

Soprano Volume 4

T · H · E
SINGERS
MUSICAL THEATRE
ANTHOLOGY

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

Compiled and Edited by Richard Walters

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Foreword

When I conceived and compiled the first volumes of *The Singer's Musical Theatre Anthology*, released in 1987, I couldn't have possibly imagined the day when I would be writing the foreword for Volume 4. Such a venture is made possible only by the lively and sustained interest of singing actors of all descriptions, be they students or professionals. As a researcher I can only present you with practical choices from existing theatre literature. Without the dedicated pursuit of that music by people such as you, dear reader, these collections would remain on a shelf, unopened.

Volume 4 allows inclusion of songs from shows opened since Volume 3 (released in 2000), as well as a continuing, deeper look into both classic and contemporary musical theatre repertory. As has been the case with each of the solo voice volumes in this series, songs are chosen with many types of talent in mind. All songs do not suit all singers. It is good and natural for any performer to stretch as far as possible, attempting diverse material. But it is also very important ultimately to know what you do well. That is an individual answer, based on your voice, your temperament and your look. This collection has enough variety of songs that any interested performer should be able to find several viable choices.

You will come up with a more individual interpretation, conjured from the ground up in the manner that all the best actors work, if you learn a song on your own, building it into your unique singing voice, *without* imitating a recorded performance. Particularly try to avoid copying especially famous renditions of a song, because you can probably only suffer in the comparison. Would you learn a role from Shakespeare, Shaw or Edward Albee solely by mimicking a recording, film or video/DVD of it? Your answer had better be *of course not!* The same needs to be true of theatre music. After you know the notes and lyrics very well, study the character's stated and unstated motivations and thoughts to come up with your own performance. Explore your own ideas about musical and vocal phrasing to express the character's emotions. In other words, make a song your own, and no one can take it away from you. It's yours for life.

Original keys are used exclusively in this edition. Sometimes these reflect the composer's musical/vocal concept, and sometimes they are merely the keys best suited to the original performers. Still, they give a singer a very good idea of the desired vocal timbre for a song as presented in its authentic theatre context. There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt will be able to sing songs from the soprano volumes as well as the mezzo-soprano/belter volumes. Belters may decide to work on their "head voice" in soprano songs. Men who have voices that lie between tenor and baritone, commonly called "baritenors" (a common range in contemporary musical theatre), may find songs in both the tenor and baritone/bass volumes.

In my foreword for Volume 3 of *The Singer's Musical Theatre Anthology*, written in 2000, I stated that the movie musical was dead. What a difference five years makes! The genre appears to be gaining a little steam at this writing, evidence of the continued relevance of musical theatre to a wider audience.

The books comprising Volume 4 of this series would not have been possible without the enthusiastic help of Brian Dean as assistant editor, and I thank him heartily.

All the selections from all volumes of this series, including duets, total nearly 700 songs. A marathon performance of all the songs in all volumes of *The Singer's Musical Theatre Anthology* would take more than 40 hours. What fun that would be!

Richard Walters,
December, 2005

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 4

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ABOUT THE SHOWS

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

BEAUTY AND THE BEAST

MUSIC: Alan Menken
LYRICS: Howard Ashman and Tim Rice
BOOK: Linda Woolverton
DIRECTOR: Robert Jess Roth
CHOREOGRAPHER: Matt West
OPENED: 4/18/94, New York; still running as of December 2005

Disney made its Broadway debut with a big-budget adaptation of its own 1991 Oscar-nominated animated film musical. Like the classic fairy tale on which it is based, *Beauty and the Beast* tells the story of a witch who transforms a haughty prince into a fearsome Beast (and his retainers into household objects). Her spell can be broken only when the prince learns how to love, and how to inspire love. Lyricist Ashman died in 1991 before the film opened. The stage score includes several trunk songs written for the film, but not used, plus five new songs with lyrics by Broadway veteran Rice. Belle is a dreamy, bookish ingenue, a bit of a social outcast in her own way. Much to her surprise she falls in love with the initially brutish Beast. Belle sings "Home," added for the Broadway score, after first being imprisoned in the Beast's castle.

THE BOY FRIEND

MUSIC, LYRICS AND BOOK: Sandy Wilson
DIRECTOR: Cy Feuer
CHOREOGRAPHER: John Heewood
OPENED: 1/14/54, London; a run of 2,084 performances
 9/30/54, New York; a run of 485 performances

The Boy Friend is nostalgically set in the roaring twenties, following a mild trend in the 1950s for interest in that era. It evokes the stylized lyrics, melodies and rhythms of the 1920s in its score. Rich lords and ladies summer on the French Riviera. Polly Browne is an heiress who is posing as a commoner, looking for a boy friend not interested in her money. *Sans* companionship at the outset, Polly meets the handsome messenger boy Tony, cutely expressing her feelings for him in the bouncy "I Could Be Happy with You." After a series of misunderstandings and misrepresentations, she eventually learns that Tony is, in fact, an English lord. On the beach at a dance, the peppy French maid Hortense extols the wonders of their glamorous locale in "It's Nicer in Nice." *The Boy Friend* ran to great success in London, and its New York premiere was the Broadway debut for eighteen-year-old Julie Andrews. The 1972 film was adapted rather freely by director Ken Russell, but kept most of the songs intact. It starred fashion model Twiggy and the equally leggy Tommy Tune. *The Boy Friend* has a little performed sequel, written in 1964, called *Divorce Me, Darling*.

BYE BYE BIRDIE

MUSIC: Charles Strouse
LYRICS: Lee Adams
BOOK: Michael Stewart
DIRECTOR AND CHOREOGRAPHER: Gower Champion
OPENED: 4/14/60, New York; a run of 607 performances

The first musical to deal with rock and roll and its effect on the youth, *Bye Bye Birdie* was also the first musical by collaborators Charles Strouse and Lee Adams. Conrad Birdie is the Elvis-inspired pop star who is being drafted. As a publicity stunt before he leaves for the army, his agent decides that he will kiss a young lady live on the Ed Sullivan television show while performing his new song "One Last Kiss." The ingenue of his affection is teenager Kim McAfee. Tempers flare when her current romance is tread upon. During the live broadcast, Birdie is punched out by Kim's jealous boyfriend, before the singer can plant the kiss on Kim. A chase ensues the next day as Birdie tries to get out of town. Early in the show, Kim, recently having stepped down from the presidency of the Conrad Birdie fan club, sings of her burgeoning adulthood in "How Lovely to Be a Woman." After jumping back on the Birdie bandwagon, Kim has to assuage her boyfriend Hugo that she only has eyes for him ("One Boy"). The original production starred Dick Van Dyke, Chita Rivera, Kay Medford and Charles Nelson Reilly. The 1963 movie starred Van Dyke, Janet Leigh, Maureen Stapleton, Paul Lynde, and Ann-Margret. A TV version was made in 1995 with Jason Alexander, Vanessa Williams, and Chynna Phillips. A sequel, *Bring Back Birdie*, by the same authors, had a short run in 1981.

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 and Hammerstein were among the first to explore the new medium of television with a full-length original TV musical. The show 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 whose Fairy Godmother helps her to overcome the plots of her evil stepmother and stepsisters so that she can go to an opulent ball and meet the 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. "A Lovely Night" is the morning after song of recalling the Prince's ball. Cinderella's stepmother and stepsisters do not understand how she can describe it so perfectly, but they joyfully join in the number. The 1957 live broadcast drew the largest American television audience to date. A 1965 TV production was made in color, starring Lesley Ann Warren. A new production was filmed for ABC-TV starring Brandy, Whitney Houston, Bernadette Peters and others, first airing in 1997. In 2004, a black-and-white kinescope taping of the rehearsal for the original 1957 production starring Julie Andrews was discovered and subsequently released on DVD. A stage adaptation toured the U.S.; the musical finally made its New York stage debut in 1993 at New York City Opera.

A DATE WITH JUDY (film)

MUSIC AND LYRICS: various writers
SCREENPLAY: Dorothy Cooper, Dorothy Kingsley and Aileen Leslie
DIRECTOR: Richard Thorpe
CHOREOGRAPHER: Stanley Donnan
RELEASED: 1948, MGM

Based on the popular, homespun radio program of the same name, which ran from 1941-1950, the MGM movie treatment of *A Date with Judy* starred ingenue Jane Powell in the title role. Judy is a boy-crazy teenager, happy to gossip and cajole dates from her hours spent on the telephone. In this droll musical, she has a boyfriend, Oogie, but she changes affections when a new boy, Stephen (Robert Stack), comes to town. Stephen is more interested in the young Carol Pringle (Elizabeth Taylor) who is Oogie's sister. After many colorful mishaps and misunderstandings, including Carmen Miranda teaching Judy's dad (Wallace Beery) to conga, all the characters end up happy in the end. "It's a Most Unusual Day," written by Harold Adamson and Jimmy McHugh, comes back more than once in the movie as a kind of a good-natured audience sing-a-long, first crooned by Powell. A short-lived TV show aired with the same title in 1952.

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

MUSIC: Frank Lazarus, featuring songs of many others
LYRICS AND BOOK: Dick Vosburgh
DIRECTOR AND CHOREOGRAPHER: Tommy Tune
OPENED: 5/1/80, New York; a run of 588 performances

The slash in the title shows the dual nature of this good-natured revue/musical. The first act is a musical revue, put on by the cinephile ushers at the famous Grauman's Chinese Theater in Hollywood, and includes many well-loved songs such as "Thanks for the Memory." The second act is a movie that is being shown at Grauman's, a madcap, original Marx brothers musical, set in the Ukraine the night before the Revolution (based on Anton Chekhov's 19th century farcical play *The Bear*). In the first act, a Jerry Herman song, "Nelson," lambasts the Nelson Eddy/Jeanette MacDonald movie musical romance, notably in the Canadian Mountie/Opera Singer matchup in 1936's *Rose-Marie* (also known as *Indian Love Call*). An usher, posing as Jeanette, sings about their (Canadian) rocky romance to a life-size cardboard cutout of Nelson.

DRAT! THE CAT!

MUSIC: Milton Schafer
LYRICS AND BOOK: Ira Levin
DIRECTOR AND CHOREOGRAPHER: Joe Layton
OPENED: 10/10/65, New York; a run of 8 performances

Drat! The Cat! is set in 1890s New York City. A cat burglar is on the prowl, thieving from the richest of New York's upper class. Bob Purefoy (Elliot Gould) is the policeman on the case. His first act of prevention is to protect the upper crust party thrown by the Van Guilders. He falls immediately in love with their daughter Alice (Leslie Ann Warren). Little does he know that she is actually the cat burglar he is trying to catch! Her crime spree stems from her rebellion against her parents' wishes for her to settle down and be married. She wants instead to make a career for herself. Slyly, she feigns interest for Purefoy, and even offers to help the policeman to catch the cat. In the end, Purefoy allows her to escape, and she realizes that she actually does have real feelings for him ("I Like Him"). The show had a short run, but gained some notoriety when Barbra Streisand, Gould's wife at the time, recorded a single of his song in the show "She Touched Me" as "He Touched Me." A new studio recording was produced in 1997.

FANNY

MUSIC AND LYRICS: Harold Rome
BOOK: S N. Berman and Joshua Logan
DIRECTOR: Joshua Logan
CHOREOGRAPHER: Helen Tamiris
OPENED: 11/4/54, New York; a run of 888 performances

Fanny takes us to the colorful, bustling port of Marseilles "not so long ago" for a musical version of Marcel Pagnol's French film trilogy, *Marius, Fanny* and *César* (originally played onscreen by Ezio Pinza). Compressed into an evening's entertainment, the action-packed story concerns Marius, who yearns to go to sea; his father, César, the local café owner; Panisse, a prosperous middle-aged sail maker; and Fanny, the girl beloved by both Marius and Panisse. Though Fanny has a child with Marius just before he ships off, Panisse marries her and brings up the boy as his own. When Marius returns demanding both Fanny and his son, César convinces him that Panisse has the more rightful claim. Years later, however, the dying Panisse dictates a letter to Marius offering him Fanny's hand in marriage. Earlier, seeing that Marius's attention is kept by another girl, Fanny passionately professes her love for Marius in "I Have to Tell You." All of the songs were eliminated for the 1961 screen version directed by Logan.

FLORA, THE RED MENACE

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: George Abbott and Robert Russell; based on the novel *Love Is Just Around the Corner* by Lester Atwell
DIRECTOR: George Abbott
CHOREOGRAPHER: Lee Theodore
OPENED: 5/11/65, New York; a run of 87 performances

Kander and Ebb had written a handful of successful songs in the early sixties, but *Flora the Red Menace* was their first Broadway musical. It was also the Broadway debut of nineteen-year-old Liza Minelli, starting a lifelong relationship between Liza and the songwriting duo. The show was set in Depression-era New York. Flora (Minelli) is an earnest high school graduate, looking for a job and a way to change the world. She finds work in the art department of Garrett and Melick's, a leading department store. At the same time, she meets and starts to fall for the stammering but incendiary Harry, who is a card carrying Communist. He pressures her to join the party. The show is about Flora balancing the pro-union agenda of her boyfriend's party and her need for a job. A lovely ballad, sung by Liza Minelli when her range was higher and lighter, is a wonderful evocation of first love, not announced brassy and loud as Flora expected, but rather as "A Quiet Thing."

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Burt Shevelove and Larry Gelbart
DIRECTOR: George Abbott
CHOREOGRAPHER: Jack Cole
OPENED: 5/8/62, New York; a run of 964 performances

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients, *Forum* is a bawdy, farcical, pell-mell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, *A Funny Thing Happened on the Way to the Forum* opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed. To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254-184 BC), then wrote an original book incorporating such typical characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero), and the senile old man. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. The 1997 Broadway revival starred Nathan Lane as Pseudolus; the role was later played by Whoopi Goldberg. Philia is the ingenué slave girl, the object of Hero's affection. Philia's strong suit is that she is absolutely "Lovely," as she tells us in this song.

INTO THE WOODS

MUSIC AND LYRICS: Stephen Sondheim
BOOK AND DIRECTION: James Lapine
CHOREOGRAPHER: Lar Lubovitch
OPENED: 11/5/87, New York; a run of 765 performances

Into the Woods brought together for the second time the Pulitzer Prize winning team of Lapine and Sondheim. Instead of the "art of making art," this time they turned to children's fairy tales as their subject. The book of *Into the Woods* often focuses on the darker, grotesque aspects of these stories, but by highlighting them, it touches on the themes of interpersonal relationships, death, and what we pass on to our children. Act One begins with the familiar "once upon a time" stories, and masterfully interweaves the plots of Snow White, Little Red Riding Hood, Cinderella, Jack and the Beanstalk, a Baker and his Wife and others. Act Two concerns what happens *after* "happily ever after," as reality sets in, and the fairy tale plots dissolve into more human stories. Cinderella evaded the prince earlier in the show. She sings of their second meeting, where she narrowly avoided capture by the prince "On the Steps of the Palace." At the end of the show, the Baker quietly tells his infant son the story of the boy's birth, and the morals we have all learned through the night of theatre. The Witch sings "Children Will Listen" (later joined by the whole ensemble). Though the role of the Witch is principally for a better, "Children Will Listen" is in a more soprano range, thus suited to this volume. A revival came to Broadway in 2002, starring Vanessa Williams as the Witch.

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, 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, Brynner began touring in a new stage production which played New York in 1977 and London in 1979, eventually performing the role 4,625 times. A new Broadway production opened in 1996, starring Donna Murphy and Lou Diamond Phillips. Tuptim is a beautiful young woman who was given as a gift to the King of Siam by the King of Burma. She is in love with Lun Tha, the Burmese messenger who brought her to Siam. The two of them secretly meet and sing two duets expressing their longing: "We Kiss in a Shadow" and "I Have Dreamed." Both have been adapted as solos for this edition.

THE LIGHT IN THE PIAZZA

MUSIC AND LYRICS: Adam Guettel
BOOK: Craig Lucas, based on the novella of the same name by Elizabeth Spencer
DIRECTOR: Bartlett Sher
CHOREOGRAPHER: Jonathan Butterell
OPENED: 4/18/05, New York; still running as of December 2005

Finding inspiration in the same country as his grandfather Richard Rodgers' *Do I Hear a Waltz?*, Adam Guettel's *The Light in the Piazza* follows Americans abroad in Italy. The plot concerns a mother and her daughter Clara on extended holiday in Florence in 1953. Clara is mentally challenged, having the mind of ten-year-old, but the passions of a young woman. She sings of her pleasure in simple things in "The Light in the Piazza." An Italian man, Fabrizio, falls for the beautiful girl, and much of the story revolves around Clara's mother trying to protect her child from a perceived incompatibility with the young suitor. In the end, Clara and Fabrizio will be married. A non-musical movie treatment was made in 1962, starring Olivia de Havilland and Rossano Brazzi.

MAN OF LA MANCHA

MUSIC: Mitch Leigh
LYRICS: Joe Darion
BOOK: Dale Wasserman
DIRECTOR: Albert Marre
CHOREOGRAPHER: Jack Cole
OPENED: 11/22/65. New York; a run of 2,328 performances

Cervantes' great demented hero. Don Quixote, is the unlikely hero of this popular musical of the 1960s. Although very much rooted in the Spanish novelist's work, this musical version was adapted from Dale Wasserman's television play, *I, Don Quixote*. The principal characters, besides Don Quixote, are Sancho Panza, the Don's squire and sidekick, and Aldonza, who Quixote sees as his grand lady. Dulcinea Quixote hounds the fierce Aldonza with his overtures of love; she in turn continually spurns him. As her heart gradually thaws, she wonders, "What Does He Want of Me?" The film version, released in 1972, starred Peter O'Toole and Sophia Loren. *Man of La Mancha* has returned several times to Broadway, with revivals in 1972, 1977, 1992, and 2002.

MONTY PYTHON'S SPAMALOT

MUSIC: John Du Prez and Eric Idle
LYRICS: Eric Idle
BOOK: Eric Idle, "lovingly ripped off from the motion picture *Monty Python and the Holy Grail*"
DIRECTOR: Mike Nichols
CHOREOGRAPHER: Casey Nicholaw
OPENED: 3/17/05, New York; still running as of December 2005

Eric Idle, one of the founding members of the British television comedy troupe "Monty Python's Flying Circus," made his Broadway writing debut with *Monty Python's Spamalot*, billed as "a new musical lovingly ripped off from the motion picture *Monty Python and the Holy Grail*." As in the movie, the show involves the wacky adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. The lavish *Spamalot* was directed by luminary Broadway and movie director Mike Nichols. The original cast starred Tim Curry, Hank Azaria, and David Hyde Pierce. True to characteristic Python irreverence and silliness, *Spamalot* lambasts the musical genre at every step, one such example being the aptly named "The Song that Goes Like This," sung by The Lady of the Lake and Sir Dennis Galahad. The song has been adapted as a solo for this edition.

MUSIC IN THE AIR

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Jerome Kern and Oscar Hammerstein II
OPENED: 11/8/32. New York, a run of 342 performances

A "show within a show." *Music in the Air* reunited *Show Boat* writers Jerome Kern and Oscar Hammerstein. In the small Bavarian town of Edendorf, a music teacher, Walther, begins a trek to Munich to try to get his songs published. He is joined by his daughter, Sieglinde, and her soon-to-be sweetheart Karl. Once in Munich they become mixed up in the middle of an operetta production, and a rocky relationship between the diva Frieda, and her lover, the librettist/impresario Bruno. Outraged by the attention Bruno gives young Sieglinde, Frieda storms out of the production, and attempts to take the handsome Karl with her. Undaunted by the chaos surrounding his operetta, librettist Bruno continually tries to win the heart of Sieglinde, as in the duet "The Song Is You" (here presented as a soprano solo). The young country girl ends up being cast in the lead role, but against expectations in musical theatre, she doesn't have the skills to save the show! Father, daughter and Karl end up back in Edendorf to a happy ending of published songs and young love. A movie was made in 1934, with Gloria Swanson in the diva's role.

MYTHS AND HYMNS

MUSIC, LYRICS AND BOOK: Adam Guettel
DIRECTOR: Tina Landau
OPENED: 3/31/98, New York; a run of 16 performances

The source material for Guettel's *Myths and Hymns* is just that—mythological figures such as Icarus, Pegasus and Sisyphus, and old texts from an 1886 Presbyterian Hymnal Guettel found in a used book store. The song cycle for the theatre premiered under the name *Saturn's Returns* but was later changed to the present title. *Floyd Collins* director Landau helped stage this night of music, which focused on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. "Migratory V" acknowledges our solitary achievements, but asks if we can come together in one voice, as does a flock of birds, can we not achieve a glimpse of the eternal?

THE NEW MOON

MUSIC: Sigmund Romberg
LYRICS: Oscar Hammerstein II
BOOK: Oscar Hammerstein II, Frank Mandel and Laurence Schwab
DIRECTOR: Edgar MacGregor (uncredited)
CHOREOGRAPHER: Bobby Connolly
OPENED: 9/19/28, New York; a run of 509 performances

Hammerstein and Romberg's follow up to their popular *Desert Song* had everything from young love and marriage to murder, double crossing, piracy, and revolution. *The New Moon* is a sprawling musical, set in French Colonial New Orleans, on the ship the New Moon, and on the Isle of Pines. Noble born Robert Mission killed the King of France's cousin, and had himself sold into bondage as cover to escape to America. The plot follows Robert's attempt to gain stouthearted supporters against the King, and to woo the hand of the beautiful Marianne, the daughter of the household where he is indentured. Vicomte Ribaud is sent from France to track down the lawless Mission. Robert is caught and is being extradited to France on the New Moon, along with Marianne, who has come along because she has been engaged for years to the ship's inept captain Georges. While onboard, she writes Robert a love note reading, "Lover, Come Back to Me." Sympathizers of Robert, in the guise of pirates, attack the ship and rescue him, and he leads them to the Isle of Pines, where they will try to live Robert's utopian, nationalistic vision. Ribaud is still with them, and he secretly summons two French ships to the island to rescue himself and catch Robert for the second time. When the ships arrive, they bring news that more revolution has occurred in France, and Robert's loyalty to the country but defiance of the King is saluted. Robert will stay to rule the Isle of Pines with Marianne by his side. A movie starring Jeanette MacDonald and Nelson Eddy was released in 1940.

110 IN THE SHADE

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

N. Richard Nash adapted his play, *The Rainmaker*, for Schmidt and Jones' first Broadway musical, following their wildly successful Off-Broadway musical *The Fantasticks*. Nash's play is probably best remembered for the film version which starred Burt Lancaster and Katharine Hepburn. It is a simple tale of Lizzie, an aging, unmarried woman who lives with her father and brothers on a drought-stricken ranch in the American west. Starbuck, a transient "rainmaker," comes on the scene and is soon viewed to be the con man that he is, despite his dazzling charisma. He does, however, pay somewhat sincere attention to Lizzie, and awakens love and life in her. Nevertheless, she sees no future with Starbuck, and winds up with a reliable local suitor instead. The show was featured in a prominent production by New York City Opera in 1992. Lizzie's first song, "Love Don't Turn Away," implores love to not pass by her "open arms that are aching for their first embrace."

ONE TOUCH OF VENUS

MUSIC: Kurt Weill
LYRICS: Ogden Nash
BOOK: S. J. Perelman and Ogden Nash
DIRECTOR: Elia Kazan
CHOREOGRAPHER: Agnes De Mille
OPENED: 10/7/43, New York; a run of 567 performances

One Touch of Venus gathered together many of Broadway's best—the prolific Kurt Weill, witty Ogden Nash in his first and only book musical, celebrated motion picture and Broadway director Elia Kazan, choreographer Agnes De Mille, and Mary Martin in her second musical and first starring role, as the statue come to life. At one time, Marlene Dietrich was considered for the role of Venus. A rich patron in the arts, Whitelaw Savory, imports a statue of Venus to his foundation. His barber, Rodney Hatch, absent-mindedly places the engagement ring meant for his fiancée Gloria upon the ring of Venus, which brings her to life, and makes her fall in love with him. Venus experiences present day New York while pursuing Rodney, and being chased by the old man Savory. In her quest to entice Rodney, she also banishes the meddlesome Gloria to the North Pole. Though at first staying true to the acerbic Gloria, Rodney eventually succumbs to the wiles of Venus, as she beckons him to come to her and "Speak Low." The production was marked by beautiful, New York inspired ballets by De Mille, such as "Forty Minutes for Lunch." A movie version was released in 1948 starring Ava Gardner.

PAL JOEY

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: John O'Hara
DIRECTOR: George Abbott
CHOREOGRAPHER: Robert Alton
OPENED: 12/25/40; a run of 374 performances

With its heel for a hero, its smoky night-club atmosphere, and its true-to-life characters, *Pal Joey* was a major breakthrough in bringing about a more adult form of musical theatre. Adapted by John O'Hara from his own *New Yorker* short stories, the show is about Joey Evans, an entertainer at a small Chicago nightclub, who is attracted to the innocent Linda English, but drops her in favor of a wealthy, middle-aged Vera Simpson. Vera builds a glittering nightclub, the Chez Joey, for her paramour but she soon grows tired of him, and Joey, at the end, is on his way to other conquests. In his only major Broadway role, Gene Kelly got the chance to sing "I Could Write a Book," and Vivienne Segal, as Vera, introduced "Bewitched." Vera is wise to Joey, but enjoys their affair. The comic-naughty song "Bewitched" was given a different, sanitized lyric by Hart for its life apart from the show and became a popular standard. Though it had a respectable run, *Pal Joey* was considered somewhat ahead of its time when it was first produced. A 1952 Broadway revival, with Miss Segal repeating her original role and Harold Lang as Joey, received a more appreciative reception and went on to a run of 542 performances. In 1957, Columbia made a film version (a loose adaptation), with George Sidney directing, starring Frank Sinatra, Kim Novak and Rita Hayworth.

PHANTOM

MUSIC AND LYRICS: Maury Yeston
BOOK: Arthur Kopit, from the novel *The Phantom of the Opera* by Gaston Leroux
OPENED: 1991, Houston

Yeston's *Phantom* has never had a Broadway run, but it has played widely in the United States, receiving raves from critics in Chicago, Boston, New York, Houston and other places. Yeston and Kopit actually wrote their show before Lloyd Webber wrote his, but were unable to get any financing for a Broadway production after the British musical was announced. Yeston, composer of *Nine*, *Grand Hotel*, and *Titanic*, was once a music textbook author and professor at Yale, and also composed a cello concerto for Yo-Yo Ma. The story of *Phantom* is familiar: Young ingenue Christine Daae works her way from obscurity to a starring role in the Paris Opera house with help from the menacing and manipulative Phantom. When she first sets foot on stage, only a costume girl at the time, she sings of the thrill she feels as she knows she is "Home."

PINS AND NEEDLES

MUSIC AND LYRICS: Harold Rome
BOOK: Arthur Arent, Marc Blitzstein, Emmanuel Eisenberg, Charles Friedman, David Gregory, Joseph Schrank, Arnold B. Horwitt, John Latouche, Harold Rome
DIRECTOR: Charles Friedman
CHOREOGRAPHER: Benjamin Zemach
OPENED: 11/27/37, New York; a run of 1,108

Harold Rome was a prolific songwriter in the 1930s, though his often politically slanted songs were not widely known. Enter the International Ladies Garment Workers Union, and soon Rome would be a star. The ILGWU held meetings in the Princess Theatre, and they decided to put on an inexpensive revue for fun. *Pins and Needles* began to take form when the young Rome was brought in to write his catchy songs. The musical, a mix of story, songs and skits looking at current events through union eyes (and a socialist spirit of the era), was written by, among others, John Latouche and Marc Blitzstein. The show became a runaway hit, and is the only non-union "union" musical to succeed on Broadway, owing some of its longevity to keeping itself topical by introducing a new skit or song every few months to keep it fresh. A studio recording, produced by Rome in 1962, starred Barbra Streisand, who in the same year would make her Broadway debut in Rome's *I Can Get It For You Wholesale*. "Nobody Makes a Pass at Me" is the lament of a woman who, despite her best efforts at primping and preening, still fails to attract a man. Today it is a charming, anachronistic survey of the products used in the 1930s.

PLAIN AND FANCY

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

The setting of *Plain and Fancy* is Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they had inherited—but not before they had a chance to meet the local people and appreciate their simple but unyielding way of living. The warm and atmospheric score was composed by Albert Hague, familiar as the bearded music teacher in the film and TV series *Fame*. A young Barbara Cook, in her second Broadway show, plays the part of Amish girl Hilda, who is arranged to be married to a much older man. Furious at her situation, she thumbs her nose at her betrothed and tradition in "I'll Show Him."

RAGS

MUSIC: Charles Strouse
LYRICS: Stephen Schwartz
BOOK: Joseph Stein
DIRECTOR: Gene Saks
CHOREOGRAPHER: Ron Field
OPENED: 8/21/86, New York, a run of 4 performances

On paper, *Rags* looked like a sure hit, with music by Charles Strouse (*Bye Bye Birdie, Annie*), lyrics by Stephen (*Godspell*) Schwartz, a book by *Fiddler on the Roof's* Joseph Stein, and starring operatic diva Teresa Stratas. However, this sprawling musical, set in 1910 in New York's Lower East Side, and chronicling the lives of the Jewish immigrants who made their way there, could not find favor in its short Broadway run. The score features a wide range of music including Klezmer, Ragtime, and musical comedy. The show has found a new life in many revivals over the years. Rebecca (Stratas) and her young son come to America to reunite with her husband, who has already made the passage from Russia. In "Children of the Wind" she likens the spreading of her family, and all refugees, to being tossed about by the wind.

RAGTIME

MUSIC: Stephen Flaherty
LYRICS: Lynn Ahrens
BOOK: Terrence McNally, from the novel by E. L. Doctorow
DIRECTOR: Frank Galati
CHOREOGRAPHER: Graciela Daniele
OPENED: 1/18/98, New York, a run of 834 performances

Ahrens and Flaherty's *Ragtime* takes its book from the popular novel by E. L. Doctorow about the immigrant experience. A stellar cast, including Audra MacDonal and Brian Stokes Mitchell, helped propel the Broadway run. Set at the turn of the 20th century, this musical has a large cast with many interwoven storylines as the characters move from the time of horse-drawn carriages into the modern age of the automobile. This dense plot pits poor immigrants side by side with Henry Ford, Booker T. Washington, Admiral Perry and J. P. Morgan. Sarah (MacDonal) is a poor African-American mother who has just given birth to a son. His father, the ragtime pianist Coalhouse Walker Jr., left Sarah before he knew she was pregnant. A rich woman finds the child, left in her garden where Sarah tried to abandon him, just as the police arrive with the now mute mother. The woman takes pity on her, and agrees to take care of Sarah and the child. She sings the lullaby of remorse, "Your Daddy's Hands," to her infant son, who, despite Sarah's attempt to forget his father, reminds her of him.

ROBERTA

MUSIC: Jerome Kern
LYRICS AND BOOK: Otto Harbach
DIRECTOR: Hassard Short
CHOREOGRAPHER: José Limon
OPENED: 11/18/33, New York; a run 295 performances

The musical was adapted from Alice Duer Miller's novel *Gowns by Roberta*, but in the end, the little plot that remained in the show seems to be a scant framework for some first rate songs. *Roberta* is probably best remembered as the source for its most famous song, "Smoke Gets in Your Eyes." Vaudeville star Bob Hope had his first major Broadway musical role in the production "Yesterdays," which had little to do with the story of an American football player who inherits a Paris salon, laments the present melancholy of a lover who had better luck in the past. Two film versions were made of the show: a 1935 version which starred Irene Dunne, Fred Astaire and Ginger Rogers, and *Lovely to Look At* in 1952.

1776

MUSIC AND LYRICS: Sherman Edwards
BOOK: Peter Stone
DIRECTOR: Peter Hunt
CHOREOGRAPHER: Onna White
OPENED: 3/16/69, New York; a run of 1,217 performances

Sherman Edwards' background as a high school history teacher made him a perfect choice to bring the American Revolution to the Broadway stage. Edwards' characters of our heritage leap off the page and their real personalities shine through—the disliked firebrand John Adams, the quiet lover Thomas Jefferson, and the witty Benjamin Franklin, among many others. The cast consists of largely the signers of the Declaration of Independence. We see the fierce debates over states rights, individual autonomy and slavery in the hot Philadelphia days of that defining year. Much of the dialogue is taken verbatim from memoirs and letters of the actual participants. *1776* is not a typical musical with large dance numbers and many songs. It allows ample time for the plot to unfold, and often there are very long breaks with no music as the delegates debate in Congress. Remarkably enough, the florid writer Jefferson is portrayed as a man of few words. When his wife Martha Jefferson is asked how he found the words to propose to her, she replies that it was through music that he won her heart ("He Plays the Violin"). The 1972 movie, directed by Hunt, kept many of the original Broadway actors including William Daniels (Adams), Ken Howard (Jefferson) and Howard Da Silva (Franklin). A Broadway revival was staged in 1997.

SHE LOVES ME

MUSIC: Jerry Boock
LYRICS: Sheldon Harnick
BOOK: Joe Matsteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney
OPENED: 4/23/63. New York; a run of 302 performances

The closely integrated, melody drenched score of *She Loves Me* is certainly one of the best ever written for a musical comedy. It was based on a Hungarian play, *Parfumerie*, by Miklos Laszlo, that had already been used as the basis for two films, *The Shop Around the Corner* (1940), and, adapted to an American setting, *In the Good Old Summertime* (1949). Set in the 1930s in what could only be Budapest, the tale is of the people who work in Maraczek's Parfumerie, principally the constantly squabbling sales clerk Amalia Balash (Barbara Cook) and the manager Georg Nowack (Daniel Massey). It is soon revealed that they are anonymous, amorous pen pals who agree to meet one night at the Café Imperiale, though neither knows the other's identity. That evening Georg realizes that it is Amalia who is waiting for him at the restaurant, but he doesn't let on. She is so disheartened that she calls in sick the next day. Georg brings her ice cream and is especially gentle to her, while also planting doubts about her "dear friend" pen pal. Could he be bald, or fat, or old? She ponders Georg's visit in "Vanilla Ice Cream." *She Loves Me*, which would have starred Julie Andrews had she not been filming *Mary Poppins*, was one of Barbara Cook's most magical portrayals. A Broadway revival opened in 1993. The same basic story was adapted for the 1998 film *You've Got Mail*.

SHOW BOAT

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Zeke Colvan and Oscar Hammerstein II
CHOREOGRAPHER: Sammy Lee
OPENED: 12/27/27. New York; a run of 572 performances

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*. that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/opera, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* not only summed up of all that had come before it, both in the musical and opera genres, and in a distinctly American style, but additionally planted a seed of complete congruity which would later blossom in the more adventurous shows of the '30s, '40s and '50s. Since its premiere in 1927, the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertoires, or in the many, many amateur productions. A major Broadway revival opened in 1994. At their first meeting, Ravenal mistakenly thinks Magnolia an actress; she is not (yet), but is happy to "Make Believe" with him. The opening number of the second act, "Why Do I Love You?" has the incredulous newlyweds Ravenal and Magnolia brimming with love for each other.

SIMPLE SIMON

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: Ed Wynn and Guy Bolton
DIRECTOR: Zeke Colvan
CHOREOGRAPHER: Seymour Felix
OPENED: 2/18/30, New York; a run of 135 performances

Simple Simon was a musical comedy meant to showcase the talents of Broadway legend Ed Wynn. In this Ziegfeld production, Wynn plays Simon, a newspaper vendor who enjoys a good fairy tale over a good headline. Most of the show is a dream of Simon's, which takes place in two fantasy kingdoms and involves King Cole, Cinderella, Prince Charming and even the Trojan Horse. Interestingly enough, two of the more famous songs from the production, "Dancing on the Ceiling" and the torch song "He Was Too Good to Me," were cut before the show opened, both probably written for Ruth Etting. This style of musical in this period typically had little character-driven plot context for songs.

ST. LOUIS WOMAN

MUSIC: Harold Arlen
LYRICS: Johnny Mercer
BOOK: Arna Bontemps and Countee Cullen
DIRECTOR: Rouben Mamoulian
CHOREOGRAPHER: Charles Walters
OPENED: 3/30/46, New York; a run of 113 performances

St. Louis Woman, based on Arna Bontemps novel, *God Sends Sunday*, was something of a non-operatic *Porgy and Bess* Set in 1898, it tells of a fickle St. Louis woman, Della Green, who is first the girlfriend of saloon-keeper Bigelow Brown, then falls for Li'l Augie, a jockey with an incredible winning streak. Before Brown is killed by a rejected lover, he puts a curse on Li'l Augie which ends the winning streak and cools Della's affection. The lovers are, however, reunited for the final singing of their impassioned duet, "Come Rain or Come Shine." In 1959, a revised version of *St. Louis Woman*, relocated to New Orleans and retitled *Free and Easy*, was performed in Amsterdam and Paris. "I Wonder What Became of Me," sung by the melancholy character Leah, is a rarely heard ballad from the composer of "Over the Rainbow."

SWEET ADELINE

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Reginald Hammerstein
CHOREOGRAPHER: Danny Dare
OPENED: 9/3/29, New York; a run of 234 performances

Sweet Adeline paired Jerome Kern and Oscar Hammerstein for the first time since their 1927 smash *Show Boat*, and was intended as a vehicle for Helen Morgan, the original Julie in *Show Boat*. Set in and around New York in 1898, the story concerns Addie Schmidt, the daughter of a Hoboken beer garden owner, and her three loves. After Tom Martin has gone to fight in the Spanish-American war, Addie, now known as Adeline Belmont, becomes a Broadway star and falls for wealthy socialite James Day. But his family disapproves and she happily ends up in the arms of composer Sid Barnett. The show was a family affair for Oscar, produced by his uncle Arthur, and playing in his theatre, and also directed by his brother Reginald. The show capitalized on the brief resurgence of 1890s trends in the 1930s. Down on her luck and blue, a lovesick Adeline melodramatically ponders, "Why Was I Born?" A movie version starring Irene Dunne was released in 1935.

URINETOWN

MUSIC: Mark Hollmann
LYRICS: Mark Hollmann and Greg Kotis
BOOK: Greg Kotis
DIRECTOR: John Rando
CHOREOGRAPHER: John Carrafa
OPENED: 9/20/01, New York; a run of 965 performances

Without seeing the show, it is hard to believe a production called *Urinetown* would come to Broadway, but it did, and had a successful run at that. Greg Kotis had the seed of the idea while broke in Europe and faced with a Parisian pay-per-use toilet. This helped him envision the drought-stricken world where a greedy conglomerate, Urine Good Company, owns all the toilets in the city, thus making it a "Privilege to Pee." This show delights in its self-awareness and lambasting of the musical genre, with intentionally cheesy lyrics and a wee plot. Bobby Strong helps the masses to overthrow the corrupt company, while falling for the boss's daughter Hope. She gives him advice, after the jailing of his own father Old Man Strong, to "Follow Your Heart." The show's original opening date of September 13, 2001, was postponed due to the World Trade Center attacks.

WONDERFUL TOWN

MUSIC: Leonard Bernstein
LYRICS: Betty Comden and Adolph Green
BOOK: Joseph A. Fields and Jerome Chodorov
DIRECTOR: George Abbott
CHOREOGRAPHER: Donald Saddler
OPENED: 2/25/53, New York; a run of 559 performances

Wonderful Town reunited the creative team that made 1944's *On the Town* so successful: Bernstein, Comden and Green, and director George Abbott. Set in New York, this show is not a sequel; rather it is based on the hit Broadway play *My Sister Eileen*, which itself was based on Ruth McKinney's semi-autobiographical *New Yorker* short stories. The musical was conceived as a showcase for Rosiland Russell as Ruth. Ruth and Eileen are two sisters making their way in Greenwich Village, originally from a small town in Ohio. Ruth is a writer, and Eileen is well, pretty. As Ruth chases the story, Eileen is chased by suitor after suitor. Ruth's editor, Bob Baker, comes over to apologize for being curt with Ruth, and Eileen immediately falls "A Little Bit in Love" with him. After a raucous night with seven amorous, Conga-dancing Brazilian naval cadets that lands Eileen in jail, all is well in the end as she realizes that Ruth and Bob love one another, and Eileen finds a singing career. A revival came to Broadway in 2002, with Donna Murphy as Ruth and Jennifer Westfeldt as Eileen.

HOME

from Walt Disney's *Beauty and the Beast: The Broadway Musical*

Music by ALAN MENKEN
Lyrics by TIM RICE

Lyricaly
Dsus

Chords: Cm/D, Gm/D, D7

Dynamic: *pp*

Tempo: *pp*

G BELLE: G/F# G/E G/D

Yes, I made the choice For Pa - pa, I will stay.

Tempo: *poco rit*, *mp* *a tempo*

C C/B Am7 C/D Gsus G

But I don't de - serve to lose my free - dom in this way, you mon - ster!

Esus Em Am7 B7sus B7

If you think that what you've done — is right, well

Em G7/D C6 Bm/D rit

then _____ you're a fool! _____ Think a -

G a tempo C C/B C/A C/G C Em

gain! _____ Is this

a tempo poco cresc. mp

F6 G7sus G7 C F/C

home? Is this where I should learn to be hap - py?
home? Is this what I must learn to be - lieve in?

C Em F6 G7sus G7

— Nev - er dreamed that a home could be dark and
— Try to find Some-thing good in this trag - ic

C G/D C/E C C/B Am

cold _____
place _____

I was told ev - 'ry
Just in case I should

poco cresc

C/G F C/E E7sus E/G# Am C7/G

day in my child - hood: E - ven when we grow old,
stay here for - ev - er held in this smp - ty space,

dim.

F C/E G/D G7 Csus C E7sus/B E7/B

home should be where the heart is. Nev - er were words so
Oh, but that won't be eas - y I know the rea - son

Am C7/G F6 G7sus G7

true!
why-

My heart's far,
My heart's far,

far a - way
far a - way

Home is,
Home's a

C F/C G/C 1 C Em 2 C C/B Am

too. Is this What I'd give to re -
lie.

dim *f*

F Bm7b5 E7 Am Am/G

turn to the life that I knew late - ly And to

F Dm Bb

think I com - plained of that dull pro - vin - cial

cresc.

E7sus E7 G/A A D F#m G6

town Is this home? Am I

rall *a tempo, broadèr*

8vb *loco*

Em7/A F#m/A A7 D G/D A/D D F#m

here for a day or for - ev - er? Shut a -

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 quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and finally a quarter note on G4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G6 Em7/A A A7 D A/E

way from the world un - til who knows when?

The second system continues the piece. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on G4. The piano accompaniment features a G6 chord in the first measure, followed by Em7/A, A, A7, D, and A/E chords.

D/F# D D/C# Bm D/A G

Oh, but then, as my life has been al - tered

dim *pushing ahead*

The third system includes a dynamic marking of *dim* (diminuendo) and a performance instruction *pushing ahead*. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on G4. The piano accompaniment includes a D/F# chord in the first measure, followed by D, D/C#, Bm, D/A, and G chords.

D/F# F#sus F#/A# Bm D7/A A/G G D/F#

once, it can change a - gain Build high - er walls a -

The fourth system concludes the piece. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter note on G4. The piano accompaniment includes a D/F# chord in the first measure, followed by F#sus, F#/A#, Bm, D7/A, A/G, G, and D/F# chords.

Asus/E A7 Dsus D F#sus/C# F#7 Bm D7/A

round me, change ev - 'ry lock and key. Noth - ing

dim.

G6 F#7sus F# Bm

lasts, noth - ing holds all of me.

Am7 D7 G6 F#m Em F#m/A A7

— My heart's far, far a - way, home and

poco rit. *p nostalgically*

D D/C# Bm Gm/Bb D

free!

a tempo *rit* *pp*

I COULD BE HAPPY WITH YOU

from *The Boy Friend*

Words and Music by
SANDY WILSON

Moderato

f *rit.*

The piano introduction is in 4/4 time, marked Moderato. It begins with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line. The piece concludes with a ritardando (*rit.*) marking.

POLLY:

mf colla voce

I don't claim that I am psy - chic, but one look at you and I kick a -

The vocal line for Polly is in 4/4 time, marked *mf colla voce*. The lyrics are: "I don't claim that I am psy - chic, but one look at you and I kick a -". The piano accompaniment consists of chords and a simple bass line.

way ev - 'ry scru - ple I learnt as a pu - pil in school, my dear.

The vocal line continues with the lyrics: "way ev - 'ry scru - ple I learnt as a pu - pil in school, my dear." The piano accompaniment features triplets in the right hand and chords in the left hand.

This song is a duet for Polly and Tony in the show, adapted as a solo for this edition

I'm not one to make pre - dic - tions, but I've thrown off all re - stric-tions And

don't mind con - fess - ing I think it's a bless - ing That you are here

Though I'm pre - pared to find I'm wrong, _____ I've

legato

got a fun - ny feel - ing we be - long To - geth - er

rall.

(Not too fast)

I could be hap - py with you _____ If

mf a tempo

you could be hap - py with me _____

I'd be con - tent - ed to live an - y - where, _____

What would I care, _____ *rall.* As long as you were there?

rall.

a tempo

Skies may not al - ways be blue, _____ But

mf a tempo

one thing is clear as can be, _____ I know that

I could be hap - py with you, My dar - ling If

*(optional repeat)**

you could be hap - py with me.

* The companion accompaniment CD omits the optional repeat.

Skies may not al - ways be blue, But

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Skies may not al - ways be blue, But". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment with chords and moving lines in both hands.

one thing is clear as can be _____ I know that

The second system continues the musical score. The vocal line has a long note on the word "be" followed by a blank line, then "I know that". The piano accompaniment continues with similar harmonic support, including some melodic lines in the right hand.

I could be hap - py with you, My dar - ling, If

The third system of the score. The vocal line contains the lyrics "I could be hap - py with you, My dar - ling, If". The piano accompaniment provides a consistent harmonic background with chords and moving lines.

you could be hap - py with me

The final system on the page. The vocal line concludes with the lyrics "you could be hap - py with me". The piano accompaniment ends with a *pp* (pianissimo) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

IT'S NICER IN NICE

from *The Boy Friend*

Words and Music by
SANDY WILSON

Con vivo (in 2)

HORTENSE:

I'm

f *mf*

of - ten asked if I would like to trav - el, And

mf

vis - it oth - er lands a - cross the sea, But

mf

though it might be pleas - ant, I think that, for the pres - ent, This

rall.

a tempo

is the place where I pre - fer to be _____ Let

a tempo

oth - ers go to Swe - den or Si - am, _____ I

colla voce

8va _____ *loco*

rall.

think I'll stay ex - act - ly where I am _____ They

rall.

a tempo

say it's love - ly when a Young la - dy's in Vi - en - na, But it's
 peo - ple's one de - sire is To go to Bue - nos Air - es But it's

a tempo

nic - er, much nic - er in Nice, In
 nic - er, much nic - er in Nice, The

Am - ster - dam or Brus - sels The men have great big mus - cles, But they're nic - er, much
 laws are rath - er vague in The town of Cop - en - hag - en But they're nic - er, much

nic - er in Nice I've heard that the I -
 nic - er in Nice. And some may like a

tal - ians Are ver - y fond of dal - liance, And they're al - so
 flut - ter In Bom - bay or Cal - cut - ta, But they might have

(2nd time only)

ke - en on it in Greece. But what - ev - er they may
trou - ble with the p'lice. Oh, la, la! Oth - er plac - es may be

say, this is where I want to stay, For it's so much nic - er in in
fun, but when all is said and done It is so much nic - er in

1
Nice. Some

mf

2
Nice But they

ff *pp*

(ad lib.)

might have trou - ble with the p'lice! Oh, mon Dieu! Though I

pp

know a love af - fair is de - li - cious an - y - where, It is

p col voce

so much nic - er, So much nic - er,

pp

f

So much nic - er in Nice! _____

ff

HOW LOVELY TO BE A WOMAN

from *Bye Bye Birdie*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Poco rubato

KIM:

When you're a skin - ny child of four - teen wi - red with brac - es from

ear to ear, you doubt that you could ev - er be ap -

peal - ing Then hal - le - lu - jah!

You are fif - teen And the brac - es dis - ap - pear And your skin is smooth and clear And you

have that hap - py, grown up, fe - male feel - ing!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "have that hap - py, grown up, fe - male feel - ing!". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of chords and melodic lines that support the vocal melody.

p a tempo

8va

loco

The second system of the musical score is a piano accompaniment. It begins with a dynamic marking of *p* (piano) and a tempo marking of *a tempo*. The music is written in a grand staff. There are two instances of an *8va* (octave up) marking above the treble clef staff. The final measure of the system is marked *loco*, indicating a change in articulation or phrasing.

How love - ly to be a wom - an! The

8va

8va

8va

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "How love - ly to be a wom - an! The". The piano accompaniment is written in a grand staff with the same key signature and time signature. It features a series of chords and melodic lines. There are three instances of an *8va* (octave up) marking above the treble clef staff.

wait was well worth - while, how love - ly to

8va

8va

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "wait was well worth - while, how love - ly to". The piano accompaniment is written in a grand staff with the same key signature and time signature. It features a series of chords and melodic lines. There are two instances of an *8va* (octave up) marking above the treble clef staff.

wear mas - ca - ra, _____ and smile a wom - an's

8va----- 8va----- 8va-----

smile _____ How love - ly to have a fig - ure _____

8va-----

_____ That's round in - stead of flat, _____ When -

ev - er you hear boys whis - tle _____ You're what they're

whis - tling at! It's won - der - ful to feel _____

_____ The way a wom - an feels, _____ It

gives you such a glow Just to know _____ You're

wear - ing lip - stick and heels _____ How love - ly to

be a wom - an, _____ And have one job to

8va -----

do: _____ To pick out a boy and train him, _____

8va -----

3

_____ and then when you are through, _____ You've

8va -----

made him the man you want him _____ to be _____

8va -----

3

Life's love - ly when you're a

wom - an like me! How

won - der - ful to know The things a wom - an

knows! How mar - ve - lous to wait

For a date _____ In sim - ply beau - ti - ful

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 "For a date _____ In sim - ply beau - ti - ful". The piano accompaniment consists of two staves, treble and bass, with chords and moving lines in both hands.

clothes! _____ How love - ly to be a worn - an _____

The second system continues the vocal line with lyrics "clothes! _____ How love - ly to be a worn - an _____". The piano accompaniment includes a trill in the right hand and a sustained bass line in the left hand. An *8va* marking is present above the piano part.

_____ And change from boys to men! _____ To

The third system features the vocal line with lyrics "_____ And change from boys to men! _____ To". The piano accompaniment has a more active bass line with some chromatic movement. Three *8va* markings are present above the piano part.

go to a fan - cy night club, _____ And stay out

The fourth system concludes the vocal line with lyrics "go to a fan - cy night club, _____ And stay out". The piano accompaniment features a triplet in the right hand and a steady bass line. Two *8va* markings are present above the piano part.

af - ter ten! How love - ly to be so

grown - up and free!

con rubato
Life's love - ly when you're a wom - an

a tempo

a tempo
like me!

8va

ONE BOY

from *Bye Bye Birdie*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Rubato **Moderately** (♩ = $\frac{3}{4}$)

KIM:

One boy,

p *ten.*

a tempo

one spe - cial boy, One boy to go with, To talk with, and walk with.

One boy, ————— That's the way it should be. —————

One boy One cer - tain boy

One boy to laugh with, To joke with, Have Coke with. One boy, _____

____ Not two or three _____

One day you find out This is what life is

all a - bout, You need some - one who

rall. *a tempo*

Is — liv - ing just for you — One boy,

rall *a tempo*

One stead - y boy, One boy to be with, For - ev - er And ev - er.

One boy, That's the way it should be, ———

rit.

That's the way it should be ———

rit (straight 8ths)

A LOVELY NIGHT

from *Cinderella*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegro

CINDERELLA:

A love - ly night, A
love - ly night, A fi - ner night you know you'll nev - er
see You meet your prince, A
charm - ing prince, As charm - ing as a prince will ev - er

mf *dim.* *mp*

The musical score consists of four systems. Each system includes 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 common time (C). The tempo is marked 'Allegro'. The piano part features dynamic markings: *mf* (mezzo-forte), *dim.* (diminuendo), and *mp* (mezzo-piano). The lyrics are written below the vocal line, with hyphens indicating syllables that span across notes. The piano accompaniment includes various chordal textures and melodic lines, with some measures featuring sustained notes or arpeggiated figures.

This song is an ensemble number in the show, adapted as a solo for this edition

be! _____ The stars in a haz - y heav - en

Trem - ble a - bove you, While he is whis - p'ring,

"Dar - ling, I love you." You say good - bye, a -

way you fly, But on your lips you keep a kiss;

All your life you'll dream of this love - ly, love - ly

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All your life you'll dream of this love - ly, love - ly". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, with some notes beamed together.

night!

pp

This system contains the third and fourth staves of music. The vocal line continues with the word "night!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed above the piano part.

The

rall

This system contains the fifth and sixth staves of music. The vocal line has a long rest followed by the word "The". The piano accompaniment continues with chords and moving lines. A dynamic marking of *rall* (rallentando) is placed above the piano part.

stars in a haz - y heav - en tremb - ling a - bove me,

a tempo

This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics "stars in a haz - y heav - en tremb - ling a - bove me,". The piano accompaniment continues with chords and moving lines. A dynamic marking of *a tempo* (allegretto) is placed above the piano part.

Danced when he prom - ised Al - ways to love me. The

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 one sharp (F#) and a 4/4 time signature. The lyrics are "Danced when he prom - ised Al - ways to love me. The". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing eighth-note bass line and a melody in the right hand with long, sweeping lines.

day came through, A - way I flew, But

The second system continues the musical score. The vocal line has the lyrics "day came through, A - way I flew, But". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the romantic and nostalgic mood of the piece.

on my lips he left a kiss— All my life I'll dream of this

The third system features the lyrics "on my lips he left a kiss— All my life I'll dream of this". The piano accompaniment includes a key signature change to one flat (Bb) in the final measure, which corresponds to the key signature of the following system.

Love - ly, love - ly night

rall.

The fourth system concludes the page with the lyrics "Love - ly, love - ly night". The piano accompaniment is marked *rall.* (rallentando). The system ends with a double bar line and repeat signs in both staves.

IT'S A MOST UNUSUAL DAY

from *A Date with Judy*

Words by HAROLD ADAMSON

Music by JIMMY McHUGH

Moderately, not too slowly

E \flat Fm6/D Cm7 Fm7 B \flat 7sus B \flat 7

E \flat Fm6/D Cm Fm7 \flat 5

I woke up sing - ing this morn - ing, got

E \flat /B \flat E \flat maj7/B \flat E \flat 6/B \flat Fm7 \flat 5 B \flat 7sus B \flat 7 \flat 5 E \flat E \flat /C B \flat 7 \flat 9

out of the right side of bed _____

E \flat Fm6/D Cm Fm7 \flat 5

I woke up sing - ing this morn - ing and

Eb/Bb
Ebmaj7/Bb
Eb7/Bb
Bb11
Bb7
Eb
Eb/C
Eb/Bb

won - der - ing what was a - head. _____ I

Ab6
Abdim
Gm7
Cm7

took one good look at the sun _____ and

Db9
Bb7
Eb7sus
Eb7

was I the luck - i - est one. _____ It's a

mf *mp*

G/Ab
Ab
Ab/Eb
Ddim7/Eb
Ab/Eb
Bbm7
Eb7

most un - u - su - al day, _____ feel like
 most un - u - su - al sky, _____ not a

G/Ab Ab Db6/Ab Ab/Eb Ddim7/Eb Ab/Eb Bbm7 Eb7

throw - ing my wor - ries a - way, as an
sign of a cloud pass - ing by, and if

Ab/C Db6 Ddim7 1 Ab/Eb

old na - tive born Cal - i - for - nian would say, It's a
I want to sing, throw my heart in the

Cm Fm7 Bb7 Eb7

most un - u - su - al day. There's a

f *mp*

2 Ab/Eb Adim Bbm7 Eb7 Ab Db6/Ab Ab Fm7 Em7

ring, It's a most un - u - su - al day. There are

f *mp*

Ebm7 Ab7 Dbmaj7 Db6 Fm7 Em7 Ebm7
 peo - ple _____ meet - ing peo - ple, _____ There is sun - shine _____

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has three flats (B-flat major/C minor). The piano part consists of chords in the right hand and a bass line in the left hand. The lyrics are: "peo - ple _____ meet - ing peo - ple, _____ There is sun - shine _____".

Ab7 Dbmaj7 Db6 Gm7 F#m7 Fm7 Bb7
 _____ ev - 'ry - where _____ There are peo - ple _____ greet - ing

The second system continues the vocal line and piano accompaniment. The lyrics are: "_____ ev - 'ry - where _____ There are peo - ple _____ greet - ing".

Ebmaj7 Eb6 Bbm7/Eb Ab/Eb Ebmaj7 Eb7 Am7b5/Eb Gm6/Eb Bbm7/Eb
 peo - ple _____ and a feel - ing of spring in the air _____

The third system continues the vocal line and piano accompaniment. The lyrics are: "peo - ple _____ and a feel - ing of spring in the air _____". The piano part includes dynamic markings: *f* and *mp*.

Eb7 G/Ab Ab Ddim7/Eb Ab/Eb Bbm7 Eb7
 _____ It's a most un - u - su - al time, _____ I keep

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "_____ It's a most un - u - su - al time, _____ I keep".

G/Ab Ab Db6/Ab Ab/Eb Ddim Ab/Eb Bbm7 Eb7 Ab/C

feel - ing my tem - p'ra - ture climb _____ If my heart won't be -

Db6 Ddim7 Ab/Eb Cm Fm7

have in the u - su - al way, Well there's on - ly one thing to

Bb7 Eb7 Ab Eb7 Ab

say, _____ It's a most un - u - su - al, most un -

Eb7 Ab Eb7 Ab

u - su - al, most un - u - su - al day _____

NELSON

from *A Day in Hollywood/A Night in the Ukraine*

Music and Lyric by
JERRY HERMAN

Rubato

gliss.

Bb

Gm9

Gm/C

Cm7

Freely

JEANETTE: F7 Bb Gm

My heart, my love, my life is his a -

mp

lone But if, but if, but if the truth be

Eb

Cm

Fast Waltz (in one)

F7sus *poco rit.* F7 Bb Bb/A Bb/G Dbdim

known. My he - ro must stand on a box in our love scenes. And

poco rit. *mf*

Cm7 F7 Cm7 D7 Gm

God, does he act like a lox in our love scenes. Oh, Nel -

Gm7 C7 Cm7

son, what you're put - ting me through, oo oo oo oo

F7 Bb Bb/A Bb/G

And all of his notes a - bove B flat ver -
pic - ture of strength, and good breed - ing, of

Dbdim Cm7 F7 Cm7 D7

bot - ten, and all of his notes be - low B flat are rot - ten. Oh,
 course, and of pas - sion and warmth, (I'm dis - cus - sing his horse) Dar - ling

Gm Gm7 C7 Ab

Nel - son, don't call me, I'll call you, oo oo oo
 Nel - son, don't call me, I'll call you, oo oo oo

Ab+ Ab6 Bb9#5 Eb

oo _____ His love - mak - ing casts such a
 oo _____ A sym - bol of vir - tue and

Am D7 Cm7 Ebmaj7

pall, _____ It's hard not to sleep through it all _____
 class, _____ A - mer - i - ca's sweet - hearts, my ass. _____

G7 Cm Cm(maj7)

His vo - cal chords car - ry in - sur - ance by Lloyd's and
 "A pair made in heav - en," the fans love to say, but

Cm7 *rall.* Cm6 Eb/F F7 *ten.* Bb

so, might I add, should his ad - e - noids. The lights wilt his
 each time we kiss I swear that he's gay. In film af - ter

rall. *ten.*
 hesitate 1st time
 a tempo 2nd time

Bb/A Bb/G Dbdim Cm7 F7

hair - do on cam - era he'll primp and quite frank - ly, his hair is - n't
 film af - ter film I be - trothed him, we snug - gled and smooched, and oh

Cm7 D7 Gm Ebm6

all that goes limp Dar - ling Nel - son, how in -
 God, how I loathed him. My Nel - son, oh so

Bb Gm Ebm6

cred - i - bly bor - ing that's not sing - ing, it's
 calm - ing you'll nev - er need em - balm - ing, oh

Bb Cm7 Eb/F F7 Bb

snor - ing! What you're put - ting me through!
 Nel - son,

Gm Eb F7 Cm7 F7sus4 F7

A what you're put - ting me

mf *poco rit.* *ten.* *tr*

Bb a tempo Gm Cm7 F7 Bb

through!

8va *f a tempo* *accel.* 15ma *tr*
 8vb

I LIKE HIM

from *Drat! The Cat!*

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Moderately

B♭maj7 Cm7 Dm7 E♭maj7 F13

mf

The piano introduction consists of four measures. The first measure has a B♭maj7 chord, the second a Cm7, the third a Dm7, and the fourth an E♭maj7 chord with a melodic line. The fifth measure has an F13 chord. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic.

B♭maj7 Cm7 Dm7 E♭maj7 Edim7

ALICE:

I like him! I like him! How strange the feel - ing, I like him!

The vocal line for Alice spans five measures. The piano accompaniment is in 4/4 time, starting with a piano (*p*) dynamic. The lyrics are: "I like him! I like him! How strange the feel - ing, I like him!"

B♭maj7 F11 F7(b9) B♭maj7 Cm7 Dm7 E♭ F

I nev - er dreamed it could be _____

The vocal line continues for five measures. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "I nev - er dreamed it could be _____"

B♭maj7 Cm7 Dm7 E♭maj7 Edim7

He's fool - ish, un - world - ly and yet ap - peal - ing, I like him!

The vocal line concludes in five measures. The piano accompaniment starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The lyrics are: "He's fool - ish, un - world - ly and yet ap - peal - ing, I like him!"

Bbmaj7 F9 F7(b9) Bb Cm7

I feel a - live and free

Bbdim/C# Bb/D Eb6 Edim7

How did the birds and the bees out -

Bb Eb6

smart me? Who's lit - tle

LH crosses

Edim7 Bb/F G7(b9) Cm7 F7(b9)

ar - rows are these that dart, dart, dart me?

8va

LH crosses

Bbmaj7 Cm7 Dm7 Ebmaj7 Edim7

I like him! I like him! Up to the ceil - ing, I like him!

f *cresc.*

Bb/F Edim Bb6/F

He's my he! A to

f *cresc.*

G7(b9) Cm7(add4)

Z. I like him! I like him! And he likes

f *cresc.* *mf*

Bb Cm7 Dm7 Gm Cm Cm7(b5) Bbmaj9

me! _____

f *cresc.* *mf*

I HAVE TO TELL YOU

from *Fanny*

Words and Music by
HAROLD ROME

Appassionato e agitato

First system of the piano introduction. The right hand features a melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present.

Second system of the piano introduction, continuing the melodic and accompanimental patterns from the first system.

FANNY:

First system of the vocal line. The lyrics are: "I have to, I have to, I have to tell you;"

First system of the piano accompaniment for the vocal line, featuring a steady eighth-note accompaniment.

Second system of the vocal line. The lyrics are: "I have to, but I don't know where to start —"

Second system of the piano accompaniment for the vocal line. A dynamic marking of *poco cresc.* is present.

I have to, I have to, I have to say what I'm

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics: "I have to, I have to, I have to say what I'm". The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

shout - ing in my heart _____

The second system continues the vocal line with the lyrics "shout - ing in my heart" followed by a long horizontal line. The piano accompaniment includes dynamic markings "cresc." and "poco rall." and features a more complex harmonic structure with chords and moving lines in both hands.

Poco meno mosso

I love you, I love you, I'll al - ways love you

The third system is marked "Poco meno mosso". The vocal line has lyrics: "I love you, I love you, I'll al - ways love you". The piano accompaniment features dynamic markings "ff" and "mf" and includes a crescendo hairpin. The accompaniment has a steady eighth-note rhythm.

Love you, need you, want you my life through! _____

The fourth system continues the vocal line with lyrics: "Love you, need you, want you my life through!" followed by a long horizontal line. The piano accompaniment includes dynamic markings "cresc." and "sf" and is marked "in tempo". The accompaniment features a mix of chords and moving lines.

(poco meno)

I've said it, I've told you, And now for -

poco rit.

p a tempo

get it Un - less you have to say it too.

pp

May - be you do.

8va

poco rit.

allargando

a tempo

rall

A QUIET THING

from *Flora, The Red Menace*

Words by FRED EBB
Music by JOHN KANDER

Rubato

Amaj7/E E9sus Amaj7/E E9sus

pp

The piano introduction consists of four measures in 4/4 time, marked *Rubato* and *pp*. The first measure is Amaj7/E, the second is E9sus, the third is Amaj7/E, and the fourth is E9sus. The melody is in the right hand, and the bass line is in the left hand.

Amaj7 F#m7 Bm7

FLORA:

When it all comes true Just the way you

p *sempre legato*

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part is marked *p* and *sempre legato*. The lyrics are: "When it all comes true Just the way you".

E7(13) C#m7 F#m7

planned, It's fun - ny but the bells don't

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "planned, It's fun - ny but the bells don't".

Poco rubato

Bm7 E9sus C#m D E

ring _____ It's a qui - et thing _____

colla voce

A little faster

Amaj7 F#m7 Bm7

When you hold the world In your trem - bling

mp

E7(13) C#m7 F#m7

hand, You'd think you'd hear a cho - ir

Bm7 E9sus C#m C# C#m C#

sing _____ It's a qui - et thing _____

cresc. e poco accel

Con moto

Db Dbmaj7/Ab Ebm Absus Ab Db Dbmaj7/Ab Db6/Ab

There are no ex-plod - ing fi - re-works. Where's the roar-ing of the

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The piano accompaniment is in a grand staff with a bass clef. The tempo is marked 'Con moto'. The lyrics are: 'There are no ex-plod - ing fi - re-works. Where's the roar-ing of the'.

Ebm7 Ab9 F/C C9sus

crowds? May - be it's the strange new at - mo-sphere

The second system continues the vocal line and piano accompaniment. The lyrics are: 'crowds? May - be it's the strange new at - mo-sphere'.

Bb/C Am/C Gm/C F/C Gm C7 Fb9sus E6 E7

Way up here a - mong the clouds. But

The third system continues the vocal line and piano accompaniment. The lyrics are: 'Way up here a - mong the clouds. But'.

Tempo I

A F#m7 Bm7 E7(13)

I don't hear the drums, I don't hear the band, The

The fourth system features a new tempo marking 'Tempo I' and a key signature change to two sharps (D major/B minor). The lyrics are: 'I don't hear the drums, I don't hear the band, The'.

C#m7 *F#m7* *Bm7* *E7*

sounds I'm told such mo - ments bring _____

dim. *poco rall.*

Poco rubato

C#m7 *F#m7* *Bm7* *E9*

Hap - pi - ness comes in on tip - toe _____ Well,

mp *dim*

Slower

C#m *D* *C#m* *D*

what - d' - ya know? _____ It's a qui - et thing _____ A

p legato

C#m *D* *C#*

ver - y qui - et thing _____

dim. *pp*

LOVELY

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

Words and Music by
STEPHEN SONDHEIM

Moderately (a slow "2")

PHILIA:

I'm

love - ly, All I am is love - ly Love-ly is the

one thing I can do.

This song is a duet for Philia and Hero in the show, adapted as a solo for this edition

Win - some, _____ What I am is win - some, _____ ra - di - ant as

in some dream come true _____

Oh, _____ Is - n't it a shame _____ I can nei-ther

sew, Nor _____ cook, _____ nor read or write my name _____ But I'm

rall.

a tempo

hap - py _____ Mere - ly be - ing love - ly, _____ For it's

a tempo

poco rall. *a tempo*

one thing I can give to you _____

poco rall. *a tempo*

I'm love - ly, _____ All I am is

P

love - ly _____ Love - ly is the one thing I can

do. _____ Win - some, _____ What I am is

win - some, _____ Ra - di - ant as in some dream come

true _____ Oh, _____ Is - n't it a

shame _____ I can nei - ther sew, Nor _____ cook, _____ nor read or write my

name. _____ And I'm hap - py, _____ Hap - py that I'm

ten. ten.

mp

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note for the word 'name', followed by the lyrics 'And I'm happy, Happy that I'm'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include 'ten.' (tender) and 'mp' (mezzo-piano).

love - ly, _____ For there's one thing love - li - ness _____ can

The second system continues the vocal line with 'love - ly, For there's one thing love - li - ness can'. The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamics remain consistent with the previous system.

do: _____ It's a gift for me to share with

p

The third system features the vocal line with the lyrics 'do: It's a gift for me to share with'. The piano accompaniment includes a section marked 'p' (piano) with sustained chords in the right hand and a simple bass line in the left hand.

you. _____

slowly

f

The fourth system concludes the vocal line with 'you.'. The piano accompaniment features a section marked 'slowly' with a triplet of eighth notes in the right hand, followed by a section marked 'f' (forte) with a more active piano texture. The system ends with a double bar line.

ON THE STEPS OF THE PALACE

from *Into the Woods*

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto grazioso (♩. = 88)

CINDERELLA: *mp*

He's a ver - y smart

mp legato *sim*

prince

He's a prince who pre - pares.

Know-ing this time I'd run from him, -

He spread pitch on the

stairs.

I was caught un - a - wares

And I thought: Well, he

cares— This is more than just mal-ice.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The lyrics are "cares— This is more than just mal-ice." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Bet-ter stop and take stock while you're stand-ing here stuck on the steps of the pal-ace.

The second system continues the vocal line and piano accompaniment. The lyrics are "Bet-ter stop and take stock while you're stand-ing here stuck on the steps of the pal-ace." The piano accompaniment includes dynamic markings of *mf* and *mp* in the right hand.

You think, what do you want? You think, make a de-ci-sion.—

The third system continues the vocal line and piano accompaniment. The lyrics are "You think, what do you want? You think, make a de-ci-sion.—" The piano accompaniment includes a *sim* (sustained) marking in the right hand.

Why not stay and be caught? You think, well, it's a thought, What would be his re-sponse?

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Why not stay and be caught? You think, well, it's a thought, What would be his re-sponse?" The piano accompaniment includes dynamic markings of *mp* and *cresc* (crescendo) in the right hand.

But then what if he knew who you were When you know that you're not what he thinks that he

mf p

wants? And then what if you are _____ What a

mf mp

prince would en - vi - sion? _____ Al-though how can you know who you are Till you know what you

mp

want, which you don't? So then, which do you pick: Where you're safe out of sight, and your- self, But where ev-'ry-thing's

cresc.

p

mf

wrong? Or where ev - 'ry-thing's right And you know that you'll nev - er be -

mp *p*
mf

long? And which - ev - er you pick, Do it quick, 'Cause you're start - ing to

mp *p*
mf

stick To the steps of the pal - ace. It's your first big de - ci - sion. —

mp

— The choice is - n't eas - y to make. To ar - rive at a ball is ex -

cit - ing and all—Once you're there, though, it's scar - y _____ And it's fun to de - ceive When you

know you can leave, But you have to be war - y _____ There's a lot that's at stake, But you've

cresc. *mp*
stalled long e - nough, 'Cause you're still stand - ing stuck in the stuff on the steps... Bet - ter run a - long home

poco cresc. *mf mp*

And a - void the col - li - sion _____ E - ven though they don't care, You'll be

cresc.

bet - ter off there where there's noth - ing to choose, so there's noth ing to lose _____ So you

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase that rises and then falls. The piano accompaniment consists of chords and moving lines in both hands. A 'cresc.' marking is placed above the vocal line at the end of the system.

mf

pry up your shoes. _____ Then from out of the blue, _____

mf brillante

The second system continues the vocal line and piano accompaniment. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a 'mf brillante' section with a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A 'cresc.' marking is also present in the piano part.

_____ And with - out an - y guide, _____ You know what your de - ci - sion is, _____

The third system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

mp

_____ Which is not to de - cide _____ You'll just leave him a clue:

dim *mp*

The fourth system shows the vocal line and piano accompaniment. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A 'dim' marking is placed above the piano part, and a 'mp' marking is placed below it.

For ex - am - ple, a shoe And then see what he'll do.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "For ex - am - ple, a shoe" and "And then see what he'll do." The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both in the same key signature and time signature. The piano part includes various rhythmic patterns and melodic lines.

Now it's he and not you who is stuck with a shoe, In a stew, In the goo,

The second system continues the musical score. The vocal line has lyrics "Now it's he and not you who is stuck with a shoe, In a stew, In the goo,". The piano accompaniment continues with similar rhythmic and melodic patterns as the first system.

And you've learned some - thing, too, Some - thing you nev - er knew, _____

cresc.

The third system features the vocal line with lyrics "And you've learned some - thing, too, Some - thing you nev - er knew, _____". The piano accompaniment includes a *cresc.* (crescendo) marking. The piano part has a more active, rhythmic accompaniment.

On the steps of the pal - ace _____

mf

f

The fourth system shows the vocal line with lyrics "On the steps of the pal - ace _____". The piano accompaniment includes dynamic markings *mf* and *f*. The piano part features a more complex, chordal accompaniment.

CHILDREN WILL LISTEN

from *Into the Woods*

Music and Lyrics by
STEPHEN SONDHEIM

Steady ♩ = 100

p legato, molto espressivo

The piano introduction consists of two staves. The right hand plays a steady eighth-note melody in 4/4 time, starting on G4 and moving up stepwise to D5. The left hand plays a bass line with a 7th fret barre on the first string, featuring a descending eighth-note pattern from G2 to D1, with a 7th fret barre on the second string.

WITCH:

Care - ful the things you say, — Chil - dren will lis - ten. —

The musical score for the Witch's first line includes a vocal line and piano accompaniment. The vocal line is in treble clef, 4/4 time, with lyrics: "Care - ful the things you say, — Chil - dren will lis - ten. —". The piano accompaniment features the same eighth-note melody in the right hand and the descending eighth-note bass line in the left hand. A triplet of eighth notes is marked above the vocal line for "lis - ten".

Care - ful the things you do, — Chil - dren will

The musical score for the Witch's second line includes a vocal line and piano accompaniment. The vocal line is in treble clef, 4/4 time, with lyrics: "Care - ful the things you do, — Chil - dren will". The piano accompaniment continues with the same eighth-note melody in the right hand and the descending eighth-note bass line in the left hand. A triplet of eighth notes is marked above the vocal line for "will".

This song is an ensemble number in the show, adapted as a solo for this edition.

see And learn.

cresc poco a poco

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole note 'see', followed by a half rest, then a quarter note 'And', and a half note 'learn.' with a long horizontal line underneath. The piano accompaniment consists of a treble and bass clef. The right hand plays a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. A 'cresc poco a poco' marking is placed above the piano part.

Chil-dren may not o - bey, but

mp

Detailed description: This system contains the next two measures. The vocal line starts with a half rest, followed by a quarter note 'Chil-dren', a quarter note 'may not', a quarter note 'o - bey,', and a half note 'but'. A 'mp' marking is placed above the vocal line. The piano accompaniment continues with the same eighth-note patterns in both hands.

chil - dren will lis - ten Chil-dren will look to you

Detailed description: This system contains the next two measures. The vocal line begins with a triplet of eighth notes: G4, A4, Bb4, followed by a quarter note 'ten', a half rest, a quarter note 'Chil-dren', a quarter note 'will look', a quarter note 'to you'. The piano accompaniment continues with the same eighth-note patterns in both hands.

for which way to turn, To

cresc

Detailed description: This system contains the final two measures. The vocal line starts with a half rest, followed by a quarter note 'for', a quarter note 'which way', a quarter note 'to turn,', and a half note 'To'. A 'cresc' marking is placed above the piano part. The piano accompaniment continues with the same eighth-note patterns in both hands.

learn what to be. _____ Care-ful be - fore you say, —

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *mf* and *p*.

— "Lis - ten to me." _____ Chil - dren will

The second system continues the vocal line and piano accompaniment. The vocal line includes a triplet of notes. The piano accompaniment features sustained chords and melodic fragments. Dynamics include *p*.

lis - ten. _____ Care-ful the wish you make, —

The third system shows a change in key signature to two sharps (D major). The vocal line and piano accompaniment continue. Dynamics include *mp*.

— Wish - es are chil - dren _____

The fourth system continues the vocal line and piano accompaniment in the key of D major. The vocal line features a triplet. Dynamics include *mp*.

Care-ful the path they take — Wish - es come true,

This system contains the first two lines of music. The vocal line is in the upper staff, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "Care-ful the path they take — Wish - es come true,". A triplet of eighth notes is marked with a "3" above it. The piano accompaniment is in the lower staves, starting with a bass clef and a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Not free.

cresc. poco a poco

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Not free." and has a long note that spans across the bar line. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand. A dynamic marking of *cresc. poco a poco* is placed above the piano part.

Care-ful the spell you cast, -

mf

This system contains the fifth and sixth lines of music. The vocal line has a long note that spans across the bar line, followed by the lyrics "Care-ful the spell you cast, -". A dynamic marking of *mf* is placed above the vocal line. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand. A dynamic marking of *mf* is placed above the piano part.

Not just on chil - dren.

This system contains the seventh and eighth lines of music. The vocal line has a long note that spans across the bar line, followed by the lyrics "Not just on chil - dren." A triplet of eighth notes is marked with a "3" above it. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a melodic line in the left hand.

Some-times the spell _ may last _____ Past what you can see _____

cresc

This system features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Some-times the spell _ may last _____ Past what you can see _____". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes a *cresc* (crescendo) marking.

_____ And turn a- gainst you . _____

f

This system continues the vocal line with the lyrics "_____ And turn a- gainst you . _____". The piano accompaniment features a *f* (forte) dynamic marking.

Care - ful the tale _ you tell _____ That is the spell _____

p

This system continues the vocal line with the lyrics "Care - ful the tale _ you tell _____ That is the spell _____". The piano accompaniment features a *p* (piano) dynamic marking.

_____ Chil-dren will lis - ten.

3

This system concludes the vocal line with the lyrics "_____ Chil-dren will lis - ten." and includes a triplet of eighth notes in the vocal line. The piano accompaniment features a triplet of eighth notes in the right-hand staff.

I HAVE TO TELL YOU

from *Fanny*

Words and Music by
HAROLD ROME

Appassionato e agitato

First system of the piano introduction. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *f* is present.

Second system of the piano introduction, continuing the melodic and accompanimental patterns from the first system.

FANNY:

Vocal line and piano accompaniment for the first phrase: "I have to, I have to, I have to tell you;". The piano accompaniment features a steady eighth-note accompaniment with slurs and accents.

Vocal line and piano accompaniment for the second phrase: "I have to, but I don't know where to start ____". The piano accompaniment includes a *poco cresc.* marking and features a more complex melodic line in the right hand.

I have to, I have to, I have to say what I'm

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with lyrics: "I have to, I have to, I have to say what I'm". The piano accompaniment is in two staves (treble and bass clef) and features a rhythmic pattern of eighth and sixteenth notes with various articulations like accents and slurs.

shout - ing in my heart _____

The second system continues the vocal line with the lyrics "shout - ing in my heart" followed by a long horizontal line. The piano accompaniment includes dynamic markings "cresc." and "poco rall." and features a variety of chordal textures and rhythmic patterns.

Poco meno mosso

I love you, I love you, I'll al - ways love you

The third system is marked "Poco meno mosso". The vocal line has lyrics: "I love you, I love you, I'll al - ways love you". The piano accompaniment features dynamic markings "ff" and "mf" and includes a variety of chordal textures and rhythmic patterns.

Love you, need you, want you my life through! _____

The fourth system continues the vocal line with the lyrics "Love you, need you, want you my life through!" followed by a long horizontal line. The piano accompaniment includes dynamic markings "sf" and "in tempo" and features a variety of chordal textures and rhythmic patterns.

(poco meno)

I've said it, I've told you, And now for -

poco rit.

p a tempo

get it Un - less you have to say it too.

pp

May - be you do.

8va

poco rit.

allargando

f a tempo

rall

WE KISS IN A SHADOW

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Con sentimento ♩ = 97

Piano introduction in 4/4 time, marked *p*. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of quarter notes.

TUPTIM:

Vocal line: We kiss in a sha - dow We hide from the moon,
Piano accompaniment: *p legato*, *simile*

Vocal line: Our meet - ings are few and o - ver too soon.
Piano accompaniment: *p legato*, *simile*

Vocal line: We speak in a whis - per, A - fraid to be heard;
Piano accompaniment: *p legato*, *simile*

This song is a duet for Lun Tha and Tuptim, adapted as a solo for this edition.

When peo - ple are near, we speak not a word _____

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "When peo - ple are near, we speak not a word _____". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes long melodic lines and chords, with a fermata over the final note of the first phrase.

A - lone in our se - cret, To - geth - er we sigh For

The second system continues the vocal line with the lyrics "A - lone in our se - cret, To - geth - er we sigh For". The piano accompaniment features a more active right hand with chords and arpeggios, while the left hand provides a steady bass line.

one smil - ing day to be free, _____

The third system continues the vocal line with the lyrics "one smil - ing day to be free, _____". The piano accompaniment continues with similar textures, featuring a melodic right hand and a supporting left hand.

To kiss in the sun - light And say to the sky: _____

The fourth system concludes the vocal line with the lyrics "To kiss in the sun - light And say to the sky: _____". The piano accompaniment features a final melodic flourish in the right hand, marked with a fermata and a fingering of 7.

Be - hold and be - lieve what you see! _____ Be -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics "Be - hold and be - lieve what you see!". The piano accompaniment starts with a quarter rest, then provides harmonic support with chords and moving lines in both hands.

hold how my lov - er loves me! _____

The second system continues the vocal line with the lyrics "hold how my lov - er loves me!". The piano accompaniment features a prominent bass line in the left hand and chords in the right hand, with some melodic movement in the right hand.

A - lone in our se - cret, To - geth - er we sigh For

The third system contains the lyrics "A - lone in our se - cret, To - geth - er we sigh For". The piano accompaniment is marked *pp* (pianissimo) and features a steady bass line with chords in the right hand.

one smil - ing day to be free, _____

The fourth system concludes the lyrics with "one smil - ing day to be free, _____". The piano accompaniment continues with a consistent harmonic texture, supporting the vocal melody.

To kiss in the sun - light

And say to the sky: Be - hold and be -

lieve what you see! Be - hold how my

lov - er loves me!

rit *pp a tempo* *rit* *8va...*

THE LIGHT IN THE PIAZZA

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL

Con moto (in 2)

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Con moto (in 2)'. The piano part begins with a *pp* (pianissimo) dynamic and features a steady eighth-note accompaniment. The first system includes fingerings of 6, 5, 5, 5, 5, 5, 5, and 6 for the right hand. The second system features a *p* (piano) dynamic and includes triplets in both hands. The third system continues the triplet patterns in both hands.

Piano introduction in D major. The piece begins with a treble clef staff containing a whole rest. The piano accompaniment starts with a treble clef staff featuring a melody of eighth notes with triplets and a quintuplet, and a bass clef staff with a bass line of eighth notes and triplets. The dynamic marking is *mf*.

CLARA:

Vocal line and piano accompaniment for the first phrase. The vocal line is in a treble clef with lyrics: "I don't see a mir - a - cle shin - ing from the sky". The piano accompaniment is in a grand staff with a dynamic marking of *mp*.

Vocal line and piano accompaniment for the second phrase. The vocal line is in a treble clef with lyrics: "I'm no good at stat - ues and sto - ries. I try". The piano accompaniment is in a grand staff.

Vocal line and piano accompaniment for the third phrase. The vocal line is in a treble clef with lyrics: "That's not what I think a - bout — That's not what I see". The piano accompaniment is in a grand staff.

I know what the sun - light can be

mf

This system contains the first two measures of the piece. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics "I know what the sun - light can be" are written below the notes. The piano accompaniment starts with a treble clef and a bass clef, with a key signature of one sharp. A dynamic marking of *mf* is placed above the piano part in the second measure.

The light . The light in the piazz - za

p

This system contains the next two measures. The vocal line continues with the lyrics "The light . The light in the piazz - za". The piano accompaniment features a dynamic marking of *p* (piano) in the first measure. The system concludes with a double bar line and repeat signs.

Ti - ny sweet, _____ and then it grows, _____ and then it fills _____ the

mf

This system contains the next two measures. The vocal line includes lyrics with blank lines for breathers: "Ti - ny sweet, _____ and then it grows, _____ and then it fills _____ the". The piano accompaniment has a dynamic marking of *mf* in the first measure.

air

f

5 6

This system contains the final two measures. The vocal line has the word "air" written below the first measure. The piano accompaniment has a dynamic marking of *f* (forte) in the first measure. The system ends with two measures of piano accompaniment, each with a bracketed fingering: "5" and "6".

Who knows what you call it. I don't care!

accel.

Out of some - where

accel.

Tempo I'

I have some - thing I have nev - er had, and

mf

sad is hap - py That's all I see

p

p

The light in the piazz - za

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The lyrics "The light in the piazz - za" are positioned below the vocal line.

The light in the piazz - za It's

This system contains the second line of music. The vocal line continues with the lyrics "The light in the piazz - za It's". The piano accompaniment continues with the same two-staff structure. The system concludes with a double bar line.

rush - ing up _____ It's pour - ing out _____ It's fly - ing through _____ the

This system contains the third line of music. The time signature changes to 3/8. The vocal line has lyrics "rush - ing up _____ It's pour - ing out _____ It's fly - ing through _____ the". The piano accompaniment is more complex, with arpeggiated chords in the right hand and moving bass lines in the left hand. The system concludes with a double bar line.

air, all through the air

This system contains the fourth line of music. The time signature changes to 6/8. The vocal line has lyrics "air, all through the air". The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line.

Who knows what you call it But it's there!

It is there!

accel
All I see is, all I want is tear - ing from in -

accel *ff* *sub. mp*

Tempo I'

side

see it!

The first system of music consists of two staves. The top staff is a vocal line with lyrics "see" and "it!". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets and quintuplets. The key signature has two sharps (F# and C#).

Now I

The second system of music consists of two staves. The top staff is a vocal line with lyrics "Now" and "I". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets and quintuplets. The key signature has two sharps (F# and C#).

see it ev - 'ry-where! It's

The third system of music consists of two staves. The top staff is a vocal line with lyrics "see", "it", "ev - 'ry-where!", and "It's". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets and quintuplets. The key signature has two sharps (F# and C#).

ev - 'ry-where! It's ev - 'ry - thing and

The fourth system of music consists of two staves. The top staff is a vocal line with lyrics "ev - 'ry-where!", "It's", "ev - 'ry - thing", and "and". The bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth notes with triplets and quintuplets. The key signature has two sharps (F# and C#).

ev - 'ry - where! Fa - bri - zi - o

The first system of the musical score features 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 lyrics are "ev - 'ry - where! Fa - bri - zi - o". The piano accompaniment consists of two staves. The right hand has a series of eighth notes, with a 7th note bracketed over the first two measures and 3rd notes in the third and fourth measures. The left hand has a bass line with 3rd notes in the third and fourth measures.

The second system of the musical score continues the piano accompaniment. It features two staves. The right hand has a series of eighth notes with 3rd notes in the first, second, and fourth measures. The left hand has a bass line with 3rd notes in the first, second, and fourth measures. A mezzo-forte (*mf*) dynamic marking is present in the second measure of the right hand.

The light in the

The third system of the musical score continues the piano accompaniment. It features two staves. The right hand has a series of eighth notes with 3rd notes in the first, second, and third measures. The left hand has a bass line with 3rd notes in the first and second measures. A piano (*p*) dynamic marking is present in the second measure of the left hand.

piaz - za My love

The fourth system of the musical score concludes the piano accompaniment. It features two staves. The right hand has a series of eighth notes with a fermata over the final note. The left hand has a bass line with a mezzo-piano (*mp*) dynamic marking. The system ends with a double bar line and repeat signs.

WHAT DOES HE WANT OF ME

from *Man of La Mancha*

Lyric by JOE DARION
Music by MITCH LEIGH

Moderately

ALDONZA:

1. Why does he do the
2. Why does he say the

mf *p*

things he does? Why does he do these things?
things he says? Why does he say these things?

Why does he march through that dream that he's in, Cov-ered with glo - ry and
"Sweet Dul - ci - ne - a" and "mis - sive" and such, "Neth - er - most hem of thy

rust - y old tin? Why does he live in a world that can't be, And
gar - ment I touch," No one can be what he wants me to be, Oh,

1

what does he want of me... What does he want of me?

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "what does he want of me..." followed by a repeat sign and "What does he want of me?". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A first ending bracket labeled "1" spans the final two measures of the system.

2

me? Does-n't he know he'll be

The second system continues the musical score. The vocal line starts with "me?" followed by a repeat sign and "Does-n't he know he'll be". The piano accompaniment maintains the same rhythmic pattern as the first system. A second ending bracket labeled "2" spans the first two measures of this system.

laughed at wher-ev - er he'll go? And why I'm not laugh-ing my - self...

The third system of the score shows the vocal line with the lyrics "laughed at wher-ev - er he'll go? And why I'm not laugh-ing my - self...". The piano accompaniment continues with the established eighth-note accompaniment.

I don't know Why does he want the

The fourth system concludes the page with the vocal line lyrics "I don't know Why does he want the". The piano accompaniment continues until the end of the system.

things he wants? Why does he want these things? _____ Why does he bat - ter at

p

walls that won't break? Why does he give when it's nat-ural to take? Where does he see all the

good he can see, and what does he want of me? _____ What does he want of

rall.

rall

me? _____

a tempo

p a tempo

THE SONG THAT GOES LIKE THIS

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Sweetly

mf

The piano introduction is in 4/4 time with a key signature of one sharp (F#). The melody in the right hand is characterized by a series of eighth-note chords and single notes, while the left hand provides a steady eighth-note accompaniment. The dynamic is marked *mf*.

LADY:

Once, in ev-'ry show, there

mp

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with a consistent eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic is marked *mp*.

comes a song like this It starts out soft and low, and ends up with a kiss. Oh,

The vocal line continues with the lyrics. The piano accompaniment remains consistent with the previous section, providing a steady accompaniment for the vocal melody.

where is the song that goes like this?

The vocal line concludes with the lyrics. The piano accompaniment features a more active bass line in the final measure, ending with a sustained chord.

This song is a duet for the Lady of the Lake and Sir Dennis Galahad in the show, adapted as a solo for this edition

A sen-ti-men-tal song that casts a mag-ic spell. They

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "A sen-ti-men-tal song that casts a mag-ic spell. They". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

all will hum a-long. We'll o-ver-act like hell. Oh, this is the

The second system continues the musical score. The vocal line lyrics are "all will hum a-long. We'll o-ver-act like hell. Oh, this is the". The piano accompaniment continues with a similar rhythmic pattern, including some chordal textures.

song that goes like this

The third system continues the musical score. The vocal line lyrics are "song that goes like this". The piano accompaniment features a more complex texture with some arpeggiated chords and a melodic line in the right hand.

Now we can go straight in - to the mid-dle eight, a bridge that is too

The fourth system concludes the musical score on this page. The vocal line lyrics are "Now we can go straight in - to the mid-dle eight, a bridge that is too". The piano accompaniment features a melodic line in the right hand and a rhythmic bass line in the left hand.

far for me. — I'll sing it in your face

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 "far for me. — I'll sing it in your face". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a 7-measure rest at the beginning of the first measure, followed by a melodic line in the right hand and a bass line in the left hand.

while we both em-brace, and then we change the key! _____

The second system continues the musical score. The vocal line has lyrics "while we both em-brace, and then we change the key! _____". The piano accompaniment features a key change from B-flat to D major, indicated by a sharp sign for the key signature. The right hand has a triplet of eighth notes in the final measure, and the left hand also has a triplet of eighth notes.

Now we're in - to E. That's aw-fully high for me But

The third system continues the musical score. The vocal line has lyrics "Now we're in - to E. That's aw-fully high for me But". The piano accompaniment is in a grand staff with a key signature of one sharp (D major). The right hand has a melodic line with eighth notes, and the left hand has a bass line with a double bar line at the end of the system.

ev-'ry-one can see we should have stayed in D For this is our

The fourth system continues the musical score. The vocal line has lyrics "ev-'ry-one can see we should have stayed in D For this is our". The piano accompaniment is in a grand staff with a key signature of one sharp (D major). The right hand has a melodic line with eighth notes, and the left hand has a bass line with a double bar line at the end of the system.

song that goes like this _____ I

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a quarter note 's', followed by eighth notes 'ong', 'that goes', and 'like this', then a long horizontal line representing a breath or a long note, and finally a quarter note 'I'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

can't be-lieve there's more. It's far too long, I'm sure That's the

mp
Bring out L.H.

The second system continues the musical score. The vocal line has three phrases: 'can't be-lieve there's more.', 'It's far too long, I'm sure', and 'That's the'. The piano accompaniment includes a dynamic marking of *mp* and the instruction *Bring out L.H.* in the left hand.

troub - le with this song, it goes on and on and on. For

The third system continues the musical score. The vocal line has two phrases: 'troub - le with this song,' and 'it goes on and on and on. For'. The piano accompaniment continues with the same rhythmic pattern.

this is our song that is too long

The fourth system concludes the musical score. The vocal line has one phrase: 'this is our song that is too long'. The piano accompaniment ends with a final chord and a fermata over the last note.

We'll be sing-ing this 'til dawn. You'll

8vb - J

wish that you weren't born. Let's for - get this damn re - frain be -

8vb - J

fore we go in-sane. The song al - ways ends like

8vb J

molto rit.

this!

8va - 7

8vb - J

THE SONG IS YOU

from *Music in the Air*

Lyrics by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Andantino semplice

mp *poco rit*

The piano introduction is in 4/4 time, marked *Andantino semplice*. It begins with a melody in the right hand and a bass line in the left hand. The melody consists of eighth notes, and the bass line features a prominent triplet of eighth notes. The tempo is marked *mp* (mezzo-piano) and *poco rit* (slightly slower).

SIEGLINDE:

I hear mu - sic when I look at you, _____ A beau - ti - ful theme of ev - 'ry dream I ev - er

p a tempo

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part includes a triplet of eighth notes in the right hand and a bass line with eighth notes. The tempo is marked *p a tempo*.

knew, _____ Down deep in my heart, _____ I hear it play, _____ I feel it

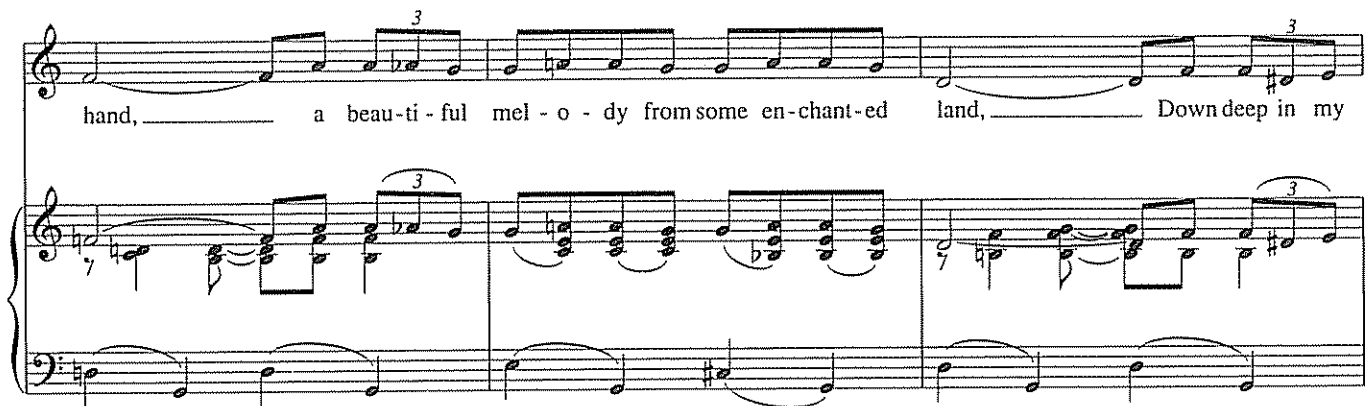
The second line continues the vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a bass line with eighth notes. The tempo remains *p a tempo*.

start, _____ Then melt a - way _____ I hear mu - sic when I touch your

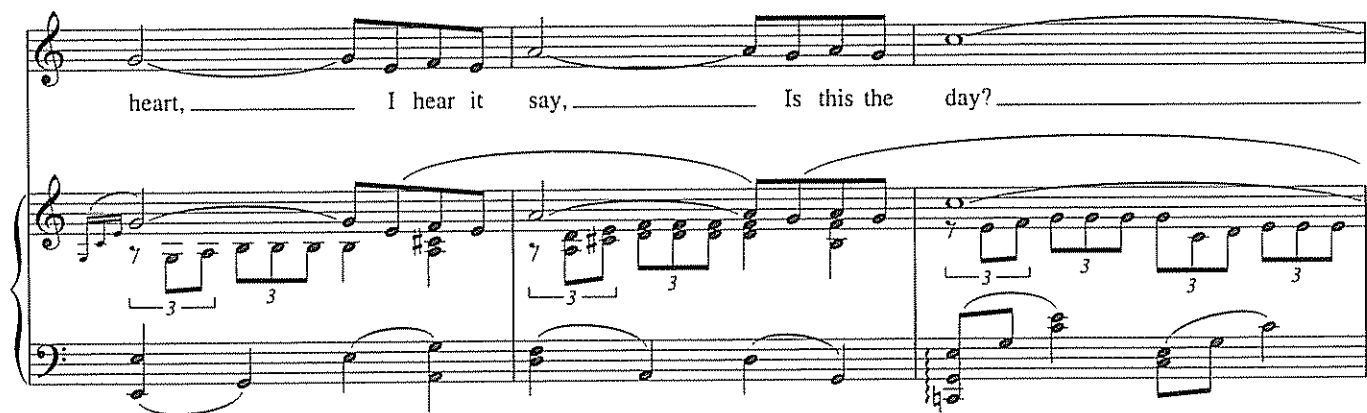
p dolce

The third line concludes the vocal melody and piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a bass line with eighth notes. The tempo is marked *p dolce* (piano dolce).

hand, a beau-ti - ful mel - o - dy from some en - chant - ed land, Down deep in my

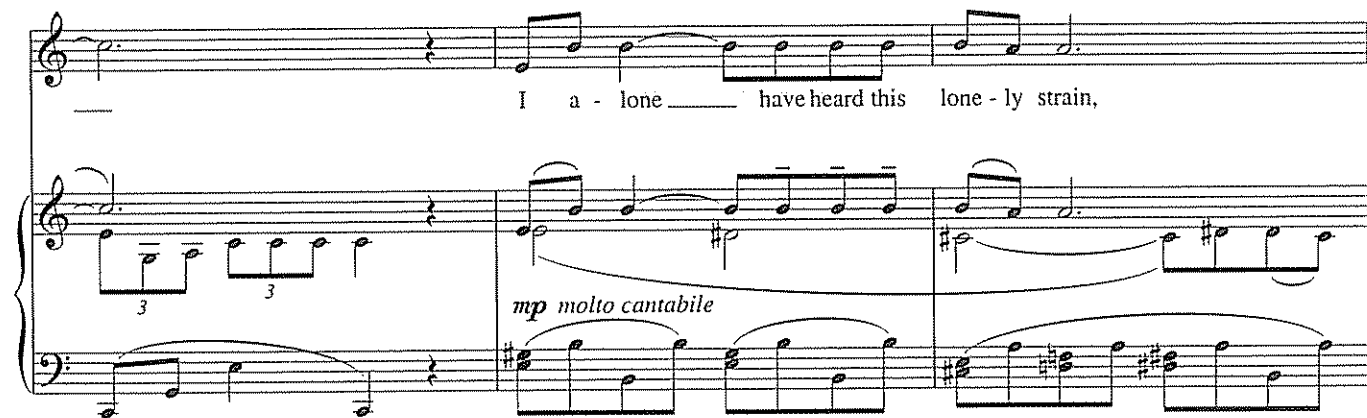


heart, I hear it say, Is this the day?



I a - lone have heard this lone - ly strain,

mp molto cantabile



I a - lone have heard this glad re - frain, Must it be For - ev - er in -



rall.
side of me, — Why can't I let it go, — Why can't I let you know, — Why can't I

cresc. e rall

a tempo
let you know the song my heart would *opt* sing, — That beau - ti - ful

mf a tempo

rhap - so - dy of love and youth and spring, — The mu - sic is sweet, — The words are

true, — The song is you —

p tranquillo — *pp*

Ped. *

MIGRATORY V

from *Myths and Hymns*

Music and Lyrics by
ADAM GUETTEL

Contemplative (♩ = 72)

The first system of music consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with a 7-measure rest. The middle staff is a piano accompaniment in treble clef, starting with a *pp* dynamic marking. It features a melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a final quarter note G4. The bottom staff is a piano accompaniment in bass clef, with a 7-measure rest.

The second system of music consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with a 7-measure rest. The middle staff is a piano accompaniment in treble clef, continuing the melodic line from the first system with notes G4, A4, B4, C5, B4, A4, G4, and a final quarter note G4. The bottom staff is a piano accompaniment in bass clef, with a 7-measure rest.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, 6/8 time, with a 7-measure rest. The middle staff is a piano accompaniment in treble clef, continuing the melodic line with notes G4, A4, B4, C5, B4, A4, G4, and a final quarter note G4. The bottom staff is a piano accompaniment in bass clef, with a 7-measure rest. The lyric "We" is positioned below the vocal staff.

sail a - bove the weath - er We

mp

search the o - cean floor We

riv - al our cre - a - tion still

p

yearn - ing for more But

p

can we fly to - geth - er a

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on two bass clef staves. The vocal line begins with a half note 'can', followed by a quarter note 'we', a quarter note 'fly', a half note 'to - geth - er', and a final quarter note 'a'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal accompaniment in the right hand, including some triplets.

mi - gra - tor - y V How

The second system continues the musical piece. The vocal line has a half note 'mi - gra - tor - y', followed by a half note 'V', and a final half note 'How'. The piano accompaniment maintains the same rhythmic and harmonic patterns as the first system.

won - der - ful if that's what God could

The third system features a vocal line with a half note 'won - der - ful', a quarter note 'if', a quarter note 'that's', a half note 'what', a half note 'God', and a final quarter note 'could'. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

see A sin - gle voice in whis - pered prayer can on - ly

The fourth system concludes the page with a vocal line starting with a half note 'see', followed by a half note 'A sin - gle voice', a half note 'in whis - pered prayer', and a final quarter note 'can on - ly'. The piano accompaniment continues to provide harmonic support throughout.

pray to trav - el there pray but all as one we sound the

ev - er - last - ing sound, and sing our sal - va - tion. A -

loft and in for - ma - tion a mi - gra -

mf

tor - y V How won - der - ful if

ff

that's _____ what God could see _____

p

3

Detailed description: This system contains 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 "that's _____ what God could see _____". The piano accompaniment consists of two staves in bass clef. The right hand features a rhythmic pattern of eighth notes with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present. A fermata is placed over the final note of the vocal line.

Rubato-vocalise

mp

Detailed description: This system is titled "Rubato-vocalise". It features a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has a long, sweeping melodic line with a fermata. The piano accompaniment is in 4/4 time and features a series of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is present. A fermata is placed over the final note of the vocal line.

8vb...

Detailed description: This system continues the piano accompaniment from the previous system. It features a vocal line in treble clef and piano accompaniment in bass clef. The piano accompaniment includes a section marked *8vb...* (8va below), indicating an octave transposition. The right hand continues with chords, and the left hand has a simple bass line. A fermata is placed over the final note of the vocal line.

LOVER, COME BACK TO ME

from *The New Moon*

Lyrics by OSCAR HAMMERSTEIN II
 Music by SIGMUND ROMBERG

Moderato

G/D Am/D Bm/D D7 G/D Am/D D Em/D D7 Am7 D7

mf *molto rit.*

The piano introduction consists of two staves. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to molto ritardando (molto rit.).

G MARIANNE:

G/B A7 G D7sus4 D9 G

mp

You went a - way, I let you, We broke the ties that bind;

mp a tempo

The first vocal line is in G major. The piano accompaniment features a steady bass line and chords that support the melody. The dynamics are mezzo-piano (mp) and the tempo is 'a tempo'.

Bm Dm6/F E7 E7b5/Bb D/A A7 D

I want-ed to for - get you And leave the past be - hind.

The second vocal line continues the melody. The piano accompaniment includes some chromatic movement in the bass line. Dynamics remain mezzo-piano (mp).

Bb F7 F7sus4 F7 Gm Gm6/E A7 D7 D7sus4 D7

mf *rall*

Still, the mag-ic of the night I met you Seems to stay for - ev - er in my mind

The final vocal line concludes the phrase. The piano accompaniment features a 'rallentando' (rall.) section. Dynamics are mezzo-forte (mf).

G *a tempo* B7 Em A7

The sky was blue, And high a-bove The moon was new And so was love.

G/D A9 D7 G C Cm6 G D7

This ea-ger heart of mine was sing - ing: "Lov-er, where can you be?"

G B7 Em A7

You came at last, Love had its day, That day is past. You've gone a-way

G/D A9 D7 G C Cm6 G B7

This ach-ing heart of mine is sing - ing: "Lov-er, come back to me!" When

Em Am Em B7 *poco accel* F#b9sus4 F#b9 B7

I re-mem-ber ev-'ry lit-tle thing you used to do, I'm so lone - ly,

Em *a tempo* Am Em A7 D7 D7sus4 D7

Ev-'ry road I walk a-long I've walked a-long with you, No won-der I am lone - ly

G B7 Em G#dim/F

The sky is blue, The night is cold, The moon is new, But love is old,

Am *rit.* G/D *a tempo* Am D7 *opt.* G C Cm6 G

And, while I'm wait-ing here, This heart of mine is sing - ing: "Lov - er come back to me!" _____

LOVE, DON'T TURN AWAY

from *110 In the Shade*

Words by TOM JONES
Music by HARVEY SCHMIDT

LIZZIE: *Slowly - in 2*

May - be Could be May - be,

Could be, _____ It might just be... Yip - pee!

Moderately - in 4

I have so man - y things I want to

do for you _____ I have so man - y things saved up to

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 half note 'do', followed by a quarter note 'for', a quarter note 'you', and a long horizontal line indicating a sustained note. This is followed by a quarter note 'I', a quarter note 'have', a quarter note 'so', a quarter note 'man', a quarter note 'y', a quarter note 'things', a quarter note 'saved', a quarter note 'up', and a quarter note 'to'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

say _____ I have so man - y long - ings that be -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'say' followed by a long horizontal line. It then continues with a quarter note 'I', a quarter note 'have', a quarter note 'so', a quarter note 'man', a quarter note 'y', a quarter note 'long', a quarter note 'ings', a quarter note 'that', and a quarter note 'be'. The piano accompaniment maintains the same rhythmic pattern as the first system.

long to you, _____ So, Love, _____ don't turn a -

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'long', a quarter note 'to', a quarter note 'you', and a long horizontal line. It then continues with a quarter note 'So', a quarter note 'Love', and another long horizontal line. The system concludes with a quarter note 'don't', a quarter note 'turn', and a quarter note 'a'. The piano accompaniment continues with the same rhythmic pattern.

way _____ I have so man - y songs I want to

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'way' followed by a long horizontal line. It then continues with a quarter note 'I', a quarter note 'have', a quarter note 'so', a quarter note 'man', a quarter note 'y', a quarter note 'songs', a quarter note 'I', a quarter note 'want', and a quarter note 'to'. The piano accompaniment continues with the same rhythmic pattern.

sing to you. I have so man - y smiles that I could

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "sing to you. I have so man - y smiles that I could". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The melody is simple and follows the vocal line.

cry. I have so man - y kiss - es I could

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "cry. I have so man - y kiss - es I could". The piano accompaniment continues with a steady rhythm and harmonic support.

bring to you, So, love, don't pass me

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are "bring to you, So, love, don't pass me". The piano accompaniment features some more complex chordal textures.

by I can't of - fer you lots of fan - cy things To

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are "by I can't of - fer you lots of fan - cy things To". The piano accompaniment ends with a final chord.

make you come and stay. But I could wash your socks and mend your coat and

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: "make you come and stay. But I could wash your socks and mend your coat and". The piano accompaniment is in a grand staff (treble and bass clefs). The right hand (RH) features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A bracket labeled "RH" is placed above the first two measures of the piano part.

cook you lots of good things ev - 'ry day So, Love, _____ if you're look - ing for a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "cook you lots of good things ev - 'ry day So, Love, _____ if you're look - ing for a". The piano accompaniment continues with similar harmonic support, including a dynamic marking of *p* (piano) in the right hand.

hap - py place, _____ I've a heart _____ that is ab - so - lute - ly

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "hap - py place, _____ I've a heart _____ that is ab - so - lute - ly". The piano accompaniment continues with similar harmonic support.

free! _____ O - pen arms _____ that are ach - ing for their

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "free! _____ O - pen arms _____ that are ach - ing for their". The piano accompaniment continues with similar harmonic support.

first em - brace So, Love, dis - cov - er

me Love, don't pass me

mp

by Love don't turn a -

Slower

rit

p

ten ten. ten.

Poco più mosso

way

p

rit

colla

Ped.

SPEAK LOW

from the Musical Production *One Touch of Venus*

Words by OGDEN NASH
Music by KURT WEILL

Slowly

F6 D7/F# Gm7 C+ F6 D7

mf R.H. *mp*

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and consists of three measures. The first measure has a treble clef and a key signature of one flat (Bb). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line has a half note G3, followed by quarter notes F3, E3, and D3. The second measure continues the melody with quarter notes D5, C5, Bb4, and A4. The bass line has a half note C3, followed by quarter notes B2, A2, and G2. The third measure continues the melody with quarter notes G4, F4, E4, and D4. The bass line has a half note G2, followed by quarter notes F2, E2, and D2. The tempo is marked 'Slowly' and dynamics are 'mf' for the right hand and 'mp' for the left hand.

Gm7 C+ Gm9 C9

VENUS:

Speak low _____ when you speak,

Detailed description: This block contains the first line of the song. The vocal line is in the treble clef with a key signature of one flat. It starts with a half note G4, followed by a quarter note A4, then a quarter rest, and finally a triplet of quarter notes Bb4, C5, and Bb4. The piano accompaniment is in the bass clef. It features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes G3, F3, E3, and D3. The tempo is 'Slowly' and the dynamics are 'mf'.

Gm9 C9 Gm9 C9

love, _____ Our sum - mer day with - ers a -

Detailed description: This block contains the second line of the song. The vocal line continues with a half note G4, followed by a quarter note A4, then a quarter rest, and finally a triplet of quarter notes Bb4, C5, and Bb4. The piano accompaniment continues with the same eighth-note accompaniment and bass line. The tempo is 'Slowly' and the dynamics are 'mf'.

Gm9 C7 F6 D7/F#

way too soon, too soon Speak

Detailed description: This block contains the third line of the song. The vocal line starts with a half note G4, followed by a quarter note A4, then a quarter rest, and finally a quarter note Bb4. The piano accompaniment continues with the same eighth-note accompaniment and bass line. The tempo is 'Slowly' and the dynamics are 'mf'.

Bbm6/9 Eb9 Bbm6/9

low _____ when you speak, love, _____

Eb9 G9 C9 C7b9

Our mo - ment is swift, like ships a - drift, we're swept a -

F6 D7/F# Gm7 C+ Gm9

part too soon. Speak low, _____

C9 Gm9 C9

dar - ling, speak low, _____ love is a

Gm9 C9 Gm9 C7 F6

spark lost in the dark too soon, too

D7/F# Bbm6/9 Eb9

soon I feel _____ wher - ev - er I

Bbm6/9 Eb9 G9

go _____ that to - mor - row is near, to - mor - row is

C9 C7b9 F6

here and al - ways too soon _____

Fm7 Abm

Time is so old _____ and love so

mf più espressivo

Ebmaj7

brief, Love is pure gold _____ and

Bdim/E E7/G# C+ Gm9

time a thief. We're late, _____

C9 Gm9 C9

dar - ling, we're late, _____ The cur - tain de -

Gm9 C9 Gm9 C7 F6

scends, ev - 'ry - thing ends too soon, too

D/F# Bbm6/9 Bbm6

soon. I wait, dar - ling, I

F Bb+ D7/A G9 G9/B

wait, Will you speak low to me, speak

espressivo

C9#5/Bb C9#5 F6

love to me and soon

rit. *L.H.* *p*

Ped. *

BEWITCHED

from *Pal Joey*

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately - In 2

Piano introduction in 2/4 time, marked *p*. The right hand features a melodic line with a triplet of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.

VERA:

He's a fool and don't I know it.

Vera's first vocal line, starting with a piano accompaniment marked *pp*. The melody is simple and conversational.

But a fool can have his charms. I'm in love and don't I show it,

Vera's second vocal line, continuing the piano accompaniment. The melody flows naturally with the lyrics.

Like a babe in arms Love's the same old sad sen - sa - tion.

Vera's third vocal line, concluding the piano accompaniment. The melody ends with a soft, lingering note.

Late - ly I've not slept a wink Since this half - pint im - i - ta - tion

Put me on the blink I'm wild a - gain! Be -
Seen a lot; I
Sweet a - gain, Pe -

rall *p a tempo*

guiled a - gain! A sim - per - ing, whim - per - ing child a - gain. Be -
mean a lot! But now I'm like sweet sev - en - teen a lot Be -
tite a - gain, And on my pro - ver - bi - al seat a - gain Be -

witched, both - ered and be - wil - dered am I
witched, both - ered and be - wil - dered am I
witched, both - ered and be - wil - dered am I

f *p*

I'll Could - n't sleep And would - n't sleep Un -
 sing to him Each spring to him And
 What am I? Half shot am I To

til I could sleep where I should - n't sleep Be - witched, both - ered and be -
 wor - ship the trou - sers that cling to him. Be - witched, both - ered and be -
 think that he loves me, So hot am I. Be - witched, both - ered and be -

wil - dered am I. Lost my heart, but what
 wil - dered am I. When he talks He is
 wil - dered am I. Though at first we said

of it? My mis - take, I a - gree.
 seek - ing Words to get off his chest.
 "No, sir" Now we're two lit - tle dears

He's a laugh, but I love it — Be-cause the laugh's on me A
 Hor - i - zon - tal - ly speak - ing, — He's at his ver - y best. I'm
 You might say we are clos - er — Than Roe-buck is to Sears.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the end.

pill he is, But still he is All wine and I'll keep him un -
 Vexed a - gain, Per - plexed a - gain, Thank God I can be o - ver -
 dumb a - gain, And numb a - gain, A rich, read - y, ripe lit - tle

The second system continues the vocal and piano parts. The vocal line has a similar melodic pattern. The piano accompaniment is more rhythmic and chordal. There is no dynamic marking in this system.

til he is Be - witched, both - ered and be - wil - dered like
 sexed a - gain. Be - witched, both - ered and be - wil - dered am
 plum a - gain. Be - witched, both - ered and be - wil - dered am

The third system continues the vocal and piano parts. The vocal line has a similar melodic pattern. The piano accompaniment is more rhythmic and chordal. There is a dynamic marking of *f* (forte) followed by *p* (piano) in the piano part.

me — I — I —

The fourth system features a vocal line with a long, sustained note and a piano accompaniment. The piano part has a dynamic marking of *mf* (mezzo-forte) and a *rall* (rallentando) marking. There is also a marking of *8va - 1* (octave up one) in the piano part.

HOME

from *Phantom*

Words and Music by
MAURY YESTON

Moderately $\text{♩} = 88$

CHRISTINE:

All my life I've been wait -

- ing in my mind, in a rock - ing chair, -

for my fan - cy to take — the air, I would know — the time —

— Tick and tock went my child - hood,

This song is a duet for the Phantom and Christine in the show, adapted as a solo for this edition

Fa - ther said I would know — the place, — skin would tin - gle and pulse —

— would race as they do, — it's here! I'm

rit.

Faster ♩ = 112

home, where mu - sic fills the air, and I'm
Here, where fa - bles come a - live, year by

a tempo - più mosso

home, where a thou - sand lov - ers cry, swoon and sigh, and I'm
year we for - get our trou - bled nights un - der lights, and each

home, where ev - 'ry vi - o - lin plays a treat as
 tear be - comes a grace - ful tune, or du - et kept

sweet as a hon - ey - comb.
 straight by a met - ro - nome.

Wher - ev - er mu - sic plays, I know
 And if I'm sing - ing then I know

I'm — home
 I'm — home

Where ev - 'ry En - glish horn makes me feel

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 "Where ev - 'ry En - glish horn makes me feel". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand.

glad I'm born, and an - y wood - wind trill ex -

The second system continues the vocal line and piano accompaniment. The lyrics are "glad I'm born, and an - y wood - wind trill ex -". The piano accompaniment includes a trill in the right hand corresponding to the "trill" in the lyrics.

cites a thrill that's new! The gi - ant

The third system continues the vocal line and piano accompaniment. The lyrics are "cites a thrill that's new! The gi - ant". The piano accompaniment features a trill in the right hand corresponding to the "trill" in the lyrics.

con - tra - bass, the great so - pra - no's face,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "con - tra - bass, the great so - pra - no's face,". The piano accompaniment features a trill in the right hand corresponding to the "trill" in the lyrics.

com - bine to make a per - fect world far bet - ter than what's

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 "com - bine to make a per - fect world far bet - ter than what's". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a "cresc." (crescendo) marking in the first measure. The piano accompaniment consists of chords and moving lines in both hands.

out - side Dreams, I've lived with - in my dreams,

The second system continues the vocal line with the lyrics "out - side Dreams, I've lived with - in my dreams,". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

now it seems I've a - wak - ened and they're

The third system has the vocal line with lyrics "now it seems I've a - wak - ened and they're". The piano accompaniment provides harmonic support, with some changes in chord voicings and bass line movement.

real, pinch and feel! If one day I

The fourth system concludes the vocal line with lyrics "real, pinch and feel! If one day I". The piano accompaniment continues, ending with a final chord in the right hand and a sustained note in the left hand.

walk up - on this stage, from these wings, and play un - der -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with the lyrics "walk up - on this stage, from these wings, and play un - der -". The piano accompaniment consists of chords and moving lines in both hands.

neath this dome, and if I

poco rit *sfz*

The second system continues the musical score. The vocal line has the lyrics "neath this dome, and if I". The piano accompaniment includes a *poco rit* (slightly slower) marking and a *sfz* (sforzando) dynamic marking. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

molto rit. sing with all my heart, I'll be

molto rit. *f*

The third system of the score includes the lyrics "sing with all my heart, I'll be". The piano accompaniment is marked *molto rit.* (very slow) and *f* (forte). The piano part has a more active accompaniment with some grace notes in the right hand.

home.

rit

The final system of the page shows the vocal line ending with the word "home." followed by a long horizontal line. The piano accompaniment is marked *rit* (ritardando) and concludes with a final chord in the right hand and a sustained bass note in the left hand.

NOBODY MAKES A PASS AT ME

from *Pins and Needles*

Words and Music by
HAROLD ROME

Moderato

The piano introduction is in 4/4 time, marked Moderato. It features a treble and bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. A triplet of eighth notes appears in the third measure of the right hand.

The first line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "I want men that I can squeeze, that I can please, that I can tease." The piano accompaniment is in a grand staff with a key signature of three flats and a mezzo-piano (mp) dynamic. It consists of chords and moving lines in both hands.

The second line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "Two or three or four or more! What are those fools wait - ing for?" The piano accompaniment is in a grand staff with a key signature of three flats. It consists of chords and moving lines in both hands.

The third line of the song features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "I want love and I want kiss - ing — I want more of what I'm miss - ing —" The piano accompaniment is in a grand staff with a key signature of three flats. It consists of chords and moving lines in both hands.

No-bod - y comes knock-ing at my front door. What do they think my knock-er's for? If they

don't come soon there won't be an - y more! What can the mat - ter be? I

♩ Slow swing

wash my clothes with Lux, my et - ti-quette's the best, I spend my hard-earned bucks on just
Gir - dles come from Best the Times ads say they're chic, and up a - bove I'm dressed in the

what the ads sug-gest, Oh dear, what can the mat - ter be? No-bod - y makes a
bras-siere of the week, Oh dear, what can the mat - ter be? No-bod - y makes a

pass at me! I'm full of Kel-logg's bran, eat grape-nuts on the sly, A
 pass at me! I use Pond's on my skin, with rye - crisp I have thinned, I

date is on the can of the cof - fee that I buy. Oh dear, what can the mat -
 get my cul - ture in, I be - gan "Gone with the Wind"! Oh dear, what can the mat -

- ter be? No - bod - y makes a pass at me! Oh, Bea - trice Fair - fax,
 - ter be? No - bod - y makes a pass at me! Oh, Dor - 'thy Dix, please,

give me the bare facts, How do you make them fall?
 show me some tricks, please, I want some men to hold.

If you don't save me, the things the Lord gave me, nev - er will be an - y
I want at - ten - tion and things I won't men - tion, and I want them all be -

use to me at all I sprin - kle on a dash of "Frag - rance de A - mour," The
fore I get too old I use Mum ev - 'ry day and An - ge - lus Lip - lure, But

ads say "Makes Men Rash," but I guess their smell is poor. Oh dear, what can the mat -
still men stay a - way, just like Iv - 'ry soap, I'm pure Oh dear, what can the mat -

To Coda ⊕ Patter (faster)

- ter be? No - bod - y makes a pass at me I use O - val - tine and Lis - ter - ine,
- ter be? No - bod - y makes a

Bar - ba - sol and Mus - ter - ole, Life Buoy soap and Flit, So why ain't I got it? I use

Co - ca Co - la and Mar - mo - la, Cris - co, Les - co and Ma - zo - la, Ex - lax and Va - pex, So

why ain't I got sex? I use Al - bo - lene and May - bel - lene, Al - ka Selt - zer, Bro - mo Selt - zer,

molto rit. O - do - ro - no and Sen - sa - tion. So why ain't I got fas - ci - na - tion? My *a tempo*

molto rit. *a tempo*

CODA *rit.* pass at me *rit.*

I'LL SHOW HIM

from *Plain and Fancy*

Words by ARNOLD B. HORWITT
Music by ALBERT HAGUE

Allegretto

HILDA:

May - be he thinks I'm sit - ting in a cor - ner,

P *L.H.*

sob - bing like a nin - ny with my eyes all red? Or

may - be he thinks I'm stand - ing in the gar - den, Star - ing at his win - dow,

L.H.

Wish - ing I was dead? Well, he can just

Fast (in 2)

go and soak his head!

I'll 1. show him! I'll
2. show him! How

show him how lit - tle I care
eas - y he is to for - get

When we meet I'll just stand with my nose in the air!
In a week I won't e - ven re - mem - ber him, yet

Though he's sigh - ing,
I'll be flirt - ing,

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Though he's sigh - ing, I'll be flirt - ing,". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a triplet of eighth notes in the first measure and another triplet in the second measure. The left hand plays a steady eighth-note accompaniment.

And plead - ing and down on his knees
With fel - lers I don't e - ven know

The second system of the musical score. The vocal line continues with the lyrics "And plead - ing and down on his knees With fel - lers I don't e - ven know". The piano accompaniment continues with similar rhythmic patterns, including triplets in the right hand.

I'll tell him I think he's full of
In wher - ev - er it is fel - lers

The third system of the musical score. The vocal line has the lyrics "I'll tell him I think he's full of In wher - ev - er it is fel - lers". The piano accompaniment continues with the same accompaniment style.

cheese!
go!

The fourth system of the musical score. The vocal line has the lyrics "cheese! go!". The piano accompaniment features a forte (*ff*) dynamic and includes a series of chords in the right hand and a bass line in the left hand. The right hand has a triplet of chords in the first measure.

He can just save his breath, _____ He can
 Fan - cy dress - es I'll wear, _____ Fan - cy

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a triplet of eighth notes in the first measure and another triplet in the fifth measure. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It consists of a steady bass line and chords in the right hand.

leave me a - lone. _____ If he's starv - ing to
 pants un - der - neath. _____ Fine per - fume in my

The second system of the musical score. The vocal line continues with a melodic line and lyrics. It features a triplet of eighth notes in the first measure and another triplet in the fifth measure. The piano accompaniment continues with a steady bass line and chords in the right hand.

death I won't throw him a bone. _____
 hair And a rose in my teeth. _____

The third system of the musical score. The vocal line continues with a melodic line and lyrics. It features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment continues with a steady bass line and chords in the right hand. There are dynamic markings *sfz* and *acc* in the piano part.

I'll show him! How hap - py I am to be
 I'll show him! I'll show him the way he showed

The fourth system of the musical score. The vocal line continues with a melodic line and lyrics. It features a triplet of eighth notes in the first measure and another triplet in the second measure. The piano accompaniment continues with a steady bass line and chords in the right hand. There is a dynamic marking *p* in the piano part.

free, _____ Of a noth - ing _____
 me, _____ What a smart girl _____

ff L.H.

To Coda \oplus Tempo I

_____ who's noth - ing to _____ me _____
 _____ a lum - mox _____

mp

He'll find out I'm not yet such a ba - by, _____

p

I'm all through with act - ing like a dunce _____ An - y girl who thinks he's worth the

hav - ing, _____ Ought to have her head ex - am - ined once

He's too old for me, he must be fif - ty, _____

An - y fel - ler fif - ty is no prize, _____ fur - ther - more, his

eyes are kind of shift - y _____ I don't trust a man with

Fast (in 2)

D.S. al Coda

shift - y eyes! _____ I'll

ff *mf*

CODA

can bel _____

Slower

He won't find me sit - ting home and mop - ing. _____

p

I'll go plac - es where I've nev - er been _____ Pa - pa says by

Lan - cas - ter is sin - ful, _____ I'll go down to

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "Lan - cas - ter is sin - ful," followed by a long horizontal line indicating a sustained note, and then "I'll go down to". The piano accompaniment consists of chords and single notes, with several measures containing a fermata over a sustained note.

Presto (in 1)
Lan - cas - ter and sin! _____

The second system is marked "Presto (in 1)". The vocal line contains the lyrics "Lan - cas - ter and sin!" followed by a long horizontal line. The piano accompaniment is more active, featuring a dynamic marking of *ff* (fortissimo) and includes a *rit.* (ritardando) marking. The piano part has a complex texture with many notes and rests.

The third system shows the piano accompaniment continuing from the previous system. It features a series of chords and melodic lines in both the treble and bass staves, with various articulation marks like accents and slurs.

The fourth system concludes the piano accompaniment with a final cadence. It includes a *rit.* marking and ends with a double bar line. The piano part features a series of chords and a final melodic flourish.

CHILDREN OF THE WIND

from *Rags*

Lyric by STEPHEN SCHWARTZ
Music by CHARLES STROUSE

Misterioso

REBECCA:

Hid - ing in the

8va

p

wheat - fields from the cos - saks and the screams, flames are on the

sfp

hill - side, blood is in the streams All the world is

loco

burn - ing; that's the way that it seems

sfp

Da - vid, did _ they hurt you, dar - ling? Show me where _ they hurt you, dar - ling

Poco agitato

Ev - 'ry night _ it fills my dreams _ I see us

run - ning through the for - est and there's for - ty miles to go,

sneak - ing past _ the bor - der in the si - lent snow,

sleep - ing un - der hay - stacks, eat - ing roots where they grow,

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The vocal line has a melody with eighth and quarter notes. The piano accompaniment features chords and moving lines in both hands.

beg - ging on the pier at Dan - zig Well, we made it here from Dan - zig;

mf *cresc.* *ff*

The second system continues the vocal and piano parts. It includes dynamic markings: *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). The piano part has a more active accompaniment with many sixteenth notes.

Risoluto **Calmato**

what's an - oth - er mile or so? We're chil - dren

mp

Ped. *(let ring)* *

The third system is divided into two sections: **Risoluto** and **Calmato**. The tempo and mood change significantly. The piano part includes a *Ped.* (pedal) instruction and a *(let ring)* instruction. The dynamic marking *mp* (mezzo-piano) is used in the **Calmato** section.

of the wind, blown a - cross the earth, piec - es of the

The fourth system continues the vocal and piano parts. The piano accompaniment features a steady, rhythmic accompaniment with eighth notes in the right hand and chords in the left hand.

heart scat - tered worlds a - part, so far from

those we love, all the chil - dren of the wind.

There's a morn - ing I want some - day to see; all the chil - dren of my

chil - dren are there And they're ver - y, ver - y nois - y, run - ning through my

kitch - en And we've been there for a life - time And I'll know then

they will nev - er be _____

rit.

cresc. *rit.*

a tempo

chil - dren of the wind, long - ing to be one

a tempo

half a world a - way. We will make our

rall. **Maestoso**

way. Great ships and i - ron trains cross the

rall e cresc.

seas and plains, take us to the day

molto rall.

Bring us to the shore, no more the chil - dren of the

molto rall.

a tempo

wind

grandioso a tempo *sfp* *ff*

YOUR DADDY'S SON

from *Ragtime*

Words and Music by STEPHEN FLAHERTY
and LYNN AHRENS

Moderately slow

C#m7 D#m7 G#m Emaj7

SARAH:

Ooh _____ ooh _____

mp

With pedal

G#m Emaj7 G#m F#/A# B7 C#7 *poco rit*

ooh _____ ooh _____

poco rit

Emaj7 G#m9 *a tempo* Emaj7

ooh _____

a tempo

G#m D#7/A# G#m/B C#7 Emaj7 B/D#

Dad - dy played pi - an - o, played it ver - y well. Mu - sic from those hands could

C#m7 D#7 G#m D#7/A# G#m/B C#7#5 C#7

catch you like a spell. He could make you love him 'fore the tune was done.

Emaj7 C#m9 D#m7 G#m
poco rit., *più mosso*

You have your Dad - dy's hands You are your Dad - dy's son _____

Emaj7 G#m Emaj7 G#m D#7/A#

— Ooh — ooh — Dad - dy nev - er knew that

G#m/B C#7 Emaj7 D#m7 C#m9 D#7

you were on your way. He had oth - er la - dies and oth - er tunes to play.

poco rit

G#m D#7/A# G#m/B C#7#5 C#7 Emaj7

When he up and left me, I just up and run On - ly thing in my

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "When he up and left me, I just up and run On - ly thing in my".

C#m9 D#m7 G#m

poco rit., *a bit faster*

head, you were your Dad - dy's son.

Detailed description: This system contains the second two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The lyrics are: "head, you were your Dad - dy's son.". Performance markings include *poco rit.* and *a bit faster*. There are also some performance instructions like *vc* and *Lead.* in the piano part.

Could-n't hear no mu - sic

Detailed description: This system contains the third two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The lyrics are: "Could-n't hear no mu - sic".

Emaj7 G#m

poco a poco cresc

Could-n't see no light. Ma - ma, she was fright - ened,

Detailed description: This system contains the final two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains three sharps and the time signature is 4/4. The lyrics are: "Could-n't see no light. Ma - ma, she was fright - ened,". Performance markings include *poco a poco cresc* and triplets (3) over the vocal line.

Emaj7 G#m

cra - zy from the fright _____ Tears with-out no com - fort,

G#m/F# Fm7b5 Resolutely Emaj7

screams with - out no sound _____ On - ly dark-ness and pain, the

Bmaj7/D# C#m11 C#m7(sus4) poco rall.

an - ger and pain, the blood and the pain! I bur - ied my heart in the

D#7sus

ground! _____ In the ground _____ when I

Slower

Tempo I

Emaj9

G#m9

Emaj9

bur - ied you in the ground

mp

G#m

D#7/A#

G#m/B

C#9

Emaj9

B/D#

C#m9

D#7#5 D#7

Dad-dy played pi - an - o Bet he's play - in' still Ma-ma can't for - get him. Don't sup - pose I will.

G#m

D#7/A#

G#m/B

C#7

Emaj9

poco rit

God wants no ex - cus - es. I have on - ly one: you had your Dad - dy's hands For-give me

poco rit *p colla voce*

C#m9

D#m11

G#m9

Emaj9

G#m

a tempo

You were your Dad - dy's son _____

a tempo

YESTERDAYS

from *Roberta*

Words by OTTO HARBACH
Music by JEROME KERN

Moderately

Yes - ter - days, Yes - ter -

days Days I knew as hap - py, sweet se - ques - ter'd days

Old - en days, gold - en days Days of

mad ro - mance and love, Then gay Youth was mine,

Faster

Truth was mine, Joy-ous, free and flam-ing life, for - sooth, was

The first system of the musical score. It 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), and the time signature is 4/4. The tempo marking 'Faster' is positioned above the vocal line. The lyrics are: 'Truth was mine, Joy-ous, free and flam-ing life, for - sooth, was'.

mine. Sad am I, Glad am I, for to -

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'mine. Sad am I, Glad am I, for to -'.

day I'm dream-ing of Yes - ter - days!

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'day I'm dream-ing of Yes - ter - days!'.

The fourth system of the musical score. It shows the continuation of the piano accompaniment, with the vocal line ending in a final note. The piano part features a series of chords and melodic lines in the right hand and bass line in the left hand.

HE PLAYS THE VIOLIN

from 1776

Words and Music by
SHERMAN EDWARDS

Freely

MARTHA:

Oh, he nev - er speaks his pas-sions, he nev - er speaks his views Where-as

mp

oth - er men speak vol-umes, the man I love is mute In truth I can't re - call be - ing

wooded with words at all, e - ven now He

Brightly

plays the vi - o - lin He

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with the lyrics "plays the vi - o - lin" followed by a long note and then "He". The piano accompaniment consists of chords and single notes in both hands.

tucks it right un - der his chin, and he

The second system continues the vocal line with the lyrics "tucks it right un - der his chin, and he". The piano accompaniment includes a melodic line in the right hand that rises during the phrase "un - der his chin,".

bows! Oh, he bows! For he

The third system features the lyrics "bows! Oh, he bows! For he". The piano accompaniment has a more active bass line with eighth notes.

knows, yes, he knows That it's

The fourth system concludes with the lyrics "knows, yes, he knows That it's". The piano accompaniment continues with similar rhythmic patterns.

Heigh! Heigh! Heigh! did - dle did - dle — twixt

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with the lyrics "Heigh! Heigh! Heigh!" followed by "did - dle did - dle — twixt". The piano accompaniment is 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 right hand has a long slur over the first two measures, and the left hand has a long slur over the first two measures. The music is in a 4/4 time signature.

my heart, Tom and his fid - dle — my

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "my heart, Tom and his fid - dle — my". The piano accompaniment continues with the same melodic and bass lines as the first system. The right hand has a long slur over the first two measures, and the left hand has a long slur over the first two measures. The music is in a 4/4 time signature.

strings are un - strung.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "strings are un - strung.". The piano accompaniment continues with the same melodic and bass lines as the first two systems. The right hand has a long slur over the first two measures, and the left hand has a long slur over the first two measures. The music is in a 4/4 time signature.

Heigh! — Heigh, —

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Heigh! — Heigh, —". The piano accompaniment continues with the same melodic and bass lines as the first three systems. The right hand has a long slur over the first two measures, and the left hand has a long slur over the first two measures. The music is in a 4/4 time signature.

Heigh, _____ Heigh _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. A slur covers the next two measures, containing a half note C5 and a quarter note B4. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of two flats. The right hand starts with a quarter rest, followed by a triplet of eighth notes (G4, A4, B4) in the first measure, and then a series of chords. The left hand plays a simple bass line with quarter notes.

I _____ am un - done _____

The second system continues the musical score. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter note B4, and a half note C5. A slur covers the final two measures, containing a half note B4 and a quarter note A4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the first measure of the right hand, followed by chords. The left hand continues with a bass line.

_____ I hear his vi - o -

The third system of the musical score. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter note B4, and a half note C5. A slur covers the final two measures, containing a half note B4 and a quarter note A4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the first measure of the right hand, followed by chords. The left hand continues with a bass line.

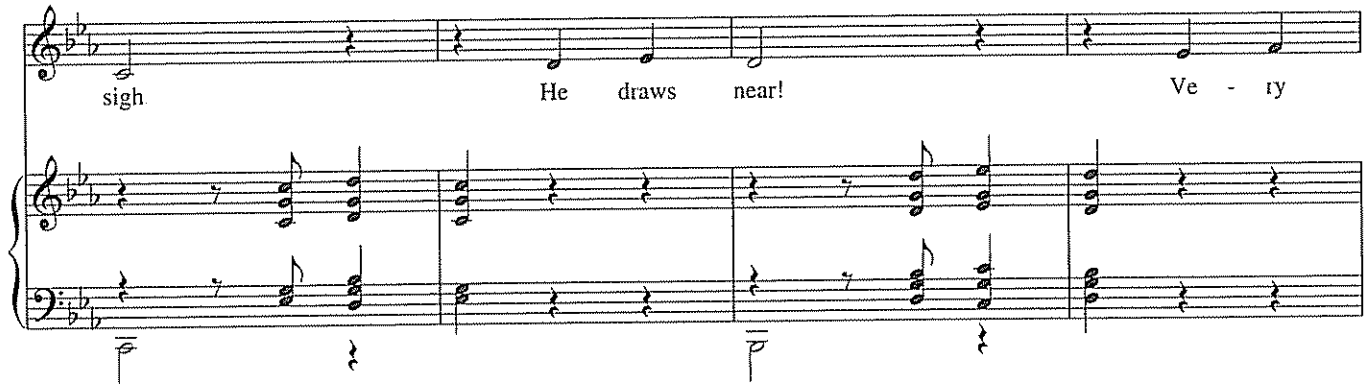
lin _____ and I get that feel - ing with -

The fourth system of the musical score. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter note B4, and a half note C5. A slur covers the final two measures, containing a half note B4 and a quarter note A4. The piano accompaniment features a triplet of eighth notes (G4, A4, B4) in the first measure of the right hand, followed by chords. The left hand continues with a bass line.

in, _____ And I sigh! Oh, I



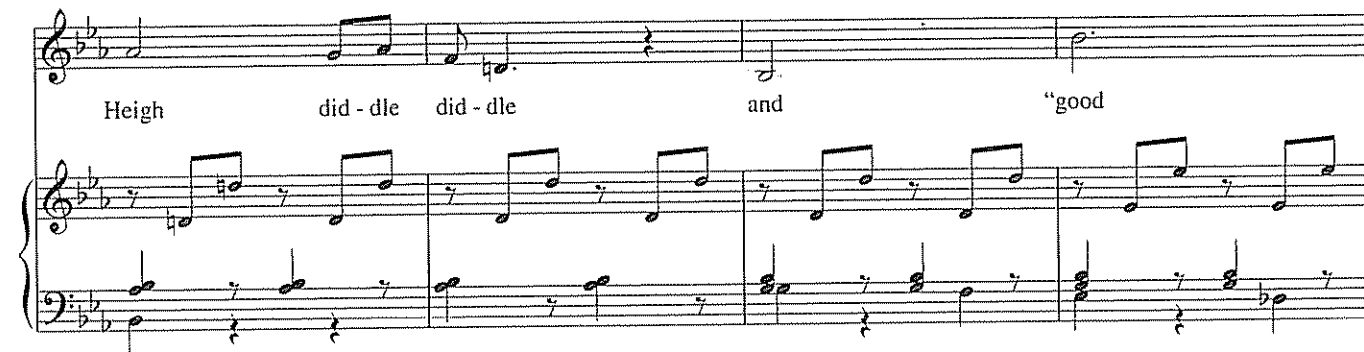
sigh He draws near! Ve - ry



near! And it's Heigh! Heigh!



Heigh did - dle did - dle and "good



bye" to the fid - dle My strings are un - strung!

Heigh! _____ Heigh, _____

ff

Heigh, _____ Heigh, _____

I _____ am un - strung

p

When heav - en calls to

ff

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *ff* (fortissimo) is placed in the piano part.

me _____ sing me no sad el - e -

Detailed description: This system contains the next two measures. The vocal line continues with a long horizontal line under the word 'me', followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

gy. _____ Say I died lov - ing

Detailed description: This system contains the next two measures. The vocal line has a long horizontal line under 'gy.', followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

bride, lov - ing wife, lov - ing

mf

Detailed description: This system contains the final two measures. The vocal line has a long horizontal line under 'bride,', followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed in the piano part.

life, For it was Heigh, Heigh,

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole note 'life,' followed by a half note 'For', a quarter note 'it', a quarter note 'was', a dotted half note 'Heigh,', and another dotted half note 'Heigh,'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Heigh did - dle did - dle twixt my heart

The second system continues the vocal line with 'Heigh' (quarter), 'did - dle' (quarter), 'did - dle' (quarter), 'twixt' (quarter), 'my' (quarter), and 'heart' (quarter). The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

Tom and his fid - dle and ev - er will be

The third system continues the vocal line with 'Tom' (quarter), 'and' (quarter), 'his' (quarter), 'fid - dle' (quarter), 'and' (quarter), 'ev - er' (quarter), and 'will be' (quarter). The piano accompaniment maintains its rhythmic pattern with some chordal changes.

Heigh, — heigh, —

The fourth system concludes with 'Heigh, —' (quarter) and 'heigh, —' (quarter). The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

heigh, _____ heigh _____

The first system 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. It contains two phrases: "heigh," followed by a long horizontal line, and "heigh" followed by another long horizontal line. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a mix of chords and moving lines, with some notes beamed together.

Through e - ter - ni - ty _____

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Through e - ter - ni - ty" followed by a long horizontal line. The piano accompaniment includes a triplet of eighth notes in the right hand in the third measure.

_____ he plays the vi - o -

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "_____ he plays the vi - o -" followed by a long horizontal line. The piano accompaniment features four triplet markings over eighth notes in the right hand.

lin _____

ff

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "lin" followed by a long horizontal line. The piano accompaniment features a forte (*ff*) dynamic marking and several accents (^) over notes in both hands.

VANILLA ICE CREAM

from *She Loves Me*

Words by SHELDON HARNICK

Music by JERRY BOCK

Lento

AMALIA:

(Spoken.) Dear Friend. I am so sor - ry a - bout last night. It was a

pp

ppp

night - mare in ev - 'ry way, But, to - geth - er, you and I will laugh at

Slow Polka

accel poco a poco

last night some day _____ Ice cream... he bought me

rall

P

accel poco a poco

ice cream . va - nil - la ice cream . I - mag - ine

Moderato *ancora accel.*

that! _____ Ice cream. and for the

f *p* *ancora accel.*

first time we were to - geth - er with - out a

Allegro

spat! _____ Friend - ly,

f *mp* *p*

he was so friend - ly That is - n't like him.

I'm sim - ply stunned! _____ Will won - ders nev - er

cease? Will won - ders nev - er cease? It's been a most pe -

cu - liar day! _____ Will won - ders nev - er

cease? Will won - der nev - er cease? (Spoken:) Oh!
Where was I?

Recitativo (Presto - ad lib.)

I am so sor-ry a-bout last night It was a night-mare in ev-'ry way but, to-geth-er, you and I will laugh at

mfz

Tempo Primo (Lento)

last night some day _ I sat there wait - ing in that ca - fé and nev - er

pp

guess - ing that you were fat . that you were near You were out - side look - ing

rall. *a tempo*

rall. *a tempo*

Slow Polka

Larghissimo

(Spoken:)
bald Oh, my... I am so sor - ry a - bout last night _____ Last night
Dear Friend.

poco rall. *p*

accel poco a poco

I was so nas - ty! Well, he de - served it!

accel. poco a poco

Moderato Allegro

But e - ven so _____ that George

accel **f**

is not like this George This is a new George

that I don't know _____ Some - how,

pp **p**

it all re - minds me of Doc - tor Jek - yll

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 sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "it all re - minds me of Doc - tor Jek - yll". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex texture with many chords and some melodic lines in the right hand.

and Mis - ter Hyde _____ For right be - fore my

The second system continues the musical score. The vocal line has a long horizontal line under "Hyde" indicating a sustained note. The lyrics are "and Mis - ter Hyde _____ For right be - fore my". The piano accompaniment continues with similar complexity, including a dynamic marking of *p* (piano) in the right hand.

eyes a man that I de - spise has turned in - to a

The third system of the musical score. The vocal line lyrics are "eyes a man that I de - spise has turned in - to a". The piano accompaniment features dynamic markings of *mf* (mezzo-forte) and *p* (piano) in the right hand.

man I like! It's al - most like a

The fourth and final system of the musical score. The vocal line lyrics are "man I like! It's al - most like a". The piano accompaniment includes a dynamic marking of *sub. pp* (sub-pianissimo) in the right hand.

dream and strange as it may seem, he came to of - fer

rall

me va - ni - i - la - a ice

Dictated - slowly

lunga port.

colla voce

f

vel.

Presto

cream!

8va

loco

see And if the things we dream a - bout don't hap - pen — to 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 (B-flat). The lyrics are "see And if the things we dream a - bout don't hap - pen — to be". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the bass and chords in the treble.

so, ————— That's — just an un - im - port - ant tech - ni - cal - i -

The second system continues the musical score. The vocal line has a long horizontal line under "so," followed by the lyrics "That's — just an un - im - port - ant tech - ni - cal - i -". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

Poco animato (♩ = ♩)

ty Tho' the cold and bru - tal fact is

The third system begins with the tempo marking "Poco animato" and the instruction "(♩ = ♩)". The vocal line starts with the lyric "ty" followed by "Tho' the cold and bru - tal fact is". The piano accompaniment features a more active eighth-note accompaniment in the bass and chords in the treble.

You and I have nev - er met, We need not

The fourth system continues the musical score. The vocal line has the lyrics "You and I have nev - er met, We need not". The piano accompaniment maintains the eighth-note accompaniment in the bass and chords in the treble.

mind con - ven - tion's P's and Q's _____

If we put our thoughts in prac - tice We can ban-ish all re -

gret, I - mag - in - ing most an - y -

thing we choose _____ We could

p
p dolce

make be - lieve _____ I love you, _____ We could

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'make be - lieve' followed by a long horizontal line, then 'I love you,' followed by another long horizontal line, and finally 'We could'. The piano accompaniment features a steady bass line with chords in the right hand.

make be - lieve _____ that you love me _____ Oth - ers

The second system continues the vocal line with 'make be - lieve' followed by a long horizontal line, then 'that you love me' followed by another long horizontal line, and finally 'Oth - ers'. A triplet of eighth notes is marked above the notes 'love me'. The piano accompaniment continues with similar harmonic support.

find peace of mind in pre - tend - ing _____ Could - n't

The third system features the vocal line with 'find peace of mind in pre - tend - ing' followed by a long horizontal line, and 'Could - n't'. The piano accompaniment provides a consistent harmonic background.

you? Could - n't I? Could - n't we _____ Make be -

The fourth system concludes the vocal line with 'you? Could - n't I? Could - n't we' followed by a long horizontal line, and 'Make be -'. The piano accompaniment features a more active bass line in this system.

lieve our lips are blend - ing in a

phan - tom kiss, or two, or three Might as

Ped. *

cresc. well make be - lieve I love you For, to

opt. f

cresc *f* *dim*

opt. tell the truth, I do

WHY DO I LOVE YOU?

from *Show Boat*

Lyrics by OSCAR HAMMERSTEIN II

Music by JEROME KERN

Moderately

MAGNOLIA:

The first system of the musical score is for the character Magnolia. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a whole rest for two measures, followed by the lyrics "I'm walk - ing on the". The piano accompaniment is in grand staff (treble and bass clefs) and starts with a piano (*p*) dynamic. The first two measures of the piano part feature a 7-measure rest in the right hand, with the left hand playing a simple accompaniment.

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics "air, dear, _____ For life is fair, dear, _____ to". The piano accompaniment continues with chords and a steady bass line.

The third system concludes the musical score. The vocal line has lyrics "lov - ers. I'm in _____ the sev - enth". The piano accompaniment provides harmonic support throughout the final measures.

This song is a duet for Magnolia and Ravenal in the show, adapted as a solo for this edition.

heav - en (There's more than sev - en, my heart dis -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and begins with a half note 'heav' followed by a quarter rest, then a quarter note 'en'. A long horizontal line indicates a continuation of the note. The lyrics continue with '(There's more than sev - en, my heart dis -'. The piano accompaniment features a treble and bass clef with a key signature of two sharps (F# and C#). The right hand plays chords and moving lines, while the left hand provides a steady bass line.

cov - ers) In this sweet im - prob-a - ble and un - real

The second system continues the vocal line with 'cov - ers)' followed by a quarter rest, then a quarter note 'In', a quarter note 'this', a quarter note 'sweet', a quarter note 'im -', a quarter note 'prob-a -', a quarter note 'ble', and a quarter note 'and'. The lyrics conclude with 'un - real'. The piano accompaniment continues with similar harmonic support.

world, Find - ing you has giv - en me my i - deal world

The third system features the vocal line with 'world,' followed by a quarter rest, then a quarter note 'Find -', a quarter note 'ing', a quarter note 'you', a quarter note 'has', a quarter note 'giv -', a quarter note 'en', a quarter note 'me', a quarter note 'my', a quarter note 'i -', a quarter note 'deal', and a quarter note 'world'. The piano accompaniment includes a dynamic marking of 'p' (piano) at the end of the system.

Why do I love you? Why do you love me?

The fourth system contains the vocal line with 'Why do I love you?' followed by a quarter rest, then a quarter note 'Why', a quarter note 'do', a quarter note 'you', a quarter note 'love', a quarter note 'me?'. The lyrics conclude with 'Why do you love me?'. The piano accompaniment includes a dynamic marking of 'mp' (mezzo-piano) at the beginning of the system.

Why should there be two Hap - py as we? _____

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a quarter note G4, followed by 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 a more complex melody in the right hand with various chords and intervals.

Can you see _____ the why or where fore

The second system continues the musical piece. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment maintains its rhythmic pattern, with the right hand playing chords and single notes.

I should be _____ the one you care for?

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with its characteristic eighth-note bass line and right-hand accompaniment.

You're a luck - y boy, I am luck - y too.

The fourth system concludes the page. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) at the beginning. The right hand features a melodic line with some grace notes and slurs.

I am al - ways lone - ly when you go a - way.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A slur is placed over the piano accompaniment for the final two measures.

Hours are not like years, So dry your tears.

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment continues with eighth-note bass lines and chords. A dynamic marking of *mf* (mezzo-forte) is present at the beginning of the piano part. A slur is placed over the piano accompaniment for the final two measures.

What _____ a pair of love - birds! My dar - ling,

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment features eighth-note bass lines and chords. A dynamic marking of *mf* is present. A *rall.* (rallentando) marking is placed above the vocal line and below the piano accompaniment for the final two measures.

You'll come home as ear - ly as you can.

The fourth and final system of the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment continues with eighth-note bass lines and chords. A dynamic marking of *p* (piano) is present at the beginning of the piano part. A slur is placed over the piano accompaniment for the final two measures.

Mean - while I'll be good and pa - tient with my man

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line is written in a treble clef and contains the lyrics "Mean - while I'll be good and pa - tient with my man". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a flowing, arpeggiated texture with long, sweeping lines.

Why do I love you? Why do you love me?

The second system continues the musical score. The vocal line contains the lyrics "Why do I love you? Why do you love me?". The piano accompaniment features a dynamic marking of *p* (piano) and continues with the same arpeggiated texture as the first system.

Why should there be two Hap - py as we? —

The third system of the musical score features the vocal line with the lyrics "Why should there be two Hap - py as we? —". The piano accompaniment maintains the arpeggiated texture and includes a crescendo hairpin.

Can you see — the why or where - fore?

The fourth and final system of the musical score on this page features the vocal line with the lyrics "Can you see — the why or where - fore?". The piano accompaniment concludes with the same arpeggiated texture and includes a decrescendo hairpin.

I should be _____ the one you care for? You're a luck - y

The first system of music consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a half note 'I', a quarter note 'should', a quarter note 'be', a quarter rest, a half note 'the', a quarter note 'one', a quarter note 'you', a quarter note 'care', a quarter rest, a half note 'for?', a quarter rest, a half note 'You're', a quarter note 'a', a quarter note 'luck - y'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

boy, I am luck - y too; All our dreams of joy

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'boy,', a quarter note 'I', a quarter note 'am', a quarter note 'luck - y', a quarter note 'too;', a quarter rest, a half note 'All', a quarter note 'our', a quarter note 'dreams', a quarter note 'of', a quarter note 'joy'. The piano accompaniment continues with similar harmonic support.

seem to come true. _____ May - be that's _____ be - cause you love

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'seem', a quarter note 'to', a quarter note 'come', a quarter note 'true.', a quarter rest, a half note 'May - be', a quarter rest, a half note 'that's', a quarter rest, a half note 'be - cause', a quarter note 'you', a quarter note 'love'. The piano accompaniment includes a fermata over the final chord of the system.

me, May - be that's why I love you. _____ (opt.)

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a half note 'me,', a quarter note 'May - be', a quarter note 'that's', a quarter note 'why', a quarter note 'I', a quarter note 'love', a quarter note 'you.', a quarter rest, a half note '(opt.)'. The piano accompaniment features a fermata over the final chord, which is marked with an accent (^).

HE WAS TOO GOOD TO ME

from *Simple Simon*

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Moderately'. The lyrics are: 'There goes my young in - tend - ed, ___ The thing is end - ed, ___ re - grets are vain I'll nev - er find an - oth - er half so sweet, and we'll nev - er meet a - gain I was a good sport, Told him Good - bye, Eyes dim, But why com - plain?'. The piano accompaniment includes dynamic markings 'p' (piano) and 'accel' (accelerando), and a 'rit' (ritardando) marking at the end of the piece.

There goes my young in - tend - ed, ___ The thing is
end - ed, ___ re - grets are vain I'll nev - er find an - oth - er half so sweet,
and we'll nev - er meet a - gain I was a good sport,
Told him Good - bye, Eyes dim, But why com - plain?

p *p* *accel* *rit*

Slowly, with feeling

He was too good — to me How can I get a - long now?

p

So close he stood — to me, Ev - 'ry - thing seems all wrong now!

He would have brought me the sun — Mak - ing me

smile — That was his fun! —

When I was mean — to him He'd nev - er say, "Go 'way now"

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "When I was mean — to him He'd nev - er say, 'Go 'way now". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The piano part features a steady eighth-note bass line and a more complex treble part with chords and melodic lines.

I was a queen — to him, who's goin' to make me gay now?

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "I was a queen — to him, who's goin' to make me gay now?". The piano accompaniment continues with similar rhythmic and harmonic patterns as the first system.

It's on - ly na - tur - al I'm blue,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "It's on - ly na - tur - al I'm blue,". The piano accompaniment continues with similar rhythmic and harmonic patterns.

He was too good — to be true —

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "He was too good — to be true —". The piano accompaniment includes performance markings: *rall.* (ritardando) above the vocal line and *rall.* and *dim.* (diminuendo) below the piano part. The system ends with a double bar line and a fermata over the final notes. A "Ped" (pedal) marking is present at the bottom right, along with an asterisk (*).

I WONDER WHAT BECAME OF ME

from *St. Louis Woman*

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Slow and steady

Bb6/F 8va F9+/Eb Bb9/D F9+/Eb Bb/F F9+/Eb Bb9/D F9+/Eb

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, marked with a *loco* instruction. The left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked *mp* (mezzo-piano) and *rit.* (ritardando) towards the end of the introduction.

Bb6/F

F9+/Eb

Bb9/D

F9+/Eb

LEAH:

Lights _____ are bright, _____ Pi - a - nos mak - ing mu - sic all the

The first system shows the vocal line for LEAH and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef. The tempo is marked *a tempo*.

Bb9/D Bb7(b9)/D

Bb7/D

Db/Ab

Eb7/G

Db/F

Fm

night _____ And they pour cham - pagne _____ just like

The second system continues the vocal line and piano accompaniment. It includes triplets and a *rit.* marking.

Abm/F Fdim Db7/F

Fm7

Bbm/F

C7/E

F9/Eb

Abm/Eb

Bb7/D Abm/F

it was rain. _____ It's a sight to see, But I

The third system continues the vocal line and piano accompaniment, ending with a *rit.* marking.

E♭/G *A♭m* *F7(6)* *F+* *B♭9* *B♭7(b9)* *B♭6/F*

won - der what be - came of me Crowds _____ go

*F9+/*E♭** *B♭9/D* *F+9/*E♭** *B♭9/D* *B♭7(b9)/D* *B♭7*

by, _____ That mer - ry mak - ing laugh - ter in their eye _____ And the

D♭/A♭ *E♭7/G* *D♭/F* *Fm* *A♭m/F* *E♭/G* *Cdim/A* *Fm7/B♭*

laugh - ter's fine, But I won - der what be - came of

E♭ *B♭m* *G♭/B♭* *B♭m6*

mine _____ Life's sweet as hon - ey And yet it's fun - ny, I get a

più f

Bbm7 Bbm6 Db D7 Eb7 Cm6/A D7/A

feel - ing that I can't an - a - lyze, _____ It's like, Well, may - be, Like when a

sfz *sub pp (plaintively)*

Eb9/Bb D7 Gm7 C7 C/F F7(b9) Fm7/Bb Gm/Bb Fm/Bb

ba - by Sees a bub - ble burst _____ be - fore its Oh, I've

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

Eb6/Bb Bb9/Ab Bb+/Ab Eb9/G Bb+/Ab

had _____ my fling, _____ I've been a - round and seen most ev - 'ry
had _____ my thrills, _____ They've lit my cig - a - rettes with dol - lar

a tempo

Eb9/G Eb7(b9) Eb7/G Ab9/C Cdim Ab7/C Db7/Cb Bbm6

thing, _____ } But I can't be gay, _____ for a - long the
bills, _____ }

C+ C7 Ebm/F F7 Bb7 Dbm/Eb Ab

way ——— Some - thing went a - stray And I can't ex - plain, It's the

espr.

Ab+ Fm Ab7/Eb Fm6/D Db/Eb | Ab

same cham-pagne, It's a sight to see But I won-der what be-came of me ———

ten.

poco rit. *a tempo*

Eb7/Bb Ab/C Bbm7 Cm7 F7/Eb Fm7 Gm Fm — 3

Oh, I've

dim e rit espr

² Ab/Eb Eb+9/Db Ab9/C Ab7/C Db/Ab Ab6(add2)

me ———

a tempo *rit. e dim.* *pp*

WHY WAS I BORN?

from *Sweet Adeline*

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante con moto

Piano introduction in E-flat major, 4/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. A *rall.* (ritardando) marking appears towards the end of the introduction.

E_b
ADELINE:

Cm/E_b *E_b*

Vocal line: Spend-ing these lone - some eve - nings With noth - ing to do but to live in dreams that I
Piano accompaniment: *p* *a tempo*

B_b7/D

B_b7/F

B_b7

E_b

Vocal line: make up, All by my - self;
Piano accompaniment: *p*

E_b

Cm/E_b

E_b

Vocal line: Dream-ing that you're be - side me, I pic - ture the pret - ti - est sto - ries on - ly to
Piano accompaniment: *p*

Bb7/D Bb7/F Bb7 Eb G

wake up, All by my - self What is the good of

Em/G G Bb7 *poco rit.* Eb *a tempo* Eb/G Ebdim7/F# Ebdim7/A

me, by my - self? Why was I born?

L.H.

poco rit. *p a tempo*

con pedale

Bb7/F Bb7 Ab/C Bb/D Cm/D Cm Eb/Bb Cm6/A Ab6 Ab6/C

Why am I liv - ing? What do I get? What am I

Bb7/D Bb7 Eb Eb/G Abmaj7 Bb7

giv - ing? Why do I want a thing I dare - n't hope for? What can I

sostenuto

Ped. *

Eb7 Ab Eb+ Abm6 Eb/G Ebmaj7 Fm7 Bb7 Eb Eb/G

hope for? I wish I knew. Why do I

con pedale

Ebdim7/F# Ebdim7/A Bb7/F Bb7 Ab/C Bb7/D Cm/D Cm Eb6/Bb Cm6/A

try To draw you near me? Why do I cry?

Ab6 Ab6/C Bb7/D Bb7 Eb Eb6/G F9

— You nev - er hear me I'm a poor fool, but what can I do? *Opt.*

sostenuto

Ped.

Eb/Bb Ebdim7/Bb Fm7/Bb Bb7 Eb Ab9 Eb

rall.

Why was I born to love you?

rall e dim. *morendo*

FOLLOW YOUR HEART

from *Urinetown*

Music and Lyrics by MARK HOLLMANN
Book and Lyrics by GREG KOTIS

Light waltz

HOPE:

When

dark - ness sur - rounds you and you lose your way, you

have your own com - pass that turns night to day, and

it's e - ven with you be - fore you de - part. Be

This song is a duet for Hope and Bobby in the show, adapted as a solo for this edition

still, hear it beat - ing, it's lead - ing you: fol - low your

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "still, hear it beat - ing, it's lead - ing you: fol - low your". The piano accompaniment consists of a steady bass line in the left hand and a more melodic line in the right hand, with some chords and a fermata at the end of the system.

heart _____

The second system continues the vocal line with the word "heart" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with a similar texture, featuring a bass line and a right-hand melody with some chords and a fermata.

rit // *a tempo*

The third system shows a change in tempo. The left-hand piano part starts with a *rit* (ritardando) marking, followed by a double bar line, and then continues with an *a tempo* marking. The right-hand piano part has a long melodic line with a fermata.

We all want a world filled with peace and with

mp

The fourth system features the vocal line with the lyrics "We all want a world filled with peace and with". The piano accompaniment includes a *mp* (mezzo-piano) dynamic marking. The right-hand piano part has a chordal accompaniment, and the left-hand part has a bass line with some chords and a fermata.

joy, with plen - ty of wa - ter for each girl and

The first system of music features a vocal line in a soprano clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "joy, with plen - ty of wa - ter for each girl and".

boy That bright, shin - ing world is just wait - ing to

The second system continues the vocal line and piano accompaniment. The lyrics are: "boy That bright, shin - ing world is just wait - ing to".

start. No mean - ness or sor - row, just clean - ness to -

The third system continues the vocal line and piano accompaniment. The lyrics are: "start. No mean - ness or sor - row, just clean - ness to -".

mor - row, if on - ly you fol - low your heart _____

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "mor - row, if on - ly you fol - low your heart _____".

musical notation for piano introduction, featuring treble and bass staves with a key signature of two flats and a common time signature. The piece begins with a melodic line in the treble clef and a supporting bass line. A first ending bracket spans the first two measures, followed by a double bar line. The tempo marking *rit* (ritardando) is placed above the third measure, and *a tempo* is placed above the fourth measure.

musical notation for piano accompaniment, featuring treble and bass staves. The treble clef part contains a long, sustained melodic line with a slur over it. The bass clef part provides a rhythmic accompaniment with eighth notes.

musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "Fol - low in - to the o - pen air,". The piano accompaniment is in the bass clef, starting with a dynamic marking of *mf* (mezzo-forte). The piano part consists of chords and moving lines in the left hand.

musical notation for the vocal line and piano accompaniment. The vocal line is in the treble clef with lyrics: "far from squalor and noise." The piano accompaniment is in the bass clef, continuing the accompaniment from the previous system.

Fol - low, some - one is

mp

Detailed description: This system contains the first two lines of music. The vocal line is in a soprano or alto clef, with lyrics 'Fol - low, some - one is'. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a steady bass line. The tempo is marked *mp* (mezzo-piano).

wait - ing there. Some - one who shares all your hopes and your

colla voce

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics 'wait - ing there. Some - one who shares all your hopes and your'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo is marked *colla voce* (with the voice).

joys Some day I'll meet

a tempo

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'joys Some day I'll meet'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo is marked *a tempo* (at the tempo).

some - one whose heart joins with mine, a - or - tas and ar - ter - ies

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'some - one whose heart joins with mine, a - or - tas and ar - ter - ies'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

all in - ter - twined They'll beat so much strong - er than

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "all in - ter - twined They'll beat so much strong - er than". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line and chords in the right hand.

they could a - part, eight cham - bers of mus - cle to

The second system continues the musical score. The vocal line has the lyrics "they could a - part, eight cham - bers of mus - cle to". The piano accompaniment continues with similar harmonic support, including some longer note values in the right hand.

hust - le the love in our heart!

The third system concludes the first phrase. The vocal line ends with the lyrics "hust - le the love in our heart!". The piano accompaniment features a prominent melodic line in the right hand that spans across the system, ending with a fermata.

Love is kind and con - si - der - ate,

The fourth system begins a new phrase. The vocal line has the lyrics "Love is kind and con - si - der - ate,". The piano accompaniment starts with a dynamic marking of *mf* (mezzo-forte) and features a more active bass line with eighth notes.

love is peace - ful and fair,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "love is peace - ful and fair,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats and a 4/4 time signature. The piano part features a steady accompaniment of chords and eighth notes.

Love can Love creep up so sud - den - ly;

poco rit.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Love can Love creep up so sud - den - ly;". The piano accompaniment includes the instruction *poco rit.* (ritardando) in the right hand. The system concludes with a double bar line and repeat dots.

when you least think of it, your love is there We

colla voce *a tempo*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "when you least think of it, your love is there We". The piano accompaniment includes the instructions *colla voce* (colla voce) and *a tempo* (a tempo). The system concludes with a double bar line and repeat dots.

all want a world filled with peace and with joy, with plen - ty of

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "all want a world filled with peace and with joy, with plen - ty of". The piano accompaniment features a more complex texture with arpeggiated chords and a melodic line in the right hand. The system concludes with a double bar line and repeat dots.

jus - tice for each girl and boy That bright, shin - ing

8vb . 1

world is just wait - ing to start No an - ger or

8vb . 1

bad - ness, just laugh - ter and glad - ness, if on - ly I

Slower

Colla voce (slower)

ff *rall.* *ff* *p*

fol - low your heart

A tempo (slow)

rit.

8vb . 1

A LITTLE BIT IN LOVE

from *Wonderful Town*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by LEONARD BERNSTEIN

Moderato

Piano introduction in 4/4 time, key of B-flat major. The piece starts with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. It features a melody in the right hand and a bass line in the left hand. The tempo is marked *Moderato*. The piece concludes with a *rall* (rallentando) marking and a *f* (forte) dynamic.

Leisurely (♩ = ♩♩)

EILEEN:

p with charm

Vocal line for Eileen, starting with the lyrics: "Mm, I'm a lit - tle bit in love, Nev - er". The melody is in 4/4 time, key of B-flat major, and is marked *p* (piano) with a *Leisurely* tempo. The melody features several triplet markings (3) and a fermata over the first measure.

p a tempo

Piano accompaniment for the first vocal line. It features a steady bass line in the left hand and chords in the right hand. The tempo is marked *a tempo*.

felt this way be - fore

Vocal line for Eileen, starting with the lyrics: "Mm, just a lit - tle bit in love, Or per -". The melody continues with triplet markings (3) and a fermata over the first measure.

haps a lit - tle bit more.

(rhythmically)

p *3* *3* *3* *3* *3*

When he ___ looks at me, ___ ev - 'ry-thing's ha - zy and all out of fo - cus.

p sub.

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

When he ___ touch - es me, ___ I'm in the spell of a strange ho - cus po - cus

3 *3* *3* *3* *3* *3*

3 *3* *3* *3* *3* *3*

It's so ___ I don't know ___ I'm so ___ I don't know ___ I don't

3 *3* *3* *3* *3* *3*

cresc *poco rit.* *a tempo* *p*

know, — but I know — if it's love, — then it's love - ly! — Mm, ————— It's so

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *cresc* marking and contains three triplet markings. It then transitions to *poco rit.* and ends with *a tempo* and a *p* dynamic. The piano accompaniment mirrors these dynamics, starting with *cresc*, moving to *poco rit.*, and ending with *a tempo* and *p*. The piano part includes several triplet markings and a final triplet in the right hand.

nice to be a - live ————— When you meet some - one ————— who be -

The second system continues the vocal and piano parts. The vocal line features three triplet markings. The piano accompaniment also includes triplet markings in both hands, with a *p* dynamic marking in the right hand.

freely

witch - es you. ————— Will he be my all, ————— or did

The third system shows the vocal line with a *freely* marking. The piano accompaniment includes triplet markings and a *freely* marking in the right hand.

I just fall a lit - tle bit, ————— a lit - tle bit in

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features multiple triplet markings in both hands.

a tempo

love?

mf espr.
a tempo
pp

The first system of music consists of three staves. The top staff is a vocal line with the lyrics "love?". The middle staff is the piano's right hand, featuring a melodic line with several triplet markings (indicated by a '3' above a bracket) and a dynamic marking of *mf espr.* followed by *a tempo* and *pp*. The bottom staff is the piano's left hand, playing a steady accompaniment of eighth notes.

The second system continues the piano accompaniment. The right hand features more triplet markings and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

Mm.

The third system continues the piano accompaniment. The right hand features more triplet markings and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

The fourth system concludes the piano accompaniment. The right hand features a final triplet marking and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

p *3*

When he — looks at me, — ev - 'ry-thing's ha - zy and all out of fo - cus.

p sub

3

When he — touch - es me, — I'm in the spell of a strange ho - cus po - cus.

p

3

It's so — I don't know. — I'm so — I don't know. — I don't

cresc *3* *poco rit.*

know, — but I know — if it's love, — then it's love - ly! —

cresc. *poco rit.*

*a tempo**p*

Mm, _____ It's so nice to be a - live _____ When you

p a tempo

meet some - one _____ who be - witch - es you _____ Will he

freely

be my all, _____ or did I just fall a lit - tle bit, _____ a

freely

lit - tle bit in love. _____

pp