

Soprano Volume 1
Revised Edition

*Return to
Rich Hinkelman*

S **T** . **H** . **E**
SINGERS
MUSICAL THEATRE
ANTHOLOGY

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

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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
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: 9/22/64

BOOK: Joseph Stein

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
DIRECTOR: Gene Kelly
OPENED: 12/1/58

BOOK: Oscar Hammerstein II and Joseph Fields
CHOREOGRAPHER: Carol Haney

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
DIRECTORS: Harold Prince and Michael Bennett
OPENED: 4/4/71

BOOK: James Goldman
CHOREOGRAPHER: Michael Bennett

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.

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

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

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
DIRECTOR: John C. Wilson
OPENED: 12/30/48

BOOK: Samuel and Bella Spewack
CHOREOGRAPHER: Hanya Holm

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
LYRICS: Ira Gershwin
DIRECTORS: Hassard Short and Moss Hart
OPENED: 1/23/41

BOOK: Moss Hart
CHOREOGRAPHER: Albertina Rasch

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
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: George Abbott
OPENED: 5/28/53

CHOREOGRAPHER: Robert Alton

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
DIRECTOR: Harold Prince
OPENED: 11/16/81

BOOK: George Furth
CHOREOGRAPHER: Larry Fuller

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**CHOREOGRAPHER:** Agnes de Mille**LYRICS AND BOOK:** Oscar Hammerstein II**DIRECTOR:** Rouben Mamoulian**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**BOOK:** George Abbott, Richard Rodgers and Lorenz Hart**LYRICS:** 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**LYRICS:** Tom Jones**BOOK:** N. Richard Nash**CHOREOGRAPHER:** Agnes de Mille**DIRECTOR:** Joseph Anthony**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.

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 menacing Crown, and the slinky cocaine dealer, Sportin' Life, fired Gershwin's imagination even before Heyward and his wife, Dorothy, transformed the book into a play two years later. After many delays, Gershwin, with Heyward and the composer's brother Ira, began writing the opera late in 1933, and completed it—including orchestrations—in twenty months.

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

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/opera, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* is not only a summing up of all that had come before it, both in the musical and opera 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 repertoires, 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 Lindsay 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 Maurant (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

Andante

MARJORIE

Come home, come home, where the brown birds fly — Through a

The first system of musical notation for the song 'Come Home'. It features a vocal line for Marjorie and a piano accompaniment. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for this system are 'Come home, come home, where the brown birds fly — Through a'.

pale blue sky, — To a tall green tree — There is no

The second system of musical notation. The lyrics are 'pale blue sky, — To a tall green tree — There is no'.

fin - er sight — For a man to see. — Come

The third system of musical notation. The lyrics are 'fin - er sight — For a man to see. — Come'.

home, Joe, — come home. — Come home and

The fourth system of musical notation. The lyrics are 'home, Joe, — come home. — Come home and'.

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lie by a laugh-ing spring — Where the breez - es sing, —

The first system of the musical score. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "lie by a laugh-ing spring — Where the breez - es sing, —".

And ca - ress your ear. — There is no

The second system of the musical score. The vocal line continues with the lyrics: "And ca - ress your ear. — There is no". The piano accompaniment features a prominent melodic line in the right hand.

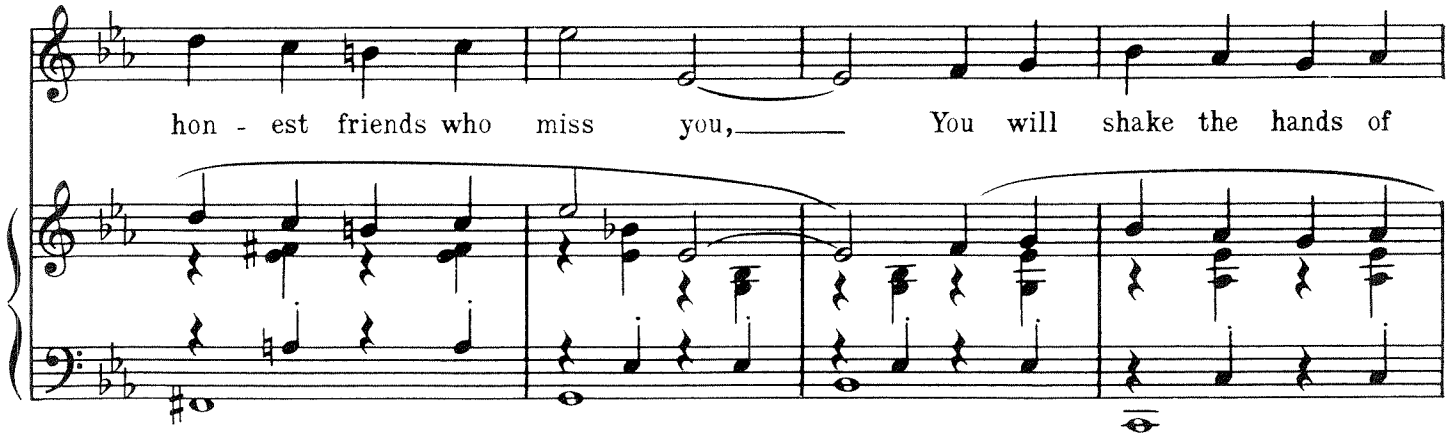
sweet - er sound — For a man to hear. — Come home, Joe, —

The third system of the musical score. The vocal line continues with the lyrics: "sweet - er sound — For a man to hear. — Come home, Joe, —". The piano accompaniment continues with a steady rhythmic pattern.

— come home. — You will find a world of

The fourth system of the musical score. The vocal line continues with the lyrics: "— come home. — You will find a world of". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

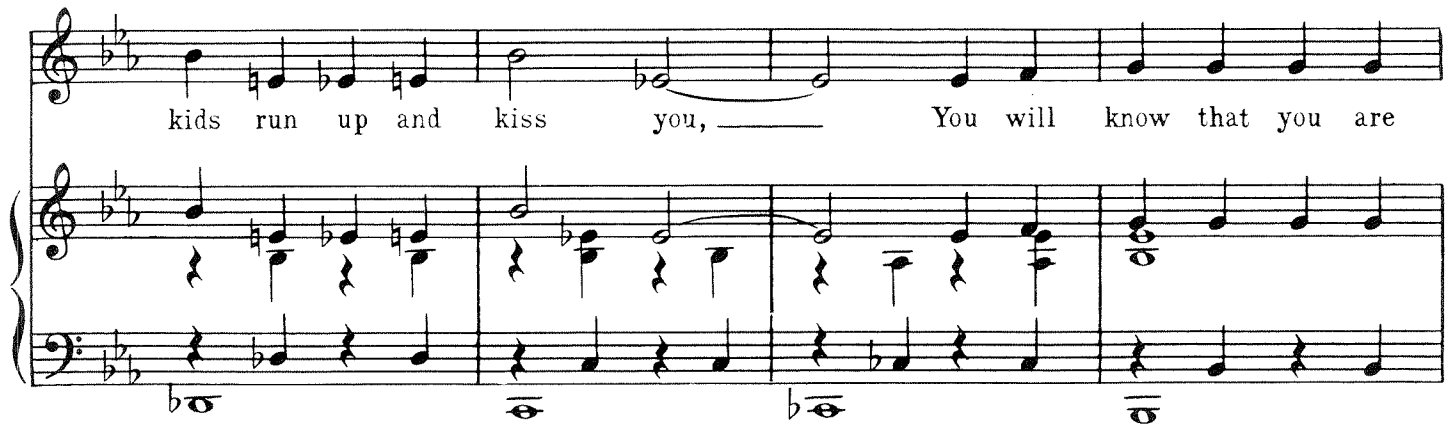
hon - est friends who miss you, ——— You will shake the hands of




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



gva--
Red. *

work to do, — Where there's love for you — For the love you



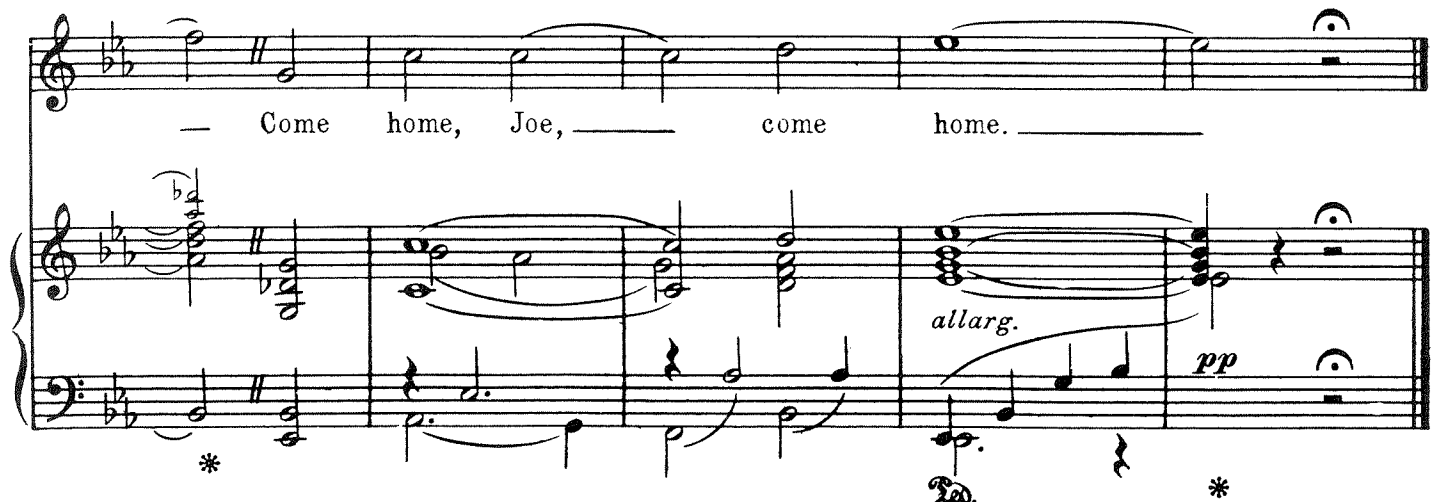
give. — There is no bet - ter life — For a man to



live, — Come home, Joe, — come home, —



— Come home, Joe, — come home. —



MY FUNNY VALENTINE

from *Babes in Arms*

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately (*in 4*)

mf

ad lib. arp.

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

p
rall.

Slowly, in tempo

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

You make me smile with my heart.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The piano accompaniment features a treble clef with a series of chords and a bass clef with a simple bass line.

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

The second system continues the vocal line with quarter notes D5, E5, F#5, G5, A5, B5, and C6. The piano accompaniment provides harmonic support with chords in the treble and a steady bass line in the bass clef.

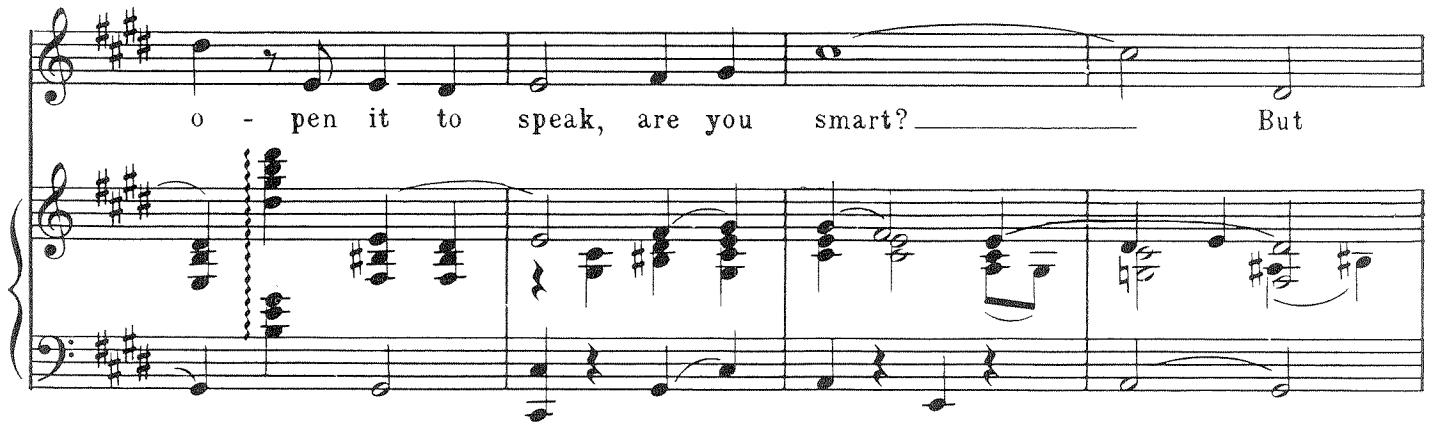
Yet, you're my fav - 'rite work of art. Is your

The third system shows the vocal line with quarter notes D5, E5, F#5, G5, A5, B5, and C6. The piano accompaniment continues with chords and a bass line, maintaining the G major tonality.

fig - ure less than greek? Is your mouth a lit - tle weak? When you

The fourth system concludes the vocal line with quarter notes D5, E5, F#5, G5, A5, B5, and C6. The piano accompaniment features a treble clef with chords and a bass clef with a simple bass line.

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

Ad lib.

pp L.H.

The piano introduction consists of two staves. The right hand (RH) begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a melodic line with eighth and sixteenth notes, including a dotted quarter note. The left hand (LH) starts with a bass clef and a 4/4 time signature, playing a simple harmonic accompaniment with quarter notes and rests. The piece concludes with a final chord in the right hand.

Freely

JENNIFER:

When you're a - wake, the things you think Come from the dreams you dream.

The vocal line is written on a single staff with a treble clef and a key signature of one sharp. The lyrics are placed below the notes. The piano accompaniment consists of two staves: the right hand has a treble clef and the left hand has a bass clef. The piano part features a steady accompaniment with chords and moving lines in both hands.

Light rhythm, moderately

More freely

Thought has wings _____ and lots of things _____ are sel - dom what they seem.

The vocal line continues with the same notation as the first line. The piano accompaniment maintains the same structure, with the right hand providing a melodic accompaniment and the left hand providing harmonic support.

Ad lib.

Some - times you think you've lived be - fore All that you live to - day.

The vocal line concludes with the final line of lyrics. The piano accompaniment continues with the same accompaniment style, ending with a final chord.

Light rhythm

More freely

Things you do _____ come back to you _____ as though they knew the way. Oh, the

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The tempo markings 'Light rhythm' and 'More freely' are positioned above the vocal staff. The lyrics are written below the vocal staff.

Ad lib.

Moderately

tricks your mind can play! It seems we stood and talked like

This system contains the third and fourth lines of music. The tempo markings 'Ad lib.' and 'Moderately' are positioned above the vocal staff. The piano accompaniment features a more active texture in the right hand, with some triplets and slurs.

this be - fore. We looked at each oth - er in the same way then,

This system contains the fifth and sixth lines of music. The piano accompaniment continues with a steady accompaniment pattern in the bass and a more complex texture in the treble.

But I can't re-mem-ber where or when.

This system contains the seventh and eighth lines of music. The piano accompaniment features a prominent triplet in the right hand and a descending line in the bass.

The clothes you're wear - ing are the clothes you wore. The

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piano accompaniment features a steady bass line of quarter notes (G2, F#2, E2, D2) and a treble line with chords and arpeggiated figures.

smile you are smil - ing you were smil - ing then, But I can't re - mem - ber where or

The second system continues the vocal line with quarter notes: D4, C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment includes a triplet of eighth notes in the treble clef and a steady bass line.

when. Some things that hap - pen for the

The third system features a vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the treble clef and a steady bass line.

first time. Seem to be hap - pen - ing a -

The fourth system features a vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the treble clef and a steady bass line.

gait. 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

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with eighth and quarter notes, while the bass staff provides a simple accompaniment of quarter notes.

Second system of musical notation, continuing the melody and accompaniment from the first system.

Third system of musical notation, including the vocal line with lyrics "Some things that hap - pen for the first time" and piano accompaniment. A *pp* dynamic marking is present in the bass staff.

Fourth system of musical notation, including the vocal line with lyrics "Seem to be hap - pen - ing a -" and piano accompaniment.

gain. _____ And so it seems that we have

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics "gain." are followed by a long horizontal line, then "And so it seems that we have". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

met be - fore And laughed be - fore And

The second system continues the vocal line with the lyrics "met be - fore And laughed be - fore And". The piano accompaniment features a more active right-hand part with arpeggiated chords and a steady bass line.

loved be - fore, But who knows where or

The third system has the lyrics "loved be - fore, But who knows where or". The piano accompaniment includes a *rit.* (ritardando) marking in the right-hand part towards the end of the system.

when.

The fourth system concludes with the lyric "when.". The piano accompaniment features a final cadence with a fermata over the final chord in both hands.

FALLING IN LOVE WITH LOVE

from *The Boys from Syracuse*

Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di valse

The piano introduction is in 3/4 time, marked *p* (piano). It features a flowing melody in the right hand with slurs and a steady accompaniment in the left hand.

ADRIANA: A tempo - In one

The first system shows the vocal line for Adriana and the piano accompaniment. The lyrics are "I weave with". The piano part includes a *poco rall.* (poco rallentando) marking.

The second system continues the vocal line and piano accompaniment. The lyrics are "bright - ly col - ored strings To keep my mind off oth - er".

The third system continues the vocal line and piano accompaniment. The lyrics are "things; So la - dies, let your fin - gers dance,".

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

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes triplets and a fermata over the word "leave".

heart whole.

L.H.

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes a section labeled "L.H." and a fermata over the word "whole".

Mer - ry maids can sew and

Musical score for the third system, featuring a vocal line and piano accompaniment. The piano part includes a section labeled "L.H." and a fermata over the word "and".

In 3

sleep, Wives can on - ly sew and weep!

rall.

Musical score for the fourth system, featuring a vocal line and piano accompaniment. The piano part includes a section labeled "rall." and a fermata over the word "weep!".

A tempo - In 1

Fall - ing in love with love Is fall - ing for make - be - lieve.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of quarter notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment has a steady bass line of quarter notes (F3, C3, F2, C2) and a right-hand part with chords and single notes.

Fall - ing in love with love Is play - ing the

The second system continues the vocal line with quarter notes: F4, A4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment maintains the same rhythmic pattern with chords and single notes.

fool. Car - ing too much is

The third system features a vocal line with a dotted quarter note (F4), a half note (A4), and a quarter note (C5), followed by quarter notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment includes dynamic markings like *mf* and *f*.

such a ju - ve - nile fan - cy.

The fourth system features a vocal line with a dotted quarter note (F4), a half note (A4), and a quarter note (C5), followed by quarter notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment includes a key signature change to one sharp (F#) in the final measure.

Learn - ing to trust is just for chil - dren in school.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment includes chords and single notes in both hands, with a dynamic marking of *mf* (mezzo-forte) appearing in the right hand.

I fell in love with love One night when the

The second system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present.

moon was full. I was un - wise with

The third system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with chords and moving lines in both hands.

eyes Un - a - ble to see.

The fourth system continues the vocal line with notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a dynamic marking of *cresc. poco a poco* (crescendo poco a poco) in the right hand, indicating a gradual increase in volume.

I fell in love with love, With love ev - er - last - ing

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "I fell in love with love, With love ev - er - last - ing" and ends with a long note held over a bar line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

But love fell out with

rall. *molto rall.* *cresc.*

The second system of music features a vocal line and piano accompaniment. The vocal line has the lyrics "But love fell out with" and includes a double bar line. The piano accompaniment includes performance markings: "rall." (ritardando), "molto rall." (molto ritardando), and "cresc." (crescendo). The piano part has a more complex texture with chords and moving lines in both hands.

A tempo

me!

The third system of music includes a vocal line and piano accompaniment. The vocal line starts with the word "me!" and has a long note. The piano accompaniment is marked "A tempo" and features a rhythmic pattern of chords in the right hand and a bass line in the left hand.

f

The fourth system of music is a piano accompaniment on a grand staff, marked with a forte dynamic (*f*). It features a complex texture with chords and moving lines in both hands, including some trills and grace notes.

The first system of the piano accompaniment features a treble and bass clef. The treble clef part begins with a series of chords and a melodic line with slurs. The bass clef part provides a harmonic foundation with chords and a simple bass line.

In 3

A shade slower

The second system of the piano accompaniment includes performance markings: *rall.*, *espress.*, *mp*, and *p*. The treble clef part has a melodic line with slurs and dynamic markings. The bass clef part has a simple bass line with dynamic markings.

I fell in

The third system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has lyrics: "love with love One night when the moon was full." The piano accompaniment has a simple bass line with slurs.

love with love One night when the moon was full.

The fourth system features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line has lyrics: "I was un - wise with eyes Un - a - ble to see." The piano accompaniment has a simple bass line with slurs and a *cresc. poco a poco* marking.

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 *ffz*

I LOVED YOU ONCE IN SILENCE

from *Camelot*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Andante

Piano introduction in D major, 4/4 time, marked Andante. The piece begins with a piano (*p*) and expressive (*espr.*) texture. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a harmonic accompaniment. The tempo concludes with a *poco rit.* marking.

GUENEVERE: Moderato

Vocal line for Guenevere: "I loved you _____ once in si - lence, _____". The piano accompaniment is in D minor, 4/4 time, marked Moderato. It features a piano (*p*) and expressive (*espr.*) texture, with a fermata over the first measure of the vocal line.

Vocal line: "_____ And mis - 'ry _____ was all I knew. _____". The piano accompaniment continues in D minor, 4/4 time, marked Moderato, with a piano (*p*) and expressive (*espr.*) texture.

Vocal line: "_____ Try - ing so to keep my love from show - ing, _____". The piano accompaniment continues in D minor, 4/4 time, marked Moderato, with a piano (*p*) and expressive (*espr.*) texture.

All the while not know - ing _____ You loved me too. _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "All the while not know - ing _____ You loved me too. _____". The piano accompaniment is written on two staves (treble and bass clefs) and features a complex harmonic structure with many accidentals and dynamic markings, including a forte (f) marking and a piano (p) marking.

_____ Yes, loved me _____ in lone - some si - lence; _____

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "_____ Yes, loved me _____ in lone - some si - lence; _____". The piano accompaniment continues with similar harmonic complexity and includes a piano (p) marking.

_____ Your heart filled _____ with dark des - pair... _____ Think - ing

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "_____ Your heart filled _____ with dark des - pair... _____ Think - ing". The piano accompaniment continues with similar harmonic complexity and includes a piano (p) marking.

love would flame in you for - ev - er, And I'd nev - er,

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "love would flame in you for - ev - er, And I'd nev - er,". The piano accompaniment continues with similar harmonic complexity and includes a piano (p) marking.

(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

Animato molto

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 *sfz*

must ad-mit I've al-ways been a lamb. But Gen-e-vieve, St. Gen-e-vieve, I

sfz *p*

Allegro

(with vehement rebellion)

won't o - bey you an - y - more! You've gone a bit too far. I

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.

Moderato
(plaintively)

Oh,

Gen - e - vieve, St. Gen - e - vieve, Where were you when my youth was sold? Dear

Gen - e - vieve, sweet Gen - e - vieve, Shan't I be young be - fore I'm

Allegro

Optional cut to **

old?

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

Musical notation for the first system, piano accompaniment. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melody in the right hand and a bass line in the left hand, with some chords and rests. A dynamic marking 'p' is present in the first measure.

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

Musical notation for the second system, piano accompaniment. It continues the grand staff from the first system. The melody and bass line progress through several measures, ending with a final chord in the right hand.

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

Musical notation for the third system, piano accompaniment. It continues the grand staff. The right hand has a more active melody, while the left hand provides harmonic support. A dynamic marking 'p' is present in the final measure, and a 'rall.' marking is placed below the right hand.

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

Poco meno mosso

Musical notation for the fourth system, piano accompaniment. It continues the grand staff. The tempo is marked 'Poco meno mosso'. The music features long, sustained notes in both hands, creating a slow, dramatic atmosphere.

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

Musical notation for the fifth system, piano accompaniment. It continues the grand staff. The tempo is marked 'poco rall.'. The music consists of a series of chords in the right hand and a simple bass line in the left hand, ending with a double bar line.

**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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "I have the nor - mal life a maid - en should? _____ Shall I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 4/4. It begins with a piano (*pp*) dynamic marking. The accompaniment features a steady bass line and a more active treble line with chords and melodic fragments.

nev - er be res - cued in the wood? _____ Shall two

The second system continues the musical score. The vocal line lyrics are "nev - er be res - cued in the wood? _____ Shall two". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the *pp* dynamic.

knights nev - er tilt for me And let their blood be spilt for me? Oh,

The third system continues the musical score. The vocal line lyrics are "knights nev - er tilt for me And let their blood be spilt for me? Oh,". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the *pp* dynamic.

where are the sim - ple joys of maid - en hood?

The fourth system concludes the musical score. The vocal line lyrics are "where are the sim - ple joys of maid - en hood?". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the *pp* dynamic.

Shall I not be on a ped - es - tal, Wor - shipped and com - pet - ed for?

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Not be car - ried off, or bet - ter st'll, Cause a lit - tle war?

poco rall.

The second system continues the musical score. The vocal line has a quarter note E5, followed by eighth notes D5, C5, B4, and a quarter note A4. The piano accompaniment includes a dotted line in the bass line and a *poco rall.* marking above the right hand.

Where are the sim - ple joys of maid - en - hood? — Are those

a tempo

The third system of the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment features a *a tempo* marking in the left hand.

sweet, gen - tle pleas - ures gone for good? — Shall a

The fourth system of the musical score. The vocal line begins with a quarter note E5, followed by eighth notes D5, C5, B4, and a quarter note A4. The piano accompaniment continues with chords and a steady bass line.

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

IF I LOVED YOU

from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto moderato

p *delicato*

The piano introduction consists of two staves in 2/4 time, key of D major. The right hand plays a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The tempo is marked 'Allegretto moderato' and the dynamics are 'p' and 'delicato'.

JULIE:

When I worked in the mill Weav - in' at the loom, I'd

legato sempre

The vocal line for Julie is in 2/4 time, key of D major. The melody starts with a quarter rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment is in 2/4 time, key of D major, with a steady eighth-note accompaniment in both hands.

gaze ab - sent - mind - ed at the roof. And half the time the

The vocal line continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same eighth-note accompaniment.

shut - tle 'd tan - gle in the threads, And the warp - 'd get mixed with the

The vocal line continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with the same eighth-note accompaniment.

woof If I loved you But

Broadly *rall.*

some - how I ken see jest ex - ack' - ly how I'd be.

Moderato espressivo
p a tempo

If I loved you, Time and a - gain I would

try to say All I'd want you to know

If I loved you,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "If I loved you,". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

Words— would-n't come— in an eas - y way. Round in

The second system continues the vocal line with lyrics "Words— would-n't come— in an eas - y way. Round in". The piano accompaniment includes triplets in the treble clef.

cir - cles I'd go! Long - in' to

The third system continues the vocal line with lyrics "cir - cles I'd go! Long - in' to". The piano accompaniment includes a *cresc.* marking and a *mf* dynamic marking.

tell you, but a - fraid and shy, I'd let my

The fourth system continues the vocal line with lyrics "tell you, but a - fraid and shy, I'd let my". The piano accompaniment features a series of chords in the bass clef.

gold - en chan - ces pass me by! Soon you'd

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "gold - en chan - ces pass me by! Soon you'd". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the piano part.

leave me Off you would go in the mist of day,

The second system continues the musical score. The vocal line has lyrics "leave me Off you would go in the mist of day,". The piano accompaniment features several triplet markings (indicated by a '3' above the notes) in the right hand. The dynamic marking *p* is still present.

Nev - er, nev - er to know

The third system shows the vocal line with lyrics "Nev - er, nev - er to know". The piano accompaniment includes a *cresc.* (crescendo) marking in the left hand. The right hand continues with a melodic line, and the left hand has a more active accompaniment.

How I loved you If I loved you!

The fourth system concludes the musical score with the lyrics "How I loved you If I loved you!". The piano accompaniment features dynamic markings of *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano), along with the instruction *molto espr.* (molto espressivo). The piece ends with a double bar line and repeat signs.

MISTER SNOW

from *Carousel*

Music by RICHARD RODGERS
Music by OSCAR HAMMERSTEIN II

Moderato con grazia

Carrie: (*sings*)

His name is Mis - ter Snow, And an up - stand - in' man is

p *l.h.* *l.h.* *sim.*

he. He comes home ev - 'ry night in his round - bot - tomed boat With a

net full of her - ring from the sea. An

mf *p*

al - most per - fect beau, As re - fined as a girl could

wish, But he spends so much time in his round - bot - tomed boat, That he

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a melody in the right hand with slurs and chords in the left hand.

can't seem to lose the smell of fish!

mf

The second system continues the musical score. The vocal line has a melodic phrase that ends with a fermata. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a melodic line in the right hand with slurs and chords in the left hand.

The fust time he kissed me, the whiff of his clo'es Knocked me

The third system of the musical score shows the vocal line with a melodic phrase. The piano accompaniment continues with chords and a melodic line in the right hand, maintaining the G major key signature.

flat on the floor of the room, But now that I love him, my

The fourth system concludes the musical score on this page. The vocal line has a melodic phrase. The piano accompaniment features a melodic line in the right hand with slurs and chords in the left hand, ending with a fermata.

heart's in my nose, And fish is my fav-'rite per - fumel Last

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 for the rest of my life!" Next

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line contains the lyrics "you'll be mine, I'll be yours for the rest of my life!" followed by "Next". The piano accompaniment includes a *rall.* marking. The piano part consists of a right-hand melody and a left-hand accompaniment.

mo - ment we were prom-ised! And now my mind's in a

The second system continues the vocal line with the lyrics "mo - ment we were prom-ised! And now my mind's in a". The piano accompaniment continues with a steady accompaniment pattern.

maze, Fer all it ken do is look for - ward to That

cresc.

The third system continues the vocal line with the lyrics "maze, Fer all it ken do is look for - ward to That". The piano accompaniment includes a *cresc.* marking. The piano part features a right-hand accompaniment and a left-hand accompaniment.

won - der - ful day of days.

f

The fourth system concludes the vocal line with the lyrics "won - der - ful day of days.". The piano accompaniment includes a *f* marking. The piano part features a right-hand accompaniment and a left-hand accompaniment.

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

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'

mf

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

Assai moderato

Julie: *(softly and earnestly)*

What's the use of won-d'rin if he's good or if he's bad, Or

p

Detailed description: This system contains the first line of the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

if you like the way he wears his hat? Oh! what's the use of won-d'rin', If he's

Detailed description: This system contains the second line of the song. The vocal line continues with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

good or if he's bad? He's your fel-ler and you love him. That's all there is to

Detailed description: This system contains the third line of the song. The vocal line continues with a quarter rest, followed by eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

that. _____ Com-mon sense may tell you, That the

mf *p*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a whole note followed by a half note, then a series of eighth notes. The piano accompaniment consists of two staves: the right hand has chords and moving lines, while the left hand has a simple bass line. Dynamics are marked as *mf* and *p*.

end - in' will be sad, And now's the time to break and run a -

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with eighth notes and a half note. The piano accompaniment features a more active right hand with eighth notes and chords, and a steady bass line.

way. But what's the use of won-d'rin' if the end - in' will be sad? He's your

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a mix of eighth and quarter notes. The piano accompaniment includes some complex chordal textures in the right hand.

fel - ler and you love him - There's noth-in more to say. _____

mf

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with a half note and a whole note. The piano accompaniment ends with a *mf* dynamic marking.

Some-thin' made him the way that he is, —

Wheth-er he's false_ or true And some-thin' gave him the

things that are his — One of those things is you. So

when he wants your kiss - es you will give them to the lad, And

an - y - where he leads you, you will walk and an - y - time he needs you, you'll go

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "an - y - where he leads you, you will walk and an - y - time he needs you, you'll go". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

run - nin' there like mad! You're his girl and he's your fel - ler

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "run - nin' there like mad! You're his girl and he's your fel - ler". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

And all the rest is "talk!"

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "And all the rest is 'talk!'". The piano accompaniment ends with a final chord and a fermata over the last note.

YOU'LL NEVER WALK ALONE

from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

NETTIE:

When you walk through a storm, Keep your chin up high And don't be afraid of the dark. At the end of the

storm is a gold - en sky And the

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a right hand with a melodic line of eighth notes and a left hand with a bass line of eighth notes. A fermata is placed over the final note of the vocal line.

sweet sil - ver song of a lark.

rall.

The second system continues the vocal line with a half note G4, followed by a fermata. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. A *rall.* (rallentando) marking is placed in the piano part. A fermata is placed over the final note of the vocal line.

— Walk on through the wind, Walk

mf

The third system begins with a vocal line starting on a whole rest, followed by the notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a right hand with a melodic line and a left hand with a bass line. A *mf* (mezzo-forte) marking is placed in the piano part. A fermata is placed over the final note of the vocal line.

on through the rain, Tho' your dreams be

The fourth system continues the vocal line with a half note G4, followed by a fermata. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. A fermata is placed over the final note of the vocal line.

tossed and blown, Walk on, walk

cresc. poco *a poco*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'tossed and blown, Walk on, walk'. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *cresc. poco* and *a poco*.

on, with hope in your heart, And you'll nev - er

f sempre cresc.

Detailed description: This system contains the second and third lines of music. The vocal line has lyrics 'on, with hope in your heart, And you'll nev - er'. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f sempre cresc.* is present.

walk a - lone, You'll

piu cresc.

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'walk a - lone, You'll'. The piano accompaniment features a more complex texture with some chords. A dynamic marking of *piu cresc.* is present.

nev - er walk a - lone!

ff with great expression *allarg.*

Detailed description: This system contains the fourth and fifth lines of music. The vocal line has lyrics 'nev - er walk a - lone!'. The piano accompaniment features a grand finale with a *ff* dynamic and *allarg.* marking. The system ends with a double bar line and repeat signs.

UNDER THE TREE

from *Celebration*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Slowly and quietly

p

8va - - - - -

ANGEL:

Un-der the tree, Un-der the tree,

Downwhere the leaves bil- low, bil- low Un-der the tree,

8va - - - - -

Un-der the tree, There is a green pil- low, pil- low.

8va - - - - -

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

Slightly rubato

I know a way; Fol-low me, fol-low me. Don't be a-fraid;

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three measures: the first measure contains the lyrics "I know a way;" followed by a triplet of eighth notes; the second measure contains "Fol-low me," followed by a triplet of eighth notes; the third measure contains "fol-low me." followed by a triplet of eighth notes. The piano accompaniment mirrors the vocal line with triplets in both the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Fol-low me, fol-low me. Give me your hand. Un-do my hair.

The second system continues the musical score. The vocal line has four measures: the first two are "Fol-low me, fol-low me." with triplets; the third is "Give me your hand." with a quarter note; the fourth is "Un-do my hair." with a triplet. The piano accompaniment continues with triplets and includes some chordal textures in the left hand.

O-pen my heart. Take me! Take me! Un-der the tree,

rit. *a tempo*

The third system includes tempo markings. The vocal line has three measures: "O-pen my heart." with a triplet, "Take me! Take me!" with quarter notes, and "Un-der the tree," with a triplet. The piano accompaniment features a *rit.* (ritardando) marking over the first two measures and an *a tempo* marking over the last measure. The piano part includes triplets and some chromatic movement in the left hand.

Un-der the tree, Down where the leaves bil-low, bil-low

The fourth system concludes the page. The vocal line has four measures: "Un-der the tree," with a triplet; "Down where the leaves" with a triplet; "bil-low," with a quarter note; and "bil-low" with a quarter note. The piano accompaniment continues with triplets and features a wavy line in the left hand under the final two measures, suggesting a tremolo or a specific texture.

rit.

Un-der the tree, make love to me. Flesh of my flesh God

mp

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes (F4, G4, A4) marked 'rit.'. The piano accompaniment features a triplet of eighth notes in the bass clef (F3, G3, A3) and a triplet of eighth notes in the treble clef (F4, G4, A4). The key signature is two sharps (F# and C#).

made you Made you a part of my ver- y in-side.

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'made you' and 'Made you a part of my ver- y in-side.'. The piano accompaniment continues with triplets and includes an 8va marking above the treble clef in measure 4.

Flesh of my flesh God made you So we could be close to -

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'Flesh of my flesh God made you So we could be close to -'. The piano accompaniment continues with triplets.

geth-er for life. Breathe and I know you are breath - ing.

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'geth-er for life. Breathe and I know you are breath - ing.'. The piano accompaniment continues with triplets and includes an 8va marking above the treble clef in measure 8.

Die and I think I would die. Grieve and my own heart starts

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains two phrases: "Die and I think I would die." and "Grieve and my own heart starts". The piano accompaniment is in bass clef and features a complex texture of triplets in both hands, often spanning across bar lines. The music is marked with a '3' above the triplet groups.

griev - ing. You and I we are one per - son.

rit.

The second system continues the musical score. The vocal line includes the lyrics "griev - ing. You and I we are one per - son." and is marked with a *rit.* (ritardando) instruction. The piano accompaniment continues with intricate triplet patterns in both hands, maintaining the complex texture established in the first system.

a tempo

Flesh of my flesh God made you. Part of my own in -

a tempo
f

The third system is marked *a tempo* and *f* (forte). The vocal line contains the lyrics "Flesh of my flesh God made you. Part of my own in -". The piano accompaniment features a dense texture of triplets, with some chords in the right hand and a more active bass line in the left hand.

side. And we must stay for - ev - er,

rall.

rall. 8va - - - 1

The fourth system concludes the piece. The vocal line includes the lyrics "side. And we must stay for - ev - er," and is marked with a *rall.* (ritardando) instruction. The piano accompaniment features a final section of triplets, with some notes in the right hand marked as *8va* (octave). The system ends with a double bar line (//).

TEN MINUTES AGO

from *Cinderella*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tempo di Valse

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It begins with a mezzo-forte (mf) dynamic. The right hand features a series of chords, while the left hand plays a simple bass line with a few grace notes.

CINDERELLA:

The first line of the song features the vocal melody and piano accompaniment. The lyrics are: "Ten min - utes a - go I saw you. I looked". The piano accompaniment includes a steady bass line and chords that support the melody.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "up when you came through the door. My head start - ed". The piano accompaniment maintains the same rhythmic and harmonic structure.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "reel - ing, You gave me the feel - ing the room had no ceil - ing or". The piano accompaniment ends with a final chord and a double bar line.

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

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

nev - er come down to earth a - gain. _____

Ten gain! _____

8va

MUCH MORE

from *The Fantasticks*

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderately - with spirit ♩ = 160

The piano score is written for two staves (treble and bass clef) in G major and 2/4 time. It consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes a *pp subito* marking. The second system also features a *pp subito* marking. The third system begins with a mezzo-forte (*mf*) dynamic. The fourth system concludes with a forte (*f*) dynamic. The music is characterized by rhythmic patterns and chordal textures typical of the Broadway musical's style.

LUISA: *Con moto* ♩ = 120

I'd like to swim in a clear blue stream Where the wa - ter is i - cy

p legato

cold; Then go to town in a gold - en gown And

have my for - tune told. Just

once! Just once! Just once be - fore I'm

*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

(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

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "dawn, Or if the band could stand it, Just go". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes various articulations such as accents and slurs, and dynamic markings like *mp*.

on and on and on! Just once! Just

8va

f

(use pedal)

The second system continues the vocal line with lyrics "on and on and on! Just once! Just". The piano accompaniment features a dynamic shift to *f* and includes a section marked *8va* (octave up) in the right hand. A note in the left hand is marked with "(use pedal)".

once! Be - fore the chance is gone! I'd

8va

mp *f rit.*

The third system has lyrics "once! Be - fore the chance is gone! I'd". The piano accompaniment includes a section marked *8va* in the right hand and dynamic markings *mp* and *f rit.* (ritardando). The system concludes with a double bar line.

like to waste a week or two, And nev - er do a

mp *a tempo*

The fourth system has lyrics "like to waste a week or two, And nev - er do a". The piano accompaniment includes a section marked *mp* and *a tempo*. The system concludes with a double bar line.

chore. To wear my hair un - fast - ened So it

bil - lows to the floor. To do the things I've

allarg. *poco rall.* *pp poco a poco cresc.*

A tempo (non accel.)

8va

(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

f *8va* *loco* *8va*

f *mp*

(use pedal)

more! Much more! Much

f *8va* *allarg.*

more!

loco *8va* *loco* *8va*

ff a tempo

ff 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

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino' and the time signature is 4/4.

In 2
HODEL:

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

The first system of the vocal line shows the melody for the first two lines of the song. The piano accompaniment continues from the introduction, with the right hand mirroring the vocal melody and the left hand providing a steady harmonic base.

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

The second system of the vocal line continues the melody. The piano accompaniment features a prominent melodic line in the right hand that parallels the vocal melody, with a more active bass line in the left hand.

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

pp

The third system of the vocal line concludes the phrase. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo remains 'Andantino'.

Close to the peo-ple who are close to me, Here in the home I love.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The piano accompaniment features a bass line with a steady pulse and a treble line with chords and melodic fragments.

Piu mosso

Who could see that a man would come Who would change the shape of my dreams?

The second system is marked *Piu mosso*. It continues with a vocal line and piano accompaniment. The piano part includes a section labeled *L.H.* (Left Hand) with a *rit.* (ritardando) marking. The tempo and dynamics are indicated by various markings throughout the system.

Meno mosso-In 4

Help - less now, I stand with him, Watch - ing old - er dreams grow dim.

The third system is marked *Meno mosso* and changes to a 4/4 time signature. It features a vocal line and piano accompaniment. The piano part includes a section labeled *p* (piano) and a *poco rit.* (poco ritardando) marking. The tempo and dynamics are indicated by various markings throughout the system.

In 2

Oh, what a mel-an-chol-y choice this is, Want-ing home, want-ing him.

The fourth system is marked *In 2* (Allegretto). It features a vocal line and piano accompaniment. The piano part includes a section labeled *p* (piano) and a *poco rit.* (poco ritardando) marking. The tempo and dynamics are indicated by various markings throughout the system.

Clos - ing my heart to ev - 'ry hope but his; Leav - ing the home I love.

This system contains the first two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "Clos - ing my heart to ev - 'ry hope but his; Leav - ing the home I love." The piano part features a flowing accompaniment with various textures and dynamics.

There where my heart has set - tled long a - go. I must go I must go.

p. *rall.*

This system contains the next two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "There where my heart has set - tled long a - go. I must go I must go." The piano part includes a piano (*p.*) dynamic and a *rall.* (rallentando) marking. The system concludes with a double bar line.

In 4

Who could im - ag - ine I'd be wand - 'ring so Far from the home I

This system contains the third and fourth lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "Who could im - ag - ine I'd be wand - 'ring so Far from the home I". The tempo is marked "In 4". The piano part features a steady accompaniment with some harmonic changes.

love. Yet there with my love I'm home.

pp rit.

This system contains the final two lines of the musical score. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "love. Yet there with my love I'm home." The piano part includes a *pp rit.* (pianissimo, ritardando) marking. The system concludes with a double bar line.

LOVE, LOOK AWAY

from *Flower Drum Song*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento

HELEN:

I have wished be - fore. I will wish no more.

fz p *mf p*

Love, look a - way! Love look a-way from me. Fly when you pass my

pp

door, Fly and get lost at sea. Call it a day.

Love, let us say we're through. No good are you for me, No good am I for

you. Want-ing you — so, I try too much. —

Af - ter you — go I cry too much. — Love, look a - way, —

— Lone - ly though I may be, Leave me and set me free, — Look a -

poco rit.
way, look a - way, look a - way from me. —

poco rit. e più espr.

ONE MORE KISS

from *Follies*

Music and Lyrics by
STEPHEN SONDHEIM

A Slow Waltz

Piano introduction in 3/4 time, key of B-flat major. The music is marked *p* (piano). It features a series of chords in the right hand and a simple bass line in the left hand.

HEIDI:

HEIDI:
One more kiss be - fore we part, -

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

One more kiss and fare - well.

The vocal line continues with the lyrics. The piano accompaniment features a descending melodic line in the right hand and a steady bass line in the left hand.

Ne - ver shall we meet a - gain, Just a kiss and then we

The vocal line concludes with the lyrics. The piano accompaniment continues with chords and a steady bass line.

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

break the spell. _____ One more kiss to

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "break the spell." followed by a long horizontal line, then "One more kiss to". The piano accompaniment consists of chords and moving lines in both the right and left hands.

melt the heart. _____ One more glimpse of the past, _____

The second system continues the musical score. The vocal line has the lyrics "melt the heart." followed by a long horizontal line, then "One more glimpse of the past," followed by another long horizontal line. The piano accompaniment includes a section where the left hand (L.H.) and right hand (R.H.) are specifically labeled with arrows pointing to their respective parts.

One more _____ sou - ven - ir of bliss, _____ Know-ing well that

The third system of the score shows the vocal line with the lyrics "One more" followed by a long horizontal line, then "sou - ven - ir of bliss," followed by another long horizontal line, and finally "Know-ing well that". The piano accompaniment continues with harmonic support for the vocal melody.

this one must be the last. _____ Dreams _____

The final system of the score on this page. The vocal line has the lyrics "this one must be the last." followed by a long horizontal line, then "Dreams" followed by another long horizontal line. The piano accompaniment concludes the piece with sustained chords and melodic fragments.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'kiss', followed by a quarter note 'be - fore', a quarter note 'we', and a half note 'part, —'. The piano accompaniment consists of chords and moving lines in both hands, with some notes connected by slurs and ties.

sigh. — All things — beau - ti - ful must die. —

The second system continues the vocal line with a half note 'sigh. —', followed by a quarter note 'All', a quarter note 'things —', a quarter note 'beau - ti - ful', and a half note 'must die. —'. The piano accompaniment includes a dynamic marking 'fz' and a 'rit.' (ritardando) instruction. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

— Now — that our love is done, — Lov - er give me

The third system shows the vocal line with a half note '— Now —', a quarter note 'that', a quarter note 'our', a quarter note 'love is', a half note 'done, —', and a half note 'Lov - er give me'. The piano accompaniment includes a dynamic marking 'b' (brist) and features a melodic line in the right hand with slurs and ties, and a rhythmic accompaniment in the left hand.

one more kiss and good - bye. —

The fourth system concludes the vocal line with a half note 'one', a quarter note 'more', a quarter note 'kiss', and a half note 'and good - bye. —'. The piano accompaniment includes a dynamic marking 'p' (piano) and an '8va' (octave) marking. The piano part features a melodic line in the right hand with slurs and ties, and a rhythmic accompaniment in the left hand.

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,

Our re - venge will start!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat (B-flat). The lyrics are "Our re - venge will start!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. There are several accents (>) above the notes in both parts.

When I kiss him, I'll be kiss - ing you.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The lyrics are "When I kiss him, I'll be kiss - ing you.". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady eighth-note bass line and a treble line with chords and melodic fragments. A piano dynamic marking (*p*) is present at the beginning. There are several accents (>) above the notes in both parts.

So I'll kiss him morn - ing and night.. That - 'll show him!

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The lyrics are "So I'll kiss him morn - ing and night.. That - 'll show him!". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady eighth-note bass line and a treble line with chords and melodic fragments. A piano dynamic marking (*p*) is present. There are several accents (>) above the notes in both parts.

When I hold him, I'll be hold - ing you,

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The lyrics are "When I hold him, I'll be hold - ing you,". The piano accompaniment is in a grand staff with a key signature of one flat. It features a steady eighth-note bass line and a treble line with chords and melodic fragments. There are several accents (>) above the notes in both parts.

So I'll hold him ten times as tight-- That-'ll show him too!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "So I'll hold him ten times as tight-- That-'ll show him too!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a complex texture with many chords and moving lines.

I shall soo and ten-der - ly stroke his

The second system continues the musical score. The vocal line has the lyrics "I shall soo and ten-der - ly stroke his". The piano accompaniment continues with similar complexity, including many chords and moving lines.

hair-- Wish that you were there--

The third system continues the musical score. The vocal line has the lyrics "hair-- Wish that you were there--". The piano accompaniment continues with similar complexity, including many chords and moving lines.

You'd en-joy it! When it's eve - ning And we're in our

The fourth system concludes the musical score. The vocal line has the lyrics "You'd en-joy it! When it's eve - ning And we're in our". The piano accompaniment continues with similar complexity, including many chords and moving lines. A dynamic marking of *p* (piano) is visible in the piano part.

tent for two, I'll sit on his knee, —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are "tent for two, I'll sit on his knee, —". The piano accompaniment is written in two staves (treble and bass clefs) and features a complex, rhythmic pattern with many beamed eighth and sixteenth notes, including some triplets. There are several accents (>) and dynamic markings throughout the piano part.

— Get to know him in - ti - mate - ly, — That - 'll show him

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "— Get to know him in - ti - mate - ly, — That - 'll show him". The piano accompaniment continues with its intricate rhythmic texture, featuring many beamed notes and accents. The dynamics remain consistent with the previous system.

How much I real - ly love you!

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "How much I real - ly love you!". The piano accompaniment continues with its intricate rhythmic texture, featuring many beamed notes and accents. A dynamic marking of *f* (forte) is present in the piano part.

The fourth system continues the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the beginning and end of the system. The piano accompaniment continues with its intricate rhythmic texture, featuring many beamed notes and accents. A dynamic marking of *f* (forte) is present in the piano part.

SURABAYA JOHNNY

from *Happy End*

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

Moderato ($\text{♩} = 66$)

Lilian:

p
I had just turned six - teen that

sea - son when you came up from Bur - ma to stay. And you

told me I ought to trav - el with you, You were sure it would be o

kay. When I asked how you earned your liv - ing I can

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lyrics are: "kay. When I asked how you earned your liv - ing I can". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

still hear what you said to me: You had some kind of job with the

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "still hear what you said to me: You had some kind of job with the". The musical notation remains consistent with the first system.

rail - way, and had noth - ing to do with the sea. You said a

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "rail - way, and had noth - ing to do with the sea. You said a". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) above the staff. The system concludes with a double bar line and a 3/4 time signature.

lot, John - ny, all one big lie, John - ny. You cheat-ed me blind, John - ny, from the min-ute we

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are: "lot, John - ny, all one big lie, John - ny. You cheat-ed me blind, John - ny, from the min-ute we". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) below the staff. The system concludes with a double bar line and a 3/4 time signature.

met. I hate you so, John-ny, when you stand there grin-ning, John-ny. *(spoken)* Take that damn

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "met. I hate you so, John-ny, when you stand there grin-ning, John-ny. *(spoken)* Take that damn". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords and moving lines in the right hand, with a more rhythmic bass line in the left hand.

pipe out of your mouth, you rat! *p* Su - ra - ba - ya John - ny,

The second system continues the musical score. The vocal line includes the lyrics: "pipe out of your mouth, you rat! *p* Su - ra - ba - ya John - ny,". The piano accompaniment features a fermata over a chord in the right hand, followed by a *pp* (pianissimo) dynamic marking. The bass line continues with a steady rhythm.

no one's mean - er than you. *(p)* Su - ra - ba - ya John - ny,

The third system of the score shows the vocal line with the lyrics: "no one's mean - er than you. *(p)* Su - ra - ba - ya John - ny,". The piano accompaniment includes a fermata over a chord in the right hand, with a *pp* dynamic marking. The overall texture is dense with harmonic support.

(spoken) my God, and I still love you so! Su - ra - ba - ya John - ny,

The fourth system concludes the page with the vocal line: "*(spoken)* my God, and I still love you so! Su - ra - ba - ya John - ny,". The piano accompaniment provides a final harmonic setting for the lyrics, with a *pp* dynamic marking. The score ends with a final chord in the piano part.

why'm I feel - ing so blue? You have no heart, John-ny,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "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

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "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_

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "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

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "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

The second system continues the vocal line and piano accompaniment. The lyrics are: "mir - ror there's an old wo - man star - ing back at me. You did-n't want". The system concludes with a double bar line and a 3/4 time signature.

love, John-ny, you want - ed cash, John-ny, but I saw your lips, John-ny, and that was

The third system continues the vocal line and piano accompaniment. The lyrics are: "love, John-ny, you want - ed cash, John-ny, but I saw your lips, John-ny, and that was". The system concludes with a double bar line and a 3/4 time signature.

that. You want-ed it all, John-ny, I gave you more, John -ny. *(spoken)* Take that damn

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "that. You want-ed it all, John-ny, I gave you more, John -ny. *(spoken)* Take that damn". The system concludes with a double bar line and a 3/4 time signature.

pipe out of your mouth, you rat! Su - ra - ba - ya John - ny, 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! I would nev - er have thought of ask - ing where you

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note 'so!' followed by a series of eighth and quarter notes. The piano accompaniment features a steady bass line with chords in the right hand.

got that pec - u - liar name, but from one end of the coast to the oth - er you were

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains its harmonic support with consistent chordal patterns.

known ev' - ry - where we came. And one day in a two - bit flop house I'll wake

The third system shows the vocal line with a slight pause before 'And one day'. The piano accompaniment continues with its characteristic accompaniment style, providing a steady harmonic background.

up to the roar of the sea, and you'll leave with-out one word of warn - ing on the

The fourth system concludes the vocal line and piano accompaniment on this page. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

ship wait-ing down at the quay.* You have no heart, John-ny, you're just a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'ship wait-ing down at the quay.*' followed by 'You have no heart, John-ny, you're just a'. The piano accompaniment consists of chords and some melodic fragments in the right hand, and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

louse, John-ny. How can you go, John-ny, and leave me flat? You're still my

The second system continues the vocal line with the lyrics 'louse, John-ny. How can you go, John-ny, and leave me flat? You're still my'. The piano accompaniment continues with similar chordal textures and a steady bass line.

love, John - ny, like the day we met, John - ny. (spoken) Take that damn

The third system features the vocal line with lyrics 'love, John - ny, like the day we met, John - ny. (spoken) Take that damn'. The piano accompaniment becomes more active, with more complex chordal structures and a more prominent bass line.

pipe out of your mouth, you rat! Su - ra - ba - ya John - ny, *legato*

The fourth system concludes the vocal line with the lyrics 'pipe out of your mouth, you rat! Su - ra - ba - ya John - ny, *legato*'. The piano accompaniment features a *p* (piano) dynamic marking and a *legato* instruction. The system ends with a fermata over the final notes.

*pronounced "key"

no one's mean - er than you. Su - ra - ba - ya John - ny

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "no one's mean - er than you." and "Su - ra - ba - ya John - ny". The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

(spoken) my God, and I still love you so! Su - ra -

The second system continues the musical score. The vocal line includes the lyrics "(spoken) my God, and I still love you so!" and "Su - ra -". The piano accompaniment maintains its intricate harmonic structure.

ba - ya John - ny, why'm I feel - ing so blue? You have no

The third system of the score features the lyrics "ba - ya John - ny, why'm I feel - ing so blue? You have no". The vocal line and piano accompaniment continue to develop the musical themes.

heart, John-ny, and I still love you so!

The final system of the score concludes with the lyrics "heart, John-ny, and I still love you so!". The vocal line ends with a long note, and the piano accompaniment provides a final harmonic resolution.

HELLO, YOUNG LOVERS

from *The King and I*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Andante con moto ♩ = 84

ANNA:

8va

p

When I

think of Tom I think a - bout a night when the earth smelled of sum - mer and the

p staccato

sky was streaked with white And the soft mist of Eng - land was sleep - ing on a hill, I re -

mem - ber this _____ And I al - ways will. _____ There are

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The lyrics are "mem - ber this _____ And I al - ways will. _____ There are". The piano accompaniment consists of two staves (treble and bass clefs) with a 6/8 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a bass line with sustained chords and moving lines.

new lov - ers now on the same si - lent hill Look - ing on the same blue sea, And I

The second system continues the vocal line with the lyrics "new lov - ers now on the same si - lent hill Look - ing on the same blue sea, And I". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the 6/8 time signature and key signature.

know Tom and I are a part of them all, And they're all a part of Tom _____ and

The third system features the lyrics "know Tom and I are a part of them all, And they're all a part of Tom _____ and". The piano accompaniment includes a *poco rit.* (poco ritardando) marking over the final few notes of the system.

$\text{♩} = 50$
me. _____ Hel - lo, young lov - ers, who - ev - er you are, I

The fourth system begins with a tempo marking of $\text{♩} = 50$. The lyrics are "me. _____ Hel - lo, young lov - ers, who - ev - er you are, I". The piano accompaniment starts with a *mf a tempo legato* marking and a *p* (piano) dynamic marking. The right hand plays a melodic line with eighth notes, and the left hand plays a steady bass line with chords.

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'you.' followed by a melodic line for 'I know how it feels to have wings on your'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

heels And to fly down a street in a trance. You

The second system continues the vocal line with 'heels And to fly down a street in a trance. You'. The piano accompaniment features more complex chordal textures in the right hand, including some arpeggiated figures, while the left hand remains simple.

fly down a street on the chance that you'll meet, And you meet not

The third system contains the lyrics 'fly down a street on the chance that you'll meet, And you meet not'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a fermata over the final chord of the system.

real - ly by chance. Don't cry, young lov - ers what -

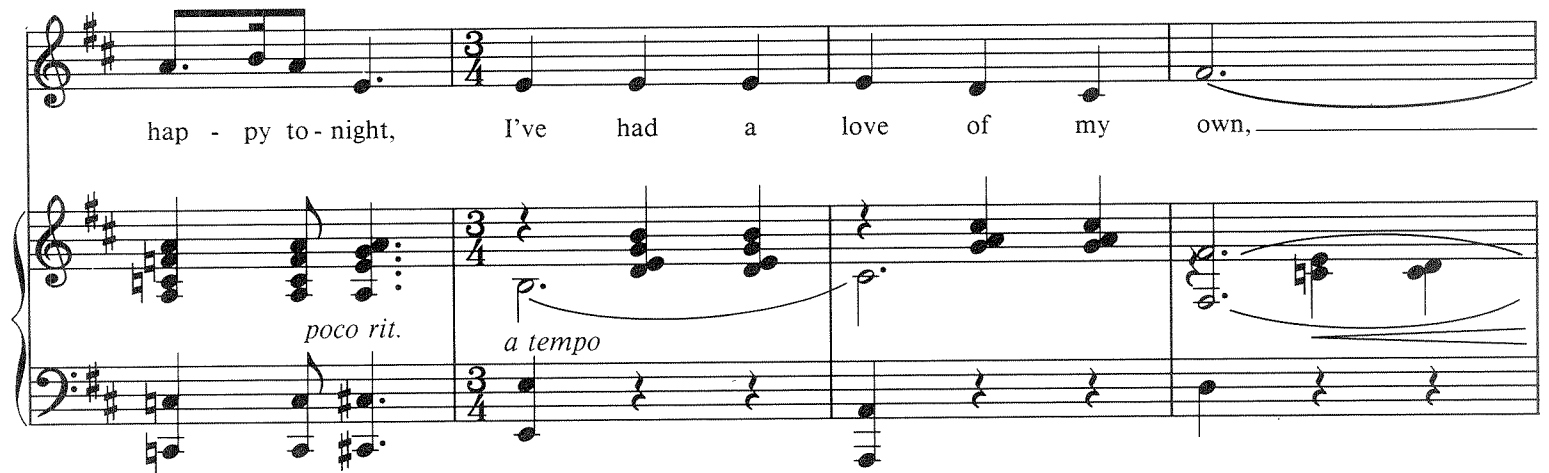
The fourth system concludes with the lyrics 'real - ly by chance. Don't cry, young lov - ers what -'. The piano accompaniment includes dynamic markings for *rit.* (ritardando), *p* (piano), and *a tempo*. The system ends with a 6/8 time signature change.

ev - er you do, Don't cry be - cause I'm a - lone, All of my mem - 'ries are



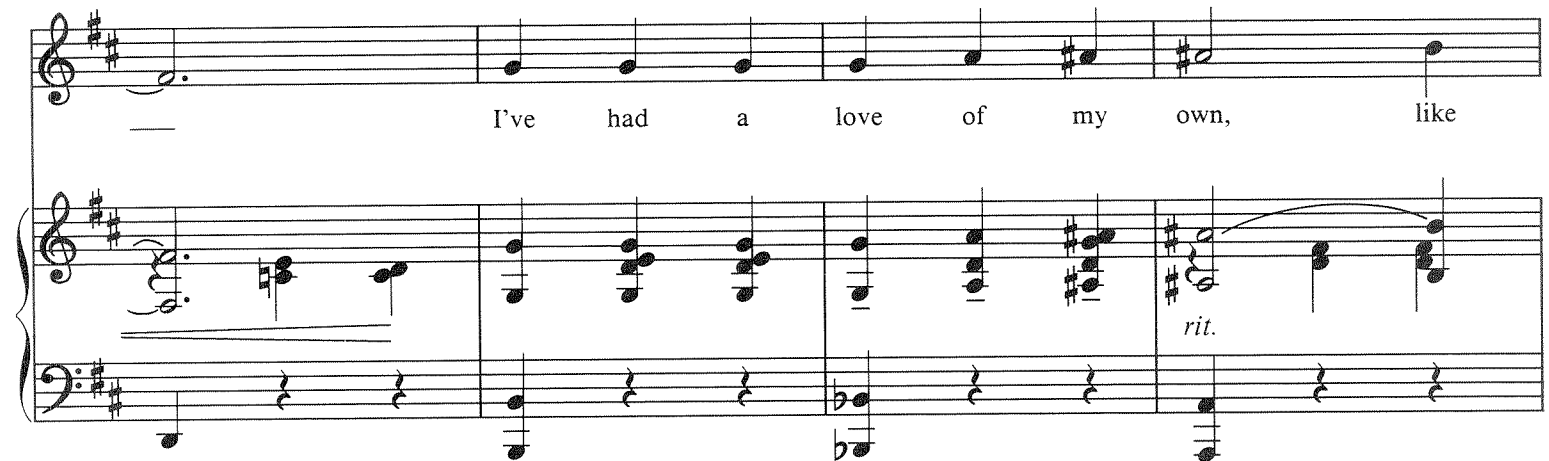
hap - py to - night, I've had a love of my own,

poco rit. *a tempo*



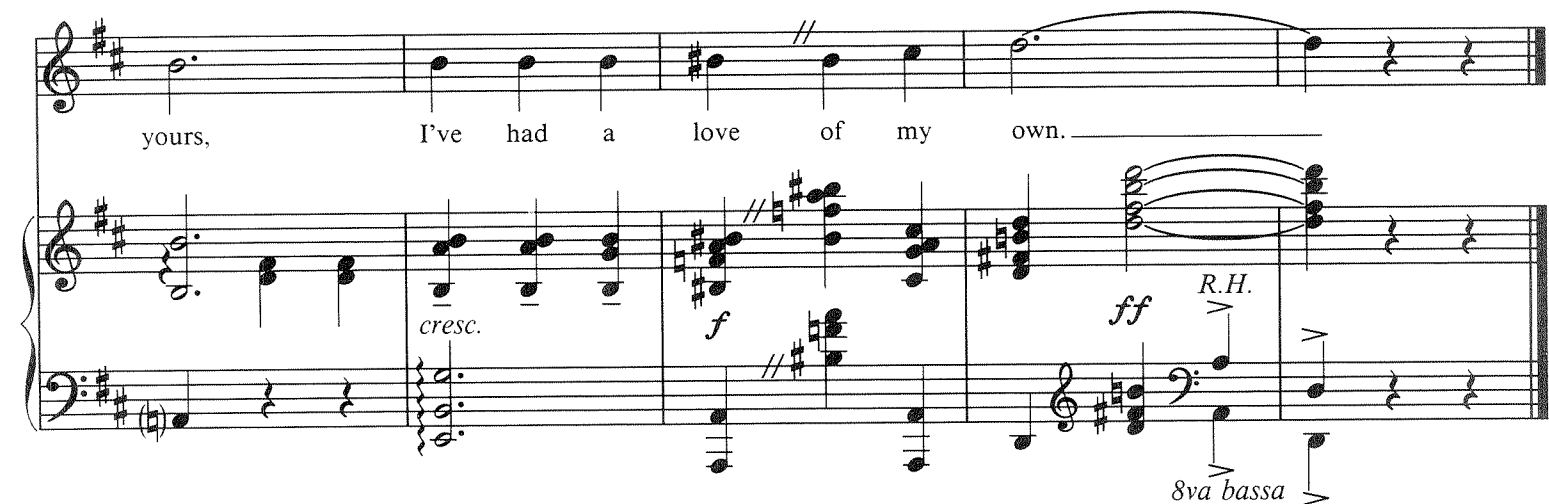
I've had a love of my own, like

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

Con moto $\text{♩} = 60$ TUPTIM

He is pleased with me, —

— My Lord and Mas - ter — De - clares he's pleased with me, — what does he

mean? — What does he know of me, — this Lord and Mas - ter? —

— When he has looked at me, — what has he seen? —

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.

ed allargando *a tempo cresc.* *ff*

SOMETHING WONDERFUL

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato ♩ = 64

LADY THIANG:

This is a man who thinks with his heart, His

pp *p*

Detailed description: This system contains the first two staves of the musical score. The top staff is the vocal line for Lady Thiang, starting with a whole rest followed by a melodic line. The bottom staff is the piano accompaniment, featuring a flowing eighth-note pattern in the right hand and a steady bass line in the left hand. Dynamics include *pp* and *p*.

heart is not al - ways wise. This is a man who stum - bles and falls, But this is a man who

Detailed description: This system continues the musical score. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. The system ends with a double bar line.

tries. This is a man you'll for - give and for - give, and help and pro - tect, as long, — as you

Detailed description: This system concludes the musical score. The vocal line ends with a long note. The piano accompaniment features a sustained chord in the right hand and a simple bass line. The system ends with a double bar line and a 4/4 time signature.

Con calore $\text{♩} = 110$

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

p
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

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with a quarter rest, followed by the lyrics "And tell him when he's strong, He is". The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand, both with long slurs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The dynamic marking *espressivo* is placed in the piano part.

won - der - ful. He'll al - ways need your love,

mf

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with "won - der - ful. He'll al - ways need your love,". The piano accompaniment continues with similar melodic and bass lines. The dynamic marking *mf* (mezzo-forte) is placed in the piano part.

And so he'll get your love. A man who needs your love

dim. *p*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with "And so he'll get your love. A man who needs your love". The piano accompaniment features a *dim.* (diminuendo) marking in the first measure and a *p* (piano) marking in the fifth measure. The piano part includes complex chordal textures and slurs.

can be won - der - ful.

rit. *cresc.* *ff*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with "can be won - der - ful." followed by a long horizontal line. The piano accompaniment features a *rit.* (ritardando) marking in the fifth measure, a *cresc.* (crescendo) marking in the sixth measure, and a *ff* (fortissimo) marking in the seventh measure. The piano part ends with a double bar line.

SO IN LOVE

from *Kiss Me, Kate*

Words and Music by
COLE PORTER

Andante

Piano introduction in A major, 4/4 time, marked *pp* (pianissimo). The music features a slow, arpeggiated accompaniment with a melody in the right hand.

LILLI:

Vocal line and piano accompaniment for the first part of the song. The vocal line is in A major, 4/4 time, marked *p* (piano). The lyrics are: "Strange, dear, but true dear, When I'm close

Vocal line and piano accompaniment for the second part of the song. The vocal line is in A major, 4/4 time, marked *p* (piano). The lyrics are: "to you, dear, The stars fill the

Vocal line and piano accompaniment for the final part of the song. The vocal line is in A major, 4/4 time, marked *p* (piano). The lyrics are: "sky, So in love with you am I."

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.

I'm yours 'til I die. So in

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "I'm yours 'til I die. So in". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a triplet of eighth notes in the right hand and a sustained bass line in the left hand.

love, So in love, So in love with

The second system continues the musical score. The vocal line lyrics are "love, So in love, So in love with". The piano accompaniment continues with similar textures, including a triplet in the right hand and a sustained bass line in the left hand.

you, my love, am I.

The third system concludes the vocal line with the lyrics "you, my love, am I.". The piano accompaniment features a more complex texture with multiple voices in the right hand and a sustained bass line in the left hand.

The fourth system shows the vocal line ending with a final note. The piano accompaniment continues with a complex texture, including a triplet in the right hand and a sustained bass line in the left hand, leading to a final chord.

NO OTHER LOVE

from *Me and Juliet*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tempo di Tango

JEANIE:

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line starting with the lyrics "No oth - er love have I" and the piano accompaniment starting with the dynamic marking *p espr.* The second system continues the vocal line with "On - ly my love for you,". The third system continues with "On - ly the dream we knew — No oth - er love." and includes a repeat sign. The fourth system concludes the vocal line with "Watch - ing the night go by," and the piano accompaniment with the dynamic marking *pp*.

No oth - er love have I —

On - ly my love for you, —

On - ly the dream we knew — No oth - er love.

Watch - ing the night go by, —

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Wish-ing that you could be — Watch-ing the night with me,—

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Wish-ing that you could be — Watch-ing the night with me,—". The piano accompaniment is in G major and 4/4 time, featuring a steady bass line and a more active treble line with chords and melodic fragments.

In - to the night I cry: Hur - ry home, come

The second system continues the vocal line and piano accompaniment. The lyrics are "In - to the night I cry: Hur - ry home, come". The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

home to me! Set me

The third system continues the vocal line and piano accompaniment. The lyrics are "home to me! Set me". The piano accompaniment continues with its established accompaniment.

free, Free from doubt And

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "free, Free from doubt And". The piano accompaniment continues with its established accompaniment.

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.*

MY SHIP

from *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL

Tranquillo (♩ = 72)

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios in a descending sequence, while the left hand plays a simple bass line. The tempo is marked 'Tranquillo' with a quarter note equal to 72 beats per minute. The key signature has two flats (B-flat and E-flat).

Andante espressivo (♩ = 88)

LIZA

The first system shows the vocal line for Liza and the piano accompaniment. The vocal line begins with the lyrics: "My ship has sails that are made of silk, The decks are trimmed with gold, And of jam and spice there's a". The piano accompaniment is marked 'p' (piano) and 'a tempo'.

The second system continues the vocal line and piano accompaniment. The vocal line continues with: "par-a-dise in the hold. My ship's a-glow with a mil-lion pearls And".

The third system continues the vocal line and piano accompaniment. The vocal line concludes with: "ru-bies fill each bin, The sun sits high in a sap-phire sky When my ship comes".

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

al - so bring my own true love to me, If the ship I sing does-n't

allargando

mf piu espr.

(slow) al - so bring my own true love to me.

dim. *p* *pp*

THE SAGA OF JENNY

from *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL

Allegretto quasi andantino

LIZA:

There once was a girl named Jen-ny, Whose

vir-tues were var-ied and ma-ny, Ex-cept-ing that she was in-clined

Al-ways to make up her mind— And Jen-ny points a mor-al With which you can-not quar-rel, As

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 in - to for - eign lan - guage - es she would delve,— But at
 To 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)

Christ - mas day. ——— Poor Jen - ny! Bright as a pen - ny! Her
 could - n't say no. ——— Poor Jen - ny! Bright as a pen - ny! Her
 he was - n't hers. ——— Poor Jen - ny! Bright as a pen - ny! Her
 Neigh - bor pol - i - cy. Poor Jen - ny! Bright as a pen - ny! Her
 thir - ty - three states. ——— Poor Jen - ny! Bright as a pen - ny! Her

mf

e - qual would be hard to find. ——— She lost one dad and moth - er, A
 e - qual would be hard to find. ——— To Jen - ny I'm be - hold - en, Her
 e - qual would be hard to find. ——— De - served a bed of ros - es, But
 e - qual would be hard to find. ——— Oh, pas - sion does - n't van - ish, In
 She could give cards and spad - ies, To

1,2,3,4,5

sis - ter and a broth - er, But she would make up her mind.
 heart was big and gold - en, But she would make up her mind.
 his - to - ry dis - clos - es, That she would make up her mind.
 Port - u - gese or Span - ish, But she would make up her mind.
 ma - ny oth - er la - dies, But she would make up her mind.

f

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

mf

5

which you can - not quar - rel. Makes a lot of com - mon sense!

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'which' followed by a quarter note 'you', a quarter note 'can', a quarter note 'not', a quarter note 'quar', a quarter note 'rel.', a quarter rest, a quarter note 'Makes', a quarter note 'a', a quarter note 'lot', a quarter note 'of', a quarter note 'com', a quarter note 'mon', a quarter note 'sense!', and a final quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with a key signature change to one flat (B-flat) in the final measure.

Jen - ny and her sa - ga Prove that you are ga - ga If you don't keep sit - ting on the

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'Jen', a quarter note 'ny', a quarter note 'and', a quarter note 'her', a quarter note 'sa', a quarter note 'ga', a quarter note 'Prove', a quarter note 'that', a quarter note 'you', a quarter note 'are', a quarter note 'ga', a quarter note 'ga', a quarter note 'If', a quarter note 'you', a quarter note 'don't', a quarter note 'keep', a quarter note 'sit', a quarter note 'ting', a quarter note 'on', a quarter note 'the', and a final quarter rest. The piano accompaniment continues with similar rhythmic patterns and chordal textures, maintaining the one flat key signature.

fence. Jen - ny and her sto - ry Point the way to glo - ry

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'fence.', a quarter rest, a quarter note 'Jen', a quarter note 'ny', a quarter note 'and', a quarter note 'her', a quarter note 'sto', a quarter note 'ry', a quarter note 'Point', a quarter note 'the', a quarter note 'way', a quarter note 'to', a quarter note 'glo', a quarter note 'ry', and a final quarter rest. The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure. The key signature changes to two flats (B-flat and E-flat) in the final measure.

To all man and wom - an kind. An - y-one with vi - sion

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'To', a quarter note 'all', a quarter note 'man', a quarter note 'and', a quarter note 'wom', a quarter note 'an', a quarter note 'kind.', a quarter rest, a quarter note 'An', a quarter note 'y-one', a quarter note 'with', a quarter note 'vi', a quarter note 'sion', and a final quarter rest. The piano accompaniment continues with the established rhythmic and harmonic patterns, ending with a key signature change to one flat (B-flat) in the final measure.

Comes to this de - ci - sion: Don't make up, You should - n't make up, You

cresc.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'C' (Comes), followed by a dotted quarter note 't' (to), an eighth note 'h' (his), a quarter note 'd' (de), a quarter note 'c' (ci), a quarter note 's' (sion), a colon, a quarter rest, a quarter note 'D' (Don't), a quarter note 'm' (make), a quarter note 'u' (up), a quarter rest, a quarter note 'Y' (You), a quarter note 's' (should), a quarter note 'n' (n't), a quarter note 'm' (make), a quarter note 'u' (up), a quarter rest, and a quarter note 'Y' (You). The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A 'cresc.' marking is placed above the piano part.

must - n't make up, Oh nev - er make up An - y - one with vi - sion Comes to this de - ci - sion:

f

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note 'm' (must), a quarter note 'n' (n't), a quarter note 'm' (make), a quarter note 'u' (up), a quarter rest, a quarter note 'O' (Oh), a quarter note 'n' (nev), a quarter note 'e' (er), a quarter note 'm' (make), a quarter note 'u' (up), a quarter rest, a quarter note 'A' (An), a quarter note 'y' (y), a quarter note 'o' (one), a quarter note 'w' (with), a quarter note 'v' (vi), a quarter note 's' (sion), a quarter rest, a quarter note 'C' (Comes), a quarter note 't' (to), a quarter note 'h' (his), a quarter note 'd' (de), a quarter note 'c' (ci), a quarter note 's' (sion), and a colon. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A 'f' marking is placed above the piano part.

Don't — make — up — your — mind!

molto marcato *ff*

Detailed description: This system contains the next three measures. The vocal line consists of a quarter note 'D' (Don't), a quarter rest, a quarter note 'm' (make), a quarter rest, a quarter note 'u' (up), a quarter rest, a quarter note 'y' (your), a quarter rest, and a quarter note 'm' (mind) followed by an exclamation point. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. A 'molto marcato' marking is placed above the piano part, and a 'ff' marking is placed above the piano part.

sfz

Detailed description: This system contains the final two measures. The vocal line consists of a quarter rest, a quarter note 'D' (Don't), a quarter rest, a quarter note 'm' (make), a quarter rest, a quarter note 'u' (up), a quarter rest, a quarter note 'y' (your), a quarter rest, and a quarter note 'm' (mind) followed by an exclamation point. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. An 'sfz' marking is placed above the piano part.

NOT A DAY GOES BY

from *Merrily We Roll Along*

Words and Music by
STEPHEN SONDHEIM

Rubato

pp

The piano introduction consists of a series of chords in the right hand, starting with a C major chord and moving through various harmonic progressions, including a key signature change to B-flat major. The left hand remains mostly silent during this section.

BETH: *p* Slowly (♩ = 88)

Not a day goes by, _____ Not a sin - gle

The vocal line begins with a rest, followed by the lyrics "Not a day goes by, _____ Not a sin - gle". The piano accompaniment features a rubato tempo and includes a *p* dynamic marking. The piano part has a melodic line in the right hand and a bass line in the left hand.

day But you're some - where a part of my life, _____ And it looks like you'll stay.

The vocal line continues with "day But you're some - where a part of my life, _____ And it looks like you'll stay." The piano accompaniment includes a *mf* dynamic marking and features triplet rhythms in both hands.

As the days go by, _____ I keep think - ing, when does it end? _____

The vocal line concludes with "As the days go by, _____ I keep think - ing, when does it end? _____". The piano accompaniment includes a *mp* dynamic marking, a *rit.* (ritardando) instruction, and a return to *a tempo* with a triplet rhythm.

rit. *a tempo* *(With increasing fury)* *rit.* *a tempo*

Where's the day I'll have start-ed for-get-ting? But I just go on think-ing and sweat-ing And

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,

rall. *a tempo*

Not a day goes by, Not a bless-ed day

cresc. *(Raging)*

But you're still some-how part of my life, And you won't go a-way. So there's hell to

f *rit.* *a tempo* *p rit.*

pay, And un - til I die, I'll die

This system contains the first two lines of music. The vocal line starts with a forte (*f*) dynamic and a ritardando (*rit.*) marking, then returns to *a tempo*. The piano accompaniment mirrors these dynamics and includes a *rit.* marking at the end of the system.

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*

This system contains the third and fourth lines of music. It features a series of triplets in both parts, with dynamics increasing from piano (*p*) to fortissimo (*ff*). The piano part includes markings for *molto legato a tempo*, *cresc.*, and *molto cresc.*.

by! Till the days go by! Till the days go

This system contains the fifth and sixth lines of music. It continues the triplet pattern from the previous system. The piano part includes a *ff* dynamic marking and a vertical bar line with a repeat sign.

by!

f dim. *mp dolce* *p*

This system contains the seventh and eighth lines of music. The piano part features a *f dim.* marking, followed by *mp dolce* and *p* dynamics. The system concludes with a final triplet and a fermata.

GOODNIGHT, MY SOMEONE

from *The Music Man*

By MEREDITH WILLSON

Moderato

mp

The piano introduction is in 3/4 time, marked Moderato. It features a melody in the right hand with a mezzo-piano (mp) dynamic, consisting of a series of eighth notes and quarter notes, and a simple bass line in the left hand.

MARIAN:

L.H. e.

Good - night, my

Marian's vocal entry begins with a rest in the first four measures, followed by the lyrics "Good - night, my" in the fifth measure. The piano accompaniment continues with the same melody as the introduction.

some - one, good - night, my love. Sleep tight my some - one, sleep

pp

The vocal line continues with the lyrics "some - one, good - night, my love. Sleep tight my some - one, sleep". The piano accompaniment features a piano (pp) dynamic in the final measure of this system.

Freely

tight my love. Our star is shin - ing its bright - est

p

The vocal line concludes with the lyrics "tight my love. Our star is shin - ing its bright - est". The piano accompaniment is marked freely and includes a piano (p) dynamic.

light for good - night, my love, for good - night. Sweet

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "light for good - night, my love, for good - night. Sweet". The piano accompaniment is written for both the right and left hands, with a key signature of one sharp. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line.

dreams be yours, dear, if dreams there be; Sweet dreams to

The second system continues the musical score. The vocal line lyrics are "dreams be yours, dear, if dreams there be; Sweet dreams to". The piano accompaniment includes a label "L.H." in the right hand section, indicating a specific technique or instruction for the left hand. The musical notation includes various note values, rests, and dynamic markings.

car - ry you close to me. I wish they may, and I

The third system of the musical score features the vocal line lyrics "car - ry you close to me. I wish they may, and I". The piano accompaniment continues with complex chordal structures and melodic lines in both hands.

wish they might. Now good-night, my some - one, good - night.

The fourth and final system of the musical score on this page contains the vocal line lyrics "wish they might. Now good-night, my some - one, good - night.". The piano accompaniment concludes with a final chord and melodic flourish. A label "L.H." is present in the right hand section of the piano part.

Poco mosso

8va True love can be whis - pered from heart to heart, when

The first system of music features a vocal line in a soprano register (8va) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "True love can be whis - pered from heart to heart, when". The piano accompaniment consists of chords and moving lines in both the right and left hands.

lov - ers are part - ed they say. ————— 8va But I must de -

L.H.

The second system continues the vocal line with the lyrics "lov - ers are part - ed they say. ————— 8va But I must de -". The piano accompaniment includes a section marked "L.H." (Left Hand) with a complex, tremolo-like texture in the right hand.

poco rit.

pend on a wish and a star, as long as my heart does - n't

poco rit.

The third system features the vocal line with the lyrics "pend on a wish and a star, as long as my heart does - n't". The piano accompaniment is marked "poco rit." and includes a section with a tremolo effect in the right hand.

Tempo I

know who you are. Sweet dreams be yours, dear, if dreams there

pp

The fourth system concludes the vocal line with the lyrics "know who you are. Sweet dreams be yours, dear, if dreams there". The piano accompaniment is marked "pp" (pianissimo) and features a section with a tremolo effect in the right hand.

be. Sweet dreams to car - ry you close to

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'be.', followed by a quarter note 'Sweet', a quarter note 'dreams', a quarter note 'to', a quarter note 'car - ry', a quarter note 'you', a quarter note 'close', and a half note 'to'. The piano accompaniment consists of chords and single notes in both hands, with a fermata over the final chord.

me. I wish they may, and I wish they

The second system continues the vocal line with a half note 'me.', a quarter note 'I', a quarter note 'wish', a quarter note 'they', a quarter note 'may,', a quarter note 'and', a quarter note 'I', a quarter note 'wish', and a half note 'they'. The piano accompaniment continues with chords and single notes, ending with a fermata.

ten. *poco meno*
night. Now good-night, my some - one, good - night. Good -

ten. *ten.*

ten. *colla parte*

The third system starts with a vocal line marked *ten.* and *poco meno*. The vocal line has a half note 'night.', followed by a quarter note 'Now', a quarter note 'good-night,', a quarter note 'my', a quarter note 'some - one,', a quarter note 'good - night.', and a half note 'Good -'. The piano accompaniment is marked *ten.* and *colla parte*. It features chords and single notes, with a fermata over the final chord.

night. Good - night.

L.H. *pp*

The fourth system continues the vocal line with a half note 'night.' and a half note 'Good - night.'. The piano accompaniment features a complex texture with many notes, including a section marked *L.H.* and *pp* (pianissimo). The system ends with a double bar line.

MY WHITE KNIGHT

from *The Music Man*

Words and Music by
MEREDITH WILLSON

MARIAN:

Moderato

My white knight, — not a Lanc - e - lot, — nor an
an - gel with wings; Just some-one to love me, — who is not a - shamed of a
few nice things. My white knight — what my heart would say if it on - ly knew how.

Slightly slower

Please, dear Ve - nus, show me now.

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

3

be — more in - t' - rest - ed in me — than he is in him -

ten.

ten.

ten.

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,

Lento

Molto lento

him I could love 'til I die. Him I could love 'til I die.

Tempo I

My white knight, not a Lanc-e-lot nor an an-gel with wings;

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

'til I die. 'Til I die. _____

poco cresc. *f* *molto cresc.*

Ossia

ff *sfz*

TILL THERE WAS YOU

from *The Music Man*

By MEREDITH WILLSON

Slowly

pp

The first system of the piano introduction consists of two staves. The right hand plays a series of chords and moving lines in a slow, delicate manner. The left hand provides a harmonic foundation with sustained chords and occasional moving lines.

The second system continues the piano introduction. The right hand features more complex chordal textures and melodic fragments. The left hand maintains a steady accompaniment with some chromatic movement.

MARIAN: Moderato e Rubato

There were bells on the hill, but I

This system marks the beginning of the vocal entry. The vocal line starts with a few notes, followed by the lyrics. The piano accompaniment is lush and expressive, with many chords and melodic lines in both hands.

nev - er heard them ring - ing. No, I nev - er heard them at all, till there was

The second system of the vocal entry continues the lyrics. The piano accompaniment features triplet figures in the right hand and sustained chords in the left hand.

you. _____ There were birds in the sky, but I

R.H.

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a long note for the word 'you.' followed by a series of notes for 'There were birds in the sky, but I'. The piano accompaniment (bottom two staves) features a right-hand part (R.H.) with a melodic line and a left-hand part (L.H.) with a bass line. The key signature has two flats (B-flat and E-flat).

nev - er saw them wing - ing. No I nev - er saw them at all, till there was

3 3

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'nev - er saw them wing - ing. No I nev - er saw them at all, till there was'. The piano accompaniment continues with the R.H. and L.H. parts. There are two triplet markings (indicated by a '3' over a group of notes) in the vocal line. The piano accompaniment also features some triplet markings.

you. _____ And there was mu - sic and there were won - der - ful

L.H. col voce

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'you. _____ And there was mu - sic and there were won - der - ful'. The piano accompaniment continues with the R.H. and L.H. parts. The L.H. part has a marking 'L.H. col voce' with a fermata over a note. There is a triplet marking (indicated by a '3' over a group of notes) in the vocal line.

ro - ses, they tell me, in sweet frag - rant mea - dows of

R.H.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'ro - ses, they tell me, in sweet frag - rant mea - dows of'. The piano accompaniment continues with the R.H. and L.H. parts. The R.H. part has a marking 'R.H.' with a fermata over a note.

dawn and dew. There was love all a-round, but I

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "dawn and dew. There was love all a-round, but I". The piano accompaniment includes a right-hand part labeled "R.H." and a left-hand part. A dynamic marking of *p* (piano) is present in the piano part.

nev - er heard it sing - ing. No, I nev - er heard it at all, till there was

The second system continues the vocal line with the lyrics "nev - er heard it sing - ing. No, I nev - er heard it at all, till there was". The piano accompaniment features several triplet markings (indicated by a '3' over the notes) and a dynamic marking of *p*.

you.

The third system shows the vocal line ending with the word "you.". The piano accompaniment includes dynamic markings of *mp* (mezzo-piano), *mf* (mezzo-forte), and *sempre cresc.* (sempre crescendo). It also features triplet markings.

The fourth system consists of the piano accompaniment. It features a dynamic marking of *f* (forte) and a *cresc. molto* (crescendo molto) instruction. The system concludes with a double bar line and a fermata over the final notes.

There was love all a -

L.H.

p

round, but I nev - er heard it sing - ing. No, I

col voce

nev - er heard it at all, till there was you.

rit.

molto espressivo

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

Allegro molto

ELIZA:

Bed! Bed! I

mf *p sempre staccato*

This system shows the beginning of the song. It features a vocal line for Eliza and a piano accompaniment. The tempo is marked 'Allegro molto'. The key signature has one sharp (F#) and the time signature is 4/4. The piano part starts with a dynamic of *mf* and later changes to *p sempre staccato*. The lyrics 'Bed! Bed! I' are written below the vocal line.

could- n't go to bed! My head's too light to try to set it down!

This system continues the vocal line and piano accompaniment. The lyrics 'could- n't go to bed! My head's too light to try to set it down!' are written below the vocal line. The piano part features a rhythmic pattern of eighth notes and chords.

Sleep! Sleep! I

This system concludes the vocal line and piano accompaniment. The lyrics 'Sleep! Sleep! I' are written below the vocal line. The piano part continues with the same rhythmic pattern.

could - n't sleep to - night! Not for all the

The first system of the musical score. The vocal line is on a single staff with lyrics: "could - n't sleep to - night! Not for all the". The piano accompaniment consists of two staves (treble and bass clef). The key signature has one sharp (F#) and the time signature is 4/4. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. There are dynamic markings like *p* and *f* and some articulation marks.

jew - els in the crown! I could have

The second system of the musical score. The vocal line continues with lyrics: "jew - els in the crown! I could have". The piano accompaniment continues with two staves. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. There are dynamic markings like *p* and *f* and some articulation marks.

danced all night! I could have danced all

The third system of the musical score. The vocal line continues with lyrics: "danced all night! I could have danced all". The piano accompaniment continues with two staves. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. There are dynamic markings like *p* and *f* and some articulation marks.

night! And still have begged for

The fourth system of the musical score. The vocal line continues with lyrics: "night! And still have begged for". The piano accompaniment continues with two staves. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand. There are dynamic markings like *p* and *f* and some articulation marks.

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

This system contains the first two measures of the piece. The vocal line begins with a half note 'cit' followed by a long note 'ing;' that spans across the first measure and into the second. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

heart took flight. I on - ly
ten. ten. ten. ten. ten. ten.

This system contains measures 3 and 4. The vocal line has 'heart' and 'took' in measure 3, and 'flight.' in measure 4. The piano accompaniment continues with similar rhythmic patterns. The final measure of this system includes the lyrics 'I on - ly' with 'ten.' written below each note.

know when he be - gan to dance with

This system contains measures 5 and 6. The vocal line has 'know' in measure 5 and 'when he be - gan to dance with' in measure 6. The piano accompaniment maintains the eighth-note bass line.

me, I could have danced, danced, danced, All
mp

This system contains measures 7 and 8. The vocal line has 'me,' in measure 7 and 'I could have danced, danced, danced, All' in measure 8. The piano accompaniment features a crescendo hairpin in measure 7 and a mezzo-piano (*mp*) dynamic marking in measure 8.

L'istesso tempo

pp

night! I could have

mf *dim.* *pp*

Detailed description: This system contains the first two lines of the musical score. The vocal line (top staff) begins with a long note for 'night!' followed by a rest, then a melodic phrase for 'I could have'. The piano accompaniment (middle and bottom staves) features a complex texture with many beamed sixteenth notes and chords. Dynamics include *mf* at the start, *dim.* in the middle, and *pp* at the end.

danced all night! I could have danced all

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'danced all night!' and 'I could have danced all'. The piano accompaniment maintains the rhythmic pattern of beamed sixteenth notes. The system concludes with a long note for 'all'.

night! And still have begged for

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has 'night!' followed by a rest, then 'And still have begged for'. The piano accompaniment continues with the same rhythmic texture. The system ends with a long note for 'for'.

more. I could have spread my

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has 'more.' followed by a rest, then 'I could have spread my'. The piano accompaniment continues with the same rhythmic texture. The system ends with a long note for '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

SHOW ME

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Andantino

mp

poco rit.

The piano introduction is in 4/4 time, starting with a mezzo-piano (mp) dynamic. It features a melodic line in the right hand with grace notes and a steady accompaniment in the left hand. The tempo is marked Andantino, and it concludes with a poco ritardando (poco rit.) marking.

Subito agitado
ELIZA:

Words! Words! Words! I'm so sick of words! I get

mf

p

o = d.

The vocal entry begins with a subito agitado (suddenly agitated) tempo change. The lyrics are "Words! Words! Words! I'm so sick of words! I get". The music is in 3/4 time and starts with a mezzo-forte (mf) dynamic, becoming piano (p) towards the end of the phrase. A fermata is placed over the final note of the vocal line.

Molto vivace

words all day through; First from him, now from you! Is that all you

Molto vivace

The piano accompaniment for the second part of the song is in 3/4 time and marked Molto vivace. It features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

blight - ers can do?

sf

f

The piano accompaniment continues with the lyrics "blight - ers can do?". It features a strong dynamic contrast, starting with sfzando (sf) and becoming fortissimo (f). The piano part is characterized by a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

furiously

Don't talk of stars burn - ing a - bove.
Sing me no song! Read me no rhyme!

If you're in love, Show me!
Don't waste my time; Show me!

Tell me no dreams June! filled with de - sire.
Don't talk of June! Don't talk of fall!

If you're on at fire, Show me!
Don't talk on at fire, all; Show me!

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 I hold me tight!
have - n't 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 more time for and 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?
mine?

Don't say how much;
Please don't ex - pl'in;

Show me!
Show me!

mf

Show me!
Show me!

Don't talk of un -
Don't wait

sf

love
til

last - ing through time.
wrin - kles and lines

Make me no
pop out all

sf

un - dy - ing vow. _____
o - ver my brow. _____ Show _____
Show _____

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'un - dy - ing' and 'o - ver my', followed by a fermata over the word 'vow.' and another fermata over 'brow.'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *f* and *sf*. The key signature has two sharps (F# and C#).

me now. _____
me now. _____

The second system continues the vocal line with the lyrics 'me' and 'me now.'. The piano accompaniment features a more active texture with eighth notes and chords, marked with *ff*. A first ending bracket labeled '1' is present at the end of the system.

now. _____

The third system is primarily piano accompaniment, featuring a complex texture of chords and moving lines. It includes a second ending bracket labeled '2'. The dynamic marking *ff* is present.

The fourth system continues the piano accompaniment with various chordal textures and moving lines. It concludes with a dynamic marking *sf* and a fermata over the final notes.

MANY A NEW DAY

from *Oklahoma!*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto

p

poco rit.

LAUREY:
p

Why should a wo-man who is health - y and strong Blub-ber like a ba - by if her

pp
a tempo

man goes a - way? A - weep - in' and a - wail - in' how he's done her wrong,

That's one thing you'll nev - er hear me say! Nev - er gon - na think that the

The musical score is presented in four systems. The first system is an instrumental introduction for piano, marked 'Allegretto' and 'p', with a 'poco rit.' marking at the end. The second system begins with the vocal line for Laurey, marked 'LAUREY:' and 'p', with lyrics: 'Why should a wo-man who is health - y and strong Blub-ber like a ba - by if her'. The piano accompaniment is marked 'pp' and 'a tempo'. The third system continues the vocal line with lyrics: 'man goes a - way? A - weep - in' and a - wail - in' how he's done her wrong,'. The fourth system concludes the vocal line with lyrics: 'That's one thing you'll nev - er hear me say! Nev - er gon - na think that the'. The piano accompaniment continues throughout, with a 'p' marking in the final system.

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.

brush my hair And start all o - ver a - gain.

a tempo

a tempo, con ritmo

Refrain
Con grazia - non legato

Many a new face will please my eye, Many a new love will find me,

p

3
Nev-er-'ve I once looked back to sigh o-ver the ro - mance be - hind me,

This system features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a triplet of eighth notes. The lyrics are "Nev-er-'ve I once looked back to sigh o-ver the ro - mance be - hind me,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature, providing harmonic support with chords and moving lines.

3
Man-y a new day will dawn be - fore I do!

This system continues the vocal line with the lyrics "Man-y a new day will dawn be - fore I do!". The vocal line features a long note on "do!" that spans across the end of the system. The piano accompaniment includes a melodic line in the right hand with slurs and accents, and a bass line in the left hand.

3
Man-y a light lad may kiss and fly, A kiss gone by is by - gone,

This system features a vocal line with a triplet of eighth notes at the beginning, corresponding to the lyrics "Man-y a light lad may kiss and fly, A kiss gone by is by - gone,". The piano accompaniment continues with chords and moving lines in both hands.

3
Never-'ve I asked an Au - gust sky, "Where has last Ju - ly gone?"

This system features a vocal line with a triplet of eighth notes at the beginning, corresponding to the lyrics "Never-'ve I asked an Au - gust sky, 'Where has last Ju - ly gone?'". The piano accompaniment includes a melodic line in the right hand with slurs and accents, and a bass line in the left hand.

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 -

soled me. Nev-er-'ve I wept in - to my tea o-ver the deal some - one

3

3

3

V

V

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics: "soled me. Nev-er-'ve I wept in - to my tea o-ver the deal some - one". It features a triplet of eighth notes in the second measure and another triplet in the fourth measure. The piano accompaniment (middle and bottom staves) includes chords and a triplet of eighth notes in the second measure. There are two accents (*V*) in the piano part.

doled me, Many a new day will dawn, Many a red sun will

3

3

poco rit.

V

V

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has lyrics: "doled me, Many a new day will dawn, Many a red sun will". It features a triplet of eighth notes in the second measure and another triplet in the fourth measure. The piano accompaniment (middle and bottom staves) includes chords and a triplet of eighth notes in the second measure. There are two accents (*V*) in the piano part. The instruction *poco rit.* is written in the piano part.

set, Man-y a blue moon will shine, be - fore I

3

rit.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) has lyrics: "set, Man-y a blue moon will shine, be - fore I". It features a triplet of eighth notes in the second measure. The piano accompaniment (middle and bottom staves) includes chords and a triplet of eighth notes in the second measure. The instruction *rit.* is written in the piano part.

do!

f a tempo

3

3

3

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) has the lyric "do!". The piano accompaniment (middle and bottom staves) features a triplet of eighth notes in the second measure and another triplet in the third measure. The instruction *f a tempo* is written in the piano part.

OUT OF MY DREAMS

from *Oklahoma!*

Tempo di valse

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Piano introduction in 3/4 time, key of B-flat major. The music starts with a mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass accompaniment.

LAUREY:

Vocal line for Laurey: "Out of my dreams and in - to your arms I long to". The piano accompaniment is in 3/4 time, starting with a piano (p) dynamic. The right hand has a melodic line with some grace notes, and the left hand has a simple bass line.

Vocal line for Laurey: "fly I will come as eve - ning comes to". The piano accompaniment continues with a piano (p) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

Vocal line for Laurey: "woo a wait - ing sky. Out of my". The piano accompaniment continues with a piano (p) dynamic, featuring a melodic line in the right hand and a bass line in the left hand.

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 -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a half note 'd' and continues with quarter notes 'r', 'e', 'a', 'm', 's', followed by a half note 'a', quarter notes 'n', 'd', a half note 'i', quarter notes 'n', 't', 'o', a half note 't', quarter notes 'h', 'e', a half note 'h', quarter notes 'u', 's', 'h', a half note 'o', quarter notes 'f', 'a', 'l', a half note 'l', quarter notes 'l', 'i', 'n', 'g', a half note 's', quarter notes 'h', 'a', 'd', and a final half note '-'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

ows, When the mist is low and stars are

The second system continues the vocal line with a half note 'o', quarter notes 'w', 's', a half note 'w', quarter notes 'h', 'e', a half note 'n', quarter notes 't', 'h', 'e', a half note 'm', quarter notes 'i', 's', a half note 'l', quarter notes 'o', a half note 'w', a half note 'a', quarter notes 'n', 'd', a half note 's', quarter notes 't', 'a', 'r', 's', and a final half note 'a', quarter notes 'r', 'e'. The piano accompaniment continues with chords and a bass line.

break - ing through. Then out of my dreams I'll go

The third system features a vocal line with a half note 'b', quarter notes 'r', 'e', 'a', 'k', a half note 'i', quarter notes 'n', 'g', a half note 't', quarter notes 'h', 'r', 'o', 'u', 'g', 'h', a half note 't', quarter notes 'h', 'e', 'n', a half note 'o', quarter notes 'u', 't', a half note 'o', quarter notes 'f', a half note 'm', quarter notes 'y', a half note 'd', quarter notes 'r', 'e', 'a', 'm', a half note 's', a half note 'i', quarter notes 'l', 'l', a half note 'g', quarter notes 'o', and a final half note 'o'. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

In - to a dream with

The fourth system continues the vocal line with a half note 'i', quarter notes 'n', a half note 't', quarter notes 'o', a half note 'a', quarter notes 'd', 'r', 'e', 'a', 'm', and a final half note 'w', quarter notes 'i', 't', 'h'. The piano accompaniment continues with chords and a bass line.

you.

The first system consists of a vocal line and piano accompaniment. The vocal line has a long note with a slur underneath it, followed by a rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Won't have to make up an - y more sto - ries

mf

The second system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two notes, followed by a rest. The piano accompaniment includes a dynamic marking of *mf* and a fermata over the final chord.

You'll be there! Think of the bright

The third system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two notes, followed by a rest. The piano accompaniment includes a dynamic marking of *mf* and a fermata over the final chord.

mid - sum - mer night glo - ries we can

The fourth system continues the vocal line and piano accompaniment. The vocal line has a slur over the first two notes, followed by a rest. The piano accompaniment includes a dynamic marking of *mf* and a fermata over the final chord.

share. _____ Won't have to go on kiss-ing a day -

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two flats and a common time signature. The lyrics are "share. _____ Won't have to go on kiss-ing a day -". The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

dream I'll have you _____ You'll

This system contains the next two staves of music. The vocal line continues with the lyrics "dream I'll have you _____ You'll". The piano accompaniment continues with chords and a bass line.

be real _____ Real as the white moon light-ing the

This system contains the next two staves of music. The vocal line continues with the lyrics "be real _____ Real as the white moon light-ing the". The piano accompaniment continues with chords and a bass line.

blue. _____ Out of my

poco rit. *p a tempo*

This system contains the final two staves of music. The vocal line concludes with the lyrics "blue. _____ Out of my". The piano accompaniment concludes with a *poco rit.* marking and a *p a tempo* marking.

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

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "When the mist is low _____ and stars are break - ing".

through _____ Then out of my dreams I'll go _____

This system contains the next two staves of music. The lyrics are: "through _____ Then out of my dreams I'll go _____".

opt.
In - to a dream _____ with

This system contains the next two staves of music. The lyrics are: "In - to a dream _____ with". There is an optional marking "*opt.*" above the vocal line.

you. _____

This system contains the final two staves of music on the page. The lyrics are: "you. _____".

GLAD TO BE UNHAPPY

from *On Your Toes*

Words by LORENZ HART
 Music by RICHARD RODGERS

Allegretto [Freely]

L.H.
mp

FRANKIE:

Look at your-self: If you had a sense of hu - mor you would laugh to beat the band.

Look at your-self: Do you still be-lieve the ru - mor that ro -

mance is sim - ply grand? Since you took it right

on the chin, You have lost that bright tooth - paste grin.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a 7/8 time signature and contains the lyrics "on the chin, You have lost that bright tooth - paste grin." The piano accompaniment features a complex rhythmic pattern with many triplets in both the right and left hands.

Freely

My men-tal state is all a - jum - ble. — I sit a - round and sad - ly

The second system is marked "Freely". It features a vocal line with the lyrics "My men-tal state is all a - jum - ble. — I sit a - round and sad - ly". The piano accompaniment includes dynamic markings: *sf* (sforzando) in the first measure and *f > p* (fz) in the third measure.

Tempo

mum - ble: Fools rush in, so here I am,

The third system is marked "Tempo". It features a vocal line with the lyrics "mum - ble: Fools rush in, so here I am,". The piano accompaniment includes the dynamic marking *pp* (pianissimo) in the first measure.

Ver - y glad to be un - hap - py. — I can't win, but

The fourth system continues the vocal and piano parts from the previous system. The vocal line has the lyrics "Ver - y glad to be un - hap - py. — I can't win, but". The piano accompaniment continues with complex chordal textures.

here I am, ^{8va} More than glad to be un-hap-py.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "here I am, More than glad to be un-hap-py." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex harmonic texture with many chords and moving lines. A dashed line above the piano part indicates an octave transposition for the first few measures, labeled "8va".

Un-re-qui-ted love's a bore, And I've got it pret-ty

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Un-re-qui-ted love's a bore, And I've got it pret-ty". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) at the beginning of the system.

bad. But for some-one you a-dore,

The third system of music continues the vocal line and piano accompaniment. The lyrics are "bad. But for some-one you a-dore,". The piano accompaniment features a melodic line in the right hand that is more active than in the previous systems.

It's a pleas-ure to be sad. Like a stray-ing

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "It's a pleas-ure to be sad. Like a stray-ing". The piano accompaniment continues with its characteristic harmonic complexity.

ba - by lamb With no mam-my and no pap-py, I'm so un-

8va

3

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in G major with lyrics: "ba - by lamb With no mam-my and no pap-py, I'm so un-". The piano accompaniment consists of two staves. The right hand has a melodic line with a trill marked "8va" and a triplet of eighth notes marked "3". The left hand provides a simple harmonic accompaniment with chords and single notes.

hap - py but oh, so glad.

poco rall. Tempo

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics: "hap - py but oh, so glad.". The piano accompaniment consists of two staves. The right hand has a melodic line with a trill. The left hand has a bass line with chords and single notes. The tempo marking "poco rall." is placed above the first measure, and "Tempo" is placed above the second measure.

Un - re - quit - ed love's a bore, And I've got it pret - ty

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics: "Un - re - quit - ed love's a bore, And I've got it pret - ty". The piano accompaniment consists of two staves. The right hand has a melodic line with a trill. The left hand has a bass line with chords and single notes.

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 -

poco rit.

hap - py But oh, so glad.

rit.

OLD MAID

from *110 in the Shade*

Words by TOM JONES
Music by HARVEY SCHMIDT

Not too slowly-In 4

LIZZIE:

Al - ways be - ing one.

This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bottom two staves) starts with a piano (*p*) dynamic and features a steady eighth-note bass line in the left hand and chords in the right hand.

Nev - er be - ing two. Re - ar - range the fur - ni - ture, There's

This system contains the next two staves of music. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment continues with the same rhythmic pattern.

noth - ing else to do. Keep an emp - ty house.

This system contains the final two staves of music. The vocal line concludes with a half note C6, a quarter note B5, a quarter note A5, and a half note G5. The piano accompaniment ends with a final chord in the right hand.

Watch your broth - ers wed. Dream an emp - ty dream at night Up -

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are: "Watch your broth - ers wed. Dream an emp - ty dream at night Up -". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

(Spoken) on an emp - ty bed. *(Sung)* Old maid! Old

The second system continues the musical score. It includes a spoken vocal part and a sung vocal part. The lyrics are: "on an emp - ty bed. Old maid! Old". The spoken part is marked with a fermata and a 'p' dynamic. The sung part is marked with a fermata and a 'p' dynamic. The piano accompaniment continues with chords and a bass line.

maid! _____ Grow - ing old a -

The third system features a long vocal line with a fermata over the word "maid!". The lyrics are: "maid! _____ Grow - ing old a -". The piano accompaniment includes a complex chordal texture in the right hand and a steady bass line in the left hand.

lone. Lone - li - er with age. Buy a ti - ny

The fourth system concludes the page. The lyrics are: "lone. Lone - li - er with age. Buy a ti - ny". The vocal line and piano accompaniment continue with the same musical style as the previous systems.

mock - ing - bird And lock him in a cage. Vis - it - ing your

kin Year - ly fam - 'ly tours. Must - n't love the

(Spoken)
kids too much. They're nev - er real - ly yours. Old maid!

(Sung)
Old maid! Be kind to your poor aunt

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

This system contains the first two measures of the piece. The vocal line begins with the lyrics "When will she ev - er go? Go where?". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is present in the second measure.

(Spoken)

Go where? My

mp

This system contains the next two measures. The vocal line continues with "(Spoken) Go where? My". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) is present in the first measure.

Piu mosso-In 2 (Sung)

dress is too tight. My skin is a - live all o - ver. It's

mf

This system contains the next two measures. The tempo and style change to "Piu mosso-In 2" and the vocal line is marked "(Sung)". The lyrics are "dress is too tight. My skin is a - live all o - ver. It's". The piano accompaniment features a more active melody. A dynamic marking of *mf* (mezzo-forte) is present in the first measure.

(Spoken)

turn - ing to - night, And yet not a sign of breeze. I'm

f

This system contains the final two measures. The vocal line continues with "(Spoken) turn - ing to - night, And yet not a sign of breeze. I'm". The piano accompaniment concludes with a strong chord. A dynamic marking of *f* (forte) is present in the second measure.

(Sung)

all tied up! My clothes seem to be on fire! They're

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamic markings include *mp* (mezzo-piano) in both hands.

ty - ing me up and Burn - ing me to the bone!

The second system continues the vocal line with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The piano accompaniment features a crescendo leading to a *f* (forte) dynamic marking in the right hand.

Why won't it rain?

The third system shows the vocal line with a quarter note G5, a quarter note F#5, a quarter note E5, and a quarter note D5. The piano accompaniment includes a *fp* (fortissimo piano) dynamic marking in the right hand, followed by a *mf* (mezzo-forte) dynamic marking.

Please let it rain!

The fourth system concludes the vocal line with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features a *sfz* (sforzando) dynamic marking in the right hand, followed by a *mf* dynamic marking.

Broader

Oh, God, Don't

f rit. *ff* *mf*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *f*, *rit.*, *ff*, and *mf*. There are also triplets in the bass line.

In 4

let me live and die a -

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and rhythmic patterns. The time signature changes to 4/4. Dynamics include *f*, *rit.*, *ff*, and *mf*. There are triplets in the bass line.

Molto mosso

lone!

rit.

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *rit.*

8va

loco

ff molto

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *ff molto* and *loco*. There are triplets in the bass line.

SUMMERTIME

from *Porgy and Bess*

Words by DUBOSE HEYWARD
 Music by GEORGE GERSHWIN

Allegretto semplice

Two staves of piano introduction. The right hand starts with a melody in D major, marked *mf espressivo*. The left hand provides a harmonic accompaniment. The piece concludes with a *p* (piano) dynamic marking.

Lullaby, with much expression

Vocal line and piano accompaniment. The vocal line begins with a *p* dynamic. The piano accompaniment features chords and a melodic line in the right hand, marked *mp*. The lyrics "Bells Sum-mer" are written above the vocal line. The piano accompaniment ends with a *rit* (ritardando) marking.

Moderato

Vocal line and piano accompaniment. The vocal line includes the lyrics "time an' the liv - in' is eas - y, Fish are". The piano accompaniment is marked *pp espr. R.H.* and features a complex chordal texture in the right hand.

Vocal line and piano accompaniment. The vocal line includes the lyrics "jump - in', an' the cot - ton is high." The piano accompaniment features triplets in the left hand. The tempo markings *mp poco rit*, *a tempo*, and *mf a tempo* are indicated throughout the section.

Oh, yo' dad-dy's rich, - An yo' ma is good - look - in', -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are "Oh, yo' dad-dy's rich, - An yo' ma is good - look - in', -". The piano accompaniment includes a right-hand section labeled "R.H." with a hairpin crescendo.

So hush, lit-tle ba - by, don' - you cry. -

poco animato,

poco animato

mf espr.

The second system continues the vocal line and piano accompaniment. The lyrics are "So hush, lit-tle ba - by, don' - you cry. -". The piano accompaniment includes a triplet in the right hand and a hairpin crescendo. Performance markings include "poco animato," and "poco animato".

One of these morn - in's

poco rit

Tempo I

gua...

poco rit

R.H.

The third system features the vocal line and piano accompaniment. The lyrics are "One of these morn - in's". The piano accompaniment includes a triplet in the right hand and a hairpin crescendo. Performance markings include "poco rit", "Tempo I", and "gua...".

you goin' to rise - up sing - in', - Then you'll spread yo' wings -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "you goin' to rise - up sing - in', - Then you'll spread yo' wings -". The piano accompaniment includes a triplet in the right hand and a hairpin crescendo.

an' you'll take the sky. But till that

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "an' you'll take the sky. But till that". The piano accompaniment consists of two staves, treble and bass clef, with various chords and melodic lines.

morn - in' there's a noth-in' can harm you With

R.H.

The second system continues the vocal line with lyrics "morn - in' there's a noth-in' can harm you With". The piano accompaniment includes a right-hand section labeled "R.H." with a fermata over a chord. The music concludes with a triplet of eighth notes in the vocal line.

Dad - dy an' Mam - my stand - in' by.

mp

The third system features the vocal line with lyrics "Dad - dy an' Mam - my stand - in' by.". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

dim.

dim.

ten.

gva.

The fourth system shows the vocal line with a *dim.* (diminuendo) marking. The piano accompaniment includes a *dim.* marking in the right hand, a *ten.* (ritardando) marking in the bass line, and a *gva.* (ritardando) marking at the end of the piece.

SMOKE GETS IN YOUR EYES

from *Roberta*

Words by OTTO HARBACH
Music by JEROME KERN

STEPHANIE:

They asked me how I knew My true love was true.

p

I of course re - plied "Some-thing here in - side, Can - not be de -

nied." 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 chaffed — 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 -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "out my love. Now laugh - ing friends de -". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand.

ride tears I can-not hide, So I smile and say "When a love-ly flame

The second system continues the musical piece. The vocal line includes the lyrics "ride tears I can-not hide, So I smile and say 'When a love-ly flame". The piano accompaniment features a triplet of eighth notes in the right hand, corresponding to the lyrics "love-ly flame".

dies, Smoke gets in your eyes."

The third system shows the vocal line with the lyrics "dies, Smoke gets in your eyes." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, maintaining the harmonic structure.

The fourth system of music shows the piano accompaniment continuing. The vocal line is mostly silent, indicated by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, concluding the piece.

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 cuffed — 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

say, "When a love-ly flame dies, Smoke gets in your eyes." _____

BILL

from *Show Boat*

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

JULIE:

I used to dream that I would dis -
golf or ten - nis or

mf

cov - er the per - fect lov - er some day. I know I'd re - cog -
po - lo, or sing a so - lo, or row. He is - n't half as

nize him if ev - er he came round that my
hand - some as doz - ens of men that I

way. know. I al - ways used to fan - cy and then slim, He'd be
 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 one bold man 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

makes me thrill. I love him be - cause he's
makes me thrill. I love him be - cause he's

2nd time

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.

1 2

CAN'T HELP LOVIN' DAT MAN

from *Show Boat*

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

p

The piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'p'.

The piano introduction continues with the right hand playing a more active melodic line and the left hand providing harmonic support. The tempo and dynamics remain consistent.

JULIE: *p*

Oh, lis - ten sis - ter, I love my mis - ter man ——— And I can't —

The vocal line for Julie begins with a piano introduction. The lyrics are: "Oh, listen sister, I love my mister man ——— And I can't —". The music is in a 4/4 time signature with a key signature of two flats.

— tell yo' why. — Dere ain't no rea - son Why I should love dat

The vocal line continues with the lyrics: "— tell yo' why. — Dere ain't no rea - son Why I should love dat". The piano accompaniment continues to support the vocal line.

man. _____ It mus' be sump - in' dat _____

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a long note on 'man.' followed by a melodic phrase for 'It mus' be sump - in' dat'. The piano accompaniment features a steady bass line with chords in the right hand.

de an - gels done plan. _____

The second system continues the vocal line with 'de an - gels done plan.' The piano accompaniment includes a melodic line in the right hand and a bass line with chords. A fermata is placed over the final note of the vocal line.

p Fish got to swim_ and birds got to fly, _____ I got to love_ one

The third system begins with a piano (*p*) dynamic marking. The vocal line continues with 'Fish got to swim_ and birds got to fly, _____ I got to love_ one'. The piano accompaniment features a melodic line in the right hand and a bass line with chords. A piano (*p*) dynamic marking is also present in the piano part.

man till I die. _____ Can't help lov-in' dat man_ of mine. _____

The fourth system concludes the vocal line with 'man till I die. _____ Can't help lov-in' dat man_ of mine. _____'. The piano accompaniment continues with a melodic line in the right hand and a bass line with chords. A fermata is placed over the final note of the vocal line.

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

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

back dat day is fine! *ff* De sun will shine! *rit.*

f a tempo He kin come home_ as late as kin be, Home wid- out him_ ain't

opt. no home to me!_ Can't help lov- in' dat man_ of

mine!

CLIMB EV'RY MOUNTAIN

from *The Sound of Music*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tranquillo

Piano introduction in C major, 4/4 time. The piece begins with a *pp* dynamic. The right hand features a melodic line with a long slur over the first six measures, while the left hand provides a simple harmonic accompaniment. The tempo is marked *Tranquillo*.

Continuation of the piano introduction. The tempo changes to *a tempo*. The right hand has a *poco rit.* section followed by a *p sust.* section. The left hand continues with a steady accompaniment.

MOTHER ABESS:

Vocal line and piano accompaniment for the first line of lyrics: "Climb ev - 'ry moun - tain, Search high and low." The vocal line is in C major, 4/4 time. The piano accompaniment features a steady accompaniment in the left hand and a more active right hand with chords and melodic fragments. The dynamic is *p*.

Vocal line and piano accompaniment for the second line of lyrics: "Fol - low ev - 'ry by - way, Ev - 'ry path you know." The vocal line continues in C major, 4/4 time. The piano accompaniment maintains the same accompaniment style as the first line.

Climb ev - 'ry moun - tain, Ford ev - 'ry stream.

R.H. R.H.

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Climb ev - 'ry moun - tain, Ford ev - 'ry stream." The piano accompaniment is in G major and 4/4 time, featuring a steady eighth-note bass line and chords in the right hand. The right hand part is labeled "R.H." in two places.

Fol - low ev - 'ry rain - bow Till you find your dream. A

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "Fol - low ev - 'ry rain - bow Till you find your dream." followed by a fermata and the letter "A". The piano accompaniment continues with similar harmonic support, including a fermata over the final chord of the phrase.

dream that will need all the love you can give _____ Ev - 'ry

poco a poco cresc.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a long phrase "dream that will need all the love you can give" followed by a long horizontal line and then "Ev - 'ry". The piano accompaniment features a dynamic marking of *poco a poco cresc.* and continues with a rising harmonic line.

day of your life _____ for as long as you live. _____

piu cresc.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with "day of your life" followed by a long horizontal line and then "for as long as you live." followed by another long horizontal line. The piano accompaniment features a dynamic marking of *piu cresc.* and continues with a rising harmonic line.

Climb ev - 'ry moun - tain, Ford ev - 'ry

mp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *mp* is placed above the piano part.

stream. Fol - low ev - 'ry rain - bow Till you

Detailed description: This system contains measures 3 and 4. The vocal line continues with a half note C5, followed by a quarter note D5, and then a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. The dynamic marking *mp* is still present.

find your dream. A

poco rit. *a tempo* *p*

Detailed description: This system contains measures 5 and 6. The vocal line has a long note for 'dream.' followed by a quarter rest and then a quarter note A4. The piano accompaniment features a *poco rit.* marking in measure 5, which transitions to *a tempo* in measure 6. A dynamic marking of *p* is also present.

dream that will need all the love you can give. Ev - 'ry

pp espr.

Detailed description: This system contains measures 7 and 8. The vocal line continues with a half note G4, followed by a quarter note F4, and then a quarter note E4. The piano accompaniment features a *pp espr.* marking. The system concludes with a final chord in the piano part.

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

Andante molto espressivo (♩ = 69) Mrs. Maurant: *with great feeling and warmth*
p

dolce espr. *rit.* Some-how I nev - er could be -

The first system of the score features a vocal line for Mrs. Maurant and a piano accompaniment. The tempo is marked 'Andante molto espressivo' with a metronome marking of 69 quarter notes per minute. The key signature has three flats (B-flat major or D-flat minor). The vocal line begins with a rest, followed by the lyrics 'Some-how I nev - er could be -'. The piano accompaniment starts with a piano (*p*) dynamic and includes markings for 'dolce espr.' and 'rit.'.

lieve — that life was meant to be all dull and gray.

The second system continues the vocal line with the lyrics 'lieve — that life was meant to be all dull and gray.' The piano accompaniment continues with various textures and dynamics, including a piano (*p*) dynamic.

f (allargando) *dim.*
Some-how I al-ways will be - lieve — There'll be a bright-er

The third system features a vocal line with the lyrics 'Some-how I al-ways will be - lieve — There'll be a bright-er'. The piano accompaniment includes a forte (*f*) dynamic and an 'allargando' marking. The system concludes with a 'dim.' (diminuendo) marking.

Poco più mosso
p *dolce espr.*
day. Folks should try to find a way to get a - long to-gether, A way to

The fourth system begins with a vocal line and piano accompaniment. The tempo is marked 'Poco più mosso' and the dynamic is piano (*p*). The key signature remains three flats. The piano accompaniment includes a 'dolce espr.' marking.

f *con passione*

make the world a sing-ing hap-py place, Full of

f *l.h.* *p*

vallo

f *mf* *poco rall.*

laugh-ter and kind words, and friend-li-ness on ev-'ry-bod-y's

mf 8

p **Tempo I**

face. But some-how in the world that I grew up in — the streets were

8 (slowly) *p dolente*

pp

p

dark with mis-ry and dis-tress. The end-less dai-ly grind was too

p

much for them. It took a - way all hope of hap - pi -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a triplet of eighth notes. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line.

ness. When I was a girl, I re-mem-ber, I used to

Allegretto grazioso (♩ = 80) *p*

Fl. *dolce*

The second system continues the vocal line and piano accompaniment. It includes the tempo marking 'Allegretto grazioso' with a quarter note equal to 80 beats per minute, and the dynamic marking 'p' (piano). A flute part is introduced with the marking 'Fl.' and 'dolce'.

dream a-bout a par-ty dress to wear. But I nev - er had a par-ty dress

p *mf*

The third system continues the vocal line and piano accompaniment. It includes dynamic markings 'p' (piano) and 'mf' (mezzo-forte).

Poco meno mosso *p*

And I guess my dreams got lost some where - - no-bod-y seemed to care.

The fourth system continues the vocal line and piano accompaniment. It includes the tempo marking 'Poco meno mosso' and the dynamic marking 'p' (piano). The system concludes with a triplet of eighth notes in the vocal line.

a tempo

But when I grew up I said, "I'll make it!" For I be -

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."

p
So I went wan-d'ring down the pave-ments of New

f York _____ *p* And through the sub-way's

roar-ing tun-nels un-der - ground, _____
8.....

ff Hop - ing I'd dis - cov - er _____ *mp* some won - der-ful

lov - er.

molto stringendo

f

p freely, simply

Frank was the one that I

p

Tempo di Allegretto

found.

dolce

p

(warmly)

Oh, on the day that we were

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 I^o

p Some-times now I go and take a look, the flow-er's

p

(doloroso)

dry, the per-fume's gone, the pet-als all turned grey.

l.h.

ff

Oh dream of love! Should

f *molto cresc.*

ffp

l.h.

poco rall. *p*

love turn out that way? Should love turn out that

Allegretto *p (freely)*

way? But then the ba-bies came.

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

pp

pizz.

p

kitch - ens where wo-men wash their dish - es. Days turn to months—months turn to years,

(*simile*)

pp

The greas-y soap-suds drown our wish-es.

molto cresc. e string.

ff **Più mosso**

There's got to be a lit - tle hap - pi - ness some-

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Più mosso'. The vocal line begins with a fermata over a whole note, followed by the lyrics 'There's got to be a lit - tle hap - pi - ness some-'. The piano accompaniment starts with a fortissimo (*ff*) dynamic and includes a mezzo-forte (*mf*) section.

f **appassionato**

where _____ some hand to touch _____

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'where' and another over 'touch'. The piano accompaniment features a fortissimo (*f*) dynamic and includes triplets in both the treble and bass staves.

_____ that's warm and kind! _____ And there must

The third system shows the vocal line with a fermata over 'that's warm and kind!' and another over 'And there must'. The piano accompaniment continues with a triplet in the bass line.

mf _____ *dim.*
be two smil - ing eyes _____ some - where

mf _____ *dim.*

The fourth system concludes the vocal line with a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The piano accompaniment also features a decrescendo (*dim.*) marking.

p rit.
that will smile back in - to mine.

Tempo I *p*
I nev-er could be-lieve that life was meant to

be all dull and grey. I al-ways will be - lieve there'll be a bright-er

f
day!

WHAT GOOD WOULD THE MOON BE?

from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL

Tranquillo (quietly moving)

ROSE:

I've

looked in the win - dows at dia - monds, They're beau - ti - ful but they're cold. I've seen

Broad - way stars in fur coats That cost a for - tune so I'm told. I

The musical score consists of three systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo/mood is marked 'Tranquillo (quietly moving)'. The first system shows the beginning of the piece with a vocal line starting on a whole note and a piano accompaniment. The second system contains the lyrics: 'looked in the win - dows at dia - monds, They're beau - ti - ful but they're cold. I've seen'. The third system contains the lyrics: 'Broad - way stars in fur coats That cost a for - tune so I'm told. I'. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

guess I'd look nice in dia - monds, and sa - bles might add to my charms, But if

some-one I don't care for would buy them I'd rath - er have two lov - ing

arms! What good would the moon be

Moderato
with warm expression

molto espr.

Un - less the right one shared its beams? What good would dreams-come -

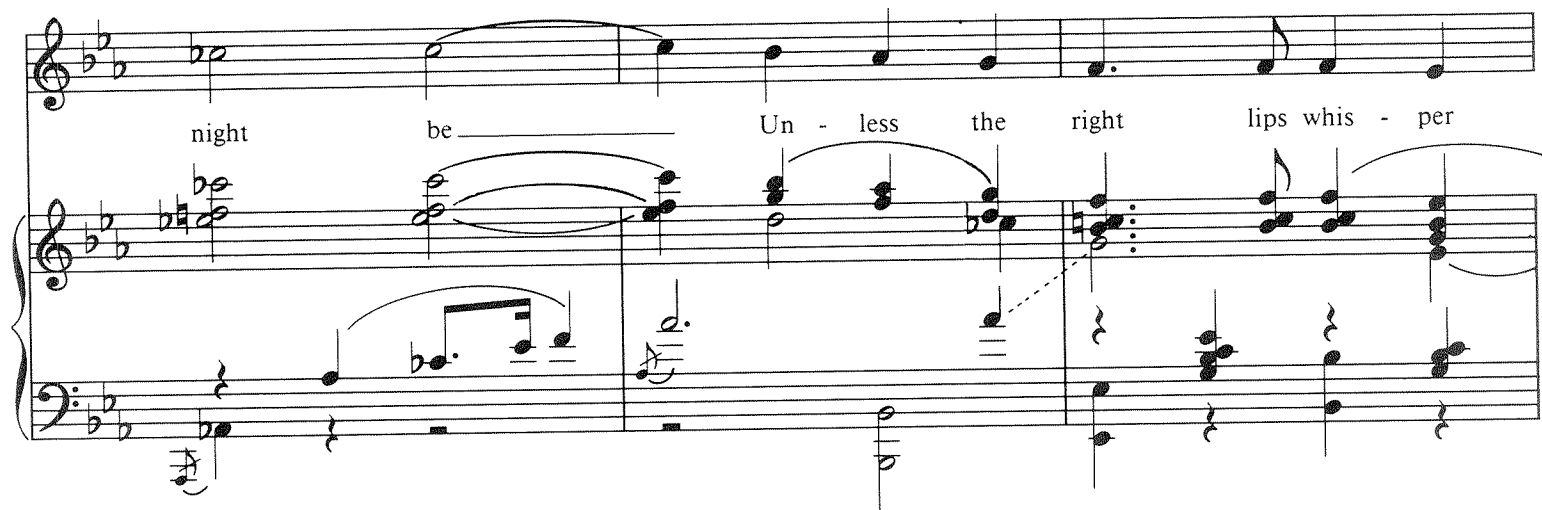
true be If love was - n't in those dreams?

And a prim - rose path What would be the

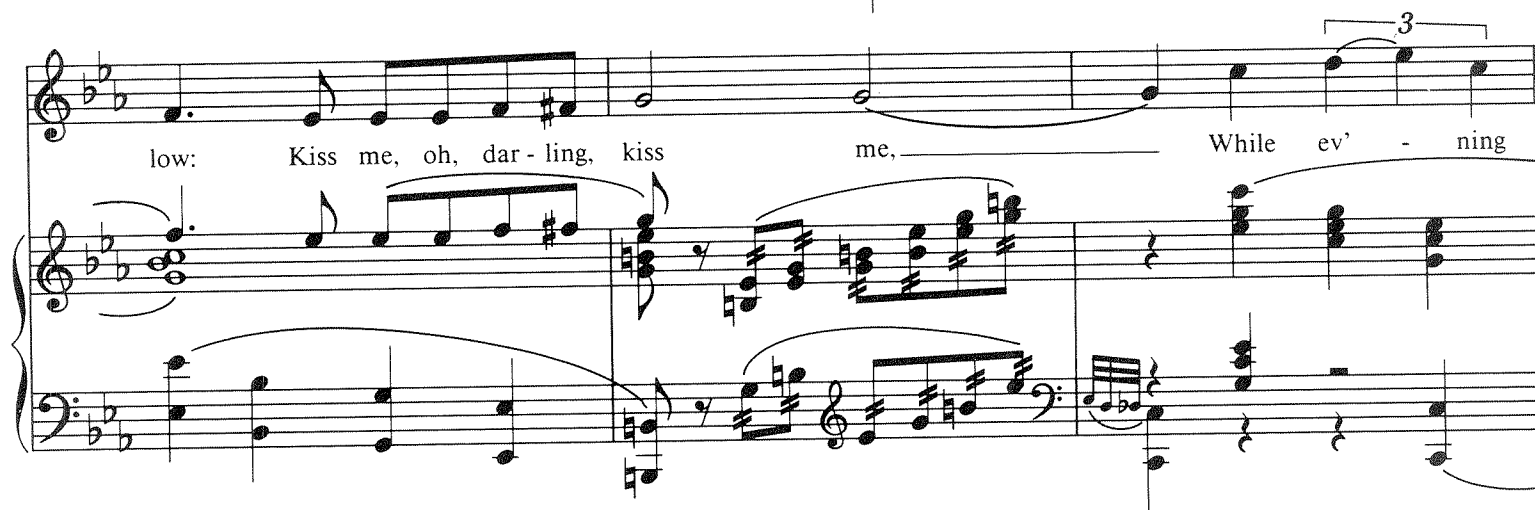
fun Of walk - ing down a path like

that with - out the right one? What good would the

night be Un - less the right lips whis - per

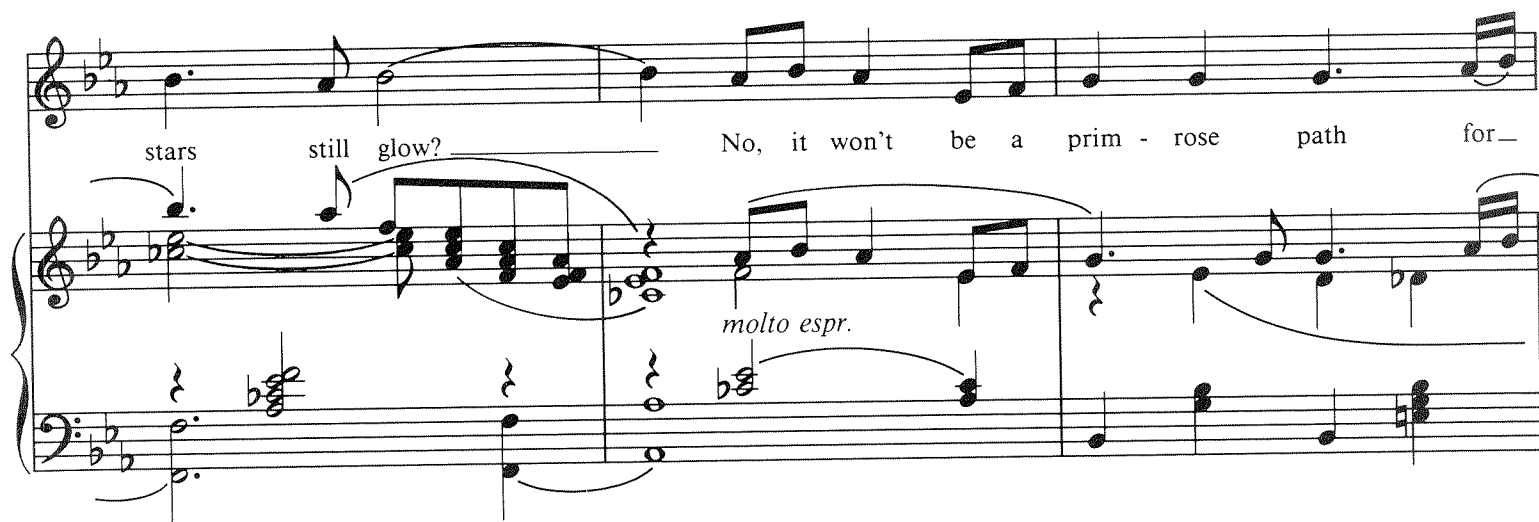


low: Kiss me, oh, dar - ling, kiss me, While ev' - ning



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



will be Some - one who'll

This system contains the first line of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are "will be Some - one who'll". The piano accompaniment includes a prominent triplet in the right hand and a corresponding triplet in the left hand.

love me, Some one who'll

f

This system contains the second line of the musical score. The lyrics are "love me, Some one who'll". A dynamic marking of *f* (forte) is placed above the piano part. The piano accompaniment continues with the triplet motif.

love just me To have and to

This system contains the third line of the musical score. The lyrics are "love just me To have and to". The piano accompaniment features a triplet in the right hand and a triplet in the left hand, with a fermata over the final notes.

hold!

f L.H.

This system contains the fourth line of the musical score. The lyrics are "hold!". A dynamic marking of *f* (forte) is placed above the piano part. The piano accompaniment features a triplet in the right hand and a triplet in the left hand, with a fermata over the final notes. The left hand part is labeled "L.H.".

GREEN FINCH AND LINNET BIRD

from *Sweeney Todd*

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto, poco rubato (♩ = 112)

JOHANNA: *mp*

Green finch and lin-net bird,

mp *poco rit.* *a tempo* *poco rit.* *mp* *a tempo*

night-in-gale, black-bird, How is it you sing? _____

tr.

How can you ju-bi-late, sit-ting in cag-es, Nev-er tak-ing wing? _____

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?

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*

(b)

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 ten.* e - ven my lark.

poco rit.

Larks nev - er will, you know, when they're cap - tive. Teach me to be

poco rit.

poco rit.

more a - dap - tive. Ah,

tr

poco rit. *dim.*

Tranquillo

a tempo

Green finch and lin - net bird, night - in - gale, black - bird, Teach me how to sing

mp *a tempo*

R.H.

poco rit.

If I can - not fly, let me

poco rit. *p*

L.H.

a tempo

sing.

a tempo *rit.*

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)

p

I used to be - lieve, in the days I was pure, and I
first to ap - pear was a young man from Kent. He was
day comes a man, but what kind of a man? Do you

p

was pure, like you used to be. My won - der - ful some - one will
all that a man ought to be. The sec - ond was old - er, and
know why he does what he does? He walked in - to my room and he

come to me some - day and then, it will all de - pend on me. If he's a
bold - er I mean, and the third one was cra - zy mad for me. They were all
hung up his hat, and I just did - n't know where I was. He was a

p

good man, if he's a rich man, wears a fine ³cra - 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 perfect 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."
 said po - lite - ly: "Sor - ry."
 just was - n't time for: "Sor - ry."

Chin up high, keep your
 I would sigh, keep my
 Chin up high? My chin was

poco rit. *accel.* *f*

pow - der dry, don't ³ re - lax or go too far.
 chin up high, nev - er re - lax ed or went too far.
 down my shoes, and I re - lax ed, but far too far.

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

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

hap - pen; so firm - ly
 hap - pened; I sim - ply
 hap - pen; and now it's

a tempo

12.
 say, but sweet - ly: "Sor - ry."
 in - di cat - ed: "Sor - ry."

p 3.
 The you can tell me: "Sor - ry."
 One

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)

p

You gen - tle - men can watch while I'm
You gen - tle - men can say, "Hey girl
Then you gen - tle - men can wipe off the

p

scrub - bin' the floors, and I'm scrub - bin' the floors while you're
fin - ish the floors, get up - stairs, make the beds, earn your
laugh from you face, ev - 'ry build - in' in town is a

gawk - in', and may - be once you tip me and it
keep here!" You toss me your tips and look
flat one. Your whole stink - in' place will be

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

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

1.2. 3. 3

Meno mosso (like a slow march)

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

"That'll learn you!" Then a ship, the black freight - er, dis - ap -



pears out to sea, and on it - is me.



SOLOMON SONG

from *The Threepenny Opera*

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

Andantino (♩ = 46)

Jenny *p*

In - to the fire has our Mac -
Re - mem - ber Cle - o - pa - tra

p Like a grind organ

heath left from the fry - ing pan. While
fair, re - call her des - tin - y. Her

he was tough and used his sense, he re - mained the
glam - or put men in her grasp, but one day

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

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

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

form - ing, guess not.
paid off, guess not.

Re - mem - ber Jul - ius Cae - sar's

fame re - call his his - to - ry. Of

all the dogs, top dog was he, but his best friends

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "all the dogs, top dog was he, but his best friends". The piano accompaniment features a 7/8 time signature and a key signature of one sharp (F#). The piano part includes chords with flats and sharps, and a bass line with eighth and quarter notes.

did him in thor - ough - ly; and all be - cause, top

The second system continues the musical score. The vocal line contains the lyrics "did him in thor - ough - ly; and all be - cause, top". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the 7/8 time signature and one sharp key signature.

dog was he. He screamed en -

mf

The third system begins with the lyrics "dog was he. He screamed en -". A dynamic marking of *mf* (mezzo-forte) is placed above the vocal line. The piano accompaniment continues with chords and a bass line, with another *mf* marking appearing below the piano part.

route: "Et tu, you brute!"

The fourth system contains the lyrics "route: "Et tu, you brute!". The piano accompaniment continues with chords and a bass line, maintaining the musical style of the previous systems.

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.

Is it worth it to be top dog? Guess not.

pp

THE GOLDEN RAM

from *Two by Two*

Words by MARTIN CHARNIN
Music by RICHARD RODGERS

Maestoso

Musical notation for the first system, featuring piano accompaniment with chords and a vocal line starting with a fermata.

sempre marcato

Musical notation for the second system, featuring piano accompaniment with chords and a vocal line with a fermata.

Musical notation for the third system, featuring piano accompaniment with triplets and a vocal line with a fermata.

Moderate 3

GOLDIE:

Musical notation for the fourth system, featuring a vocal line with lyrics "Ah!" and piano accompaniment with triplets.

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Huz - zah! Huz - zah!

Guess who's got - teth 'em all!

Ye who want - eth, Come and touch - eth, The Golden 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!

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'C' on a middle C, followed by eighth notes for 'and try - eth, The ser - vic - es are wait - ing to be - gin!'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Huz - zah! Huz - zah!

The second system continues the vocal line with two phrases of 'Huz - zah!'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with some dynamic markings like accents (^) and slurs.

Ye who need - eth re - lease! Huz - zah!

The third system features a vocal line with the phrase 'Ye who need - eth re - lease!' followed by 'Huz - zah!'. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Huz - zah! Come and get - teth some

The fourth system features a vocal line with 'Huz - zah!' followed by 'Come and get - teth some'. The piano accompaniment concludes with a final chord and some melodic movement in the right hand.

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

La La (ossia) The

simile

Gold - en Ram! The Gold - en Ram! Ah_____

mf *fzp* *mf*

Ah_____ Ah_____ ah!

Slowly

f

(ad lib.) Fast

Ah_____ Ah_____

ff

ff *ff*

SOMEBODY, SOMEWHERE

from *The Most Happy Fella*

By FRANK LOESSER

Molto espressivo e con calore $\text{♩} = 54$

ROSABELLA:

Want - ing to be

p

fp *rubato*

want - ed. Need - ing to be need - ed.

That's— what it is. That's— what it is. Now I'm luck-y that

3 *3*

ff *pp*

rubato

Lamentando (♩ = 60-69)

Some - bod - y, some - where _____ Wants me and needs me _____

mf R.H. L.H.

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Some - bod - y, some - where _____ Wants me and needs me _____". The piano accompaniment is in G major and 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a right-hand (R.H.) part with flowing sixteenth-note patterns and a left-hand (L.H.) part with a steady bass line. The piano part is bracketed together.

_____ That's ver - y won - der - ful _____ to

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "_____ That's ver - y won - der - ful _____ to". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the G major key and 4/4 time signature.

accel. Tempo I know. _____ Some - bod - y lone - ly _____ Wants

accel.

Detailed description: This system contains the fifth and sixth lines of the musical score. The tempo changes to "Tempo I" and the dynamics increase to "accel." (accelerando). The vocal line has the lyrics "know. _____ Some - bod - y lone - ly _____ Wants". The piano accompaniment becomes more rhythmic and driving, with the right hand playing a more active role. The piano part is bracketed together.

me to care _____ Wants me of all peo - ple _____ To

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line has the lyrics "me to care _____ Wants me of all peo - ple _____ To". The piano accompaniment continues with the accelerated tempo and dynamic, featuring complex chordal textures and melodic lines in both hands. The piano part is bracketed together.

no - tice him there. — Well, I want to be want - ed —

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment starts with a treble clef and a key signature of one sharp, with a series of chords and moving lines in both hands.

Need to be need - ed — And I'll ad - mit I'm all — a -

The second system continues the vocal and piano parts. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment includes a right-hand (R.H.) part and a left-hand (L.H.) part, with various chordal textures and melodic lines.

accel.

Tempo I

glow. — 'Cause some - bod - y, some - where —

The third system features a vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment includes an *accel.* marking and a *Tempo I* marking. The piano part is more active, with many sixteenth and thirty-second notes.

Wants me and needs me — Wants lone - ly me to

The fourth system concludes the page with a vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5. The piano accompaniment features a treble clef and a key signature of one sharp, with a series of chords and moving lines in both hands.

accel.

smile _____ and say "Hel- lo" _____

fp accel.

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "smile _____ and say 'Hel- lo' _____". The piano accompaniment is in G major and common time, starting with a half note chord (F#4, A4, C5) and moving through various chords and textures. It includes a *fp accel.* marking and a triplet of eighth notes in the right hand.

Largamente (♩ = 60)

Some - bod - y, some - where _____ Wants me and needs me _____

The second system continues the vocal line with lyrics "Some - bod - y, some - where _____ Wants me and needs me _____". The piano accompaniment is marked *Largamente* with a tempo of 60 beats per minute. It features a steady accompaniment with chords and some melodic lines in both hands.

rit.

Meno mosso (♩ = 80)

And that's ver - y won - der - ful _____ to _____

rit.

pp

The third system has lyrics "And that's ver - y won - der - ful _____ to _____". It includes a *rit.* marking and a *pp* (pianissimo) dynamic marking. The piano accompaniment features a more complex texture with chords and melodic fragments.

know. _____

know. _____

L.H.

The fourth system concludes with the lyric "know. _____". The piano accompaniment includes a section labeled "L.H." (Left Hand) with a specific rhythmic pattern. The system ends with a double bar line.