Revised Edition

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

HAL•LEONARD®

Soprano Volume 2

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HAL•LEONARD® CORPORATION

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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

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Soprano Volume 2

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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

FIORELLO!
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.

The material in this section is by Stanley Green and Richard Walters, some of which was previously published elsewhere.

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 Guevera (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.

FIORELLO!

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
CHOREOGRAHER: 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 repertories 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 intially 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 pleaful "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.

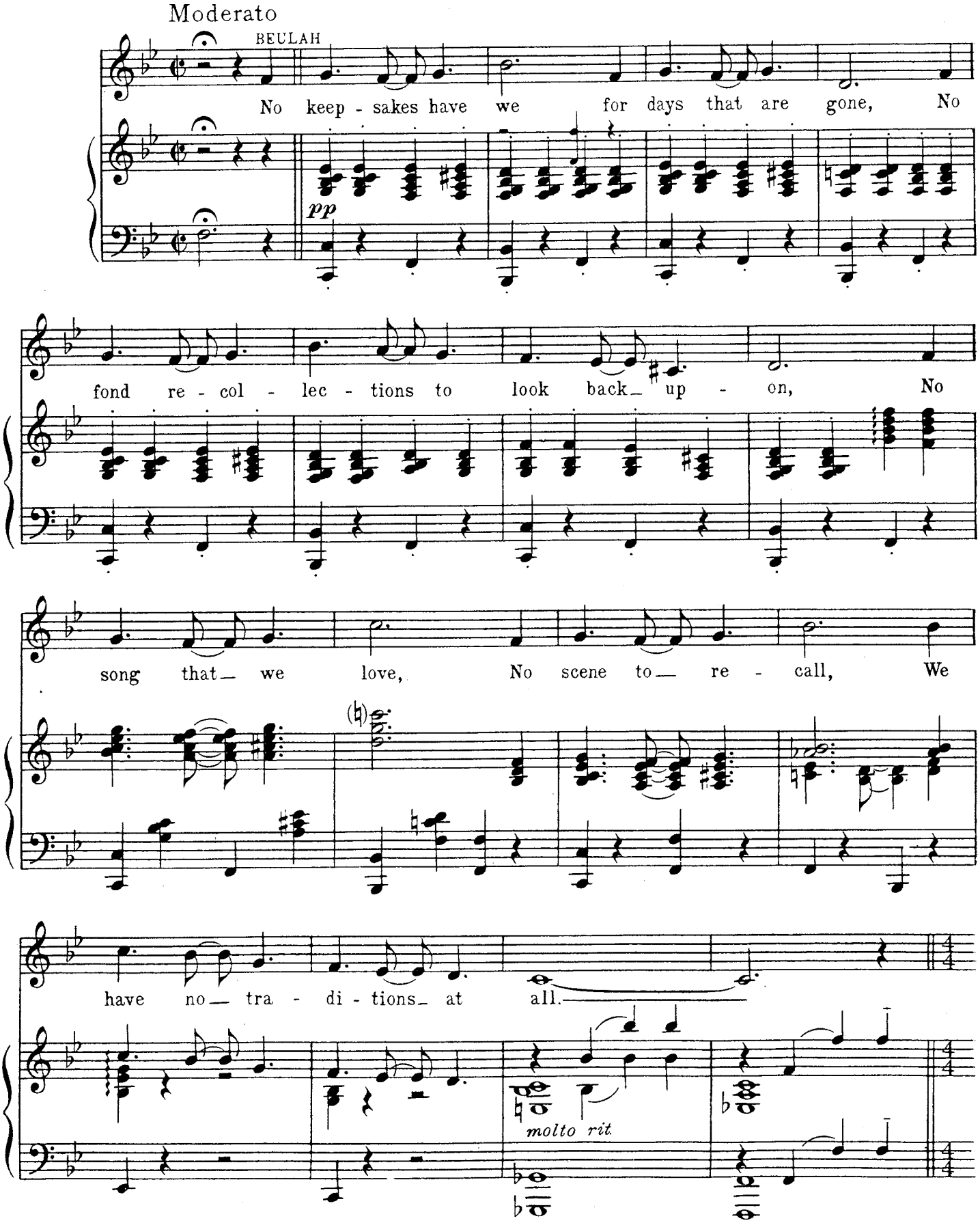
TWO BY TWO

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



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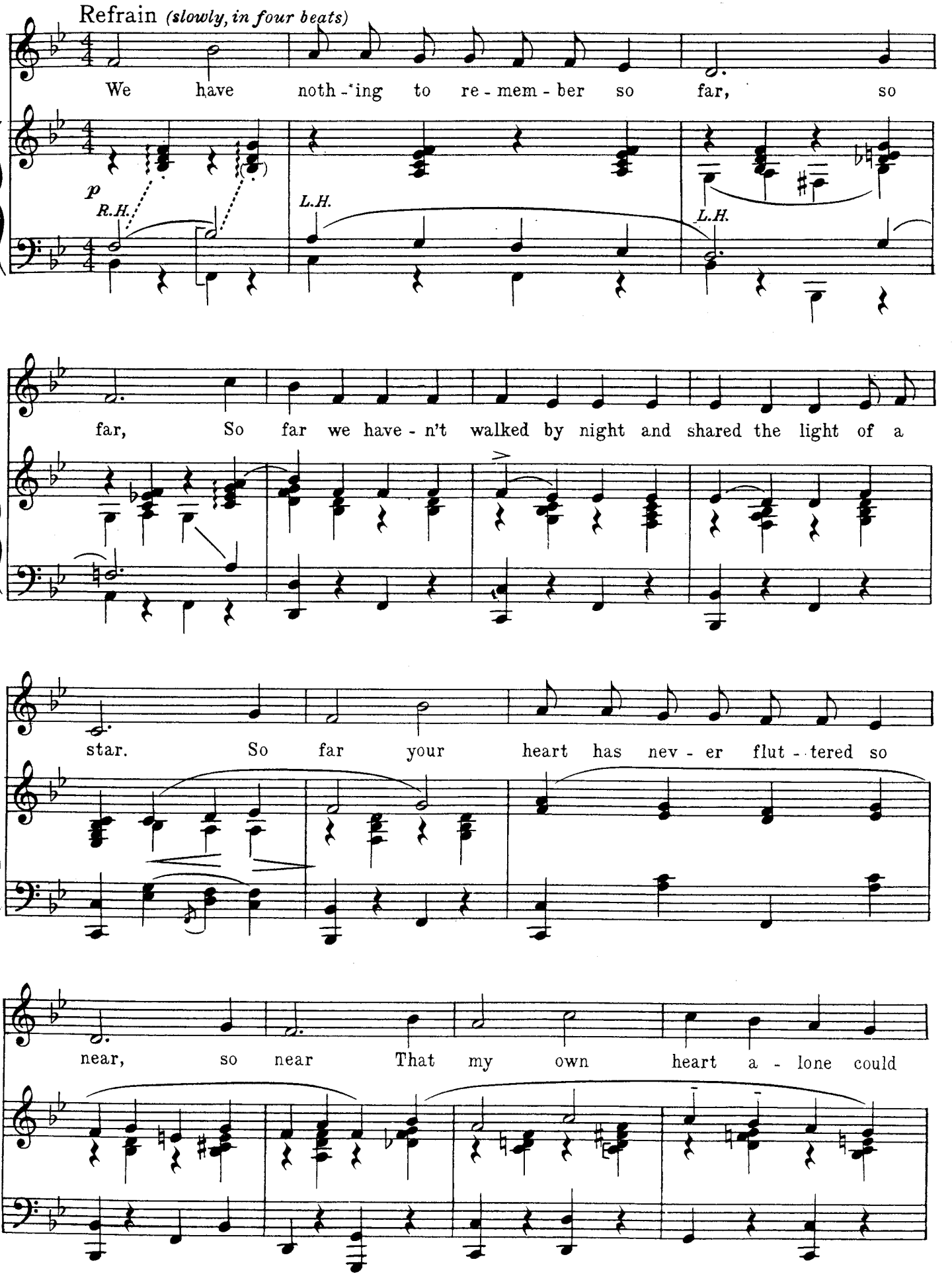
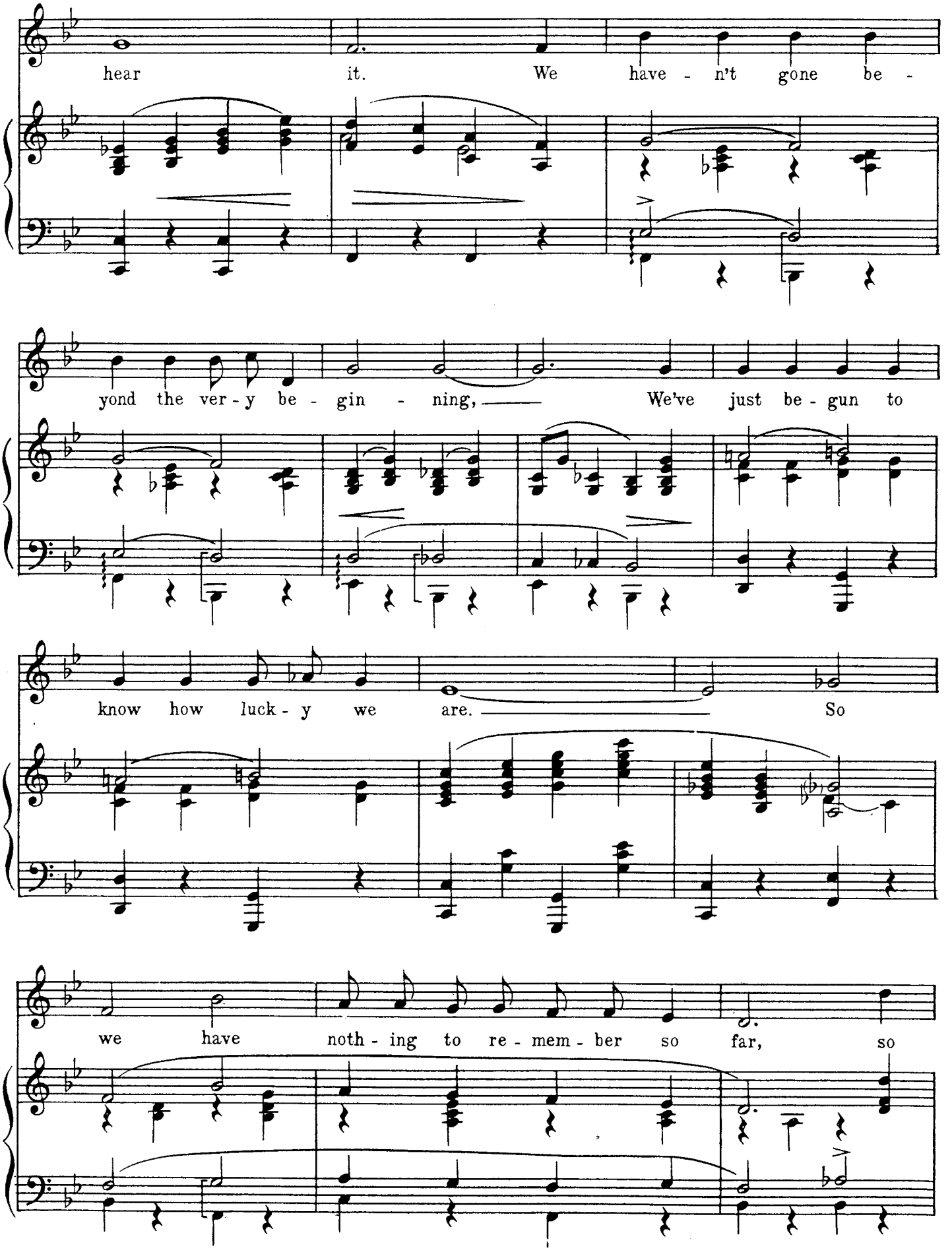
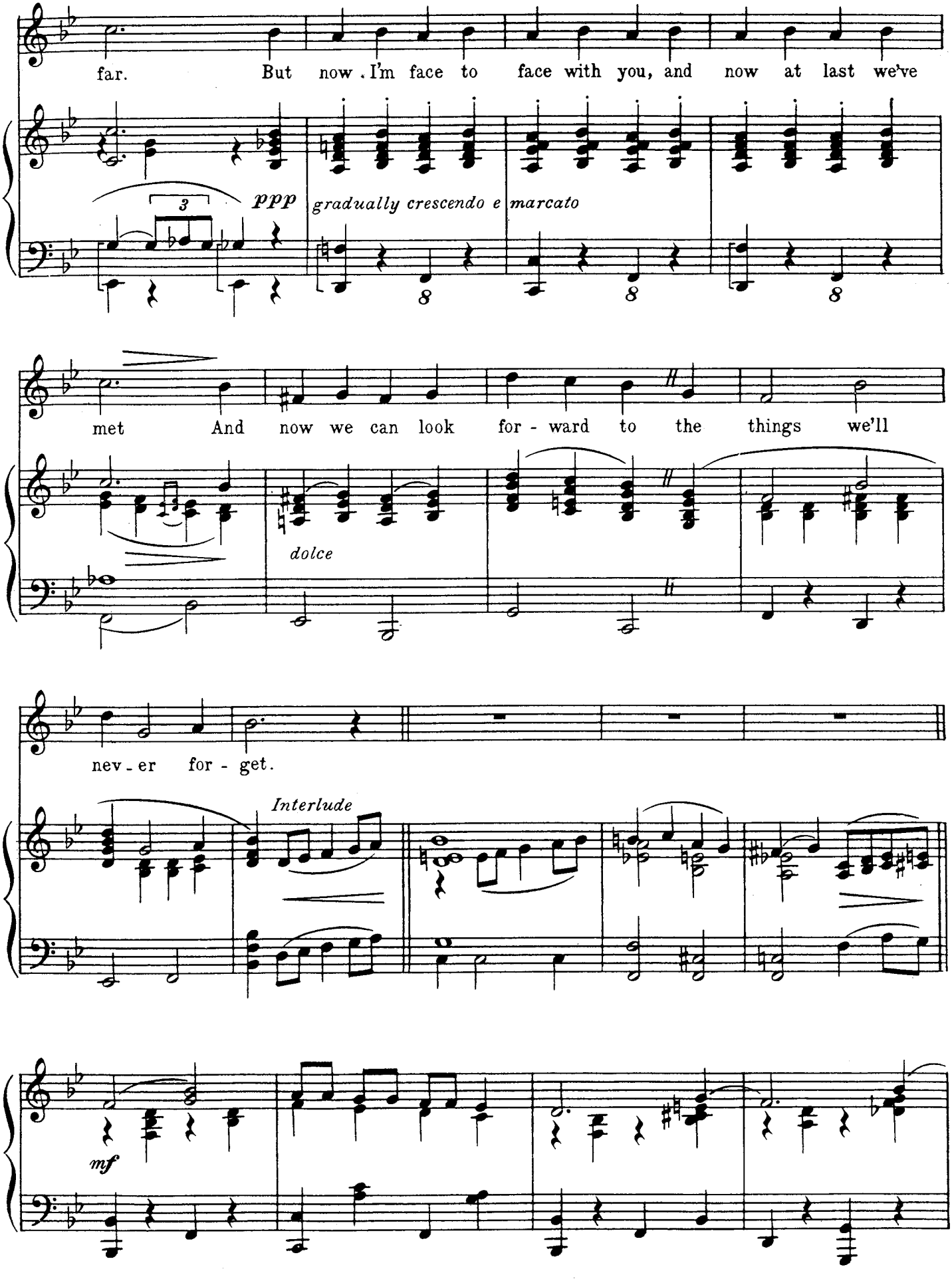
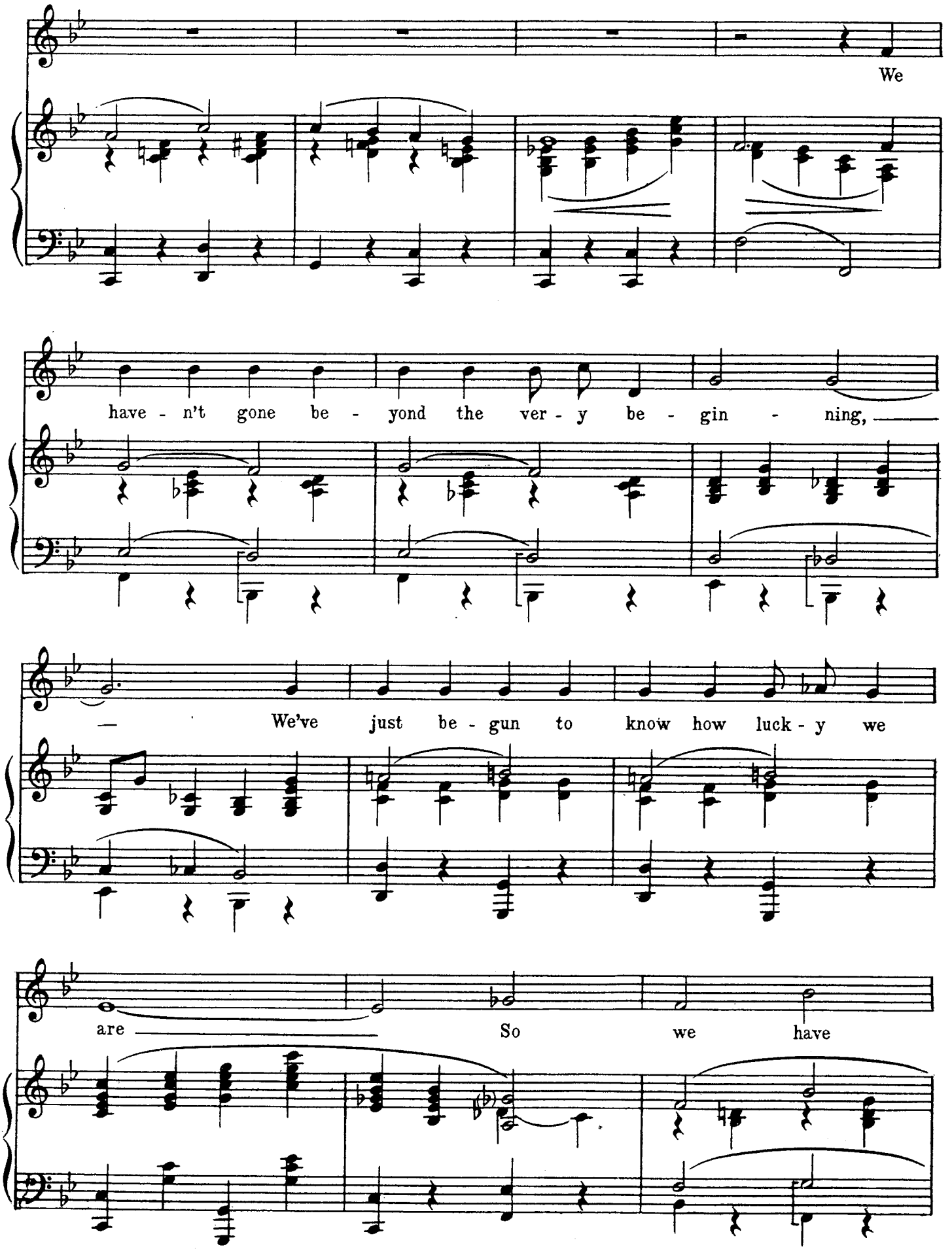
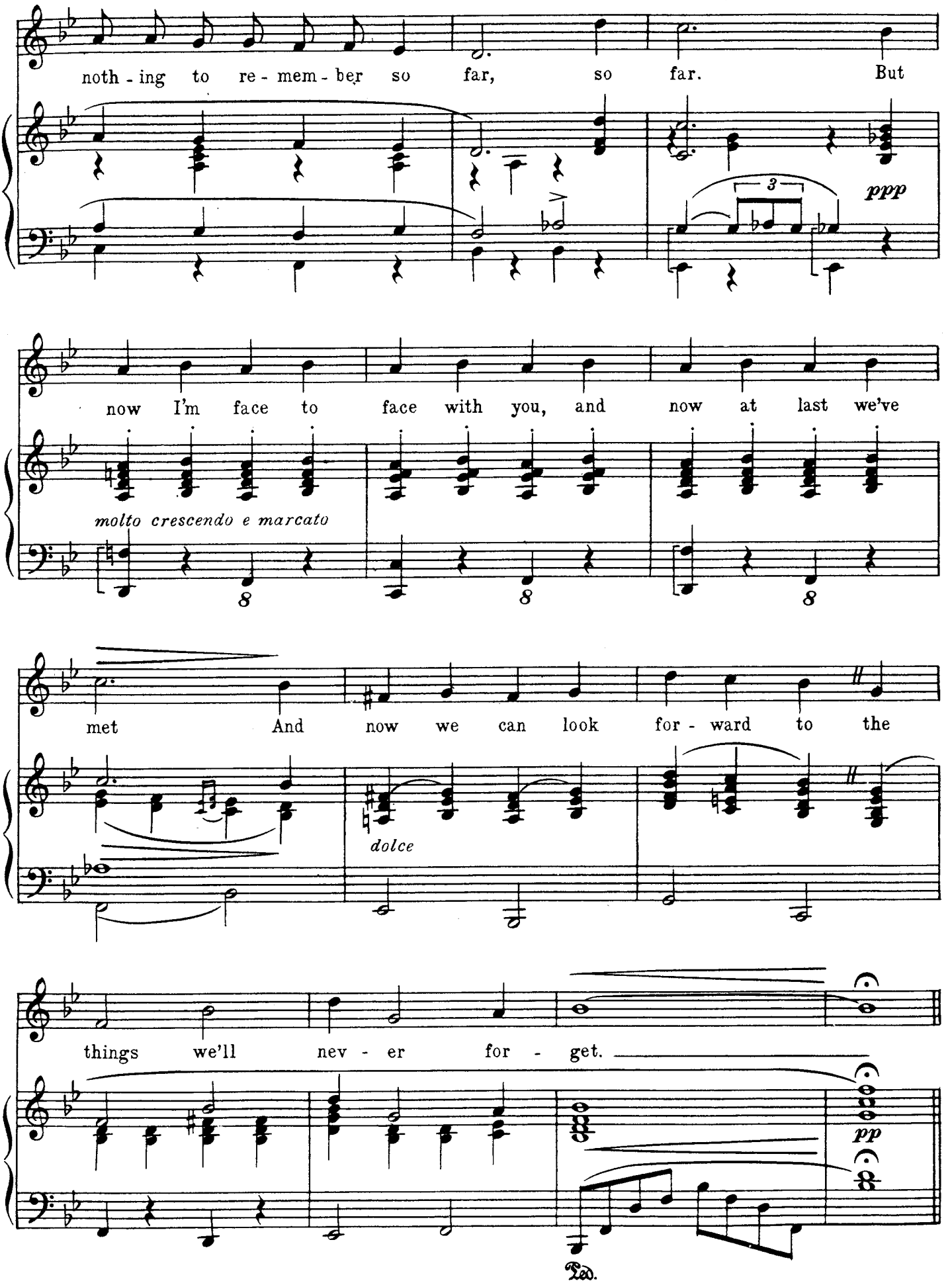

Refrain (slowly, in four beats)
We have noth - ing to re - mem - ber so far, so
p
R.H.
L.H.
L.H.
far, So far we have - n't walked by night and shared the light of a
star. So far your heart has nev - er flut - tered so
near, so near That my own heart a - lone could


hear it. We have - n't gone be -
yond the ver - y be - gin - ning, We've just be - gun to
know how luck - y we are. So
we have noth - ing to re - mem - ber so far, so


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

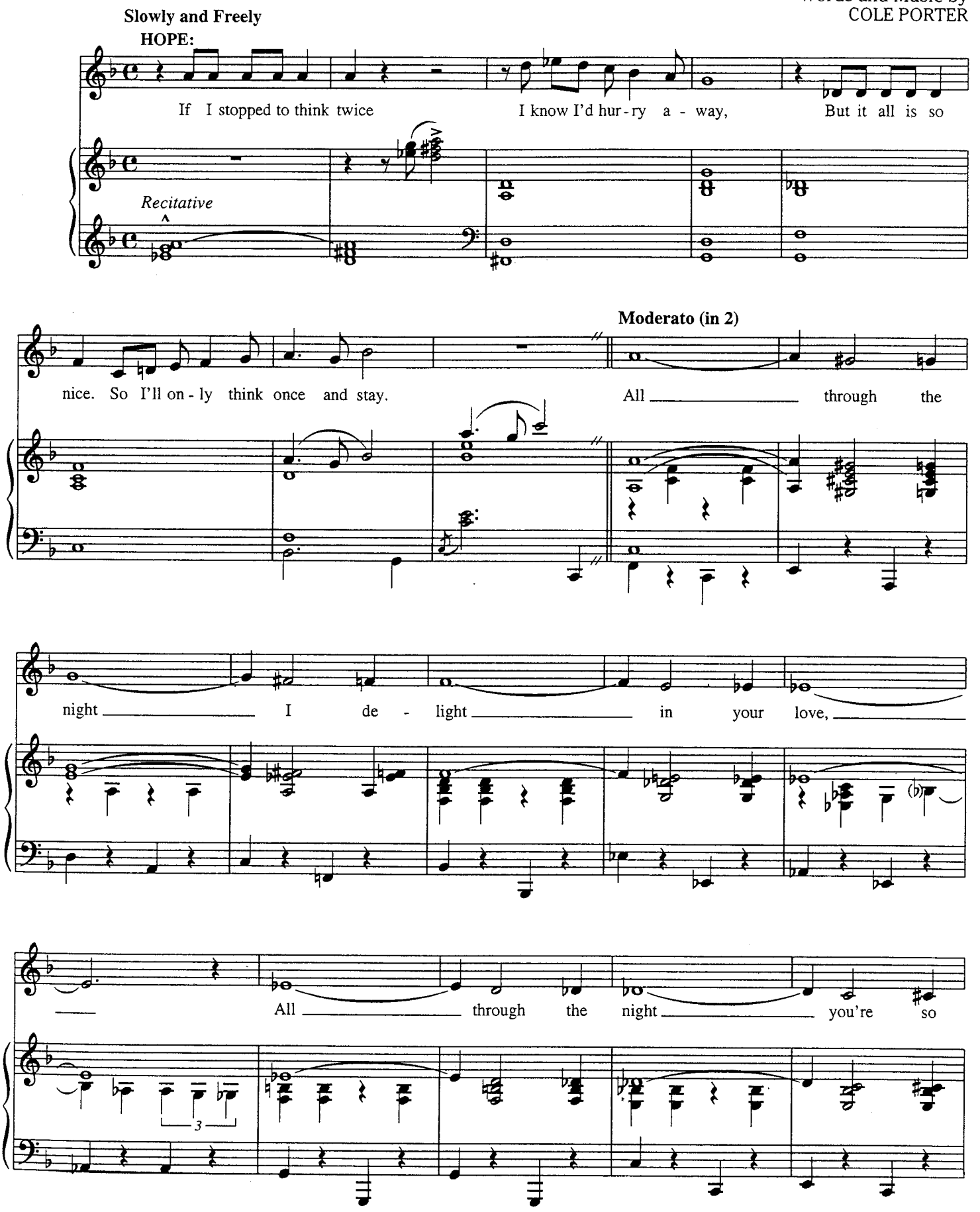

We
have - n't gone be - yond the ver - y be - gin - ning,
We've just be - gun to know how luck - y we
are
So we have


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
met And now we can look for - ward to the
dolce
things we'll nev - er for - get.
pp
Ped.

ALL THROUGH THE NIGHT

from *Anything Goes*

Words and Music by
COLE PORTER



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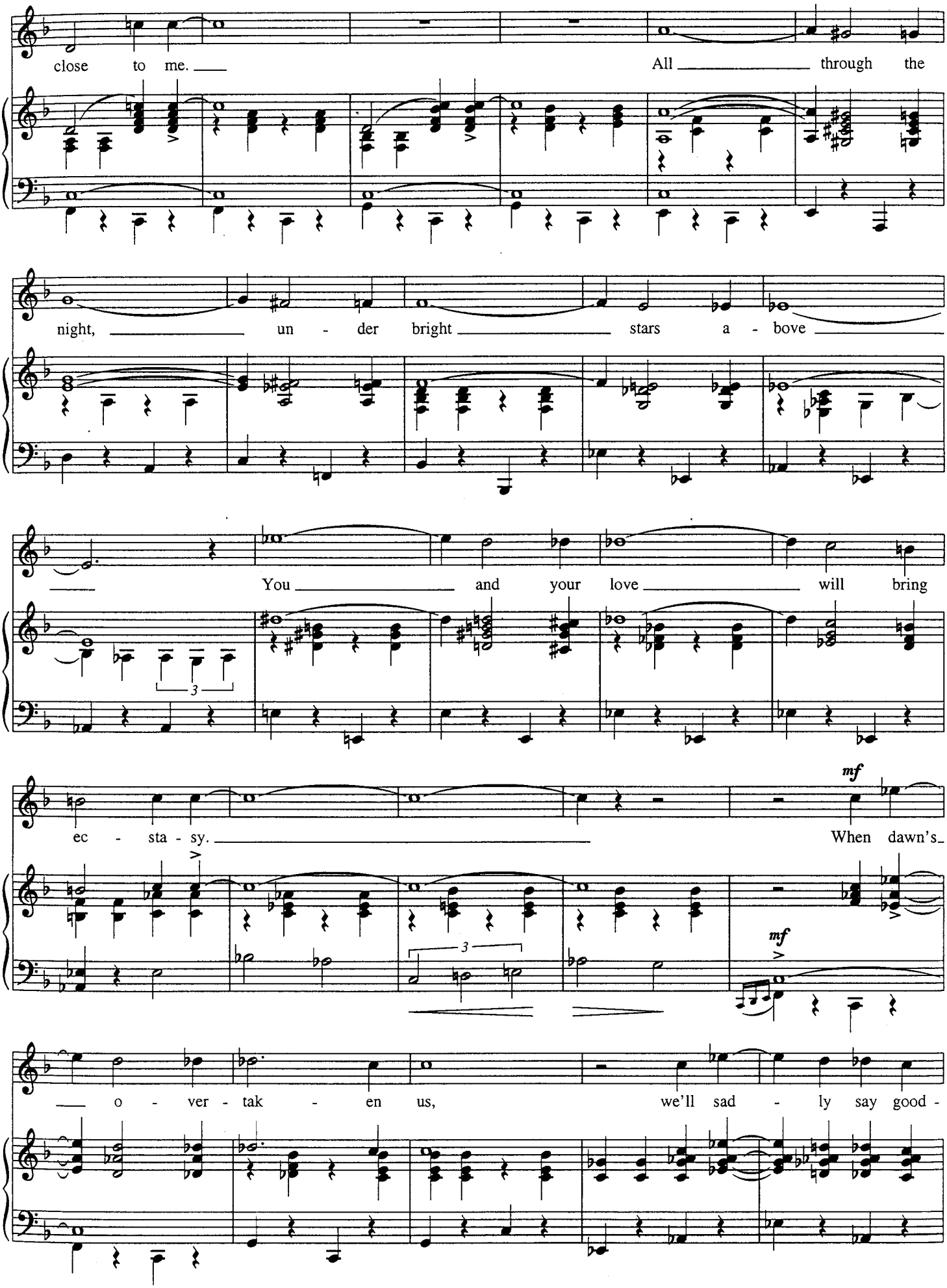
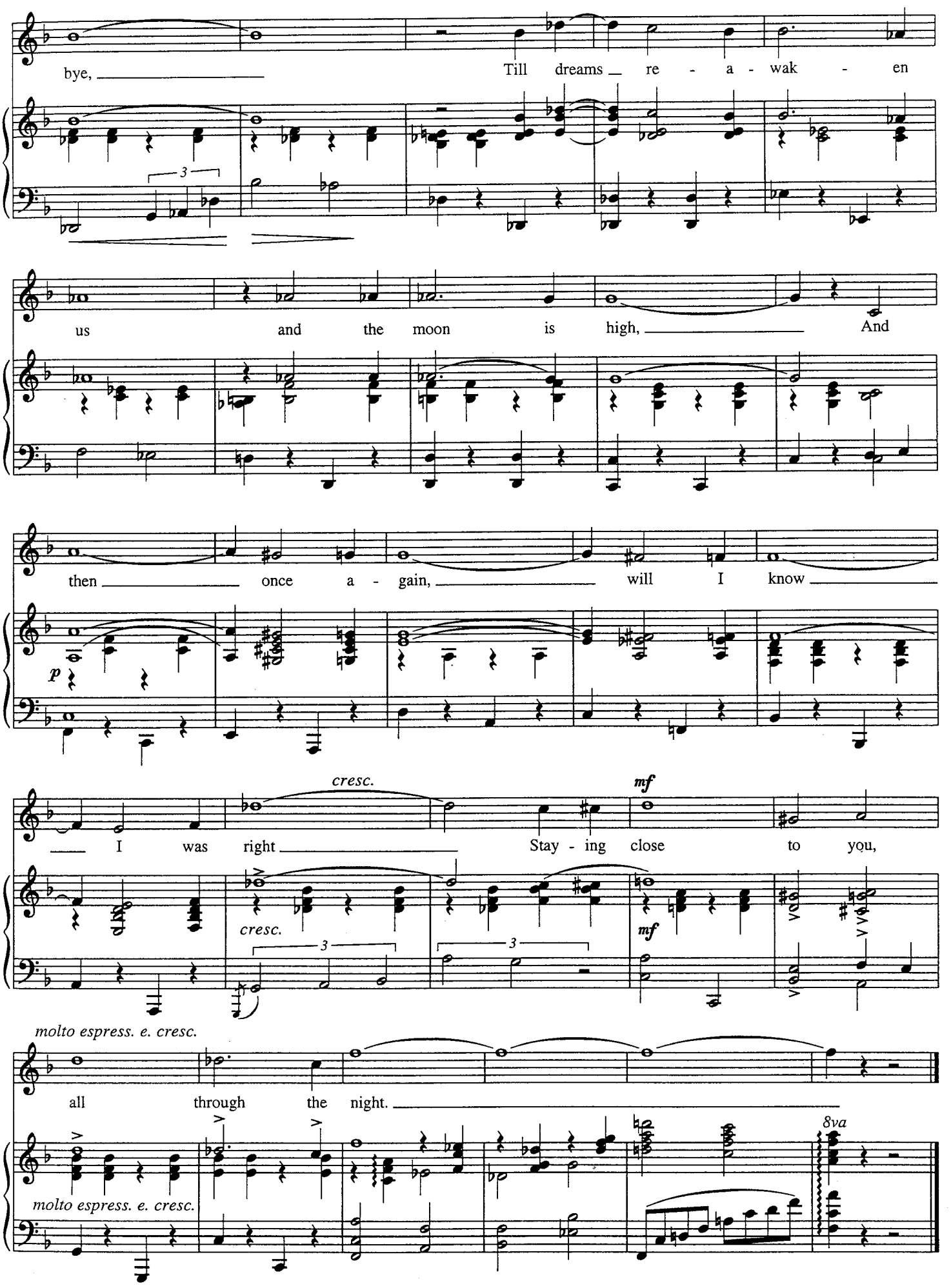

close to me.
All through the
night, un - der bright stars a - bove
You and your love will bring
mf
ec - sta - sy.
When dawn's
mf
o - ver - tak - en us,
we'll sad - ly say good -


bye,
Till dreams re - a - wak - en
us and the moon is high,
And
then once a - gain, will I know
p
cresc.
mf
I was right
Stay - ing close to you,
cresc.
mf
molto espress. e. cresc.
all through the night.
molto espress. e. cresc.
8va

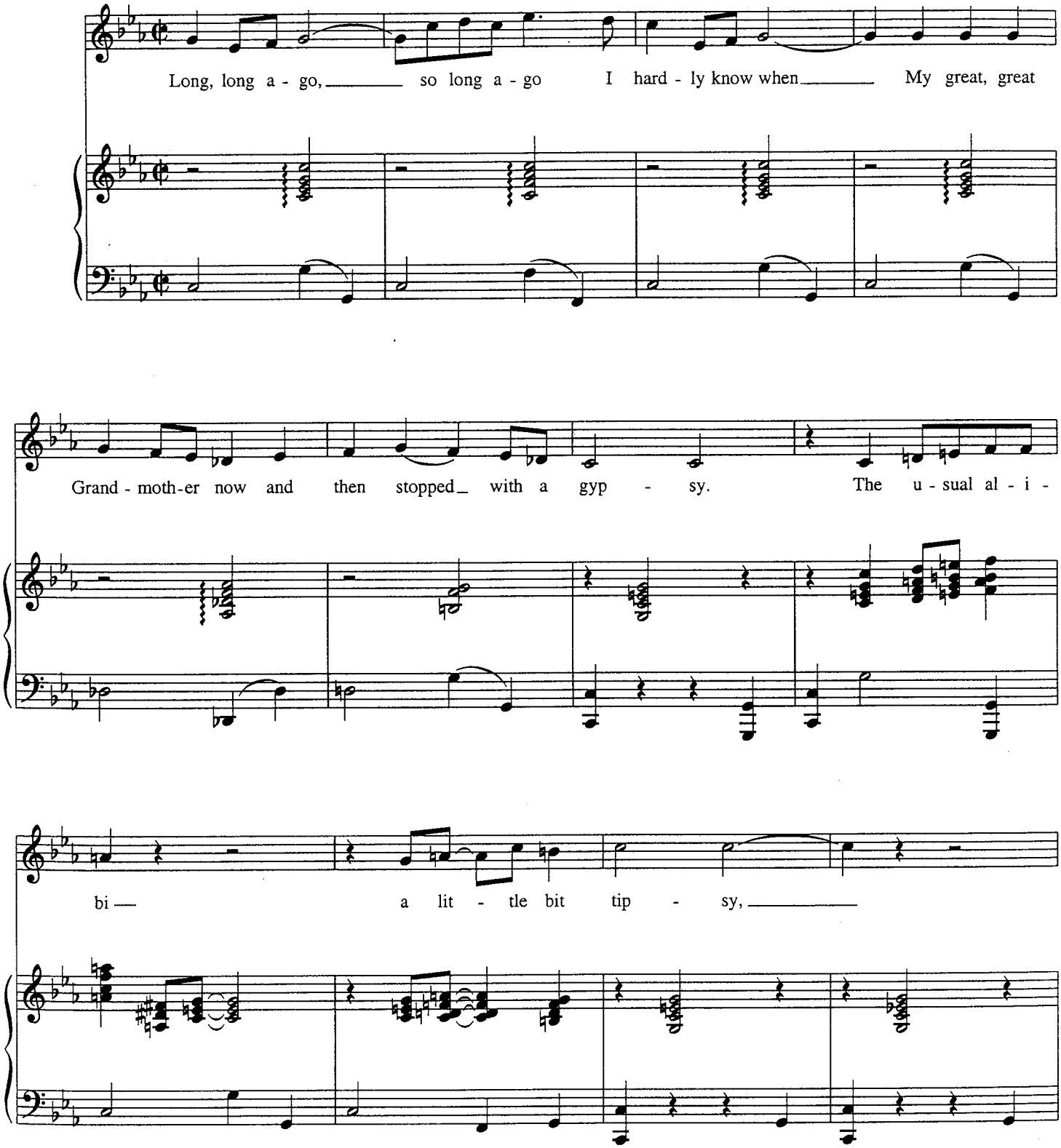
THE GYPSY IN ME

from *Anything Goes*

Words and Music by
COLE PORTER

Rubato

HOPE:



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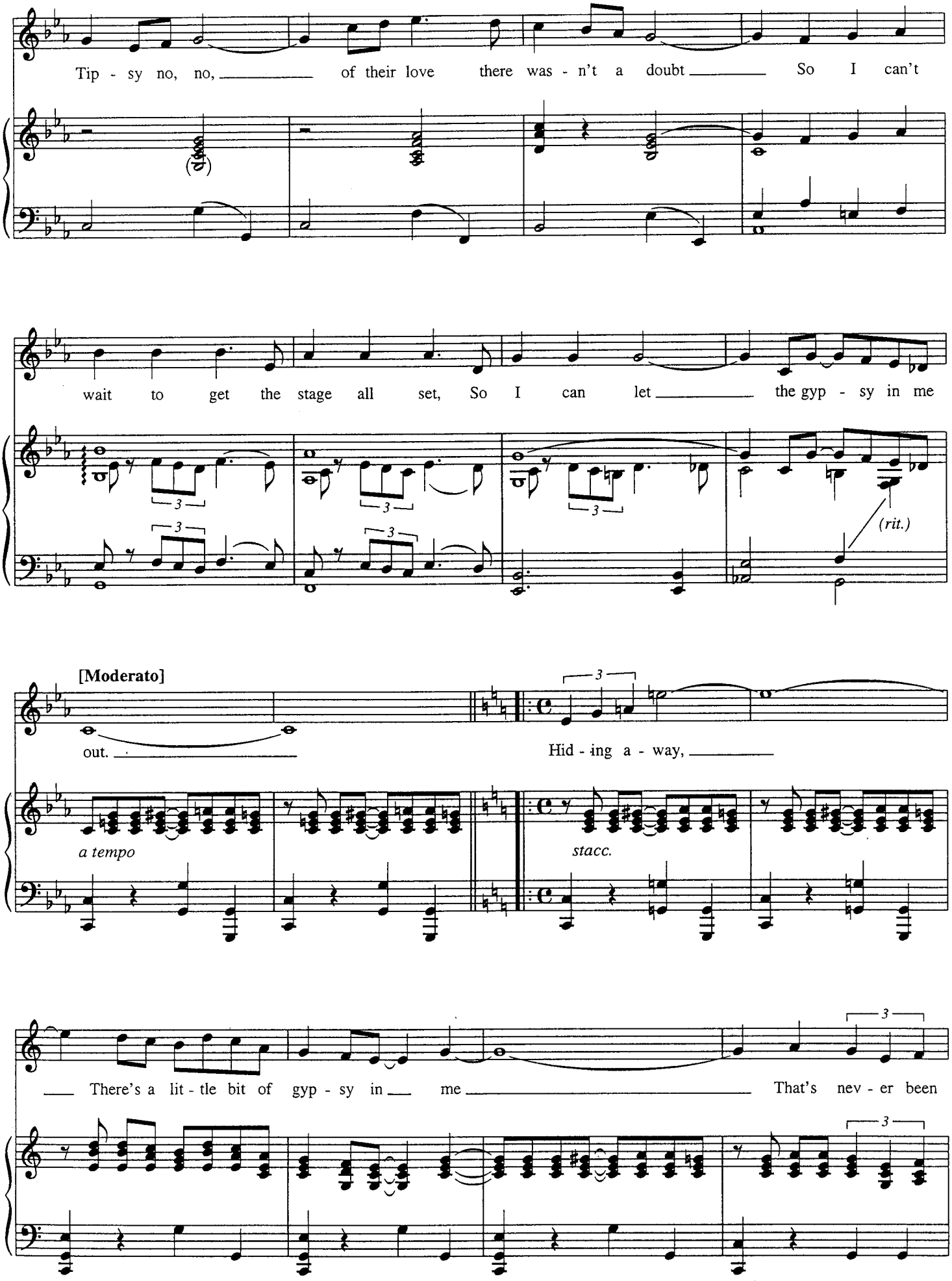
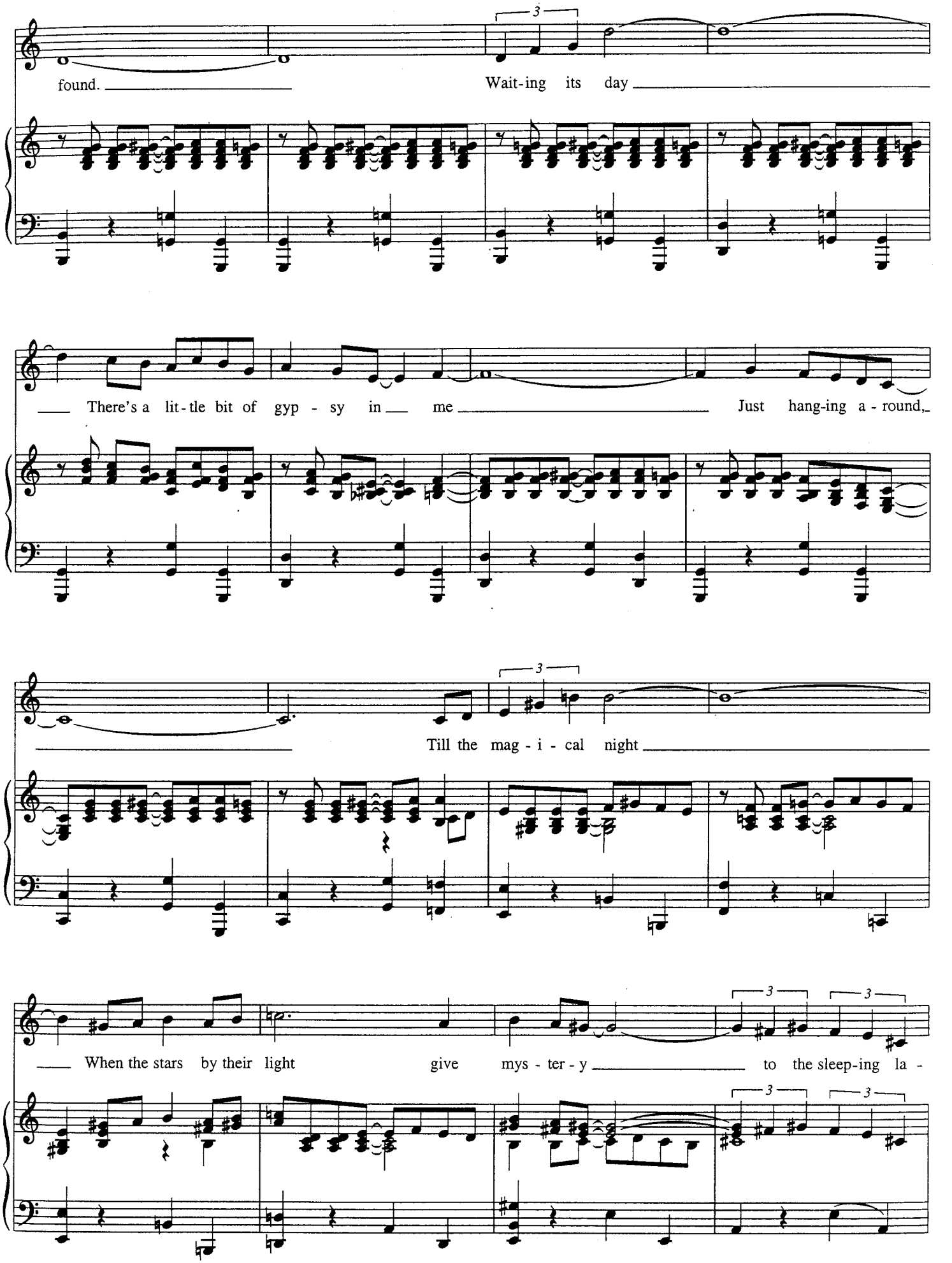
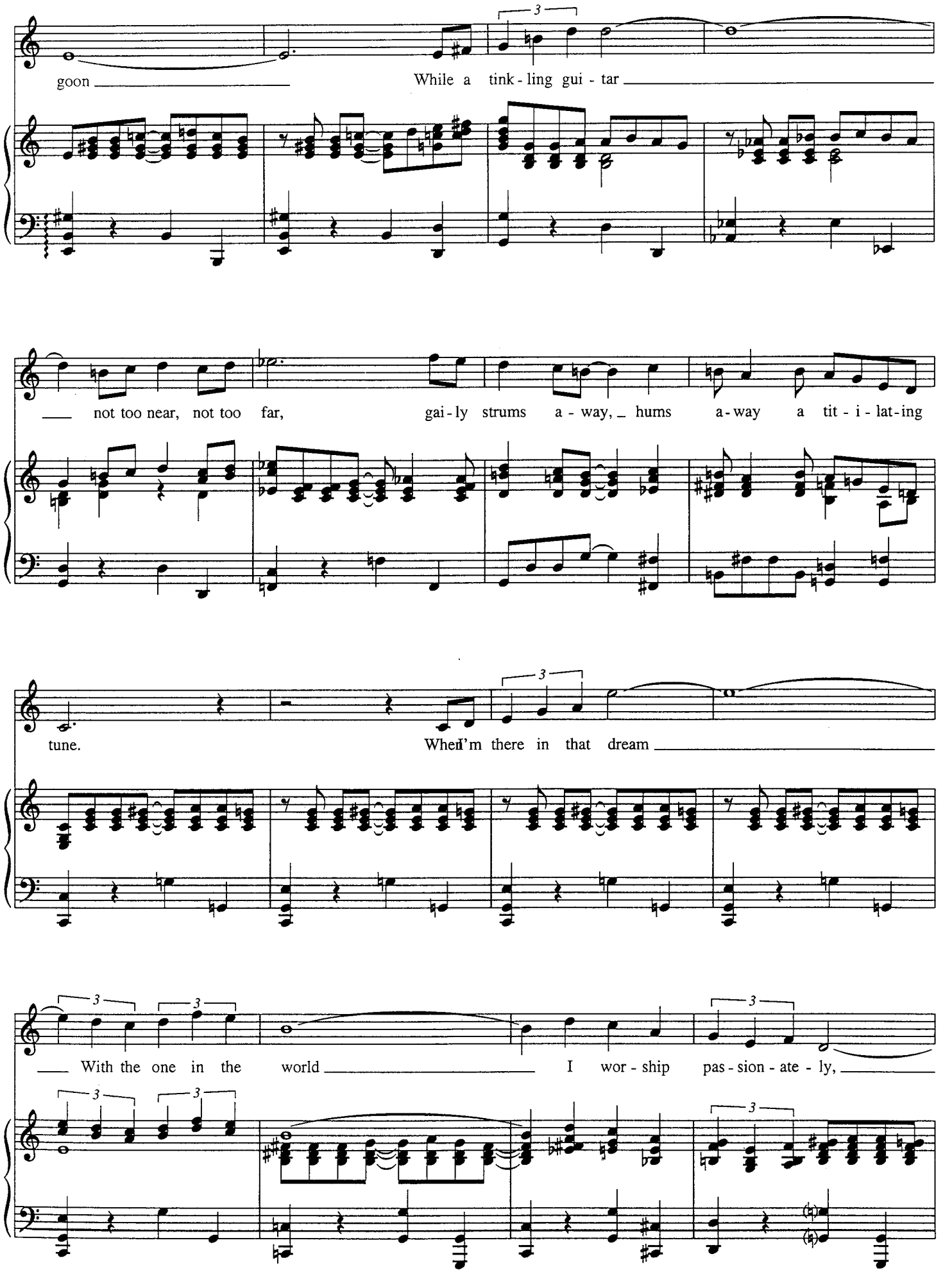
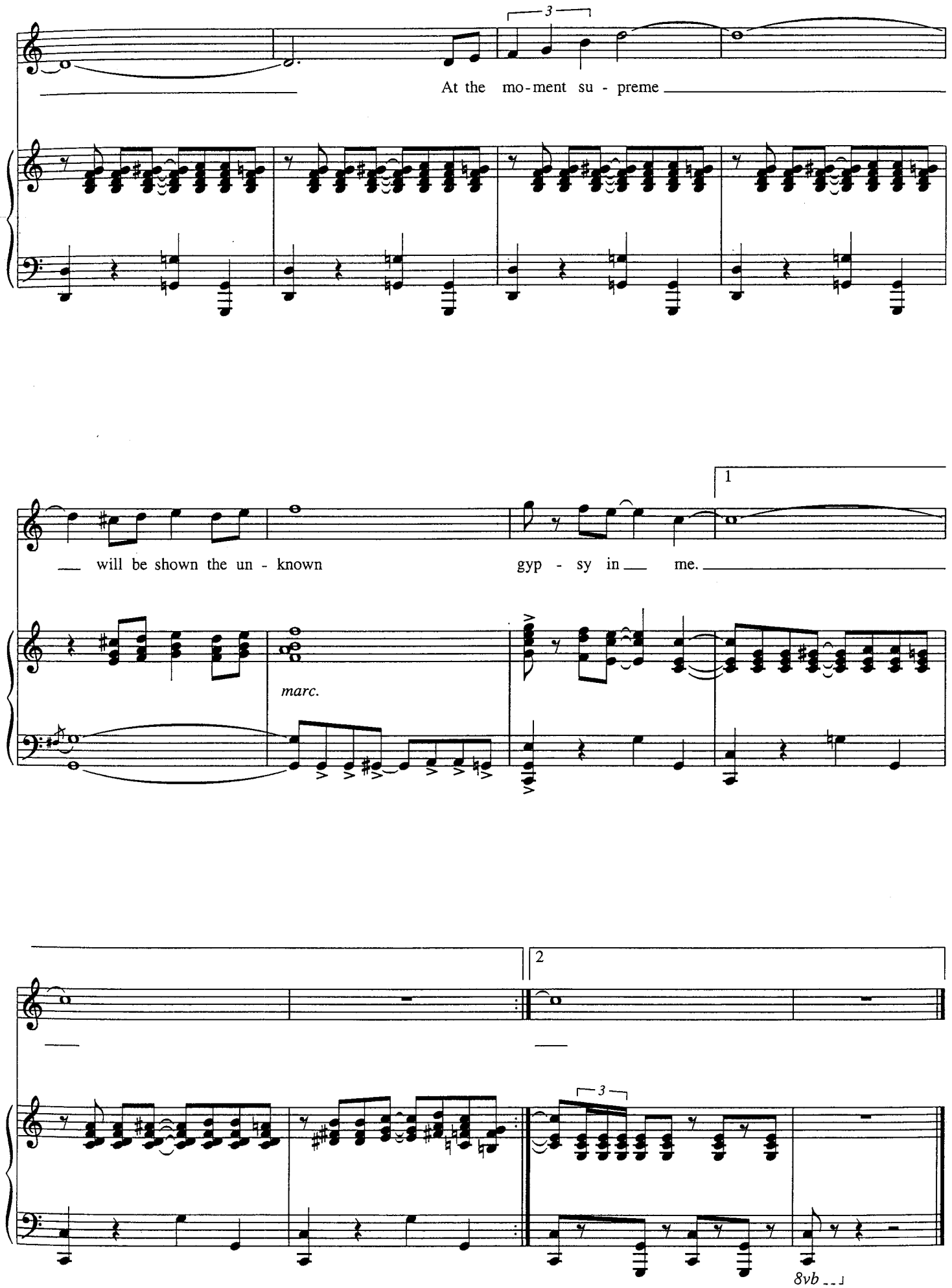

Tip - sy no, no, of their love there was - n't a doubt So I can't
wait to get the stage all set, So I can let the gyp - sy in me
(rit.)
[Moderato]
out.
Hid - ing a - way,
a tempo
stacc.
There's a lit - tle bit of gyp - sy in me That's nev - er been


found.
Wait-ing its day
There's a lit-tle bit of gyp - sy in me
Just hang-ing a - round,
Till the mag - i - cal night
When the stars by their light
give
mys - ter - y
to the sleep-ing la -

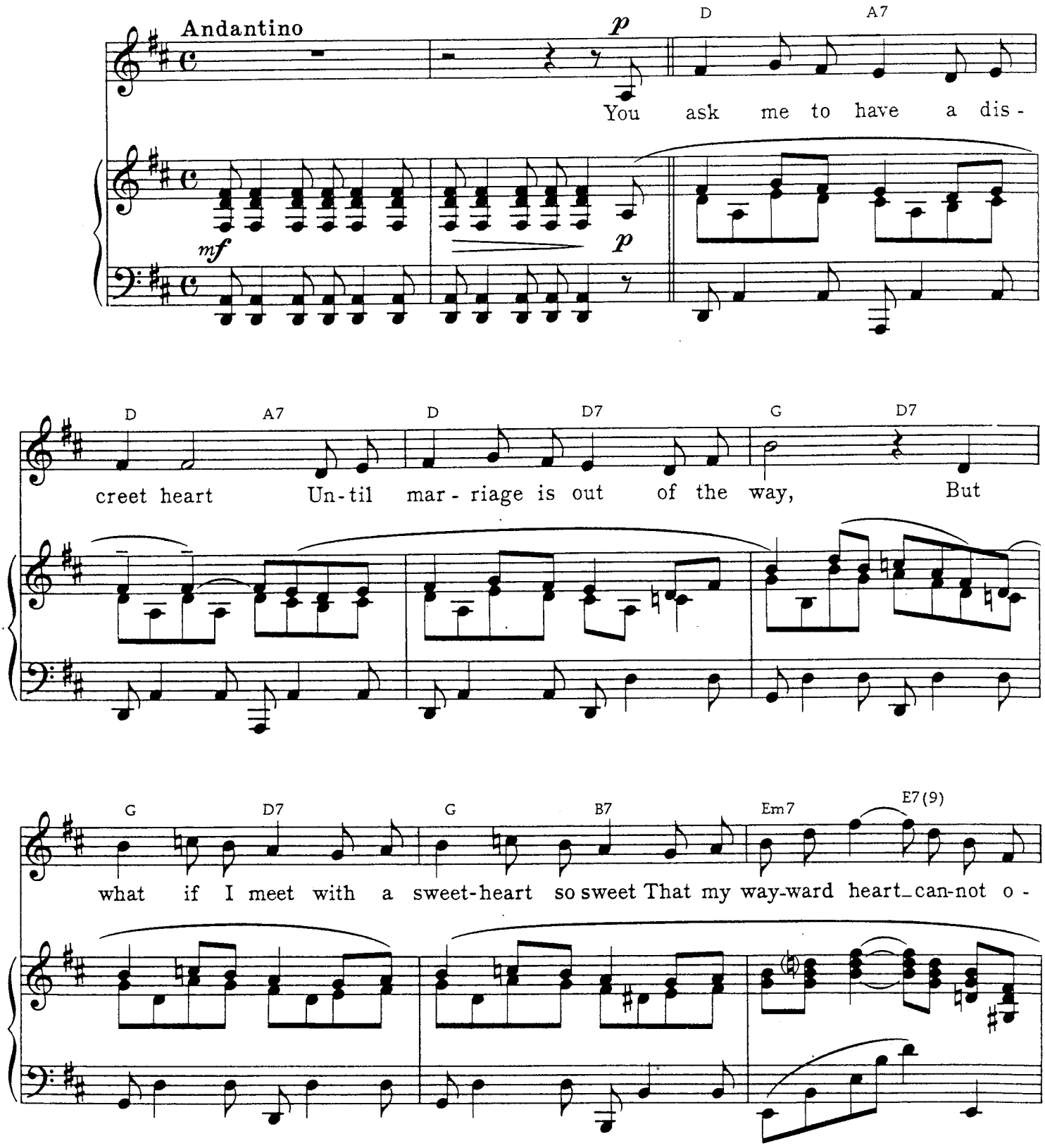

goon
While a tink - ling gui - tar
not too near, not too far,
gai - ly strums a - way, hums a - way a tit - i - lat - ing
tune.
When I'm there in that dream
With the one in the world
I wor - ship pas - sion - ate - ly,


3
At the mo-ment su - preme
1
will be shown the un - known
gyp - sy in me.
marc.
2
3
8vb

I'LL FOLLOW MY SECRET HEART

from *Conversation Piece*

Words and Music by
NOËL COWARD



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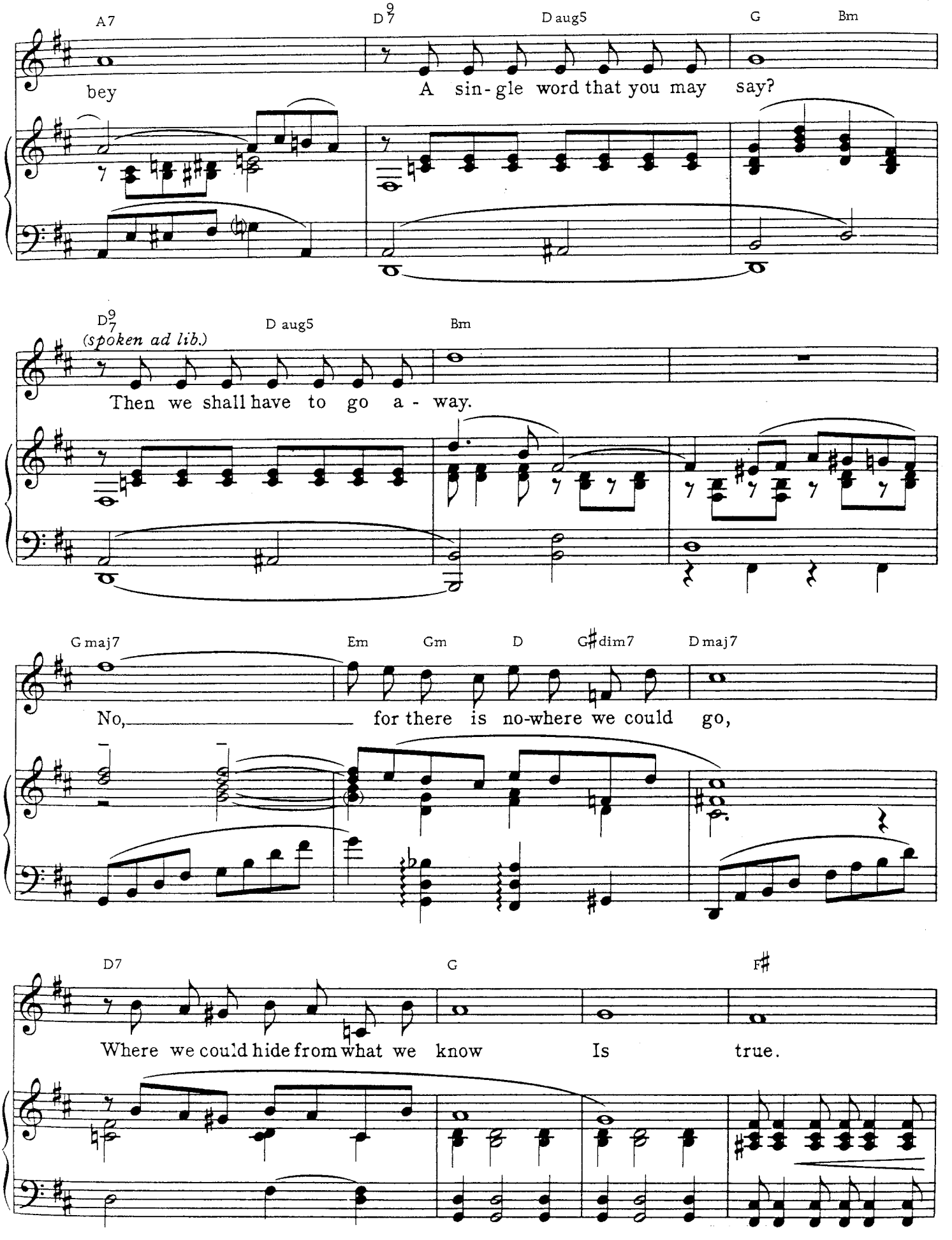
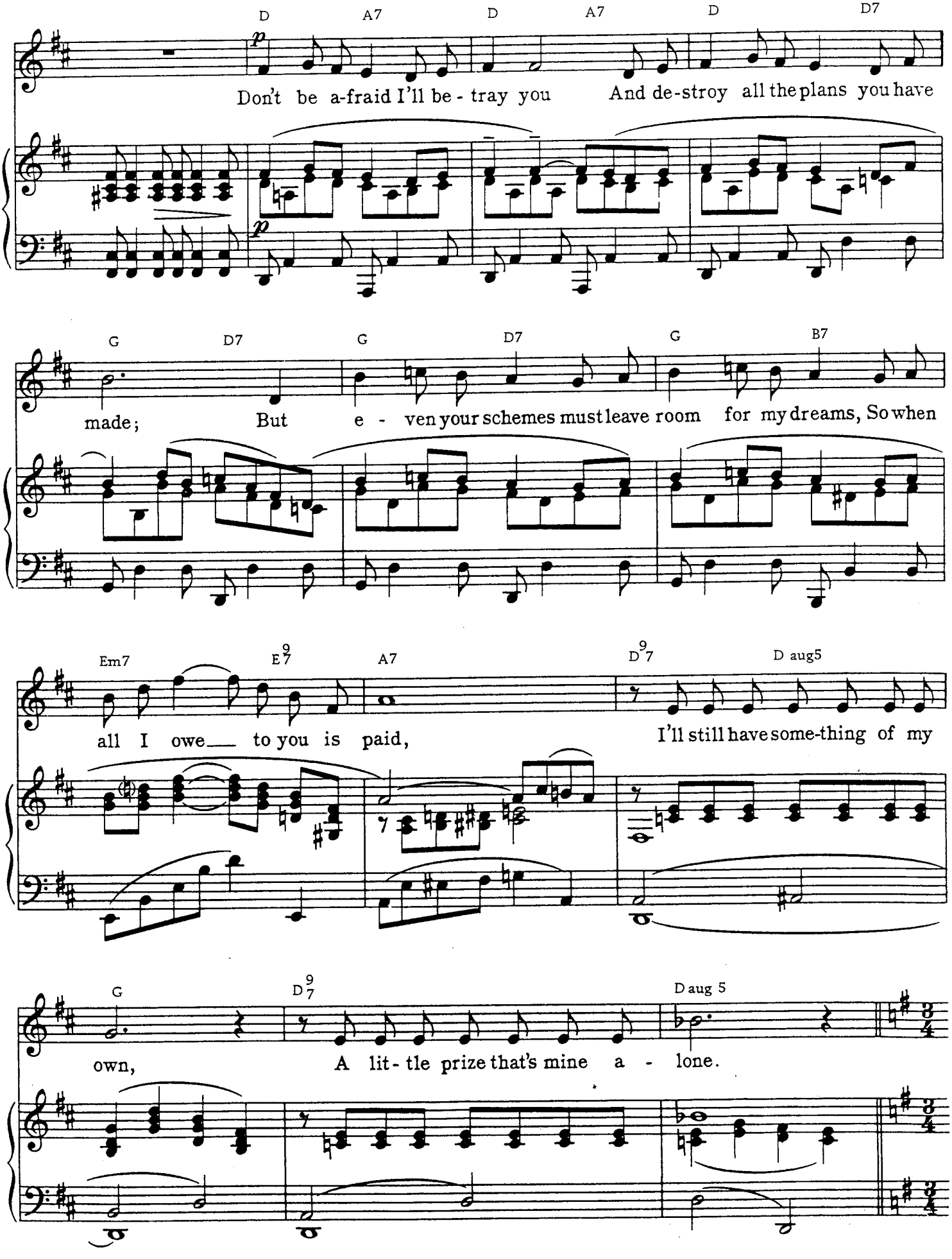
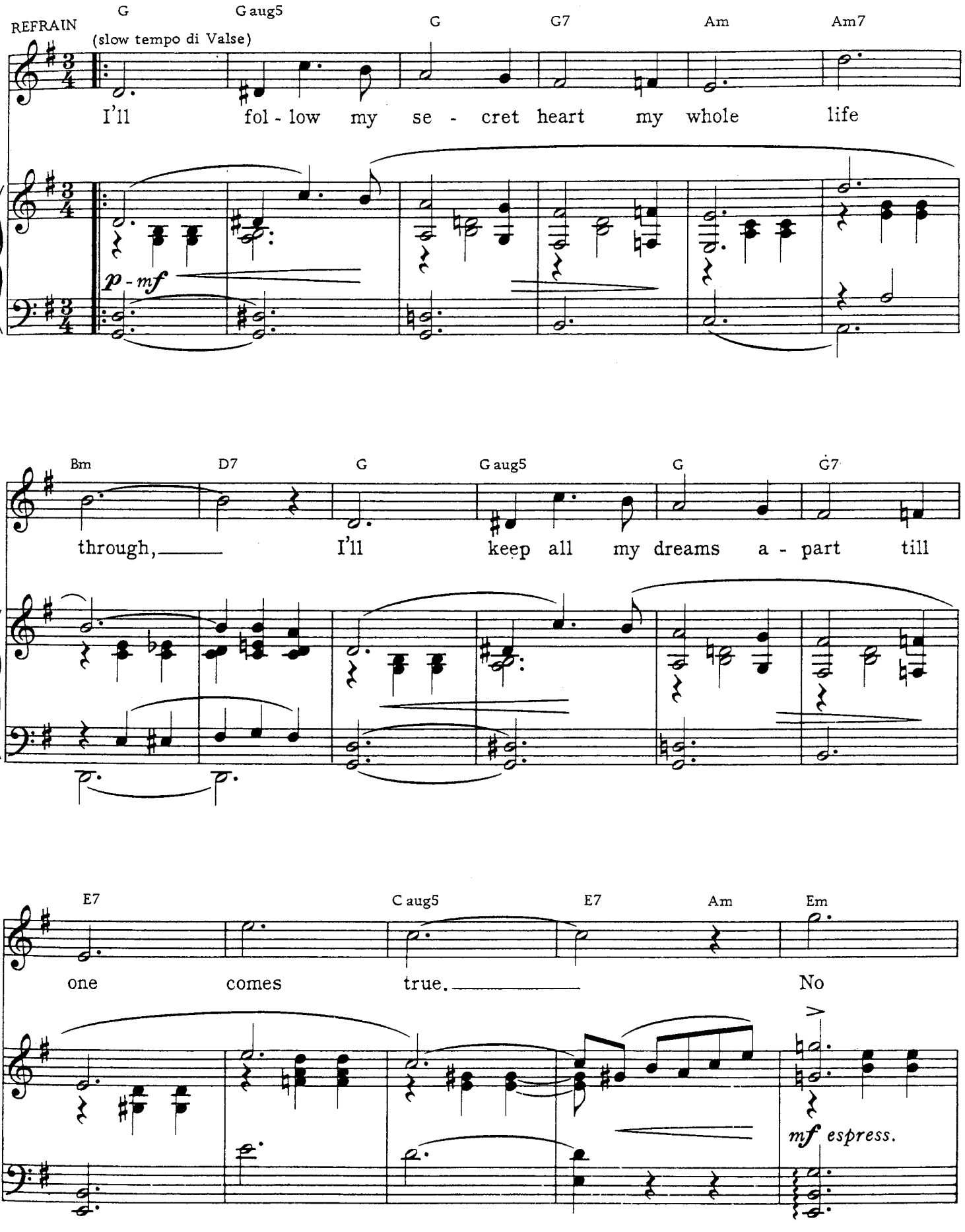
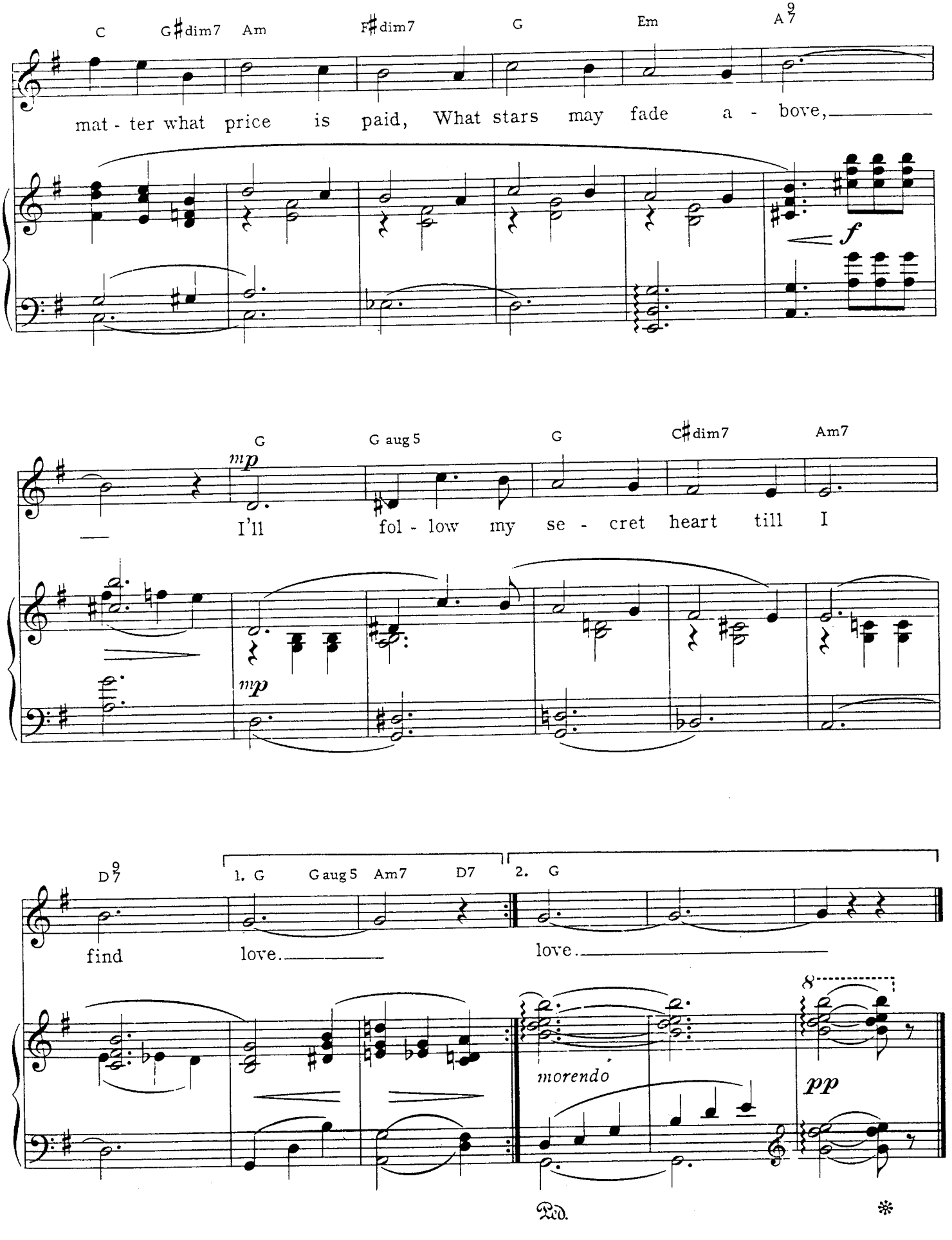

A7
D9 7
D aug5
G
Bm
bey
A sin-gle word that you may say?
D9 7
(spoken ad lib.)
D aug5
Bm
Then we shall have to go a - way.
G maj7
Em
Gm
D
G♯dim7
D maj7
No,
for there is no-where we could go,
D7
G
F♯
Where we could hide from what we know
Is
true.


D A7 D A7 D D7
Don't be a-fraid I'll be - tray you And de-stroy all the plans you have
G D7 G D7 G B7
made; But e - ven your schemes must leave room for my dreams, So when
Em7 E9 7 A7 D9 7 D aug5
all I owe to you is paid, I'll still have some-thing of my
G D9 7 D aug 5
own, A lit - tle prize that's mine a - lone.

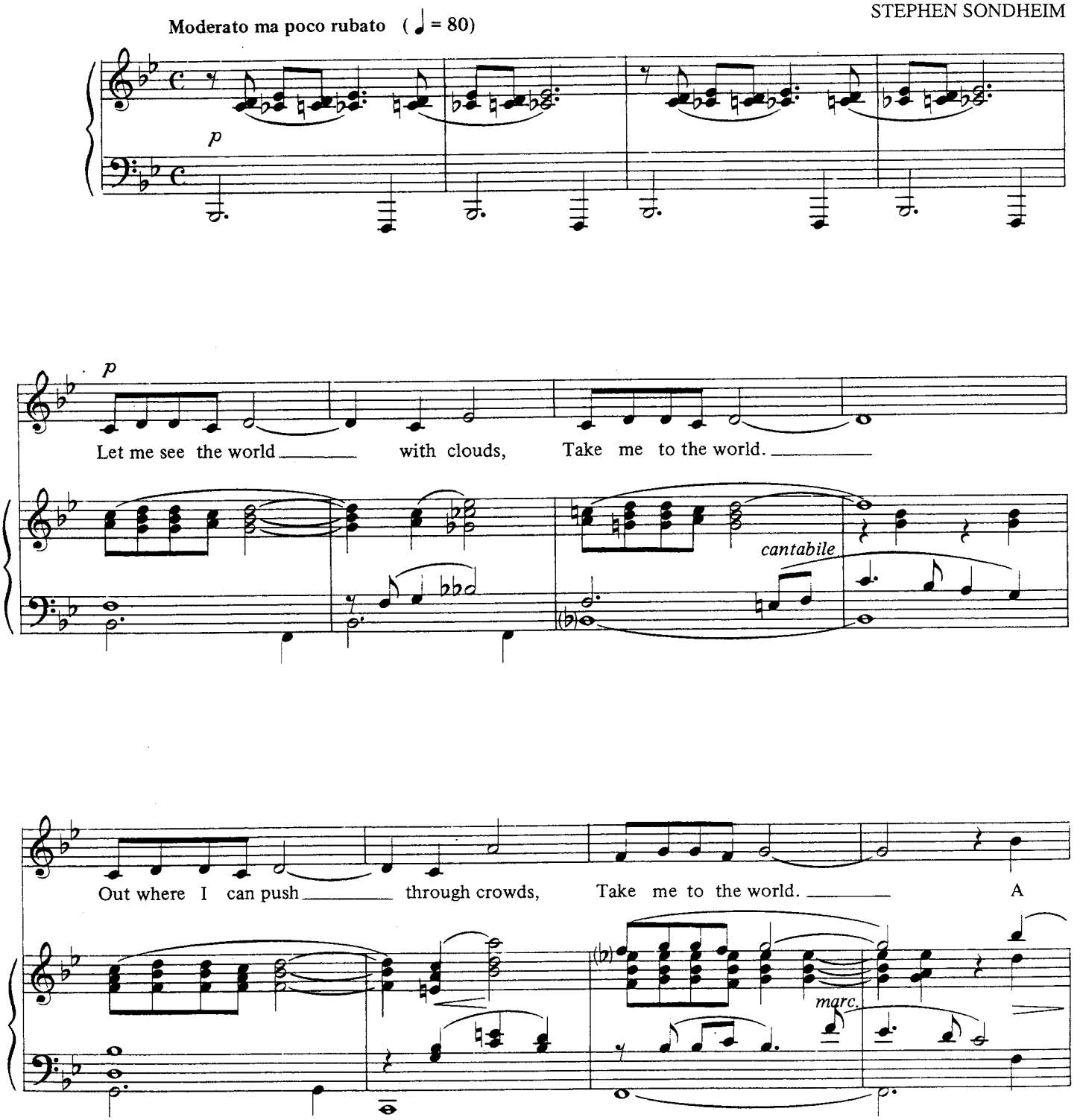

REFRAIN
(slow tempo di Valse)
G
G aug5
G
G7
Am
Am7
I'll fol - low my se - cret heart my whole life
p - mf
Bm
D7
G
G aug5
G
G7
through, I'll keep all my dreams a - part till
E7
C aug5
E7
Am
Em
one comes true. No
mf espress.


C G♯dim7 Am F♯dim7 G Em A9 7
mat - ter what price is paid, What stars may fade a - bove,
f
G G aug 5 G C♯dim7 Am7
mp
I'll fol - low my se - cret heart till I
mp
D9 7 1. G G aug 5 Am7 D7 2. G
find love. love.
morendo
pp
Ped. *

TAKE ME TO THE WORLD

from *Evening Primrose*

Words and Music by
STEPHEN SONDHEIM



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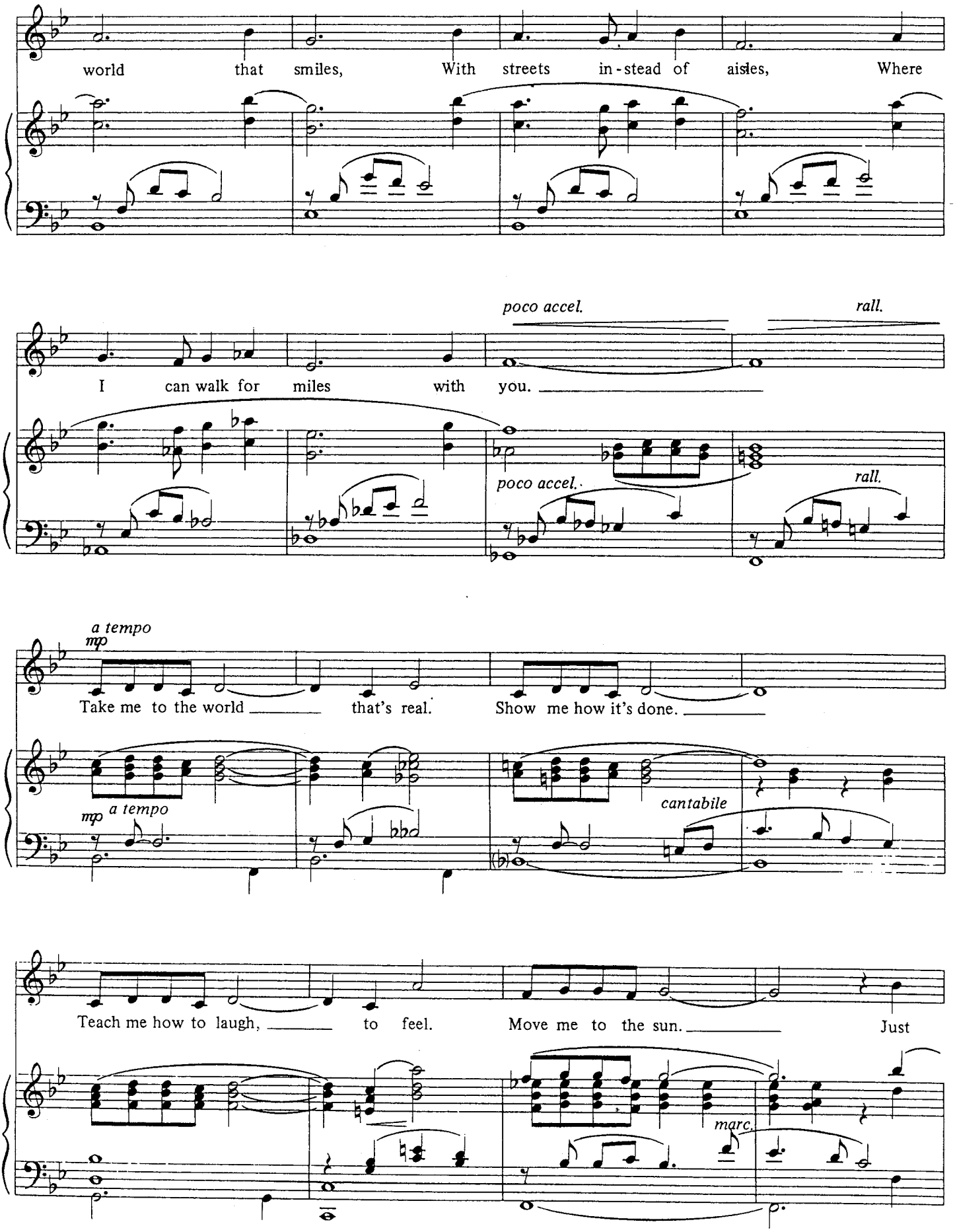
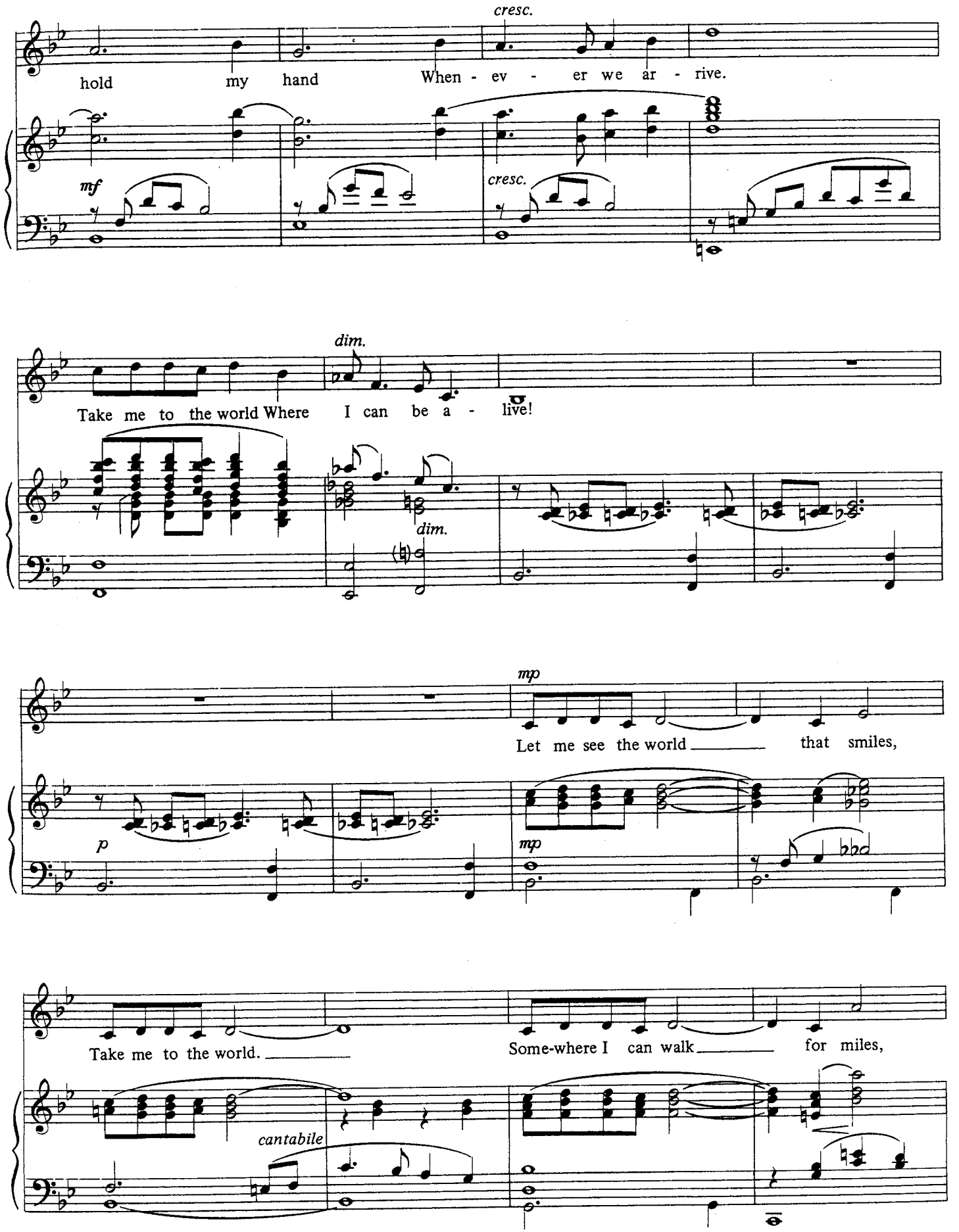
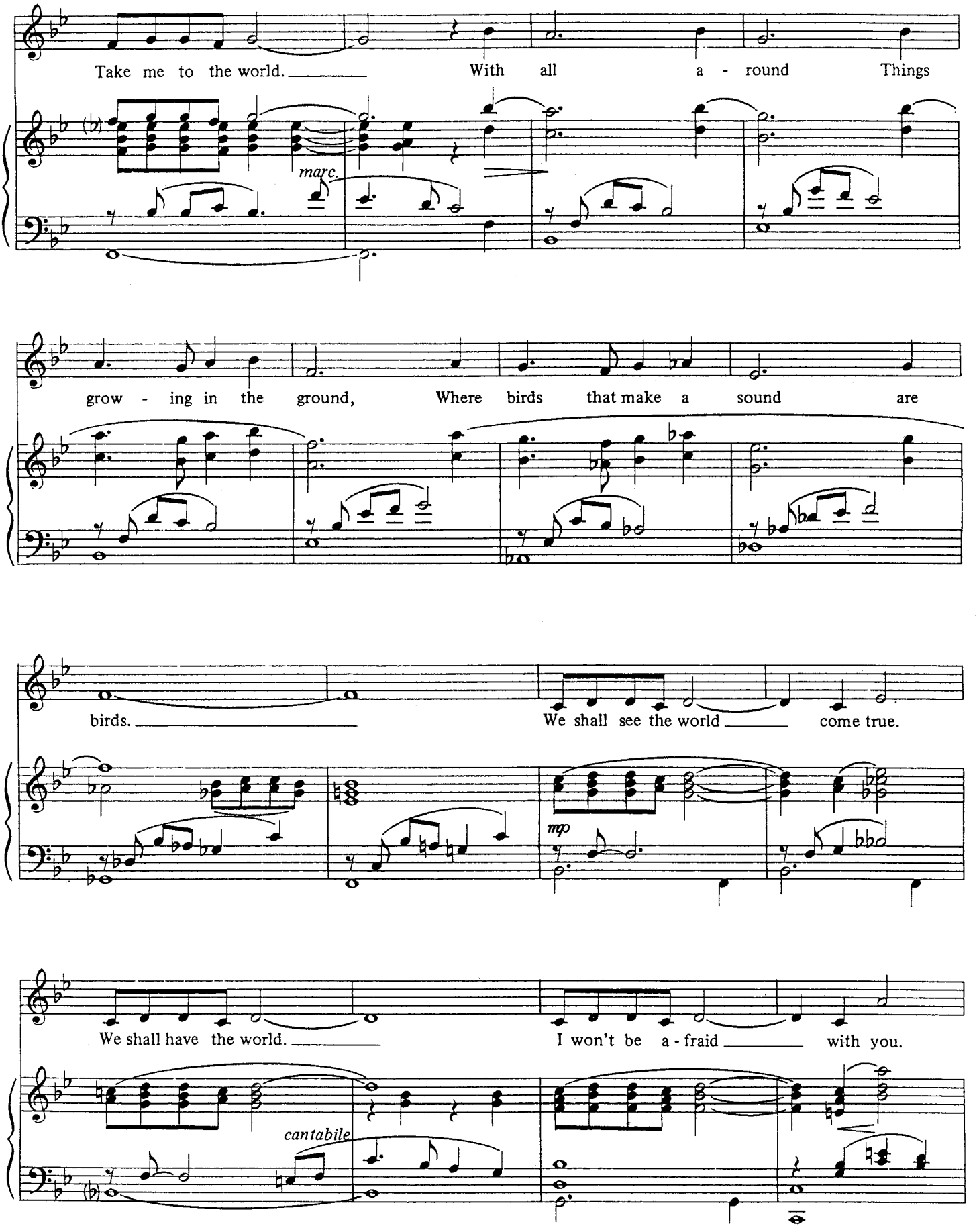
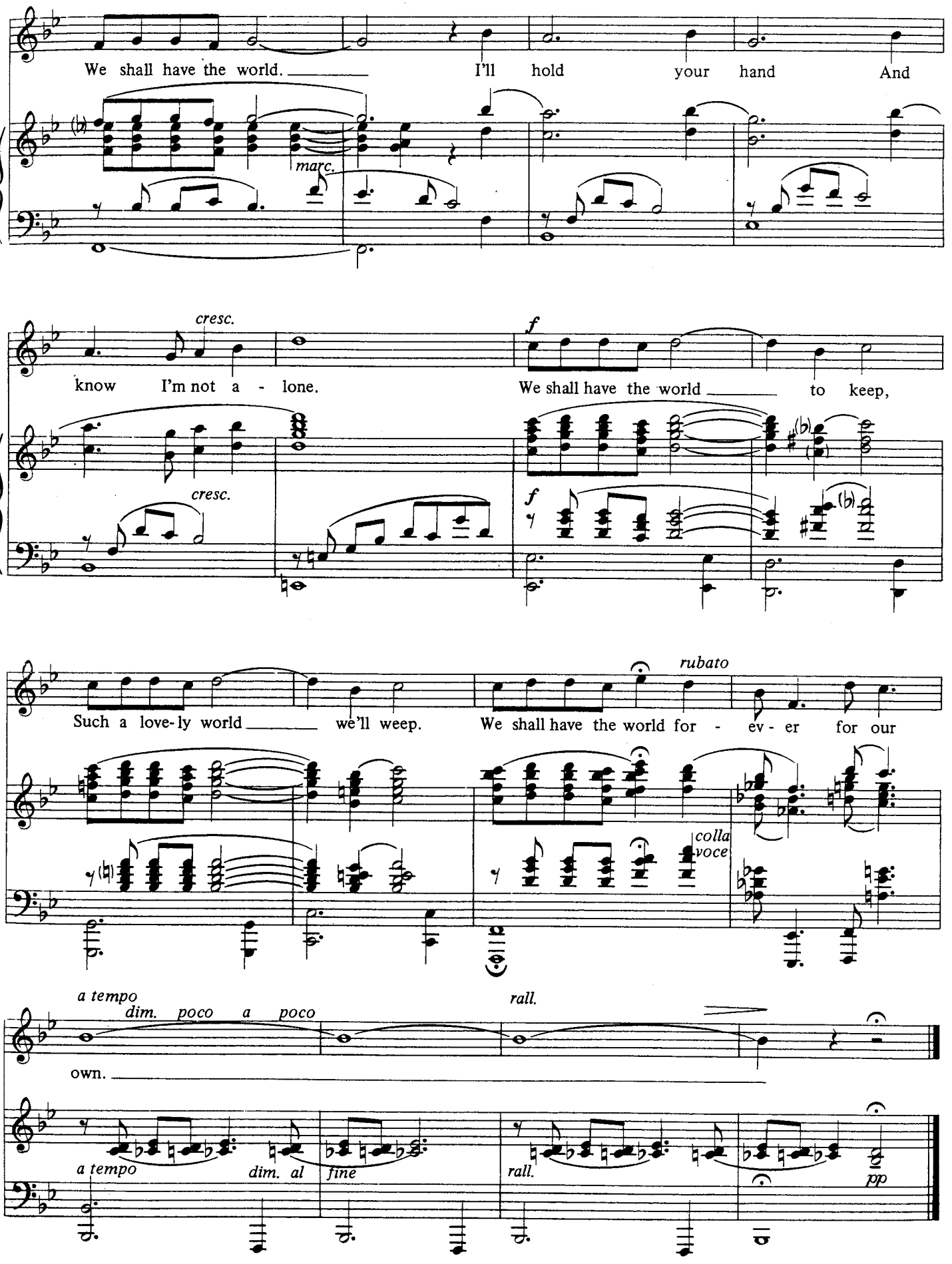

world that smiles, With streets in-stead of aisles, Where
poco accel.
rall.
I can walk for miles with you.
poco accel.
rall.
a tempo
mp
Take me to the world that's real. Show me how it's done.
mp a tempo
cantabile
Teach me how to laugh, to feel. Move me to the sun. Just
marc.


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

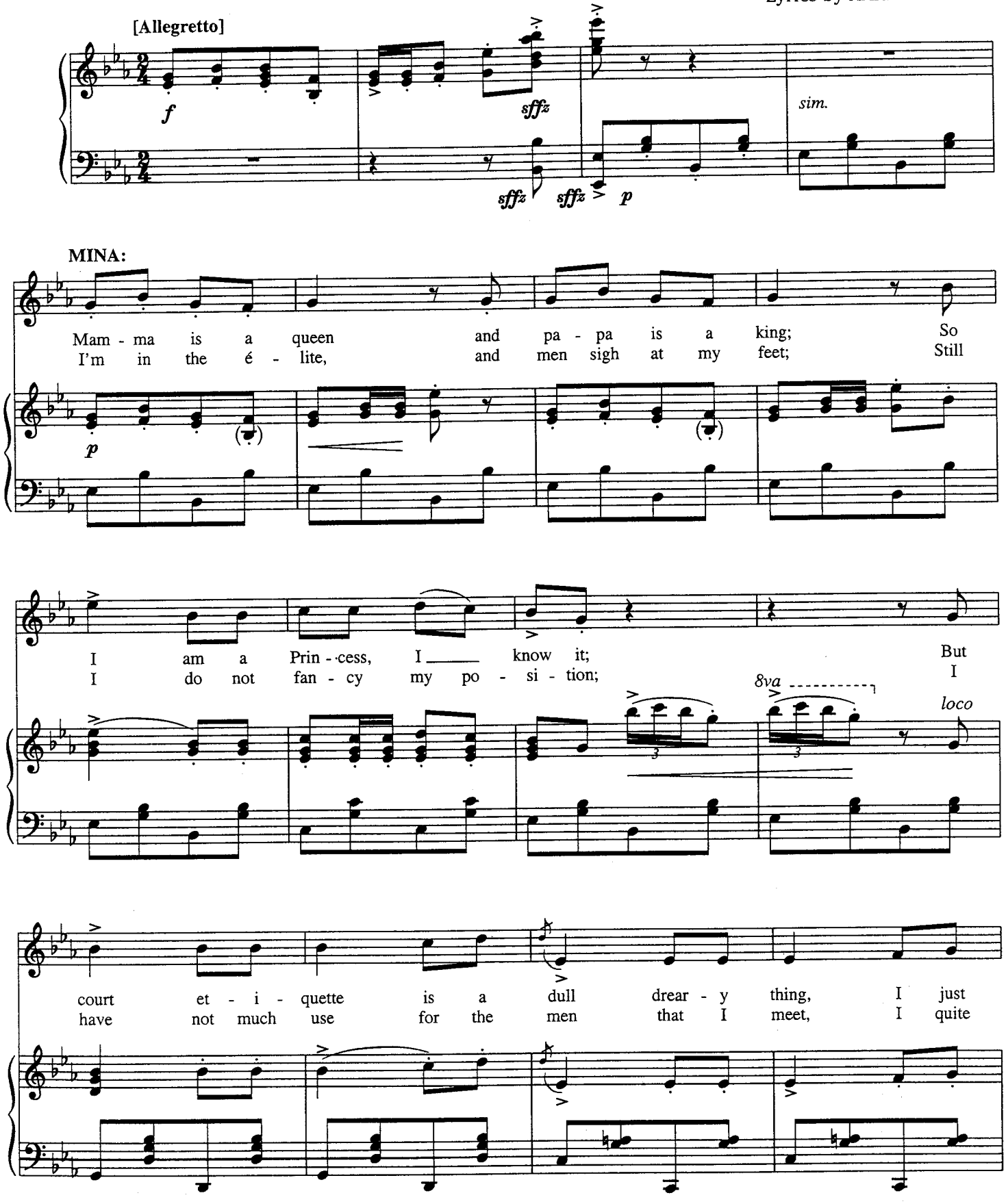

Take me to the world. With all a - round Things
marc.
grow - ing in the ground, Where birds that make a sound are
birds. We shall see the world come true.
mp
We shall have the world. I won't be a - fraid with you.
cantabile


We shall have the world. I'll hold your hand And
marc.
cresc.
know I'm not a - lone.
We shall have the world to keep,
f
cresc.
f
Such a love-ly world we'll weep.
We shall have the world for - ev - er for our
rubato
colla voce
a tempo
dim. poco a poco
rall.
own.
a tempo
dim. al
fine
rall.
pp

ART IS CALLING FOR ME

(The Prima Donna Song)
from *The Enchantress*

Music by VICTOR HERBERT
Lyrics by HARRY B. SMITH



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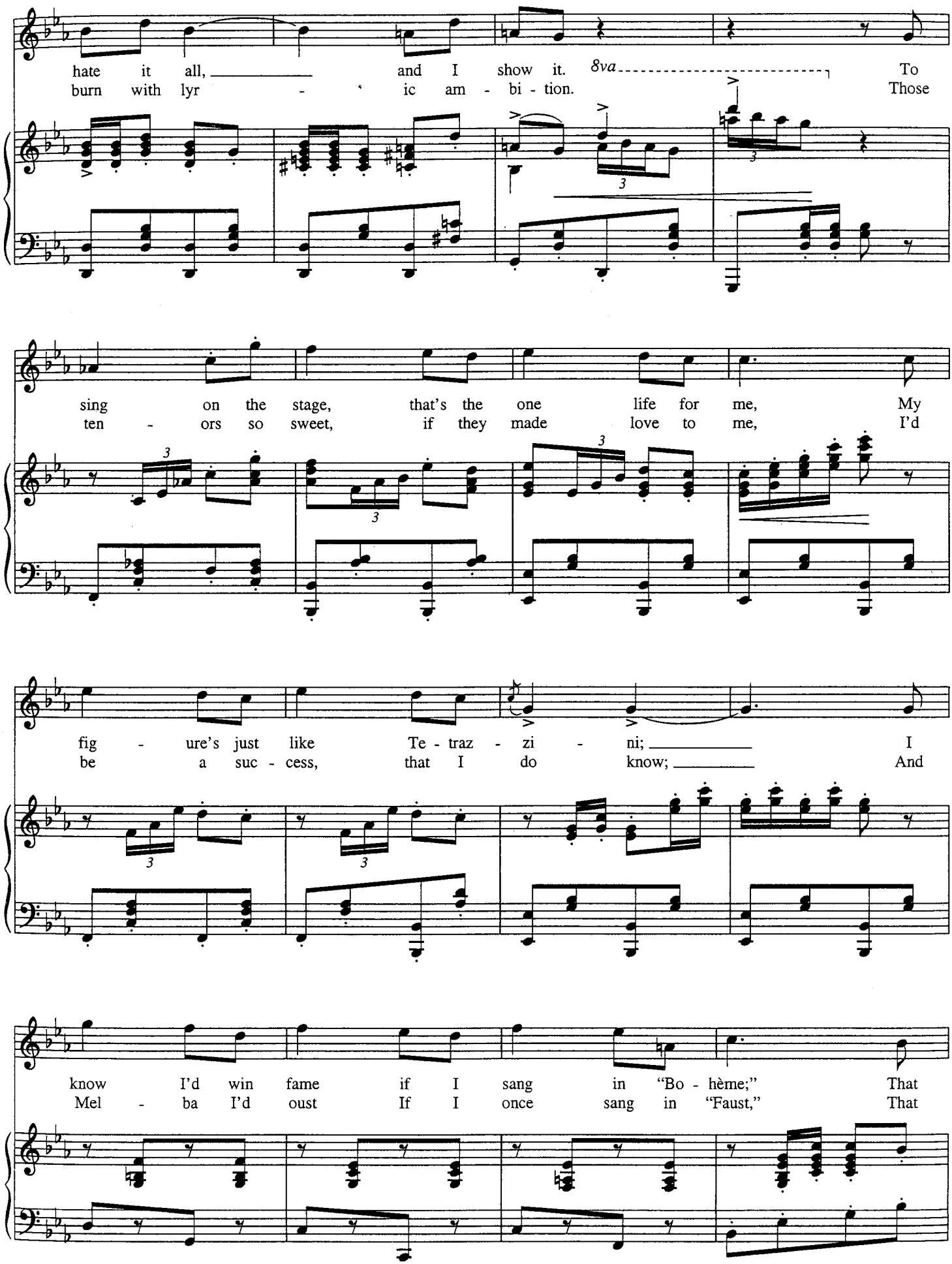
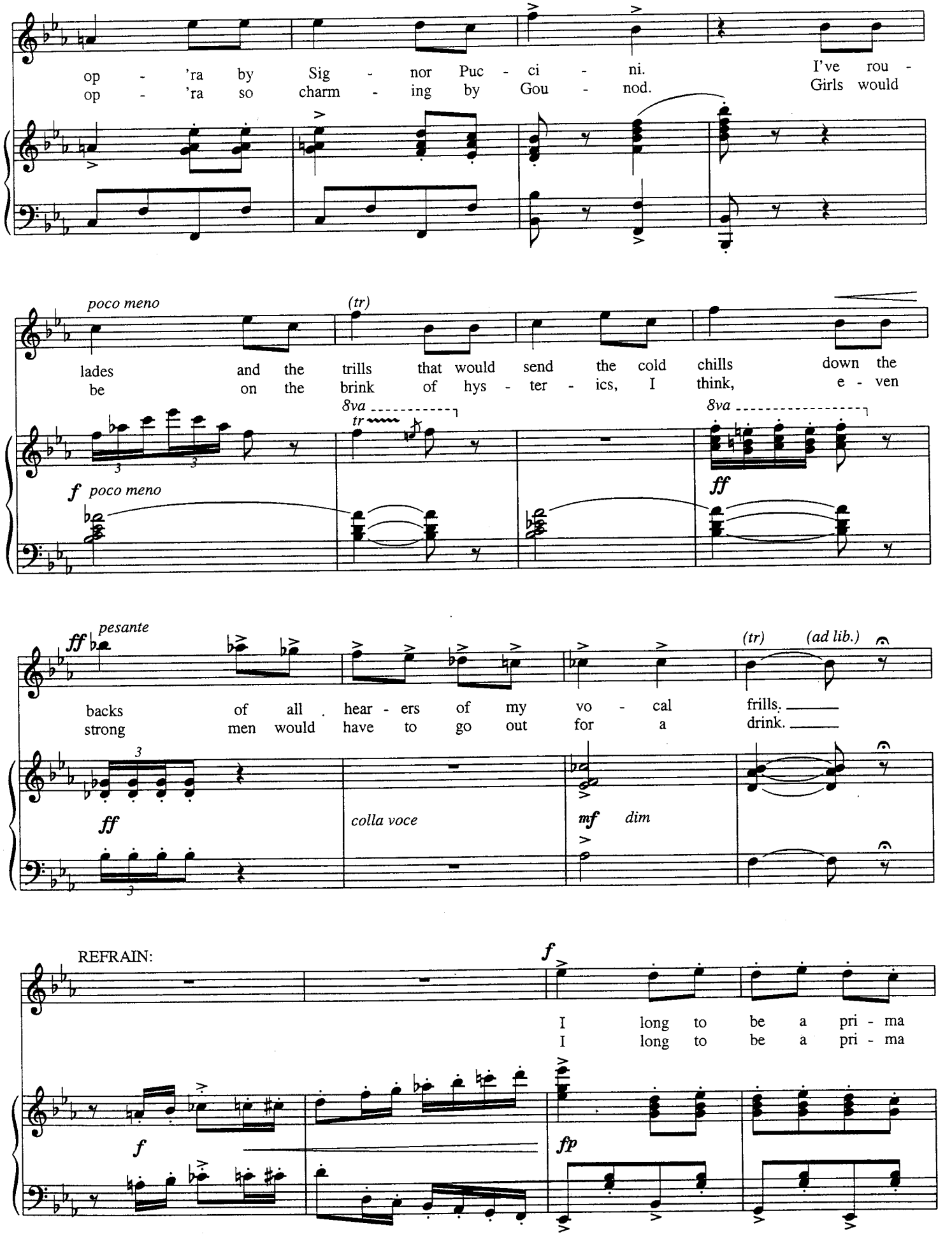
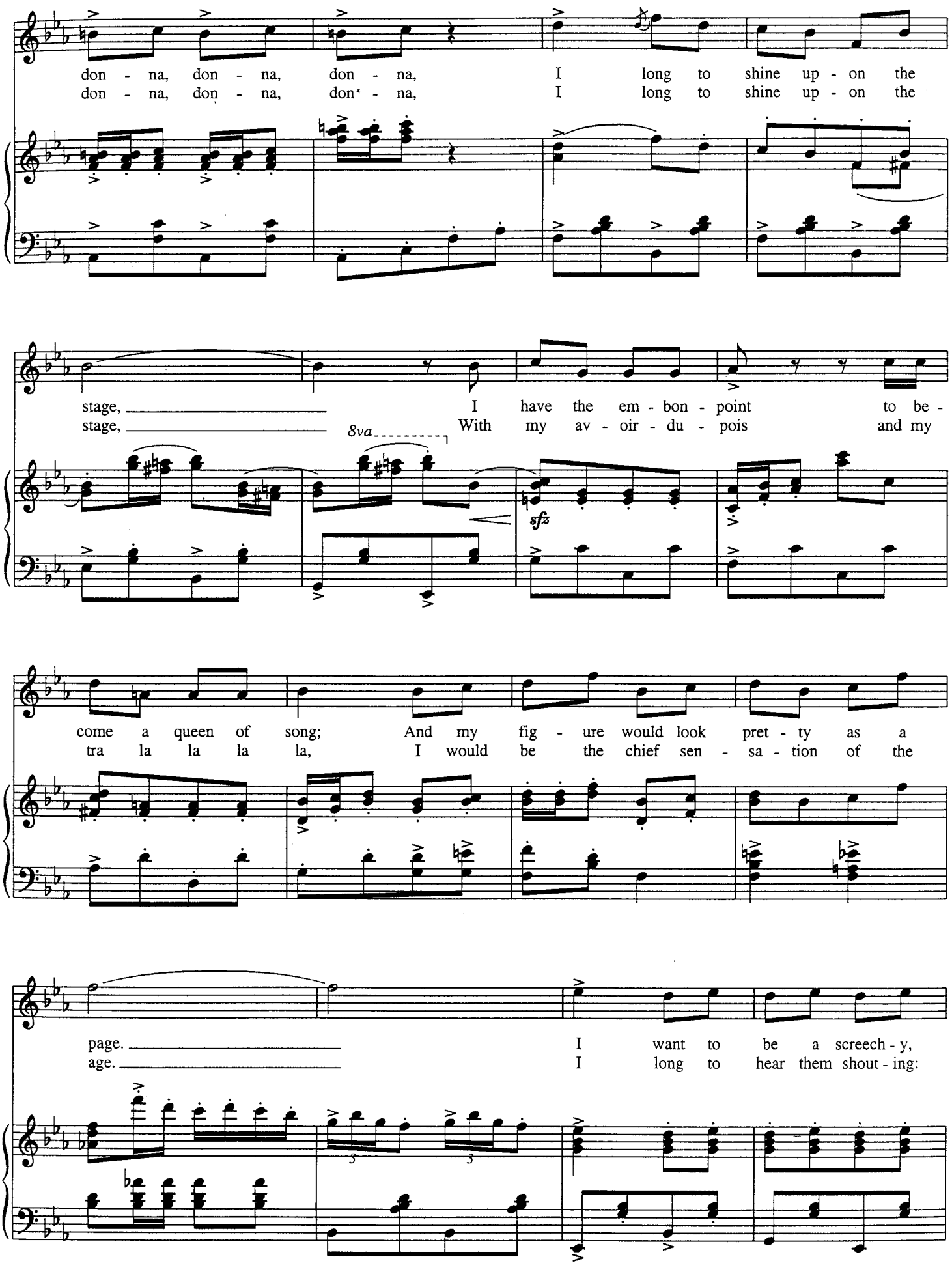
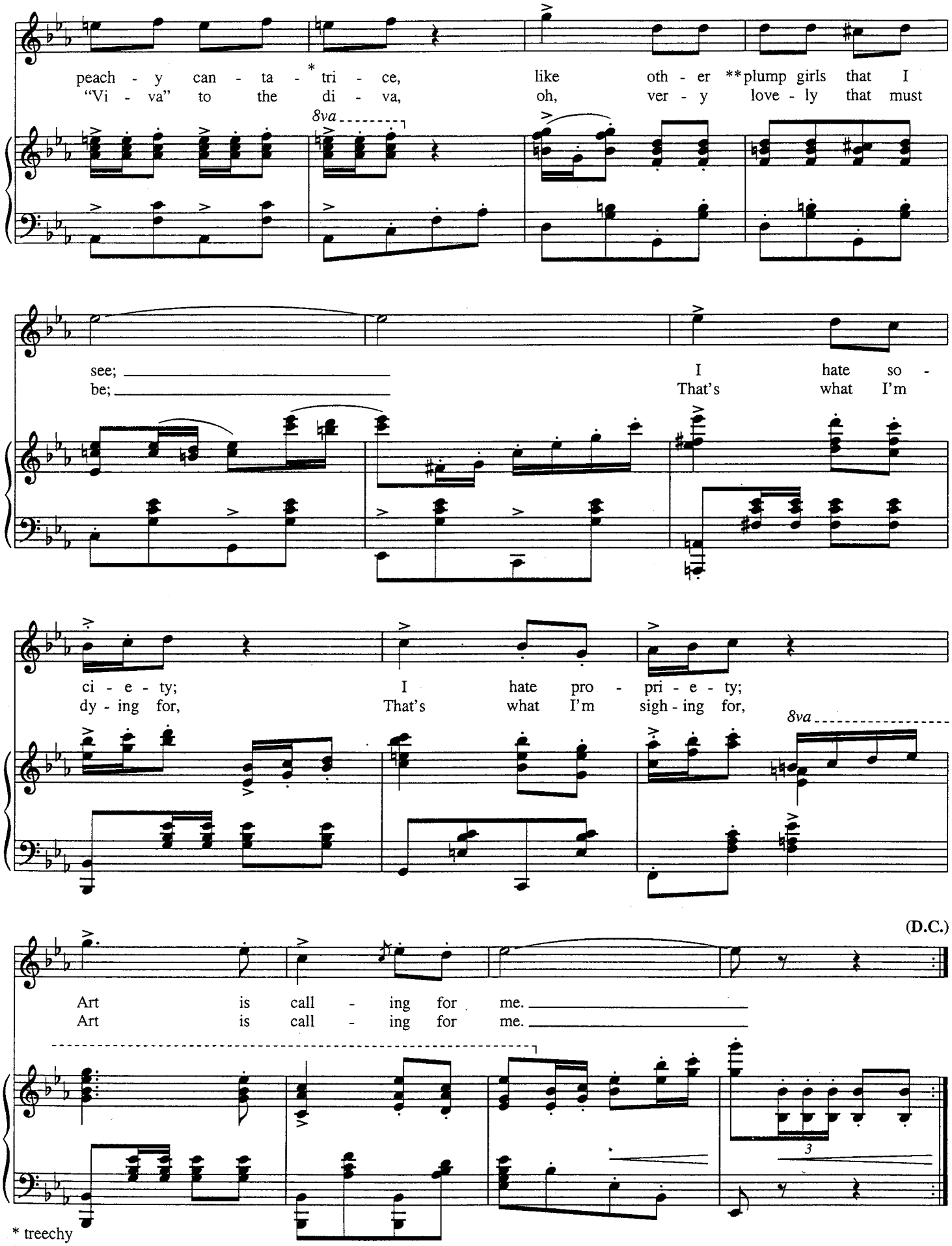
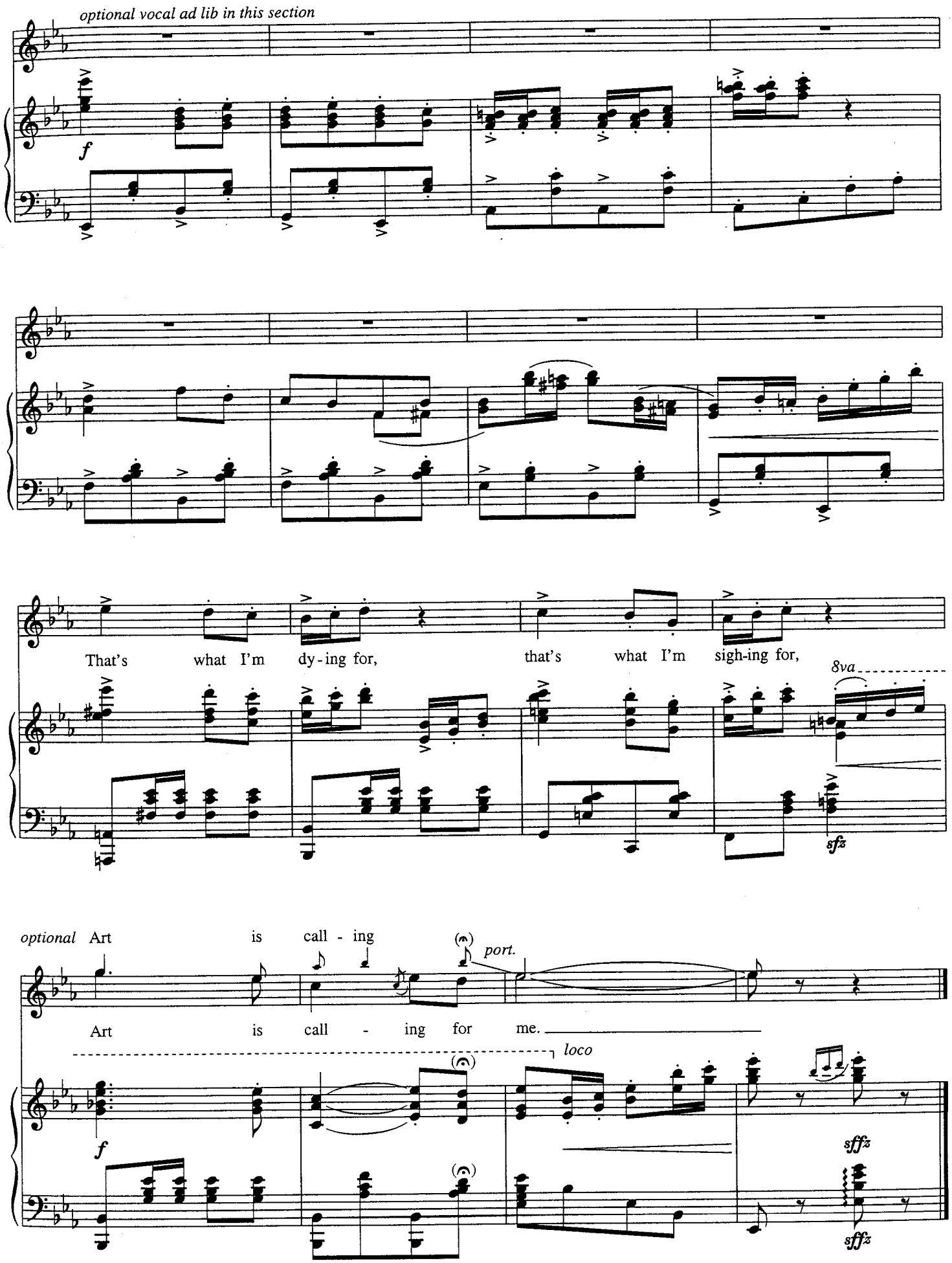

hate it all, and I show it. 8va To
burn with lyr - ic am - bi - tion. Those
sing on the stage, that's the one life for me, My
ten - ors so sweet, if they made love to me, I'd
fig - ure's just like Te - traz - zi - ni; I
be a suc - cess, that I do know; And
know I'd win fame if I sang in "Bo - hème;" That
Mel - ba I'd oust 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
8va
tr
8va
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:
f
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
8va
sfz
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:



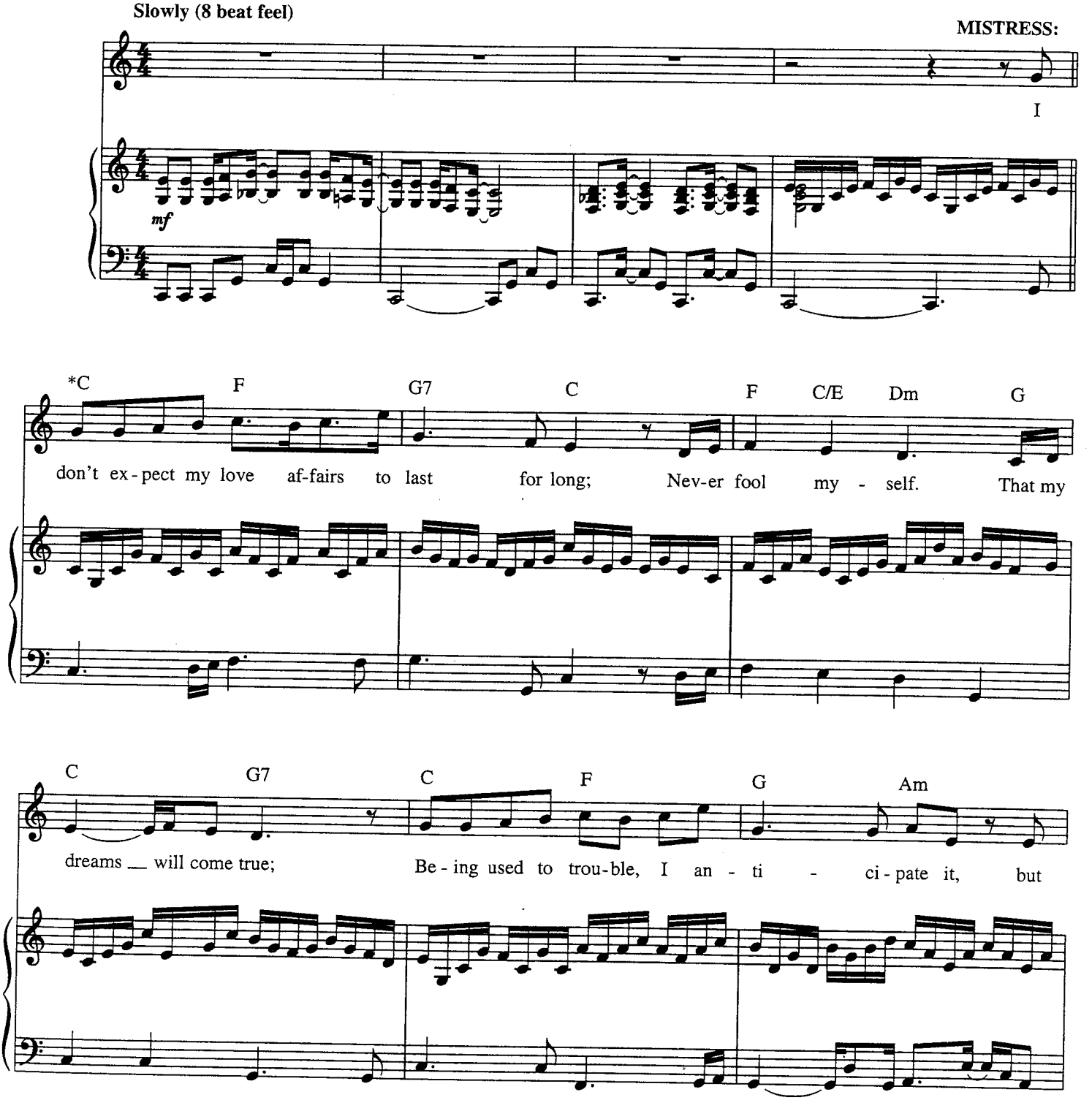
* treechy
** optional lyric: "Songbirds" replacing "plump girls"


optional vocal ad lib in this section
That's what I'm dy-ing for, that's what I'm sigh-ing for,
8va
sfz
optional Art is call - ing
port.
Art is call - ing for me.
loco
sffz
sffz

ANOTHER SUITCASE IN ANOTHER HALL

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER



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

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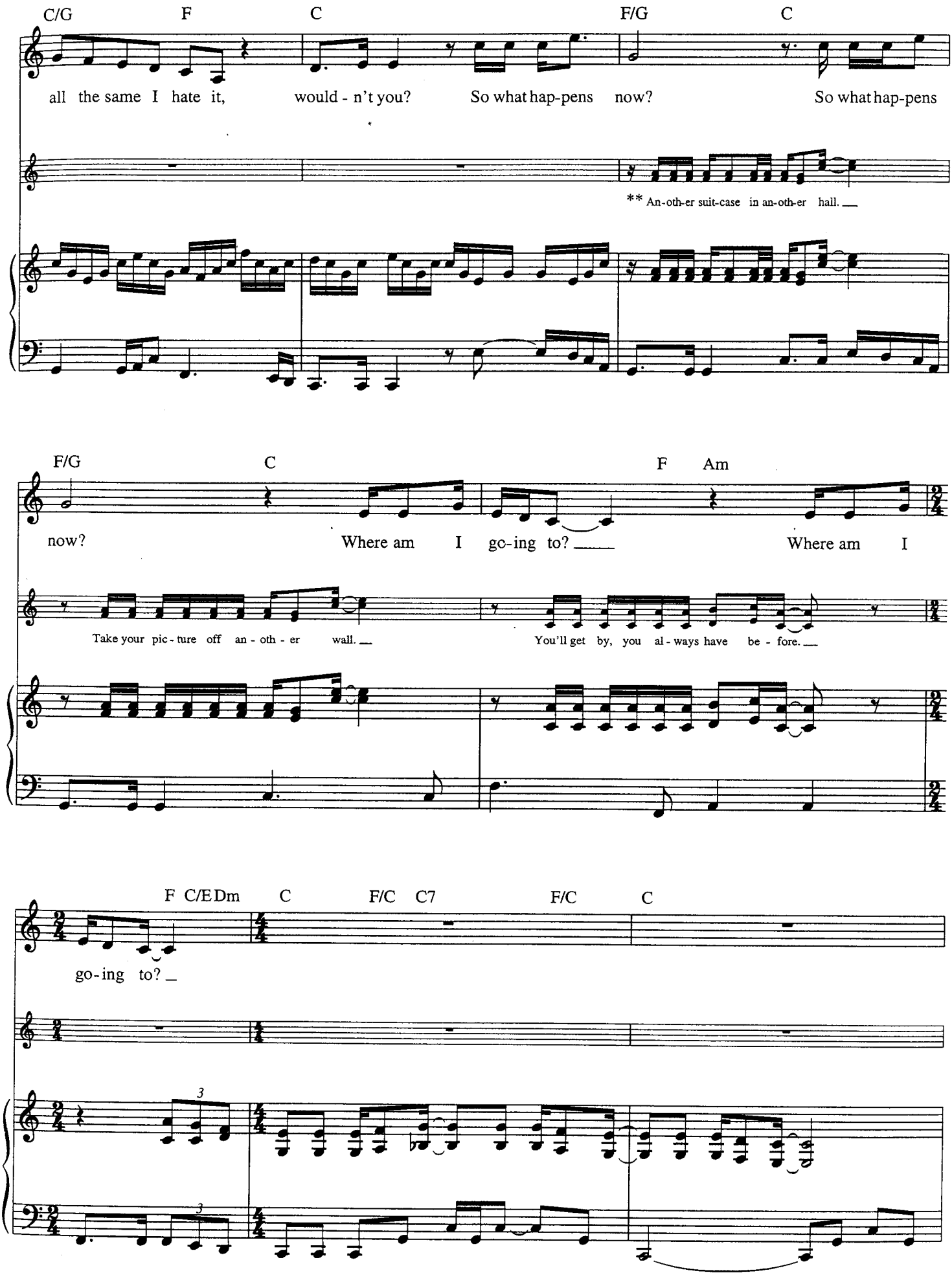
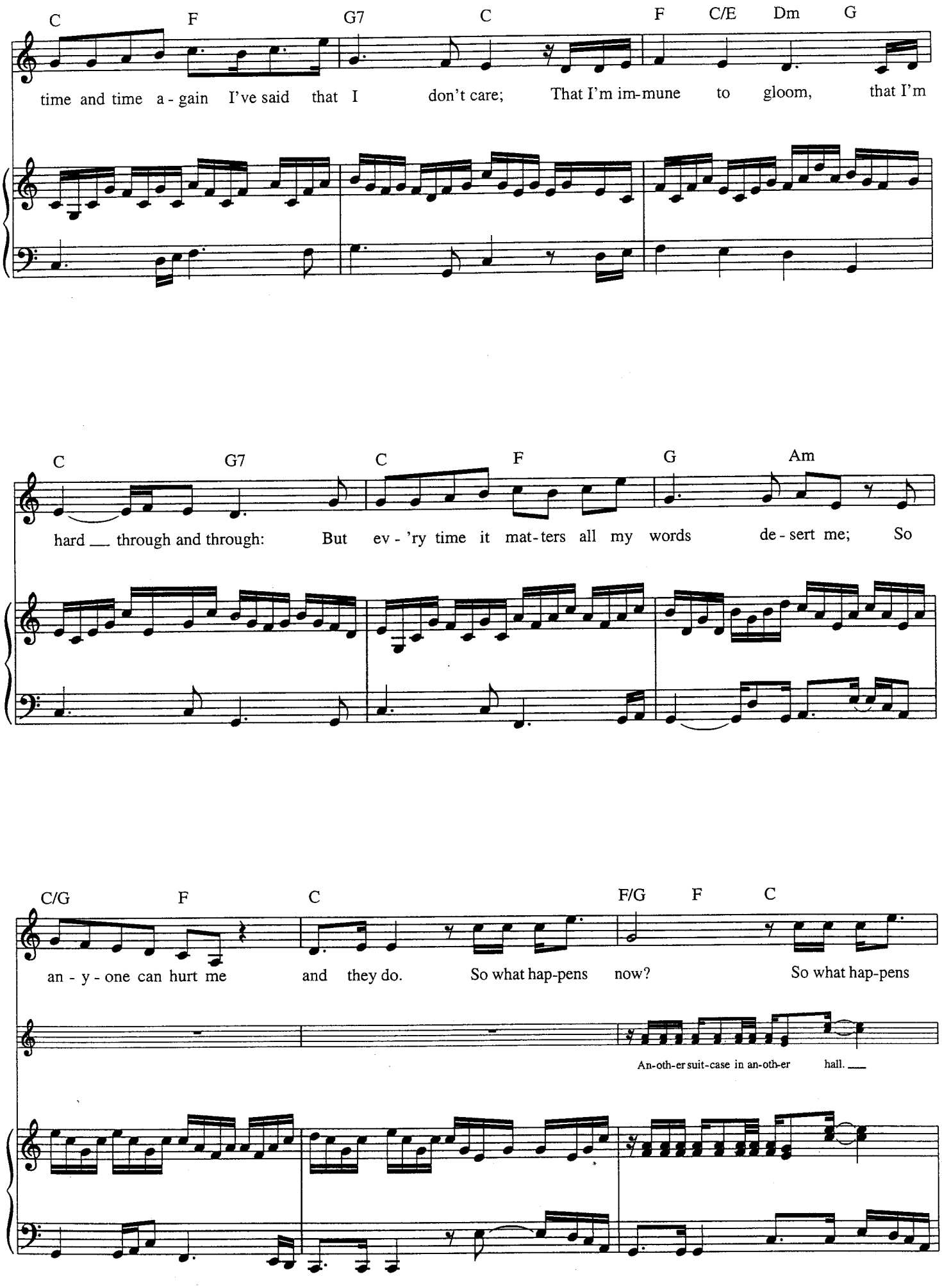
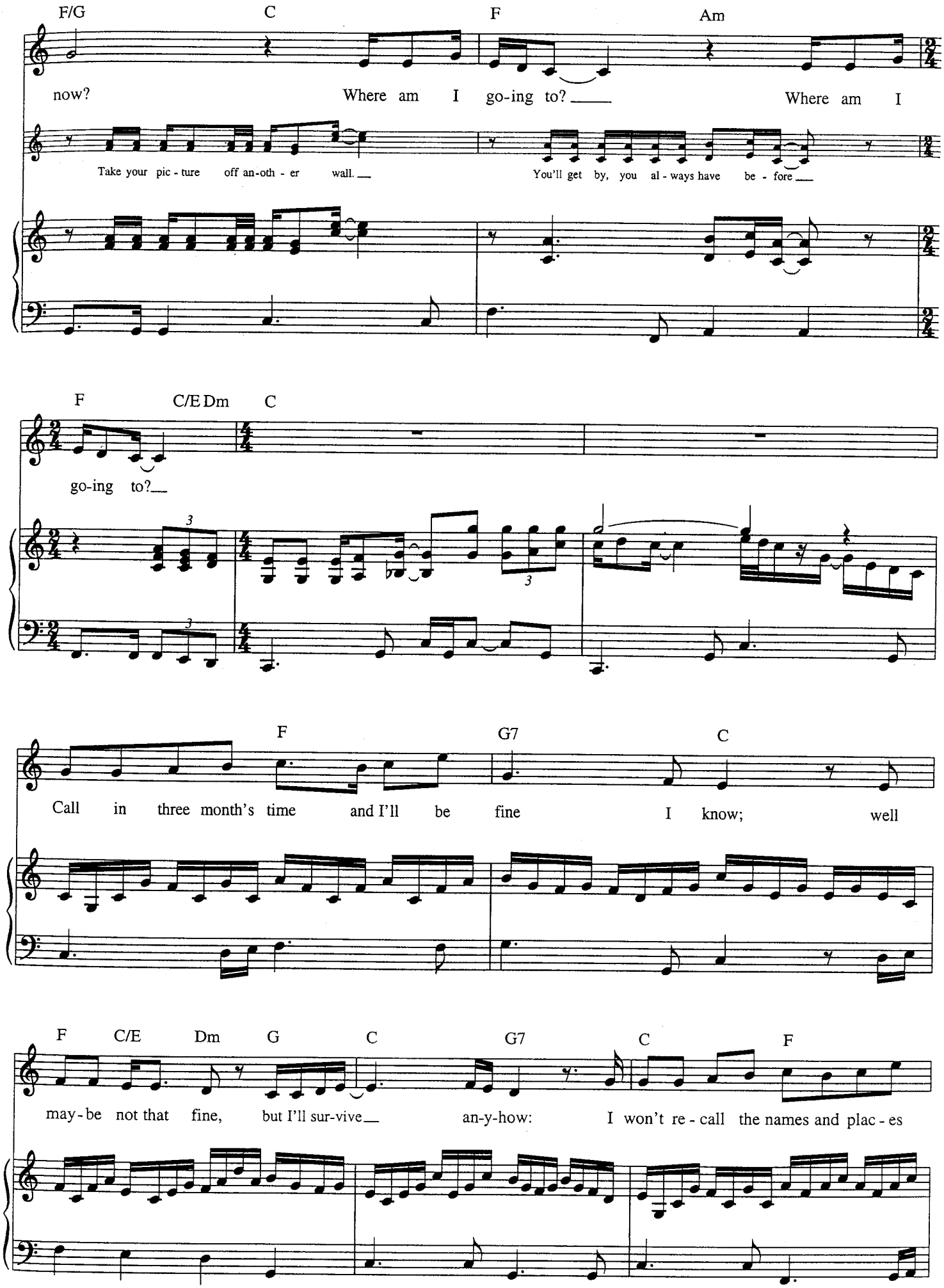
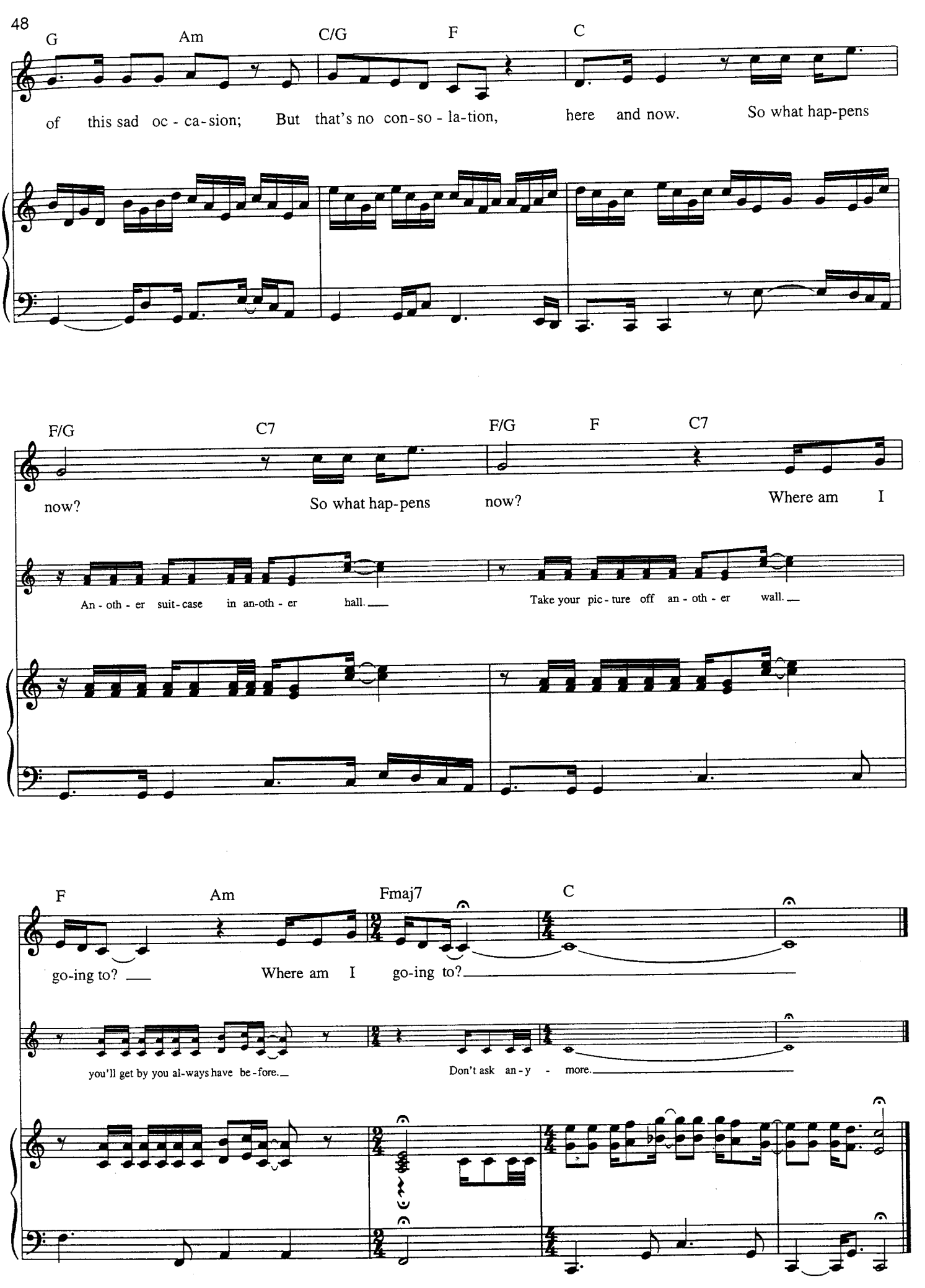


**Sung as a chorus by other characters.


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
C G7 C F G Am
hard ___ through and through: But ev - 'ry time it mat-ters all my words de - sert me; So
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. ___

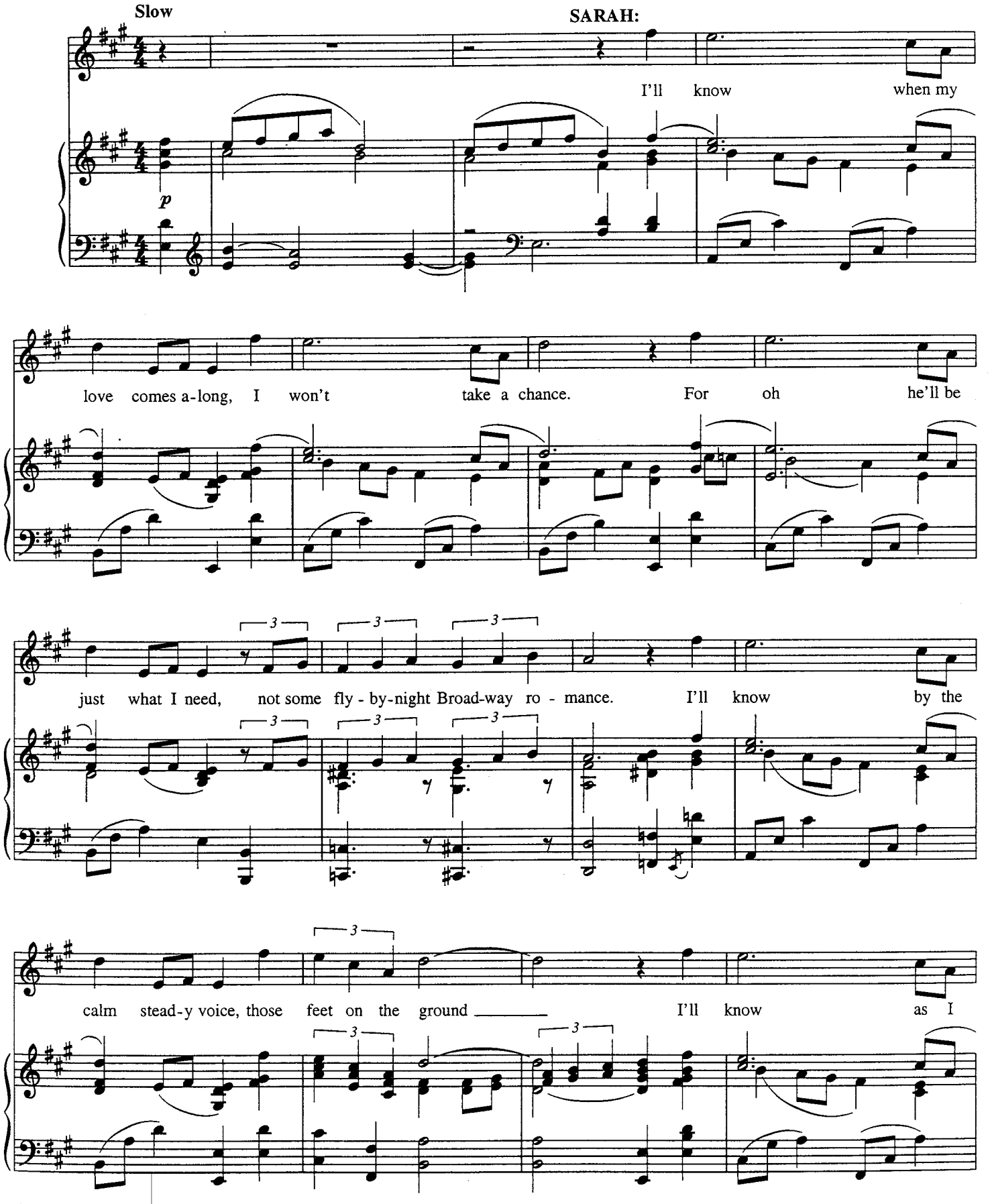

F/G
C
F
Am
now?
Where am I go-ing to?
Where am I
Take your pic - ture off an-oth - er wall.
You'll get by, you al - ways have be - fore
F
C/E Dm
C
go-ing to?
F
G7
C
Call in three month's time and I'll be fine I know; well
F
C/E
Dm
G
C
G7
C
F
may-be not that fine, but I'll sur-vive an-y-how: I won't re - 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
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.
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.

I'LL KNOW

from *Guys and Dolls*

Lyrics and Music by
FRANK LOESSER



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

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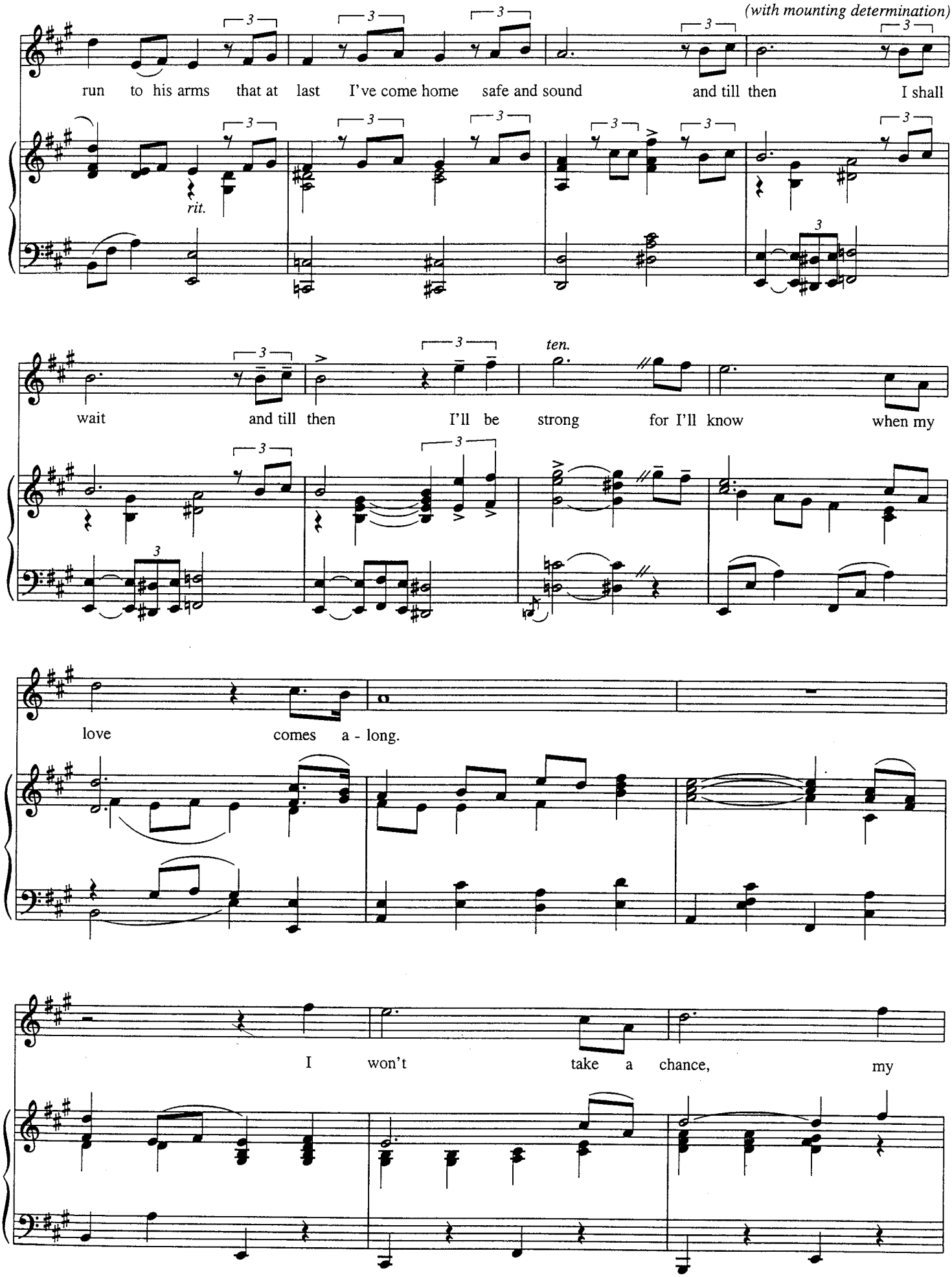
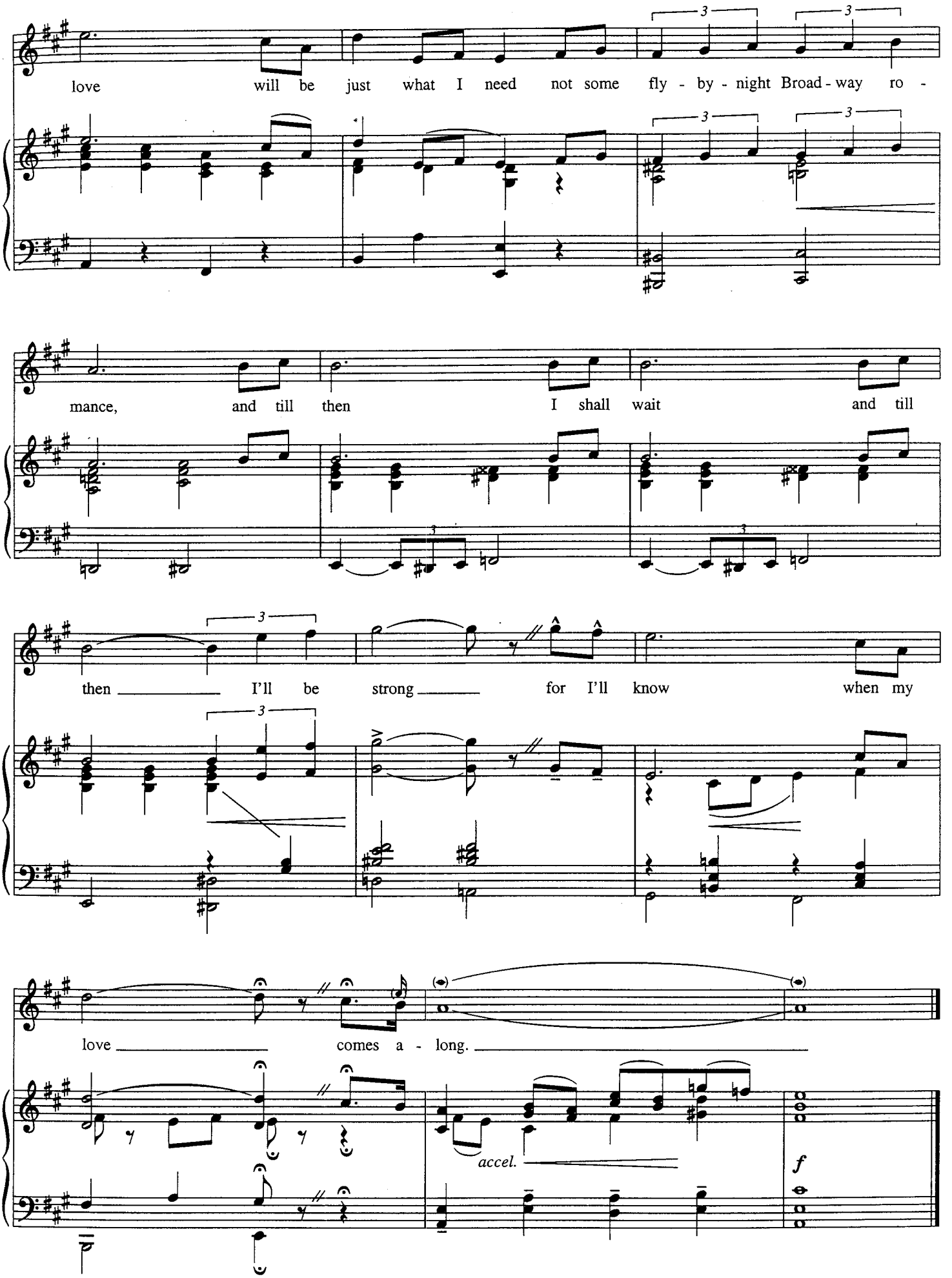

(with mounting determination)
run to his arms that at last I've come home safe and sound and till then I shall
rit.
wait and till then I'll be strong for I'll know when my
ten.
love comes a - long.
I won't take a chance, my

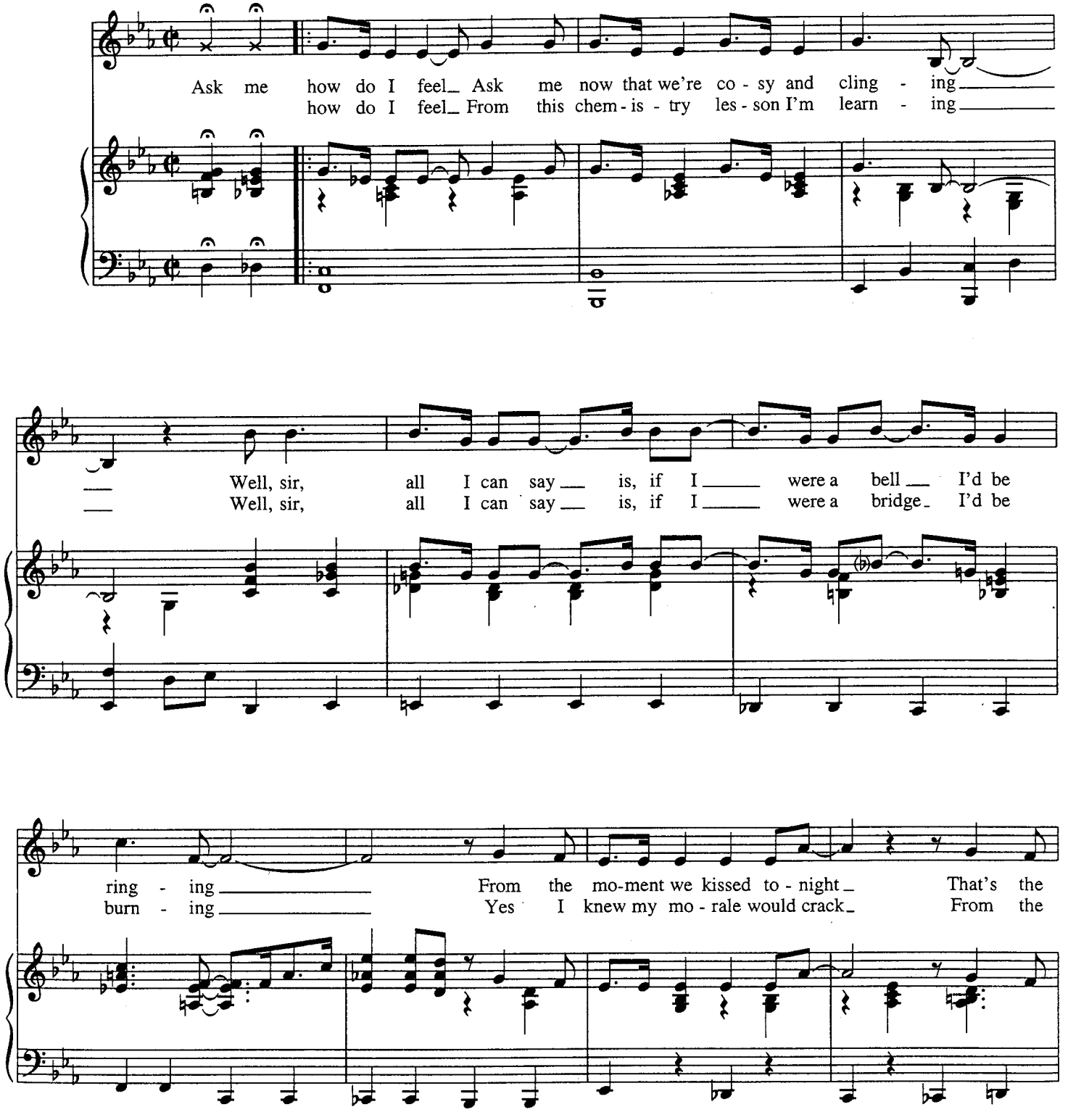

love will be just what I need not some fly - by - night Broad - way ro -
mance, and till then I shall wait and till
then I'll be strong for I'll know when my
love comes a - long.
accel.
f

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)*



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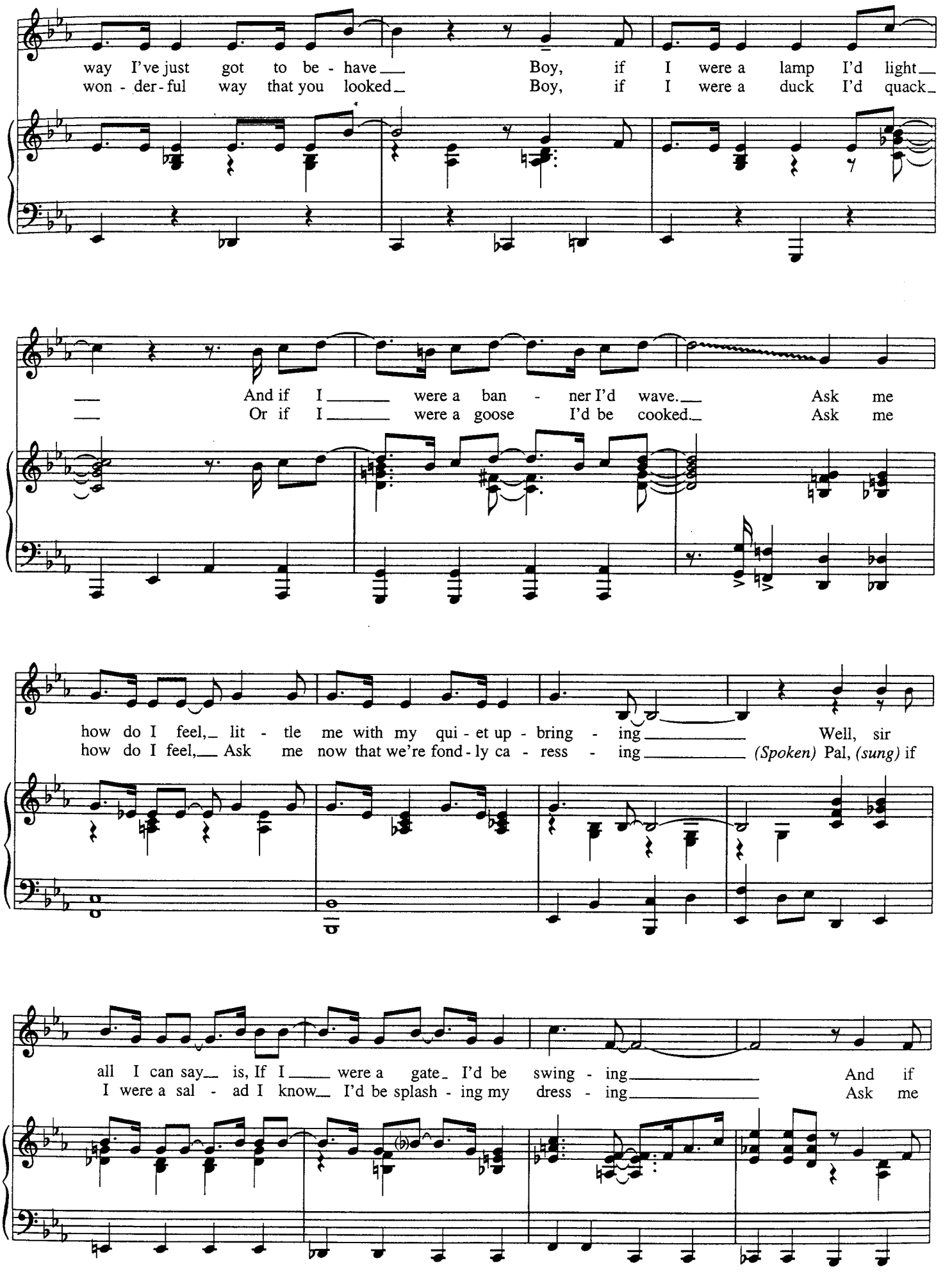
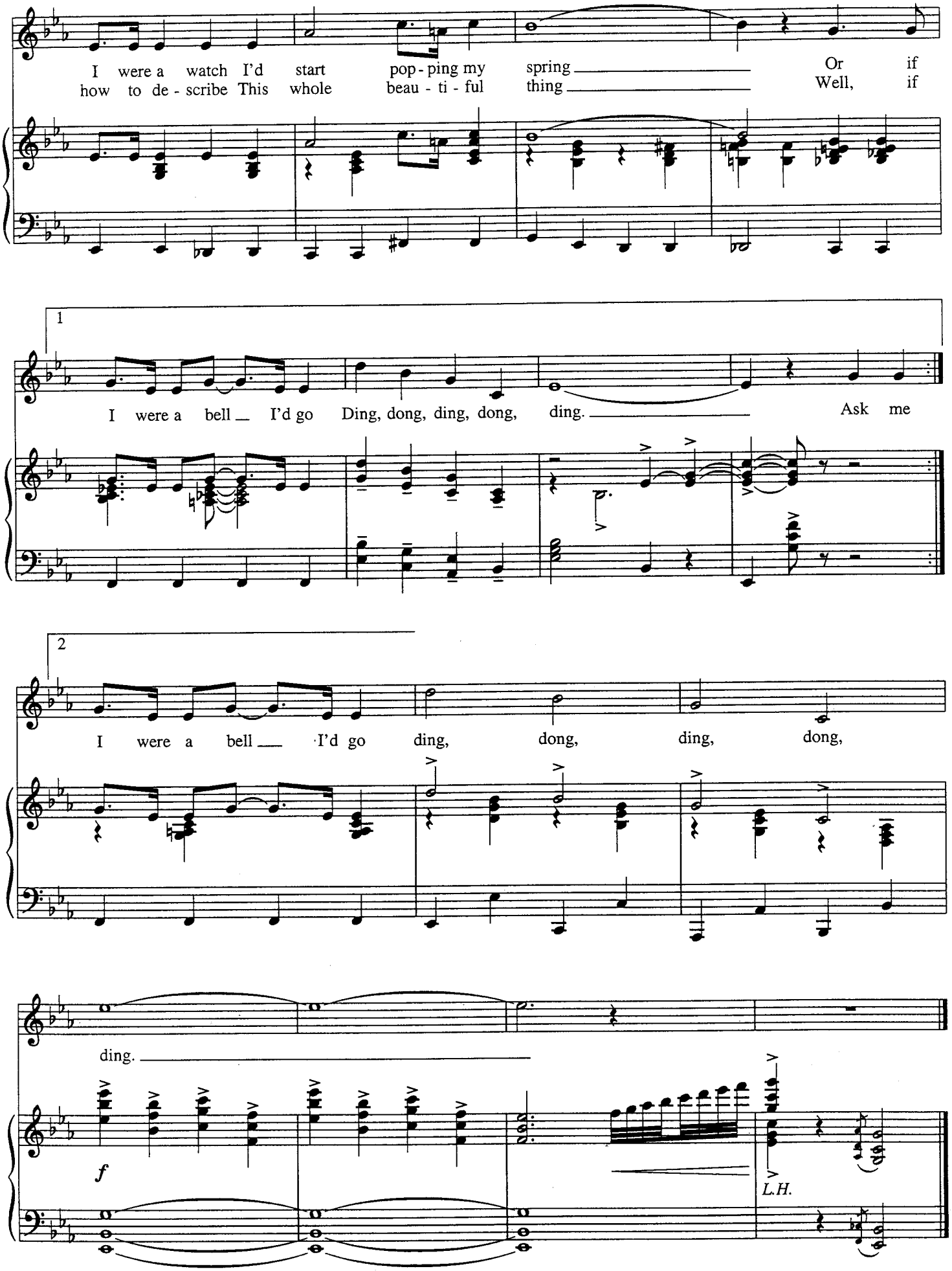
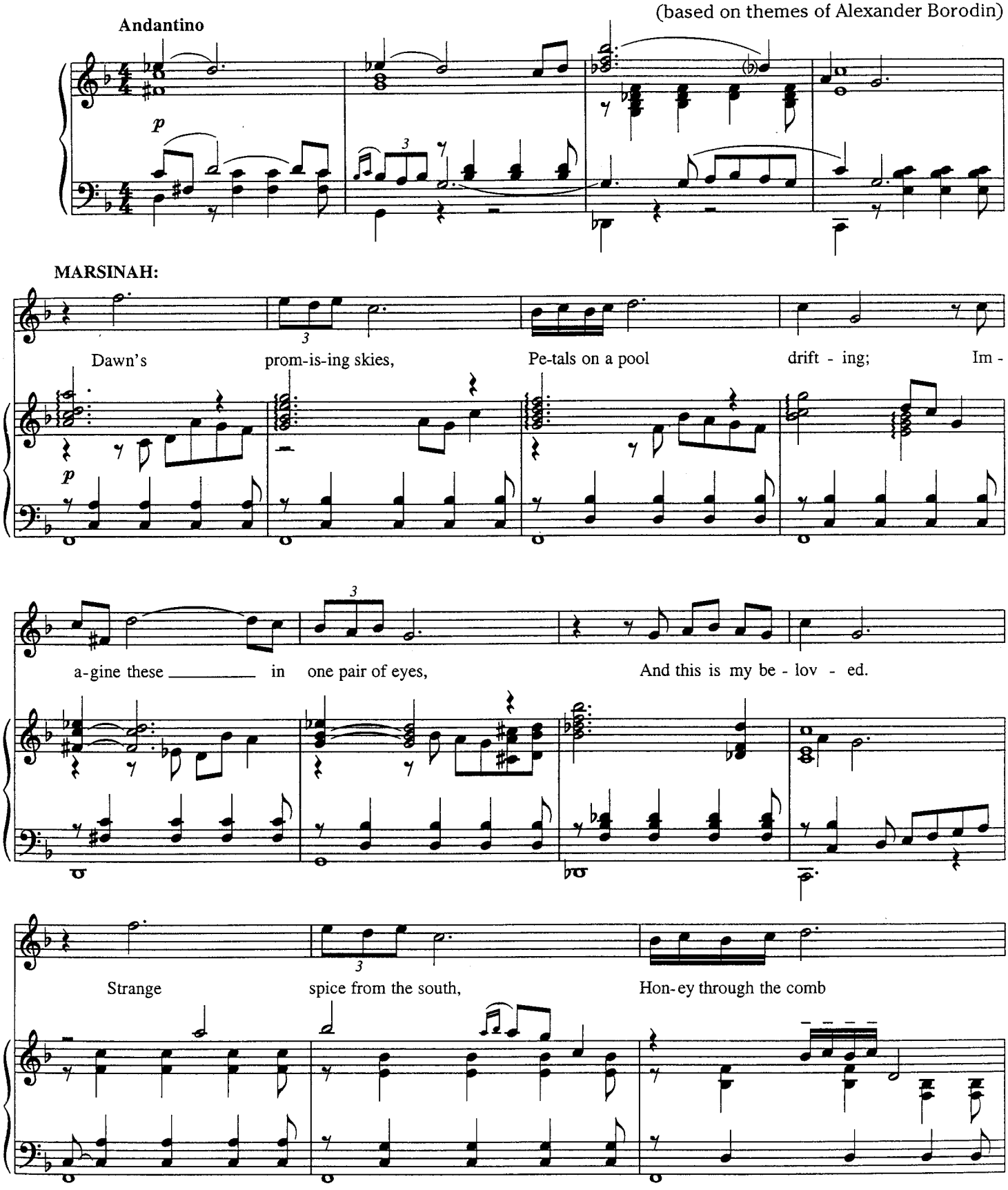

way I've just got to be - have Boy, if I were a lamp I'd light
won - der - ful way that you looked Boy, if I were a duck I'd quack
And if I were a ban - ner I'd wave. Ask me
Or if I were a goose I'd be cooked. Ask me
how do I feel, lit - tle me with my qui - et up - bring - ing Well, sir
how do I feel, 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)



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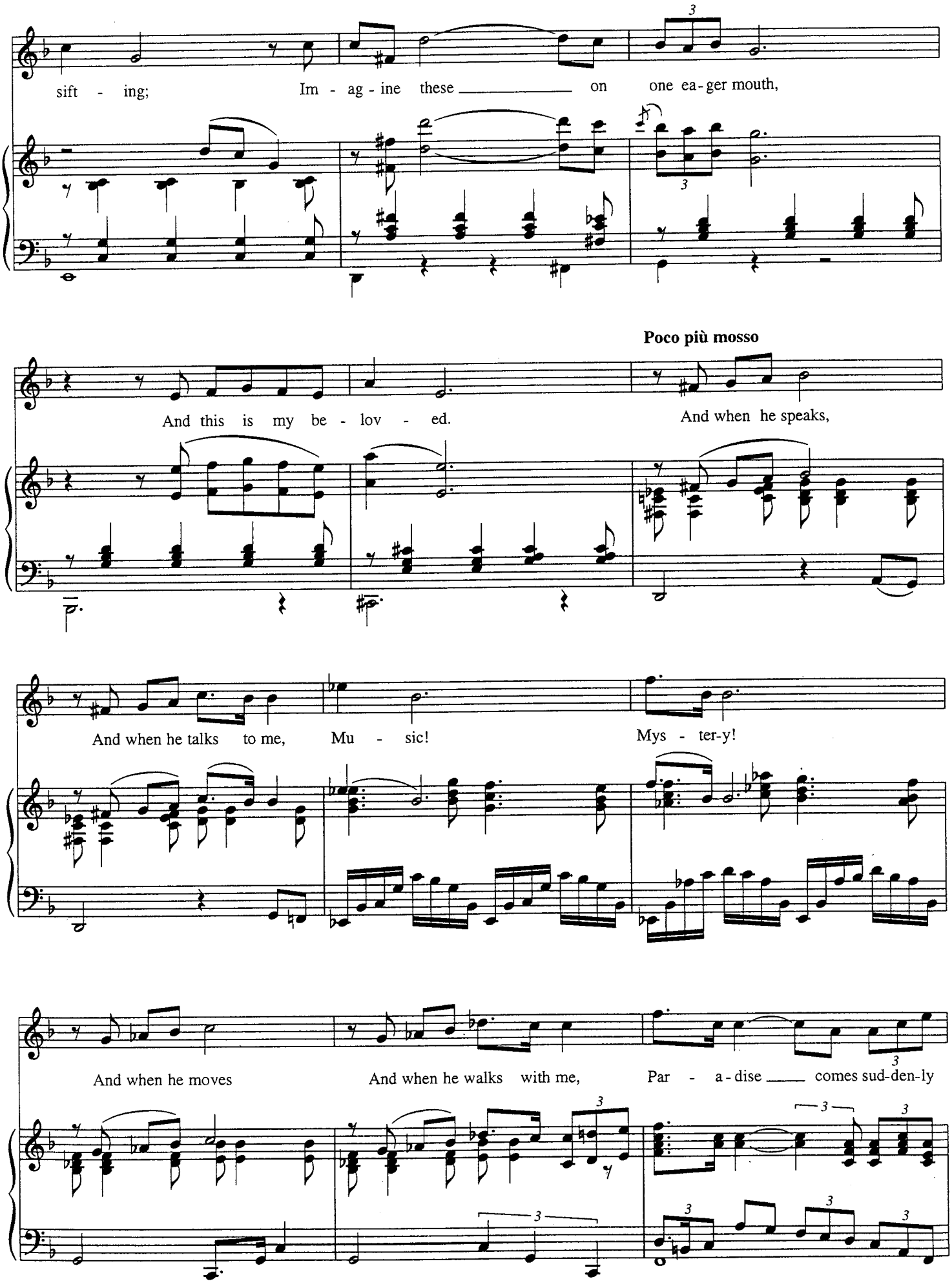
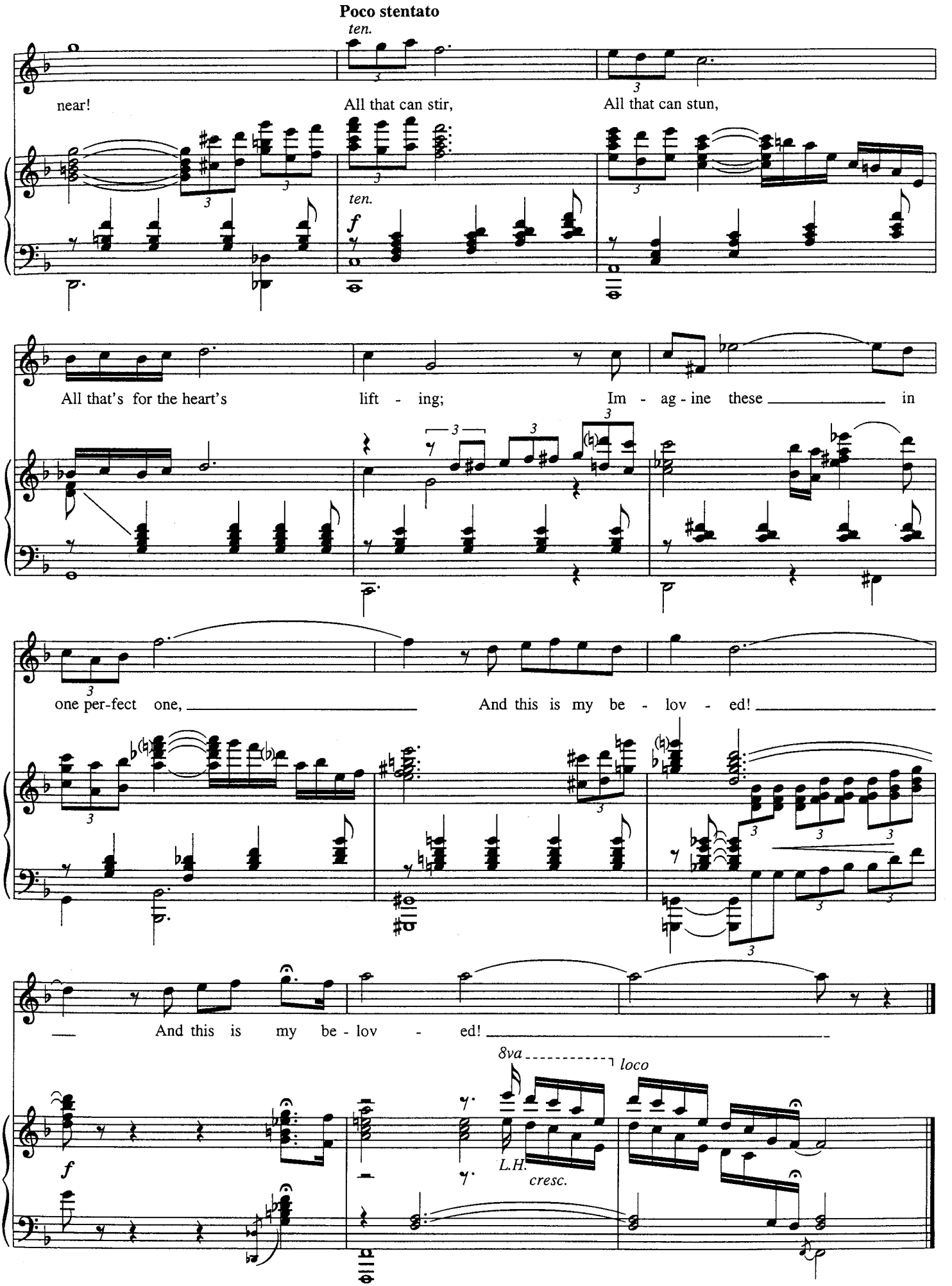
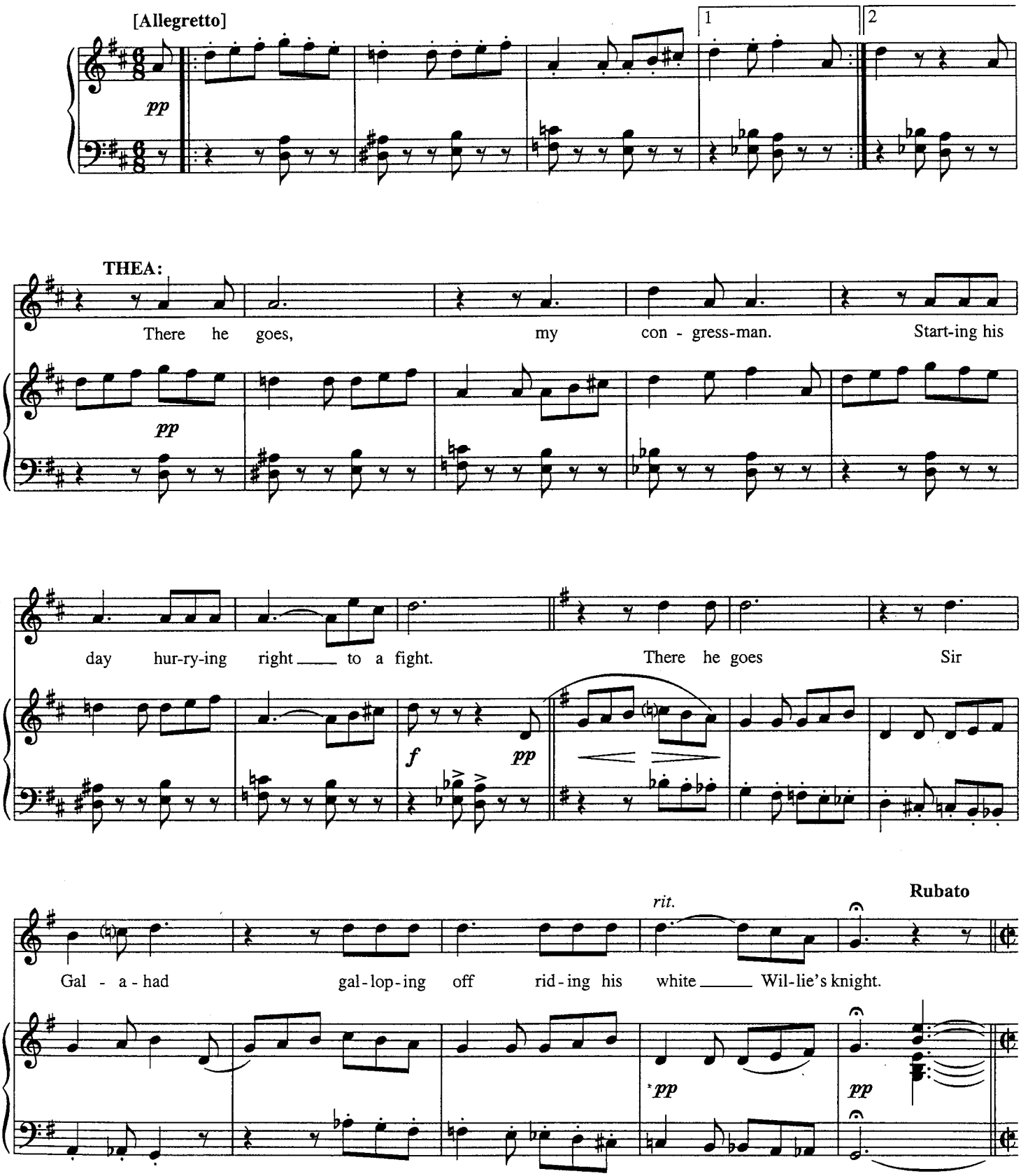

sift - ing;
Im - ag - ine these on one ea - ger mouth,
Poco più mosso
And this is my be - lov - ed.
And when he speaks,
And when he talks to me,
Mu - sic!
Mys - ter-y!
And when he moves
And when he walks with me,
Par - a - dise comes sud-den-ly


Poco stentato
ten.
near!
All that can stir,
All that can stun,
ten.
f
All that's for the heart's
lift - ing;
Im - ag - ine these
in
one per-fect one,
And this is my be - lov - ed!
And this is my be - lov - ed!
8va
loco
f
L.H.
cresc.

WHEN DID I FALL IN LOVE?

from *Fiorello!*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK



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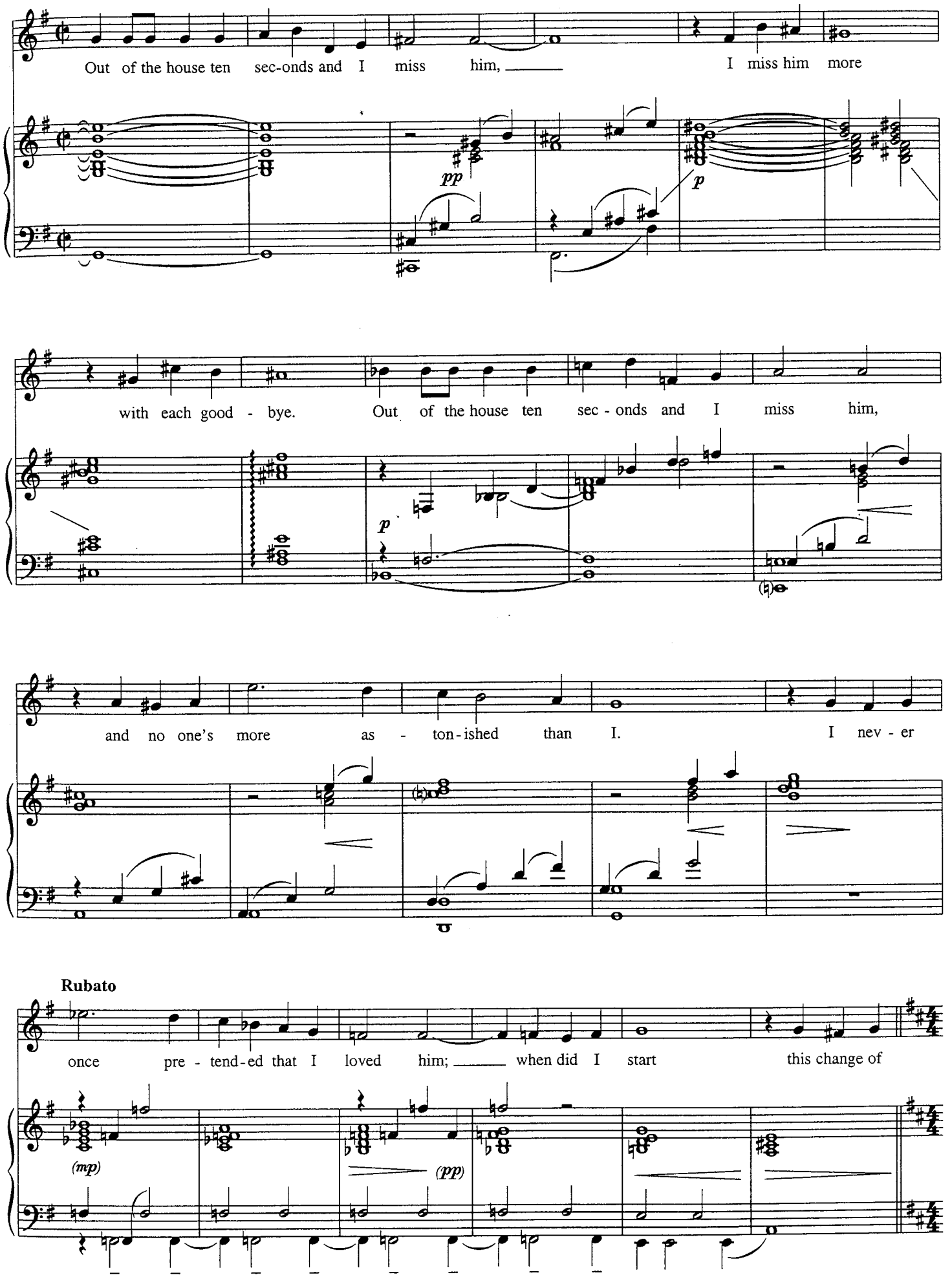
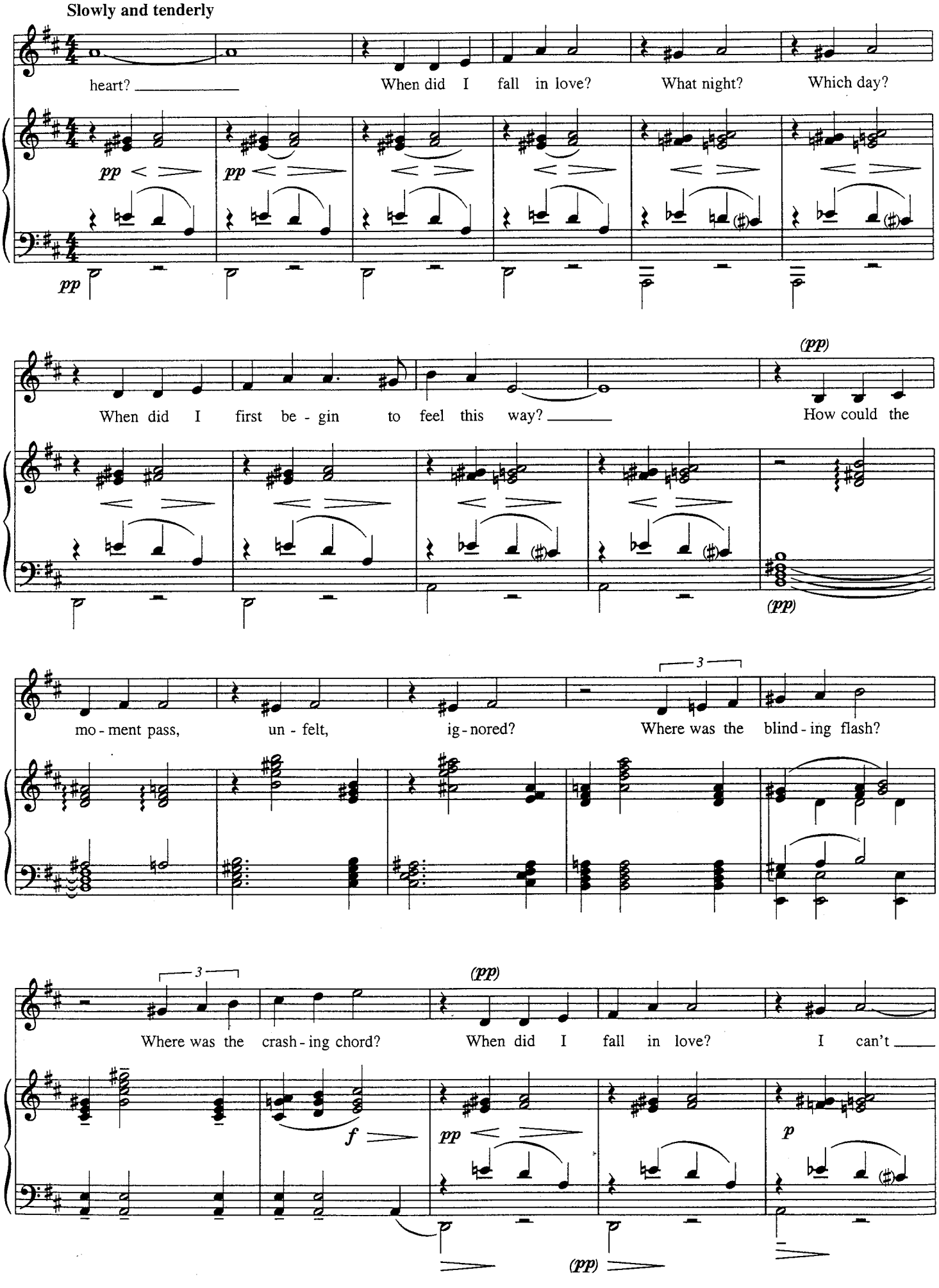
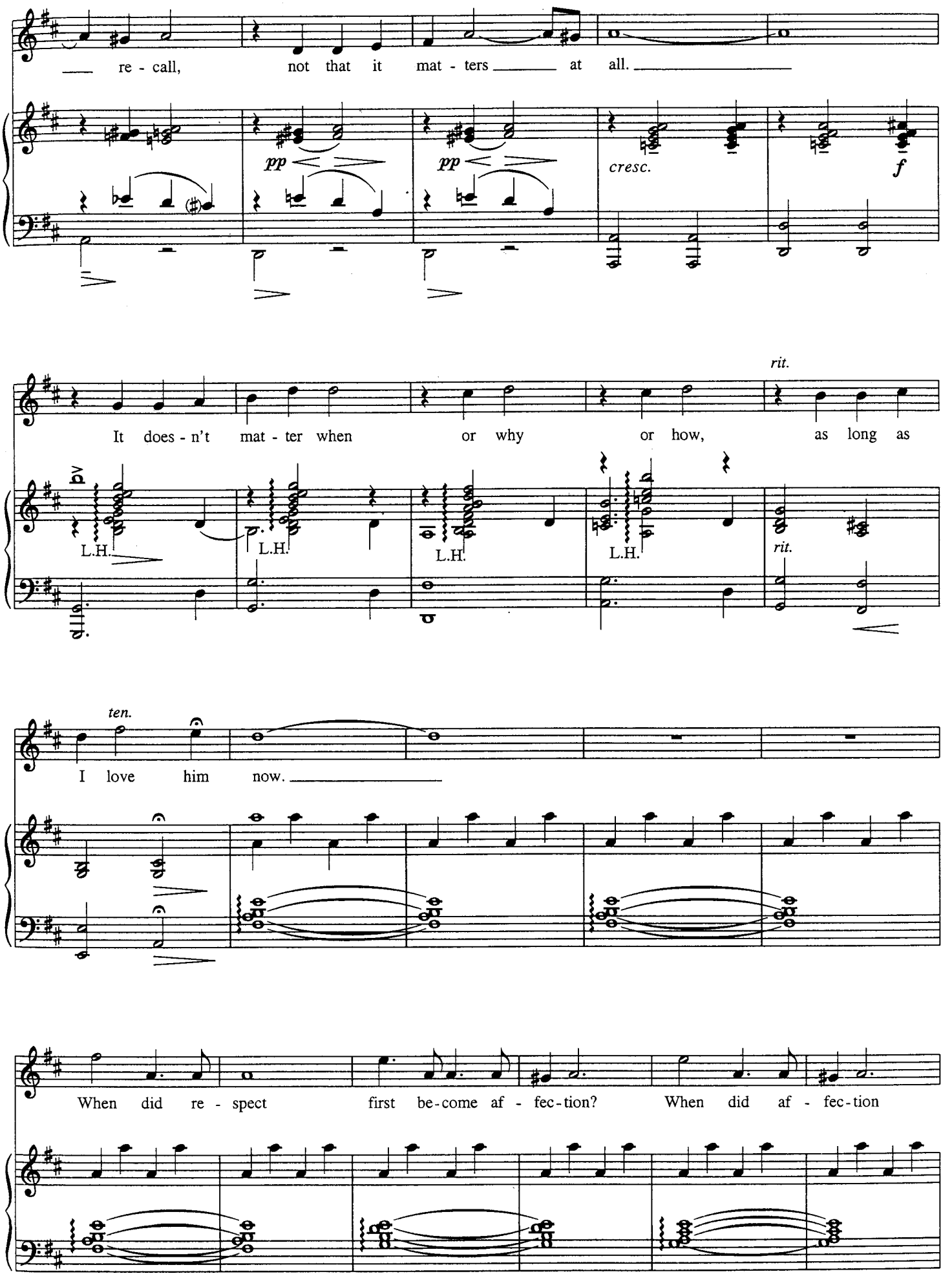
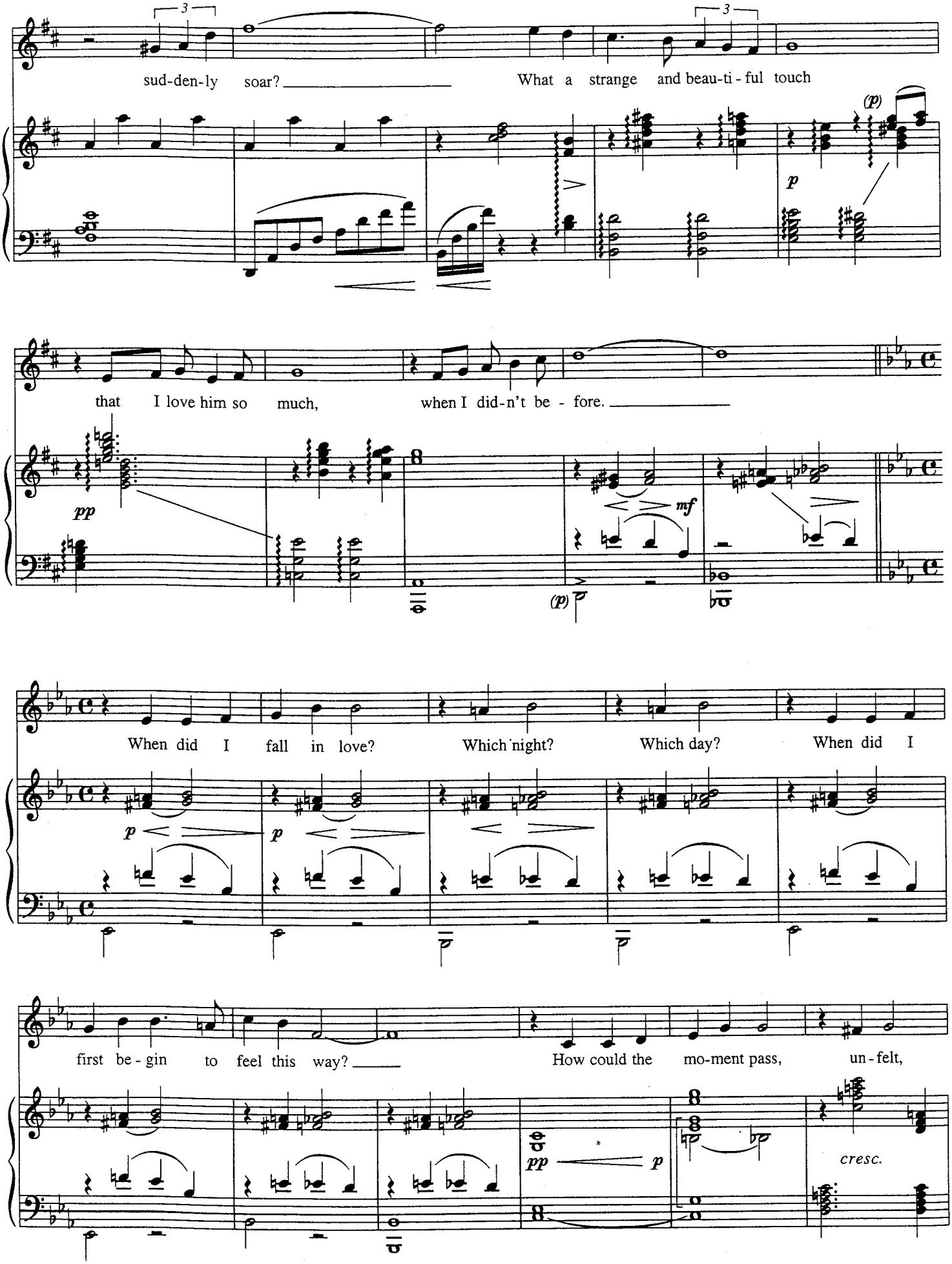
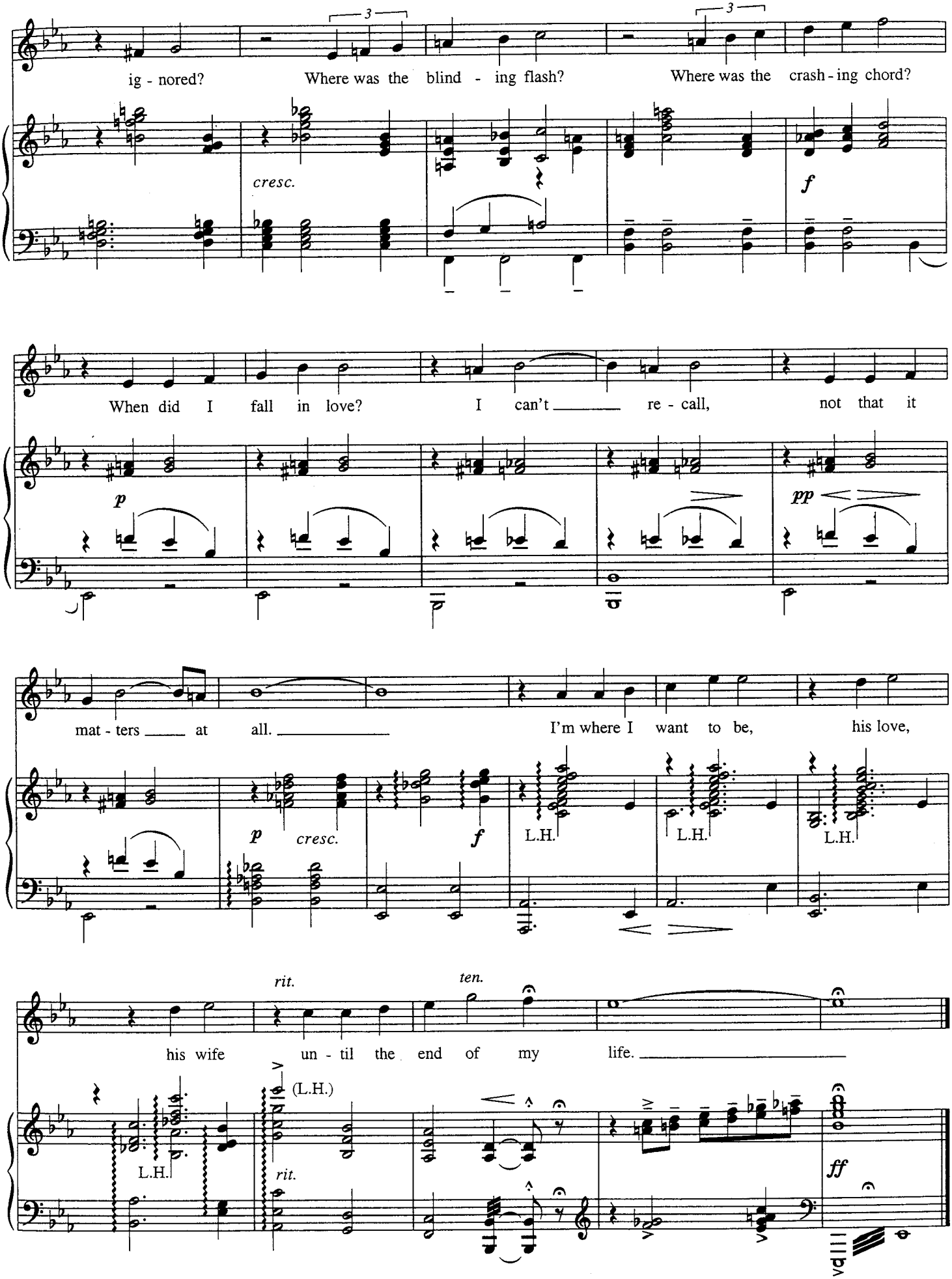

Out of the house ten sec-onds and I miss him, I miss him more
pp
p
with each good - bye. Out of the house ten sec - onds and I miss him,
p
and no one's more as - ton-ished than I. I nev - er
Rubato
once pre - tend-ed that I loved him; when did I start this change of
(mp)
(pp)


Slowly and tenderly
heart?
When did I fall in love?
What night?
Which day?
pp
When did I first be - gin to feel this way?
How could the
(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
f
p


re - call, not that it mat - ters at all.
pp
pp
cresc.
f
rit.
It does - n't mat - ter when or why or how, as long as
L.H.
L.H.
L.H.
L.H.
rit.
ten.
I love him now.
When did re - spect first be-come af - fec-tion? When did af - fec-tion

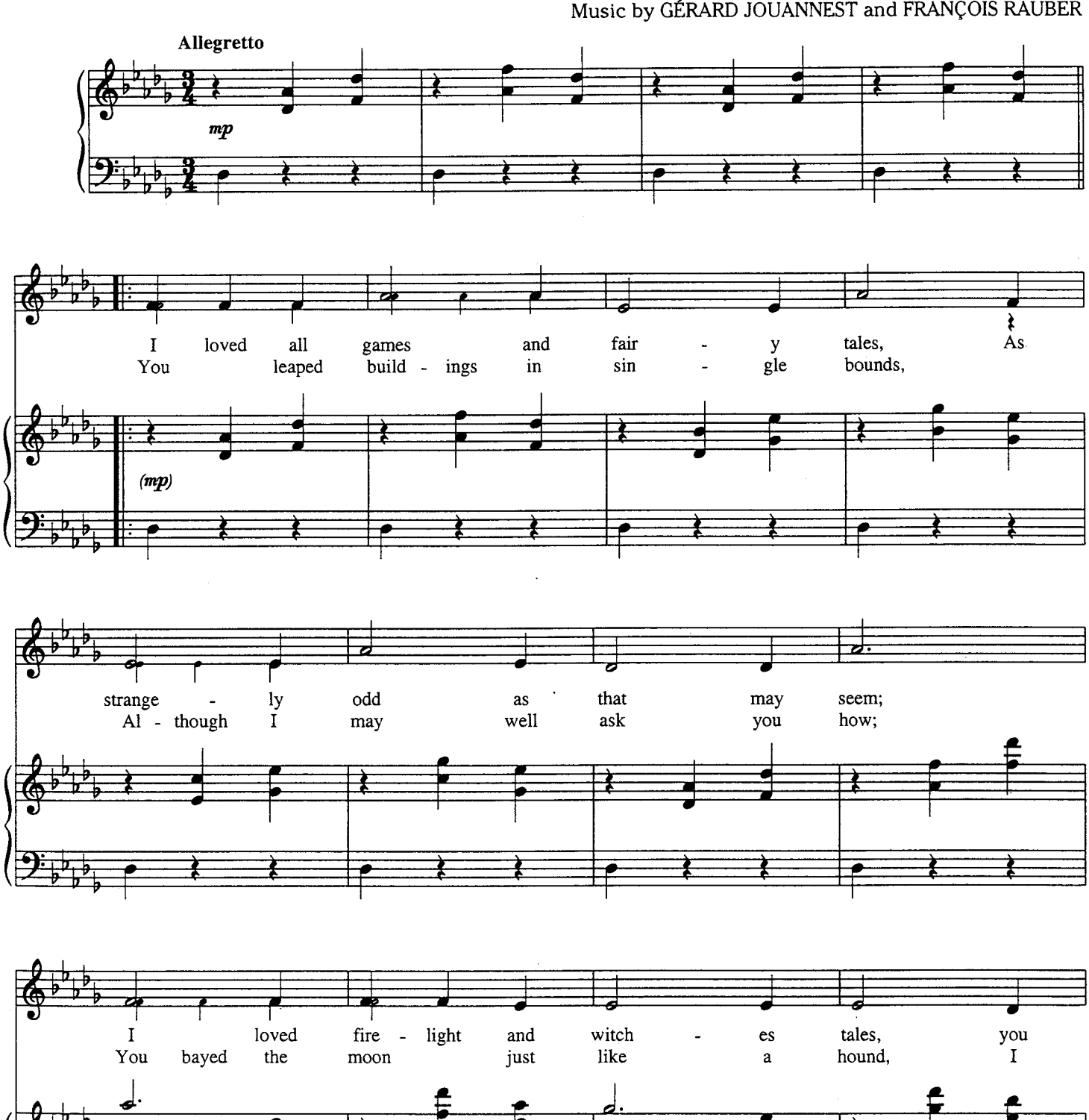

sud-den-ly soar? What a strange and beau-ti-ful touch
that I love him so much, when I did-n't be - fore.
When did I fall in love? Which night? Which day? When did I
first be - gin to feel this way? How could the mo-ment pass, un-felt,
cresc.


ig - nored?
Where was the blind - ing flash?
Where was the crash - ing chord?
cresc.
f
When did I fall in love?
I can't re - call,
not that it
p
pp
mat - ters at all.
I'm where I want to be,
his love,
p
cresc.
f
L.H.
L.H.
L.H.
rit.
ten.
his wife un - til the end of my life.
L.H.
(L.H.)
rit.
ff

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



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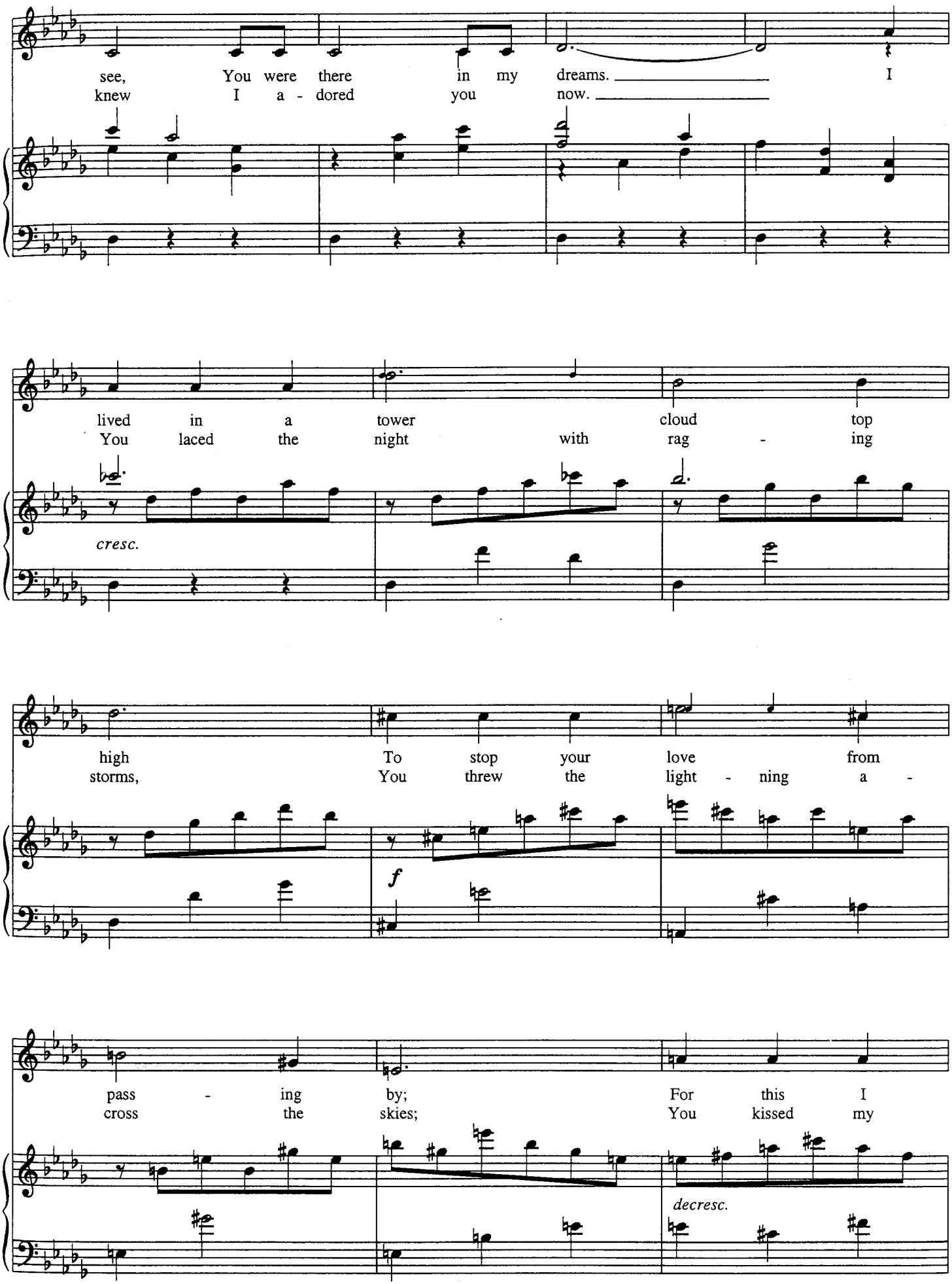
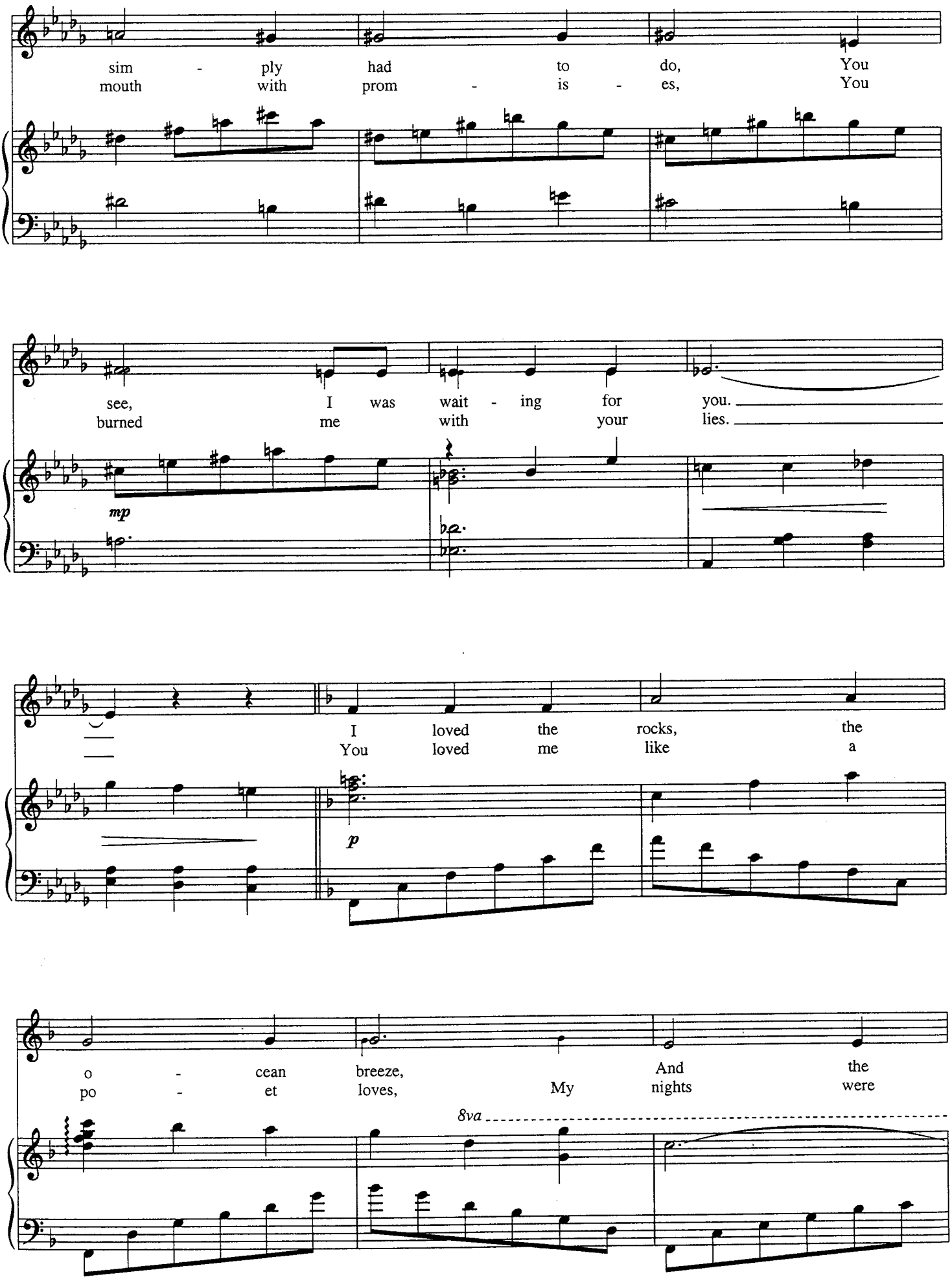
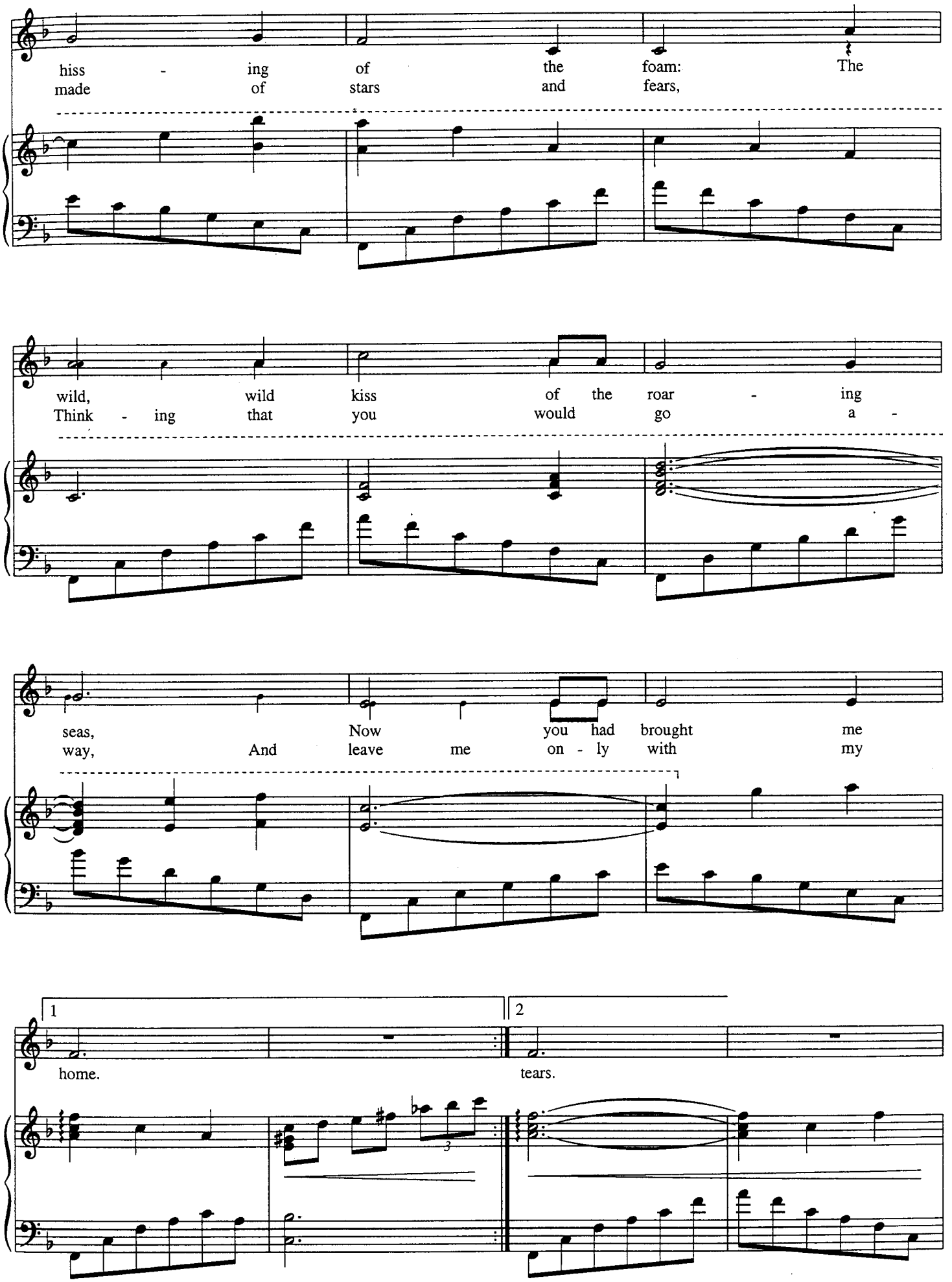
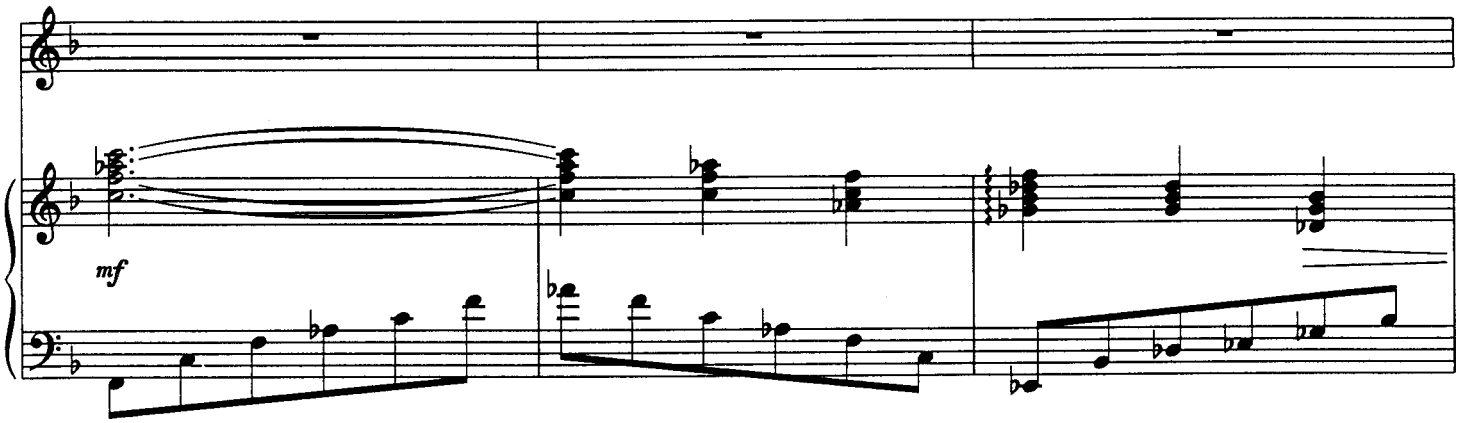
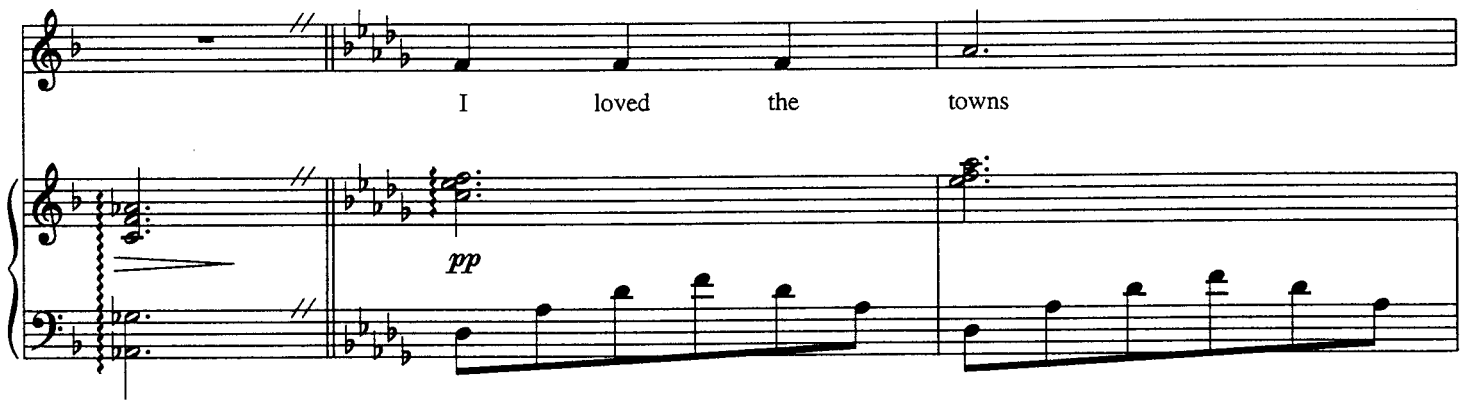

see, You were there in my dreams. I
knew I a - dored you now.
lived in a tower cloud top
You laced the night with rag - ing
cresc.
high To stop your love from
storms, You threw the light - ning a -
f
pass - ing by; For this I
cross the skies; You kissed my
decresc.

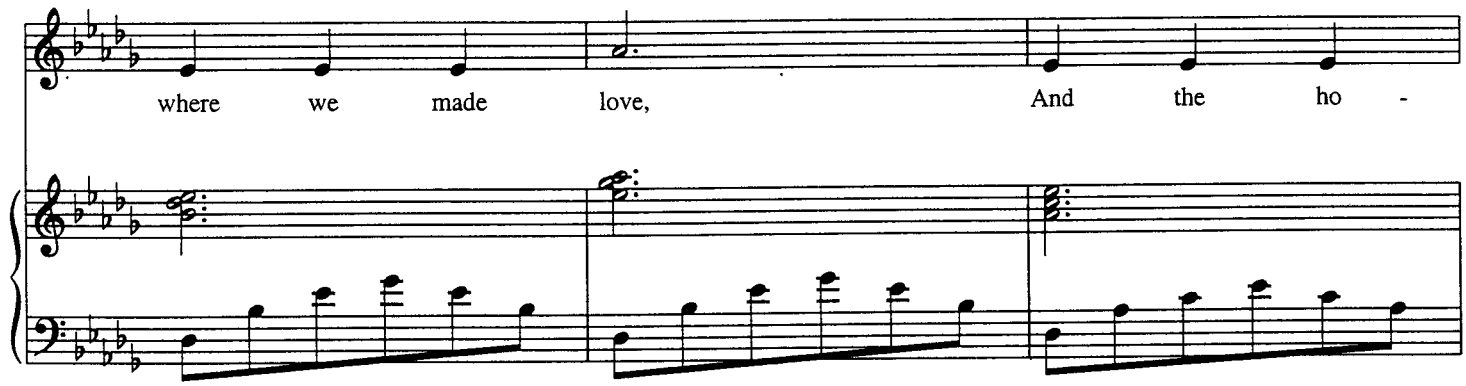

sim - ply had to do, You
mouth with prom - is - es, You
see, I was wait - ing for you.
burned me with your lies.
mp
I loved the rocks, the
You loved me like a
p
o - cean breeze, And the
po - et loves, My nights were
8va

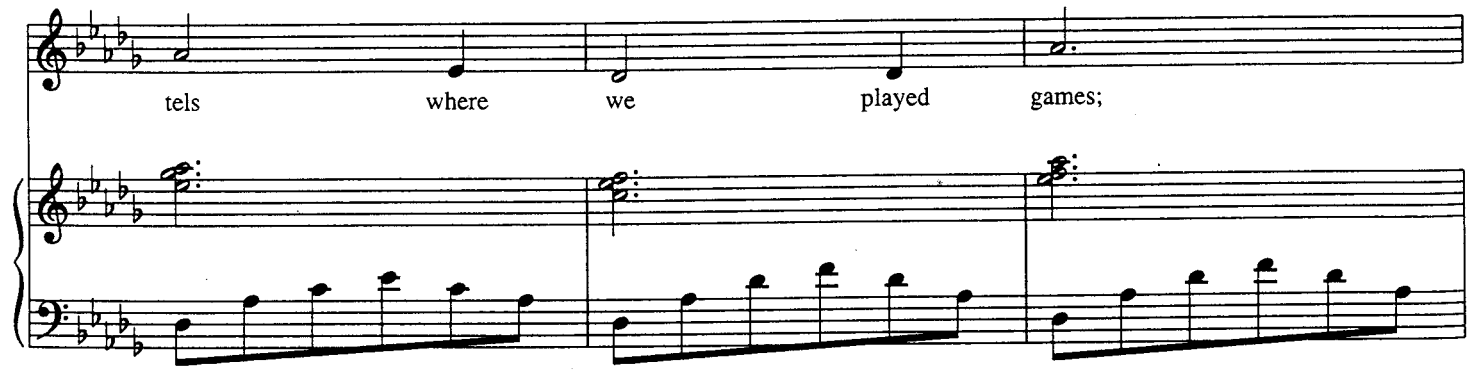

hiss - ing of the foam: The
made of stars and fears,
wild, wild kiss of the roar - ing
Think - ing that you would go a -
seas, Now you had brought me
way, And leave me on - ly with my
1
2
home.
tears.

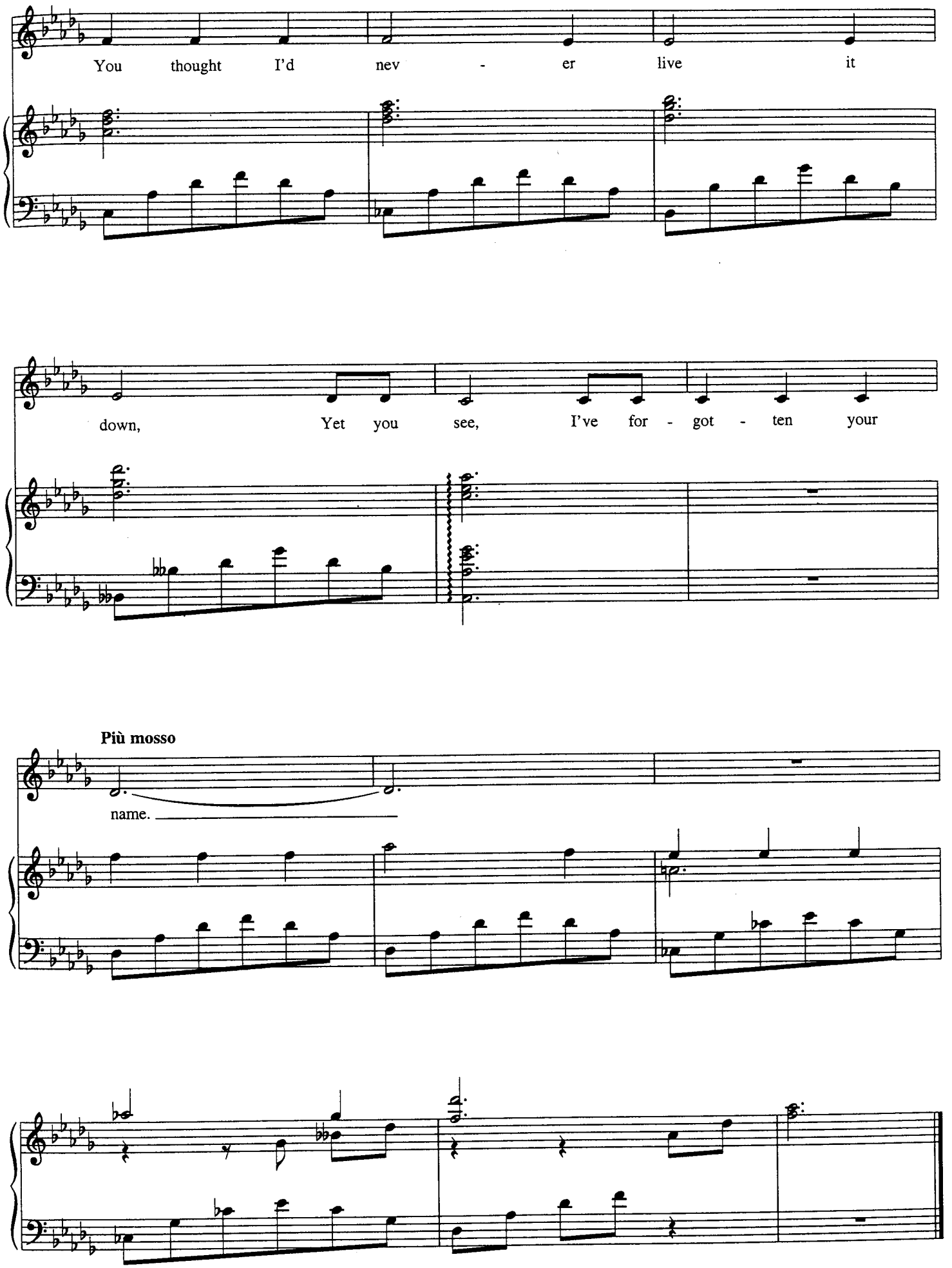


Poco meno mosso







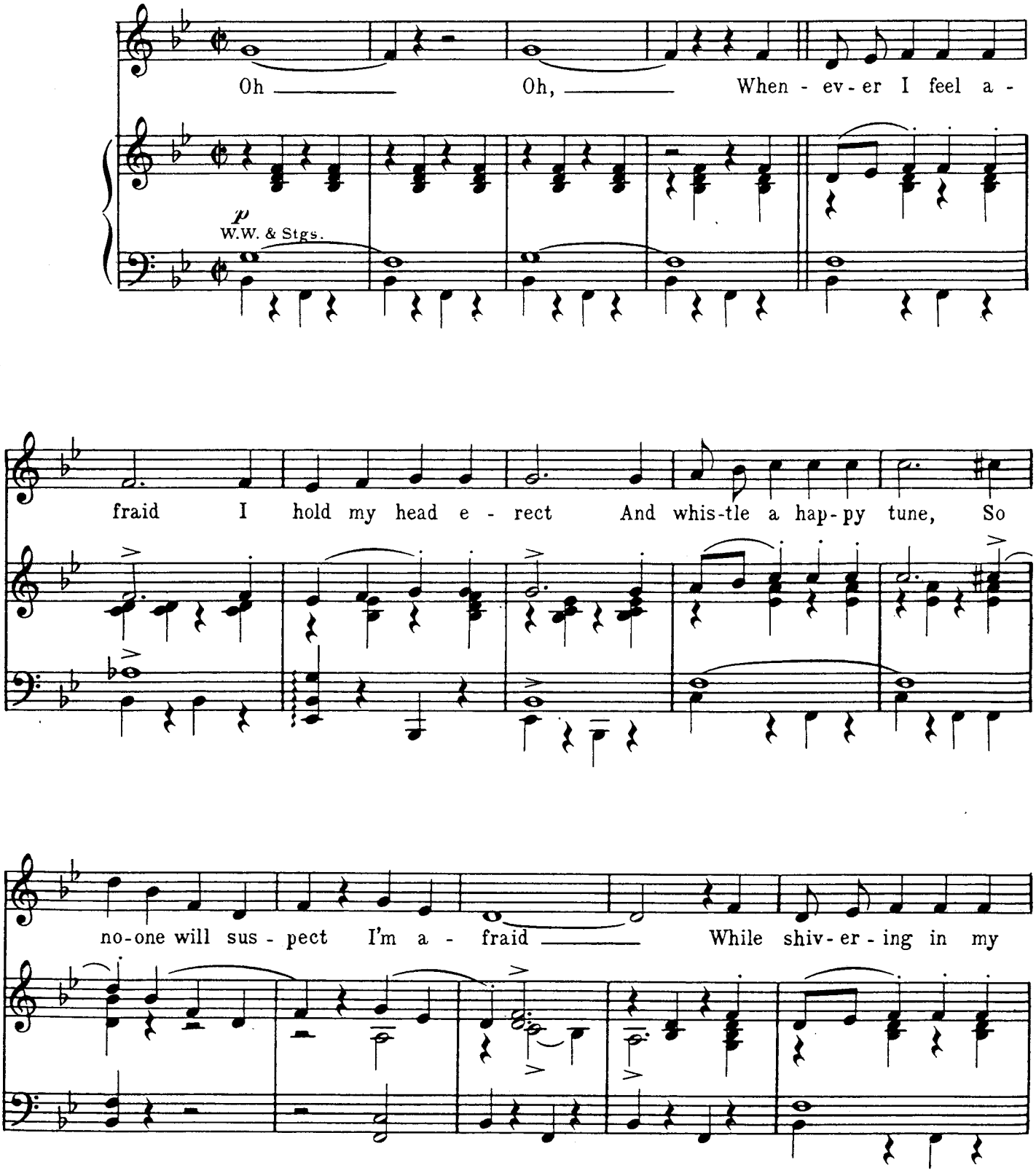

You thought I'd nev - er live it
down, Yet you see, I've for - got - ten your
Più mosso
name.

I WHISTLE A HAPPY TUNE

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

[Moderato]



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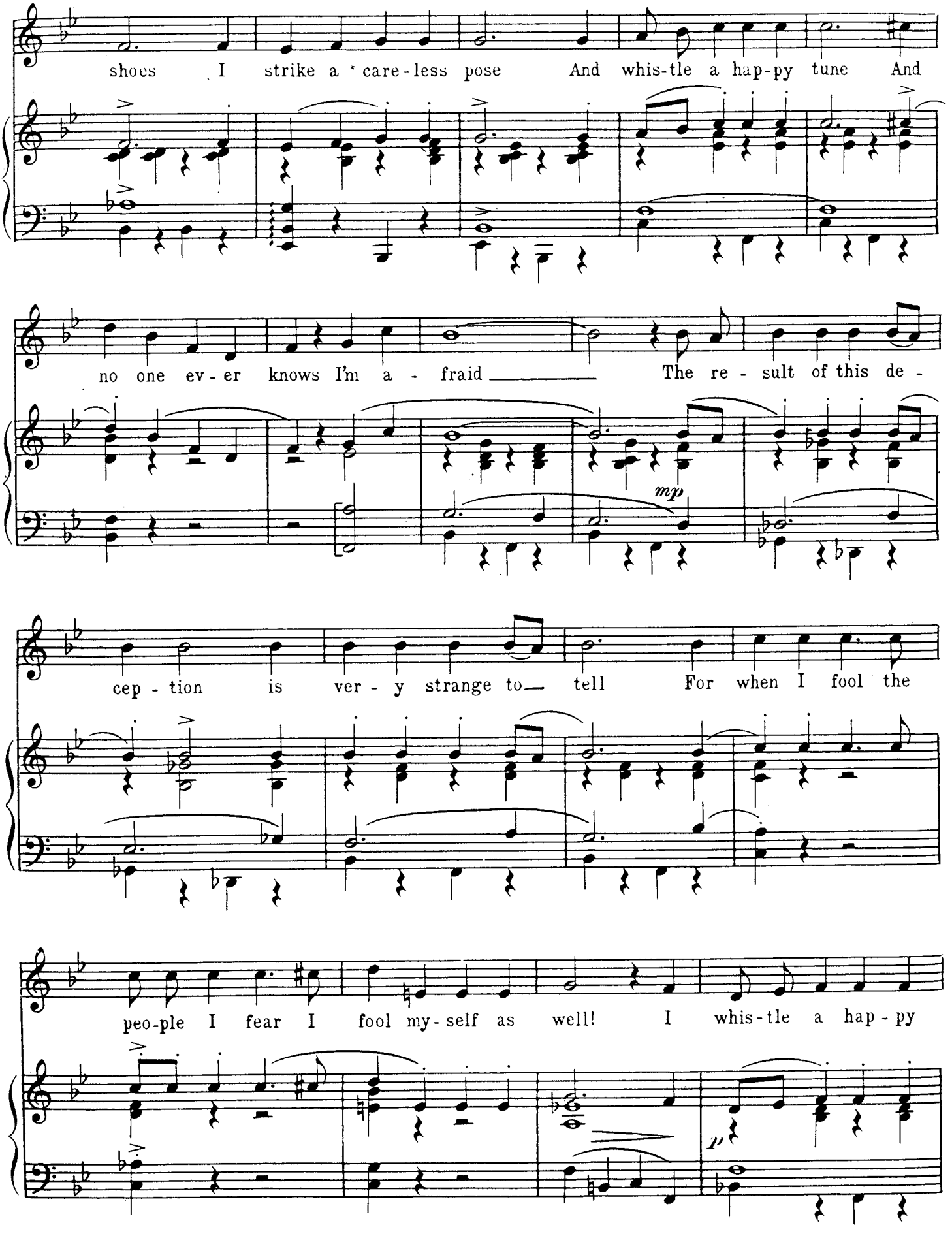
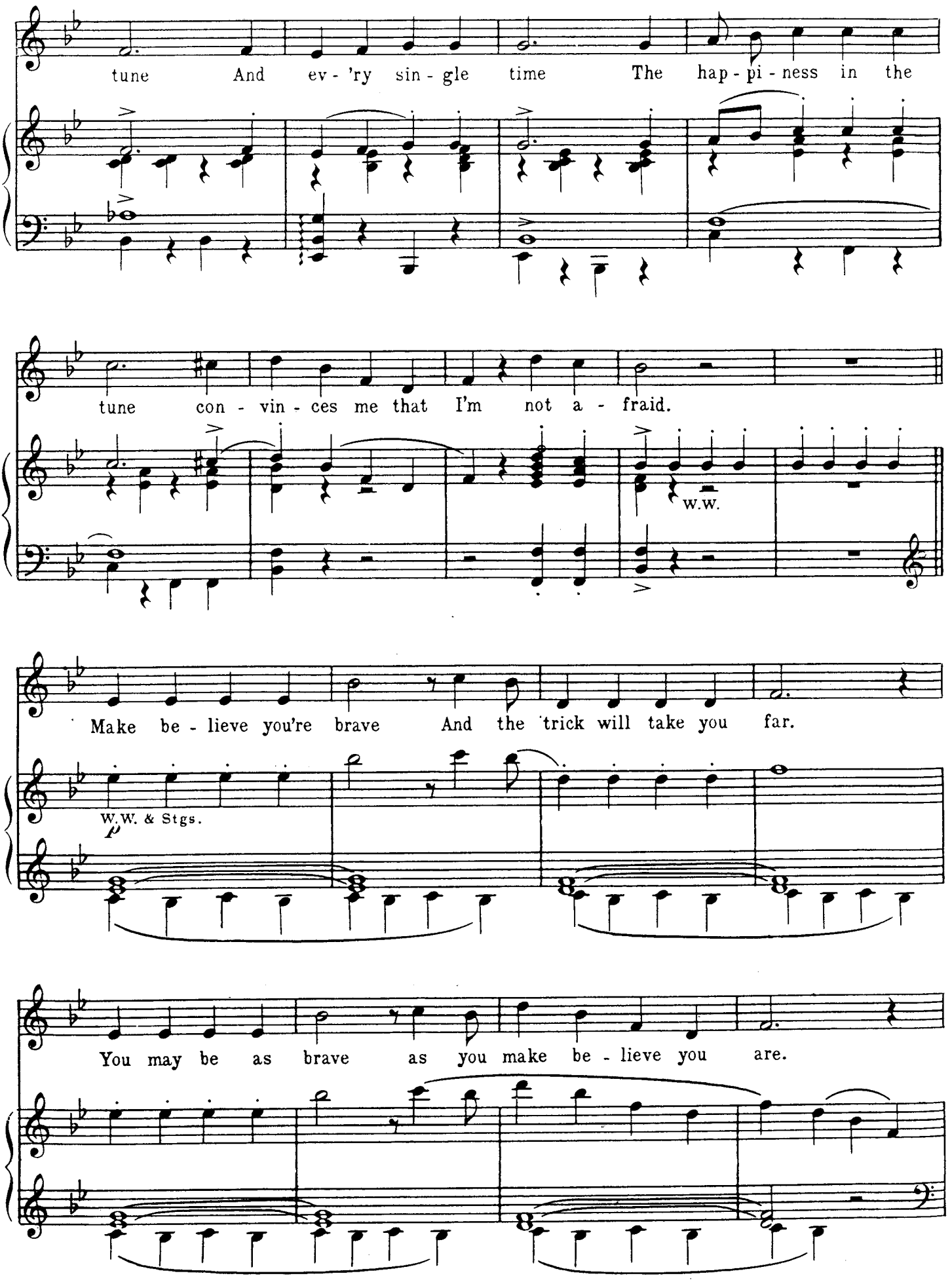
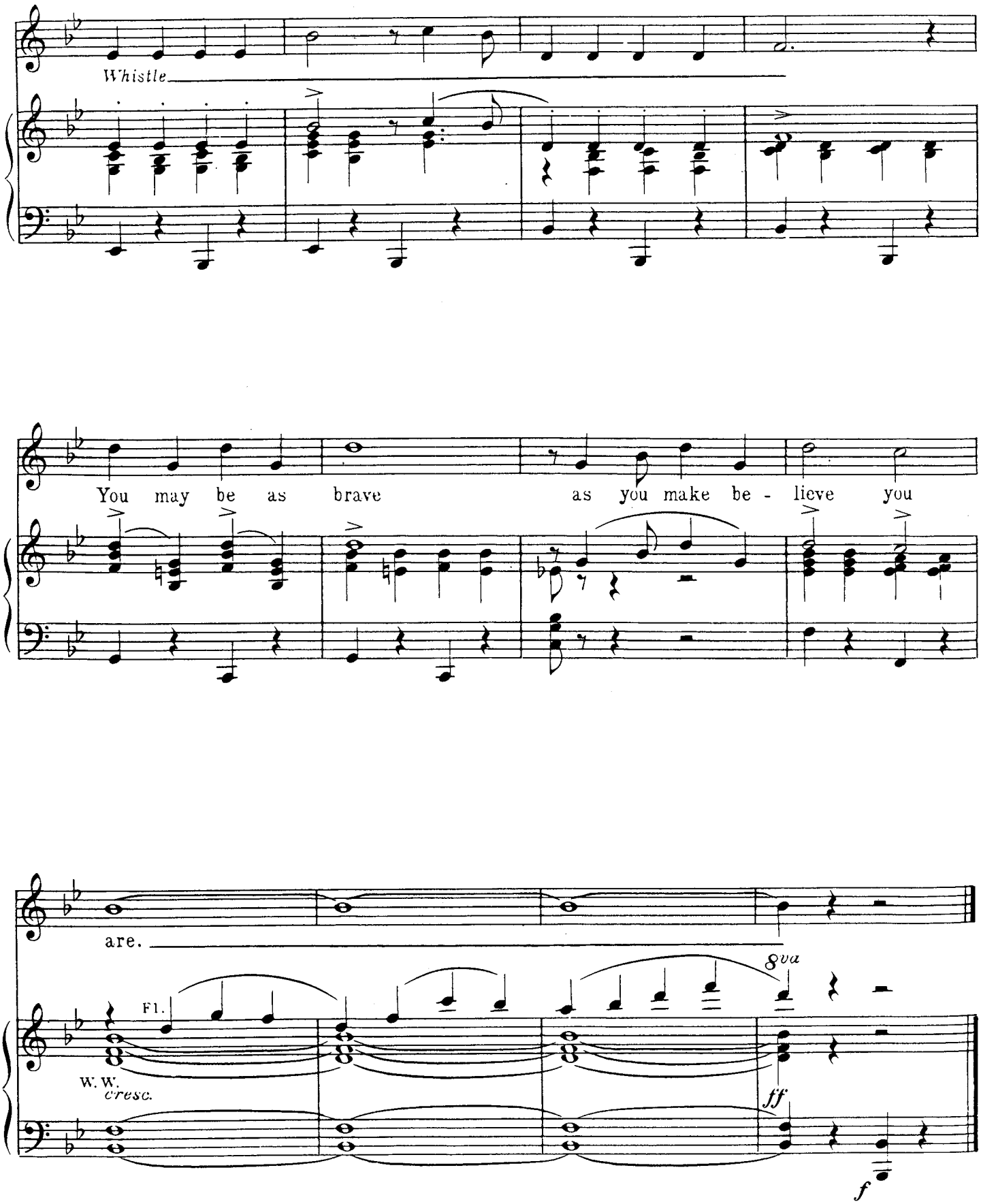

shoes I strike a care-less pose And whis-tle a hap-py tune And
no one ev-er knows I'm a - fraid The re - sult of this de -
mp
cep - tion is ver - y strange to tell For when I fool the
peo-ple I fear I fool my-self as well! I whis-tle a hap - py
p

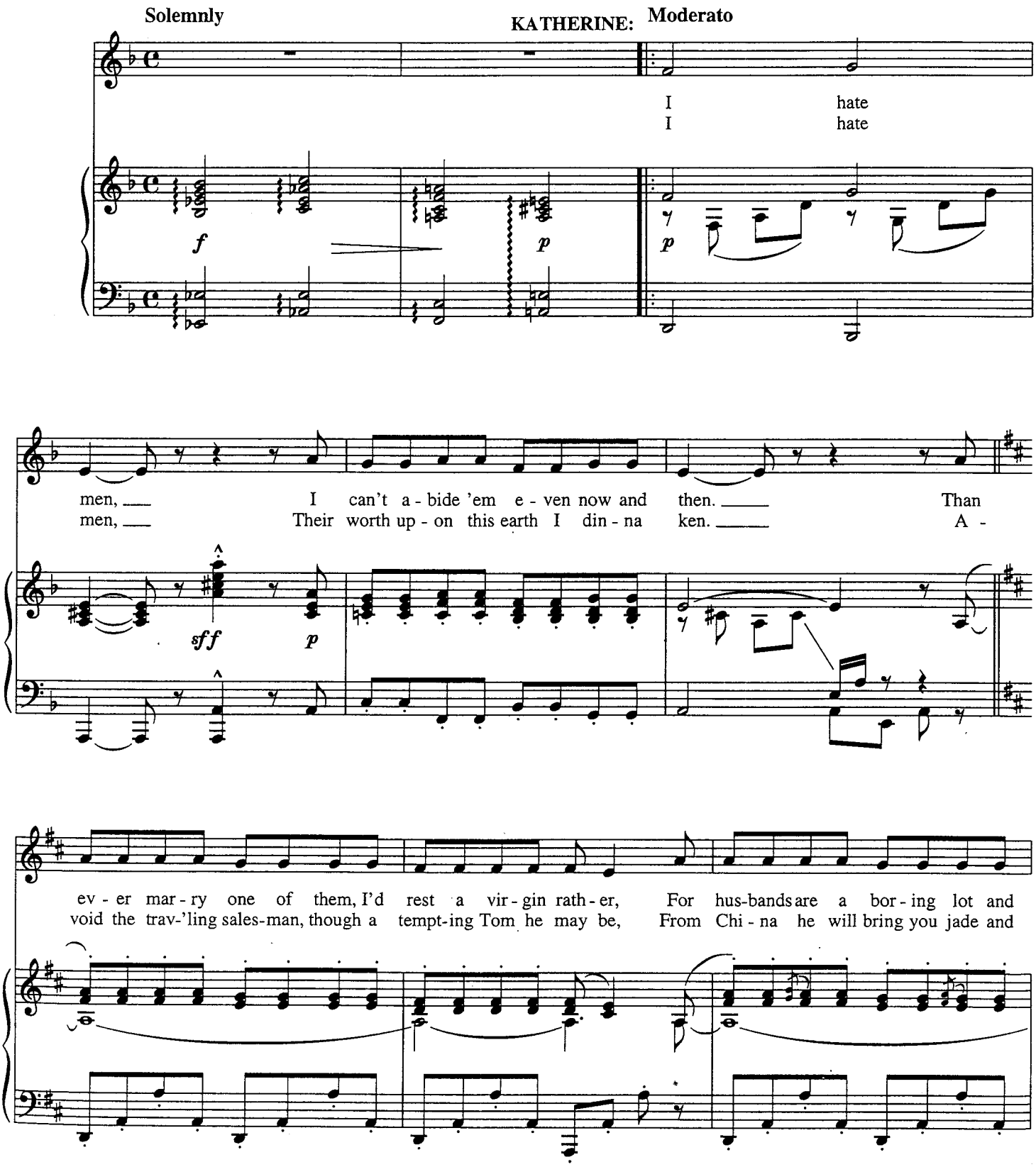

tune And ev - 'ry sin - gle time The hap - pi - ness in the
tune con - vin - ces me that I'm not a - fraid.
W.W.
Make be - lieve you're brave And the trick will take you far.
W.W. & Stgs.
p
You may be as brave as you make be - lieve you are.


Whistle
You may be as brave as you make be - lieve you
are.
Fl.
W. W.
cresc.
8va
ff
f

I HATE MEN

from *Kiss Me, Kate*

Words and Music by
COLE PORTER



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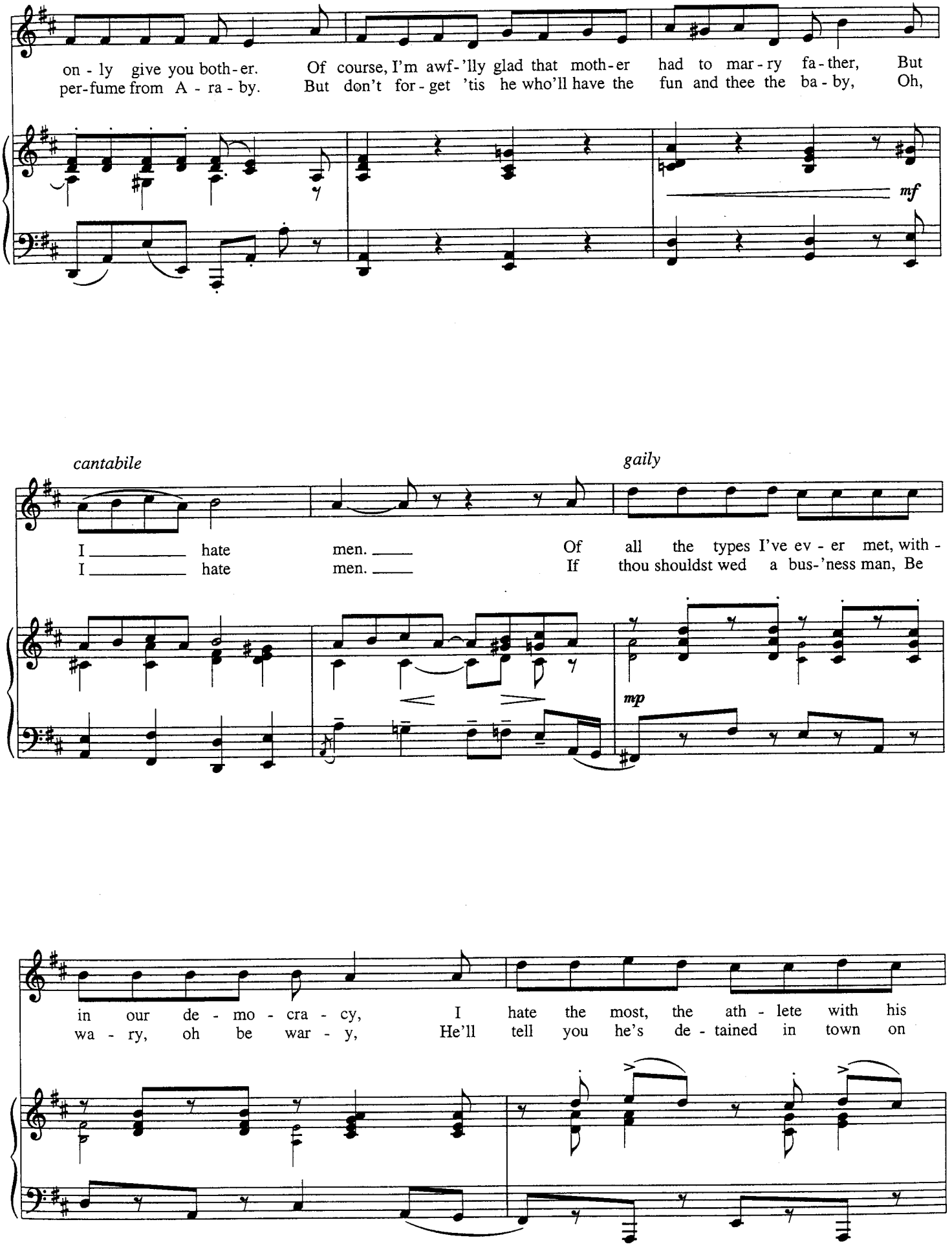
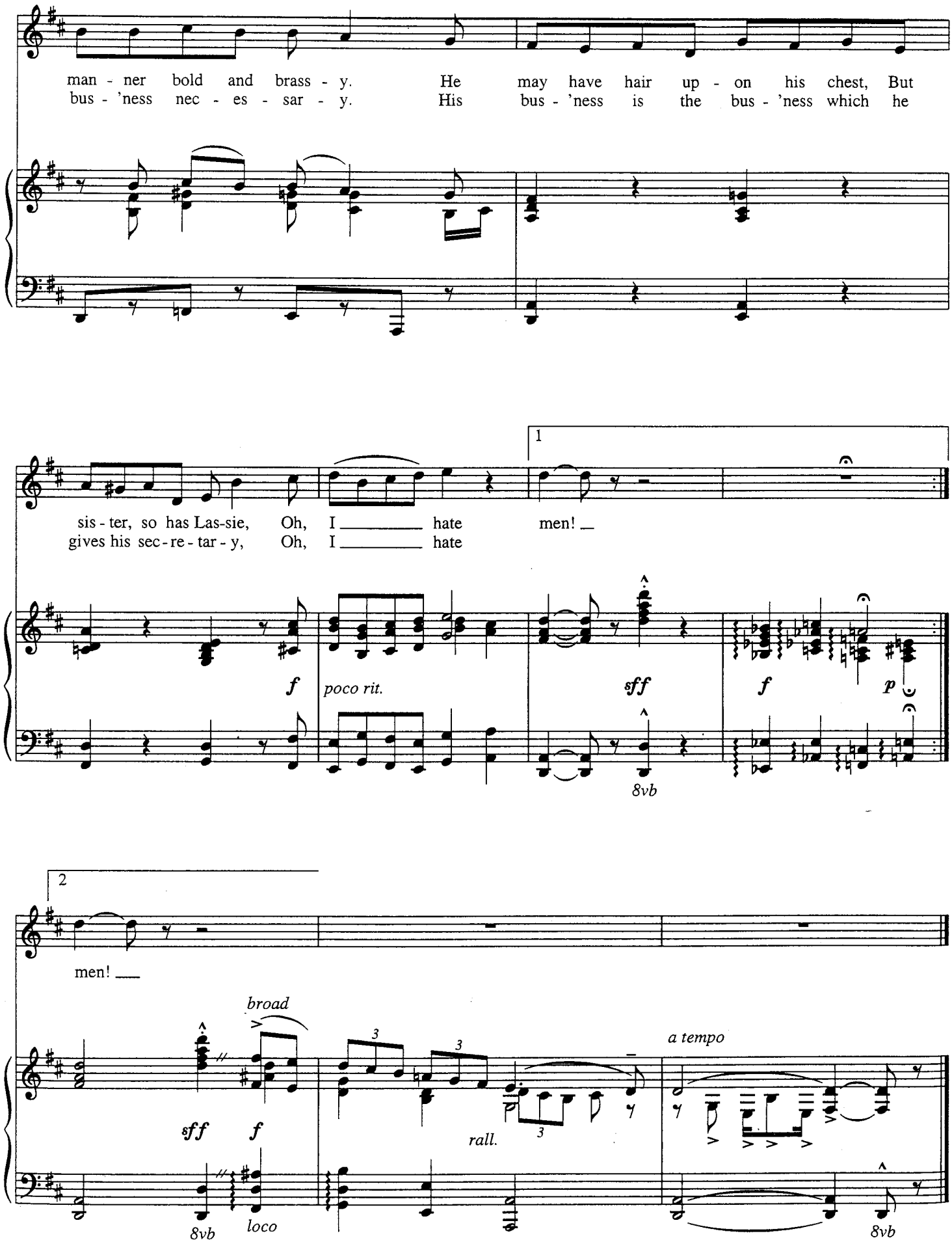
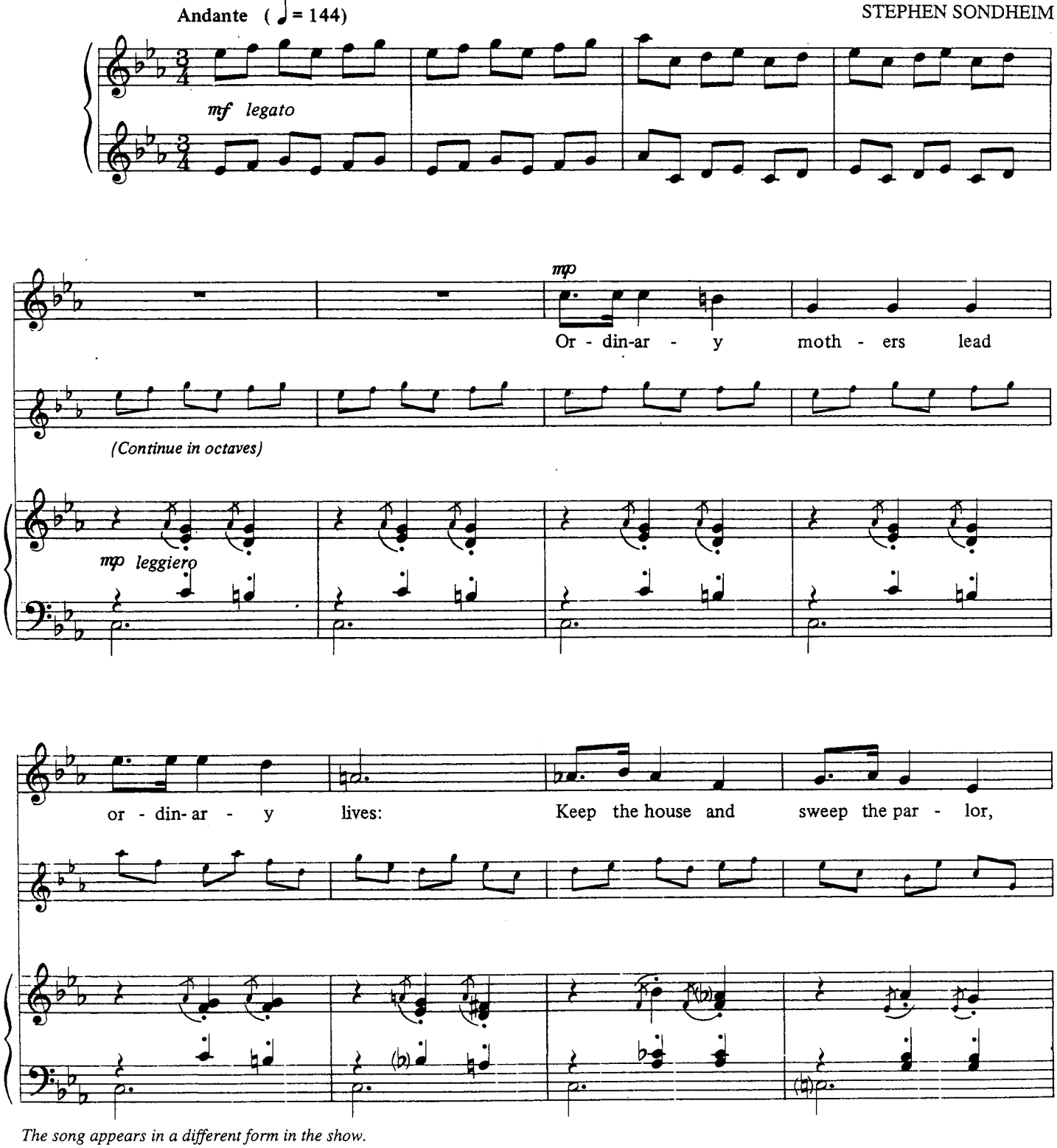

on - ly give you both - er. Of course, I'm awf - 'lly glad that moth - er had to mar - ry fa - ther, But
per - fume from A - ra - by. But don't for - get 'tis he who'll have the fun and thee the ba - by, Oh,
mf
cantabile
gaily
I hate men. Of all the types I've ev - er met, with -
I hate men. If thou 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
sis - ter, so has Las-sie, Oh, I _____ hate men! _
gives his sec - re - tar - y, Oh, I _____ hate
1
f
poco rit.
sff
f
p
8vb
2
men! _
broad
sff
f
3
3
rall.
3
a tempo
8vb
loco
8vb

THE GLAMOROUS LIFE

from *A Little Night Music*

Music and Lyrics by
STEPHEN SONDHEIM



The song appears in a different form in the show.

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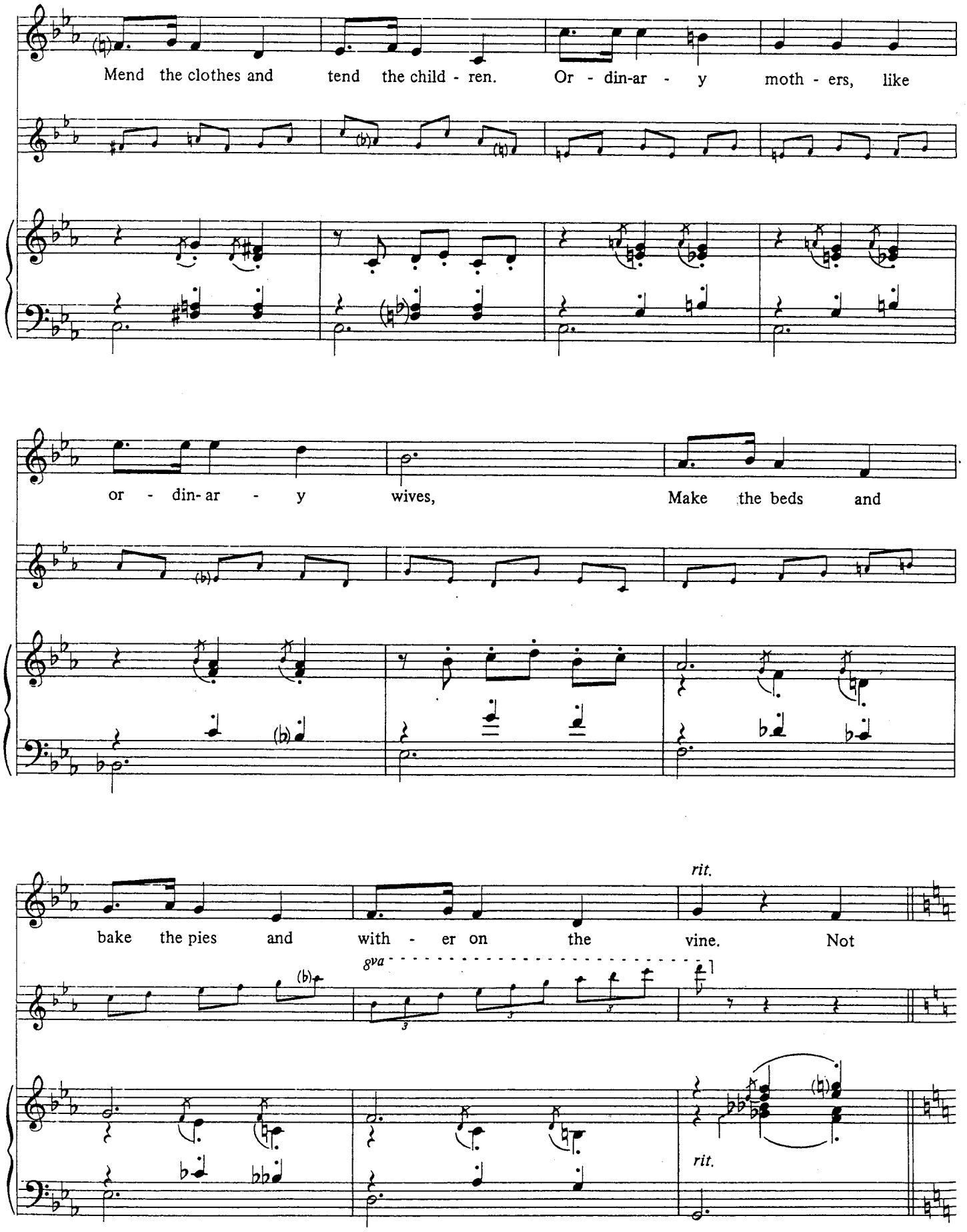
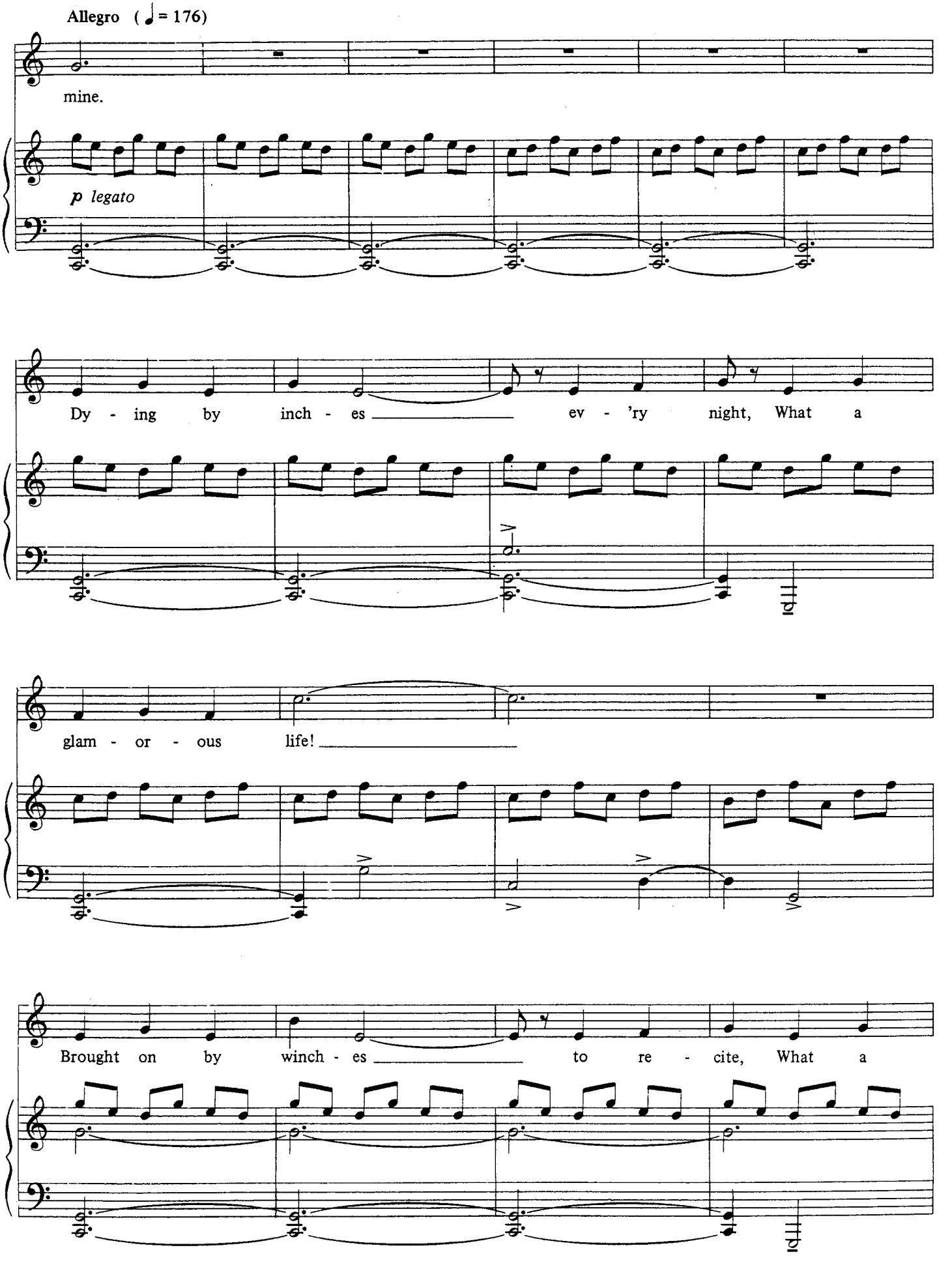
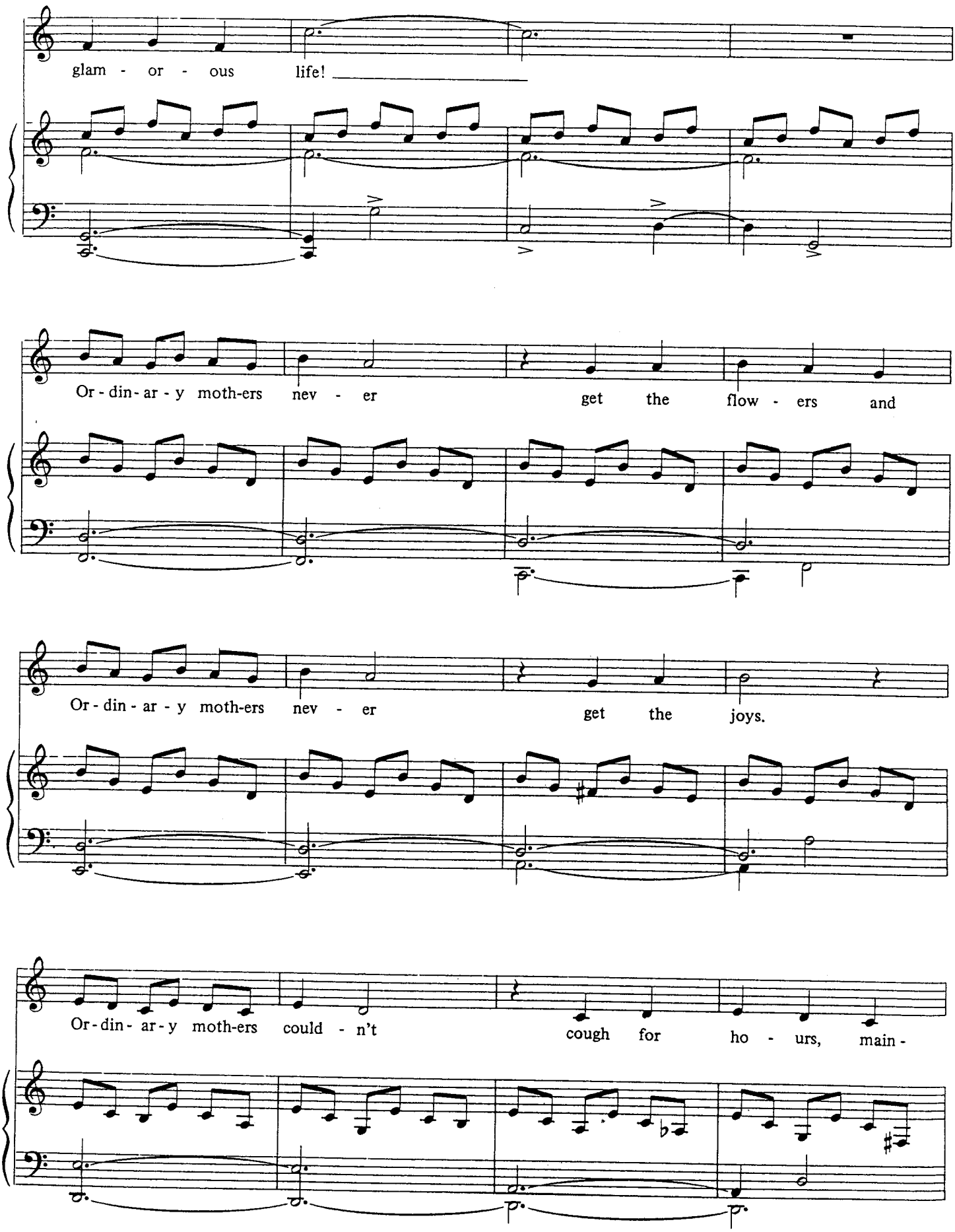
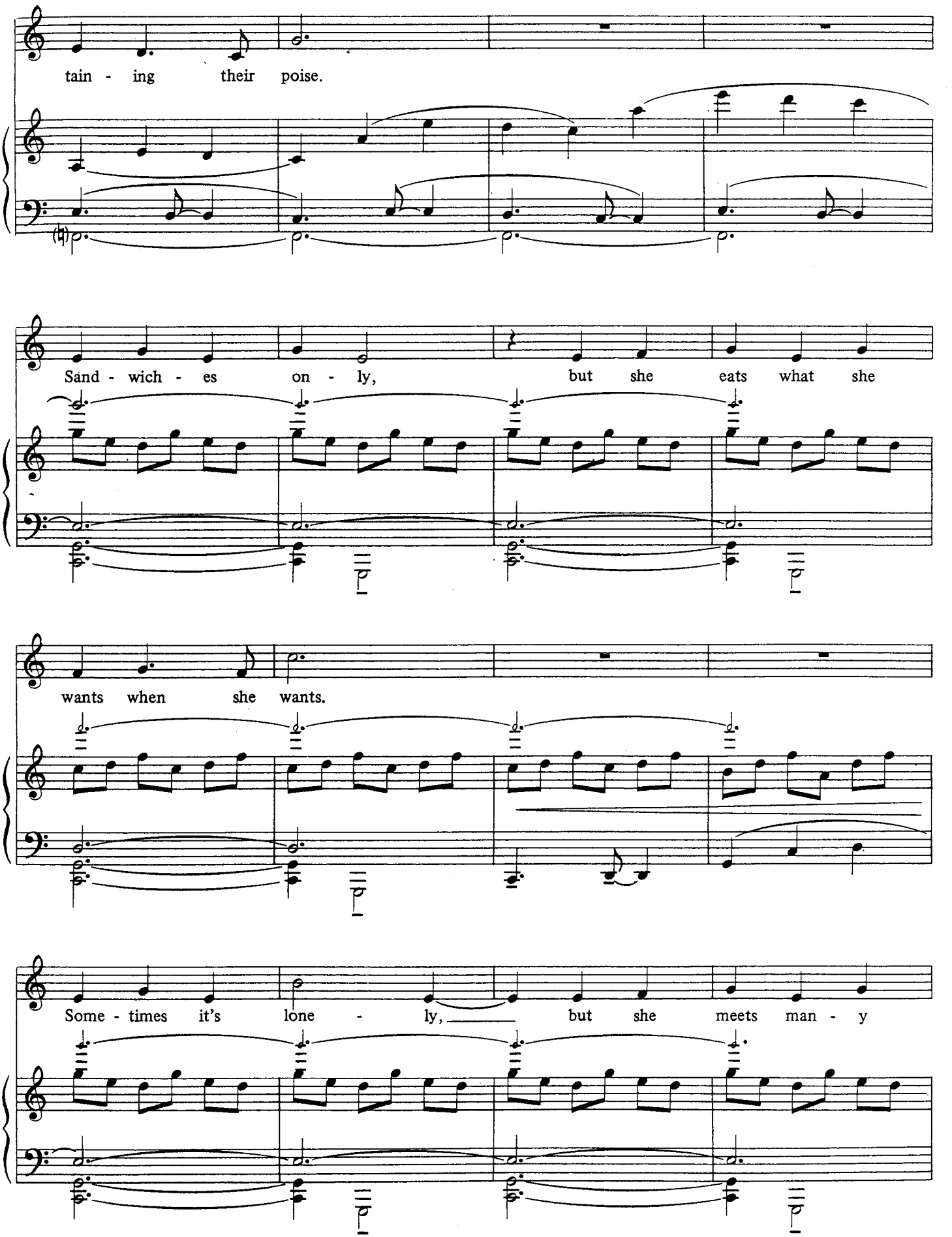
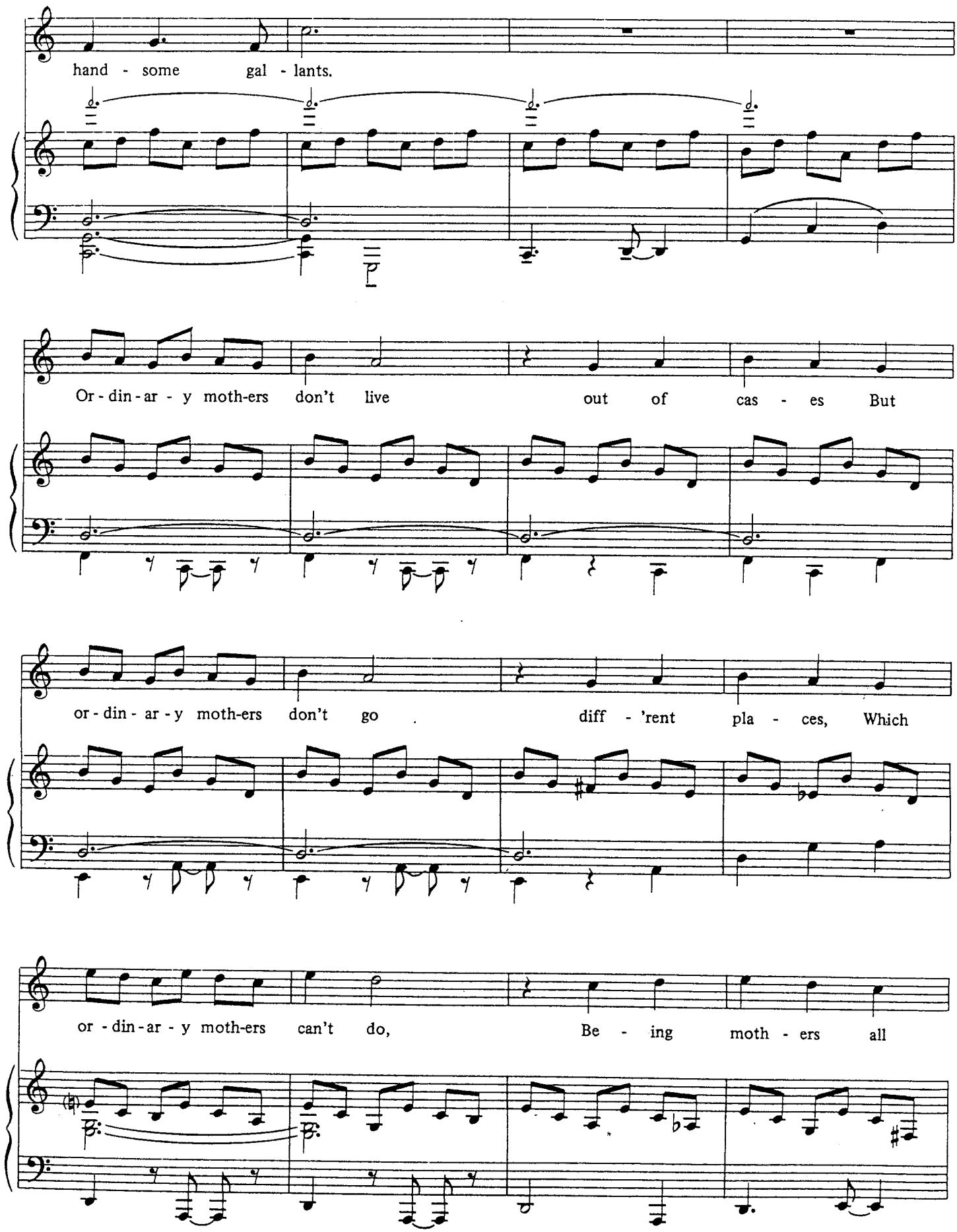
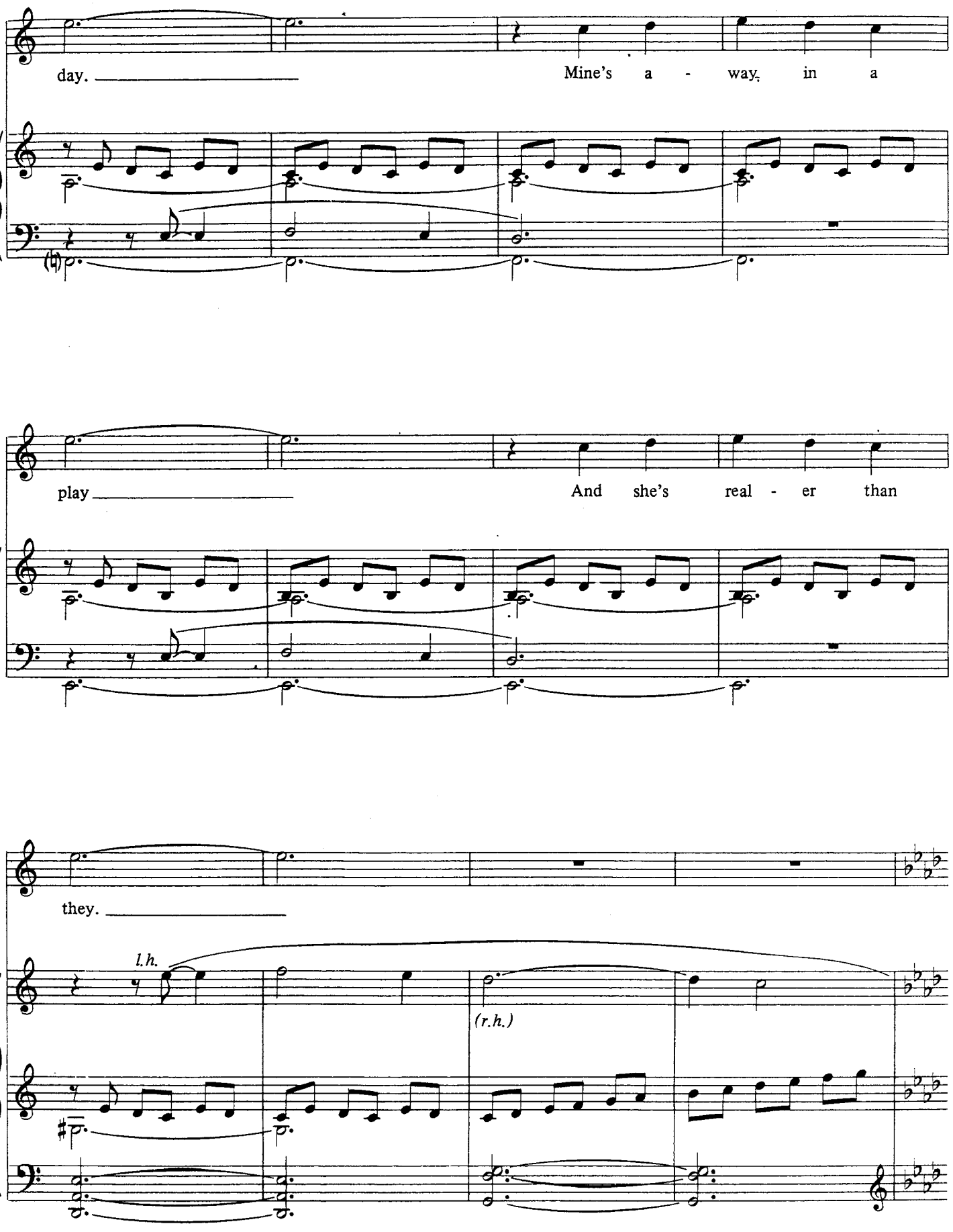

Mend the clothes and tend the child - ren. Or - din-ar - y moth - ers, like
or - din- ar - y wives, Make the beds and
bake the pies and with - er on the vine. Not
rit.
8va
rit.

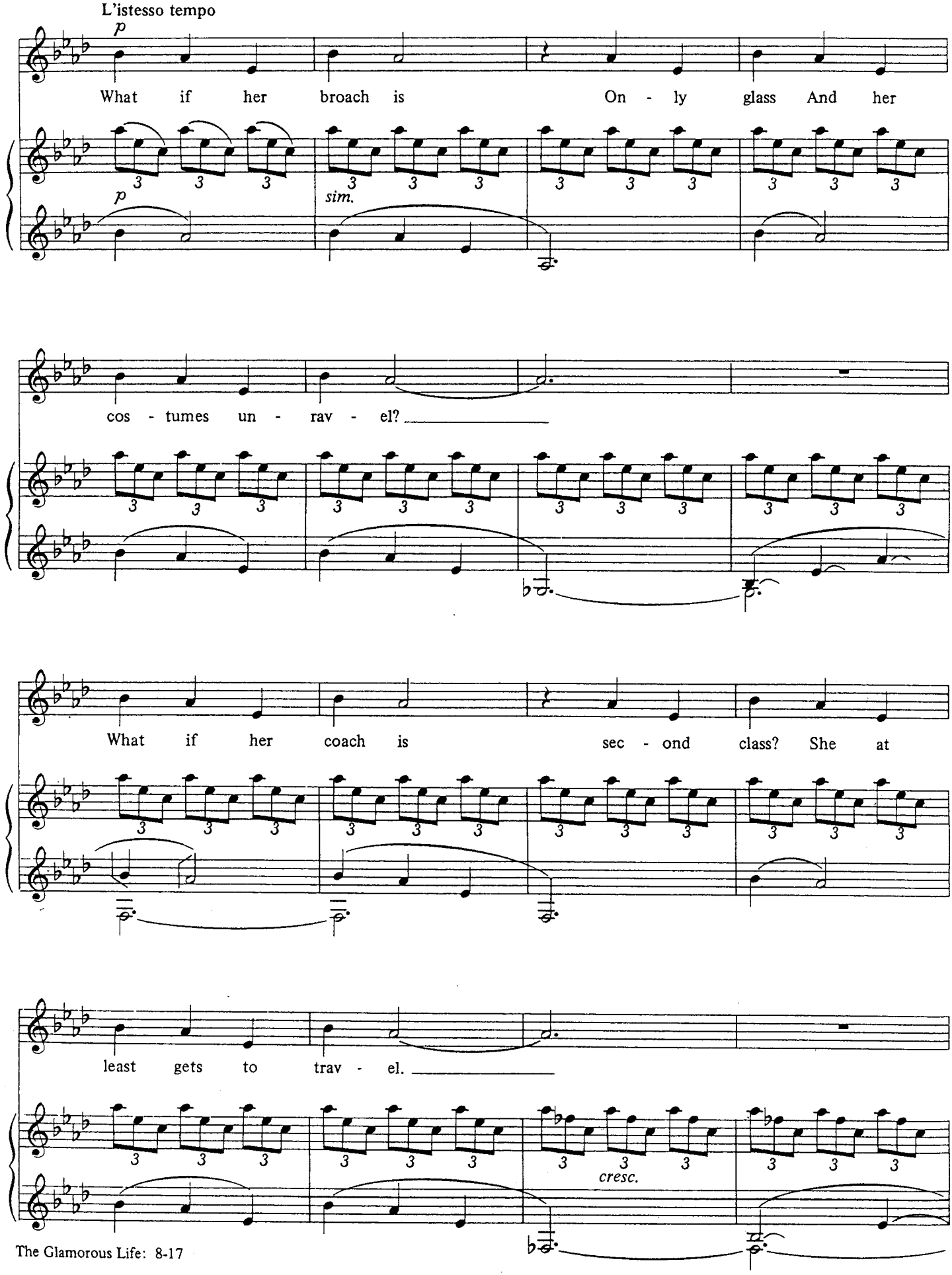

Allegro (= 176)
mine.
p legato
Dy - ing by inch - es ev - 'ry night, What a
glam - or - ous life!
Brought on by winch - es to re - cite, What a

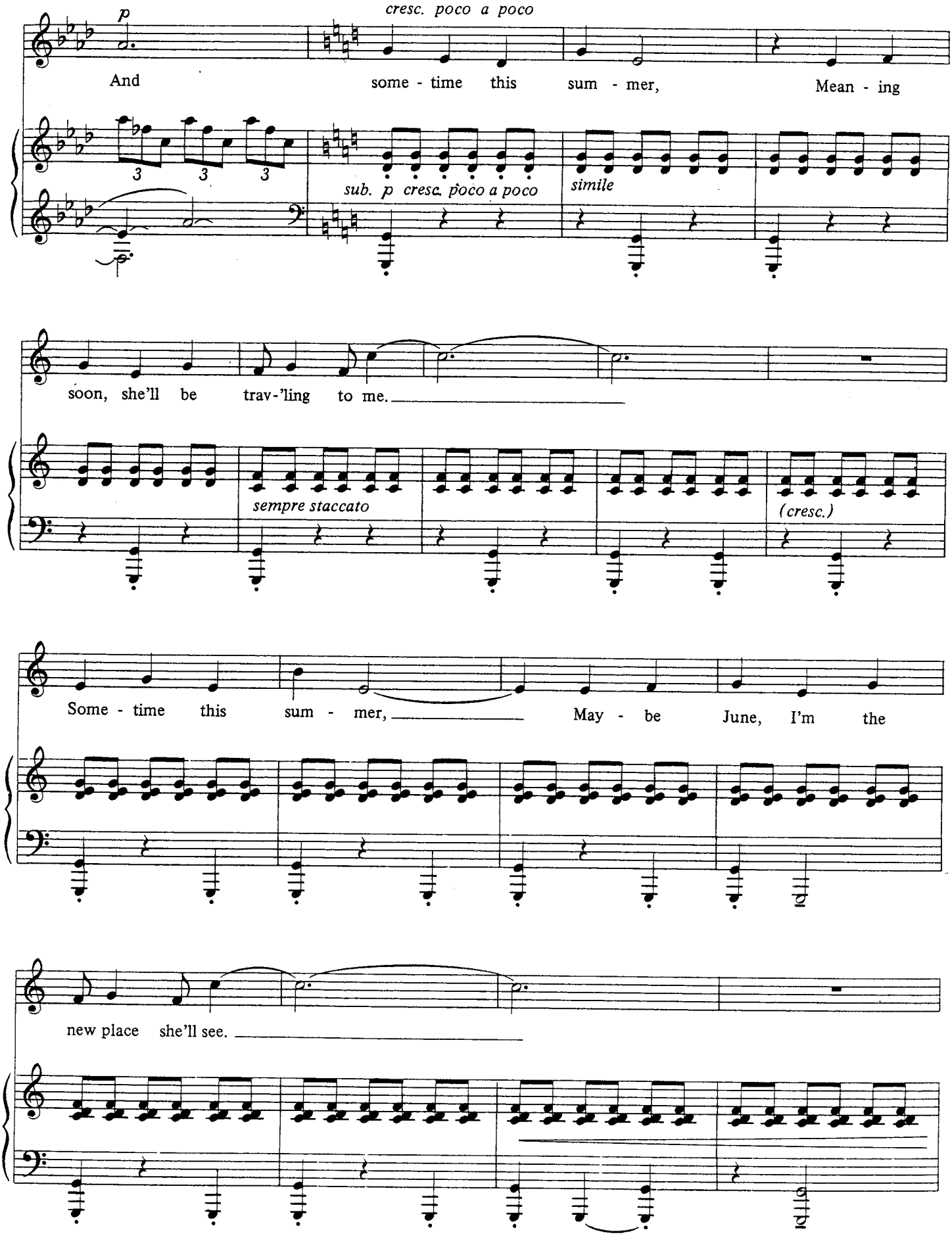

glam - or - ous life!
Or - din - ar - y moth-ers nev - er get the flow - ers and
Or - din - ar - y moth-ers nev - er get the joys.
Or - din - ar - y moth-ers could - n't cough for ho - urs, main -

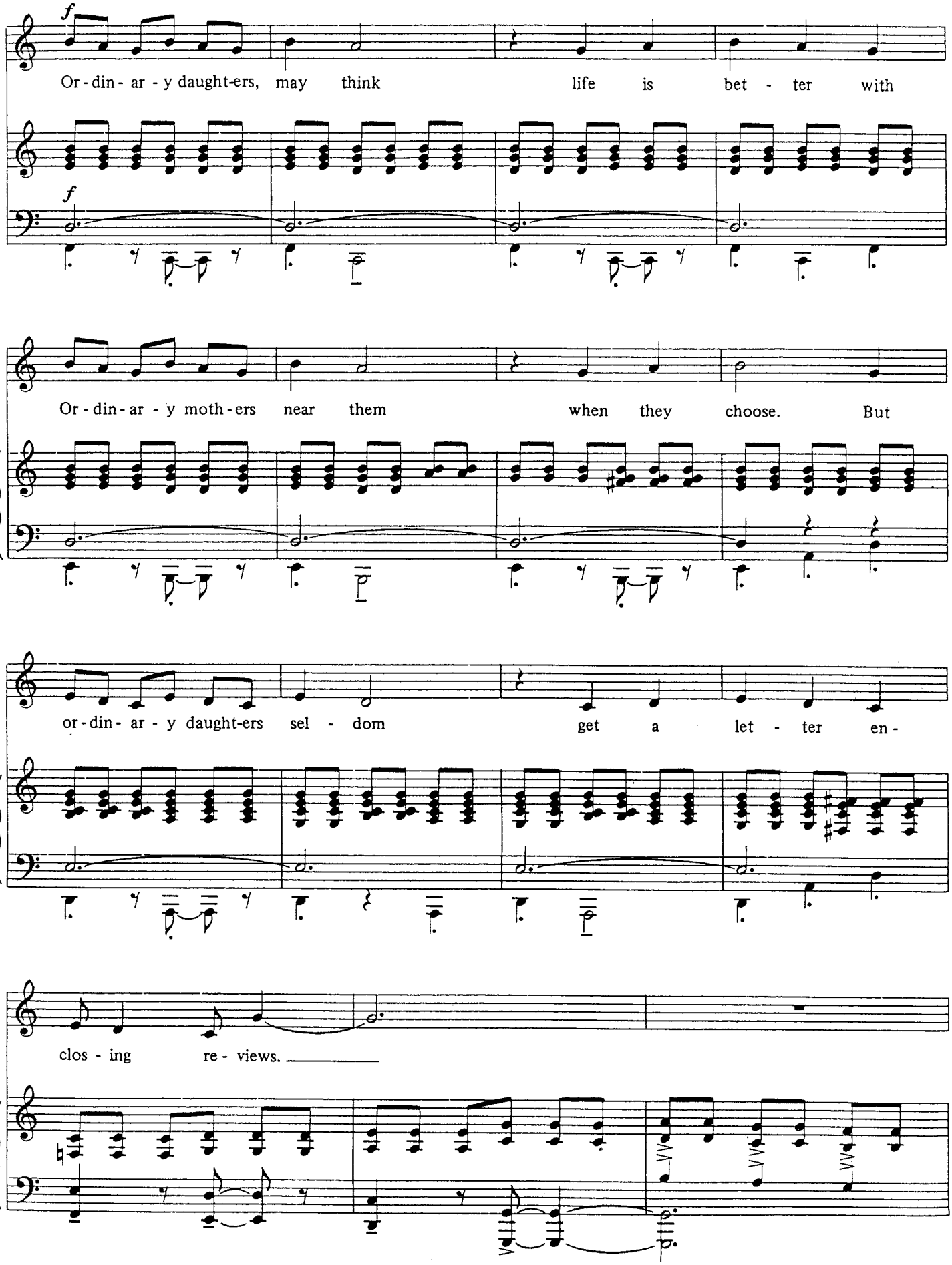

tain - ing their poise.
Sand - wich - es on - ly, but she eats what she
wants when she wants.
Some - times it's lone - ly, but she meets man - y

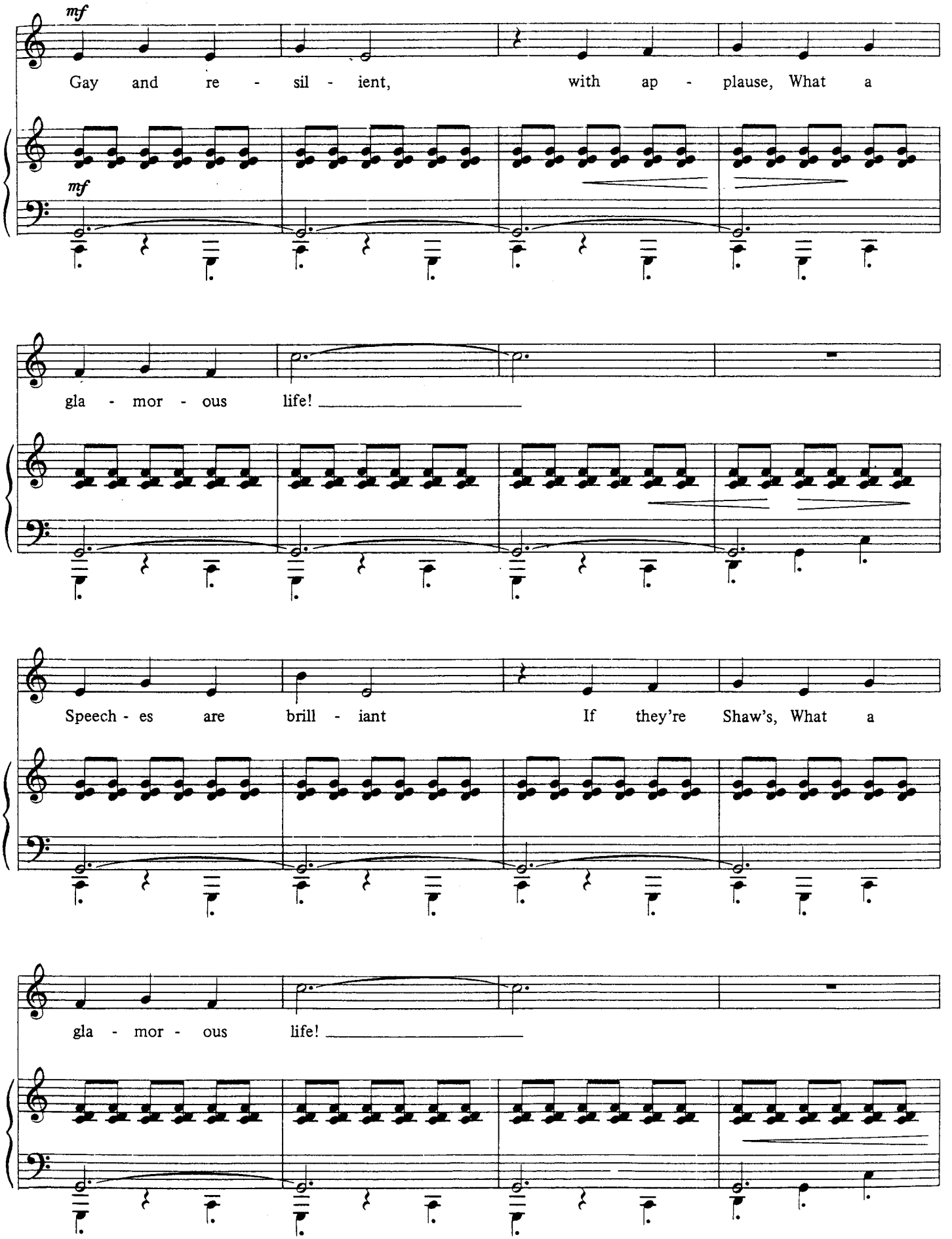

hand - some gal - lants.
Or - din - ar - y moth-ers don't live out of cas - es But
or - din - ar - y moth-ers don't go diff - 'rent pla - ces, Which
or - din - ar - y moth-ers can't do, Be - ing moth - ers all

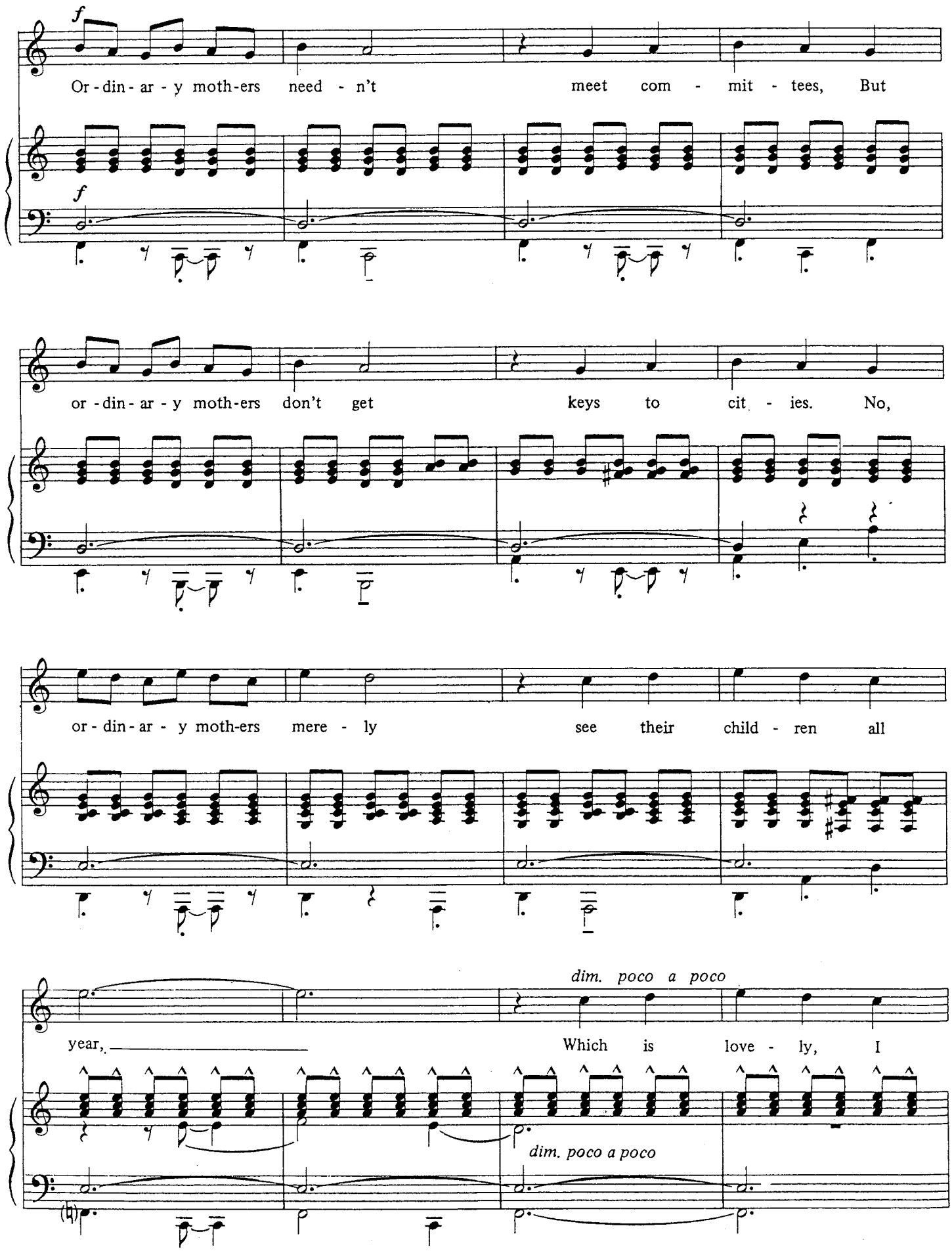

day.
Mine's a - way, in a
play
And she's real - er than
they.
l.h.
(r.h.)

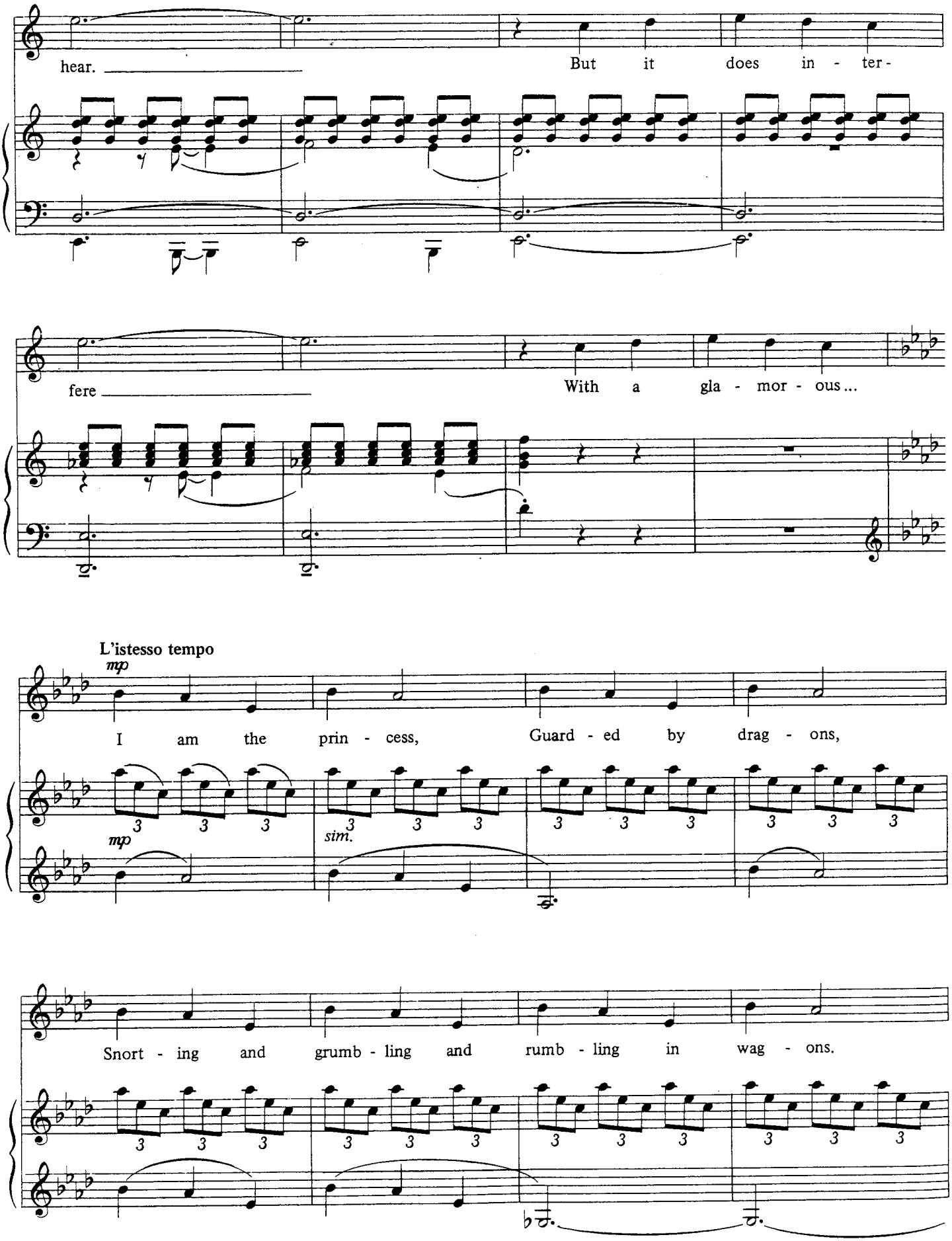

L'istesso tempo
p
What if her broach is On - ly glass And her
sim.
cos - tumes un - rav - el?
What if her coach is sec - ond class? She at
least gets to trav - el.
cresc.

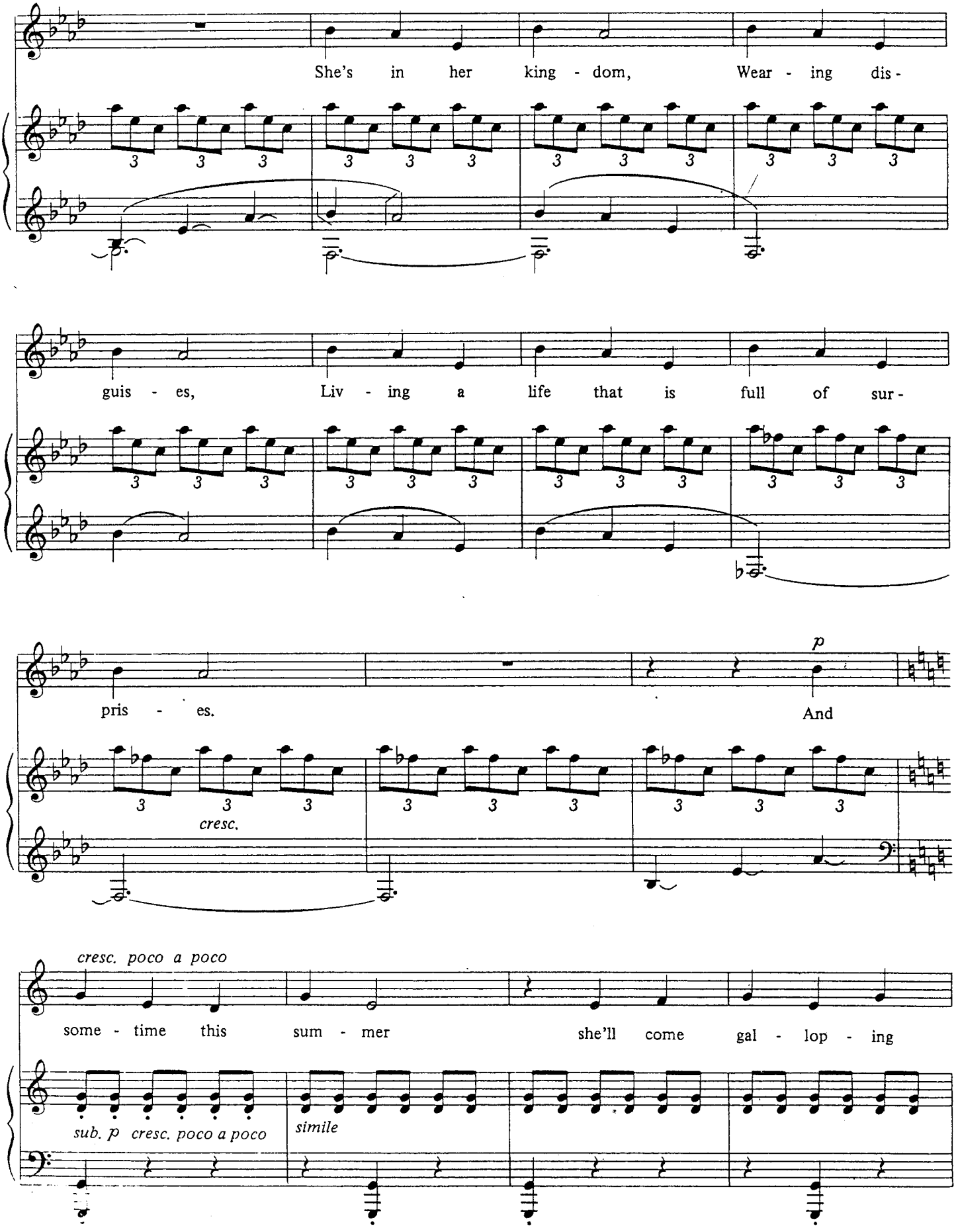

p
cresc. poco a poco
And some - time this sum - mer, Mean - ing
3 3 3
sub. p cresc. poco a poco
simile
soon, she'll be trav-'ling to me.
sempre staccato
(cresc.)
Some - time this sum - mer, May - be June, I'm the
new place she'll see.

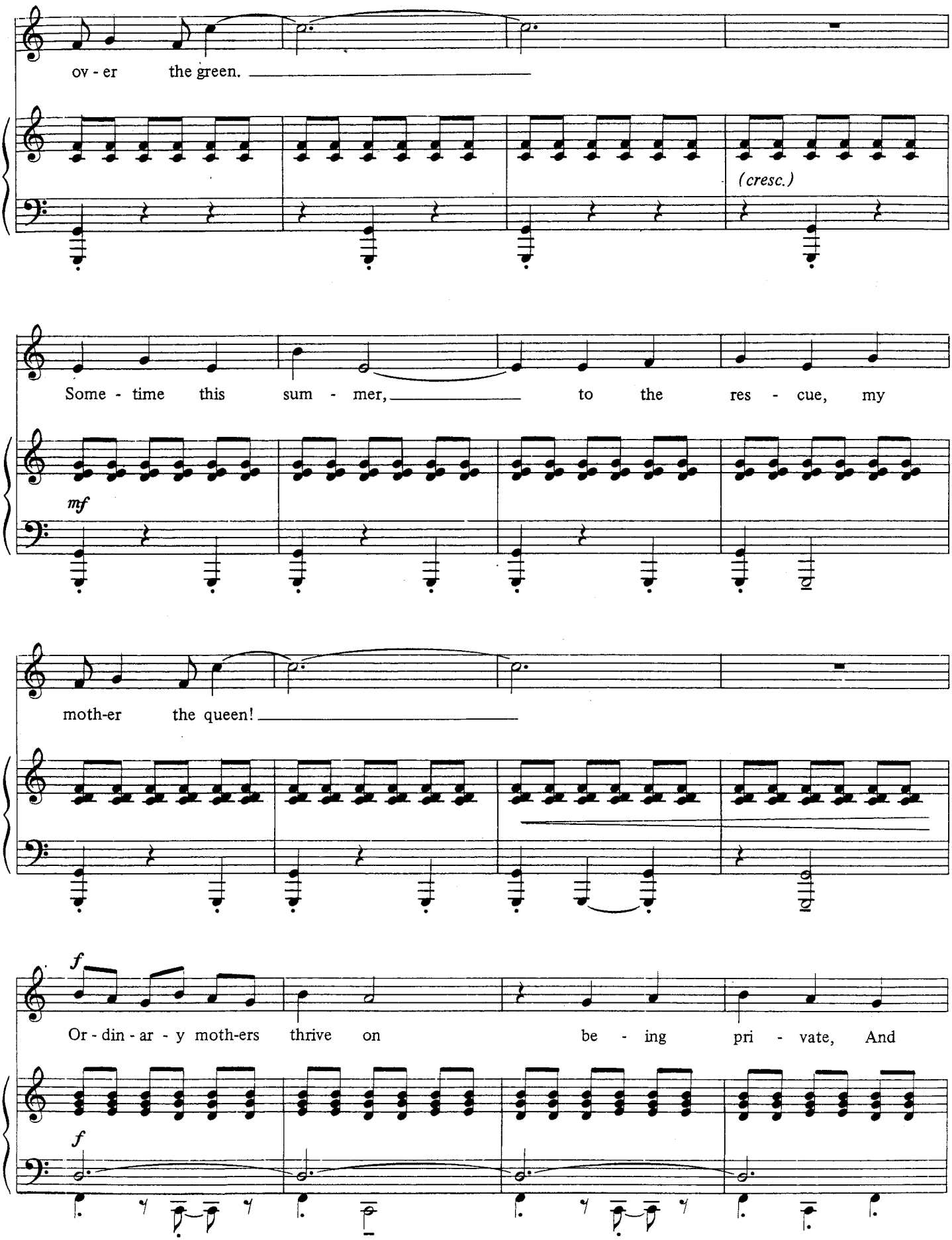

f
Or - din - ar - y daught-ers, may think life is bet - ter with
f
Or - din - ar - y moth - ers near them when they choose. But
or - din - ar - y daught-ers sel - dom get a let - ter en -
clos - ing re - views.

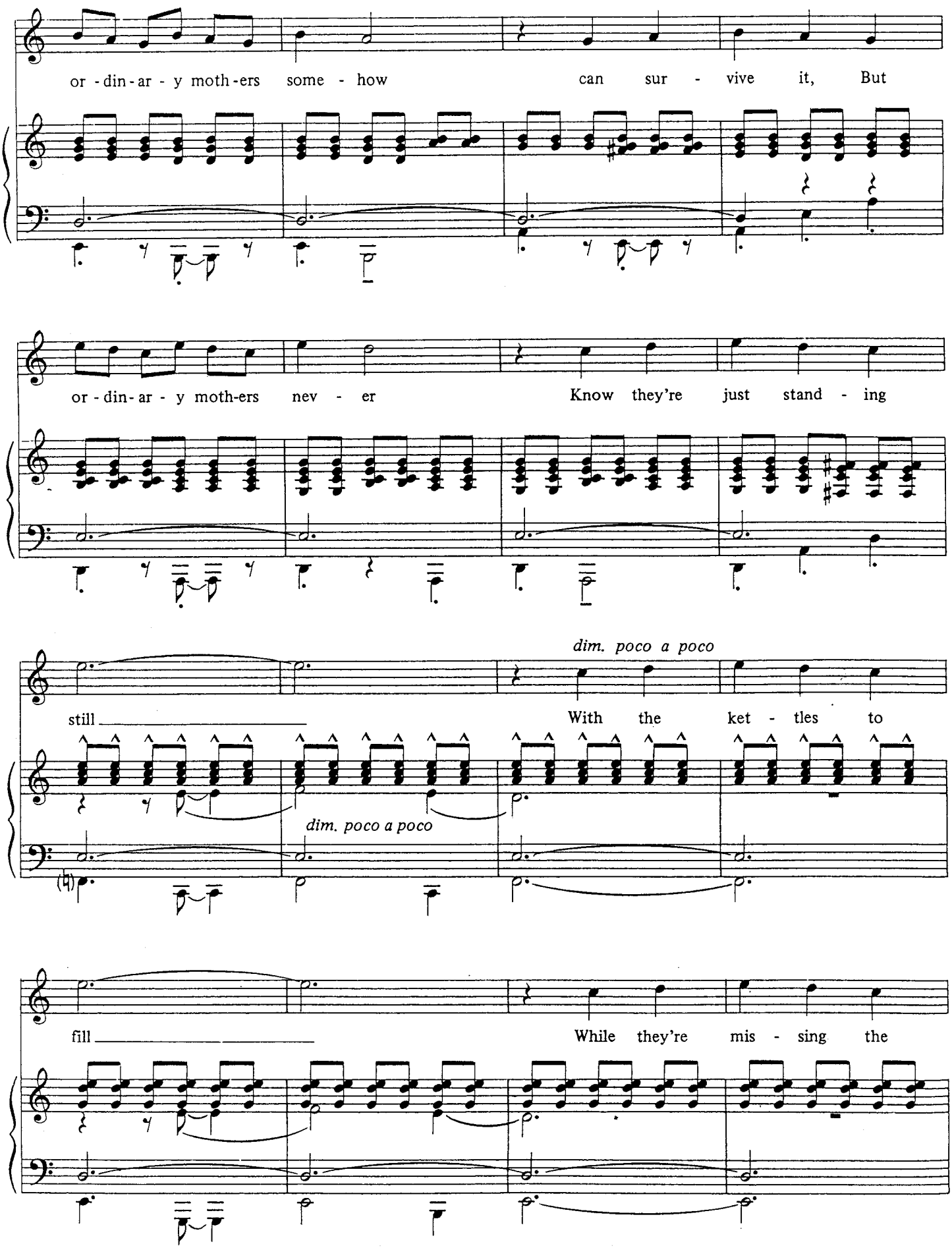

mf
Gay and re - sil - ient, with ap - plause, What a
mf
gla - mor - ous life!
Speech - es are brill - iant If they're Shaw's, What a
gla - mor - ous life!

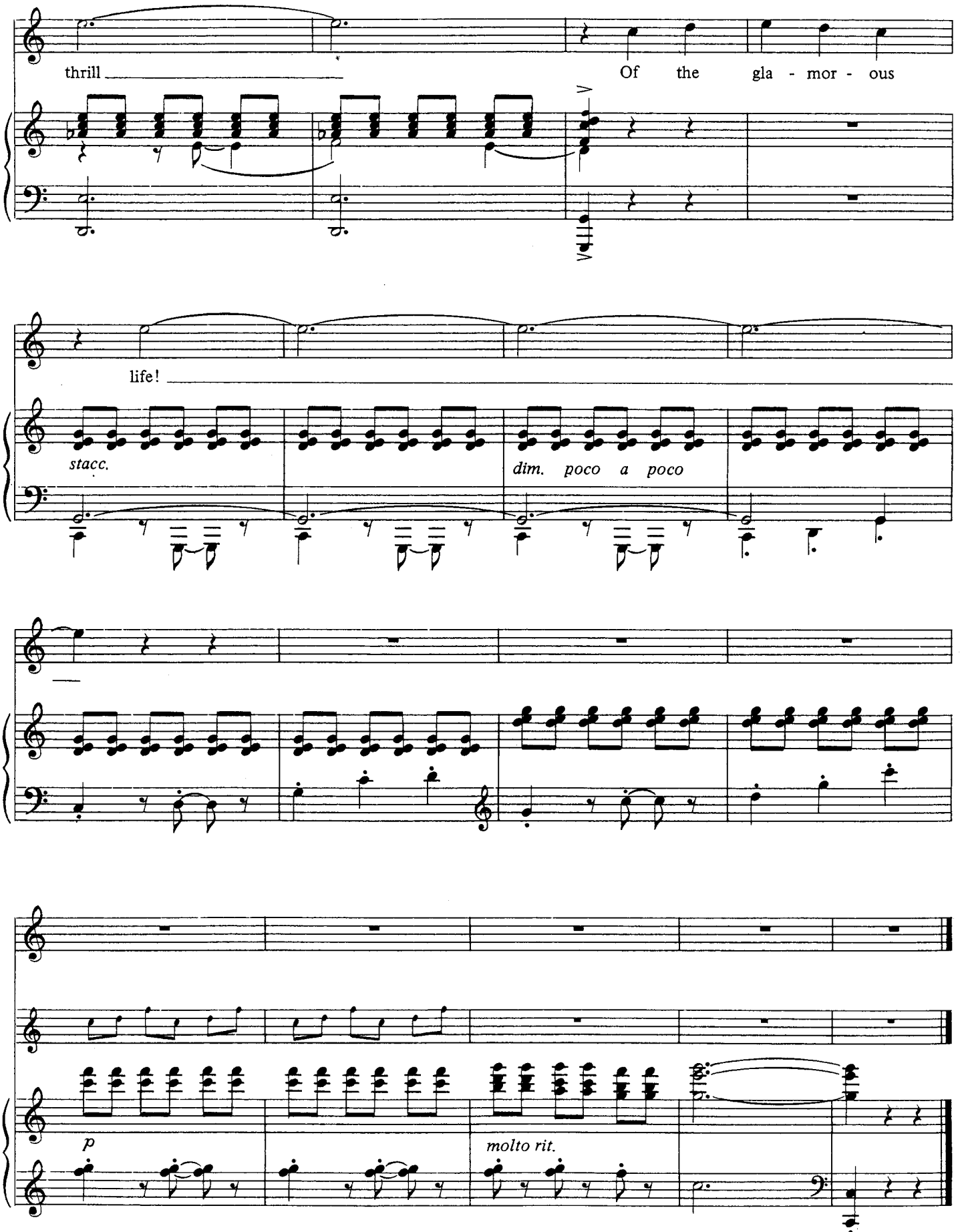

f
Or - din - ar - y moth-ers need - n't meet com - mit - tees, But
f
or - din - ar - y moth-ers don't get keys to cit - ies. No,
or - din - ar - y moth-ers mere - ly see their child - ren all
dim. poco a poco
year, Which is love - ly, I
dim. poco a poco


hear.
But it does in - ter -
fere
With a gla - mor - ous...
L'istesso tempo
mp
I am the prin - cess,
Guard - ed by drag - ons,
mp
sim.
Snort - ing and grumb - ling and rumb - ling in wag - ons.


She's in her king - dom, Wear - ing dis -
guis - es, Liv - ing a life that is full of sur -
pris - es. And
cresc.
p
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

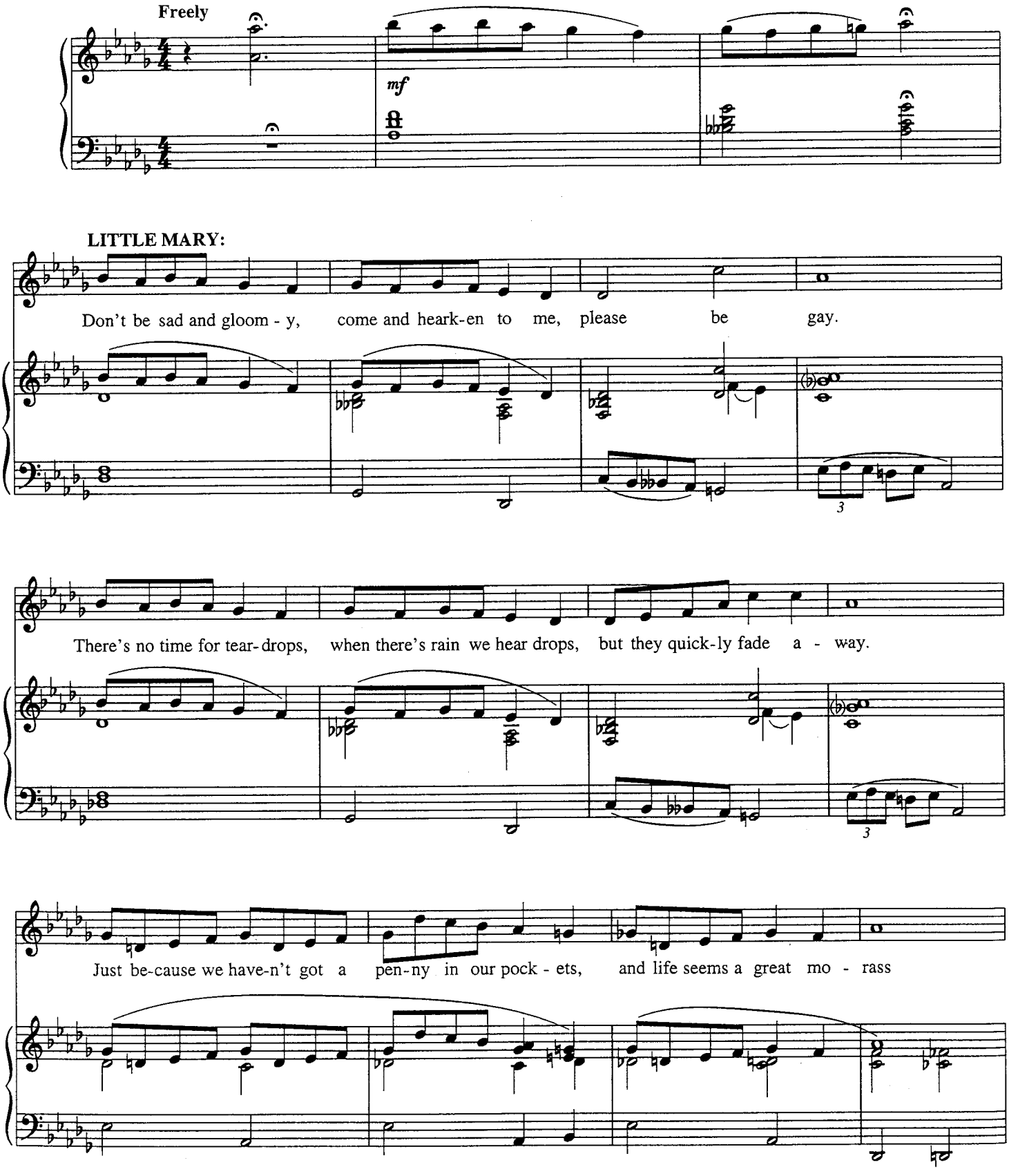

or - din - ar - y moth - ers some - how can sur - vive it, But
or - din - ar - y moth-ers nev - er Know they're just stand - ing
dim. poco a poco
still With the ket - tles to
dim. poco a poco
fill While they're mis - sing the


thrill
Of the gla - mor - ous
life!
stacc.
dim. poco a poco
p
molto rit.

LOOK FOR A SKY OF BLUE

from *Little Mary Sunshine*

Music and Lyrics by
RICK BESOYAN



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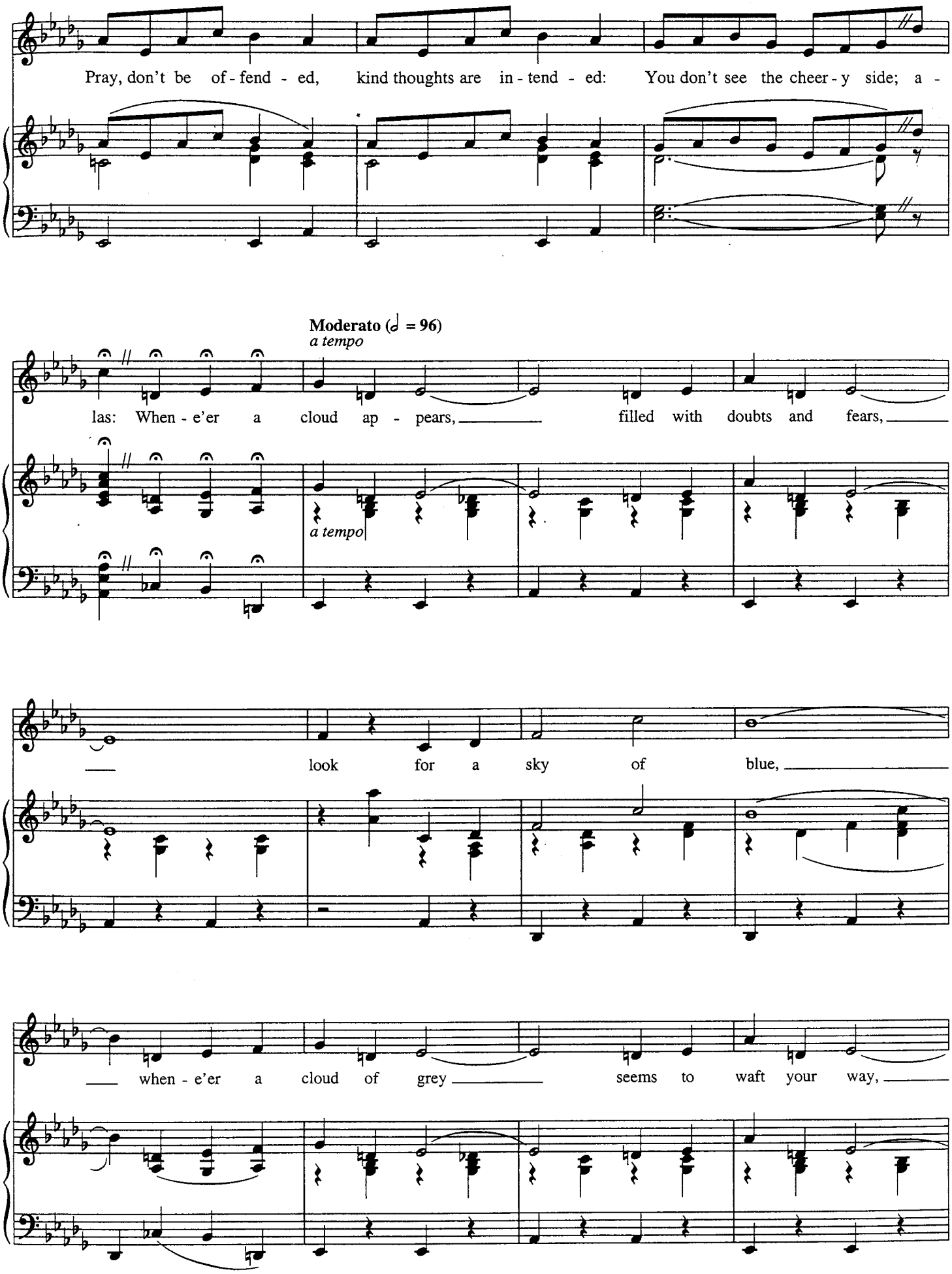
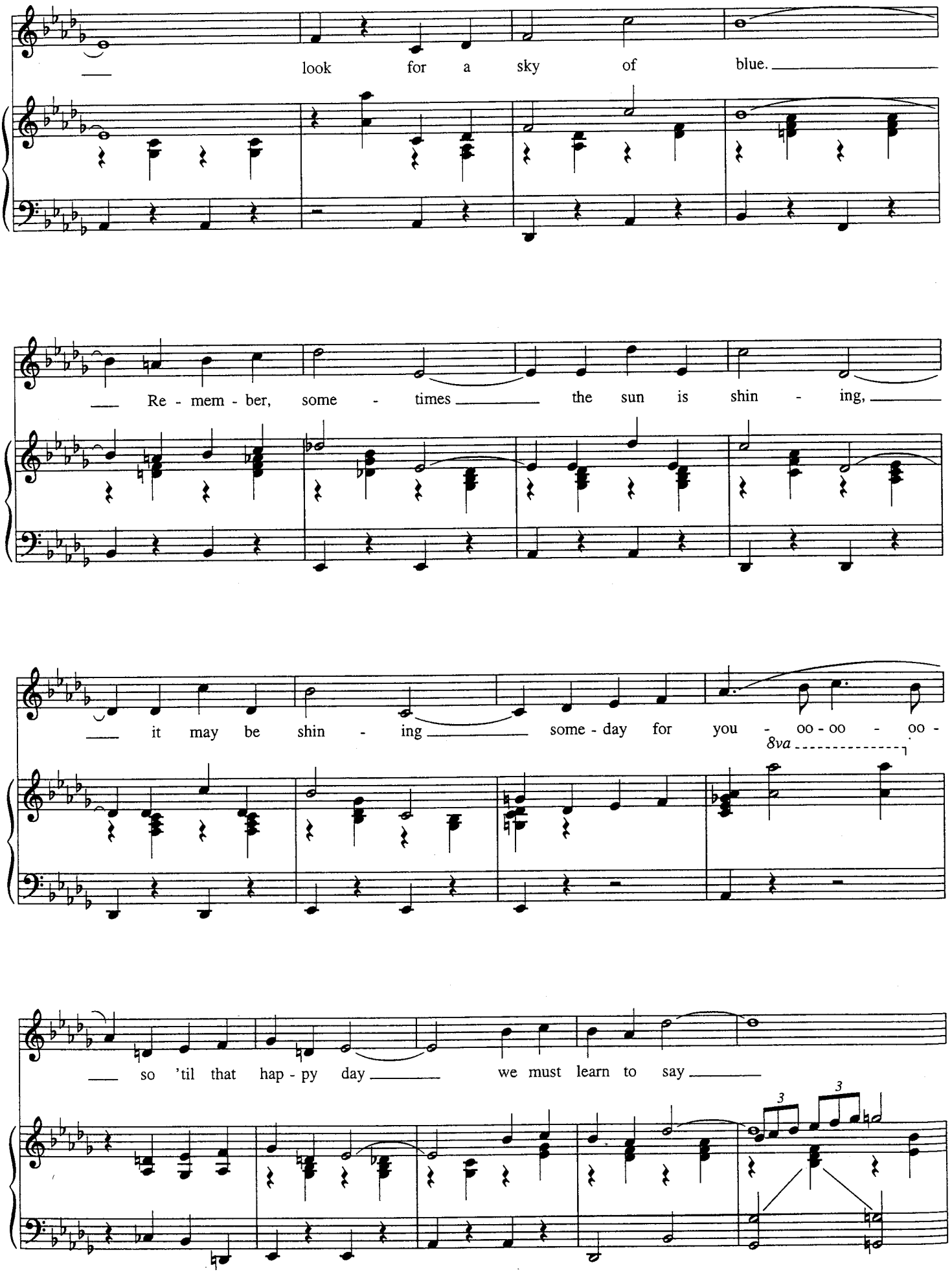
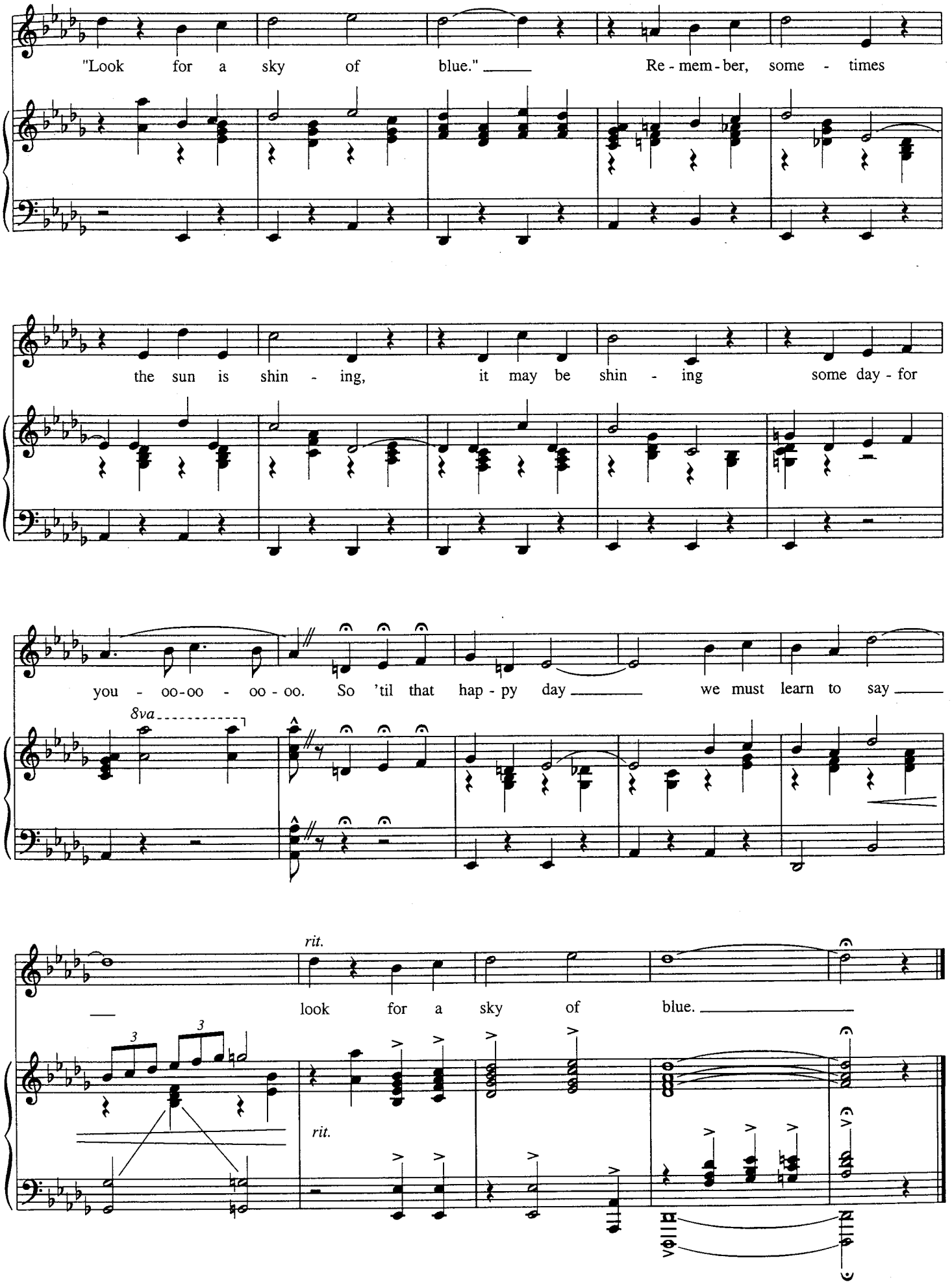

Pray, don't be of - fend - ed, kind thoughts are in - tend - ed: You don't see the cheer - y side; a -
Moderato (𝅗𝅥 = 96)
a tempo
las: When - e'er a cloud ap - pears, filled with doubts and fears,
a tempo
look for a sky of blue,
when - e'er a cloud of grey seems to waft your way,

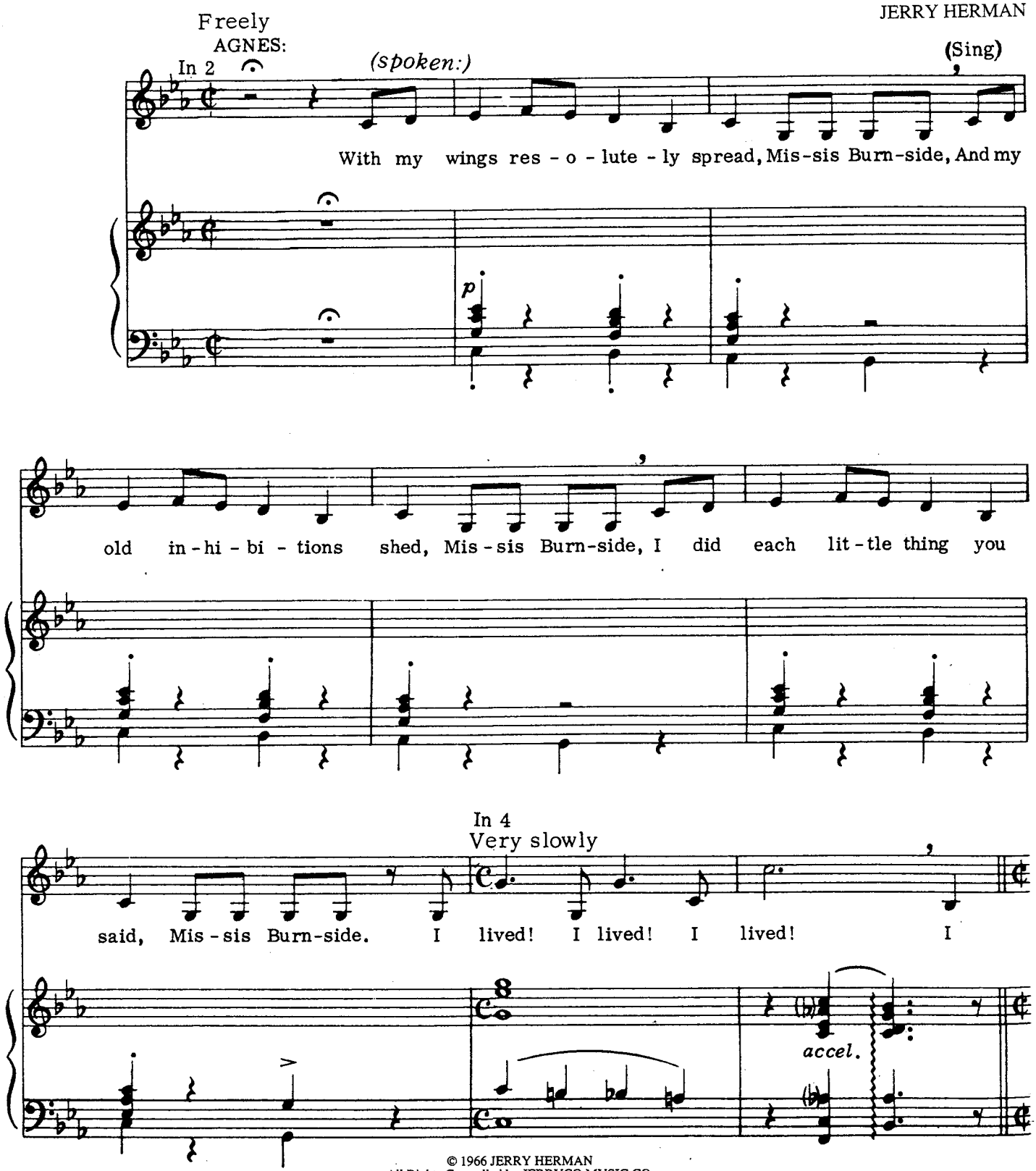

look for a sky of blue.
Re - mem - ber, some - times the sun is shin - ing,
it may be shin - ing some - day for you - oo - oo - oo -
8va
so 'til that hap - py day we must learn to say
3
3


"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 - oo. So 'til that hap - py day we must learn to say
8va
rit.
look for a sky of blue.
3
3
rit.

GOOCH'S SONG

from *Mame*

Music and Lyric by
JERRY HERMAN



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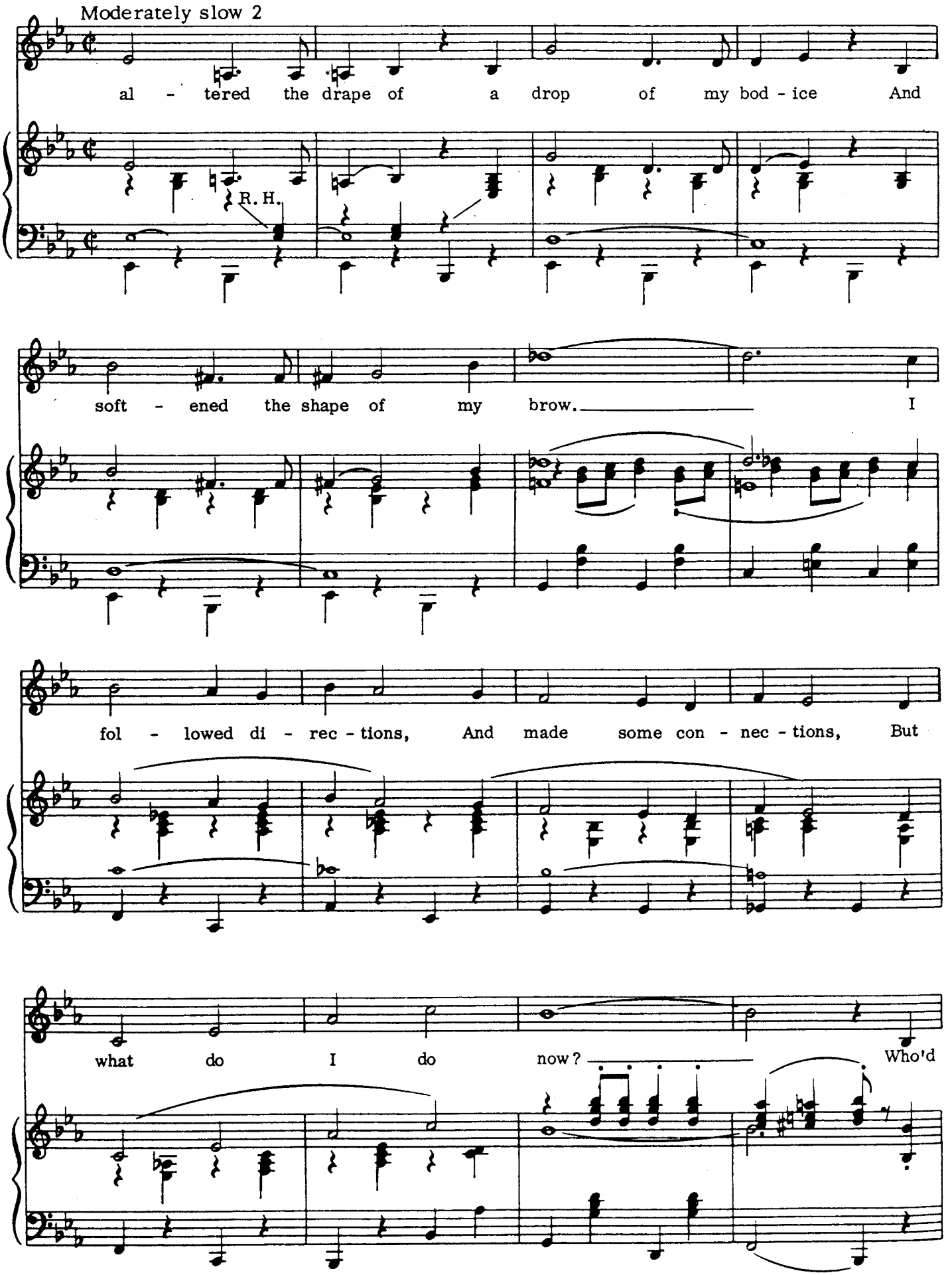
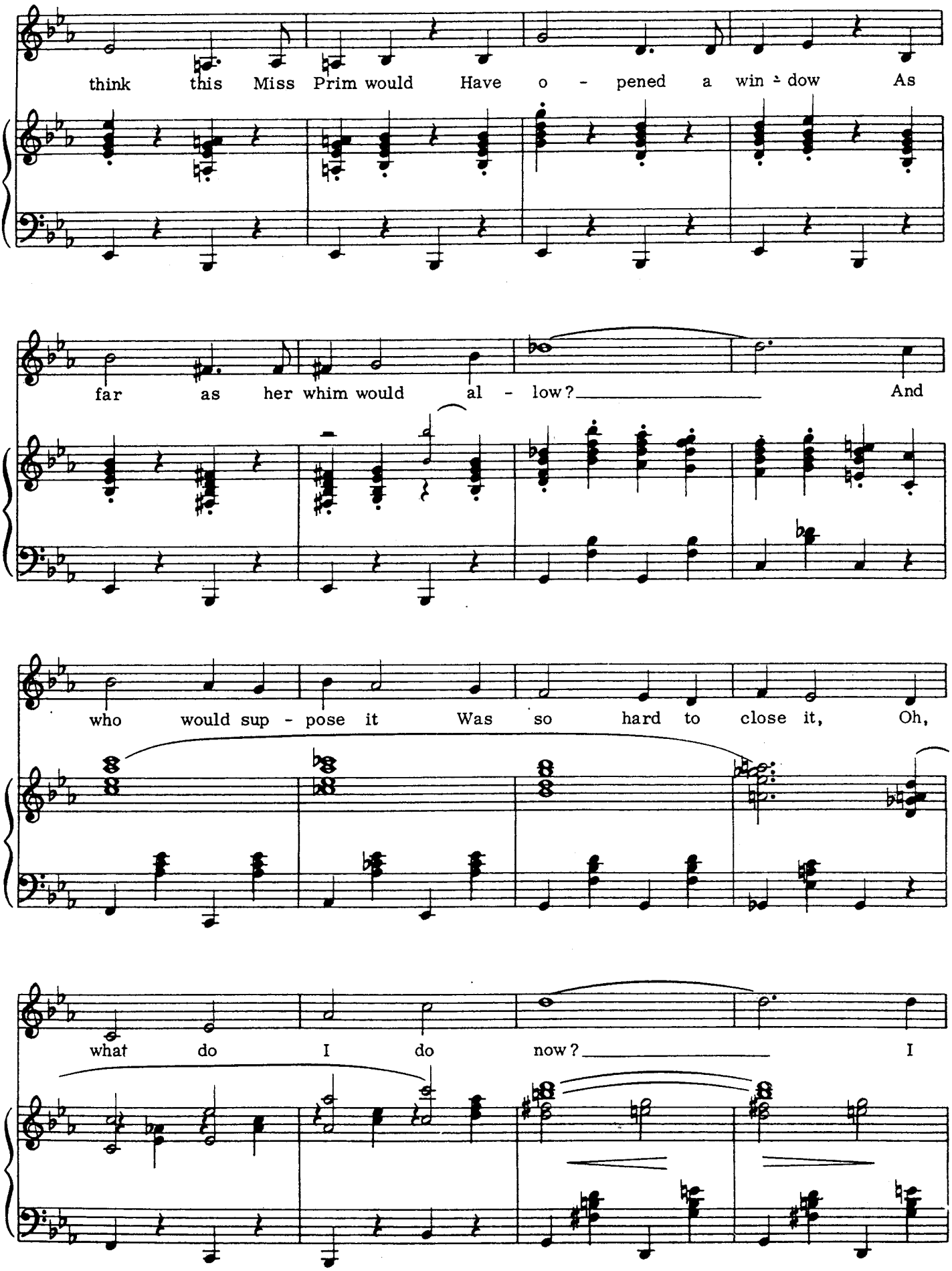
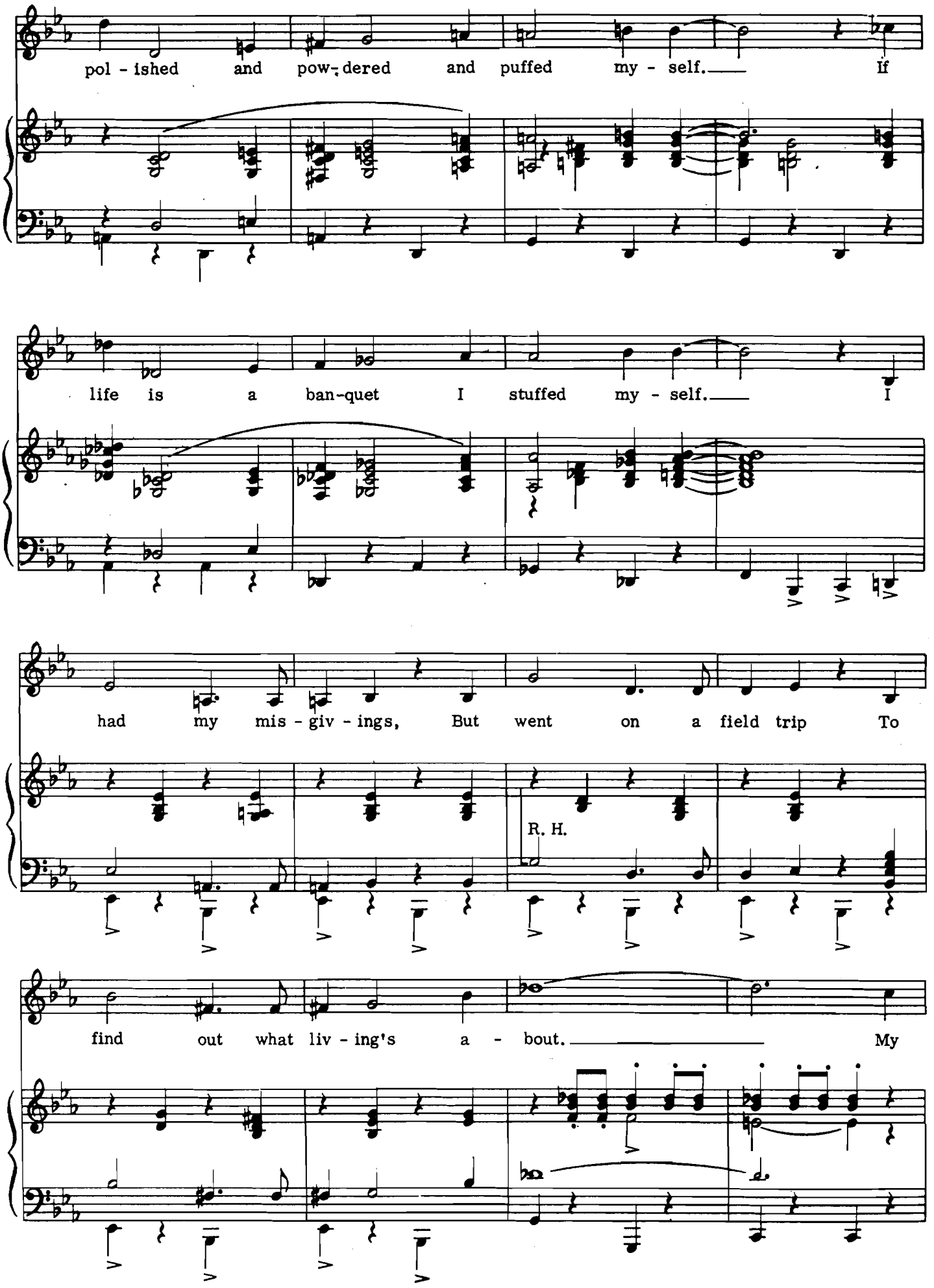
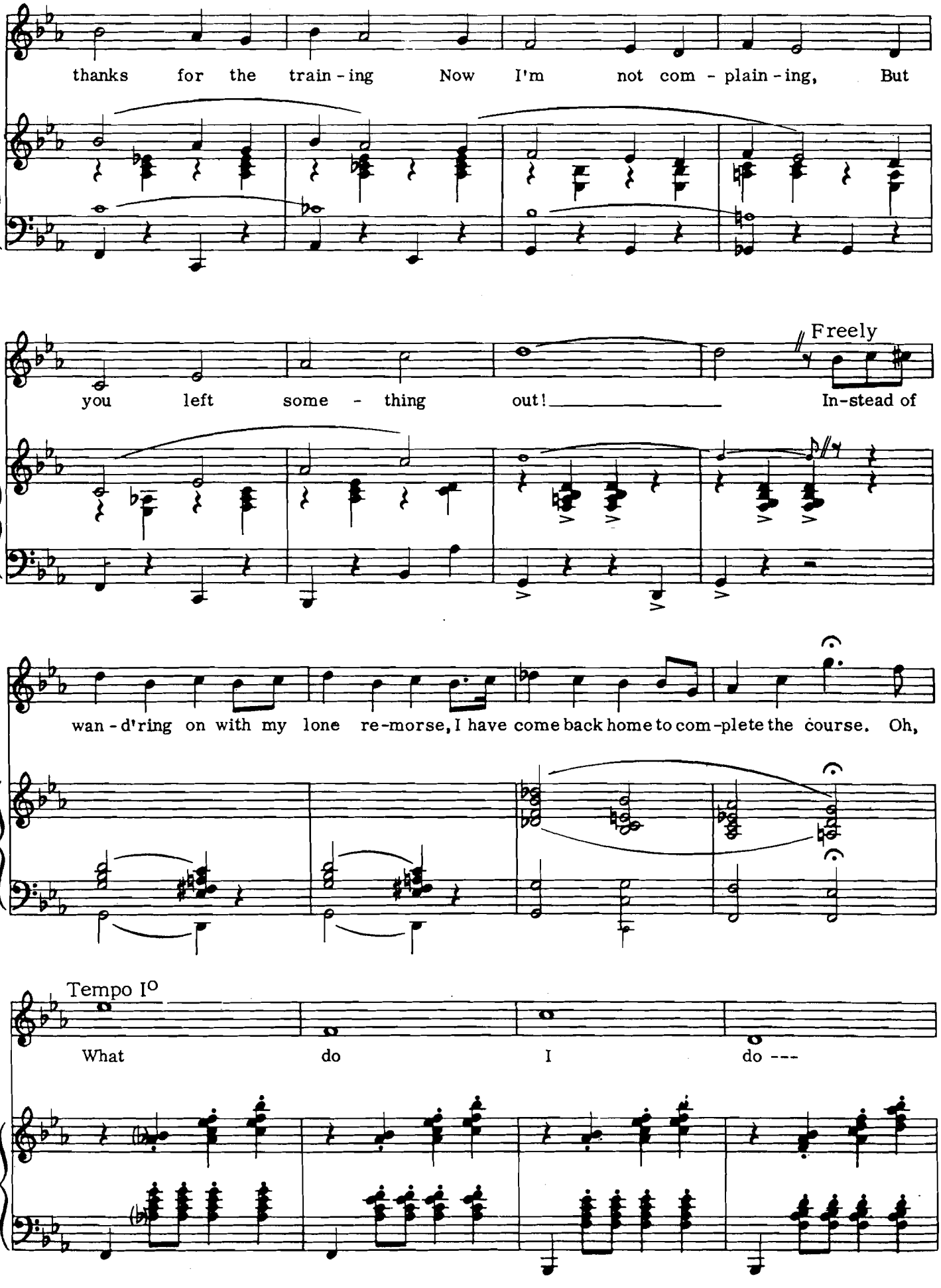
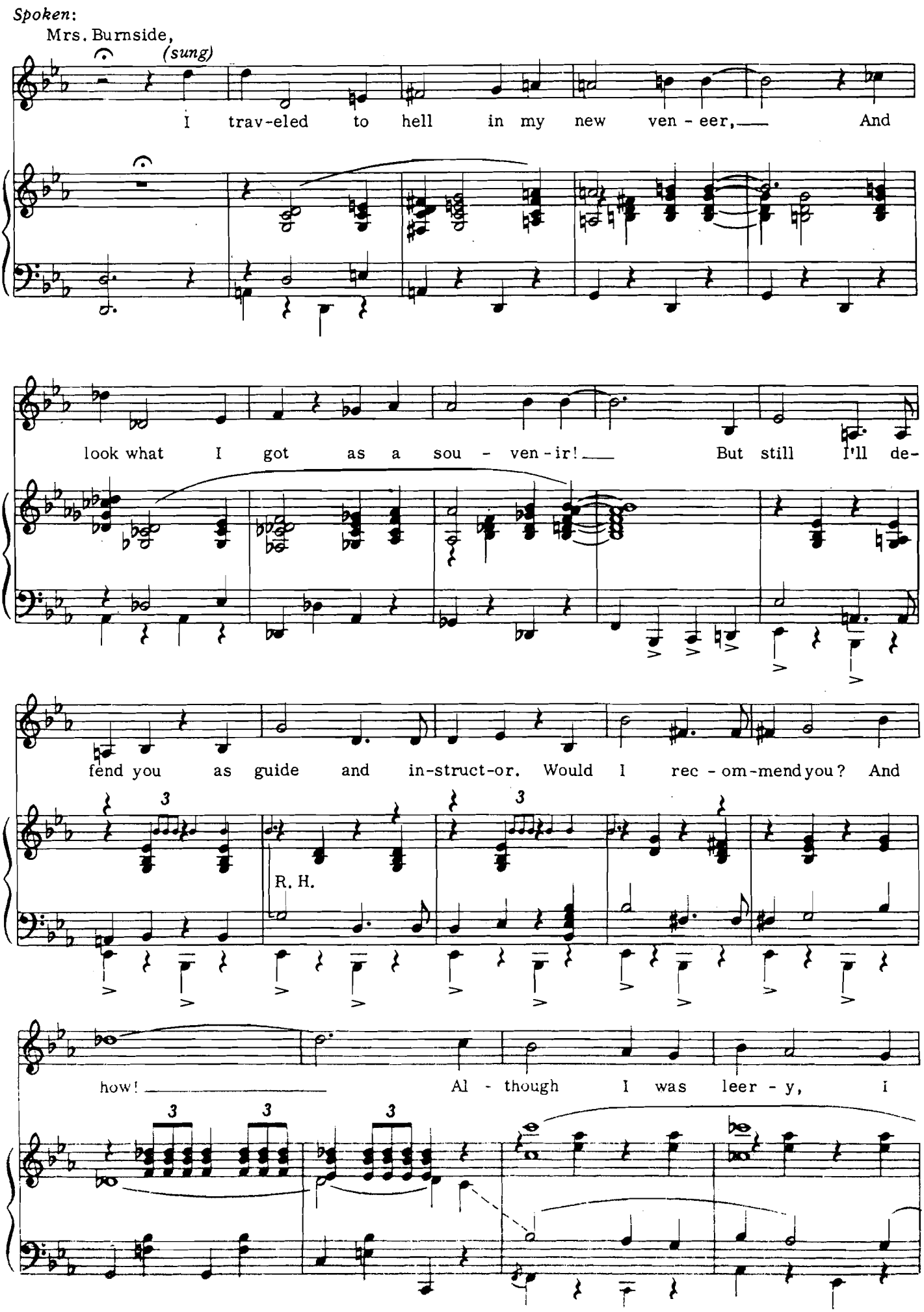
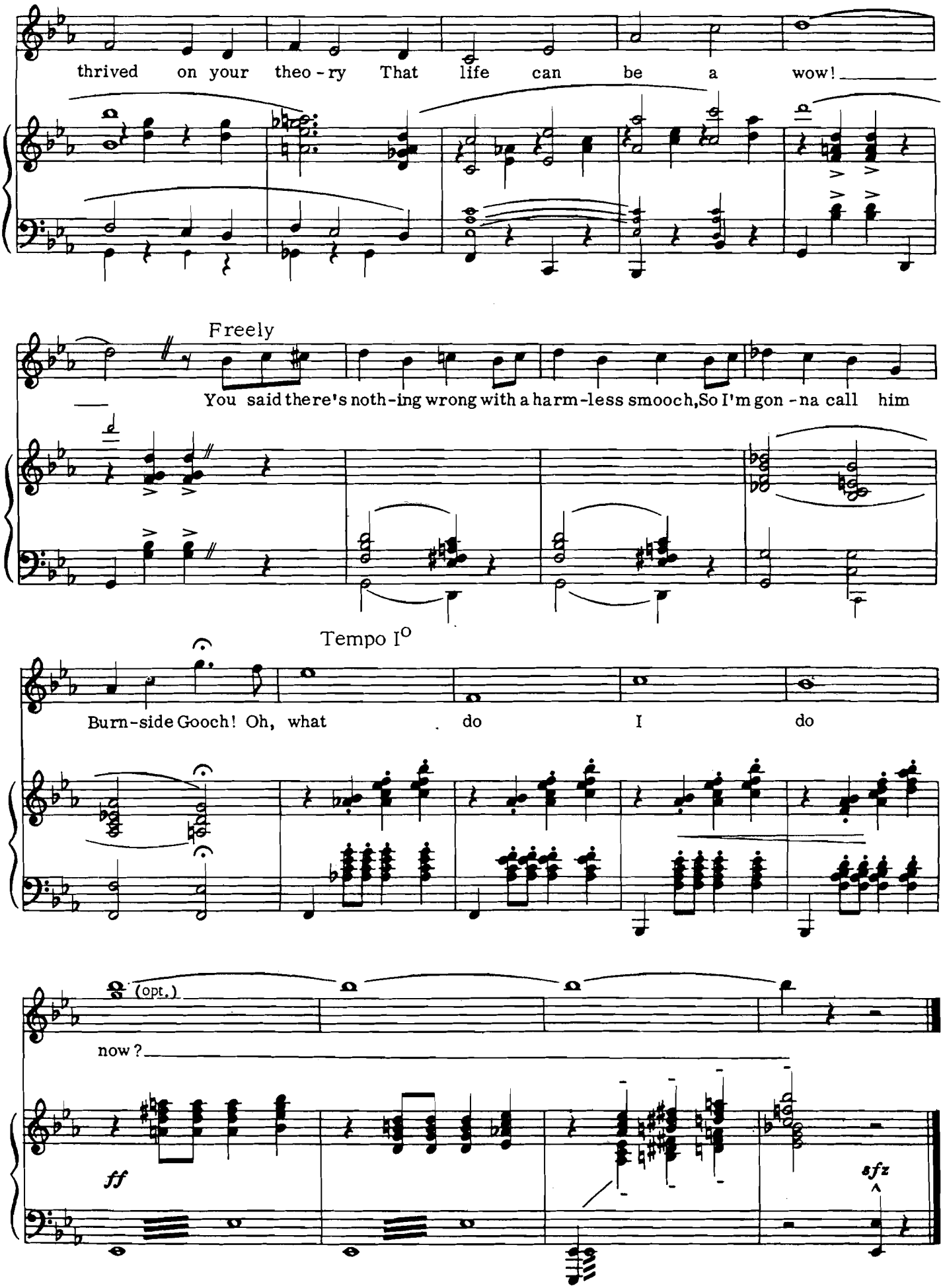

Moderately slow 2
al - tered the drape of a drop of my bod - ice And
R. H.
soft - ened the shape of my brow. I
fol - lowed di - rec - tions, And made some con - nec - tions, But
what do I do now? Who'd


think this Miss Prim would Have o - pened a win - dow As
far as her whim would al - low? And
who would sup - pose it Was so hard to close it, Oh,
what do I do now? I


pol - ished and pow-dered and puffed my - self. If
life is a ban-quet I stuffed my - self. I
had my mis - giv - ings, But went on a field trip To
R. H.
find out what liv - ing's a - bout. My


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°
What do I do ---

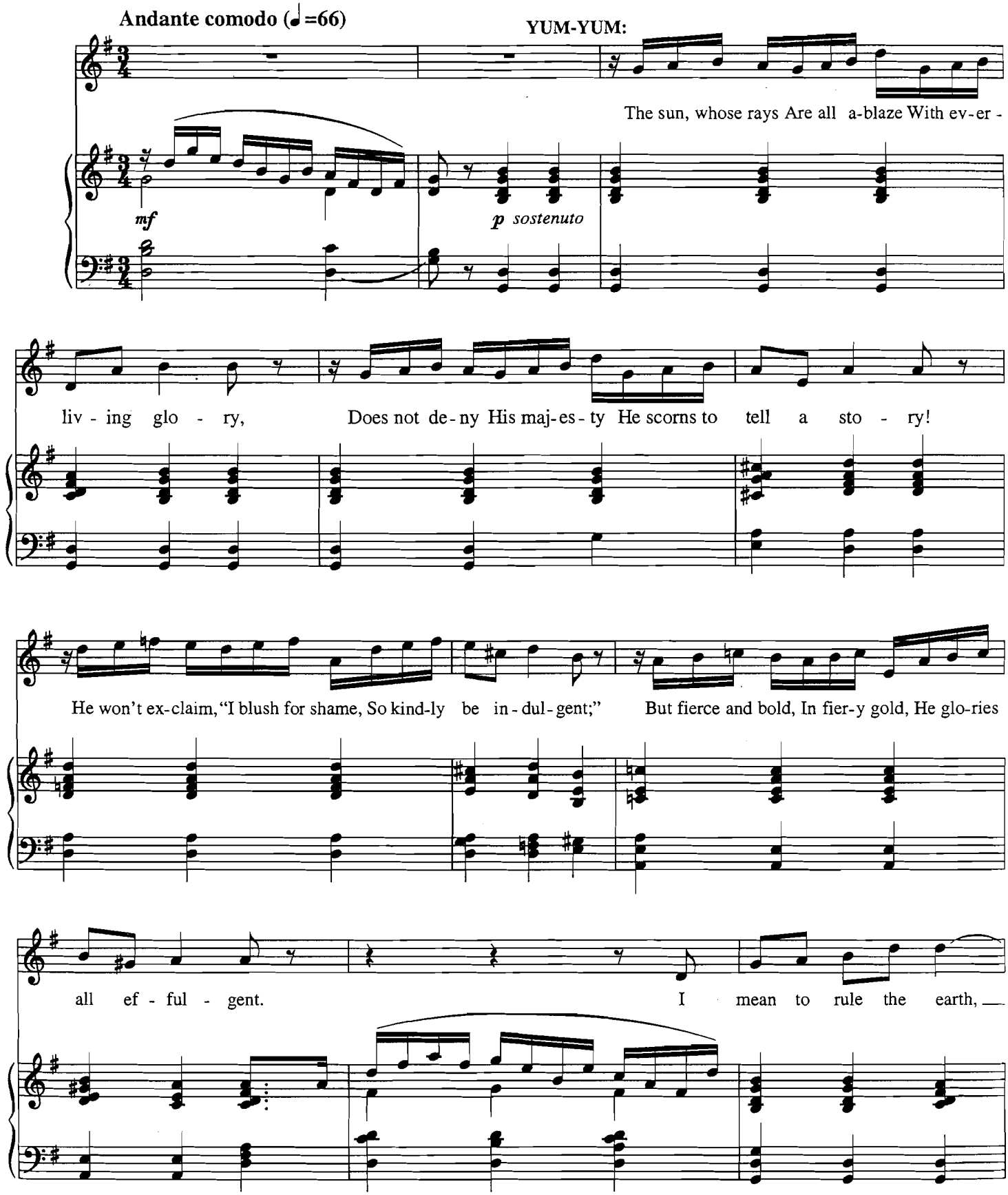

Spoken:
Mrs. Burnside,
(sung)
I trav-eled to hell in my new ven - eer, And
look what I got as a sou - ven - ir! But still I'll de-
fend you as guide and in-struct-or. Would I rec - om-mend you? And
R. H.
how! Al - though I was leer - y, I


thrived on your theo - ry That life can be a wow!
Freely
You said there's noth - ing wrong with a harm - less smooch, So I'm gon - na call him
Tempo I°
Burn - side Gooch! Oh, what do I do
(opt.)
now?
ff
sfz

THE SUN, WHOSE RAYS ARE ALL ABLAZE

from *The Mikado*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN



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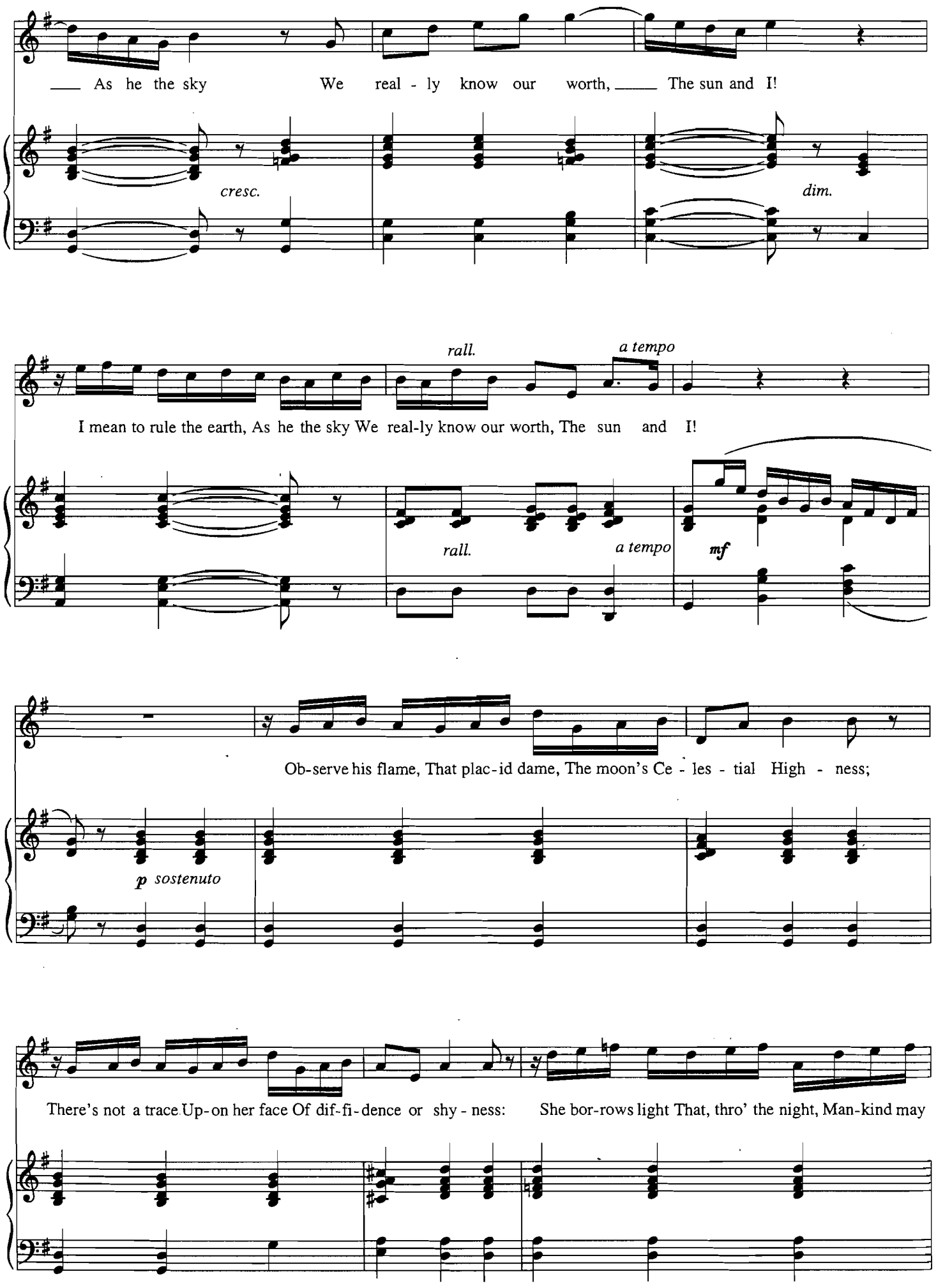
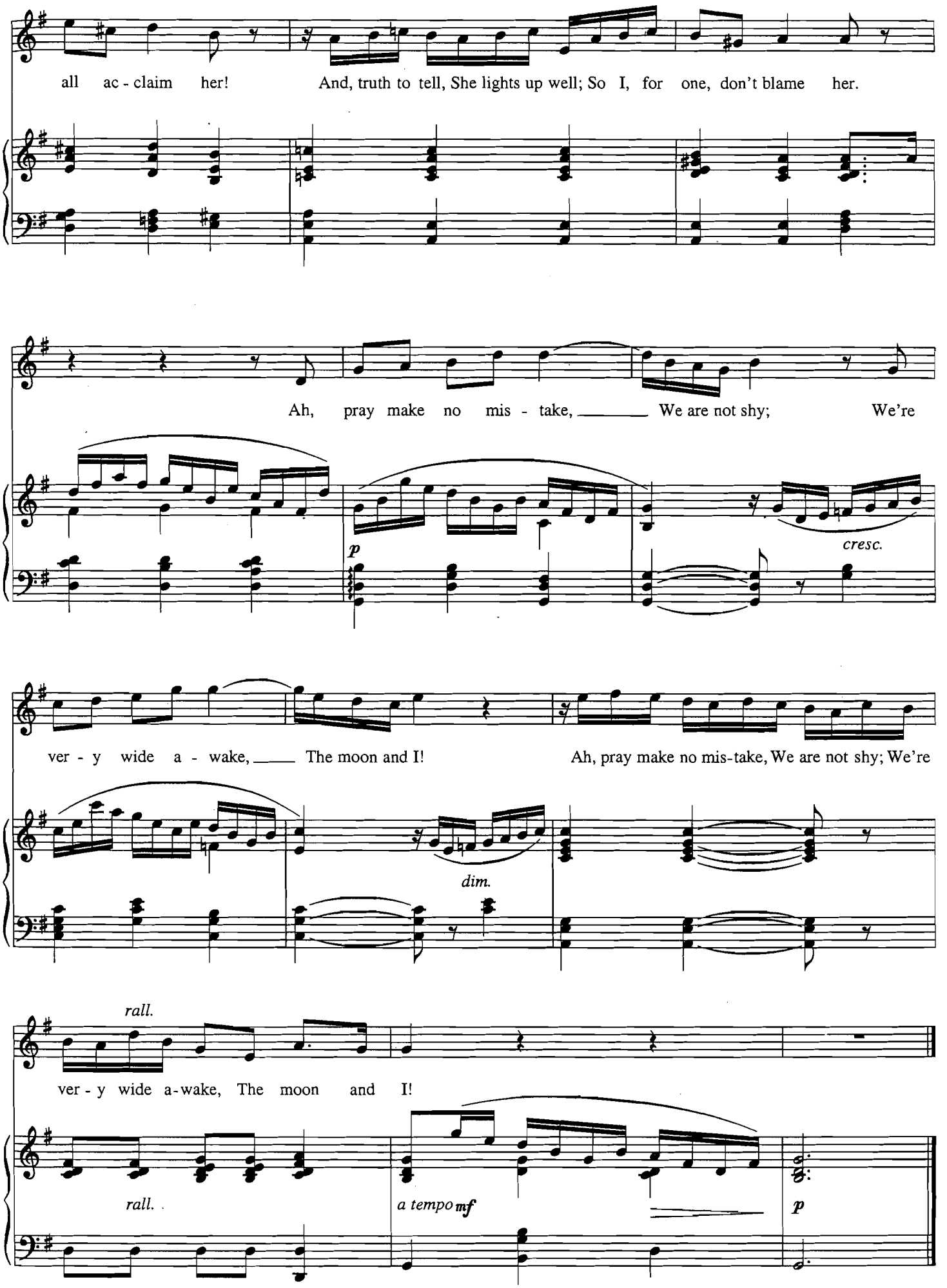
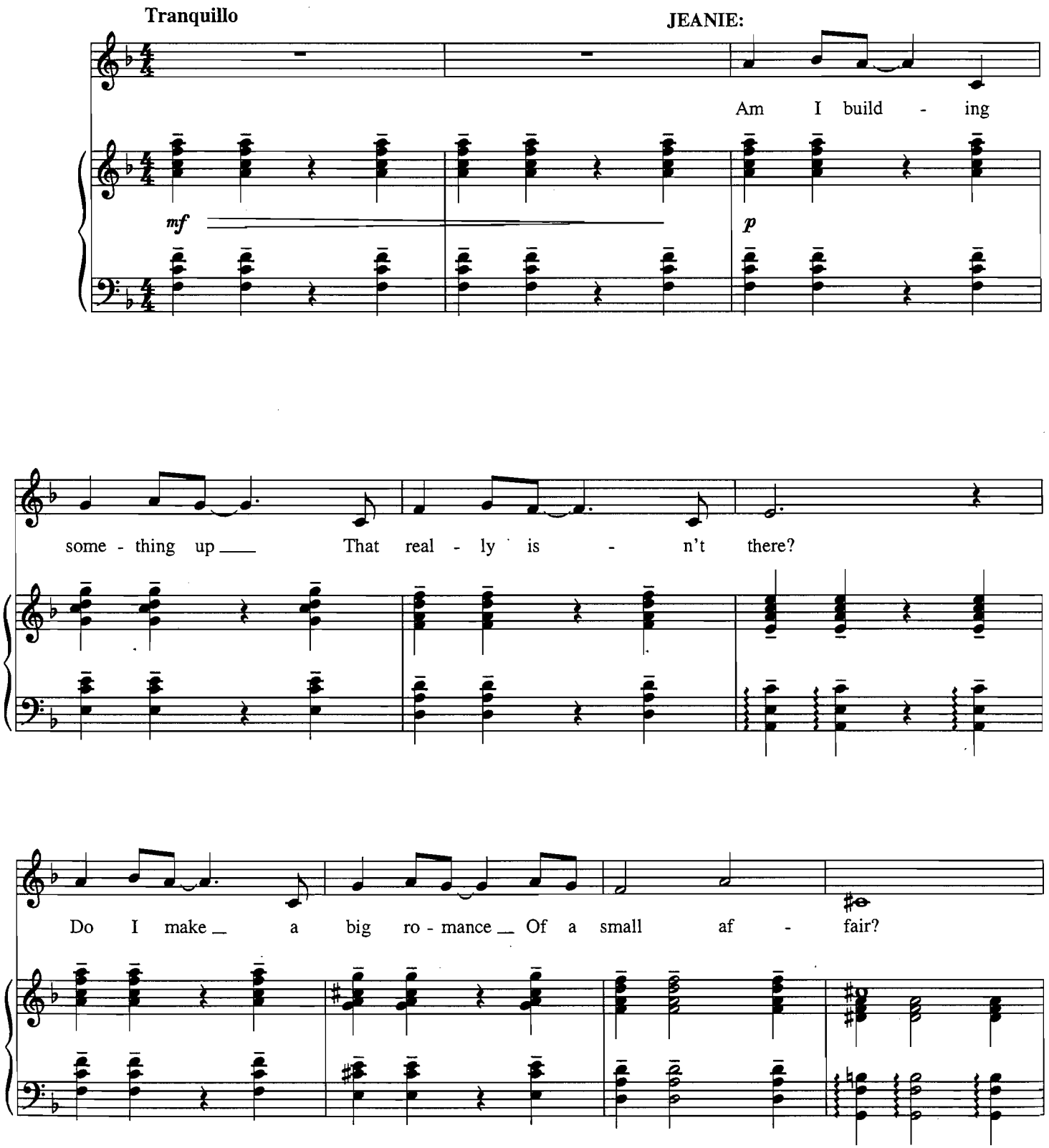

As he the sky We real - ly know our worth, The sun and I!
cresc.
dim.
rall.
a tempo
I mean to rule the earth, As he the sky We real-ly know our worth, The sun and I!
rall.
a tempo
mf
Ob-serve his flame, That plac-id dame, The moon's Ce - les - tial High - ness;
p sostenuto
There's not a trace Up-on her 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.
Ah, pray make no mis - take, We are not shy; We're
p
cresc.
ver - y wide a - wake, The moon and I! Ah, pray make no mis-take, We are not shy; We're
dim.
rall.
ver - y wide a-wake, The moon and I!
rall.
a tempo mf
p

A VERY SPECIAL DAY

from *Me and Juliet*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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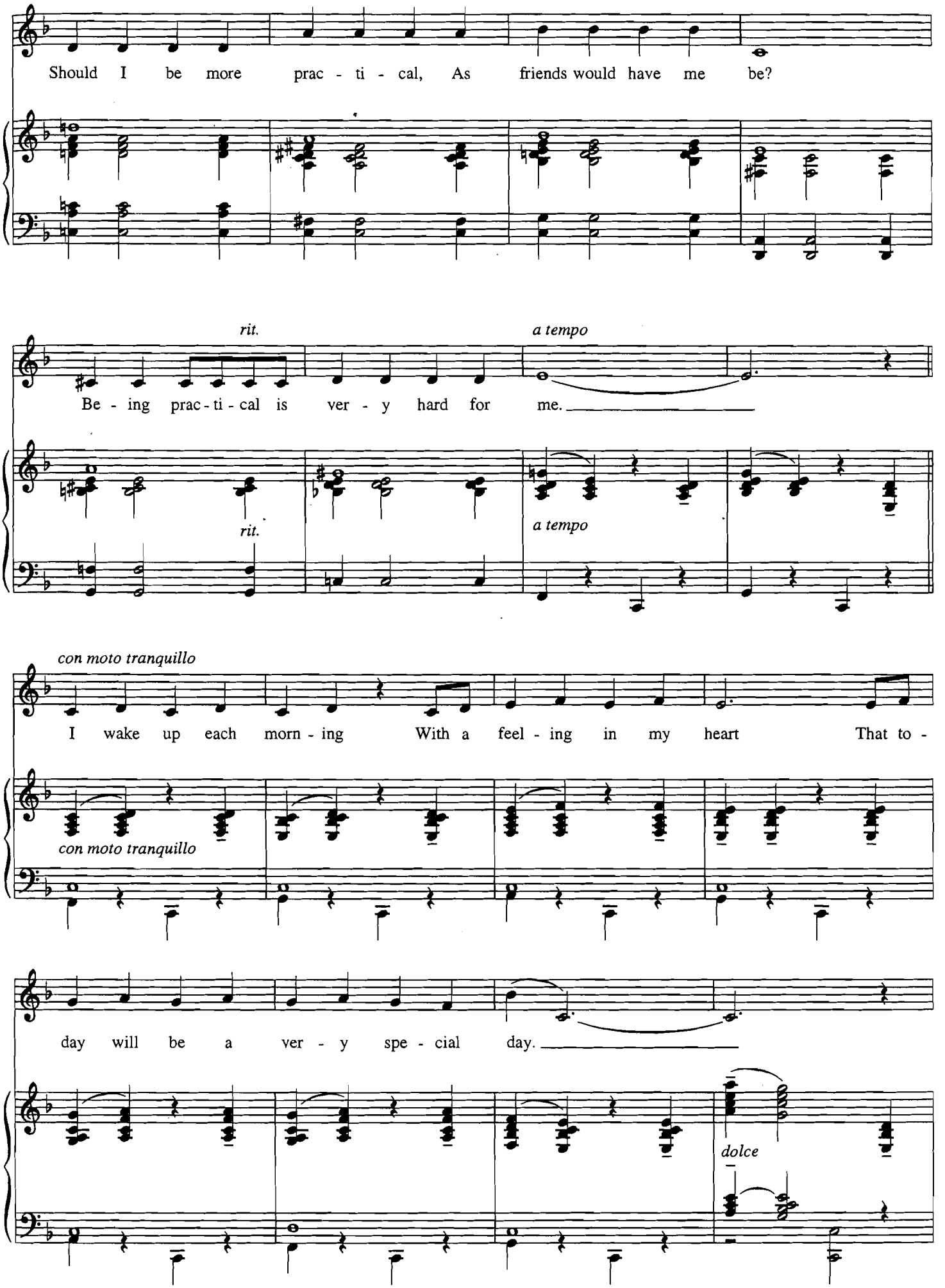
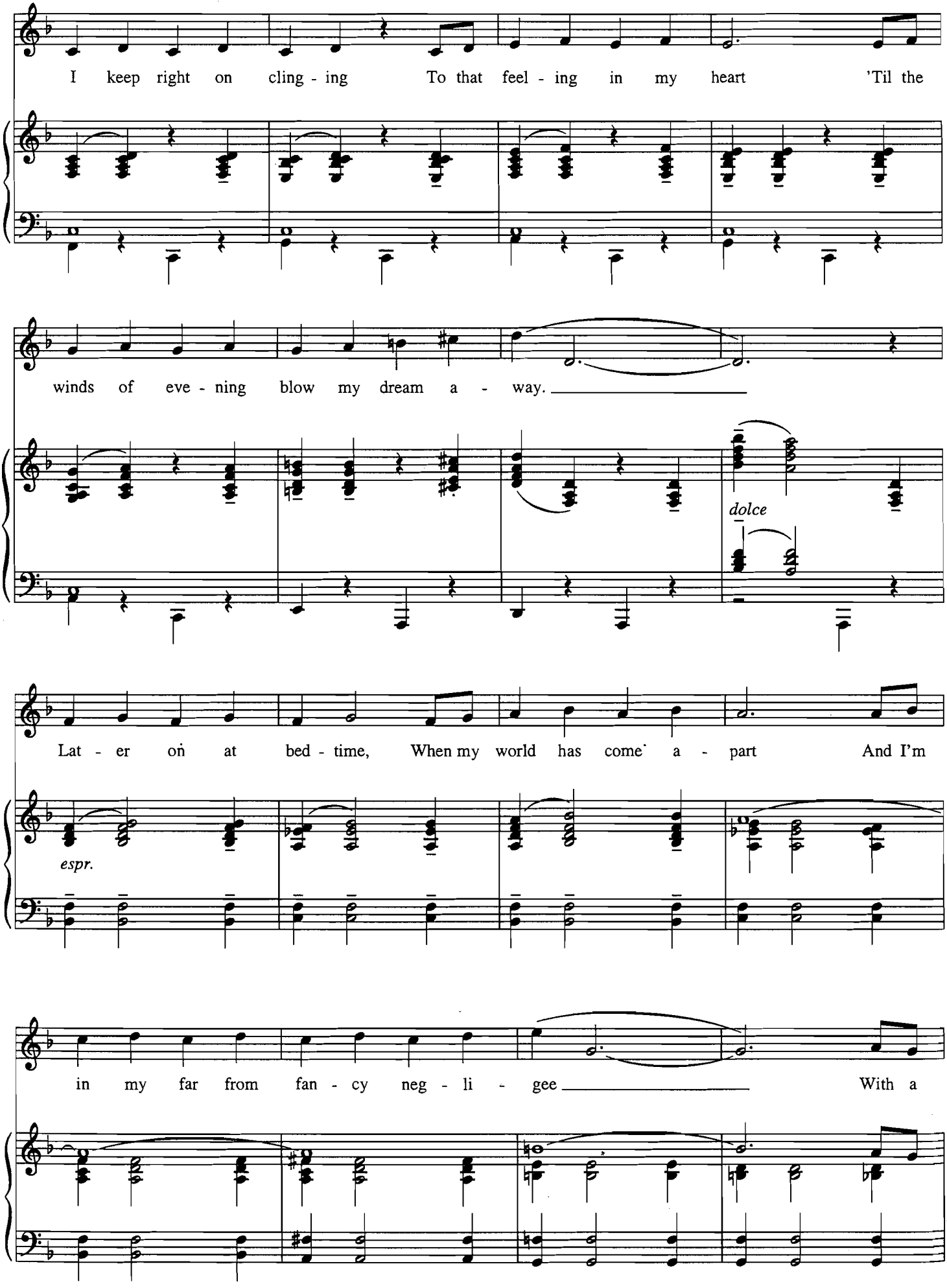
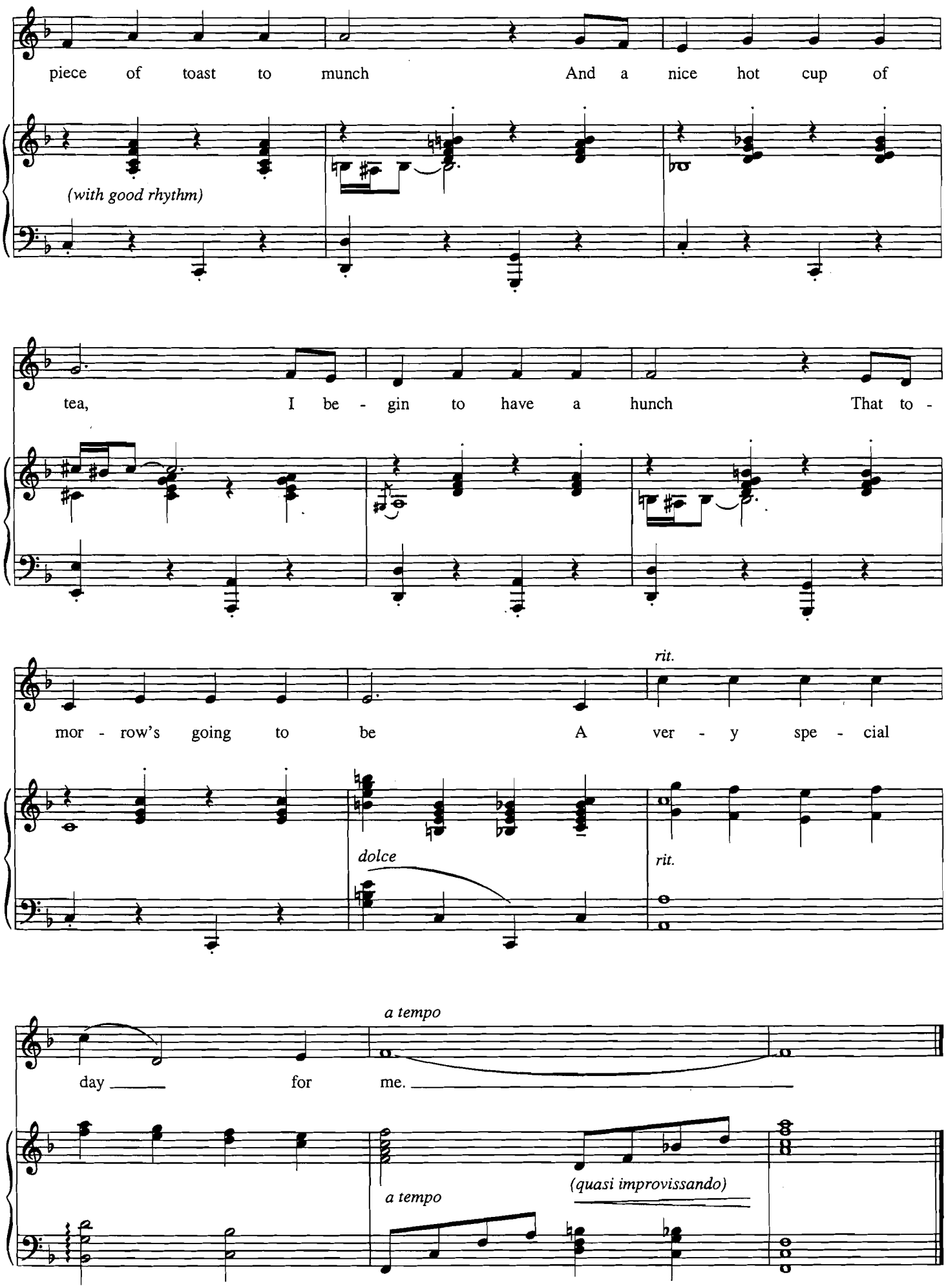

Should I be more prac - ti - cal, As friends would have me be?
rit.
a tempo
Be - ing prac - ti - cal is ver - y hard for me.
rit.
a tempo
con moto tranquillo
I wake up each morn - ing With a feel - ing in my heart That to -
con moto tranquillo
day will be a ver - y spe - cial day.
dolce

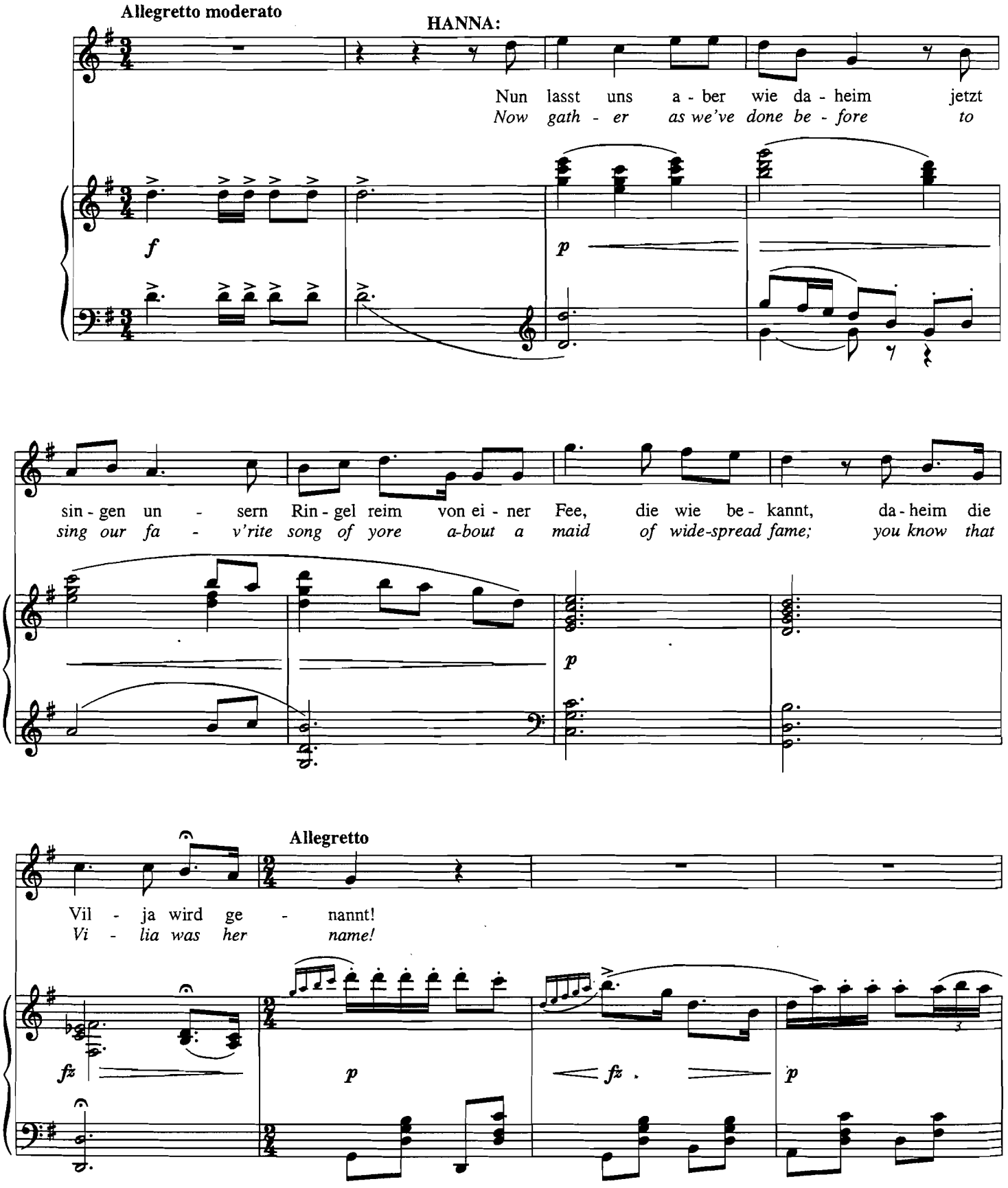

I keep right on cling - ing To that feel - ing in my heart 'Til the
winds of eve - ning blow my dream a - way.
dolce
Lat - er on at bed - time, When my world has come a - part And I'm
espr.
in my far from fan - cy neg - li - gee With a


piece of toast to munch And a nice hot cup of
(with good rhythm)
tea, I be - gin to have a hunch That to -
rit.
mor - row's going to be A ver - y spe - cial
dolce
rit.
a tempo
day for me.
a tempo
(quasi improvissando)

VILIA

from *The Merry Widow*
(Die Lustige Witwe)

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



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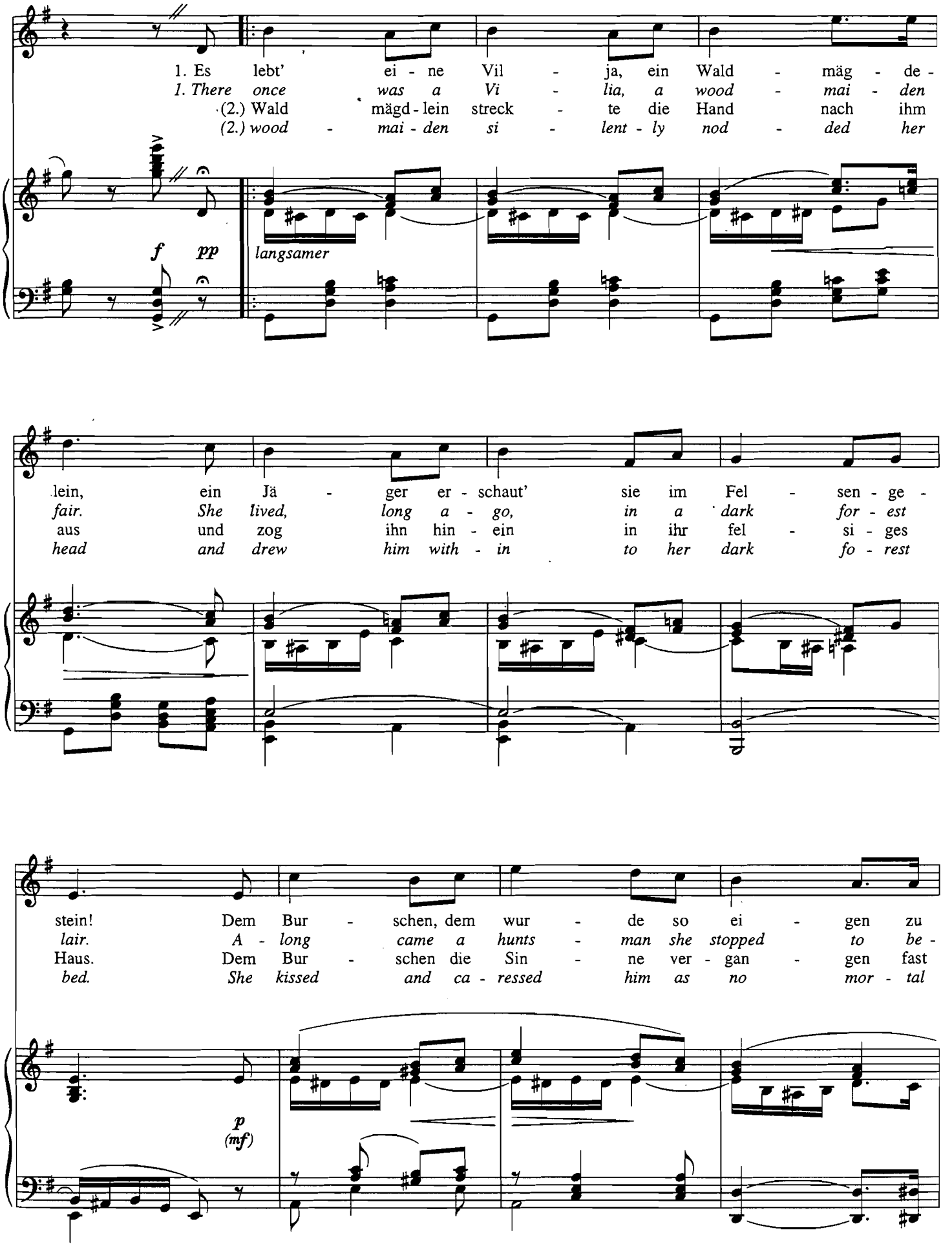
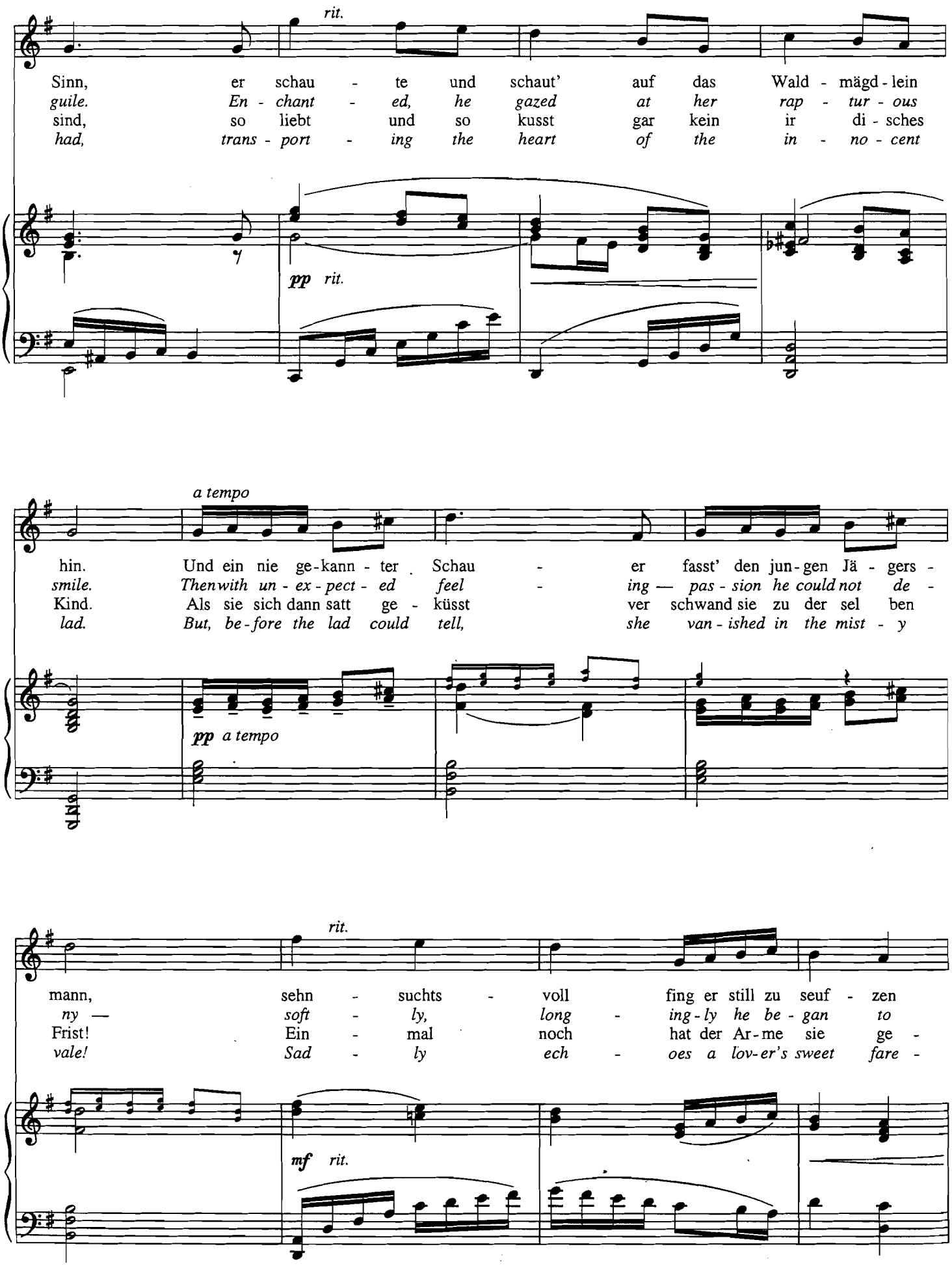
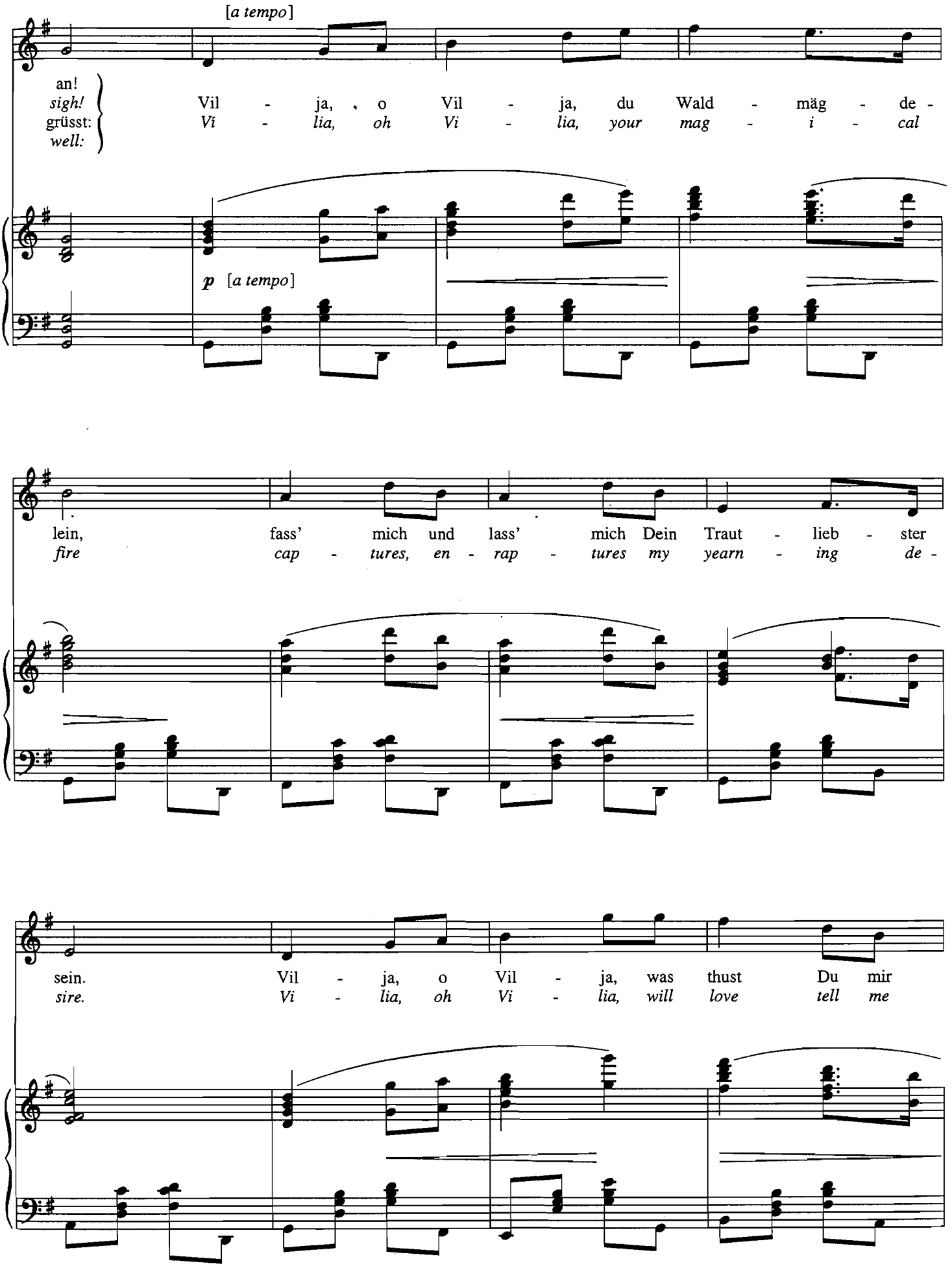
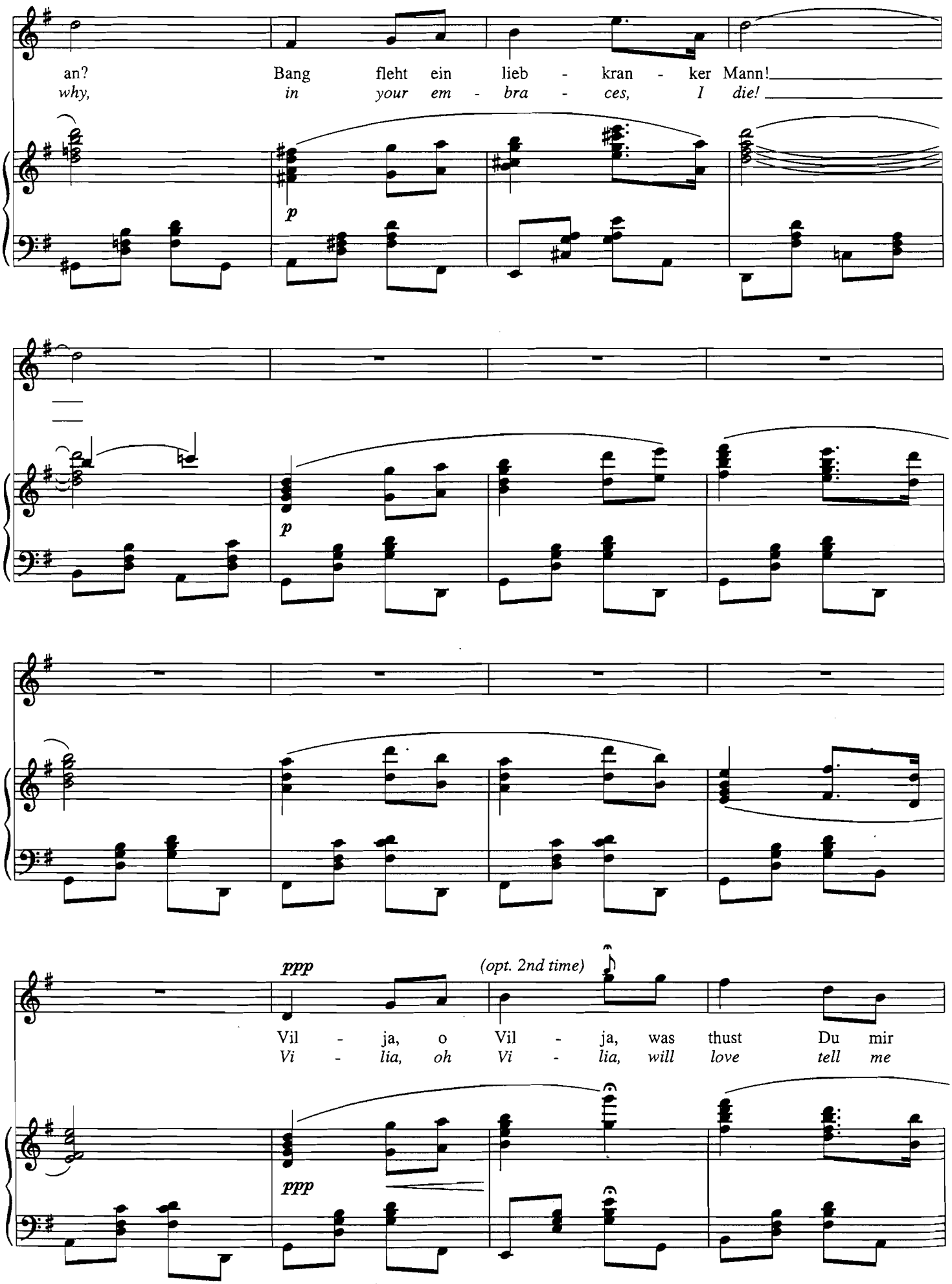
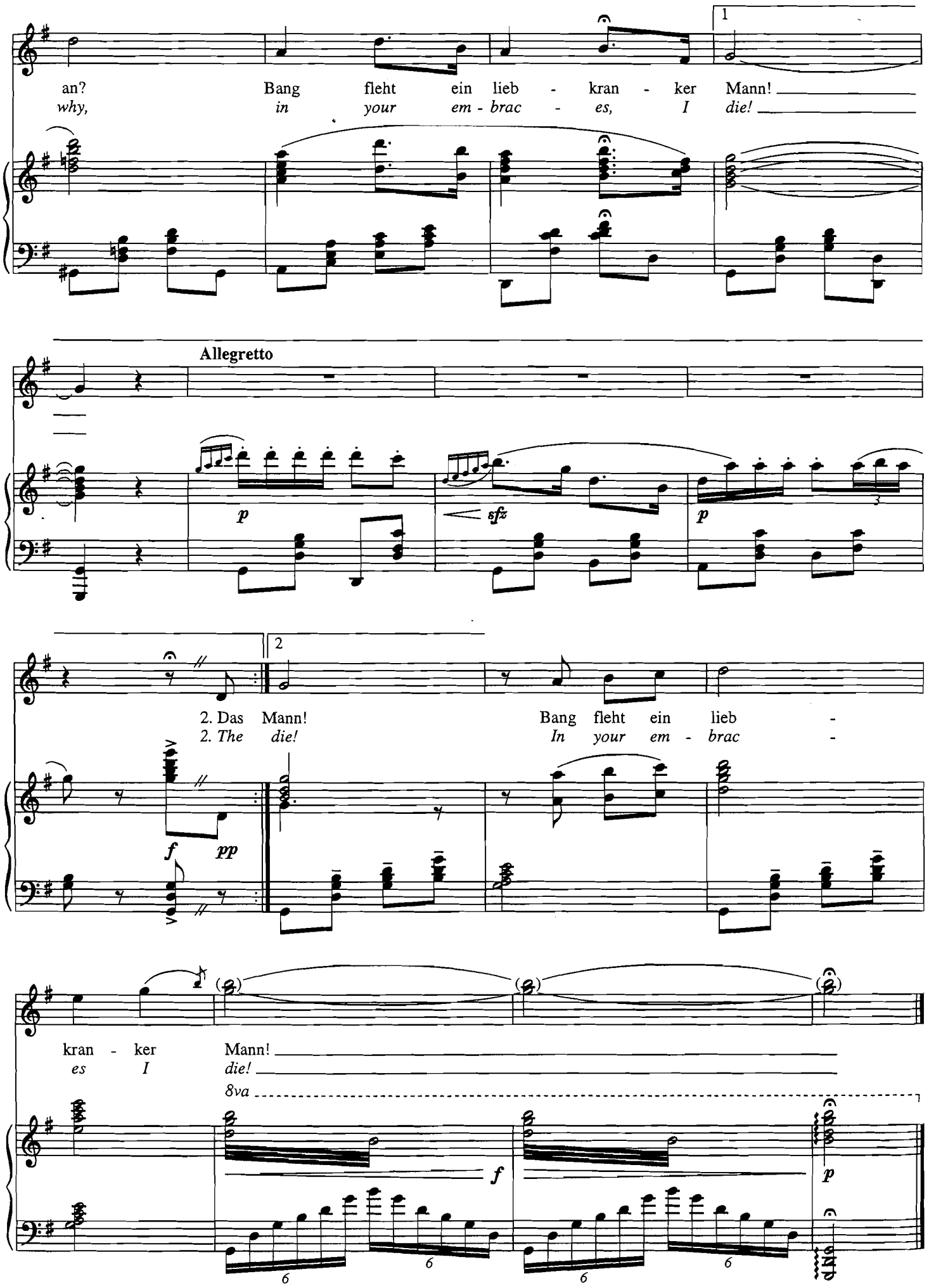

1. Es lebt' ei - ne Vil - ja, ein Wald - mäg - de -
1. There once was a Vi - lia, a wood - mai - den
(2.) Wald mägd - lein streck - te die Hand nach ihm
(2.) wood - mai - den si - lent - ly nod - ded her
f pp
langsamer
lein, ein Jä - ger er - schaut' sie im Fel - sen - ge -
fair. She lived, long a - 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 - mägd - lein
guile. En - chant - ed, he gazed at her rap - tur - ous
sind, so liebt und so kusst 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

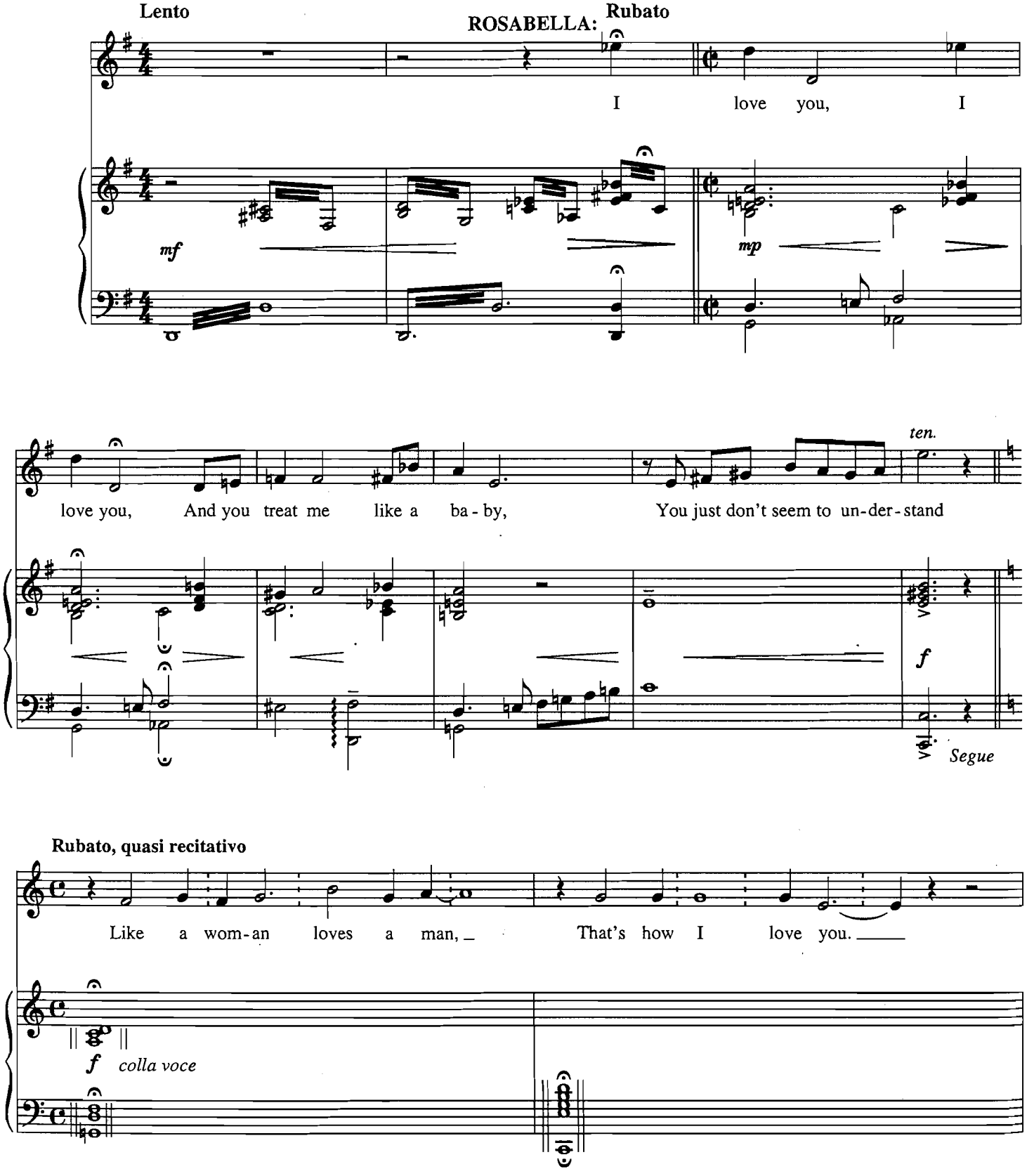

an? Bang fleht ein lieb - kran - ker Mann!
why, in your em - bra - ces, I die!
p
p
ppp
(opt. 2nd time)
Vil - ja, o Vil - ja, was thust Du mir
Vi - lia, oh Vi - lia, will love tell me
ppp


1
an? Bang fleht ein lieb - kran - ker Mann!
why, in your em - brac - es, I die!
Allegretto
p
sfz
p
2
2. Das Mann! Bang fleht ein lieb -
2. The die! In your em - brac -
f
pp
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



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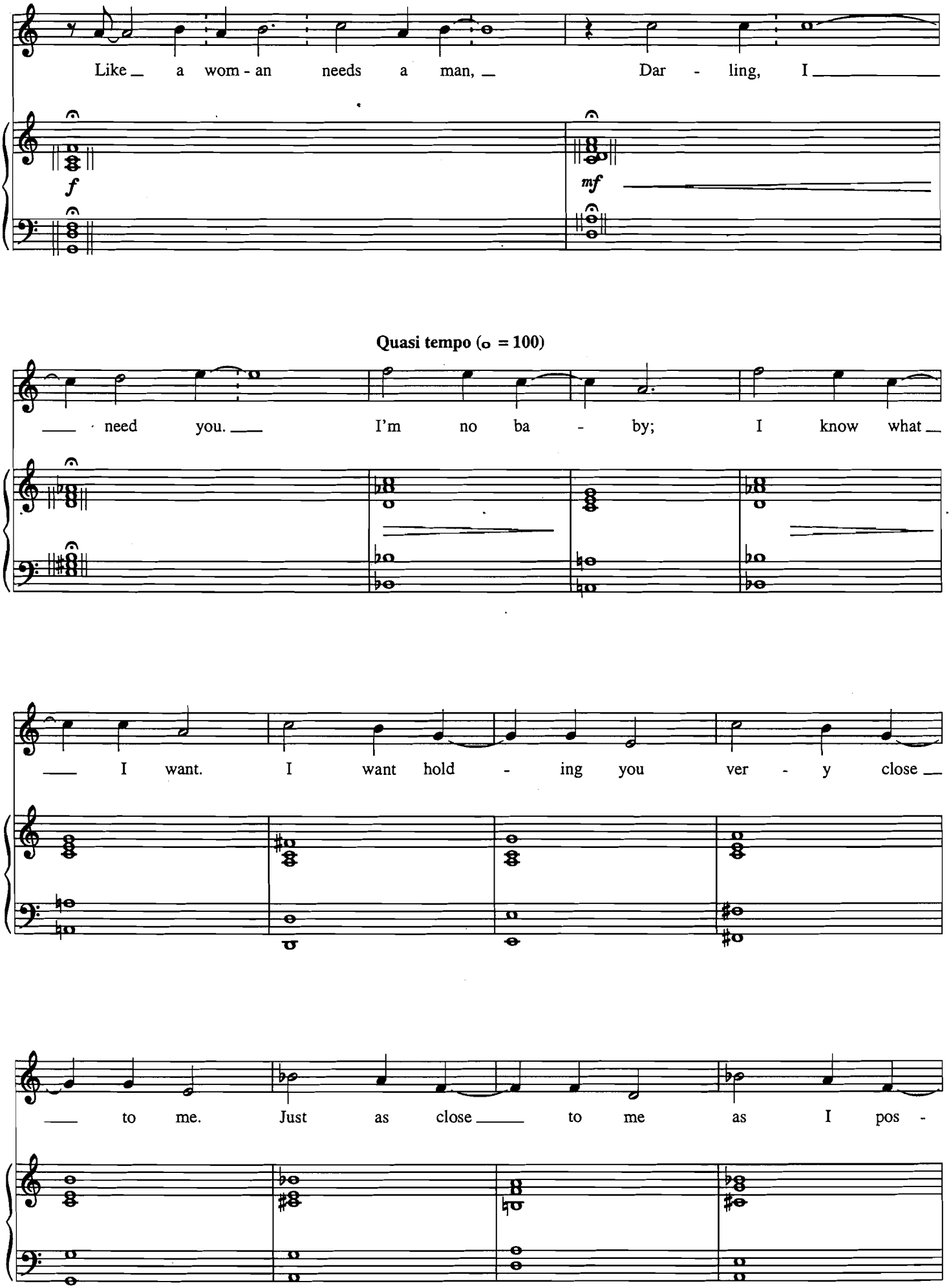
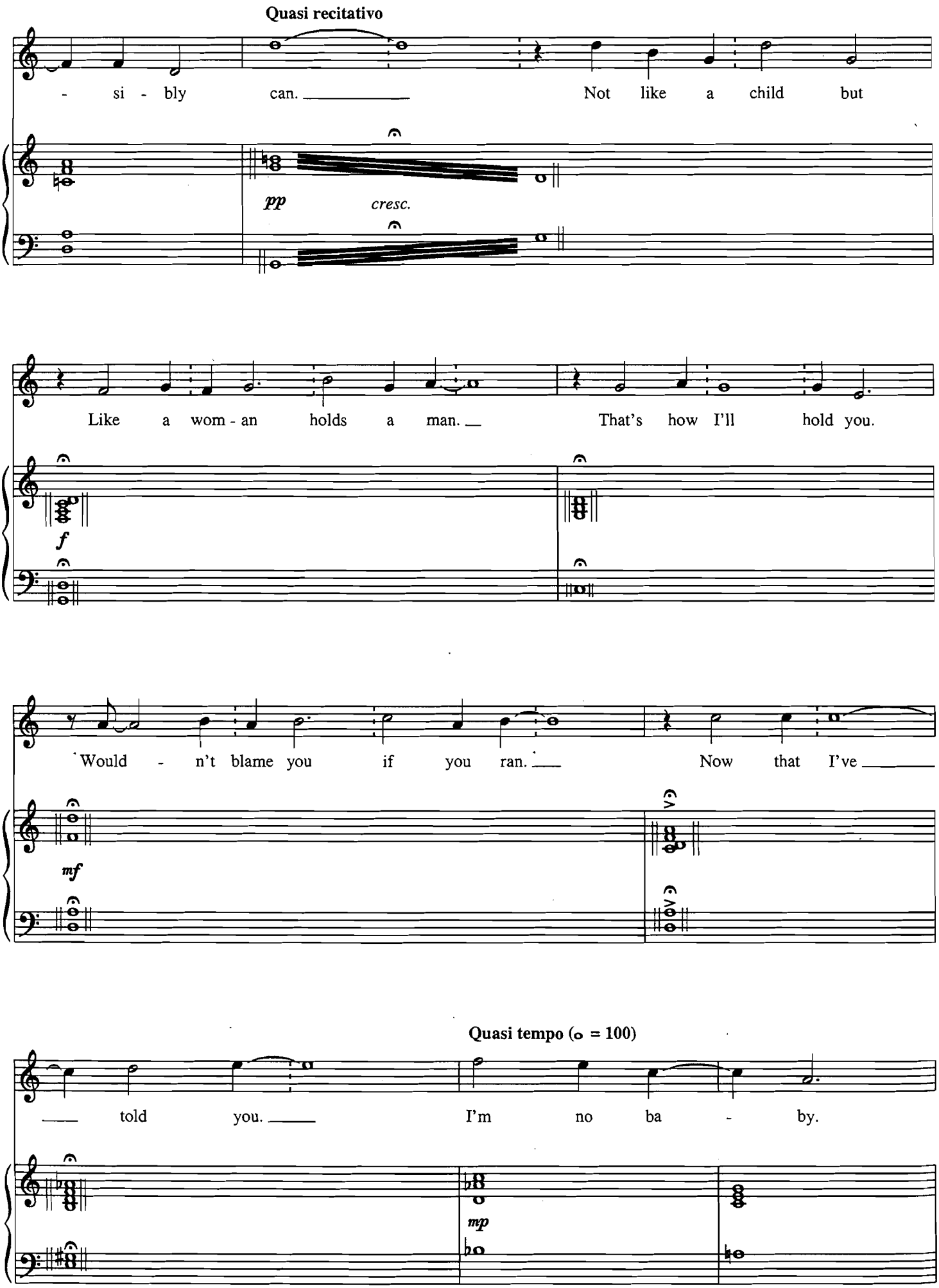
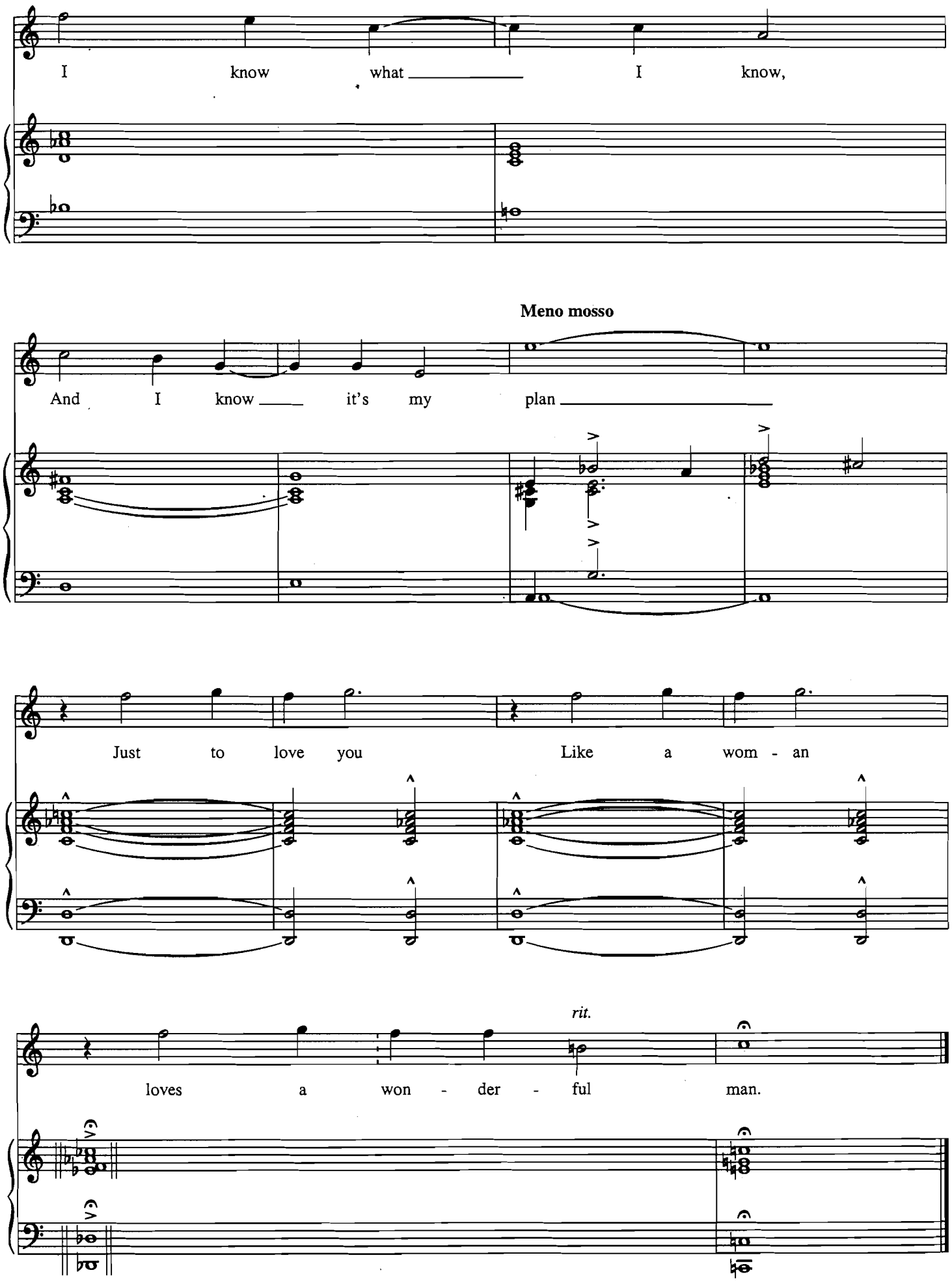

Like a wom - an needs a man, Dar - ling, I
f
mf
Quasi tempo (o = 100)
need you. I'm no ba - by; I know what
I want. I want hold - ing you ver - y close
to me. Just as close to me as I pos -

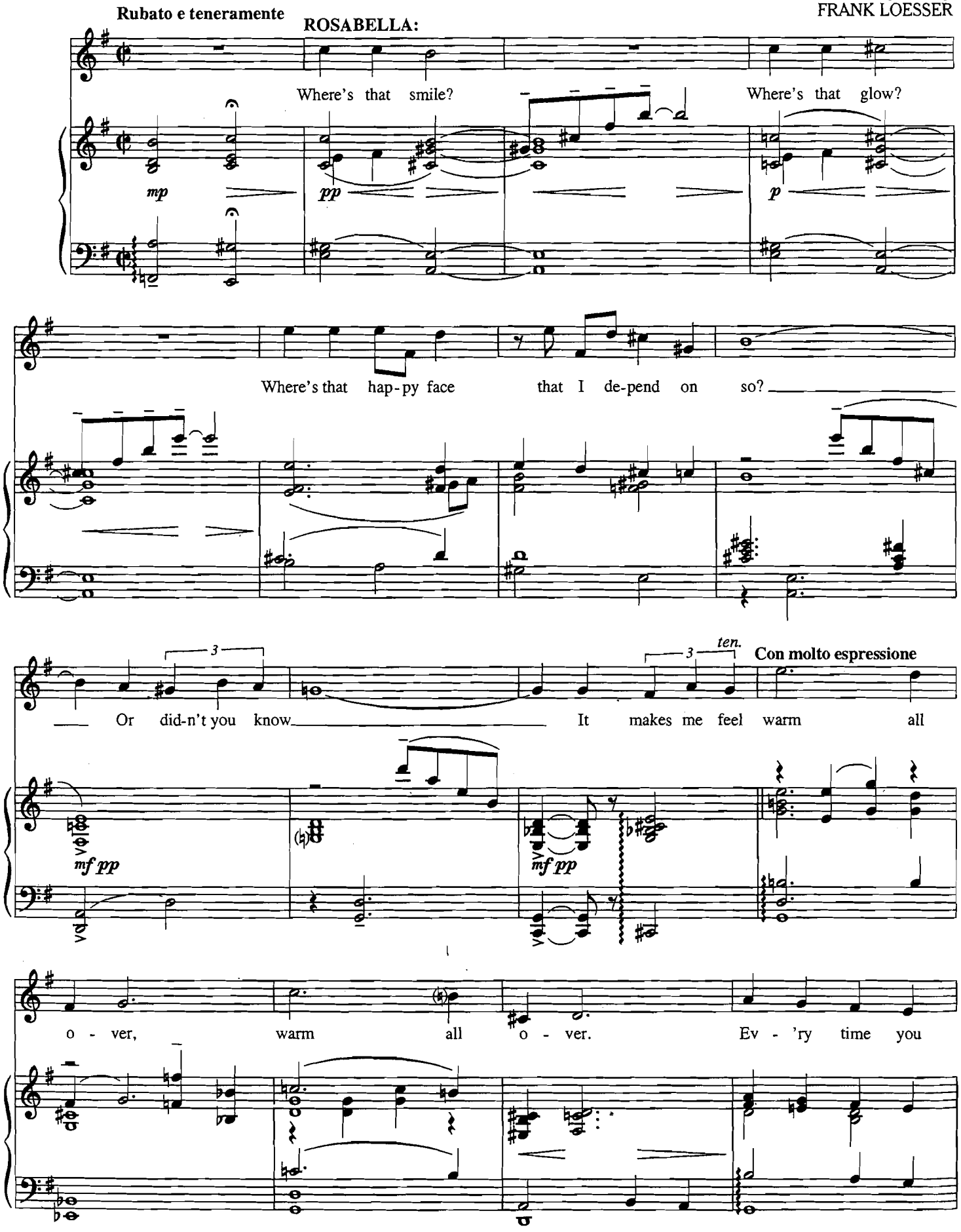

Quasi recitativo
- si - bly can. Not like a child but
pp
cresc.
Like a wom - an holds a man. That's how I'll hold you.
f
Would - n't blame you if you ran. Now that I've
mf
told you. I'm no ba - by.
Quasi tempo (o = 100)
mp


I know what I know,
Meno mosso
And I know it's my plan
Just to love you Like a wom - an
rit.
loves a won - der - ful man.

WARM ALL OVER

from *The Most Happy Fella*

Music and Lyrics by
FRANK LOESSER



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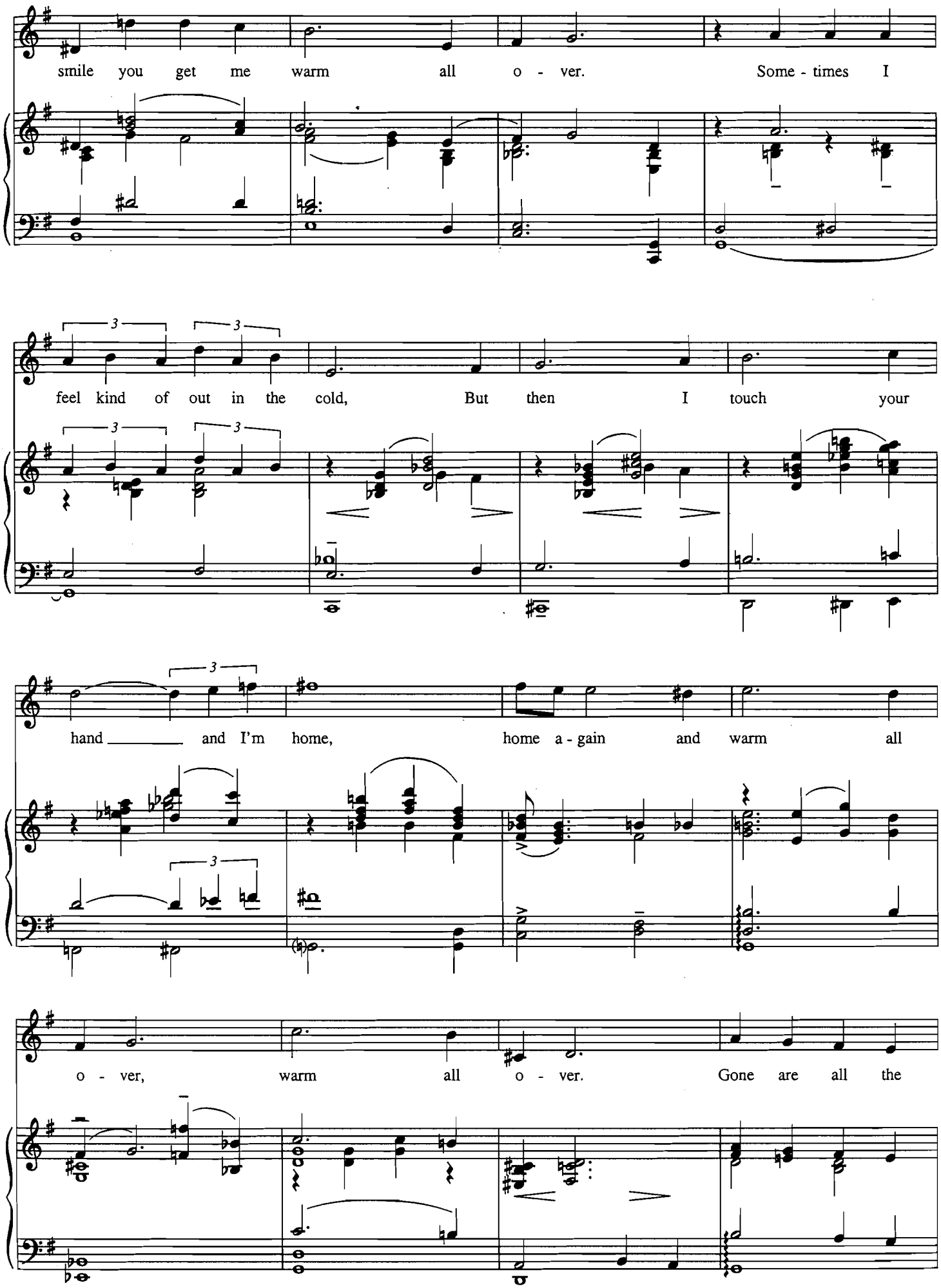
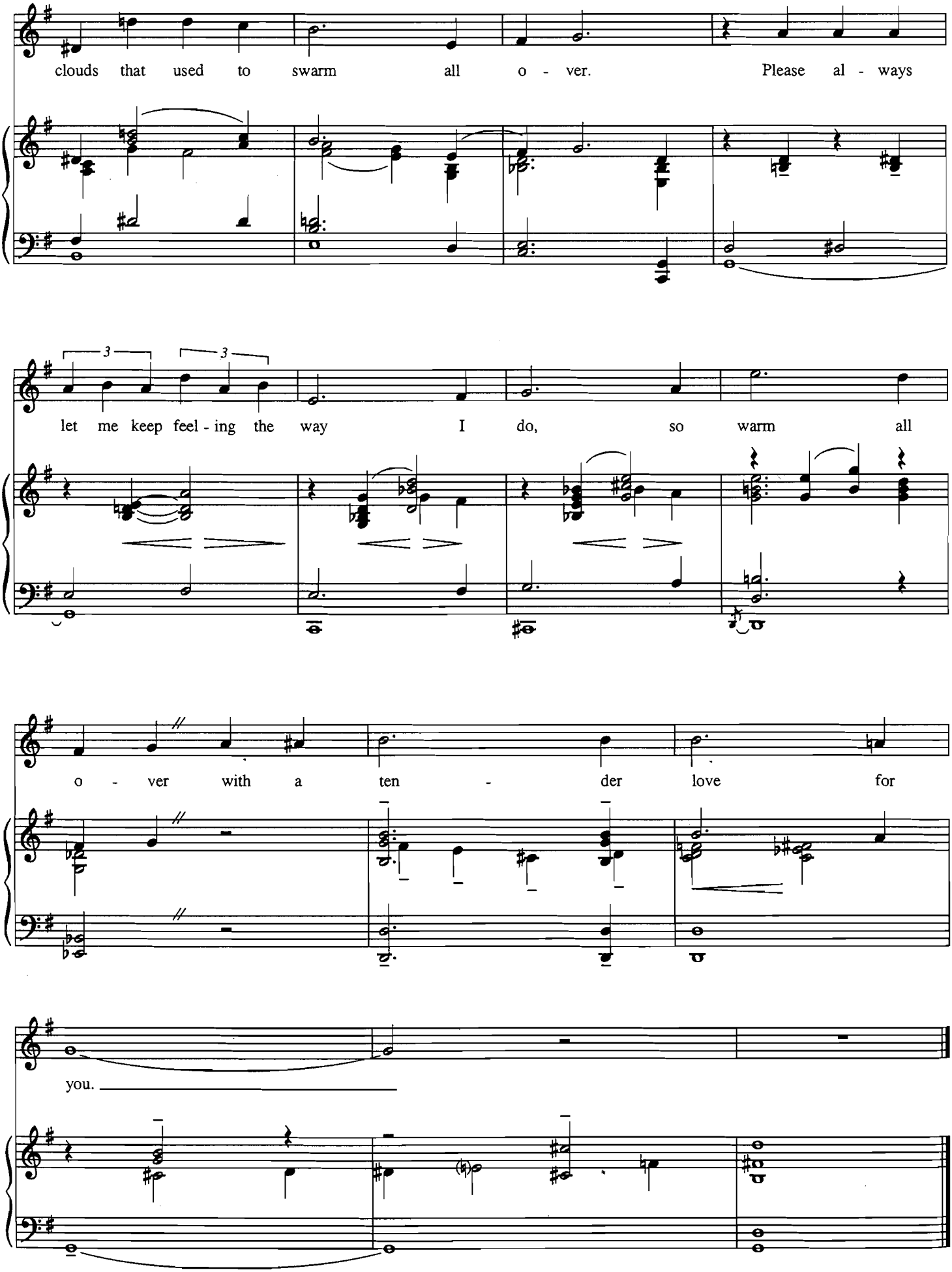

smile you get me warm all o - ver. Some - times I
feel kind of out in the cold, But then I touch your
hand and I'm home, home a - gain and warm all
o - ver, warm all o - ver. Gone are all the


clouds that used to swarm all o - ver. Please al - ways
3
3
let me keep feel - ing the way I do, so warm all
o - ver with a ten - der love for
you.

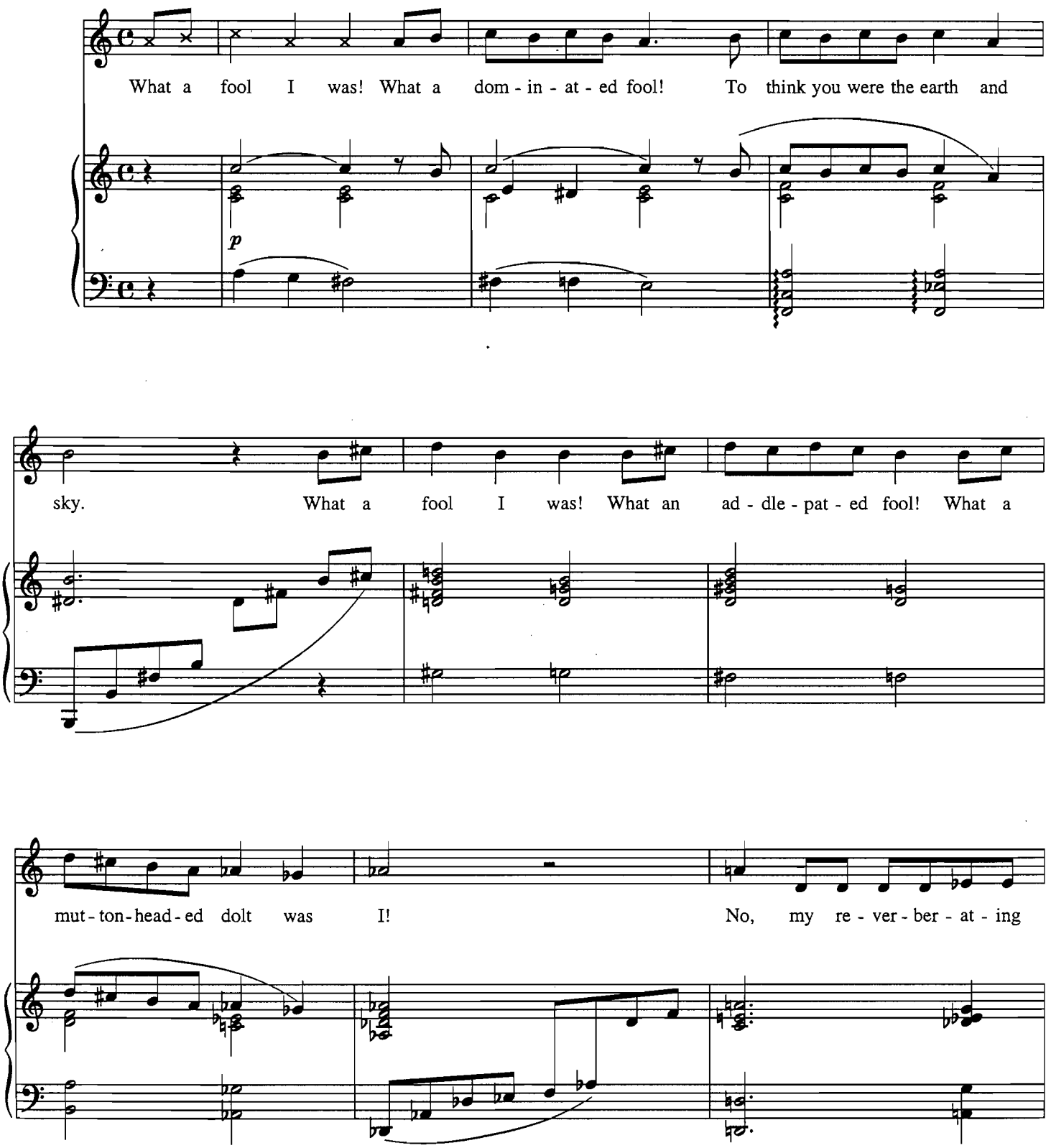
WITHOUT YOU

from *My Fair Lady*

Lyrics by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegro con anima

ELIZA:



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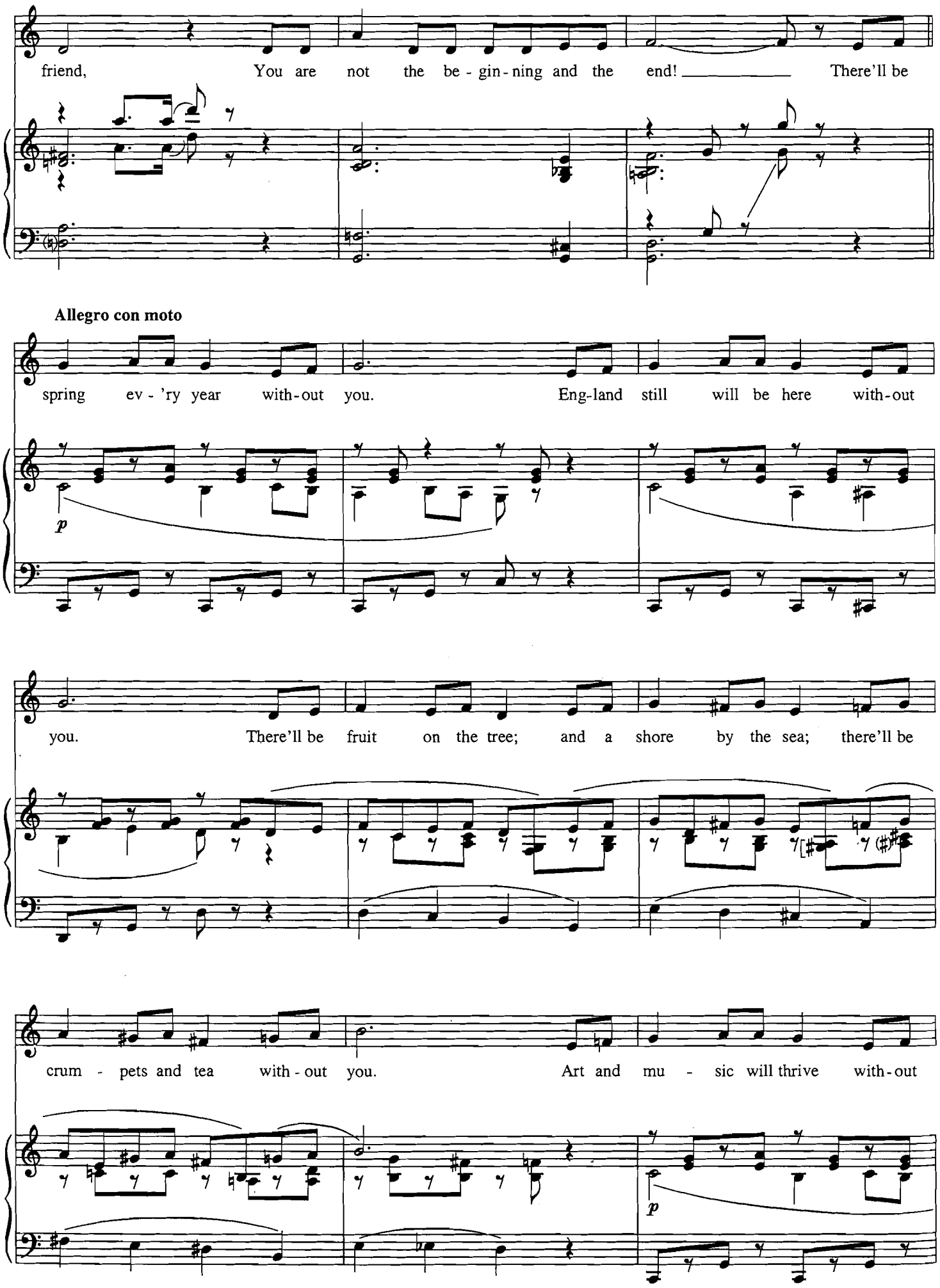
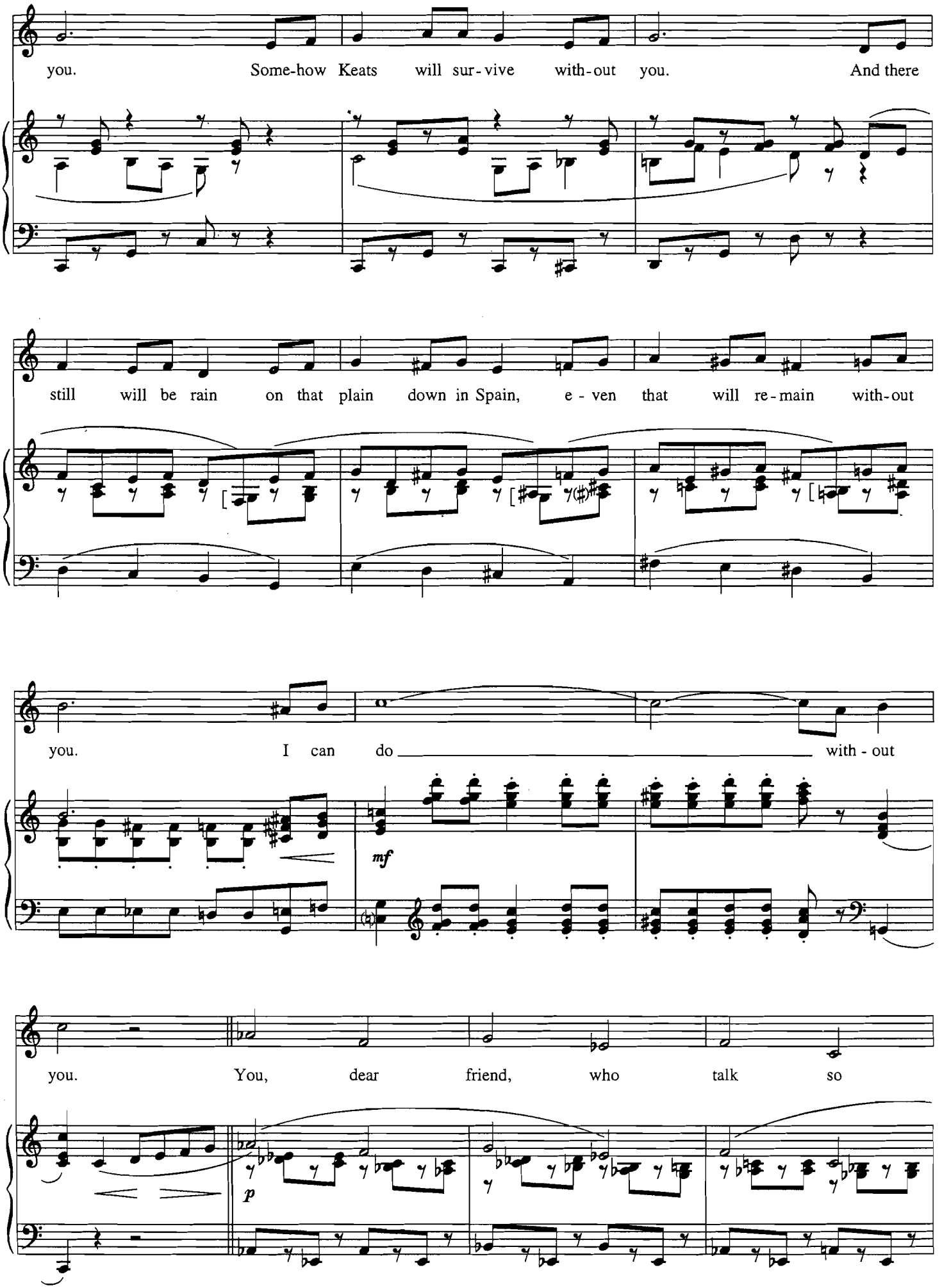
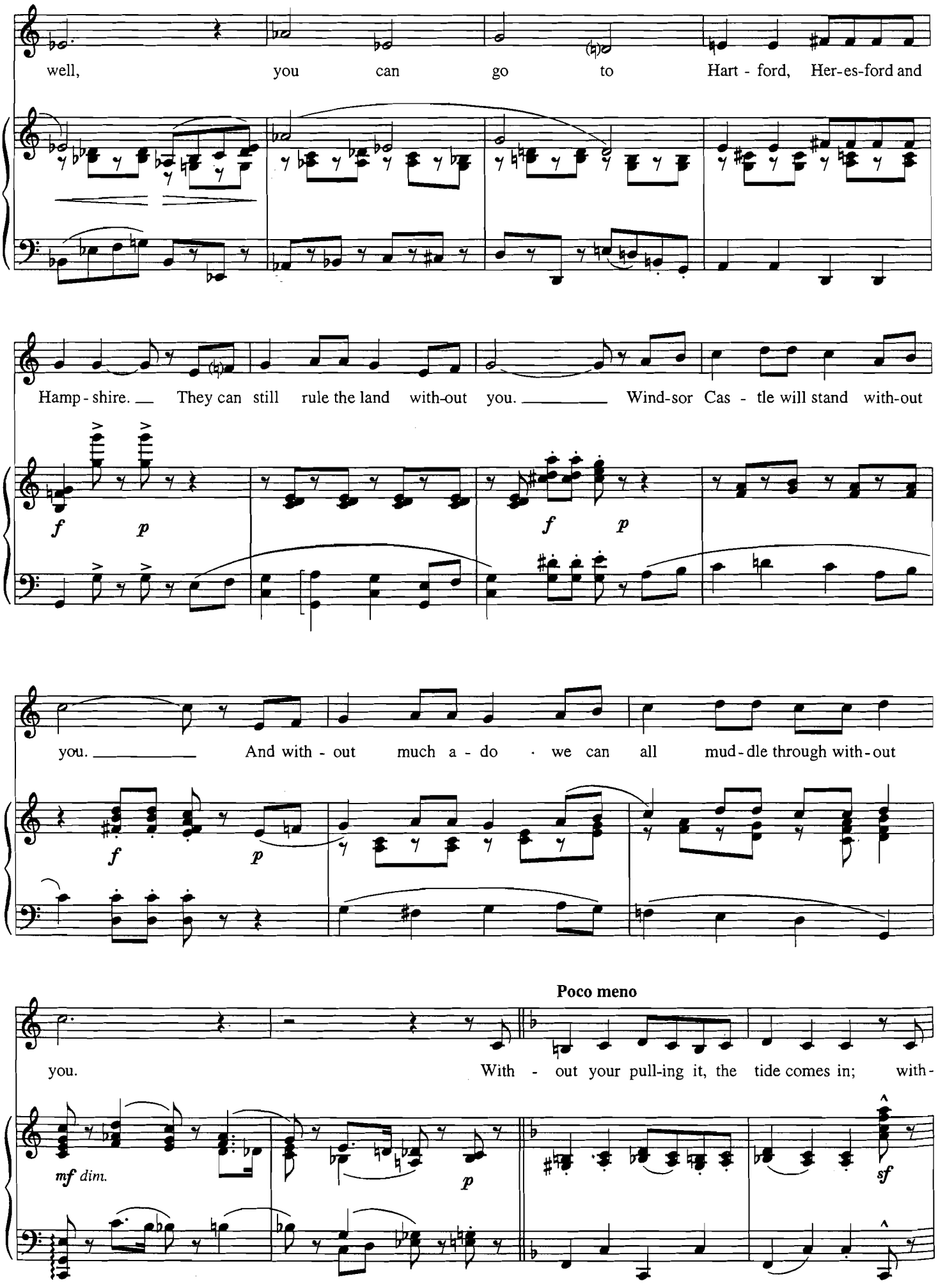
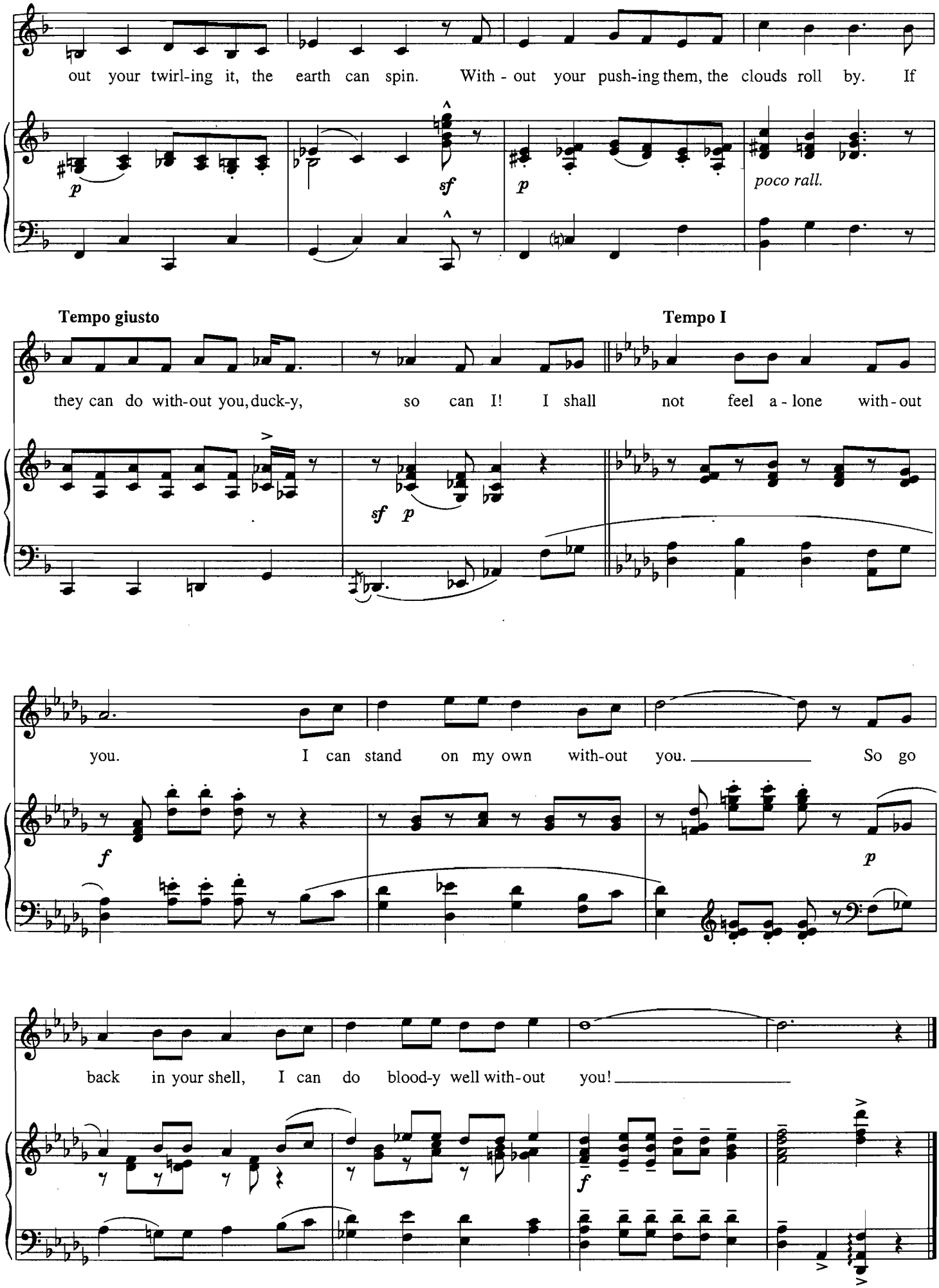

friend, You are not the be - gin - ning and the end! There'll be
Allegro con moto
spring ev - 'ry year with - out you. Eng-land still will be here with - out
p
you. There'll be fruit on the tree; and a shore by the sea; there'll be
crum - pets and tea with - out you. Art and mu - sic will thrive with - out
p


you. Some-how Keats will sur-vive with-out you. And there
still will be rain on that plain down in Spain, e-ven that will re-main with-out
you. I can do with-out
mf
you. You, dear friend, who talk so
p

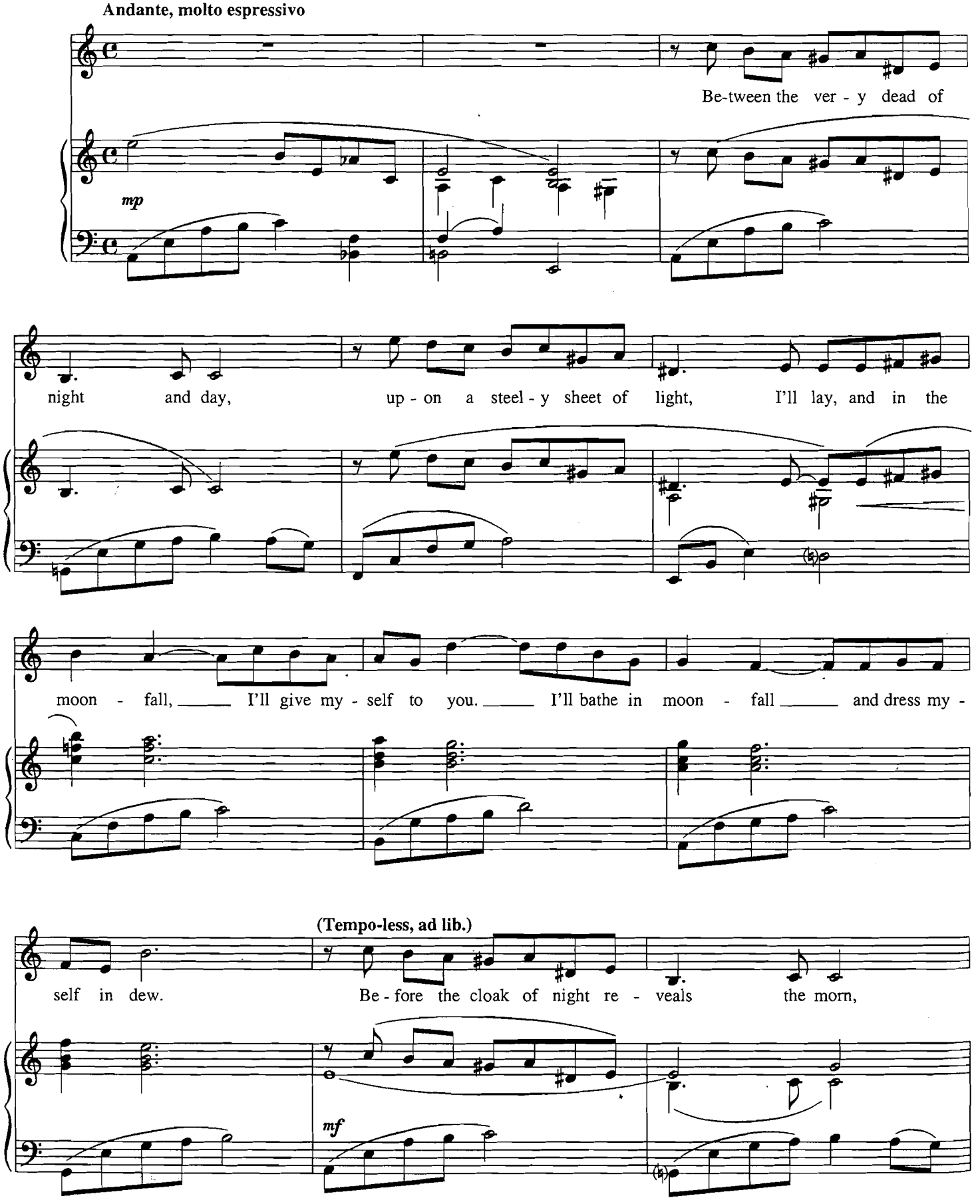

well, you can go to Hart - ford, Her-es-ford and
Hamp - shire. They can still rule the land with-out you. Wind-sor Cas - tle will stand with-out
you. And with - out much a - do · we can all mud - dle through with - out
Poco meno
you. With - out your pull-ing it, the tide comes in; with -
mf dim.
p
sf


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



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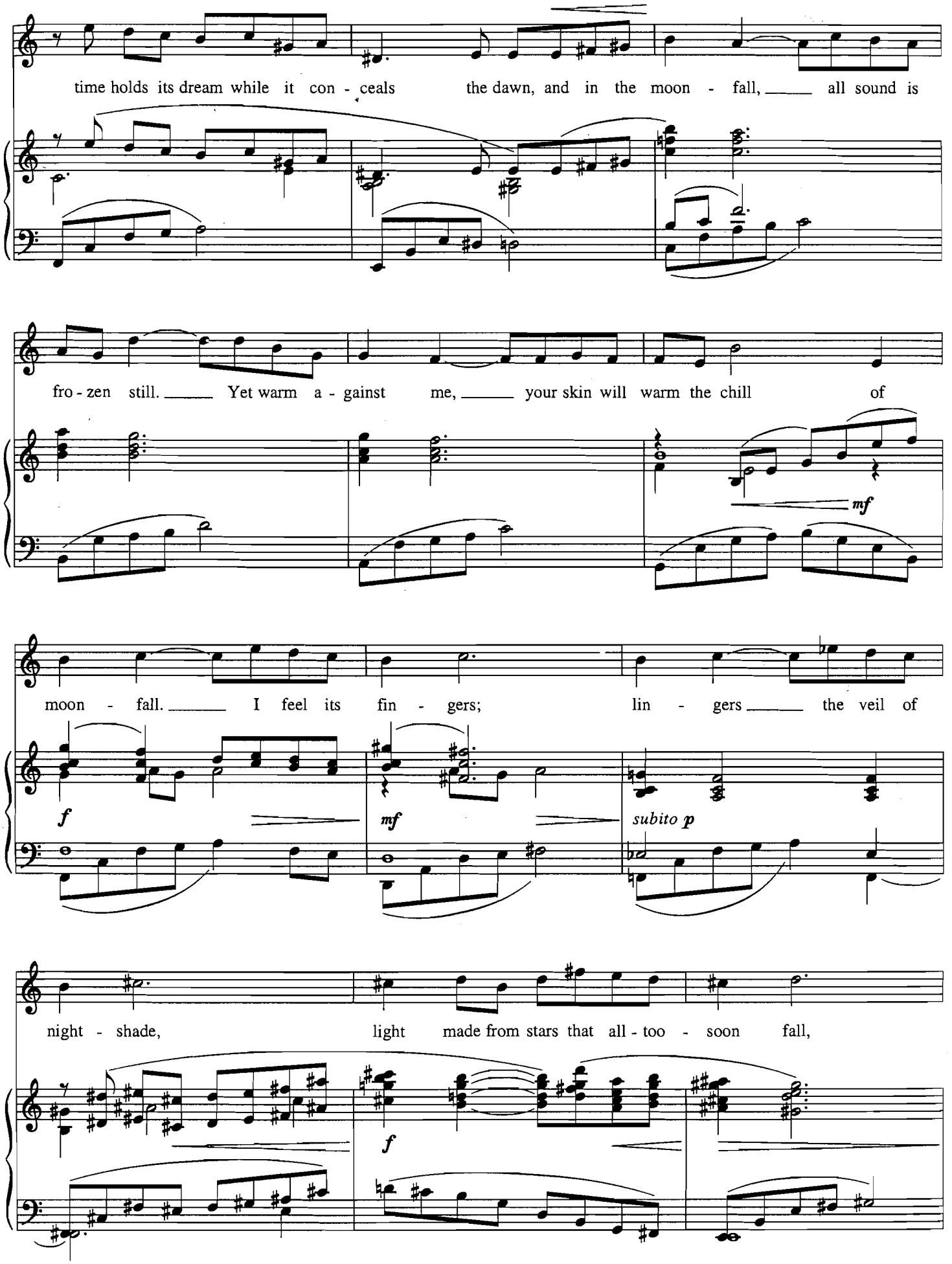
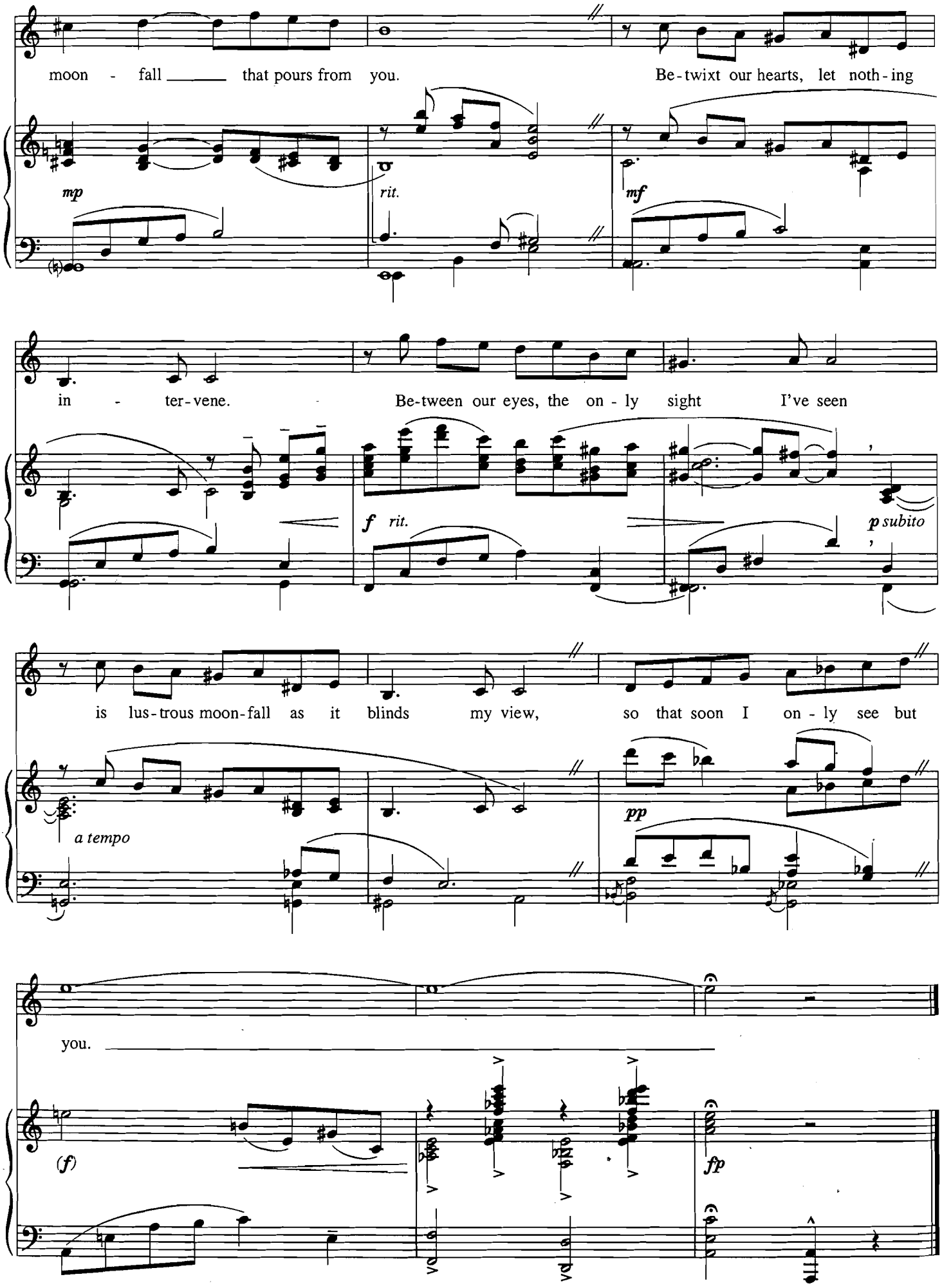
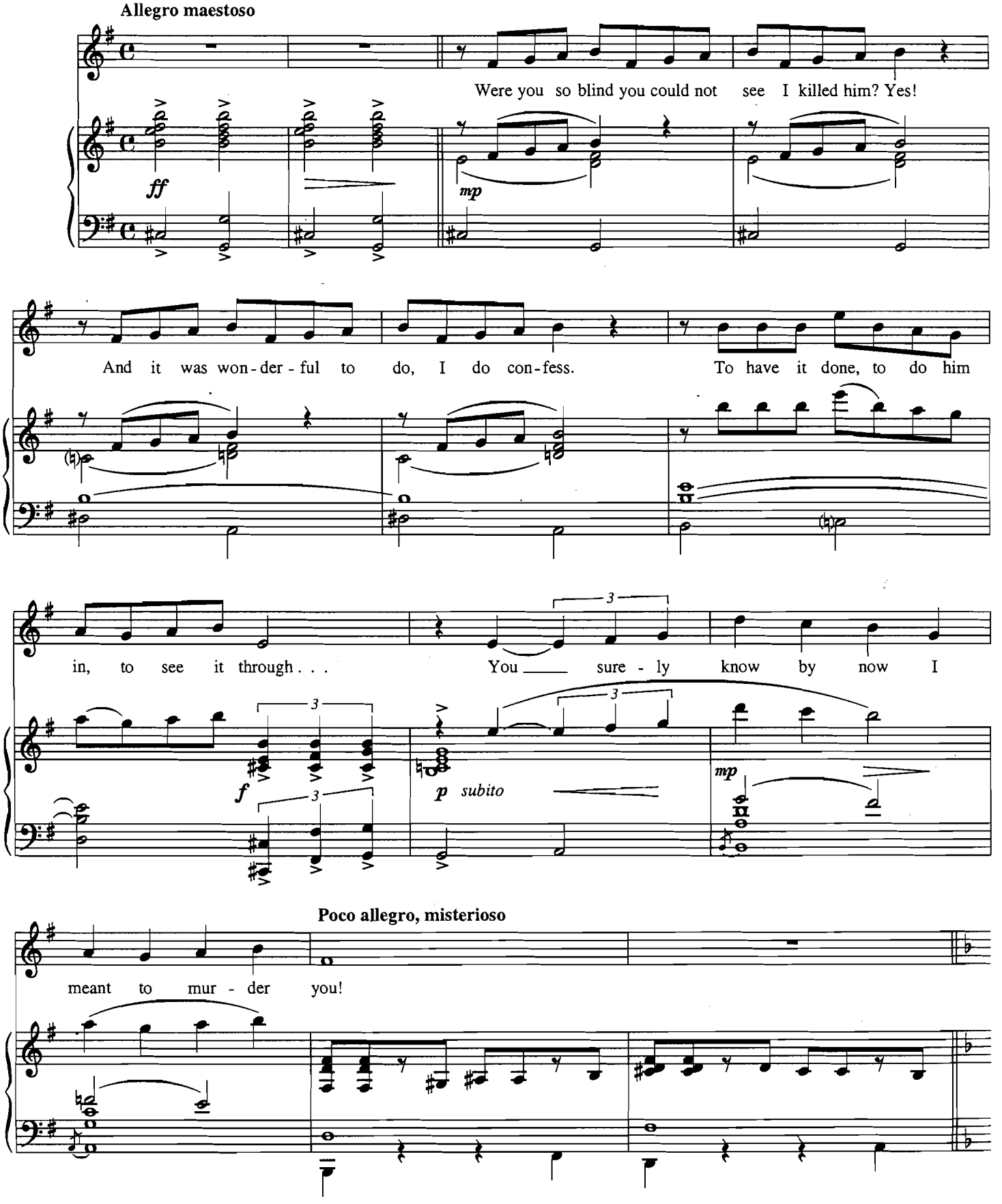

time holds its dream while it con - ceals the dawn, and in the moon - fall, all sound is
fro - zen still. Yet warm a - gainst me, your skin will warm the chill of
mf
moon - fall. I feel its fin - gers; lin - gers the veil of
f
mf
subito p
night - shade, light made from stars that all - too - soon fall,
f


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)
fp

ROSA'S CONFESSION

from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES



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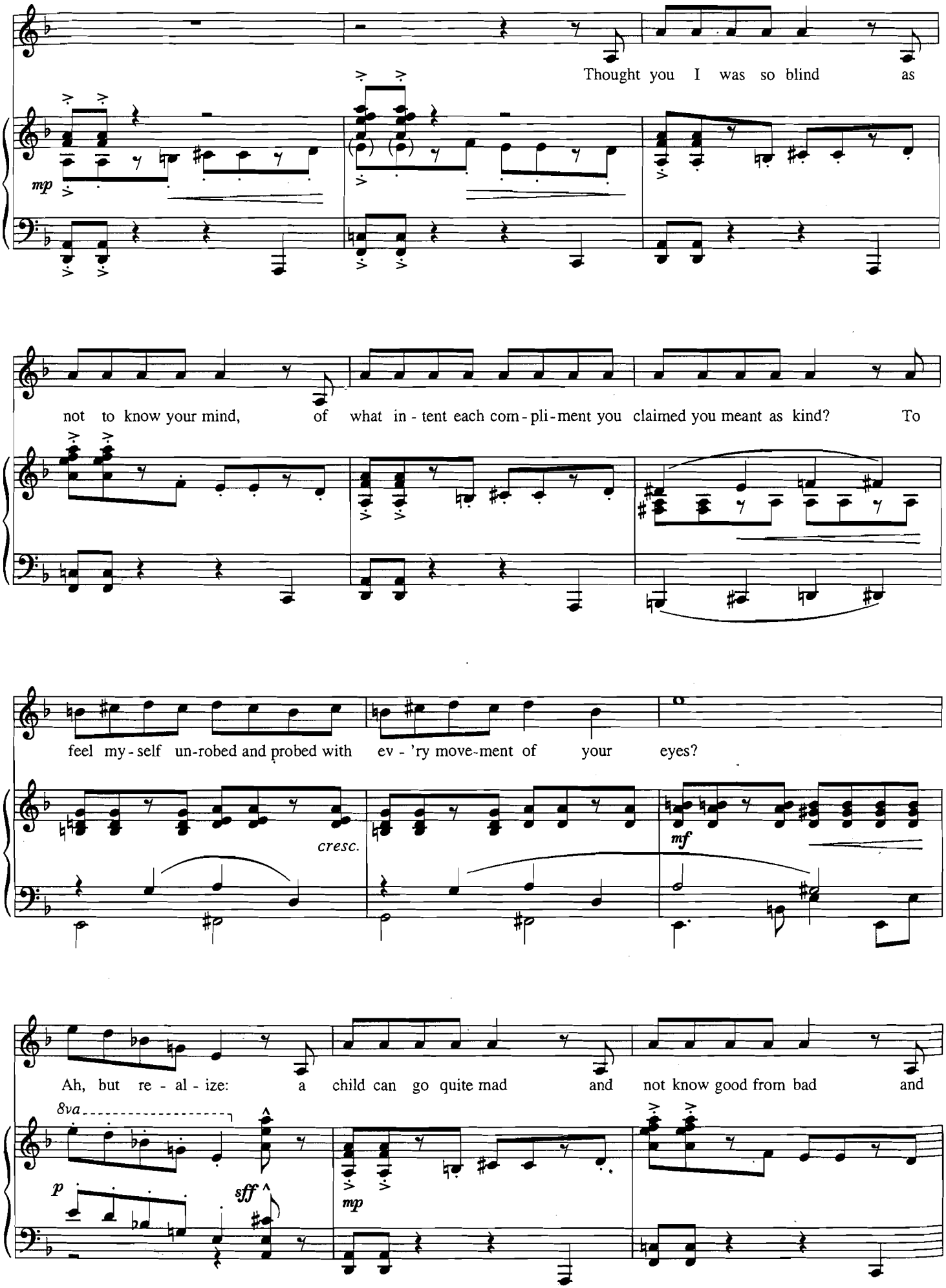
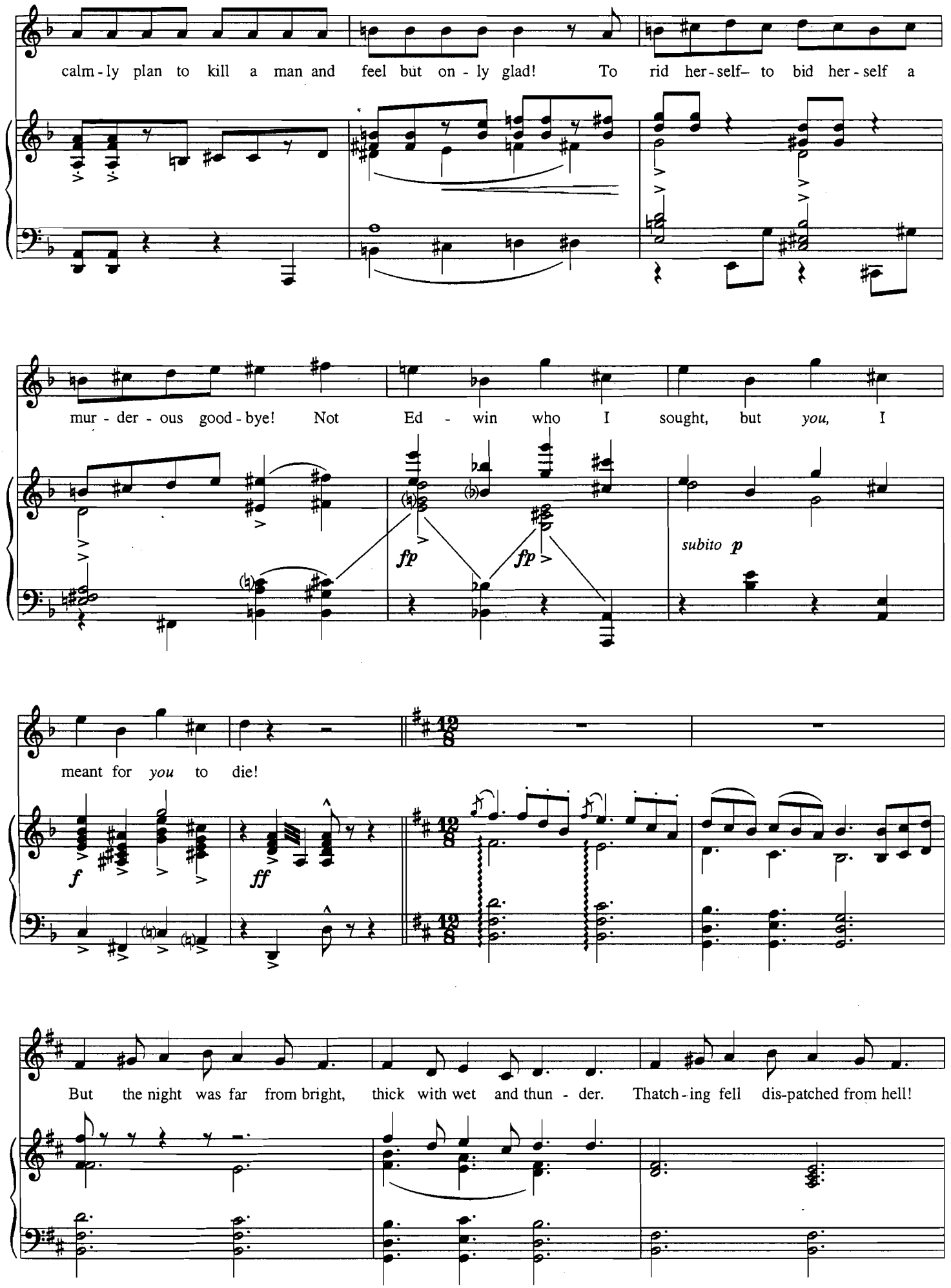
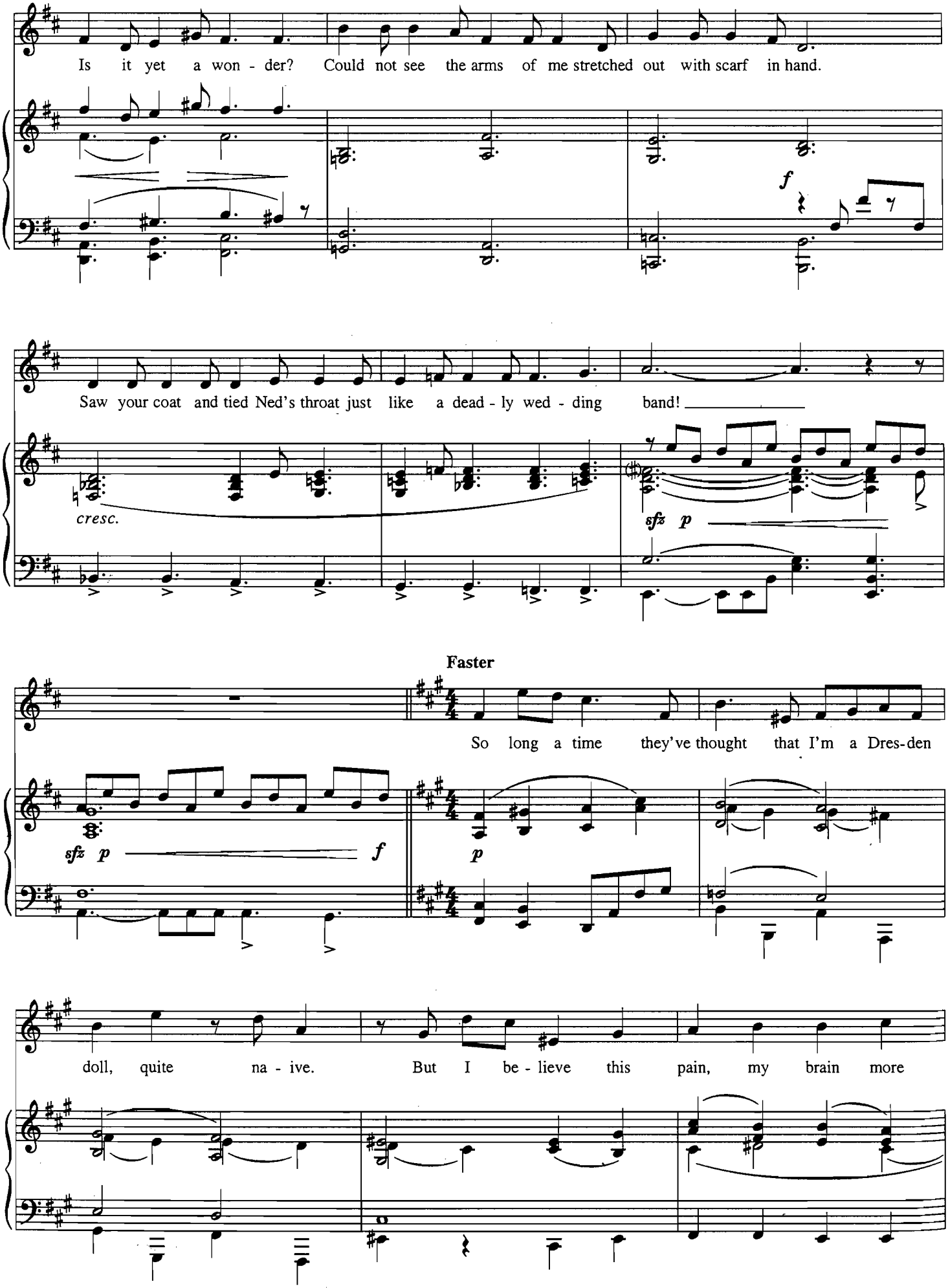
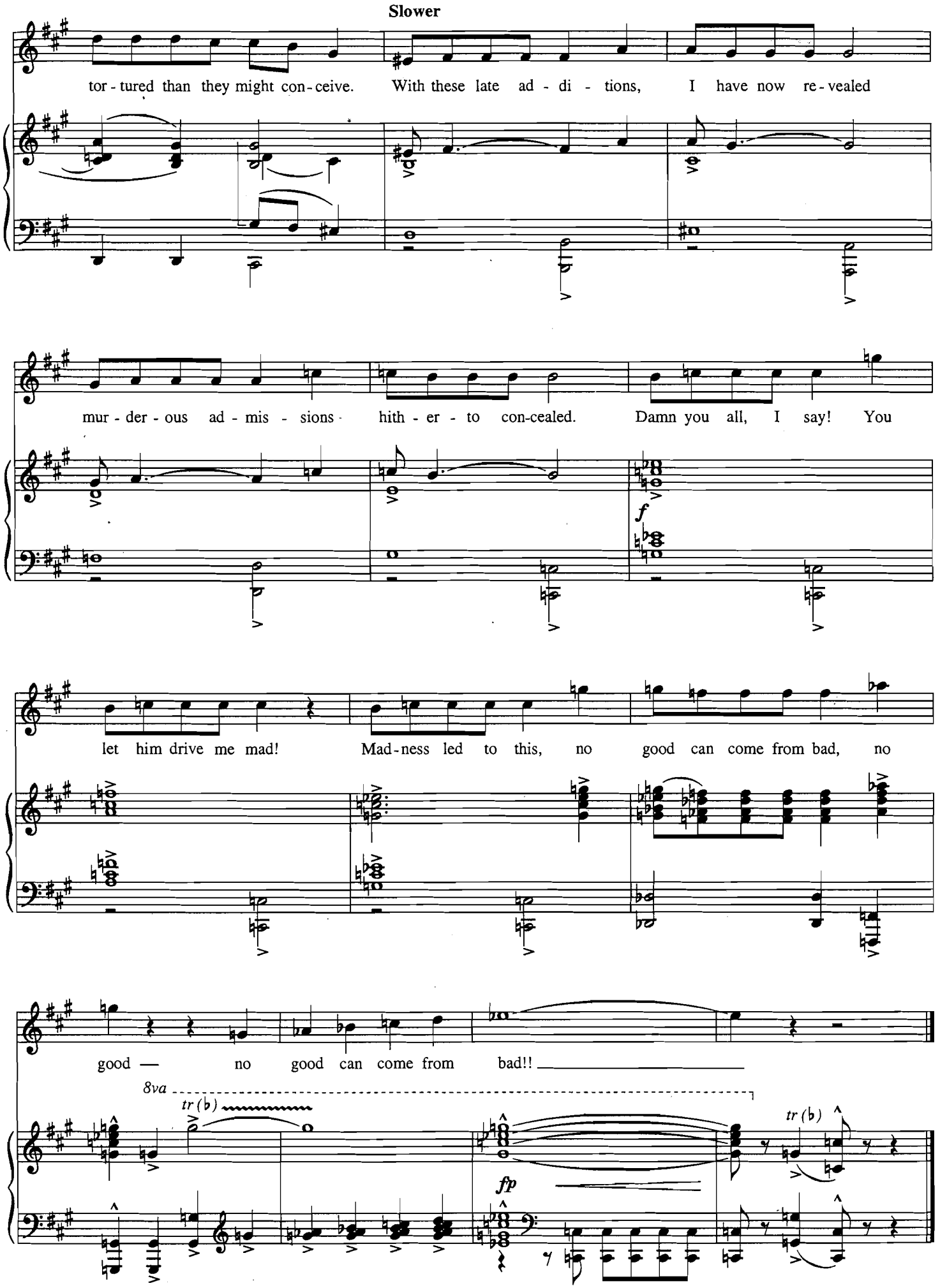

Thought you I was so blind as
mp
not to know your mind, of what in - tent each com - pli - ment you claimed you meant as kind? To
feel my - self un-robed and probed with ev - 'ry move-ment of your eyes?
cresc.
mf
Ah, but re - al - ize: a child can go quite mad and not know good from bad and
8va
p
sff
mp


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

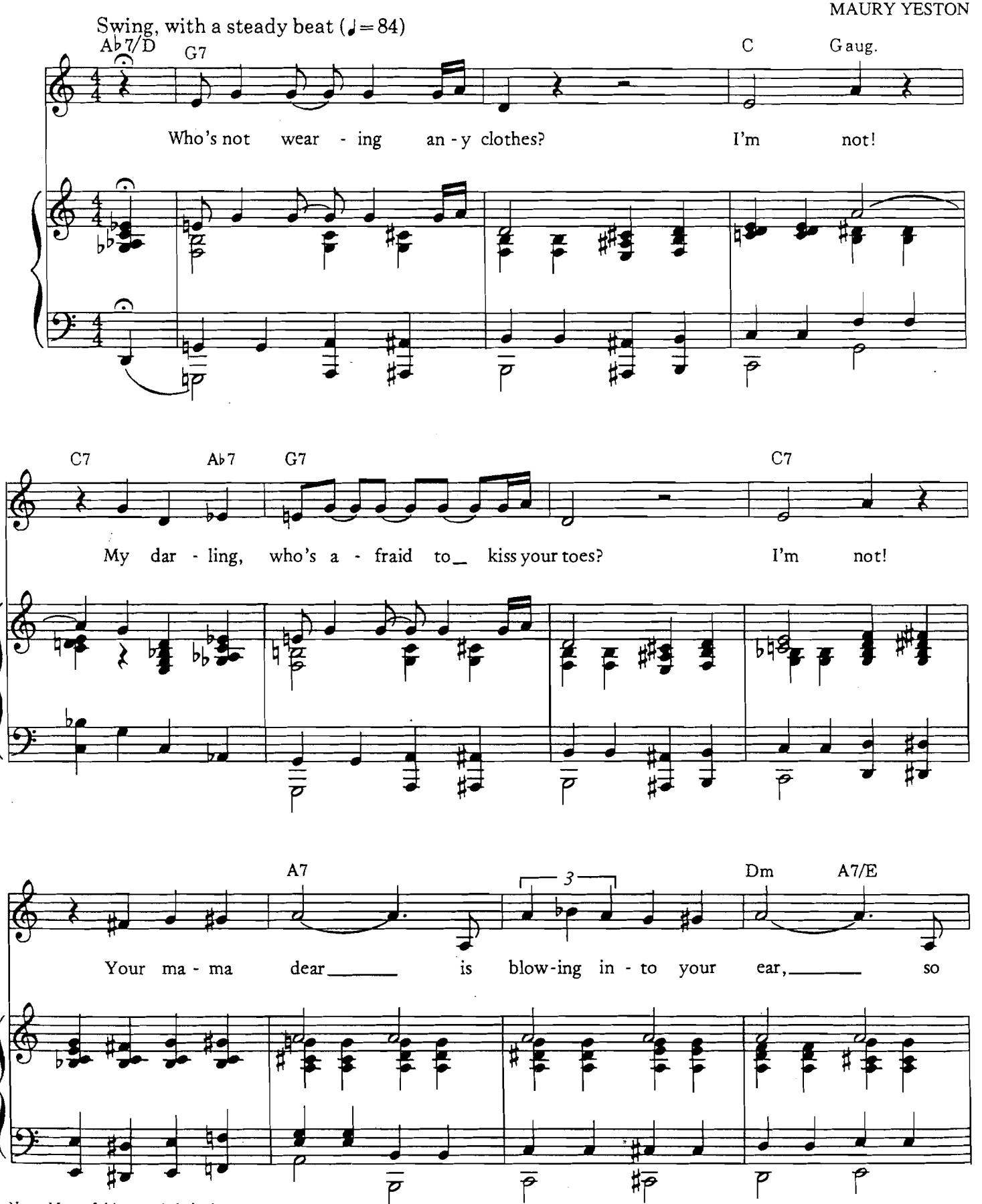

Is it yet a won - der? Could not see the arms of me stretched out with scarf in hand.
f
Saw your coat and tied Ned's throat just like a dead - ly wed - ding band!
cresc.
sfz p
Faster
So long a time they've thought that I'm a Dres-den
sfz p
f
p
doll, quite na - ive. But I be - lieve this pain, my brain 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
f
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)
fp
tr (b)

A CALL FROM THE VATICAN

from *Nine*

Lyrics and Music by
MAURY YESTON



Note: Most of this song is belted.

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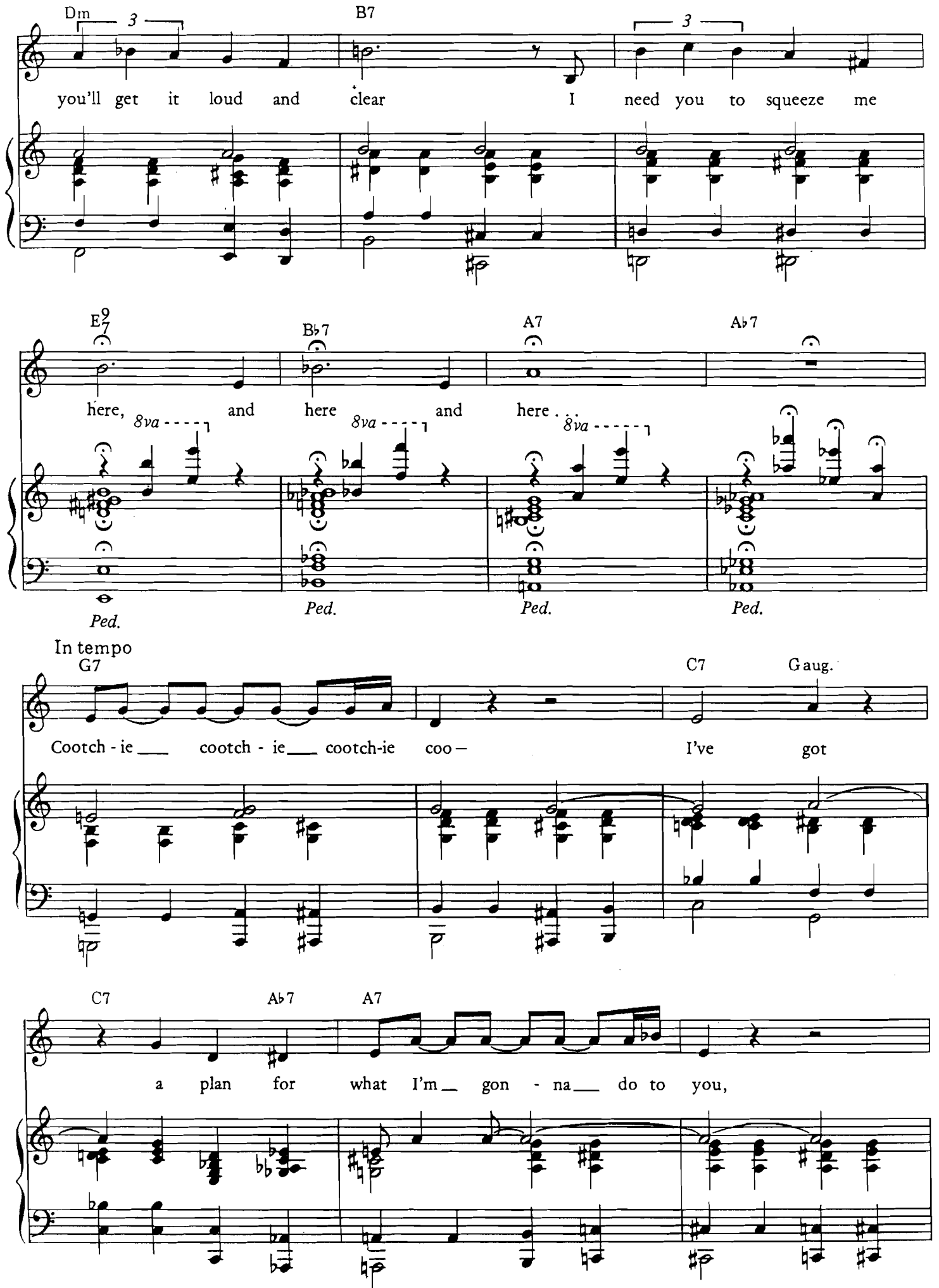
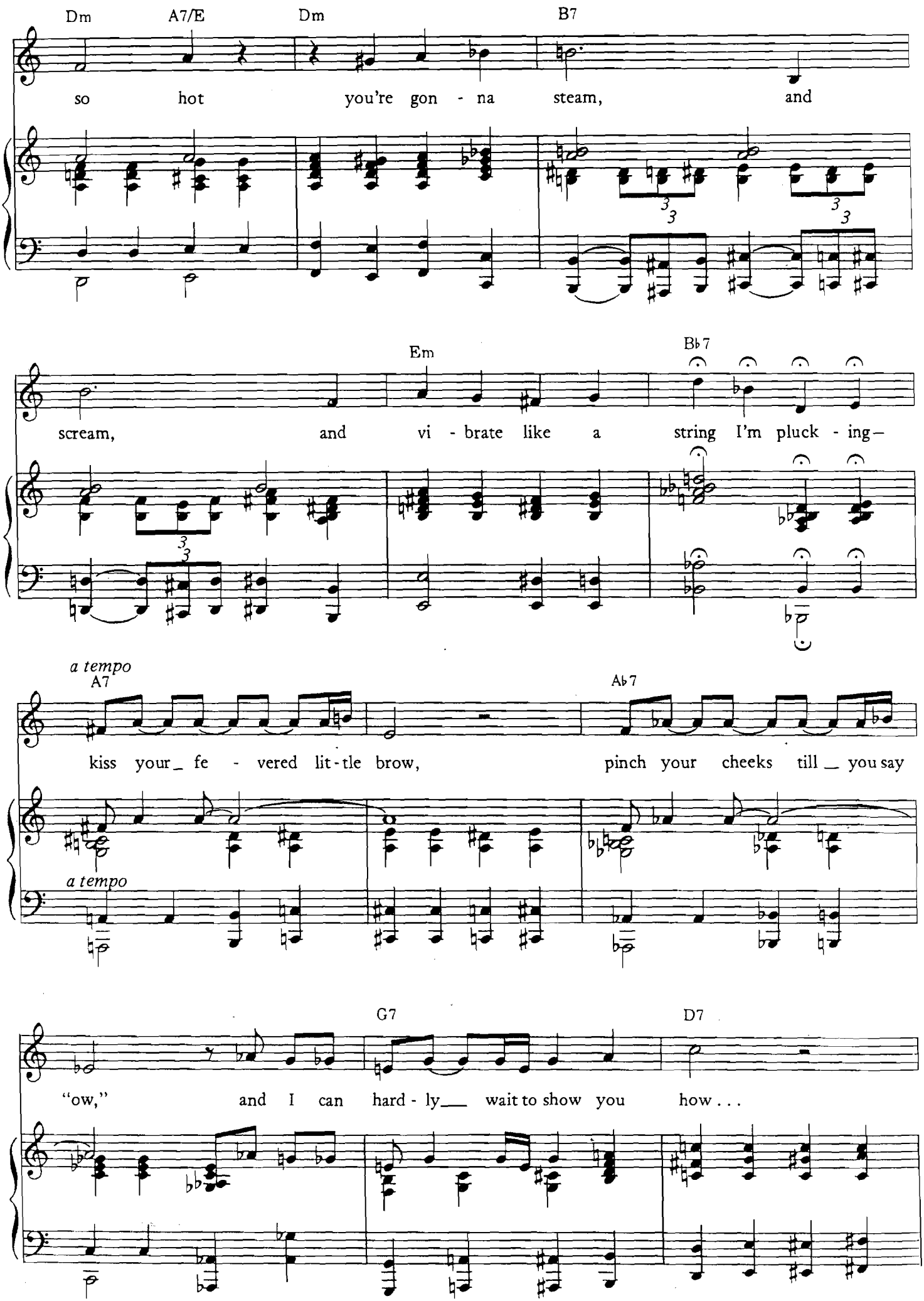
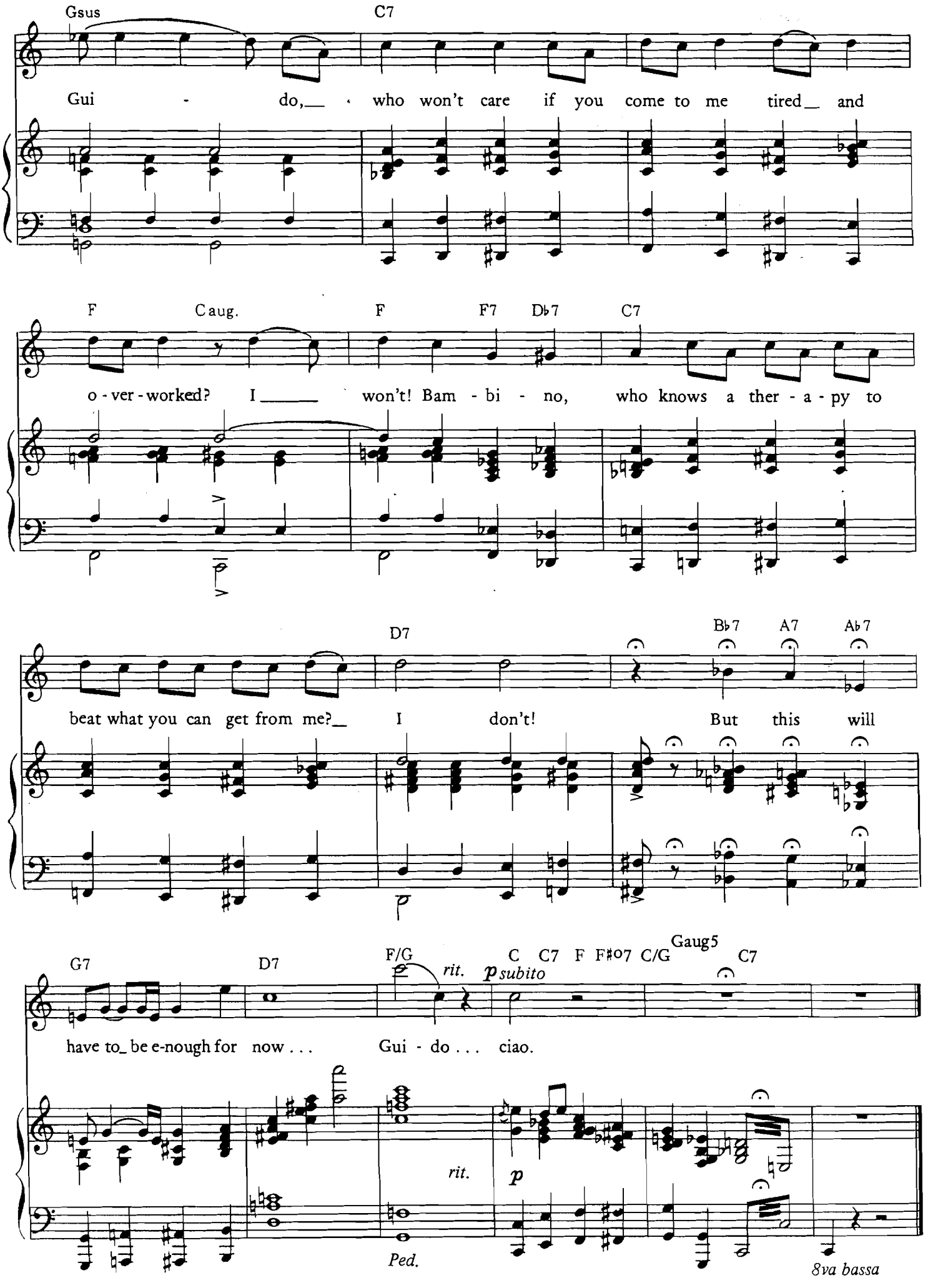
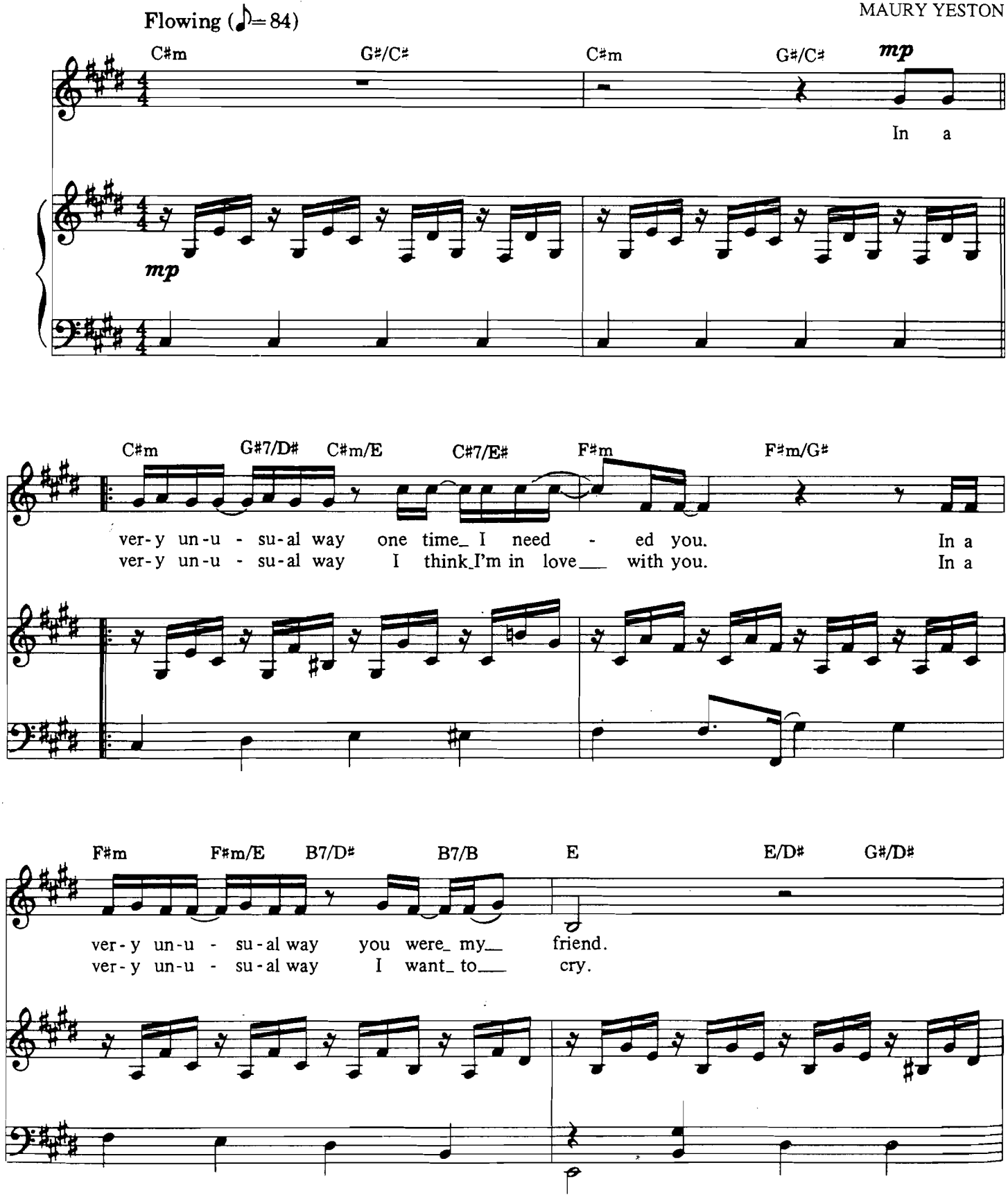

Dm
B7
you'll get it loud and clear I need you to squeeze me
E9
Bb7
A7
Ab7
here, and here and here.
8va
Ped.
In tempo
G7
C7
Gaug.
Cootch - ie cootch - ie cootch-ie coo – I've got
C7
Ab7
A7
a plan for what I'm gon - na do to you,


Dm
A7/E
Dm
B7
so hot you're gon - na steam, and
Em
B♭7
scream, and vi - brate like a string I'm pluck - ing—
a tempo
A7
A♭7
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#o7
C/G
Gaug5
C7
have to be e-nough 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



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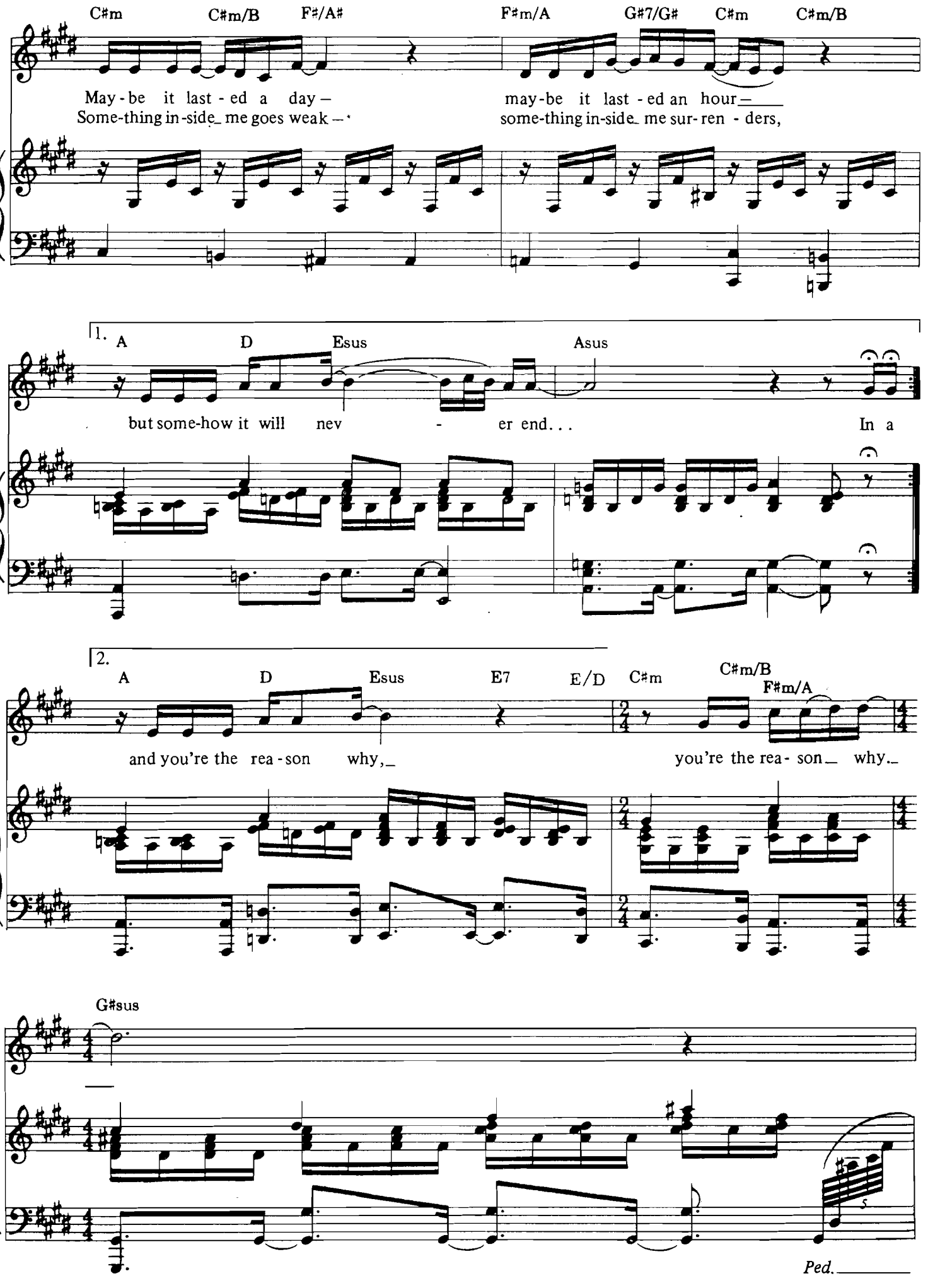
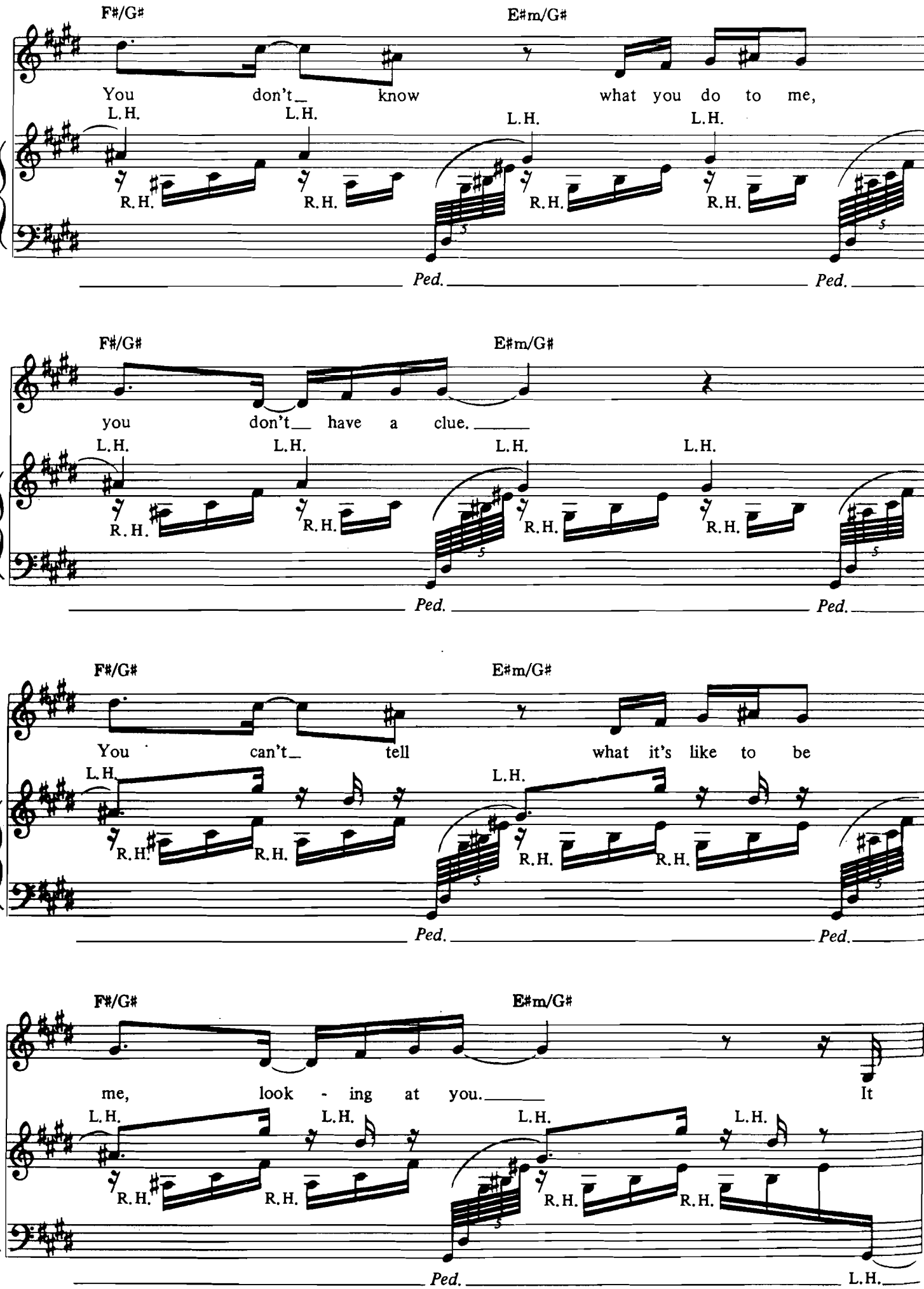
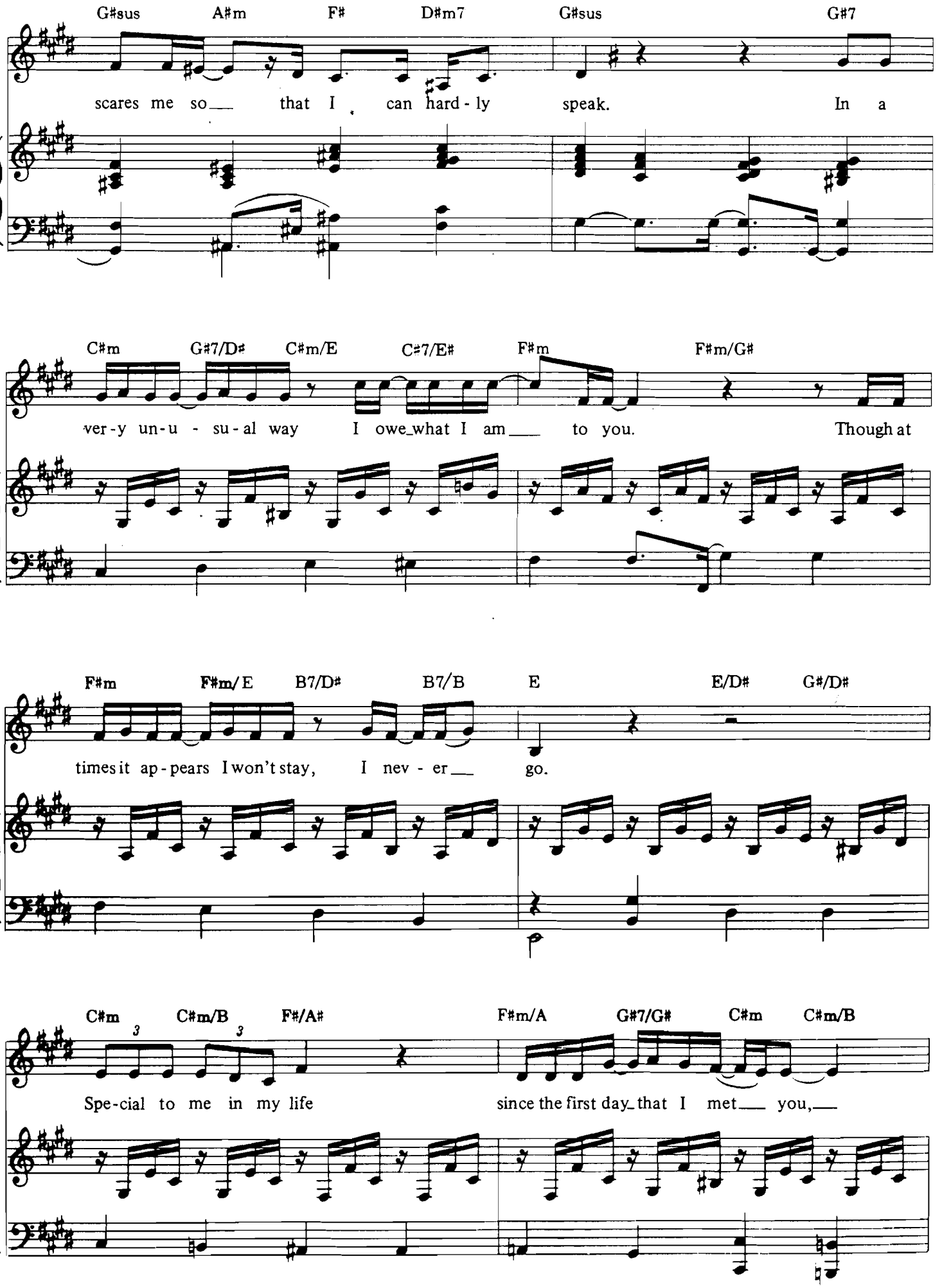
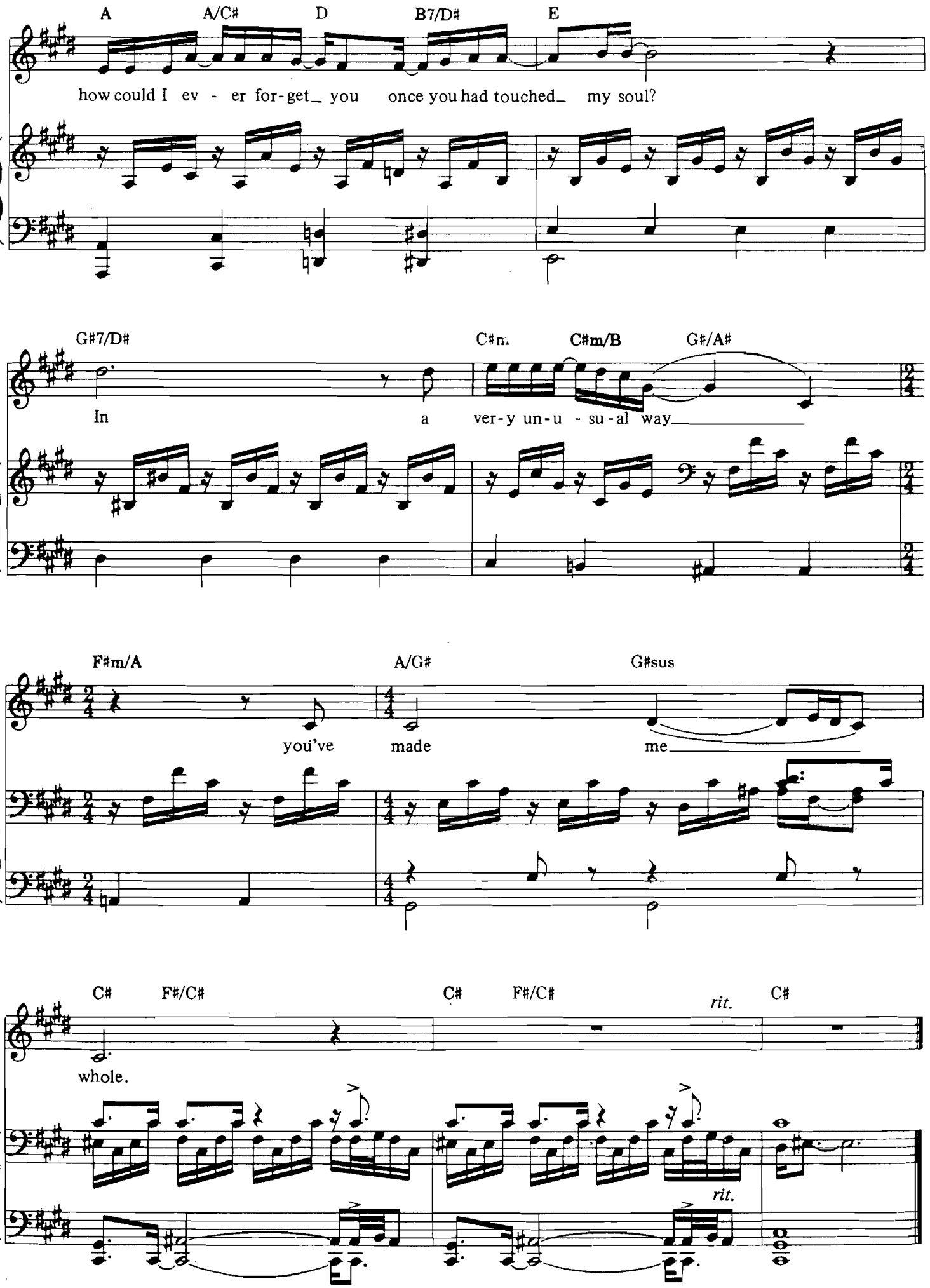

C#m
C#m/B
F#/A#
F#m/A
G#7/G#
C#m
C#m/B
May - be it last - ed a day —
Some-thing in-side me goes weak —
may-be it last - ed an hour —
some-thing in-side me sur- ren - ders,
1.
A
D
Esus
Asus
but some-how it will nev - er end...
In a
2.
A
D
Esus
E7
E/D
C#m
C#m/B
F#m/A
and you're the rea - son why,
you're 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, look - ing at you. It
L.H. L.H. L.H. L.H.
R.H. R.H. R.H. R.H.
Ped. L.H.

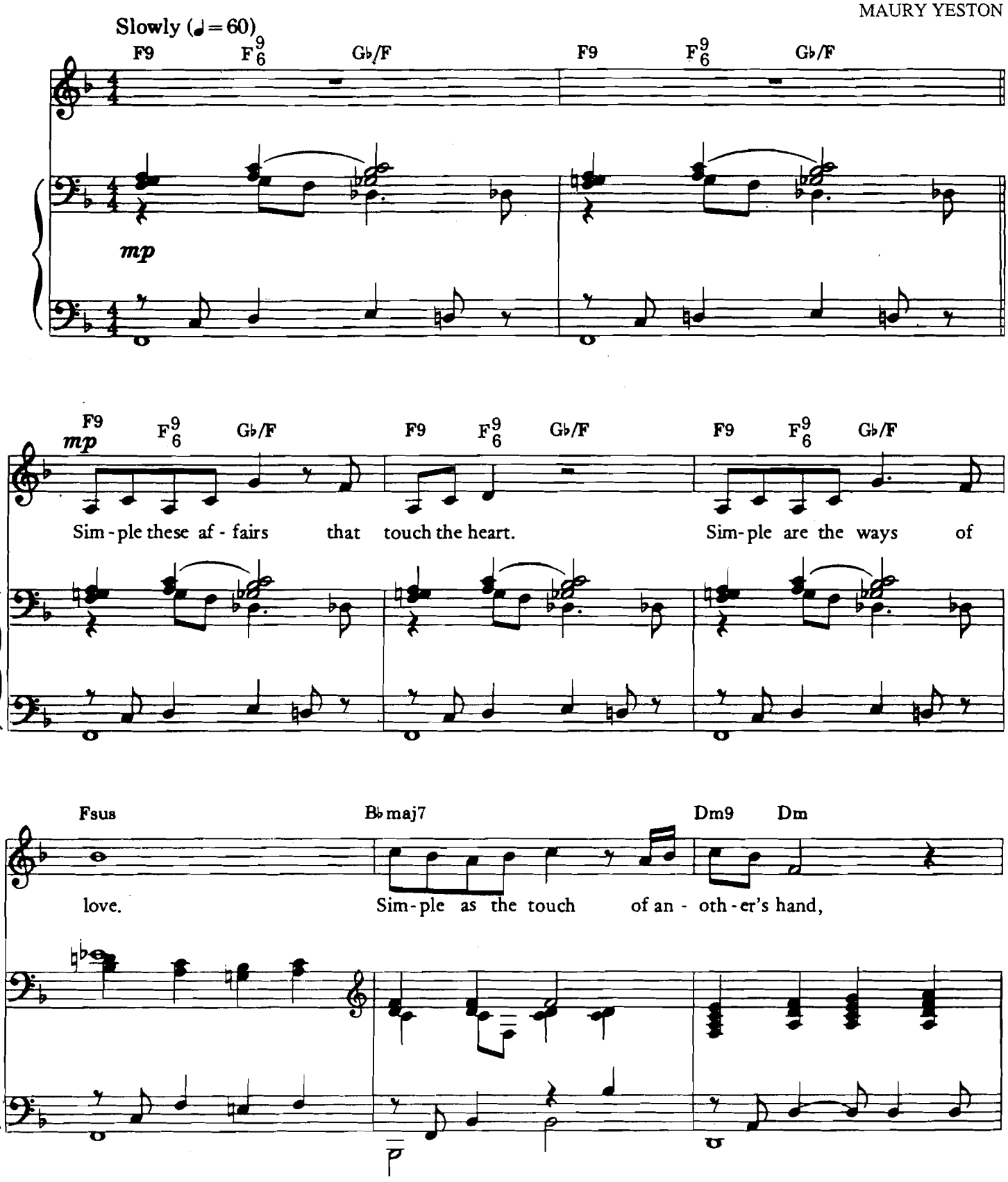

G#sus A#m F# D#m7 G#sus G#7
scares me so that I can hard - ly speak. In a
C#m G#7/D# C#m/E C#7/E# F#m F#m/G#
ver - y un - u - su - al way I owe what I am to you. Though at
F#m F#m/E B7/D# B7/B E E/D# G#/D#
times it ap - pears I won't stay, I nev - er go.
C#m C#m/B F#/A# F#m/A G#7/G# C#m C#m/B
Spe - cial 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
C#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#
C#
rit.
whole.
rit.

SIMPLE

from *Nine*

Lyrics and Music by
MAURY YESTON



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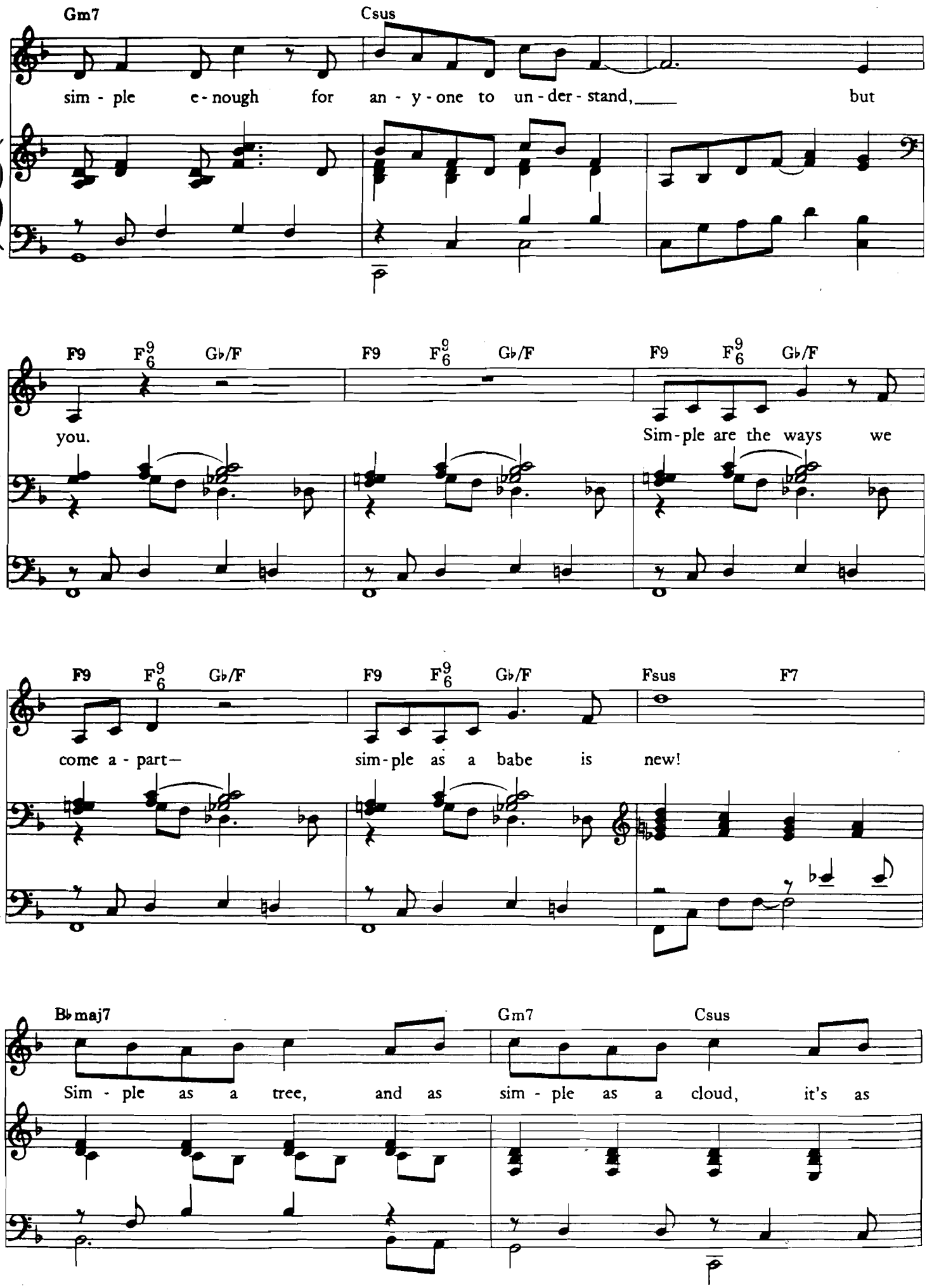
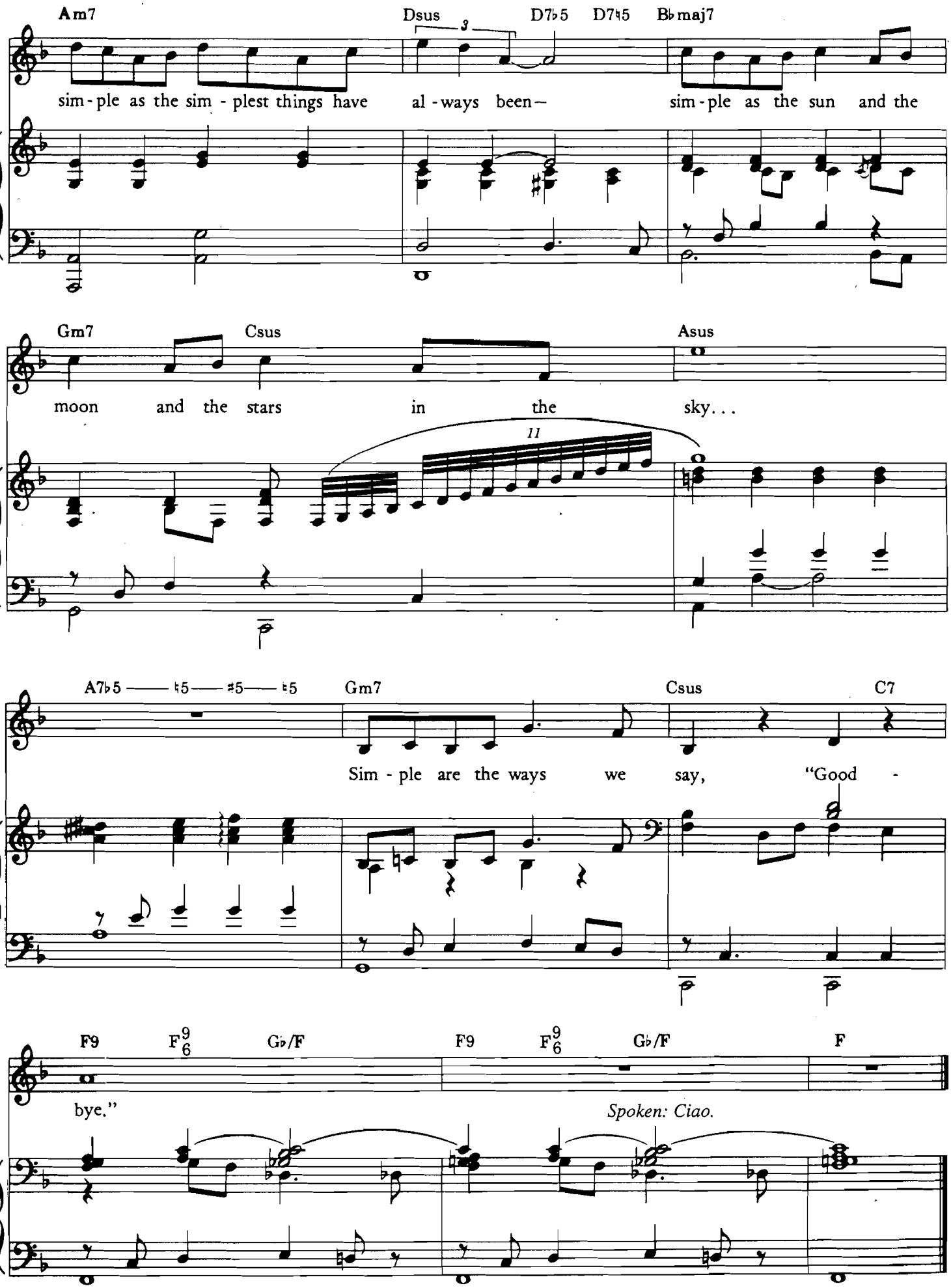

Gm7
Csus
sim - ple e - nough for an - y - one to un - der - stand, but
F9 F9/6 Gb/F F9 F9/6 Gb/F F9 F9/6 Gb/F
you. Sim - ple are the ways we
F9 F9/6 Gb/F F9 F9/6 Gb/F Fsus F7
come a - part— sim - ple as a babe is new!
Bbmaj7 Gm7 Csus
Sim - ple as a tree, and as sim - ple as a cloud, it's as


Am7
Dsus
D7♭5
D7♮5
B♭maj7
sim - ple as the sim - plest things have al - ways been— sim - ple as the sun and the
Gm7
Csus
Asus
moon and the stars in the sky. . .
11
A7♭5
♮5
♯5
♮5
Gm7
Csus
C7
Sim - ple are the ways we say, "Good -
F9
F9 6
G♭/F
F9
F9 6
G♭/F
F
bye."
Spoken: Ciao.

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

p

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

sfz *p*

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

rit.

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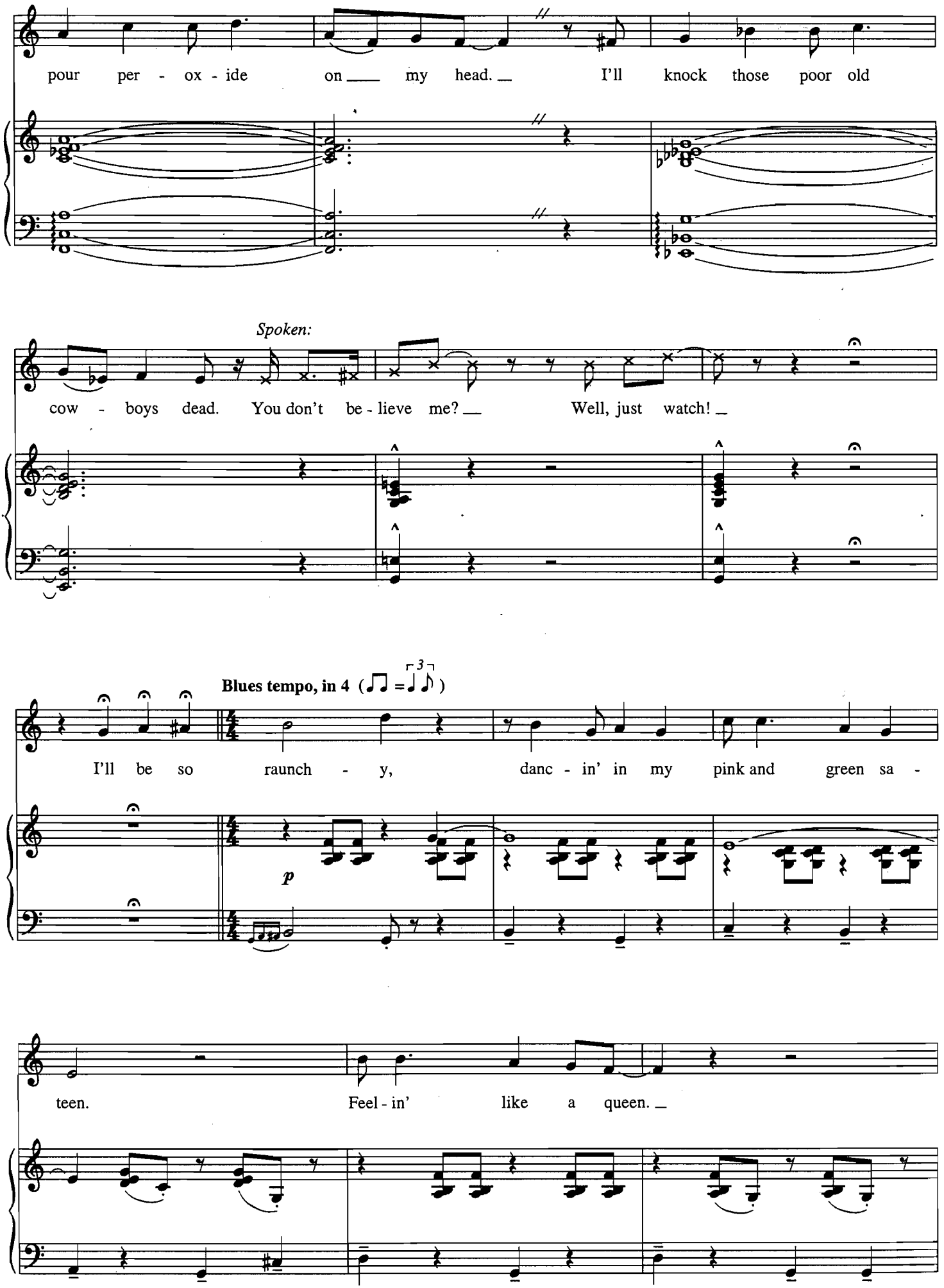
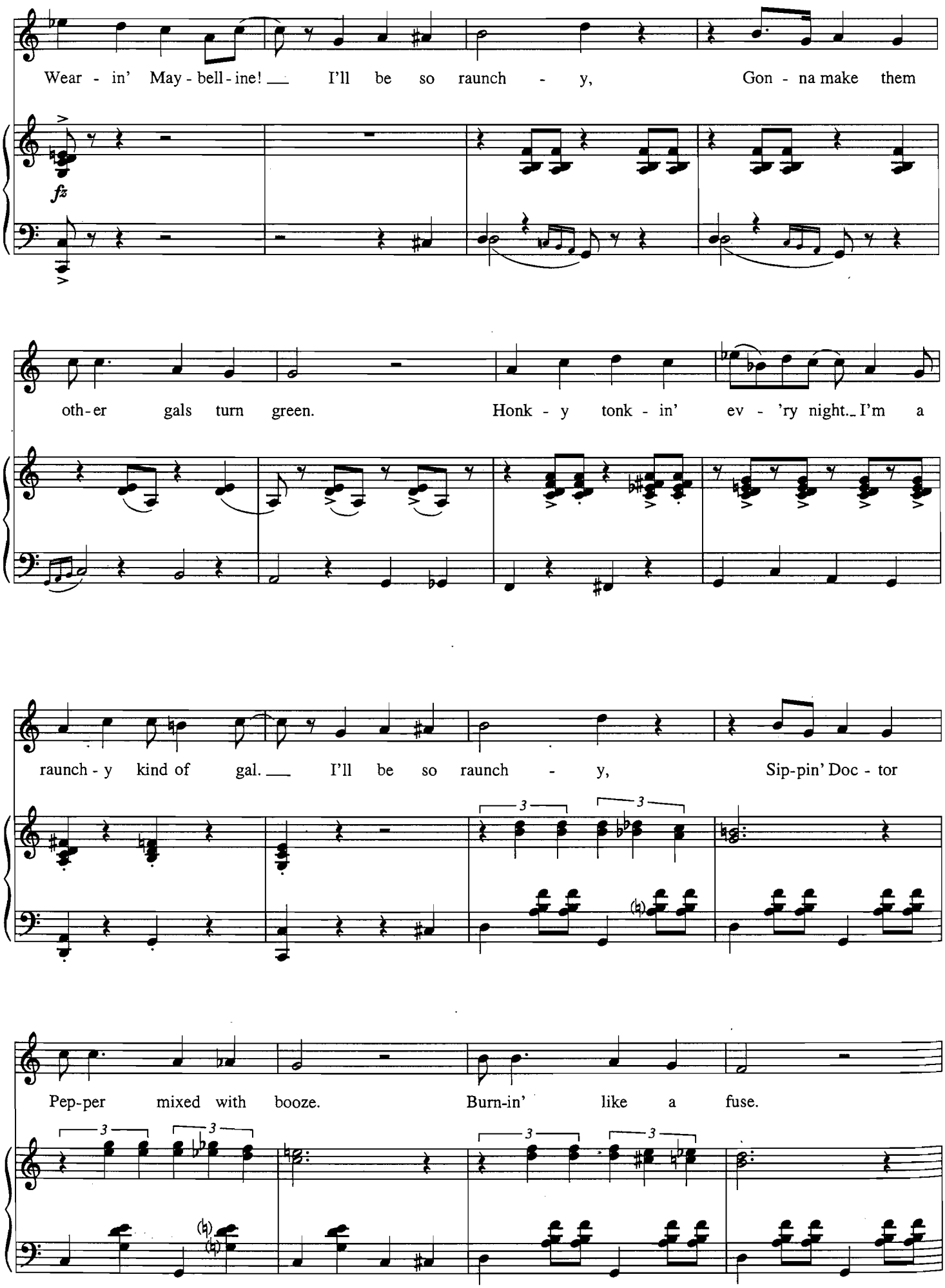
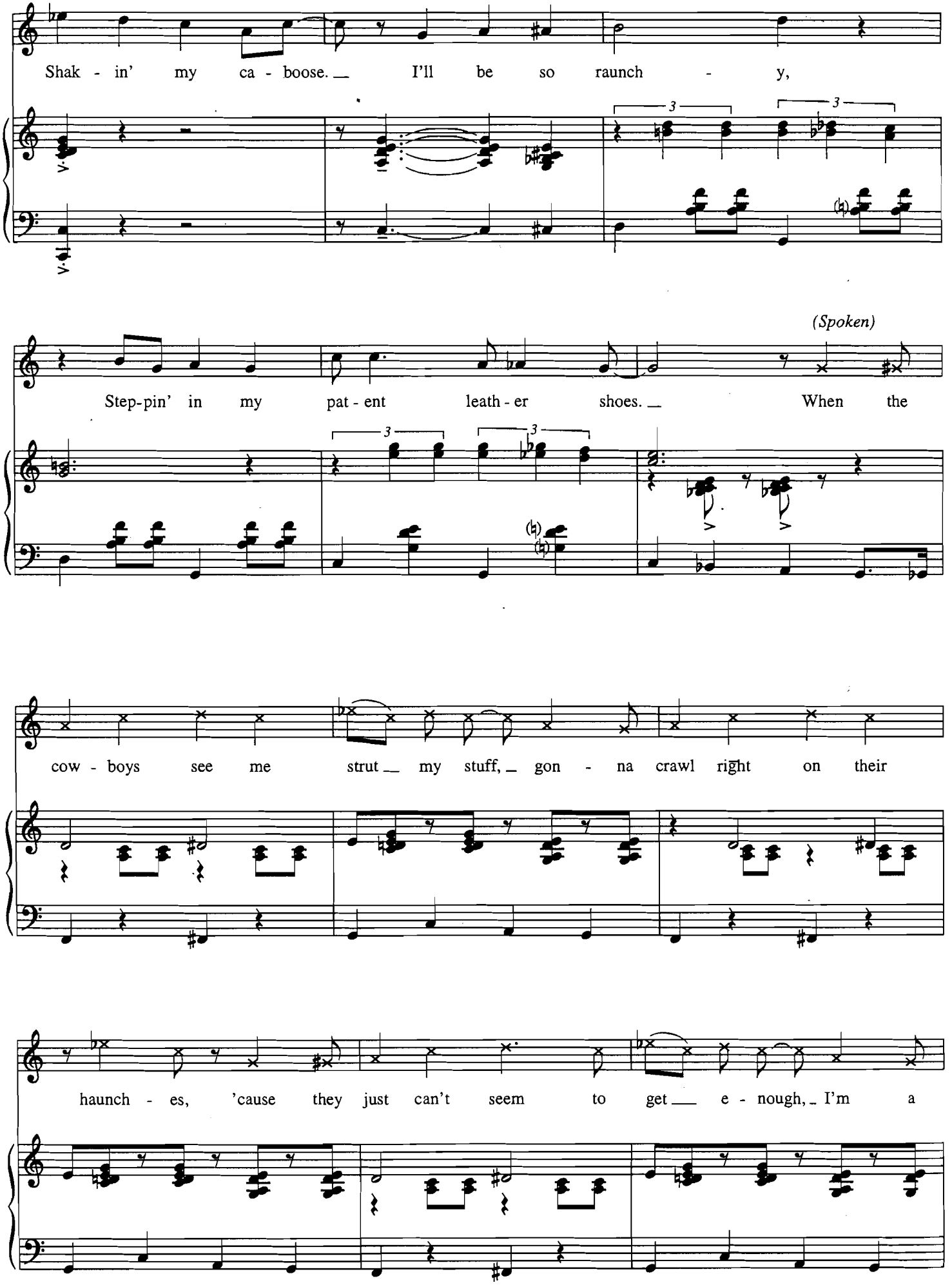
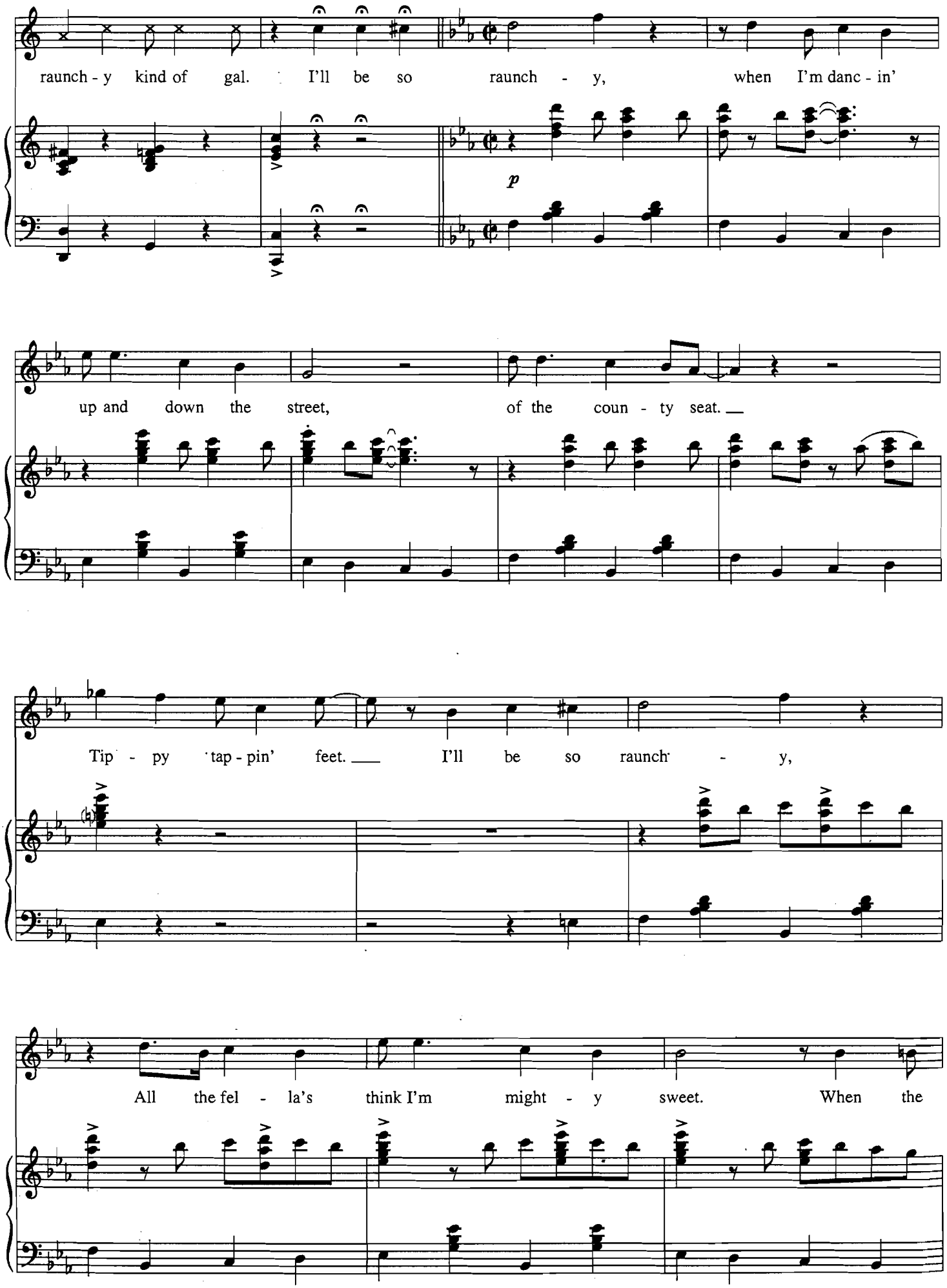
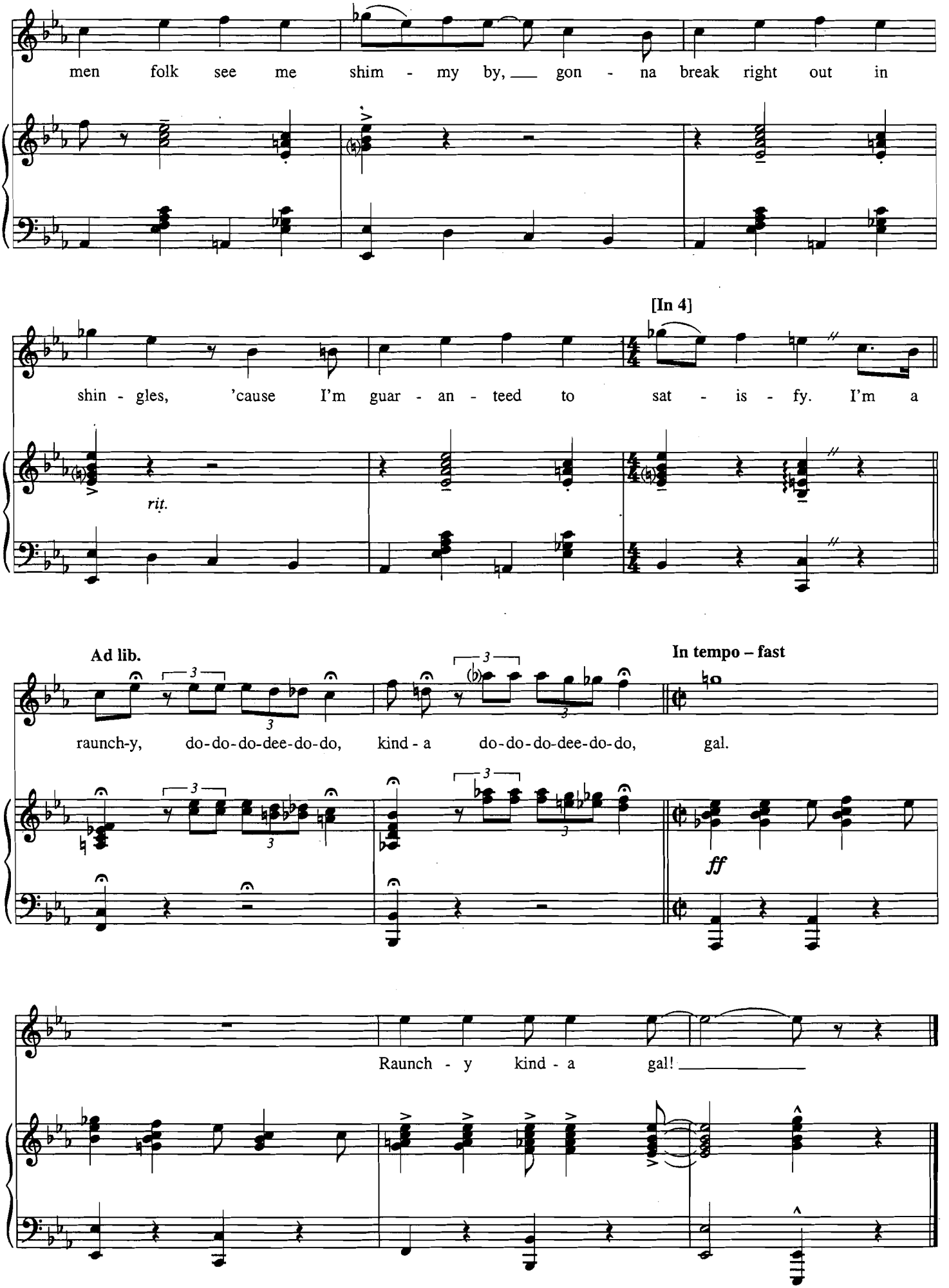

pour per - ox - ide on my head. I'll knock those poor old
Spoken:
cow - boys dead. You don't be - lieve me? Well, just watch!
Blues tempo, in 4
I'll be so raunch - y, danc - in' in my pink and green sa -
p
teen. Feel - in' like a queen.


Wear - in' May - bell - ine! I'll be so raunch - y, Gon - na make them
fz
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,
(Spoken)
Step-pin' in my pat - ent leath - er shoes. When the
cow - boys see me strut my stuff, gon - na crawl right on their
haunch - es, 'cause they just can't seem to get e - nough, I'm a

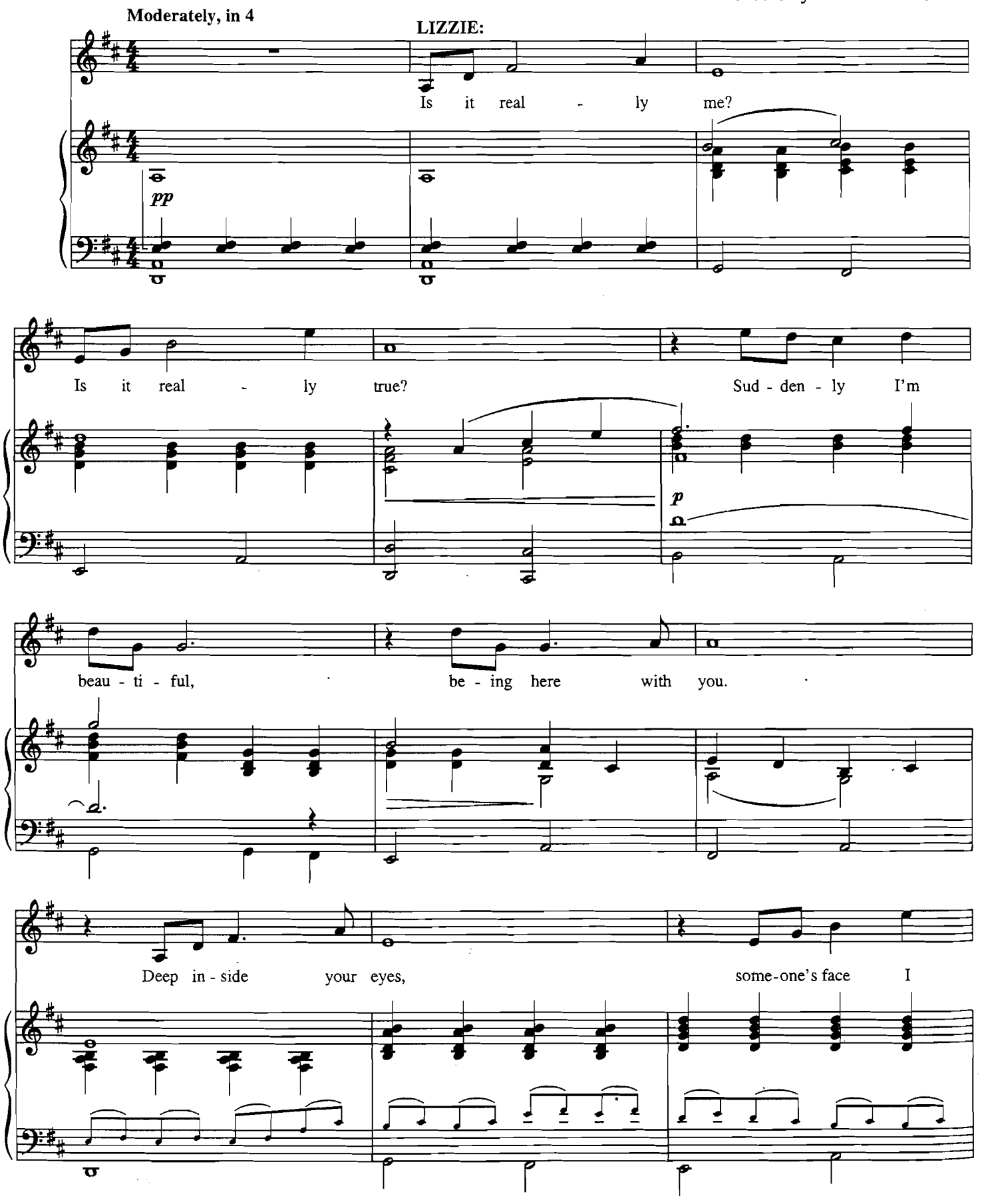

raunch - y kind of gal. I'll be so raunch - y, when I'm danc - in'
p
up and down the street, of the coun - ty seat.
Tip - py tap - pin' feet. I'll be so raunch - y,
All the fel - la's think I'm might - y sweet. When the


men folk see me shim - my by, gon - na break right out in
[In 4]
shin - gles, 'cause I'm guar - an - teed to sat - is - fy. I'm a
rit.
Ad lib.
raunch-y, do-do-do-dee-do-do, kind - a do-do-do-dee-do-do,
In tempo – fast
gal.
ff
Raunch - y kind - a gal!

IS IT REALLY ME?

from *110 in the Shade*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT



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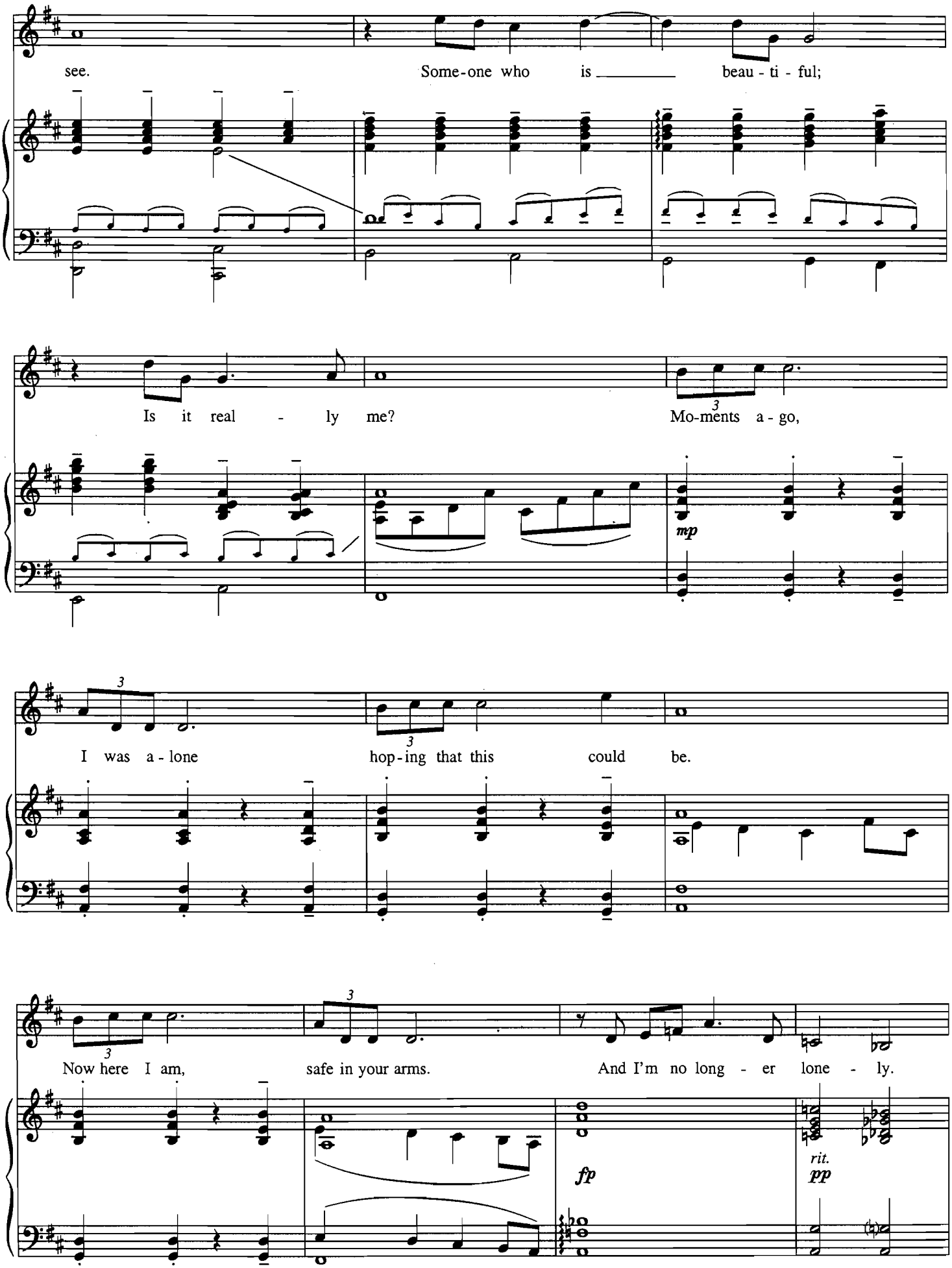
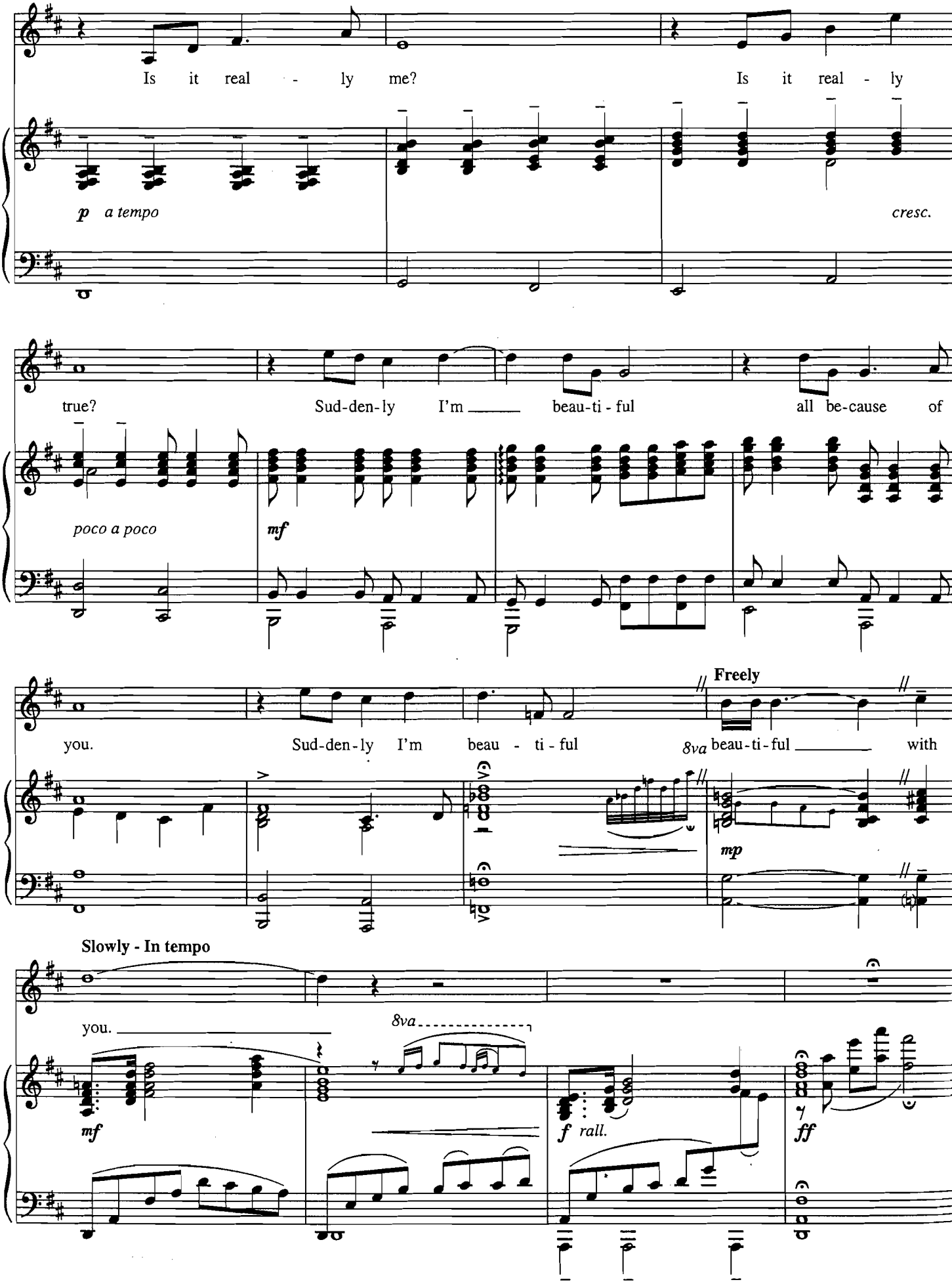
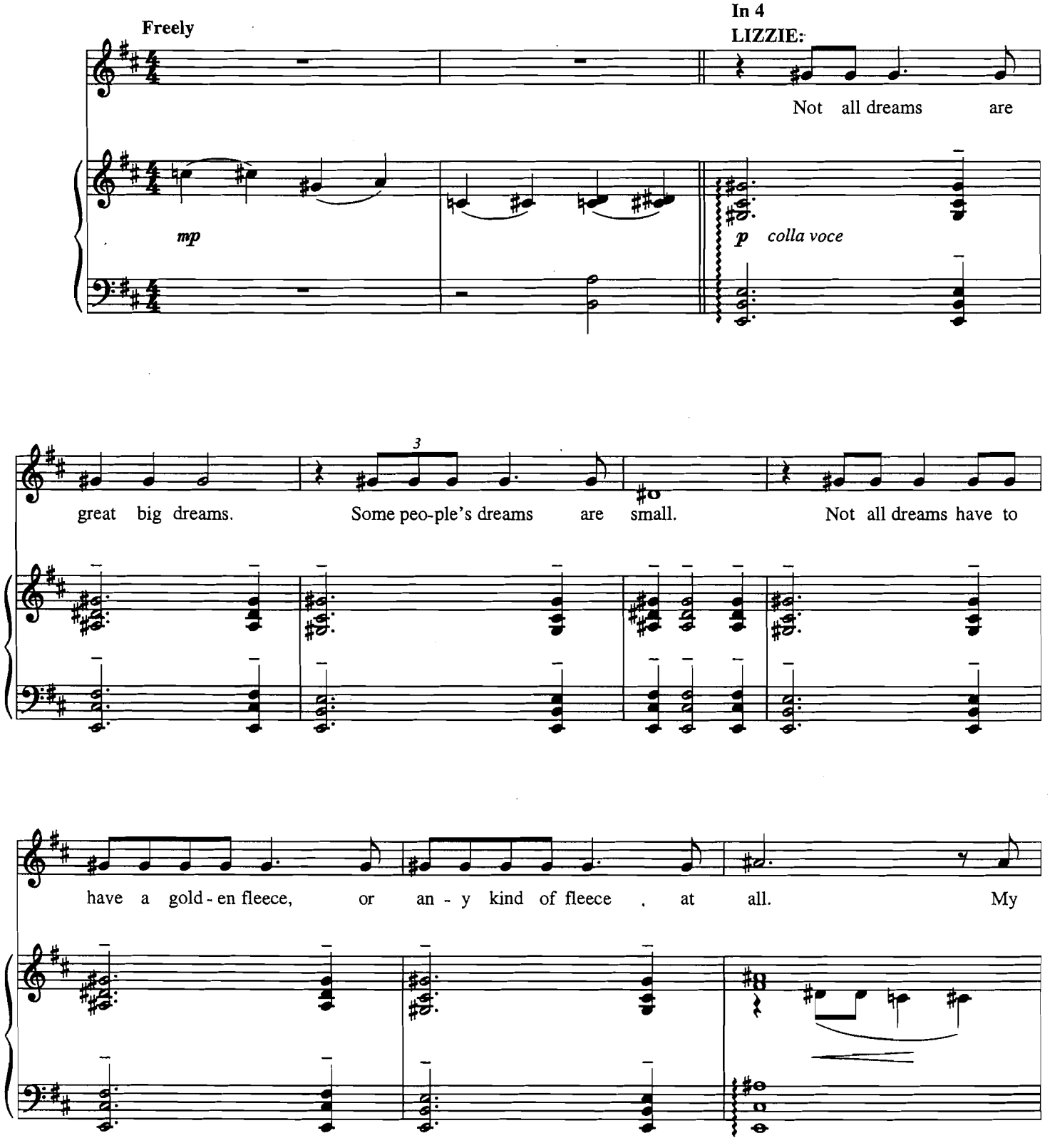

see.
Some-one who is beau - ti - ful;
Is it real - ly me?
Mo-ments a - go,
mp
I was a - lone
hop-ing that this could be.
Now here I am,
safe in your arms.
And I'm no long - er lone - ly.
fp
rit.
pp


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
Freely
8va
beau-ti-ful with
mp
Slowly - In tempo
you.
8va
mf
f rall.
ff

SIMPLE LITTLE THINGS

from *110 in the Shade*

Lyrics by TOM JONES
Music by HARVEY SCHMIDT



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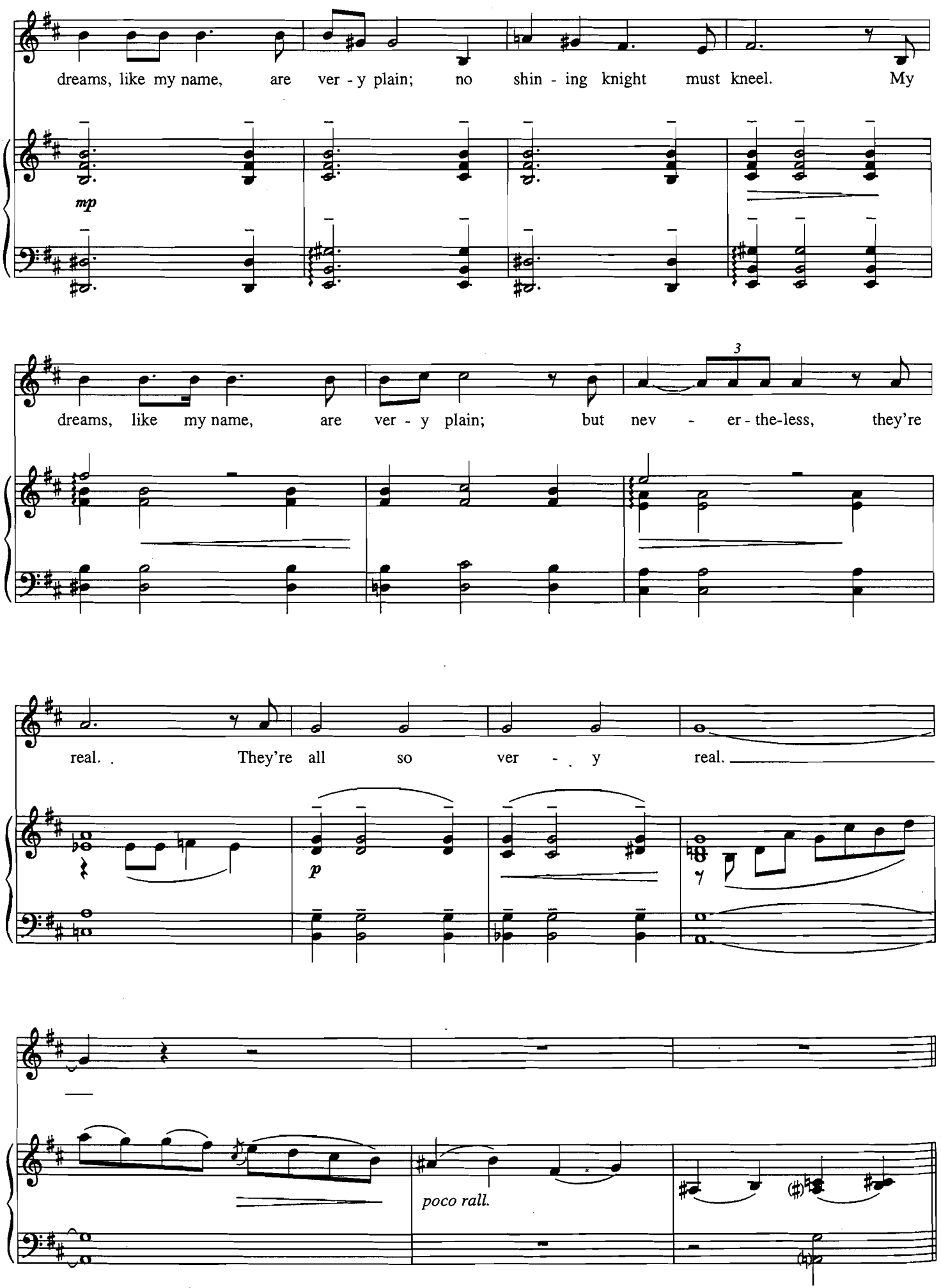
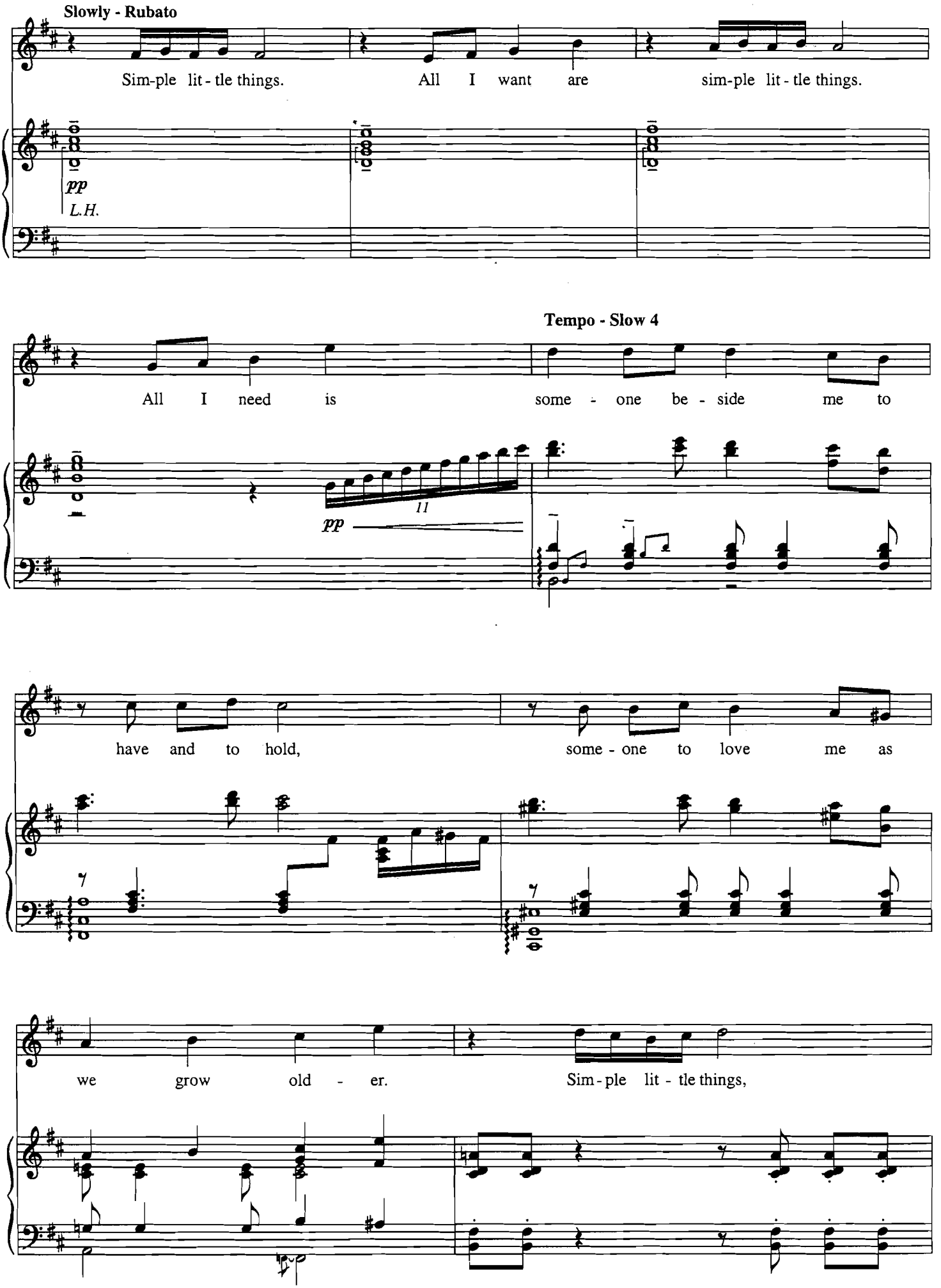
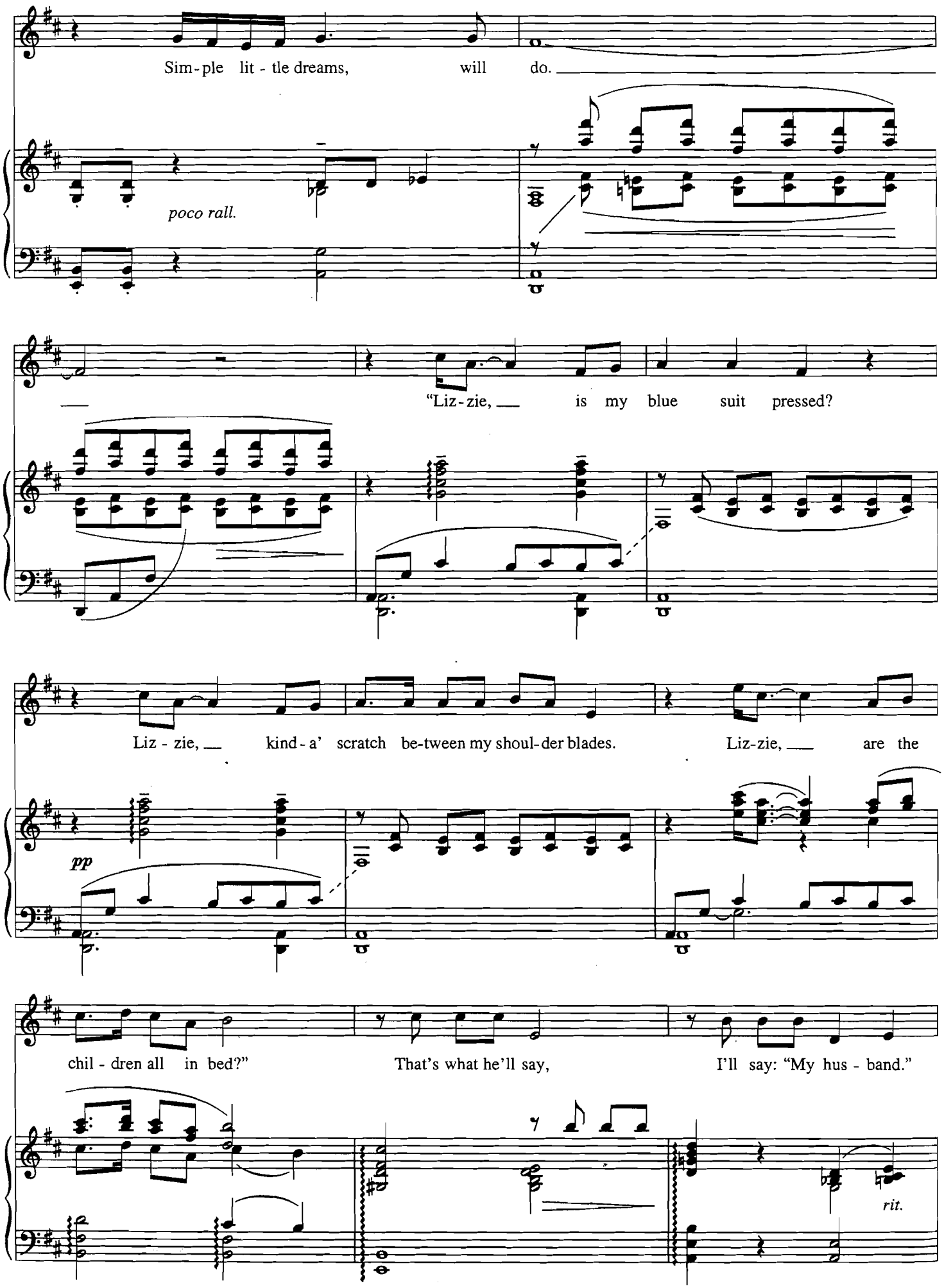
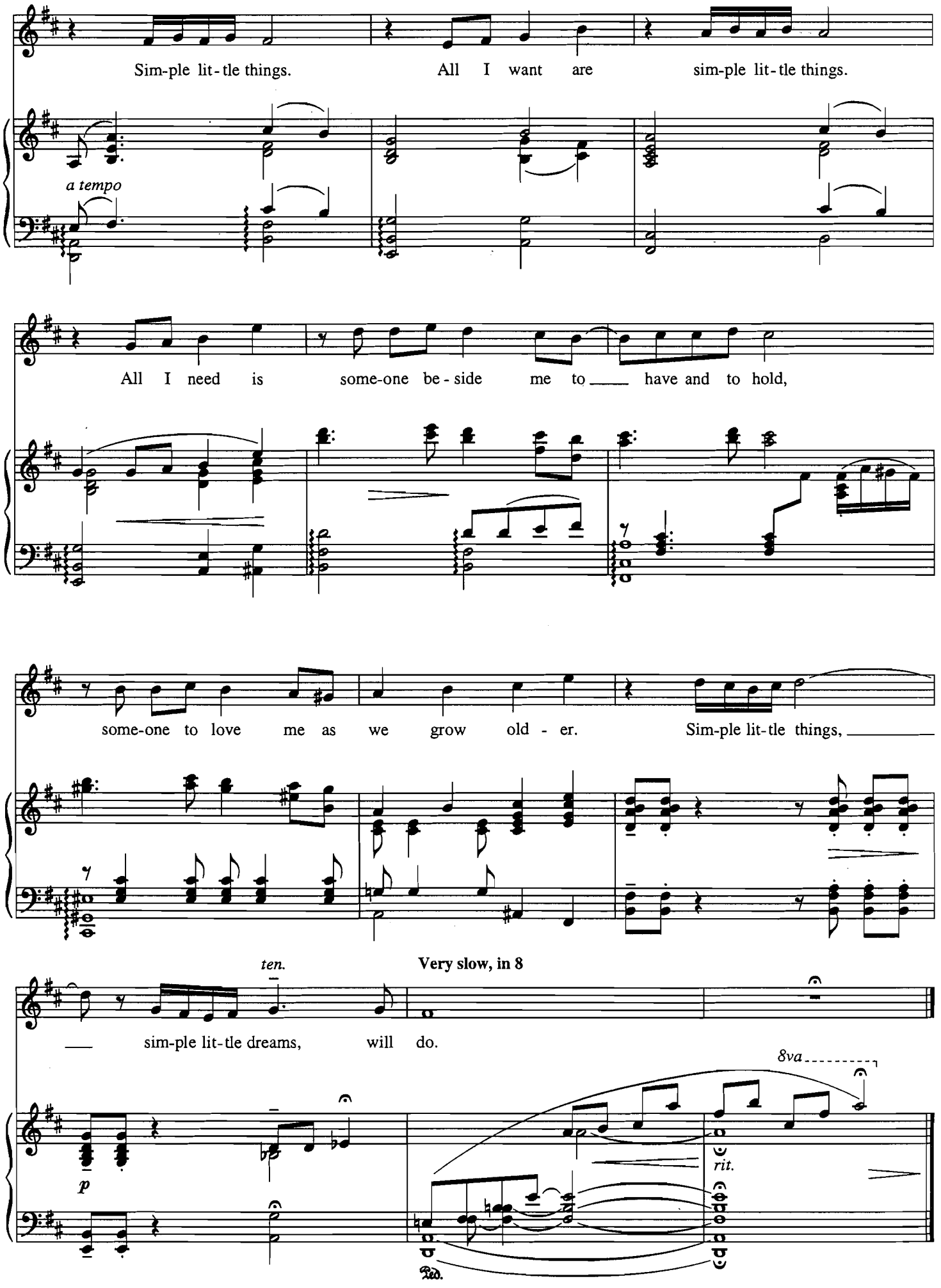

dreams, like my name, are ver - y plain; no shin - ing knight must kneel. My
mp
dreams, like my name, are ver - y plain; but nev - er - the-less, they're
3
real. They're all so ver - y real.
p
poco rall.


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
11
pp
have and to hold, some - one to love me as
we grow old - er. Sim - ple lit - tle things,

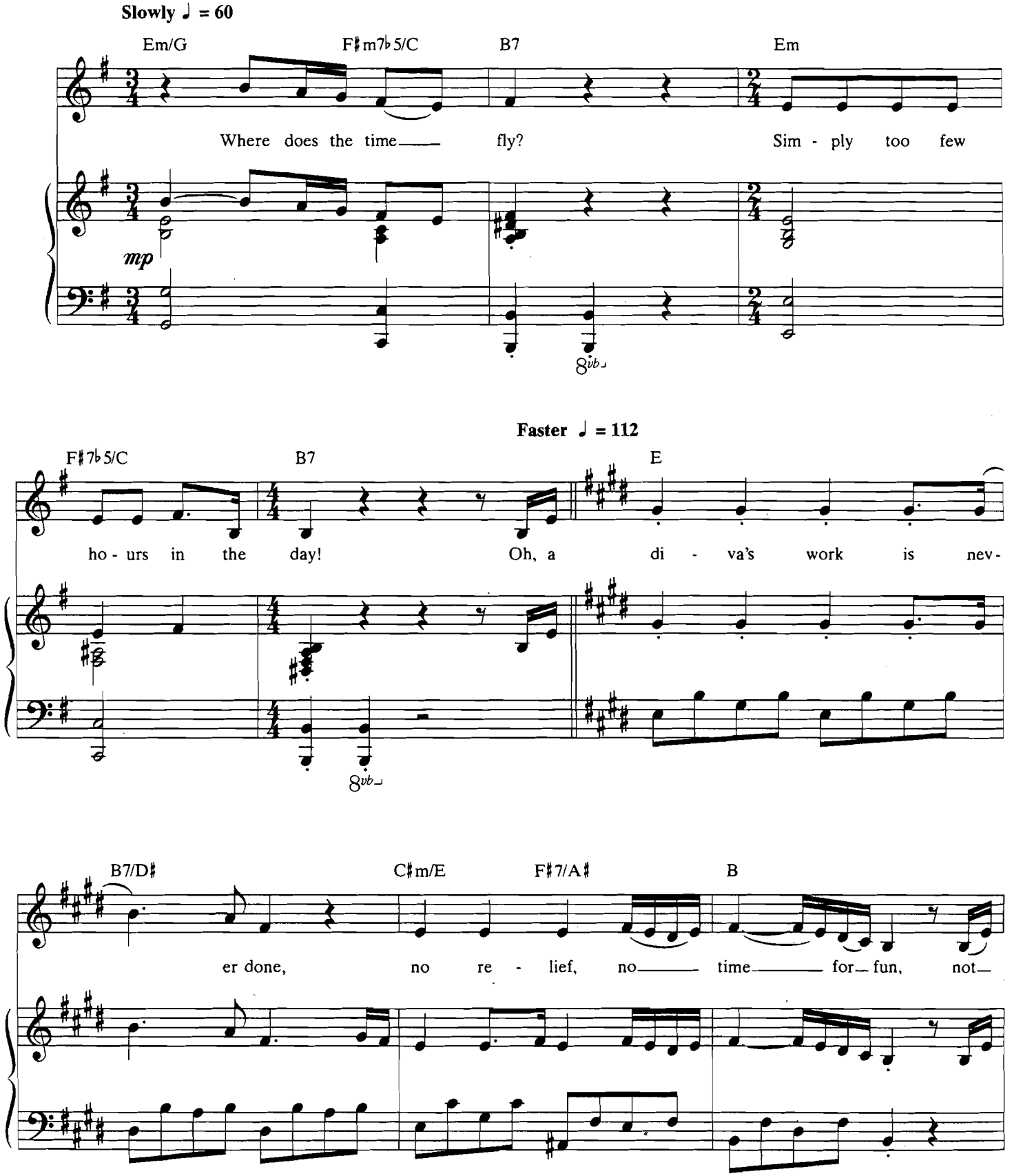

Sim-ple lit - tle dreams, will do.
poco rall.
"Liz-zie, is my blue suit pressed?
Liz - zie, kind - a' scratch be-tween my shoul-der blades. Liz-zie, are the
pp
chil - dren all in bed?" That's what he'll say, I'll say: "My hus - band."
rit.


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.
8va
p
rit.
Ped.

THIS PLACE IS MINE

from *Phantom*

Words and Music by
MAURY YESTON



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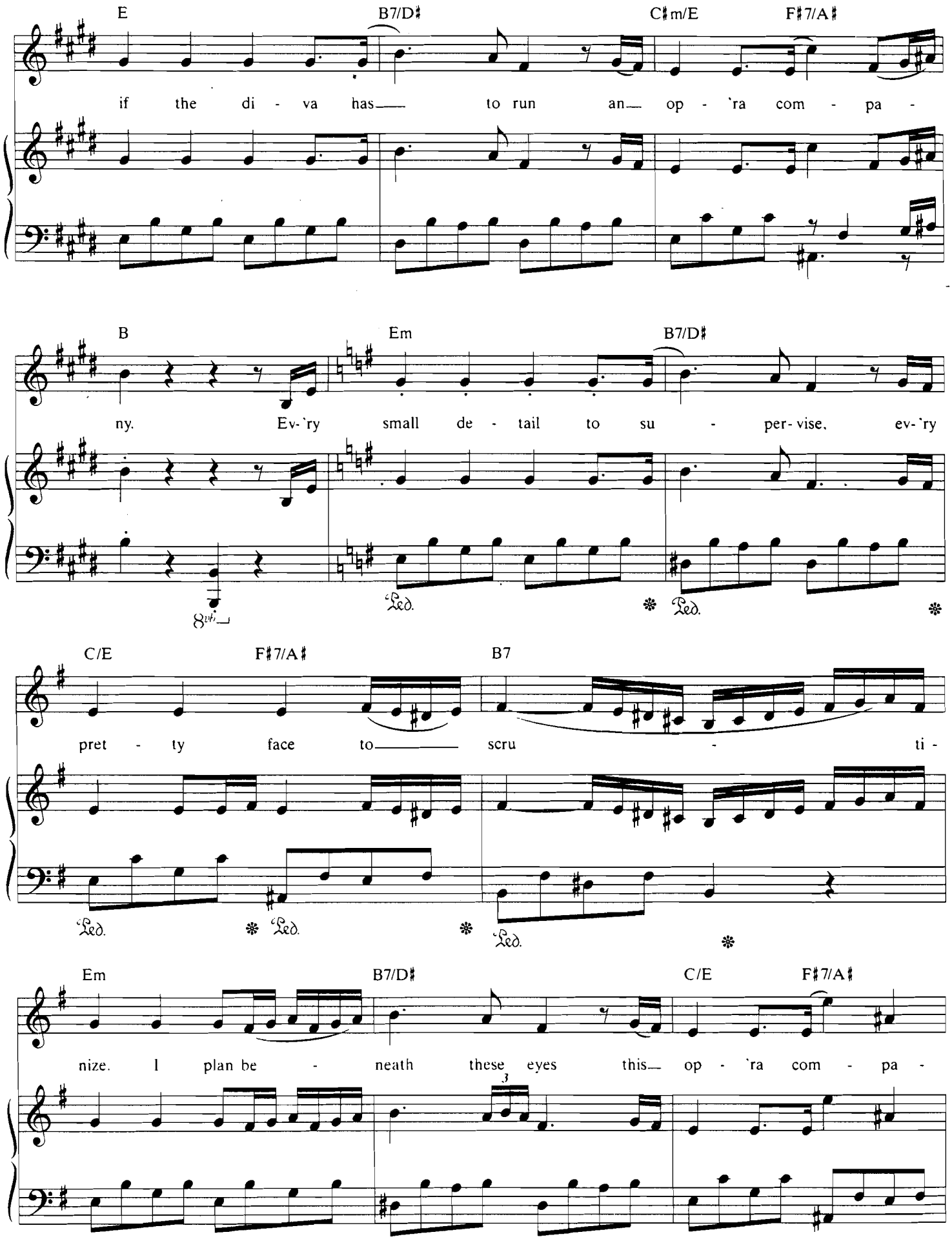
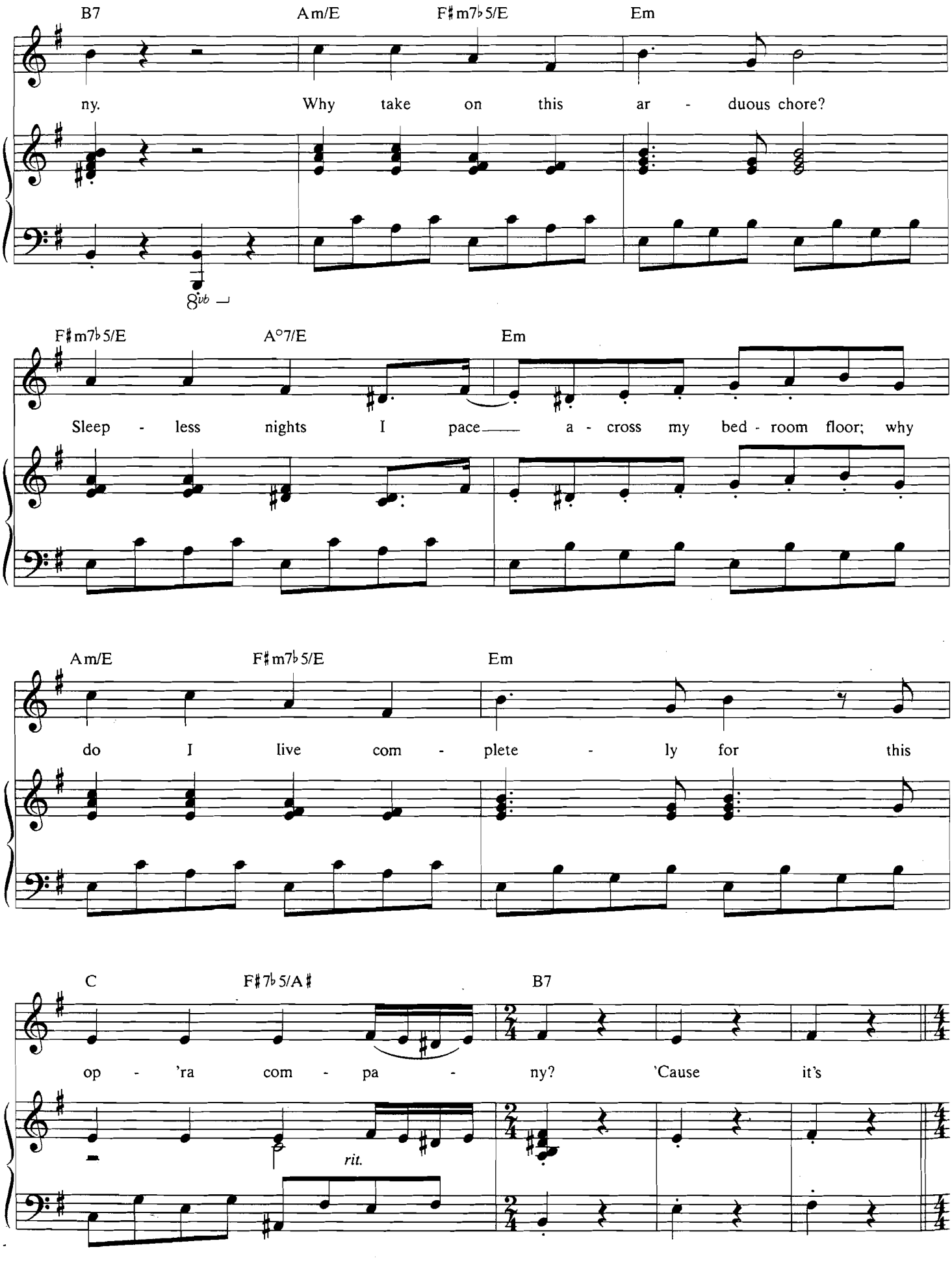
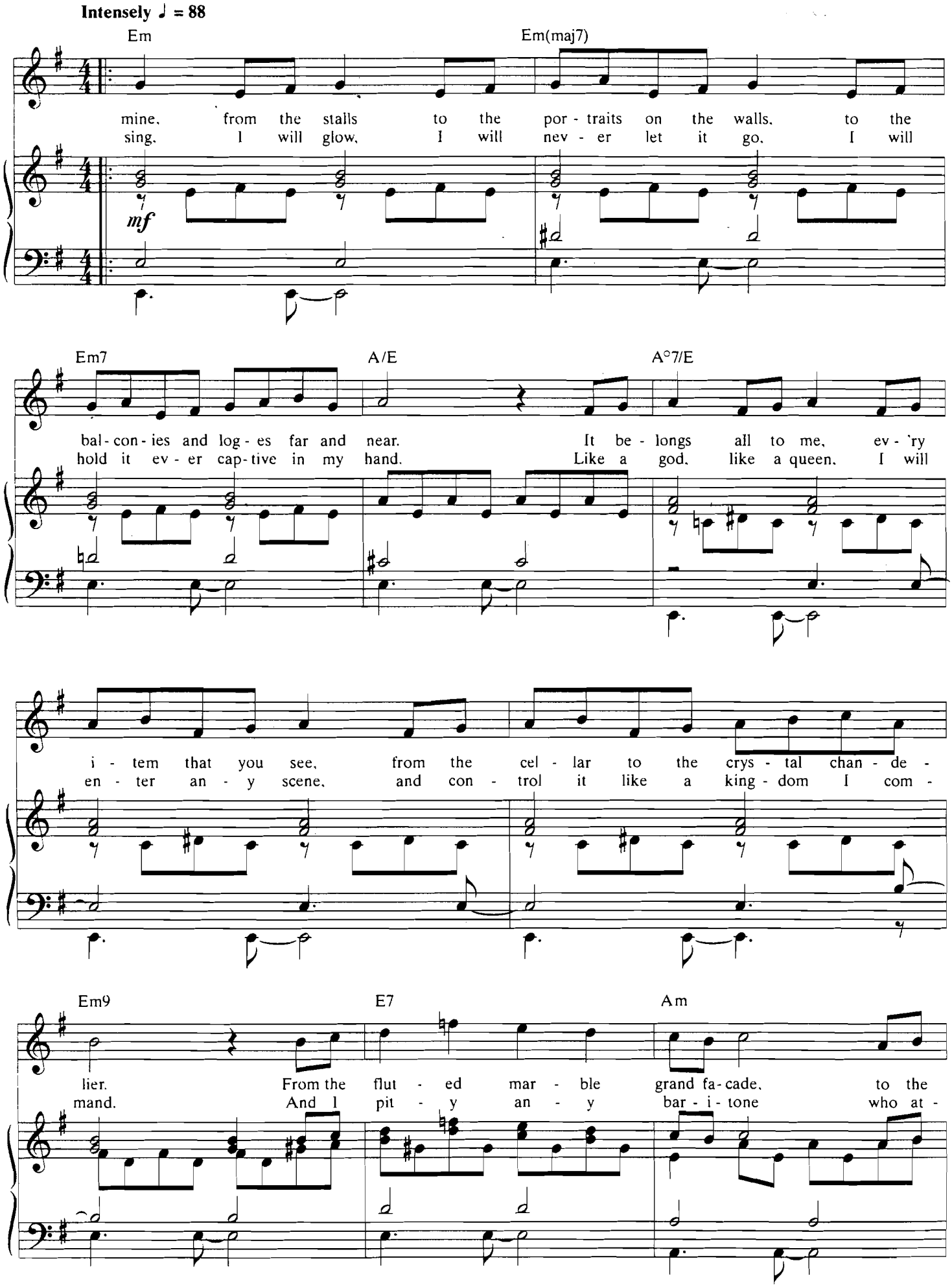
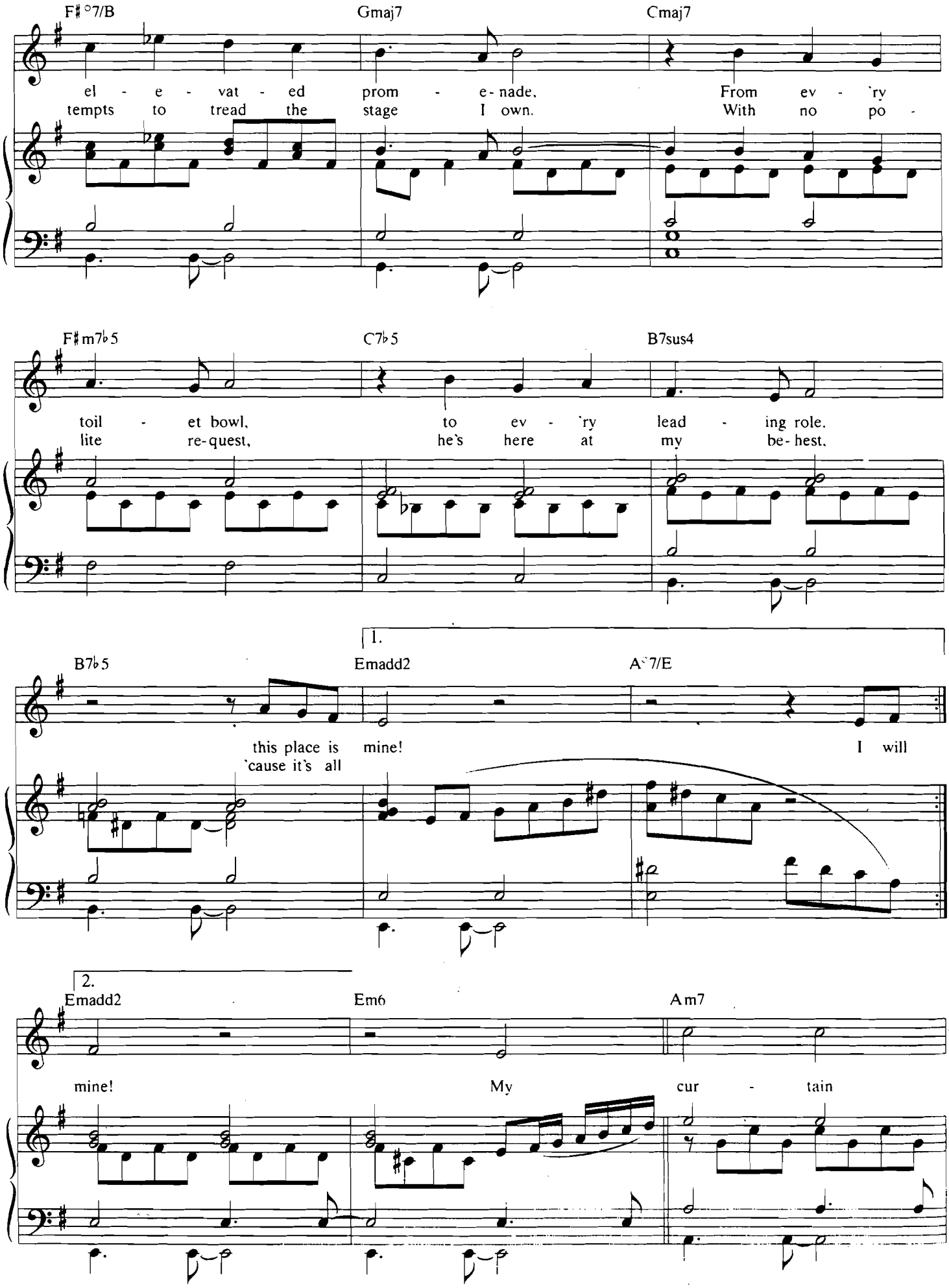
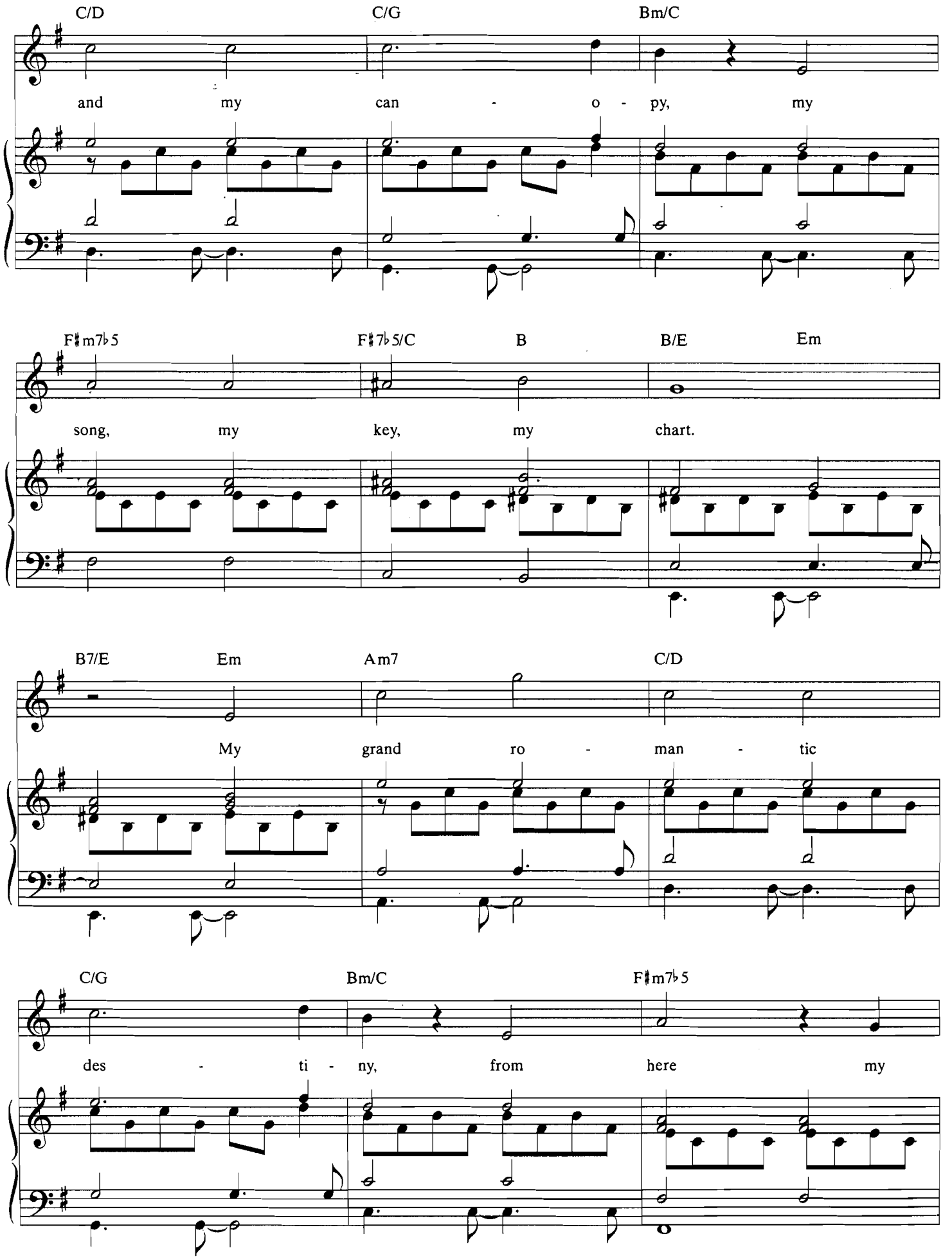
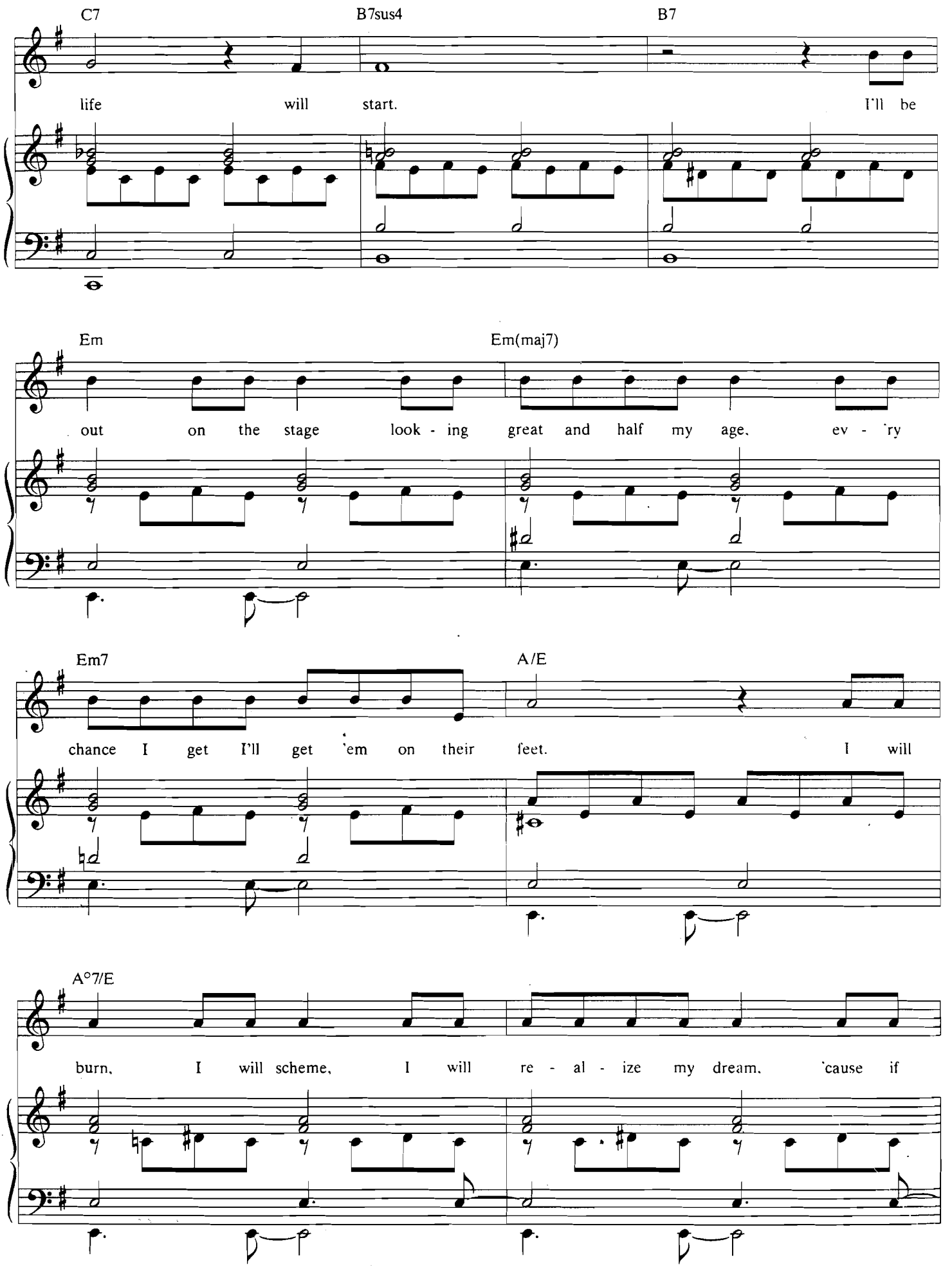

E
B7/D♯
C♯m/E
F♯7/A♯
if the di - va has to run an op - 'ra com - pa -
B
Em
B7/D♯
ny. Ev-'ry small de - tail to su - per-vise, ev-'ry
8vb
Ped.
Ped.
C/E
F♯7/A♯
B7
pret - ty face to scru - ti -
Ped.
Ped.
Ped.
Em
B7/D♯
C/E
F♯7/A♯
nize. I plan be - neath these eyes this op - 'ra com - pa -
3

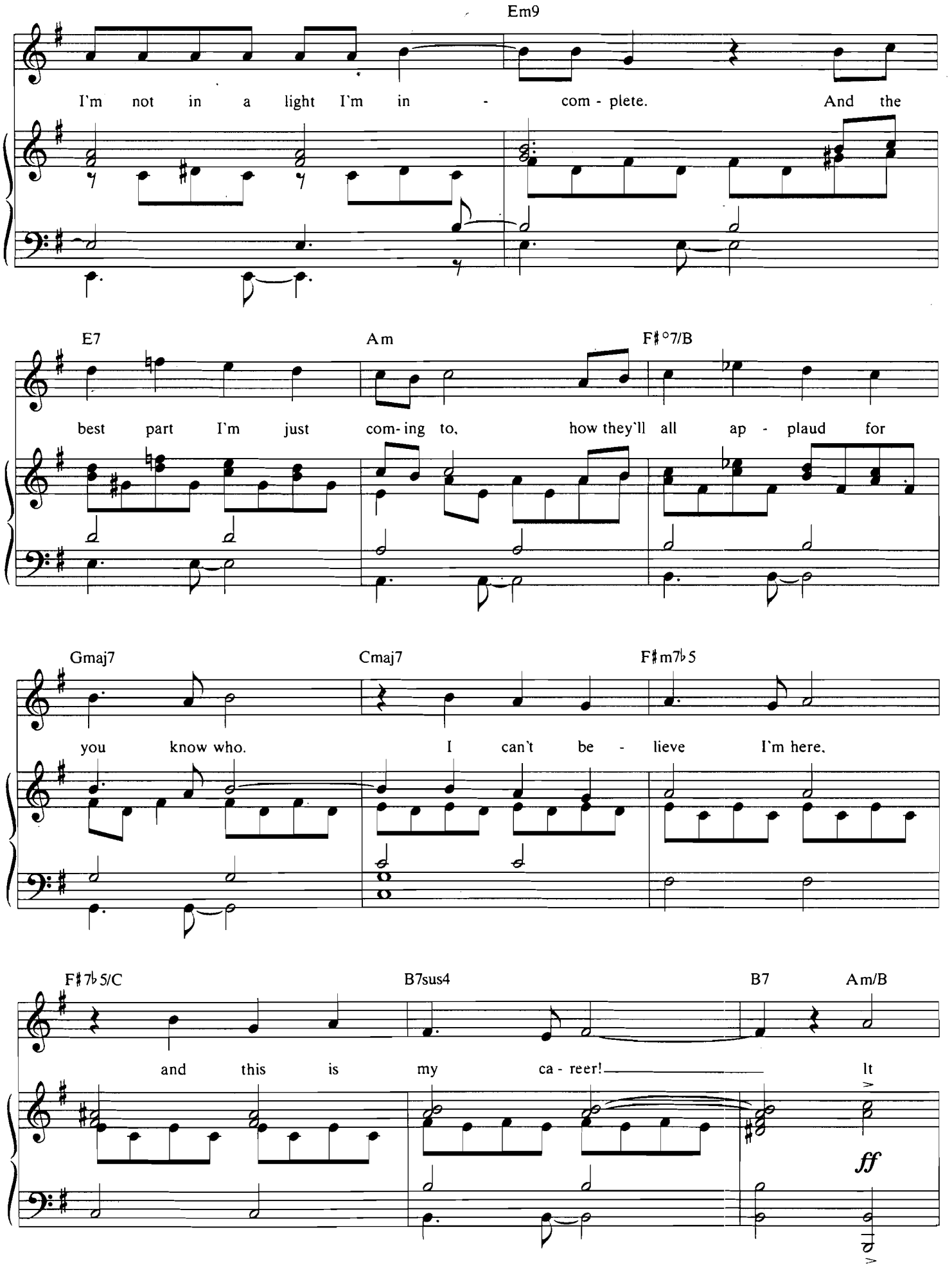

B7
Am/E
F♯m7♭5/E
Em
ny.
Why take on this ar - duous chore?
8vb
F♯m7♭5/E
A°7/E
Em
Sleep - less nights I pace a - cross my bed - room floor; why
Am/E
F♯m7♭5/E
Em
do I live com - plete - ly for this
C
F♯7♭5/A♯
B7
op - 'ra com - pa - ny? 'Cause it's
rit.

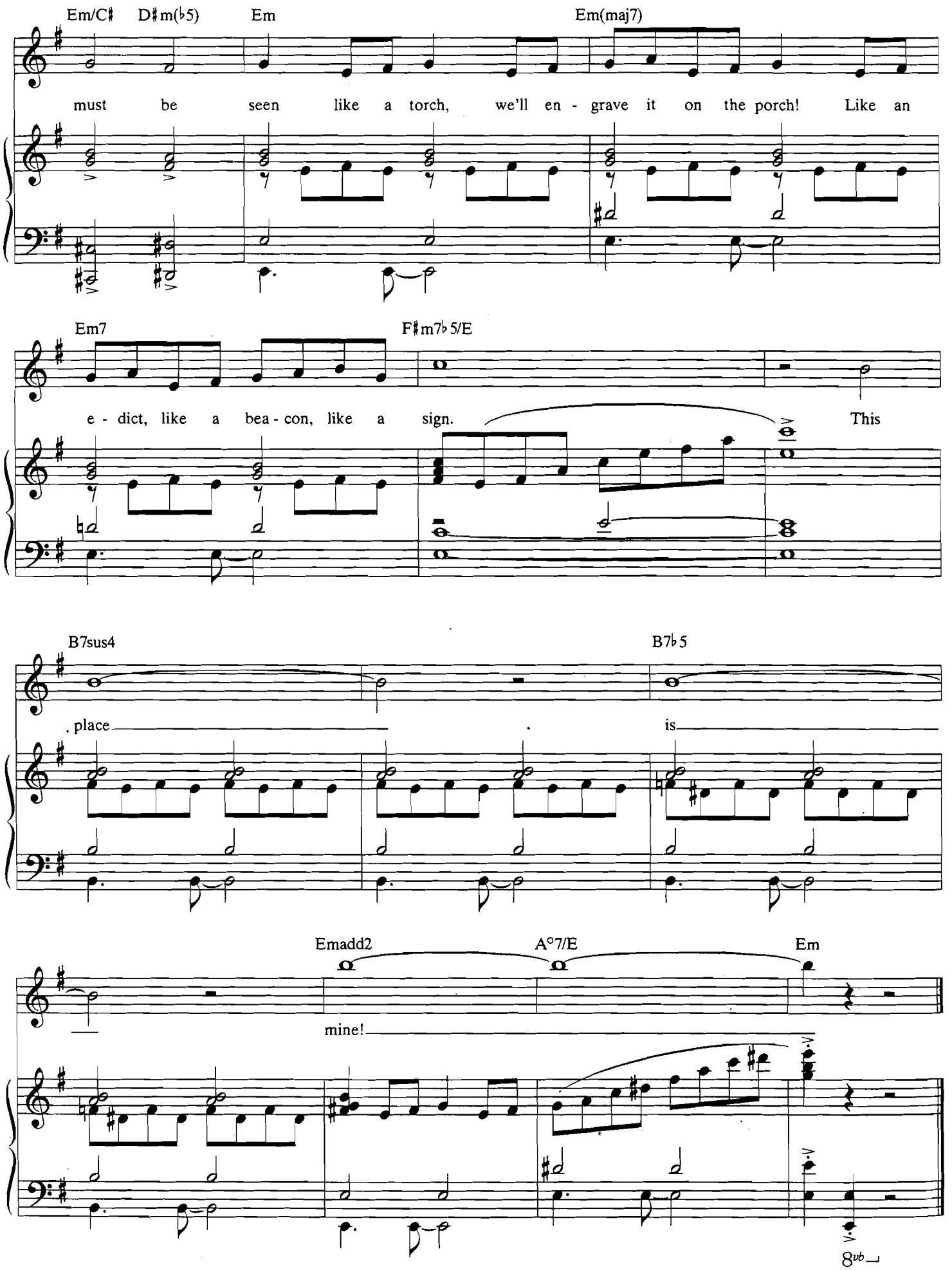

Intensely ♩ = 88
Em
Em(maj7)
mine, from the stalls to the por - traits on the walls, to the
sing, I will glow, I will nev - er let it go, I will
mf
Em7
A/E
A°7/E
bal - con - ies and log - es far and near. It be - longs all to me, ev - 'ry
hold it ev - er cap - tive in my hand. Like a god, like a queen, 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 -


F♯°7/B
Gmaj7
Cmaj7
el - e - vat - ed prom - e-nade, From ev - 'ry
tempts to tread the stage I own. With no po -
F♯m7♭5
C7♭5
B7sus4
toil - et bowl, to ev - 'ry lead - ing role.
lite re-quest, he's here at my be-hest.
1.
B7♭5
Emadd2
A°7/E
this place is mine! I will
'cause it's all
2.
Emadd2
Em6
Am7
mine! My cur - tain


C/D
C/G
Bm/C
and my can - o - py, my
F♯m7♭5
F♯7♭5/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♯m7♭5
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

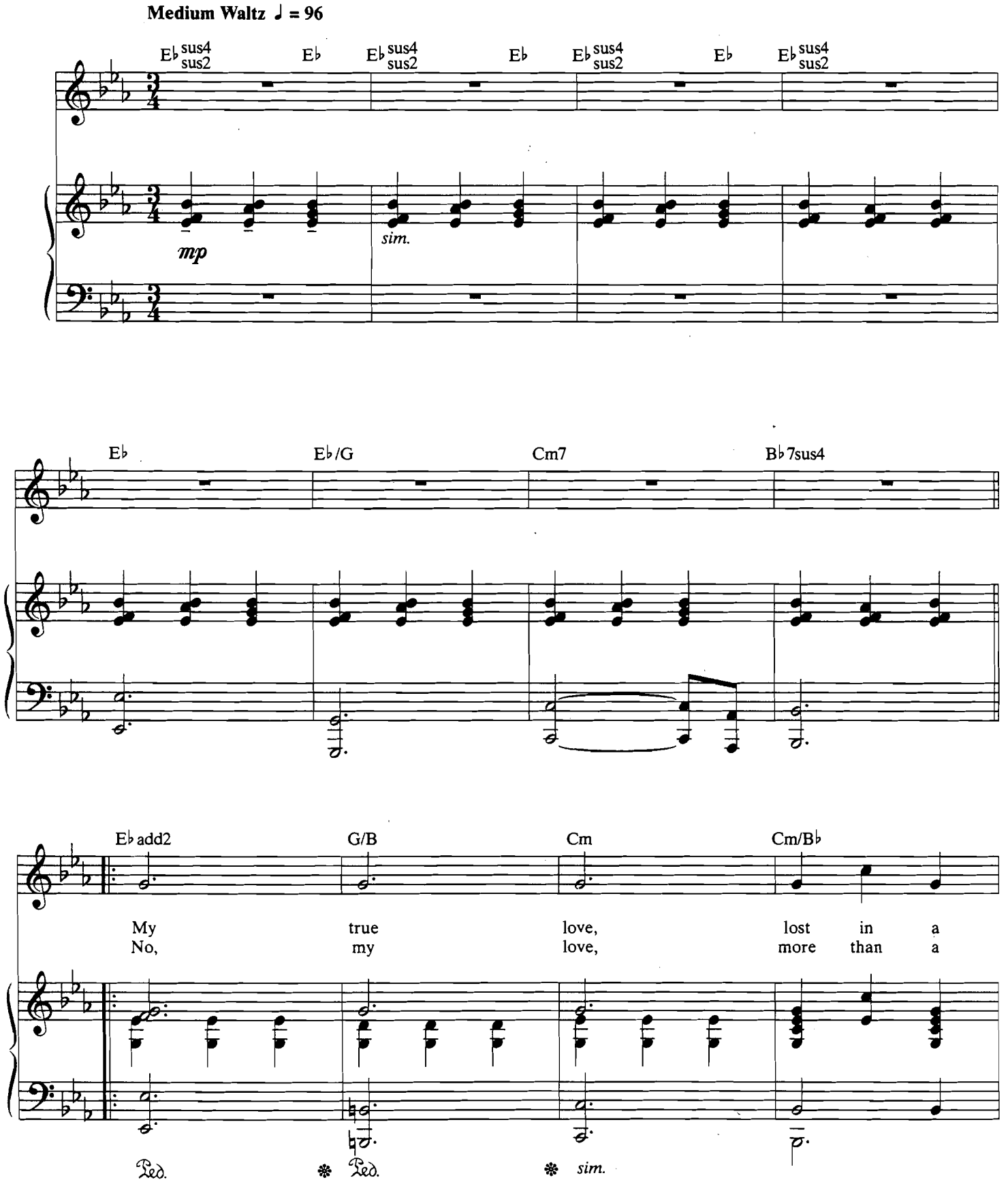

Em9
I'm not in a light I'm in - com - plete. And the
E7
Am
F♯°7/B
best part I'm just com- ing to, how they'll all ap - plaud for
Gmaj7
Cmaj7
F♯m7♭5
you know who. I can't be - lieve I'm here.
F♯7♭5/C
B7sus4
B7
Am/B
and this is my ca - reer! It
ff


Em/C♯ D♯m(♭5) Em Em(maj7)
must be seen like a torch, we'll en - grave it on the porch! Like an
Em7 F♯m7♭5/E
e - dict, like a bea - con, like a sign. This
B7sus4 B7♭5
. place is
Emadd2 A°7/E Em
mine!
8vb

MY TRUE LOVE

from *Phantom*

Words and Music by
MAURY YESTON



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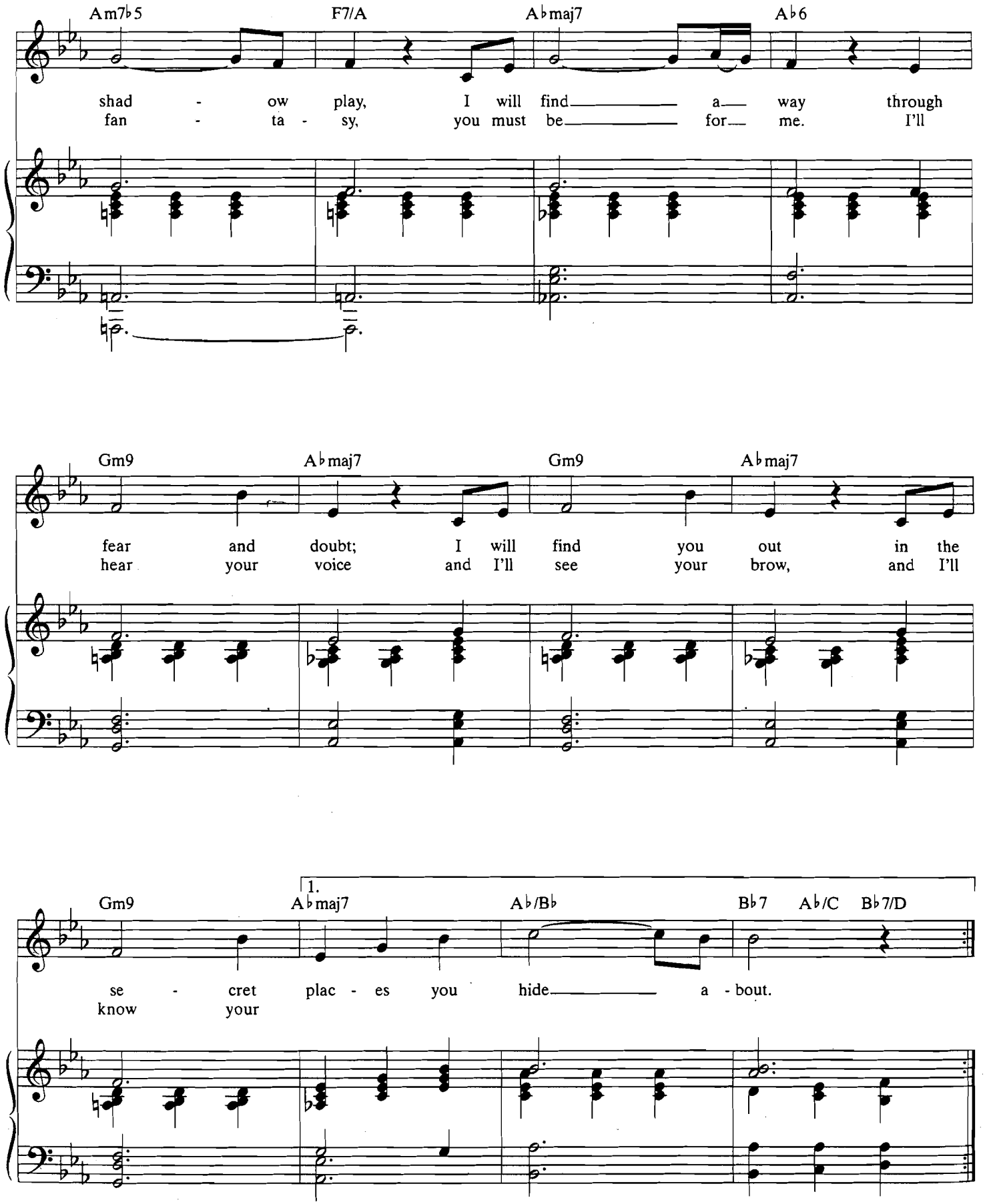
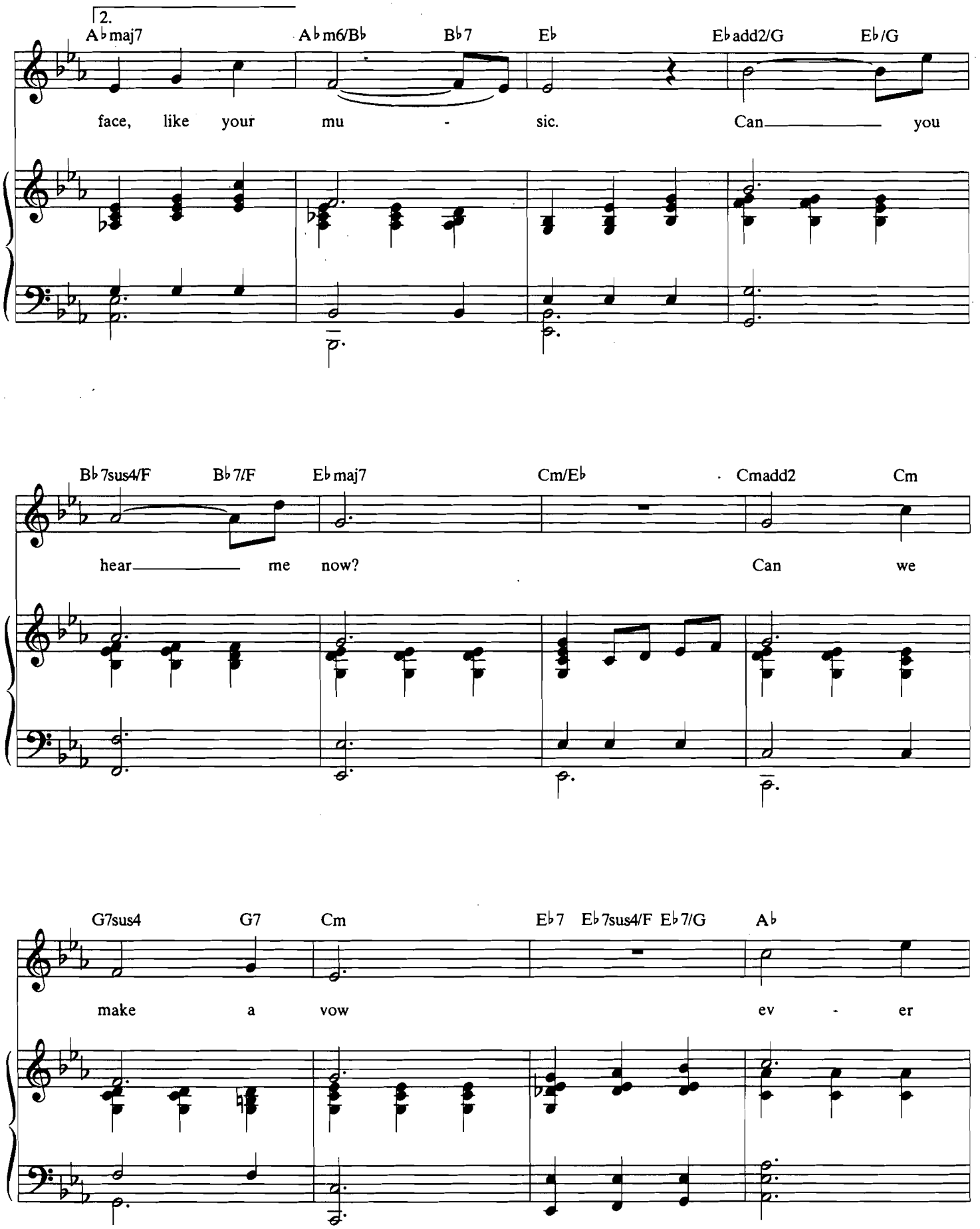
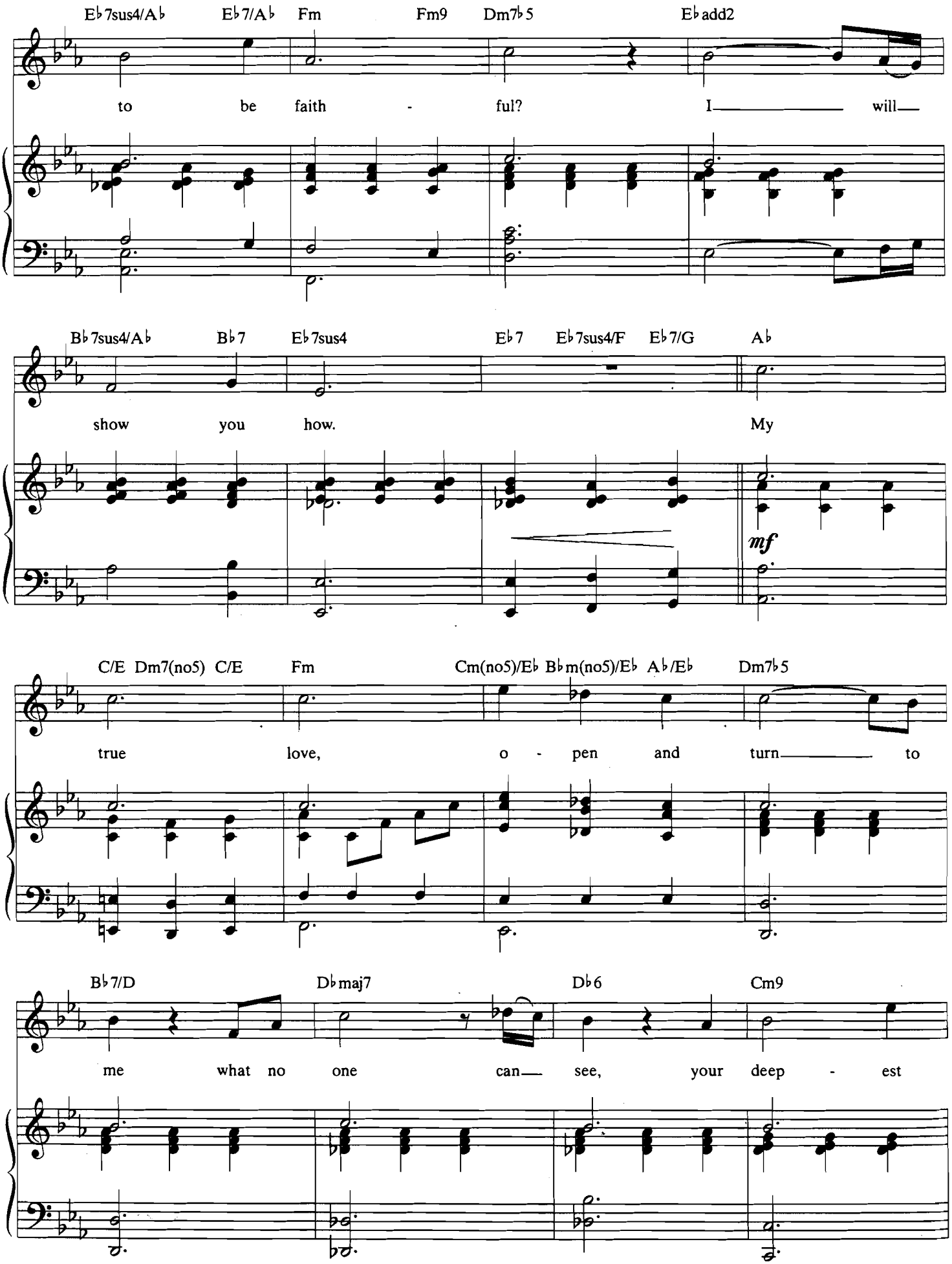
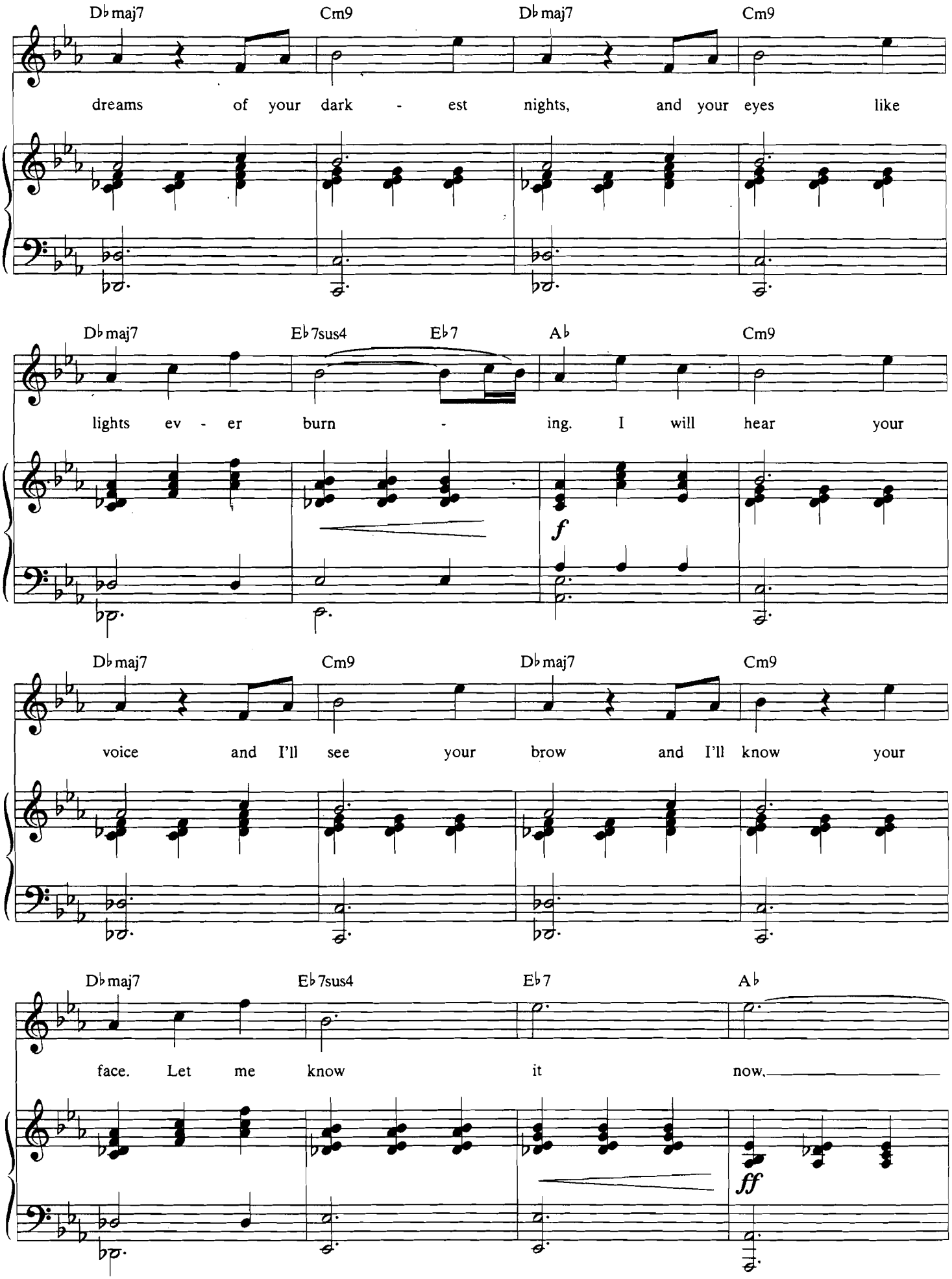
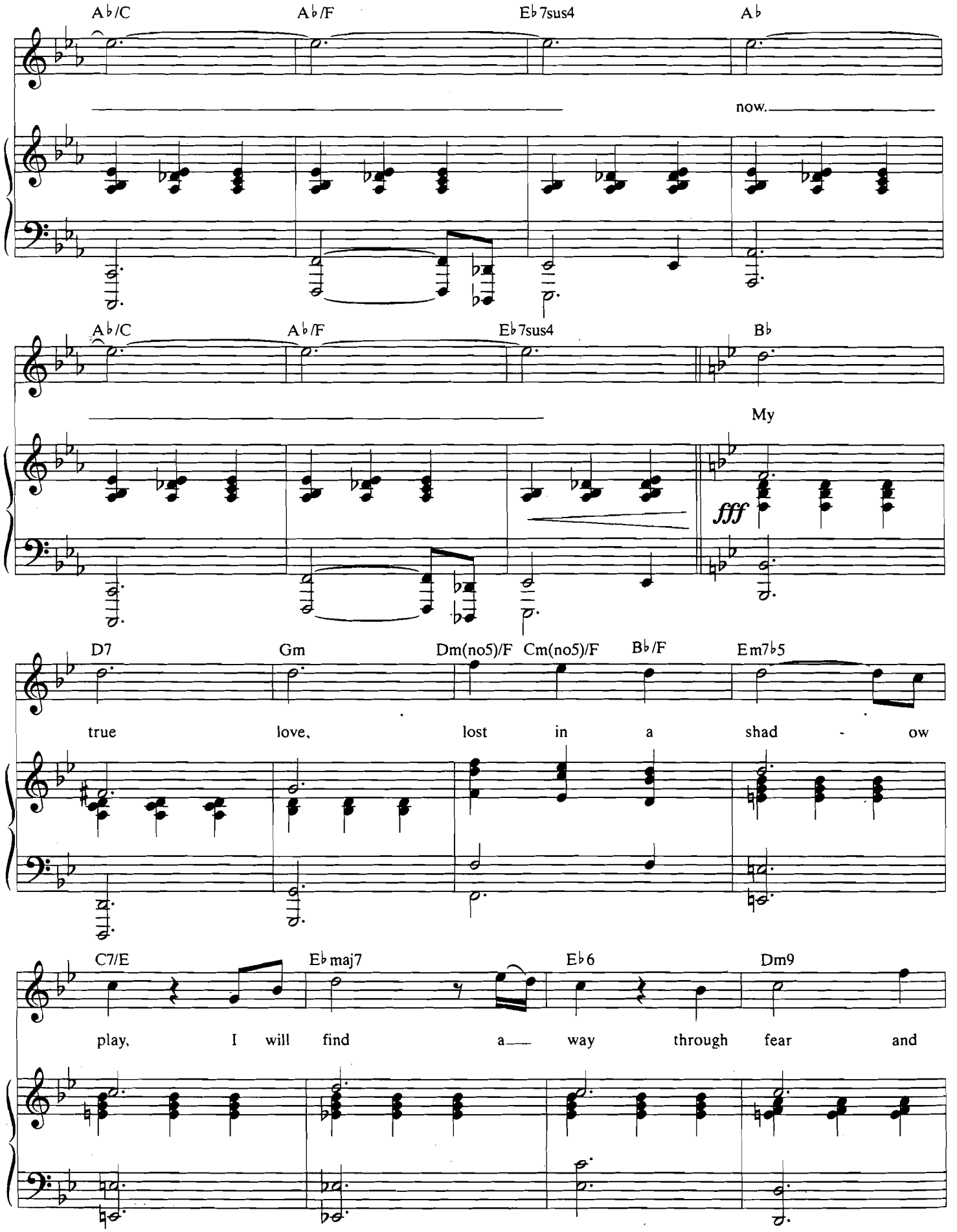
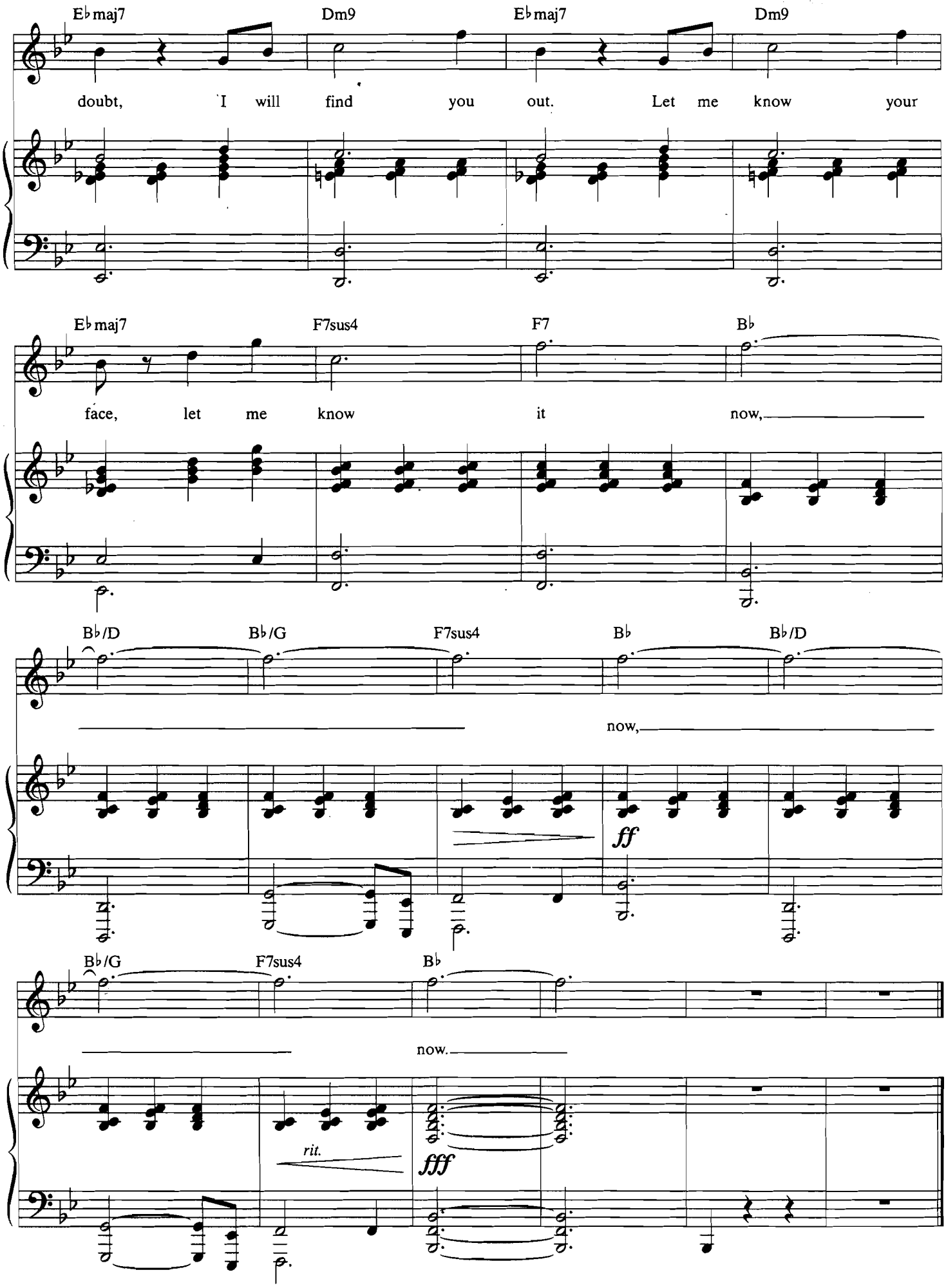

Am7♭5
F7/A
A♭maj7
A♭6
shad - ow play, I will find a way through
fan - ta - sy, you must be for me. I'll
Gm9
A♭maj7
Gm9
A♭maj7
fear and doubt; I will find you out in the
hear your voice and I'll see your brow, and I'll
1.
Gm9
A♭maj7
A♭/B♭
B♭7
A♭/C
B♭7/D
se - cret plac - es you hide a - bout.
know your


2.
A♭maj7
A♭m6/B♭
B♭7
E♭
E♭add2/G
E♭/G
face, like your mu - sic. Can you
B♭7sus4/F
B♭7/F
E♭maj7
Cm/E♭
Cmadd2
Cm
hear me now? Can we
G7sus4
G7
Cm
E♭7
E♭7sus4/F
E♭7/G
A♭
make a vow ev - er


E♭7sus4/A♭ E♭7/A♭ Fm Fm9 Dm7♭5 E♭add2
to be faith - ful? I will
B♭7sus4/A♭ B♭7 E♭7sus4 E♭7 E♭7sus4/F E♭7/G A♭
show you how. My
mf
C/E Dm7(no5) C/E Fm Cm(no5)/E♭ B♭m(no5)/E♭ A♭/E♭ Dm7♭5
true love, o - pen and turn to
B♭7/D D♭maj7 D♭6 Cm9
me what no one can see, your deep - est


D♭maj7
Cm9
D♭maj7
Cm9
dreams of your dark - est nights, and your eyes like
D♭maj7
E♭7sus4
E♭7
A♭
Cm9
lights ev - er burn - ing. I will hear your
f
D♭maj7
Cm9
D♭maj7
Cm9
voice and I'll see your brow and I'll know your
D♭maj7
E♭7sus4
E♭7
A♭
face. Let me know it now.
ff

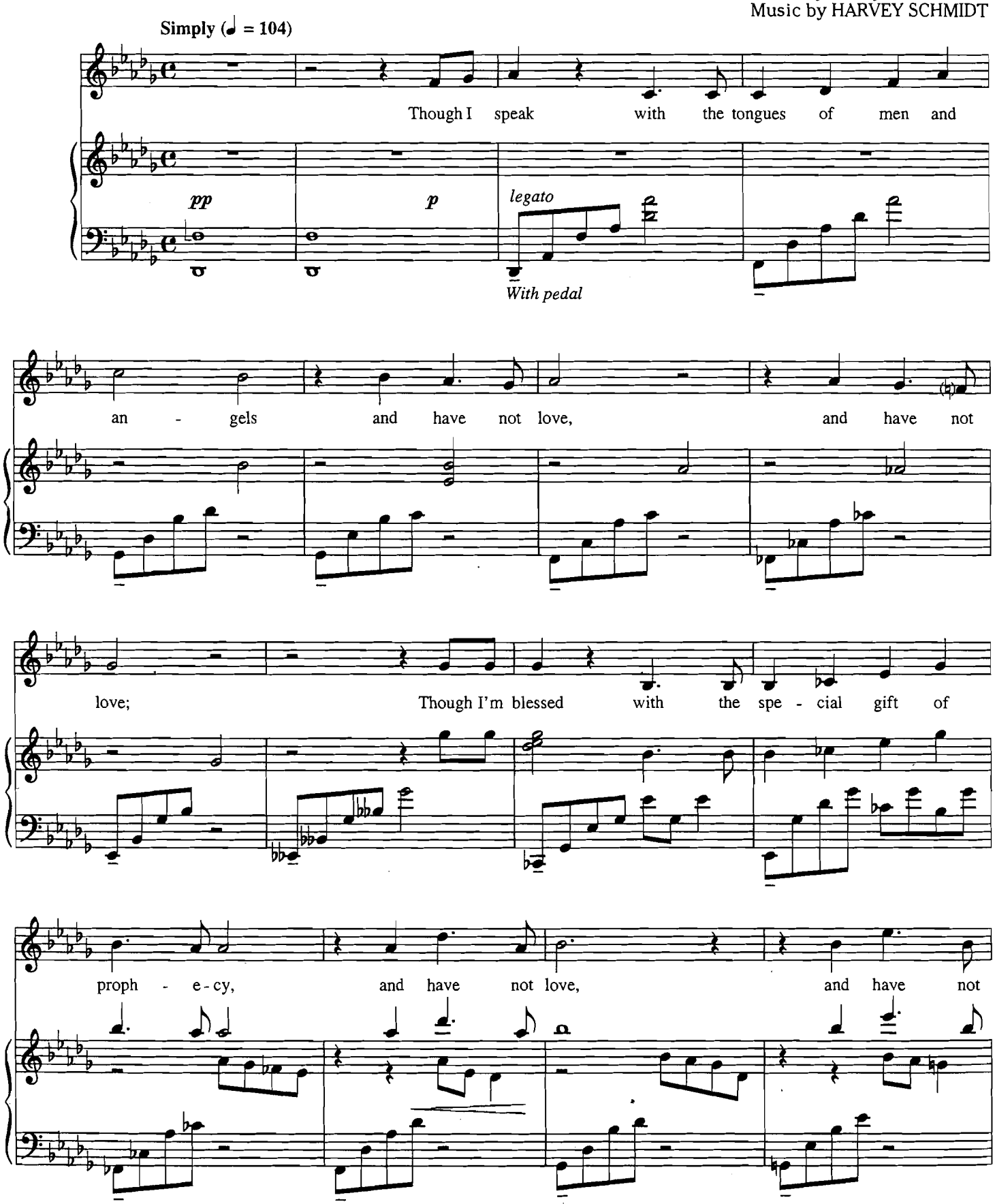

A♭/C
A♭/F
E♭7sus4
A♭
now.
A♭/C
A♭/F
E♭7sus4
B♭
My
fff
D7
Gm
Dm(no5)/F
Cm(no5)/F
B♭/F
Em7♭5
true love, lost in a shad - ow
C7/E
E♭maj7
E♭6
Dm9
play, I will find a way through fear and


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



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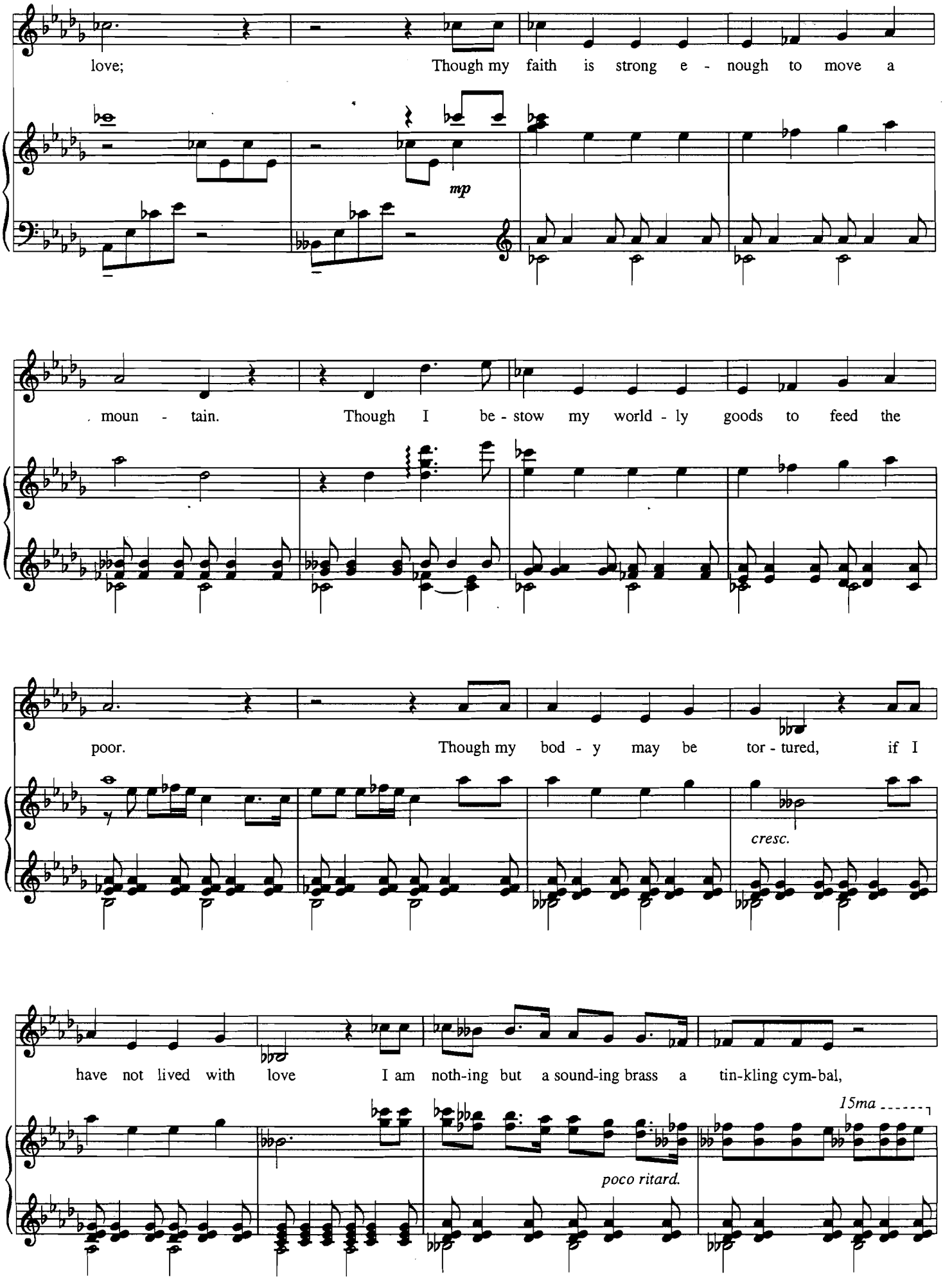
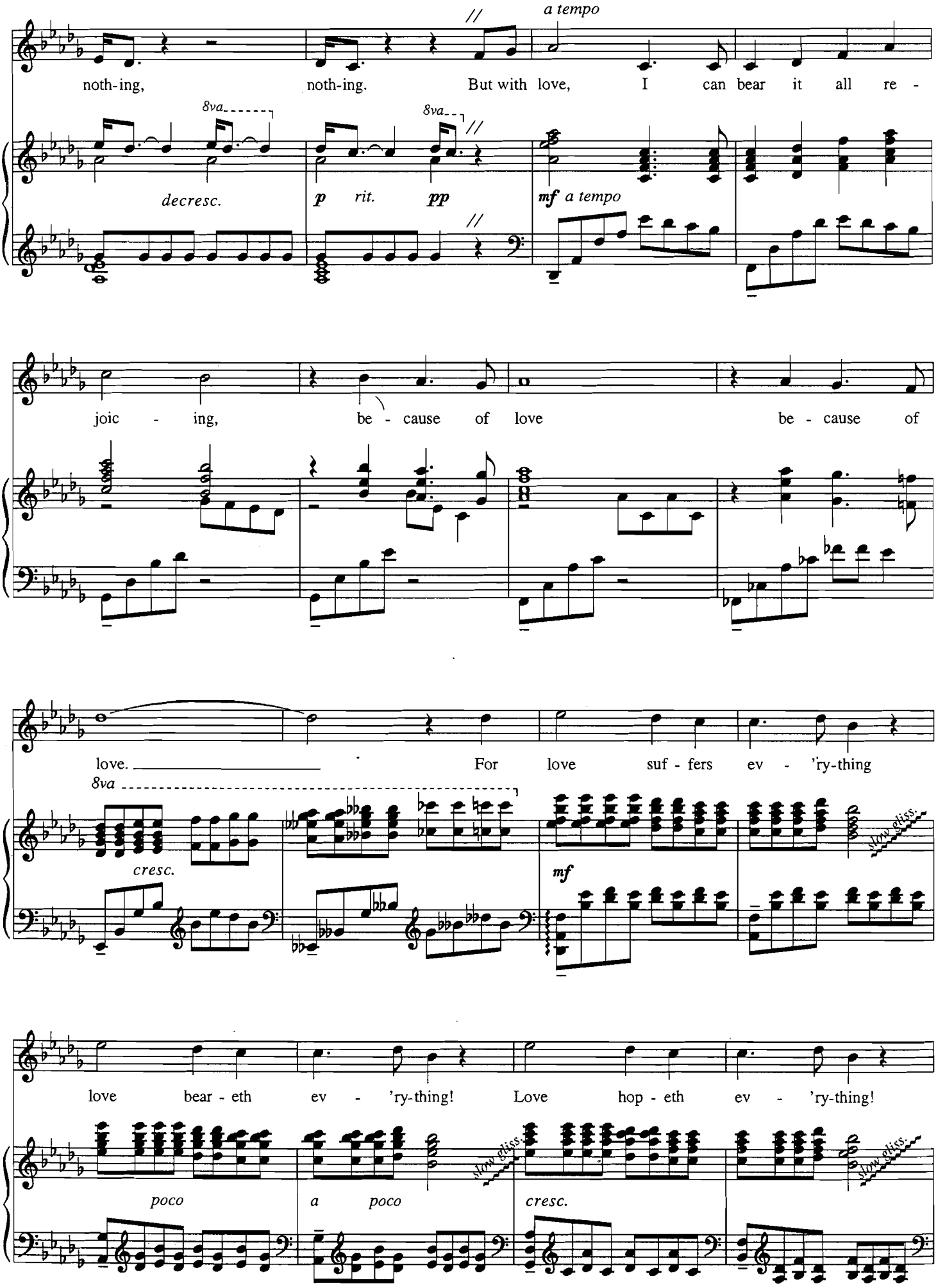
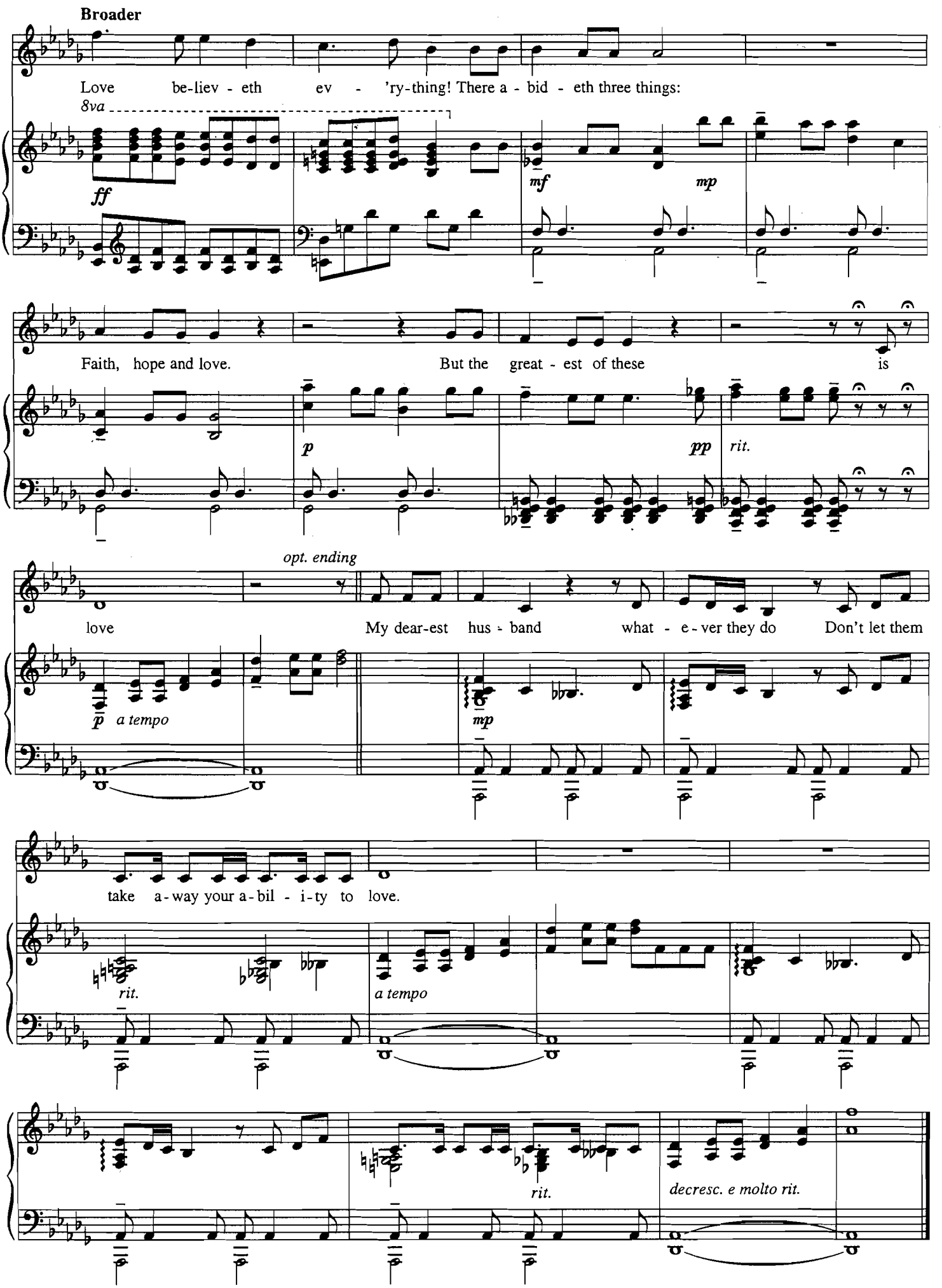

love; Though my faith is strong e - nough to move a
mp
moun - tain. Though I be - stow my world - ly goods to feed the
poor. Though my bod - y may be tor - tured, if I
cresc.
have not lived with love I am noth-ing but a sound-ing brass a tin-kling cym-bal,
15ma
poco ritard.

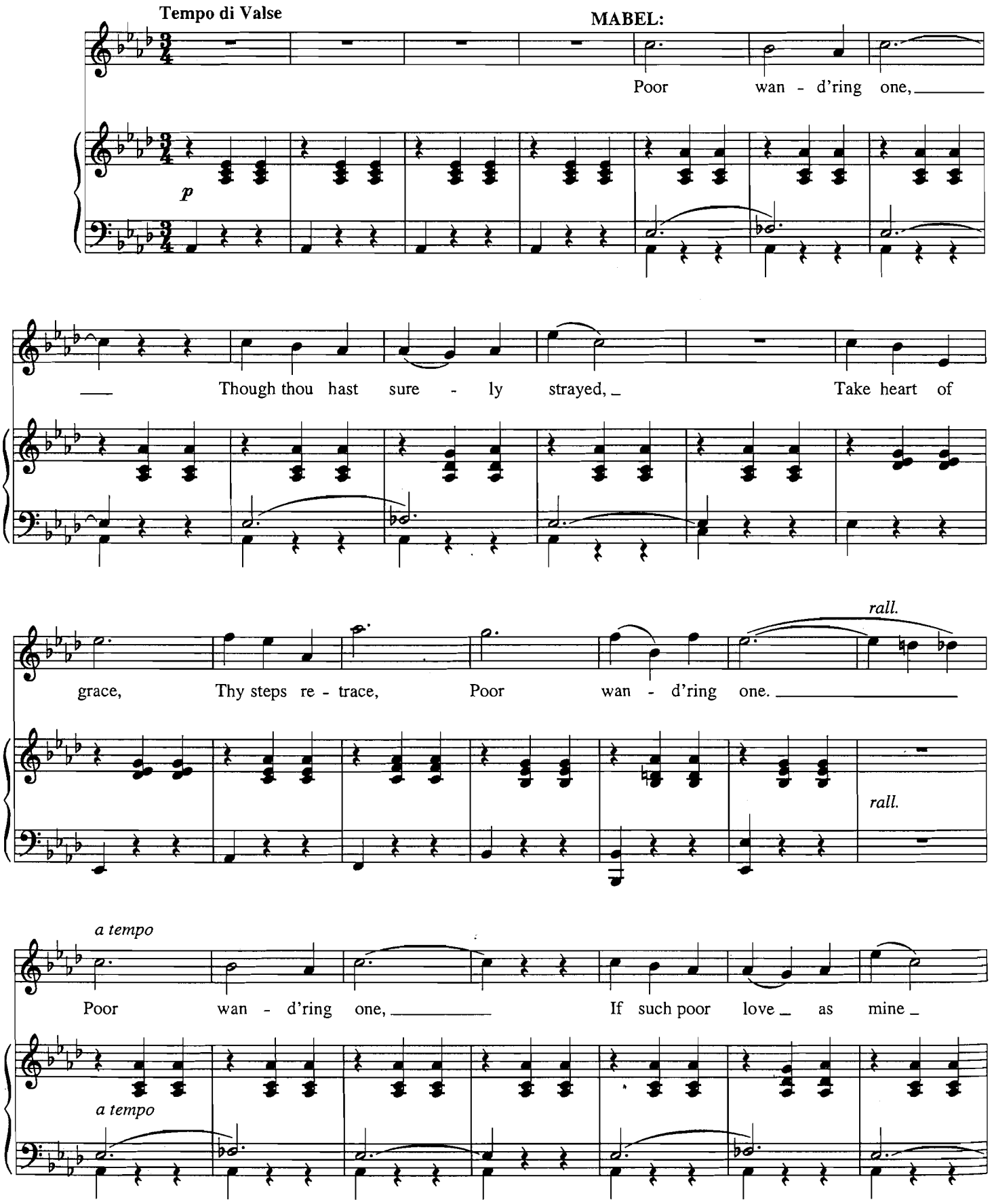

a tempo
noth-ing, noth-ing. But with love, I can bear it all re -
8va
8va
decresc.
p rit. pp
mf a tempo
joic - ing, be - cause of love be - cause of
love. For love suf - fers ev - 'ry-thing
8va
cresc.
mf
Slow gliss.
love bear - eth ev - 'ry-thing! Love hop - eth ev - 'ry-thing!
poco a poco cresc.
Slow gliss.


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.
opt. ending
love My dear-est hus - band what - e - ver they do Don't let them
p a tempo
mp
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



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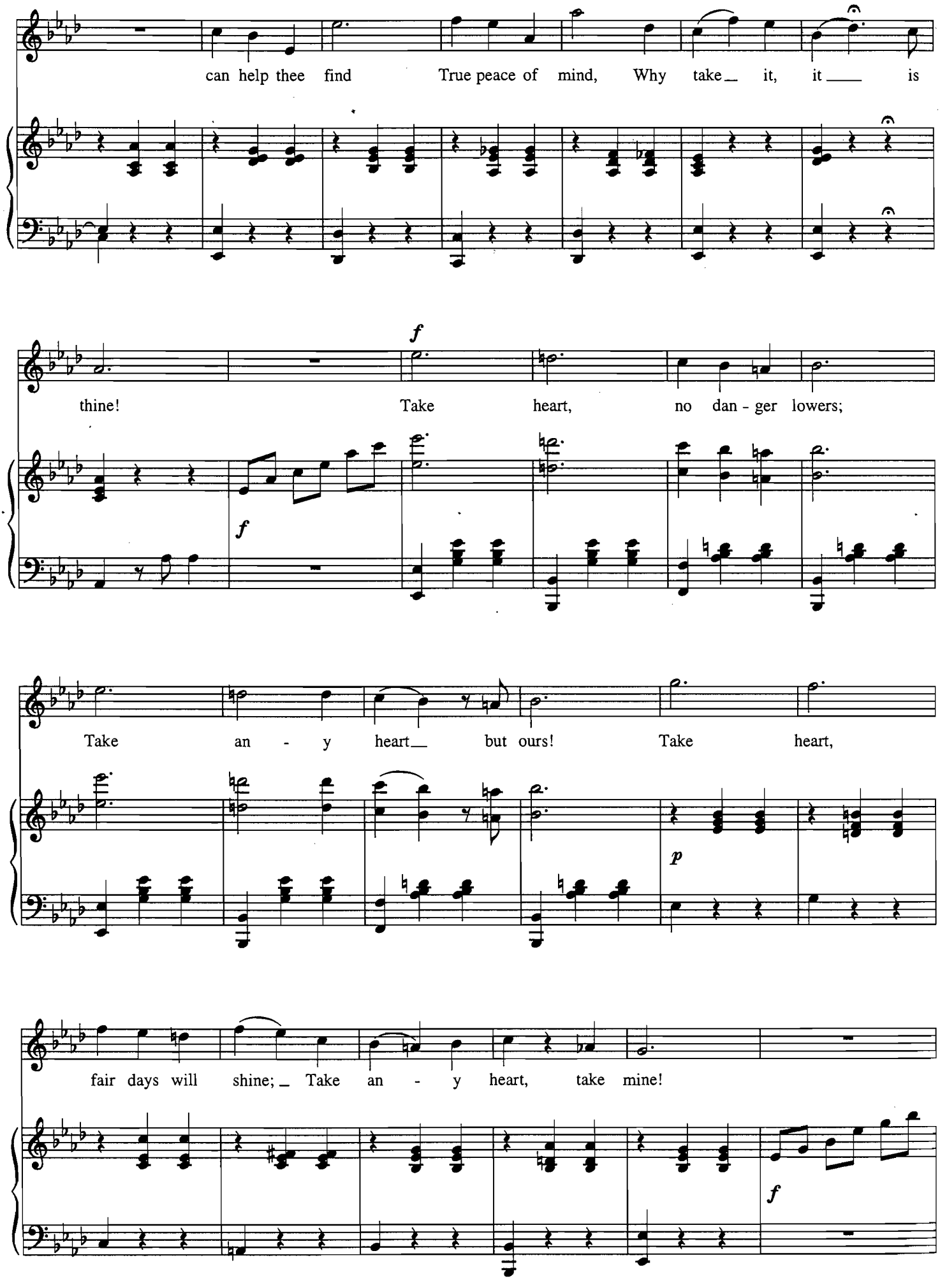
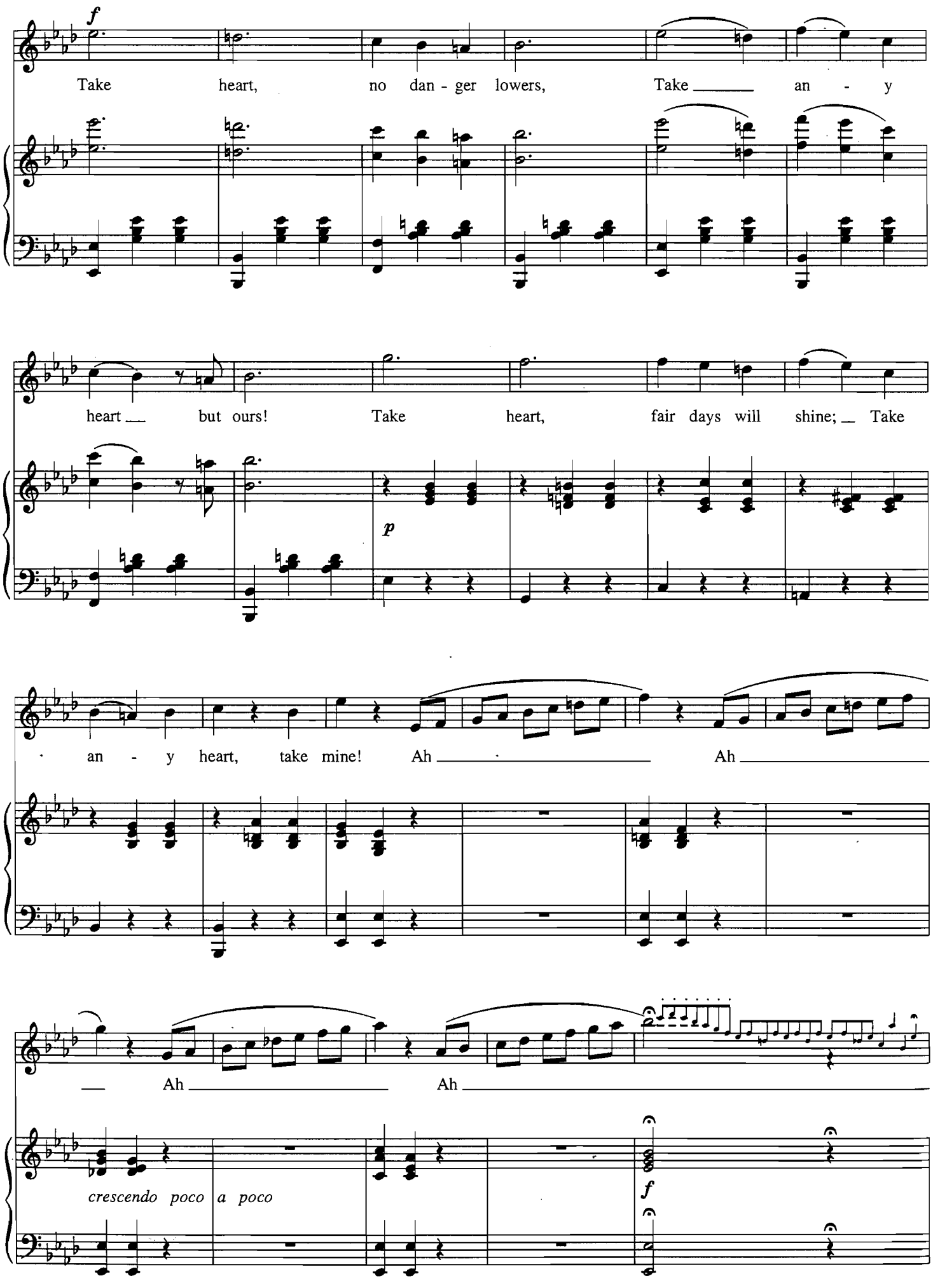
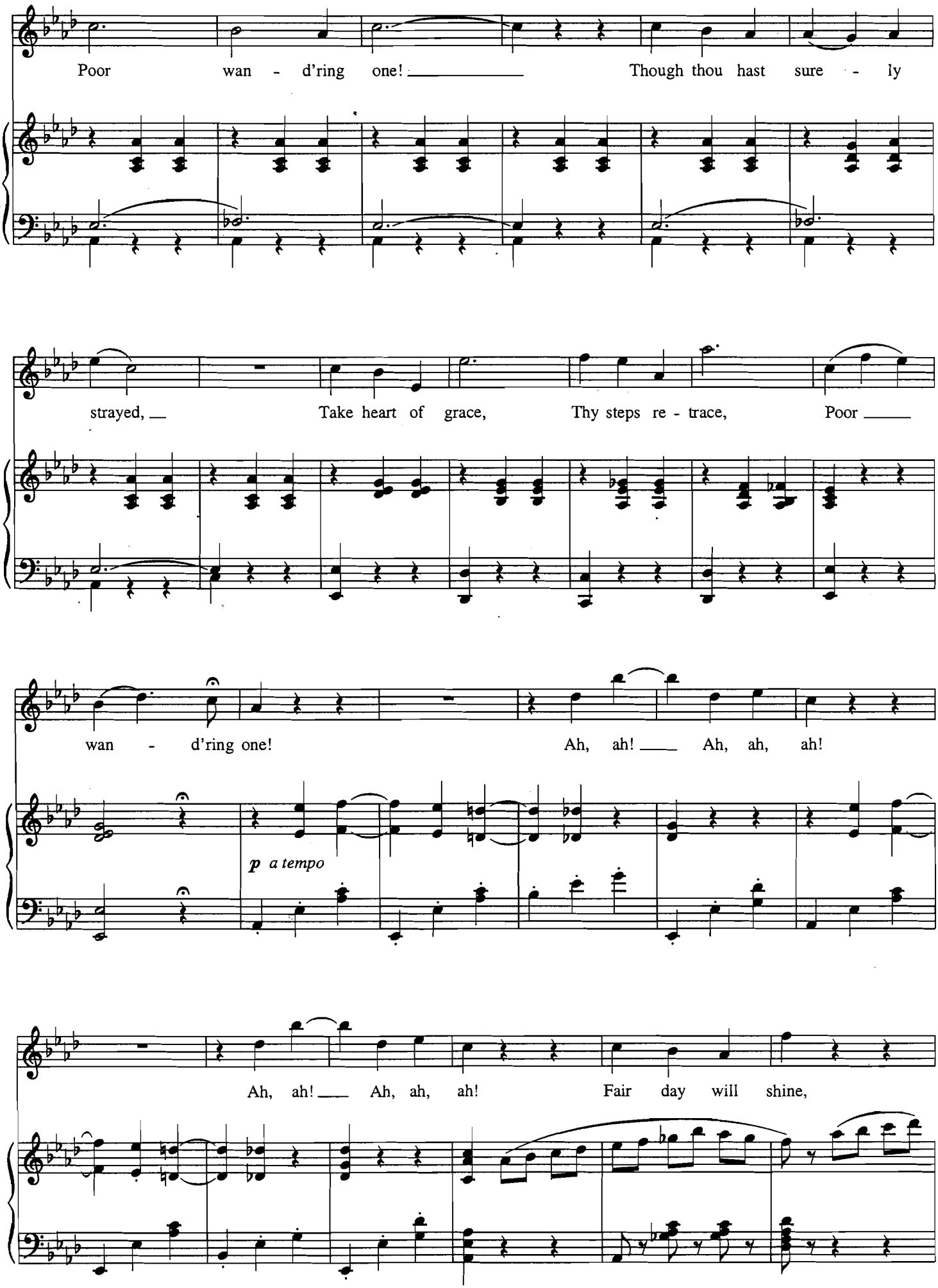
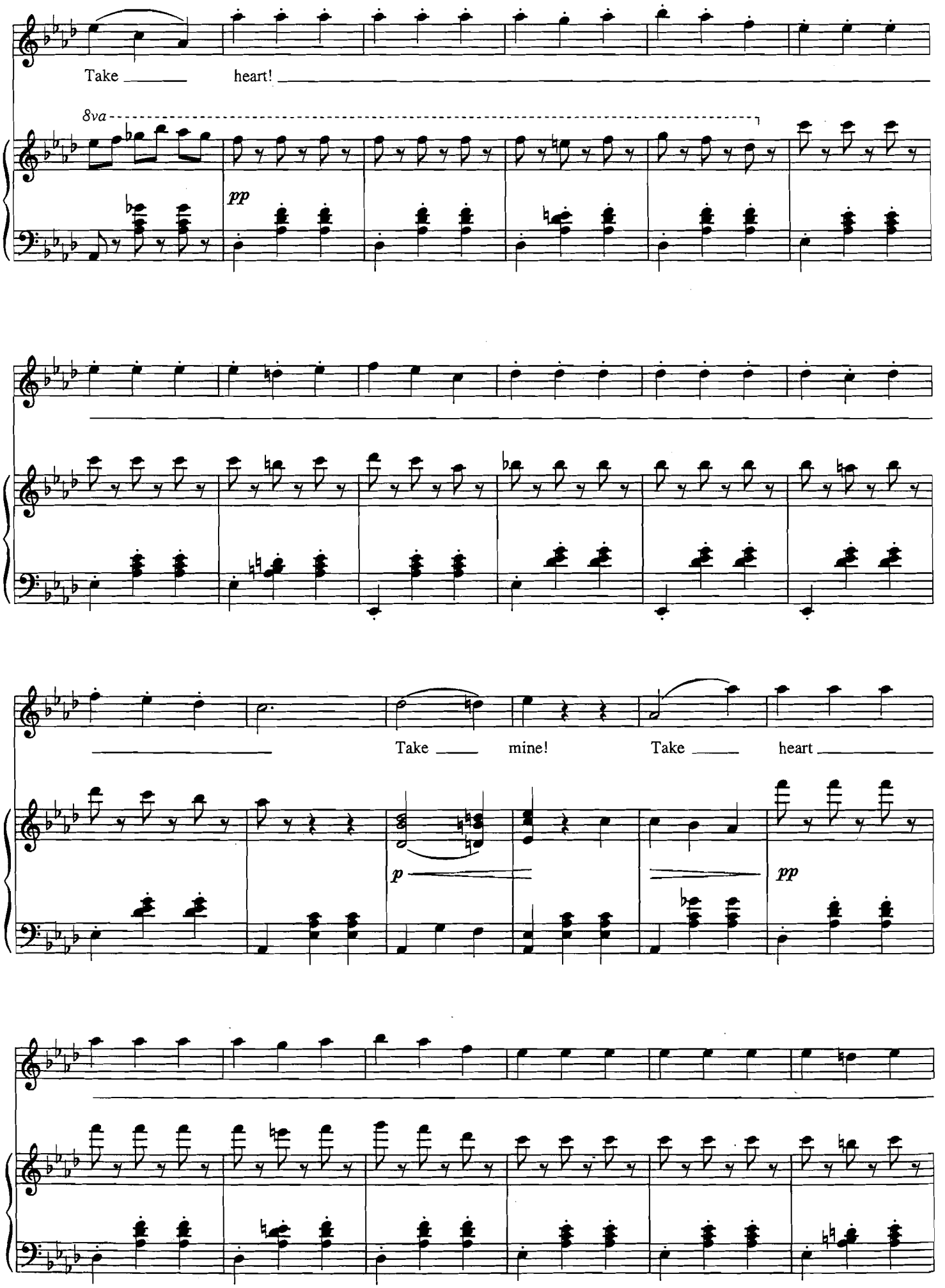
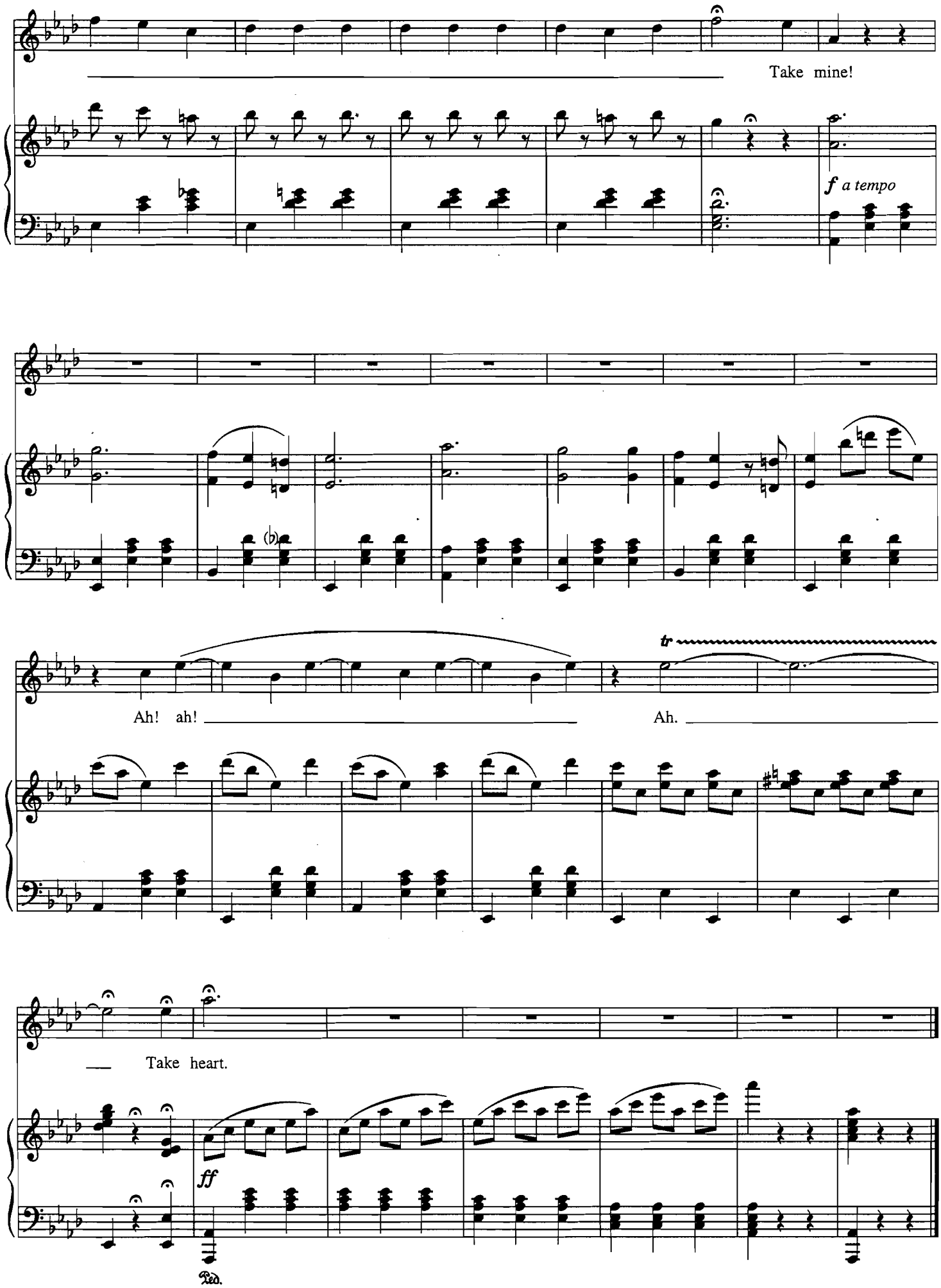

can help thee find True peace of mind, Why take it, it is
f
thine! Take heart, no dan - ger lowers;
f
Take an - y heart but ours! Take heart,
p
fair days will shine; Take an - y heart, take mine!
f


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
f


Poor wan - d'ring one! Though thou hast sure - ly
strayed, Take heart of grace, Thy steps re - trace, Poor
wan - d'ring one! Ah, ah! Ah, ah, ah!
p a tempo
Ah, ah! Ah, ah, ah! Fair day will shine,

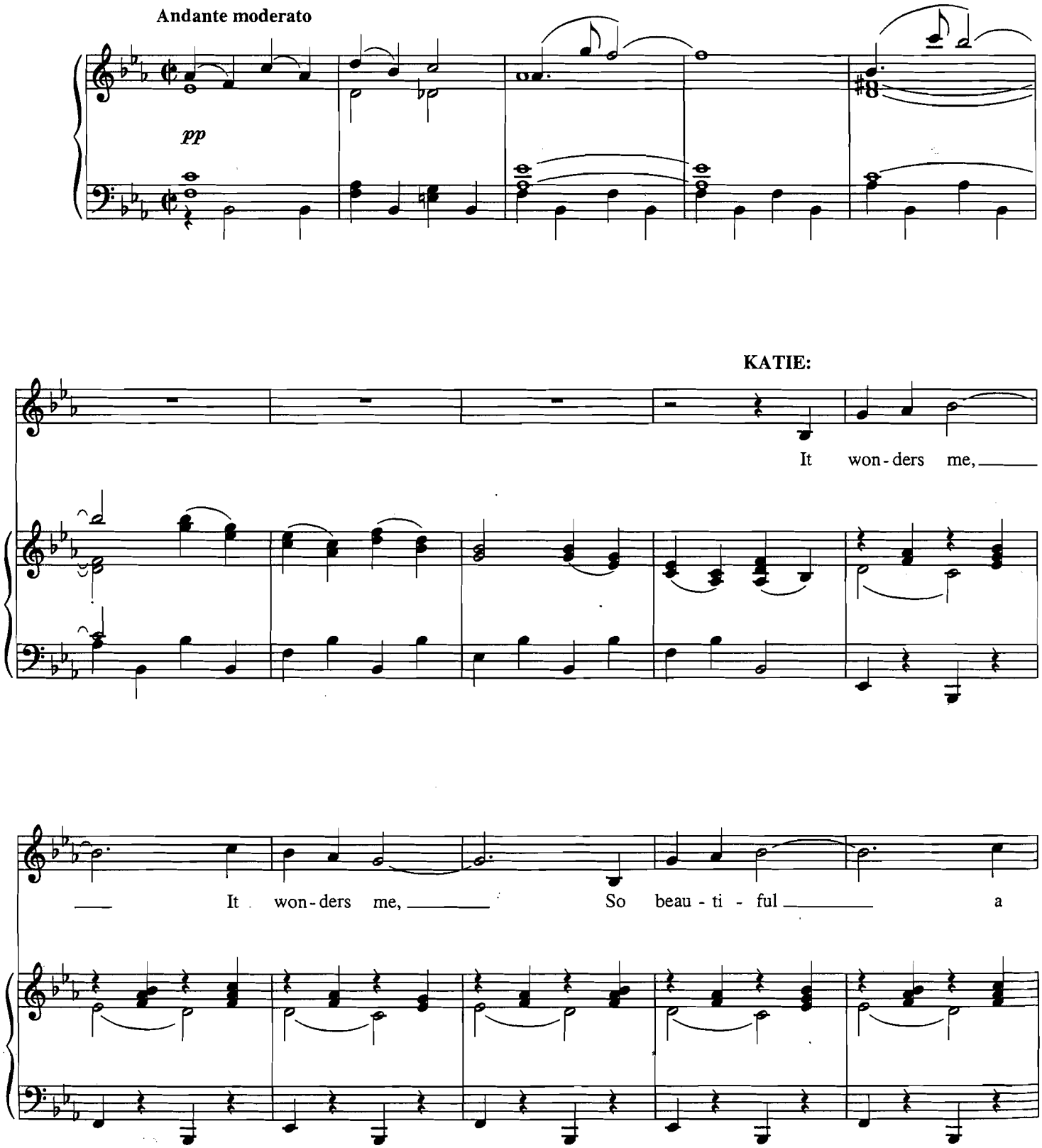

Take heart!
8va
pp
Take mine!
Take heart
p
pp


Take mine!
f a tempo
tr
Ah! ah!
Ah.
Take heart.
ff
Ped.

IT WONDERS ME

from *Plain and Fancy*

Lyrics by ARNOLD B. HORWITT
Music by ALBERT HAGUE



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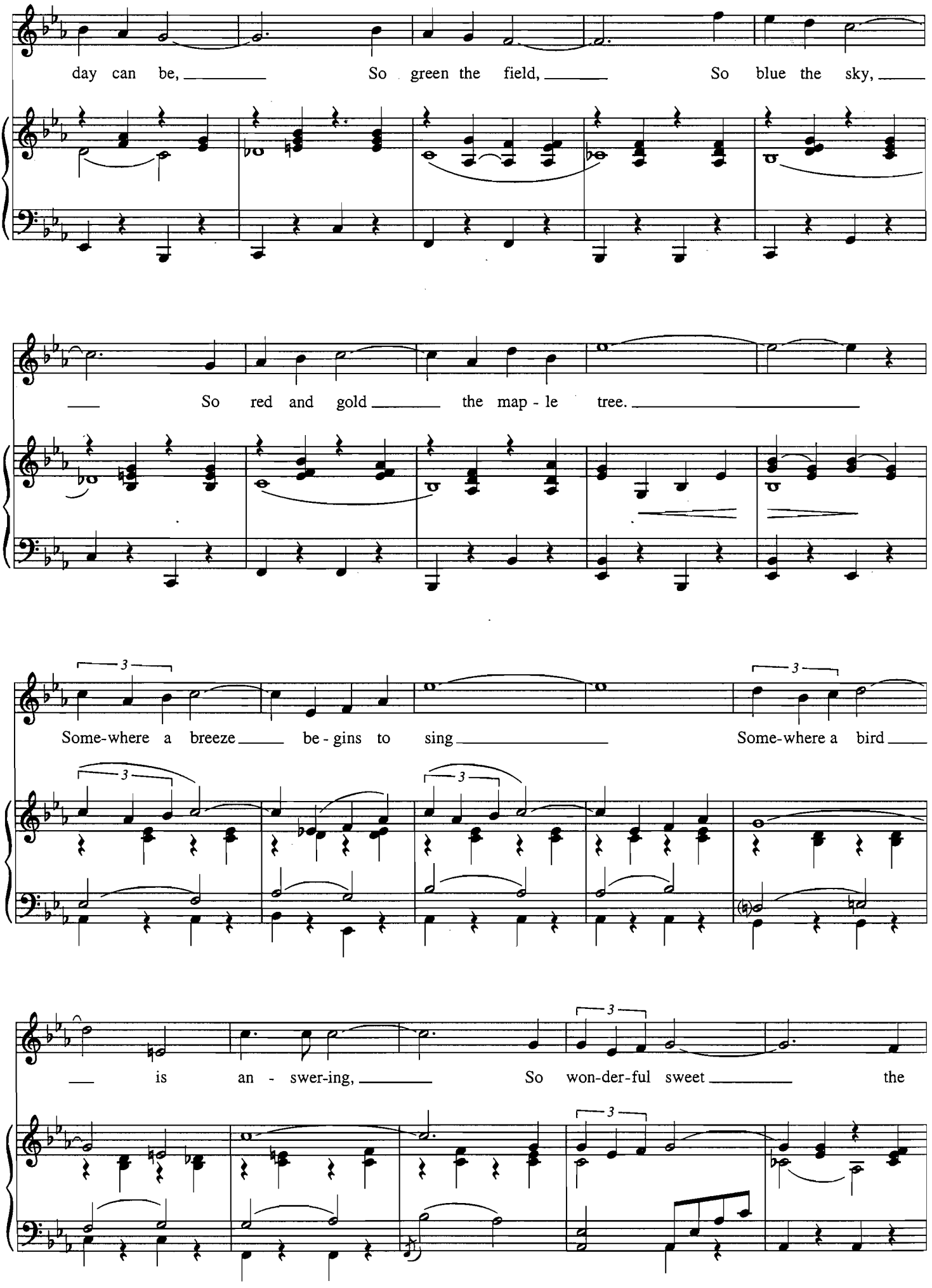
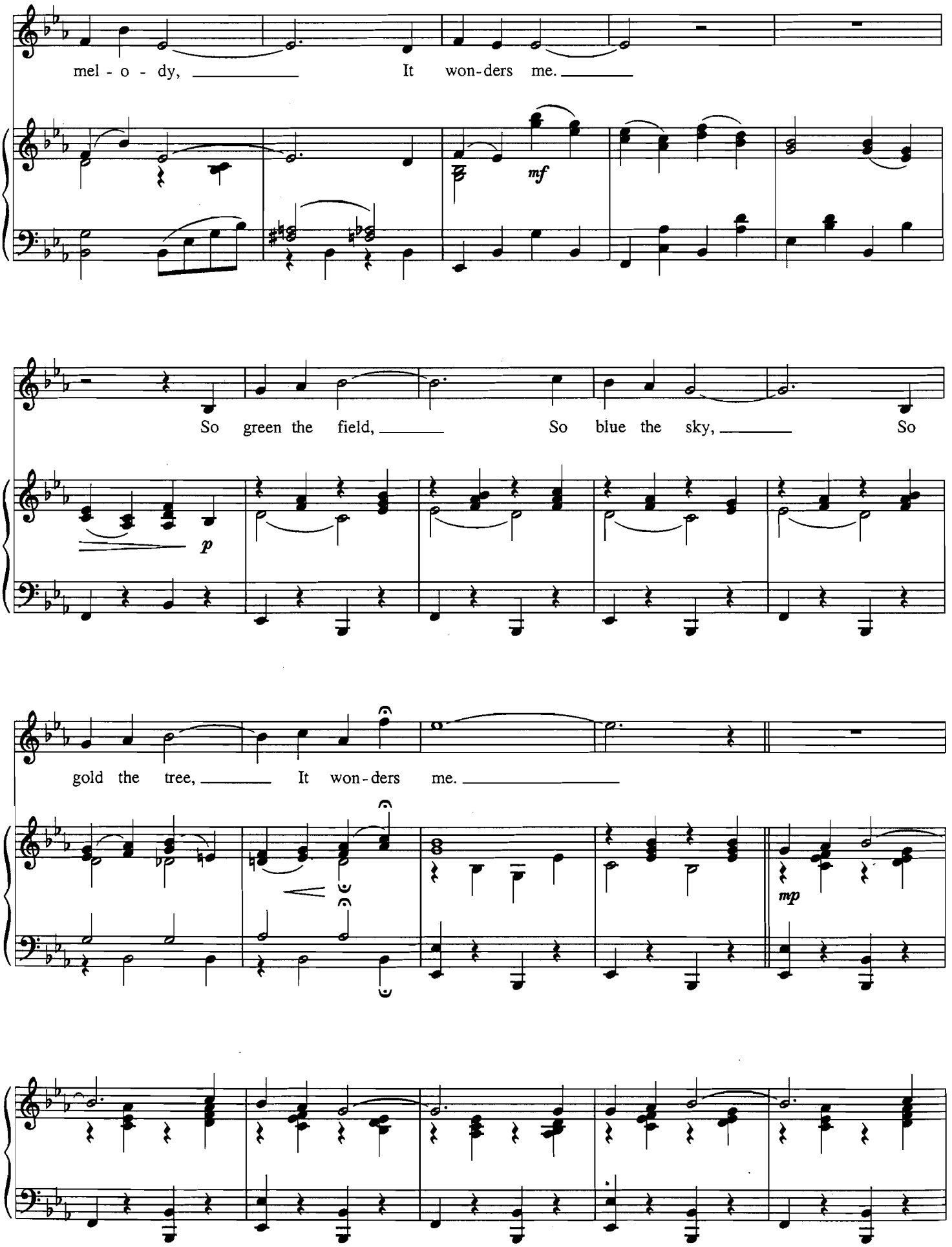
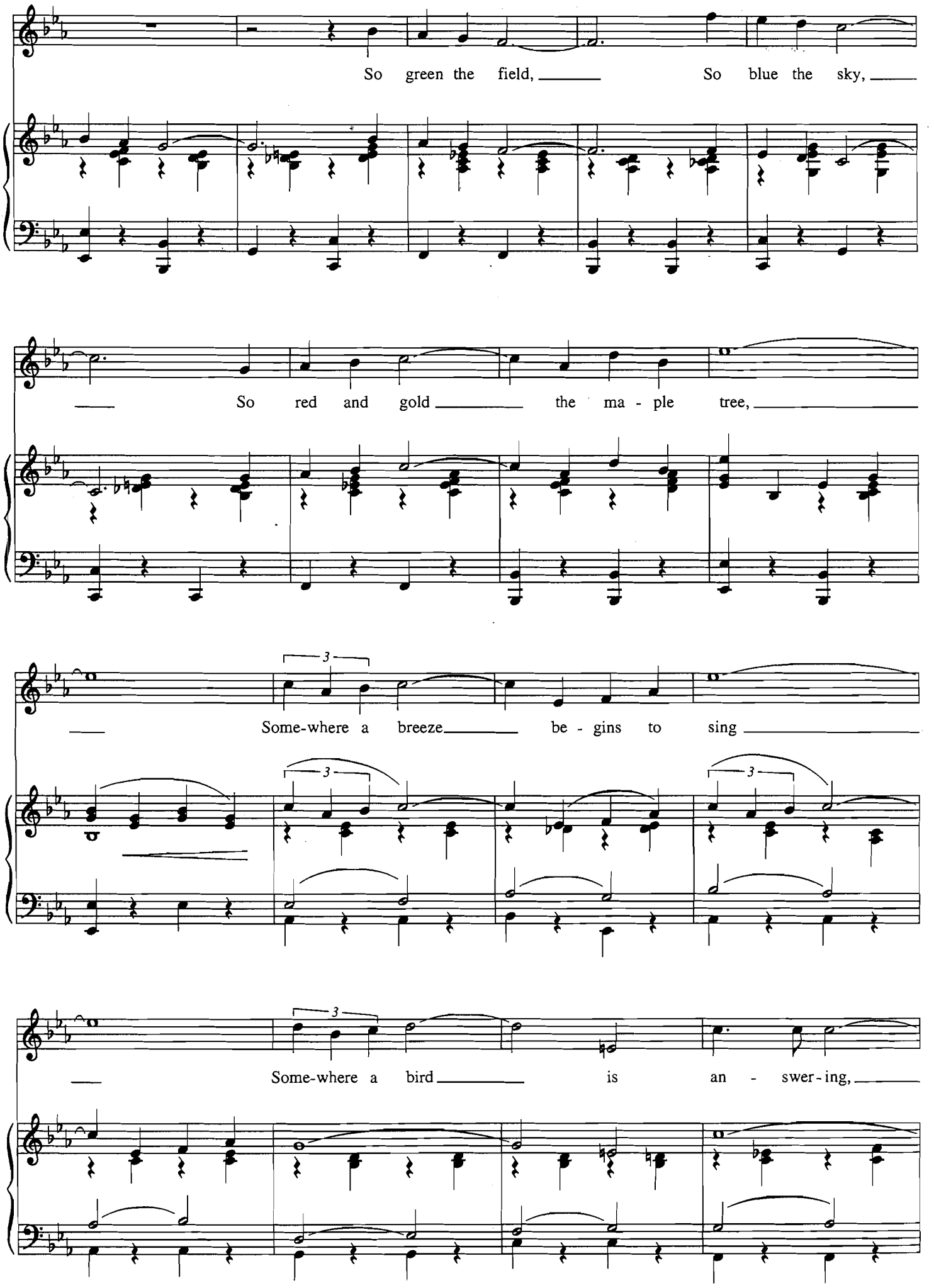
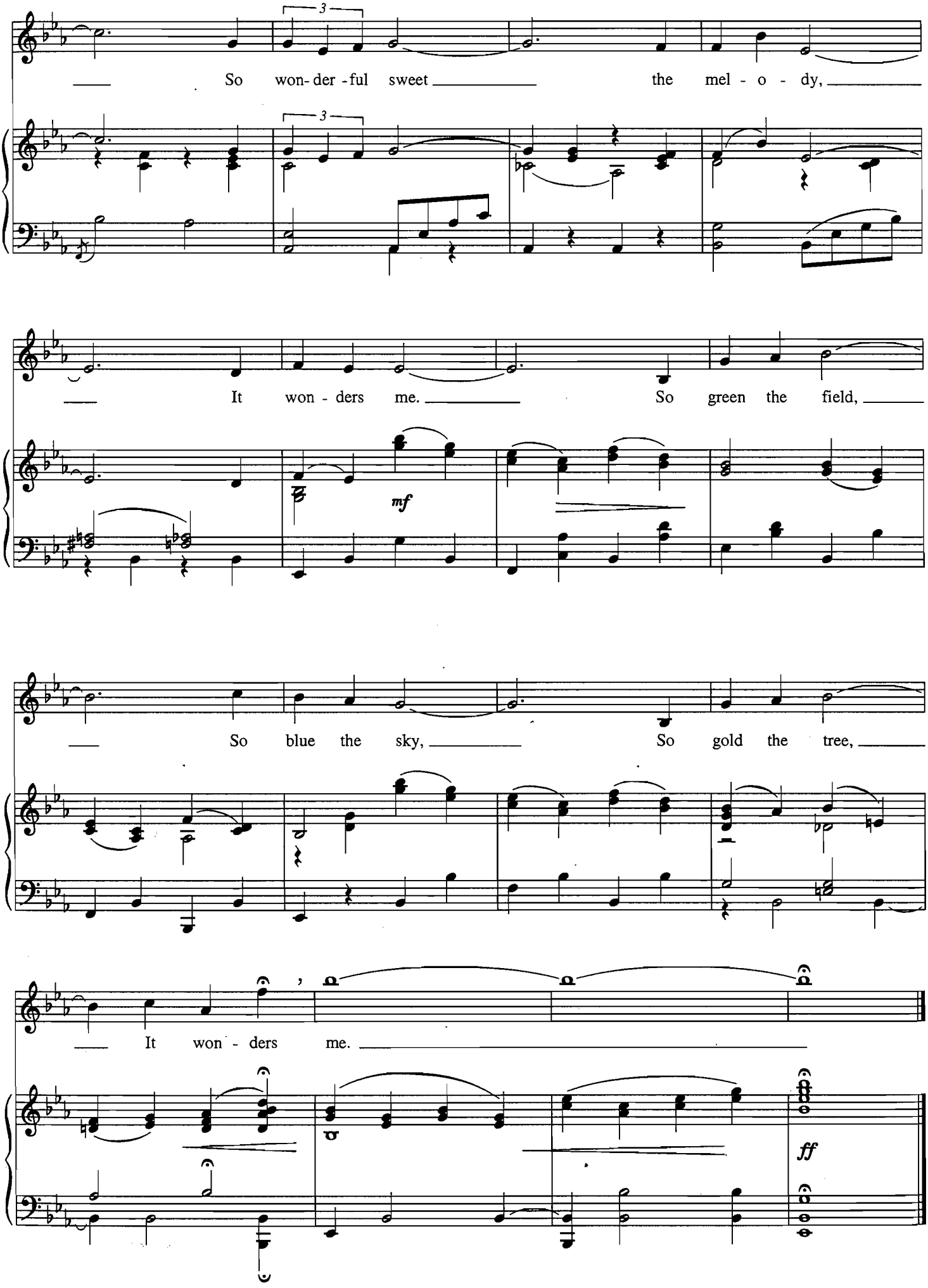

day can be, So green the field, So blue the sky,
So red and gold the map - le tree.
Some-where a breeze be - gins to sing Some-where a bird
is an - swer-ing, So won-der-ful sweet the


mel - o - dy, It won-ders me.
mf
So green the field, So blue the sky, So
p
gold the tree, It won-ders me.
mp

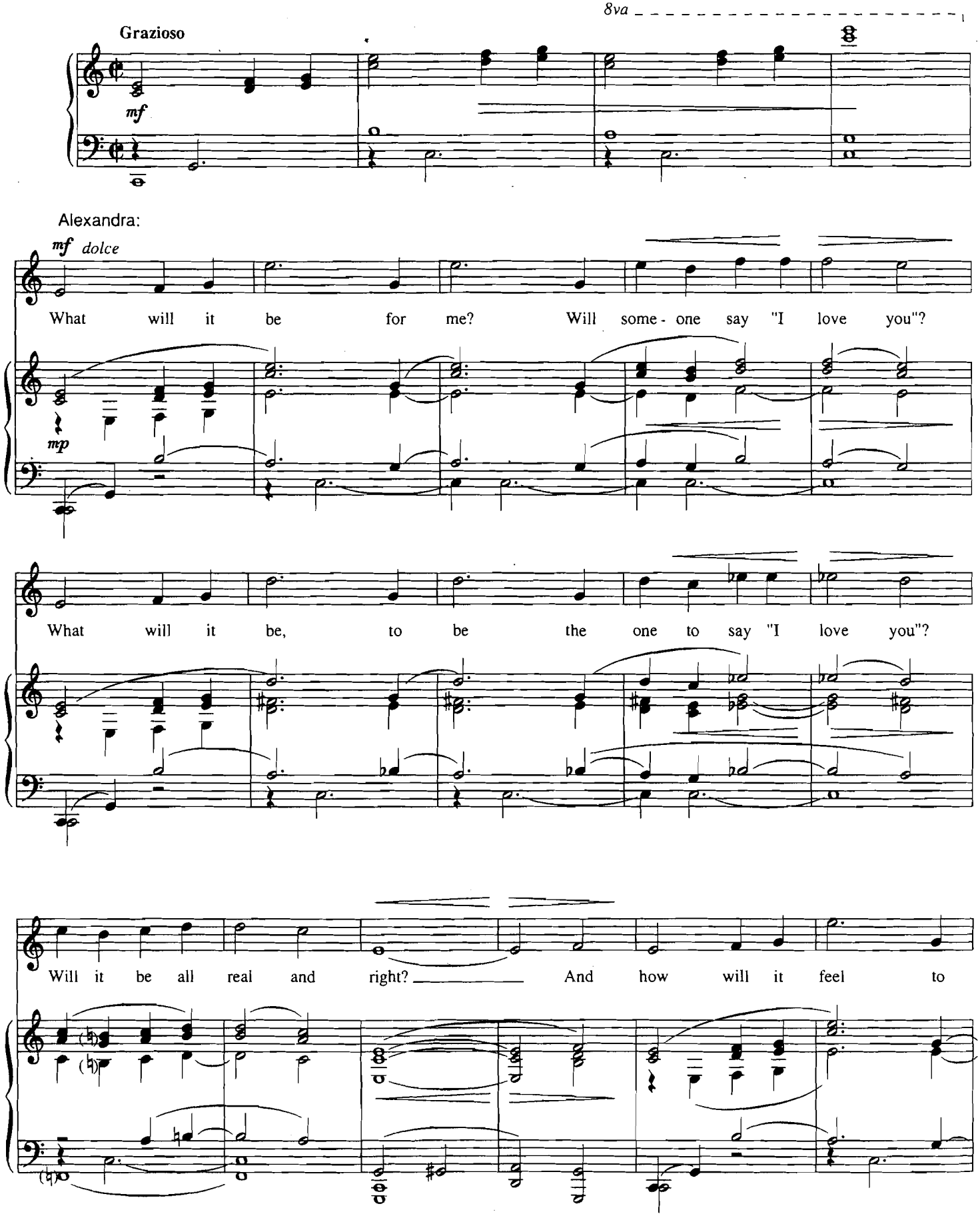

So green the field, So blue the sky,
So red and gold the ma - ple tree,
Some-where a breeze be - gins to sing
Some-where a bird is an - swer - ing,


So won- der -ful sweet the mel - o - dy,
It won - ders me. So green the field,
mf
So blue the sky, So gold the tree,
It won - ders me.
ff

WHAT WILL IT BE FOR ME?

from *Regina*

Words and Music by
MARC BLITZSTEIN



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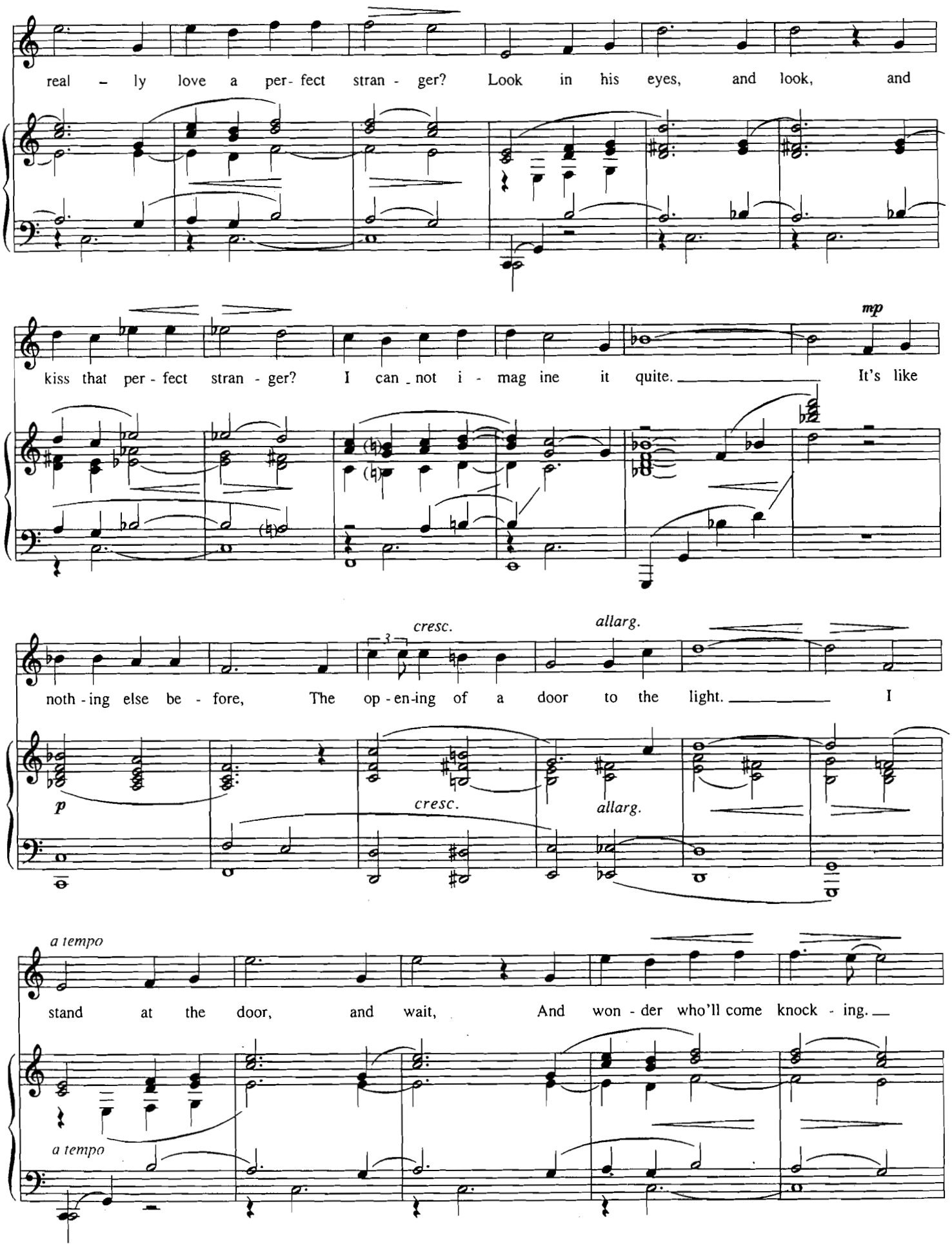
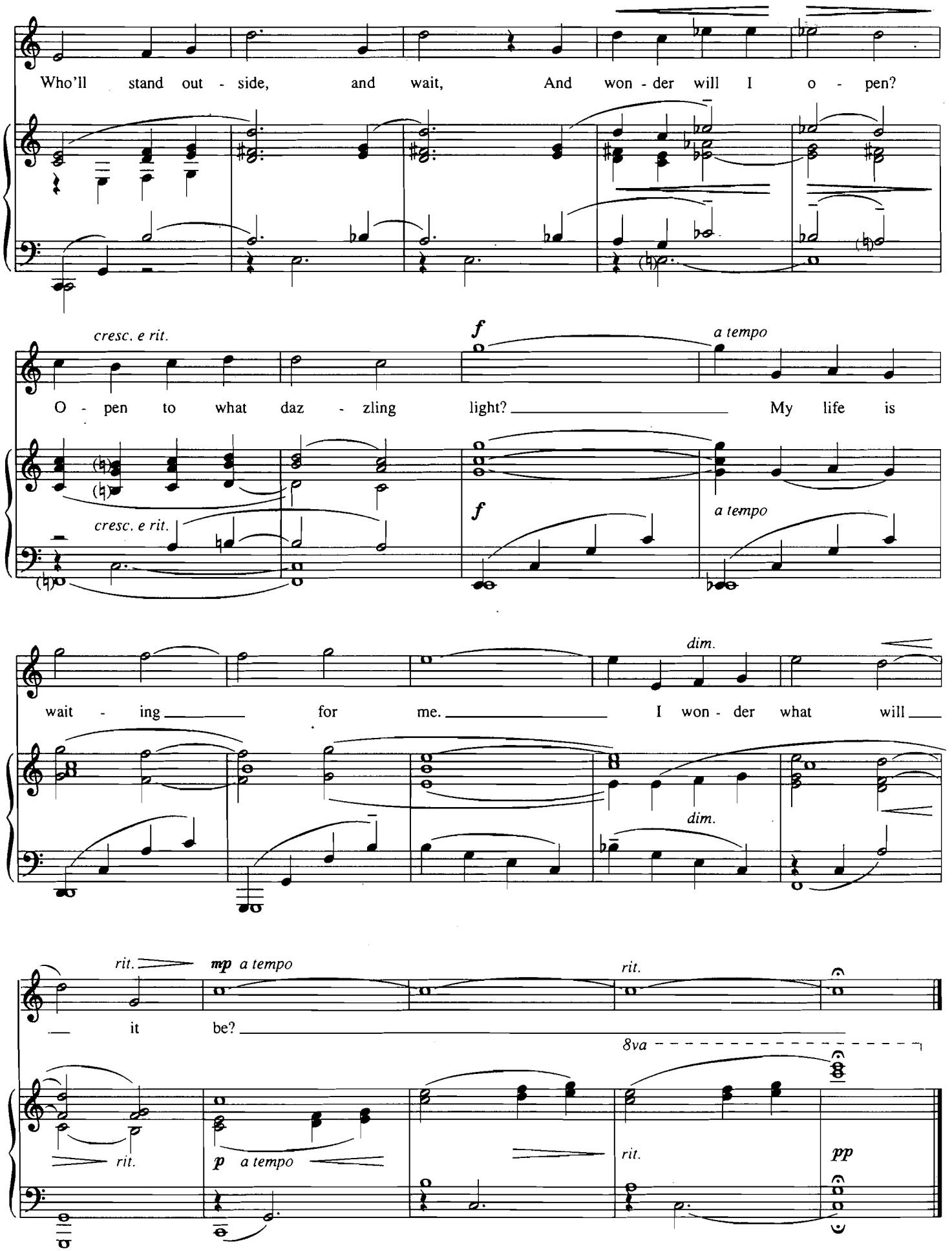
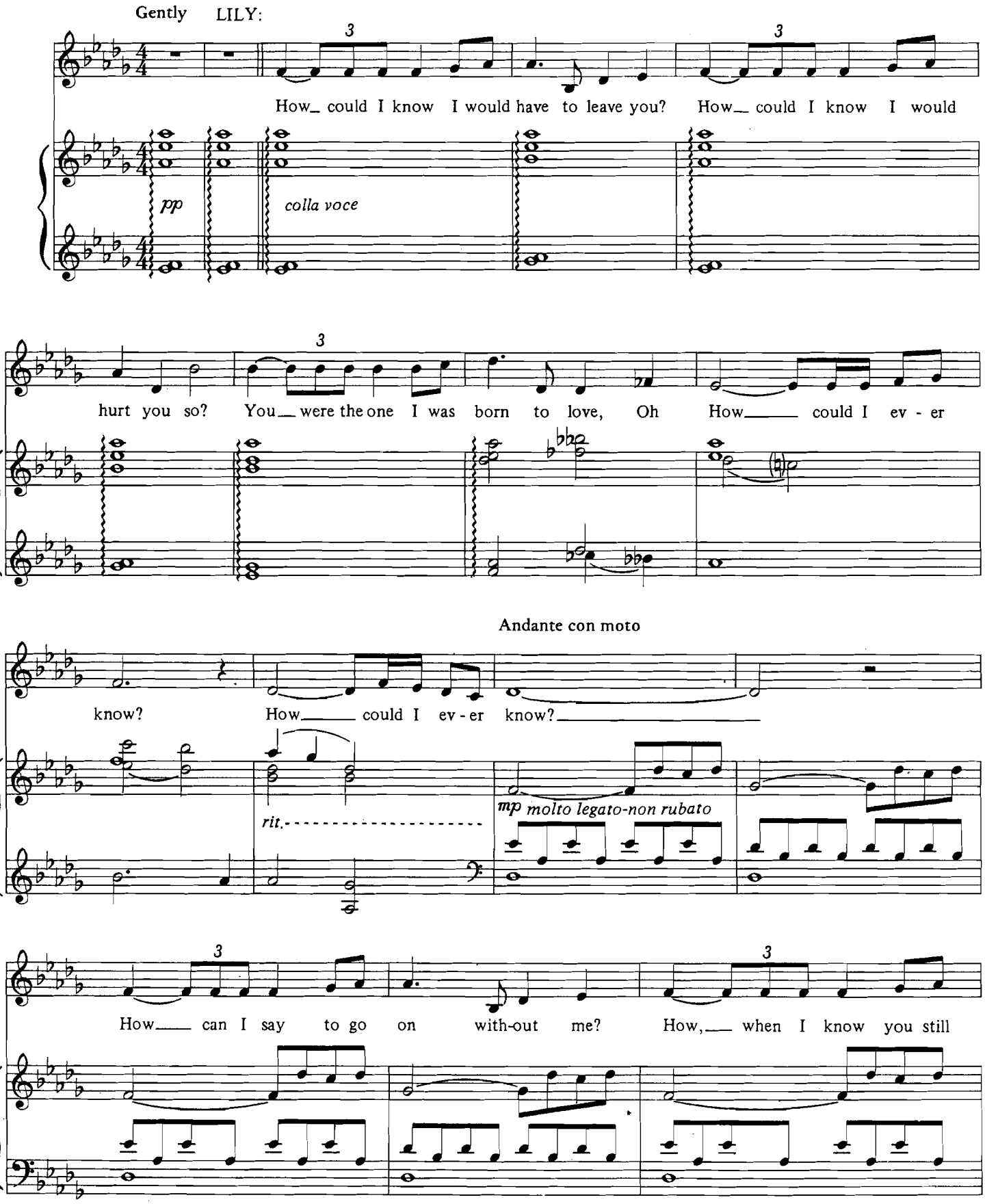

real - ly love a per- fect stran - ger? Look in his eyes, and look, and
kiss that per - fect stran - ger? I can not i - mag ine it quite. It's like
mp
noth - ing else be - fore, The op - en-ing of a door to the light. I
cresc.
allarg.
p
cresc.
allarg.
a tempo
stand at the door, and wait, And won - der who'll come knock - ing.
a tempo


Who'll stand out - side, and wait, And won - der will I o - pen?
cresc. e rit.
f
a tempo
O - pen to what daz - zling light? My life is
cresc. e rit.
f
a tempo
dim.
wait - ing for me. I won - der what will
dim.
rit.
mp a tempo
rit.
it be?
8va
rit.
p a tempo
rit.
pp

HOW COULD I EVER KNOW?

from *The Secret Garden*

Lyrics by MARSHA NORMAN
Music by LUCY SIMON



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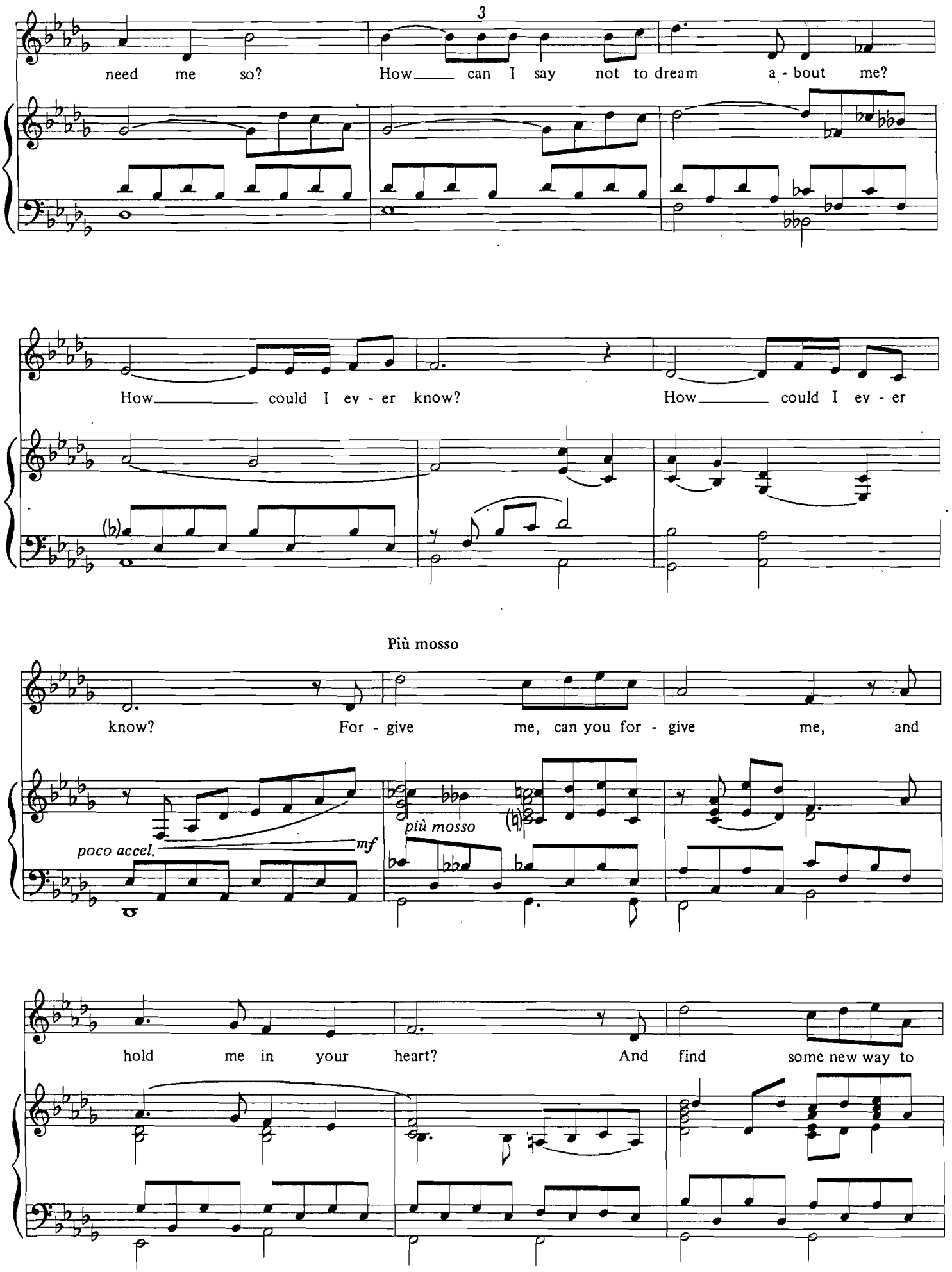
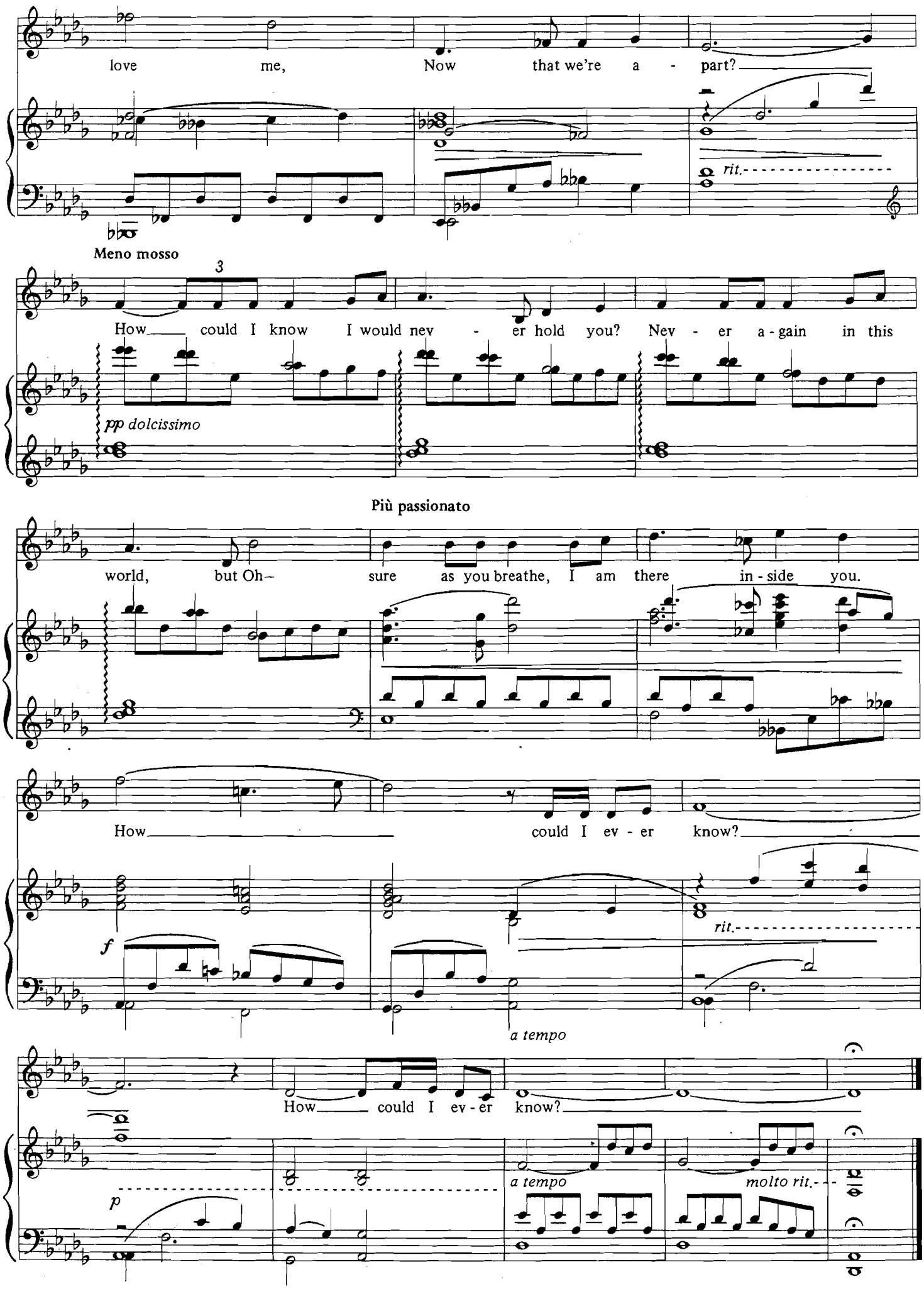
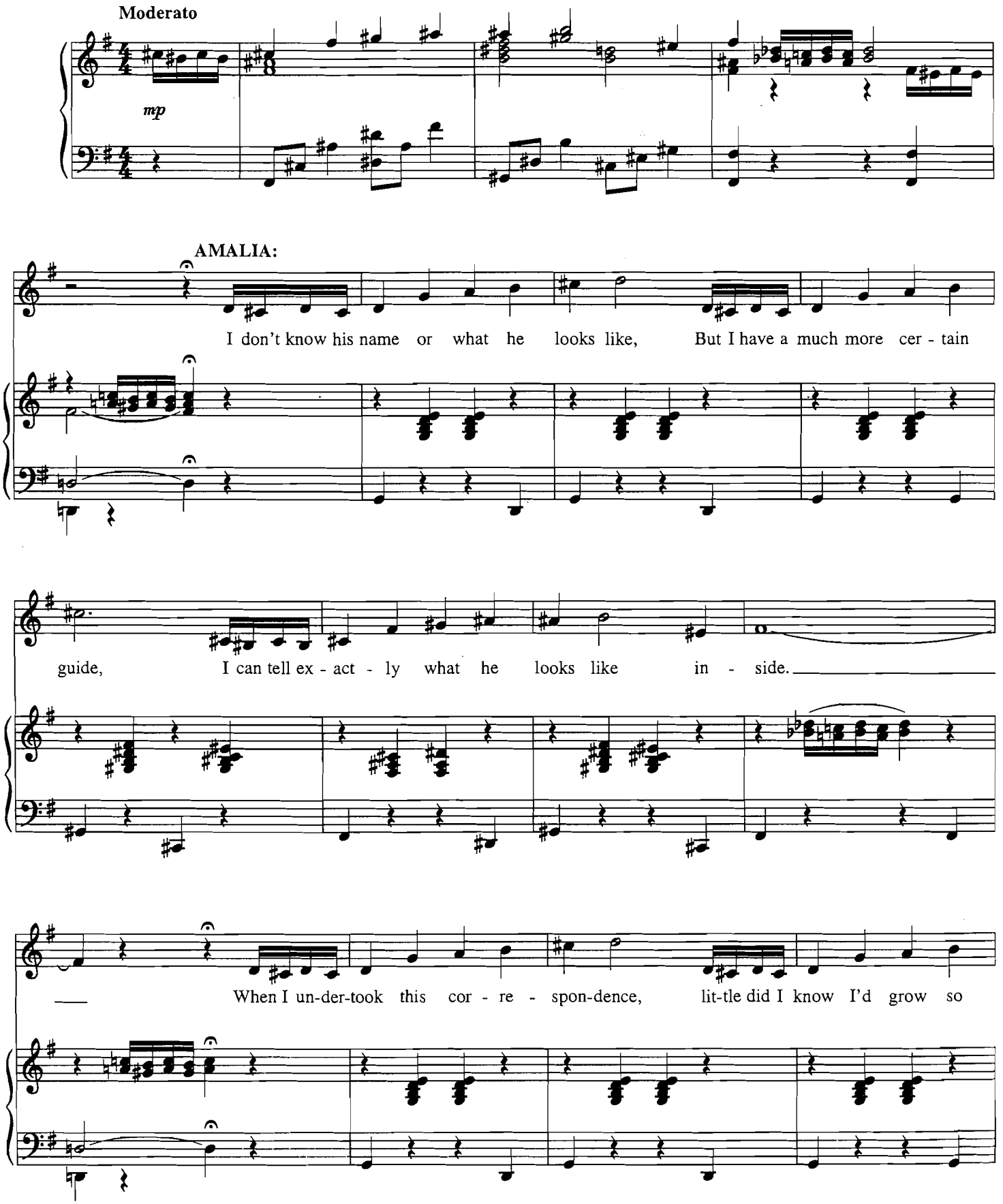

3
need me so? How can I say not to dream a - bout me?
How could I ev - er know? How could I ev - er
Più mosso
know? For - give me, can you for - give me, and
poco accel.
mf
più mosso
hold me in your heart? And find some new way to


love me, Now that we're a - part?
rit.
Meno mosso
3
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



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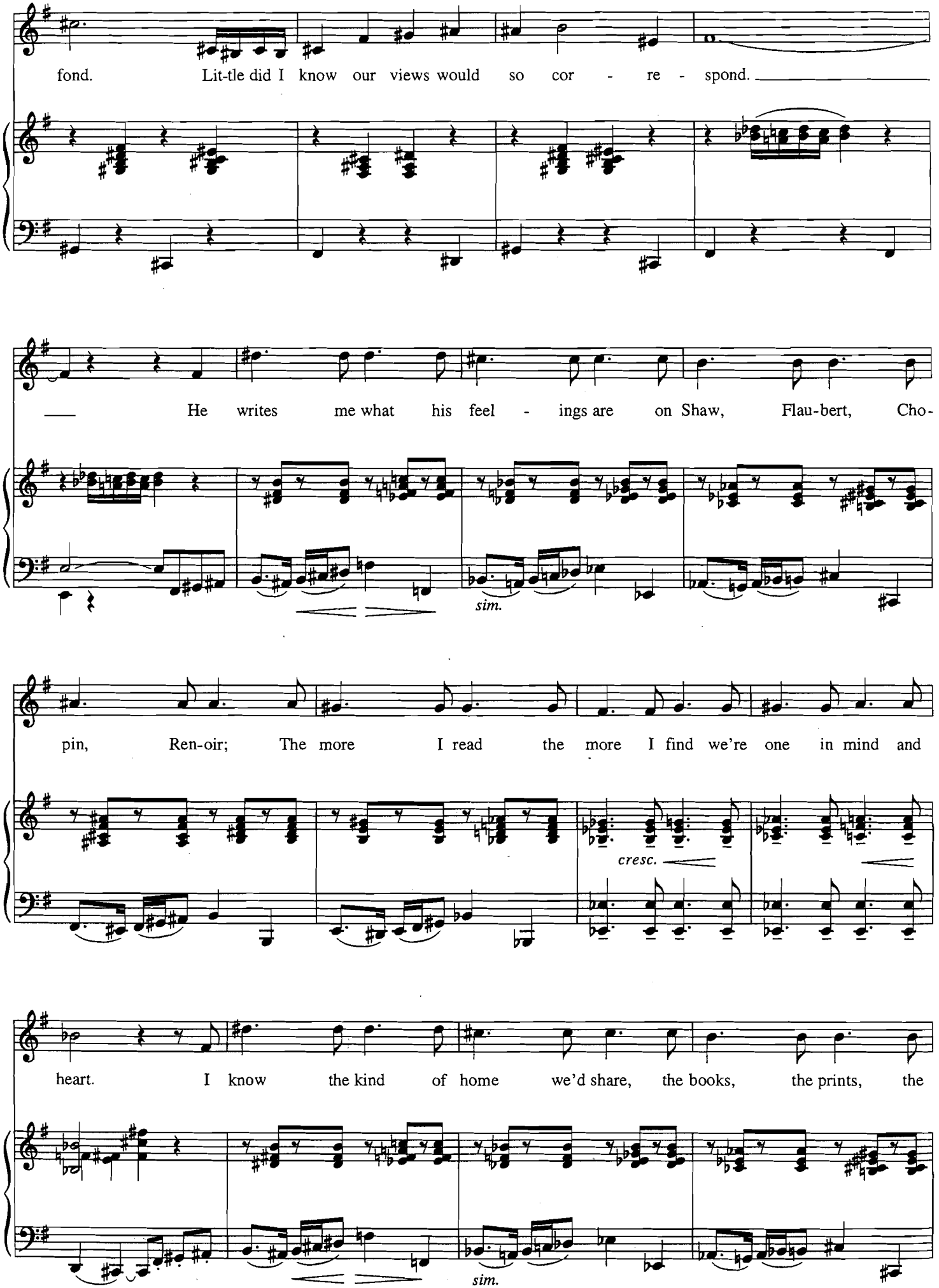
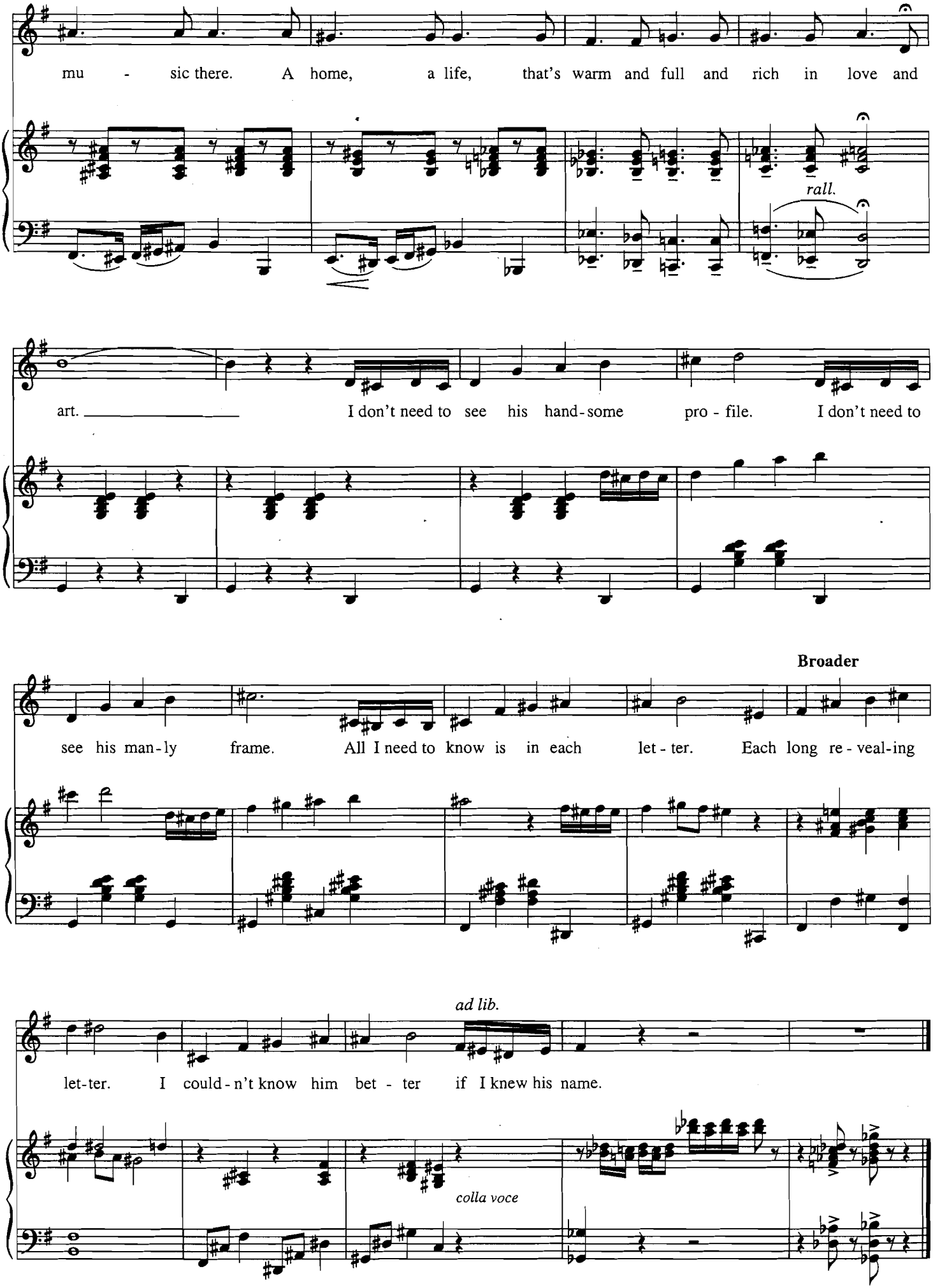
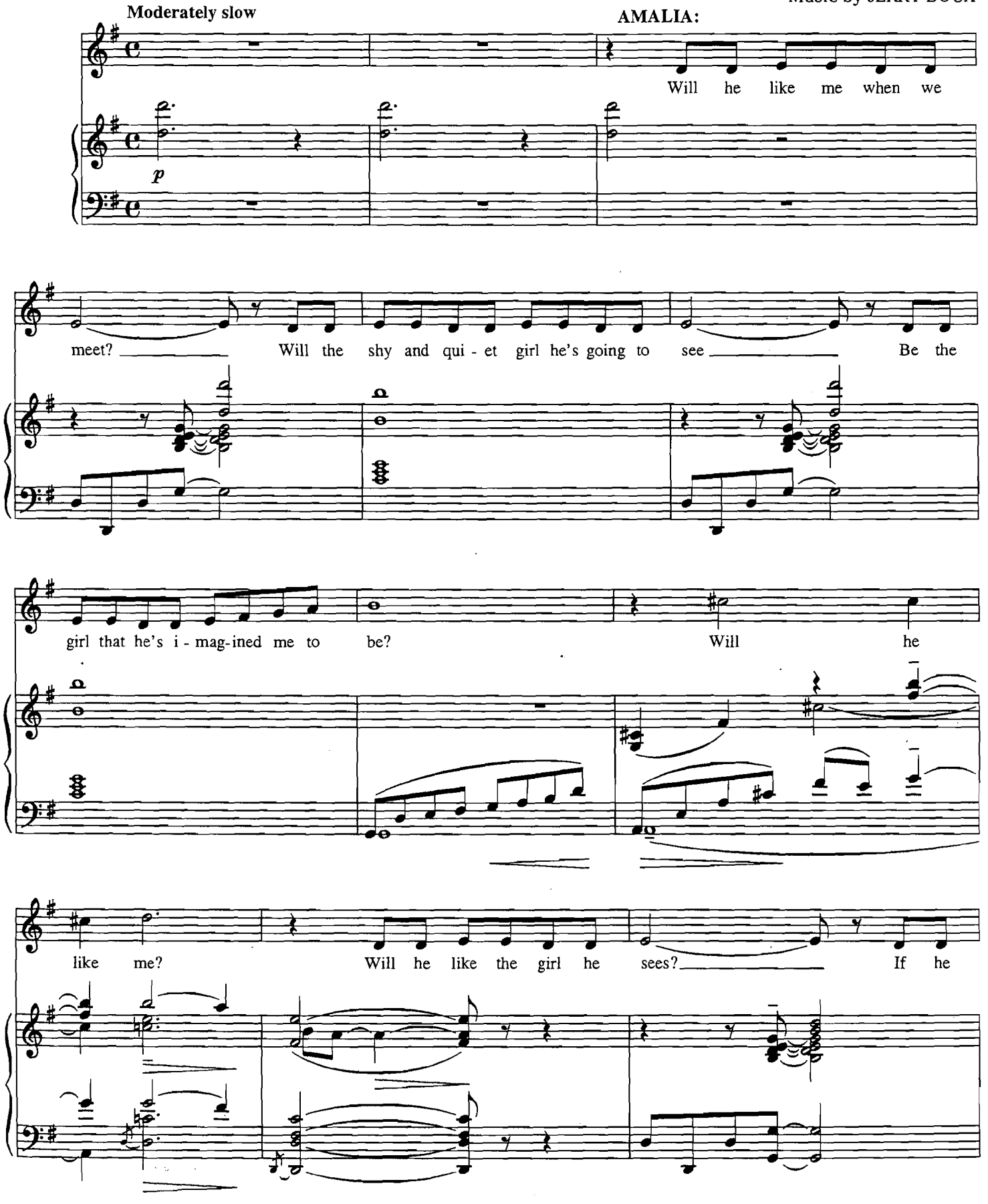

fond. Lit-tle did I know our views would so cor - re - spond.
He writes me what his feel - ings are on Shaw, Flau-bert, Cho-
sim.
pin, Ren-oir; The more I read the more I find we're one in mind and
cresc.
heart. I know the kind of home we'd share, the books, the prints, the
sim.


mu - sic there. A home, a life, that's warm and full and rich in love and
rall.
art. I don't need to see his hand-some pro - file. I don't need to
Broader
see his man-ly frame. All I need to know is in each let - ter. Each long re - veal-ing
ad lib.
let-ter. I could-n't know him bet - ter if I knew his name.
colla voce

WILL HE LIKE ME?

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK



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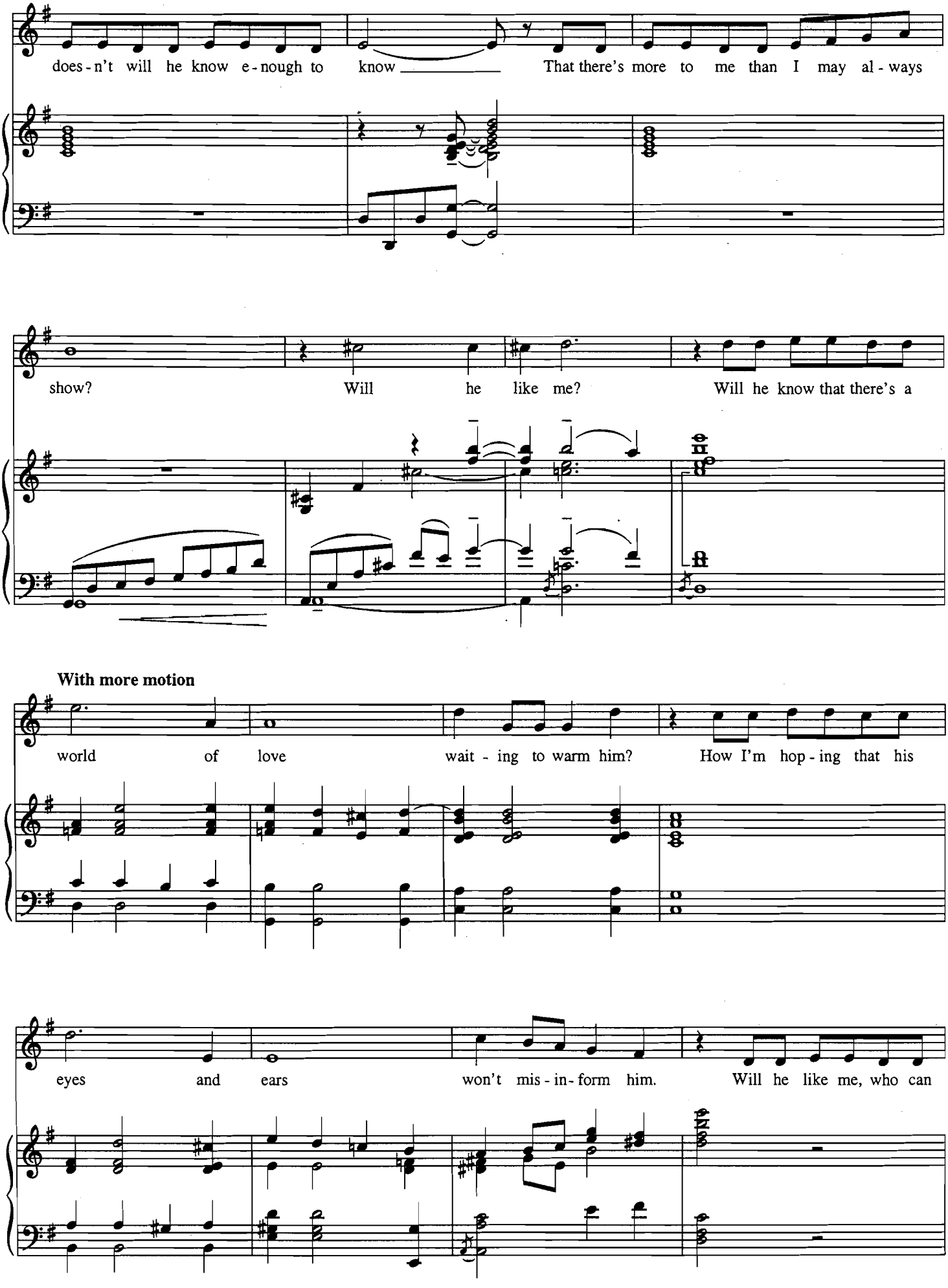
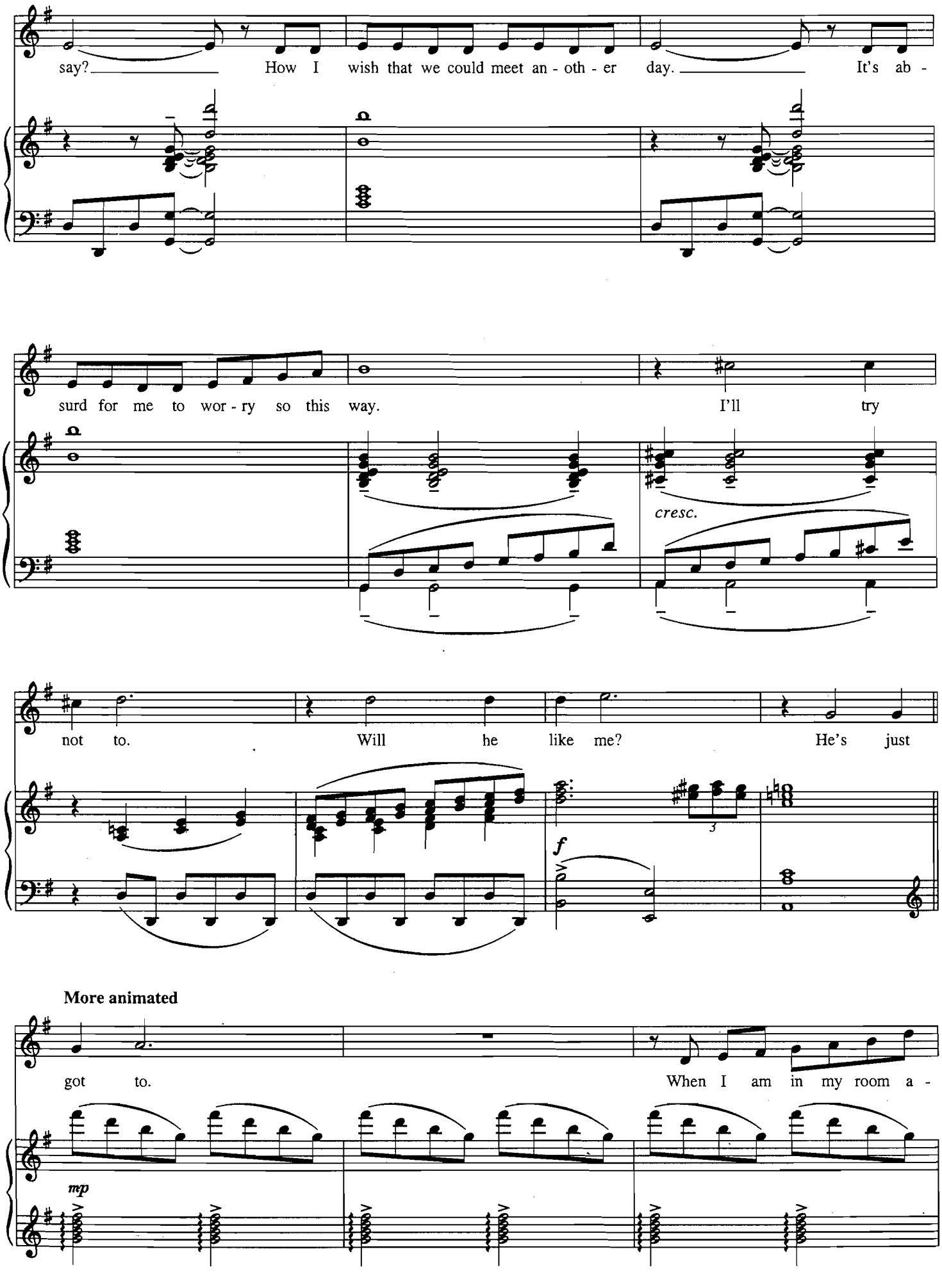
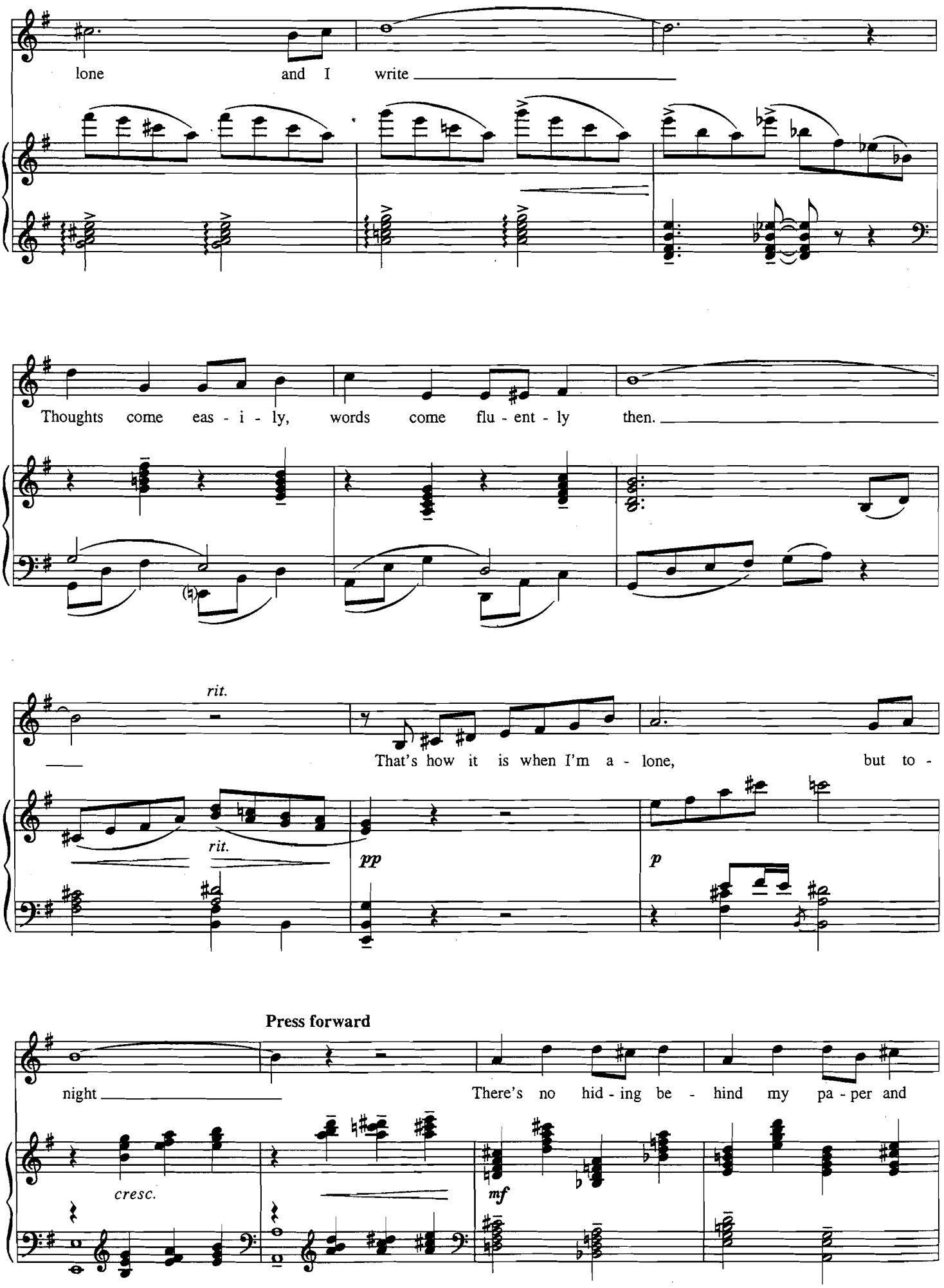
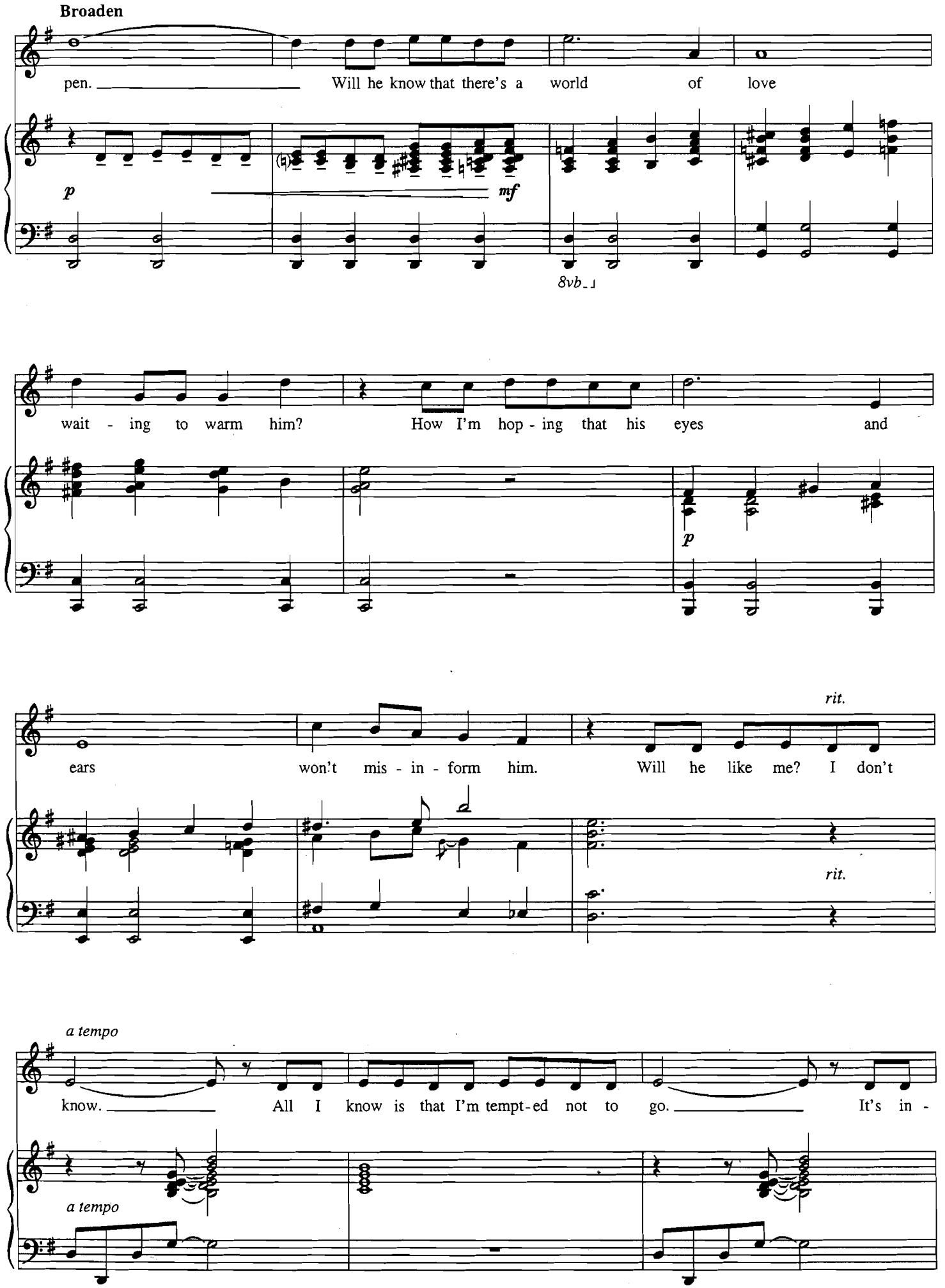
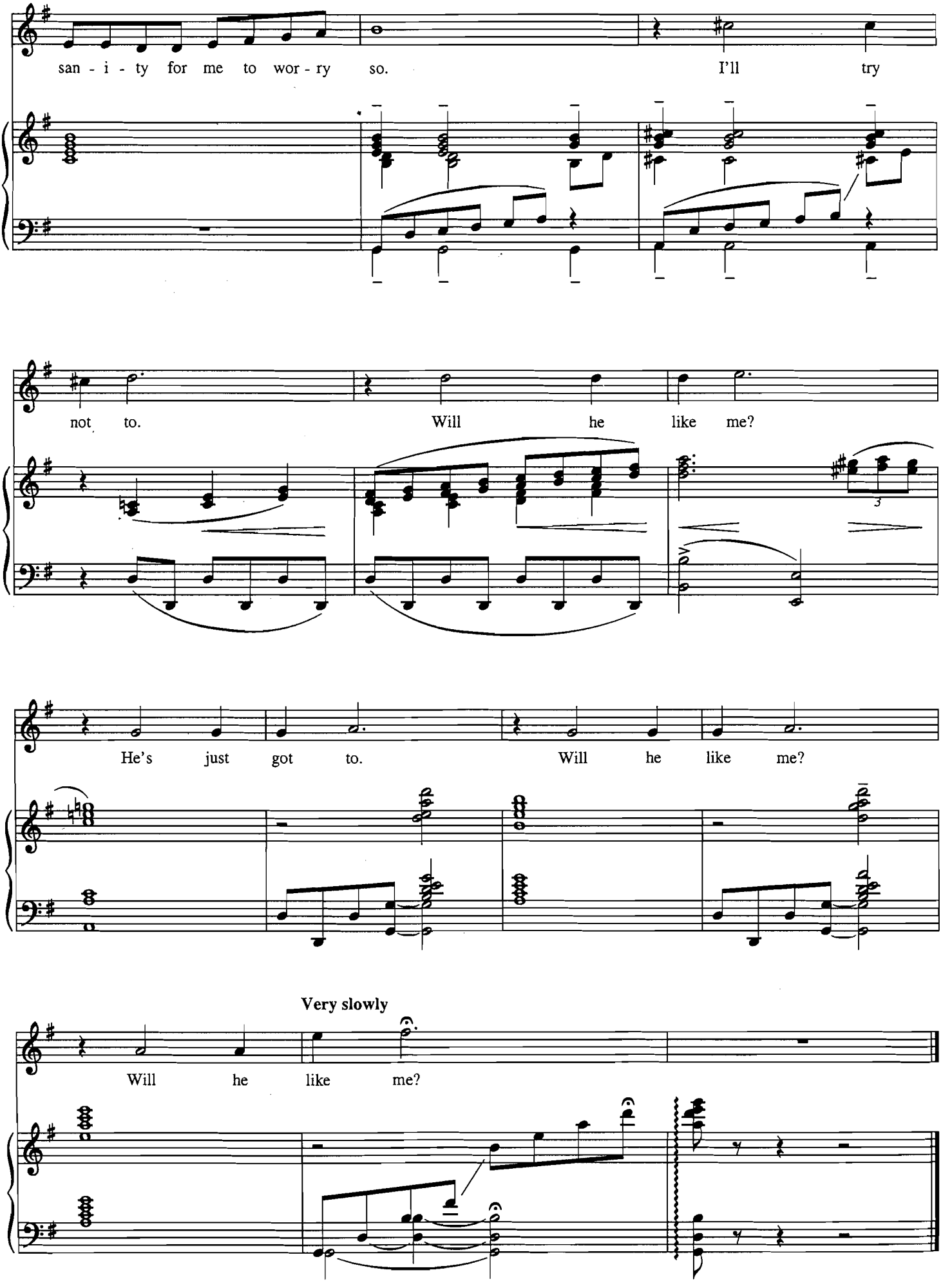

does - n't will he know e - nough to know That there's more to me than I may al - ways
show? Will he like me? Will he know that there's a
With more motion
world of love wait - ing to warm him? How I'm hop - ing that his
eyes and ears won't mis - in - form him. Will he like me, who can


say? How I wish that we could meet an - oth - er day. It's ab -
surd for me to wor - ry so this way. I'll try
cresc.
not to. Will he like me? He's just
f
3
More animated
got to. When I am in my room a -
mp


lone and I write
Thoughts come eas - i - ly, words come flu - ent - ly then.
rit.
That's how it is when I'm a - lone, but to -
rit.
pp
p
Press forward
night
There's no hid - ing be - hind my pa - per and
cresc.
mf

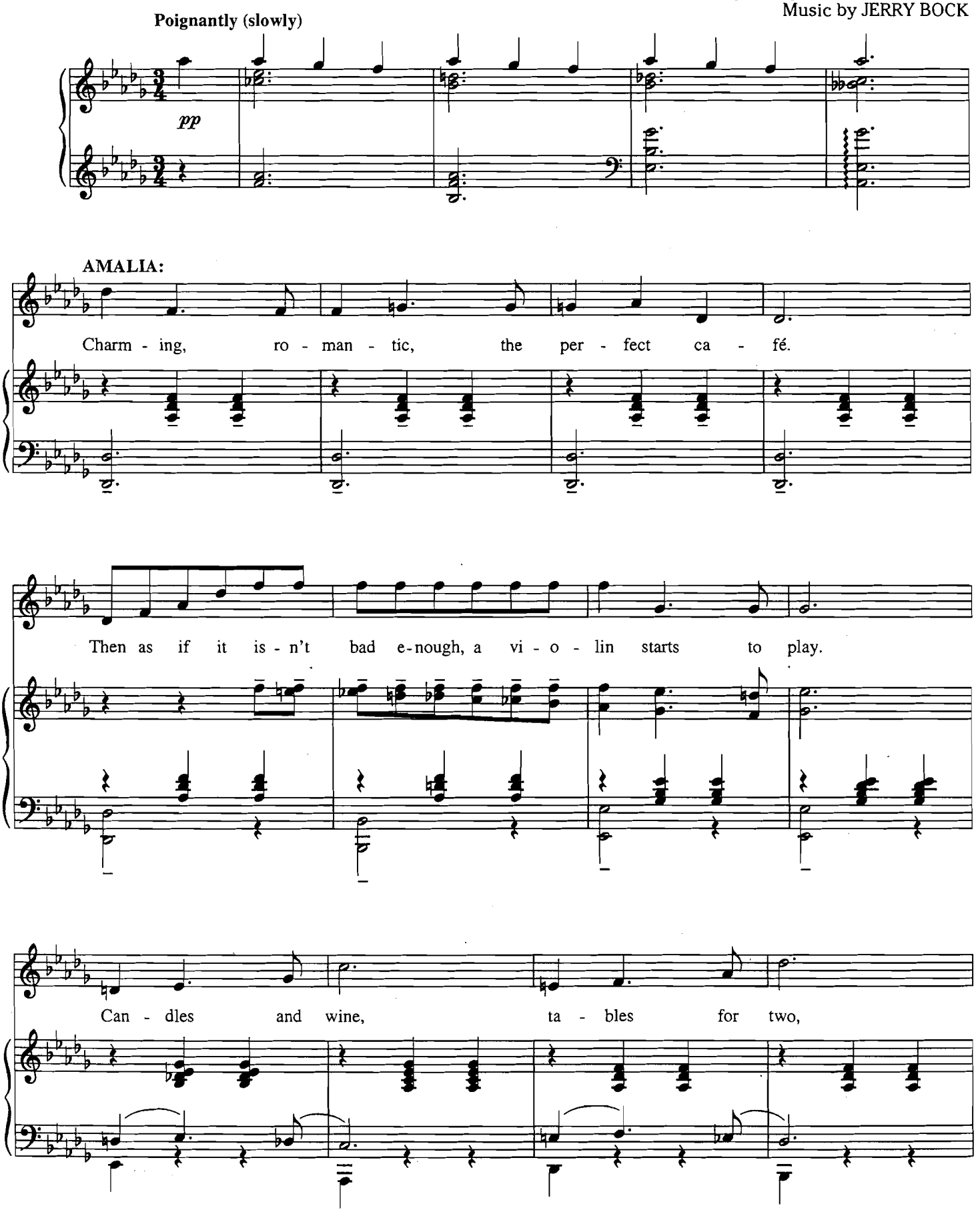

Broaden
pen. Will he know that there's a world of love
p
mf
8vb
wait - ing to warm him? How I'm hop - ing that his eyes and
p
ears won't mis - in - form him. Will he like me? I don't
rit.
rit.
a tempo
know. All I know is that I'm tempt-ed not to go. It's in -
a tempo


san - i - ty for me to wor - ry so. I'll try
not to. Will he like me?
He's just got to. Will he like me?
Very slowly
Will he like me?

DEAR FRIEND

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK



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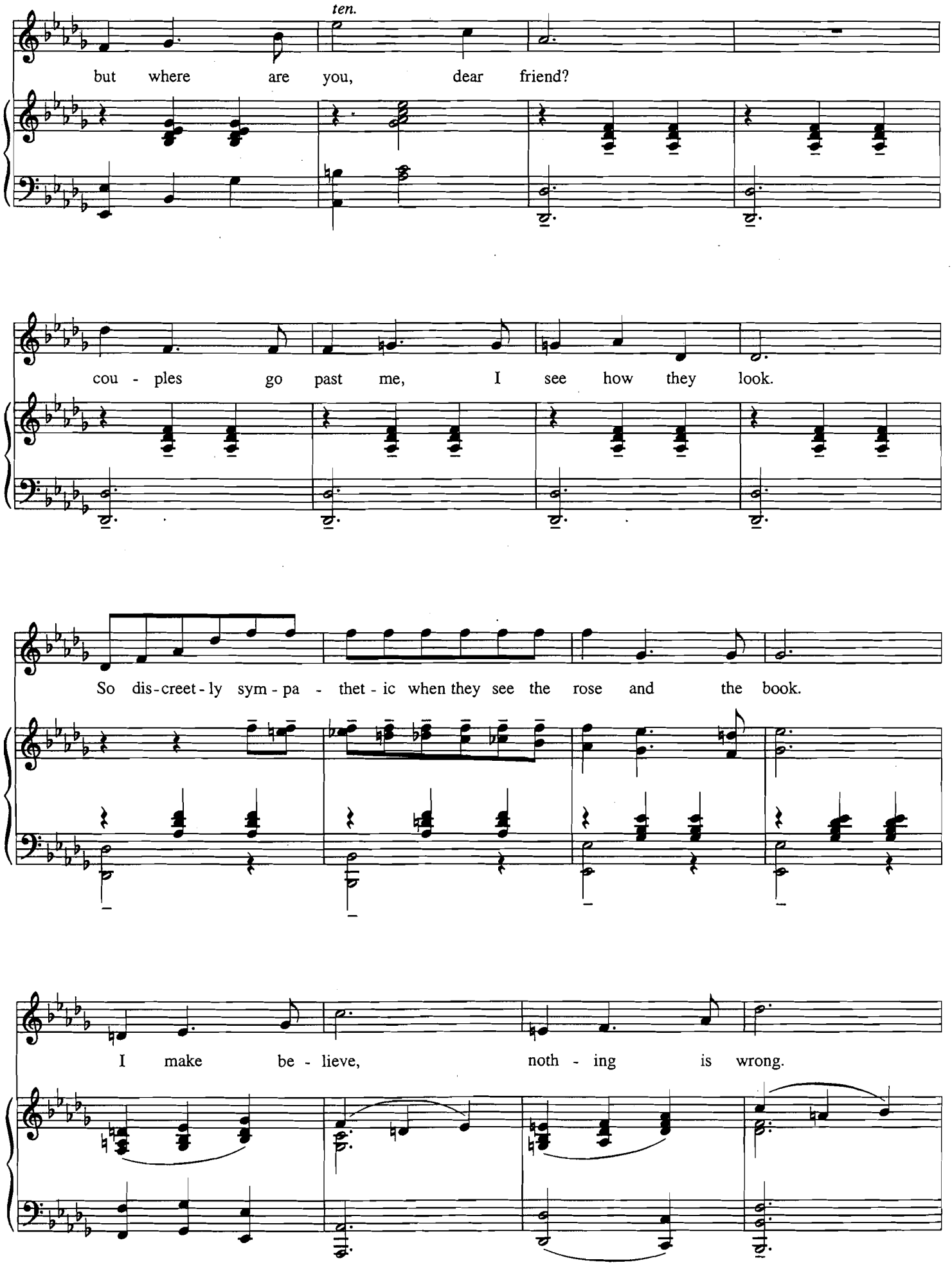
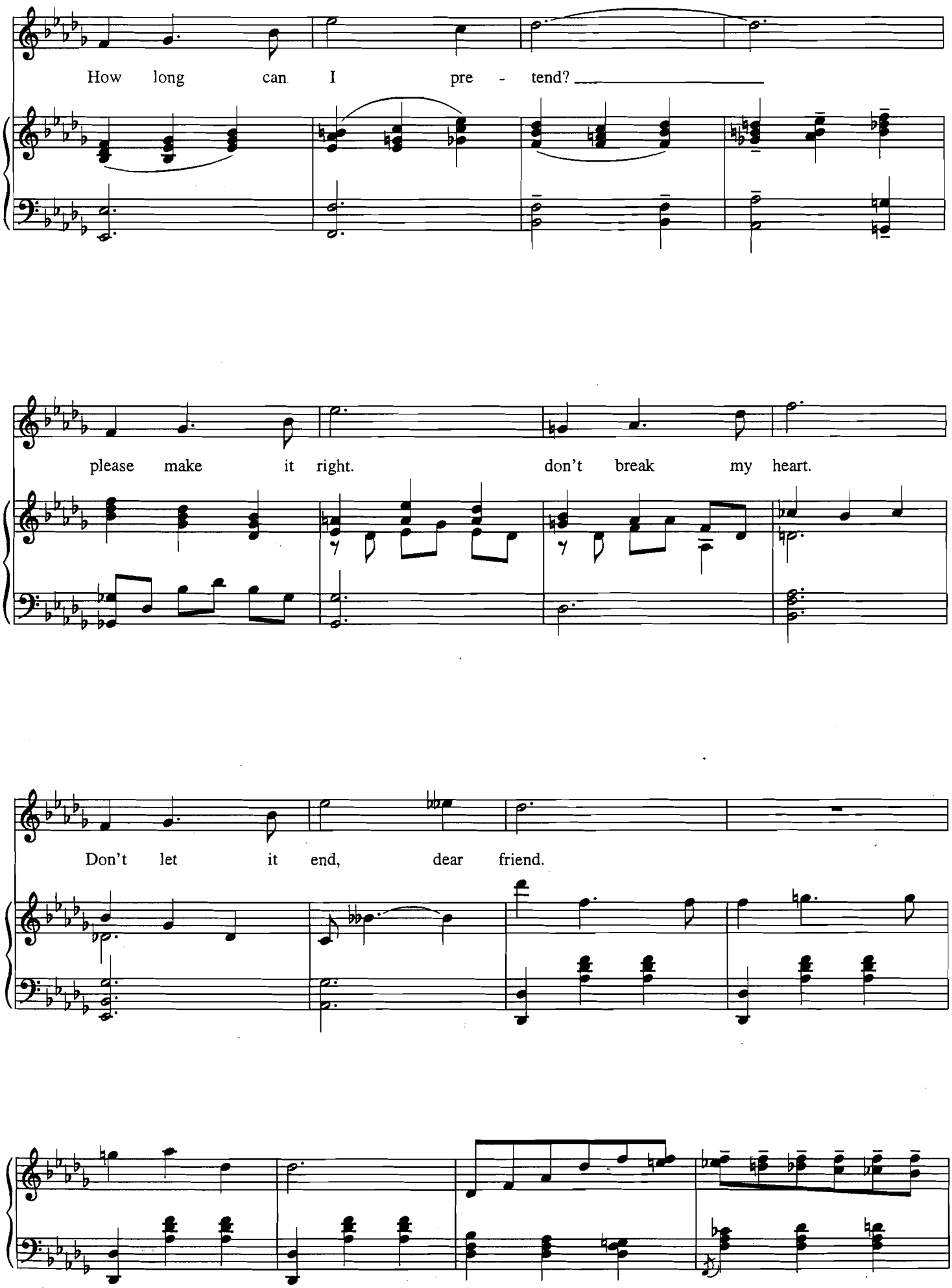
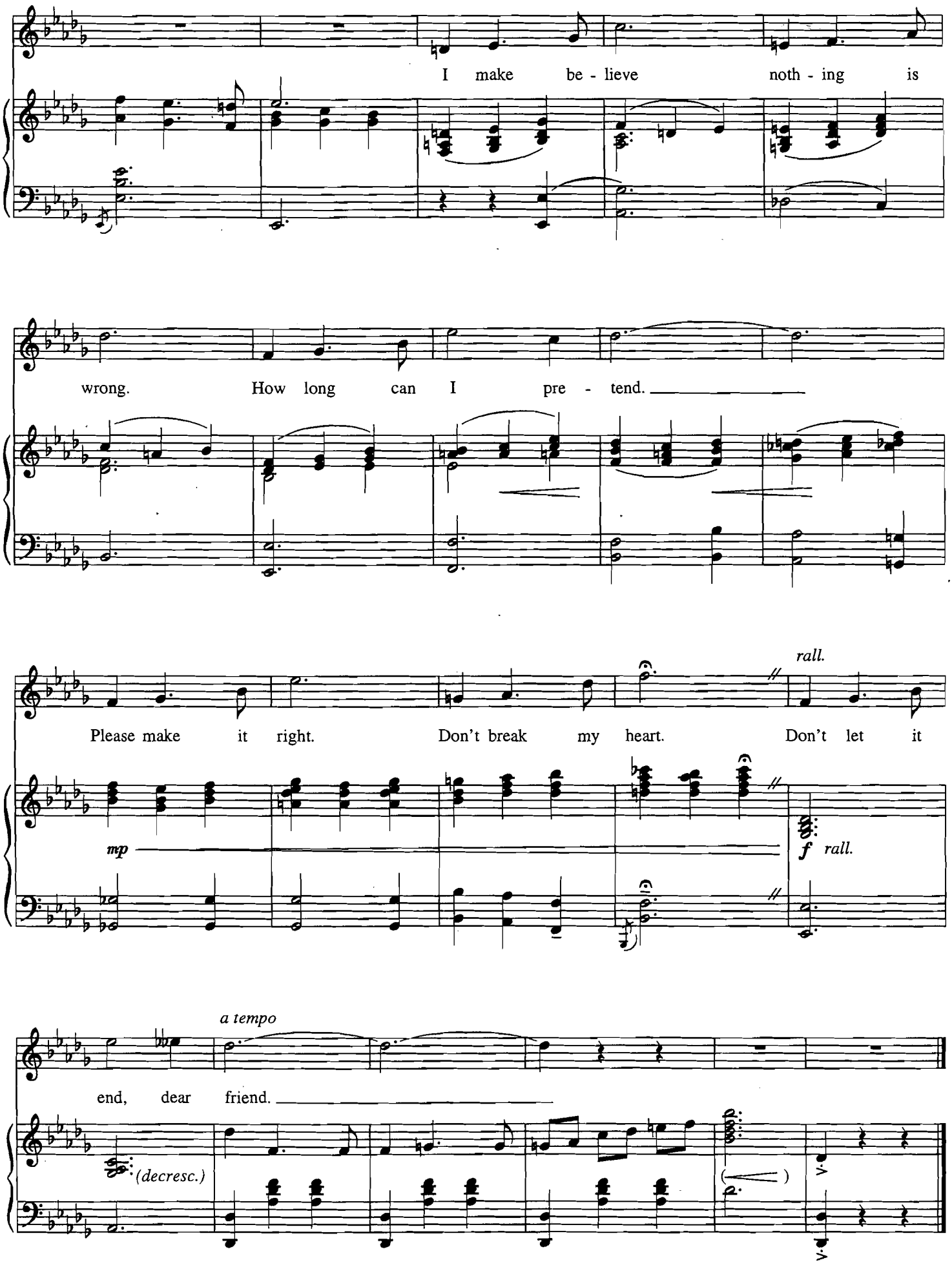

ten.
but where are you, dear friend?
cou - ples go past me, I see how they look.
So dis-creet-ly sym-pa - thet-ic when they see the rose and the book.
I make be - lieve, noth - ing is wrong.

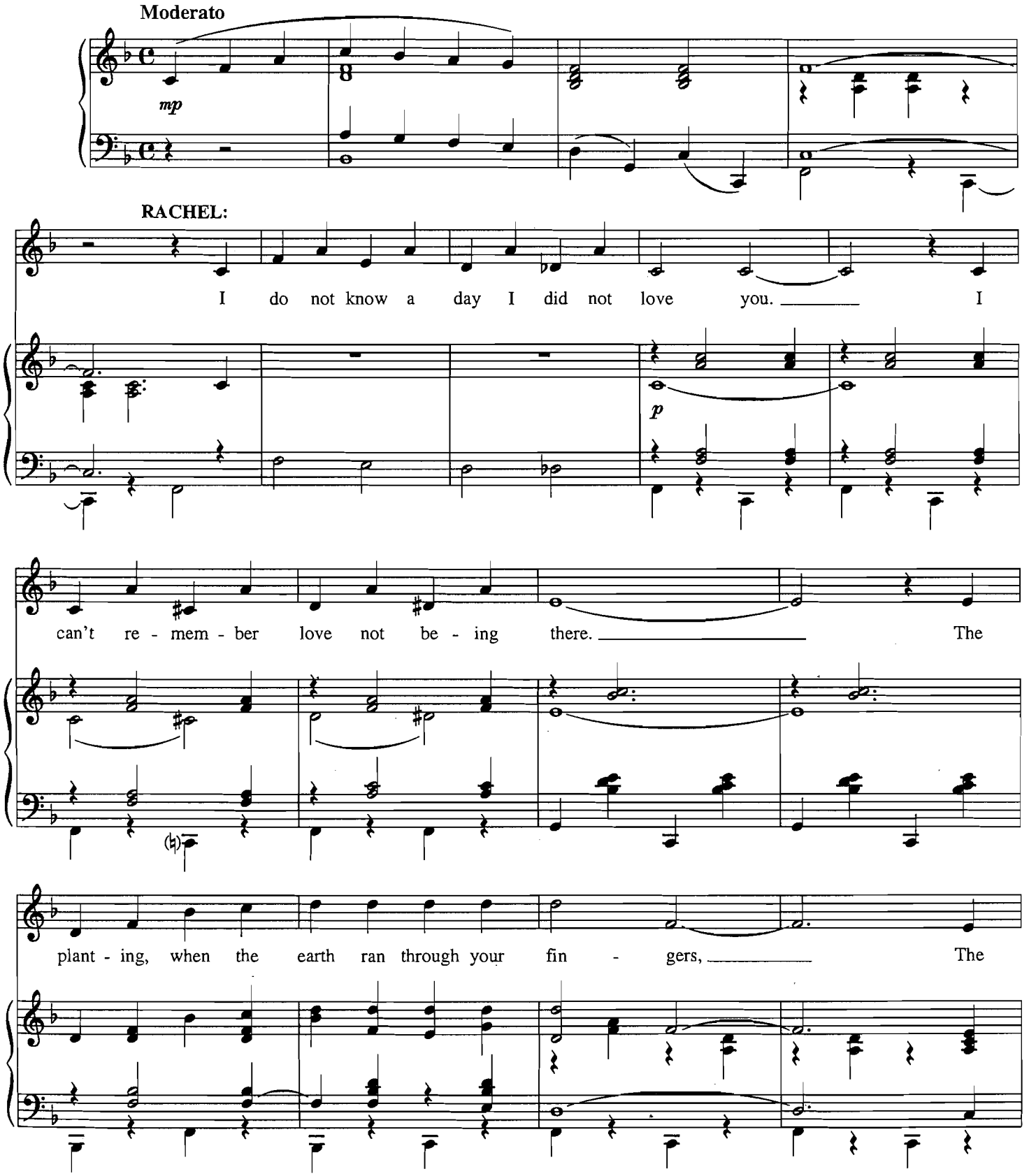

How long can I pre - tend?
please make it right. don't break my heart.
Don't let it end, dear friend.


I make be - lieve noth - ing is
wrong. How long can I pre - tend.
rall.
Please make it right. Don't break my heart. Don't let it
mp
f rall.
a tempo
end, dear friend.
(decresc.)

I DO NOT KNOW A DAY I DID NOT LOVE YOU

from *Two by Two*

Lyrics by MARTIN CHARNIN
Music by RICHARD RODGERS



Japheth sings the song in Act I; Rachel sings a reprise in Act II.

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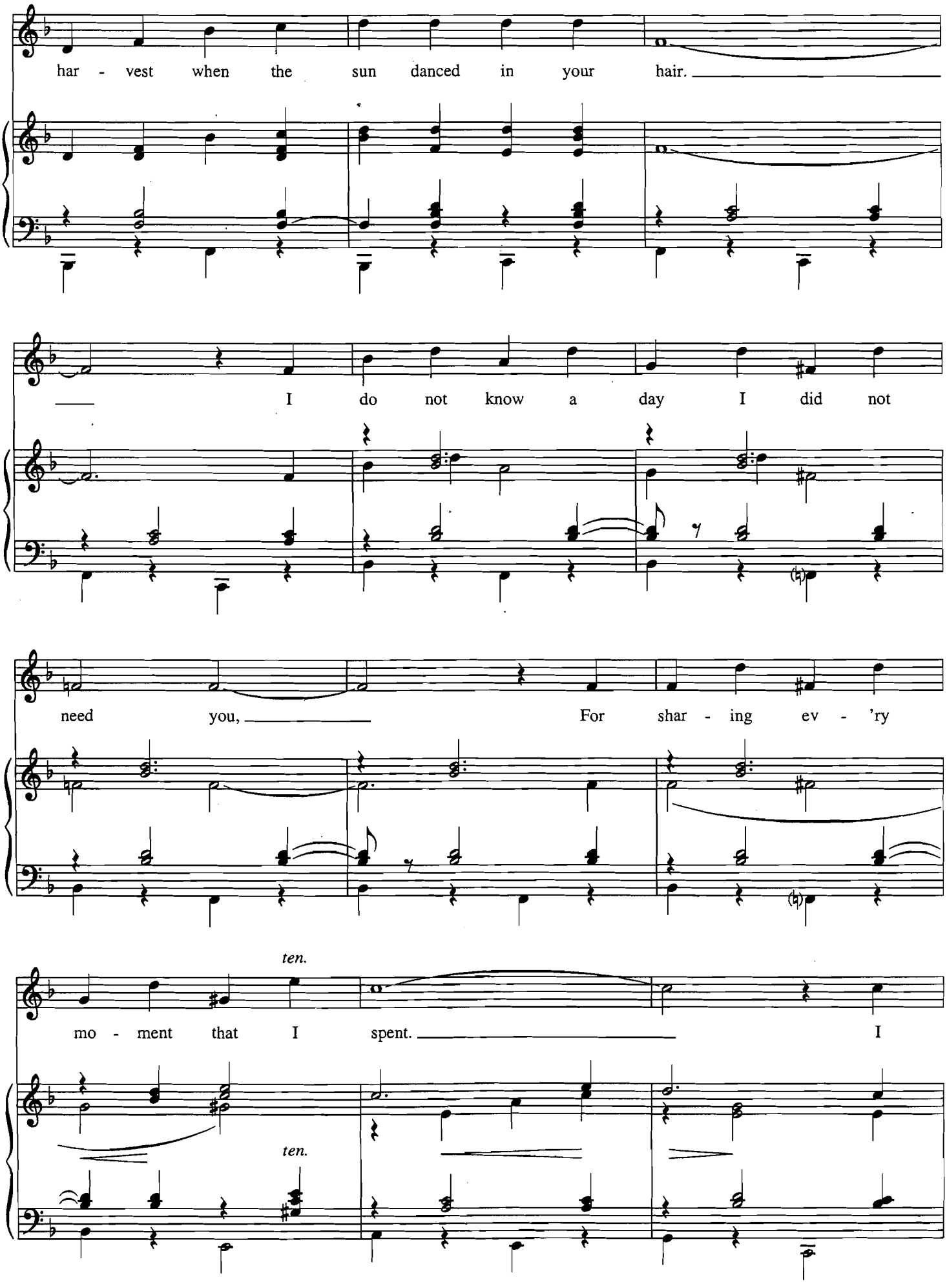
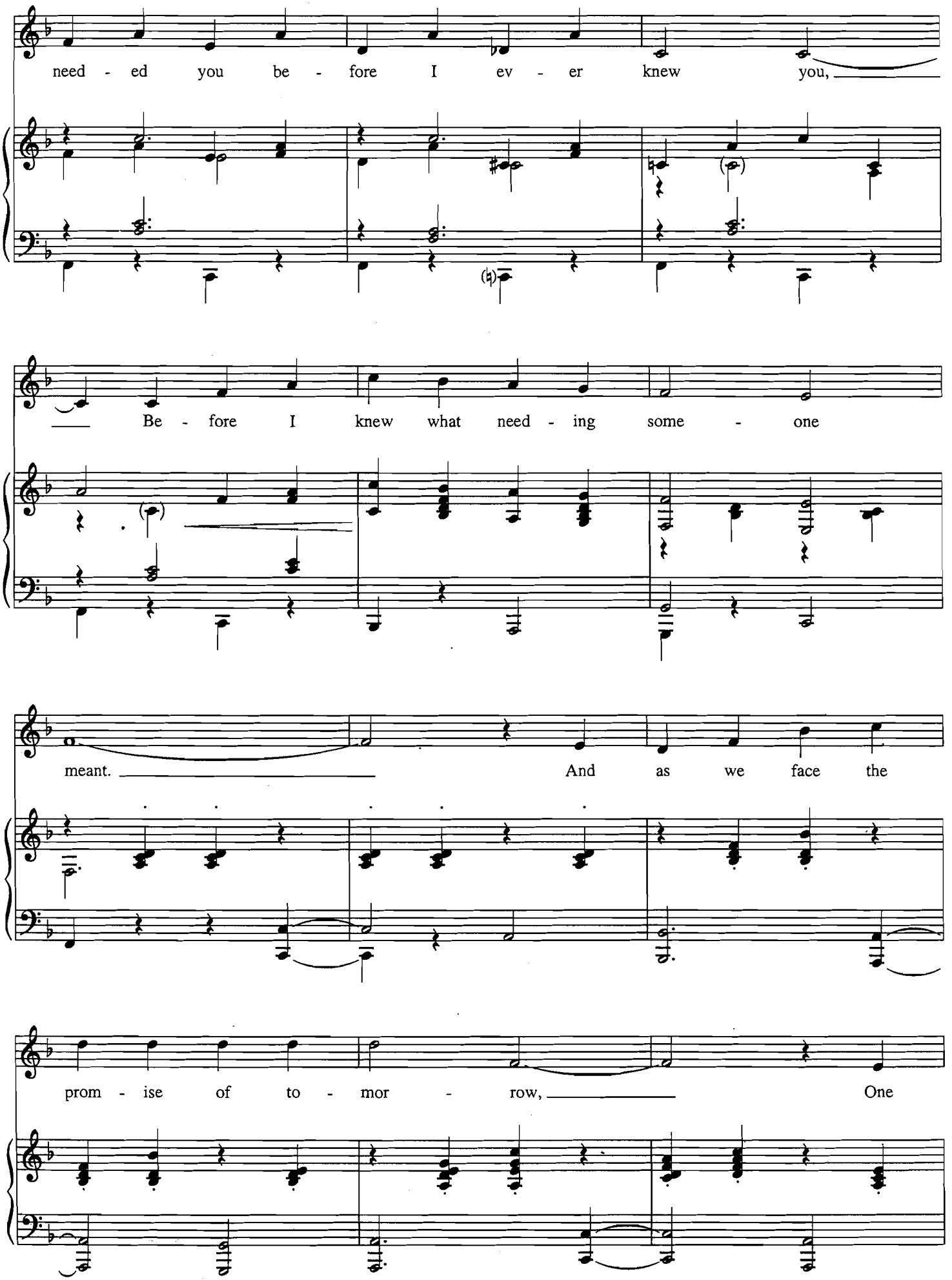
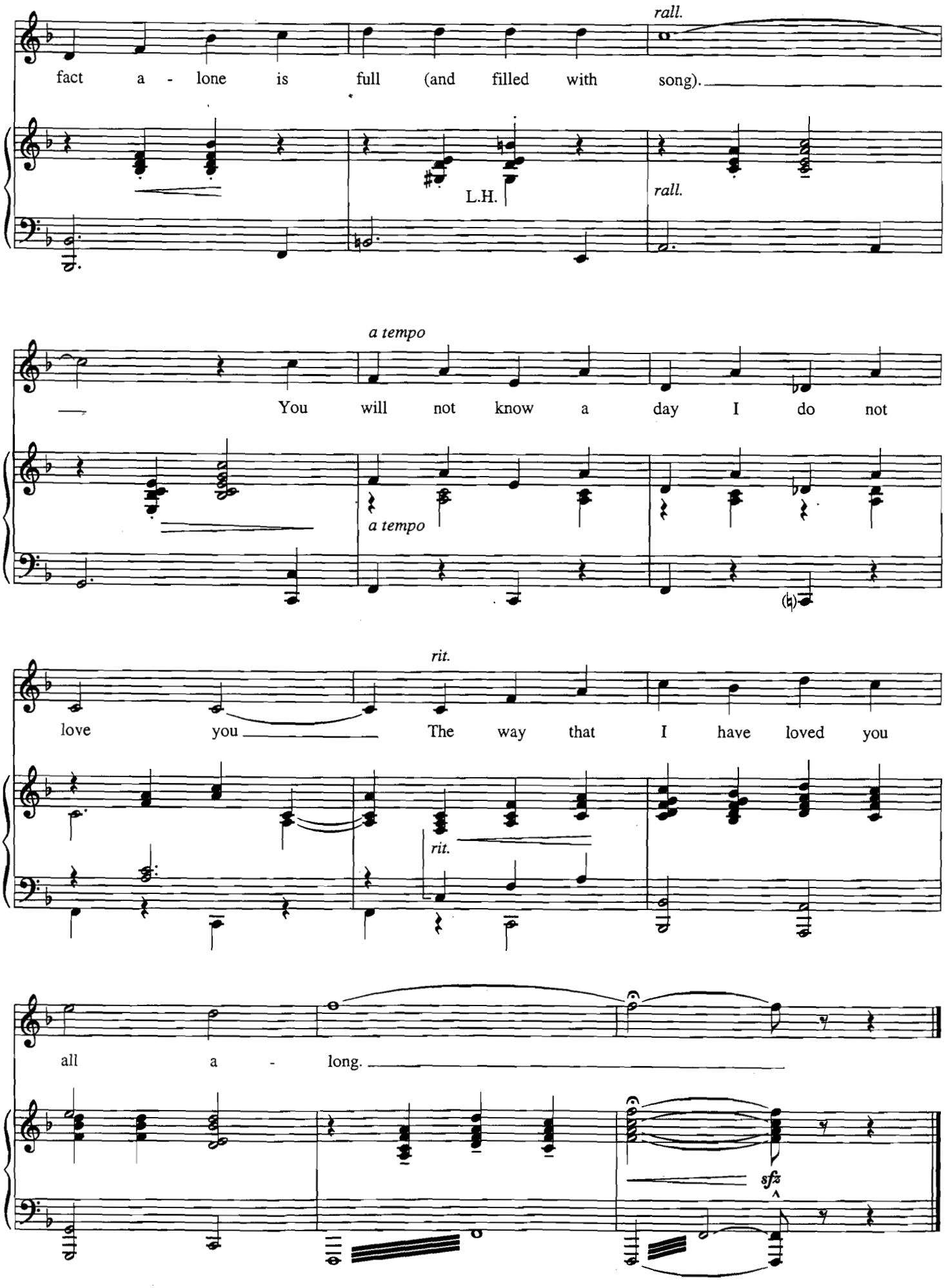

har - vest when the sun danced in your hair.
I do not know a day I did not
need you, For shar - ing ev - 'ry
ten.
mo - ment that I spent. I
ten.

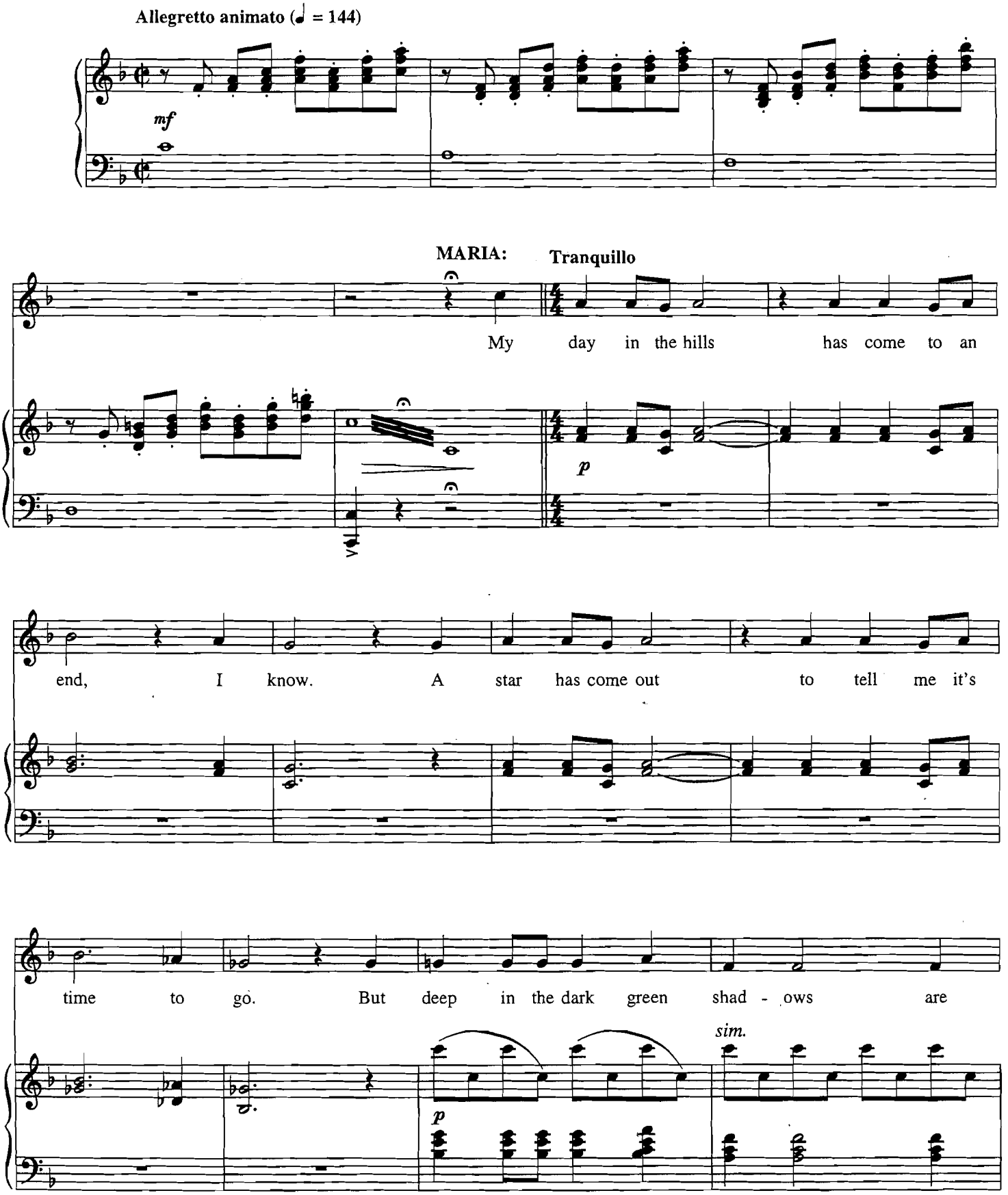

need - ed you be - fore I ev - er knew you,
Be - fore I knew what need - ing some - one
meant. And as we face the
prom - ise of to - mor - row, One


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.
sfz

THE SOUND OF MUSIC

from *The Sound of Music*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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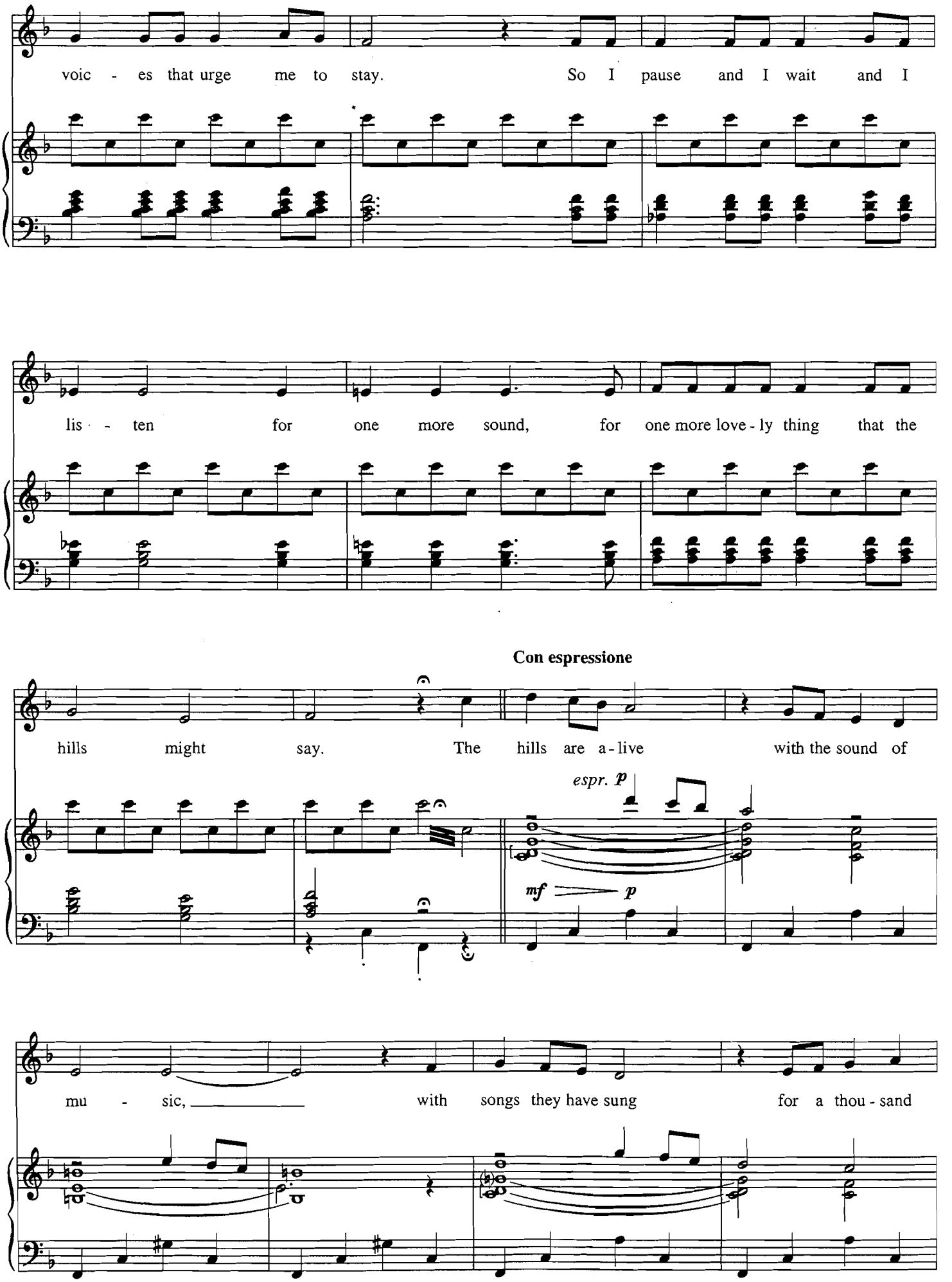
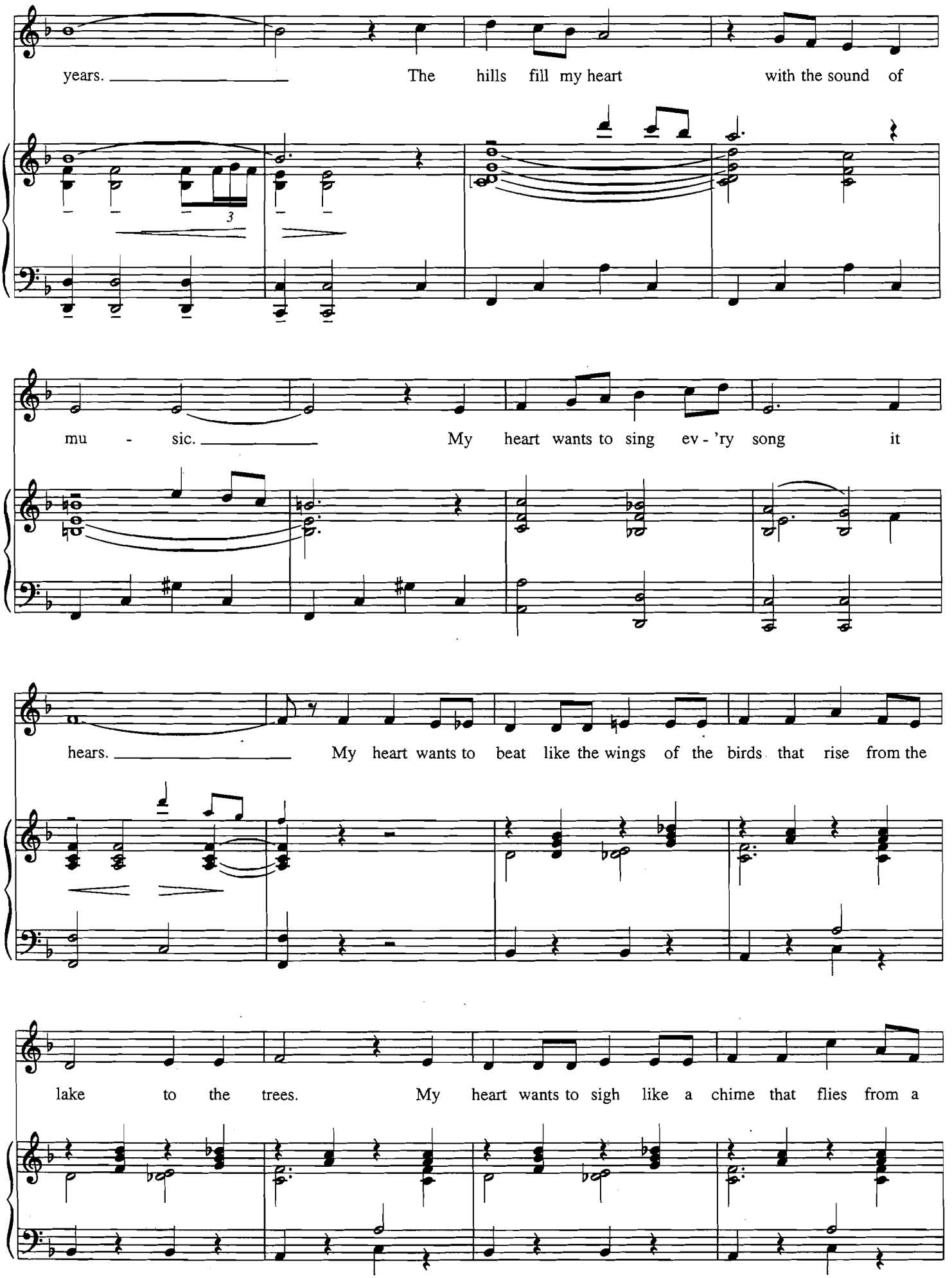
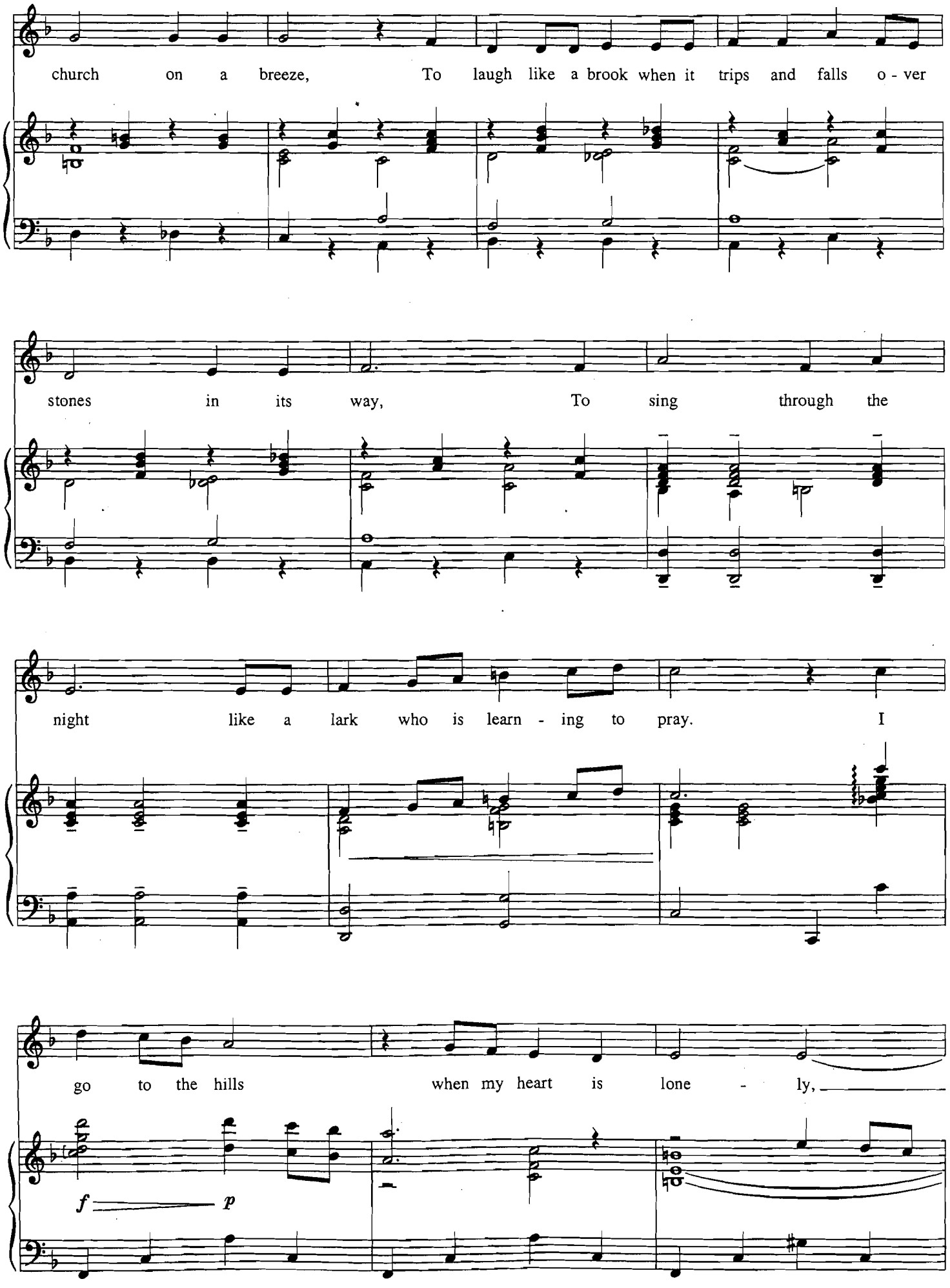
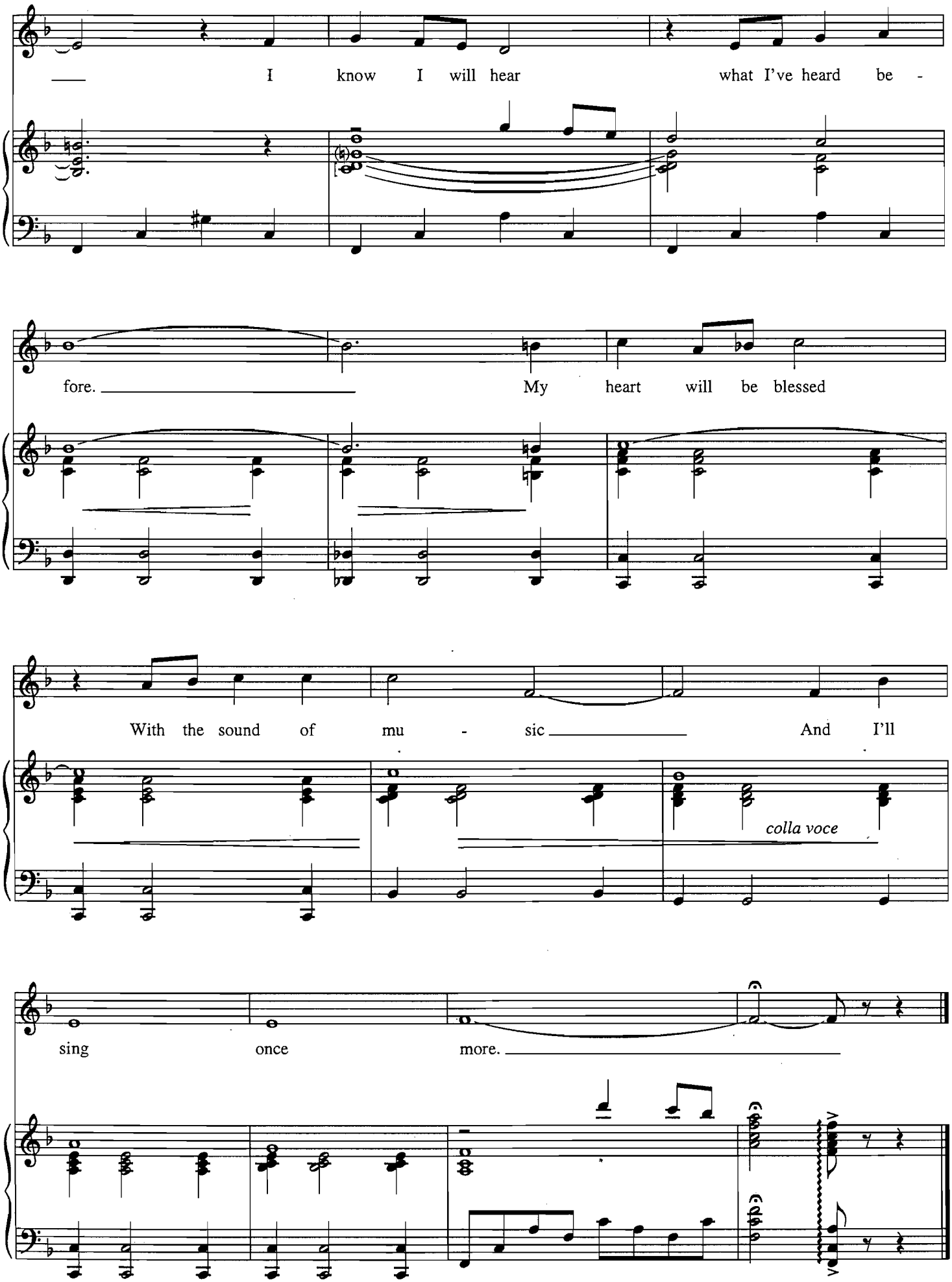

voic - es that urge me to stay. So I pause and I wait and I
lis - ten for one more sound, for one more love - ly thing that the
Con espressione
hills might say. The hills are a - live with the sound of
espr. p
mf p
mu - sic, with songs they have sung for a thou - sand


years. The hills fill my heart with the sound of
mu - sic. My heart wants to sing ev - 'ry song it
hears. My heart wants to beat like the wings of the birds that rise from the
lake to the trees. My heart wants to sigh like a chime that flies from a


church on a breeze, To laugh like a brook when it trips and falls o - ver
stones in its way, To sing through the
night like a lark who is learn - ing to pray. I
go to the hills when my heart is lone - ly,
f
p


I know I will hear what I've heard be -
fore. My heart will be blessed
With the sound of mu - sic And I'll
colla voce
sing once more.

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