

Soprano Volume 3

*Return To
Rich Hinkelmann*

ST • H • E SINGERS MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters
Mark Carlstein and Milton Granger, Assistant Editors

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Foreword

The lively and ongoing interest in musical theatre may appear to be ironic in an age seemingly ruled by the media. The movie musical is dead (thank goodness for video and those classic movie channels!), show music is rarely ever broadcast on radio, and hoping to see any musical theatre on television—except for old movies—is usually like waiting for Godot. In such a world it takes a little effort to acquire a taste for musical theatre and a knowledge of shows, though to the devoted *conoscenti* it hardly feels like effort. As Volume 3 of *The Singer's Musical Theatre Anthology* proves, there is an amazing heritage of theatre repertoire and a growing appetite for it among singers of all descriptions.

As in the first two volumes for each voice type of *The Singer's Musical Theatre Anthology*, the editions of almost all the songs have been created from the piano/conductor score (or vocal score) of a show, allowing a more authentic rendition than standard piano/vocal sheet music. Original keys have been preserved whenever possible; occasionally either the original performing key is not known, or I chose to alter it for specific reasons. Common issues faced in creating solo editions of theatre music are removing chorus parts, eliminating other characters' lines, creating or deleting repeats, wrestling with musical form, and finding appropriate beginnings and endings. My aim is to present a performable excerpt from the show that stands alone musically, though is true to its context.

Categorizing musical theatre selections by conventional voice type remains an unending challenge. I have tried to be conservative in my criteria, though I quickly point out to singers and teachers that there is no exact science to this. In comparison, opera fachs are far more definite. Many women have told me they use both the Soprano and Mezzo-Soprano/Belter volumes, depending on the kind of singing they want to do.

I have revised the song contents for several of Volumes 1 and 2 of this series. The changes in most volumes are minimal. However, after persuasive input from singers and teachers, the Mezzo-Soprano/Belter Volume 1 has been revised so that it's all in a belting range. Songs in that volume that were intended for a classically defined mezzo-soprano were replaced. These songs became "homeless" in the series but seemed perfectly appropriate for this Soprano Volume 3 ("One Life to Live," "Stay Well," "Trouble Man"). Upon reconsideration, 14 years after the first compilation, I decided that splitting Eliza Doolittle songs—some in soprano books, others in mezzo-soprano books—was ill-advised. After all, the same woman sings the songs! "Just You Wait" finds its place here, moving from the Mezzo-Soprano/Belter Volume 1.

The Broadway revival of *The Sound of Music* made the stage version of the show more like the film, adding the songs written for the movie ("Something Good" and "I Have Confidence") and moving the original Maria songs from the narrow range of Mary Martin to the Julie Andrews-esque soprano range of Rebecca Luker. "My Favorite Things" is now officially a soprano theatre song as a result, and appears in this volume. As for "Unexpected Song" from *Song and Dance*, the huge range of the song presents a special challenge in voice categorization. I decided that as a song on its own, ignoring the rest of the role of Emma (stunningly performed by Bernadette Peters), it was better suited to a soprano.

The twelve solo volumes of *The Singer's Musical Theatre Anthology* now total nearly 500 songs! The three volumes for any voice type offer a huge number of choices. The soprano books have 132 songs to choose from! Happy hunting.

Richard Walters, editor
August, 2000

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 3

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ABOUT THE SHOWS

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

THE APPLE TREE

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Jerry Bock & Sheldon Harnick, with Jerome Coopersmith
DIRECTOR: Mike Nichols
CHOREOGRAPHERS: Herbert Ross, Lee Theodore
OPENED: 10/18/66, New York; a run of 463 performances

Here was a new concept for Broadway—one musical containing three separate one-act musicals, like Puccini's *Il Trittico* or Offenbach's *Tales of Hoffmann*. Though the stories in *The Apple Tree* have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. Act I is based on Mark Twain's "The Diary of Adam and Eve," and deals with the dawn of humanity and innocence. Act II is based on Frank R. Stockton's short story, "The Lady or the Tiger?," in which a warrior's fate, unresolved in the story, is determined by the choice of door he enters. Act III is based on Jules Feiffer's "Passionella," a uniquely American take on "Cinderella," in which a female chimney sweep fulfills her dream of becoming a glamorous movie star. In the *Diary of Adam and Eve* section, Eve sings "Feelings"—not the lounge hit, but Bock & Harnick's gently comic expression of how the first woman felt when she realized she was a human being, when she realized she was feeling love—and when she realized that the first man wasn't reciprocating. Her conclusion? That feelings are, in the last word of the song, "hell."

BRIGADOON

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Robert Lewis
CHOREOGRAPHER: Agnes de Mille
OPENED: 3/13/47, New York, for a run of 581 performances

Two American tourists, Tommy Albright and Jeff Douglas, stumble upon a mist-shrouded Scottish town that, they eventually discover, reawakens only one day every hundred years. Tommy, who enjoys wandering through the heather on the hill with a local lass, Fiona MacLaren, returns to New York after learning of the curse that has caused the town's excessively somnolent condition. True love, however, pulls him back to the highlands. The tale was made believable not only through its evocative score, but also through de Mille's emotion-charged ballets. Early in the story, Fiona imagines what life will be like when she finally meets the boy of her dreams, in the song "Waitin' for My Dearie."

CAMELOT

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
CHOREOGRAPHER: Hanya Holm
OPENED: 12/3/60, New York, for a run of 873 performances

Lerner and Loewe's first Broadway production following their spectacular hit, *My Fair Lady*, was another musical based on a highly esteemed work of British fiction, T.H. White's novel, *The Once and Future King*. Again, too, they were joined by fair lady Julie Andrews and director Moss Hart for an opulently mounted retelling of the Arthurian legend, with its high-minded knights of the round table and its tragic romantic triangle involving King Arthur, his queen Guenevere, and his trusted knight, Sir Lancelot. Helped by a huge advance ticket sale, Camelot easily surmounted a divided press to become something of a Broadway legend itself—providing imagery (eventually all too apt) for the administration of President John F. Kennedy who used to play the cast album in the White House. About to be separated from Lancelot, Guenevere bids her illicit lover a longing farewell in "Before I Gaze at You Again."

CHICAGO

MUSIC: John Kander

LYRICS: Fred Ebb

BOOK: Fred Ebb and Bob Fosse

DIRECTOR-CHOREOGRAPHER: Bob Fosse

OPENED: 6/3/75, New York, for a run of 872 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart* this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of the American legal system, political system, media and morals may have been ahead of its time in its original 1975 production (it was also overshadowed by the opening of *A Chorus Line* the same season). But it came roaring back for a stylish, Tony-winning 1996 revival that has already run longer than the original. A "sob-sister" reporter looking for an emotional story falls for the lawyer's line of baloney and starts publicizing Roxie's "plight," assuring her readers that despite the fact that Roxie did shoot a man in cold blood, there's always "A Little Bit of Good" in everyone.

CINDERELLA

MUSIC: Richard Rodgers

LYRICS AND BOOK: Oscar Hammerstein II

DIRECTOR: Ralph Nelson

CHOREOGRAPHER: Jonathan Lucas

FIRST AIRED: 3/31/57 on CBS-TV

Ever the innovators, Rodgers & Hammerstein were among the first to explore the new medium of television with a full-length original TV musical. The original broadcast also was fortunate in securing the services of Julie Andrews, fresh from her triumph as the Cinderella-like heroine of *My Fair Lady*. In adapting the children's fairy tale, Hammerstein was careful not to alter or update the familiar story about a young woman who collaborates with her Fairy Godmother to overcome the plots of her evil stepmother and stepsisters so she can go to an opulent ball and meet a handsome prince. Cinderella still loses her magical glass slipper, and the Prince still proclaims that he will marry the girl whose foot fits the slipper. Because the original production was filmed live and could not be preserved except in black-and-white kinescope, a new production was captured on tape in 1965. Starring Lesley Ann Warren, this second version is the one that's been aired numerous times and even released on video. A stage adaptation toured the U.S., and the musical finally made its New York stage debut in 1993 at New York City Opera, with Christa Moore as Cinderella. When we first meet Cinderella, she's hiding in her niche beside the fireplace. But it's not so bad, she tells us in "In My Own Little Corner," because her imagination can whisk her anywhere in the world.

COWGIRLS

MUSIC AND LYRICS: Mary Murfitt

BOOK: Betsie Howie

DIRECTOR AND CHOREOGRAPHER: Eleanor Reissa

OPENED: 4/1/96, New York, for a run of 319 performances

This Off-Broadway spoof recreates the calamitous night the classical Coghill Trio gets booked to play at the grand opening of a country-western music hall. It seems the manager misread the name of their group as the "Cowgirls Trio." The three ladies are left to adapt their classical repertoire to the needs of the hootin' 'n' hollerin' clientele, and they do so *con brio*. Their plight is encapsulated neatly in "From Chopin to Country."

EVENING PRIMROSE

MUSIC AND LYRICS: Stephen Sondheim

TELEPLAY: James Goldman

DIRECTOR: Paul Bogart

FIRST 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 the story of a poet who gets the bright idea: he'll escape from the pressures and problems of the world by hiding in a big department store. He plans to come out only at night to get what he needs for survival from the store's shelves. Much to his surprise, he finds a whole colony of others who had the same bright idea, already living there. Among them is a young woman who has been raised from early childhood inside the store and has never been outside. They fall in love and plot to escape. The girl gets to sing one of Sondheim's most anthologized songs, the beautiful and eerie "I Remember," in which the girl strains to remember snow and sky and other children—but can describe them only in similes drawn from her department store life (e.g. "trees like broken umbrellas"). Most of the music from this show was recorded by Bernadette Peters and Mandy Patinkin on his *Dress Casual* album.

HELLO, DOLLY!

MUSIC AND LYRICS: Jerry Herman
BOOK: Michael Stewart
DIRECTOR AND CHOREOGRAPHER: Gower Champion
OPENED: 1/16/64, New York; a run of 2,844 performances

Hello, Dolly! tells the story of former life-of-the-party Dolly Gallagher Levi, who emerges from mourning over the loss of her husband with a determination to “rejoin the human race.” She plots to marry a wealthy man and use his wealth to bring young people together and “help them grow.” One of her matchmaking subjects is a pretty milliner who sings of how she’ll wear a hat with “Ribbons Down My Back” to attract the attention of eligible swains. Under the expert direction of Gower Champion, the stylish production, based on Thornton Wilder’s *The Matchmaker*, proved not only a triumph for its original star, Carol Channing, but a successful vehicle for a multitude of actresses. Barbra Streisand starred in the movie. Others starred across the country and around the world. Channing was succeeded by Ginger Rogers, Martha Ray, Betty Grable, Phillis Diller, Pearl Bailey (leading an all-black cast) and finally Ethel Merman, who had turned down the role when it was offered to her almost ten years earlier. The show returned to Broadway with Channing twice, 1978 and 1995.

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 Shuman
OPENED: 1968, New York

A long running intimate Off-Broadway hit, the revue is a collection of some 25 songs by Belgian songwriter Jacques Brel (he wrote both music and lyrics for some, lyrics only for others). The show is conceived for four players (two men, two 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. Jacques Brel (1929-1978) became a cabaret star in Paris only after no one else would sing his material.

JEKYLL & HYDE

MUSIC: Frank Wildhorn
LYRICS AND BOOK: Leslie Bricusse
DIRECTOR: Robin Phillips
CHOREOGRAPHER: Joey Pizzi
OPENED: 4/28/97, New York; still running as of 7/1/00

Based on Robert Louis Stevenson’s 1886 novella, “Dr. Jekyll and Mr. Hyde,” this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. These proved especially popular among professional skaters for the background music of their routines. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man’s nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. Two women in his life help emphasize this difference: Hyde’s scarlet-woman lover, Lucy; and Jekyll’s sweet innocent fiancée, Emma. Unaware of how dangerous Jekyll’s experiment has become, Emma tries to calm and encourage him about their rosy future in “Once Upon a Dream.” Later in Act II, both Lucy and Emma air their conflicting feelings about their troubled men in “In His Eyes”—not realizing they’re both singing about the same man.

THE KING AND I

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: John van Druten
CHOREOGRAPHER: Jerome Robbins
OPENED: 3/29/51, New York; a run of 1,246 performances

The idea of turning Margaret Landon’s novel *Anna and the King of Siam*, into a musical first occurred to Gertrude Lawrence, who saw it as a suitable vehicle for her return to the Broadway 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. After the original production Brynner virtually made the King his personal property. In 1956, he co-starred with Deborah Kerr in the Fox movie version. Twenty-seven years later, by now solo-starred, Brynner began touring in a new stage production which played New York in 1977 with Constance Towers as Anna, and London in 1979 with Virginia McKenna as Anna. Brynner resumed touring in 1981 and by the time of his death, had given more than 4,000 performances in the role. A critically acclaimed new Broadway production opened in 1996. Mrs. Anna breaks the ice with her new pupils by leading the royal princes and princesses in the lilting “Getting to Know You.”

KNICKERBOCKER HOLIDAY

MUSIC: Kurt Weill

LYRICS AND BOOK: Maxwell Anderson

DIRECTOR: Joshua Logan

OPENED: 10/19/38, New York; a run of 168 performances

In spite of its relatively short run, *Knickerbocker Holiday* is considered a significant milestone on Broadway. In one of the first musicals to use a historical subject to comment on contemporary political problems, its anti-fascist theme pitted democracy against totalitarianism in retelling the reign of Governor Stuyvesant in New Amsterdam in 1647. The story tells how the governor intervenes on behalf of an independent and troublesome knife sharpener, Brom Broeck, who has been arbitrarily selected by the council to be executed on a trumped up charge, mainly because they had no one to hang. The musical was one of the earliest Kurt Weill's shows written in America, after his own flight from the totalitarianism of Nazi Germany. Despite the political themes, Weill and Anderson took opportunities to explore tenderness, romance and wistfulness in "It Never Was You."

LADY IN THE DARK

MUSIC: Kurt Weill

LYRICS: Ira Gershwin

BOOK: Moss Hart

DIRECTORS: Hassard Short and Moss Hart

CHOREOGRAPHER: Albertina Rasch

OPENED: 1/23/41, New York; a run of 467 performances

Although dreams had long been employed as a theatrical device, Moss Hart was the first to write a musical play dealing with their psychoanalytic implications. An austere and businesslike Liza Elliot (Gertrude Lawrence), editor of a successful fashion magazine, has been bothered by her dreams, and visits a psychoanalyst. Her four haunting dreams revolve around four men: Kendall Nesbitt, her married lover who aided her rise to editor; Randy Curtis, a glamorous but shallow Hollywood star; Russell Paxton, the magazine's effeminate and zany photographer; and most importantly, Charlie Johnson, the magazine's crusty advertising manager. In relating her dreams, Liza finally comes to understand that all her decisions in life were made because of her father's rejection. With the exception of "My Ship," the musical numbers were sung only during the elaborate dream sequences Liza describes to her doctor. Ginger Rogers and Ray Milland starred in the 1944 Paramount film version under the direction of Mitchell Leisen. In a moment of inspiration, Liza impetuously leaps out of her limo, commandeers a soapbox in New York's Columbus Circle, and regales the crowd with her ode to whoopee, "One Life to Live."

LES MISÉRABLES

MUSIC: Claude-Michel Schönberg

LYRICS: Herbert Kretzmer and Alain Boublil

ORIGINAL FRENCH TEXT: Alain Boublil and Jean-Marc Natel

DIRECTORS: Trevor Nunn and John Caird

CHOREOGRAPHER: Kate Flatt

OPENED: 9/80, Paris, an initial run of 3 months

10/8/85, London; still running as of 7/1/2000

3/12/87, New York; still running as of 7/1/2000

This quasi-operatic pop epic was one of the defining musicals of the 1980s, distilling the drama from the 1,200 page Victor Hugo novel of social injustice and the plight of the downtrodden (the "miserable ones" of the title). The original Parisian version contained only a few songs; many more were added when the show opened in London. Thus, most of the show's songs were originally written in English. The plot is too rich to encapsulate, but centers on Jean Valjean, a prisoner sentenced to years of hard labor for stealing a loaf of bread for his starving family. He escapes and tries to start a new life, but soon finds himself pursued by the relentless policeman Javert. The pursuit continues for years, across a tapestry of early 19th century France that includes an armed uprising against the government, in which Valjean takes a heroic part. Along the way he acquires an adopted daughter, Cosette, who grows into womanhood and attracts the attention of the handsome revolutionary Marius, and the enmity of a rival, Eponine. The song "In My Life" gives Valjean and the young people a chance to wonder what each of them truly means to the other. It begins as Cosette's solo before becoming an ensemble.

LOST IN THE STARS

MUSIC: Kurt Weill

LYRICS AND BOOK: Maxwell Anderson

DIRECTOR: Rouben Mamoulian

OPENED: 10/30/49, New York, a run of 273 performances

Kurt Weill's final Broadway musical (his second in collaboration with Maxwell Anderson) was written to convey "a message of hope that people, through a personal approach, will solve whatever racial problems that exist." In the idealistic story, adapted from Alan Paton's *Cry, the Beloved Country*, the action is set in and around Johannesburg, South Africa. Absalom Kumalo, the errant son of a black minister, Stephen Kumalo, accidentally kills a white man in a robbery attempt and is condemned to hang. The tragedy, however, leads to a sympathetic bond between Stephen and James Jarvis, the dead man's father, which gives some indication that understanding between the races can be achieved in the land of apartheid. A newer version, presented by Ely Landau's American Film theatre, was shown in 1974 with a cast headed by Brock Peters and Melba Moore. Irina, the girl who is carrying Absalom's child, sings two very different love soliloquies. In Act I she foresees sorrow in the stormy "Trouble Man." In Act II, with her man on trial for murder, she agrees to marry him whatever the verdict, in the limpid, haunting "Stay Well."

LOVE LIFE

MUSIC: Kurt Weill

LYRICS AND BOOK: Alan Jay Lerner

DIRECTOR: Elia Kazan

CHOREOGRAPHER: Michael Kidd

OPENED: 10/7/48, New York; a run of 252 performances

On hiatus from his partnership with composer Frederick Loewe, Alan Jay Lerner collaborated with Kurt Weill on this musical allegory. *Love Life*, termed by its authors as simply "a vaudeville," chronicled the fluctuations of the archetypal Sam and Susan Cooper's marriage through 157 years of American history from 1791 to 1948. The story shows how the growing tensions of modern life make it increasingly difficult for the couple to maintain their matrimonial equilibrium. This ambitious, surreal story is told through ragtime, blues, a madrigal, a ballet, clog dancing, ventriloquism, a minstrel show, and even tightrope walking. Fans have regarded the show as structurally innovative and ahead of its time. "Mr. Right" is a rueful reflection on a seemingly hopeless quest.

MARRY ME A LITTLE

MUSIC AND LYRICS: Stephen Sondheim

DIRECTOR: Norman Rene

CHOREOGRAPHER: Don Johanson

OPENED: 3/12/81, New York; a run of 96 performances

This little Off-Off-Broadway revue (which quickly moved up to Off-Broadway) took a pile of Stephen Sondheim trunk songs, orphaned when they were cut from his well-known shows, or written for shows never produced (plus other apocrypha), and gave them a narrative home. In director Norman Rene's elegantly simple concept, a man and a woman who are living alone in separate apartments, but share the same stage space, a la Alan Ayckbourn, sing about the misfortunes of their love lives that have brought them to these lonely places. The implication is that if they were to meet, they might find happiness. "The Girls of Summer," used in the 1956 N. Richard Nash play of the same name, sings of the moody diffidence of these young women.

MARTIN GUERRE

MUSIC: Claude-Michel Schönberg
BOOK: Alain Boublil and Claude-Michel Schönberg
LYRICS: Alain Boublil and Stephen Clark
DIRECTOR: Conall Morrison
MUSICAL STAGING AND CHOREOGRAPHY: David Bolger
OPENED: June, 1996, London; a run of over 700 performances

There have been several major revisions of the Boublil/Schönberg musical since its inception in 1991. Besides the musical, the 16th century legend inspired the books *The Wife of Martin Guerre* by Janet Lewis, and *The Return of Martin Guerre* by Natalie Zemon Davis. The 1982 film *The Return of Martin Guerre*, starring Gerard Depardieu, is based on the Davis novel. In 1560 the French Catholic mercenary Martin Guerre tells his friend, Arnaud du Thil, of his childhood in the village of Artigat, and of his arranged marriage to Bertrande du Rols. The villainous Guillaume, rebuffed by Bertrande, had convinced the superstitious villagers that Martin's failure to conceive an heir brought on their crop failures. Martin was exiled, later to join the mercenary corps. Martin is stabbed while saving Arnaud's life. After Martin's seven year absence Bertrande is under pressure to take another husband in Guillaume to produce an heir, which the villagers somehow believe will end their drought. In agony she sings "How Many Tears?" Arnaud travels to Artigat, where he is mysteriously believed to be Martin Guerre. Bertrande falls in love with Arnaud, even though she knows he is not Martin. Guillaume, still hoping for Bertrande, charges Arnaud with fraud for impersonating Martin Guerre. At a dramatic moment the real Martin Guerre returns and denounces Arnaud. Learning of the true love between Bertrande and Arnaud, in the spirit of friendship Martin decides to let them go. Protecting Martin from Guillaume's knife, Arnaud is stabbed and dies.

ME AND MY GIRL

MUSIC: Noel Gay
LYRICS: Various
BOOK: L. Arthur Rose and Douglas Furber, revised by Stephen Fry
OPENED: 1937, London; a run of 1,646 performances; New production 8/10/86, New York; a run of 1,420 performances

The cockney character of Bill Snibson originated in 1935 in *Twenty to One*, played by comedian Lupino Lane. The actor became so attached to the role that he initiated a new musical show built around Bill two years later, resulting in *Me and My Girl*, a light social-class song and dance show in which Bill finds himself heir to an aristocratic title. Comedy results from the friction between the proletarian Bill and his hoity-toity new relations. Bill also has to decide whether to submit to an arranged match with a snobby blueblood, or stay true to his special gal from back in Lambeth. Revivals came to London in 1941, 1945 and 1949, but the major rediscovery of the show came in 1985 when Robert Lindsay reinvented the role in London, then in New York. Convinced that her Bill is gone forever, the homegirl! sweetheart sighs the rueful little music-box ballad, "Once You Lose Your Heart."

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 to include scenes at the Ascot Races and Embassy Ball. They were also scrupulous in maintaining the Shavian flavor in their songs, most apparent in such pieces as "Get Me to the Church on Time," "Why Can't the English?," "Show Me" and "Without You." Shaw was concerned that British society had become so stratified and segregated that different classes had developed their own separate accents. His concern was dramatized in the story of Eliza Doolittle (originated in the musical by Julie Andrews), a scruffy flower seller in London's Covent Garden, who takes speech lessons from Prof. Henry Higgins (Rex Harrison) so that she might qualify for the position of a florist in a shop. Eliza succeeds so well that she outgrows her social station and—in a development added by librettist Lerner—even makes Higgins fall in love with her. *My Fair Lady* became the longest running production in Broadway history, and remained so for nearly seven years. Three major revivals have been mounted in New York since then. In 1976, the musical ran for 377 performance with Ian Richardson and Christine Andreas as Higgins and Eliza. Harrison returned in 1981 with Nancy Ringham as his Fair Lady. Richard Chamberlain and Melissa Errico brought a radically redesigned version to Broadway in 1993. Harrison and Audrey Hepburn (whose singing was dubbed by Marni Nixon) were seen in the 1964 Warner Bros. movie version, which was directed by George Cukor. In "Wouldn't It Be Lovely," Liza fantasizes about achieving some of the simple pleasures in life. Just a few scenes later she's boiling mad at the condescending Higgins, and fantasizes again in "Just You Wait," but this time about the many ways she'd savor doing him in.

NAUGHTY MARIETTA

MUSIC: Victor Herbert
LYRICS AND BOOK: Rida Johnson Young
DIRECTOR: Jacques Cointi
OPENED: 11/7/10, New York; a run of 136 performances

Victor Herbert's crowning achievement came into being because mounting debts had forced opera impresario Oscar Hammerstein (grandfather of lyricist Oscar II) into the area of the more commercial musical theatre. Hammerstein staged Herbert's operetta with all the lavish care of one of his Manhattan Opera productions. Two of his stars, Emma Trentini and Orville Harrold, sang the leading roles of Marietta d'Altena and Capt. Dick Warrington. *Naughty Marietta* takes place in 1780 New Orleans, where the showy, trill-filled "Italian Street Song" is somewhat incongruously sung. Marietta is there to escape from an unwanted marriage in France, and Capt. Dick is there to lead his rangers against a pirate gang led by Bras Pique. Though Marietta is revealed as the pirate leader, she is happy to sing her romantic duets with Capt. Dick. She is, in fact, sure that he is the man for her because he is able to finish the "Dream Melody" (better known as "Ah! Sweet Mystery of Life") that Marietta recalls from her childhood. (The song was memorably used for ribald effect in the Mel Brooks movie *Young Frankenstein*.) The film version of *Naughty Marietta* co-starred Jeanette MacDonald and Nelson Eddy.

OH, KAY!

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Guy Bolton and P.G. Wodehouse
DIRECTOR: John Harwood
CHOREOGRAPHER: Sammy Lee
OPENED: 11/8/26, New York; a run of 256 performances

Following her Broadway appearances in the *Charlot Revues*, Gertrude Lawrence was besieged with offers to star in an American musical comedy. By accepting the leading role in *Oh, Kay!*, Lawrence became the first British actress to originate a part on Broadway before debuting it in London. The production reunited the Princess Theatre librettists Guy Bolton and P.G. Wodehouse, whose book for *Oh, Kay!* retained something of the Anglo-American flavor of their previous *Oh, Boy!* and *Oh, Lady! Lady!!* Its success gave the Gershwins their second-longest running show up to that time. The Prohibition-era action takes place at the home of Jimmy Winter in the imaginary town of Beachampton, Long Island. Jimmy is about to wed when he discovers that he has fallen in love with Kay Denham, who is posing as a cook in his house to be near the hooch that her brother, a titled English bootlegger, has stashed in Jimmy's cellar. Though Kay and Jimmy make their feelings clear to each other, and Kay plaintively pleads for "Someone to Watch Over Me," the couple must survive obstacles, both legal and matrimonial, before settling down to a life of musical-comedy bliss. A revival of *Oh, Kay!*, somewhat revised, was produced Off-Broadway in 1960. David Merrick revived the musical with an all-black cast in the mid-1990s.

ON YOUR TOES

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: George Abbott, Richard Rodgers and Lorenz Hart
DIRECTOR: Worthington Miner and George Abbott (uncredited)
CHOREOGRAPHER: George Balanchine
OPENED: 4/11/36, New York; a run of 315 performances

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

Rodgers and Hart originally conceived the musical as a screen vehicle for Fred Astaire, but the dancer turned it down reportedly because it did not give him the chance to wear a top hat, white tie and tails. Though George Abbott, the book's co-author, was to have directed the production, repeated delays forced him to withdraw. He did, however, return to the show when it was having problems during the Boston tryout. *On Your Toes* has had two major Broadway revivals. In 1954, Abbott and Balanchine put together a production starring Bobby Van, Vera Zorina and Elaine Stritch, which ran 64 performances. A more successful revival (505 performances) was mounted in 1983, again with Abbott directing. Donald Saddler and Peter Martens based their choreography on Balanchine's original work. Natalia Makarova and Lara Teeter headed the cast. *On Your Toes* was filmed by Warner Bros. in 1939 with Eddie Albert and Vera Zorina, but the score was used only as background. The romantic couple imagines honeymoon bliss in one of the show's best-known standards, "There's a Small Hotel."

THE PHANTOM OF THE OPERA

MUSIC: Andrew Lloyd Webber
LYRICS: Charles Hart, Richard Stilgoe
BOOK: Richard Stilgoe, Andrew Lloyd Webber
DIRECTOR: Harold Prince
CHOREOGRAPHER: Gillian Lynne
OPENED: 1/26/88, New York; still running as of 02/01/00

The most financially successful musical in history is based on the French novel *Le Fantome de l'Opera*, published in 1911. It's the story of a disfigured musical genius who haunts the trackless catacombs beneath the Paris Opera. The world's revulsion at his outer ugliness twists the artist within. He conceives a passion for a lovely young singer, Christine Daae, and hypnotizes her into becoming his student and worshipper. Calling him her Angel of Music, she is willing to do anything for him. The Phantom's spell is broken with the arrival of a young man who vies with the Phantom for Christine's affections. That's when the Phantom turns murderous. The production's most famous element is a chandelier that falls from above the audience and crashes onto the stage. The musical opened in London in 1986 prior to its debut on Broadway some two years later. "Think of Me" is sung at the top of the show to show off Christine's voice. It builds from a pretty melody sung at an audition, to the full operatic treatment on Christine's opening night. "Wishing You Were Somehow Here Again" is Christine's plea, after the Phantom's threat begins to grow, for a friend she can rely on.

PIPE DREAM

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Harold Clurman
CHOREOGRAPHER: Boris Runanin
OPENED: 11/30/55, New York; a run of 246 performances

A Rodgers and Hammerstein musical set in a brothel? Sounds crazy, no? But in John Steinbeck's little village of Cannery Row, they created a collection of soft-centered sinners and sent them about their business in this leisurely paced musical with little conflict. *Pipe Dream* was adapted from John Steinbeck's *Sweet Thursday*, and took a sympathetic look at the inhabitants of skid row in California's Monterey peninsula. The plot is mostly about Doc, a marine biologist, whose romance with a pretty vagrant named Suzy is abetted by Fauna, the warmhearted madam of a local brothel. The song "Sweet Thursday" tries to explain what happens that day to make it always so much sweeter than the others.

PRINCESS IDA

MUSIC: Arthur Sullivan
LIBRETTO: W.S. Gilbert
OPENED: January 5, 1884, London.

This "respectful operatic perversion" takes aim at the incipient feminism of its day. King Gama and his sons arrive at the castle of King Hildebrand to inform him that Gama's daughter Ida, betrothed to Hildebrand's son Hilarion, does not intend to go through with the wedding. She has renounced men completely and established a university for young women at Castle Adamant. When first we meet her there, she prays to Minerva for wisdom in guiding her students in "Oh, Goddess Wise." Shortly thereafter, Hilarion and two friends steal into the castle gardens and disguise themselves as postulants. No sooner has Princess Ida found them out and locked them up than King Hildebrand arrives with an army and an ultimatum: marriage or combat. She chooses the latter, but her ladies are unwilling to do battle. Her father urges her to let her brothers fight it out with Hilarion and his friends. She detests the thought of being fought over by men, but finally agrees. Hilarion prevails, and Princess Ida, her philosophy in ruins, concedes that perhaps she had been mistaken about men.

SATURDAY NIGHT

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Julius J. Epstein, based on the play *Front Porch in Flatbush* by Julius J. Epstein and Philip G. Epstein
DIRECTOR AND CHOREOGRAPHER: Kathleen Marshall
OPENED: 2/14/00, New York; still running as of 2/15/2000

Saturday Night goes down in musical theatre history as having had one of the longest gestation periods on record: 46 years. The story of a group of buddies trying to get dates (and make their fortune) in 1920s Brooklyn, was written by Sondheim in 1954 when the composer was just 24. When the original producer Lemuel Ayers died, so did plans for a Broadway production, and the manuscript sat in Sondheim's trunk for four decades, dismissed (by the composer) as juvenalia. Over the years, several of the songs surfaced in Sondheim anthologies, including "Sondheim: A Celebration." Varese Sarabande's *Unsung Sondheim* album recorded most of the score for the first time. Following a 1996 reading that pleased Sondheim, the show had a successful London production at Bridewell Theatre in 1997. Chicago's Pegasus Players gave the show its U.S. premiere in spring 1999. An Off-Broadway premiere was finally arranged at Second Stage on Valentine's Day, 2000. "So Many People" is a simple love song, with a Sondheimian twist. In the first flush of love, a young couple express sorrow that most of the poor benighted human race will never experience a love as sweet and special as theirs.

SONG AND DANCE

MUSIC: Andrew Lloyd Webber
LYRICS: Don Black, Richard Maltby Jr.
ADAPTATION: Richard Maltby Jr.
DIRECTOR: Richard Maltby Jr.
CHOREOGRAPHER: Peter Martins
OPENED: 9/18/85, New York; a run of 474 performances

The Dance of the title originated in 1979 when Andrew Lloyd Webber composed a set of variations on Paganini's A minor Capriccio that seemed to him to be perfect for a ballet. The Song originated a year later with a one-woman television show, *Tell Me on a Sunday*, which consisted entirely of musical pieces. Two years after that, both works were presented together in London as a full evening's entertainment, now connected with a bit of plot. In New York, this unconventional package won high praise for Bernadette Peters, whose task in Act I was to create, without dialogue or other actors, the character of a free-spirited English girl who has dalliances in America with four men. In the soaring, melodic "Unexpected Song" (one of Lloyd Webber's most frequently performed tunes), she marvels at love's ability to overpower her.

SONGS FOR A NEW WORLD

MUSIC AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: 10/26/95, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffee-house pianist named Jason Robert Brown play some of his original compositions. When she heard he was working on a concert evening of songs that played like offbeat short stories, a collaboration and a friendship were born. Titled *Songs for a New World*, the piece was developed at a summer festival Livent Inc. sponsored in Toronto, and the piece made its Off-Broadway bow October 25, 1995. Musically distinctive and precocious, the songs looked at contemporary life from highly unusual angles. The title of the song "Christmas Lullaby" is certainly ironic. It's actually a parody of Kurt Weill's "Surabaya Johnnie"—but performed by Mrs. Santa Claus as if she were Marlene Dietrich or Lotte Lenya. She spends the comic song bitterly reproaching "Nick" for leaving her alone every Christmas Eve. Not bad for a composer who had just turned 25. Brown's next project, *Parade*, was directed by Prince pere on Broadway in 1998, and won him the 1999 Tony Award for Best Score at age 29.

THE SOUND OF MUSIC

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
BOOK: Howard Lindsay and Russel Crouse
DIRECTORS: Vincent J. Donehue, Richard Rodgers and Oscar Hammerstein II
CHOREOGRAPHER: Joe Layton
OPENED: 11/16/59, New York; a run of 1,443 performances

For many youngsters growing up in the 1960s, *The Sound of Music* was the first musical they ever saw, either via the long-running 1959 Broadway version (the third-longest run for Rodgers and Hammerstein) with Mary Martin, or via the Oscar-winning 1965 film version with Julie Andrews. The latter became, from 1966 to 1969, the top grossing film ever in North America. A lot of major theatre careers at the dawn of the 21st century started with the song "Do Re Mi." *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 joined Halliday and Hayward as producers. The play is set in Austria in 1938. Maria Rainier (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. She loosens things up around the house, which has been run like a battleship since the death of the children's mother. Maria teaches the children to sing and play, and thereby melts the Captain's heart. 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. A catalog of warm, homey images, "My Favorite Things" is sung in the stage show by Maria and the Mother Abbess to give Maria courage—similar in a way to "I Whistle a Happy Tune" from *The King and I*. In *The Sound of Music* film, Maria sings the tune to the children to comfort them during a thunderstorm. After Hammerstein's death from cancer, Rodgers wrote both music and lyrics for two songs that were added to the film: "I Have Confidence," a whistle-in-the-dark song for Maria as she heads for her first day on the new job, and "Something Good," an intimate love song for the Captain and Maria once they accept their feelings for one another. Both were added to the 1998 Broadway revival. The stage score, written for the modest range of Mary Martin, was transposed up into a soprano range, reflecting the movie's influence on the life of the show.

TITANIC

MUSIC AND LYRICS: Maury Yeston
BOOK: Peter Stone
DIRECTOR: Richard Jones
CHOREOGRAPHER: Lynne Taylor-Corbett
OPENED: 4/23/97, New York, for a run of 804 performances

The whole idea of a musical about the sinking of the luxury liner Titanic was unsettling to many Broadwayites. Few thought Yeston, Stone and company could pull it off. And reports of technological glitches during the early previews threatened to turn the whole project into a joke. And yet, when they finished counting the Tony ballots in 1997, *Titanic* won for Best Musical. Credit the strength of Yeston's score that explored the emotional nuances of a whole tapestry of characters and situations. The music takes theatregoers inside the head of the captain, the shipbuilder, the millionaires, the social climbers and the illiterate immigrants—each with their dreams and worries that are altered forever by that fateful journey. In one of the show's best-remembered scenes, Ida Straus, wife of department store magnate Isidor Straus, is offered a place in one of the few lifeboats. But she refuses to leave his side, choosing to share his fate for better or worse as she always has. In "Still," they marvel that when it comes right down to it, they really have loved each other.

WHERE'S CHARLEY?

MUSIC AND LYRICS: Frank Loesser
BOOK AND DIRECTION: George Abbott
CHOREOGRAPHY: George Balanchine
OPENED: 10/11/48, New York; a run of 792 performances

Where's Charley was based on Brandon Thomas' 1892 London hit, *Charley's Aunt*, one of the most durable farces in the English language. The musical also boasted the first complete Broadway score by Frank Loesser, who would go on to write *Guys and Dolls* and other shows. Oxford undergraduates Charley Wykeham (Ray Bolger) and Jack Chesney (Byron Palmer) wish to entertain their lady friends Amy Spettigue and Kitty Verdun. But to do so, Charley must play chaperone by disguising himself as his own aunt ("From Brazil, where the nuts come from"). Further complications arise when the girls' guardian, Mr. Spettigue, becomes smitten with the "aunt" and proposes marriage. Just when things can't seem to get any worse, the real aunt makes an unexpected appearance. The musical was a perfect vehicle for dancing star Ray Bolger, who nightly invited audiences to join with him in singing "Once in Love With Amy." Bolger again played Charley, and Allyn McLerie was again his Amy, in the 1952 Warner Bros. movie version, directed by David Butler. The adored Amy wants to believe the best of Charley, but in the song "The Woman in His Room," she just can't get over a photograph she has seen on his table—of another woman, in tights!

WHISTLE DOWN THE WIND

MUSIC: Andrew Lloyd Webber
LYRICS: Jim Steinman
BOOK: Patricia Knop, Gale Edwards and Andrew Lloyd Webber
DIRECTOR: Gale Edwards
CHOREOGRAPHER: Anthony Van Last
OPENED: 7/1/98, London; still playing as of 7/1/2000

Three religious children discover an emaciated bearded stranger sleeping in their barn. When they awaken him demanding to know who he is, he wearily exclaims, "Jesus" and sinks back into a coma. To the children, this means only one thing: The Second Coming is at hand, and right in their back yard! In adapting this simple tale of the redemptive power of faith, Andrew Lloyd Webber and Meat Loaf composer Jim Steinman changed the location from the north of England in Mary Hayley Bell's novel to the bayou country of Louisiana in the late 1950s. They also made the children slightly older, and the stranger (actually an escaped convict) more sinister. The central character, the now-teenaged Swallow, still goes on a journey of awakening—to the prejudice and double-dealing of adults, and to the true power of faith and love. Asserting that an American subject deserved an American tryout, Lloyd Webber gave the musical its February 1997 world premiere at the National Theatre in Washington, D.C., where it got mixed reviews and cancelled its announced Broadway opening—making it the first and only Andrew Lloyd Webber musical to close out of town. A revamped version opened in London's West End in summer 1998. Swallow's father first sings the title song of *Whistle Down the Wind* to the children, to let them know that whenever they call, someone who cares for them will answer. Other characters also sing the song.

FEELINGS

from *The Apple Tree*

Words and Music by JERRY BOCK
and SHELDON HARNICK

Moderately

Repeat ad lib.

The piano introduction consists of two staves. The right hand starts with a series of chords in 3/4 time, then changes to 6/4, and finally to 3/4. The left hand provides a simple bass line. A dynamic marking of *p* is present. The piece concludes with a repeat sign and a 3/4 time signature.

Feel - ings are tum - bling o - ver feel - ings, Feel - ings I
I am the first to face this prob - lem, I am the

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 3/4 time and includes the lyrics. The piano accompaniment consists of two staves with chords and a bass line. Dynamic markings include *pp* and *p*. The system ends with a repeat sign and a 3/4 time signature.

do not un - der - stand. And I am more than slight - ly wor - ried
first to have this dream. How can I har - ness his at - ten - tion?

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of two staves with chords and a bass line. Dynamic markings include *pp*. The system ends with a repeat sign and a 3/4 time signature.

That they are get - ting out of hand. Some - times they
How can I har - vest his es - teem? Am I suf -

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics. The piano accompaniment consists of two staves with chords and a bass line. The system ends with a repeat sign and a 3/4 time signature.

hap - pen in my stom - ach, Some - times they hap - pen on my skin. What is the
 fi - cient - ly at - trac - tive? Should I do some - thing with my hair? Is there some

name of this con - di - tion That I am in? If I'm ob -
 tid - bit that will please him? What should I wear? What is the

jec - tive and ob - serv - ant, If I can keep an e - ven keel, I'll be the
 source of this con - ges - tion That I must learn to rise a - bove? Is there a

first to pin a name to What I'm the ver - y first to feel.
 name for this con - di - tion? Yes there's a name and it is "hell!"

WAITIN' FOR MY DEARIE

from *Brigadoon*

Music by FREDERICK LOEWE

Lyrics by ALAN JAY LERNER

Allegretto

pp *rit.*

The piano introduction consists of two systems of music. The first system is marked *Allegretto* and *pp* (pianissimo). It features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with a fermata over the final note. The bass clef accompaniment consists of a simple harmonic line. The second system is marked *rit.* (ritardando) and features a key signature change to two sharps (F# and C#). The melody continues with a fermata over the final note.

FIONA:

Man - y a las - sie as ev - 'ry-one knows 'll Try to be mar - ried be - fore twen-ty-five.

mp

The first line of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line is marked *mp* (mezzo-piano). The piano accompaniment consists of a simple harmonic line.

So she'll a-gree to most an - y pro-po-sal, All he mus' be is a man an' a-live.

The second line of the song continues the vocal line and piano accompaniment. The key signature changes to two sharps (F# and C#) at the end of the line. The piano accompaniment consists of a simple harmonic line.

I hold a dream an' there's no com-pro-mis-in'; I know there's one cer-tain lad - die for me.

p

The third line of the song continues the vocal line and piano accompaniment. The key signature is two sharps (F# and C#). The piano accompaniment consists of a simple harmonic line.

One day he'll come walk-in o'er the hor-i-zon; But should he not then an old maid I'll be.

Fool - ish ye may say. Fool - ish I will stay. _____

rit. _____

Wait - in' for my dear - ie An' hap - py am I _____ To

p a tempo

hold my heart till he comes stroll - in' by.

When he comes, my dear - ie One look an' I'll know — that

he's the dear - ie I've been want - in' so. Though I'll

live for - ty lives Till he day he ar - rives I'll not ev - er, ev - er grieve. For my

mf animando

hopes will be high That he'll come stroll - in' by; For ye see, I be - lieve That

dim.

there's a lad - die wear - y An' wan - der - in' free — Who's

p

wait - in' for his dear - ie; Me! —

poco rit. *pp*

Più mosso

What do ye do while ye're wait - in' a-round For your lad to come your way? Well, when

mf dolce

no one is look - in' ye kneel on the ground An' ye pray an' pray an' pray! But when

las - sies sit an' have no men Oh, how long be - comes the night. But I

fear the night is long - er when the lad's not right.

cresc. *dim. e rit.* *espr.*

Red.

Tempo I

Wait - in' for my dear - ie Is sweet - er to me —

p

— Than woo - in' an - y lad - die on the

lea. Dream - in' of my dear - ie An'

mf

This system contains the first two lines of music. The vocal line begins with a half rest followed by a quarter note 'lea.' and continues with 'Dream - in' of my dear - ie An'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. A dynamic marking of *mf* is placed in the piano part.

id - lin' the day ——— That's how I am an'

This system contains the third and fourth lines of music. The vocal line continues with 'id - lin' the day' followed by a long horizontal line, then 'That's how I am an''. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

how I'll ev - er stay. Though I'll live for - ty lives Till the

animando

This system contains the fifth and sixth lines of music. The vocal line continues with 'how I'll ev - er stay. Though I'll live for - ty lives Till the'. The piano accompaniment features a long, sustained chord in the treble clef. A dynamic marking of *animando* is placed in the piano part.

day he ar - rives I'll not ev - er, ev - er grieve. For my

This system contains the seventh and eighth lines of music. The vocal line continues with 'day he ar - rives I'll not ev - er, ev - er grieve. For my'. The piano accompaniment continues with chords and moving lines.

hopes will be high That he'll come stroll-in' by: For ye see, I be -

rit. *a tempo*
lieve That there's a lad - die wear - y An'

rit. *dim.* *p a tempo*

wan - der - in' free _____ Who's wait - in' for his

dear - ie: Me! _____

pp *L.H.*

rit.

A LITTLE BIT OF GOOD

from *Chicago*

Words by FRED EBB
Music by JOHN KANDER

Ad lib.

MARY:

Ah *tr* When I was a ti - ny tot of

mf *p*

may - be two or three, I can still re - mem - ber what my moth - er said to me: put

E7 C#7b9 F#m F#m(maj7) F#m7 B7b9

rose col - ored glass - es on your nose and you will see the rob - ins, not the

C#m F#7 F#m7/B Bdim/B7 C#m7 F#7

B7 F#m7 G#m B7 E Emaj7 E7 C#7b9

crows. For in this tense and tan-gled web our wea-ry lives can weave, You're

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest followed by a quarter note 'crows.' and continues with the lyrics 'For in this tense and tan-gled web our wea-ry lives can weave, You're'. The piano accompaniment consists of chords and moving lines in both hands.

F#m7 G#m G# G#/F# C# F#/G# G#

so much bet-ter off if you be-lieve That there's a

The second system continues the vocal line and piano accompaniment. The key signature changes to two sharps (F#, C#). The vocal line has the lyrics 'so much bet-ter off if you be-lieve That there's a'. The piano accompaniment continues with chords and moving lines.

Db Db6 Dbmaj7 Db6 Dbmaj7

lit-tle bit of good in ev-'ry-one, In ev-'ry-one

The third system continues the vocal line and piano accompaniment. The key signature changes to two flats (Bb, Eb). The vocal line has the lyrics 'lit-tle bit of good in ev-'ry-one, In ev-'ry-one'. The piano accompaniment continues with chords and moving lines.

Ebm7 Ab7 Ebm

you'll ev-er know. Yes, there's a lit-tle bit of good in

The fourth system continues the vocal line and piano accompaniment. The key signature remains two flats (Bb, Eb). The vocal line has the lyrics 'you'll ev-er know. Yes, there's a lit-tle bit of good in'. The piano accompaniment includes a triplet in the right hand.

E♭m7 *E♭m6* *E♭m7* *A♭7* *D♭*

ev - 'ry - one _____ Tho' man - y times _____ it does - n't show.

D♭7 *G♭6* *G♭*

It on - ly takes the tak - ing time with one an - oth - er,

B♭m7 *E♭9* *E♭7* *G♭m/E♭*

For un - der ev - 'ry mean ve - near is some - one warm and

G♭/E♭ *A♭7* *A♭13* *A♭7#5* *D♭* *Fm/C* *A♭m6/B*

dear, keep look - ing For that bit of good in ev - 'ry - one.

Rubato - (moving)

Ab7 Ebm9 Ab7(6) Ab7 Abm6/F

The ones we call bad are nev - er all bad

Bb7 Ebm7 Ebm7/Ab Ab9 Db

So try to find that lit - tle bit of good.

Dm6 G7 C6 C

Just a lit - tle, _ lit - tle _ bit of good _ ah ha ha ha,

Em7 A9 Cm/A Ab7 Ebm7 Ab7

Ah ha ha ha Is some - one warm and dear, keep look - ing

rit.

Rubato (*quasi operetta*)

Db Fm/C Abm6/Cb

for that bit of good in ev - 'ry - one

Bb7 Ebm7/Ab Ab13

al - tho' you meet rats they're not com -

Abm6/Cb Bb7 rit. Ebm7(add4)

plete rats so try to find that

rit. R.H. rit.

Ab13 Db Db/C Bbm Db/Ab Gb Ebm7 Db

lit - tle bit of good.

BEFORE I GAZE AT YOU AGAIN

from *Camelot*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

p espr.

The piano introduction consists of two systems of music. The first system shows the right hand playing a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The second system continues the melodic and harmonic development.

This system of piano accompaniment corresponds to the first system of the vocal line. It features a similar melodic and harmonic structure, with the right hand playing chords and the left hand providing a steady bass line.

GUENEVERE:

Be - fore I gaze at you a - gain I'll need a time for

pp dolce

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked *pp dolce* and features a gentle, flowing accompaniment with chords and moving bass lines.

tears. Be - fore I gaze at you a - gain Let

The vocal line continues with the lyrics. The piano accompaniment continues with a similar melodic and harmonic structure, providing a gentle accompaniment for the vocal line.

hours — turn to years. _____ I have so

mf

Detailed description: This system contains the first two lines of music. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "hours — turn to years. _____ I have so". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in a 4/4 time signature. The first measure has a half note G4, a quarter note A4, and a quarter note Bb4. The second measure has a half note C5, a quarter note Bb4, and a quarter note A4. The third measure has a half note G4, a quarter note F4, and a quarter note E4. The fourth measure has a half note D4, a quarter note C4, and a quarter note Bb3. The fifth measure has a half note A3, a quarter note G3, and a quarter note F3. The sixth measure has a half note E3, a quarter note D3, and a quarter note C3. The seventh measure has a half note B2, a quarter note A2, and a quarter note G2. The eighth measure has a half note F2, a quarter note E2, and a quarter note D2. The ninth measure has a half note C2, a quarter note B1, and a quarter note A1. The tenth measure has a half note G1, a quarter note F1, and a quarter note E1. The eleventh measure has a half note D1, a quarter note C1, and a quarter note B0. The twelfth measure has a half note A0, a quarter note G0, and a quarter note F0. The thirteenth measure has a half note E0, a quarter note D0, and a quarter note C0. The fourteenth measure has a half note B0, a quarter note A0, and a quarter note G0. The fifteenth measure has a half note F0, a quarter note E0, and a quarter note D0. The sixteenth measure has a half note C0, a quarter note B0, and a quarter note A0. The seventeenth measure has a half note B0, a quarter note A0, and a quarter note G0. The eighteenth measure has a half note A0, a quarter note G0, and a quarter note F0. The nineteenth measure has a half note G0, a quarter note F0, and a quarter note E0. The twentieth measure has a half note F0, a quarter note E0, and a quarter note D0. The twenty-first measure has a half note E0, a quarter note D0, and a quarter note C0. The twenty-second measure has a half note D0, a quarter note C0, and a quarter note B0. The twenty-third measure has a half note C0, a quarter note B0, and a quarter note A0. The twenty-fourth measure has a half note B0, a quarter note A0, and a quarter note G0. The twenty-fifth measure has a half note A0, a quarter note G0, and a quarter note F0. The twenty-sixth measure has a half note G0, a quarter note F0, and a quarter note E0. The twenty-seventh measure has a half note F0, a quarter note E0, and a quarter note D0. The twenty-eighth measure has a half note E0, a quarter note D0, and a quarter note C0. The twenty-ninth measure has a half note D0, a quarter note C0, and a quarter note B0. The thirtieth measure has a half note C0, a quarter note B0, and a quarter note A0. The thirty-first measure has a half note B0, a quarter note A0, and a quarter note G0. The thirty-second measure has a half note A0, a quarter note G0, and a quarter note F0. The thirty-third measure has a half note G0, a quarter note F0, and a quarter note E0. The thirty-fourth measure has a half note F0, a quarter note E0, and a quarter note D0. The thirty-fifth measure has a half note E0, a quarter note D0, and a quarter note C0. The thirty-sixth measure has a half note D0, a quarter note C0, and a quarter note B0. The thirty-seventh measure has a half note C0, a quarter note B0, and a quarter note A0. The thirty-eighth measure has a half note B0, a quarter note A0, and a quarter note G0. The thirty-ninth measure has a half note A0, a quarter note G0, and a quarter note F0. The fortieth measure has a half note G0, a quarter note F0, and a quarter note E0. The forty-first measure has a half note F0, a quarter note E0, and a quarter note D0. The forty-second measure has a half note E0, a quarter note D0, and a quarter note C0. The forty-third measure has a half note D0, a quarter note C0, and a quarter note B0. The forty-fourth measure has a half note C0, a quarter note B0, and a quarter note A0. The forty-fifth measure has a half note B0, a quarter note A0, and a quarter note G0. The forty-sixth measure has a half note A0, a quarter note G0, and a quarter note F0. The forty-seventh measure has a half note G0, a quarter note F0, and a quarter note E0. The forty-eighth measure has a half note F0, a quarter note E0, and a quarter note D0. The forty-ninth measure has a half note E0, a quarter note D0, and a quarter note C0. The fiftieth measure has a half note D0, a quarter note C0, and a quarter note B0. The fifty-first measure has a half note C0, a quarter note B0, and a quarter note A0. The fifty-second measure has a half note B0, a quarter note A0, and a quarter note G0. The fifty-third measure has a half note A0, a quarter note G0, and a quarter note F0. The fifty-fourth measure has a half note G0, a quarter note F0, and a quarter note E0. The fifty-fifth measure has a half note F0, a quarter note E0, and a quarter note D0. The fifty-sixth measure has a half note E0, a quarter note D0, and a quarter note C0. The fifty-seventh measure has a half note D0, a quarter note C0, and a quarter note B0. The fifty-eighth measure has a half note C0, a quarter note B0, and a quarter note A0. The fifty-ninth measure has a half note B0, a quarter note A0, and a quarter note G0. The sixtieth measure has a half note A0, a quarter note G0, and a quarter note F0. The sixty-first measure has a half note G0, a quarter note F0, and a quarter note E0. The sixty-second measure has a half note F0, a quarter note E0, and a quarter note D0. The sixty-third measure has a half note E0, a quarter note D0, and a quarter note C0. The sixty-fourth measure has a half note D0, a quarter note C0, and a quarter note B0. The sixty-fifth measure has a half note C0, a quarter note B0, and a quarter note A0. The sixty-sixth measure has a half note B0, a quarter note A0, and a quarter note G0. The sixty-seventh measure has a half note A0, a quarter note G0, and a quarter note F0. The sixty-eighth measure has a half note G0, a quarter note F0, and a quarter note E0. The sixty-ninth measure has a half note F0, a quarter note E0, and a quarter note D0. The seventieth measure has a half note E0, a quarter note D0, and a quarter note C0. The seventy-first measure has a half note D0, a quarter note C0, and a quarter note B0. The seventy-second measure has a half note C0, a quarter note B0, and a quarter note A0. The seventy-third measure has a half note B0, a quarter note A0, and a quarter note G0. The seventy-fourth measure has a half note A0, a quarter note G0, and a quarter note F0. The seventy-fifth measure has a half note G0, a quarter note F0, and a quarter note E0. The seventy-sixth measure has a half note F0, a quarter note E0, and a quarter note D0. The seventy-seventh measure has a half note E0, a quarter note D0, and a quarter note C0. The seventy-eighth measure has a half note D0, a quarter note C0, and a quarter note B0. The seventy-ninth measure has a half note C0, a quarter note B0, and a quarter note A0. The eightieth measure has a half note B0, a quarter note A0, and a quarter note G0. The eighty-first measure has a half note A0, a quarter note G0, and a quarter note F0. The eighty-second measure has a half note G0, a quarter note F0, and a quarter note E0. The eighty-third measure has a half note F0, a quarter note E0, and a quarter note D0. The eighty-fourth measure has a half note E0, a quarter note D0, and a quarter note C0. The eighty-fifth measure has a half note D0, a quarter note C0, and a quarter note B0. The eighty-sixth measure has a half note C0, a quarter note B0, and a quarter note A0. The eighty-seventh measure has a half note B0, a quarter note A0, and a quarter note G0. The eighty-eighth measure has a half note A0, a quarter note G0, and a quarter note F0. The eighty-ninth measure has a half note G0, a quarter note F0, and a quarter note E0. The ninetieth measure has a half note F0, a quarter note E0, and a quarter note D0. The hundredth measure has a half note E0, a quarter note D0, and a quarter note C0.

much for - get - ting to do Be -

pp

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "much for - get - ting to do Be -". The piano accompaniment continues with the same musical notation as the first system. The dynamic marking *pp* is present in the piano part.

fore I try to gaze a - gain at you. _____

poco accel.

Detailed description: This system contains the third two lines of music. The vocal line continues with the lyrics "fore I try to gaze a - gain at you. _____". The piano accompaniment continues with the same musical notation as the first system. The dynamic marking *poco accel.* is present in the piano part.

Poco più mosso

Stay a - way un - til you cross my mind

Detailed description: This system contains the fourth two lines of music. The vocal line continues with the lyrics "Stay a - way un - til you cross my mind". The piano accompaniment continues with the same musical notation as the first system. The tempo marking *Poco più mosso* is present at the beginning of this system.

Bare - ly once a day; Till the mo - ment I a -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Bare - ly once a day; Till the mo - ment I a -". The piano accompaniment is in two staves, with a treble and bass clef. It features a mix of chords and moving lines, with some notes marked with accents.

wake and find I can smile and say: That

poco rit.

The second system continues the vocal line and piano accompaniment. The lyrics are "wake and find I can smile and say: That". The piano accompaniment includes a section marked "poco rit." (ritardando), where the tempo slows down. The piano part features sustained chords and melodic lines.

Tempo I

I can gaze at you a - gain With - out a blush or

mp dolce

The third system is marked "Tempo I" and "mp dolce". The lyrics are "I can gaze at you a - gain With - out a blush or". The piano accompaniment is characterized by a steady, rhythmic pattern of chords, with some notes marked with accents.

qualm, My eyes a - shine like new a - gain, My

p

The fourth system continues the vocal line and piano accompaniment. The lyrics are "qualm, My eyes a - shine like new a - gain, My". The piano accompaniment features a section marked "p" (piano), with a more delicate and flowing texture.

man - ner poised and calm. Stay far a - way, My

mf *pp*

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in a treble clef with a key signature of one flat. The lyrics are "man - ner poised and calm. Stay far a - way, My". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamic markings include *mf* and *pp*.

love, far a - way. Till I for - get I gazed at you to -

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "love, far a - way. Till I for - get I gazed at you to -". The piano accompaniment continues with similar harmonic support.

day. To - day To -

espr.

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line has a long note for "day." followed by "To - day To -". The piano accompaniment features a section marked *espr.* (espressivo) with more active harmonic movement.

day.

mf

red.

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line ends with "day." and a long note. The piano accompaniment concludes with a section marked *mf* and includes a *red.* (ritardando) marking. There are some performance instructions at the bottom of the piano part, including a double bar line and a star symbol.

IN MY OWN LITTLE CORNER

from *Cinderella*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Ben moderato

The piano introduction consists of two staves. The right hand starts with a piano (*p*) dynamic, playing a series of chords and eighth notes in a descending pattern. The left hand provides a steady bass line with eighth notes.

CINDERELLA:

The vocal line for Cinderella begins with a rest, followed by the lyrics "I'm as mild and as meek as a". The melody is simple and melodic, with a slight rise at the end of the phrase.

I'm as mild and as meek as a

The piano accompaniment for the first vocal phrase features a steady bass line in the left hand and chords in the right hand. There are some grace notes and slurs in the right hand.

The vocal line continues with the lyrics "mouse. When I hear a com-mand I o - bey. But I know of a spot in my". The melody is consistent with the previous phrase.

mouse. When I hear a com-mand I o - bey. But I know of a spot in my

The piano accompaniment continues with the second vocal phrase, maintaining the same rhythmic and harmonic structure as the first phrase.

poco animato

The vocal line concludes with the lyrics "house Where no one can stand in my way. In my". The melody is simple and melodic, with a slight rise at the end of the phrase.

house Where no one can stand in my way. In my

The piano accompaniment concludes with the final vocal phrase, featuring a steady bass line and chords in the right hand.

own lit - tle cor - ner, in my own lit - tle chair, I can

stacc.

p

be what - ev - er I want to be. On the

3

wing of my fan - cy I can fly an - y - where And the

world will o - pen its arms to me. I'm a

3

young Nor - we - gian prin - cess or a milk maid, _____ I'm the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "young Nor - we - gian prin - cess or a milk maid, _____ I'm the". The piano accompaniment is in two staves, with a treble clef and a key signature of one flat. It features a steady bass line and chords in the right hand.

great - est pri - ma don - na in Mi - lan, _____ I'm an

The second system continues the musical score. The vocal line has the lyrics: "great - est pri - ma don - na in Mi - lan, _____ I'm an". The piano accompaniment continues with similar harmonic support.

heir - ess who has al - ways had her silk made _____ By her

The third system continues the musical score. The vocal line has the lyrics: "heir - ess who has al - ways had her silk made _____ By her". The piano accompaniment continues with similar harmonic support.

own flock of silk - worms in Ja - pan! _____ I'm a

The fourth system concludes the musical score. The vocal line has the lyrics: "own flock of silk - worms in Ja - pan! _____ I'm a". The piano accompaniment continues with similar harmonic support.

girl men go mad for, Love's a game I can play With a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a half note 'girl', followed by quarter notes 'men', 'go', and 'mad'. A comma follows 'mad', and then quarter notes 'for,', 'Love's', 'a', and 'game'. After a two-measure rest, the vocal line continues with quarter notes 'I', 'can', 'play', and 'With', followed by a half note 'a'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a fermata over the final chord.

cool and con - fi - dent kind of air, Just as

The second system continues the vocal line with a half note 'cool', quarter notes 'and', 'con - fi - dent', and 'kind', followed by a comma and quarter notes 'of', 'air,'. A fermata is placed over the 'air,'. The vocal line then has a two-measure rest, followed by quarter notes 'Just' and 'as'. The piano accompaniment features a triplet of eighth notes in the right hand over the first measure of the vocal rest, and continues with chords and single notes.

long as I stay in my own lit - tle cor - ner, All a -

The third system shows the vocal line with a half note 'long', quarter notes 'as', 'I', 'stay', and 'in', followed by quarter notes 'my', 'own', 'lit - tle', and 'cor -'. A comma follows 'cor -', and then quarter notes 'ner,'. A fermata is placed over 'ner,'. The vocal line then has a two-measure rest, followed by quarter notes 'All' and 'a -'. The piano accompaniment continues with chords and single notes.

lone in my own lit - tle chair.

The fourth system shows the vocal line with a half note 'lone', quarter notes 'in', 'my', and 'own', followed by quarter notes 'lit - tle' and 'chair.'. A fermata is placed over 'chair.'. The piano accompaniment concludes with chords and single notes, ending with a fermata.

I can

be what - ev - er I want to be. I'm a

slave in Cal - cut - ta, I'm a queen in Pe - ru, I'm a


mer - maid danc - ing up - on the sea. I'm a

hunt - ress on an Af - ri - can sa - fa - ri (It's a



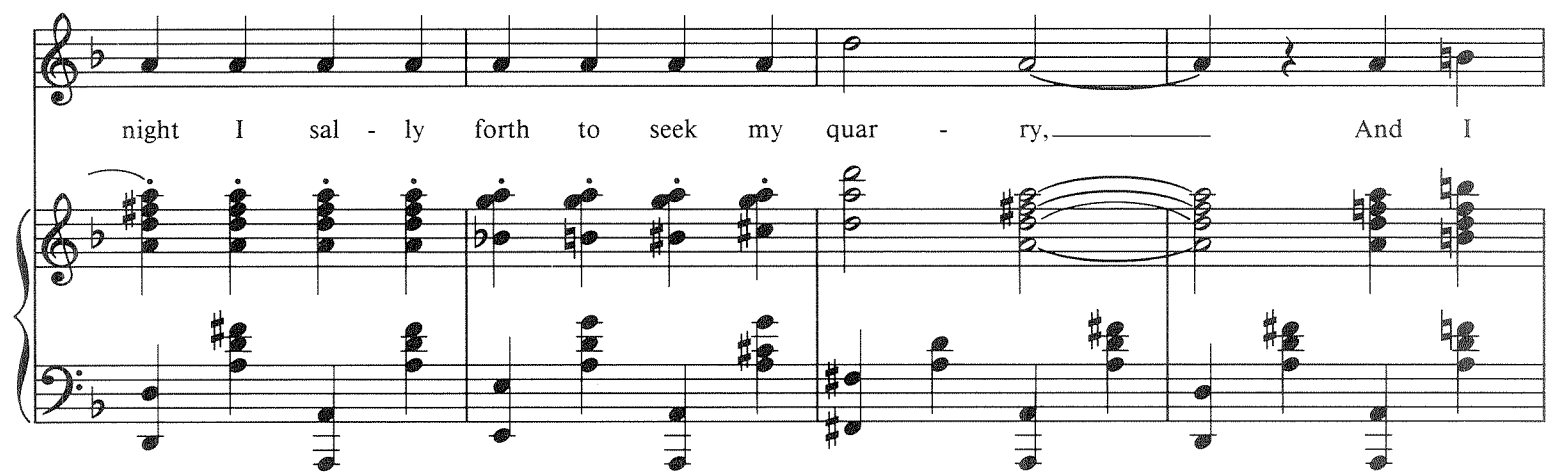
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a quarter note on G4, followed by a series of quarter notes: A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final note, D4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, primarily using the notes of the vocal line.

dang - 'rous type of sport and yet it's fun); In the



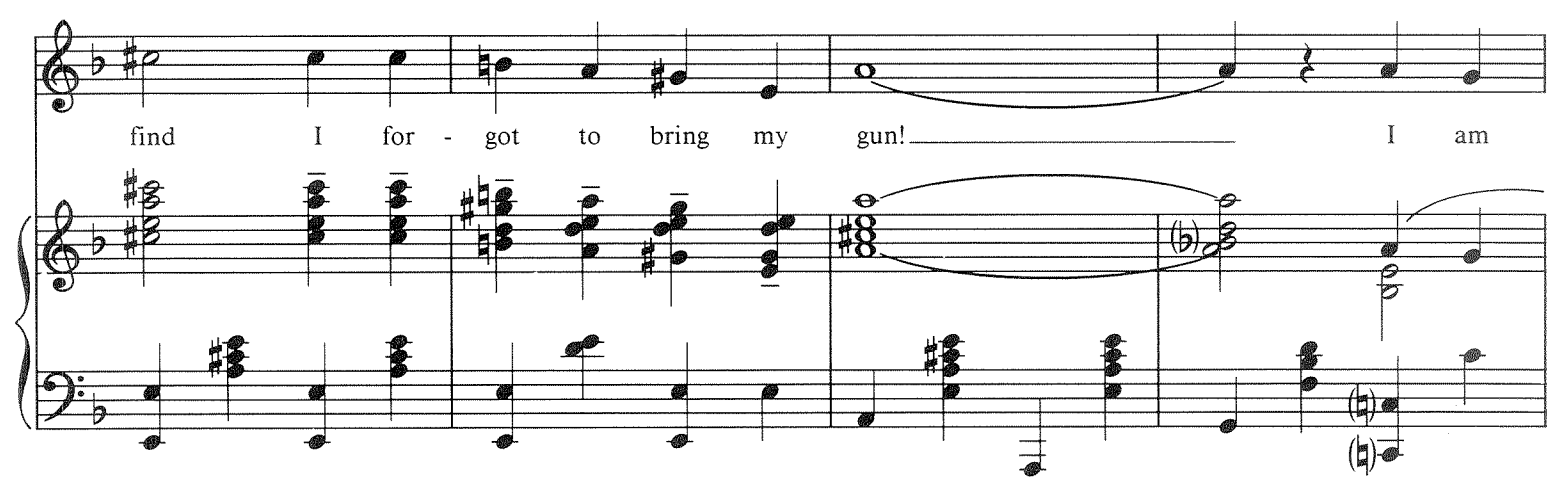
The second system continues the vocal line with a quarter note on D4, followed by E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final note, D4. The piano accompaniment continues with chords and single notes, maintaining the harmonic support for the vocal melody.

night I sal - ly forth to seek my quar - ry, And I



The third system continues the vocal line with a quarter note on D4, followed by E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final note, D4. The piano accompaniment continues with chords and single notes, maintaining the harmonic support for the vocal melody.

find I for - got to bring my gun! I am



The fourth system continues the vocal line with a quarter note on D4, followed by E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. A fermata is placed over the final note, D4. The piano accompaniment continues with chords and single notes, maintaining the harmonic support for the vocal melody. A dynamic marking '(b)' is present in the piano part.

lost in the jun - gle All a - lone and un - armed When I

meet a li - on - ess in her lair! Then I'm

glad to be back in my own lit - tle cor - ner, All a -

lone in my own lit - tle chair.

RIBBONS DOWN MY BACK

from *Hello, Dolly!*

Music and Lyric by
JERRY HERMAN

Slowly, in 2

I'll be wear - ing

The first system of musical notation for the song. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The tempo is marked 'Slowly, in 2'. The lyrics 'I'll be wear - ing' are written below the vocal line.

rib-bons down my back _____ This sum - mer. _____

The second system of musical notation. The vocal line continues with the lyrics 'rib-bons down my back' followed by a long horizontal line, and 'This sum - mer.' followed by another long horizontal line. The piano accompaniment continues with chords and melodic lines.

Blue and green and stream-ing in the yel -

The third system of musical notation. The vocal line continues with the lyrics 'Blue and green and stream-ing in the yel -'. The piano accompaniment continues with chords and melodic lines.

low sky. So if

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'low', followed by a melodic phrase for 'sky.' and another long note for 'So'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

some - one spe-cial comes my way, This sum - mer,

R.H.

R.H.

The second system continues the vocal and piano parts. The vocal line has a long note for 'some - one' and a melodic line for 'spe-cial comes my way,'. The piano accompaniment includes a section marked 'R.H.' (Right Hand) in the bass clef, indicating a specific fingering or technique.

Rubato

He might no - tice me pass - ing by.

The third system is marked 'Rubato'. The vocal line has a long note for 'He' and a melodic line for 'might no - tice me pass - ing by.'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a steady bass line.

And so I'll try to make it eas - i - er to find me In the

ten. //

The fourth system concludes the page. The vocal line has a long note for 'And' and a melodic line for 'so I'll try to make it eas - i - er to find me In the'. The piano accompaniment includes a section marked 'ten.' (tension) and ends with a double bar line (//).

still - ness of Ju - ly, Be - cause a breeze might stir a rain - bow up be - hind me That might

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "still - ness of Ju - ly, Be - cause a breeze might stir a rain - bow up be - hind me That might". There are double bar lines with repeat slashes at the end of both the vocal and piano parts.

In Tempo

hap - pen to catch the gen - tle - man's eye. And he might smile and

rall.

This system contains a vocal line and a piano accompaniment. The tempo marking "In Tempo" is centered above the vocal line. The piano accompaniment has a "rall." (rallentando) marking. The lyrics are: "hap - pen to catch the gen - tle - man's eye. And he might smile and". The piano accompaniment features a series of chords with a downward slant line indicating a deceleration.

take me by the hand, _____ This sum - mer, _____

This system contains a vocal line and a piano accompaniment. The lyrics are: "take me by the hand, _____ This sum - mer, _____". The piano accompaniment features a series of chords with a downward slant line indicating a deceleration.

Mak - ing me re - call how love - ly love _____ can

This system contains a vocal line and a piano accompaniment. The lyrics are: "Mak - ing me re - call how love - ly love _____ can". The piano accompaniment features a series of chords with a downward slant line indicating a deceleration.

be. _____ And so I will proud - ly wear

rall.

rib - bons down my back, shin - ing in my hair, _____ That he might

rall.

Opt. cut to *

no - tice me. _____

mf

8va -----

(8va) -----

simile

(8va) -----

And so I will proud - ly wear

rall.

rib - bons down my back, shin - ing in my hair, _____ That he might

* (opt. cut to here)

Slowly, in 4

no - tice me _____

FROM CHOPIN TO COUNTRY

from *Cowgirls*

Written by MARY MURFITT
Enhanced by FREDERIC CHOPIN

Quickly

E_b

Piano introduction in E_b major, 3/4 time, marked 'Quickly' and 'f'. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

§

B_b

E_b

Vocal line and piano accompaniment for the first verse. The vocal line is in E_b major, 3/4 time. The piano accompaniment is in E_b major, 3/4 time. The key signature changes to B_b major for the first measure of the verse and back to E_b major for the rest.

From Cho - pin to coun - try in one sin - gle day. From
chor - ales to cor - rals, who'd ev - er have thought. I'm
Cho - pin to coun - try, it hap - pened so fast. I

C

F_m

Vocal line and piano accompaniment for the second verse. The vocal line is in C major, 3/4 time. The piano accompaniment is in C major, 3/4 time. The key signature changes to F_m for the first measure of the verse and back to C major for the rest.

Cho - pin to coun - try, this tick - et's one - way. From
pray - ing to God that we don't get caught. We
hope I'm a - sleep and this night - mare won't last. Let's

B_b

B_{dim}

C_m

A_{dim}

Vocal line and piano accompaniment for the third verse. The vocal line is in B_b major, 3/4 time. The piano accompaniment is in B_b major, 3/4 time. The key signature changes to B_{dim} for the first measure of the verse, then to C_m and finally to A_{dim}.

Brand - en - burg to brand - in' cows,
hope you don't kill us. We'll do this some - how.
round up some do - gies. Let's go slop a sow.

B \flat sus B \flat E \flat 1

I could have been in Hei - del - berg by now. _____ From
 I could have been in Liech - ten - stein by now. _____
 I could have been in Dus - sel - dorf by now. _____

2,3 B \flat F/A

_____ I think I just hear a lar -
 _____ So, I'll just play par -
 _____ ti -

A \flat E \flat /G

go ar - riv - ing by Wells Far -
 tas while red - necks eat fa - ji -

E \dim 7 F7

go. I'd ride off for miles by po -
 tas. Top off your Tex - as wie -

Gm7 Cm7 F Bb B/A E/G#

ny just to and hear a sym - pho - ny
 nie with ketch-up and _____ Puc - ci - ni

rit.

C7/G F7 Bb7 D.S. al Coda (take 2nd ending)

(ee.) _____ From

a tempo

CODA ⊕ C7/G F7 Bb7

(ee.) _____ From

Eb Bb Eb

Cho - pin _____ to coun - try, _____ it's

a tempo

C Fm

real - ly quite per - func - t'ry. We're

B \flat Bdim Cm Adim

so glad — to be here; we're tick - led and how.

B \flat sus B \flat B \flat sus B \flat

I could have been in Hei - del - berg, I could have been in Liech - ten - stein,

B \flat sus B \flat N.C. **Fast** E \flat B \flat

I could have been in Dus - sel - dorf

rall.

E \flat B \flat E \flat

by now.

I REMEMBER

from the TV production *Evening Primrose*

Words and Music by
STEPHEN SONDHEIM

Slowly

Am/C Bm7b5 Bm7b5/F Dm/E E7

mp

Quite slowly and expressively

Am9 Dm9 Gsus Gm7 G9 Cdim7

I re-mem - ber sky. It was blue as ink.

p

C Am9 Dm7 G9sus Am7

Or at least I think I re-mem-ber sky. I re-mem-ber

Dm9 Gsus Gm7 G9 Gsus Gm7 G9 Gsus Gm7 G9

snow, Soft as feath - ers, Sharp as thumb tacks, Com-ing down like

Cdim7 C Am9(add4) Dm7

lint, And it made you squint When the wind would

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "lint, And it made you squint When the wind would". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The system is divided into four measures, each with a specific chord indicated above the staff: Cdim7, C, Am9(add4), and Dm7.

Dm7/G G7 Dm7/G G7 Dm7/G G7 Dm7/G G7

blow. _____ And ice, like vi-nyl, on the streets,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "blow. _____ And ice, like vi-nyl, on the streets,". The piano accompaniment continues with a similar melodic and bass line. The system is divided into four measures, each with a specific chord indicated above the staff: Dm7/G, G7, Dm7/G, G7, Dm7/G, G7, Dm7/G, and G7. A piano dynamic marking (*p*) is present in the piano accompaniment.

Dm7/G Gm7 Dm7/G Gm7/C Fmaj7 Db/F

Cold as sil-ver, White as sheets, Rain like strings and Chang - ing things Like

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "Cold as sil-ver, White as sheets, Rain like strings and Chang - ing things Like". The piano accompaniment continues with a similar melodic and bass line. The system is divided into four measures, each with a specific chord indicated above the staff: Dm7/G, Gm7, Dm7/G, Gm7/C, Fmaj7, and Db/F.

Am9 Dm9 Gsus Gm7 G9

leaves. I re-mem - ber leaves, Green as spear - mint,

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: "leaves. I re-mem - ber leaves, Green as spear - mint,". The piano accompaniment continues with a similar melodic and bass line. The system is divided into four measures, each with a specific chord indicated above the staff: Am9, Dm9, Gsus, Gm7, and G9. Dynamic markings *mp* and *p* are present in the piano accompaniment.

Gsus Gm7 G9 Am9 Dm9 Gsus Gm7 G9

Crisp as pa - per. I re-mem - ber trees, Bare as coat - racks,

The first system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'Crisp as pa - per. I re-mem - ber trees, Bare as coat - racks,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Chord symbols are placed above the vocal staff: Gsus, Gm7, G9, Am9, Dm9, Gsus, Gm7, and G9.

Gsus Gm7 G9 Gsus G7 Gsus G7 Dm7/G G7

spread like bro - ken um - brel-las. _____ And parks and bridg-es,

The second system continues the musical score. The vocal line has a rest followed by 'spread like bro - ken um - brel-las.' and then 'And parks and bridg-es,'. The piano accompaniment continues with similar patterns, including a triplet of eighth notes in the right hand. Chord symbols above the vocal staff are: Gsus, Gm7, G9, Gsus, G7, Gsus, G7, Dm7/G, and G7.

Dm7/G G7 Dm7/G Gm7 Dm7/G Gm7/C Cm7/F

Ponds and zoos, Rud - dy fac-es, Mud - dy shoes, Light and noise and

The third system of the score. The vocal line has a rest followed by 'Ponds and zoos, Rud - dy fac-es, Mud - dy shoes, Light and noise and'. The piano accompaniment features a consistent eighth-note accompaniment. Chord symbols above the vocal staff are: Dm7/G, G7, Dm7/G, Gm7, Dm7/G, Gm7/C, and Cm7/F. A 'cresc.' marking is present in the piano accompaniment.

G7sus Gm9 G7sus Gm9 Cmaj7

bees and boys and days. _____ I re-mem - ber

The fourth and final system on this page. The vocal line has a rest followed by 'bees and boys and days.' and then 'I re-mem - ber'. The piano accompaniment concludes with sustained chords. Chord symbols above the vocal staff are: G7sus, Gm9, G7sus, Gm9, and Cmaj7. Dynamic markings 'mf' and 'mp' are present in the piano accompaniment.

Cmaj7#11 Csus G9/C Am/C Bb/C Am/C C

days, Or I least I try. But as years go

The first system of the score features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'days,' followed by a half note 'Or I least I' and a quarter note 'try.' The piano accompaniment consists of a treble clef with a melodic line and a bass clef with a bass line. Chord symbols are placed above the vocal line.

G/F Dm7 G9sus Am9 Dm9

by They're a sort of haze. And the blu - est ink

The second system continues the piece. The vocal line has a whole note 'by' followed by a half note 'They're a sort of haze.' and a quarter note 'And the blu - est ink'. The piano accompaniment includes a dynamic marking 'p' (piano) under the bass line.

Gsus Gm7 G9 Cdim7 C Am9(add4)

Is - n't real - ly sky, And at times I think

The third system shows the vocal line with a half note 'Is - n't real - ly sky,' and a quarter note 'And at times I think'. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef.

Fmaj7 Dm9 Gsus Gm7 G7 C

I would glad - ly die For a day of sky. _____

rall. e dim. *pp*

The fourth system concludes the piece. The vocal line has a half note 'I would glad - ly die' and a quarter note 'For a day of sky.' followed by a long horizontal line. The piano accompaniment ends with a dynamic marking 'pp' (pianissimo) and a 'rall. e dim.' (ritardando e diminuendo) instruction.

SONS OF (Fils De)

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

French Words by JACQUES BREL
English Words by MORT SHUMAN and ERIC BLAU
Music by GERARD JOUANNEST

Andante (♩ = 108)
F#maj9

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems, each with a vocal line and a piano accompaniment. The piano part is marked 'mp Both hands 8va'. The lyrics are: 'Sons of the thief, sons of the saint, Who is the child with no complaint? Sons of the great, or sons unknown, All were children'.

System 1: Vocal line: Sons of the thief, (F#maj9). Piano accompaniment: mp Both hands 8va.

System 2: Vocal line: sons of the saint, Who is the child with (F#maj7, F#6/C#, F#maj9, F#6/C#). Piano accompaniment: mp Both hands 8va.

System 3: Vocal line: no complaint? Sons of the great, or (G#m7, C#7, G#m7, C#7sus). Piano accompaniment: mp Both hands 8va.

System 4: Vocal line: sons unknown, All were chil - dren (C#7/G#, C#9, C#7sus). Piano accompaniment: mp Both hands 8va.

F#maj7 F#6/C# F#maj7 F#6/C#

like your own. The same sweet smiles, the

F#maj7 F#6/C# F#maj7 F#7

same sad tears, The cries at night, the

B Cm7b5

night - mare fears; Sons of the great or

F#/C# D7 G#m7/D# C#7/E#

sons un - known, All were chil - dren

ad lib.

F#maj7 F#6 N.C. F#dim F#

like your own. So long a - go,

colla voca

Moderato

N.C. F#dim F# F#maj9 F#6/C#

long, long a - go. But Sons of ty - coons or

As written

F#maj7 F#6/C# F#maj9 F#6/C#

sons of the farms, All of their chil - dren ran

simile

G#m7 C#7 G#m7 C#7sus

from your arms; Thru fields of gold, thru

C#9/G# C#9 C#7sus F#maj9

fields of ruin, All of their chil - dren van - ished too

F#6/C# F#maj9 F#6/C# F#maj7 F#6/C#

soon. In tow - 'ring waves, in walls of flesh, A -

F#maj9 F#7 Bmaj7 B6/F# B

mong dy - ing birds trem - bling with death; Sons of ty -

Cm7b5 F#/C# D7 G#m7/D# C#7/E#

coons, or sons of the farms, All of their chil - dren ran

ad lib.

F#maj7 F#6 N.C. C#7/E# F#

from your arms. So long a - go,

poco a poco accel.

N.C. , Amaj9 A6/E

long, long a - go. But sons of your sons or

rit. *colla voce* *pp legato* *poco cresc.*

Amaj7 A6/E Amaj9 A6/E Bm7

sons pass-ing by, Chil - dren we lost in lull - a -

mf

E7 Bm7 E7sus Bm6

bies; Sons of true love and sons of re -

E9 Bm6 E7sus Amaj7

get, All of their sons you can - not for -

A6/E Amaj7 A6/E Amaj7

get. Some built the roads, some wrote the

A6/E Amaj7 A7 D

poems, Some went to war, some nev - er came

D#m7b5 A/E

home; Sons of your sons, or sons pass - ing

F7 Bm7/F# E7/G# Amaj7

by. Chil - dren we lost in lull - a -

loco

A6 N.C.

bies. So long a - go, long, long a -

ad lib.

colla voce *rit.*

Allegro con brio (♩. = 72, can speed up to ♩. = 80)

Bmaj9 B6/F#

go. Sons of the thief,

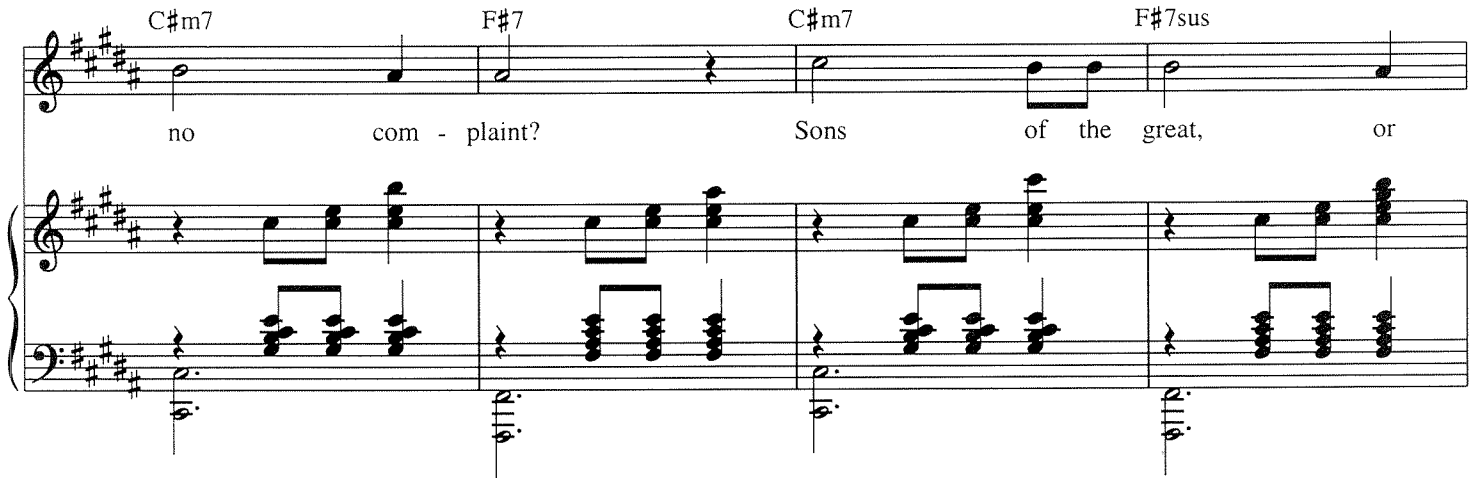
cresc. gliss.

Bmaj7 B6/F# Bmaj9 B6/F#

sons of the saint, Who is the child with

C#m7 F#7 C#m7 F#7sus

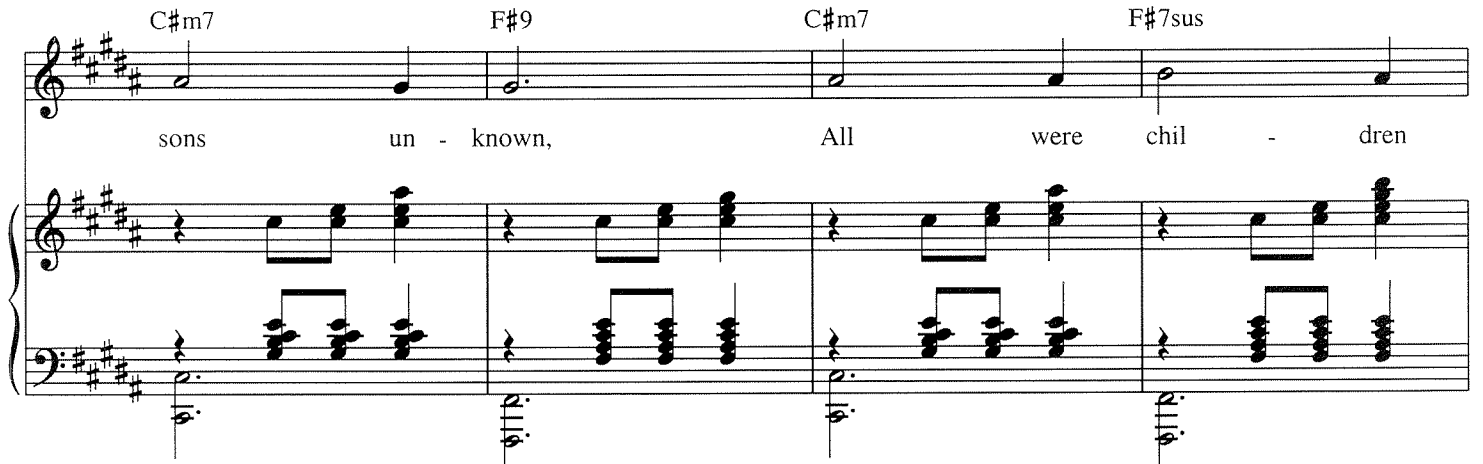
no com - plaint? Sons of the great, or



The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has four sharps (F#, C#, G#, D#). The vocal line consists of quarter notes: G4 (no), A4 (com -), B4 (plaint?), G4 (Sons), A4 (of), B4 (the), G4 (great), and A4 (or). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

C#m7 F#9 C#m7 F#7sus

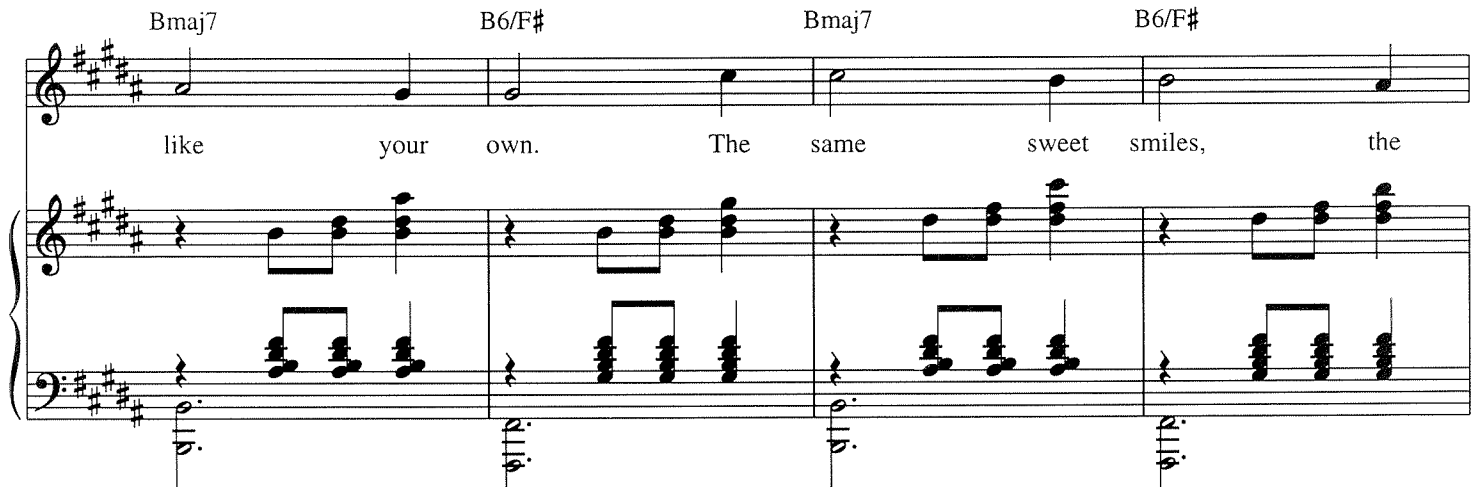
sons un - known, All were chil - dren



The second system continues the vocal line with quarter notes: G4 (sons), A4 (un -), B4 (known), G4 (All), A4 (were), B4 (chil -), G4 (dren). The piano accompaniment continues with similar harmonic textures.

Bmaj7 B6/F# Bmaj7 B6/F#

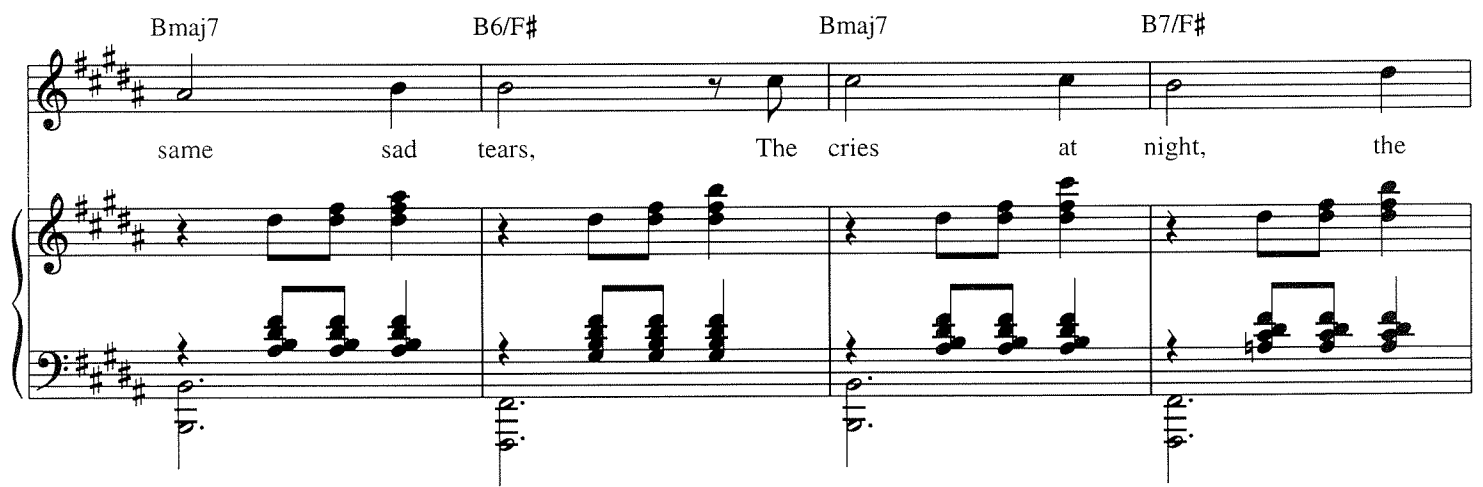
like your own. The same sweet smiles, the



The third system features a vocal line with quarter notes: G4 (like), A4 (your), B4 (own.), G4 (The), A4 (same), B4 (sweet), G4 (smiles), and A4 (the). The piano accompaniment continues with harmonic support.

Bmaj7 B6/F# Bmaj7 B7/F#

same sad tears, The cries at night, the



The fourth system features a vocal line with quarter notes: G4 (same), A4 (sad), B4 (tears), G4 (The), A4 (cries), B4 (at), G4 (night), and A4 (the). The piano accompaniment concludes the system with harmonic support.

Emaj9 E6/B E6 Fm7b5

night - mare fears; Sons of the great or

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line consists of quarter notes: G4 (night), A4 (mare), B4 (fears;), C5 (Sons), D5 (of), E5 (the), F5 (great), G5 (or). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Bmaj9/F# G9 C#m7/G# F#7/A#

sons un - known, All were chil - dren

The second system continues the vocal line with quarter notes: A4 (sons), B4 (un), C5 (known,), D5 (All), E5 (were), F5 (chil), G5 (dren). The piano accompaniment continues with complex chordal textures.

Bmaj7 B6/F# Bmaj7 B6/F#

like your own. Like your own,

The third system features a vocal line with quarter notes: G4 (like), A4 (your), B4 (own.), C5 (Like), D5 (your), E5 (own,). The piano accompaniment continues with sustained chords and moving lines.

Bmaj7 B6/F# C#m7 F#7 B

like your own. _____

The fourth system shows the vocal line with a long note on G4 (like) and a line for the rest of the phrase. The piano accompaniment concludes with a final chord in B major.

A B A/B E D/E

There I found a per - fect place, once up-on a dream.

E A(add2) B(add2) E

Once there was a time like no oth - er time be-fore.

Bsus/A A B A/B E

Hope was still an o - pen door, once up-on a dream. And

B/A A B/A A B/A A B/A

I was un - a-fraid, the dream was so ex-cit-ing! But now I see it fade and I am here a -

A Tempo

B/C# Gb Cb(add2) Db/Cb

lone! Once up-on a dream, you were heav - en

Gbsus Gb Cb(add2) Db Bb7/D

sent to me. Was it nev - er meant to be? Are you just a

Ebm(add2) Ab7 Abm7

dream? Could we be - gin a - gain, _____

Slowly

N.C. Gb(add2) Db/Cb Cb Gb(add2)

once up - on a dream? _____

IN HIS EYES

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Rubato

Cm Gbm

I sit and watch the rain and see my tears run down the win - dow pane.

Cm Gbm

I sit and watch the sky, and I can hear it heave a sigh. I

Gm Dm Eb

think of him, how we were. And when I think of him, then I re -

Bb/F F7 Bb/F F7 Bb(add2) Cm7/Bb

mem - ber, re - mem - ber... In his eyes,

This is an ensemble piece in the show.

Cm7b5/Bb Bb(add2) Eb/Bb F/A Bb(add2)

I can see where my heart longs to be!

Gm Gm/F Ebmaj9 Cm7b5 Bb(add2)/F Eb6/F

In his eyes, I see a gentle glow; and that's where I'll be

Cm7b5/F Gm Gm/F Em7b5 3 Ebmaj7

safe, I know! Safe in his arms,

F/A Bb(add2) Gm Ebmaj7 3 Fsus Eb/F

close to his heart; but I don't know quite where to start. By look-ing

F/B \flat B \flat (add2) F/G Gm E \flat maj7

in his eyes, will I see be-yond to - mor - row?

Fsus2 E \flat /F F/B \flat B \flat (add2) F/G Gm

By look-ing in his eyes, will I see be - yond the

E \flat maj9 F \sharp sus F E \flat (add2) B \flat sus2/D B \flat /F

sor - row that I feel? Will his eyes re - veal to me

E \flat (add2) B \flat sus2/D E \flat (add2) Dm7 B \flat /D Cm7 Cm7 \flat 5/F F7

prom - is - es or lies? But he can't con - ceal from me the love in his

Gm7b5 Gbmaj7 C7b9

eyes! They're like an o-pen book. I know their ev-'ry look, and most of all the look that

fp *fp* *fp*

Eb/F F7 Eb/F Cm7/F F/Bb Bb(add2) F/G Gm(add2)

hyp - no - tized me! If I'm wise, I will walk a - way and

rit. *a tempo*

Ebmaj9 Fsus(add2) Cm7/F F/Bb Bb(add2)

glad - ly. But sad - ly, I'm not wise. It's

F/G Gm(add2) Ebmaj9 Fsus F

hard to talk a - way the mem - 'ries that you prize!

E♭(add2) B♭(add2)/D B♭/D E♭(add2) B♭(add2)/D E♭(add2) Dm7 B♭/D

Love is worth for - giv - ing for! Now I re - al - ize. Ev - 'ry - thing worth liv - ing for is

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "Love is worth for - giv - ing for! Now I re - al - ize. Ev - 'ry - thing worth liv - ing for is". The piano accompaniment consists of chords and melodic lines in both hands, with some triplets and slurs. Chord symbols are placed above the vocal line.

Cm7 E♭/F F Gm7 B♭/C C7 E♭(add2) Dm7 B♭/D

there in his eyes! Love is worth for - giv - ing for!

rit. *a tempo*

The second system continues the vocal and piano parts. The vocal line has the lyrics "there in his eyes! Love is worth for - giv - ing for!". The piano accompaniment includes a triplet and a section marked "rit." (ritardando) followed by "a tempo". Chord symbols are placed above the vocal line.

E♭(add2) B♭(add2)/D E♭(add2) Dm7 Cm7 E♭/F F(add2)

Now I re - al - ize. Ev - 'ry - thing worth liv - ing for is there, in his

molto rit.

The third system continues the vocal and piano parts. The vocal line has the lyrics "Now I re - al - ize. Ev - 'ry - thing worth liv - ing for is there, in his". The piano accompaniment includes a triplet and a section marked "molto rit." (molto ritardando). Chord symbols are placed above the vocal line.

Faster

E♭ B♭sus2/D E♭ B♭sus2/D E♭(add2) E♭/F B♭

eyes!

fff *rit.*

The fourth system concludes the piece. The vocal line has the lyrics "eyes!". The piano accompaniment is marked "fff" (fortissimo) and includes a section marked "rit." (ritardando). The system ends with a double bar line. Chord symbols are placed above the vocal line.

GETTING TO KNOW YOU

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato $\text{♩} = 113$

ANNA: (rather spoken)

It's a ver - y an - cient say - ing, but a true and hon - est thought, That if

p

(sung)

you be - come a teach - er, By your pu - pils you'll be taught, As a

teach - er I've been learn - ing (You'll for - give me if I boast) And I've

(spoken)

now be - come an ex - pert, On the sub - ject I like most: Get - ting to know you. Get - ting to

p

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Gracefully and not fast ♩ = 120

know you, get-ting to know all a - bout you. Get-ting to

like you, get-ting to hope you like me. Get-ting to

know you, Put-ting it my way, but nice - ly, You are pre -

cise - ly My cup of tea! Get-ting to

know you, Get-ting to feel free and eas - y. When I am with you,

Get-ting to know what to say. Hav-en't you no - ticed? Sud-den-ly I'm bright and

breez - y be-cause of all the beau-ti-ful and new things I'm

lear-ing a-bout you day by day.

IT NEVER WAS YOU

from the musical play *Knickerbocker Holiday*

Words by MAXWELL ANDERSON
Music by KURT WEILL

Allegro moderato con espressione

Piano introduction in B-flat major, 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment. The tempo is *Allegro moderato con espressione*.

Piano accompaniment for the first system, continuing the introduction. It features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures and triplets.

TINA:

Vocal line for Tina. The lyrics are: "I've been hunt-ing through woods, I've been fish-ing o-ver". The melody is in B-flat major and 3/4 time, with a mix of eighth and quarter notes. The piano accompaniment continues with triplets and chords.

Vocal line for Tina. The lyrics are: "wa-ter, For one cer-tain boy". The melody continues with a long note on "boy". The piano accompaniment features triplets and chords.

This duet has been adapted as a solo for this edition

— Who's a cer-tain fa-ther's son; I've been fol-low - ing trails,

I've been star-ing af-ter ships, For a cer-tain pair of eyes _____

— And a cer-tain pair of lips. Yes, I looked ev-'ry-where

You can look with-out wings And I found a great va - ri - e - ty _____

Of in-ter-est-ing things. But it nev-er was you

It nev-er was an - y - where you! An oc - ca - sion-al sun - set re -

mind - ed me, Or a flow'r grow-ing high on a tu - lip tree, Or one red star hung

low in the West, Or a heart - break call from the mead - ow lark's nest Made me

think for a mo - ment: "May-be it's true _____ I've

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "think for a mo - ment:" followed by a melodic phrase. A triplet of eighth notes is marked above the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is also marked above the piano accompaniment.

found him in the star, in the call, in the blue!" But it

This system continues the musical score. The vocal line has the lyrics "found him in the star, in the call, in the blue!" followed by "But it". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

nev - er was you, _____ It nev - er was an - y - where you,

This system contains the lyrics "nev - er was you, _____ It nev - er was an - y - where you,". The piano accompaniment features several triplet markings in both the right and left hands. The dynamic marking *pp* (pianissimo) is present at the end of the system.

an - y-where, an - y - where you.

This system concludes the musical score with the lyrics "an - y-where, an - y - where you." The piano accompaniment includes triplet markings in the right hand and a bass line in the left hand. The key signature and time signature are consistent with the previous systems.

I've been run-ning through rains And the winds that fol-low

p

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in G major, with lyrics 'I've been run-ning through rains' and 'And the winds that fol-low'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with block chords. A piano dynamic marking 'p' is present at the start of the piano part.

af - ter — For one cer - tain face —

3

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with 'af - ter —' and 'For one cer - tain face —'. A triplet of eighth notes is marked with a '3' and a bracket. The piano accompaniment continues with similar rhythmic patterns. A sharp sign is visible in the bass line of the piano part.

— And an un - for - got - ten laugh - ter; — I've been fol - low - ing

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with '— And an un - for - got - ten laugh - ter; —' and 'I've been fol - low - ing'. The piano accompaniment continues with similar rhythmic patterns.

signs, I've been search-ing through the lands

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with 'signs, I've been search-ing through the lands'. The piano accompaniment continues with similar rhythmic patterns.

For a cer - tain pair of arms _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all tied to a whole note C5 in the following measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

— And a cer - tain pair of hands. Oh, I tried a kiss

The second system continues the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a quarter rest and another quarter note G4. The piano accompaniment continues with similar rhythmic patterns.

here And I tried a kiss there,

The third system shows the vocal line with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, ending with a whole note C5. The piano accompaniment features a more complex texture with chords and moving lines.

For when you're out in com - pa - ny _____ The boys and girls will

The fourth system begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all tied to a whole note C5 in the following measure. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

pair ————— But it nev - er was you ————— It

nev - er was an - y - where you! An oc - ca - sion - al sun - set re -

mind - ed me, Or a flow'r grow-ing high on a tu - lip tree, Or

one red star hung low in the West, Or a heart - break call from the

mead-ow lark's nest Made me think for a mo - ment: "May-be it's true

I've found him in the star, in the call, in the

blue!" But it nev - er was you, It nev - er was an - y - where

you, An - y - where, an - y - where you!

ONE LIFE TO LIVE

from the musical production *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL

Allegro animato (♩=144)

First system of piano introduction. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Starts with a forte (f) dynamic. The right hand has a melodic line with eighth notes, and the left hand has a steady eighth-note accompaniment.

Second system of piano introduction. Continues the melodic and accompanimental lines. Ends with a fortissimo (ff) dynamic marking.

LIZA:

Vocal entry and piano accompaniment. The vocal line begins with the lyrics: "There are man-y minds_ in cir-cu - la - tion, Be - liev-ing in ___ re - in - car -". The piano accompaniment starts with a mezzo-forte (mf) dynamic. The piano part features a rhythmic accompaniment with some grace notes and slurs.

slower

a tempo

Continuation of the vocal line and piano accompaniment. The vocal line includes the lyrics: "na - tion. In me you see One who does-n't a - gree. Chal - leng-ing pos - si - ble af -". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The system ends with a fermata over a chord marked with a 'b'.

fronts. I be - lieve I'll on - ly live once And I want to make the

most of it. If there's a par - ty I want to be the host of it; If there's a

haunt - ed house I want to be the ghost of it; If I'm in town I want to be the

Allegretto commodo (♩=126)

toast of it. I say to me ev - 'ry morn - ing, — You've on - ly one life to
I say to me ev - 'ry morn - ing, — You've on - ly one life to

poco rit. *p*

live.
live.

So why be done in?
So why be done in?

Let's let the sun in
Let's let the sun in

And gloom can jump in the riv!
And gloom can jump in the riv!

—
—

No use to beat on the dol - drums —
What you col - lect at the grind - stone —

Let's be im - ag - i - na -
Be - comes a mill - stone in

tive.
time.

Each day is num - bered,
This is mythes - is:

No good when slum - bered,
Why go to piec - es?

Withon - ly one life to
Step out while you're in your

live.
prime.

Why let the gob - lins up - set you?
You may say I'm an es - cap - ist

One smile and see — how they
But I would ra - ther by

mp

run. And what does wor - ry - ing net you? Noth - ing! The thing
far Be that than be - a red - tape - ist. Lead me. speed me

is to have fun! All this may sound kind of hack - neyed - But it's the best I can
straight to the bar! Just laugh at old man re - pres - sion - And send him in - to ob -

mf

give. Soon comes De - cem - ber, So please re - mem - ber, You've on - ly one life to
liv' Then you're the win - ner I'm off to din - ner. I've on - ly one life to

live, Just one life to live. live. live.
live, Just one life to

1 2 3

mf

IN MY LIFE

from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Moderato (♩ = 100)

D A/C Bm D/A E7 E9 Bb C

p

COSETTE:

In my life there are so many questions and answers that somehow seem

wrong; In my life there are times when I catch in the silence the sigh of a far away

song And it sings of a world that I long to see, out of reach, just a whisper a-

Gm Em Em/D A/C A7

D D7 Gsus E E7

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A7sus C11

way, ——— Wait-ing for me; Does he know_ I'm a - live?_ Do I know _ if he's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'way, ———' followed by a triplet of eighth notes 'Wait-ing for me;'. The piano accompaniment features a bass line with a long note and a treble line with chords and moving lines. The key signature has one sharp (F#) and the time signature is 2/4.

F/C C11

real? Does he see _ what I saw?_ Does he feel _ what I

Detailed description: This system contains the next two measures. The vocal line continues with 'real?' followed by a triplet of eighth notes 'Does he see _ what I saw?_'. The piano accompaniment continues with similar harmonic and melodic patterns. The key signature and time signature remain the same.

D D/C# Bm7 D/A

feel? In my life I'm no lon-ger a - lone Now the love of my life Is so

Detailed description: This system contains the next two measures. The vocal line has 'feel?' followed by a triplet of eighth notes 'In my life'. The piano accompaniment features a more active bass line. The key signature and time signature are consistent.

E7 G A7 D

near. Find me now, find me here.

Detailed description: This system contains the final two measures. The vocal line concludes with 'near. Find me now, find me here.' The piano accompaniment provides harmonic support with chords and a steady bass line. The key signature and time signature are consistent.

STAY WELL

from the musical production *Lost in the Stars*

Words by MAXWELL ANDERSON
Music by KURT WEILL

Sostenuto

mf

4/4

Detailed description: This block contains the piano introduction for the song. It features a treble clef staff with a 4/4 time signature and a bass clef staff. The music is marked 'mf' (mezzo-forte). The treble staff contains a series of chords, some with fermatas, while the bass staff has a steady eighth-note accompaniment.

Andantino

IRINA:

pp

p

If I tell truth to you—

Detailed description: This block shows the first line of the song. It includes a vocal line for Irina and piano accompaniment. The tempo is marked 'Andantino'. The piano part starts with a very soft 'pp' dynamic and then moves to 'p' (piano). The vocal line begins with the lyrics 'If I tell truth to you—'.

— my love, my own, Grief is your gift to me,

Detailed description: This block shows the second line of the song. The vocal line continues with the lyrics '— my love, my own, Grief is your gift to me,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

f

grief a - lone. Wild pas - sion at mid - night,—

Detailed description: This block shows the third line of the song. The piano part is marked 'f' (forte). The vocal line continues with the lyrics 'grief a - lone. Wild pas - sion at mid - night,—'. The piano accompaniment features a more active melodic line in the right hand.

Wild an-ger at dawn. Yet when you're ab-sent, I

p

Poco piu mosso

weep you gone. Stay well,

p

O keep-er of my love, Go well

through-out all your days. Your star

3

the luck - iest star a - bove, Your ways,

simile

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of one flat (B-flat). The lyrics are "the luck - iest star a - bove, Your ways,". The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A *simile* marking is placed above the piano accompaniment.

the luck - i - est ways. Since un - to you my

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "the luck - i - est ways. Since un - to you my". A triplet of eighth notes is marked with a bracket and the number "3" above it. The piano accompaniment continues with similar rhythmic patterns, featuring arpeggiated chords and moving bass lines.

one love is giv - en, And since with you it

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "one love is giv - en, And since with you it". The piano accompaniment continues to support the vocal melody with consistent harmonic and rhythmic accompaniment.

will re - main. Though you bring fear

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "will re - main. Though you bring fear". The piano accompaniment provides a final harmonic and rhythmic accompaniment for the phrase.

— of hell des - pair of heaven, — Stay well, —

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves, treble and bass clef. The music is in a 3/4 time signature. The lyrics are: "— of hell des - pair of heaven, — Stay well, —".

— Come well to my door — a - gain. —

This system contains the next two staves of music. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "— Come well to my door — a - gain. —".

Andantino

pp

When you have fled from me —

This system contains the third and fourth staves of music. The tempo is marked "Andantino" and the dynamic is "pp". The piano accompaniment starts with a forte (> *pp*) dynamic. The lyrics are: "When you have fled from me —".

— my love, my own, I've wait - ed qui - et - ly

This system contains the final two staves of music. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "— my love, my own, I've wait - ed qui - et - ly".

here a - lone. So come back at mid - night —

Or come back at dawn. Now that you're ab - sent I

Piu mosso
weep you gone. Go well

— though wild the road and far, Stay well

through dark-en- ing days, Your star

be still my luck - iest star, Your ways

mf
the luck - i - est ways Though in - to storm your

lone bark be dri - ven, Though my eyes ache for

you in vain. Though you bring fear

This system contains the first two measures of the piece. The vocal line begins with a half note 'you', followed by a half note 'in', and a half note 'vain.' which is tied to the next measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and single notes.

at dawn, des - pair at even. Stay well.

This system contains measures three through six. The vocal line continues with 'at dawn,' followed by 'des - pair' and 'at even.' which is tied to the next measure. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

come well to my door.

This system contains measures seven through ten. The vocal line has 'come well to my door.' with a long note on 'door' that spans across the system. The piano accompaniment features a more active bass line with eighth notes and chords.

a gain.

This system contains the final two measures of the piece. The vocal line has 'a gain.' with a long note on 'gain' that spans across the system. The piano accompaniment concludes with a final chord in the right hand and a descending bass line in the left hand. A dynamic marking of *p* (piano) is present above the first measure of this system.

TROUBLE MAN

from the musical production *Lost in the Stars*

Words by MAXWELL ANDERSON
 Music by KURT WEILL

Tranquillo

Piano introduction in B-flat major, 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Moderato (with urging expression)

IRINA: *p*

Vocal line for IRINA: *p*. The lyrics are "Since you came". The piano accompaniment continues with a similar melodic pattern in the right hand and a more active bass line in the left hand, featuring sixteenth-note runs.

Vocal line: "first to me, Dear one,". The piano accompaniment continues with the same melodic and harmonic patterns.

Vocal line: "glad one, You bring all the". The piano accompaniment continues with the same melodic and harmonic patterns.

worst to me, Near one, sad one. There's trou-ble in your

mf
com - ing, And trou - ble in your laugh - ter, There's trou-ble in your

dim. go - ing, And trou - ble af - ter. *p* Since you were

near to me Lost one, mad one, *espr.* No oth - er is

mf

3

3

3

mf

3

3

3

3

3

3

p

3

3

3

Moderato assai (ben ritmico)

p

3

3

3

3

man - age _ liv - ing here a - lone. All day long you don't catch me

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "man - age _ liv - ing here a - lone. All day long you don't catch me". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady accompaniment with several triplet figures in both hands.

weep - ing, But oh, God, help me when it comes time for

The second system of music continues the vocal line and piano accompaniment. The lyrics are "weep - ing, But oh, God, help me when it comes time for". The piano accompaniment continues with similar triplet patterns in both hands.

sleep - ing, When it comes time for sleep - ing here a -

The third system of music continues the vocal line and piano accompaniment. The lyrics are "sleep - ing, When it comes time for sleep - ing here a -". The piano accompaniment includes dynamic markings: *pp.* (pianissimo) and *p* (piano). There are also *p espr.* (piano espr.) markings. The piano part features a triplet in the right hand and a triplet in the left hand.

lone.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "lone.". The piano accompaniment continues with triplet patterns in both hands, ending with a final chord.

p

Trou - ble man, trou - ble man walk - ing out

there, May-be in a strange town, God knows

cresc. poco a poco

where, May-be in a strange place, hur-rying and

walk - ing, — Lis - ten to my blood and my bones here

mf

talk - ing, - Lis - ten to the blood in my hands and feet, Find - ing you

f

out in a far, strange street, Find - ing the foot - prints out where you

ran, Ask - ing, "Aren't you com - ing home, trou - ble

ff

man?" Trou - ble man! Trou - ble man! Trou - ble

man! Trou-ble man! Say-ing, "All day long you don't catch me

mf

weep - ing, But, oh, God help me when it comes time for sleep - ing, When it comes

mf

time for sleep - ing here a - lone,"

mp
p *espr.*

Trou - ble man! Trou - ble man!

p *pp* *ppp*

MR. RIGHT

from the musical production *Love Life*

Words by ALAN JAY LERNER
Music by KURT WEILL

Assai moderato

Piano introduction in 4/4 time, marked *mf*. The music consists of a series of chords in the right hand and a simple bass line in the left hand.

C/E

D#dim7

Dm7

(Spoken:) Yes, I know that somewhere in this wide world there is an ideal man for me, and he'll awaken me – and complete me.

Musical notation for the first line of lyrics, marked *mp*. The melody is in the right hand, and the piano accompaniment is in the left hand.

B7b9

C/E

D#dim7

Dm7

G#dim7

With Mr. Right I'll never have to explain a thing. He'll always know. We won't have to say a word to each other for years.

Musical notation for the second line of lyrics. The melody is in the right hand, and the piano accompaniment is in the left hand.

Am

D7

Dm7/G

G7

C/E

If I'm upset because I had trouble with the saleslady in the lingerie department on the second floor of Gimbel's, I won't have to tell him.

Musical notation for the third line of lyrics. The melody is in the right hand, and the piano accompaniment is in the left hand.

D#dim7 E9 F6

One look in my eyes and he'll know I had trouble with the saleslady in the lingerie department on the second floor at Gimbel's.

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The piano part has a 7/8 time signature. The key signature has one sharp (F#). The first measure has a D#dim7 chord, the second has an E9 chord, and the third has an F6 chord. The lyrics are: "One look in my eyes and he'll know I had trouble with the saleslady in the lingerie department on the second floor at Gimbel's." The piano accompaniment includes a dynamic marking of *f* in the third measure.

D9/F# Dm7 Dm7b5 Dm7/G G7

And when I make little mistakes – and who doesn't – he'll always be kind and understanding.

The second system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *mf* in the first measure. The lyrics are: "And when I make little mistakes – and who doesn't – he'll always be kind and understanding." The piano accompaniment includes a dynamic marking of *f* in the first measure and a marking of *L.H.* in the second and third measures.

C/E Am Dm7 G9 C C7#5

The third system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *mf* in the first measure. The lyrics are: "If I give away all his new clothes by mistake – he'll smile. And when I break his razor shaving my legs." The piano accompaniment includes a dynamic marking of *mf* in the first measure and a marking of *L.H.* in the second and third measures.

F6 F#dim7 C/G

If I give away all his new clothes by mistake – he'll smile. And when I break his razor shaving my legs.

The fourth system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *mf* in the first measure. The lyrics are: "If I give away all his new clothes by mistake – he'll smile. And when I break his razor shaving my legs." The piano accompaniment includes a dynamic marking of *mf* in the first measure and a marking of *poco a poco cresc.* in the second measure.

D7/A

G#dim7 Am Em7 F C#dim7 Dm G7

he'll only be - amused. Yes, that's Mr. Right. My darling Mr. Right!

The first system of music features a vocal line and piano accompaniment. The piano part begins with a *mf* dynamic and includes a *dim.* marking. The accompaniment consists of chords in the left hand and a melodic line in the right hand, with some notes tied across measures.

C/E

D#dim7

He will be a per - fect dream of man - hood,
Oh, the mo - ment that we meet I'll tum - ble.

The second system continues the vocal and piano parts. The piano part starts with a *mp* dynamic. The accompaniment features a steady bass line and a melodic line in the right hand.

Dm7

B7b9

he'll be ev - 'ry - thing and more a man should.
Ah, I'll see him and I'll start to crum - ble.

The third system continues the vocal and piano parts. The piano part features a *B7b9* chord in the right hand. The accompaniment consists of chords in the left hand and a melodic line in the right hand.

C/E

D#dim7

Dm7

G#dim7

Ten - der as a flow'r, he'll look like Ty - rone Power that's
He will say "Hel - lo" and boom, in - side I'll know at

The fourth system continues the vocal and piano parts. The piano part features a *G#dim7* chord in the right hand. The accompaniment consists of chords in the left hand and a melodic line in the right hand.

Am D7 Dm7/G G7 C/E

all I want of Mis - ter Right. The year we wed, he'll make a mil-lion
last I've found my Mis - ter Right. He'll take my hand and bring! my ev - 'ry

D#dim7 E9

and thought re will - tire, then we'll lead a life of
will scat - ter, then my heart will give a

F D9/F# Dm7 Dm7b5

mad de - sire. He'll be part of me, I'll be part of he,
zing and shat - ter. Bells will start to ring, ting - a - ling - a - ling.

f *mf* L.H. L.H.

Dm7/G G7 C/E Am Dm7 G9

it will be love at first sight. The day I find Mis-ter
And we'll get mar - ried that night. And I will have Mis-ter

C C7#5 F6

Right. Right. He'll make He'll not fa - ther me and
 Right. He'll make He'll not one mis - take, he'll be

F#dim7 C/G

moth - er me and sis - ter me and
 sol - id good just like I dreamed, he

D7/A G#dim7 Am Em7 F

broth - er me. And in his arms he'll crush me in and
 al - ways could. Not ev - er sweet or art - y, but

C#dim7 Dm G7 C/E

con - stant - ly mush me and he won't mind if I spend
 strong and Bo - gart - y, one look, I'll feel I'm in a

mf

poco a poco cresc.

mp

D#dim7 E7

all cock his tail earn - ings, long as I'm re - leas - ing
 cock - tail shak - er. for I'll know that I have

F D9/F#

all met my my year - ings. He will live for me,
 met my mak - er.

Dm7 Dm7b5 Dm7/G G7

I will live for he. And we will live ev - 'ry

Em7b5 A7 Dm7 G9 C D9/F# G7

night, when I have found Mis - ter Right.

2 Più mosso (Swing tempo)

D9/F#

Dm7

He'll have no match! _ So on him I'll latch _

f

Dm7/G

G7

C/E

A7

the mo - ment he is in sight, the

Dm7

Dm7b5

C/G

C+/G#

han - dy _ dan - dy, _ dream - y, scream - y

f

Am

Dm7

G9

C

C7

A \flat 9

C6/9

man, Mis - ter Right. _____

ff

ONCE YOU LOSE YOUR HEART

from *Me and My Girl*

Words and Music by
NOEL GAY

Rubato, molto legato, cantabile

Once you lose your heart, Once some-bod - y takes it,

mf dim

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by the lyrics 'Once you lose your heart, Once some-bod - y takes it,'. The piano accompaniment starts with a half note rest, then enters with a melody in the right hand and a bass line in the left hand. The tempo and mood are indicated as 'Rubato, molto legato, cantabile'. The dynamic marking is *mf dim*.

From the place it rest - ed in be - fore. Once you lose your heart,

p mp

The second system continues the vocal line with the lyrics 'From the place it rest - ed in be - fore. Once you lose your heart,'. The piano accompaniment continues with a similar melodic structure. The dynamic markings *p* and *mp* are used to indicate changes in volume. The tempo and mood remain 'Rubato, molto legato, cantabile'.

Once some-bod - y wakes it, then it is - n't your heart an - y more. It's

p più mosso

The third system concludes the vocal line with the lyrics 'Once some-bod - y wakes it, then it is - n't your heart an - y more. It's'. The piano accompaniment ends with a final chord. The dynamic marking *p* and the tempo change to *p più mosso* are indicated. The tempo and mood remain 'Rubato, molto legato, cantabile'.

gone be - fore you knew it could ev - er go that way, And

mf

now you must pur - sue it for - ev - er and a day. Once you lose your heart,

rall. e dim.

Once some - bod - y takes it, There's one thing cer - tain from the start, _____ you'll find for -

accel. e cresc. *rall.*

ev - er, You've got to fol - low your heart. _____ They

più mosso

say a girl should nev - er be with - out love, _____ And

più mosso

all the joy that love a - lone can bring. All that I have ev - er learnt a -

cresc.

bout love, _____ tells me it's a ver - y ³ fun-ny thing. _____ For

dim. *accel.*

when your heart is fan - cy - free, You hope some man will choose it, But

poco rall.

oh the spin you find you're in, The ver - y mo-moment that you lose it. _____

poco rall.

Tempo Primo

Once you lose your heart, Once some-bod - y takes it, From the place it rest-ed in be -

fore. Once you lose your heart, Once some-bod - y takes it,

poco più mosso

Then it is - n't your heart an - y more. _____ It's gone be-fore you knew it could

poco accel. **mf**

rall.

ev - er go that way, And now you must pur - sue it for - ev - er and a day.

rall. e dim.

Tempo Primo

Once you lose your heart, Once some-bod - y takes it, There's one thing cer-tain from the

poco accel.

rall.

start, You've got to fol - low, You've got to

rall. al fine

f

fol - low your heart.

mp

dim.

8ba

THE GIRLS OF SUMMER

from *Marry Me a Little*

Words and Music by
STEPHEN SONDHEIM

Languid, but rhythmic (♩. = 100)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature. It begins with a piano introduction marked *mp*. The lower staff is in bass clef with the same key signature and time signature. The music is characterized by a slow, luscious feel with a steady 12/8 pulse.

The second system continues the piano introduction. It features a melodic line in the upper staff and a supporting bass line in the lower staff. The music is marked with a *mp* dynamic. The system concludes with a double bar line and a repeat sign.

The third system introduces the vocal line. The upper staff is a vocal line in treble clef with a key signature of one sharp and a 12/8 time signature. The lyrics "The girls of sum - mer_" are written below the notes. The piano accompaniment continues in the lower staves, marked with a *p* dynamic. The piano part features a complex, arpeggiated texture.

Get burned. _ They start the sum - mer _ Un - con - cerned _ They

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Get burned. _ They start the sum - mer _ Un - con - cerned _ They". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a more active treble line with chords and melodic fragments.

get un - done By _ a touch of sun in June, _

The second system continues the musical score. The vocal line has the lyrics: "get un - done By _ a touch of sun in June, _". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

Plus _ a touch of the moon. _ The

The third system continues the musical score. The vocal line has the lyrics: "Plus _ a touch of the moon. _ The". The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand.

girls of sum - mer _ Get fooled, _ 'Cause soon the sum - mer _

The fourth system concludes the musical score. The vocal line has the lyrics: "girls of sum - mer _ Get fooled, _ 'Cause soon the sum - mer _". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

Heat has cooled, _ And come Sep - tem - ber _ They can't re - mem - ber why _

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "Heat has cooled, _ And come Sep - tem - ber _ They can't re - mem - ber why _". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex harmonic texture with many chords and moving lines.

Things _ were hot in Ju - ly. _

The second system continues the musical score. The vocal line has a dynamic marking of *p* (piano) above it. The lyrics are: "Things _ were hot in Ju - ly. _". The piano accompaniment has dynamic markings of *mp* (mezzo-piano) and *p* (piano) within the system.

Not me! _ It's _ too eas - y _ to

The third system continues the musical score. The vocal line has a dynamic marking of *mf* (mezzo-forte) above it. The lyrics are: "Not me! _ It's _ too eas - y _ to". The piano accompaniment has a dynamic marking of *mf* (mezzo-forte) within the system.

fall _ The moon - lit sand, A far -

The fourth system concludes the musical score. The vocal line has a dynamic marking of *mf* (mezzo-forte) above it. The lyrics are: "fall _ The moon - lit sand, A far -". The piano accompaniment continues with complex harmonic textures.

a - way band And that's all. _____ Not

me! _____ I don't eas - i - ly thrill.

rall. e dim. *a tempo*

Nev - er did, nev - er will. _____

f rall. *p a tempo*

The end of sum - mer's _____

at hand; — I thought the sum - mer — was grand. — And

mp *p*

here I am with — the same un - dam - aged heart —

poco cresc.

— That — I had at the start. —

mf *mp*

The girls of sum - mer — For - got to run. — The

dim. poco a poco

girls of sum - mer _ Were bound to lose. _____ The girls of sum - mer _ Have

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "girls of sum - mer _ Were bound to lose. _____ The girls of sum - mer _ Have". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line with eighth notes and chords in the right hand.

all the fun. _ I ___ have noth - ing but blues. _____

rall. *a tempo*

colla voce *a tempo*

The second system continues the musical score. The vocal line includes the lyrics: "all the fun. _ I ___ have noth - ing but blues. _____". Above the vocal line, the tempo markings *rall.* and *a tempo* are indicated. The piano accompaniment includes the marking *colla voce* and *a tempo*. The piano part features a steady bass line and chords in the right hand, with some dynamic markings like *pp*.

The third system of the musical score features a vocal line and piano accompaniment. The vocal line is mostly blank, with a few notes and a fermata. The piano accompaniment is written in a grand staff and includes dynamic markings such as *pp* (pianissimo) in both the right and left hands. The piano part features a steady bass line and chords in the right hand.

HOW MANY TEARS?

from *Martin Guerre*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL and STEPHEN CLARK

Ab **Bertrande**

Oh Lord, I'm not the one to blame._____

Ab⁺/Gb

Oh Lord, why must I live in shame?_____ Each

F **Piu Mosso** **Rall...**

night_____ I light_____ a

a tempo *Rall...* G

can - dle in his name.

Gently *cedez* C/B F/A C/G G *cedez*

How ma-ny tears though the years can I cry? How ma-ny prayers to the Lord must I

cedez *cedez* C/B F/A C/G G7 C

try? Still the pain tears at my bro-ken heart. Some-times I feel I was cursed from the start.

Piu Mosso *cedez* C Am E Am E

All I could hold, all I could see, so full of pro - mise,

Am E A7 Dm7

each day reach-ing out be-fore me. Once... Now there's no - thing,

D#⁰ rit. E *Molto Rit.*

lost as if you ne-ver saw me.

C Gently *cedez* C/B F/A C/G

How ma-ny tears through the years can I cry? How ma-ny tears un-til

G7 *cedez* C *cedez* C/B

my heart runs dry, through the fights that a girl needs to fight

F/A C/G G7 C

on - ly to do what she feels must be right.

f C C/E G ³ Am *ff* F C/E

Some - times I won - der if some - one hears. Why must I live through

G C

so ma - ny tears?

mf *dim.*

WOULDN'T IT BE LOVERLY

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

pp *leggiero*

The piano introduction is in 4/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat). The melody consists of eighth-note triplets in the right hand and a simple bass line in the left hand. The first triplet starts on a B-flat, and the second triplet starts on a G. The piece concludes with a final chord in the right hand.

ELIZA:

All I want is a room some - where; Far a - way from the
cold night air. With one e - nor - mous chair; oh, would - n't it be
lov - er - ly? Lots of choc' - late for me to eat; Lots of coal ma - kin'

The vocal line is in 4/4 time, marked Moderato. The lyrics are: "All I want is a room some - where; Far a - way from the cold night air. With one e - nor - mous chair; oh, would - n't it be lov - er - ly? Lots of choc' - late for me to eat; Lots of coal ma - kin'". The piano accompaniment is in 4/4 time, marked Moderato. It features a treble clef with a key signature of one flat (B-flat). The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal line.

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lots of heat; Warm face, warm hands, warm feet, oh, would - n't it be

lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so-bloom - in' -

lute - ly still! I would nev - er budge 'til

Spring crept o - ver me win - der-sill Some - one's head rest - in' -

mf dolce

on my knee; warm and ten - der as he can be,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "on my knee; warm and ten - der as he can be,". The piano accompaniment is in two staves (treble and bass clefs) and features a mix of chords and moving lines.

Who takes good care of me; oh, would - n't

The second system continues the musical score. The vocal line has the lyrics "Who takes good care of me; oh, would - n't". The piano accompaniment continues with similar harmonic and melodic patterns.

it be lov - er - ly? Lov - er - ly!

The third system features the lyrics "it be lov - er - ly? Lov - er - ly!". The piano accompaniment includes a dynamic marking of *p* (piano) in the middle of the system.

Lov - er - ly! Lov - er - ly! Lov - er - ly!

The fourth system concludes the piece with the lyrics "Lov - er - ly! Lov - er - ly! Lov - er - ly!". The piano accompaniment includes dynamic markings of *rall.* (rallentando) and *pp* (pianissimo) towards the end.

JUST YOU WAIT

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Pesante

ELIZA:

Just you wait, 'en - ry 'ig-gins, just you

tr

fz

mf

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Eliza, starting with a whole rest followed by a melodic phrase. The piano accompaniment consists of a right-hand part with a trill and a left-hand part with a steady eighth-note bass line. Dynamics include *fz* and *mf*.

wait! _____ You'll be sor - ry, but your tears-'ll be too late! _____ You'll be

f

p

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with a melodic phrase and a long note. The piano accompaniment continues with the eighth-note bass line and chords in the right hand. Dynamics include *f* and *p*.

broke and I'll have mon-ey; Will I help you? Don't be fun-ny! Just you wait, 'en - ry 'ig-gins, just you

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note bass line and chords in the right hand.

wait! Just you wait, 'en - ry 'ig-gins, till you're sick, And you

mf

This system contains the first two measures of the piece. The vocal line begins with a long note on 'wait!' followed by a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

scream to fetch a doc-tor doub-le - quick! I'll be off a sec-ond la - ter, And go

p

This system contains measures three and four. The vocal line continues with 'scream to fetch a doc-tor doub-le - quick!' and 'I'll be off a sec-ond la - ter, And go'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

straight to the the - a - tre! Oh, ho ho, 'en - ry 'ig-gins, just you wait.

This system contains measures five and six. The vocal line concludes with 'straight to the the - a - tre! Oh, ho ho, 'en - ry 'ig-gins, just you wait.' The piano accompaniment continues with the same rhythmic pattern.

Ooooooh, 'en - ry 'ig-gins! Just you wait un - til we're swim-min' in the

sf > p

This system contains measures seven and eight. The vocal line begins with 'Ooooooh, 'en - ry 'ig-gins!' and 'Just you wait un - til we're swim-min' in the'. The piano accompaniment features a more active bass line and dynamic markings.

sea! Ooooooh, 'en - ry 'ig-gins And you

sf > p

get a cramp a lit - tle ways from me! When you yell you're gon - na drown, I'll get

dressed and go to town! Oh, ho, ho, 'en - ry 'ig-gins! Oh, ho, ho, 'en - ry 'ig-gins!

f

Just you wait! One —

ff *p poco rit.*

Amabile

day I'll be fam - ous! I'll be prop - er and prim! Go to

legato

Saint James so of - ten I will call it Saint Jim. One —

eve - ning the King will say, "Oh, Li - za, old thing, I

want — all of Eng - land your prais - es to sing. Next week, on the twen - ti - eth of

pp

May, I pro - claim Li - za Doo - lit - tle Day! All the

mf *mf* *pp*

This system contains the first line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The lyrics are: "May, I pro - claim Li - za Doo - lit - tle Day! All the". The piano part includes dynamic markings: *mf* (mezzo-forte) for the first two measures and *pp* (pianissimo) for the final measure.

peo - ple will cel - e - brate the glo - ry of you, And what-

This system contains the second line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "peo - ple will cel - e - brate the glo - ry of you, And what-". The piano accompaniment continues with a steady eighth-note pattern in the bass line.

ev - er you wish and want I glad - ly will do." "Thanks a

This system contains the third line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "ev - er you wish and want I glad - ly will do." "Thanks a". The piano accompaniment continues with a steady eighth-note pattern in the bass line.

lot, King," says I, _____ in a man - ner well - bred; "But

pp

This system contains the fourth line of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are: "lot, King," says I, _____ in a man - ner well - bred; "But". The piano accompaniment continues with a steady eighth-note pattern in the bass line. A dynamic marking of *pp* (pianissimo) is present at the end of the system.

all I want is 'en-ry 'ig-gins 'ead!"

poco rit. *f a tempo*

Poco più mosso

"Done," says the King, "with a stroke,

mf

Guard, run and bring — in the bloke!" Then they'll

ff *mf*

Allegro marziale

march you, 'en-ry 'ig-gins, to the wall; And the

ff *mf*

king will tell me: "Li - za, sound the call." As they

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'king', followed by a half note 'will', a quarter note 'tell', and a half note 'me:'. The lyrics continue with a long phrase "Li - za, sound the call." followed by a long rest, and then the words "As they". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

raise their ri - fles high - er, I'll shout: "Read-y! Aim! Fire!" Oh, ho,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'raise', a half note 'their', a quarter note 'ri -', a half note 'fles', a quarter note 'high -', a half note 'er,', a quarter note 'I'll', a half note 'shout:', and a quarter note 'Read-y!'. This is followed by a quarter note 'Aim!', a quarter note 'Fire!', and a half note 'Oh, ho,'. The piano accompaniment includes dynamic markings such as accents and slurs.

ho! 'en - ry 'ig - gins! Down you'll go! 'en - ry 'ig - gins!

The third system features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'ho!', followed by a half note "'en -", a quarter note 'ry', a half note "'ig -", a quarter note 'gins!', a quarter note 'Down', a half note 'you'll', a quarter note 'go!', a half note "'en -", a quarter note 'ry', a half note "'ig -", and a quarter note 'gins!'. The piano accompaniment includes dynamic markings: *sfz* (sforzando), *sfz*, and *ff* (fortissimo).

Just you wait!

The fourth system shows the final part of the vocal line and piano accompaniment. The vocal line has a quarter note 'Just', a half note 'you', and a quarter note 'wait!'. The piano accompaniment continues with chords and rests.

AH! SWEET MYSTERY OF LIFE

from *Naughty Marietta*

Lyrics by RIDA JOHNSON YOUNG
 Music by VICTOR HERBERT

Moderato

The piano introduction is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a triplet of eighth notes in the final measure. The left hand provides a simple harmonic accompaniment. An *accel.* (accelerando) marking is present in the second measure of the right hand.

Andante

The first line of the song is in 4/4 time and marked *Andante*. The vocal line begins with the lyrics "Ah! sweet mys - ter - y of life, at last I've found thee, Ah! I". The piano accompaniment starts with a forte (*f*) dynamic, which then softens to *pp colla voce* (pianissimo with the voice) as the vocal line enters. The piano part features a steady accompaniment with some triplet figures.

The second line of the song continues the melody. The vocal line has the lyrics "know at last the se - cret of it all; All the long - ing, seek - ing, striv - ing, wait - ing,". The piano accompaniment continues with a similar accompaniment pattern, including triplet figures in the right hand.

year - ing, _____ The burn - ing hopes, the joy and i - dle tears that

fall! _____ For 'tis love, and love a - lone, the world is

seek - ing; And 'tis love, and love a - lone, that can re -

pay! 'Tis the an - swer, 'tis the end and all of liv - ing, _____ For it is

allargando **ff**

ten.
love a - lone that rules for aye! For 'tis love, and love - a lone, the world is

ten.
seek - ing, For 'tis love, and love a-lone that can re-pay! 'Tis the

an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for

aye! *8va*

ff allargando *ff* *ff*

cresc. molto *ff*

ten.

ITALIAN STREET SONG

from *Naughty Marietta*

Lyrics by RIDA JOHNSON YOUNG
Music by VICTOR HERBERT

Allegretto

ff

f

Ah! my heart is

cresc. *fff* *f*

back in Na - po - li, Dear Na - po - li, dear

f

Na - po - li, and I seem to hear a - gain in dreams

her rev - el - ry, her sweet rev - el - ry The

man - do - li - nas play - ing sweet, the

pleas - ant fall of danc - ing feet, Oh!

could I re - turn, oh! joy com - plete!

f rit.
Na - po - li, Na - po - li, Na - po - li!

f rit.
colla voce
fff molto rit.

Allegro moderato
f Oh!

p Zing, zing, ziz-zy, ziz-zy, zing, zing, boom, boom, aye.

Allegro moderato
p-f

f Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

*Optional obligato to be sung 2nd time only on a vowel of choice.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom _ boom, _ aye,

The first system consists of two vocal staves and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal lines are in G major and include lyrics: "Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom _ boom, _ aye,"

La, la, la, Ha, ha, ha, Zing, boom aye.

fff *f*

The second system continues the piece with two vocal staves and piano accompaniment. The piano part includes dynamic markings *fff* and *f*. The vocal lines are in G major and include lyrics: "La, la, la, Ha, ha, ha, Zing, boom aye."

To Coda ⊕

La, la, la, la, ha, ha, ha, Zing, zing, aye. _____

ff

The third system concludes the piece with two vocal staves and piano accompaniment. The piano part includes a dynamic marking *ff*. The vocal lines are in G major and include lyrics: "La, la, la, la, ha, ha, ha, Zing, zing, aye. _____". The system ends with a Coda symbol.

La, la, la, la

f *ff*

La, la, la, la,

ff

ff

Zing! La, la, la, la!

ff

Ziz-zy, ziz-zy, zing, zing, zing,

ff *ff*

3

Ziz-zy, ziz-zy, zing, zing, zing.

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a series of eighth notes: ziz-zy, ziz-zy, zing, zing, zing. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

La. _____

fff pp cresc.

D.S. al Coda

The second system continues the piano accompaniment. It includes a dynamic marking of *fff* followed by *pp* and a *cresc.* (crescendo) instruction. The vocal line has a long note labeled 'La.' with a horizontal line underneath it. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

CODA

aye. _____ Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom,

p-f

The third system begins with a 'CODA' symbol (a circle with a cross). The vocal line includes the lyrics 'aye.' followed by a horizontal line, then 'Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom,'. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p-f* (piano-forte) is present.

aye. _____ Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

The fourth system continues the vocal and piano parts. The vocal line includes the lyrics 'aye.' followed by a horizontal line, then 'Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.' The piano accompaniment continues with a similar rhythmic and melodic pattern as the previous systems.

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, — boom, — aye,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, — boom, — aye,". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a series of chords and a triplet of eighth notes in the final measure. The left hand plays a steady eighth-note accompaniment.

La, la, la, Ha, ha, ha, Zing, boom aye.

fff

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "La, la, la, Ha, ha, ha, Zing, boom aye." The piano accompaniment features a dynamic marking of *fff* (fortississimo) in the first measure. The right hand has a series of chords and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment. There are some markings in the bass clef that look like "v" or "vll" at the end of the system.

La, la, la, la, ha, ha, ha, zing, zing, aye. —

ff

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "La, la, la, la, ha, ha, ha, zing, zing, aye. —". The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the second measure. The right hand has a series of chords and a triplet of eighth notes. The left hand has a steady eighth-note accompaniment.

SOMEONE TO WATCH OVER ME

from *Oh, Kay!*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Scherzando

F6 Dm7 G/F Am/E Dm7 G7

mf

un poco rit.

Moderato

p C Cmaj7 C9 C7 Fmaj7 Am D7

There's a say - ing old Says that love is blind, Still we're of - ten told "Seek and ye shall find".

p a tempo

Dm7 Dm7/G Gb Gb13 C C#dim Dm7b5 G7

So I'm going to seek A cer - tain lad I've had in mind.

C Cmaj7 C9 C7 Fmaj7 Am D7

Look - ing ev - 'ry - where, Have - n't found him yet; He's the big af - fair I can - not for - get.

Dm7 Dm7/G G6 G13 C F C B7b9

On - ly man I ev - er Think of with re - gret

Em A Em A7 *mf*

I'd like to add his in - i - tial to my mon - o - gram.

G/B Em7 Am7 D7 G F Em G7 *un poco rall.*

Tell me, where is the shep - herd for this lost lamb.

a tempo C C7/E F6 Fdim7 C/E D#dim7 G7/D C#dim7

There's a some-bod-y I'm long-ing to see. I hope that he Turns out to be

Dm A7/E Dm/F F#m7b5 Dm7/G G7 C E7#5 F G7

Some - one who'll watch o - ver me.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#). The lyrics are "Some - one who'll watch o - ver me." The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo and dynamics are not explicitly marked for this system.

C C7/E F6 Fdim7 C/E D#dim7 G7/D C#dim7

I'm a lit - tle lamb who's lost in the wood. I know I could Al - ways be good

The second system continues the musical score. The vocal line lyrics are "I'm a lit - tle lamb who's lost in the wood. I know I could Al - ways be good". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The right hand features a melodic line with some grace notes, and the left hand continues with a bass line. The tempo and dynamics are not explicitly marked for this system.

Dm Am/E Dm/F F#m7b5 Dm7/G G7 C C7 F G7 C G/D C/E C/G

To one who'll watch o - ver me. Al - though he

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are "To one who'll watch o - ver me. Al - though he". The piano accompaniment continues with a bass line and chords. The tempo and dynamics are not explicitly marked for this system.

F C/E

may not be the man some Girls think of as hand - some. To

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line lyrics are "may not be the man some Girls think of as hand - some. To". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) at the beginning. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo and dynamics are not explicitly marked for this system.

B7 E7 E7/D A/C# A7 D7 G9

my heart he car - ries the key.

C *p* C7/E F6 Fdim7 C/E D#dim7

Won't you tell him please to put on some speed, Fol - low my lead,

G7/D C#dim7 Dm A7/E Dm/F F#dim7 Dm7/G G7

Oh, how I need Some - one to watch o - ver

1 C C7 F E7#5 Dm9 G7#5 2 C C7 F Fm C

me. me.

THERE'S A SMALL HOTEL

from *On Your Toes*

Words by LORENZ HART
Music by RICHARD RODGERS

Freely in 4

pp *rall.*

The piano introduction is in 4/4 time, marked 'Freely in 4'. It begins with a piano (*pp*) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a simple harmonic accompaniment. The piece concludes with a *rall.* (ritardando) marking.

FRANKIE:

I'd like to get a - way, Jun - ior, Some-where a - lone with

a tempo

The first line of the song is in 4/4 time. The vocal line (Frankie) starts with a quarter rest followed by a quarter note G4, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked *a tempo*.

you. It could be oh, so gay, Jun-ior! You need a laugh or

The second line of the song continues the vocal melody. The piano accompaniment includes triplet markings (3) in the right hand.

two. A cer - tain place I know, Jun - ior,

The third line of the song concludes the vocal melody. The piano accompaniment continues with triplet markings (3) in the right hand.

poco rit.

Where fun - ny peo - ple can have fun. That's where we two will

In 4 **Meno** *(rhythmically strict)*

go, Dar - ling, Be - fore you can count up one, two,

Allegretto, in 2 ($\text{♩} = 56$)

three. For: There's a small ho - tel with a

wish - ing well; I wish that we were there to - geth - er.

There's no bri - dal suite: One room

bright and neat, Com - plete for us to share to -

geth - er. Look - ing through the win - dow you can

see a dis - tant stee - ple: Not a sign of peo - ple,

Tempo I

Who wants peo - ple? When the

stee - ple bell says, "Good - night, sleep well," We'll thank the small ho -

tel to - geth - er.

Pret - ty win - dow cur - tains made of chintz. In our make be - lieve land.

On the wall are sev - 'ral

cheer - ful prints — Of Grant and Grov - er Cleve-land. ————— Go

down in-to the par - lor and feast your eyes — On the moose - head on — the

wall. Per-haps you'd like to play the or - gan,

They tune it ev - 'ry oth - er fall. The gar-den

ppp

will be like ___ Ad-am and Eve - land. No, they

3

nev - er did go in for car - riage trade; ___

rall.
They get what is known as mar - riage trade! Oh,

Tempo I

p

When the stee - ple bell says, "Good -

(Slower)

night, sleep well, you ver - y small ho - tel," We'll creep in -

In 4

molto rall.

to our lit - tle shell And we will thank the small ho -

tel to - geth - er.

pp

L.H. R.H.

THINK OF ME

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER
 Lyrics by CHARLES HART
 Additional Lyrics by RICHARD STILGOE

Allegretto

CHRISTINE:

p

Think of me,

mp

CHRISTINE:

p

Think of me,

The first system of the musical score for Christine's first line. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The vocal line begins with a rest, followed by the lyrics 'Think of me,'. The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and features a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

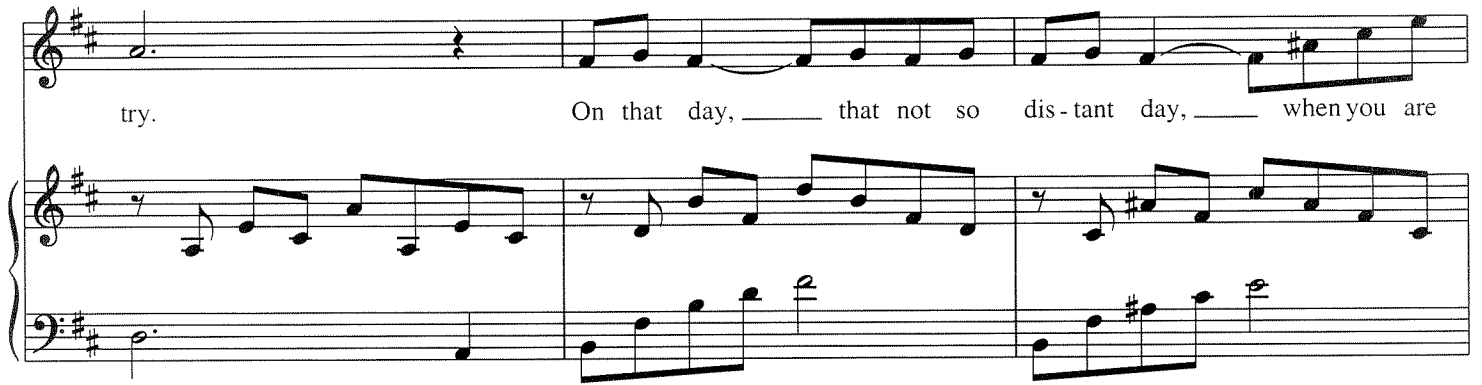
think of me fond - ly when we've said good - bye. Re -

The second system of the musical score. The vocal line continues with the lyrics 'think of me fond - ly when we've said good - bye. Re -'. The piano accompaniment continues with the same flowing eighth-note melody and bass line.

mem-ber me ev - 'ry so of - ten, prom - ise me you'll

The third system of the musical score. The vocal line continues with the lyrics 'mem-ber me ev - 'ry so of - ten, prom - ise me you'll'. The piano accompaniment continues with the same flowing eighth-note melody and bass line.

try. On that day, _____ that not so dis-tant day, _____ when you are



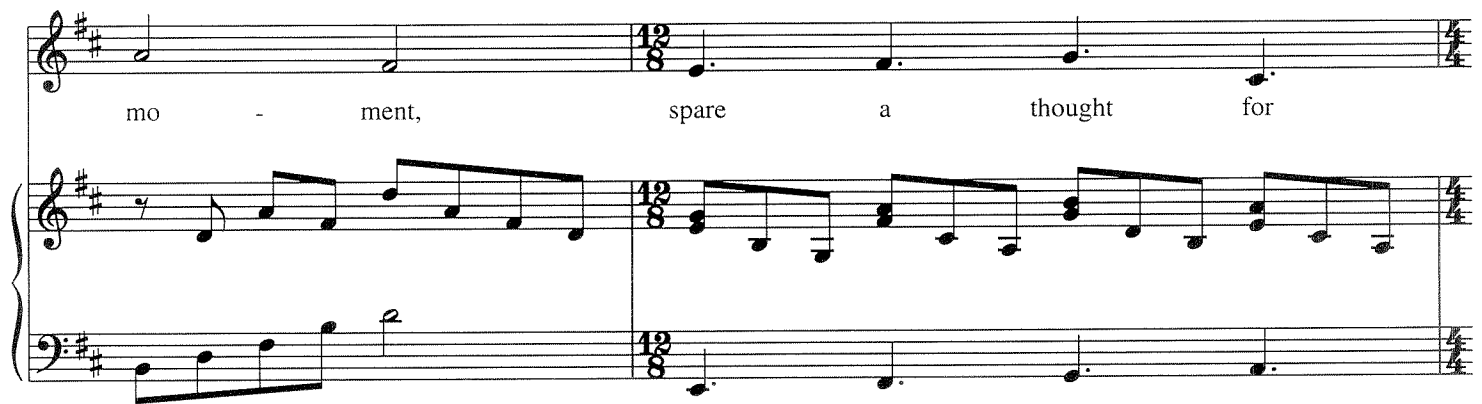
The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "try. On that day, _____ that not so dis-tant day, _____ when you are". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

far a - way and free, if you ev - er find a



The second system continues the vocal line and piano accompaniment. The lyrics are: "far a - way and free, if you ev - er find a". The musical notation remains consistent with the first system, with the piano accompaniment providing harmonic support for the vocal melody.

mo - ment, spare a thought for



The third system continues the vocal line and piano accompaniment. The lyrics are: "mo - ment, spare a thought for". The piano accompaniment features a change in texture, with more chords in the right hand and a simpler bass line in the left hand. There are some markings like '12' and '8' above the piano part, possibly indicating fingerings or specific notes.

me.



The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "me.". The piano accompaniment becomes more dramatic, with a forte (*f*) dynamic marking and a more complex chordal structure in the right hand. The system ends with a double bar line and a repeat sign.

Piano accompaniment for the first system of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with chords and single notes. The music is in a minor key, indicated by the one flat in the key signature.

Piano accompaniment for the second system of music. The right hand continues the melodic development with some grace notes and slurs. The left hand maintains the harmonic support. The tempo marking "And" is placed at the end of the system.

though it's clear, though it was al-ways clear — that this was nev - er meant to

Vocal line and piano accompaniment for the third system. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves, with a dynamic marking of *mp* (mezzo-piano) and a crescendo hairpin.

be, if you hap-pen to re - mem - ber,

Vocal line and piano accompaniment for the fourth system. The vocal line continues with lyrics. The piano accompaniment includes a slur over a phrase in the right hand and rests in the left hand. Measure numbers 12, 13, and 14 are indicated at the end of the system.

stop and think of me. Think of

Au - gust when the trees were green; don't

think a - bout the way things might have

poco rit. **A Tempo**

been. Think of me, think of me wak - ing

poco rit.

si - lent and re - signed. I - mag - ine me,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are "si - lent and re - signed. I - mag - ine me,". The piano accompaniment is written in grand staff notation (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand.

try - ing too hard — to put you from my mind.

The second system continues the musical score. The vocal line has the lyrics "try - ing too hard — to put you from my mind." The piano accompaniment continues with the same rhythmic pattern as the first system.

Think of me — please say you'll think of me — what - ev - er else you choose to

The third system features a vocal line with the lyrics "Think of me — please say you'll think of me — what - ev - er else you choose to". The piano accompaniment includes a section with a key signature change to two flats (B-flat and E-flat) and a more complex harmonic structure.

do. There will nev - er be a day when

no rit.

no rit.

The fourth system concludes the page with the lyrics "do. There will nev - er be a day when". The piano accompaniment includes a section with a key signature change to one flat (B-flat) and a final cadence. The tempo marking *no rit.* (no ritardando) is present above the vocal line and below the piano line.

poco più mosso

I won't think of you.

ff

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The tempo marking *poco più mosso* is at the top right. The dynamic marking *ff* is placed above the piano accompaniment.

This system contains the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a complex texture with many chords and moving lines.

mp *f*

This system contains the piano accompaniment for the third system, consisting of two staves (treble and bass clef). The dynamic marking *mp* is in the bass staff, and *f* is in the treble staff.

Flow-ers fade, — the fruits of sum-mer fade, — they have their

This system contains the fourth vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef).

sea - son so do we... but please prom - ise me that

This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a half note 'sea' and moving through 'son', 'so', 'do', 'we...'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. The key signature has one flat (B-flat).

some - times you will think ah —

cadenza

This system covers measures three and four. The vocal line continues with 'some - times you will think ah —'. The piano accompaniment includes a section marked 'cadenza' in the right hand, characterized by rapid sixteenth-note passages. The left hand continues with a steady eighth-note pattern.

ah — ah —

This system contains measures five and six. The vocal line features a long, sweeping melodic line with a fermata over the final note, marked with 'ah —' and 'ah —'. The piano accompaniment is mostly silent, with only a few notes in the right hand.

of me!

f *fp* *ff*

This system contains measures seven and eight. The vocal line concludes with 'of me!'. The piano accompaniment features a dramatic dynamic shift from *f* (forte) to *fp* (pianissimo) and finally to *ff* (fortissimo) in the right hand. The left hand has a few notes in the bass register.

WISHING YOU WERE SOMEHOW HERE AGAIN

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Slowly

CHRISTINE: *p*

You were once my one com-pan-ion, you were all that

mat-tered. You were once a friend and fa-ther, then my world was

Moderately

shat-tered. Wish-ing you were some-how here a-gain,

wish-ing you were some-how near; some-times it seemed

if I just dreamed, some-how you would be here. Wish-ing I could hear your

This system contains the first two measures of the vocal line and piano accompaniment. The vocal line features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment includes a triplet of eighth notes in the bass line of the second measure.

voice a - gain, know-ing that I nev - er would,

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with eighth notes and rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

dream - ing of you won't help me to do all that you dreamed I

This system contains the next two measures of the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes in the first measure. The piano accompaniment continues with eighth-note patterns in the bass line.

could. Pass - ing bells and sculpt - ed an - gels,

This system contains the final two measures of the vocal line and piano accompaniment. The vocal line ends with a quarter note. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note.

cold and mon - u - men - tal, seem for you the wrong com-pan-ions;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "cold and mon - u - men - tal, seem for you the wrong com-pan-ions;". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It features a steady eighth-note accompaniment in the bass and chords in the treble.

rit. a tempo
you were warm and gen-tle.

rit. pp a tempo

The second system continues the musical score. The vocal line has a tempo change from *rit.* to *a tempo*. The lyrics are "you were warm and gen-tle.". The piano accompaniment also has a tempo change, marked *rit.* and *pp a tempo*. The piano part features a more active accompaniment with chords and moving lines in both hands.

Too man - y years fight-ing back tears, why can't the past just

The third system of the musical score features triplets in the vocal line. The lyrics are "Too man - y years fight-ing back tears, why can't the past just". The piano accompaniment provides harmonic support with chords and moving lines.

die? Wish-ing you were some - how here a-gain;

ff

The fourth system concludes the musical score. The vocal line has a dynamic marking of *ff* (fortissimo). The lyrics are "die? Wish-ing you were some - how here a-gain;". The piano accompaniment features a strong, rhythmic accompaniment with chords and moving lines.

rall. *a tempo*

know-ing we must say good - bye. Try to for - give,

rall. *a tempo*

teach me to live, give me the strength to try. *ten. ten.* No more *ten. ten.*

molto rall. *ten. ten.*

a tempo *ten. ten.*

mem-o-ries no more si - lent tears, no more gaz-ing a - cross the wast - ed

a tempo *ten. ten.* *rall.*

years. Help me say good - bye! Help me say good - bye! _____

mp *p* *ff* *ff*

8vb

SWEET THURSDAY

from *Pipe Dream*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Fox Trot tempo (in two)

p

The piano introduction consists of two staves. The right hand plays a series of chords in a steady, rhythmic pattern, while the left hand provides a simple bass line. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 2/4.

FAUNA:

When the sun flew in my win - dow — And — crept in bed with

The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with the same rhythmic pattern as the introduction.

me, I knew that this would be — a sweet Thurs - day. —

The vocal line continues with a melodic phrase. The piano accompaniment features a repeat sign at the end of the phrase.

— When the wind got con - fi - den - tial — And — whis - pered through a

The vocal line continues with a melodic phrase. The piano accompaniment features a repeat sign at the end of the phrase.

tree I knew that this would be _____ a sweet Thurs - day. _____

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "tree I knew that this would be _____ a sweet Thurs - day. _____". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords and single notes, while the left hand plays a simple bass line.

My head was up — in the clouds, My heart was flap - ping its

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "My head was up — in the clouds, My heart was flap - ping its". The piano accompaniment continues with similar chordal and bass line patterns.

wings I looked at the sky And want-ed to try to do im-pos - si - ble

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "wings I looked at the sky And want-ed to try to do im-pos - si - ble". The piano accompaniment continues with similar chordal and bass line patterns.

things. _____ What a day it's been for dream - ing, _____ My _____

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "things. _____ What a day it's been for dream - ing, _____ My _____". The piano accompaniment continues with similar chordal and bass line patterns.

dreams have all come true, And if one I kept for you turns out — to be

right, _____ It's _____ going to be a sweet Thurs - day

night for me! _____ It's going to be a sweet Thurs - day

Bright March tempo

night! _____

A good kind of con - fi - dent feel - ing Has

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "A good kind of con - fi - dent feel - ing Has". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. The piano part features a steady bass line and chords in the right hand.

fol - lowed me all day long. My

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "fol - lowed me all day long. My". The piano accompaniment continues with the same rhythmic and harmonic structure as the first system.

luck was in, I played to win,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "luck was in, I played to win,". The piano accompaniment continues with the same rhythmic and harmonic structure.

I knew I could - n't go wrong.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "I knew I could - n't go wrong." The piano accompaniment continues with the same rhythmic and harmonic structure.

A bright red ge - ra - ni - um told me, To -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "A bright red ge - ra - ni - um told me, To -". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

day was my day for fun. A

The second system continues the musical score. The vocal line has the lyrics "day was my day for fun. A". The piano accompaniment continues with the same rhythmic pattern as the first system.

ka - ty - did said: "Take it, kid,

The third system continues the musical score. The vocal line has the lyrics "ka - ty - did said: 'Take it, kid,". The piano accompaniment continues with the same rhythmic pattern.

You bet - ter take it and run!"

The fourth system concludes the musical score. The vocal line has the lyrics "You bet - ter take it and run!". The piano accompaniment continues with the same rhythmic pattern.

Some shirts hang - ing up on a

clothes - line _____ Kept wav - ing their tails my

simile

way. _____ "Hi - ya, Fau - na?

Hi - ya, babe? Ain't this a doll of a

Meno

day?" Hi, boys. "Ain't this a doll of a

Moderato, primo tempo

day?" When the

sun flew in my win - dow ___ And ___ crept in bed with me, I

knew that this would be ___ a sweet Thurs - day. ___ When the

wind got con - fi - den - tial — And — whis - pered through a tree, I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "wind got con - fi - den - tial — And — whis - pered through a tree, I". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

knew that this would be — a sweet Thurs - day. — My head was up — in the

The second system continues the musical score. The vocal line lyrics are: "knew that this would be — a sweet Thurs - day. — My head was up — in the". The piano accompaniment includes some arpeggiated chords in the right hand, indicated by 'v' symbols above the notes.

clouds, My heart was flap - ping its wings. I looked at the sky And

The third system continues the musical score. The vocal line lyrics are: "clouds, My heart was flap - ping its wings. I looked at the sky And". The piano accompaniment continues with a steady bass line and chords.

want-ed to try to do im-pos - si-ble things. — What a day it's been for

The fourth and final system of the page. The vocal line lyrics are: "want-ed to try to do im-pos - si-ble things. — What a day it's been for". The piano accompaniment concludes with some arpeggiated chords in the right hand, indicated by 'v' symbols.

dream - ing, — My — dreams have all come true, And if one for Doc and

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a key signature of three flats (B-flat major/D minor). The lyrics are: "dream - ing, — My — dreams have all come true, And if one for Doc and". The piano accompaniment features a steady bass line and chords in the right hand.

Sue turns out — to be right, — It's — going to be a

The second system continues the vocal line and piano accompaniment. The lyrics are: "Sue turns out — to be right, — It's — going to be a". The piano accompaniment includes a trill in the right hand during the phrase "It's".

sweet Thurs - day night for me! — It's going to be a sweet Thurs - day

The third system continues the vocal line and piano accompaniment. The lyrics are: "sweet Thurs - day night for me! — It's going to be a sweet Thurs - day". The piano accompaniment features a more active right hand with chords and moving lines.

night! —

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "night! —". The piano accompaniment ends with a final chord and a fermata over the final notes.

OH, GODDESS WISE

from *Princess Ida*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN

Andante espressivo

PRINCESS:

Oh, goddess wise That

lov - est light, En - dow with sight Their

un - il - lu - min'd eyes. At this my call, A

fer - vent few Have come to woo The rays that from thee

p

cresc.

fall, _____ that from thee fall. Oh, god-dess

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'fall,' followed by a melodic phrase for 'that from thee fall.' The piano accompaniment features a steady bass line and chords in the right hand.

wise That lov - est light, — That lov - est light, _____

rall.

The second system continues the vocal line with 'wise That lov - est light, — That lov - est light, _____'. The piano accompaniment includes a *rall.* marking and features more complex chordal textures.

Let fer - vent words and fer - vent thoughts be

The third system features the vocal line 'Let fer - vent words and fer - vent thoughts be'. The piano accompaniment is marked *pp* and *volo.*, with a more active, rhythmic accompaniment.

mine, — That I may — lead them to thy sa - cred

The fourth system concludes with the vocal line 'mine, — That I may — lead them to thy sa - cred'. The piano accompaniment continues with its rhythmic accompaniment.

shrine! Let fer - vent words and fer - vent thoughts be

cresc. molto

This system contains the first two staves of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The piano part features a rhythmic pattern of eighth notes and chords, with a dynamic marking of *cresc. molto* (crescendo molto) in the right hand.

mine, That I _____ may lead them to thy sa - cred_

ff

This system contains the third and fourth staves of music. The vocal line continues with a long note followed by a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *ff* (fortissimo) in the right hand.

shrine_ I _____ may _____ lead them to thy sa - cred shrine, thy

This system contains the fifth and sixth staves of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

sa - cred shrine!

f

This system contains the seventh and eighth staves of music. The vocal line concludes with a final phrase. The piano accompaniment concludes with a final chord and a dynamic marking of *f* (forte).

SO MANY PEOPLE

from *Saturday Night*

Music and Lyrics by
STEPHEN SONDHEIM

Adagio (♩ = 96)

Rubato

p

I said the man for

p sostenuto *sim.* *espress.*

me. Must have a castle. A man of means he'd

be, A man of fame. And then I met a

mp 3 *p*

man ——— Who had-n't an - y, ——— With-out a pen - ny ———

——— To his name. ——— I had to go and

fall ——— For so much less than ——— What I had

planned from all ——— the mag-a - zines. ——— I should be

cresc.

good and sore: _____ What am I hap - py for? _____ I guess the

dim.

man means more _____ Than the means. _____

dim. *mp*

Non rubato (♩ = 48)

So man-y peo - ple in (b) the world, And

what can they do? _____ They'll nev - er know love _____ Like

cresc. *mf* *dim.*

my love for you. _____ So man-y peo - ple laugh At what they don't know-- Well,

cresc. *mf* *dim.*

Detailed description: This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes on the word 'love', followed by a half note 'you'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *cresc.*, *mf*, and *dim.*

mp

that's their con - cern. If just a few, say half a mil-lion or so, Could

mp

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'that's their concern.' and 'If just a few, say half a million or so, Could'. The piano accompaniment maintains a similar rhythmic pattern. Dynamics include *mp*.

rit. *a tempo*

see us, they'd learn. So man - y peo - ple in (b) the

rit. *mf* *a tempo*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line includes 'see us, they'd learn.' and 'So man - y peo - ple in (b) the'. The piano accompaniment features a more active bass line with a triplet. Dynamics include *rit.*, *mf*, and *a tempo*.

3

world Don't know what they've missed. _____ They'd

Detailed description: This system contains the seventh and eighth lines of music. The vocal line includes 'world Don't know what they've missed. _____ They'd'. The piano accompaniment features a triplet of eighth notes. Dynamics are not explicitly marked in this system.

nev - er be - lieve _____ Such joy could ex - ist.

cresc. *f* *gva*

Detailed description: This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes, followed by a half note, and then another triplet. The piano accompaniment features a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. Dynamics include *cresc.* and *f*. Performance markings include *gva* (glissando) and a fermata over the final note.

And if they tell us It's a thing we'll out - grow, They're

loco *gva* *loco* *dim.*

Detailed description: This system contains the third and fourth lines of music. The vocal line has a melodic line with some grace notes. The piano accompaniment continues with similar patterns. Dynamics include *loco*, *gva*, and *dim.*

jeal - ous as they can be _____ That with so man - y peo - ple in the world You love

rall. *a tempo* *mp* *rall.* *a tempo*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a melodic line with some grace notes. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *mp*. Performance markings include *rall.* and *a tempo*.

me!

mf *rit.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a melodic line with some grace notes. The piano accompaniment features a more complex texture with chords and moving lines. Dynamics include *mf*. Performance markings include *rit.*

CHRISTMAS LULLABY

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN

Simply and serenely

C Dm7 F5/C F5/Bb

p

This system shows the piano introduction for the first system of music. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple harmonic accompaniment of chords. The chords are C, Dm7, F5/C, and F5/Bb. The tempo/mood is 'Simply and serenely' and the dynamics are 'p'.

C Dm7 F5/C F5/Bb WOMAN 1: *p*

I'll

This system shows the piano introduction for the second system of music. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple harmonic accompaniment of chords. The chords are C, Dm7, F5/C, and F5/Bb. The tempo/mood is 'Simply and serenely' and the dynamics are 'p'. The system ends with the vocal line 'WOMAN 1: p' and the lyric 'I'll'.

C Dm7 F5/C F5/Bb

nev-er have the pow-er to con-trol the land, or

This system shows the piano introduction for the third system of music. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple harmonic accompaniment of chords. The chords are C, Dm7, F5/C, and F5/Bb. The tempo/mood is 'Simply and serenely' and the dynamics are 'p'. The system includes the lyrics 'nev-er have the pow-er to con-trol the land, or'.

C Dm7 F5/Bb

con-quer half the world, or claim the sun; I'll

This system shows the piano introduction for the fourth system of music. It consists of two staves: a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a simple harmonic accompaniment of chords. The chords are C, Dm7, and F5/Bb. The tempo/mood is 'Simply and serenely' and the dynamics are 'p'. The system includes the lyrics 'con-quer half the world, or claim the sun; I'll'.

C Dm7 — 3 — F5/C F5/Bb

nev-er be the kind who simply waves her hand and

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'nev-er', followed by a half note 'be', a quarter note 'the', a quarter note 'kind', a quarter note 'who', a quarter note 'sim-', a quarter note 'ply', a quarter note 'waves', a quarter note 'her', a quarter note 'hand', and a quarter note 'and'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords are indicated above the staff: C, Dm7, F5/C, and F5/Bb.

Dm7 C(add2)/E F F5/G C *mp* G/B

has a mil - lion peo - ple do the things I wish I'd done. But in the eyes

legato *mp poco accel.*

Detailed description: This system contains the next four measures. The vocal line continues with 'has', 'a mil - lion peo - ple', 'do', 'the things I wish I'd done.', and 'But in the eyes'. The piano accompaniment continues with the eighth-note pattern. The word 'legato' is written above the piano part in the first measure, and 'mp poco accel.' is written above in the fourth measure. Chords are indicated above the staff: Dm7, C(add2)/E, F, F5/G, C, and G/B.

Warmly, poco rubato

Am Em/G F C/E Dsus D

of Heav - en, my place is as - sured. I

Detailed description: This system contains the next four measures. The vocal line has a whole note 'of Heav - en,', a half note 'my place', a half note 'is', a half note 'as - sured.', and a whole note 'I'. The piano accompaniment changes to a slower, more spacious feel. Chords are indicated above the staff: Am, Em/G, F, C/E, Dsus, and D.

C/G Am7(add4) Dsus D Gmaj9 E/G#

car-ry with me Heav-en's grand de - sign.

Detailed description: This system contains the final four measures. The vocal line has a half note 'car-ry', a half note 'with me', a half note 'Heav-en's', a half note 'grand', and a half note 'de - sign.'. The piano accompaniment continues with the slower feel. Chords are indicated above the staff: C/G, Am7(add4), Dsus, D, Gmaj9, and E/G#.

Am C/G F C/E D7 *p*

"Glo - ri - a! ___ Glo - ri - a!" ___ I will sing ___ the name ___ of the Lord, ___ and He will

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "Glo - ri - a! ___ Glo - ri - a!" followed by "I will sing ___ the name ___ of the Lord, ___ and He will". The piano accompaniment provides harmonic support with chords Am, C/G, F, C/E, and D7. A dynamic marking of *p* (piano) is indicated at the end of the system.

F5(add2) C/E D7sus C/F C/E Dm7 *mp* G7sus

make me ___ shine... ___ And I will be _

The second system continues the musical score. The vocal line has the lyrics "make me ___ shine... ___ And I will be _". The piano accompaniment includes chords F5(add2), C/E, D7sus, C/F, C/E, Dm7, and G7sus. A dynamic marking of *mp* (mezzo-piano) is present.

Steadily
C Dm7(add4) ³ C(add9)/E Bb

___ like Moth-er Mar - y ___ with a bless-ing in ___ my soul, ___ and I will

The third system is marked **Steadily**. The vocal line lyrics are "___ like Moth-er Mar - y ___ with a bless-ing in ___ my soul, ___ and I will". The piano accompaniment features chords C, Dm7(add4), C(add9)/E, and Bb. A triplet of eighth notes is indicated over the vocal line.

Am7 G5(add2) ³ F F/G C

give the world my eyes ___ so ___ they can see. ___ And I will be ___ like Moth-er Mar -

The fourth system continues the piece. The vocal line lyrics are "give the world my eyes ___ so ___ they can see. ___ And I will be ___ like Moth-er Mar -". The piano accompaniment includes chords Am7, G5(add2), F, F/G, and C. A triplet of eighth notes is indicated over the vocal line.

Dm7(add4) C(add9)/E B \flat *mp* Am7 Gsus C5/F

- ry ___ with a bless-ing in_ my soul, _ and the fu- ture of_ the world_ in-side of me._

The first system of music features a vocal line with a triplet of eighth notes in the first measure. The piano accompaniment consists of chords and a bass line. The dynamic marking *mp* is present.

C Dm7 F5/C F5/B \flat C(add9)

bring out; lyrically

The second system shows piano accompaniment with chords and a melodic line in the right hand. The instruction *bring out; lyrically* is written in the right hand part.

Dm7 F(add9) G7sus E/G# *mf* Am(add2) Em/G

In the eyes ___ of Heav - en, my
rich and warm

The third system includes a vocal line with the lyrics "In the eyes ___ of Heav - en, my" and the instruction *rich and warm*. The piano accompaniment features a melodic line in the right hand and a bass line. The dynamic marking *mf* is used.

F C/E Dsus D C(add2)/G Am7sus Am

place is ___ as - sured... I car-ry with_ me Heav-en's grand_ de-sign._

The fourth system contains a vocal line with the lyrics "place is ___ as - sured... I car-ry with_ me Heav-en's grand_ de-sign._". The piano accompaniment includes chords and a bass line.

Dsus D Gmaj9 E/G# Am C(add2)/G

"Glo - ri - a! Glo - ri - a!" I will

C5/F C/E D7(add4) *p* C5/F C/E D7sus C/F C/E Dm7

sing the name of the Lord, and He will make me shine.

colla voce p

F/G G7sus C Dm7(add4) C/E

And I will be like Mother Mar - y with a blessing in my soul,

mf poco allarg. more steadily

Bb Am7 G5(add2) F

and I will give the world my eyes so they can see.

G5 C Dm7(add4) C/E

And I will be like Moth-er Mar - y with a bless-ing in my soul,

Bb Am7(add4) Gsus C5/F F/G C5(add9)

and the fu - ture of the world in - side of me.

mf *f poco accel.*

F5/G C Dm7 C/E

And I will be like Moth-er Mar - y with the pow-er in my veins.

with passion

F5/Bb Am7 C5/G F

to be - lieve in all the things I've yet to be!

C Dm7 C/E Bb(add2)/D

And I will be like Mother Mary and I'll suffer any pains...

p Rubato Am7 Gsus C5/F Am7 Gsus

For the future of the world...

p (simply; poco accel.)

C5/F Am7(add4) Gsus C5/F G7sus

For the future of the world, inside of me.

slowly, deliberately

mp

C Dm7 F5/Bb C5

Come prima

p (roll slowly)

UNEXPECTED SONG

from *Song & Dance*

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK

Gently ♩ = 76

The piano introduction is in D major, 4/4 time, marked 'Gently' with a tempo of 76. It features a melody in the right hand and a bass line in the left hand. The melody consists of quarter notes and eighth notes, with some notes beamed together. The bass line is a simple accompaniment of quarter notes. The piece ends with a double bar line.

D Em/D A/D

I have nev - er felt like this, for once I'm lost for
I don't know what's go - ing on can't work it out at

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: "I have nev - er felt like this, for once I'm lost for / I don't know what's go - ing on can't work it out at". The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Bm Bm/A A/G G G/A

words,
all, your smile has real - ly thrown me.
what - ev - er made you choose me?

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "words, / all, your smile has real - ly thrown me. / what - ev - er made you choose me?". The piano accompaniment continues with the same eighth-note bass line and chords.

D Em/D A/D

This I is just not like me at all, I nev - er thought I'd
 I just can't be - lieve my eyes, you look at me as

Bm Bm/A A/G G G/A

know though the you kind of love you've shown me.
 could - n't bear to lose me.

D D7 G

Now no mat - ter where I am, no mat - ter what I do, I see your face ap -

Gm7 Bm C

pear - ing like an un - ex - pect - ed song, an un - ex - pect - ed

1. 2.

F D D

song that on-ly we are hear - ing. hear - ing.

cresc. rit.

G Am/G D/G Em Em/D

I have nev-er felt like this. For once I'm lost for words, your smile has real-ly

f a tempo

D/C C C/D G Am/G D/G

thrown me. This is not like me at all, I nev - er thought I'd

Em Em/D D/C C C/D G

know the kind of love you've shown me. Now no mat - ter where I

G7 C Cm Em

am, no mat-ter what I do, I see your face ap - pear - ing like an un-ex-pect-ed

F Bb G

song, an un - ex - pect - ed song that on - ly we are hear - ing.

Em F Bb

Like an un-ex-pect-ed song, an un-ex-pect-ed song that on-ly we are

G Am/G G

hear - ing.

ff *a tempo* *fp* *ff*

SOMETHING GOOD

from *The Sound of Music*

Lyrics and Music by
RICHARD RODGERS

Moderato

Ab/Eb

Bb/C

Bbm/C

mf

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf'.

C7 MARIA: F F6 E/F

Per - haps I had a wick - ed - child - hood,

mp legato

The first vocal line is for MARIA. The piano accompaniment is marked 'mp' and 'legato'. The lyrics are: "Per - haps I had a wick - ed - child - hood,"

Ddim/F C7 F F6 C9 C7

Per - haps I had a mis - 'ra - ble youth. But

The second vocal line continues the lyrics: "Per - haps I had a mis - 'ra - ble youth. But". The piano accompaniment continues with the same harmonic structure.

F F7 Bb Gm7b5

some - where in my wick - ed mis - 'ra - ble past There

The final vocal line concludes the lyrics: "some - where in my wick - ed mis - 'ra - ble past There". The piano accompaniment concludes with a final chord.

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F/C C7 F6 F7

must have been a mo - ment of truth. _____ For

Bb/D Db7 F/C F

here you are, Stand - ing there, Lov - ing me, _____

mf

Bb/D Db7 C9 C7

Wheth - er or not you should. _____ So,

mp

F F7 Bb Gm7b5

some - where in my youth or child - hood _____ I

F/C E/C C7 F

must have done some - thing good. _____

mf

Red. *

C7/Bb Am7 F/A Gm7 Gm7b5

Noth - ing comes from noth - ing, Noth - ing ev - er could. So,

mf

F/C Bb/C C7

some - where in my youth or child - hood _____ I

F/C E/C C7 F

must have done some - thing good. _____

mf

Red. *

MY FAVORITE THINGS

from *The Sound of Music*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Con moto

Piano introduction in G major, 3/4 time. The music features a steady eighth-note accompaniment in both hands, with a dynamic marking of *p* (piano).

MARIA:

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in G major, 3/4 time, with lyrics: "Rain - drops on ro - ses and whis - kers on kit - tens, Bright cop - per".

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues with lyrics: "ket - tles and warm wool - en mit - tens, Brown pa - per pack - ag - es".

Vocal line and piano accompaniment for the third line of lyrics. The vocal melody concludes with lyrics: "tied up with strings, These are a few of my fa - vor - ite".

things. Cream col - ored pon - ies and

mf *pp*

crisp ap - ple stru - dels, Door - bells and sleigh - bells and schnitz - el with

noo - dles, Wild geese that fly with the moon on their wings,

These are a few of my fa - vor - ite things.

Girls in white dress - es with blue sat - in sash - es,

Snow-flakes that stay on my nose and eye - lash - es, Sil - ver white

win - ters that melt in - to springs, These are a few of my

poco marcato

fa - vor - ite things. When the dog bites, When the

mf

bee stings, When I'm feel - ing sad, I

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "bee stings, When I'm feel - ing sad, I". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes chords and moving lines in both hands, with some notes marked with accents (>).

sim - ply re - mem - ber my fa - vor - ite things and then I don't

The second system continues the vocal line with the lyrics "sim - ply re - mem - ber my fa - vor - ite things and then I don't". The piano accompaniment continues with chords and moving lines, maintaining the key signature and time signature.

feel so bad!

The third system features the vocal line with the lyrics "feel so bad!". The piano accompaniment includes dynamic markings: *f* (forte) and *p* (piano). The piano part has a more active bass line in the first half and then becomes more chordal in the second half.

The fourth system shows the piano accompaniment continuing. It features a key change to three flats (Bb, Eb, Ab) and a 4/4 time signature. The piano part consists of chords and moving lines in both hands, with some notes marked with accents (>).

Rain - drops on ro - ses and whis - kers on kit - tens,

Bright cop - per ket - tles and warm wool - en mit - tens, Brown pa - per

pack - ag - es tied up with strings, These are a few of my

fa - vor - ite things. Cream col - ored

pon - ies and crisp ap - ple stru - dels, Door - bells and sleigh - bells and

schnitz - el with noo - dles, Wild geese that fly with the moon on their

wings, These are a few of my fa - vor - ite things.

Girls in white dress - es with blue sat - in

sash-es, Snow-flakes that stay on my nose and eye-lash-es,

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement.

Sil-ver white win-ters that melt in-to springs, These are a

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

few of my fa-vor-ite things. When the dog bites,

+Ob. *mf*

The third system introduces a new instrument, the oboe, indicated by "+Ob.". The oboe part has a melodic line with a slur and a dynamic marking of *mf*. The vocal line and piano accompaniment continue from the previous systems.

When the bee stings, When I'm feel-ing sad,

The fourth system concludes the vocal line and piano accompaniment. The vocal line ends with a long note. The piano accompaniment features a final chord and some melodic flourishes in the treble and bass staves.

I sim - ply re - mem - ber my fa - vor - ite things and

then I don't feel so bad!

p *f*

When the dog bites, When the bee stings,

mf

When I'm feel - ing sad, I sim - ply re -

mem-ber my fa-vor-ite things and then I don't feel _____

This system contains the first line of music. The vocal line is in the upper staff, with lyrics underneath. The piano accompaniment is in the lower two staves, with a grand staff bracket on the left. The music is in a minor key, indicated by two flats in the key signature.

so bad.

p *f*

This system contains the second line of music. The vocal line continues with the lyrics "so bad." The piano accompaniment features dynamic markings of *p* (piano) and *f* (forte). The piano part includes some complex chordal textures and a bass line with some rhythmic patterns.

sf

This system contains the third line of music. The vocal line has a long, sustained note. The piano accompaniment features a dynamic marking of *sf* (sforzando) and includes a double bar line at the end of the system, indicating the end of the piece.

I HAVE CONFIDENCE

from *The Sound of Music*

Music and Lyrics by
RICHARD RODGERS

Moderato (Rubato)

MARIA:

What will this day be like? I won-der. _ What will my fu - ture

mp

p

Più mosso

be? I won-der. _ It could be so ex - cit - ing to be out in the world, to be

mp

free. My heart should be wild - ly re - joic - ing. Oh, what's the mat-ter with

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Bright 2

cresc. poco a poco

me? I've al - ways longed for ad - ven - ture, _____ to do the

p cresc. poco a poco

things _____ I've nev - er dared. _____ Now here I'm fac - ing ad -

Slower

Poco agitato, in 4

ven - ture, _____ then why am I so scared? A cap - tain with sev - en

p

Faster

chil - dren, what's so fear - some _ a - bout that? Oh, I must stop these doubts, all these wor - ries. If I

r.h.

Meno

don't, I just know I'll turn back. I must dream of the things I am seek - ing. I am

Deliberato *poco a poco cresc. e accel.*

seek - ing the cour - age I lack. The cour - age to serve them with re - li - ance, —

pp *mp* *p* *poco a poco cresc. e accel.*

Face my mis-takes with - out de - fi - ance, — Show them I'm wor - thy and while I show them

poco rall. **Allegro moderato**

I'll show me, so Let them bring on an - y prob - lems. —

mf poco rall. *mp*

I'll do bet - ter than my best. I have

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

con - fi - dence they'll put me to the test, But I'll make them see I have

The second system continues the vocal line with quarter notes D5, E5, F5, and G5, followed by a half note A5. The piano accompaniment continues with similar rhythmic patterns and chordal support.

con - fi - dence in me. Some-how I will im - press them.

The third system continues the vocal line with quarter notes G5, A5, B5, and C6, followed by a half note D6. The piano accompaniment includes some grace notes and slurs over the chords.

I will be firm but kind. And all those chil - dren,

The fourth system concludes the vocal line with quarter notes D6, E6, F6, and G6, followed by a half note A6. The piano accompaniment ends with a final chord and a fermata over the bass line.

heav - en bless them, They will look up to me — and mind me.

mf

With each step I am more cer - tain. — Ev - 'ry - thing will turn out

mp

fine. — I have con - fi - dence the world can all be mine. They'll

have to a - gree I have con - fi - dence in me. —

Con moto

I have con-fi-dence in sun - shine, ___

p

I have con - fi-dence in rain. _____ I have con - fi-dence that

spring will come a - gain. Be - sides which, you see, I have con - fi-dence in me.

sfz

Strength does - n't lie in num - bers, _____ Strength does - n't lie in

wealth. _____ Strength lies in nights of peace - ful slum - bers.

When you wake up, wake up! _____ It's health - y. All I

trust I leave my heart to. _____ All I trust be - comes my

own. _____ I have con - fi - dence in con - fi - dence a -

rit. e dim.

Meno (building)

lone. _____ *Spoken:* Oh, help! *Sung:* I have con - fi - dence in con - fi - dence a -

(Bdim7 arp.)

pp

lone. _____ *ten.* Be - sides which, you see, I have con -

A tempo sempre cresc.

sfz *mp* *sempre cresc.*

ten.

fi - dence in me. _____

f

8vb

THE WOMAN IN HIS ROOM

from *Where's Charley?*

By FRANK LOESSER

Slowly

AMY:

Freely

Char-ley's a nice boy, a dear boy, a sweet boy, a

fine boy, a good boy, Through and through. Char-ley's a

Waltz tempo

nice boy, a sweet boy, a fine boy, a good boy, So loy - al

rit.

Freely

and so true. I am his one girl, the one girl, the

Waltz tempo

one girl, the one girl, No oth - er can re - place, So when my

Char - ley's far from me I'm con - tent as I can be Just to close my

più mosso

eyes And pic - ture his face, And pic - ture his face, And

(Sung)

(Spoken)
pic-ture- Picture- That pic-ture, that pic-ture, that pic-ture of that wom-an, That

pic - ture of that wom - an on the pia - no in his room!

That pic - ture, that pic - ture, that

pic - ture of that wom - an wear - ing tights, And a vul - gar os - trich

plume! That wom - an, that wom - an, that hus - sy of a

rit.

wom - an, That wom - an in the pic - ture, That wom - an in his room!

ten. *a tempo*

Oh, the shock of it, A wom-an in his room.

ten.

That wom - an, that wom - an, I

p

*Spoken: Of course, of course,
I'm such a fool.*

won - der if he's kiss'd her, I won - der if he's kiss'd her, She's

pp

Slowly *a tempo*

prob - a - bly his sis - ter, Just a pho - to - graph tak - en at a

a tempo

mas - quer - ade, What a ter - ri - ble, ter - ri - ble mis - take I've

Freely

made! Char-ley's a nice boy, a dear boy, a sweet boy, a

fine boy, a good boy, through and through. _____ Char-ley's a

Waltz tempo

nice boy, a sweet boy, a fine boy, a good boy, So loy - al

pp

rit. and so true. I am his one girl, the one girl, the

rit. *p*

Spoken:
No other?

one girl, The one girl no oth - er can re - place. (*Spoken*) No

p

oth - er liv - ing rel - a - tive. that's ex - act - ly what he said. No

p

(Sung)

oth - er liv - ing rel - a - tive, ex - cept his Aunt! For

Spoken:
He has no sister!

all the rest are dead! *(Spoken)* Then ex - act - ly who

(Sung) (a tempo)

is That wom - an, that wom - an, that wom - an in the pic - ture, That

(a tempo)

wom - an in the pic - ture on the pia - no in his room?

That wom - an, that wom - an, that

sub. p

wom - an who, I have no doubt, Is drenched in a hid - eous French per -

rit.

a tempo

fume! That wom - an, That wom - an, That guad - y, bawd - y

f a tempo *p*

rit.

Ve - nus, That wom - an's come be - tween us, That wom - an in his room.

rit.

Freely *a tempo*

Oh, the gall of him! A wom-an in his room!

That wom - an, that wom - an, For

p

Spoken: Oh, why am I so suspicious?

this he'll have to an - swer, For this he'll have to an - swer. *Sung: She's*

pp

Slowly *a tempo* *accel.*

prob - a - bly some danc - er, Just a la - dy my Char - ley does - n't

a tempo

e - ven know. Just the cov - er of the pro - gramme of some Lon - don show. Char - ley's a

Freely

nice boy, a dear boy, a sweet boy, a fine boy, a good boy, through and

through. I shall be pa - tient - ly wait - ing when Char - ley re - turns from that

*Spoken: A French word.
I've seen it in a novel.
Rendezvous - meaning -*

ur - gent Ren - dez - vous. Sung: That

a tempo

wom - an, that wom - an, I know he's with that wom - an, I'm

a tempo

sure he's with that wom - an on the pia - no in his room.

That wom - an, that

sub. p

wom - an, That mon - ster of a wom - an Cast a spell o - ver

my in - tend - ed groom. It's end - ed, all

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics "my in - tend - ed groom." followed by "It's end - ed, all". The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and *p*.

end - ed. They're up there, sweet - ly sigh - ing, And I thought love un -

The second system continues the vocal line with the lyrics "end - ed. They're up there, sweet - ly sigh - ing, And I thought love un -". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

rit. *ten.*
dy - ing Had just be - gun to bloom. Oh, the shame of it! A

The third system includes the lyrics "dy - ing Had just be - gun to bloom. Oh, the shame of it! A". Above the vocal line, the markings *rit.* and *ten.* are present. The piano accompaniment features a *rit.* marking and includes some complex chordal textures and a double bar line.

Dirge-like *rall.*
wom - an in his room! _____

The fourth system begins with the lyrics "wom - an in his room! _____". Above the vocal line, the markings **Dirge-like** and *rall.* are present. The piano accompaniment is marked *ff* and features prominent triplets in the bass line. The system concludes with a double bar line and a final chord.

WHISTLE DOWN THE WIND

from *Whistle Down the Wind*

Music by ANDREW LLOYD WEBBER
Lyrics by JIM STEINMAN

Moderato con moto

D

Dmaj7

D6

D2

D

Whis-tle down the wind _____ Let your voic - es car - ry _____

p

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The piano accompaniment is in grand staff. The first measure has a D chord, the second has a Dmaj7 chord, and the third has a D chord. The lyrics are 'Whis-tle down the wind' and 'Let your voic - es car - ry'.

Dmaj7

D6

A7/D

_____ Drown out all the rain Light a patch of dark - ness

p

Detailed description: This system contains the next three measures. The vocal line continues with 'Drown out all the rain' and 'Light a patch of dark - ness'. The piano accompaniment features chords for Dmaj7, D6, and A7/D. The lyrics are 'Drown out all the rain' and 'Light a patch of dark - ness'.

D

treach - er - ous and scar - y. _____

p

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with 'treach - er - ous and scar - y.'. The piano accompaniment features a D chord. The lyrics are 'treach - er - ous and scar - y.'.

D6 D Dmaj7 D6 D

Howl at the stars _____ Whis - per when you're sleep - ing _____

mp

A7/D

I'll be there to hold you I'll be there to stop the

D6/9 D

chills and all the weep - ing _____ Make it

G(add2) D/F# Em7

clear and strong _____ so the whole night

mf

D/F# F#m G D/A Bm

long _____ Ev-'ry sig-nal that you send un - til the ver - y end I will not a - ban - don

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a long note on 'long' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Em A7 D6/9 D Dmaj7/A D6/A

you my prec-ious friend So try and stem the tide _____

The second system continues the musical piece. The vocal line has a melodic phrase for 'you my precious friend' and another for 'try and stem the tide'. The piano accompaniment includes a dynamic marking of *mp* and a *f* marking. A piano roll is shown for the right hand, indicating a sequence of notes.

D Dmaj7/A D6/A A7/D

Then you'll raise a ban - ner _____ Send a flare up in the sky Try to burn a torch and

The third system features a vocal line with the lyrics 'Then you'll raise a banner' and 'Send a flare up in the sky'. The piano accompaniment continues with harmonic support, including a dynamic marking of *f*.

D6 D Em/D A7/D

try to build a bon - fire _____ Ev-'ry sig-nal that you send un - til the ver - y end I'm

The fourth system concludes the page with a vocal line that includes the lyrics 'try to build a bonfire' and 'Ev-'ry signal that you send'. The piano accompaniment provides the final harmonic context for this section.

D 1
A7/D

there. _____ So whis-tle down the wind for I have al-ways been right

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'there.' followed by a melodic phrase for 'So whis-tle down the wind for I have al-ways been right'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A first ending bracket is placed over the final two measures of this system, labeled '1' and 'A7/D'.

D6 D Dmaj7 D6 D Dmaj7 D6

here. _____

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'here.' followed by a melodic phrase. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a series of chords: D6, D, Dmaj7, D6, D, Dmaj7, and D6.

A7/D D6 D Dmaj7 D7

Make it

Detailed description: This system contains the next two measures. The vocal line has a melodic phrase that ends with a fermata over the word 'Make it'. The piano accompaniment provides harmonic support. The system ends with a series of chords: A7/D, D6, D, Dmaj7, and D7.

2 A7/D D

whis-tle down the wind for I have al-ways been right there. _____

p

Detailed description: This system contains the final two measures. The vocal line starts with a second ending bracket labeled '2' over the first measure, followed by the phrase 'whis-tle down the wind for I have al-ways been right there.' with a fermata. The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with a series of chords: A7/D and D.

STILL

from *Titanic*

Music and Lyrics by
MAURY YESTON

Slowly $\text{♩} = 63$

B

With a sense of wonder

B

Still. The way I

mp

Red. * *Red.* * *Red.* * *Red.* *

D#7sus4/A# D#7 G#m G#m/F#

love you love still lives in my

sim.

E#m7b5 B/F#

heart af - ter all of the years we've been to -

3

This song is sung as a duet in the show; this is the composer's solo edition.

E/F# F#7sus4 F#7 G#m F#/A#

geth - er hold - ing

cresc.

B F#m/A G#7sus4 G#7 D#m7b5

our love still. The way you

mf

G#7sus4 G#7 C#m C#m/B

move me still feels as it

cresc.

F#7/A# E#m7b5 B/F#

did when you first be - came mine, whis - pered the

3

E/F# F#7sus4 F#7 B C#7/G#

words "I will." I

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line consists of quarter notes: 'words', a whole note rest, 'I', a whole note rest, 'will.', a whole note rest, and 'I'. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

B/F# F# B/F# E/F# F#7sus4 F#7

loved you_ then_ and I love you

The second system continues the vocal line with: 'loved you_ then_ and I love you'. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

B B9sus4 B7 Eadd2 A#7#5 A#7

still. No one else could

The third system continues the vocal line with: 'still. No one else could'. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

D#9sus4 D#m/C# Eadd2 A#7#5 A#7

play your role, for - ev - er know my

The fourth system continues the vocal line with: 'play your role, for - ev - er know my'. The piano accompaniment includes a steady eighth-note bass line and chords in the right hand.

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

mind. True com - pan - ion

This system contains the first five measures of the piece. The vocal line starts with a long note on 'mind.' followed by 'True' and 'com - pan - ion'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. A dynamic marking of *f* is present in the second measure.

D#7sus4 D# G#add2 A#m7b5 D#7sus2 D#7

of my soul I won't turn from,

This system contains the next five measures. The vocal line continues with 'of my soul I won't turn from,'. The piano accompaniment maintains the eighth-note pattern in the right hand. A dynamic marking of *f* is present in the first measure.

G#9sus4 G#9 G7#9/D G#7/D# Db add2 Db

you I learn from. Still. Through for - tune's

molto rit. *a tempo mp*

This system contains the next five measures. The vocal line includes the words 'you I learn from. Still. Through for - tune's'. The piano accompaniment features a more complex eighth-note pattern in the right hand. Dynamic markings include *molto rit.* and *a tempo mp*.

F7sus4/C F7 Bb madd2 Bb madd2/Ab

chang - es still al - ways we've

This system contains the final five measures. The vocal line concludes with 'chang - es still al - ways we've'. The piano accompaniment continues with the eighth-note pattern in the right hand. A dynamic marking of *mp* is present in the first measure.

Gm7b5 Db/A^b

known that the prom - ise we made kept us as

The first system of the score features a vocal line in G minor with a key signature of two flats. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The first measure has a Gm7b5 chord, and the second measure has a Db/A^b chord. The vocal line has a triplet of eighth notes in the final measure of the system.

Bbb/A^b Ab7sus4 Ab7 Db Eb7/B^b

mf one and will! I

sfz *cresc.* *poco rit.* *a tempo* *mf*

The second system continues the vocal line with the lyrics "one and will! I". The piano accompaniment features dynamic markings: *mf* at the start, *sfz* for the first measure, *cresc.* for the second, *poco rit.* for the third, *a tempo* for the fourth, and *mf* for the fifth. The chords are Bbb/A^b, Ab7sus4, Ab7, Db, and Eb7/B^b.

*Cue notes are an alternate melody.

Db/A^b Ab9sus4 Ab7

loved you - then and I love you

sfz *sfz* *molto cresc.* *poco rit.*

The third system features the vocal line with the lyrics "loved you - then and I love you". The piano accompaniment includes dynamic markings: *sfz* for the first two measures, *molto cresc.* for the third, and *poco rit.* for the fourth. The chords are Db/A^b, Ab9sus4, and Ab7.

E/D^b F#/D^b Db

still.

a tempo *ff* *rit.*

The fourth system concludes the vocal line with the word "still.". The piano accompaniment features dynamic markings: *a tempo* and *ff* for the first two measures, and *rit.* for the third. The chords are E/D^b, F#/D^b, and Db. The system ends with a double bar line and repeat signs.