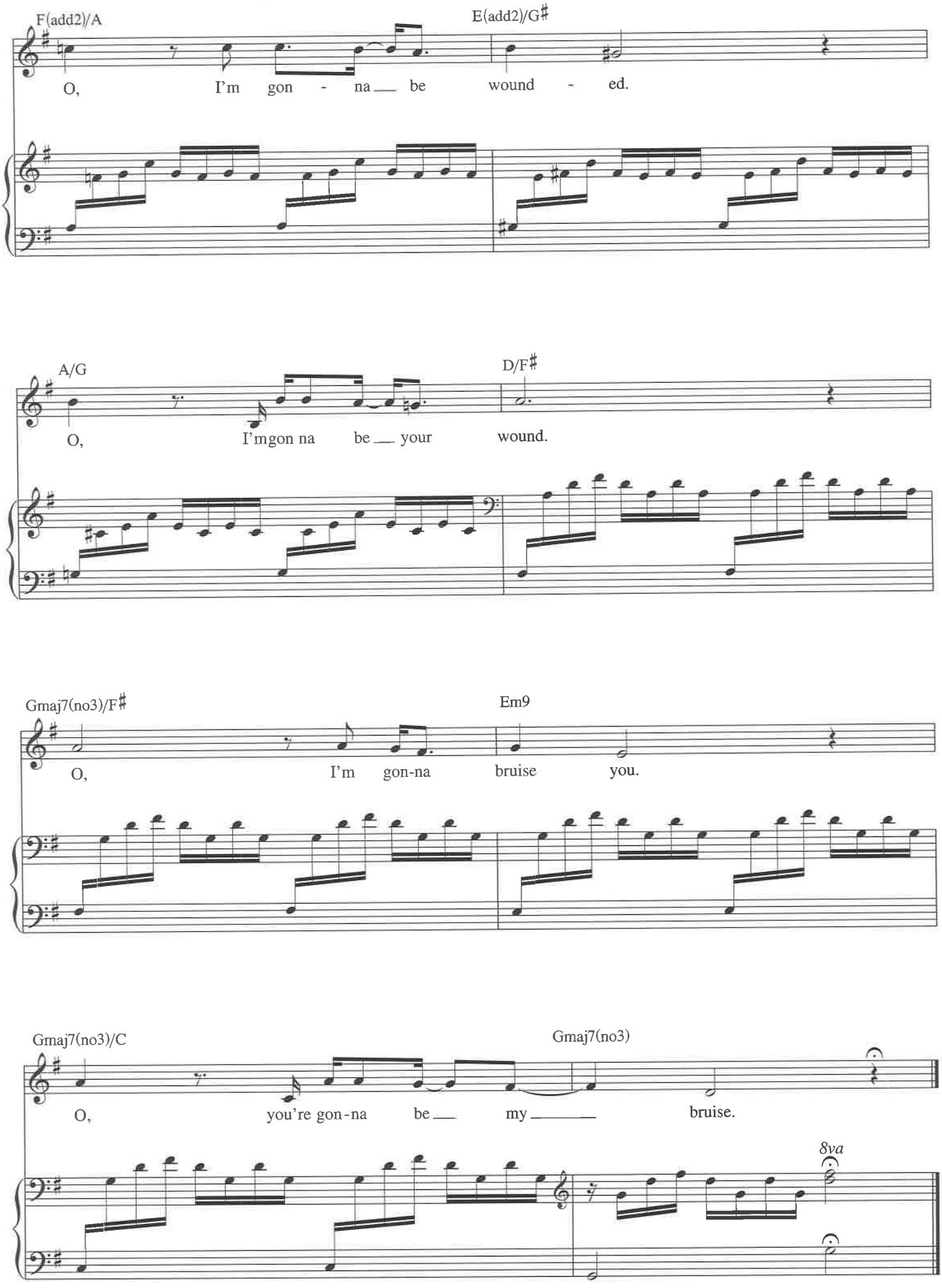


MELCHIOR:

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.

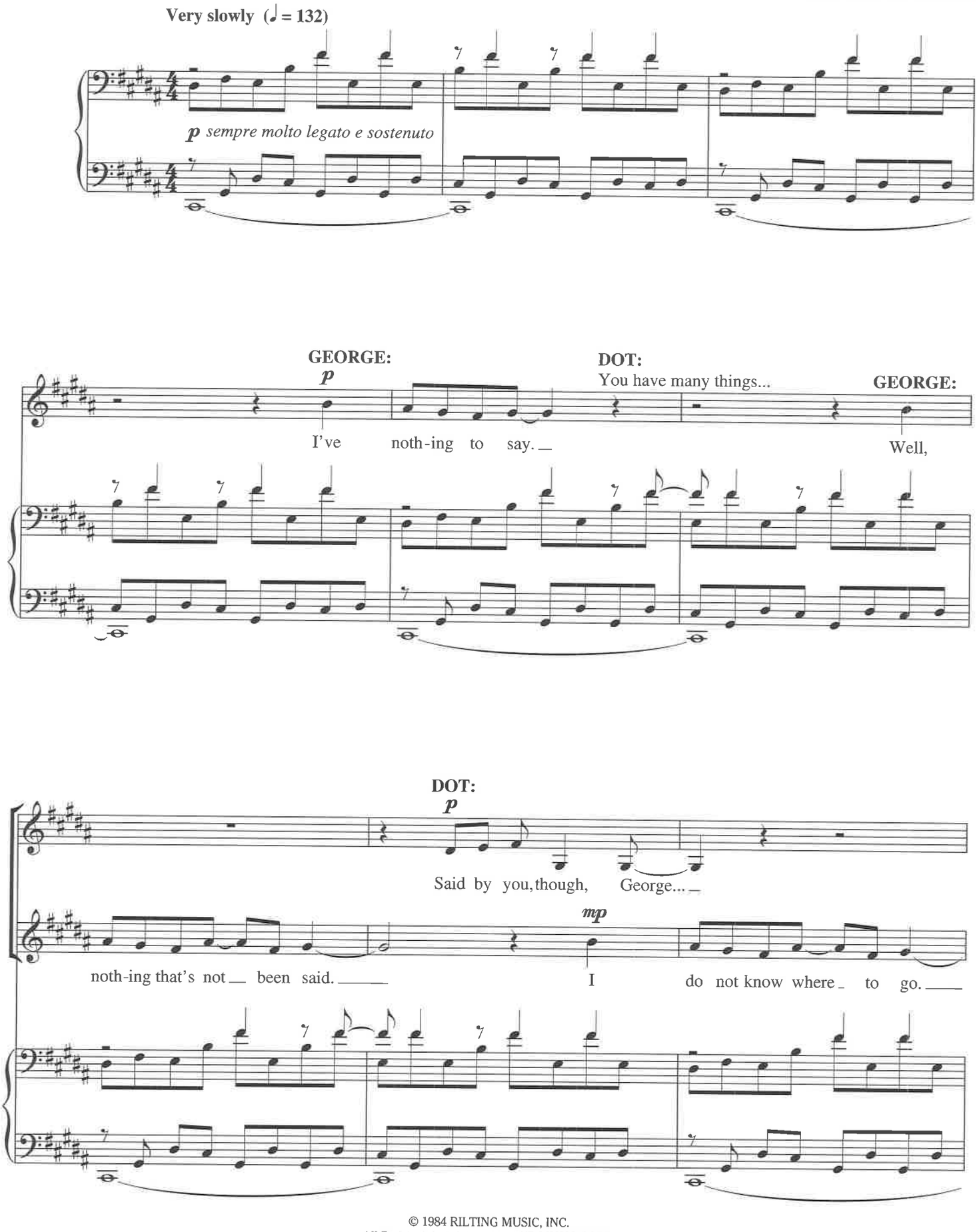

Am7
Em
Just too un - real, all this.
WENDLA:
Am7
Em
Watch - ing his world slip through my fist...
MELCHIOR:
F♯7
Bsus
Play - ing with her in your fan - ta-sies.
8va
BOTH:
F♯7
M:
W:
Bsus
B
Have - n't you heard a word— how I want you?


F(add2)/A
E(add2)/G♯
O, I'm gon - na be wound - ed.
A/G
D/F♯
O, I'mgon 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.
8va

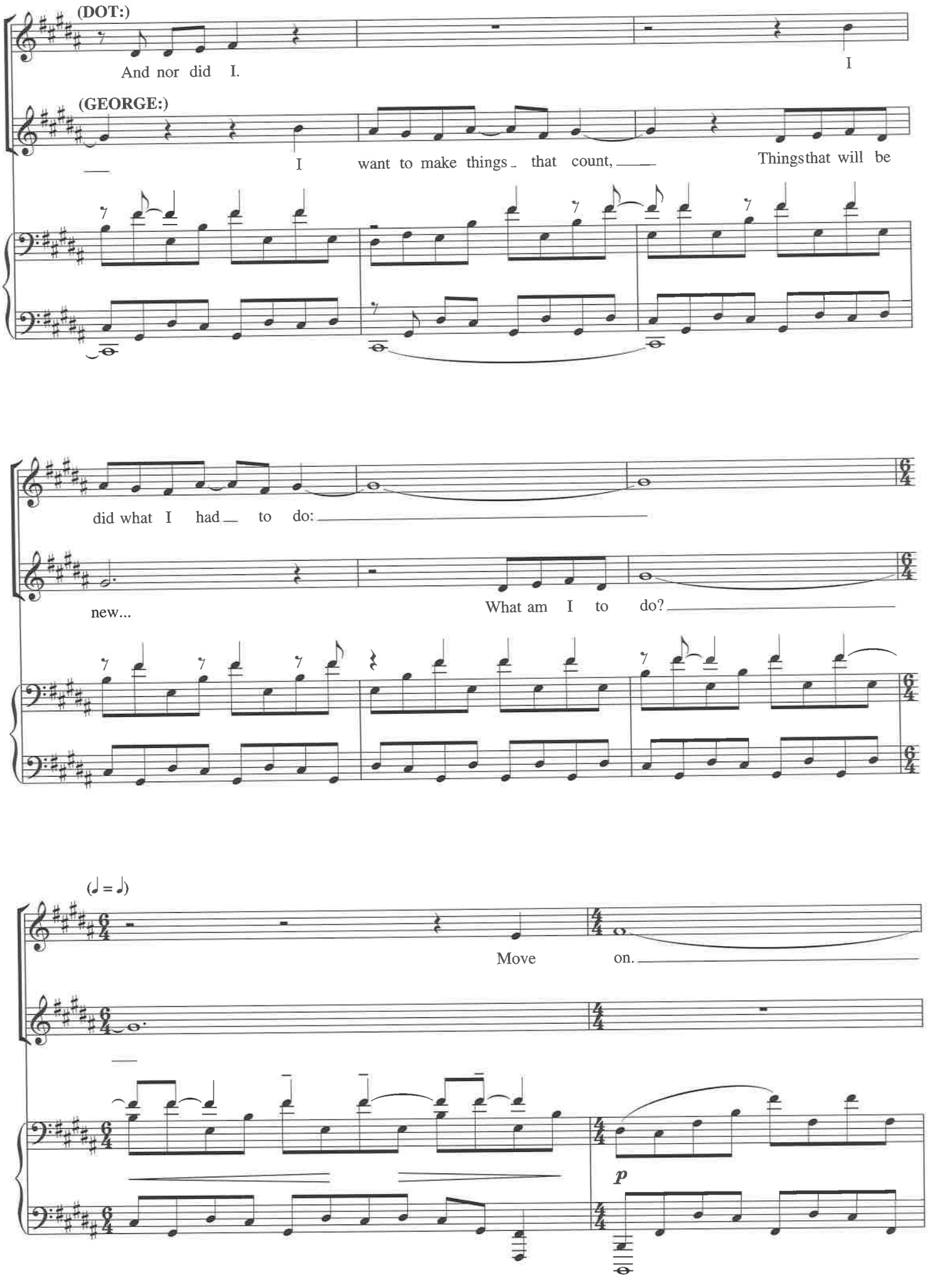
MOVE ON

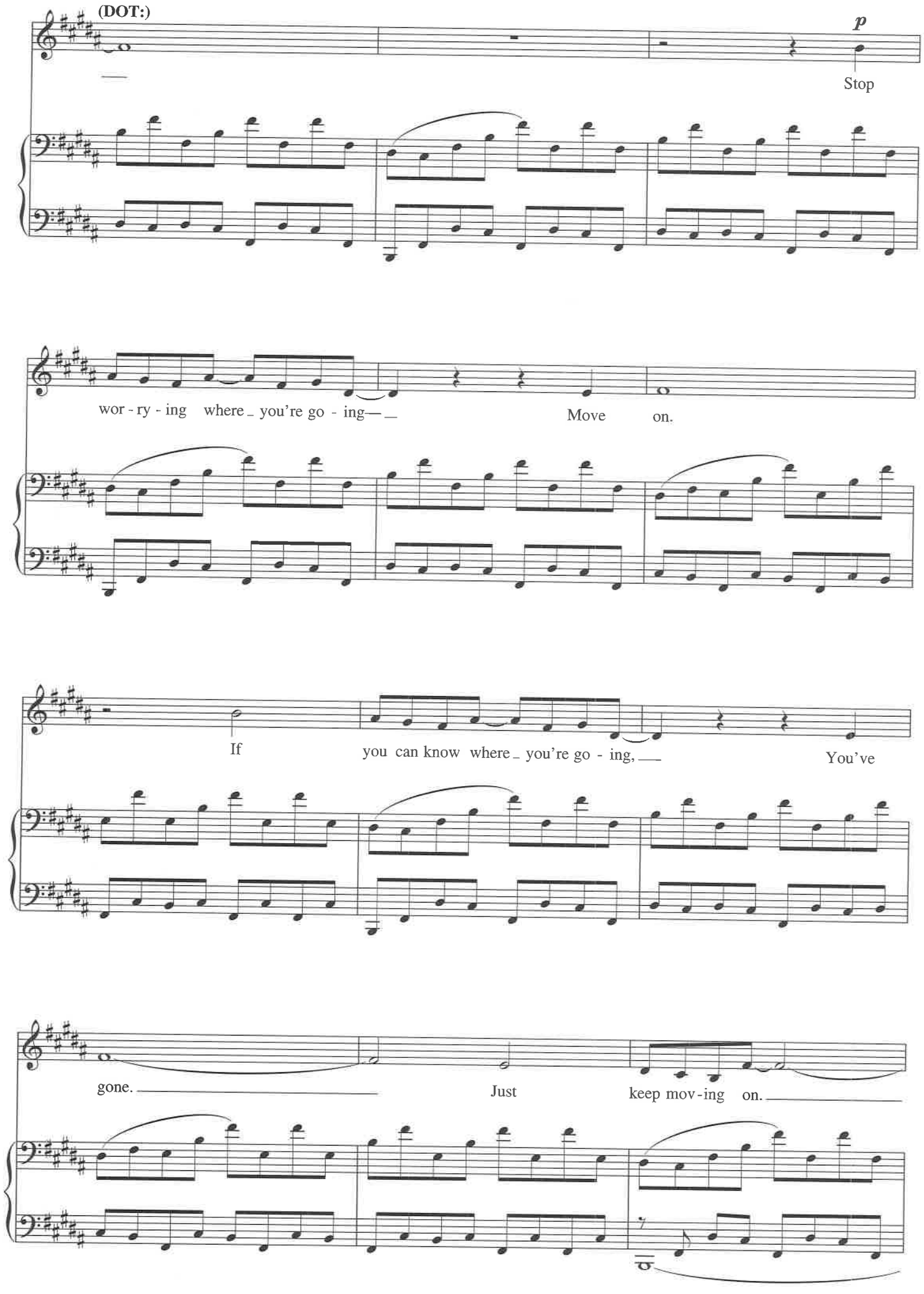
from *Sunday in the Park with George*

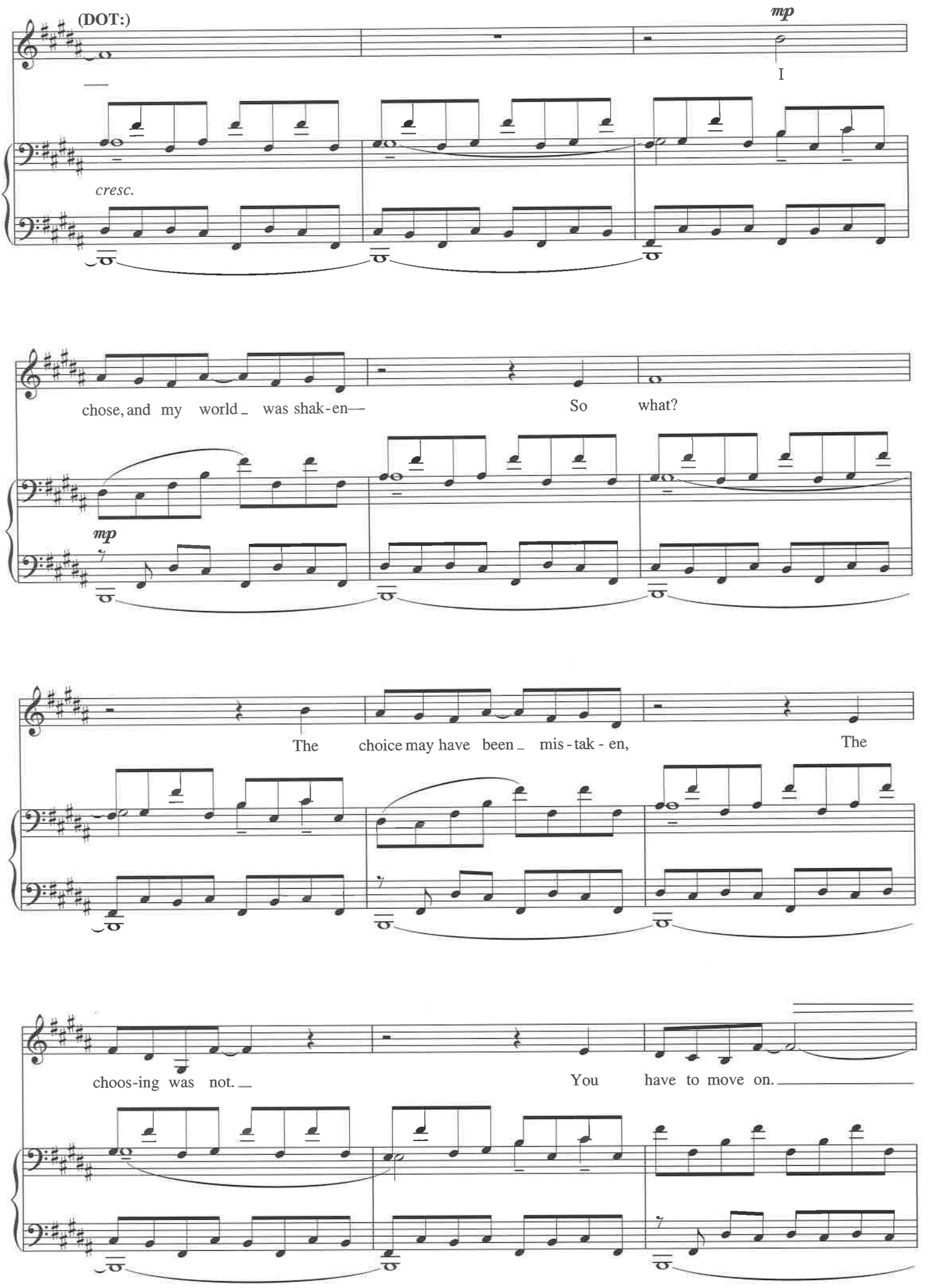
Words and Music by
STEPHEN SONDHEIM

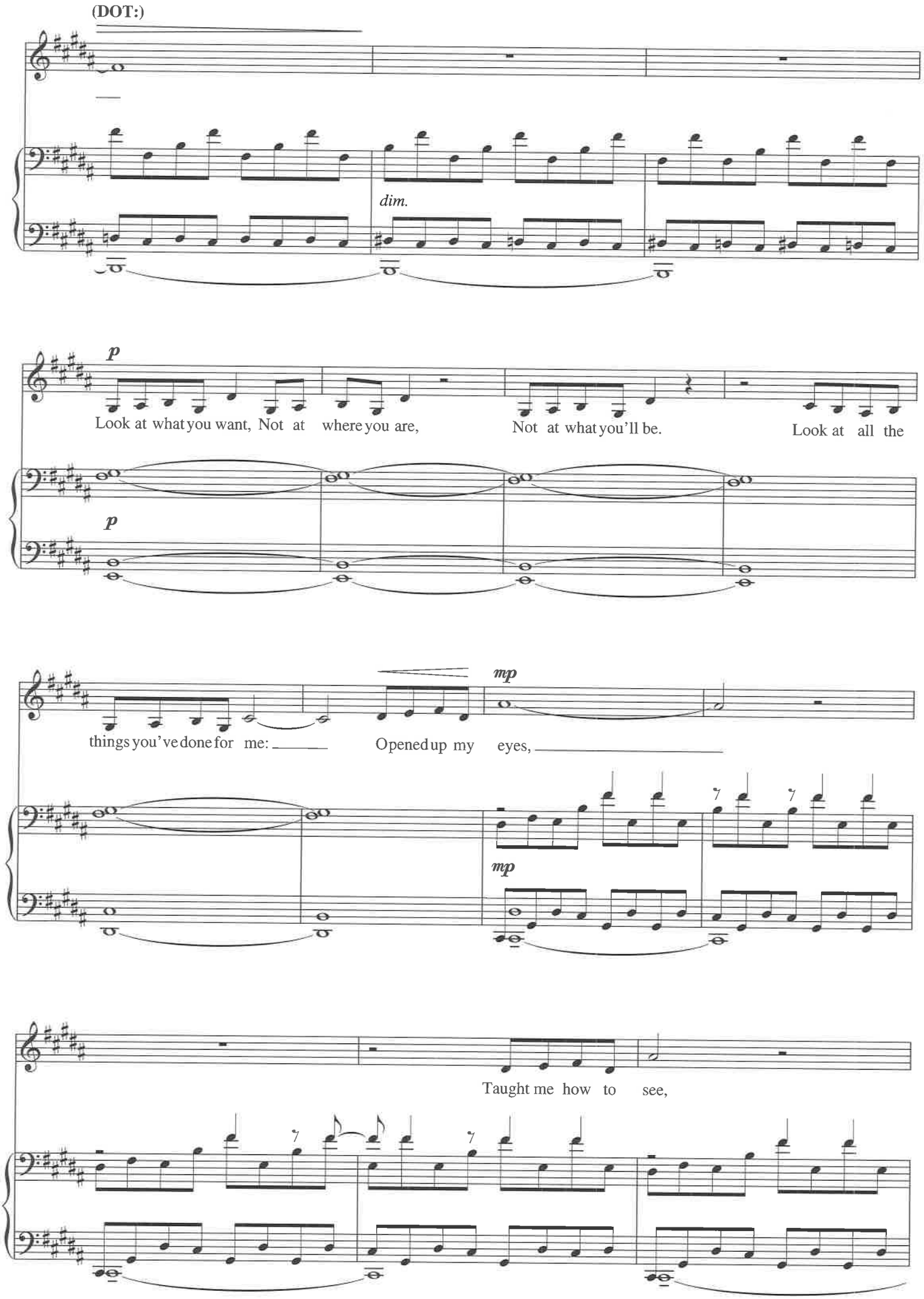


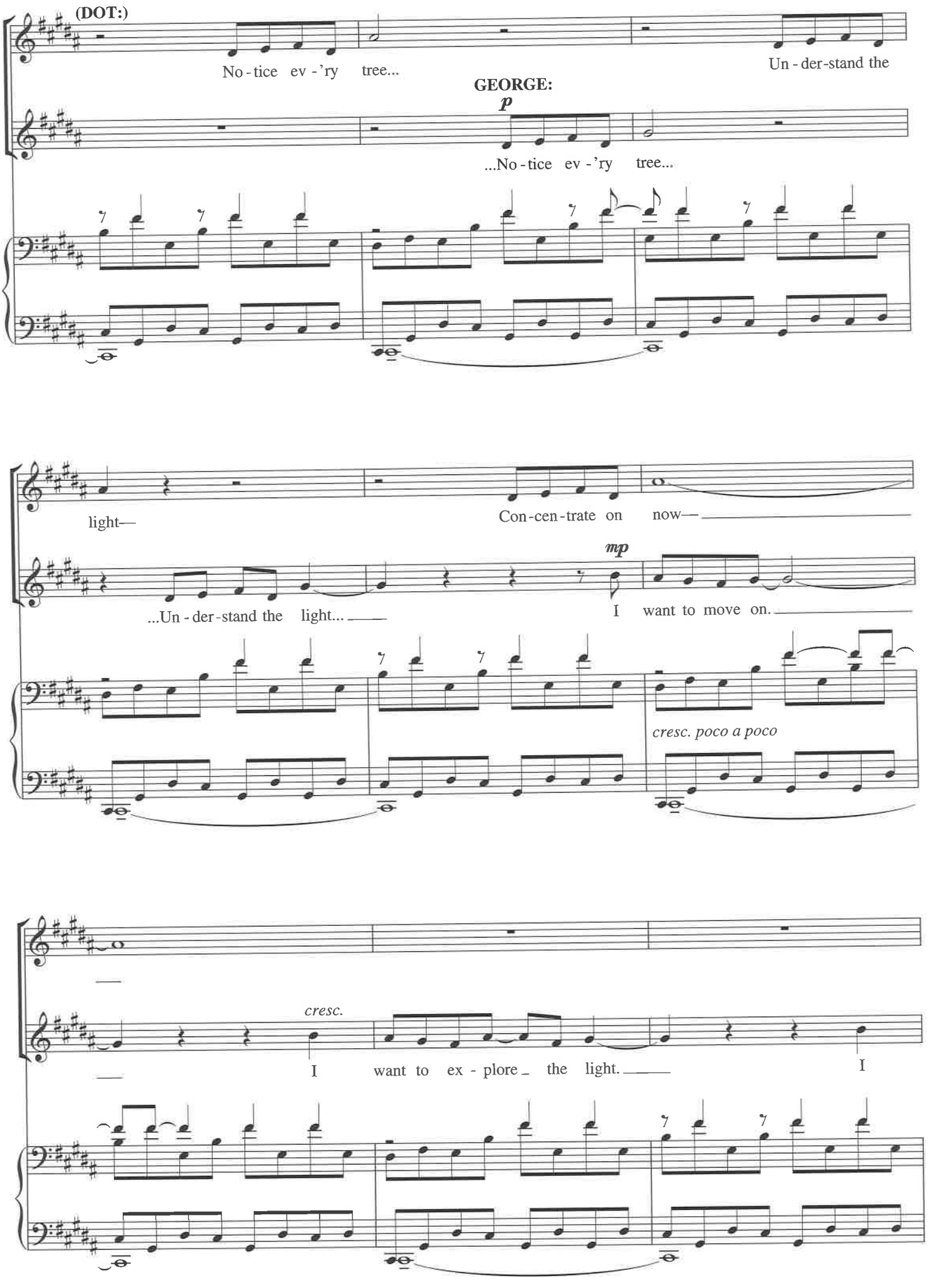
© 1984 RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

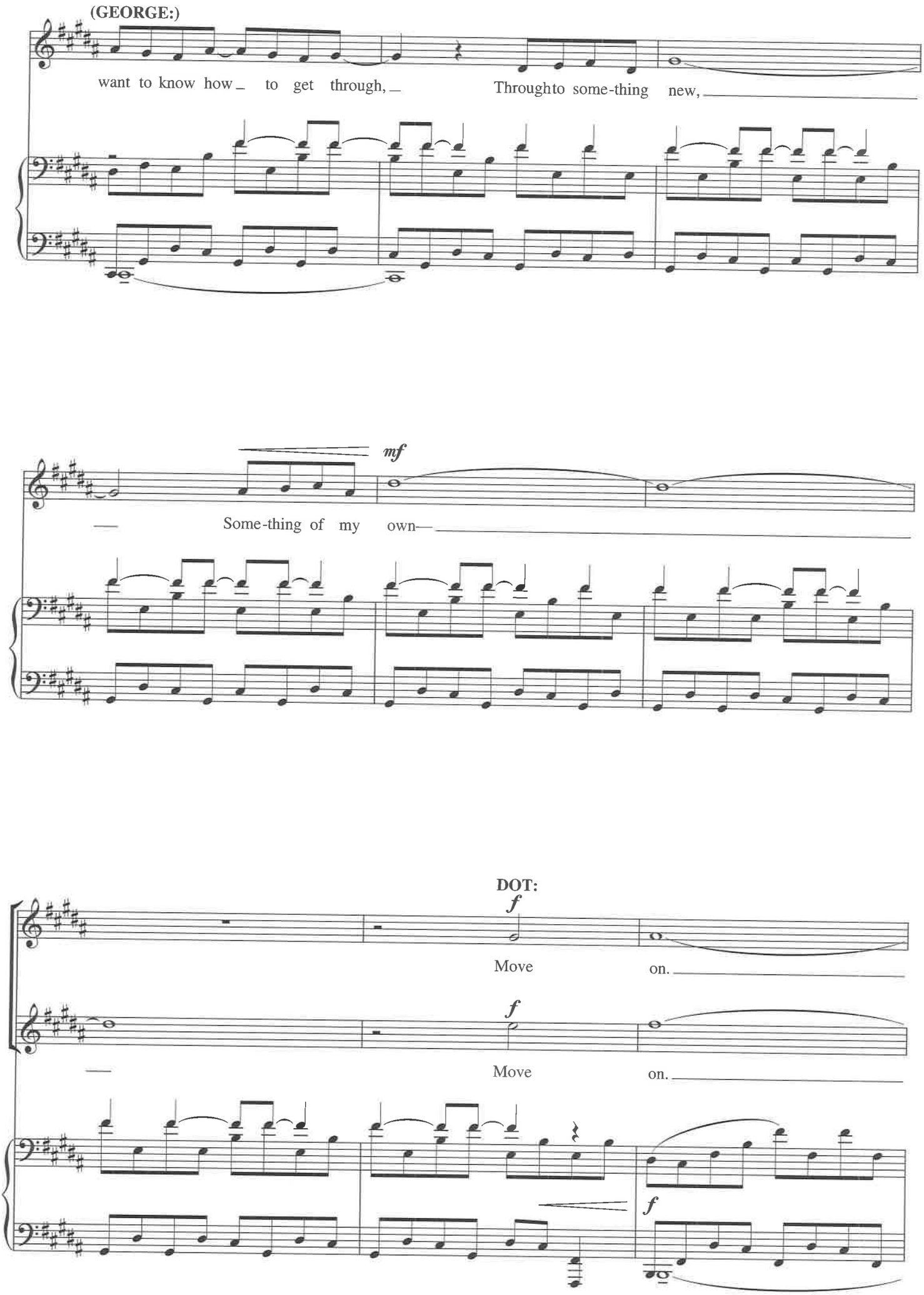

(DOT:)
And nor did I.
I
(GEORGE:)
I want to make things that count,
Thingsthat will be
did what I had to do:
new...
What am I to do?
(♩ = ♩)
Move on.
p

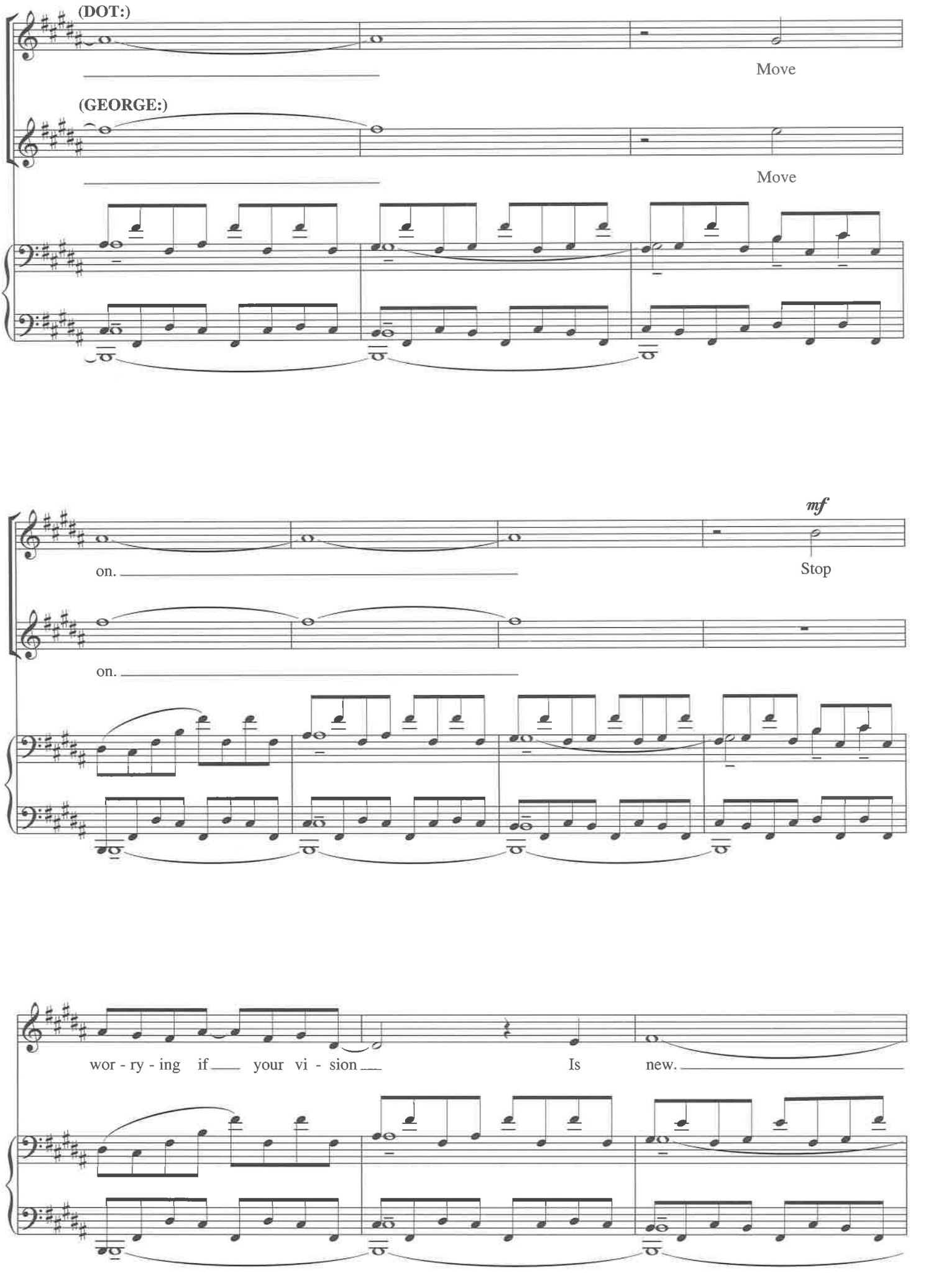

(DOT:)
p
Stop
wor - ry - ing where_ you're go - ing—_
Move on.
If
you can know where_ you're go - ing,_
You've
gone.
Just
keep mov-ing on.

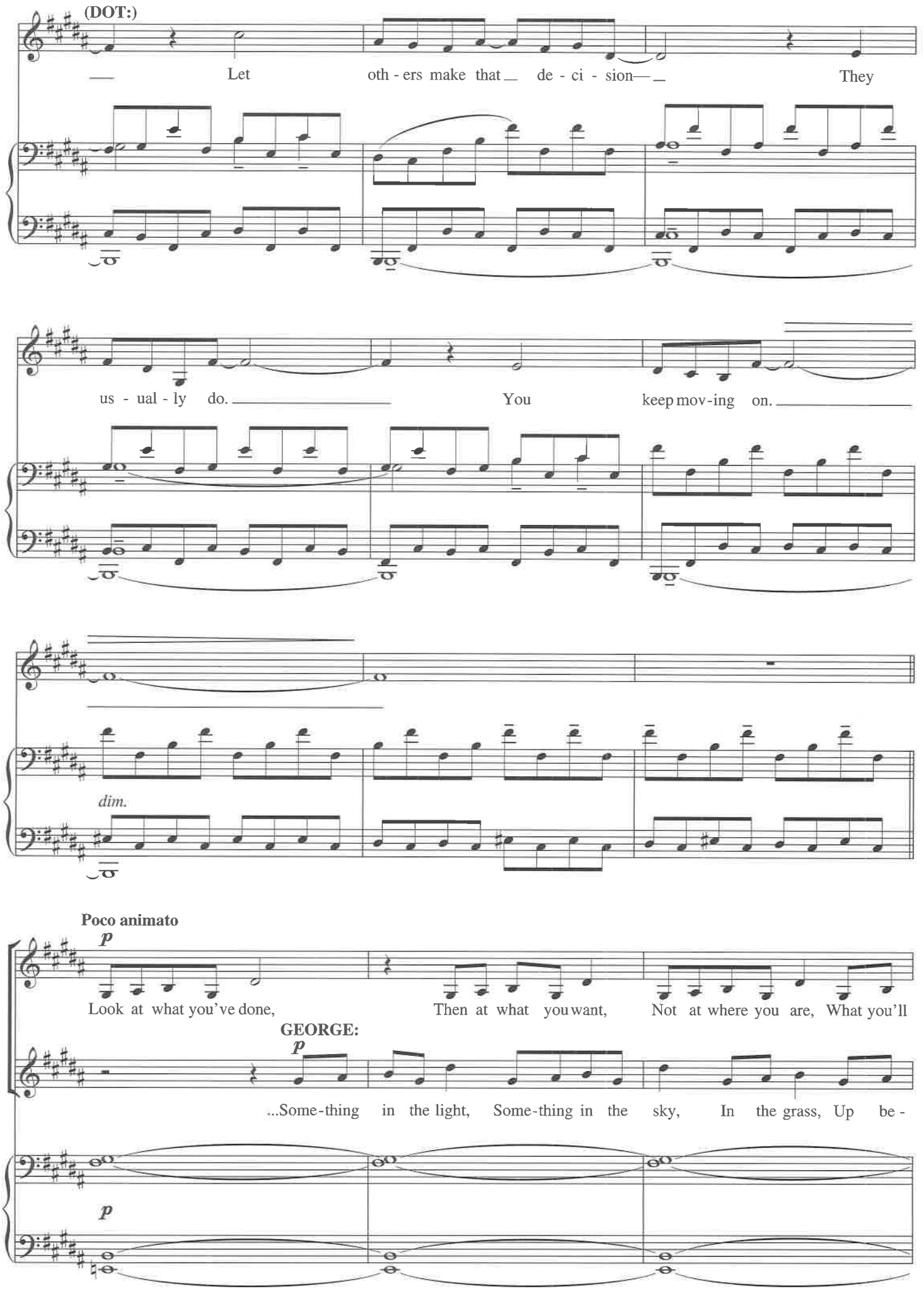

(DOT:)
mp
I
cresc.
chose, and my world _ was shak-en—
So what?
mp
The choice may have been _ mis-tak-en,
The
choos-ing was not. _
You have to move on. _

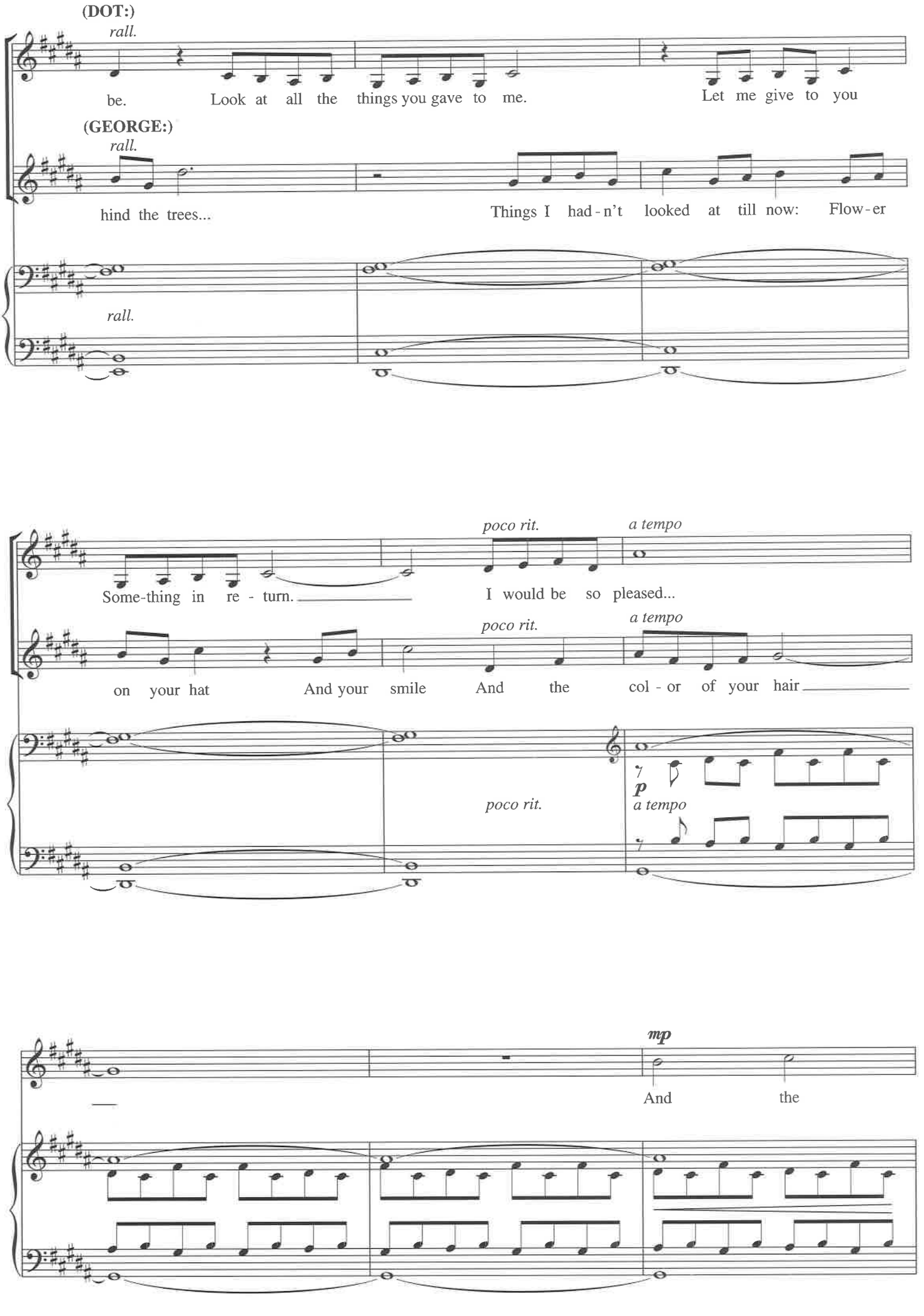

(DOT:)
dim.
p
Look at what you want, Not at where you are, Not at what you'll be. Look at all the
p
things you've done for me:
mp
Opened up my eyes,
mp
Taught me how to see,

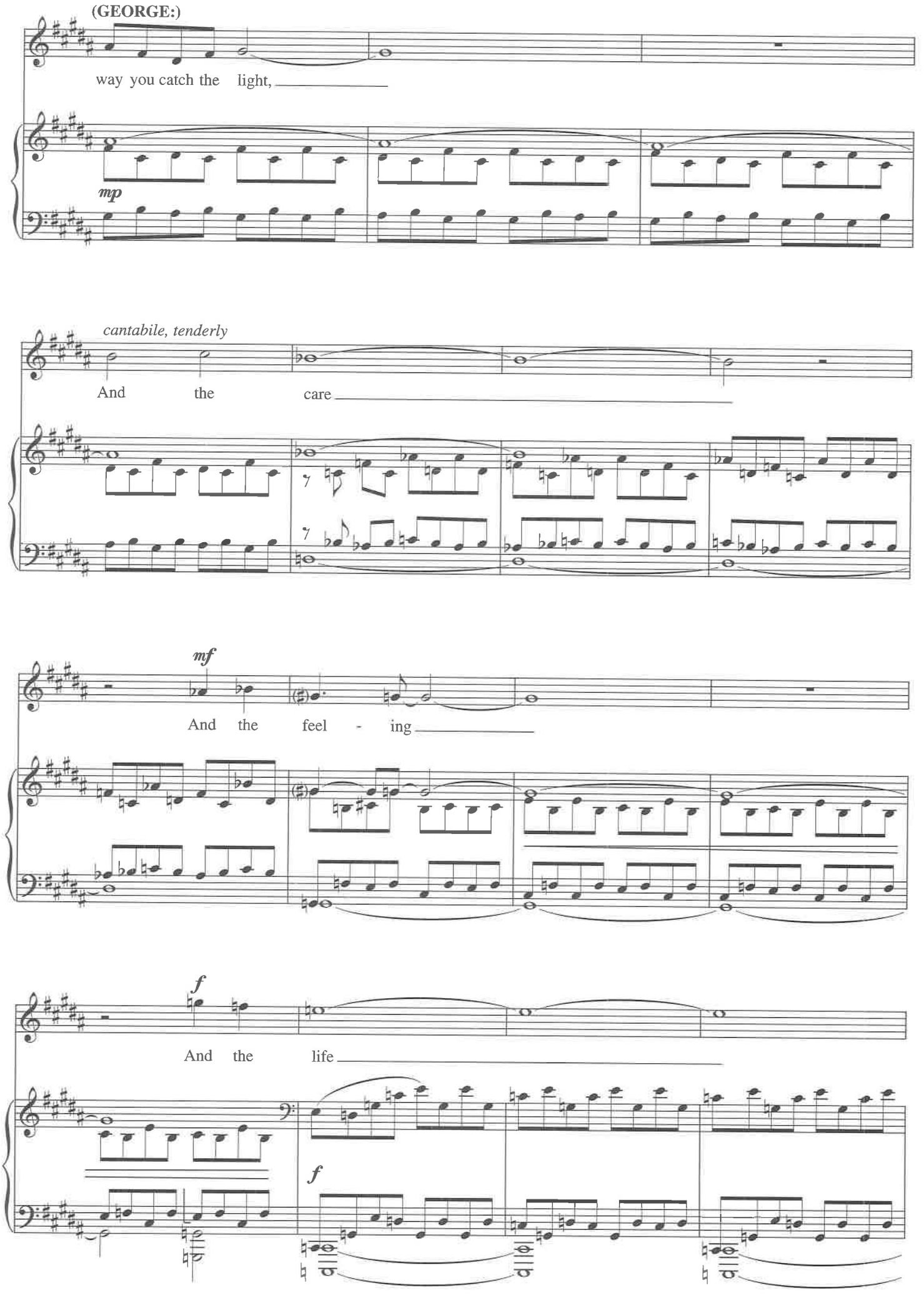

(DOT:)
No - tice ev - 'ry tree...
Un - der-stand the
GEORGE:
p
...No - tice ev - 'ry tree...
light—
Con-cen-trate on now—
...Un - der-stand the light...
mp
I want to move on.
cresc. poco a poco
cresc.
I want to ex - plore the light.
I

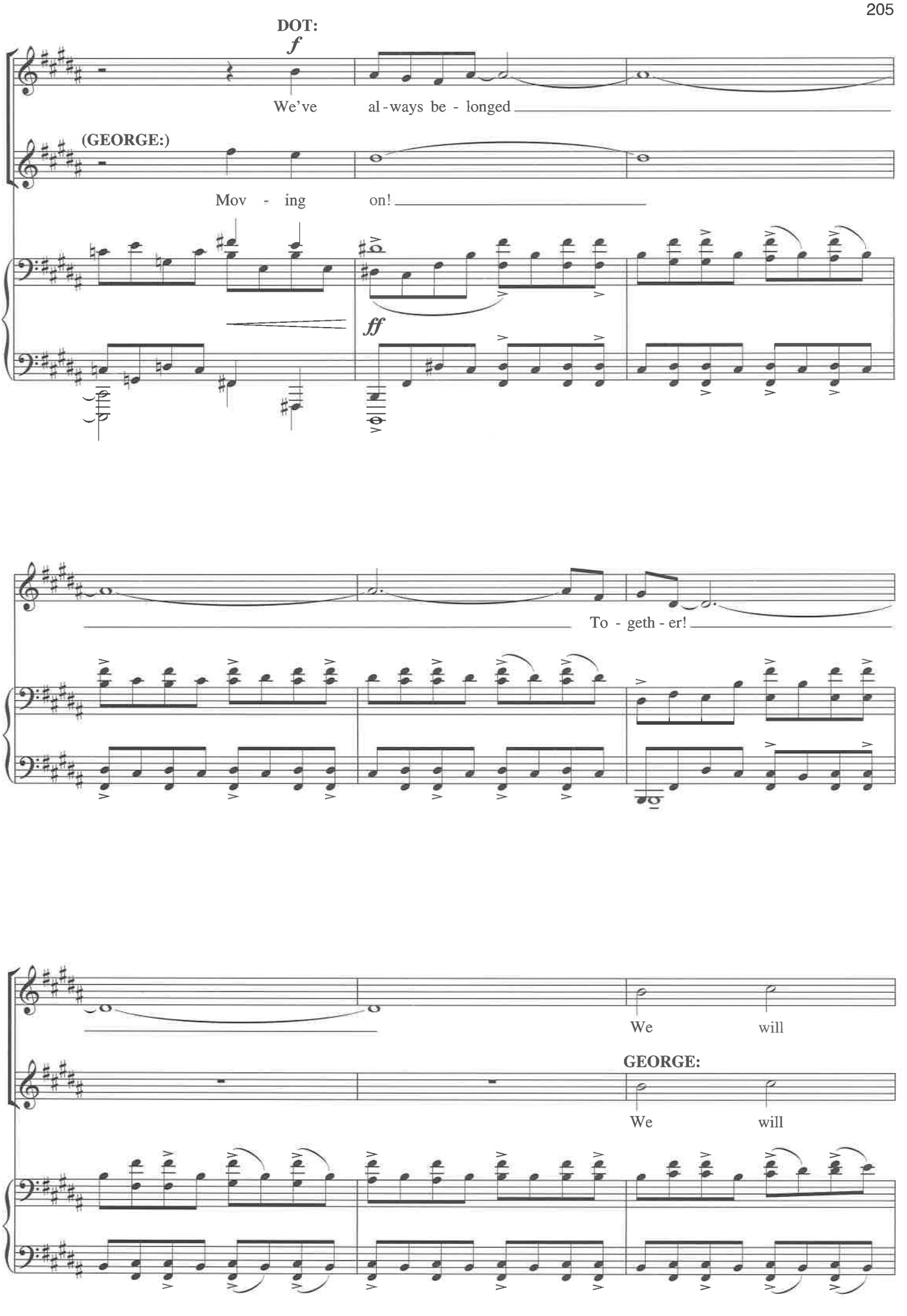

(GEORGE:)
want to know how to get through,
Through to some-thing new,
mf
Some-thing of my own
DOT:
f
Move on.
f
Move on.
f

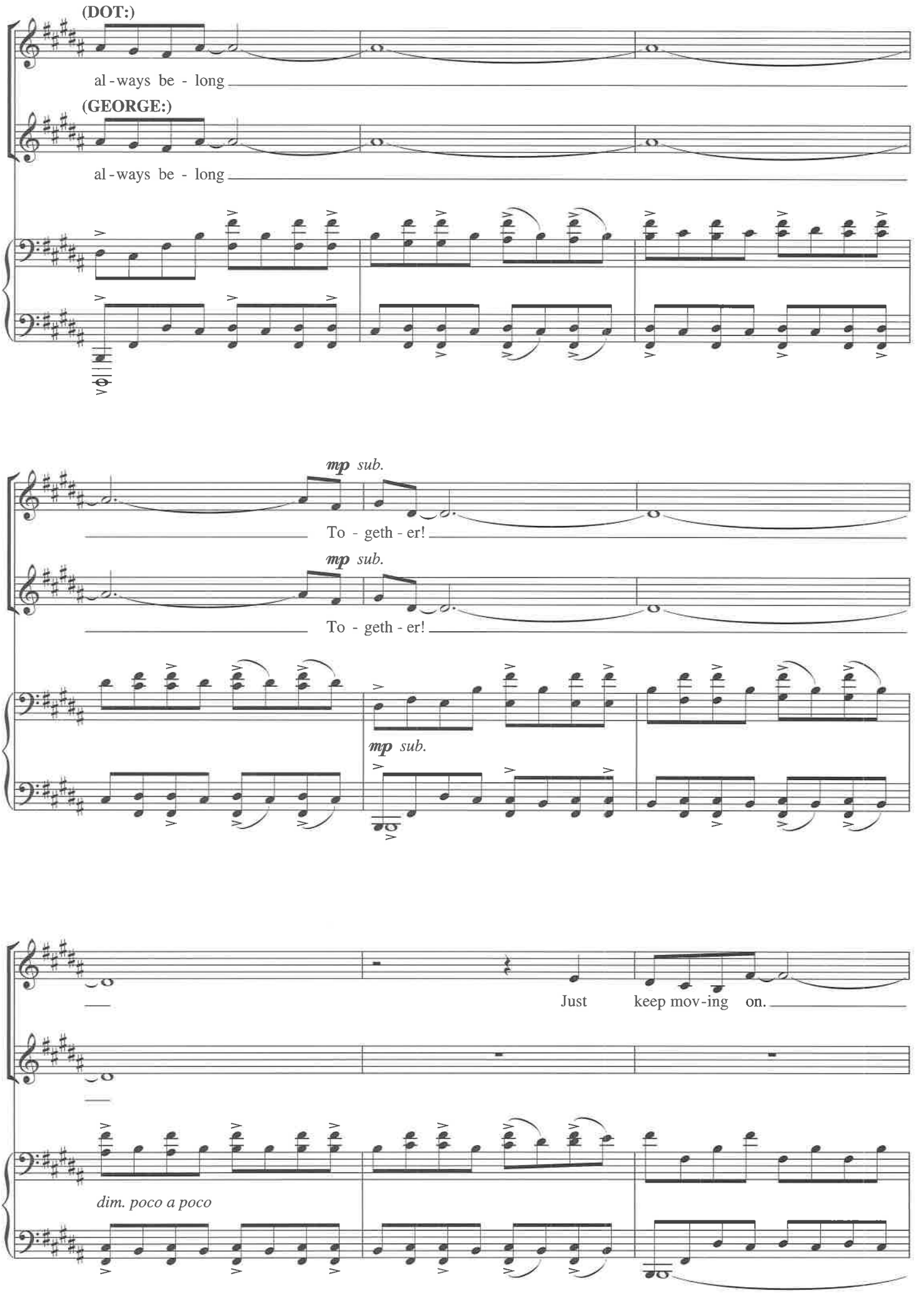

(DOT:)
Move
(GEORGE:)
Move
mf
on.
Stop
on.
wor - ry - ing if your vi - sion Is new.

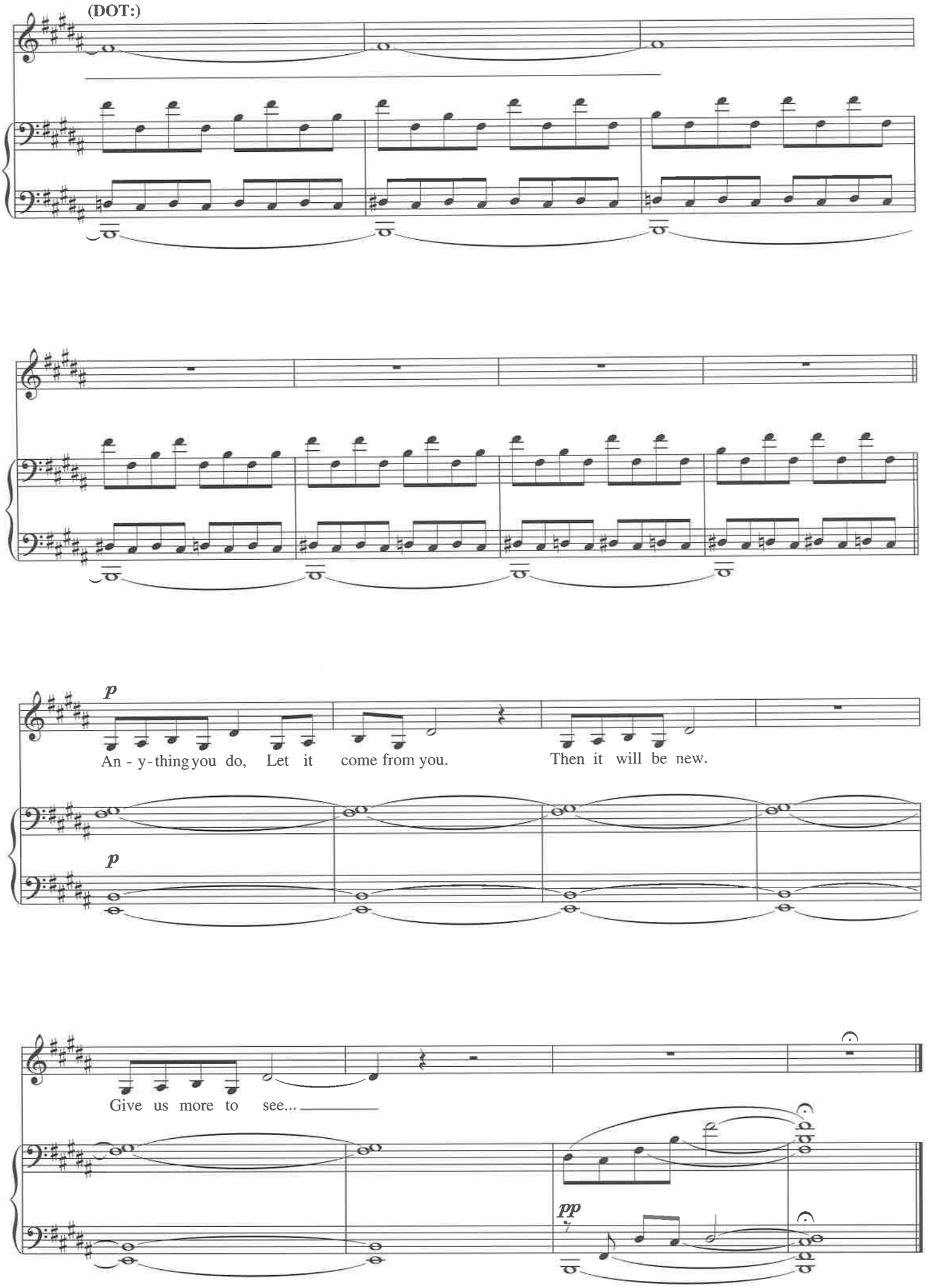

(DOT:)
Let oth - ers make that de - ci - sion They
us - ual - ly do. You keep mov-ing on.
dim.
Poco animato
p
Look at what you've done, Then at what you want, Not at where you are, What you'll
GEORGE:
p
...Some-thing in the light, Some-thing in the sky, In the grass, Up be -
p


(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.
poco rit.
a tempo
Some-thing in re - turn. I would be so pleased...
poco rit.
a tempo
on your hat And your smile And the col - or of your hair
poco rit.
p
a tempo
mp
And the


(GEORGE:)
way you catch the light,
mp
cantabile, tenderly
And the care
mf
And the feel - ing
f
And the life
f

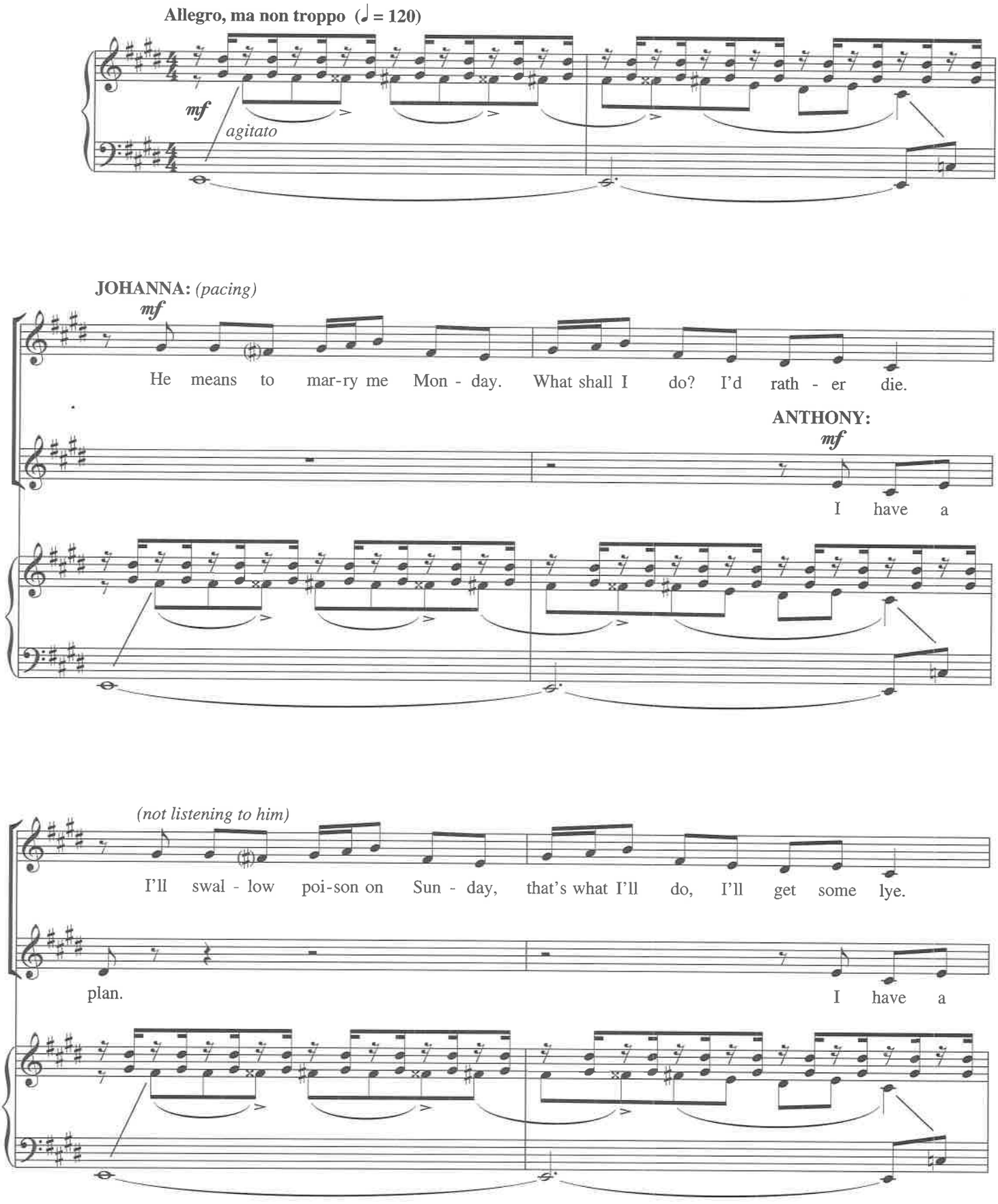

DOT:
f
We've al - ways be - longed
(GEORGE:)
Mov - ing on!
ff
To - geth - er!
We will
GEORGE:
We will


(DOT:)
al - ways be - long
(GEORGE:)
al - ways be - long
mp sub.
To - geth - er!
mp sub.
To - geth - er!
mp sub.
Just keep mov - ing on.
dim. poco a poco

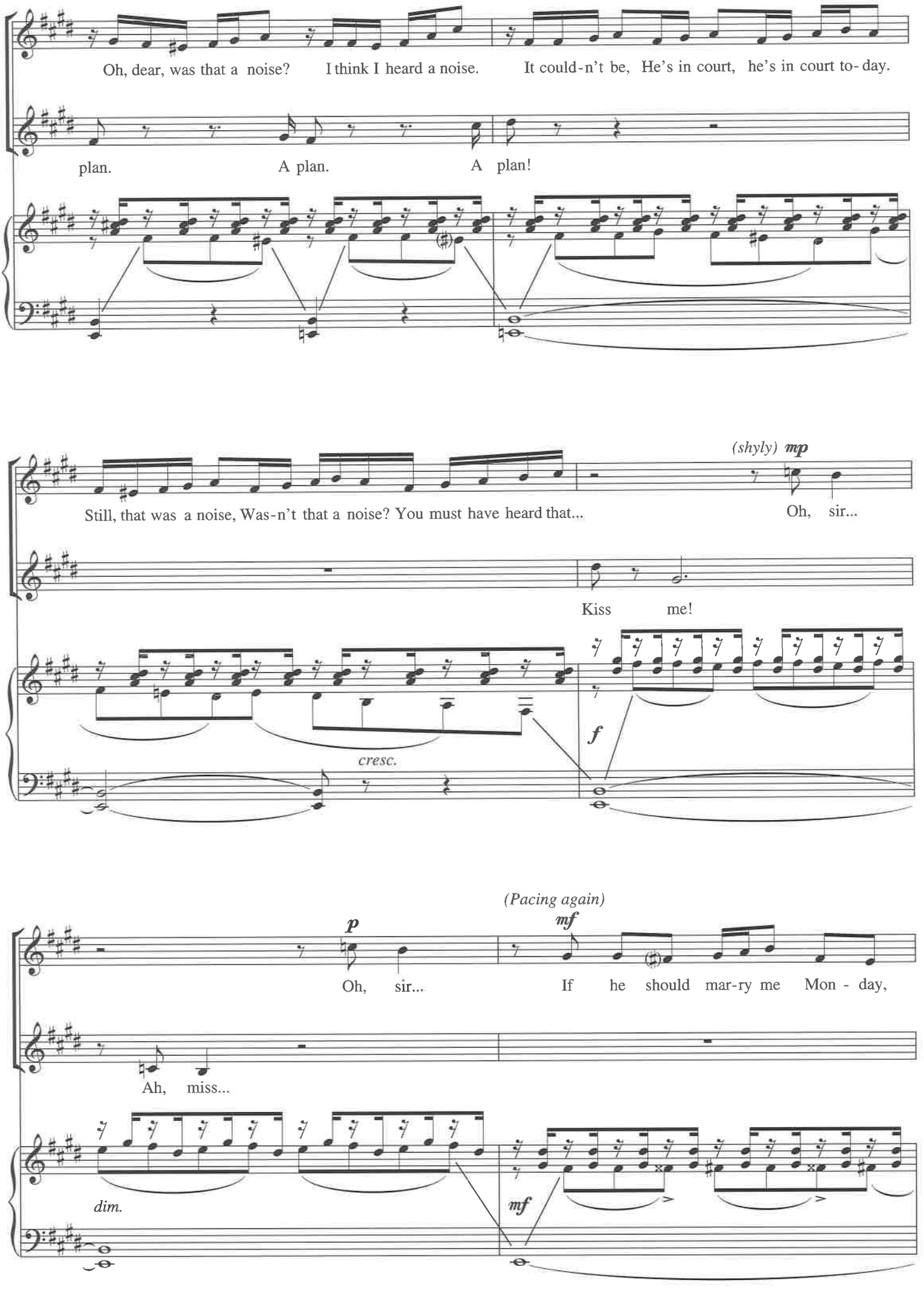

(DOT:)
p
An - y - thing you do, Let it come from you. Then it will be new.
p
Give us more to see...
pp

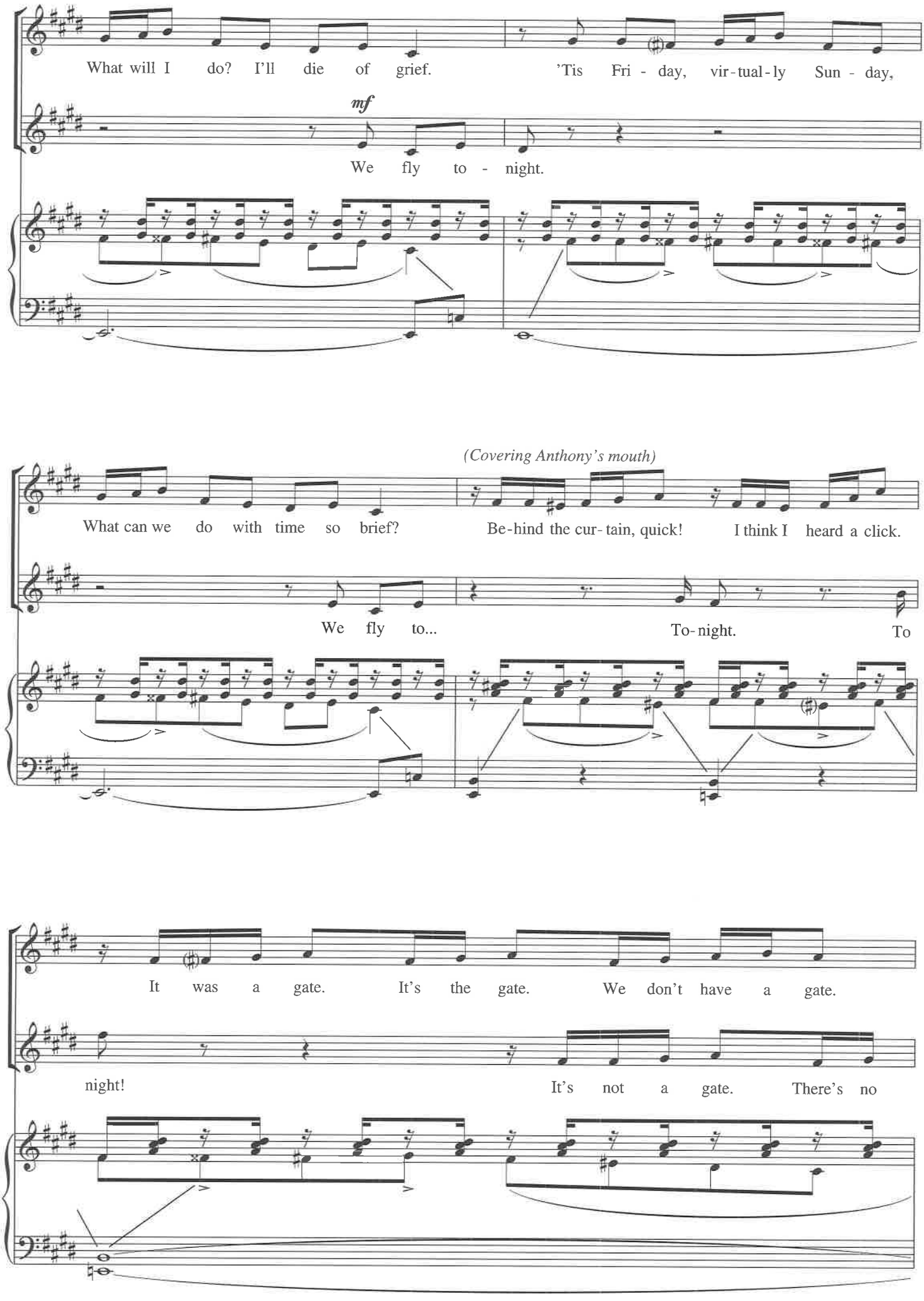
KISS ME
from *Sweeney Todd*

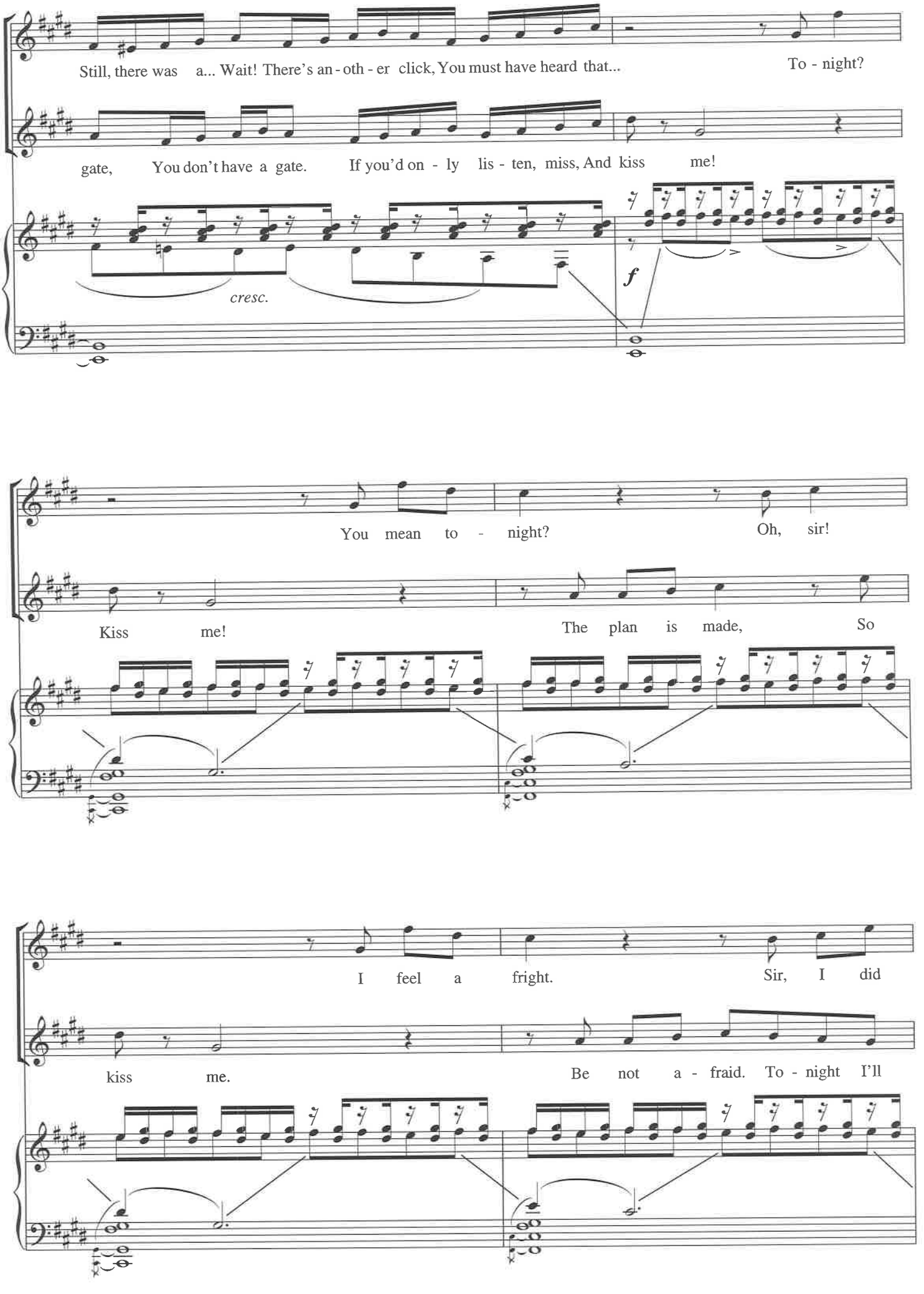
Words and Music by
STEPHEN SONDHEIM

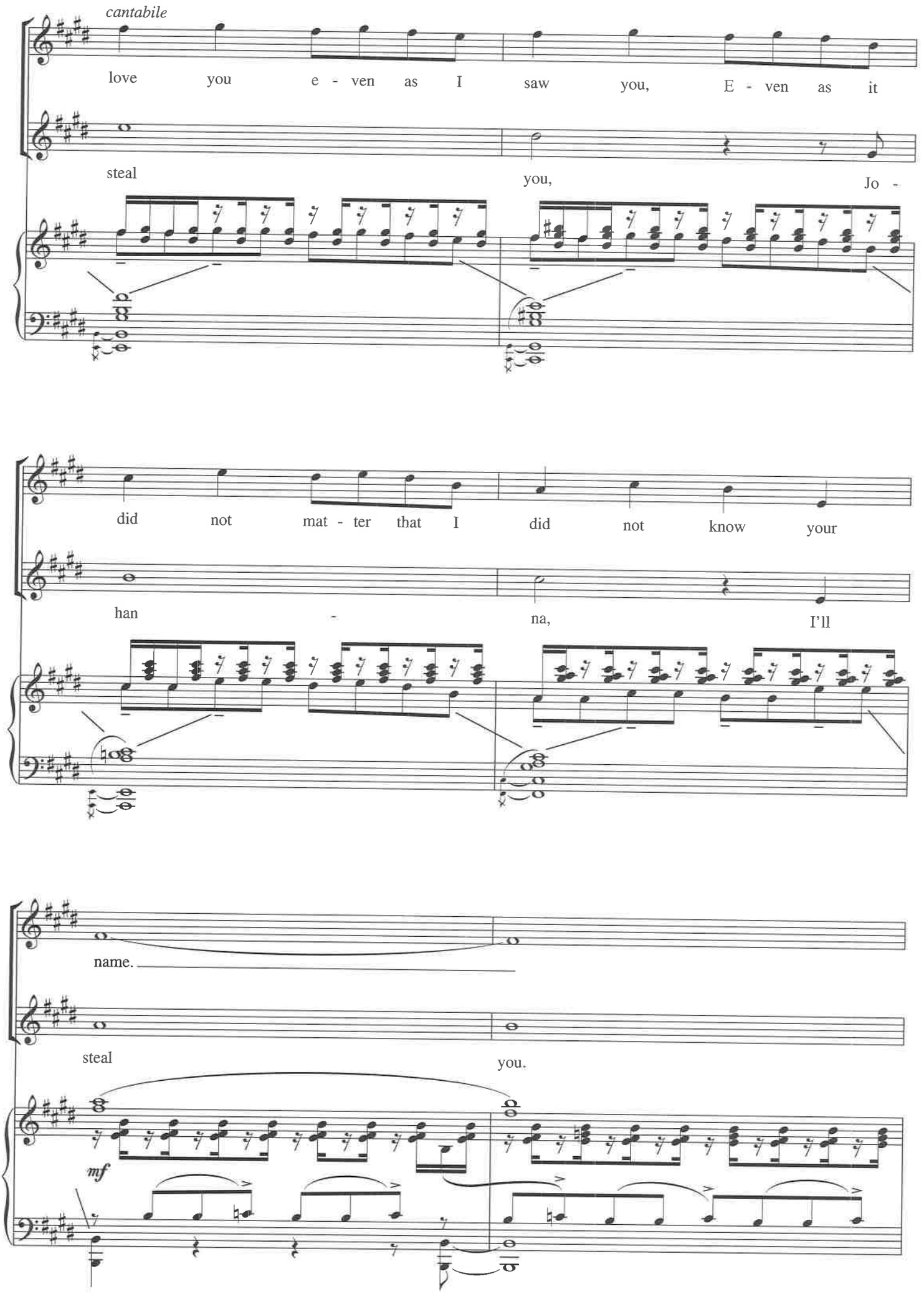


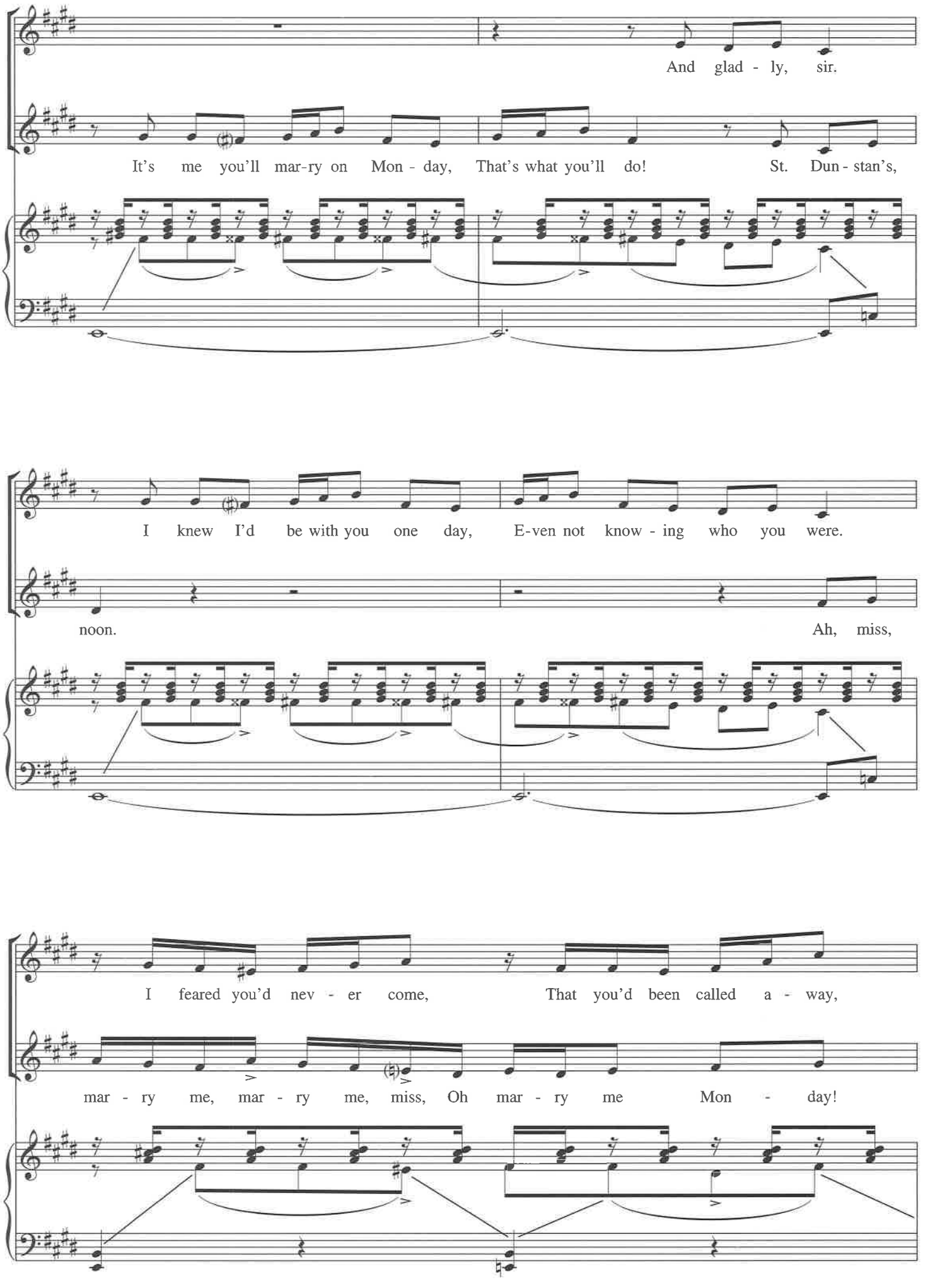
© 1978 RILTING MUSIC, INC.
All Rights Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission

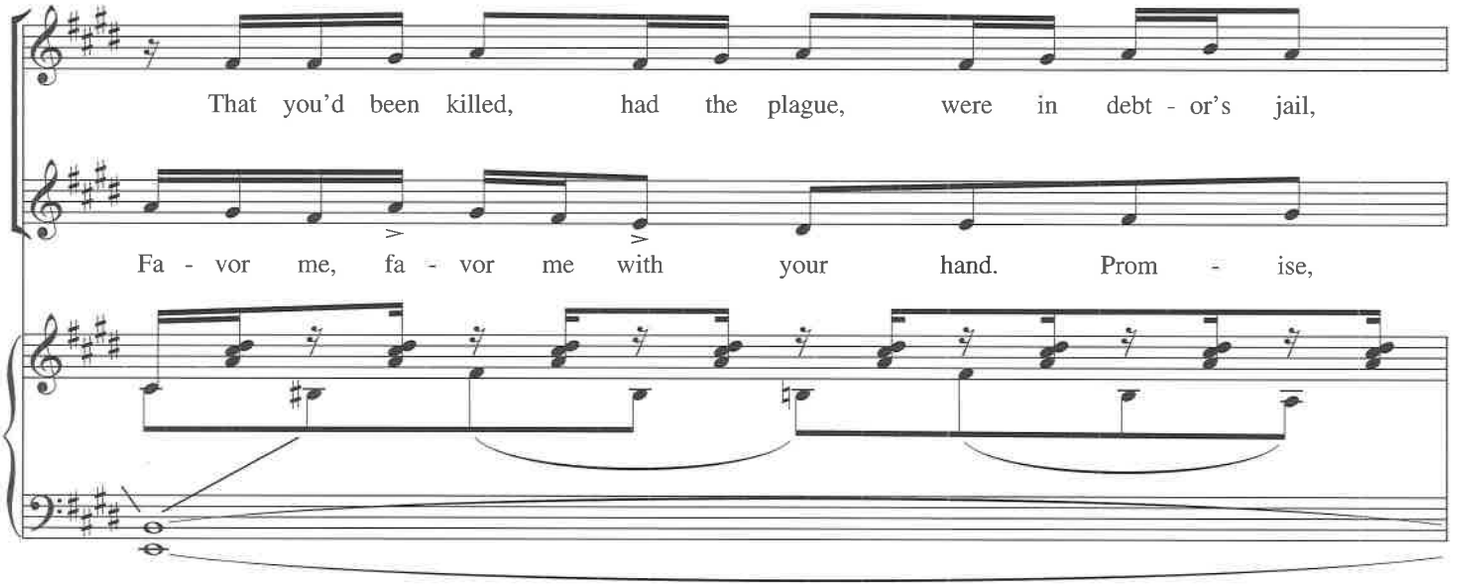

Oh, dear, was that a noise? I think I heard a noise. It could-n't be, He's in court, he's in court to-day.
plan. A plan. A plan!
(shyly) mp
Still, that was a noise, Was-n't that a noise? You must have heard that...
Oh, sir...
Kiss me!
cresc.
f
(Pacing again)
p
mf
Oh, sir...
If he should mar-ry me Mon - day,
Ah, miss...
dim.
mf

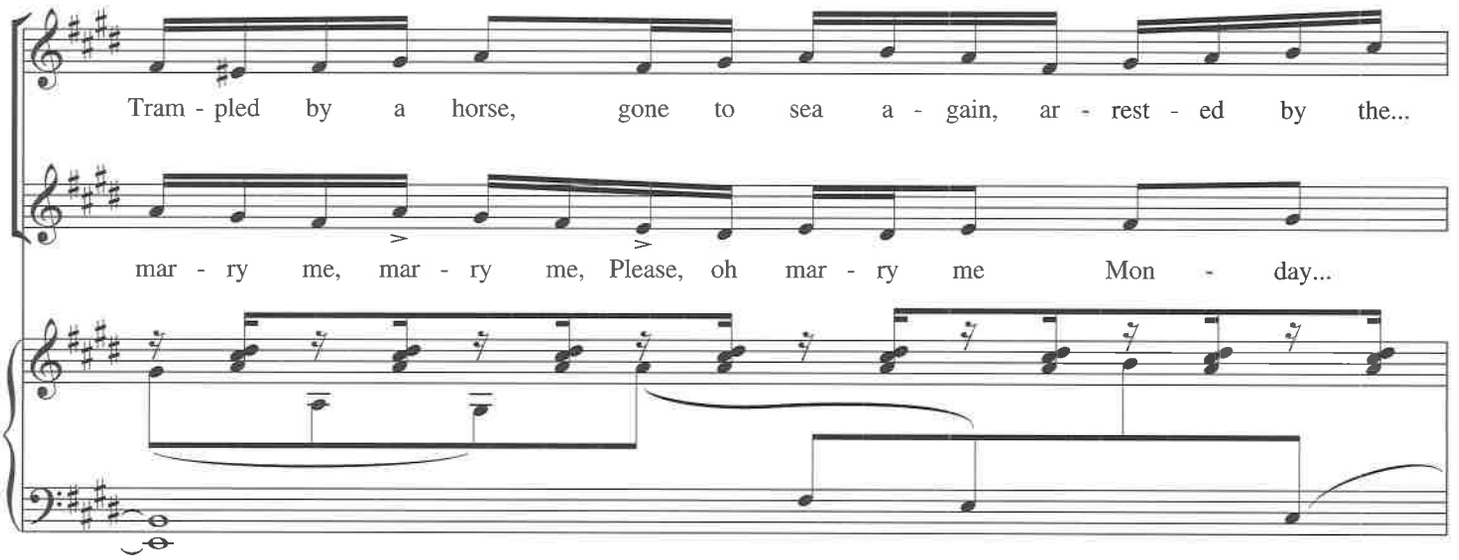

What will I do? I'll die of grief.
'Tis Fri - day, vir-tual-ly Sun - day,
mf
We fly to - night.
(Covering Anthony's mouth)
What can we do with time so brief?
Be-hind the cur-tain, quick!
I think I heard a click.
We fly to...
To-night.
To
It was a gate.
It's the gate.
We don't have a gate.
night!
It's not a gate.
There's no

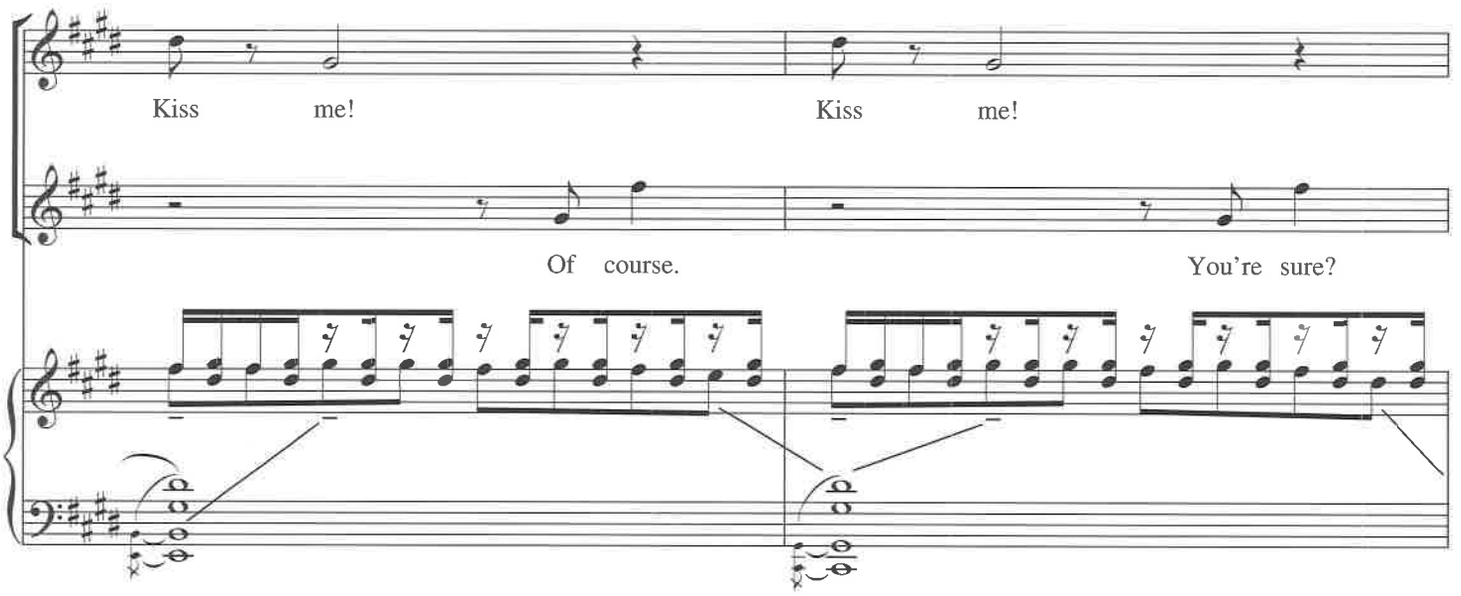

Still, there was a... Wait! There's an - oth - er click, You must have heard that...
To - night?
gate, You don't have a gate. If you'd on - ly lis - ten, miss, And kiss me!
cresc.
f
You mean to - night?
Oh, sir!
Kiss me!
The plan is made, So
I feel a fright.
Sir, I did
kiss me.
Be not a - fraid. To - night I'll

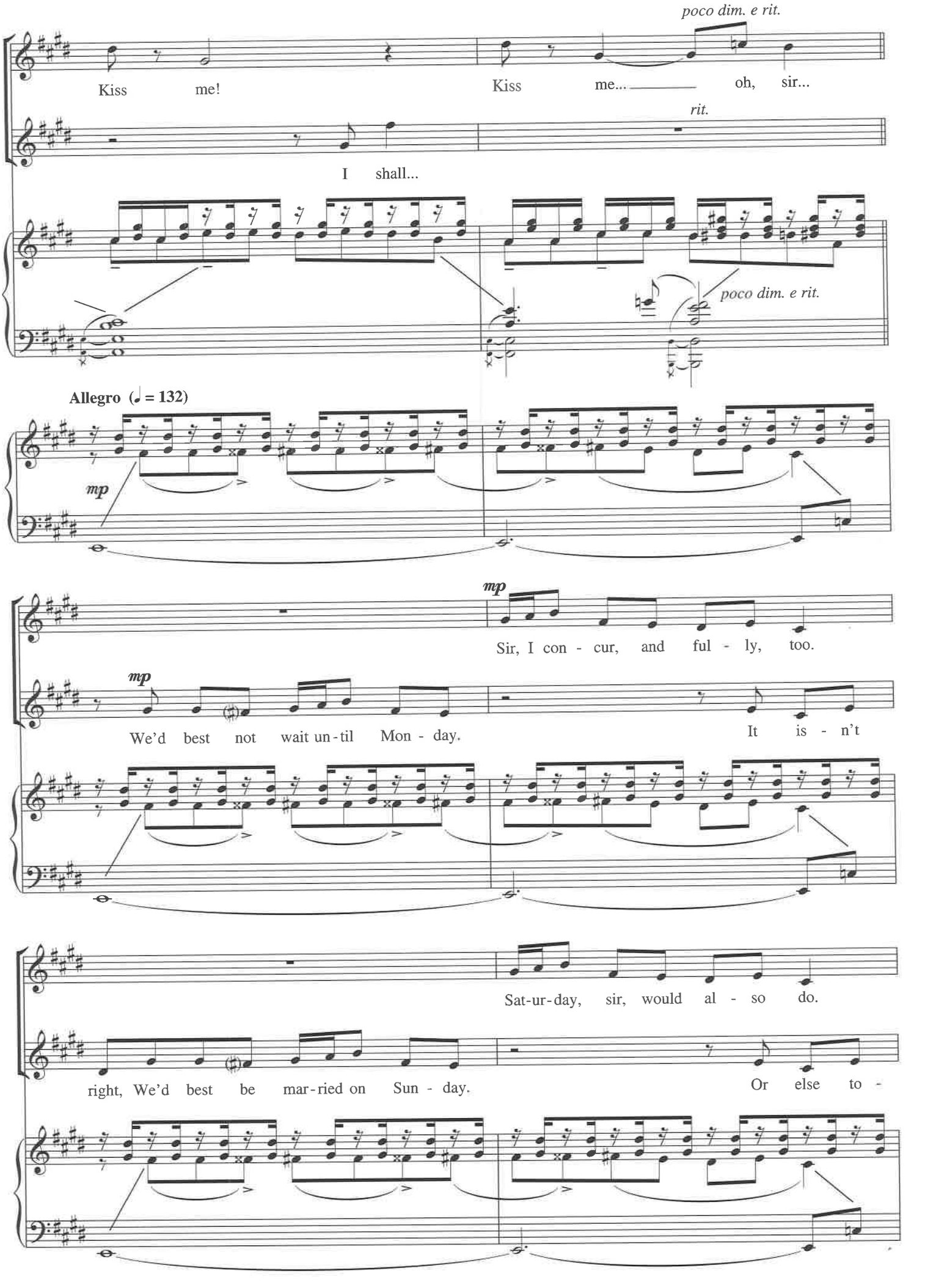

cantabile
love you e - ven as I saw you, E - ven as it
steal you, Jo -
did not mat - ter that I did not know your
han - na, I'll
name.
steal you.
mf

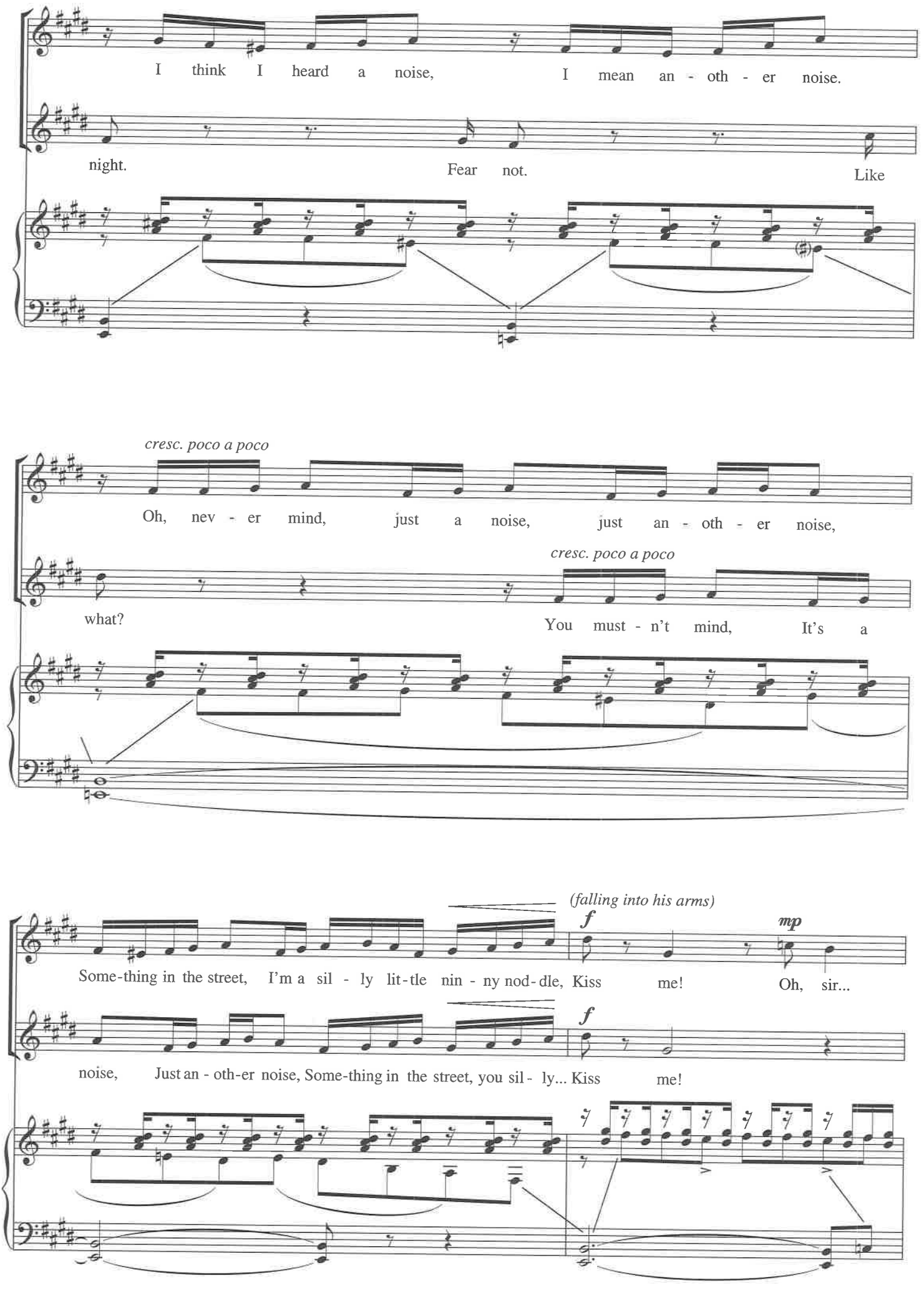

And glad - ly, sir.
It's me you'll mar-ry on Mon - day, That's what you'll do! St. Dun - stan's,
I knew I'd be with you one day, E-ven not know - ing who you were.
noon.
Ah, miss,
I feared you'd nev - er come, That you'd been called a - way,
mar - ry me, mar - ry me, miss, Oh mar - ry me Mon - day!

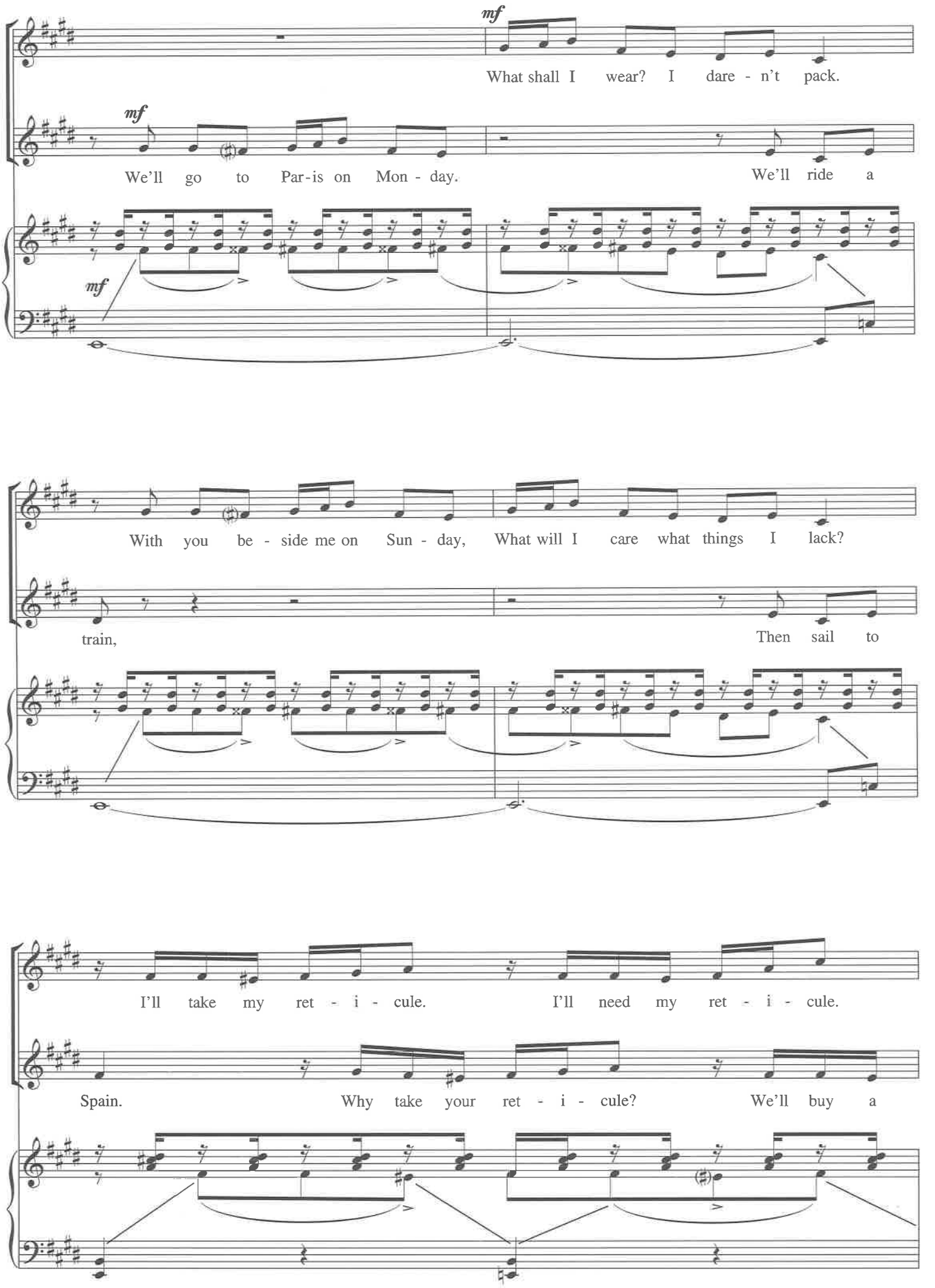

That you'd been killed, had the plague, were in debt - or's jail,
Fa - vor me, fa - vor me with your hand. Prom - ise,

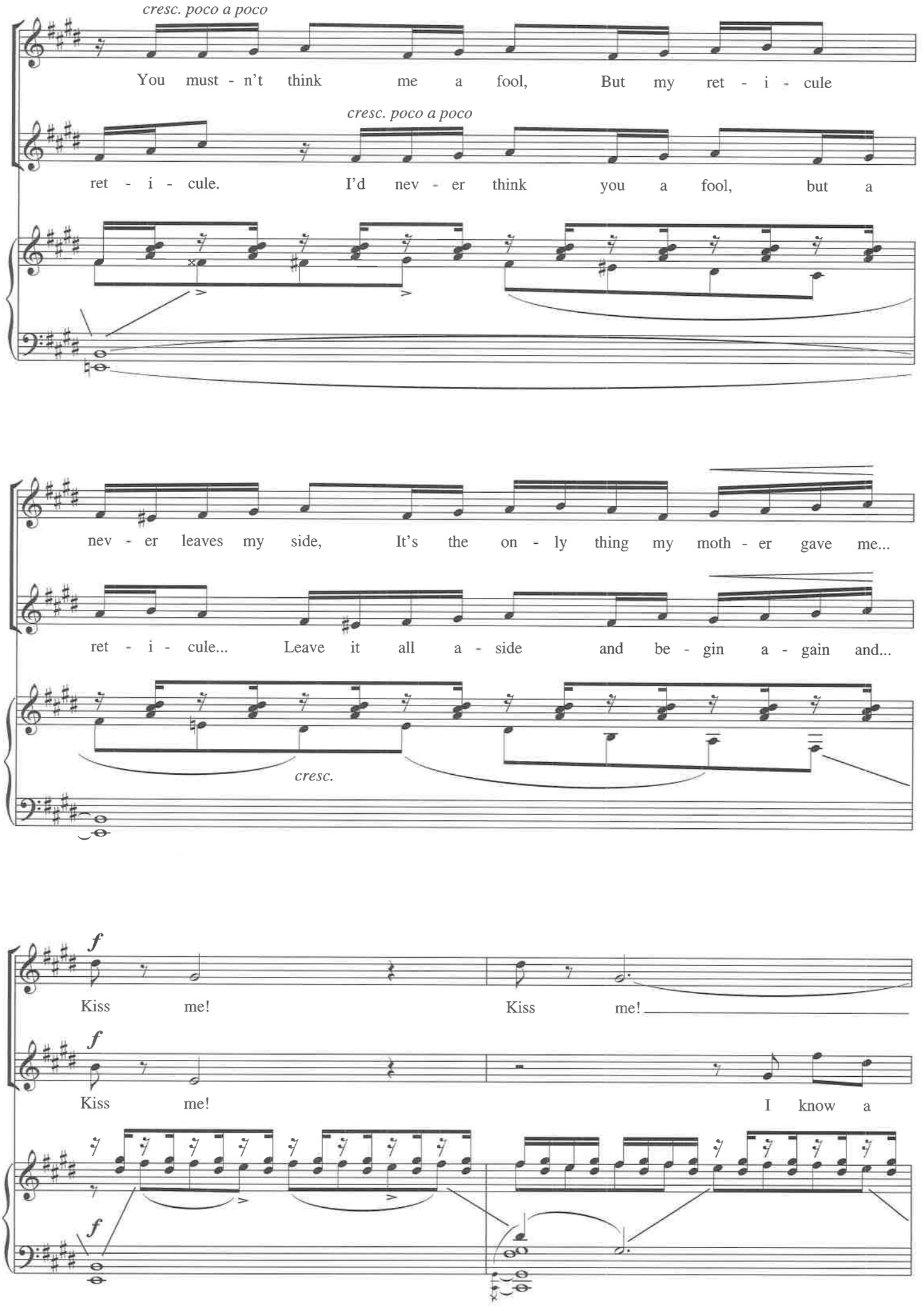

Tram - pled by a horse, gone to sea a - gain, ar - rest - ed by the...
mar - ry me, mar - ry me, Please, oh mar - ry me Mon - day...

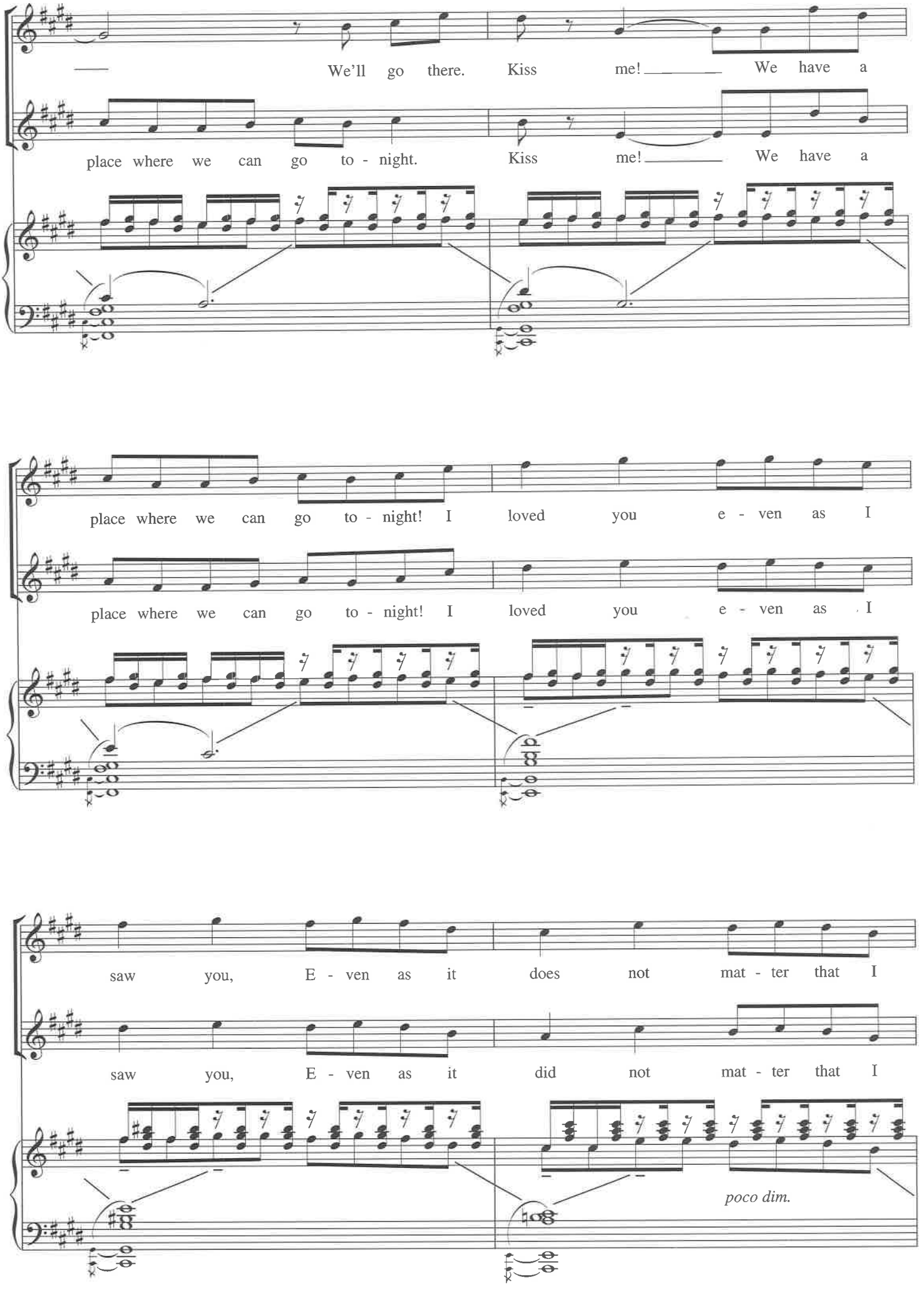

Kiss me! Kiss me!
Of course. You're sure?

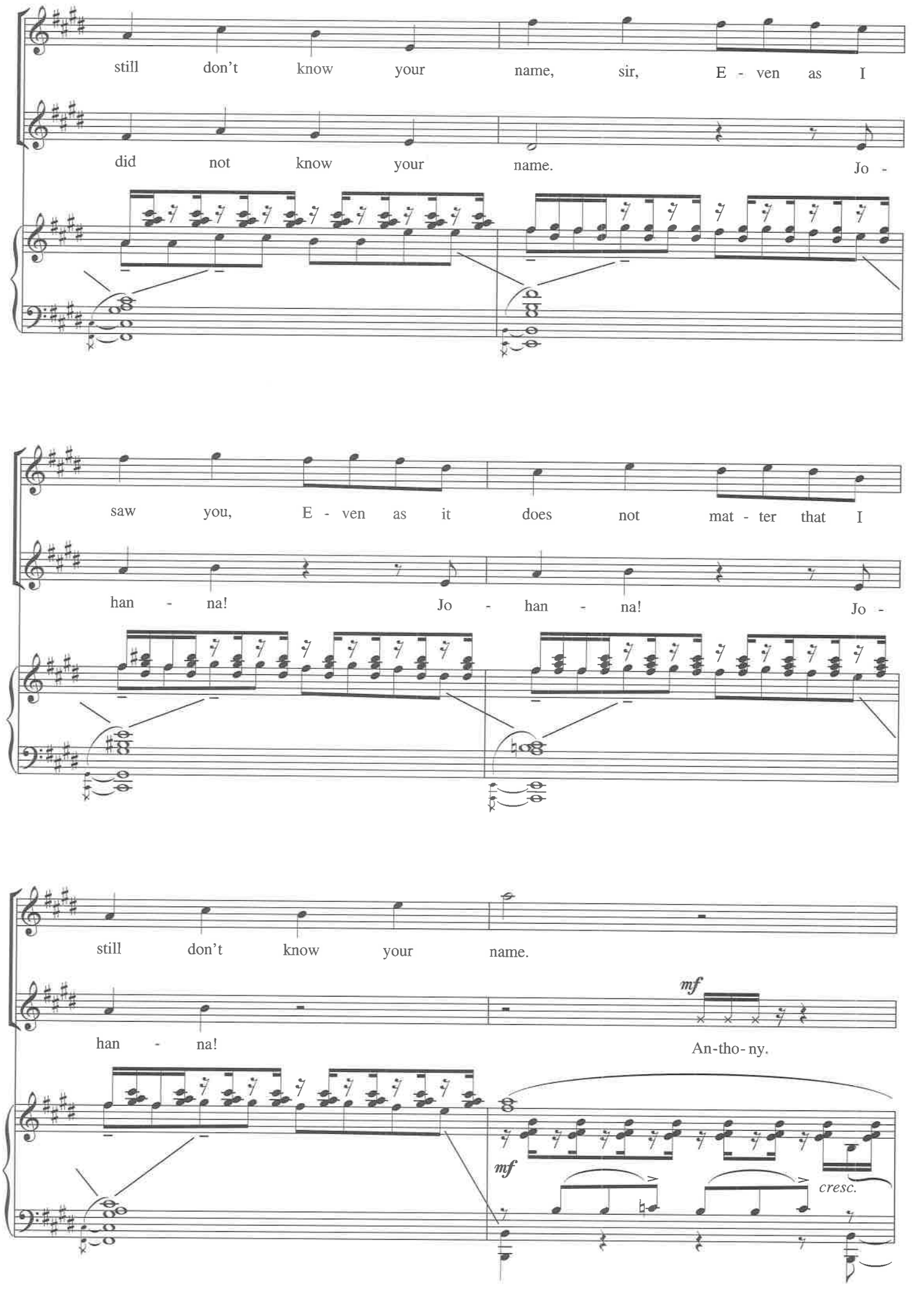

poco dim. e rit.
Kiss me! Kiss me... oh, sir...
rit.
I shall...
poco dim. e rit.
Allegro (♩ = 132)
mp
mp
Sir, I con - cur, and ful - ly, too.
mp
We'd best not wait un - til Mon - day. It is - n't
Sat-ur-day, sir, would al - so do.
right, We'd best be mar-ried on Sun - day. Or else to -

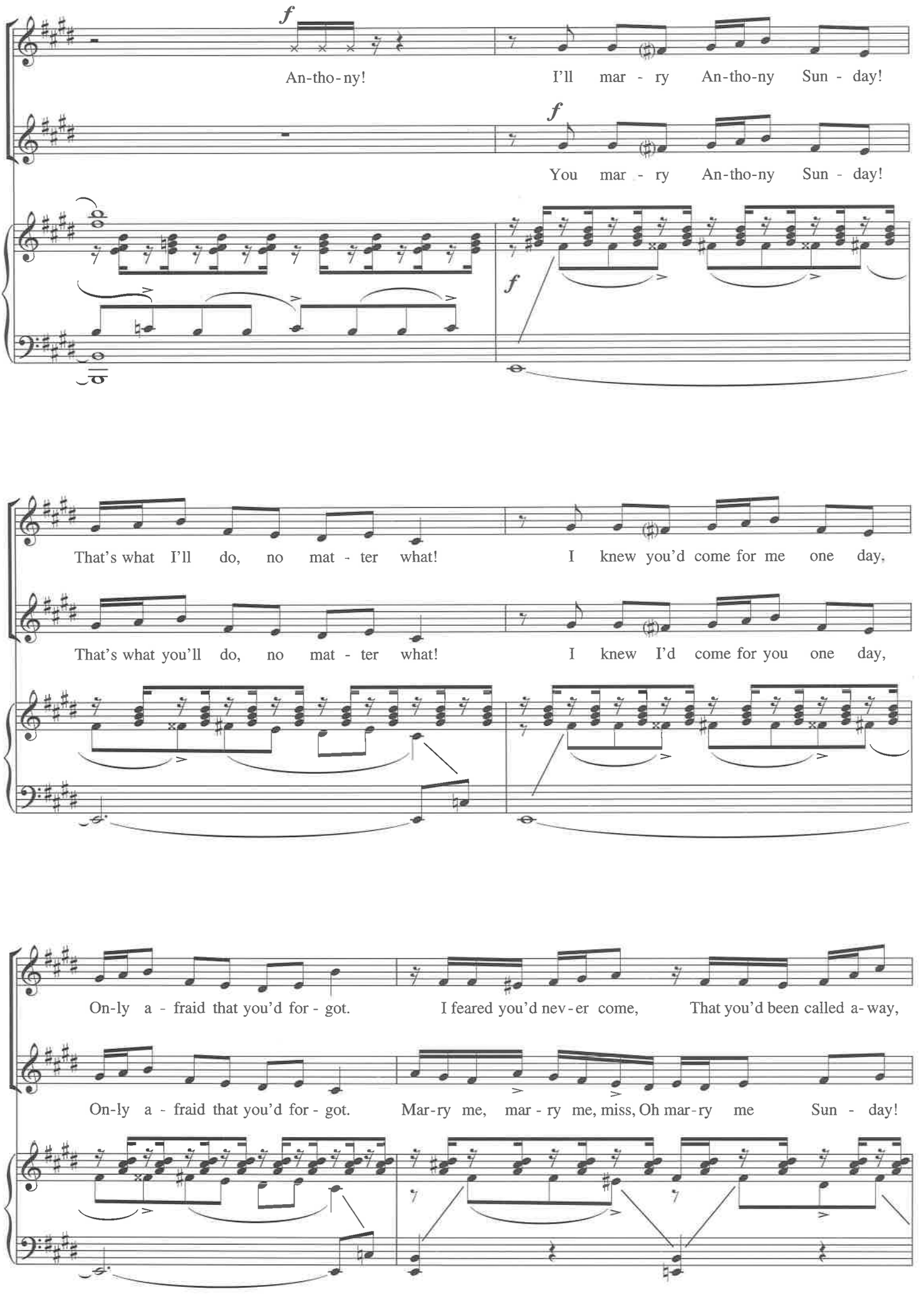

I think I heard a noise, I mean an - oth - er noise.
night. Fear not. Like
cresc. poco a poco
Oh, nev - er mind, just a noise, just an - oth - er noise,
what?
cresc. poco a poco
You must - n't mind, It's a
(falling into his arms)
f
mp
Some-thing in the street, I'm a sil - ly lit-tle nin - ny nod-dle, Kiss me! Oh, sir...
f
noise, Just an - oth-er noise, Some-thing in the street, you sil - ly... Kiss me!

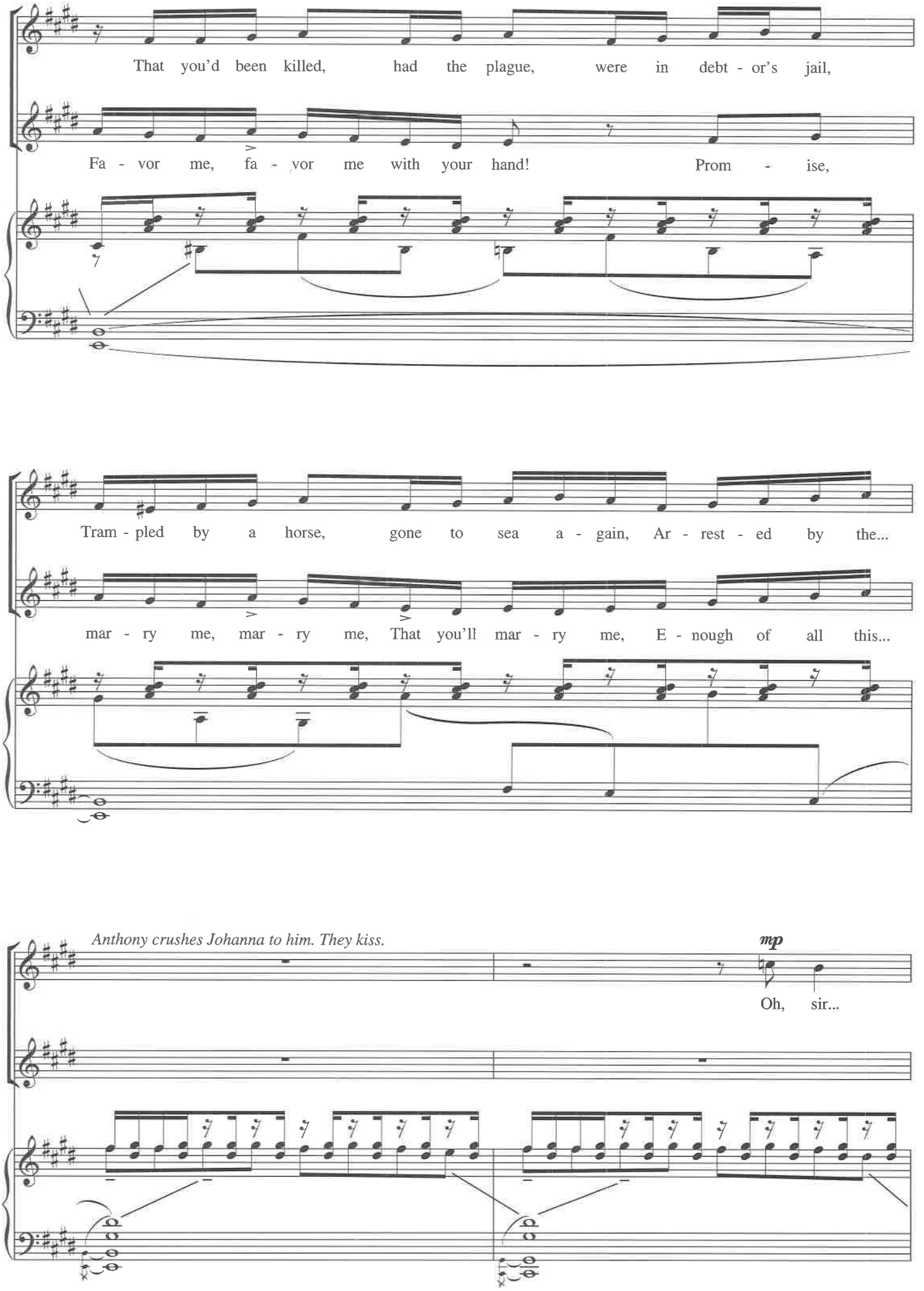

mf
What shall I wear? I dare - n't pack.
mf
We'll go to Par-is on Mon - day. We'll ride a
mf
With you be - side me on Sun - day, What will I care what things I lack?
train, Then sail to
I'll take my ret - i - cule. I'll need my ret - i - cule.
Spain. Why take your ret - i - cule? We'll buy a

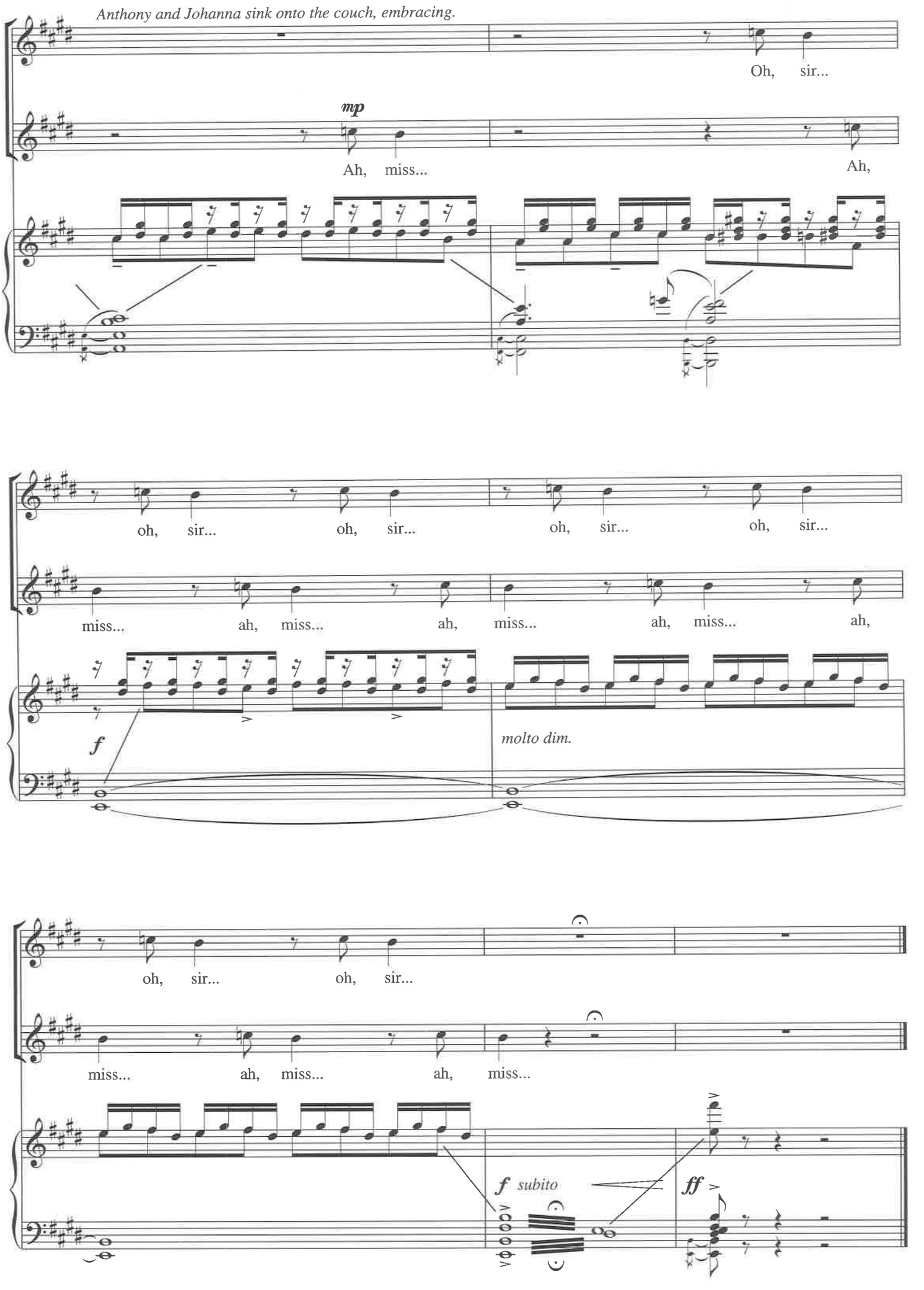

cresc. poco a poco
You must - n't think me a fool, But my ret - i - cule
cresc. poco a poco
ret - i - cule. I'd nev - er think you a fool, but a
nev - er leaves my side, It's the on - ly thing my moth - er gave me...
ret - i - cule... Leave it all a - side and be - gin a - gain and...
cresc.
f
Kiss me! Kiss me!
f
Kiss me! I know a
f


We'll go there. Kiss me! We have a
place where we can go to - night. Kiss me! We have a
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
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.


still don't know your name, sir, E - ven as I
did not know your name. Jo -
saw you, E - ven as it does not mat - ter that I
han - na! Jo - han - na! Jo -
still don't know your name.
han - na!
mf
An-tho-ny.
mf
cresc.


f
An-tho-ny!
I'll mar - ry An-tho-ny Sun - day!
f
You mar - ry An-tho-ny Sun - day!
f
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!

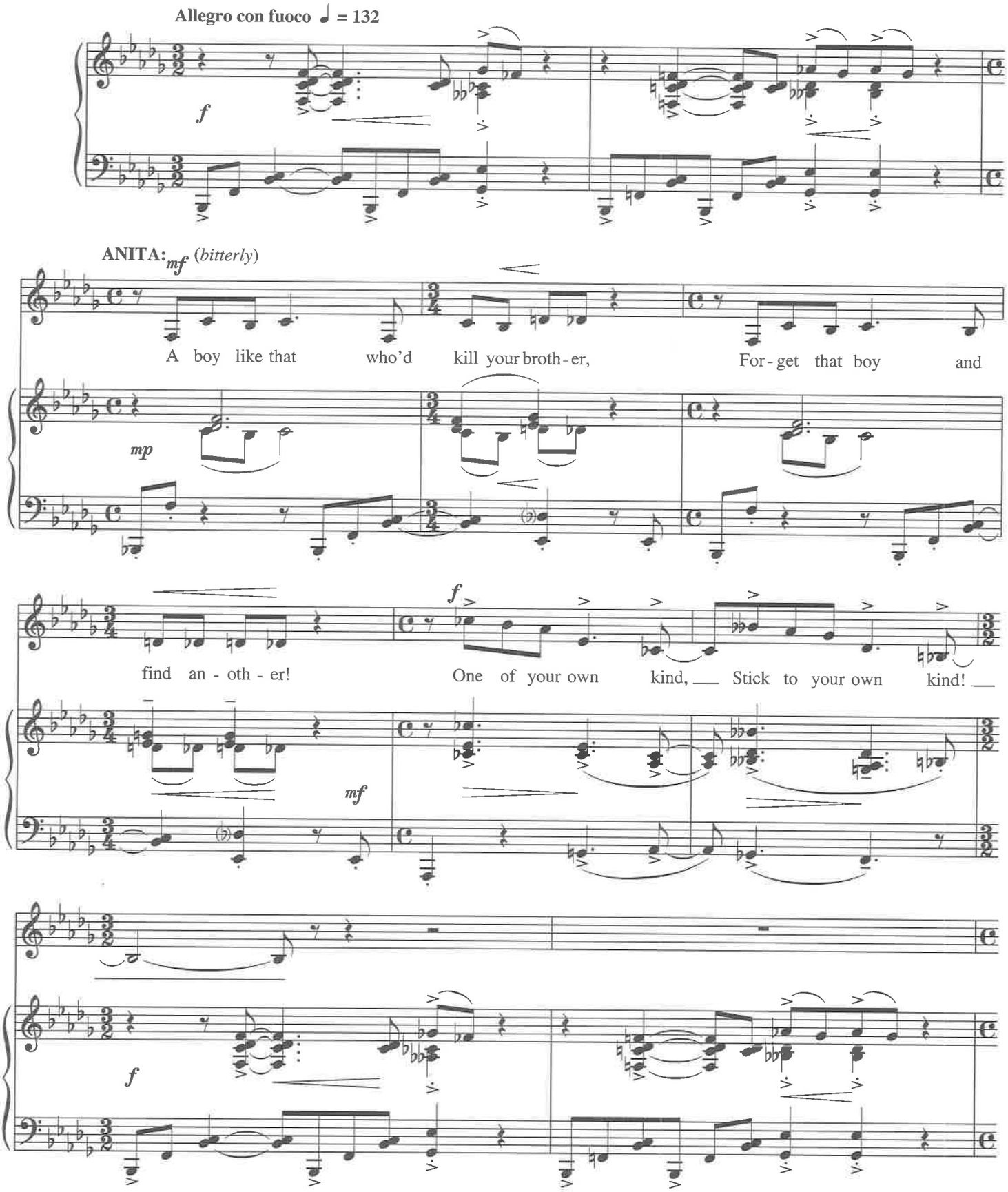

That you'd been killed, had the plague, were in debt - or's jail,
Fa - vor me, fa - vor me with your hand! Prom - ise,
Tram - pled by a horse, gone to sea a - gain, Ar - rest - ed by the...
mar - ry me, mar - ry me, That you'll mar - ry me, E - nough of all this...
Anthony crushes Johanna to him. They kiss.
mp
Oh, sir...


Anthony and Johanna sink onto the couch, embracing.
Oh, sir...
mp
Ah, miss...
Ah,
oh, sir... oh, sir... oh, sir... oh, sir...
miss... ah, miss... ah, miss... ah, miss... ah,
f
molto dim.
oh, sir... oh, sir...
miss... ah, miss... ah, miss...
f subito
ff

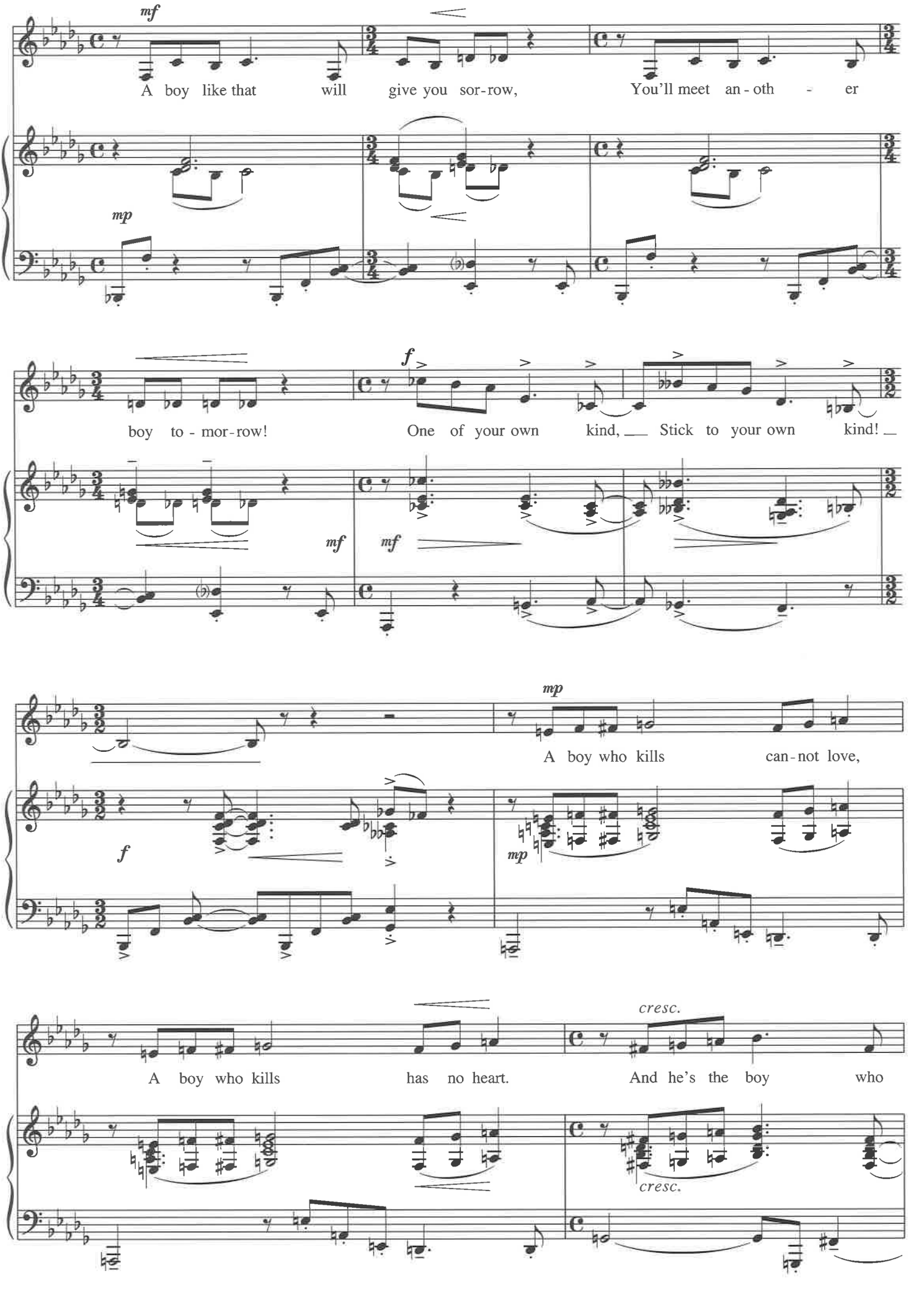
A BOY LIKE THAT/I HAVE A LOVE

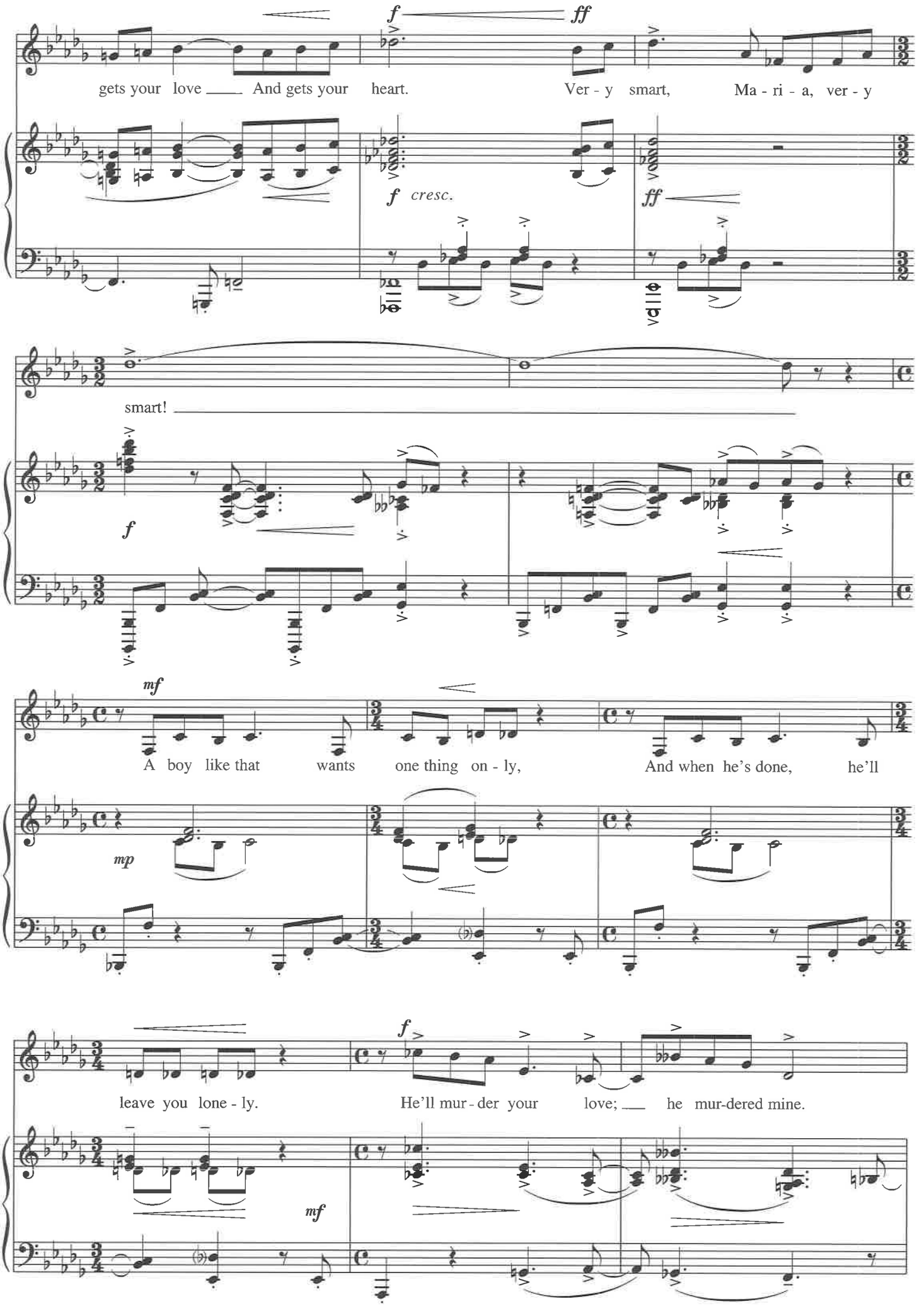
from *West Side Story*

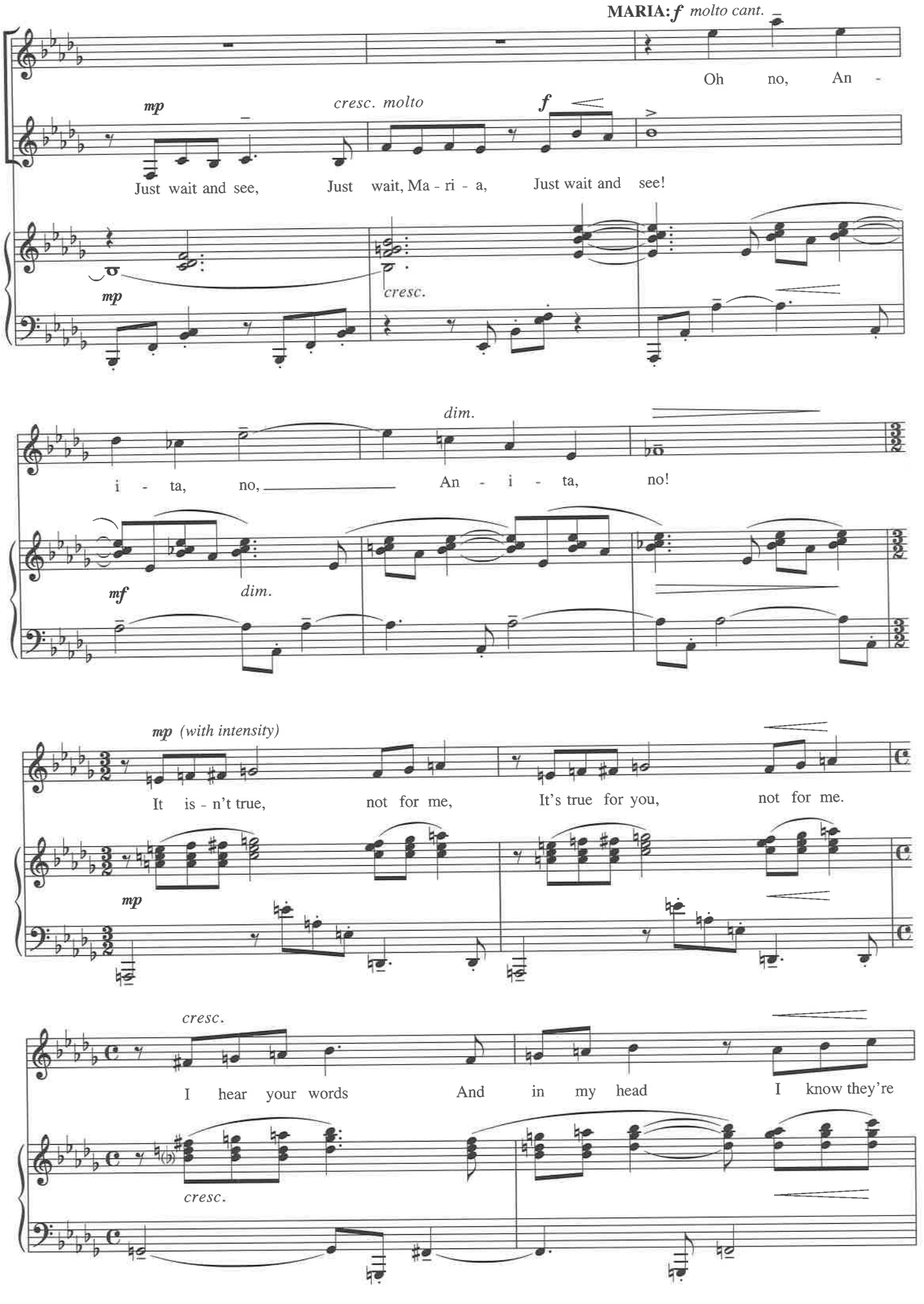
Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN

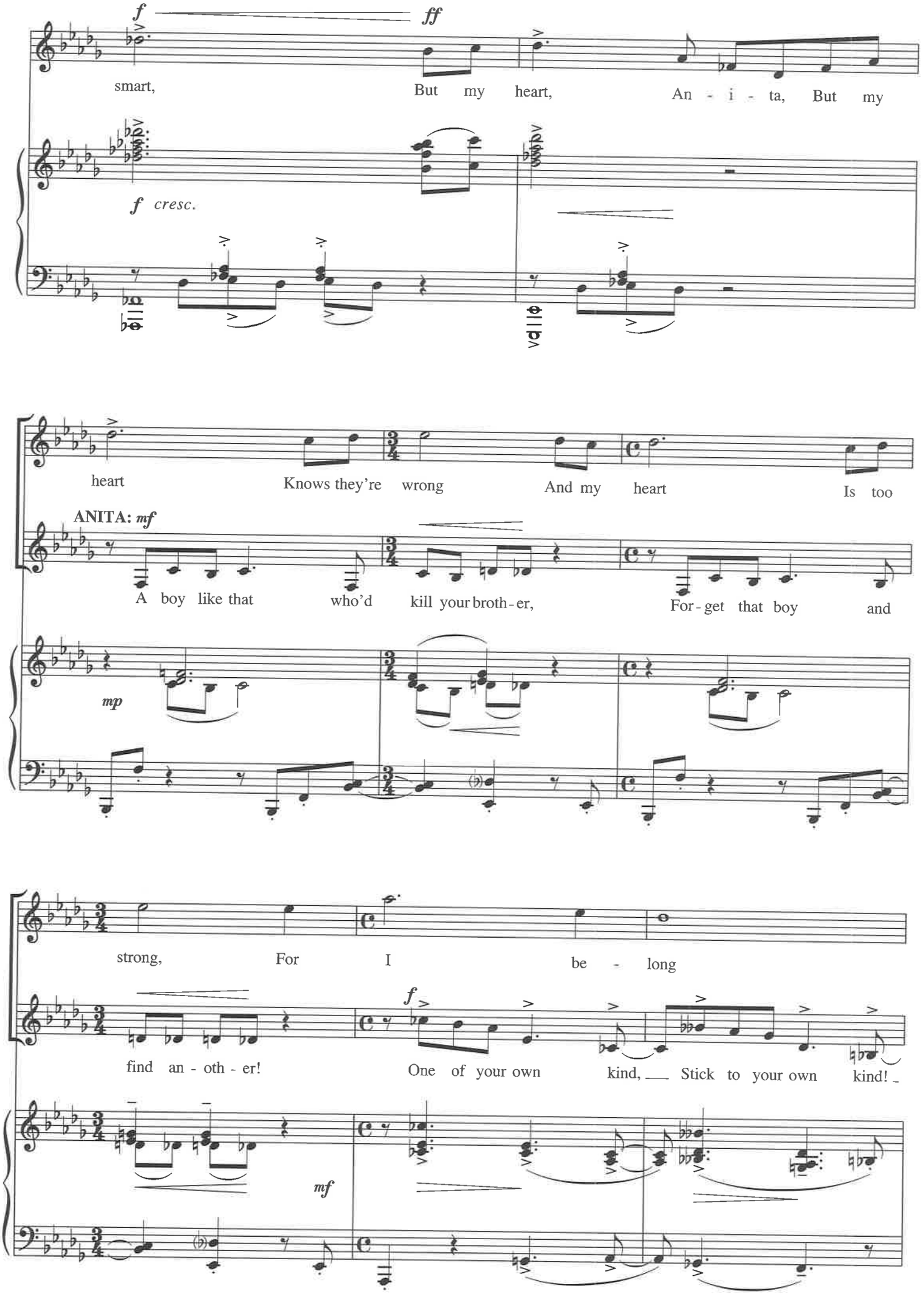


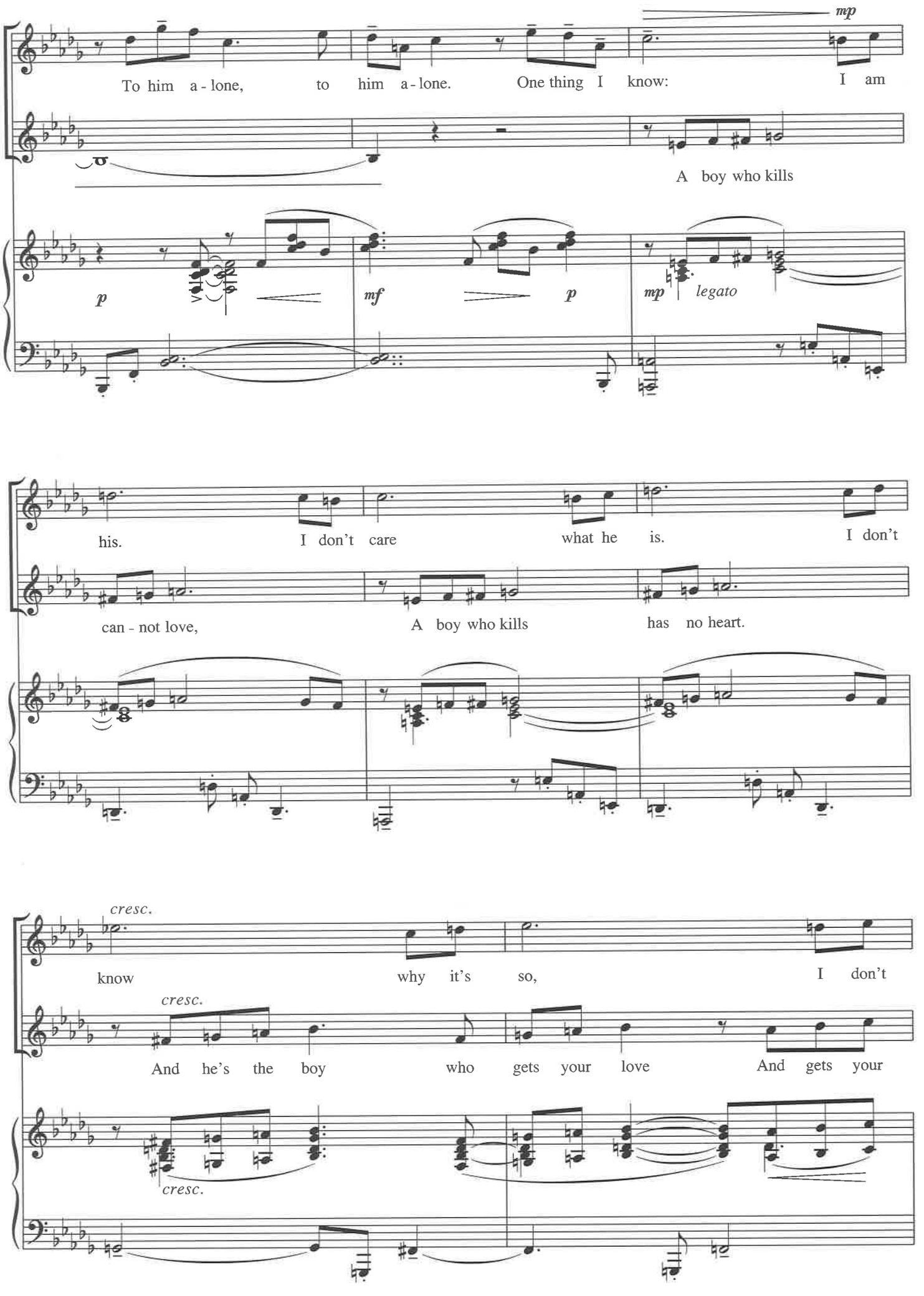
Copyright © 1957, 1959 by Amberson Holdings LLC and Stephen Sondheim
Copyright Renewed
Leonard Bernstein Music Publishing Company LLC, Publisher
Boosey & Hawkes, Inc., Sole Agent
Copyright for All Countries All Rights Reserved

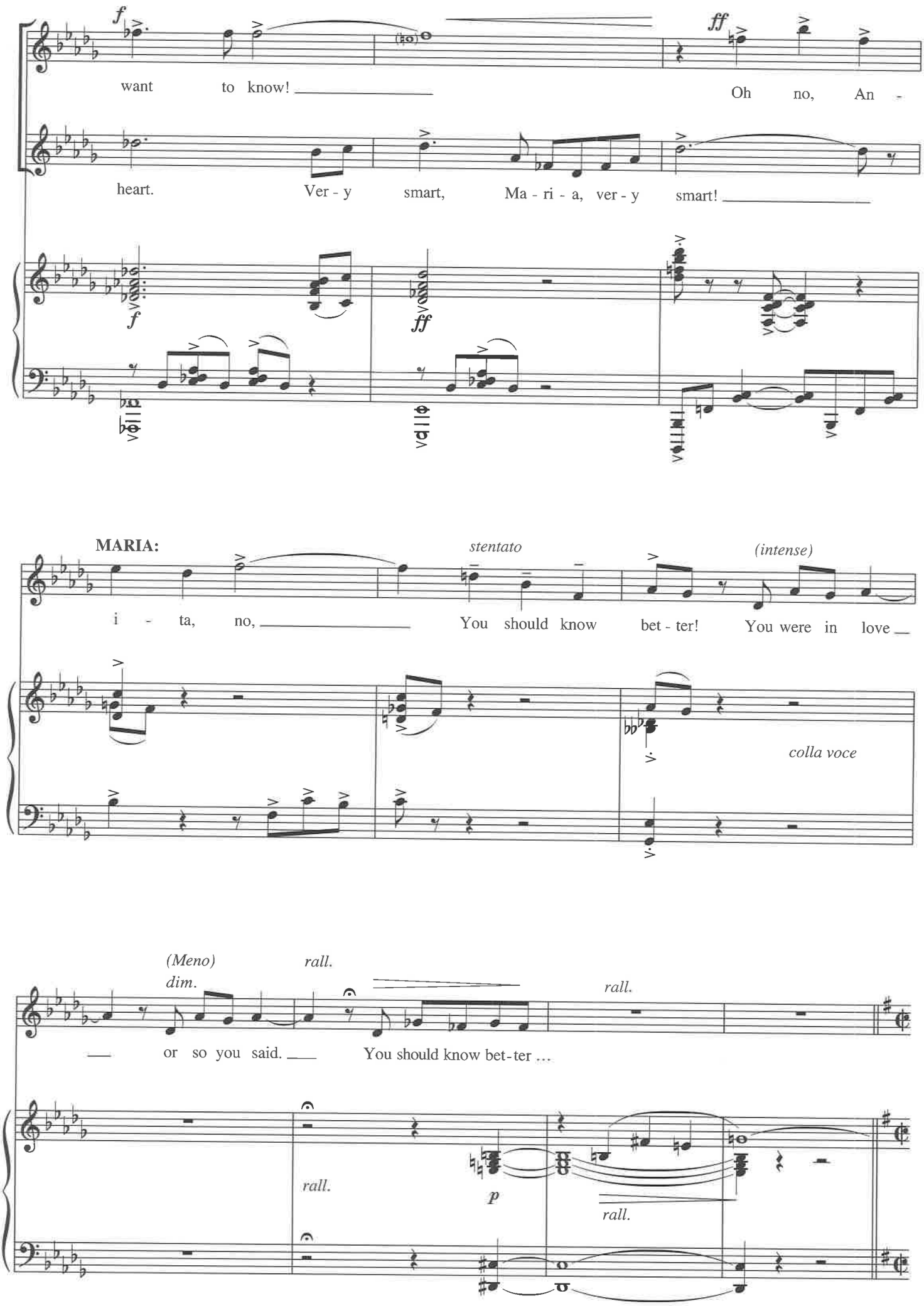

mf
A boy like that will give you sor-row,
You'll meet an-oth - er
mp
boy to - mor-row!
One of your own kind, Stick to your own kind!
f
mf
mf
mp
A boy who kills can-not love,
f
mp
cresc.
A boy who kills has no heart.
And he's the boy who
cresc.

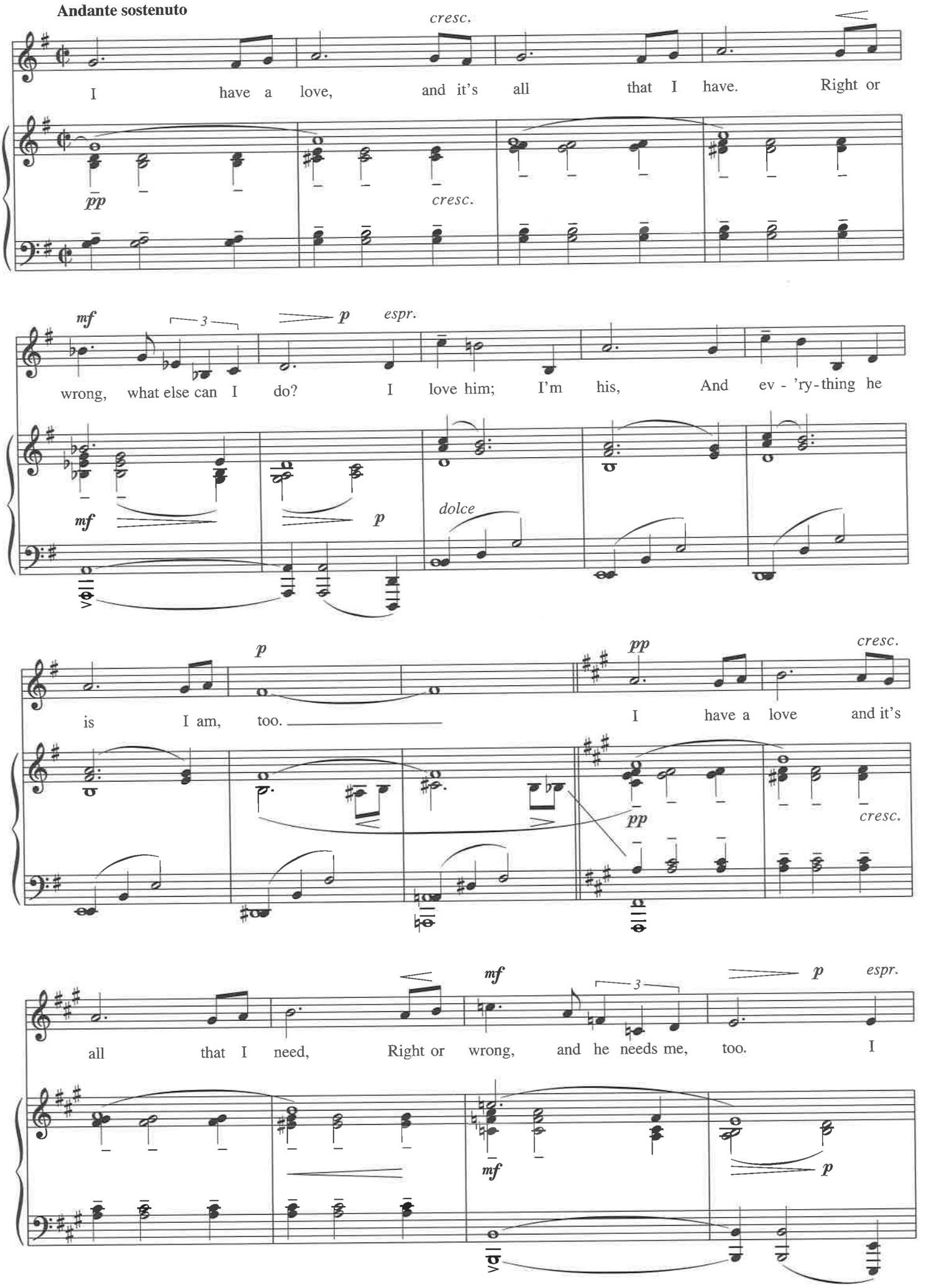

gets your love And gets your heart.
Ver - y smart, Ma - ri - a, ver - y
smart!
A boy like that wants one thing on - ly,
And when he's done, he'll
leave you lone - ly.
He'll mur - der your love; he mur-dered mine.

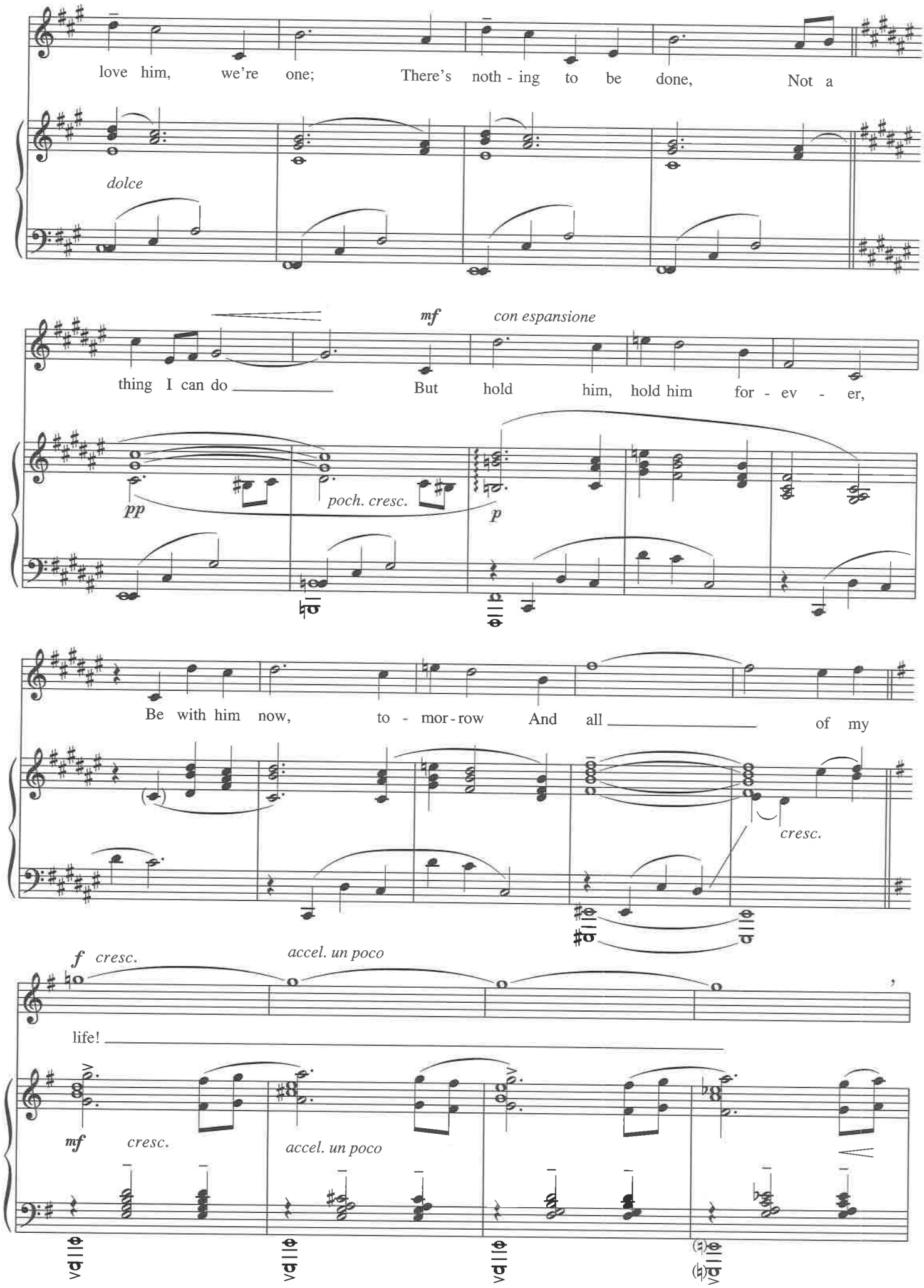

MARIA: f molto cant.
Oh no, An -
mp
cresc. molto
f
Just wait and see, Just wait, Ma - ri - a, Just wait and see!
mp
cresc.
dim.
i - ta, no, An - i - ta, no!
mf
dim.
mp (with intensity)
It is - n't true, not for me, It's true for you, not for me.
mp
cresc.
I hear your words And in my head I know they're
cresc.

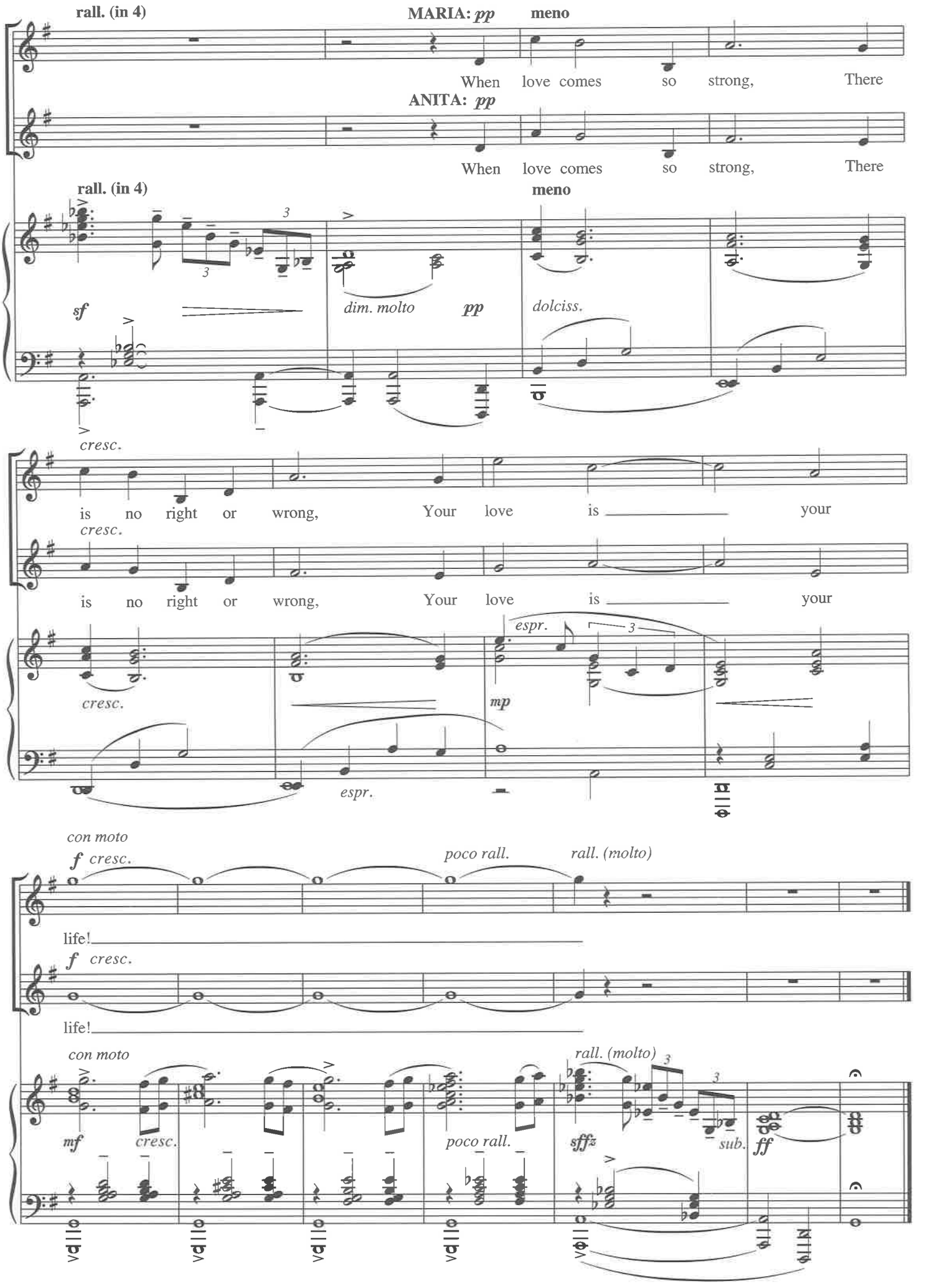

f
ff
smart,
But my heart,
An - i - ta, But my
f cresc.
heart
Knows they're wrong
And my heart
Is too
ANITA: mf
A boy like that
who'd kill your broth - er,
For - get that boy
and
mp
strong,
For I be - long
find an - oth - er!
One of your own kind, Stick to your own kind!
f
mf


mp
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.


f
want to know!
ff
Oh no, An -
heart.
Ver - y smart,
Ma - ri - a, ver - y smart!
f
ff
MARIA:
stentato
(intense)
i - ta, no,
You should know bet - ter!
You were in love
colla voce
(Meno) dim.
rall.
rall.
or so you said.
You should know bet-ter ...
rall.
p
rall.


Andante sostenuto
cresc.
I have a love, and it's all that I have. Right or
pp
cresc.
mf
3
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
3
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
mf con espansione
thing I can do But hold him, hold him for - ev - er,
pp
poch. cresc.
p
Be with him now, to - mor - row And all of my
cresc.
f cresc.
accel. un poco
life!
mf cresc.
accel. un poco

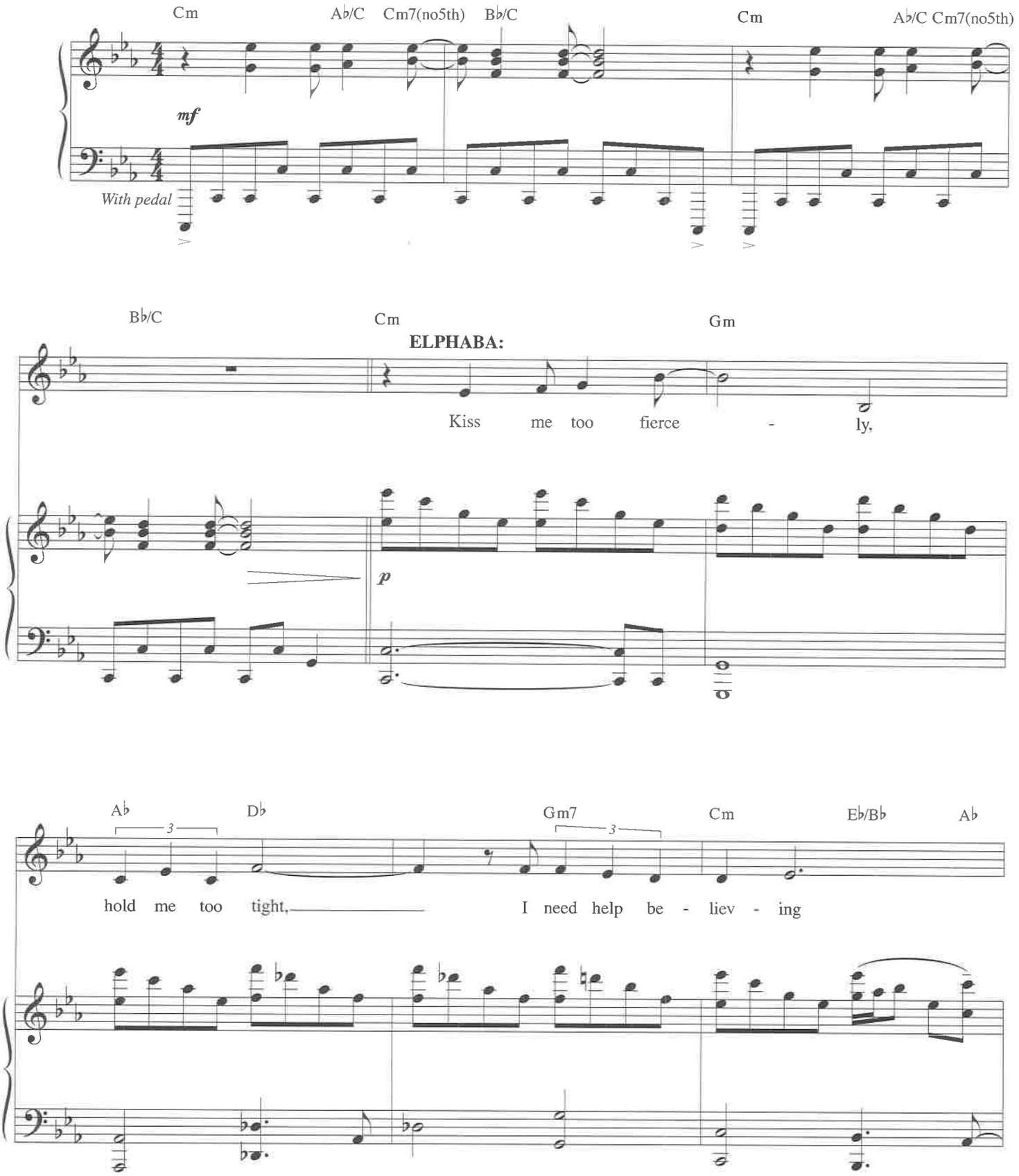

rall. (in 4)
MARIA: pp
meno
When love comes so strong, There
ANITA: pp
When love comes so strong, There
rall. (in 4)
meno
sf
dim. molto
pp
dolciss.
cresc.
is no right or wrong, Your love is your
cresc.
is no right or wrong, Your love is your
cresc.
espr.
mp
espr.
con moto
f cresc.
poco rall.
rall. (molto)
life!
f cresc.
life!
con moto
rall. (molto)
mf
cresc.
poco rall.
sffz
sub.
ff

AS LONG AS YOU'RE MINE

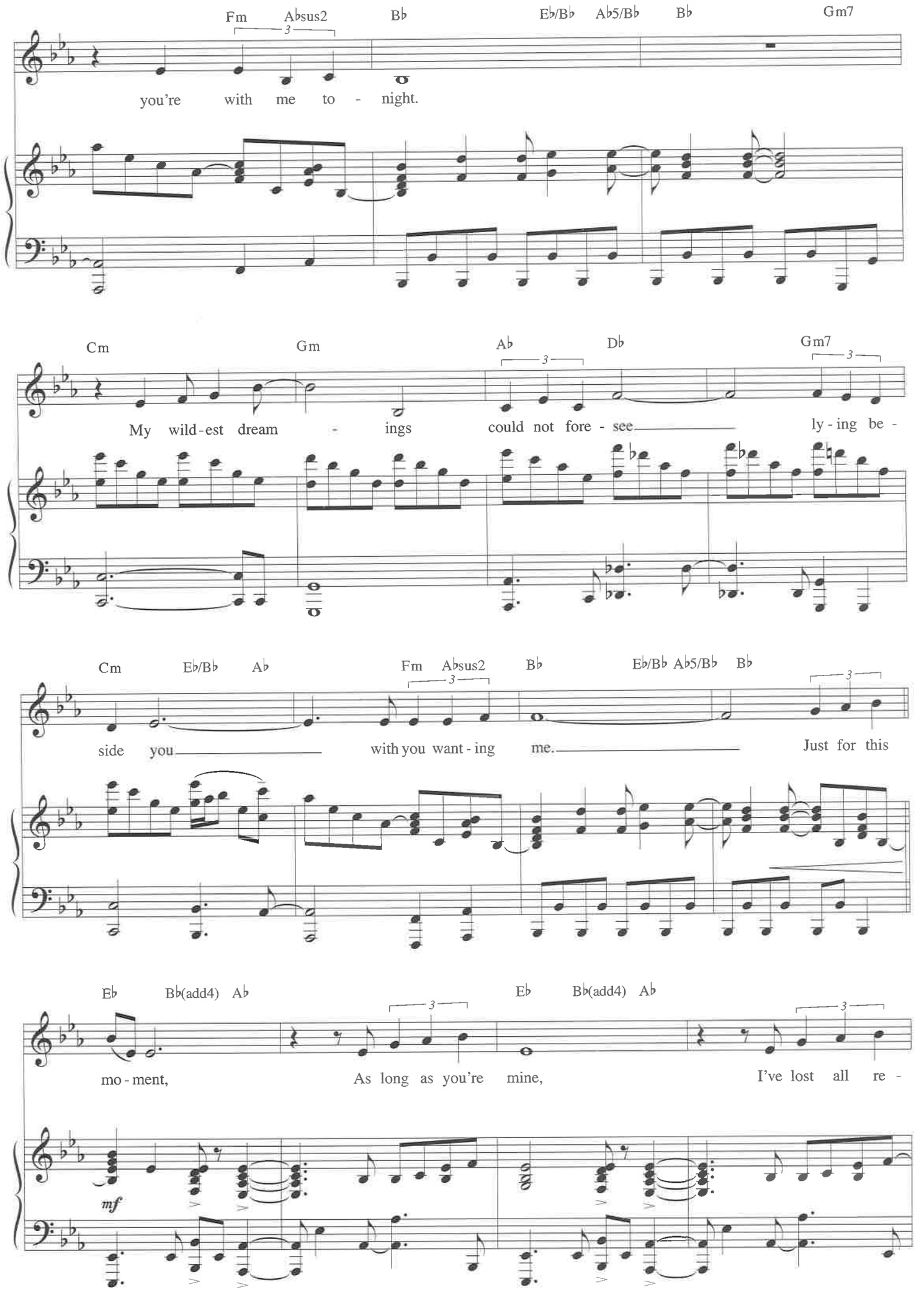
from the Broadway Musical *Wicked*

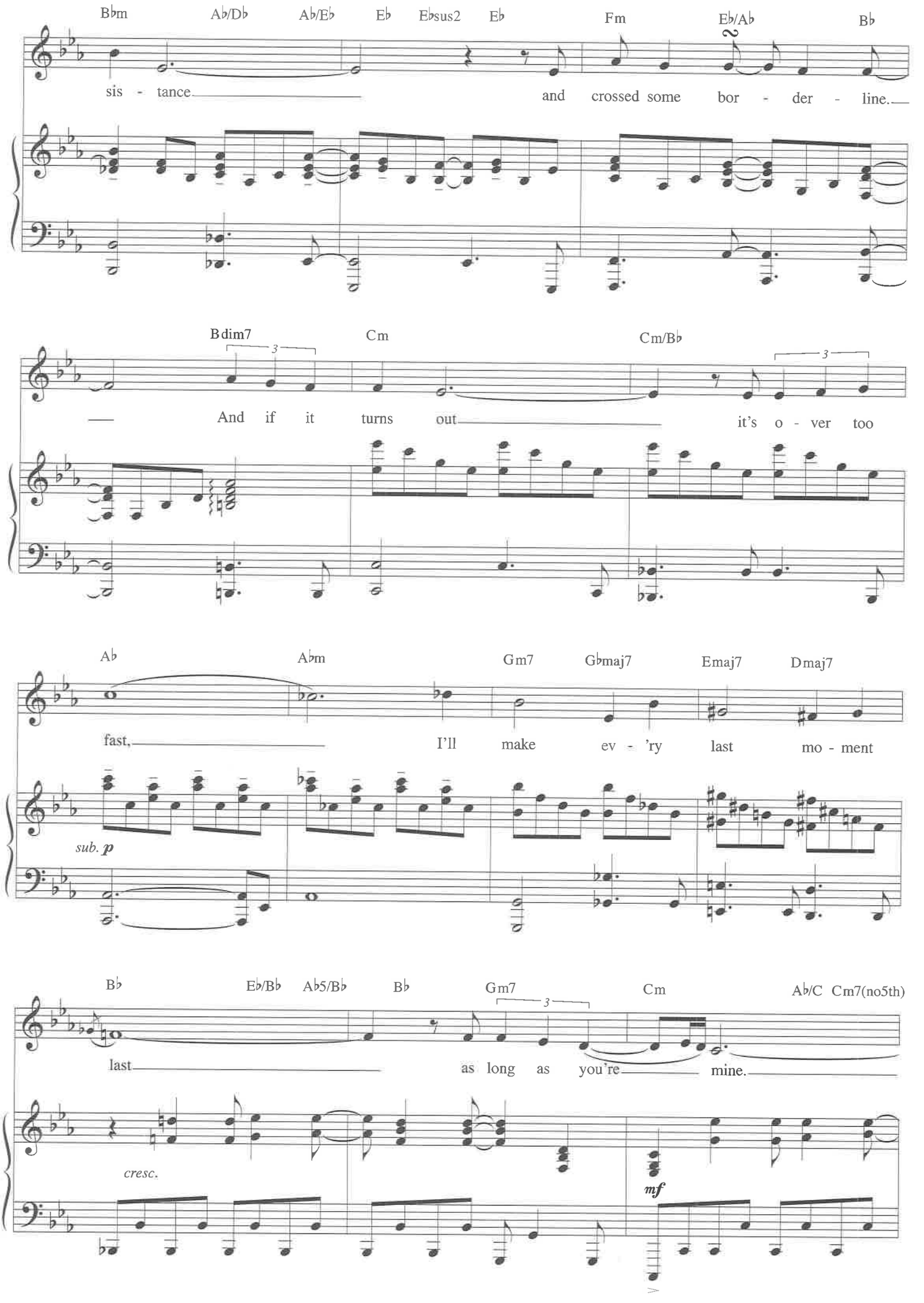
Music and Lyrics by
STEPHEN SCHWARTZ

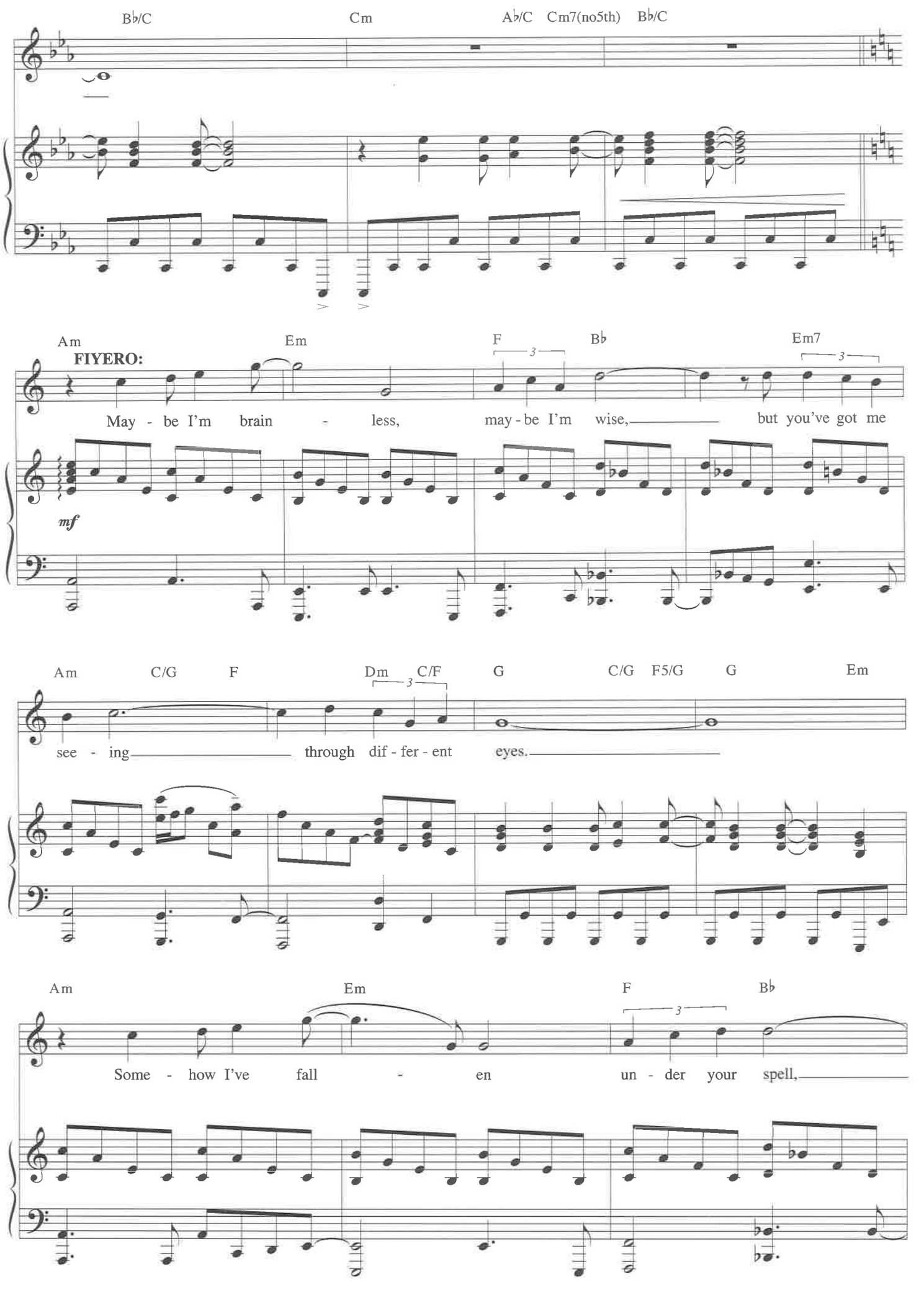
With quiet passion

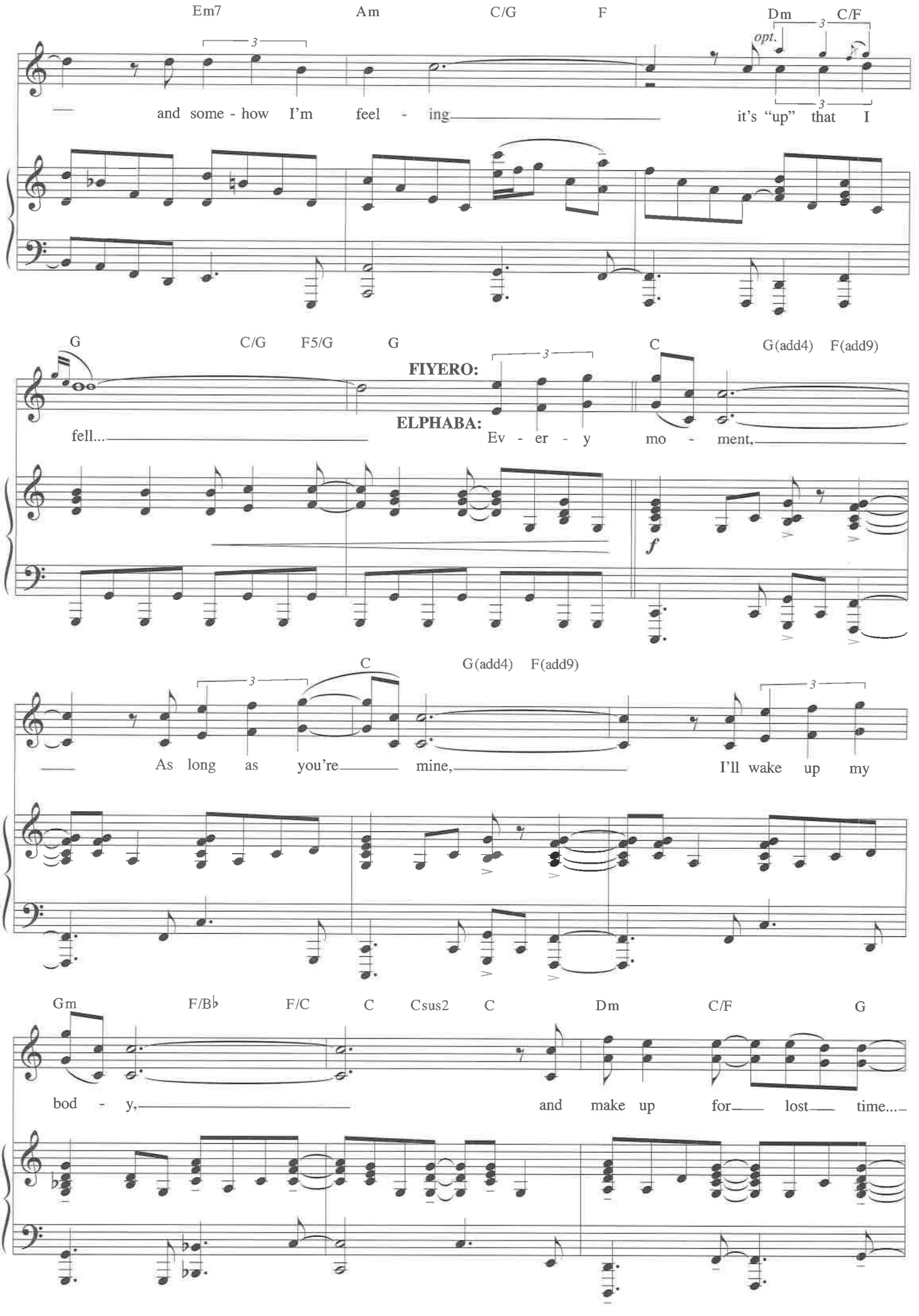


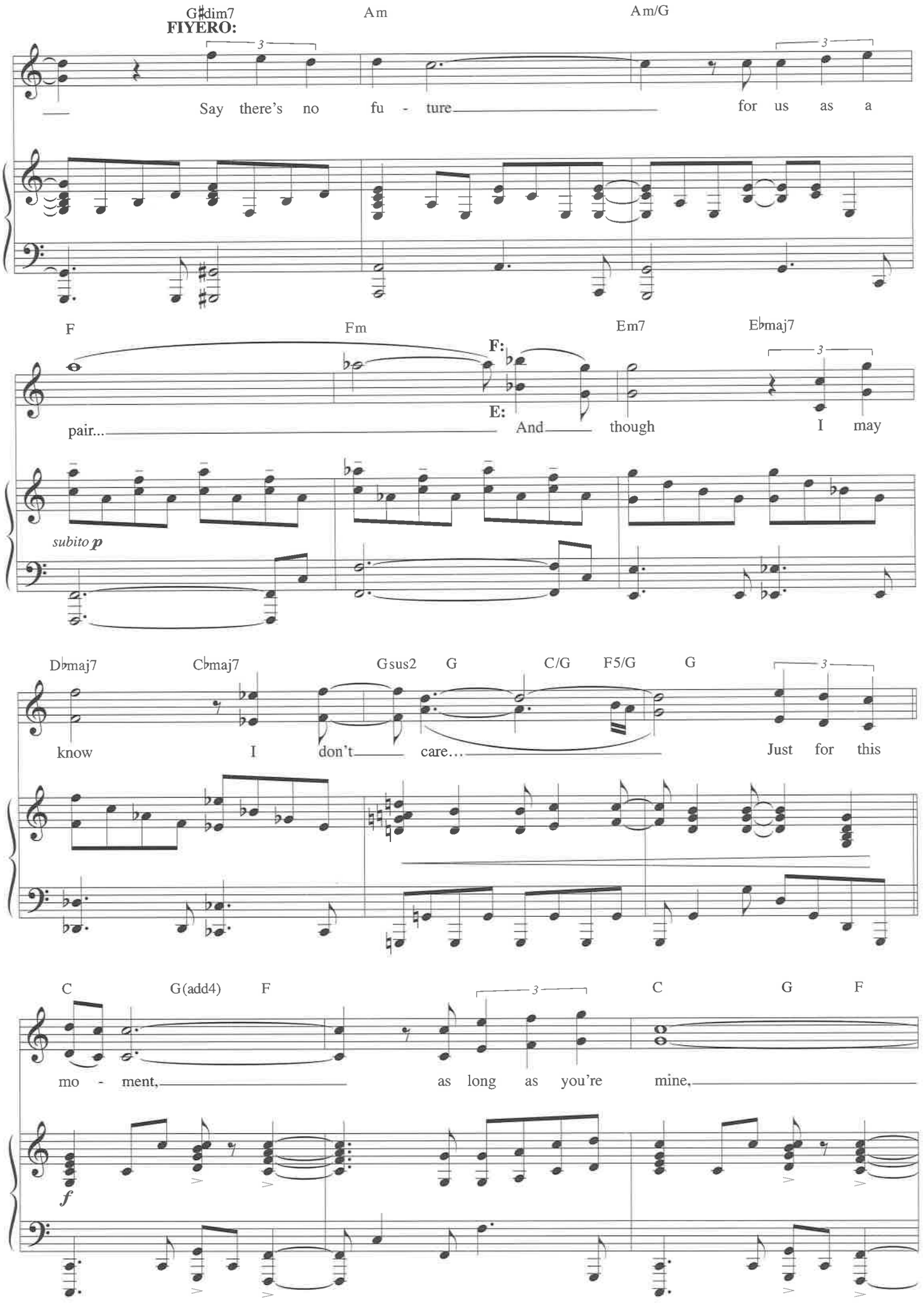
Copyright © 2003 Grey Dog Music
All Rights Reserved Used by Permission

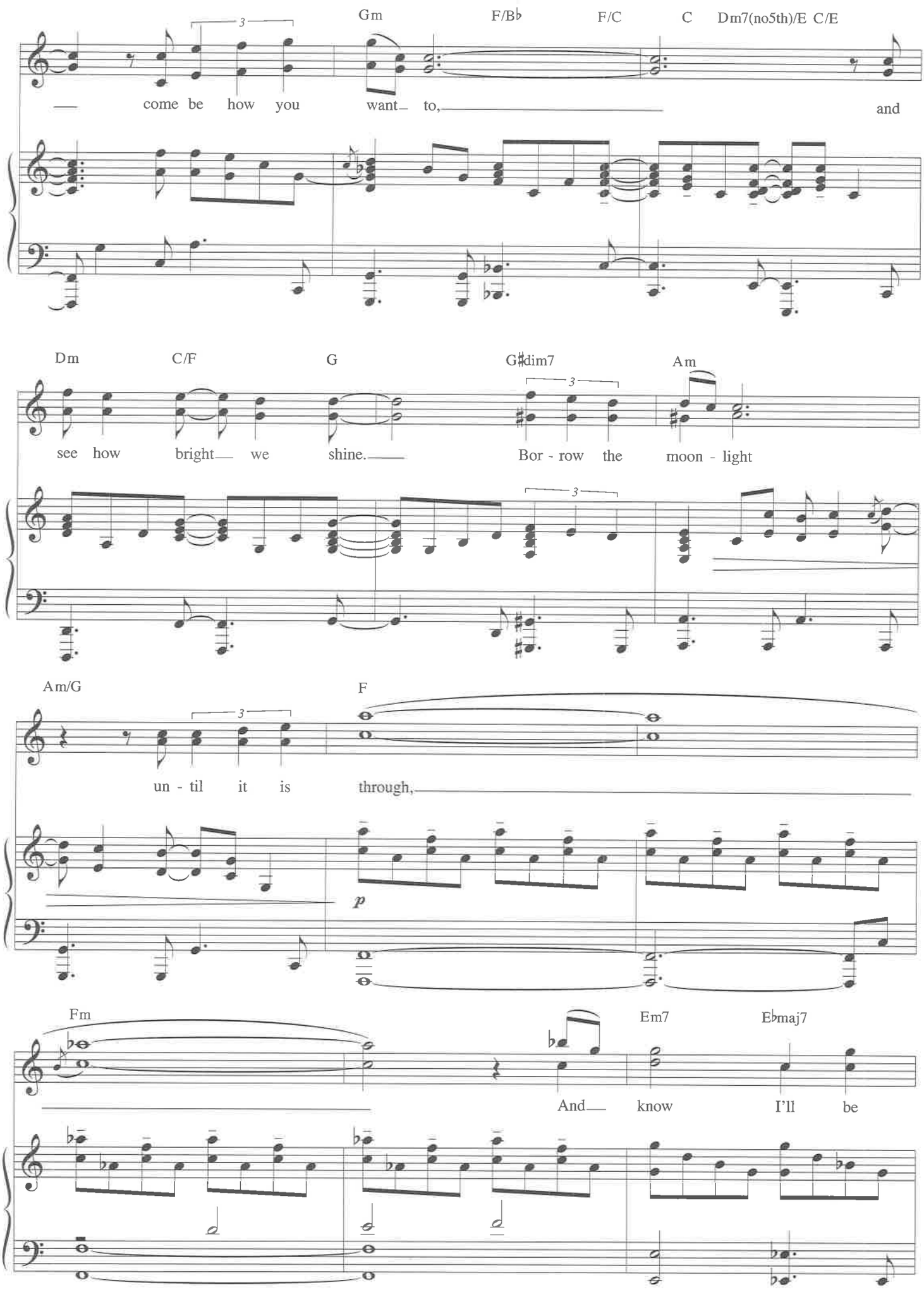

Fm Absus2 Bb Eb/Bb Ab5/Bb Bb Gm7
you're with me to - night.
Cm Gm Ab Db Gm7
My wild-est dream - ings could not fore - see ly - ing be -
Cm Eb/Bb Ab Fm Absus2 Bb Eb/Bb Ab5/Bb Bb
side you with you want - ing me. Just for this
Eb Bb(add4) Ab Eb Bb(add4) Ab
mo - ment, As long as you're mine, I've lost all re -
mf

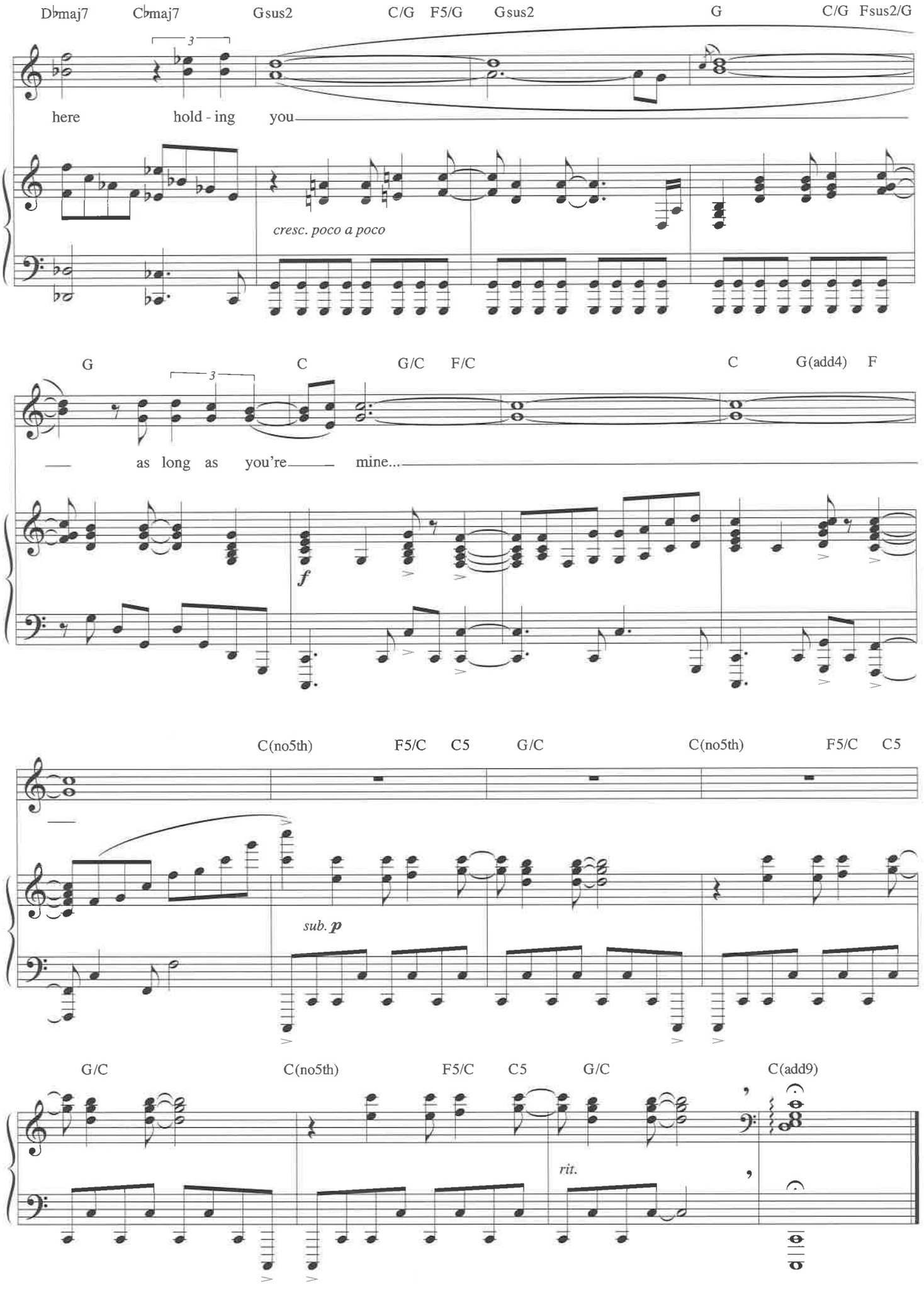

Bbm Ab/Db Ab/Eb Eb Ebsus2 Eb Fm Eb/Ab Bb
sis - tance and crossed some bor - der - line.
Bdim7 Cm Cm/Bb
And if it turns out it's o - ver too
Ab Abm Gm7 Gbmaj7 Emaj7 Dmaj7
fast, I'll make ev - 'ry last mo - ment
sub. p
Bb Eb/Bb Ab5/Bb Bb Gm7 Cm Ab/C Cm7(no5th)
last as long as you're mine.
cresc.
mf


B♭/C
Cm
A♭/C
Cm7(no5th)
B♭/C
Am
Em
F
B♭
Em7
FIYERO:
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
B♭
Some - how I've fall - en un - der your spell,


Em7 Am C/G F Dm C/F
opt.
and some - how I'm feel - ing it's "up" that I
G C/G F5/G G C G(add4) F(add9)
FIYERO:
ELPHABA:
fell... Ev - er - y mo - ment.
f
C G(add4) F(add9)
As long as you're mine, I'll wake up my
Gm F/B♭ F/C C Csus2 C Dm C/F G
bod - y, and make up for lost time...


G♯dim7
Am
Am/G
FIYERO:
Say there's no fu - ture for us as a
F
Fm
Em7
E♭maj7
F:
E:
pair... And though I may
subito p
D♭maj7
C♭maj7
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,
f


Gm F/B♭ F/C C Dm7(no5th)/E C/E
come be how you want to, and
Dm C/F G G♯dim7 Am
see how bright we shine. Bor - row the moon - light
Am/G F
un - til it is through,
p
Fm Em7 E♭maj7
And know I'll be

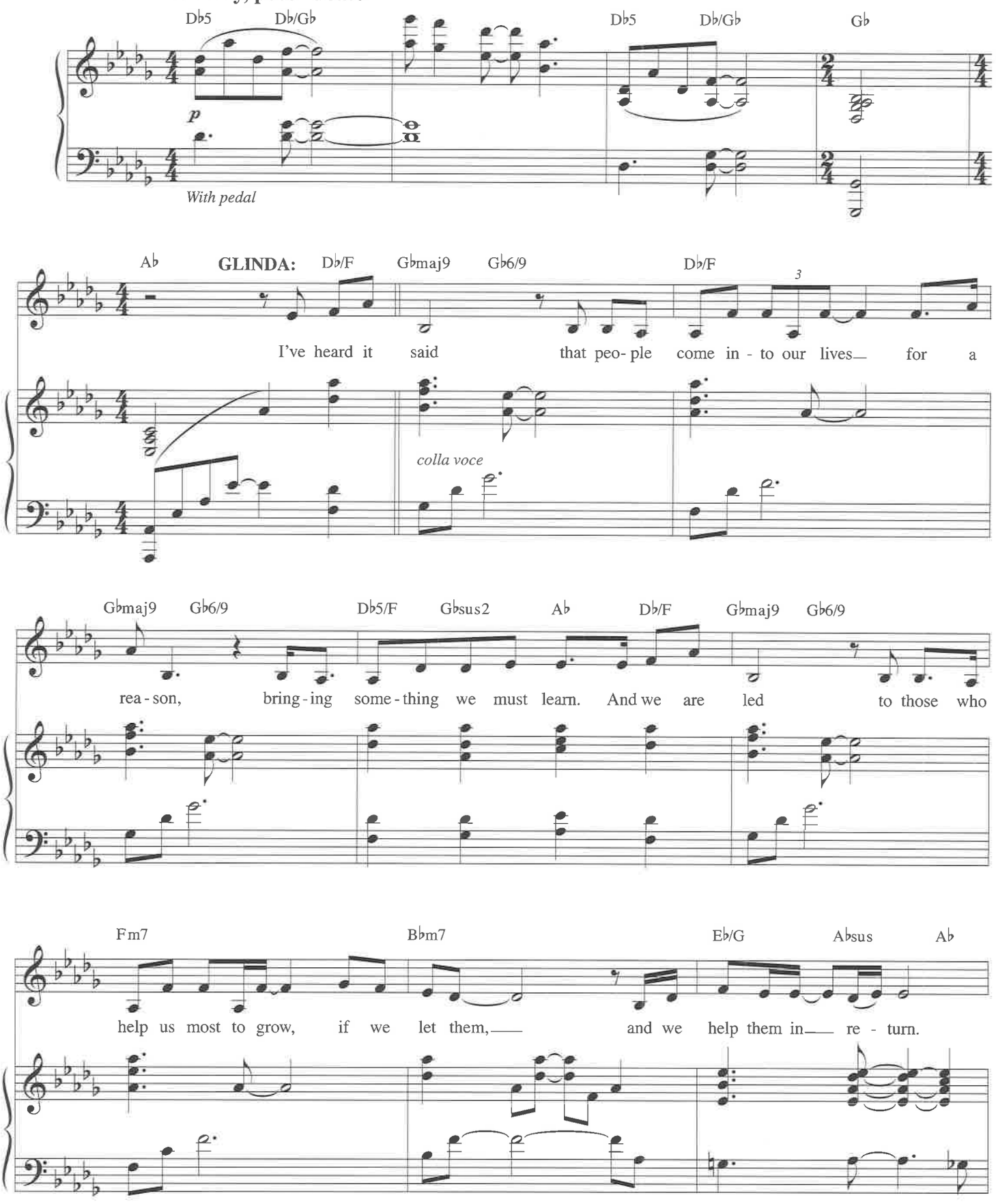

Dbmaj7 Cbmaj7 Gsus2 C/G F5/G Gsus2 G C/G Fsus2/G
here hold - ing you
cresc. poco a poco
G C G/C F/C C G(add4) F
as long as you're mine...
f
C(no5th) F5/C C5 G/C C(no5th) F5/C C5
sub. p
G/C C(no5th) F5/C C5 G/C C(add9)
rit.

FOR GOOD

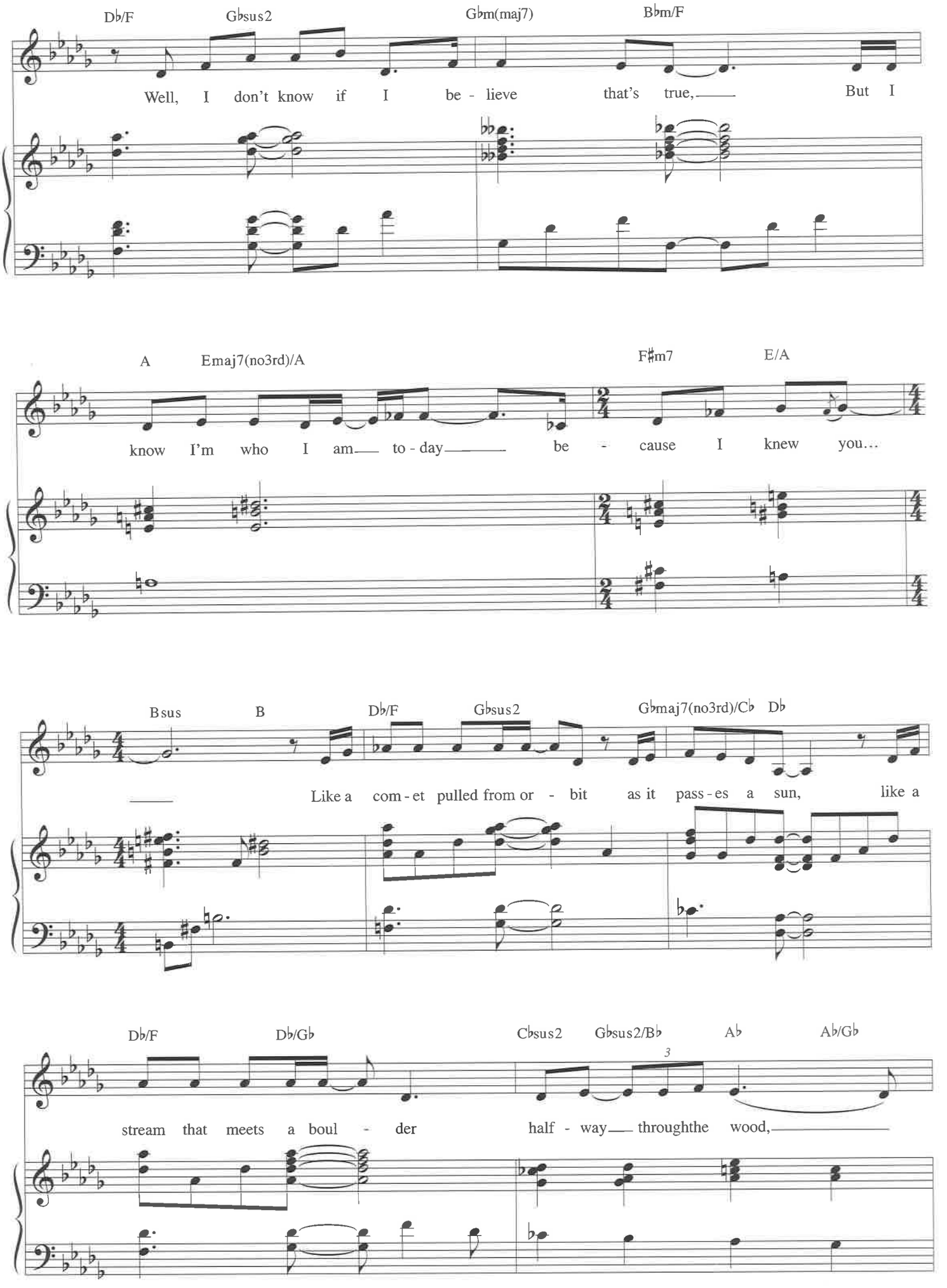
from the Broadway Musical *Wicked*

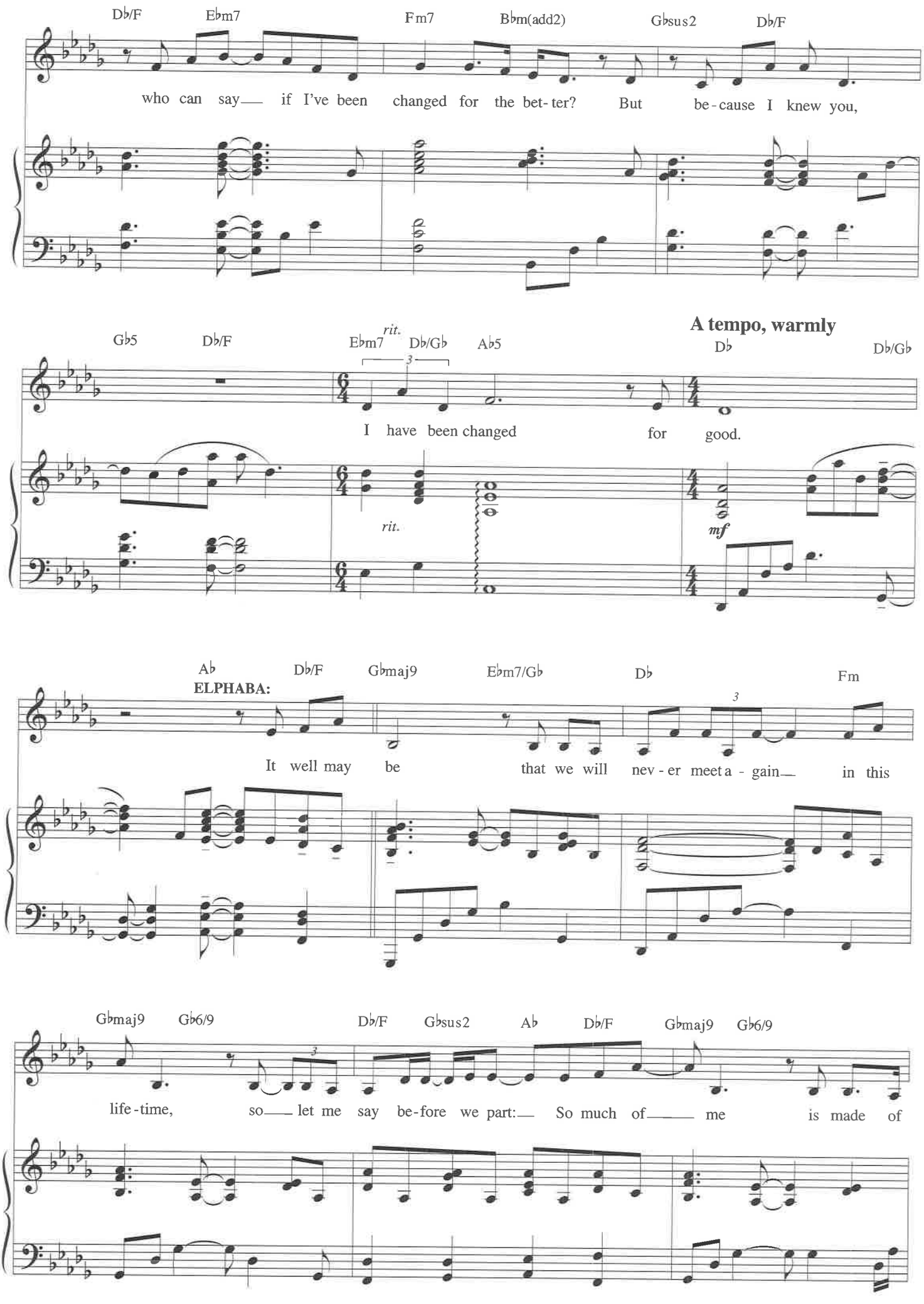
Music and Lyrics by
STEPHEN SCHWARTZ

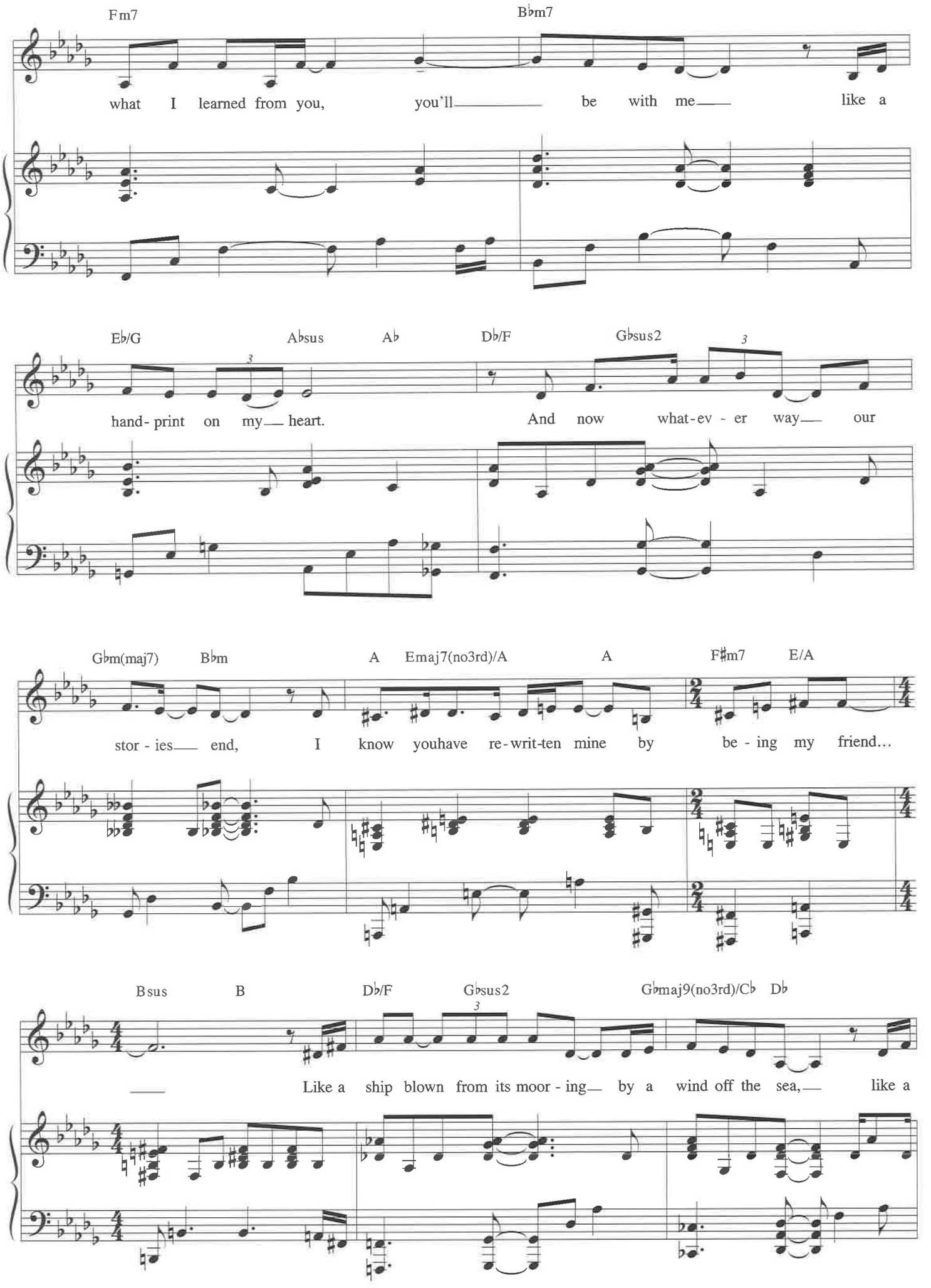
Tenderly, poco rubato

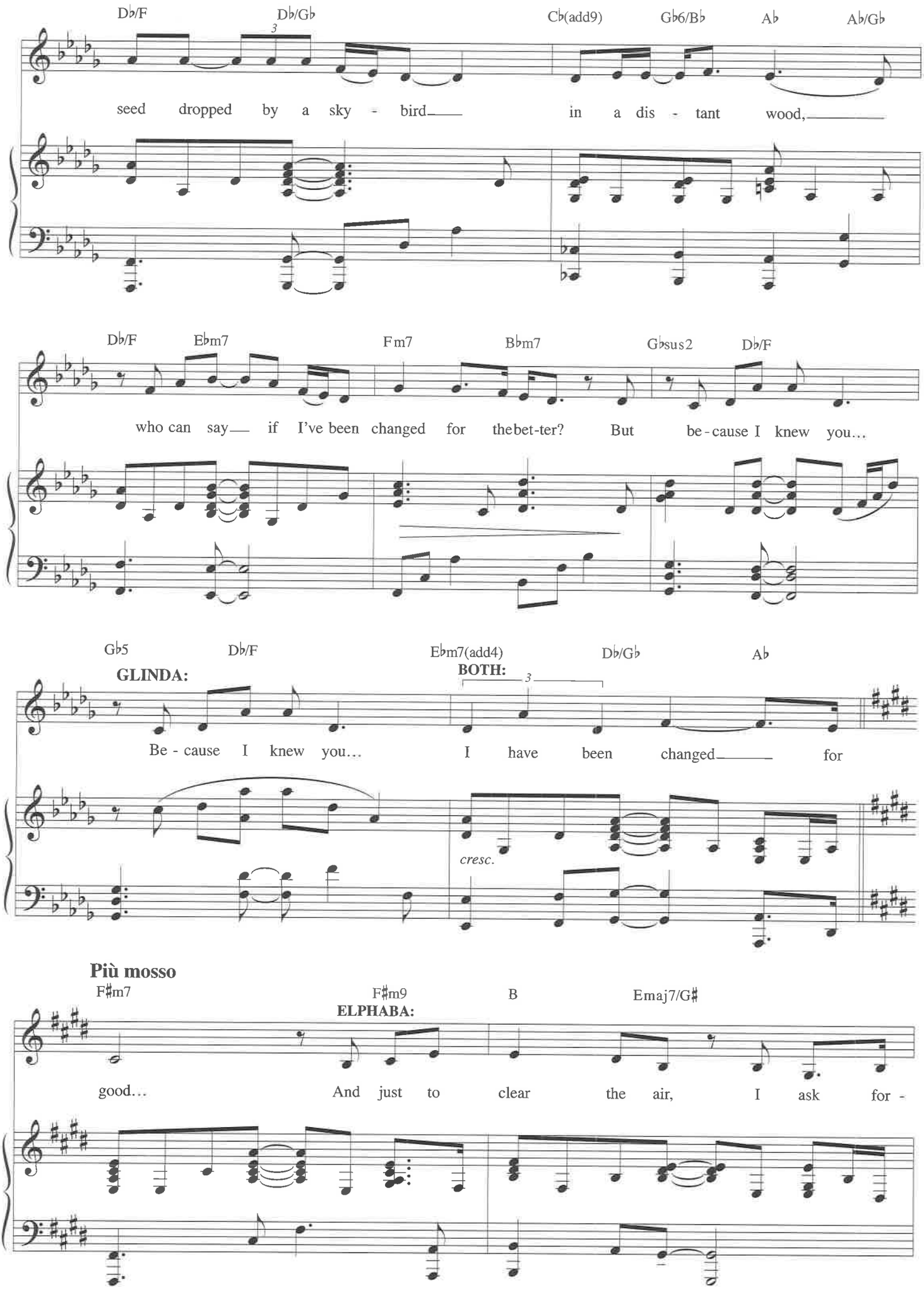


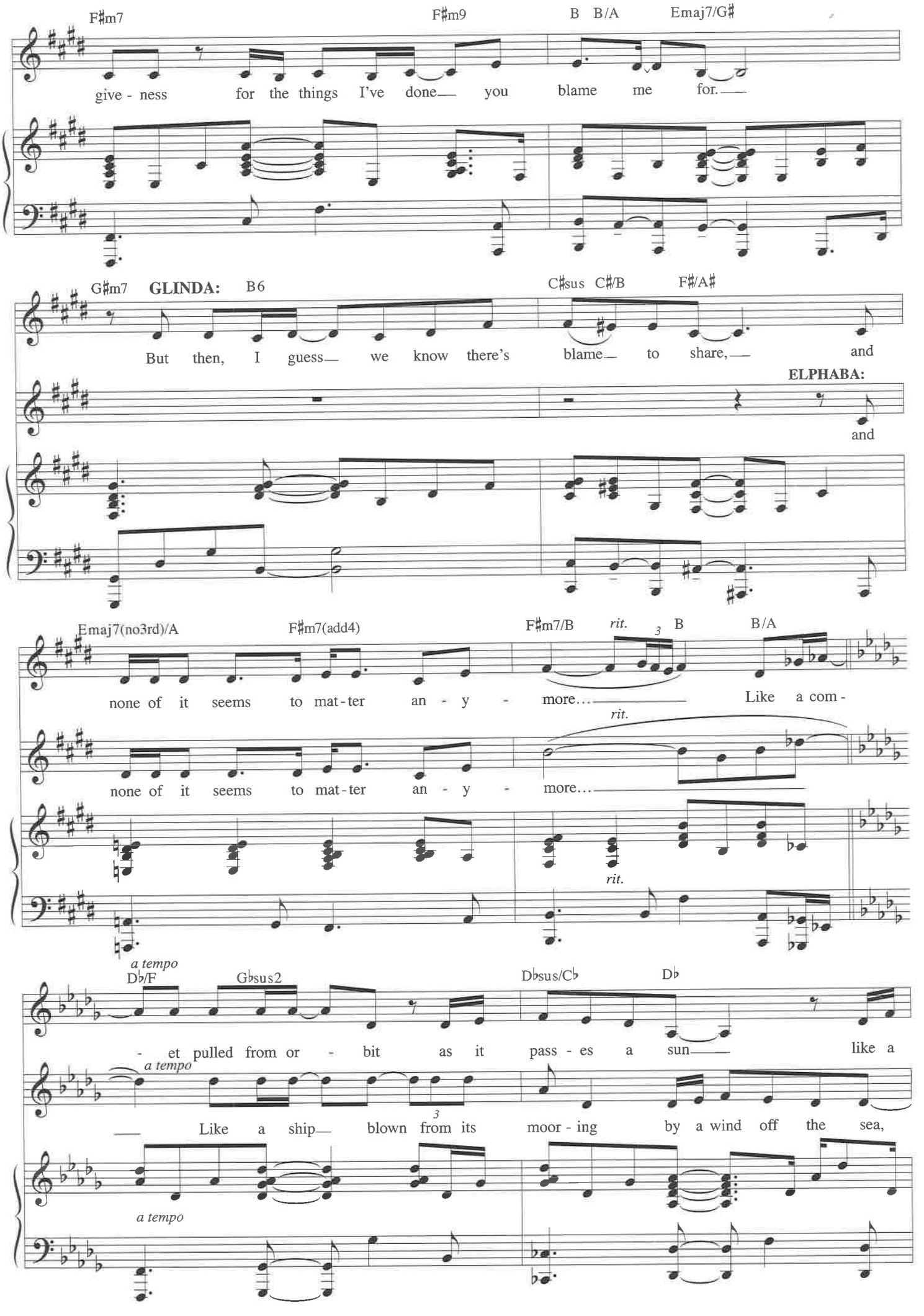
Copyright © 2003 Grey Dog Music
All Rights Reserved Used by Permission

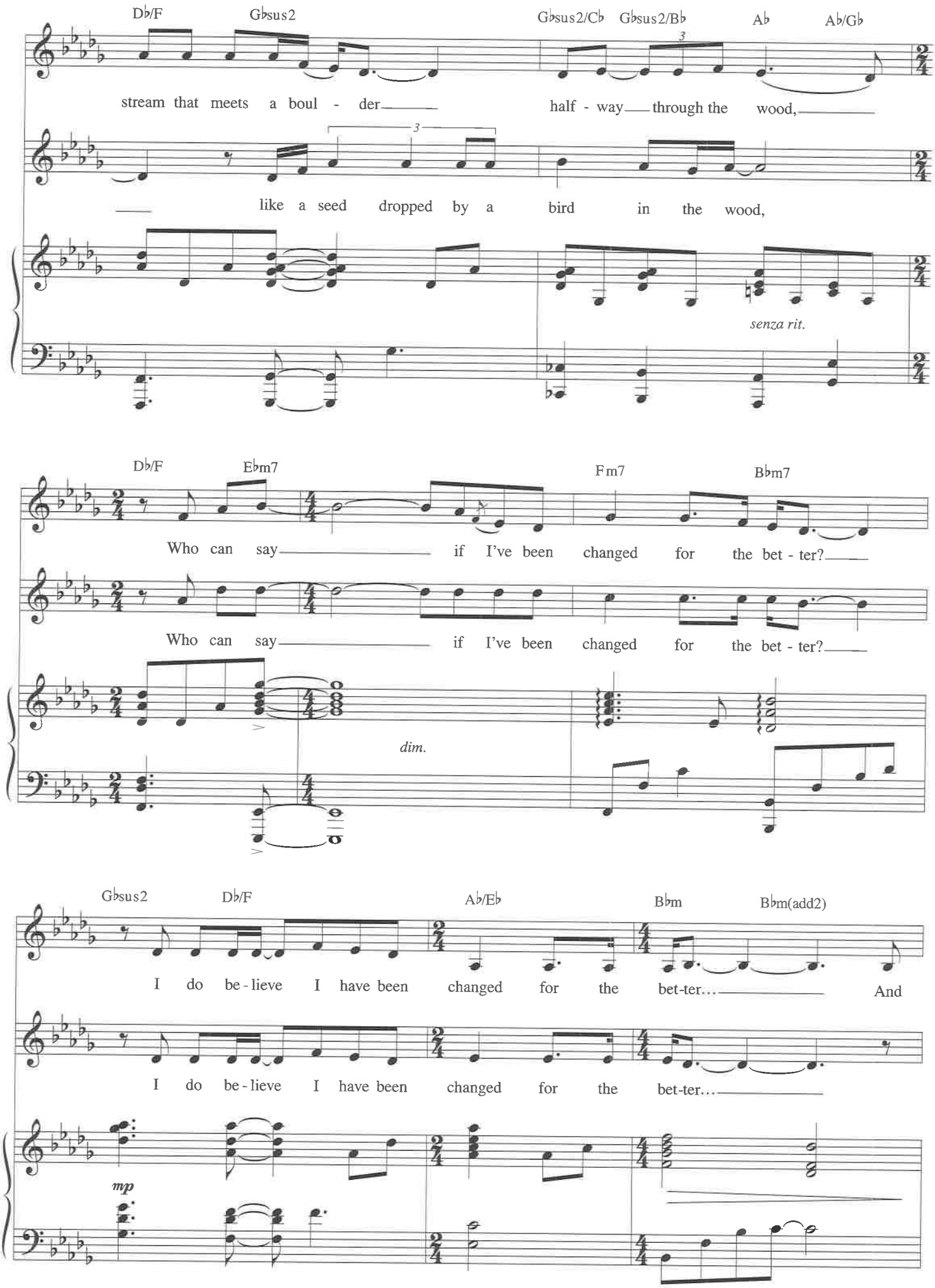

Db/F
Gbsus2
Gbm(maj7)
Bbm/F
Well, I don't know if I be - lieve that's true, But I
A
Emaj7(no3rd)/A
F#m7
E/A
know I'm who I am to - day be - cause I knew you...
Bsus
B
Db/F
Gbsus2
Gbmaj7(no3rd)/Cb
Db
Like a com - et pulled from or - bit as it pass - es a sun, like a
Db/F
Db/Gb
Cbsus2
Gbsus2/Bb
Ab
Ab/Gb
3
stream that meets a boul - der half - way throughthe wood,

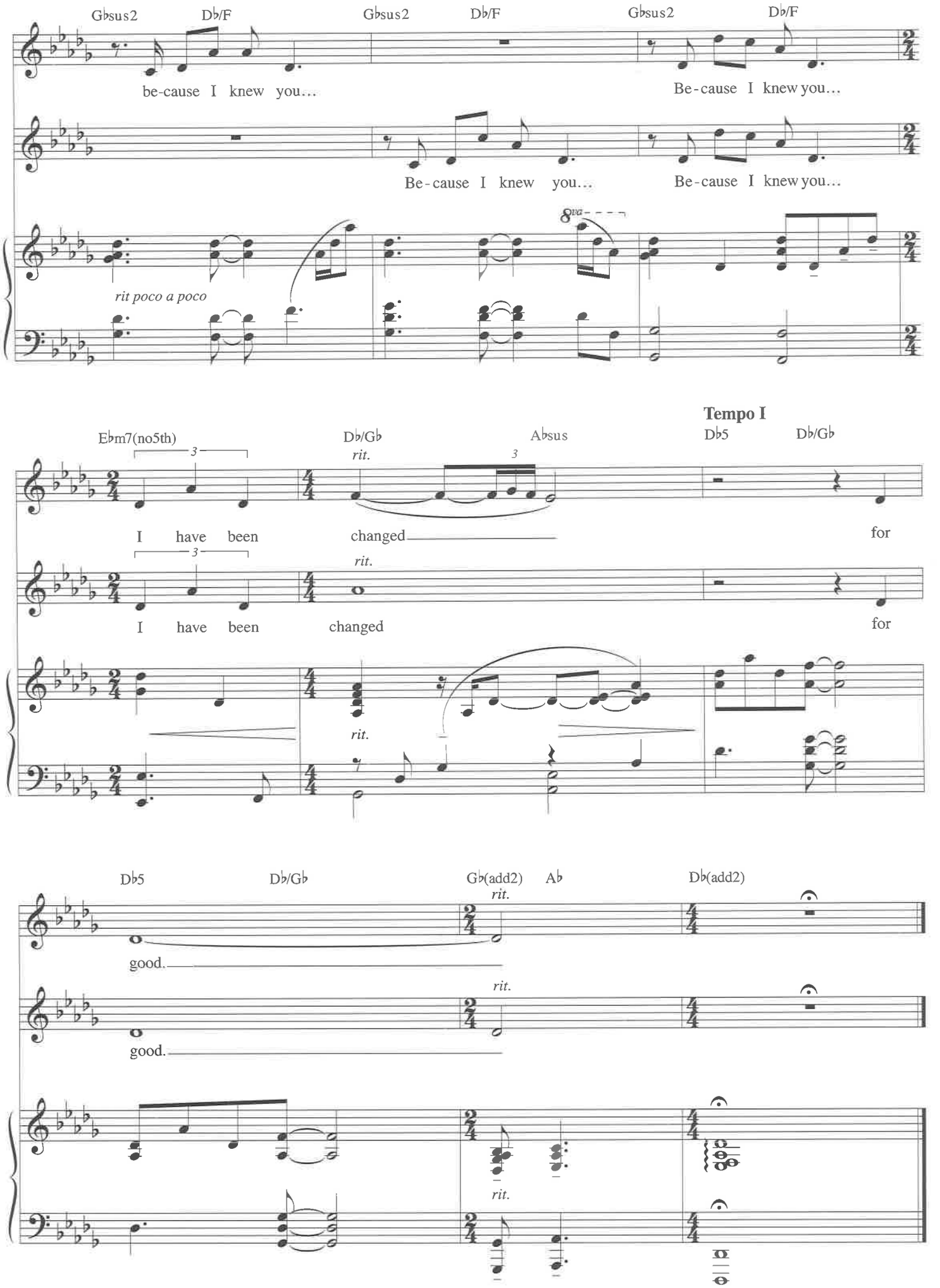

Db/F Ebm7 Fm7 Bbm(add2) Gbsus2 Db/F
who can say— if I've been changed for the bet-ter? But be-cause I knew you,
Gb5 Db/F Ebm7 rit. Db/Gb Ab5
A tempo, warmly
Db Db/Gb
I have been changed for good.
rit.
mf
Ab Db/F Gbmaj9 Ebm7/Gb Db Fm
ELPHABA:
It well may be that we will nev-er meet a-gain— in this
Gbmaj9 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
B♭m7
what I learned from you, you'll be with me like a
E♭/G
A♭sus
A♭
D♭/F
G♭sus2
hand-print on my heart.
And now what-ev-er way our
G♭m(maj7)
B♭m
A
Emaj7(no3rd)/A
A
F♯m7
E/A
stor-ies end, I know youhave re-writ-ten mine by be-ing my friend...
Bsus
B
D♭/F
G♭sus2
G♭maj9(no3rd)/C♭
D♭
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 thebet-ter? But be - cause I knew you...
Gb5
Db/F
Ebm7(add4)
Db/Gb
Ab
GLINDA:
BOTH:
Be - cause I knew you... 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 -
rit.
none of it seems to mat - ter an - y - more...
rit.
a tempo
D♭/F
G♭sus2
D♭sus/C♭
D♭
- et pulled from or - bit as it pass - es a sun
like a
a tempo
Like a ship
blown from its
3
moor - ing by a wind off the sea,
a tempo

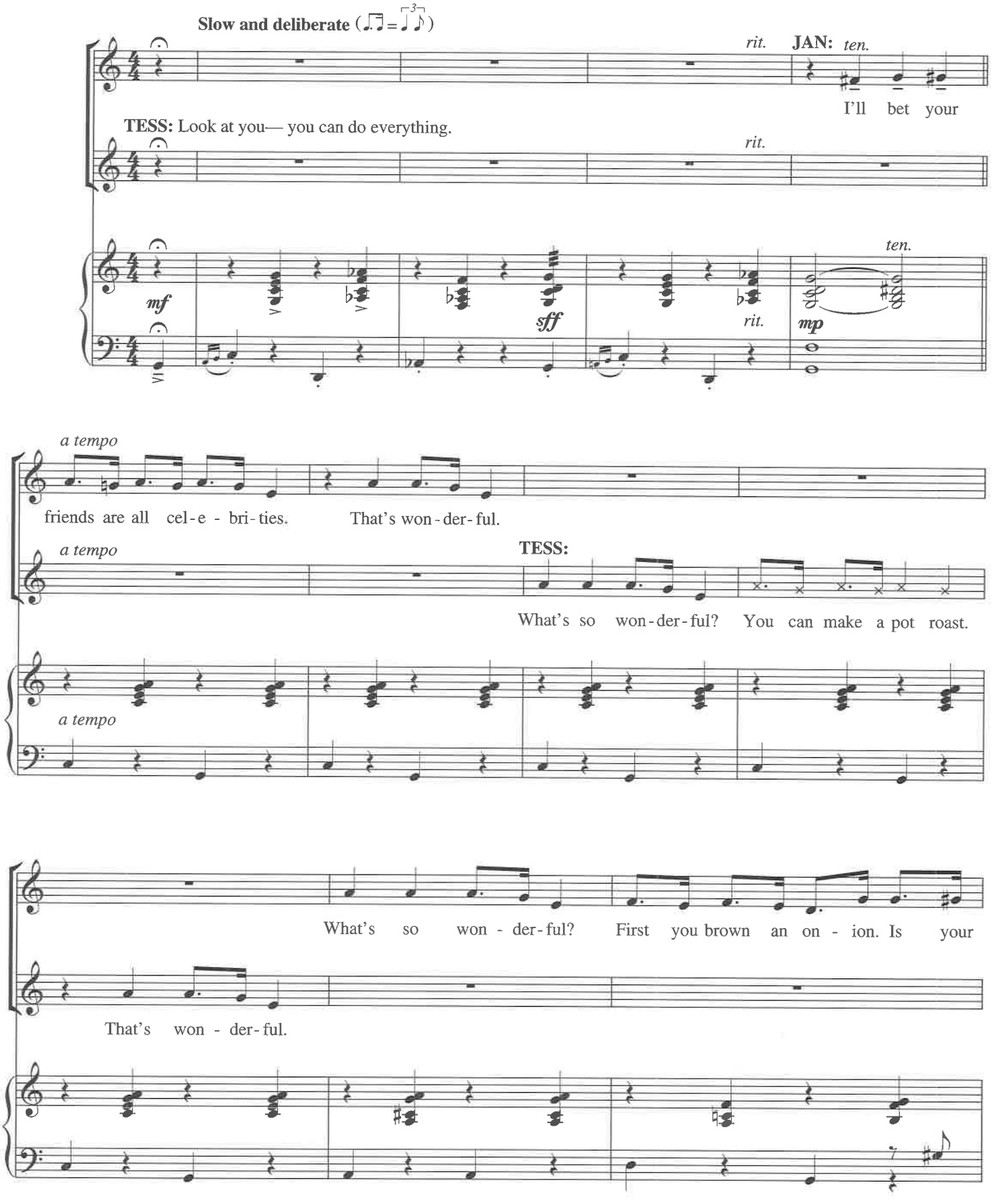

Db/F
Gbsus2
Gbsus2/Cb
Gbsus2/Bb
Ab
Ab/Gb
stream that meets a boul - der
half - way through the wood,
like a seed dropped by a bird in the wood,
senza rit.
Db/F
Ebm7
Fm7
Bbm7
Who can say if I've been changed for the bet - ter?
Who can say if I've been changed for the bet - ter?
dim.
Gbsus2
Db/F
Ab/Eb
Bbm
Bbm(add2)
I do be - lieve I have been changed for the bet-ter...
And
I do be - lieve I have been changed for the bet-ter...
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...
8va
rit poco a poco
Tempo I
Ebm7(no5th)
Db/Gb
Absus
Db5
Db/Gb
rit.
I have been changed for
I have been changed for
Db5
Db/Gb
Gb(add2)
Ab
Db(add2)
good.
good.

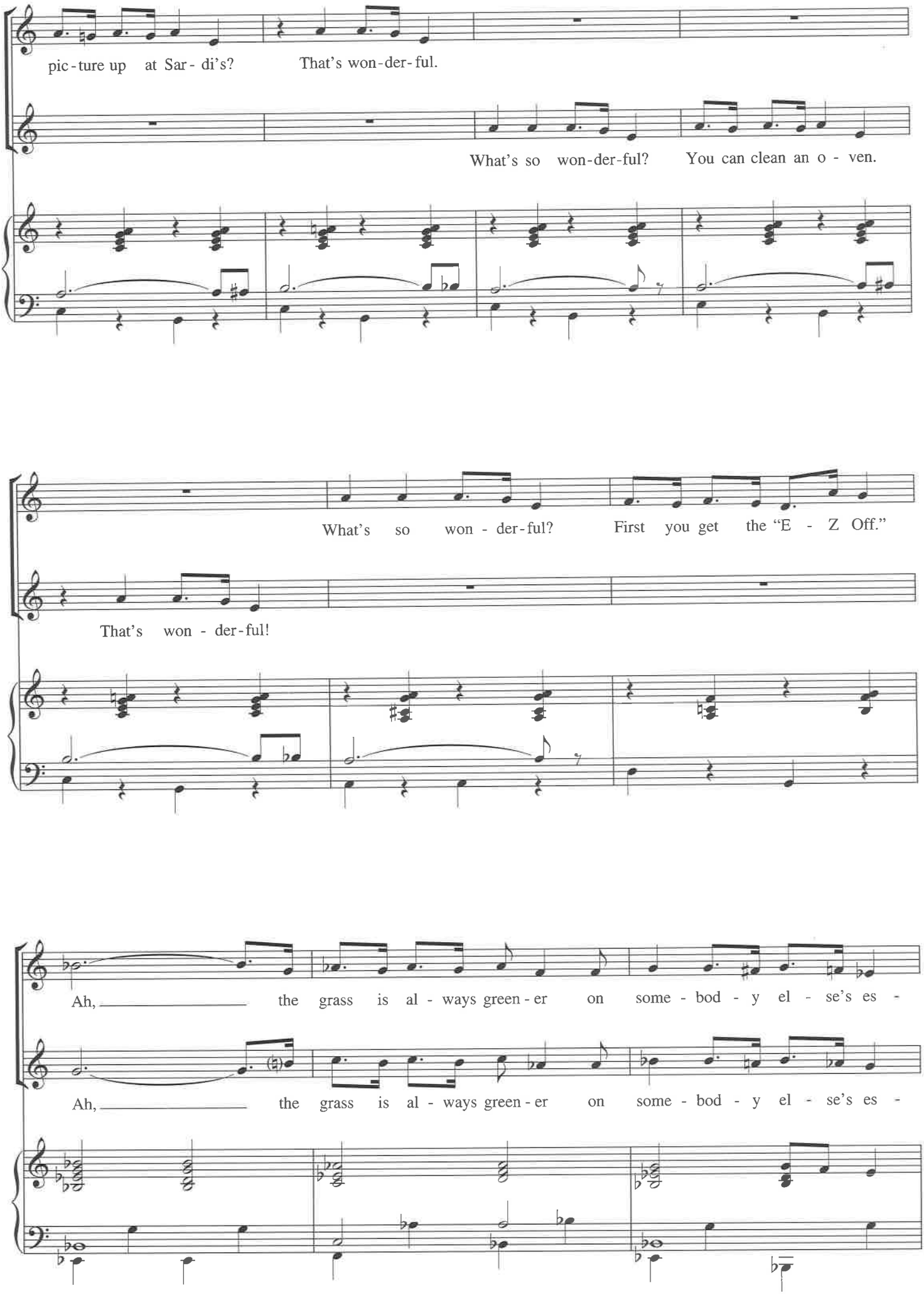
THE GRASS IS ALWAYS GREENER

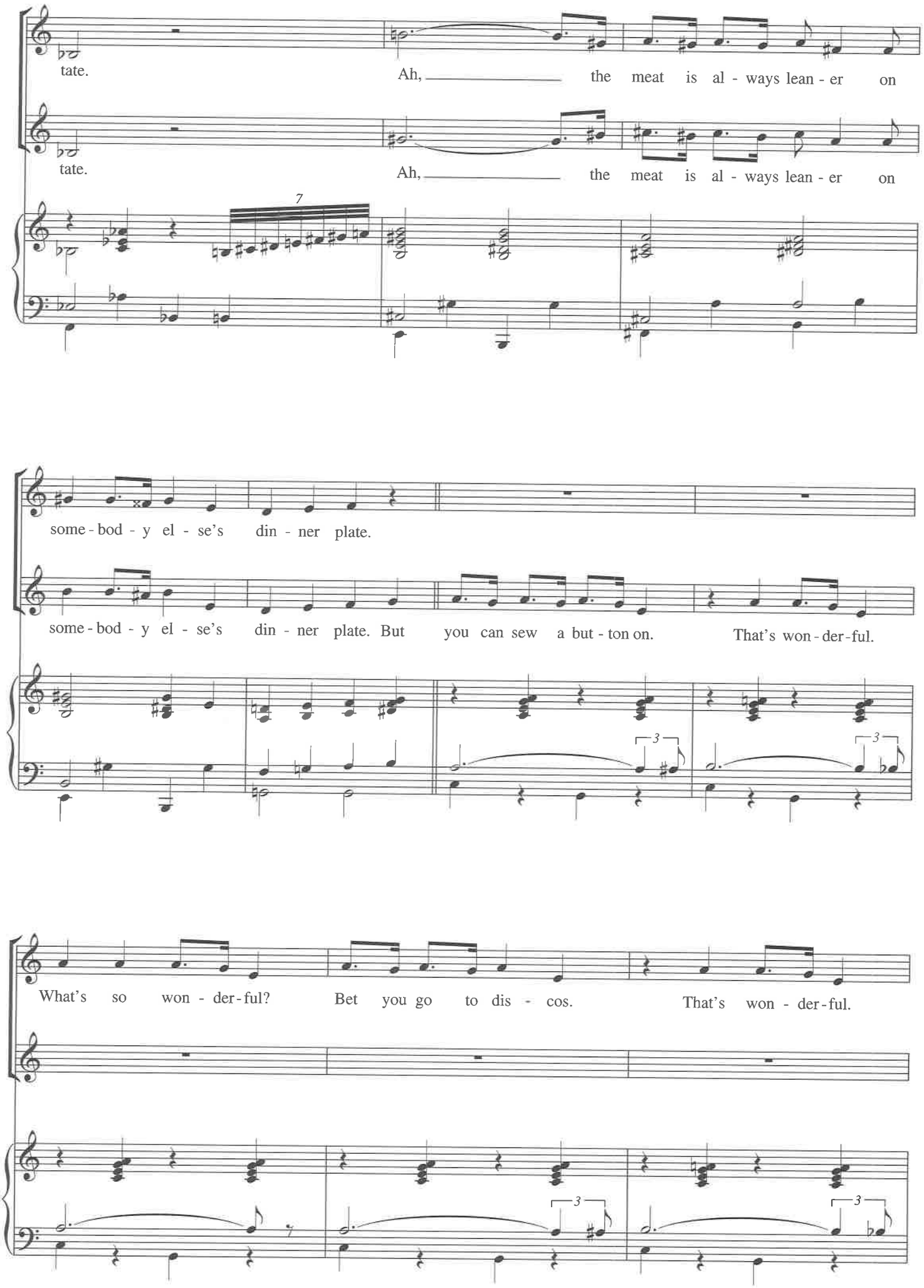
from the Musical *Woman of the Year*

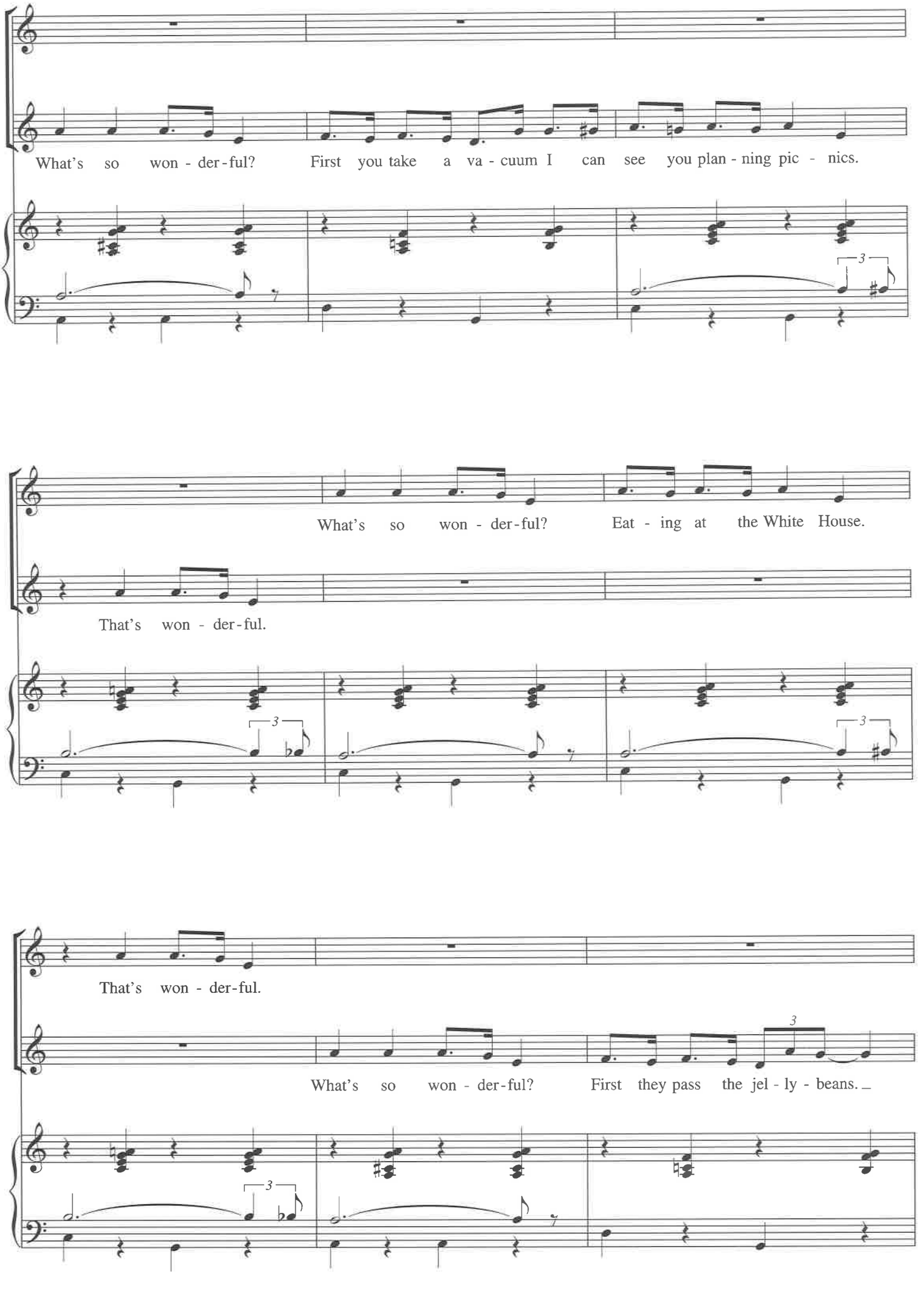
Words by FRED EBB
Music by JOHN KANDER

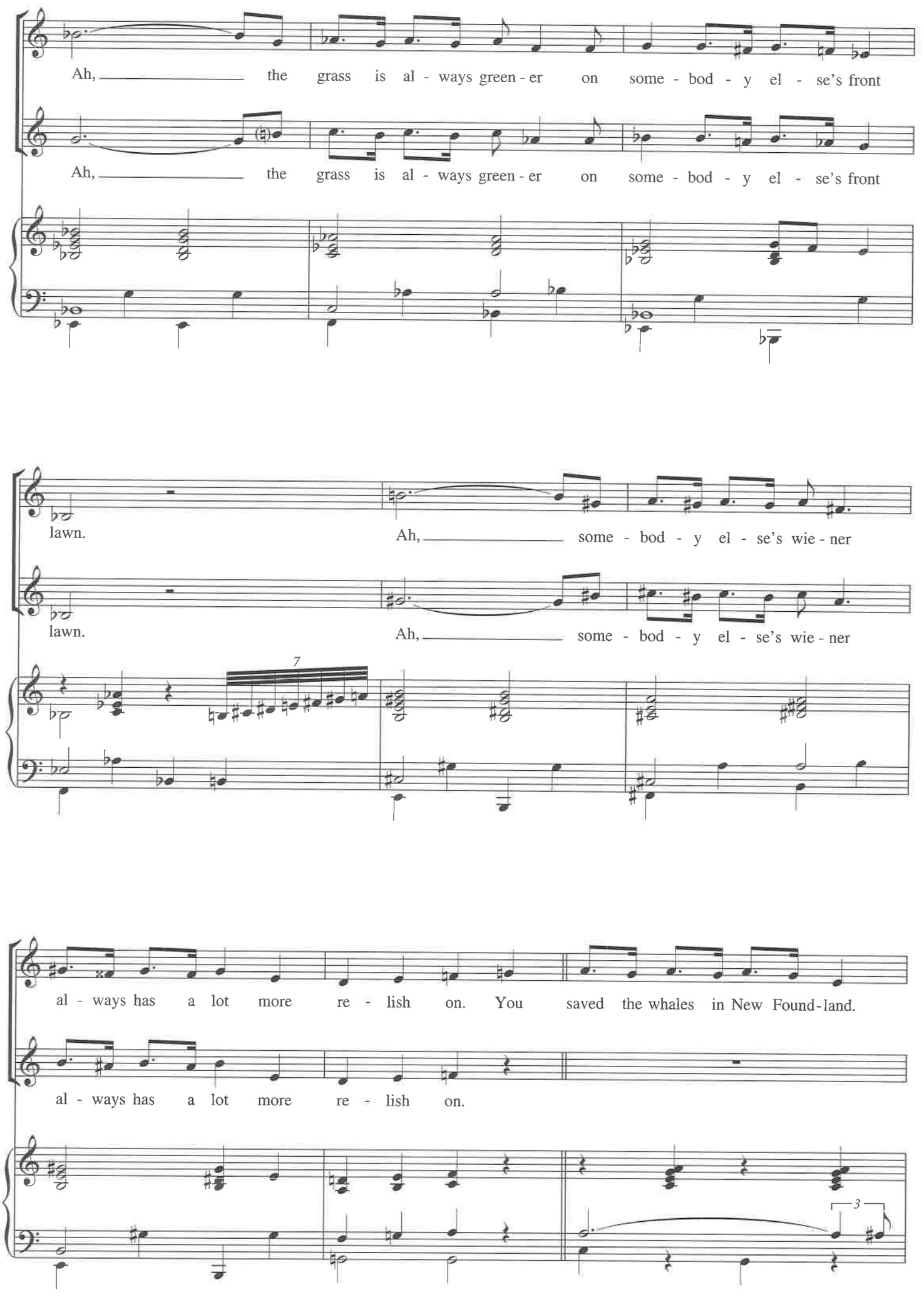


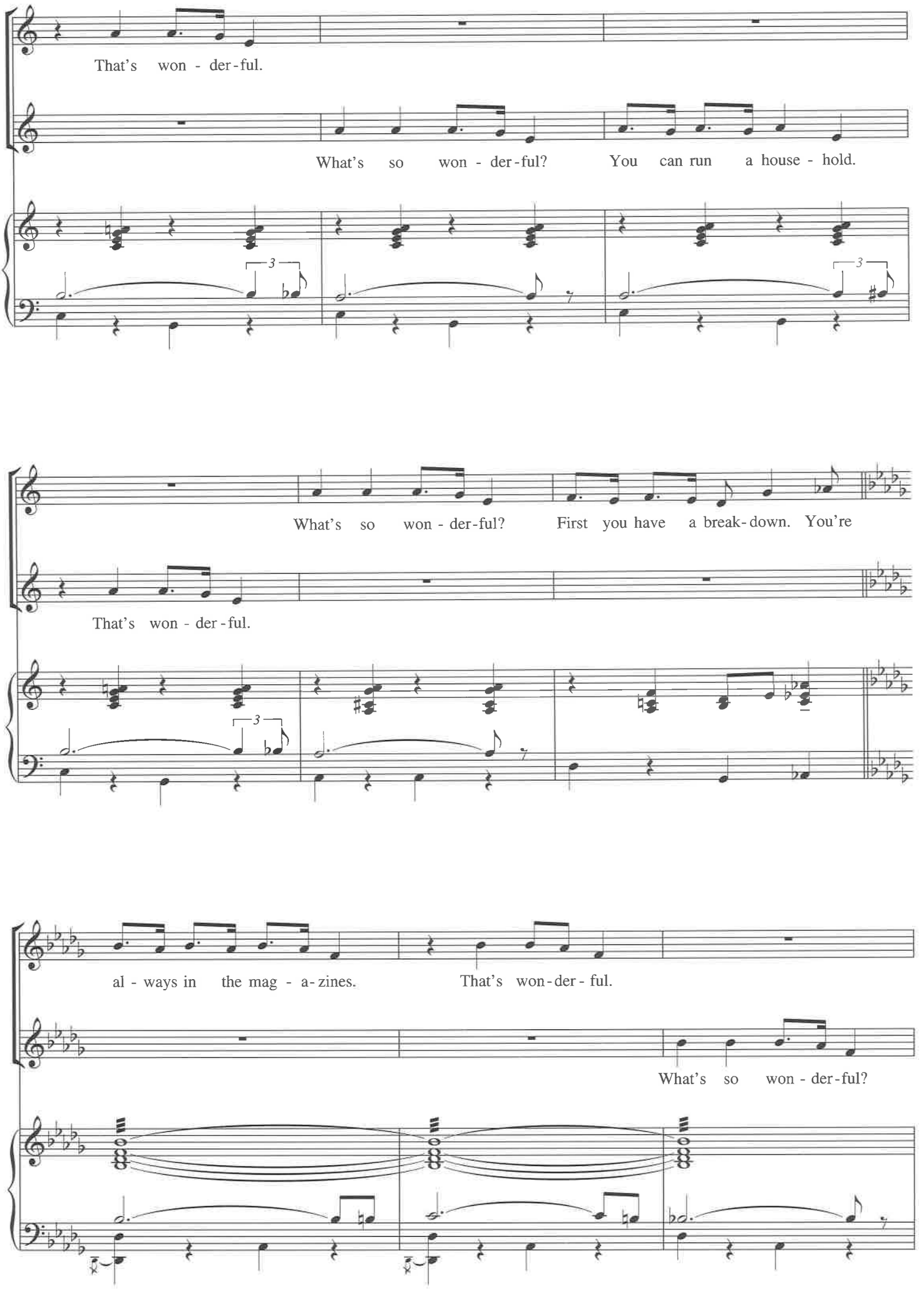
Copyright © 1981 by Kander & Ebb, Inc.
International Copyright Secured All Rights Reserved
Used by Permission

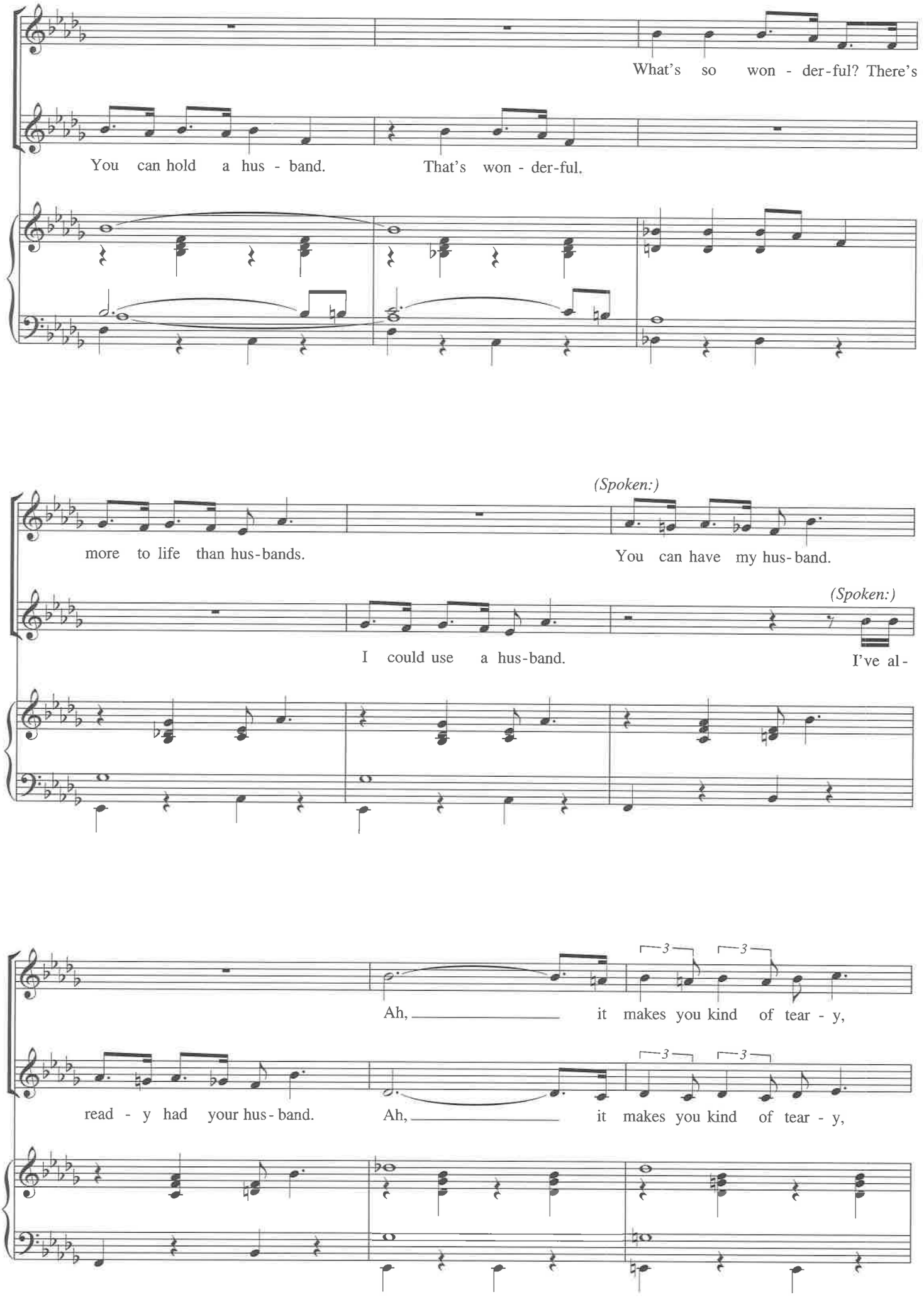

pic-ture up at Sar- di's? That's won-der-ful.
What's so won-der-ful? You can clean an o - ven.
What's so won - der-ful? First you get the "E - Z Off."
That's won - der-ful!
Ah, the grass is al - ways green - er on some - bod - y el - se's es -
Ah, the grass is al - ways green - er on some - bod - y el - se's es -

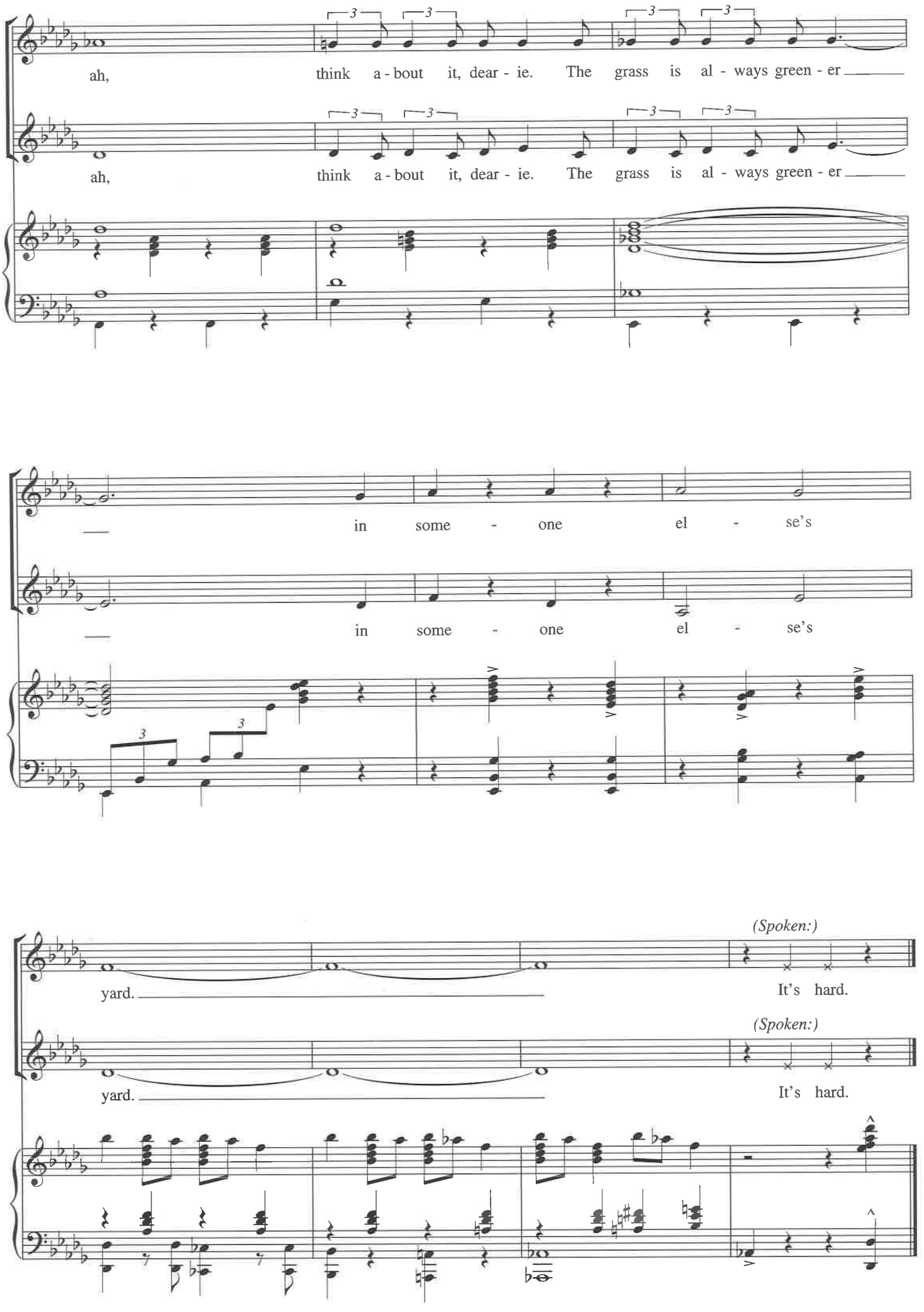

tate.
Ah, the meat is al - ways lean - er on
tate.
Ah, the meat is al - ways lean - er on
some - bod - y el - se's din - ner plate.
some - bod - y el - se's din - ner plate. But you can sew a but - ton on. That's won - der - ful.
What's so won - der - ful? Bet you go to dis - cos. That's won - der - ful.


What's so won - der-ful? First you take a va - cuum I can see you plan - ning pic - nics.
What's so won - der-ful? Eat - ing at the White House.
That's won - der-ful.
That's won - der-ful.
What's so won - der-ful? First they pass the jel - ly - beans.


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
lawn. Ah, some - bod - y el - se's wie - ner
lawn. Ah, some - bod - y el - se's wie - ner
7
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.
3


That's won - der - ful.
What's so won - der - ful? You can run a house - hold.
What's so won - der - ful? First you have a break - down. You're
That's won - der - ful.
al - ways in the mag - a - zines. That's won - der - ful.
What's so won - der - ful?


What's so won - der-ful? There's
You can hold a hus - band.
That's won - der-ful.
(Spoken:)
more to life than hus-bands.
You can have my hus-band.
(Spoken:)
I could use a hus-band.
I've al-
3
3
Ah, it makes you kind of tear - y,
read - y had your hus-band.
Ah, it makes you kind of tear - y,

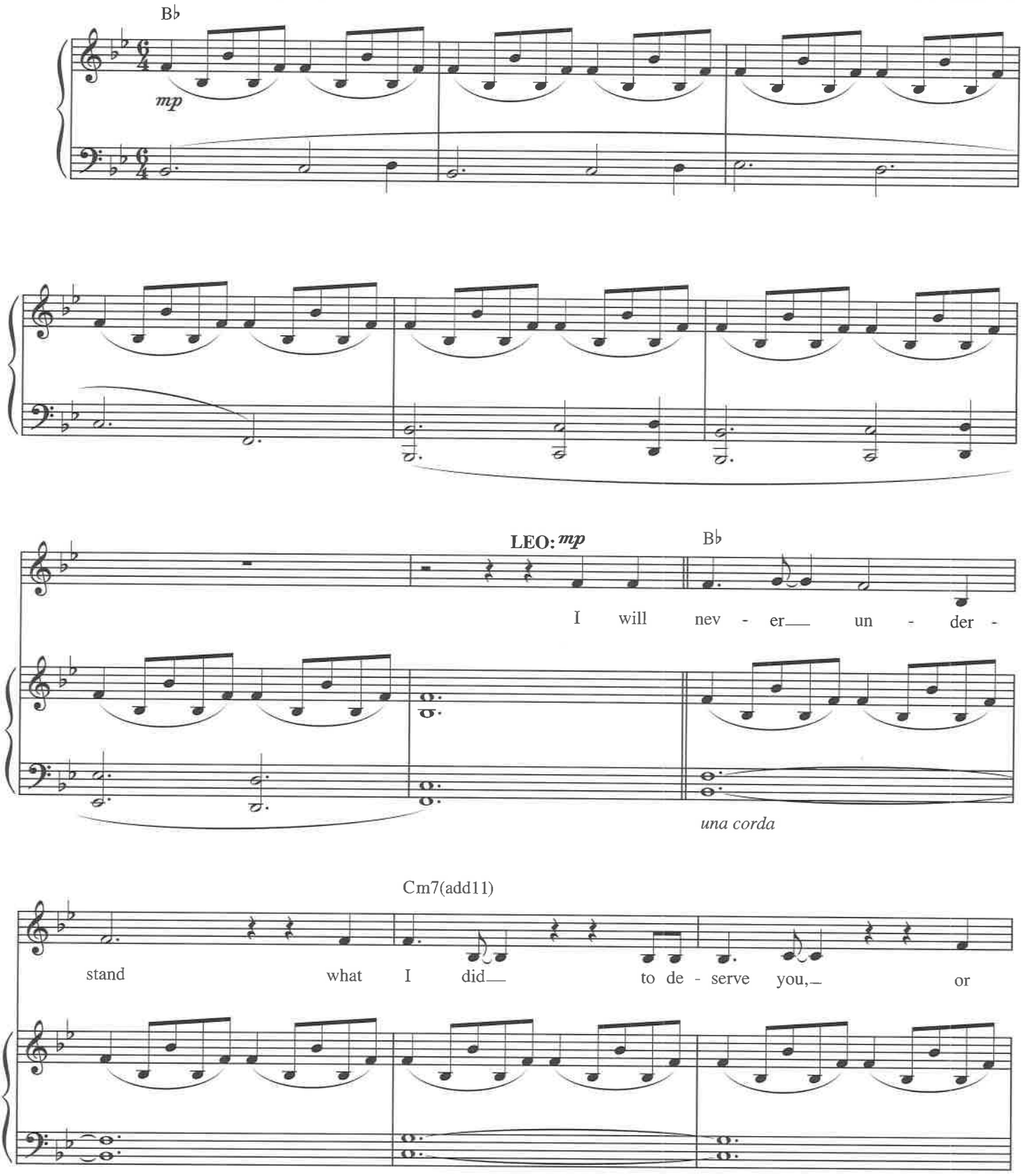

ah, think a - bout it, dear - ie. The grass is al - ways green - er
ah, think a - bout it, dear - ie. The grass is al - ways green - er
in some - one el - se's
in some - one el - se's
yard.
(Spoken:)
It's hard.
yard.
(Spoken:)
It's hard.

ALL THE WASTED TIME

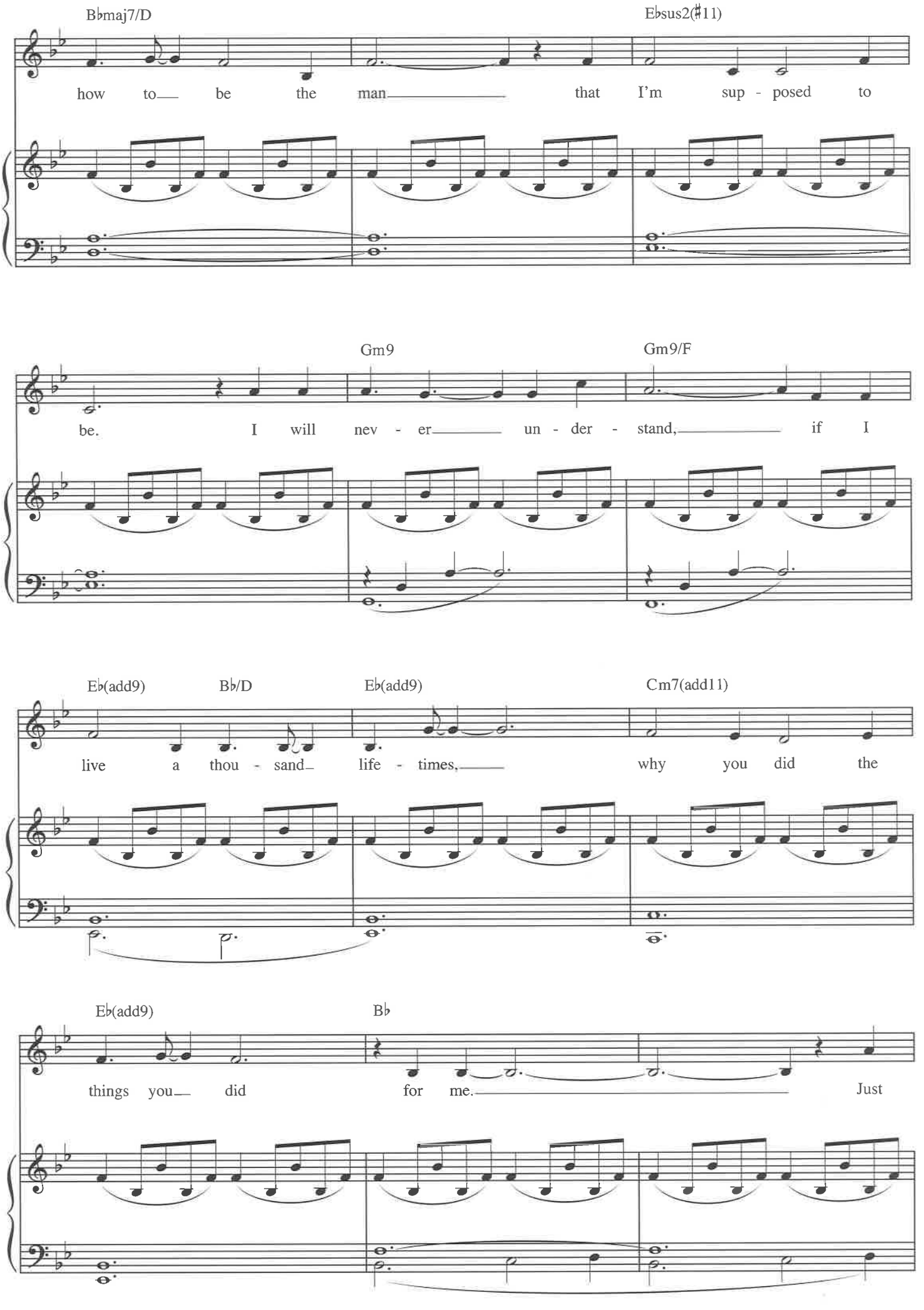
from *Parade*

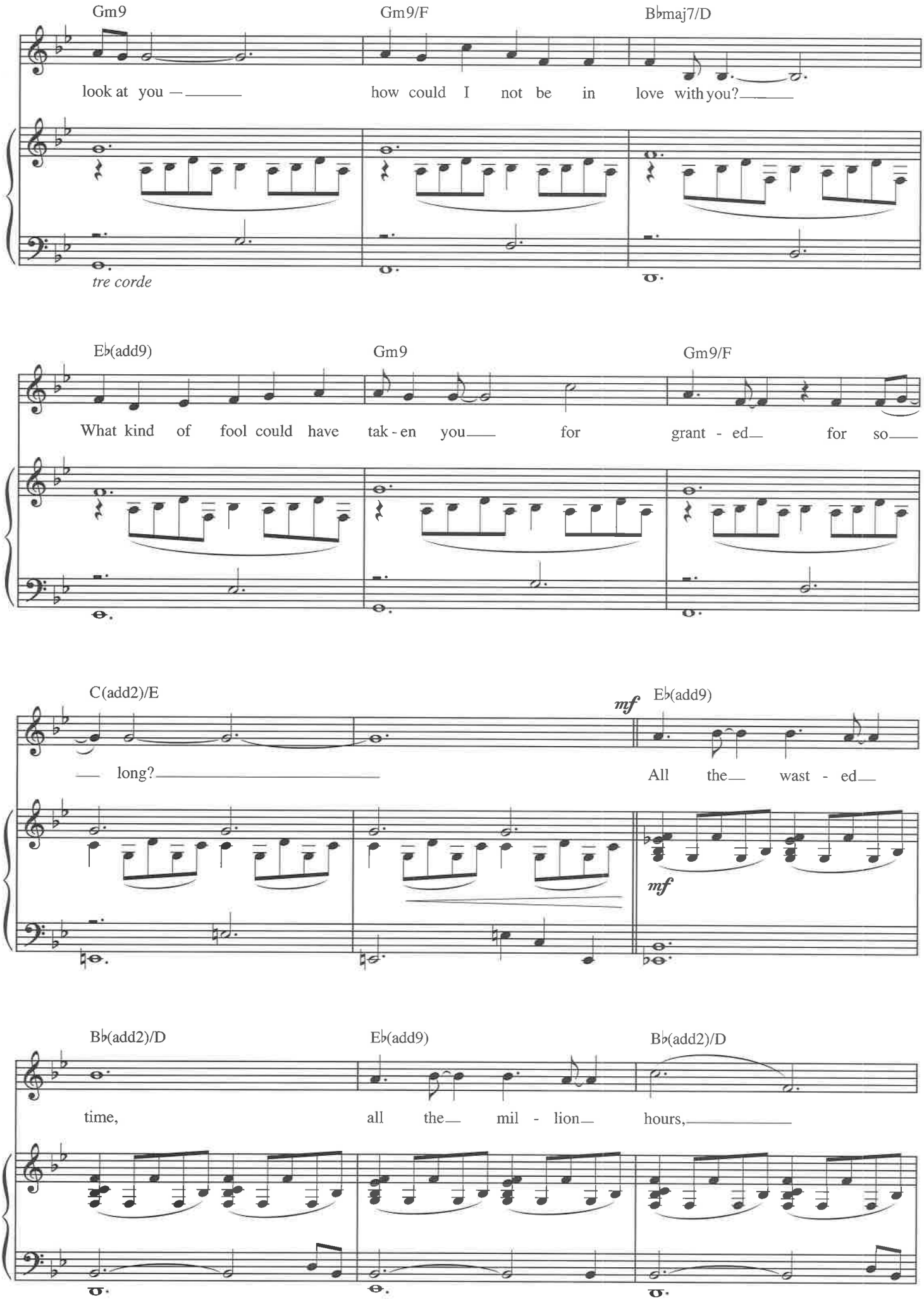
Music and Lyrics by
JASON ROBERT BROWN

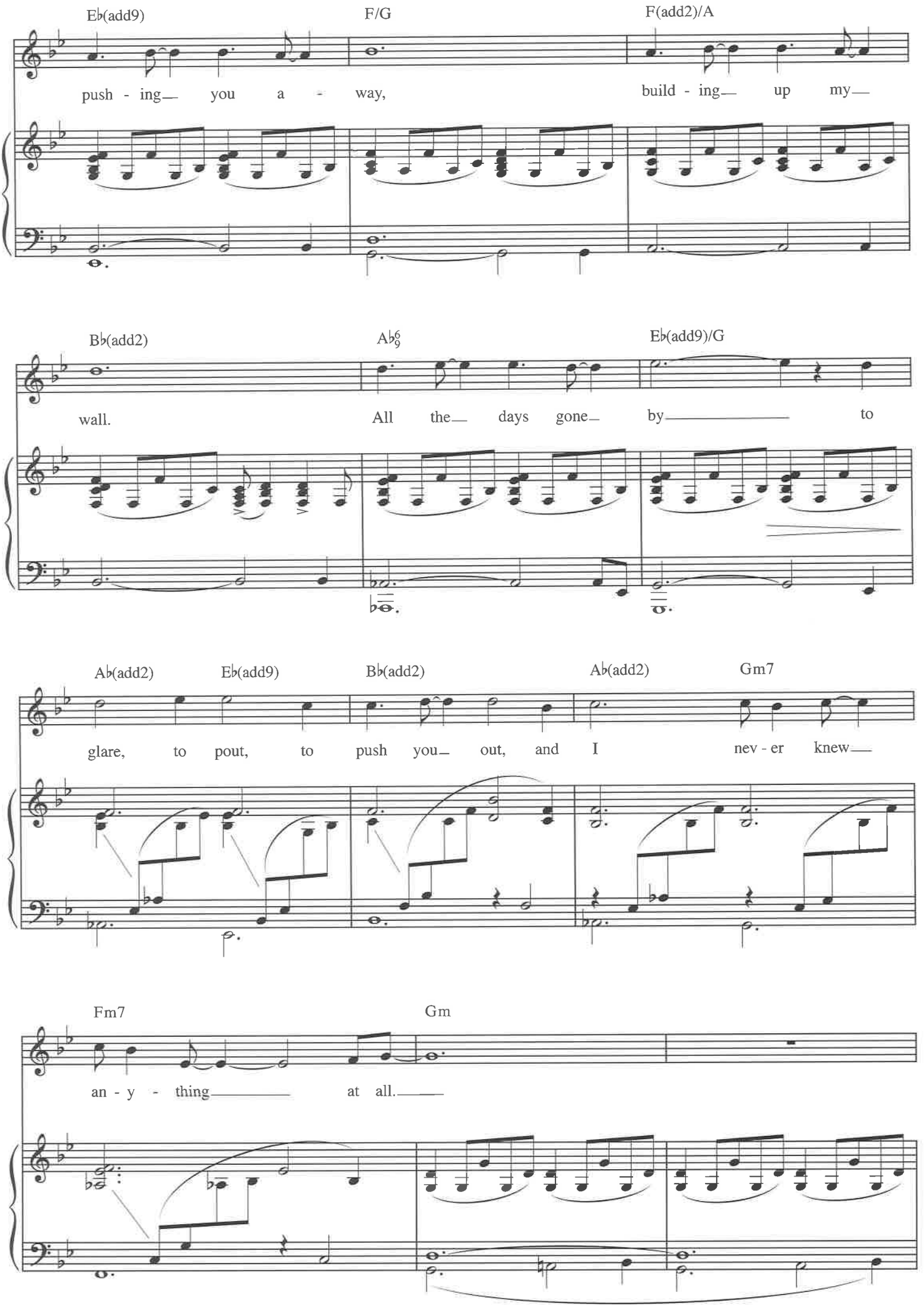
Moderate folk-pop feel, in 2

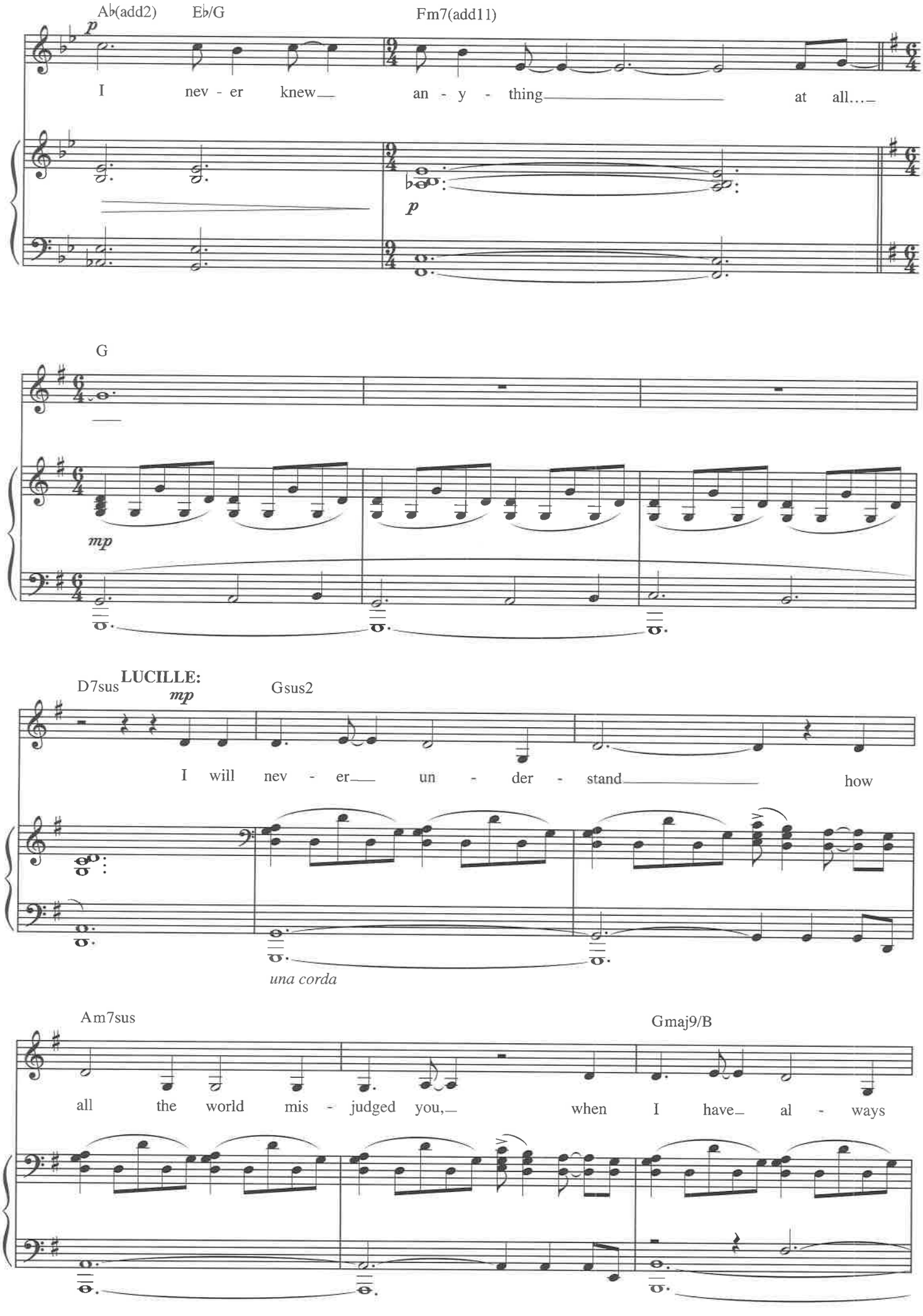


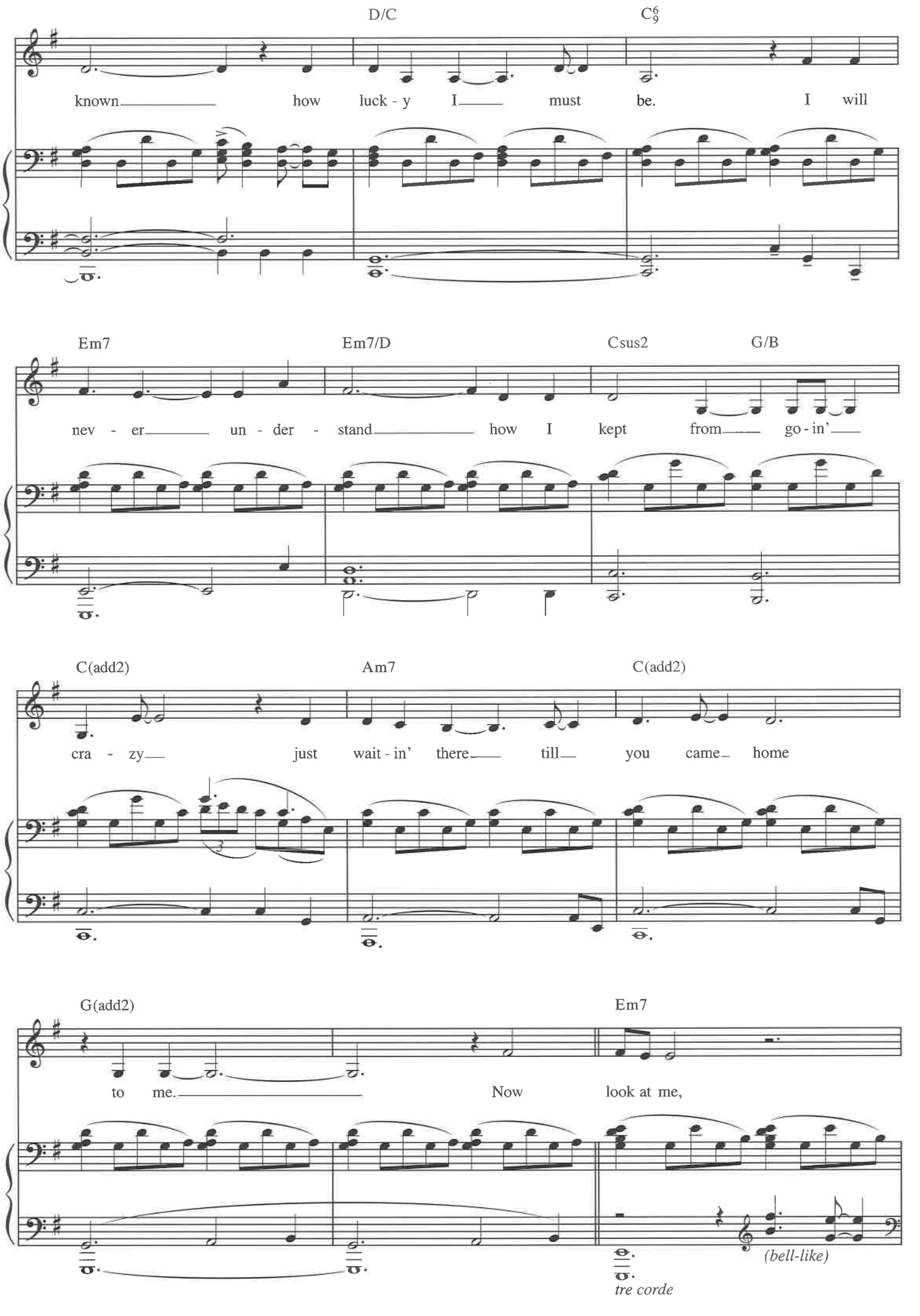
Copyright © 1999 by Jason Robert Brown
All Rights Controlled by Semolina Farfalle Music (ASCAP)
International Copyright Secured All Rights Reserved

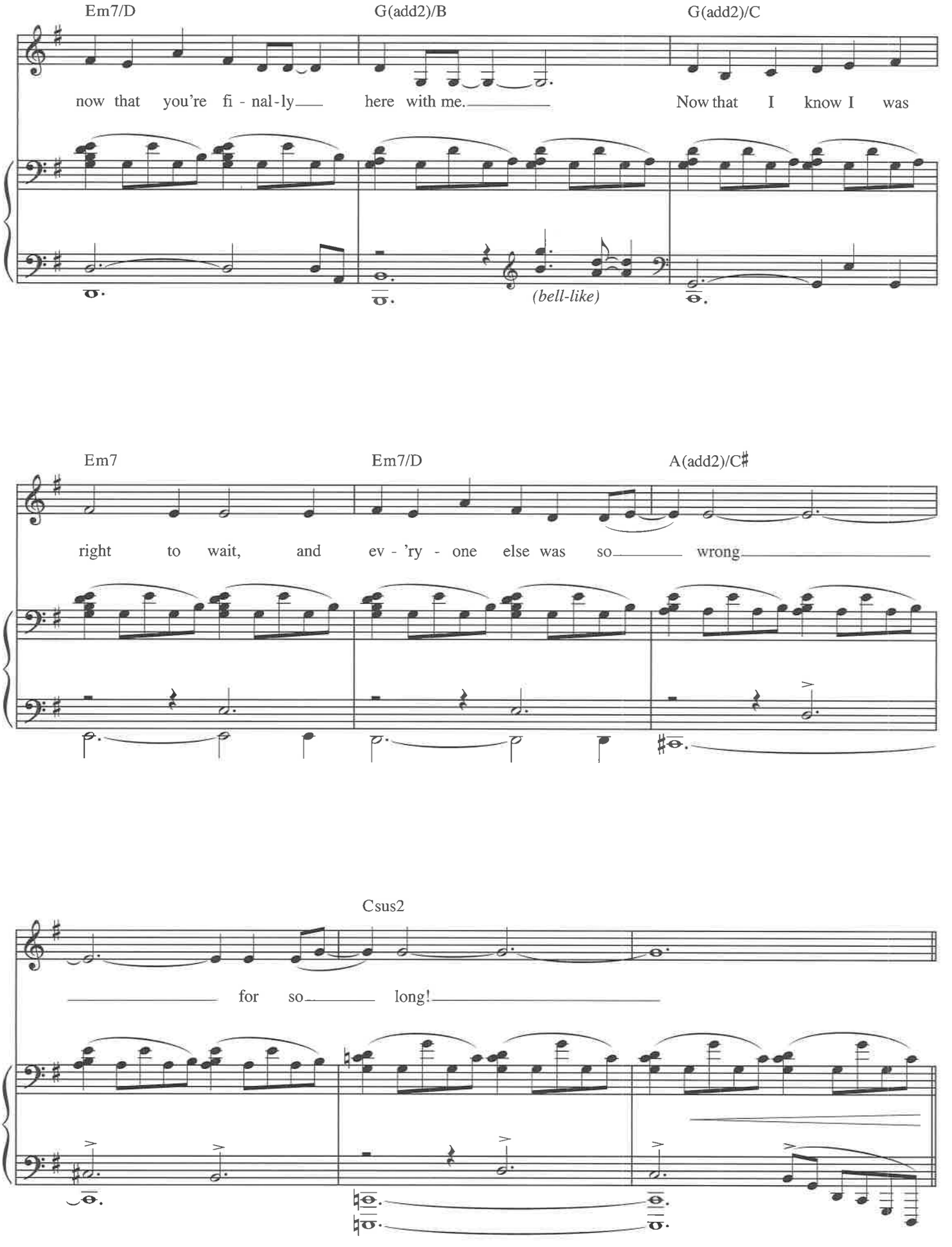

B♭maj7/D
E♭sus2(♯11)
how to be the man that I'm sup - posed to
Gm9
Gm9/F
be. I will nev - er un - der - stand, if I
E♭(add9)
B♭/D
E♭(add9)
Cm7(add11)
live a thou - sand life - times, why you did the
E♭(add9)
B♭
things you did for me. Just

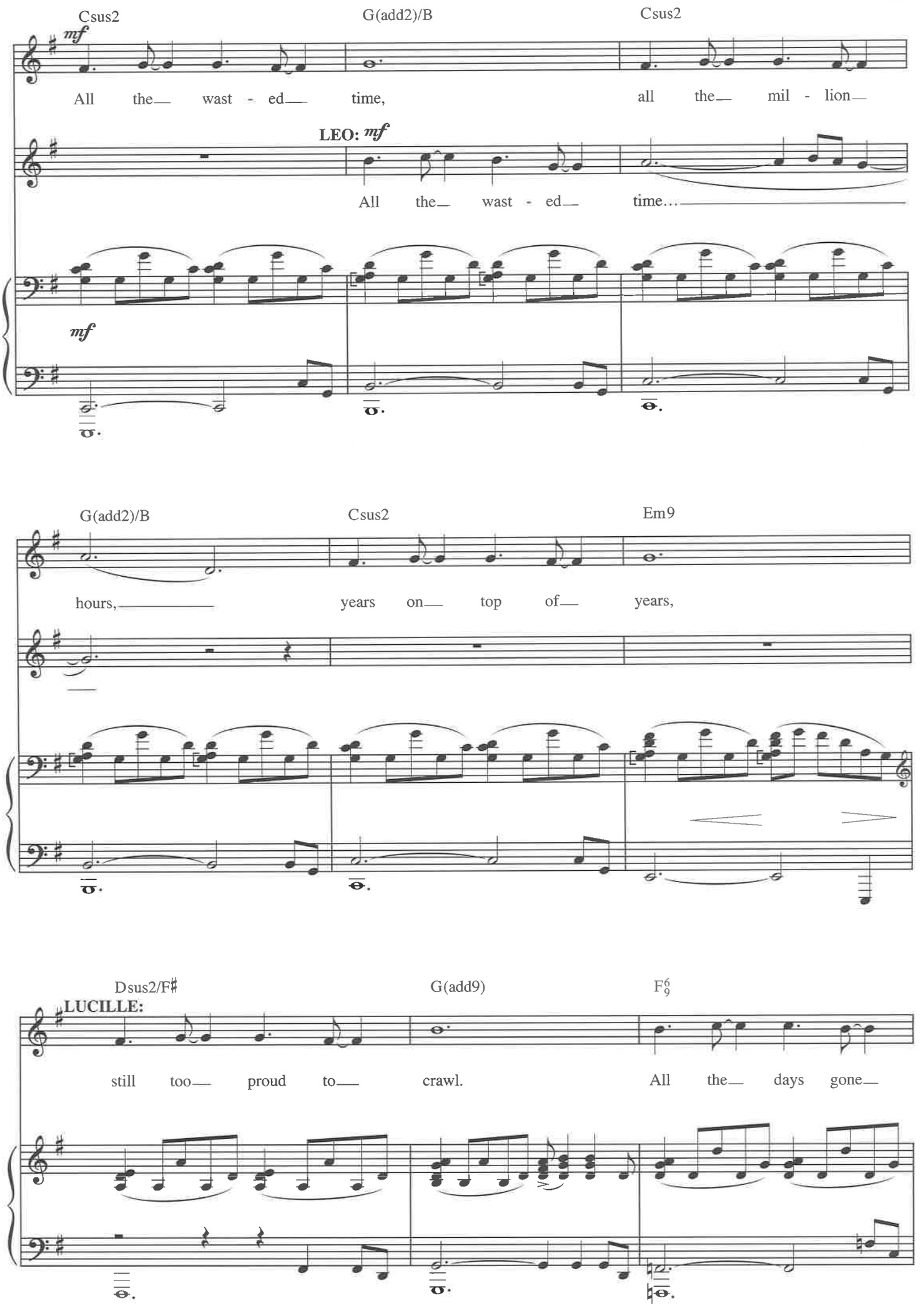

Gm9
Gm9/F
B♭maj7/D
look at you — how could I not be in love with you?
tre corde
E♭(add9)
Gm9
Gm9/F
What kind of fool could have tak - en you for grant - ed for so
C(add2)/E
mf
E♭(add9)
long?
All the wast - ed
mf
B♭(add2)/D
E♭(add9)
B♭(add2)/D
time, all the mil - lion hours,

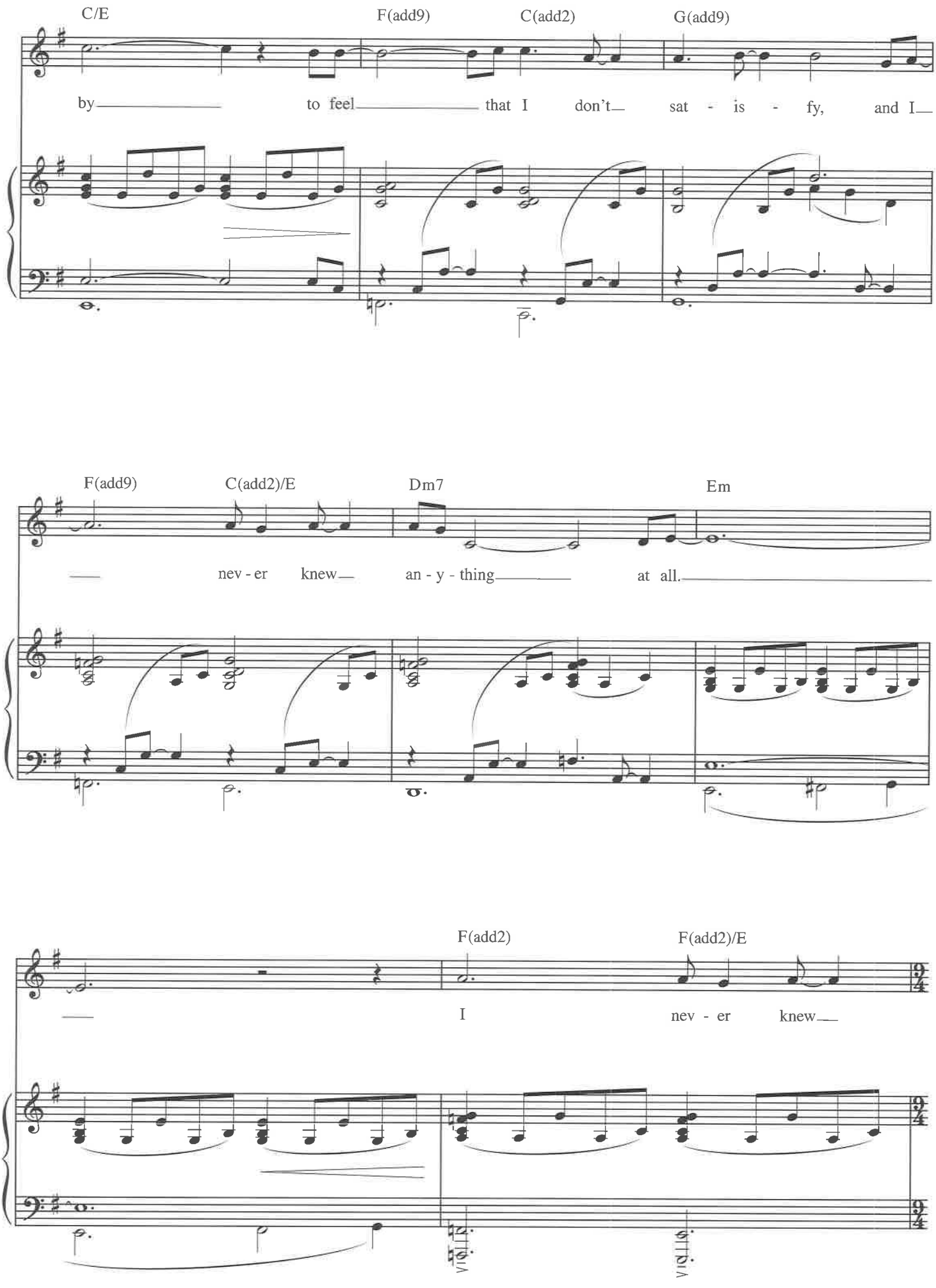

E♭(add9)
F/G
F(add2)/A
push - ing— you a - way,
build - ing— up my—
B♭(add2)
A♭6/9
E♭(add9)/G
wall.
All the— days gone— by— to
A♭(add2)
E♭(add9)
B♭(add2)
A♭(add2)
Gm7
glare, to pout, to push you— out, and I nev - er knew—
Fm7
Gm
an - y - thing— at all.—

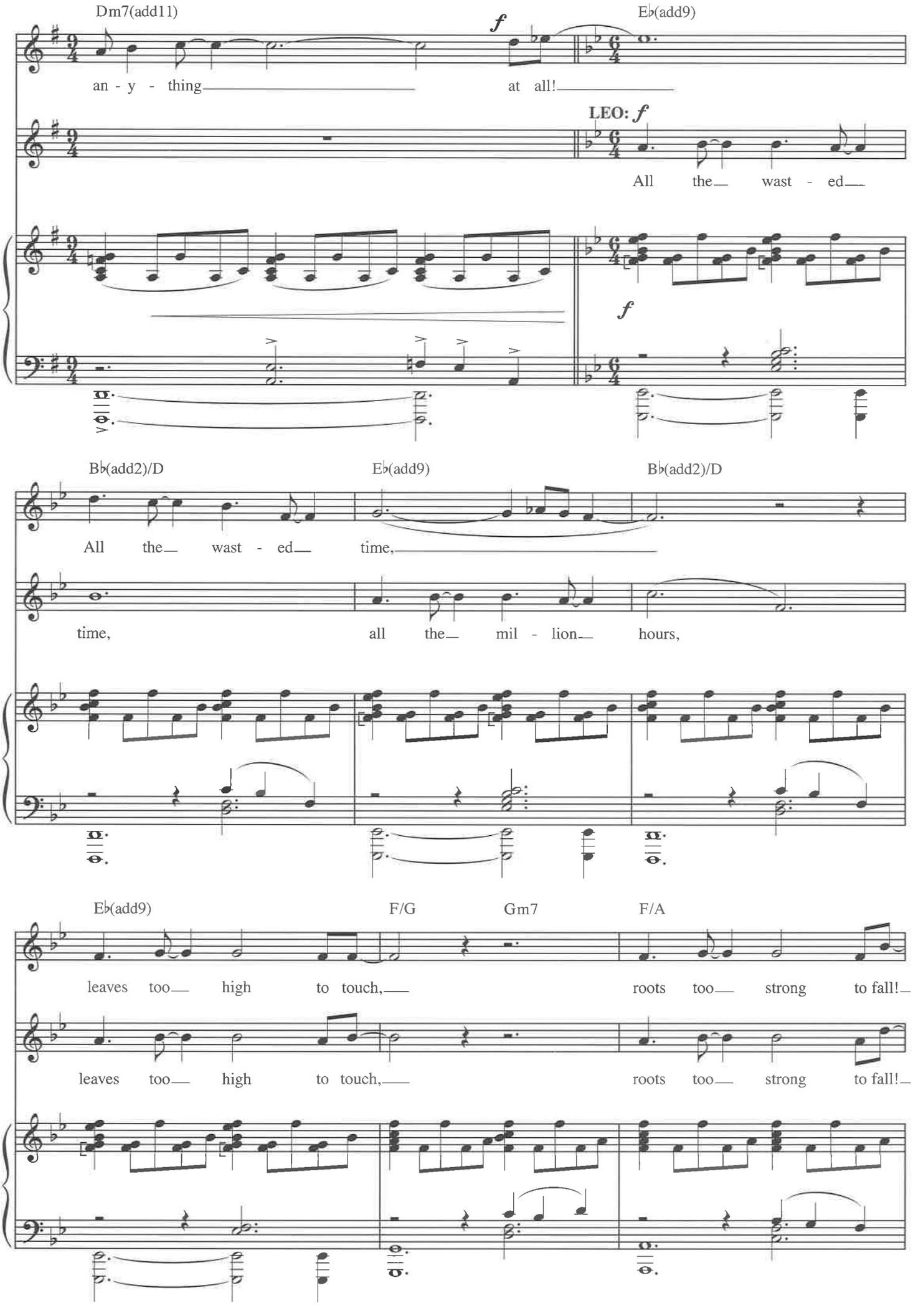

Ab(add2)
Eb/G
Fm7(add11)
p
I nev - er knew an - y - thing at all...
p
G
mp
D7sus
LUCILLE:
mp
Gsus2
I will nev - er un - der - stand how
una corda
Am7sus
Gmaj9/B
all the world mis - judged you, when I have al - ways

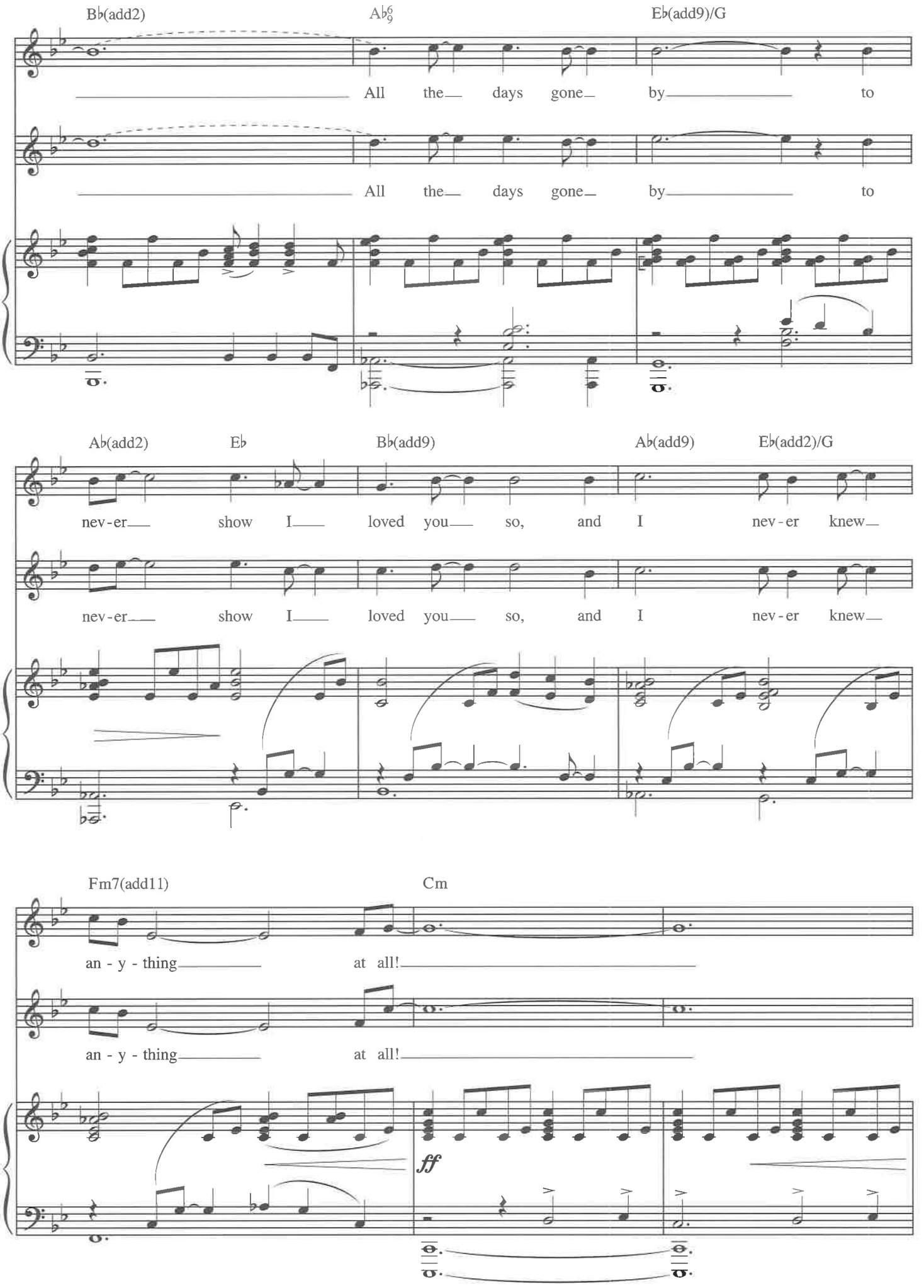

D/C
C6/9
known how luck - y I must be. I will
Em7
Em7/D
Csus2
G/B
nev - er un - der - stand how I kept from go - in'
C(add2)
Am7
C(add2)
cra - zy just wait - in' there till you came home
G(add2)
Em7
to me. Now look at me,
(bell-like)
tre corde

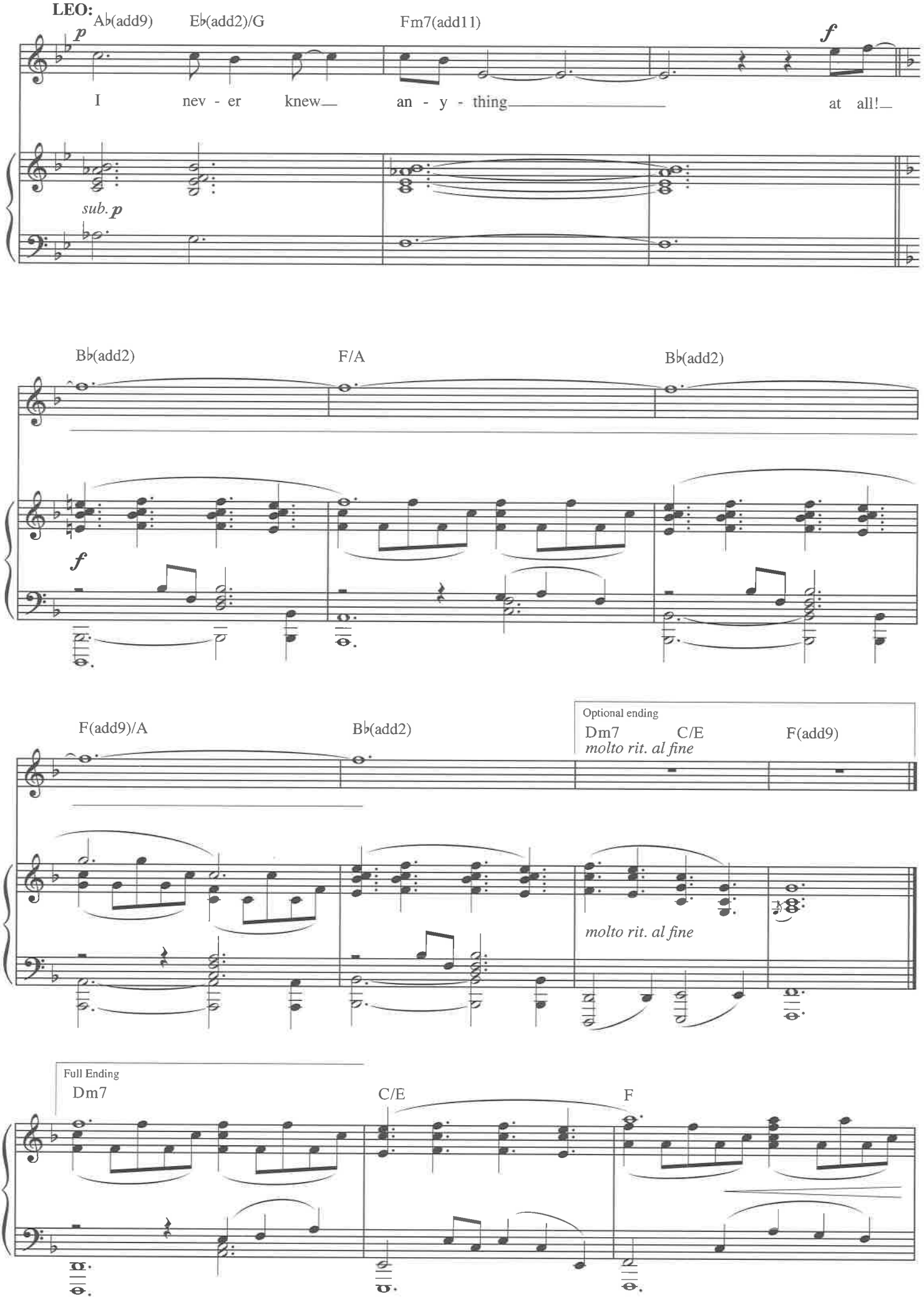

Em7/D
G(add2)/B
G(add2)/C
now that you're fi - nal - ly here with me. Now that I know I was
(bell-like)
Em7
Em7/D
A(add2)/C♯
right to wait, and ev - 'ry - one else was so wrong
Csus2
for so long!

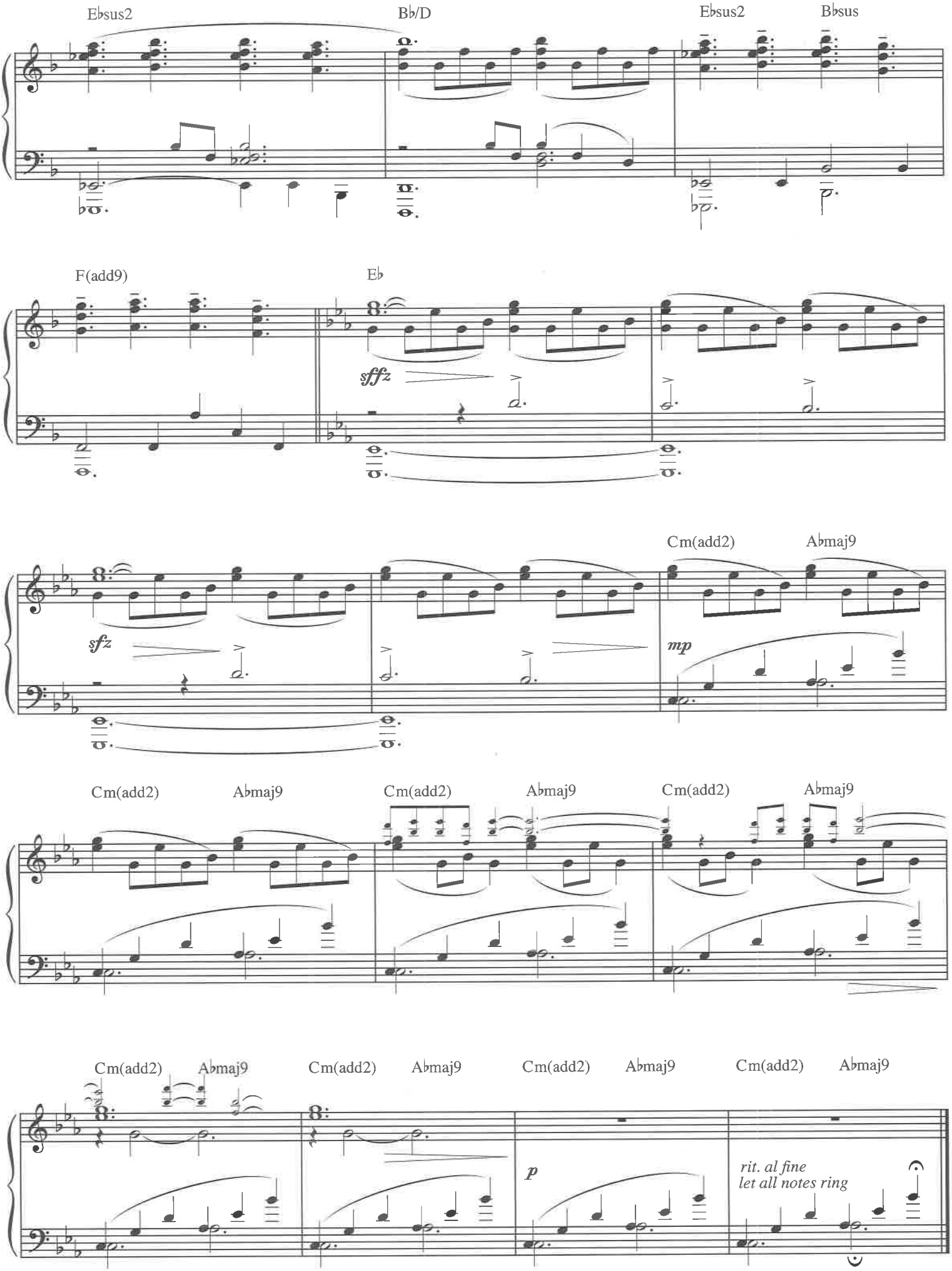

Csus2
G(add2)/B
Csus2
mf
All the— wast - ed— time, all the— mil - lion—
LEO: mf
All the— wast - ed— time...
mf
G(add2)/B
Csus2
Em9
hours, years on— top of— years,
Dsus2/F♯
G(add9)
F6/9
LUCILLE:
still too— proud to— crawl. All the— days gone—


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
E♭(add9)
an - y - thing
at all!
LEO: f
All the wast - ed
f
B♭(add2)/D
E♭(add9)
B♭(add2)/D
All the wast - ed time,
time, all the mil - lion hours,
E♭(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!


B♭(add2)
A♭6/9
E♭(add9)/G
All the days gone by to
All the days gone by to
A♭(add2)
E♭
B♭(add9)
A♭(add9)
E♭(add2)/G
nev-er show I loved you so, and I nev-er knew
nev-er show I loved you so, and I nev-er knew
Fm7(add11)
Cm
an - y - thing at all!
an - y - thing at all!
ff


LEO:
Ab(add9)
Eb(add2)/G
Fm7(add11)
p
f
I nev - er knew an - y - thing 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


E♭sus2
B♭/D
E♭sus2
B♭sus
F(add9)
E♭
sffz
sfz
mp
Cm(add2)
A♭maj9
Cm(add2)
A♭maj9
Cm(add2)
A♭maj9
Cm(add2)
A♭maj9
Cm(add2)
A♭maj9
Cm(add2)
A♭maj9
p
rit. al fine
let all notes ring

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

	Book Only	Accompaniment CDs	Book/2 CDs
Soprano Volume 1	HL00361071	HL00740227	HL00000483
Soprano Volume 2	HL00747066	HL00740228	HL00000488
Soprano Volume 3	HL00740122	HL00740229	HL00000493
Soprano Volume 4	HL00000393	HL00000397	HL00000497
Soprano Volume 5	HL00001151	HL00001157	HL00001162
Soprano "16-Bar" Audition	HL00230039		
Soprano Teen's Edition	HL00230043	HL00230051	HL00230047
Mezzo-Soprano/Alto/Belter Volume 1	HL00361072	HL00740230	HL00000484
Mezzo-Soprano/Alto/Belter Volume 2	HL00747031	HL00740231	HL00000489
Mezzo-Soprano/Alto/Belter Volume 3	HL00740123	HL00740232	HL00000494
Mezzo-Soprano/Alto/Belter Volume 4	HL00000394	HL00000398	HL00000498
Mezzo-Soprano/Alto/Belter Volume 5	HL00001152	HL00001158	HL00001163
Mezzo/Alto/Belter "16-Bar" Audition	HL00230040		
Mezzo/Alto/Belter Teen's Edition	HL00230044	HL00230052	HL00230048
Tenor Volume 1	HL00361073	HL00740233	HL00000485
Tenor Volume 2	HL00747032	HL00740234	HL00000490
Tenor Volume 3	HL00740124	HL00740235	HL00000495
Tenor Volume 4	HL00000395	HL00000399	HL00000499
Tenor Volume 5	HL00001153	HL00001159	HL00001164
Tenor "16-Bar" Audition	HL00230041		
Tenor Teen's Edition	HL00230045	HL00230053	HL00230049
Baritone/Bass Volume 1	HL00361074	HL00740236	HL00000486
Baritone/Bass Volume 2	HL00747033	HL00740237	HL00000491
Baritone/Bass Volume 3	HL00740125	HL00740238	HL00000496
Baritone/Bass Volume 4	HL00000396	HL00000401	HL00000799
Baritone/Bass Volume 5	HL00001154	HL00001160	HL00001165
Baritone/Bass "16-Bar" Audition	HL00230042		
Baritone/Bass Teen's Edition	HL00230046	HL00230054	HL00230050
Duets (Male/Female) Volume 1	HL00361075	HL00740239	HL00000487
Duets (Various Voices) Volume 2	HL00740331	HL00740240	HL00000492
Duets (Various Voices) Volume 3	HL00001155	HL00001161	HL00001166

U.S. $22.99

8 84088 19178 8

HL00001155

HAL•LEONARD®

ISBN 978-1-4234-4705-4

52299

9 781423 447054