Return to
Rich Hinkelman

Soprano Volume 1
Revised Edition

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.

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Foreword

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

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

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

The original keys of this literature (which are used here) can give important information to a singer about the nature of a song and how it should sound, and in most cases they will work very well for most singers. But, unlike opera, these original keys do not necessarily need to be reverently maintained. With some musical theatre literature, a singer should not rule out transposing a song up or down for vocal comfort. Concerning keys, one important factor to remember is that the preferred vocal sound in women's musical theatre literature is often significantly lower than as defined by classical vocal tradition, especially by operatic standards of tessitura.

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

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

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

In the Revised Edition we answered some criticisms of where songs were previously published, and also have been able to slightly improve the overall mix of selections. We have moved "My Funny Valentine," "The Saga of Jenny," and "Glad to Be Unhappy" into Soprano Volume I, a more natural vocal fit for those wonderful songs in their original keys. "Ten Minutes Ago" has also been added to the Revised Edition.

Richard Walters, editor

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano

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ALLEGRO

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR AND CHOREOGRAPHER: Agnes de Mille
OPENED: 10/10/47

Allegro was the third Rodgers and Hammerstein musical on Broadway and the first with a story that had not been based on a previous source. It was a particularly ambitious undertaking, with its theme of the corrupting effect of big institutions told through the life of a doctor, Joseph Taylor, Jr. (John Battles), from his birth in a small American town to his thirty-fifth year. Joe grows up, goes to school, marries a local belle (Roberta Jonay), joins the staff of a large Chicago hospital that panders to wealthy patients, discovers that his wife is unfaithful, and, in the end, returns to his home town with his adoring nurse (Lisa Kirk) to dedicate himself to healing the sick and helping the needy. One innovation in the musical was the use of a Greek chorus to comment on the action and sing directly to the actors and the audience.

BABES IN ARMS

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
DIRECTOR: Robert Sinclair
OPENED: 4/14/37

BOOK: Richard Rodgers and Lorenz Hart
CHOREOGRAPHER: George Balanchine

With such songs as "I Wish I Were in Love Again," "Johnny One Note," "The Lady Is a Tramp," "My Funny Valentine," and "Where or When," *Babes in Arms* boasted more hits than any of Rodgers and Hart's twenty-nine stage musicals. In the high-spirited, youthful show, a group of youngsters, whose parents are out-of-work vaudevillians, stage a revue to keep from being sent to a work farm. Unfortunately, the show is not a success. Later, when a transatlantic French flyer lands nearby, they attract enough publicity to put on a successful show and have their own youth center. Among the cast's babes in arms were such future stars as Alfred Drake and Dan Dailey, both appearing in their first Broadway roles.

MGM's 1939 film version, starring Mickey Rooney and Judy Garland, retained only two of the Rodgers and Hart songs. The director was Busby Berkeley.

THE BOYS FROM SYRACUSE

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
DIRECTOR: George Abbott
OPENED: 11/23/38

BOOK: George Abbott
CHOREOGRAPHER: George Balanchine

The idea for *The Boys from Syracuse* began when Rodgers and Hart, while working on another show, were discussing the fact that no one had yet done a musical based on a play by Shakespeare. Their obvious choice was *The Comedy of Errors* chiefly because Lorenz Hart's brother Teddy Hart was always being confused with another comic actor, Jimmy Savo. Set in Ephesus in ancient Asia Minor, the ribald tale concerns the efforts of two boys from Syracuse, Antipholus and his servant Dromio (Eddie Albert and Jimmy Savo) to find their long-lost twins, also named Antipholus and Dromio (Ronald Graham and Teddy Hart). Complications arise when the wives of the Ephesians, Adriana (Muriel Angelus) and her servant Luce (Wynn Murray), mistake the two strangers for their husbands. A highly successful Off Broadway revival of *The Boys from Syracuse* was presented in 1963 and ran for 502 performances. The movie version, which RKO-Radio released in 1940, starred Allan Jones and Joe Penner (both in dual roles). It was directed by A. Edward Sutherland.

CAMELOT

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
OPENED: 12/3/60

CHOREOGRAPHER: Hanya Holm

Lerner and Loewe's first Broadway production following their spectacular hit, *My Fair Lady*, was another musical based on a highly esteemed work of British fiction, T.H. White's novel, *The Once and Future King*. Again, too, they were joined by fair lady Julie Andrews and director Moss Hart for an opulently mounted retelling of the Arthurian legend, with its high-minded knights of the round table and its tragic romantic triangle involving King Arthur, his queen Guenevere, and his trusted knight, Sir Lancelot. Helped by a huge advance ticket sale, *Camelot* easily surmounted a divided press to become something of a Broadway legend itself.

In 1980, during a tour headed by Richard Burton, the original King Arthur, *Camelot* returned to New York to play the New York State Theatre for 56 performances. After Burton was succeeded on the road by Richard Harris, the musical came back again, this time to the Winter Garden for an additional 48 performances. Mr. Harris also starred in the film version with Vanessa Redgrave, which Joshua Logan directed for Warner Bros. in 1967.

Most of the material in this section was previously published in ***The Broadway Fake Book****, for which noted author Stanley Green was consultant and contributor.*

CAROUSEL

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

The collaborators of *Oklahoma!* chose Ferenc Molnar's *Liliom* as the basis for their second show. Oscar Hammerstein shifted Molnar's Budapest locale to a late nineteenth century fishing village in New England. The two principal roles are Billy Bigelow, a shiftless carnival barker, and Julie Jordan, an ordinary factory worker. This is not merely a simple boy meets girl plot, but contains a predominant theme of tragedy throughout most of the play. The score is rich with musical high points, the first coming with "If I Loved You," sung by Julie and Billy at their first meeting. In "Mister Snow" Carrie, Julie's friend, describes her almost perfect fiance. Billy's famous "Soliloquy" is Richard Rodgers longest and most operatic song, and can truly be considered an aria. The show closes with the moving, hymn-like "You'll Never Walk Alone."

CELEBRATION

MUSIC: Harvey Schmidt
LYRICS AND BOOK: Tom Jones
DIRECTOR: Tom Jones
OPENED: 1/22/69

The setting is New Year's Eve, that most hopeful of holidays; the theme is of personal renewal and growth. Typically, using a minimum of characters, Schmidt and Jones tell their story with moving simplicity. The song chosen for this anthology, "Under the Tree," is written for a solo singer with a trio, but has been adapted for one singer in the edition that appears here.

CINDERELLA

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Ralph Nelson
OPENED: 3/31/57 (television)
CHOREOGRAPHER: Jonathan Lucas

When CBS-TV decided to mount a musical version of Cinderella, the network was fortunate in securing the services of Julie Andrews, fresh from her engagement as the Cinderella-like heroine of *My Fair Lady*, as well as the Broadway theatre's most illustrious writing team, Richard Rodgers and Oscar Hammerstein II. In adapting the children's fairy tale, Hammerstein was careful not to alter or update the familiar story. It was still about the put-upon drudge (Julie Andrews), her wicked Stepmother (Ilka Chase) and Stepsisters (Kaye Ballard and Alice Ghostley), her Fairy Godmother (Edith Adams), the ball that the King and Queen (Howard Lindsay and Dorothy Stickney) give for their son (Jon Cypher), the love that blossoms when Cinderella and the Prince meet, Cinderella's loss of a glass slipper, and the Prince's discovery that the foot that belongs to the slipper also belongs to his inamorata.

Because the production was filmed live and could not be preserved except in black-and-white kinescope, a new production was filmed in 1965, and has since been repeated eight times. Heading the cast were Lesley Ann Warren (Cinderella), Stuart Damon (The Prince), Celeste Holm (Fairy Godmother), Walter Pidgeon (King), and Ginger Rogers (Queen). The stage adaptation (which includes the song "Boys and Girls Like You and Me," originally intended for *Oklahoma!*) has been produced frequently throughout the United States.

THE FANTASTICKS

MUSIC: Harvey Schmidt
LYRICS AND BOOK: Tom Jones
DIRECTOR: Word Baker
OPENED: 5/3/60

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

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

FIDDLER ON THE ROOF

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joseph Stein
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: 9/22/64

An undeniable classic of the Broadway theatre, *Fiddler on the Roof* took a compassionate view of a Jewish community in Czarist Russia where people struggled to maintain their traditions and identity in the face of persecution. Despite a story that some thought had limited appeal (it was based on tales by Sholom Aleichem, including "Tevye's Daughters"), the theme struck such a universal response that the Fiddler was perched precariously on his roof for a record run of over seven years, nine months. The plot is set in the village of Anatevka in 1905 and deals mainly with the efforts of Tevye (Zero Mostel), a dairyman, his wife Golde (Maria Karnilova), and their five daughters to cope with their harsh existence. At the play's end, when a Cossack pogrom has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America.

Because of the musical's lengthy run, Zero Mostel was succeeded after a year by Luther Adler, followed by Herschel Bernardi, Harry Goz, Paul Lipson, and Jan Peerce. Others who took over roles during the Broadway engagement were Pia Zadora and Bette Midler, playing two of the daughters. *Fiddler on the Roof* was revived on Broadway at the Winter Garden in 1976, with Zero Mostel again in the lead, and at the New York State Theatre in 1981 with Herschel Bernardi and Maria Karnilova.

The United Artists film version, directed by Norman Jewison, opened in 1971 with Topol (who had played Tevye in London), Norma Crane and Molly Picon. Isaac Stern was the violin soloist heard on the soundtrack.

FLOWER DRUM SONG

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
BOOK: Oscar Hammerstein II and Joseph Fields
CHOREOGRAPHER: Carol Haney
DIRECTOR: Gene Kelly
OPENED: 12/1/58

It was librettist Joseph Fields who first secured the rights to C.Y. Lee's novel and then approached Rodgers and Hammerstein to join him as collaborators. To dramatize the conflict between the traditionalist older Chinese-Americans living in San Francisco and their thoroughly Americanized offspring, the musical tells the story of Mei Li (Miyoshi Umeki), a timid "picture bride" from China, who arrives to fulfill her contract to marry night-club owner Sammy Fong (Larry Blyden). Sammy, however, prefers dancer Linda Low (Pat Suzuki), who obviously enjoys being a girl, and the problem is resolved when Sammy's friend Wang Ta (Ed Kenney) discovers that Mei Li is really the bride for him. *Flower Drum Song* marked the only Broadway musical directed by Gene Kelly.

In Universal's 1961 movie version, the cast was headed by Miyoshi Umeki, Nancy Kwan, and James Shigeta. Henry Koster was the director.

FOLLIES

MUSIC AND LYRICS: Stephen Sondheim
BOOK: James Goldman
DIRECTORS: Harold Prince and Michael Bennett
CHOREOGRAPHER: Michael Bennett
OPENED: 4/4/71

Taking place at a reunion of former *Ziegfeld Follies*-type showgirls, the musical dealt with the reality of life as contrasted with the unreality of theatre, a theme it explored through the lives of two couples, the upper-class, unhappy Phyllis and Benjamin Stone (Alexis Smith and John McMartin) and the middle-class, unhappy Sally and Buddy Plummer (Dorothy Collins and Gene Nelson). *Follies* also depicted these couples as they were in their youth, a flashback device that prompted Stephen Sondheim to come up with songs purposely reminiscent of the styles of some of the theatre's great composers and lyricists of the past.

The show was given two concert performances in September of 1985 at Avery Fisher Hall in New York City, with a cast that included Barbara Cook, George Hearn, Mandy Patinkin, Lee Remick, Carol Burnett and many others. A new recording of the musical was released as a result of these performances.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Burt Shevelove and Larry Gelbart
DIRECTOR: George Abbott
CHOREOGRAPHER: Jack Cole
OPENED: 5/8/62

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients, this was a bawdy, farcical, pellmell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, *A Funny Thing Happened on the Way to the Forum* opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed.

To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254–184 BC), then wrote an original book incorporating such typical Plautus characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero), and the senile old man. One situation, regarding the senile old man who is kept from entering his house because he believes it is haunted, was, in truth, originally discovered in a play titled *Mostellaria*.

In 1972, Phil Silvers at last got his chance to appear as Pseudolus in a well-received revival whose run was curtailed by the star's illness. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. Richard Lester was the director.

HAPPY END

MUSIC: Kurt Weill
WORDS: Bertolt Brecht
ADAPTATION: Elisabeth Hauptmann
OPENED: 9/2/29 (Berlin)

Few musical plays have fostered such high expectations and received such complete condemnation as did *Happy End* at the time of its premiere. The German press seemed convinced that Brecht and Weill had attempted to duplicate their early success with *The Threepenny Opera*, and the virtually unanimous verdict was that they had failed miserably. It was not until the 1956 revival in Munich that the show began to be seen and appreciated on its own terms. *Happy End* seems to be slowly gaining a following, yet still remains one of Weill's least known works. The one song from the show which has always maintained a fame of its own, even among the infamy of the show's premiere, is "Surabaya Johnny." It is sung by Lilian Holiday, lieutenant of the Salvation Army, to Bill Cracker, a Chicago gangster and dance hall owner. Lilian chose this song to sing to Bill because she is out to save his soul, as well as trying to convince him of the pain he has caused her.

THE KING AND I

MUSIC: Richard Rodgers
CHOREOGRAPHER: Jerome Robbins
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: John van Druten
OPENED: 3/29/51

The idea of turning Margaret Landon's novel, *Anna and the King of Siam*, into a musical first occurred to Gertrude Lawrence who saw it as a suitable vehicle for her return to the Broadway musical stage. Based on the diaries of an adventurous Englishwoman, the story is set in Bangkok in the early 1860s. Anna Leonowens, who has accepted the post of schoolteacher to the Siamese king's children, has frequent clashes with the monarch but eventually comes to exert great influence on him, particularly in creating a more democratic society for his people. The show marked the fifth collaboration between Richard Rodgers and Oscar Hammerstein II, and their third to run over one thousand performances.

Cast opposite Miss Lawrence (who died in 1952 during the run of the play) was the little-known Yul Brynner. After the original production, Brynner virtually made the King his personal property. In 1956, he co-starred with Deborah Kerr in the Fox movie version directed by Walter Lang. Twenty years later, by now solo starred, he began touring in a new stage production which played New York in 1977 with Constance Towers as Anna, and London in 1979 with Virginia McKenna as Anna. Brynner resumed touring in 1981 and, at the time of his death in 1985, had given thousands of performances as King Rama IV.

KISS ME, KATE

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

The genesis of Cole Porter's longest-running musical occurred in 1935 when producer Saint Subber, then a stagehand for the Theatre Guild's production of Shakespeare's *Taming of the Shrew*, became aware that its stars Alfred Lunt and Lynn Fontanne, quarreled almost as much in private as did the characters in the play. Years later he offered this parallel story as the basis for a musical comedy to the same writing trio, Porter and the Spewacks, who had already worked on the successful show, *Leave It to Me!* The entire action of *Kiss Me, Kate* occurs backstage and onstage at Ford's Theatre, Baltimore during a tryout of a musical version of *The Taming of the Shrew*. The main plot concerns the egotistical actor-producer Fred Graham (Alfred Drake) and his temperamental ex-wife Lili Vanessi (Patricia Morison) who—like Shakespeare's Petruchio and Kate—fight and make up and eventually demonstrate their enduring affection for each other.

One of the chief features of the score is the skillful way Cole Porter combined his own musical world ("So in Love," "Too Darn Hot," and "Why Can't You Behave?") with Shakespeare's world ("I Hate Men"), while also tossing off a Viennese waltz parody ("Wunderbar") and a comic view of the Bard's plays ("Brush Up Your Shakespeare").

MGM's 1953 screen version, under George Sidney's direction, had a cast headed by Howard Keel, Kathryn Grayson and Ann Miller.

LADY IN THE DARK

MUSIC: Kurt Weill
BOOK: Moss Hart
LYRICS: Ira Gershwin
CHOREOGRAPHER: Albertina Rasch
DIRECTORS: Hassard Short and Moss Hart
OPENED: 1/23/41

Although dreams had long been employed as a theatrical device, Moss Hart was the first to write a musical play dealing with their psychoanalytic implications. An austere and businesslike Liza Elliot (Gertrude Lawrence), editor of a successful fashion magazine, had been bothered by her dreams and visits a psychoanalyst. Her four haunting dreams revolve around four men: Kendall Nesbitt (Bert Lytell), her married lover who aided her rise to editor; Randy Curtis (Victor Mature), a glamorous but shallow Hollywood star; Russell Paxton (Danny Kaye), the magazine's effeminate and zany photographer; and most importantly, Charlie Johnson (MacDonald Carey), the magazine's crusty advertising manager. In relating her dreams, Liza finally comes to understand that all her decisions in life were made because of her father's rejection. With the exception of "My Ship," the musical numbers were sung only during the elaborate dream sequences Liza describes to her doctor.

Ginger Rogers and Ray Milland starred in the 1944 Paramount film version under the direction of Mitchell Leisen.

ME AND JULIET

MUSIC: Richard Rodgers
CHOREOGRAPHER: Robert Alton
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: George Abbott
OPENED: 5/28/53

Me and Juliet was Rodgers and Hammerstein's Valentine to show business, with its action—in *Kiss Me, Kate* fashion—taking place both backstage in a theatre and onstage during the performance of a play. Here the tale concerns a romance between a singer in the chorus (Isabel Bigley) and the assistant stage manager (Bill Hayes) whose newfound bliss is seriously threatened by the jealous electrician (Mark Dawson). A comic romantic subplot involves the stage manager (Ray Walston) and the principal dancer (Joan McCracken). The melody of the show's best-remembered song, "No Other Love," had previously been composed by Rodgers as background music for the "Beneath the Southern Cross" episode in the NBC-TV documentary series *Victory at Sea*.

MERRILY WE ROLL ALONG

MUSIC AND LYRICS: Stephen Sondheim
BOOK: George Furth
DIRECTOR: Harold Prince
CHOREOGRAPHER: Larry Fuller
OPENED: 11/16/81

Founded on the George S. Kaufman-Moss Hart play of the same name, *Merrily We Roll Along* had a highly innovative concept: it told its tale backwards—or from the present when Franklin Shepard (Jim Walton) is a rich, famous, but morally compromised film producer and composer to his idealistic youth when he graduated from high school. Though daring and original, *Merrily We Roll Along* proved too much of a musical morality play, and represented the only out-and-out commercial failure with which composer-lyricist Sondheim and director Prince were associated together.

THE MOST HAPPY FELLA

MUSIC, LYRICS AND BOOK: Frank Loesser
CHOREOGRAPHER: Dania Krupska
DIRECTOR: Joseph Anthony
OPENED: 5/3/56

Adapted from Sidney Howard's Pulitzer Prize-winning play, *They Knew What They Wanted*, *The Most Happy Fella* was a particularly ambitious work for the Broadway theatre, with more than thirty separate musical numbers including arias, duets, trios, quartets, choral pieces, and recitatives. Robust, emotional expressions ("Joey, Joey, Joey") were interspersed with more traditional specialty numbers ("Big 'D'" and "Standing on the Corner"), though in the manner of an opera; the program credits did not list individual selections. In the story, set in California's Napa Valley, an aging vineyard owner (played by opera singer Robert Weede, in his first Broadway role) proposes to a waitress, Rosabella (Jo Sullivan), by mail and she accepts. Rosabella is so upset to find Tony old and fat that, on their wedding night, she allows herself to be seduced by Joe, the handsome ranch foreman (Art Lund). Once he discovers that his wife is to have another man's child, Tony threatens to kill Joe, but there is a reconciliation and the vintner even offers to raise the child as his own. A revival of *The Most Happy Fella* played on Broadway in 1979, with Giorgio Tozzi in the leading role. It ran 52 performances.

THE MUSIC MAN

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

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle America he knew growing up in an Iowa town. It is the Fourth of July, 1912, in River City, Iowa, and "Professor" Harold Hill, a traveling salesman of musical instruments, has arrived to con the citizens into believing that he can teach the town's children how to play in a marching band. But instead of skipping town before the instruments are to arrive, Hill is persuaded to remain because of the love of a good woman, librarian Marian Paroo. The story ends with the children, though barely able to produce any kind of a recognizable musical sound, being hailed by their proud parents.

The show, which took eight years and over thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre.

It was also the first musical-stage appearance of Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. Shirley Jones and Hermione Gingold were also in the movie, which was directed by the original stage director, Morton Da Costa.

MY FAIR LADY

MUSIC: Frederick Loewe
CHOREOGRAPHER: Hanya Holm
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
OPENED: 3/15/56

The most celebrated musical of the 1950s began as an idea of Hungarian film producer Garbiel Pascal, who devoted the last two years of his life to trying to find writers to adapt George Bernard Shaw's play, *Pygmalion*, into a stage musical. The team of Lerner and Loewe also saw the possibilities, particularly when they realized that they could use most of the original dialogue and simply expand the action to include scenes at the Ascot Races and the Embassy Ball. They were also scrupulous in maintaining the Shavian flavor in their songs, most apparent in such pieces as "Get Me to the Church on Time," "Just You Wait," "Why Can't the English?," "Show Me," and "Without You."

Shaw's concern with class distinction and his belief that barriers would fall if all Englishmen would learn to speak properly was conveyed through a story about Eliza Doolittle (Julie Andrews) a scruffy flower seller in Covent Garden, who takes speech lessons from Prof. Henry Higgins (Rex Harrison) so that she might qualify for the position of a florist in a shop. Eliza succeeds so well that she outgrows her social station and—in a development added by librettist Lerner—even makes Higgins fall in love with her. Though the record was subsequently broken, *My Fair Lady* became the longest running production in Broadway history, remaining for over six and a half years. Two major revivals were mounted in New York. In 1976, the musical ran for 377 performances with Ian Richardson and Christine Andreas as Higgins and Eliza; in 1981, it lasted 119 performances with Rex Harrison in his original role and Nancy Ringham. Harrison and Audrey Hepburn (whose singing was dubbed by Marni Nixon) were costarred in the 1964 Warner Bros. movie version, which was directed by George Cukor.

OKLAHOMA!

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

There are many reasons why *Oklahoma!* is a recognized landmark in the history of American musical theatre. In the initial collaboration between Richard Rodgers and Oscar Hammerstein II, it not only expertly fused the major elements in the production—story, songs and dances— it also utilized dream ballets to reveal hidden desires and fears of the principals. In addition, the musical, based on Lynn Riggs' play, *Green Grow the Lilacs*, was the first with a book that honestly depicted the kind of rugged pioneers who had once tilled the land and tended the cattle. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent Curly (Alfred Drake) or the menacing Jud (Howard Da Silva) gets to take Laurey (Joan Roberts) to the box social. Though she chooses Jud in a fit of pique, Laurey really loves Curly and they soon make plans to marry. At their wedding they join in celebrating Oklahoma's impending statehood, then—after Jud is accidentally killed in a fight with Curly—the couple rides off in their surrey with the fringe on top.

With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for fifteen years. It also toured the United States and Canada for over a decade. In 1979, the musical was revived on Broadway with a cast headed by Laurence Guittard and Christine Andreas, and ran for 293 performances. The film version, the first in Todd-AO, was released by Magna in 1955. Gordon MacRae, Shirley Jones and Charlotte Greenwood were in it, and the director was Fred Zinnemann.

ON YOUR TOES

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: George Abbott, Richard Rodgers and Lorenz Hart
CHOREOGRAPHER: George Balanchine
DIRECTORS: Worthington Miner, (George Abbott, uncredited)
OPENED: 4/11/36

On Your Toes scored a major theatrical breakthrough as the first Broadway entertainment to combine musical comedy and ballet. The story tells of how Junior Dolan (Ray Bolger), an ex-vaudevillian now a music teacher in New York, persuades a classical ballet company to perform a modern work, "Slaughter on Tenth Avenue," and then assumes the leading male role himself. Because he has also become involved with the company's chief ballerina, Vera Barnova (Tamara Geva), Vera's jealous lover and dancing partner hires two thugs to kill Junior during a performance of the ballet. To avoid being a target, Junior keeps dancing after the ballet is over; after the police have arrested the gunmen, he falls exhausted to the floor. The musical offered Ray Bolger his first major role and it also marked the first time that the ballet choreographer, George Balanchine, was engaged to create dances for a book musical.

Rodgers and Hart had originally conceived the musical as a screen vehicle for Fred Astaire, but the dancer turned it down because it did not give him the chance to wear top hat, white tie and tails. Though George Abbott, the book's co-author, was to have directed the production, repeated delays forced him to withdraw; he did, however, return to the show when it was having problems during the Boston tryout. *On Your Toes* has had two major Broadway revivals. In 1954, Abbott and Balanchine put together a production starring Bobby Van, Vera Zorina, and Elaine Stritch, which had a run of 64 performances. A more successful Broadway revival was mounted in 1983, again with Abbott directing and with choreography by Donald Saddler and Peter Martins, based on Balanchine's original work. The cast was headed by Natalia Makarova (Vera) and Lara Teeter (Junior).

With Eddie Albert and Vera Zorina in the leads (and the music used only as background), *On Your Toes* was filmed by Warner Bros. in 1939. Ray Enright directed.

110 IN THE SHADE

MUSIC: Harvey Schmidt
BOOK: N. Richard Nash
DIRECTOR: Joseph Anthony
LYRICS: Tom Jones
CHOREOGRAPHER: Agnes de Mille
OPENED: 10/24/63

N. Richard Nash adapted his own play, *The Rainmaker*, for Schmidt and Jones' first Broadway musical, following their wildly successful *The Fantasticks* Off Broadway. Nash's play is probably best remembered for the film version which starred Burt Lancaster and Katharine Hepburn. The plot of the musical version remains quite faithful to that of its predecessor. It is a simple tale of Lizzie, an aging unmarried woman who lives with her father and brothers on a drought-stricken ranch in the American west. Starbuck, a transient "rainmaker" comes on the scene and is soon seen to be the con man that he is, despite his dazzling charisma. He does, however, pay sincere attention to Lizzie, and awakens love and life in her. The song in this volume, "Old Maid," is a moving aria that ends the first act, in which Lizzie nakedly reveals her fears of forever being alone.

PORGY AND BESS

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

Universally recognized as the most esteemed and popular opera written by an American composer, *Porgy and Bess* began in 1925 as a novel called *Porgy* by DuBose Heyward. Heyward's setting of Catfish Row in Charleston, South Carolina, and his emotional story of the crippled beggar Porgy, the seductive Bess, the manacing Crown, and the slinky cocaine dealer, Sportin' Life, fired Gershwin's imagination even before Heyward and his wife, Dorothy, transformed the book into a play two years later. After many delays, Gershwin, with Heyward and the composer's brother Ira, began writing the opera late in 1933, and completed it—including orchestrations—in twenty months.

The initial Broadway production, with Todd Duncan and Anne Brown in the title roles, was not a commercial success, though many of the solos and duets—"Summertime," "Bess, You Is My Woman Now," "I Got Plenty O' Nuttin'," "It Ain't Necessarily So" for example—quickly caught on. Four major revivals of *Porgy and Bess* have been mounted on Broadway since the first engagement. In 1942, again with Todd Duncan and Anne Brown, it ran 286 performances in a somewhat trimmed down version. In 1952, as part of a four-year international tour, it returned with William Warfield and Leontyne Price and ran for 305 performances. An acclaimed production in 1976 by the Houston Grand Opera Company featured Donnie Ray Albert as Porgy and Clamma Dale as Bess, and had a 122-performance run on Broadway. A 1983 production was based on the 1976 version and was the first dramatic work ever staged at the Radio City Music Hall. It gave 45 performances. The Metropolitan Opera produced the work in 1985, the first performances ever given in that house.

ROBERTA

MUSIC: Jerome Kern
LYRICS AND BOOK: Otto Harbach
DIRECTOR: Hassard Short
OPENED: 11/18/33
CHOREOGRAPHER: José Limón

The musical was adapted from Alice Duer Miller's novel *Gowns by Roberta*, but in the end the little plot that remained in the show seems to be a scant framework for some first rate songs. *Roberta* is probably best remembered as the source for its most famous song, "Smoke Gets in Your Eyes," which appears in this volume. Two film versions were made of the play, the first one in 1953 and starring Irene Dunne, Fred Astaire and Ginger Rogers.

SHOW BOAT

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

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/operetta, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* is not only a summing up of all that had come before it, both in the musical and operetta genres, but plants a seed of complete congruity which later further blossoms in the more adventurous shows of the '30s, '40s, and '50s. Almost every song in the show is a familiar gem: "Make Believe;" "Can't Help Lovin' Dat Man;" "You Are Love;" "Why Do I Love You?;" "Bill;" and that most classic song of the musical stage, "Ol' Man River." Since its premiere in 1927 the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertories, or in the many, many amateur productions. *Show Boat* seems to be a permanent fixture in musical theatre.

THE SOUND OF MUSIC

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
DIRECTOR: Vincent J. Donehue
OPENED: 11/16/59
BOOK: Howard Linsay and Russel Crouse
CHOREOGRAPHER: Joe Layton

Rodgers and Hammerstein's final collaboration became their third longest running Broadway production. The story of *The Sound of Music* was adapted from Maria Von Trapp's autobiographical *The Trapp Family Singers* and the German film version, which Mary Martin was convinced would provide her with an ideal stage vehicle. Her husband, Richard Halliday, and producer Leland Hayward secured the rights and, initially, they planned to use only the music associated with the famed singing family plus one additional song by Rodgers and Hammerstein. Eventually, the songwriters were asked to contribute the entire score, and they also joined Halliday and Hayward as producers.

The play is set in Austria in 1938. Maria Rainier (Miss Martin), a free-spirited postulant at Nonnburg Abbey, takes a position as governess to the seven children of the widowed and autocratic Capt. Georg Von Trapp. (Theodore Bikel). After Maria and the captain fall in love and marry, their happiness is quickly shattered by the Nazi invasion which forces the family to flee over the Alps to Switzerland.

The 1965 film version, presented by 20th Century-Fox and directed by Robert Wise, starred Julie Andrews and Christopher Plummer. According to *Variety*, from 1966 through 1969 *The Sound of Music* was the All-Time Box-Office Champion in rentals received in the U.S.-Canadian Market.

STREET SCENE

MUSIC: Kurt Weill
LYRICS: Langston Hughes
DIRECTOR: Charles Friedman
OPENED: 1/9/47

BOOK: Elmer Rice
CHOREOGRAPHER: Anna Sokolow

Kurt Weill persuaded Elmer Rice to write the libretto based on his own Pulitzer Prize-winning play with poet Langston Hughes supplying the powerful and imaginative lyrics. Billed as "a dramatic musical," the blending of drama and music was very close to genuine opera. In fact, the play went on in 1966 to become part of the repertory of the New York City Opera Company. The story deals principally with the brief, star-crossed romance of Sam Kaplan (Brian Sullivan) and Rose Maurrant (Anne Jeffreys) and the tragic consequences of the infidelity of Rose's mother (Polyna Stoska). This plot loosely frames a series of vignettes, each depicting one of the colorful characters inhabiting the seedy tenement of the setting.

"Somehow I Never Could Believe" is one of the few truly great arias ever to emerge from a Broadway show. It is a full-blown, soaring operatic masterpiece which shows Weill at his American best.

SWEENEY TODD, THE DEMON BARBER OF FLEET STREET

MUSIC AND LYRICS: Stephen Sondheim
DIRECTOR: Harold Prince
OPENED: 3/1/79

BOOK: Hugh Wheeler

Despite the sordidness of its main plot—a half mad, vengeance-obsessed barber in Victorian London slits the throats of his customers whose corpses are then turned into meat pies by his accomplice, Mrs. Lovett—this near-operatic musical is a bold and often brilliant depiction of the cannibalizing effects of the Industrial Revolution. Sweeney Todd first appeared on the London stage in 1842 in a play called *A String of Pearls, or The Fiend of Fleet Street*. Other versions followed, the most recent being Christopher Bond's *Sweeney Todd*, produced in 1973, which served as the basis of the musical. Sondheim's masterwork is quickly gaining a foothold in the operatic repertory, with prominent productions at Houston and at New York City Opera.

THE THREEPENNY OPERA

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

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

TWO BY TWO

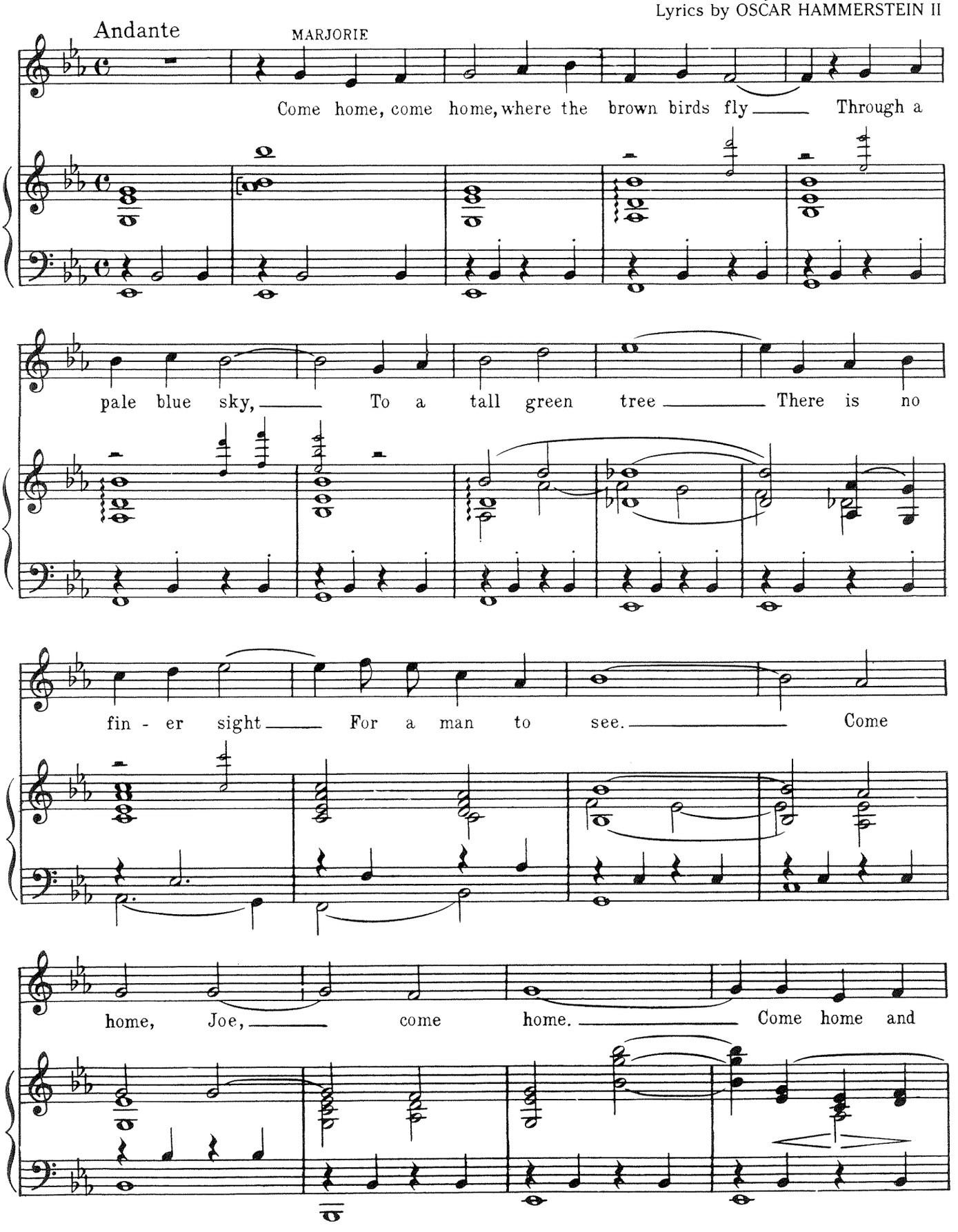
MUSIC: Richard Rodgers
LYRICS: Martin Charnin
DIRECTOR: Joe Layton
OPENED: 1/10/70

BOOK: Peter Stone

After an absence of almost thirty years, Danny Kaye returned to Broadway in a musical based on the legend of Noah and the Ark. Adapted from Clifford Odets' play, *The Flowering Peach, Two by Two* dealt primarily with Noah's rejuvenation and his relationship with his wife and family as he undertakes the formidable task that God has commanded. During the run, Kaye suffered a torn ligament in his left leg and was briefly hospitalized. He returned hobbling on a crutch with his leg in a cast, a situation he used as an excuse to depart from the script by cutting up and clowning around. For his third musical following Oscar Hammerstein's death, composer Richard Rodgers joined lyricist Martin Charnin (later to be responsible for *Annie*) to create a melodious score that included "The Golden Ram."

COME HOME
from *Allegro*

Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN II



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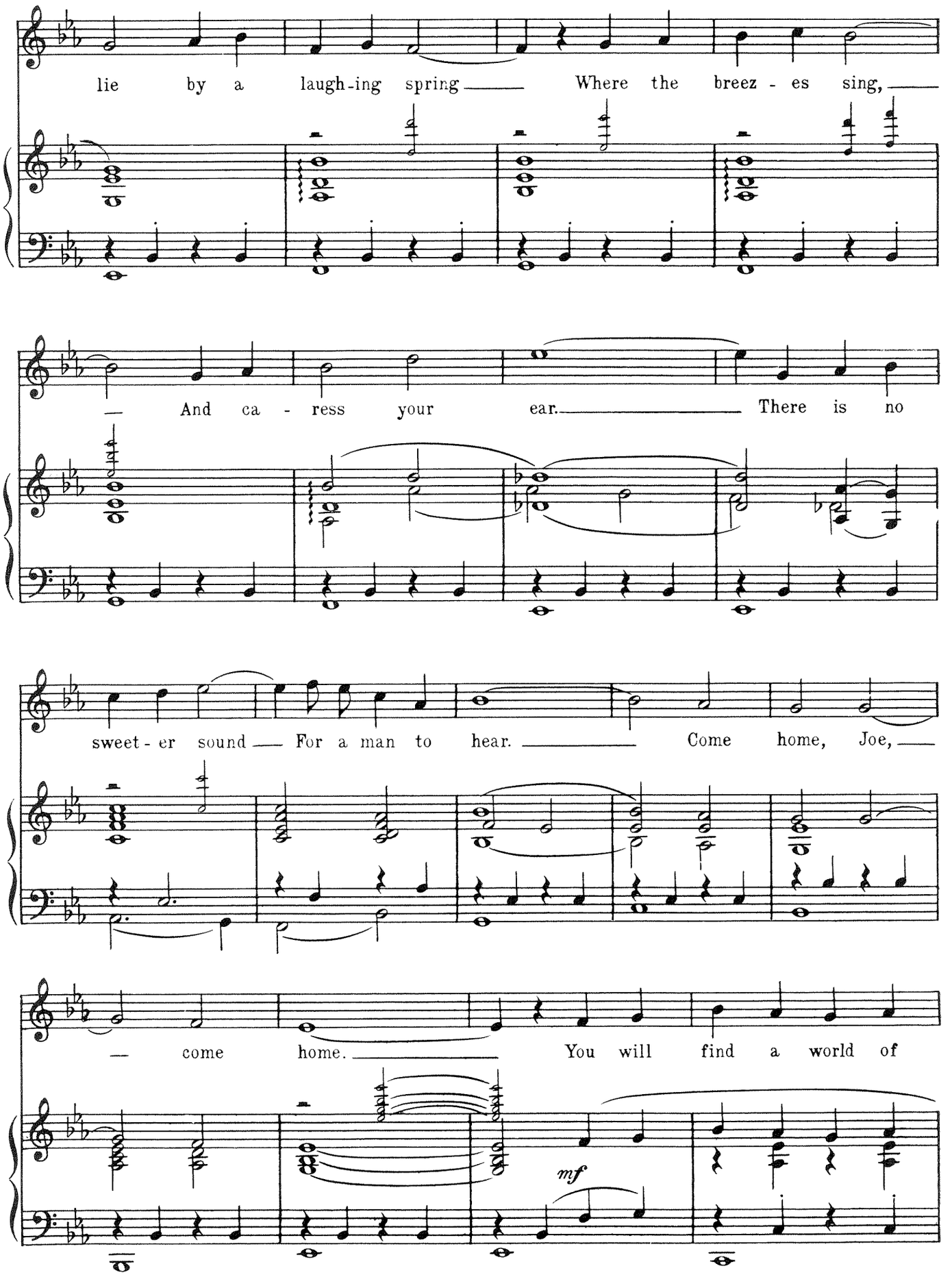
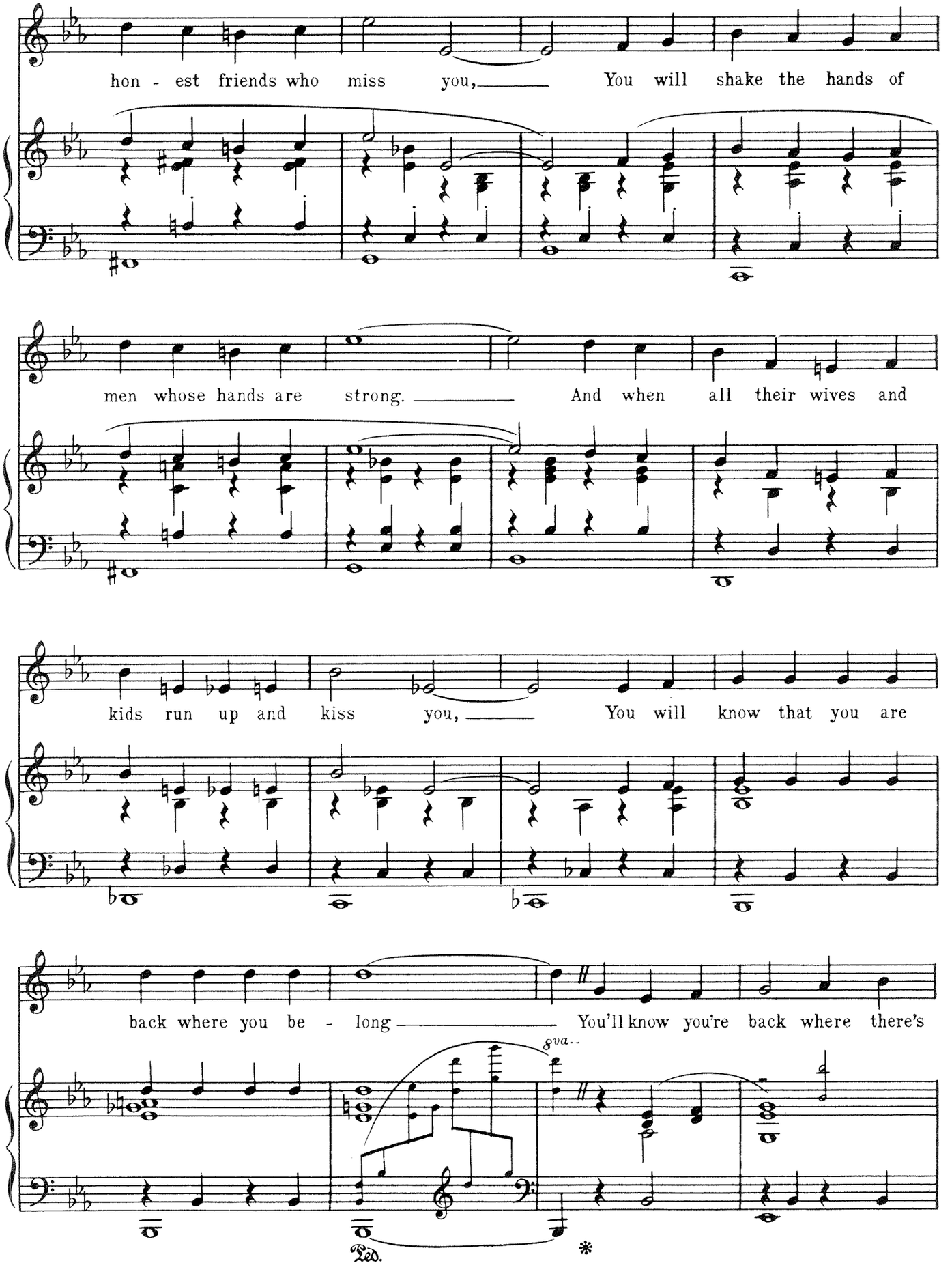
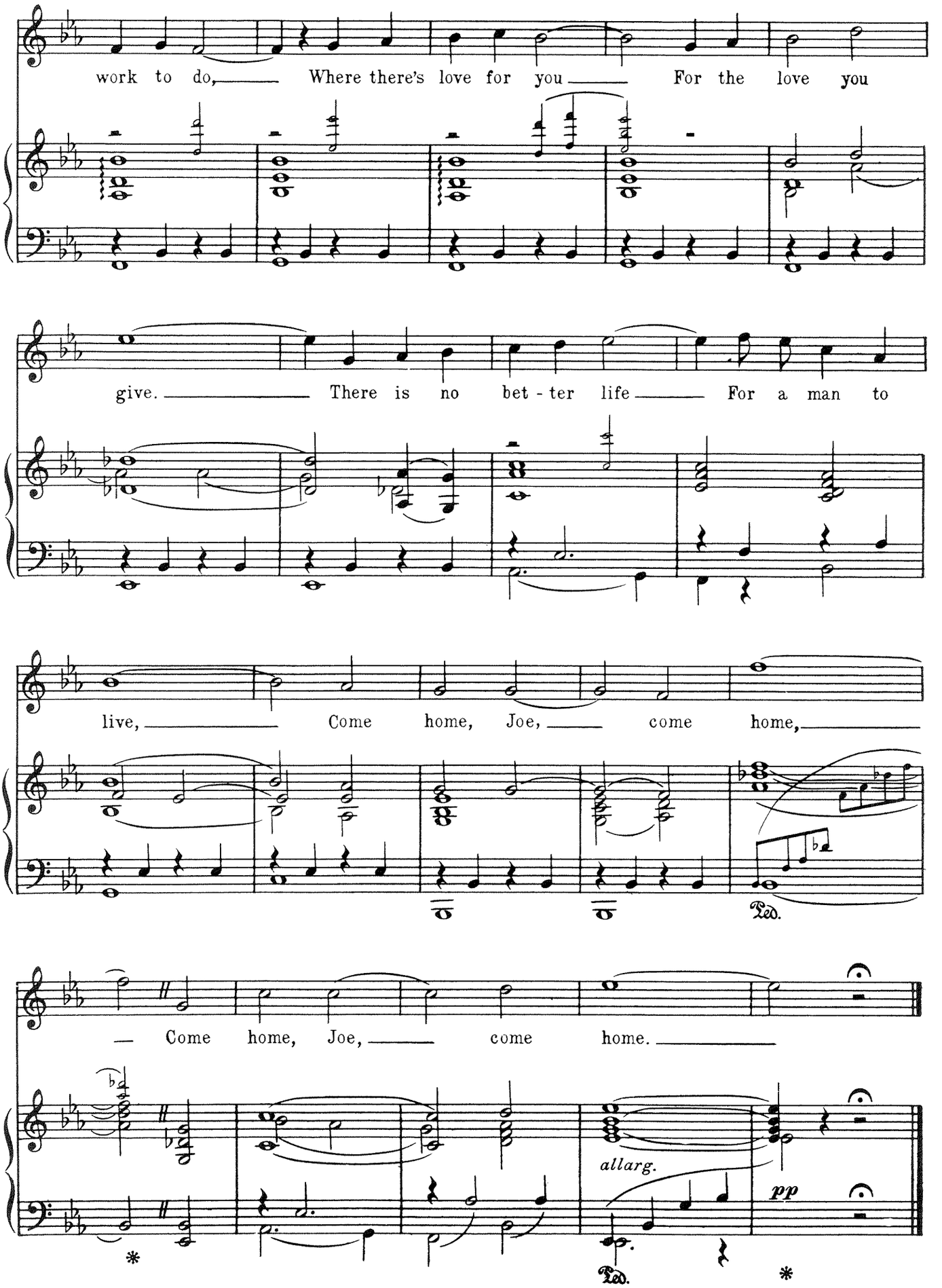

lie by a laugh-ing spring Where the breez - es sing,
And ca - ress your ear. There is no
sweet - er sound For a man to hear. Come home, Joe,
come home. You will find a world of
mf


hon - est friends who miss you, You will shake the hands of
men whose hands are strong. And when all their wives and
kids run up and kiss you, You will know that you are
back where you be - long You'll know you're back where there's
8va
Ped.
*

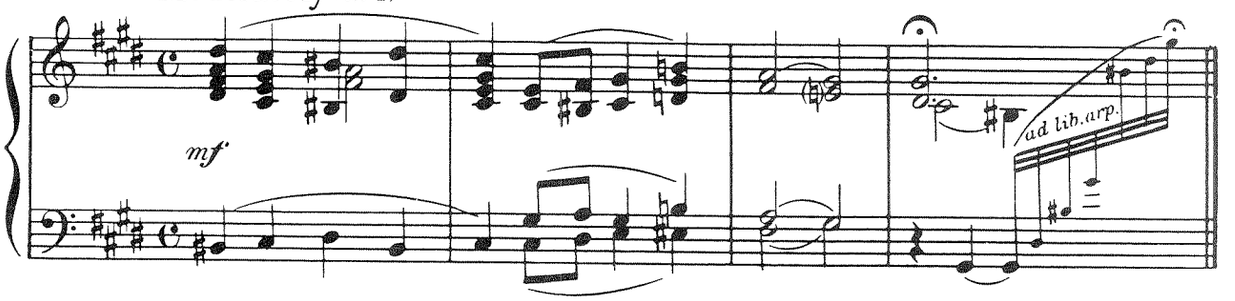

work to do, Where there's love for you For the love you
give. There is no bet - ter life For a man to
live, Come home, Joe, come home,
Ped.
Come home, Joe, come home.
allarg.
pp
Ped.

MY FUNNY VALENTINE

from *Babes in Arms*

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately *(in 4)*



SUSIE:

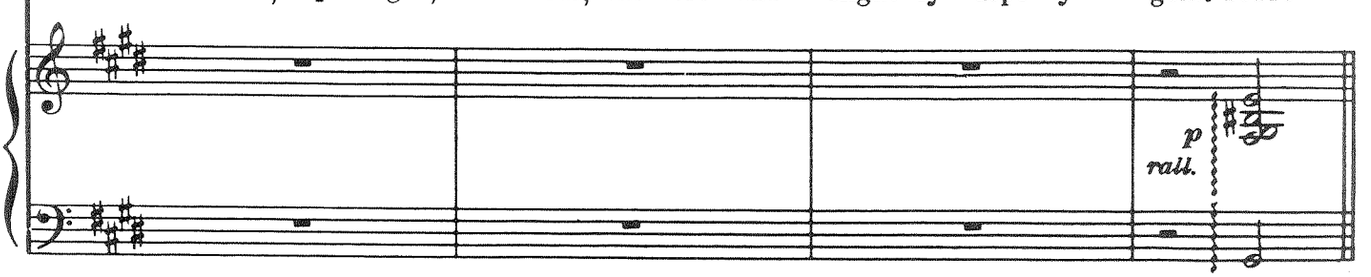
Be - hold the way our fine feath-ered friend his vir - tue doth pa -

rade. Thou know - est not, my dim - wit - ted friend, the

pic - ture thou hast made. Thy va - cant brow and thy

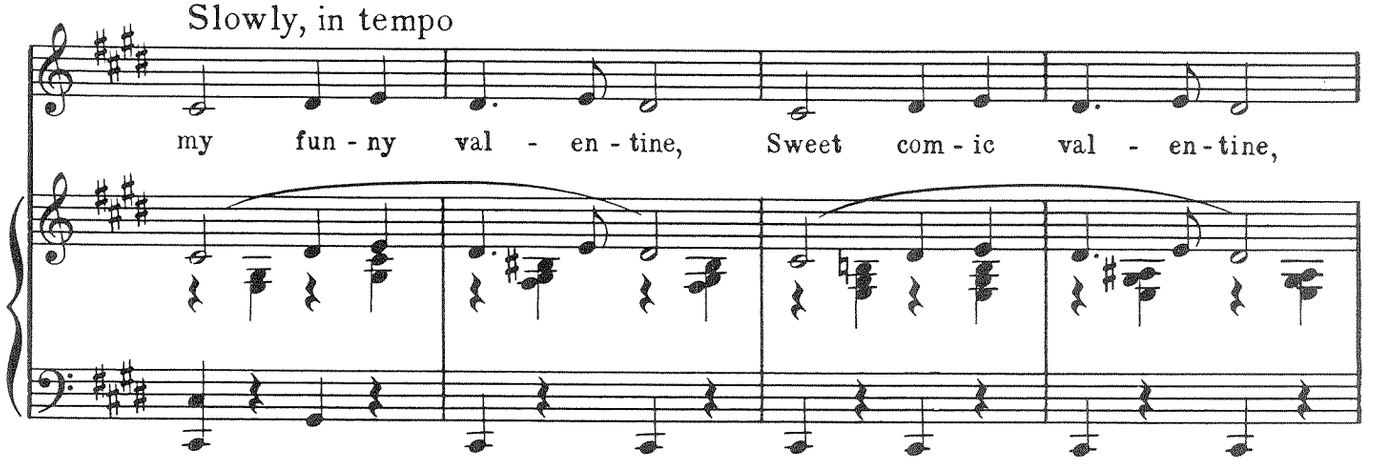
tous - led hair con - ceal thy good in - tent. Thou

no - ble, up - right, truth-ful, sin-cere and slight-ly dope - y gent. You're



Slowly, in tempo

my fun - ny val - en - tine, Sweet com - ic val - en - tine,



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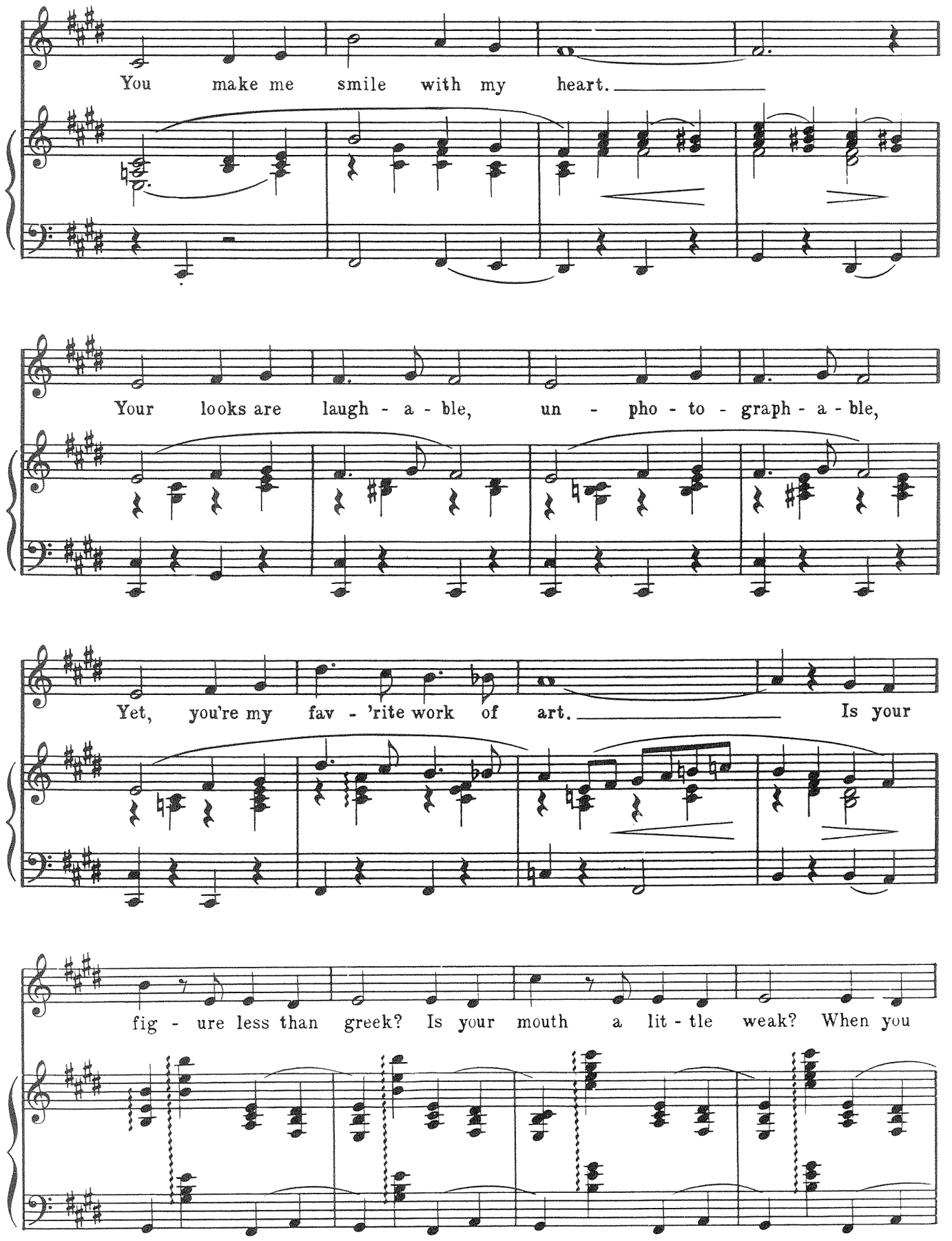
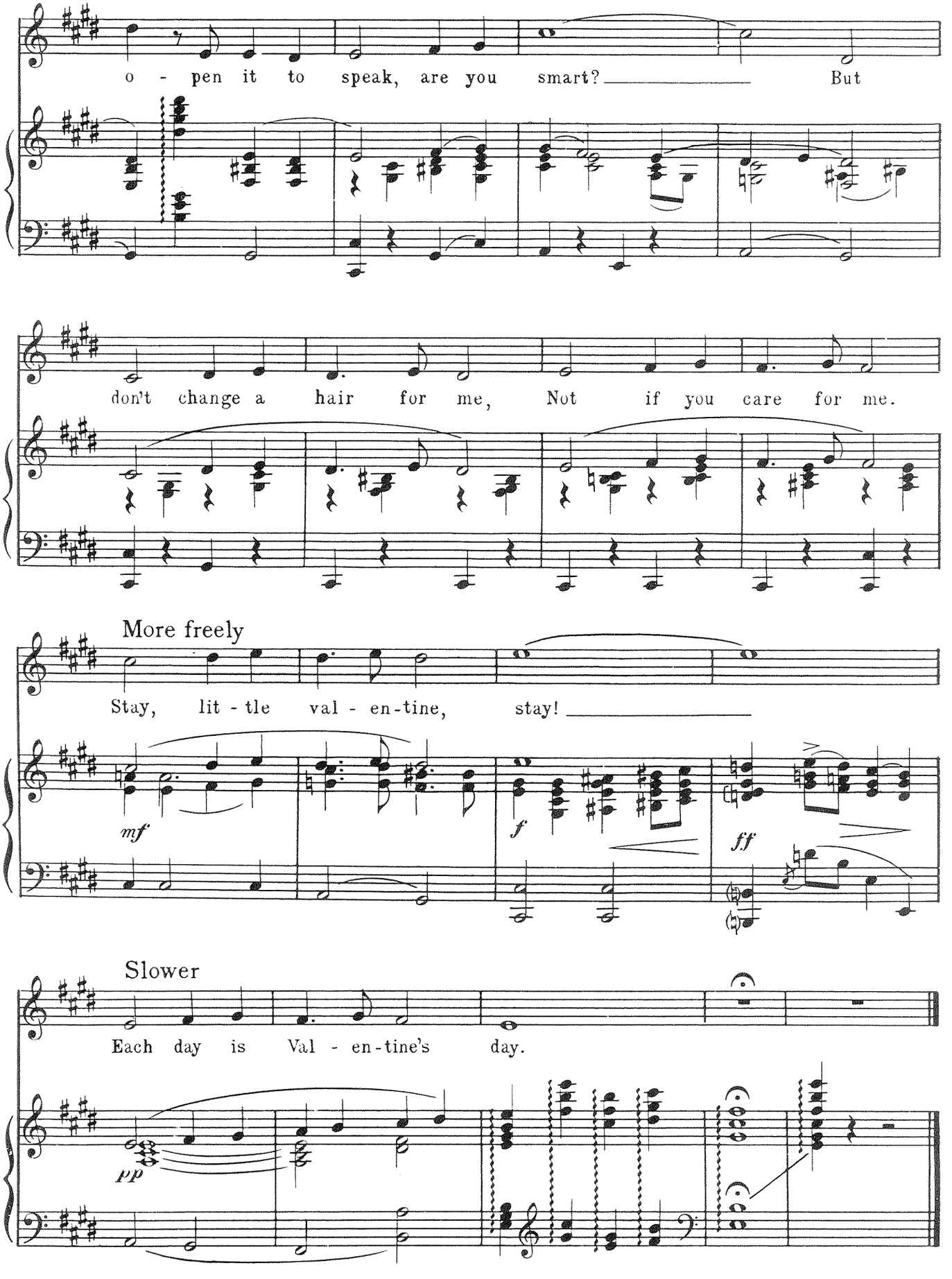
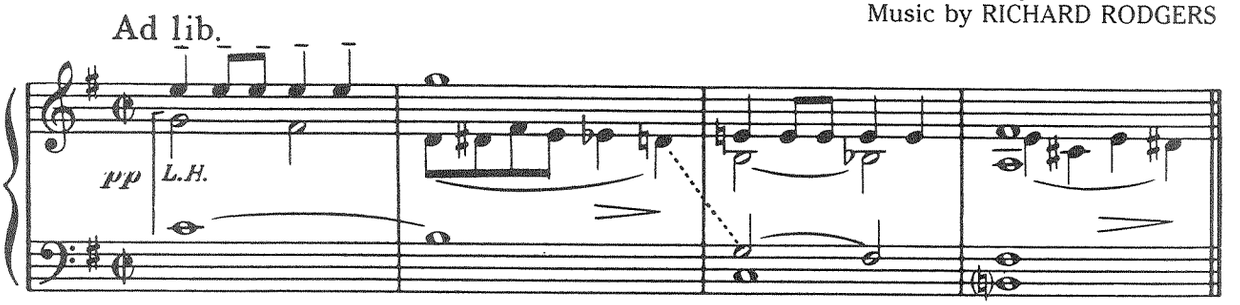

You make me smile with my heart.
Your looks are laugh - a - ble, un - pho - to - graph - a - ble,
Yet, you're my fav - 'rite work of art. Is your
fig - ure less than greek? Is your mouth a lit - tle weak? When you

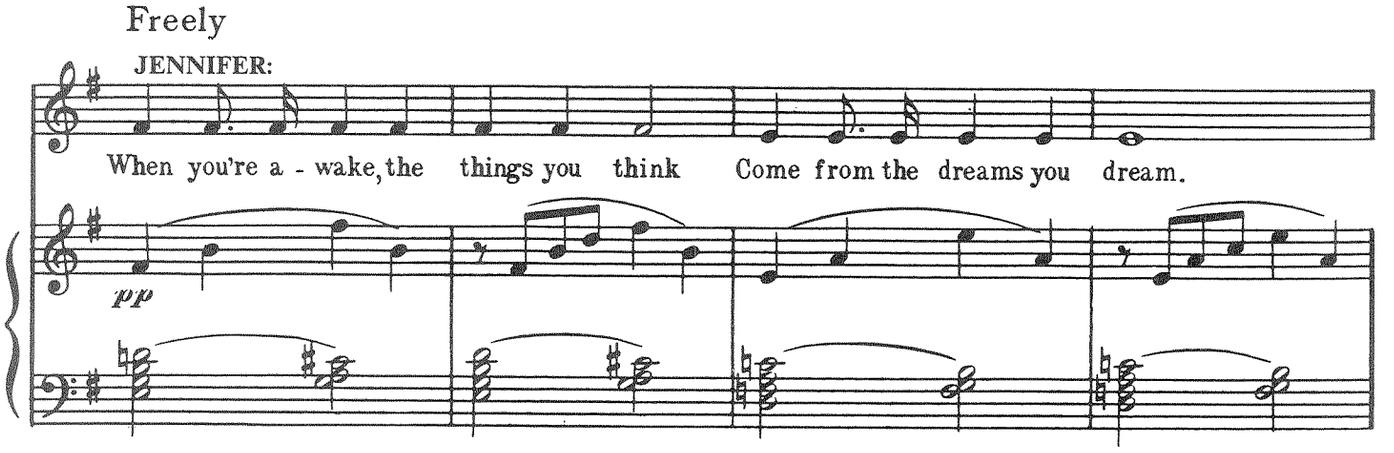

o - pen it to speak, are you smart? But
don't change a hair for me, Not if you care for me.
More freely
Stay, lit - tle val - en-tine, stay!
mf
f
ff
Slower
Each day is Val - en-tine's day.
pp

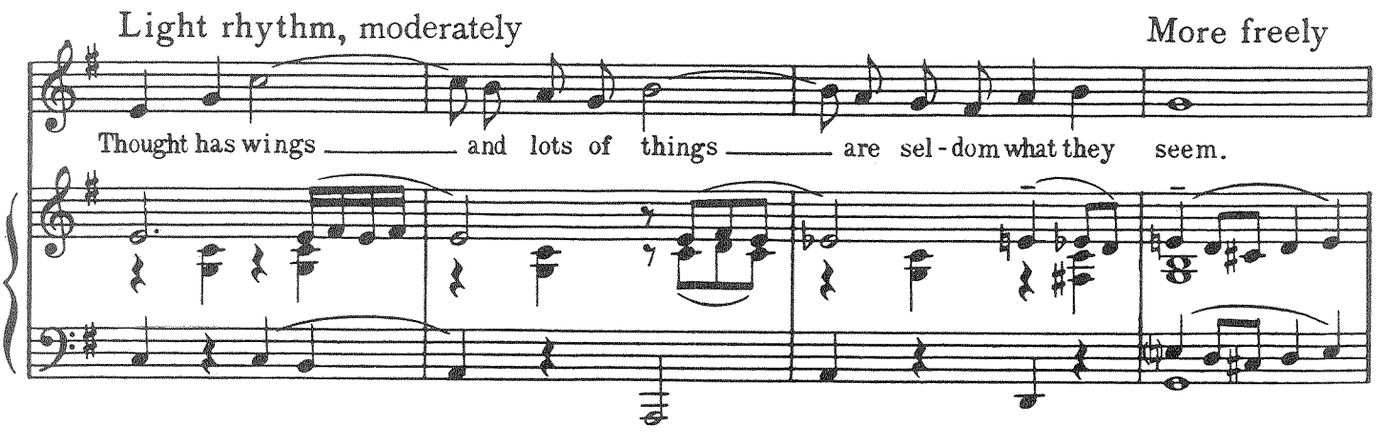
WHERE OR WHEN

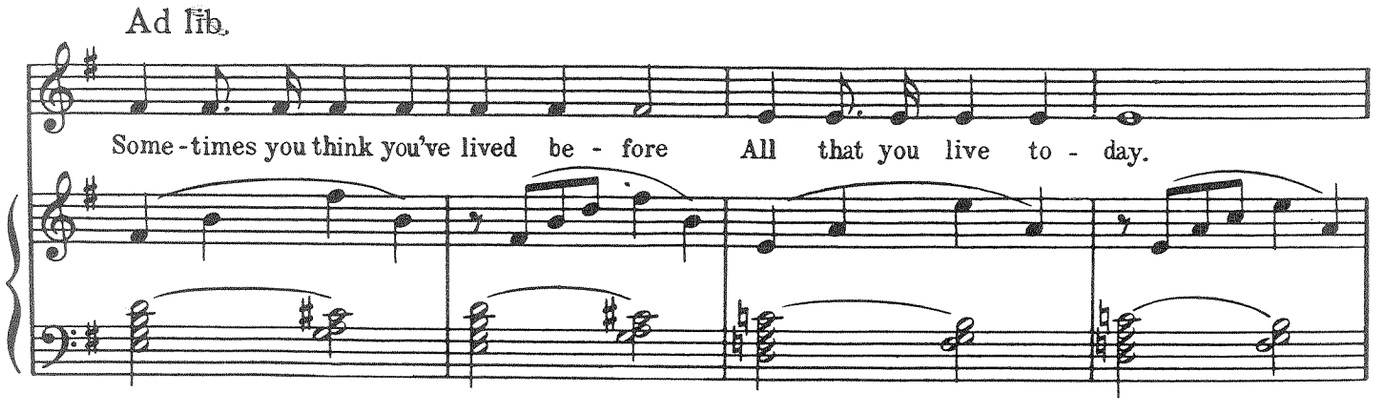
from *Babes in Arms*

Words by LORENZ HART
Music by RICHARD RODGERS









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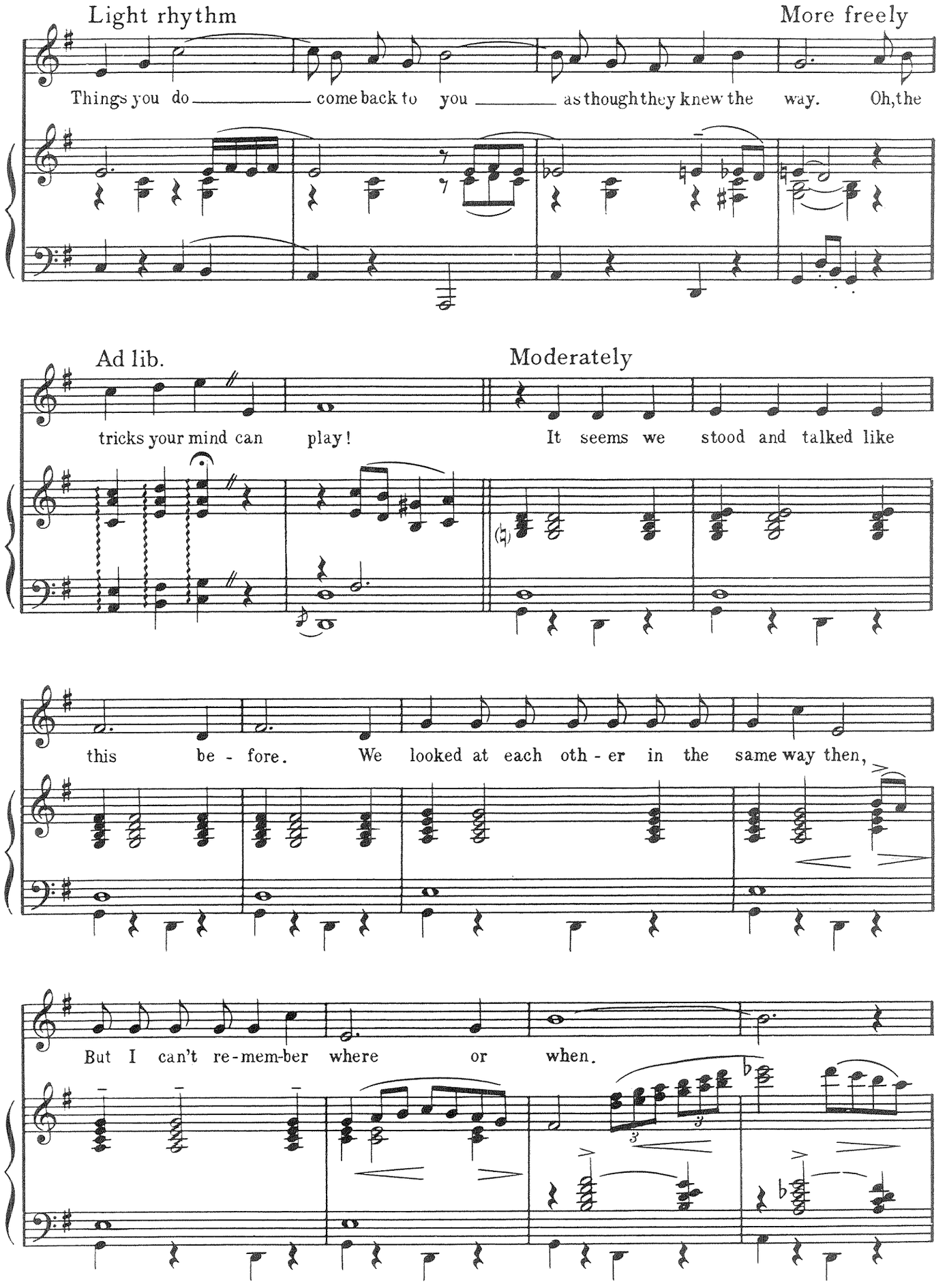
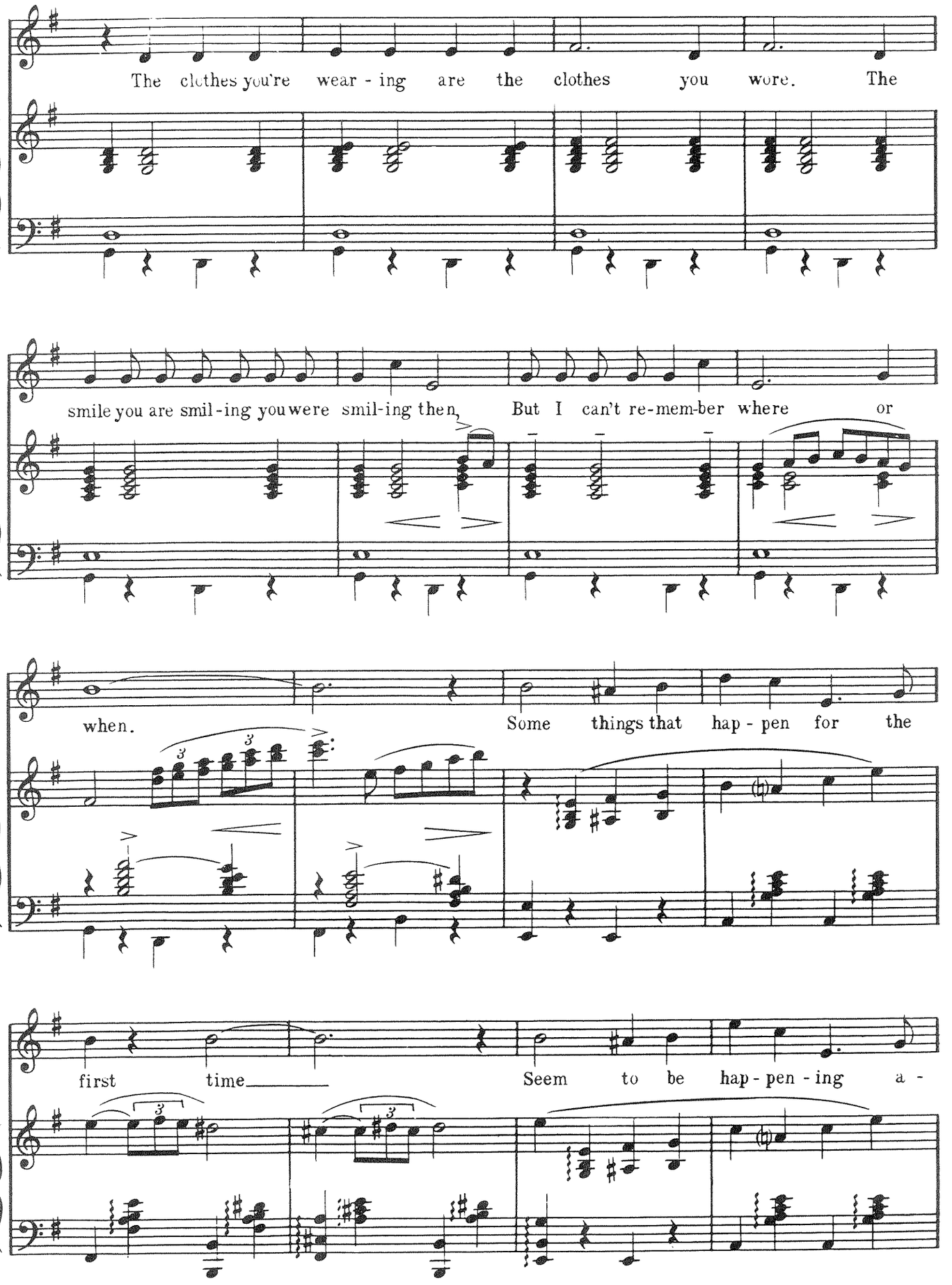
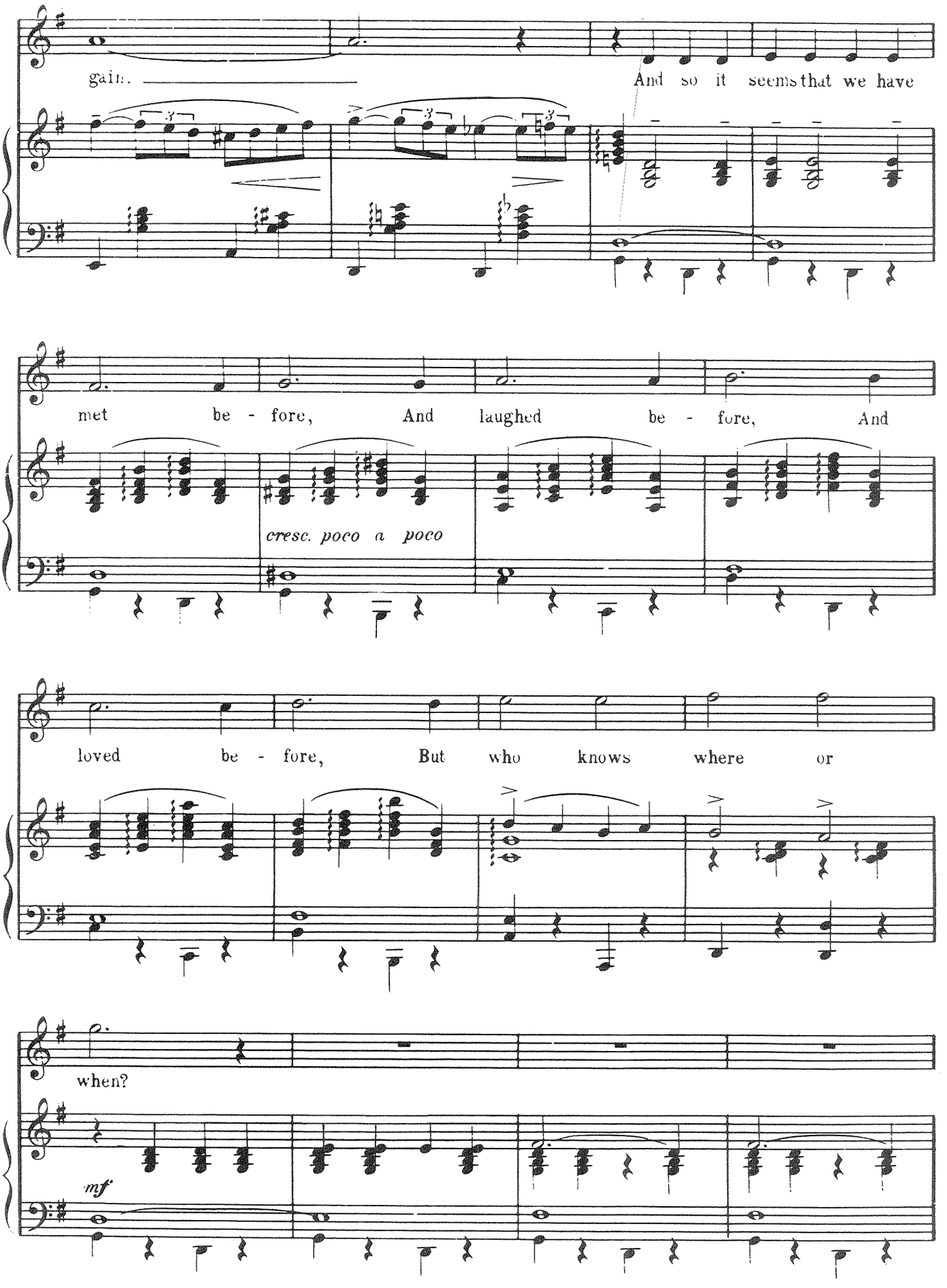
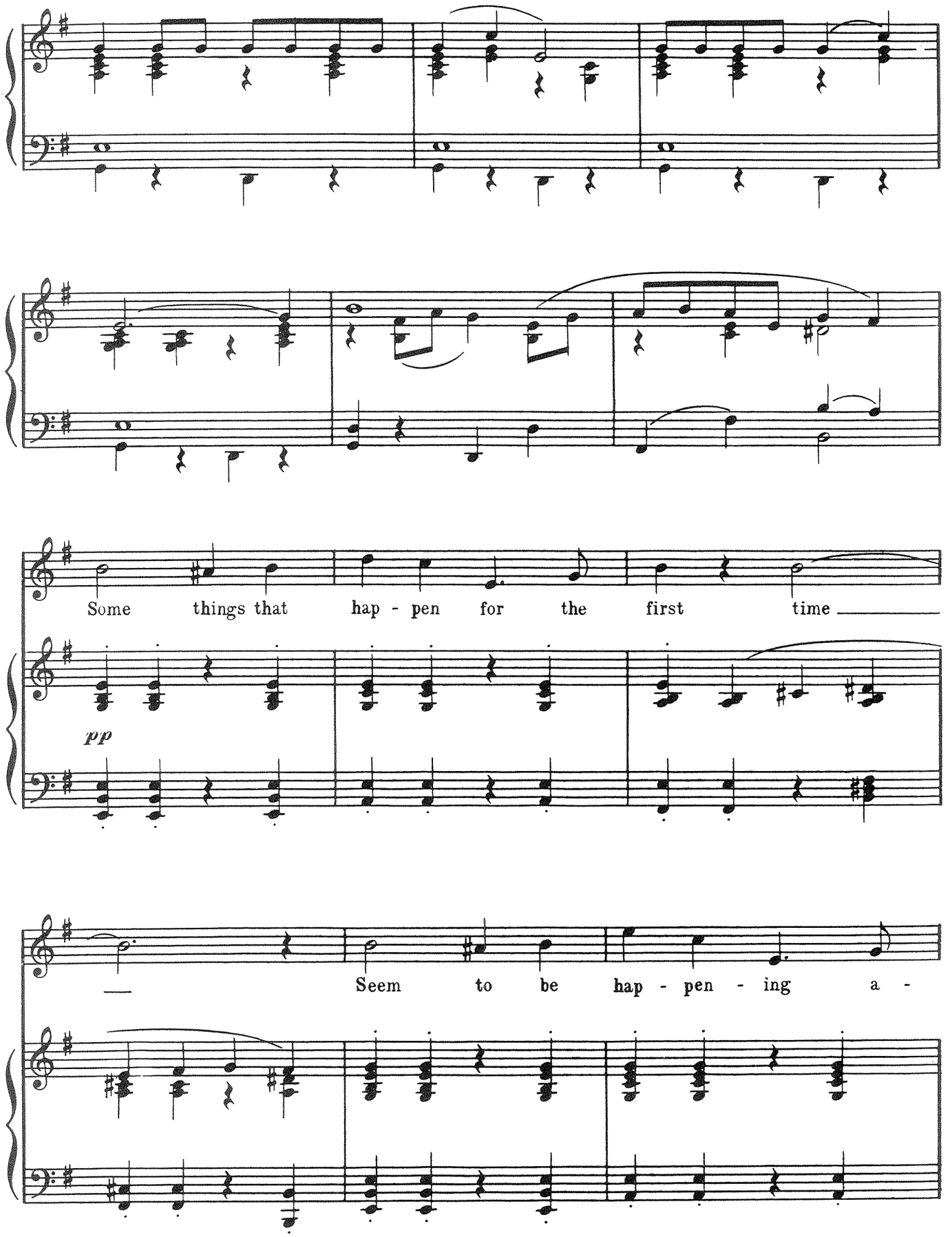
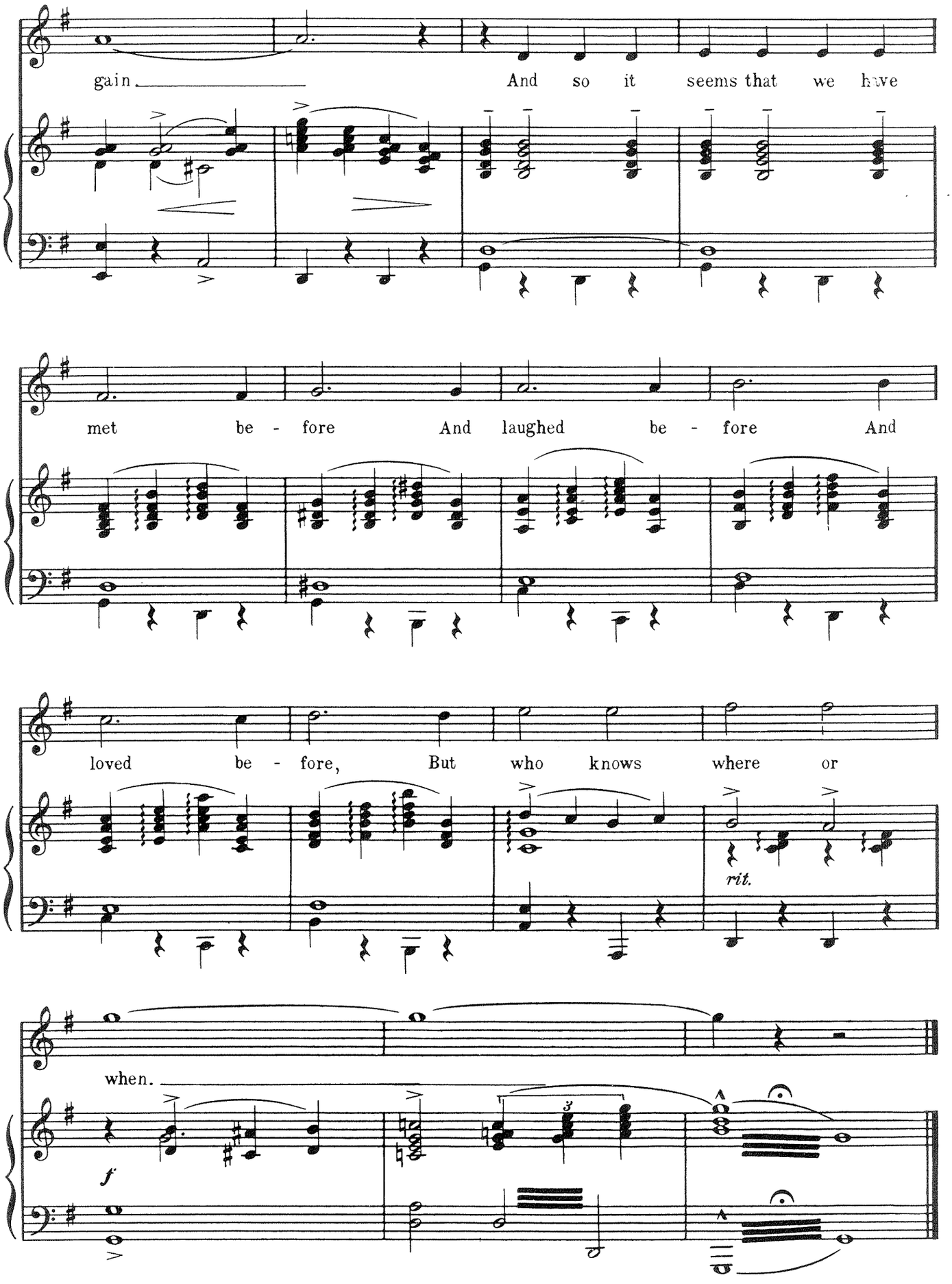

Light rhythm
More freely
Things you do come back to you as though they knew the way. Oh, the
Ad lib.
Moderately
tricks your mind can play! It seems we stood and talked like
this be - fore. We looked at each oth - er in the same way then,
But I can't re-mem-ber where or when.


The clothes you're wear - ing are the clothes you wore. The
smile you are smil-ing you were smil-ing then, But I can't re-mem-ber where or
when. Some things that hap - pen for the
first time Seem to be hap - pen - ing a -


gain.
And so it seems that we have
met be - fore, And laughed be - fore, And
cresc. poco a poco
loved be - fore, But who knows where or
when?
mf

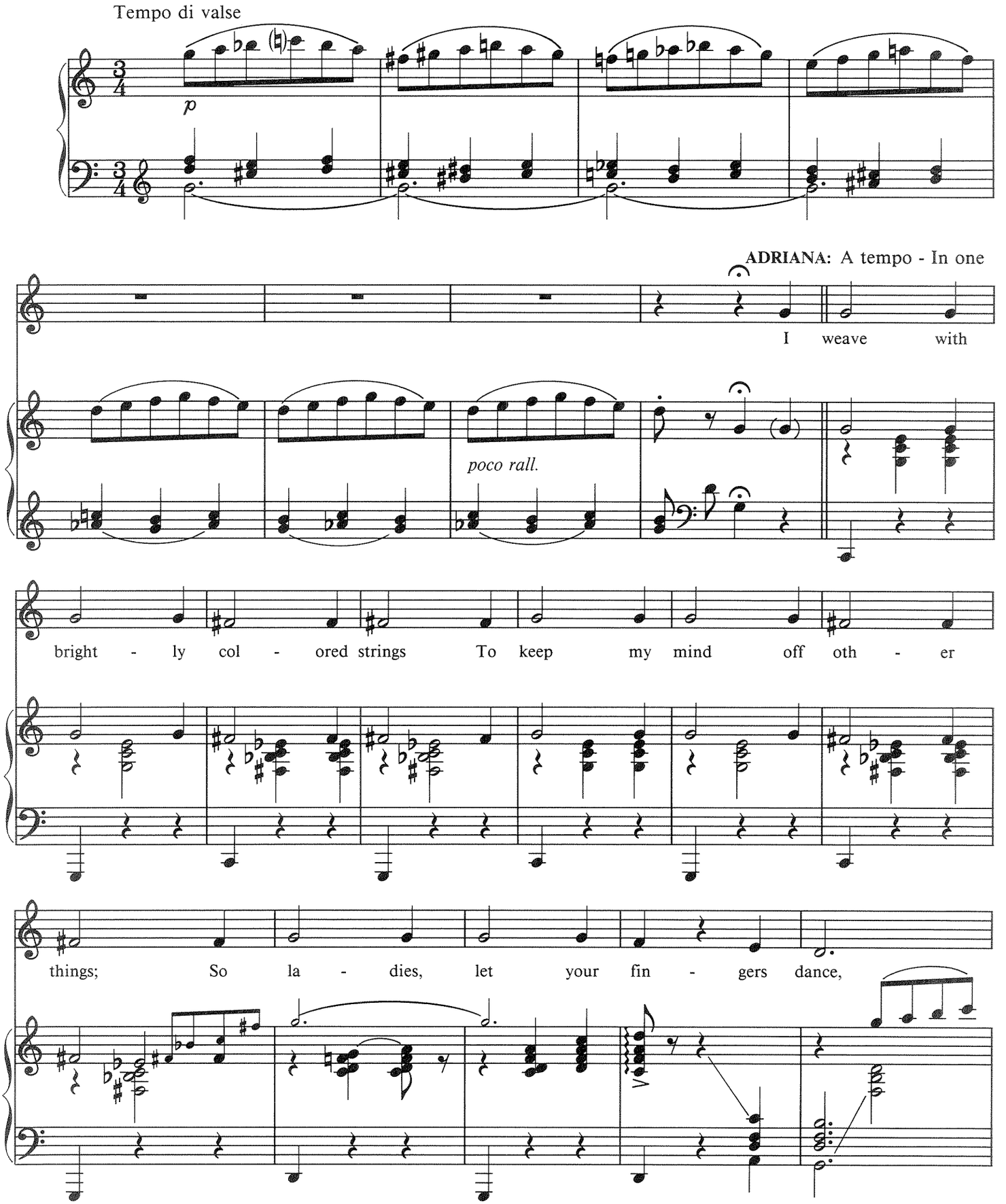

Some things that hap - pen for the first time
pp
Seem to be hap - pen - ing a -


gain
And so it seems that we have
met be - fore And laughed be - fore And
loved be - fore, But who knows where or
rit.
when.
f

FALLING IN LOVE WITH LOVE

from *The Boys from Syracuse*

Words by LORENZ HART
Music by RICHARD RODGERS



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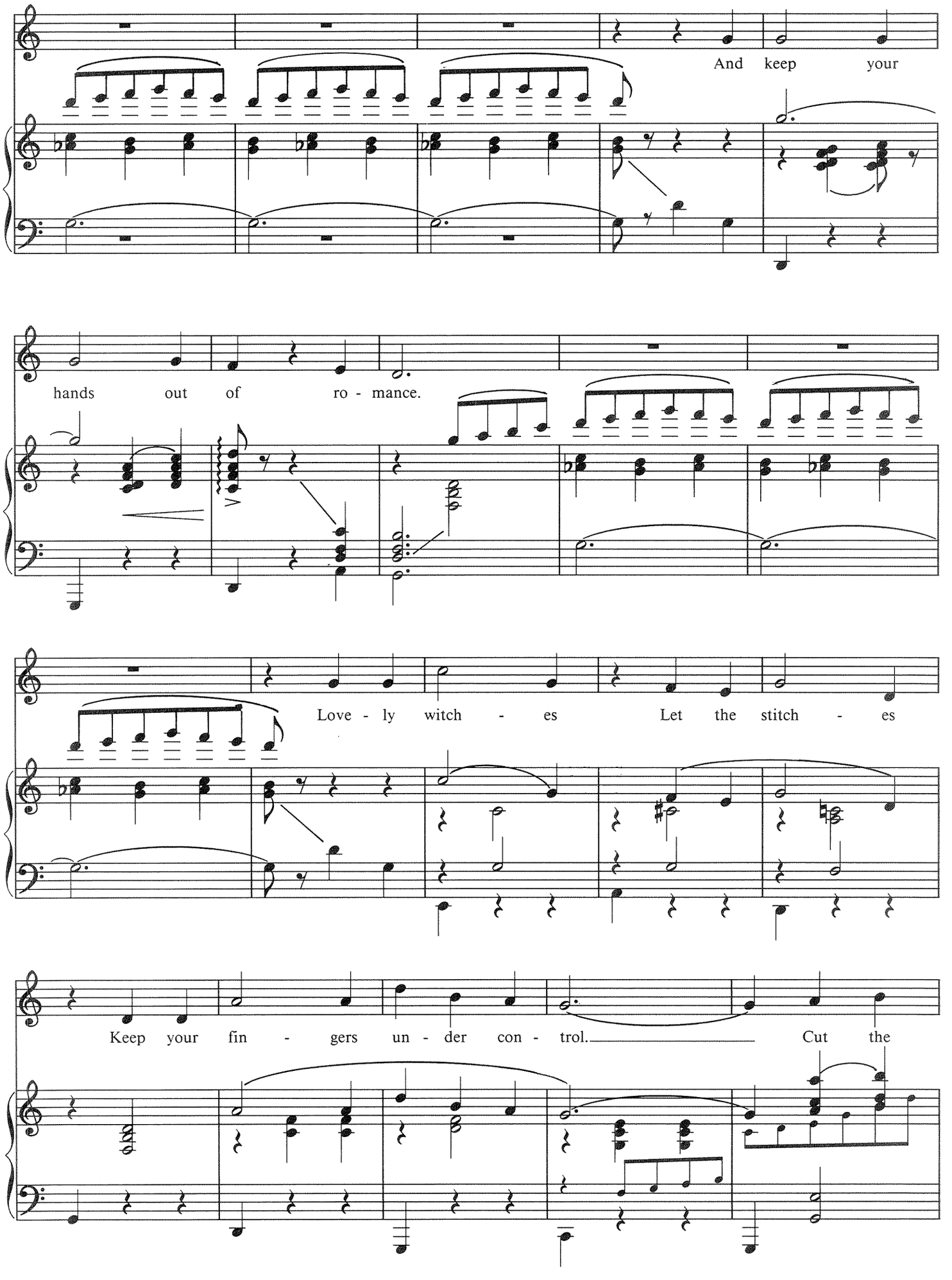
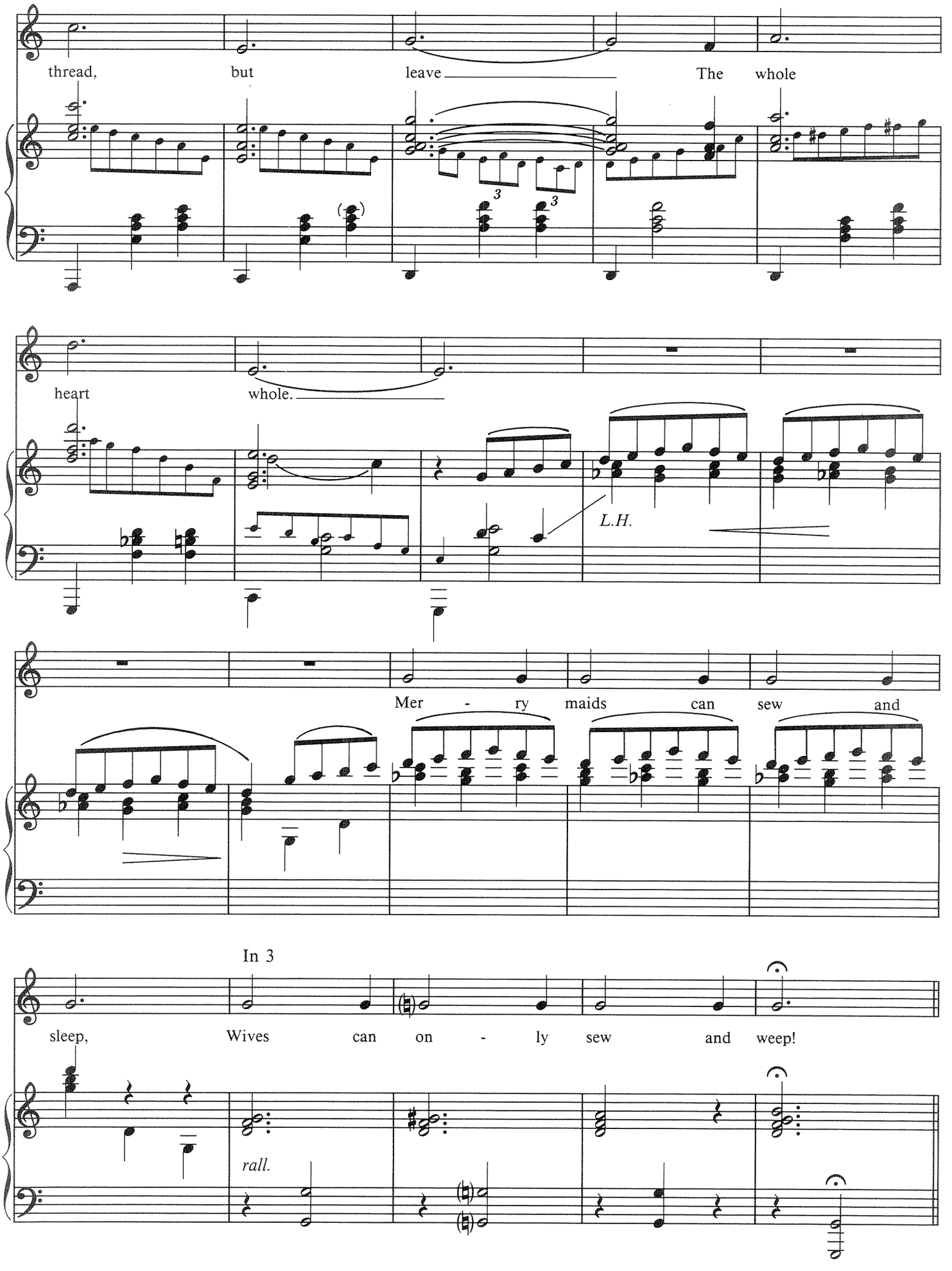
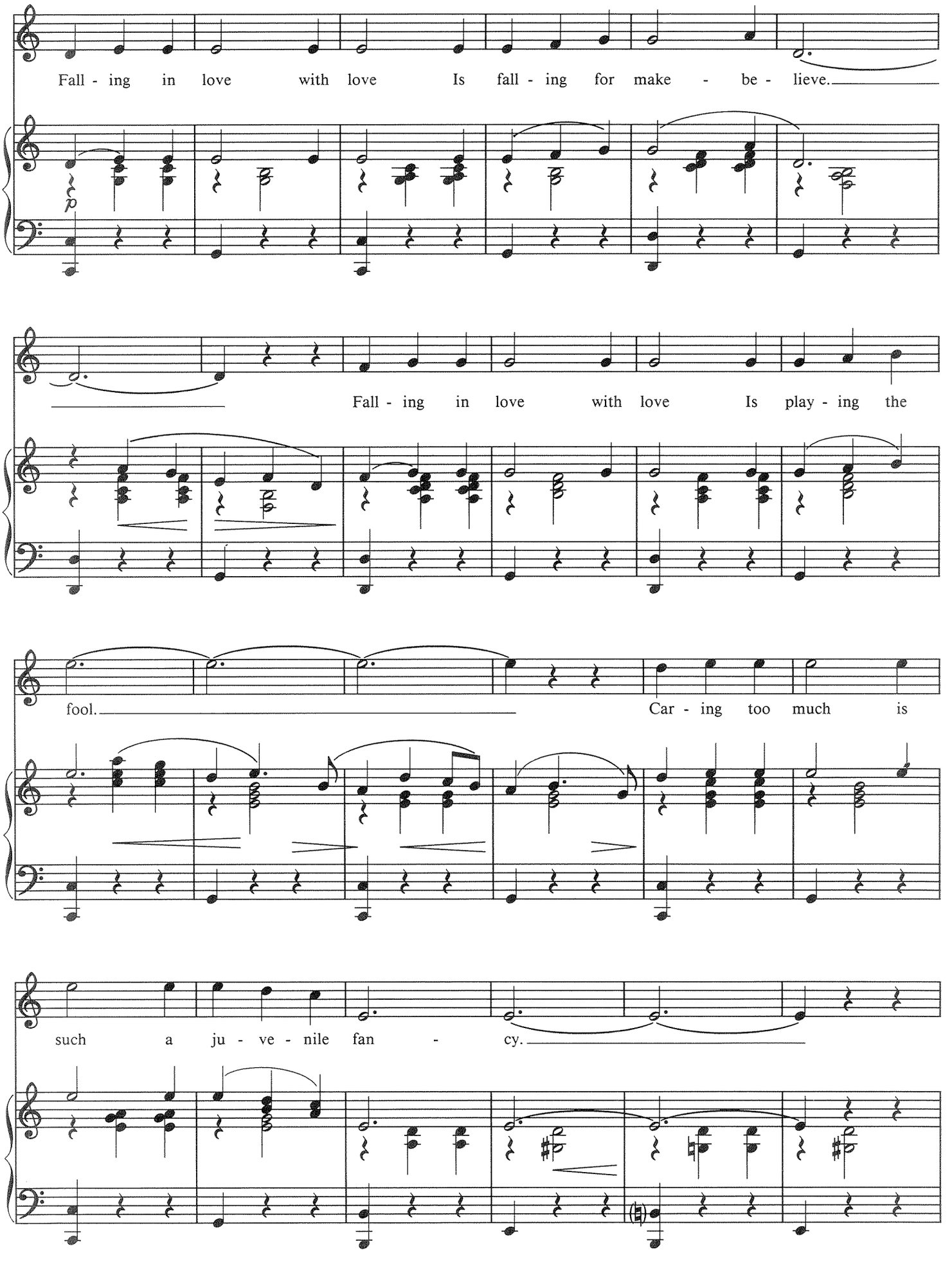
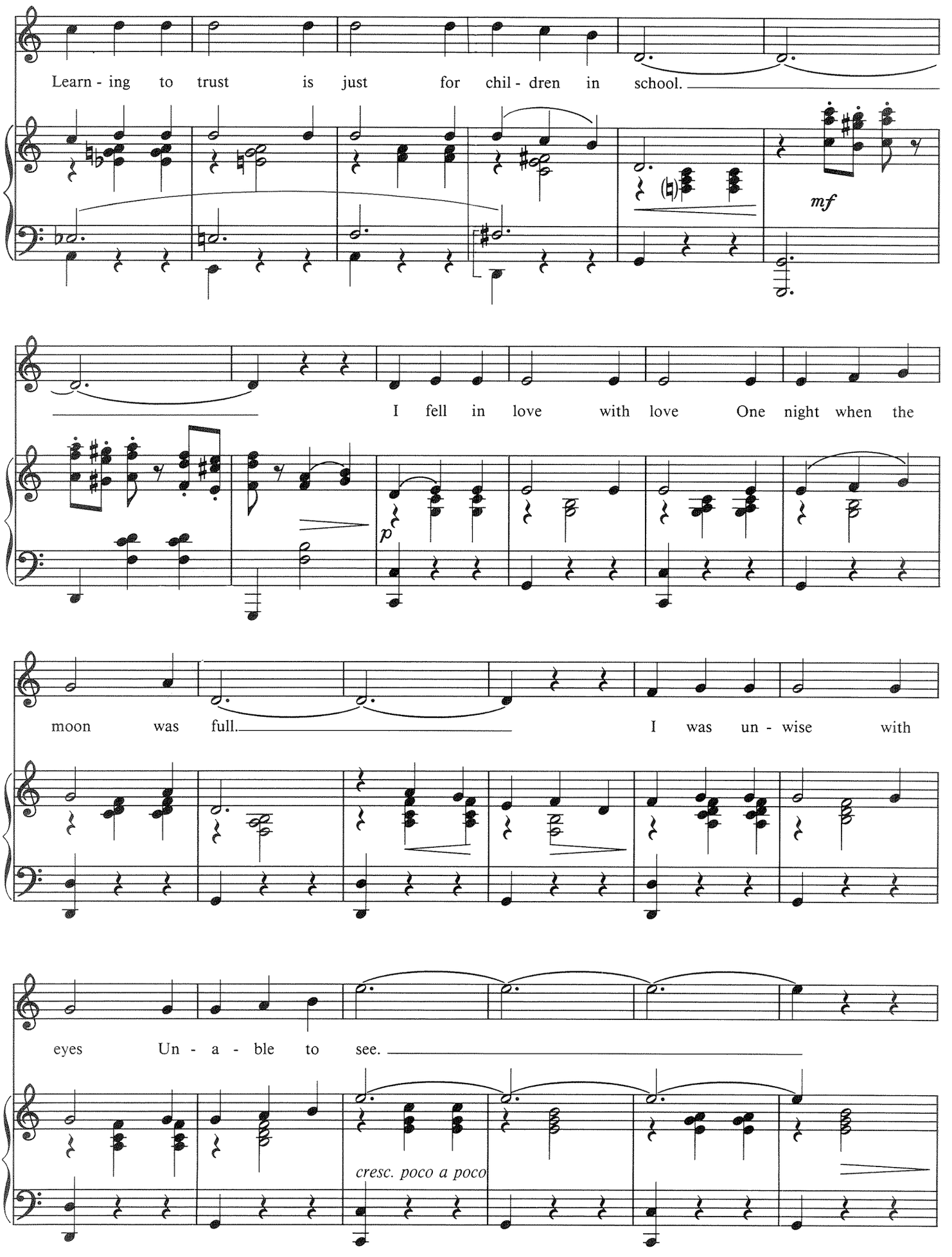
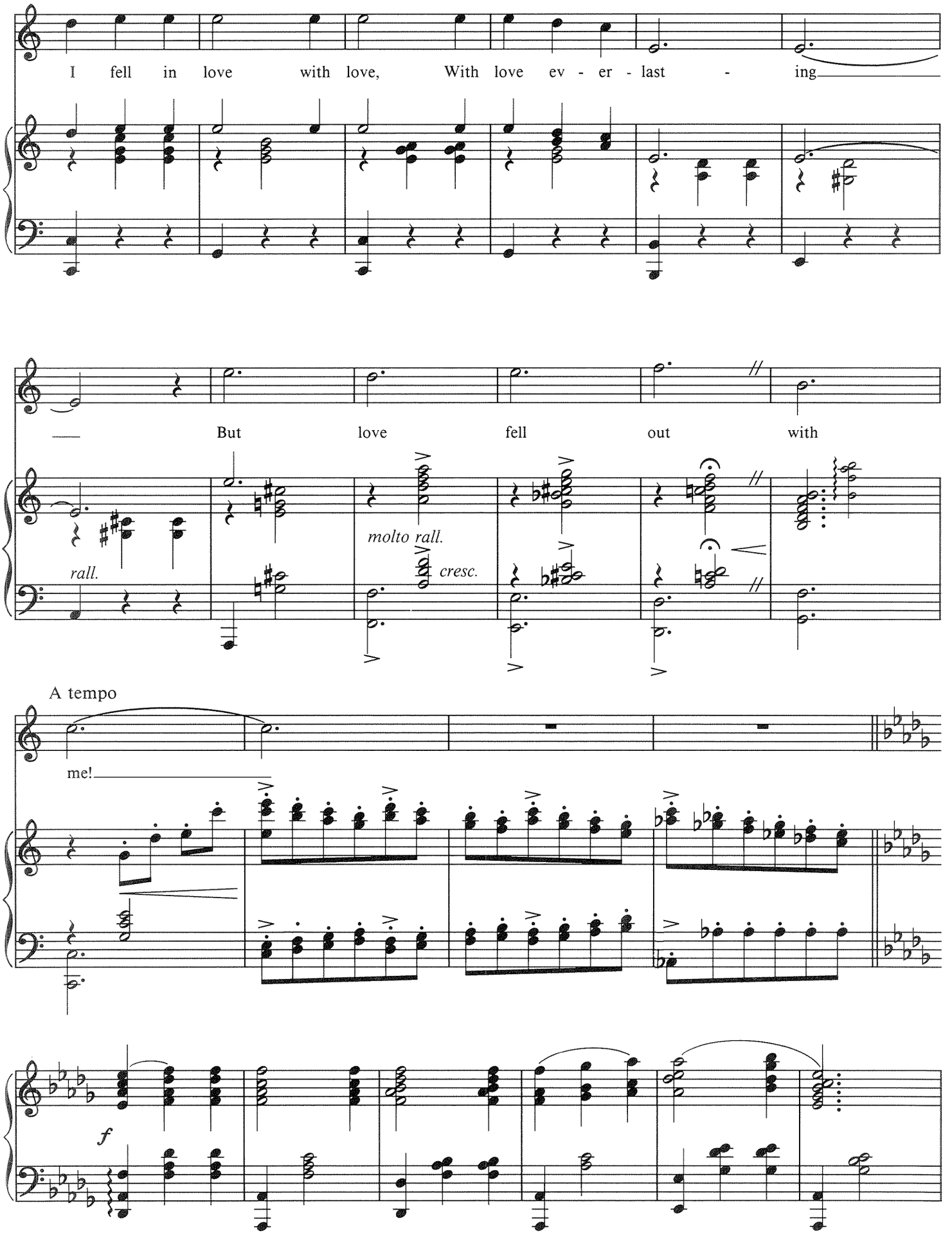

And keep your
hands out of ro - mance.
Love - ly witch - es Let the stitch - es
Keep your fin - gers un - der con - trol. Cut the

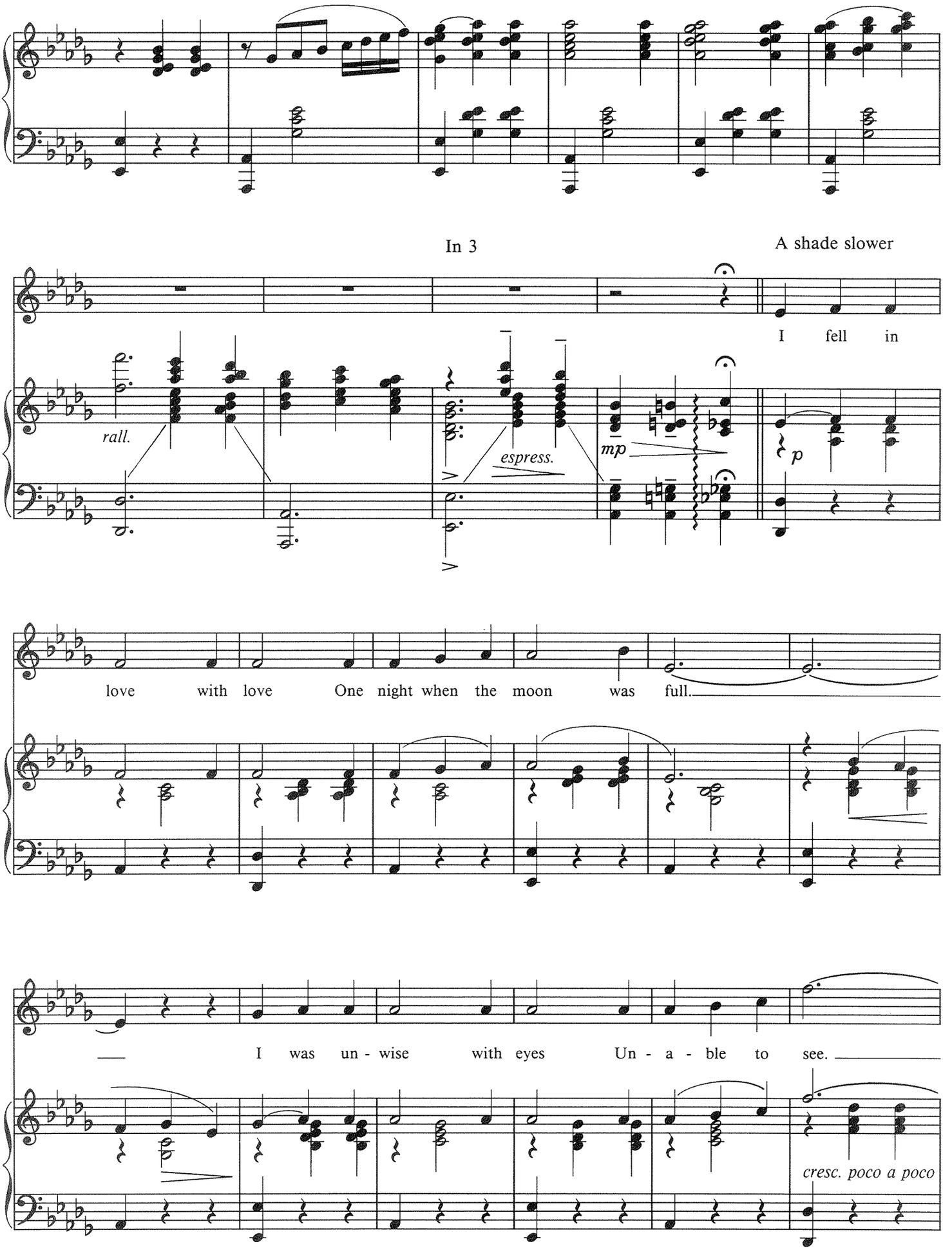

thread, but leave The whole
heart whole.
L.H.
Mer - ry maids can sew and
In 3
sleep, Wives can on - ly sew and weep!
rall.

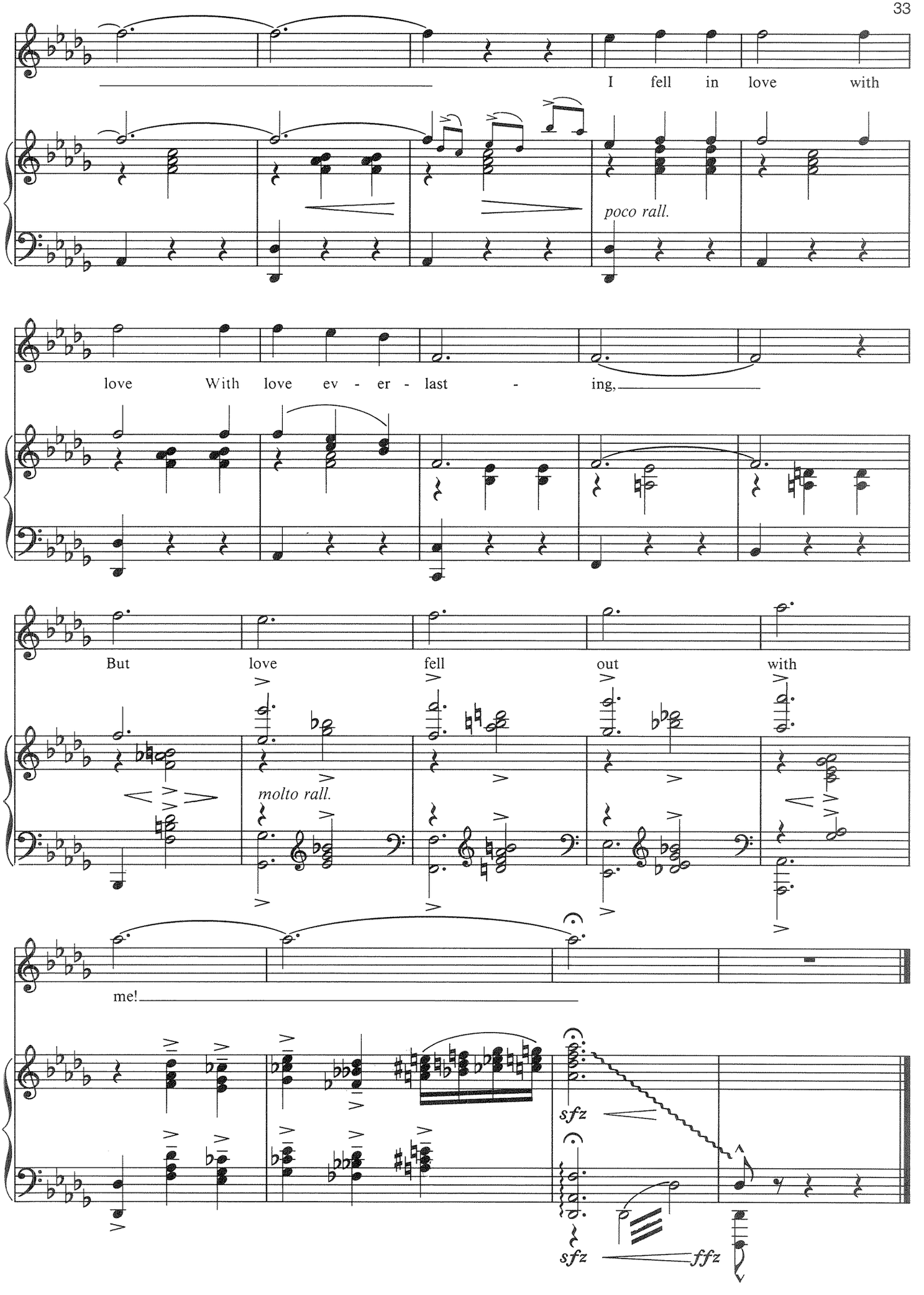
A tempo - In 1


Fall - ing in love with love Is fall - ing for make - be - lieve.
Fall - ing in love with love Is play - ing the
fool.
Car - ing too much is
such a ju - ve - nile fan - cy.


Learn - ing to trust is just for chil - dren in school.
mf
I fell in love with love One night when the
p
moon was full. I was un - wise with
eyes Un - a - ble to see.
cresc. poco a poco


I fell in love with love, With love ev - er - last - ing
But love fell out with
rall.
molto rall.
cresc.
A tempo
me!
f

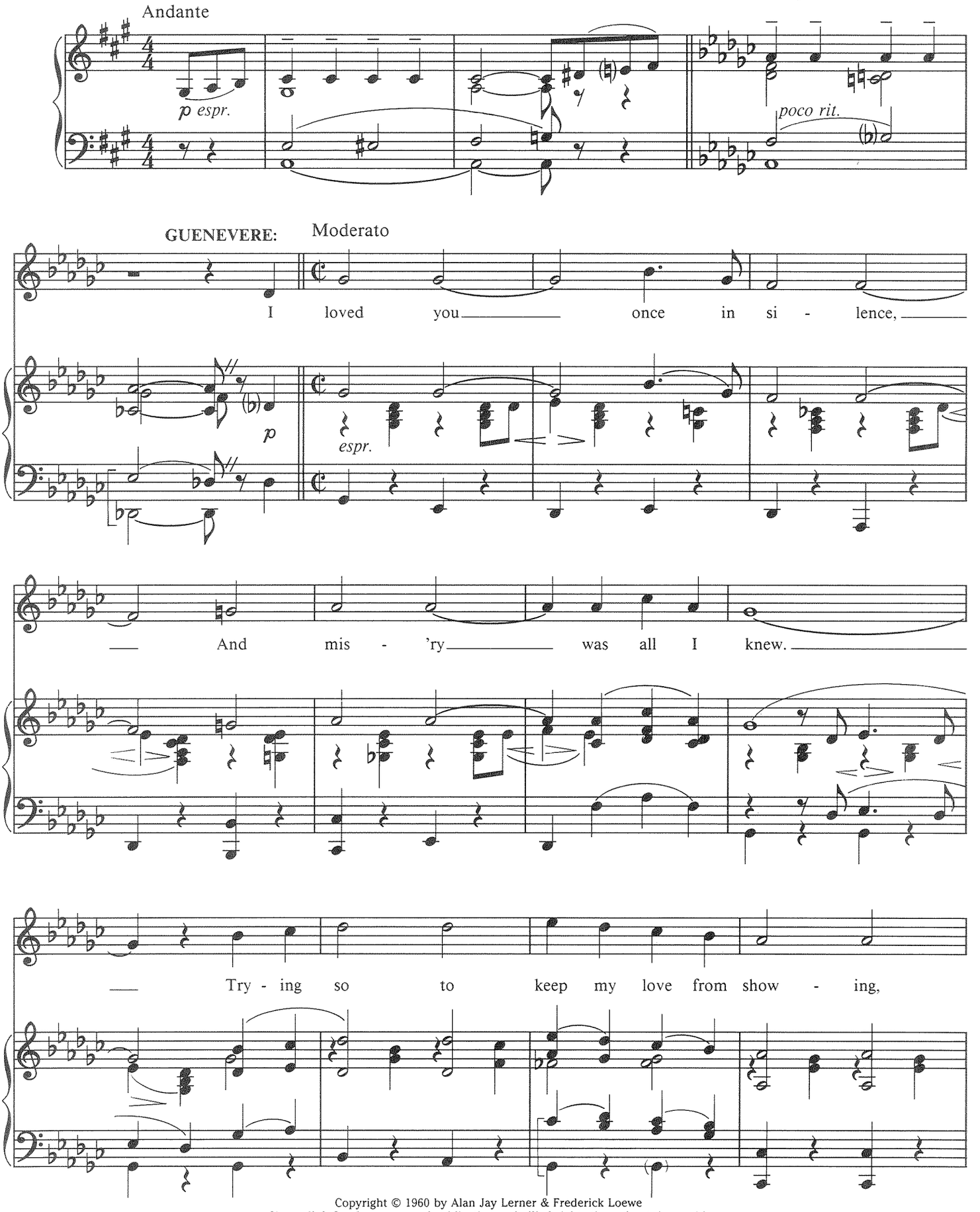

In 3
A shade slower
I fell in
rall.
espress.
mp
p
love with love One night when the moon was full.
I was un - wise with eyes Un - a - ble to see.
cresc. poco a poco


I fell in love with
poco rall.
love With love ev - er - last - ing,
But love fell out with
molto rall.
me!
sfz
sfz
fffz

I LOVED YOU ONCE IN SILENCE

from *Camelot*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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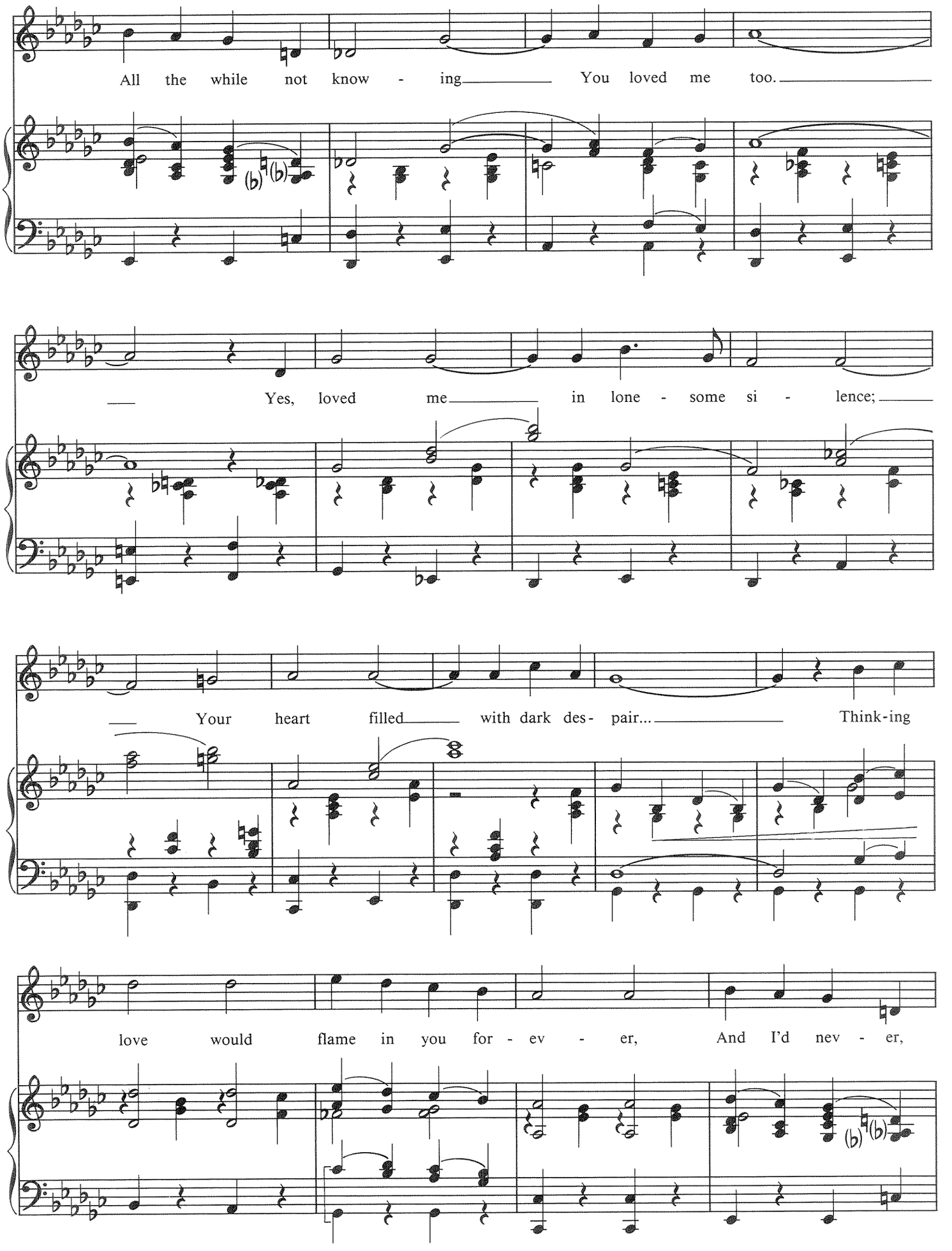
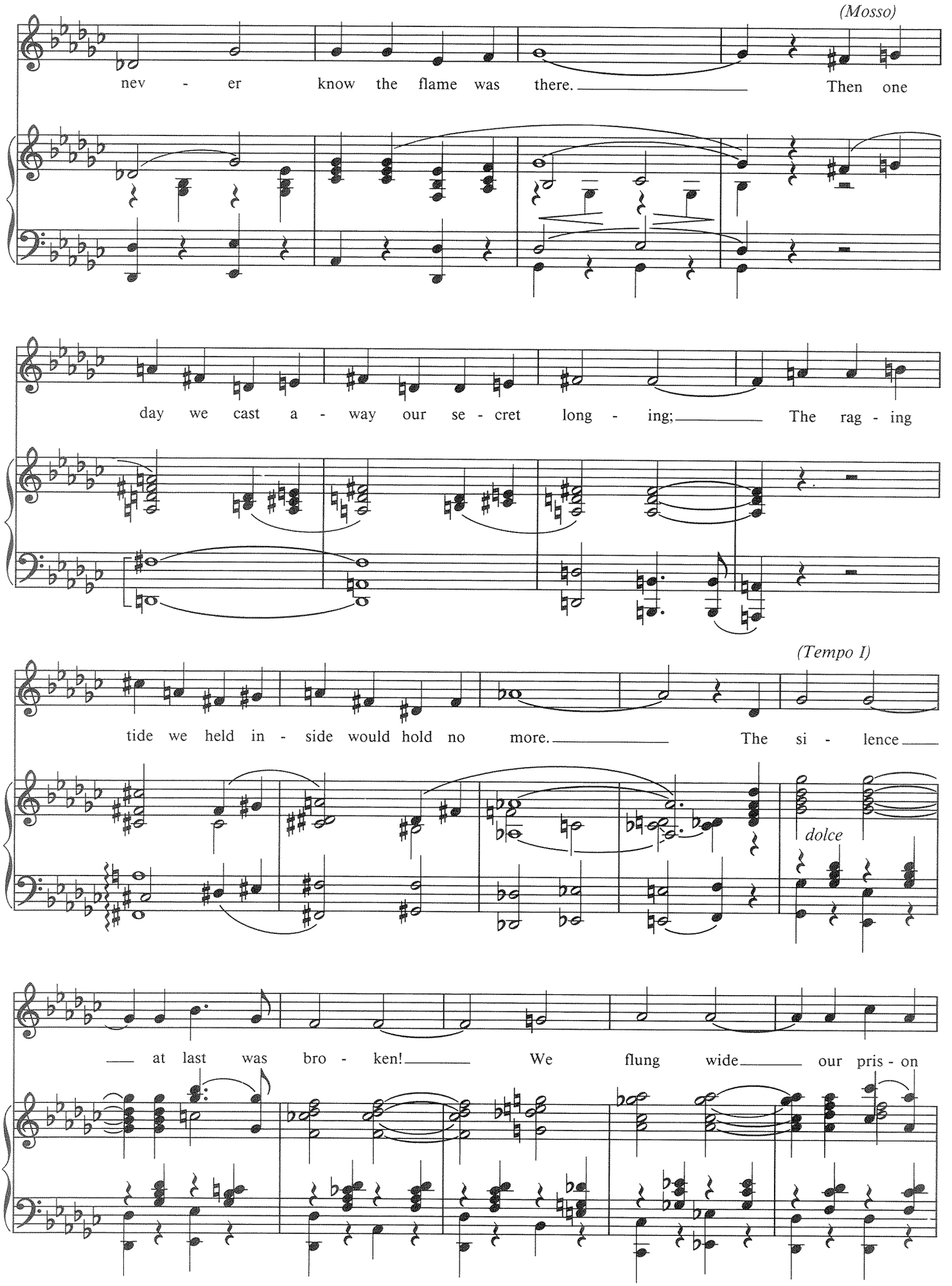
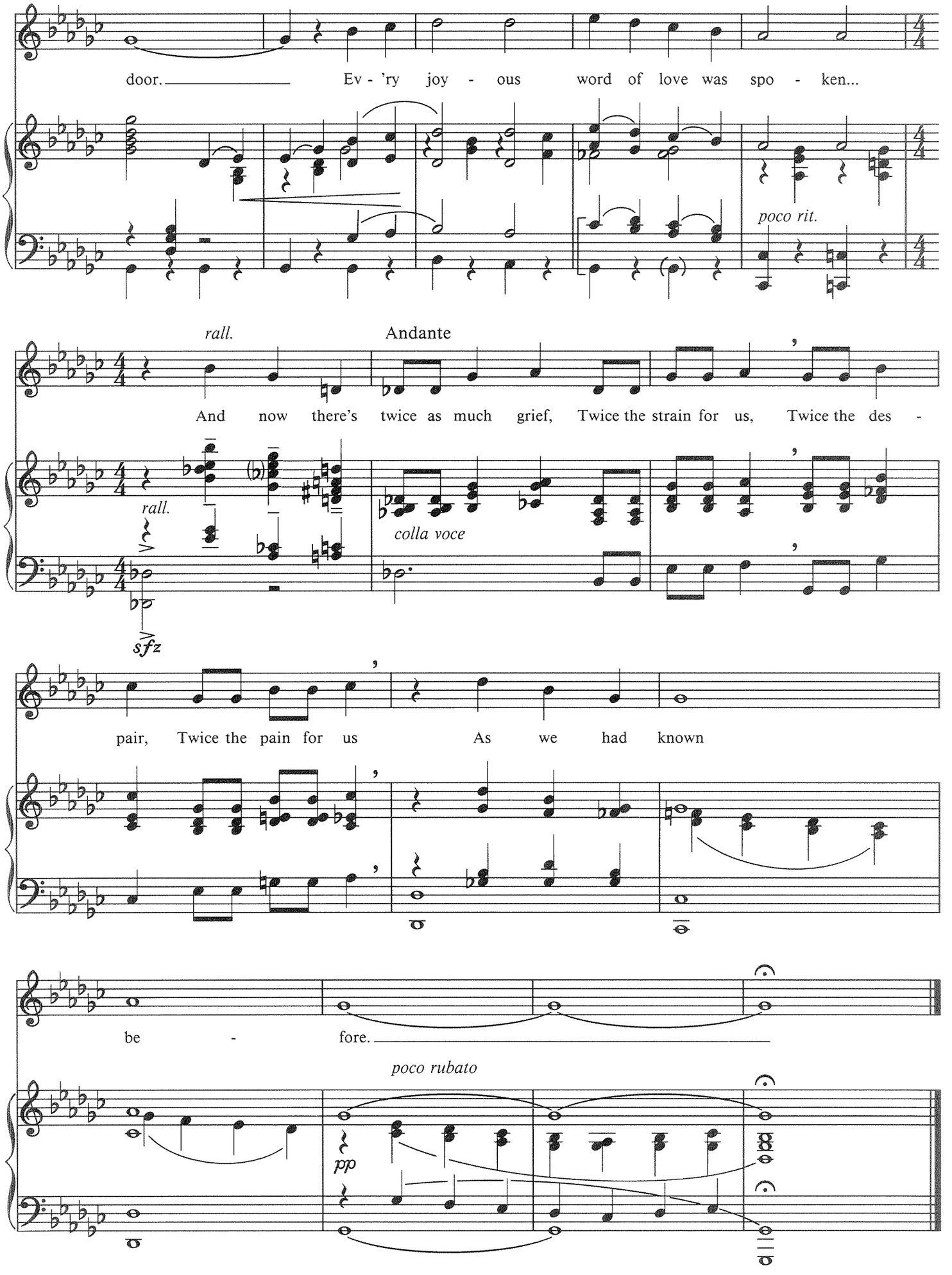

All the while not know - ing You loved me too.
Yes, loved me in lone - some si - lence;
Your heart filled with dark des - pair... Think-ing
love would flame in you for - ev - er, And I'd nev - er,

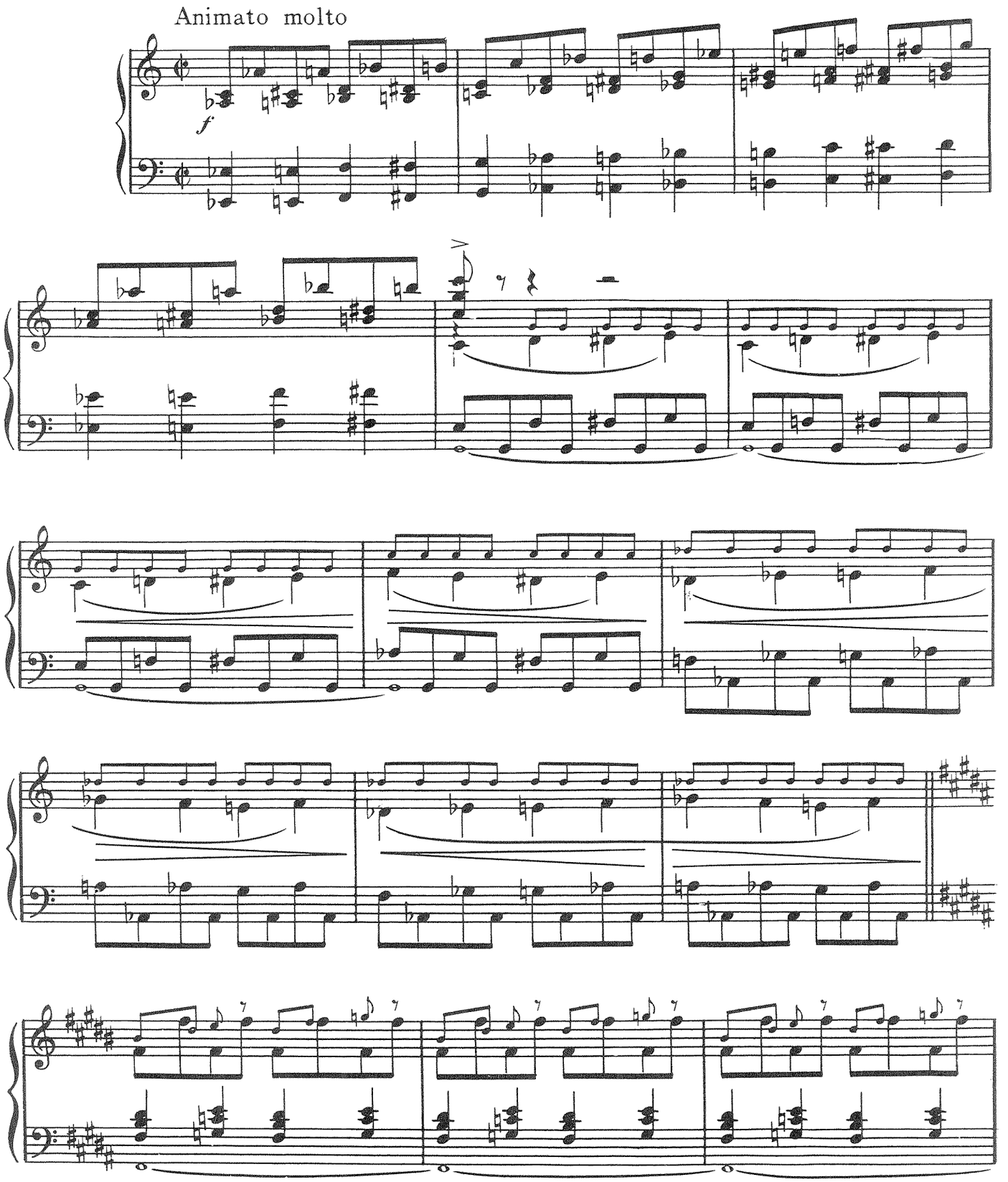

(Mosso)
nev - er know the flame was there. Then one
day we cast a - way our se - cret long - ing; The rag - ing
(Tempo I)
tide we held in - side would hold no more. The si - lence
dolce
at last was bro - ken! We flung wide our pris - on


door. Ev - 'ry joy - ous word of love was spo - ken...
poco rit.
rall.
Andante
And now there's twice as much grief, Twice the strain for us, Twice the des -
rall.
colla voce
sfz
pair, Twice the pain for us As we had known
be - fore.
poco rubato
pp

THE SIMPLE JOYS OF MAIDENHOOD

from *Camelot*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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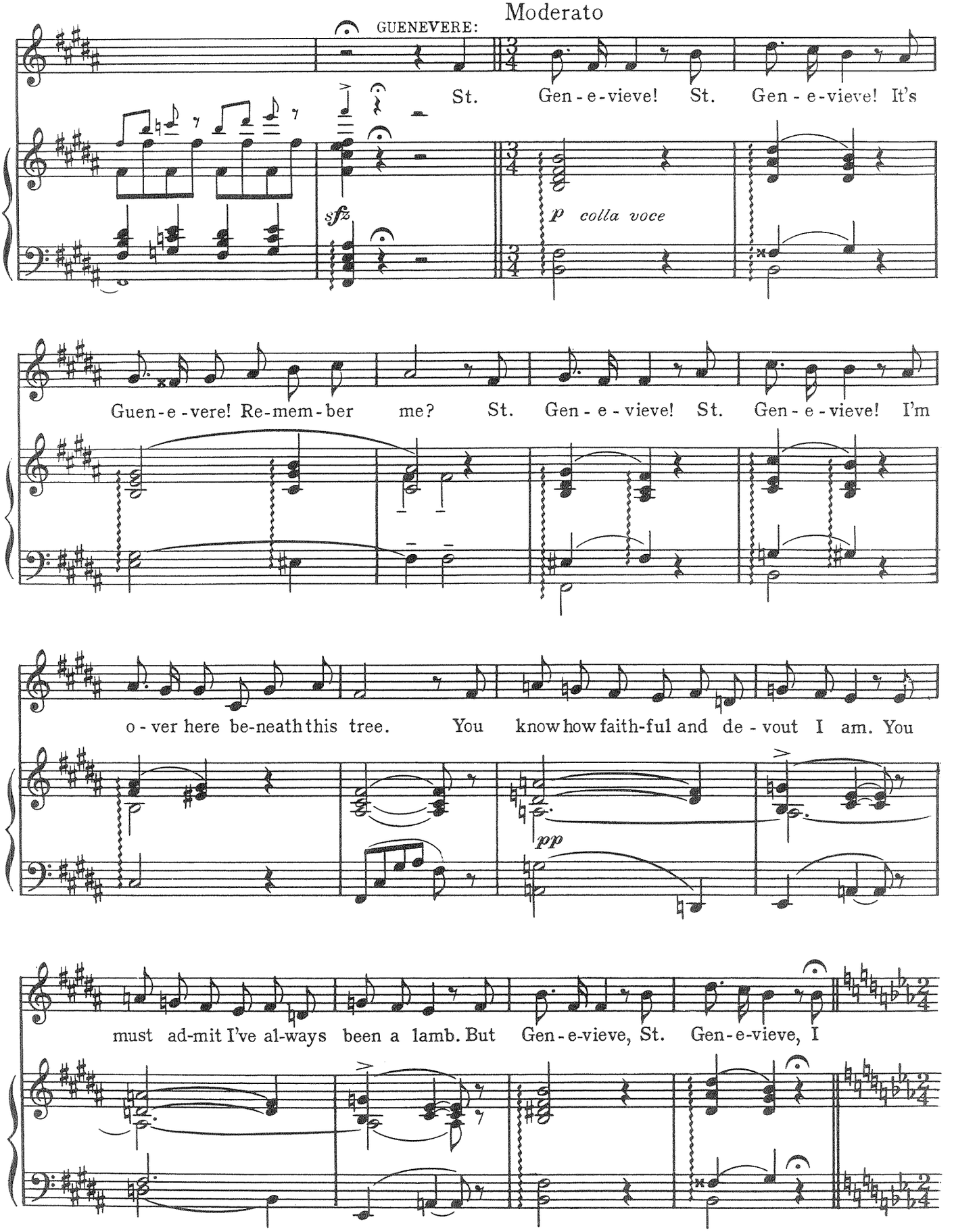
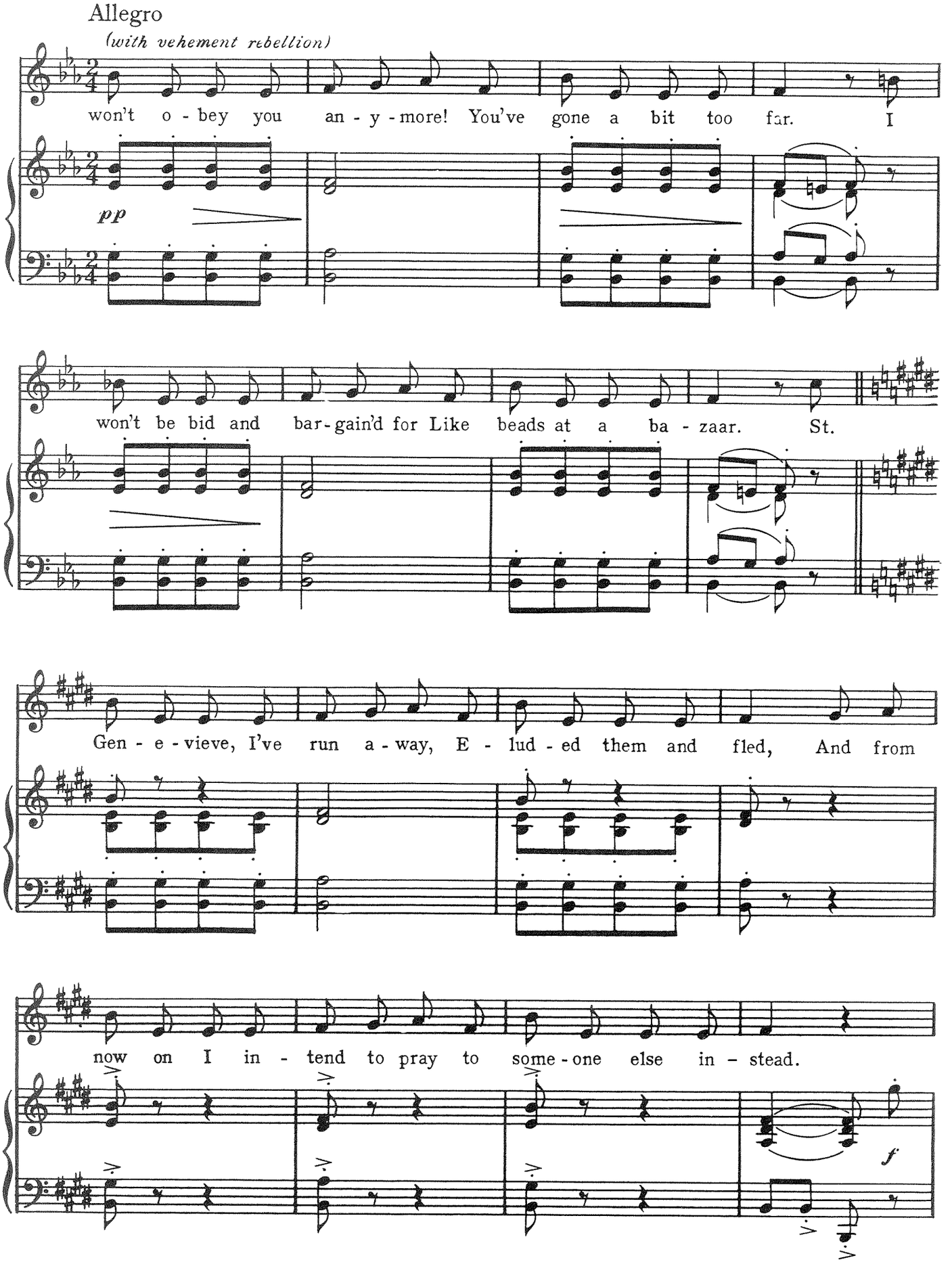
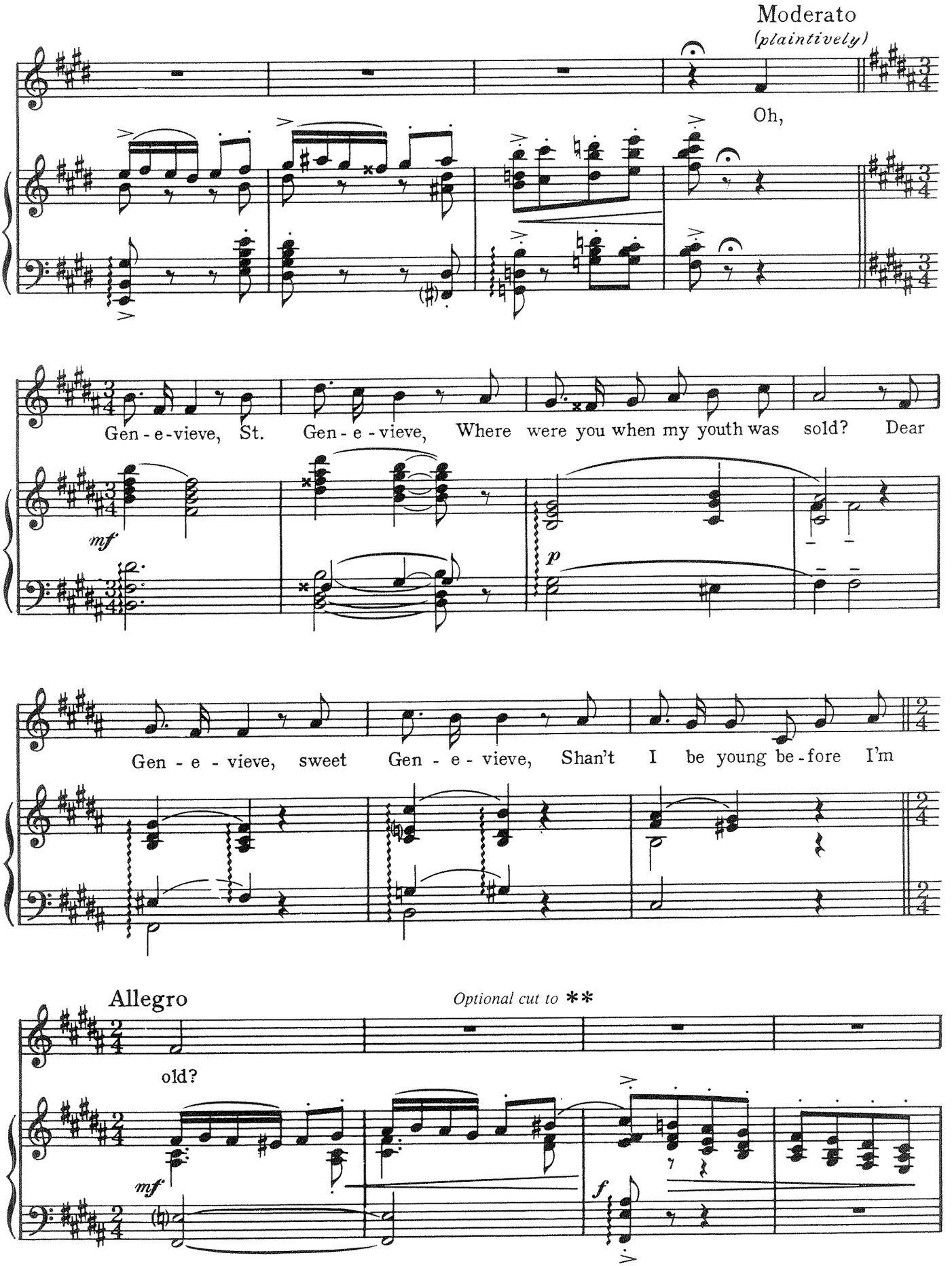
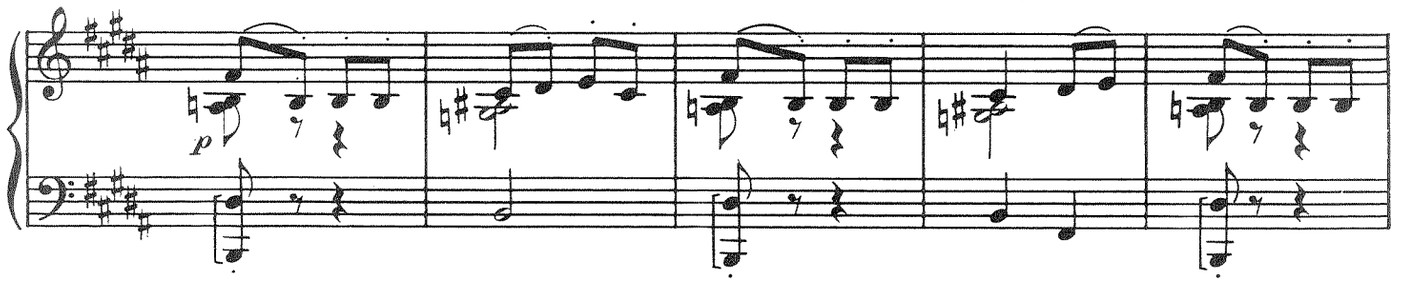

Moderato
GUENEVERE:
St. Gen - e - vieve! St. Gen - e - vieve! It's
sfz
p colla voce
Guen - e - vere! Re - mem - ber me? St. Gen - e - vieve! St. Gen - e - vieve! I'm
o - ver here be - neath this tree. You know how faith - ful and de - vout I am. You
pp
must ad - mit I've al - ways been a lamb. But Gen - e - vieve, St. Gen - e - vieve, I

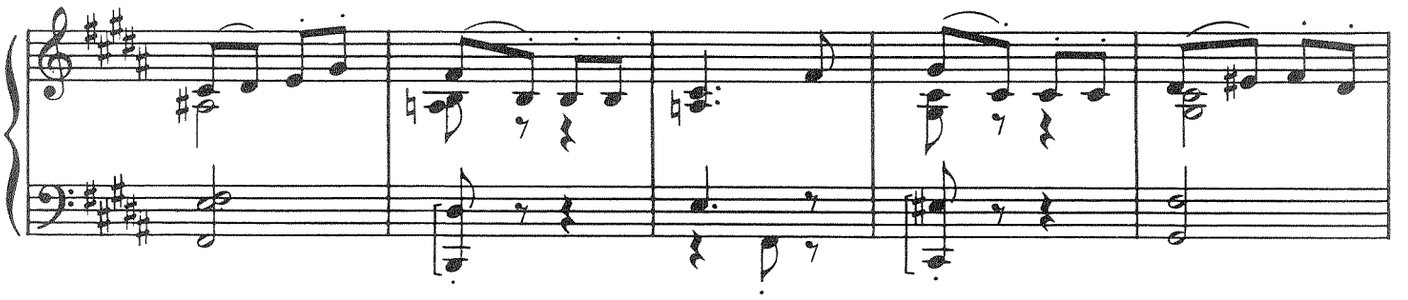

Allegro
(with vehement rebellion)
won't o - bey you an - y - more! You've gone a bit too far. I
pp
won't be bid and bar - gain'd for Like beads at a ba - zaar. St.
Gen - e - vieve, I've run a - way, E - lud - ed them and fled, And from
now on I in - tend to pray to some - one else in - stead.
f


Moderato
(plaintively)
Oh,
Gen - e - vieve, St. Gen - e - vieve, Where were you when my youth was sold? Dear
mf
p
Gen - e - vieve, sweet Gen - e - vieve, Shan't I be young be - fore I'm
Allegro
Optional cut to **
old?
mf
f

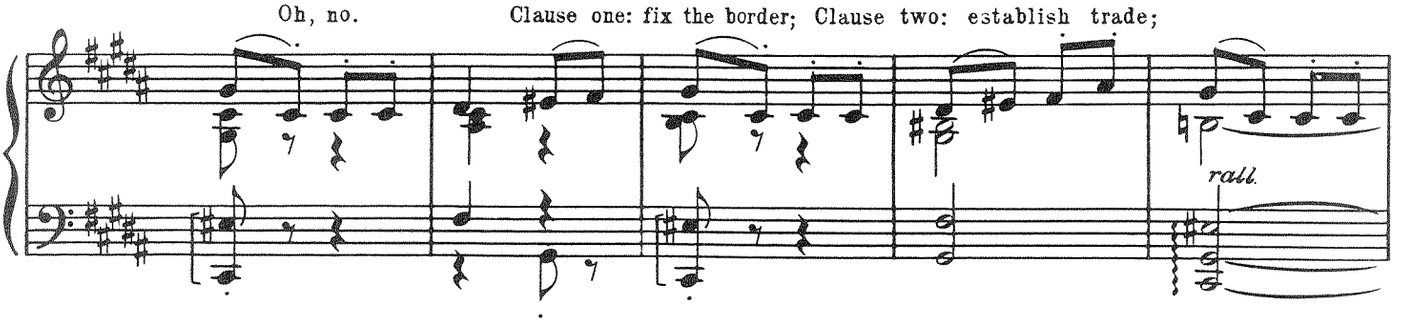
Shan't I, St. Genevieve? Why must I suffer this squalid destiny? Just when I reach the



golden age of eligibility and wooability. Is my fate determined by love and courtship?

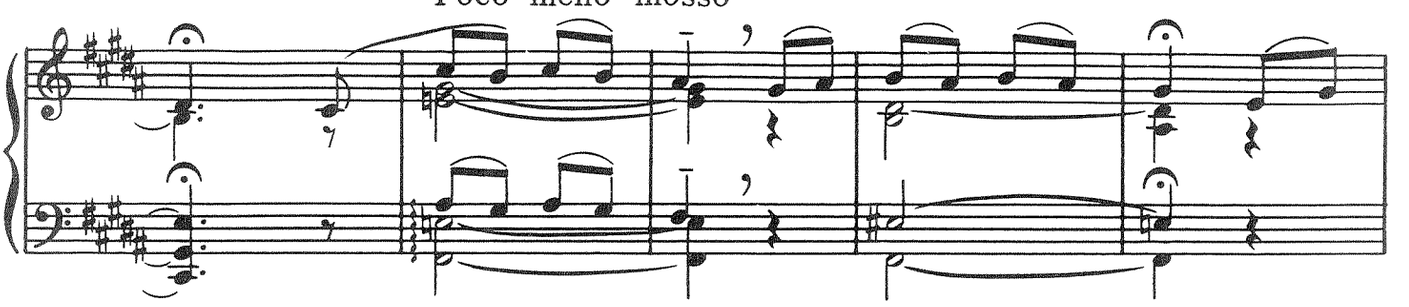


Oh, no. Clause one: fix the border; Clause two: establish trade;

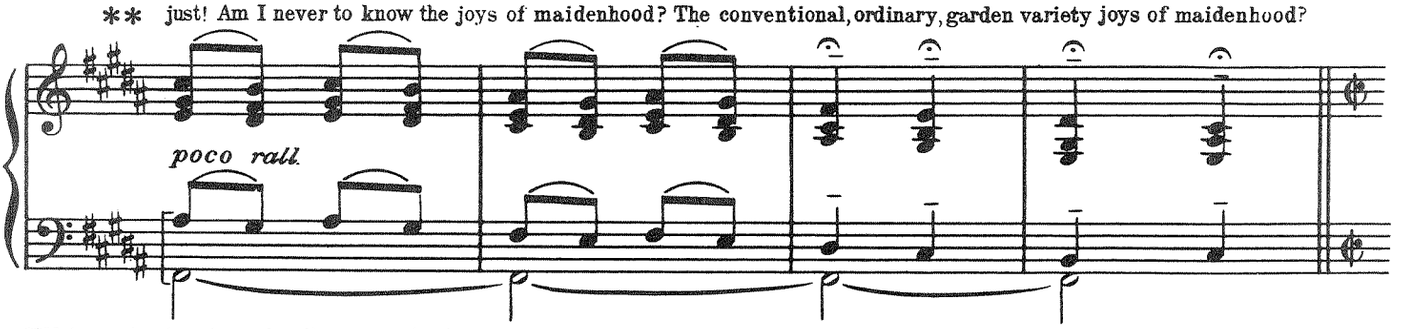


Clause three: deliver me; Clause four: stop the war; five, six: pick up sticks. How cruel! How un-

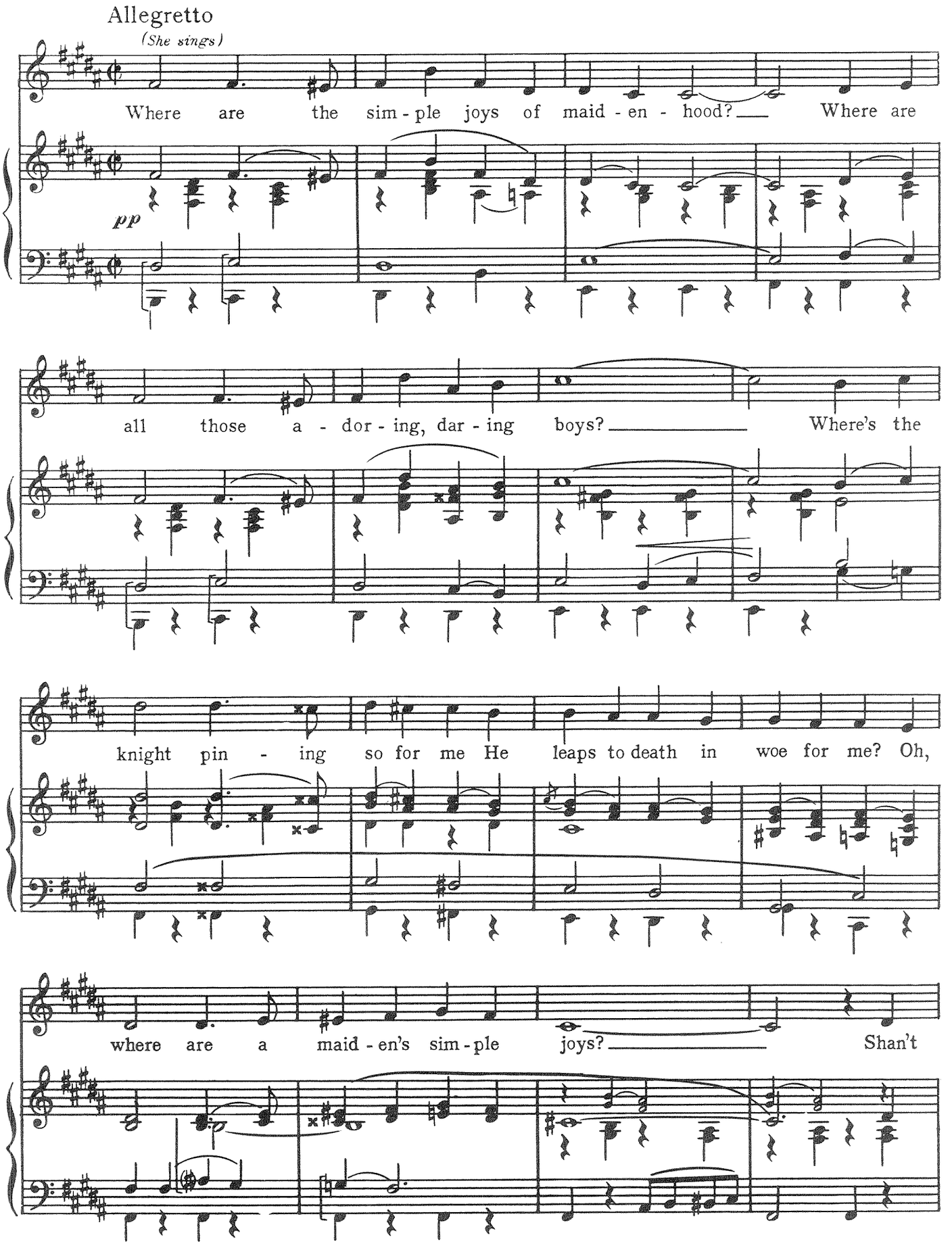
Poco meno mosso

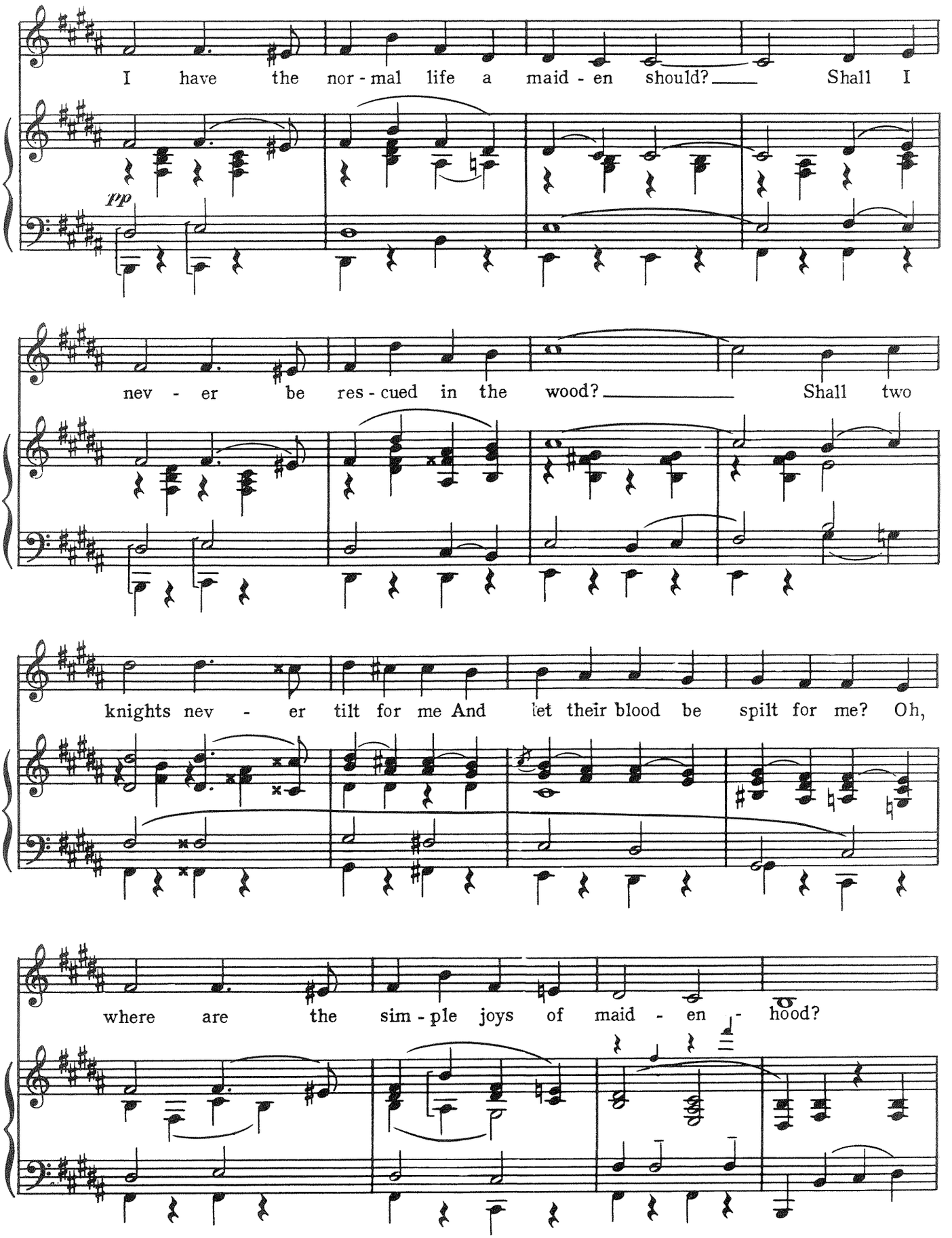


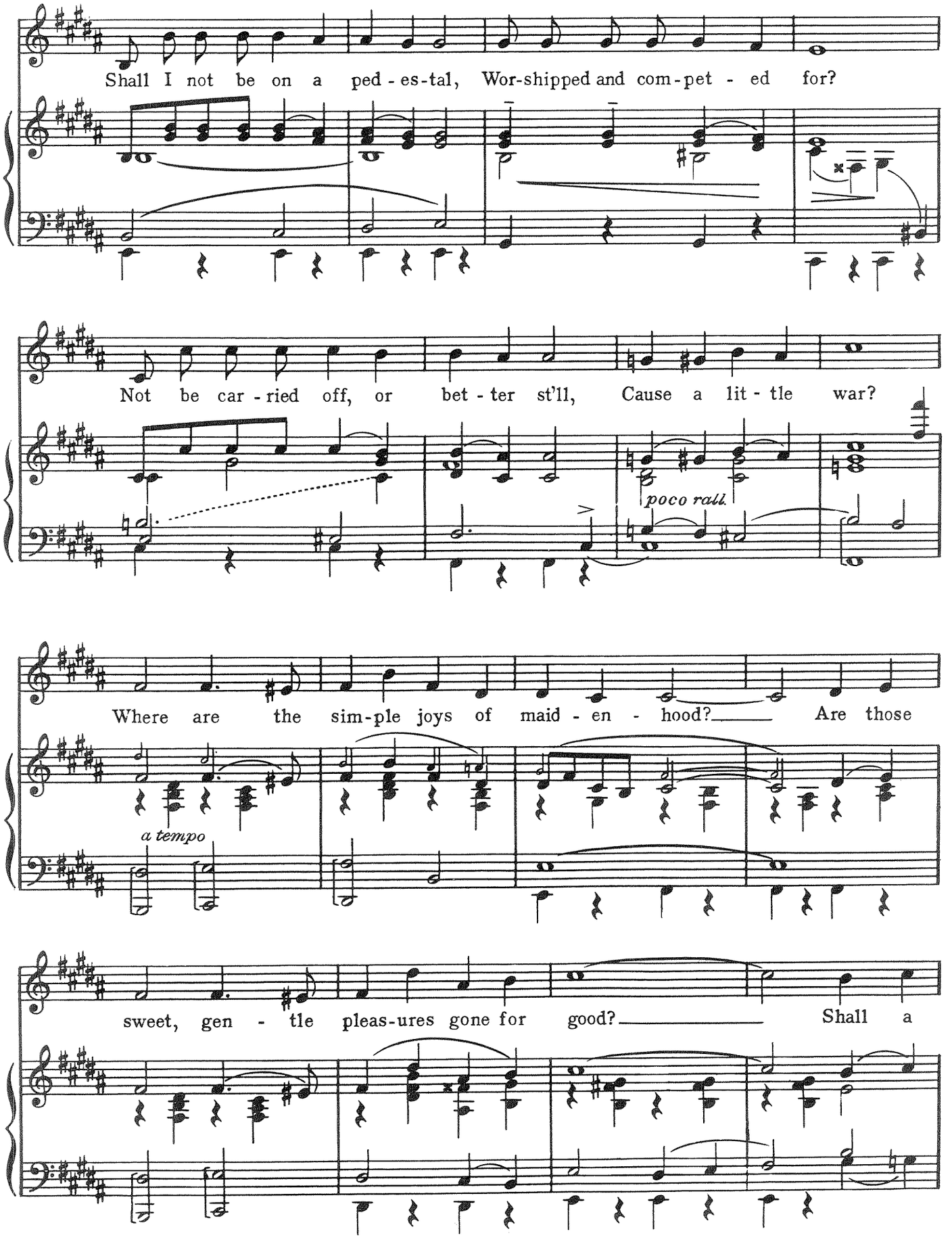
** just! Am I never to know the joys of maidenhood? The conventional, ordinary, garden variety joys of maidenhood?

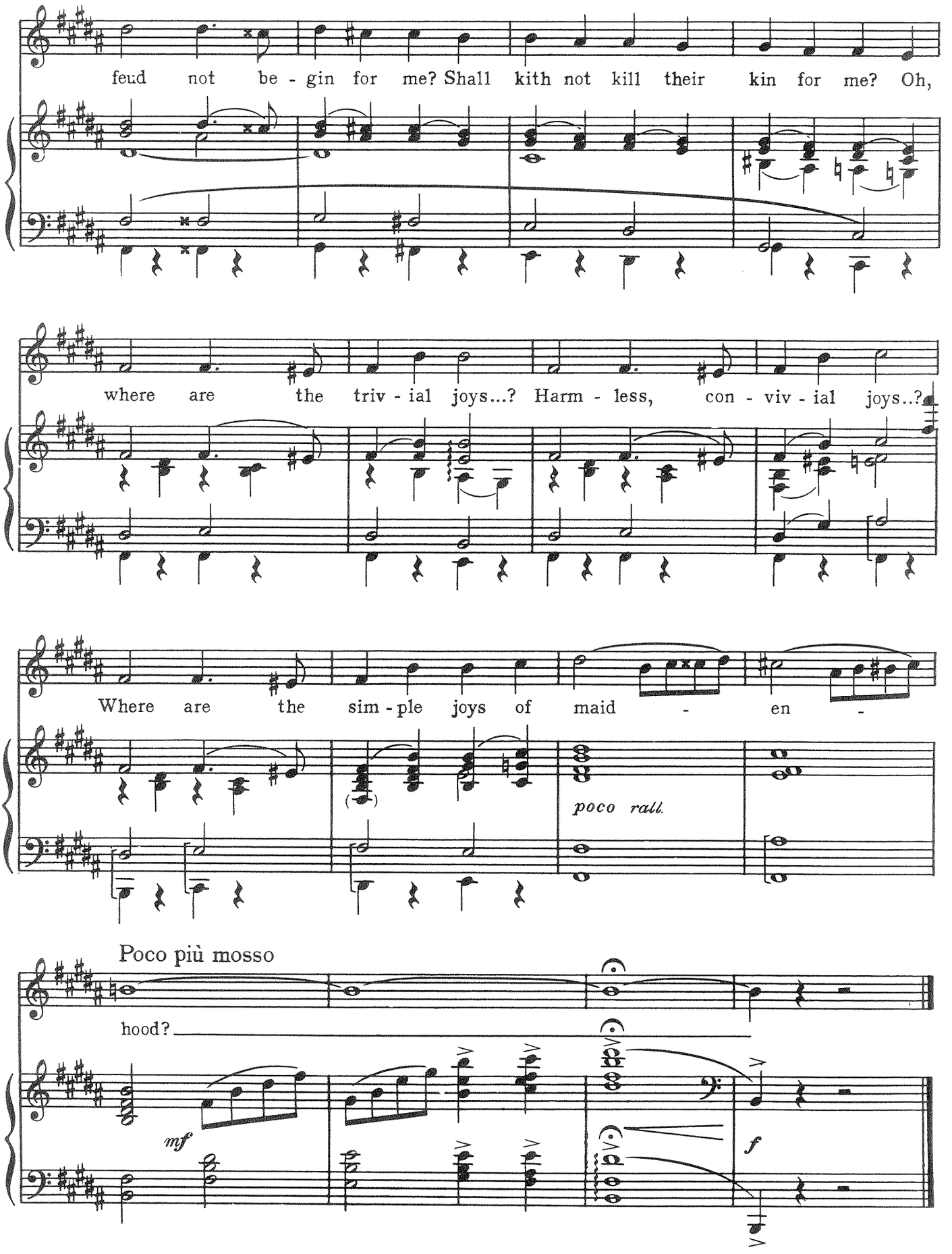


**If the cut is taken the spoken lines are omitted.


Allegretto
(She sings)
Where are the sim - ple joys of maid - en - hood? Where are
pp
all those a - dor - ing, dar - ing boys? Where's the
knight pin - ing so for me He leaps to death in woe for me? Oh,
where are a maid - en's sim - ple joys? Shan't

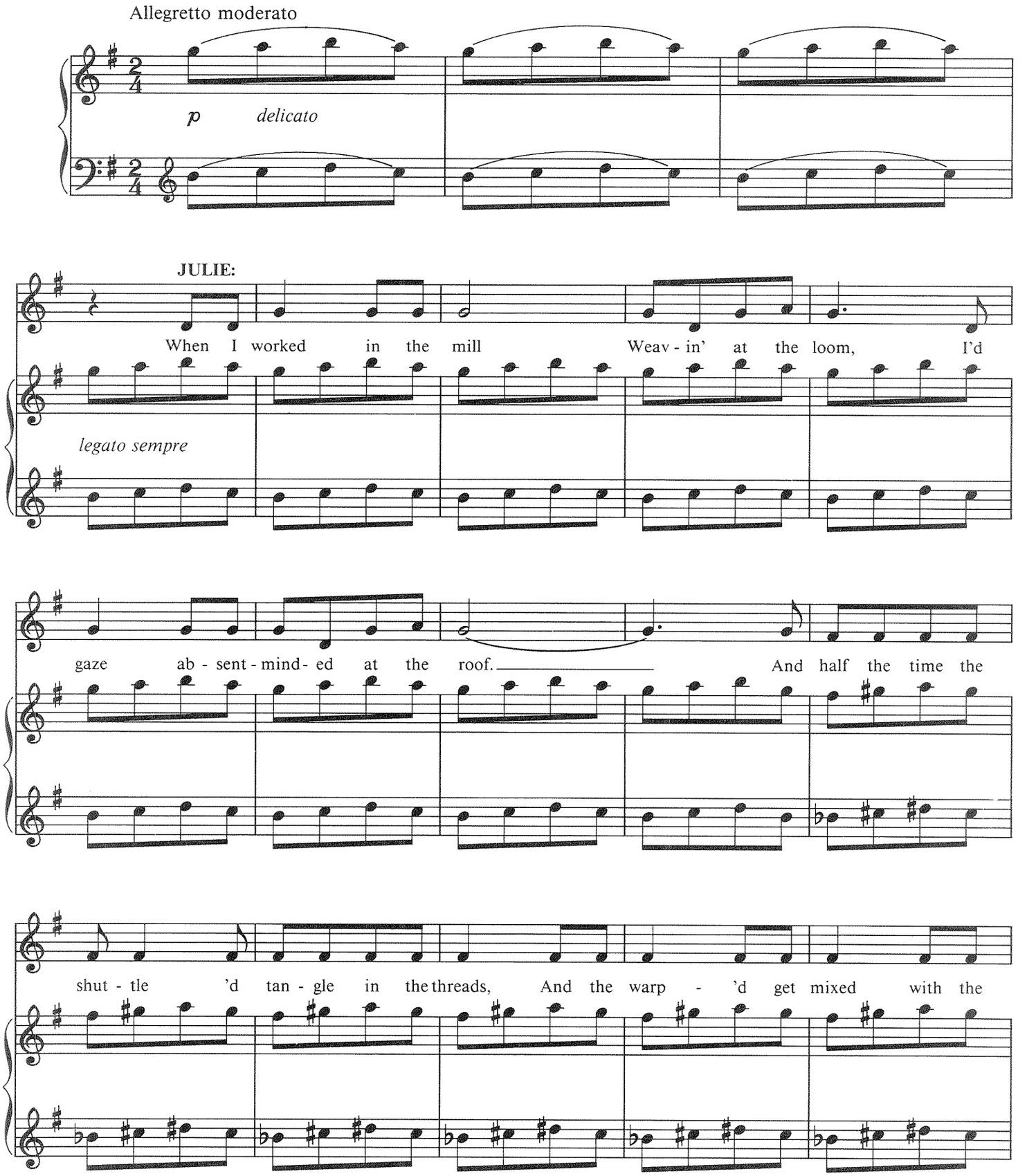

I have the nor - mal life a maid - en should? Shall I
pp
nev - er be res - cued in the wood? Shall two
knights nev - er tilt for me And let their blood be spilt for me? Oh,
where are the sim - ple joys of maid - en - hood?


Shall I not be on a ped - es-tal, Wor-shipped and com-pet - ed for?
Not be car - ried off, or bet - ter st'll, Cause a lit - tle war?
poco rall.
Where are the sim-ple joys of maid - en - hood? Are those
a tempo
sweet, gen - tle pleas-ures gone for good? Shall a


feud not be - gin for me? Shall kith not kill their kin for me? Oh,
where are the triv - ial joys...? Harm - less, con - viv - ial joys..?
Where are the sim - ple joys of maid - en -
poco rall.
Poco più mosso
hood?
mf
f

IF I LOVED YOU
from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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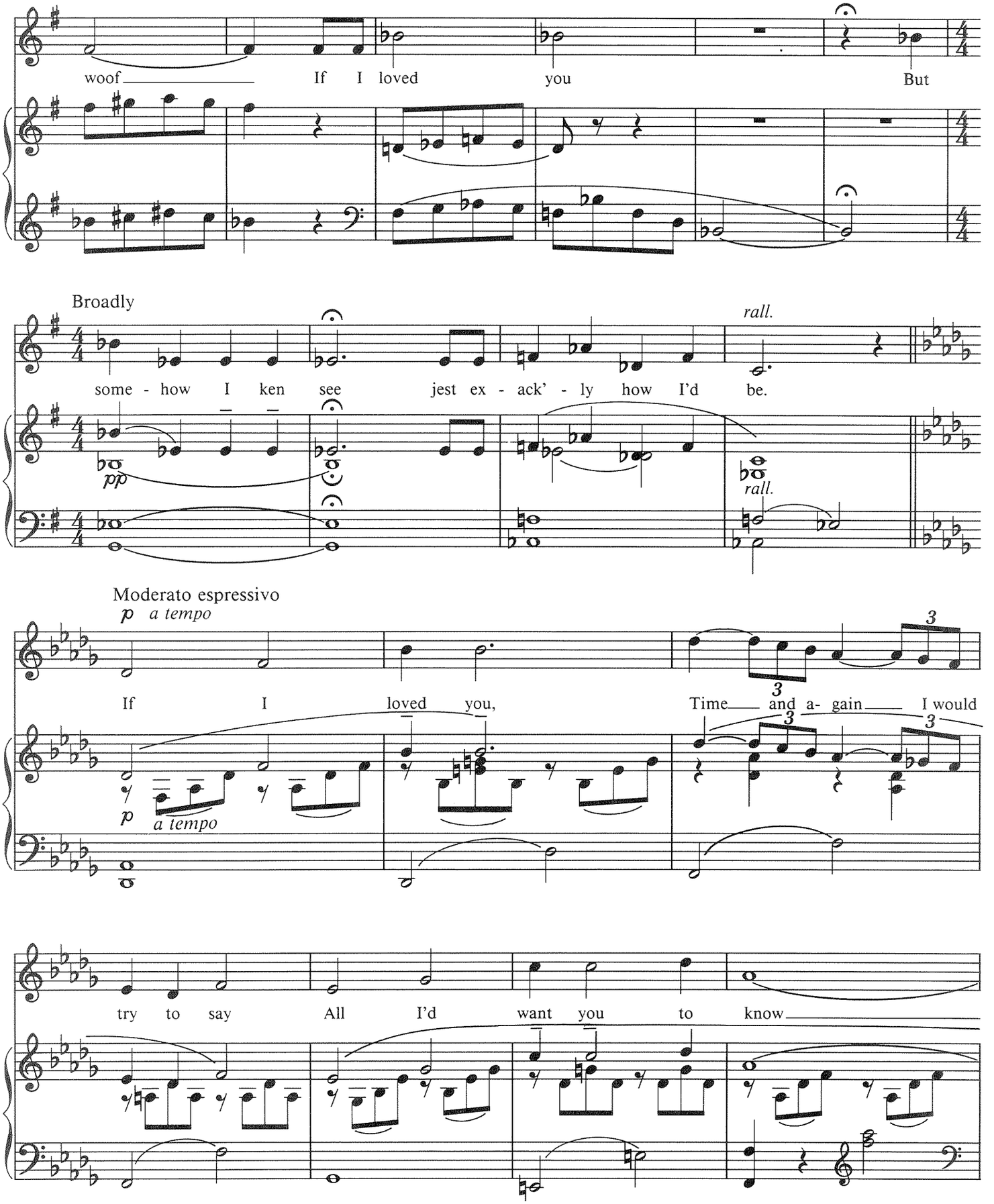
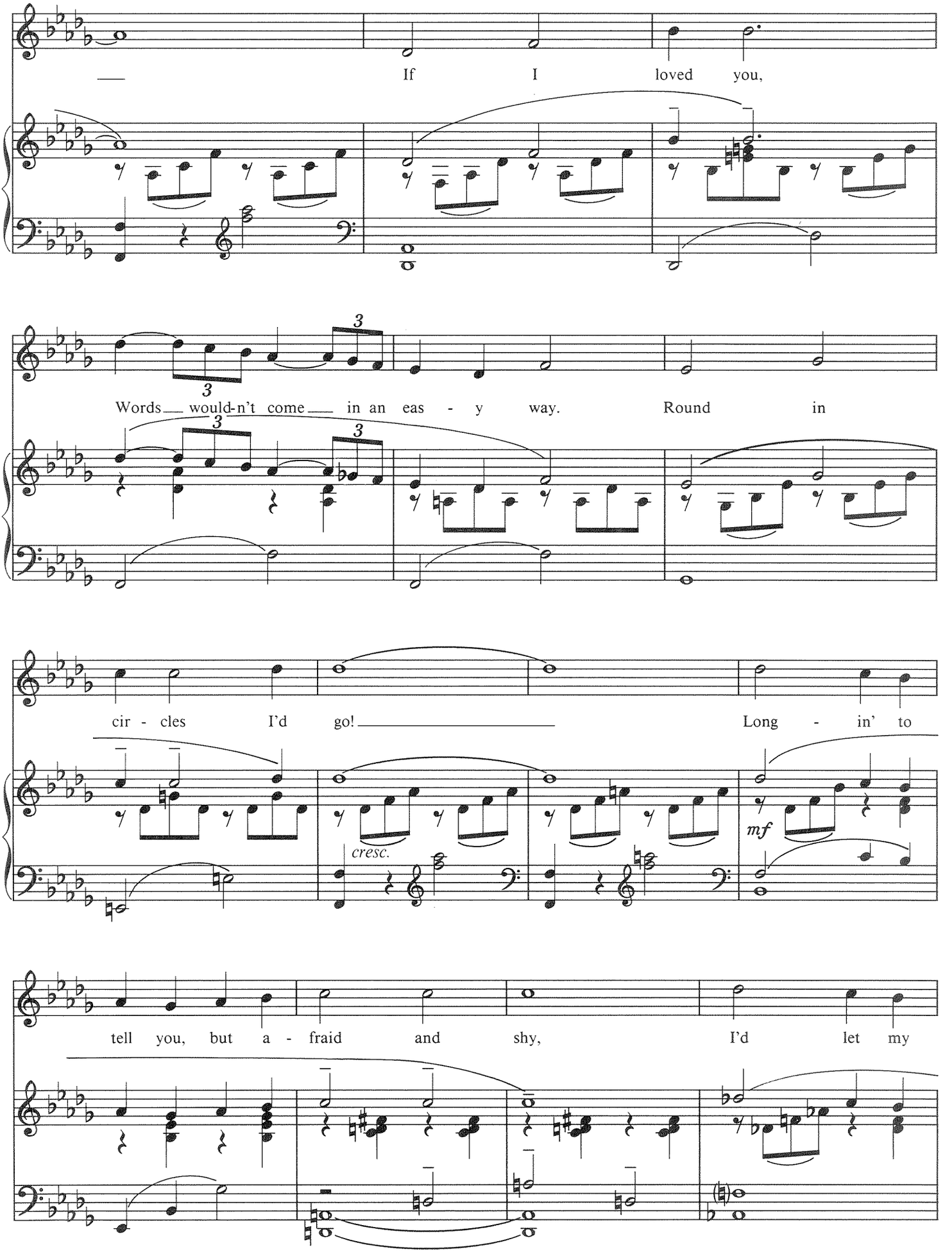
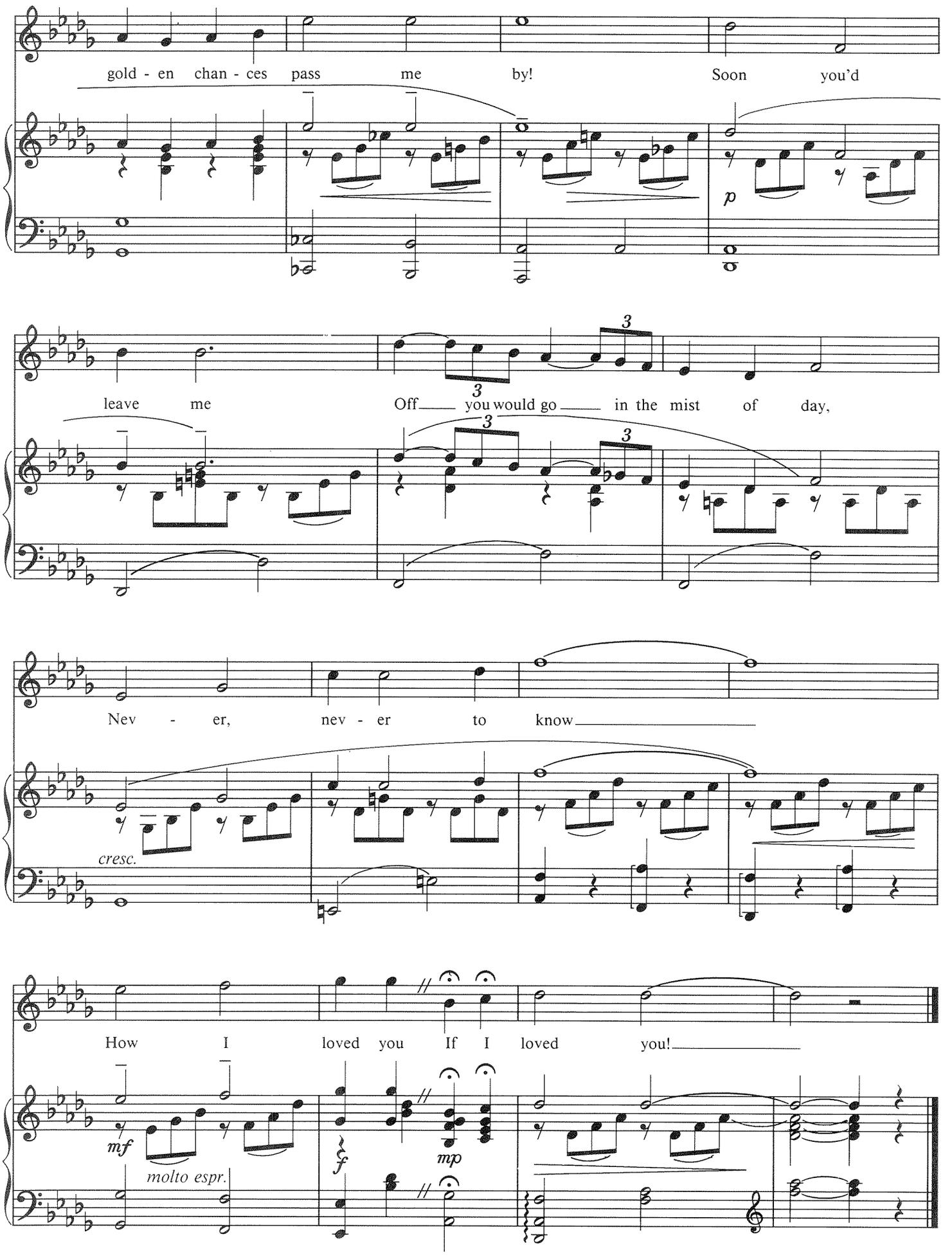
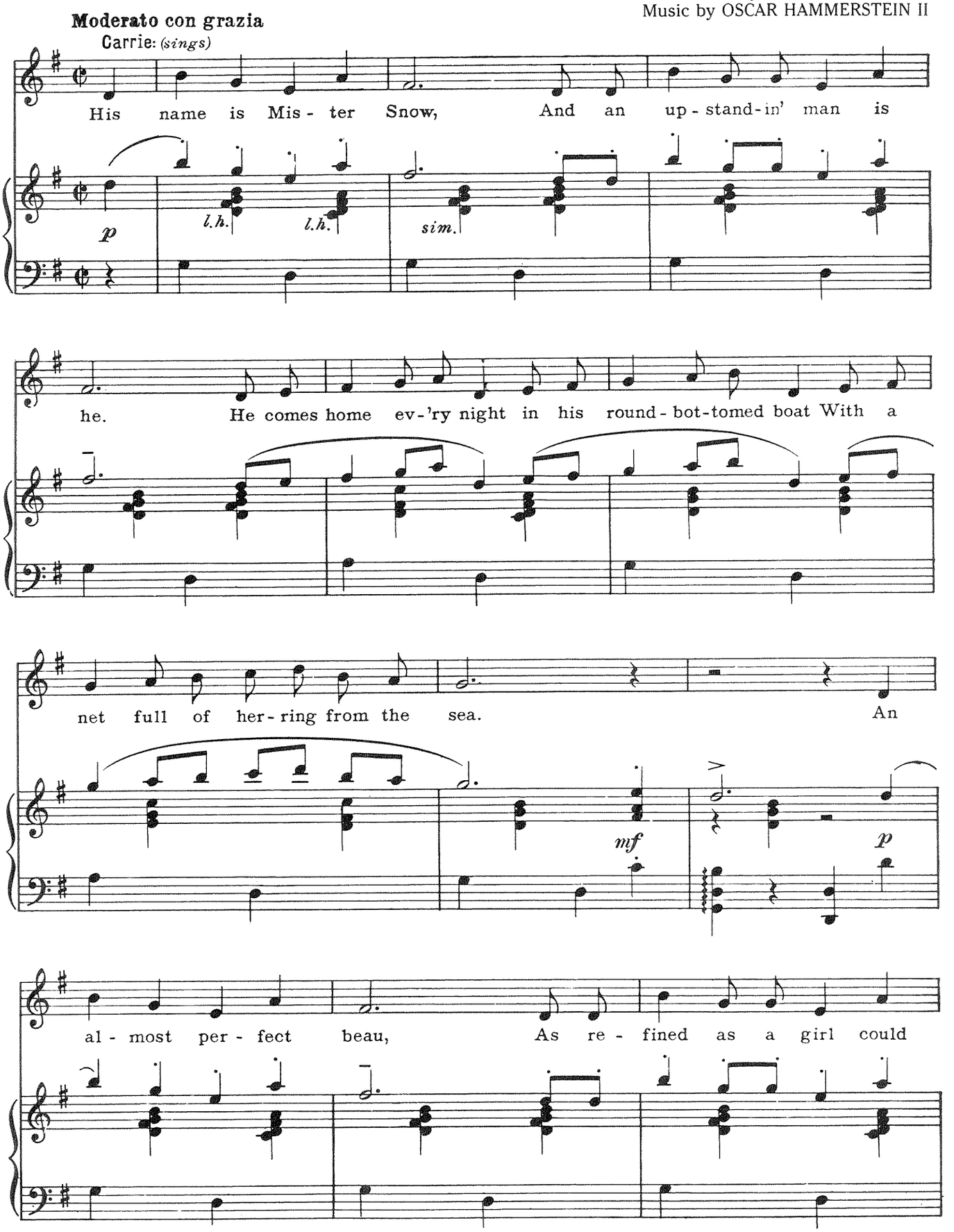

woof
If I loved you
But
Broadly
some - how I ken see
jest ex - ack' - ly how I'd be.
pp
rall.
rall.
Moderato espressivo
p a tempo
If I loved you,
Time and a- gain I would
p a tempo
try to say
All I'd want you to know


If I loved you,
Words would-n't come in an eas - y way. Round in
cir - cles I'd go! Long - in' to
cresc.
mf
tell you, but a - fraid and shy, I'd let my


gold - en chan - ces pass me by! Soon you'd
p
leave me Off you would go in the mist of day,
3
Nev - er, nev - er to know
cresc.
How I loved you If I loved you!
mf
molto espr.
f
mp

MISTER SNOW
from *Carousel*

Music by RICHARD RODGERS
Music by OSCAR HAMMERSTEIN II



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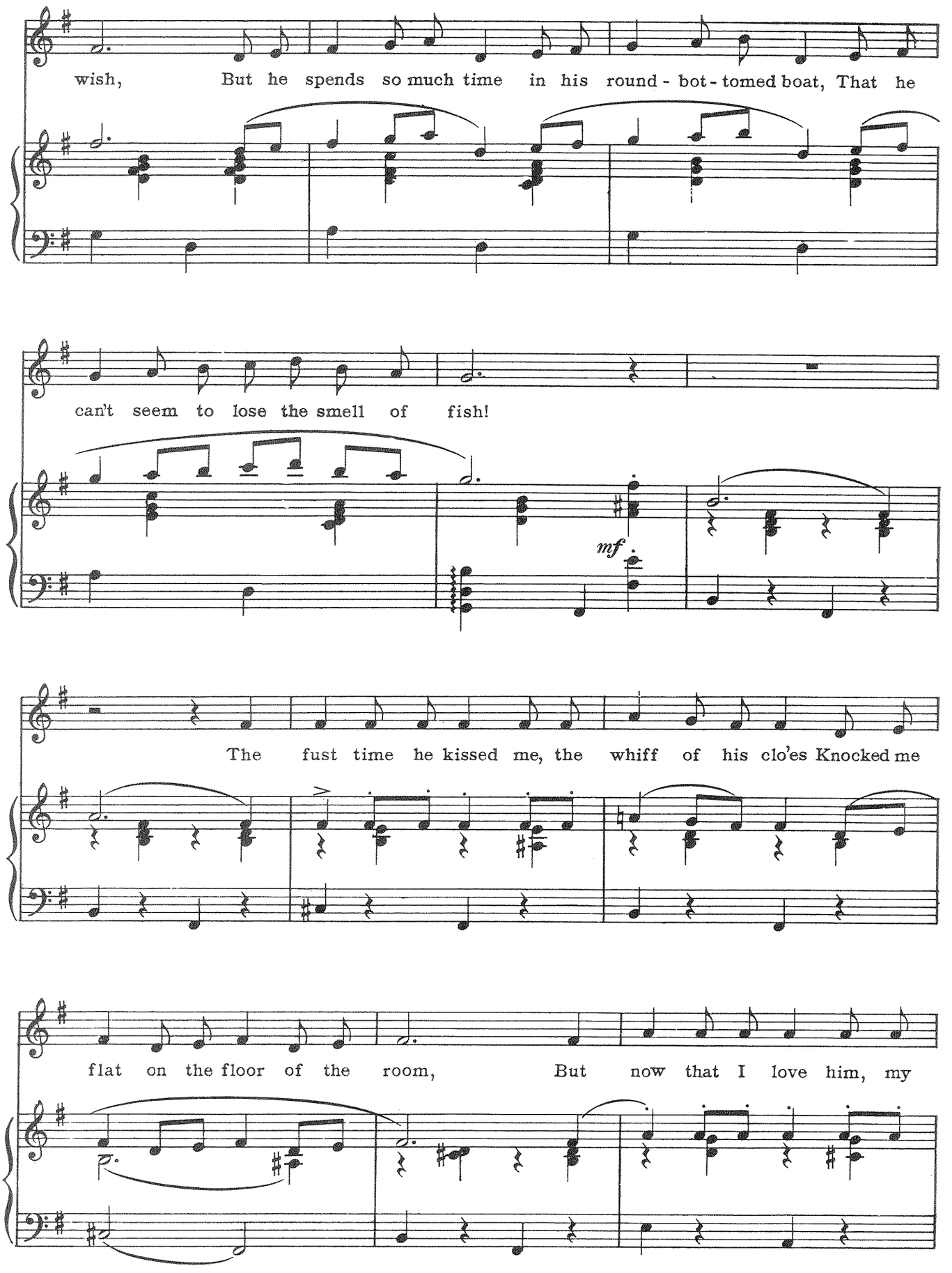
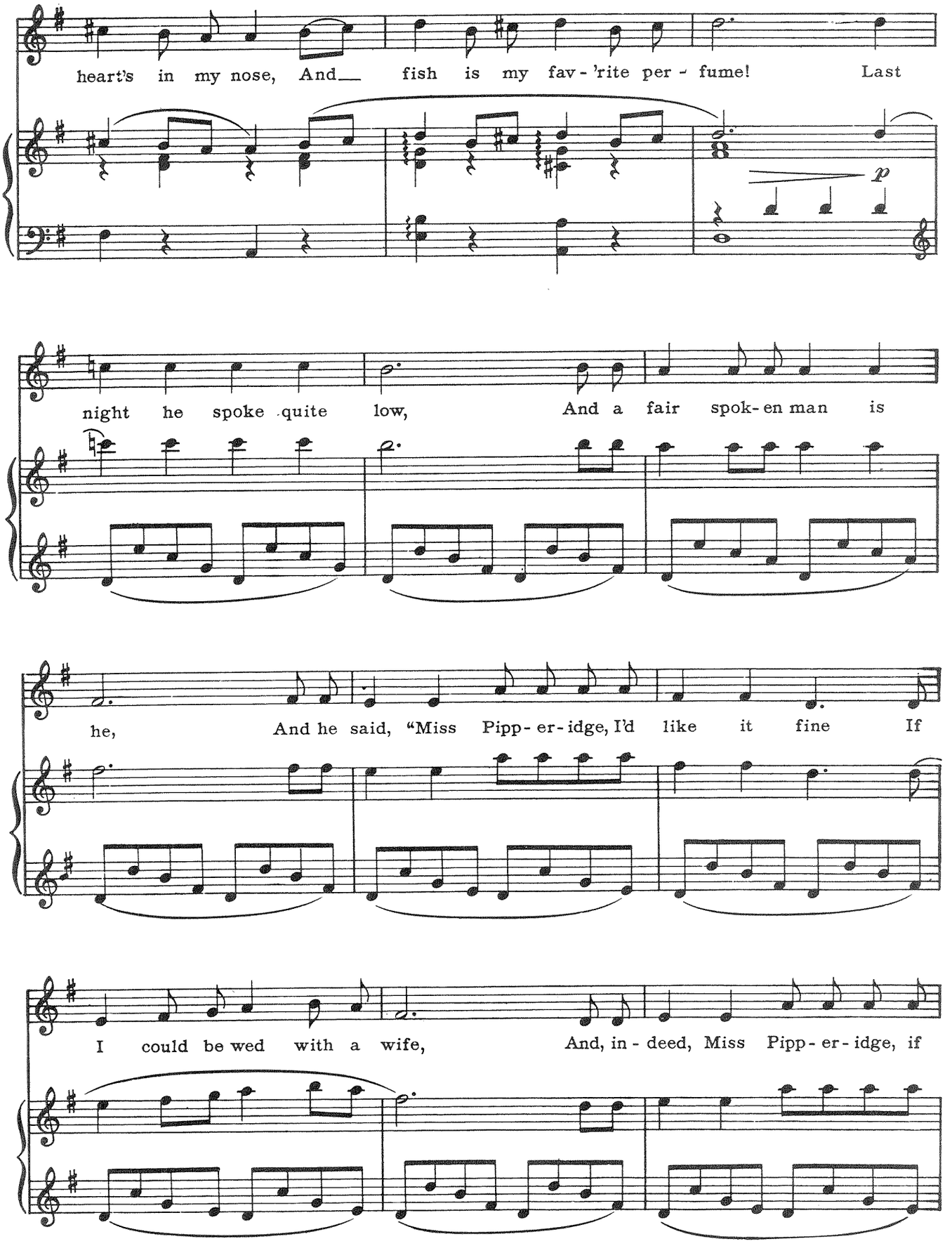
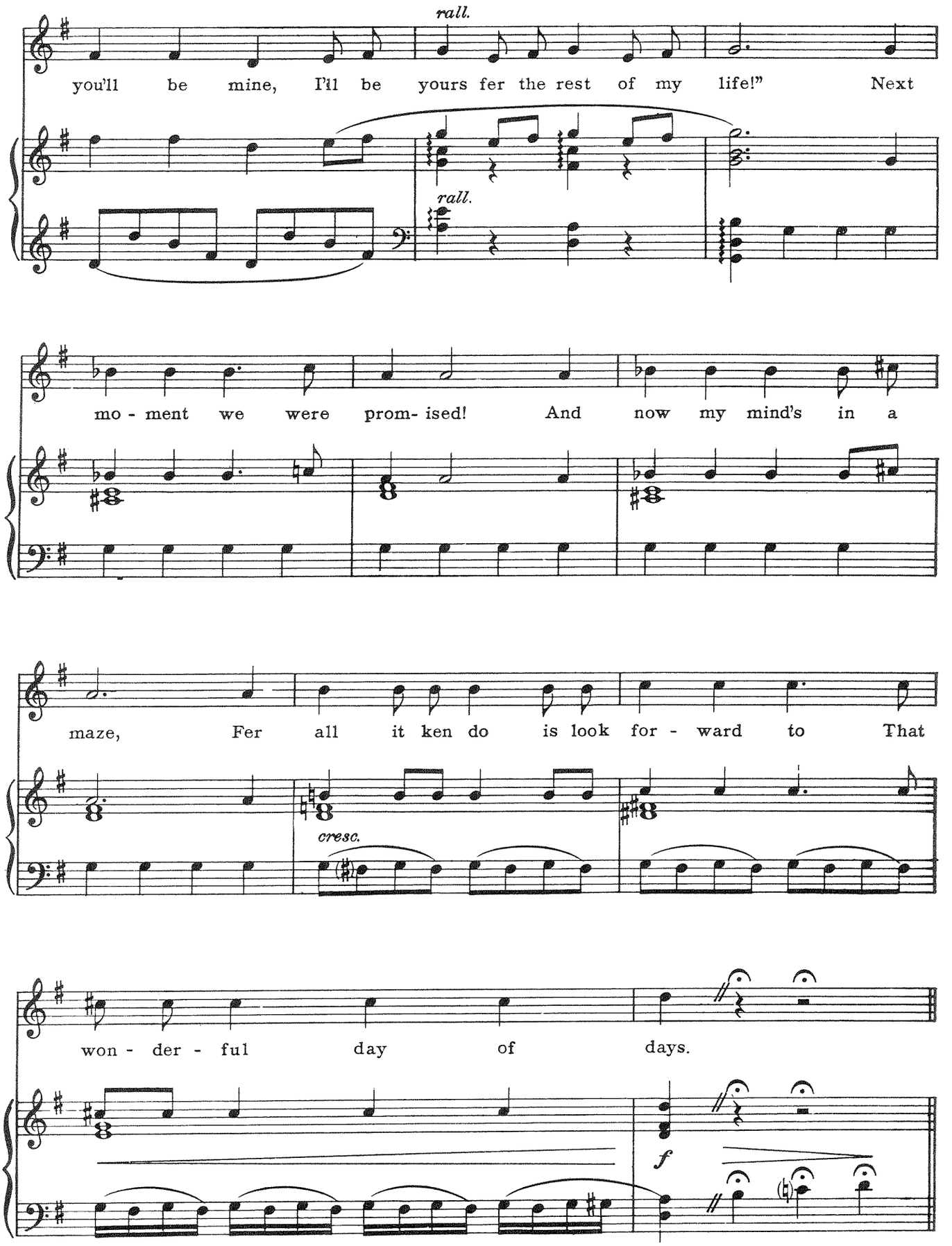
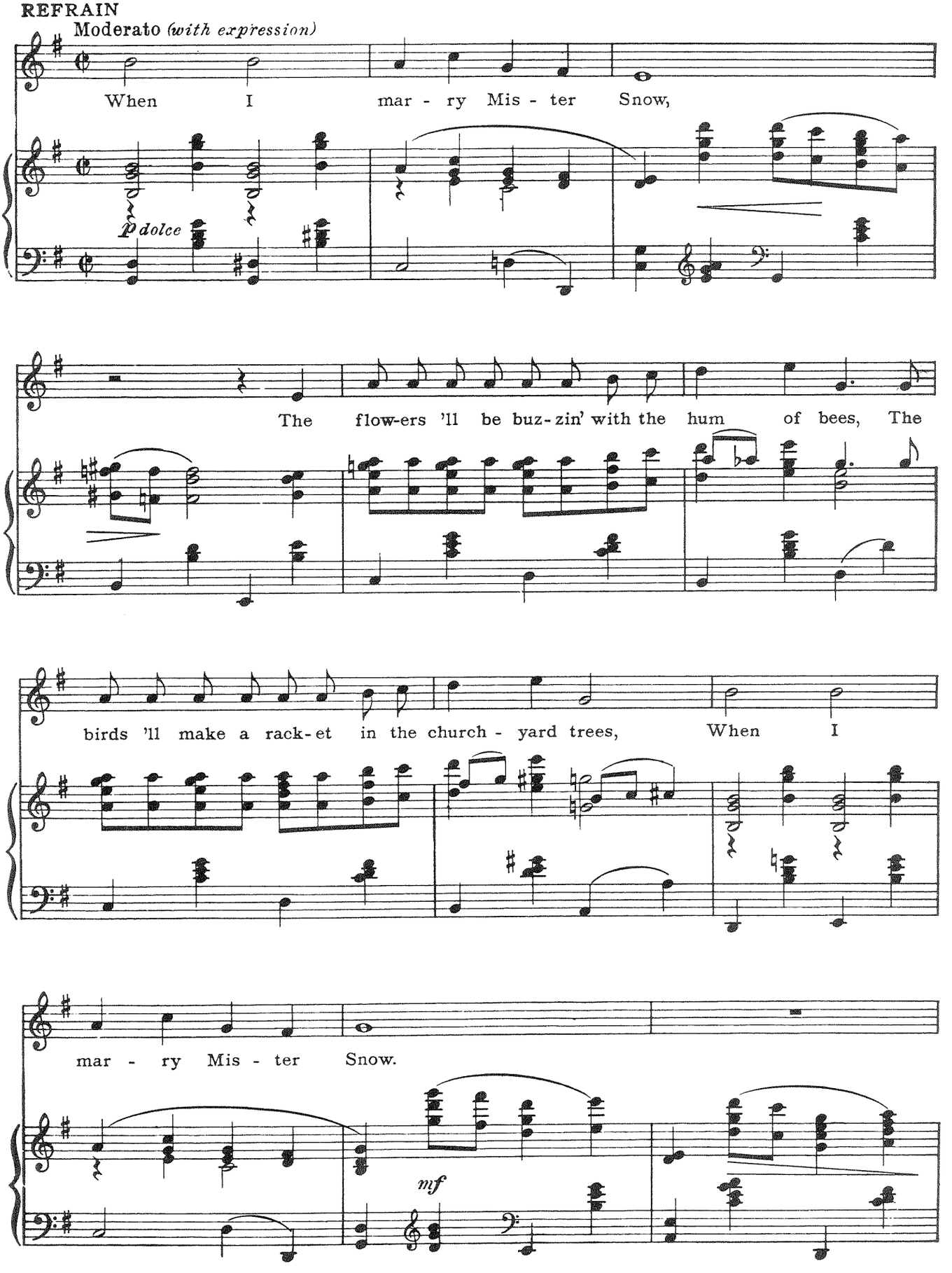
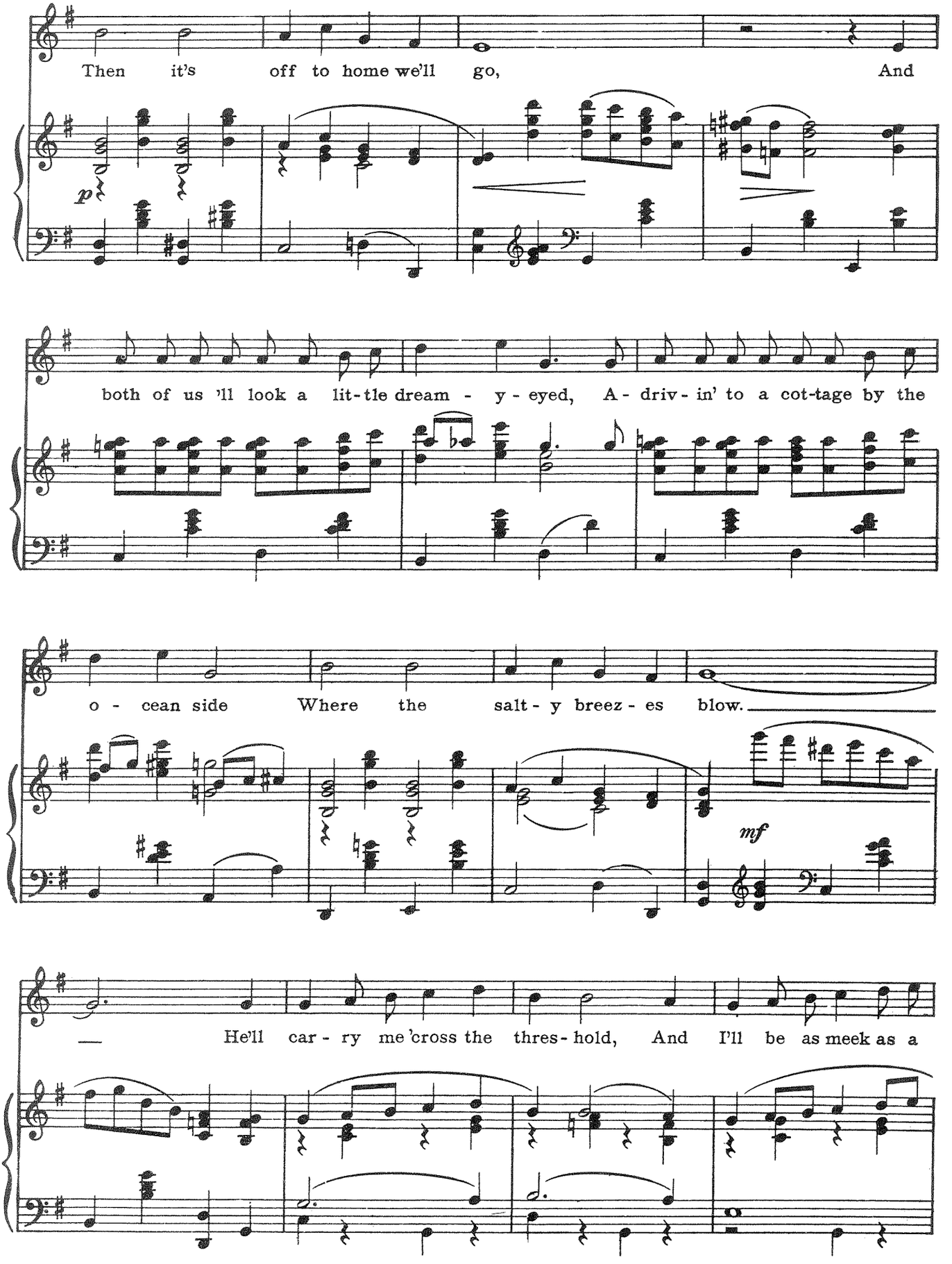
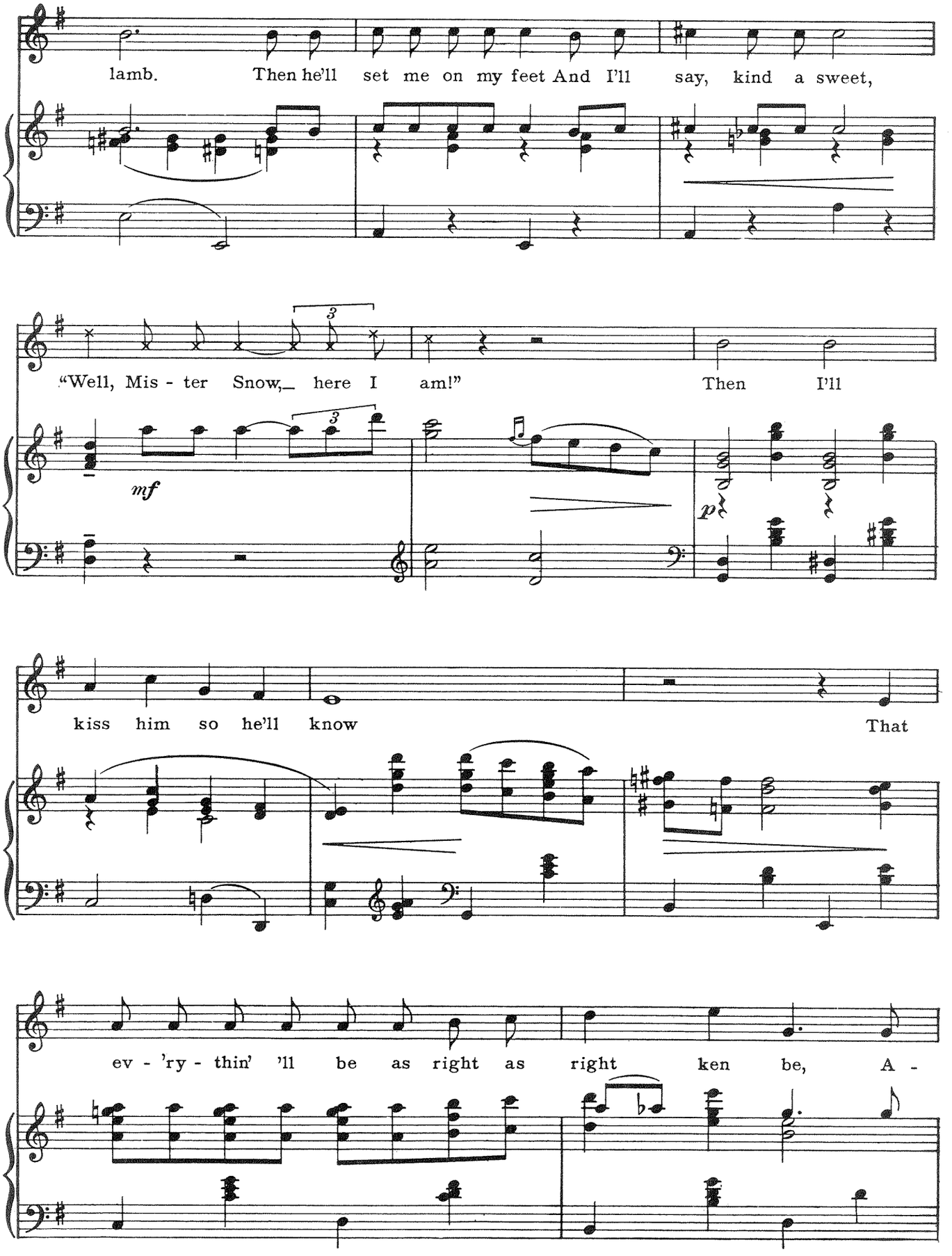

wish, But he spends so much time in his round - bot - tomed boat, That he
can't seem to lose the smell of fish!
mf
The fust time he kissed me, the whiff of his clo'es Knocked me
flat on the floor of the room, But now that I love him, my

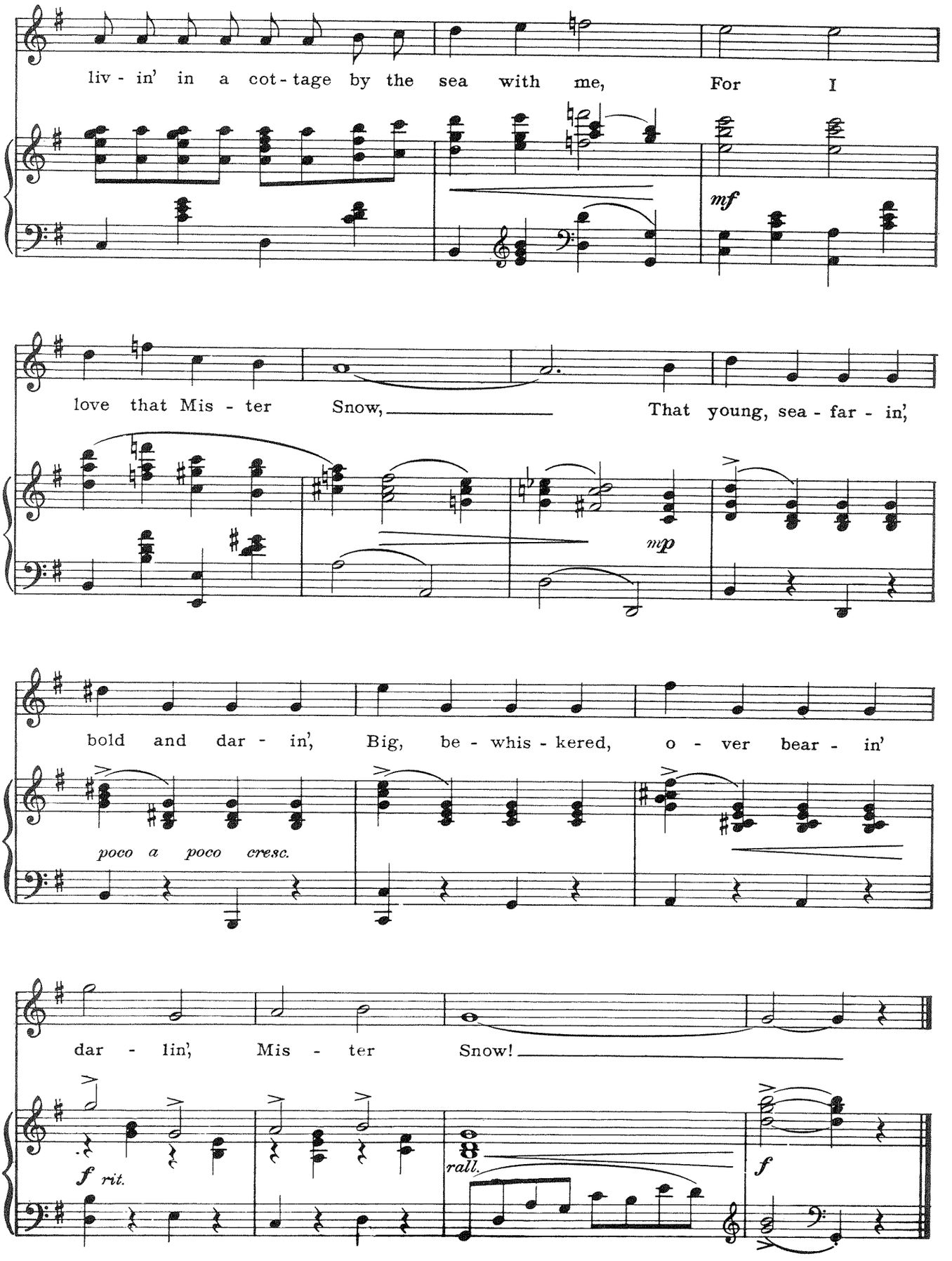

heart's in my nose, And fish is my fav - 'rite per - fume! Last
p
night he spoke quite low, And a fair spok - en man is
he, And he said, "Miss Pipp - er - idge, I'd like it fine If
I could be wed with a wife, And, in - deed, Miss Pipp - er - idge, if


rall.
you'll be mine, I'll be yours fer the rest of my life!" Next
rall.
mo - ment we were prom- ised! And now my mind's in a
maze, Fer all it ken do is look for - ward to That
cresc.
won - der - ful day of days.
f


REFRAIN
Moderato (with expression)
When I mar - ry Mis - ter Snow,
p dolce
The flow-ers 'll be buz-zin' with the hum of bees, The
birds 'll make a rack-et in the church - yard trees, When I
mar - ry Mis - ter Snow.
mf


Then it's off to home we'll go, And
p
both of us 'll look a lit-tle dream - y - eyed, A - driv - in' to a cot-tage by the
o - cean side Where the salt - y breez - es blow.
mf
— He'll car - ry me 'cross the thres - hold, And I'll be as meek as a

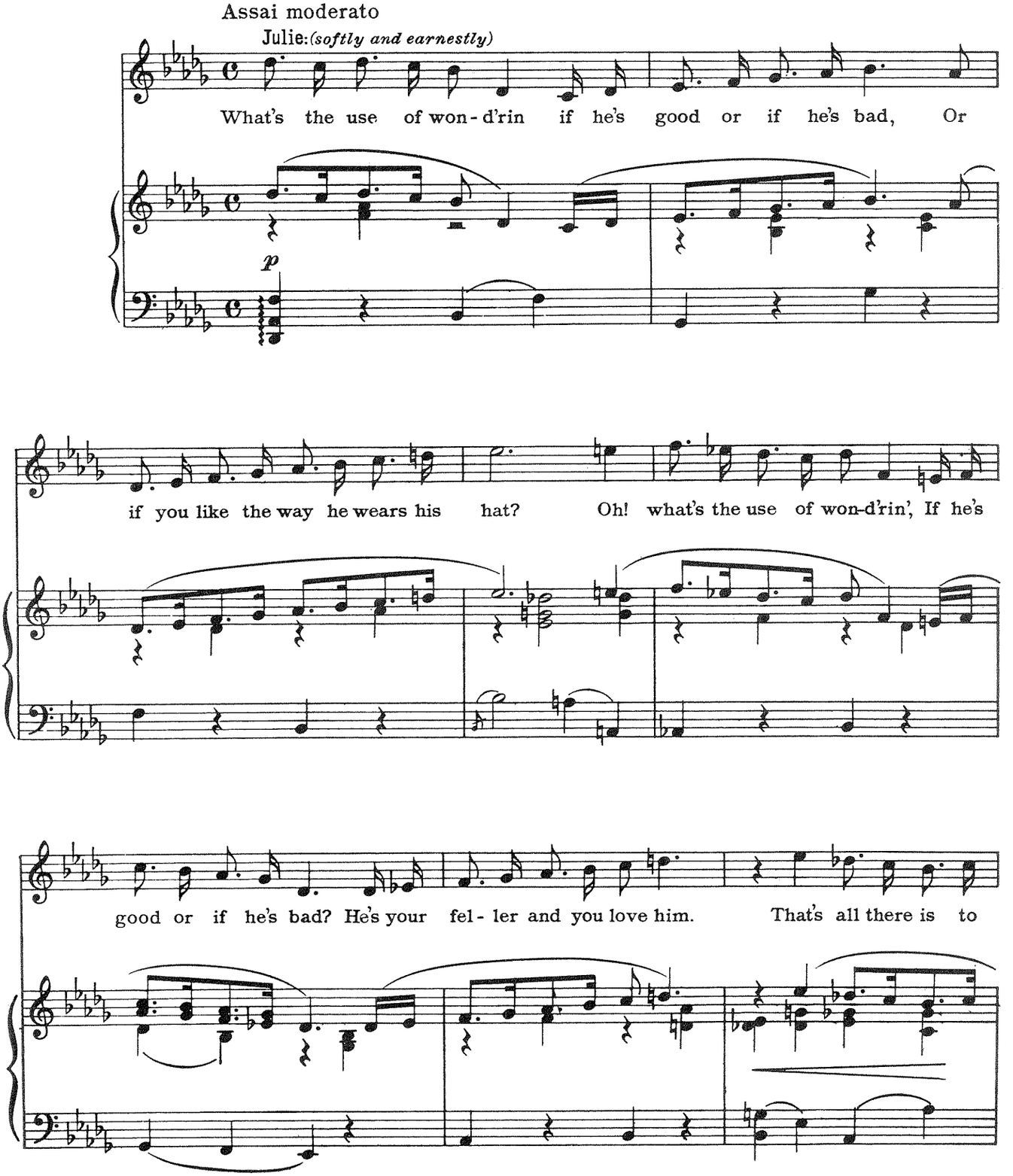

lamb. Then he'll set me on my feet And I'll say, kind a sweet,
"Well, Mis - ter Snow,_ here I am!" Then I'll
mf
p
kiss him so he'll know That
ev - 'ry - thin' 'll be as right as right ken be, A -


liv - in' in a cot - tage by the sea with me, For I
mf
love that Mis - ter Snow, That young, sea - far - in',
mp
bold and dar - in', Big, be - whis - kered, o - ver bear - in'
poco a poco cresc.
dar - lin', Mis - ter Snow!
f rit.
rall.
f

WHAT'S THE USE OF WOND'RIN'

from *Carousel*

Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN II



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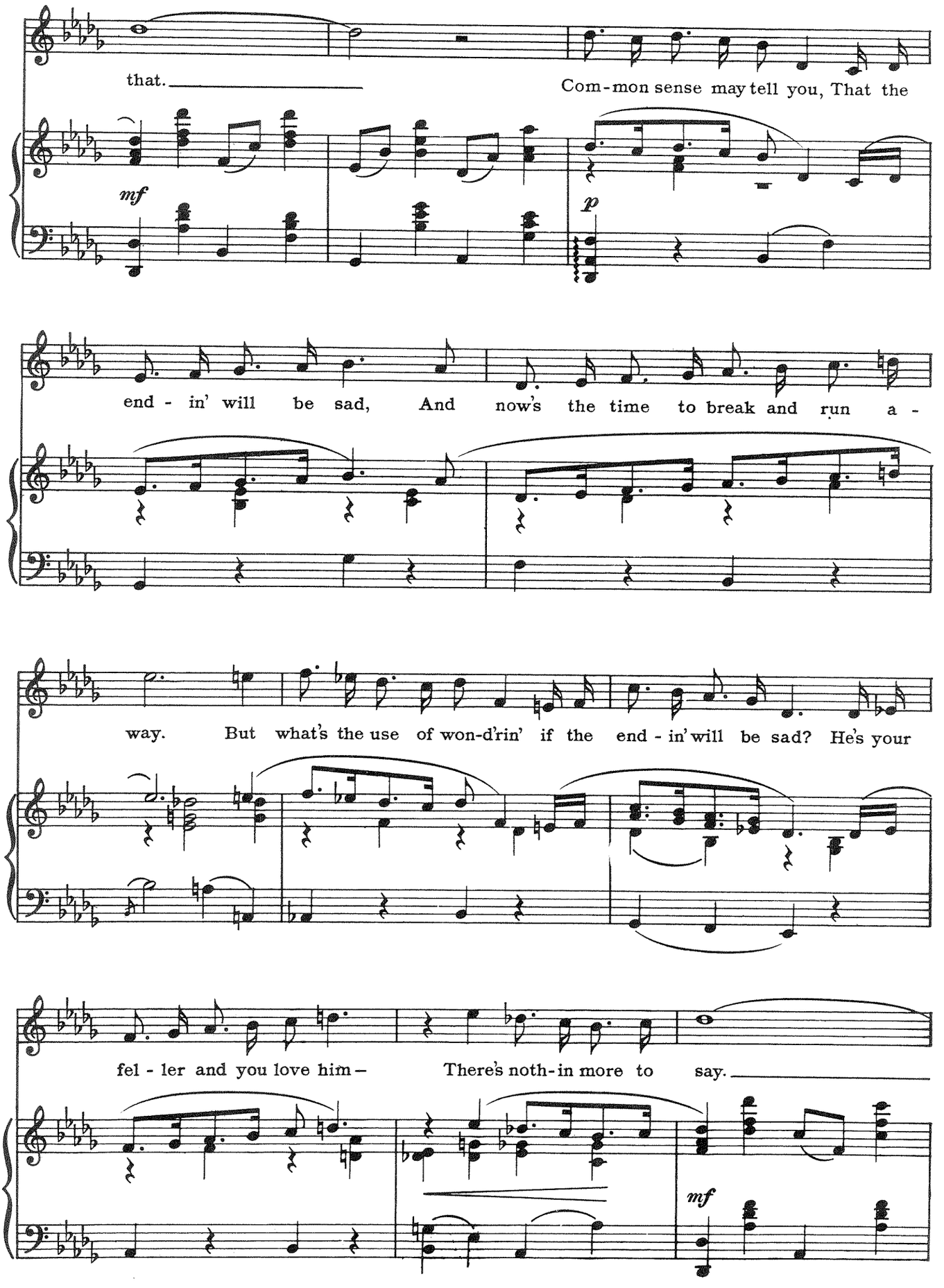
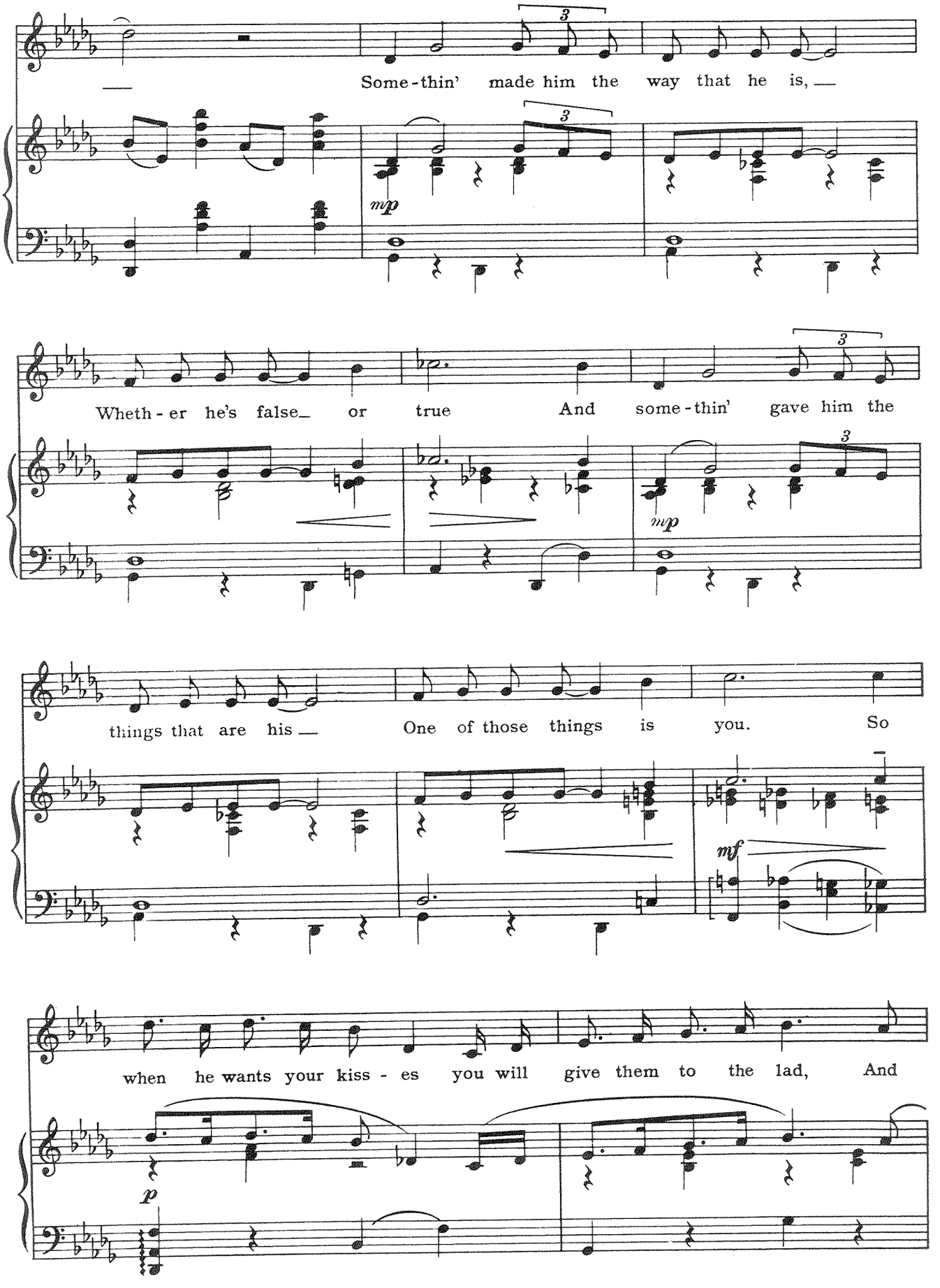
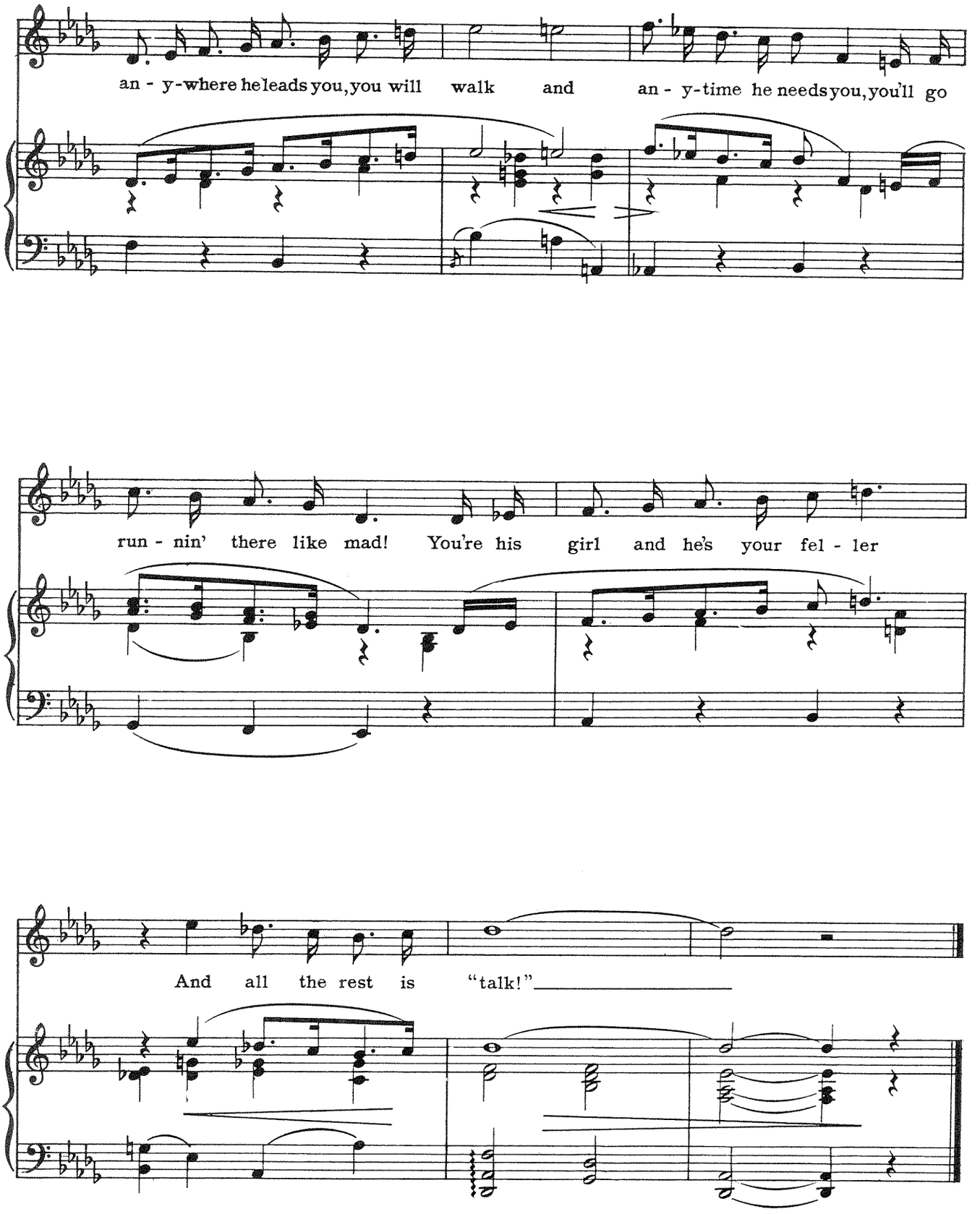
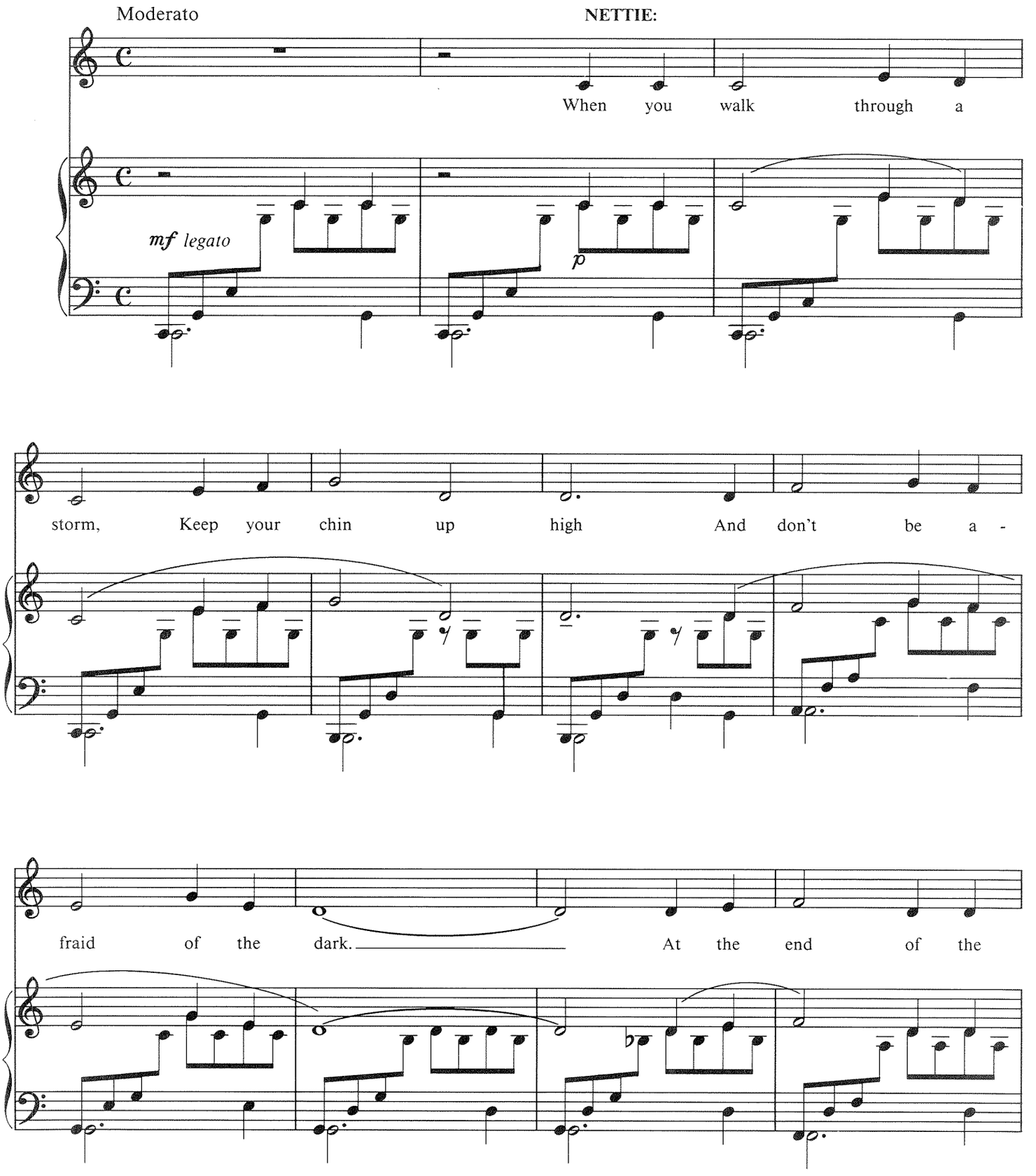

that.
Com-mon sense may tell you, That the
mf
p
end - in' will be sad, And now's the time to break and run a -
way. But what's the use of won-d'rin' if the end - in' will be sad? He's your
fel - ler and you love him — There's noth-in more to say.
mf


Some-thin' made him the way that he is,
mp
Wheth-er he's false or true And some-thin' gave him the
mp
things that are his One of those things is you. So
mf
when he wants your kiss-es you will give them to the lad, And
p


an - y-where he leads you, you will walk and an - y-time he needs you, you'll go
run - nin' there like mad! You're his girl and he's your fel - ler
And all the rest is "talk!"

YOU'LL NEVER WALK ALONE
from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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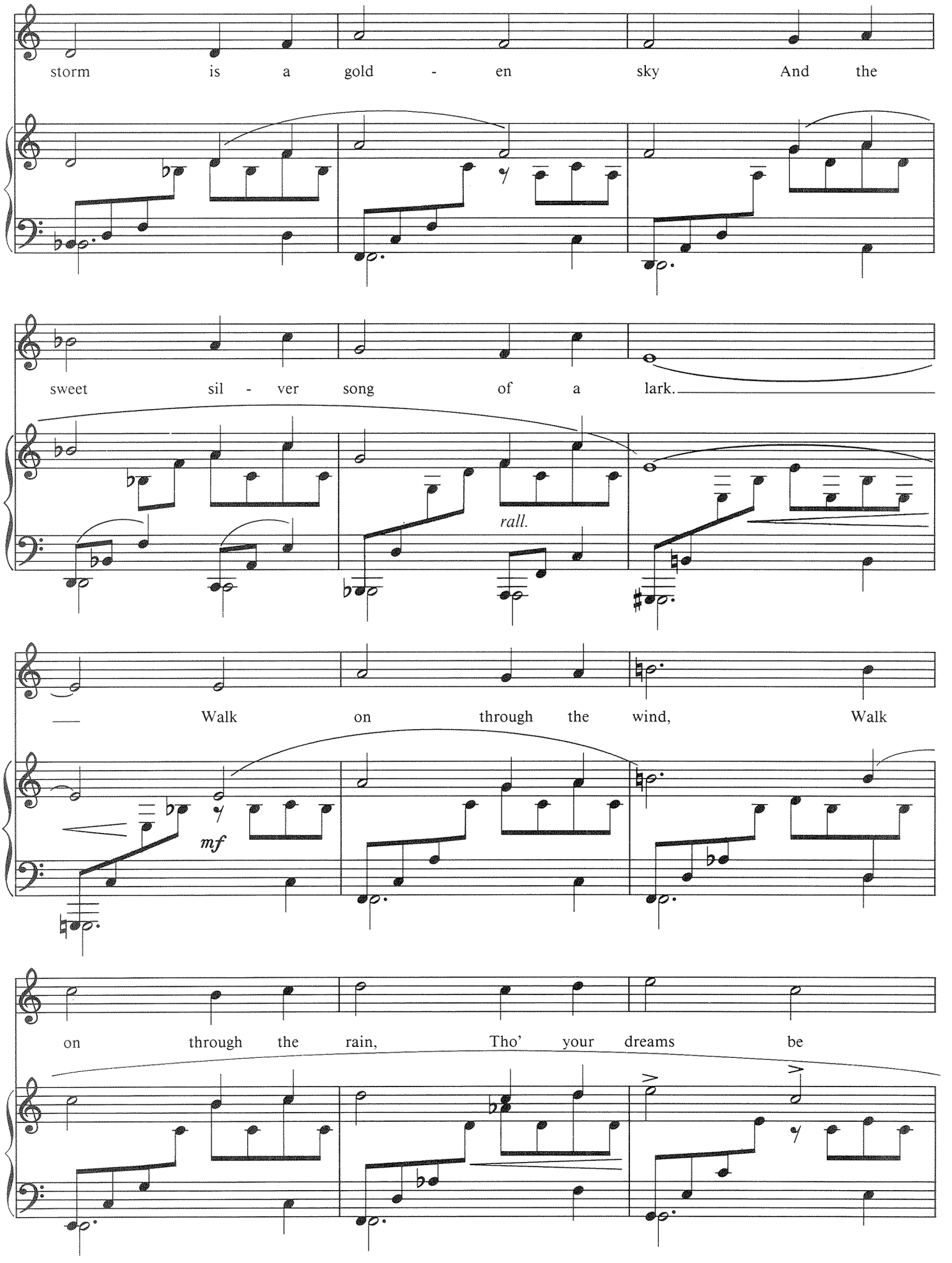
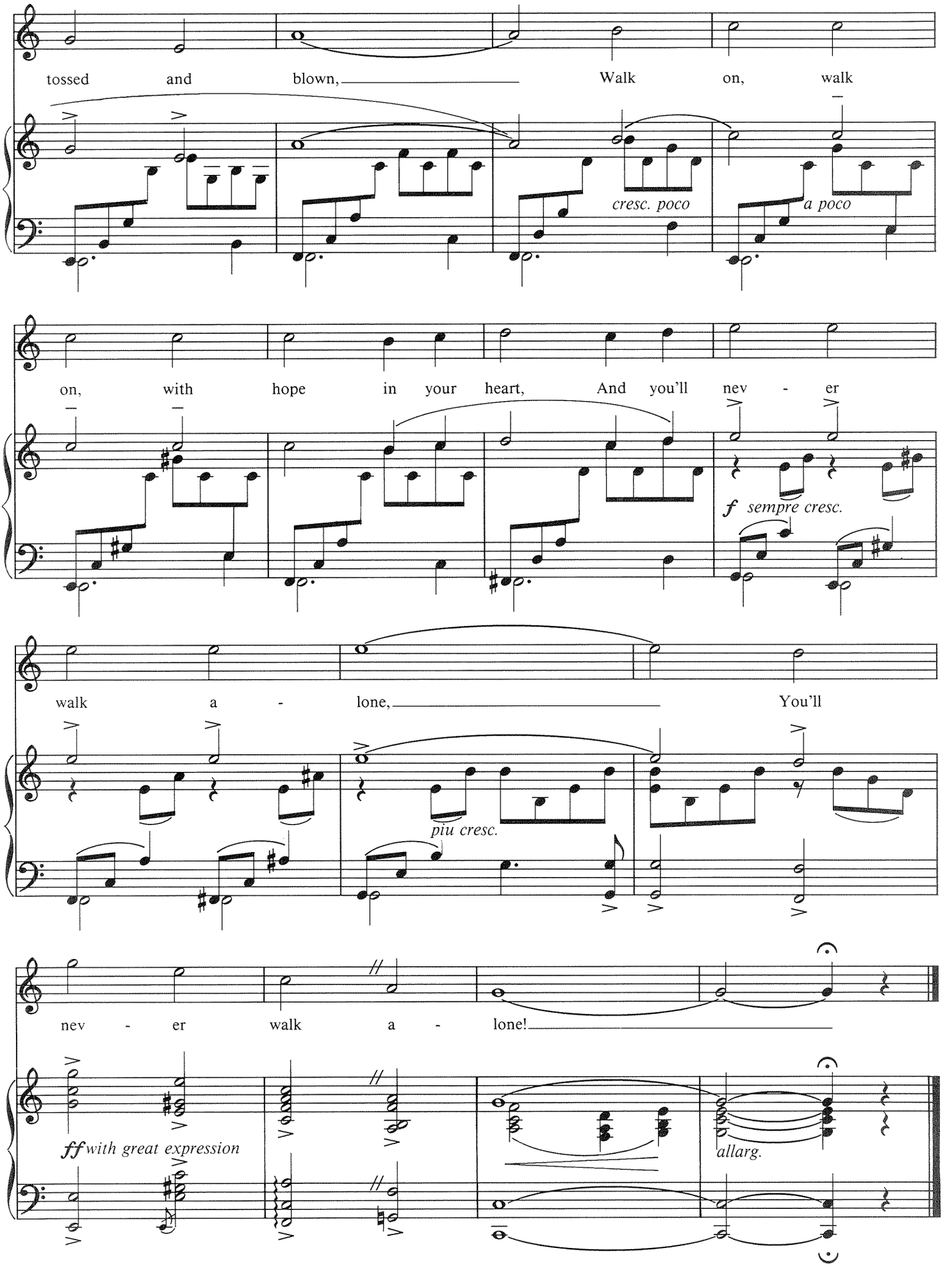
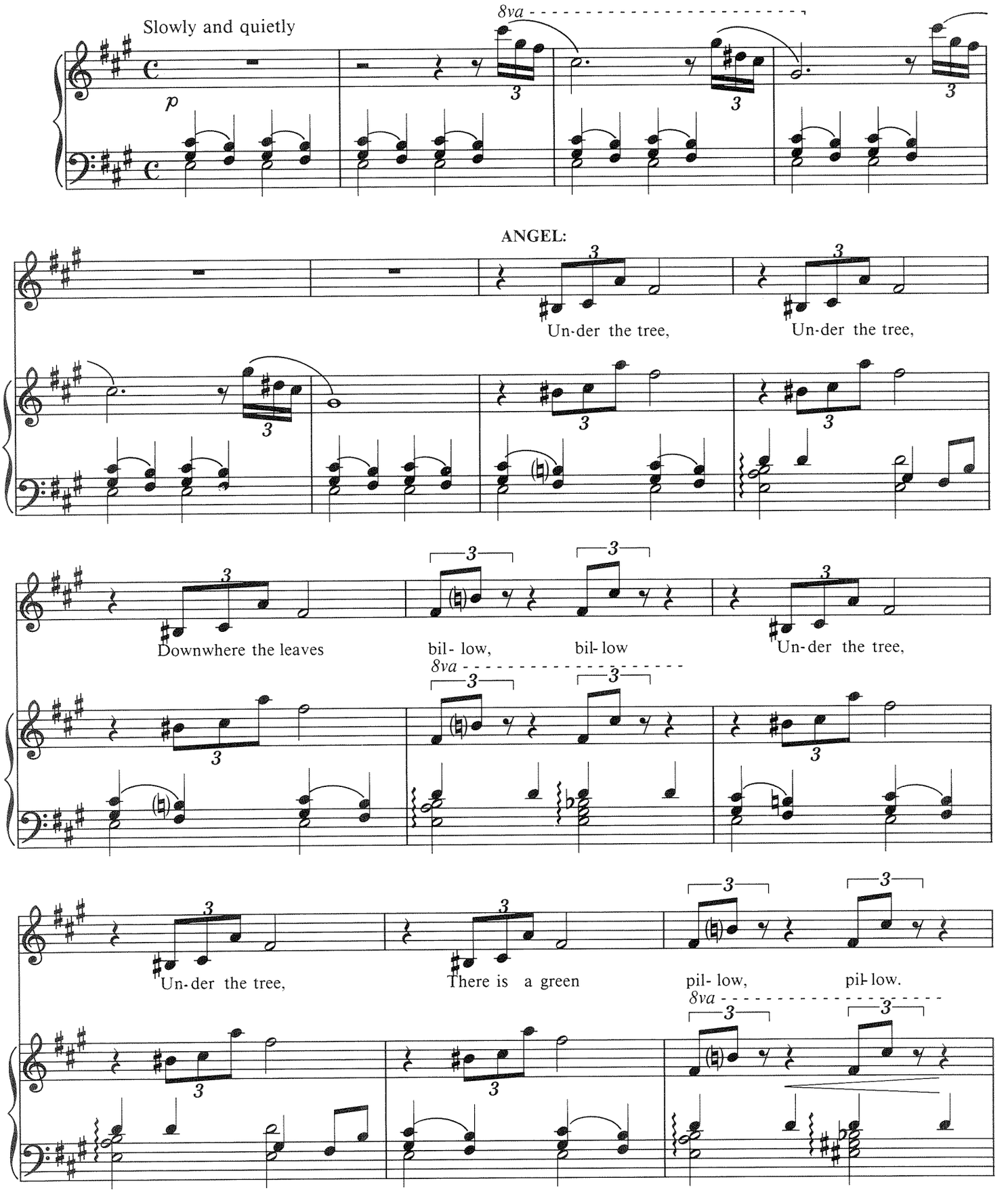

storm is a gold - en sky And the
sweet sil - ver song of a lark.
rall.
— Walk on through the wind, Walk
mf
on through the rain, Tho' your dreams be


tossed and blown, Walk on, walk
cresc. poco
a poco
on, with hope in your heart, And you'll nev - er
f sempre cresc.
walk a - lone, You'll
piu cresc.
nev - er walk a - lone!
ff with great expression
allarg.

UNDER THE TREE

from *Celebration*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT



This song was originally written for a solo singer with a trio as a chorus.

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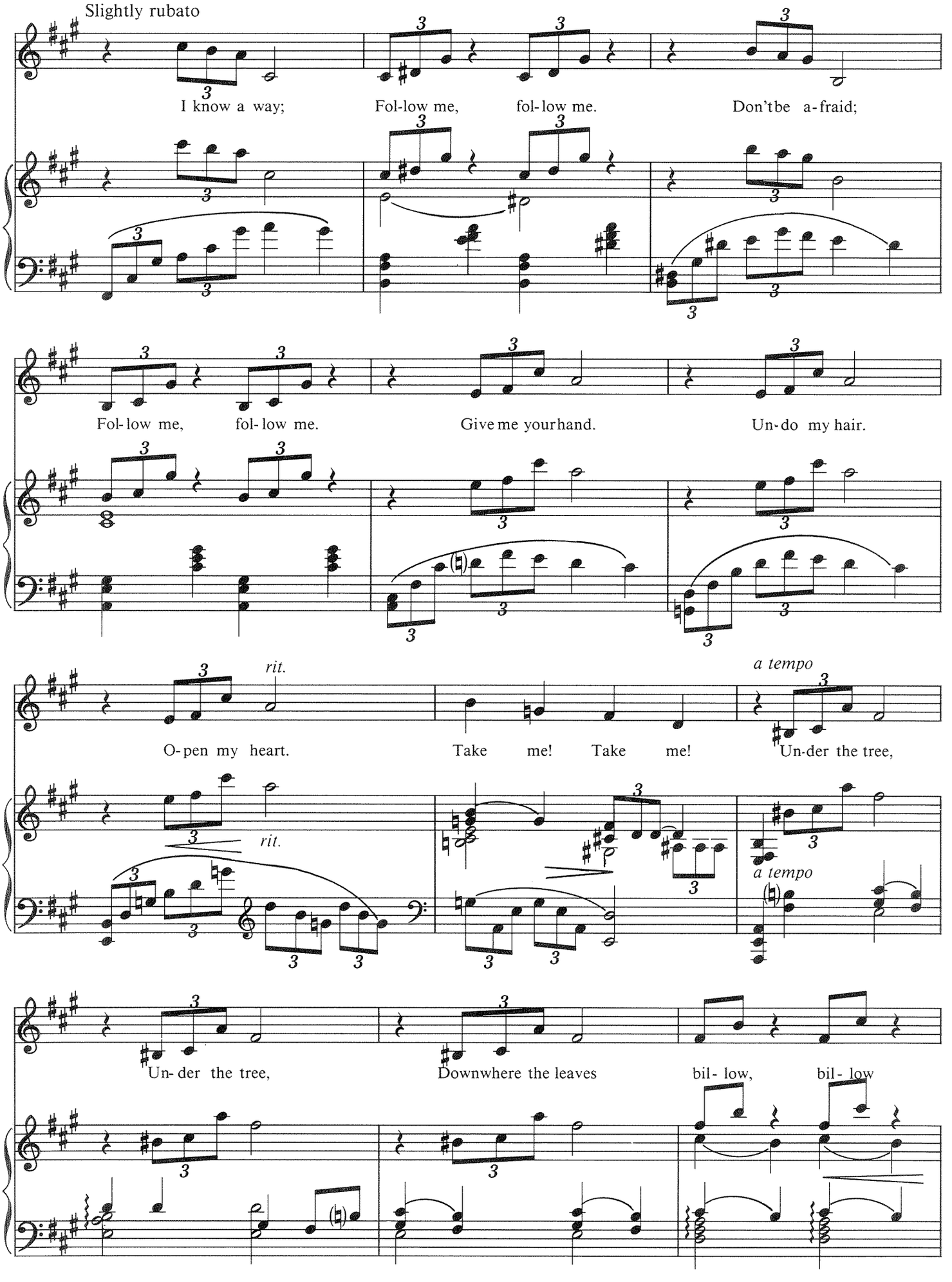
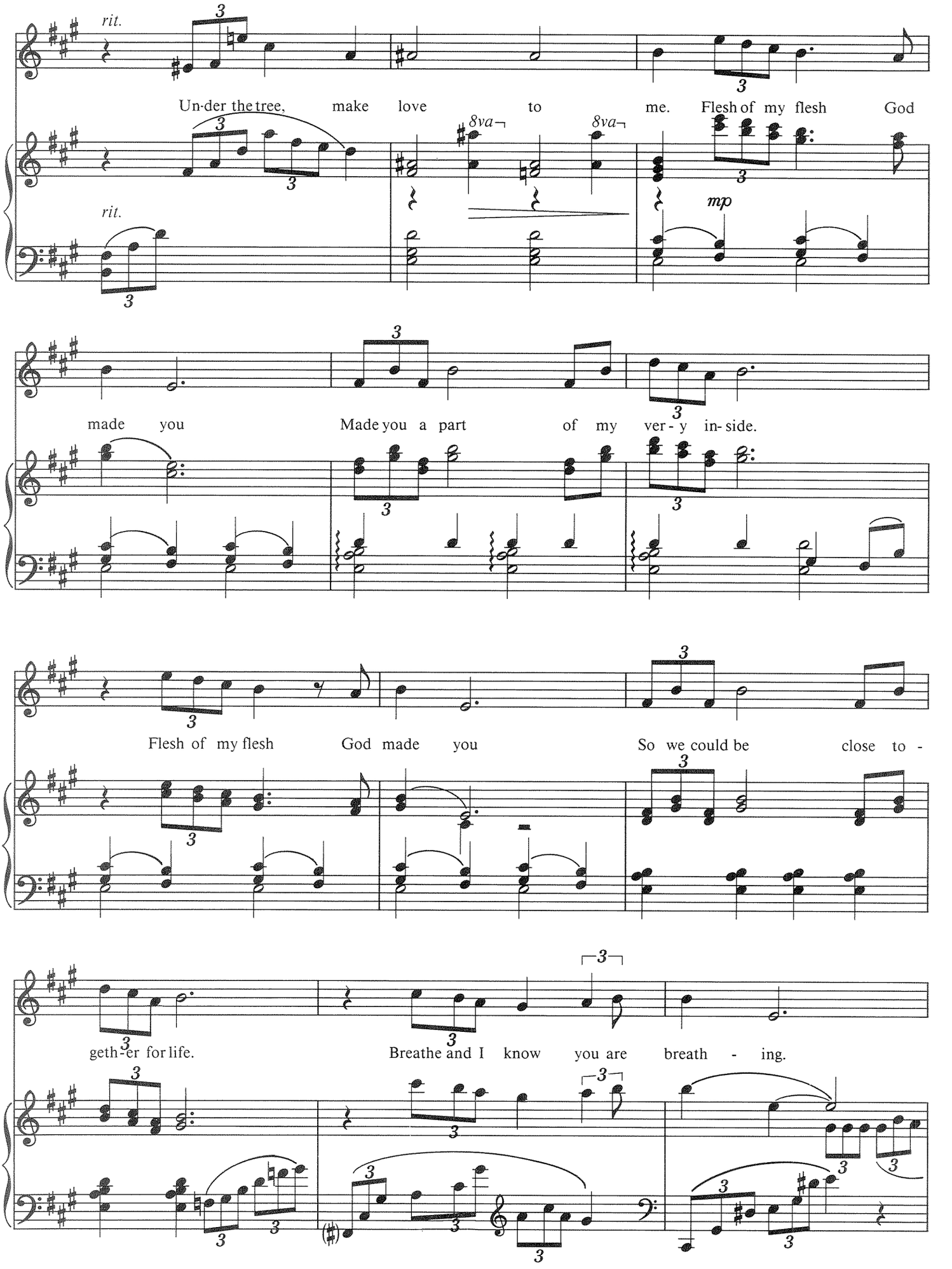
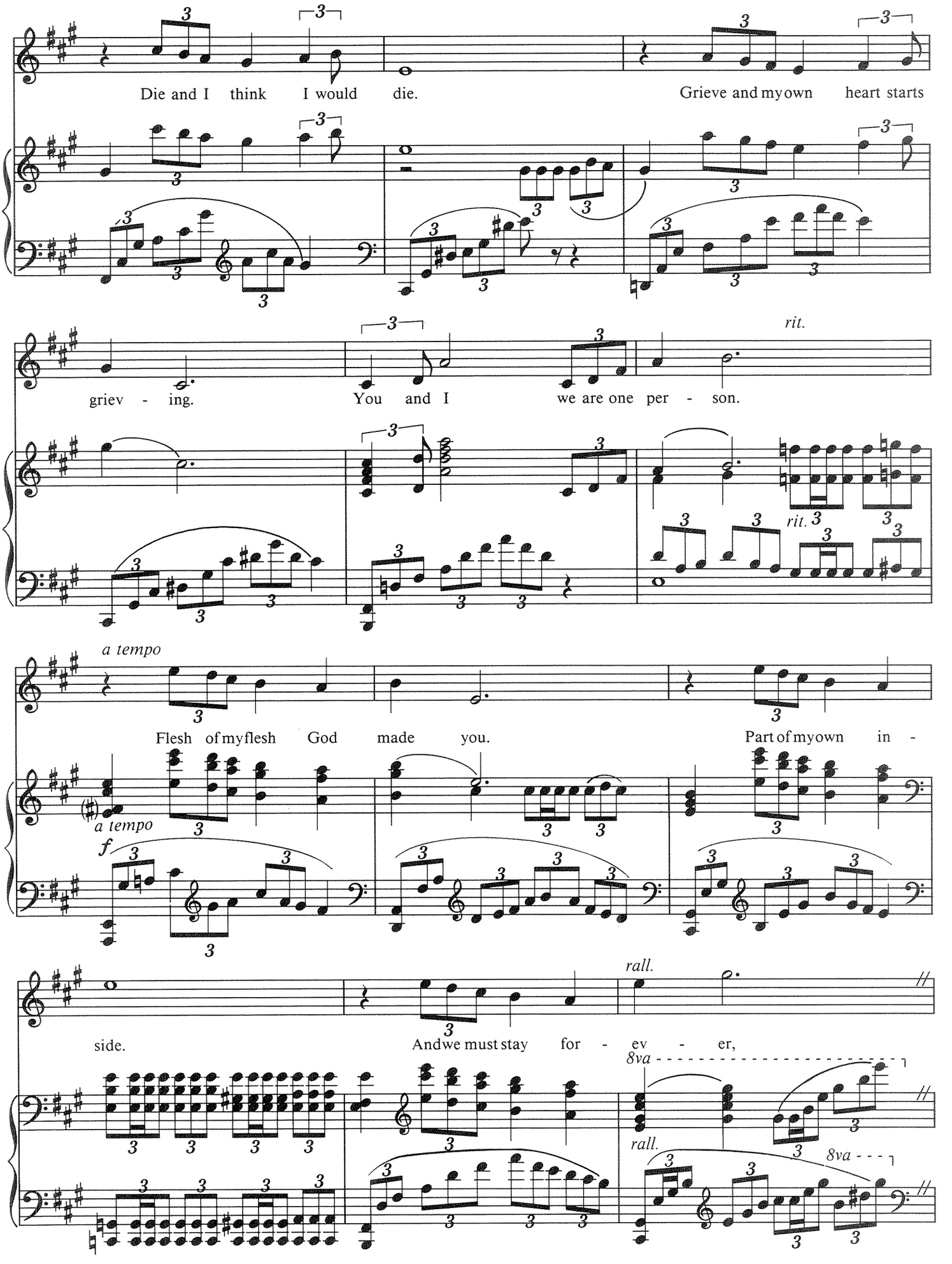
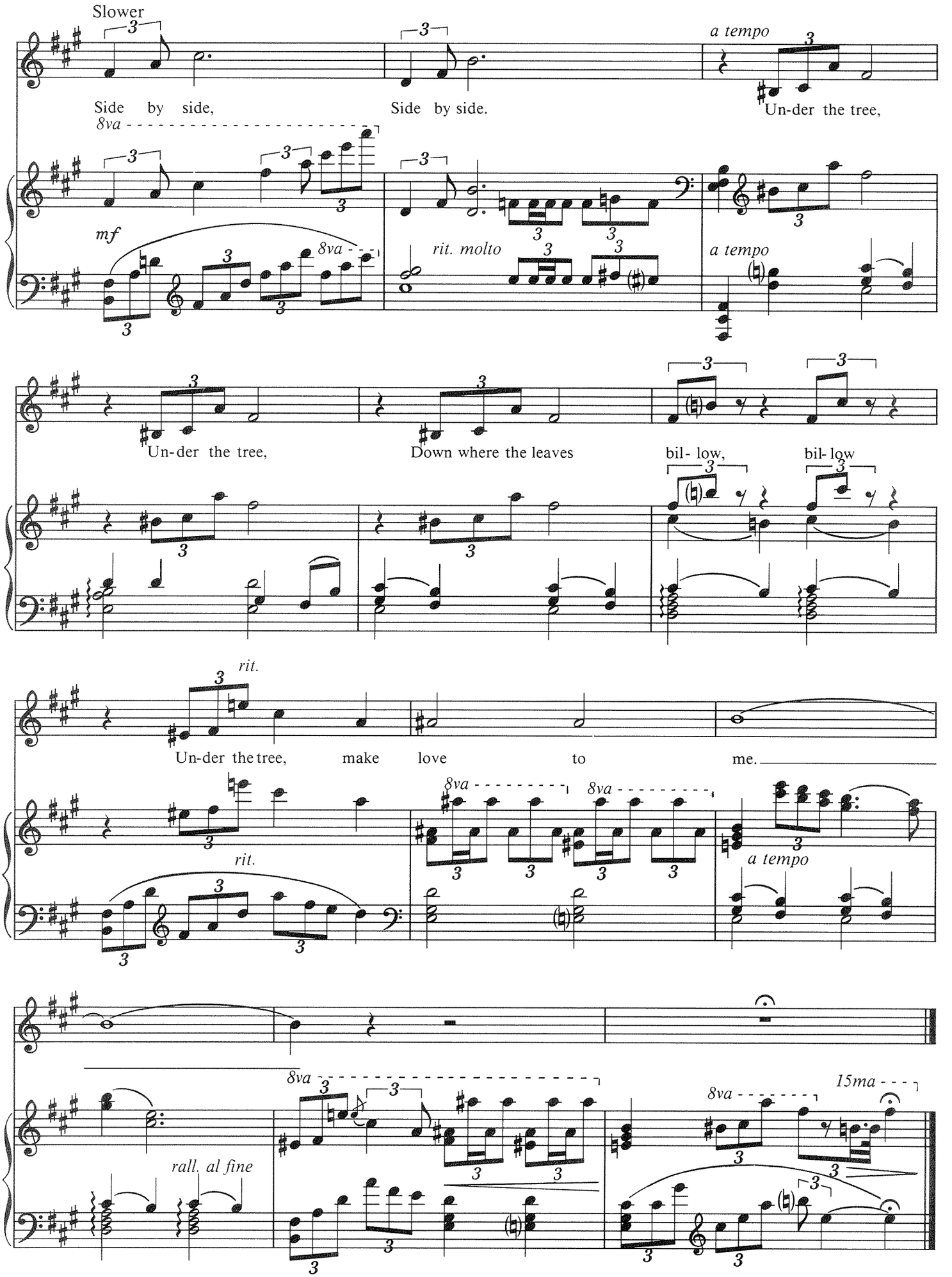

Slightly rubato
I know a way;
Fol-low me,
fol-low me.
Don't be a-fraid;
Fol-low me,
fol-low me.
Give me your hand.
Un-do my hair.
rit.
O-pen my heart.
Take me! Take me!
a tempo
Un-der the tree,
rit.
a tempo
Un-der the tree,
Down where the leaves
bil-low,
bil-low


rit.
Un-der the tree, make love to me. Flesh of my flesh God
8va
8va
rit.
mp
made you Made you a part of my ver - y in- side.
Flesh of my flesh God made you So we could be close to -
geth-er for life. Breathe and I know you are breath - ing.

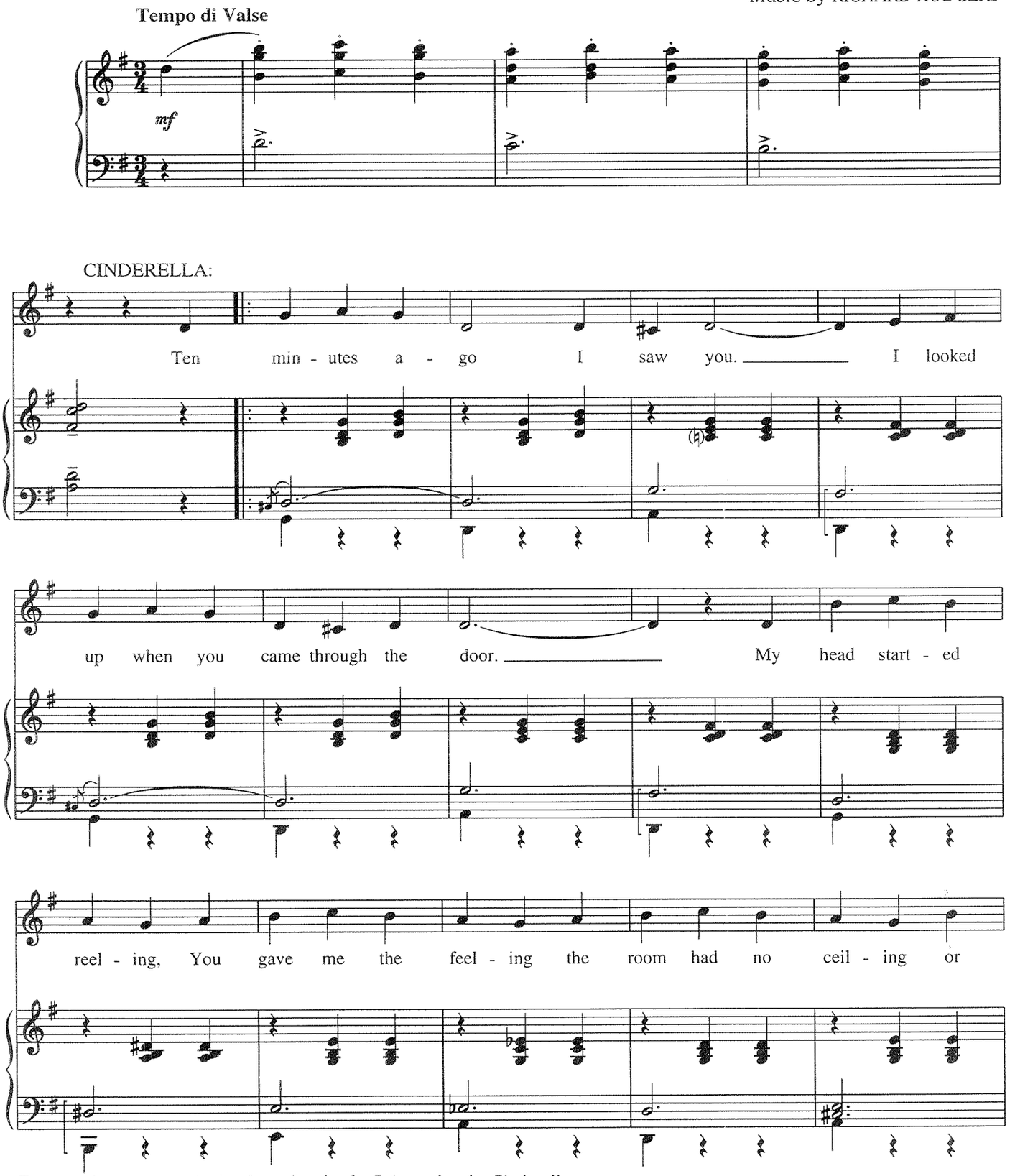

Die and I think I would die.
Grieve and my own heart starts
griev - ing.
You and I we are one per - son.
rit.
rit.
a tempo
Flesh of my flesh God made you.
Part of my own in -
a tempo
f
side.
And we must stay for - ev - er,
rall.
8va
rall.
8va


Slower
Side by side,
Side by side.
a tempo
Un-der the tree,
8va
mf
8va
rit. molto
a tempo
Un-der the tree,
Down where the leaves
bil- low,
bil- low
rit.
Un-der the tree,
make love to me.
8va
8va
rit.
a tempo
8va
15ma
rall. al fine

TEN MINUTES AGO

from *Cinderella*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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

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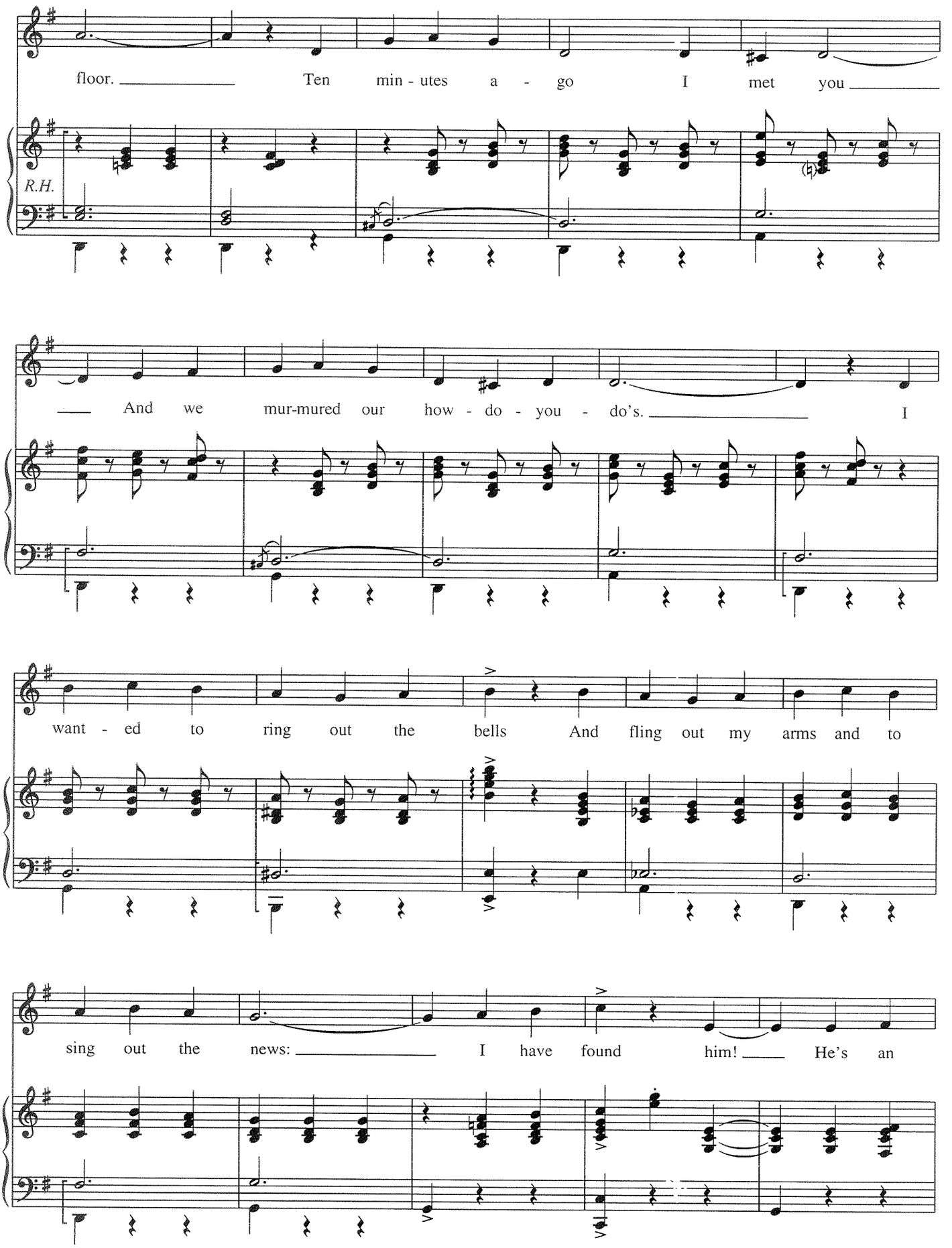
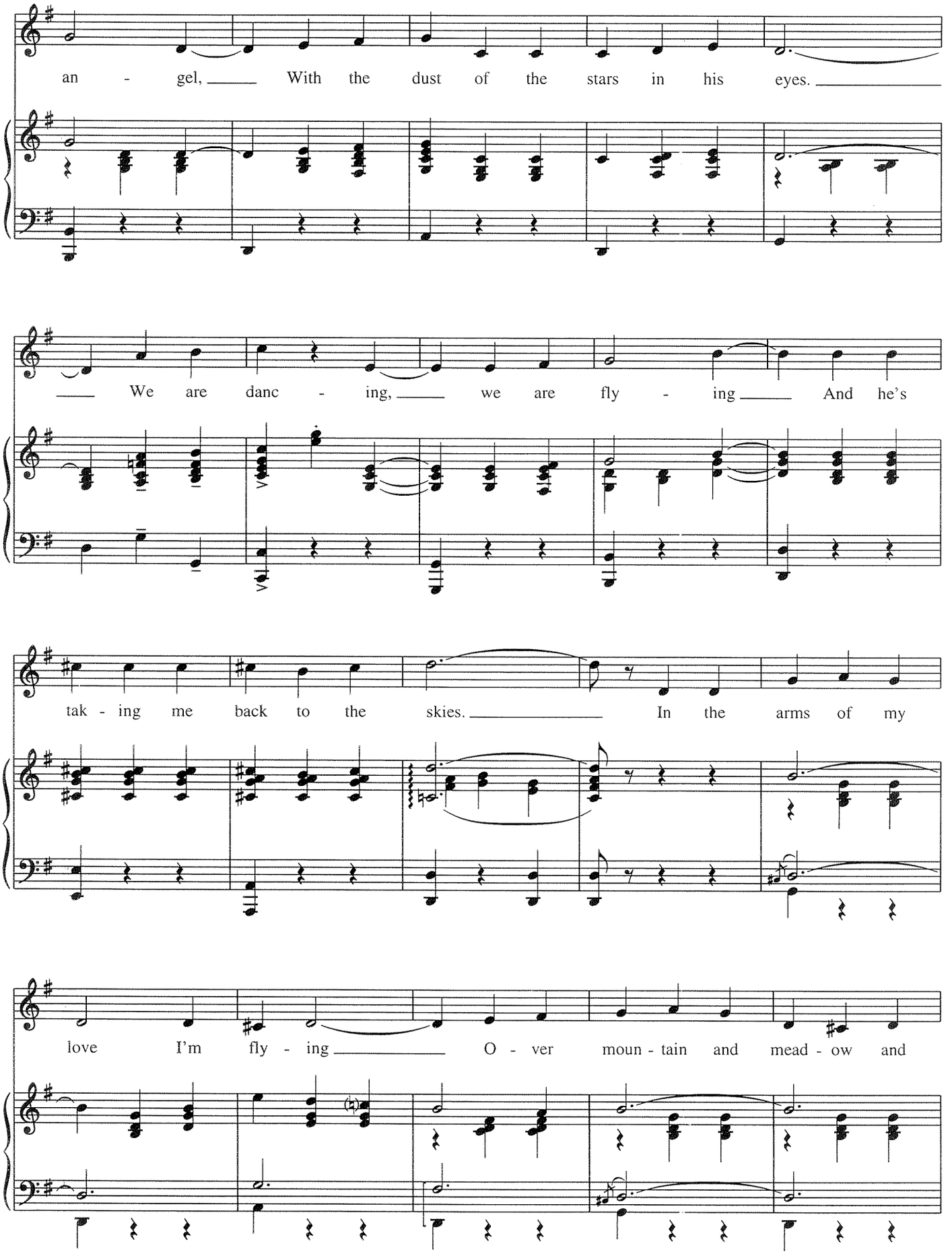
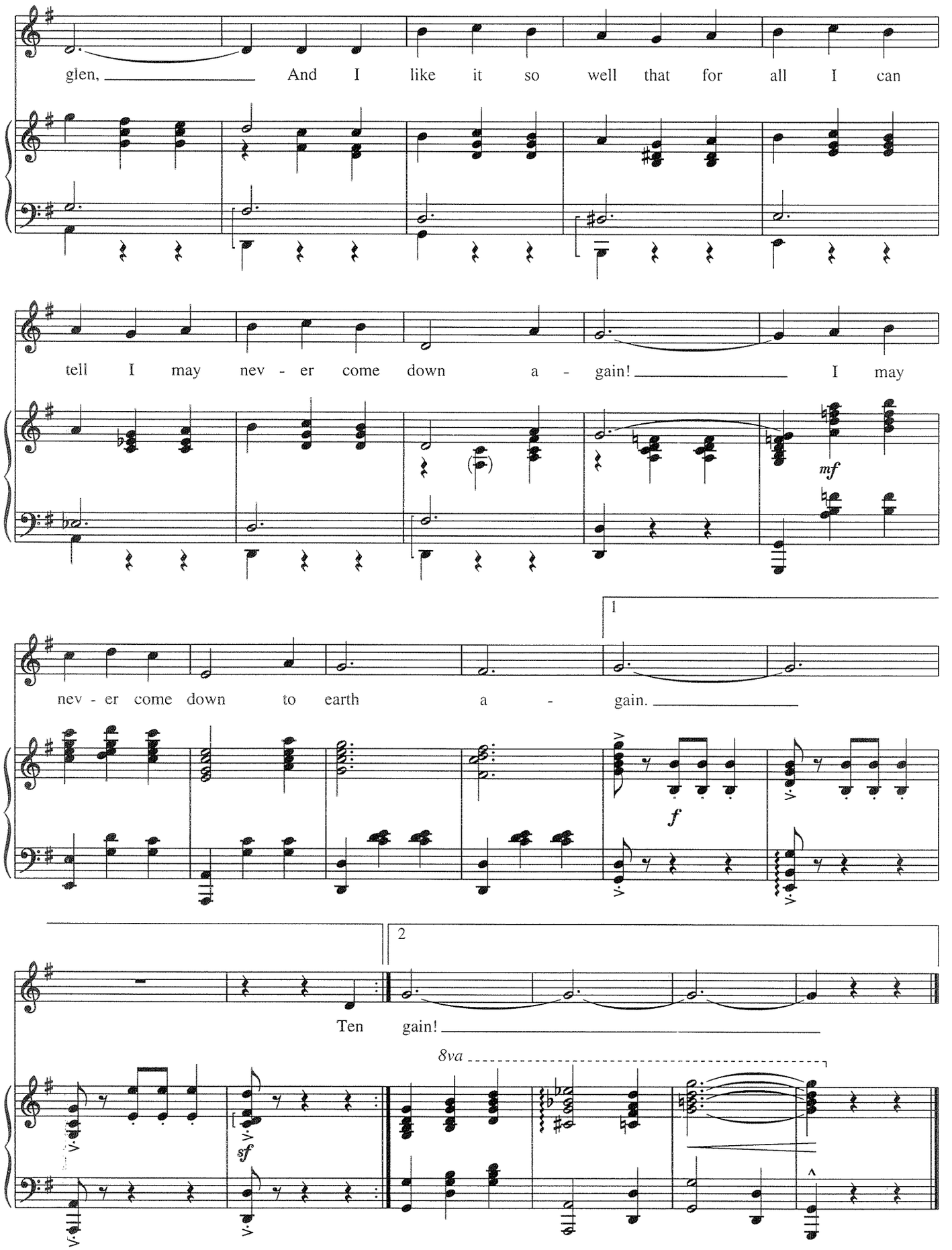
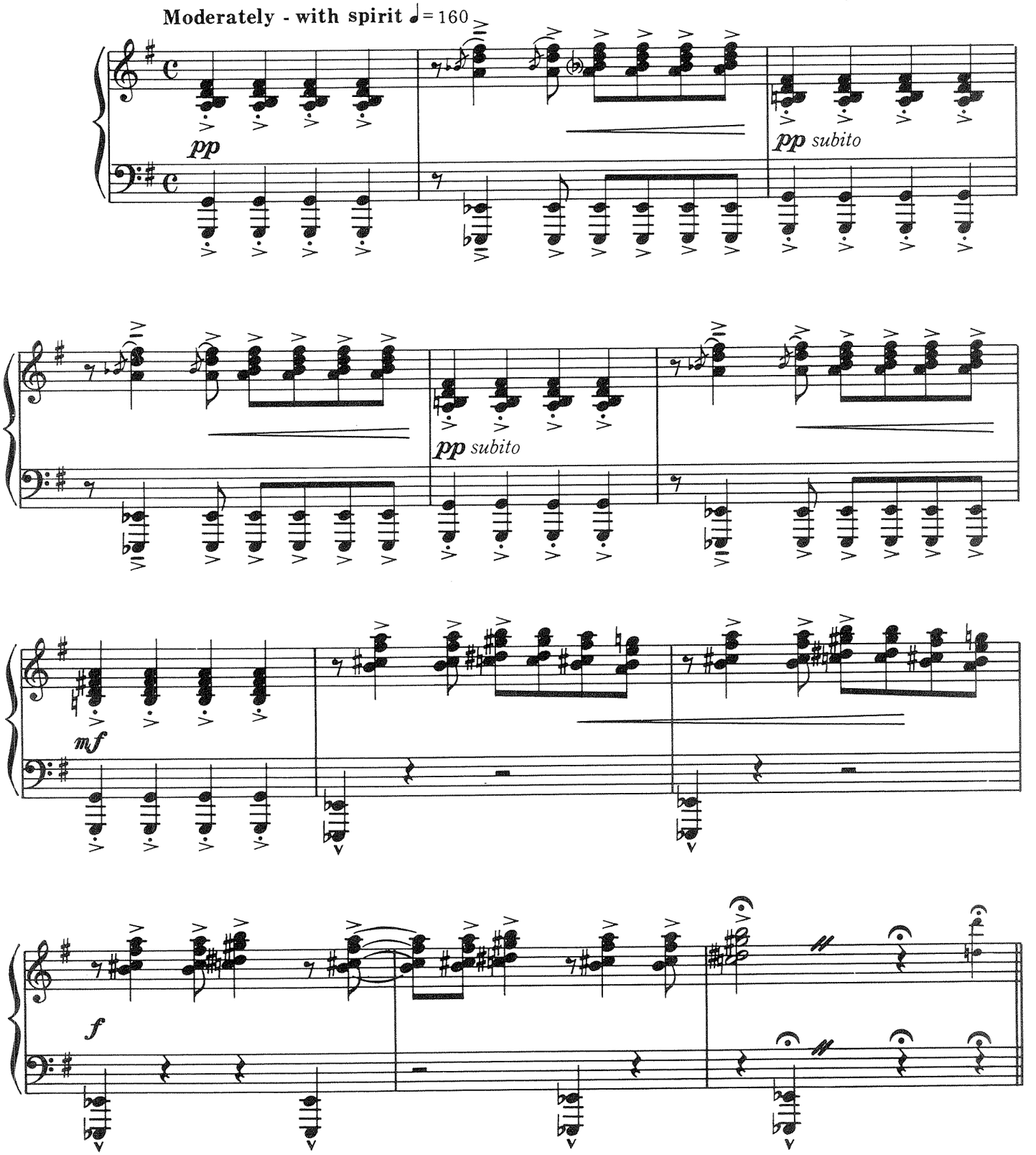

floor. Ten min - utes a - go I met you
R.H.
And we mur-mured our how - do - you - do's. I
want - ed to ring out the bells And fling out my arms and to
sing out the news: I have found him! He's an


an - gel, With the dust of the stars in his eyes.
We are danc - ing, we are fly - ing And he's
tak - ing me back to the skies. In the arms of my
love I'm fly - ing O - ver moun - tain and mead - ow and


glen, And I like it so well that for all I can
tell I may nev - er come down a - gain! I may
mf
nev - er come down to earth a - gain.
1
f
Ten gain!
2
8va
sf

MUCH MORE
from *The Fantasticks*

Words by TOM JONES
Music by HARVEY SCHMIDT



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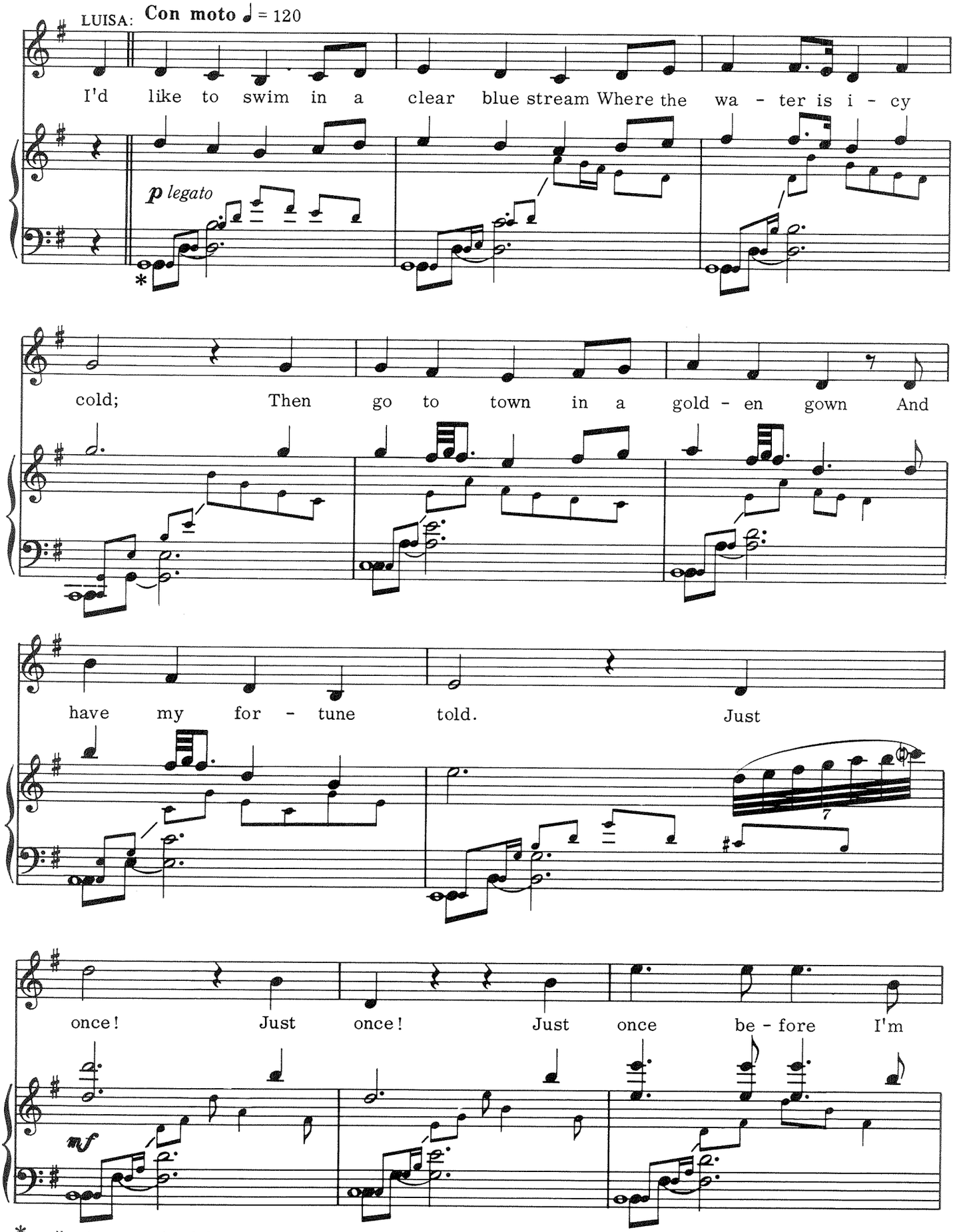
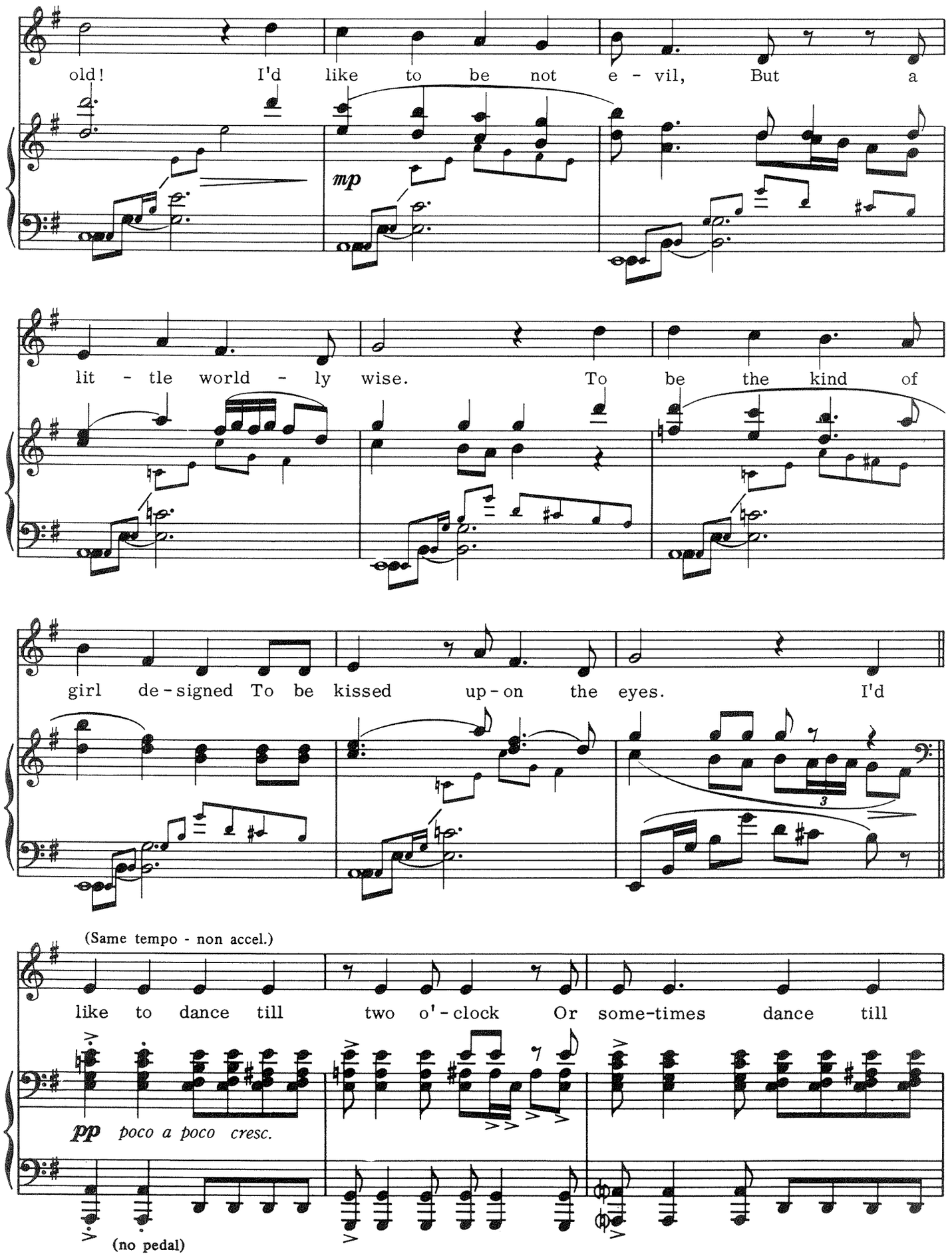
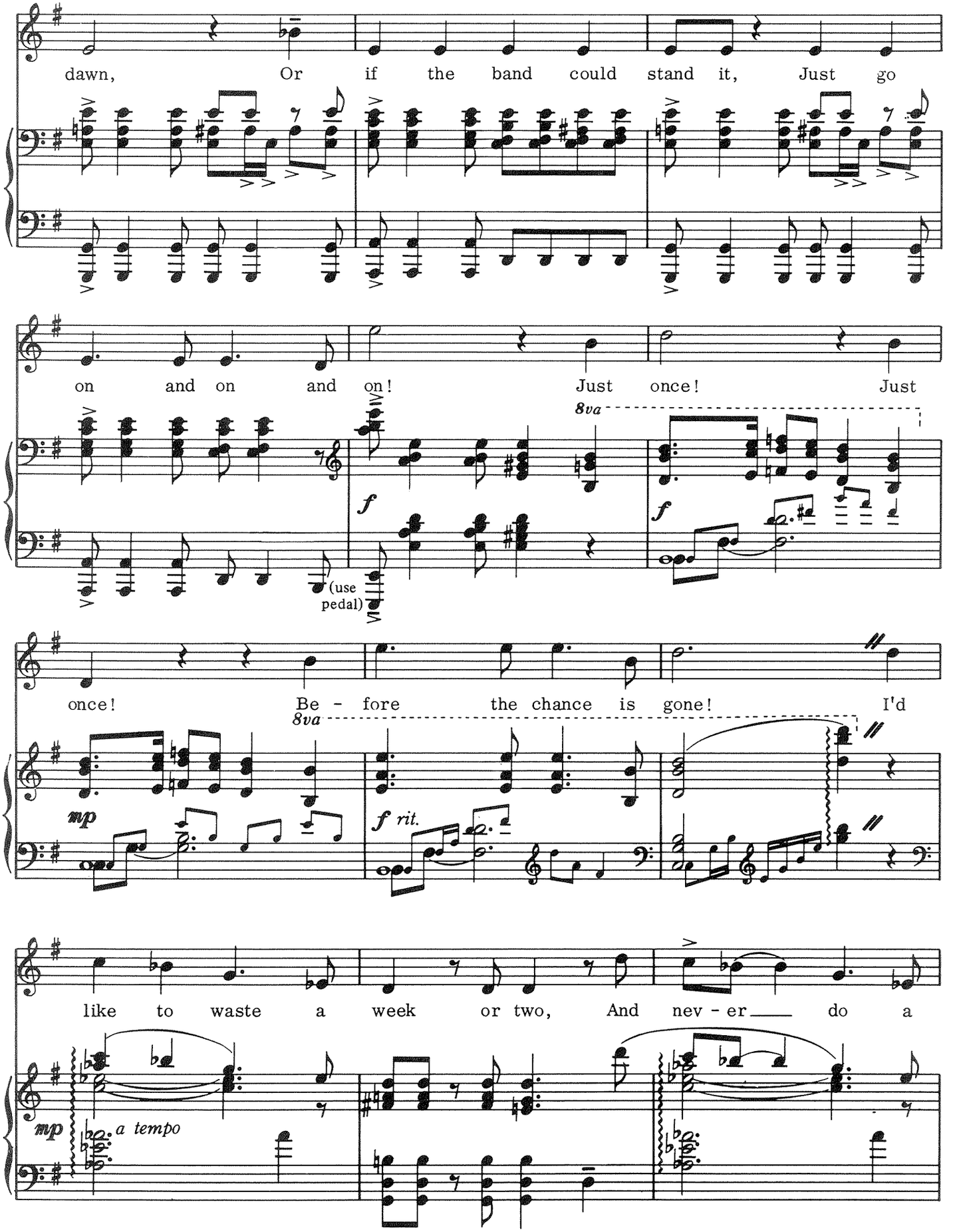
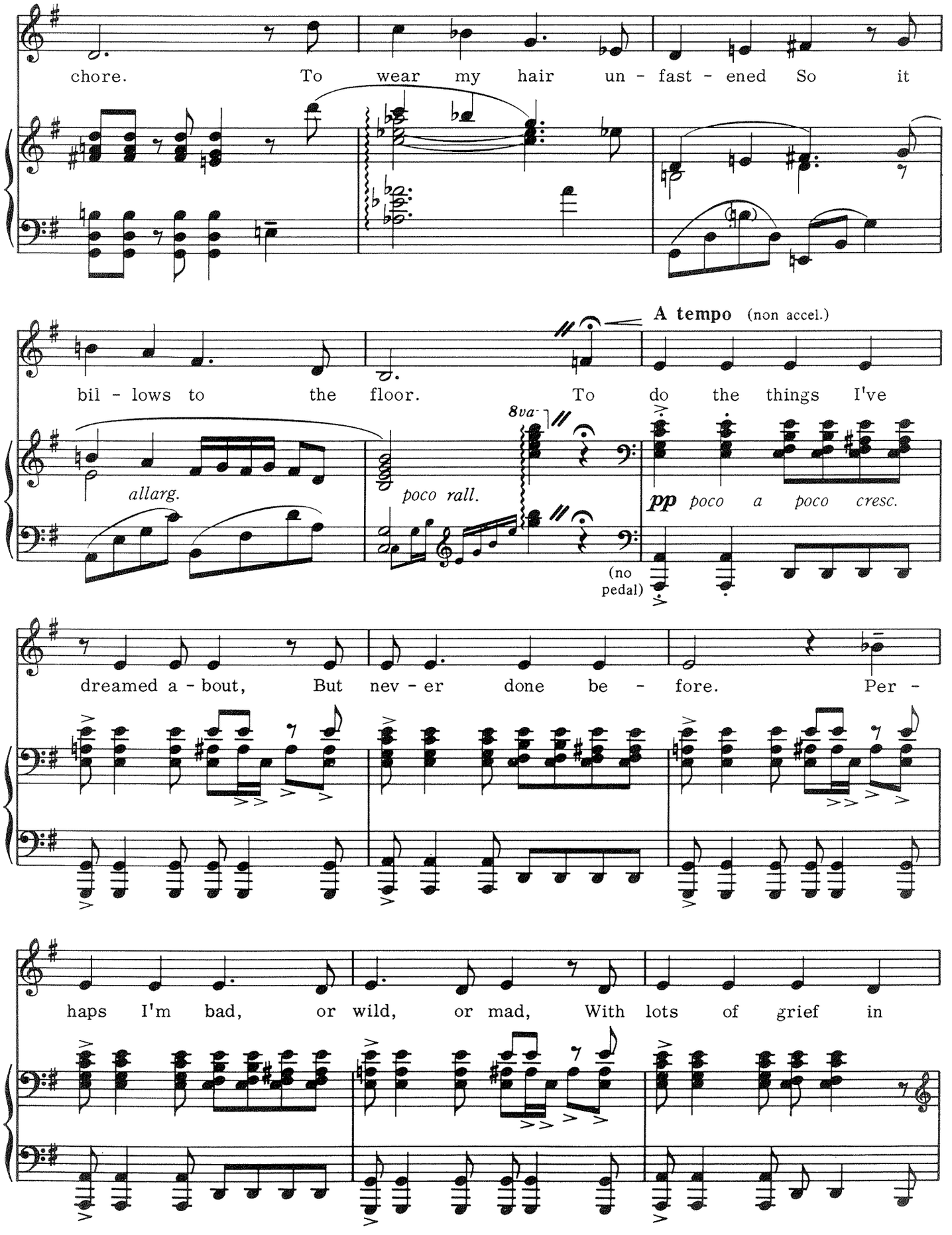
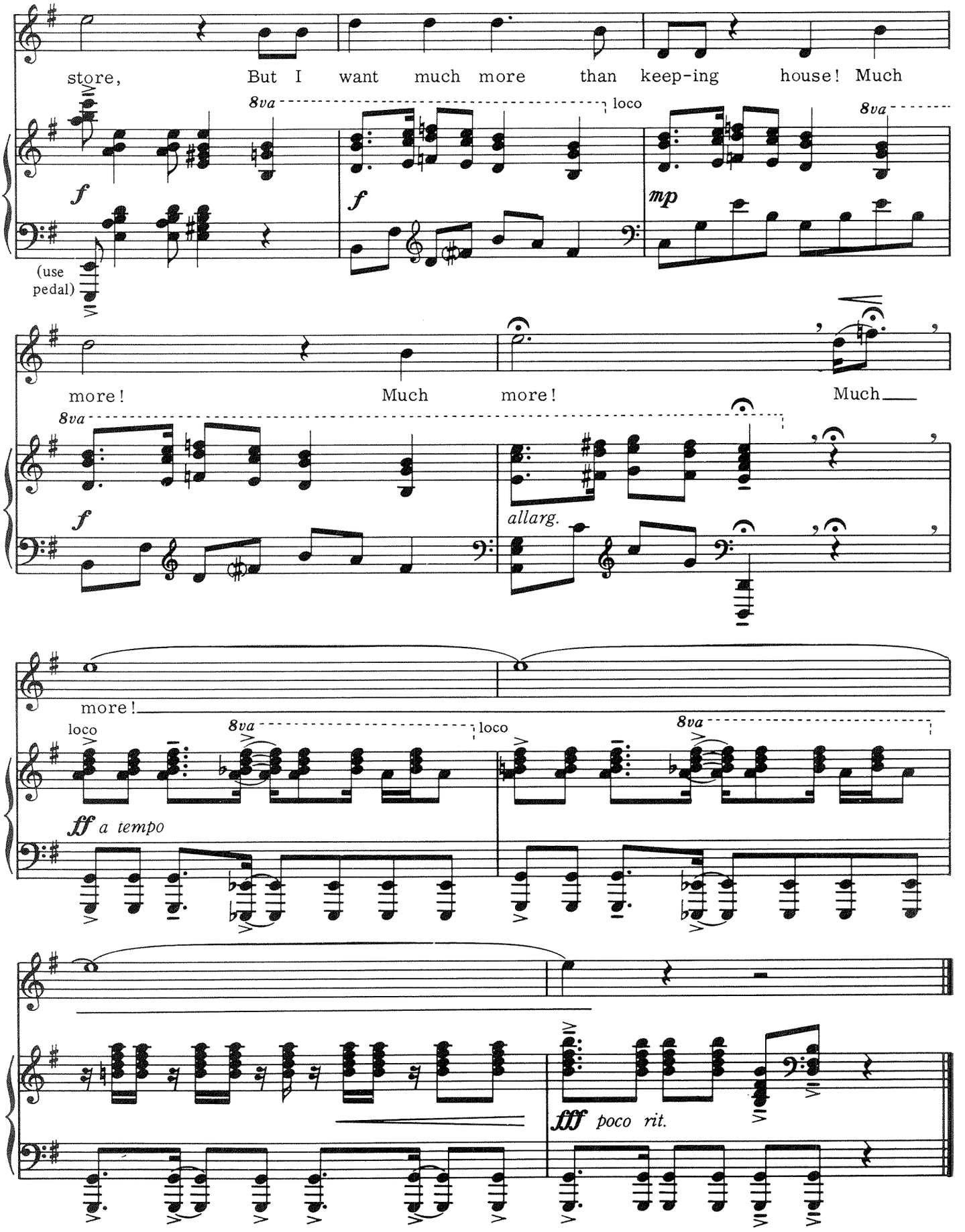


*small notes are optional throughout.


old! I'd like to be not e - vil, But a
mp
lit - tle world - ly wise. To be the kind of
girl de-signed To be kissed up-on the eyes. I'd
3
(Same tempo - non accel.)
like to dance till two o'-clock Or some-times dance till
pp poco a poco cresc.
(no pedal)


dawn, Or if the band could stand it, Just go
on and on and on! Just once! Just
8va
f
f
(use pedal)
once! Be - fore the chance is gone! I'd
8va
mp
f rit.
like to waste a week or two, And nev - er do a
mp
a tempo


chore. To wear my hair un - fast - ened So it
A tempo (non accel.)
bil - lows to the floor. To do the things I've
allarg.
poco rall.
8va
pp poco a poco cresc.
(no pedal)
dreamed a - bout, But nev - er done be - fore. Per -
haps I'm bad, or wild, or mad, With lots of grief in


store, But I want much more than keep-ing house! Much
8va
loco
f
mp
(use pedal)
more! Much more! Much
allarg.
more!
ff a tempo
fff poco rit.

FAR FROM THE HOME I LOVE

from *Fiddler on the Roof*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Andantino - in 4

pp

In 2

HODEL:

How can I hope to make you un - der - stand Why I do what I do?

Why I must trav-el to a dis - tant land, Far from the home I love.

Once I was hap - pi - ly con - tent to be As I was, Where I was;

pp

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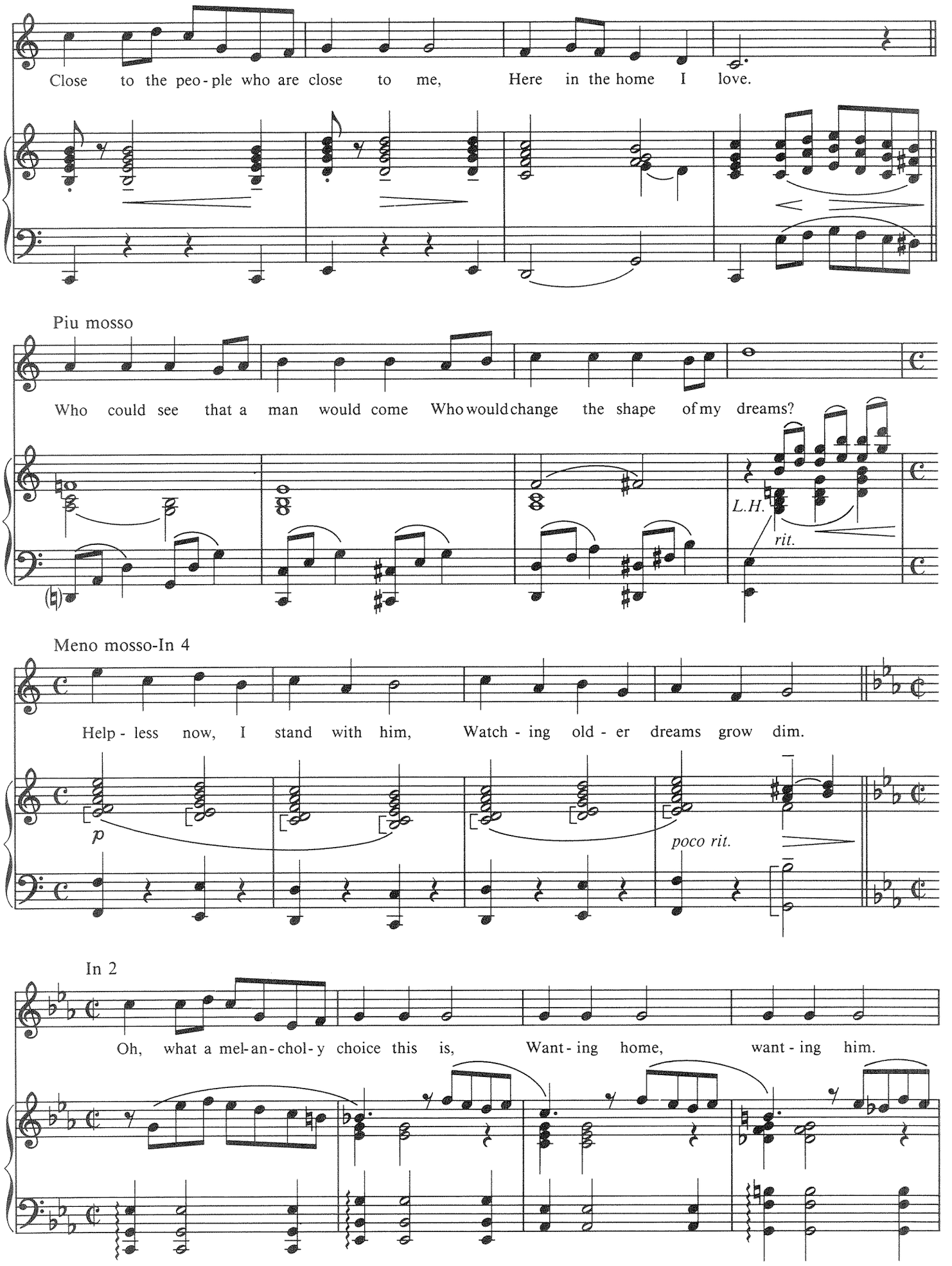
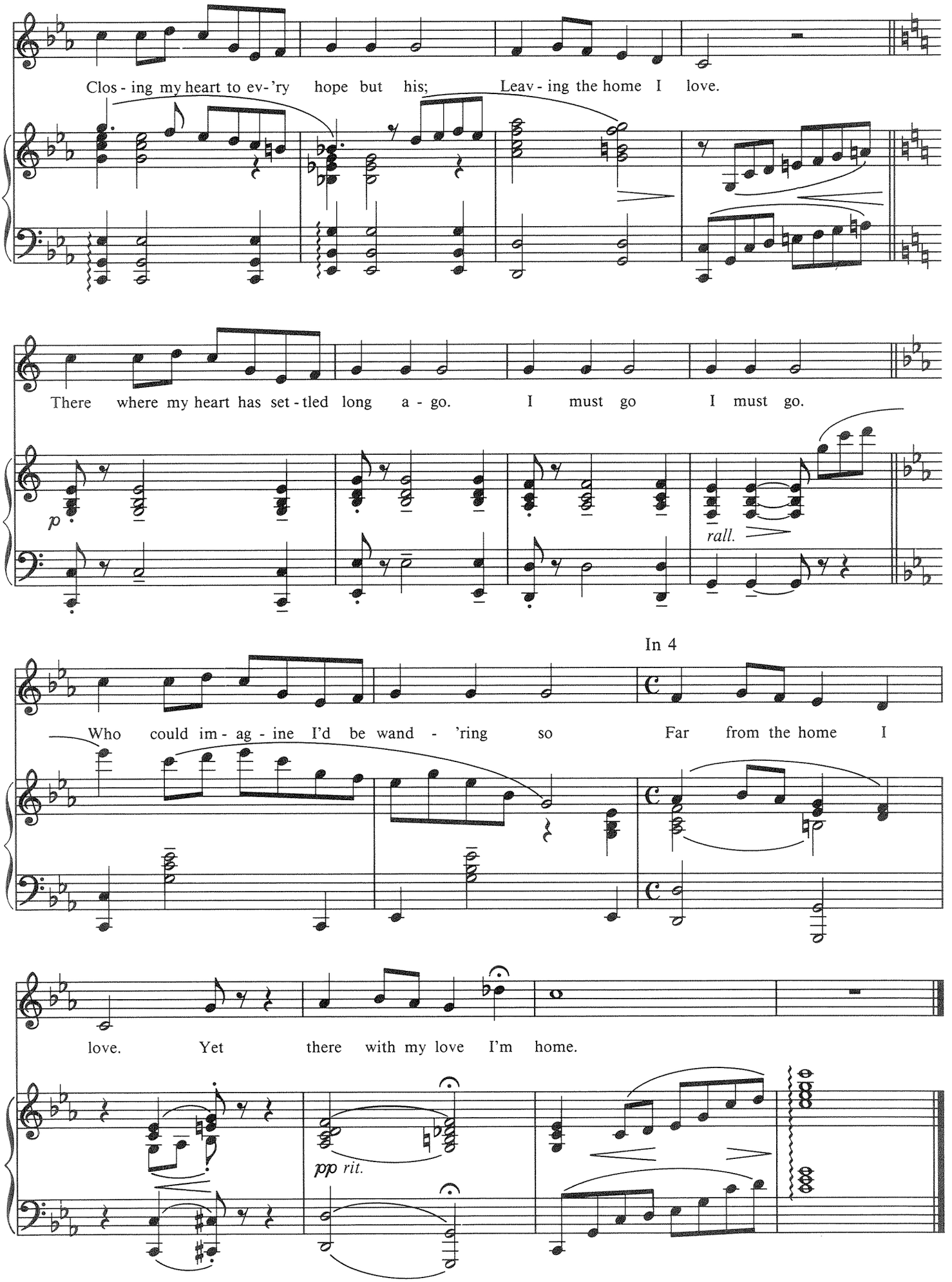
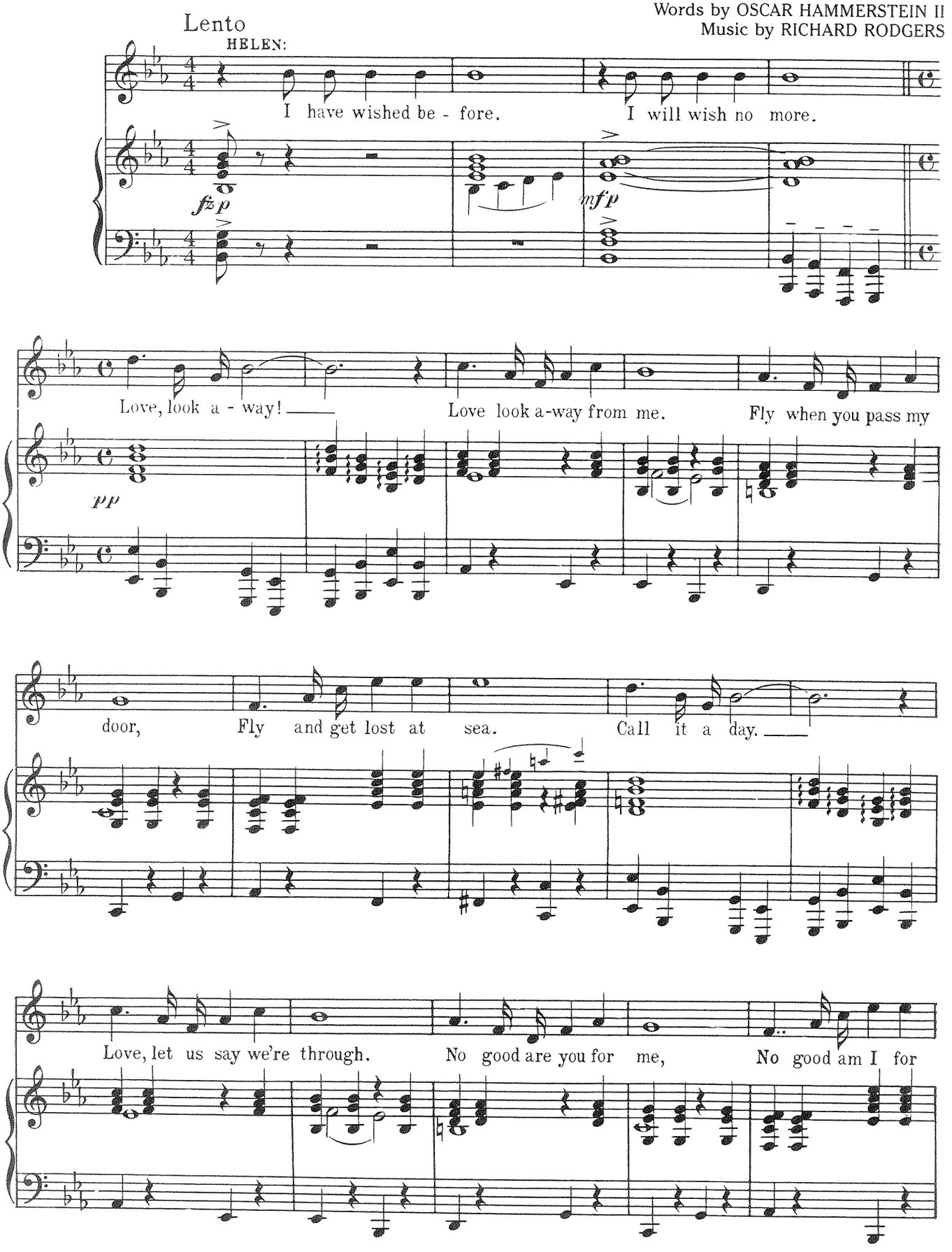

Close to the peo - ple who are close to me, Here in the home I love.
Piu mosso
Who could see that a man would come Who would change the shape of my dreams?
L.H.
rit.
Meno mosso-In 4
Help - less now, I stand with him, Watch - ing old - er dreams grow dim.
p
poco rit.
In 2
Oh, what a mel-an-chol-y choice this is, Want - ing home, want - ing him.


Clos - ing my heart to ev- 'ry hope but his; Leav - ing the home I love.
There where my heart has set - tled long a - go. I must go I must go.
p
rall.
In 4
Who could im - ag - ine I'd be wand - 'ring so Far from the home I
love. Yet there with my love I'm home.
pp rit.

LOVE, LOOK AWAY

from *Flower Drum Song*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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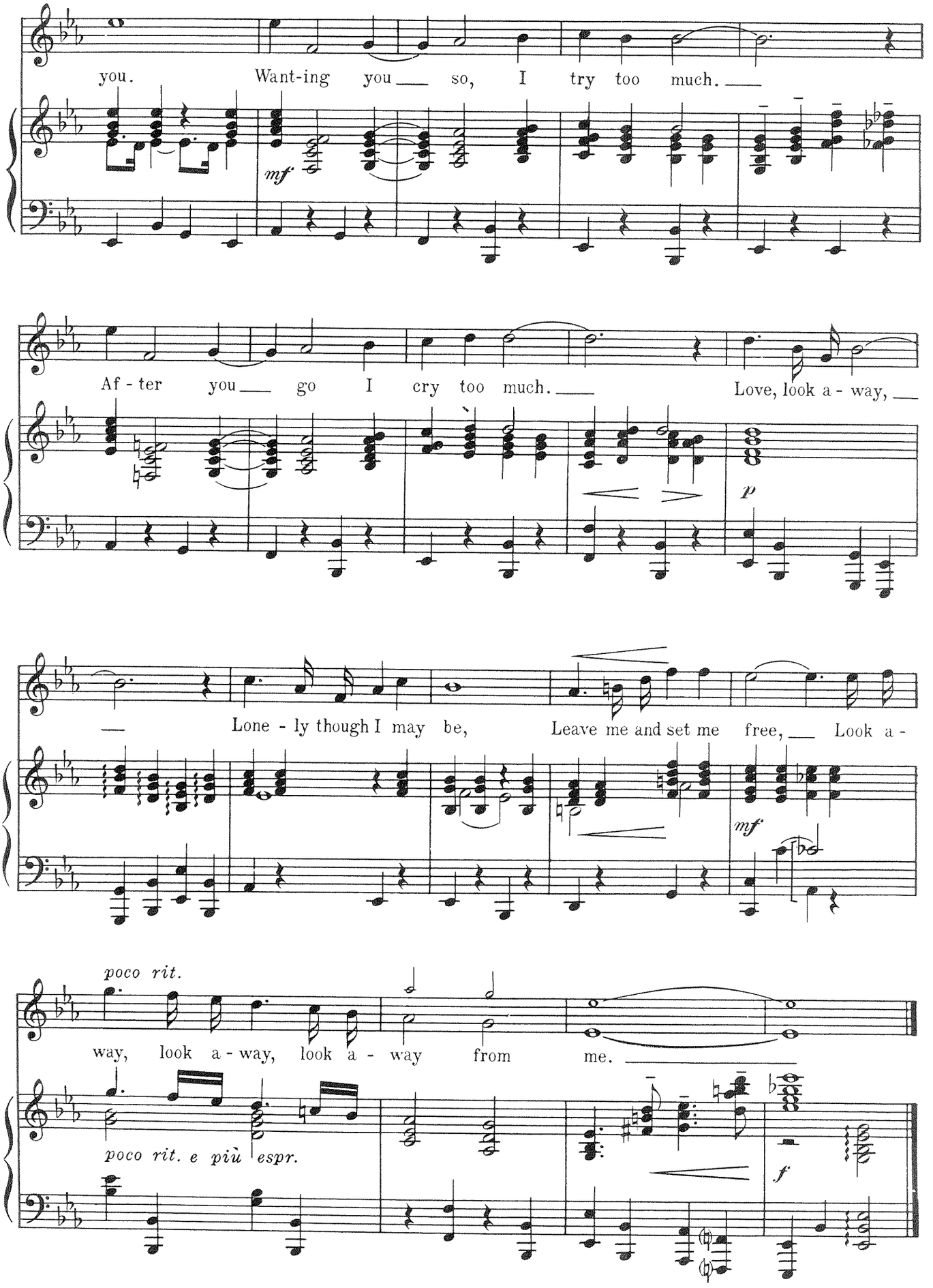
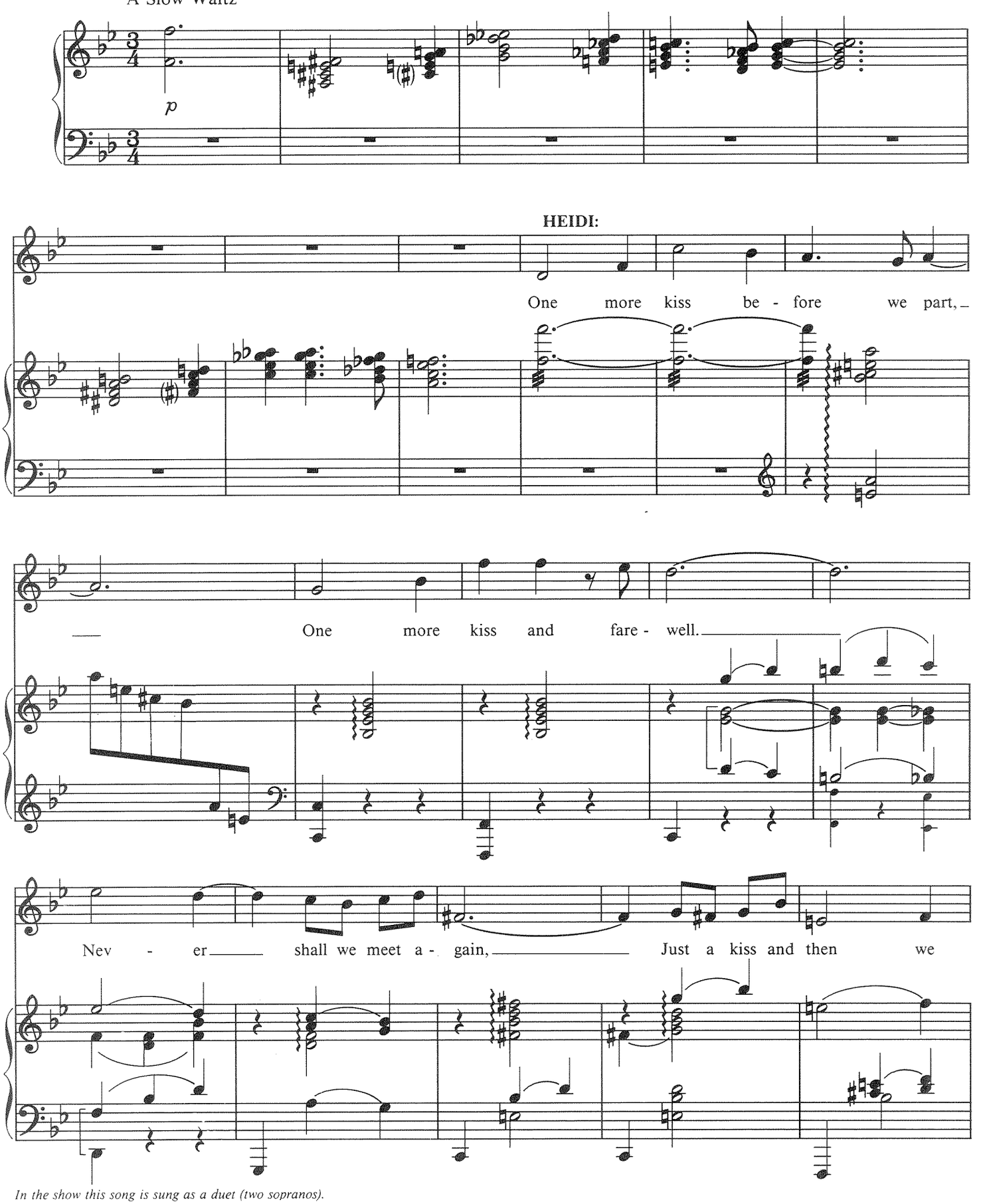

you. Want-ing you so, I try too much.
mf
Af - ter you go I cry too much. Love, look a - way,
p
Lone - ly though I may be, Leave me and set me free, Look a -
mf
poco rit.
way, look a - way, look a - way from me.
poco rit. e più espr.
f

ONE MORE KISS
from *Follies*

Music and Lyrics by
STEPHEN SONDHEIM

A Slow Waltz



In the show this song is sung as a duet (two sopranos).

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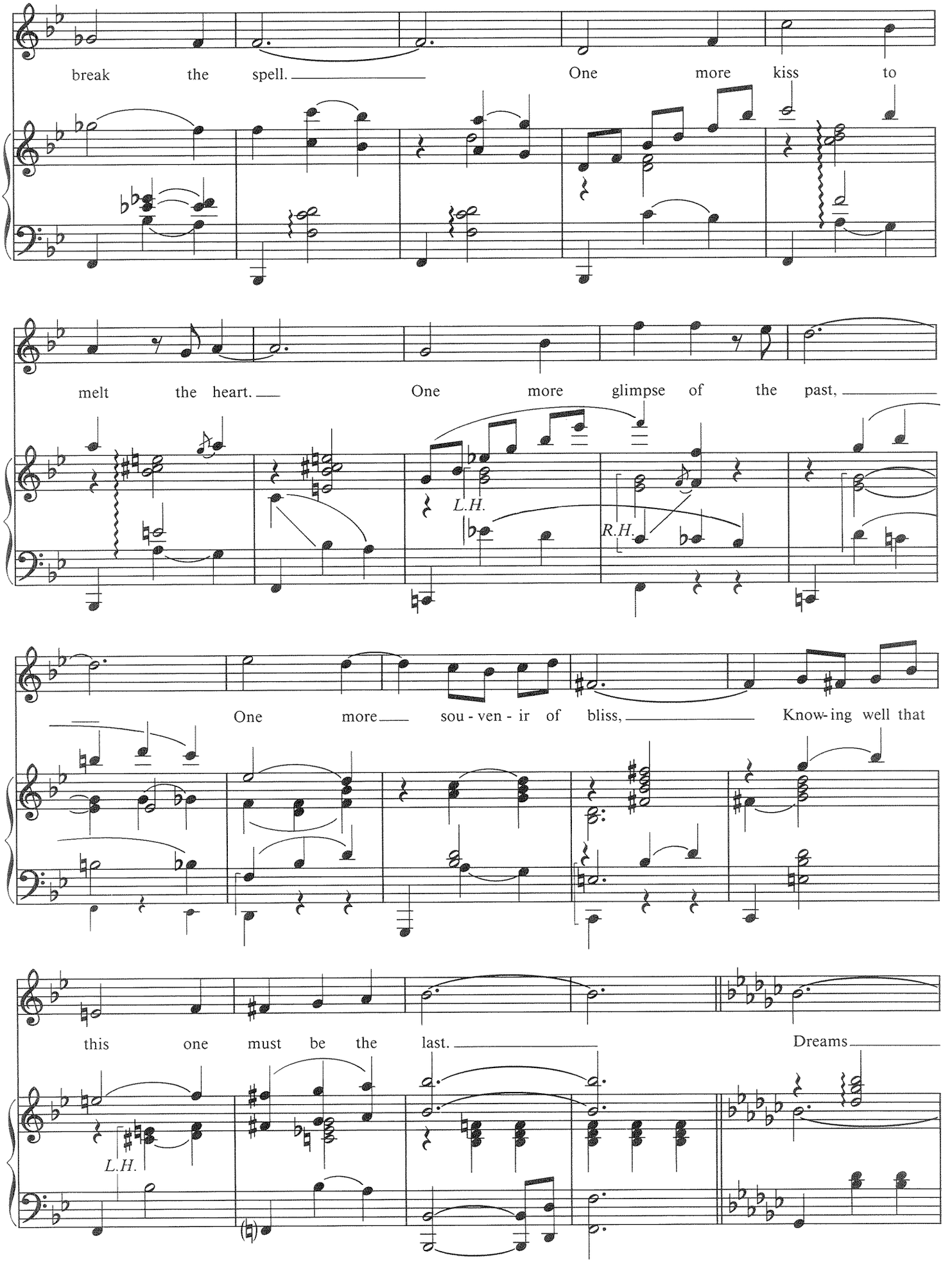
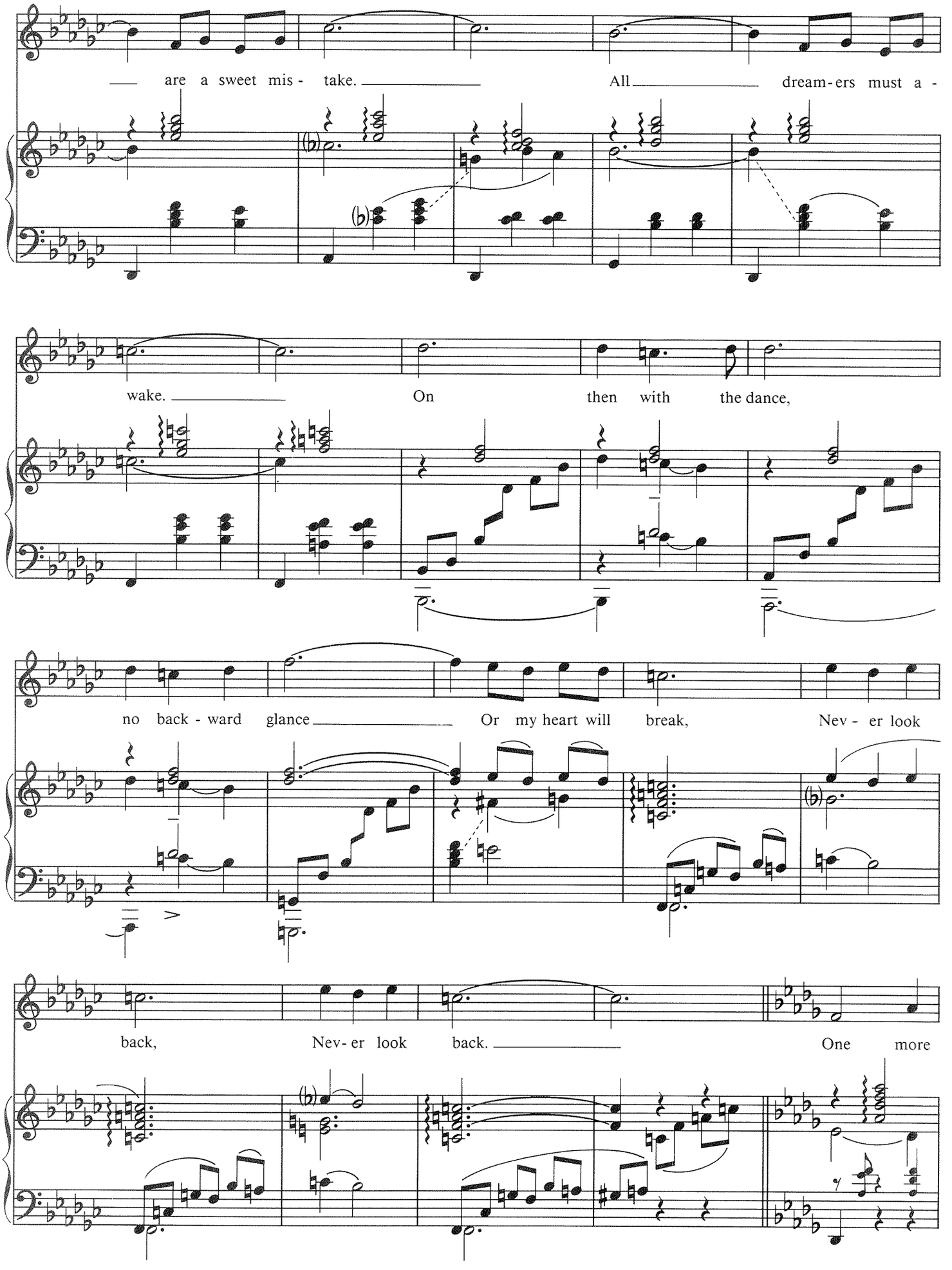
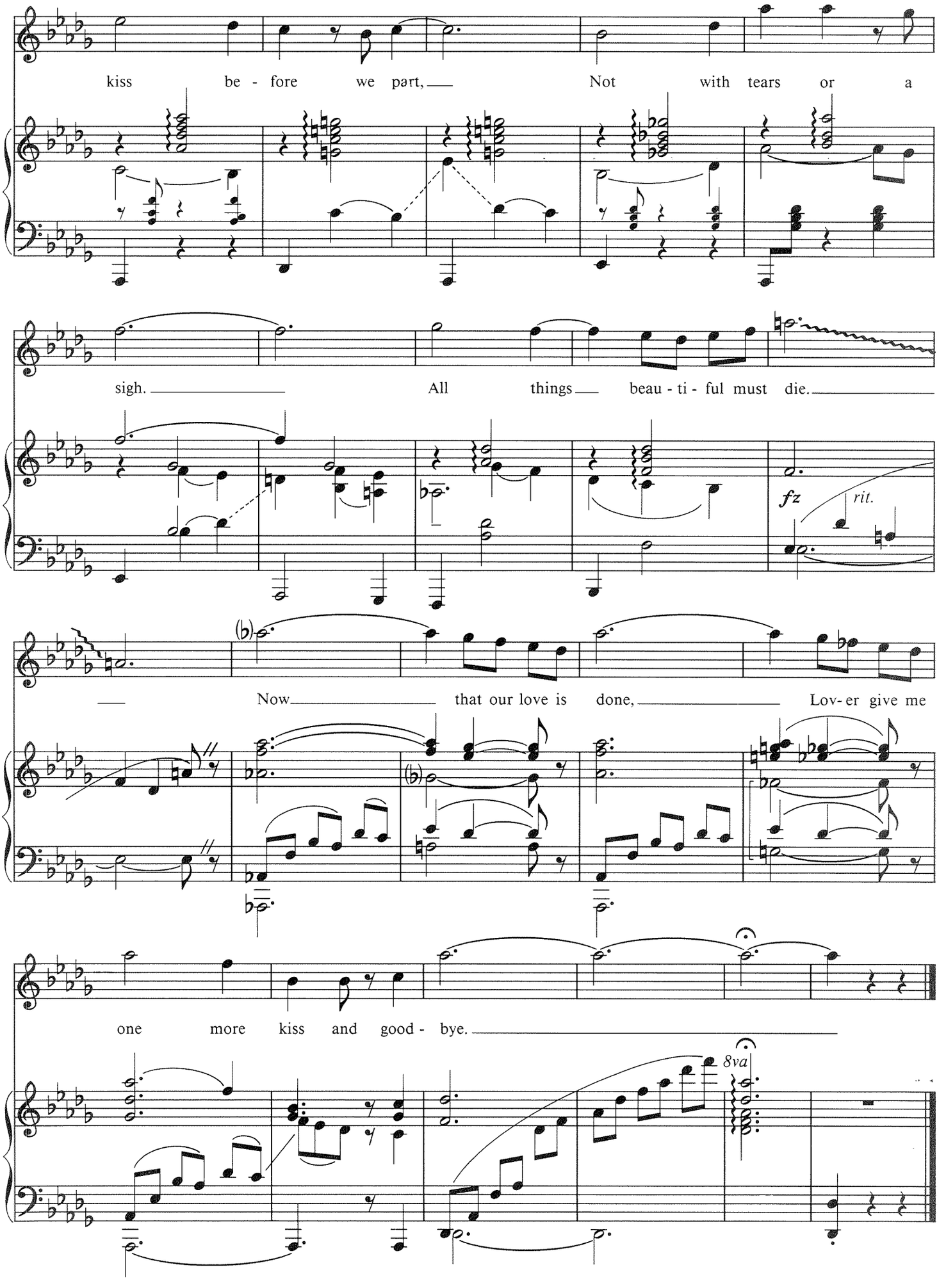

break the spell. One more kiss to
melt the heart. One more glimpse of the past,
L.H.
R.H.
One more sou - ven - ir of bliss, Know-ing well that
this one must be the last. Dreams
L.H.


are a sweet mis - take. All dream-ers must a -
wake. On then with the dance,
no back - ward glance Or my heart will break, Nev - er look
back, Nev- er look back. One more


kiss be - fore we part, Not with tears or a
sigh. All things beau - ti - ful must die.
fz
rit.
Now that our love is done, Lov - er give me
one more kiss and good - bye.
8va

THAT'LL SHOW HIM

from *A Funny Thing Happened on the Way to the Forum*

Words and Music by
STEPHEN SONDHEIM

Moderately - In 4

PHILIA:

Let the cap - tain wed — me and woo me.

I shall play my part! — Let him make his mad — pas - sion to me,

You will have my heart. — He can have the bod - y he paid for,

Noth - ing but the bod - y he paid for. When he has the bod - y he paid for,

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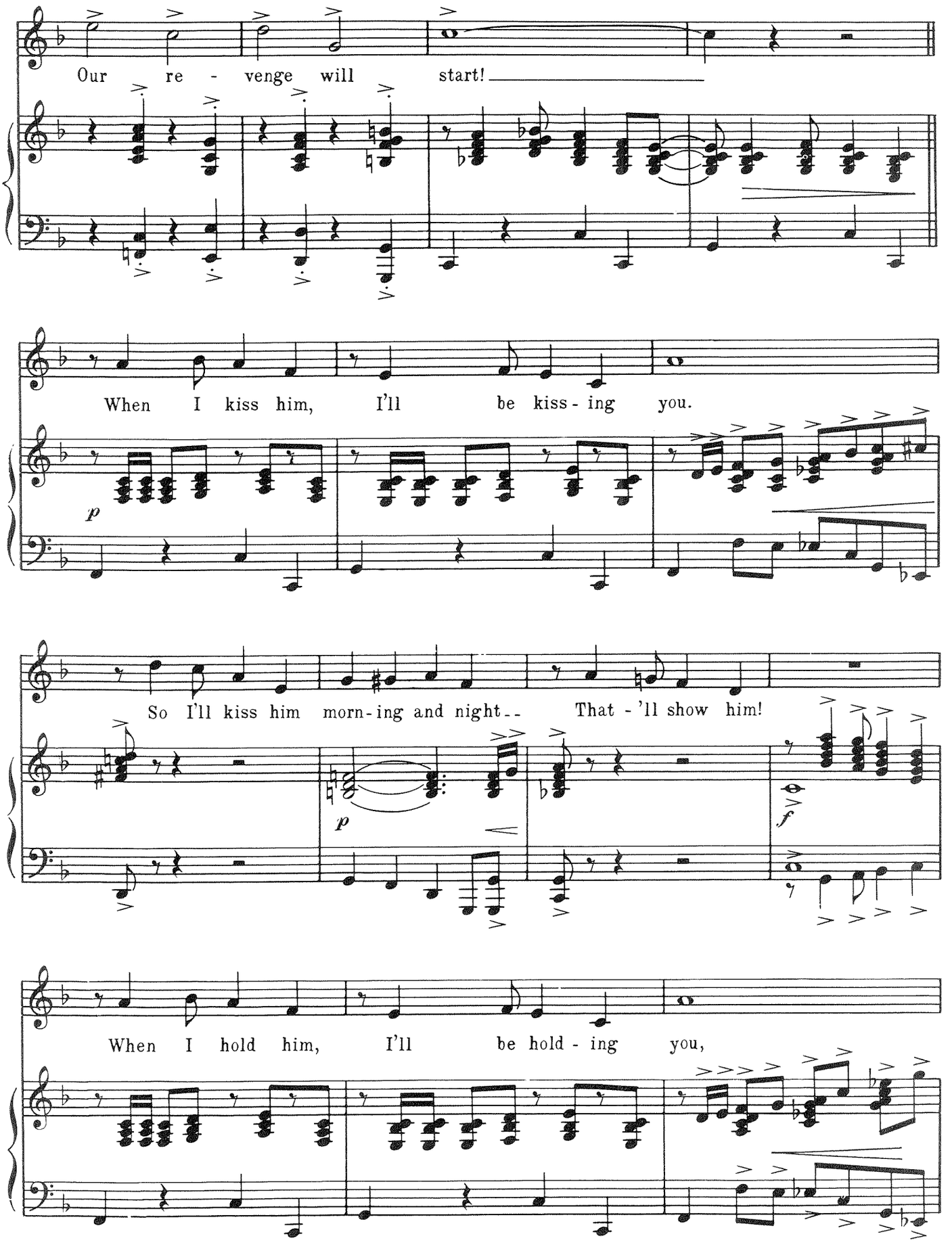
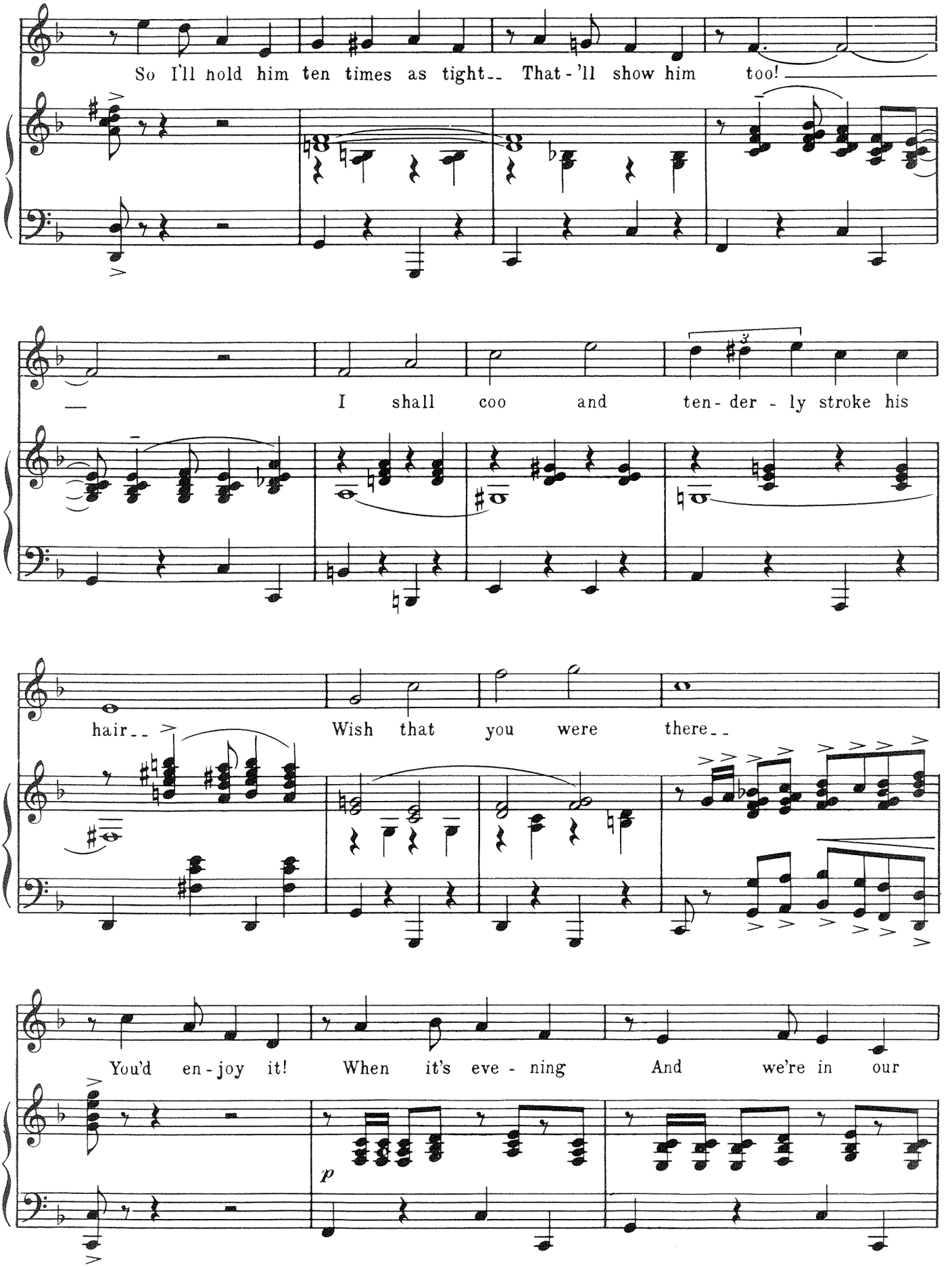
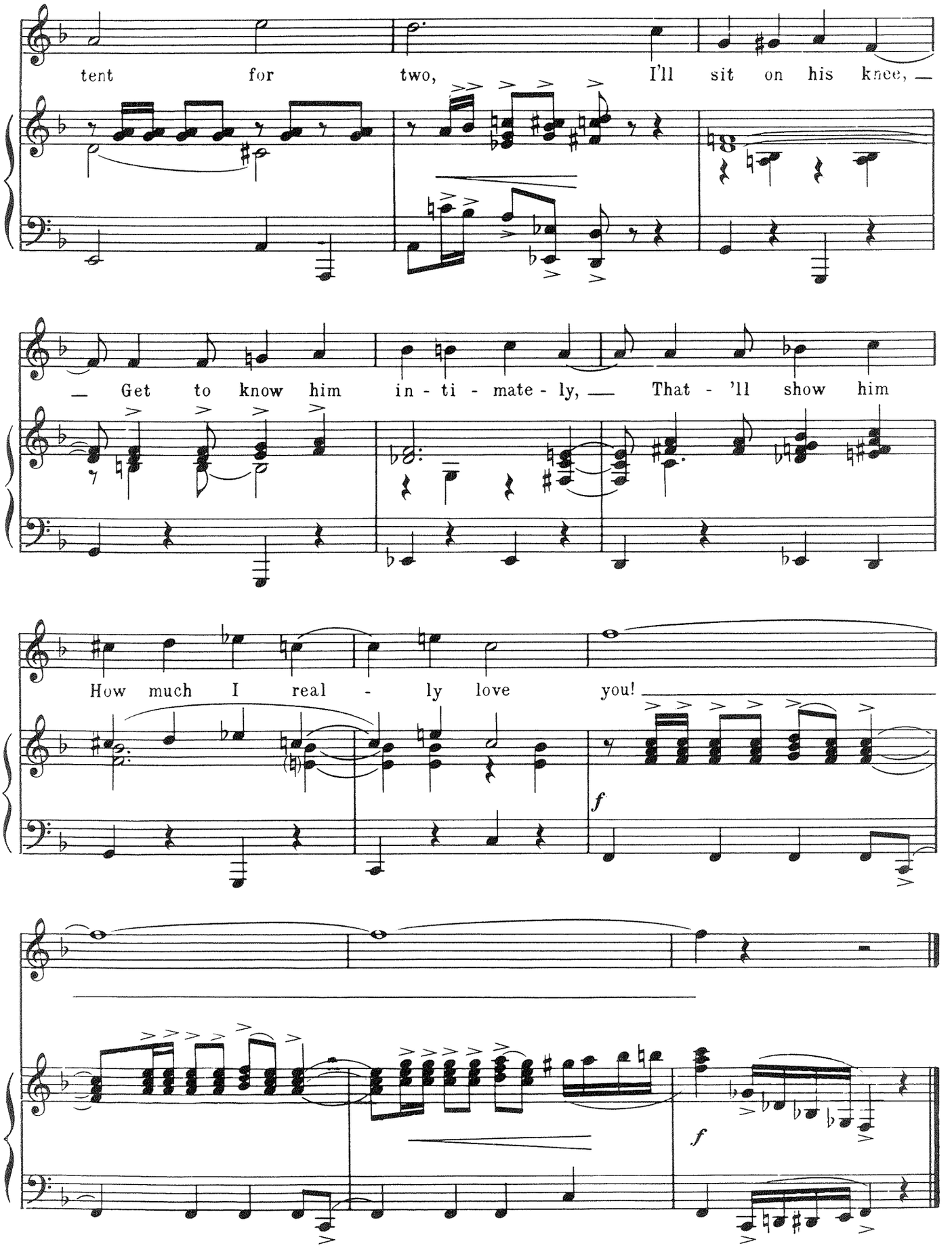
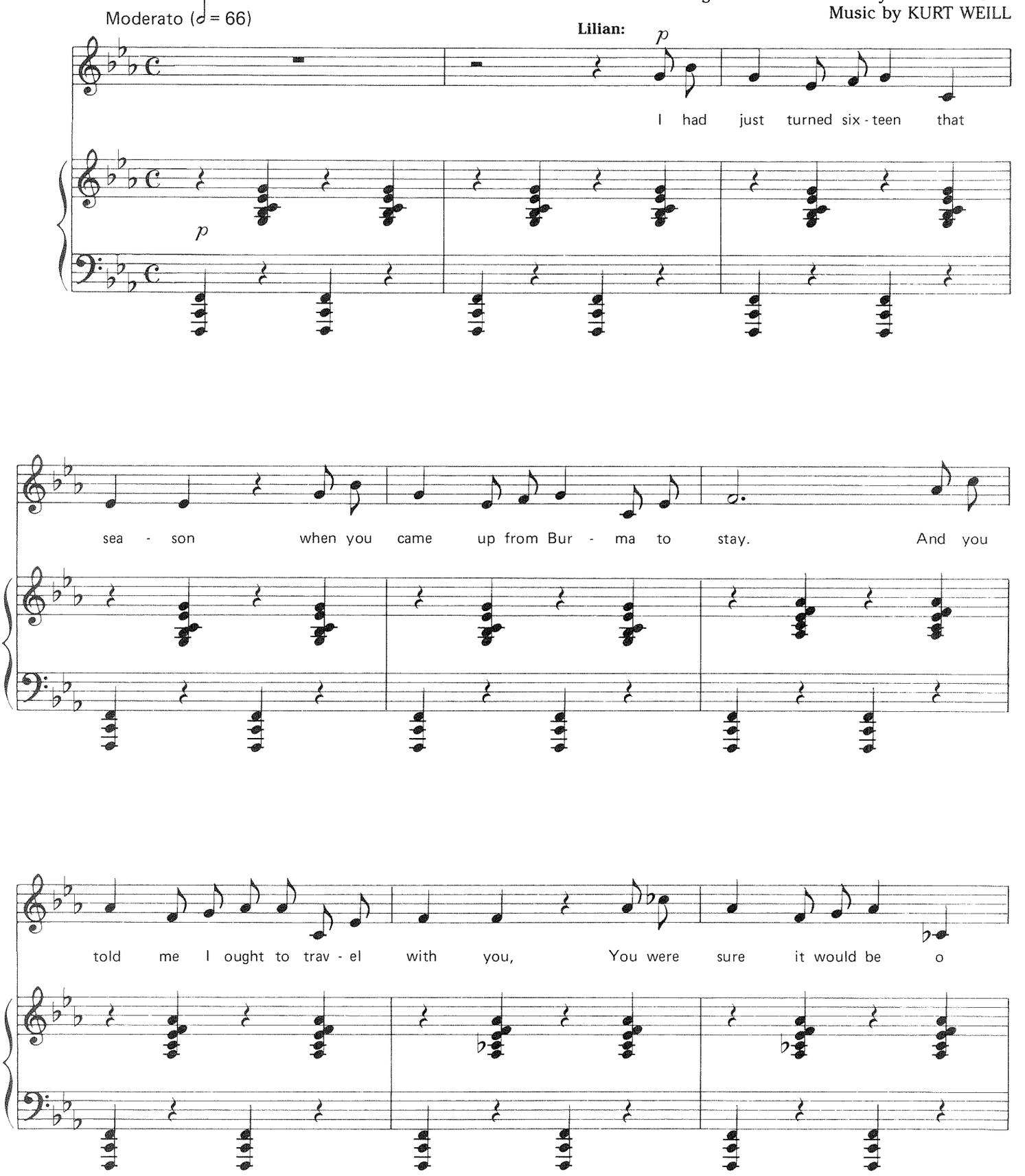

Our re - venge will start!
When I kiss him, I'll be kiss - ing you.
p
So I'll kiss him morn - ing and night -- That - 'll show him!
p
f
When I hold him, I'll be hold - ing you,


So I'll hold him ten times as tight-- That-'ll show him too!
I shall coo and ten-der-ly stroke his
hair-- Wish that you were there--
You'd en-joy it! When it's eve-ning And we're in our
p


tent for two, I'll sit on his knee, —
— Get to know him in - ti - mate - ly, — That - 'll show him
How much I real - ly love you!
f
f

SURABAYA JOHNNY
from *Happy End*

English words by MICHAEL FEINGOLD
Original German words by BERT BRECHT
Music by KURT WEILL



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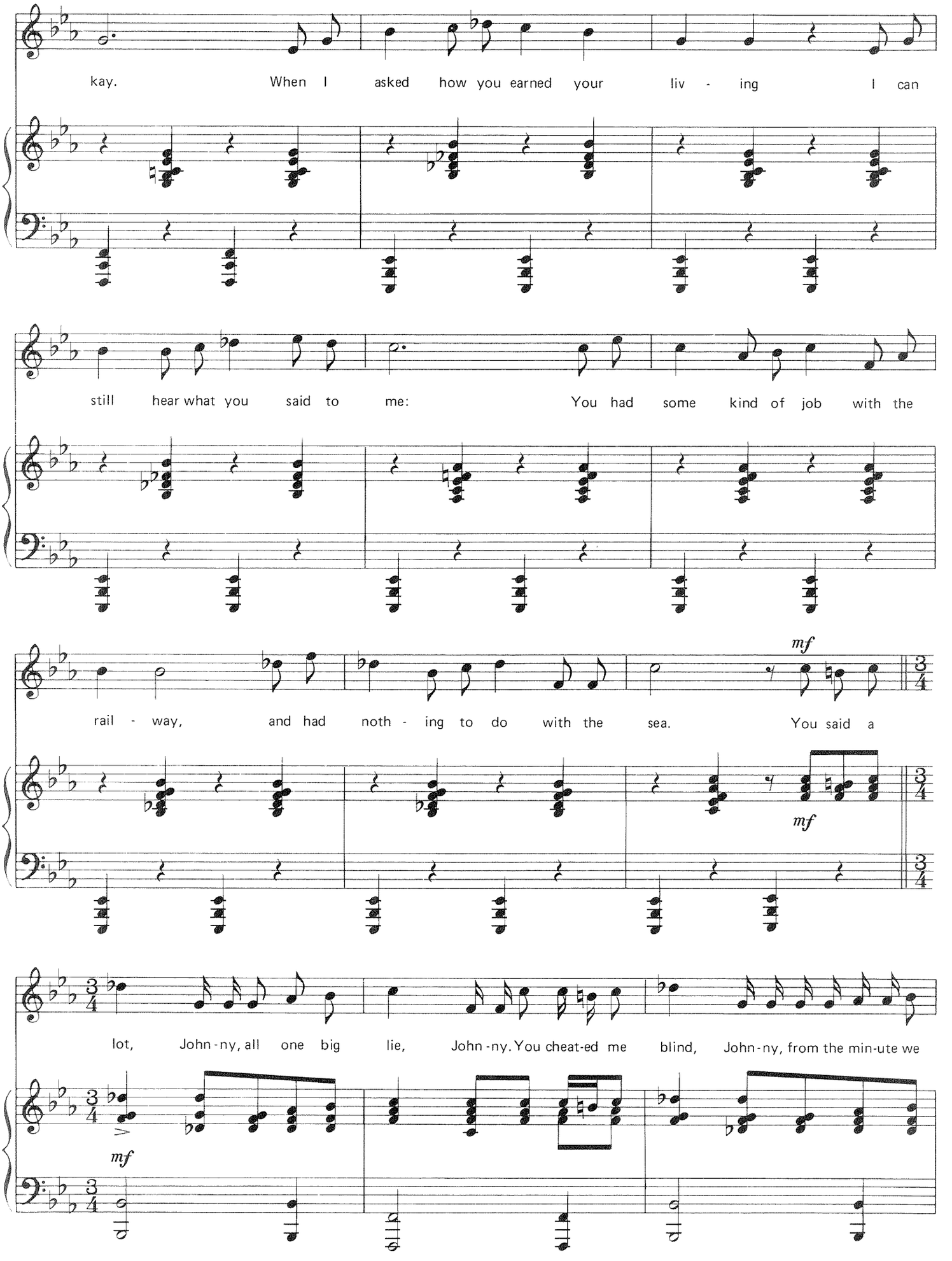
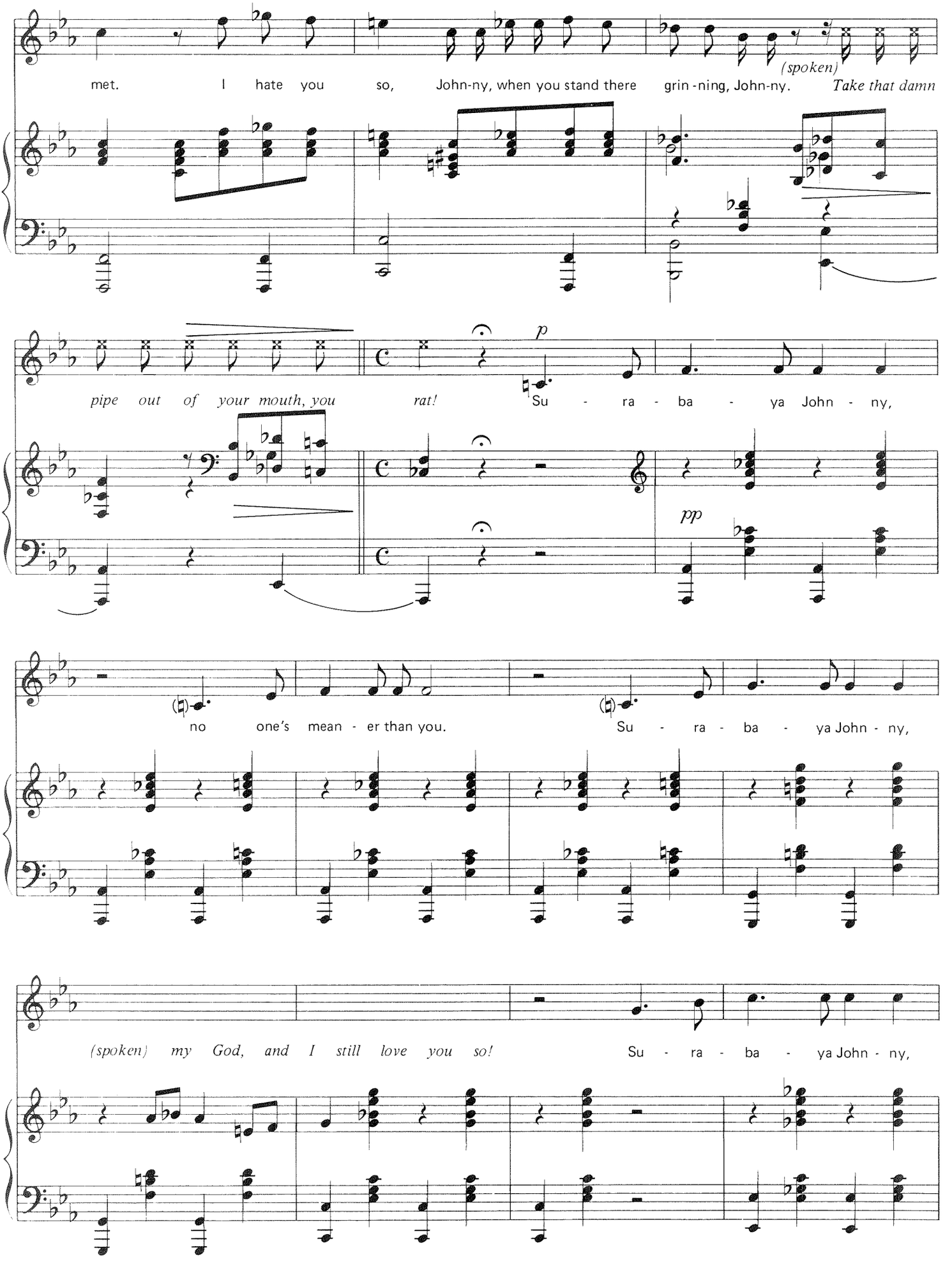
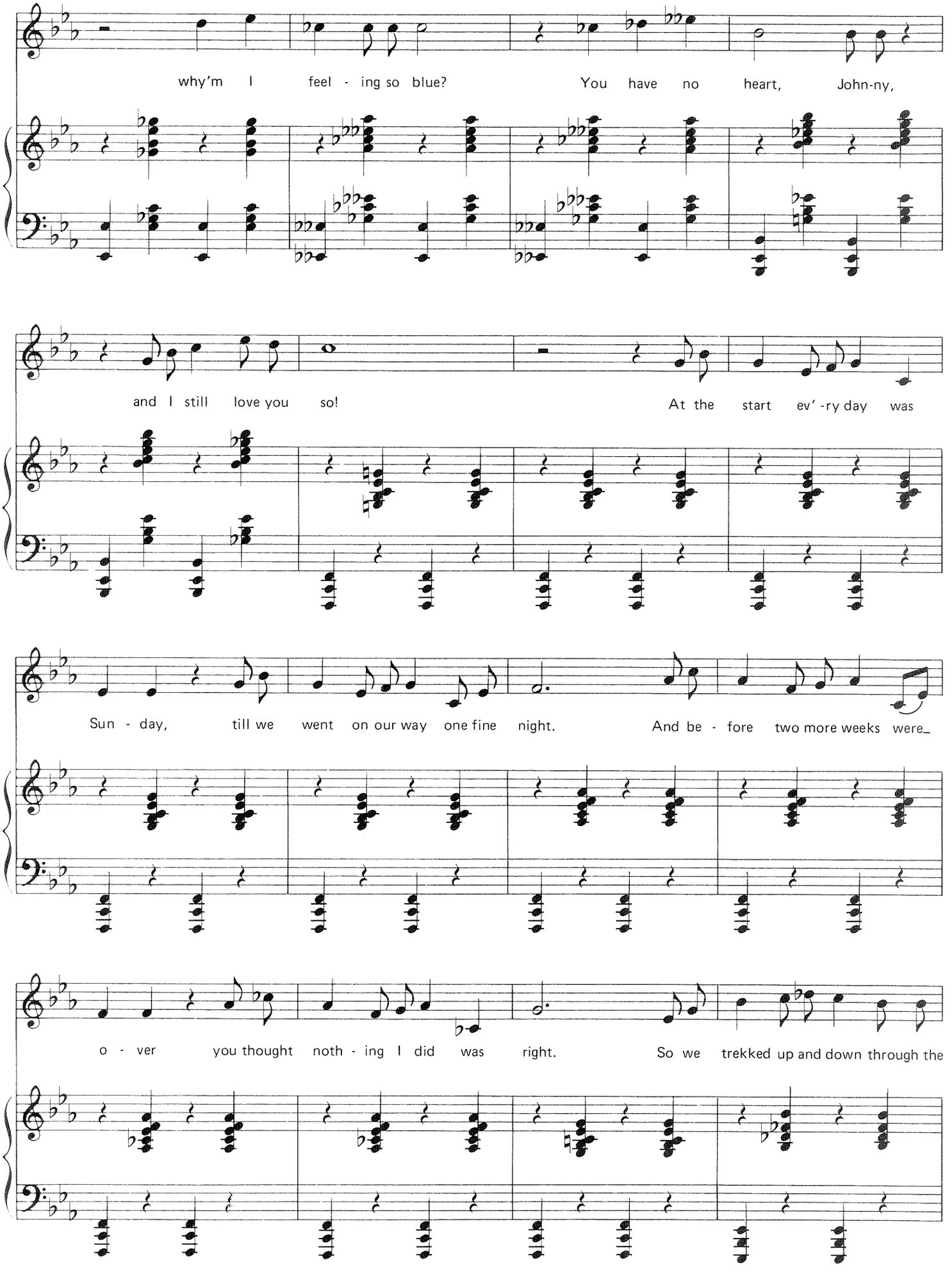
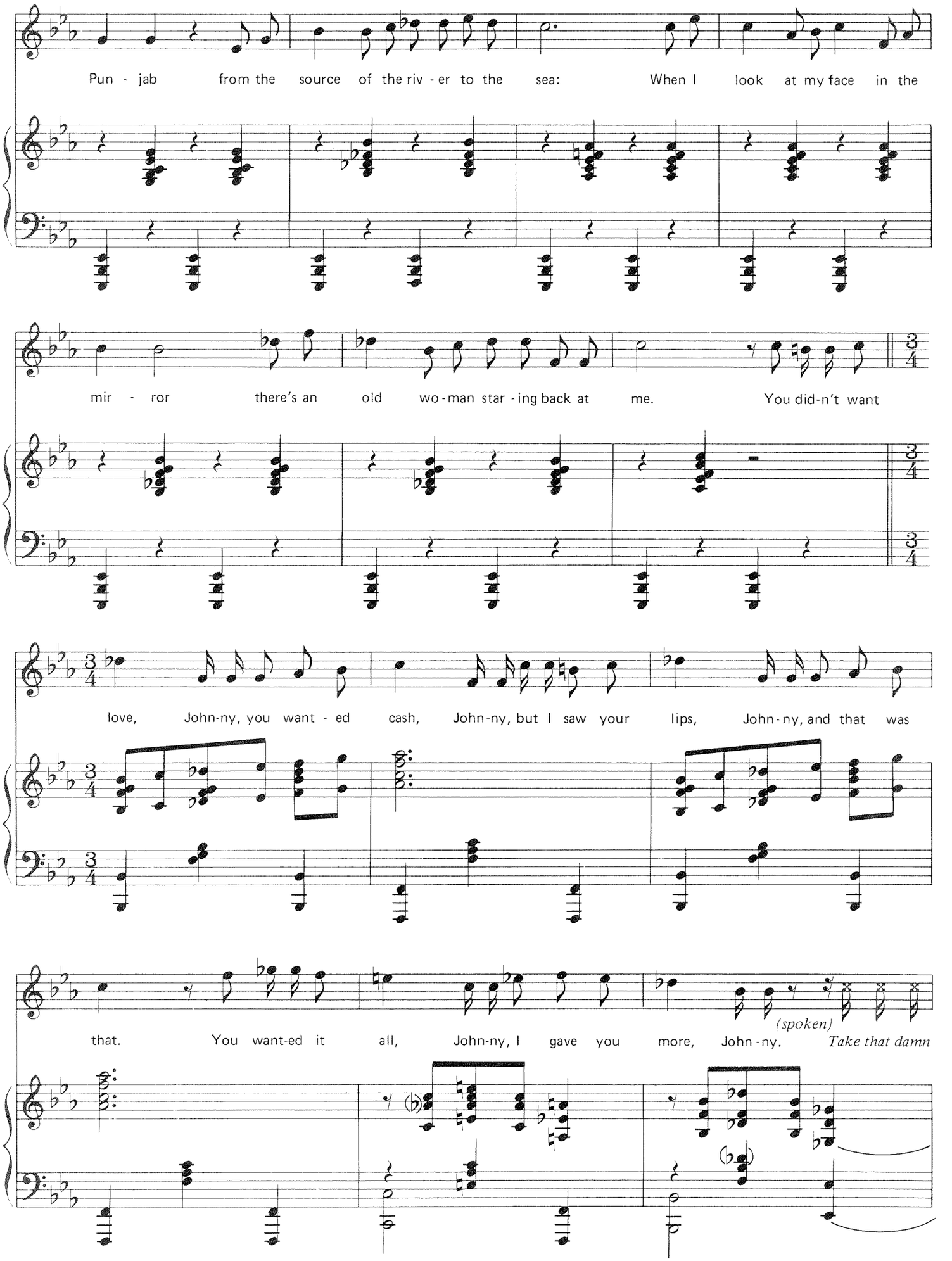
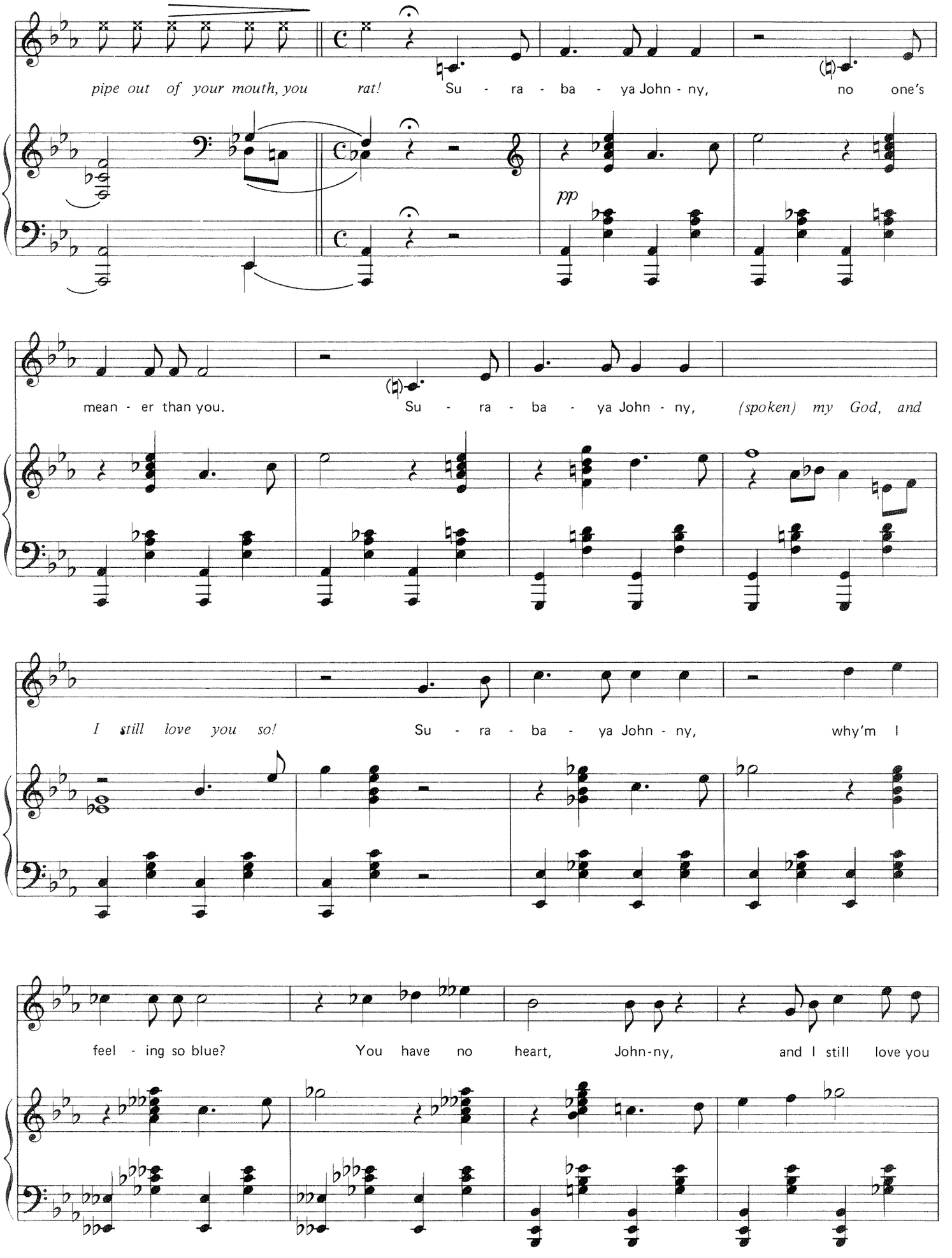
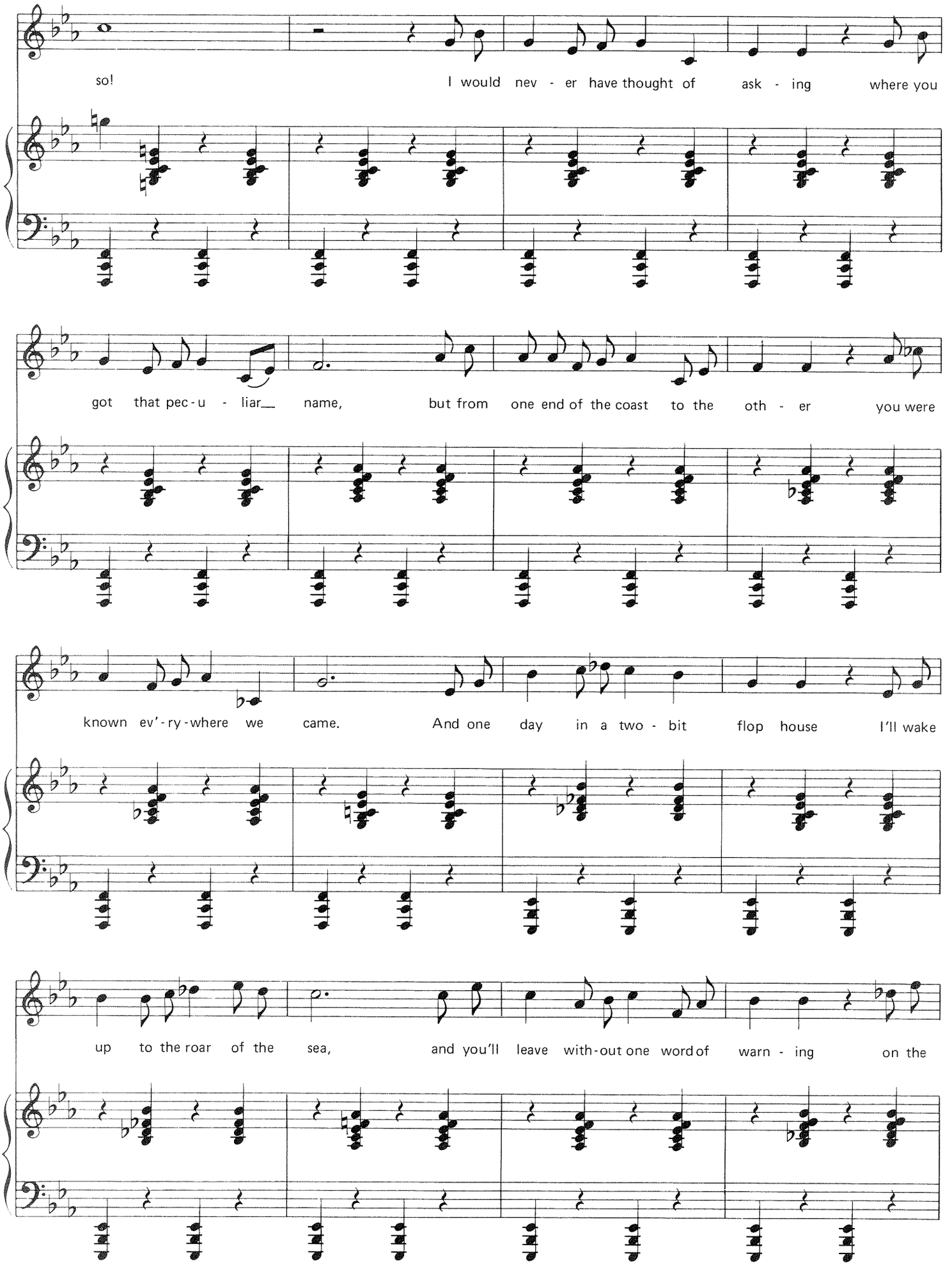

kay. When I asked how you earned your liv - ing I can
still hear what you said to me: You had some kind of job with the
rail - way, and had noth - ing to do with the sea. You said a
mf
mf
lot, John-ny, all one big lie, John-ny. You cheat-ed me blind, John-ny, from the min-ute we
mf

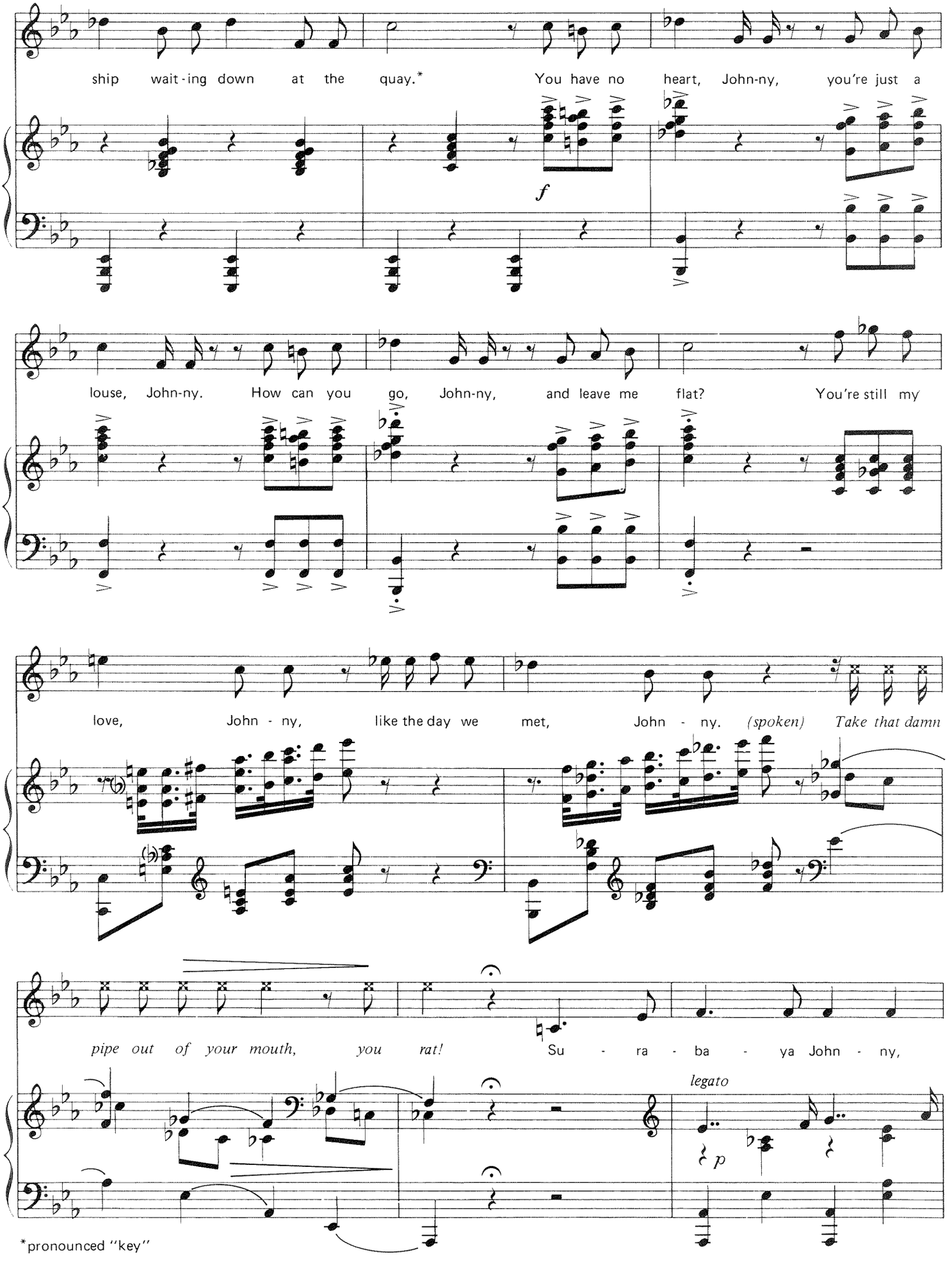

met. I hate you so, John-ny, when you stand there grin-ning, John-ny.
(spoken)
Take that damn
pipe out of your mouth, you rat!
p
Su - ra - ba - ya John - ny,
pp
no one's mean - er than you.
Su - ra - ba - ya John - ny,
(spoken) my God, and I still love you so!
Su - ra - ba - ya John - ny,


why'm I feel - ing so blue? You have no heart, John-ny,
and I still love you so! At the start ev' -ry day was
Sun - day, till we went on our way one fine night. And be - fore two more weeks were_
o - ver you thought noth - ing I did was right. So we trekked up and down through the

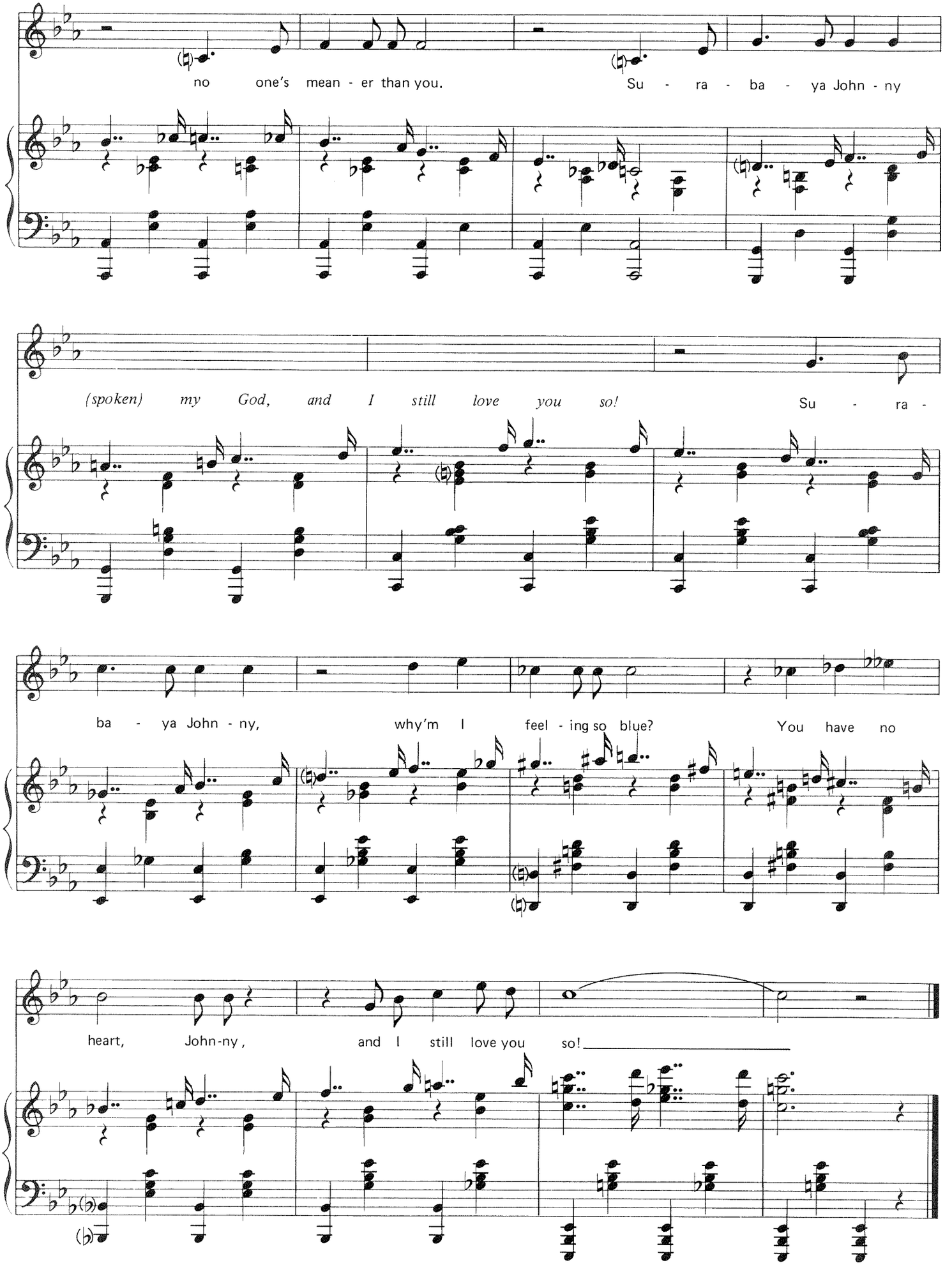

Pun - jab from the source of the riv - er to the sea: When I look at my face in the
mir - ror there's an old wo - man star - ing back at me. You did-n't want
love, John-ny, you want - ed cash, John-ny, but I saw your lips, John - ny, and that was
that. You want-ed it all, John-ny, I gave you more, John - ny. (spoken) Take that damn


pipe out of your mouth, you rat! Su - ra - ba - ya John - ny, no one's
pp
mean - er than you. Su - ra - ba - ya John - ny, (spoken) my God, and
I still love you so! Su - ra - ba - ya John - ny, why'm I
feel - ing so blue? You have no heart, John-ny, and I still love you


so! I would nev - er have thought of ask - ing where you
got that pec - u - liar_ name, but from one end of the coast to the oth - er you were
known ev'-ry-where we came. And one day in a two - bit flop house I'll wake
up to the roar of the sea, and you'll leave with-out one word of warn - ing on the

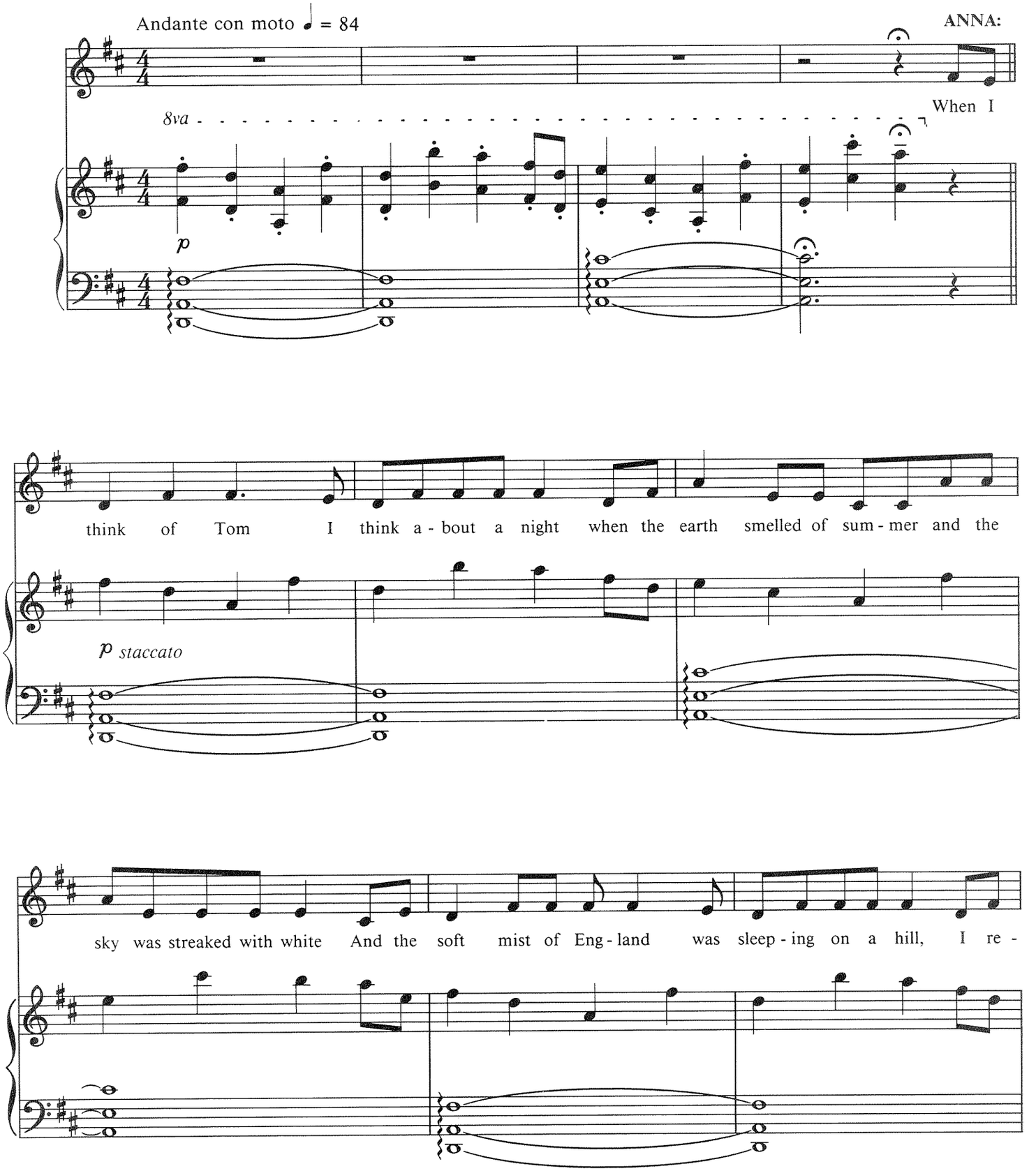


*pronounced "key"


no one's mean - er than you.
Su - ra - ba - ya John - ny
(spoken) my God, and I still love you so!
Su - ra -
ba - ya John - ny,
why'm I feel - ing so blue?
You have no
heart, John-ny,
and I still love you so!

HELLO, YOUNG LOVERS
from *The King and I*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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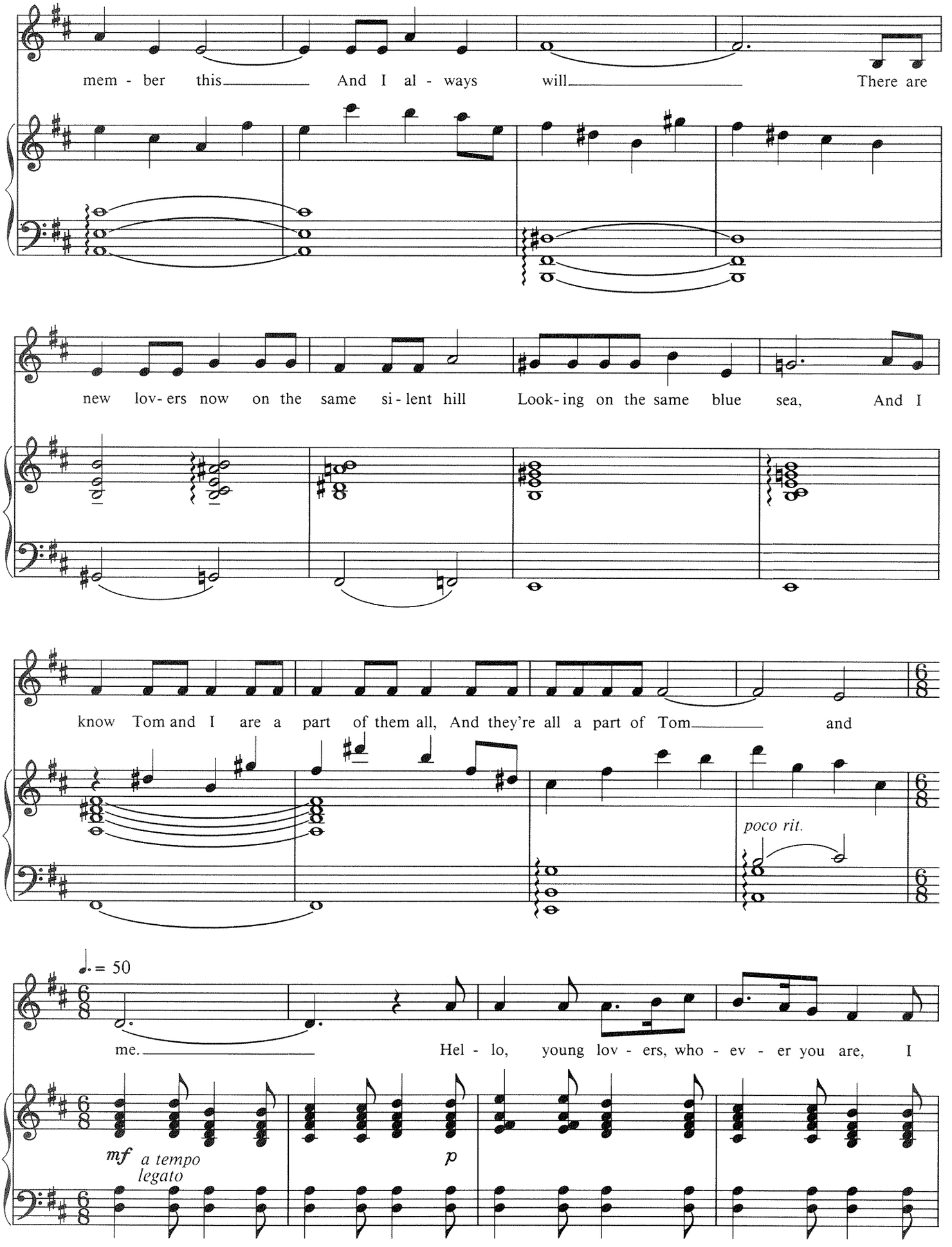
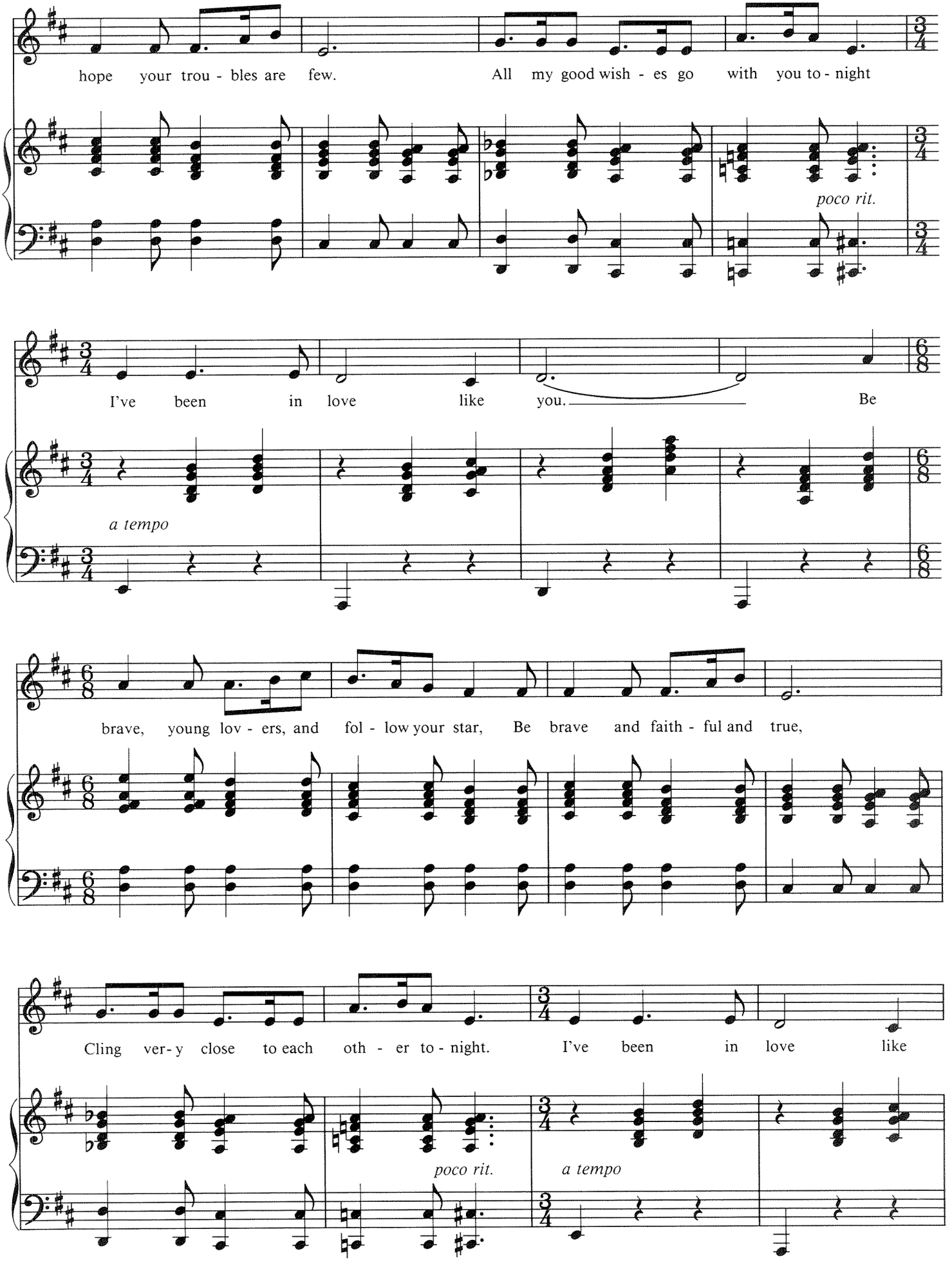
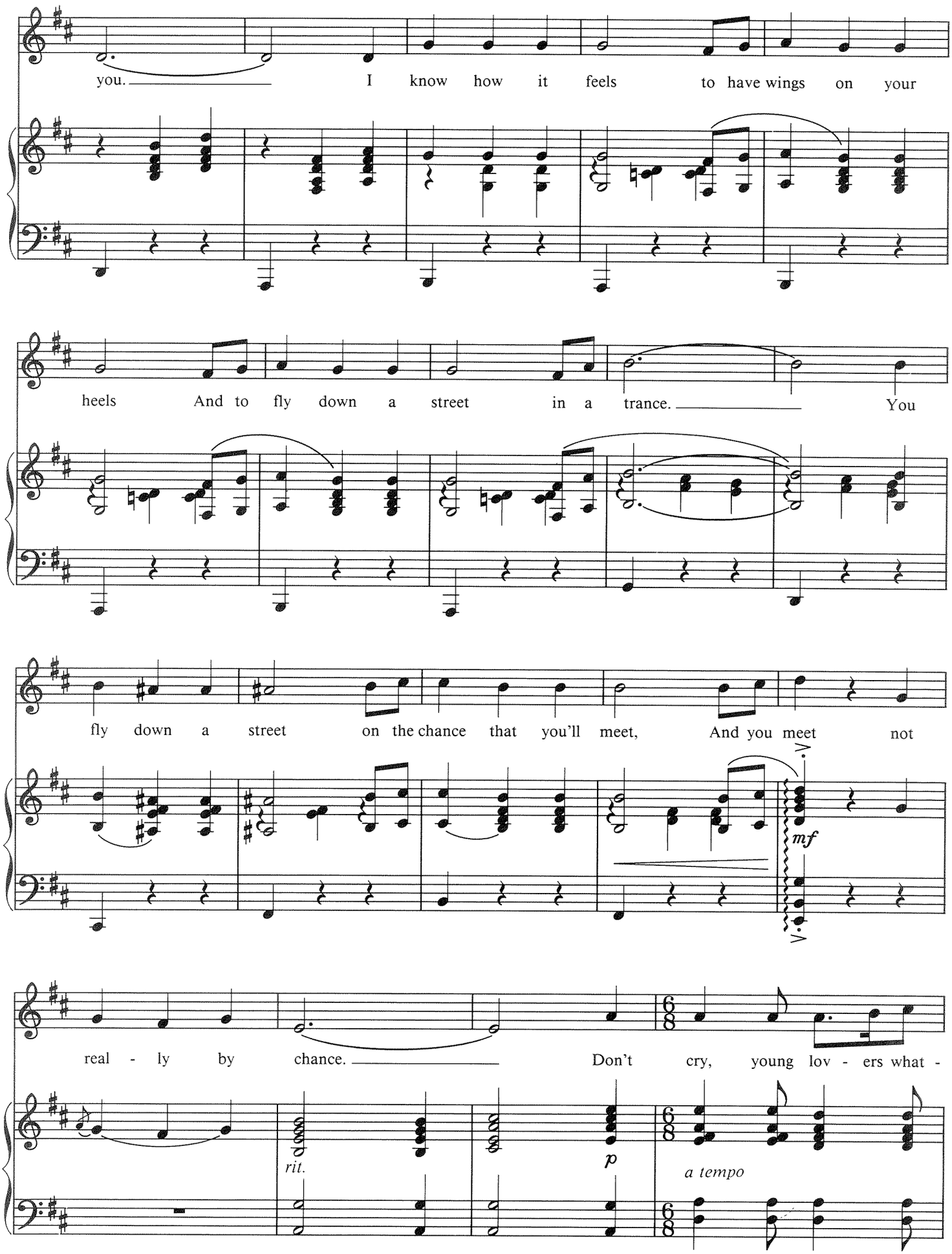
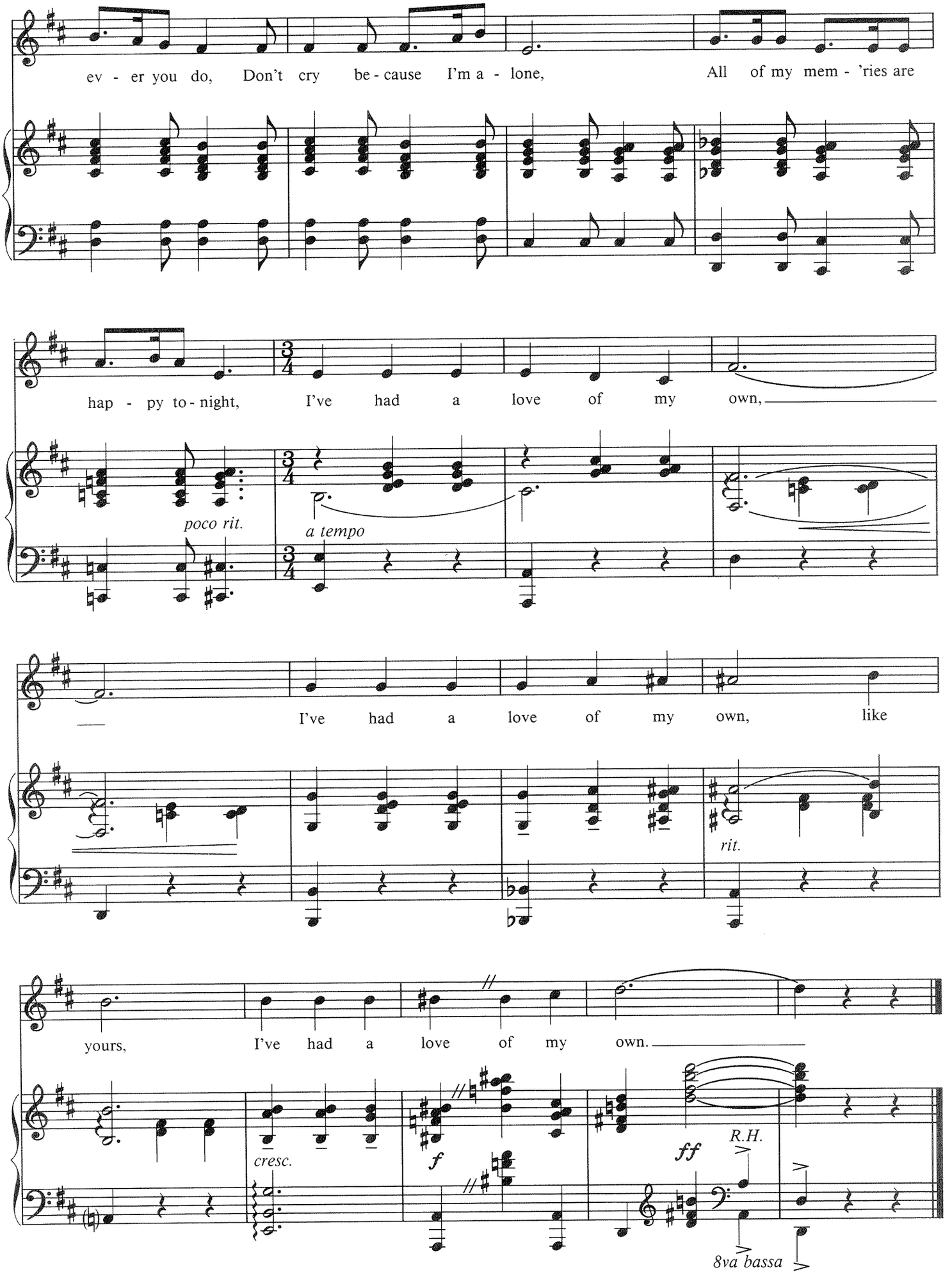

mem - ber this And I al - ways will There are
new lov- ers now on the same si - lent hill Look- ing on the same blue sea, And I
know Tom and I are a part of them all, And they're all a part of Tom and
poco rit.
♩. = 50
me. Hel - lo, young lov - ers, who - ev - er you are, I
mf a tempo legato
p


hope your trou - bles are few. All my good wish - es go with you to - night
poco rit.
I've been in love like you. Be
a tempo
brave, young lov - ers, and fol - low your star, Be brave and faith - ful and true,
Cling ver - y close to each oth - er to - night. I've been in love like
poco rit.
a tempo

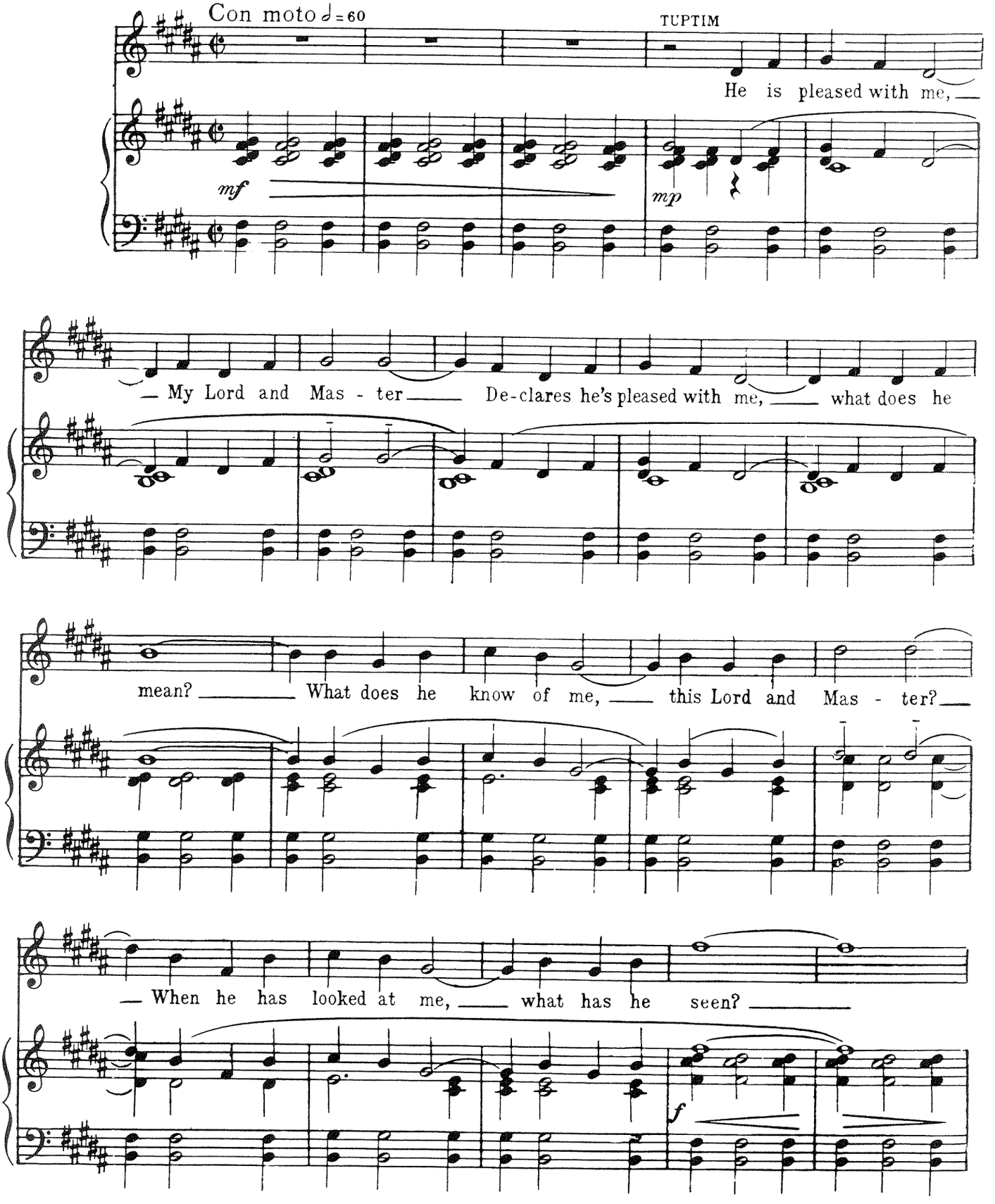

you. I know how it feels to have wings on your
heels And to fly down a street in a trance. You
fly down a street on the chance that you'll meet, And you meet not
mf
real - ly by chance. Don't cry, young lov - ers what -
rit.
p
a tempo


ev - er you do, Don't cry be - cause I'm a - lone, All of my mem - 'ries are
hap - py to - night, I've had a love of my own,
poco rit.
a tempo
I've had a love of my own, like
rit.
yours, I've had a love of my own.
cresc.
f
ff
R.H.
8va bassa

MY LORD AND MASTER

from *The King and I*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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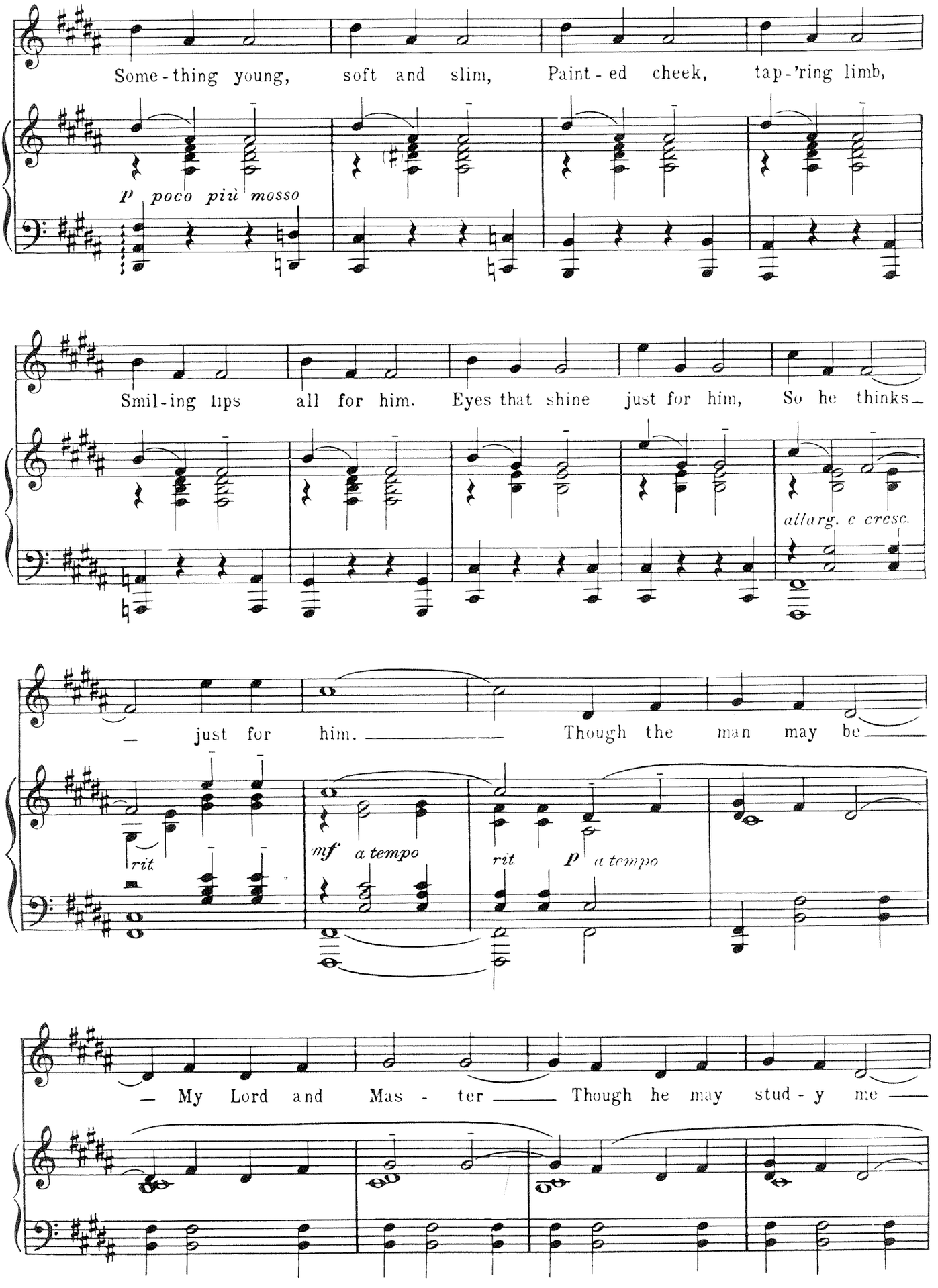
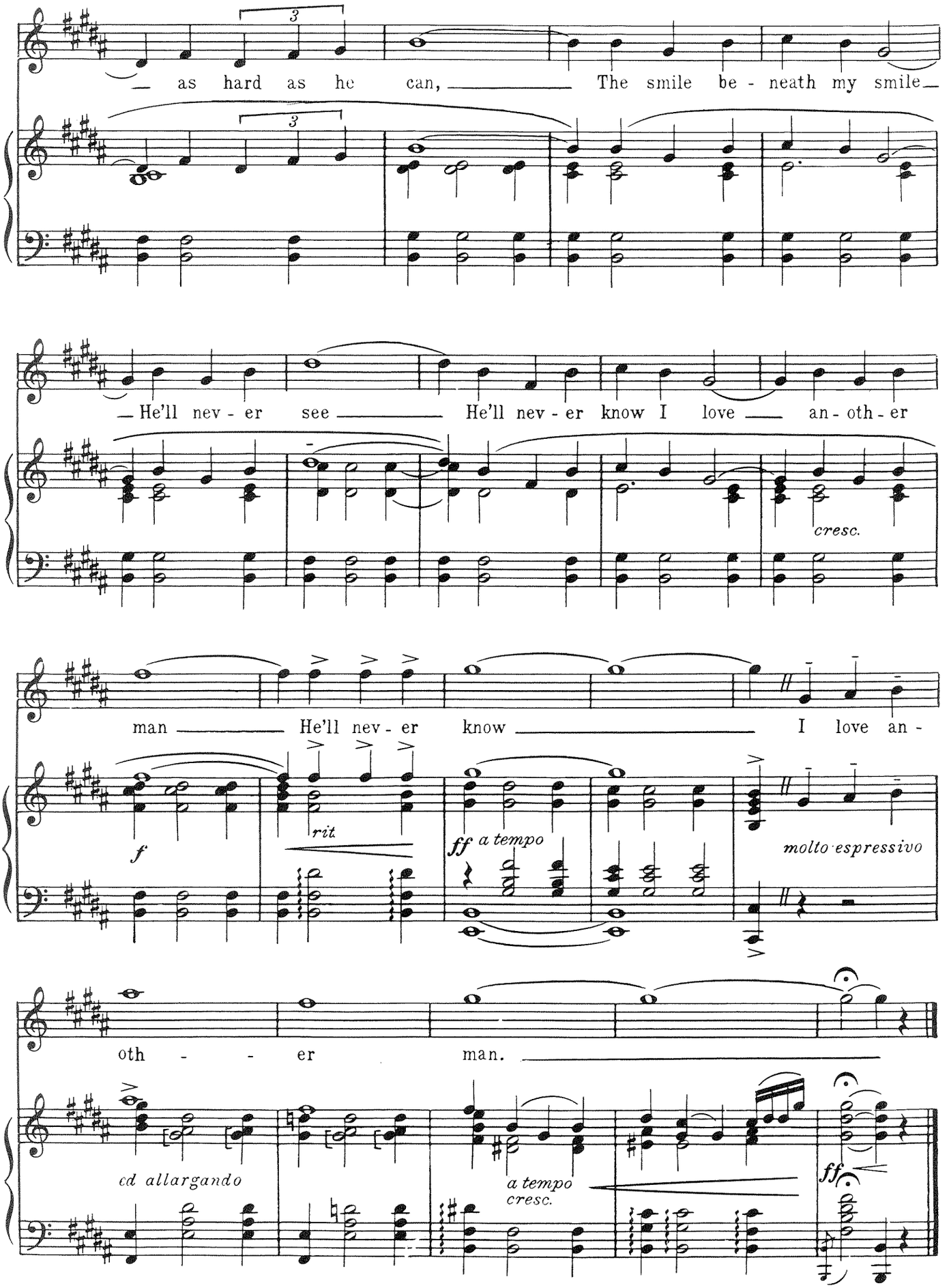
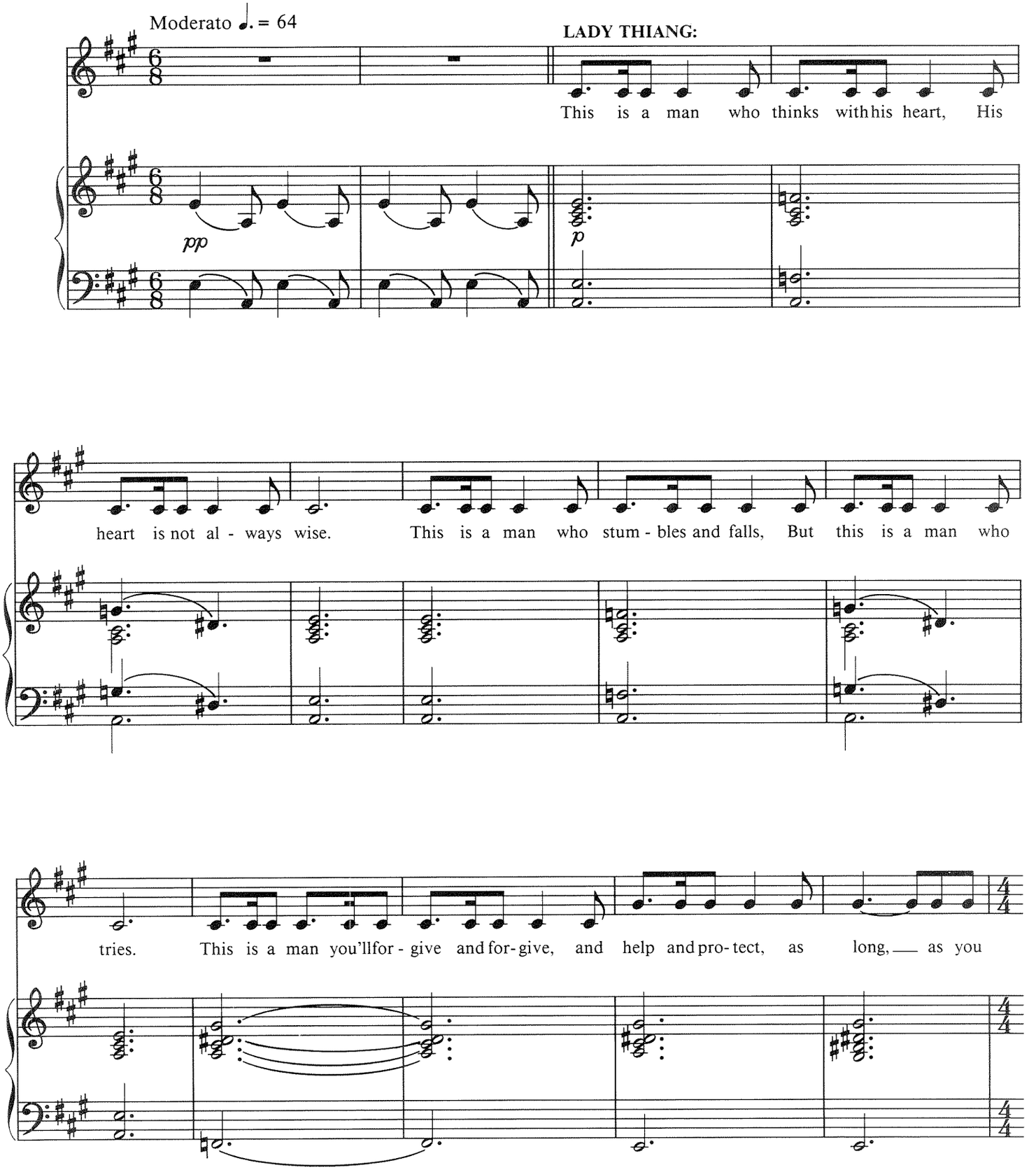

Some-thing young, soft and slim, Paint-ed cheek, tap-'ring limb,
p poco più mosso
Smil-ing lips all for him. Eyes that shine just for him, So he thinks_
allarg. e cresc.
_ just for him. _____ Though the man may be_____
rit
mf a tempo
rit
p a tempo
_ My Lord and Mas - ter _____ Though he may stud-y me _____


as hard as he can, The smile be - neath my smile
He'll nev - er see He'll nev - er know I love an - oth - er
cresc.
man He'll nev - er know I love an -
f
rit
ff a tempo
molto espressivo
oth - - er man.
ad allargando
a tempo
cresc.
ff

SOMETHING WONDERFUL

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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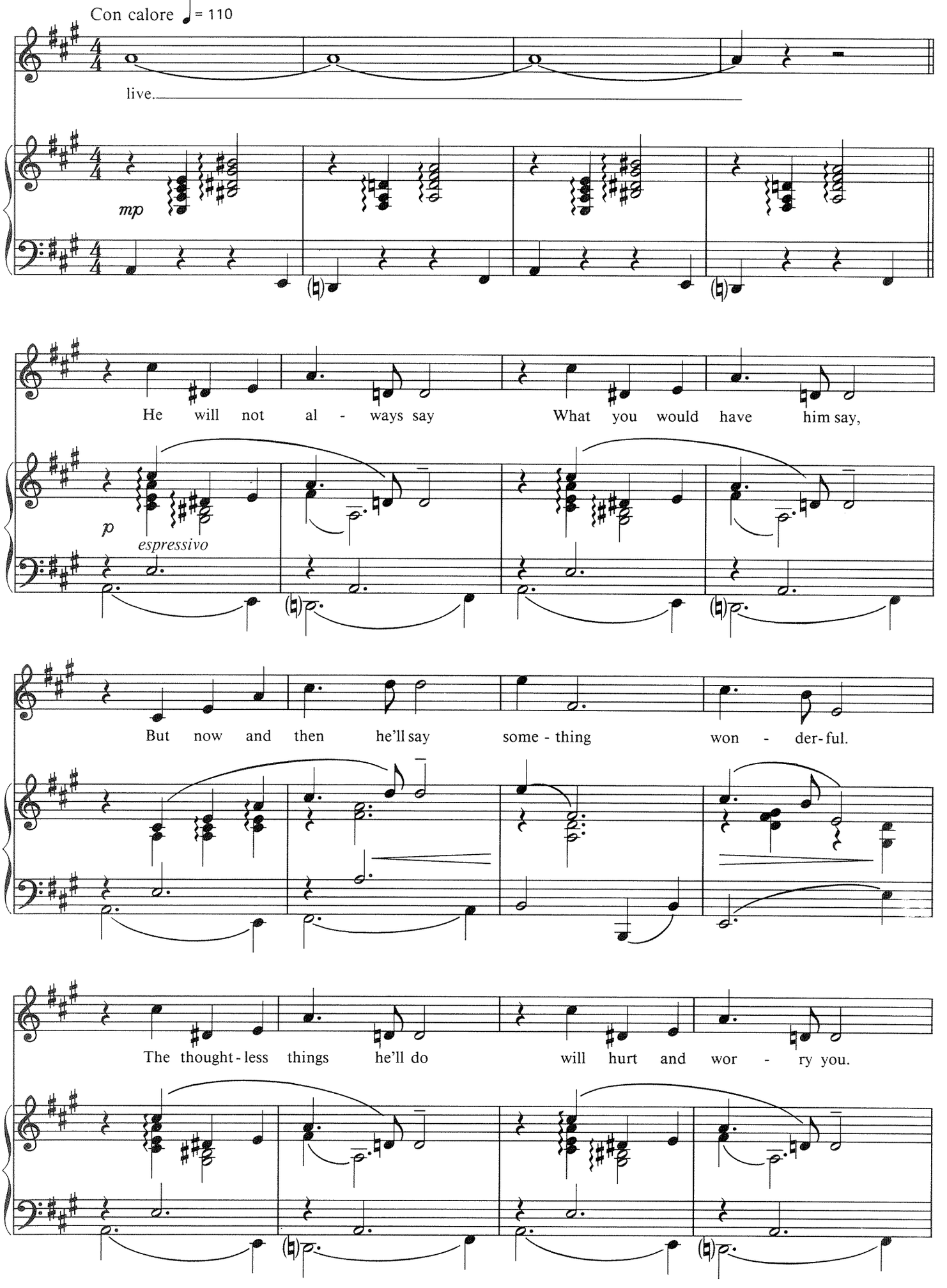
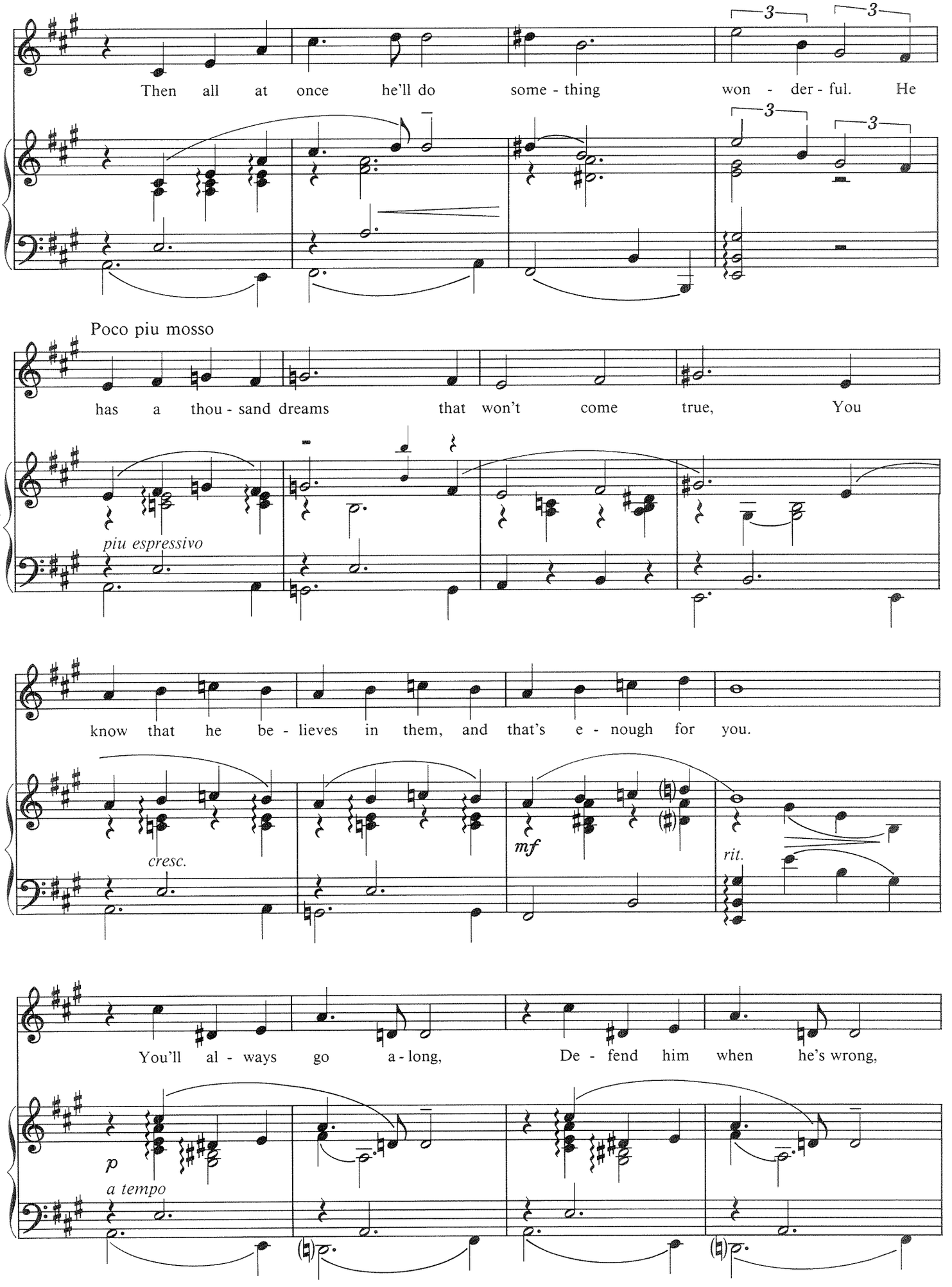
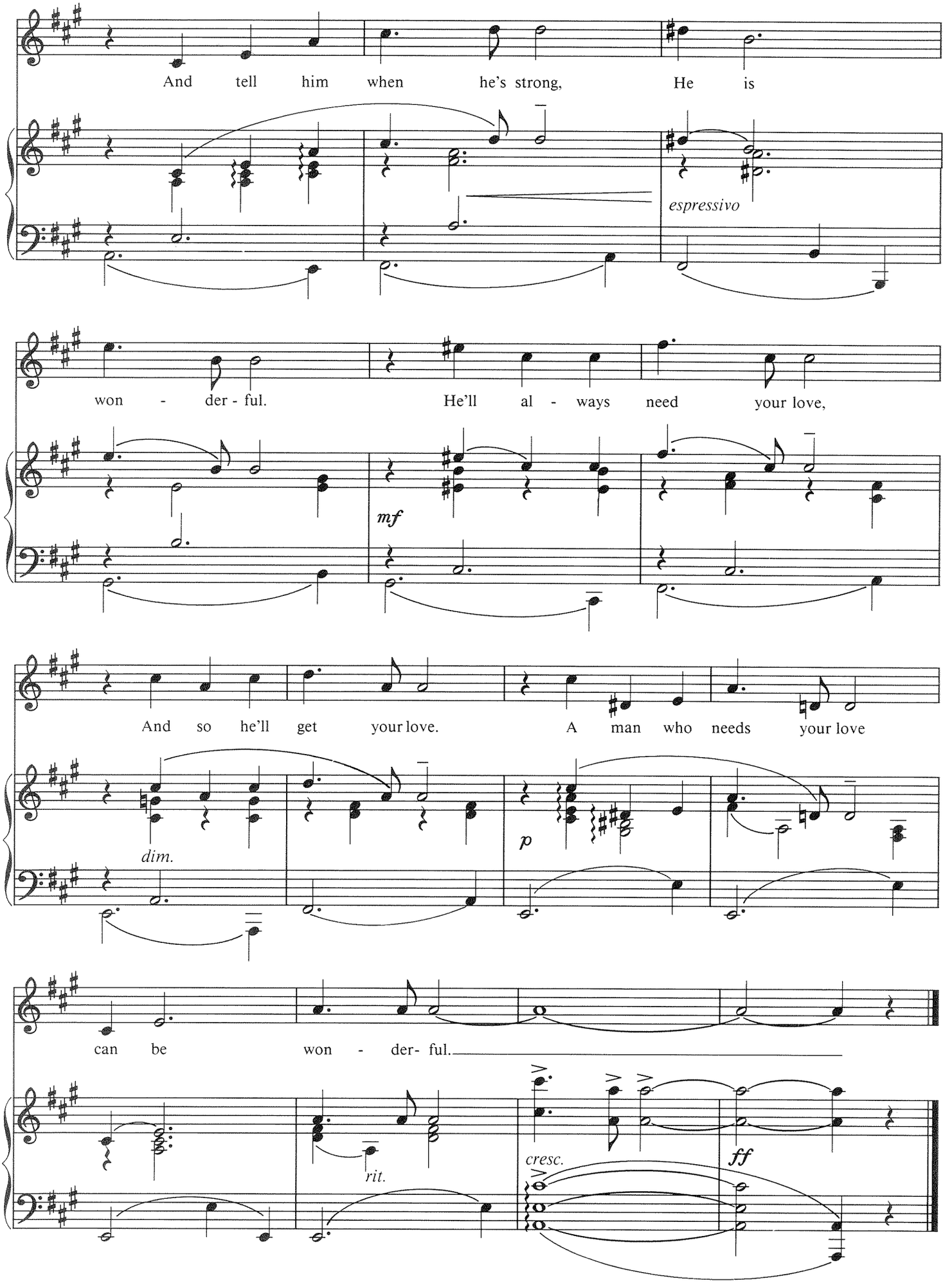
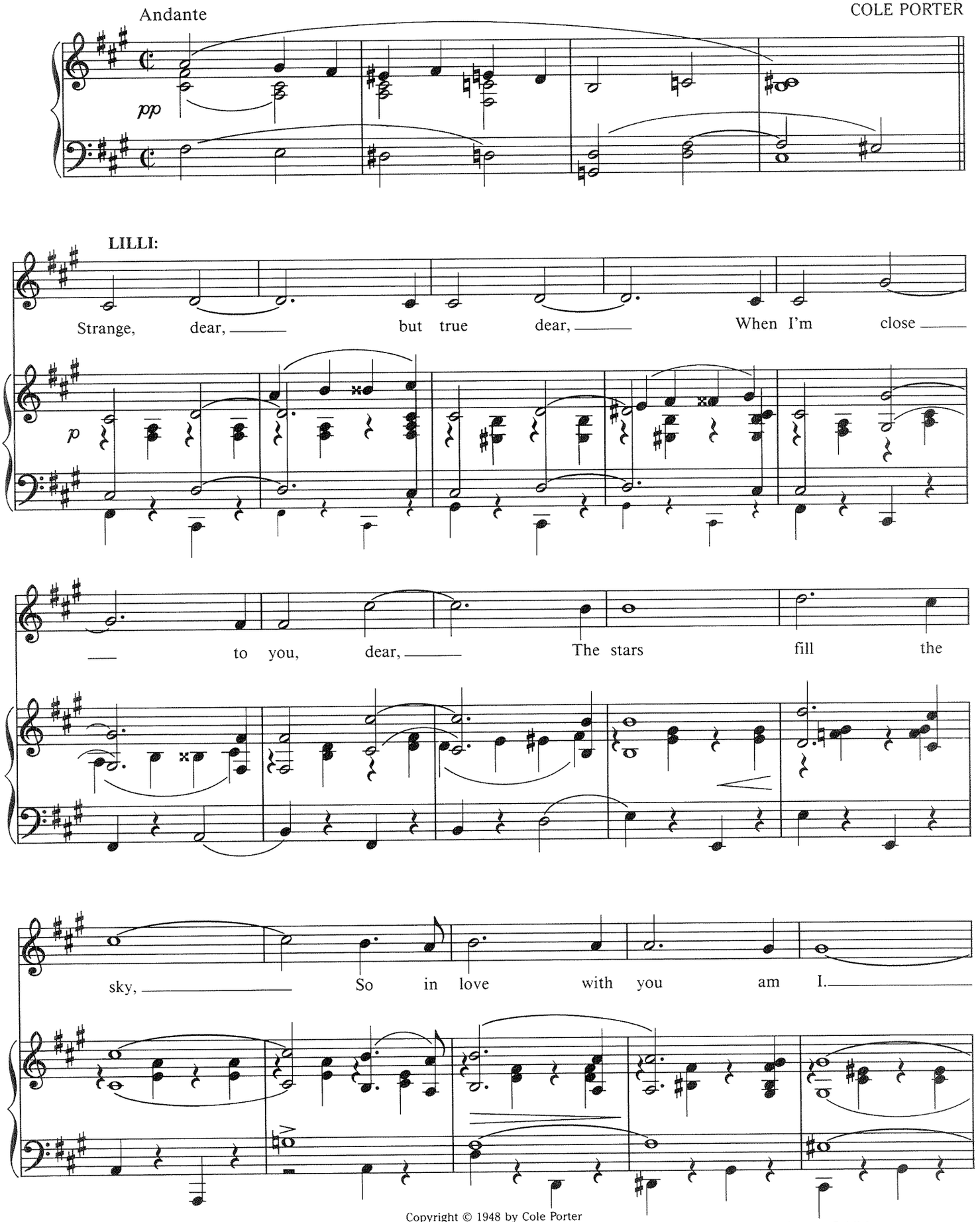

Con calore ♩= 110
live.
mp
He will not al - ways say What you would have him say,
p
espressivo
But now and then he'll say some - thing won - der-ful.
The thought-less things he'll do will hurt and wor - ry you.


Then all at once he'll do some - thing won - der - ful. He
Poco piu mosso
has a thou - sand dreams that won't come true, You
piu espressivo
know that he be - lieves in them, and that's e - nough for you.
cresc.
mf
rit.
You'll al - ways go a - long, De - fend him when he's wrong,
p
a tempo


And tell him when he's strong, He is
espressivo
won - der - ful. He'll al - ways need your love,
mf
And so he'll get your love. A man who needs your love
dim.
p
can be won - der- ful.
rit.
cresc.
ff

SO IN LOVE
from *Kiss Me, Kate*

Words and Music by
COLE PORTER



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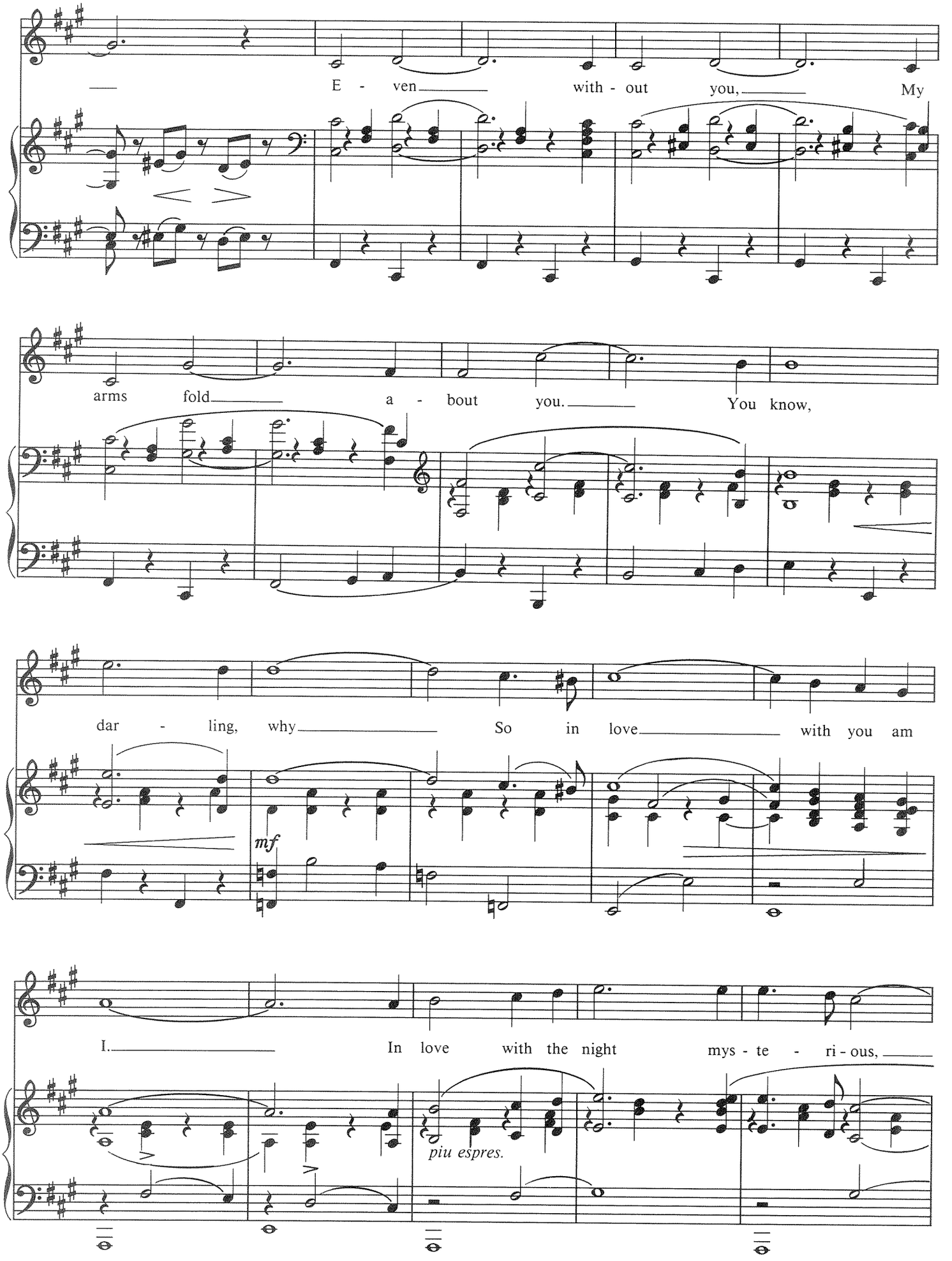
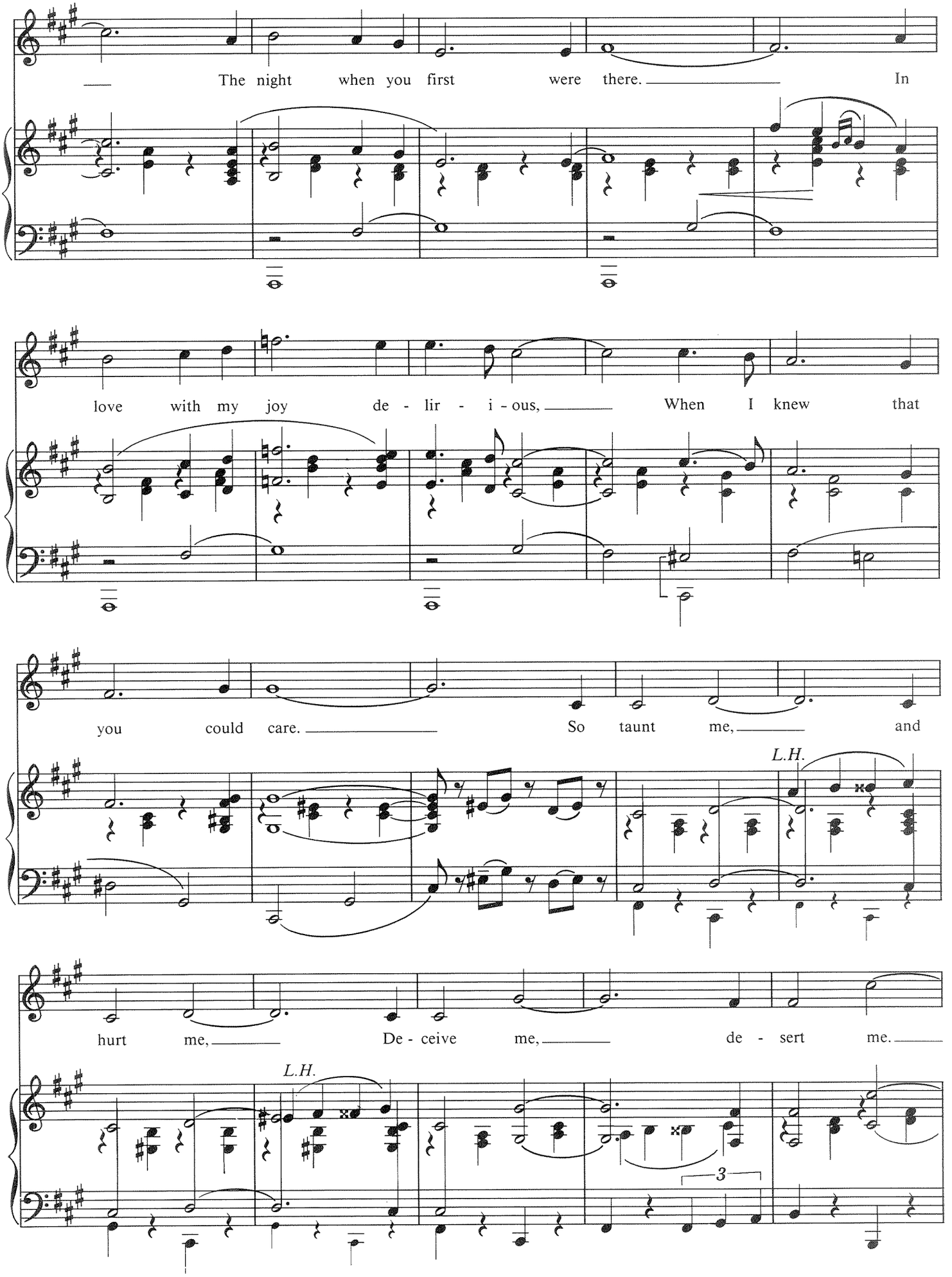
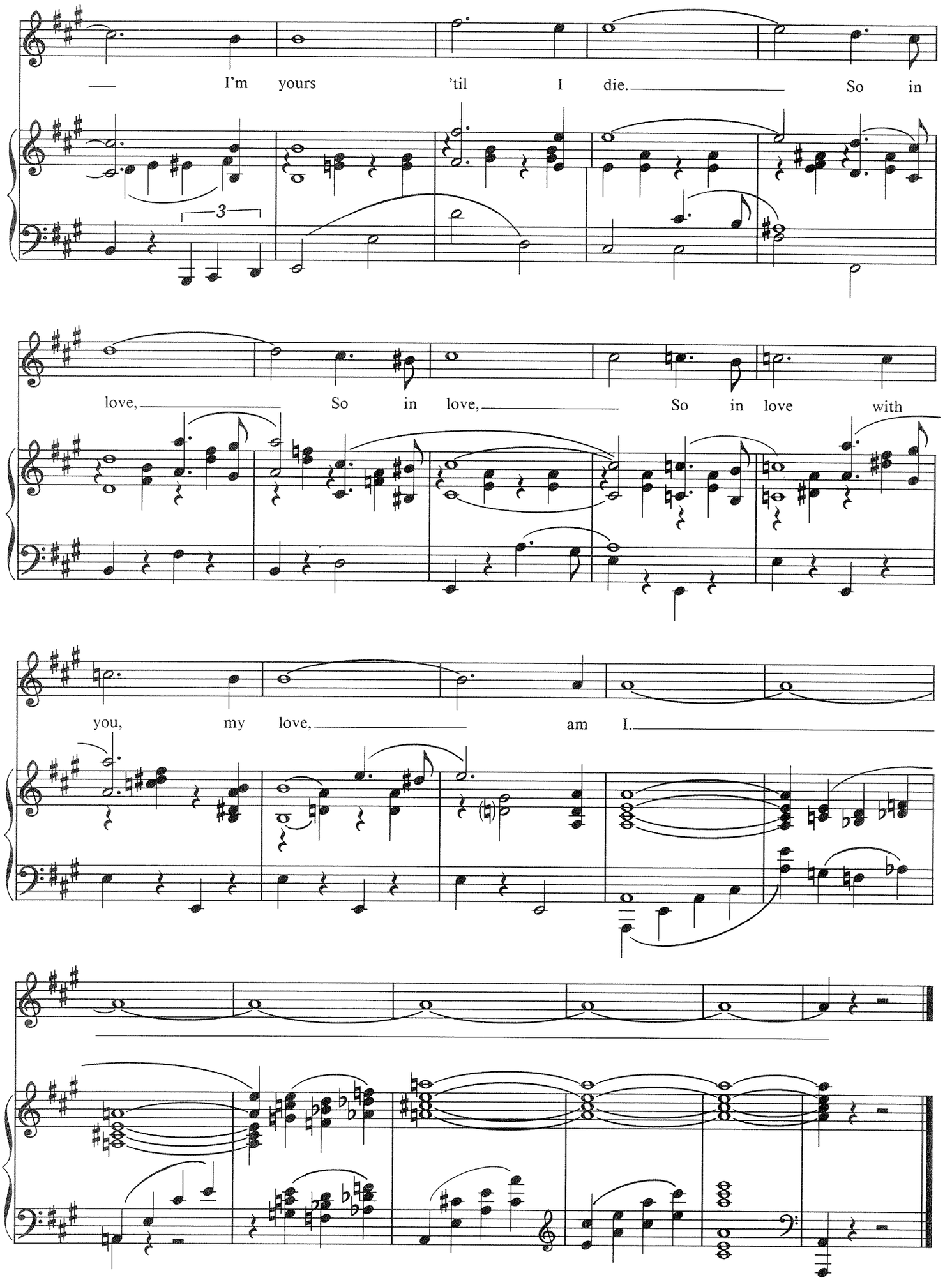

E - ven with - out you, My
arms fold a - bout you. You know,
dar - ling, why So in love with you am
mf
I. In love with the night mys - te - ri - ous,
piu espres.

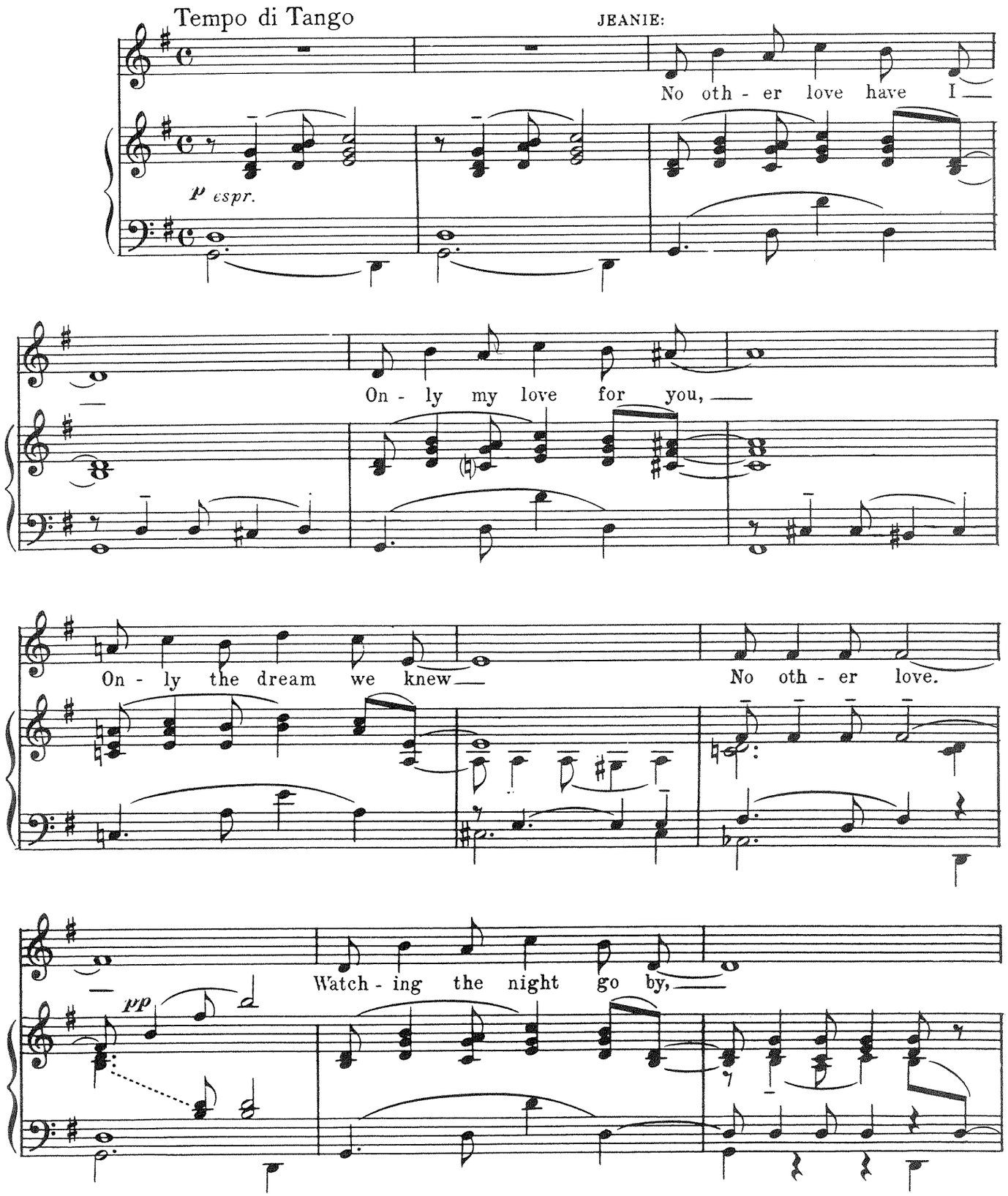

The night when you first were there. In
love with my joy de - lir - i - ous, When I knew that
you could care. So taunt me, and
L.H.
hurt me, De - ceive me, de - sert me.
L.H.
3


I'm yours 'til I die. So in
love, So in love, So in love with
you, my love, am I.

NO OTHER LOVE

from *Me and Juliet*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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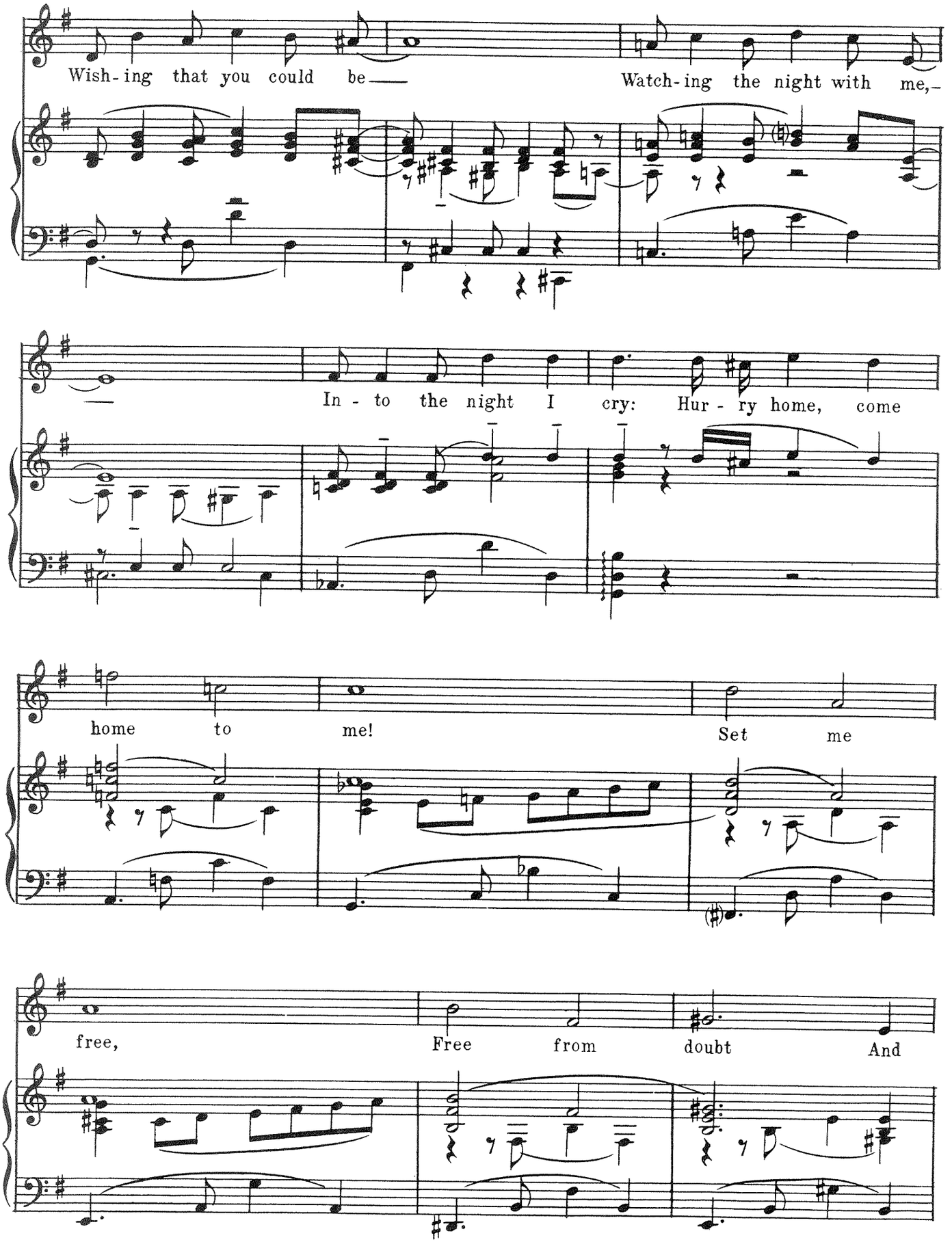
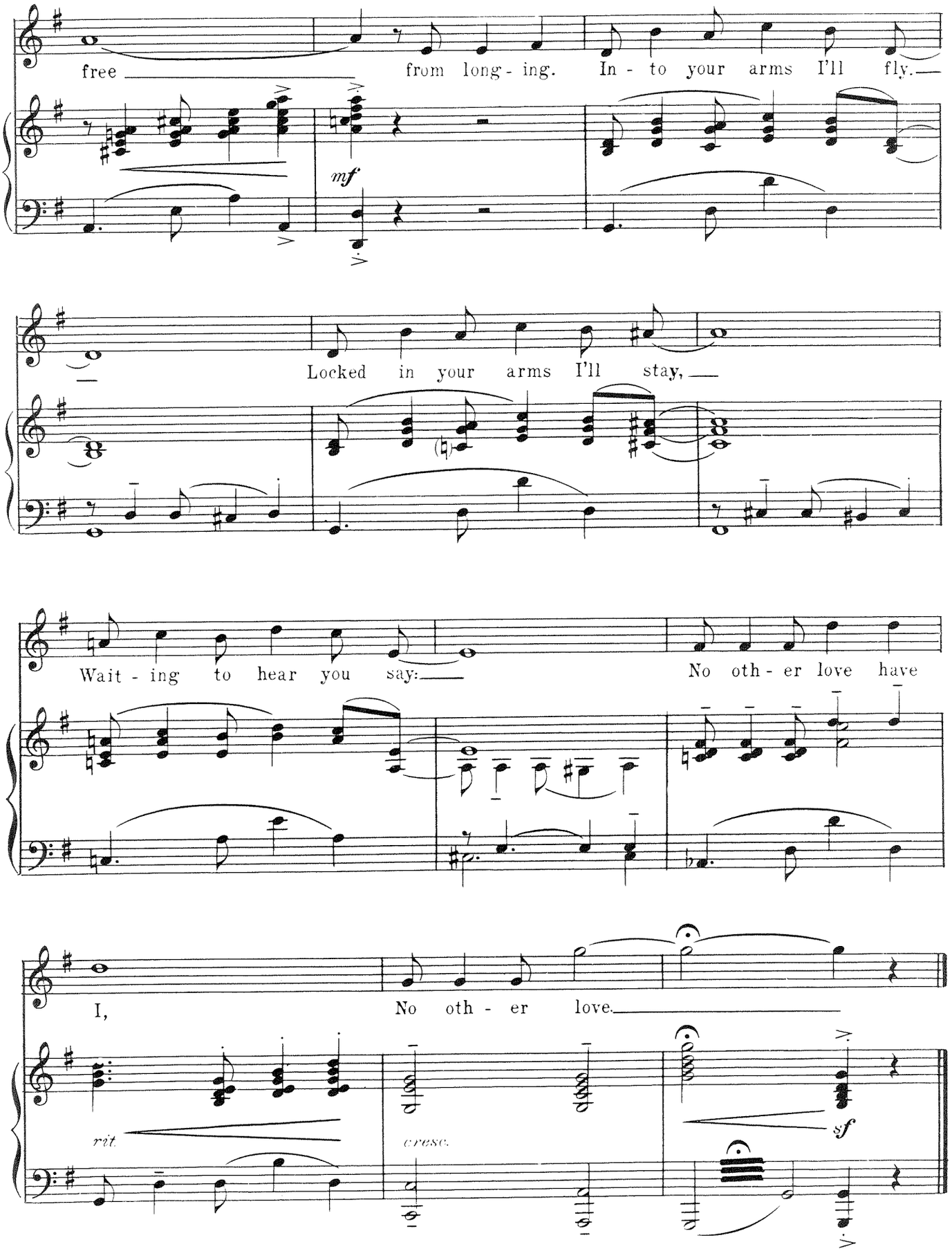

Wish-ing that you could be
Watch-ing the night with me,-
In - to the night I cry: Hur - ry home, come
home to me!
Set me
free,
Free from doubt
And


free
from long - ing.
In - to your arms I'll fly.
mf
Locked in your arms I'll stay,
Wait - ing to hear you say:
No oth - er love have
I,
No oth - er love.
rit.
cresc.
sf

MY SHIP

from *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL

Tranquillo (♩ = 72)

p

Andante espressivo (♩ = 88)

LIZA

My ship has sails that are made of silk, The decks are trimmed with gold, And of jam and spice there's a

p *a tempo*

par-a-dise in the hold. My ship's a-glow with a mil-lion pearls And

ru-bies fill each bin, The sun sits high in a sap-phire sky When my ship comes

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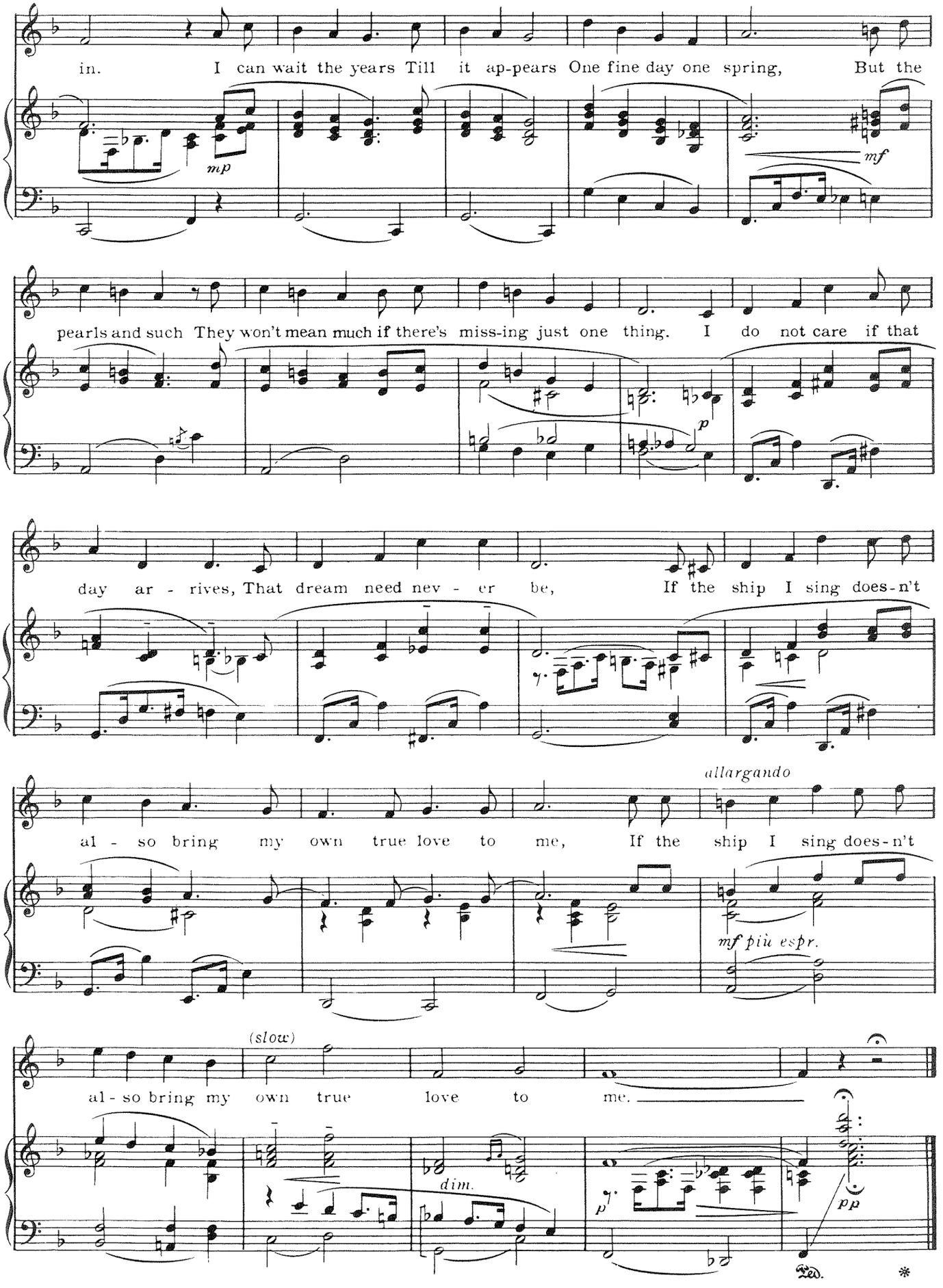
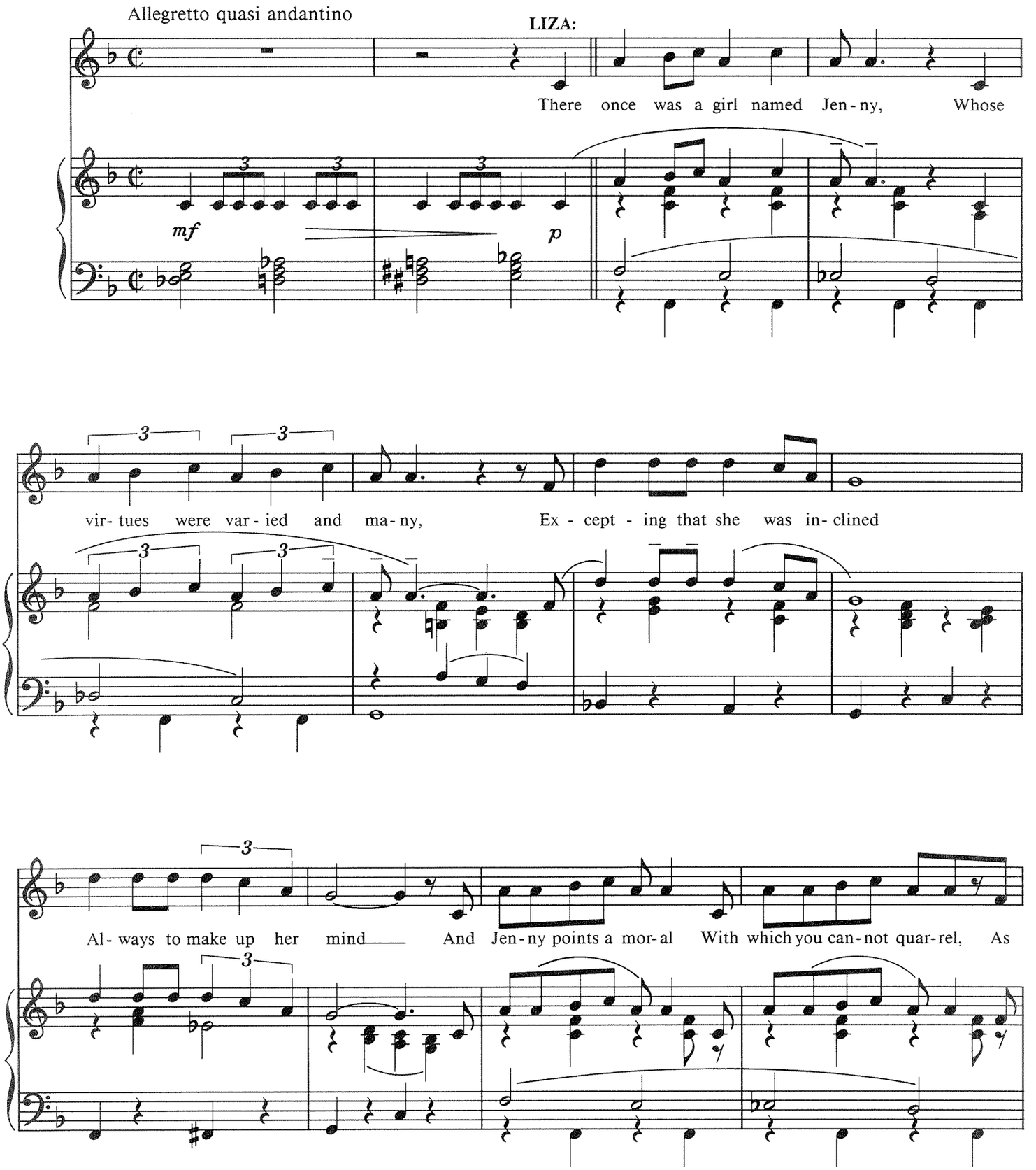

in. I can wait the years Till it ap-pears One fine day one spring, But the
mp
mf
pearls and such They won't mean much if there's miss-ing just one thing. I do not care if that
p
day ar - rives, That dream need nev - er be, If the ship I sing does-n't
allargando
al - so bring my own true love to me, If the ship I sing does-n't
mf più espr.
(slow)
al - so bring my own true love to me.
dim.
p
pp
Ped.
*

THE SAGA OF JENNY
from *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL



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Refrain *(leisurely)*

you will find.

1. Jen - ny made her mind up when
2. Jen - ny made her mind up when
3. Jen - ny made her mind up at
4. Jen - ny made her mind up at
5. Jen - ny made her mind up at

sf

p a tempo

she was three
she was twelve,
twen - ty- two,
thir - ty- nine,
fif - ty- one,

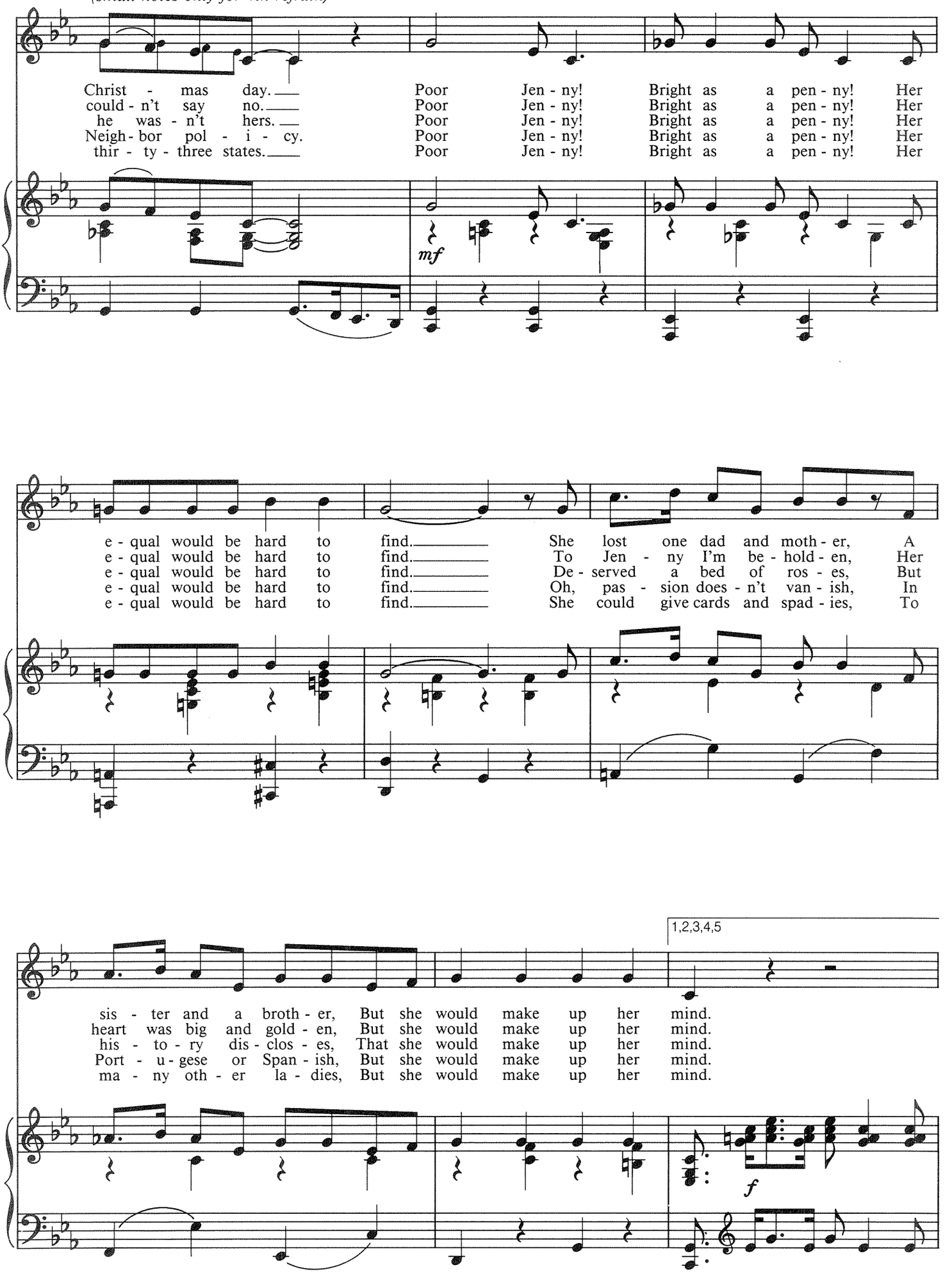
That
To

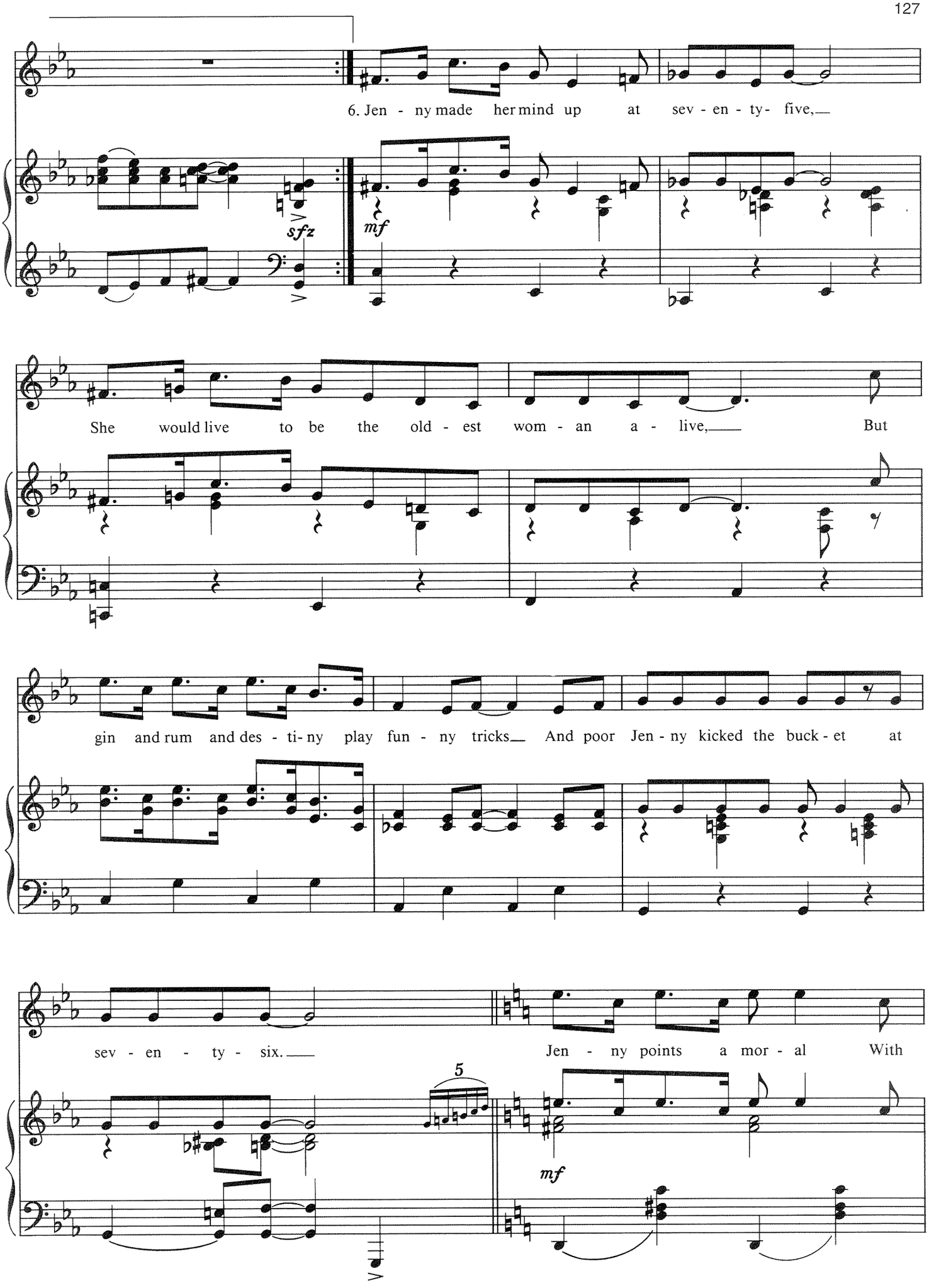
She, her - self, was going to trim the Christ - mas tree; Christmas
in - to for - eign lan - guage - es she would delve, But at
get her - self a hus - band was the thing to do, She
She would take a trip to the Ar - gen- tine. She was
She would write her mem - moirs be - fore she was done, The

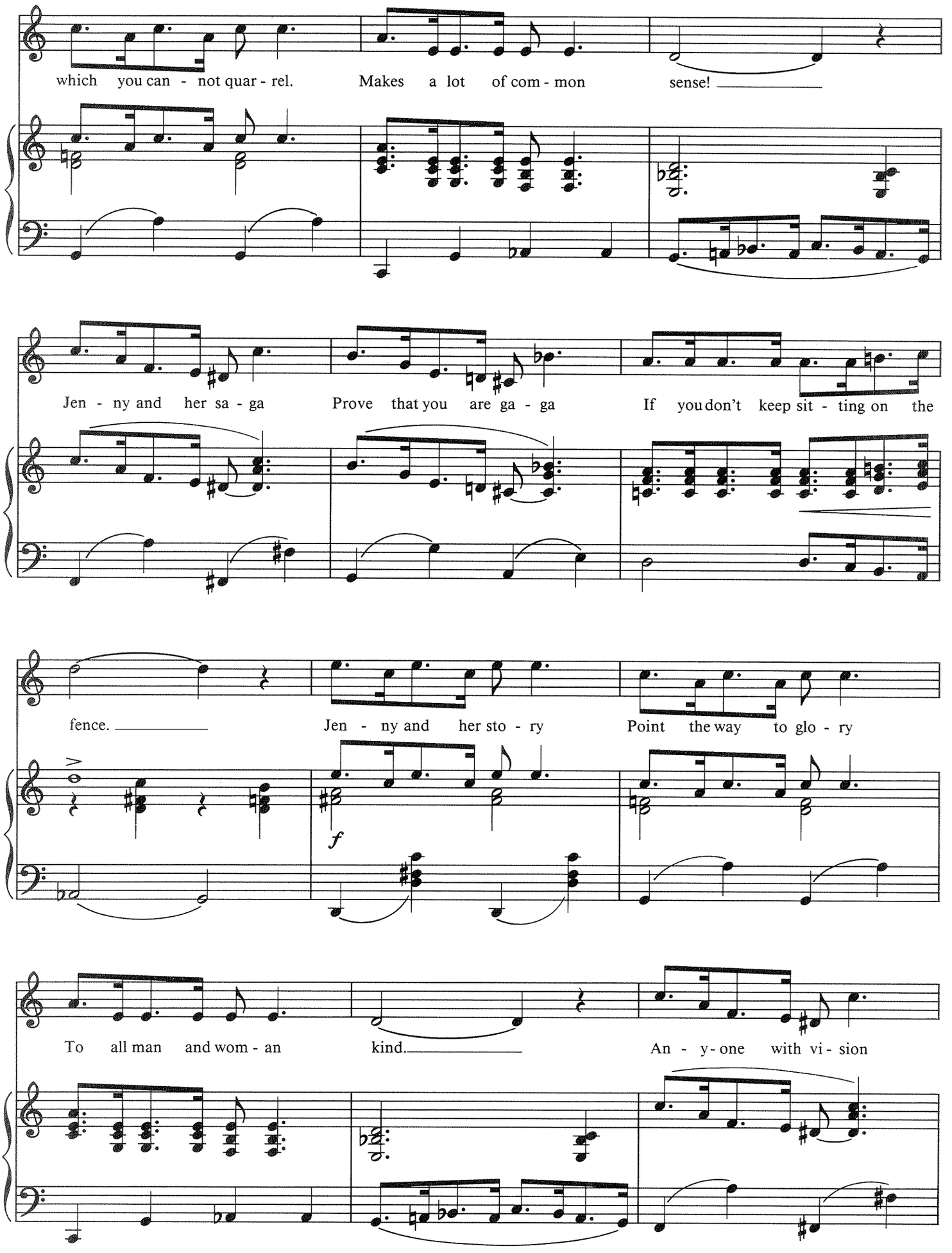
3

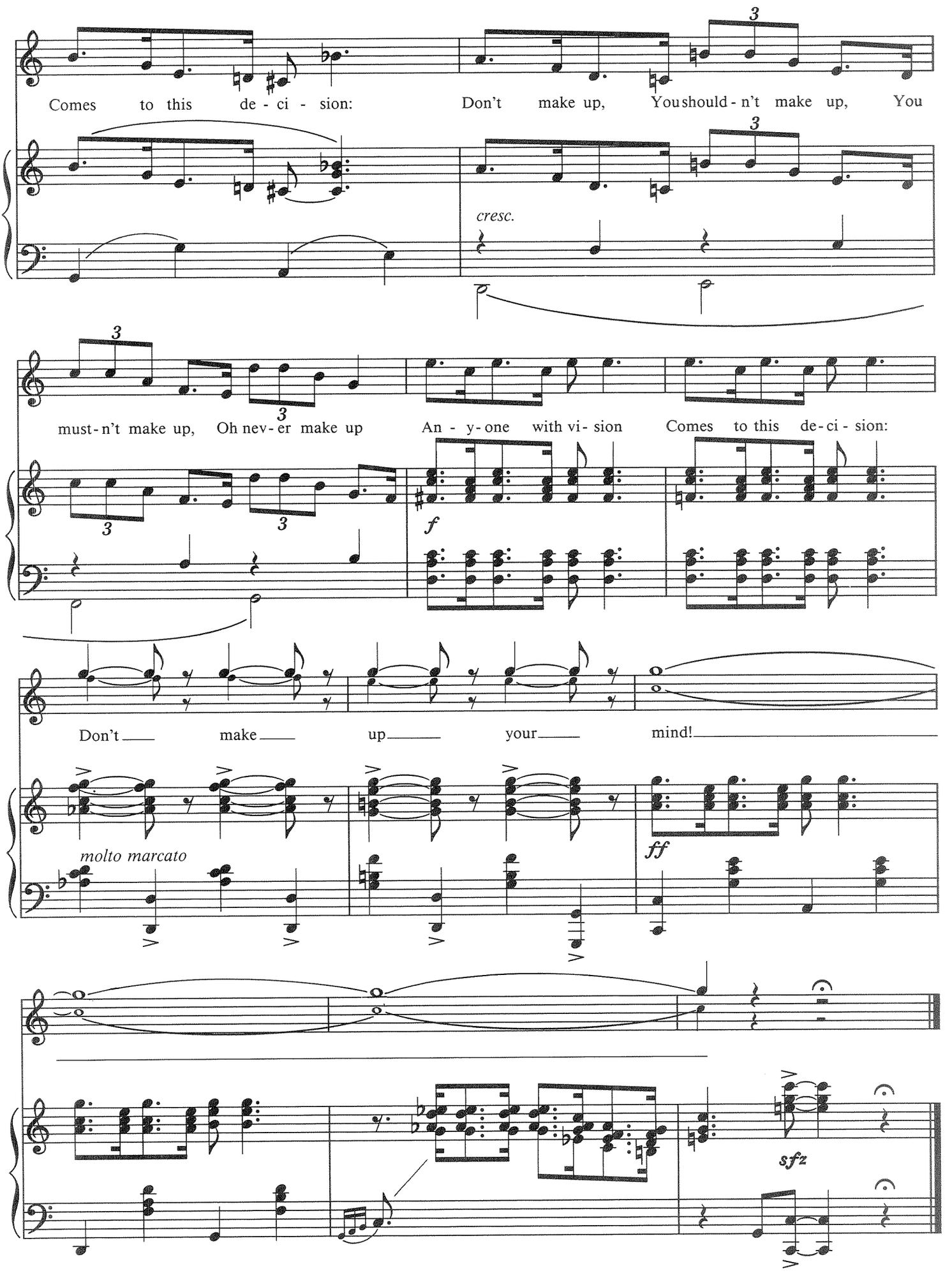
Eve she lit the can - dles, tossed the ta - pers a - way. Lit - tle Jen - ny was an or - phan on
sev - en - teen to Vas - sar it was quite a blow That in twen - ty - sev - en lan - guag - es she
got her - self all dolled up in her sat - ins and furs, And she got her - self a hus - band, but
on - ly on va - ca - tion, but the Lat - ins a - gree, Jen - ny was the one who start - ed the Good
ver - y day her book was pub - lished his - t'ry re - lates There were wives who shot their hus - bands in some

(small notes only for 4th refrain)




6. Jen - ny made her mind up at sev - en - ty- five,
sfz
mf
She would live to be the old - est wom - an a - live, But
gin and rum and des - ti- ny play fun - ny tricks And poor Jen - ny kicked the buck - et at
sev - en - ty - six.
Jen - ny points a mor - al With
5
mf

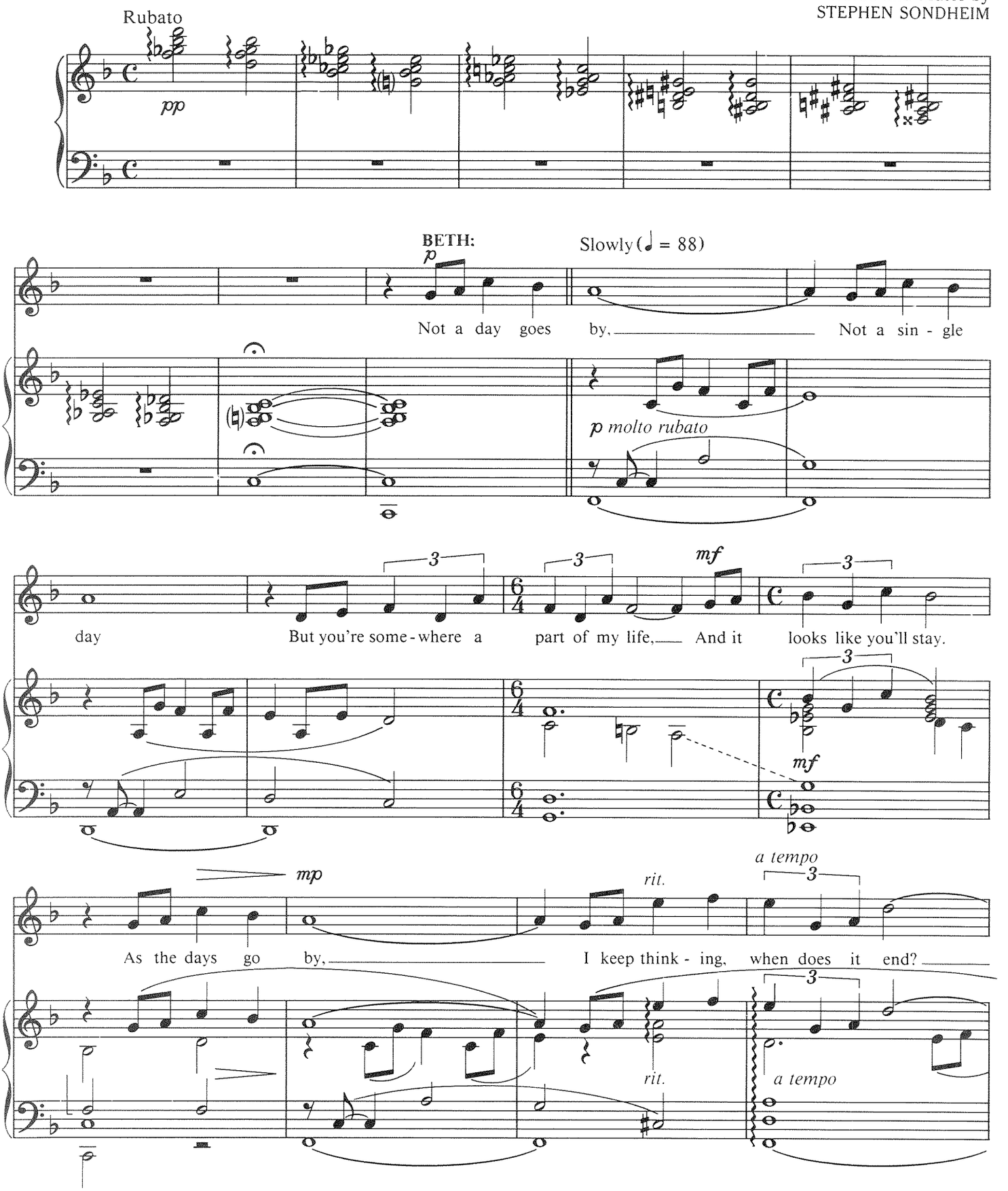

which you can - not quar - rel. Makes a lot of com - mon sense!
Jen - ny and her sa - ga Prove that you are ga - ga If you don't keep sit - ting on the
fence. Jen - ny and her sto - ry Point the way to glo - ry
f
To all man and wom - an kind. An - y - one with vi - sion


Comes to this de - ci - sion:
Don't make up,
You should - n't make up,
You
cresc.
must - n't make up,
Oh nev - er make up
An - y - one with vi - sion
Comes to this de - ci - sion:
f
Don't make up your mind!
molto marcato
ff
sfz

NOT A DAY GOES BY

from *Merrily We Roll Along*

Words and Music by
STEPHEN SONDHEIM



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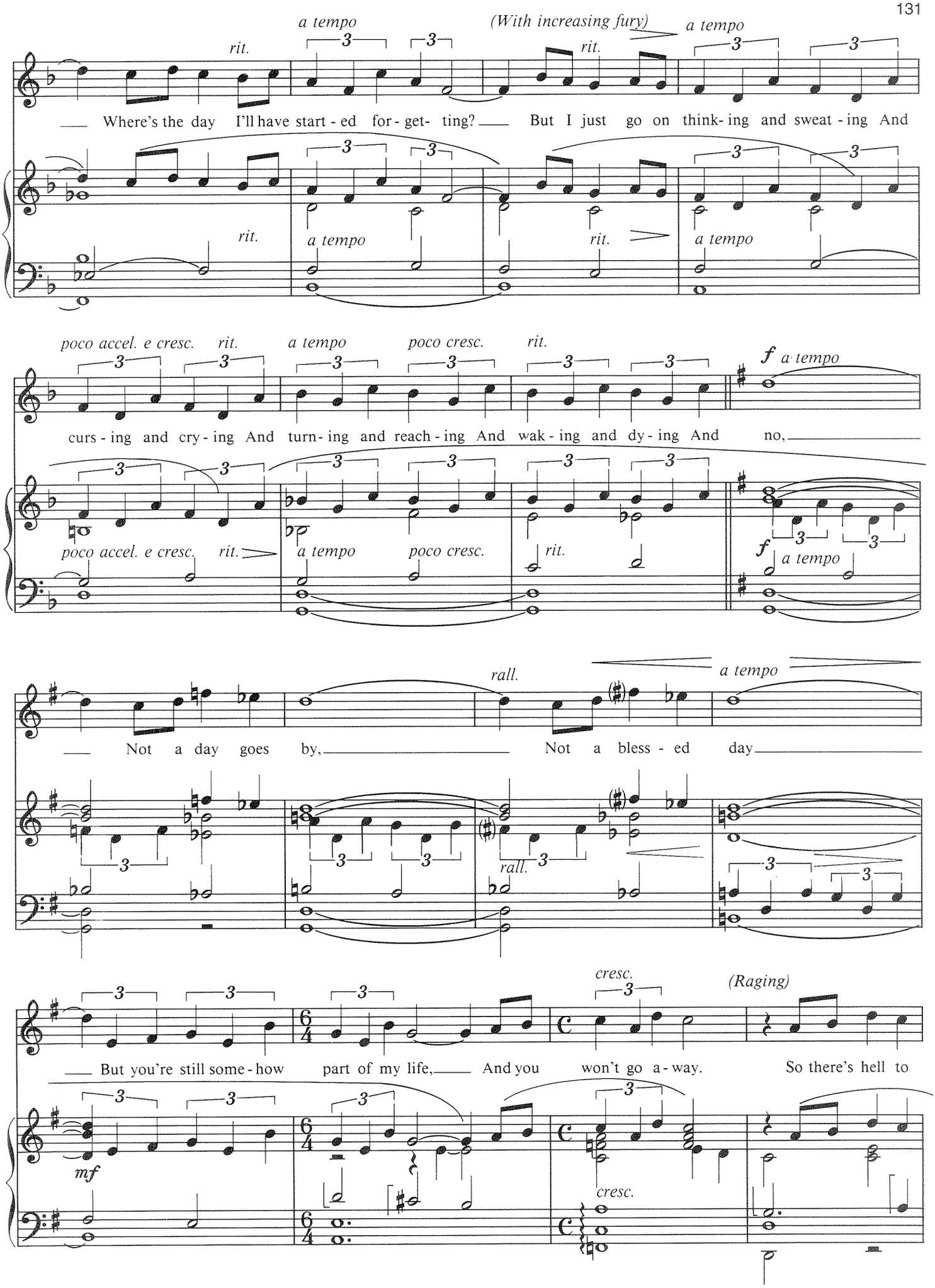
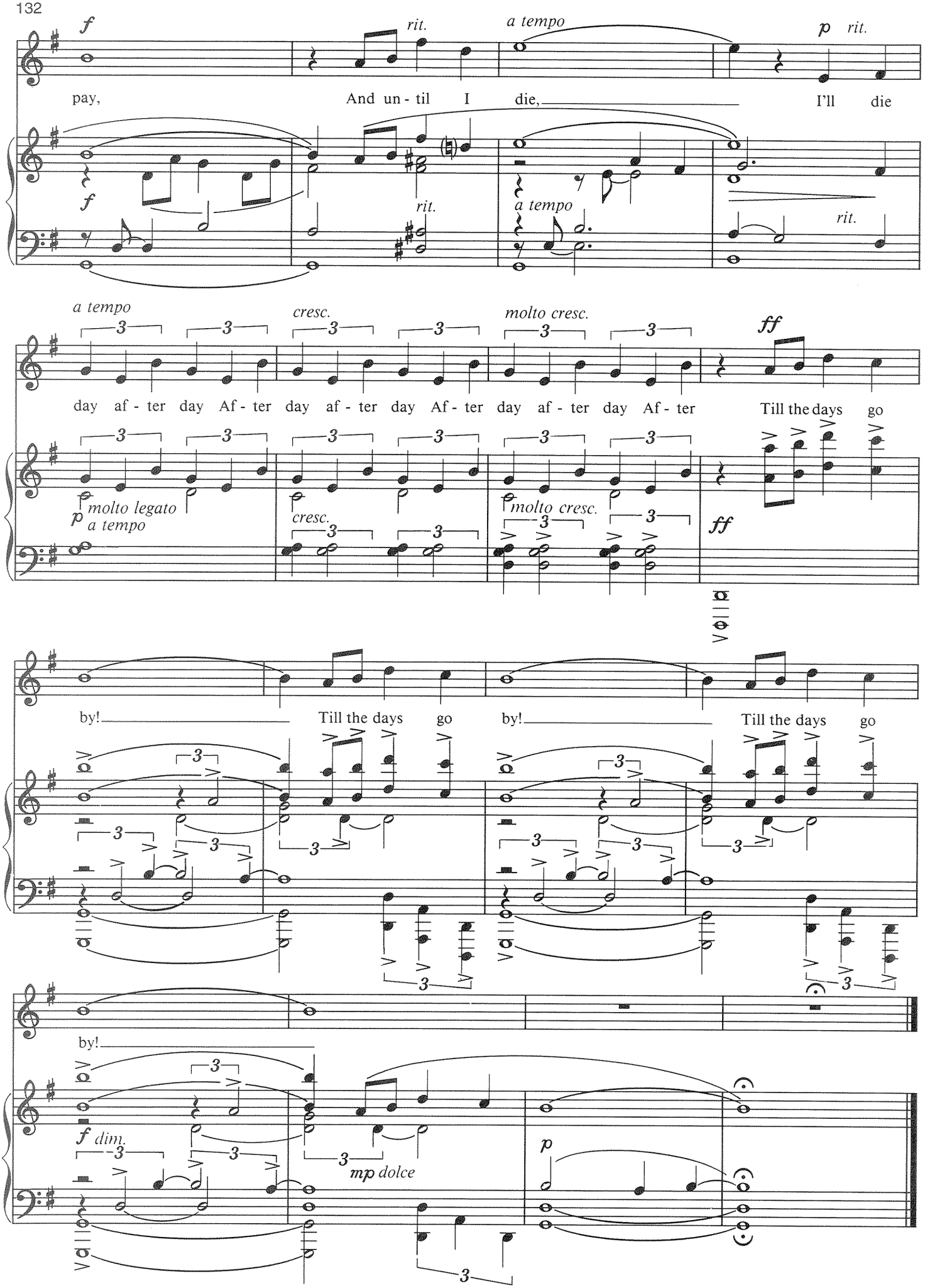
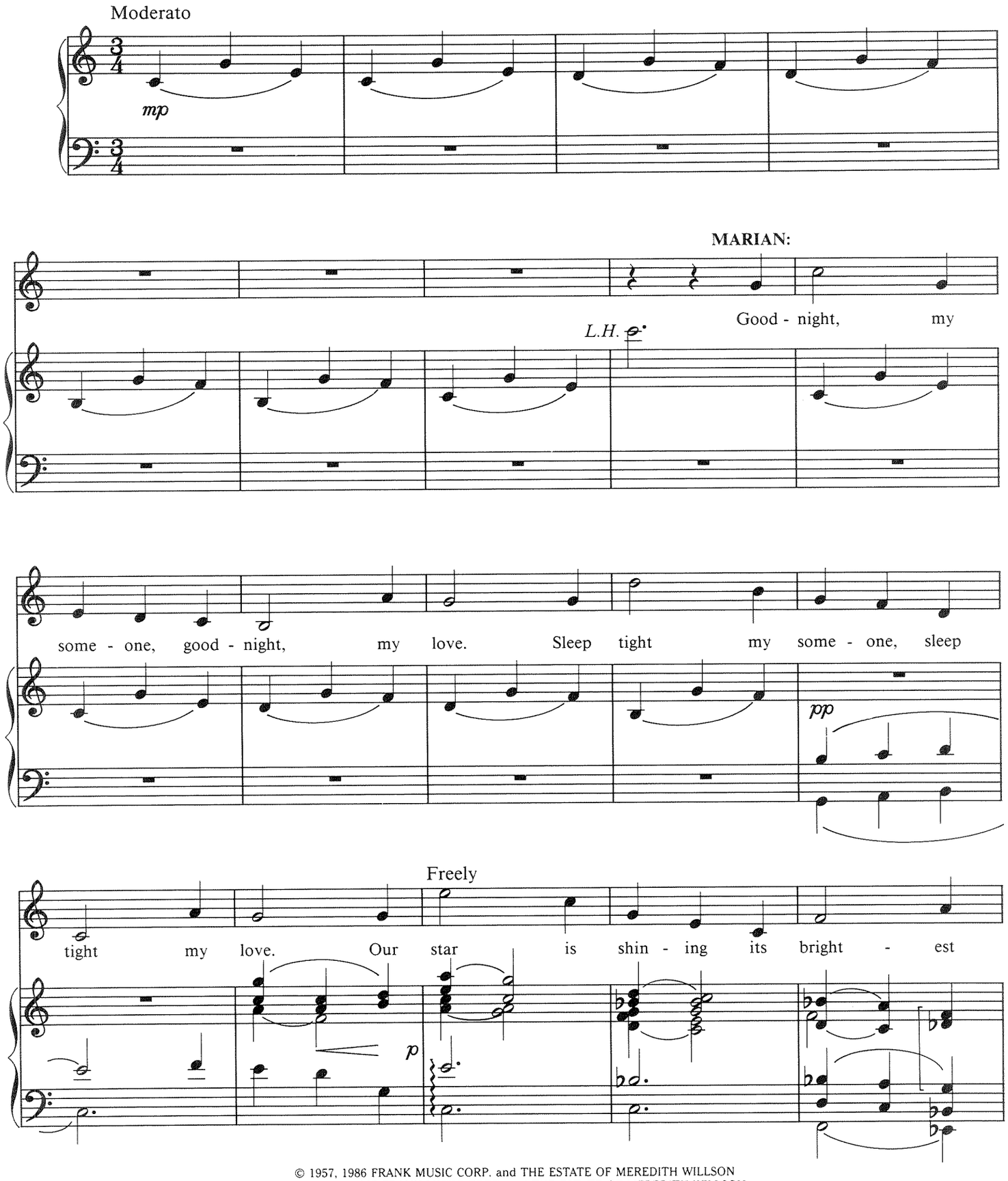

a tempo
(With increasing fury)
a tempo
rit.
rit.
Where's the day I'll have start - ed for - get- ting? But I just go on think- ing and sweat - ing And
rit.
a tempo
rit.
a tempo
poco accel. e cresc.
rit.
a tempo
poco cresc.
rit.
f a tempo
curs - ing and cry - ing And turn - ing and reach - ing And wak - ing and dy - ing And no,
poco accel. e cresc.
rit.
a tempo
poco cresc.
rit.
f a tempo
rall.
a tempo
Not a day goes by, Not a bless - ed day
rall.
cresc.
(Raging)
But you're still some - how part of my life, And you won't go a - way. So there's hell to
mf
cresc.


f
rit.
a tempo
p rit.
pay,
And un - til I die,
I'll die
f
rit.
a tempo
rit.
a tempo
cresc.
molto cresc.
ff
day af - ter day Af - ter day af - ter day Af - ter day af - ter day Af - ter
Till the days go
p molto legato
a tempo
cresc.
molto cresc.
ff
by!
Till the days go
by!
Till the days go
by!
f dim.
mp dolce
p

GOODNIGHT, MY SOMEONE

from *The Music Man*

By MEREDITH WILLSON



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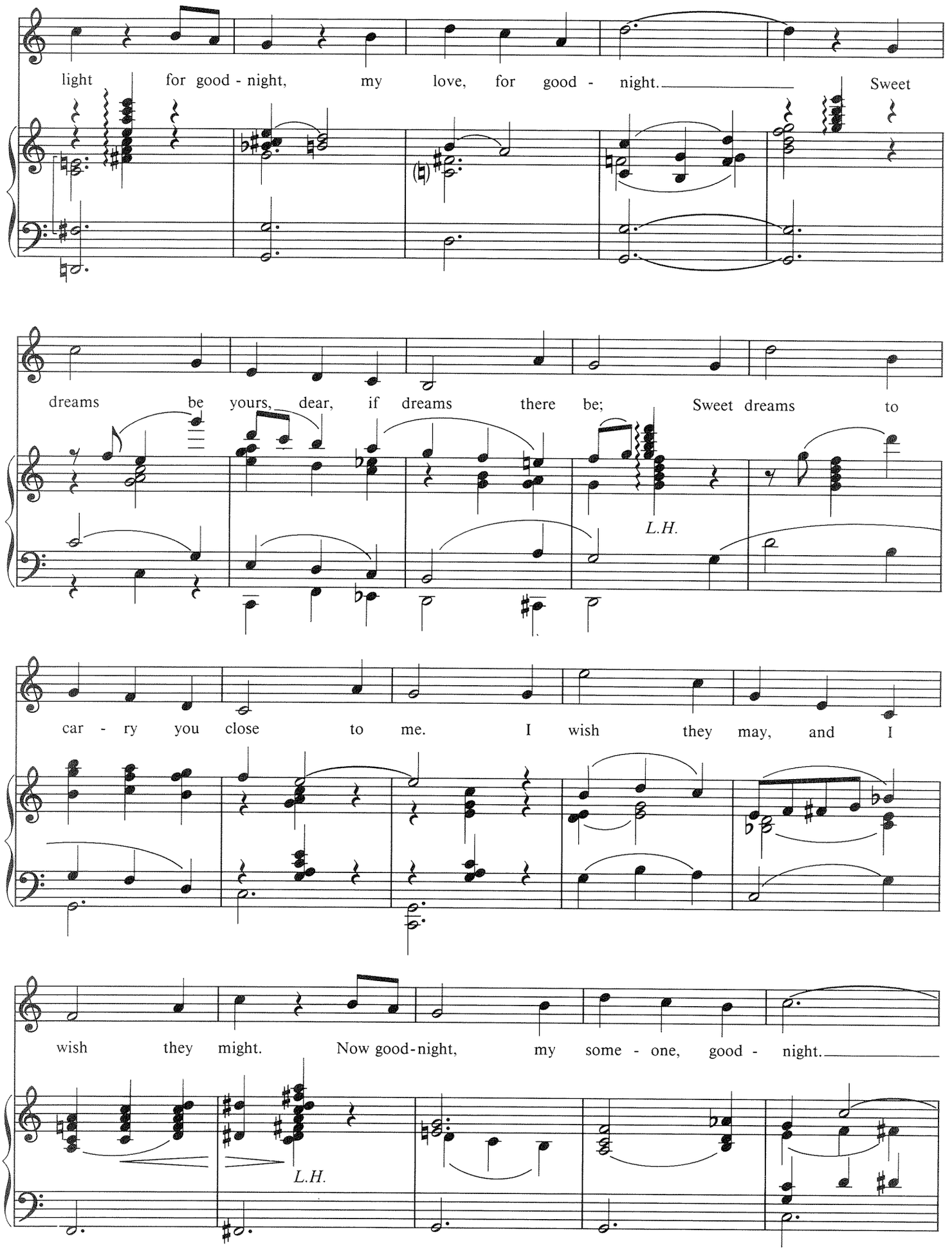
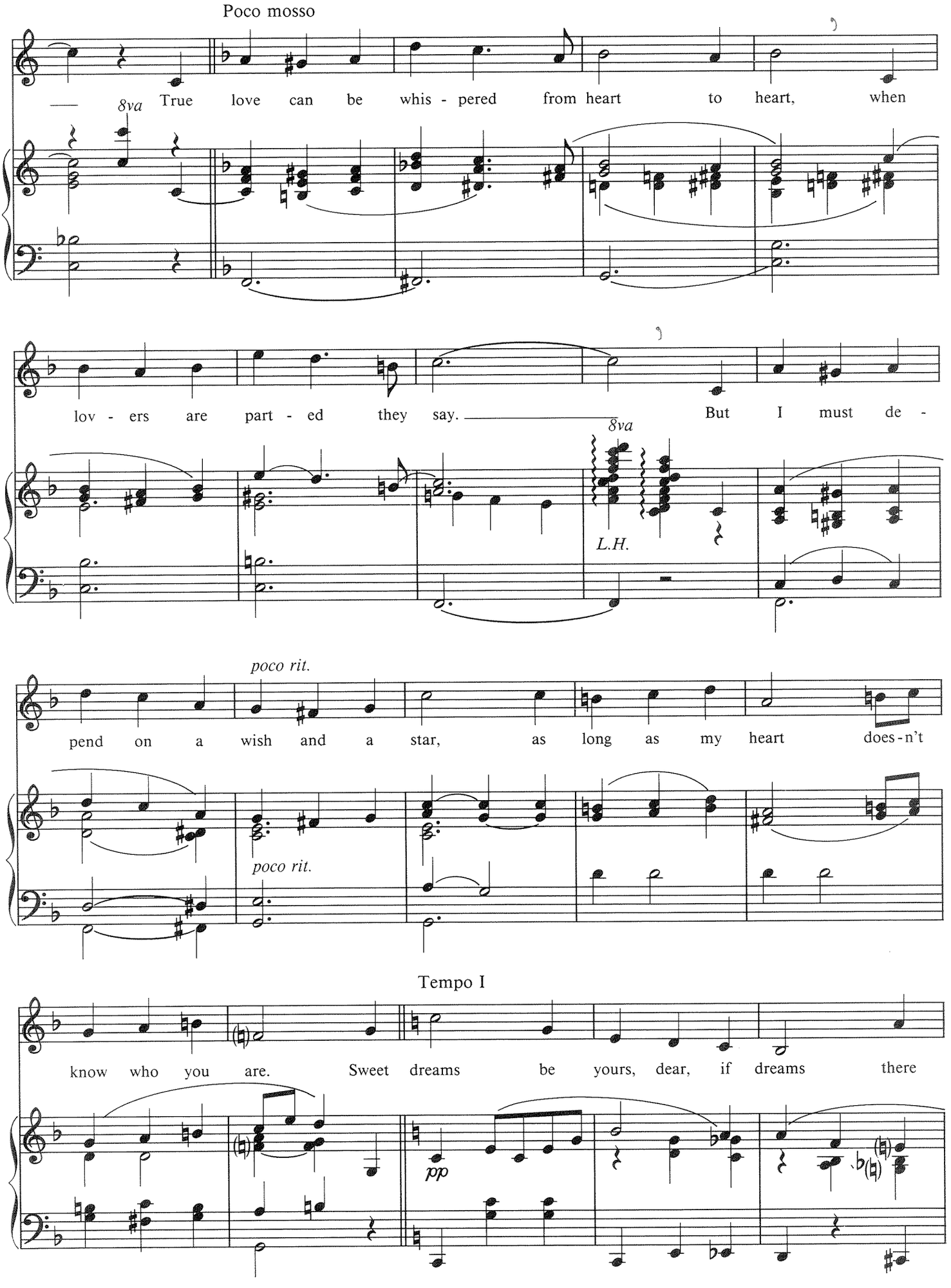
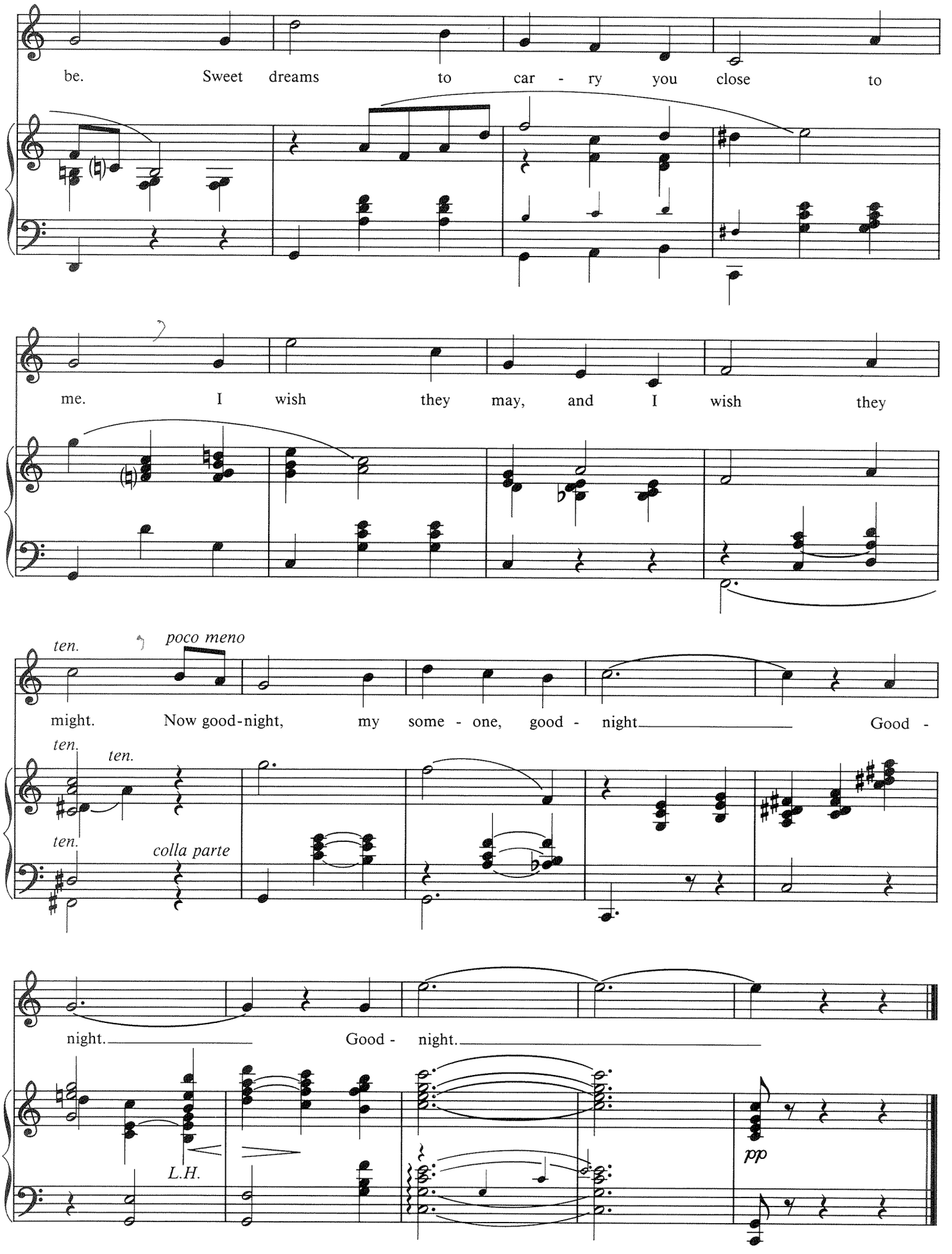

light for good - night, my love, for good - night. Sweet
dreams be yours, dear, if dreams there be; Sweet dreams to
L.H.
car - ry you close to me. I wish they may, and I
wish they might. Now good-night, my some - one, good - night.
L.H.

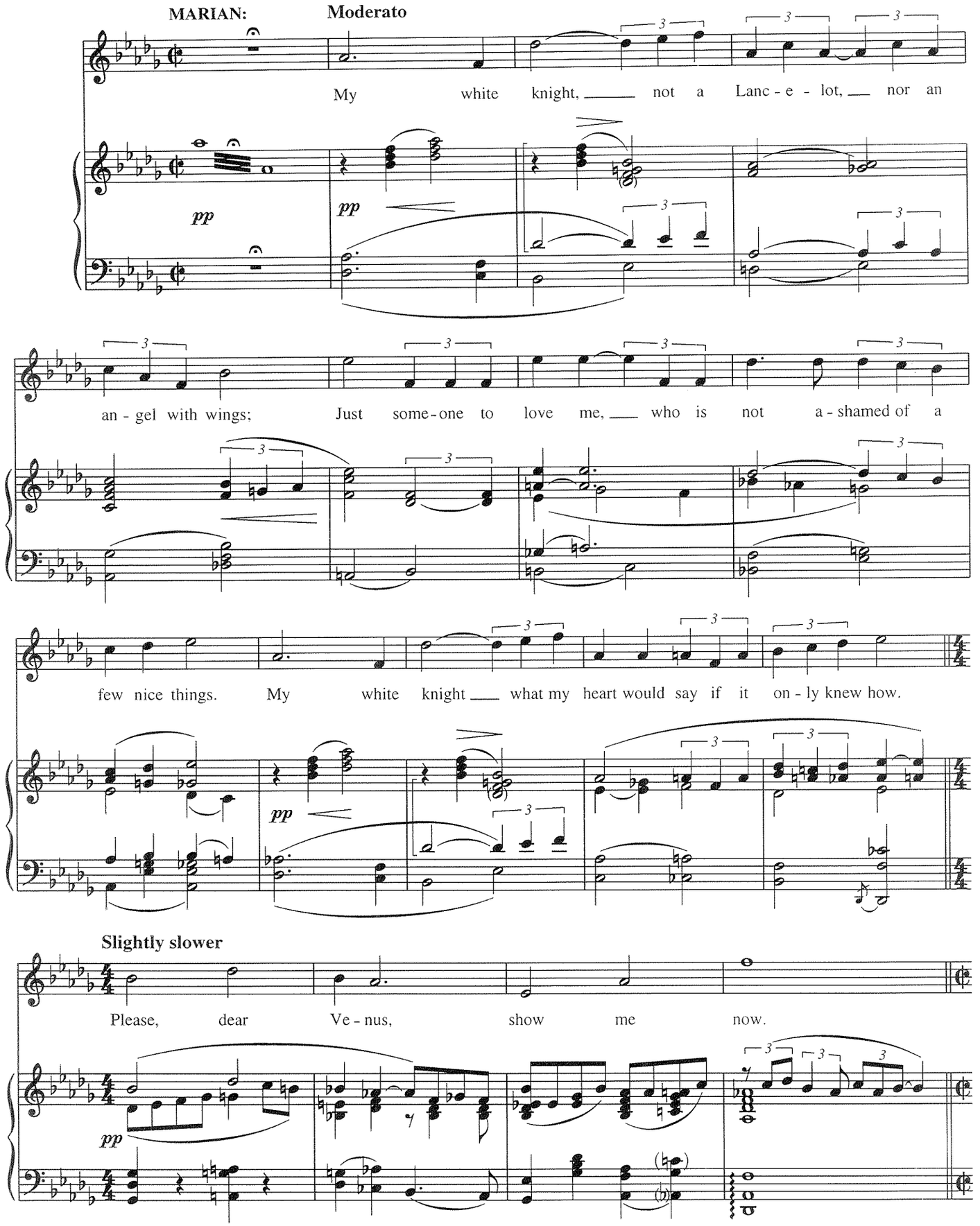

Poco mosso
8va
True love can be whis - pered from heart to heart, when
lov - ers are part - ed they say. But I must de -
8va
L.H.
poco rit.
pend on a wish and a star, as long as my heart does-n't
poco rit.
Tempo I
know who you are. Sweet dreams be yours, dear, if dreams there
pp


be. Sweet dreams to car - ry you close to
me. I wish they may, and I wish they
ten.
poco meno
might. Now good-night, my some - one, good - night Good -
ten.
ten.
ten.
colla parte
night. Good - night.
L.H.
pp

MY WHITE KNIGHT

from *The Music Man*

Words and Music by
MEREDITH WILLSON



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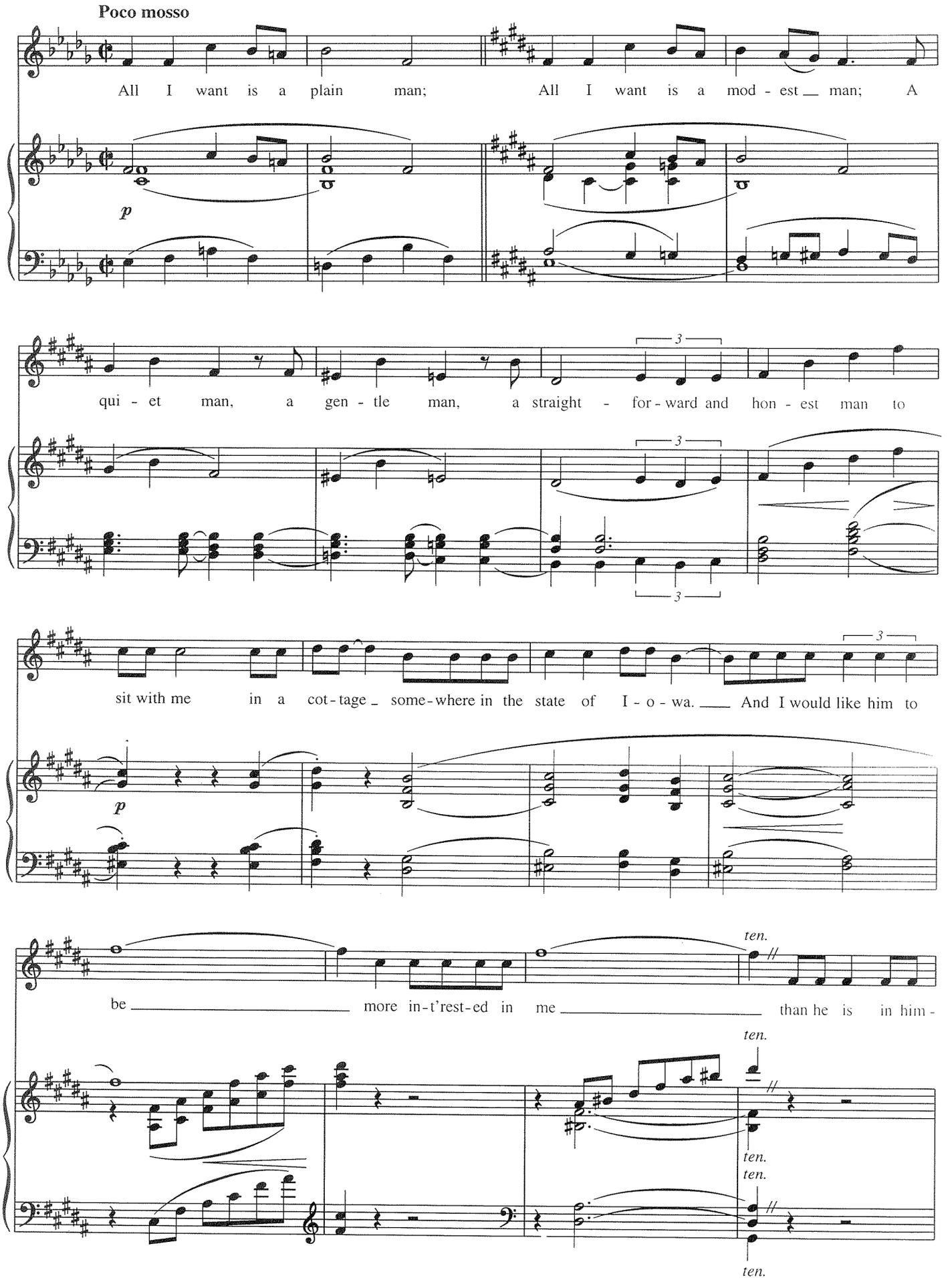
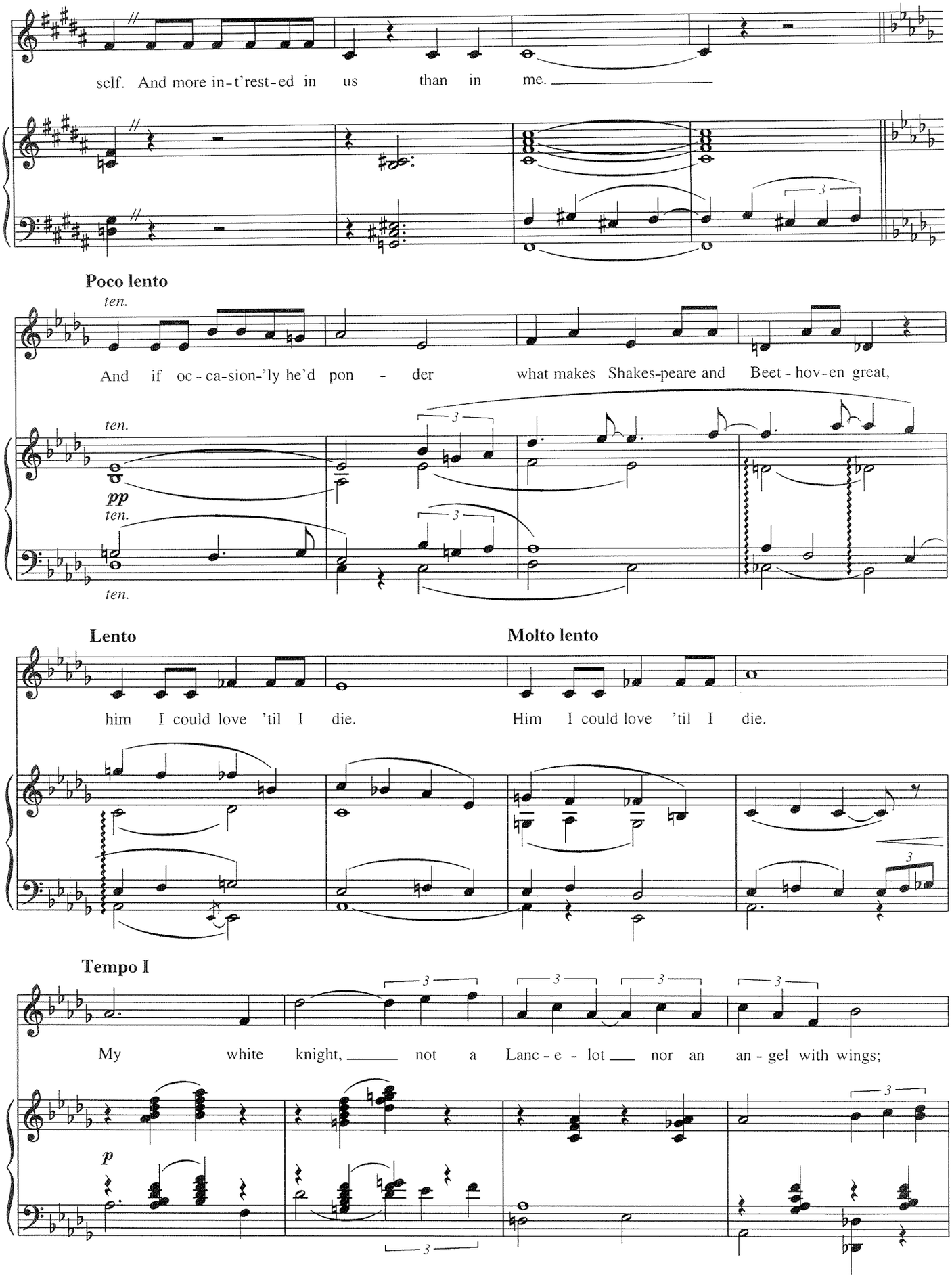
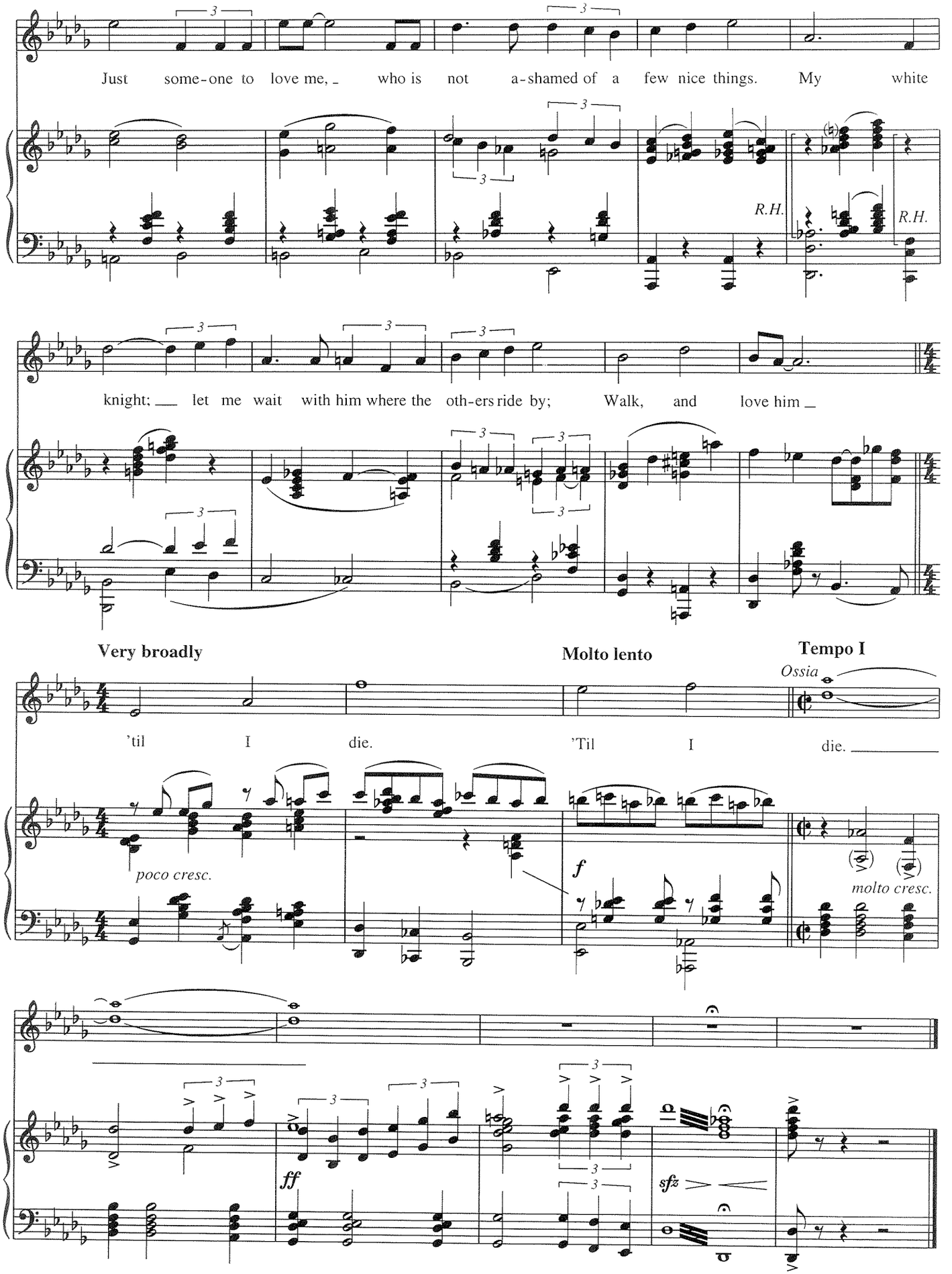

Poco mosso
All I want is a plain man; All I want is a mod - est man; A
p
qui - et man, a gen - tle man, a straight - for - ward and hon - est man to
3
sit with me in a cot - tage some - where in the state of I - o - wa. And I would like him to
p
be more in - t'rest - ed in me than he is in him -
ten.

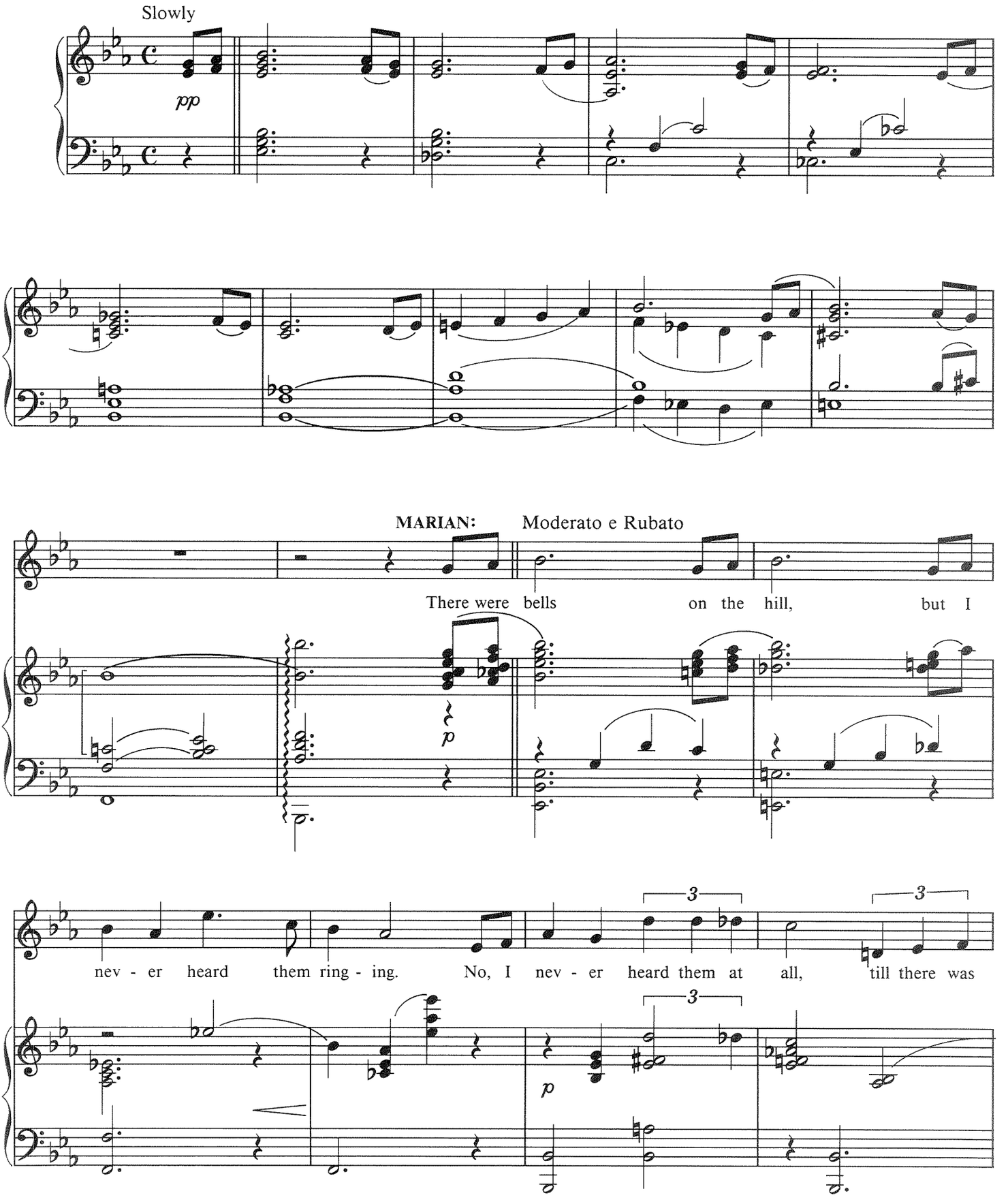

self. And more in-t'rest-ed in us than in me.
Poco lento
ten.
And if oc-ca-sion-'ly he'd pon - der what makes Shakes-peare and Beet-hov-en great,
ten.
pp
ten.
ten.
Lento
him I could love 'til I die.
Molto lento
Him I could love 'til I die.
Tempo I
My white knight, not a Lanc-e-lot nor an an-gel with wings;
p


Just some-one to love me, who is not a-shamed of a few nice things. My white
R.H.
R.H.
knight; let me wait with him where the oth-ers ride by; Walk, and love him
Very broadly
Molto lento
Tempo I
Ossia
'til I die.
'Til I die.
poco cresc.
f
molto cresc.
ff
sfz

TILL THERE WAS YOU

from *The Music Man*

By MEREDITH WILLSON



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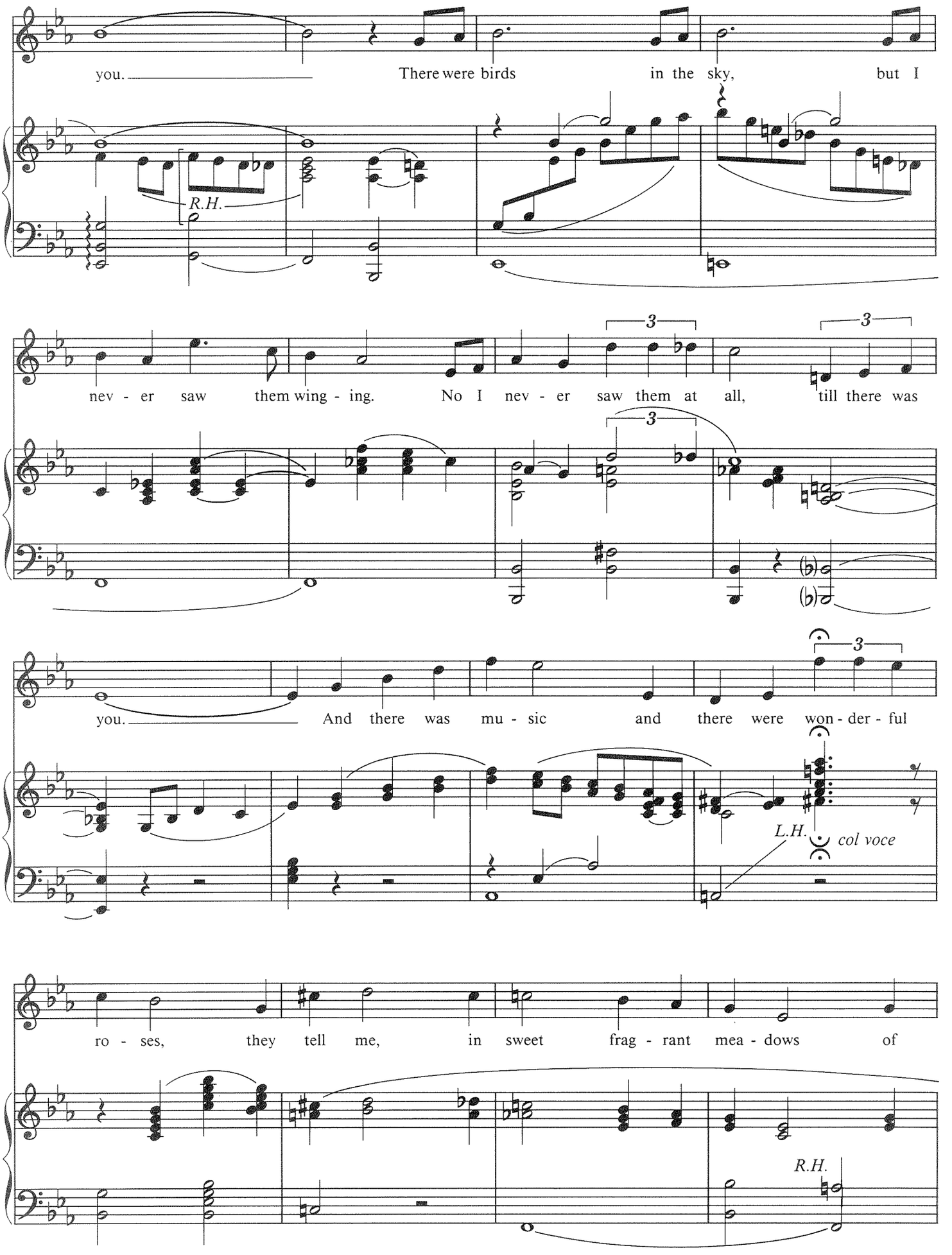
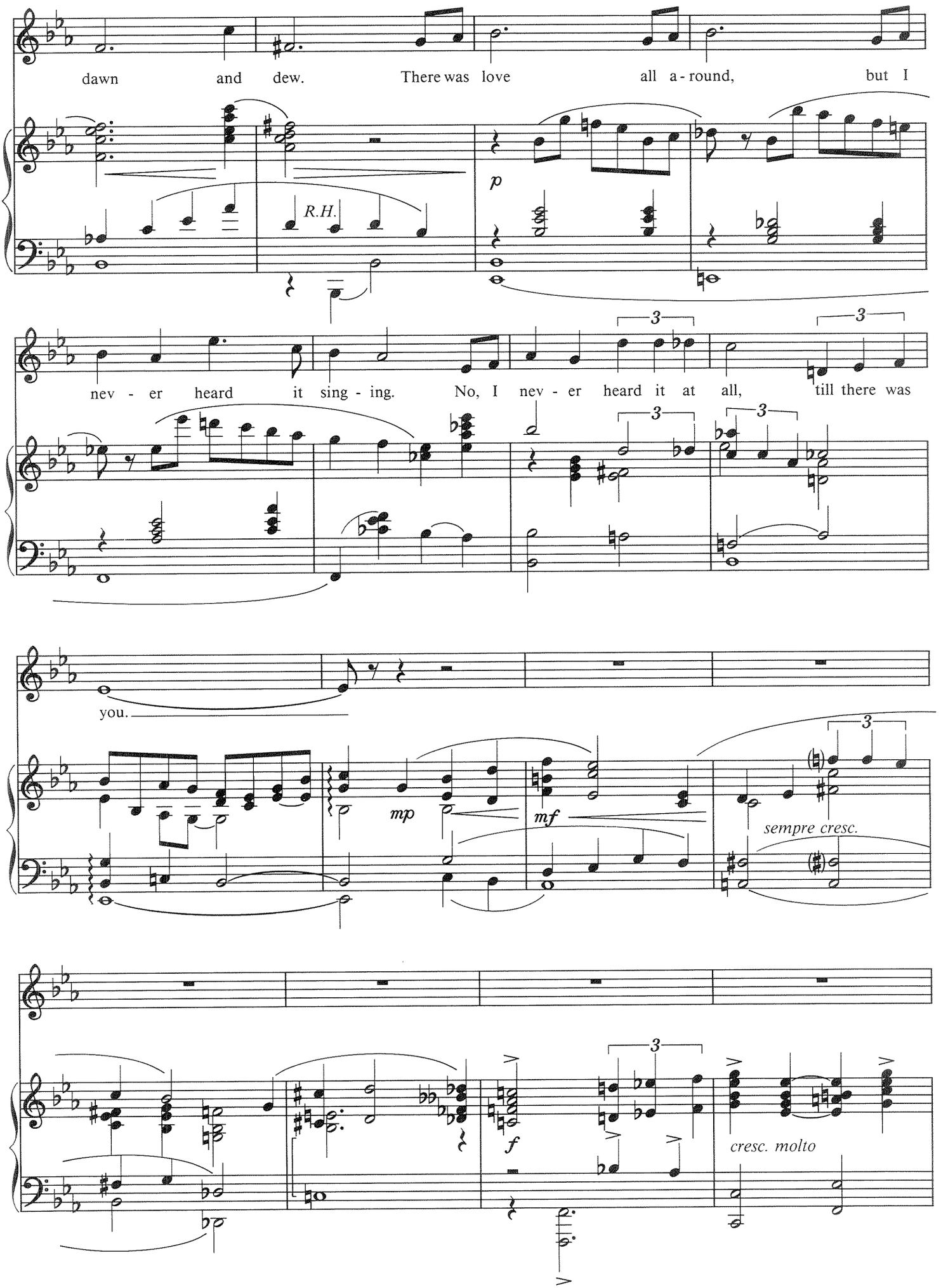
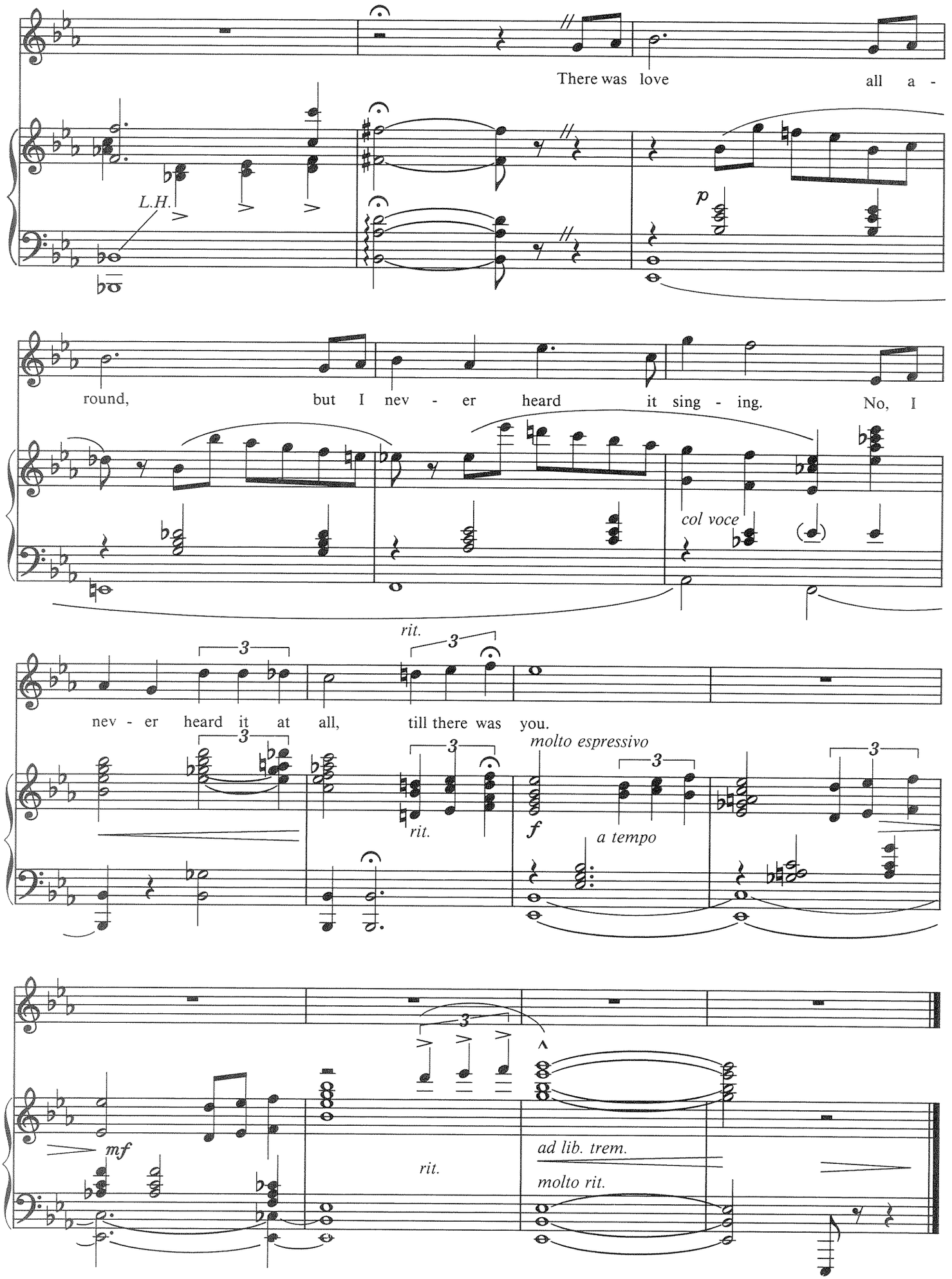

you. There were birds in the sky, but I
R.H.
nev - er saw them wing - ing. No I nev - er saw them at all, till there was
you. And there was mu - sic and there were won - der - ful
L.H.
col voce
ro - ses, they tell me, in sweet frag - rant mea - dows of
R.H.

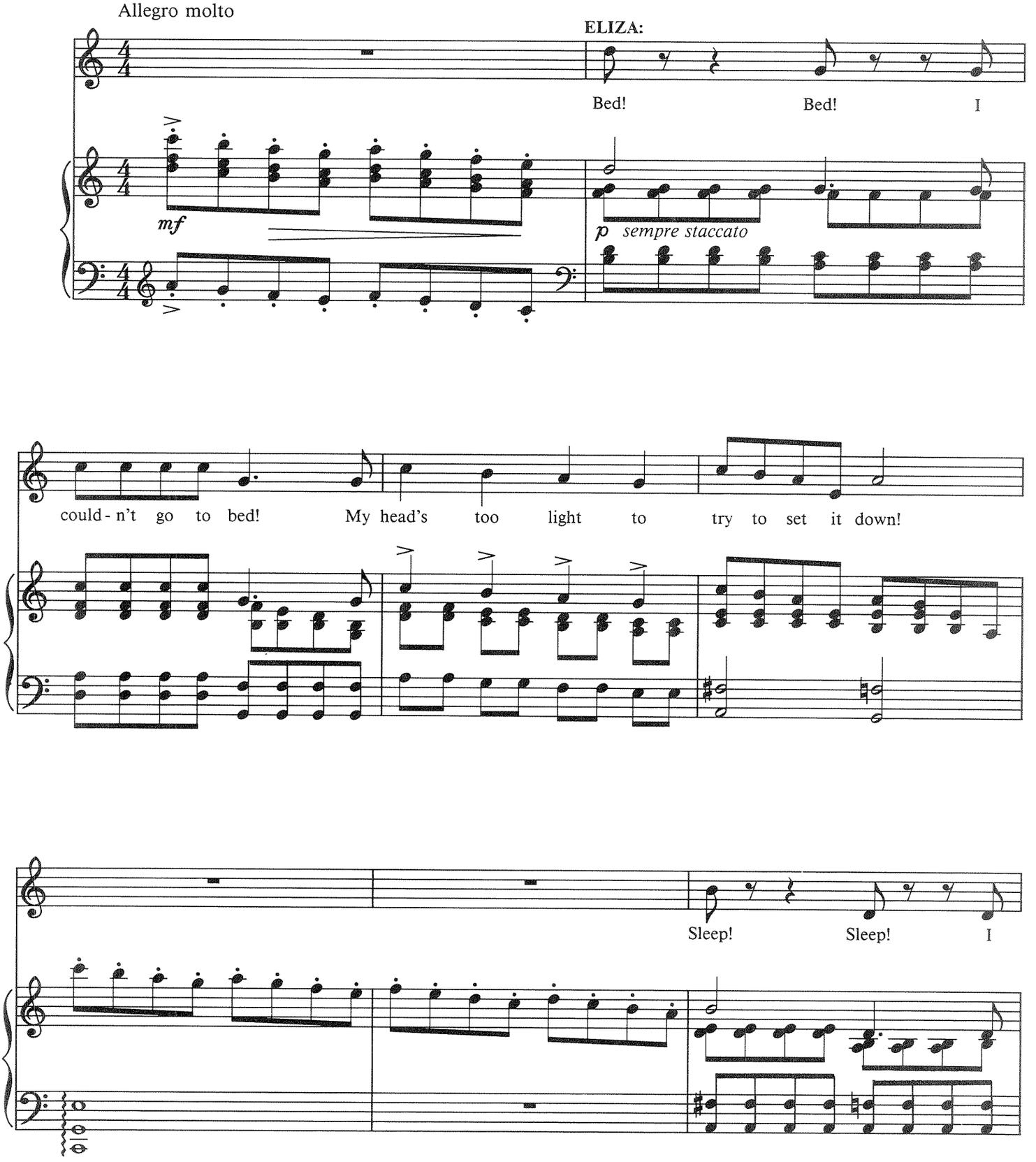

dawn and dew. There was love all a - round, but I
R.H.
p
nev - er heard it sing - ing. No, I nev - er heard it at all, till there was
you.
mp
mf
sempre cresc.
f
cresc. molto


There was love all a -
L.H.
p
round, but I nev - er heard it sing - ing. No, I
col voce
rit.
nev - er heard it at all, till there was you.
molto espressivo
rit.
f
a tempo
mf
rit.
ad lib. trem.
molto rit.

I COULD HAVE DANCED ALL NIGHT

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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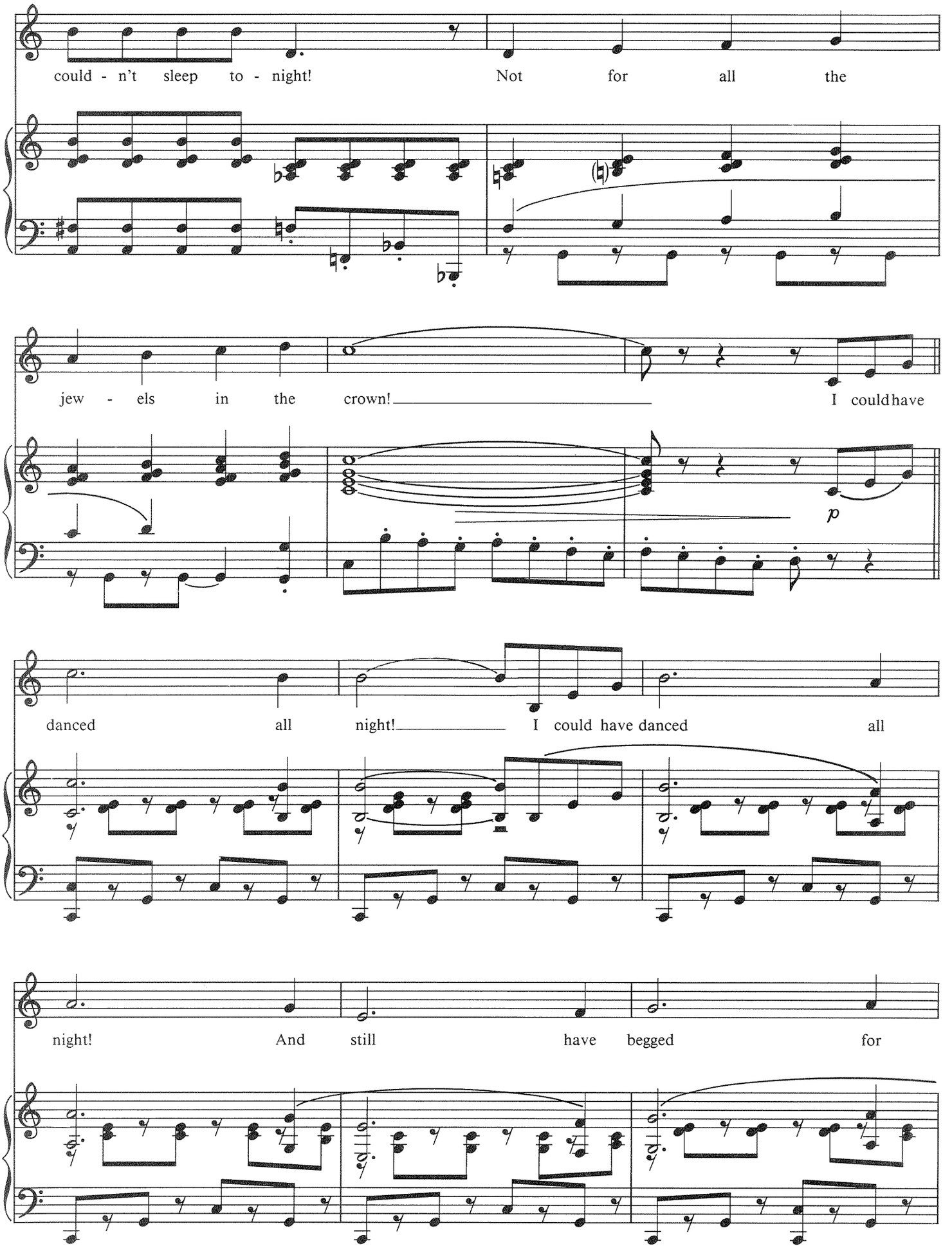
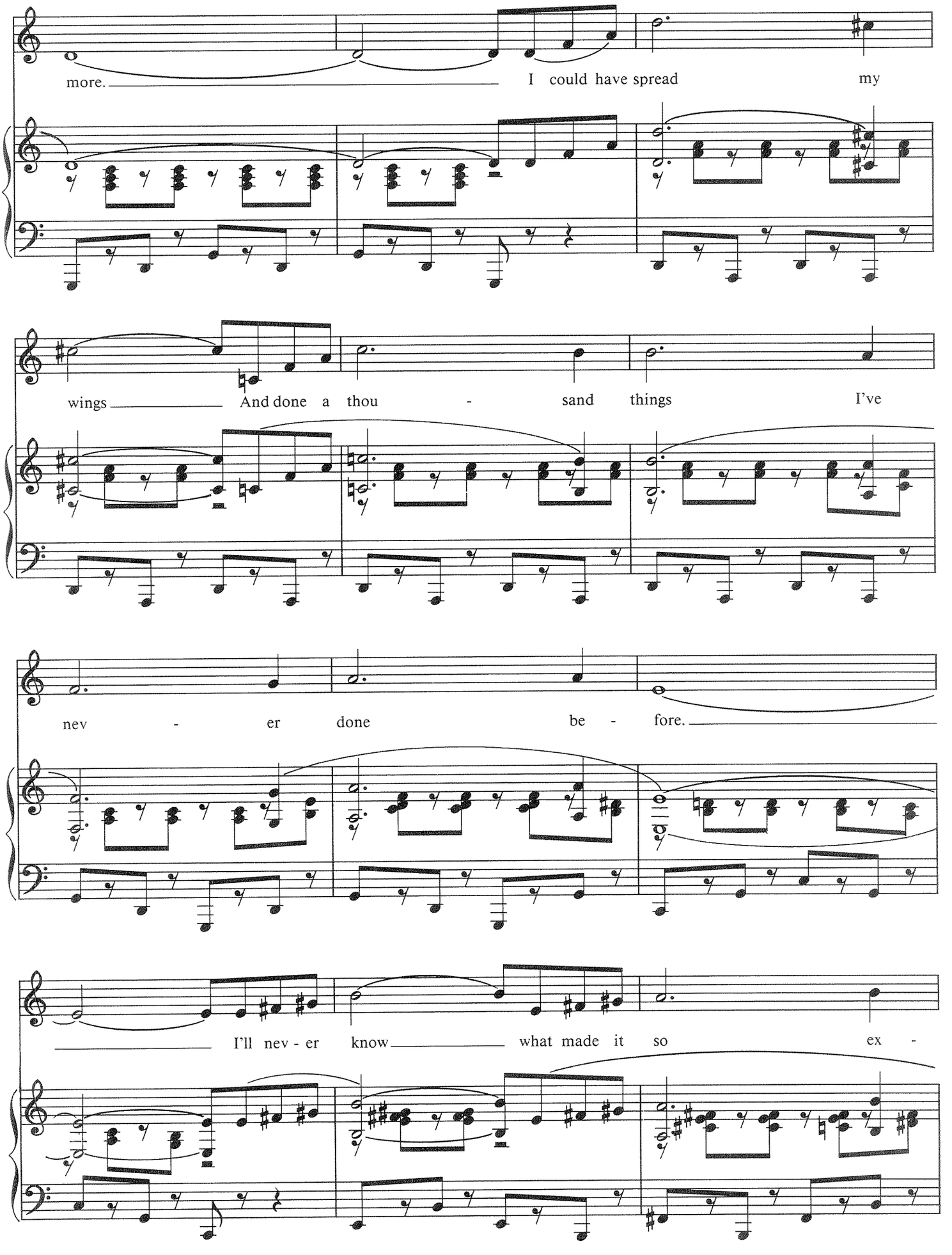
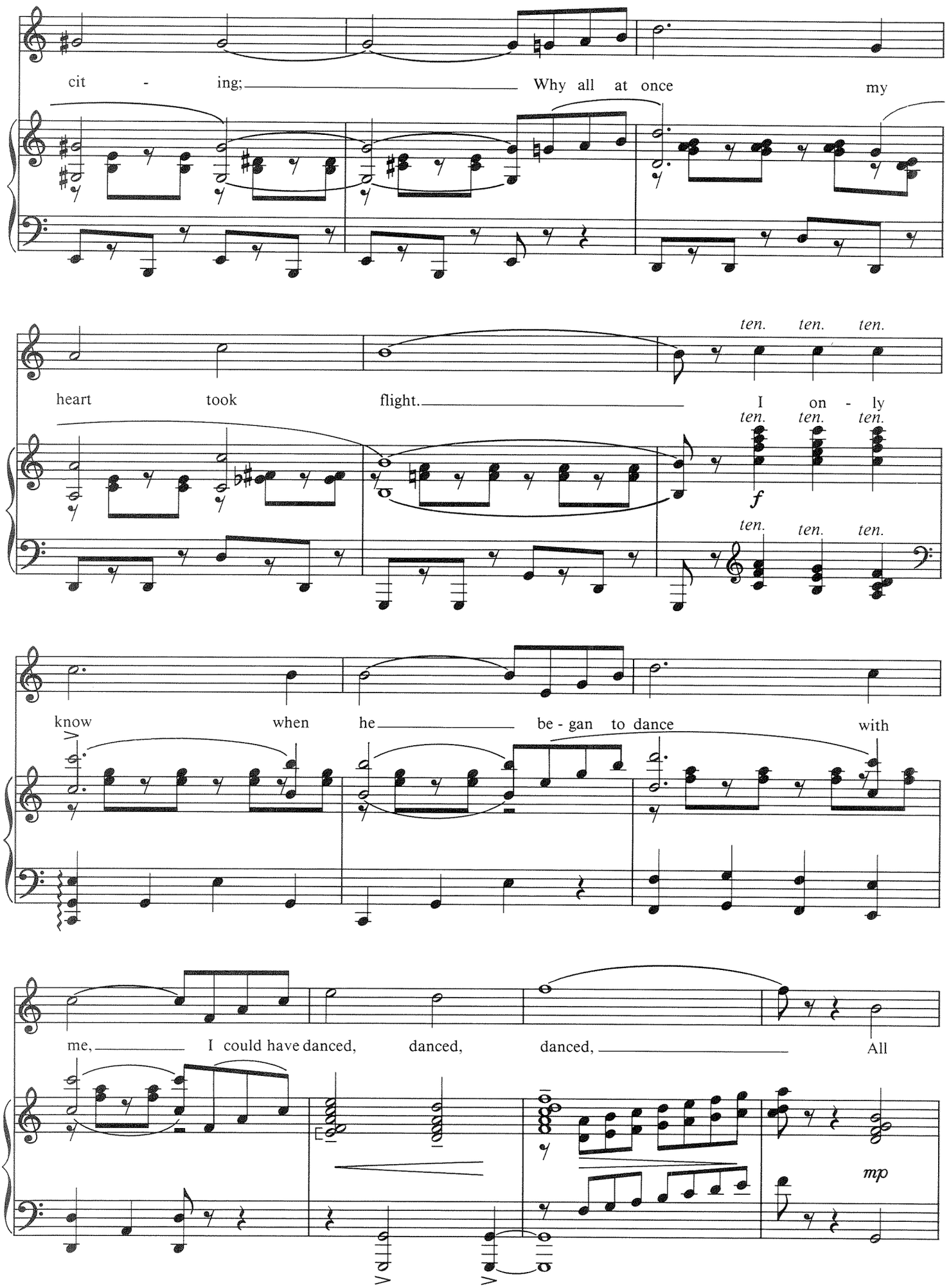
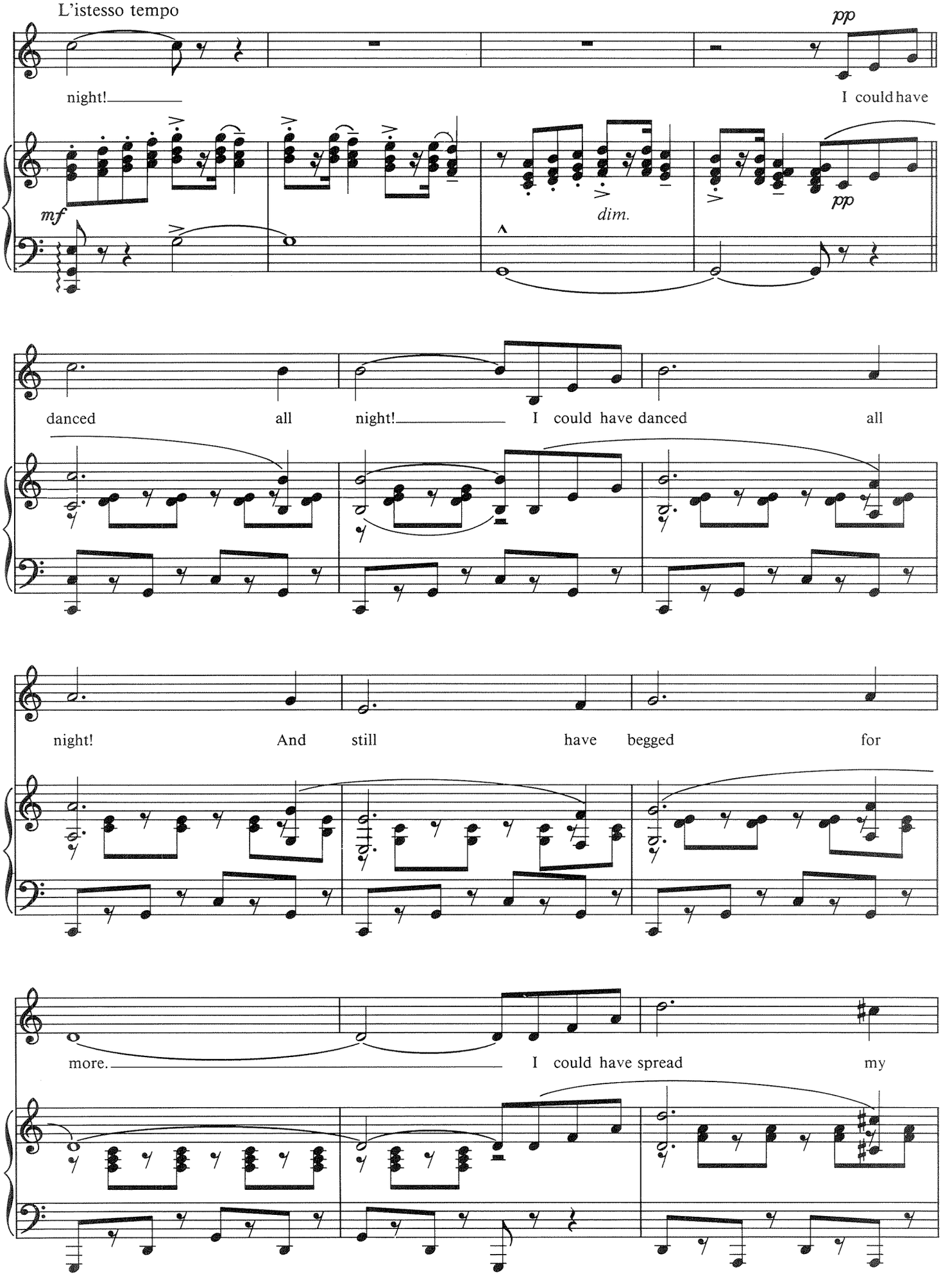
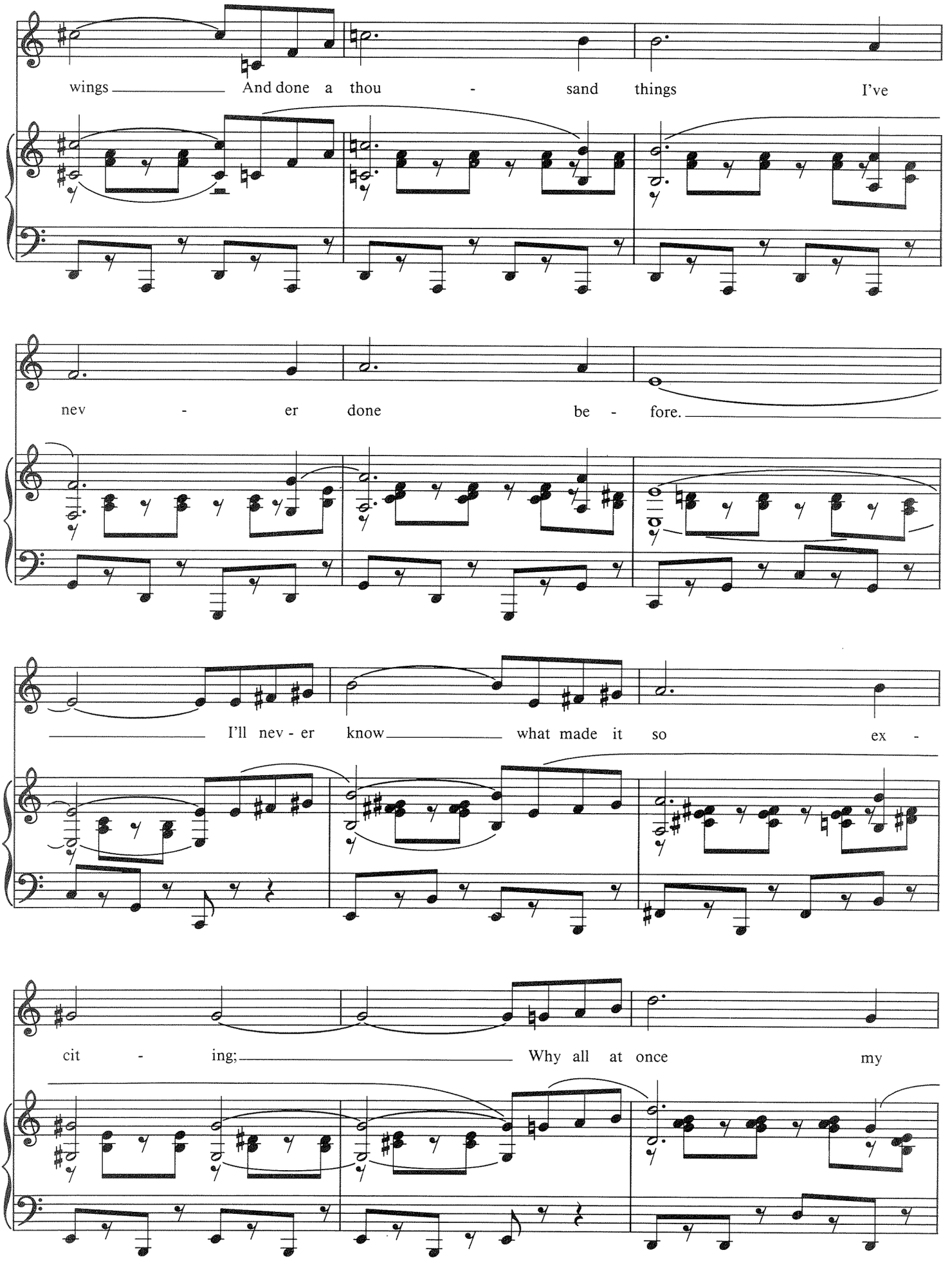
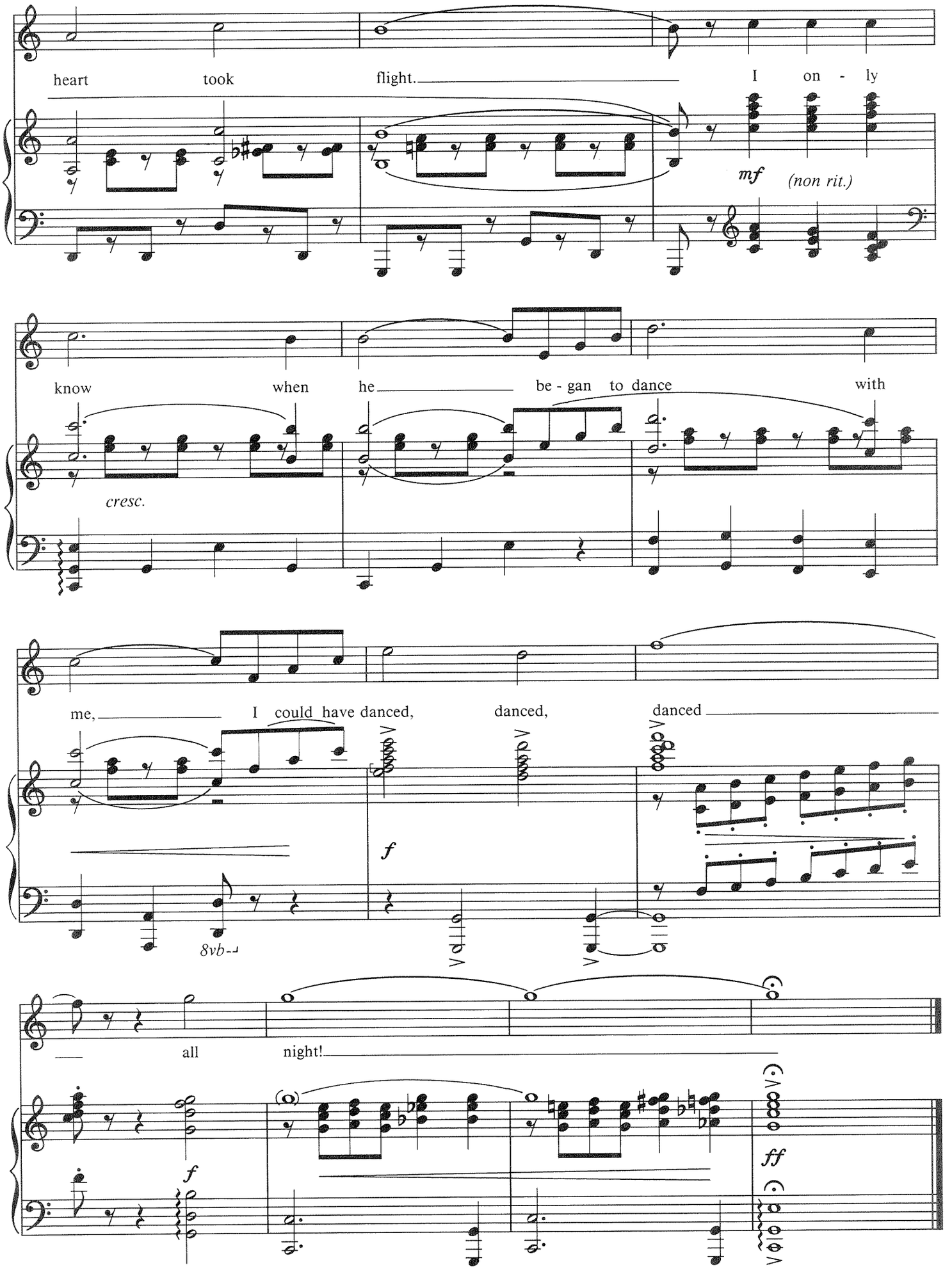

could - n't sleep to - night!
Not for all the
jew - els in the crown!
I could have
p
danced all night!
I could have danced all
night!
And still have begged for


more. I could have spread my
wings And done a thou - sand things I've
nev - er done be - fore.
I'll nev - er know what made it so ex -


cit - ing; Why all at once my
ten. ten. ten.
heart took flight. I on - ly
ten. ten. ten.
f
ten. ten. ten.
know when he be - gan to dance with
me, I could have danced, danced, danced, All
mp

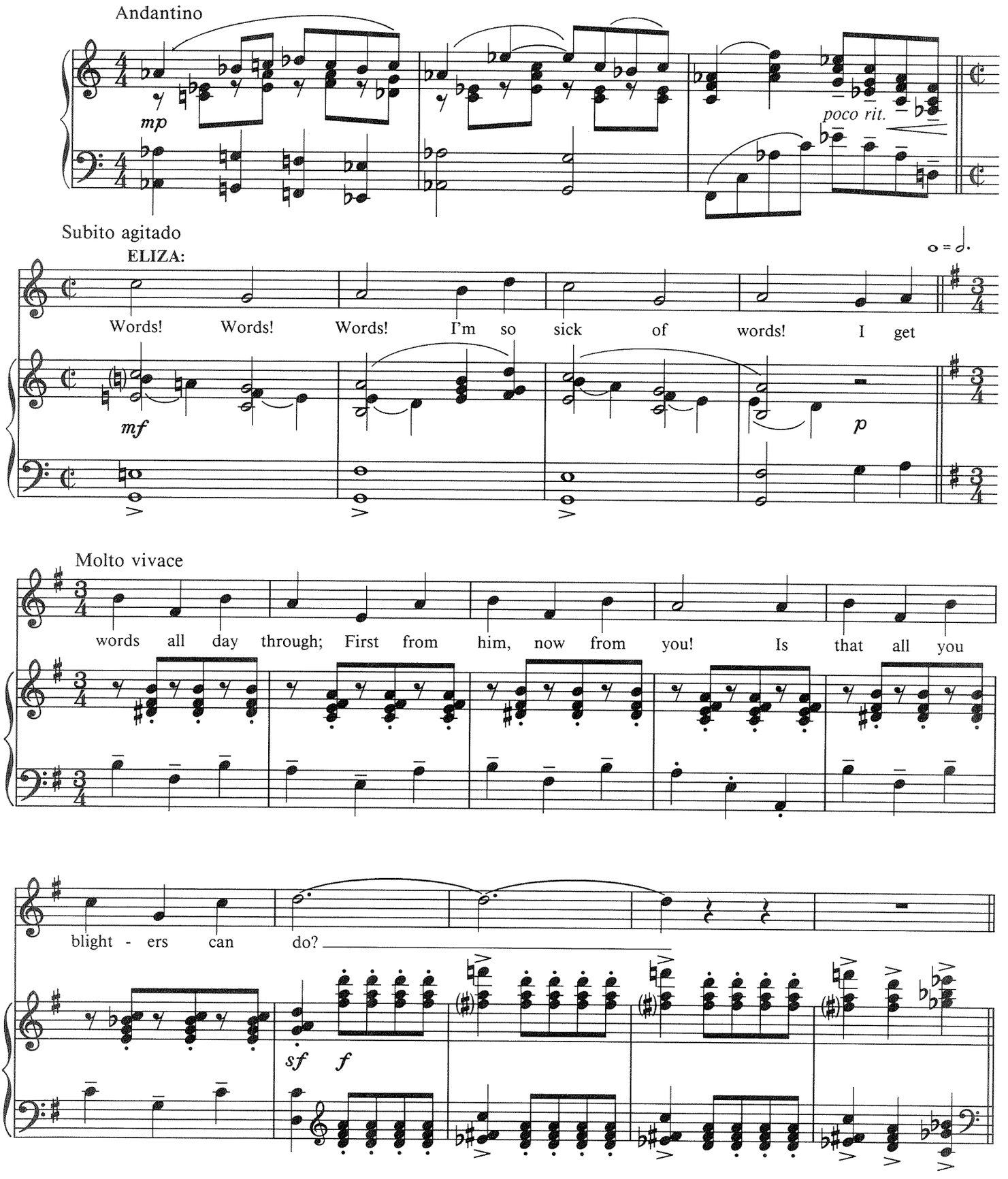

L'istesso tempo
pp
night!
I could have
mf
dim.
pp
danced all night! I could have danced all
night! And still have begged for
more. I could have spread my


wings And done a thou - sand things I've
nev - er done be - fore.
I'll nev - er know what made it so ex -
cit - ing; Why all at once my


heart took flight. I on - ly
mf
(non rit.)
know when he be - gan to dance with
cresc.
me, I could have danced, danced, danced
f
8vb
all night!
f
ff

SHOW ME
from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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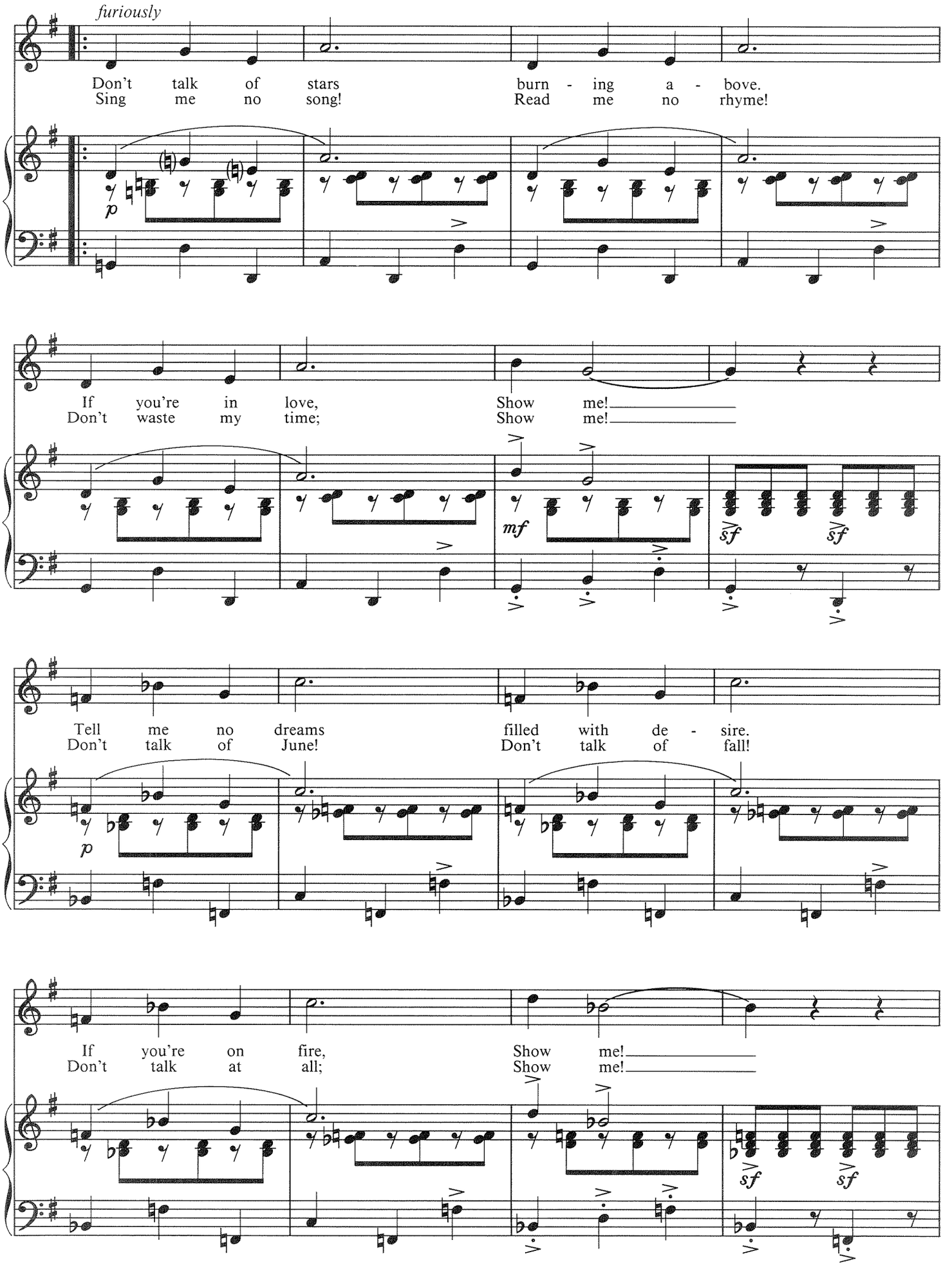
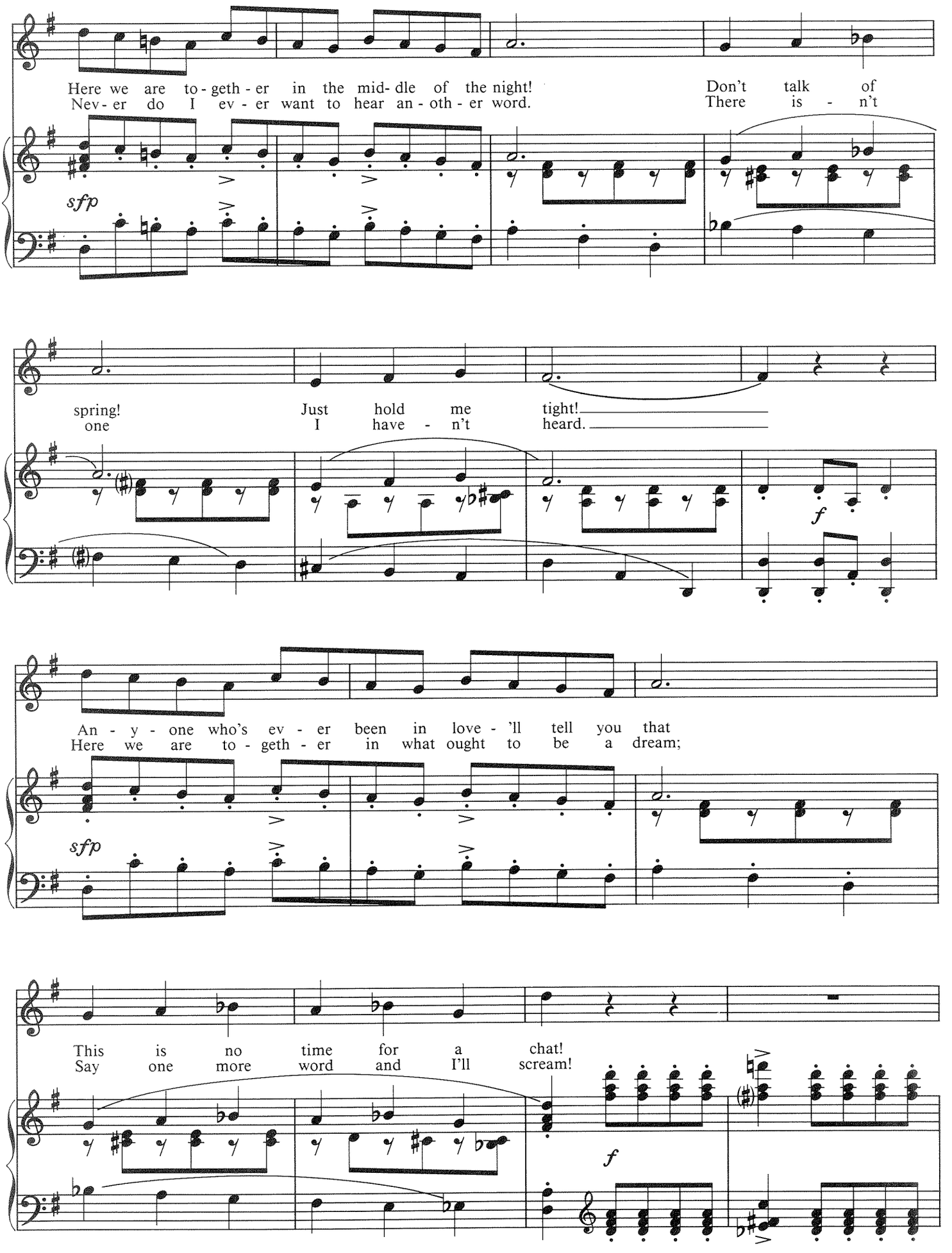
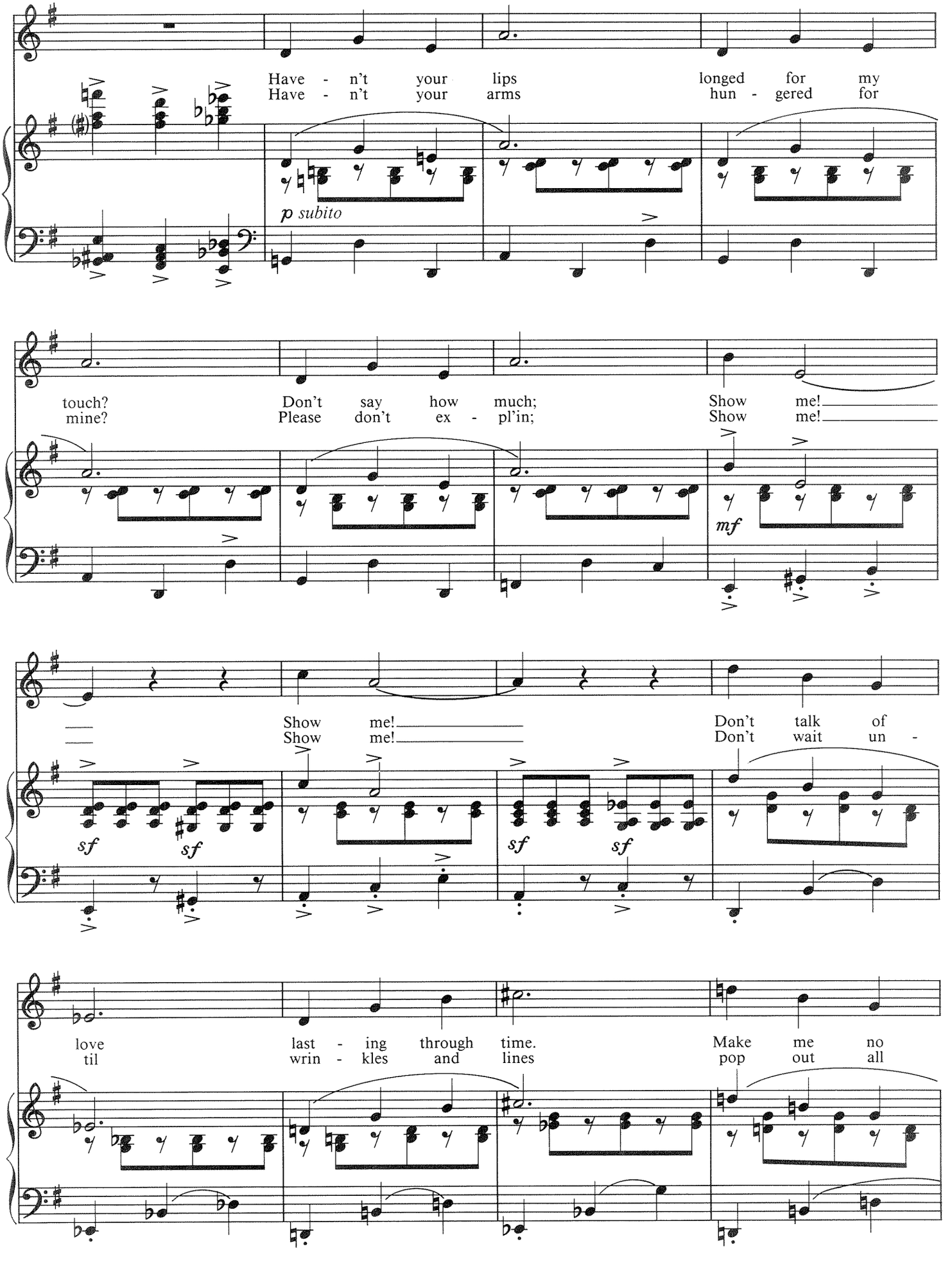
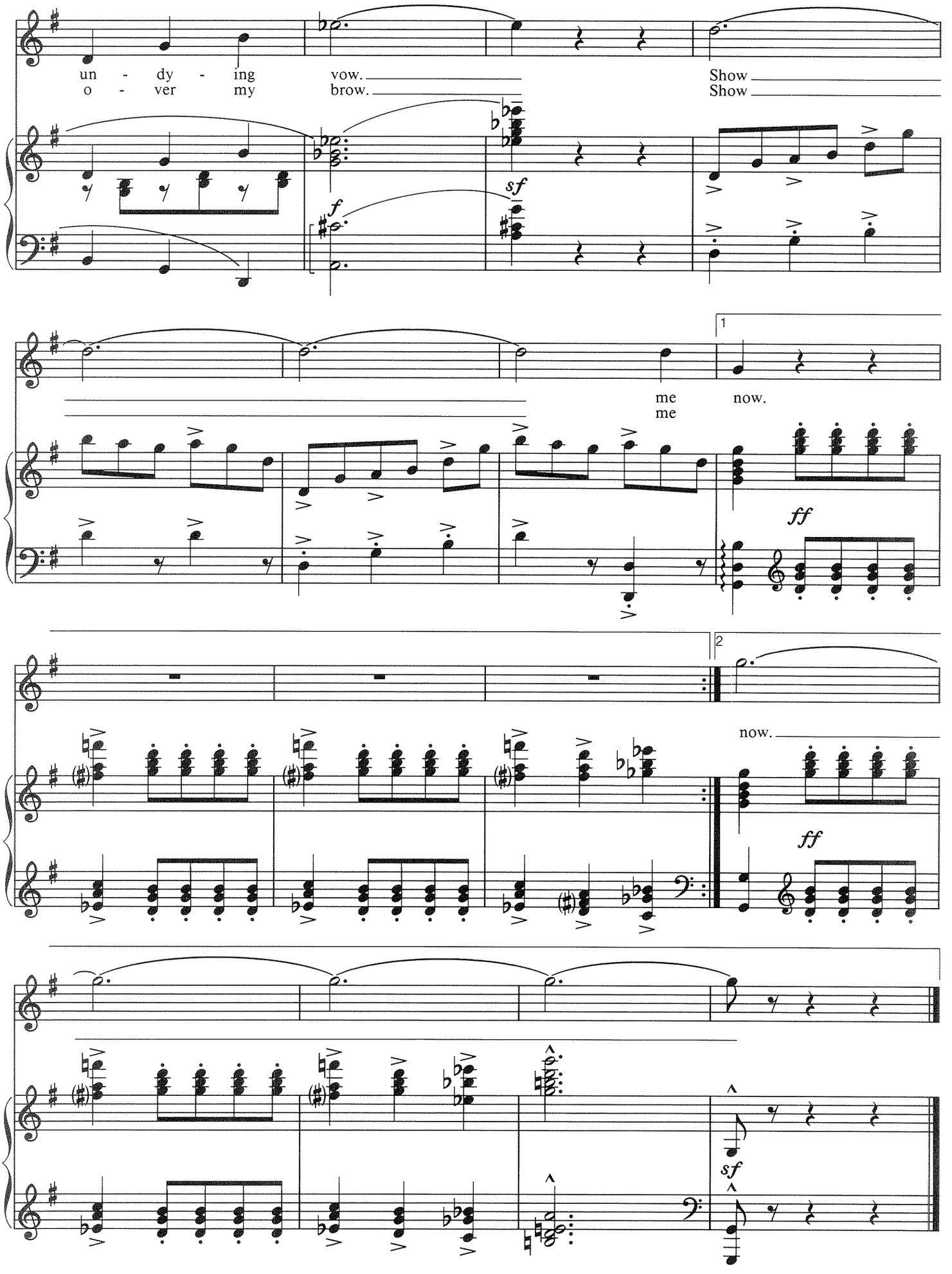

furiously
Don't talk of stars burn - ing a - bove.
Sing me no song! Read me no rhyme!
p
If you're in love, Show me!
Don't waste my time; Show me!
mf
sf sf
Tell me no dreams filled with de - sire.
Don't talk of June! Don't talk of fall!
p
If you're on fire, Show me!
Don't talk at all; Show me!
sf sf

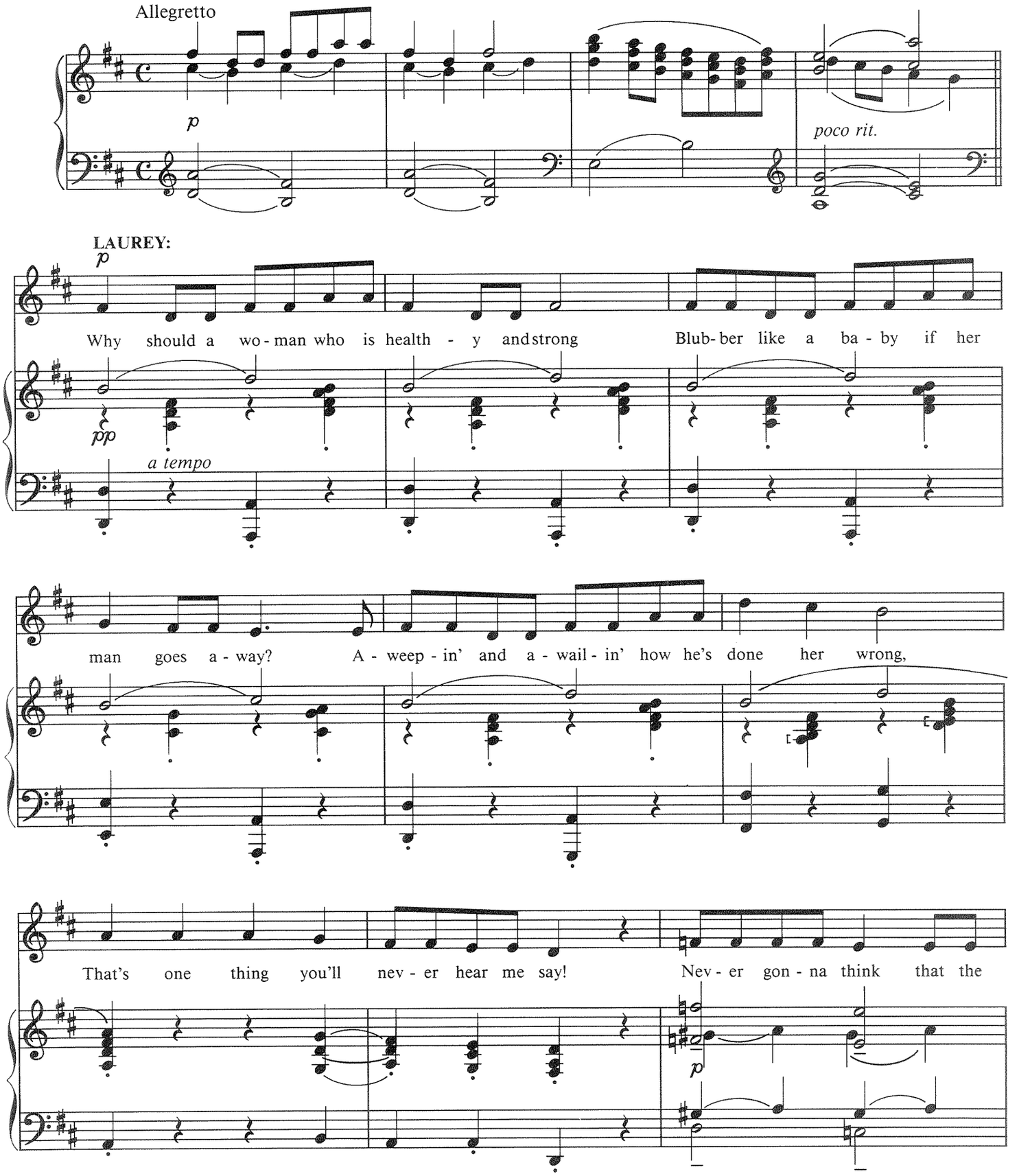

Here we are to - geth - er in the mid- dle of the night!
Nev- er do I ev - er want to hear an - oth - er word.
Don't talk of
There is - n't
sfp
spring!
one
Just hold me
I have - n't
tight!
heard.
f
An - y - one who's ev - er been in love - 'll tell you that
Here we are to - geth - er in what ought to be a dream;
sfp
This is no time for a chat!
Say one more word and I'll scream!
f


Have - n't your lips longed for my
Have - n't your arms hun - gered for
p subito
touch? Don't say how much; Show me!
mine? Please don't ex - pl'in; Show me!
mf
Show me! Don't talk of
Show me! Don't wait un -
sf sf sf sf
love last - ing through time. Make me no
til wrin - kles and lines pop out all


un - dy - ing vow.
o - ver my brow.
Show
Show
f
sf
me now.
me
1
ff
2
now.
ff
sf

MANY A NEW DAY
from *Oklahoma!*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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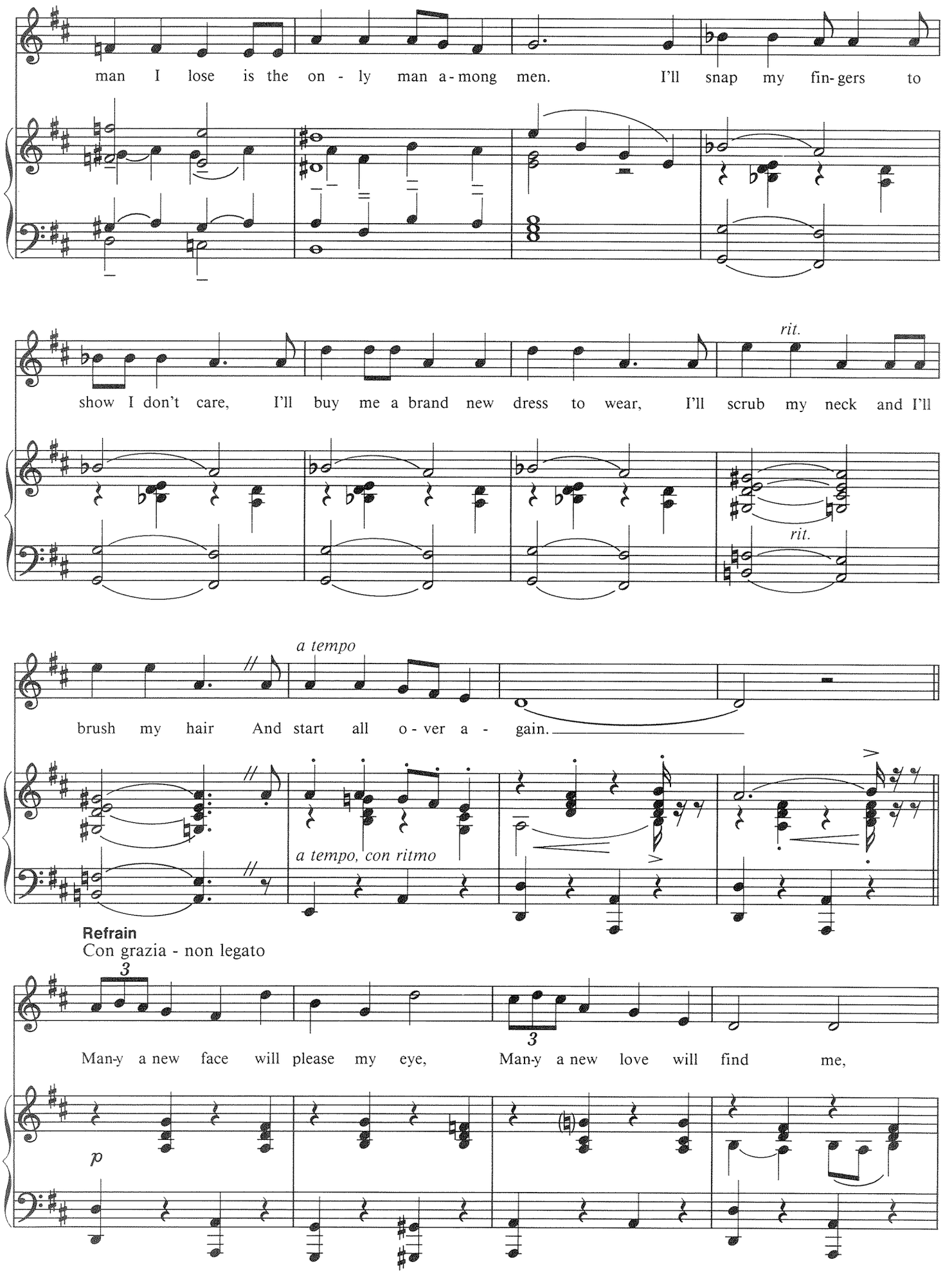
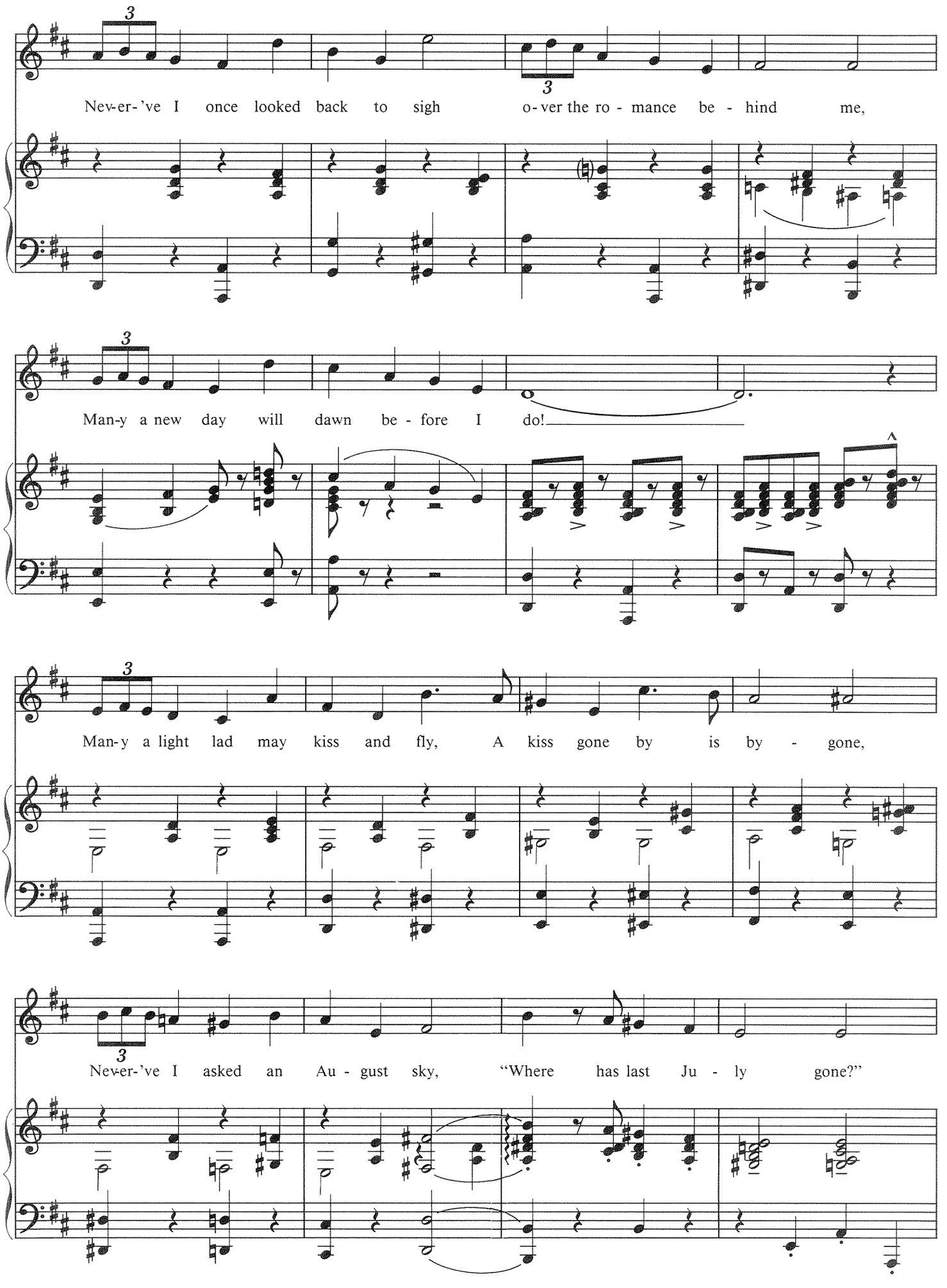
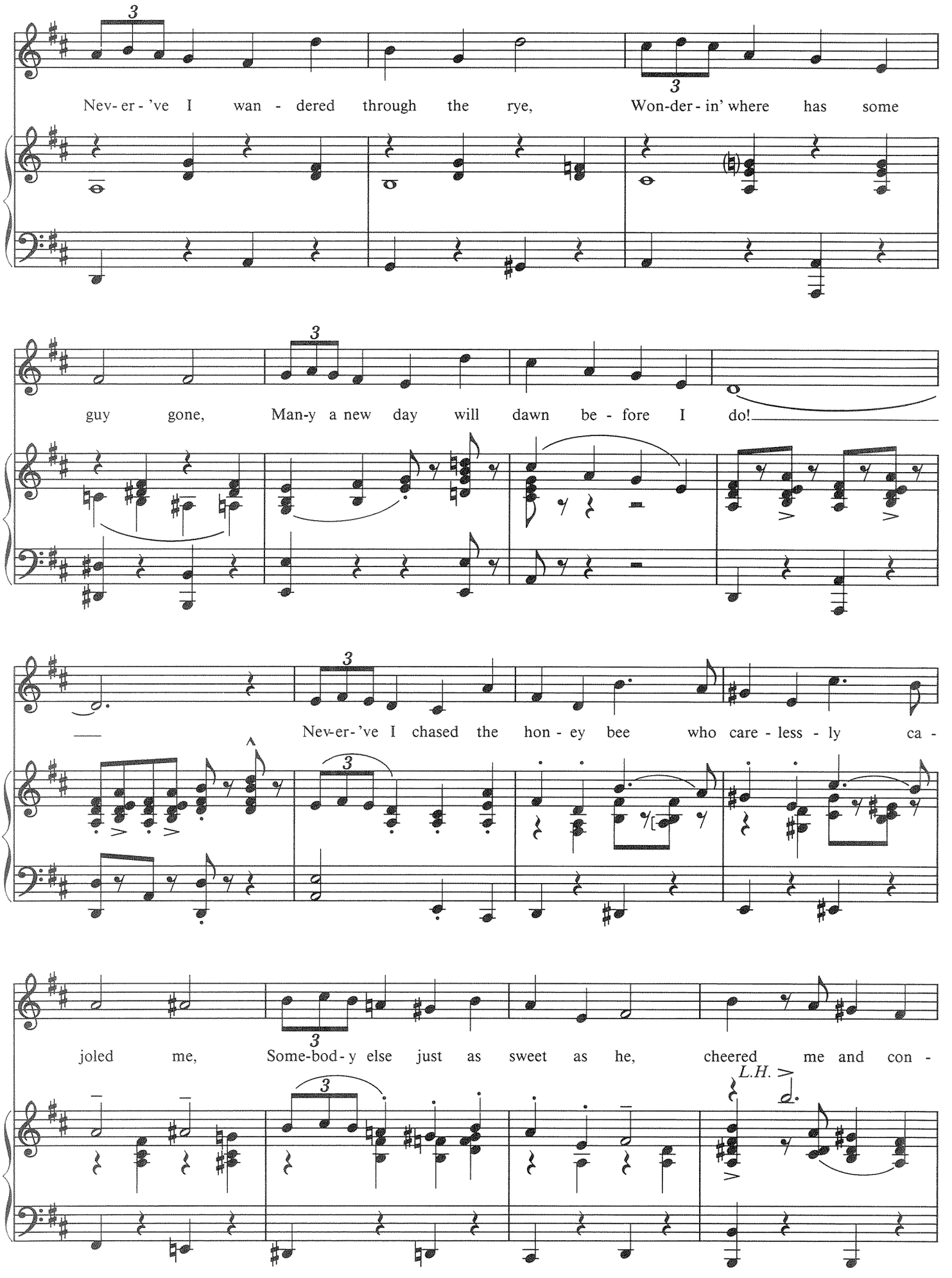
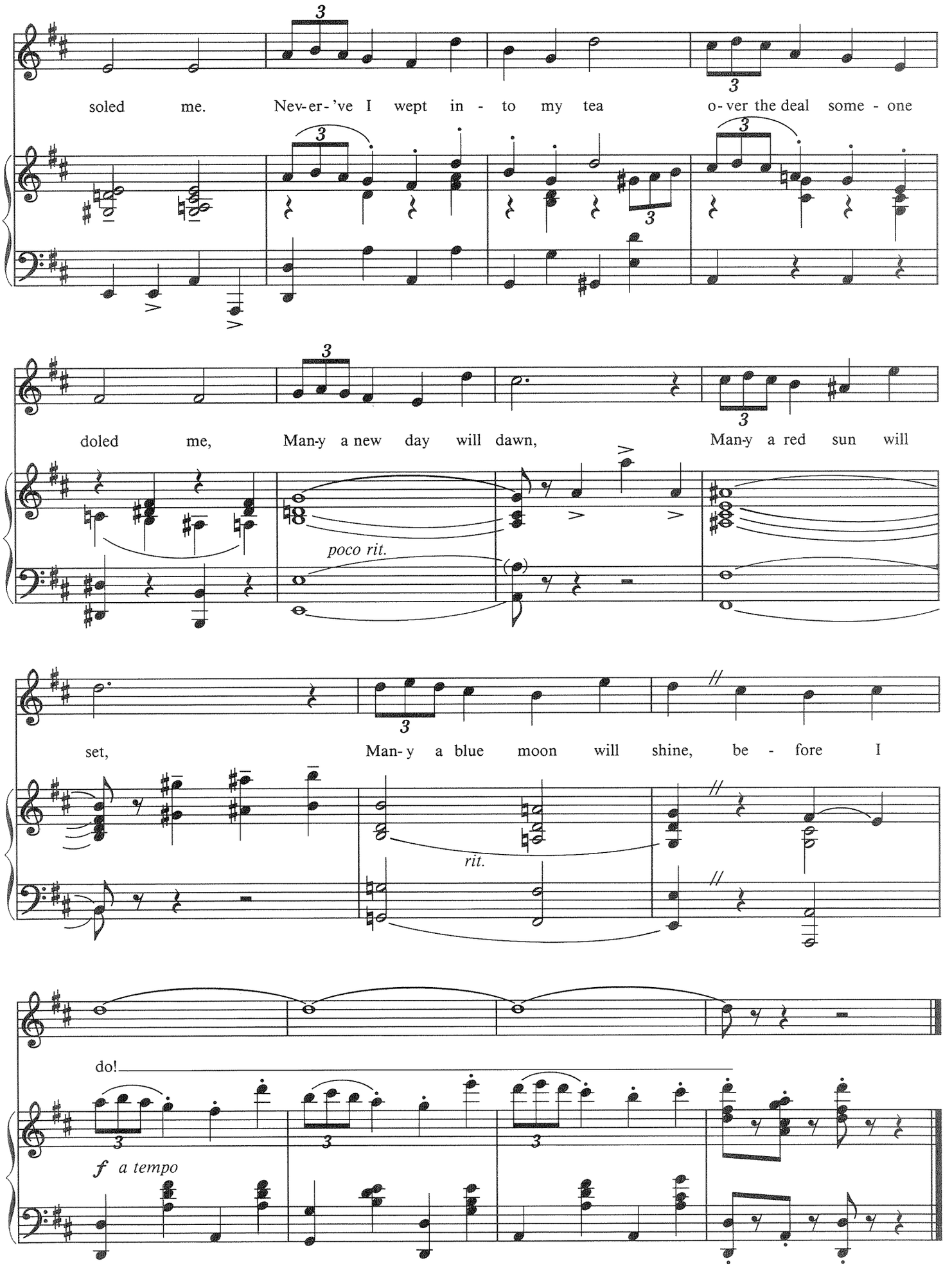

man I lose is the on - ly man a - mong men. I'll snap my fin - gers to
show I don't care, I'll buy me a brand new dress to wear, I'll scrub my neck and I'll
rit.
rit.
brush my hair And start all o - ver a - gain.
a tempo
a tempo, con ritmo
Refrain
Con grazia - non legato
3
3
Man-y a new face will please my eye, Man-y a new love will find me,
p


Nev-er-'ve I once looked back to sigh o-ver the ro - mance be - hind me,
Man-y a new day will dawn be - fore I do!
Man-y a light lad may kiss and fly, A kiss gone by is by - gone,
Nev-er-'ve I asked an Au - gust sky, "Where has last Ju - ly gone?"


Nev- er - 've I wan - dered through the rye, Won-der - in' where has some
guy gone, Man-y a new day will dawn be - fore I do!
Nev-er-'ve I chased the hon - ey bee who care - less - ly ca -
joled me, Some-bod - y else just as sweet as he, cheered me and con -
L.H.

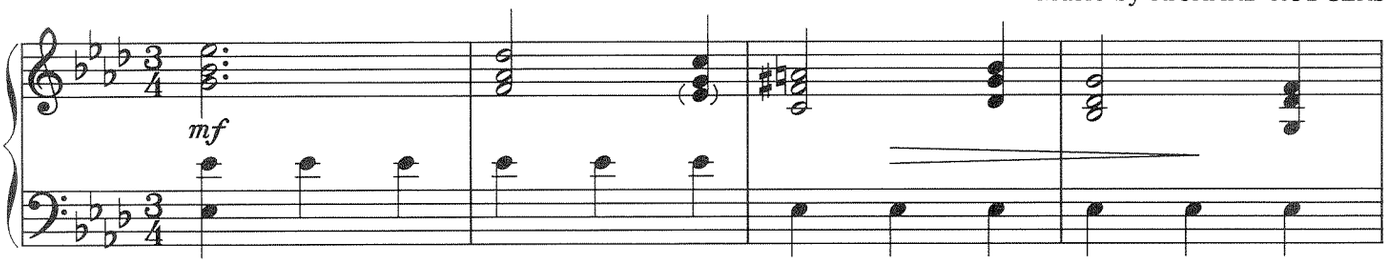

soled me. Nev-er-'ve I wept in - to my tea o-ver the deal some - one
doled me, Man-y a new day will dawn, Man-y a red sun will
poco rit.
set, Man-y a blue moon will shine, be - fore I
rit.
do!
f a tempo

OUT OF MY DREAMS

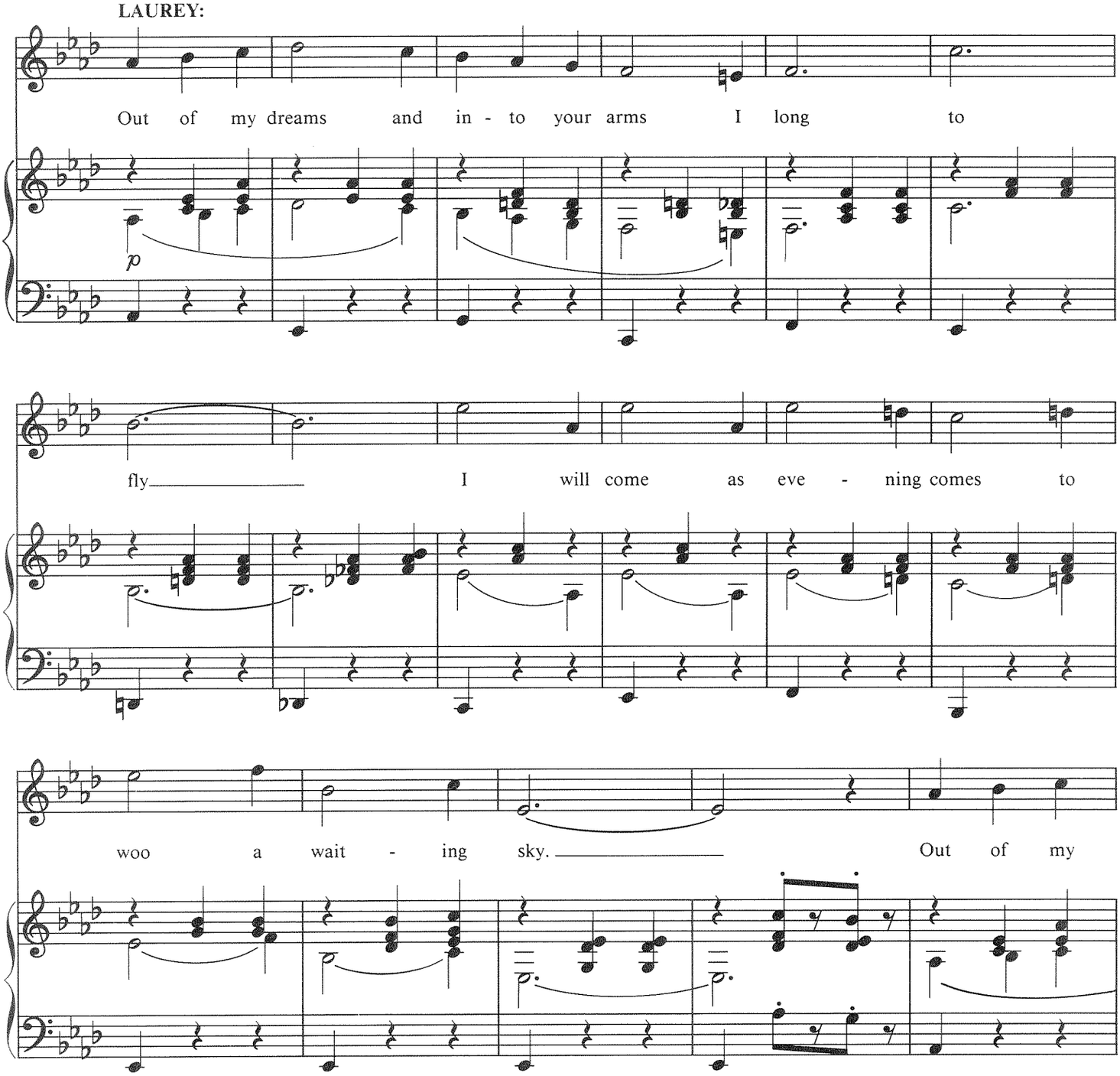
from *Oklahoma!*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tempo di valse



LAUREY:



This song appears in a somewhat different form here than in the context of the show.
Mr. Hammerstein revised the lyrics so that the song could stand alone, and it is this revision that is used here.

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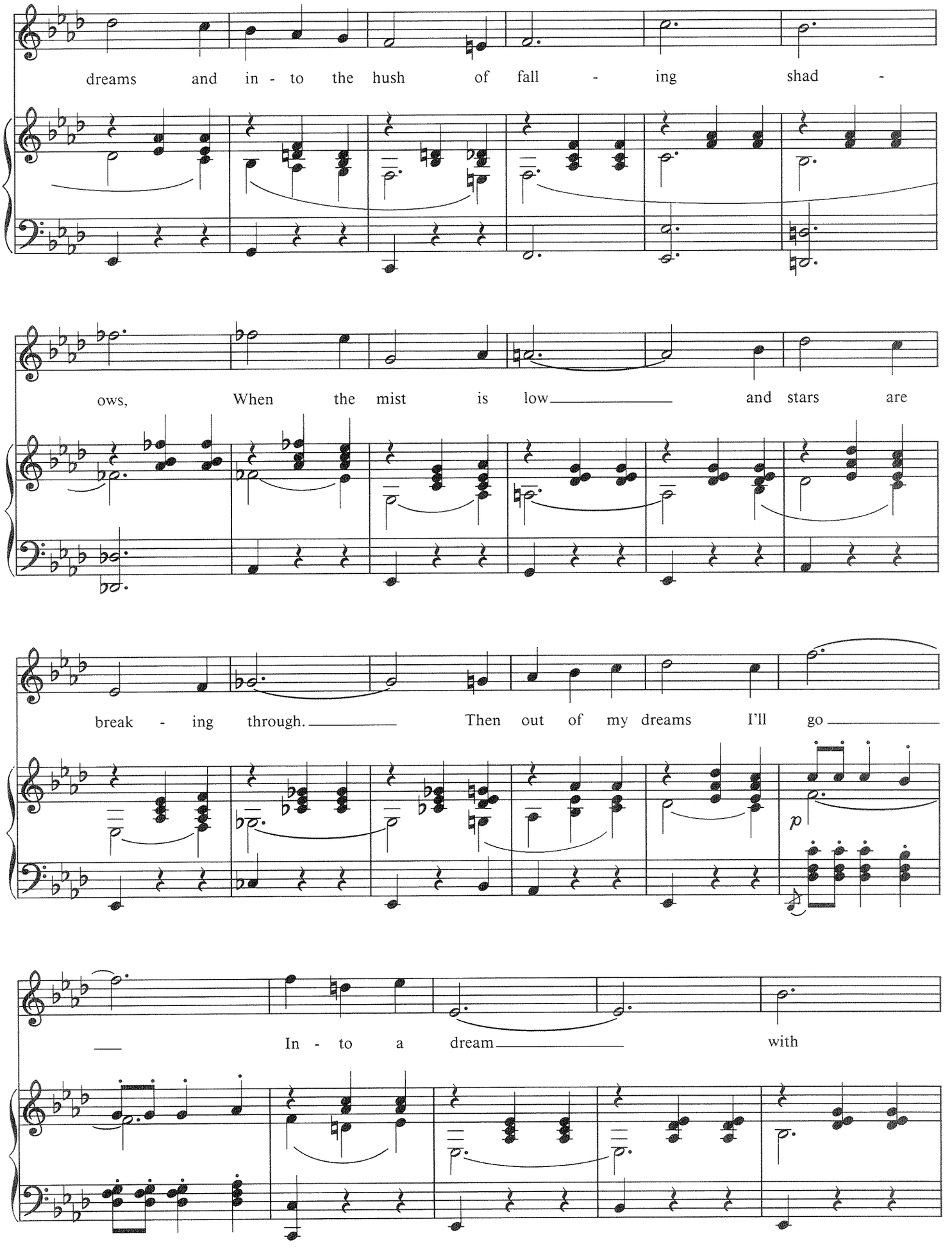
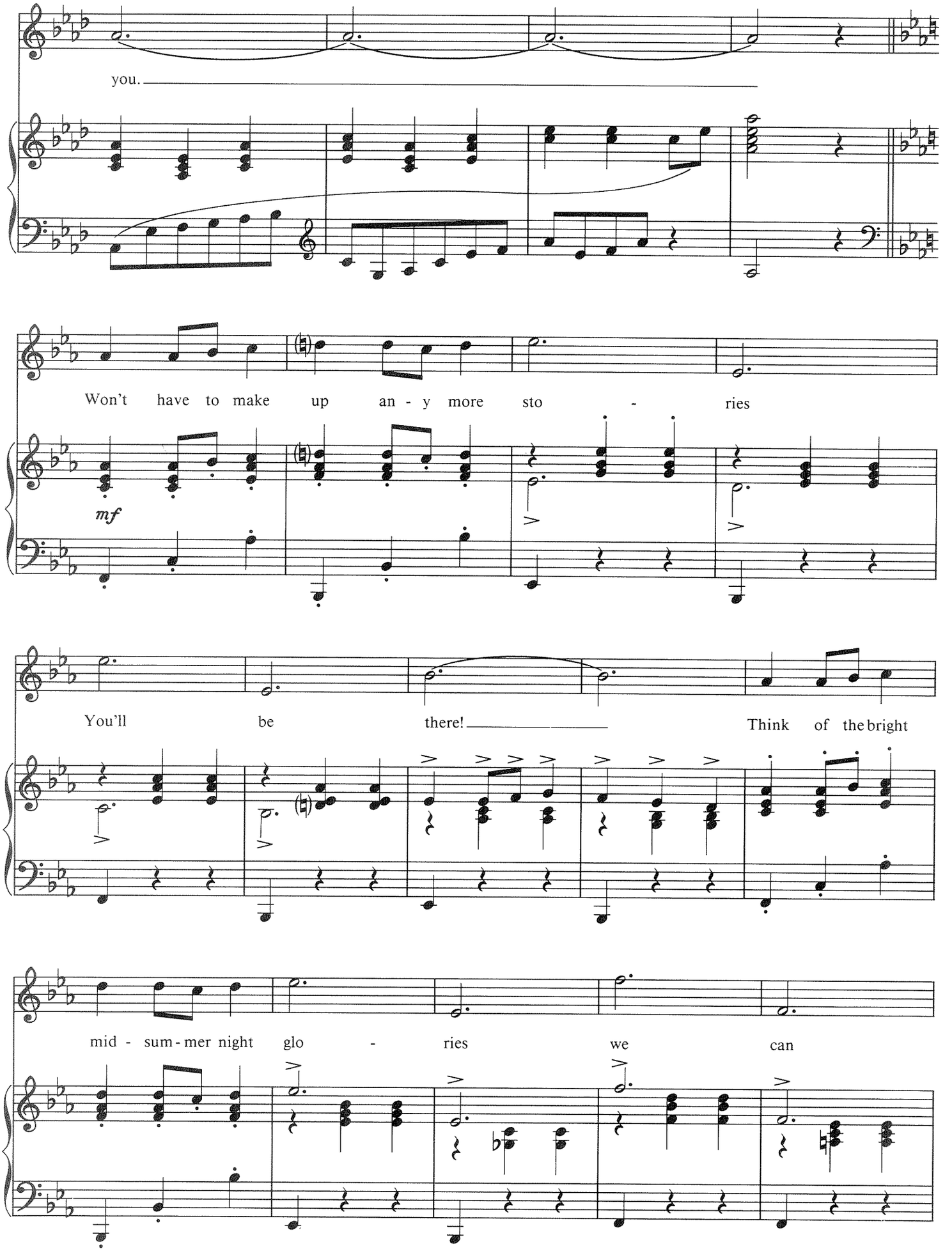
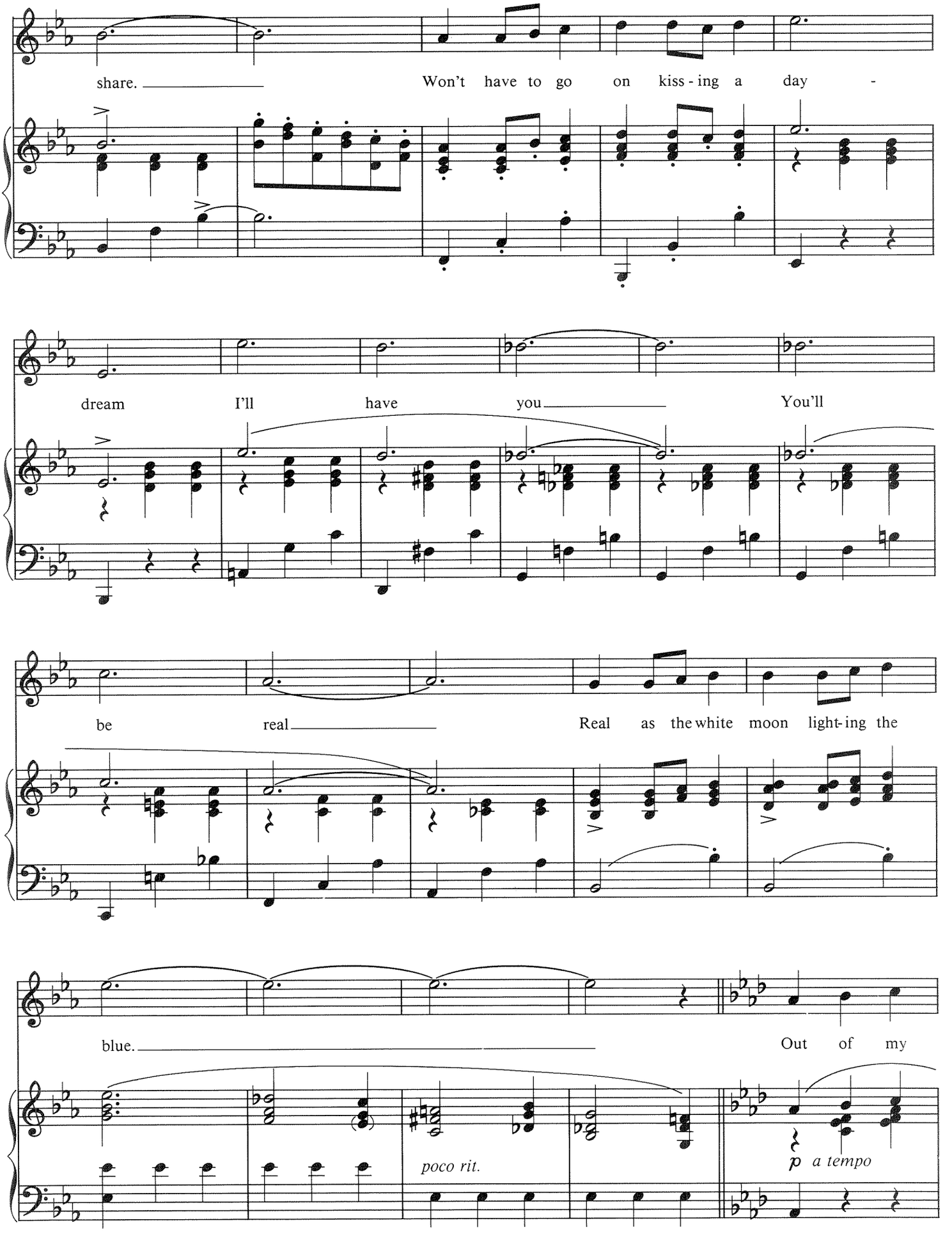
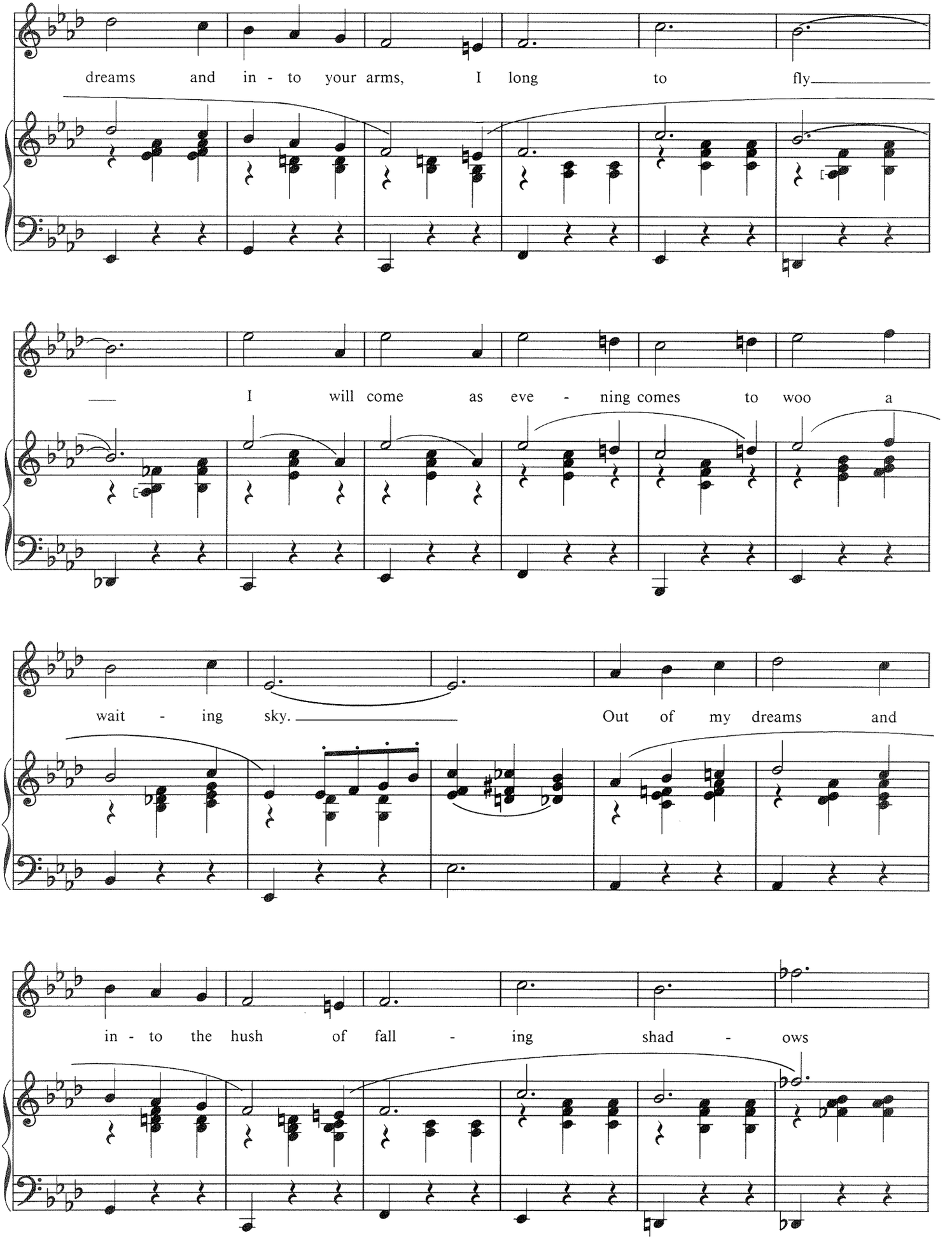
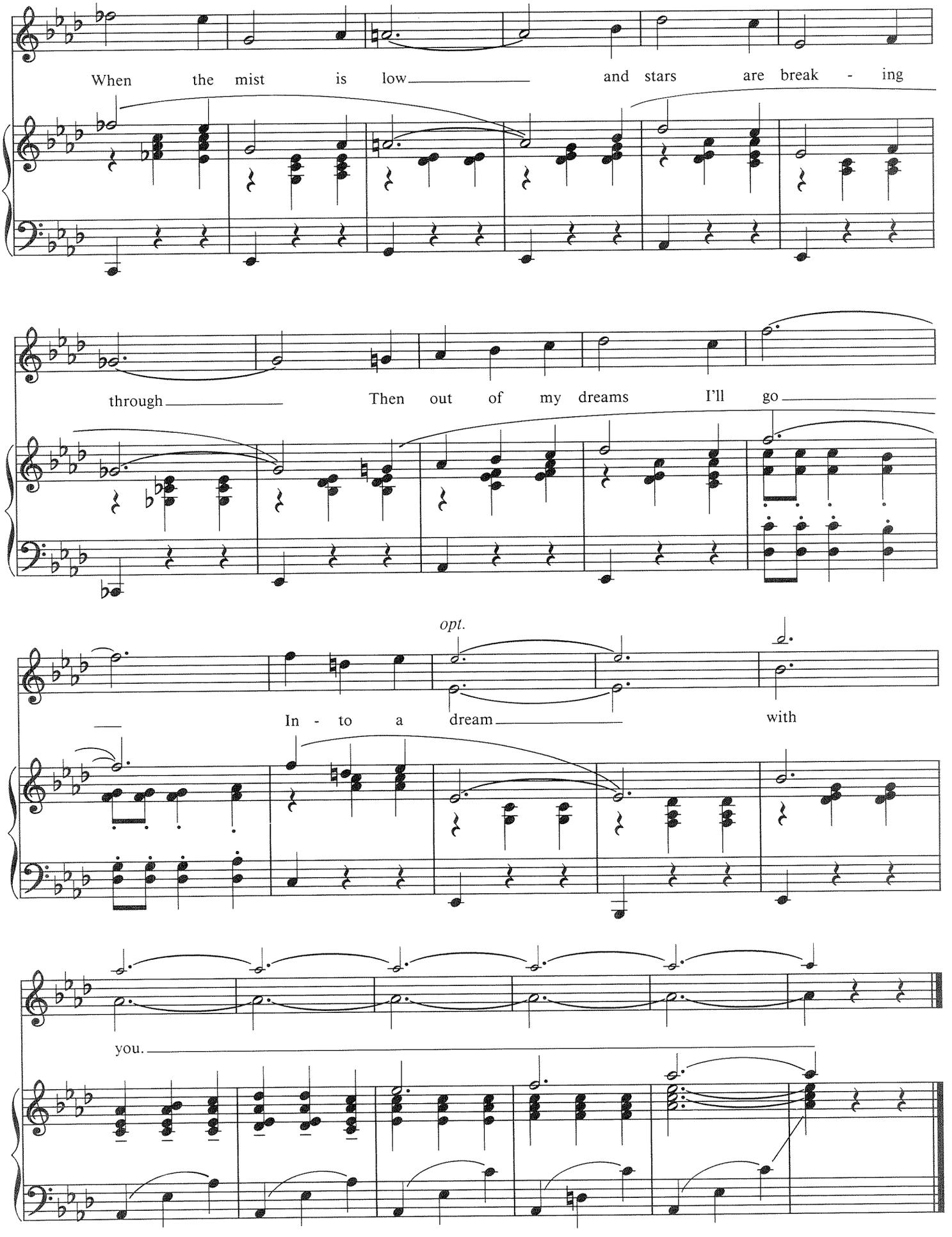

dreams and in - to the hush of fall - ing shad -
ows, When the mist is low and stars are
break - ing through. Then out of my dreams I'll go
p
In - to a dream with


you.
Won't have to make up an - y more sto - ries
mf
You'll be there! Think of the bright
mid - sum - mer night glo - ries we can


share.
Won't have to go on kiss - ing a day -
dream
I'll have you
You'll
be
real
Real as the white moon light-ing the
blue.
Out of my
poco rit.
p a tempo

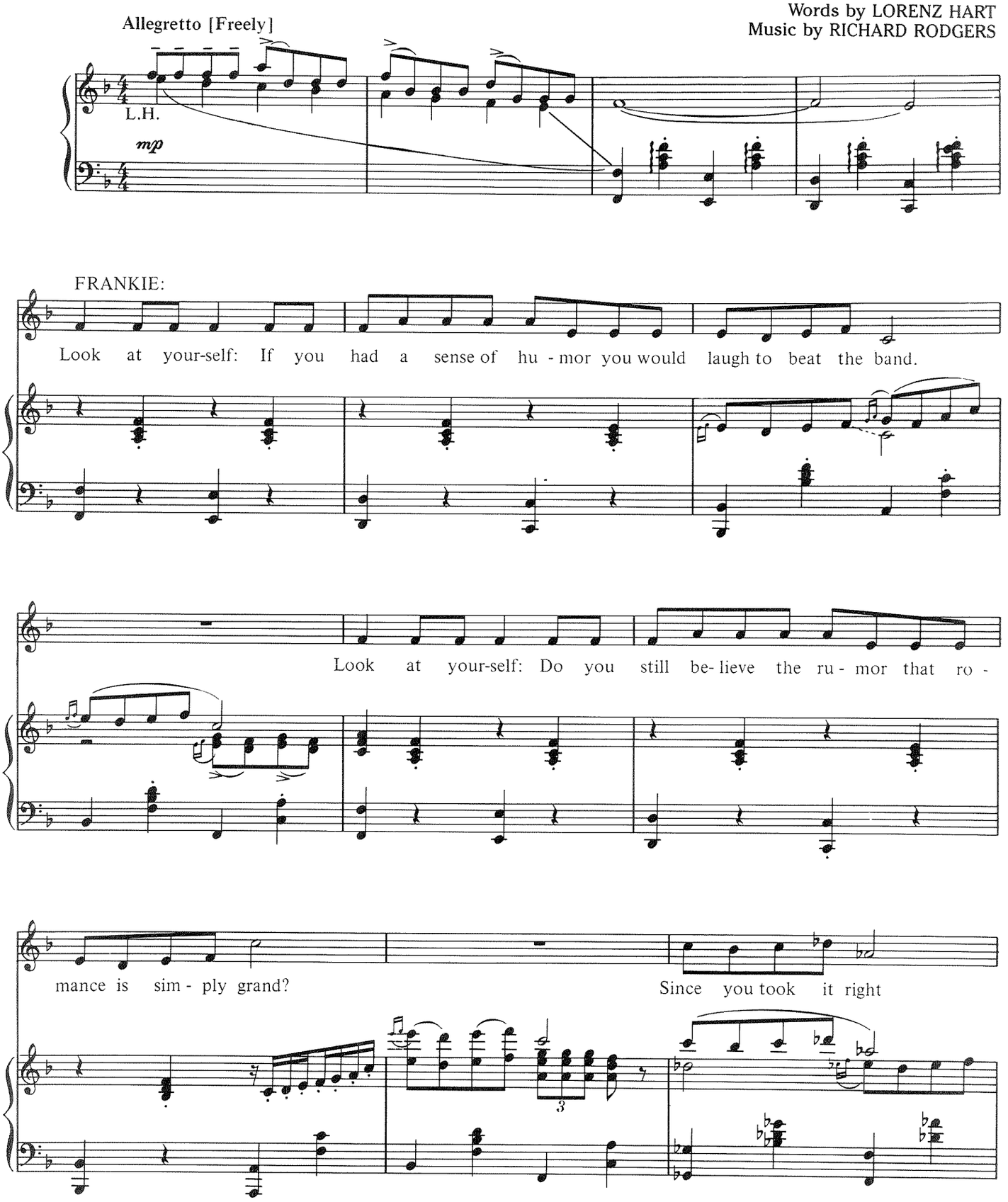

dreams and in - to your arms, I long to fly
I will come as eve - ning comes to woo a
wait - ing sky. Out of my dreams and
in - to the hush of fall - ing shad - ows


When the mist is low and stars are break - ing
through Then out of my dreams I'll go
opt.
In - to a dream with
you.

GLAD TO BE UNHAPPY

from *On Your Toes*

Words by LORENZ HART
Music by RICHARD RODGERS



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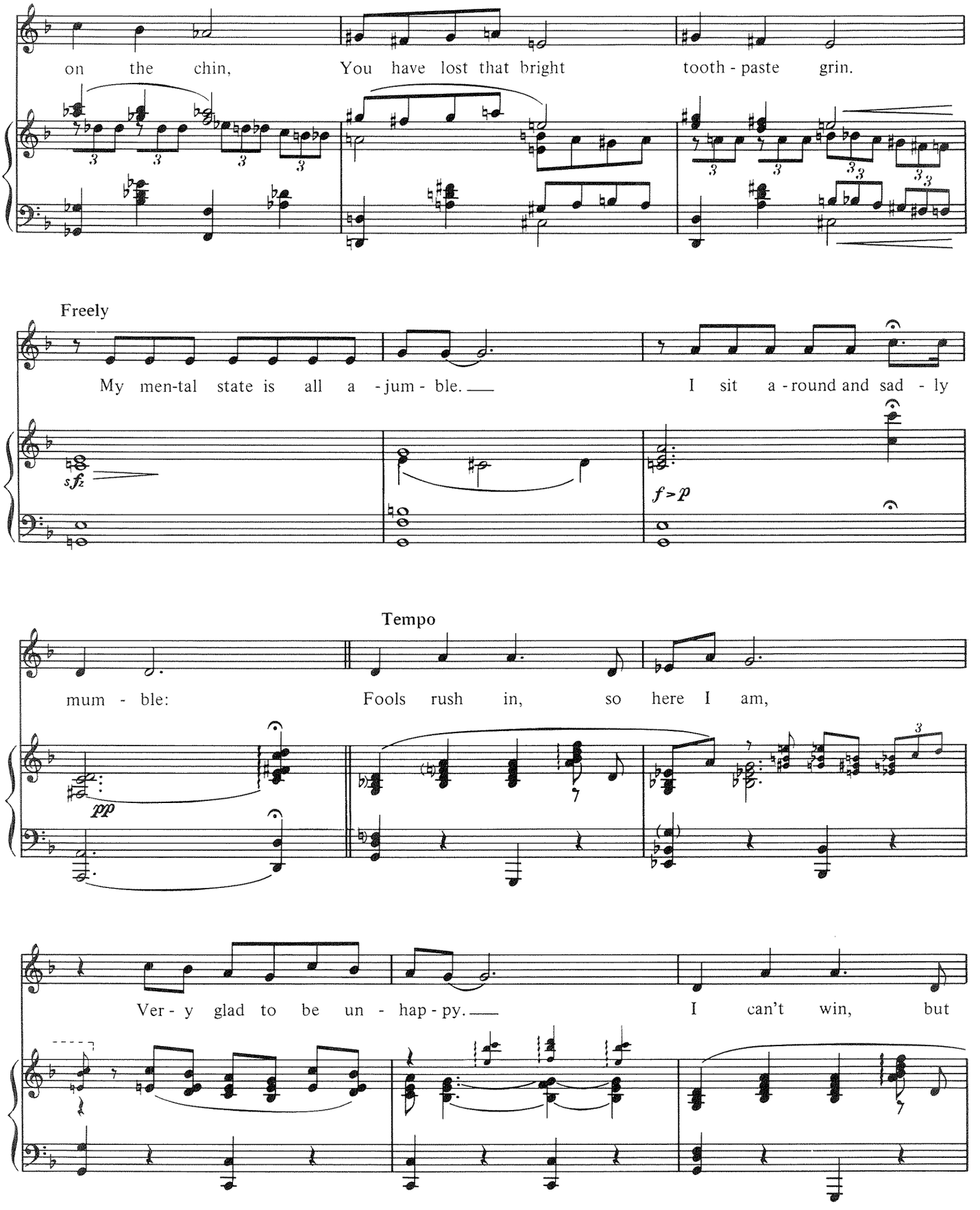
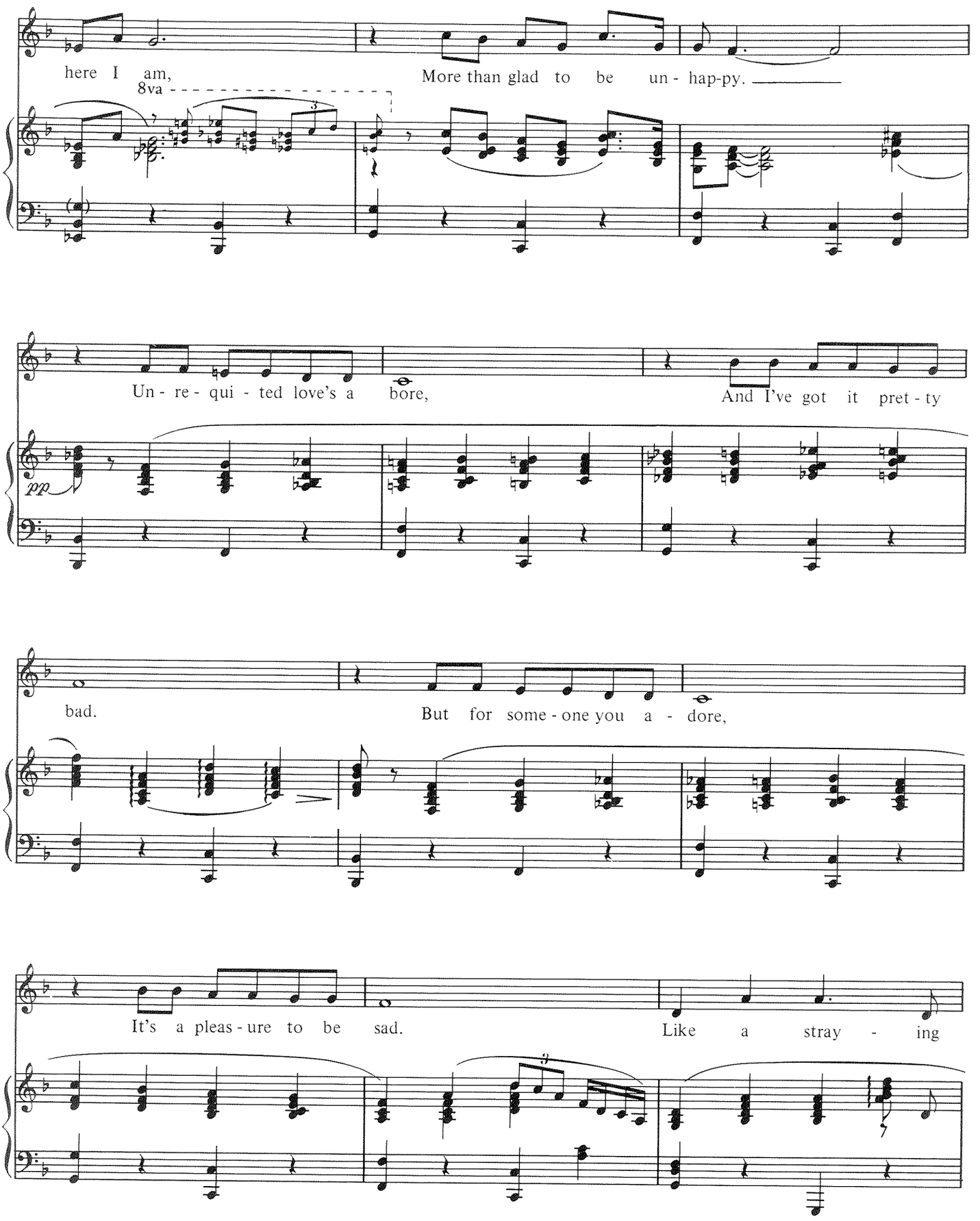
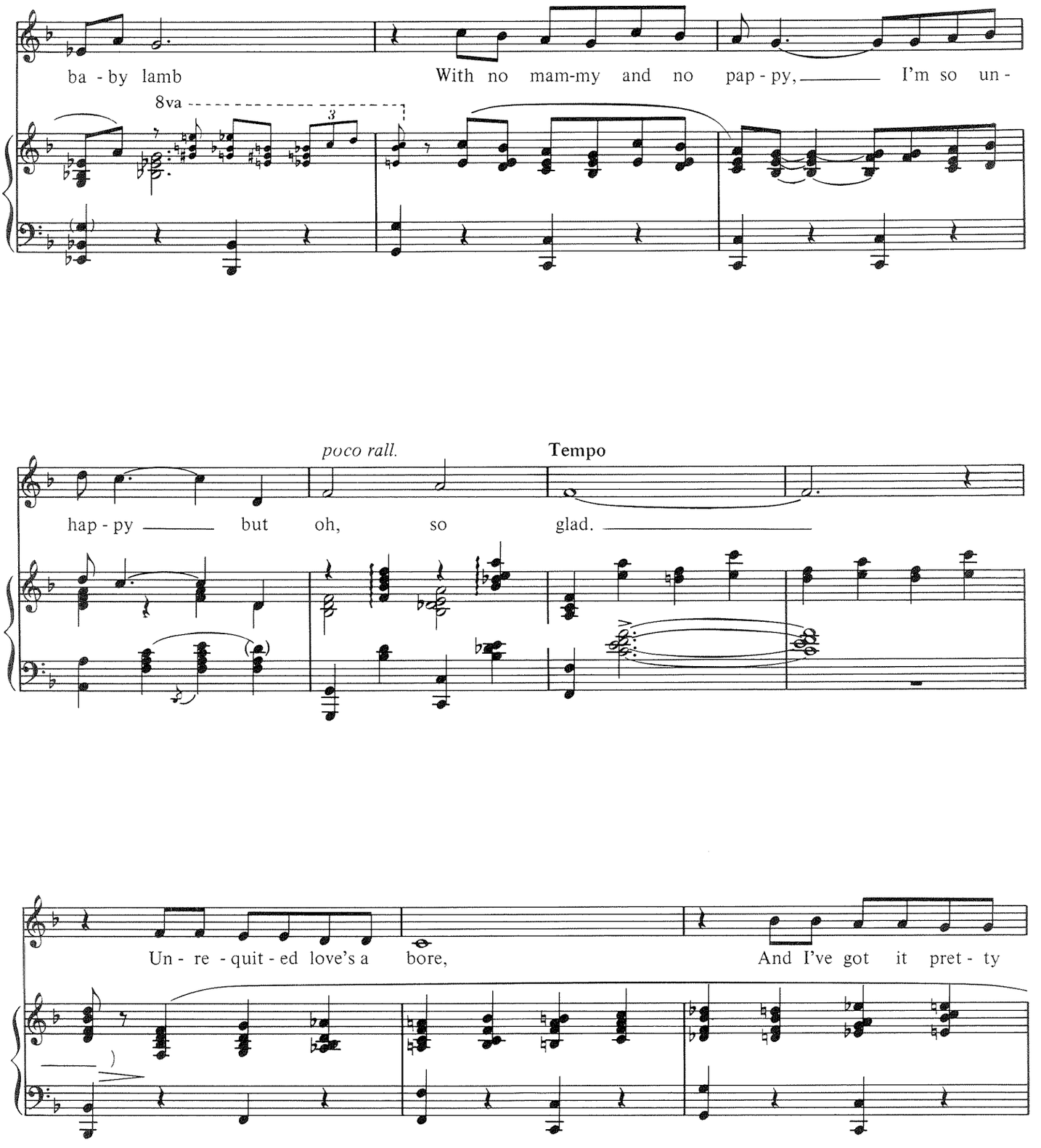
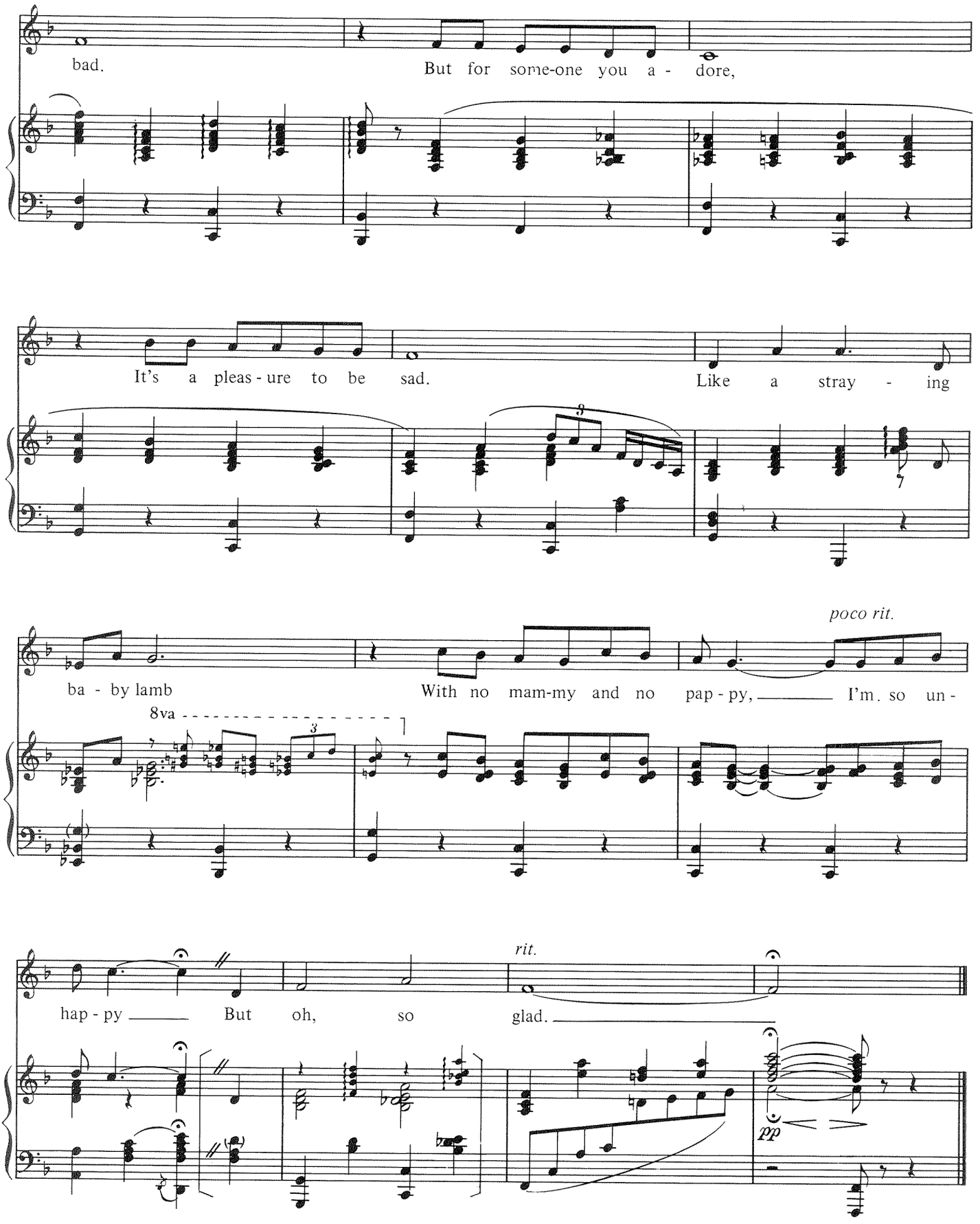

on the chin, You have lost that bright tooth - paste grin.
Freely
My men-tal state is all a - jum - ble. I sit a - round and sad - ly
sfz
f > p
Tempo
mum - ble: Fools rush in, so here I am,
pp
Ver - y glad to be un - hap - py. I can't win, but

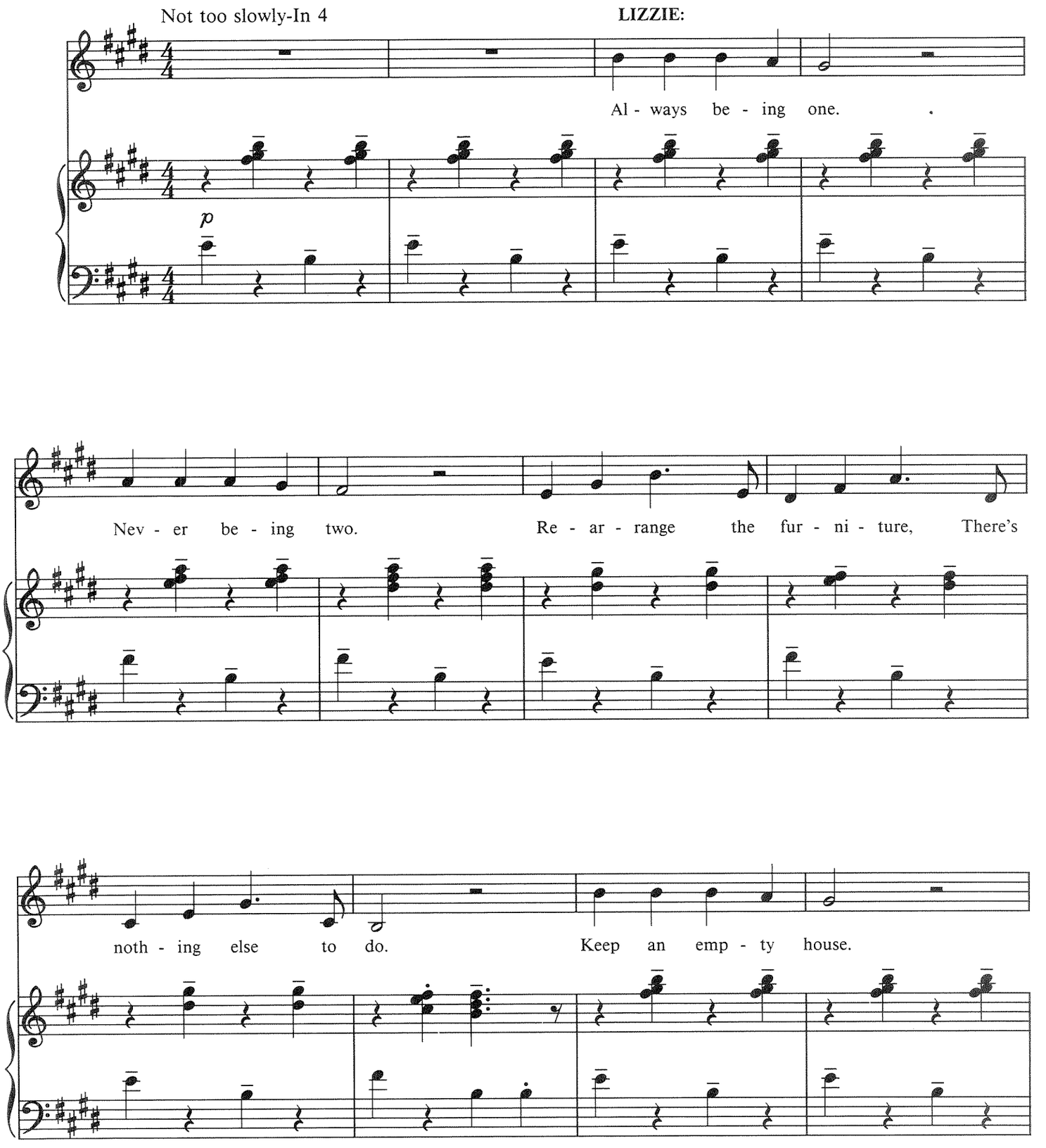

here I am,
More than glad to be un - hap-py.
8va
Un - re - qui - ted love's a bore,
And I've got it pret - ty
pp
bad.
But for some - one you a - dore,
It's a pleas - ure to be sad.
Like a stray - ing


ba - by lamb
With no mam-my and no pap - py, I'm so un -
8va
poco rall.
Tempo
hap - py but oh, so glad.
Un - re - quit - ed love's a bore,
And I've got it pret - ty


bad.
But for some-one you a - dore,
It's a pleas - ure to be sad.
Like a stray - ing
ba - by lamb
With no mam-my and no pap - py,
poco rit.
I'm so un -
8va
hap - py
But oh, so glad.
rit.
pp

OLD MAID
from *110 in the Shade*

Words by TOM JONES
Music by HARVEY SCHMIDT



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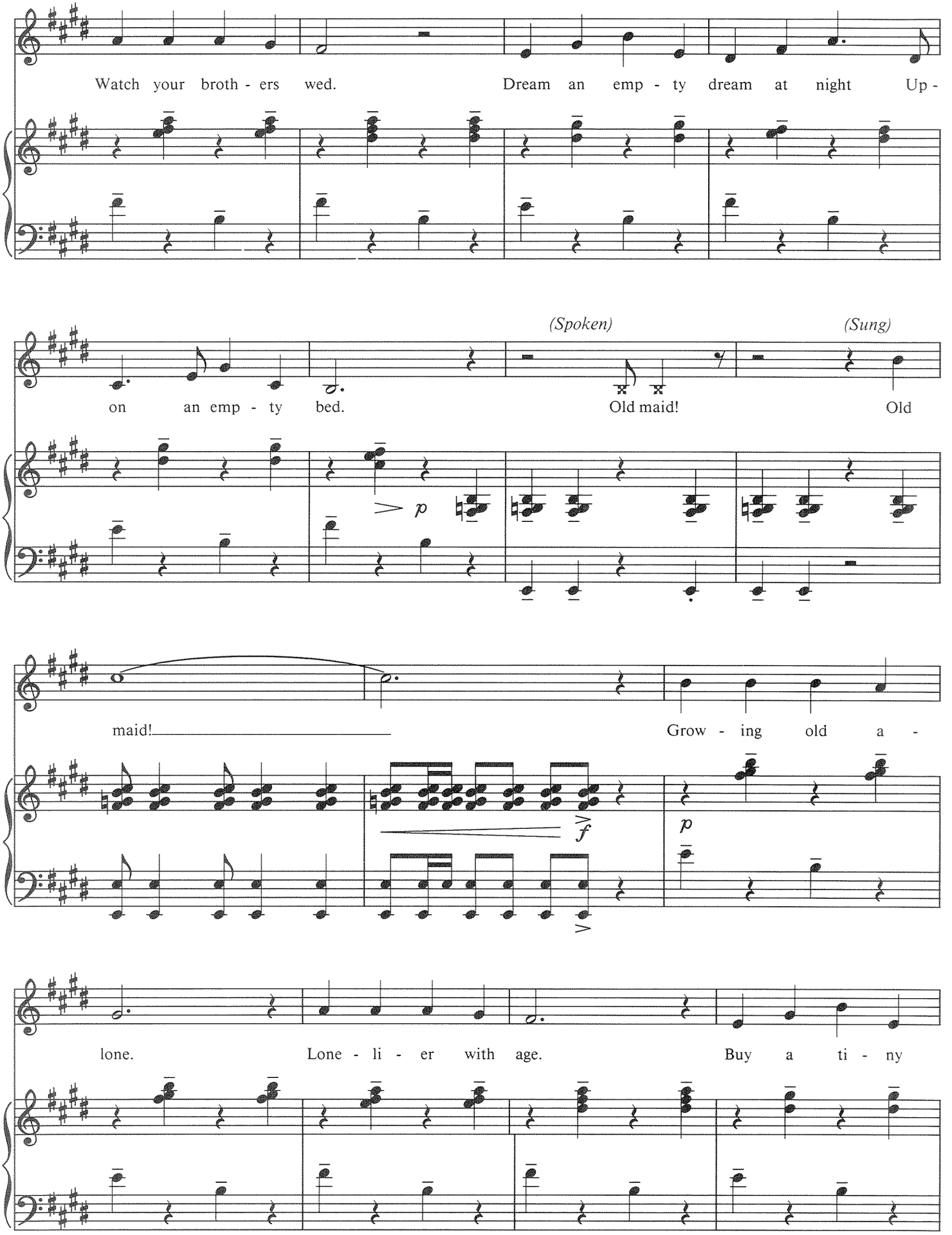
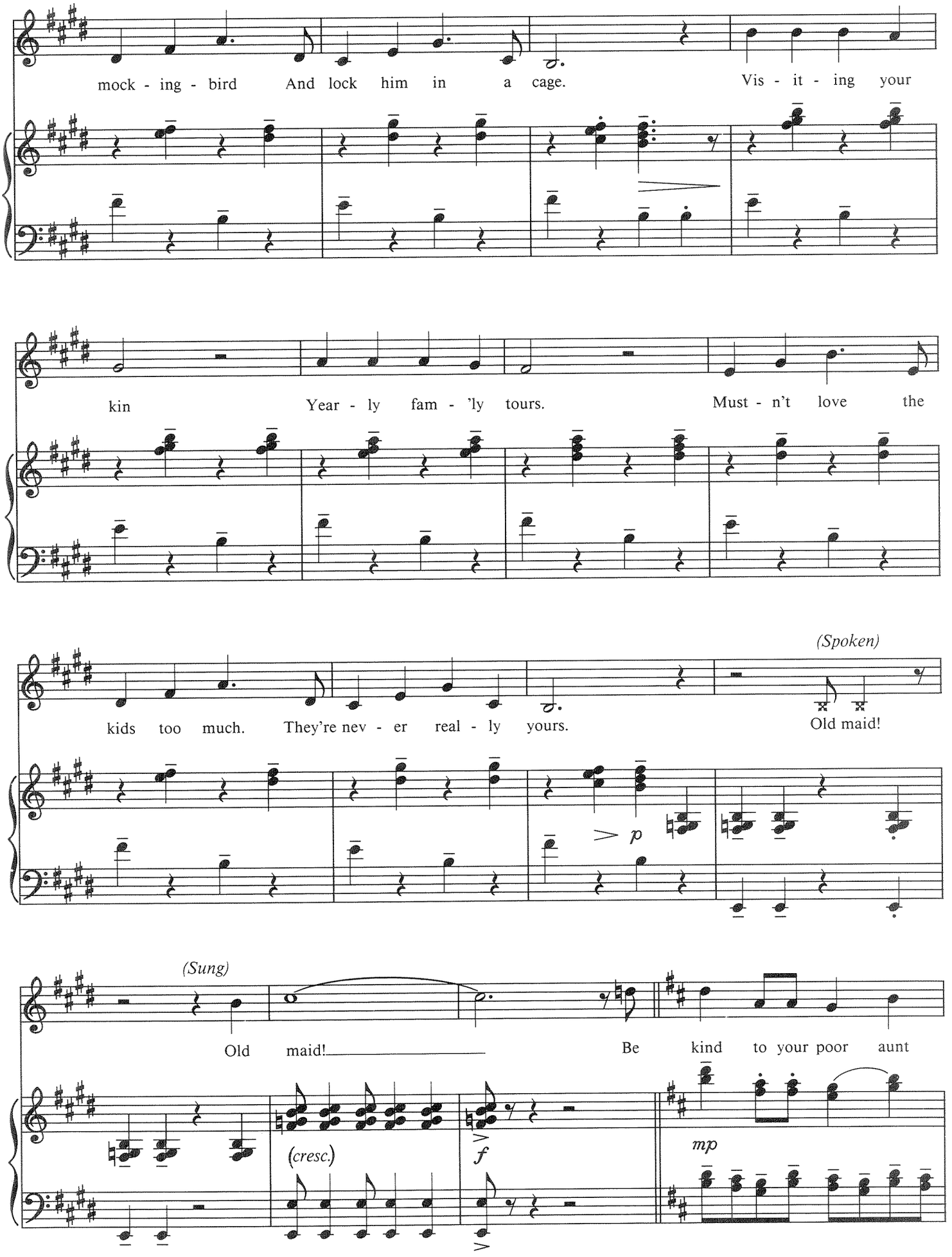
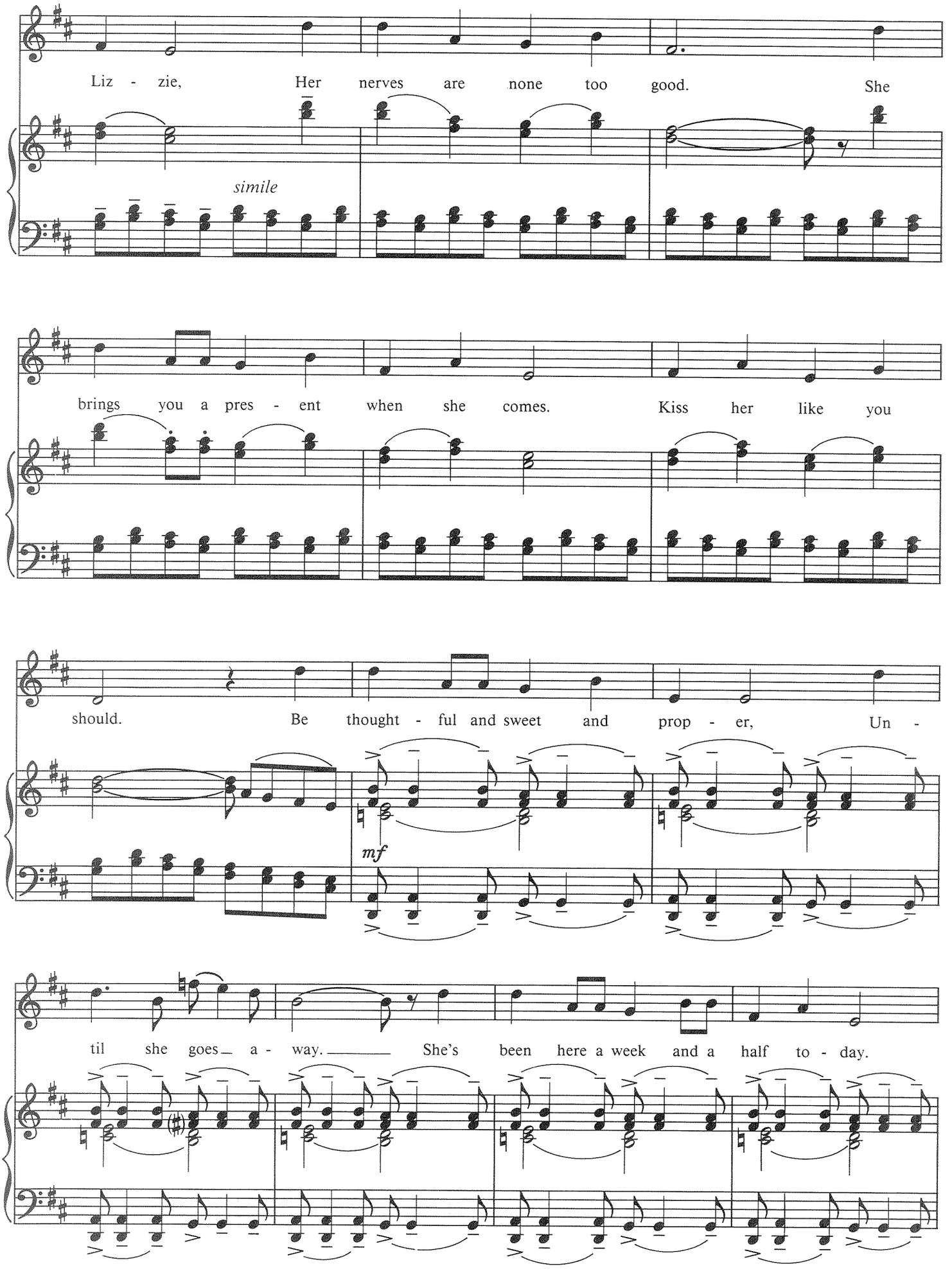
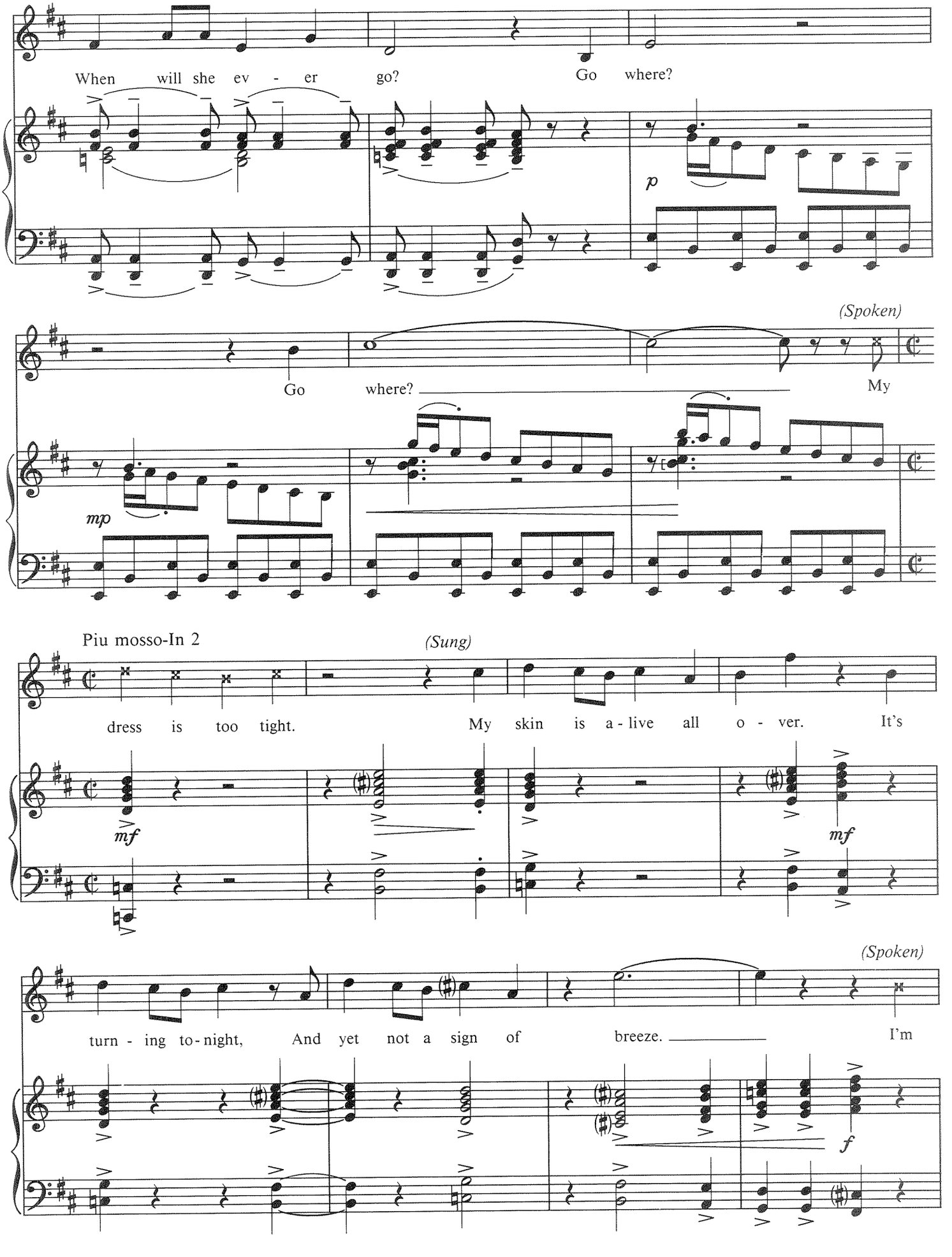
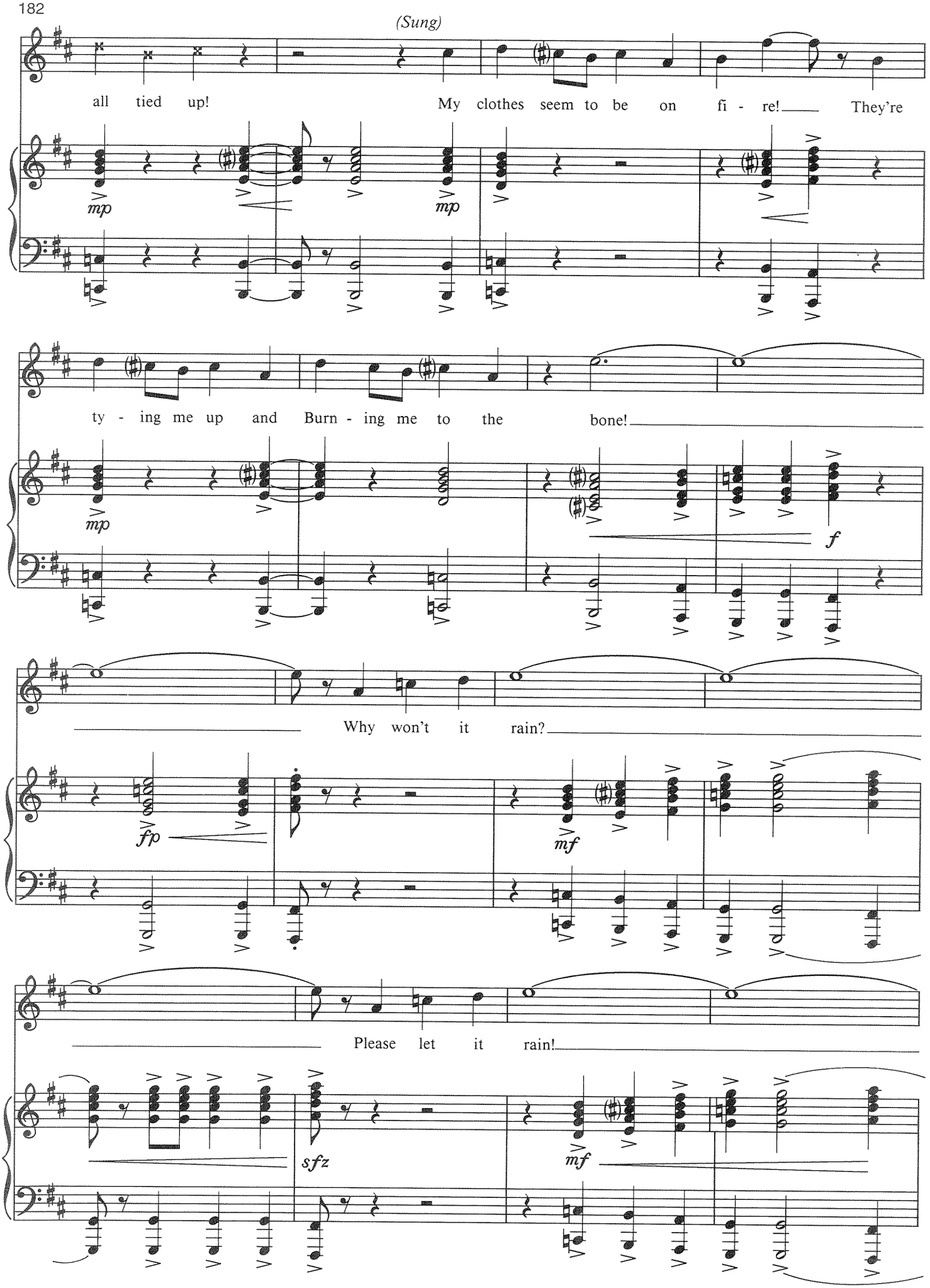
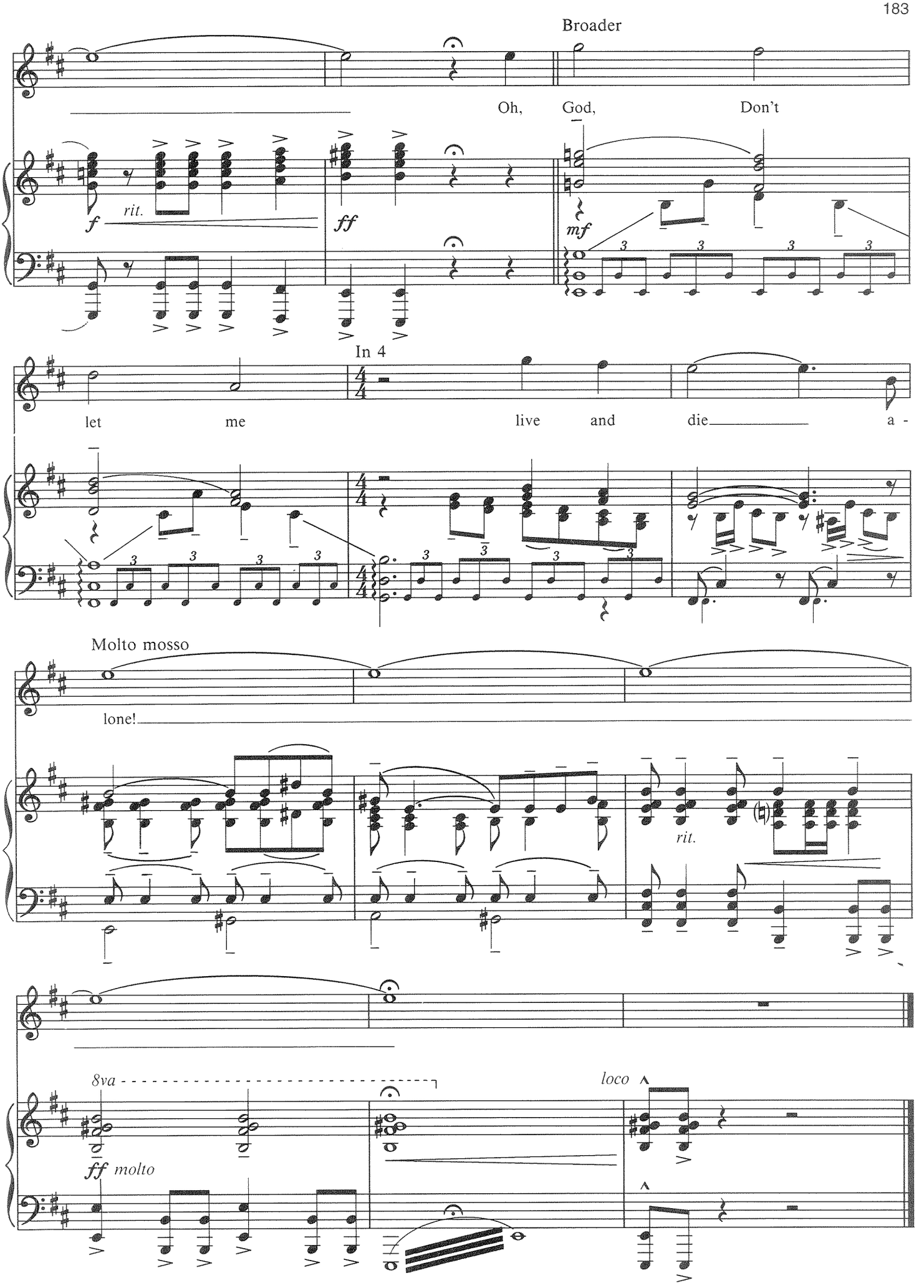

Watch your broth - ers wed.
Dream an emp - ty dream at night Up -
on an emp - ty bed.
(Spoken)
Old maid!
(Sung)
Old
maid!
Grow - ing old a -
lone.
Lone - li - er with age.
Buy a ti - ny


mock - ing - bird And lock him in a cage. Vis - it - ing your
kin Year - ly fam - 'ly tours. Must - n't love the
kids too much. They're nev - er real - ly yours.
(Spoken)
Old maid!
p
(Sung)
Old maid! Be kind to your poor aunt
(cresc.)
f
mp


Liz - zie, Her nerves are none too good. She
simile
brings you a pres - ent when she comes. Kiss her like you
should. Be thought - ful and sweet and prop - er, Un -
mf
til she goes a - way. She's been here a week and a half to - day.

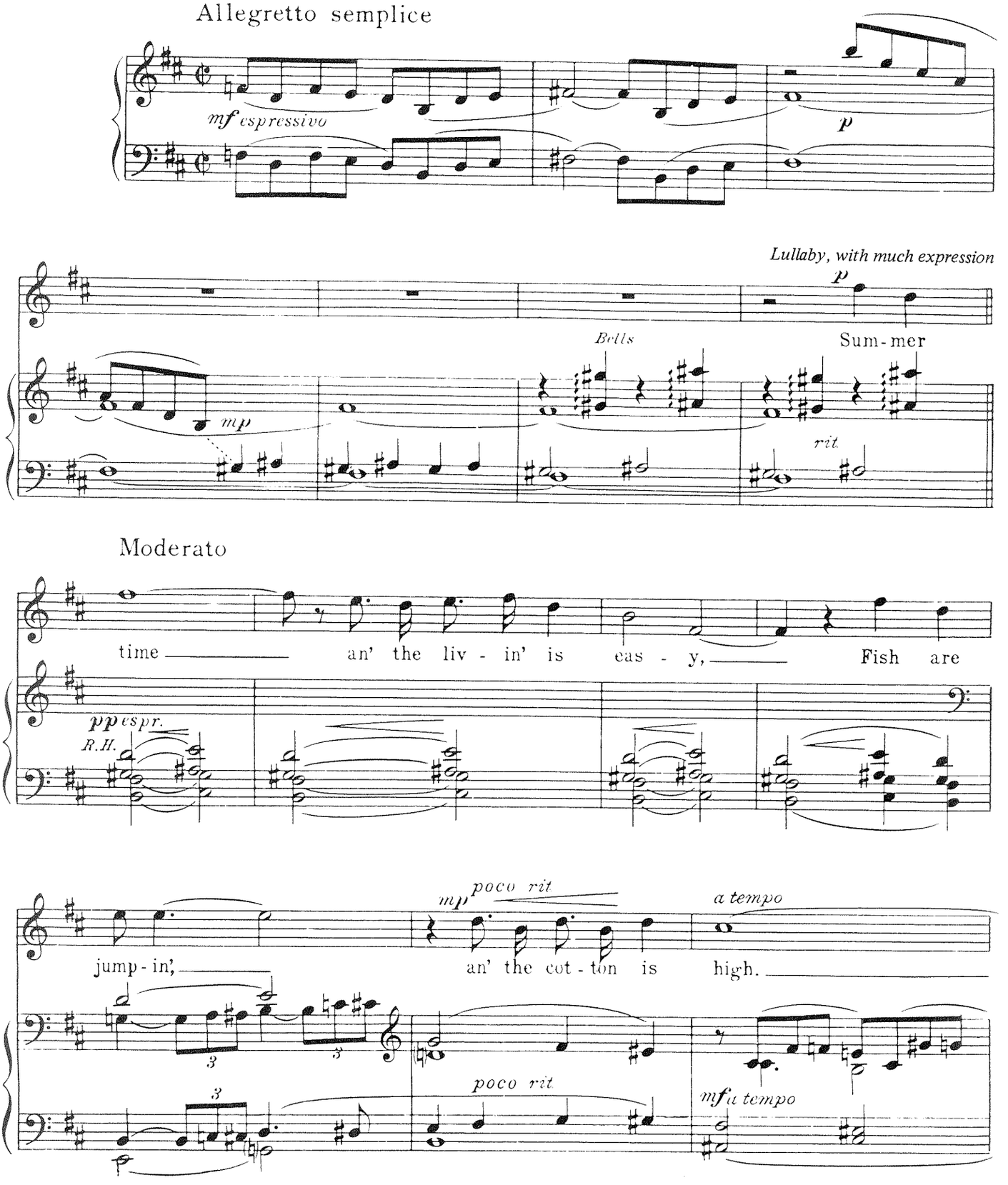

When will she ev - er go?
Go where?
p
(Spoken)
Go where?
My
mp
Piu mosso-In 2
(Sung)
dress is too tight.
My skin is a - live all o - ver.
It's
mf
mf
(Spoken)
turn - ing to - night,
And yet not a sign of breeze.
I'm
f


(Sung)
all tied up!
My clothes seem to be on fi - re!
They're
mp
mp
ty - ing me up and
Burn - ing me to the
bone!
mp
f
Why won't it rain?
fp
mf
Please let it rain!
sfz
mf


Broader
Oh, God, Don't
f rit.
ff
mf
In 4
let me live and die a -
Molto mosso
lone!
rit.
8va
ff molto
loco

SUMMERTIME
from *Porgy and Bess*

Words by DUBOSE HEYWARD
Music by GEORGE GERSHWIN



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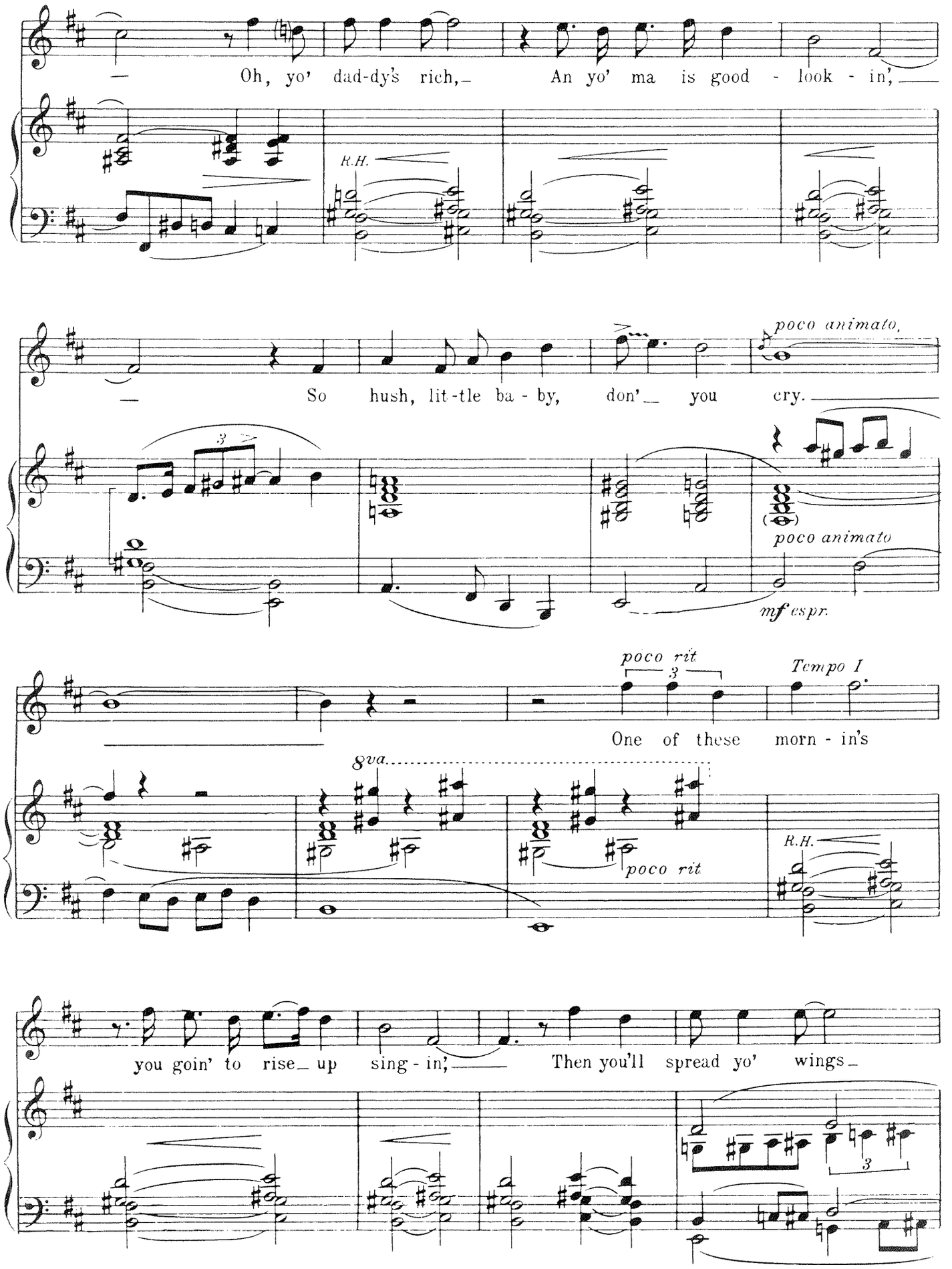
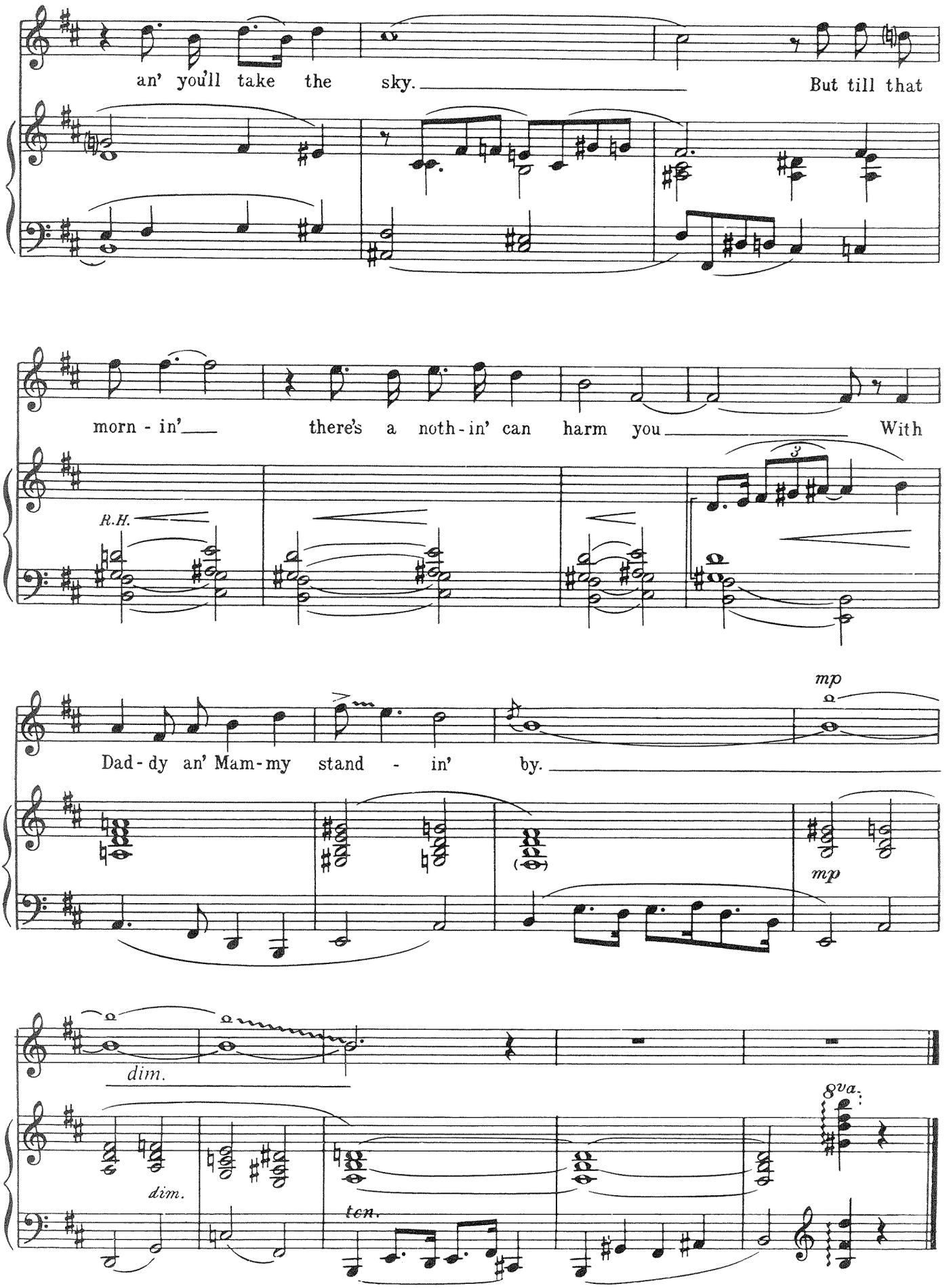
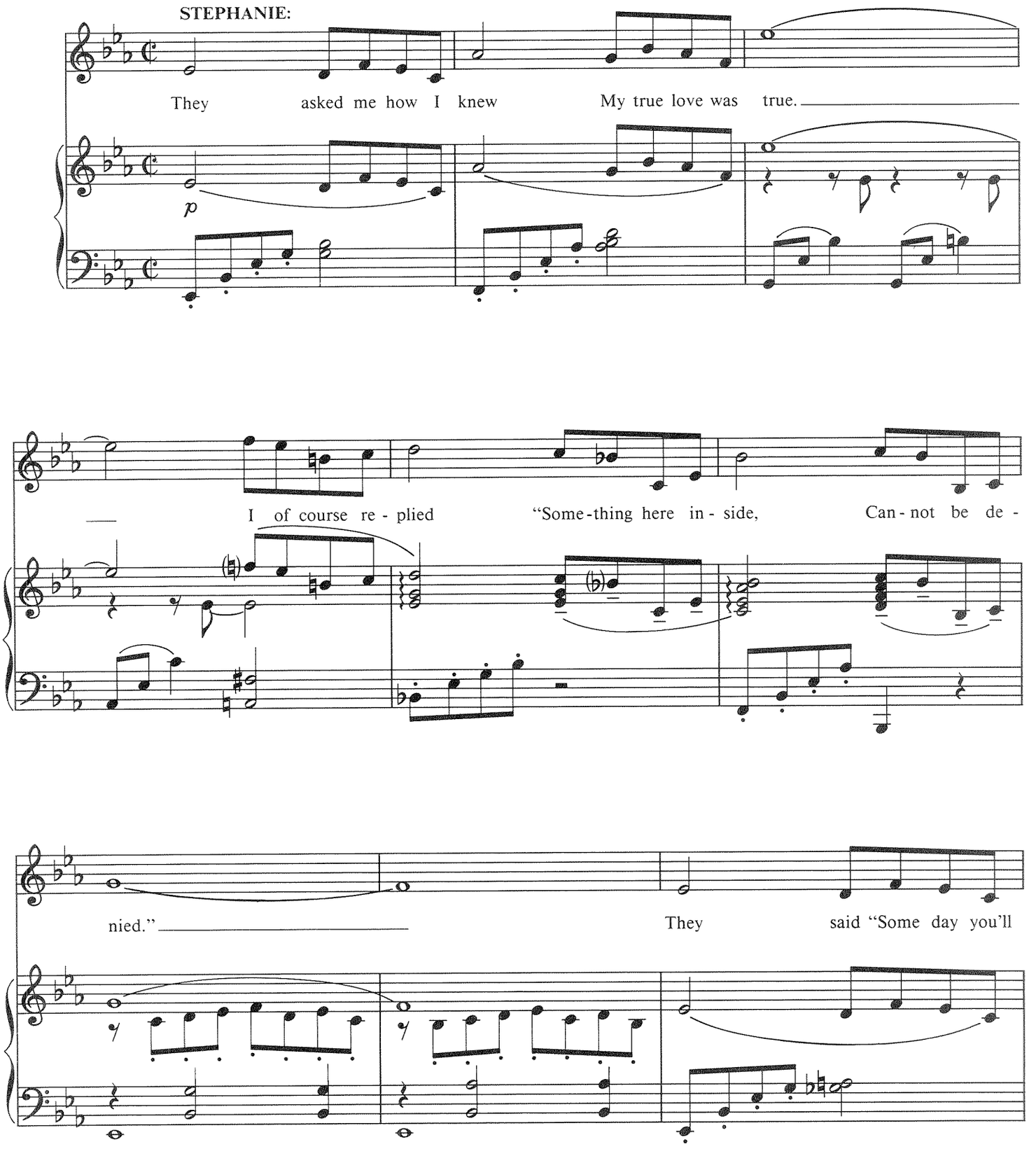

Oh, yo' dad-dy's rich, An yo' ma is good - look - in',
R.H.
poco animato.
So hush, lit-tle ba - by, don' you cry.
poco animato
mf espr.
poco rit
Tempo I
One of these morn - in's
8va
poco rit
R.H.
you goin' to rise up sing - in', Then you'll spread yo' wings


an' you'll take the sky.
But till that
morn - in'
there's a noth - in' can harm you
With
R.H.
Dad - dy an' Mam - my stand - in' by.
mp
mp
dim.
dim.
ten.
8va

SMOKE GETS IN YOUR EYES

from *Roberta*

Words by OTTO HARBACH
Music by JEROME KERN



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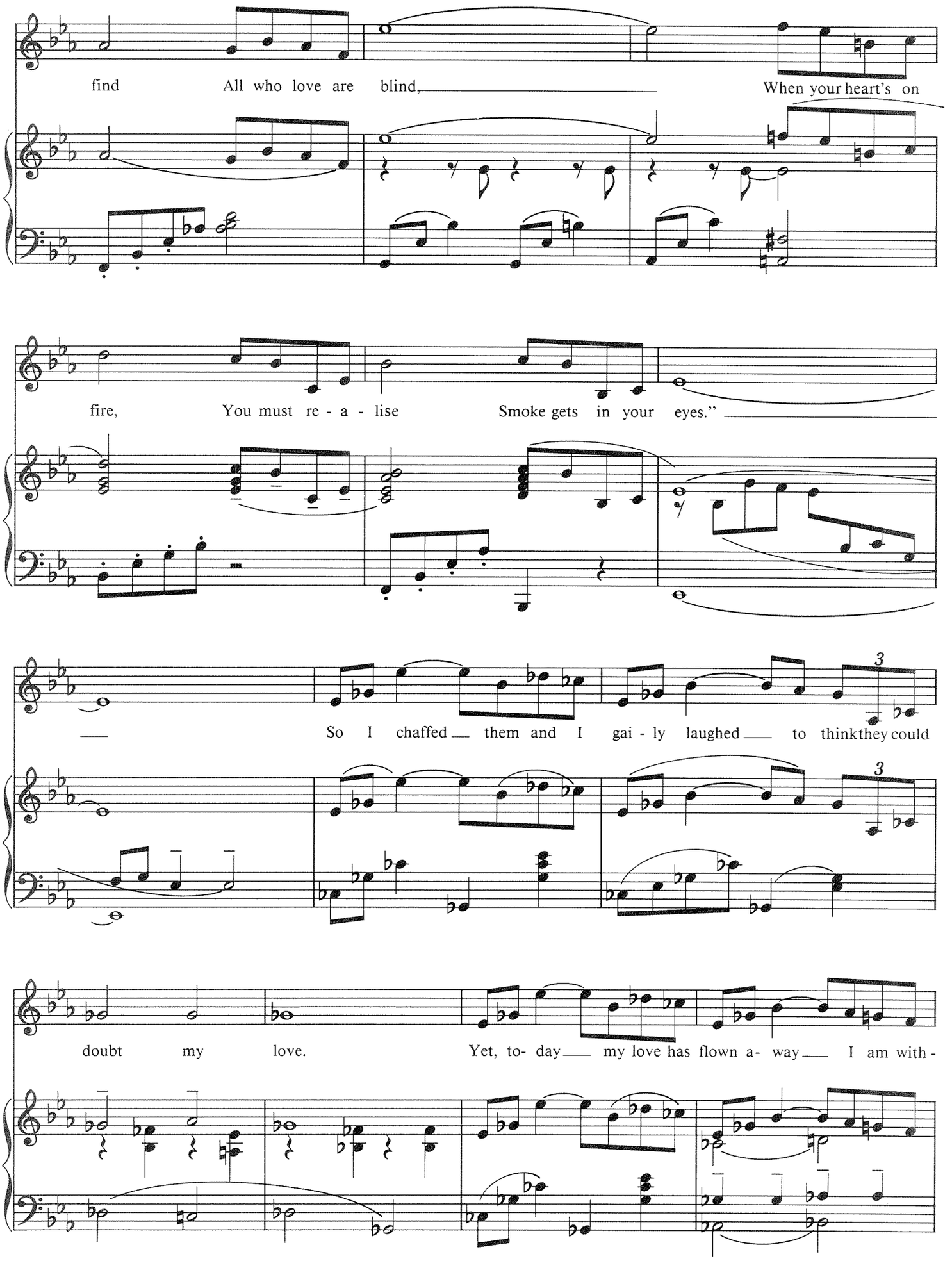
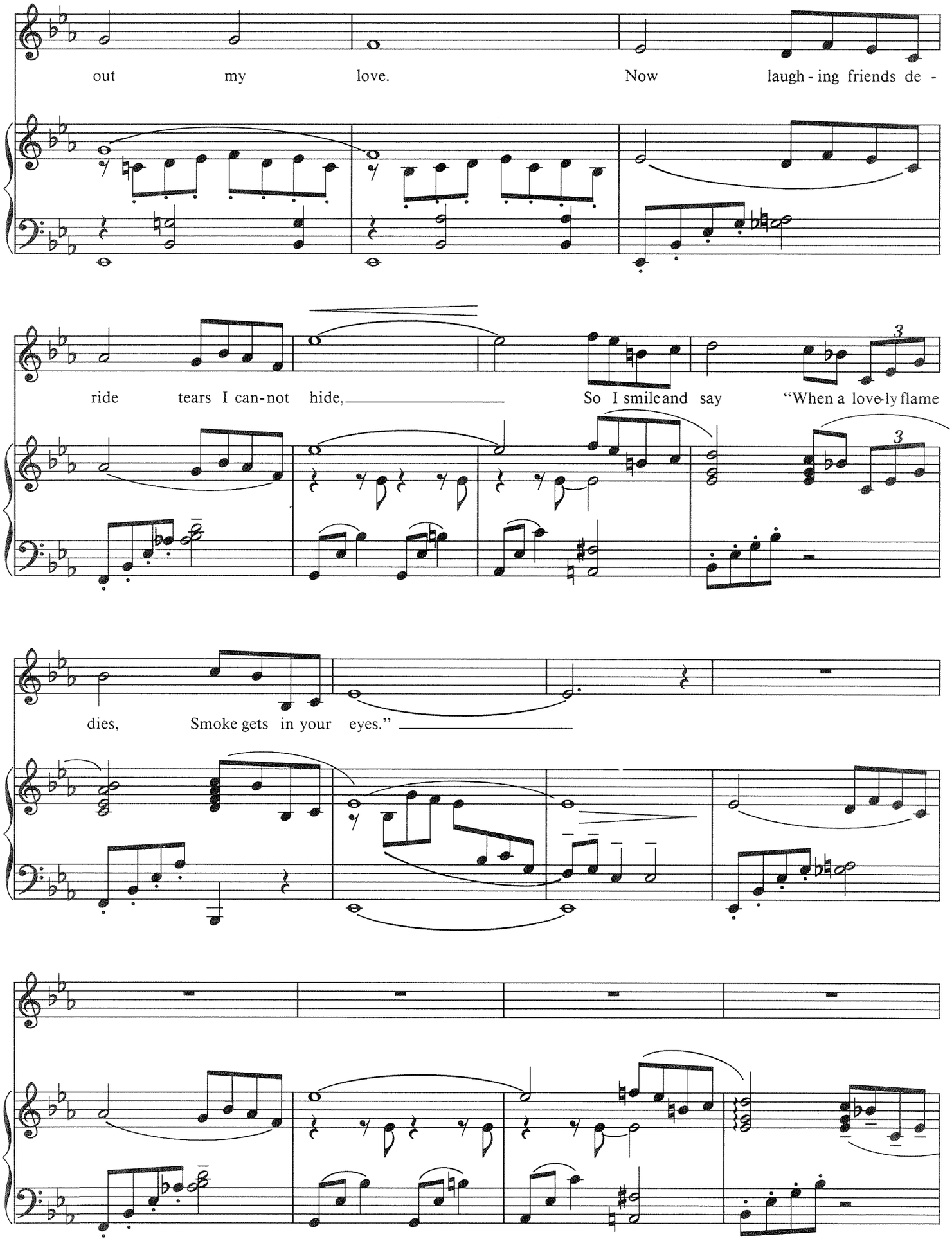
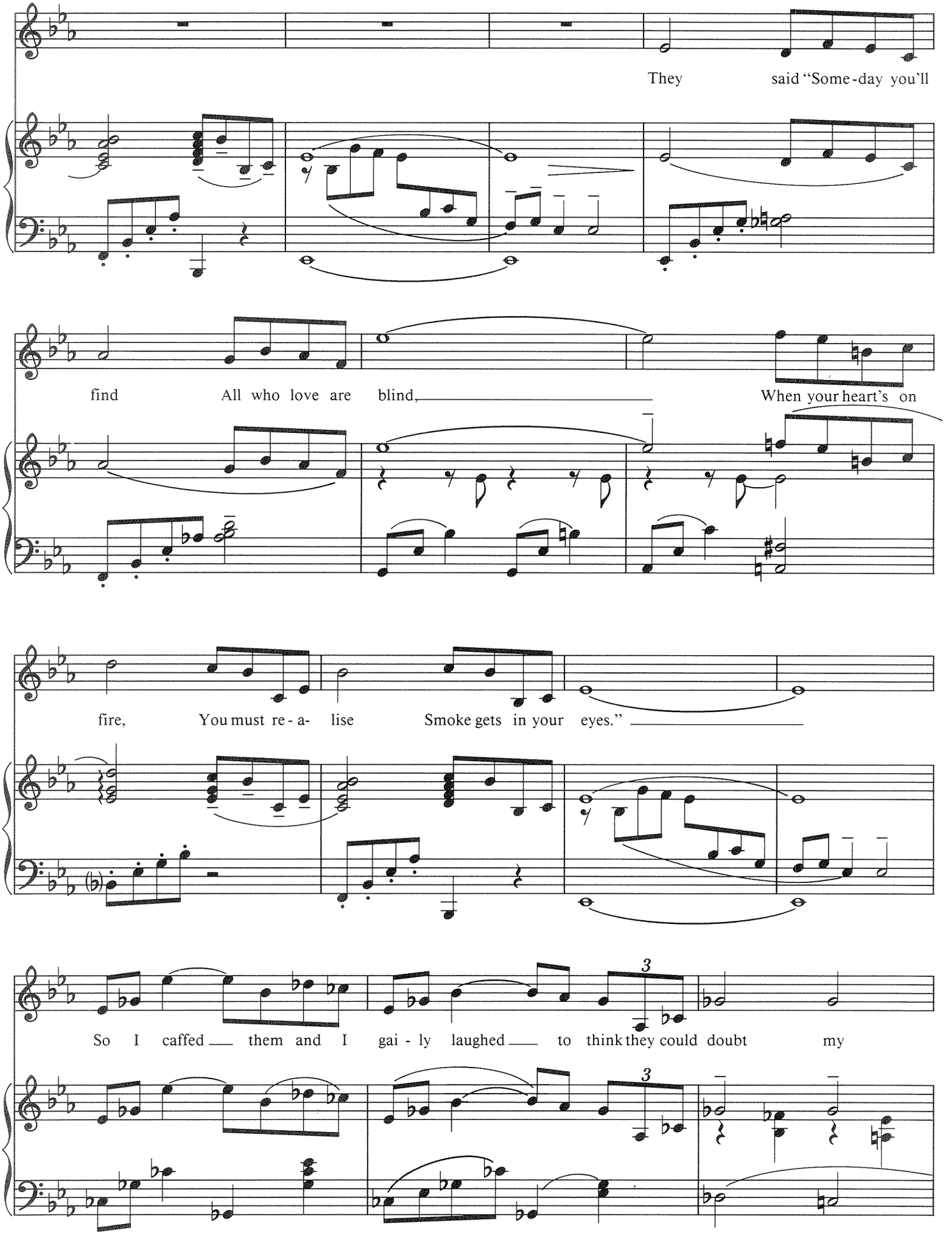
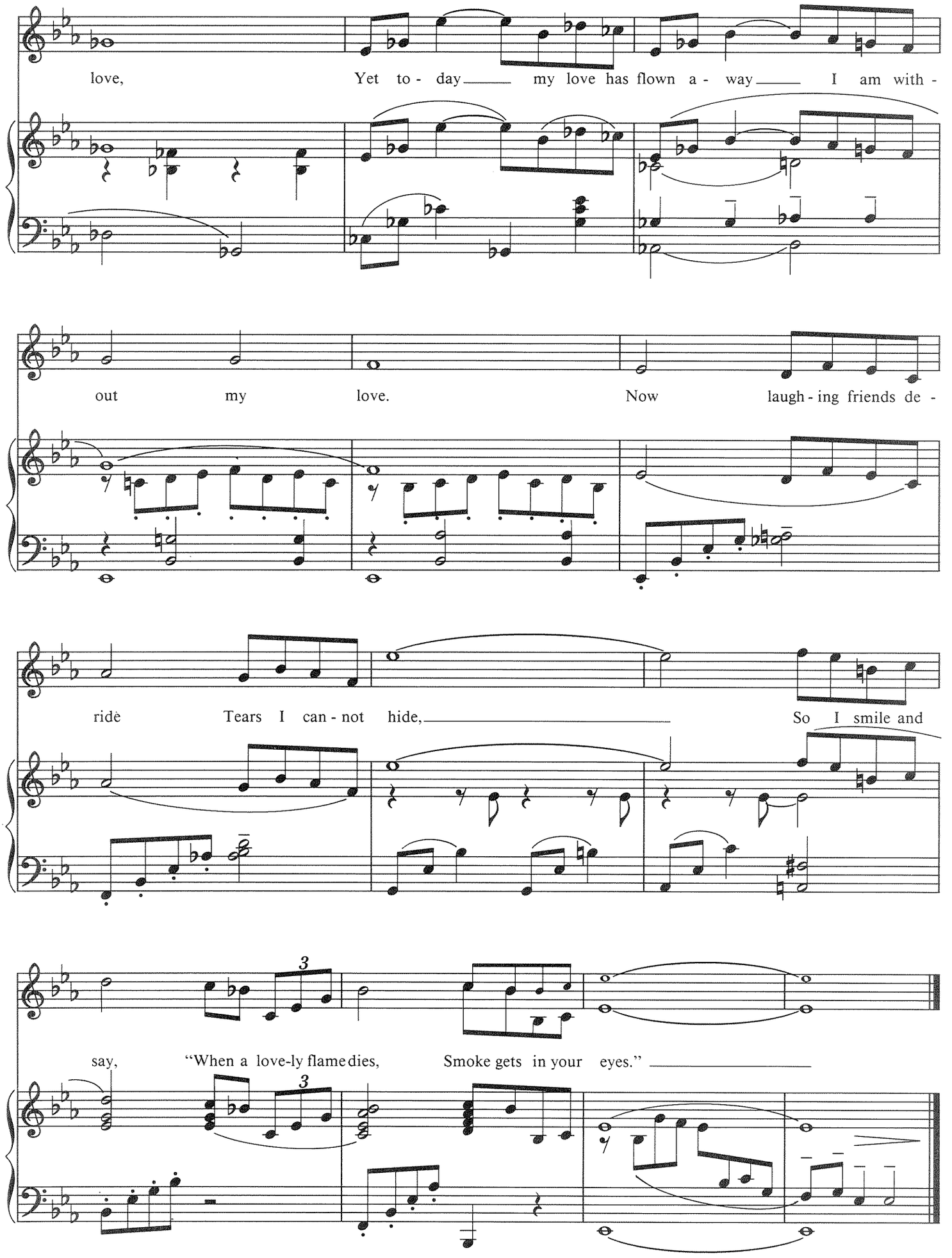

find All who love are blind, When your heart's on
fire, You must re - a - lise Smoke gets in your eyes."
So I chaffed them and I gai - ly laughed to think they could
3
3
doubt my love. Yet, to- day my love has flown a- way I am with -


out my love. Now laugh - ing friends de -
ride tears I can-not hide, So I smile and say "When a love-ly flame
dies, Smoke gets in your eyes."

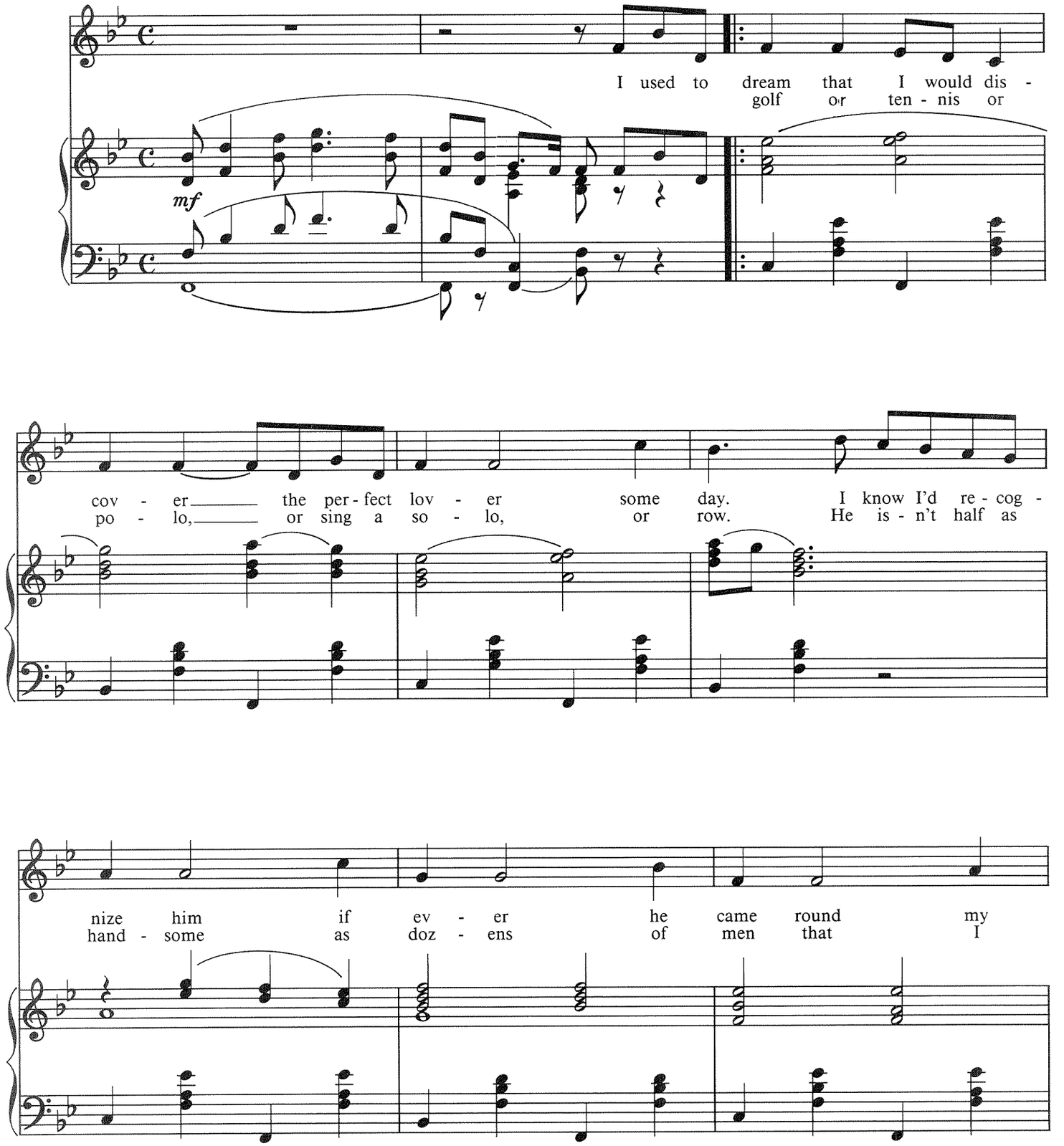

They said "Some-day you'll
find All who love are blind, When your heart's on
fire, You must re-a- lise Smoke gets in your eyes."
So I caffed them and I gai-ly laughed to think they could doubt my


love, Yet to - day my love has flown a - way I am with -
out my love. Now laugh - ing friends de -
ride Tears I can - not hide, So I smile and
3
say, "When a love-ly flame dies, Smoke gets in your eyes."
3

BILL
from *Show Boat*

Words by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

JULIE:



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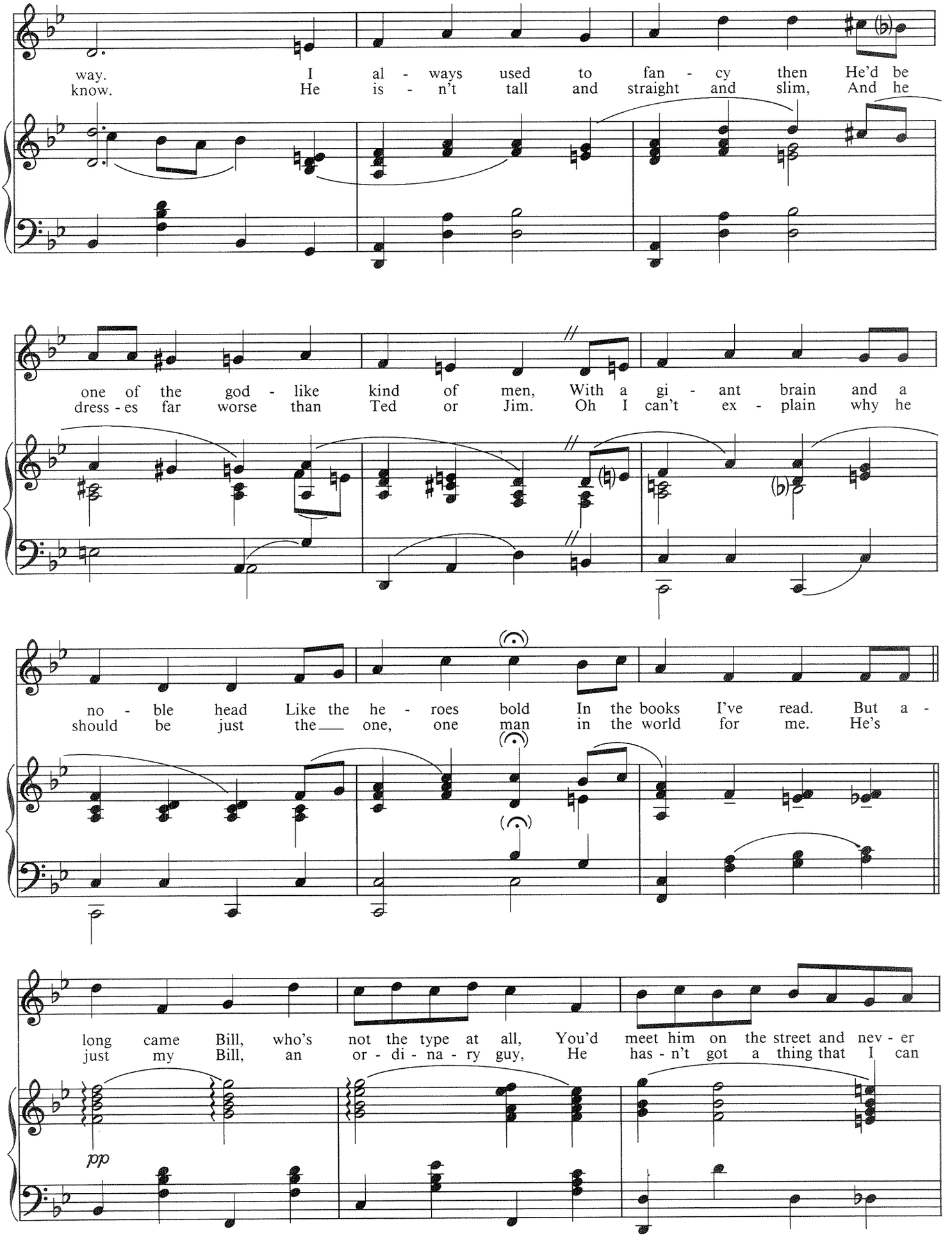
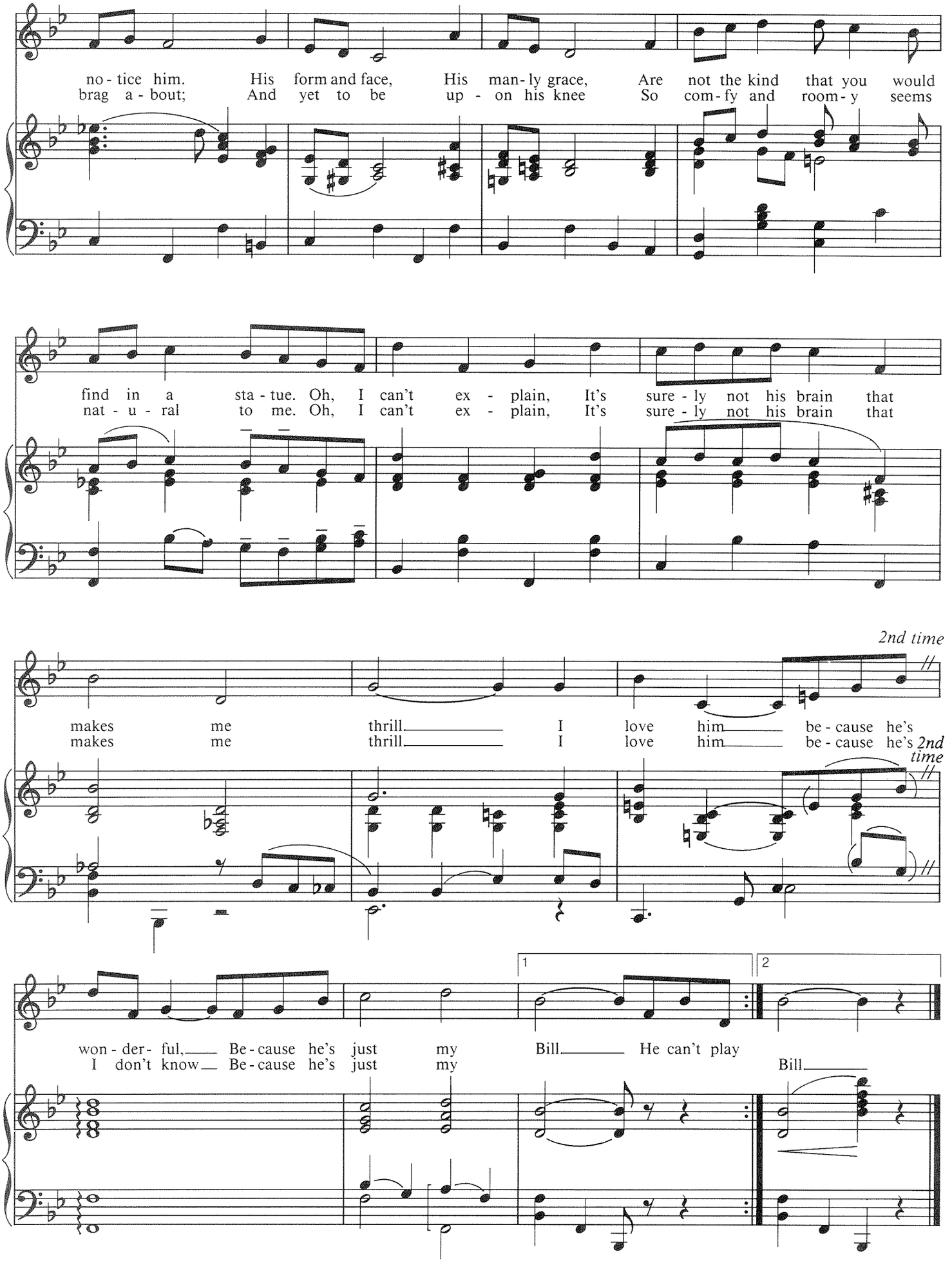
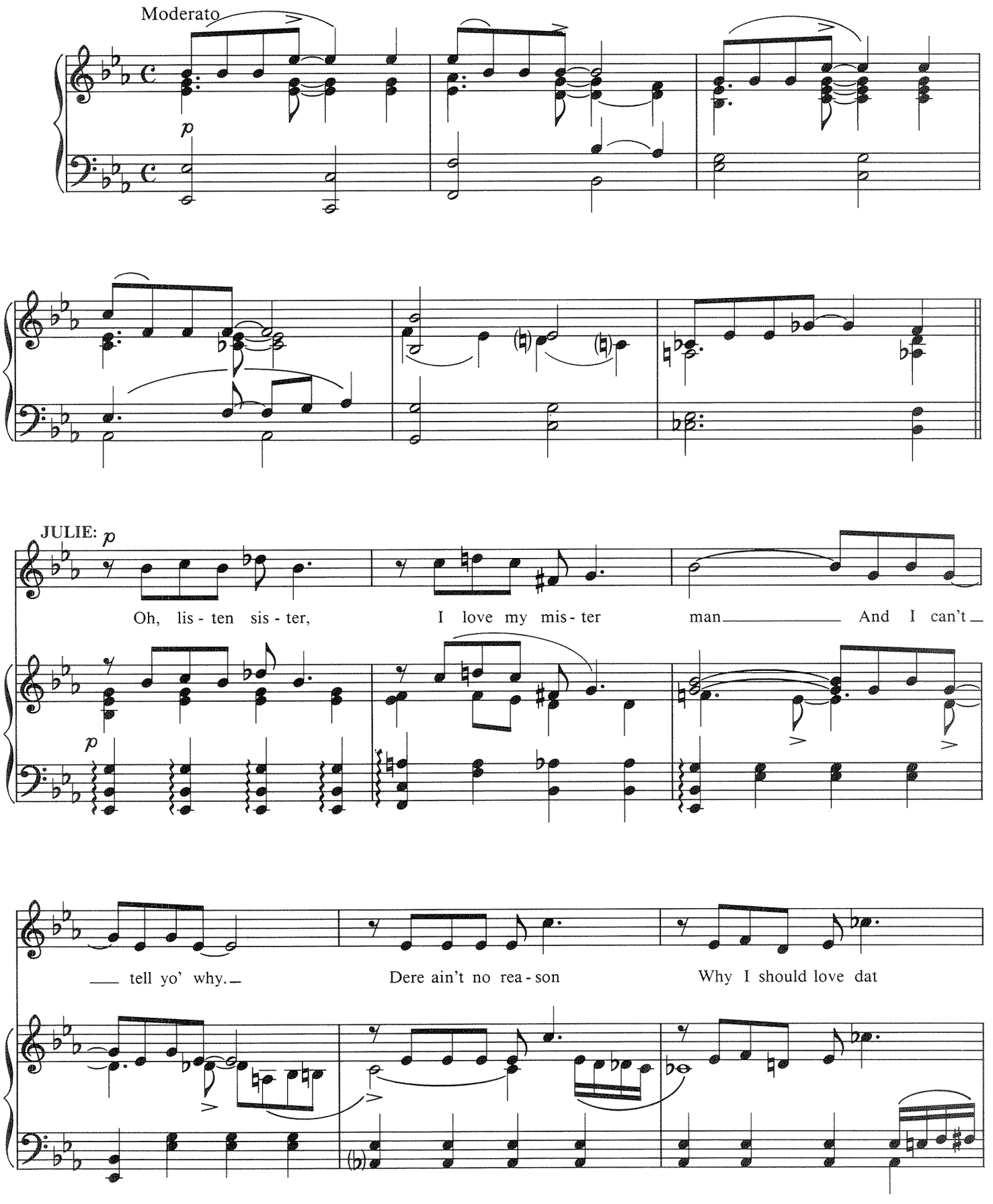

way. I al - ways used to fan - cy then He'd be
know. He is - n't tall and straight and slim, And he
one of the god - like kind of men, With a gi - ant brain and a
dress - es far worse than Ted or Jim. Oh I can't ex - plain why he
no - ble head Like the he - roes bold In the books I've read. But a -
should be just the one, one man in the world for me. He's
long came Bill, who's not the type at all, You'd meet him on the street and nev - er
just my Bill, an or - di - na - ry guy, He has - n't got a thing that I can
pp


no - tice him. His form and face, His man - ly grace, Are not the kind that you would
brag a - bout; And yet to be up - on his knee So com - fy and room - y seems
find in a sta - tue. Oh, I can't ex - plain, It's sure - ly not his brain that
nat - u - ral to me. Oh, I can't ex - plain, It's sure - ly not his brain that
2nd time
makes me thrill I love him be - cause he's
makes me thrill I love him be - cause he's 2nd time
1
2
won - der - ful, Be - cause he's just my Bill He can't play
I don't know Be - cause he's just my Bill

CAN'T HELP LOVIN' DAT MAN

from *Show Boat*

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN



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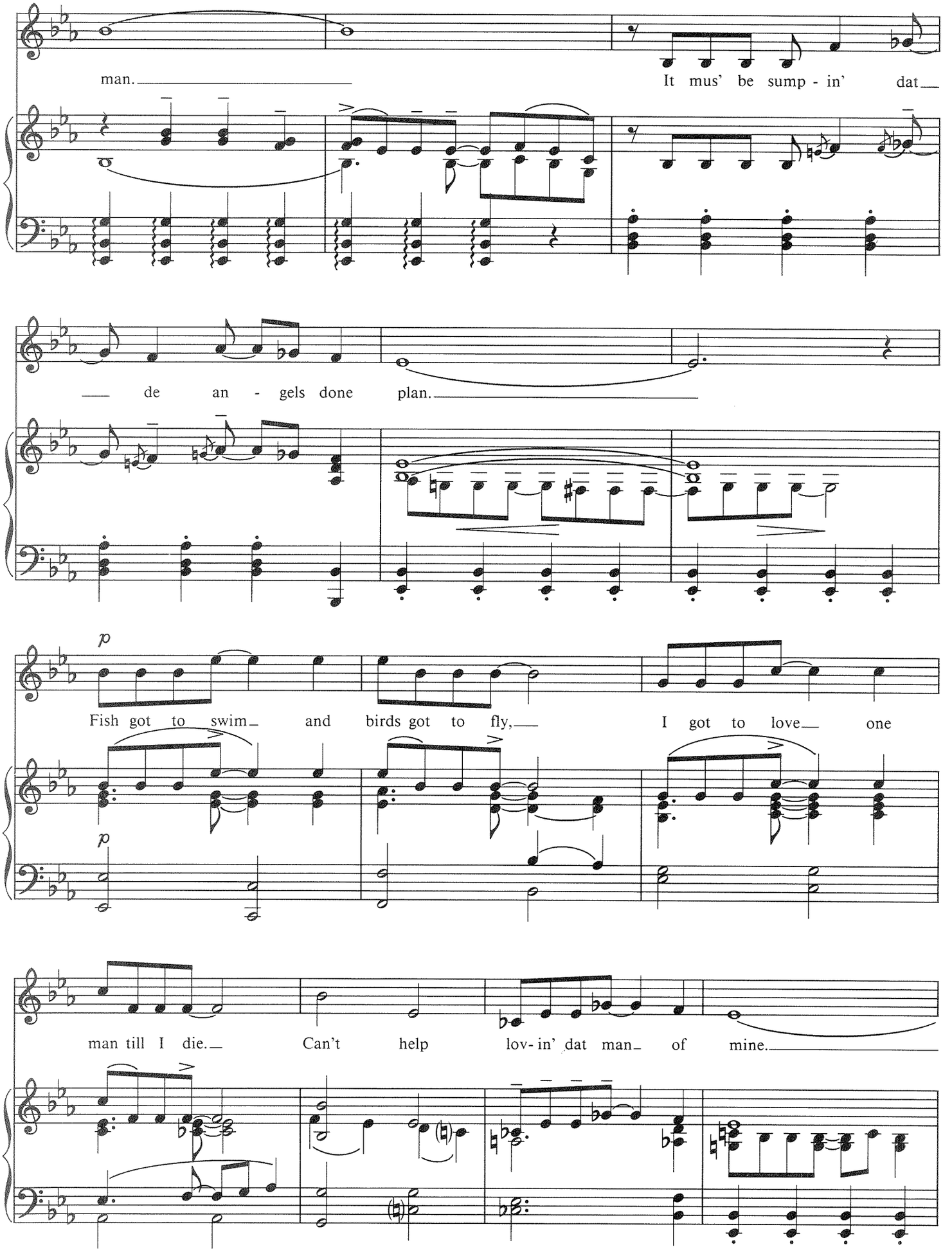
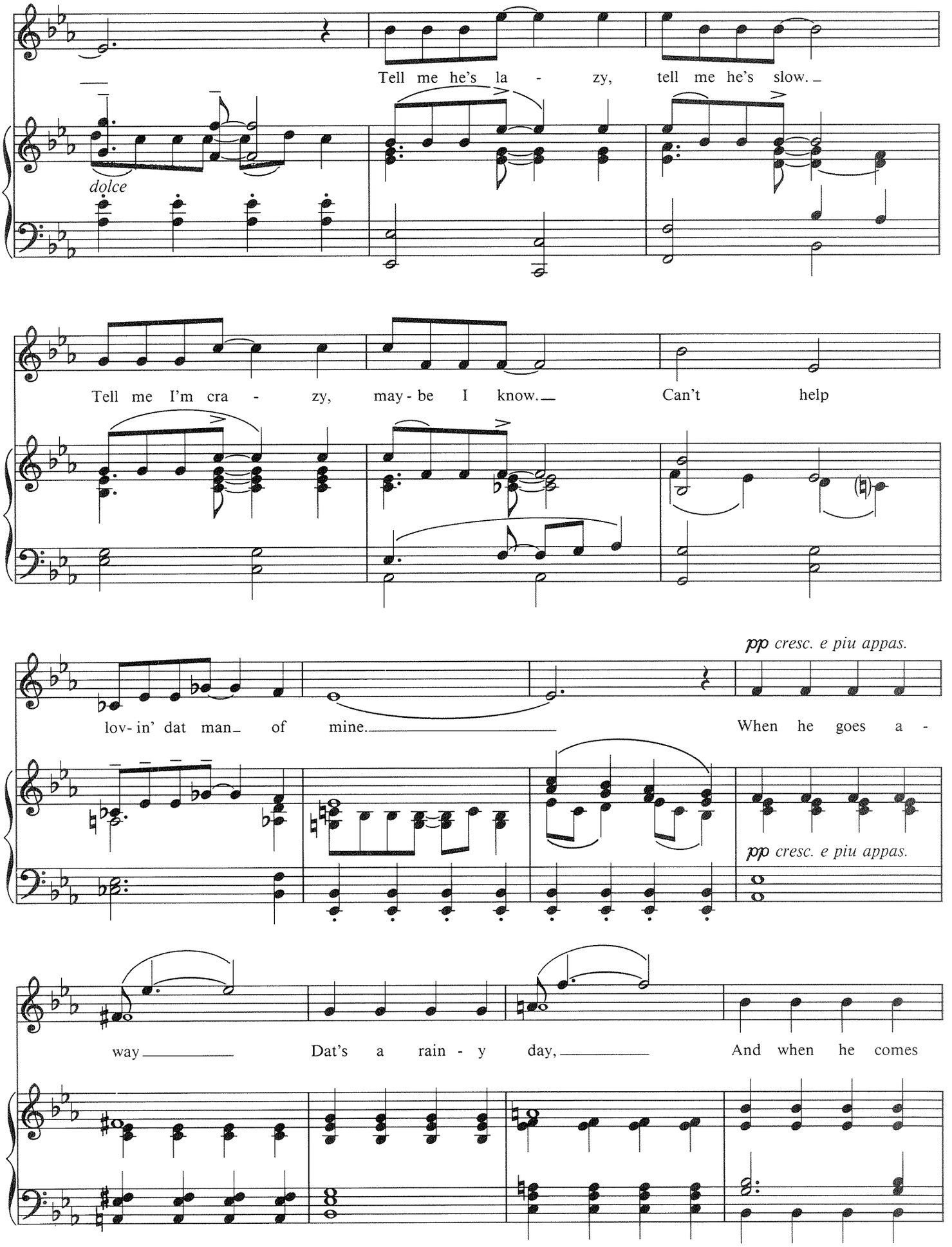
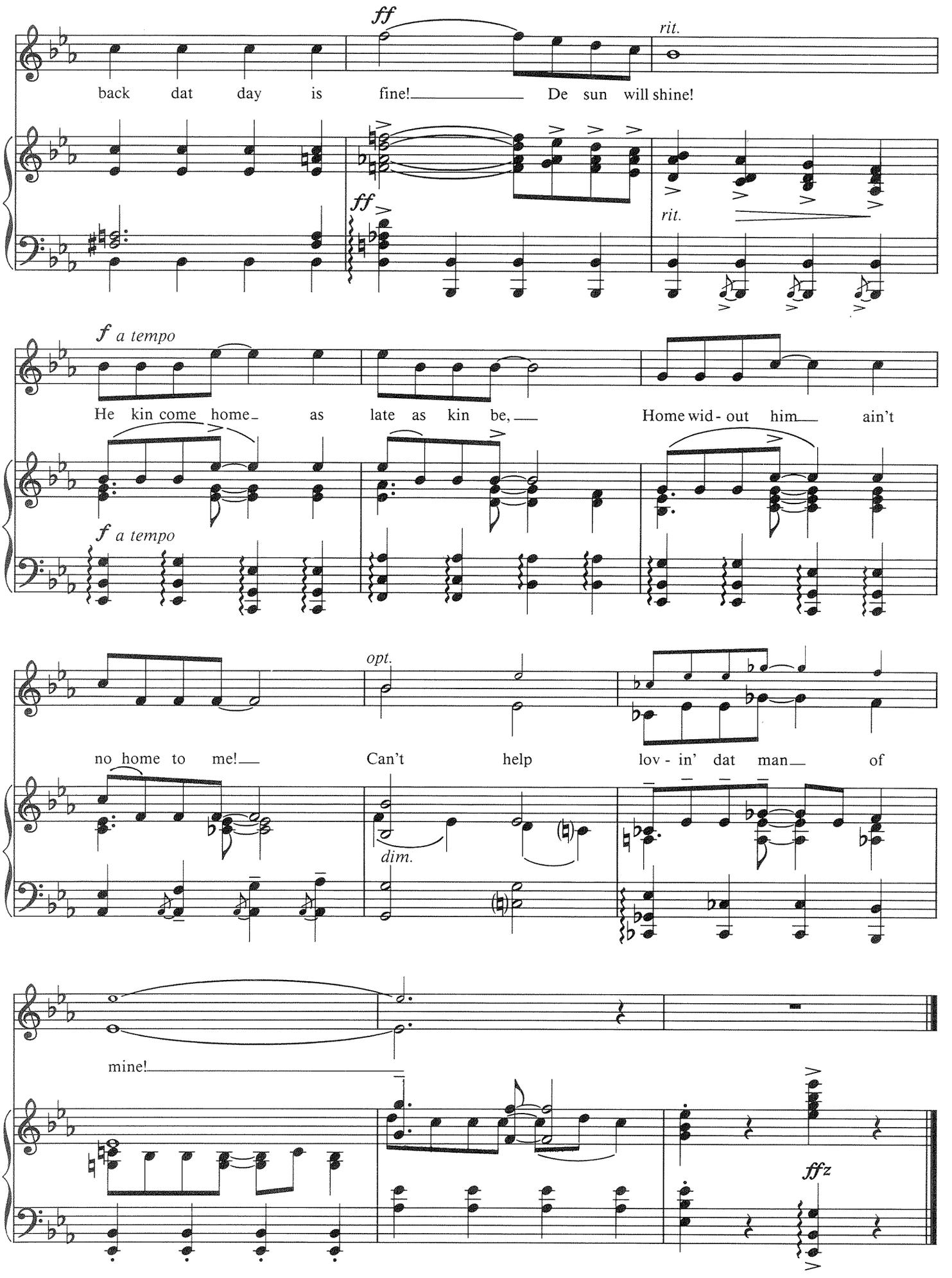

man.
It mus' be sump - in' dat
de an - gels done plan.
p
Fish got to swim and birds got to fly, I got to love one
p
man till I die. Can't help lov - in' dat man of mine.

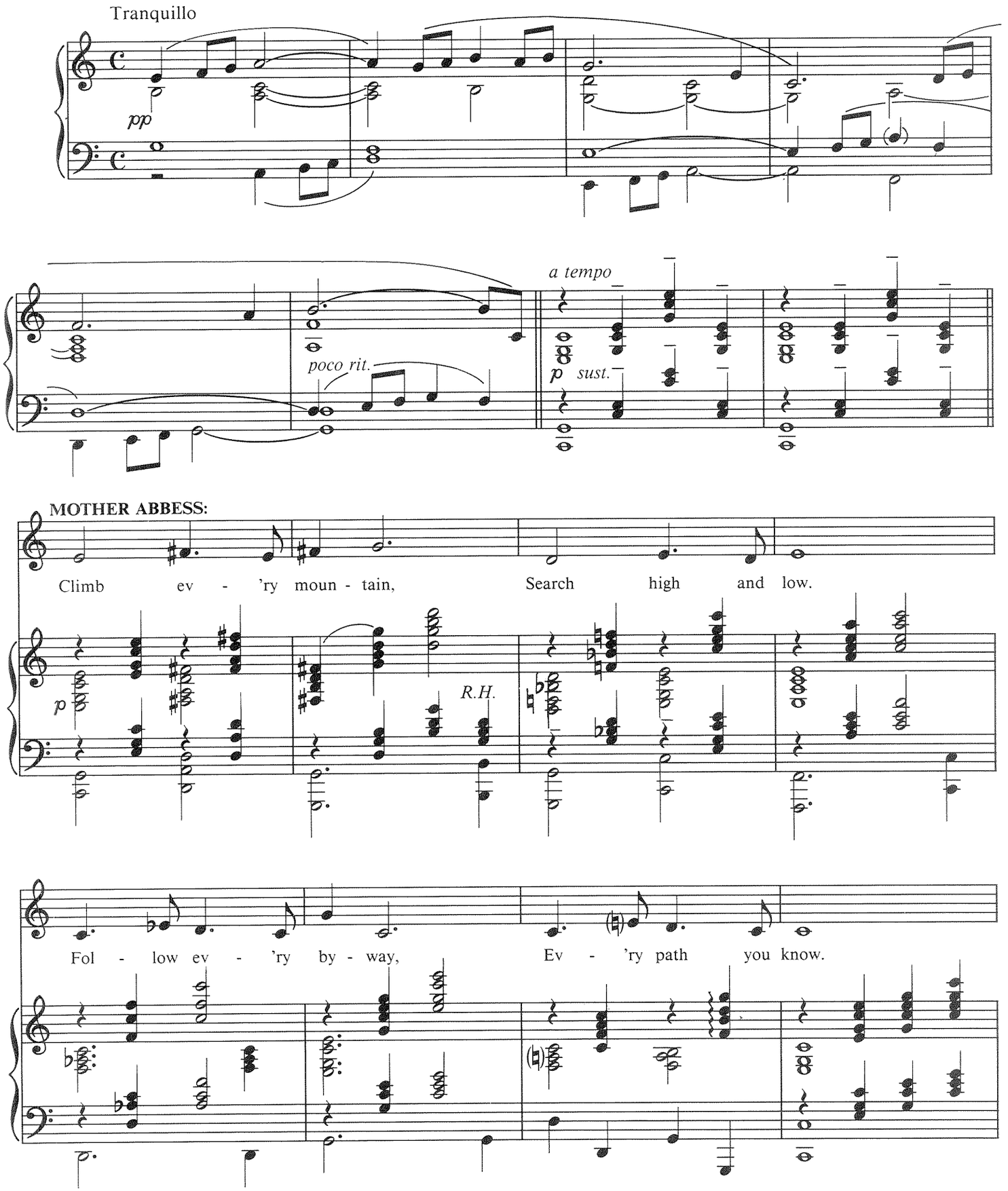

Tell me he's la - zy, tell me he's slow.
dolce
Tell me I'm cra - zy, may - be I know. Can't help
pp cresc. e piu appas.
lov - in' dat man of mine.
When he goes a -
pp cresc. e piu appas.
way
Dat's a rain - y day,
And when he comes


ff
rit.
back dat day is fine! De sun will shine!
ff
rit.
f a tempo
He kin come home as late as kin be, Home wid - out him ain't
f a tempo
opt.
no home to me! Can't help lov - in' dat man of
dim.
mine!
ffz

CLIMB EV'RY MOUNTAIN

from *The Sound of Music*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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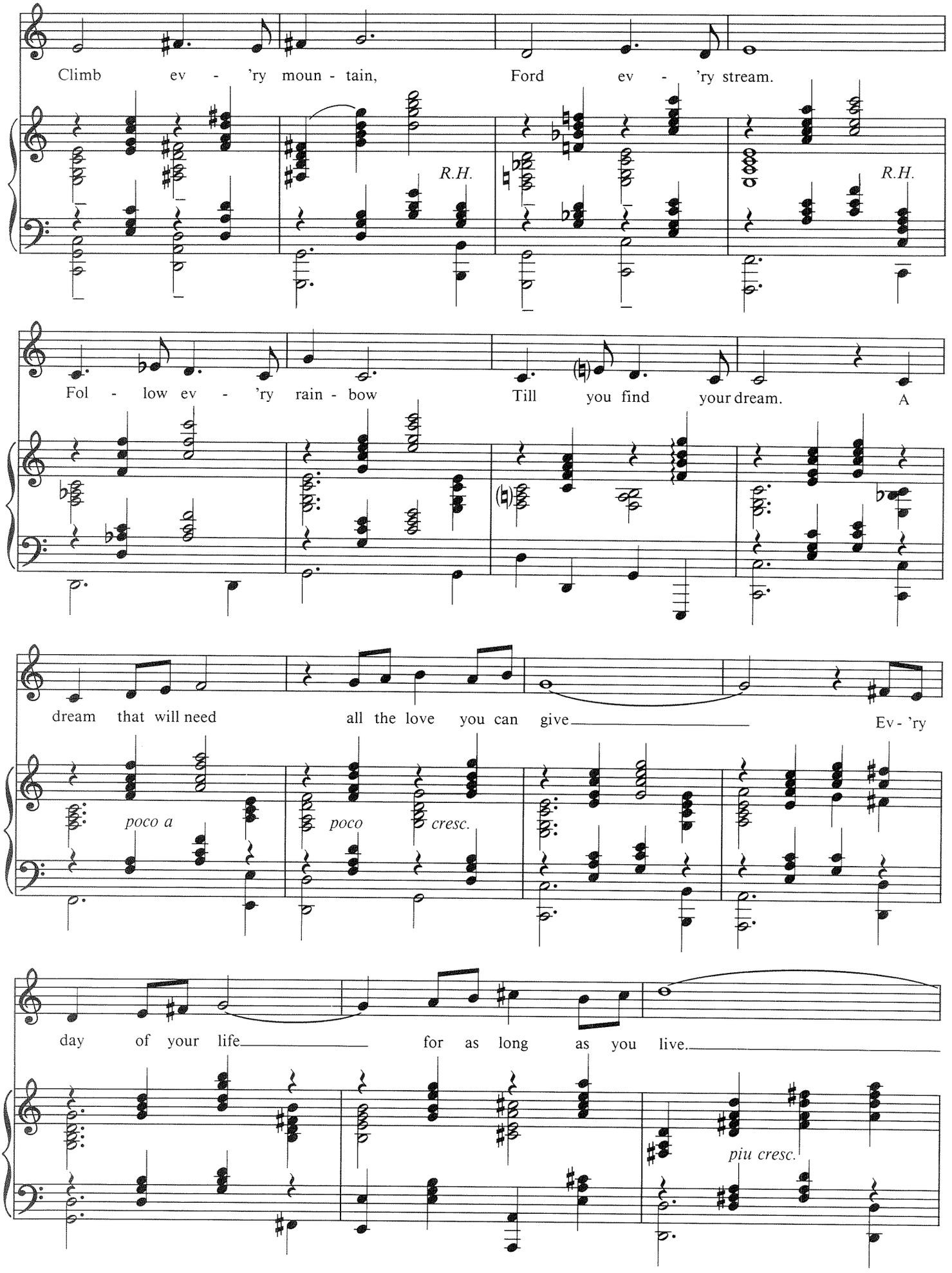
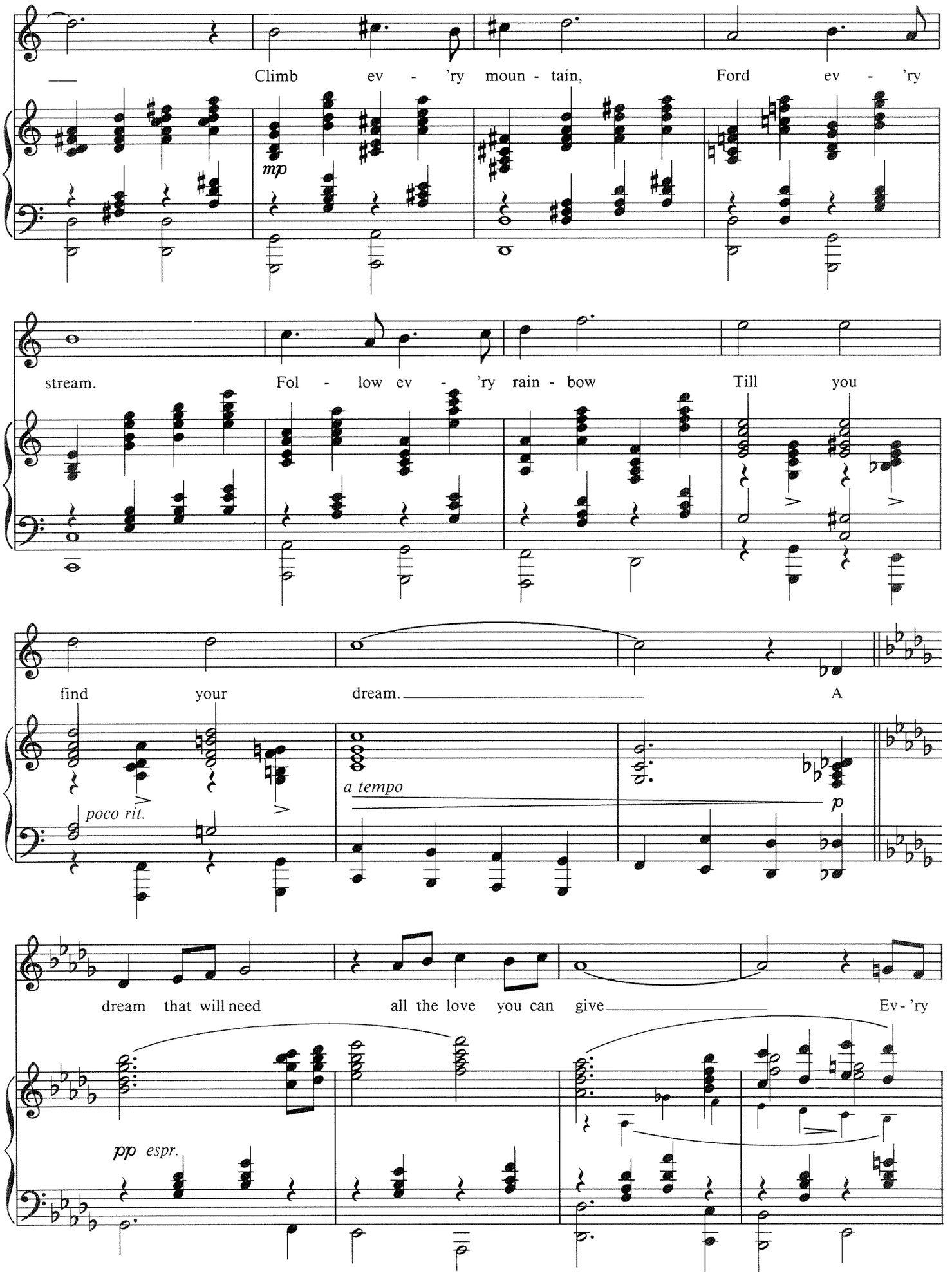
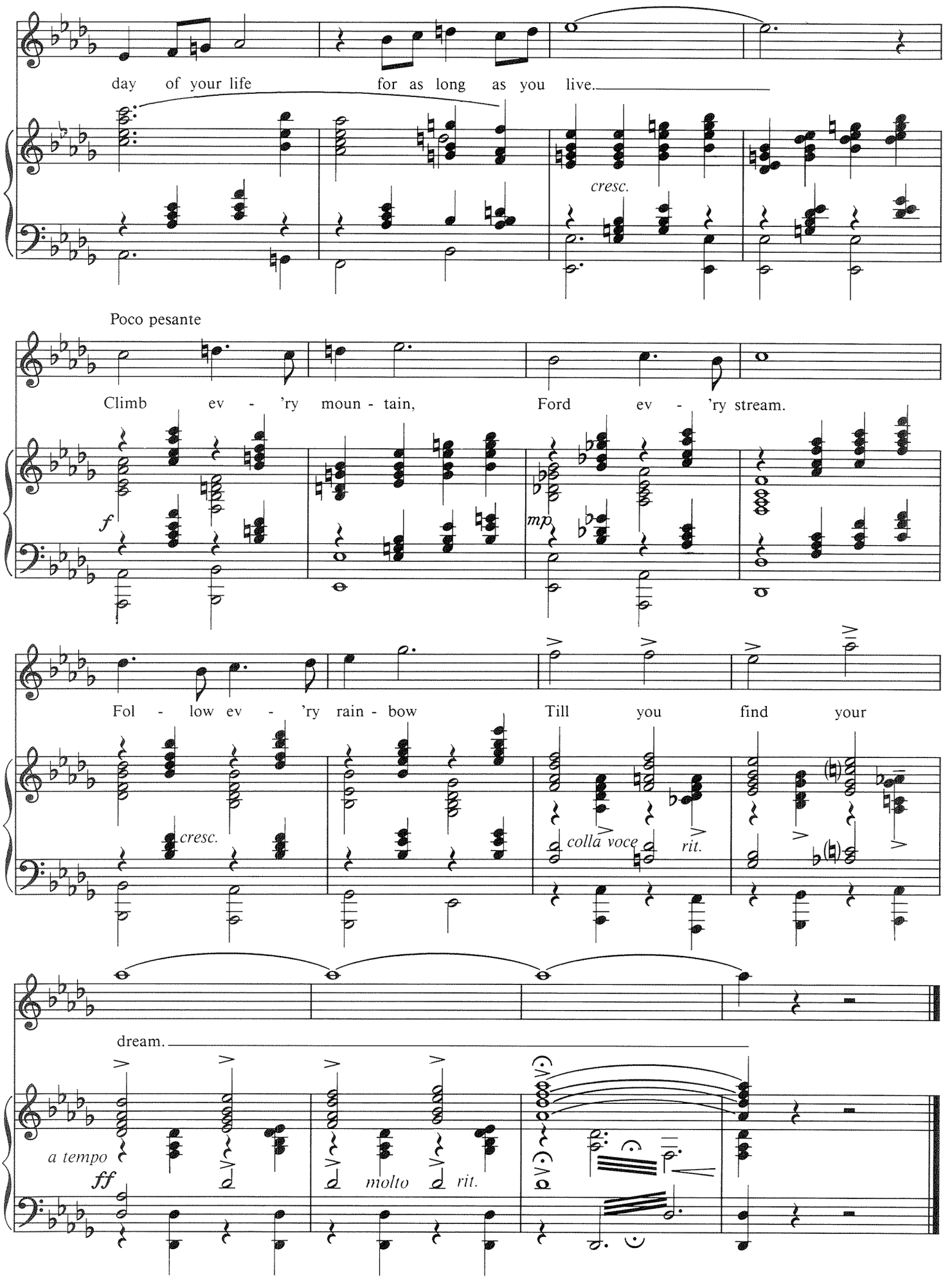

Climb ev - 'ry moun - tain, Ford ev - 'ry stream.
R.H.
R.H.
Fol - low ev - 'ry rain - bow Till you find your dream. A
dream that will need all the love you can give Ev - 'ry
poco a
poco
cresc.
day of your life for as long as you live.
piu cresc.

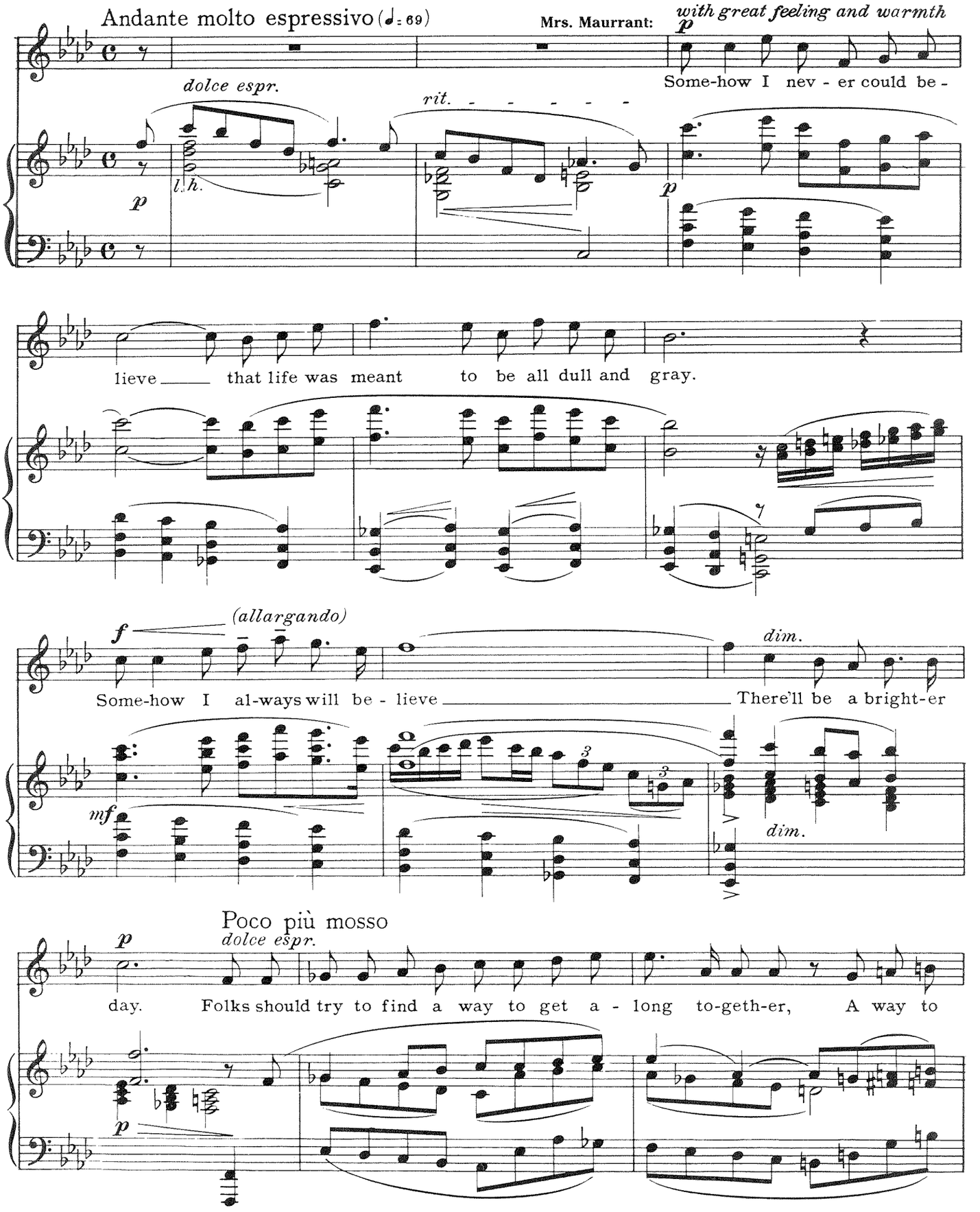

Climb ev - 'ry moun - tain, Ford ev - 'ry
mp
stream. Fol - low ev - 'ry rain - bow Till you
find your dream. A
poco rit.
a tempo
p
dream that will need all the love you can give Ev - 'ry
pp espr.


day of your life for as long as you live.
cresc.
Poco pesante
Climb ev - 'ry moun - tain, Ford ev - 'ry stream.
f
mp
Fol - low ev - 'ry rain - bow Till you find your
cresc.
colla voce
rit.
dream.
a tempo
ff
molto rit.

SOMEHOW I NEVER COULD BELIEVE

from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL



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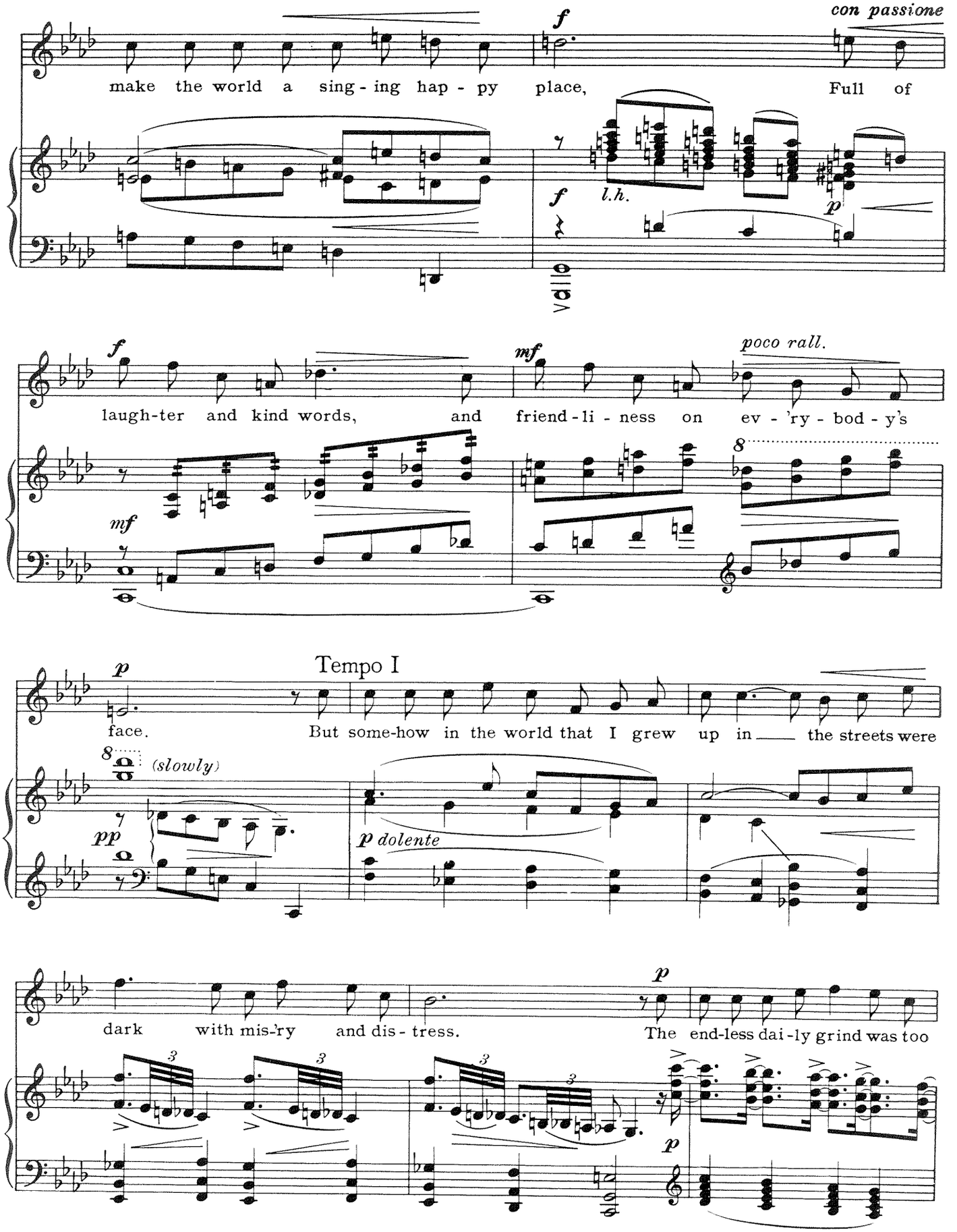
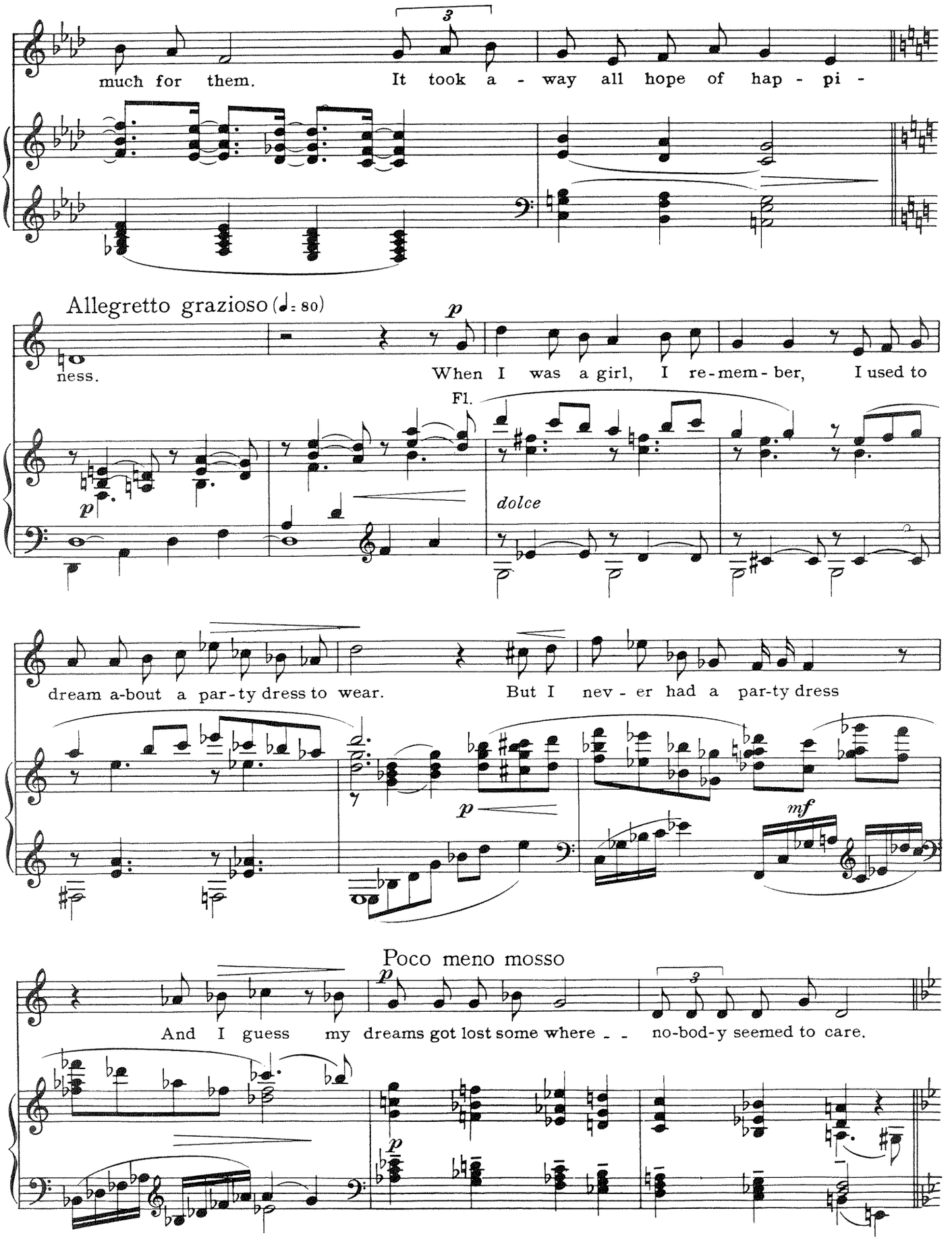
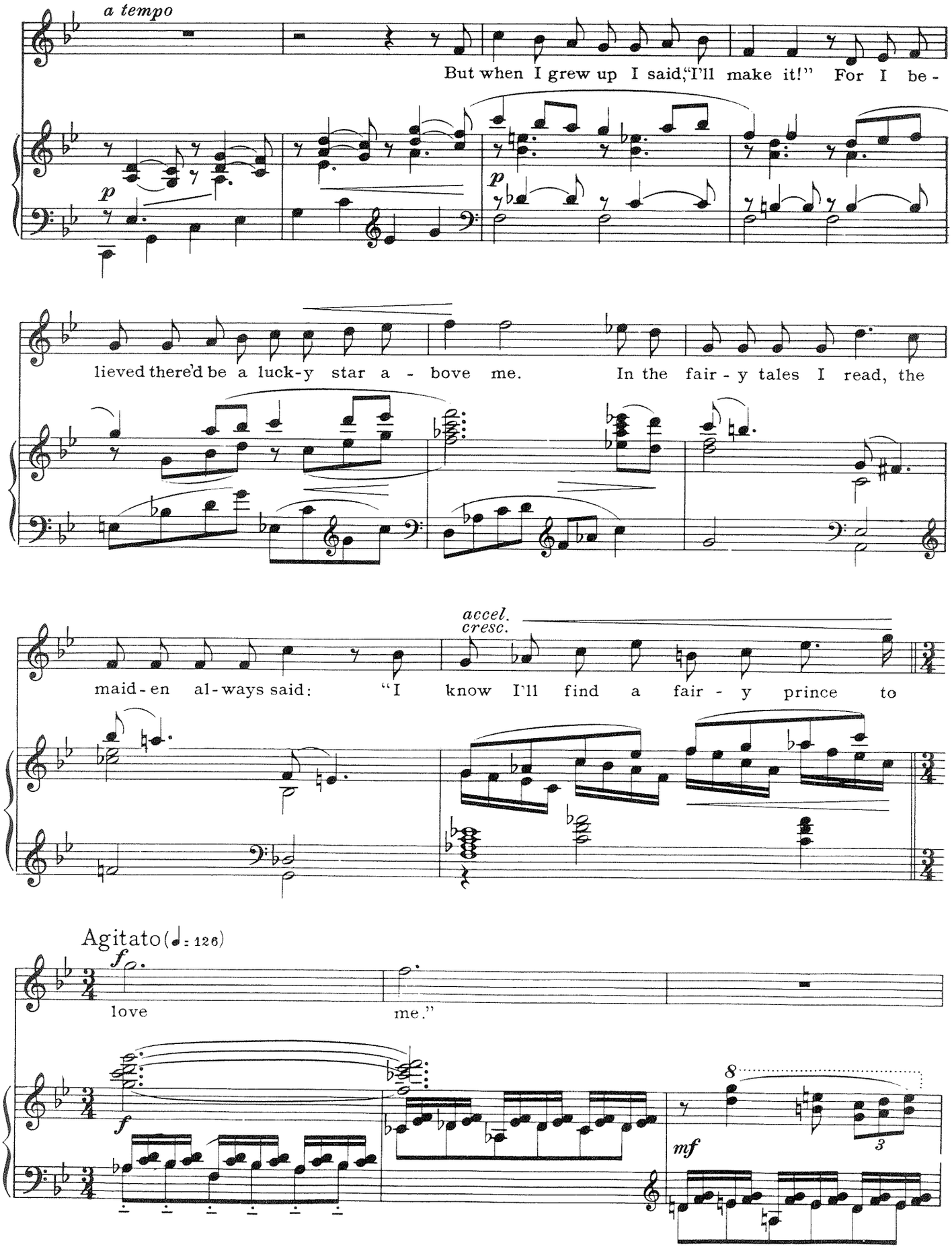
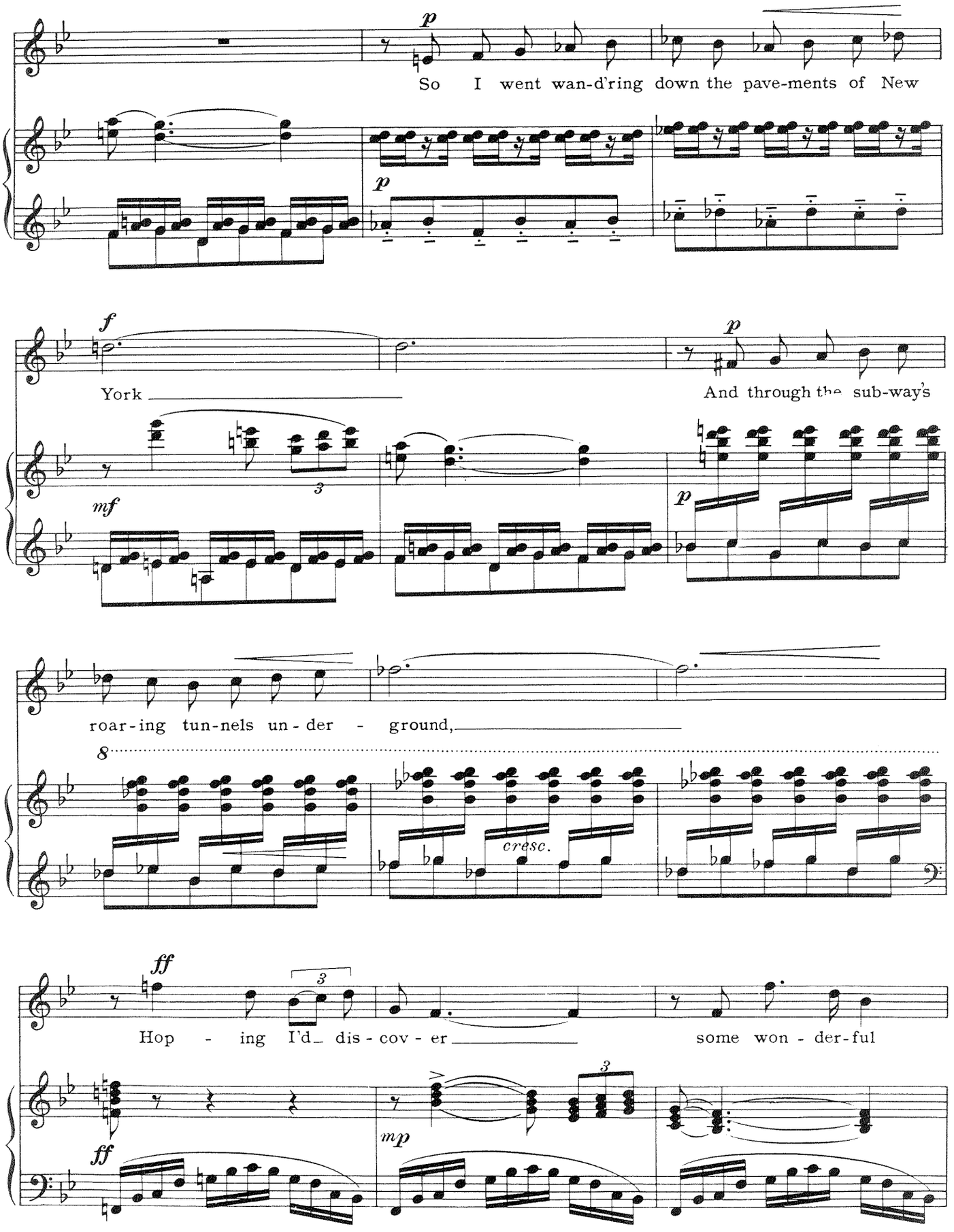
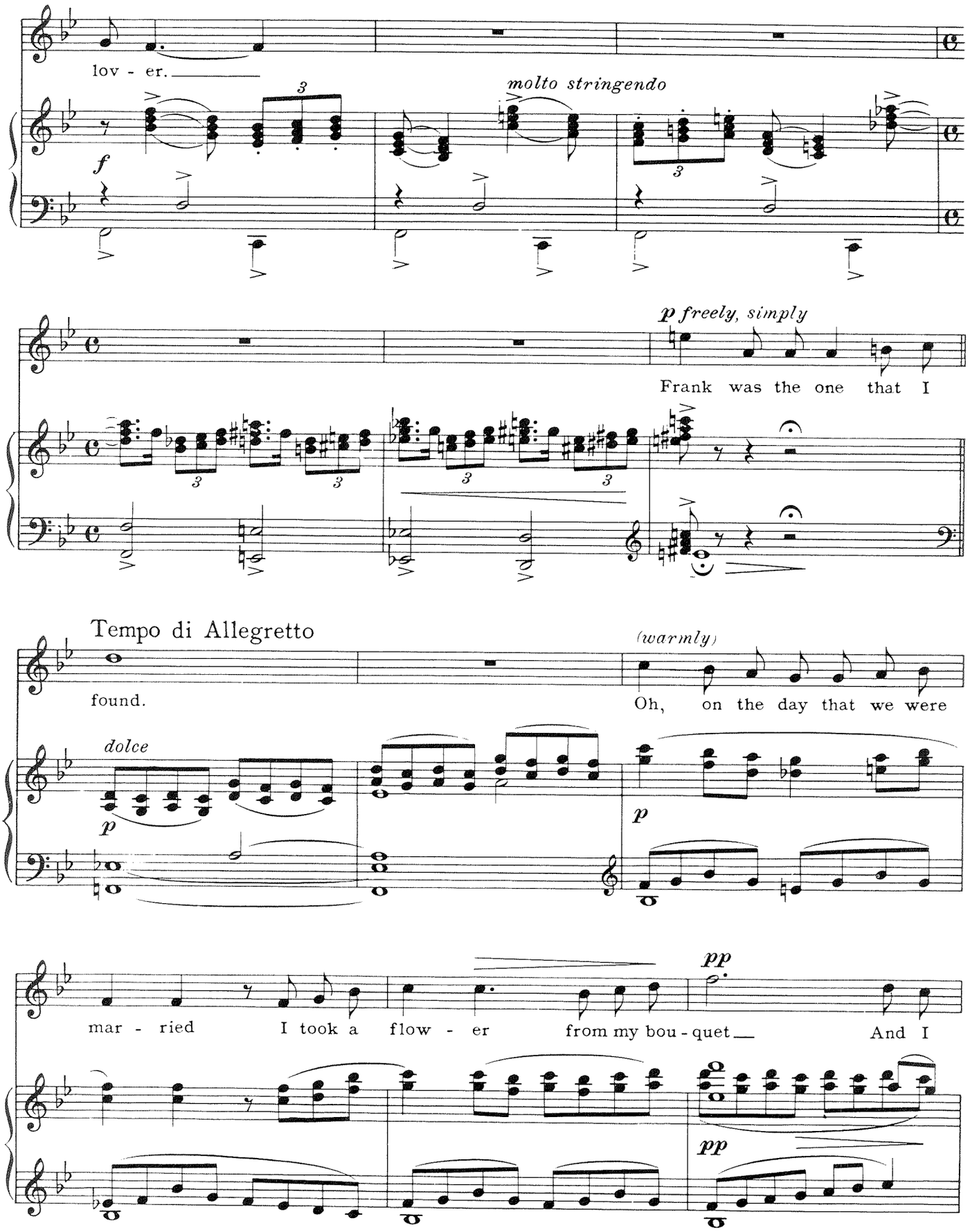
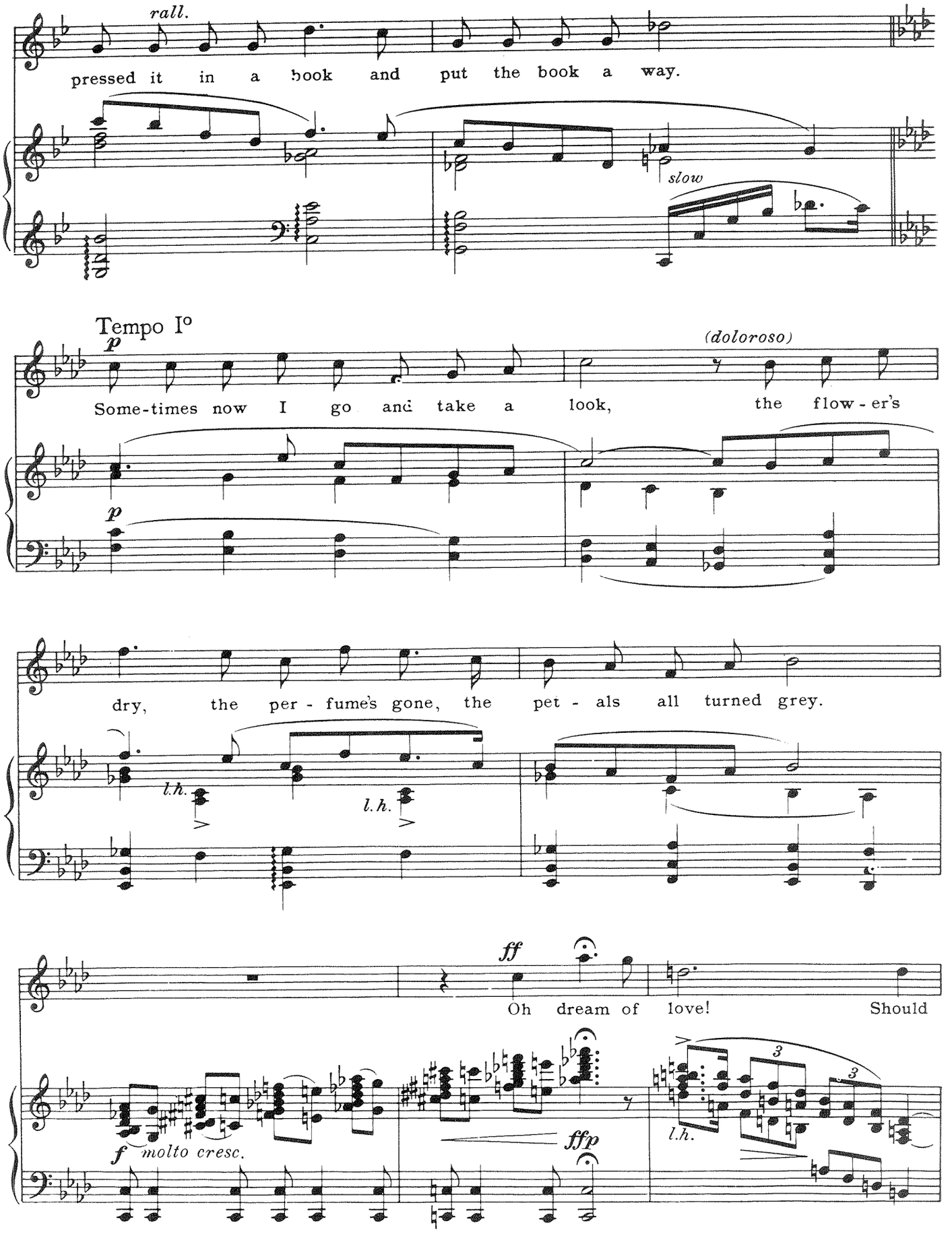

con passione
make the world a sing - ing hap - py place, Full of
l.h.
laugh-ter and kind words, and friend - li - ness on ev - 'ry - bod - y's
poco rall.
Tempo I
face. But some-how in the world that I grew up in the streets were
(slowly)
p dolente
dark with mis-'ry and dis - tress. The end-less dai - ly grind was too

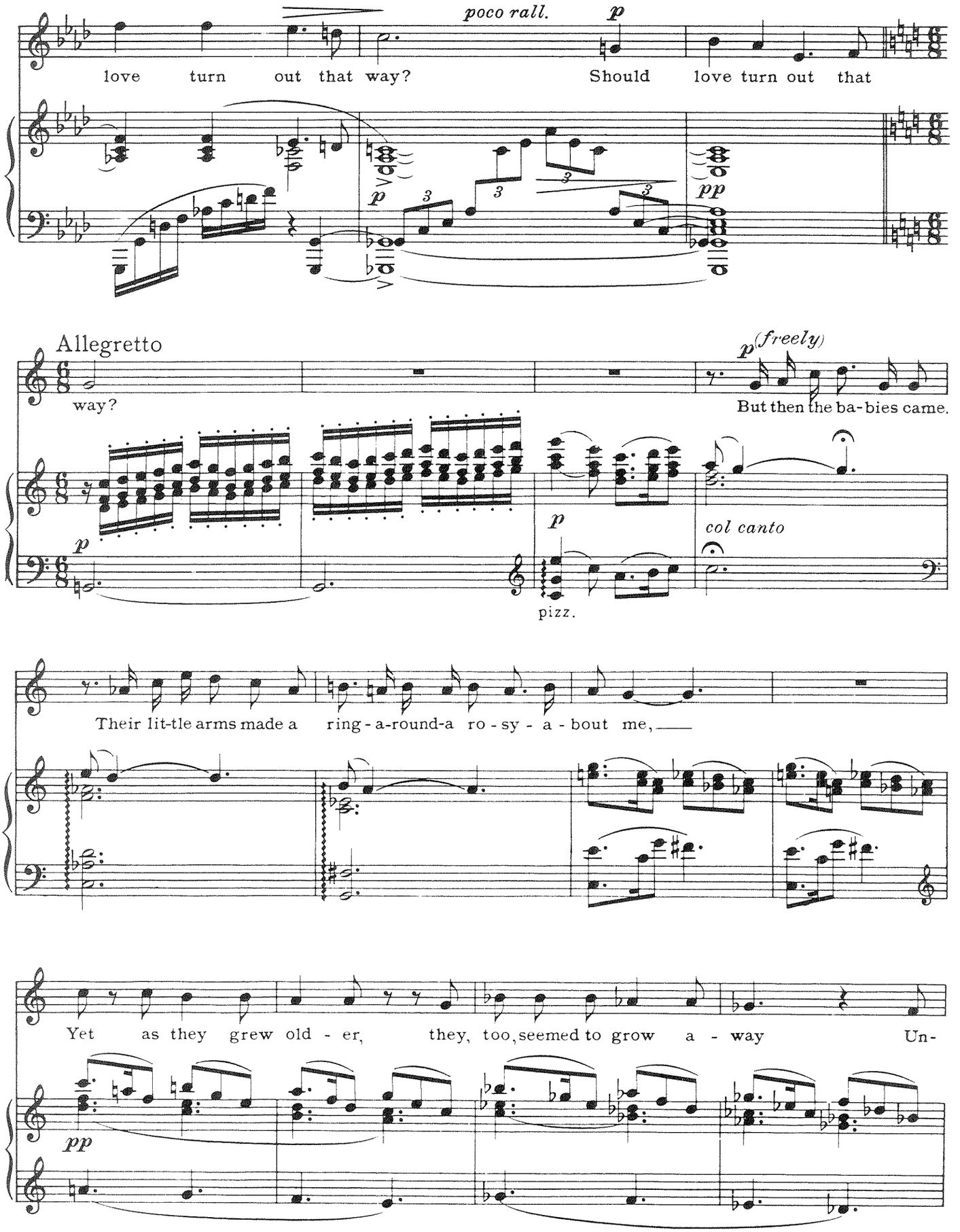

much for them. It took a - way all hope of hap - pi -
Allegretto grazioso (♩= 80)
ness. When I was a girl, I re-mem-ber, I used to
Fl.
dolce
dream a-bout a par-ty dress to wear. But I nev - er had a par-ty dress
Poco meno mosso
And I guess my dreams got lost some where - - no-bod-y seemed to care.

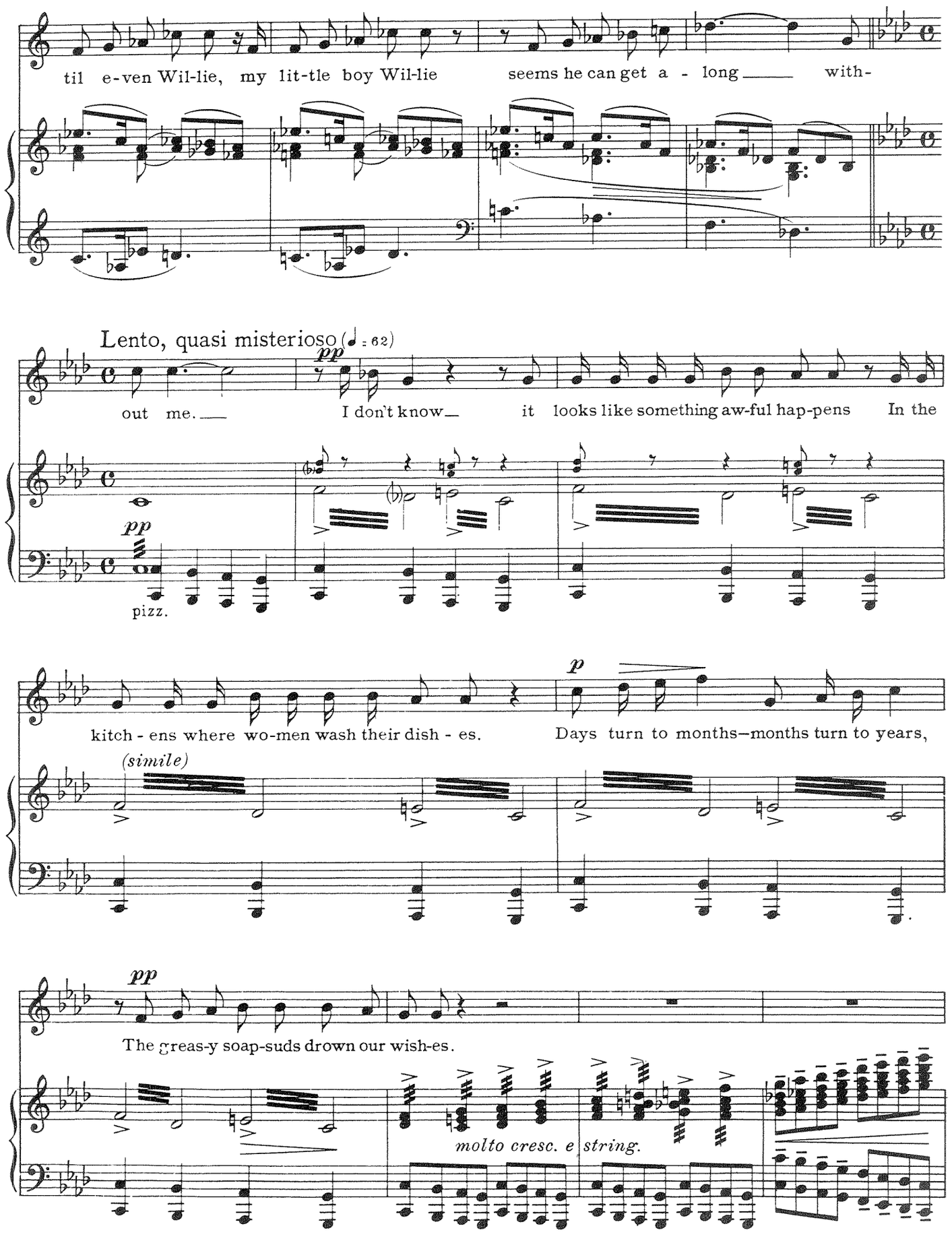

a tempo
But when I grew up I said,"I'll make it!" For I be -
p
p
lieved there'd be a luck-y star a - bove me. In the fair - y tales I read, the
accel.
cresc.
maid - en al - ways said: "I know I'll find a fair - y prince to
Agitato (♩= 126)
f
love
me."
f
8
mf
3

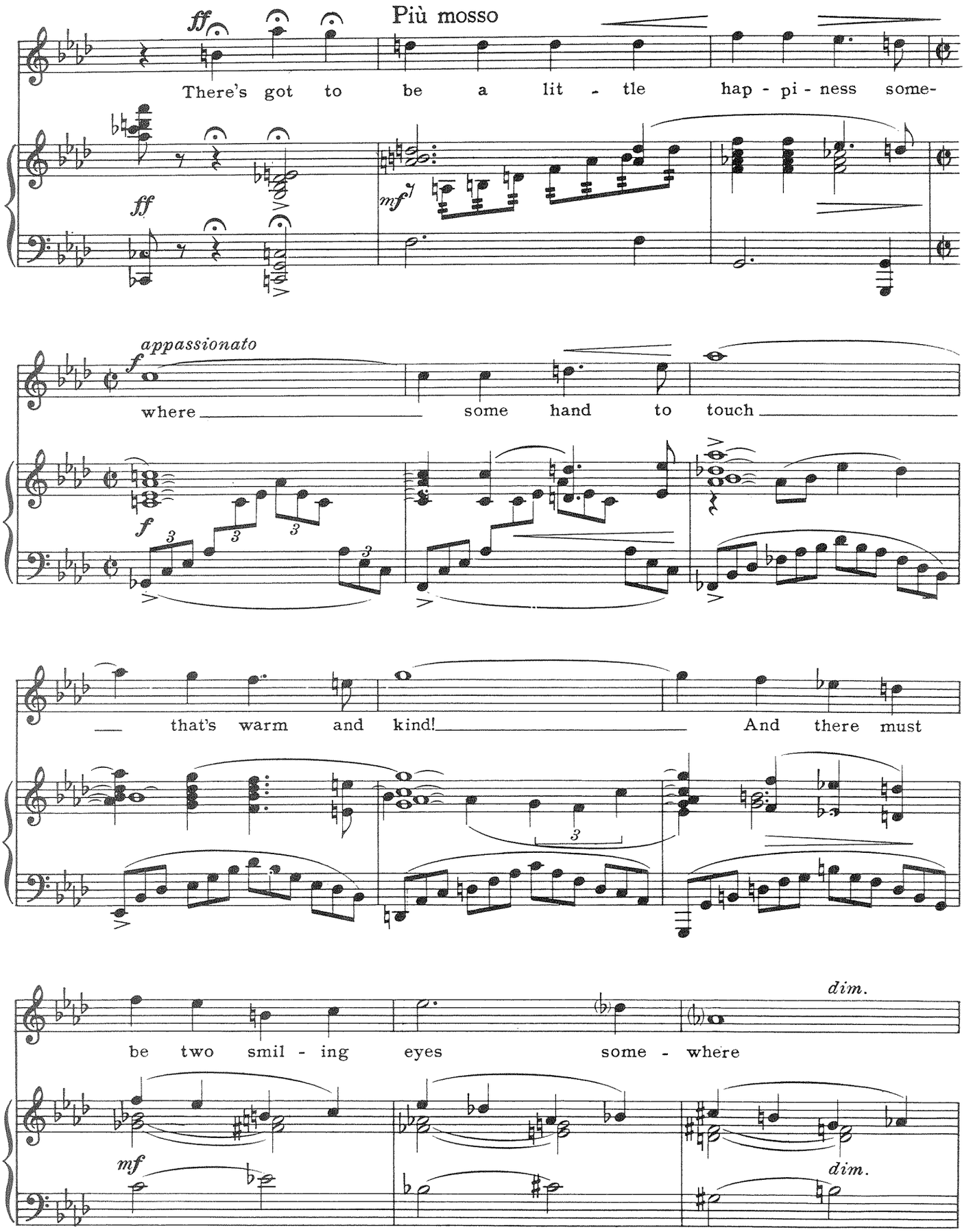

p
So I went wan-d'ring down the pave-ments of New
f
York
And through the sub-way's
mf
p
roar-ing tun-nels un-der - ground,
8
cresc.
ff
Hop - ing I'd dis-cov-er some won-der-ful
ff
mp

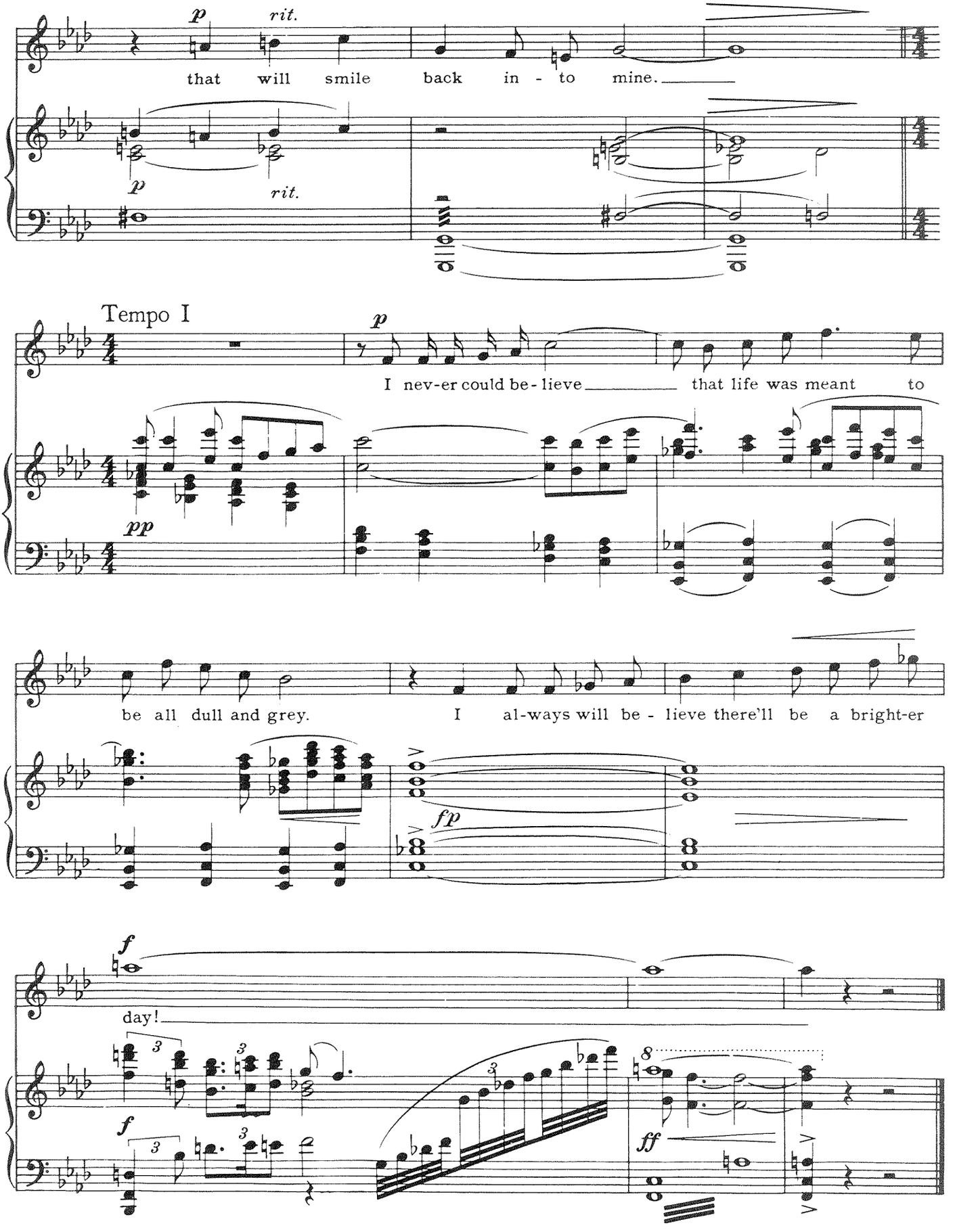

lov - er.
molto stringendo
f
p freely, simply
Frank was the one that I
Tempo di Allegretto
found.
(warmly)
Oh, on the day that we were
dolce
p
p
mar - ried I took a flow - er from my bou - quet And I
pp
pp


rall.
pressed it in a book and put the book a way.
slow
Tempo Io
p
(doloroso)
Some-times now I go and take a look, the flow-er's
p
dry, the per-fume's gone, the pet-als all turned grey.
l.h.
l.h.
ff
Oh dream of love! Should
f molto cresc.
ffp
l.h.
3
3


poco rall.
p
love turn out that way? Should love turn out that
p
pp
Allegretto
p (freely)
way?
But then the ba-bies came.
p
p
col canto
pizz.
Their lit-tle arms made a ring-a-round-a ro-sy-a-bout me,
Yet as they grew old-er, they, too, seemed to grow a-way Un-
pp


til e-ven Wil-lie, my lit-tle boy Wil-lie seems he can get a - long with-
Lento, quasi misterioso (♩ = 62)
pp
out me. I don't know it looks like something aw-ful hap-pens In the
pizz.
kitch - ens where wo-men wash their dish - es.
p
Days turn to months—months turn to years,
(simile)
The greas-y soap-suds drown our wish-es.
molto cresc. e string.

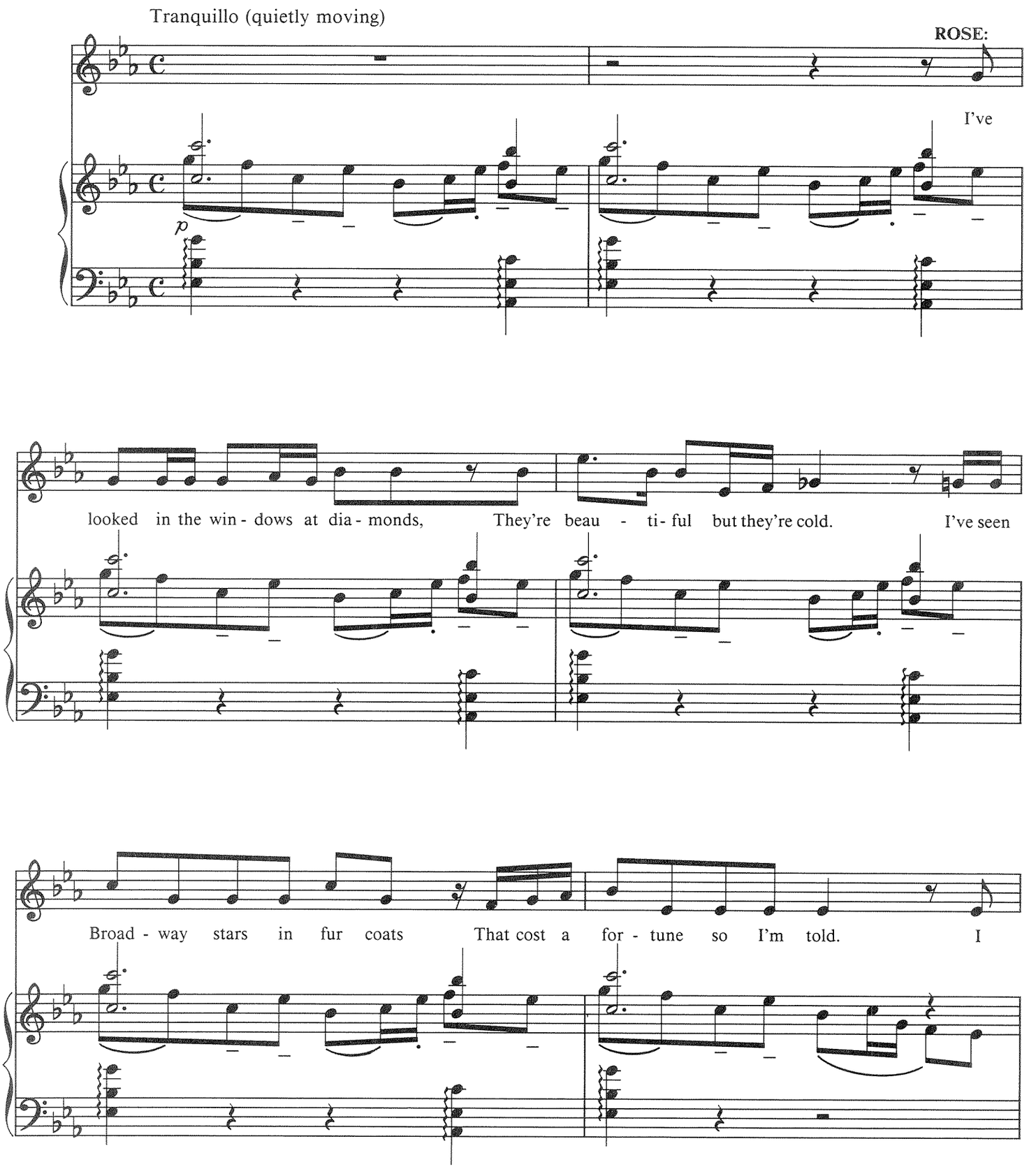

Più mosso
ff
There's got to be a lit - tle hap - pi - ness some-
mf
appassionato
f
where some hand to touch
that's warm and kind! And there must
be two smil - ing eyes some - where
dim.
mf
dim.


p
rit.
that will smile back in - to mine.
p
rit.
Tempo I
p
I nev-er could be - lieve that life was meant to
pp
be all dull and grey. I al-ways will be - lieve there'll be a bright-er
fp
f
day!
f
ff

WHAT GOOD WOULD THE MOON BE?

from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL



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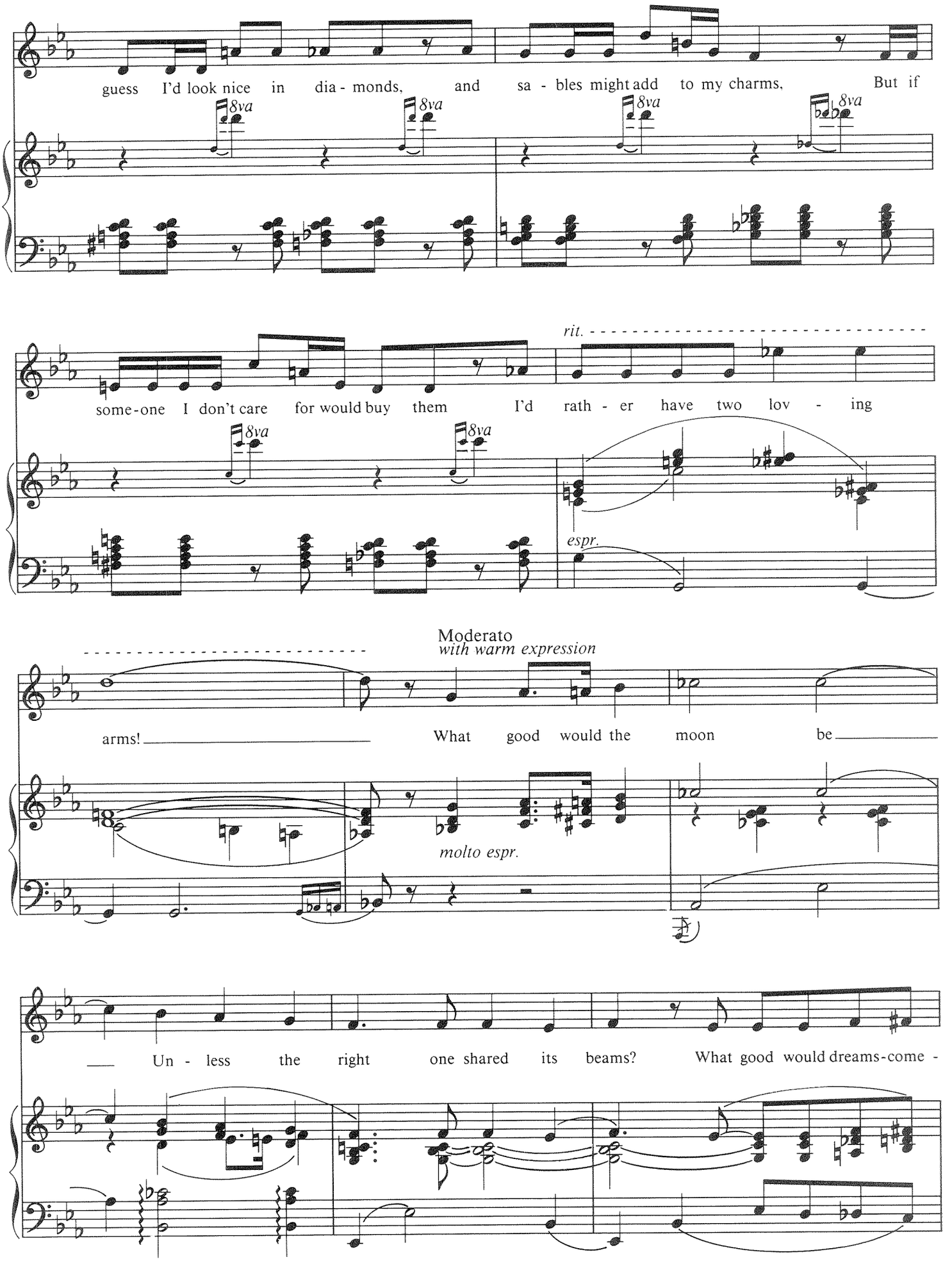
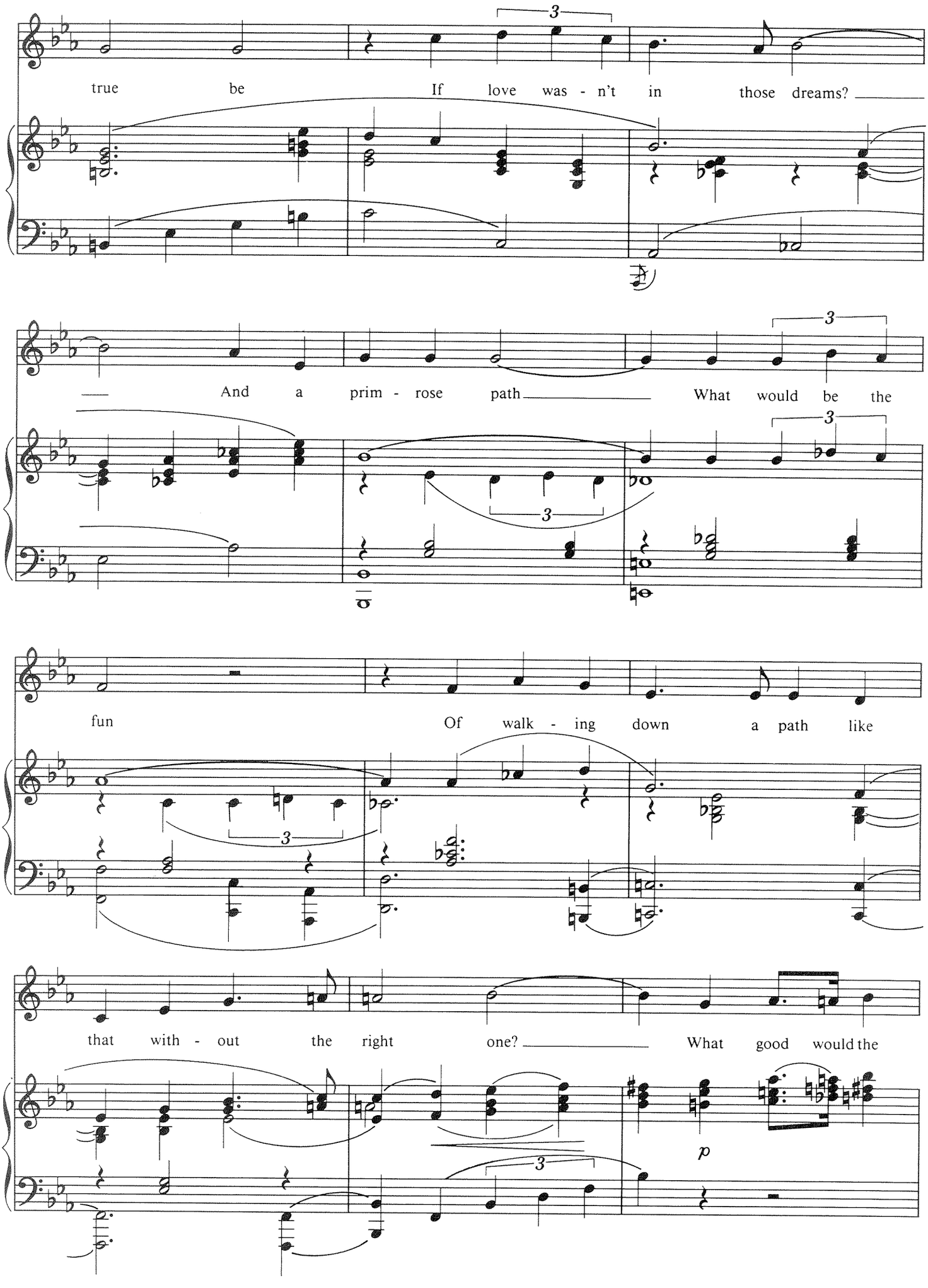
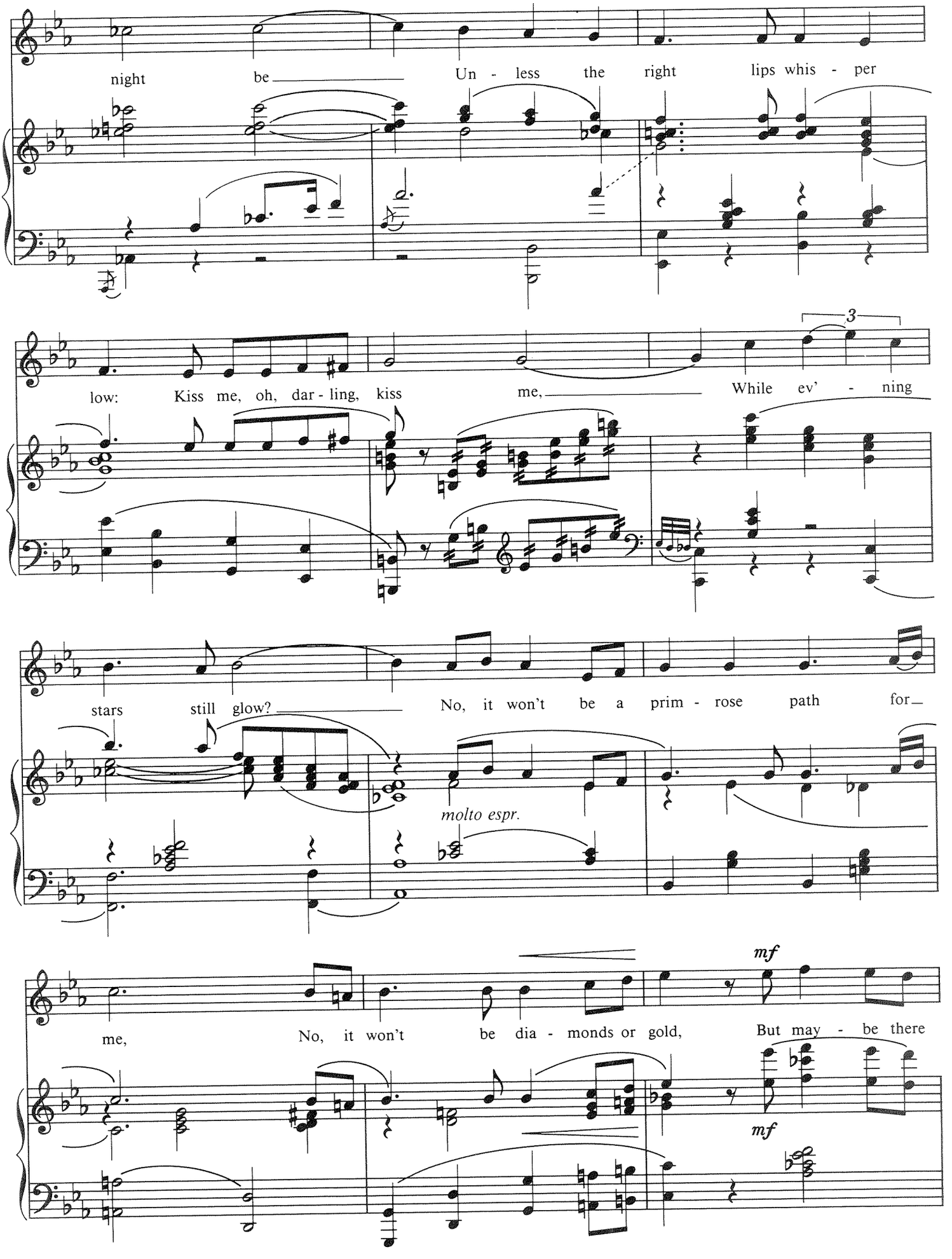
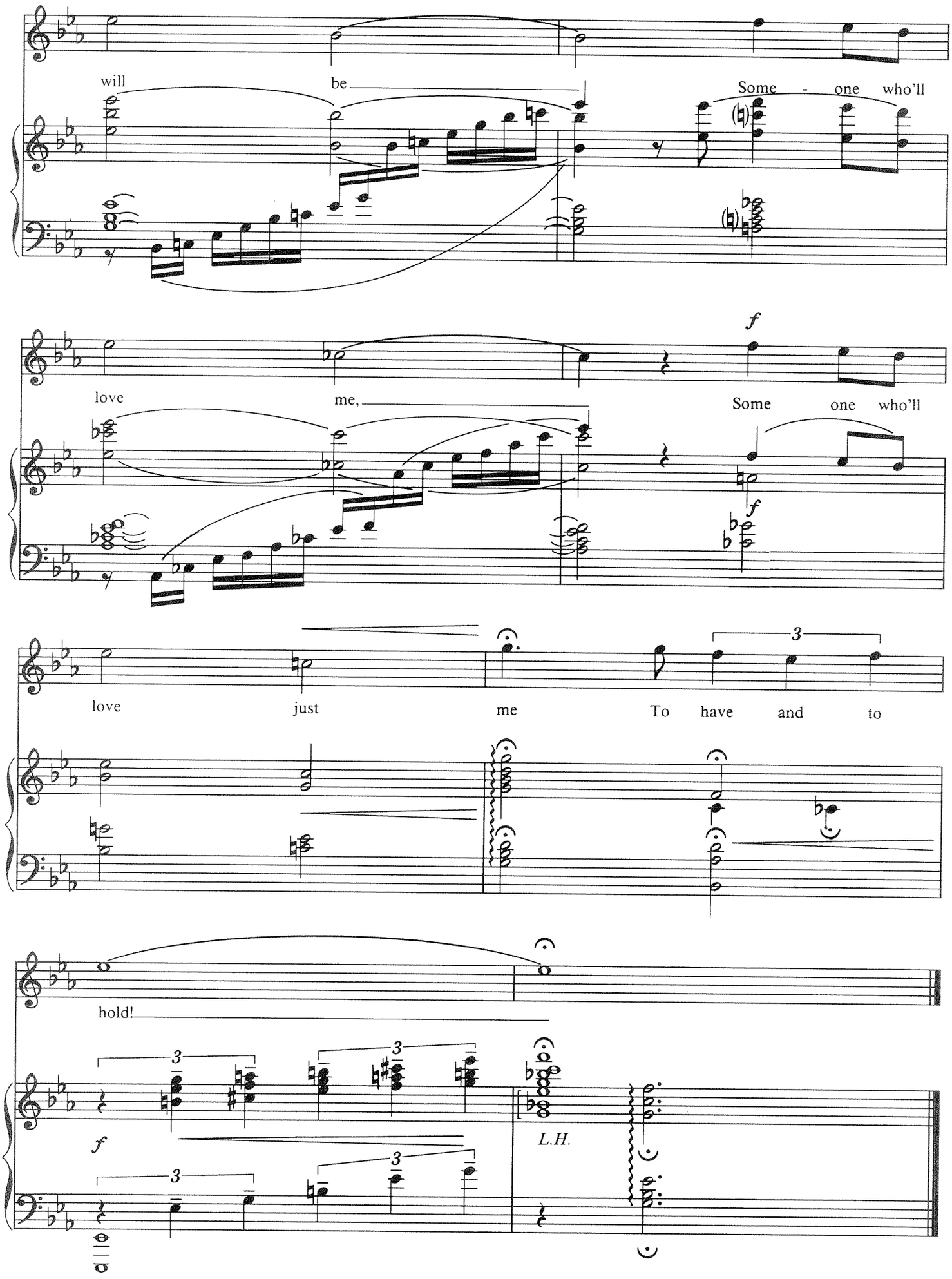

guess I'd look nice in dia - monds, and sa - bles might add to my charms, But if
8va
8va
8va
8va
rit.
some-one I don't care for would buy them I'd rath - er have two lov - ing
8va
8va
espr.
Moderato
with warm expression
arms! What good would the moon be
molto espr.
Un - less the right one shared its beams? What good would dreams-come -


true be If love was - n't in those dreams?
And a prim - rose path What would be the
fun Of walk - ing down a path like
that with - out the right one? What good would the
p

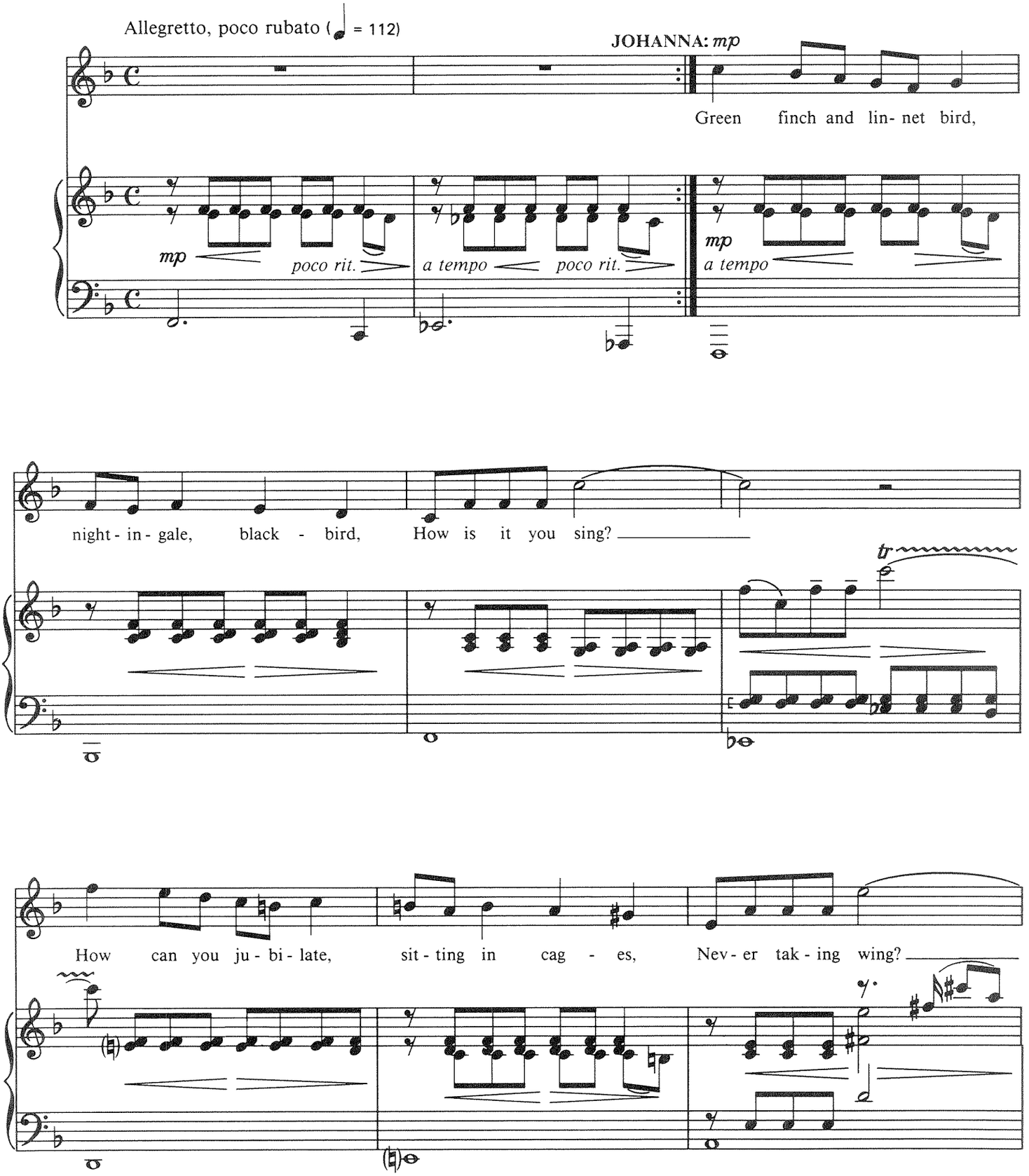

night be Un - less the right lips whis - per
low: Kiss me, oh, dar - ling, kiss me, While ev' - ning
3
stars still glow? No, it won't be a prim - rose path for
molto espr.
me, No, it won't be dia - monds or gold, But may - be there
mf
mf


will be Some - one who'll
love me, Some one who'll
love just me To have and to
hold!
L.H.

GREEN FINCH AND LINNET BIRD

from *Sweeney Todd*

Music and Lyrics by
STEPHEN SONDHEIM



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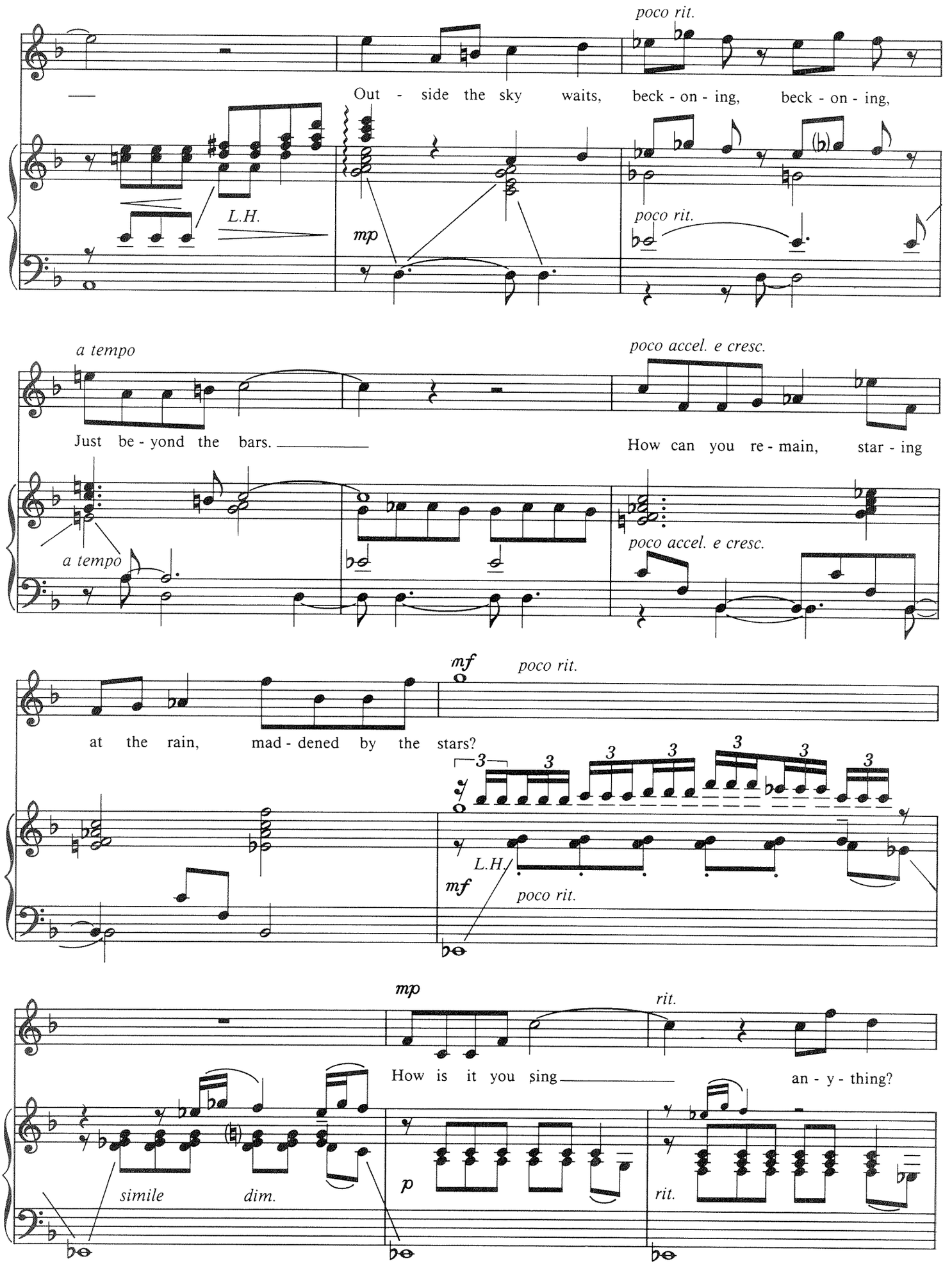
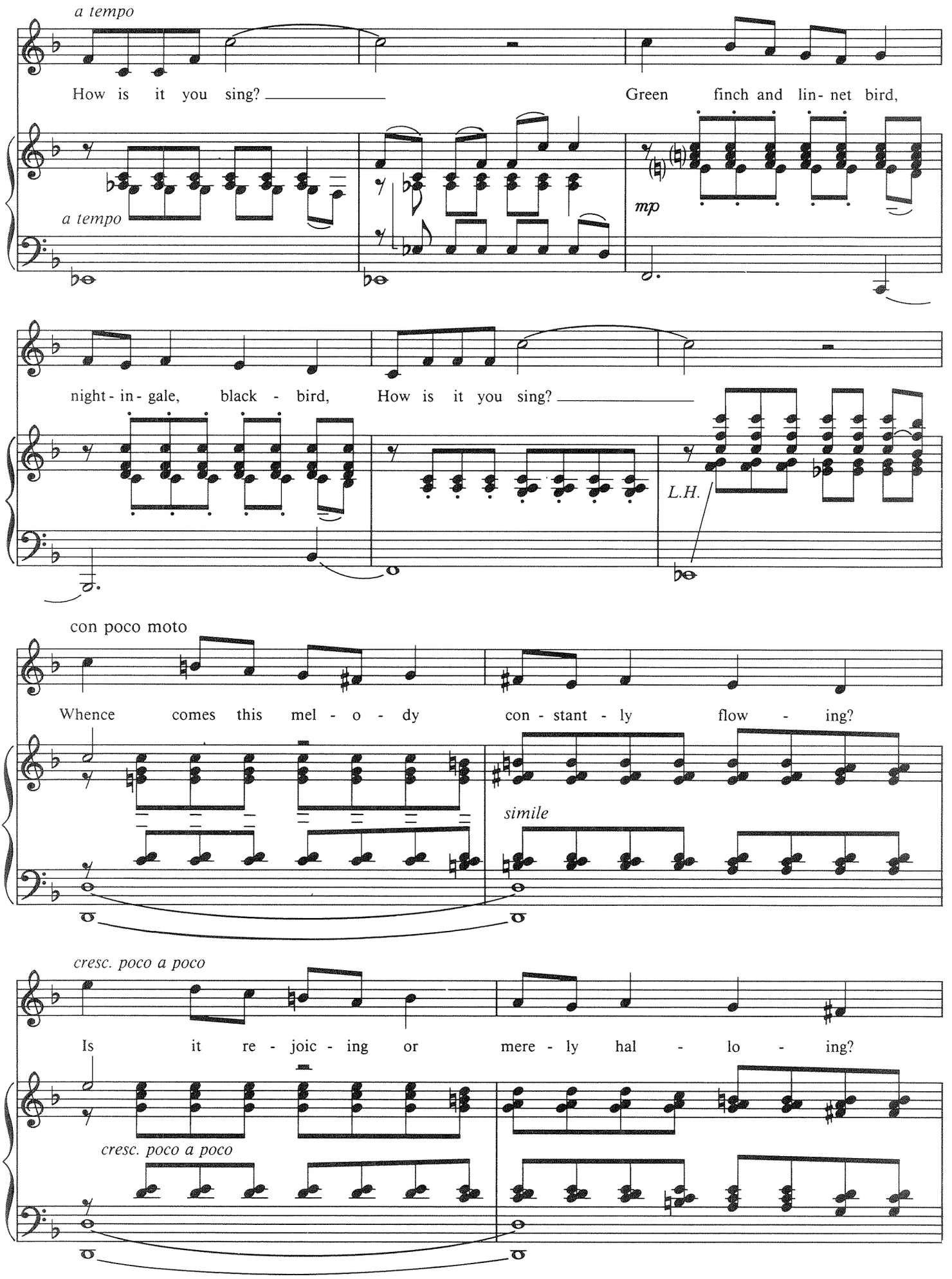
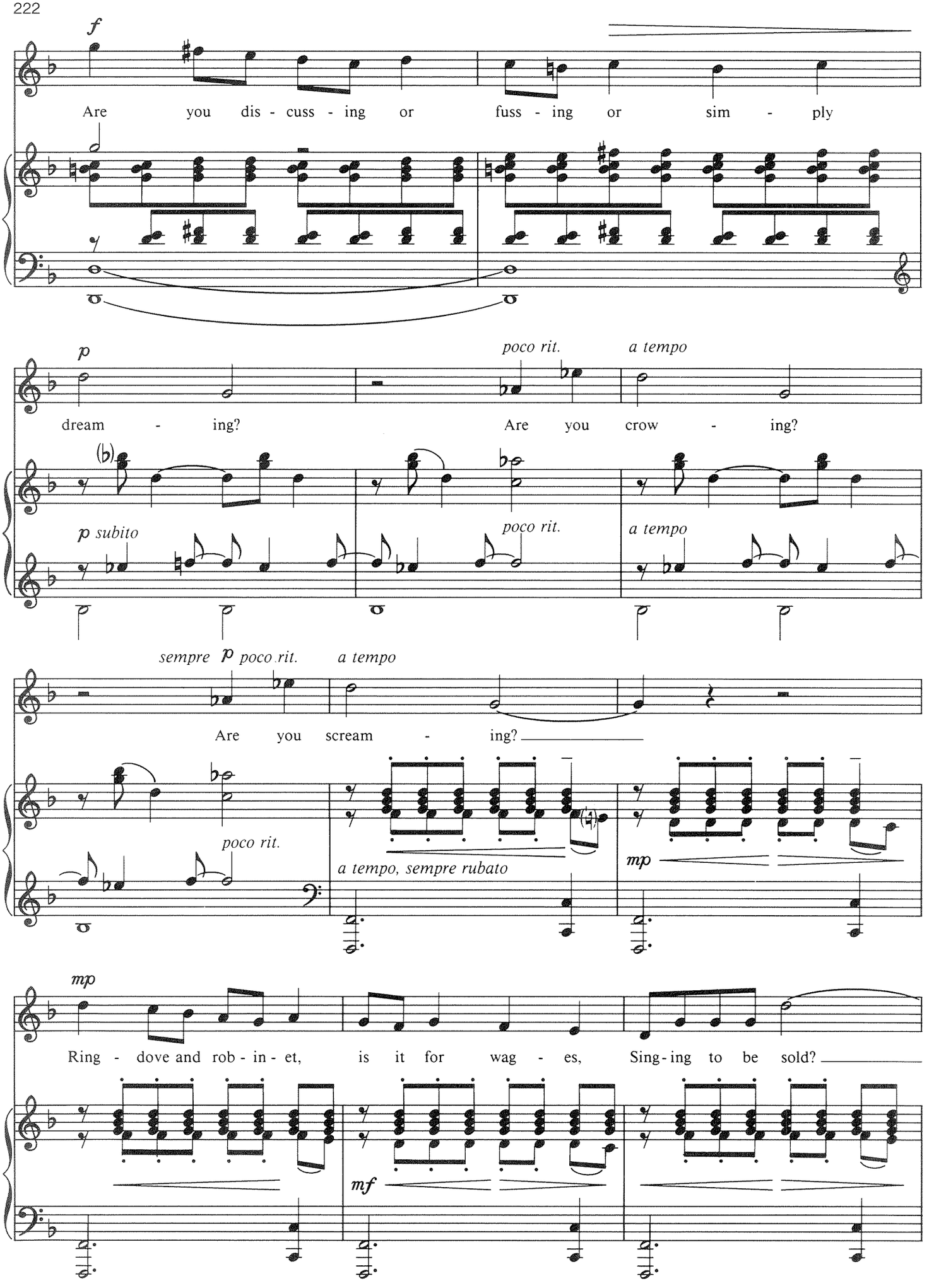
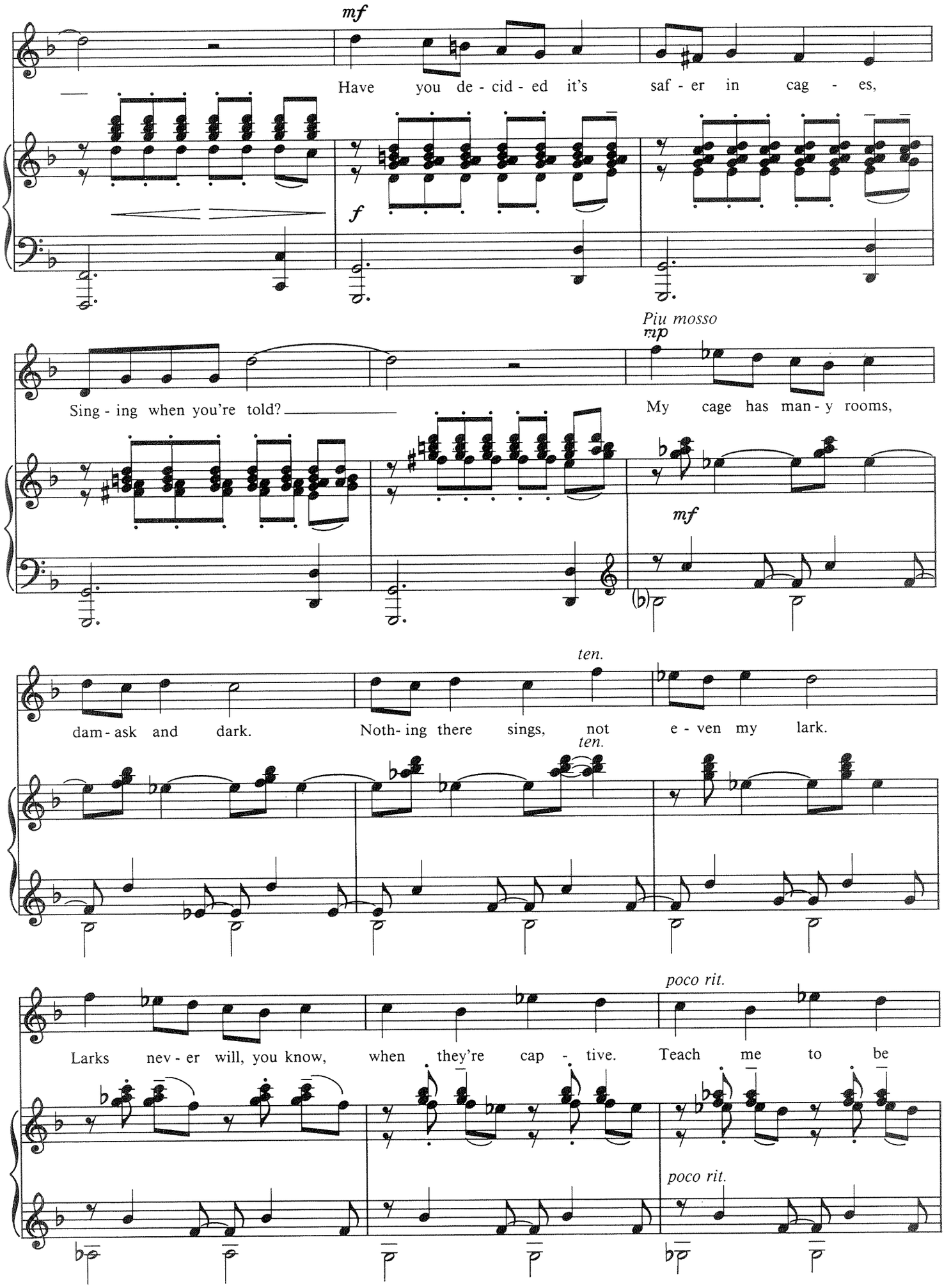
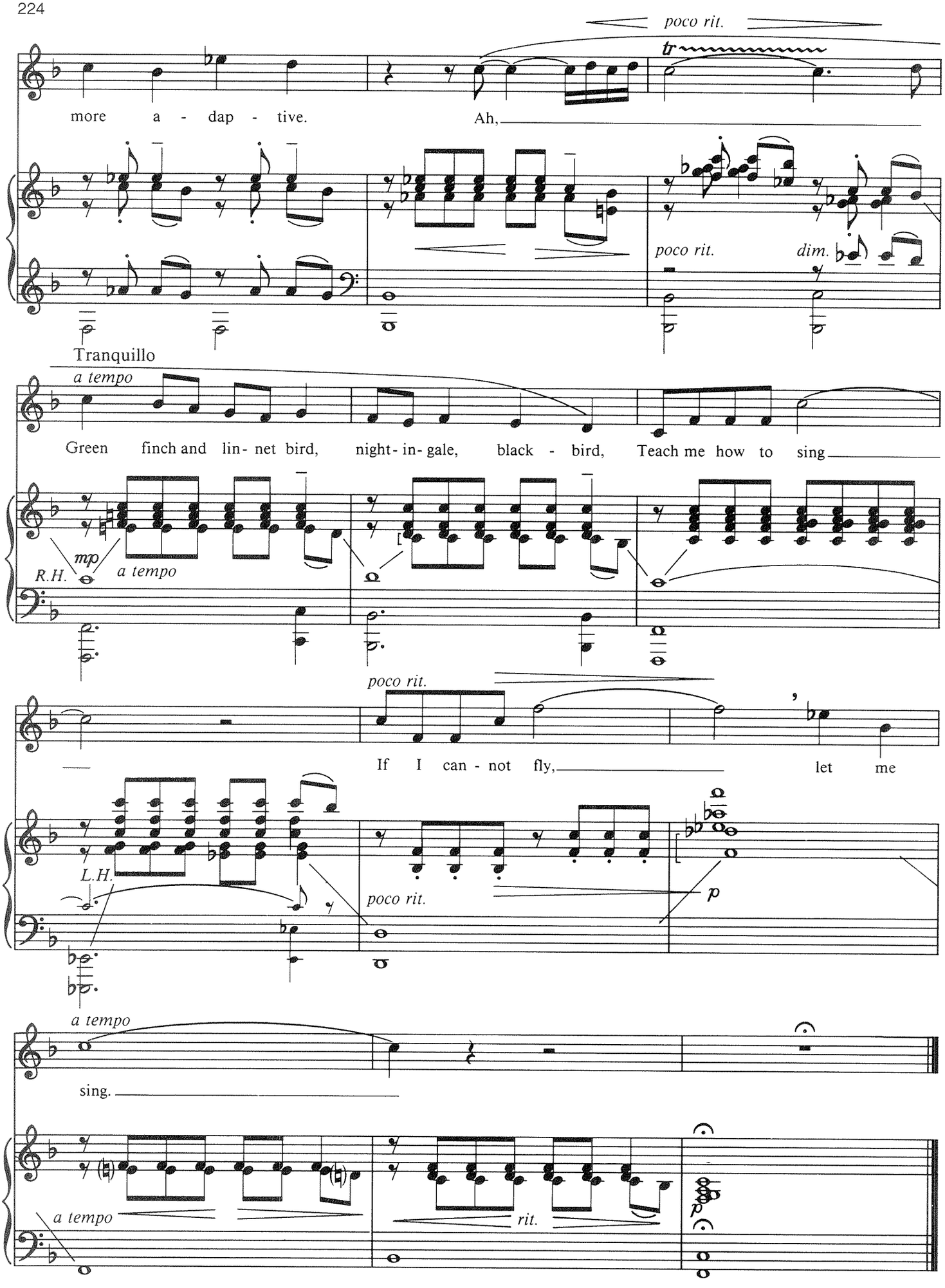

poco rit.
Out - side the sky waits, beck - on - ing, beck - on - ing,
L.H.
mp
poco rit.
a tempo
poco accel. e cresc.
Just be - yond the bars.
How can you re - main, star - ing
a tempo
poco accel. e cresc.
mf
poco rit.
at the rain, mad - dened by the stars?
3
L.H.
mf
poco rit.
mp
rit.
How is it you sing
an - y - thing?
simile
dim.
p
rit.


a tempo
How is it you sing?
Green finch and lin- net bird,
a tempo
mp
night- in- gale, black - bird,
How is it you sing?
L.H.
con poco moto
Whence comes this mel - o - dy
con - stant - ly flow - ing?
simile
cresc. poco a poco
Is it re - joic - ing or mere - ly hal - lo - ing?
cresc. poco a poco


f
Are you dis - cuss - ing or fuss - ing or sim - ply
p
poco rit.
a tempo
dream - ing?
Are you crow - ing?
p subito
poco rit.
a tempo
sempre p poco rit.
a tempo
Are you scream - ing?
poco rit.
a tempo, sempre rubato
mp
mp
Ring - dove and rob - in - et, is it for wag - es, Sing - ing to be sold?
mf

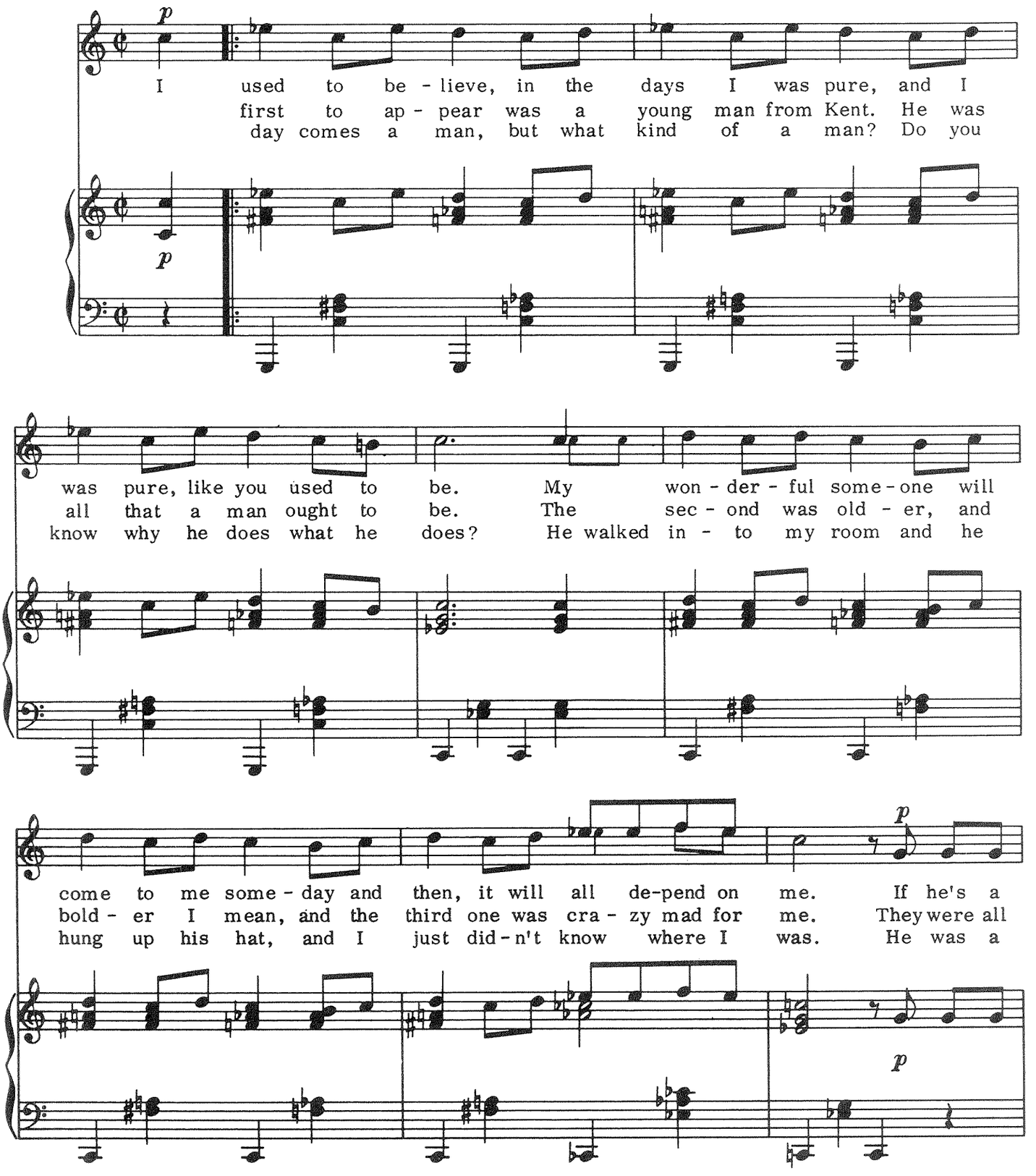

mf
Have you de - cid - ed it's saf - er in cag - es,
f
Piu mosso
mp
Sing - ing when you're told?
My cage has man - y rooms,
mf
ten.
dam - ask and dark.
Noth - ing there sings, not e - ven my lark.
ten.
poco rit.
Larks nev - er will, you know, when they're cap - tive. Teach me to be
poco rit.


poco rit.
tr
more a - dap - tive.
Ah,
poco rit.
dim.
Tranquillo
a tempo
Green finch and lin- net bird, night- in- gale, black - bird, Teach me how to sing
R.H.
mp
a tempo
poco rit.
If I can - not fly,
let me
L.H.
poco rit.
p
a tempo
sing.
a tempo
rit.
p

BARBARA SONG
from *The Threepenny Opera*

English Words by MARC BLITZSTEIN
Original German Words by BERT BRECHT
Music by KURT WEILL

Very Freely Moderato Assai (♩ = 63)



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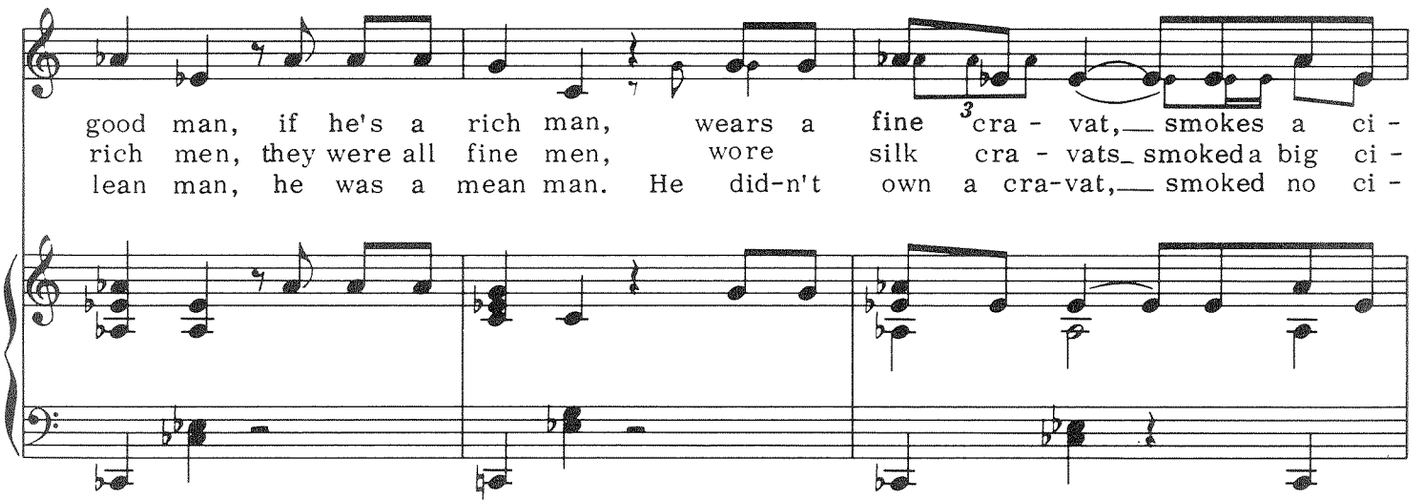
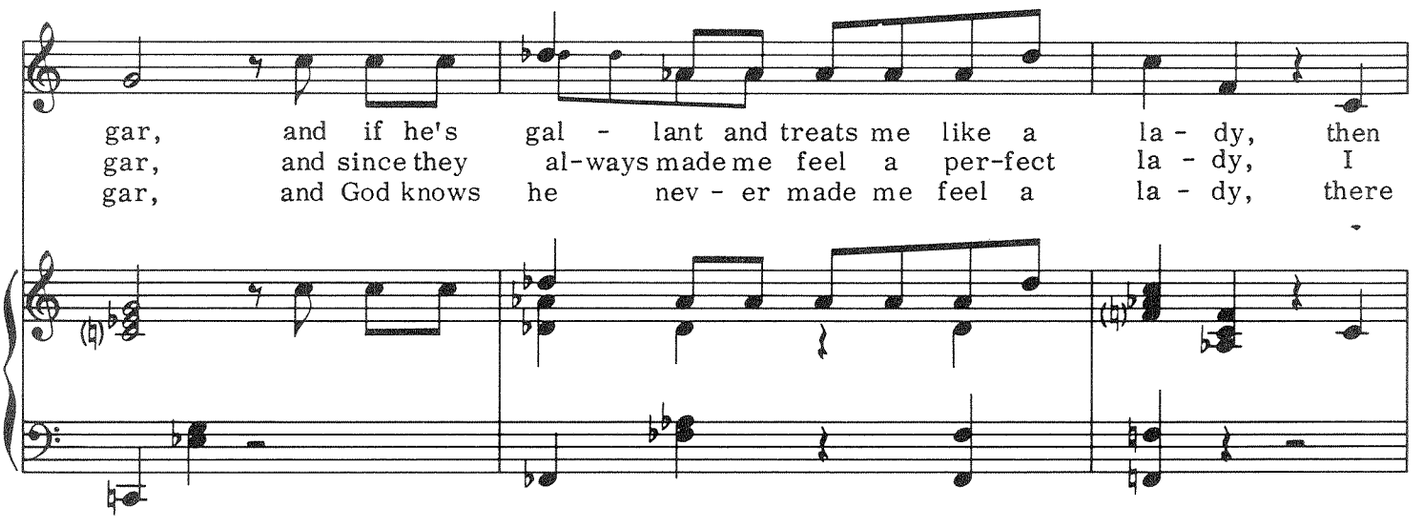
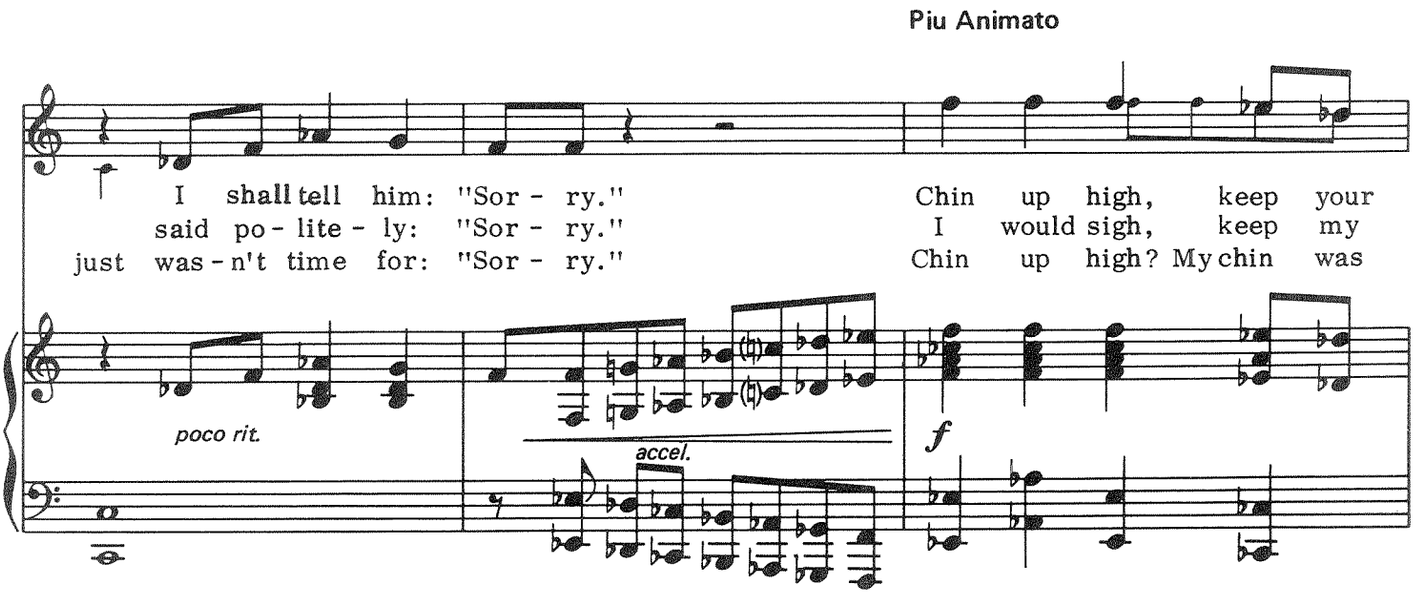
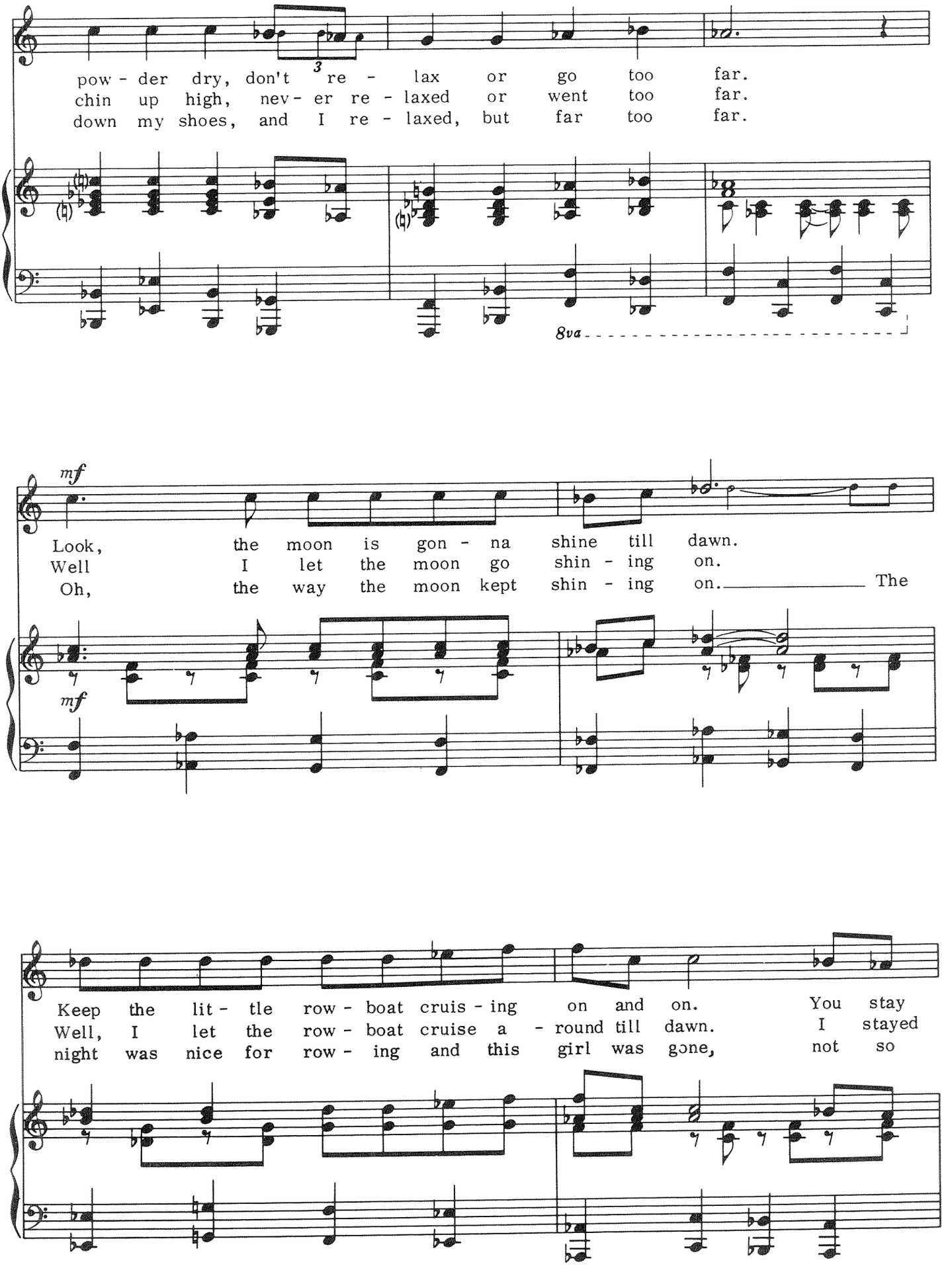
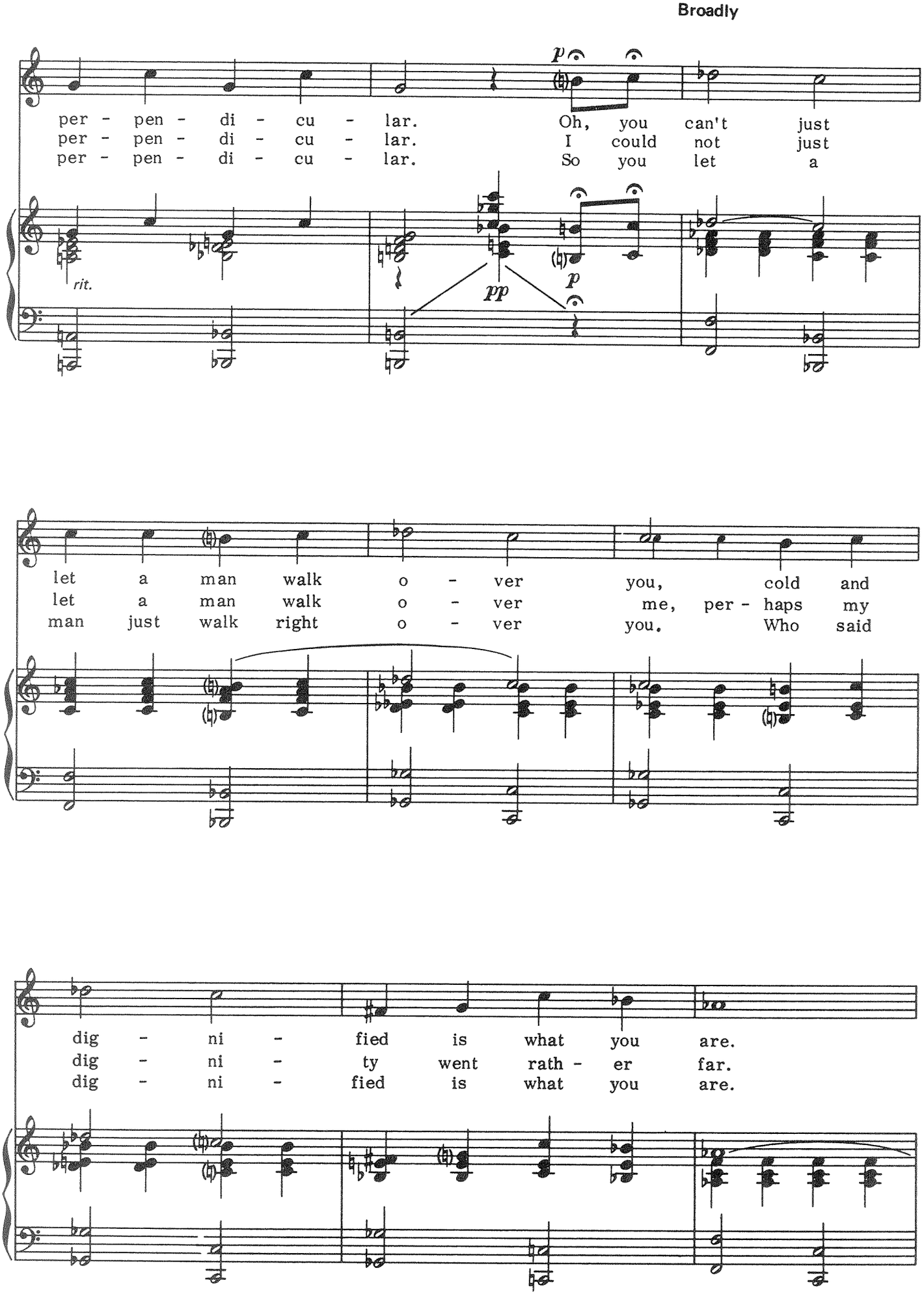
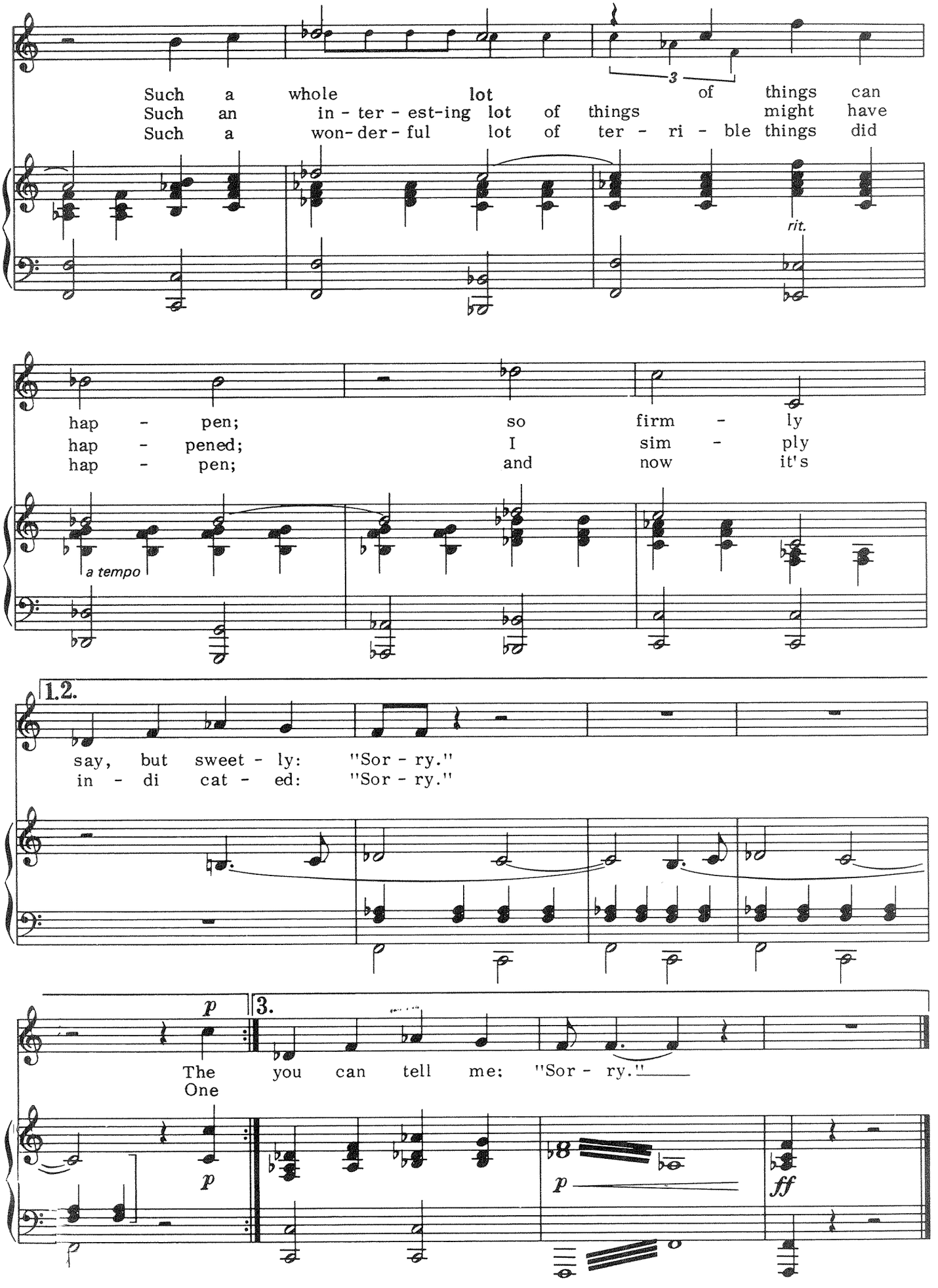

good man, if he's a rich man, wears a fine 3 cra - vat, smokes a ci -
rich men, they were all fine men, wore silk cra - vats smoked a big ci -
lean man, he was a mean man. He did-n't own a cra-vat, smoked no ci -


gar, and if he's gal - lant and treats me like a la - dy, then
gar, and since they al-ways made me feel a per-fect la - dy, I
gar, and God knows he nev - er made me feel a la - dy, there


Piu Animato
I shall tell him: "Sor - ry." Chin up high, keep your
said po - lite - ly: "Sor - ry." I would sigh, keep my
just was - n't time for: "Sor - ry." Chin up high? My chin was
poco rit.
accel.
f


pow - der dry, don't re - lax or go too far.
chin up high, nev - er re - laxed or went too far.
down my shoes, and I re - laxed, but far too far.
3
8va
mf
Look, the moon is gon - na shine till dawn.
Well I let the moon go shin - ing on.
Oh, the way the moon kept shin - ing on. The
mf
Keep the lit - tle row - boat cruis - ing on and on. You stay
Well, I let the row - boat cruise a - round till dawn. I stayed
night was nice for row - ing and this girl was gone, not so

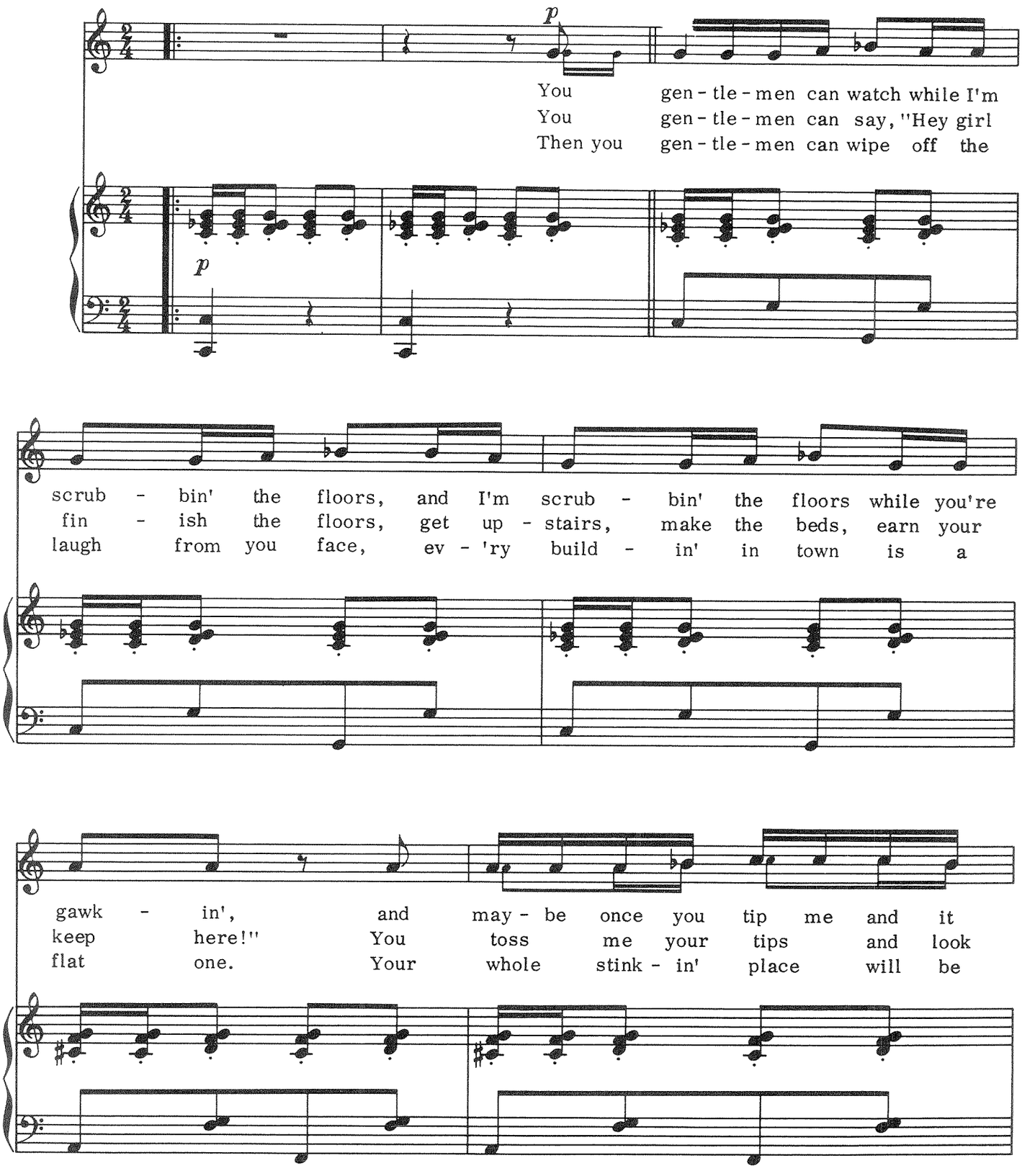

Broadly
p
per - pen - di - cu - lar. Oh, you can't just
per - pen - di - cu - lar. I could not just
per - pen - di - cu - lar. So you let a
rit.
pp
p
let a man walk o - ver you, cold and
let a man walk o - ver me, per - haps my
man just walk right o - ver you. Who said
dig - ni - fied is what you are.
dig - ni - ty went rath - er far.
dig - ni - fied is what you are.


Such a whole lot of things can
Such an in - ter - est-ing lot of things might have
Such a won-der-ful lot of ter - ri - ble things did
3
rit.
hap - pen; so firm - ly
hap - pened; I sim - ply
hap - pen; and now it's
a tempo
1.2.
say, but sweet - ly: "Sor - ry."
in - di cat - ed: "Sor - ry."
p
3.
The you can tell me: "Sor - ry."
One
p
p
ff

PIRATE JENNY
from *The Threepenny Opera*

English Words by MARC BLITZSTEIN
Original German Words by BERT BRECHT
Music by KURT WEILL

Allegretto (♩ = 92)



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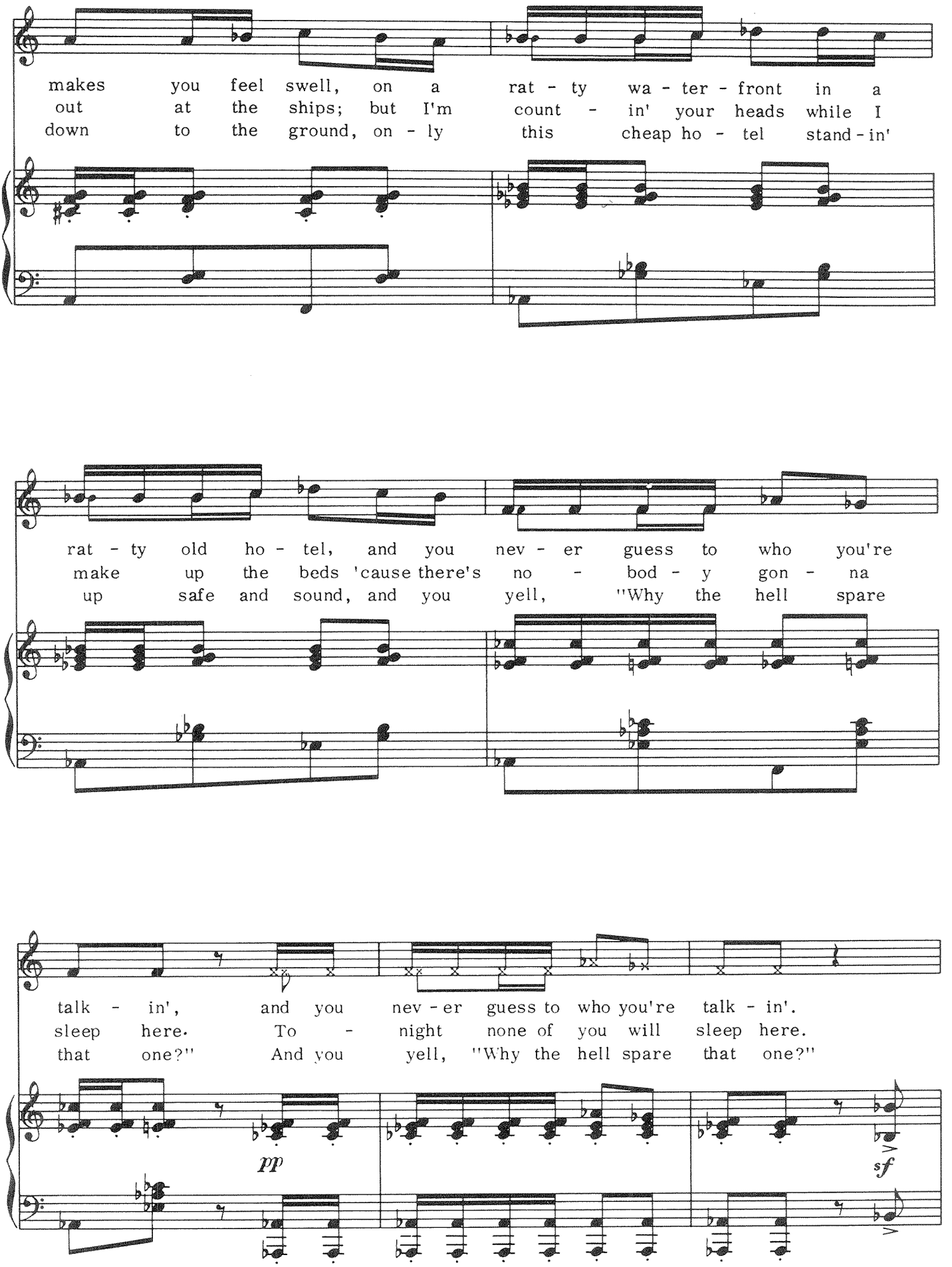
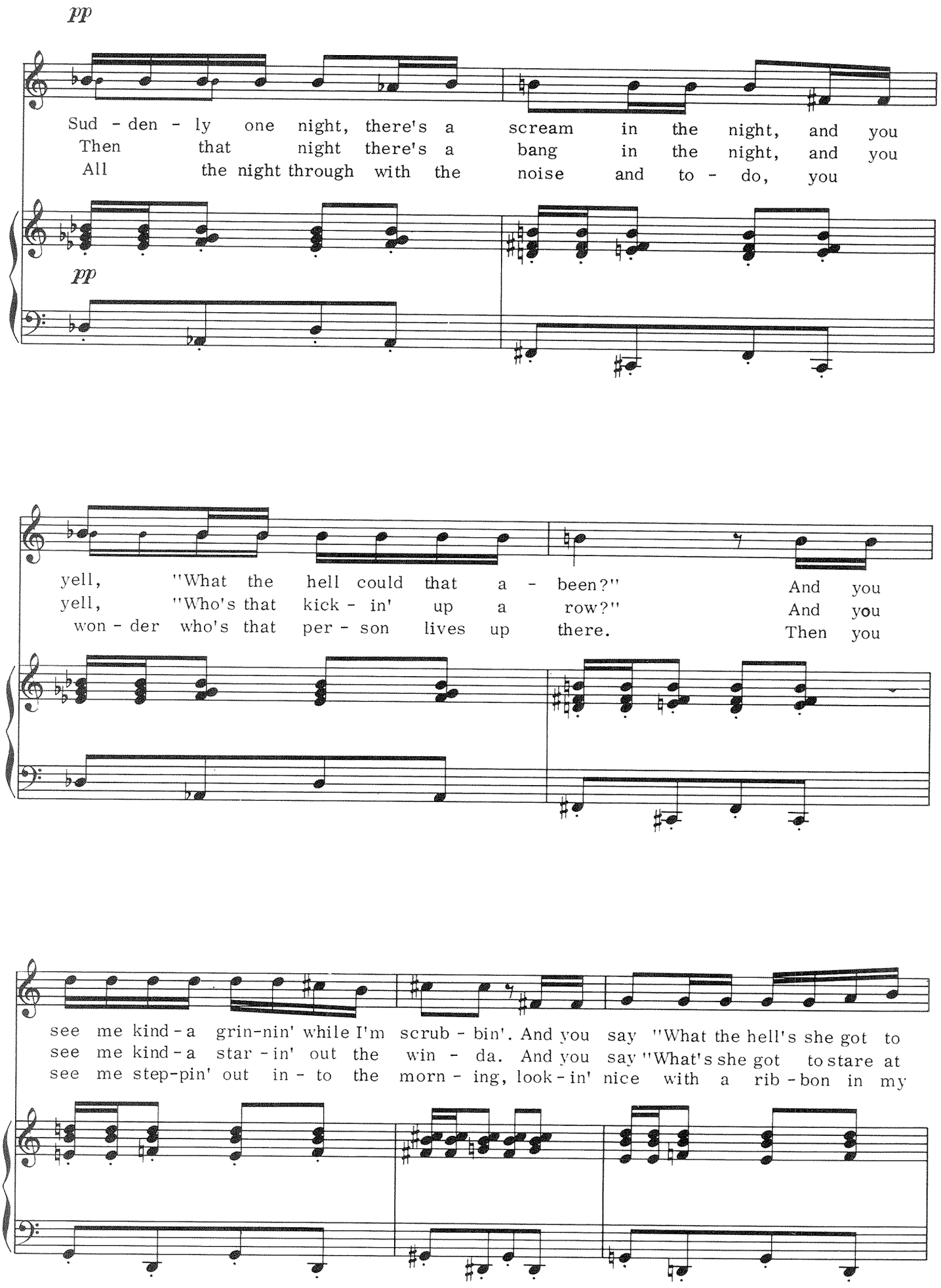
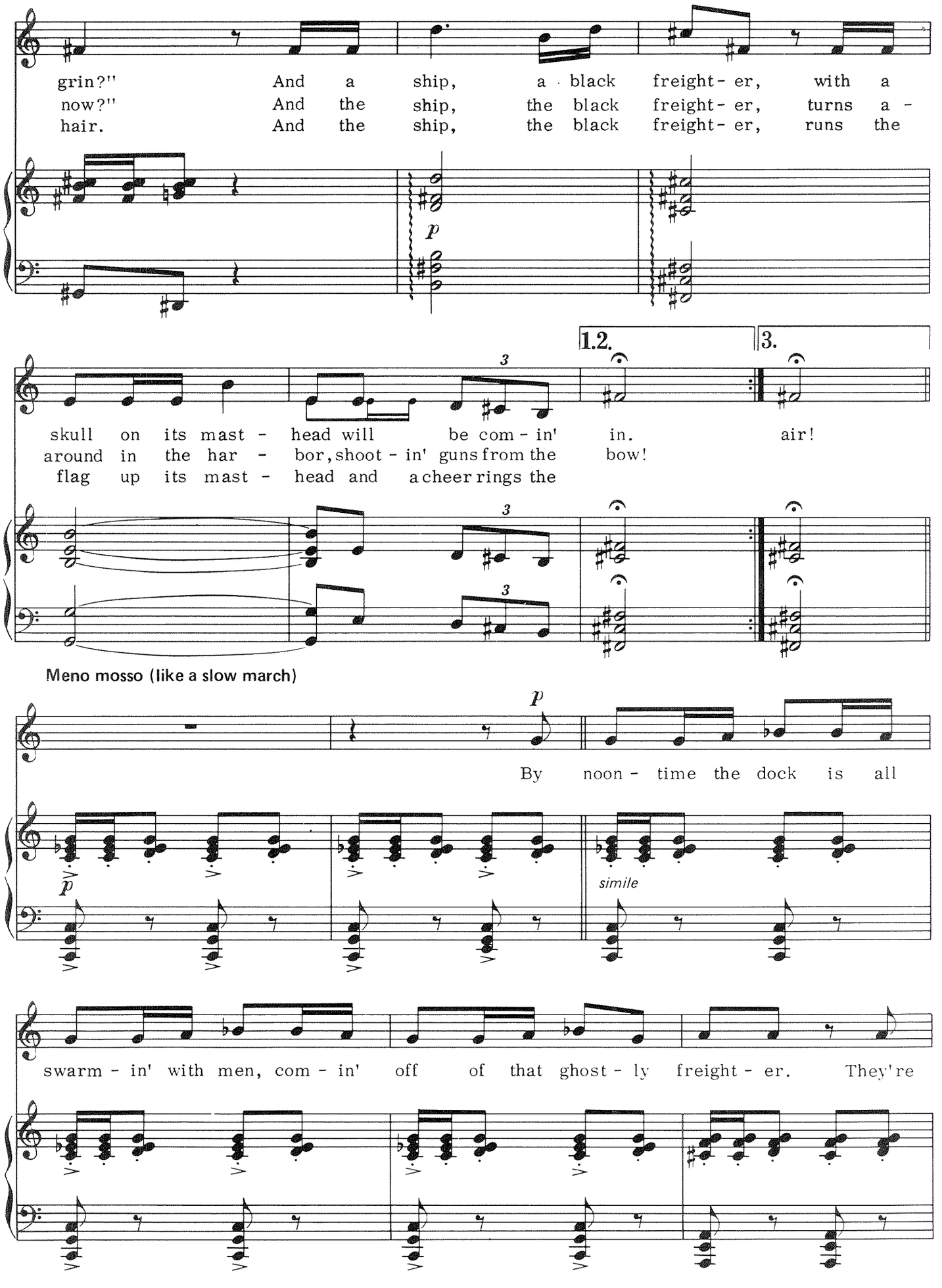
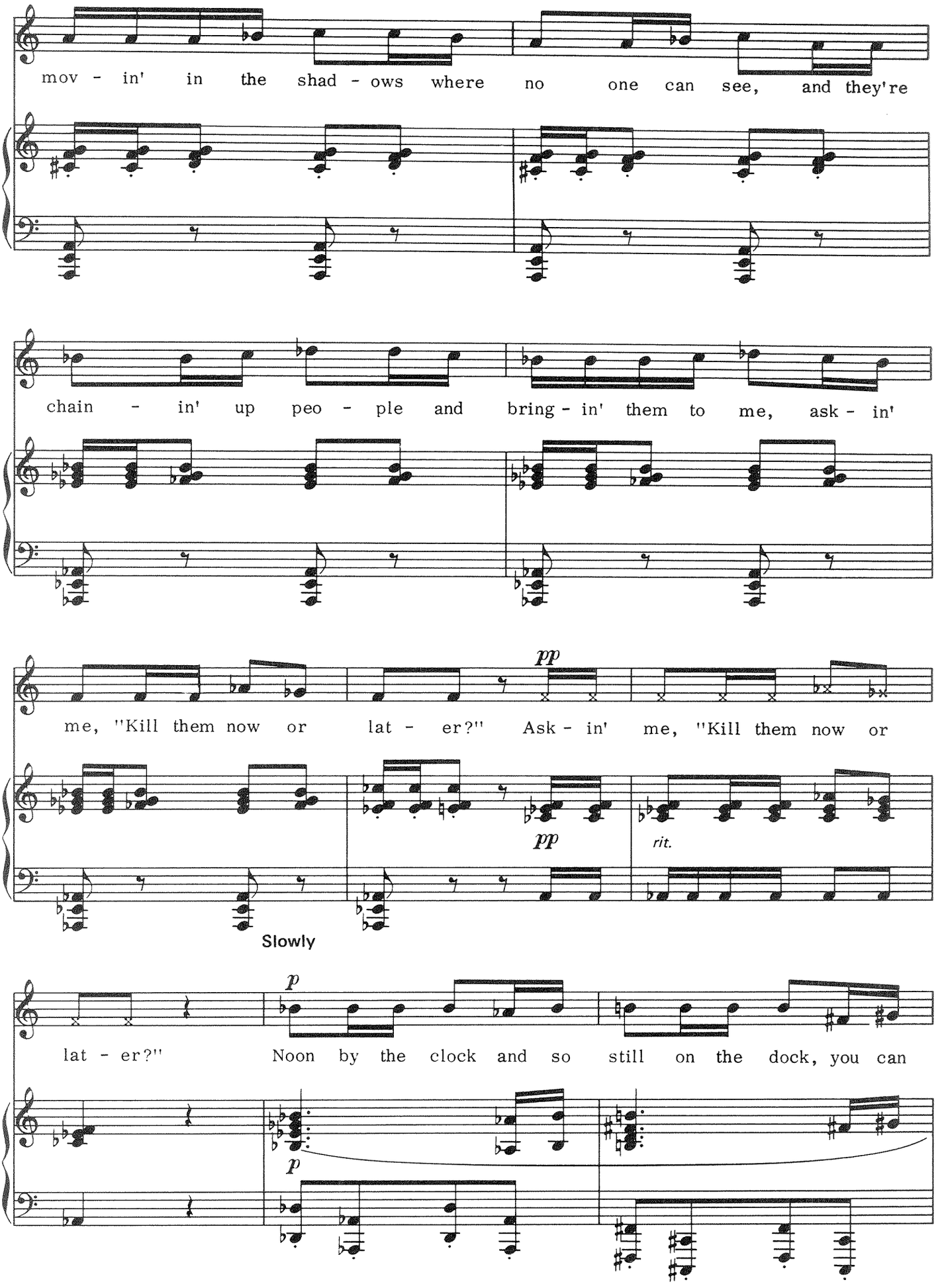
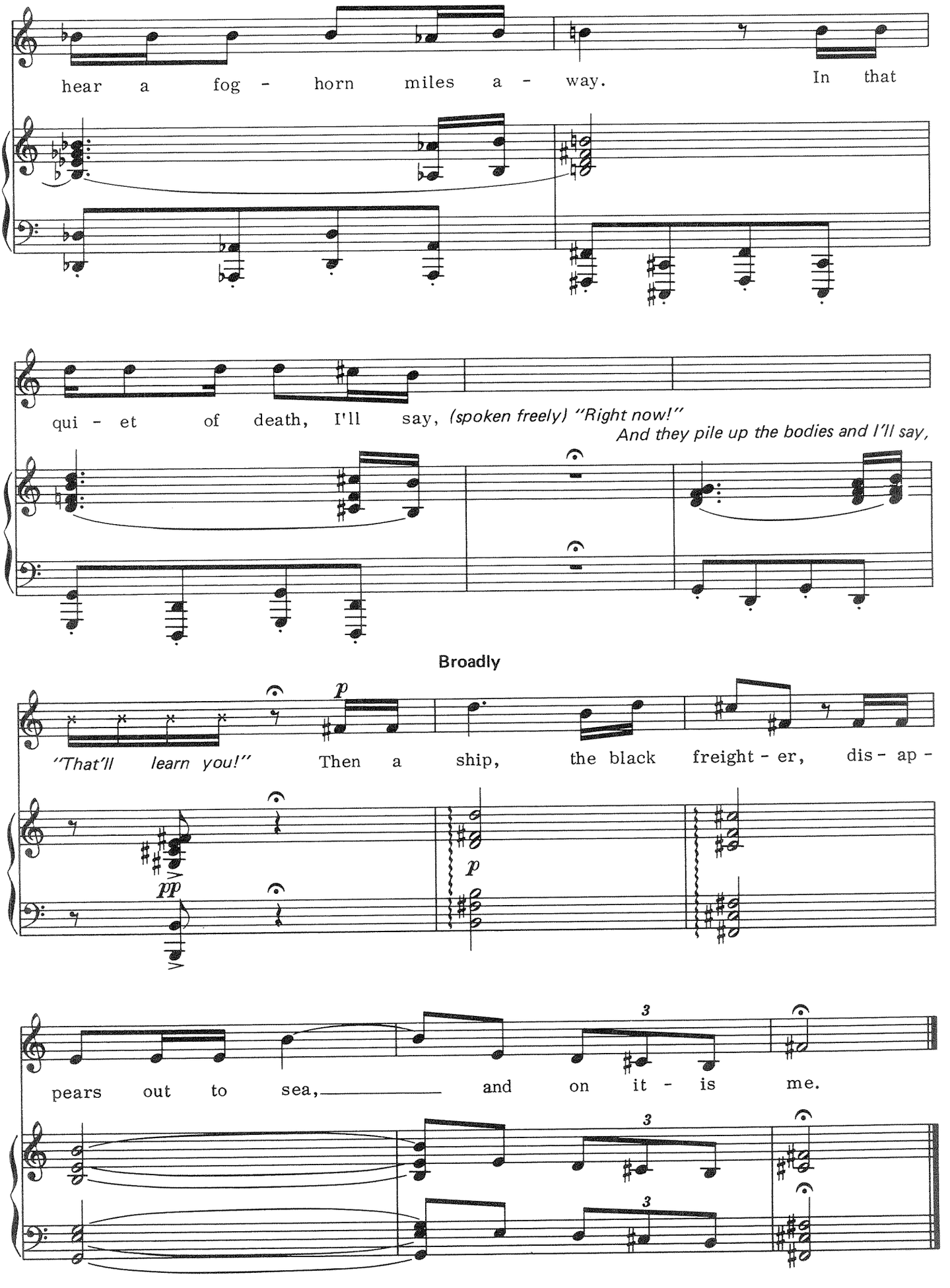

makes you feel swell, on a rat - ty wa - ter - front in a
out at the ships; but I'm count - in' your heads while I
down to the ground, on - ly this cheap ho - tel stand - in'
rat - ty old ho - tel, and you nev - er guess to who you're
make up the beds 'cause there's no - bod - y gon - na
up safe and sound, and you yell, "Why the hell spare
talk - in', and you nev - er guess to who you're talk - in'.
sleep here. To - night none of you will sleep here.
that one?" And you yell, "Why the hell spare that one?"
pp
sf


pp
Sud - den - ly one night, there's a scream in the night, and you
Then that night there's a bang in the night, and you
All the night through with the noise and to - do, you
pp
yell, "What the hell could that a - been?" And you
yell, "Who's that kick - in' up a row?" And you
won - der who's that per - son lives up there. Then you
see me kind - a grin-nin' while I'm scrub - bin'. And you say "What the hell's she got to
see me kind - a star - in' out the win - da. And you say "What's she got to stare at
see me step-pin' out in - to the morn - ing, look - in' nice with a rib - bon in my

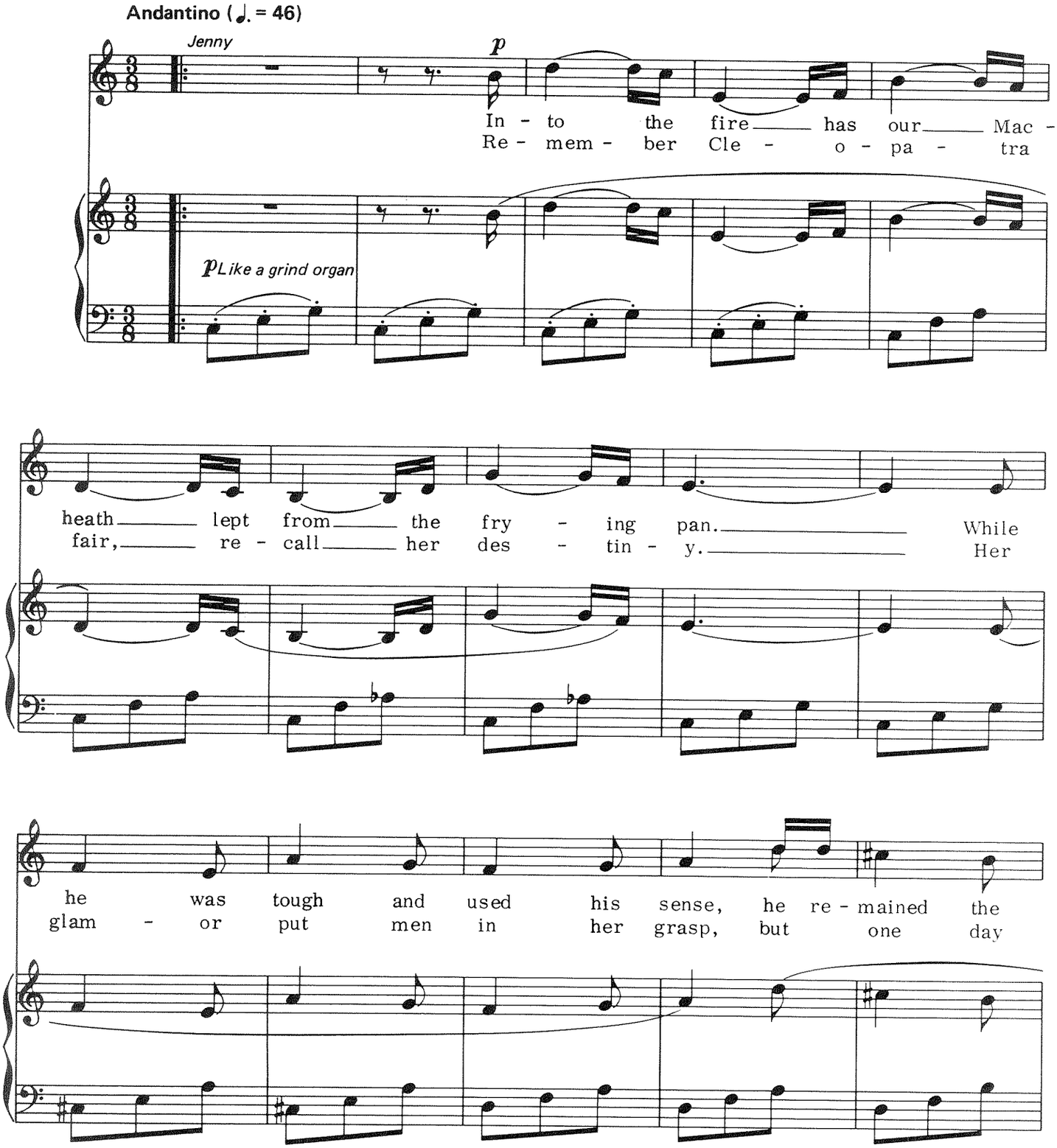

grin?" And a ship, a black freight - er, with a
now?" And the ship, the black freight - er, turns a -
hair. And the ship, the black freight - er, runs the
p
1.2.
3.
skull on its mast - head will be com - in' in. air!
around in the har - bor, shoot - in' guns from the bow!
flag up its mast - head and a cheer rings the
3
Meno mosso (like a slow march)
p
By noon - time the dock is all
p
simile
swarm - in' with men, com - in' off of that ghost - ly freight - er. They're


mov - in' in the shad - ows where no one can see, and they're
chain - in' up peo - ple and bring - in' them to me, ask - in'
me, "Kill them now or lat - er?" Ask - in' me, "Kill them now or
pp
pp
rit.
Slowly
lat - er?" Noon by the clock and so still on the dock, you can
p
p


hear a fog - horn miles a - way. In that
qui - et of death, I'll say, (spoken freely) "Right now!"
And they pile up the bodies and I'll say,
Broadly
p
"That'll learn you!" Then a ship, the black freight - er, dis - ap -
pp
p
3
pears out to sea, and on it - is me.
3
3

SOLOMON SONG
from *The Threepenny Opera*

English Words by MARC BLITZSTEIN
Original German Words by BERT BRECHT
Music by KURT WEILL



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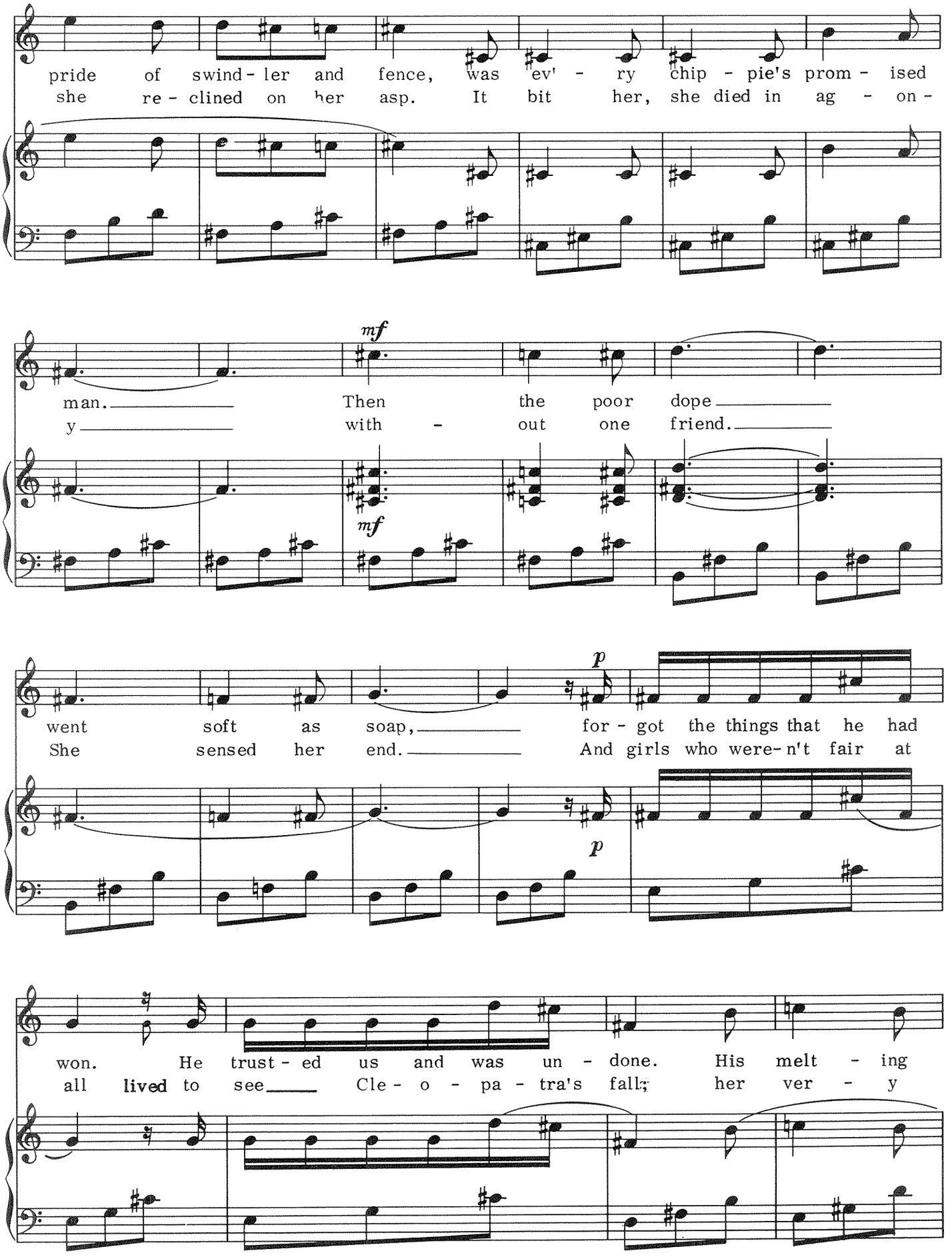
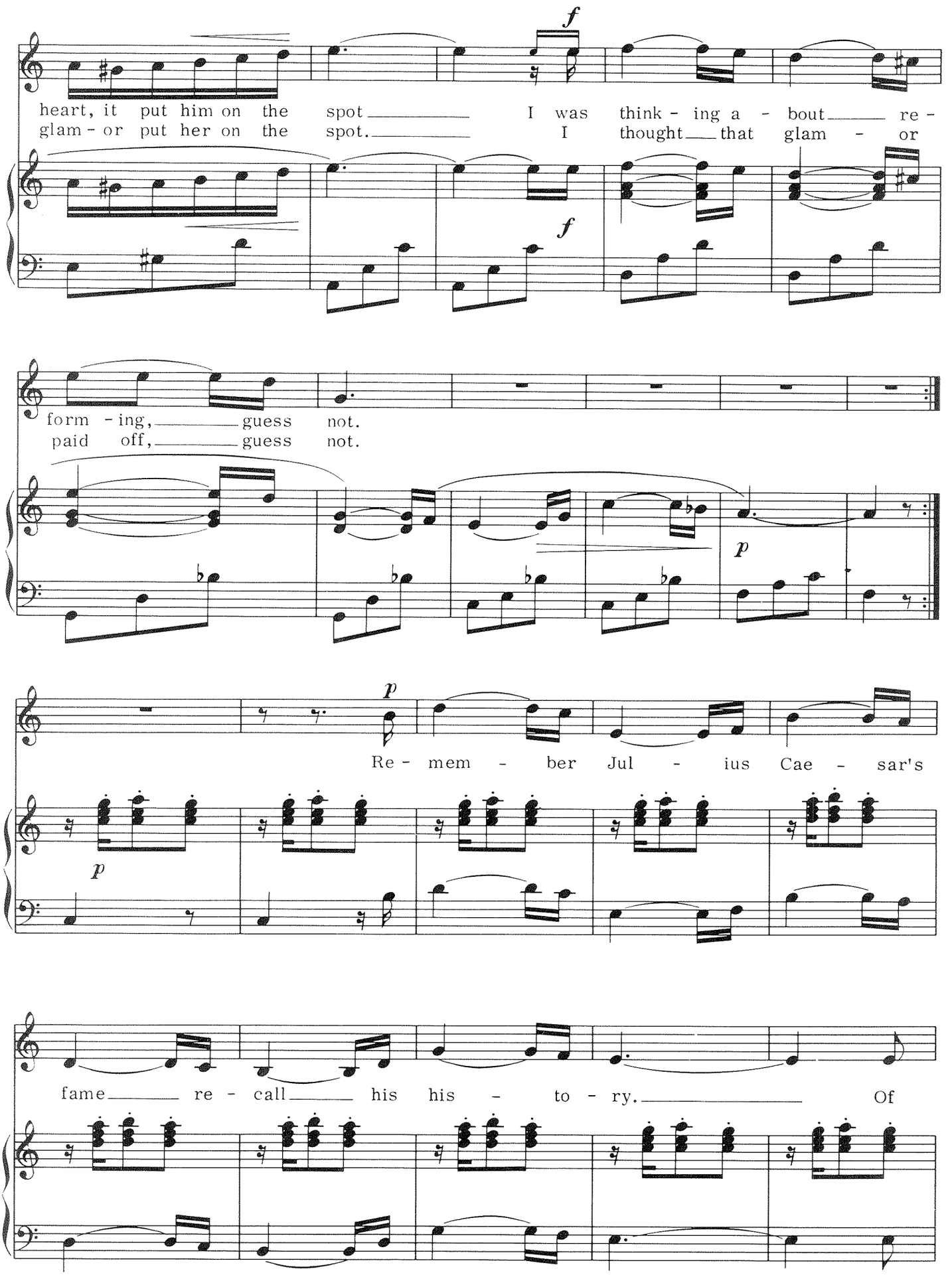
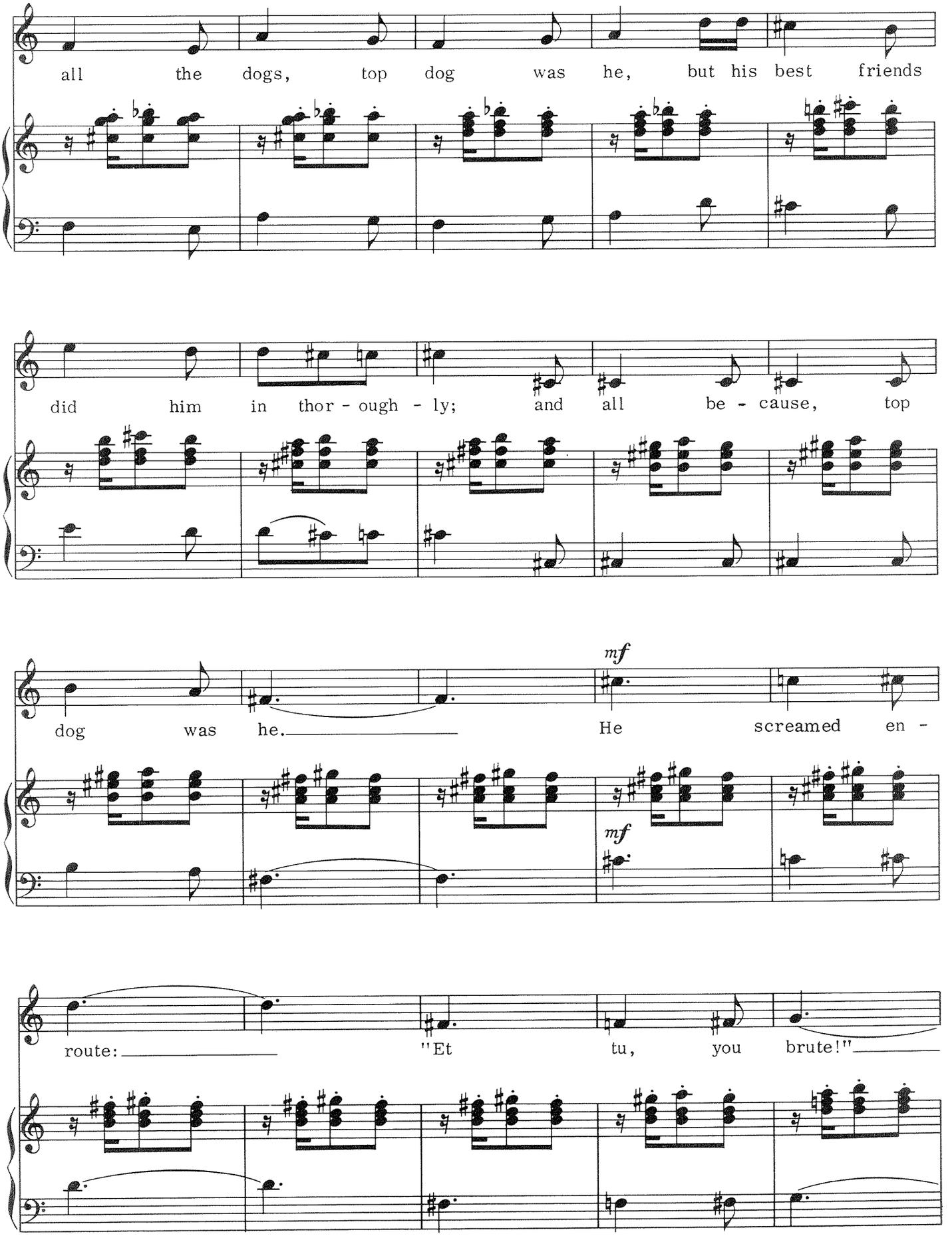
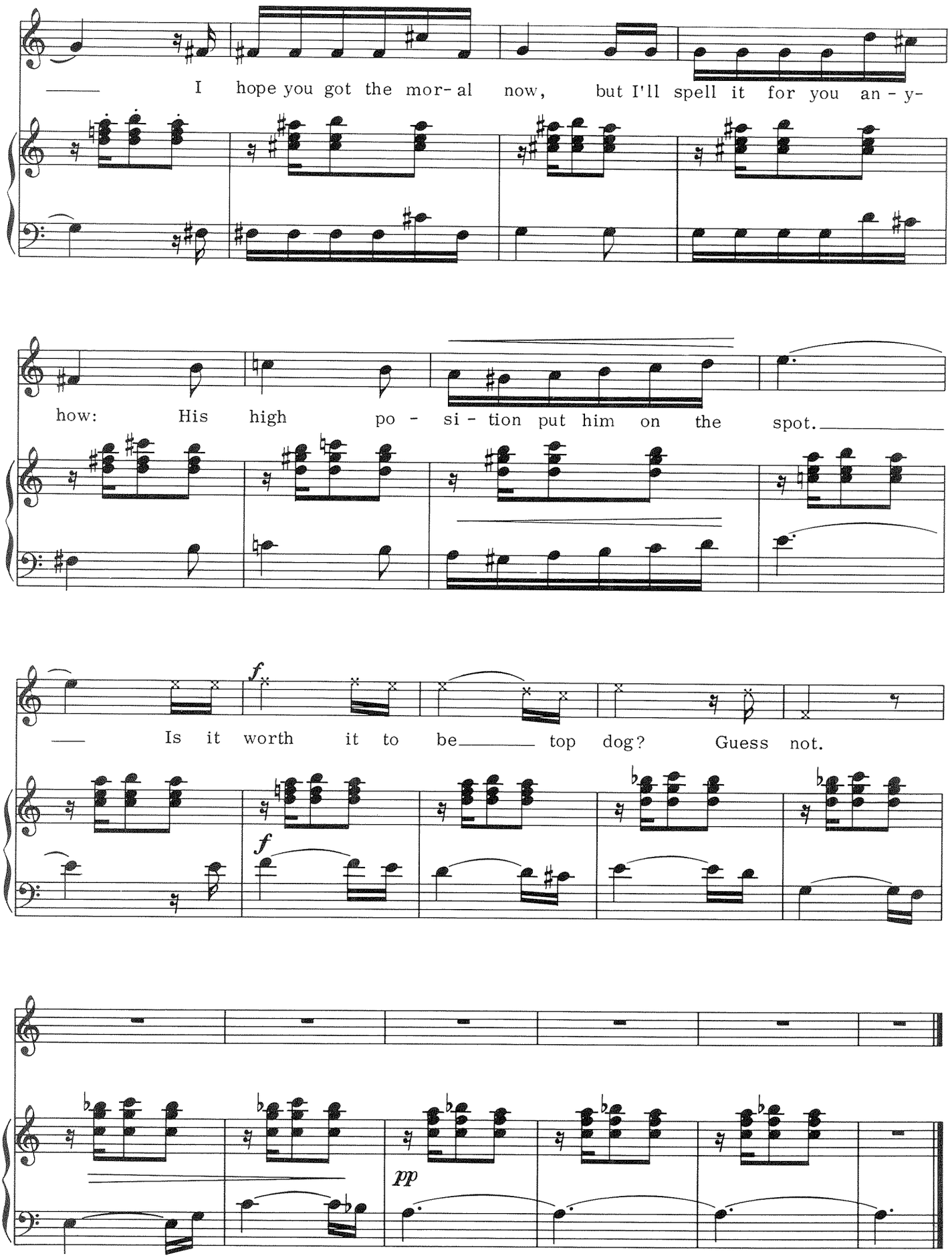

pride of swind - ler and fence, was ev' - ry chip - pie's prom - ised
she re - clined on her asp. It bit her, she died in ag - on -
mf
man. Then the poor dope
y with - out one friend.
mf
went soft as soap, for - got the things that he had
She sensed her end. And girls who were-n't fair at
p
p
won. He trust - ed us and was un - done. His melt - ing
all lived to see Cle - o - pa - tra's fall; her ver - y


f
heart, it put him on the spot I was think - ing a - bout re -
glam - or put her on the spot. I thought that glam - or
f
form - ing, guess not.
paid off, guess not.
p
p
Re - mem - ber Jul - ius Cae - sar's
p
fame re - call his his - to - ry. Of

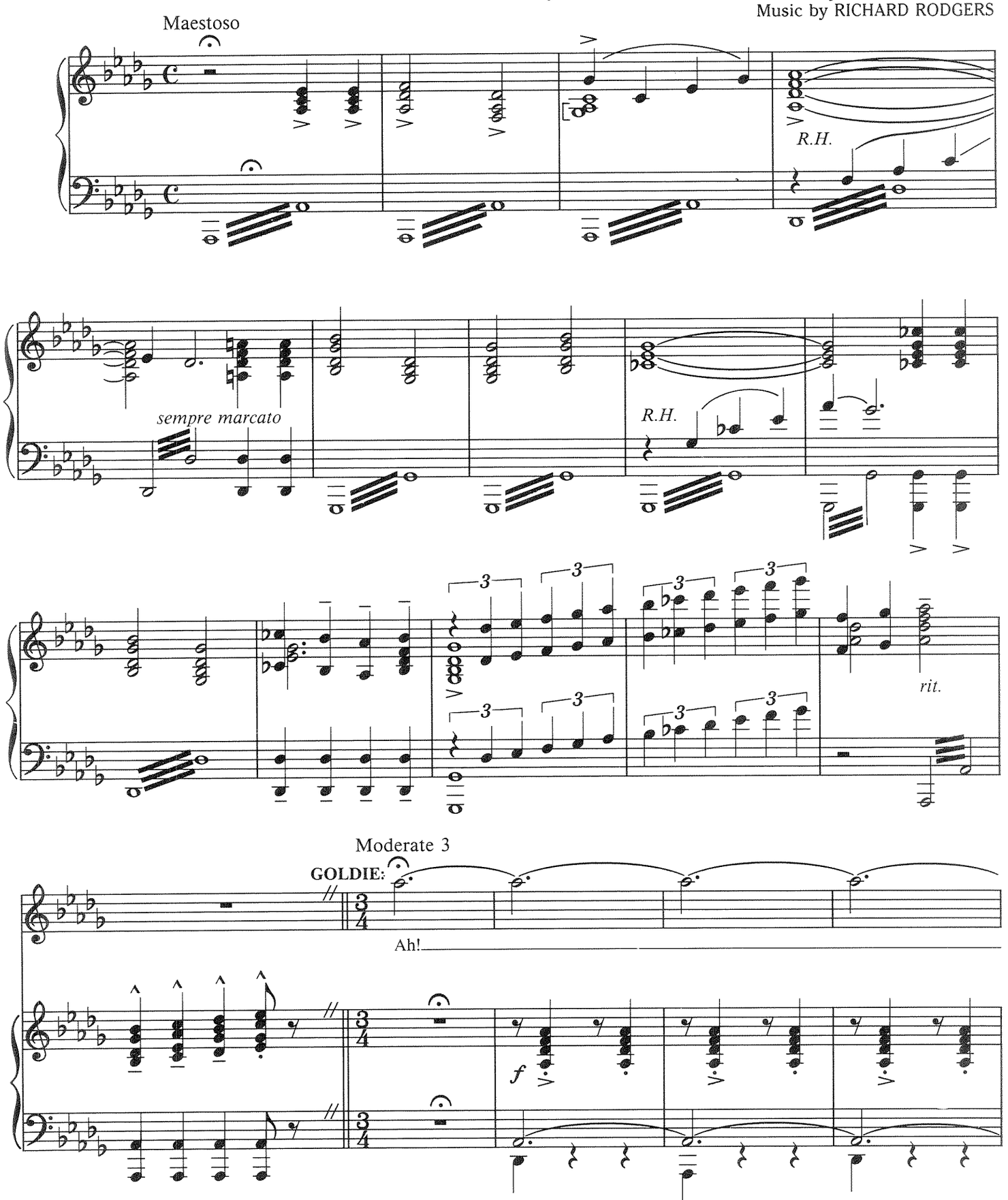

all the dogs, top dog was he, but his best friends
did him in thor - ough - ly; and all be - cause, top
dog was he.
mf
He screamed en -
mf
route:
"Et tu, you brute!"


I hope you got the mor- al now, but I'll spell it for you an - y-
how: His high po - si - tion put him on the spot.
f
Is it worth it to be top dog? Guess not.
f
pp

THE GOLDEN RAM

from *Two by Two*

Words by MARTIN CHARNIN
Music by RICHARD RODGERS



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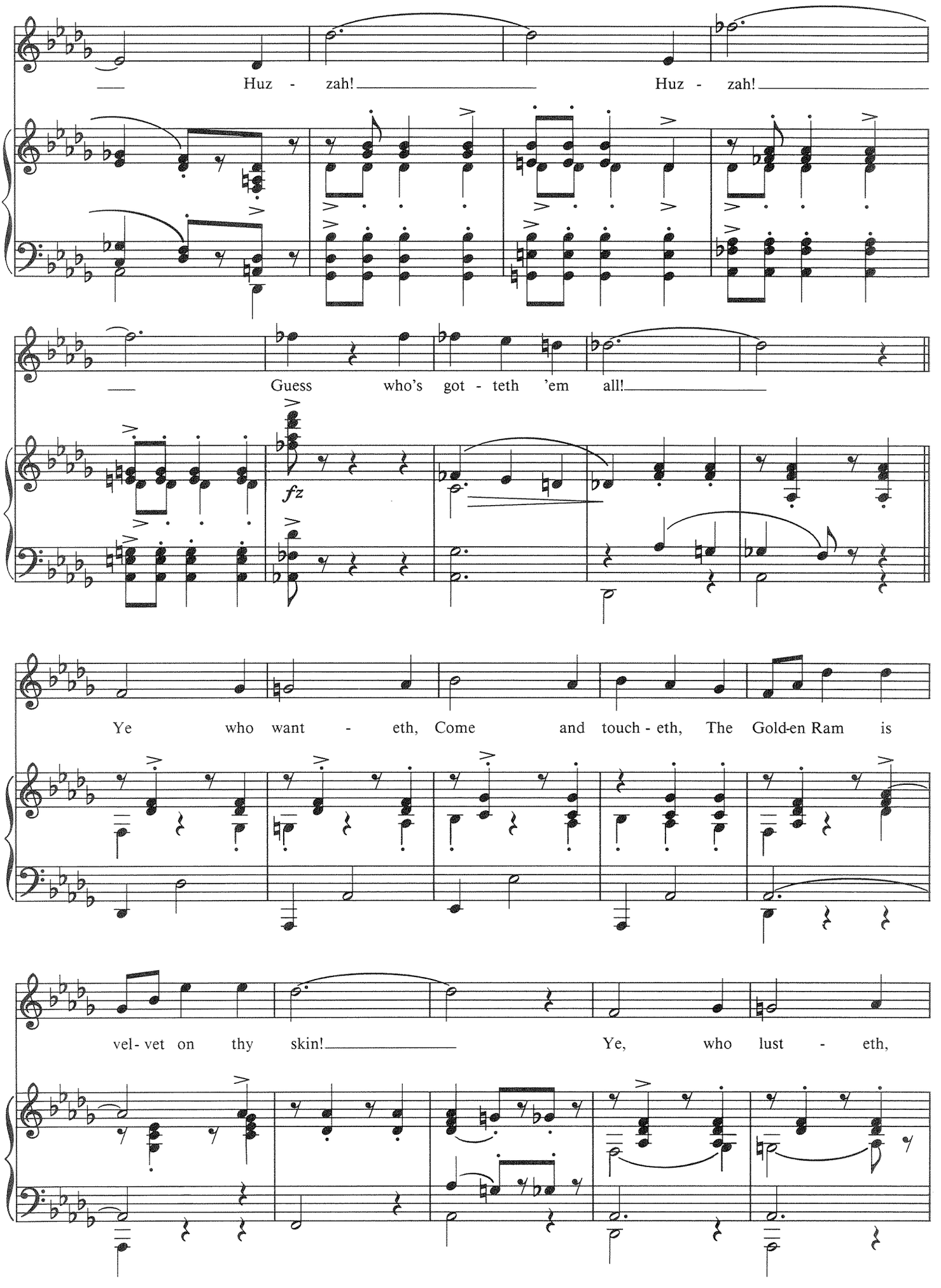
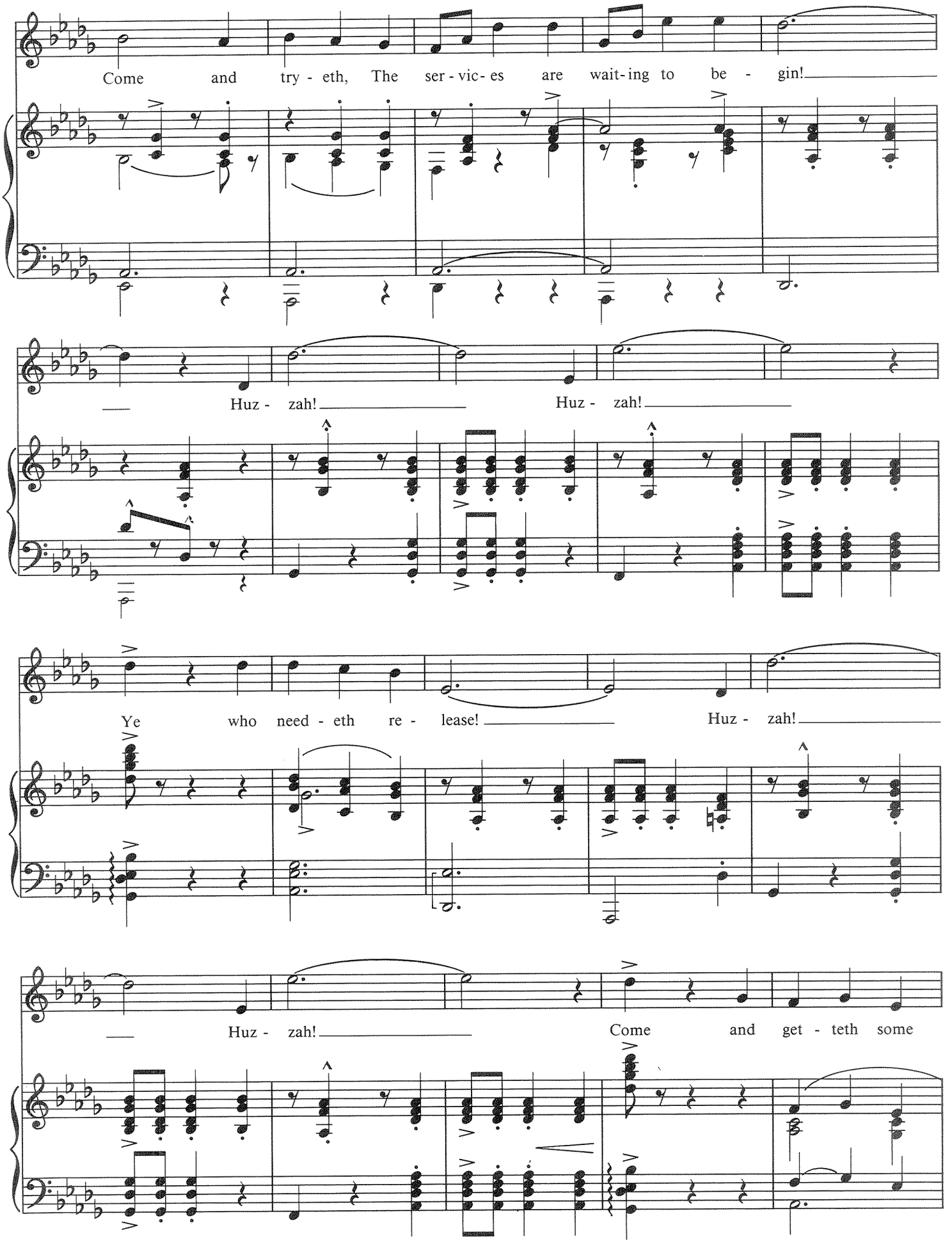
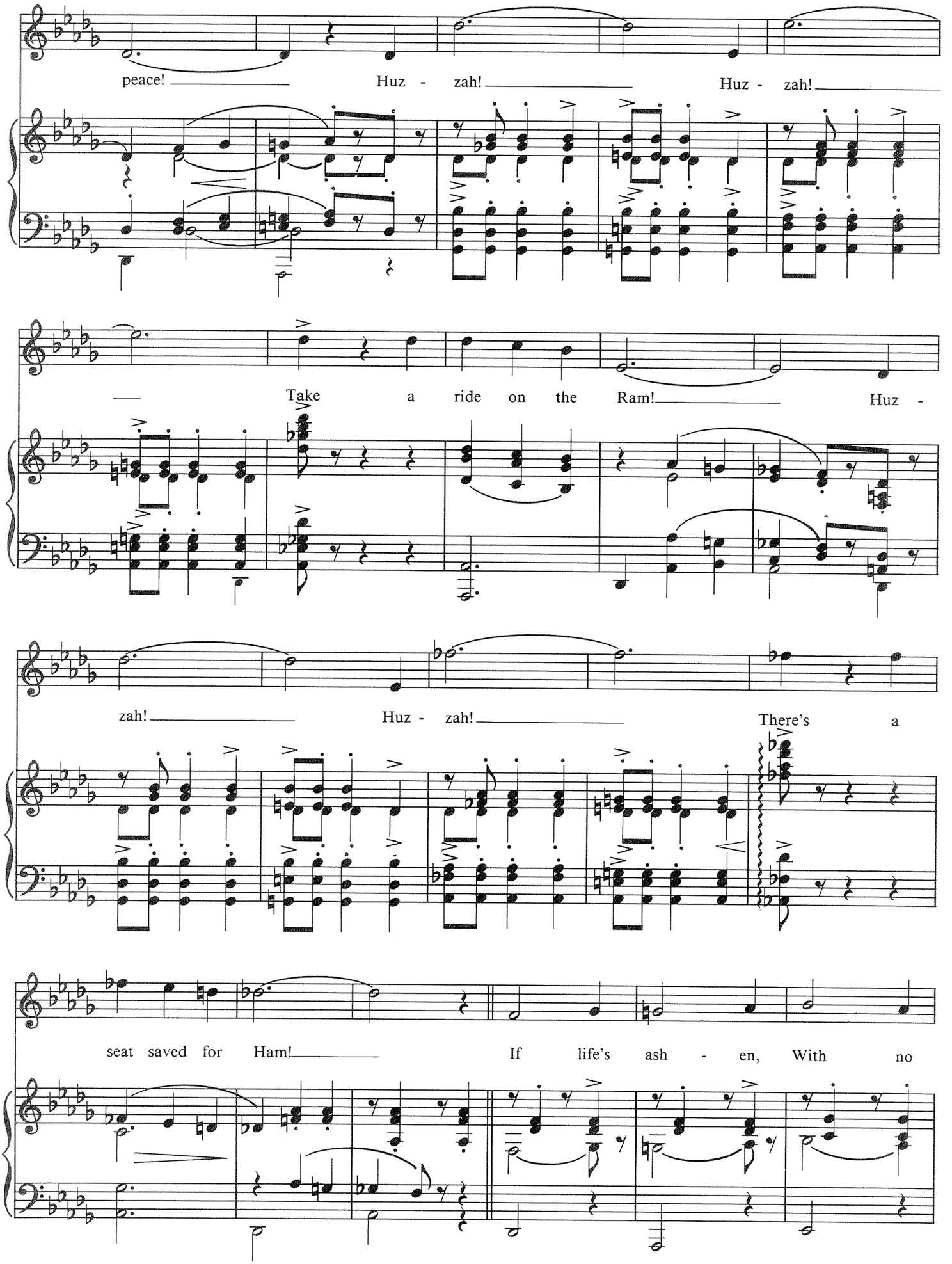
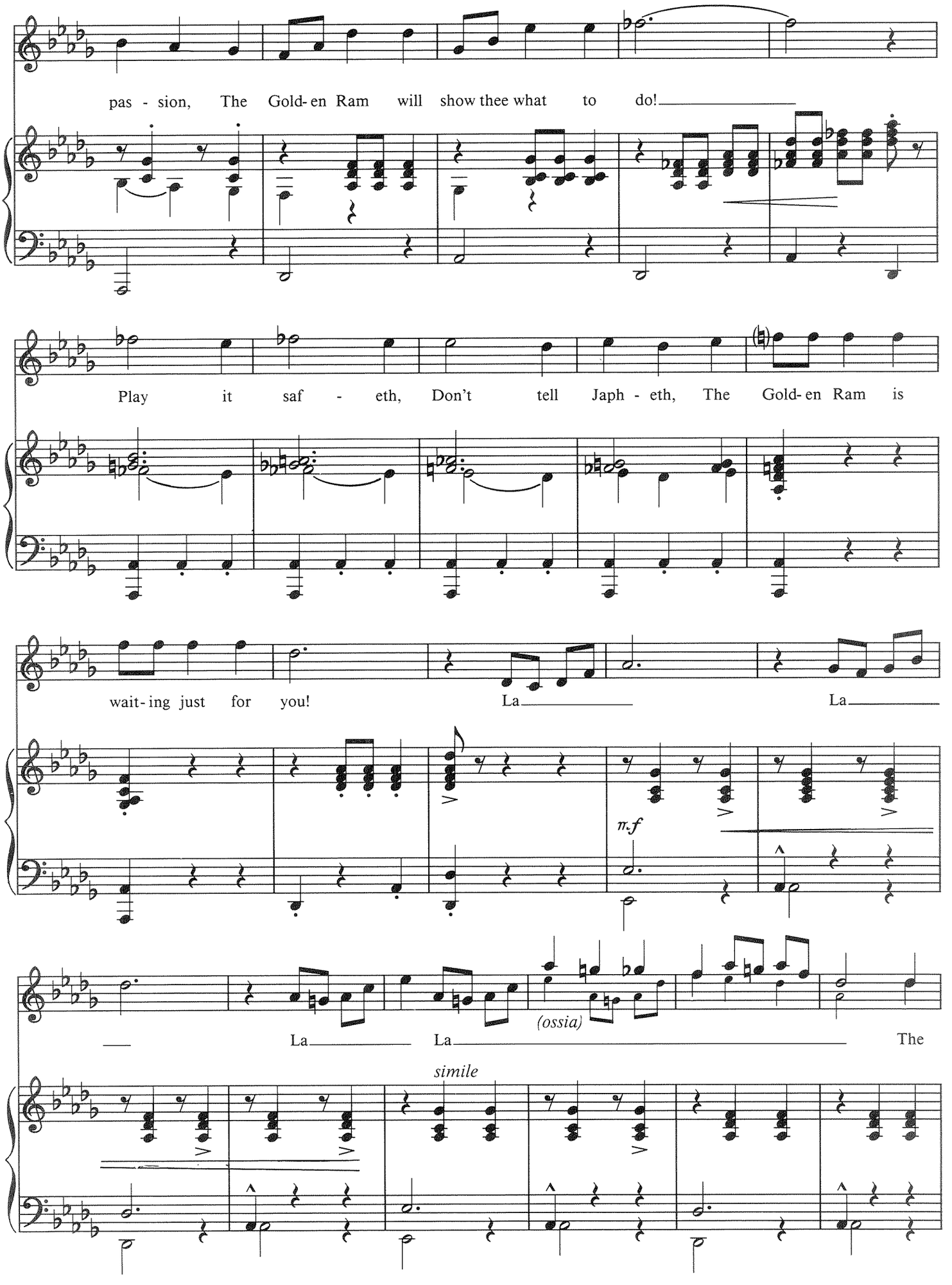
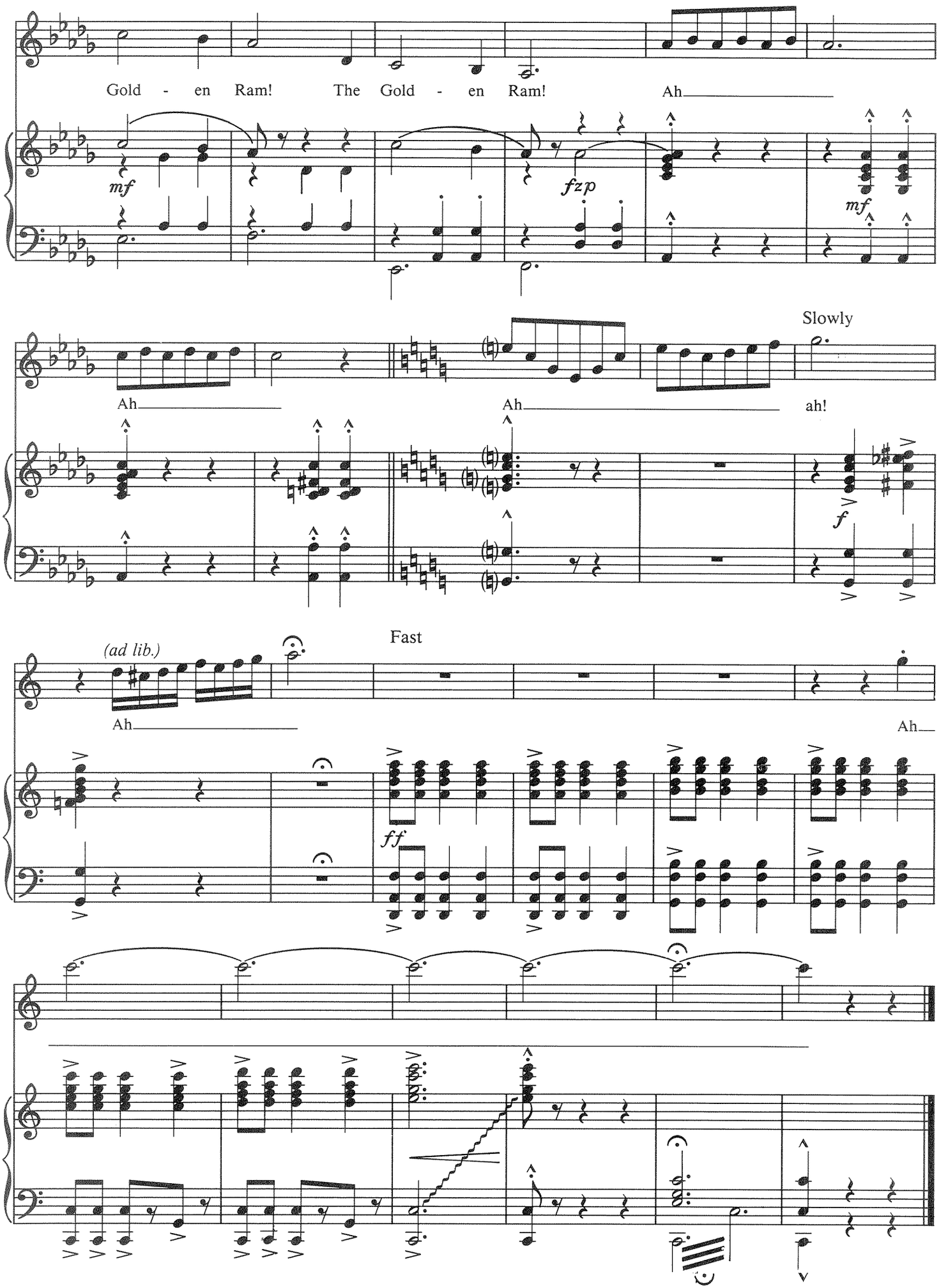

Huz - zah! Huz - zah!
Guess who's got - teth 'em all!
fz
Ye who want - eth, Come and touch - eth, The Gold-en Ram is
vel- vet on thy skin! Ye, who lust - eth,


Come and try - eth, The ser - vic - es are wait - ing to be - gin!
Huz - zah! Huz - zah!
Ye who need - eth re - lease! Huz - zah!
Huz - zah! Come and get - teth some

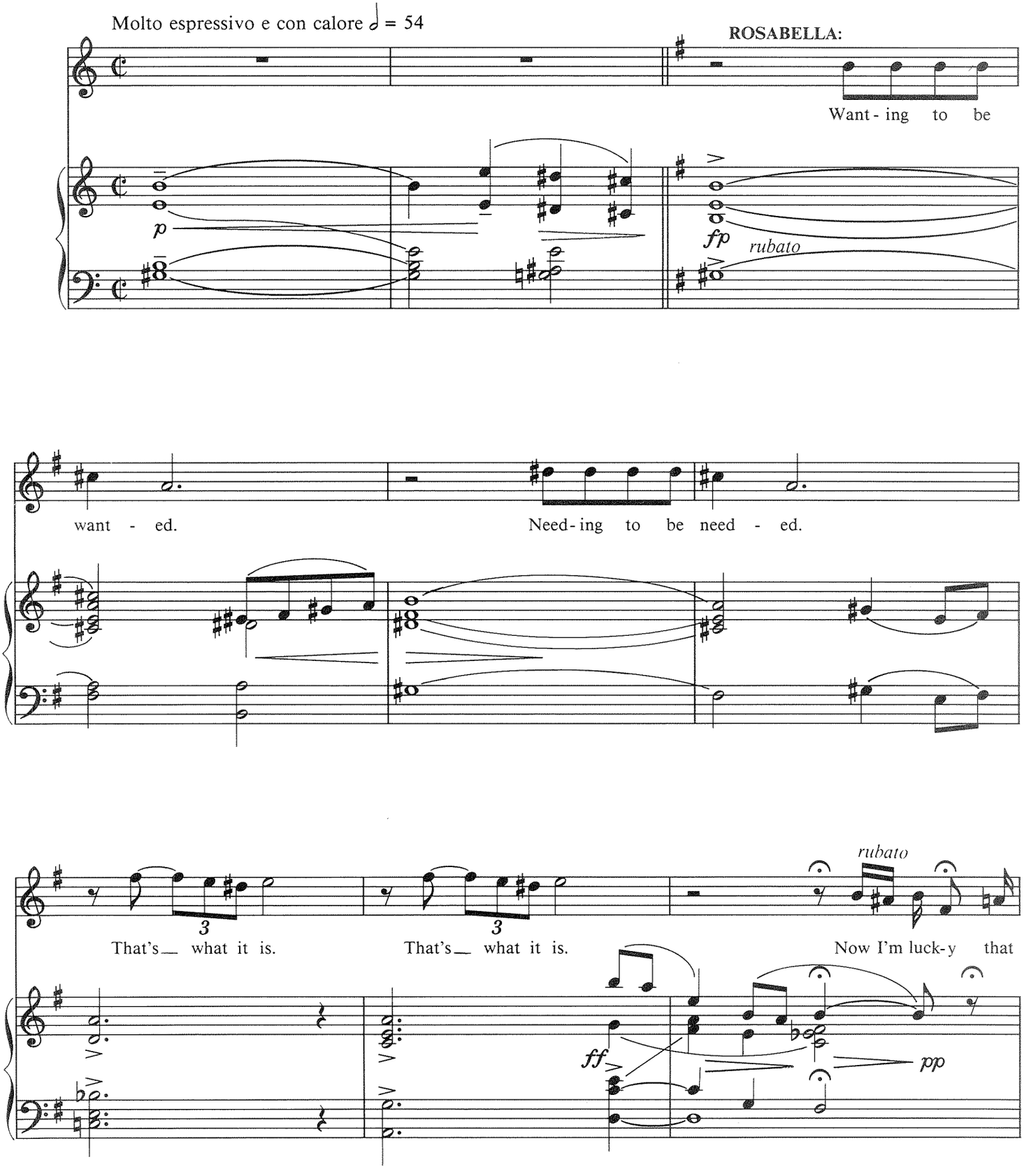

peace! Huz - zah! Huz - zah!
Take a ride on the Ram! Huz -
zah! Huz - zah! There's a
seat saved for Ham! If life's ash - en, With no


pas - sion, The Gold- en Ram will show thee what to do!
Play it saf - eth, Don't tell Japh - eth, The Gold- en Ram is
wait- ing just for you! La La
m.f
La La (ossia) The
simile


Gold - en Ram! The Gold - en Ram!
Ah
mf
fzp
mf
Slowly
Ah
Ah
ah!
f
(ad lib.)
Fast
Ah
Ah
ff

SOMEBODY, SOMEWHERE
from *The Most Happy Fella*

By FRANK LOESSER



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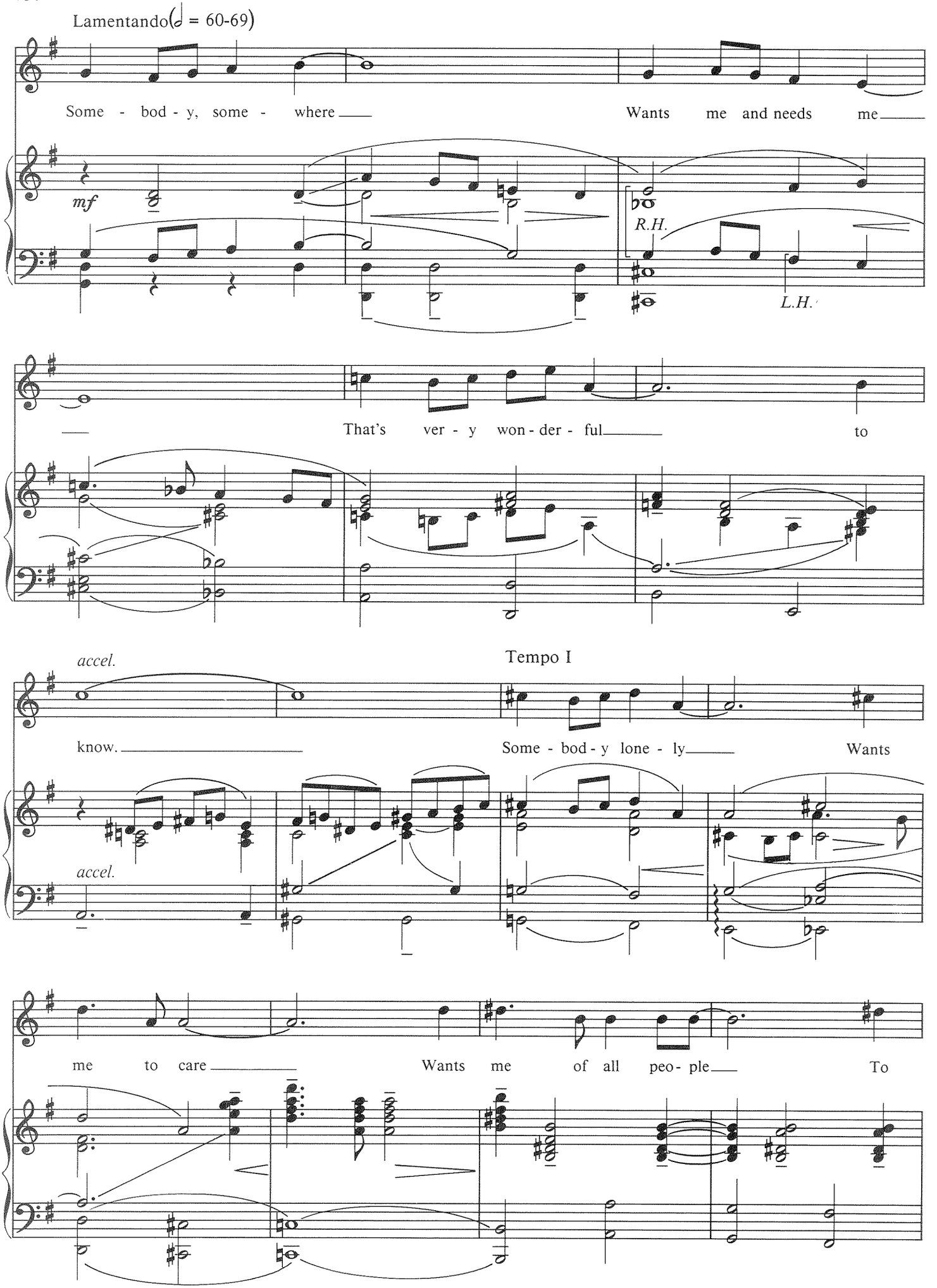
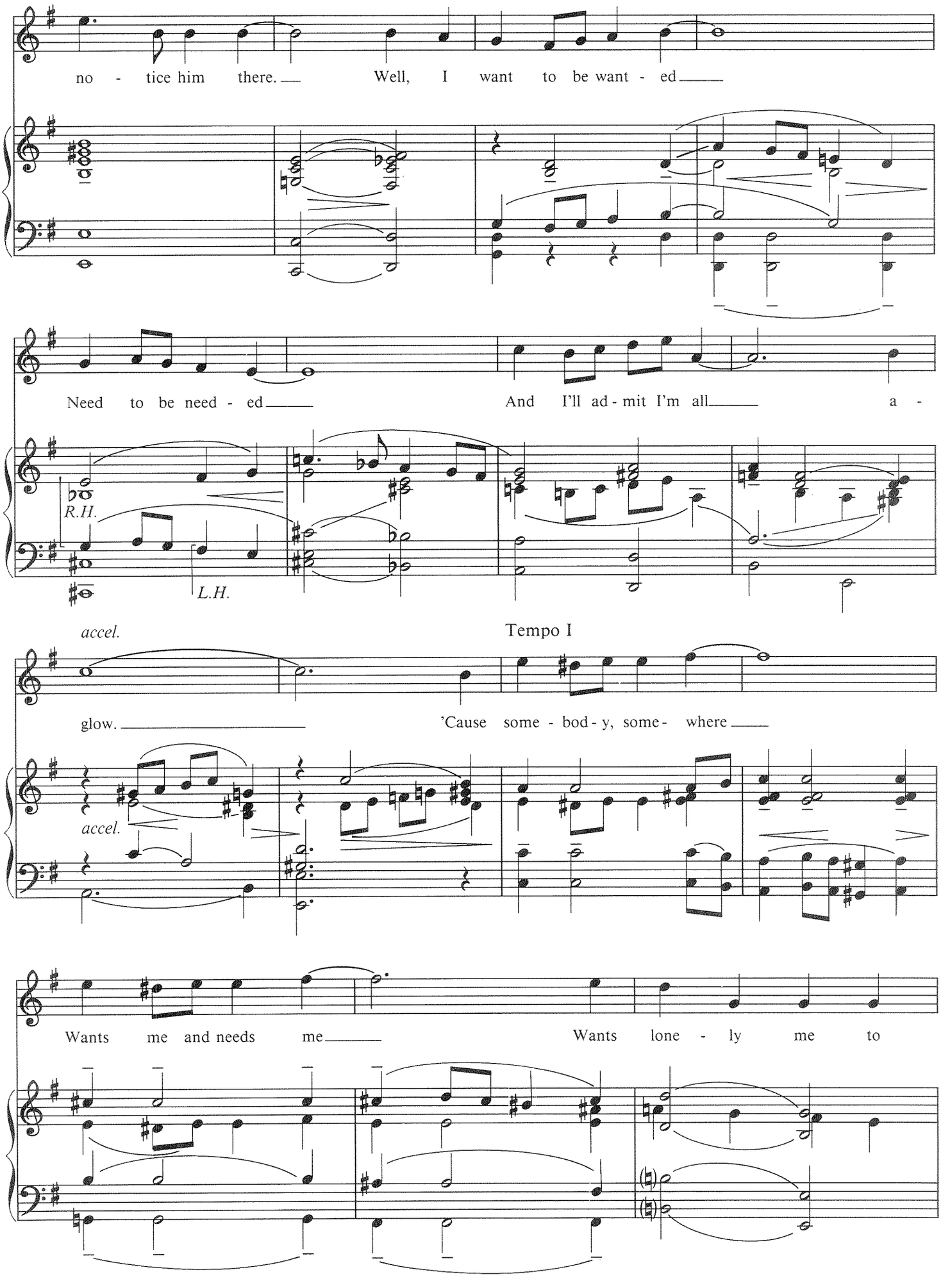
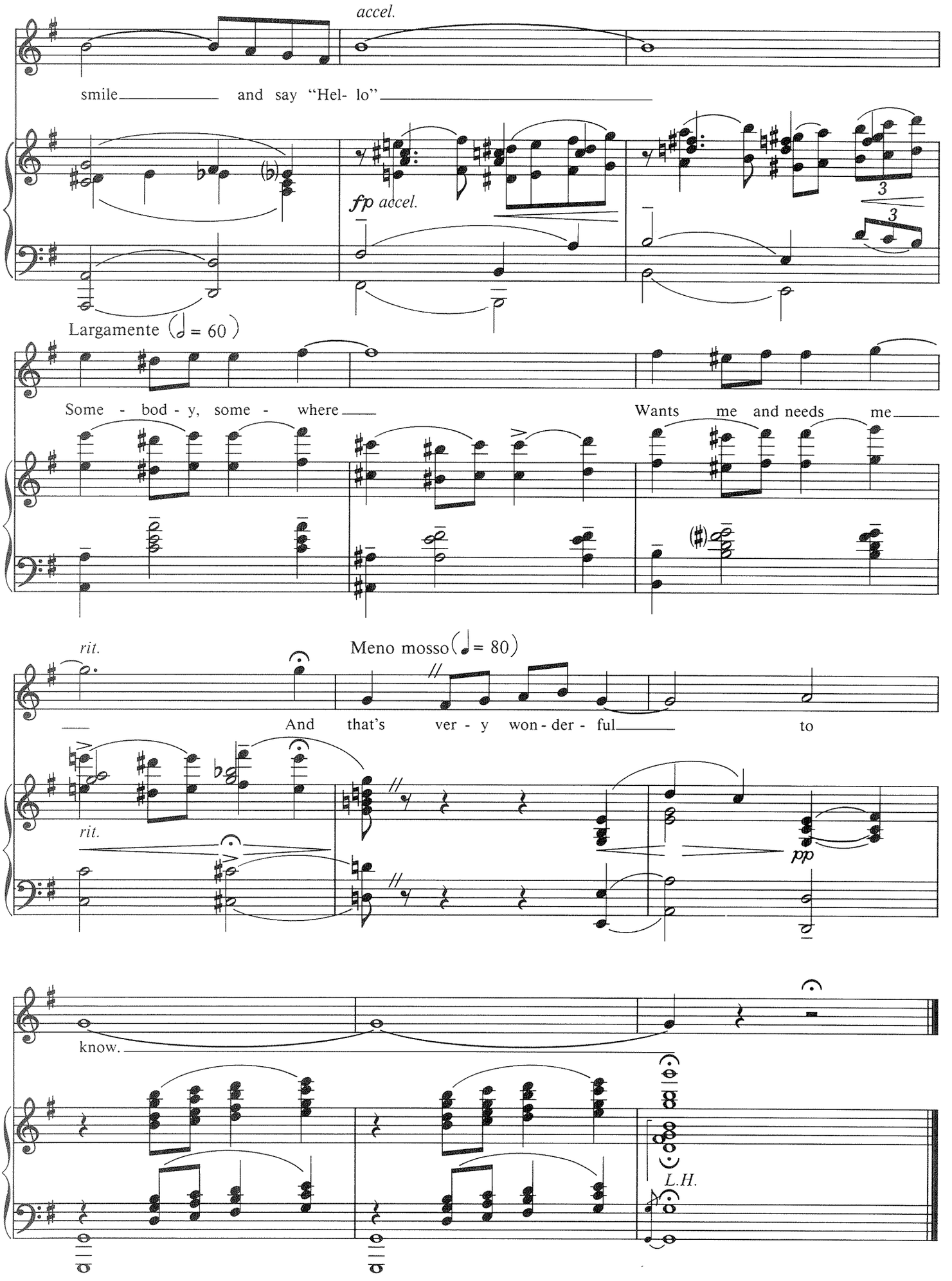

Lamentando (♩ = 60-69)
Some - bod - y, some - where
Wants me and needs me
mf
R.H.
L.H.
That's ver - y won - der - ful
to
accel.
Tempo I
know.
Some - bod - y lone - ly
Wants
accel.
me to care
Wants me of all peo - ple
To


no - tice him there. Well, I want to be want - ed
Need to be need - ed And I'll ad - mit I'm all a -
R.H.
L.H.
accel.
Tempo I
glow. 'Cause some - bod - y, some - where
accel.
Wants me and needs me Wants lone - ly me to


accel.
smile and say "Hel- lo"
fp accel.
Largamente (♩ = 60)
Some - bod - y, some - where
Wants me and needs me
rit.
Meno mosso (♩ = 80)
And that's ver - y won - der - ful to
rit.
pp
know.
L.H.