

Revised Edition

S
T . H . E
SINGERS
MUSICAL THEATRE
ANTH
OLOGY

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

Compiled and Edited by Richard Walters

Soprano Volume 2

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Foreword

It is apparent to me that the most important and lasting body of performable American music for singers has come from the musical theatre and musical film. The classical tradition as it had been continued in the United States has produced few major composers who have written extensively for the voice, composing a relatively small body of sometimes profound and beautiful literature, but often relevant only to specialized audiences.

In pre-rock era popular traditions, the songs that were not written for the stage or film are largely inferior in quality to those written for Broadway and Hollywood (although there are plenty of exceptions to this general rule). Perhaps the reason is simply that the top talent was attracted and nurtured by those two venues, and inspired by the best performers. But it's also possible that writing for a character playing some sort of scene, no matter how thin the dramatic context (sometimes undetectable), has inherently produced better songs. Compare a Rodgers and Hart ballad from the 1930s (which are all from musicals) to just an average pop ballad from that time not from the stage or screen, if you can dig one up, and you might see what I mean. Popular music of the rock era, primarily performers writing dance music for themselves to record, is almost a completely different aesthetic, and is most often ungratifying for the average singer to present in a typical performance with piano accompaniment.

The five volumes that comprise the original edition of *The Singer's Musical Theatre Anthology*, released in 1986, contain many of the most famous songs for a voice type, as well as being peppered with some more unusual choices. Volume Two of the series allows a deeper investigation into the available literature. This revised edition (2000) adds some significant songs. I have attempted to include a wide range of music, appealing to many different tastes and musical and vocal needs. As in the first volumes, whenever possible the songs are presented in what is their most authentic setting, excerpted from the vocal score or piano rehearsal score, in the key originally performed and with the original piano accompaniment arrangement (which is really a representation of the orchestra, of course, although Kurt Weill was practically the only Broadway composer to orchestrate his own shows). A student of this subject will notice that these accompaniments are quite a bit different from the standard sheet music arrangements that were published of many of these songs, where the melody is put into a simplified piano part and moved into a convenient and easy piano key, without much regard to vocal range.

In the mezzo-soprano/belter volumes, I have restricted the choices to songs for a belting range, although they don't necessarily need to be belted, and put any songs sung in what theatre people call "head voice" or "soprano voice" in the soprano volumes. Classically trained mezzo-sopranos will be comfortable with many of the songs in the soprano books.

The "original" keys are presented here, although that often means only the most comfortable key for the original performer. Transpositions for this music are perfectly acceptable. Some songs in these volumes might be successfully sung by any voice type. Classical singers and teachers using these books should remember that the soprano tessitura of this style of material, which often seems very low, was a deliberate aesthetic choice, aimed at clarity of diction, often done to avoid a cultured sound in a singing voice inappropriate to the desired character of the song and role, keeping what I term a Broadway ingenue range. Barbara Cook and Julie Andrews are famous examples of this kind of soprano, with singing concentrated in an expressive and strong middle voice.

Richard Walters, editor
May, 2000

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 2 Revised Edition

Contents

ALLEGRO

14 So Far

ANYTHING GOES

20 All Through the Night

23 The Gypsy in Me

CONVERSATION PIECE

28 I'll Follow My Secret Heart

THE ENCHANTRESS

38 Art Is Calling for Me

EVENING PRIMROSE

33 Take Me to the World

EVITA

44 Another Suitcase in Another Hall

FIGLIELLO!

58 When Did I Fall in Love?

GUYS AND DOLLS

49 I'll Know

52 If I Were a Bell

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

64 I Loved

THE KING AND I

70 I Whistle a Happy Tune

KISMET

55 And This Is My Beloved

KISS ME, KATE

74 I Hate Men

LITTLE MARY SUNSHINE

94 Look for a Sky of Blue

A LITTLE NIGHT MUSIC

77 The Glamorous Life

MAME

98 Gooch's Song

ME AND JULIET

108 A Very Special Day

THE MERRY WIDOW

112 Vilia

THE MIKADO

105 The Sun, Whose Rays Are All Ablaze

THE MOST HAPPY FELLA

118 Like a Woman Loves a Man

122 Warm All Over

MY FAIR LADY

125 Without You

THE MYSTERY OF EDWIN DROOD

130 Moonfall

133 Rosa's Confession

NINE

138 A Call from the Vatican

142 Unusual Way

147 Simple

110 IN THE SHADE

150 Raunchy

156 Is It Really Me?

159 Simple Little Things

PHANTOM (Yeston)

164 This Place Is Mine

173 My True Love

PHILEMON

180 The Greatest of These

THE PIRATES OF PENZANCE

184 Poor Wand'ring One

PLAIN AND FANCY

190 It Wonders Me

REGINA

195 What Will It Be for Me?

THE SECRET GARDEN

198 How Could I Ever Know?

SHE LOVES ME

201 I Don't Know His Name

204 Will He Like Me?

210 Dear Friend

THE SOUND OF MUSIC

218 The Sound of Music

TWO BY TWO

214 I Do Not Know a Day

I Did Not Love You

ABOUT THE SHOWS

ALLEGRO

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR AND CHOREOGRAPHER: Agnes de Mille
OPENED: 10/10/47, New York; a run of 315 performances

The third Rodgers and Hammerstein Broadway musical, *Allegro* was their first with a story that had not been based on a previous source. It was a particularly ambitious undertaking, with a theme dealing with the corrupting effect of big institutions on the young and idealistic. The saga is told through the life of a doctor, Joseph Taylor Jr., from his birth in a small midwestern town to his 35th year. We follow Joe's progress as he grows up, goes to school, marries a local belle, joins the staff of a large Chicago hospital that panders to wealthy hypochondriacs, discovers that his wife is unfaithful, and, in the end, returns to his home town with his adoring nurse, Emily, to rededicate his life to healing the sick and helping the needy. The show's innovations included a Greek chorus to comment on the action both to the actors and the audience, and the use of multi-level performing areas with abstract sets. "So Far" is sung by Beulah, Joe's flirtatious and temporary girlfriend. (It's another example of a Hammerstein love song between two people who haven't begun a relationship.)

ANYTHING GOES

MUSIC AND LYRICS: Cole Porter
BOOK: Guy Bolton and P.G. Wodehouse, Howard Lindsay and Russel Crouse
DIRECTOR: Howard Lindsay
CHOREOGRAPHER: Robert Alton
OPENED: 11/21/34, New York; a run of 420 performances

Cole Porter's best score of the 1930s is a fun-filled story taking place on an ocean liner about a group of oddball characters, including a nightclub singer, an enamoured stowaway, a debutante, and an underworld criminal disguised as a clergyman. Featuring a fresh, young Ethel Merman, the show was one of the biggest hits of its time, containing such hits as the title song, "You're the Top," "I Get a Kick Out of You," "Blow, Gabriel, Blow," and "All Through the Night." *Anything Goes* played Off Broadway in a 1962 production (239 performances), and enjoyed its biggest success in a 1987 Broadway revival starring Patti LuPone (804 performances). There is a 1936 filmed version, and another movie from 1956 with the title *Anything Goes*, but which bears little resemblance to the original. An excellent new recording, faithful to the 1934 original production, was released in the 1980s featuring Frederica Von Stade, Cris Groenendaal, and Kim Griswell.

CONVERSATION PIECE

MUSIC, LYRICS AND BOOK: Noël Coward
DIRECTOR: Noël Coward
OPENED: 1/15/34, London; a run of 177 performances
 10/23/34, New York; a run of 55 performances

In *Conversation Piece*, theatregoers were transported back to the fashionable seaside resort of Brighton during the Regency period in England. The stylish operetta was concerned with an impoverished French duke and his attempts to find a suitably wealthy husband for his ward, though eventually the two follow their secret hearts and confess their love for each other. The musical was written expressly for Yvonne Printemps (she sang "I'll Follow My Secret Heart") by the multi-talented Noël Coward, who also played the part of the duke when *Conversation Piece* first opened in London. Most of the original cast was recruited for the New York engagement, except for the substitution of Pierre Fresnay for Mr. Coward.

THE ENCHANTRESS

MUSIC: Victor Herbert
LYRICS AND BOOK: Harry B. Smith
OPENED: 10/9/11, Washington, D.C.
 12/11, New York

The Irish born Victor Herbert (1859-1924) was the most successful American composer of his time. He and his mother moved to Germany in 1866 when she married a German physician, and he received his musical training in that country, becoming an excellent cellist. Herbert's wife, a soprano, was engaged by the Metropolitan Opera, and he came along to New York, soon to be at the center of the city's musical life as a cellist and conductor. He began composing operettas in 1894 and wrote 40 such works in the next 30 years. The plots of these pieces are formulaic and often negligible. The only one performed regularly is *Babes in Toyland* (1903), although *The Red Mill* (1906) was successfully revived on Broadway in 1945 and was Herbert's biggest hit in his time.

EVENING PRIMROSE

MUSIC AND LYRICS: Stephen Sondheim
TELEPLAY: James Goldman
DIRECTOR: Paul Bogart
TELECAST: 11/16/66

The short-lived ABC series *Stage 67* presented original teleplays, mostly by theatre writers in New York. Based on a John Collier story, *Evening Primrose* is about a poet who hides out in a department store to get away from the world. Much to his surprise, he meets hermits who have been hiding in there for years, and among them is a girl—they fall in love. Most of the music from this show was recorded by Bernadette Peters and Mandy Patinkin on his "Dress Casual" album.

EVITA

MUSIC: Andrew Lloyd Webber
LYRICS: Tim Rice
DIRECTOR: Harold Prince
CHOREOGRAPHER: Larry Fuller
OPENED: 6/23/78, London; a run of 2,900 performances
 9/25/79, New York; a run of 1,567 performances

Because of its great success in London, *Evita* was practically a pre-sold hit when it began its run on Broadway. Based on the events in the life of Argentina's strong-willed leader, Eva Peron, the musical—with Patti LuPone in the title role in New York—traced her rise from struggling actress to wife of dictator Juan Peron (Bob Gunton), and virtual co-ruler of the country. Part of the concept of the show is to have a slightly misplaced Che Guevara (played by Mandy Patinkin) as a narrator and conscience to the story of Eva's quick, greedy rise to power and her early death from cancer. "Another Suitcase in Another Hall" is a poignant "bimbo" song, sung by Juan Peron's previous and temporary co-habitant upon being kicked out on the street, replaced by Eva.

FIORIELLO!

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Jerome Weidman and George Abbott
DIRECTOR: George Abbott
CHOREOGRAPHER: Peter Gennaro
OPENED: 11/23/59, New York; a run of 795 performances

New York's favorite mayor, Fiorello LaGuardia, was a peppery, pugnacious reformer whose larger-than-life personality readily lent itself to depiction on the musical stage. With Tom Bosley making an auspicious Broadway debut in the title role, *Fiorello!* covered the ten year period in LaGuardia's life before he became mayor. It begins with his surprise election to congress prior to World War I, and "When Did I Fall in Love" is sung by his adoring wife after he strides off to work at Capitol Hill. *Fiorello!* had the distinction of being the third musical to win the Pulitzer Prize in Drama, joining the ranks of *Of Thee I Sing* and *South Pacific*.

GUYS AND DOLLS

MUSIC AND LYRICS: Frank Loesser
BOOK: Abe Burrows and Jo Swerling
DIRECTOR: George S. Kaufman
CHOREOGRAPHER: Michael Kidd
OPENED: 11/24/50, New York; a run of 1,200 performances

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown of the Save-a-Soul Mission saves the souls of assorted Times Square riff-raff while losing her heart to the smooth-talking gambler, Sky Masterson. "I'll Know" is sung as a duet by Sarah and Sky early in their acquaintance. "If I Were a Bell" shows Sarah under the unfamiliar and, for the moment, giddy effects of alcohol supplied by Sky. An enormously successful revival opened on Broadway in 1992. The 1955 film version stars Frank Sinatra, Marlon Brando, Jean Simmons and Vivian Blaine.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

MUSIC: Jacques Brel

LYRICS: Jacques Brel, others (in French); English lyrics by Eric Blau, Mort Schumann

OPENED: 1968, New York

A long running intimate Off Broadway hit, the revue is a collection of some 25 songs by French songwriter Jacques Brel (he wrote both music and lyrics for some, lyrics only for others). The show is conceived for 4 players (2 men, 2 women), and the songs are full of contrasts in subject matter, from the draft, to old age, to bullfights, to death, to love. A film version was released in 1975. Brel (1929-1978) became a cabaret star in Paris only after no one else would perform his material.

THE KING AND I

MUSIC: Richard Rodgers

LYRICS AND BOOK: Oscar Hammerstein II

DIRECTOR: John van Bruten

CHOREOGRAPHER: Jerome Robbins

OPENED: 3/29/51, New York; a run of 1,246 performances

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 then little known Yul Brynner. In 1956 he co-starred with Deborah Kerr in the movie version. In 1992 a new recording starring Julie Andrews and Ben Kingsley was released to mixed reviews. "I Whistle a Happy Tune" is sung at the top of the show by Anna and her young son as a bit of reassurance in arriving alone in a strange land.

KISMET

MUSIC AND LYRICS: Robert Wright and George Forrest, based on Alexander Borodin

BOOK: Charles Lederer and Luther Davis

DIRECTOR: Albert Marre

CHOREOGRAPHER: Jack Cole

OPENED: 12/3/53, New York; a run of 583 performances

The story of *Kismet* was adapted from Edward Knoblock's play first presented in New York in 1911 as a vehicle for Otis Skinner. The music of *Kismet* was adapted from themes by Alexander Borodin, from such works as the "Polovetzian Dances" and "In the Steppes of Central Asia." The musical's action occurs within a twenty-four hour period from dawn to dawn, in and around ancient Baghdad, where a Public Poet (first played by Alfred Drake), assumes the identity of Jauu the beggar and gets into all sorts of Arabian Nights adventures. At the end of the day, he is elevated to the position of Emir of Baghdad. His daughter, Marsinah, sings "And This Is My Beloved" to the young Prince Caliph, her new husband. The film version was made by MGM in 1955. A new recording of the musical was released in 1992 with opera star Samuel Ramey in the role of the poet and soprano Ruth Ann Swensen as Marsinah.

KISS ME, KATE

MUSIC AND LYRICS: Cole Porter

BOOK: Samuel and Bella Spewack

DIRECTOR: John C. Wilson

CHOREOGRAPHER: Hanya Holm

OPENED: 12/30/48, New York; a run of 1,077 performances

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 *The Taming of the Shrew*, became aware that its stars, Alfred Lunt and Lynn Fontanne, quarreled almost as much in private as did the characters in the play. Years later he offered this parallel story as the basis for a musical comedy to the same writing trio, Porter and the Spewacks, who had already worked on the successful show *Leave It to Me!* The entire action of *Kiss Me, Kate* occurs backstage and onstage at Ford's Theatre, Baltimore, during a tryout of a musical version of *The Taming of the Shrew*. The main plot concerns the egotistical actor-producer Fred Graham and his temperamental ex-wife Lili Vanessi who—like Shakespeare's Petruchio and Kate—fight and make up and eventually demonstrate their enduring affection for each other. One of the chief features of the score is the skillful way Cole Porter combined his own musical world (songs like "So in Love," "Too Darn Hot," "Why Can't You Behave?") with a Shakespearean world (songs like "I Hate Men"). Lilli Vanessi sings "I Hate Men" when playing the shrew character, Kate.

LITTLE MARY SUNSHINE

MUSIC, LYRICS AND BOOK: Rick Besoyan
DIRECTORS: Ray Harrison and Rick Besoyan
CHOREOGRAPHER: Ray Harrison
OPENED: 11/18/59, New York (Off Broadway); a run of 1,143 performances

Little Mary Sunshine, a witty, melodious takeoff of the *Naughty Marietta/Rose-Marie/Jeannette* MacDonald-Nelson Eddy school of operetta, was initially presented at a nightclub some three years before the long-running production opened Off Broadway. The story is set in the Colorado Rockies early in the century, and deals with the romance between the mincing heroine and stalwart Captain Big Jim Warrington, who saves his beloved from the clutches of a treacherous Indian just in time for their "Colorado Love Call" duet. "Look for a Sky of Blue" is Mary's entrance number in the show, sung with a pack of admiring but gentlemanly forest rangers.

A LITTLE NIGHT MUSIC

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Hugh Wheeler
DIRECTOR: Harold Prince
CHOREOGRAPHER: Patricia Birch
OPENED: 2/25/73, New York; a run of 601 performances

Based on Ingmar Bergman's 1955 film, *Smiles of a Summer Night*, the score for *A Little Night Music* is composed in 3 (34, 38, 98, etc.), and contains Sondheim's biggest hit song, "Send in the Clowns." The show is a sophisticated, somewhat jaded look at a group of well-to-do Swedes at the turn of the century, among them a lawyer, Fredrik Egerman, his virginal child-bride, Anne, his former mistress, the actress Desirée Armfeldt, Desirée's current lover, the aristocratic Count Carl-Magnus Malcolm, the count's suicidal wife, other guests, and some witty servants. Eventually, the proper partners are sorted out during a weekend party at the country house of Desirée's mother, a former concubine of European nobility. A film version, with a change of locale to Vienna, was released in 1978. "The Glamorous Life," sung by Desirée's daughter, is an ensemble in the show; Sondheim adapted a solo version for the movie that appears in this volume.

MAME

MUSIC AND LYRICS: Jerry Herman
BOOK: Jerome Lawrence and Robert E. Lee
DIRECTOR: Gene Sachs
CHOREOGRAPHER: Onna White
OPENED: 5/24/66, New York; a run of 1,508 performances

Ten years after premiering the comedy based on Patrick Dennis' fictional account of his free-wheeling *Auntie Mame*, playwrights Lawrence and Lee joined forces with Jerry Herman to transform their play into a musical. Angela Lansbury, after years of stage and screen performances, finally achieved her stardom in the title role. In the story, Agnes Gooch, who is part of Mame's domestic staff, has been encouraged by the eccentric lady of the house to go out and *live*. In the late stages of pregnancy she returns to confront her mentor in "Gooch's Song." A 1983 revival, also starring Miss Lansbury, had a brief run on Broadway. A film version, virtually the last old-fashioned musical movie made, was released in 1974, starring Lucille Ball and Robert Preston, and from the original cast, Bea Arthur. The non-musical film of the story, *Auntie Mame*, was released in 1957 and starred Rosalind Russell.

ME AND JULIET

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: George Abbott
CHOREOGRAPHER: Robert Alton
OPENED: 5/28/53, New York, a run of 358 performances

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 and the assistant stage manager, whose newfound bliss is seriously threatened by the jealous electrician. A comic romantic subplot involves the stage manager and the principal dancer. Jeanie, the chorus girl ingenue in the musical, sings "A Very Special Day" backstage as the first number in the show, establishing her dreamy, romantic character.

THE MERRY WIDOW

MUSIC: Franz Lehár

BOOK AND LYRICS: Victor Léon and Leo Stein (the original in German)

OPENED: 1905, Vienna

1906, London (English lyrics by Adrian Ross); 778 performances

1907, New York; 416 performances

The epitome of the swirling, melodious, romantic post-Straussian Viennese operetta, *The Merry Widow* was first performed in Vienna as *Die lustige Witwe*. Its initial English-language version ran in London for 778 performances. This was the text that was used for the New York production, which was so acclaimed (a run of a year was an enormous hit in those days) that it even prompted the introduction of Merry Widow hats, gowns, corsets, and cigarettes. The story, based on a French play, *L'Attaché d'Ambassade*, is set in Paris and tells of the efforts of the ambassador of the imaginary kingdom of Marsovia to get his attaché, Prince Danilo, to marry the wealthy widow (named either Hanna or Sonya, depending on the version) so that she might contribute to the tiny country's dwindling finances. Though he balks at being a fortune hunter, Danilo finds himself falling in love and eventually proposes marriage—but only after the young widow has led him to believe that she is penniless. The operetta has had five Broadway revivals, the last and most successful in 1943 for a run of 322 performances, returning to New York after a tour to add another 32 performances. The piece has entered the regular repertoires of many opera companies. There have been at least twelve different English versions of the show over the years, including a version by Broadway lyricist Sheldon Harnick.

THE MIKADO or The Town of Titipu

MUSIC: Arthur Sullivan

LIBRETTO: W.S. Gilbert

OPENED: 3/14/1885, London

In the town of Titipu, the Lord High Executioner Ko-Ko prepares for his wedding. When his bride-to-be, Yum-Yum, arrives with her two sisters, she is met by Nanki-Poo, who also is in love with her. Word comes to Ko-Ko from the Mikado, the emperor of Japan, that it's been too long since anyone in Titipu has been executed; this must change! In truth, Ko-Ko is next in line for beheading, but he'd much rather find an alternate. Nanki-Poo, contemplating suicide rather than life without Yum-Yum, agrees to be executed instead, under the condition that he first be allowed a month as Yum-Yum's husband. As Yum-Yum prepares for the wedding, she marvels at her own beauty—not out of vanity, she says, but out of the frankness of nature (“The Sun, Whose Rays Are All Ablaze”). There are complications, of course: Nanki-Poo, who is not the wandering minstrel he pretends to be, but the Mikado's son, is pursued by the spinster Katisha, who would have him for her own. But in this lampoon of corruption in government, even underhanded officials can eventually bring about a happy ending.

THE MOST HAPPY FELLA

MUSIC, LYRICS AND BOOK: Frank Loesser

DIRECTOR: Joseph Anthony

CHOREOGRAPHER: Dania Krupska

OPENED: 5/3/56, New York; a run of 676 performances

Adapted from Sidney Howard's Pulitzer Prize-winning play, *They Knew What They Wanted*, Loesser's musical 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” and “My Heart Is So Full of You”) 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 (originally played by opera singer Robert Weede) proposes by mail to a waitress he calls Rosabella. She accepts, but 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. After some time, Rosabella learns to love Tony, to the point where he makes her feel “Warm All Over.” However, she soon realizes Tony treats her not as an equal, but as a child. Her rhapsodic plea, “Like a Woman Loves a Man,” changes his feelings toward his wife. Once Tony discovers that Rosabella is to have another man's child, he threatens to kill Joe, but there is a reconciliation and the vintner offers to raise the child as his own. A 1979 Broadway revival, starring Giorgio Tozzi, ran for 52 performances. A more successful revival ran in New York in 1991-2, resulting in a new recording of the score.

MY FAIR LADY

MUSIC: Frederick Loewe

LYRICS AND BOOK: Alan Jay Lerner

DIRECTOR: Moss Hart

CHOREOGRAPHER: Hanya Holm

OPENED: 3/15/56, New York; a run of 2,717 performances

The most celebrated musical of the 1950s began as an idea of Hungarian film producer Gabriel Pascal, who devoted the last two years of his life 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. They were also scrupulous in maintaining the Shavian flavor in their songs. 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 (a star-making role for Julie Andrews), a scruffy flower seller in London's Covent Garden, taken on as a speech student of linguistics Professor Henry Higgins (played by Rex Harrison) to increase her social and economic potential. Eliza succeeds so well that she outgrows her social station and 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. The show was also a solid success in London. For the 1964 movie version, Julie Andrews was passed over for Audrey Hepburn as Eliza (whose singing was dubbed by Marni Nixon), along with Harrison. Two major revivals have been mounted in New York as of this writing. In 1976 the musical ran for 377 performances with Ian Richardson and Christine Andreas. In 1981 New York again saw Rex Harrison in 119 performances with Nancy Ringham's Eliza. In the late 1980s a new recording of the musical was released with Kiri Te Kanawa and Jeremy Irons in the leading roles. "Without You" is Eliza's declaration of independence from her Svengali, Professor Higgins.

THE MYSTERY OF EDWIN DROOD

MUSIC, LYRICS AND BOOK: Rupert Holmes

DIRECTOR: Wilford Leach

CHOREOGRAPHER: Graciela Daniele

OPENED: 12/2/85, New York; a run of 608 performances

The Mystery of Edwin Drood came to Broadway after being initially presented the previous summer in a series of free performances sponsored by the New York Shakespeare Festival at the Delacorte Theatre in Central Park. The impressive score was the first stage work of composer-lyricist-librettist Rupert Holmes, who had previously revealed a talent limited to commercial pop. Holmes' lifelong fascination with Charles Dickens' unfinished novel had been the catalyst for the project. Since there were no clues as to Drood's murderer or even if a murder had been committed, Holmes decided to let the audience provide the show's ending by voting how it turns out. The writer's second major decision was to offer the musical as if it were being performed by an acting company at London's Music Hall Royale in 1873. On November 13, 1986, in an attempt to attract more theatre-goers, the musical's title was changed to *Drood*. "Moonfall" is Rosa's strange romantic song of longing, and "Rosa's Confession" is the song she sings if the audience votes for her as the killer.

NINE

MUSIC AND LYRICS: Maury Yeston

BOOK: Arthur Kopit, Mario Fratti

DIRECTOR: Tommy Tune

CHOREOGRAPHERS: Tommy Tune and Thommie Walsh

OPENED: 5/9/82, New York; a run of 732 performances

The influence of the director-choreographer was emphasized again with Tommy Tune's highly stylized, visually striking production of *Nine*, which, besides being a feast for the eyes is also one of the very few non-Sondheim Broadway scores to have true musical substance and merit from the 1970s and 1980s. The musical evolved from Yeston's fascination with Federico Fellini's semi-autobiographical 1963 film *8 1/2*. The story spotlights Guido Contini (played originally by Raul Julia), a celebrated but tormented director who has come to a Venetian spa for a rest, and his relationships with his wife, his mistress, his protégée, his producer and his mother. The production, which flashes back to Guido's youth and also takes place in his imagination, offers such inventive touches as an overture in which Guido conducts his women as if they were instruments, and an impressionistic version of the Folies Bergères. "A Call from the Vatican" refers to what Guido has told his secretary about a sexy phone call that comes from his mistress. "Unusual Way" is sung to Guido by his young actress protégée. "Simple" is sung by the mistress as Guido's midlife crisis accelerates, and he is temporarily left alone.

110 IN THE SHADE

MUSIC: Harvey Schmidt
LYRICS: Tom Jones
BOOK: N. Richard Nash
DIRECTOR: Joseph Anthony
CHOREOGRAPHER: Agnes de Mille
OPENED: 10/24/63, New York; 330 performances

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. 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 somewhat sincere attention to Lizzie, and awakens love and life in her. Nevertheless, she sees no future with Starbuck, and winds up with a reliable local suitor instead. Inga Swenson was the musical's original Lizzie, with Robert Horton as Starbuck. The show was featured in a prominent production by New York City Opera in 1992. All Lizzie's songs show her conflicted character. In "Raunchy" she flirts with the idea, briefly, of becoming a brazen man-magnet. "Is It Really Me?" is sung to Starbuck after he has told her how beautiful she is. "Simple Little Things" reveals her true values, reflecting her no-nonsense rural American upbringing.

PHANTOM

MUSIC AND LYRICS: Maury Yeston
BOOK: Arthur Kopit

Though at this writing Yeston's *Phantom* has not had a Broadway run, it has played widely in the United States, receiving raves from critics in Chicago, Boston, New York, Dallas and other places. Based on the 1911 French novel, the show's principal characters are Christine and Phantom, and his protective love for her. Yeston and Kopit actually wrote their show before Lloyd Webber wrote his, but were unable to get any financing for a Broadway production after the new British musical was announced. *Phantom* was first seen in Houston in 1991. Among the show's strong score, "This Place Is Mine" is Carlotta's comic song about the opera house where she reigns. Yeston, composer of *Nine* and *Grand Hotel*, is certainly one of the most interesting composers to hit Broadway, with his background as a music textbook author and professor at Yale, and his compositional abilities, further represented by a cello concerto written for Yo-Yo Ma. He wrote the words and music for a song cycle called *December Songs*, commissioned for the Carnegie Hall centennial celebration. "My True Love" is Christine's song to the Phantom, asking to see his hidden face.

PHILEMON

MUSIC: Harvey Schmidt
WORDS: Tom Jones
OPENED: 1970, New York

The 60s had *The Fantasticks*, *110 in the Shade*, *I Do! I Do!*, and *Celebration* from Schmidt and Jones. Following those shows, the pair developed their own theatre workshop in New York called Portfolio, and in the spirit of that time concentrated on small scale, experimental musicals. *Philemon* was the most notable show to come out of the workshop, and won the Outer Critics Circle Award. "The Greatest of These" is based on the biblical text from 1 Corinthians, Chapter 13.

THE PIRATES OF PENZANCE

MUSIC: Arthur Sullivan
LIBRETTO: W.S. Gilbert
OPENED: 12/31/1879, New York

Twenty-one-year-old Frederic, bound by his sense of duty to serve out his apprenticeship to a band of pirates, has reached the end of his indentures and decides henceforth to oppose the cutthroat crew rather than join them. His nursemaid, Ruth who has served with him aboard ship as a maid-of-all-work, confesses that the whole thing had been a mistake from the beginning. After leaving the pirates, Frederic happens upon a party of young women—the daughters of the Major-General Stanley—one of whom, Mabel, takes pity on him ("Poor Wand'ring One"). The pirates then arrive on the scene, determined to marry the young ladies, but the Major-General wins clemency by claiming to be an orphan. Frederic, at first duty-bound to destroy his former comrades, rejoins them when he finds that his apprenticeship extends to his twenty-first birthday, and having been born on February 29, he has so far had only five birthdays. But in the end, the pirates yield to the police at the invocation of Queen Victoria's name, and when Ruth reveals that they are actually wayward noblemen, they earn their pardon and permission to marry the Major-General's daughters.

PLAIN AND FANCY

MUSIC: Albert Hague
LYRICS: Arnold B. Horwitt
BOOK: Joseph Stein and Will Glickman
DIRECTOR: Morton Da Costa
CHOREOGRAPHER: Helen Tamiris
OPENED: 1/27/55, New York; a run of 461 performances

The setting of *Plain and Fancy* was Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they inherited—but not before they had a chance to meet the God-fearing people and appreciate their simple but unyielding way of living. The warm and atmospheric score, with its hit song “Young and Foolish” was composed by Albert Hague, familiar to television viewers as the bearded music teacher in the series “Fame.” *Plain and Fancy* was another Barbara Cook show that helped to establish her as Broadway’s favorite golden-throated ingenue.

REGINA

WORDS AND MUSIC: Marc Blitzstein
DIRECTOR: Robert Lewis
OPENED: 10/31/49, New York; a run of 56 performances

Regina is among the most distinguished and thrilling American scores for the stage, and in a style that combines a theatrical popularity and serious composition. Gershwin had tried opera on Broadway in 1935 with *Porgy and Bess*—the idea was ahead of its time, but had a great effect on composers to come. By the late 1940s to the early 1950s, there was a small but important trend toward a more grown-up, musically ambitious, serious lyric theatre for Broadway, with Gian Carlo Menotti, Kurt Weill, Marc Blitzstein the prime contributors. *Regina* is based on the Lillian Hellman 1939 play *The Little Foxes* (released as a film with Bette Davis in the title role). “What Will It Be for Me?” is the song of Regina’s seventeen-year-old daughter, Alexandra, a good natured, innocent girl whose character is in sharp contrast to her mother.

THE SECRET GARDEN

MUSIC: Lucy Simon
LYRICS AND BOOK: Marsha Norman
DIRECTOR: Susan H. Schulman
CHOREOGRAPHER: Michael Lichtefeld
OPENED: 4/25/91, New York; 706 performances

Based on the novel by Frances Hodgson Burnett, the story is of an orphaned Mary Lennox, who is sent to live with her uncle Archibald in Yorkshire. He is absorbed in grief over the death of his young wife ten years earlier, and the house is gloomy and mysterious. Mary finds her dead aunt’s “secret garden,” passionately nurtures it to life, and Archie also comes back to life once he can let go of his grief. “How Could I Ever Know?” is sung by the ghost of his dead wife, Lilly.

SHE LOVES ME

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joe Masteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney
OPENED: 4/23/63, New York; a run of 301 performances

The closely integrated, melody drenched score of *She Loves Me* is certainly one of the best ever written for a musical comedy. It was based on a Hungarian play, *Parfumerie*, by Miklos Laszlo, that had already been used as the basis for two films, *The Shop Around the Corner* and *In the Good Old Summertime* (with the setting changed to America). Set in the 1930s in Budapest, the tale is of the people who work in Maraczek’s Parfumerie, principally the constantly squabbling sales clerk Amalia Balash (Barbara Cook) and the manager Georg Nowack (Daniel Massey). It is soon revealed that they are anonymous pen pals who agree to meet one night at the Café Imperiale, though neither knows the other’s identity. Georg realizes that it is Amalia who is waiting for him in the restaurant, but doesn’t let on, leaving her to sit there for hours, culminating in the playful “Dear Friend.” After she calls in sick their relationship blossoms into love when Georg brings her ice cream; eventually, he is emboldened to reveal his identity by quoting from one of Amalia’s letters. *She Loves Me*, which would have starred Julie Andrews had she not been filming *Mary Poppins*, was one of Barbara Cook’s most magical portrayals. The show is well represented on the original cast album, which on two disks preserves practically every note of the show’s music.

THE SOUND OF MUSIC

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

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.

TWO BY TWO

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

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 "I Do Not Know a Day I Did Not Love You."

SO FAR

from *Allegro*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

BEULAH

No keep - sakes have we for days that are gone, No

pp

fond re - col - lec - tions to look back - up - on, No

song that - we love, No scene to - re - call, We

(h)

have no - tra - di - tions - at all.

molto rit.

Refrain (slowly, in four beats)

We have noth-ing to re-mem-ber so far, so

p R.H. L.H. L.H.

The first system of the refrain features a vocal line in 4/4 time with a key signature of two flats. The piano accompaniment consists of a right hand (R.H.) and a left hand (L.H.). The R.H. part begins with a piano (*p*) dynamic and includes a melodic line with a dotted line indicating a connection to the next system. The L.H. part provides a harmonic accompaniment with a long note in the first measure.

far, So far we have - n't walked by night and shared the light of a

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

star. So far your heart has nev - er flut - tered so

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

near, so near That my own heart a - lone could

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand.

hear it. We have - n't gone be -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major). The lyrics are "hear it. We have - n't gone be -". The piano accompaniment is written in grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

yond the ver - y be - gin - ning, — We've just be - gun to

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "yond the ver - y be - gin - ning, — We've just be - gun to". The piano accompaniment continues with similar harmonic support.

know how luck - y we are. — So

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "know how luck - y we are. — So". The piano accompaniment continues with similar harmonic support.

we have noth - ing to re - mem - ber so far, so

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "we have noth - ing to re - mem - ber so far, so". The piano accompaniment continues with similar harmonic support.

far. But now I'm face to face with you, and now at last we've

PPP gradually crescendo e marcato

met And now we can look for - ward to the things we'll

dolce

nev - er for - get.

Interlude

mf

We

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 a half note G4. The piano accompaniment features a complex texture with chords and moving lines in both the right and left hands.

have - n't gone be - yond the ver - y be - gin - ning,

The second system continues the vocal line with the lyrics "have - n't gone be - yond the ver - y be - gin - ning,". The piano accompaniment maintains its intricate harmonic structure.

We've just be - gun to know how luck - y we

The third system features the vocal line with the lyrics "We've just be - gun to know how luck - y we". The piano accompaniment continues with its characteristic chordal and melodic patterns.

are So we have

The fourth system concludes the vocal line with the lyrics "are So we have". The piano accompaniment provides a rich harmonic background for the final phrase.

noth - ing to re - mem - ber so far, so far. But

ppp

now I'm face to face with you, and now at last we've

molto crescendo e marcato

8 8 8

met And now we can look for - ward to the

dolce

things we'll nev - er for - get.

pp

pp

ALL THROUGH THE NIGHT

from *Anything Goes*

Words and Music by
COLE PORTER

Slowly and Freely

HOPE:

If I stopped to think twice I know I'd hur-ry a-way, But it all is so

Recitative

The first system of the musical score is in 3/4 time, marked 'Slowly and Freely'. It features a vocal line and a piano accompaniment. The piano part is labeled 'Recitative' and consists of a single melodic line in the right hand and a bass line in the left hand. The lyrics are: 'If I stopped to think twice I know I'd hur-ry a-way, But it all is so'.

Moderato (in 2)

nice. So I'll on-ly think once and stay. All through the

The second system of the musical score is in 2/4 time, marked 'Moderato (in 2)'. It continues the vocal line and piano accompaniment. The lyrics are: 'nice. So I'll on-ly think once and stay. All through the'.

night I de-light in your love,

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: 'night I de-light in your love,'.

All through the night you're so

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: 'All through the night you're so'.

close to me. _____ All _____ through the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with the lyrics "close to me." followed by a long horizontal line, then "All" followed by another long horizontal line, and finally "through the". The piano accompaniment consists of chords and moving lines in both the right and left hands.

night, _____ un - der bright _____ stars a - bove _____

The second system continues the vocal line with the lyrics "night," followed by a long horizontal line, "un - der bright" followed by another long horizontal line, and "stars a - bove" followed by a final long horizontal line. The piano accompaniment continues with similar chordal and melodic patterns.

_____ You _____ and your love _____ will bring

The third system shows the vocal line with the lyrics "You" followed by a long horizontal line, "and your love" followed by another long horizontal line, and "will bring". The piano accompaniment includes a triplet of eighth notes in the left hand.

ec - sta - sy. _____ When dawn's _____

The fourth system features the vocal line with the lyrics "ec - sta - sy." followed by a long horizontal line, and "When dawn's" followed by another long horizontal line. The piano accompaniment includes a triplet of eighth notes in the left hand and a dynamic marking of *mf* (mezzo-forte).

_____ o - ver - tak - en us, we'll sad - ly say good -

The fifth system shows the vocal line with the lyrics "o - ver - tak - en us, we'll sad - ly say good -". The piano accompaniment continues with chords and moving lines in both hands.

bye, _____ Till dreams re - a - wak - en

us and the moon is high, _____ And

then _____ once a - gain, _____ will I know _____

I was right _____ Stay - ing close to you,

cresc. *mf*

all through the night. _____

molto espress. e. cresc.

8va

THE GYPSY IN ME

from *Anything Goes*

Words and Music by
COLE PORTER

Rubato

HOPE:

Long, long a - go, _____ so long a - go I hard - ly know when _____ My great, great

Grand - moth-er now and then stopped_ with a gyp - sy. The u - sual al - i -

bi — a lit - tle bit tip - sy, _____

Tip - sy no, no, _____ of their love there was - n't a doubt _____ So I can't

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Tip - sy no, no, _____ of their love there was - n't a doubt _____ So I can't". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes a triplet of eighth notes in the first measure and various chordal textures throughout.

wait to get the stage all set, So I can let _____ the gyp - sy in me

The second system continues the vocal line with the lyrics "wait to get the stage all set, So I can let _____ the gyp - sy in me". The piano accompaniment features a prominent triplet of eighth notes in the right hand across several measures. A "rit." (ritardando) marking is placed above the final measure of the piano part.

[Moderato]

out. _____ Hid - ing a - way, _____

The third system is marked "[Moderato]". The vocal line begins with "out. _____" followed by "Hid - ing a - way, _____". The piano accompaniment is marked "a tempo" and "stacc." (staccato). It features a complex rhythmic pattern with many beamed eighth notes in the right hand and a steady bass line in the left hand. A triplet of eighth notes is also present in the vocal line.

_____ There's a lit - tle bit of gyp - sy in _____ me _____ That's nev - er been

The fourth system continues with the lyrics "_____ There's a lit - tle bit of gyp - sy in _____ me _____ That's nev - er been". The piano accompaniment maintains the staccato texture with beamed eighth notes. A triplet of eighth notes is marked in the vocal line.

found. _____ Wait-ing its day _____

This system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note for the word "found." followed by a triplet of eighth notes for "Wait-ing" and a long note for "its day". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

_____ There's a lit-tle bit of gyp - sy in me _____ Just hang-ing a - round, _____

The second system continues the vocal line with the lyrics "There's a lit-tle bit of gyp - sy in me" and "Just hang-ing a - round,". The piano accompaniment maintains the same rhythmic pattern as the first system.

_____ Till the mag - i - cal night _____

The third system features the vocal line with the lyrics "Till the mag - i - cal night". The piano accompaniment continues with the established rhythmic pattern.

_____ When the stars by their light _____ give mys - ter - y _____ to the sleep-ing la - _____

The final system on the page contains the lyrics "When the stars by their light", "give mys - ter - y", and "to the sleep-ing la -". The piano accompaniment concludes with a triplet of eighth notes in the right hand.

goon _____ While a tink - ling gui - tar _____

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 whole note 'goon' followed by a melodic phrase starting with 'While a tink - ling gui - tar'. A triplet of eighth notes is marked above the vocal line. The piano accompaniment consists of a rhythmic pattern of chords in the right hand and a bass line in the left hand.

_____ not too near, not too far, gai - ly strums a - way, - hums a - way a tit - i - lat - ing

The second system continues the vocal line with the lyrics 'not too near, not too far, gai - ly strums a - way, - hums a - way a tit - i - lat - ing'. The piano accompaniment continues with the same rhythmic pattern, featuring chords and a bass line.

tune. _____ When I'm there in that dream _____

The third system shows the vocal line with the lyrics 'tune. _____ When I'm there in that dream _____'. A triplet of eighth notes is marked above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

_____ With the one in the world _____ I wor - ship pas - sion - ate - ly, _____

The fourth system features the vocal line with the lyrics '_____ With the one in the world _____ I wor - ship pas - sion - ate - ly, _____'. The piano accompaniment continues with the same rhythmic pattern, including triplets in the right hand.

At the mo-ment su - preme

This system contains a vocal line and piano accompaniment. The vocal line begins with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment consists of a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

— will be shown the un - known gyp - sy in — me.

marc.

1

This system continues the vocal and piano parts. The vocal line has a fermata over the final note. The piano accompaniment includes a *marc.* (marcato) marking. A first ending bracket labeled '1' spans the final two measures of the system.

2

3

8vb...

This system shows the continuation of the piano accompaniment. It features a second ending bracket labeled '2' in the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand. The system concludes with the instruction '8vb...' (8va below).

I'LL FOLLOW MY SECRET HEART

from *Conversation Piece*

Words and Music by
NOËL COWARD

Andantino *p* D A7

You ask me to have a dis -

D A7 D D7 G D7

creeet heart Un-til mar-riage is out of the way, But

G D7 G B7 Em7 E7(9)

what if I meet with a sweet-heart so sweet That my way-ward heart can-not o -

A7

D⁹₇

D aug5

G

Bm

bey

A sin-gle word that you may say?

D⁹₇*(spoken ad lib.)*

D aug5

Bm

Then we shall have to go a - way.

G maj7

Em

Gm

D

G[#]dim7

D maj7

No,

for there is no-where we could go,

D7

G

F[#]

Where we could hide from what we know

Is

true.

D A7 D A7 D D7

p Don't be a-fraid I'll be - tray you And de-destroy all the plans you have

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment consists of chords and moving lines in both hands. A piano (*p*) dynamic marking is present at the start of the piano part.

G D7 G D7 G B7

made; But e - ven your schemes must leave room for my dreams, So when

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano part features a mix of chords and arpeggiated figures. The lyrics continue across the system.

Em7 E⁹ A7 D⁹ D aug5

all I owe — to you is paid, I'll still have some-thing of my

The third system of music includes the vocal line and piano accompaniment. The piano part has a more complex texture with some chords marked with a '7' and a '9'. The lyrics continue across the system.

G D⁹ D aug 5

own, A lit - tle prize that's mine a - lone.

The fourth system concludes the musical piece on this page. The vocal line and piano accompaniment are shown. The piano part features sustained chords and moving lines. The lyrics end with 'A lit - tle prize that's mine a - lone.' The system ends with a double bar line and a key signature change to one sharp (F#).

REFRAIN G Gaug5 G G7 Am Am7
(slow tempo di Valse)

I'll fol - low my se - cret heart my whole life

p-mf

Bm D7 G Gaug5 G G7

through, I'll keep all my dreams a - part till

p.

E7 C aug5 E7 Am Em

one comes true. No

mf espress.

C G#dim7 Am F#dim7 G Em A⁹

mat - ter what price is paid, What stars may fade a - bove,

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "mat - ter what price is paid, What stars may fade a - bove,". The piano accompaniment is in G major and includes chords: C, G#dim7, Am, F#dim7, G, Em, and A9. Dynamics include a crescendo leading to a forte (f) section.

G G aug5 G C#dim7 Am7

mp I'll fol - low my se - cret heart till I

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "I'll fol - low my se - cret heart till I". The piano accompaniment includes chords: G, G aug5, G, C#dim7, and Am7. Dynamics include mezzo-piano (mp).

D⁹ 1. G Gaug5 Am7 D7 2. G

find love. love.

morendo *pp*

Red. *

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has two endings: "find love." and "love.". The piano accompaniment includes chords: D9, G, Gaug5, Am7, D7, and G. Dynamics include morendo and pianissimo (pp). Performance markings include "Red." and an asterisk (*).

TAKE ME TO THE WORLD

from *Evening Primrose*

Words and Music by
STEPHEN SONDHEIM

Moderato ma poco rubato (♩ = 80)

The piano introduction consists of two staves. 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. A dynamic marking of *p* (piano) is present.

The first vocal phrase is: "Let me see the world _____ with clouds, Take me to the world. _____". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *p* is at the start, and *cantabile* is written above the piano part.

The second vocal phrase is: "Out where I can push _____ through crowds, Take me to the world. _____ A". The piano accompaniment continues with a similar texture. A dynamic marking of *marc.* (marcato) is written above the piano part.

world that smiles, With streets in- stead of aisles, Where

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 lyrics are "world that smiles, With streets in- stead of aisles, Where". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note bass line and a more melodic treble line.

I can walk for miles with you.

poco accel. *rall.*

poco accel. *rall.*

The second system continues the musical score. The vocal line has the lyrics "I can walk for miles with you." and includes performance markings *poco accel.* and *rall.*. The piano accompaniment also features *poco accel.* and *rall.* markings, indicating changes in tempo. The accompaniment includes a mix of chords and moving lines in both hands.

Take me to the world that's real. Show me how it's done.

a tempo *mp*

mp a tempo *cantabile*

The third system of the score features the lyrics "Take me to the world that's real. Show me how it's done." The vocal line is marked *a tempo* and *mp*. The piano accompaniment is marked *mp a tempo* and *cantabile*, suggesting a slower, more lyrical feel. The accompaniment uses block chords and moving bass lines.

Teach me how to laugh, to feel. Move me to the sun. Just

marc.

The final system on the page contains the lyrics "Teach me how to laugh, to feel. Move me to the sun. Just". The vocal line is marked *marc.* (marcato), indicating a strong, accented rhythm. The piano accompaniment also features *marc.* markings and consists of rhythmic chords and a steady bass line.

cresc.

hold my hand When - ev - er we ar - rive.

mf *cresc.*

dim.

Take me to the world Where I can be a - live!

dim.

mp

Let me see the world _____ that smiles,

p *mp*

Take me to the world. _____

Some-where I can walk _____ for miles,

cantabile

Take me to the world. _____ With all a - round Things

marc.

grow - ing in the ground, Where birds that make a sound are

birds. _____ We shall see the world _____ come true.

mp

We shall have the world. _____ I won't be a - fraid _____ with you.

cantabile

We shall have the world. I'll hold your hand And

marc.

know I'm not a - lone. We shall have the world to keep,

cresc. *f*

Such a love-ly world we'll weep. We shall have the world for - ev - er for our

colla voce *rubato*

own.

a tempo *dim. poco a poco* *rall.* *pp*

ART IS CALLING FOR ME

(The Prima Donna Song)
from *The Enchantress*

Music by VICTOR HERBERT
Lyrics by HARRY B. SMITH

[Allegretto]

Piano introduction in 2/4 time, key of B-flat major. The music starts with a forte (*f*) dynamic, followed by a fortissimo (*sfz*) section, and ends with a *sim.* (simile) section. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MINA:

Vocal line and piano accompaniment for the first line. The vocal line is in a soprano register. The piano accompaniment is in the same register as the introduction. Dynamics include *p* (piano) and *sfz* (fortissimo).

Mam - ma is a queen and pa - pa is a king; So
I'm in the é - lite, and men sigh at my feet; Still

Vocal line and piano accompaniment for the second line. The piano accompaniment features a triplet figure in the right hand. Dynamics include *p* (piano) and *loco* (ad libitum).

I am a Prin - cess, I know it; But
I do not fan - cy my po - si - tion; I

Vocal line and piano accompaniment for the third line. The piano accompaniment continues with the triplet figure. Dynamics include *p* (piano) and *loco* (ad libitum).

court et - i - quette is a dull drear - y thing, I just
have not much use for the men that I meet, I quite

hate it all, and I show it. *Sva* To
 burn with lyr ic am - bi - tion. Those

sing on the stage, that's the one life for me, My
 ten - ors so sweet, if they made love to me, I'd

fig - ure's just like Te - traz - zi - ni; I
 be a suc - cess, that I do know; And

know I'd win fame if I sang in "Bo - hème;" That
 Mel - ba I'd ous If I once sang in "Faust," That

op - 'ra by Sig - nor Puc - ci - ni. I've rou -
op - 'ra so charm - ing by Gou - nod. Girls would

poco meno (tr)
lades and the trills that would send the cold chills down the
be on the brink of hys - ter - ics, I think, e - ven

f poco meno *ff*

ff pesante (tr) (ad lib.)
backs of all hear - ers of my vo - cal frills,
strong men would have to go out for a drink.

ff *colla voce* *mf dim*

REFRAIN:
I long to be a pri - ma
I long to be a pri - ma

f *fp*

don - na, don - na, don - na, I long to shine up - on the
 don - na, don - na, don - na, I long to shine up - on the

stage, I have the em - bon - point to be -
 stage, With my av - oir - du - pois and my

come a queen of song; And my fig - ure would look pret - ty as a
 tra la la la la, I would be the chief sen - sa - tion of the

page. I want to be a screech - y,
 age. I long to hear them shout - ing:

peach - y can - ta - tri - ce, like oth - er **plump girls that I
 "Vi - va" to the di - va, oh, ver - y love - ly that must

see; _____ I hate so -
 be; _____ That's what I'm

ci - e - ty; I hate pro - pri - e - ty;
 dy - ing for, That's what I'm sigh - ing for,

Art is call - ing for me. _____ (D.C.)
 Art is call - ing for me. _____

* treechy

** optional lyric: "Songbirds" replacing "plump girls"

optional vocal ad lib in this section

The first system of music features a piano accompaniment. The right hand plays a series of chords and moving lines, starting with a forte (*f*) dynamic. The left hand provides a steady bass line with eighth notes. The key signature has two flats, and the time signature is 4/4.

The second system continues the piano accompaniment. The right hand has more complex chordal textures and melodic fragments. The left hand maintains its rhythmic pattern. The dynamics remain consistent with the first system.

That's what I'm dy-ing for, that's what I'm sigh-ing for,

This system includes a vocal line with lyrics. The piano accompaniment continues. The vocal line has a melodic line with some grace notes. The piano accompaniment features a crescendo leading to a sforzando (*sfz*) dynamic. An *8va* marking is present above the piano part.

optional Art is call - ing

Art is call - ing for me.

The final system shows a vocal line with lyrics and a piano accompaniment. The piano part starts with a forte (*f*) dynamic and ends with a sforzando (*sfz*) dynamic. The vocal line includes a *port.* (portamento) marking and a *loco* marking. The piano accompaniment has some *loco* markings in the right hand.

ANOTHER SUITCASE IN ANOTHER HALL

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly (8 beat feel)

MISTRESS:

The first system shows the vocal line for the Mistress, which begins with a rest followed by the word "I". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, marked *mf*.

*C F G7 C F C/E Dm G

don't ex-pect my love af-fairs to last for long; Nev-er fool my - self. That my

The second system continues the vocal line with the lyrics "don't expect my love affairs to last for long; Never fool myself. That my". The piano accompaniment continues with the same rhythmic pattern.

C G7 C F G Am

dreams — will come true; Be-ing used to trou-ble, I an - ti - ci - pate it, but

The third system continues the vocal line with the lyrics "dreams — will come true; Being used to trouble, I anticipate it, but". The piano accompaniment continues with the same rhythmic pattern.

**It would be stylistically appropriate for the pianist to improvise an accompaniment.*

C/G F C F/G C

all the same I hate it, would - n't you? So what hap-pens now? So what hap-pens

** An-oth-er suit-case in an-oth-er hall. _

F/G C F Am

now? Where am I go-ing to? _ Where am I

Take your pic-ture off an - oth - er wall. _ You'll get by, you al - ways have be - fore. _

F C/EDm C F/C C7 F/C C

go-ing to? _

3

**Sung as a chorus by other characters.

C F G7 C F C/E Dm G

time and time a - gain I've said that I don't care; That I'm im - mune to gloom, that I'm

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "time and time a - gain I've said that I don't care; That I'm im - mune to gloom, that I'm". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a simpler bass line. Chord symbols are placed above the vocal line: C, F, G7, C, F, C/E, Dm, G.

C G7 C F G Am

hard ___ through and through: But ev - 'ry time it mat - ters all my words de - sert me; So

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "hard ___ through and through: But ev - 'ry time it mat - ters all my words de - sert me; So". The piano accompaniment continues with the same rhythmic patterns. Chord symbols are placed above the vocal line: C, G7, C, F, G, Am.

C/G F C F/G F C

an - y - one can hurt me and they do. So what hap - pens now? So what hap - pens

An - oth - er suit - case in an - oth - er hall. ___

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "an - y - one can hurt me and they do. So what hap - pens now? So what hap - pens". The piano accompaniment continues with the same rhythmic patterns. Chord symbols are placed above the vocal line: C/G, F, C, F/G, F, C. The system concludes with a piano solo line: "An - oth - er suit - case in an - oth - er hall. ___".

F/G C F Am

now? Where am I go-ing to? — Where am I

Take your pic - ture off an - oth - er wall. — You'll get by, you al - ways have be - fore —

F C/E Dm C

go-ing to? —

F G7 C

Call in three month's time and I'll be fine I know; well

F C/E Dm G C G7 C F

may-be not that fine, but I'll sur-vive — an-y-how: I won't re - call the names and plac - es

G Am C/G F C

of this sad oc - ca - sion; But that's no con - so - la - tion, here and now. So what hap - pens

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

F/G C7 F/G F C7

now? So what hap - pens now? Where am I

An - oth - er suit - case in an - oth - er hall. — Take your pic - ture off an - oth - er wall. —

The second system continues the musical piece. The vocal line has a quarter note G4, a quarter rest, eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

F Am Fmaj7 C

go - ing to? — Where am I go - ing to? —

you'll get by you al - ways have be - fore. — Don't ask an - y - more. —

The third system concludes the piece. The vocal line has a quarter note G4, a quarter rest, eighth notes A4, B4, C5, and a quarter rest. The piano accompaniment features a more complex texture with chords in the right hand and a bass line in the left hand.

I'LL KNOW

from *Guys and Dolls*

Lyrics and Music by
FRANK LOESSER

Slow

SARAH:

The first system of musical notation for the song 'I'll Know'. It features a vocal line for Sarah and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Slow'. The piano part begins with a piano (*p*) dynamic. The lyrics for this system are: "I'll know when my".

The second system of musical notation. The lyrics for this system are: "love comes a-long, I won't take a chance. For oh he'll be".

The third system of musical notation. The lyrics for this system are: "just what I need, not some fly-by-night Broadway romance. I'll know by the".

The fourth system of musical notation. The lyrics for this system are: "calm stead-y voice, those feet on the ground I'll know as I".

Adapted as a solo here, the song is a
duet scene for Sarah and Sky in the show.

(with mounting determination)

run to his arms that at last I've come home safe and sound and till then I shall

rit.

ten.

wait and till then I'll be strong for I'll know when my

love comes a - long.

I won't take a chance, my

love will be just what I need not some fly - by - night Broad - way ro -

mance, and till then I shall wait and till

then I'll be strong for I'll know when my

love comes a - long.

accel. **f**

IF I WERE A BELL

from *Guys and Dolls*

Words and Music by
FRANK LOESSER

Slowly (Swing)

Sarah: (Very freely and slightly tipsy)

(Spoken 1st vs.) ----- (Sung)

Ask me how do I feel_ Ask me now that we're co - sy and cling - ing
how do I feel_ From this chem - is - try les - son I'm learn - ing

Well, sir, all I can say ___ is, if I ___ were a bell ___ I'd be
Well, sir, all I can say ___ is, if I ___ were a bridge ___ I'd be

ring - ing _____ From the mo - ment we kissed to - night _ That's the
burn - ing _____ Yes I knew my mo - rale would crack _ From the

way I've just got to be - have — Boy, if I were a lamp I'd light —
 won - der - ful way that you looked — Boy, if I were a duck I'd quack —

— And if I — were a ban - ner I'd wave. — Ask me
 — Or if I — were a goose I'd be cooked. — Ask me

how do I feel, — lit - tle me with my qui - et up - bring - ing — Well, sir
 how do I feel, — Ask me now that we're fond - ly ca - ress - ing — (Spoken) Pal, (sung) if

all I can say — is, If I — were a gate — I'd be swing - ing — And if
 I were a sal - ad I know — I'd be splash - ing my dress - ing — Ask me

I were a watch I'd start pop-ping my spring Or if
how to de - scribe This whole beau - ti - ful thing Well, if

1
I were a bell — I'd go Ding, dong, ding, dong, ding. Ask me

2
I were a bell — I'd go ding, dong, ding, dong,

ding.

f

L.H.

AND THIS IS MY BELOVED

from *Kismet*

Music and Lyrics by
ROBERT WRIGHT and GEORGE FORREST
(based on themes of Alexander Borodin)

Andantino

Piano introduction in 4/4 time, marked *Andantino* and *p*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand, including a triplet of eighth notes.

MARSINAH:

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, marked *p*. The piano accompaniment provides harmonic support with chords and a steady bass line.

Dawn's prom-is-ing skies, Pe-tals on a pool drift - ing; Im -

Vocal line and piano accompaniment for the second line of lyrics. The vocal line continues the melody, marked *p*. The piano accompaniment includes a triplet of eighth notes.

a-gine these _____ in one pair of eyes, And this is my be - lov - ed.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line concludes the phrase, marked *p*. The piano accompaniment features a triplet of eighth notes.

Strange spice from the south, Hon-ey through the comb

sift - ing; Im - ag - ine these _____ on one ea - ger mouth,

Poco più mosso

And this is my be - lov - ed. And when he speaks,

And when he talks to me, Mu - sic! Mys - ter-y!

And when he moves And when he walks with me, Par - a - dise _____ comes sud - den - ly

Poco stentato

ten.

near! All that can stir, All that can stun,

3 3 3

ten. f

p.

Detailed description: This system contains the first three measures of the piece. The vocal line begins with a whole note 'near!' followed by eighth notes for 'All that can stir,' and 'All that can stun,'. The piano accompaniment features a complex texture with triplets and sixteenth notes in both hands. Dynamics include piano (p.) and fortissimo (f).

All that's for the heart's lift - ing; Im - ag - ine these _____ in

3 3 3

Detailed description: This system contains measures 4-6. The vocal line continues with 'All that's for the heart's lift - ing;' and 'Im - ag - ine these _____ in'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include piano (p.).

one per-fect one, _____ And this is my be - lov - ed! _____

3 3 3 3 3 3

Detailed description: This system contains measures 7-9. The vocal line has 'one per-fect one, _____' and 'And this is my be - lov - ed! _____'. The piano accompaniment features more complex triplet patterns. Dynamics include piano (p.).

_____ And this is my be - lov - ed! _____

8va loco

L.H. cresc.

Detailed description: This system contains measures 10-12. The vocal line has '_____ And this is my be - lov - ed! _____'. The piano accompaniment features a 'cresc.' (crescendo) in the left hand and an '8va loco' (octave up, ad libitum) section in the right hand. Dynamics include fortissimo (f).

WHEN DID I FALL IN LOVE?

from *Fiorello!*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

[Allegretto]

Piano introduction in 8/8 time, marked *pp*. The music features a rhythmic melody in the right hand and a steady accompaniment in the left hand. It includes a first ending (1) and a second ending (2).

THEA:

There he goes, my con - gress-man. Start-ing his

Vocal line and piano accompaniment for the first line. The piano part is marked *pp*. The vocal line is in treble clef with a key signature of one sharp (F#).

day hur-ry-ing right — to a fight. There he goes Sir

Vocal line and piano accompaniment for the second line. The piano part includes dynamic markings *f* and *pp*. The vocal line continues in treble clef.

Gal - a - had gal - lop - ing off rid - ing his white — Wil - lie's knight.

Vocal line and piano accompaniment for the third line. The piano part includes dynamic markings *pp* and *pp*. The vocal line concludes with a fermata. The tempo marking *Rubato* is indicated above the vocal line.

Out of the house ten sec-onds and I miss him, _____ I miss him more

pp *p*

with each good - bye. Out of the house ten sec - onds and I miss him,

p

and no one's more as - ton-ished than I. I nev - er

Rubato

once pre - tend-ed that I loved him; _____ when did I start this change of

(mp) *(pp)*

Slowly and tenderly

heart? _____ When did I fall in love? What night? Which day?

pp *pp*

pp

When did I first be - gin to feel this way? _____ How could the

(pp)

(pp)

mo - ment pass, un - felt, ig - nored? Where was the blind - ing flash?

3

Where was the crash - ing chord? When did I fall in love? I can't _____

(pp)

f *pp* *p*

(pp)

re - call, not that it mat - ters at all.

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "re - call, not that it mat - ters at all." The piano accompaniment is in grand staff (treble and bass clefs). The piano part includes dynamic markings: *pp* (pianissimo) in the first two measures, *cresc.* (crescendo) in the third measure, and *f* (forte) in the fourth measure. There are also hairpins indicating volume changes.

It does - n't mat - ter when or why or how, as long as

The second system continues the vocal line with the lyrics "It does - n't mat - ter when or why or how, as long as". The piano accompaniment features a complex texture with many sixteenth notes in the right hand, while the left hand (L.H.) plays a simpler bass line. Dynamic markings include *pp* and *rit.* (ritardando). A hairpin is visible at the end of the system.

I love him now.

The third system shows the vocal line with the lyrics "I love him now." The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. A *ten.* (tenuto) marking is present above the first note of the vocal line. A hairpin is visible at the end of the system.

When did re - spect first be - come af - fec - tion? When did af - fec - tion

The fourth system contains the lyrics "When did re - spect first be - come af - fec - tion? When did af - fec - tion". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and sustained chords in the left hand. A hairpin is visible at the end of the system.

sud-den-ly soar? _____ What a strange and beau-ti-ful touch

that I love him so much, when I did-n't be-fore. _____

When did I fall in love? Which night? Which day? When did I

first be-gin to feel this way? _____ How could the mo-ment pass, un-felt,

I LOVED

from *Jacques Brel Is Alive and Well
and Living in Paris*

Original French Words by JACQUES BREL
English Words by MORT SCHUMAN and ERIC BLAU
Music by GÉRARD JOUANNEST and FRANÇOIS RAUBER

Allegretto

mp

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand provides a simple bass line. The tempo is marked 'Allegretto' and the dynamics are 'mp'.

I loved all games and fair - y tales, As
You leaped build - ings in sin - gle bounds,

(mp)

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "I loved all games and fair - y tales, As You leaped build - ings in sin - gle bounds,". The piano part continues with the same chordal accompaniment as the introduction, marked with '(mp)'.

strange - ly odd as well that may seem;
Al - though I may well ask you how;

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "strange - ly odd as well that may seem; Al - though I may well ask you how;".

I loved fire - light and witch - es tales, you
You bayed the moon just like a hound, I

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "I loved fire - light and witch - es tales, you You bayed the moon just like a hound, I".

see, You were there in my dreams. I
knew I a - dored you now.

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: "see, You were there in my dreams. I knew I a - dored you now." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some rests in the vocal line.

lived in a tower with cloud top
You laced the night with rag - ing

cresc.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "lived in a tower with cloud top You laced the night with rag - ing". The piano accompaniment includes a *cresc.* (crescendo) marking. The music continues with similar rhythmic patterns and melodic lines.

high To stop your love from
storms, You threw the light - ning a -

f

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "high To stop your love from storms, You threw the light - ning a -". The piano accompaniment includes a *f* (forte) marking. The music continues with similar rhythmic patterns and melodic lines.

pass - ing the by; For this I
cross the skies; You kissed my

decresc.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "pass - ing the by; For this I cross the skies; You kissed my". The piano accompaniment includes a *decresc.* (decrescendo) marking. The music concludes with similar rhythmic patterns and melodic lines.

sim - ply had to do, You
mouth with prom - is - es, You

see, I was wait - ing for you.
burned me with your lies.

mp

I loved the rocks, the
You loved me like a

p

o - cean breeze, And the
po - et loves, My nights were

8va

hiss - ing of stars the foam: The
made - of stars and fears,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in G minor and contains the lyrics: "hiss - ing of stars the foam: The". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wild, Think - ing wild that kiss you of the roar go - ing a -
Think - ing wild that kiss you of the roar go - ing a -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "wild, Think - ing wild that kiss you of the roar go - ing a -". The piano accompaniment includes a long, sustained chord in the right hand.

seas, way, And Now leave me you had brought with me my
way, And Now leave me on - ly with my

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "seas, way, And Now leave me you had brought with me my". The piano accompaniment includes a long, sustained chord in the right hand.

1 home. 2 tears.

The fourth system of the musical score concludes the vocal line and piano accompaniment. It is divided into two parts, labeled "1" and "2". The vocal line contains the lyrics: "home." and "tears.". The piano accompaniment includes a long, sustained chord in the right hand.

mf

Poco meno mosso

I loved the towns

pp

where we made love, And the ho

tels where we played games;

You thought I'd never live it

This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of three flats and a 3/4 time signature. The lyrics are "You thought I'd never live it". The bottom two staves are piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

down, Yet you see, I've forgotten your

This system contains the second two lines of music. The vocal line continues with the lyrics "down, Yet you see, I've forgotten your". The piano accompaniment continues with similar rhythmic patterns, including a double bar line in the middle of the system.

Più mosso

name. _____

This system contains the third two lines of music. The tempo marking "Più mosso" is placed above the first staff. The vocal line begins with a long note followed by a line for the singer to write their name. The piano accompaniment continues with a similar eighth-note bass line.

This system contains the final two lines of music on the page, which are piano accompaniment. It features a consistent eighth-note bass line and chords in the right hand, concluding the piece.

I WHISTLE A HAPPY TUNE

from *The King and I*

[Moderato]

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Oh ————— Oh, ————— When - ev - er I feel a -

p
W.W. & Stgs.

fraid I hold my head e - rect And whis-tle a hap-py tune, So

no-one will sus - pect I'm a - fraid ————— While shiv - er - ing in my

shoes I strike a 'care-less pose And whis-tle a hap-py tune And

no one ev-er knows I'm a - fraid _____ The re - sult of this de -

cep - tion is ver - y strange to - tell For when I fool the

peo-ple I fear I fool my-self as well! I whis-tle a hap - py

tune And ev-'ry sin-gle time The hap-pi-ness in the

tune con-vin-ces me that I'm not a-fraid.

w.w.

Make be-lieve you're brave And the 'trick will take you far.

w.w. & Stgs.

You may be as brave as you make be-lieve you are.

Whistle

This system contains a whistle line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The whistle line consists of a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

You may be as brave as you make be - lieve you

This system includes a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "You may be as brave as you make be - lieve you". The piano accompaniment continues with the same rhythmic pattern as the first system.

are.

Fl.

W. W. *cresc.*

ff

f

This system features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the word "are.". The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *f* (forte). There are also markings for "Fl." (Flute) and "W. W. *cresc.*" (Woodwinds, crescendo). The system concludes with a double bar line.

I HATE MEN

from *Kiss Me, Kate*

Words and Music by
COLE PORTER

Solemnly

KATHERINE: Moderato

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "I hate hate". The piano accompaniment starts with a forte (*f*) dynamic, then transitions to piano (*p*) dynamics. The key signature is one flat (B-flat major), and the time signature is common time (C).

The second system continues the vocal line with the lyrics "men, — I can't a-bide 'em e-ven now and then. — Than men, — Their worth up-on this earth I din-na ken. — A -". The piano accompaniment includes dynamic markings of *sf* and *p*. The key signature changes to two sharps (D major).

The third system continues the vocal line with the lyrics "ev-er mar-ry one of them, I'd rest a vir-gin rath-er, For hus-bands are a bor-ing lot and void the trav-'ling sales-man, though a tempt-ing Tom he may be, From Chi-na he will bring you jade and". The piano accompaniment features a consistent rhythmic pattern. The key signature remains two sharps (D major).

on - ly give you both - er. Of course, I'm awf - 'lly glad that moth - er had to mar - ry fa - ther, But
per - fume from A - ra - by. But don't for - get 'tis he who'll have the fun and thee the ba - by, Oh,

mf

cantabile *gaily*

I _____ hate men. _____ Of all the types I've ev - er met, with -
I _____ hate men. _____ If thou shouldst wed a bus - 'ness man, Be

mp

in our de - mo - cra - cy, I hate the most, the ath - lete with his
wa - ry, oh be war - y, He'll tell you he's de - tained in town on

man - ner bold and brass - y. He may have hair up - on his chest, But
 bus - 'ness nec - es - sar - y. His bus - 'ness is the bus - 'ness which he

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 is one sharp (F#) and the time signature is 4/4. The vocal line begins with a melodic phrase that corresponds to the lyrics. The piano accompaniment consists of chords and moving lines in both the right and left hands.

sis - ter, so has Las - sie, Oh, I _____ hate men! —
 gives his sec - re - tar - y, Oh, I _____ hate

f poco rit. sf f p

8vb

The second system continues the musical score. It includes a vocal line and piano accompaniment. A first ending bracket labeled '1' spans the end of the vocal line. The piano accompaniment features dynamic markings: *f*, *poco rit.*, *sf*, *f*, and *p*. An 8vb marking is present in the bass staff.

men! —

broad

sf f rall. a tempo

3 3 3

8vb loco 8vb

The third system of the musical score includes a vocal line and piano accompaniment. A second ending bracket labeled '2' is positioned above the vocal line. The piano accompaniment features dynamic markings: *sf*, *f*, *rall.*, and *a tempo*. It also includes triplets of eighth notes and an 8vb marking in the bass staff.

THE GLAMOROUS LIFE

from *A Little Night Music*

Music and Lyrics by
STEPHEN SONDHEIM

Andante (♩ = 144)

mf legato

The piano introduction consists of two staves in 3/4 time, featuring a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked as Andante with a quarter note equal to 144 beats per minute.

mp

Or - din-ar - y moth - ers lead

The vocal line is written on a single staff in 3/4 time. It begins with a rest for two measures, followed by the lyrics "Or - din-ar - y moth - ers lead". The dynamic is marked as mezzo-piano (mp).

(Continue in octaves)

mp leggiero

The piano accompaniment for the first vocal line is written on two staves. It features a light, rhythmic accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked as mezzo-piano (mp) and the articulation is leggiero.

or - din-ar - y lives: Keep the house and sweep the par - lor,

The vocal line continues with the lyrics "or - din-ar - y lives: Keep the house and sweep the par - lor,". The melody is written on a single staff in 3/4 time.

The piano accompaniment for the second vocal line is written on two staves. It continues the light, rhythmic accompaniment from the previous section, with a melodic line in the right hand and a bass line in the left hand.

The song appears in a different form in the show.

Mend the clothes and tend the child - ren. Or - din - ar - y moth - ers, like

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Mend the clothes and tend the child - ren. Or - din - ar - y moth - ers, like". The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, with chords and moving lines.

or - din - ar - y wives, Make the beds and

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "or - din - ar - y wives, Make the beds and". The piano accompaniment continues with similar harmonic support.

bake the pies and with - er on the vine. Not

rit.
gva
rit.

The third system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "bake the pies and with - er on the vine. Not". The piano accompaniment includes a *rit.* (ritardando) marking above the staff and a *gva* (glissando) marking below the staff. The system ends with a double bar line.

Allegro (♩ = 176)

mine.

p legato

Dy - ing by inch - es _____ ev - 'ry night, What a

glam - or - ous life! _____

Brought on by winch - es _____ to re - cite, What a

glam - or - ous life!

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a quarter note 'g', a quarter note 'l', a quarter note 'a', a quarter note 'm', a quarter note 'o', a quarter note 'r', a quarter note 'o', a quarter note 'u', a quarter note 's', and a half note 'l'. The piano accompaniment is on two staves (treble and bass clefs). The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of eighth notes in an ascending pattern. There are dynamic markings like 'p' and 'v' throughout.

Or - din - ar - y moth - ers nev - er get the flow - ers and

The second system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a quarter note 'O', a quarter note 'r', a quarter note 'd', a quarter note 'i', a quarter note 'n', a quarter note 'a', a quarter note 'r', a quarter note 'y', a quarter note 'm', a quarter note 'o', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'r', a quarter note 's', a quarter note 'n', a quarter note 'e', a quarter note 'v', a quarter note 'e', a quarter note 'r', a quarter note 'g', a quarter note 'e', a quarter note 't', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'f', a quarter note 'l', a quarter note 'o', a quarter note 'w', a quarter note 'e', a quarter note 'r', a quarter note 's', and a quarter note 'a', a quarter note 'n', a quarter note 'd'. The piano accompaniment is on two staves (treble and bass clefs). The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of eighth notes in an ascending pattern. There are dynamic markings like 'p' and 'v' throughout.

Or - din - ar - y moth - ers nev - er get the joys.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a quarter note 'O', a quarter note 'r', a quarter note 'd', a quarter note 'i', a quarter note 'n', a quarter note 'a', a quarter note 'r', a quarter note 'y', a quarter note 'm', a quarter note 'o', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'r', a quarter note 's', a quarter note 'n', a quarter note 'e', a quarter note 'v', a quarter note 'e', a quarter note 'r', a quarter note 'g', a quarter note 'e', a quarter note 't', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'j', a quarter note 'o', a quarter note 'y', a quarter note 's'. The piano accompaniment is on two staves (treble and bass clefs). The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of eighth notes in an ascending pattern. There are dynamic markings like 'p' and 'v' throughout.

Or - din - ar - y moth - ers could - n't cough for ho - urs, main -

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. It begins with a quarter note 'O', a quarter note 'r', a quarter note 'd', a quarter note 'i', a quarter note 'n', a quarter note 'a', a quarter note 'r', a quarter note 'y', a quarter note 'm', a quarter note 'o', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'r', a quarter note 's', a quarter note 'c', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'd', a quarter note 'n', a quarter note 't', a quarter note 'c', a quarter note 'o', a quarter note 'u', a quarter note 'g', a quarter note 'h', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'h', a quarter note 'o', a quarter note 'u', a quarter note 'r', a quarter note 's', a quarter note 'm', a quarter note 'a', a quarter note 'i', a quarter note 'n'. The piano accompaniment is on two staves (treble and bass clefs). The right hand plays a series of eighth notes in a descending pattern. The left hand plays a series of eighth notes in an ascending pattern. There are dynamic markings like 'p' and 'v' throughout.

tain - ing their poise.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics 'tain - ing their poise.' The piano accompaniment is in bass clef and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The music is in a common time signature.

Sand - wich - es on - ly, but she eats what she

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Sand - wich - es on - ly, but she eats what she'. The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

wants when she wants.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'wants when she wants.'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Some - times it's lone - ly, but she meets man - y

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics 'Some - times it's lone - ly, but she meets man - y'. The piano accompaniment maintains the same rhythmic pattern as the previous systems, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

hand - some gal - lants.

Or - din - ar - y moth - ers don't live out of cas - es But

or - din - ar - y moth - ers don't go diff - 'rent pla - ces, Which

or - din - ar - y moth - ers can't do, Be - ing moth - ers all

day. _____ Mine's a - way, in a

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'day.' followed by a four-measure rest, then continues with the lyrics 'Mine's a - way, in a' over four measures. The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes. A '(b)' marking is present in the first measure of the bass line.

play _____ And she's real - er than

The second system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'play' followed by a four-measure rest, then continues with the lyrics 'And she's real - er than' over four measures. The piano accompaniment continues with a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes.

they. _____

l.h. *(r.h.)*

The third system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'they.' followed by a four-measure rest, then continues with a four-measure rest. The piano accompaniment features a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes. The system concludes with a key signature change to two flats (B-flat and E-flat) in the final measure.

L'istesso tempo

p

What if her broach is On - ly glass And her

p

sim.

cos - tumes un - rav - el? _____

What if her coach is sec - ond class? She at

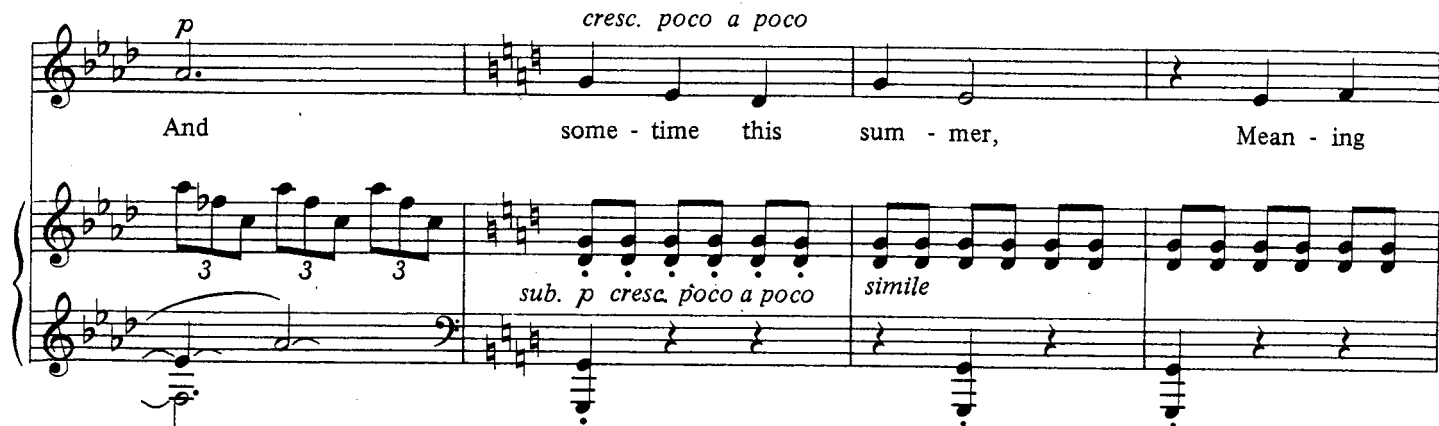
least gets to trav - el. _____

cresc.

p *cresc. poco a poco*

And some - time this sum - mer, Mean - ing

sub. p cresc. poco a poco simile

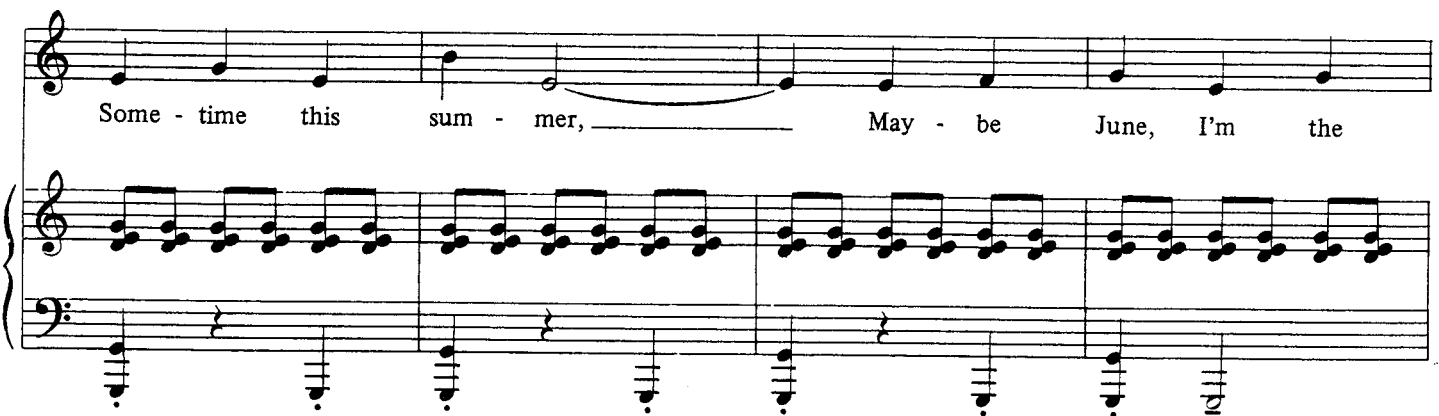


soon, she'll be trav-'ling to me.

sempre staccato (cresc.)



Some - time this sum - mer, May - be June, I'm the



new place she'll see.



f

Or - din - ar - y daught - ers, may think life is bet - ter with

Or - din - ar - y moth - ers near them when they choose. But

or - din - ar - y daught - ers sel - dom get a let - ter en -

clos - ing re - views. _____

mf

Gay and re - sil - ient, with ap - plause, What a

mf

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a dynamic marking of *mf*. The lyrics are "Gay and re - sil - ient, with ap - plause, What a". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

gla - mor - ous life! _____

Detailed description: This system contains the second two lines of music. The top staff is a vocal line in treble clef. The lyrics are "gla - mor - ous life!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern as in the first system.

Speech - es are brill - iant If they're Shaw's, What a

Detailed description: This system contains the third two lines of music. The top staff is a vocal line in treble clef. The lyrics are "Speech - es are brill - iant If they're Shaw's, What a". The piano accompaniment continues with the same rhythmic pattern.

gla - mor - ous life! _____

Detailed description: This system contains the fourth two lines of music. The top staff is a vocal line in treble clef. The lyrics are "gla - mor - ous life!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern.

f
Or - din - ar - y moth - ers need - n't meet com - mit - tees, But

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a forte (*f*) dynamic and contains the lyrics "Or - din - ar - y moth - ers need - n't meet com - mit - tees, But". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

or - din - ar - y moth - ers don't get keys to cit - ies. No,

The second system continues the vocal line with the lyrics "or - din - ar - y moth - ers don't get keys to cit - ies. No,". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

or - din - ar - y moth - ers mere - ly see their child - ren all

The third system features the vocal line with the lyrics "or - din - ar - y moth - ers mere - ly see their child - ren all". The piano accompaniment continues with the same rhythmic structure.

dim. poco a poco
year, Which is love - ly, I

dim. poco a poco

The fourth system concludes the piece with the lyrics "year, Which is love - ly, I". The piano accompaniment features a decrescendo, indicated by the *dim. poco a poco* marking. The right hand has a more active eighth-note pattern, while the left hand remains simple.

hear. _____ But it does in - ter -

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a long horizontal line under the word 'hear.' followed by the lyrics 'But it does in - ter -'. The middle and bottom staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

fere _____ With a gla - mor - ous...

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a long horizontal line under the word 'fere' followed by the lyrics 'With a gla - mor - ous...'. The middle and bottom staves are piano accompaniment. The piano part continues with the rhythmic pattern from the first system, ending with a key signature change to three flats.

L'istesso tempo

mp

I am the prin - cess, Guard - ed by drag - ons,

The third system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'I am the prin - cess, Guard - ed by drag - ons,'. The middle and bottom staves are piano accompaniment. The piano part features a continuous eighth-note triplet pattern in the right hand. The left hand has a more melodic line. Dynamics include *mp* and *sim.*

Snort - ing and grumb - ling and rumb - ling in wag - ons.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with the lyrics 'Snort - ing and grumb - ling and rumb - ling in wag - ons.'. The middle and bottom staves are piano accompaniment. The piano part continues with the eighth-note triplet pattern in the right hand and a melodic line in the left hand.

She's in her king - dom, Wear - ing dis -

guis - es, Liv - ing a life that is full of sur -

pris - es. *p* And

cresc. poco a poco
some - time this sum - mer she'll come gal - lop - ing
sub. p cresc. poco a poco simile

ov - er the green.

(cresc.)

Some - time this sum - mer, to the res - cue, my

mf

moth-er the queen!

f

Or - din - ar - y moth-ers thrive on be - ing pri - vate, And

f

or - din - ar - y moth - ers some - how can sur - vive it, But

The first system of the musical score features 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 "or - din - ar - y moth - ers some - how can sur - vive it, But". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

or - din - ar - y moth - ers nev - er Know they're just stand - ing

The second system continues the musical score with the vocal line and piano accompaniment. The lyrics are "or - din - ar - y moth - ers nev - er Know they're just stand - ing". The piano accompaniment maintains the same rhythmic pattern as the first system.

still With the ket - tles to

dim. poco a poco

The third system includes the vocal line and piano accompaniment. The lyrics are "still With the ket - tles to". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand. A dynamic marking of *dim. poco a poco* is present above the vocal line and below the piano accompaniment.

fill While they're mis - sing the

The fourth system concludes the musical score with the vocal line and piano accompaniment. The lyrics are "fill While they're mis - sing the". The piano accompaniment continues with the sixteenth-note texture. A dynamic marking of *dim. poco a poco* is also present in this system.

thrill Of the gla - mor - ous

This system contains the first two staves of music. The vocal line (top staff) begins with a long note marked 'thrill' and continues with the lyrics 'Of the gla - mor - ous'. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

life!

stacc. *dim. poco a poco*

This system contains the next two staves. The vocal line (top staff) has a long note marked 'life!'. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of eighth notes, marked with 'stacc.' and 'dim. poco a poco'.

This system contains the next two staves of music. The vocal line (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) continues with a rhythmic pattern of eighth notes.

p *molto rit.*

This system contains the final two staves of music. The vocal line (top staff) is mostly silent. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes, marked with 'p' and 'molto rit.', ending with a long note.

LOOK FOR A SKY OF BLUE

from *Little Mary Sunshine*

Music and Lyrics by
RICK BESOYAN

Freely

The piano introduction consists of three measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note G2. The second measure has a treble clef with a half note A4 and a bass clef with a half note G2. The third measure has a treble clef with a half note B4 and a bass clef with a half note G2. The dynamic marking *mf* is placed above the second measure. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

LITTLE MARY:

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a treble clef and a half note G4. The piano accompaniment starts with a treble clef and a half note G4. The lyrics are: "Don't be sad and gloom - y, come and heark-en to me, please be gay." The piano accompaniment includes a bass line with a half note G2. The key signature has three flats and the time signature is 4/4.

The second line of the song features a vocal melody and piano accompaniment. The vocal line starts with a treble clef and a half note G4. The piano accompaniment starts with a treble clef and a half note G4. The lyrics are: "There's no time for tear-drops, when there's rain we hear drops, but they quick-ly fade a - way." The piano accompaniment includes a bass line with a half note G2. The key signature has three flats and the time signature is 4/4.

The third line of the song features a vocal melody and piano accompaniment. The vocal line starts with a treble clef and a half note G4. The piano accompaniment starts with a treble clef and a half note G4. The lyrics are: "Just be-cause we have-n't got a pen-ny in our pock - ets, and life seems a great mo - rass." The piano accompaniment includes a bass line with a half note G2. The key signature has three flats and the time signature is 4/4.

Pray, don't be of-fend - ed, kind thoughts are in-tend - ed: You don't see the cheer - y side; a -

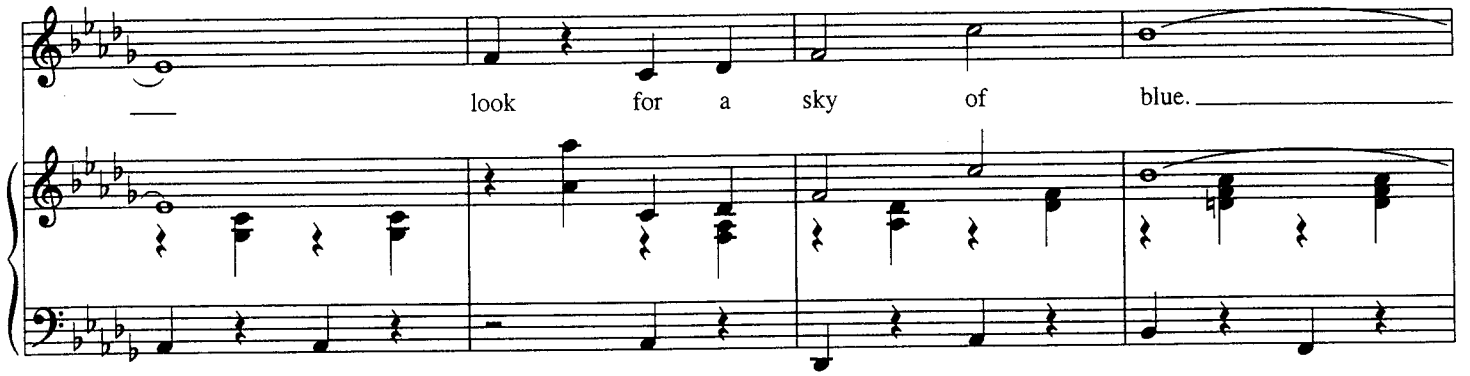
Moderato (♩ = 96)
a tempo

las: When - e'er a cloud ap - pears, _____ filled with doubts and fears, _____

_____ look for a sky of blue, _____

_____ when - e'er a cloud of grey _____ seems to waft your way, _____

look for a sky of blue.

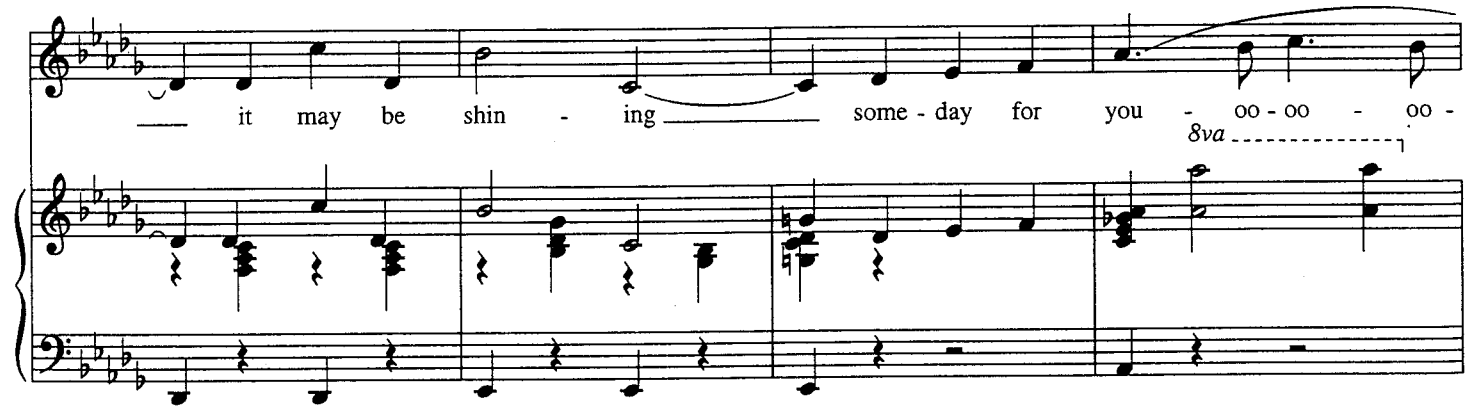


Re - mem - ber, some - times the sun is shin - ing,



it may be shin - ing some - day for you - oo - oo - oo -

8va



so 'til that hap - py day we must learn to say



"Look for a sky of blue." _____ Re-mem-ber, some - times

The first system of music features a vocal line on a treble clef staff with a key signature of three flats and a common time signature. The lyrics are: "Look for a sky of blue." followed by a long horizontal line, then "Re-mem-ber, some - times". The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line.

the sun is shin - ing, it may be shin - ing some day - for

The second system continues the vocal line with the lyrics: "the sun is shin - ing, it may be shin - ing some day - for". The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

you - oo-oo - oo - oo. So 'til that hap - py day _____ we must learn to say _____

8va-----

The third system features a vocal line with the lyrics: "you - oo-oo - oo - oo. So 'til that hap - py day _____ we must learn to say _____". A piano trill is marked with "8va-----" above it. The piano accompaniment includes a trill in the right hand and a bass line in the left hand.

rit. look for a sky of blue. _____

rit.

The fourth system begins with a vocal line marked "rit." (ritardando) and the lyrics: "look for a sky of blue. _____". The piano accompaniment features a trill in the right hand, also marked "rit.", and a bass line in the left hand. The system concludes with a double bar line and a fermata over the final notes.

GOOCH'S SONG

from *Mame*

Music and Lyric by
JERRY HERMAN

Freely
AGNES:

In 2

(spoken:)

(Sing)

With my wings res - o - lute - ly spread, Mis - sis Burn - side, And my

old in - hi - bi - tions shed, Mis - sis Burn - side, I did each lit - tle thing you

In 4
Very slowly

said, Mis - sis Burn - side. I lived! I lived! I lived! I

accel.

Moderately slow 2

al - tered the drape of a drop of my bod - ice And

R. H.

soft - ened the shape of my brow. _____ I

fol - lowed di - rec - tions, And made some con - nec - tions, But

what do I do now? _____ Who'd

think this Miss Prim would Have o - pened a win - dow As

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat). The vocal line begins with a quarter note on G4, followed by eighth notes for 'think this Miss Prim would', a quarter note on G4 for 'Have', a dotted quarter note on G4 for 'o - pened', a quarter note on G4 for 'a', a quarter note on G4 for 'win - dow', and a quarter note on G4 for 'As'. The piano accompaniment features a steady bass line of quarter notes and chords in the right hand.

far as her whim would al - low? And

The second system continues the vocal line. The vocal line has a quarter note on G4 for 'far', a quarter note on G4 for 'as', a quarter note on G4 for 'her', a quarter note on G4 for 'whim', a quarter note on G4 for 'would', a quarter note on G4 for 'al - low?', and a quarter note on G4 for 'And'. The piano accompaniment continues with similar rhythmic patterns and chordal support.

who would sup - pose it Was so hard to close it, Oh,

The third system continues the vocal line. The vocal line has a quarter note on G4 for 'who', a quarter note on G4 for 'would', a quarter note on G4 for 'sup - pose', a quarter note on G4 for 'it', a quarter note on G4 for 'Was', a quarter note on G4 for 'so', a quarter note on G4 for 'hard', a quarter note on G4 for 'to', a quarter note on G4 for 'close', a quarter note on G4 for 'it,', and a quarter note on G4 for 'Oh,'. The piano accompaniment features a more active bass line with eighth notes.

what do I do now? I

The fourth system concludes the vocal line. The vocal line has a quarter note on G4 for 'what', a quarter note on G4 for 'do', a quarter note on G4 for 'I', a quarter note on G4 for 'do', a quarter note on G4 for 'now?', and a quarter note on G4 for 'I'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

pol - ished and pow - dered and puffed my - self. — If

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "pol - ished and pow - dered and puffed my - self. — If". The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part includes a long melodic line in the right hand and a rhythmic accompaniment in the left hand.

life is a ban-quet I stuffed my - self. — I

The second system continues the vocal line with the lyrics "life is a ban-quet I stuffed my - self. — I". The piano accompaniment continues with similar melodic and rhythmic patterns as the first system.

had my mis - giv - ings, But went on a field trip To

The third system features the lyrics "had my mis - giv - ings, But went on a field trip To". The piano accompaniment includes a section labeled "R. H." in the right hand, which appears to be a rhythmic accompaniment for the piano.

find out what liv - ing's a - bout. — My

The fourth system concludes the vocal line with the lyrics "find out what liv - ing's a - bout. — My". The piano accompaniment continues with melodic and rhythmic elements, ending with a final chord.

thanks for the train - ing Now I'm not com - plain - ing, But

you left some - thing out! _____ In - stead of

Freely

wan - d'ring on with my lone re - morse, I have come back home to com - plete the course. Oh,

Tempo I^o

What do I do ---

Spoken:

Mrs. Burnside,
(sung)

I trav-eled to hell in my new ven - eer, — And

look what I got as a sou - ven - ir! — But still I'll de-

fend you as guide and in - struct - or. Would I rec - om - mend you? And

R. H.

how! — Al - though I was leer - y, i

thived on your theo - ry That life can be a wow!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a key with two flats and has a melody that rises and then levels off. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *p* is present in the piano part.

Freely

You said there's noth - ing wrong with a harm - less smooch, So I'm gon - na call him

The second system of music includes a tempo marking of *Freely* above the vocal line. The vocal line continues with a more active melody. The piano accompaniment has a more complex texture with some chords marked with accents. A dynamic marking of *p* is also present.

Tempo I^o

Burn - side Gooch! Oh, what do I do

The third system of music has a tempo marking of *Tempo I^o*. The vocal line is simpler, with a few notes. The piano accompaniment is more rhythmic and features a series of chords in the right hand. A dynamic marking of *ff* is present in the piano part.

(opt.)

now?

The fourth system of music includes an optional section marked *(opt.)*. The vocal line has a few notes with a fermata. The piano accompaniment is very active and complex, with many chords and a strong rhythmic drive. Dynamic markings of *ff* and *sfz* are present.

THE SUN, WHOSE RAYS ARE ALL ABLAZE

from *The Mikado*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN

Andante comodo (♩=66)

YUM-YUM:

The sun, whose rays Are all a-blaze With ev-er -

liv - ing glo - ry, Does not de - ny His maj - es - ty He scorns to tell a sto - ry!

He won't ex-claim, "I blush for shame, So kind-ly be in - dul - gent;" But fierce and bold, In fier-y gold, He glo-ries

all ef - ful - gent. I mean to rule the earth, -

As he the sky We real-ly know our worth, The sun and I!

cresc. *dim.*

I mean to rule the earth, As he the sky We real-ly know our worth, The sun and I!

rall. *a tempo* *rall.* *a tempo* *mf*

Ob-serve his flame, That plac-id dame, The moon's Ce - les - tial High - ness;

p sostenuto

There's not a trace Up-on her face Of dif-fi-dence or shy - ness: She bor-rows light That, thro' the night, Man-kind may

all ac - claim her! And, truth to tell, She lights up well; So I, for one, don't blame her.

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a quarter 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.

Ah, pray make no mis - take, _____ We are not shy; We're

The second system continues the vocal line with a quarter rest, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The piano part features a melodic line in the right hand and chords in the left hand.

ver - y wide a - wake, _____ The moon and I! Ah, pray make no mis-take, We are not shy; We're

The third system continues the vocal line with a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a *dim.* (diminuendo) marking. The piano part features a melodic line in the right hand and chords in the left hand.

ver - y wide a-wake, The moon and I!

The fourth system continues the vocal line with a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes *rall.* (rallentando) and *a tempo mf* (allegretto moderato) markings, and ends with a *p* (piano) dynamic marking. The piano part features a melodic line in the right hand and chords in the left hand.

A VERY SPECIAL DAY

from *Me and Juliet*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tranquillo

JEANIE:

Am I build - ing

mf *p*

Detailed description: This system shows the beginning of the song. It features a vocal line for Jeanie and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Tranquillo'. The piano part starts with a mezzo-forte (*mf*) dynamic and then softens to piano (*p*) for the vocal entry. The vocal line begins with the lyrics 'Am I build - ing'.

some - thing up — That real - ly is - n't there?

Detailed description: This system continues the vocal line and piano accompaniment. The lyrics are 'some - thing up — That real - ly is - n't there?'. The piano accompaniment provides harmonic support with chords and a steady bass line.

Do I make — a big ro - mance — Of a small af - fair?

Detailed description: This system concludes the vocal line and piano accompaniment. The lyrics are 'Do I make — a big ro - mance — Of a small af - fair?'. The piano accompaniment features a key change to two sharps (D major) for the final phrase 'Of a small af - fair?'. The system ends with a fermata over the final chord.

Should I be more prac - ti - cal, As friends would have me be?

rit. *a tempo*
Be - ing prac - ti - cal is ver - y hard for me.

con moto tranquillo
I wake up each morn - ing With a feel - ing in my heart That to -

day will be a ver - y spe - cial day.

dolce

I keep right on cling - ing To that feel - ing in my heart 'Til the

winds of eve - ning blow my dream a - way.

dolce

Lat - er on at bed - time, When my world has come' a - part And I'm

espr.

in my far from fan - cy neg - li - gee With a

piece of toast to munch And a nice hot cup of

(with good rhythm)

tea, I be - gin to have a hunch That to -

mor - row's going to be A ver - y spe - cial

rit.

dolce

rit.

day for me.

a tempo

a tempo

(quasi improvvisando)

VILIA

from *The Merry Widow*
(*Die Lustige Witwe*)

Words by VIKTOR LEON and LEO STEIN
English Version by MARTHA GERHART
Music by FRANZ LEHÁR

Allegretto moderato

HANNA:

Nun lasst uns a - ber wie da - heim jetzt
Now gath - er as we've done be - fore to

f *p*

sin - gen un - sern Rin - gel reim von ei - ner Fee, die wie be - kannt, da - heim die
sing our fa - v'rite song of yore a - bout a maid of wide - spread fame; you know that

p

Allegretto

Vil - ja wird ge - nannt!
Vi - lia was her name!

fz *p* *fz* *p*

1. Es lebt' ei - ne Vil - ja, ein Wald - mäg - de -
 1. There once was a Vi - lia, a wood - mai - den
 (2.) Wald mäd - lein streck - te die Hand nach ihm
 (2.) wood - mai - den si - lent - ly nod - ded her

f *pp*
langsamer

lein, ein Jä - ger er - schaut' sie im Fel - sen - ge -
fair. She lived, long a - go, in a dark for - est
 aus und zog ihn hin - ein in ihr fel - si - ges
 head and drew him with - in to her dark fo - rest

stein! Dem Bur - schen, dem wur - de so ei - gen zu
lair. A - long came a hunts - man she stopped to be -
 Haus. Dem Bur - schen die Sin - ne ver - gan - gen fast
 bed. She kissed and ca - ressed him as no mor - tal

p
(mf)

rit.

Sinn, er schau - te und schaut' auf das Wald - mäd - lein
guile. En - chant - ed, he gazed at her rap - tur - ous
 sind, so liebt und so küsst gar kein ir di - sches
 had, trans - port - ing the heart of the in - no - cent

pp rit.

a tempo

hin. Und ein nie ge-kann - ter Schau - er fasst' den jun-gen Jä - gers -
smile. Then with un - ex - pect - ed feel - ing — pas - sion he could not de -
 Kind. Als sie sich dann satt ge - küsst ver schwand sie zu der sel ben
 lad. But, be - fore the lad could tell, she van - ished in the mist - y

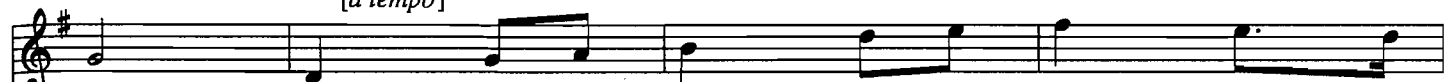
pp a tempo

rit.

mann, sehn - suchts - voll fing er still zu seuf - zen
 ny — soft - ly, long - ing - ly he be - gan to
 Frist! Ein - mal noch hat der Ar - me sie ge -
 vale! Sad - ly ech - oes a lov - er's sweet fare -

mf rit.

[a tempo]



an!
sigh!
grüsst:
well:

Vil - ja, o Vil - ja, du Wald - mäg - de -
Vi - lia, oh Vi - lia, your mag - i - cal



p [a tempo]



lein, fass' mich und lass' mich Dein Traut - lieb - ster
fire cap - tures, en - rap - tures my yearn - ing de -



sein. Vil - ja, o Vil - ja, was thust Du mir
sire. Vi - lia, oh Vi - lia, will love tell me



an? why, Bang in fleht ein your em - bra - ces, I die! lieb - kran - ker Mann!

The first system of the musical score features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* is placed below the piano part.

The second system continues the piano accompaniment from the first system. It features a consistent eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present.

The third system continues the piano accompaniment, maintaining the eighth-note bass line and chordal accompaniment in the right hand.

ppp (opt. 2nd time)

Vil - ja, o Vil - ja, was thust Du mir
Vi - lia, oh Vi - lia, will love tell me

The fourth system introduces a vocal line in G major with a treble clef. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with the eighth-note bass line and chords. A dynamic marking of *ppp* is placed below the piano part.

an? why, Bang in fleht your ein em - brac - es, I die! Mann!

1

Allegretto

p *sfz* *p*

2. Das Mann! Bang fleht ein lieb -
2. The die! In your em - brac -

f *pp*

2

kran - ker Mann!
es I die!
8va

f *p*

6 6 6 6

LIKE A WOMAN LOVES A MAN

from *The Most Happy Fella*

By FRANK LOESSER

Lento

ROSABELLA: *Rubato*

I love you, I

mf *mp*

love you, And you treat me like a ba-by, You just don't seem to un-der-stand

ten. *f*

Segue

Rubato, quasi recitativo

Like a wom-an loves a man, — That's how I love you. —

f colla voce

Like a wom - an needs a man, Dar - ling, I

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment starts with a fortissimo (f) dynamic, playing a series of chords in the right hand and a bass line in the left hand. The system concludes with a mezzo-forte (mf) dynamic.

Quasi tempo (♩ = 100)

need you. I'm no ba - by; I know what

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a change in dynamics and includes a mezzo-forte (mf) dynamic. The system concludes with a mezzo-forte (mf) dynamic.

I want. I want hold - ing you ver - y close

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a change in dynamics and includes a mezzo-forte (mf) dynamic. The system concludes with a mezzo-forte (mf) dynamic.

to me. Just as close to me as I pos -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment features a change in dynamics and includes a mezzo-forte (mf) dynamic. The system concludes with a mezzo-forte (mf) dynamic.

Quasi recitativo

si - bly can. _____ Not like a child but

pp *cresc.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a half note 'si', followed by a quarter note 'bly', and then a half note 'can.' with a long horizontal line underneath. The piano accompaniment (bottom two staves) starts with a half note chord in the right hand and a half note chord in the left hand. At the beginning of the second measure, the piano part changes to a 18-measure rest, indicated by a double bar line and the number '18'. The dynamic marking *pp* (pianissimo) is placed above the piano part, and *cresc.* (crescendo) is placed below it. The piano part ends with a half note chord in the right hand and a half note chord in the left hand.

Like a wom - an holds a man. — That's how I'll hold you.

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) continues with a quarter note 'Like', a quarter note 'a', a quarter note 'wom - an', a quarter note 'holds', a quarter note 'a', a quarter note 'man.', followed by a long horizontal line. The piano accompaniment (bottom two staves) consists of a half note chord in the right hand and a half note chord in the left hand. The piano part ends with a half note chord in the right hand and a half note chord in the left hand.

'Would - n't blame you if you ran. — Now that I've _____

mf

Detailed description: This system contains the fifth and sixth lines of music. The vocal line (top staff) begins with a quarter note 'Would', a quarter note 'n't', a quarter note 'blame', a quarter note 'you', a quarter note 'if', a quarter note 'you', a quarter note 'ran.', followed by a long horizontal line. The piano accompaniment (bottom two staves) starts with a half note chord in the right hand and a half note chord in the left hand. The dynamic marking *mf* (mezzo-forte) is placed below the piano part. The piano part ends with a half note chord in the right hand and a half note chord in the left hand.

Quasi tempo (♩ = 100)

— told you. — I'm no ba - by.

mp

Detailed description: This system contains the seventh and eighth lines of music. The vocal line (top staff) begins with a long horizontal line, followed by a quarter note 'told', a quarter note 'you.', followed by a long horizontal line. The piano accompaniment (bottom two staves) starts with a half note chord in the right hand and a half note chord in the left hand. The dynamic marking *mp* (mezzo-piano) is placed below the piano part. The piano part ends with a half note chord in the right hand and a half note chord in the left hand.

I know what _____ I know,

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 has a melodic line with a long horizontal line under the word "what". The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes in the left hand.

Meno mosso

And I know _____ it's my plan _____

The second system of music continues the vocal line and piano accompaniment. The tempo marking "Meno mosso" is placed above the vocal staff. The piano accompaniment includes some dynamic markings like "v" (forte) and "p" (piano) in the right hand.

Just to love you Like a wom - an

The third system of music features a vocal line and piano accompaniment. The piano accompaniment is characterized by wide intervals and sustained chords, with some accents (^) in the right hand.

loves a won - der - ful man.

rit.

The fourth system of music concludes the vocal line and piano accompaniment. The tempo marking "rit." (ritardando) is placed above the vocal staff. The piano accompaniment ends with a final chord in the right hand and a bass line in the left hand.

WARM ALL OVER

from *The Most Happy Fella*

Music and Lyrics by
FRANK LOESSER

Rubato e teneramente

ROSABELLA:

Where's that smile? Where's that glow?

mp *pp* *p*

Detailed description: This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include mezzo-piano (mp), pianissimo (pp), and piano (p).

Where's that hap-py face that I de-pend on so?

Detailed description: This system contains the third and fourth lines of the vocal melody and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Or did-n't you know. It makes me feel warm all

mf pp *mf pp* *ten.* **Con molto espressione**

Detailed description: This system contains the fifth and sixth lines of the vocal melody and piano accompaniment. The vocal line features a triplet of eighth notes (G4, A4, B4) and a half note C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand. Dynamics include mezzo-forte piano (mf pp) and tenore (ten.). The instruction 'Con molto espressione' is written above the system.

o - ver, warm all o - ver. Ev - 'ry time you

Detailed description: This system contains the seventh and eighth lines of the vocal melody and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

smile you get me warm all o - ver. Some - times I

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 is one sharp (F#). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords and single notes, with a prominent bass line in the left hand.

feel kind of out in the cold, But then I touch your

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

hand _____ and I'm home, home a - gain and warm all

The third system shows the vocal line with a long note on 'hand' followed by 'and I'm home, home a - gain and warm all'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

o - ver, warm all o - ver. Gone are all the

The fourth system concludes the vocal line with 'o - ver, warm all o - ver. Gone are all the'. The piano accompaniment continues with chords and a bass line, ending with a final chord in the right hand.

clouds that used to swarm all o - ver. Please al - ways

let me keep feel - ing the way I do, so warm all

o - ver with a ten - der love for

you.

WITHOUT YOU

from *My Fair Lady*

Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegro con anima

ELIZA:

What a fool I was! What a dom - in - at - ed fool! To think you were the earth and

p

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line begins with a treble clef and a common time signature. The piano accompaniment is in a grand staff with treble and bass clefs. A piano dynamic marking (*p*) is present in the piano part.

sky. What a fool I was! What an ad - dle - pat - ed fool! What a

This system continues the vocal melody and piano accompaniment. The vocal line starts with a treble clef. The piano accompaniment continues in the grand staff.

mut - ton - head - ed dolt was I! No, my re - ver - ber - at - ing

This system concludes the vocal melody and piano accompaniment. The vocal line starts with a treble clef. The piano accompaniment continues in the grand staff.

friend, You are not the be - gin - ning and the end! _____ There'll be

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 quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static bass line in the left hand.

Allegro con moto

spring ev - 'ry year with-out you. Eng-land still will be here with-out

The second system continues the vocal line and piano accompaniment. The tempo is marked 'Allegro con moto'. The piano accompaniment includes a dynamic marking 'p' (piano) at the beginning of the system.

you. There'll be fruit on the tree; and a shore by the sea; there'll be

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many eighth notes and some chords.

crum - pets and tea with - out you. Art and mu - sic will thrive with-out

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking 'p' (piano) at the end of the system.

you. Some-how Keats will sur-vive with-out you. And there

The first system of music features 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: "you. Some-how Keats will sur-vive with-out you. And there". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a 'y' symbol.

still will be rain on that plain down in Spain, e - ven that will re-main with-out

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are: "still will be rain on that plain down in Spain, e - ven that will re-main with-out". The piano accompaniment features a more active texture with chords and moving lines, including some notes marked with a 'y' symbol.

you. I can do with - out

mf

The third system shows the vocal line and piano accompaniment. The vocal line lyrics are: "you. I can do with - out". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a series of chords in the right hand and a more active bass line.

you. You, dear friend, who talk so

p

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are: "you. You, dear friend, who talk so". The piano accompaniment features a dynamic marking of *p* (piano) and includes a series of chords in the right hand and a more active bass line.

well, you can go to Hart - ford, Her-es-ford and

Hamp - shire. — They can still rule the land with-out you. — Wind-sor Cas - tle will stand with-out

you. — And with - out much a - do - we can all mud - dle through with-out

Poco meno

you. With - out your pull-ing it, the tide comes in; with-

out your twirl-ing it, the earth can spin. With - out your push-ing them, the clouds roll by. If

p *sf* *p* *poco rall.*

Tempo giusto

Tempo I

they can do with-out you, duck-y, so can I! I shall not feel a - lone with-out

sf *p*

you. I can stand on my own with-out you. So go

f *p*

back in your shell, I can do blood-y well with-out you!

f

MOONFALL

from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES

Andante, molto espressivo

Be-tween the ver - y dead of

mp

night and day, up - on a steel - y sheet of light, I'll lay, and in the

moon - fall, I'll give my - self to you. I'll bathe in moon - fall and dress my -

(Tempo-less, ad lib.)

self in dew. Be - fore the cloak of night re - veals the morn,

mf

time holds its dream while it con - ceals the dawn, and in the moon - fall, _____ all sound is

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "time holds its dream while it con - ceals the dawn, and in the moon - fall, _____ all sound is". The piano accompaniment consists of chords and moving lines in both the right and left hands, with some notes beamed together.

fro - zen still. _____ Yet warm a - gainst me, _____ your skin will warm the chill of

The second system continues the vocal line and piano accompaniment. The lyrics are: "fro - zen still. _____ Yet warm a - gainst me, _____ your skin will warm the chill of". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

moon - fall. _____ I feel its fin - gers; lin - gers _____ the veil of

The third system continues the vocal line and piano accompaniment. The lyrics are: "moon - fall. _____ I feel its fin - gers; lin - gers _____ the veil of". The piano accompaniment includes dynamic markings of *f* (forte), *mf* (mezzo-forte), and *subito p* (subito piano).

night - shade, light made from stars that all - too - soon fall,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "night - shade, light made from stars that all - too - soon fall,". The piano accompaniment includes a dynamic marking of *f* (forte).

moon - fall _____ that pours from you. Be-twixt our hearts, let noth- ing

mp *rit.* *mf*

in - ter-vene. Be-tween our eyes, the on - ly sight I've seen

f rit. *p subito*

is lus-trous moon-fall as it blinds my view, so that soon I on - ly see but

a tempo *pp*

you.

f *con* *fp*

ROSA'S CONFESSION

from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES

Allegro maestoso

Were you so blind you could not see I killed him? Yes!

ff *mp*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part begins with a fortissimo (*ff*) dynamic and a series of chords, then transitions to a mezzo-piano (*mp*) dynamic. The lyrics are: "Were you so blind you could not see I killed him? Yes!"

And it was won-der-ful to do, I do con-fess. To have it done, to do him

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "And it was wonderful to do, I do confess. To have it done, to do him". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "And it was won-der-ful to do, I do con-fess. To have it done, to do him".

in, to see it through... You surely know by now I

f *p subito* *mp*

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line includes a triplet of eighth notes and the lyrics: "in, to see it through... You surely know by now I". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamics are marked as fortissimo (*f*), piano subito (*p subito*), and mezzo-piano (*mp*). The lyrics are: "in, to see it through... You surely know by now I".

Poco allegro, misterioso

meant to mur-der you!

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics: "meant to murder you!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "meant to mur-der you!".

Thought you I was so blind as

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 a whole rest, followed by the lyrics "Thought you I was so blind as". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings such as *mp* and *v* (accents).

not to know your mind, of what in - tent each com - pli - ment you claimed you meant as kind? To

The second system continues the vocal line with the lyrics "not to know your mind, of what in - tent each com - pli - ment you claimed you meant as kind? To". The piano accompaniment features a more active texture with chords and moving lines, including dynamic markings like *mp* and *v*.

feel my - self un-robed and probed with ev - 'ry move - ment of your eyes?

The third system shows the vocal line with the lyrics "feel my - self un-robed and probed with ev - 'ry move - ment of your eyes?". The piano accompaniment is characterized by a steady rhythmic pattern of chords, with dynamic markings including *cresc.* (crescendo) and *mf* (mezzo-forte).

Ah, but re - al - ize: a child can go quite mad and not know good from bad and

The fourth system concludes the vocal line with the lyrics "Ah, but re - al - ize: a child can go quite mad and not know good from bad and". The piano accompaniment includes dynamic markings such as *p* (piano), *8va* (octave up), *ff* (fortissimo), and *mp* (mezzo-piano).

calm-ly plan to kill a man and feel but on - ly glad! To rid her-self- to bid her-self a

mur - der - ous good - bye! Not Ed - win who I sought, but you, I

fp *fp* *subito p*

meant for you to die!

ff 12

But the night was far from bright, thick with wet and thun - der. Thatch-ing fell dis-patched from hell!

p

Is it yet a won - der? Could not see the arms of me stretched out with scarf in hand.

Saw your coat and tied Ned's throat just like a dead - ly wed - ding band!

cresc. *sfz p*

Faster

So long a time they've thought that I'm a Dres - den

sfz p *f* *p*

doll, quite na - ive. But I be - lieve this pain, my brain more

Slower

tor - tured than they might con - ceive. With these late ad - di - tions, I have now re - vealed

mur - der - ous ad - mis - sions - hith - er - to con - cealed. Damn you all, I say! You

let him drive me mad! Mad - ness led to this, no good can come from bad, no

good — no good can come from bad!!

8va

tr (b)

tr (b)

fp

A CALL FROM THE VATICAN

from *Nine*

Lyrics and Music by
MAURY YESTON

Swing, with a steady beat (♩ = 84)

Ab⁷/D

G⁷

C

Gaug.

Who's not wear - ing an - y clothes? I'm not!

C⁷

Ab⁷

G⁷

C⁷

My dar - ling, who's a - fraid to_ kiss your toes? I'm not!

A⁷

Dm

A⁷/E

Your ma - ma dear _____ is blow - ing in - to your ear, _____ so

Note: Most of this song is belted.

Dm 3 B7

you'll get it loud and clear I need you to squeeze me

E7 Bb7 A7 Ab7

here, *8va* and here *8va* and here *8va*

Ped. *Ped.* *Ped.* *Ped.*

In tempo G7 C7 G aug.

Cooch - ie ___ cootch - ie ___ cootch - ie coo - I've got

C7 Ab7 A7

a plan for what I'm gon - na do to you,

Dm A7/E Dm B7

so hot you're gon - na steam, and

Em Bb7

scream, and vi - brate like a string I'm pluck - ing -

a tempo A7 Ab7

kiss your_ fe - vered lit - tle brow, pinch your cheeks till_ you say

a tempo

G7 D7

"ow," and I can hard - ly_ wait to show you how...

Gsus C7

Gui do, who won't care if you come to me tired and

F Caug. F F7 Db7 C7

o-ver-worked? I won't! Bam-bi-no, who knows a ther-a-py to

D7 Bb7 A7 Ab7

beat what you can get from me? I don't! But this will

G7 D7 F/G rit. p subito C C7 F F#07 C/G Gaug5 C7

have to be enough for now... Gui-do... ciao.

rit. p

Ped. 8va bassa

UNUSUAL WAY

(IN A VERY UNUSUAL WAY)

from *Nine*

Lyrics and Music by
MAURY YESTON

Flowing (♩=84)

C#m G#/C# C#m G#/C# *mp*

In a

mp

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver-y un-u - su-al way one time_ I need - ed you. In a
ver-y un-u - su-al way I think_I'm in love__ with you. In a

F#m F#m/E B7/D# B7/B E E/D# G#/D#

ver-y un-u - su-al way you were_ my__ friend.
ver-y un-u - su-al way I want_ to__ cry.

C#m C#m/B F#/A# F#m/A G#7/G# C#m C#m/B

May-be it last - ed a day -
Some-thing in-side me goes weak -

may-be it last - ed an hour -
some-thing in-side me sur-ren - ders,

1. A D Esus Asus

but some-how it will nev - er end... In a

2. A D Esus E7 E/D C#m C#m/B F#m/A

and you're the rea-son why, you're the rea-son why..

G#sus

Ped. _____

F#/G#

E#m/G#

You don't know

what you do to me,

L.H.

L.H.

L.H.

L.H.

R.H.

R.H.

R.H.

R.H.

Ped.

Ped.

F#/G#

E#m/G#

you don't have a clue.

L.H.

L.H.

L.H.

L.H.

R.H.

R.H.

R.H.

R.H.

Ped.

Ped.

F#/G#

E#m/G#

You can't tell

what it's like to be

L.H.

L.H.

R.H.

R.H.

R.H.

R.H.

Ped.

Ped.

F#/G#

E#m/G#

me, looking at you.

It

L.H.

L.H.

L.H.

L.H.

R.H.

R.H.

R.H.

R.H.

Ped.

L.H.

G#sus

A#m

F#

D#m7

G#sus

G#7

scares me so — that I can hard - ly speak. In a

C#m

G#7/D#

C#m/E

C#7/E#

F#m

F#m/G#

ver-y un-u - su-al way I owe what I am — to you. Though at

F#m

F#m/E

B7/D#

B7/B

E

E/D#

G#/D#

times it ap-pears I won't stay, I nev - er — go.

C#m

C#m/B

F#/A#

F#m/A

G#7/G#

C#m

C#m/B

Spe-cial to me in my life

since the first day that I met — you, —

A A/C# D B7/D# E

how could I ev - er for-get_ you once you had touched_ my soul?

G#7/D# C#m G#m/B G#/A#

In a ver-y un-u - su-al way

F#m/A A/G# G#sus

you've made me

C# F#/C# C# F#/C# rit. C#

whole.

SIMPLE

from *Nine*

Lyrics and Music by
MAURY YESTON

Slowly (♩ = 60)

F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F

mp

F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F

mp

Sim-ple these af-fairs that touch the heart. Sim-ple are the ways of

F^{sus} B^b maj7 Dm9 Dm

love. Sim-ple as the touch of an-oth-er's hand,

p

Gm7 Csus

sim - ple e - nough for an - y - one to un - der - stand, but

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a Gm7 chord and moving to Csus. The lyrics are "sim - ple e - nough for an - y - one to un - der - stand, but". The piano accompaniment is written in two staves, with the right hand playing chords and the left hand playing a simple bass line.

F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F

you. Sim - ple are the ways we

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody, with lyrics "you. Sim - ple are the ways we". The piano accompaniment continues with the same harmonic structure, featuring F9, F9/6, and Gb/F chords.

F9 F⁹₆ G^b/F F9 F⁹₆ G^b/F F^{sus} F7

come a - part - sim - ple as a babe is new!

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody, with lyrics "come a - part - sim - ple as a babe is new!". The piano accompaniment features F9, F9/6, Gb/F, F^{sus}, and F7 chords.

B^b maj7 Gm7 Csus

Sim - ple as a tree, and as sim - ple as a cloud, it's as

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody, with lyrics "Sim - ple as a tree, and as sim - ple as a cloud, it's as". The piano accompaniment features Bb maj7, Gm7, and Csus chords.

Am7 Dsus D7b5 D7#5 Bbmaj7

sim-ple as the sim-plest things have al-ways been— sim-ple as the sun and the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one flat. The lyrics are "sim-ple as the sim-plest things have al-ways been— sim-ple as the sun and the". The piano accompaniment is in a grand staff (treble and bass clefs). The first measure has a chord of Am7. The second measure has a triplet of eighth notes with a Dsus chord above it. The third measure has a D7b5 chord, followed by a D7#5 chord, and then a Bbmaj7 chord.

Gm7 Csus Asus

moon and the stars in the sky...

Detailed description: This system contains the next two measures. The vocal line continues with "moon and the stars in the sky...". The piano accompaniment features a grand staff. The first measure has a Gm7 chord. The second measure has a Csus chord. The third measure has an Asus chord. A double bar line with a repeat sign (||) is placed above the piano accompaniment in the second measure, indicating a repeat of the piano part.

A7b5 — #5 — #5 — #5 Gm7 Csus C7

Sim-ple are the ways we say, "Good -

Detailed description: This system contains the next two measures. The vocal line continues with "Sim-ple are the ways we say, 'Good -". The piano accompaniment features a grand staff. The first measure has a sequence of chords: A7b5, #5, #5, #5. The second measure has a Gm7 chord. The third measure has a Csus chord. The fourth measure has a C7 chord.

F9 F9/6 Gb/F F9 F9/6 Gb/F F

bye." Spoken: Ciao.

Detailed description: This system contains the final two measures. The vocal line ends with "bye." followed by "Spoken: Ciao." The piano accompaniment features a grand staff. The first measure has a sequence of chords: F9, F9/6, Gb/F. The second measure has a sequence of chords: F9, F9/6, Gb/F. The third measure has an F chord.

RAUNCHY

from *110 in the Shade*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Freely, in 2

LIZZIE:

ten.

I'll buy my - self a brand - new dress, that's

cut way down to here. I'll buy some dime store di - a - monds, and

pierce 'em through my ear. I'll paint my mouth a ros - y red. I'll

pour per - ox - ide on — my head. — I'll knock those poor old

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "pour per - ox - ide on — my head. — I'll knock those poor old". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. It features a steady bass line and chords in the right hand.

Spoken:

cow - boys dead. You don't be - lieve me? — Well, just watch! —

The second system features a spoken vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "cow - boys dead. You don't be - lieve me? — Well, just watch! —". The piano accompaniment is in grand staff with a key signature of one flat and a 4/4 time signature, providing harmonic support with chords and a simple bass line.

Blues tempo, in 4 (♩ = $\overset{\text{r}}{\text{3}}\text{♩}$)

I'll be so raunch - y, danc - in' in my pink and green sa -

The third system is in a blues style, marked "Blues tempo, in 4" with a note value of $\overset{\text{r}}{\text{3}}\text{♩}$. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "I'll be so raunch - y, danc - in' in my pink and green sa -". The piano accompaniment is in grand staff with a key signature of one flat and a 4/4 time signature, featuring a more active bass line and a right hand with a bluesy, syncopated melody. A piano (*p*) dynamic marking is present.

teen. Feel - in' like a queen. —

The fourth system continues the blues-style music. The vocal line is in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "teen. Feel - in' like a queen. —". The piano accompaniment is in grand staff with a key signature of one flat and a 4/4 time signature, maintaining the bluesy feel with a steady bass line and a right hand with syncopated chords and melodic lines.

Wear - in' May - bell - ine! — I'll be so raunch - y, Gon - na make them

oth - er gals turn green. Honk - y tonk - in' ev - 'ry night. I'm a

raunch - y kind of gal. — I'll be so raunch - y, Sip - pin' Doc - tor

Pep - per mixed with booze. Burn - in' like a fuse.

Shak - in' my ca - boose. — I'll be so raunch - y,

The first system of music features a vocal line in a single treble clef staff and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "Shak - in' my ca - boose. — I'll be so raunch - y,". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a half note and a quarter note in the left hand.

(Spoken)

Step-pin' in my pat - ent leath - er shoes. — When the

The second system of music features a vocal line in a single treble clef staff and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics "(Spoken) Step-pin' in my pat - ent leath - er shoes. — When the". The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a half note and a quarter note in the left hand.

cow - boys see me strut — my stuff, — gon - na crawl right on their

The third system of music features a vocal line in a single treble clef staff and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics "cow - boys see me strut — my stuff, — gon - na crawl right on their". The piano accompaniment includes a bass line with a half note and a quarter note in the left hand.

haunch - es, 'cause they just can't seem to get — e - nough, — I'm a

The fourth system of music features a vocal line in a single treble clef staff and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat). The vocal line contains the lyrics "haunch - es, 'cause they just can't seem to get — e - nough, — I'm a". The piano accompaniment includes a bass line with a half note and a quarter note in the left hand.

raunch - y kind of gal. I'll be so raunch - y, when I'm danc - in'

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The lyrics are "raunch - y kind of gal. I'll be so raunch - y, when I'm danc - in'". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking *p* (piano) in the second measure.

up and down the street, of the coun - ty seat. —

The second system of music continues the vocal line and piano accompaniment. The lyrics are "up and down the street, of the coun - ty seat. —". The piano accompaniment continues with similar harmonic support.

Tip - py 'tap - pin' feet. — I'll be so raunch - y,

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Tip - py 'tap - pin' feet. — I'll be so raunch - y,". The piano accompaniment includes some triplet-like figures in the right hand.

All the fel - la's think I'm might - y sweet. When the

The fourth system of music continues the vocal line and piano accompaniment. The lyrics are "All the fel - la's think I'm might - y sweet. When the". The piano accompaniment continues with harmonic support.

men folk see me shim - my by, — gon - na break right out in

shin - gles, 'cause I'm guar - an - teed to sat - is - fy. I'm a

[In 4]

rit.

raunch-y, do-do-do-dee-do-do, kind - a do-do-do-dee-do-do, gal.

Ad lib. *In tempo - fast*

ff

Raunch - y kind - a gal!

IS IT REALLY ME?

from *110 in the Shade*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Moderately, in 4

LIZZIE:

Is it real - ly me?

Is it real - ly true? Sud - den - ly I'm

beau - ti - ful, be - ing here with you.

Deep in - side your eyes, some-one's face I

The score consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *p* (piano). The lyrics are: 'Is it real - ly me?', 'Is it real - ly true? Sud - den - ly I'm beau - ti - ful, be - ing here with you.', and 'Deep in - side your eyes, some-one's face I'.

see. Some-one who is beau - ti - ful;

Is it real - ly me? Mo-ments a - go,

mp

I was a - lone hop - ing that this could be.

Now here I am, safe in your arms. And I'm no long - er lone - ly.

fp *rit. pp*

Is it real - ly me? Is it real - ly

p a tempo *cresc.*

true? Sud-den-ly I'm beau-ti - ful all be-cause of

poco a poco *mf*

you. Sud-den-ly I'm beau - ti - ful *8va* beau-ti - ful with

Freely *mp*

you. *8va*

mf *f rall.* *ff*

Slowly - In tempo

SIMPLE LITTLE THINGS

from *110 in the Shade*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Freely

In 4

LIZZIE:

Not all dreams are

mp

p colla voce

great big dreams. Some peo-ple's dreams are small. Not all dreams have to

have a gold-en fleece, or an - y kind of fleece , at all. My

dreams, like my name, are ver - y plain; no shin - ing knight must kneel. My

mp

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "dreams, like my name, are ver - y plain; no shin - ing knight must kneel. My". The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *mp* (mezzo-piano).

dreams, like my name, are ver - y plain; but nev - er - the-less, they're

3

This system contains the second line of music. The vocal line continues with the lyrics: "dreams, like my name, are ver - y plain; but nev - er - the-less, they're". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with chords and some melodic lines in both staves.

real. . They're all so ver - y real.

p

This system contains the third line of music. The vocal line has the lyrics: "real. . They're all so ver - y real.". The piano accompaniment features a dynamic marking of *p* (piano) and includes some melodic lines in the right hand and sustained chords in the left hand.

poco rall.

This system contains the final line of music on the page. It features piano accompaniment in both staves. A dynamic marking of *poco rall.* (poco rallentando) is present. The music concludes with a final chord in the right hand.

Slowly - Rubato

Sim-ple lit - tle things.

All I want are

sim-ple lit - tle things.

pp
L.H.

Tempo - Slow 4

All I need is

some - one be - side me to

pp 11

have and to hold,

some - one to love me as

pp

we grow old - er.

Sim-ple lit - tle things,

pp

Sim-ple lit-tle dreams, will do.

poco rall.

This system contains the first line of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Sim-ple lit-tle dreams, will do." The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The tempo marking "poco rall." is placed below the piano part. The music is in a 4/4 time signature.

"Liz-zie, — is my blue suit pressed?

This system contains the second line of the musical score. The vocal line continues with the lyrics "Liz-zie, — is my blue suit pressed?". The piano accompaniment continues with the same two-staff format. The tempo marking "poco rall." is still present. The music is in a 4/4 time signature.

Liz-zie, — kind-a' scratch be-tween my shoul-der blades. Liz-zie, — are the

pp

This system contains the third line of the musical score. The vocal line continues with the lyrics "Liz-zie, — kind-a' scratch be-tween my shoul-der blades. Liz-zie, — are the". The piano accompaniment continues with the same two-staff format. A dynamic marking "pp" (pianissimo) is placed below the piano part. The music is in a 4/4 time signature.

chil-dren all in bed?" That's what he'll say, I'll say: "My hus-band."

rit.

This system contains the fourth line of the musical score. The vocal line concludes with the lyrics "chil-dren all in bed?" "That's what he'll say, I'll say: "My hus-band." The piano accompaniment concludes with the same two-staff format. A dynamic marking "rit." (ritardando) is placed below the piano part. The music is in a 4/4 time signature.

Sim-ple lit-tle things. All I want are sim-ple lit-tle things.

a tempo

All I need is some-one be-side me to have and to hold,

some-one to love me as we grow old - er. Sim-ple lit-tle things,

ten. Very slow, in 8
sim-ple lit-tle dreams, will do.

p *rit.* *8va*

THIS PLACE IS MINE

from *Phantom*

Words and Music by
MAURY YESTON

Slowly ♩ = 60

Em/G F#m7b5/C B7 Em

Where does the time — fly? Sim - ply too few

mp

Sub

Faster ♩ = 112

F#7b5/C B7 E

ho - urs in the day! Oh, a di - va's work is nev -

Sub

B7/D# C#m/E F#7/A# B

er done, no re - lief, no — time — for — fun, not —

E B7/D# C#m/E F#7/A#

if the di - va has — to run an — op - 'ra com - pa -

B Em B7/D#

ny. Ev-'ry small de - tail to su - per - vise, ev-'ry

8th

Lead.

* Lead.

*

C/E F#7/A# B7

pret - ty face to — scru - ti -

Lead.

* Lead.

* Lead.

*

Em B7/D# C/E F#7/A#

nize. I plan be - neath these eyes this — op - 'ra com - pa -

B7 Am/E F#m7b5/E Em

ny. Why take on this ar - duous chore?

8^{vb} —

F#m7b5/E A°7/E Em

Sleep - less nights I pace — a - cross my bed - room floor; why

Am/E F#m7b5/E Em

do I live com - plete - ly for this

C F#7b5/A# B7

op - 'ra com - pa - ny? 'Cause it's

rit.

Intensely ♩ = 88

Em

Em(maj7)

mine, from the stalls to the por - traits on the walls. to the
sing. I will glow. I will nev - er let it go. I will

mf

Em7

A/E

A°7/E

bal - con - ies and log - es far and near. It be - longs all to me, ev - 'ry
hold it ev - er cap - tive in my hand. Like a god, like a queen, I will

i - tem that you see, from the cel - lar to the crys - tal chan - de -
en - ter an - y scene, and con - trol it like a king - dom I com -

Em9

E7

Am

lier. From the flut - ed mar - ble grand fa - cade, to the
mand. And I pit - y an - y bar - i - tone who at -

C/D C/G Bm/C

and my can - o - py, my

F#m7b5 F#7b5/C B B/E Em

song, my key, my chart.

B7/E Em Am7 C/D

My grand ro - man - tic

C/G Bm/C F#m7b5

des - ti - ny, from here my

C7 B7sus4 B7

life will start. I'll be

Em Em(maj7)

out on the stage look - ing great and half my age. ev - 'ry

Em7 A/E

chance I get I'll get 'em on their feet. I will

A°7/E

burn, I will scheme, I will re - al - ize my dream. 'cause if

Em9

I'm not in a light I'm in - com - plete. And the

Em/C# D#m(b5) Em Em(maj7)

must be seen like a torch, we'll en - grave it on the porch! Like an

Em7 F#m7b5/E

e - dict, like a bea - con, like a sign. This

B7sus4 B7b5

place is

Emadd2 A°7/E Em

mine!

8vb

MY TRUE LOVE

from *Phantom*

Words and Music by
MAURY YESTON

Medium Waltz ♩ = 96

Chords: Eb sus4 sus2, Eb, Eb sus4 sus2, Eb, Eb sus4 sus2, Eb, Eb sus4 sus2

Chords: Eb, Eb/G, Cm7, Bb 7sus4

Chords: Eb add2, G/B, Cm, Cm/Bb

My No, true my love, love, lost more in than a a

Am7b5 F7/A Abmaj7 Ab6

shad - ow play, I will find a way through
fan - ta - sy, you must be for me. I'll

Gm9 Abmaj7 Gm9 Abmaj7

fear and doubt; I will find see you out in the
hear your voice and I'll see your brow, and I'll

Gm9 ^{1.} Abmaj7 Ab/Bb Bb7 Ab/C Bb7/D

se - cret plac - es you hide a - bout.
know your

2.
A^b maj7 A^b m6/B^b B^b7 E^b E^b add2/G E^b/G

face, like your mu - sic. Can you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a fermata over the word 'mu' in the previous system, followed by 'sic.' and 'Can you'. The piano accompaniment consists of chords and moving lines in both hands, with a 'p.' (piano) dynamic marking.

B^b 7sus4/F B^b 7/F E^b maj7 Cm/E^b Cmadd2 Cm

hear me now? Can we

The second system continues the vocal line with 'hear me now?' and 'Can we'. The piano accompaniment features more complex chordal textures, including a 'p.' dynamic marking.

G7sus4 G7 Cm E^b7 E^b 7sus4/F E^b 7/G A^b

make a vow ev - er

The third system concludes the vocal line with 'make a vow ev - er'. The piano accompaniment continues with chords and moving lines, ending with a 'p.' dynamic marking.

E \flat 7sus4/A \flat E \flat 7/A \flat

Fm

Fm9

Dm7 \flat 5E \flat add2

to be faith - ful? I ——— will —

B \flat 7sus4/A \flat B \flat 7E \flat 7sus4E \flat 7E \flat 7sus4/FE \flat 7/GA \flat

show you how. My

C/E Dm7(no5) C/E

Fm

Cm(no5)/E \flat B \flat m(no5)/E \flat A \flat /E \flat Dm7 \flat 5

true love, o - pen and turn ——— to

B \flat 7/DD \flat maj7D \flat 6

Cm9

me what no one can — see, your deep - est

mf

D \flat maj7

Cm9

D \flat maj7

Cm9

dreams of your dark - est nights, and your eyes like

D \flat maj7E \flat 7sus4E \flat 7A \flat

Cm9

lights ev - er burn - ing. I will hear your

D \flat maj7

Cm9

D \flat maj7

Cm9

voice and I'll see your brow and I'll know your

D \flat maj7E \flat 7sus4E \flat 7A \flat

face. Let me know it now.

Ab/C Ab/F Eb 7sus4 Ab

now.

Ab/C Ab/F Eb 7sus4 Bb

My

fff

D7 Gm Dm(no5)/F Cm(no5)/F Bb/F Em7b5

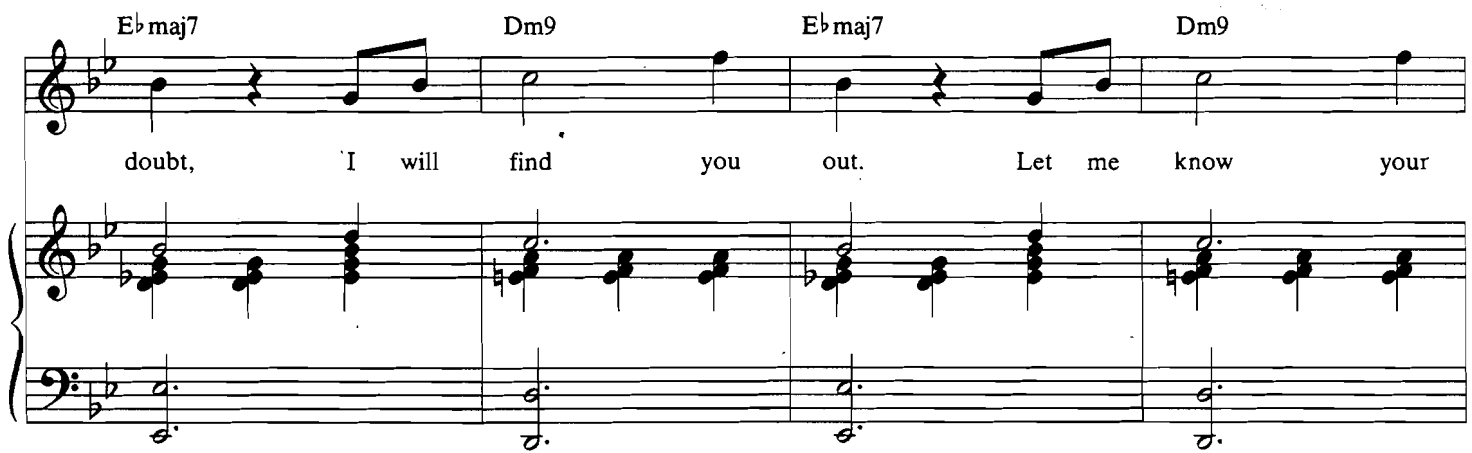
true love, lost in a shad - ow

C7/E Eb maj7 Eb 6 Dm9

play, I will find a way through fear and

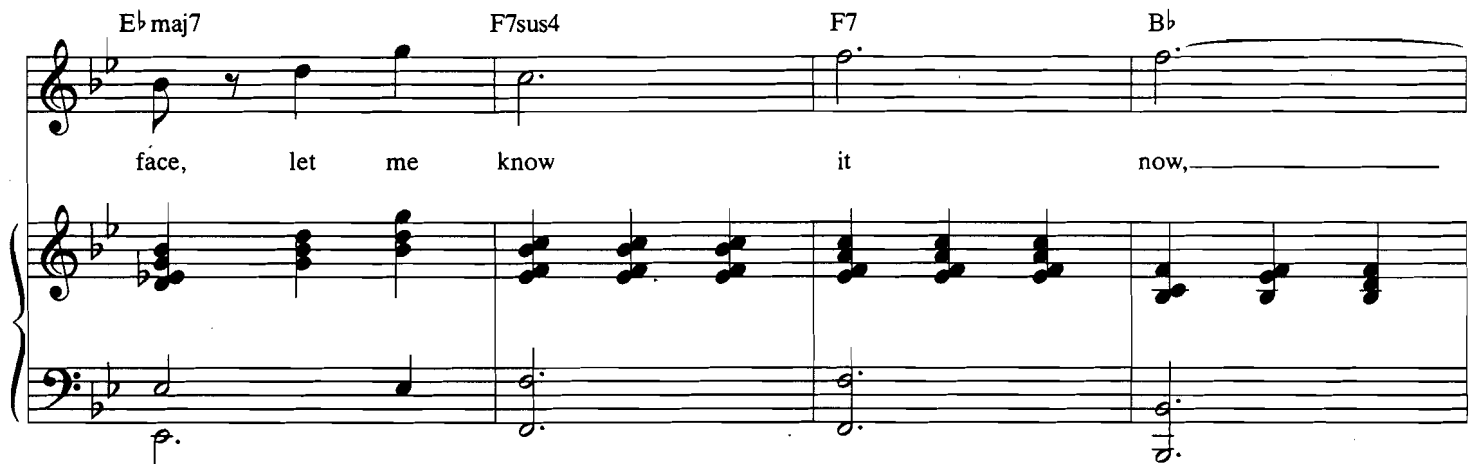
E♭ maj7 *Dm9* *E♭ maj7* *Dm9*

doubt, I will find you out. Let me know your



E♭ maj7 *F7sus4* *F7* *B♭*

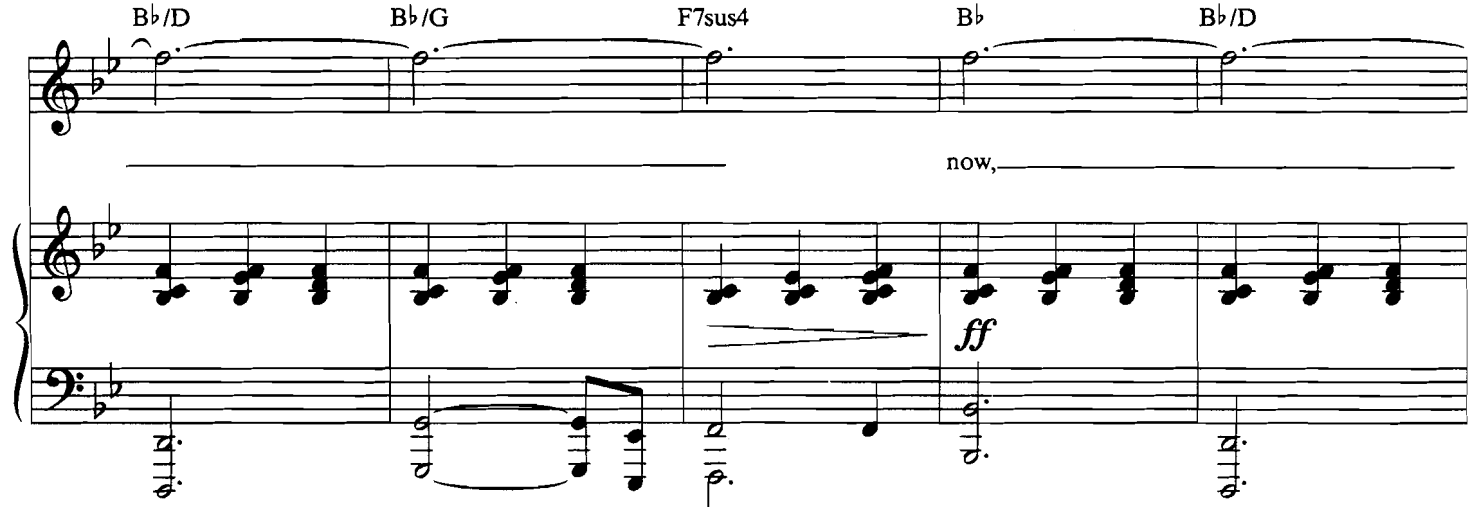
face, let me know it now,



B♭/D *B♭/G* *F7sus4* *B♭* *B♭/D*


now,

ff



B♭/G *F7sus4* *B♭*

now.



rit. *fff*



THE GREATEST OF THESE

from *Philemon*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Simply (♩ = 104)

Though I speak with the tongues of men and

an - gels and have not love, and have not

love; Though I'm blessed with the spe - cial gift of

proph - e - cy, and have not love, and have not

pp *p* *legato* *With pedal*

love;

Though my faith is strong e - nough to move a

mp

moun - tain.

Though I be - stow my world - ly goods to feed the

poor.

Though my bod - y may be tor - tured, if I

cresc.

have not lived with love

I am noth - ing but a sound - ing brass a tin - kling cym - bal,

poco ritard.

15ma

1

noth-ing, noth-ing. But with love, I can bear it all re -

decresc. *p rit. pp* *mf a tempo*

8va *8va*

joic - ing, be - cause of love be - cause of

love. For love suf - fers ev - 'ry-thing

cresc. *mf*

8va

slow dissi.

love bear - eth ev - 'ry-thing! Love hop - eth ev - 'ry-thing!

poco *a poco* *cresc.*

slow dissi. *slow dissi.*

Broader

Love be-liev - eth ev - 'ry-thing! There a - bid - eth three things:

8va

ff *mf* *mp*

Faith, hope and love. But the great - est of these is

p *pp rit.*

love My dear-est hus - band what - e - ver they do Don't let them

p a tempo *mp*

opt. ending

take a-way your a-bil - i-ty to love.

rit. *a tempo*

rit. *decresc. e molto rit.*

POOR WAND'RING ONE

from *The Pirates of Penzance*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN

Tempo di Valse

MABEL:

First system of the musical score. The vocal line (treble clef) begins with a rest, followed by the lyrics "Poor wan - d'ring one,". The piano accompaniment (grand staff) starts with a piano (*p*) dynamic and features a waltz-like rhythm in 3/4 time.

Second system of the musical score. The vocal line continues with the lyrics "Though thou hast sure - ly strayed, - Take heart of". The piano accompaniment continues with the same waltz rhythm.

Third system of the musical score. The vocal line continues with the lyrics "grace, Thy steps re - trace, Poor wan - d'ring one." and ends with a long note marked *rall.* The piano accompaniment also concludes with a *rall.* marking.

Fourth system of the musical score. The vocal line begins with the lyrics "Poor wan - d'ring one, - If such poor love - as mine -" and ends with a long note. The piano accompaniment starts with an *a tempo* marking.

can help thee find True peace of mind, Why take — it, it — is

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

thine! *f* Take heart, no dan - ger lowers;

The second system continues the vocal line with a dynamic marking of *f* (forte). The piano accompaniment includes a *f* marking in the bass line. The key signature changes to two flats.

Take an - y heart — but ours! Take heart,

The third system features a vocal line with a dynamic marking of *p* (piano) in the piano accompaniment. The key signature remains two flats.

fair days will shine; — Take an - y heart, take mine!

The fourth system concludes the piece with a vocal line and piano accompaniment. A dynamic marking of *f* (forte) is present in the piano accompaniment. The key signature changes back to three flats.

f

Take heart, no dan - ger lowers, Take _____ an - y

heart — but ours! Take heart, fair days will shine; — Take

p

an - y heart, take mine! Ah _____ Ah _____

— Ah _____ Ah _____

crescendo poco a poco

Poor wan - d'ring one! _____ Though thou hast sure - ly



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 "Poor wan - d'ring one!" followed by a long horizontal line indicating a breath or a long note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with some notes tied across measures.

strayed, _ Take heart of grace, Thy steps re - trace, Poor _____



The second system continues the vocal line with the lyrics "strayed, _ Take heart of grace, Thy steps re - trace, Poor _____". The piano accompaniment continues with similar chordal textures and a steady bass line.

wan - d'ring one! Ah, ah! _____ Ah, ah, ah!

p a tempo



The third system features the vocal line with the lyrics "wan - d'ring one! Ah, ah! _____ Ah, ah, ah!". The piano accompaniment includes the instruction "*p a tempo*" in the lower left. The piano part has a more active bass line with some melodic movement.

Ah, ah! _____ Ah, ah, ah! Fair day will shine,



The final system on the page shows the vocal line with the lyrics "Ah, ah! _____ Ah, ah, ah! Fair day will shine,". The piano accompaniment concludes with a more melodic and rhythmic passage in both hands.

Take _____ heart! _____

8va-----

pp

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase and includes the lyrics "Take _____ heart! _____". The piano accompaniment consists of a treble and bass staff. The treble staff has a dynamic marking of *pp* and includes an 8va (octave up) marking. The bass staff provides harmonic support with chords and moving lines.

This system contains the second system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with a melodic phrase. The piano accompaniment consists of a treble and bass staff, providing harmonic support with chords and moving lines.

Take _____ mine! Take _____ heart _____

p *pp*

This system contains the third system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the lyrics "Take _____ mine! Take _____ heart _____". The piano accompaniment consists of a treble and bass staff. The treble staff has dynamic markings of *p* and *pp*. The bass staff provides harmonic support with chords and moving lines.

This system contains the fourth system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line continues with a melodic phrase. The piano accompaniment consists of a treble and bass staff, providing harmonic support with chords and moving lines.

Take mine!

f a tempo

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase, followed by the lyrics "Take mine!". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo and dynamics are marked as *f a tempo*.

This system contains the second system of music. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and eighth-note figures. The key signature remains consistent with the previous system.

Ah! ah! Ah.

tr

This system contains the third system of music. The vocal line features a long, expressive melodic line with the lyrics "Ah! ah!" and "Ah." The piano accompaniment provides harmonic support with chords and eighth-note patterns. A trill (*tr*) is indicated in the vocal line towards the end of the system.

Take heart.

ff

This system contains the fourth system of music. The vocal line begins with the lyrics "Take heart." The piano accompaniment features a more active and dynamic texture, marked with *ff* (fortissimo). The system concludes with a double bar line and repeat signs.

IT WONDERS ME

from *Plain and Fancy*

Lyrics by ARNOLD B. HORWITT
Music by ALBERT HAGUE

Andante moderato

pp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The tempo is marked 'Andante moderato' and the dynamics are 'pp' (pianissimo).

KATIE:

It won - ders me, _____

The first vocal line is on a single staff, with the lyrics 'It won - ders me, _____' written below it. The piano accompaniment is on two staves below, featuring a melodic line in the right hand and a bass line in the left hand.

_____ It won - ders me, _____ So beau - ti - ful _____ a

The second vocal line continues the melody with the lyrics '_____ It won - ders me, _____ So beau - ti - ful _____ a'. The piano accompaniment continues with a similar melodic and bass line structure.

day can be, _____ So green the field, _____ So blue the sky, _____

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "day can be, _____ So green the field, _____ So blue the sky, _____". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

_____ So red and gold _____ the map - le tree. _____

The second system continues the vocal line with the lyrics "_____ So red and gold _____ the map - le tree. _____". The piano accompaniment continues with similar harmonic support.

Some-where a breeze _____ be - gins to sing _____ Some-where a bird _____

The third system features a vocal line with a triplet of eighth notes over "Some-where a breeze" and another triplet over "Some-where a bird". The lyrics are "Some-where a breeze _____ be - gins to sing _____ Some-where a bird _____". The piano accompaniment includes triplet figures in the right hand.

_____ is an - swer-ing, _____ So won - der - ful sweet _____ the

The fourth system concludes the vocal line with the lyrics "_____ is an - swer-ing, _____ So won - der - ful sweet _____ the". The piano accompaniment features a triplet of eighth notes in the right hand.

mel - o - dy, _____ It won - ders me. _____

mf

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics "mel - o - dy, _____ It won - ders me. _____". The piano accompaniment is written in two staves (treble and bass clef) below the vocal line. The piano part features a flowing eighth-note accompaniment in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is placed in the piano part.

So green the field, _____ So blue the sky, _____ So

p

This system contains the second two lines of the musical score. The vocal line continues with lyrics "So green the field, _____ So blue the sky, _____ So". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed in the piano part.

gold the tree, _____ It won - ders me. _____

mp

This system contains the third two lines of the musical score. The vocal line concludes with lyrics "gold the tree, _____ It won - ders me. _____". The piano accompaniment continues. A dynamic marking of *mp* (mezzo-piano) is placed in the piano part.

This system shows the final two lines of the piano accompaniment, which continues the rhythmic accompaniment established in the previous systems.

So green the field, _____ So blue the sky, _____

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 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 consists of chords in the right hand and a simple bass line in the left hand.

_____ So red and gold _____ the ma - ple tree, _____

The second system continues the musical score. The vocal line starts with a whole rest, followed by a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with similar chordal textures.

_____ Some-where a breeze _____ be - gins to sing _____

The third system of the score includes a triplet of eighth notes in the vocal line. The vocal line begins with a whole rest, followed by a triplet of eighth notes (G4, A4, B4), a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment features a triplet of eighth notes in the right hand.

_____ Some-where a bird _____ is an - swer - ing, _____

The fourth system concludes the musical score. The vocal line starts with a whole rest, followed by a triplet of eighth notes (G4, A4, B4), a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment continues with the established harmonic structure.

So won-der-ful sweet the mel-o-dy,

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. It features a triplet of eighth notes on the word 'sweet' and a long melisma on 'mel-o-dy'. The piano accompaniment is on a grand staff (treble and bass clefs) and includes a triplet of eighth notes in the right hand and a descending eighth-note line in the left hand.

It won-ders me. So green the field,

mf

This system contains the third and fourth staves of music. The vocal line continues with a melisma on 'me.' and a phrase 'So green the field,'. The piano accompaniment features a dynamic marking of *mf* and includes a series of chords in the right hand and a steady eighth-note bass line in the left hand.

So blue the sky, So gold the tree,

This system contains the fifth and sixth staves of music. The vocal line has melismas on 'sky,' and 'tree,'. The piano accompaniment continues with a similar harmonic texture, featuring chords in the right hand and a bass line in the left hand.

It won-ders me.

ff

This system contains the seventh and eighth staves of music. The vocal line concludes with a melisma on 'me.'. The piano accompaniment features a dynamic marking of *ff* and ends with a final chord in the right hand and a sustained bass note in the left hand.

WHAT WILL IT BE FOR ME?

from *Regina*

Words and Music by
MARC BLITZSTEIN

8va

Grazioso

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 3/4 time signature, while the left hand provides a simple bass line. The tempo is marked 'Grazioso' and the dynamics are 'mf'.

Alexandra:

mf dolce

What will it be for me? Will some - one say "I love you"?

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part has a dynamic marking of 'mp'. The lyrics are: "What will it be for me? Will some - one say 'I love you'?"

What will it be, to be the one to say "I love you"?

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "What will it be, to be the one to say 'I love you'?"

Will it be all real and right? And how will it feel to

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "Will it be all real and right? And how will it feel to"

real - ly love a per - fect stran - ger? Look in his eyes, and look, and

The first system of the musical score. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass clef. The lyrics are: "real - ly love a per - fect stran - ger? Look in his eyes, and look, and".

kiss that per - fect stran - ger? I can not i - mag ine it quite. _____ It's like

The second system of the musical score. The vocal line continues with the lyrics: "kiss that per - fect stran - ger? I can not i - mag ine it quite. _____ It's like". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the end of the system.

noth - ing else be - fore, The op - ening of a door to the light. _____ I

The third system of the musical score. The vocal line includes the lyrics: "noth - ing else be - fore, The op - ening of a door to the light. _____ I". The piano accompaniment features dynamic markings of *p* (piano), *cresc.* (crescendo), and *allarg.* (allargando). There is also a triplet of eighth notes in the vocal line.

stand at the door, and wait, And won - der who'll come knock - ing. —

The fourth system of the musical score. The vocal line includes the lyrics: "stand at the door, and wait, And won - der who'll come knock - ing. —". The piano accompaniment features a dynamic marking of *a tempo* (allegretto).

Who'll stand out - side, and wait, And won - der will I o - pen?

O - pen to what daz - zling light? My life is

cresc. e rit. *f* *a tempo*

wait - ing for me. I won - der what will

dim.

it be?

rit. *mp a tempo* *rit.*

8va

rit. *p a tempo* *rit.* *pp*

HOW COULD I EVER KNOW?

from *The Secret Garden*

Lyrics by MARSHA NORMAN

Music by LUCY SIMON

Gently LILY:

How_ could I know I would have to leave you? How_ could I know I would

pp *colla voce*

This system features a vocal line with a 4/4 time signature and a piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment starts with a *pp* dynamic and includes a *colla voce* section. The key signature has three flats (B-flat, E-flat, A-flat).

hurt you so? You_ were the one I was born to love, Oh How_ could I ev - er

This system continues the vocal line with a triplet of eighth notes. The piano accompaniment features a *rit.* section followed by a *mp molto legato-non rubato* section. The key signature remains three flats.

Andante con moto

know? How_ could I ev - er know?

rit. *mp molto legato-non rubato*

This system continues the vocal line. The piano accompaniment includes a *rit.* section and a *mp molto legato-non rubato* section. The key signature remains three flats.

How_ can I say to go on with-out me? How, when I know you still

This system concludes the vocal line with a triplet of eighth notes. The piano accompaniment continues with a triplet of eighth notes. The key signature remains three flats.

3
 need me so? How can I say not to dream a - bout me?

How could I ev - er know? How could I ev - er

Più mosso

know? For - give me, can you for - give me, and

poco accel. *mf* *più mosso* (b)

hold me in your heart? And find some new way to

love me, Now that we're a - part?

rit.

Meno mosso

How could I know I would nev - er hold you? Nev - er a - gain in this

pp dolcissimo

Più passionato

world, but Oh - sure as you breathe, I am there in - side you.

How could I ev - er know?

f

rit.

a tempo

How could I ev - er know?

p

a tempo

molto rit.

I DON'T KNOW HIS NAME

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Moderato

mp

The piano introduction is in 4/4 time, marked Moderato. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#). The melody begins with a series of eighth notes, followed by a more complex rhythmic pattern. The bass line consists of quarter notes and rests.

AMALIA:

I don't know his name or what he looks like, But I have a much more cer - tain

The vocal line for Amalia begins with a quarter rest, followed by a series of eighth notes. The piano accompaniment continues with the same bass line as the introduction, with chords in the right hand.

guide, I can tell ex - act - ly what he looks like in - side.

The vocal line continues with a quarter rest, followed by a series of eighth notes. The piano accompaniment continues with the same bass line, with chords in the right hand.

When I un-der-took this cor - re - spon-dence, lit-tle did I know I'd grow so

The vocal line continues with a quarter rest, followed by a series of eighth notes. The piano accompaniment continues with the same bass line, with chords in the right hand.

fond. Lit-tle did I know our views would so cor - re - spond.

— He writes me what his feel - ings are on Shaw, Flau- bert, Cho-

sim.

pin, Ren-oir; The more I read the more I find we're one in mind and

cresc.

heart. I know the kind of home we'd share, the books, the prints, the

sim.

mu - sic there. A home, a life, that's warm and full and rich in love and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands. A 'rall.' marking is present in the final measure of the piano part.

art. I don't need to see his hand-some pro - file. I don't need to

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first measure. The piano accompaniment features a steady rhythmic pattern with chords. The 'rall.' marking from the previous system is still visible in the piano part.

Broader

see his man-ly frame. All I need to know is in each let - ter. Each long re - veal-ing

The third system is marked 'Broader' in the upper right. The vocal line continues with a similar melodic pattern. The piano accompaniment features a more active and rhythmic accompaniment with many chords. The key signature remains one sharp.

ad lib.

let-ter. I could - n't know him bet - ter if I knew his name.

The fourth system is marked 'ad lib.' in the center. The vocal line concludes with a fermata. The piano accompaniment features a complex, rhythmic accompaniment with many chords and some grace notes. A 'colla voce' marking is present in the piano part.

WILL HE LIKE ME?

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Moderately slow

AMALIA:

The musical score is presented in four systems, each with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderately slow'. The piano part begins with a piano (*p*) dynamic. The lyrics are: 'Will he like me when we meet? Will the shy and quiet girl he's going to see Be the girl that he's i-mag-ined me to be? Will he like me? Will he like the girl he sees? If he'.

does-n't will he know e-nough to know _____ That there's more to me than I may al-ways

show? Will he like me? Will he know that there's a

With more motion

world of love wait - ing to warm him? How I'm hop - ing that his

eyes and ears won't mis - in - form him. Will he like me, who can

say? How I wish that we could meet an - oth - er day. It's ab -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a melodic phrase starting on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "say? How I wish that we could meet an - oth - er day. It's ab -".

surd for me to wor - ry so this way. I'll try

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting on G4. The piano accompaniment includes a *cresc.* marking. The lyrics are: "surd for me to wor - ry so this way. I'll try".

not to. Will he like me? He's just

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting on G4. The piano accompaniment includes a triplet marking. The lyrics are: "not to. Will he like me? He's just".

More animated

got to. When I am in my room a -

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase starting on G4. The piano accompaniment includes a *mp* marking. The lyrics are: "got to. When I am in my room a -".

lone and I write _____

The first system of music consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "lone and I write" are written below the staff, with a long horizontal line following the word "write". The middle and bottom staves are for piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a flowing melody in the right hand and a bass line in the left hand, both in G major.

Thoughts come eas - i - ly, words come flu - ent - ly then. _____

The second system continues the musical piece. The vocal line has the lyrics "Thoughts come eas - i - ly, words come flu - ent - ly then." followed by a horizontal line. The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

rit.

That's how it is when I'm a - lone, but to -

rit. *pp* *p*

The third system includes performance markings. Above the vocal staff, "rit." is written. Below the piano staff, "rit." is written under the first measure, "pp" (pianissimo) under the second measure, and "p" (piano) under the third measure. The lyrics "That's how it is when I'm a - lone, but to -" are written across the vocal staff.

Press forward

night _____ There's no hid - ing be - hind my pa - per and

cresc. *mf*

The fourth system begins with the instruction "Press forward" in bold. The vocal line has the lyrics "night" followed by a horizontal line, and "There's no hid - ing be - hind my pa - per and". The piano accompaniment features a "cresc." (crescendo) marking and a "mf" (mezzo-forte) dynamic marking. The music continues with a more active piano accompaniment.

Broaden

pen. _____ Will he know that there's a world of love

p *mf*

8vb_1

wait - ing to warm him? How I'm hop - ing that his eyes and

p

ears won't mis - in - form him. Will he like me? I don't

rit.

rit.

know. _____ All I know is that I'm tempt-ed not to go. _____ It's in -

a tempo

a tempo

san - i - ty for me to wor - ry so. I'll try

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 "san - i - ty for me to wor - ry so. I'll try". The piano accompaniment consists of two staves, with the right hand playing chords and moving lines, and the left hand playing a steady bass line.

not to. Will he like me?

The second system continues the vocal line with the lyrics "not to. Will he like me?". The piano accompaniment includes a triplet of eighth notes in the right hand during the phrase "like me?".

He's just got to. Will he like me?

The third system features the vocal line with the lyrics "He's just got to. Will he like me?". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Very slowly

Will he like me?

The fourth system shows the vocal line with the lyrics "Will he like me?". The piano accompaniment is more sparse, with a few chords and a long, sustained note in the right hand.

DEAR FRIEND

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Poignantly (slowly)

pp

The piano introduction consists of two staves. The right hand features a series of chords and single notes in a 3/4 time signature, while the left hand provides a simple harmonic accompaniment.

AMALIA:

Charm - ing, ro - man - tic, the per - fect ca - fé.

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, featuring a steady harmonic accompaniment.

Then as if it is - n't bad e-nough, a vi - o - lin starts to play.

The vocal line continues with lyrics. The piano accompaniment includes some melodic lines in the right hand and harmonic support in the left hand.

Can - dles and wine, ta - bles for two,

The final vocal line with lyrics. The piano accompaniment concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

ten.
but where are you, dear friend?

cou - ples go past me, I see how they look.

So dis-cree-t-ly sym - pa - thet - ic when they see the rose and the book.

I make be - lieve, noth - ing is wrong.

How long can I pre - tend?

The first system of music features a vocal line in treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "How long can I pre - tend?". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

please make it right. don't break my heart.

The second system continues the vocal line with the lyrics "please make it right. don't break my heart.". The piano accompaniment continues with similar harmonic support.

Don't let it end, dear friend.

The third system features the vocal line with the lyrics "Don't let it end, dear friend.". The piano accompaniment continues with harmonic support.

The fourth system shows the piano accompaniment continuing, with the right hand playing chords and the left hand playing a bass line.

I make be - lieve noth - ing is

wrong. How long can I pre - tend.

Please make it right. Don't break my heart. Don't let it

mp *rall.* *f rall.*

end, dear friend.

a tempo *(decrec.)*

I DO NOT KNOW A DAY I DID NOT LOVE YOU

from *Two by Two*

Lyrics by MARTIN CHARNIN
Music by RICHARD RODGERS

Moderato

The piano introduction is in 4/4 time, marked 'Moderato' and 'mp'. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The bass line starts with a whole note G3, followed by quarter notes A3, B3, and C4, then a half note B3. The piece concludes with a final chord of G3-B3-D4.

RACHEL:

The first line of the song features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4, B4, and C5, then a half note B4. The lyrics are: "I do not know a day I did not love you. _____ I". The piano accompaniment provides harmonic support, with a dynamic marking of 'p'.

The second line of the song continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note B4. The lyrics are: "can't re - mem - ber love not be - ing there. _____ The". The piano accompaniment continues with a dynamic marking of 'p'.

The third line of the song continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note B4. The lyrics are: "plant - ing, when the earth ran through your fin - gers, _____ The". The piano accompaniment continues with a dynamic marking of 'p'.

Japheth sings the song in Act I; Rachel sings a reprise in Act II.

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har - vest when the sun danced in your hair.

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 with a key signature of one flat (B-flat). The lyrics are "har - vest when the sun danced in your hair." The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment with chords and moving lines in both hands.

I do not know a day I did not

The second system continues the musical score. The vocal line lyrics are "I do not know a day I did not". The piano accompaniment continues with similar harmonic support, including some grace notes and slurs.

need you, For shar - ing ev - 'ry

The third system continues the musical score. The vocal line lyrics are "need you, For shar - ing ev - 'ry". The piano accompaniment continues with similar harmonic support, including some grace notes and slurs.

mo - ment that I spent. I

ten.

The fourth system concludes the musical score. The vocal line lyrics are "mo - ment that I spent. I". The piano accompaniment includes a *ten.* (tension) marking above the staff. The system ends with a final chord in the piano part.

need - ed you be - fore I ev - er knew you,



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 one flat (B-flat). The lyrics are "need - ed you be - fore I ev - er knew you,". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady accompaniment with chords and moving lines in both hands.

Be - fore I knew what need - ing some - one



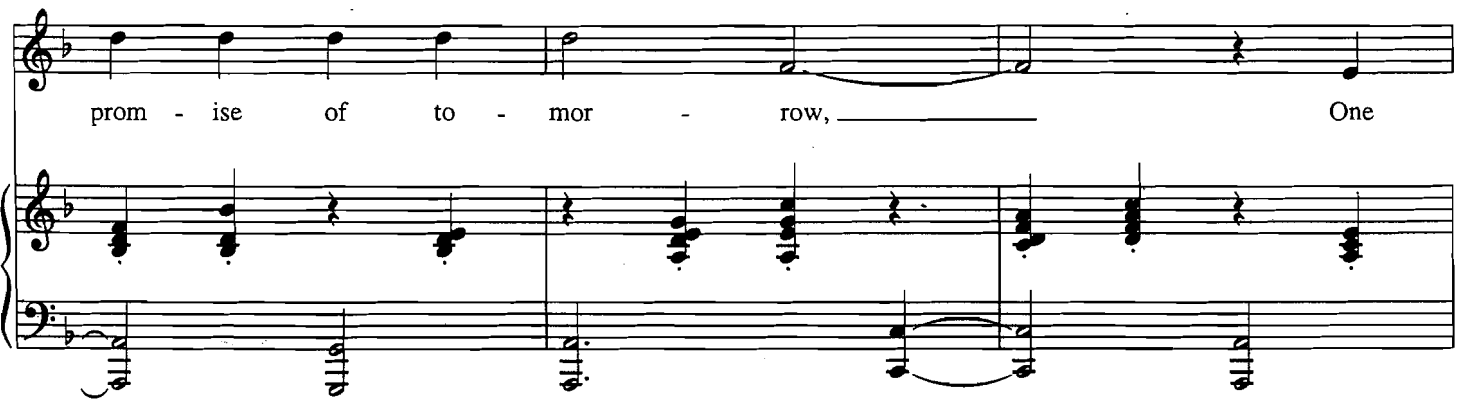
The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Be - fore I knew what need - ing some - one". The piano accompaniment continues with similar harmonic support for the vocal melody.

meant. And as we face the



The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "meant. And as we face the". The piano accompaniment continues with similar harmonic support for the vocal melody.

prom - ise of to - mor - row, One



The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "prom - ise of to - mor - row, One". The piano accompaniment continues with similar harmonic support for the vocal melody.

rall.

fact a - lone is full (and filled with song).

L.H. *rall.*

a tempo

You will not know a day I do not

a tempo

rit.

love you The way that I have loved you

rit.

all a - long.

cresc. *sffz*

THE SOUND OF MUSIC

from *The Sound of Music*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto animato (♩ = 144)

mf

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady bass line. The tempo is marked 'Allegretto animato' with a quarter note equal to 144 beats per minute.

MARIA: *Tranquillo*

My day in the hills has come to an

p

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The tempo is marked 'Tranquillo'. The lyrics 'My day in the hills has come to an' are written below the vocal line.

end, I know. A star has come out to tell me it's

The second line of the song continues the vocal melody and piano accompaniment. The lyrics 'end, I know. A star has come out to tell me it's' are written below the vocal line.

time to go. But deep in the dark green shadows are

sim.

p

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics 'time to go. But deep in the dark green shadows are' are written below the vocal line. The piano part includes a *sim.* (sostenuto) marking and a *p* (piano) dynamic marking.

voic - es that urge me to stay. So I pause and I wait and I

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The lyrics are: "voic - es that urge me to stay. So I pause and I wait and I".

lis - ten for one more sound, for one more love - ly thing that the

This system contains the next two lines of music. The vocal line continues with the lyrics: "lis - ten for one more sound, for one more love - ly thing that the". The piano accompaniment continues with similar harmonic support.

Con espressione

hills might say. The hills are a-live with the sound of

espr. p
mf *p*

This system contains the third and fourth lines of music. The vocal line begins with the lyrics: "hills might say. The hills are a-live with the sound of". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) that transitions to *p* (piano) in the right-hand part. The instruction *espr. p* (con espressione, piano) is placed above the vocal line.

mu - sic, with songs they have sung for a thou - sand

This system contains the final two lines of music. The vocal line concludes with the lyrics: "mu - sic, with songs they have sung for a thou - sand". The piano accompaniment provides a concluding harmonic structure.

years. _____ The hills fill my heart with the sound of

The first system of the musical score. The vocal line begins with a long note for the word "years." followed by the lyrics "The hills fill my heart with the sound of". The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a steady eighth-note bass line.

mu - sic. _____ My heart wants to sing ev - 'ry song it

The second system of the musical score. The vocal line continues with the lyrics "My heart wants to sing ev - 'ry song it". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line.

hears. _____ My heart wants to beat like the wings of the birds that rise from the

The third system of the musical score. The vocal line continues with the lyrics "My heart wants to beat like the wings of the birds that rise from the". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line.

lake to the trees. My heart wants to sigh like a chime that flies from a

The fourth system of the musical score. The vocal line concludes with the lyrics "My heart wants to sigh like a chime that flies from a". The piano accompaniment features a right hand with a melodic line and a left hand with a bass line.

church on a breeze, To laugh like a brook when it trips and falls o - ver

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "church on a breeze, To laugh like a brook when it trips and falls o - ver".

stones in its way, To sing through the

The second system continues the vocal line and piano accompaniment. The lyrics are: "stones in its way, To sing through the".

night like a lark who is learn - ing to pray. I

The third system continues the vocal line and piano accompaniment. The lyrics are: "night like a lark who is learn - ing to pray. I".

go to the hills when my heart is lone - ly,

f ————— *p*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "go to the hills when my heart is lone - ly,". A dynamic marking *f* (forte) is shown above the piano part, followed by a hairpin that tapers to *p* (piano) before the final measure.

I know I will hear what I've heard be -

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

fore. My heart will be blessed

The second system continues the vocal line with a long melisma over the word "fore." followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with similar harmonic support.

With the sound of mu - sic And I'll

With the sound of mu - sic And I'll

The third system shows the vocal line with a melisma over "mu - sic" followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment includes the instruction *colla voce* in the right hand.

sing once more.

sing once more.

The fourth system concludes the vocal line with a melisma over "sing" followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a more active bass line and concludes with a final chord in the right hand.

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