Soprano Volume 4

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

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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

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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 Heawood
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 McAffee. 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 Aleen 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
CHOREOGRPAHER: 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 ingenue 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 belter, "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 Hammerstiein 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 *Saturns 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
LYRCS: 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 Lizzies'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 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
CHOREOGRPAHER: 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 MacDonald 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 (MacDonald) 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 Bock
LYRICS: Sheldon Harnick
BOOK: Joe Matsteroff
DIRECTOR: Harold Prince
CHOREOGRPAHER: 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/operetta, 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 operetta 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 repertories, 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 steak 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

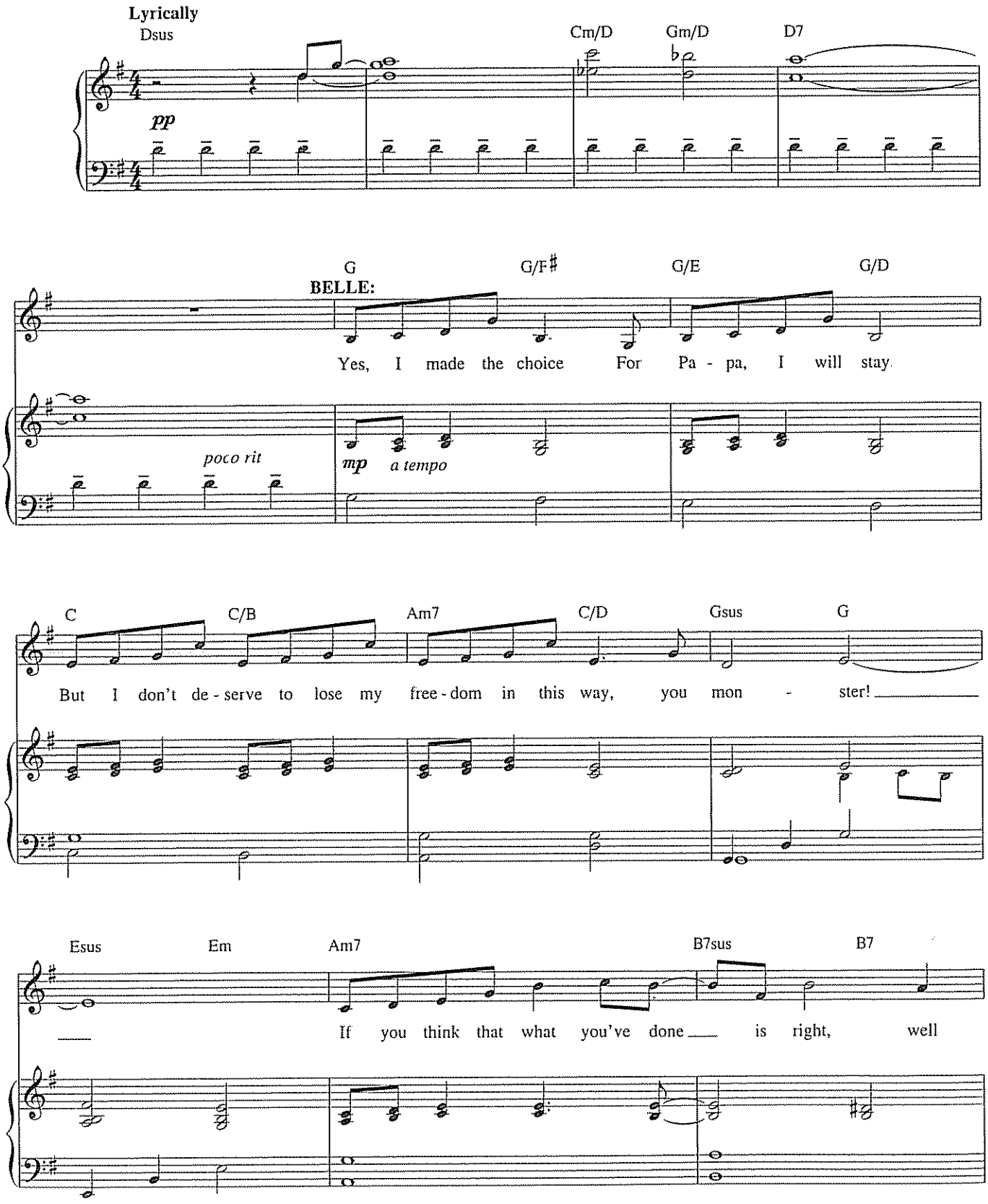
MUSIC: Leonard Bernstein
LYRICS: Betty Comden and Adolph Green
BOOK: Joseph A Fields and Jerome Chodorov
DIRECTOR: George Abbott
CHOREOGRAPHER: Donald Saddler
OPENED: 2/25/53, New York; a run of 559 performances

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 Brazillian 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



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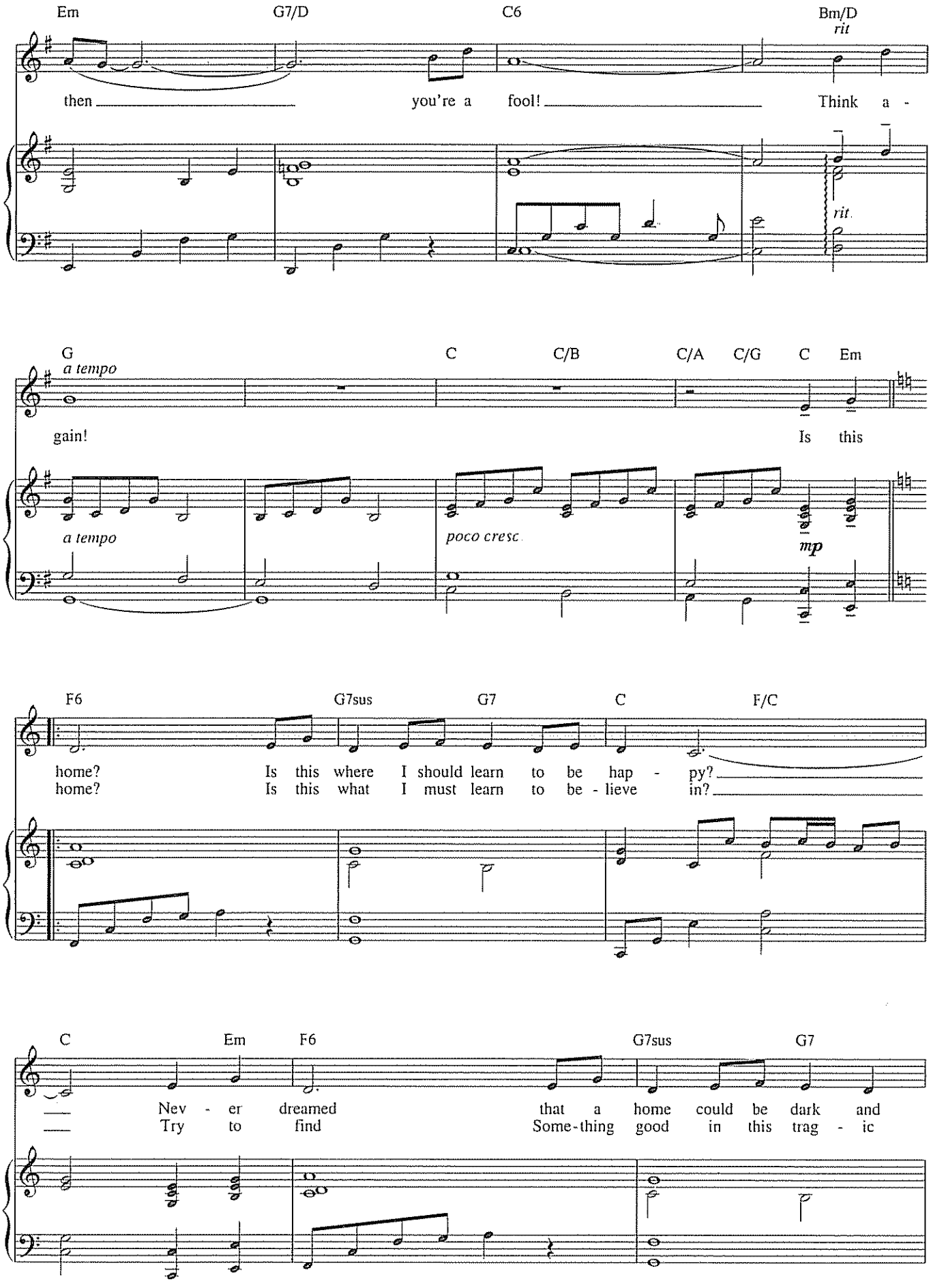
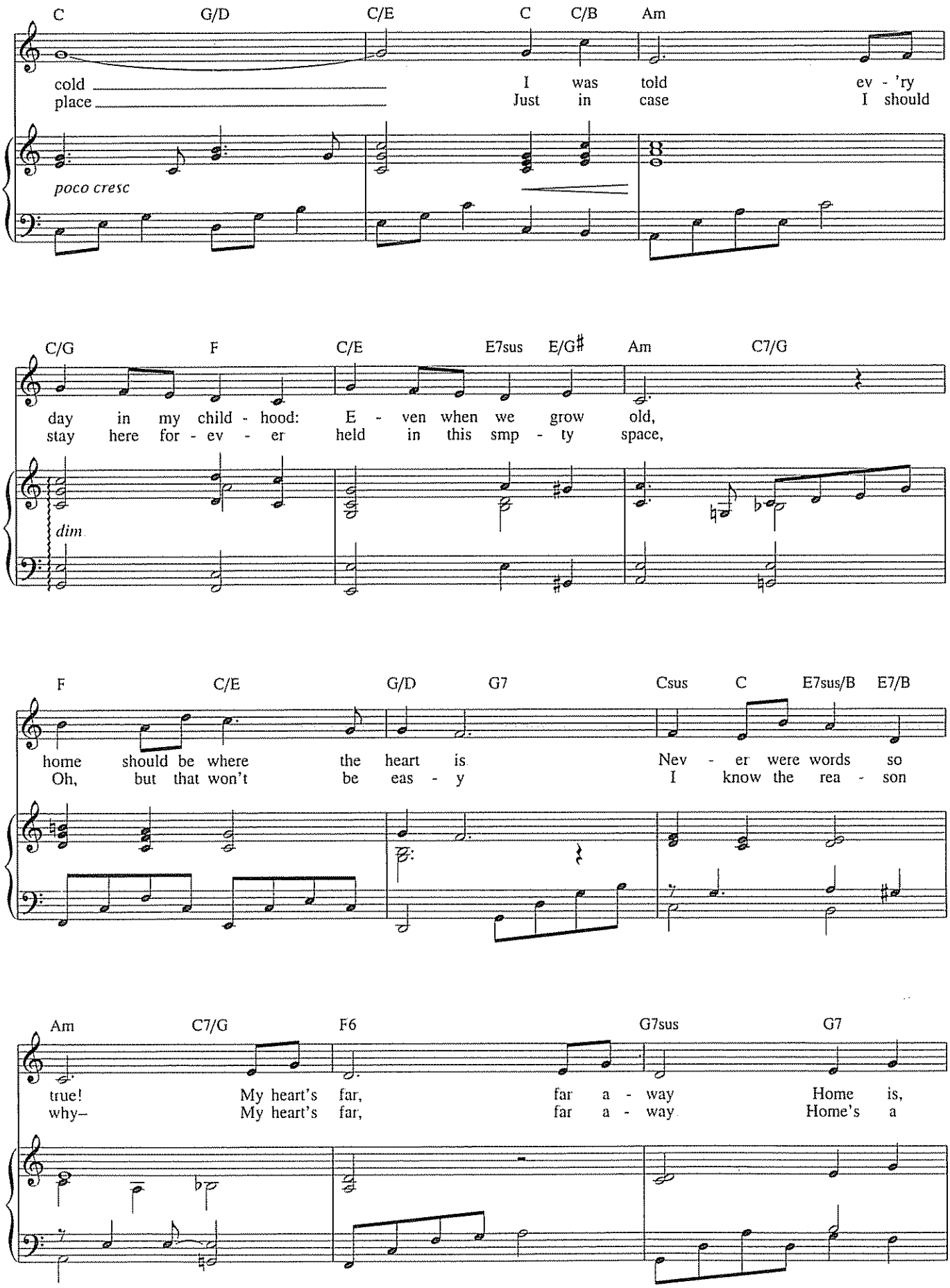
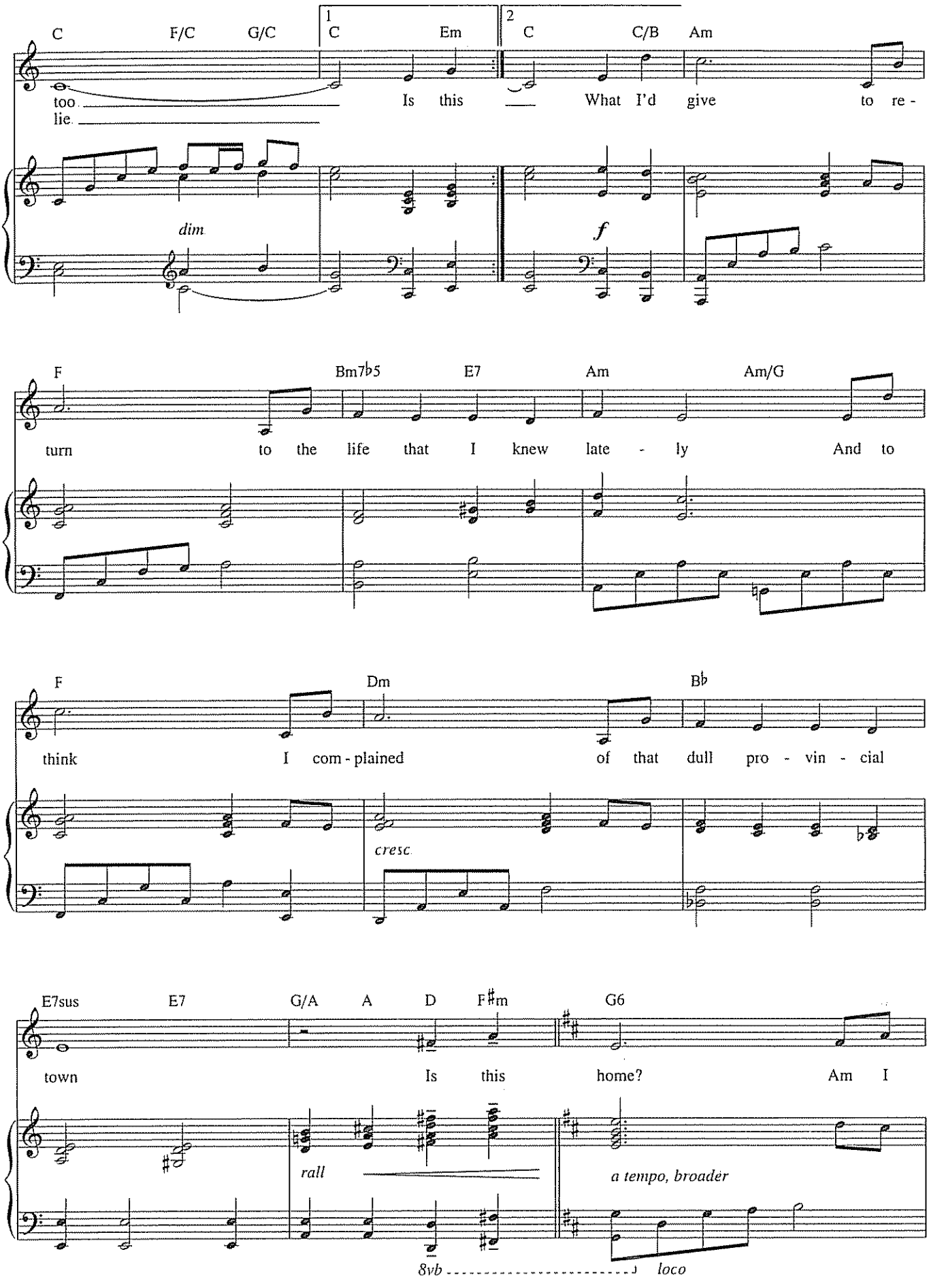
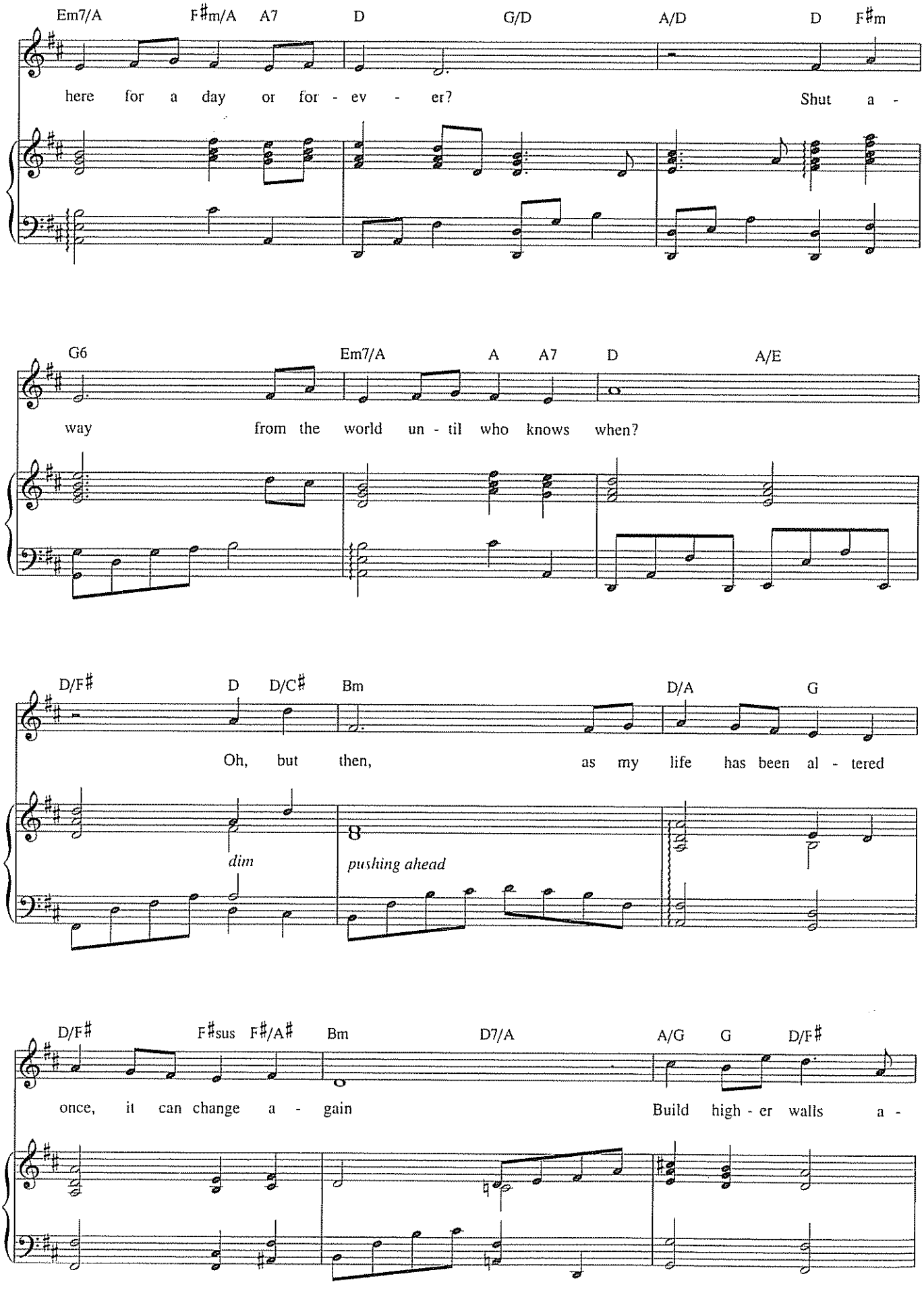
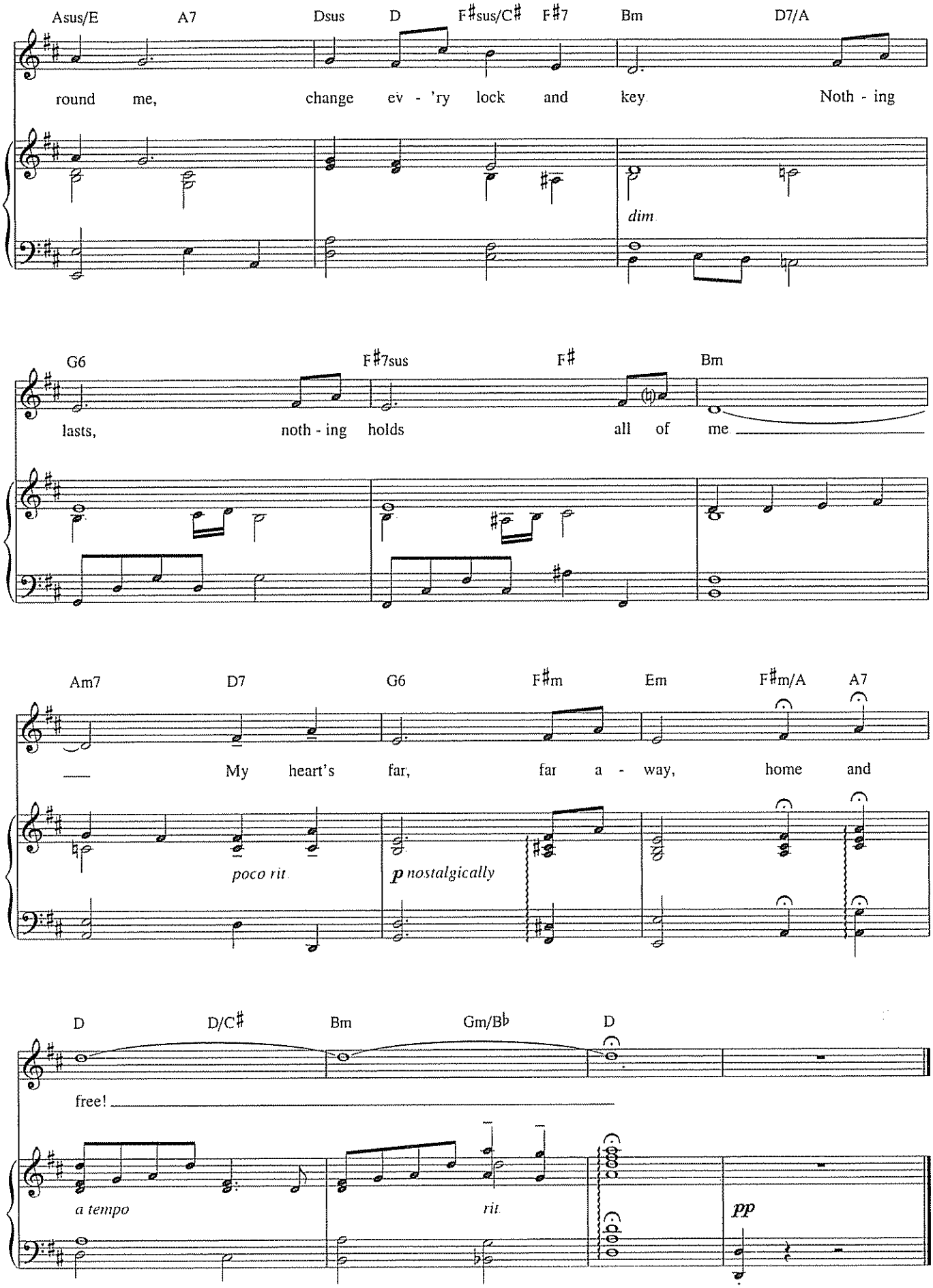

Em G7/D C6 Bm/D
rit
then you're a fool! Think a -
rit.
G C C/B C/A C/G C Em
a tempo
gain! Is this
a tempo
poco cresc.
mp
F6 G7sus G7 C F/C
home? Is this where I should learn to be hap - py?
home? Is this what I must learn to be - lieve in?
C Em F6 G7sus G7
Nev - er dreamed that a home could be dark and
Try to find Some-thing good in this trag - ic


C G/D C/E C C/B Am
cold I was told ev - 'ry
place 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! My heart's far, far a - way Home is,
why– My heart's far, far a - way Home's a


C F/C G/C
1 C Em
2 C C/B Am
too lie.
Is this
What I'd give to re -
dim
f
F Bm7♭5 E7 Am Am/G
turn to the life that I knew late - ly And to
F Dm B♭
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, broader
8vb
loco

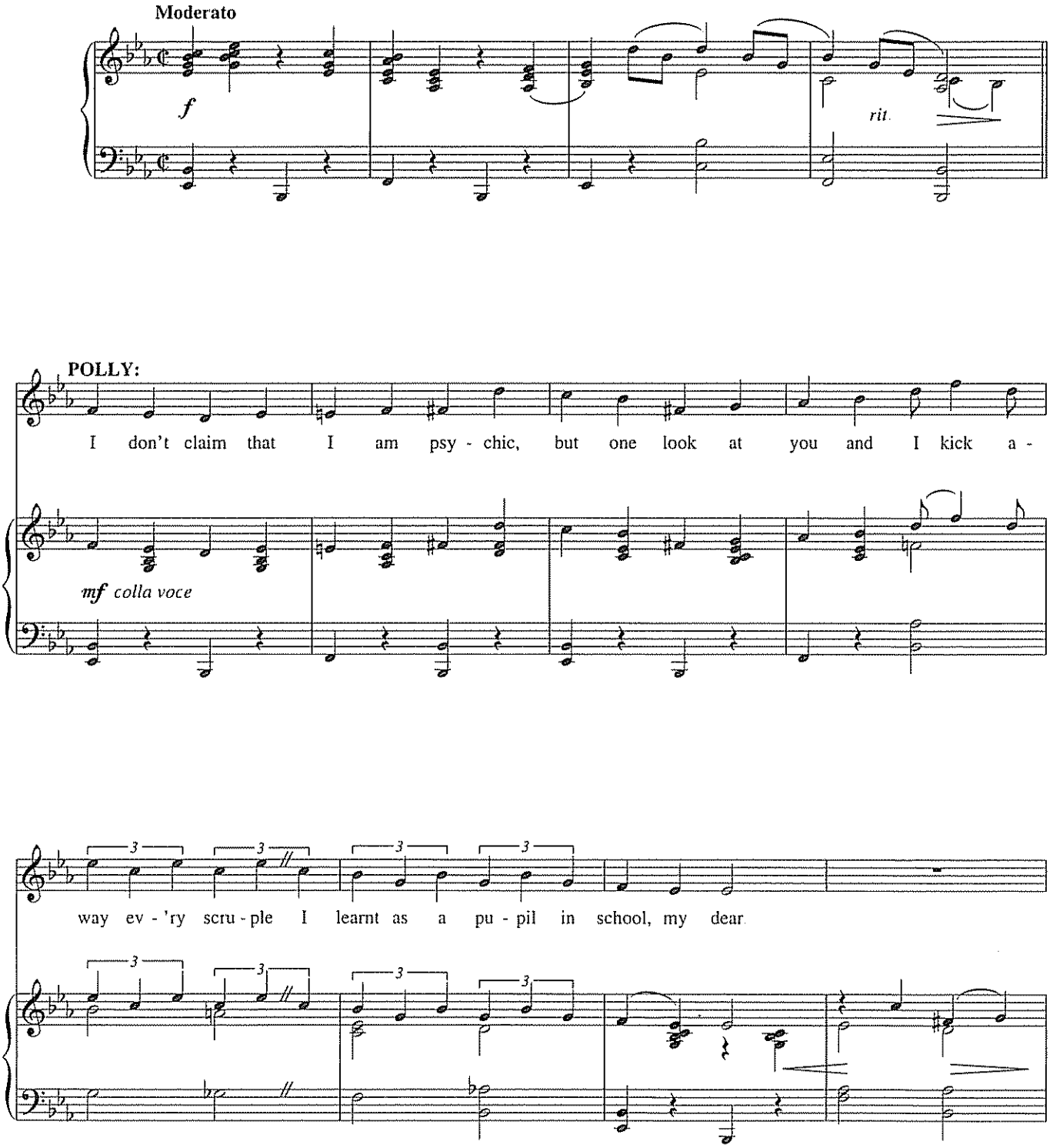

Em7/A F♯m/A A7 D G/D A/D D F♯m
here for a day or for - ev - er? Shut a -
G6 Em7/A A A7 D A/E
way from the world un - til who knows when?
D/F♯ D D/C♯ Bm D/A G
Oh, but then, as my life has been al - tered
dim
pushing ahead
D/F♯ F♯sus F♯/A♯ Bm D7/A A/G G D/F♯
once, it can change a - gain Build high - er walls a -


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/B♭ D
free!
a tempo
rit
pp

I COULD BE HAPPY WITH YOU

from *The Boy Friend*

Words and Music by
SANDY WILSON



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

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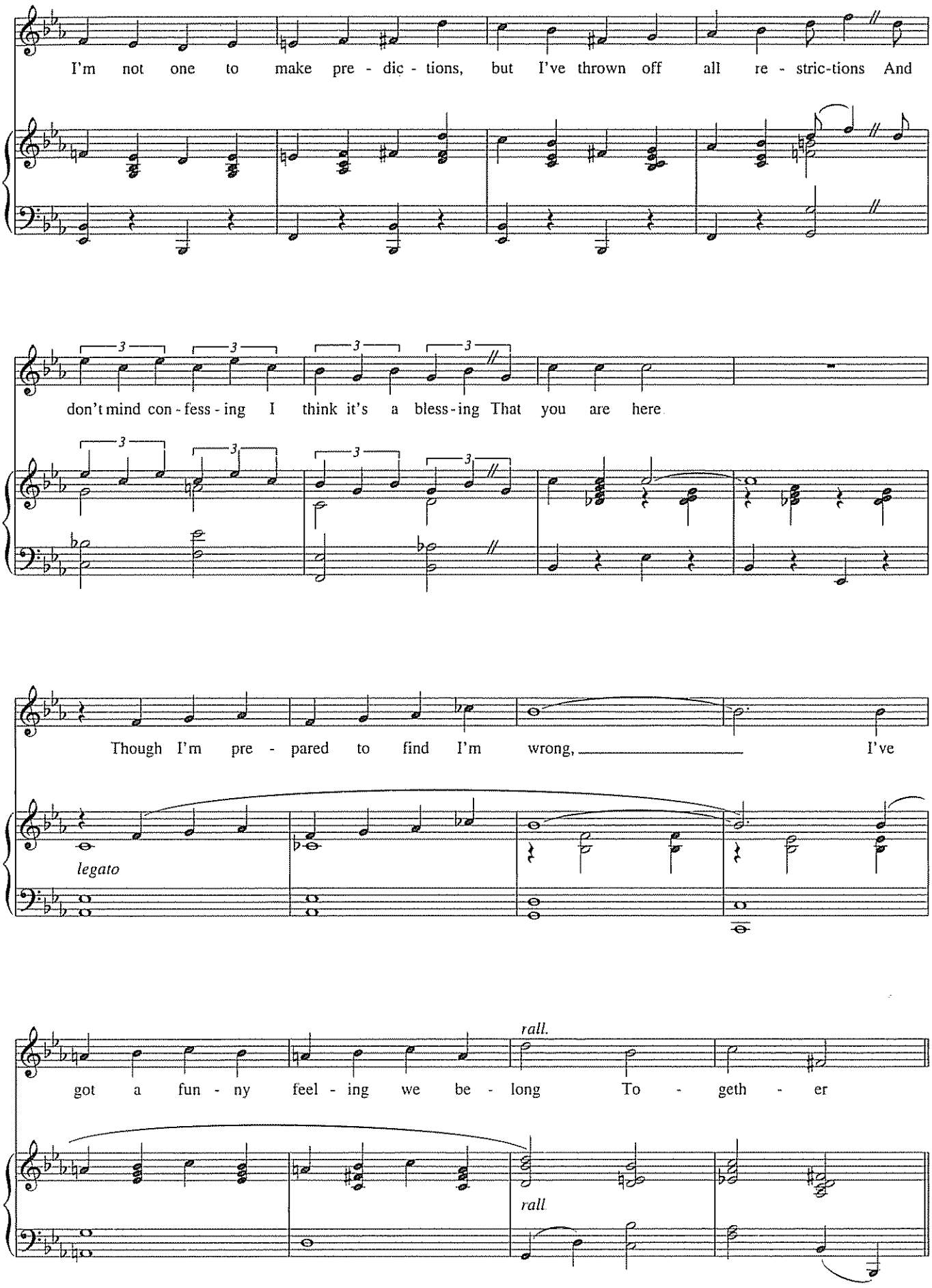
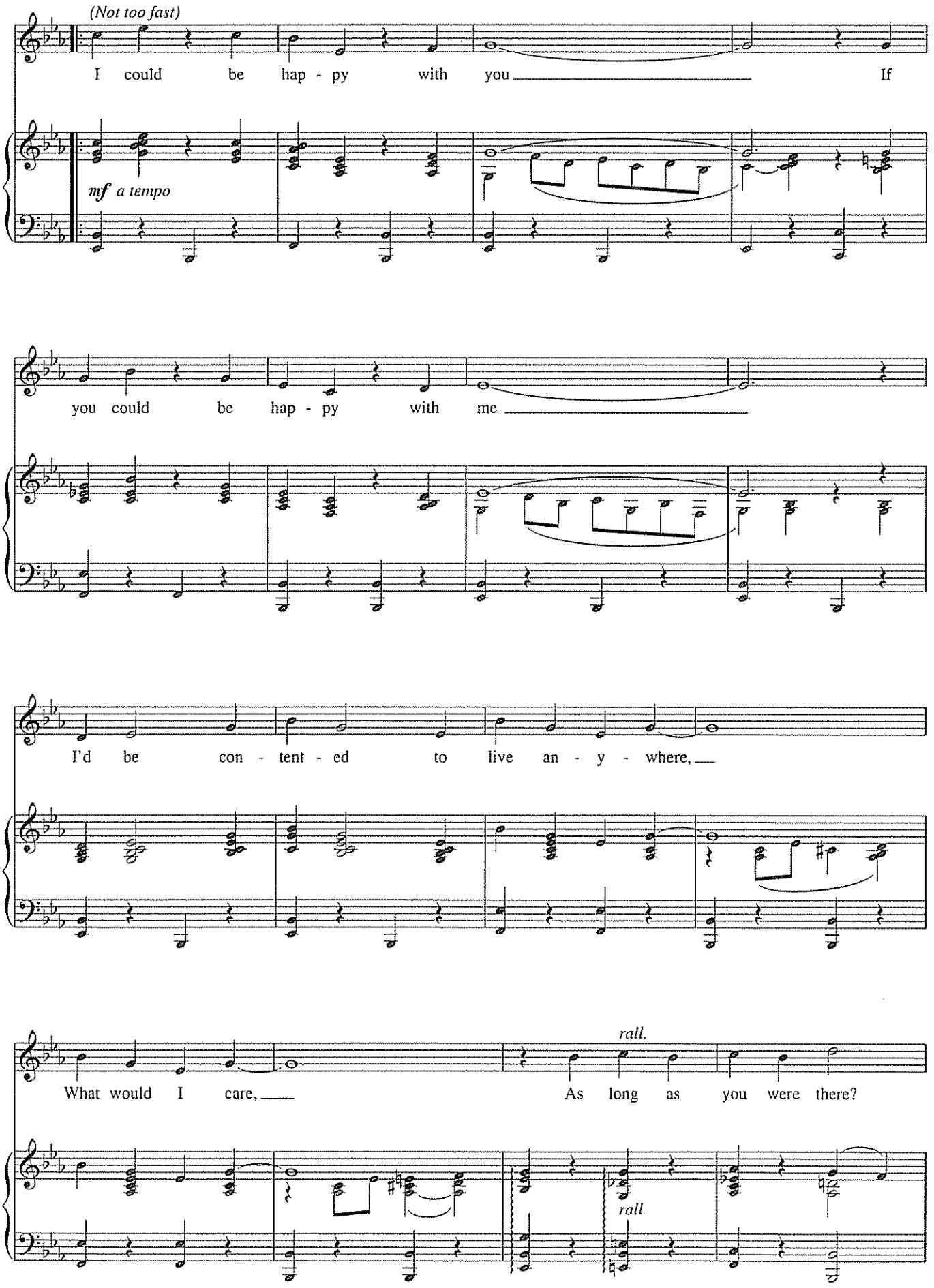
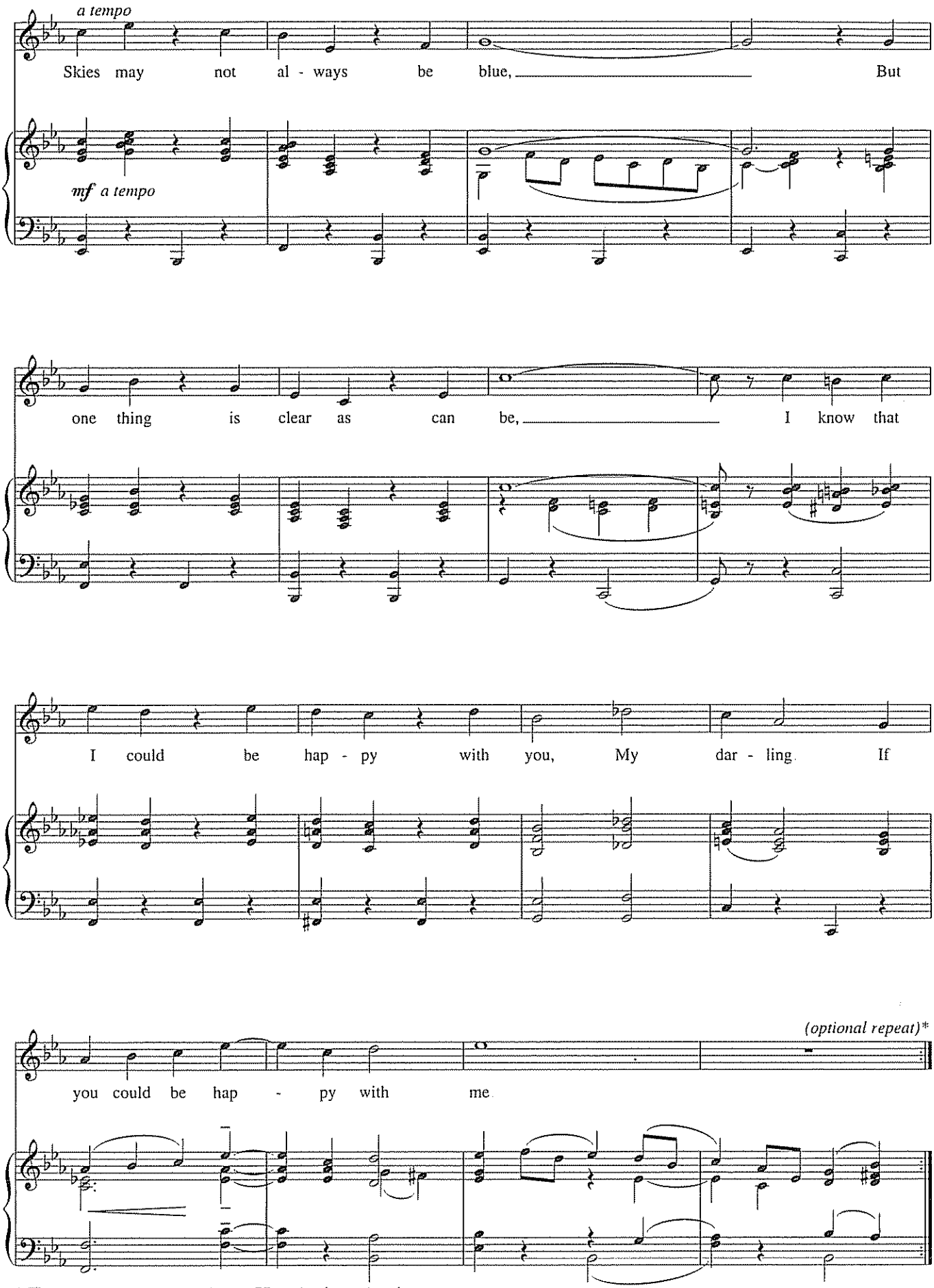
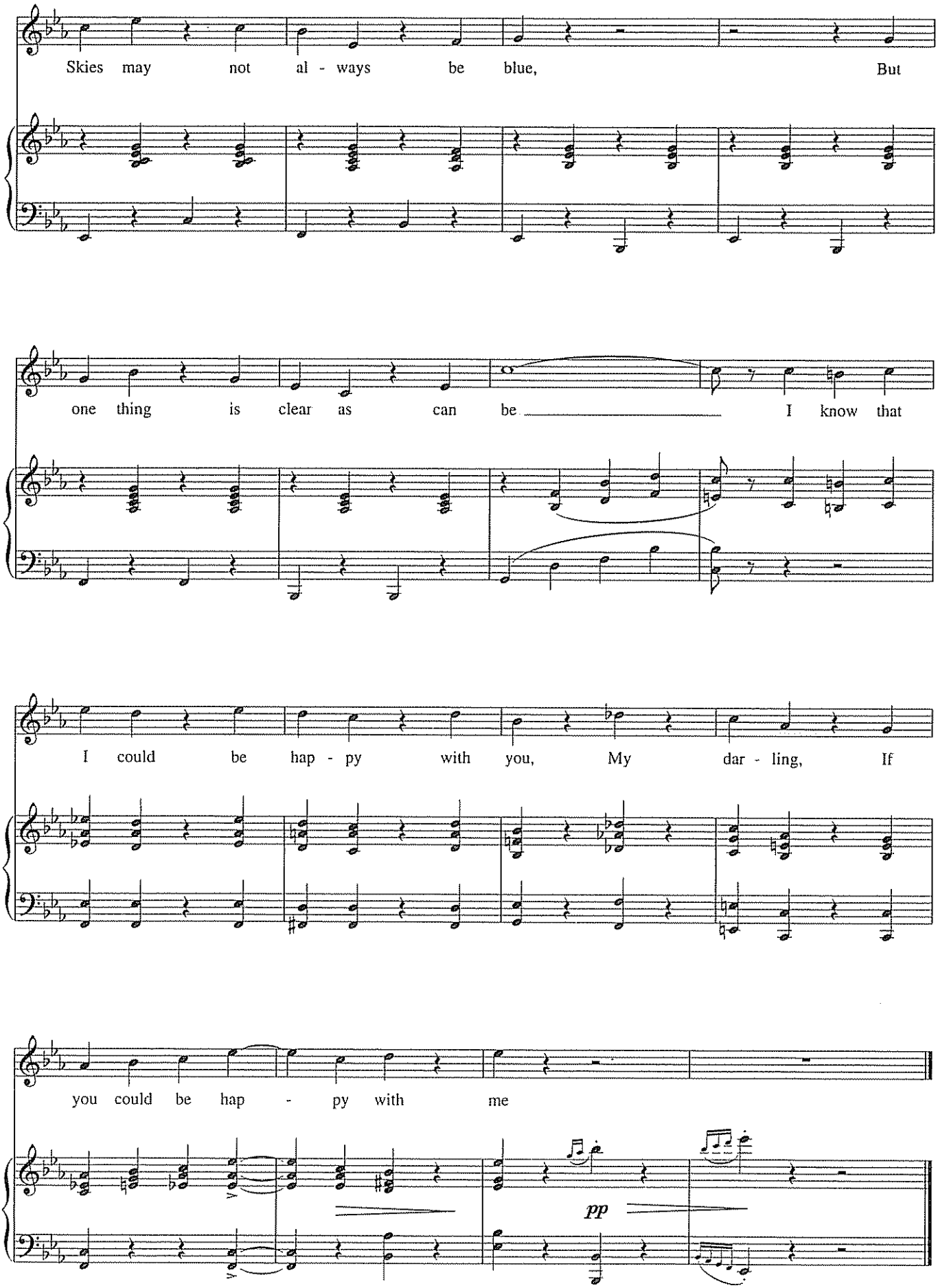

I'm not one to make pre - dic - tions, but I've thrown off all re - stric-tions And
don't mind con - fess - ing I think it's a bless - ing That you are here
Though I'm pre - pared to find I'm wrong, I've
legato
rall.
got a fun - ny feel - ing we be - long To - geth - er
rall.


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



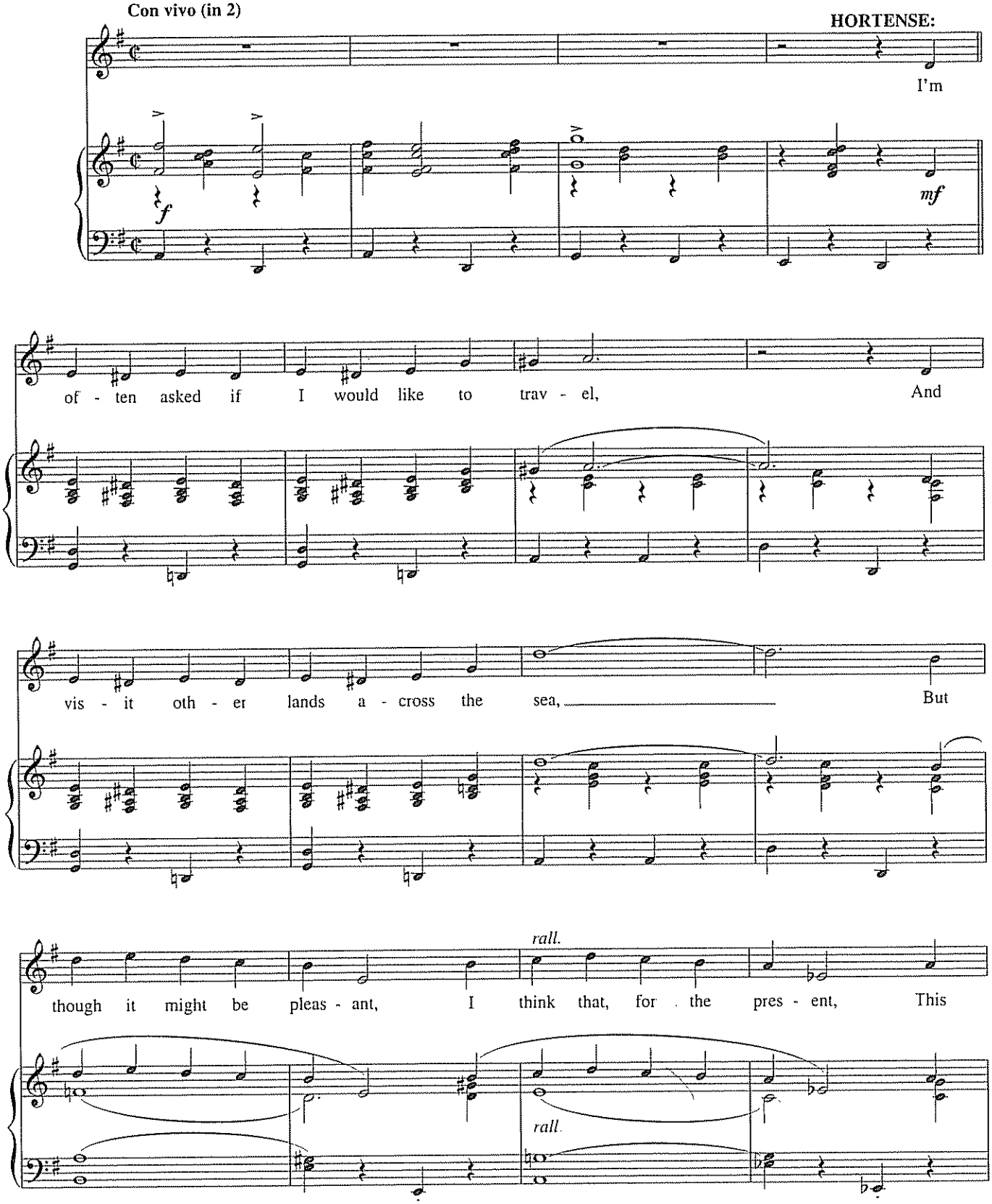
* *The companion accompaniment CD omits the optional repeat.*


Skies may not al - ways be blue, But
one thing is clear as can be I know that
I could be hap - py with you, My dar - ling, If
you could be hap - py with me
pp

IT'S NICER IN NICE

from *The Boy Friend*

Words and Music by
SANDY WILSON



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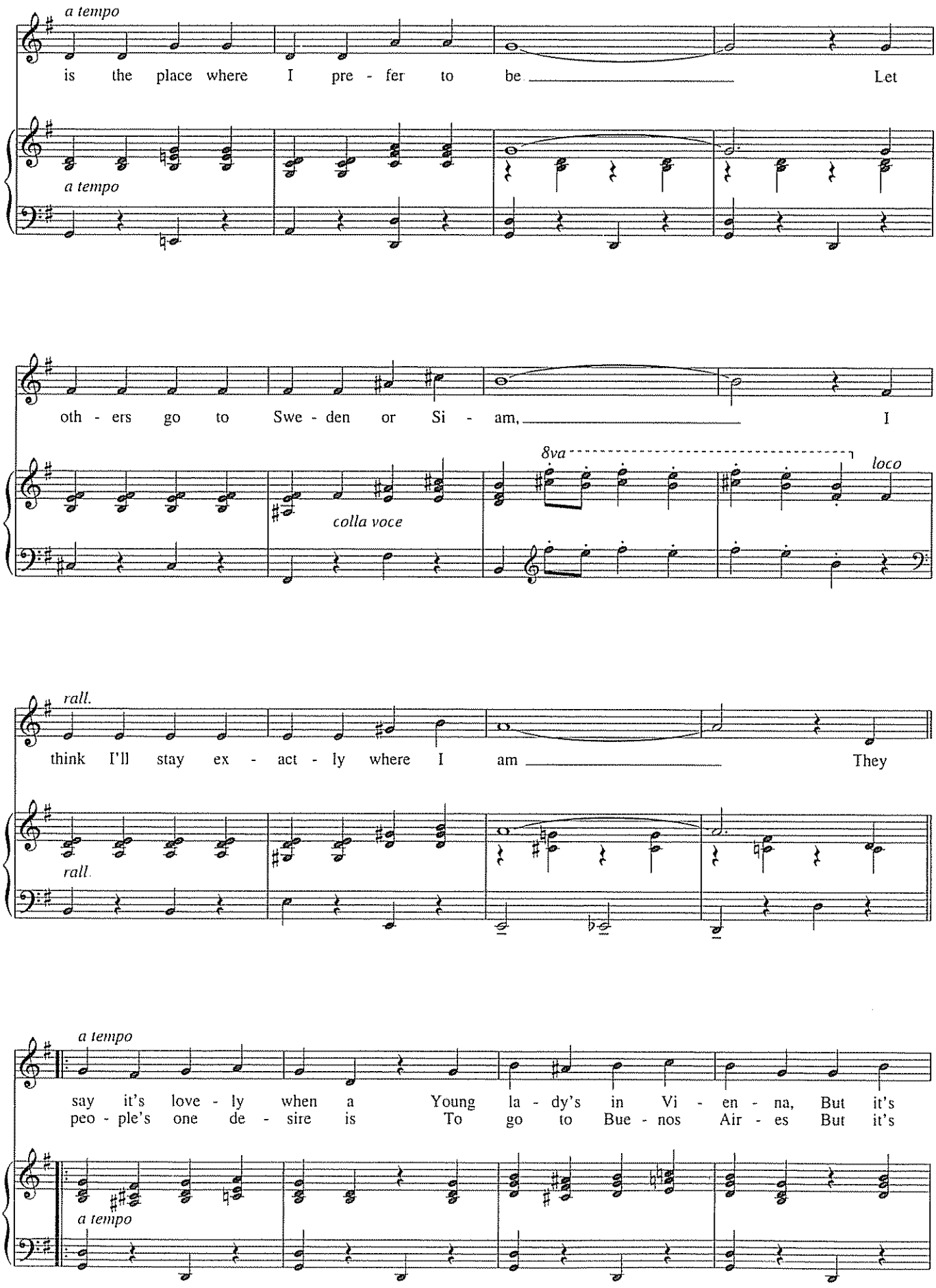
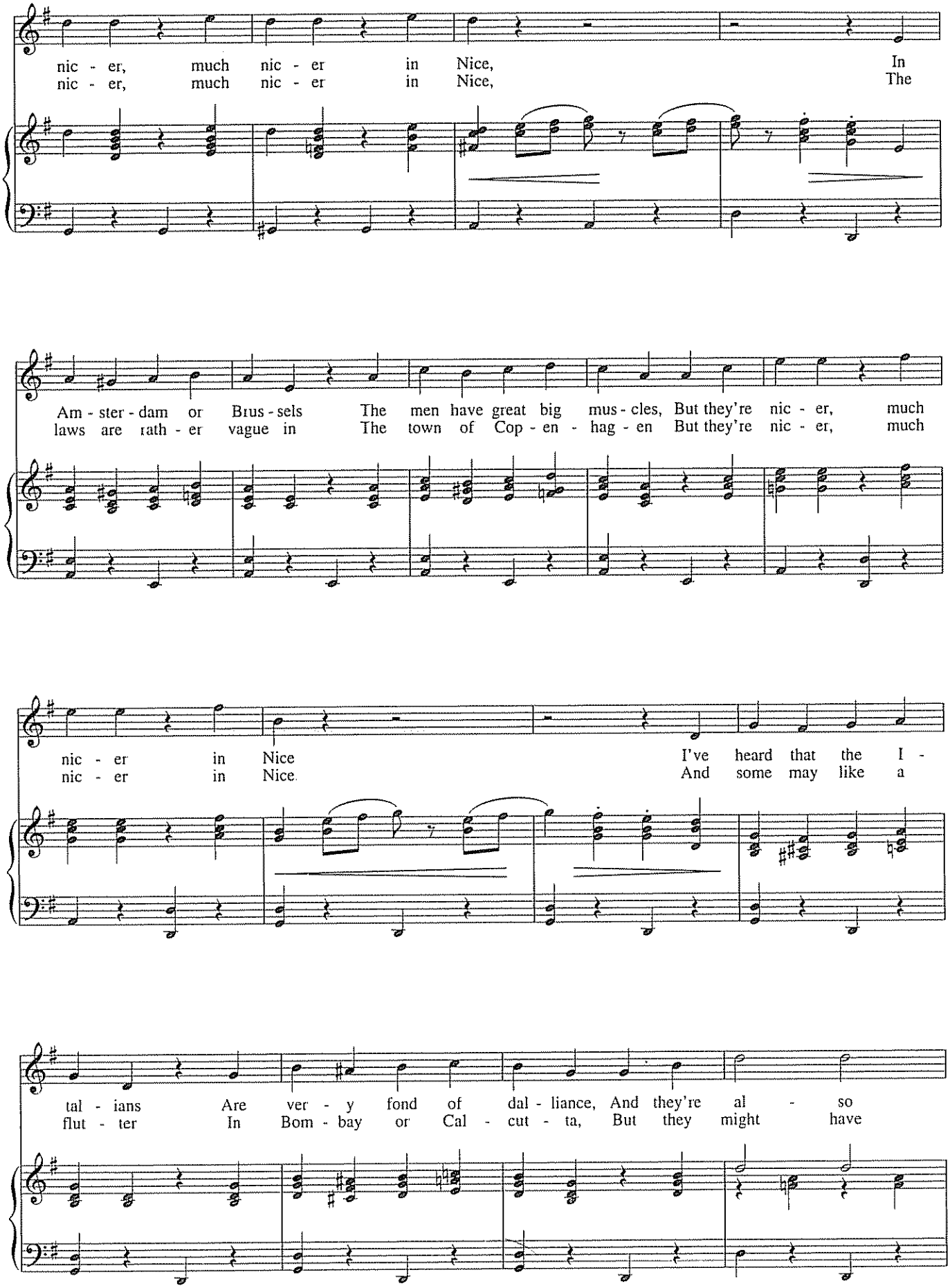
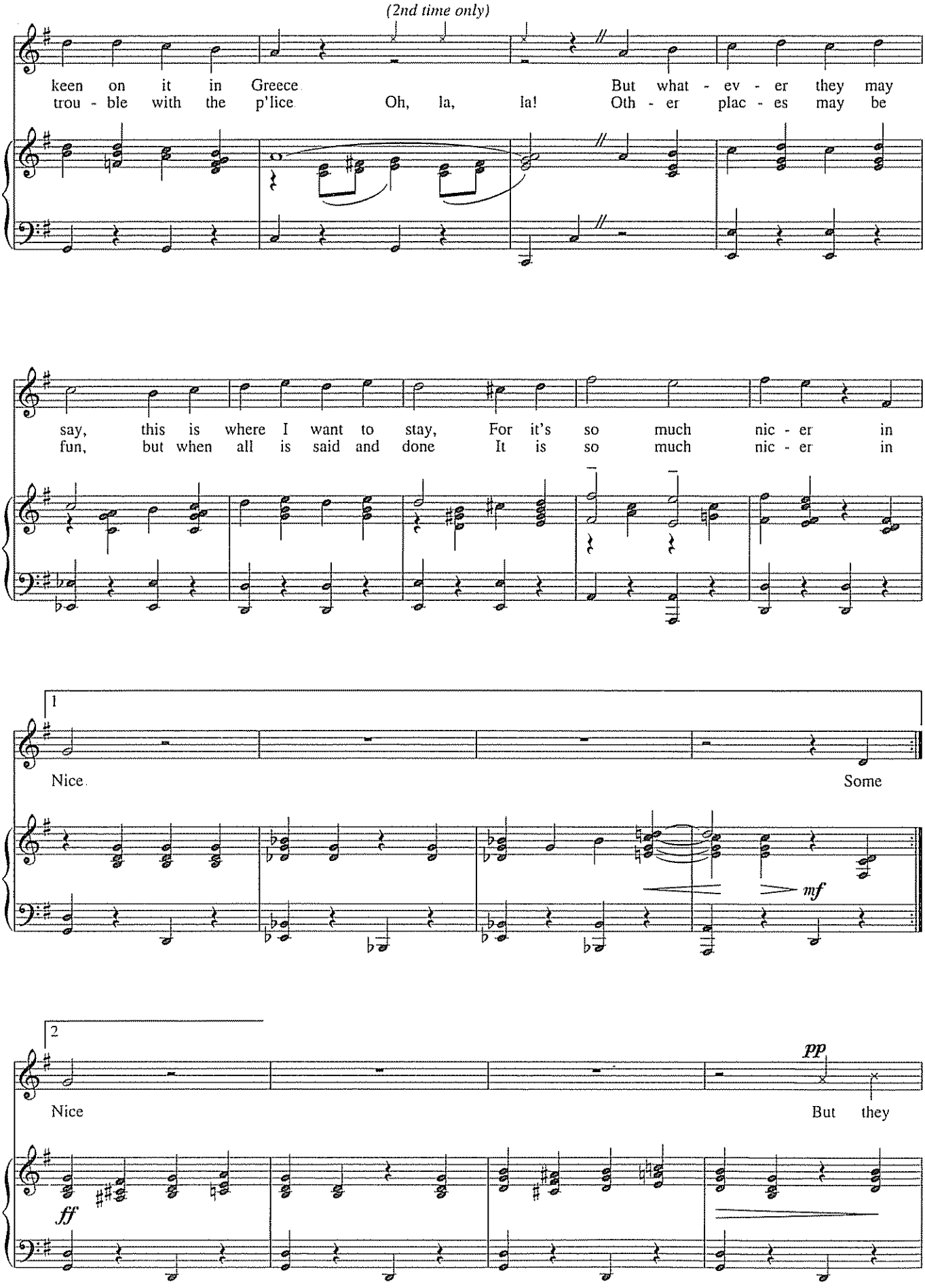
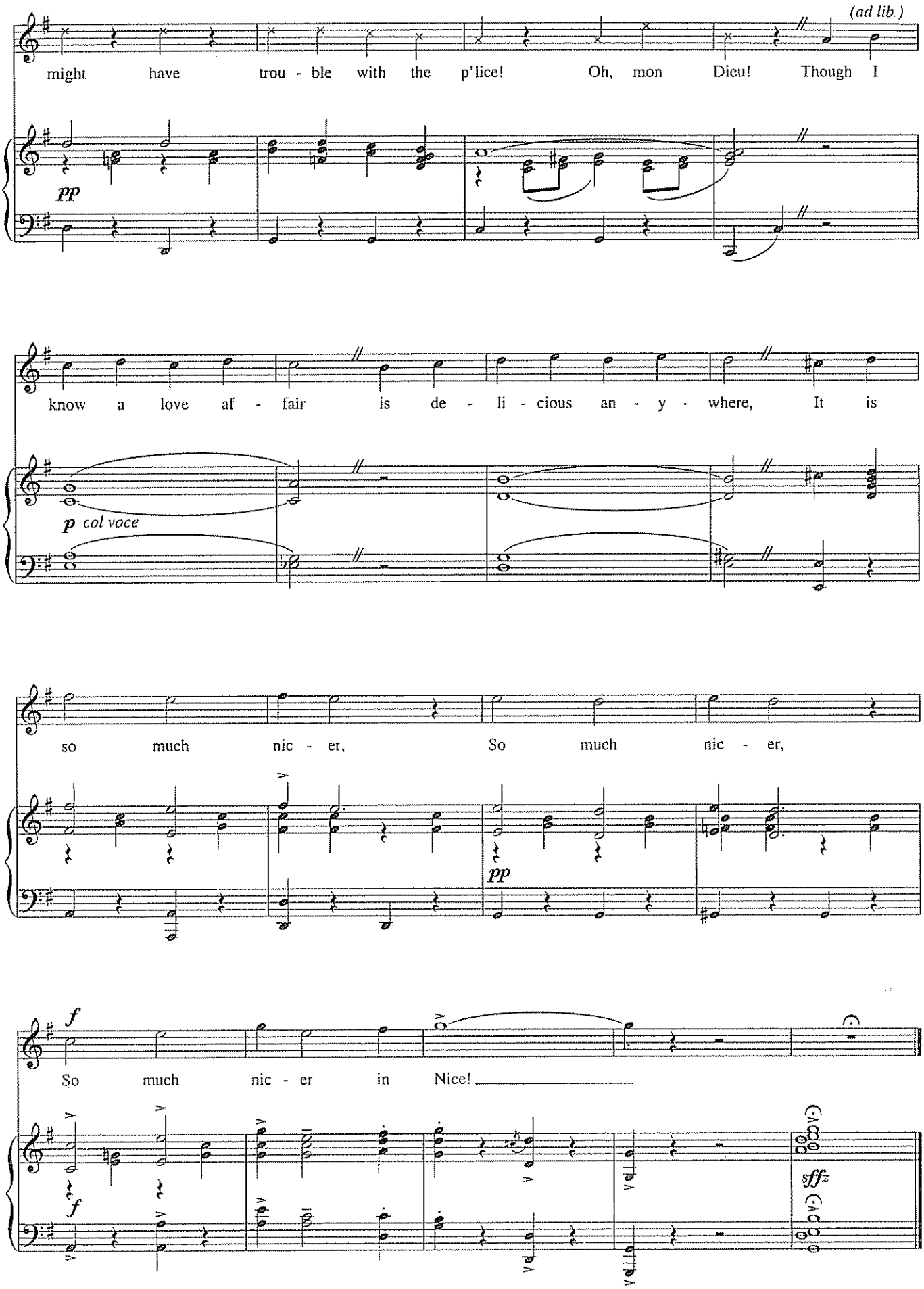

a tempo
is the place where I pre - fer to be Let
a tempo
oth - ers go to Swe - den or Si - am, I
colla voce
8va
loco
rall.
think I'll stay ex - act - ly where I am They
rall.
a tempo
say it's love - ly when a Young la - dy's in Vi - en - na, But it's
peo - ple's one de - sire is To go to Bue - nos Air - 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

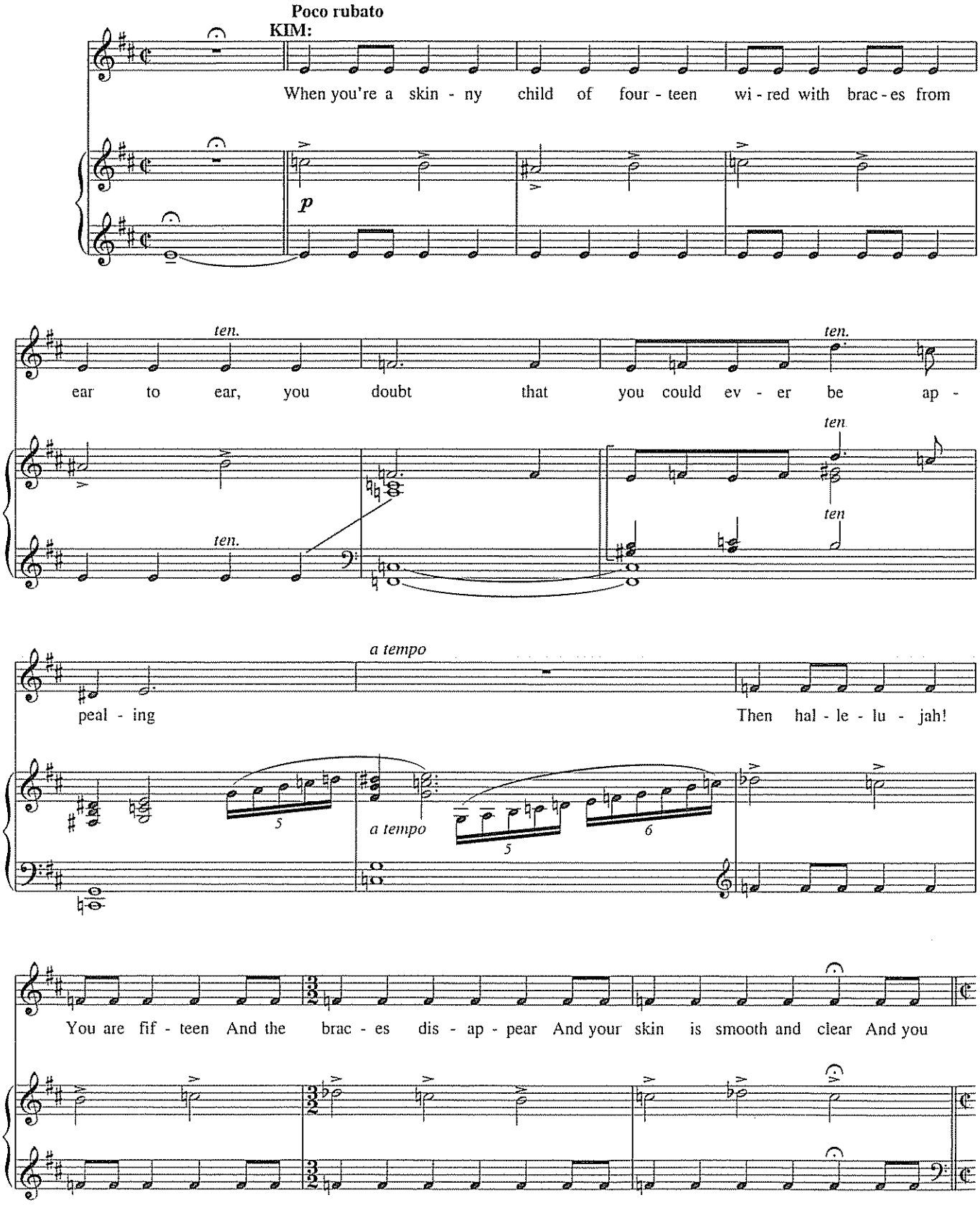

(2nd time only)
keen on it in Greece But what - ev - er they may
trou - ble with the p'lice Oh, la, la! Oth - er plac - es may be
say, this is where I want to stay, For it's so much nic - er in
fun, but when all is said and done It is so much nic - er in
1
Nice Some
mf
2
Nice But they
pp
ff


(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!
f
sfffz

HOW LOVELY TO BE A WOMAN

from *Bye Bye Birdie*

Lyric by LEE ADAMS
Music by CHARLES STROUSE



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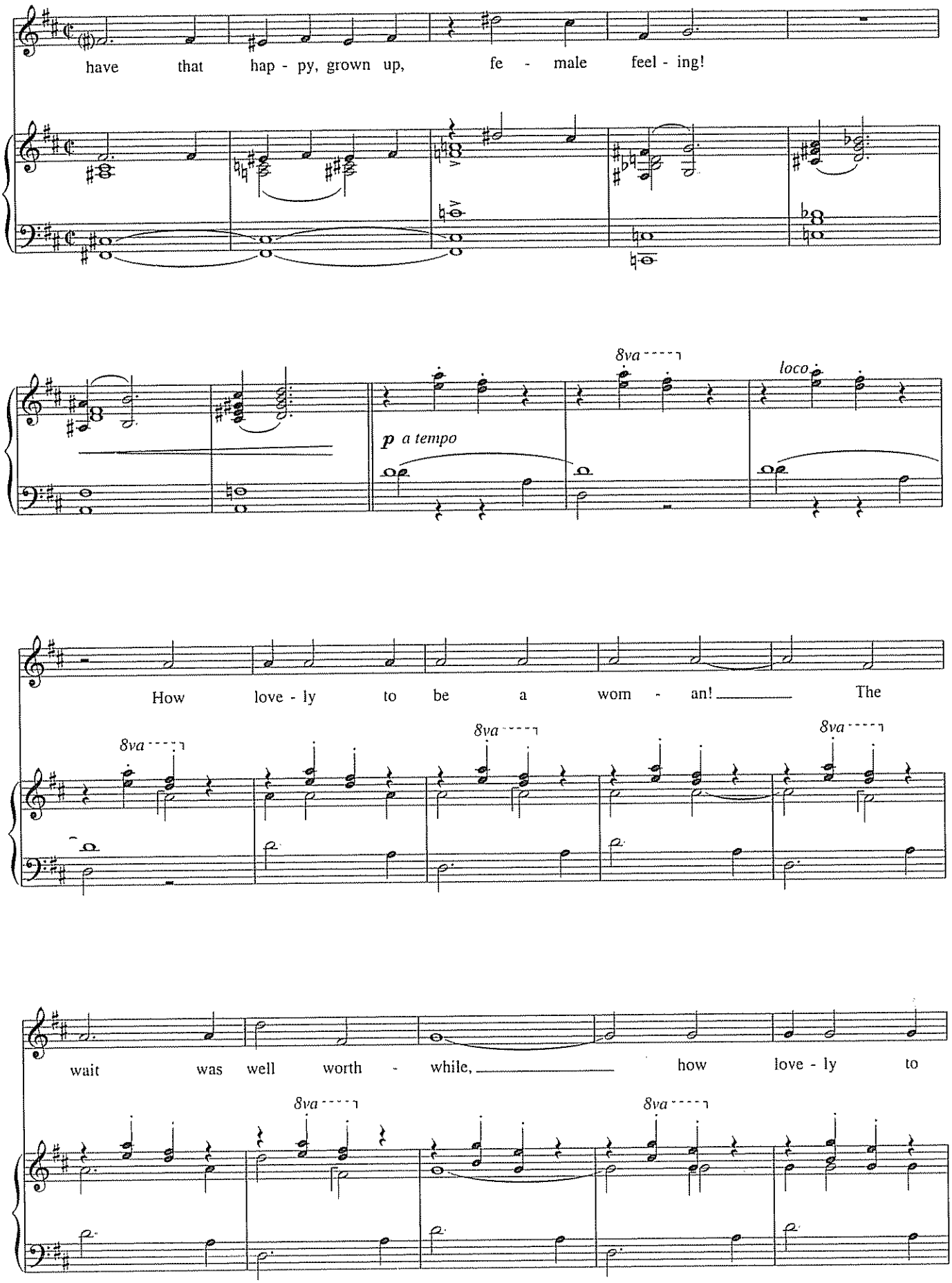
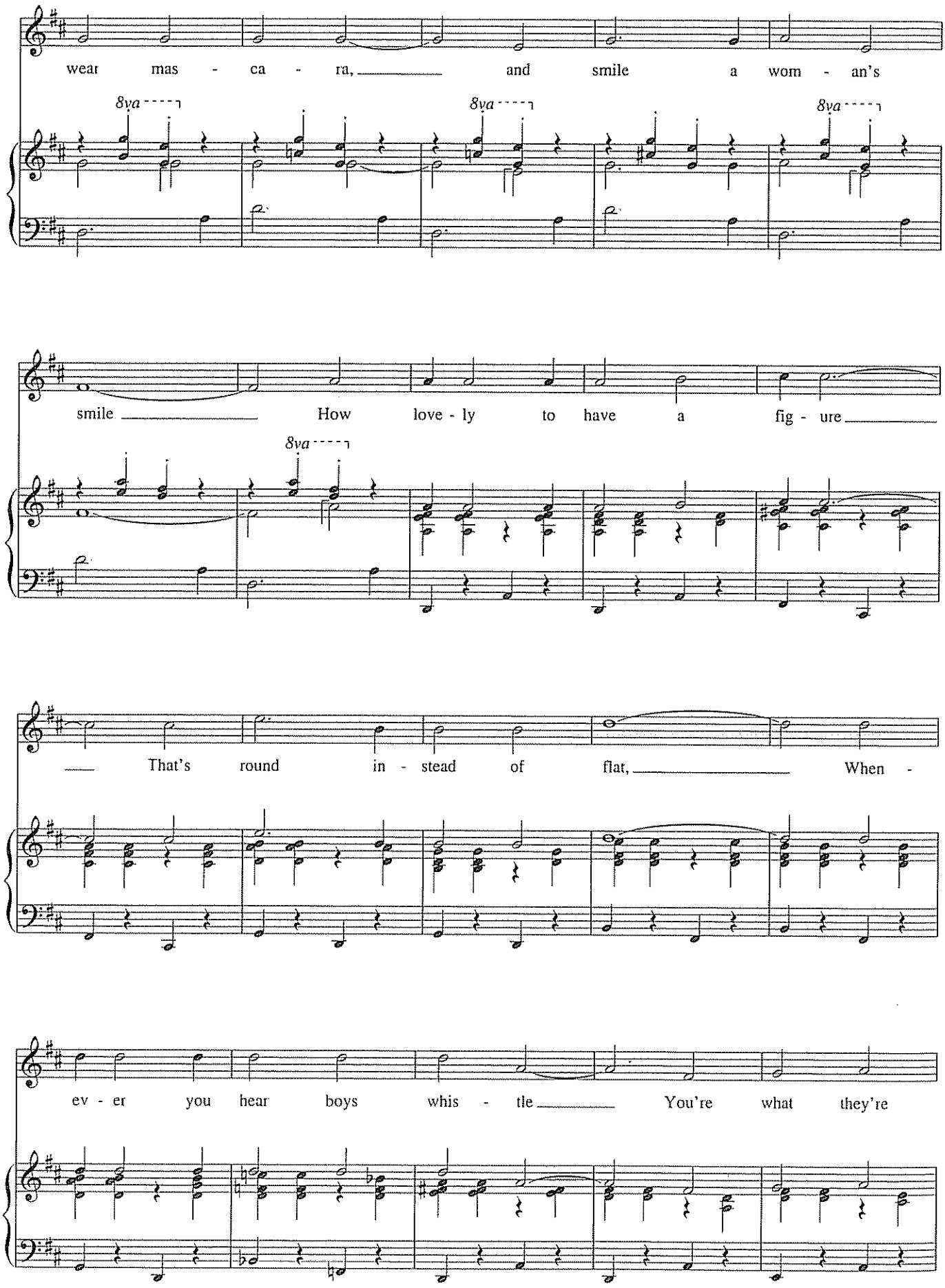
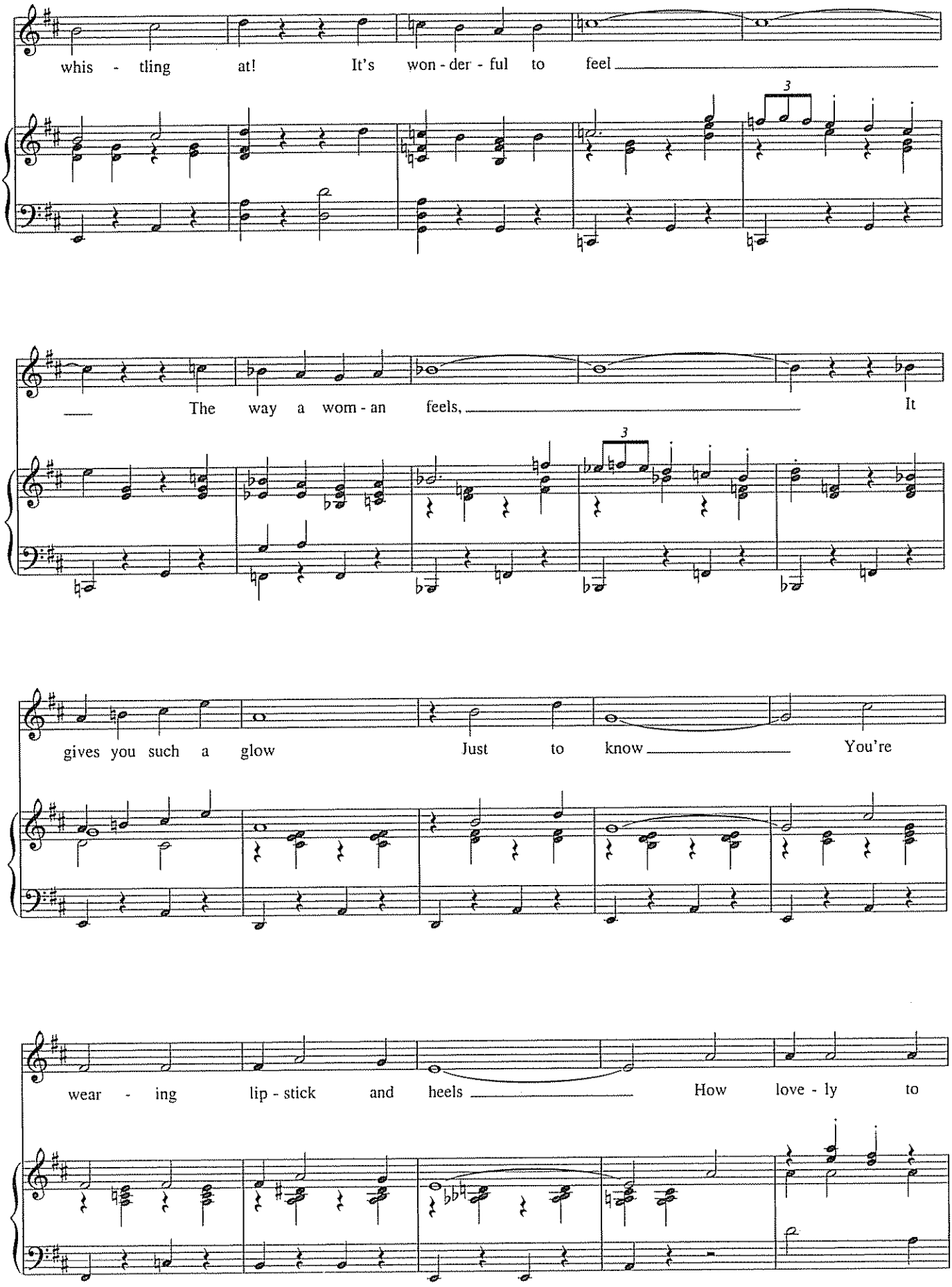
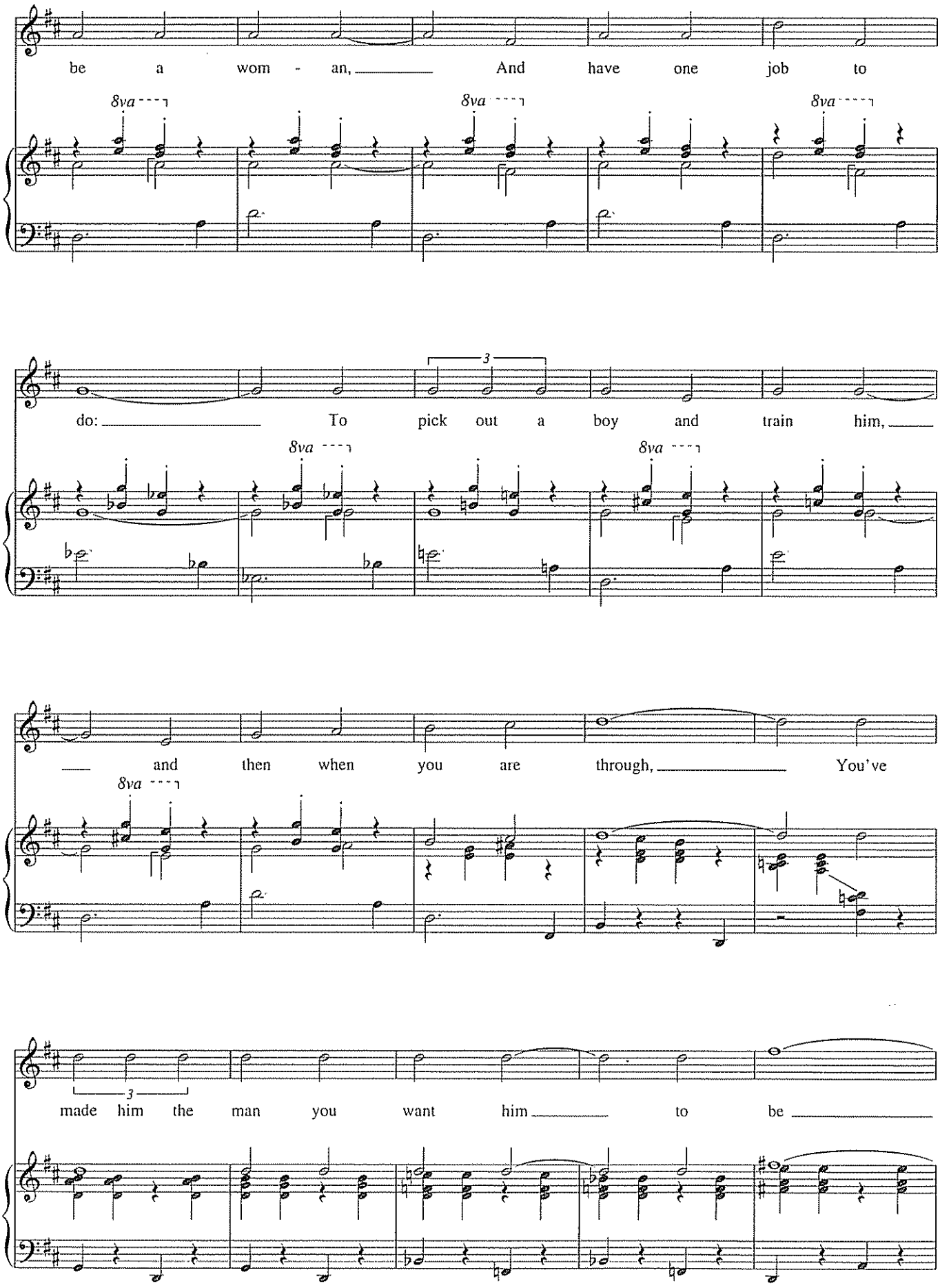
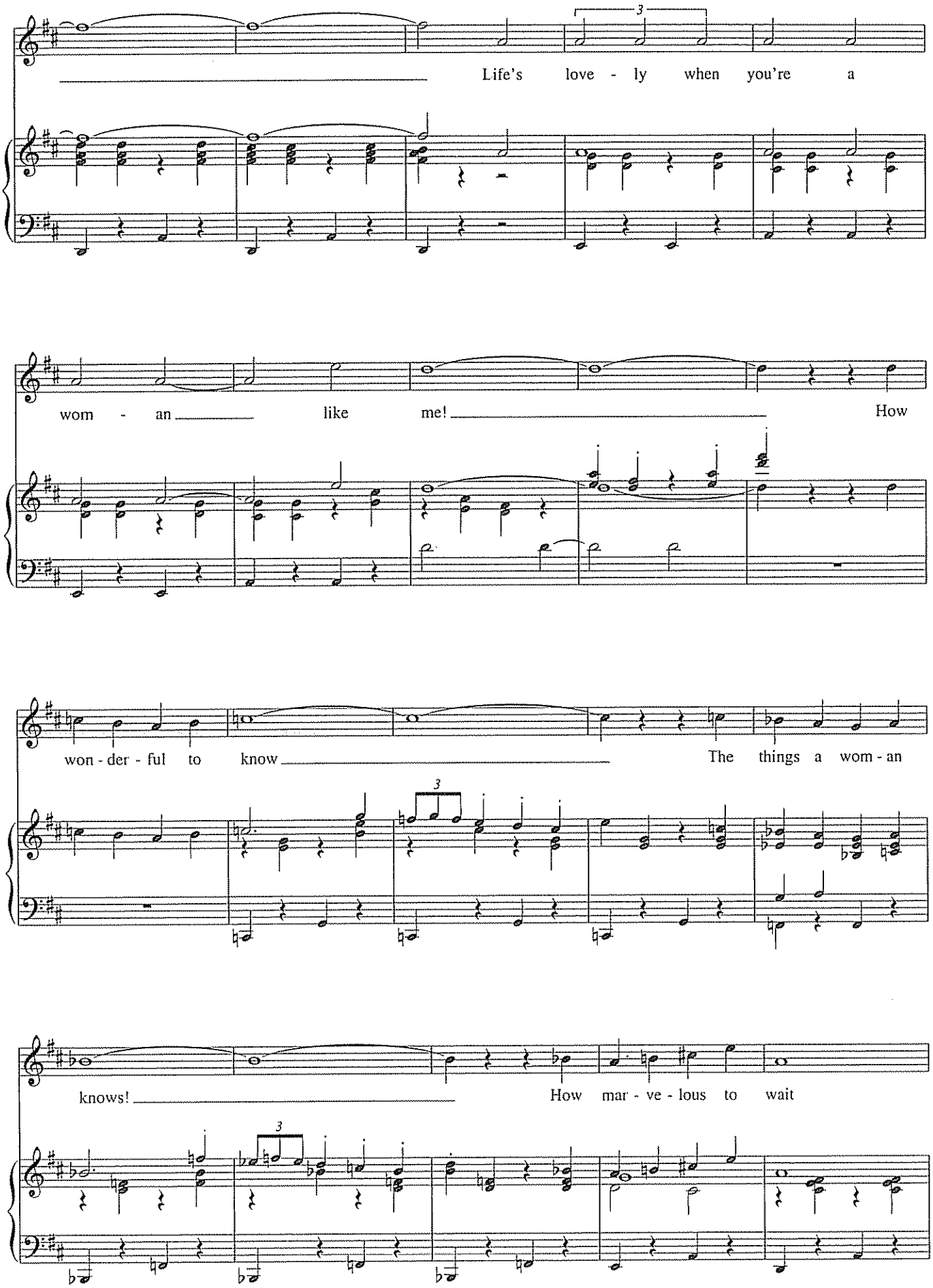
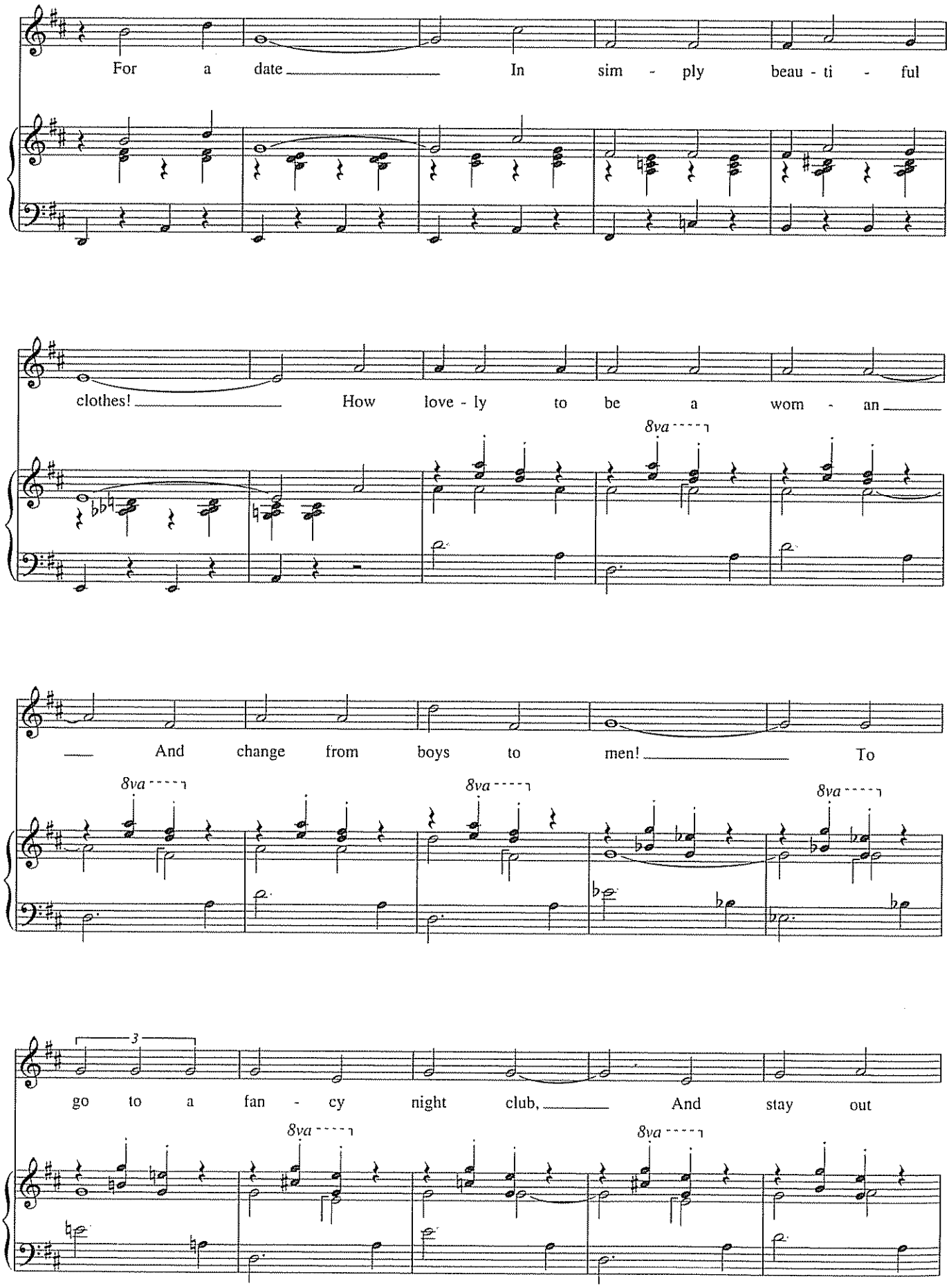

have that hap - py, grown up, fe - male feel - ing!
8va
loco
p a tempo
How love - ly to be a wom - an! The
8va
8va
8va
wait was well worth - while, how love - ly to
8va
8va

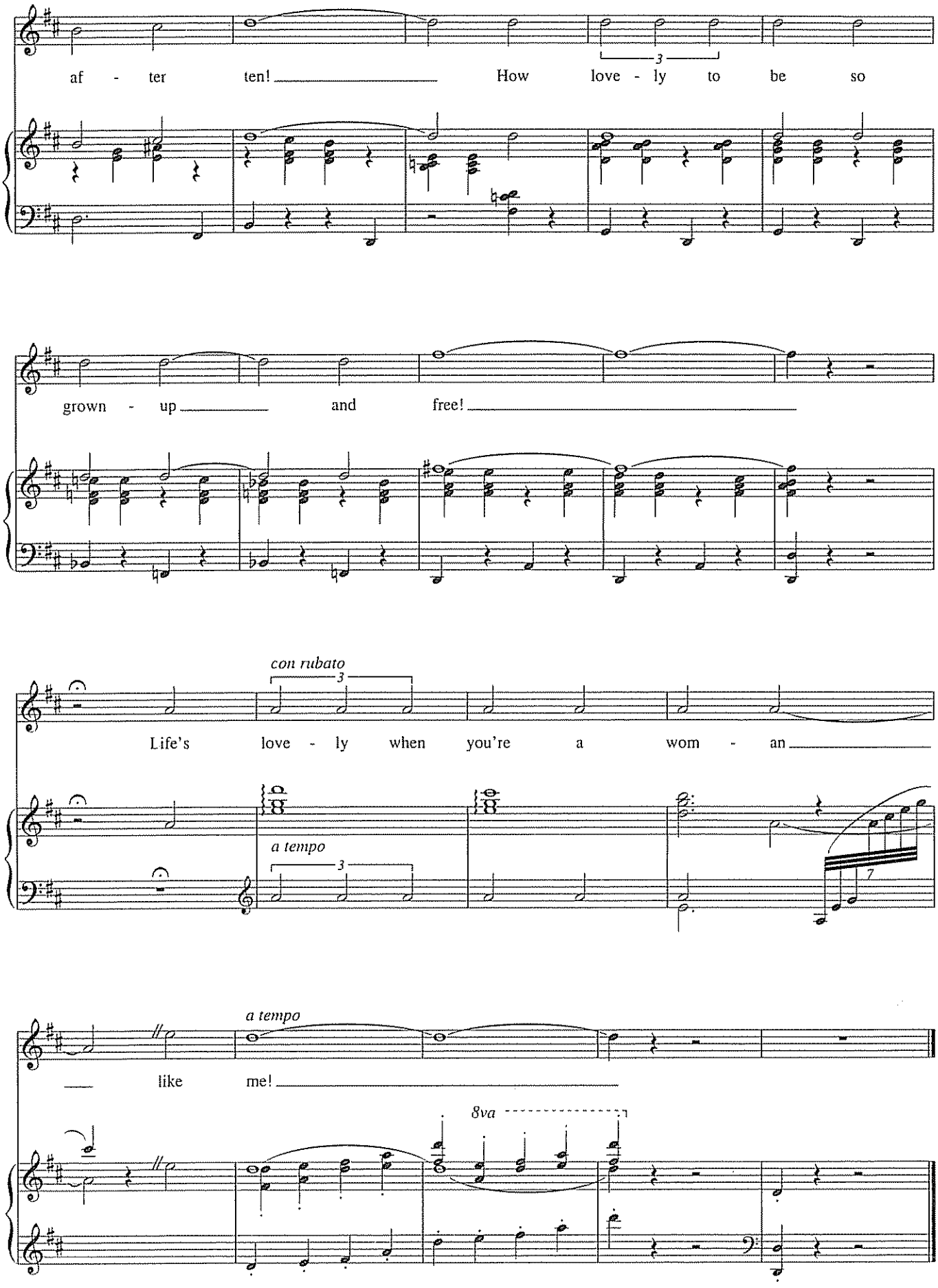

wear mas - ca - ra, and smile a wom - an's
8va
8va
8va
smile How love - ly to have a fig - ure
8va
That's round in - stead of flat, When -
ev - er you hear boys whis - tle You're what they're


whis - tling at! It's won - der - ful to feel
3
The way a wom - an feels, It
3
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
8va
8va
3
do: To pick out a boy and train him,
8va
8va
and then when you are through, You've
8va
3
made him the man you want him to be

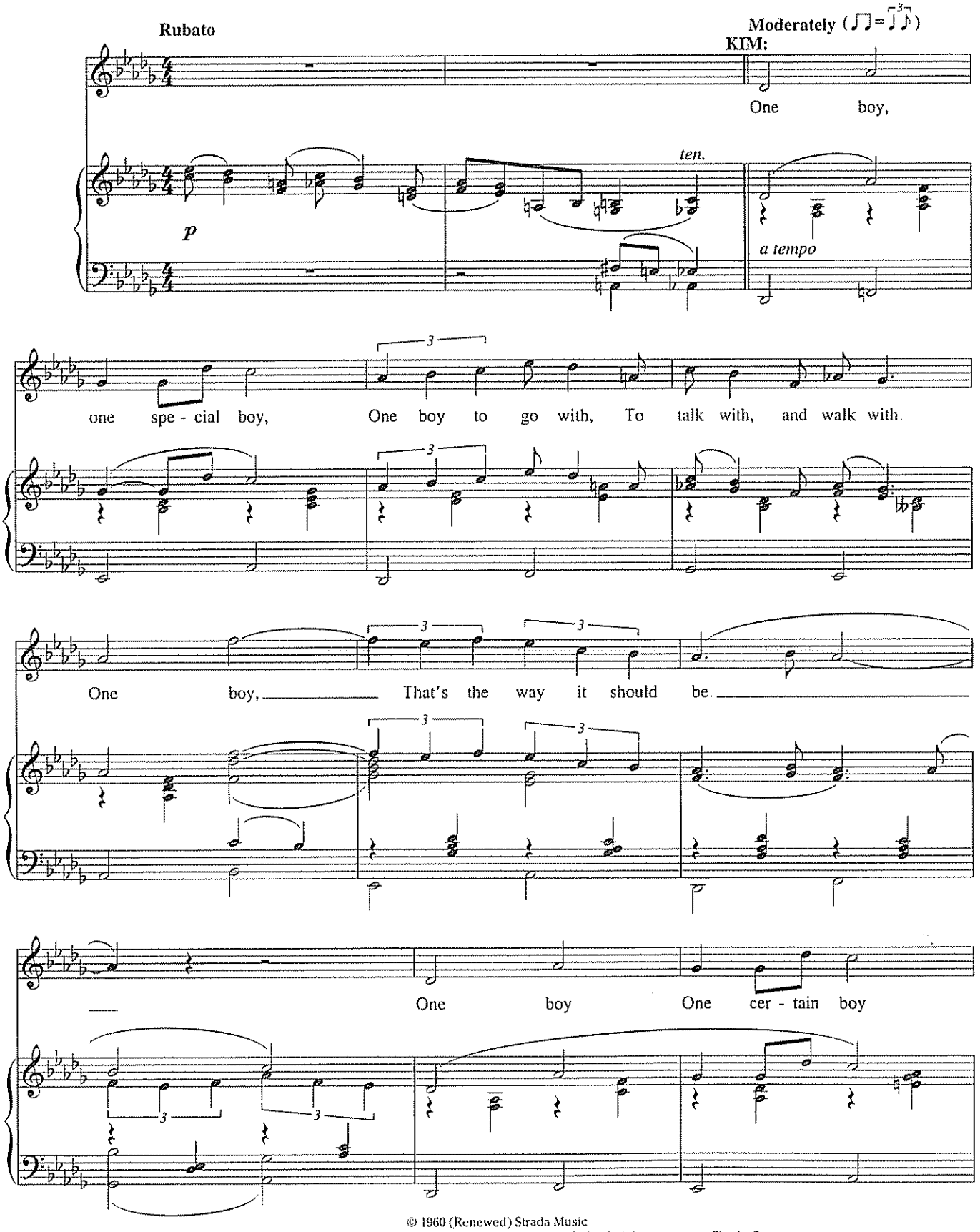

Life's love - ly when you're a
woman like me! How
won - der - ful to know The things a woman
knows! How mar - ve - lous to wait


For a date In sim - ply beau - ti - ful
clothes! How love - ly to be a wom - an
8va
And change from boys to men! To
8va
8va
8va
3
go to a fan - cy night club, And stay out
8va
8va


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



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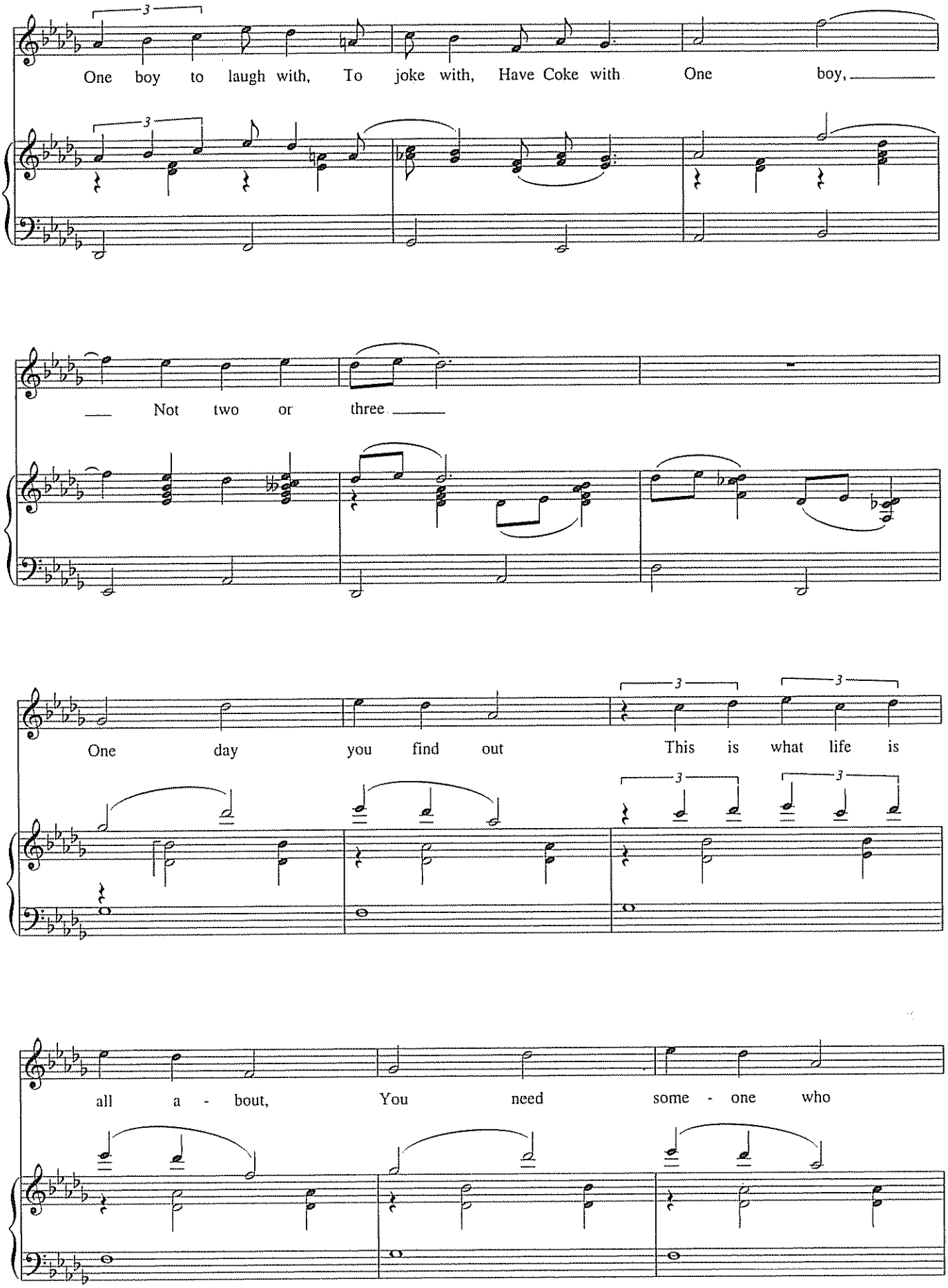
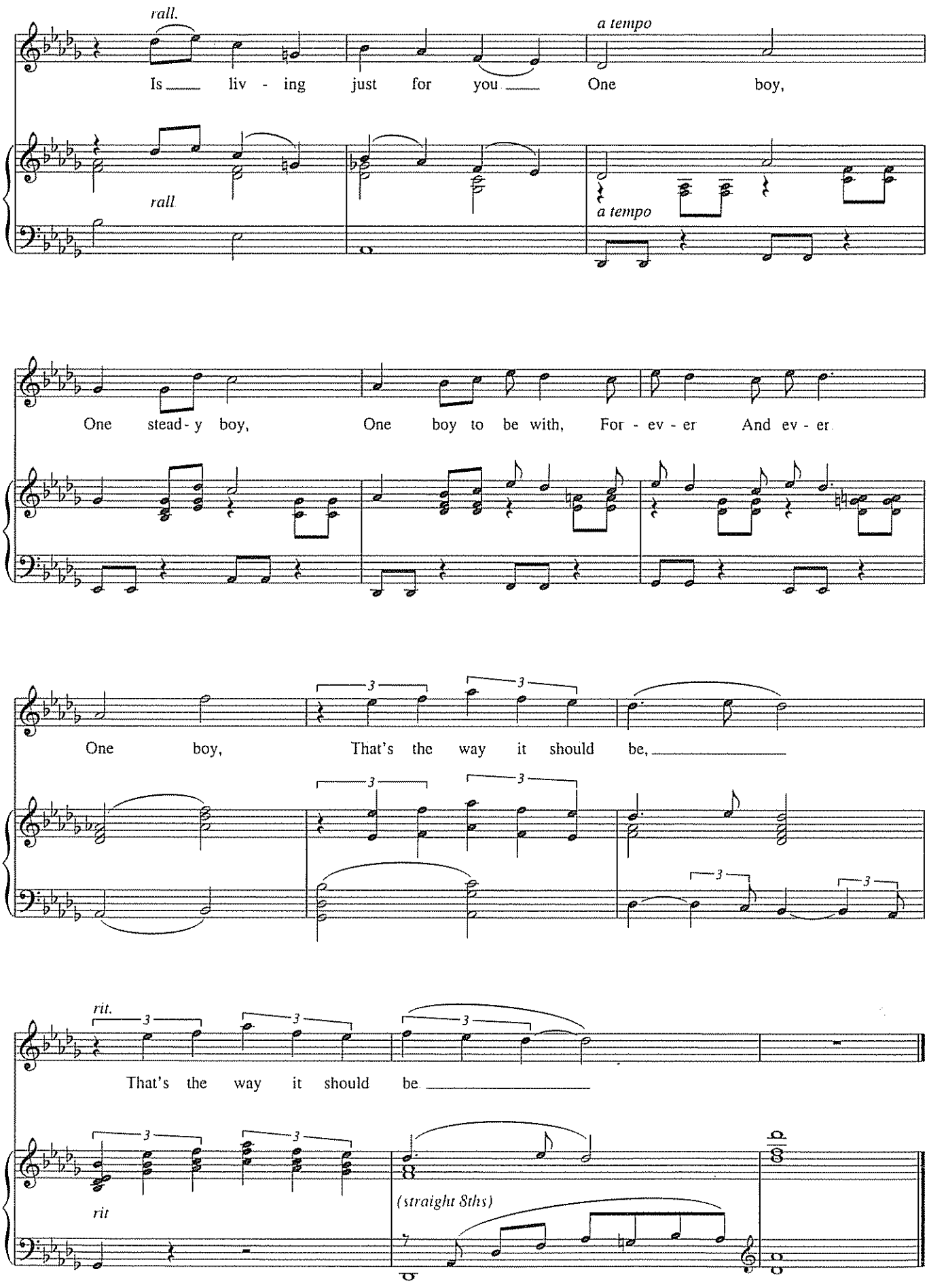
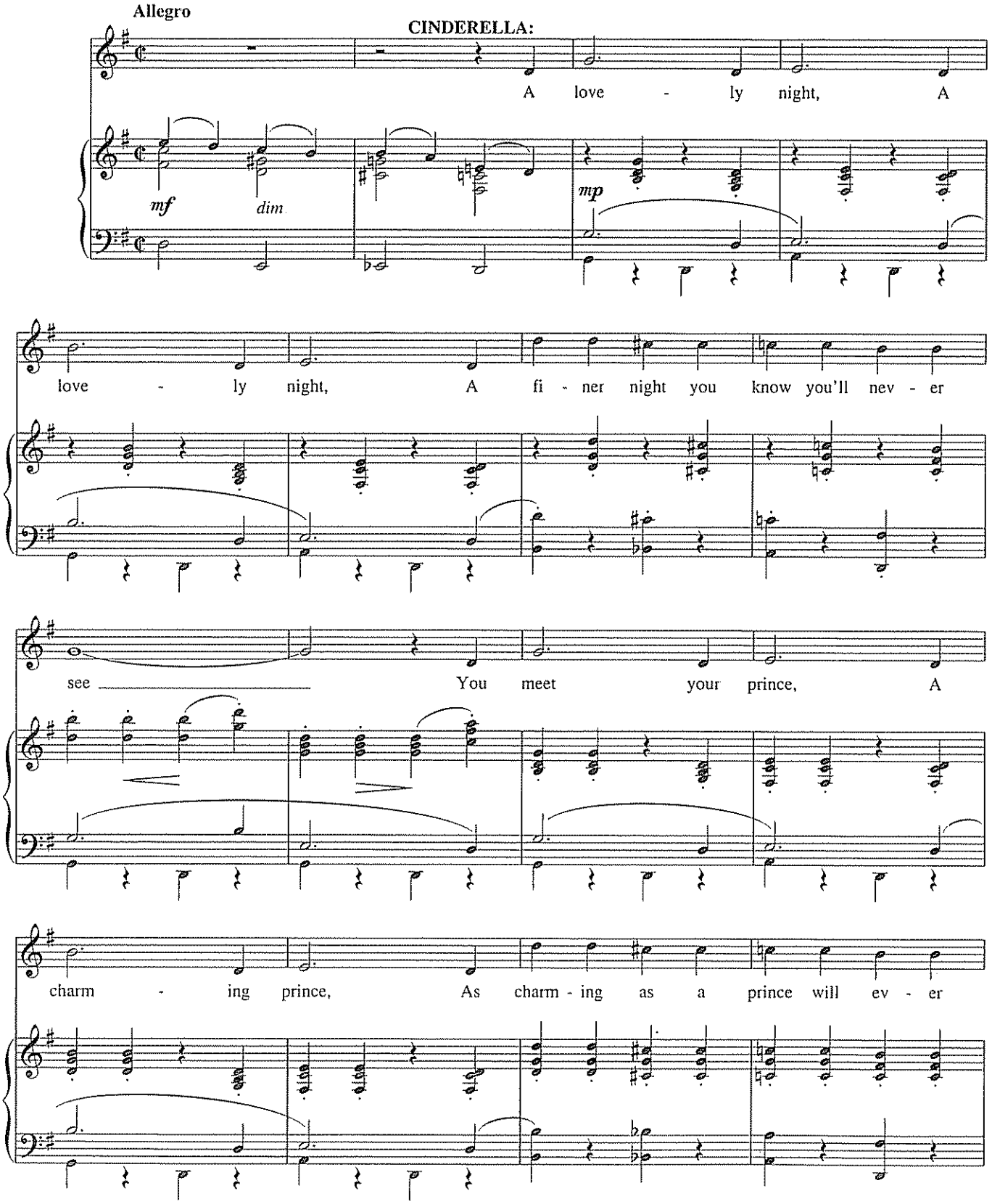

One boy to laugh with, To joke with, Have Coke with One boy,
Not two or three
One day you find out This is what life is
all a - bout, You need some - one who


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



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

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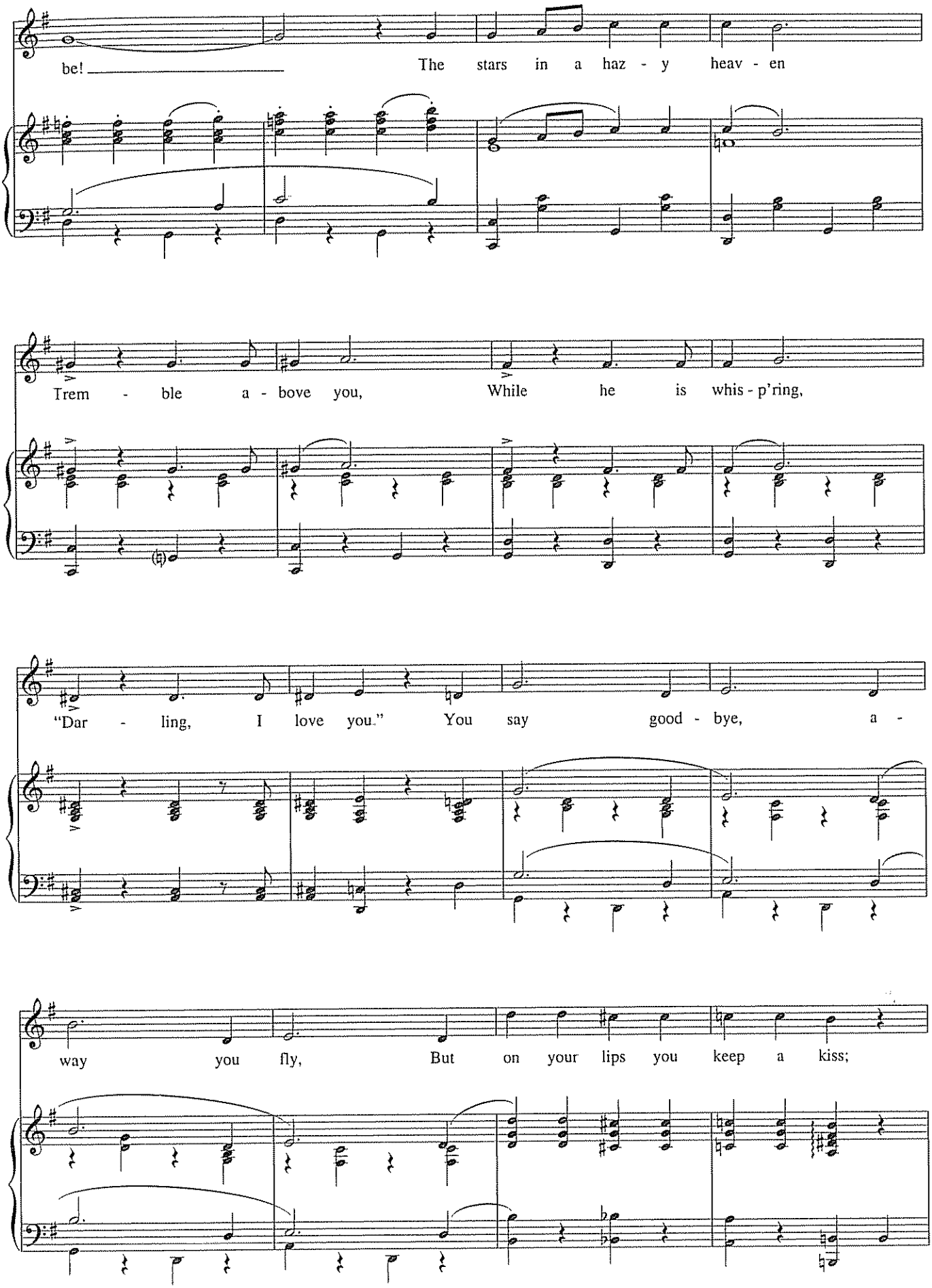
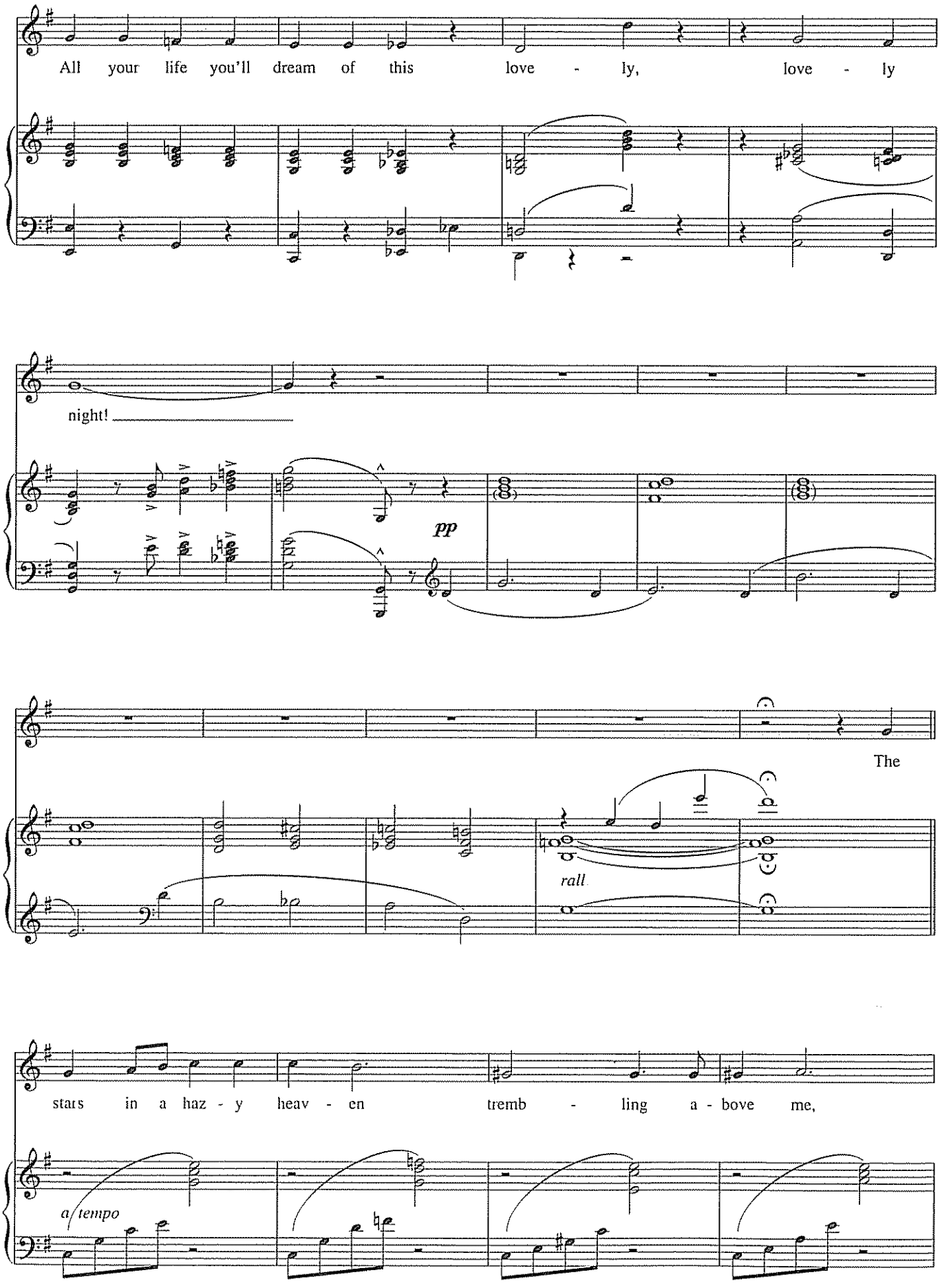
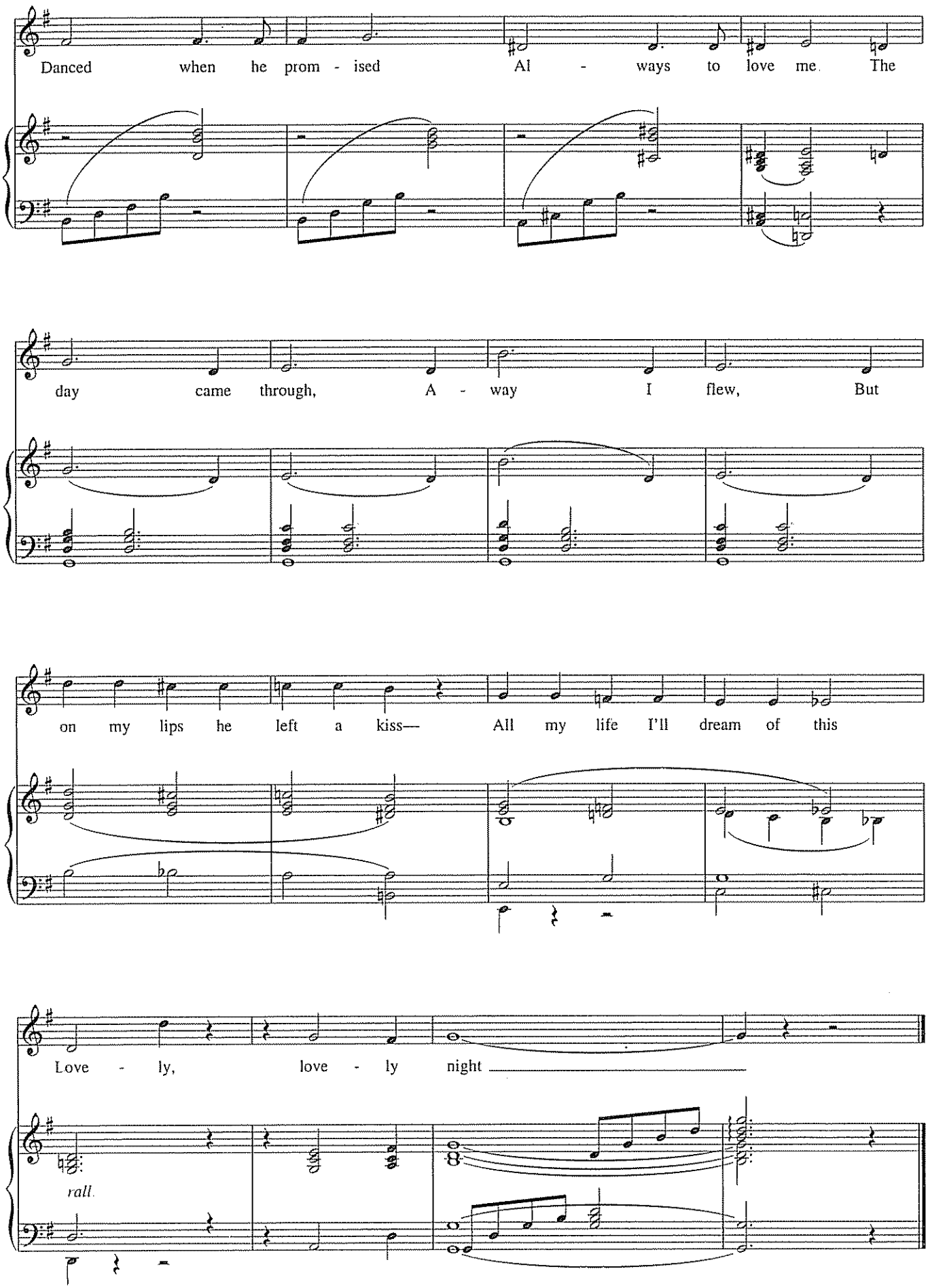

be! The stars in a haz - y heav - en
Trem - ble a - bove you, While he is whis - p'ring,
"Dar - ling, I love you." You say good - bye, a -
way you fly, But on your lips you keep a kiss;


All your life you'll dream of this love - ly, love - ly
night!
pp
The
rall
stars in a haz - y heav - en tremb - ling a - bove me,
a tempo

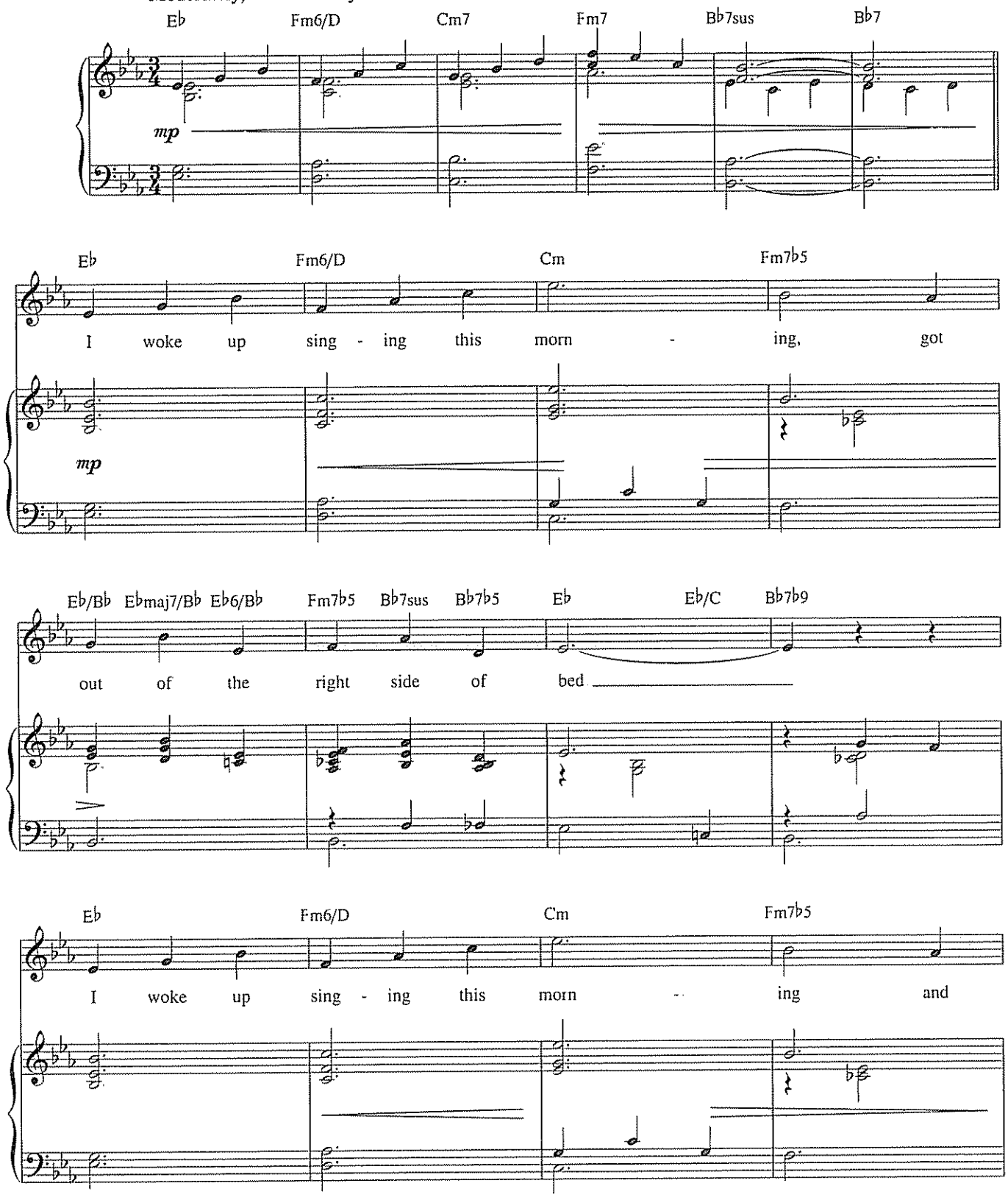

Danced when he prom - ised Al - ways to love me. The
day came through, A - way I flew, But
on my lips he left a kiss— All my life I'll dream of this
Love - ly, love - ly night
rall.

IT'S A MOST UNUSUAL DAY

from *A Date with Judy*

Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Moderately, not too slowly



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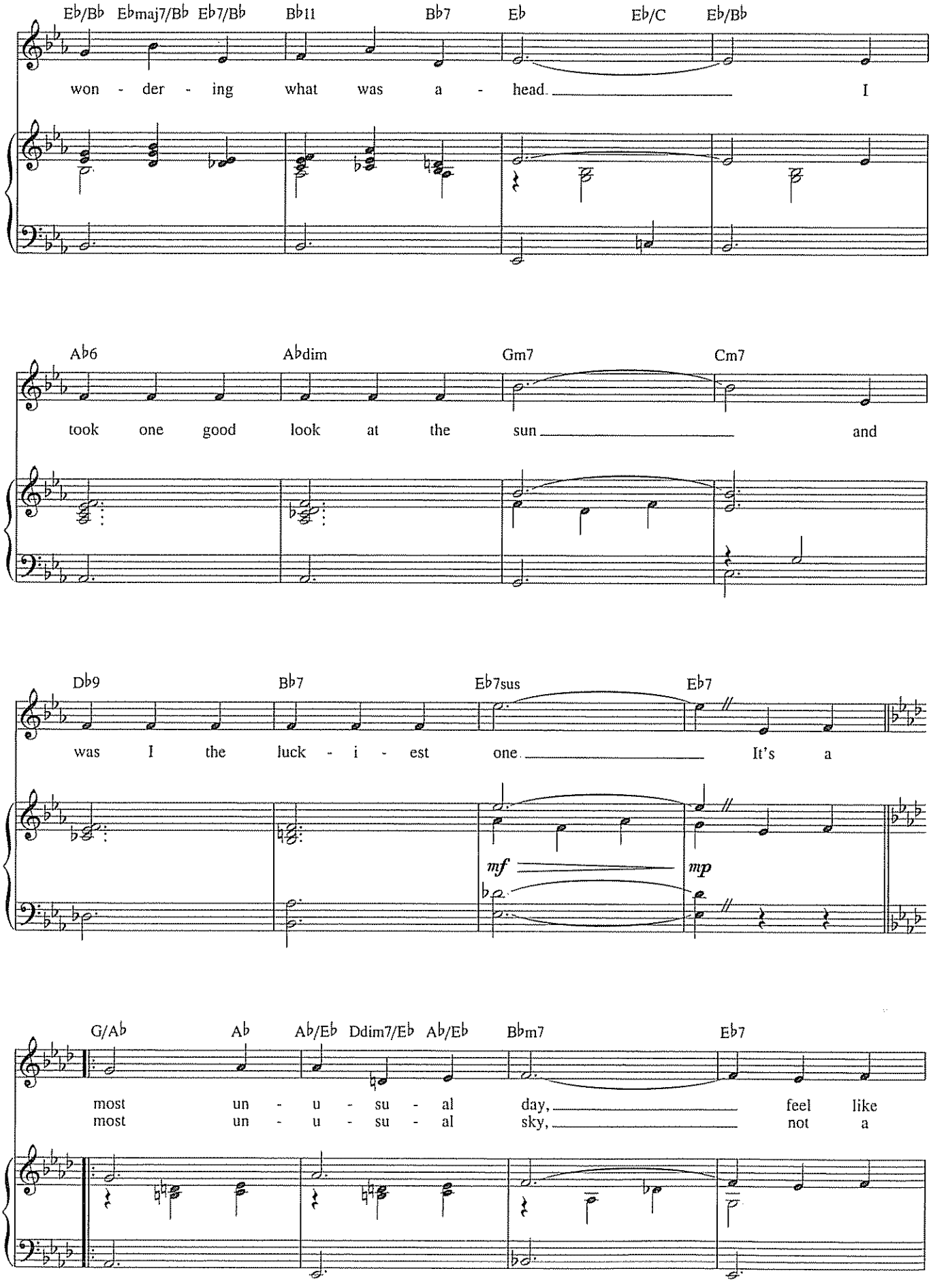
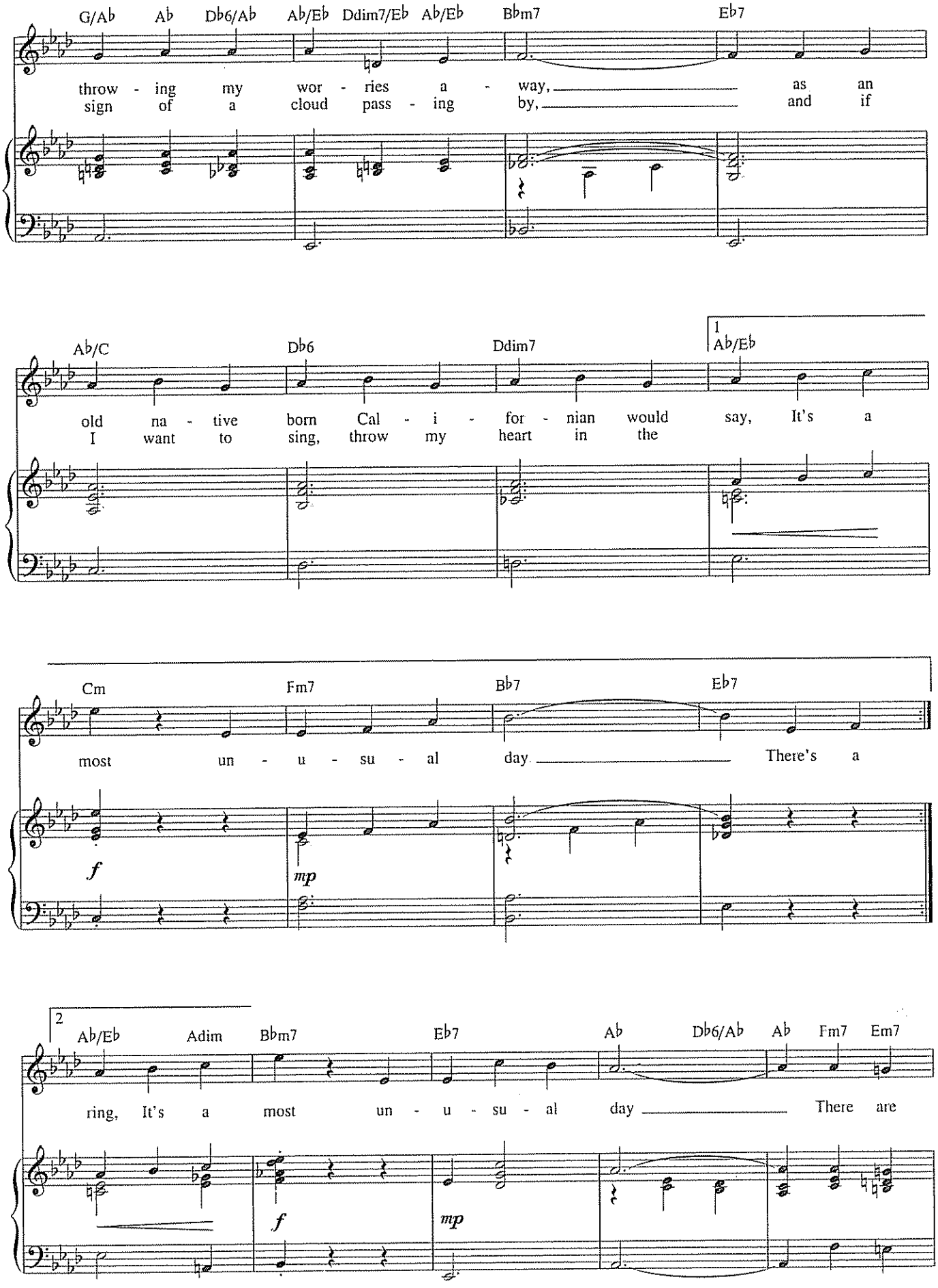
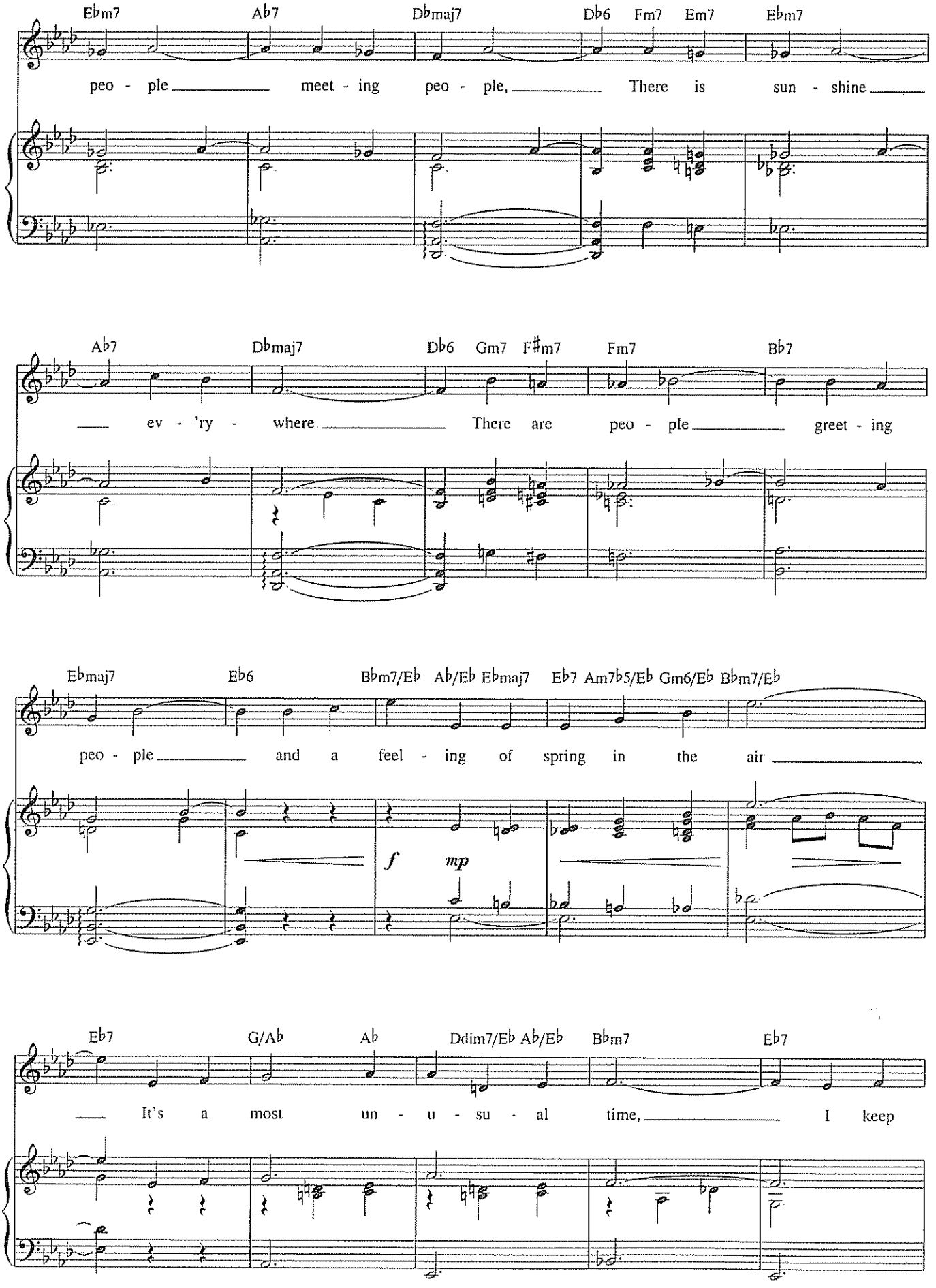
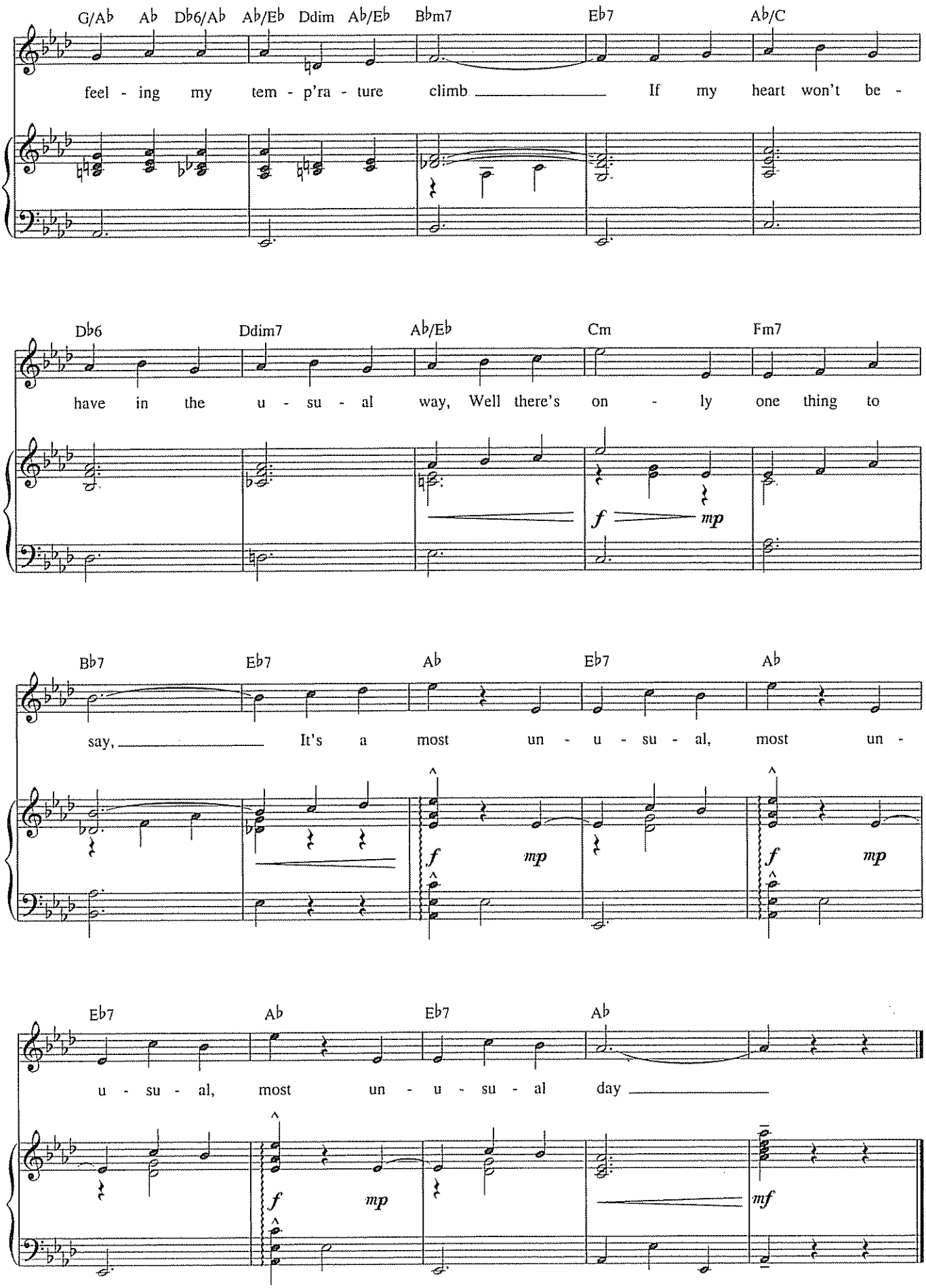

Eb/Bb Ebmaj7/Bb Eb7/Bb Bb11 Bb7 Eb Eb/C Eb/Bb
won - der - ing what was a - head. I
Ab6 Abdim Gm7 Cm7
took one good look at the sun and
Db9 Bb7 Eb7sus Eb7
was I the luck - i - est one It's a
mf mp
G/Ab Ab Ab/Eb Ddim7/Eb Ab/Eb Bbm7 Eb7
most un - u - su - al day, feel like
most un - u - su - al sky, not 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

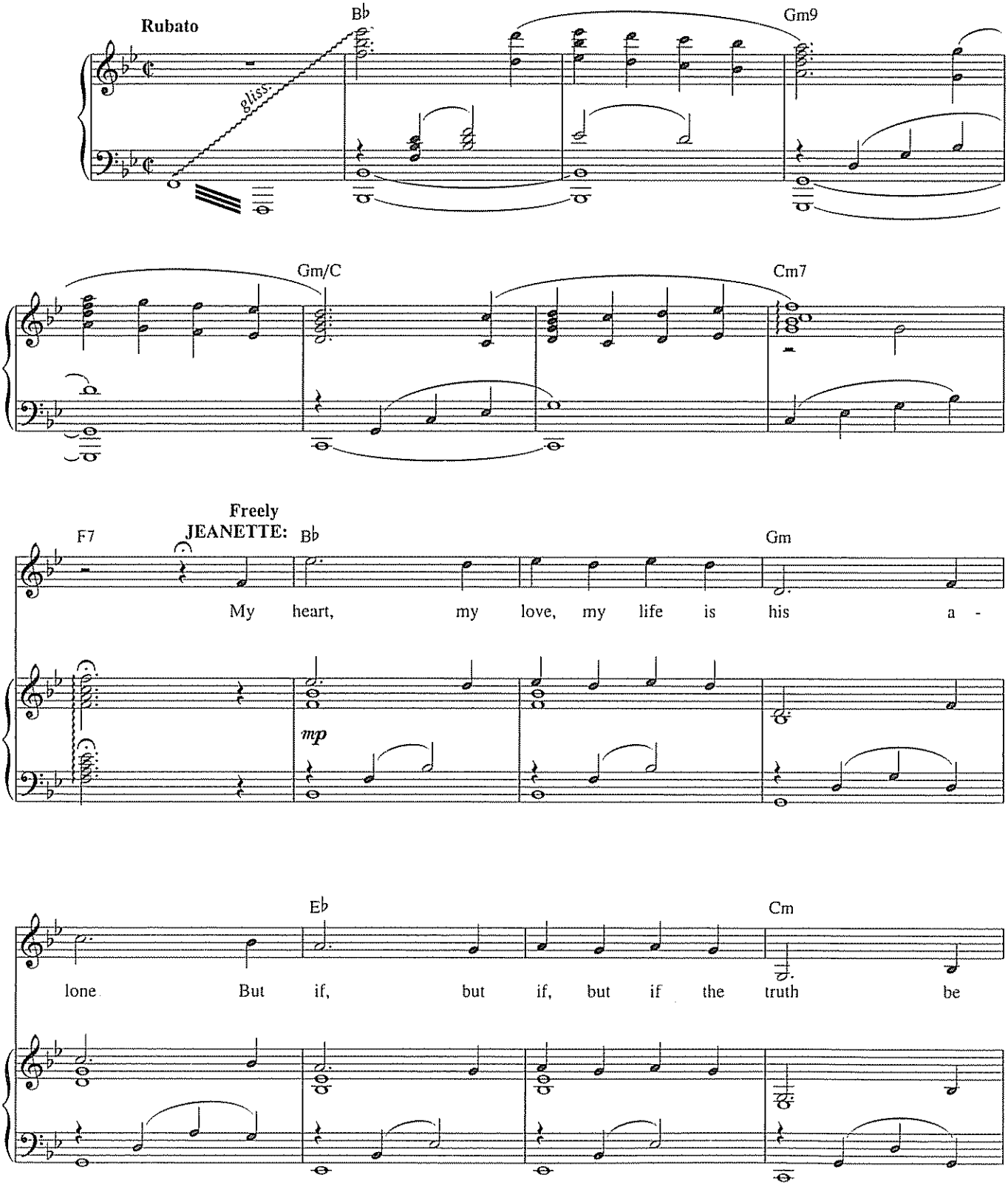

Eb m7 Ab7 Db maj7 Db6 Fm7 Em7 Eb m7
peo - ple meet - ing peo - ple, There is sun - shine
Ab7 Db maj7 Db6 Gm7 F#m7 Fm7 Bb7
ev - 'ry - where There are peo - ple greet - ing
Eb maj7 Eb6 Bb m7/Eb Ab/Eb Eb maj7 Eb7 Am7b5/Eb Gm6/Eb Bb m7/Eb
peo - ple and a feel - ing of spring in the air
f mp
Eb7 G/Ab Ab Ddim7/Eb Ab/Eb Bb m7 Eb7
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
f mp
Bb7 Eb7 Ab Eb7 Ab
say, It's a most un - u - su - al, most un -
f mp f mp
Eb7 Ab Eb7 Ab
u - su - al, most un - u - su - al day
f mp mf

NELSON

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

Music and Lyric by
JERRY HERMAN



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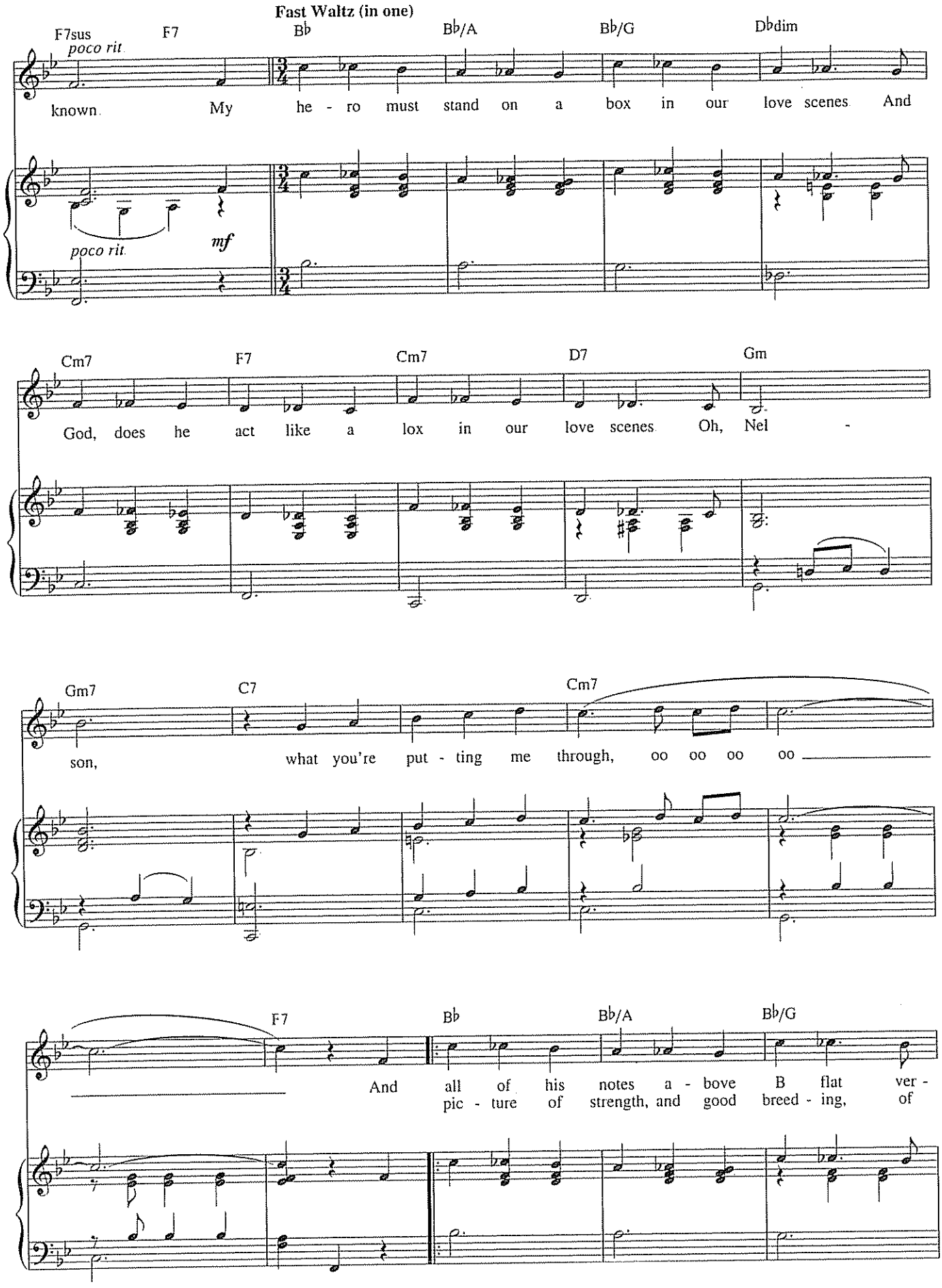
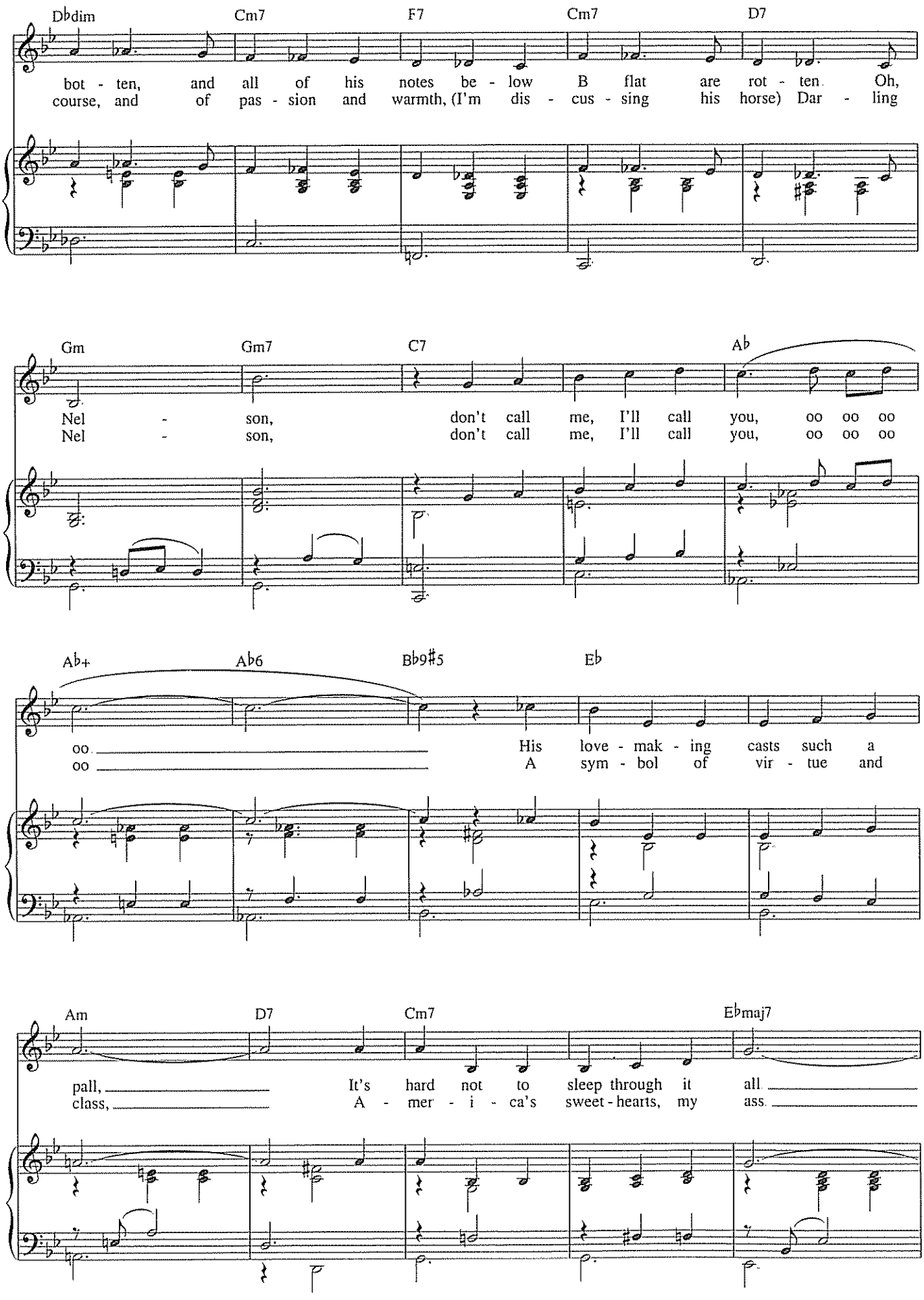
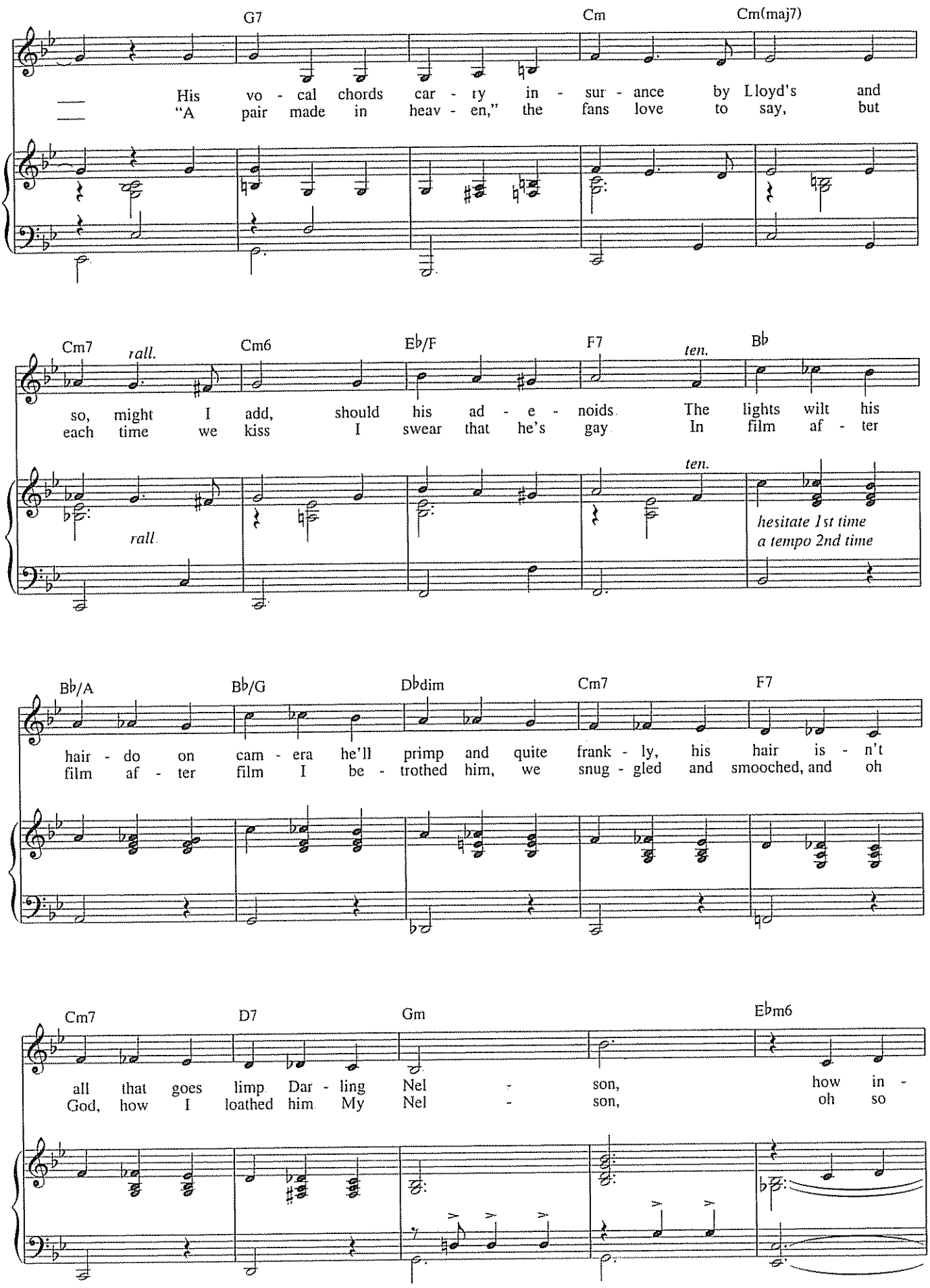
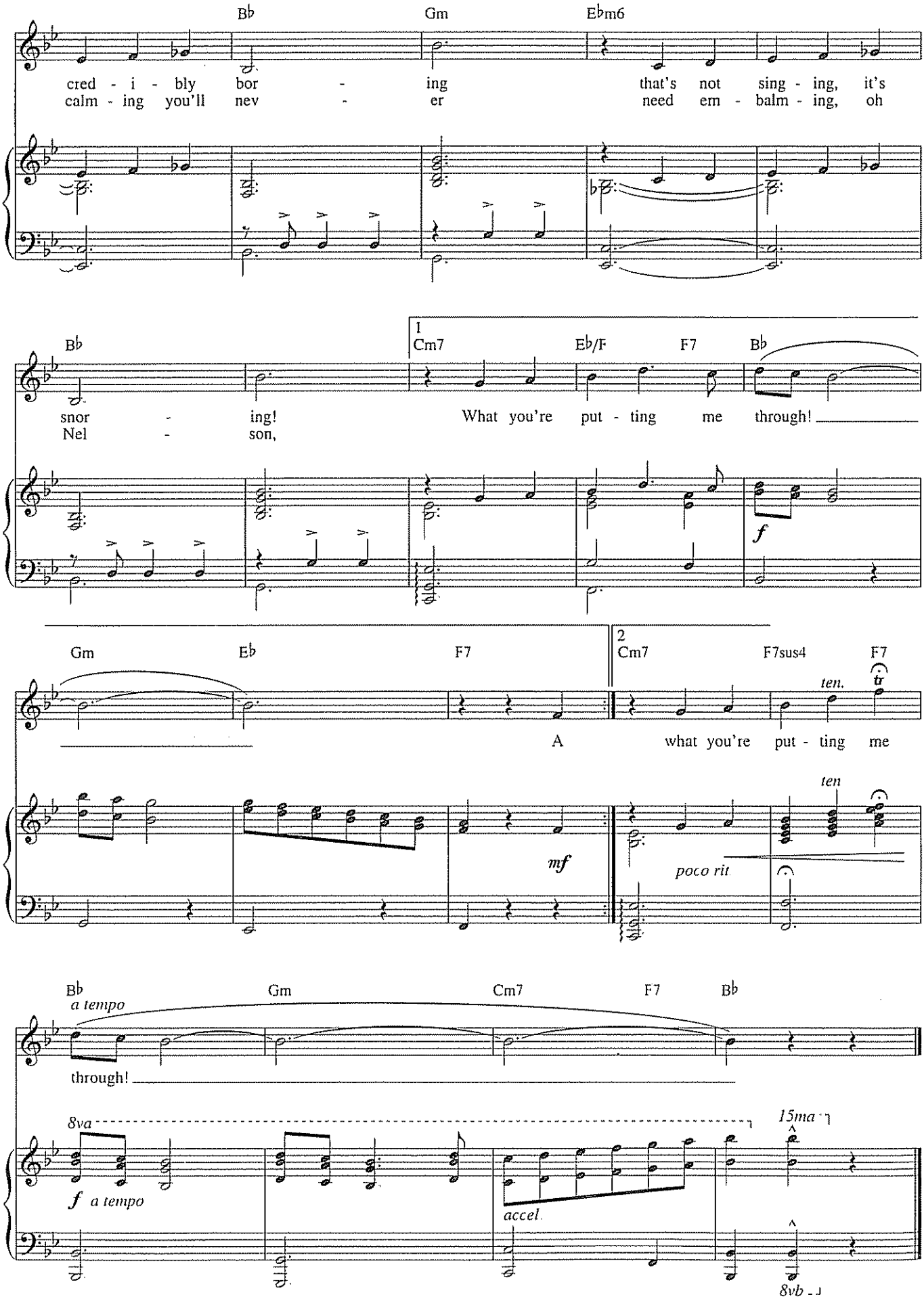

Fast Waltz (in one)
F7sus
F7
B♭
B♭/A
B♭/G
D♭dim
poco rit.
known. My he - ro must stand on a box in our love scenes And
poco rit.
mf
Cm7
F7
Cm7
D7
Gm
God, does he act like a lox in our love scenes Oh, Nel -
Gm7
C7
Cm7
son, what you're put - ting me through, oo oo oo oo
F7
B♭
B♭/A
B♭/G
And all of his notes a - bove B flat ver -
pic - ture of strength, and good breed - ing, of

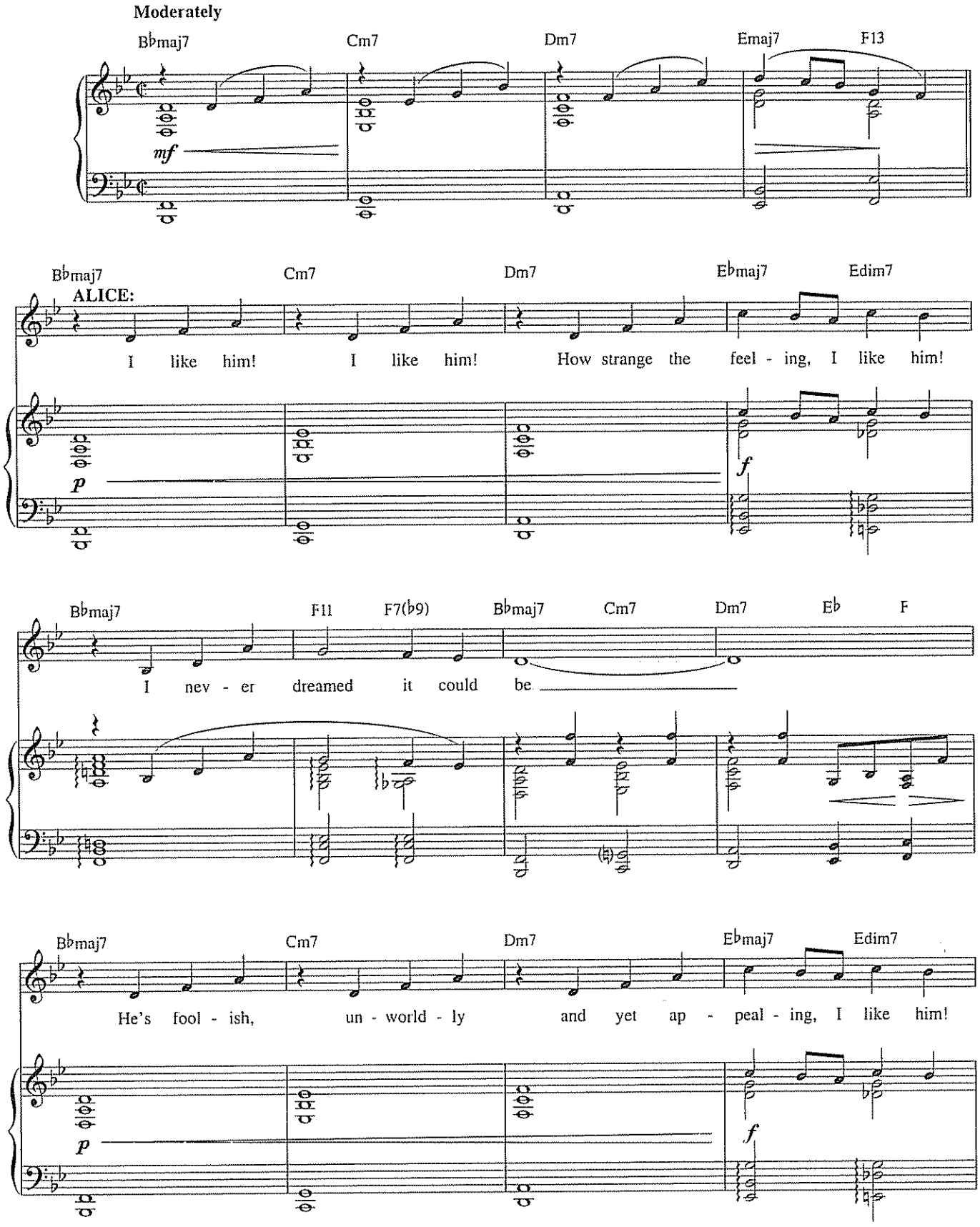

Dbdim Cm7 F7 Cm7 D7
bot - ten, and all of his notes be - low B flat are rot - ten. Oh,
course, and of pas - sion and warmth, (I'm dis - cus - sing his horse) Dar - ling
Gm Gm7 C7 Ab
Nel - son, don't call me, I'll call you, oo oo oo
Nel - son, don't call me, I'll call you, oo oo oo
Ab+ Ab6 Bb9#5 Eb
oo 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


B♭
Gm
E♭m6
cred - i - bly bor - ing that's not sing - ing, it's
calm - ing you'll nev - er need em - balm - ing, oh
B♭
1
Cm7
E♭/F
F7
B♭
snor - ing! What you're put - ting me through!
Nel - son,
f
Gm
E♭
F7
2
Cm7
F7sus4
F7
ten.
A what you're put - ting me
mf
ten
poco rit.
B♭
a tempo
Gm
Cm7
F7
B♭
through!
8va
15ma
f a tempo
accel.
8vb

I LIKE HIM
from *Drat! The Cat!*

Lyric by IRA LEVIN
Music by MILTON SCHAFER



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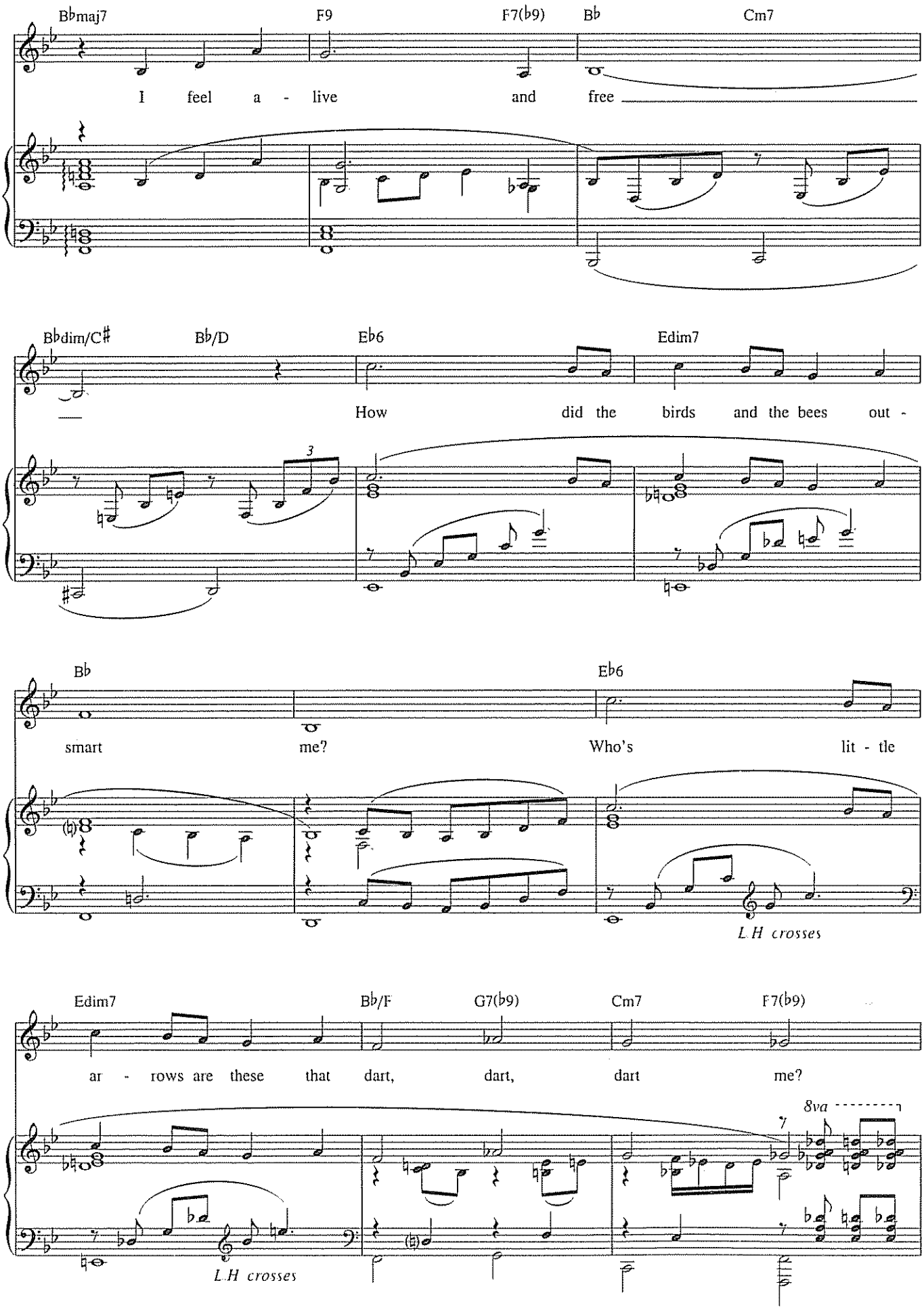
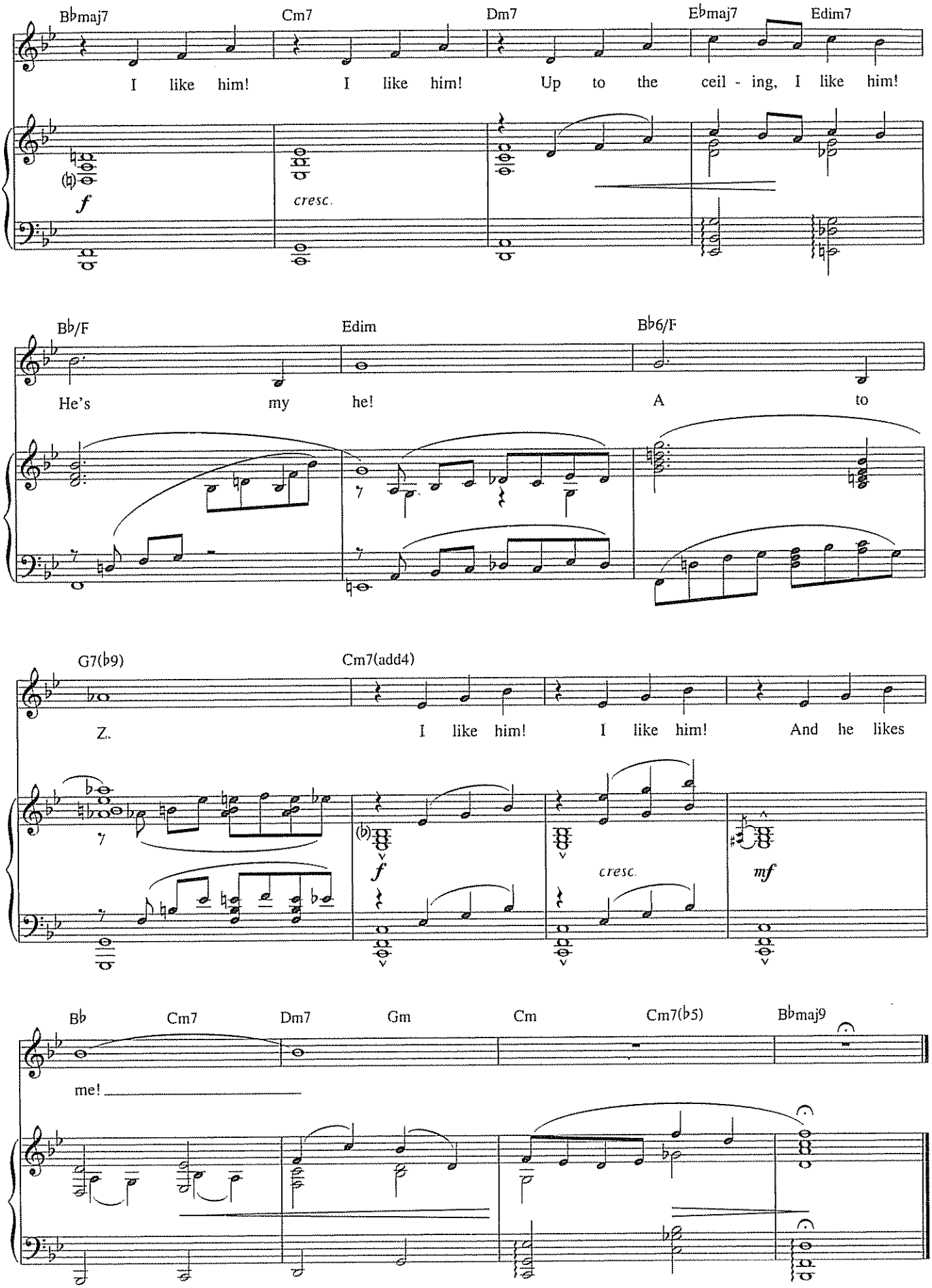
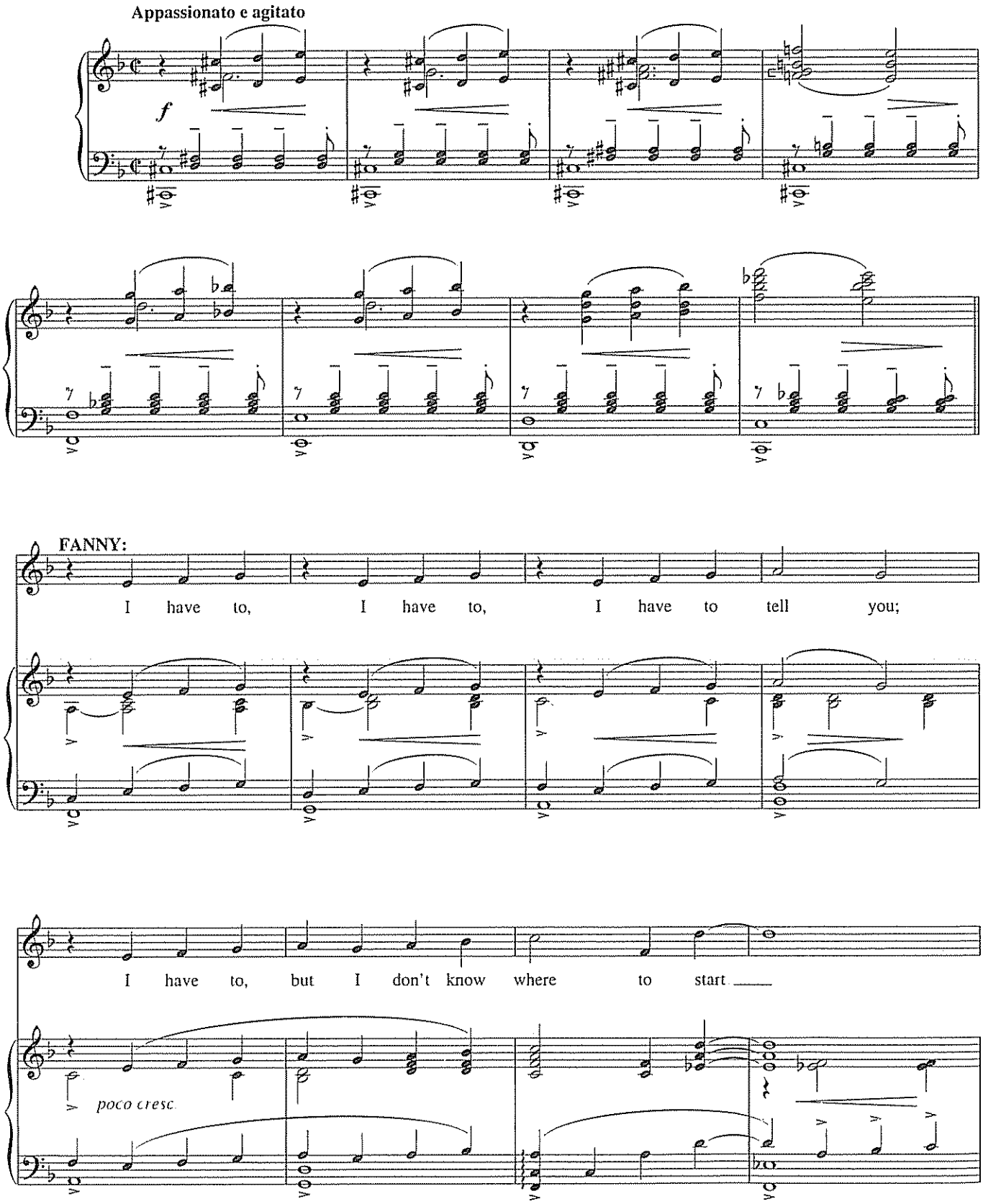

B♭maj7
F9
F7(♭9)
B♭
Cm7
I feel a - live and free
B♭dim/C♯
B♭/D
E♭6
Edim7
How did the birds and the bees out -
3
B♭
E♭6
smart me? Who's lit - tle
L.H crosses
Edim7
B♭/F
G7(♭9)
Cm7
F7(♭9)
ar - rows are these that dart, dart, dart me?
8va
L.H crosses


B♭maj7
Cm7
Dm7
E♭maj7
Edim7
I like him! I like him! Up to the ceil - ing, I like him!
f
cresc.
B♭/F
Edim
B♭6/F
He's my he! A to
G7(♭9)
Cm7(add4)
Z. I like him! I like him! And he likes
f
cresc.
mf
B♭
Cm7
Dm7
Gm
Cm
Cm7(♭5)
B♭maj9
me!

I HAVE TO TELL YOU

from *Fanny*

Words and Music by
HAROLD ROME



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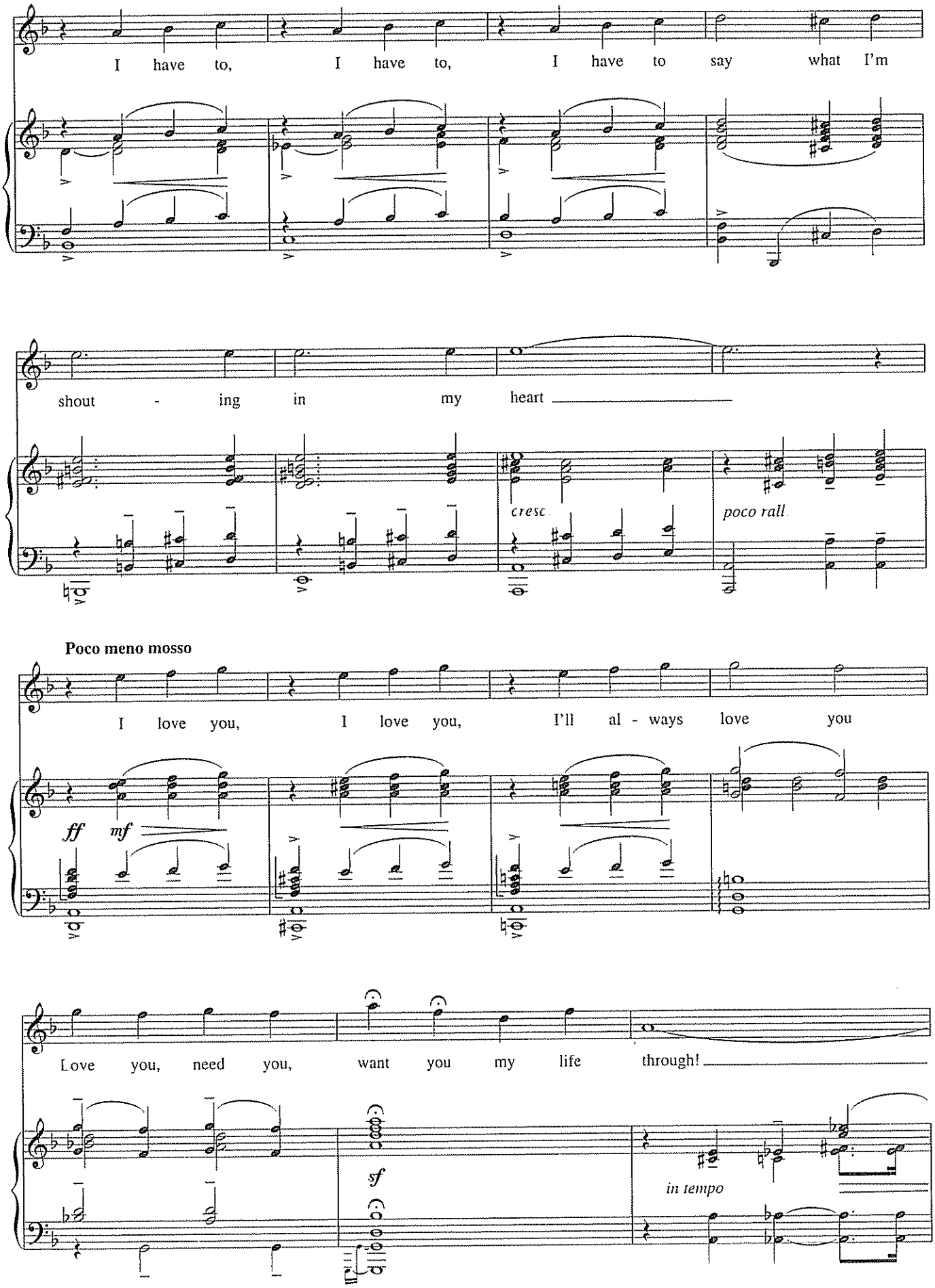
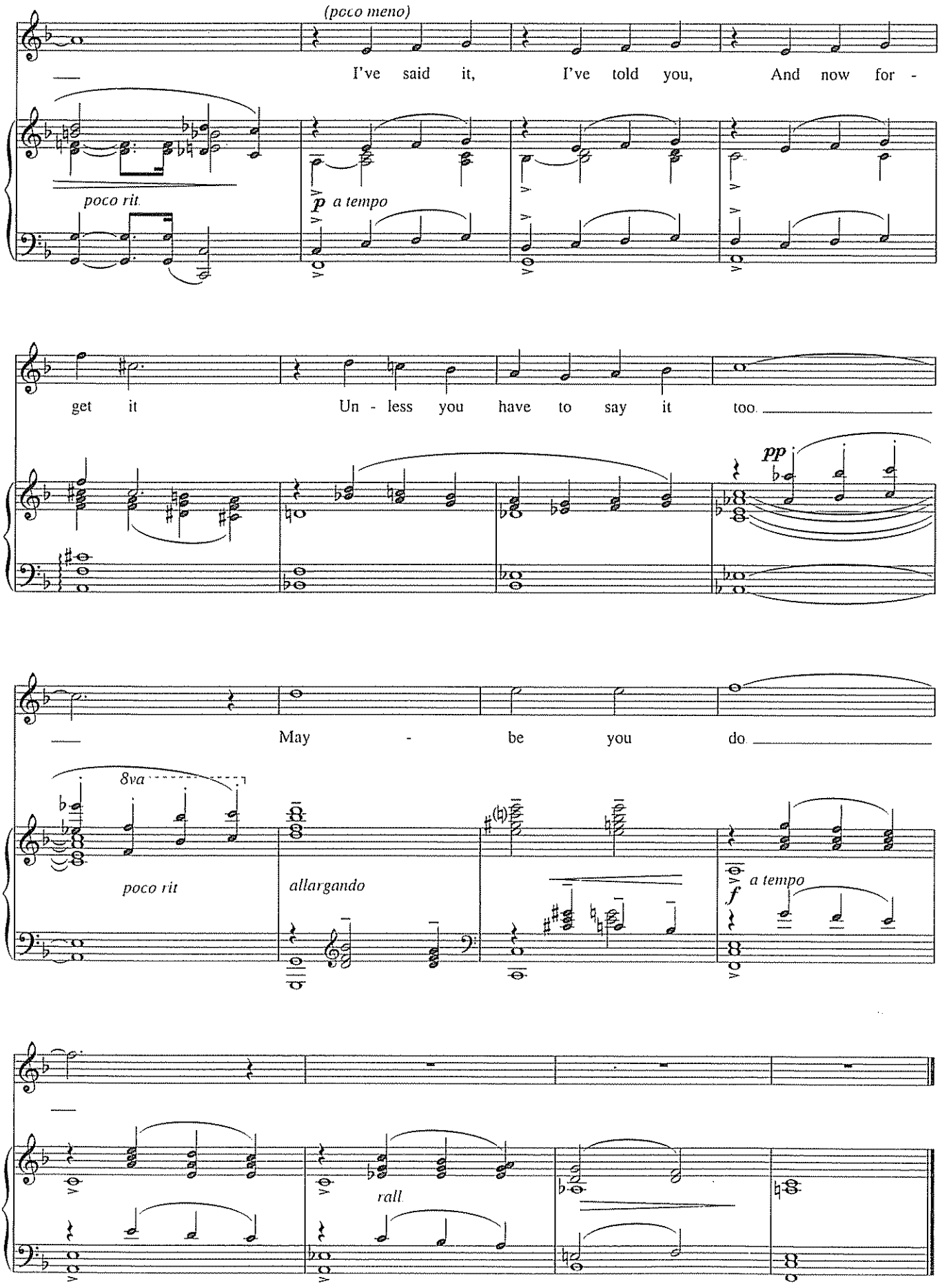
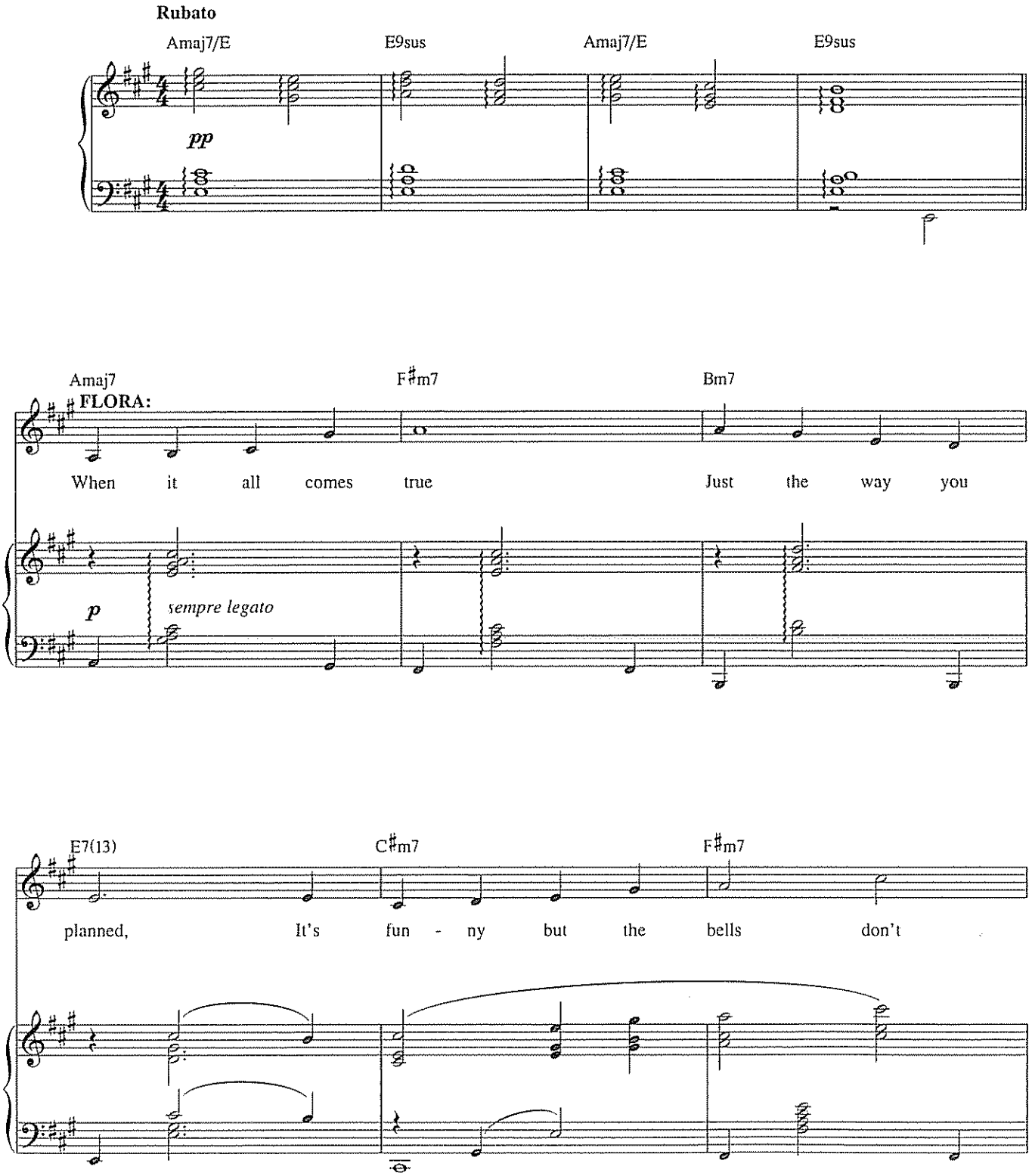

I have to, I have to, I have to say what I'm
shout - ing in my heart
cresc.
poco rall.
Poco meno mosso
I love you, I love you, I'll al - ways love you
ff
mf
Love you, need you, want you my life through!
sf
in tempo


(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.

A QUIET THING

from *Flora, The Red Menace*

Words by FRED EBB
Music by JOHN KANDER



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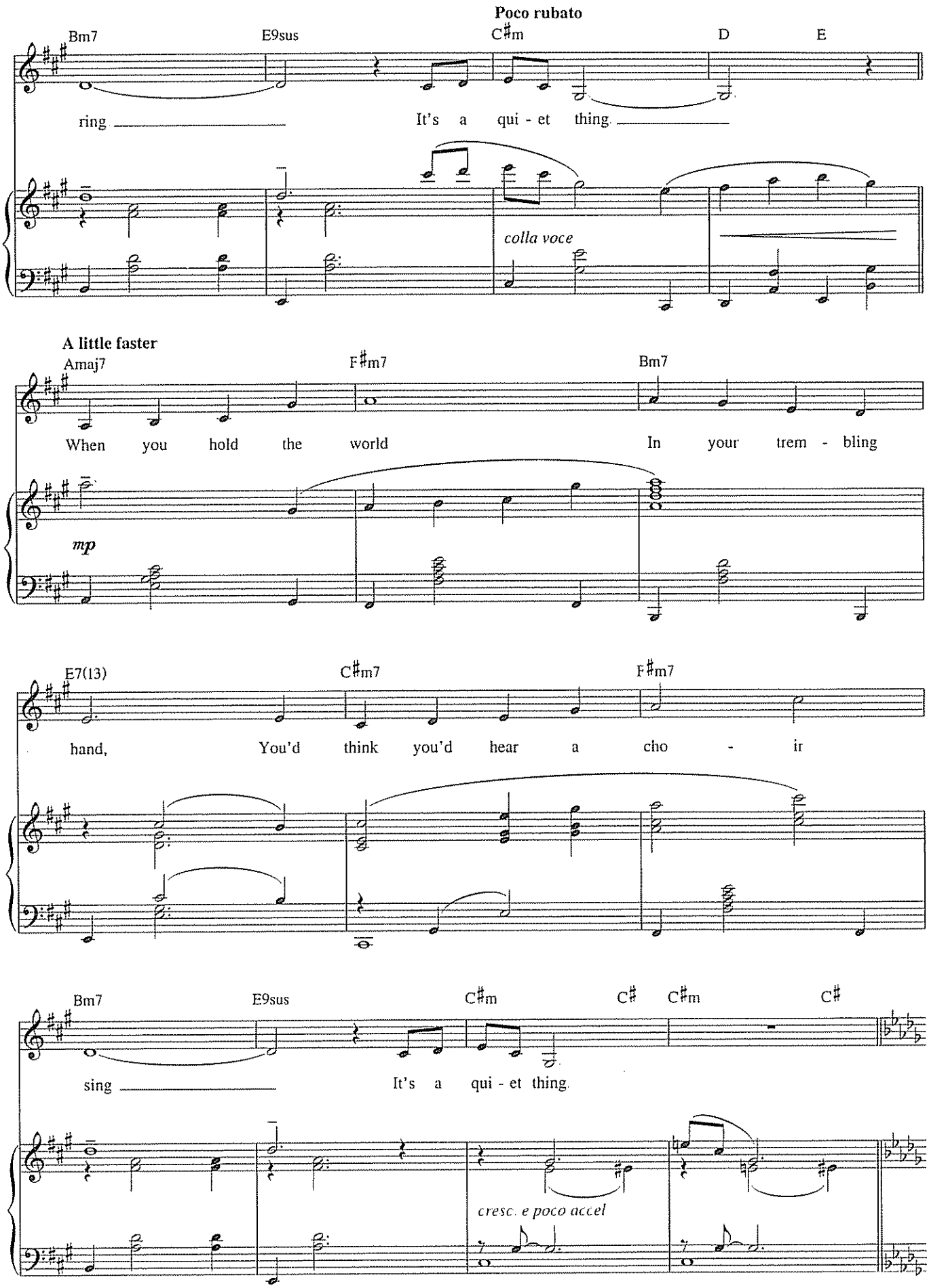
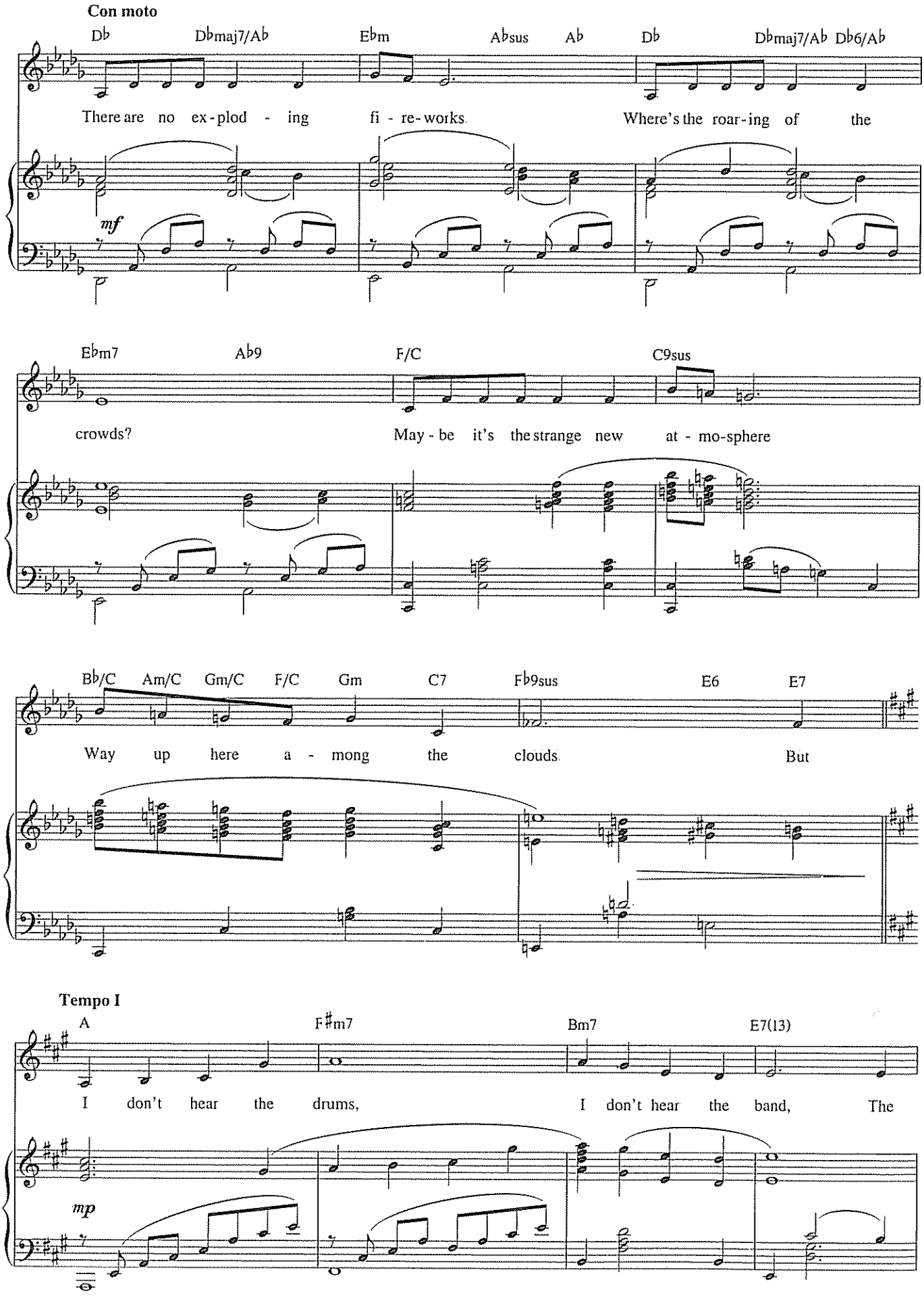
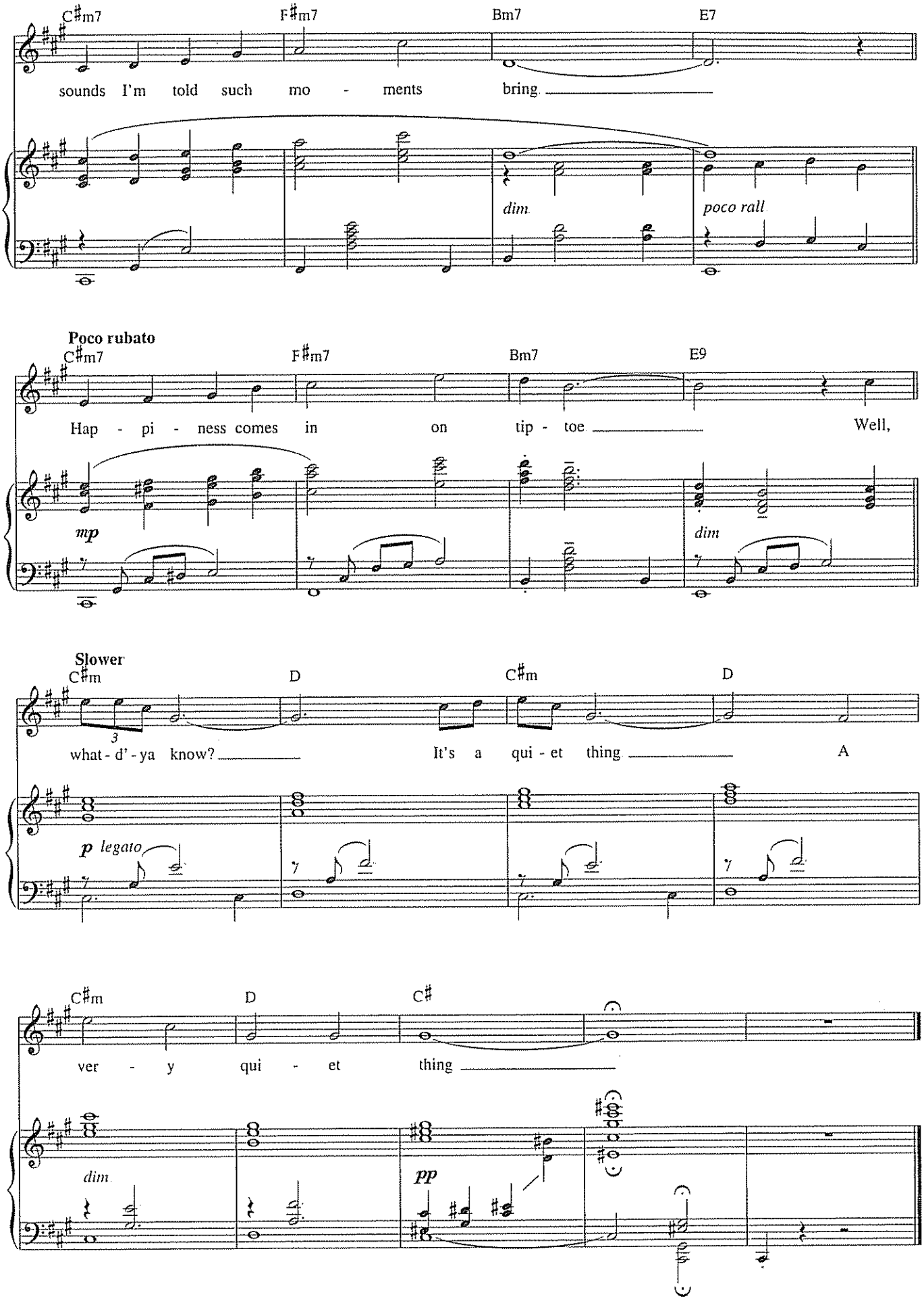

Poco rubato
Bm7
E9sus
C♯m
D
E
ring
It's a qui - et thing.
colla voce
A little faster
Amaj7
F♯m7
Bm7
When you hold the world
In your trem - bling
mp
E7(13)
C♯m7
F♯m7
hand,
You'd think you'd hear a cho - ir
Bm7
E9sus
C♯m
C♯
C♯m
C♯
sing
It's a qui - et thing.
cresc. e poco accel

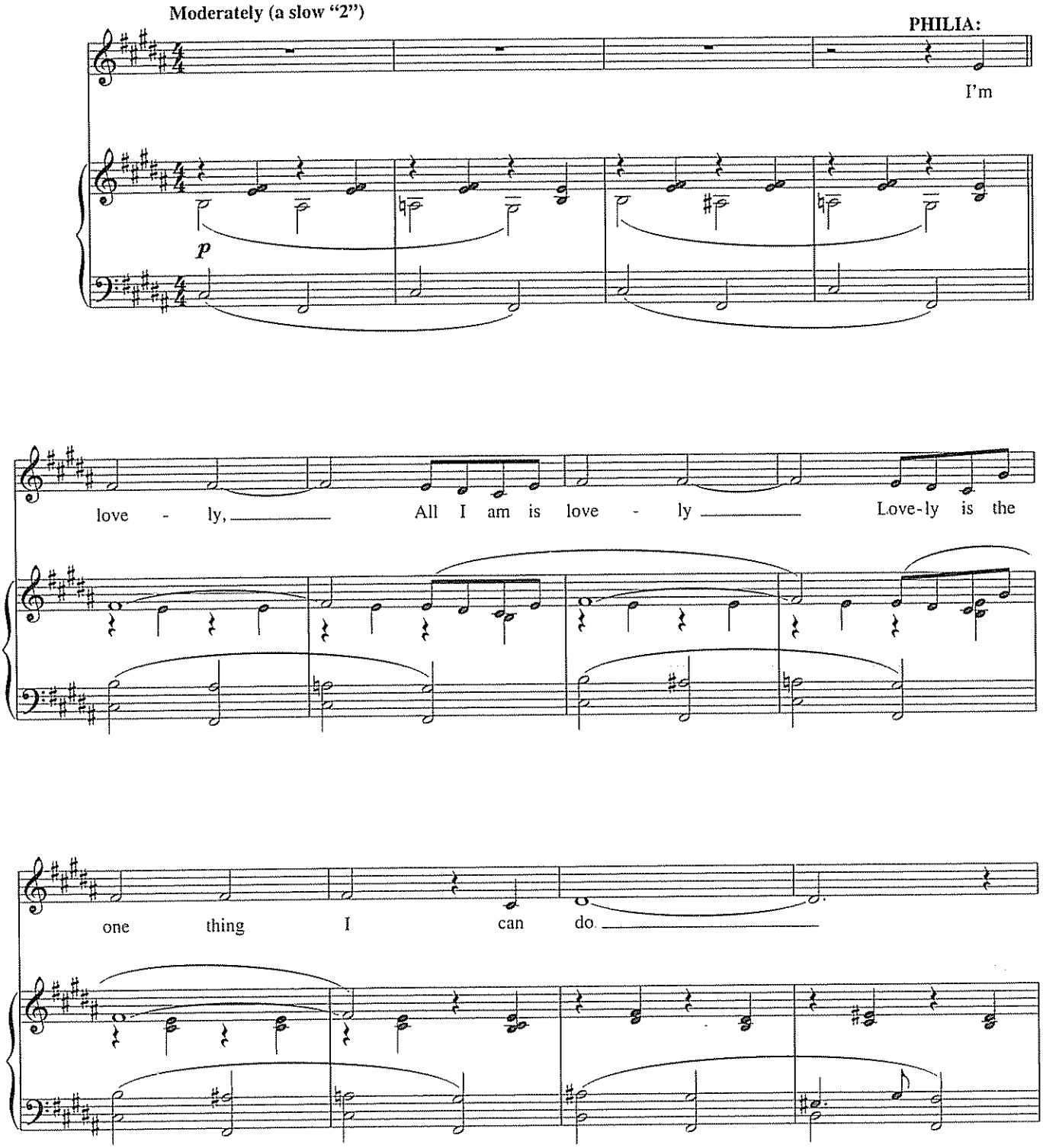

Con moto
Db
Dbmaj7/Ab
Ebm
Absus
Ab
Db
Dbmaj7/Ab
Db6/Ab
There are no ex-plod - ing fi - re-works.
Where's the roar-ing of the
mf
Ebm7
Ab9
F/C
C9sus
crowds?
May - be it's the strange new at - mo-sphere
Bb/C
Am/C
Gm/C
F/C
Gm
C7
Fb9sus
E6
E7
Way up here a - mong the clouds.
But
Tempo I
A
F#m7
Bm7
E7(13)
I don't hear the drums,
I don't hear the band,
The
mp


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



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

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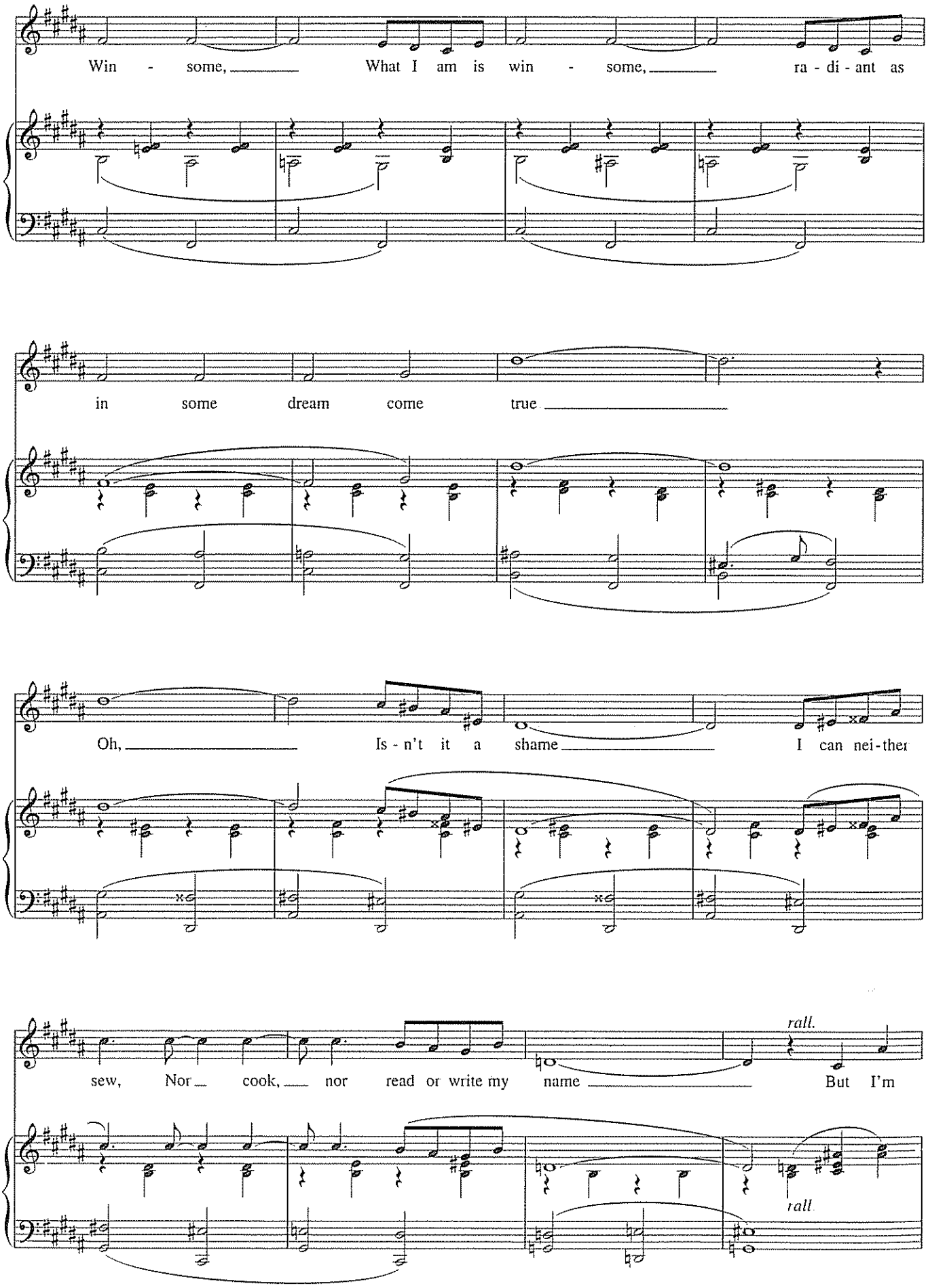
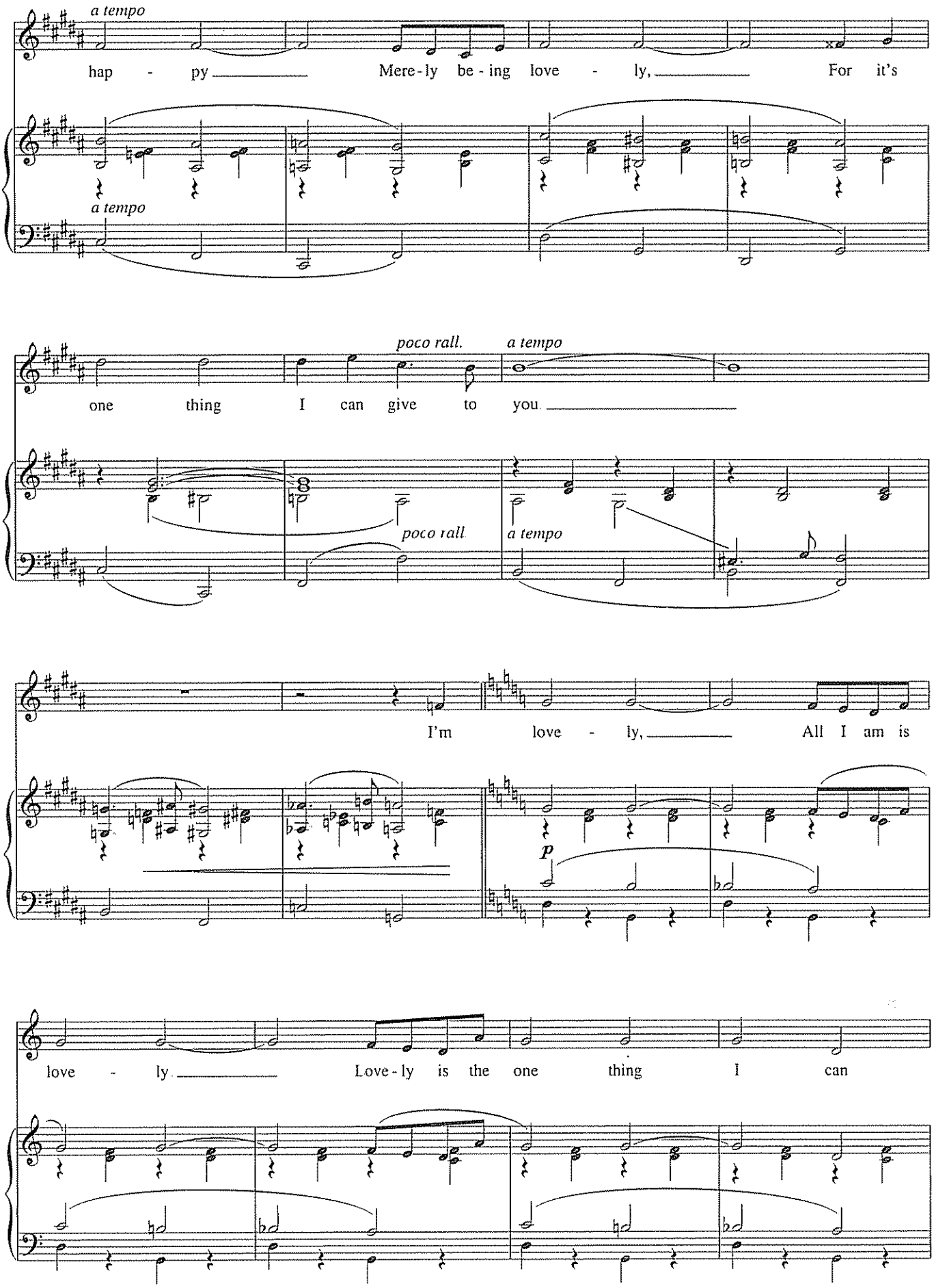
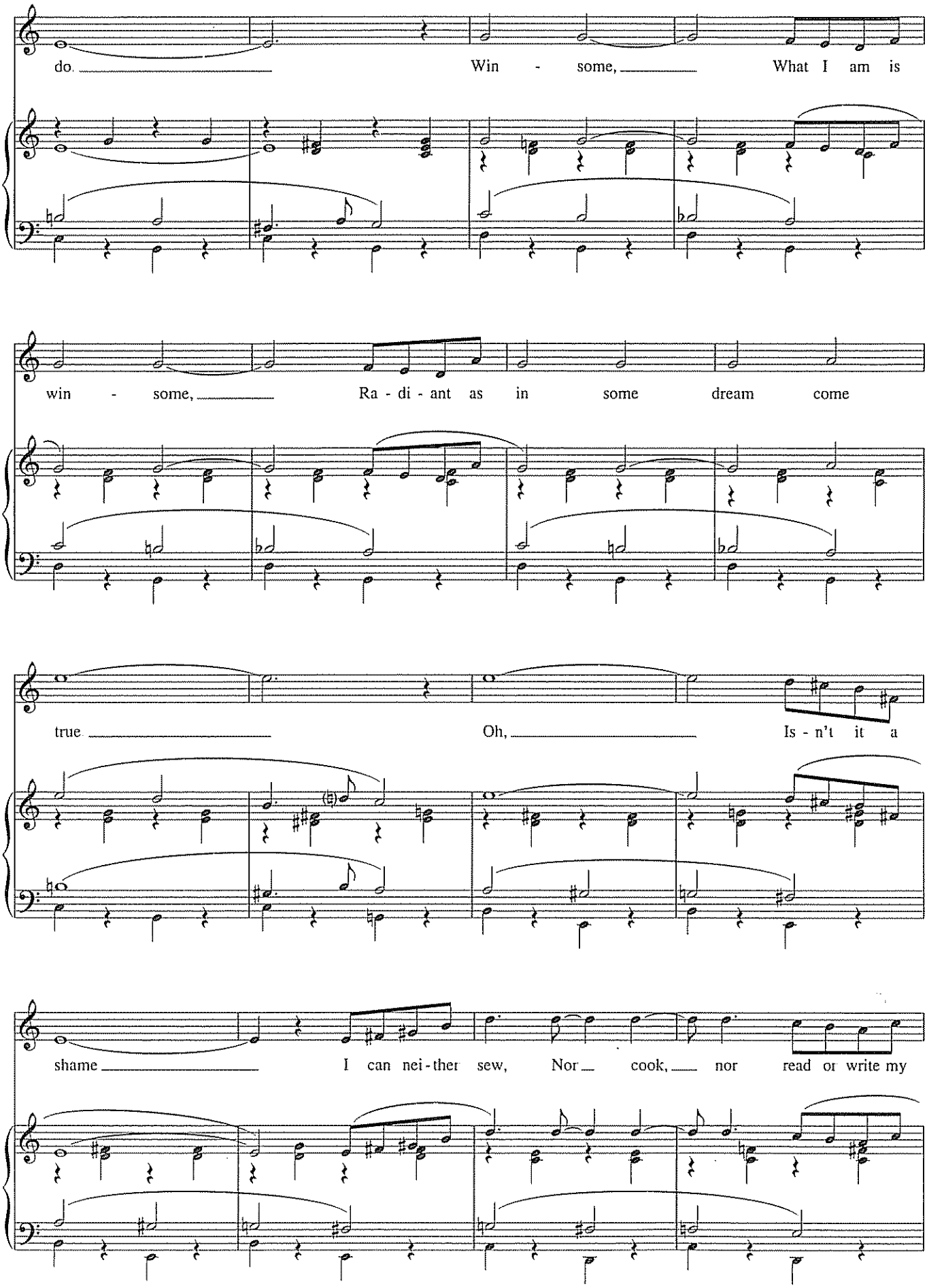
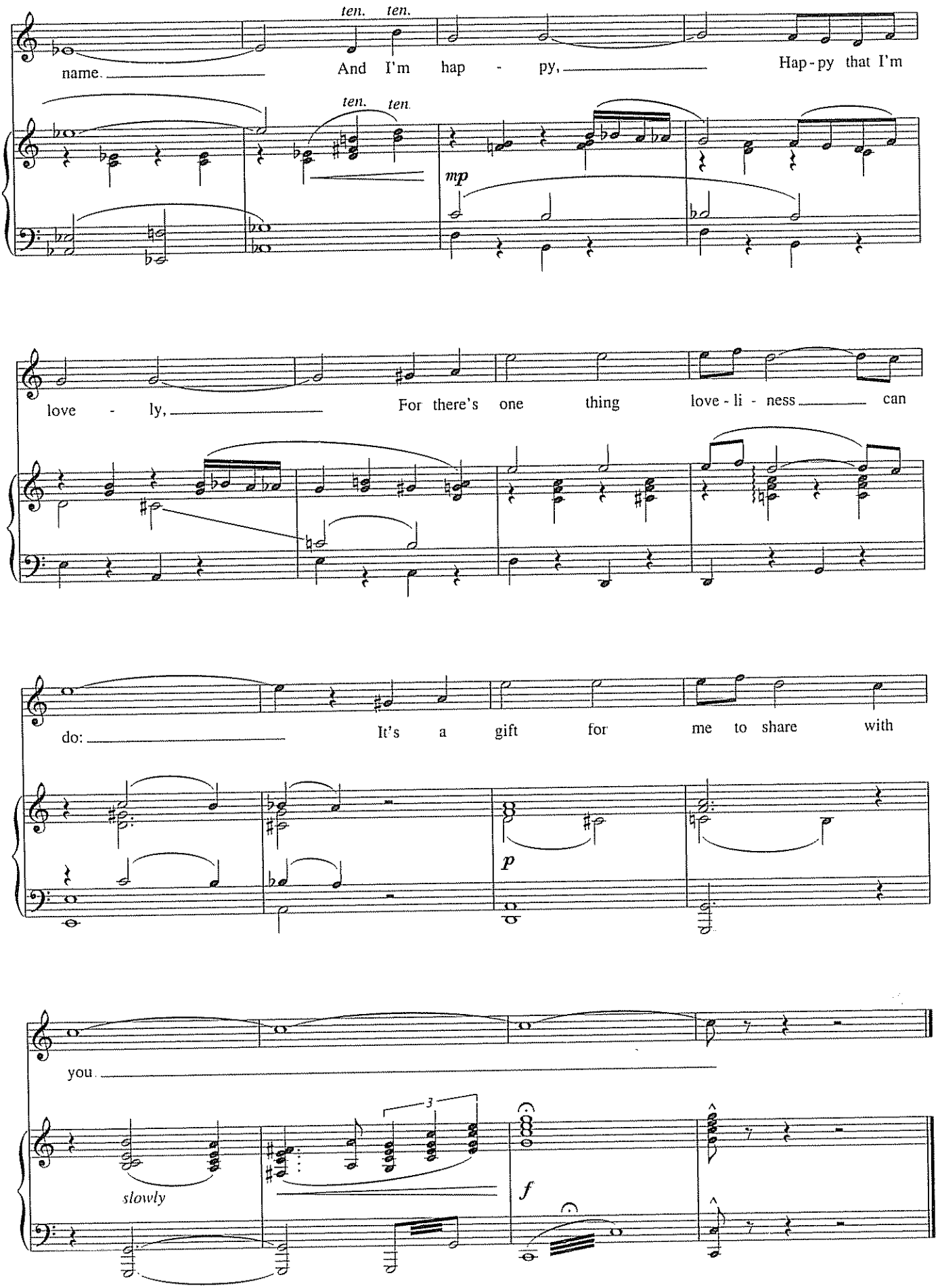

Win - some, What I am is win - some, ra - di - ant as
in some dream come true
Oh, Is - n't it a shame I can nei - ther
sew, Nor cook, nor read or write my name But I'm
rall.
rall.


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

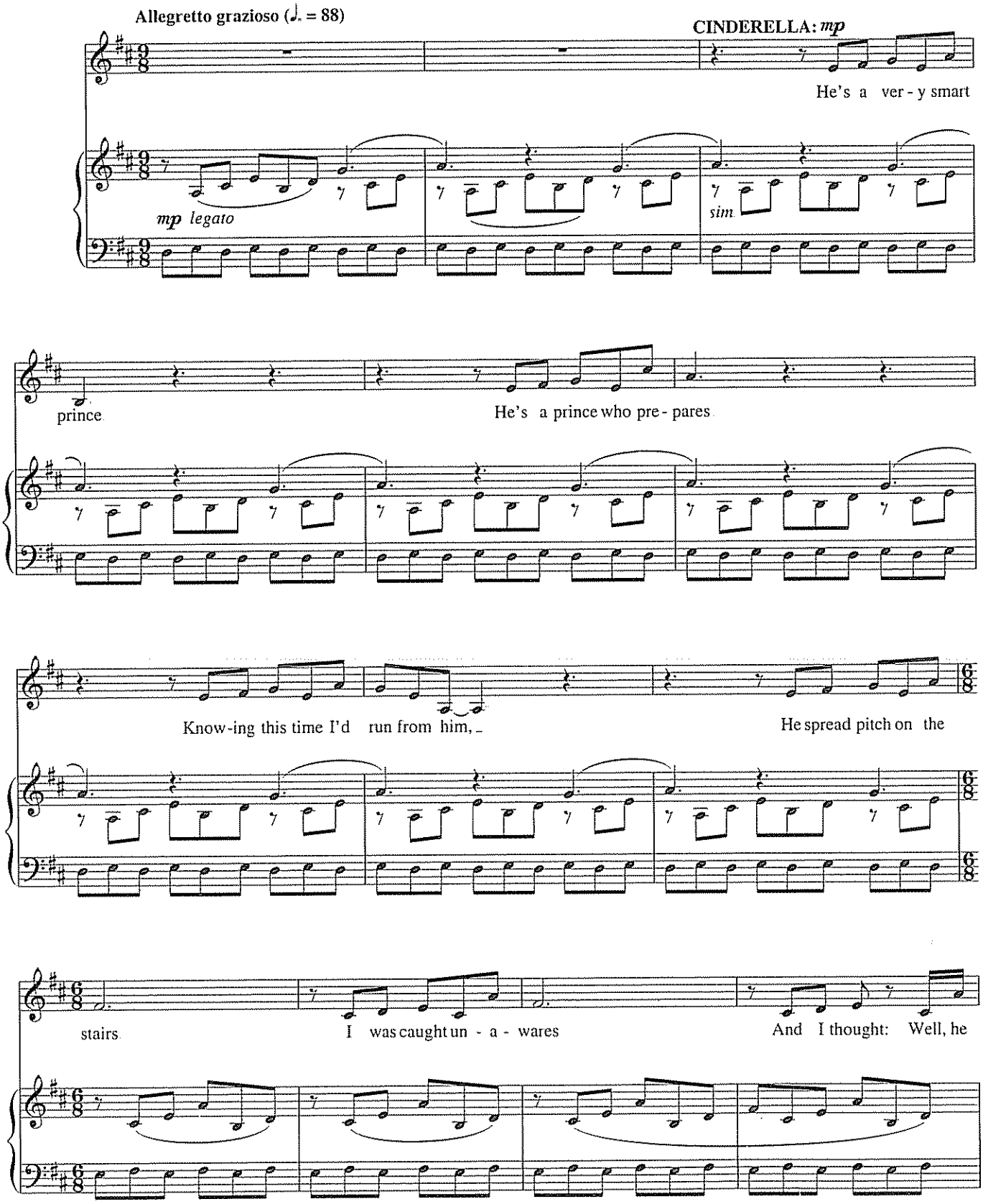

do. Win - some, What I am is
win - some, Ra - di - ant as in some dream come
true. Oh, Is - n't it a
shame I can nei - ther sew, Nor cook, nor read or write my


ten. ten.
name.
And I'm hap - py,
Hap - py that I'm
ten. ten.
mp
love - ly,
For there's one thing
love - li - ness
can
do:
It's a gift for me to share with
p
you.
slowly
3
f

ON THE STEPS OF THE PALACE

from *Into the Woods*

Music and Lyrics by
STEPHEN SONDHEIM



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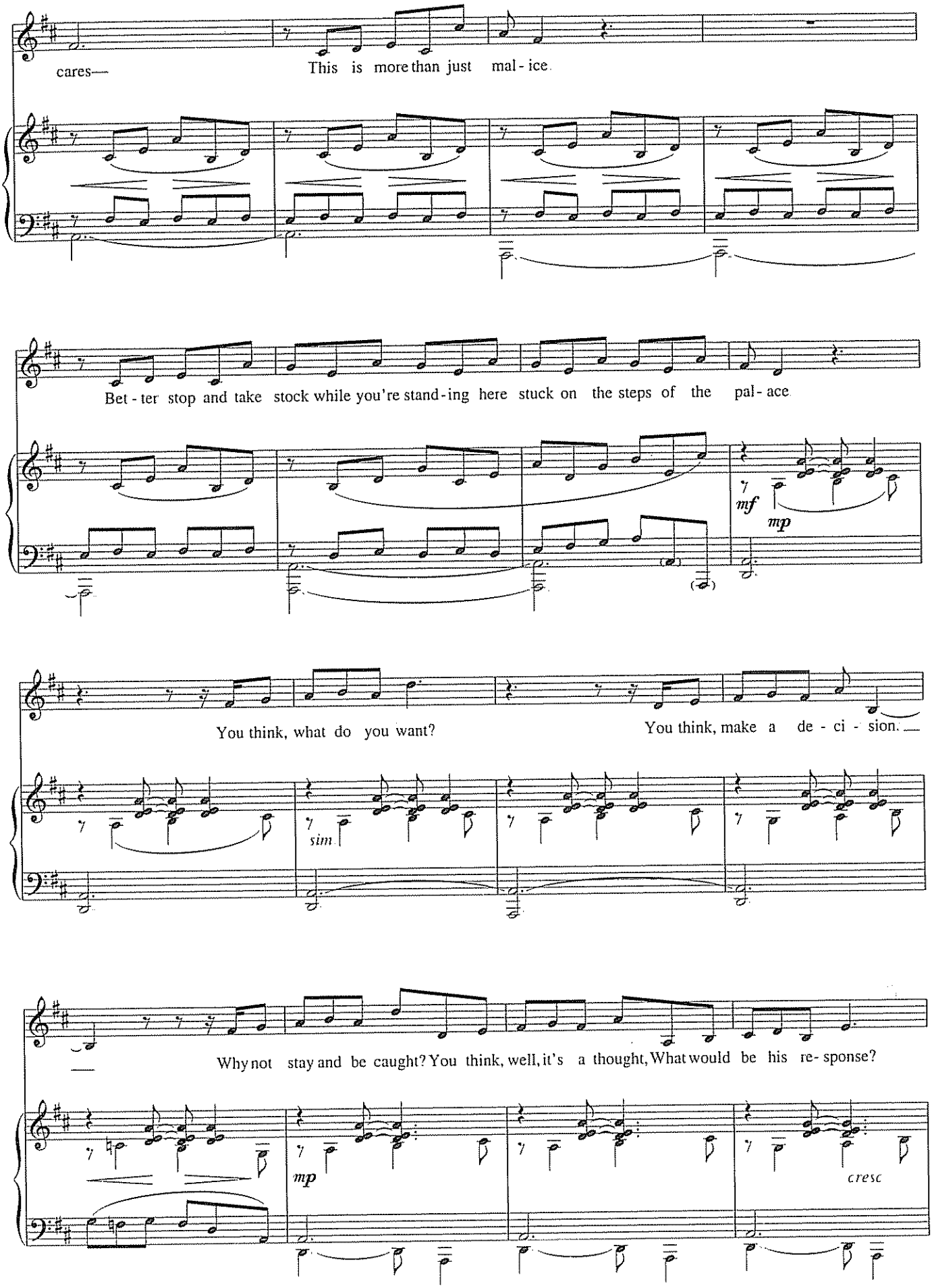
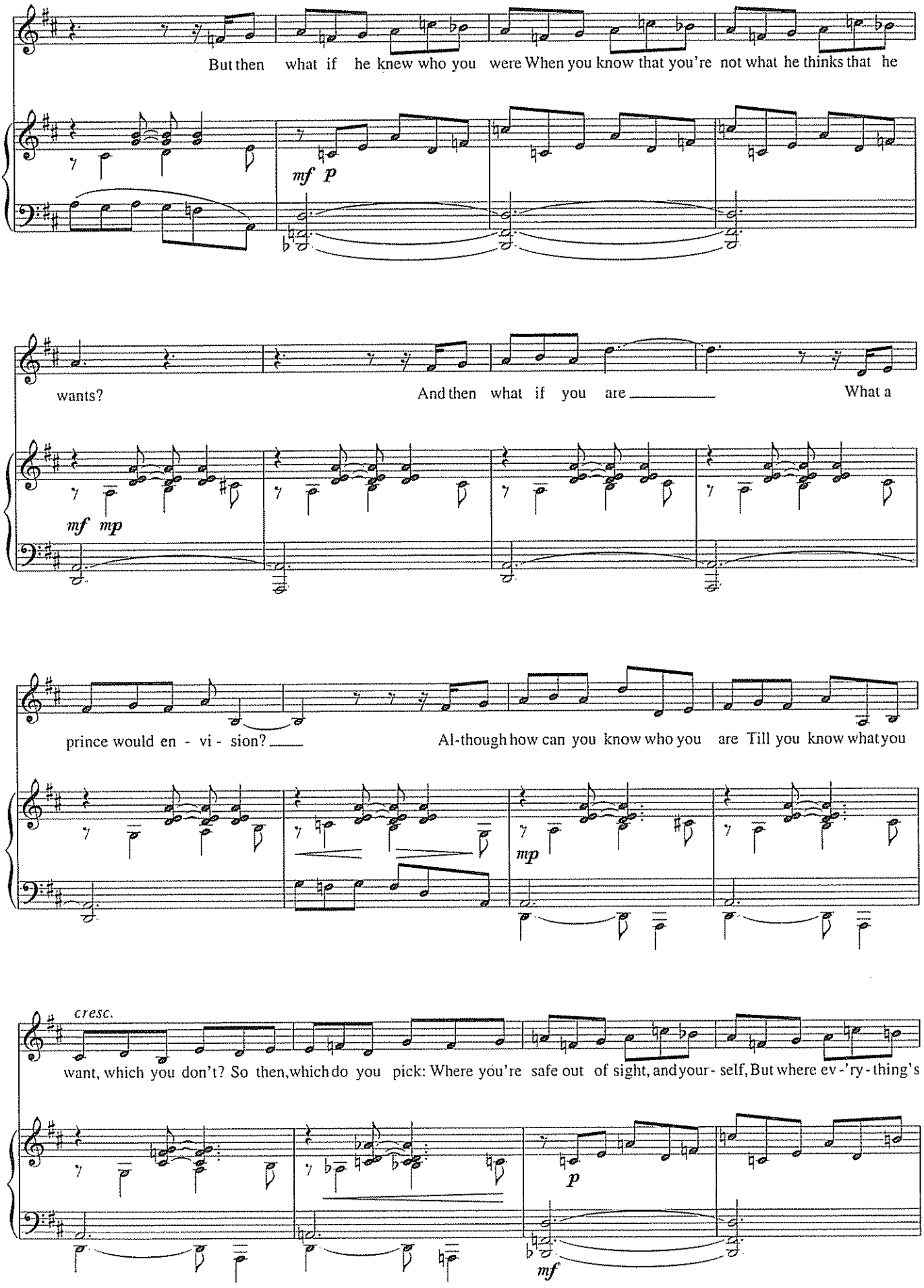
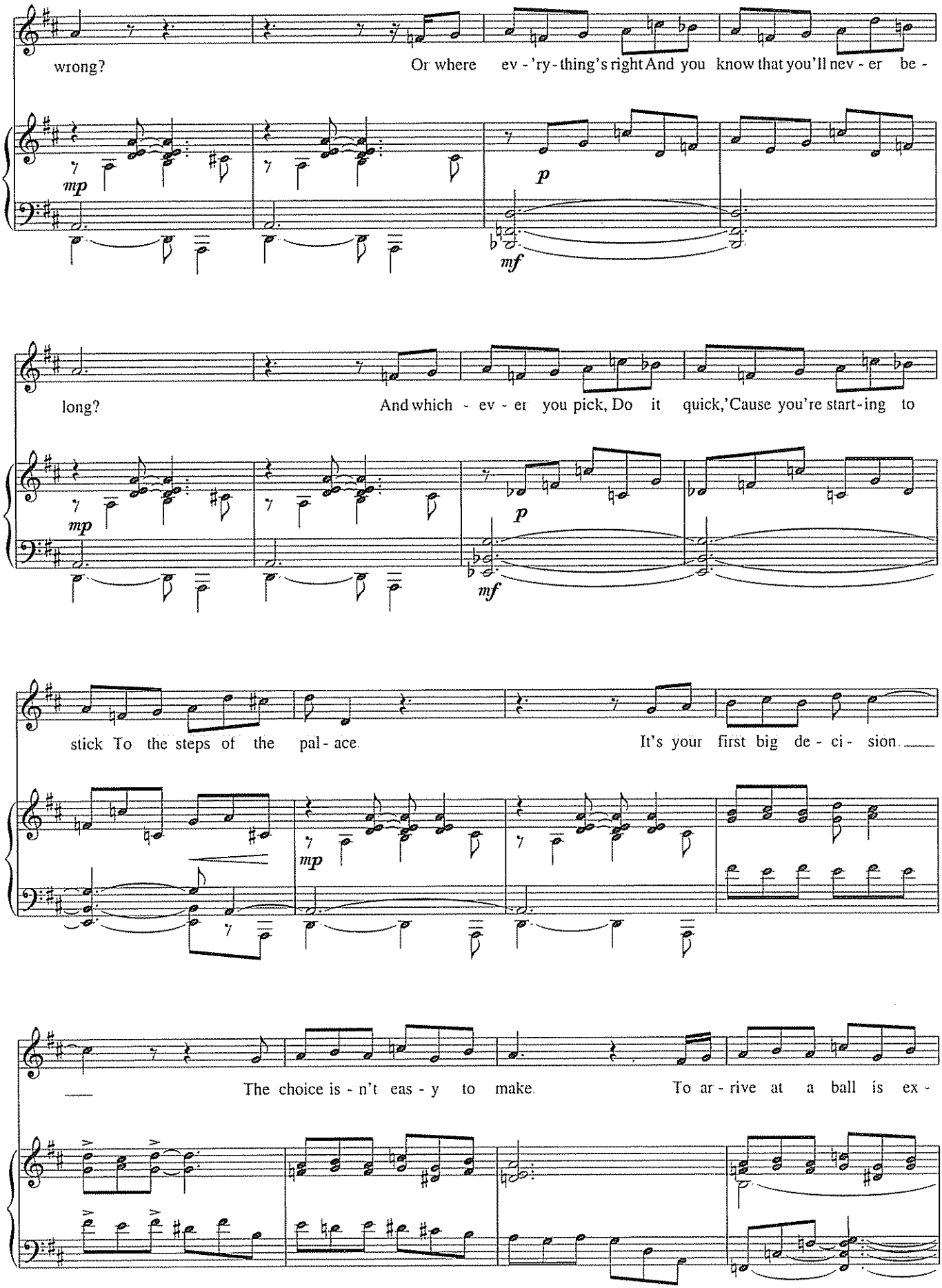
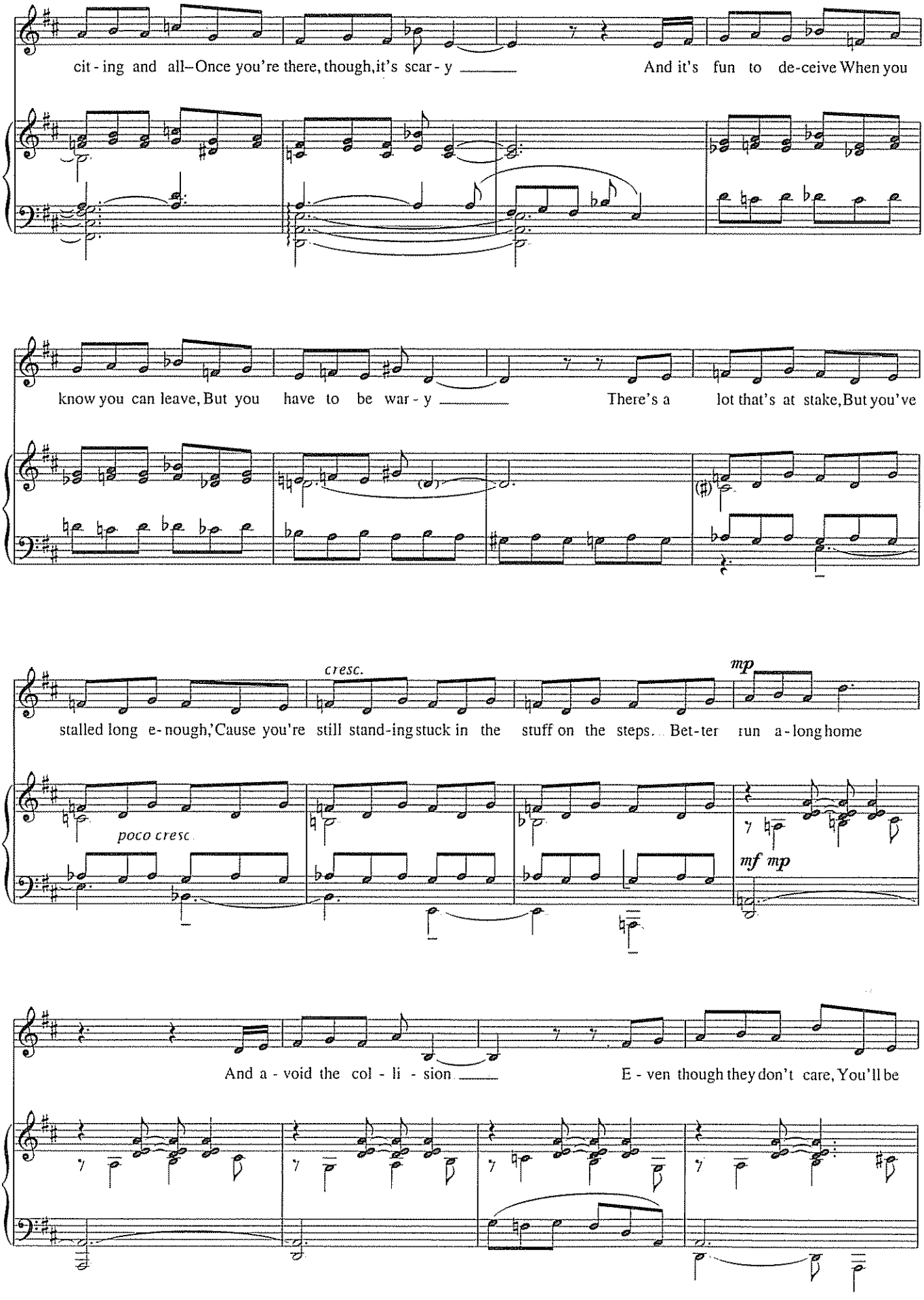
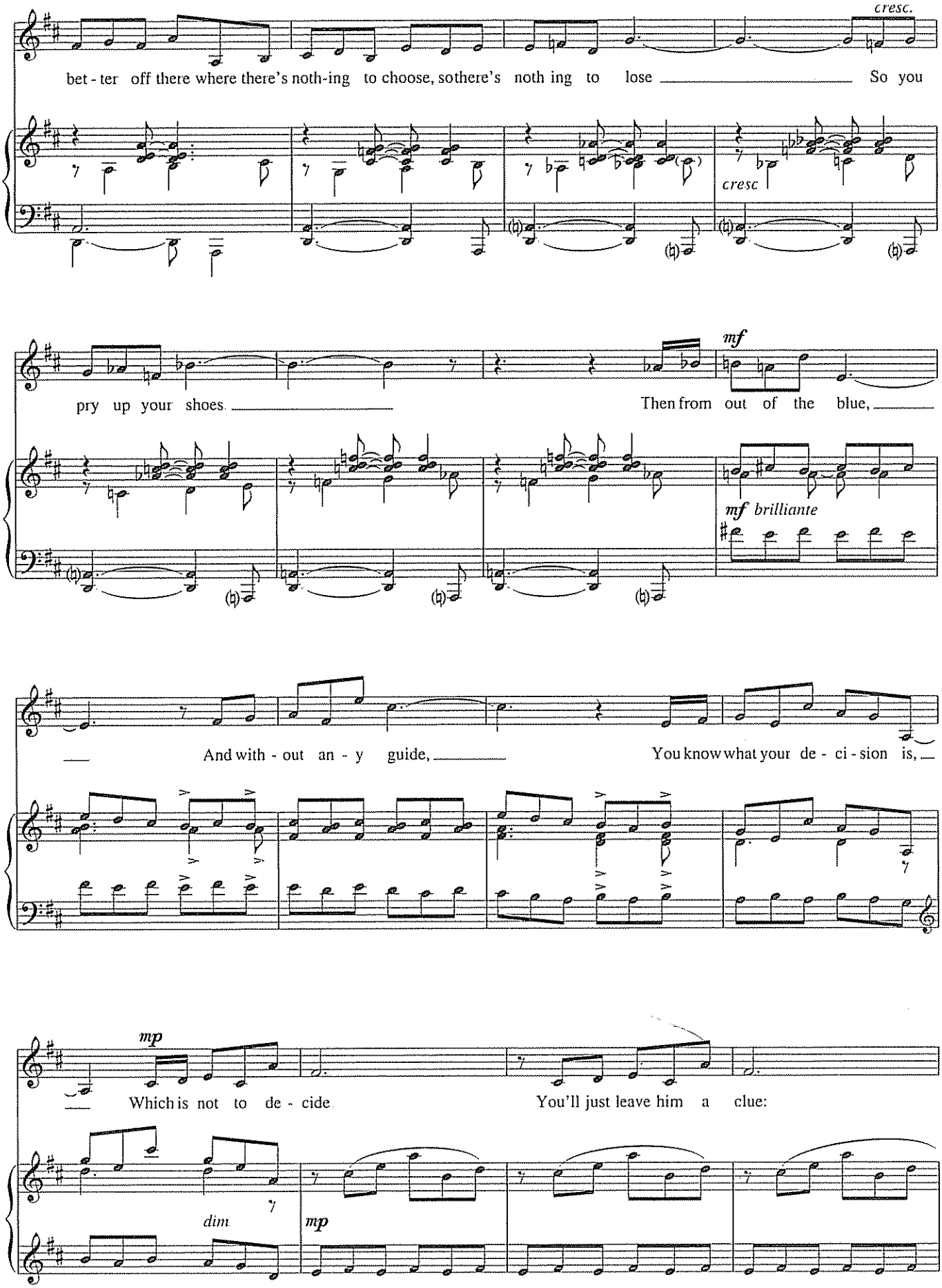
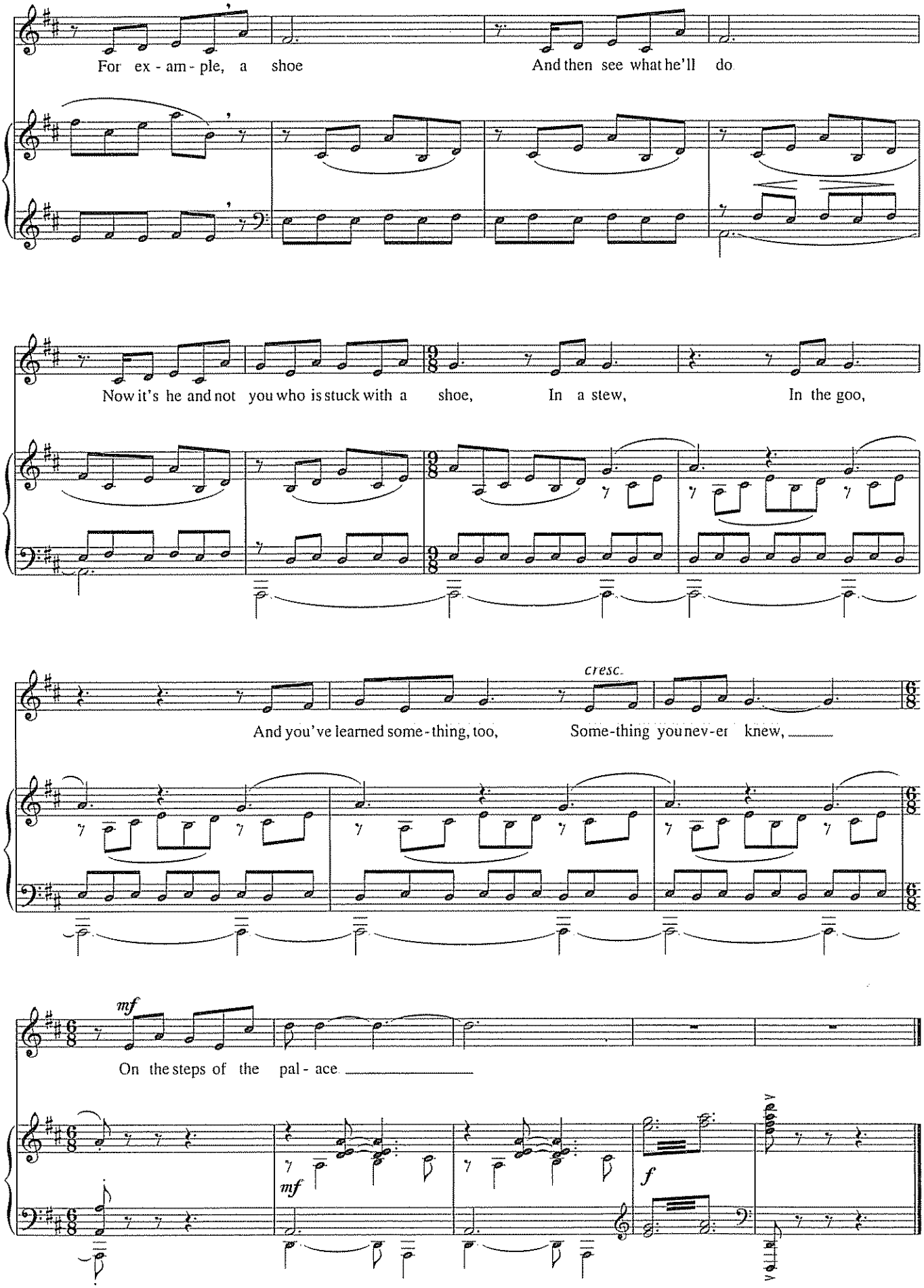

cares—
This is more than just mal - ice.
Bet - ter stop and take stock while you're stand - ing here stuck on the steps of the pal - ace
mf
mp
You think, what do you want?
You think, make a de - ci - sion.
sim
Why not stay and be caught? You think, well, it's a thought, What would be his re - sponse?
mp
cresc


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
cresc.
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
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

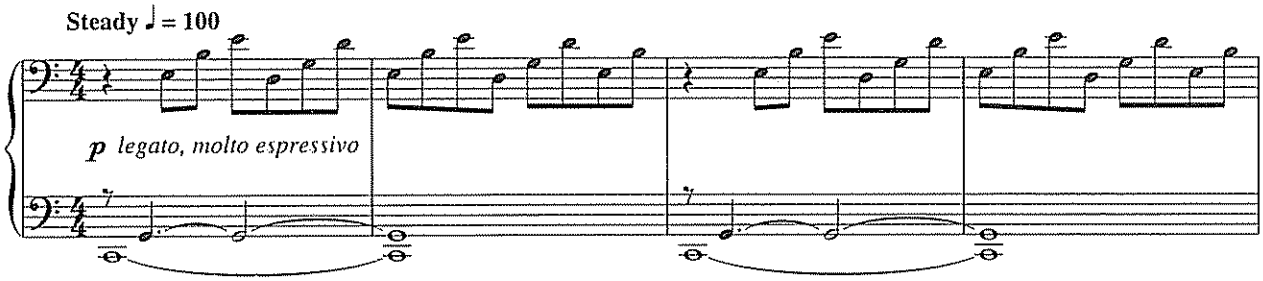

cresc.
bet - ter off there where there's noth-ing to choose, sothere's noth ing to lose So you
cresc
mf
pry up your shoes. Then from out of the blue,
mf brilliante
And with - out an - y guide, You know what your de - ci - sion is,
mp
Which is not to de - cide You'll just leave him a clue:
dim.
mp

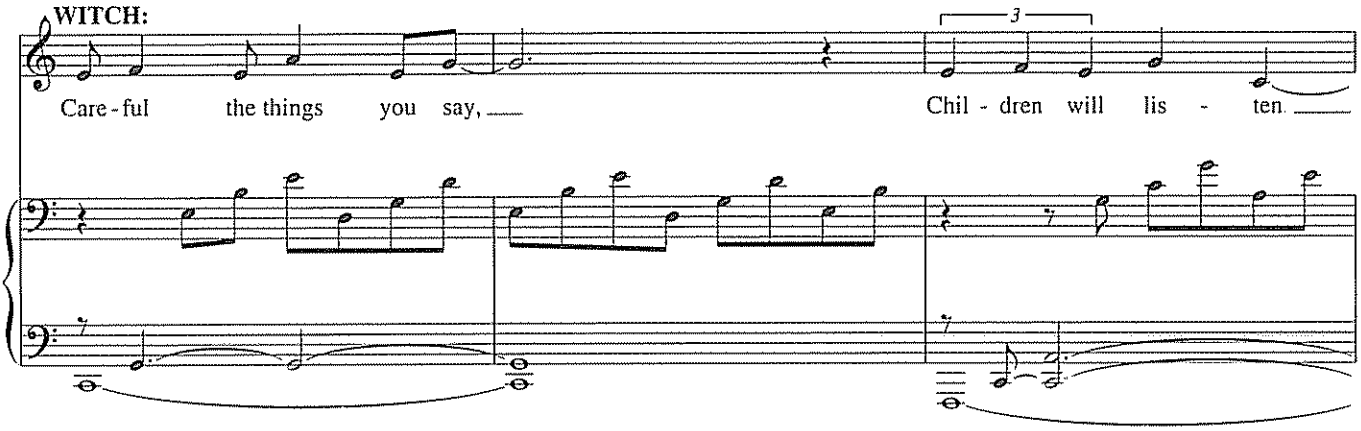

For ex - am - ple, a shoe
And then see what he'll do
Now it's he and not you who is stuck with a shoe,
In a stew,
In the goo,
cresc.
And you've learned some - thing, too,
Some - thing you nev - er knew,
mf
On the steps of the pal - ace
mf
f

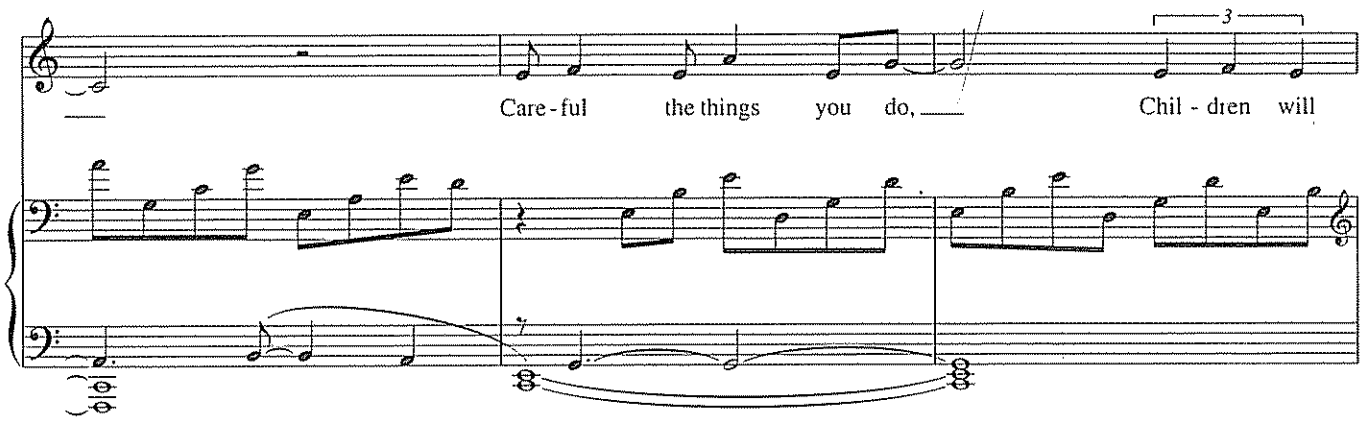
CHILDREN WILL LISTEN

from *Into the Woods*

Music and Lyrics by
STEPHEN SONDHEIM







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

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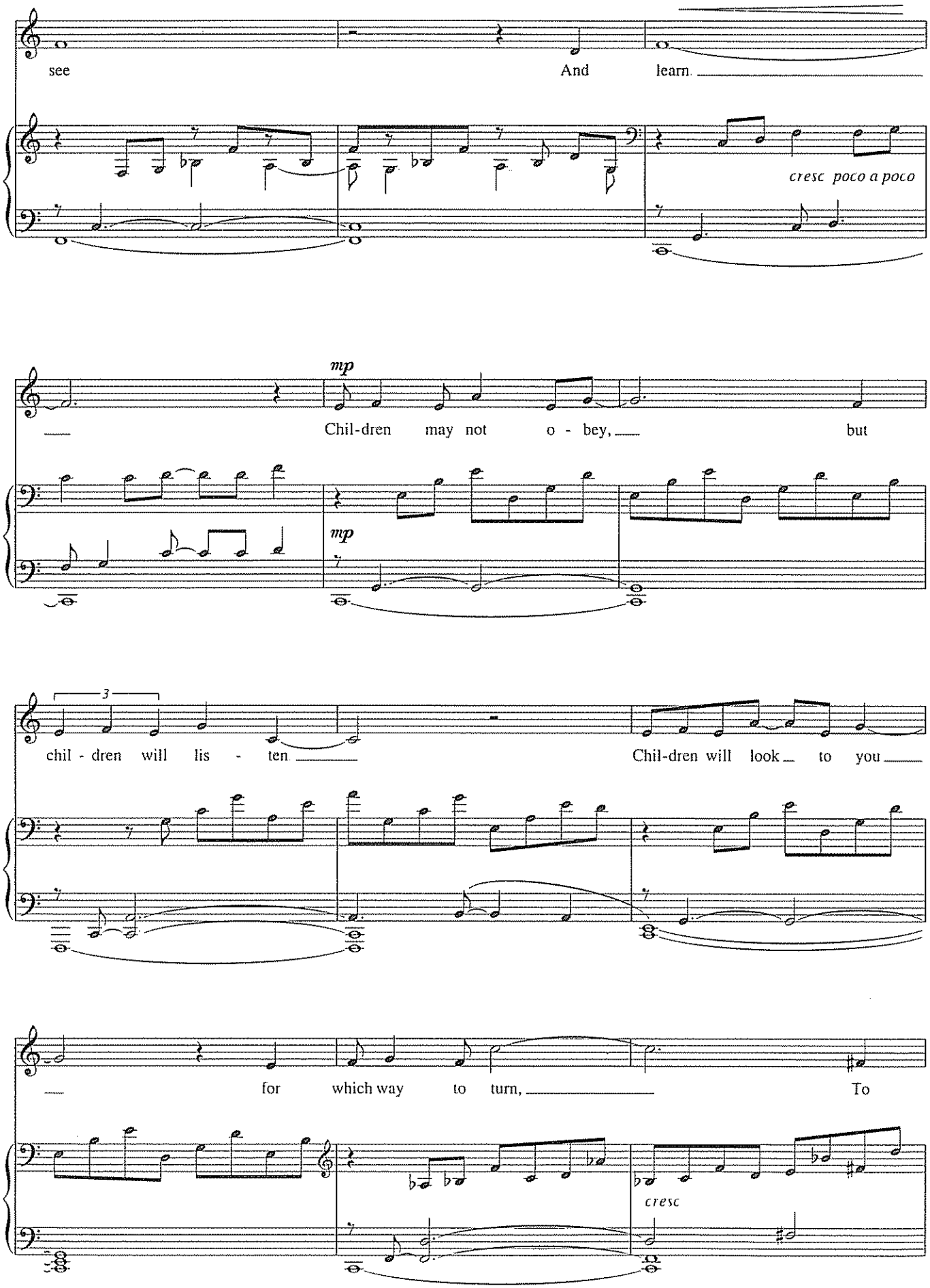
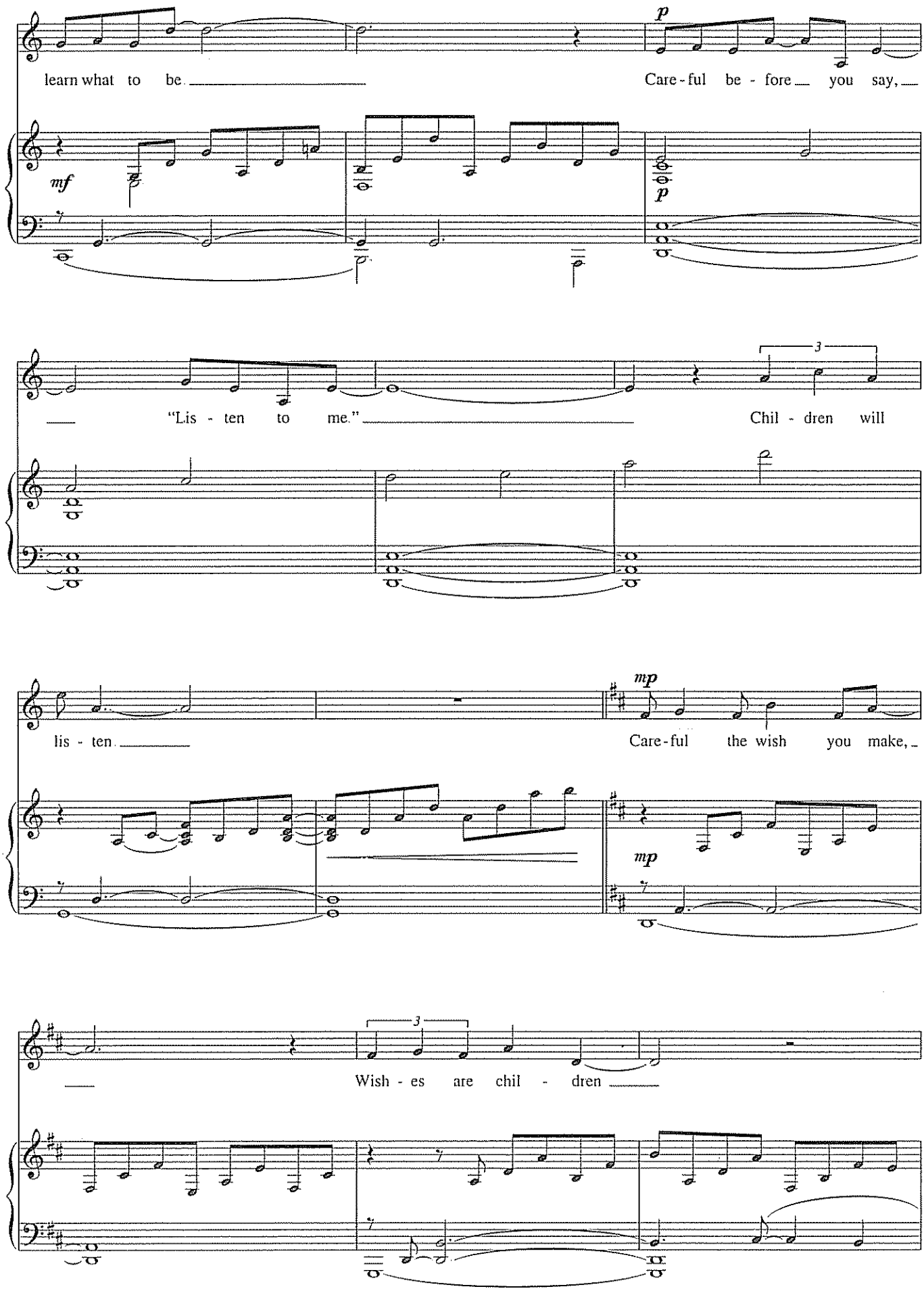
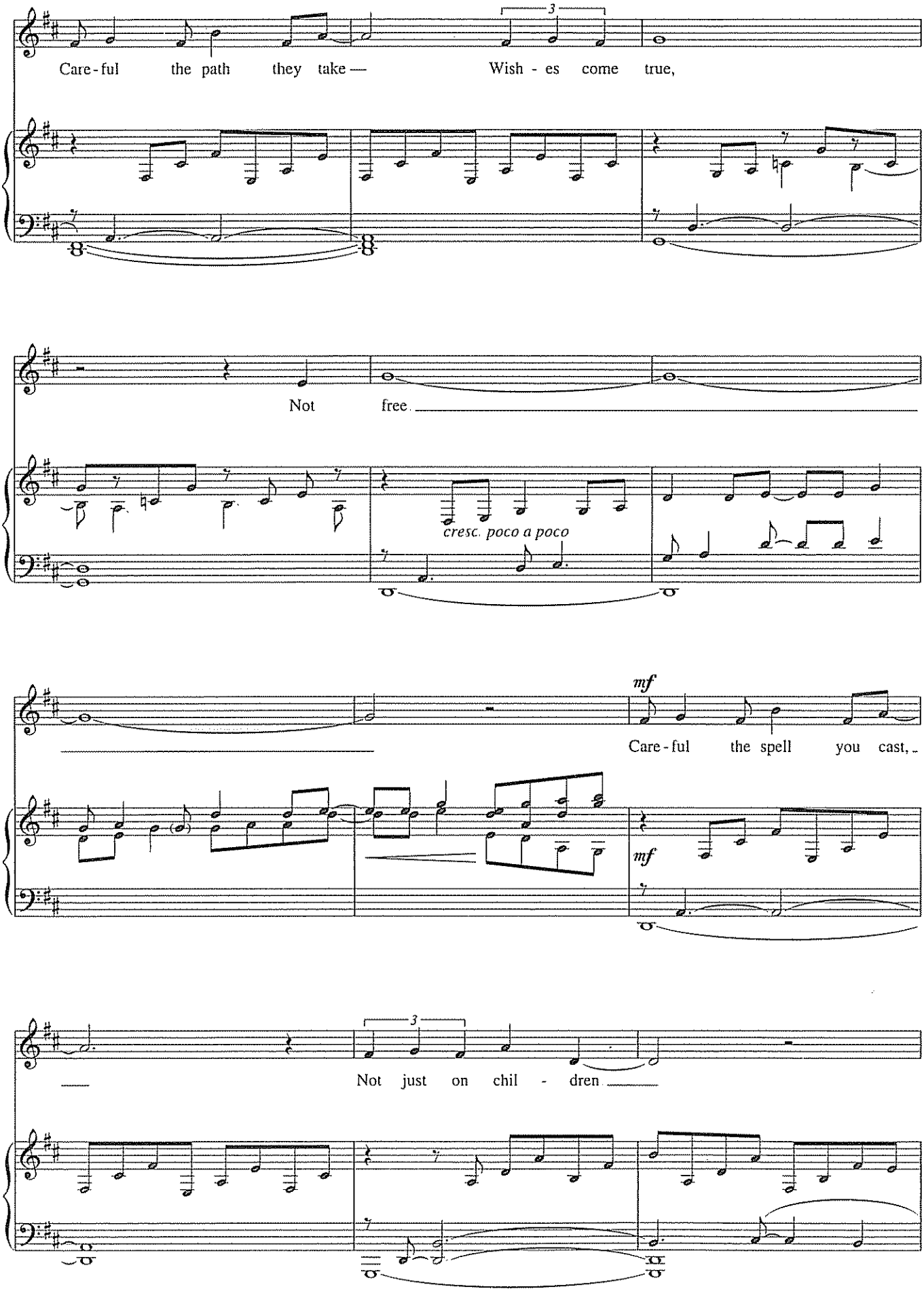
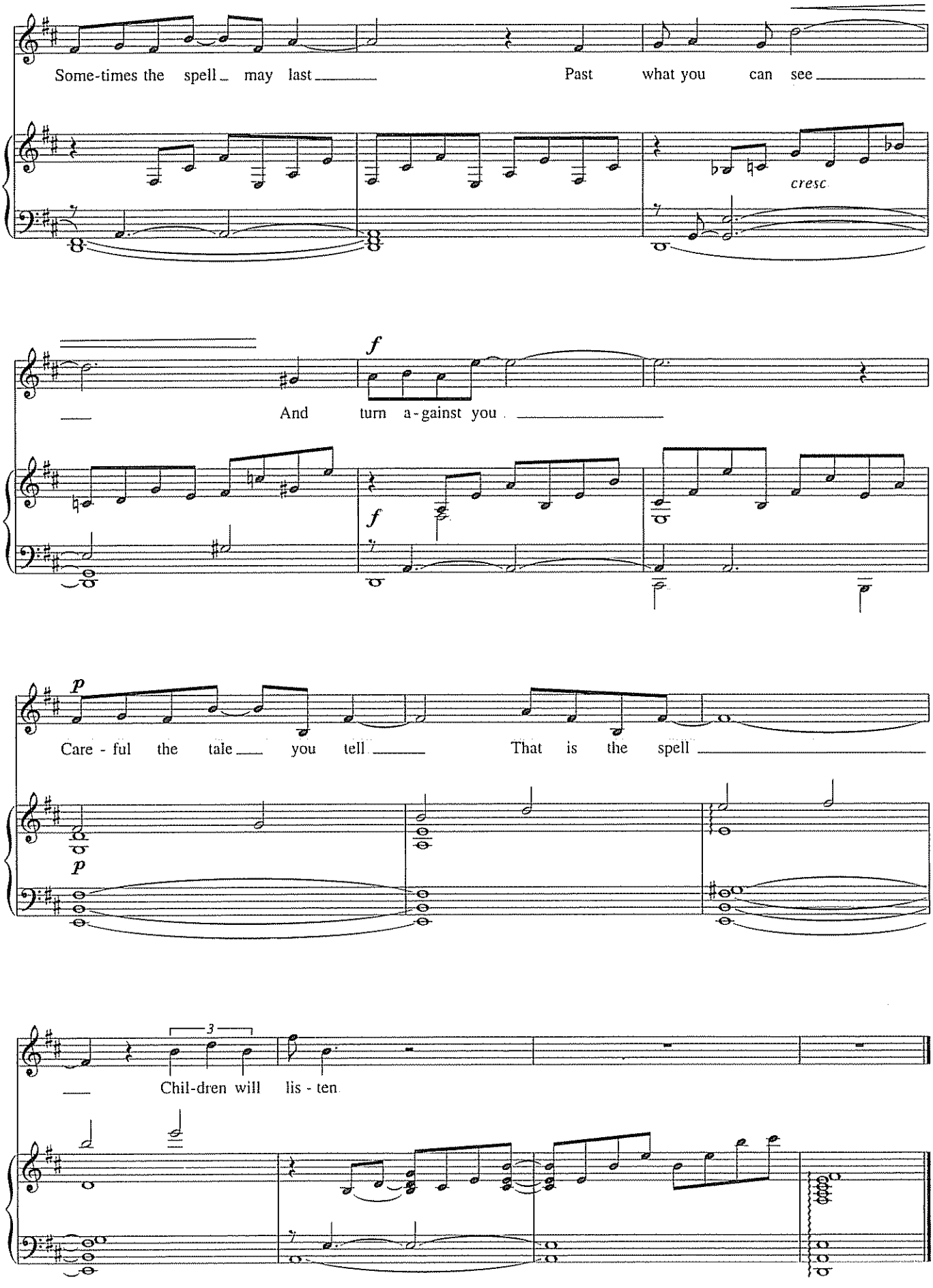

see
And
learn.
cresc poco a poco
mp
Chil-dren may not o - bey,
but
mp
3
chil - dren will lis - ten
Chil-dren will look to you
for which way to turn,
To
cresc


learn what to be.
Care-ful be - fore you say,
mf
p
p
"Lis - ten to me."
Chil - dren will
3
lis - ten.
Care-ful the wish you make,
mp
mp
Wish - es are chil - dren
3

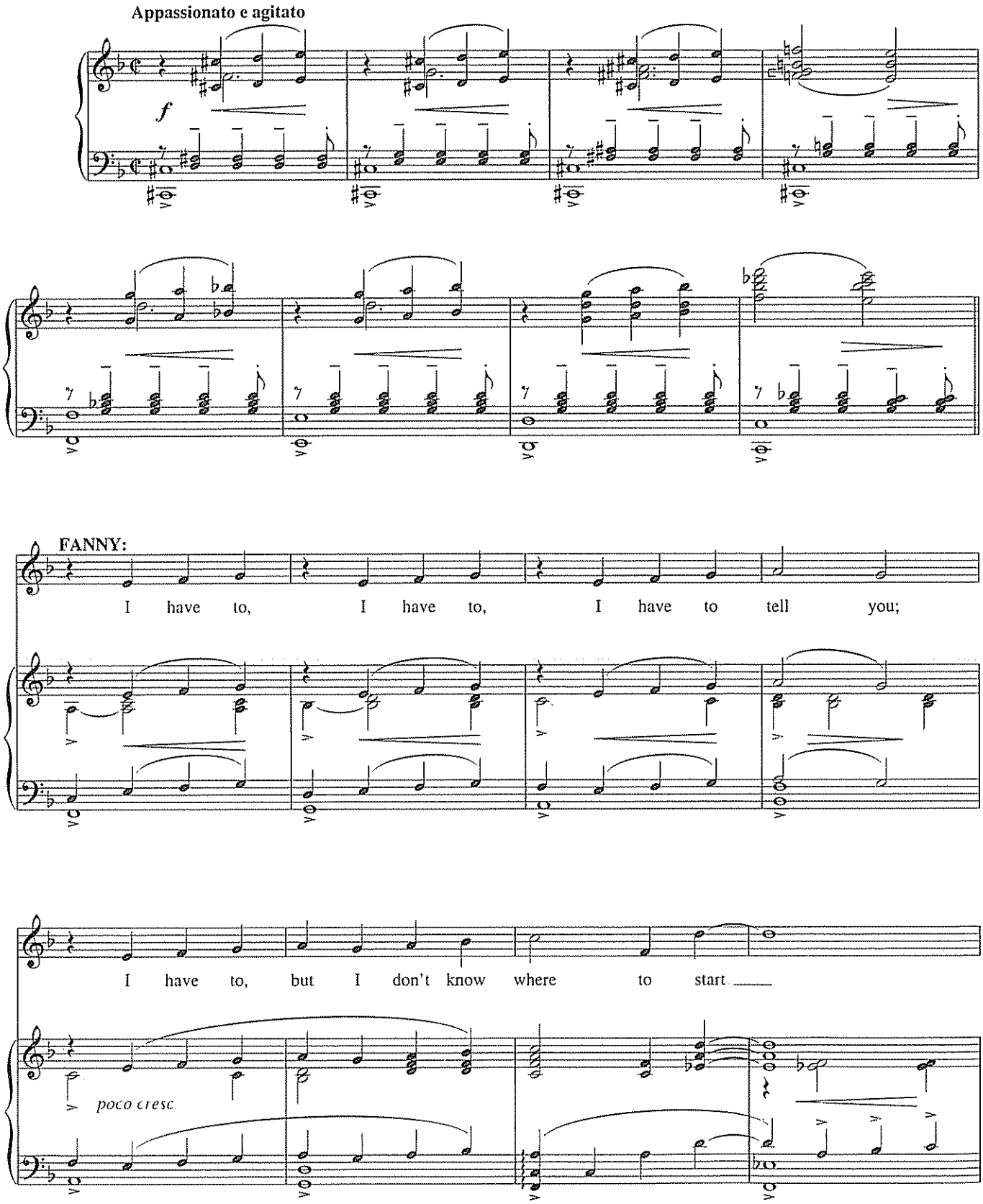

Care - ful the path they take — Wish - es come true,
Not free.
cresc. poco a poco
mf
Care - ful the spell you cast,
mf
Not just on chil - dren


Some-times the spell may last
Past what you can see
cresc.
f
And turn a-gainst you
f
p
Care - ful the tale you tell
That is the spell
p
3
Chil-dren will lis - ten

I HAVE TO TELL YOU

from *Fanny*

Words and Music by
HAROLD ROME



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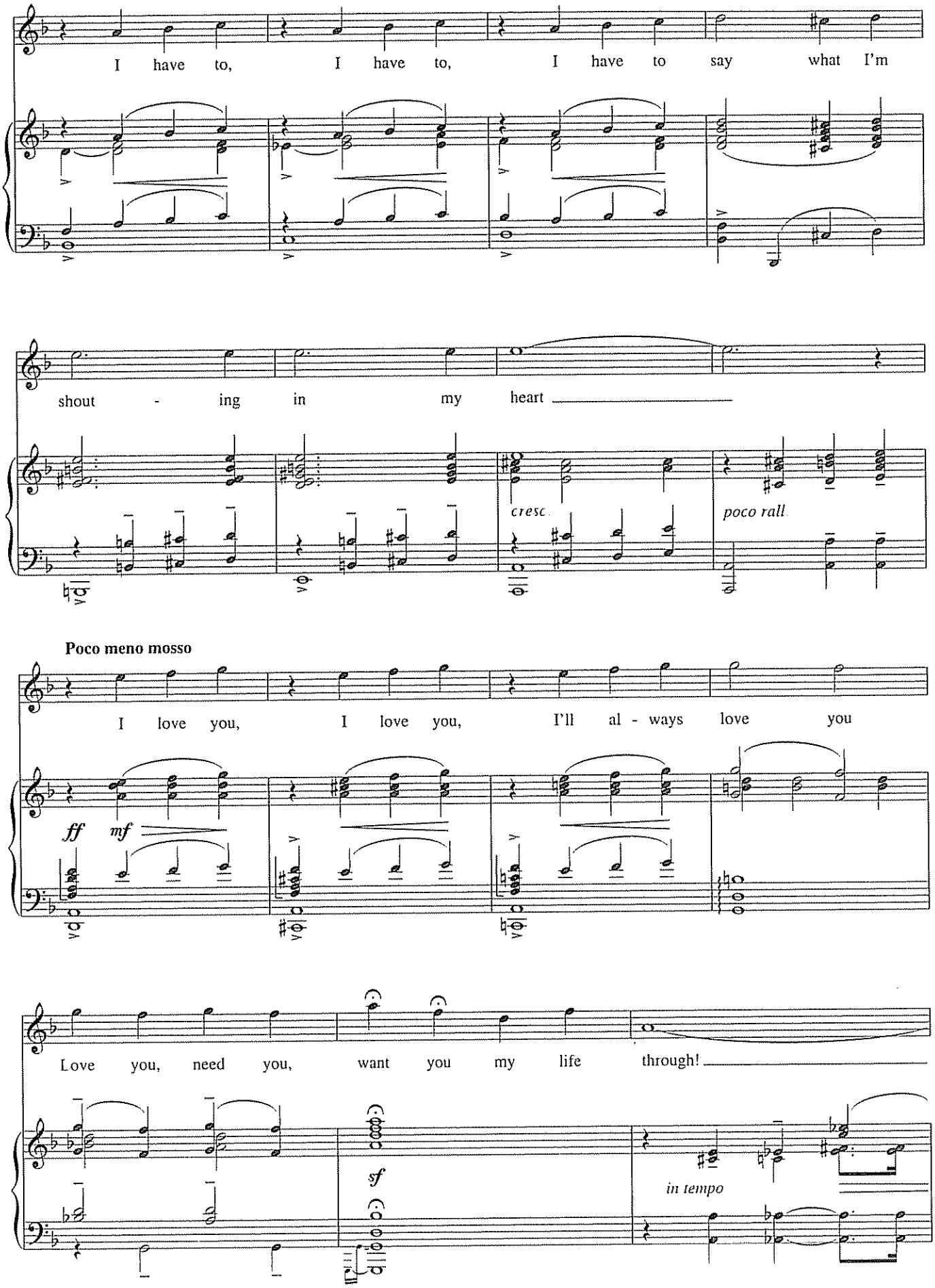
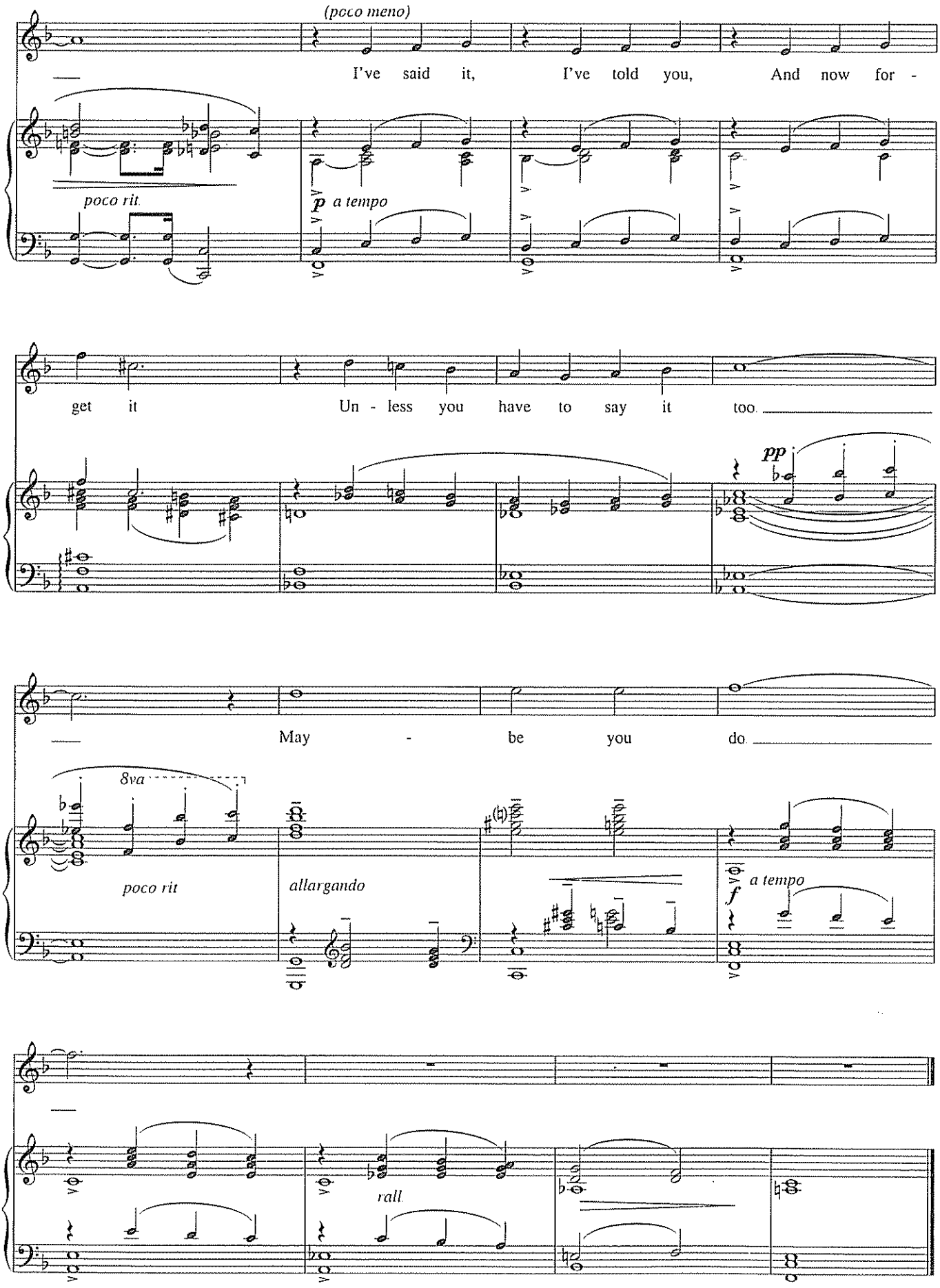
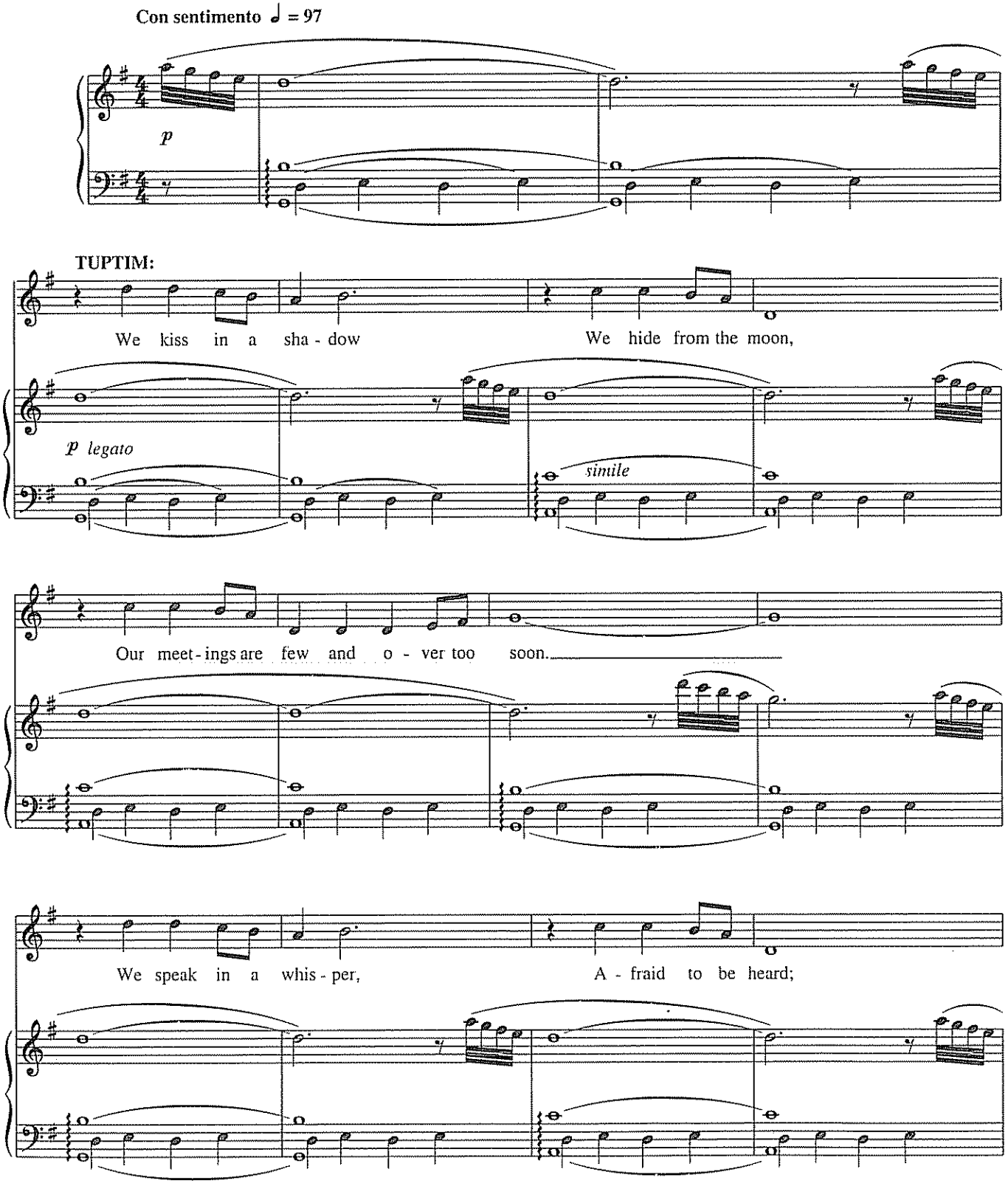

I have to, I have to, I have to say what I'm
shout - ing in my heart
cresc.
poco rall.
Poco meno mosso
I love you, I love you, I'll al - ways love you
ff
mf
Love you, need you, want you my life through!
sf
in tempo


(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



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

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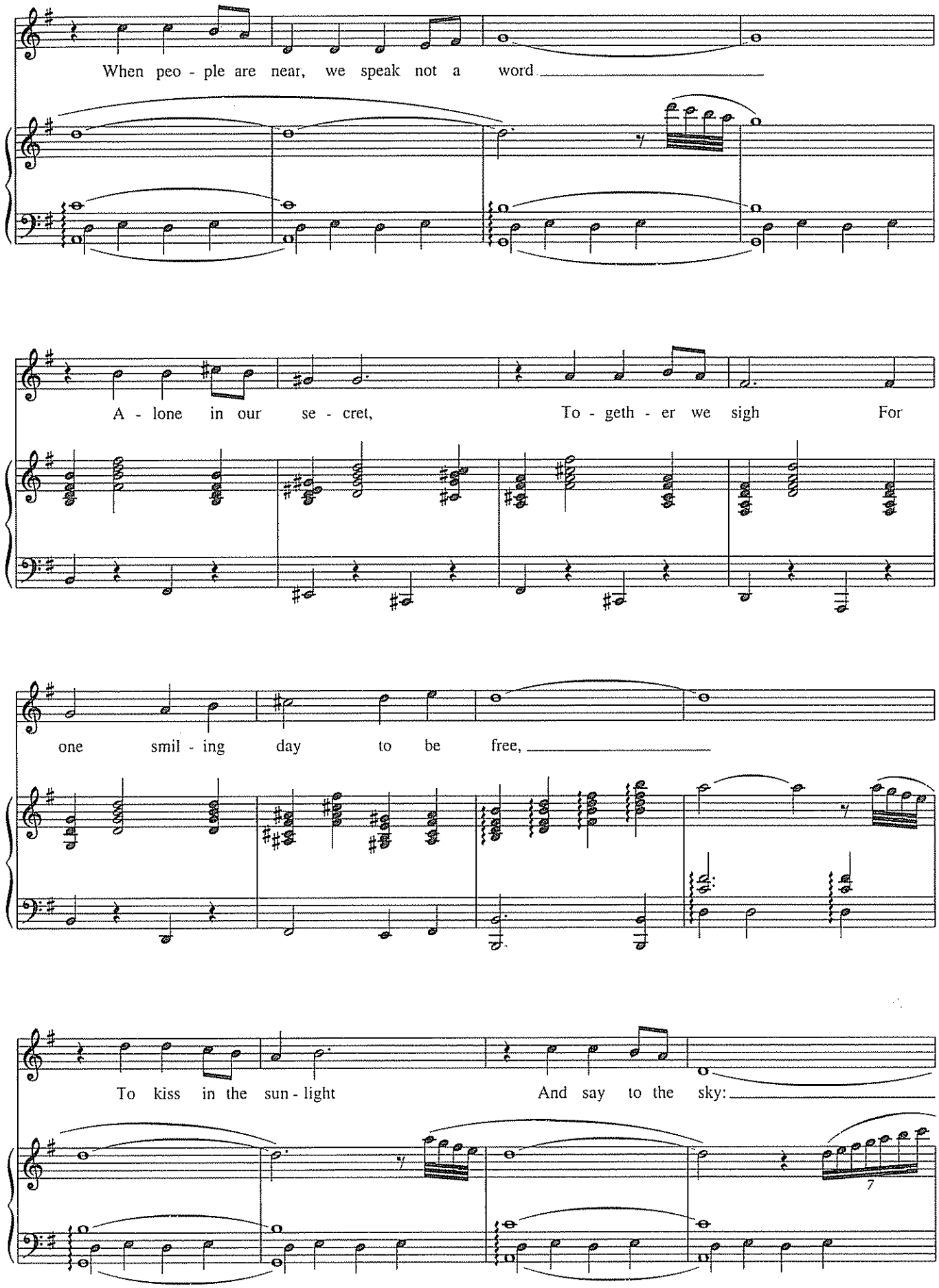
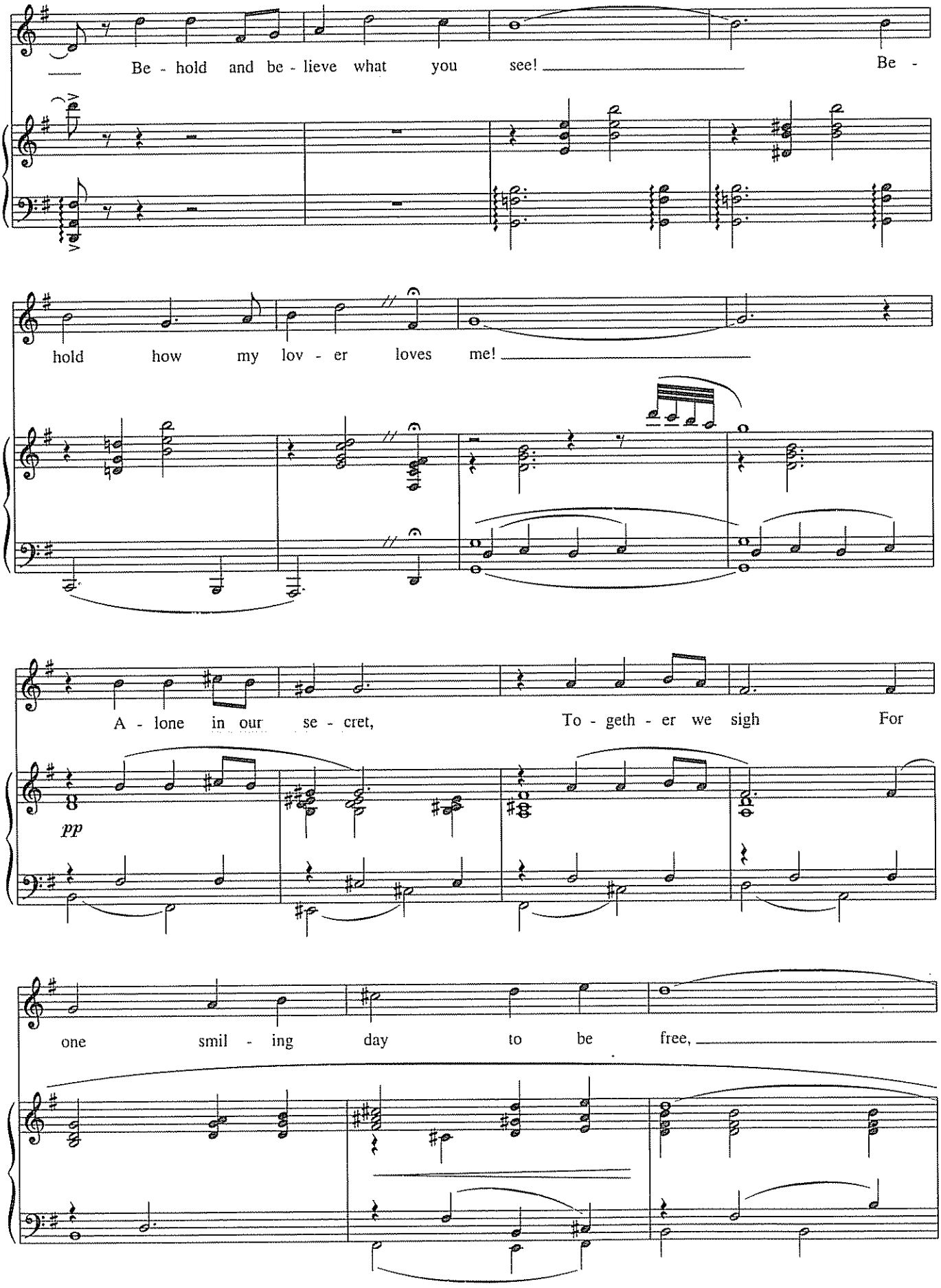
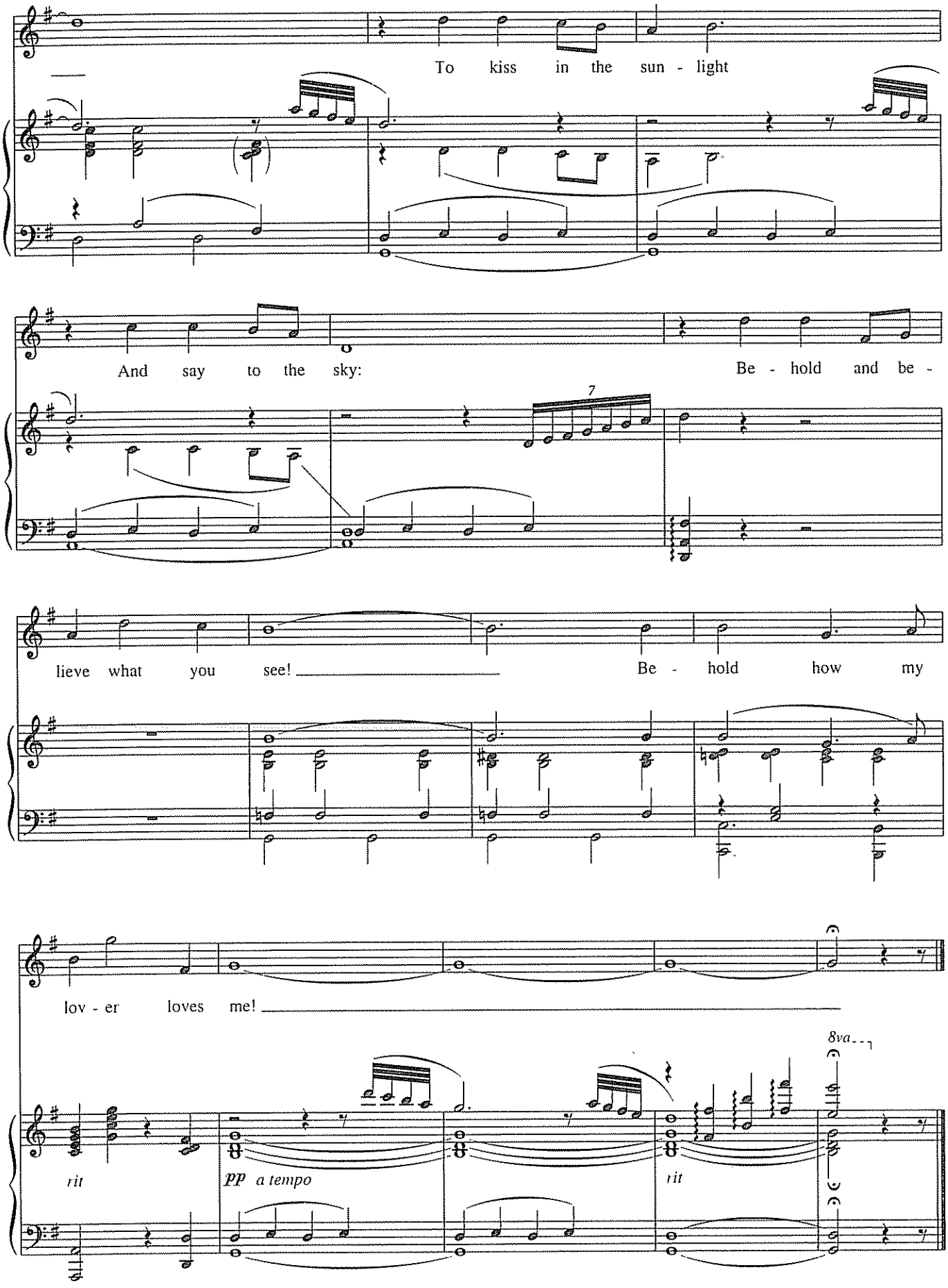

When peo - ple are near, we speak not a word
A - lone in our se - cret, To - geth - er we sigh For
one smil - ing day to be free,
To kiss in the sun - light And say to the sky:
7


Be - hold and be - lieve what you see! Be -
hold how my lov - er loves me!
A - lone in our se - cret, To - geth - er we sigh For
pp
one smil - ing day to be free,

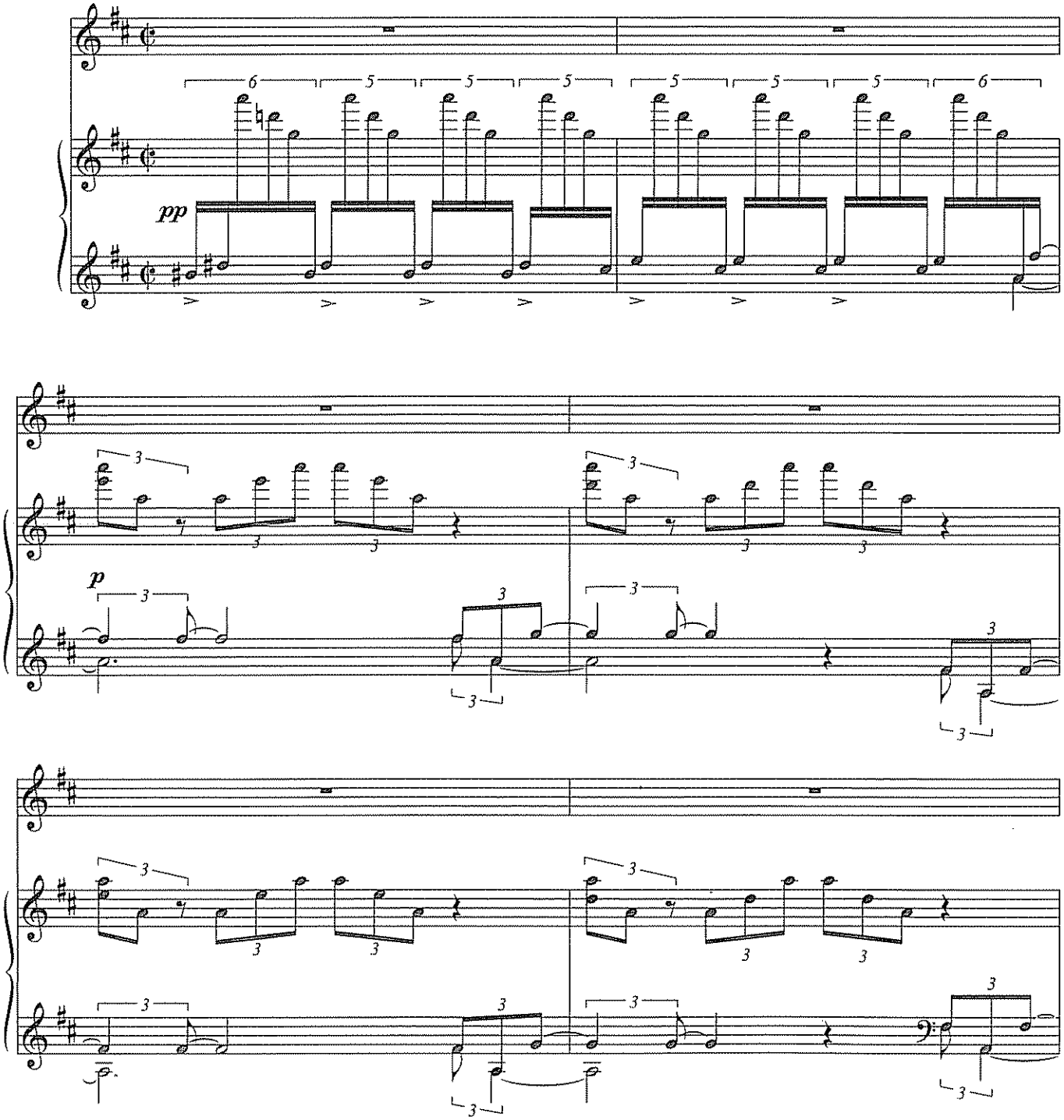

To kiss in the sun - light
And say to the sky:
Be - hold and be -
lieve what you see!
Be - hold how my
lov - er loves me!
rit
pp a tempo
rit
8va

THE LIGHT IN THE PIAZZA

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL

Con moto (in 2)



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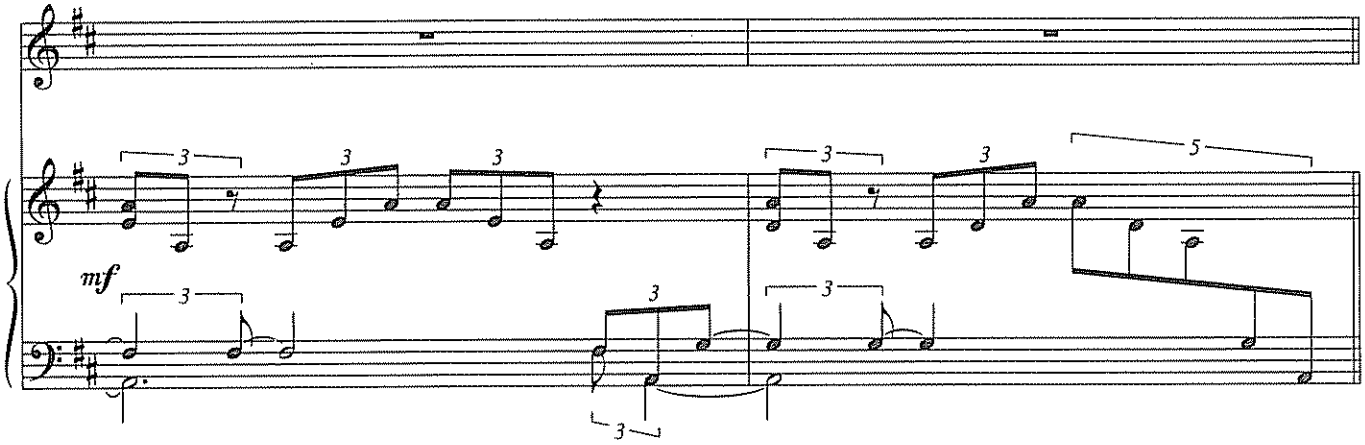
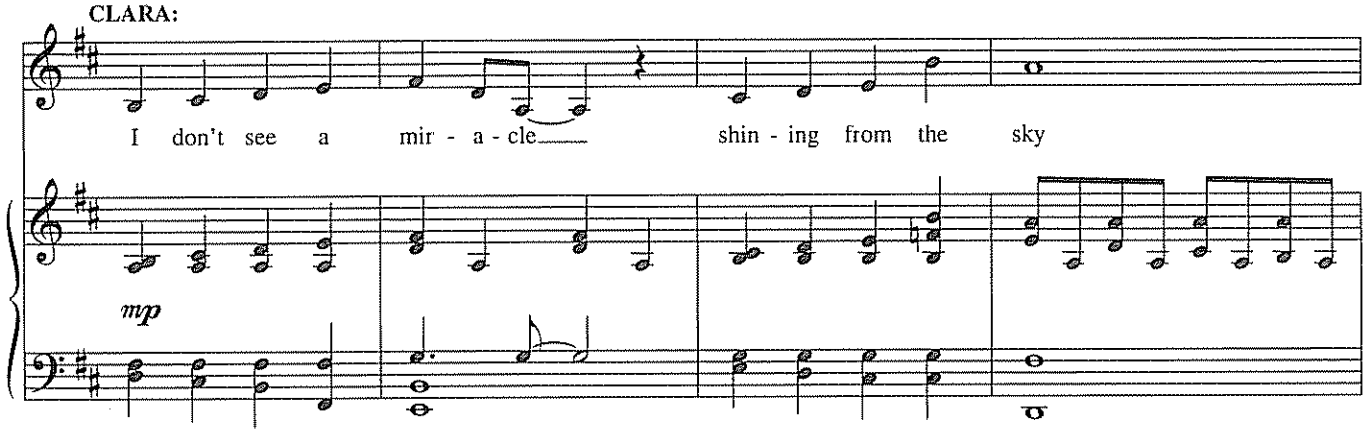
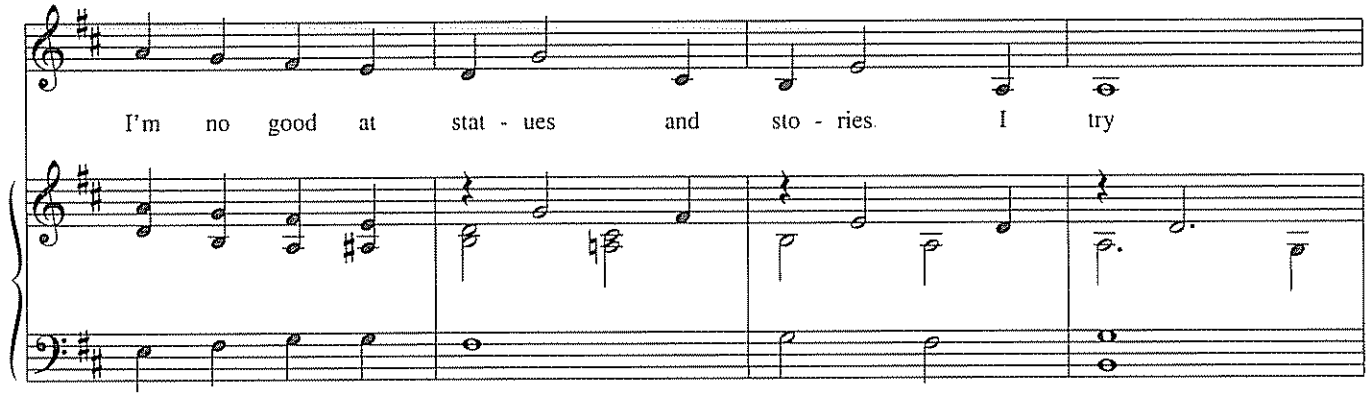


CLARA:

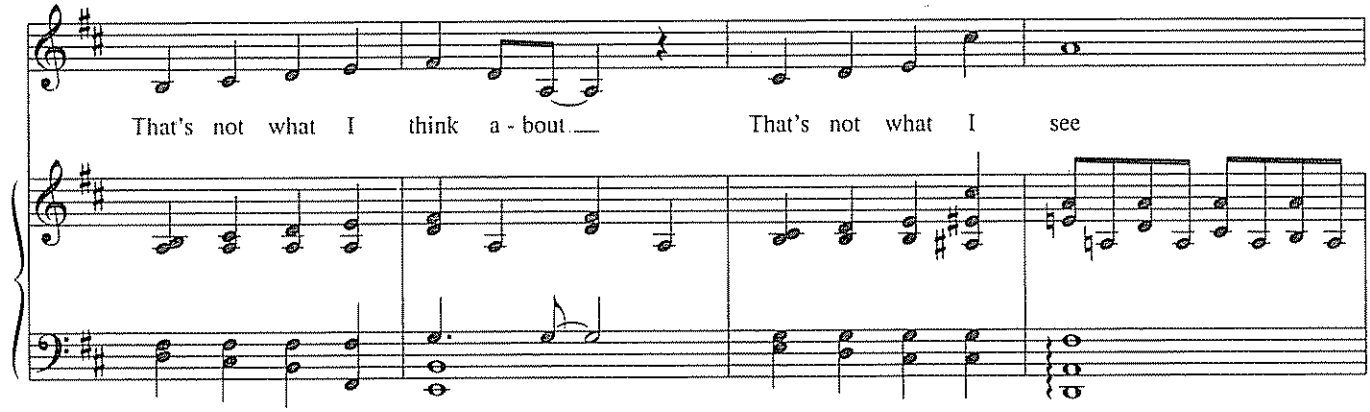
I don't see a mir - a - cle shin - ing from the sky

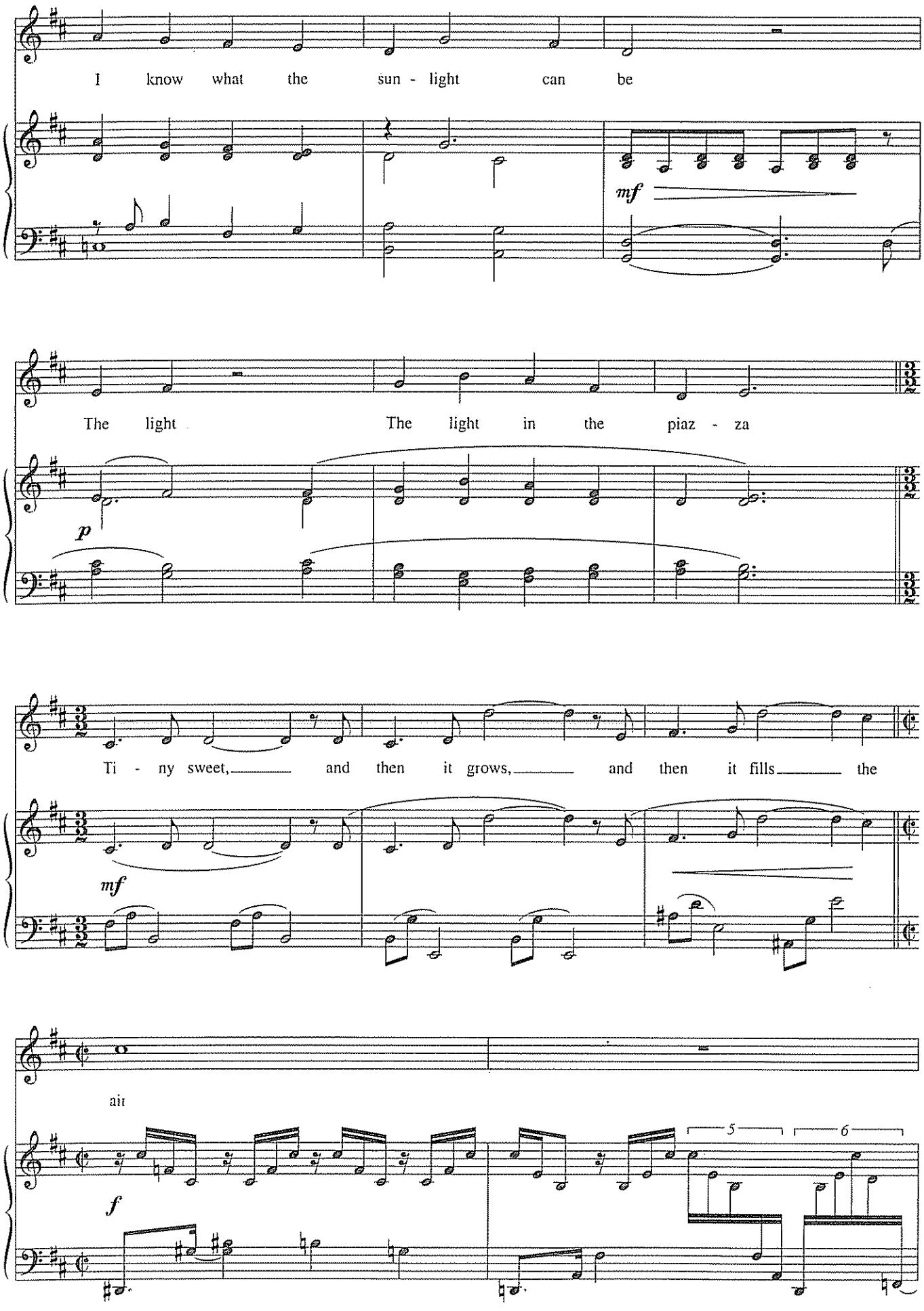


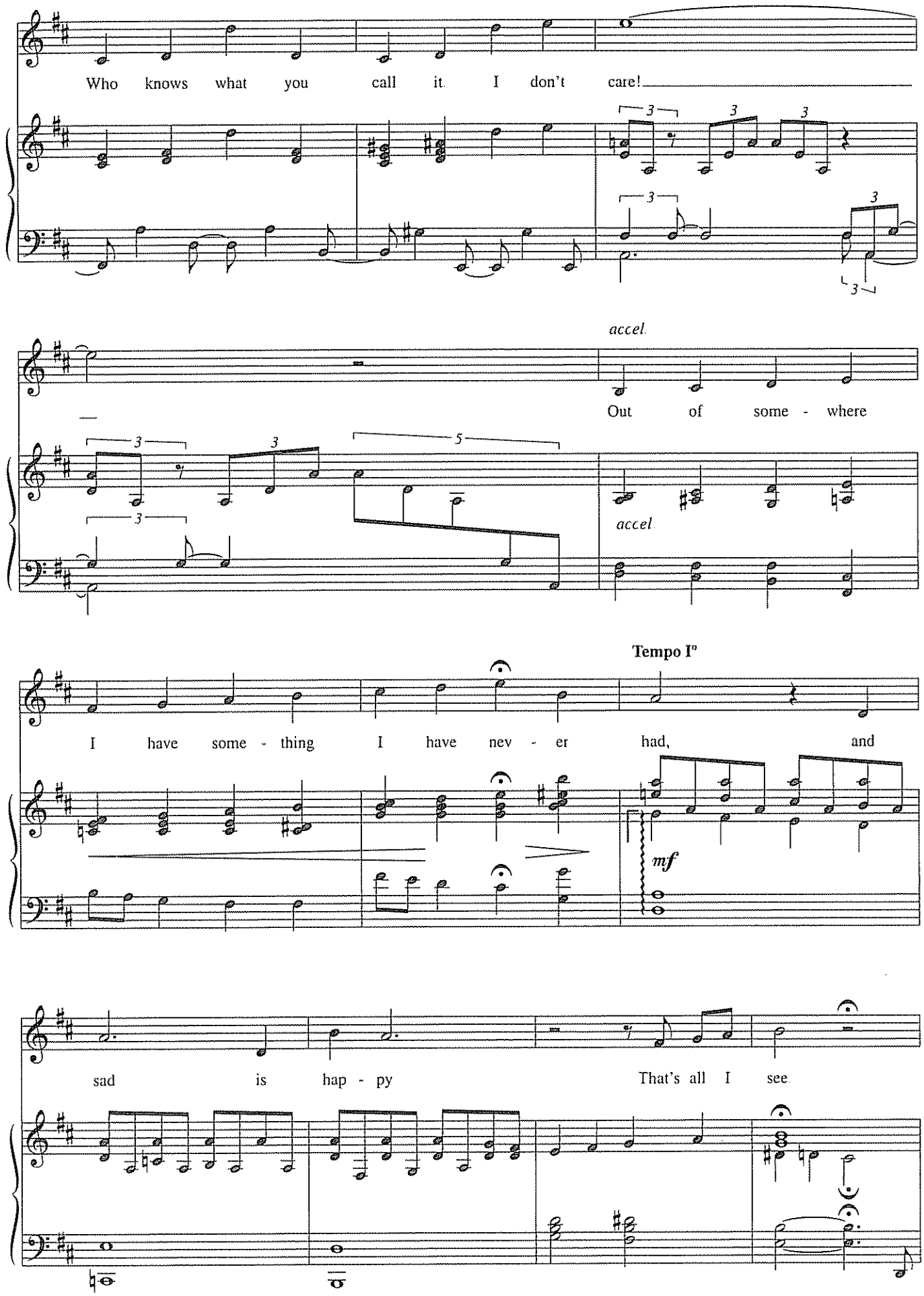
I'm no good at stat - ues and sto - ries. I try

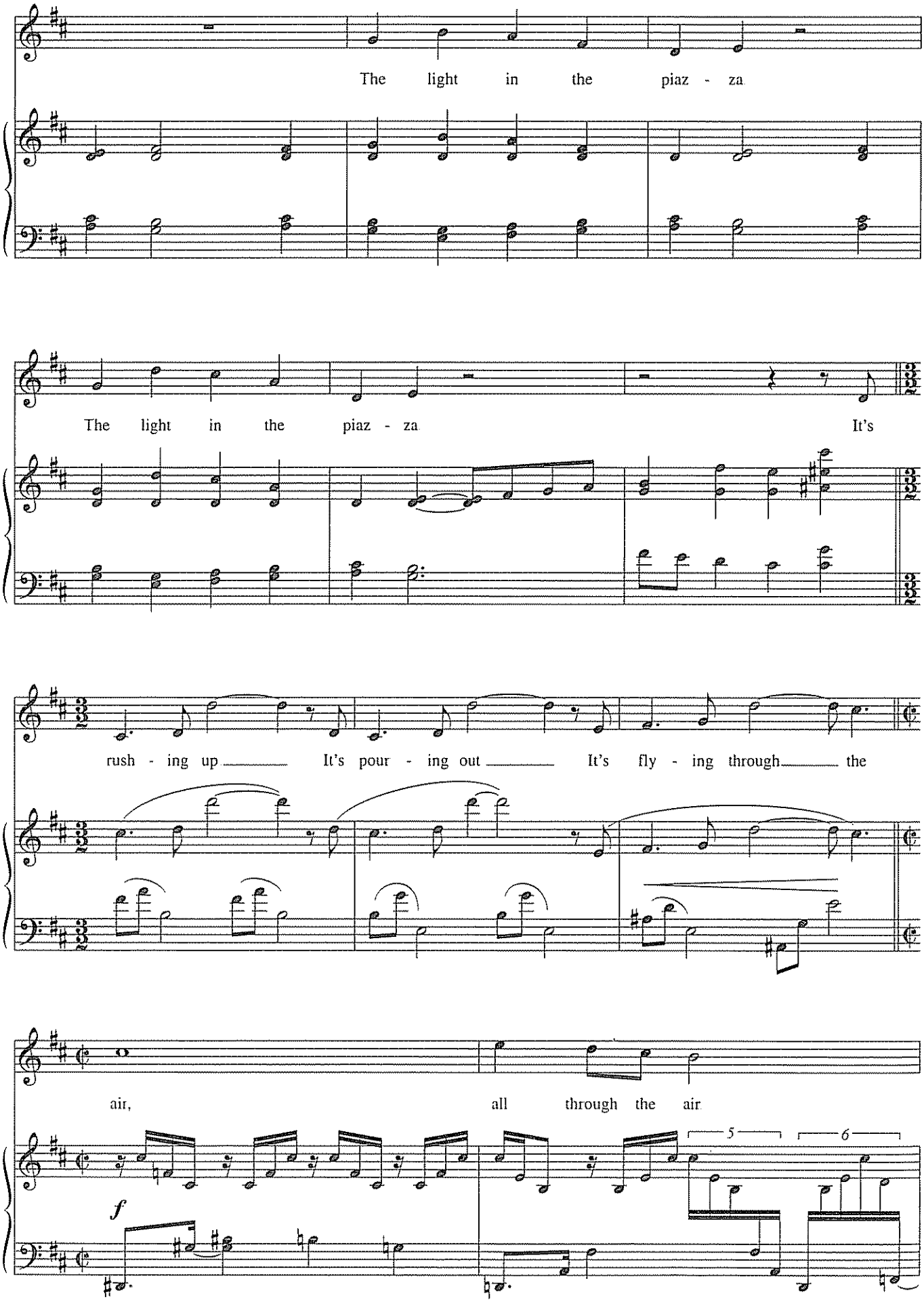


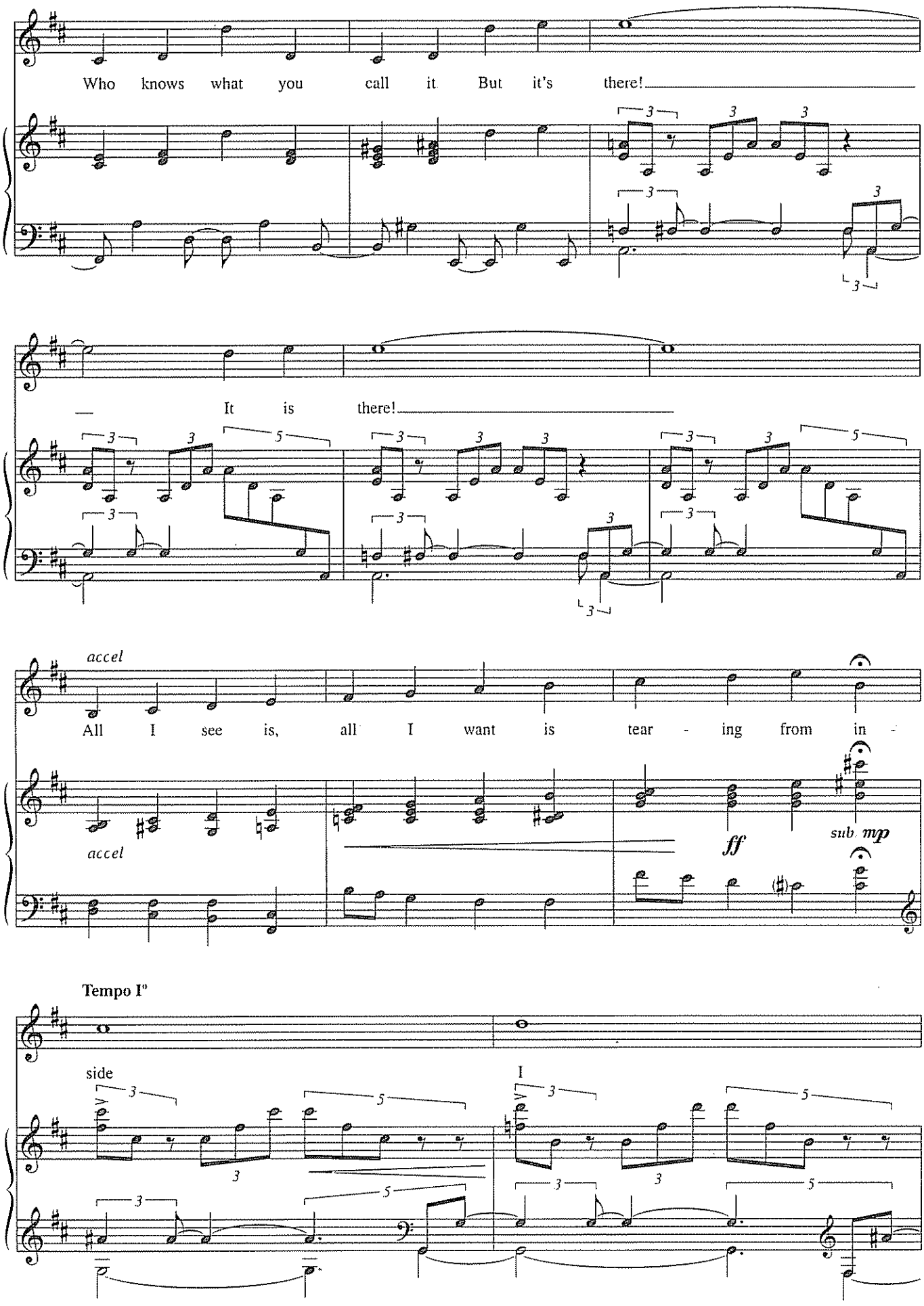
That's not what I think a - bout That's not what I see

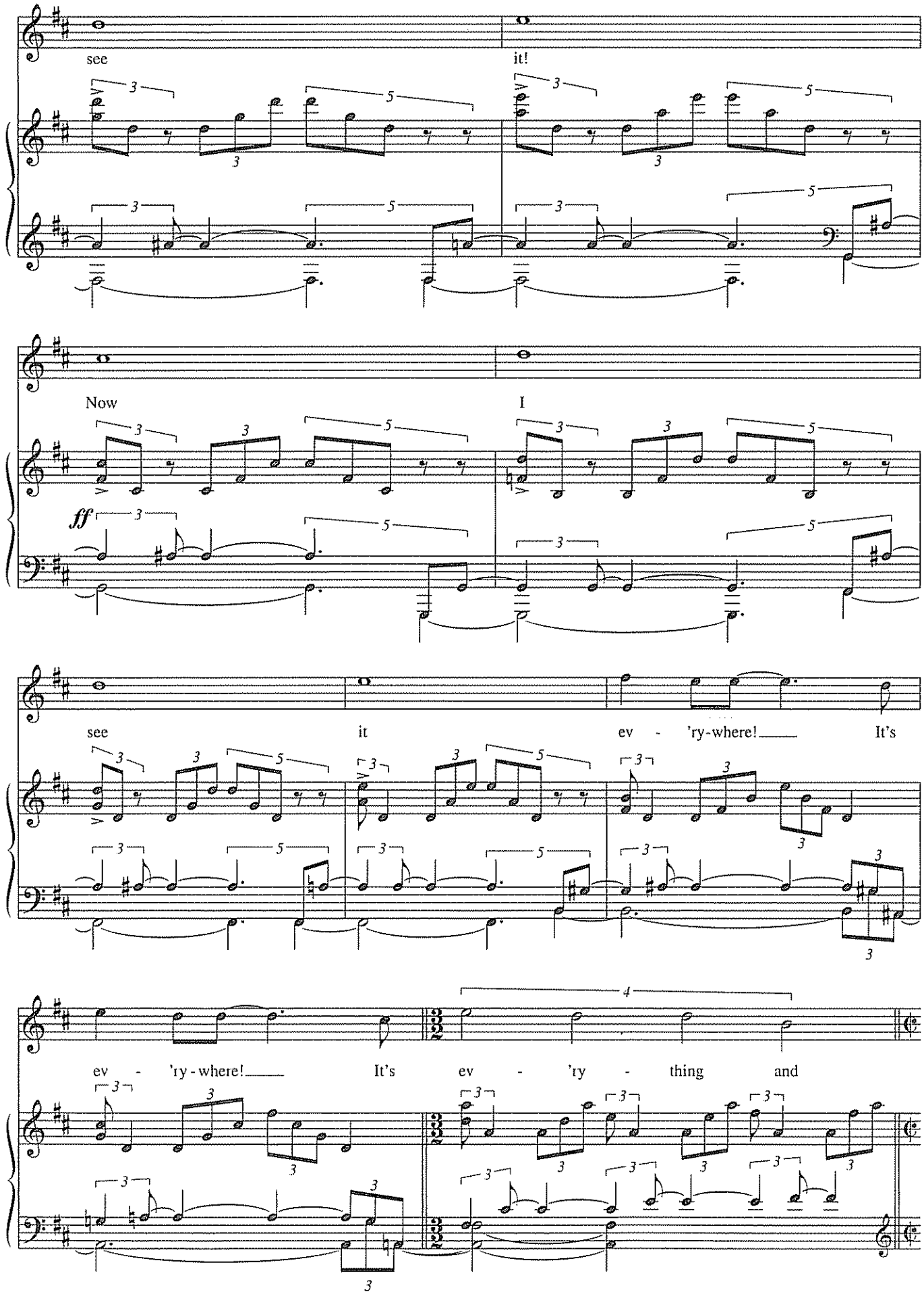


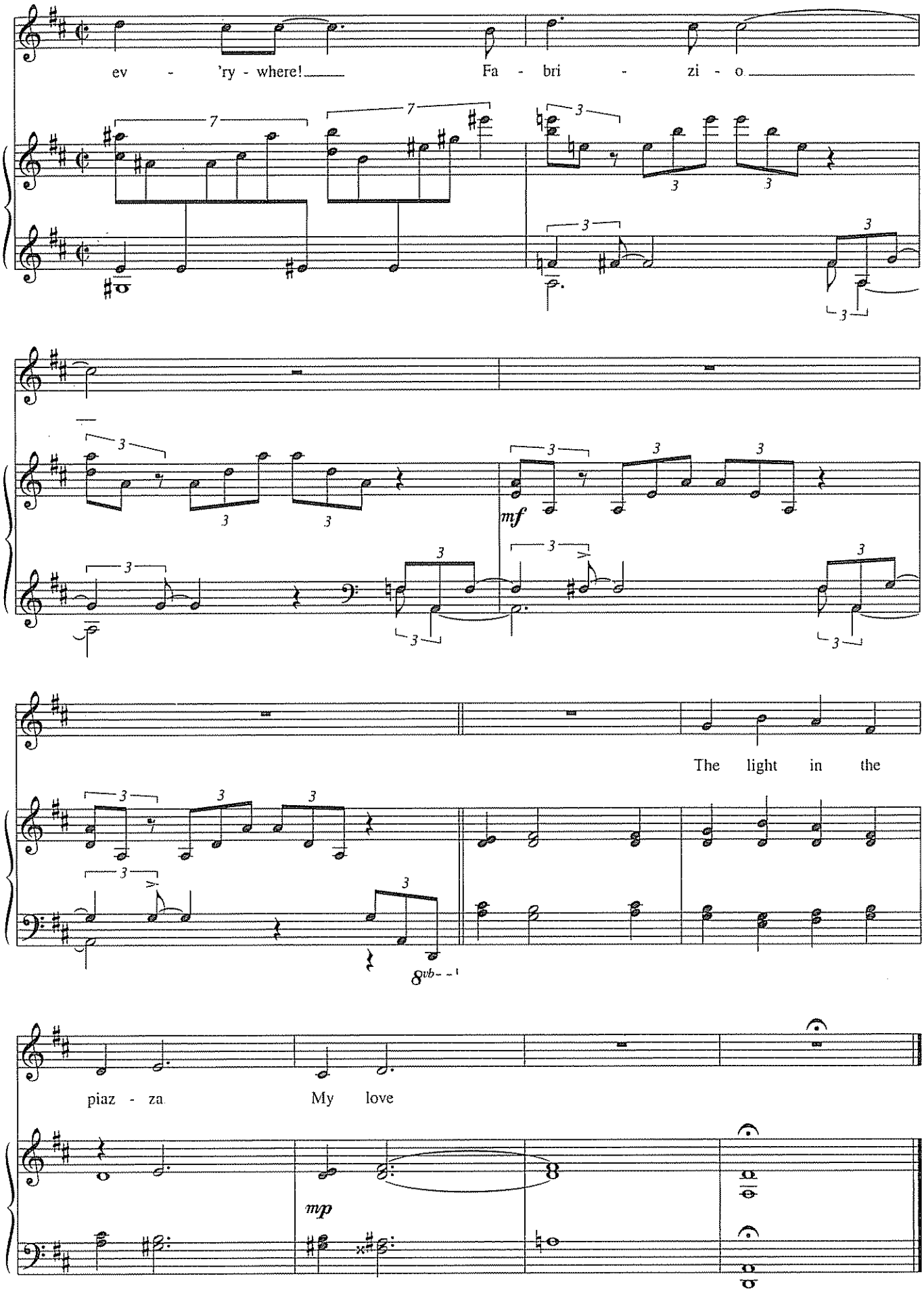

I know what the sun - light can be
mf
The light The light in the piaz - za
p
Ti - ny sweet, and then it grows, and then it fills the
mf
air
f
5
6


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


The light in the piaz - za
The light in the piaz - za It's
rush - ing up It's pour - ing out It's fly - ing through the
air, all through the air
f
5
6


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
I

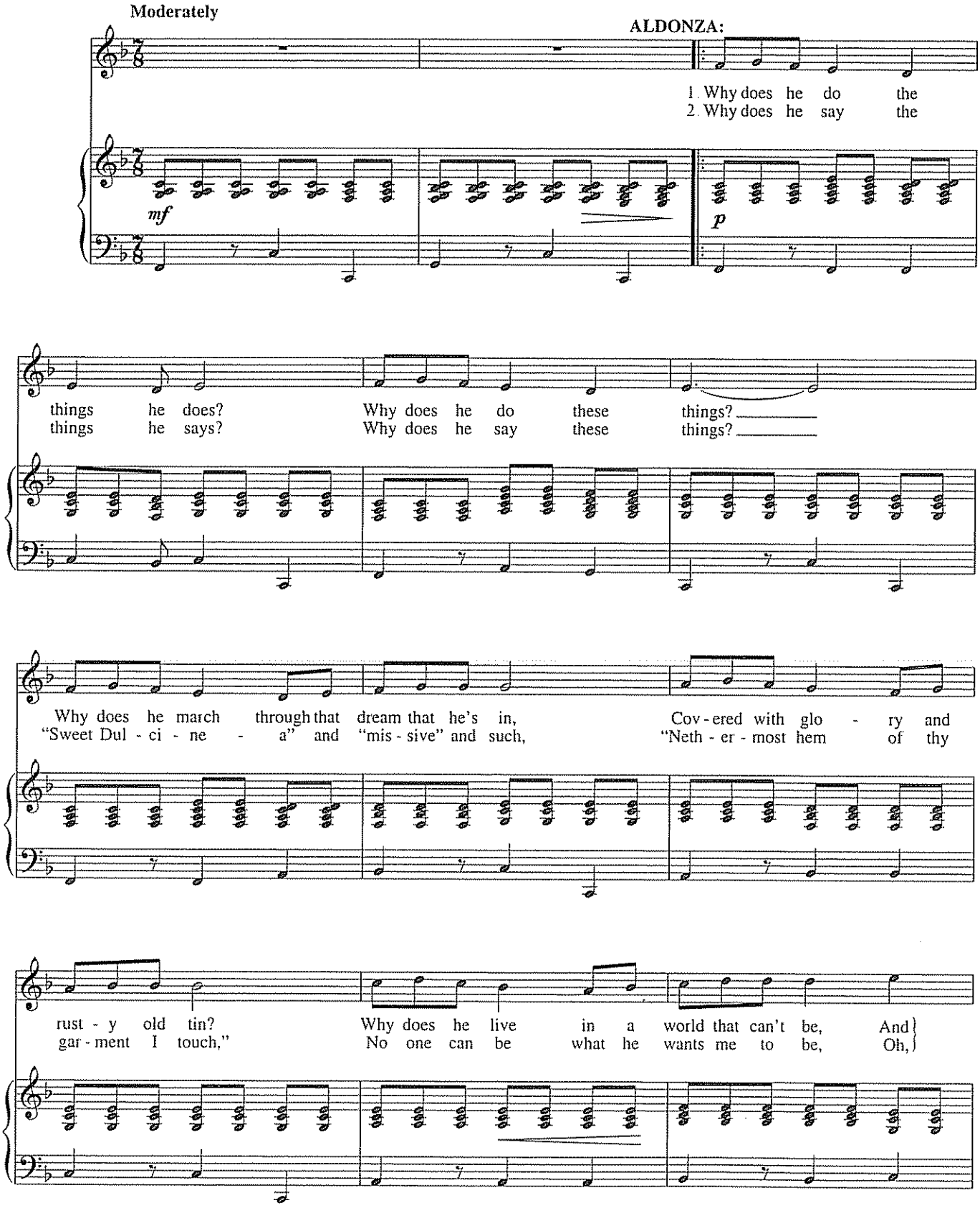

see
it!
Now
I
ff
see
it
ev - 'ry-where!
It's
ev - 'ry-where!
It's
ev - 'ry - thing
and


ev - 'ry - where!
Fa - bri - zi - o
mf
The light in the
8vb
piaz - za
My love
mp

WHAT DOES HE WANT OF ME

from *Man of La Mancha*

Lyric by JOE DARION
Music by MITCH LEIGH



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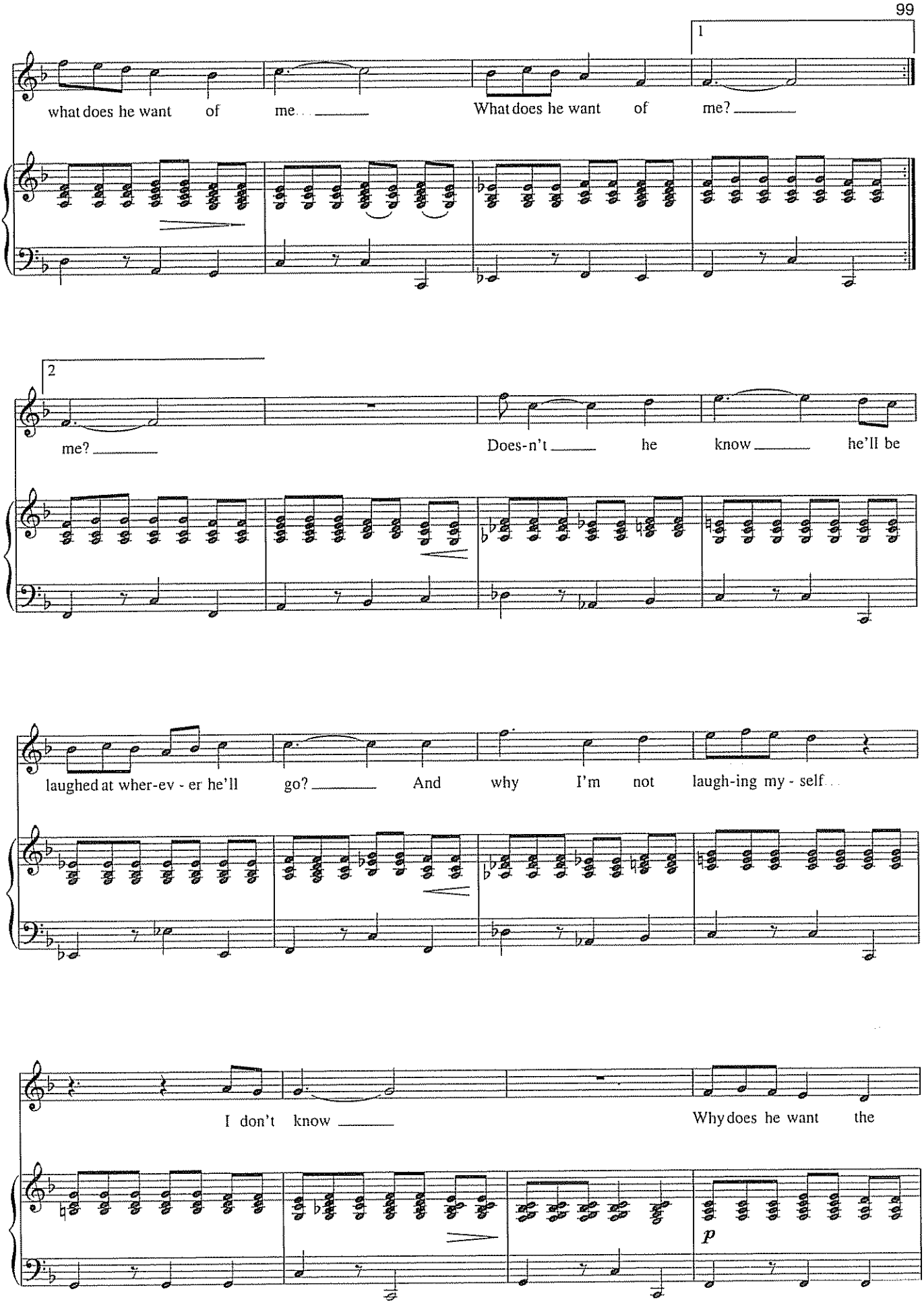
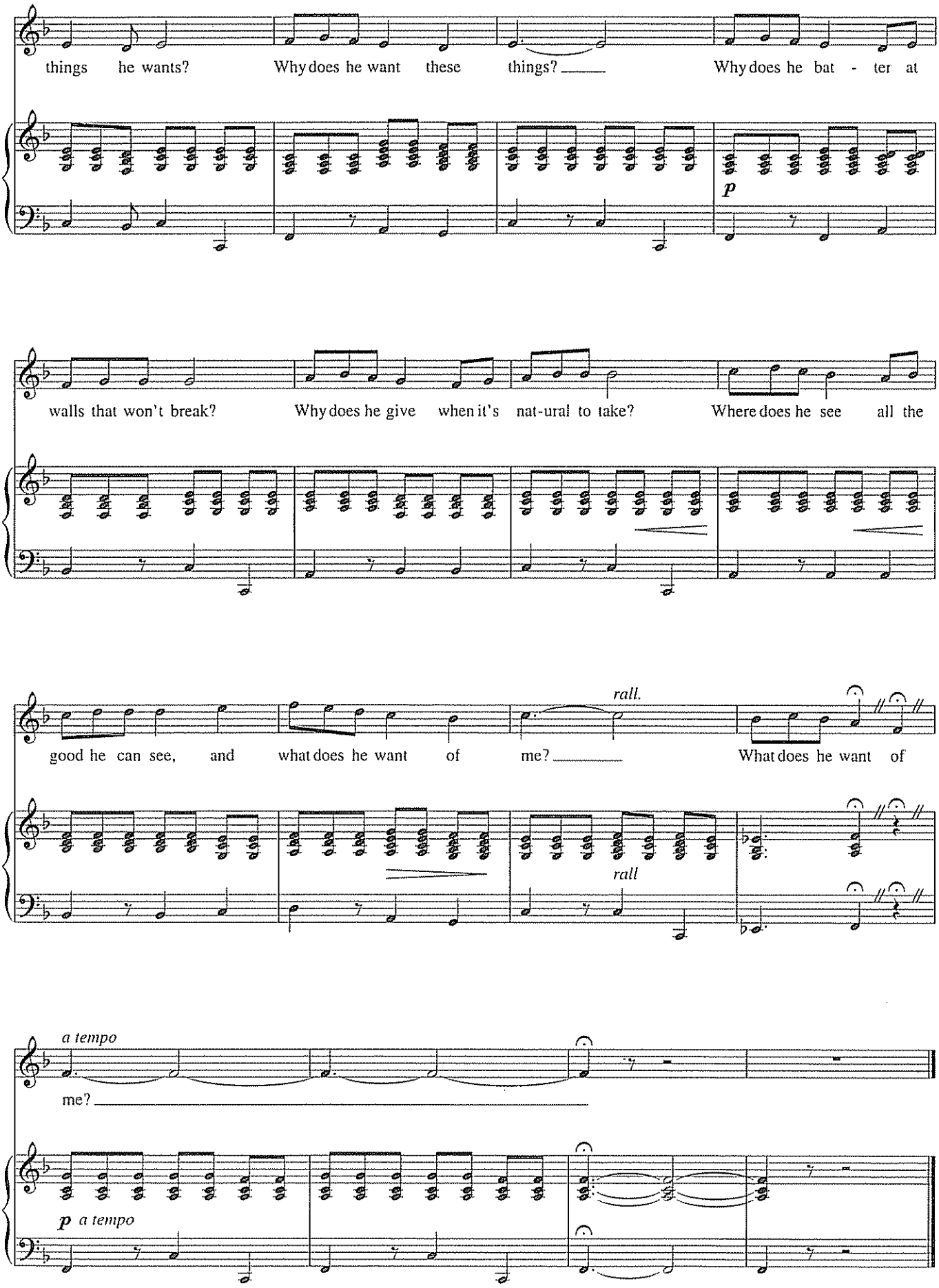
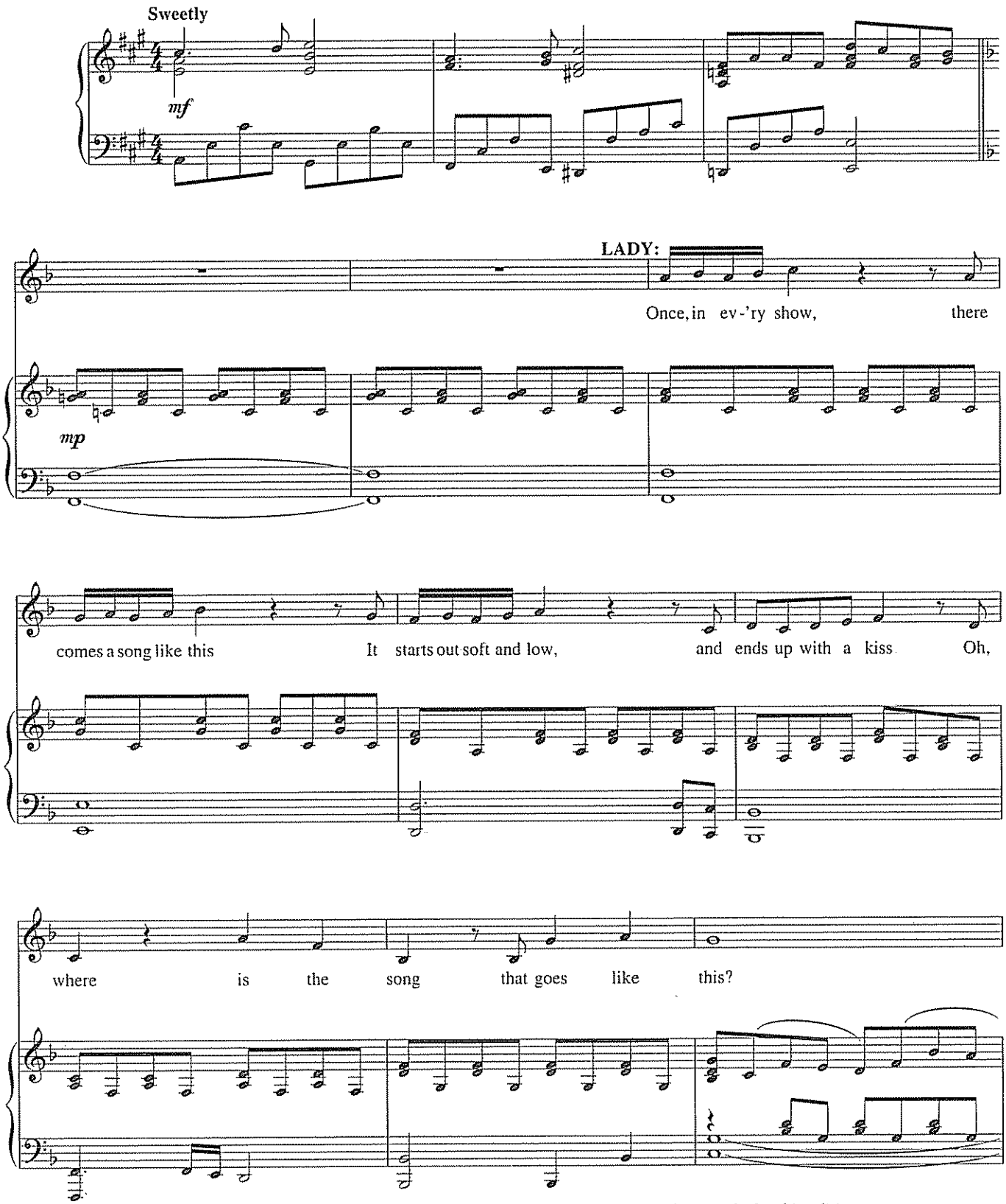

1
what does he want of me
What does he want of me?
2
me?
Does-n't he know he'll be
laughed at wher-ev - er he'll go?
And why I'm not laugh-ing my - self
I don't know
Why does he want the
p


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
rall.
good he can see, and what does he want of me? What does he want of
rall
a tempo
me?
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



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.

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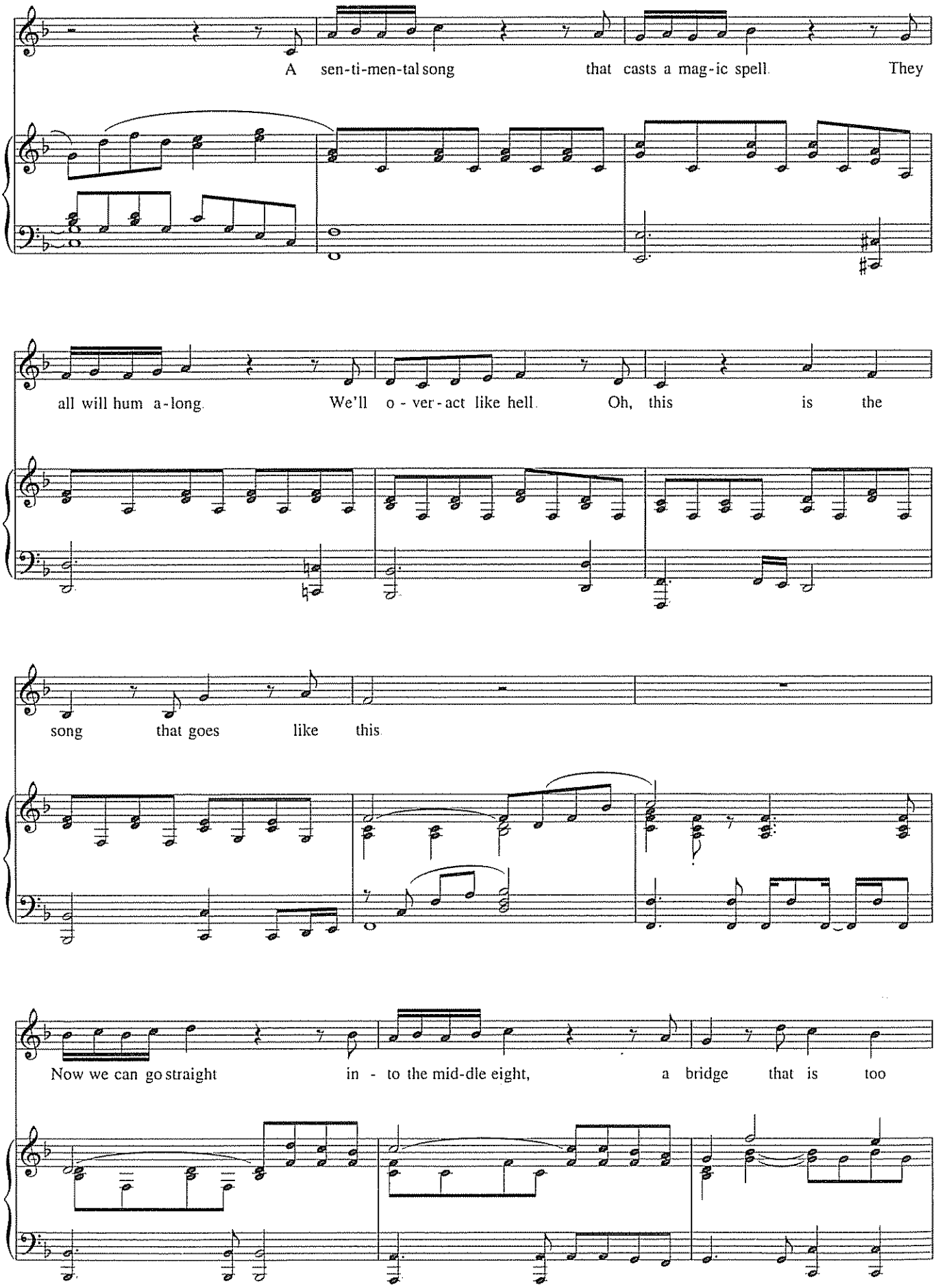
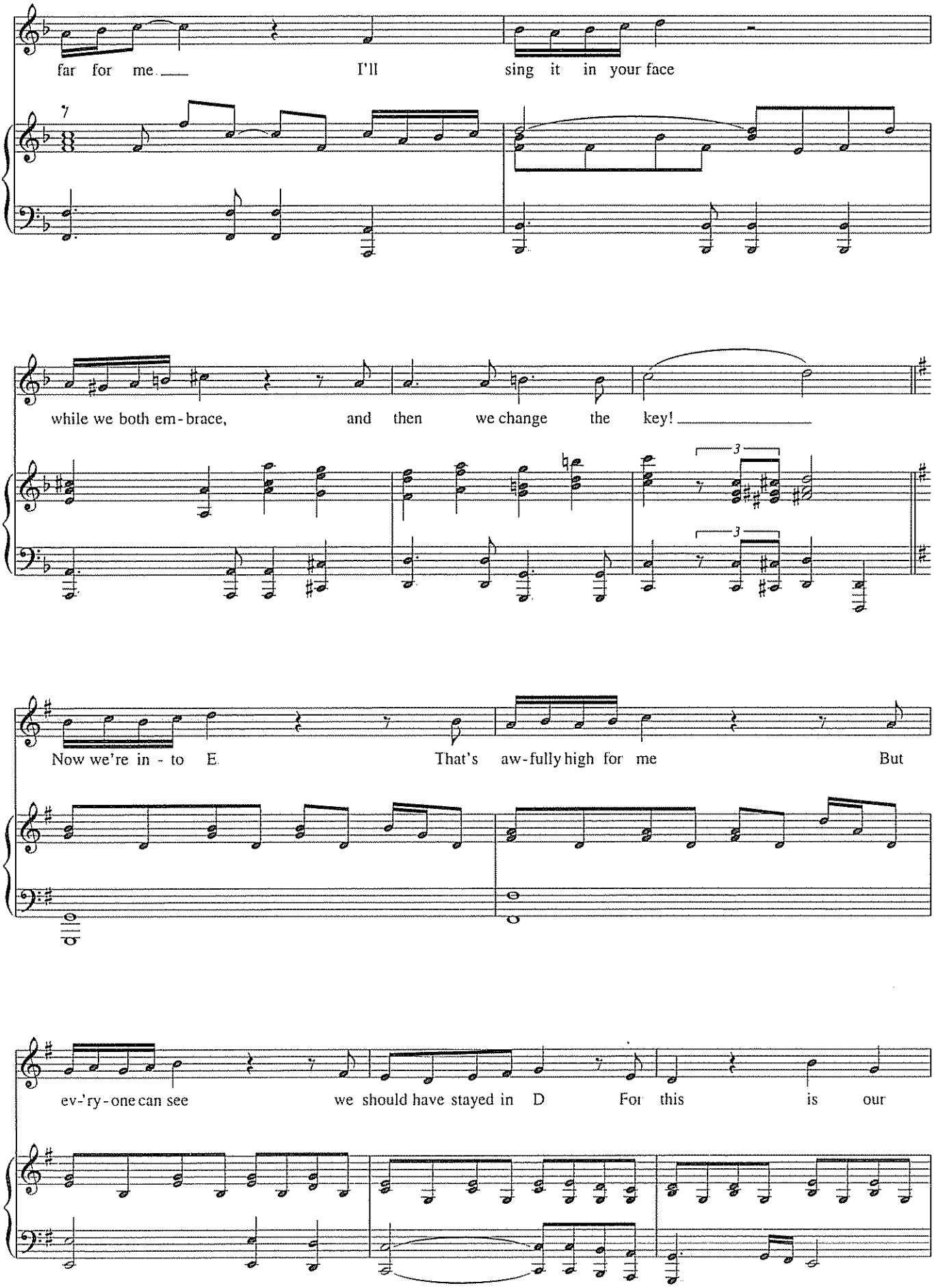
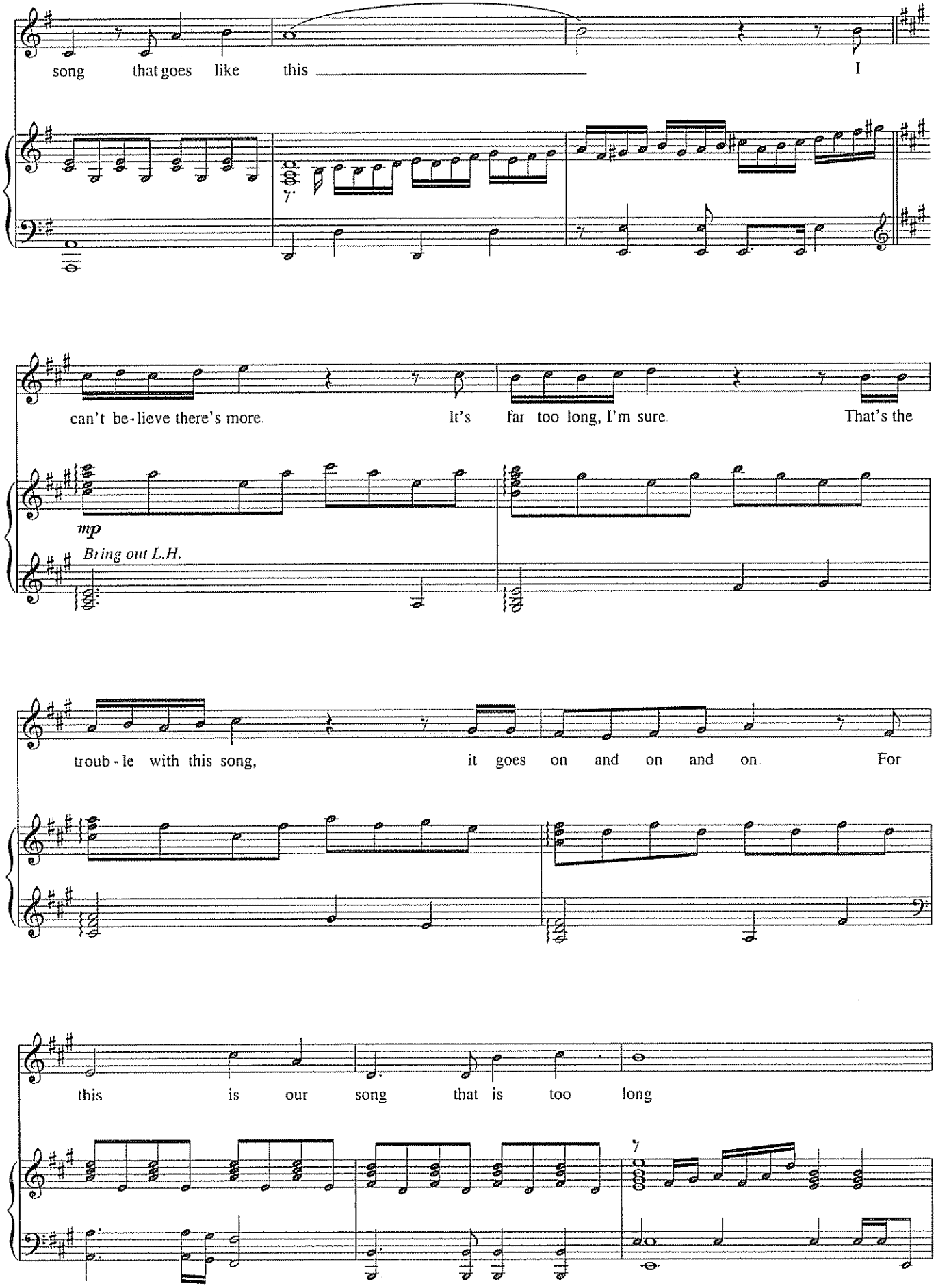
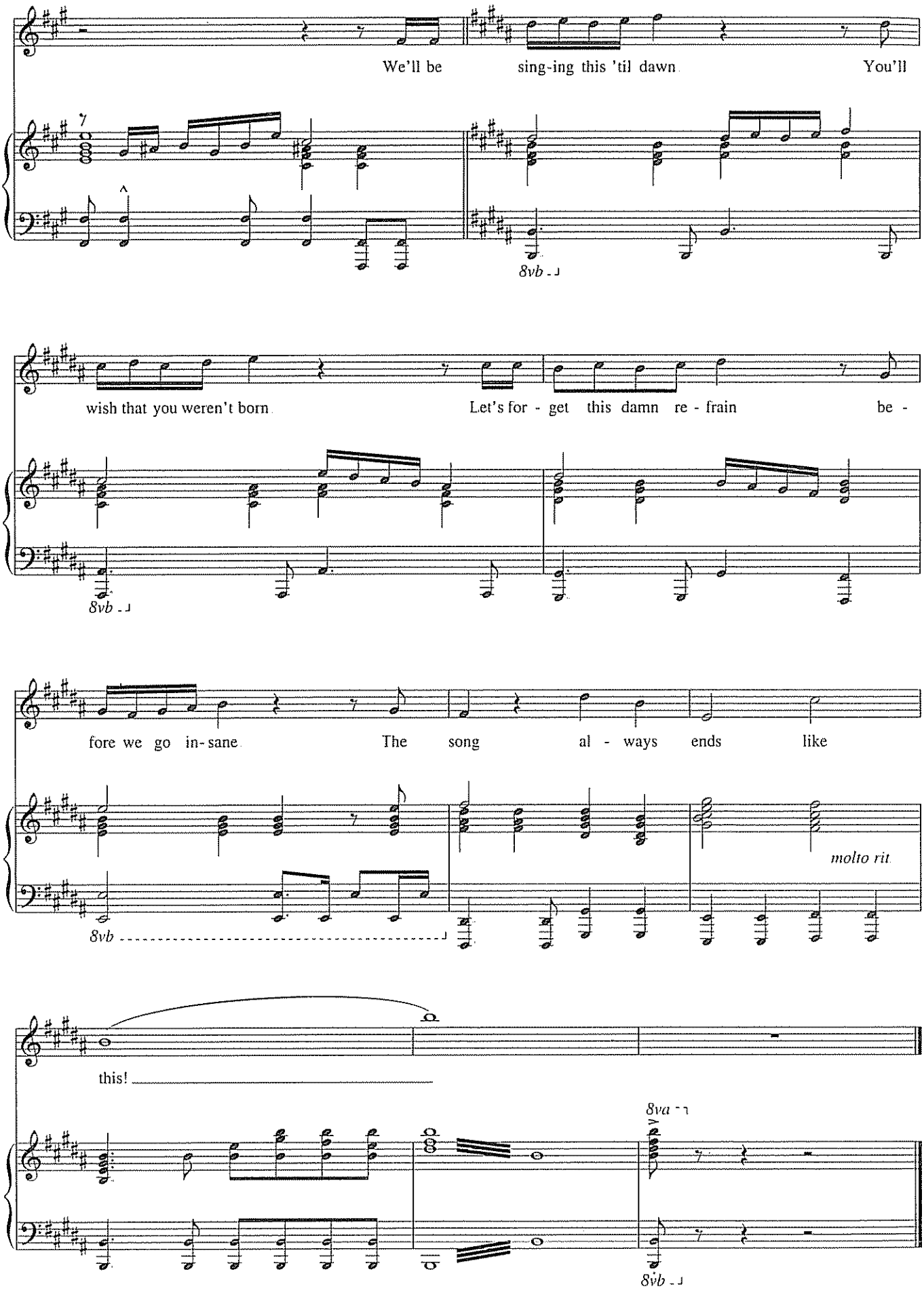

A sen-ti-men-tal song that casts a mag-ic spell. They
all will hum a-long. We'll o - ver - act like hell. Oh, this is the
song that goes like this
Now we can go straight in - to the mid-dle eight, a bridge that is too


far for me. I'll sing it in your face
while we both em-brace, and then we change the key!
Now we're in - to E. That's aw-fully high for me But
ev-'ry-one can see we should have stayed in D For this is our

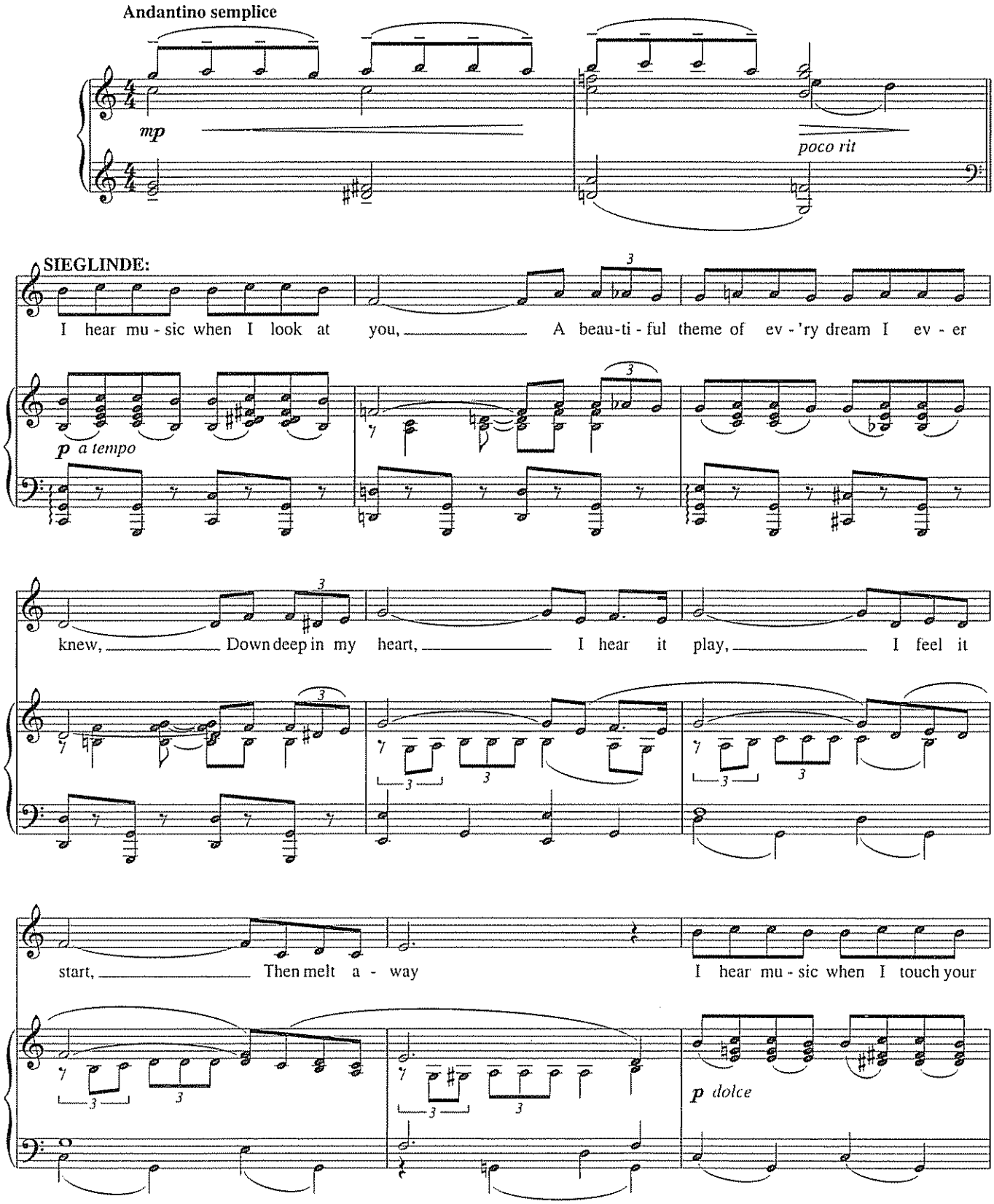

song that goes like this I
can't be-lieve there's more. It's far too long, I'm sure. That's the
mp
Bring out L.H.
troub-le with this song, it goes on and on and on. For
this is our song that is too long.


We'll be sing-ing this 'til dawn You'll
8vb
wish that you weren't born Let's for - get this damn re - frain be -
8vb
fore we go in-sane The song al - ways ends like
molto rit.
8vb
this!
8va
8vb

THE SONG IS YOU

from *Music in the Air*

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN



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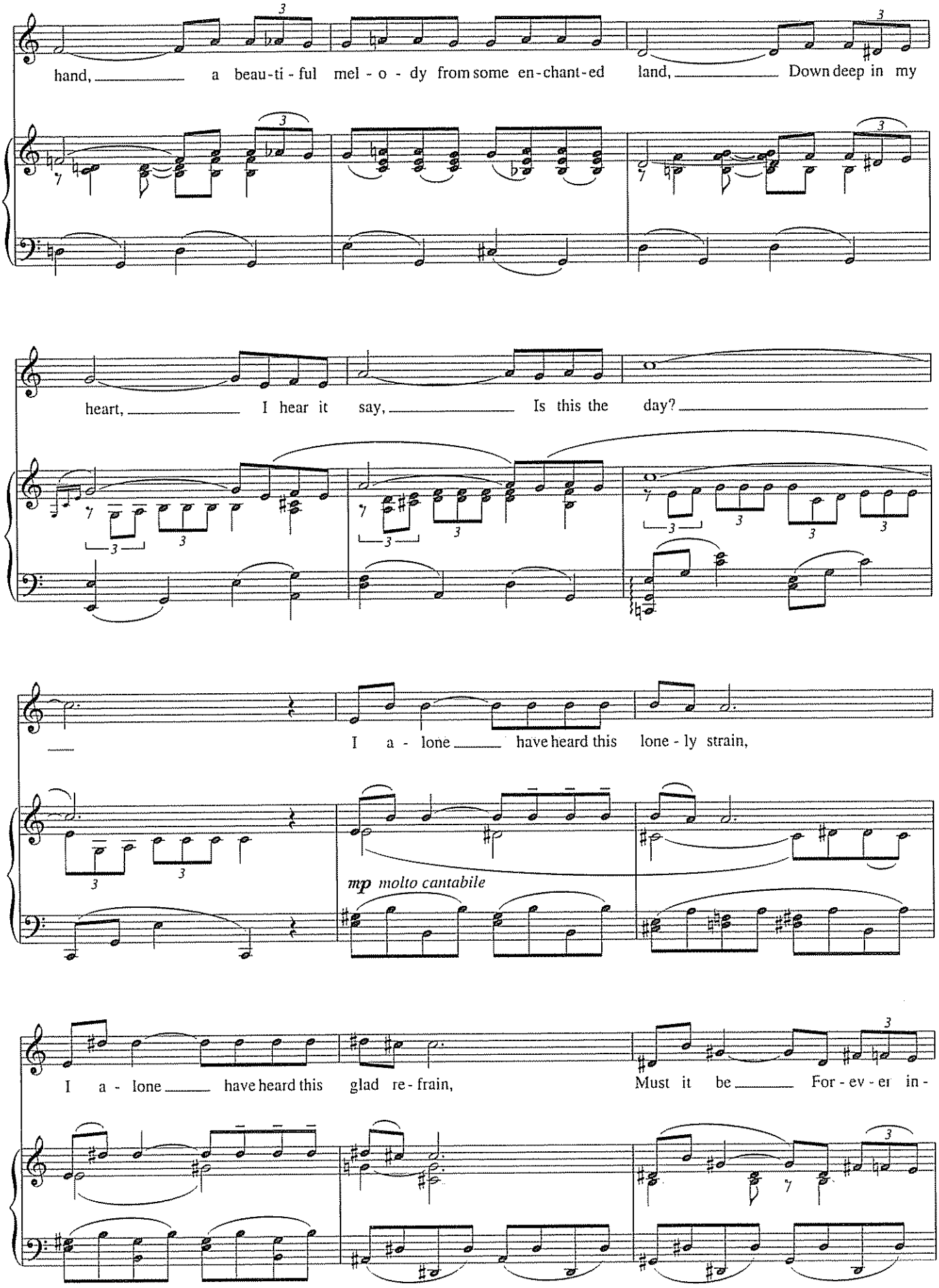
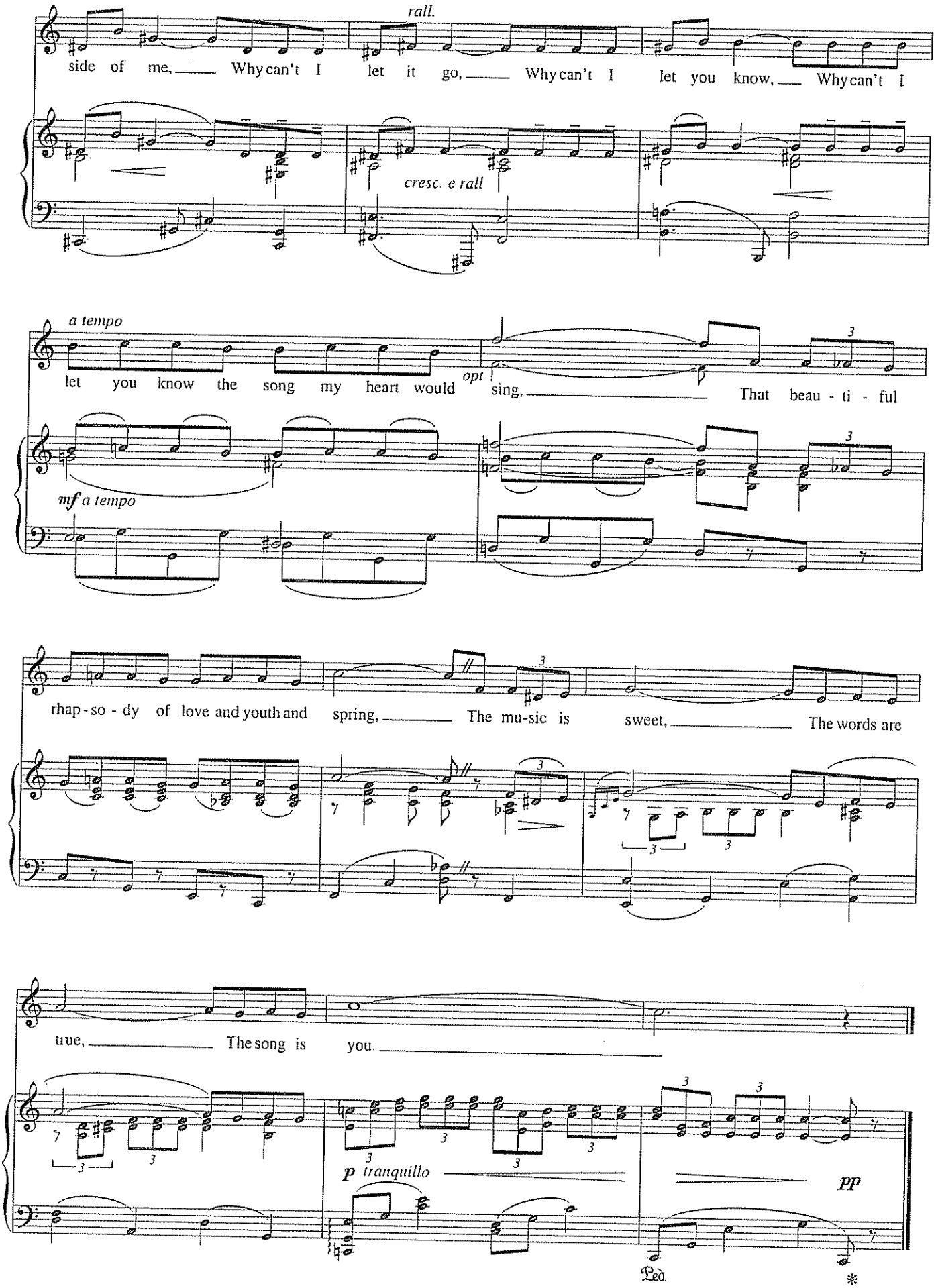
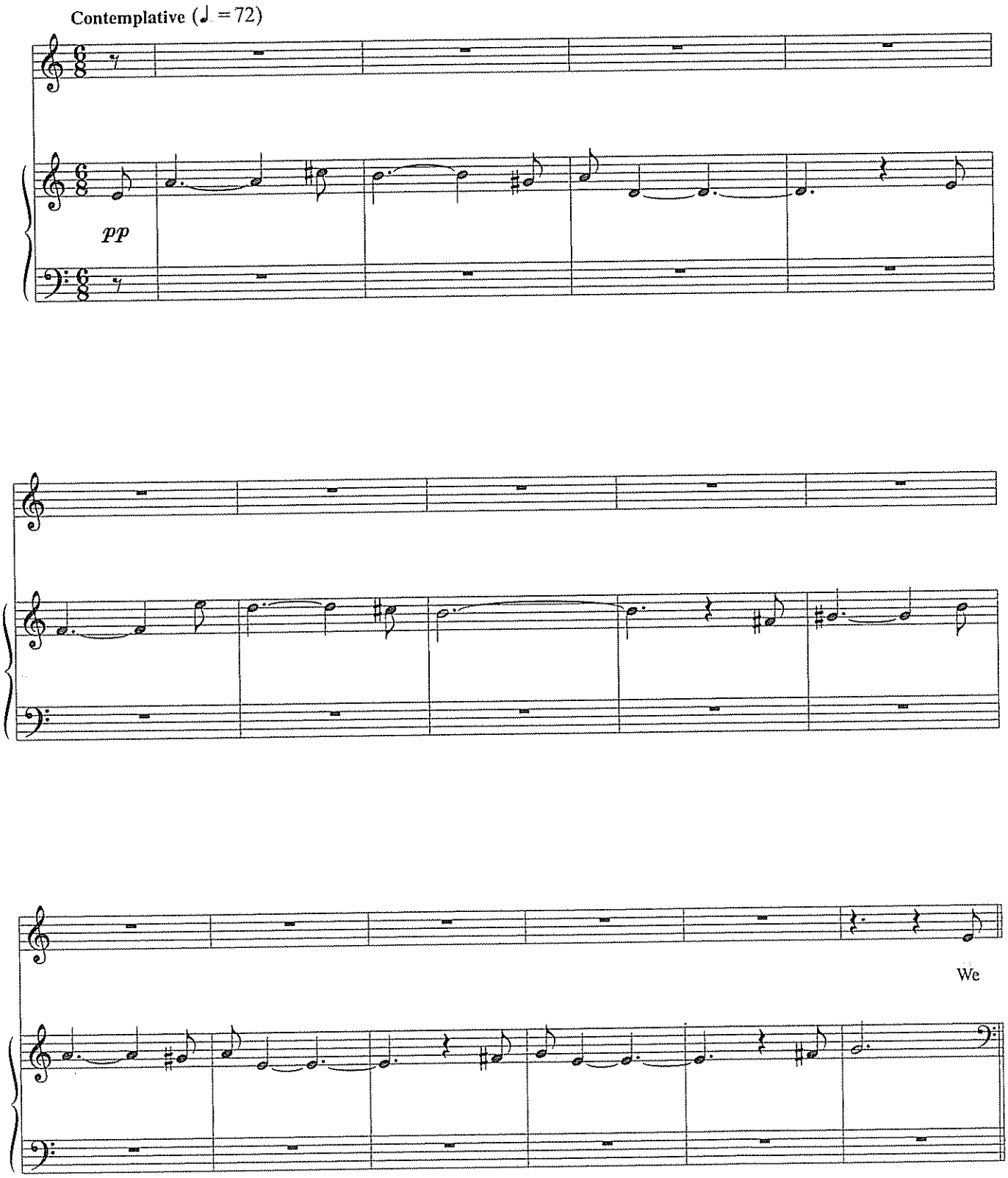

hand, a beau-ti-ful mel-o-dy from some en-chant-ed land, Down deep in my
heart, I hear it say, Is this the day?
I a-lone have heard this lone-ly strain,
mp molto cantabile
I a-lone have heard this glad re-frain, Must it be For-ev-er in-


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



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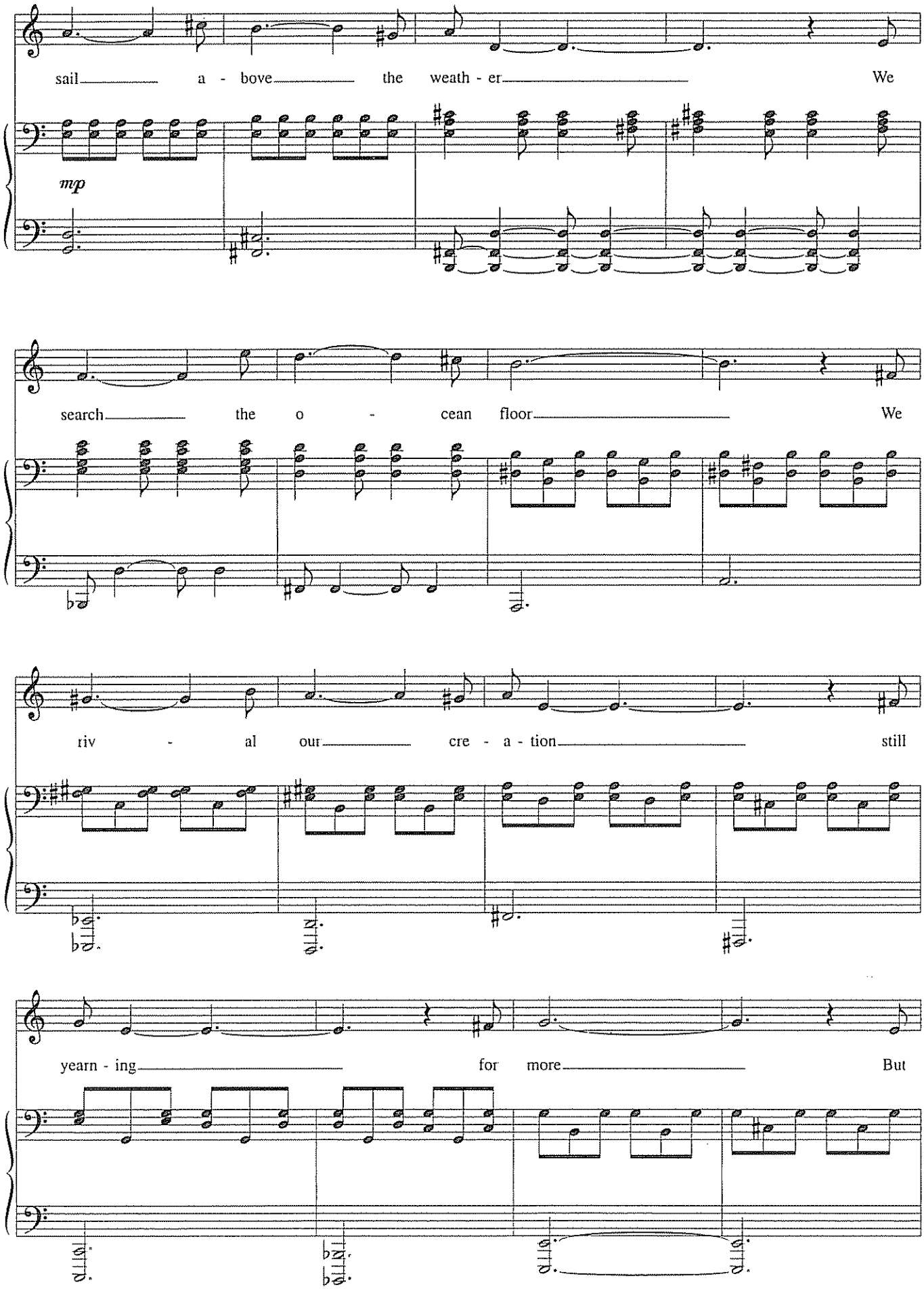
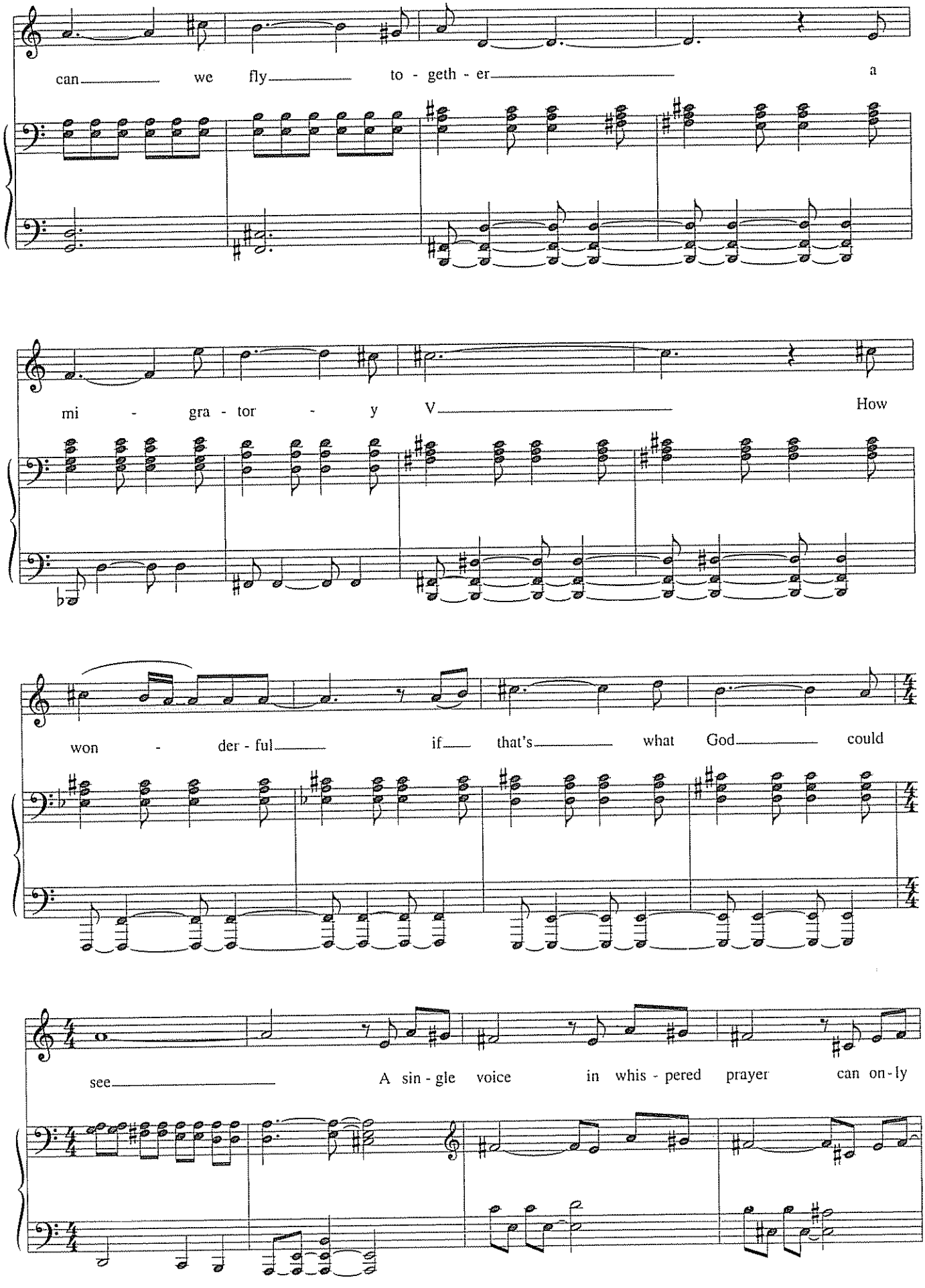
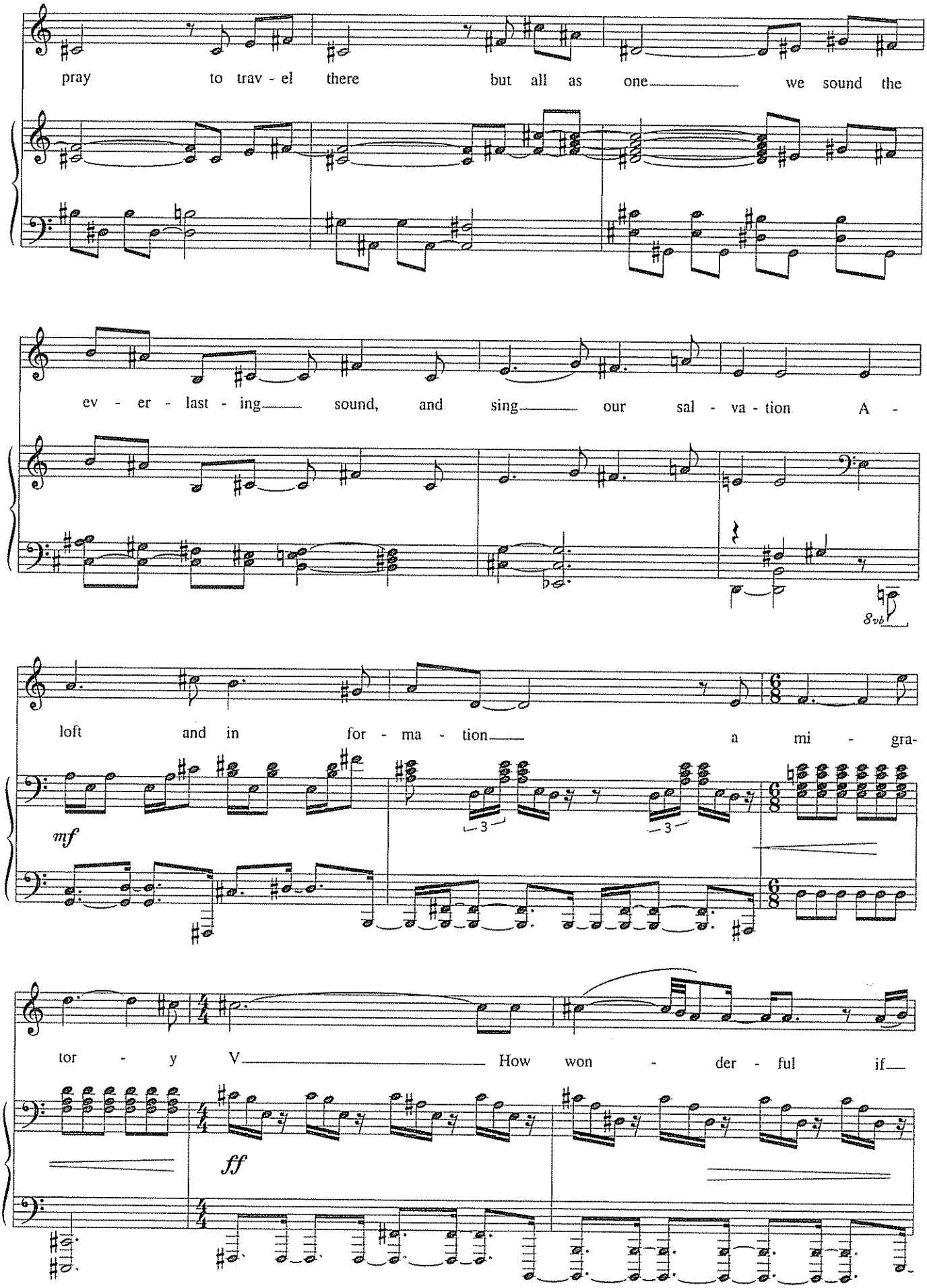
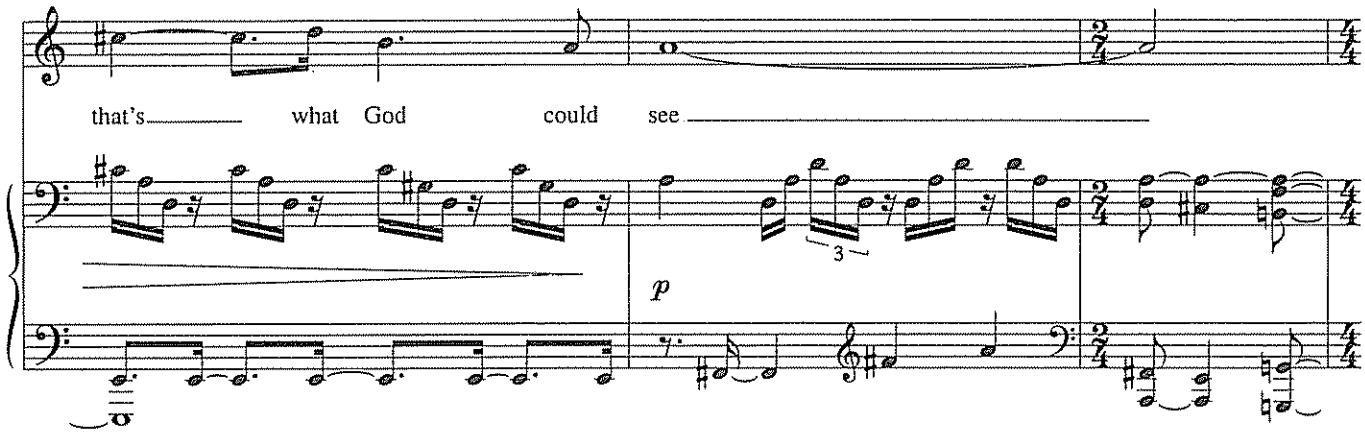
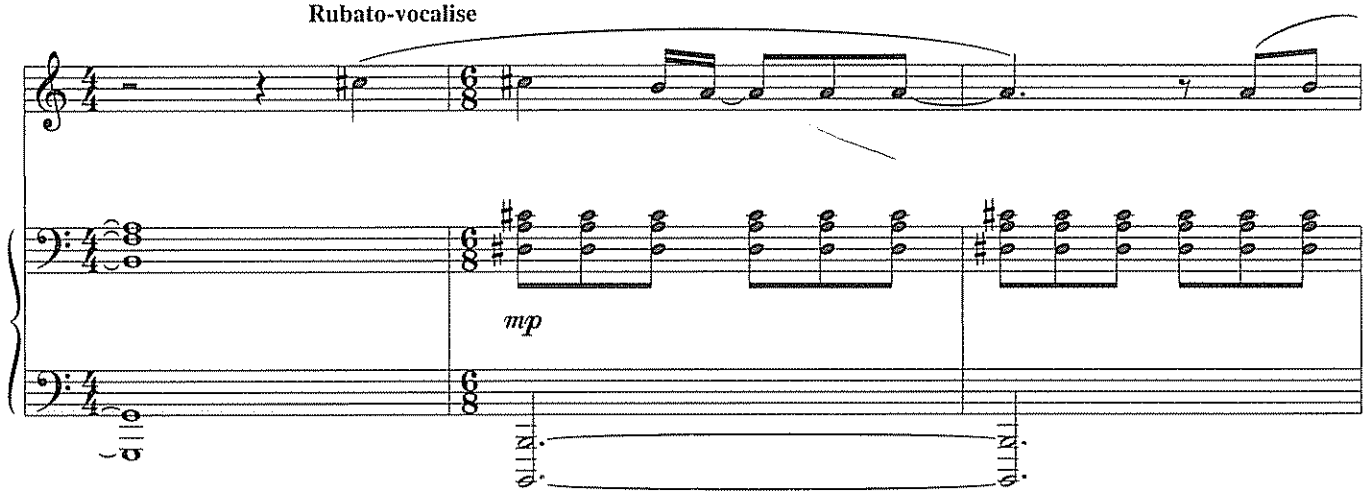
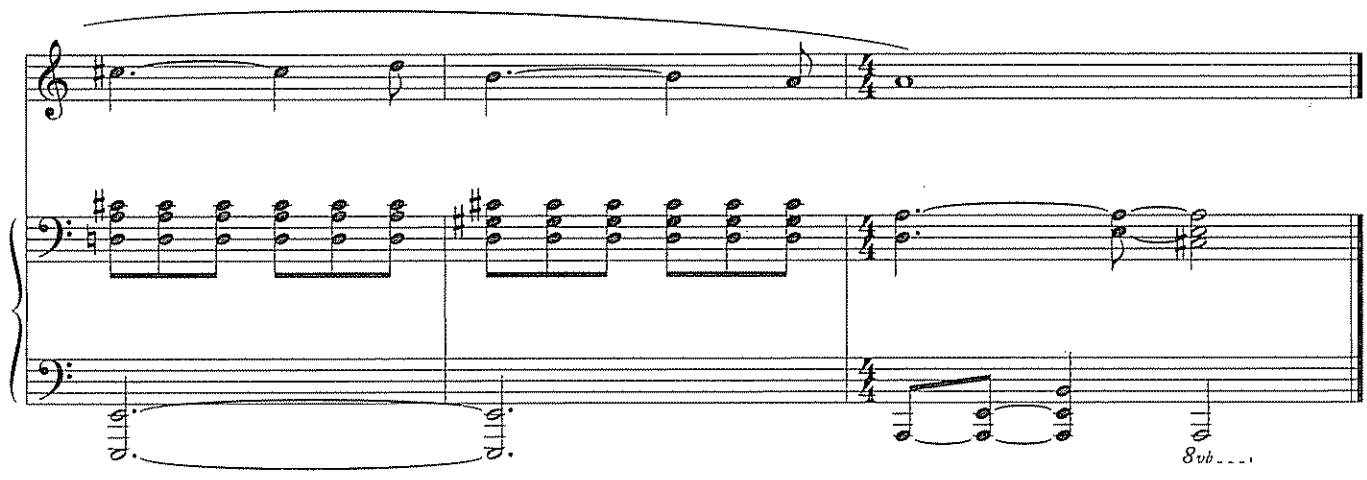

sail a - bove the weath - er We
mp
search the o - cean floor We
riv - al our cre - a - tion still
yearn - ing for more But


can we fly to - geth - er a
mi - gra - tor - y V How
won - der - ful if that's what God could
see A sin - gle voice in whis - pered prayer can on - ly


pray to trav - el there but all as one we sound the
ev - er - last - ing sound, and sing our sal - va - tion A -
8vb
loft and in for - ma - tion a mi - gra-
mf
3
3
tor - y V How won - der - ful if
ff


that's what God could see
p
3

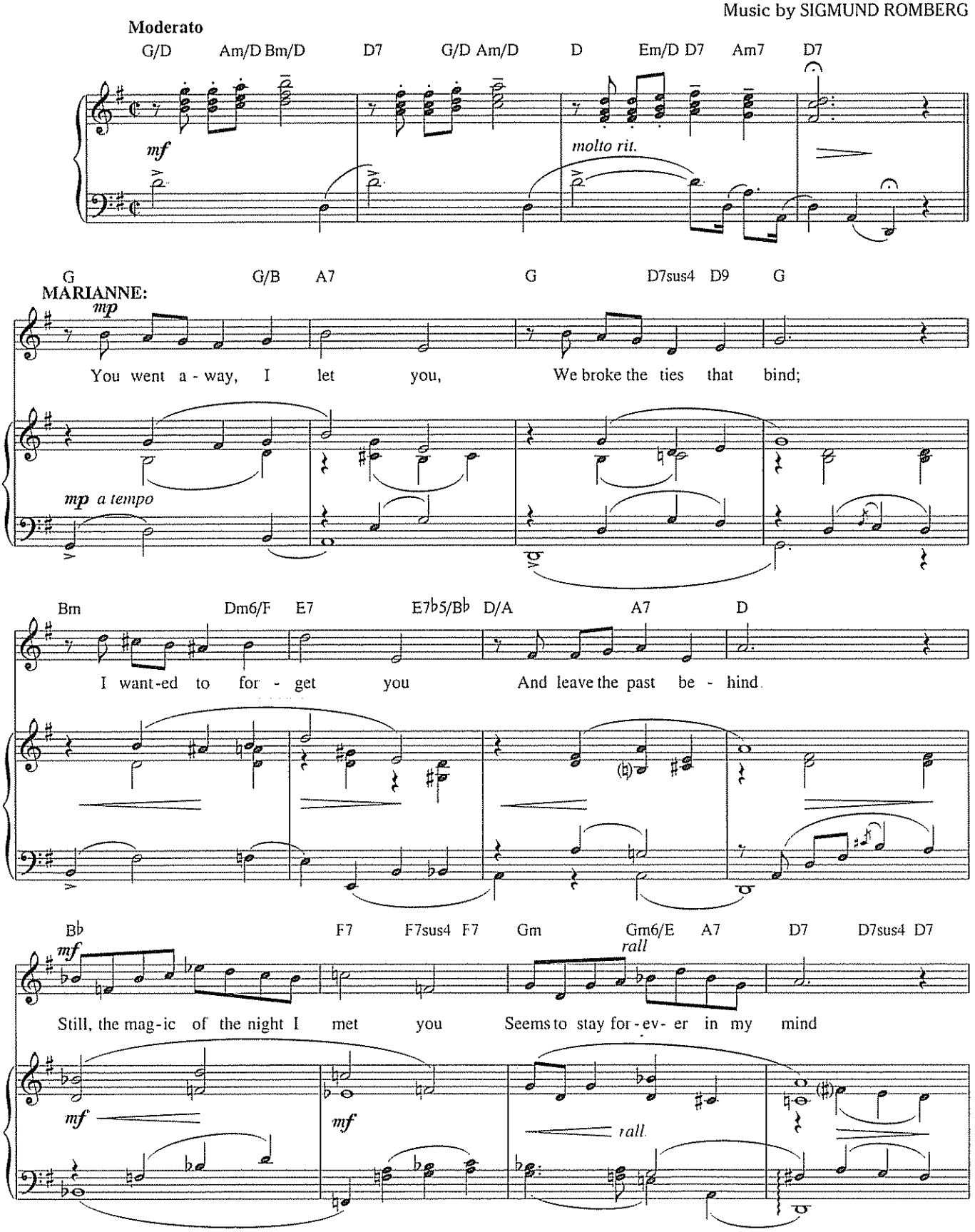

Rubato-vocalise
mp


8vb

LOVER, COME BACK TO ME

from *The New Moon*

Lyrics by OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG



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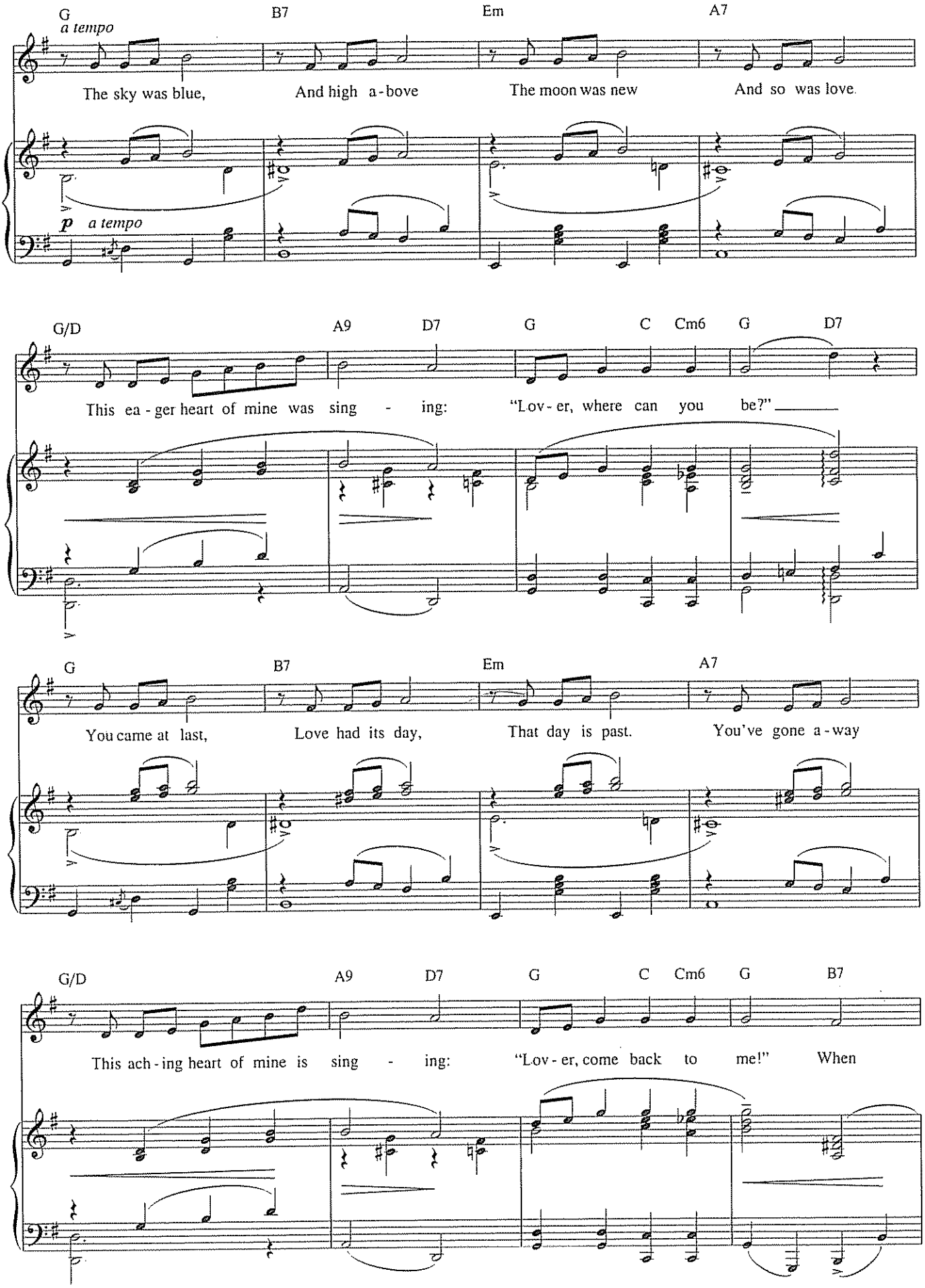
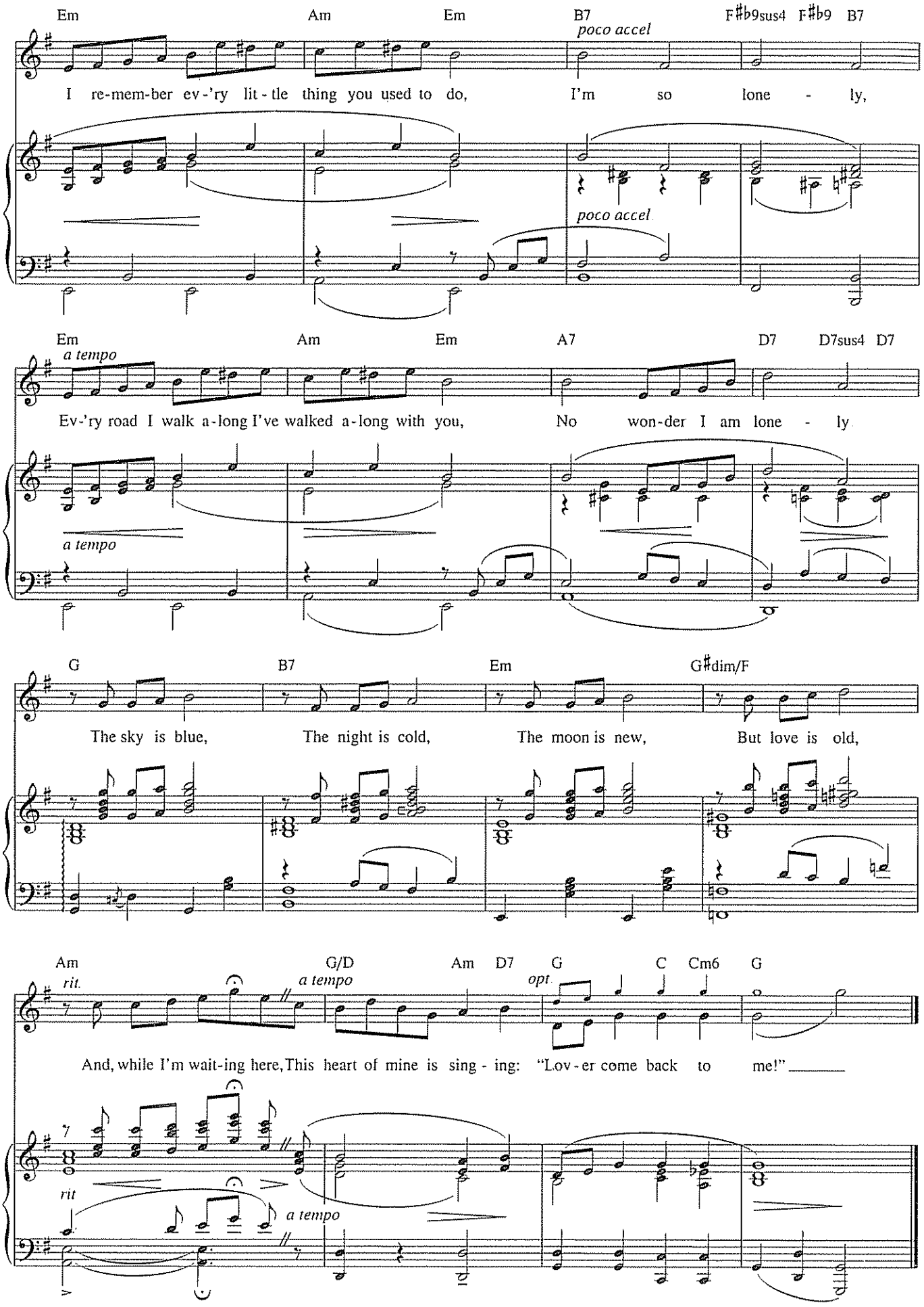
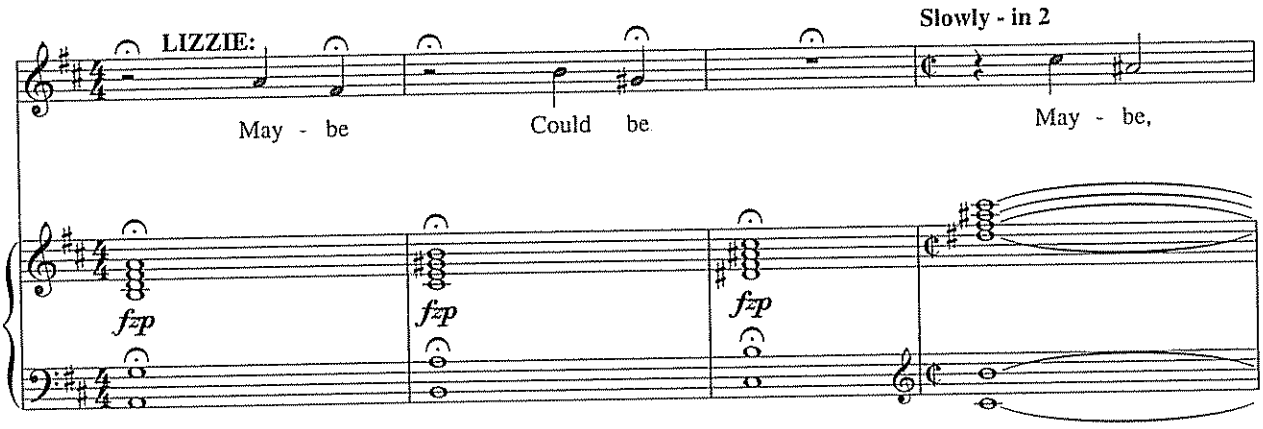

G
a tempo
B7
Em
A7
The sky was blue,
And high a - bove
The moon was new
And so was love.
p a tempo
G/D
A9
D7
G
C
Cm6
G
D7
This ea - ger heart of mine was sing - ing:
"Lov - er, where can you be?"
G
B7
Em
A7
You came at last,
Love had its day,
That day is past.
You've gone a - way
G/D
A9
D7
G
C
Cm6
G
B7
This ach - ing heart of mine is sing - ing:
"Lov - er, come back to me!"
When

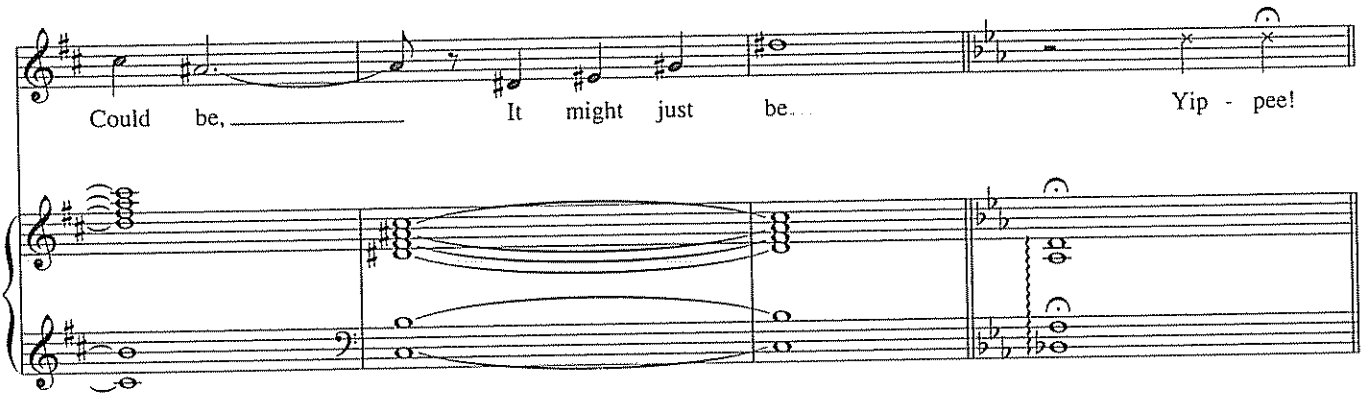

Em Am Em B7 F♯♭9sus4 F♯♭9 B7
poco accel
I re-mem-ber ev-'ry lit-tle thing you used to do, I'm so lone - ly,
poco accel
Em Am Em A7 D7 D7sus4 D7
a tempo
Ev-'ry road I walk a-long I've walked a-long with you, No won-der I am lone - ly
a tempo
G B7 Em G♯dim/F
The sky is blue, The night is cold, The moon is new, But love is old,
Am G/D Am D7 G C Cm6 G
rit. a tempo opt.
And, while I'm wait-ing here, This heart of mine is sing - ing: "Lov-er come back to me!"
rit a tempo

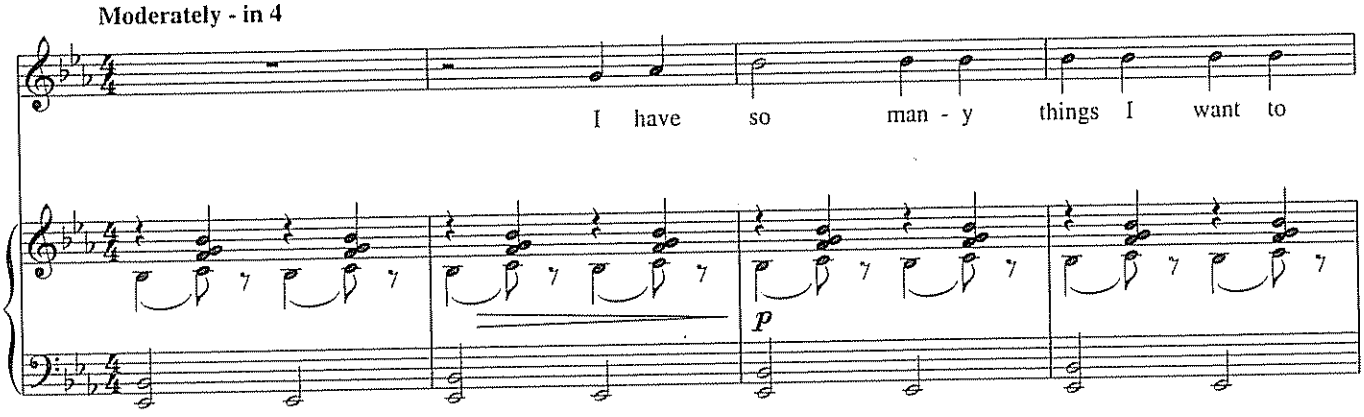
LOVE, DON'T TURN AWAY

from *110 In the Shade*

Words by TOM JONES
Music by HARVEY SCHMIDT







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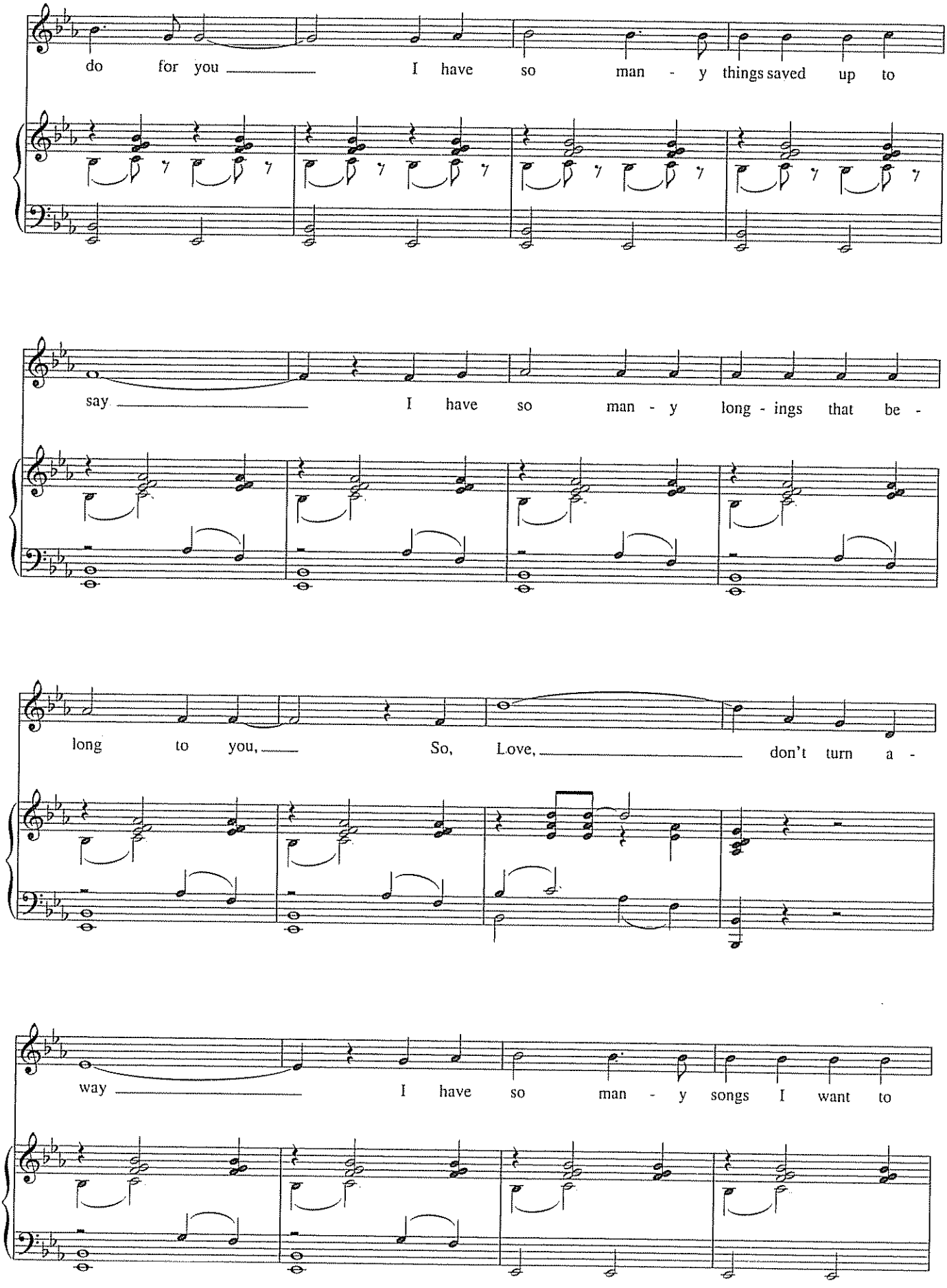
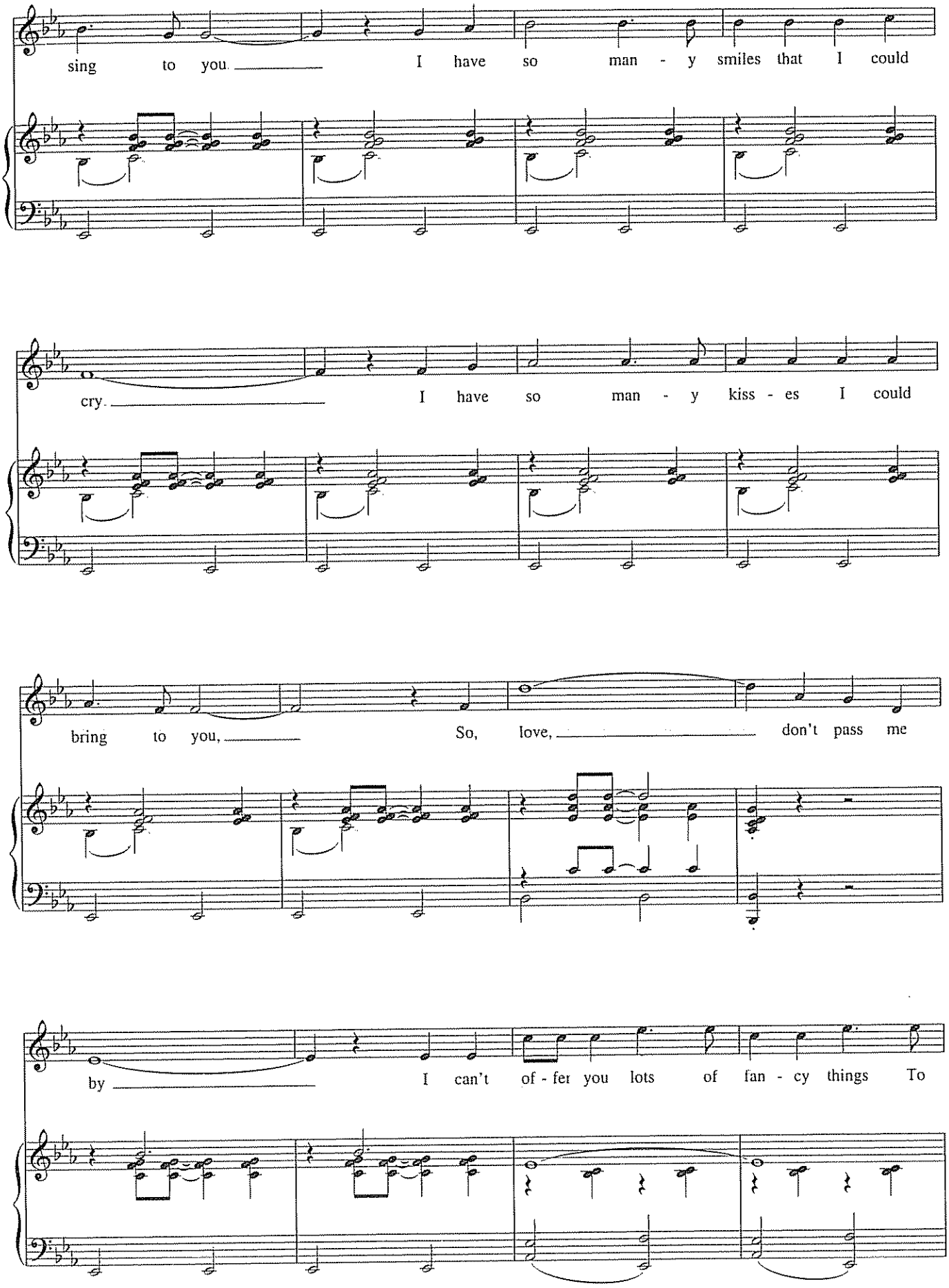
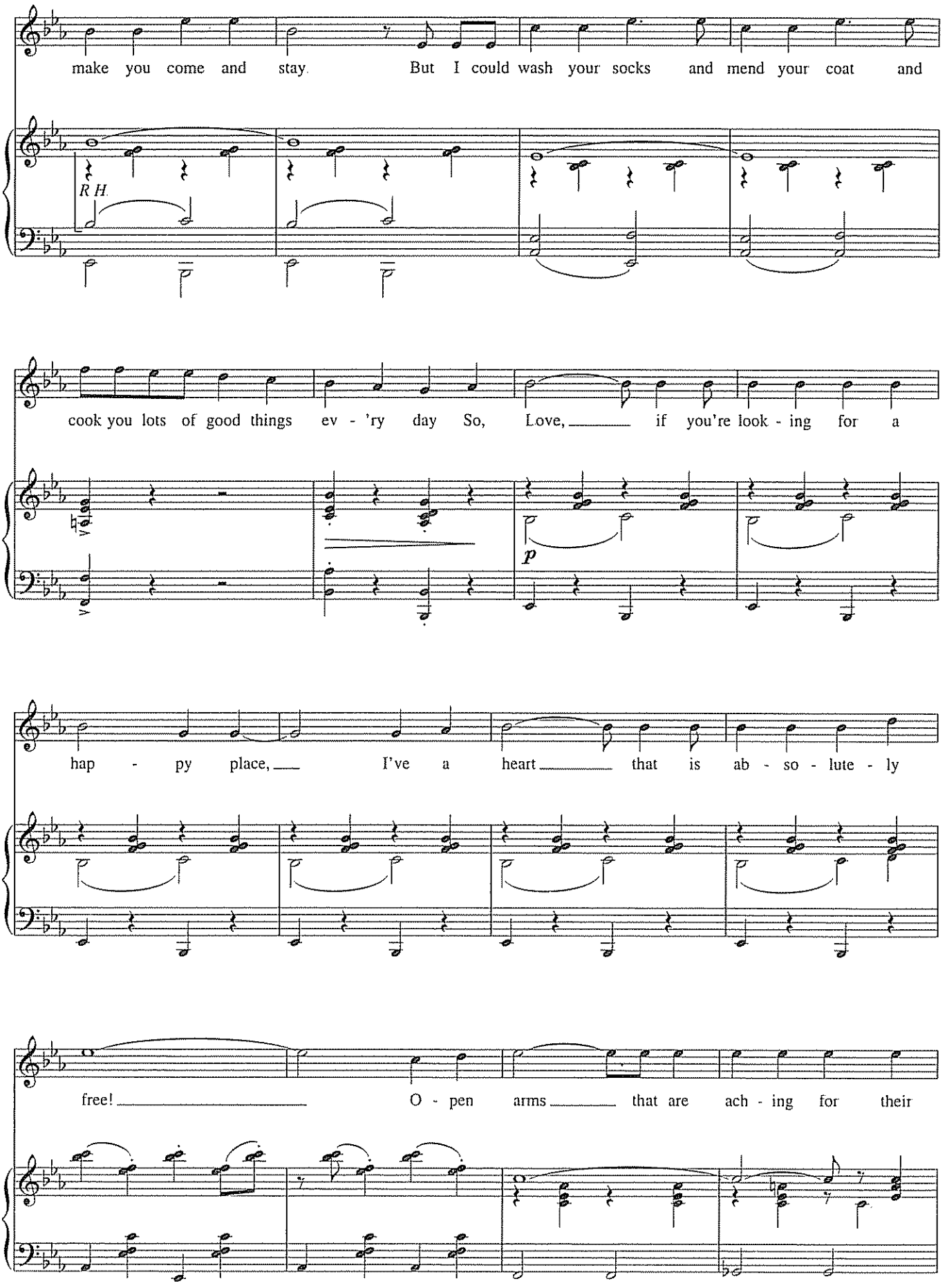
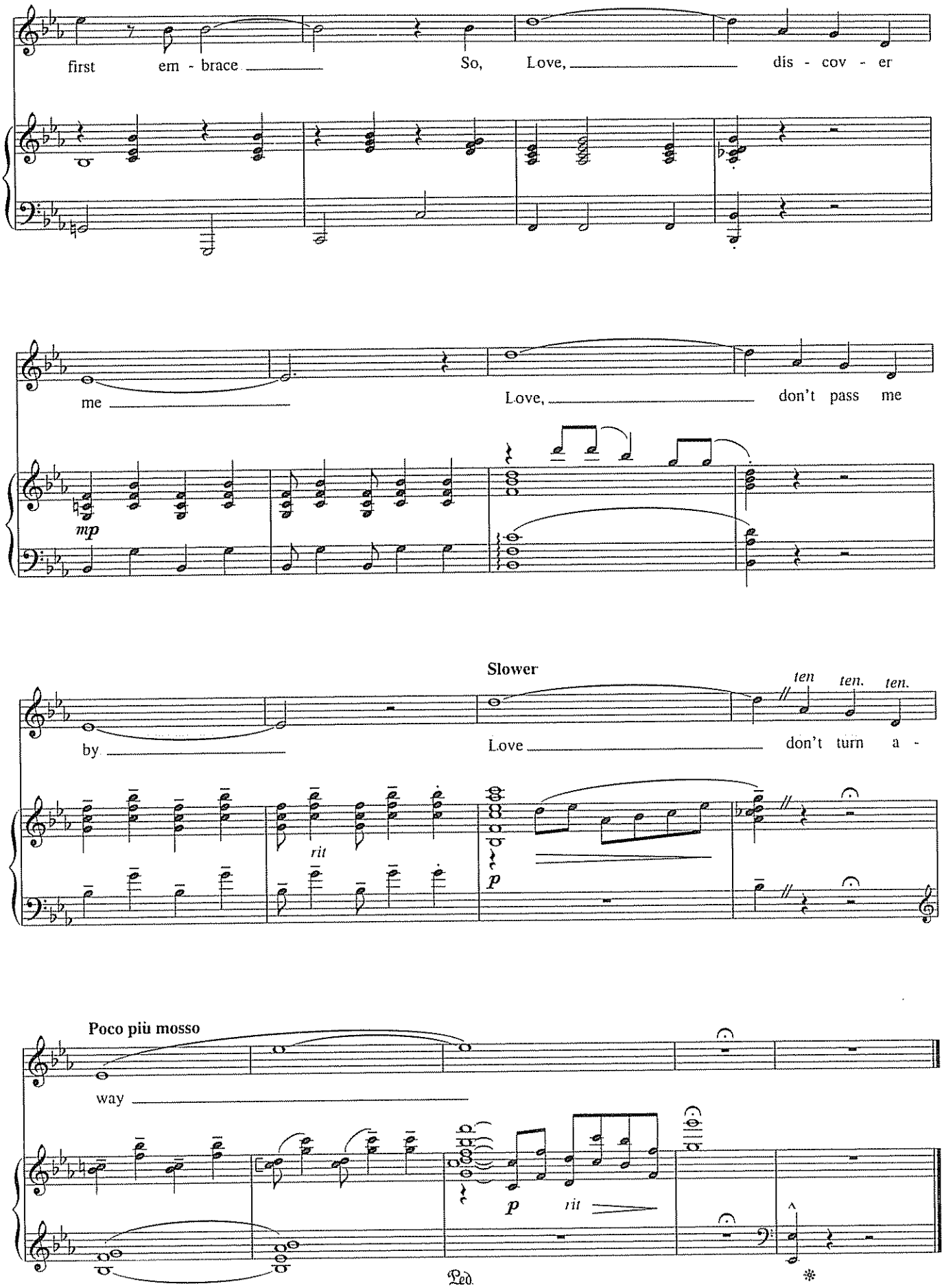

do for you I have so man - y things saved up to
say I have so man - y long - ings that be -
long to you, So, Love, don't turn a -
way I have so man - y songs I want to


sing to you. I have so man - y smiles that I could
cry. I have so man - y kiss - es I could
bring to you, So, love, don't pass me
by I can't of - fer you lots of fan - cy things To

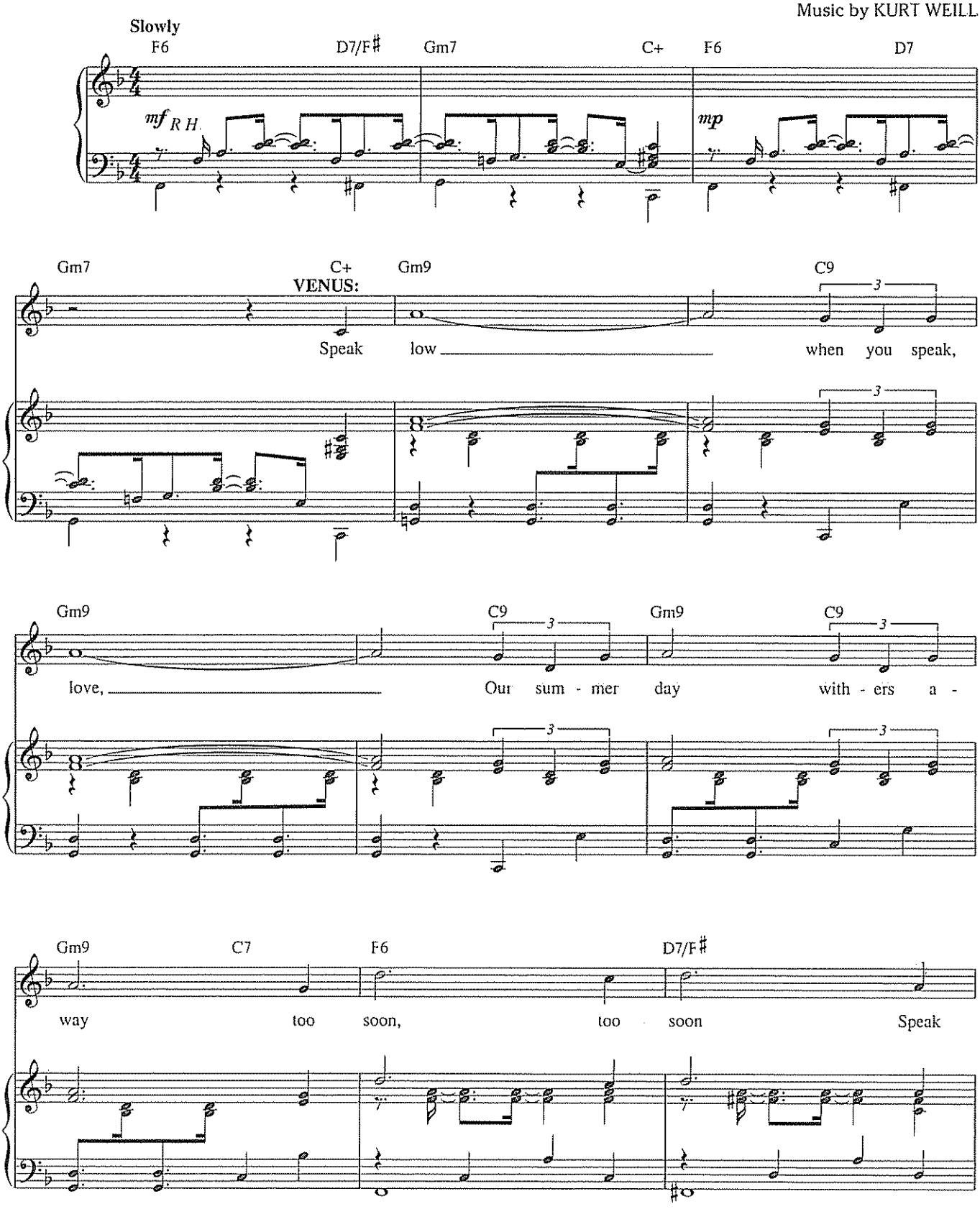

make you come and stay. But I could wash your socks and mend your coat and
R H.
cook you lots of good things ev - 'ry day So, Love, if you're look - ing for a
p
hap - py place, I've a heart that is ab - so - lute - ly
free! O - pen arms that are ach - ing for their


first em - brace
So, Love, dis - cov - er
me
Love, don't pass me
mp
Slower
ten. ten. ten.
by
Love don't turn a -
rit
p
Poco più mosso
way
p
rit
Ped.

SPEAK LOW

from the Musical Production *One Touch of Venus*

Words by OGDEN NASH
Music by KURT WEILL



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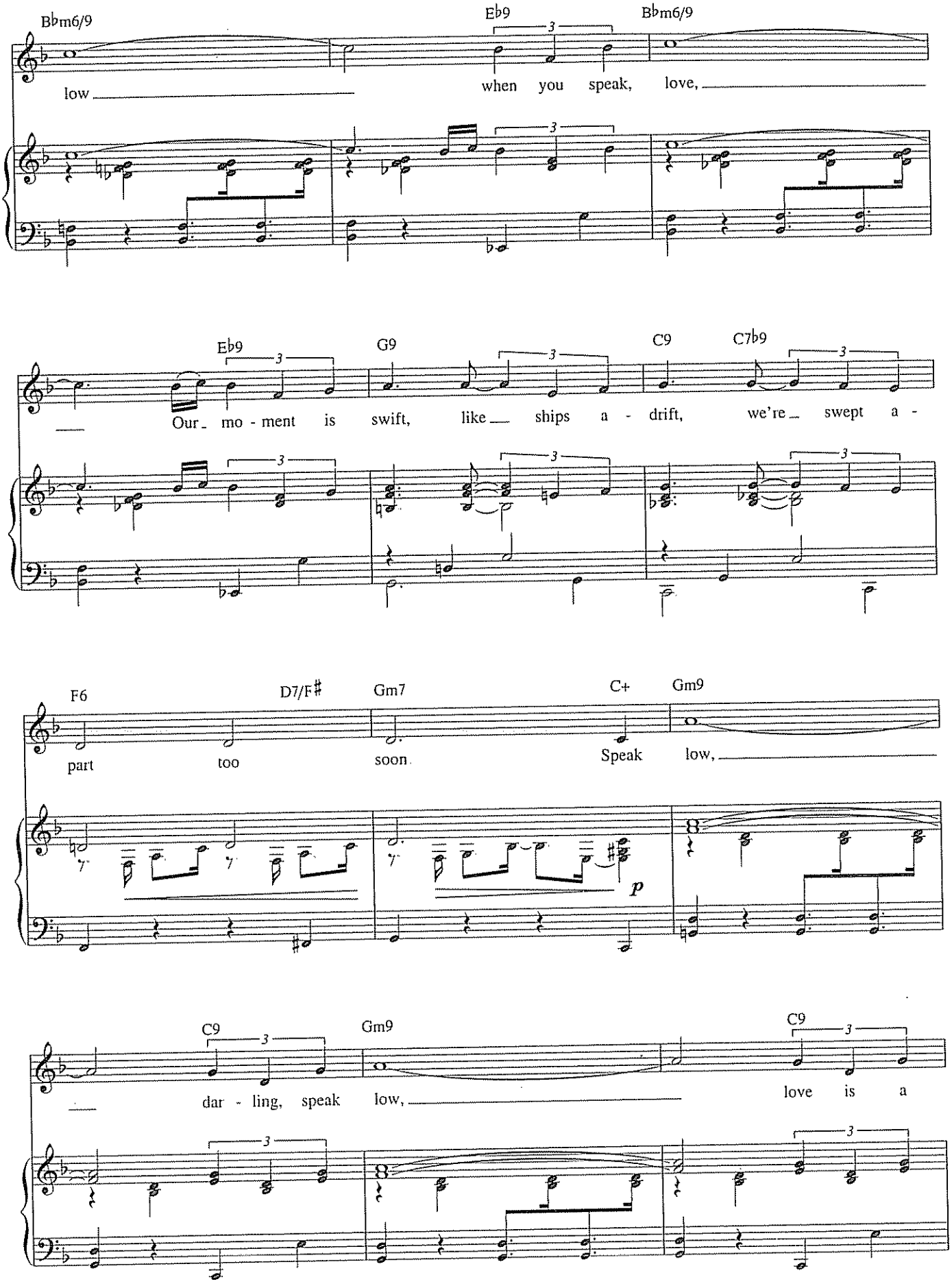
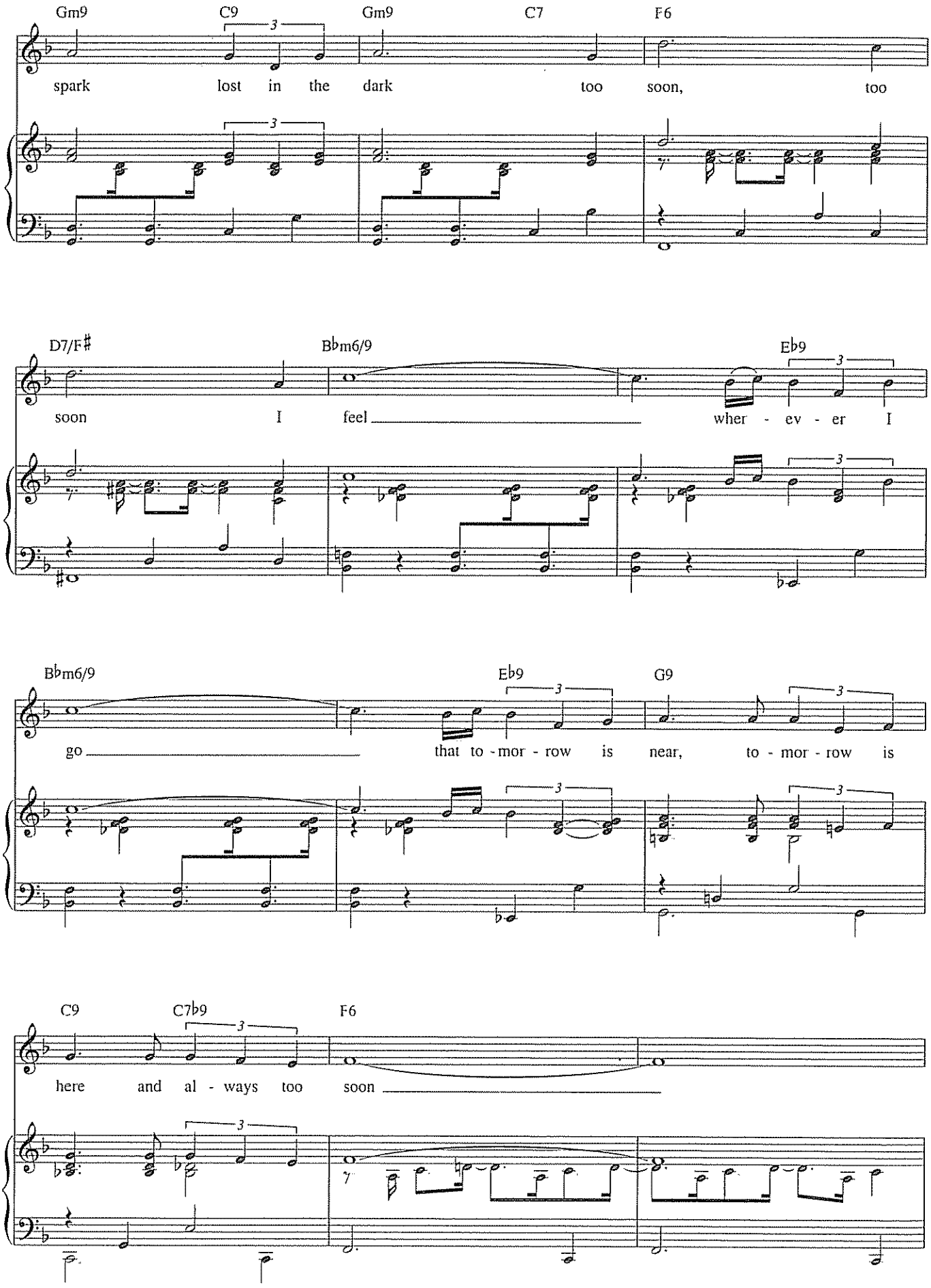
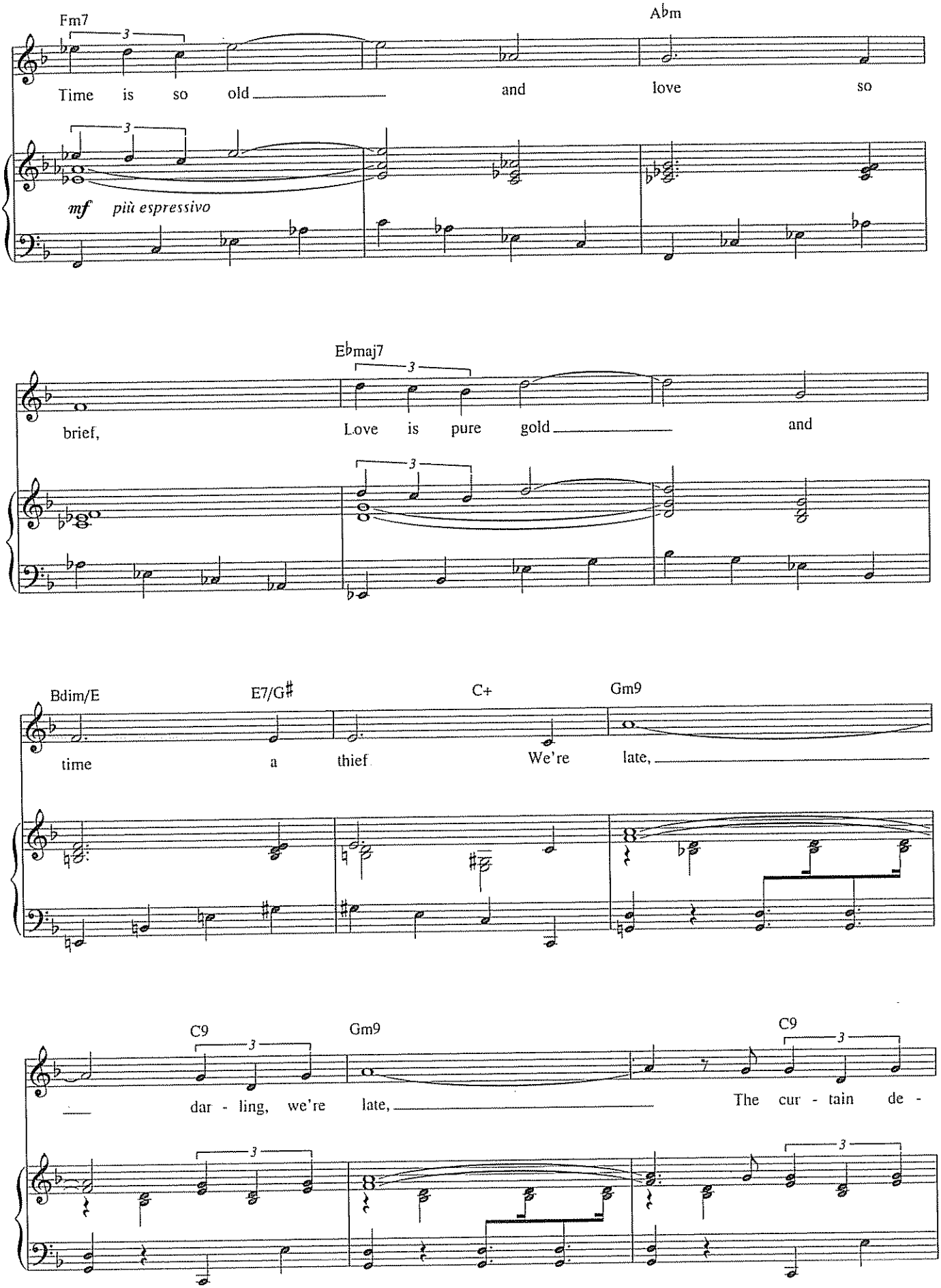
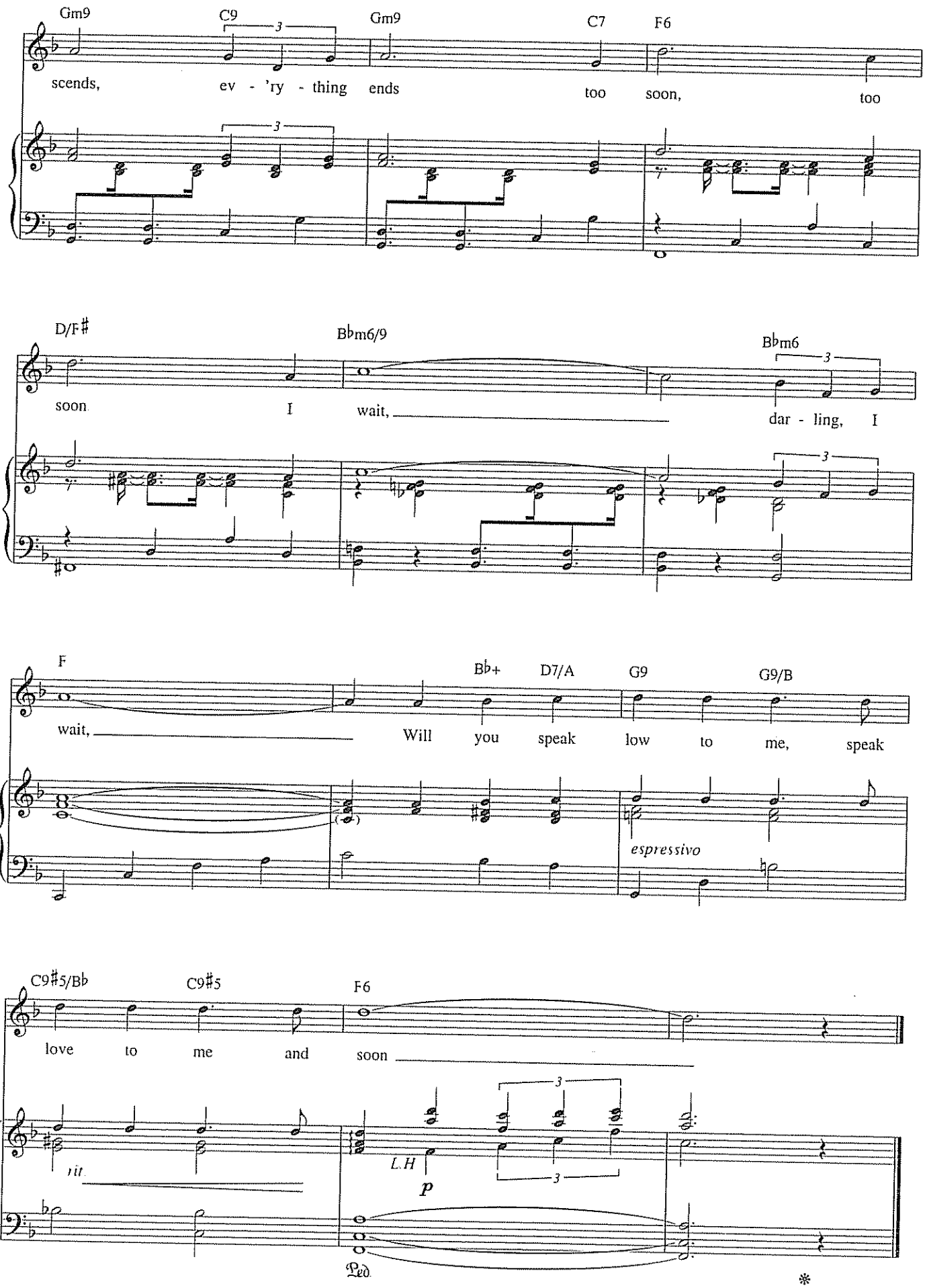

B♭m6/9
E♭9
B♭m6/9
low
when you speak, love,
E♭9
G9
C9
C7♭9
Our mo - ment is swift, like ships a - drift, we're swept a -
F6
D7/F♯
Gm7
C+
Gm9
part too soon. Speak low,
p
C9
Gm9
C9
dar - ling, speak low, love is a

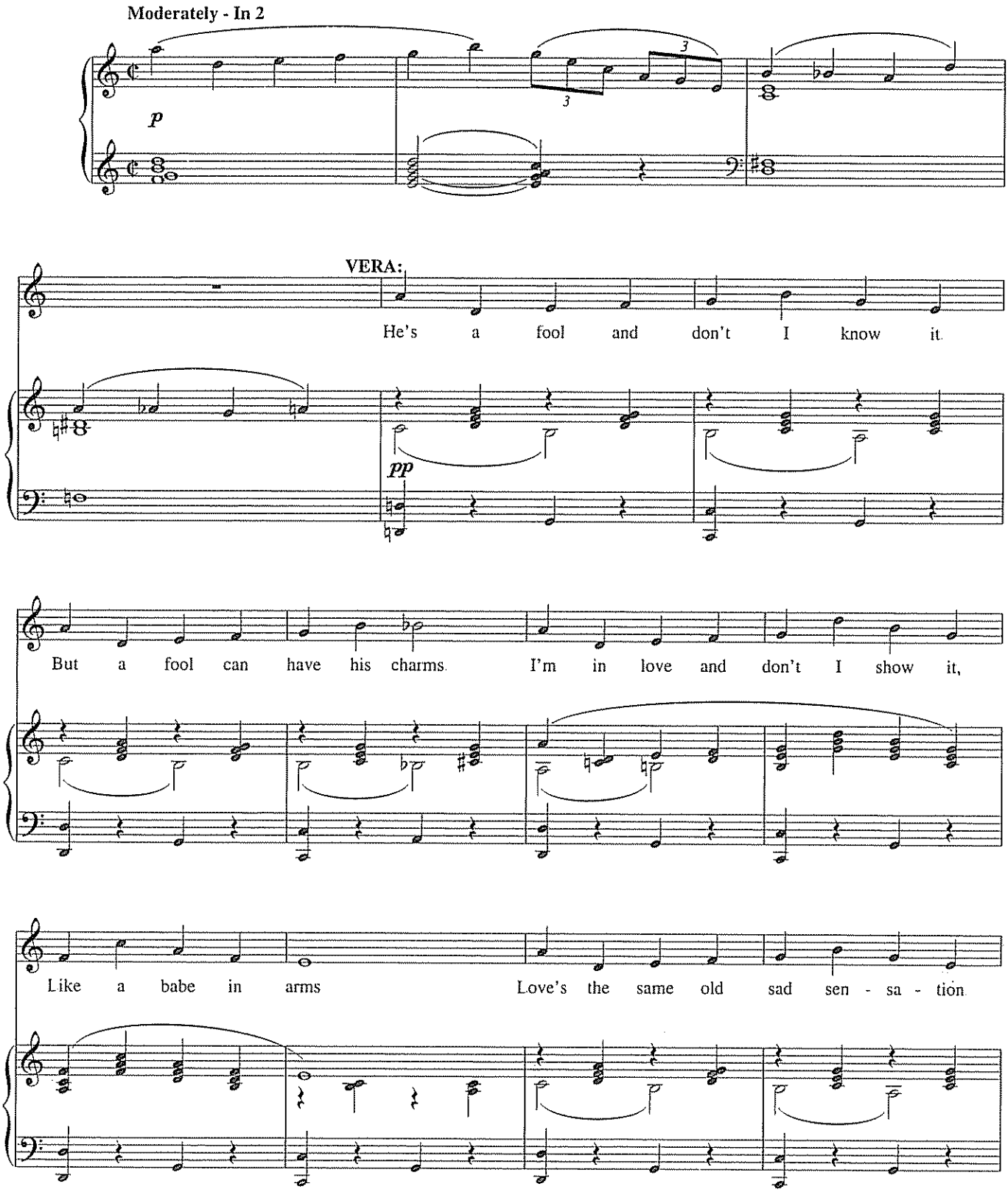

Gm9 C9 Gm9 C7 F6
spark lost in the dark too soon, too
D7/F♯ B♭m6/9 E♭9
soon I feel wher - ev - er I
B♭m6/9 E♭9 G9
go that to - mor - row is near, to - mor - row is
C9 C7♭9 F6
here and al - ways too soon


Fm7
A♭m
Time is so old and love so
mf più espressivo
E♭maj7
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♯
B♭m6/9
B♭m6
soon
I
wait,
dar - ling,
I
F
B♭+
D7/A
G9
G9/B
wait,
Will
you
speak
low
to
me,
speak
espressivo
C9♯5/B♭
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



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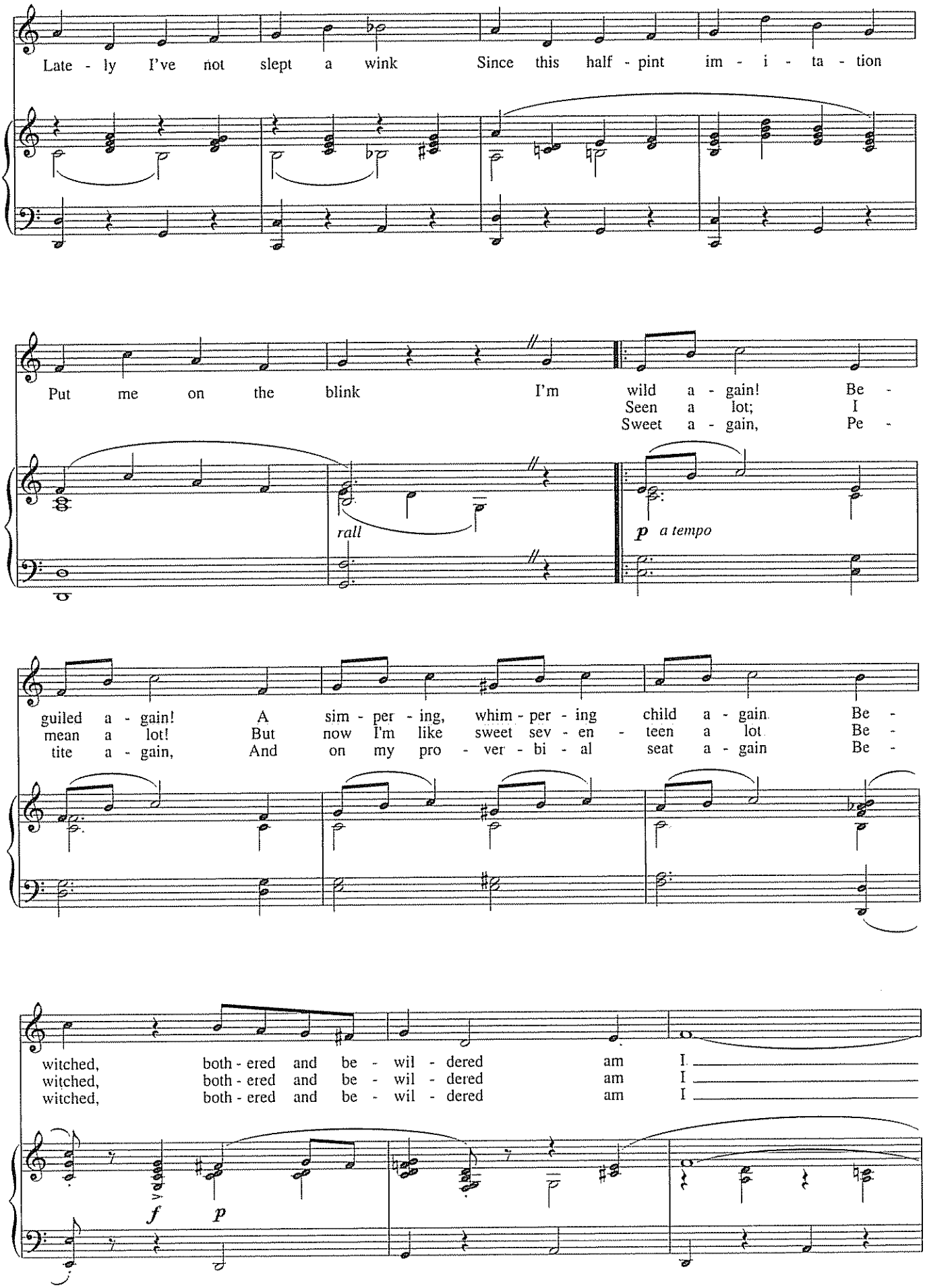
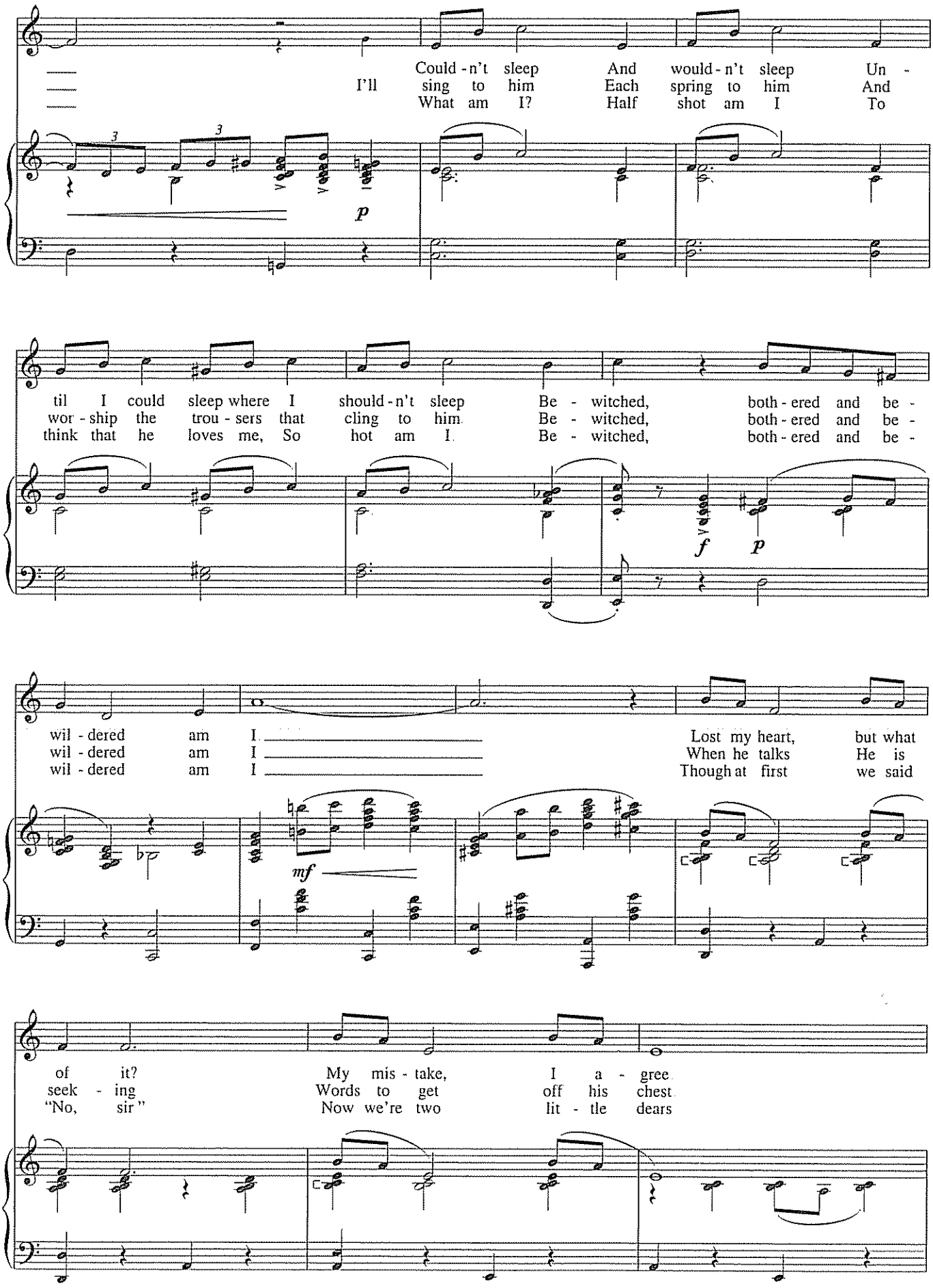
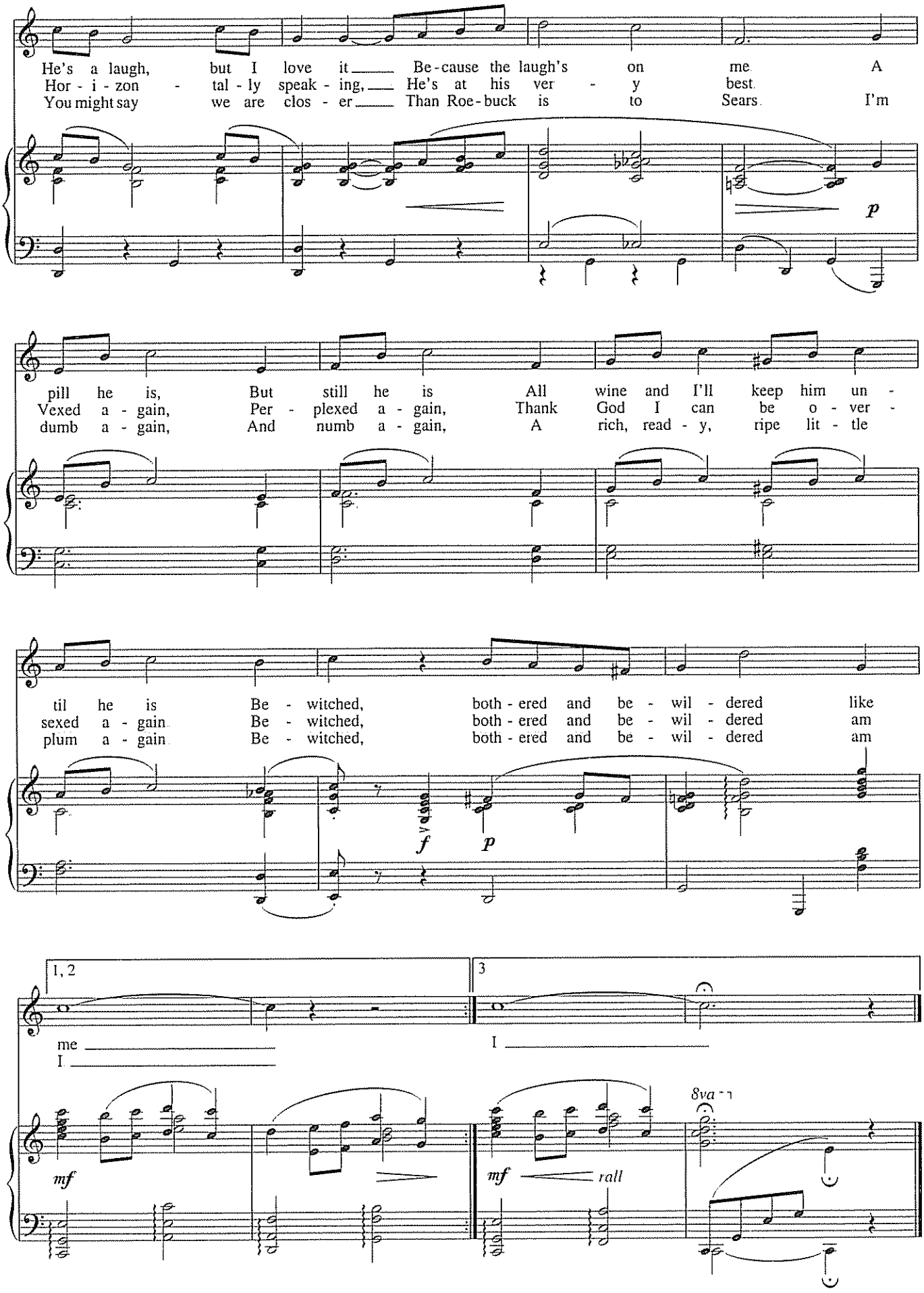
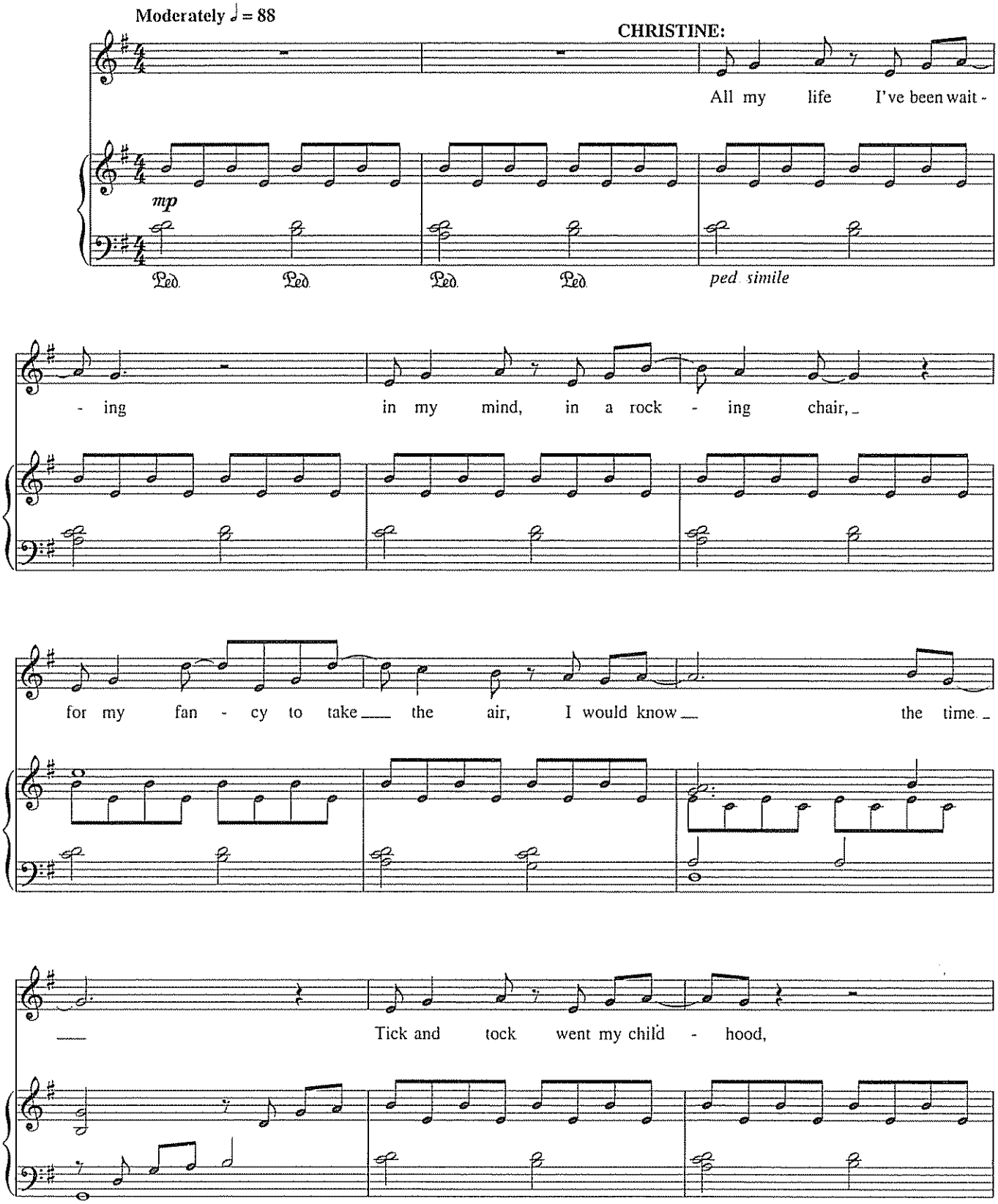

Late - ly I've not slept a wink Since this half - pint im - i - ta - tion
Put me on the blink I'm wild a - gain! Be -
Seen a lot; I
Sweet a - gain, Pe -
rall
p a tempo
guiled a - gain! A sim - per - ing, whim - per - ing child a - gain. Be -
mean a lot! But now I'm like sweet sev - en - teen a lot Be -
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
p
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 -
f p
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
mf
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.
You might say we are clos-er Than Roe-buck is to Sears I'm
p
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
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
f
p
1, 2
3
me
I
I
mf
mf
rall
8va

HOME
from *Phantom*

Words and Music by
MAURY YESTON



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

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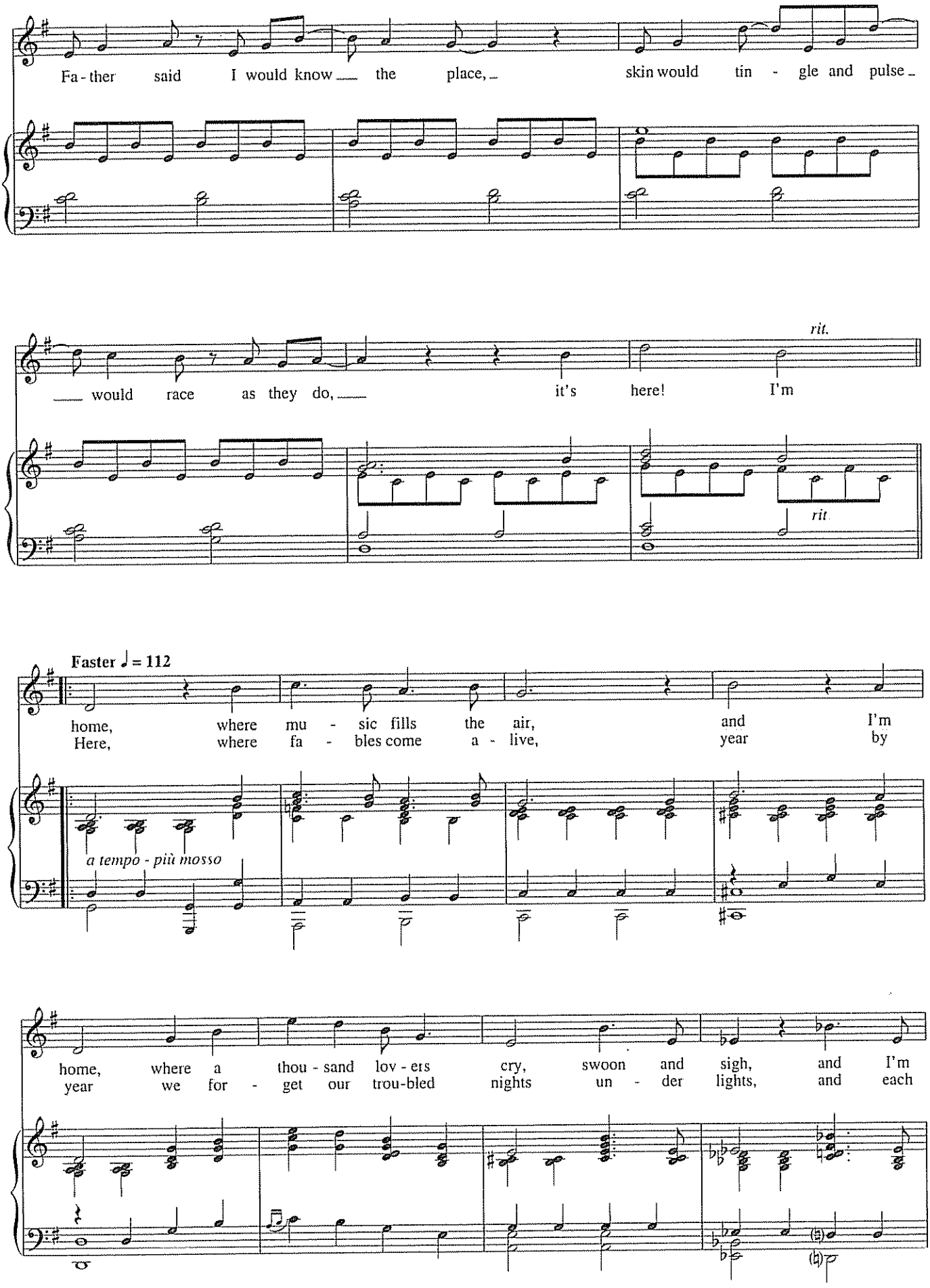
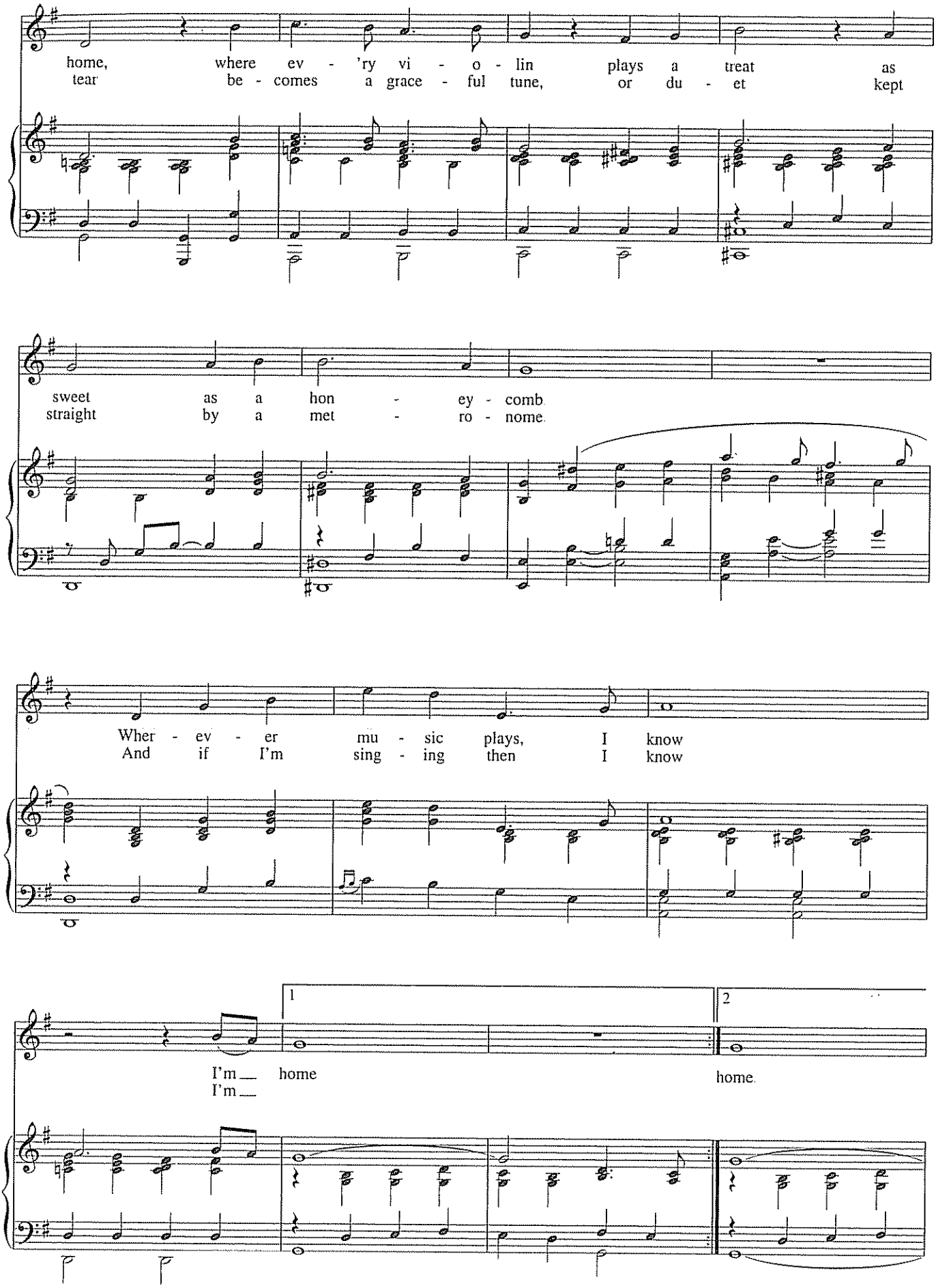
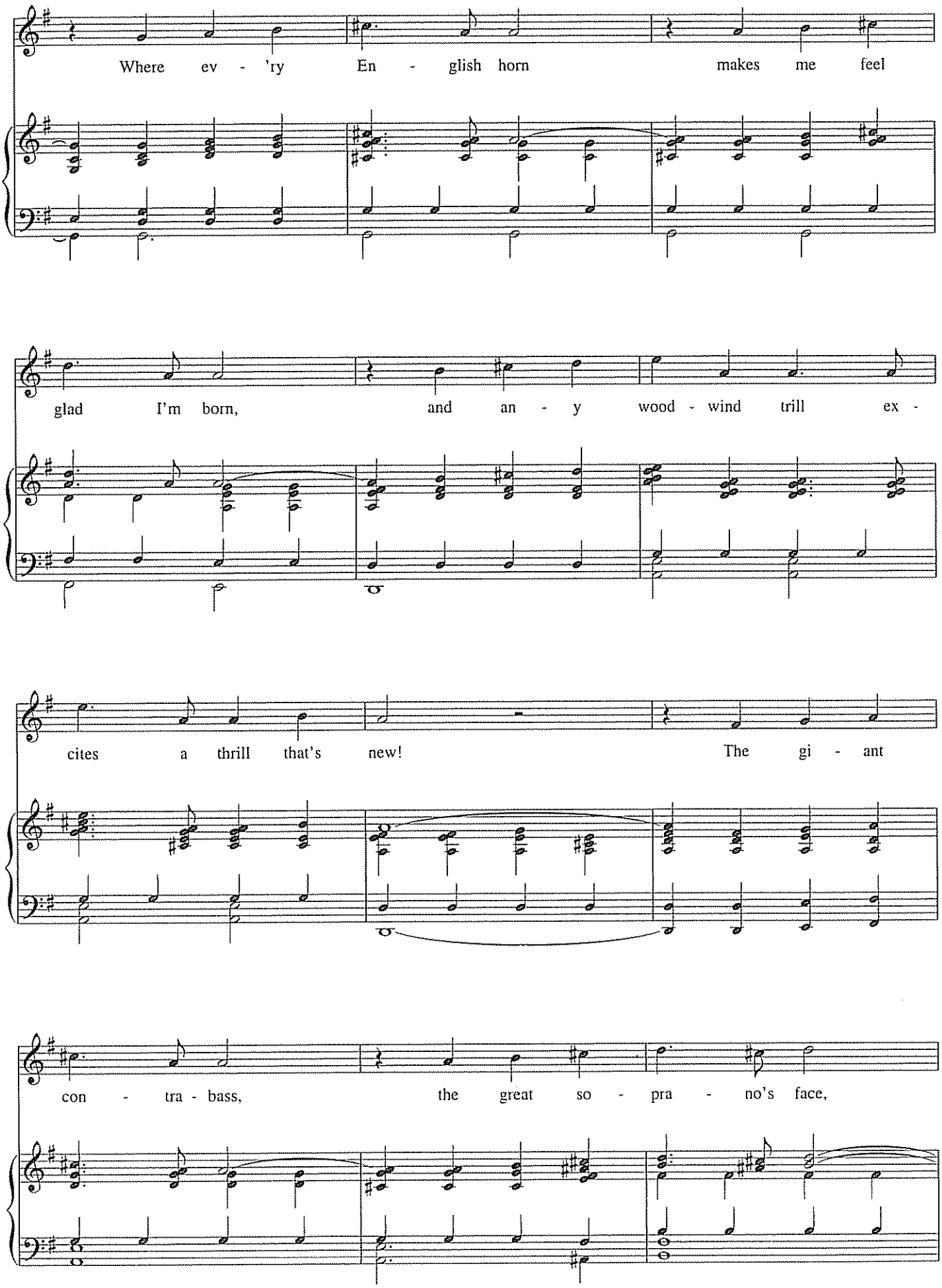
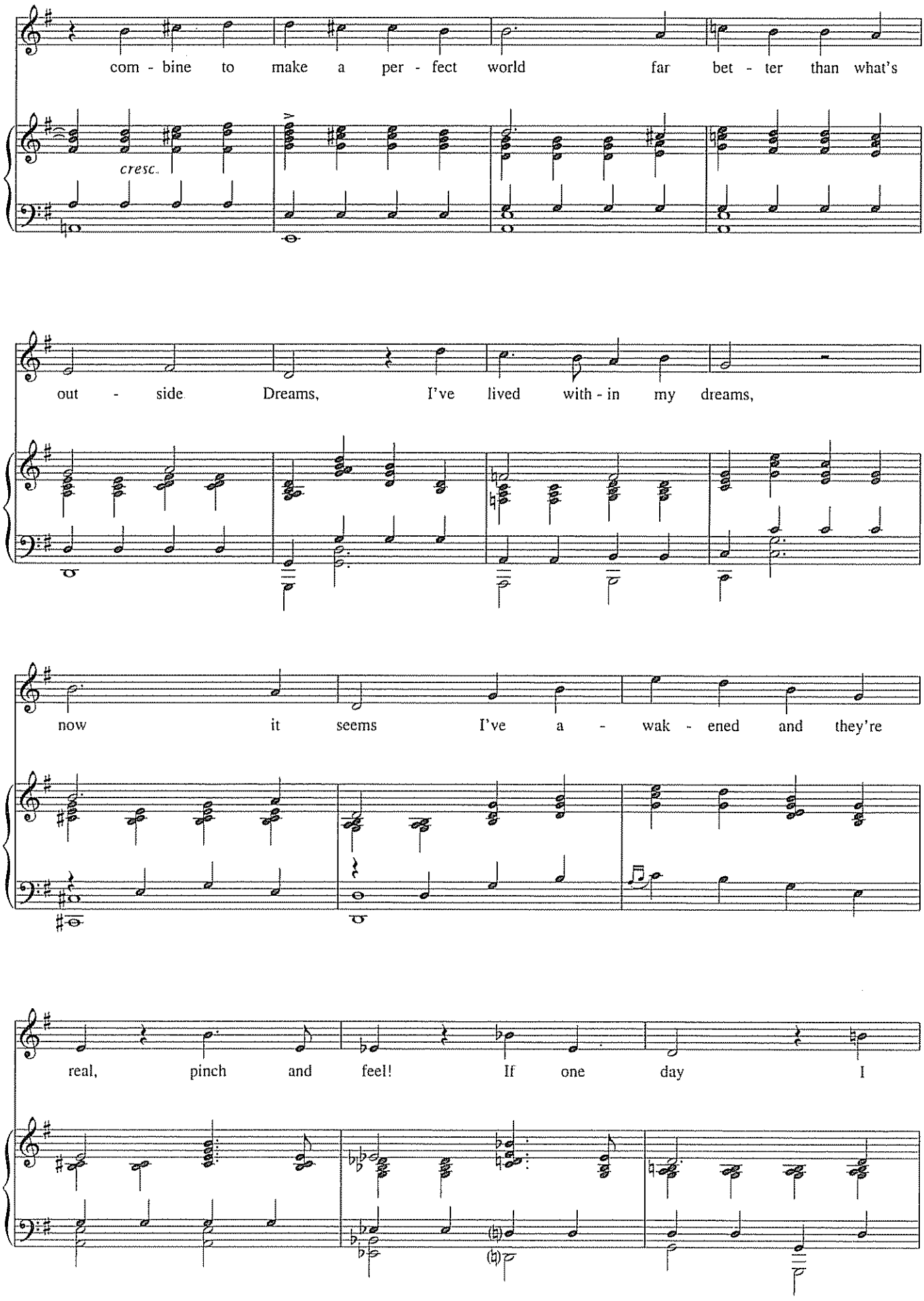
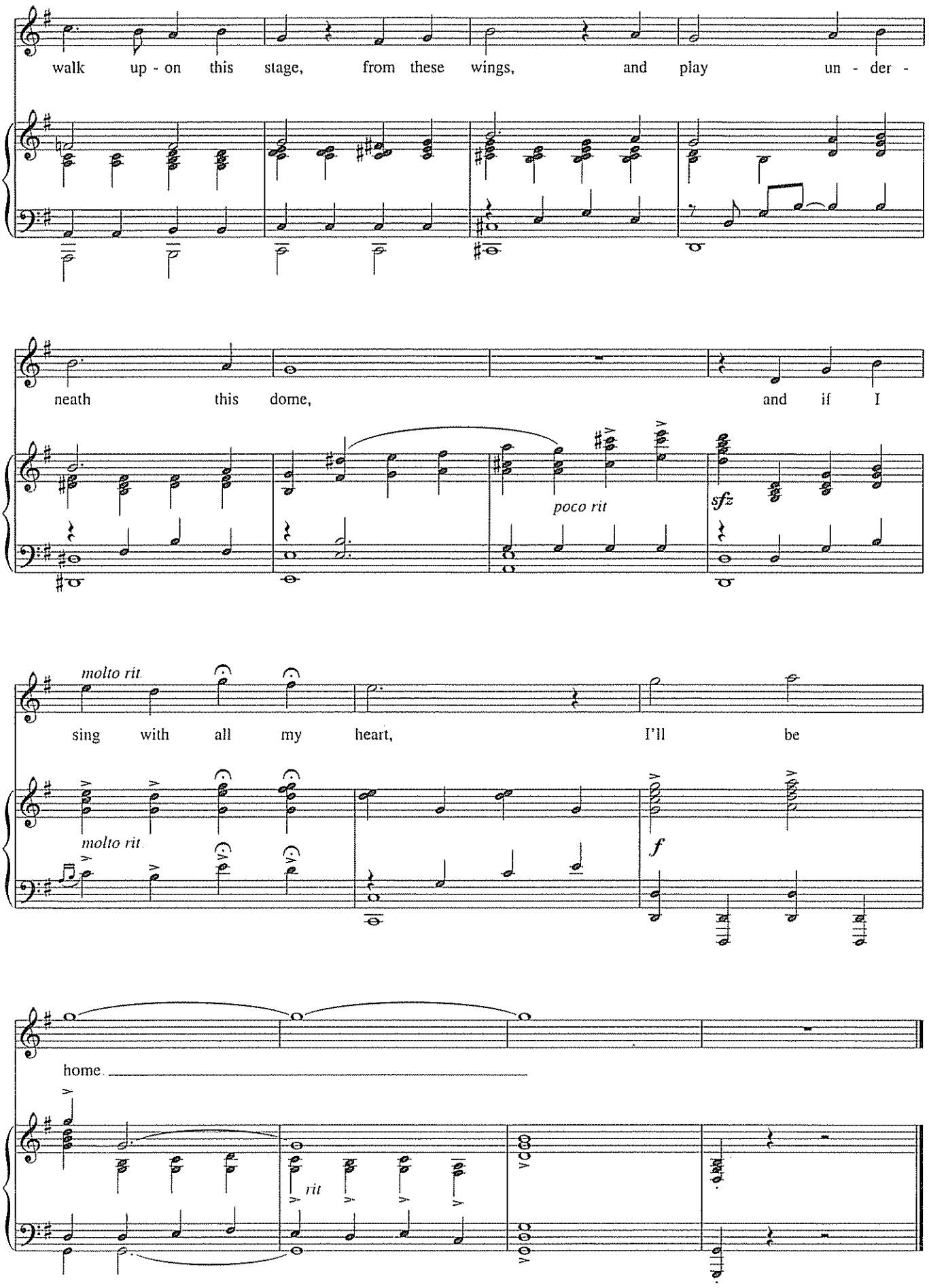

Fa - ther said I would know the place, skin would tin - gle and pulse
would race as they do, it's here! I'm
rit.
rit.
Faster ♩ = 112
home, where mu - sic fills the air, and I'm
Here, where fa - bles come a - live, year by
a tempo - più mosso
home, where a thou - sand lov - ers cry, swoon and sigh, and 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
1
2
I'm home
I'm
home.


Where ev - 'ry En - glish horn makes me feel
glad I'm born, and an - y wood - wind trill ex -
cites a thrill that's new! The gi - ant
con - tra - bass, the great so - pra - no's face,

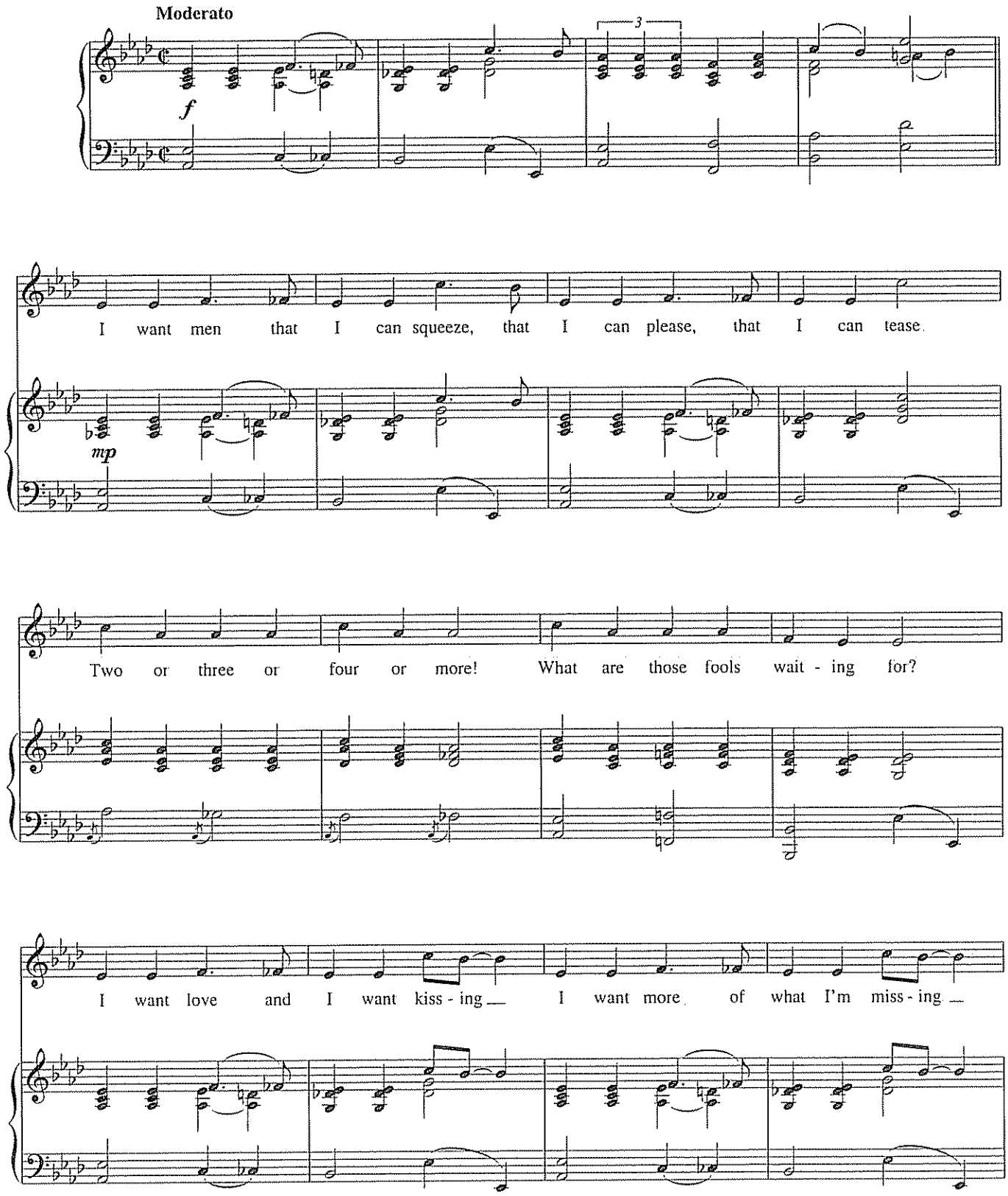

com - bine to make a per - fect world far bet - ter than what's
cresc.
out - side Dreams, I've lived with - in my dreams,
now it seems I've a - wak - ened and they're
real, pinch and feel! If one day I


walk up - on this stage, from these wings, and play un - der -
neath this dome, and if I
poco rit
sfz
molto rit
sing with all my heart, I'll be
molto rit
f
home.
rit

NOBODY MAKES A PASS AT ME

from *Pins and Needles*

Words and Music by
HAROLD ROME



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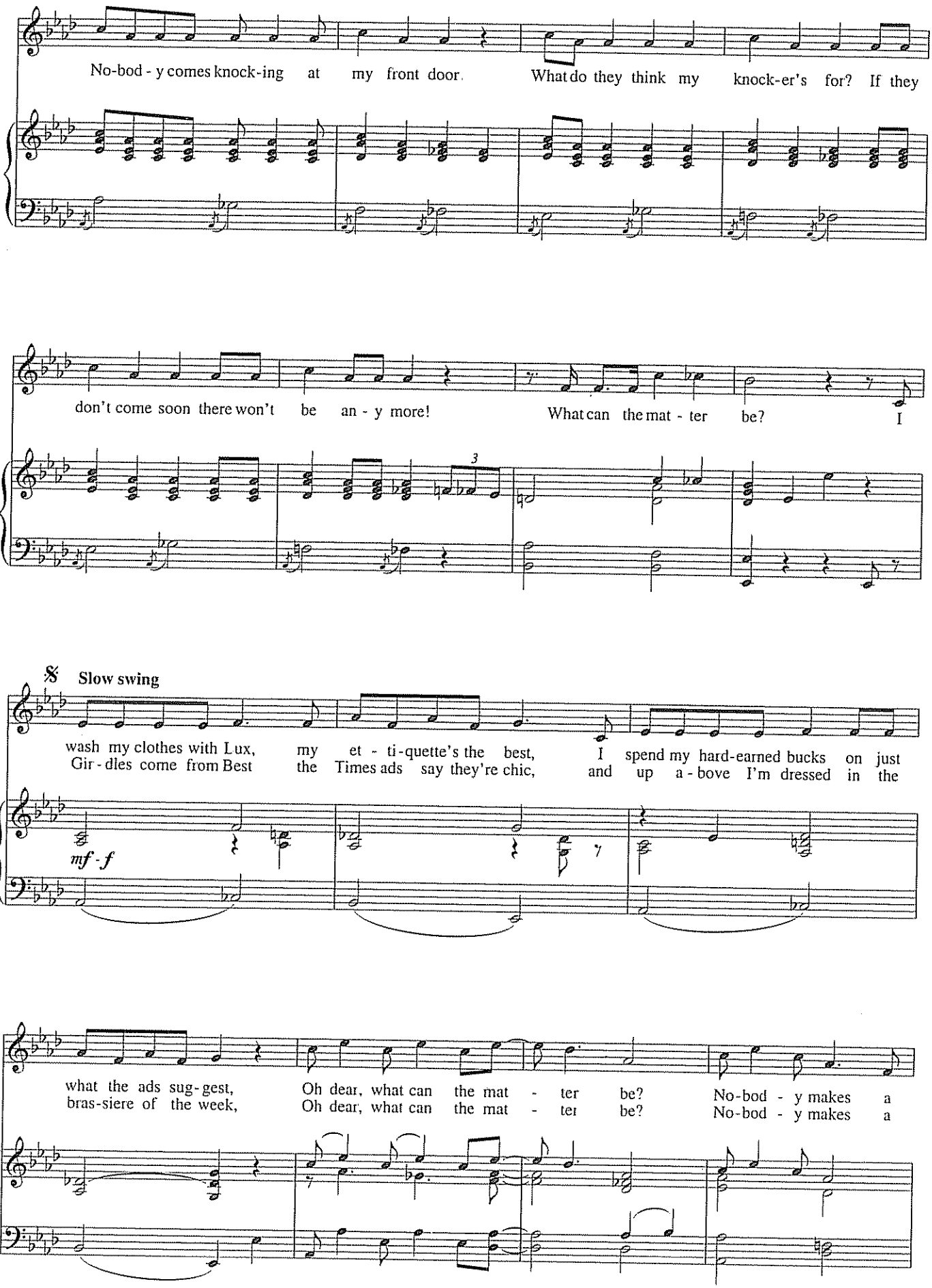
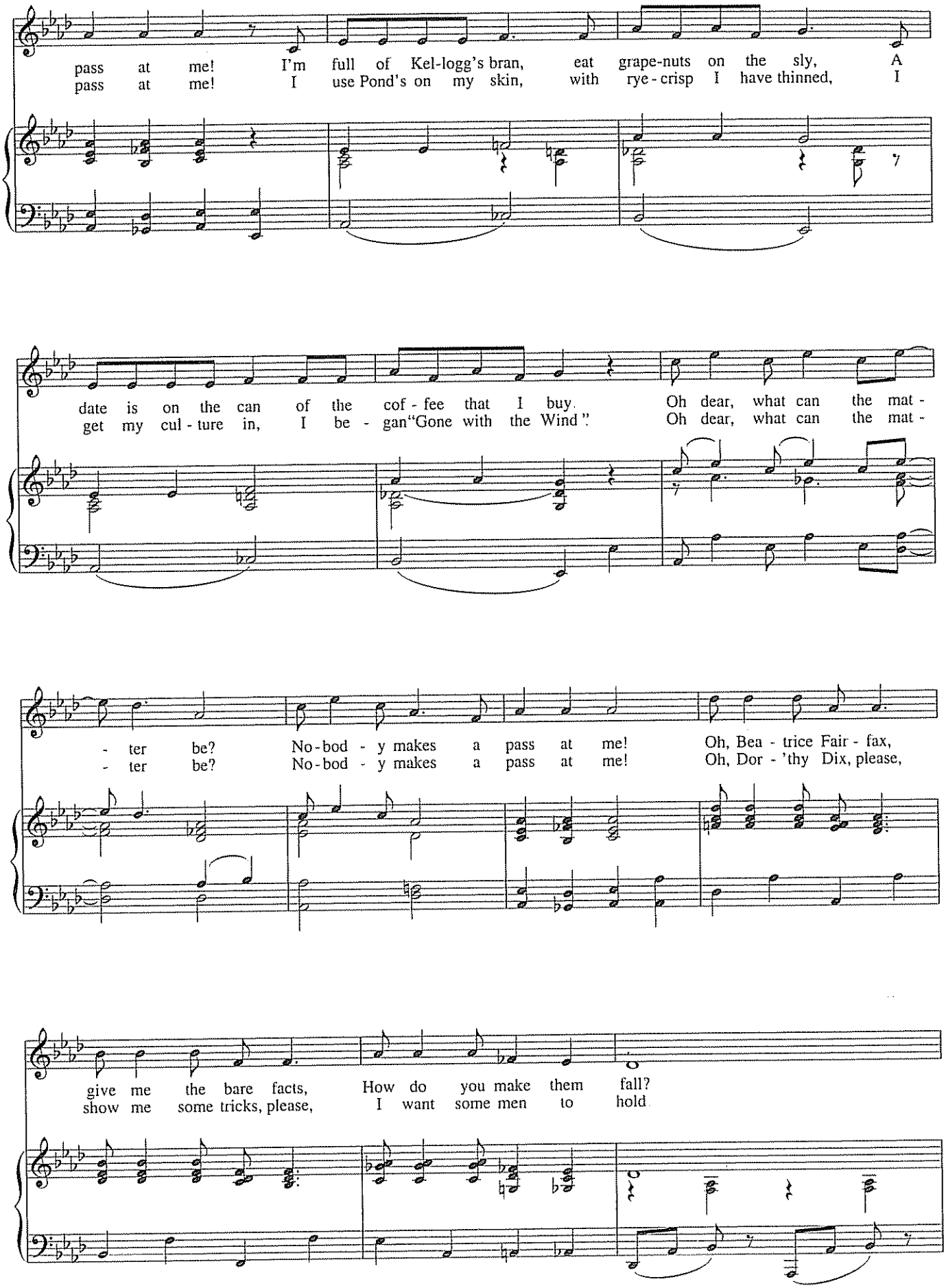
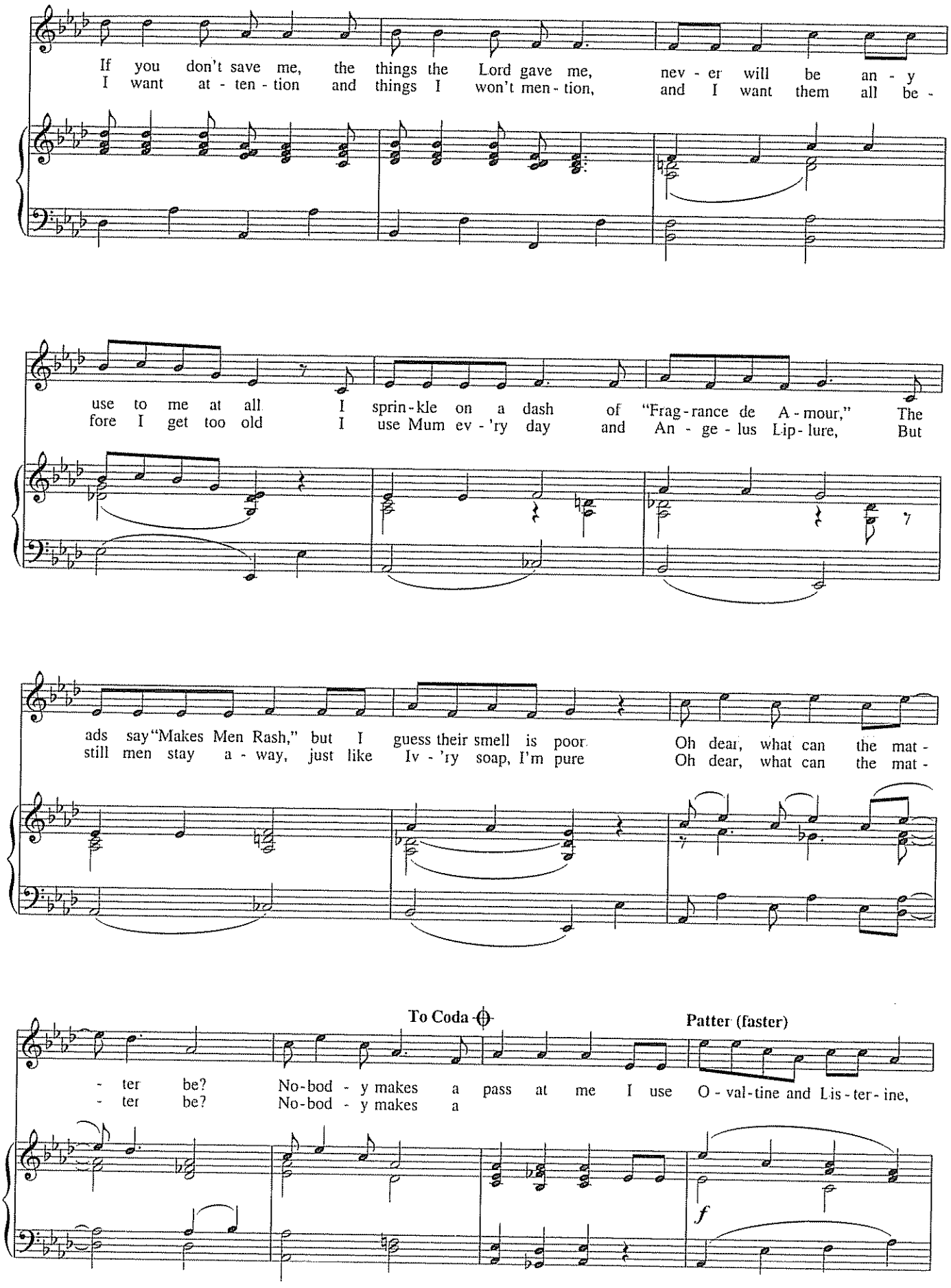
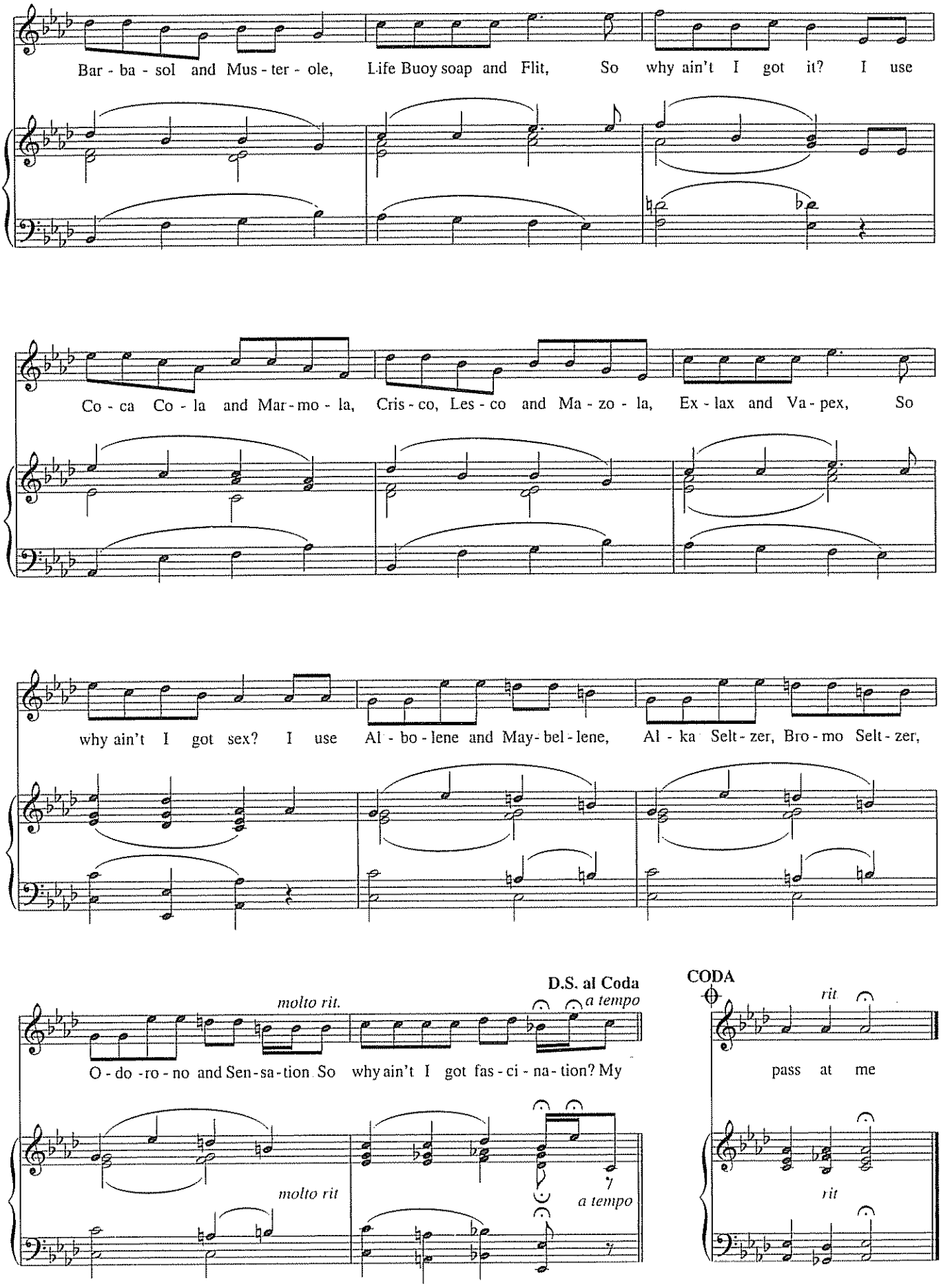

No-bod - y comes knock-ing at my front door. What do they think my knock-er's for? If they
don't come soon there won't be an - y more! What can the mat - ter be? I
Slow swing
wash my clothes with Lux, my et - ti-quette's the best, I spend my hard-earned bucks on just
Gir - dles come from Best the Times ads say they're chic, and up a - bove I'm dressed in the
mf - f
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

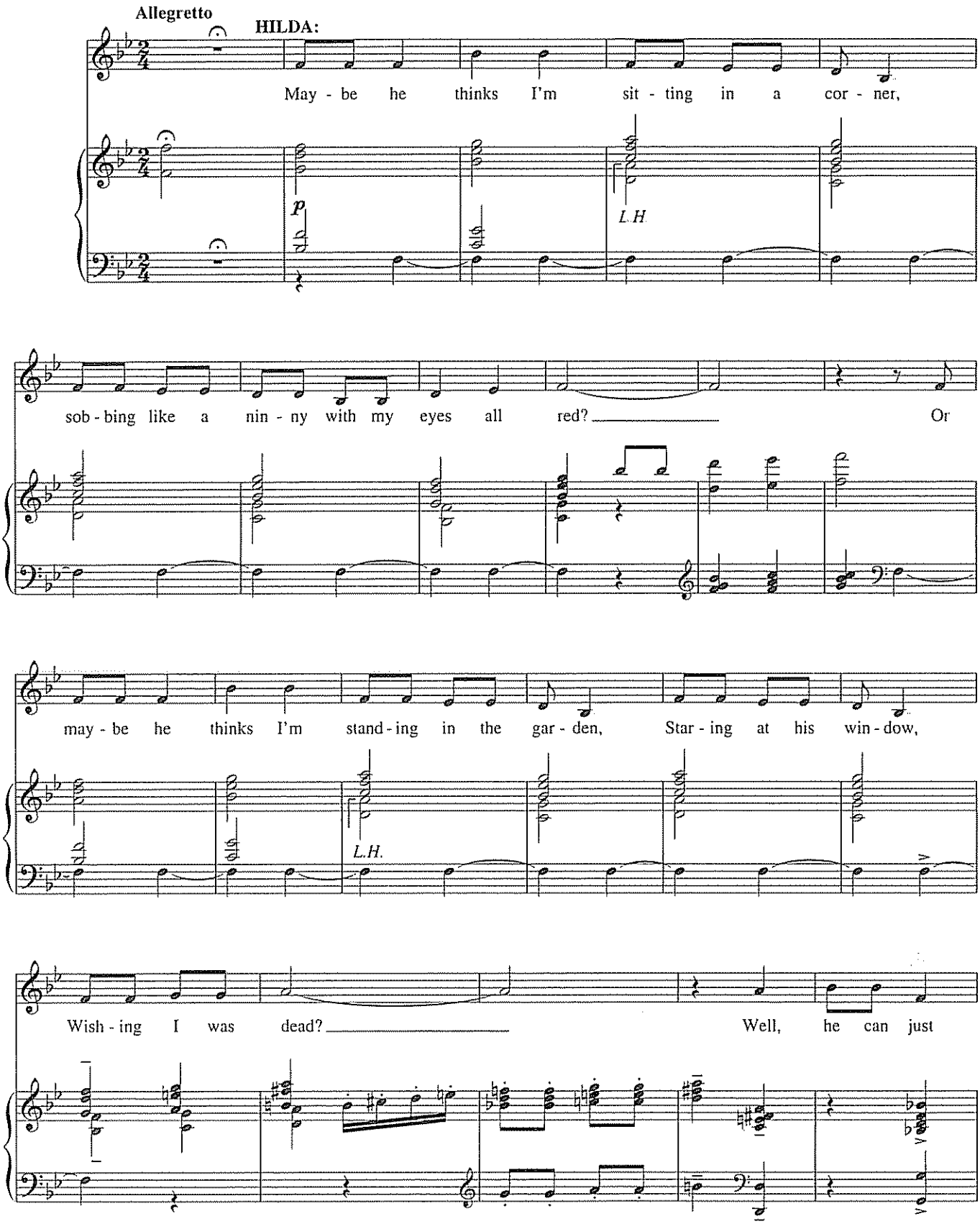

If you don't save me, the things the Lord gave me, nev - er will be an - y
I want at - ten - tion and things I won't men - tion, and I want them all be -
use to me at all I sprin - kle on a dash of "Frag - rance de A - mour," The
fore I get too old I use Mum ev - 'ry day and An - ge - lus Lip - lure, 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
f


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.
D.S. al Coda
a tempo
O - do - ro - no and Sen - sa - tion So why ain't I got fas - ci - na - tion? My
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



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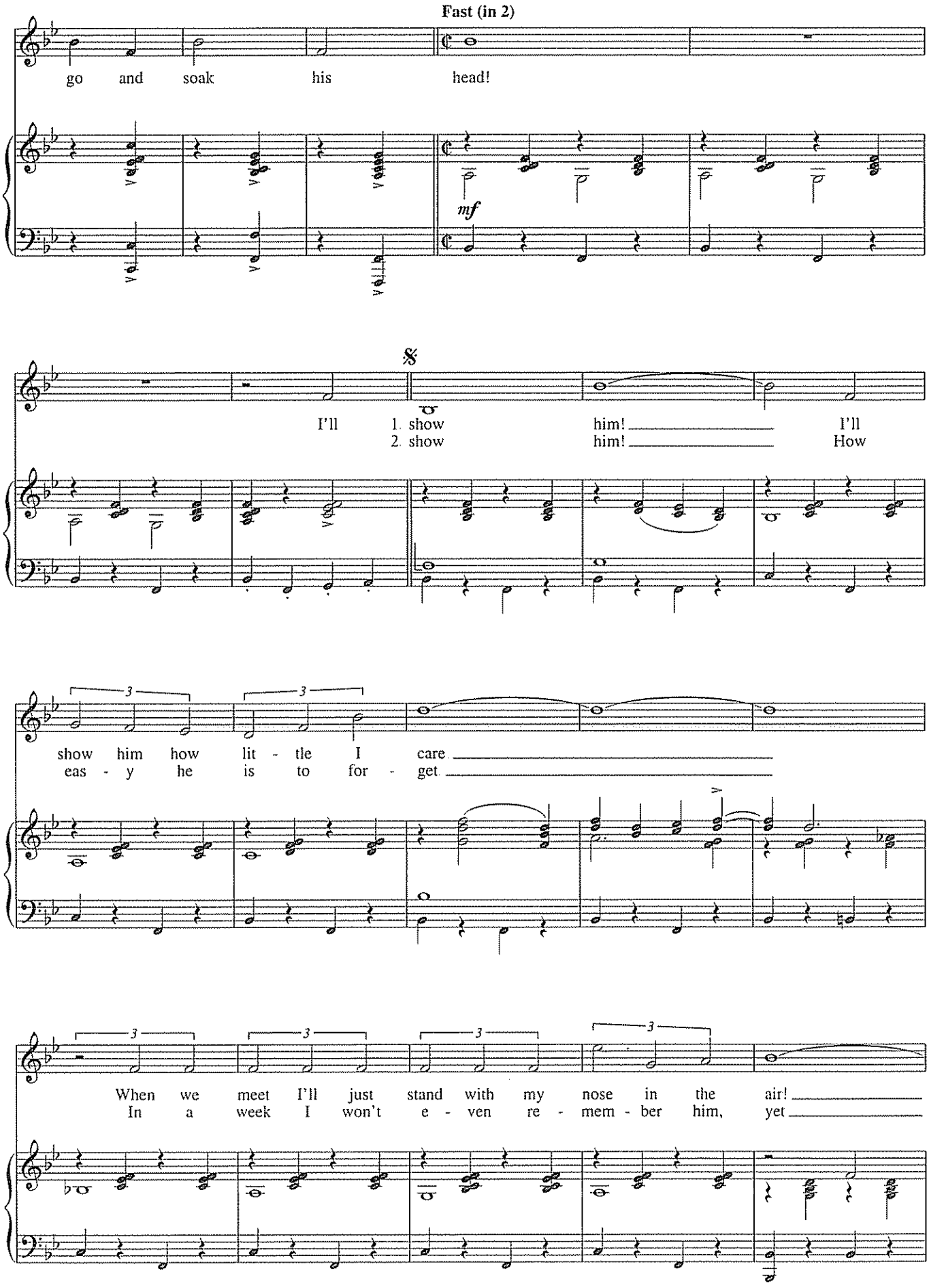
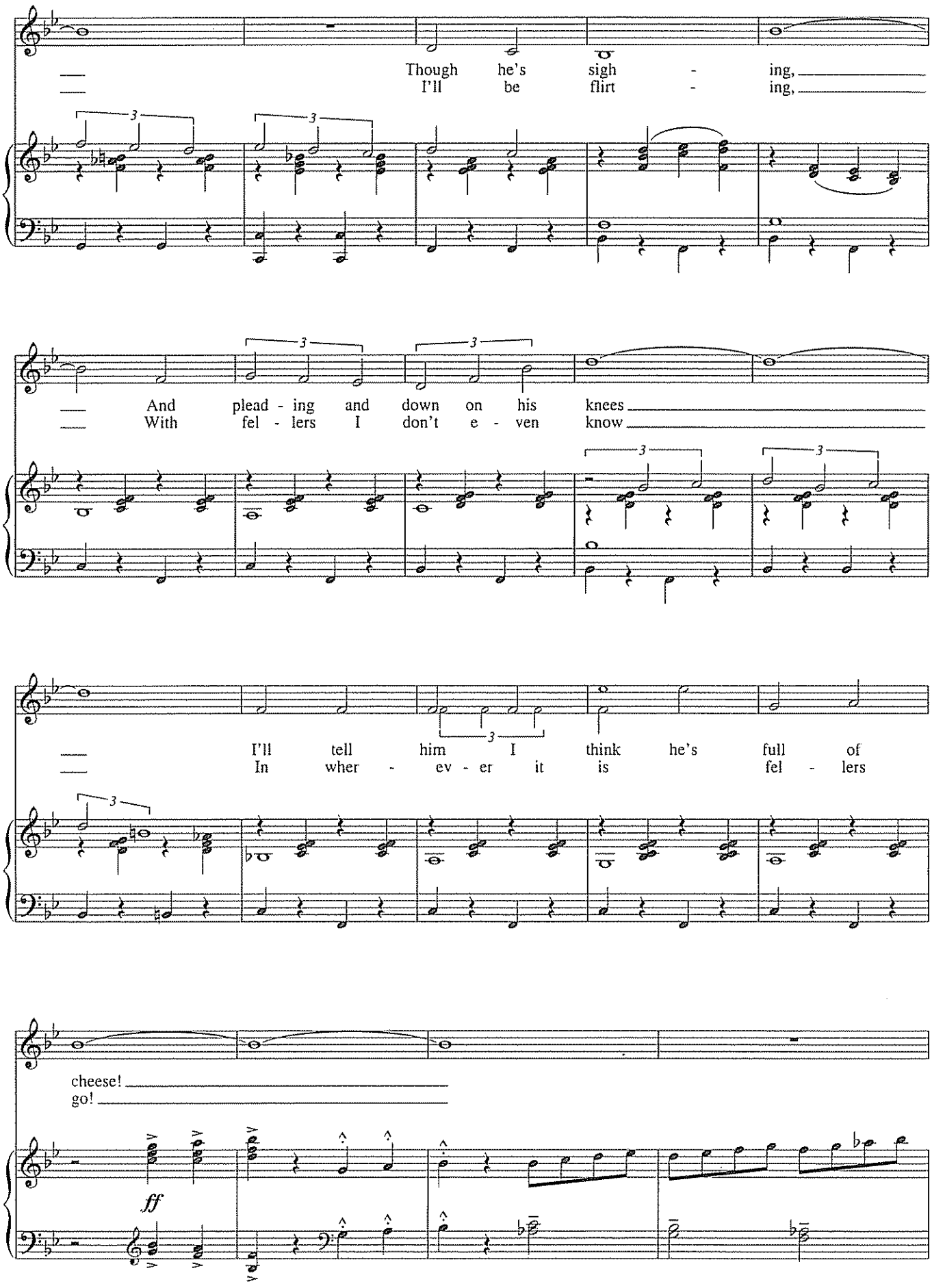
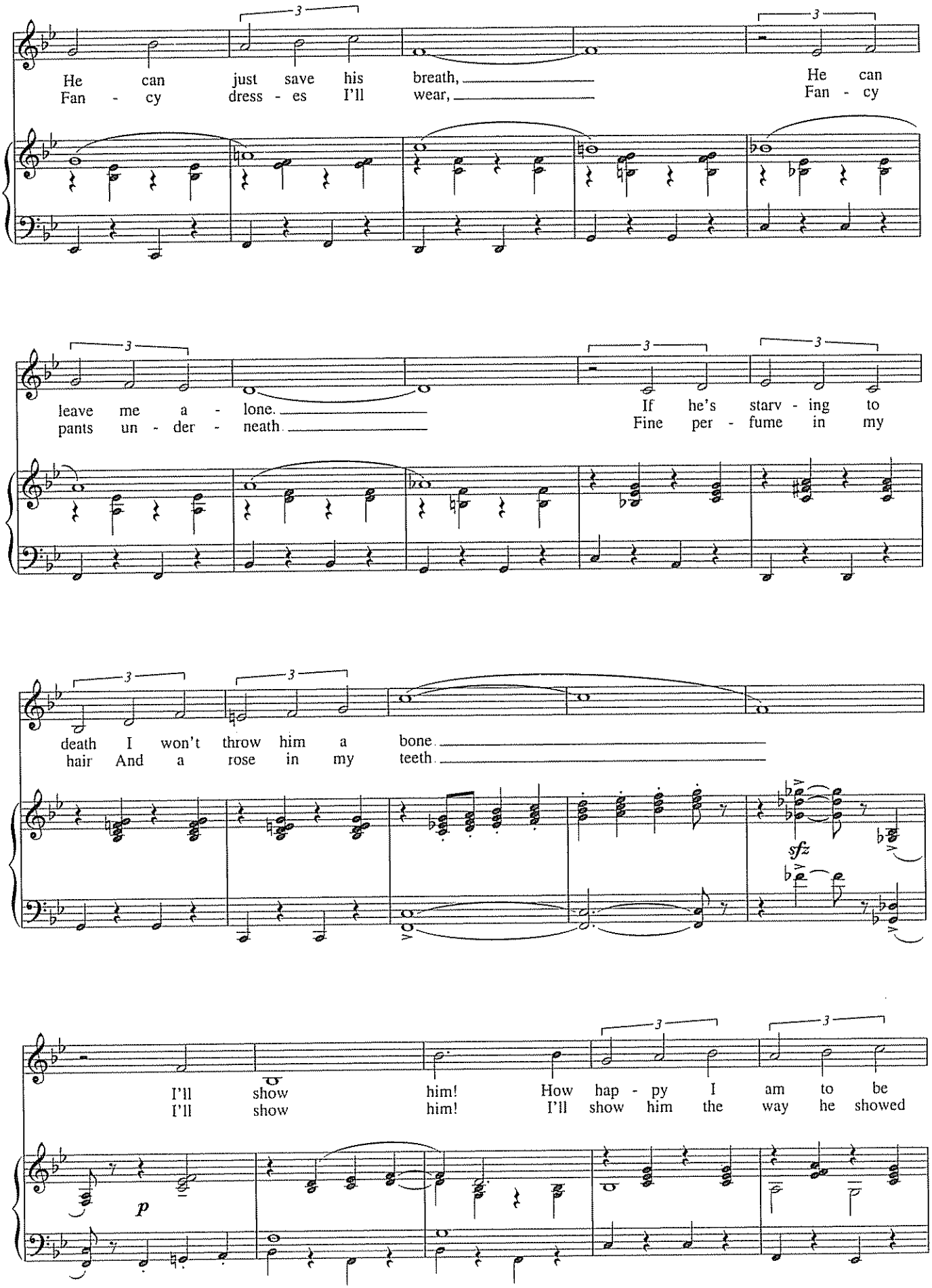
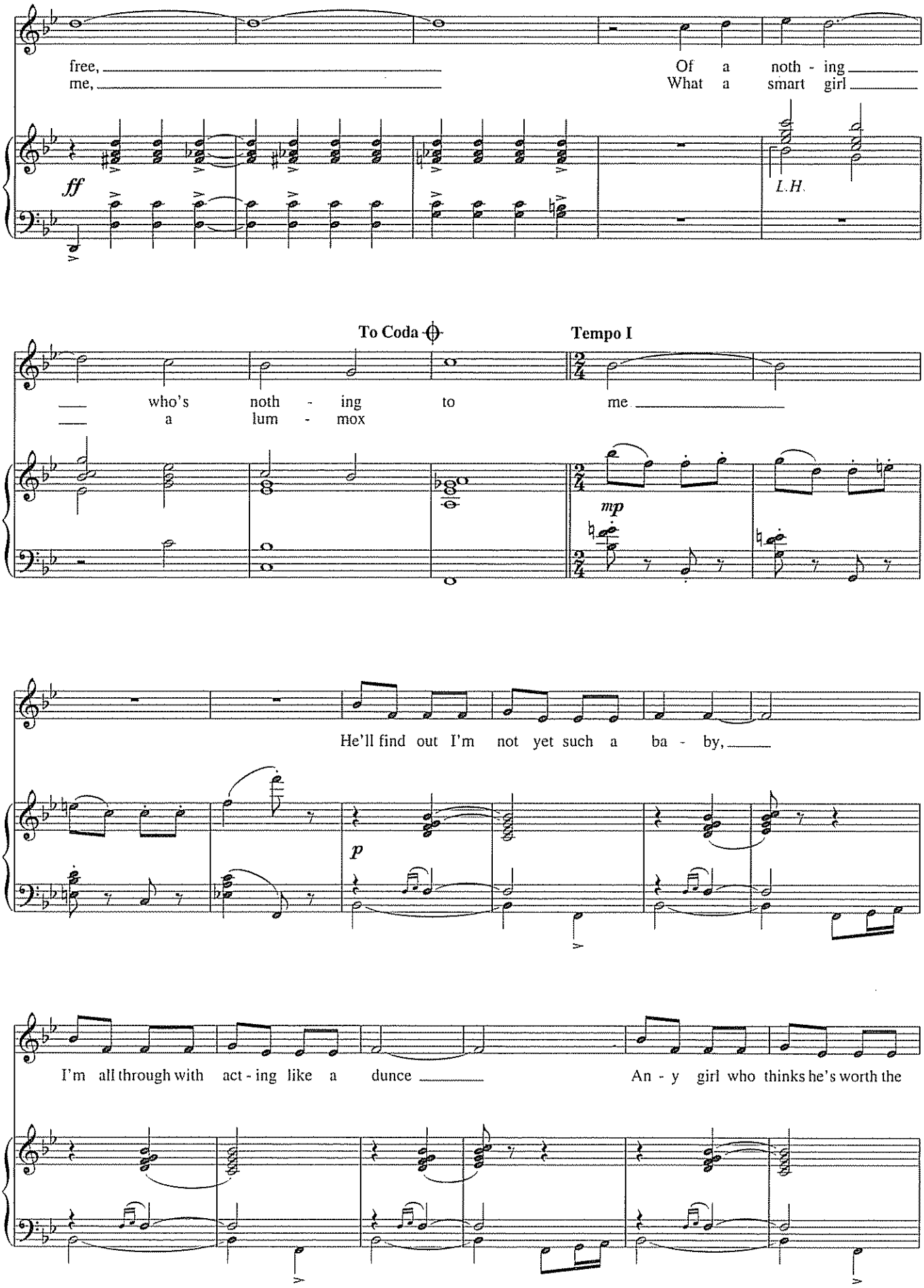
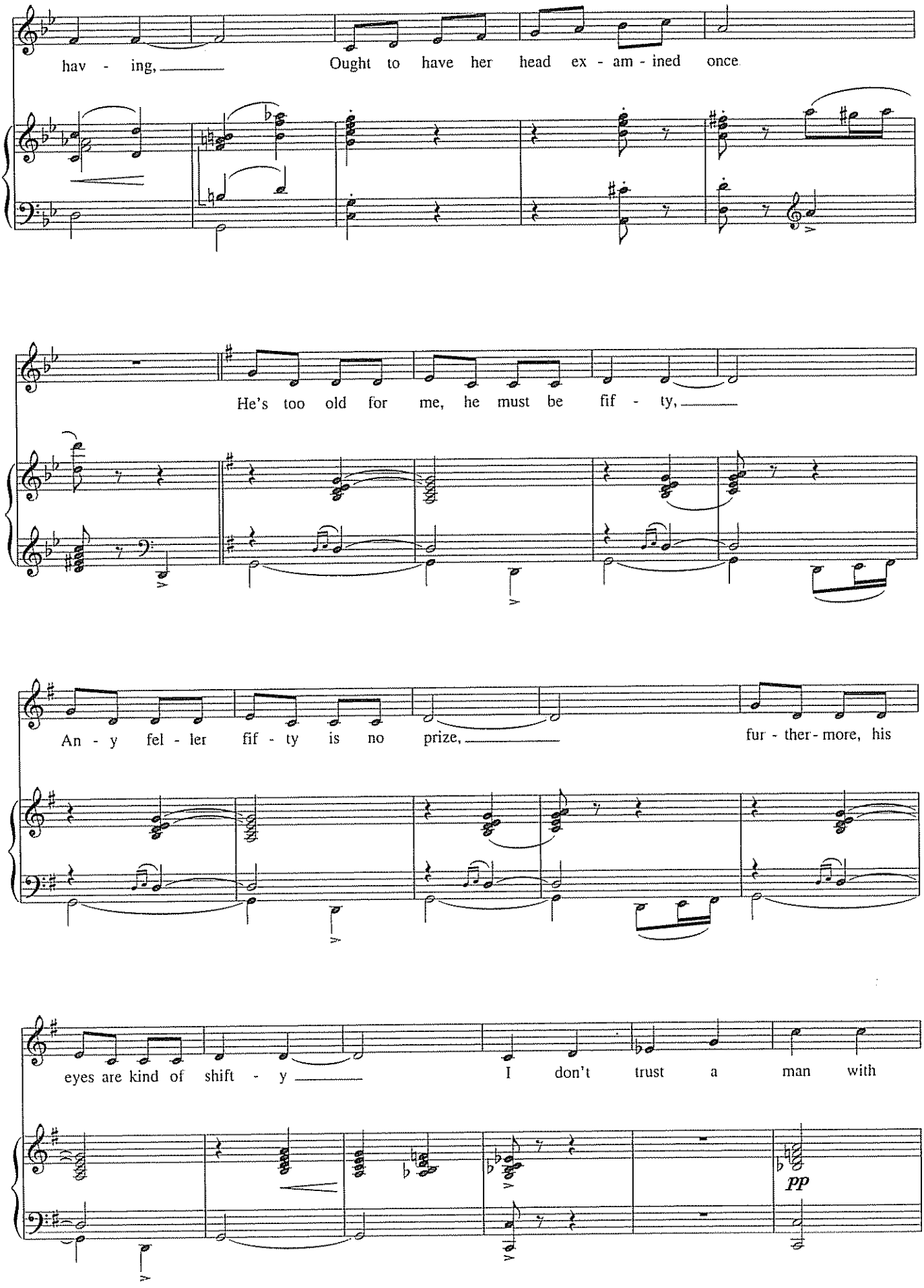
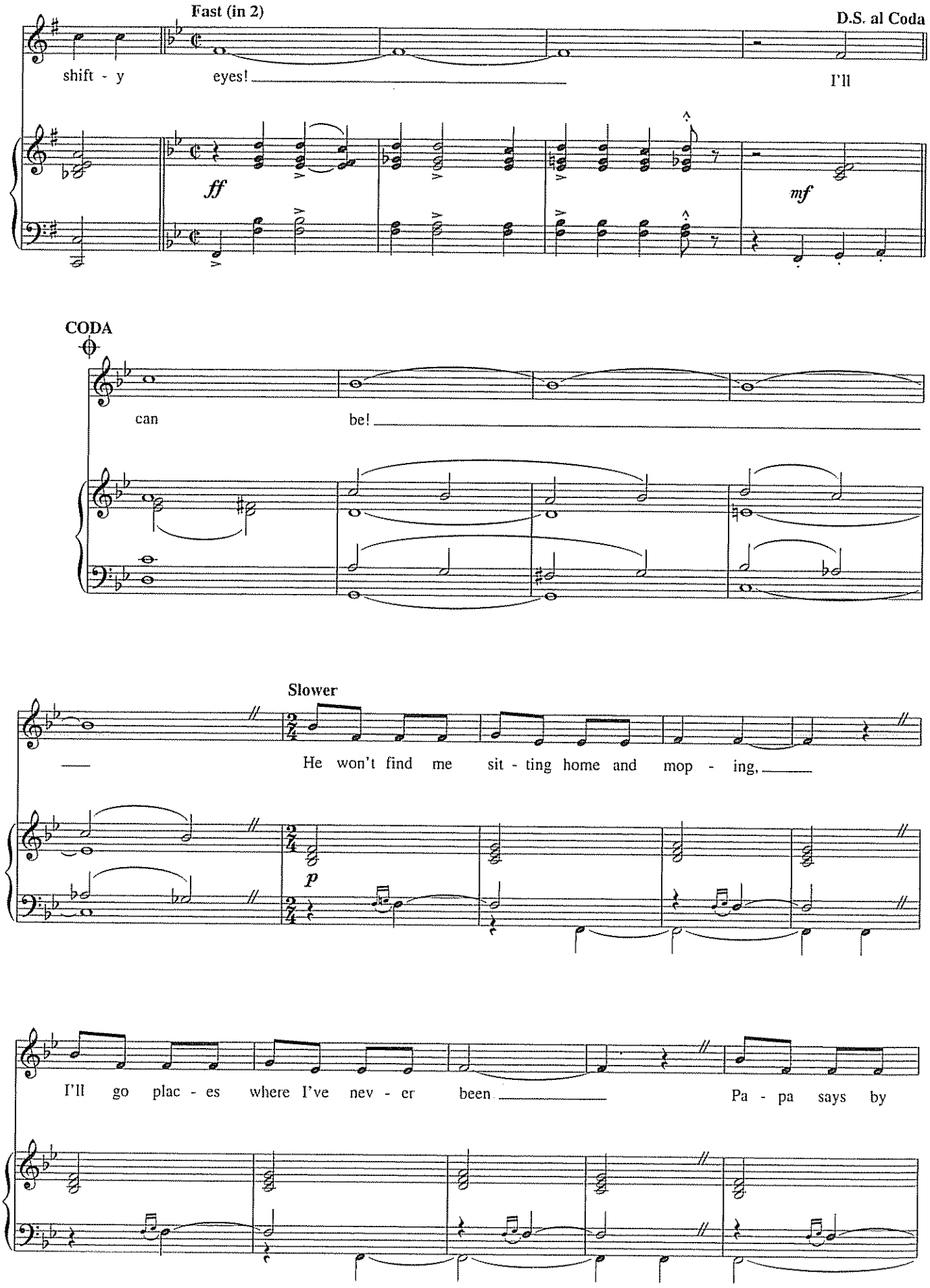

Fast (in 2)
go and soak his head!
mf
𝄋
I'll 1. show him! I'll
2. show him! How
show him how lit - tle I care
eas - y he is to for - get
When we meet I'll just stand with my nose in the air!
In a week I won't e - ven re - mem - ber him, yet

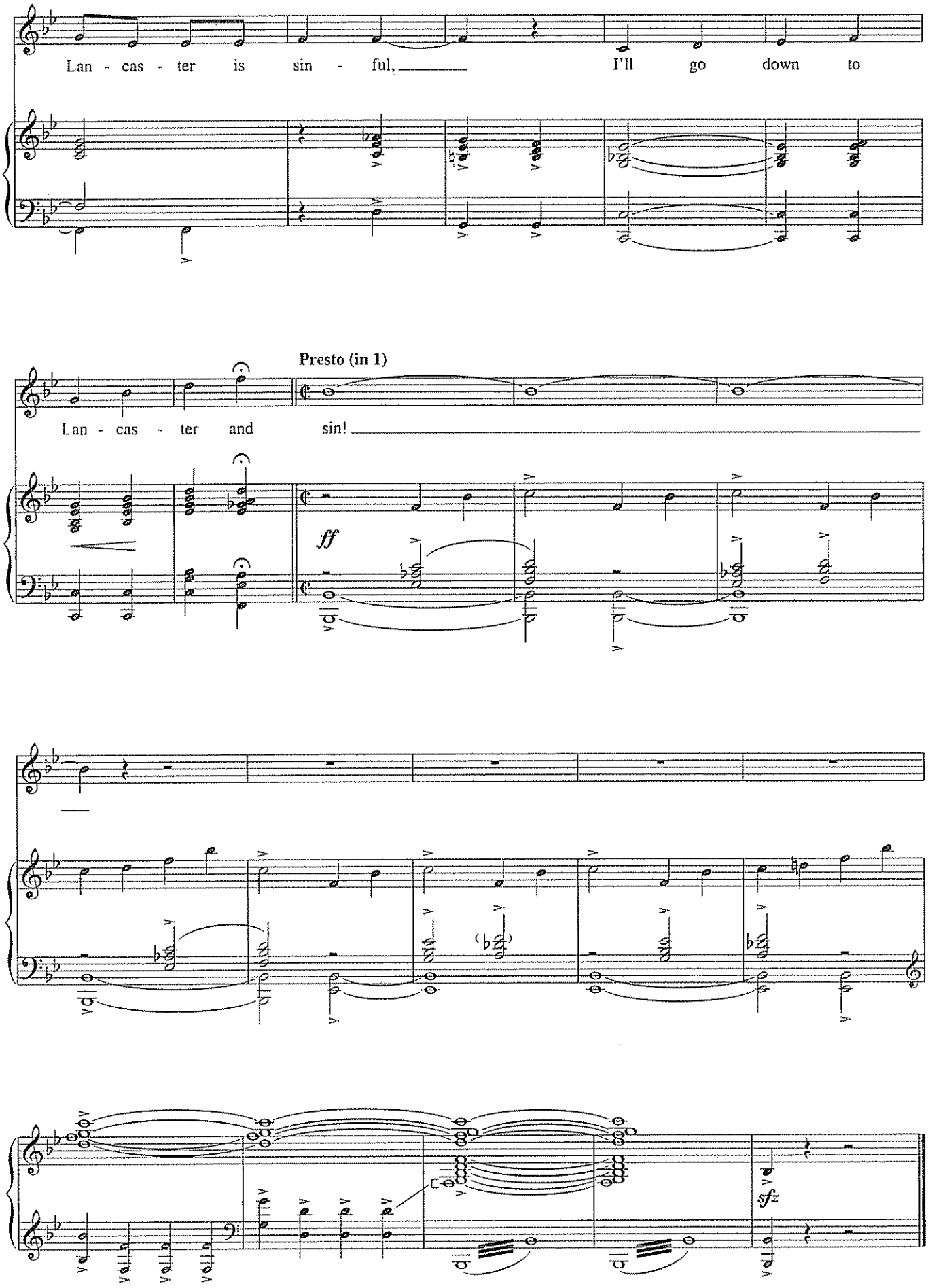

Though he's sigh - ing,
I'll be flirt - ing,
And plead - ing and down on his knees
With fel - lers I don't e - ven know
I'll tell him I think he's full of
In wher - ev - er it is fel - lers
cheese!
go!
ff


He can just save his breath,
Fan - cy dress - es I'll wear,
He can
Fan - cy
leave me a - lone.
pants un - der - neath.
If he's starv - ing to
Fine per - fume in my
death I won't throw him a bone.
hair And a rose in my teeth.
sfz
I'll show him! How hap - py I am to be
I'll show him! I'll show him the way he showed
p


free,
me,
Of a noth - ing
What a smart girl
ff
L.H.
To Coda
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
pp

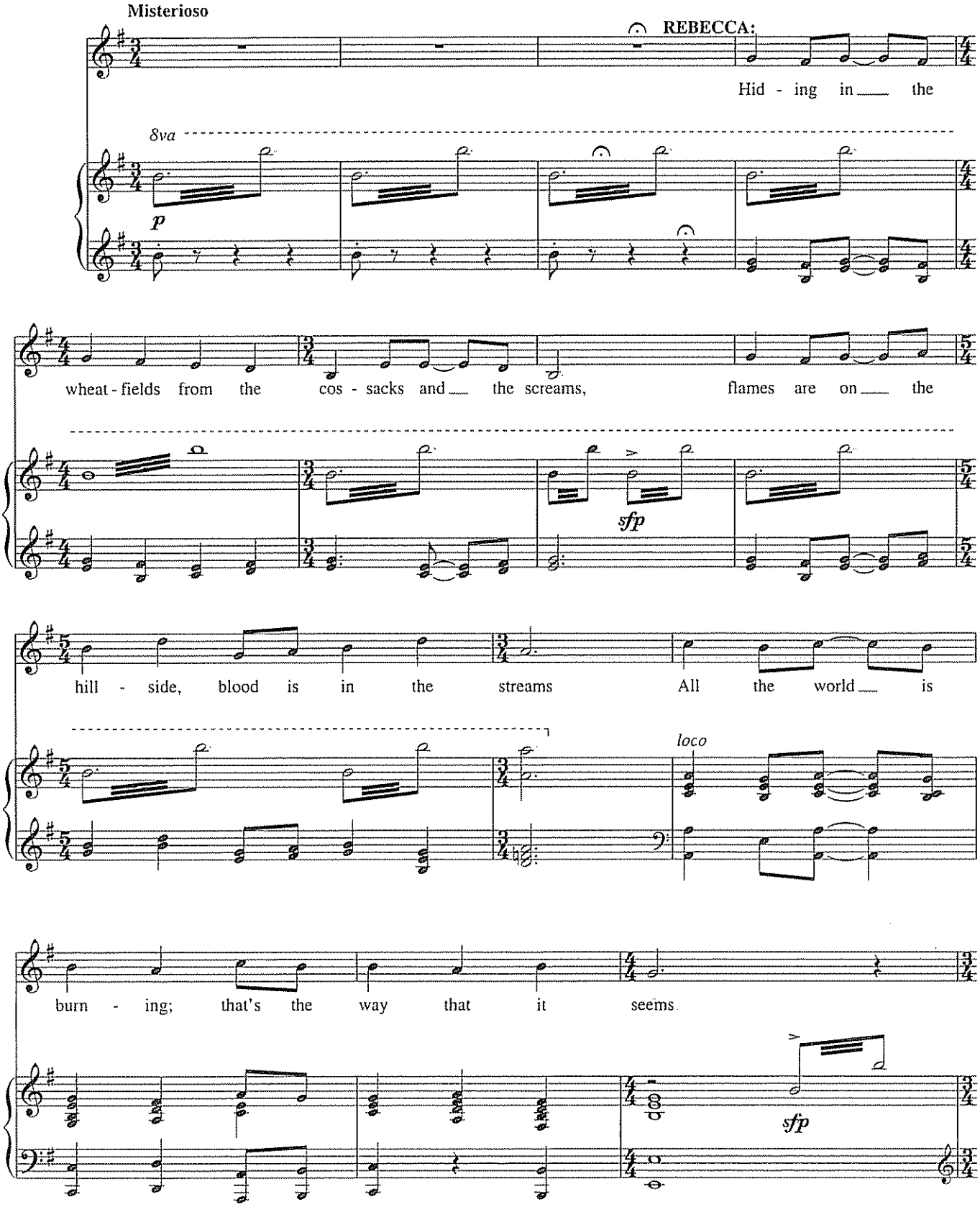

Fast (in 2)
D.S. al Coda
shift - y eyes!
I'll
ff
mf
CODA
can be!
Slower
He won't find me sit - ting home and mop - ing,
p
I'll go plac - es where I've nev - er been
Pa - pa says by


Lan - cas - ter is sin - ful, I'll go down to
Presto (in 1)
Lan - cas - ter and sin!
ff
sfz

CHILDREN OF THE WIND

from *Rags*

Lyric by STEPHEN SCHWARTZ
Music by CHARLES STROUSE



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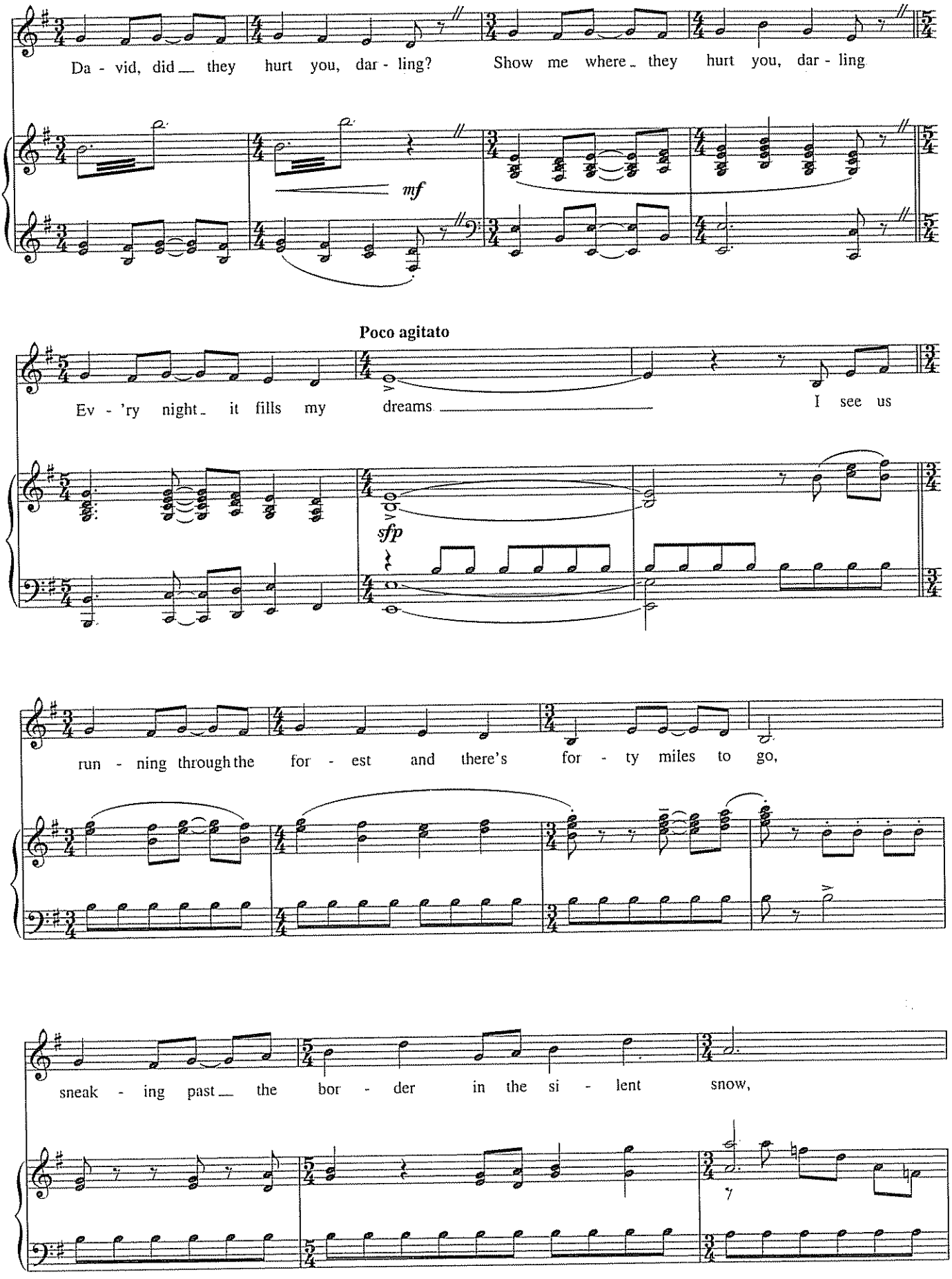
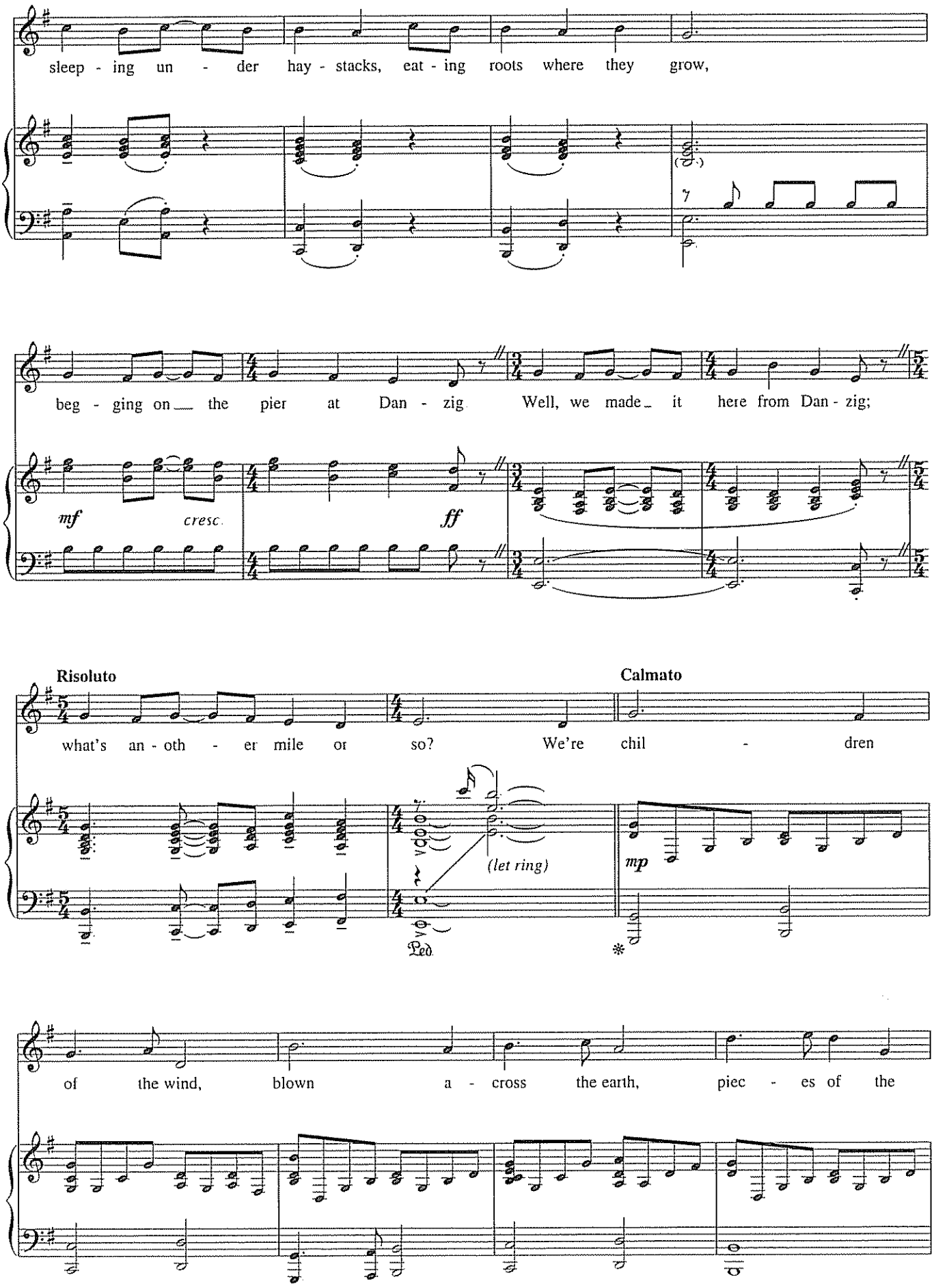
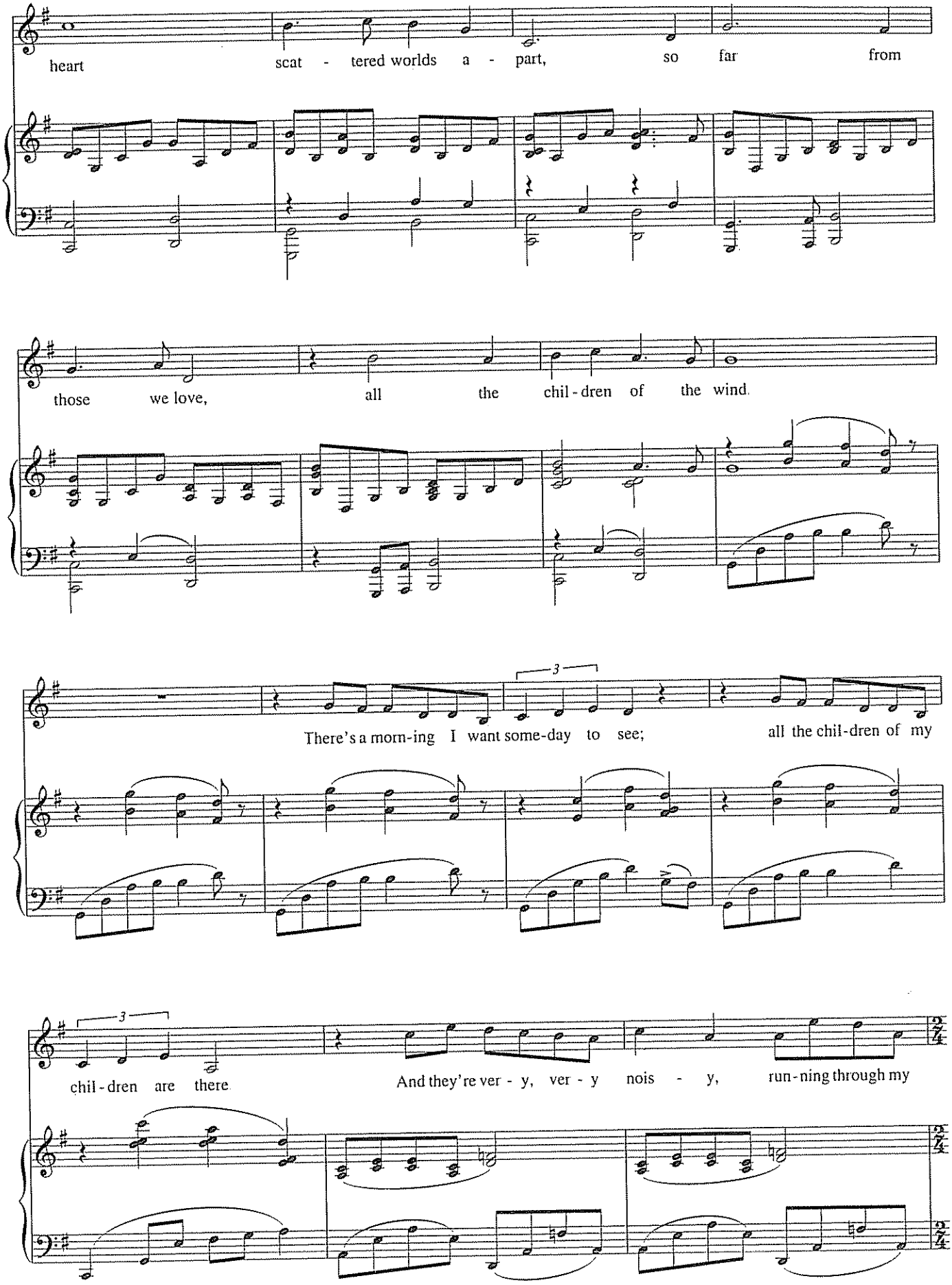
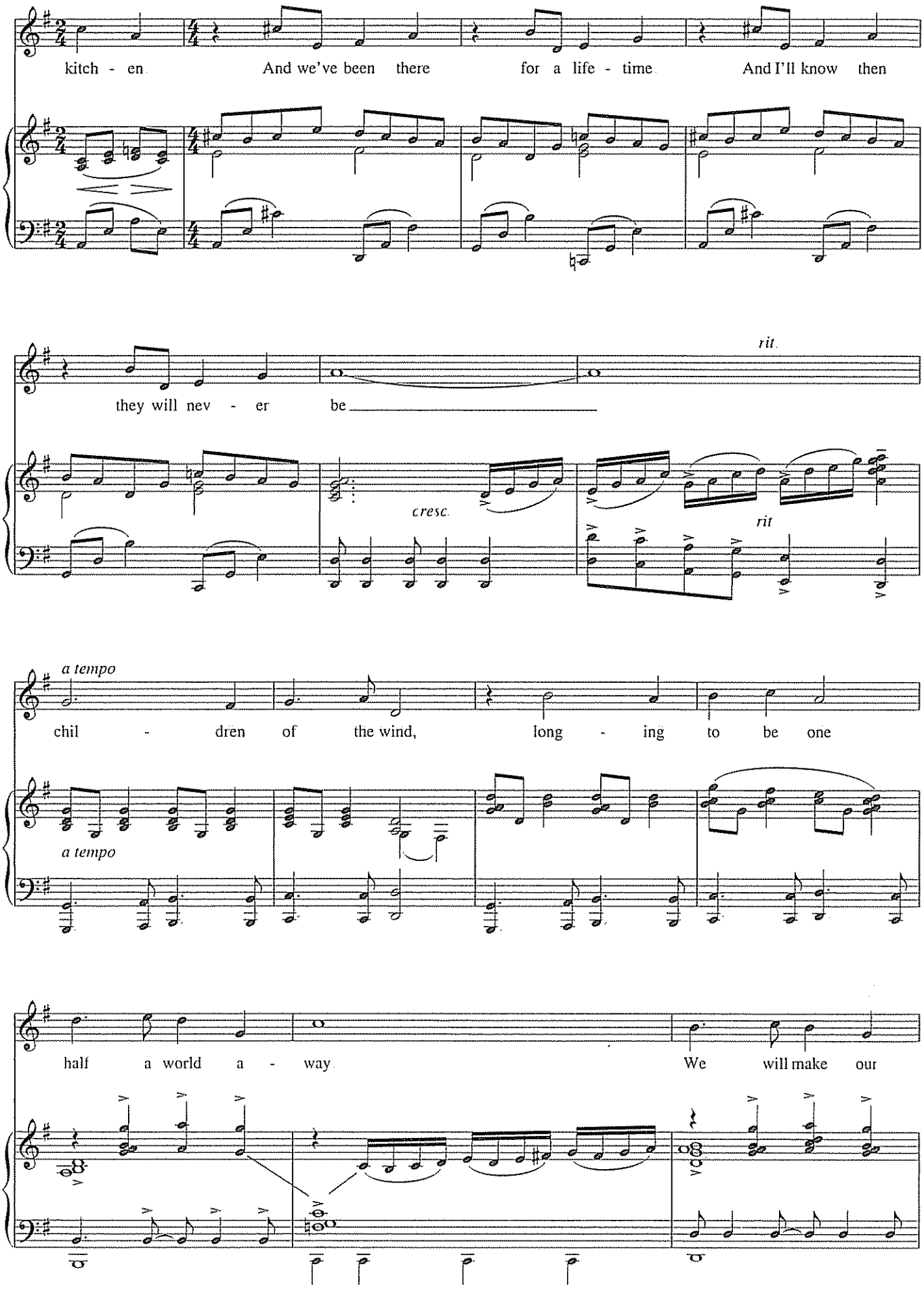
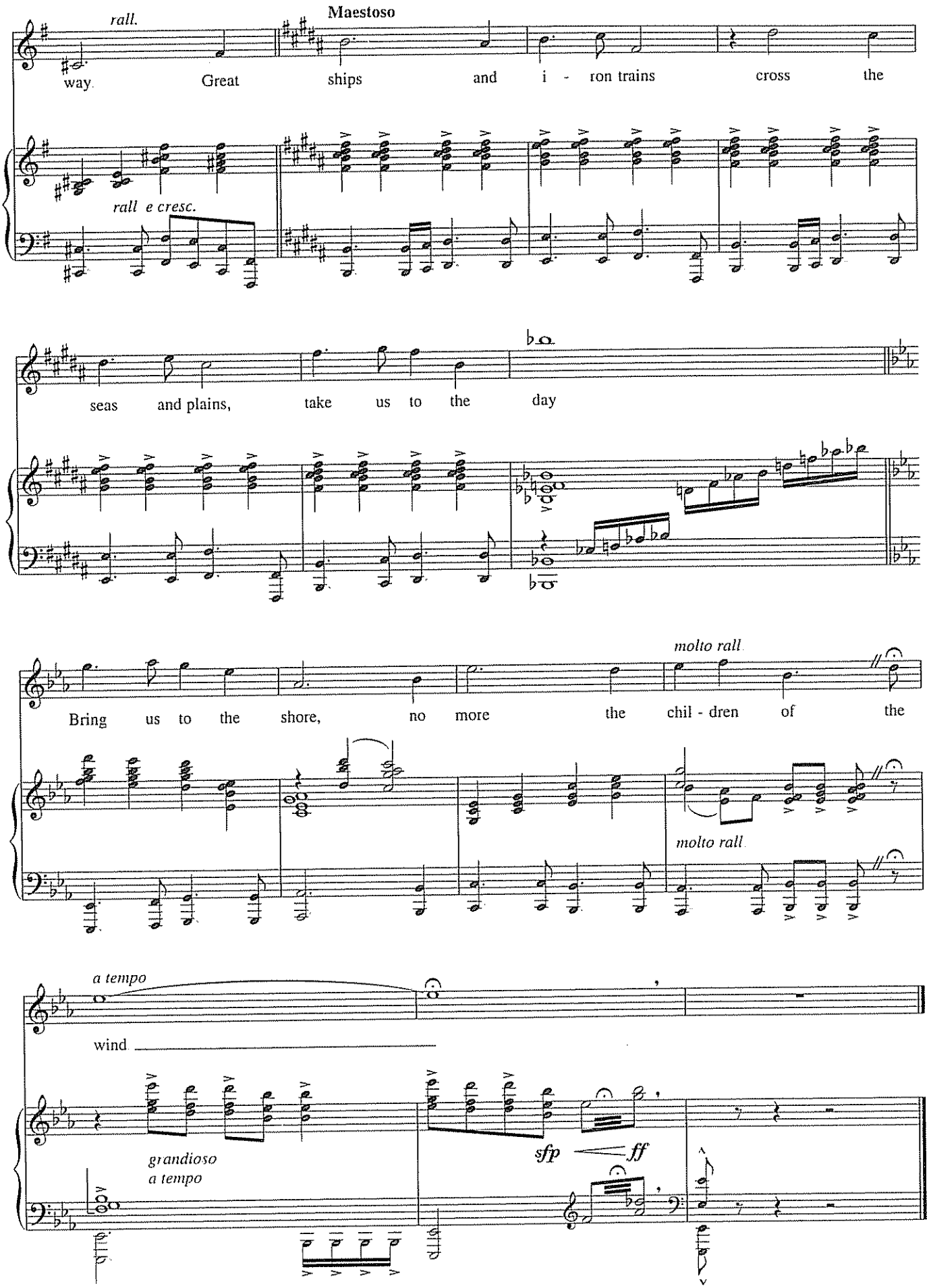

Da - vid, did they hurt you, dar - ling? Show me where they hurt you, dar - ling
mf
Poco agitato
Ev - 'ry night it fills my dreams I see us
sfp
run - ning through the for - est and there's for - ty miles to go,
sneak - ing past the bor - der in the si - lent snow,


sleep - ing un - der hay - stacks, eat - ing roots where they grow,
beg - ging on the pier at Dan - zig Well, we made it here from Dan - zig;
mf
cresc.
ff
Risoluto
Calmato
what's an - oth - er mile or so? We're chil - dren
(let ring)
mp
Ped.
of the wind, blown a - cross the earth, piec - es of the


heart scat - tered worlds a - part, so far from
those we love, all the chil - dren of the wind.
3
There's a morn-ing I want some-day to see; all the chil-dren of my
3
chil - dren are there. And they're ver - y, ver - y nois - y, run - ning through my

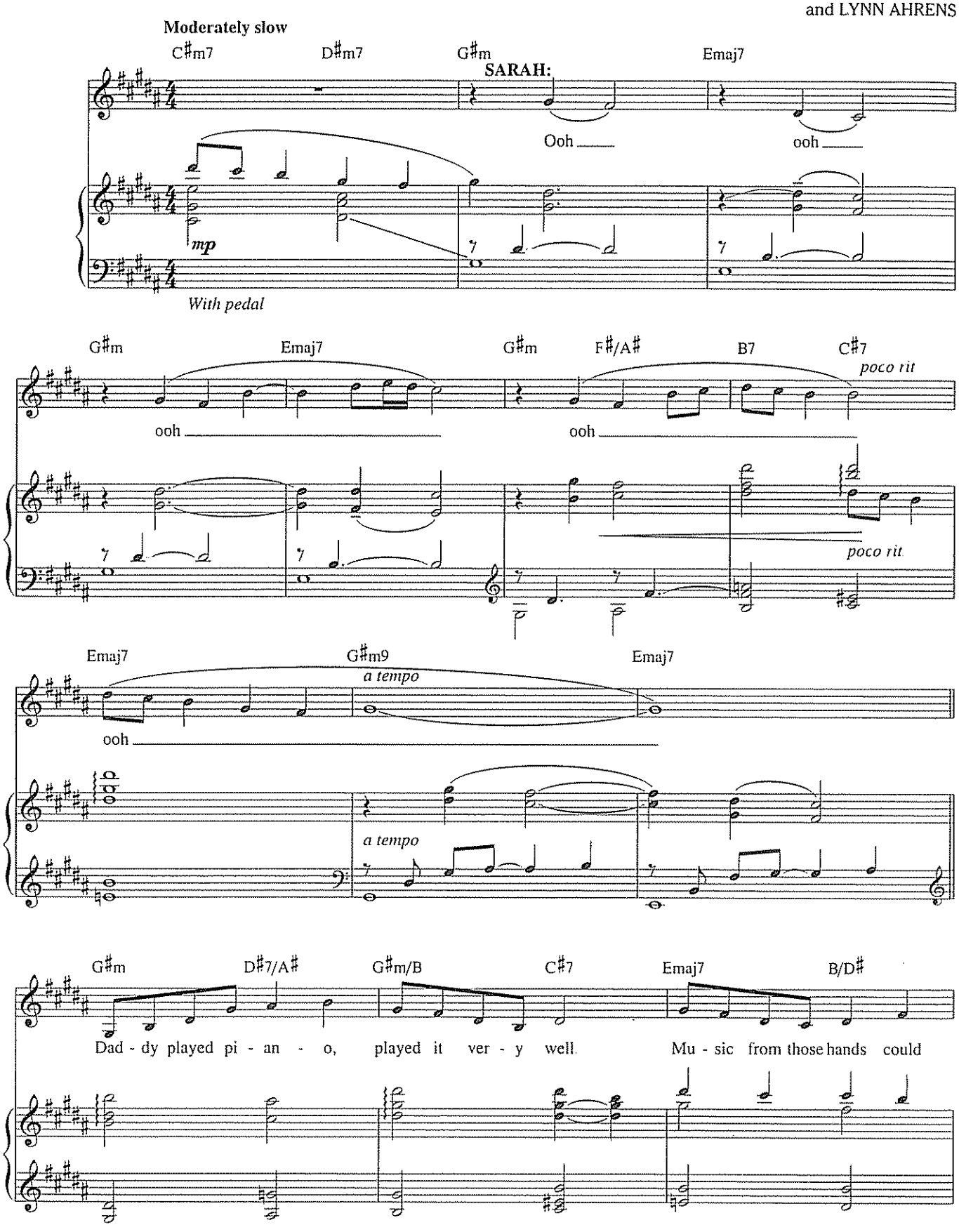

kitch - en
And we've been there for a life - time
And I'll know then
they will nev - er be
rit.
cresc.
rit
a tempo
chil - dren of the wind, long - ing to be one
a tempo
half a world a - way
We will make our


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



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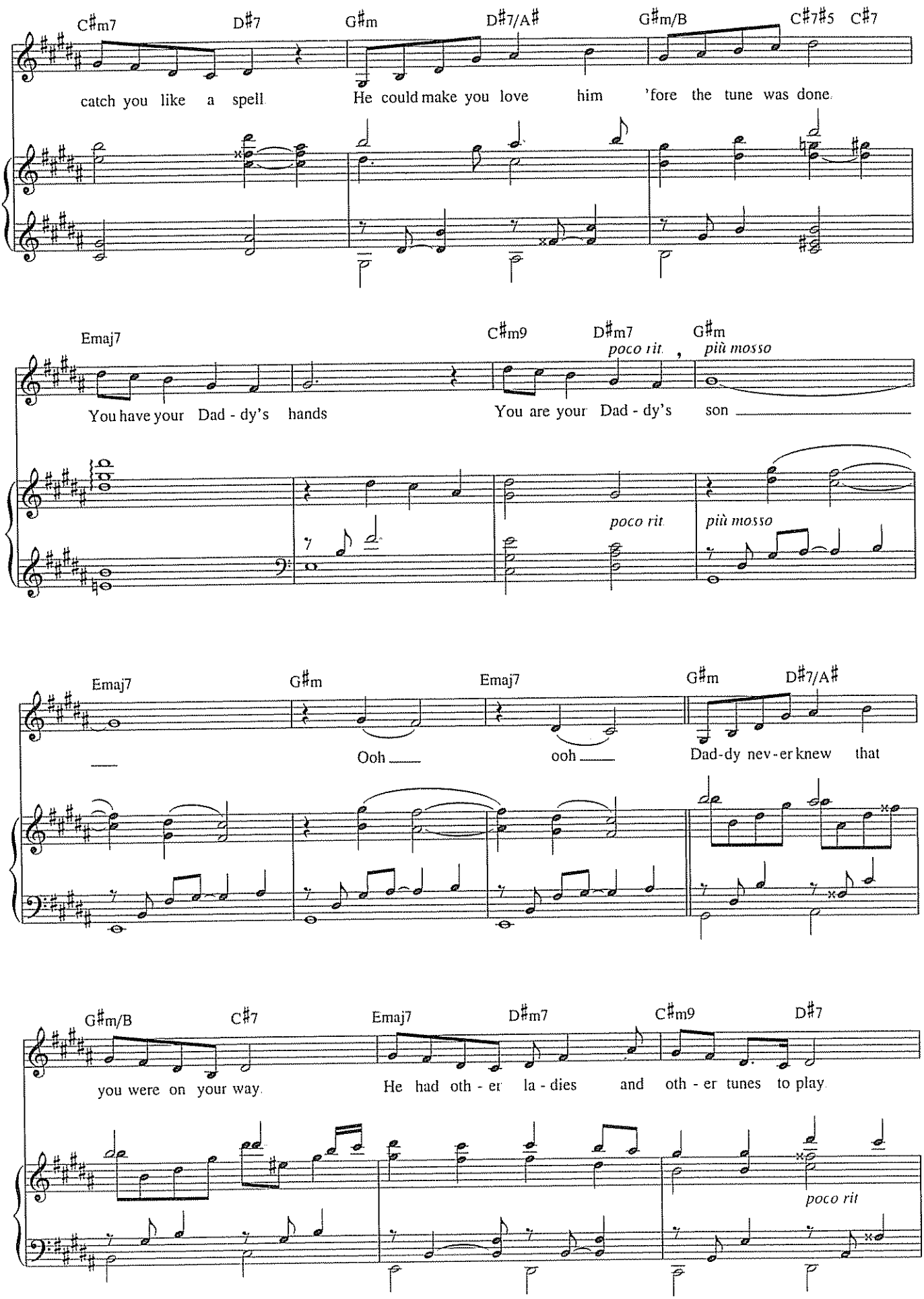
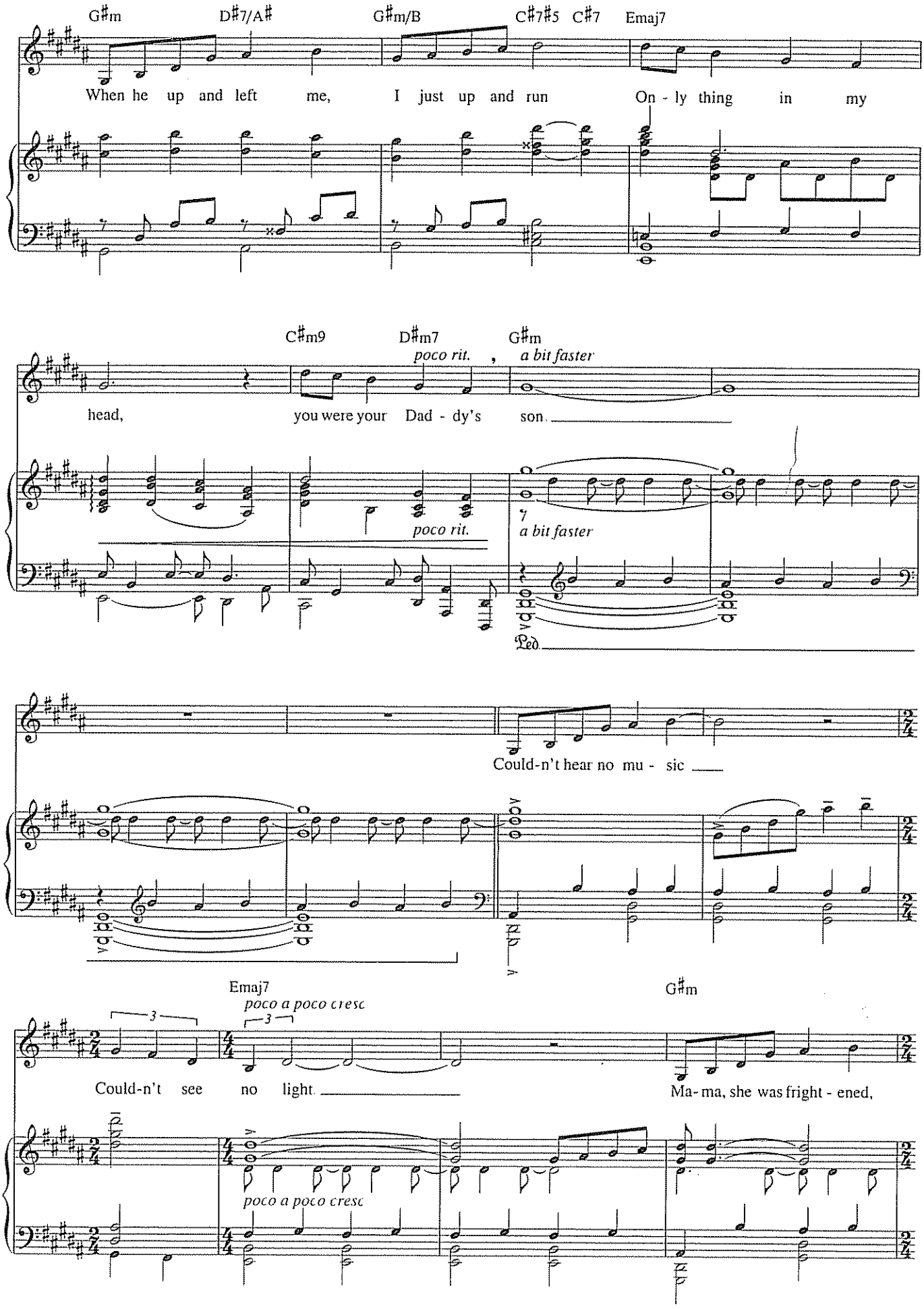
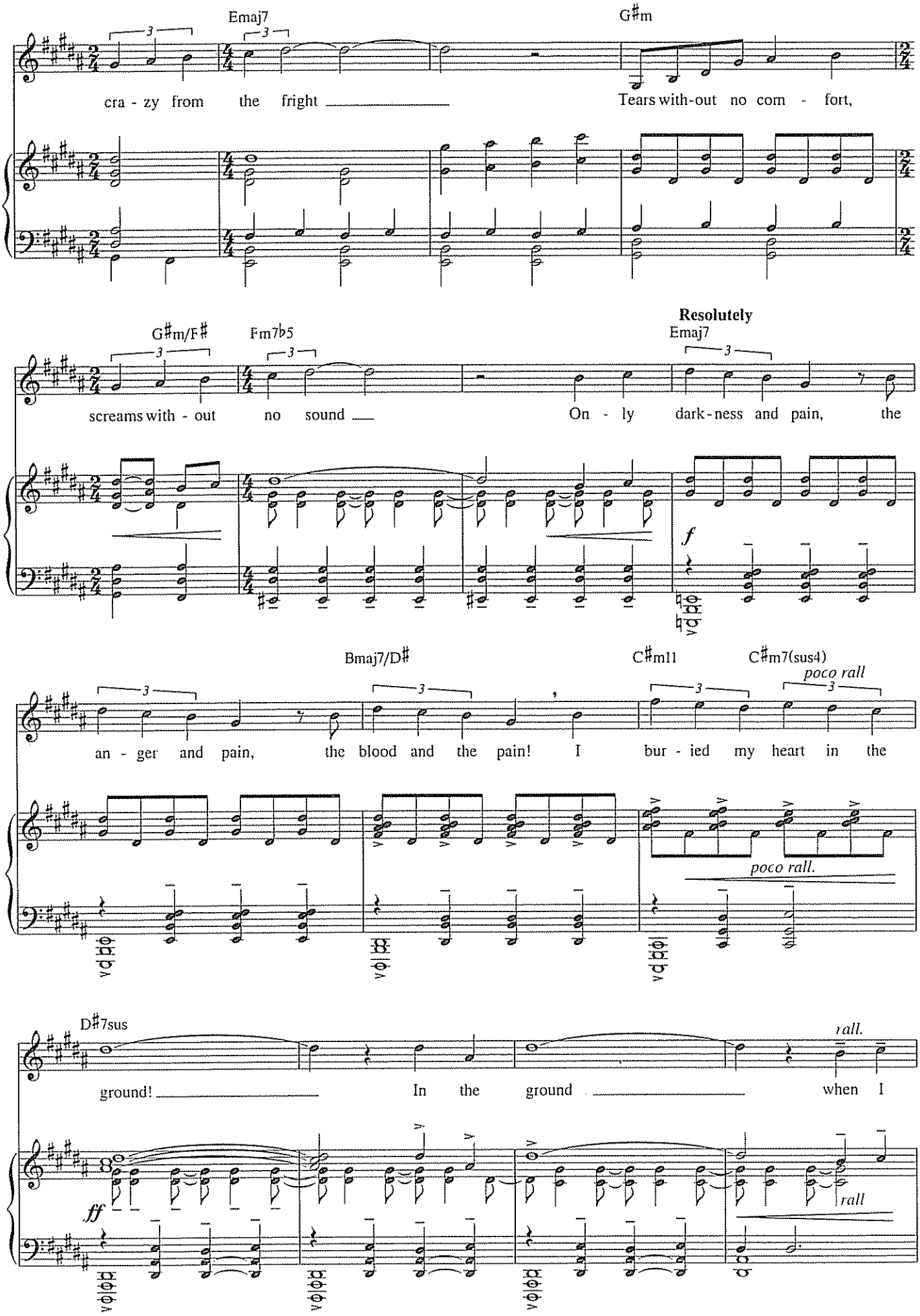
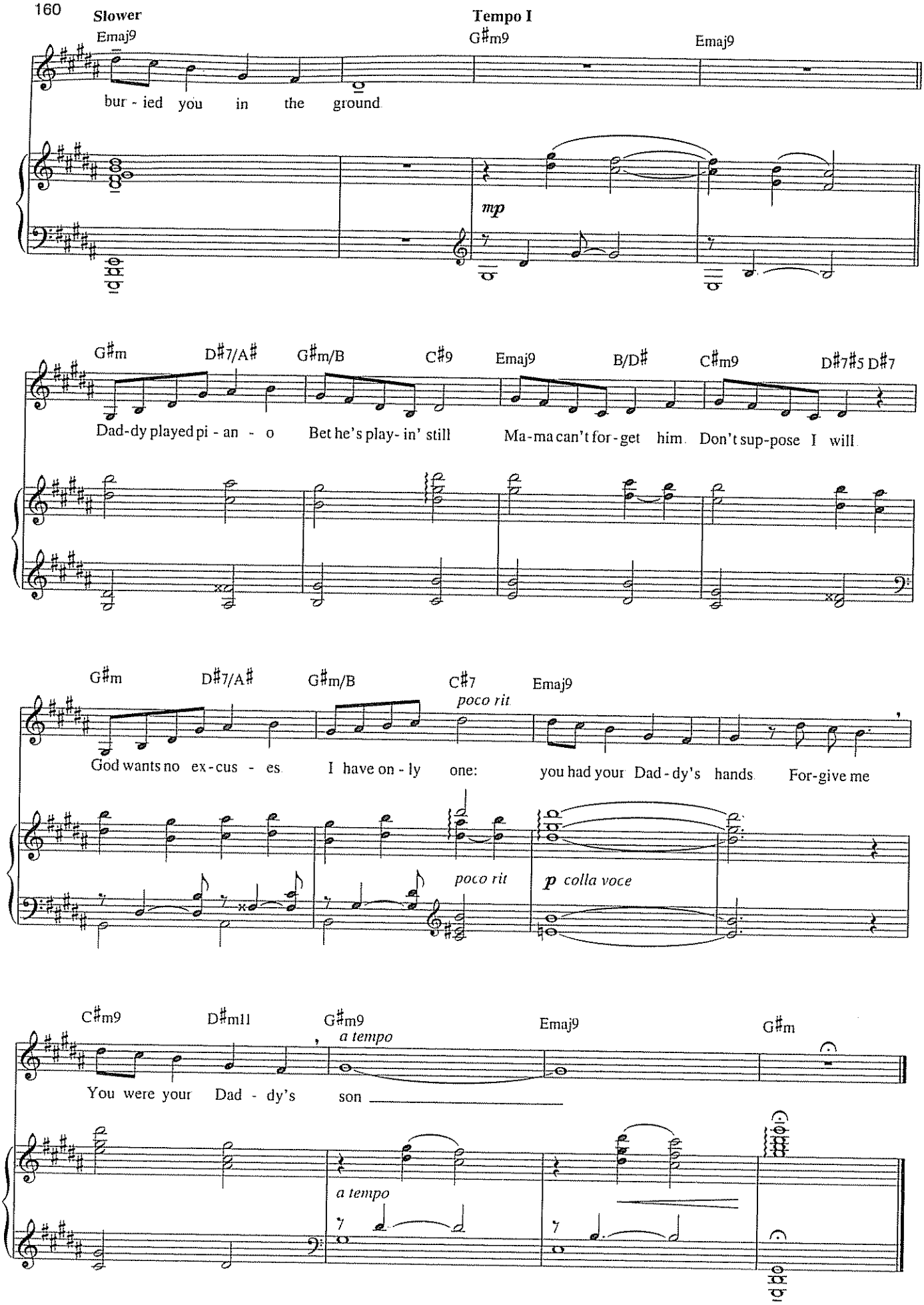

C♯m7 D♯7 G♯m D♯7/A♯ G♯m/B C♯7♯5 C♯7
catch you like a spell He could make you love him 'fore the tune was done
Emaj7 C♯m9 D♯m7 G♯m
poco rit , più mosso
You have your Dad - dy's hands You are your Dad - dy's son
poco rit più mosso
Emaj7 G♯m Emaj7 G♯m D♯7/A♯
Ooh ooh Dad-dy nev-er knew that
G♯m/B C♯7 Emaj7 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
C♯m9
D♯m7
G♯m
poco rit.
a bit faster
head, you were your Dad - dy's son
poco rit.
7
a bit faster
Ped.
Could-n't hear no mu - sic
Emaj7
poco a poco cresc
G♯m
Could-n't see no light
Ma-ma, she was fright - ened,
poco a poco cresc

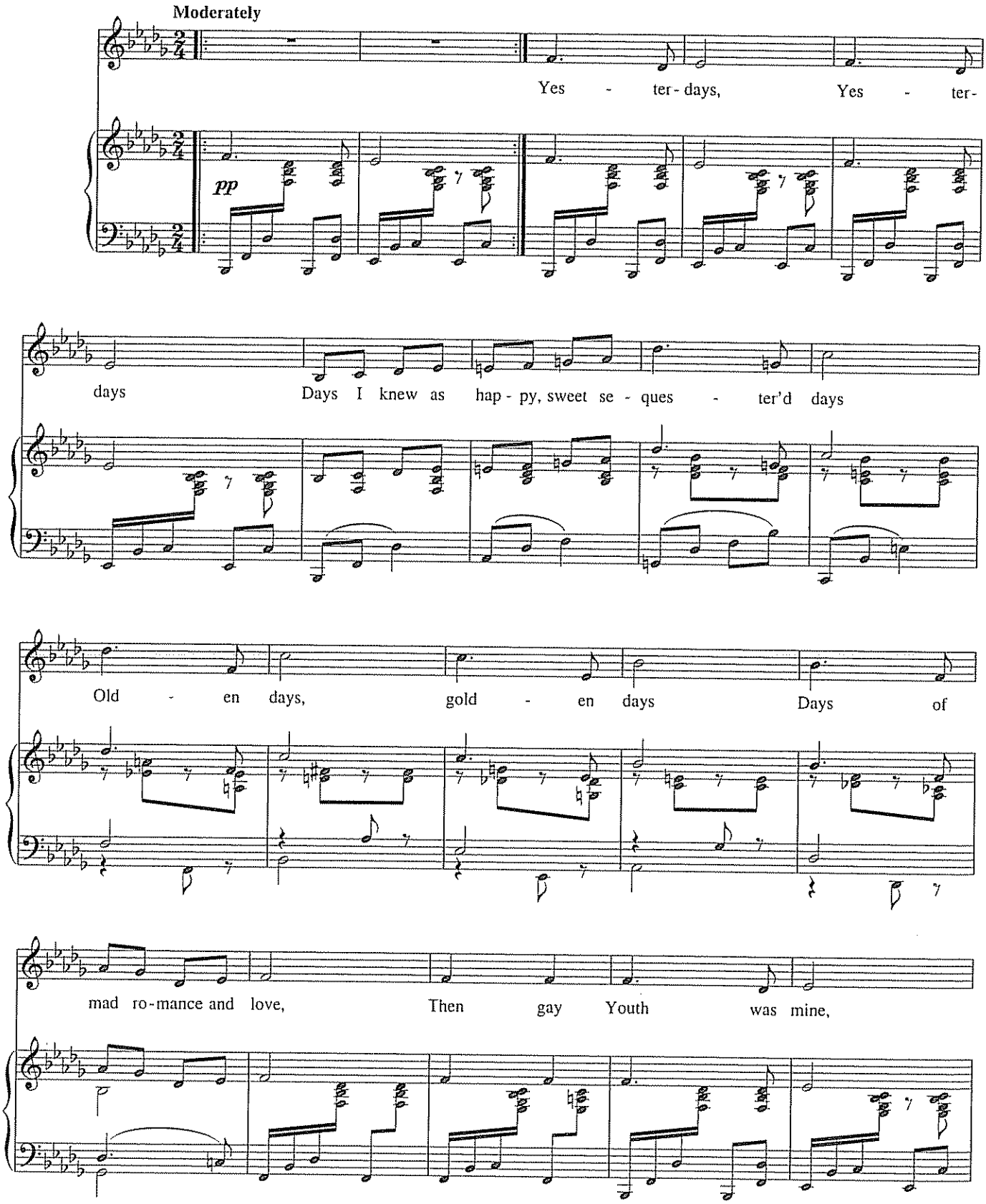

Emaj7
G♯m
cra - zy from the fright
Tears with-out no com - fort,
Resolutely
G♯m/F♯
Fm7♭5
Emaj7
screams with - out no sound
On - ly dark-ness and pain, the
f
Bmaj7/D♯
C♯m11
C♯m7(sus4)
poco rall
an - ger and pain, the blood and the pain! I bur - ied my heart in the
poco rall.
D♯7sus
rall.
ground! In the ground when I
ff
rall


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



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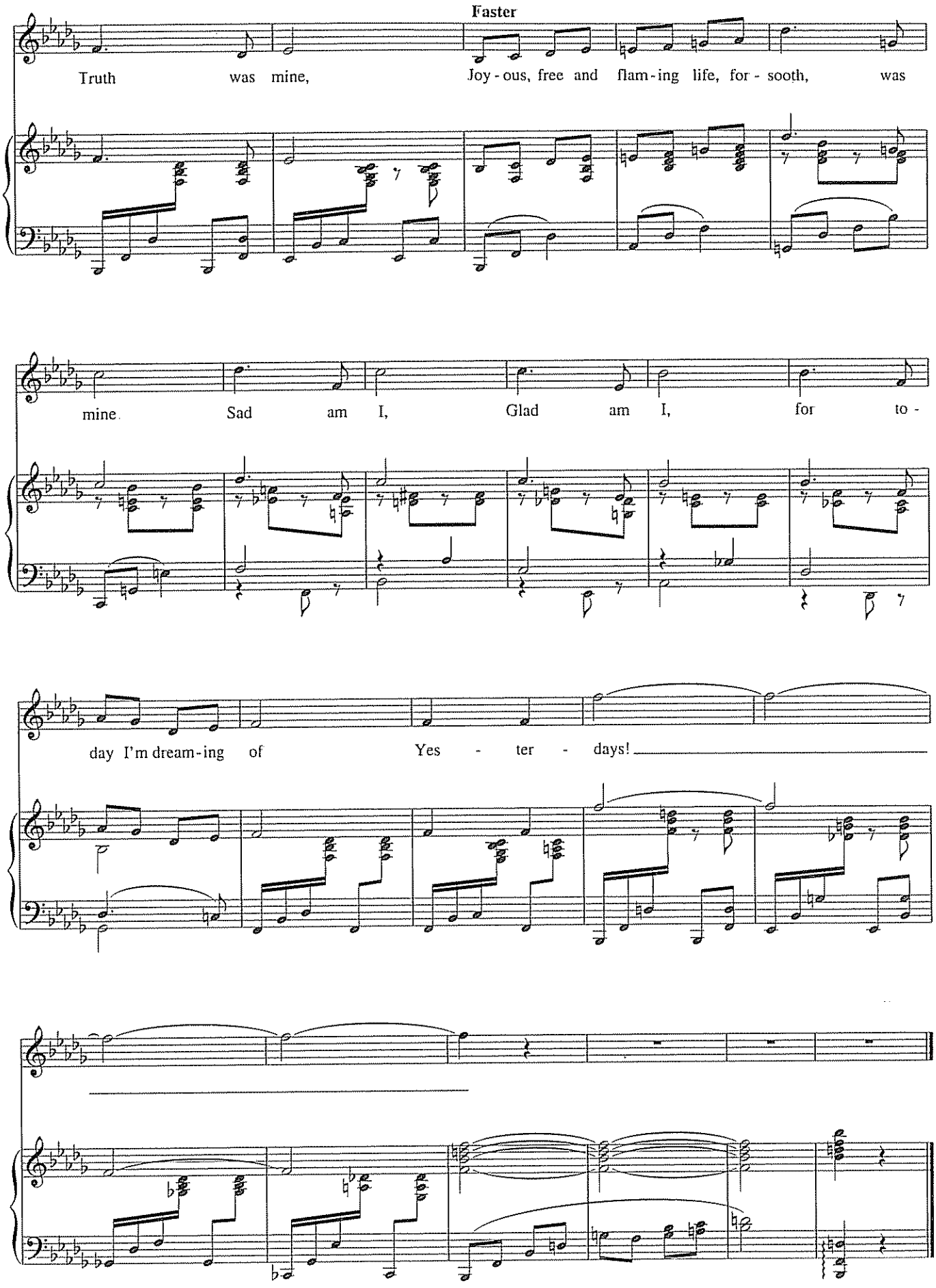
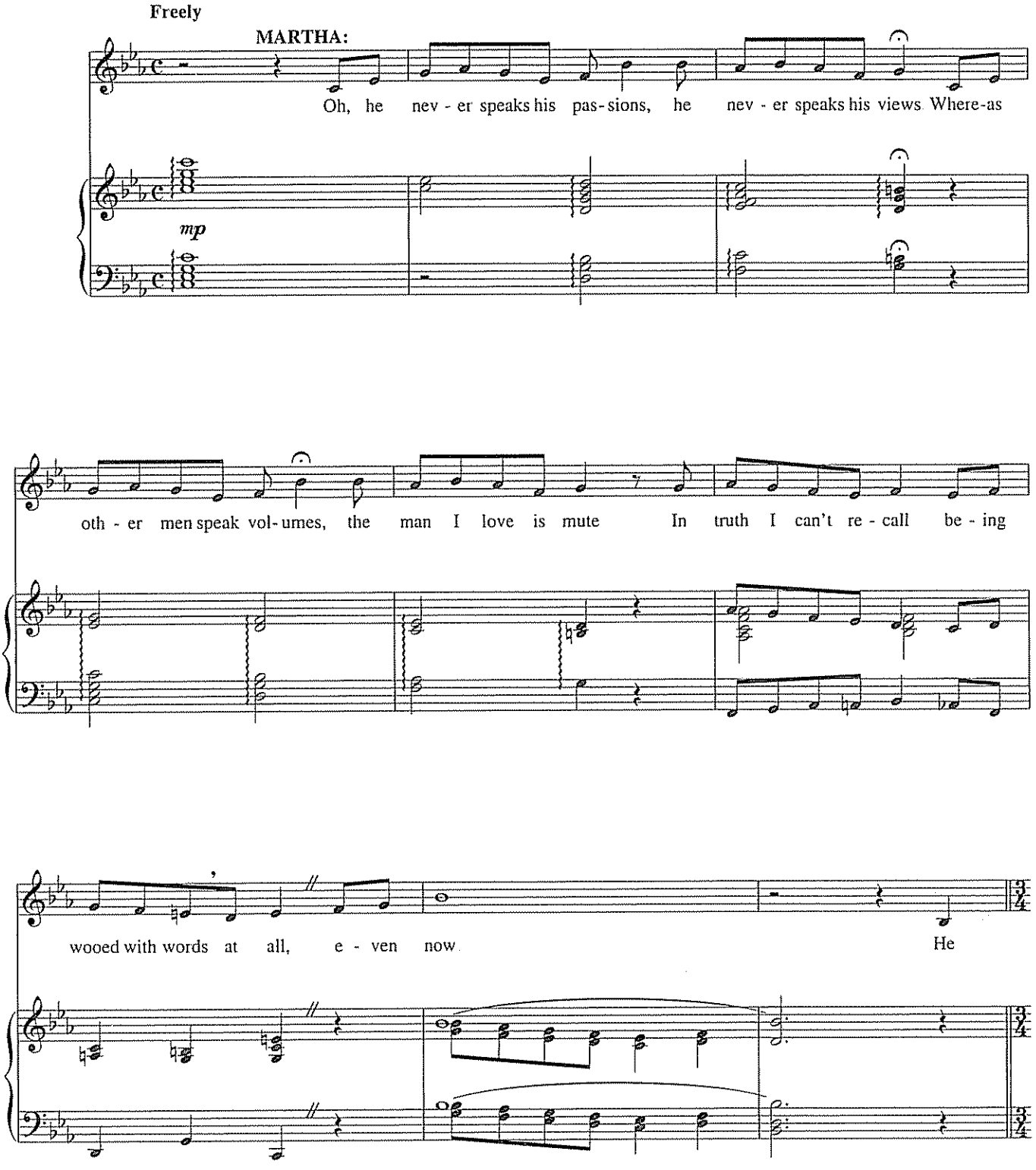

Faster
Truth was mine, Joy - ous, free and flam - ing life, for - sooth, was
mine. Sad am I, Glad am I, for to -
day I'm dream - ing of Yes - ter - days!

HE PLAYS THE VIOLIN

from *1776*

Words and Music by
SHERMAN EDWARDS



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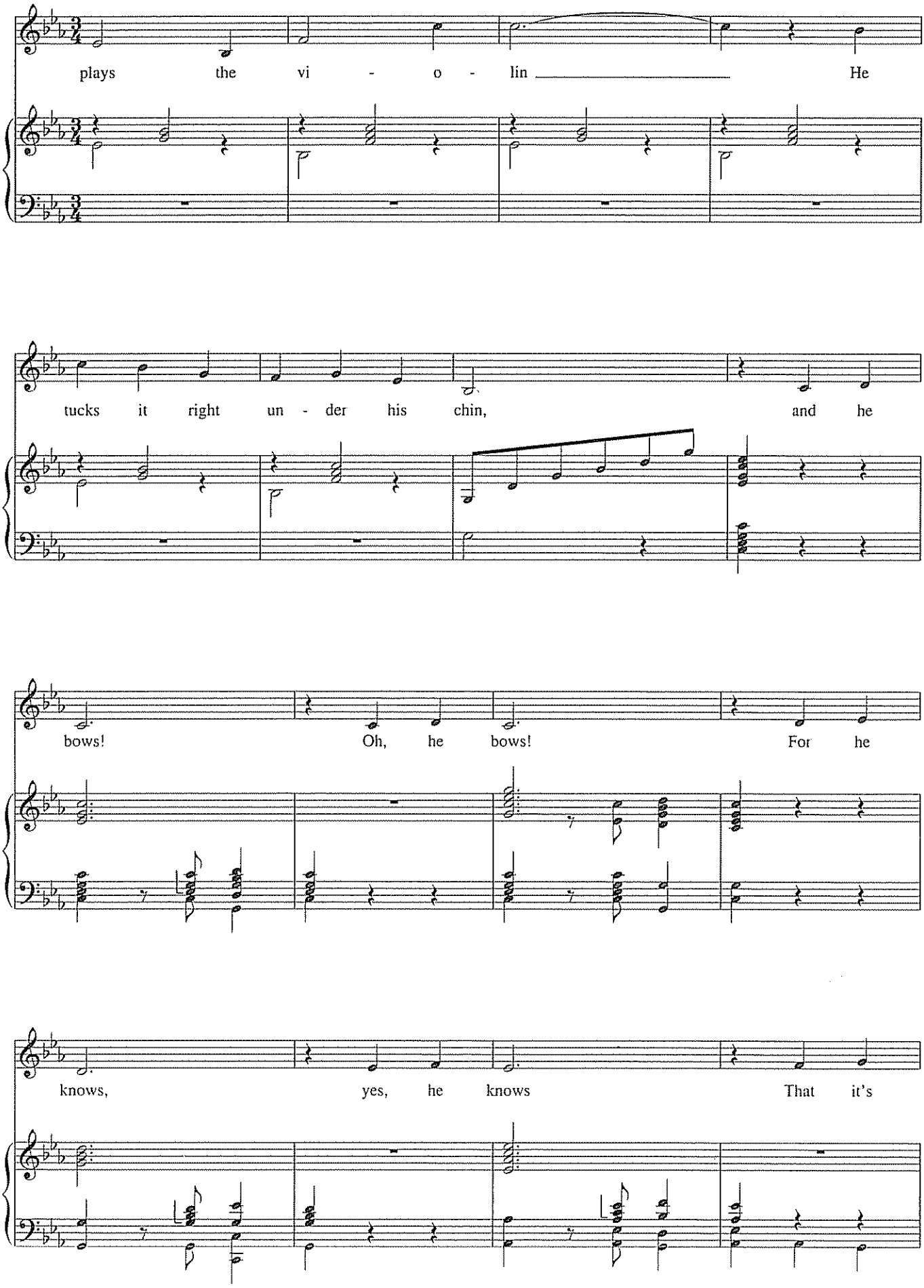
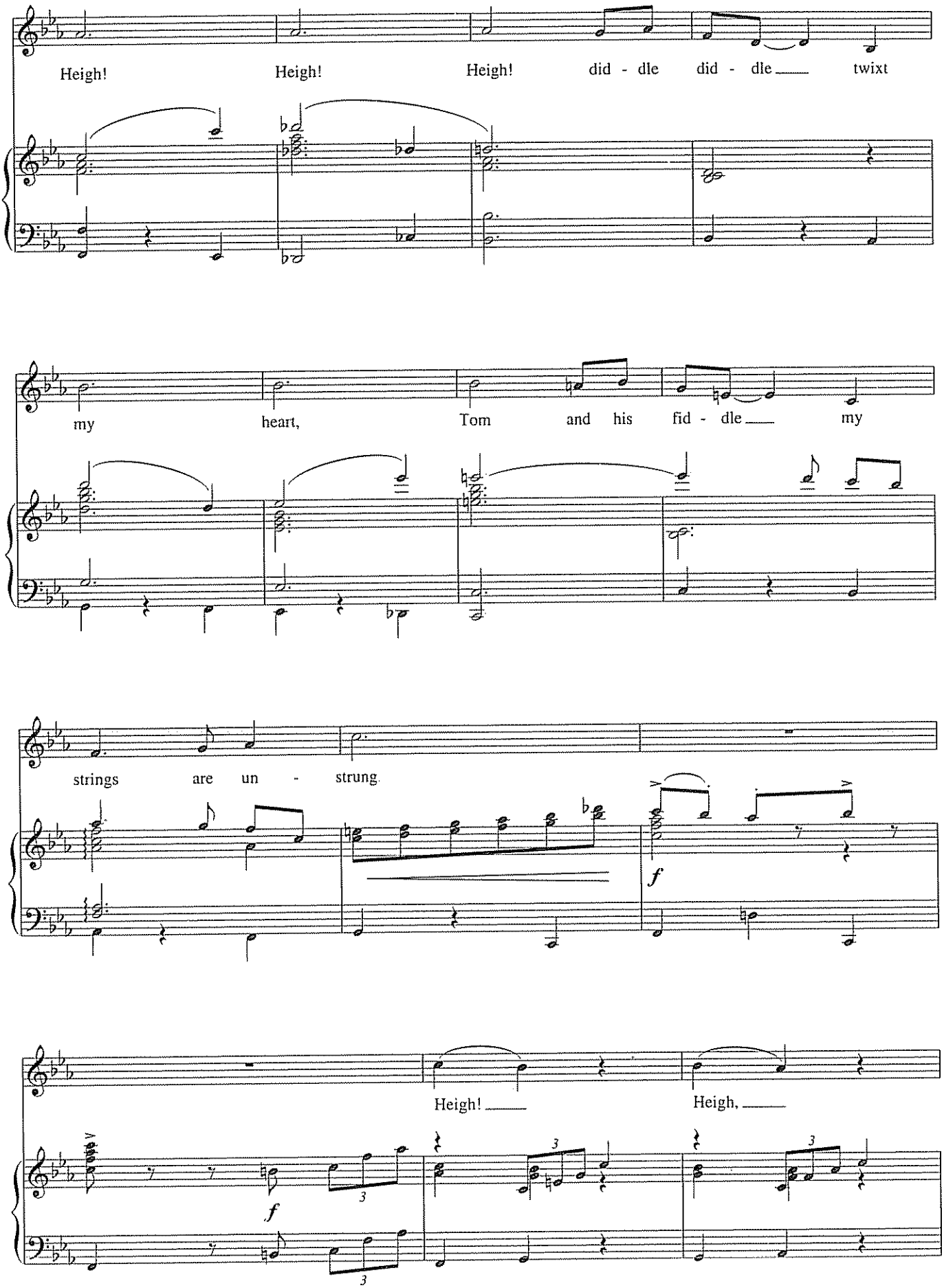
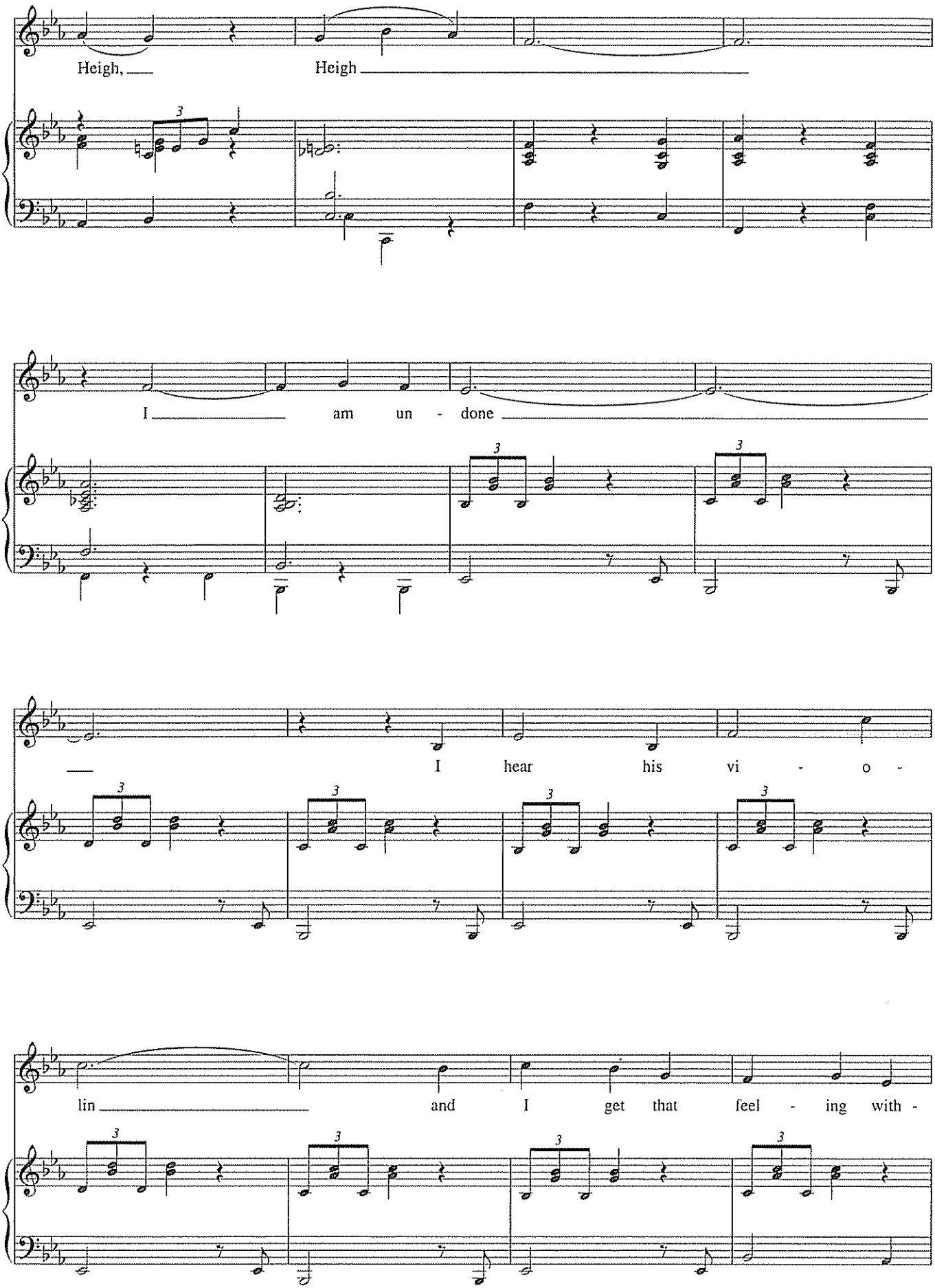
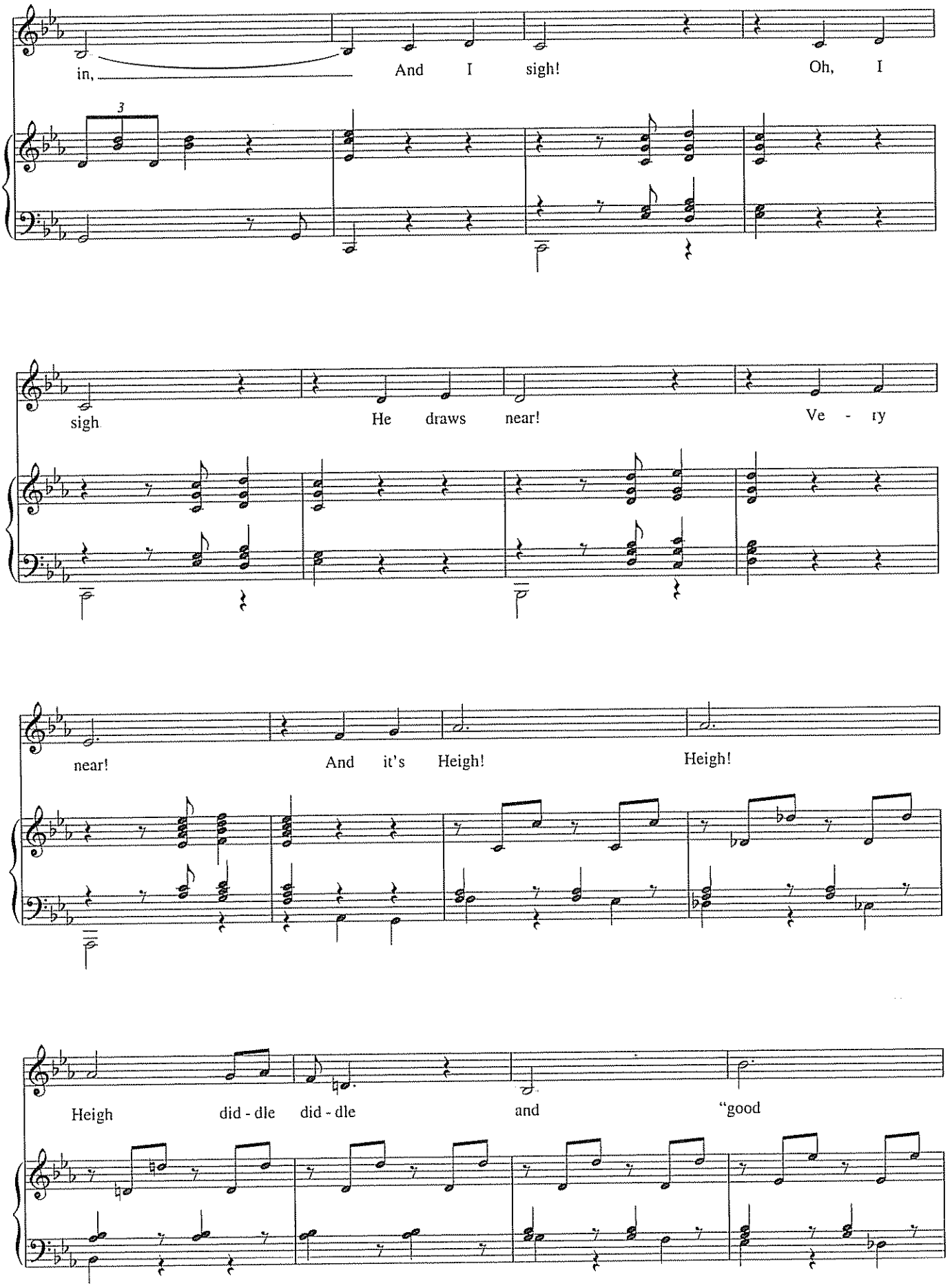
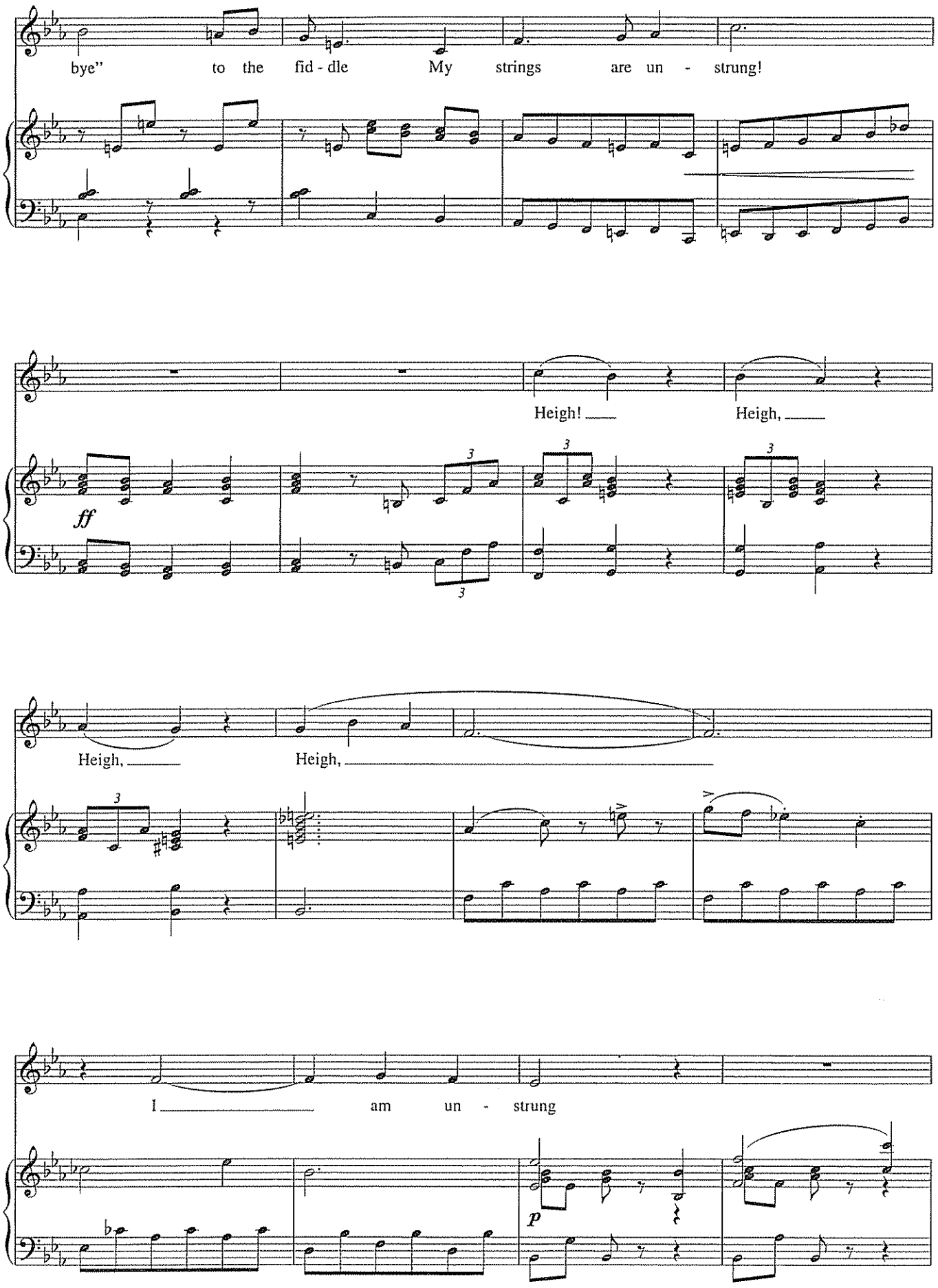
Brightly

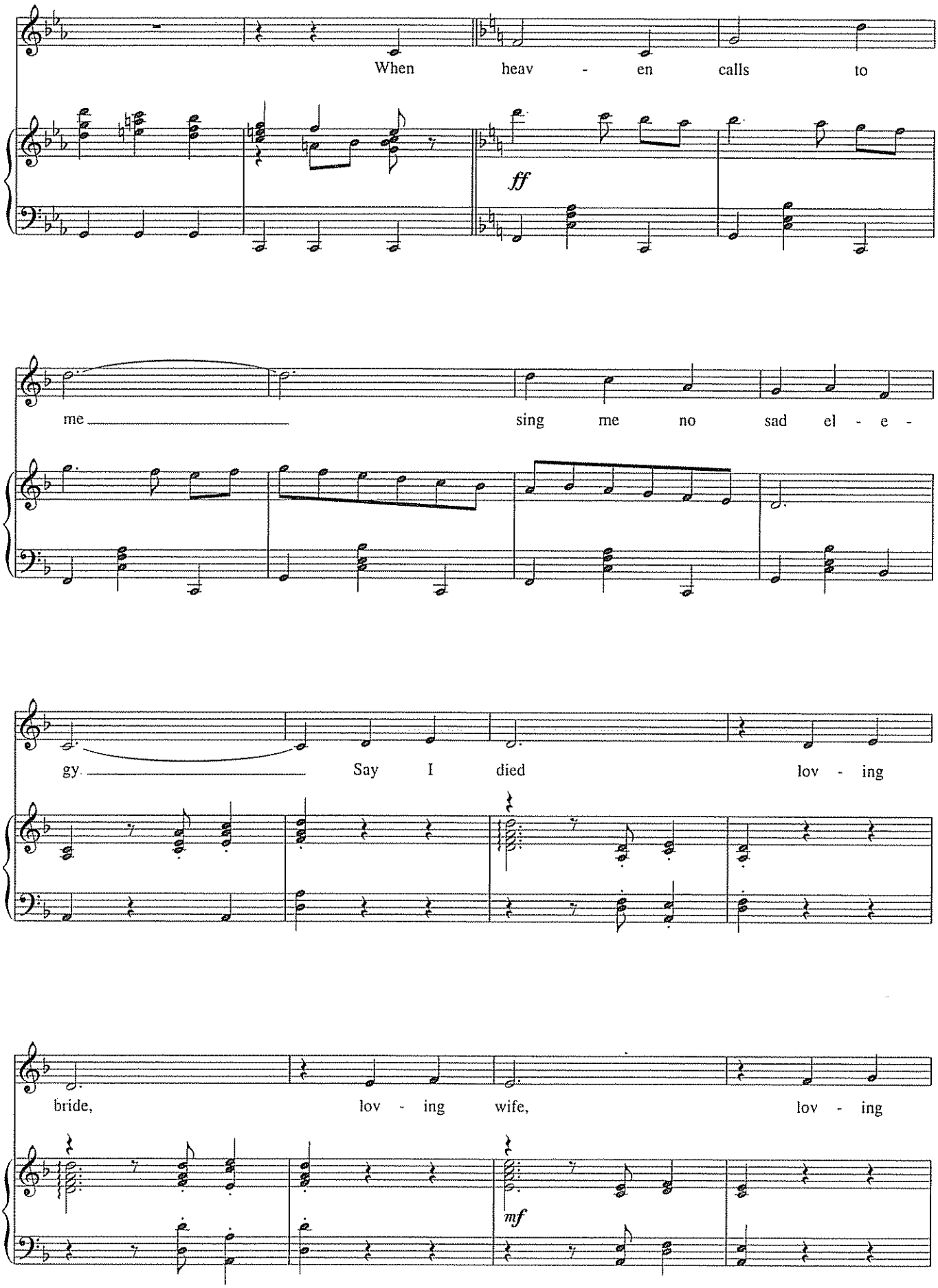

plays the vi - o - lin He
tucks it right un - der his chin, and he
bows! Oh, he bows! For he
knows, yes, he knows That it's

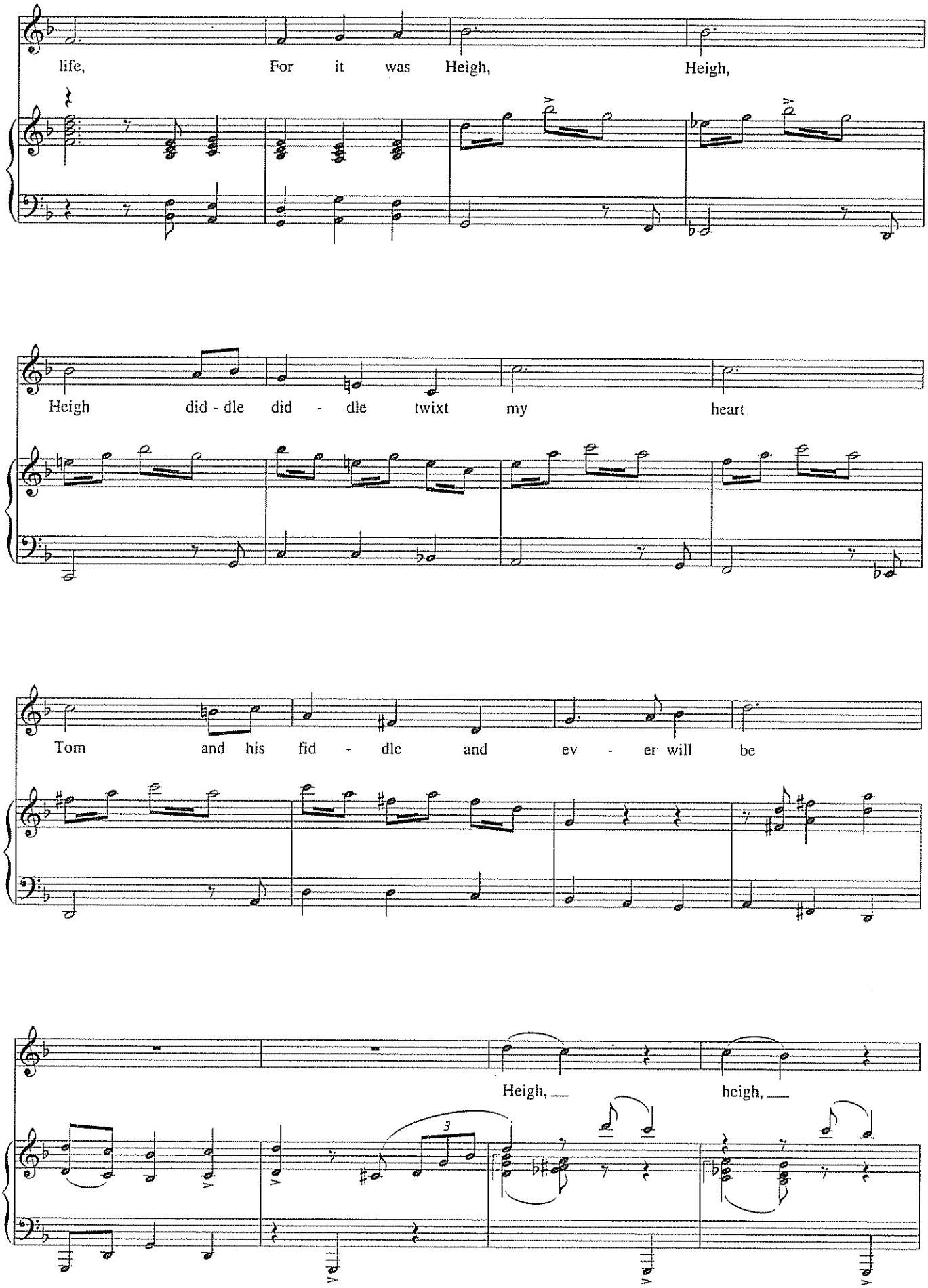

Heigh! Heigh! Heigh! did - dle did - dle twixt
my heart, Tom and his fid - dle my
strings are un - strung.
f
Heigh! Heigh,
f
3
3
3
3

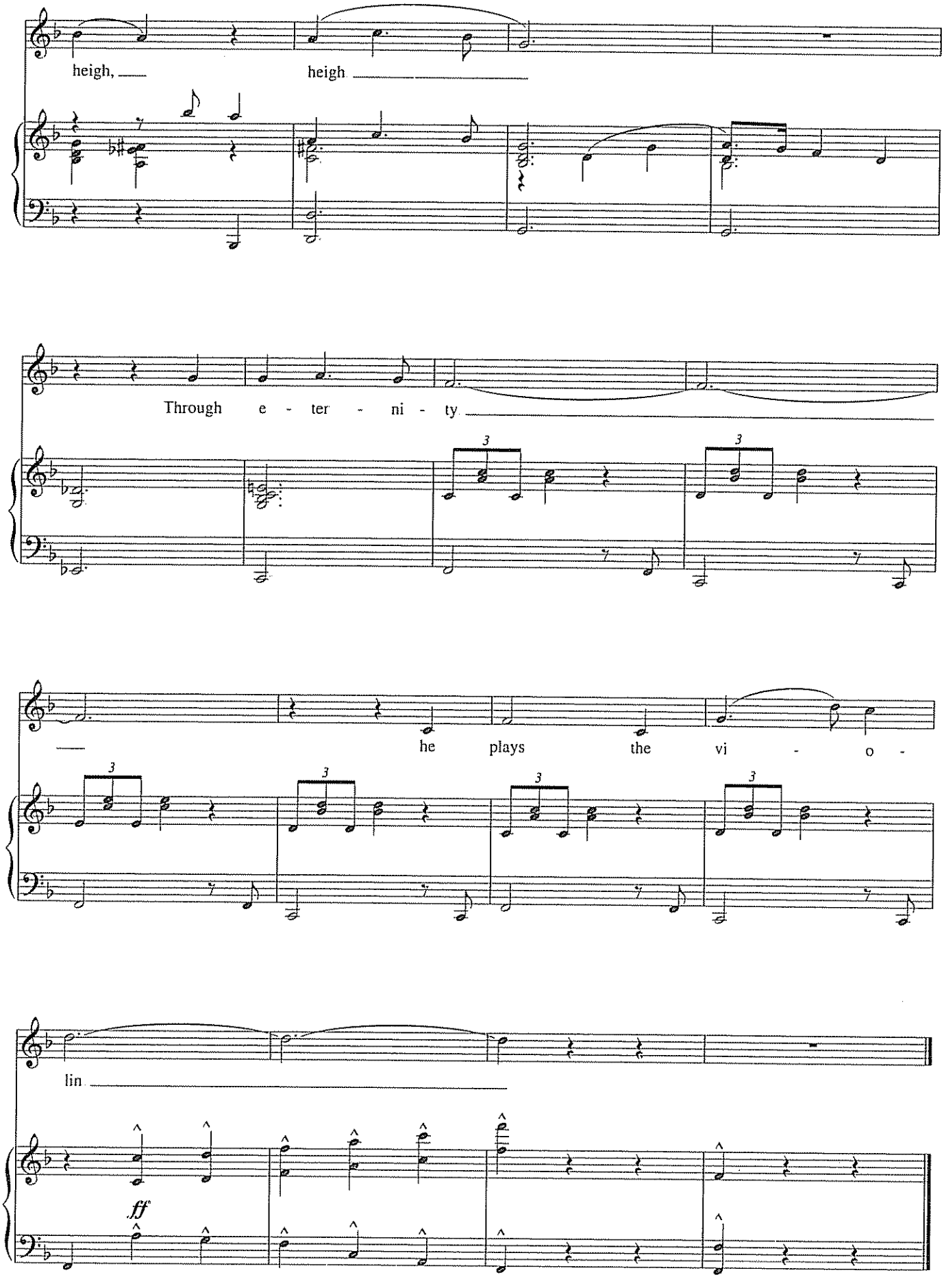

Heigh, Heigh
I am un - done
I hear his vi - o -
lin and I get that feel - ing with -


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
me sing me no sad el - e -
gy Say I died lov - ing
bride, lov - ing wife, lov - ing
mf

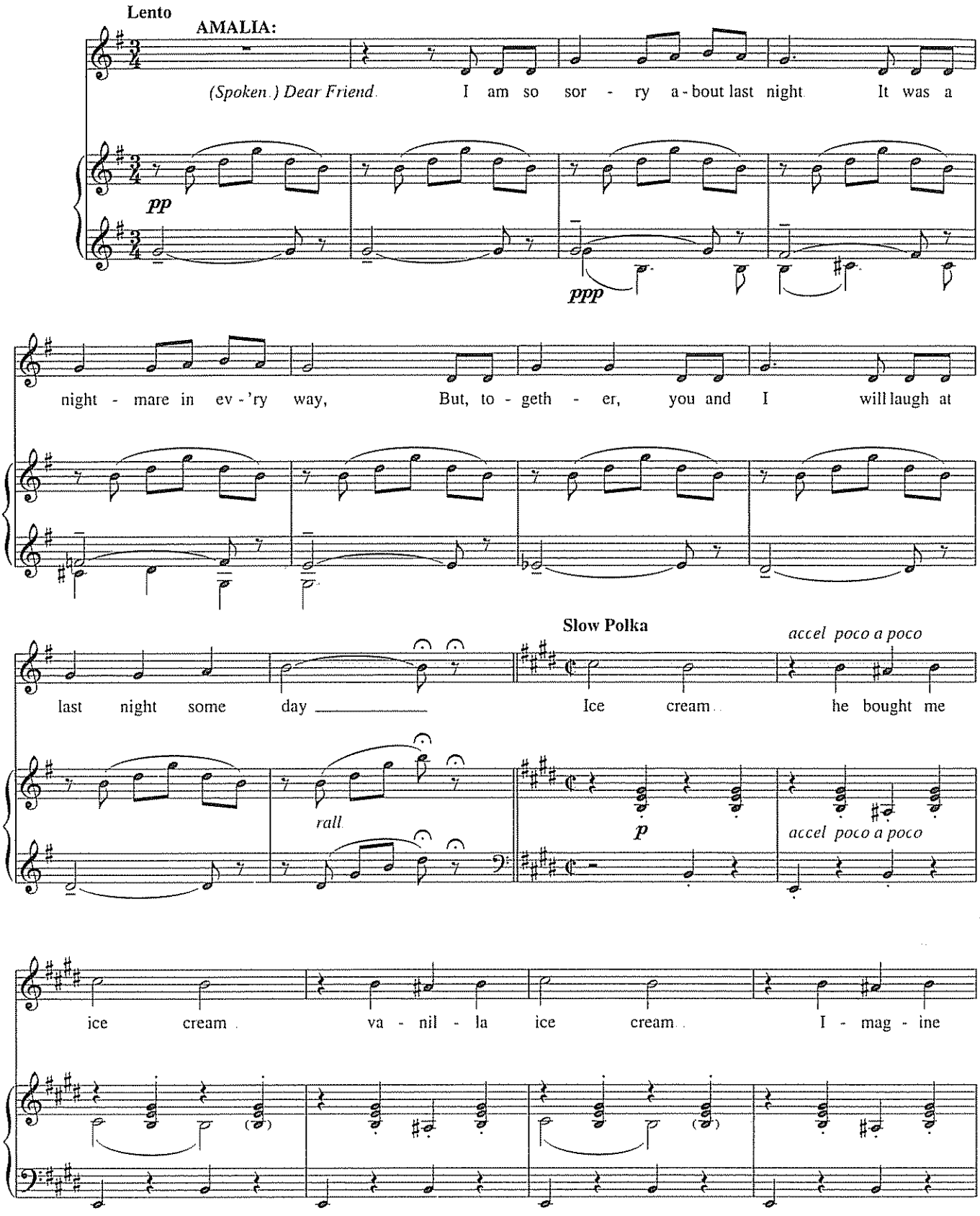

life, For it was Heigh, Heigh,
Heigh did - dle did - dle twixt my heart
Tom and his fid - dle and ev - er will be
Heigh, heigh,


heigh,
heigh
Through e - ter - ni - ty
3
3
he plays the vi - o -
3
3
3
3
lin
ff

VANILLA ICE CREAM

from *She Loves Me*

Words by SHELDON HARNICK
Music by JERRY BOCK



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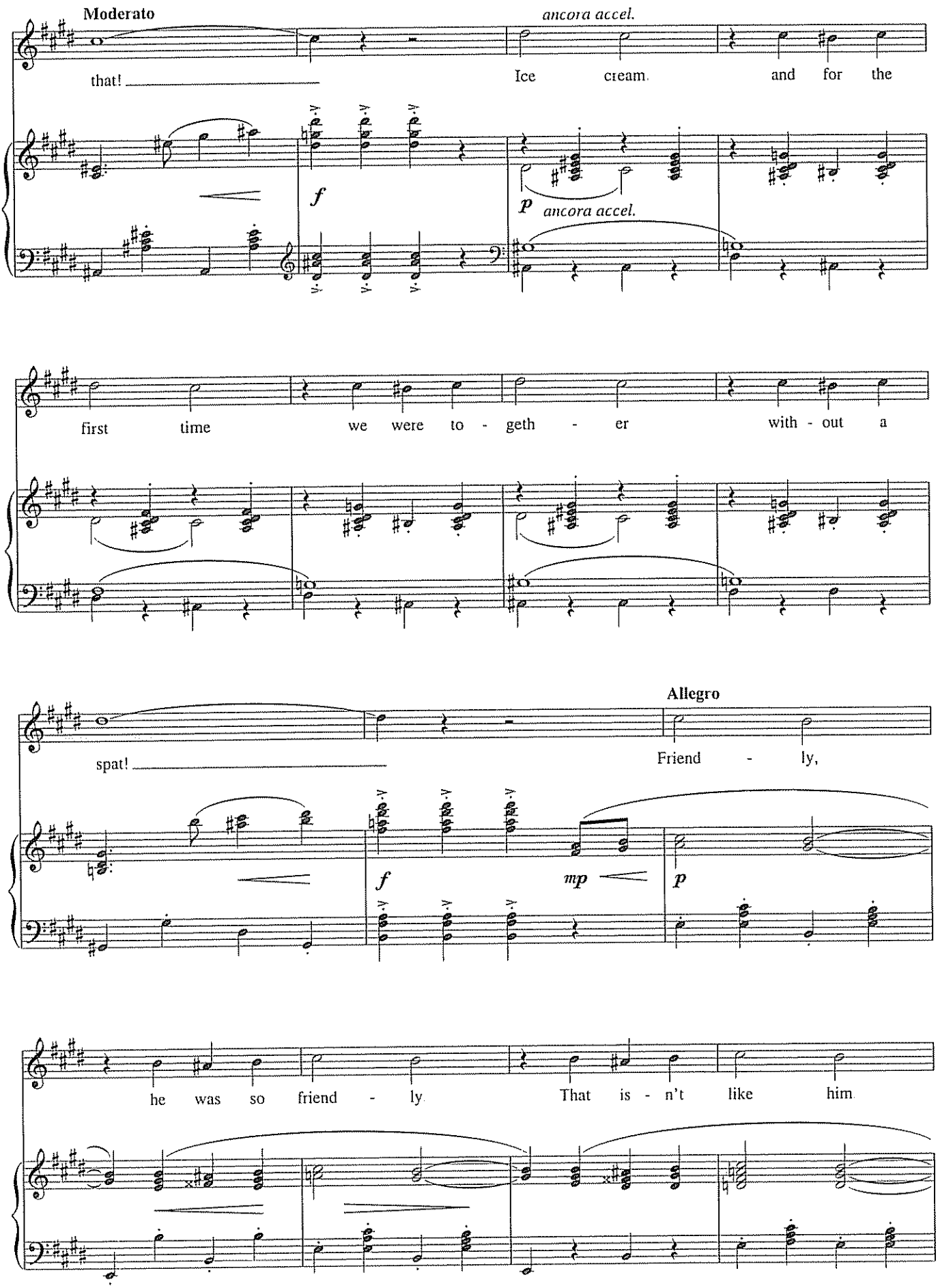
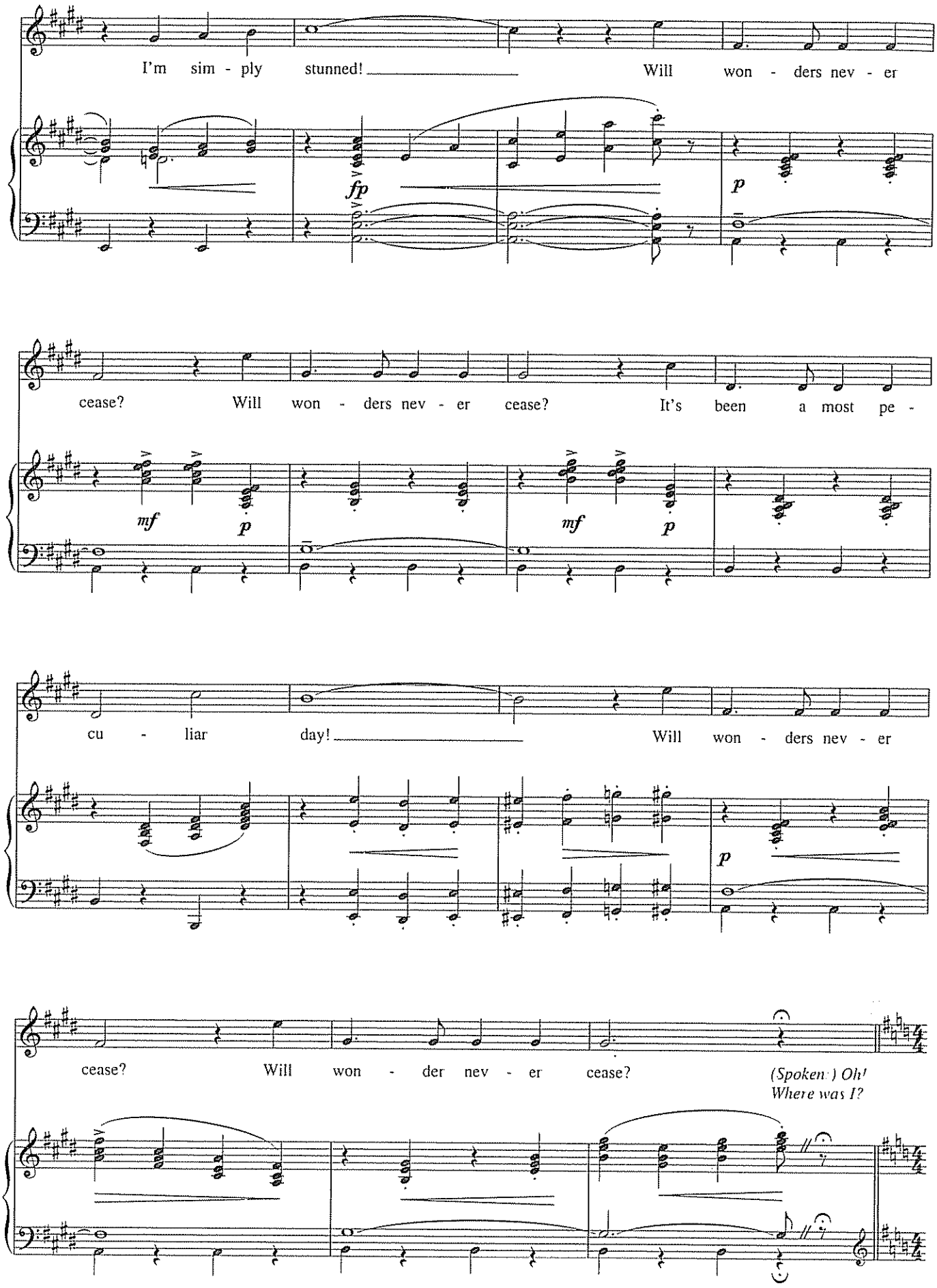
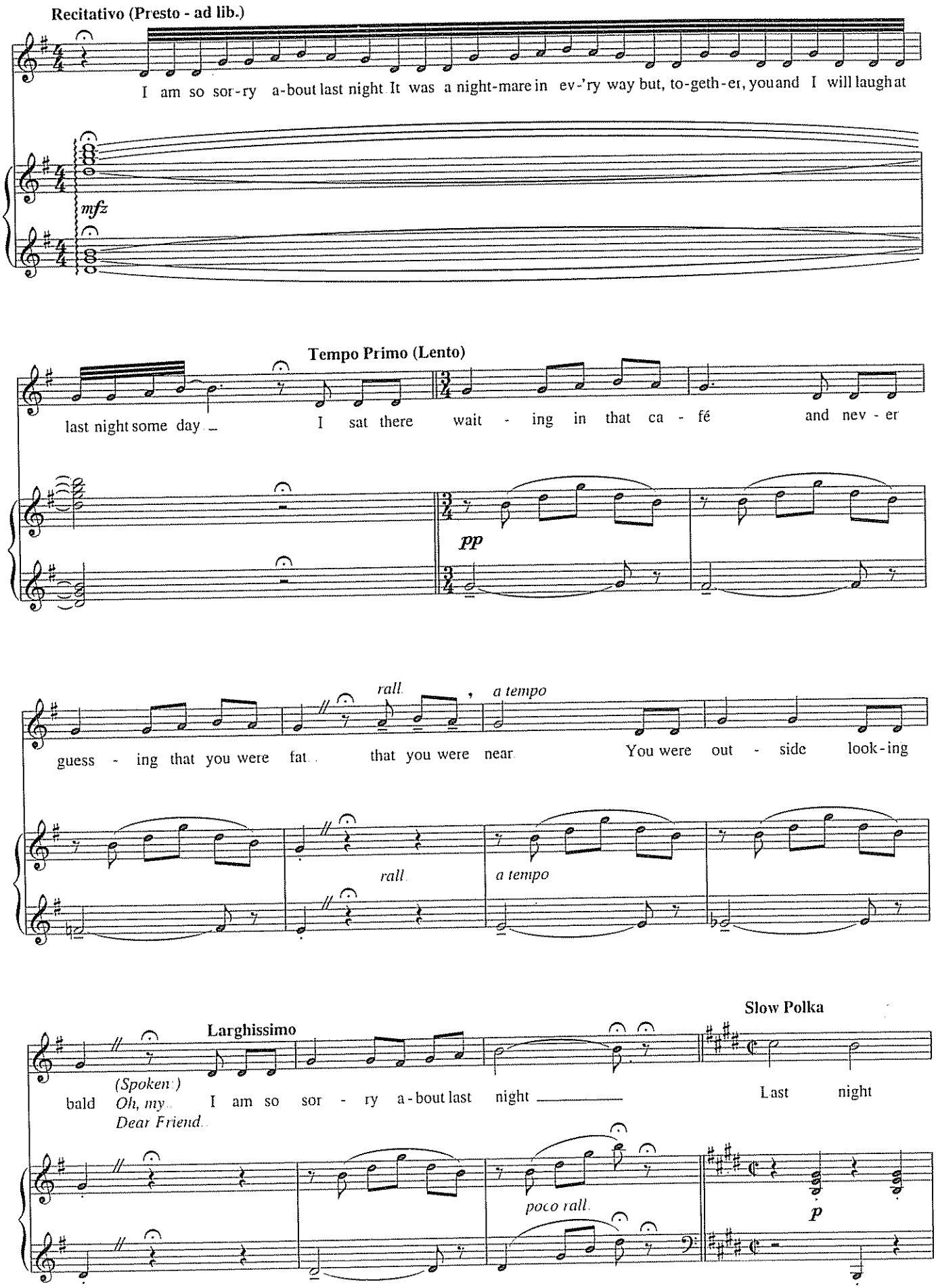
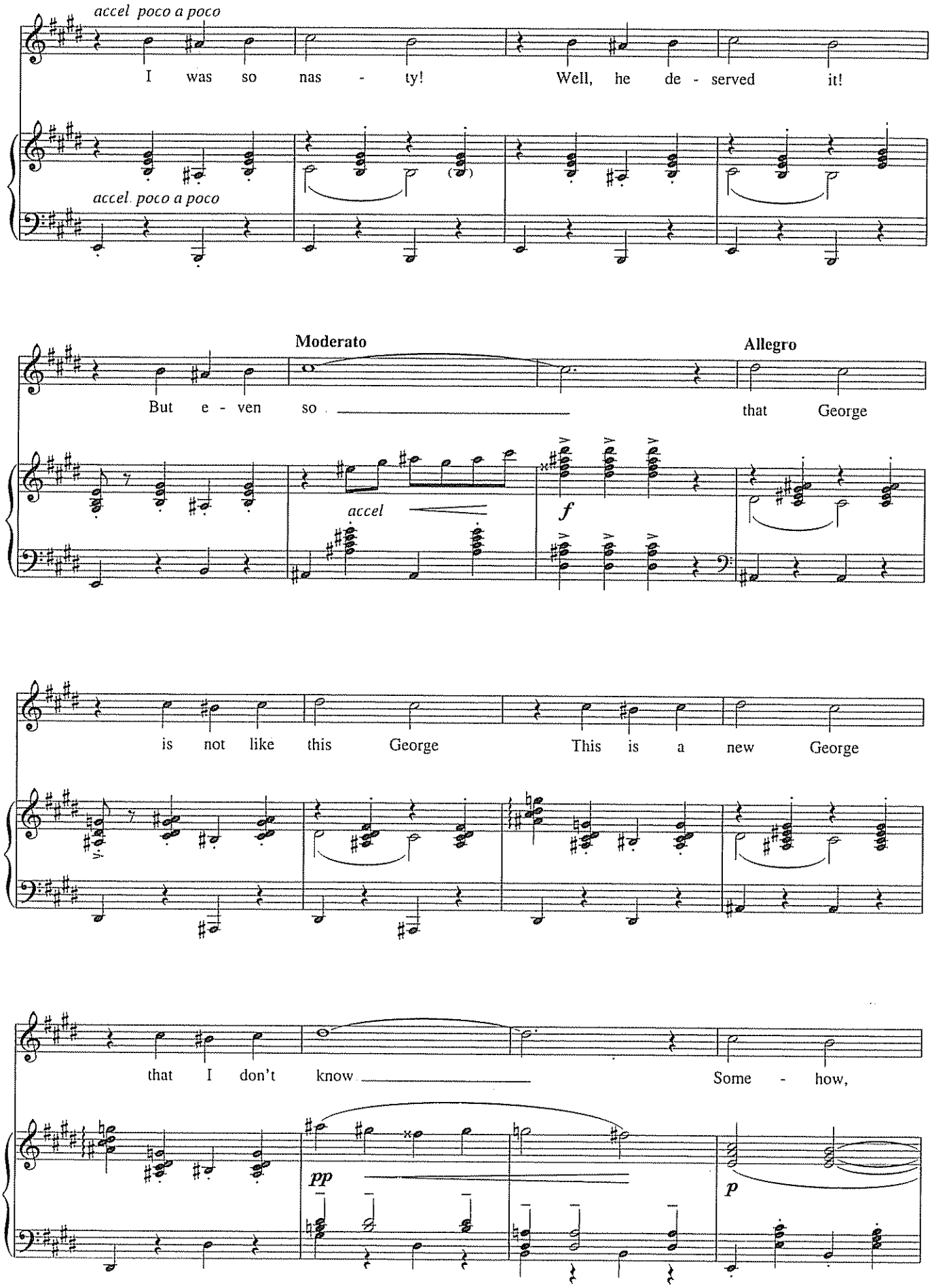
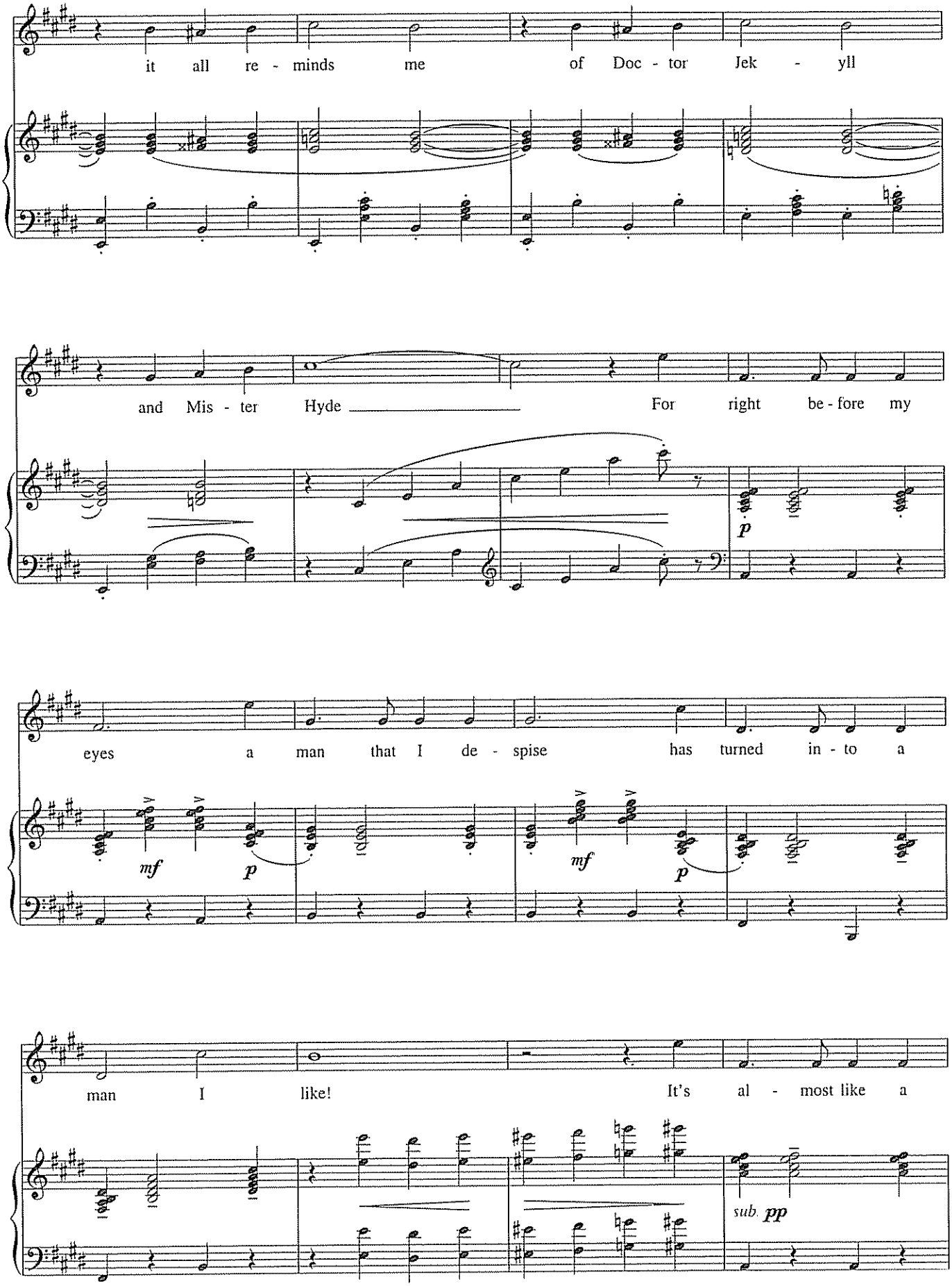
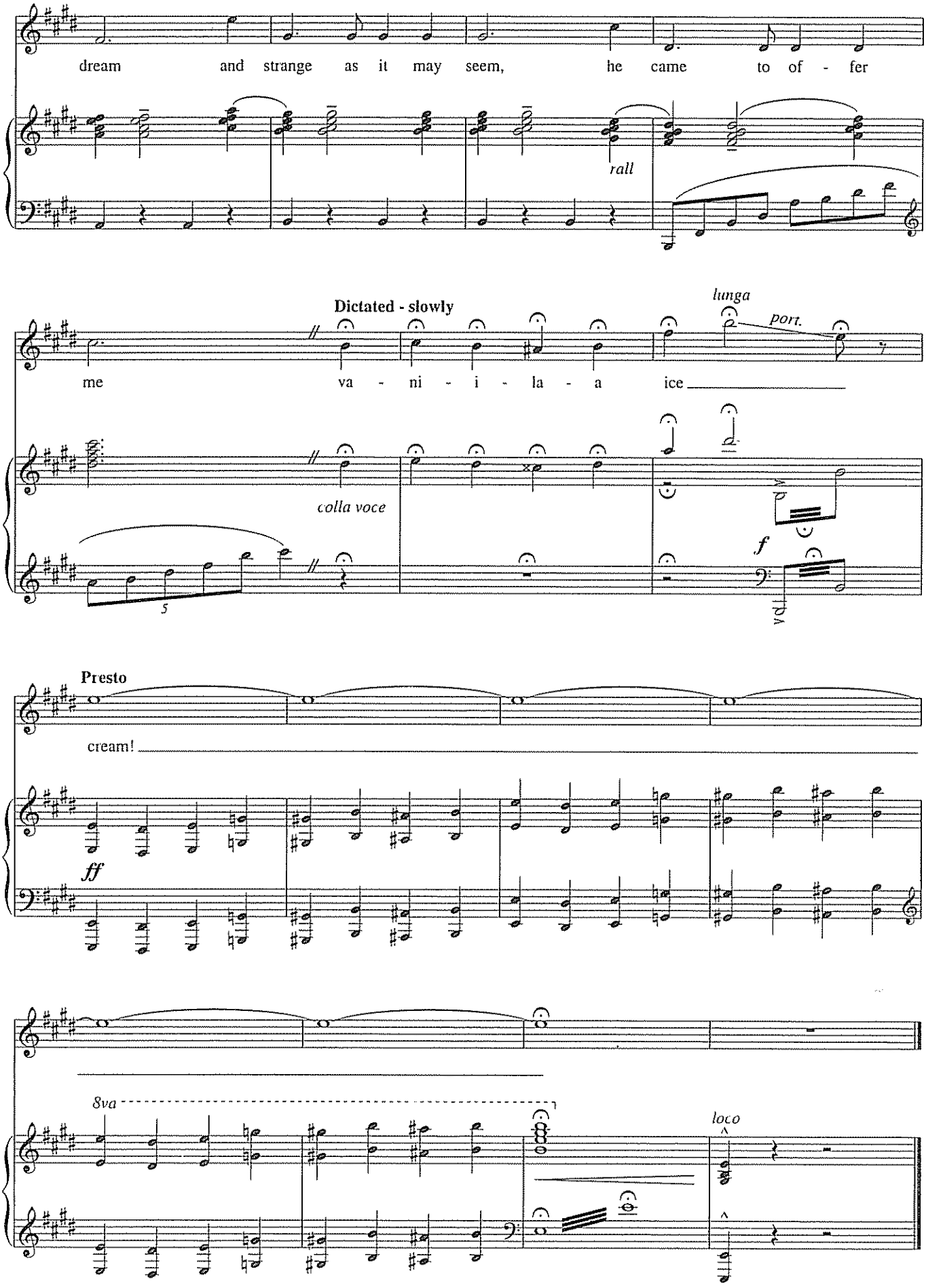

Moderato
ancora accel.
that!
Ice cream.
and for the
f
p
ancora accel.
first time we were to - geth - er with - out a
Allegro
spat!
Friend - ly,
f
mp
p
he was so friend - ly.
That is - n't like him.


I'm sim - ply stunned! Will won - ders nev - er
fp
p
cease? Will won - ders nev - er cease? It's been a most pe -
mf
p
mf
p
cu - liar day! Will won - ders nev - er
p
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
rall.
a tempo
guess - ing that you were fat that you were near You were out - side look-ing
rall.
a tempo
Larghissimo
Slow Polka
(Spoken:)
bald Oh, my Dear Friend. I am so sor - ry a-bout last night
Last night
poco rall.
p

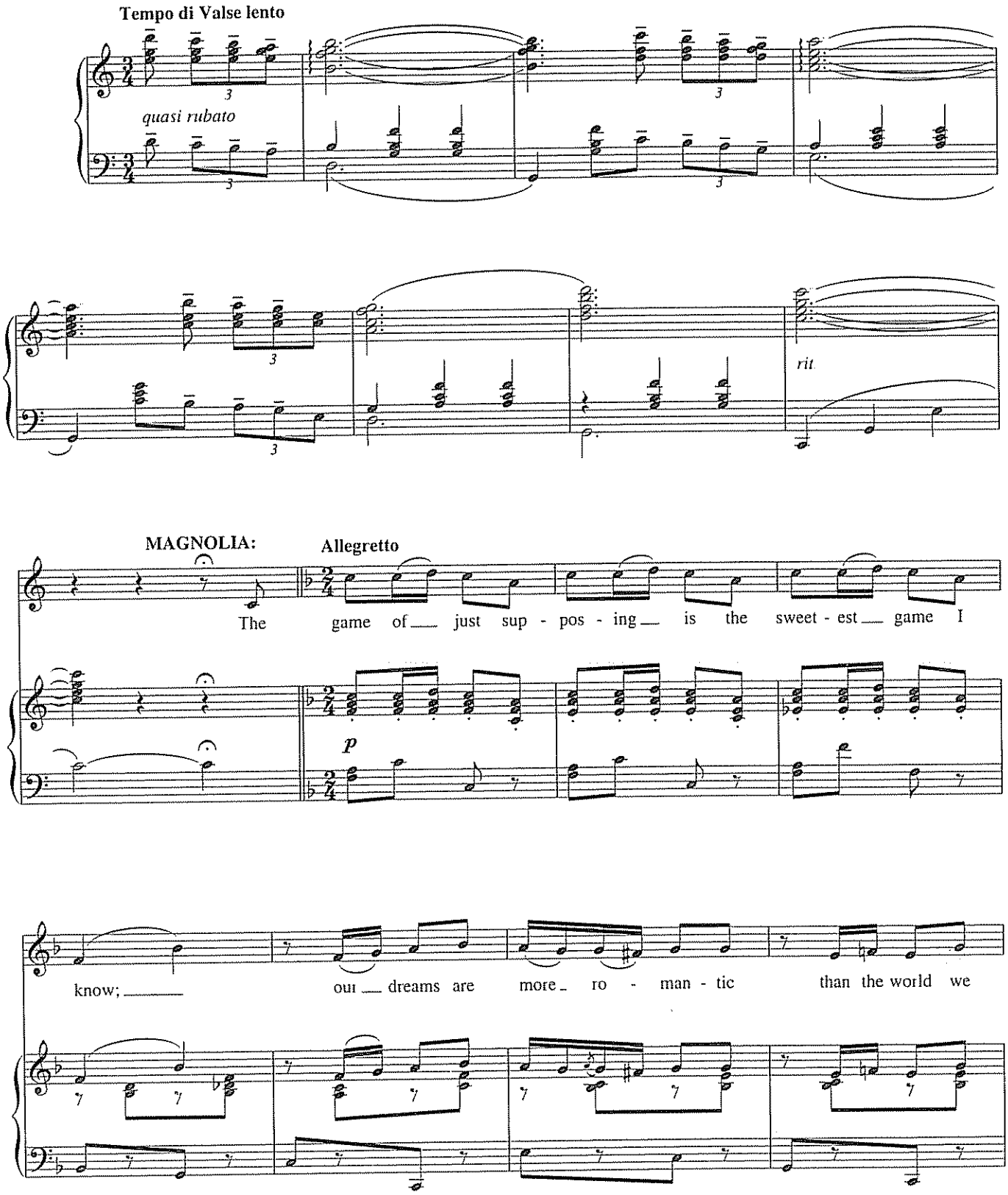

accel poco a poco
I was so nas - ty!
Well, he de - served it!
accel poco a poco
Moderato
Allegro
But e - ven so
that George
accel
f
is not like this George
This is a new George
that I don't know
Some - how,
pp
p


it all re - minds me of Doc - tor Jek - yll
and Mis - ter Hyde For right be - fore my
p
eyes a man that I de - spise has turned in - to a
mf
p
mf
p
man I like! It's al - most like a
sub. pp


dream and strange as it may seem, he came to of - fer
rall
Dictated - slowly
lunga
port.
me va - ni - i - la - a ice
colla voce
5
f
8va
Presto
cream!
ff
8va
loco

MAKE BELIEVE
from *Show Boat*

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN



This song is a duet for Magnolia and Ravenal in the show, adapted as a solo for this edition.

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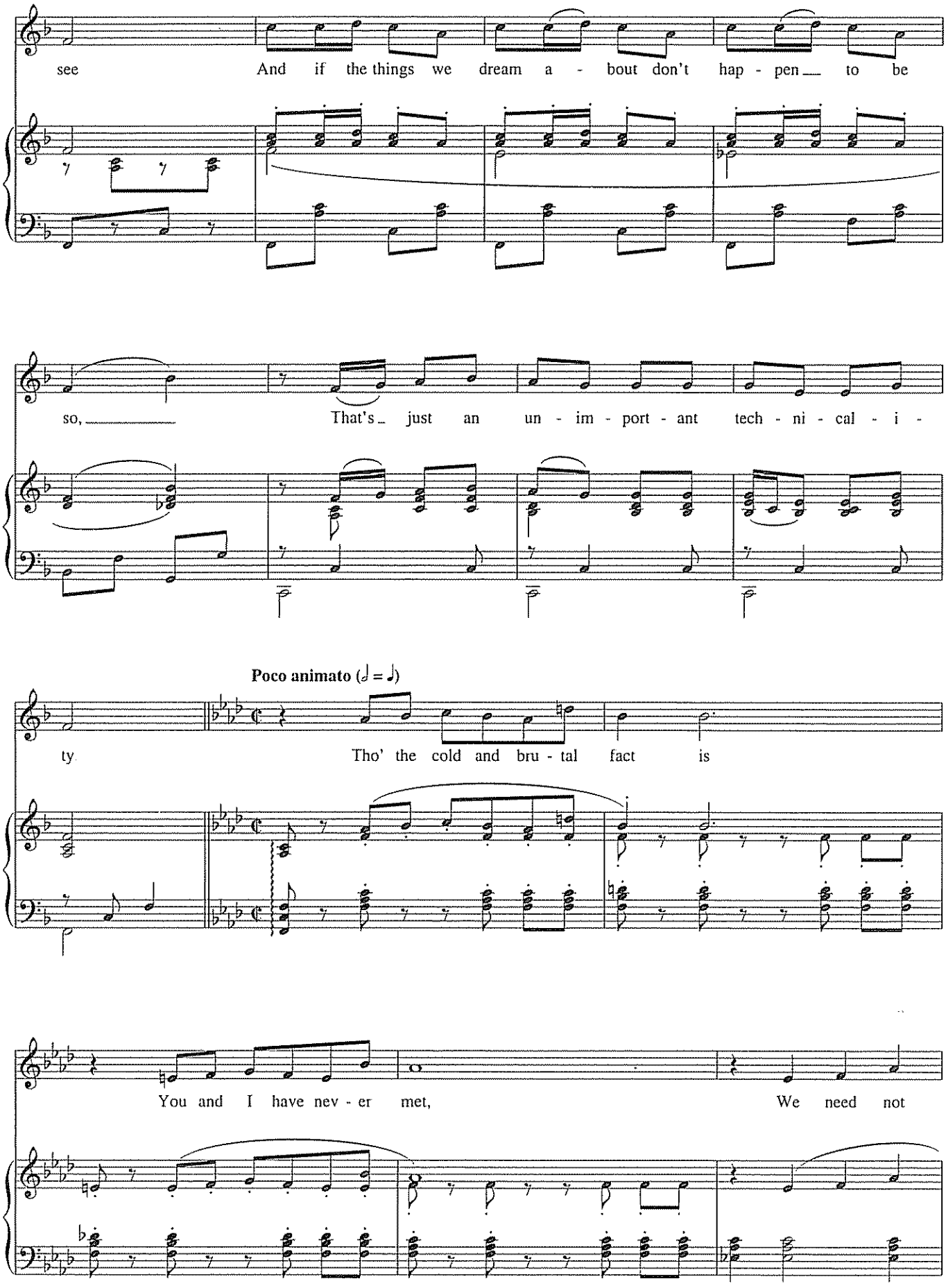
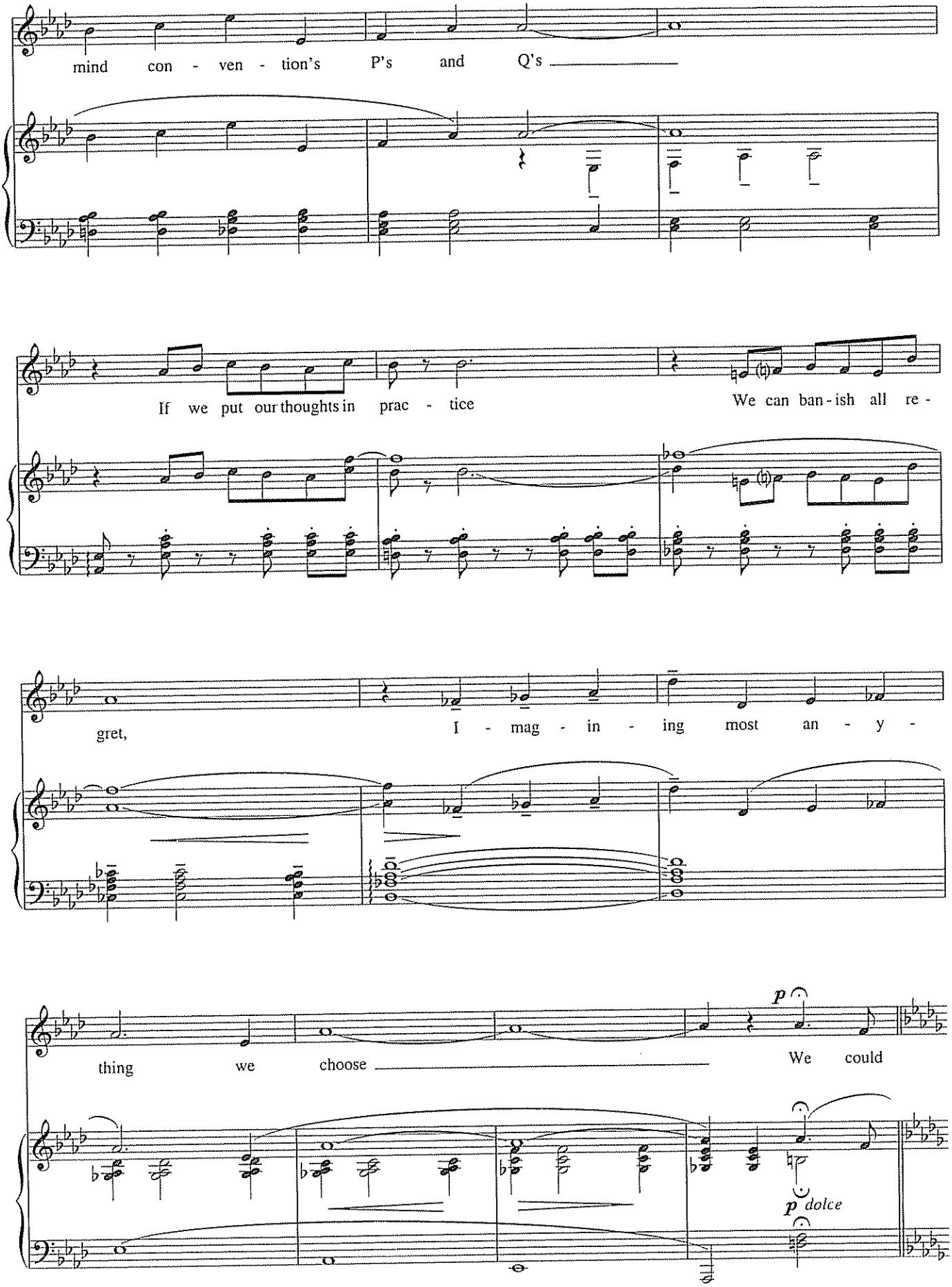
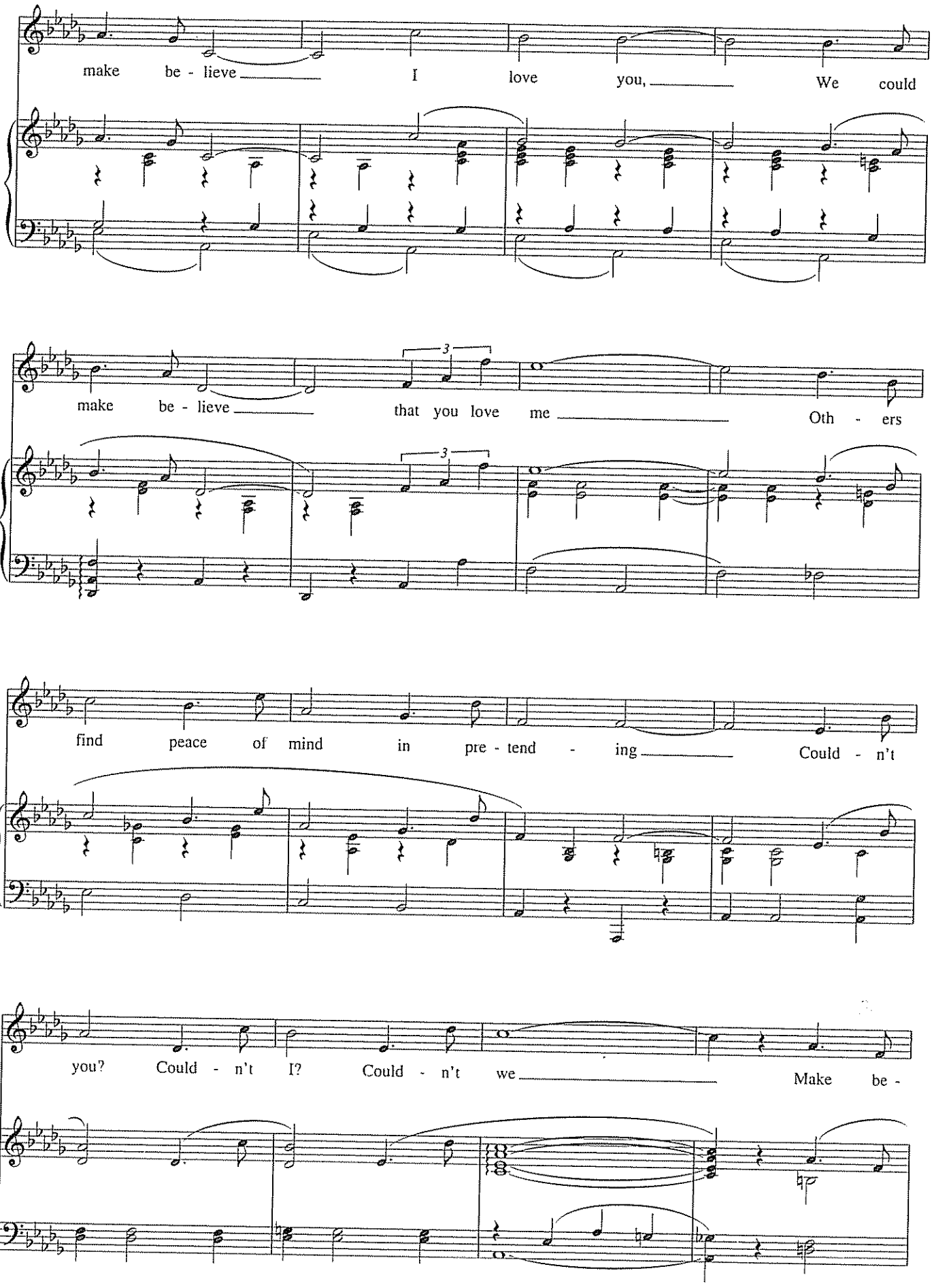
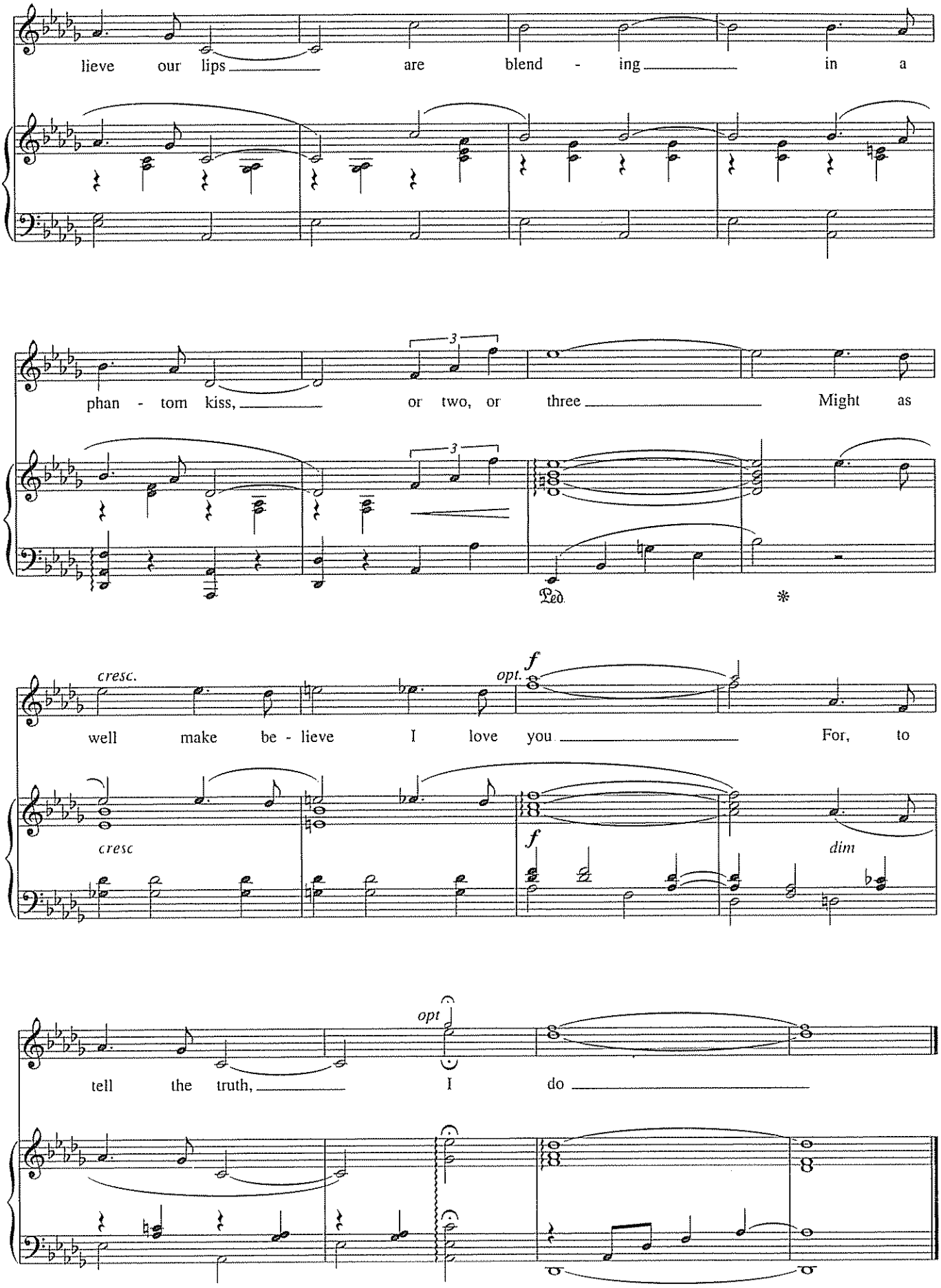

see And if the things we dream a - bout don't hap - pen to be
so, That's just an un - im - port - ant tech - ni - cal - i -
Poco animato (𝅗𝅥 = 𝅗𝅥)
ty Tho' the cold and bru - tal fact is
You and I have nev - er met, We need not


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

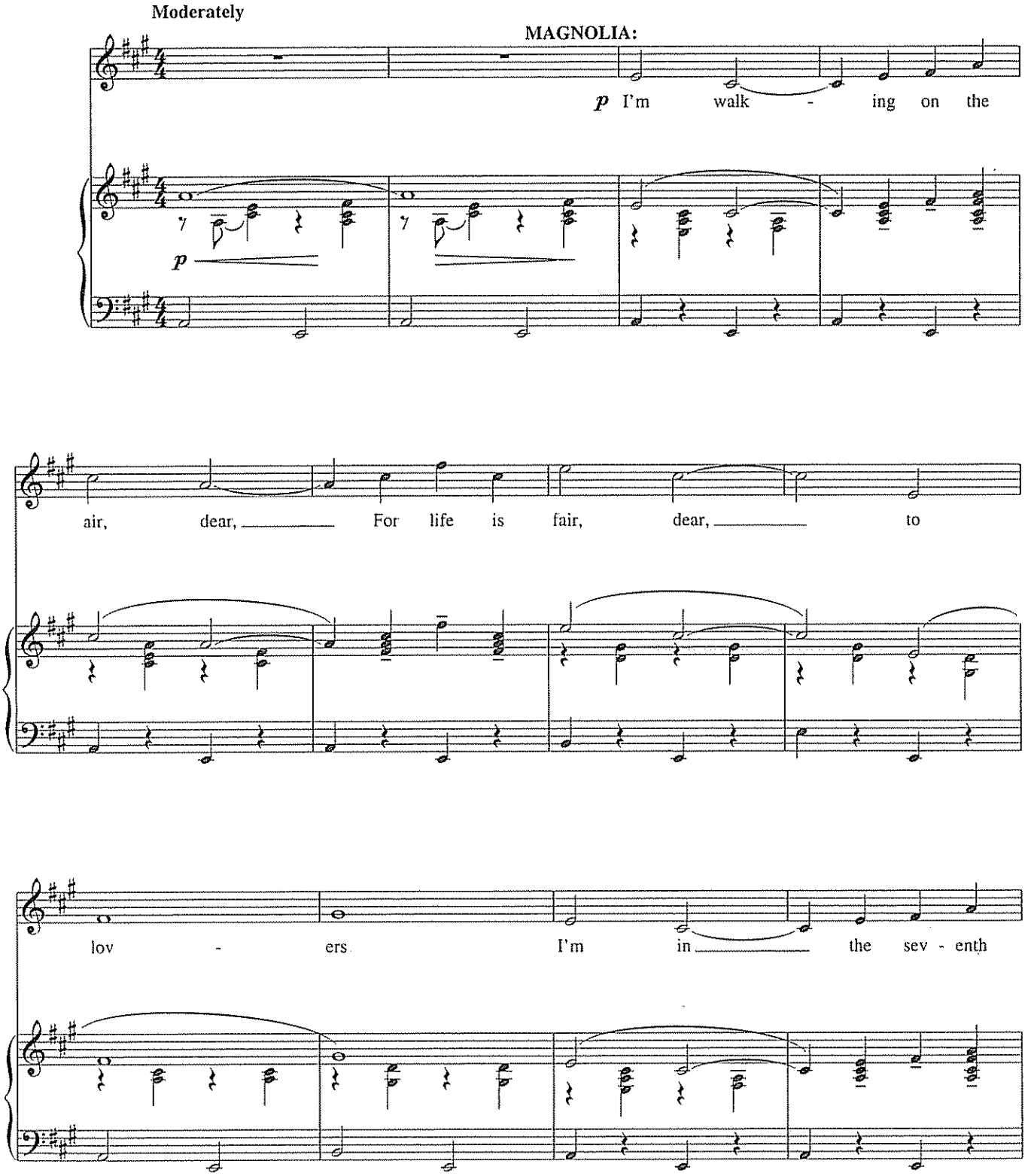

make be - lieve I love you, We could
make be - lieve that you love me Oth - ers
find peace of mind in pre - tend - ing Could - n't
you? Could - n't I? Could - n't we Make be -


lieve our lips are blend - ing in a
phan - tom kiss, or two, or three Might as
3
3
Ped.
*
cresc.
opt.
f
well make be - lieve I love you For, to
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



This song is a duet for Magnolia and Ravenal in the show, adapted as a solo for this edition.

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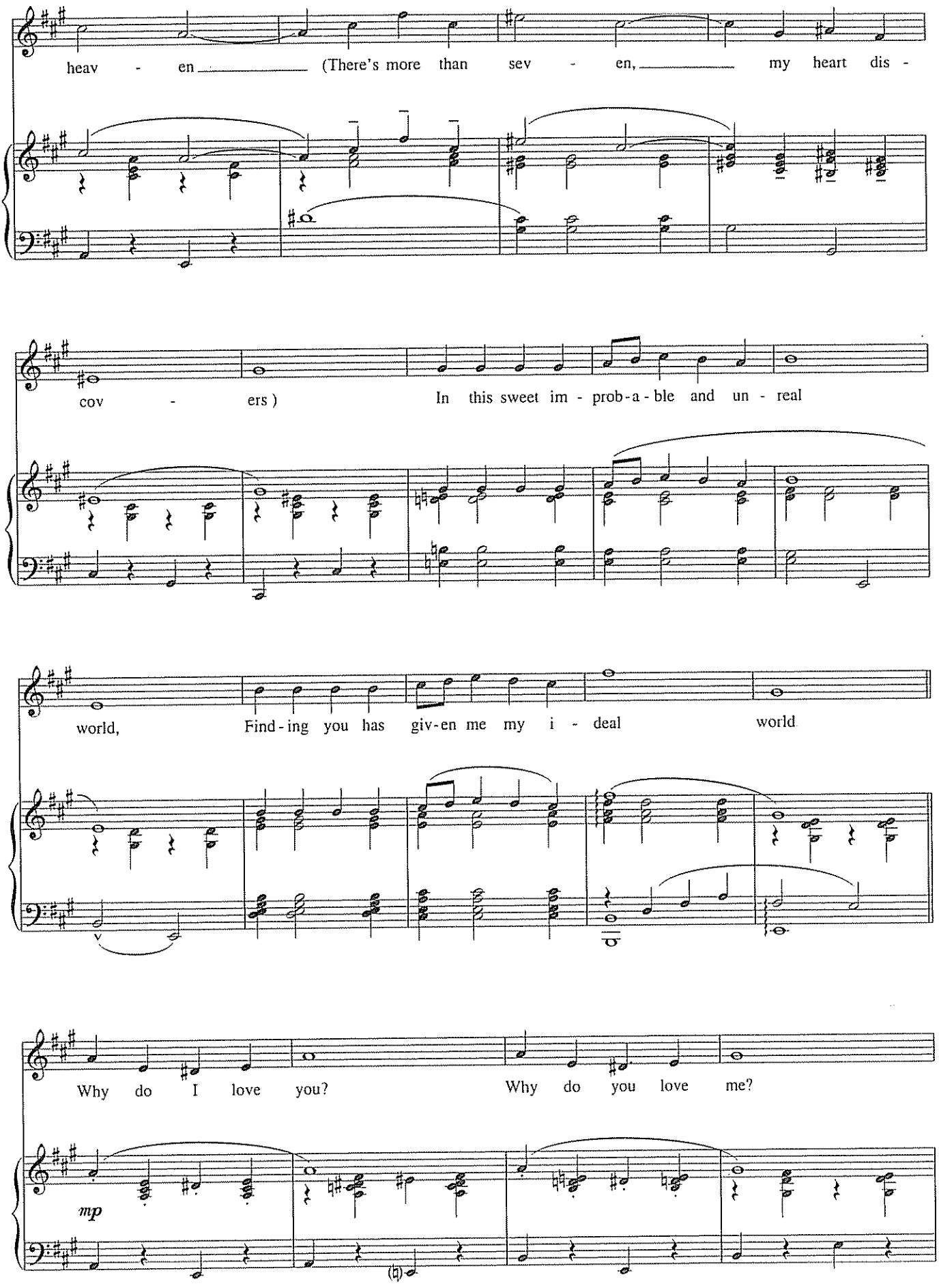
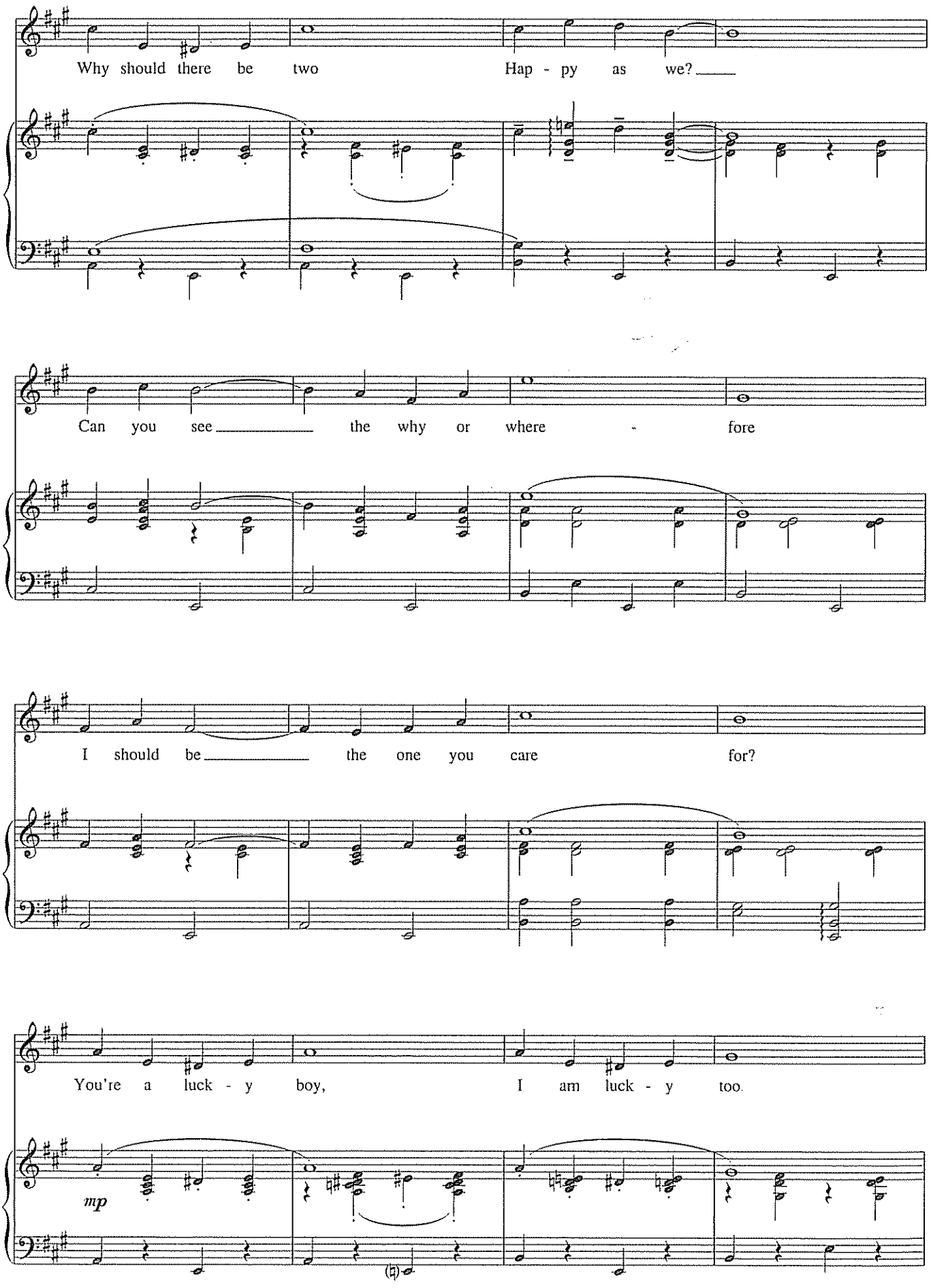
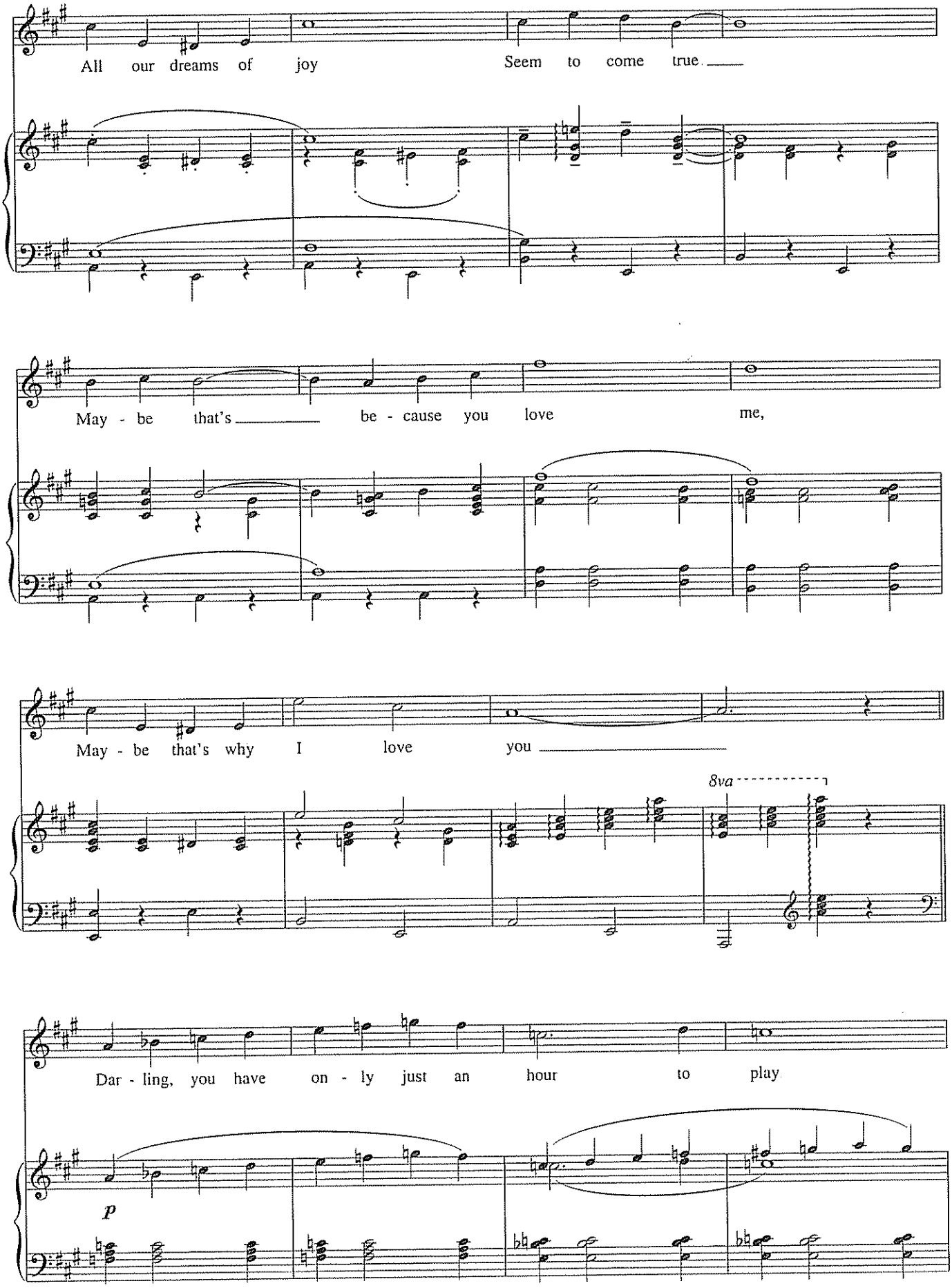
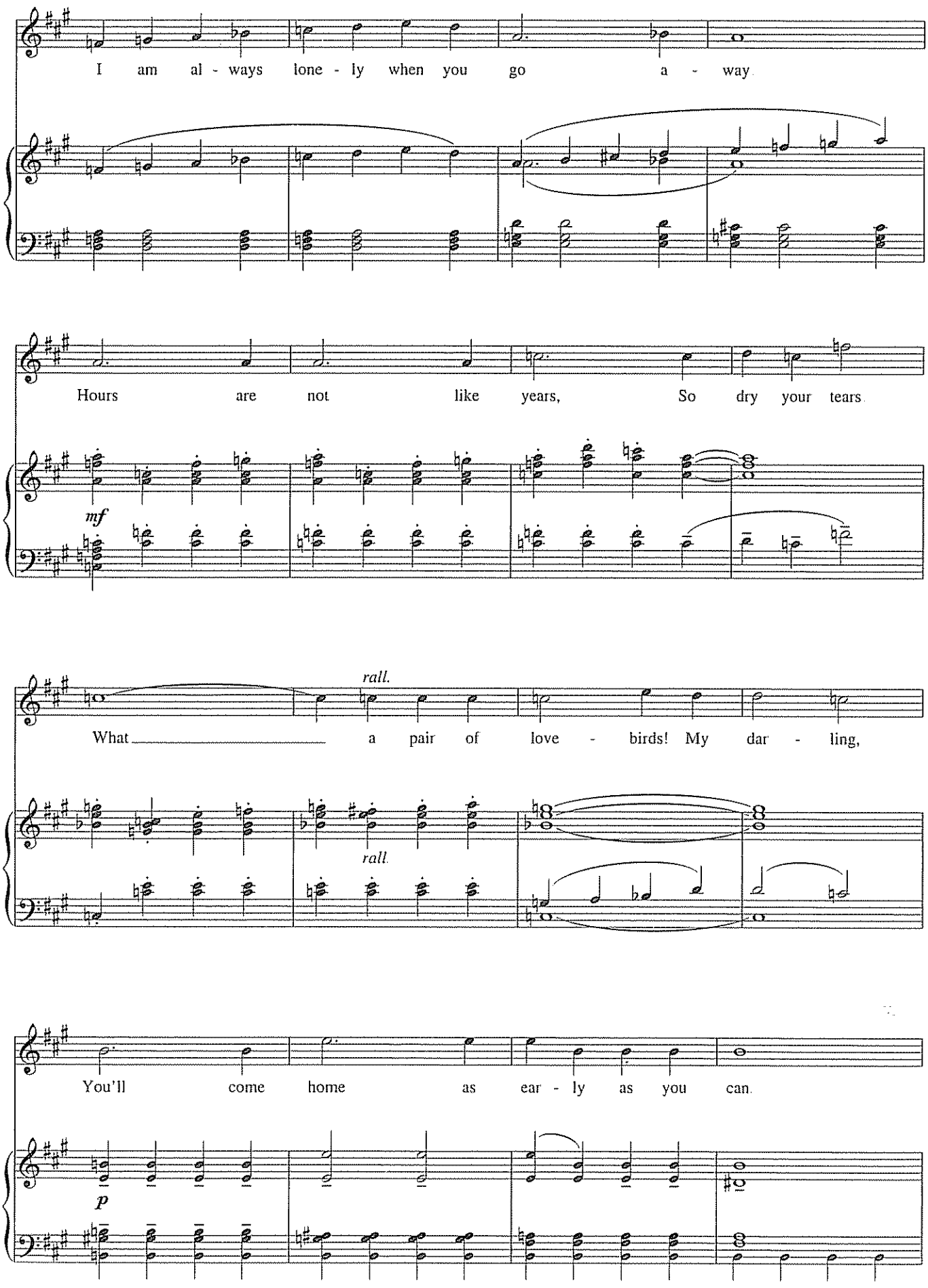
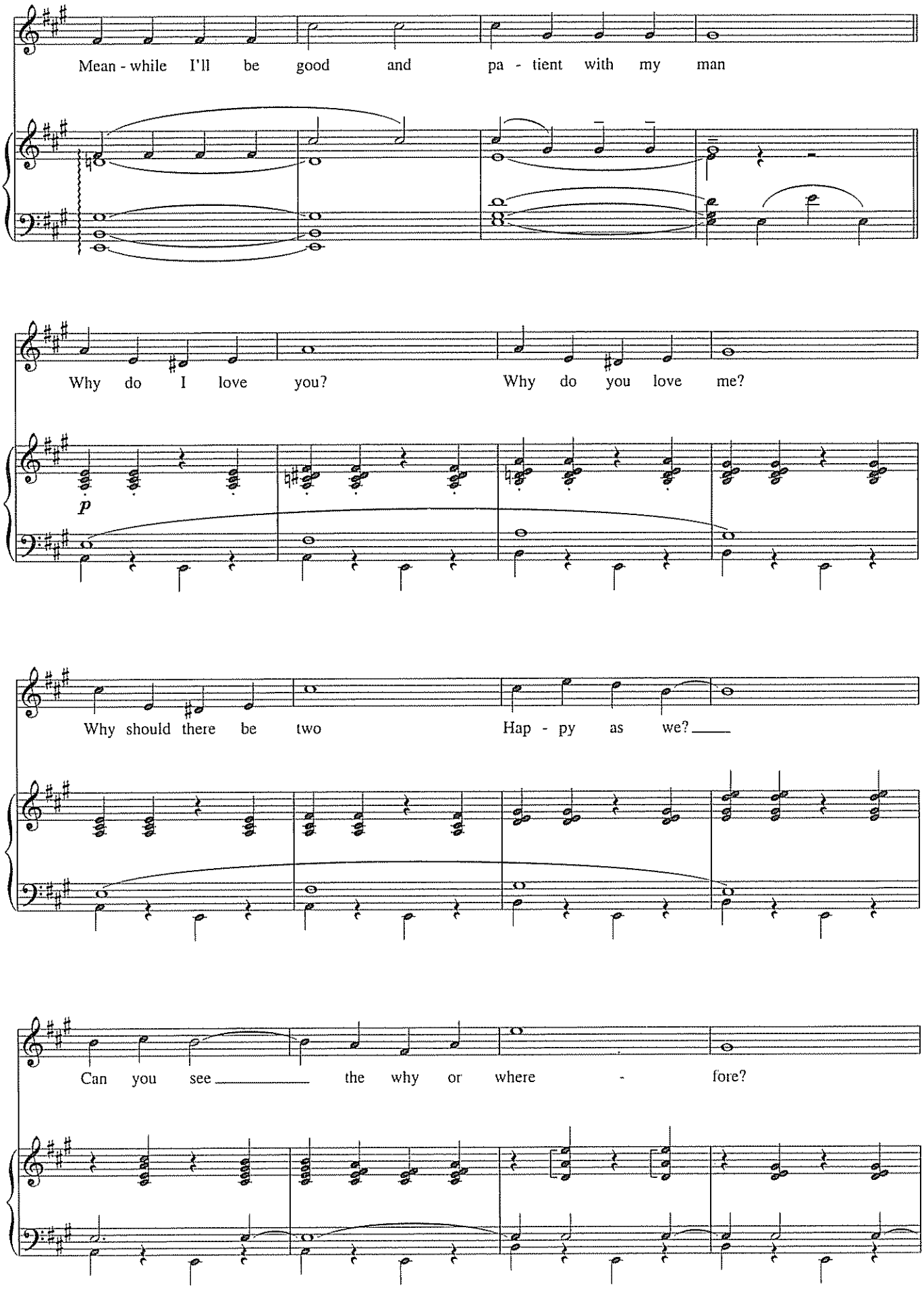
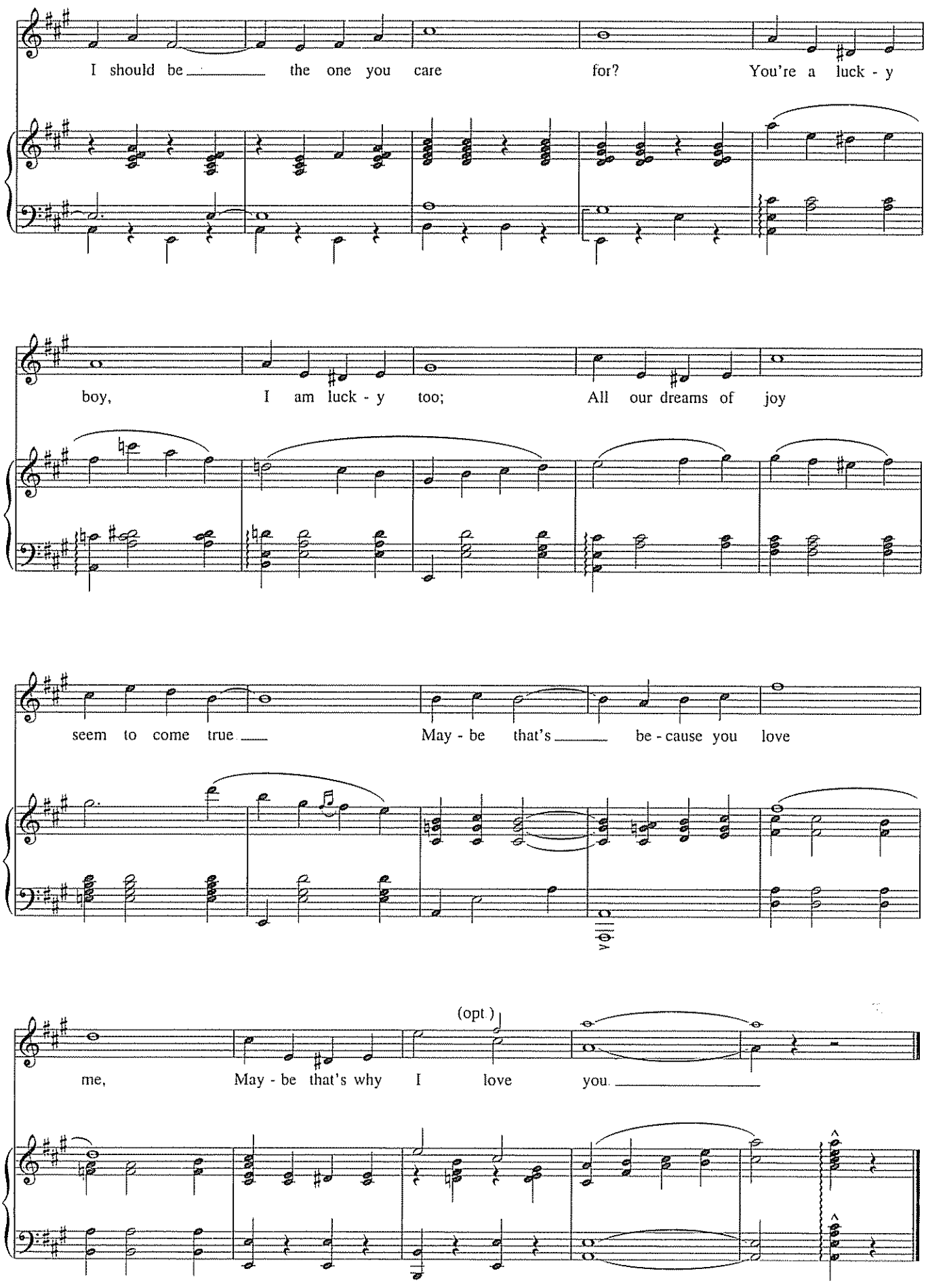

heav - en (There's more than sev - en, my heart dis -
cov - ers) In this sweet im - prob-a - ble and un - real
world, Find - ing you has giv-en me my i - deal world
Why do I love you? Why do you love me?
mp


Why should there be two Hap - py as we?
Can you see the why or where - fore
I should be the one you care for?
You're a luck - y boy, I am luck - y too.
mp


All our dreams of joy Seem to come true
May - be that's be - cause you love me,
May - be that's why I love you
8va
Dar - ling, you have on - ly just an hour to play
p


I am al - ways lone - ly when you go a - way
Hours are not like years, So dry your tears
mf
rall.
What a pair of love - birds! My dar - ling,
rall.
You'll come home as ear - ly as you can.
p

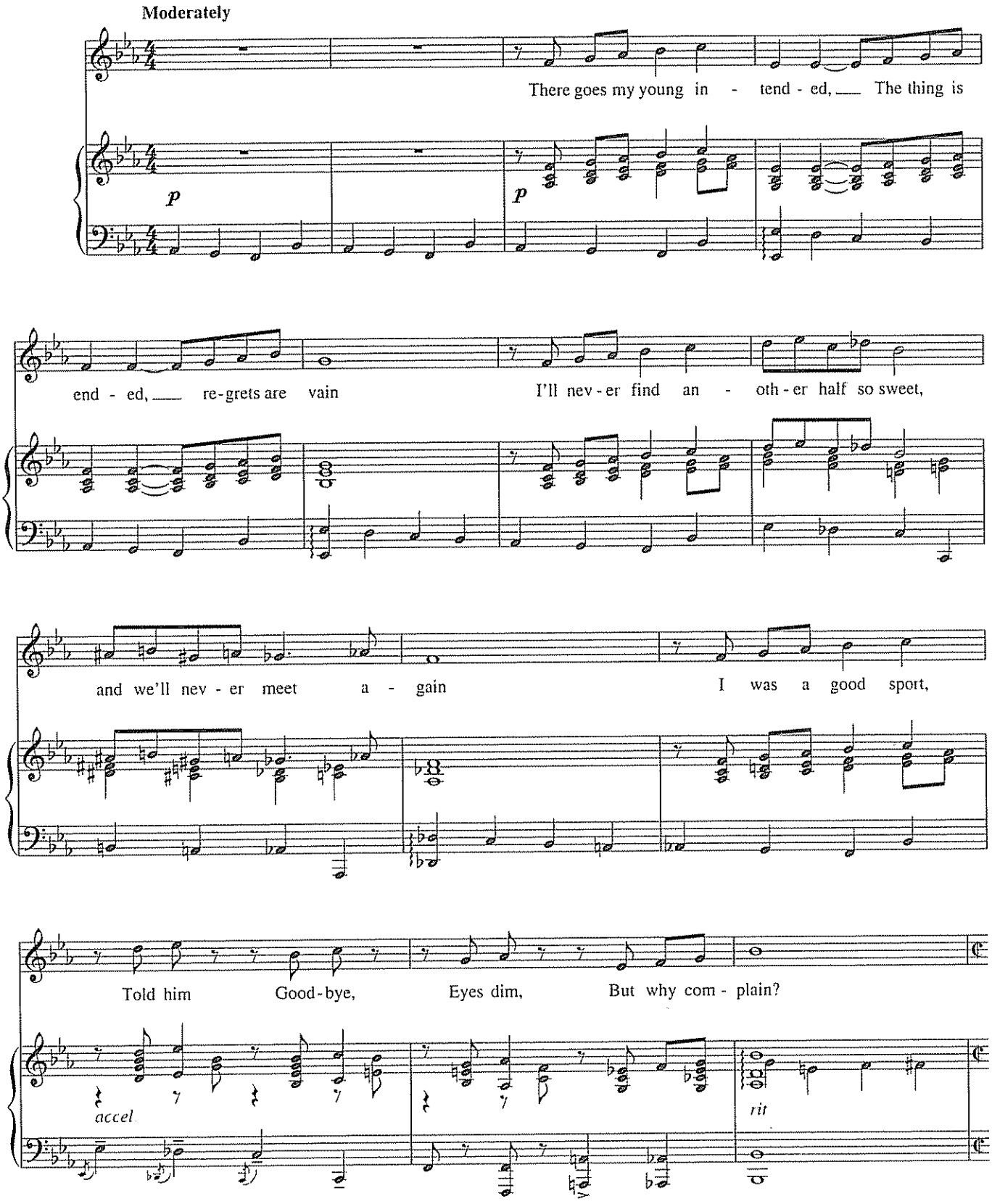

Mean - while I'll be good and pa - tient with my man
Why do I love you? Why do you love me?
p
Why should there be two Hap - py as we?
Can you see the why or where - fore?


I should be the one you care for? You're a luck - y
boy, I am luck - y too; All our dreams of joy
seem to come true. May - be that's be - cause you love
(opt.)
me, May - be that's why I love you.

HE WAS TOO GOOD TO ME

from *Simple Simon*

Words by LORENZ HART
Music by RICHARD RODGERS



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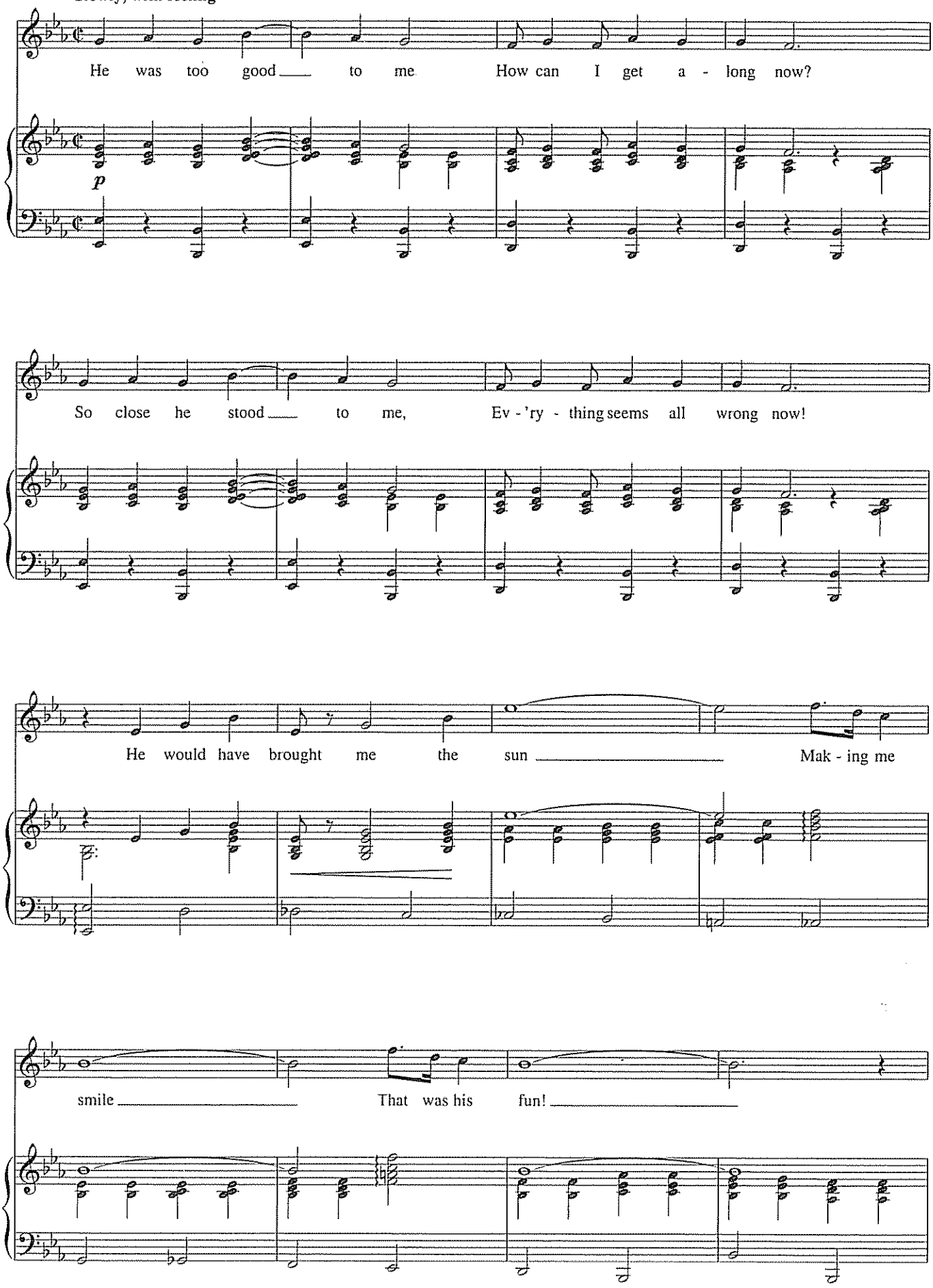
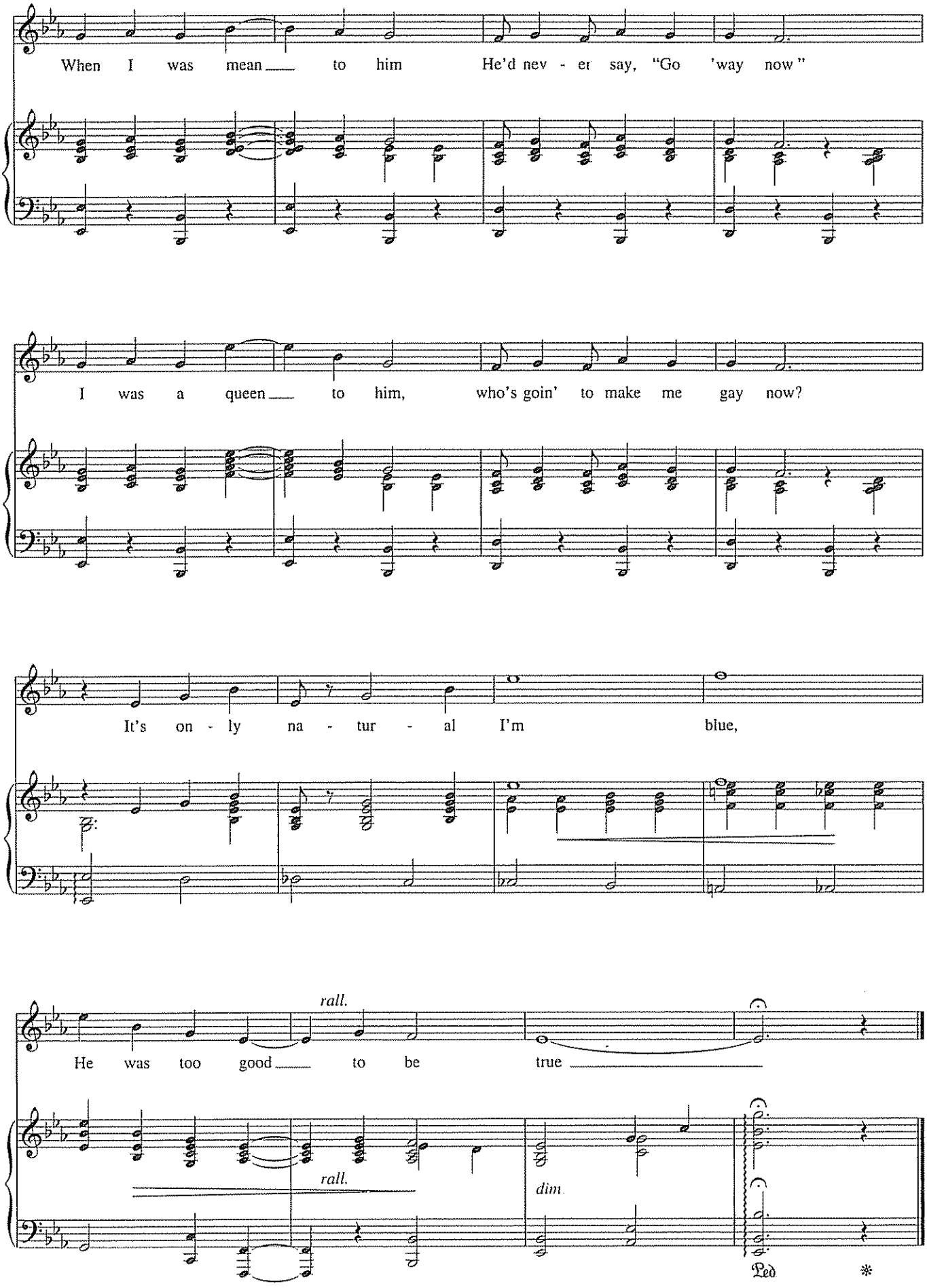
Slowly, with feeling

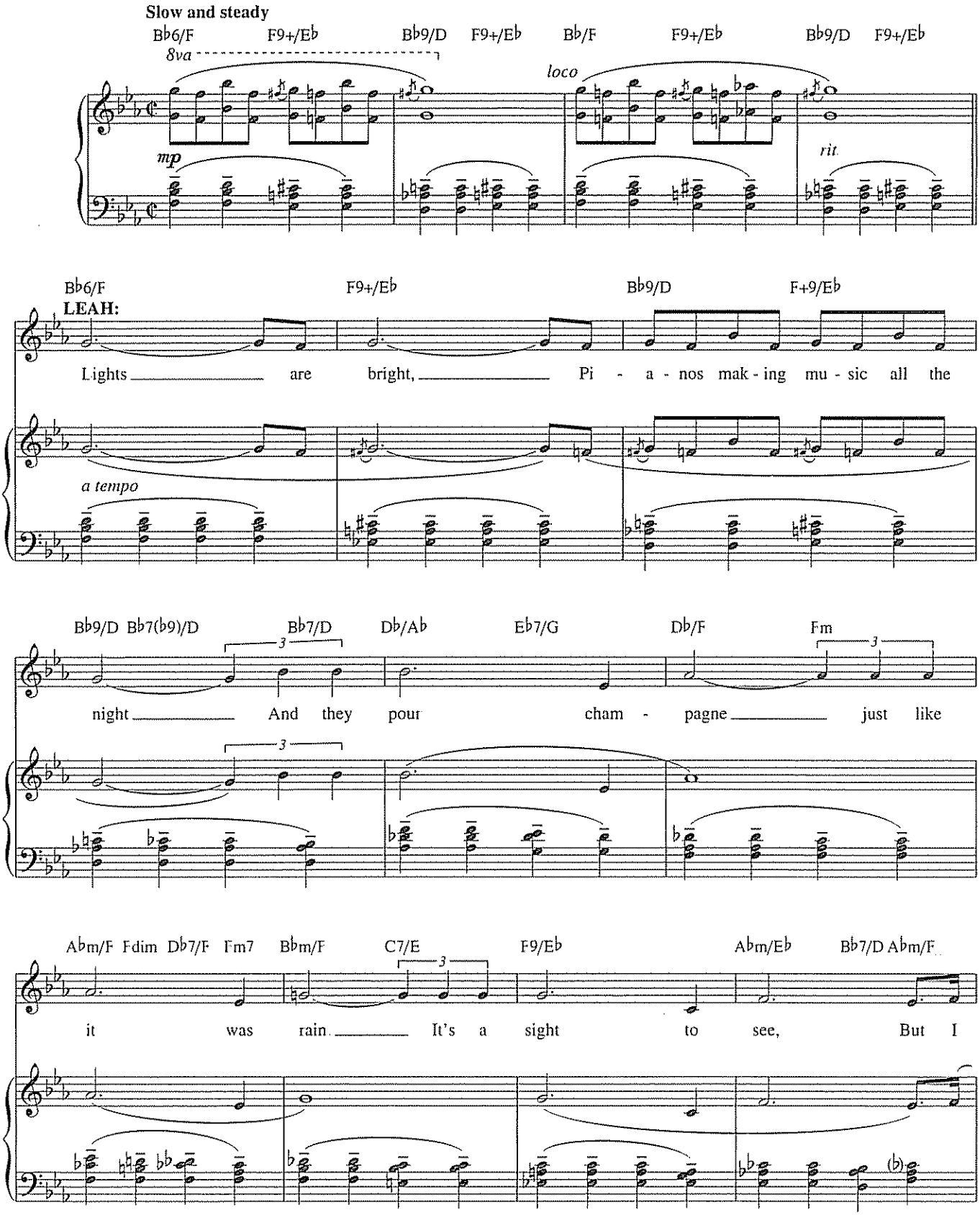



When I was mean to him He'd nev - er say, "Go 'way now"
I was a queen to him, who's goin' to make me gay now?
It's on - ly na - tur - al I'm blue,
rall.
He was too good to be true
rall.
dim.
Ped.

I WONDER WHAT BECAME OF ME

from *St. Louis Woman*

Words by JOHNNY MERCER
Music by HAROLD ARLEN



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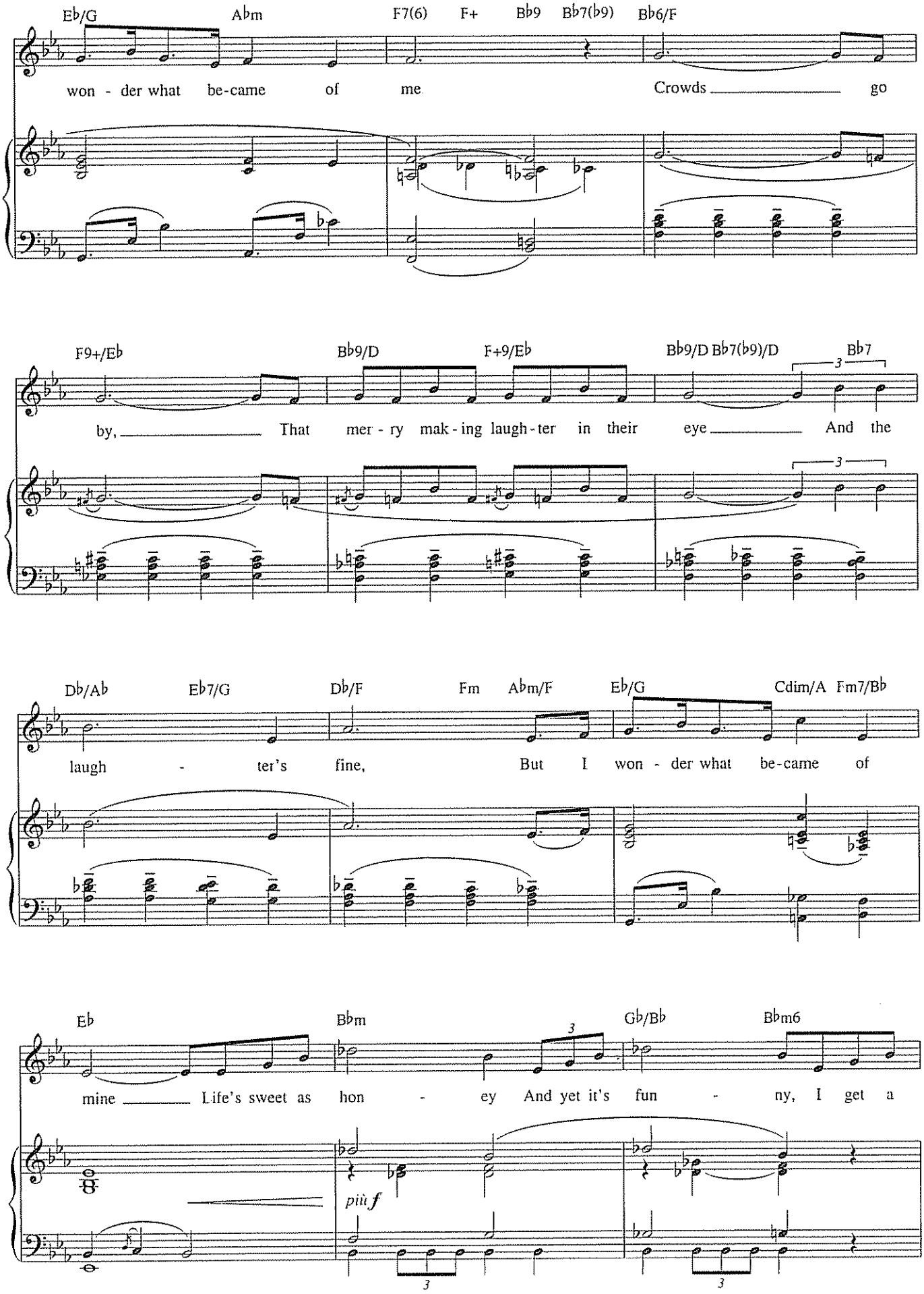
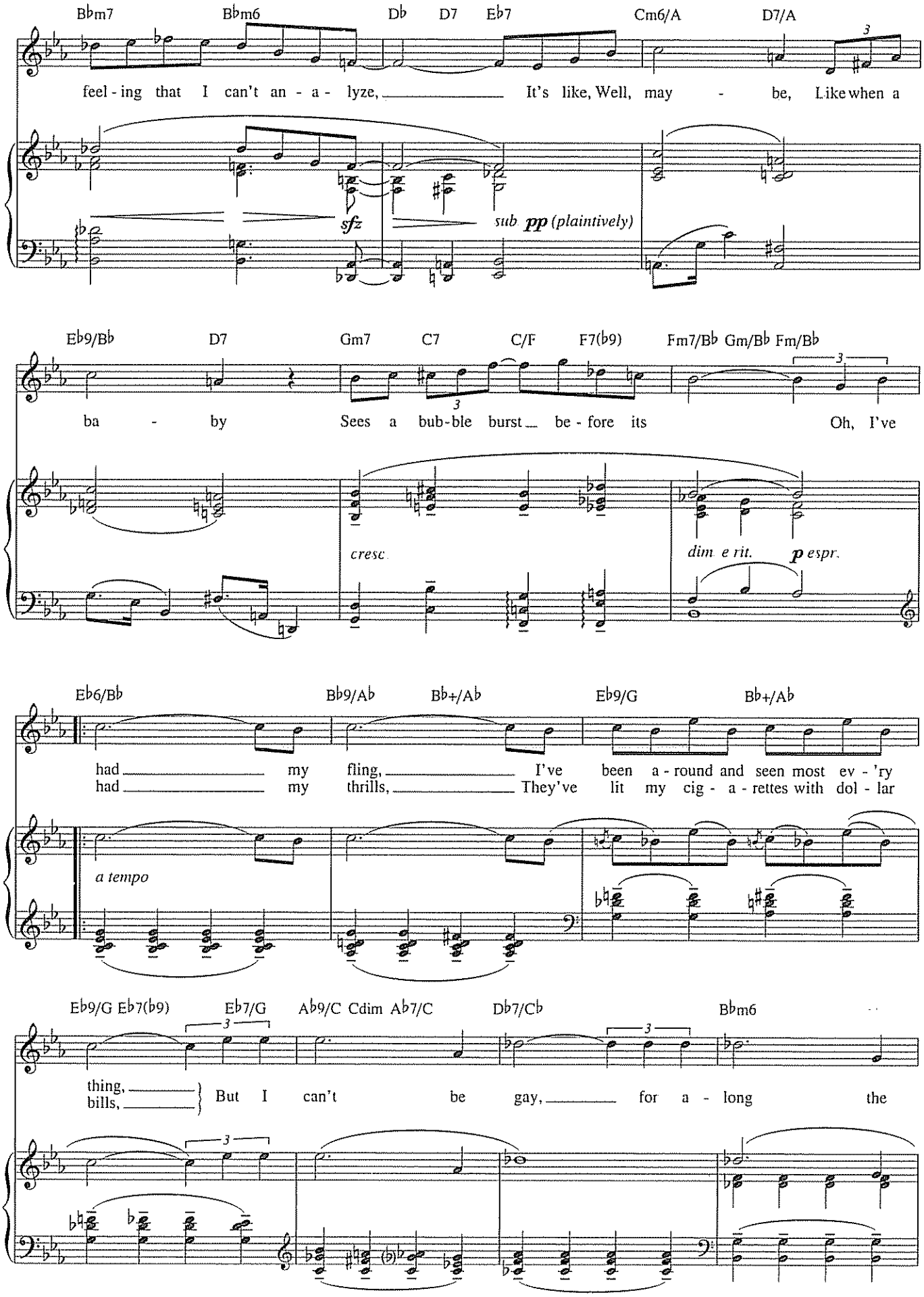
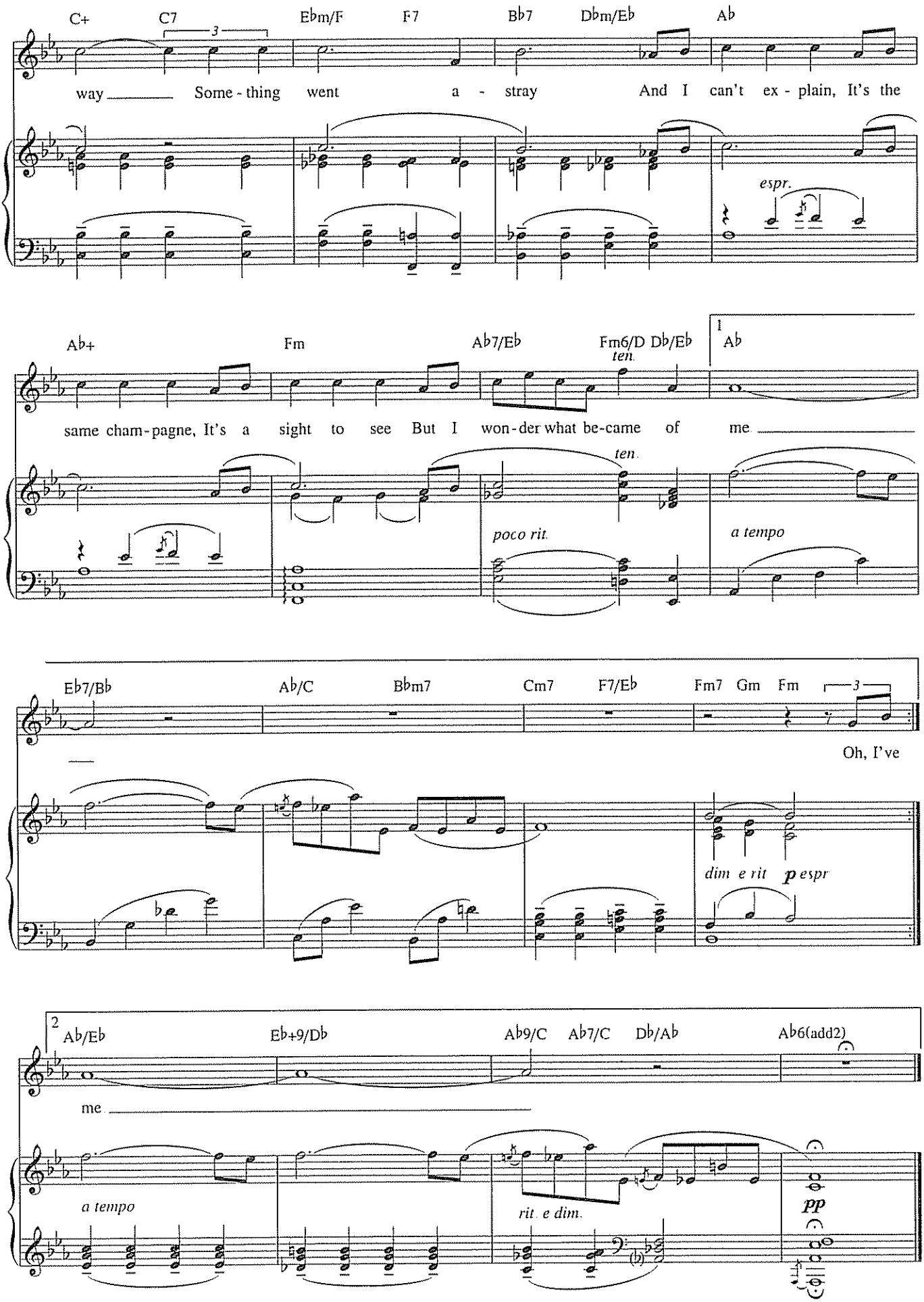

Eb/G Abm F7(6) F+ Bb9 Bb7(b9) Bb6/F
won - der what be-came of me Crowds go
F9+/Eb Bb9/D F+9/Eb Bb9/D Bb7(b9)/D Bb7
by, That mer - ry mak - ing laugh - ter in their eye And the
Db/Ab Eb7/G Db/F Fm Abm/F Eb/G Cdim/A Fm7/Bb
laugh - ter's fine, But I won - der what be-came of
Eb Bbm Gb/Bb Bbm6
mine Life's sweet as hon - ey And yet it's fun - ny, I get a
più f

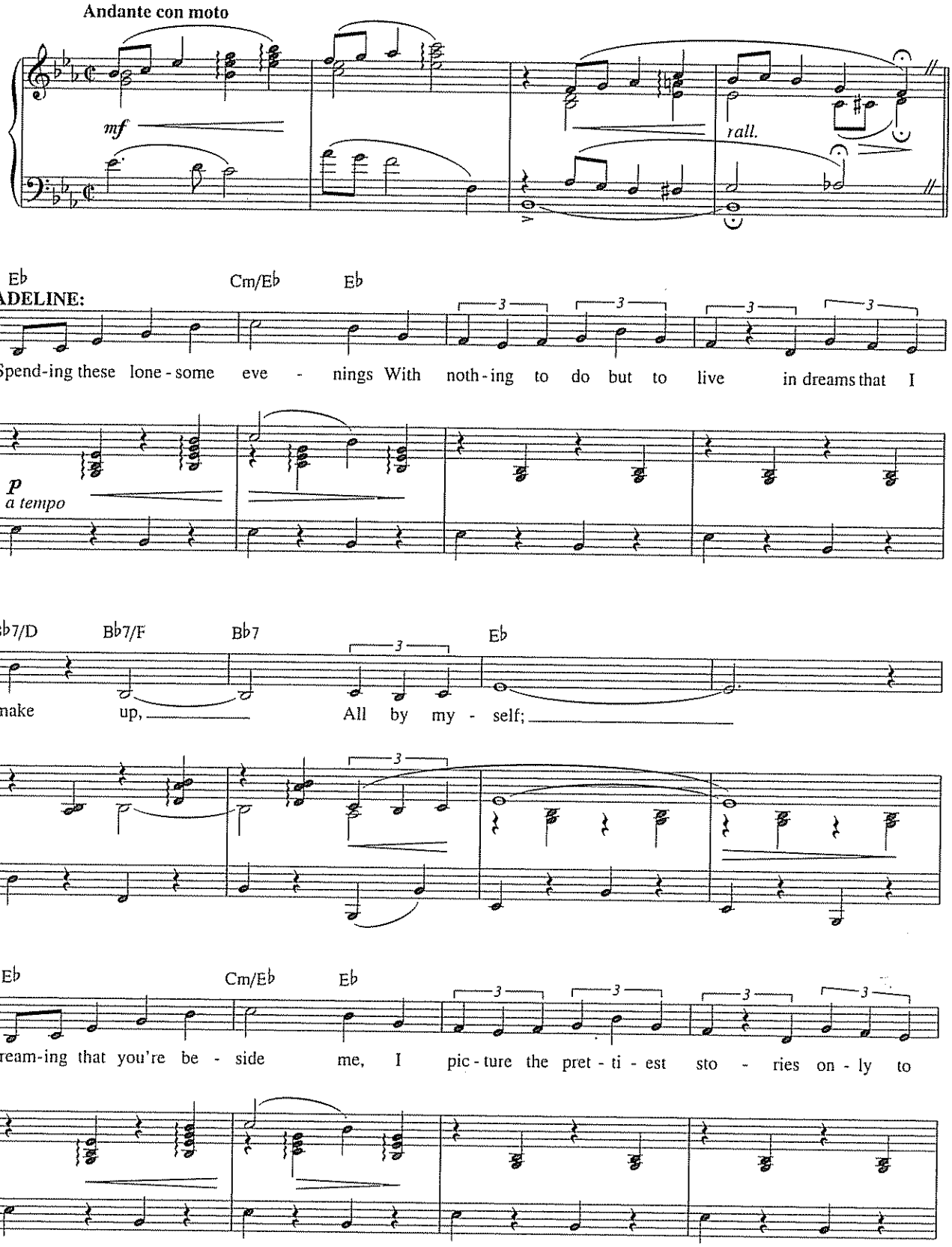

B♭m7 B♭m6 D♭ D7 E♭7 Cm6/A D7/A
feel - ing that I can't an - a - lyze, It's like, Well, may - be, Like when a
sfz
sub pp (plaintively)
E♭9/B♭ D7 Gm7 C7 C/F F7(♭9) Fm7/B♭ Gm/B♭ Fm/B♭
ba - by Sees a bub - ble burst be - fore its Oh, I've
cresc.
dim. e rit.
p espr.
E♭6/B♭ B♭9/A♭ B♭+/A♭ E♭9/G B♭+/A♭
had my 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
E♭9/G E♭7(♭9) E♭7/G A♭9/C Cdim A♭7/C D♭7/C♭ B♭m6
thing,
bills,
But I can't be gay, for a - long the


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
ten.
1 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
Oh, I've
dim e rit p 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



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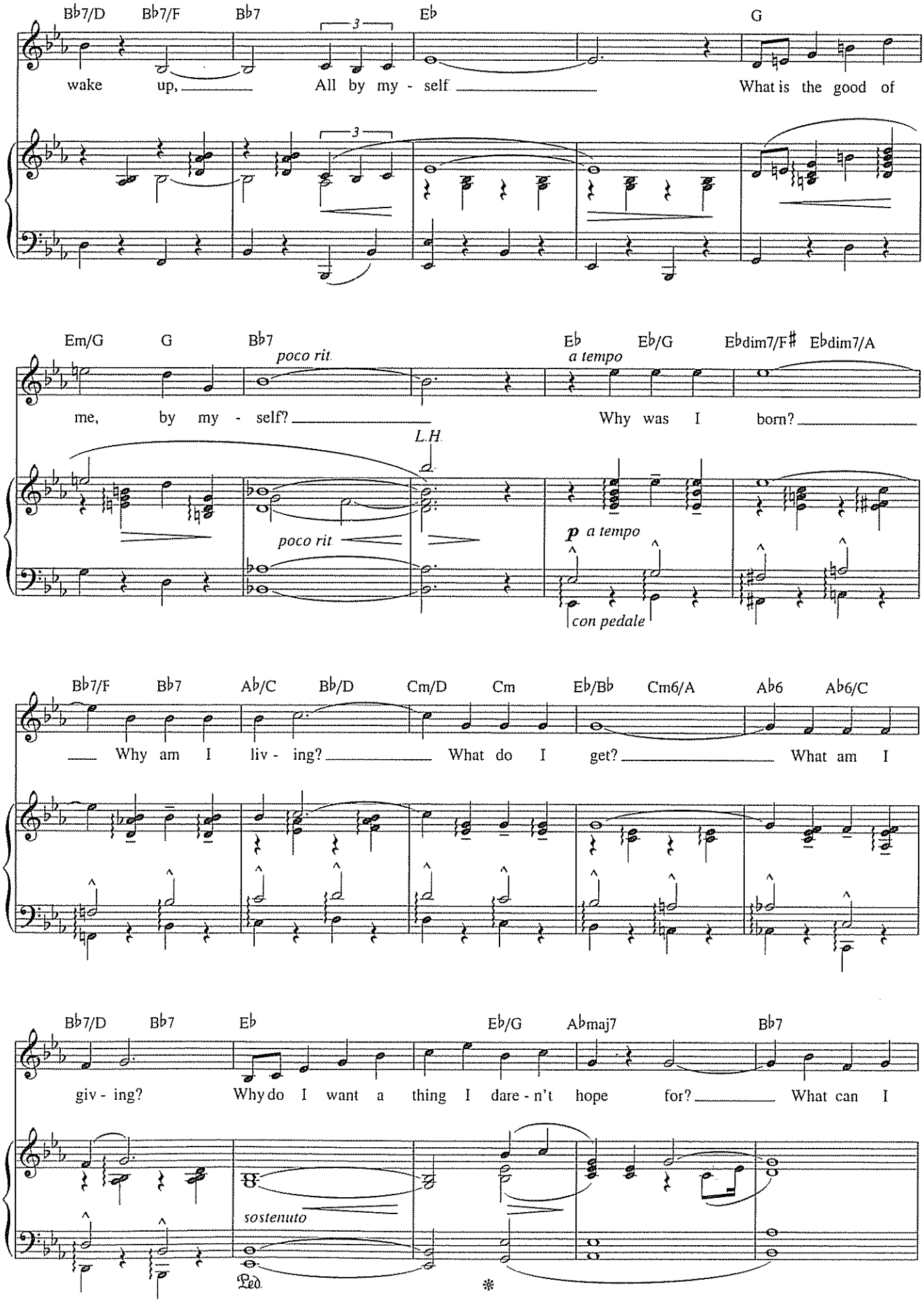
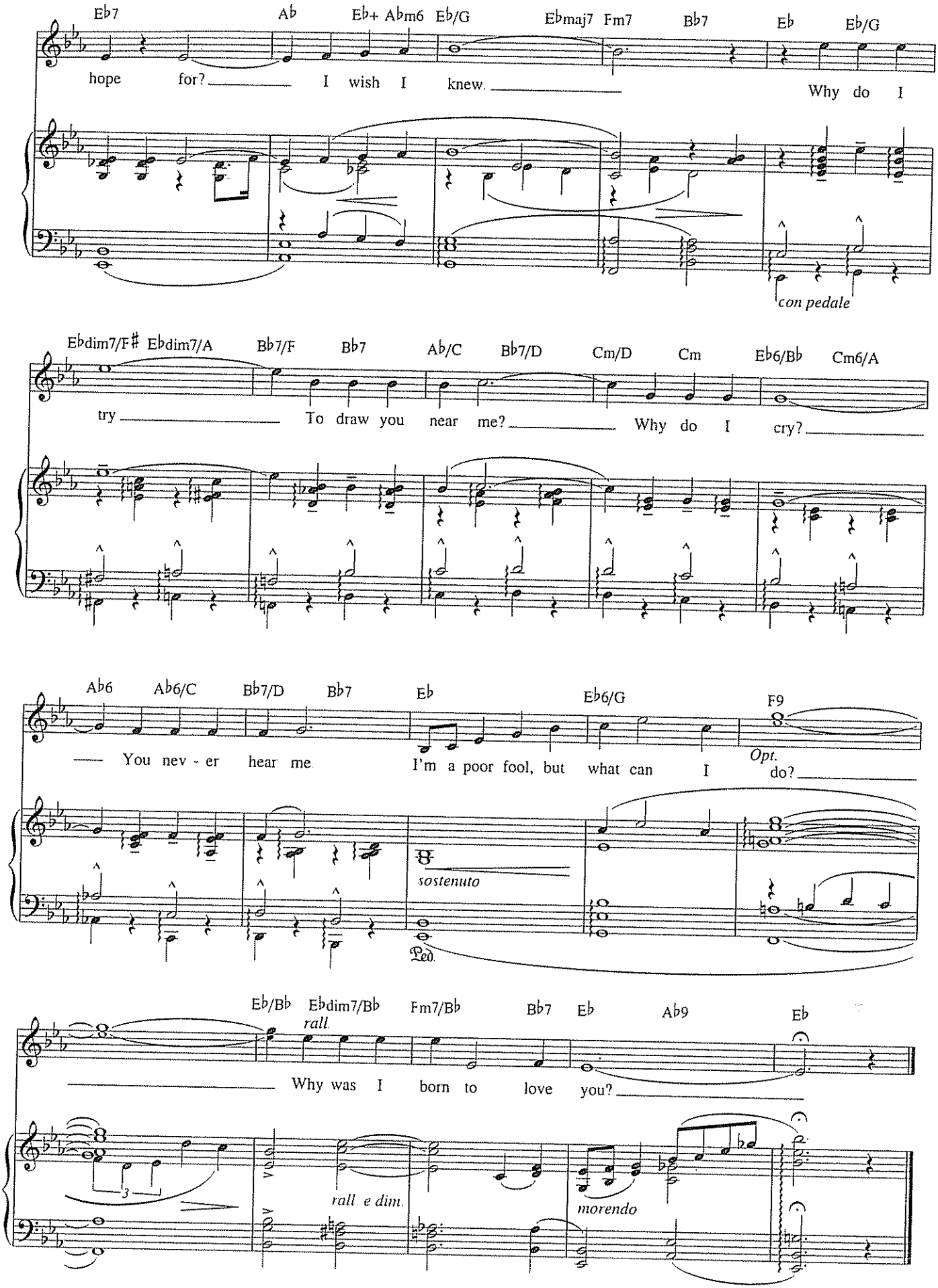
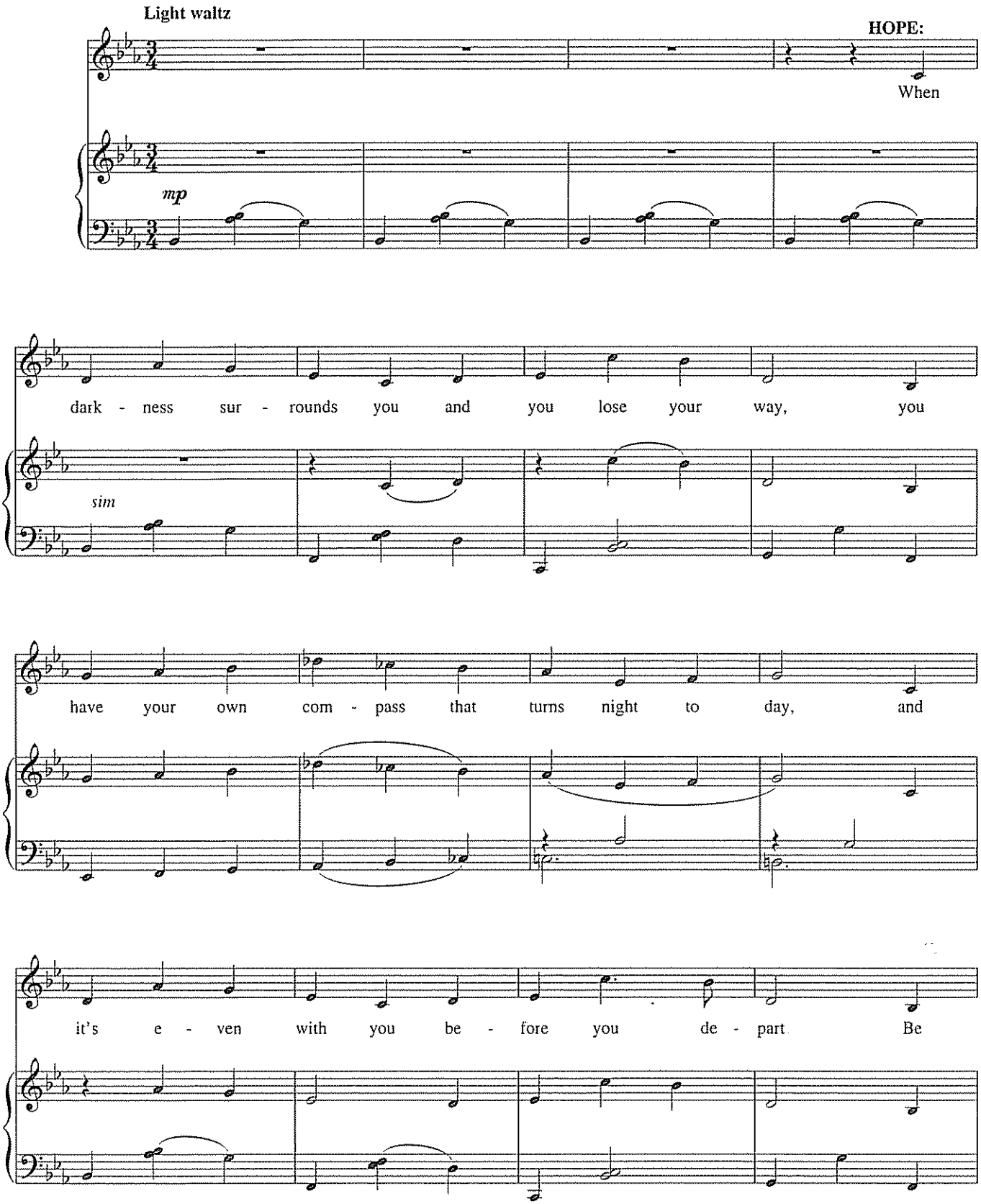

B♭7/D B♭7/F B♭7 E♭ G
wake up, All by my - self What is the good of
3
3
Em/G G B♭7 E♭ E♭/G E♭dim7/F♯ E♭dim7/A
poco rit. a tempo
me, by my - self? Why was I born?
L.H.
poco rit
p a tempo
con pedale
B♭7/F B♭7 A♭/C B♭/D Cm/D Cm E♭/B♭ Cm6/A A♭6 A♭6/C
Why am I liv - ing? What do I get? What am I
B♭7/D B♭7 E♭ E♭/G A♭maj7 B♭7
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



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

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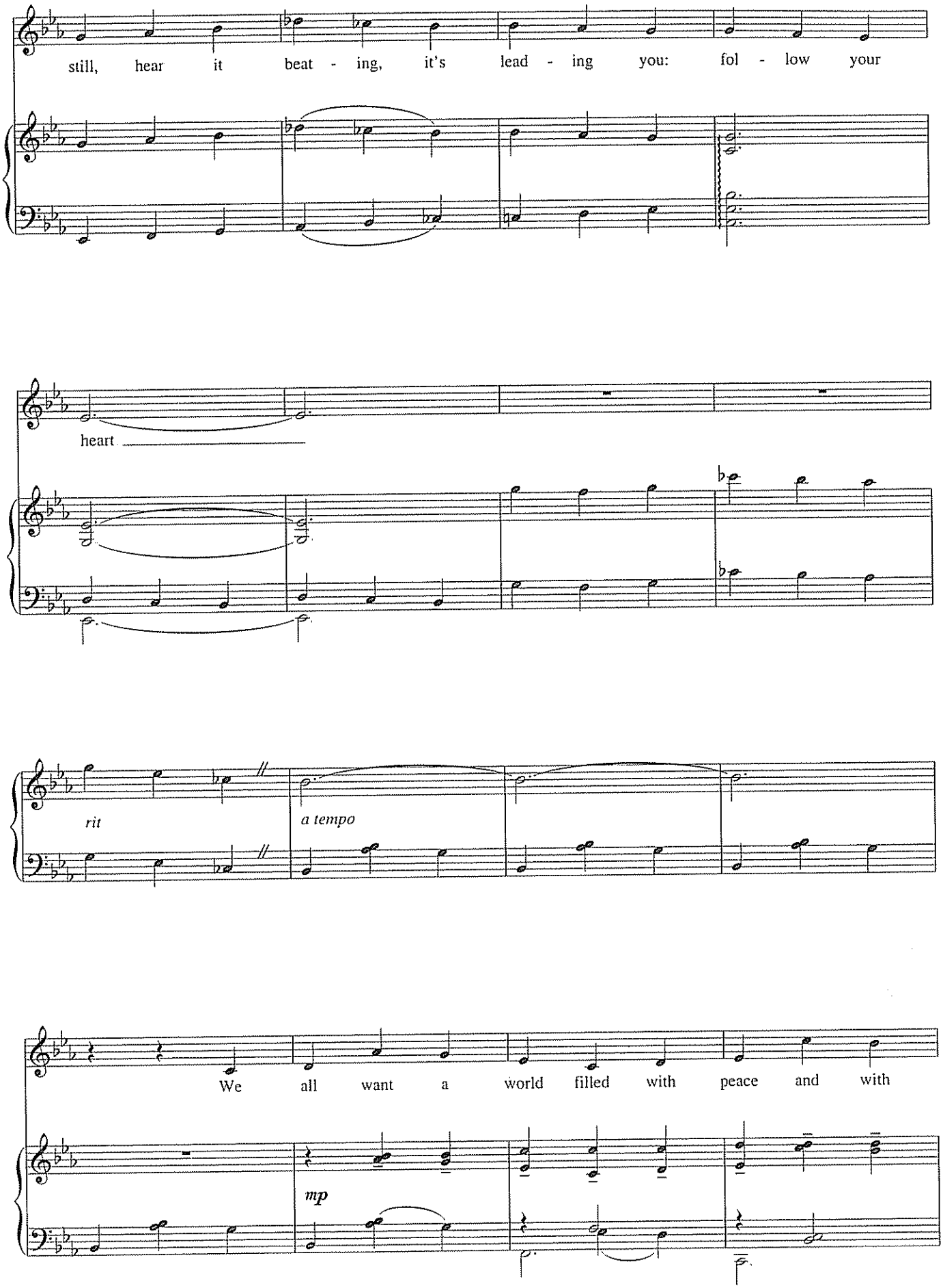
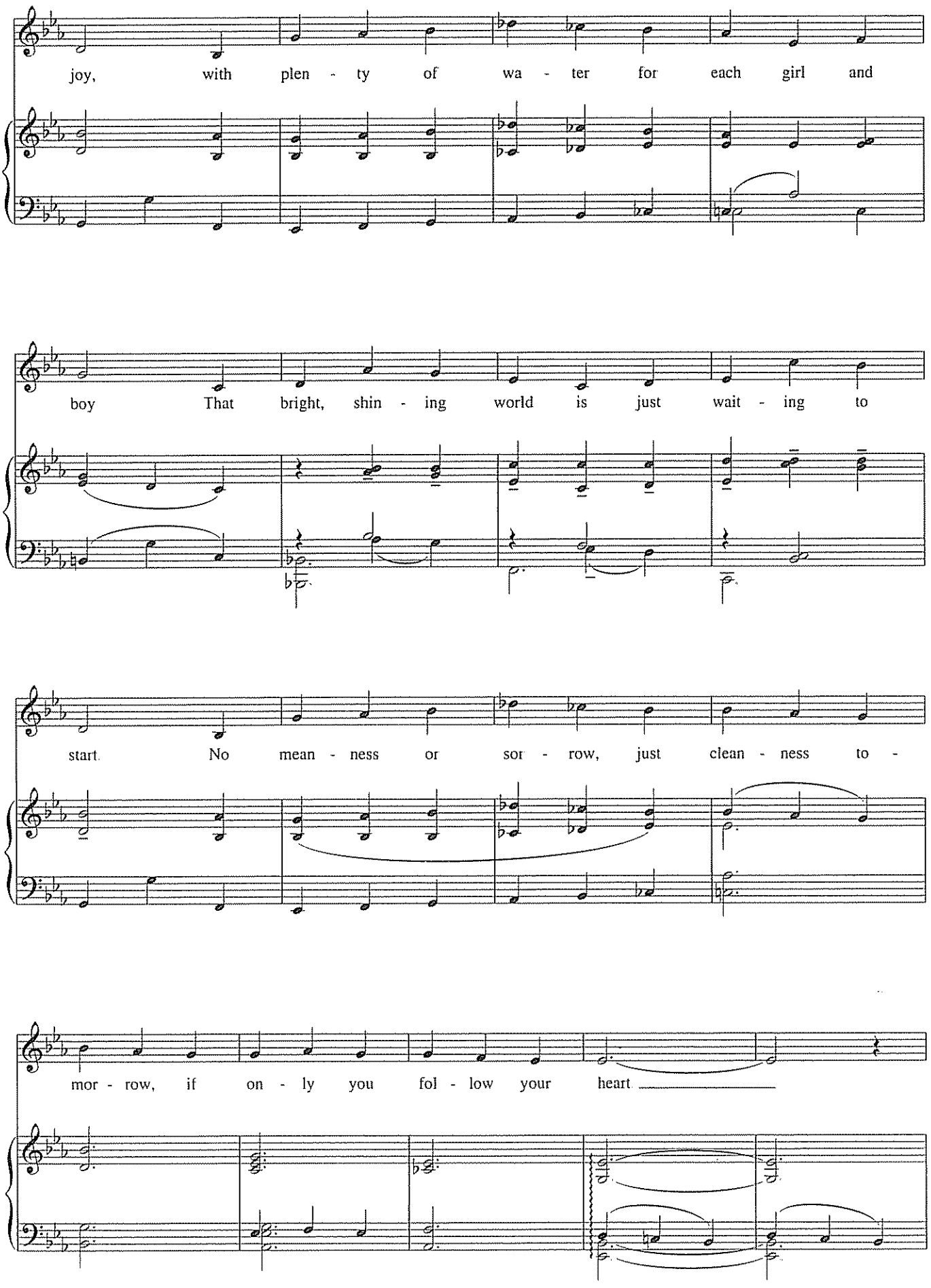
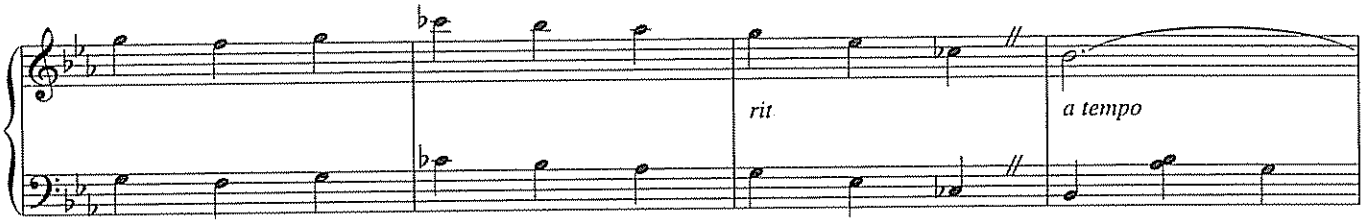
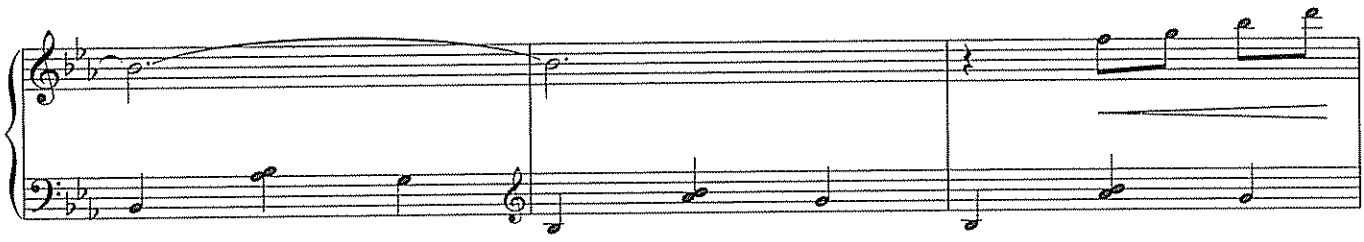
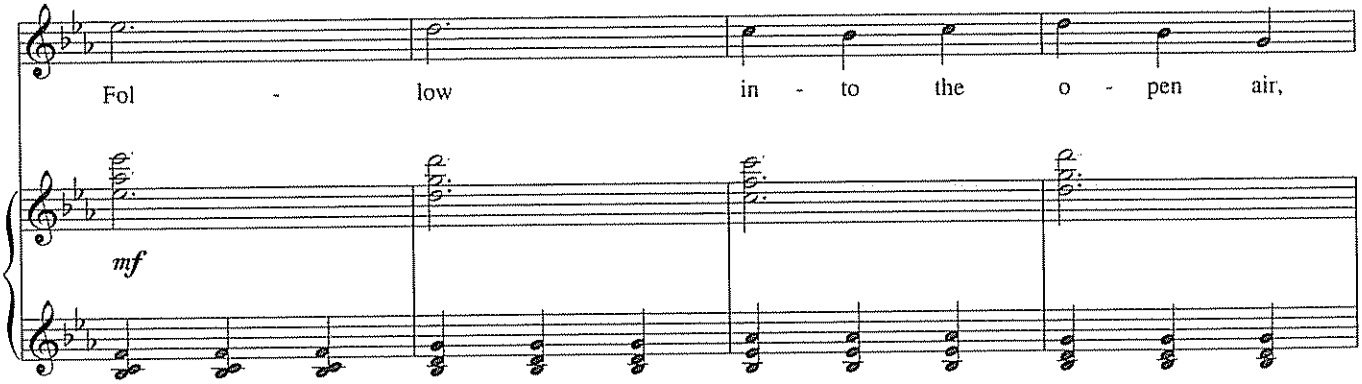
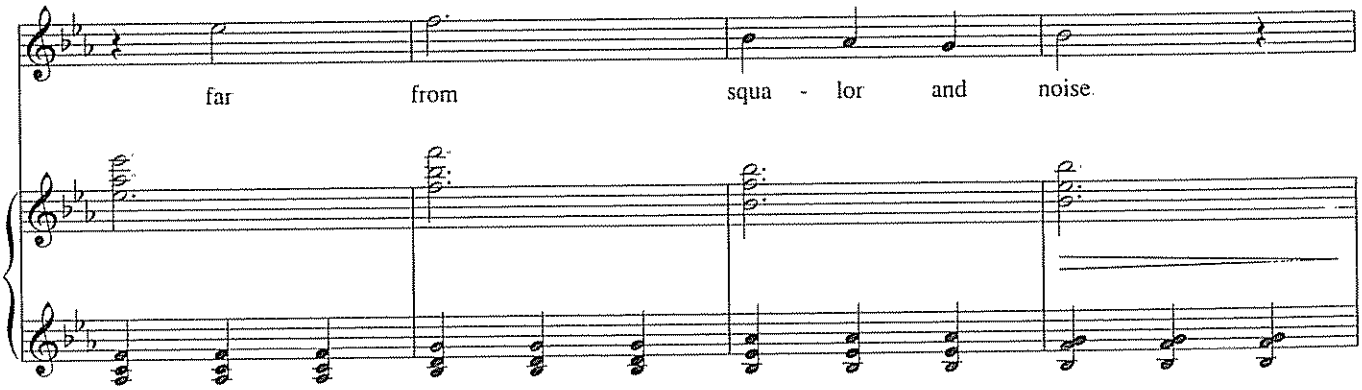

still, hear it beat - ing, it's lead - ing you: fol - low your
heart
rit
a tempo
We all want a world filled with peace and with
mp

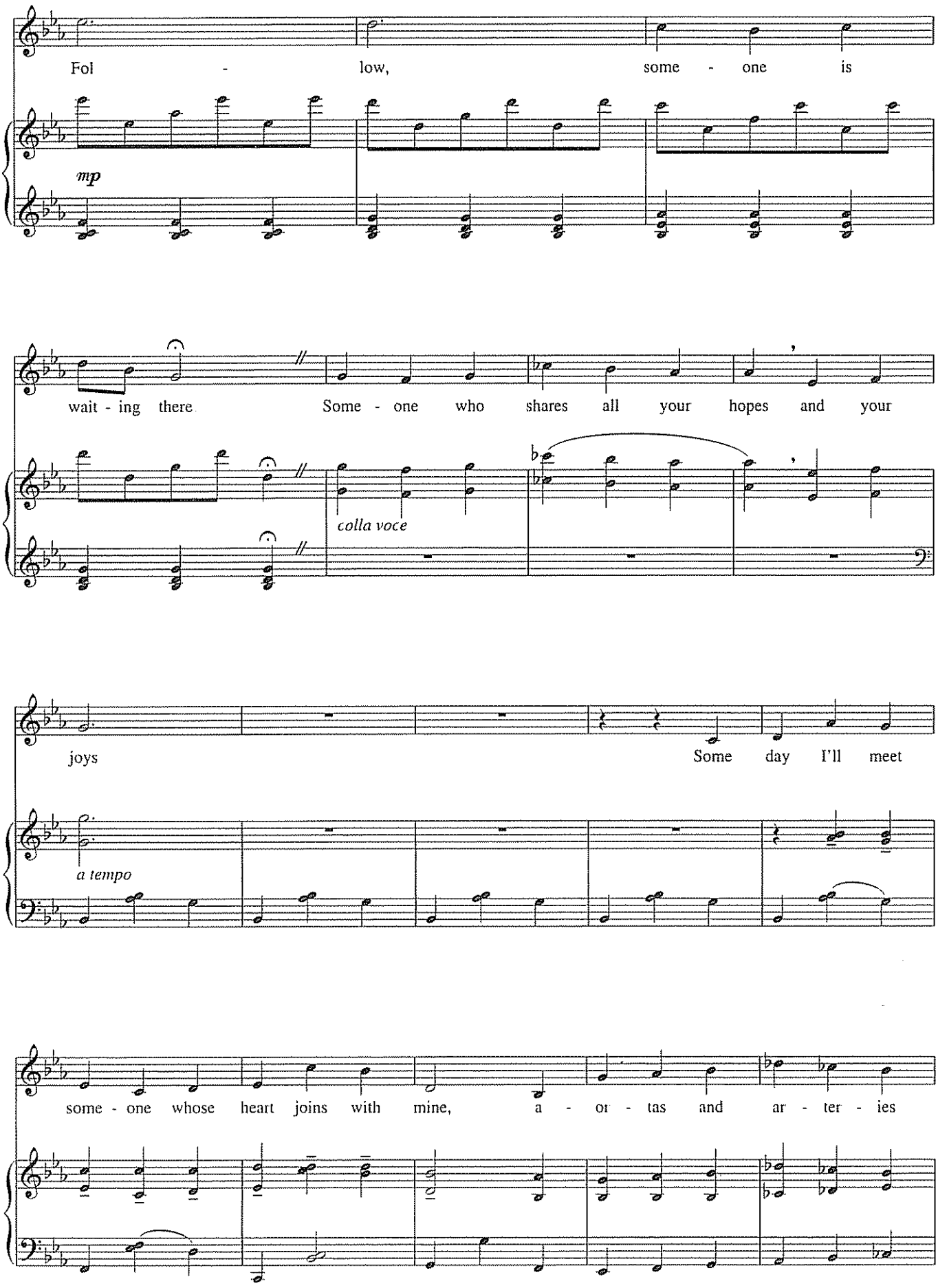

joy, with plen - ty of wa - ter for each girl and
boy That bright, shin - ing world is just wait - ing to
start. No mean - ness or sor - row, just clean - ness to -
mor - row, if on - ly you fol - low your heart.

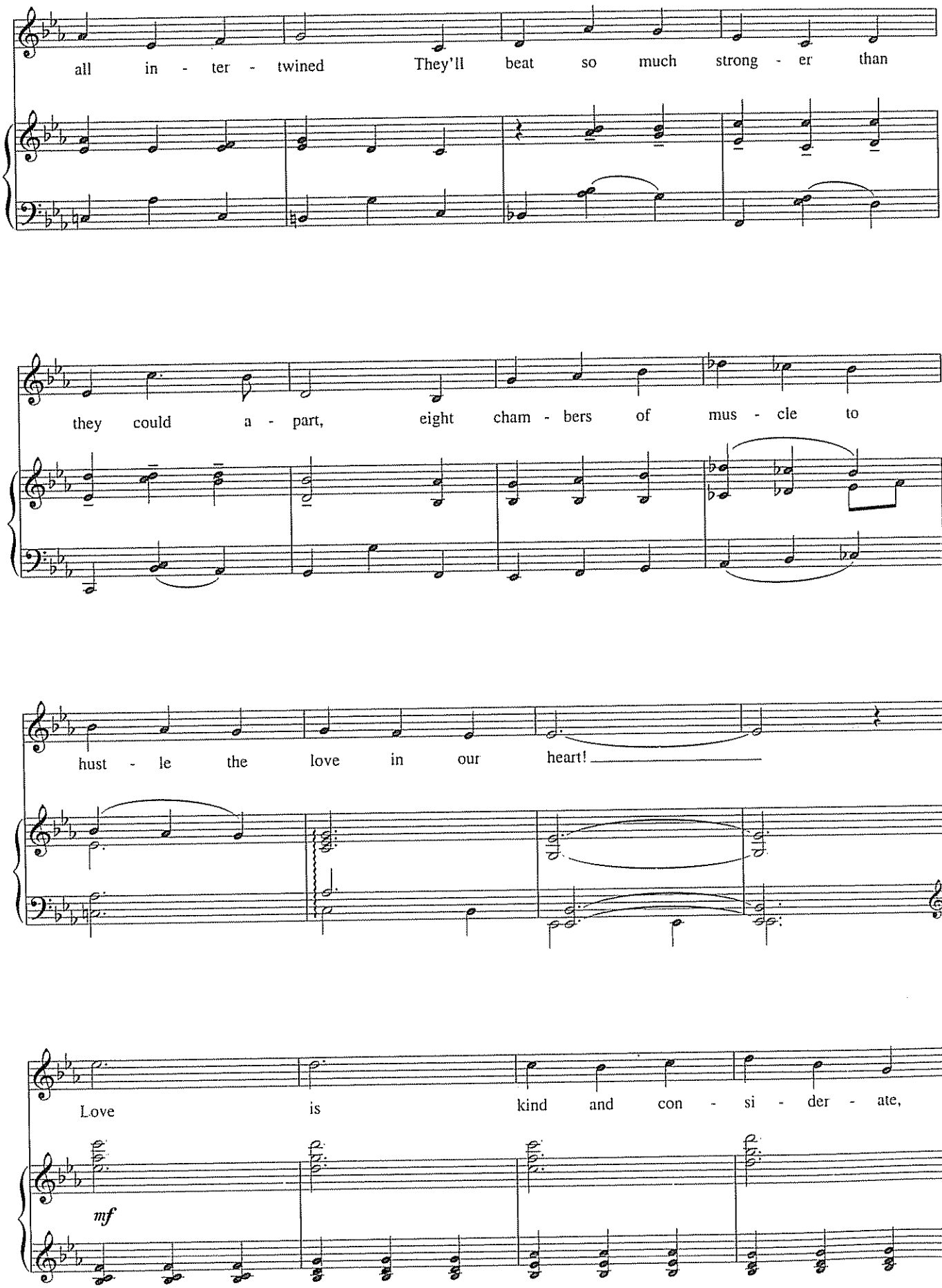

rit
a tempo

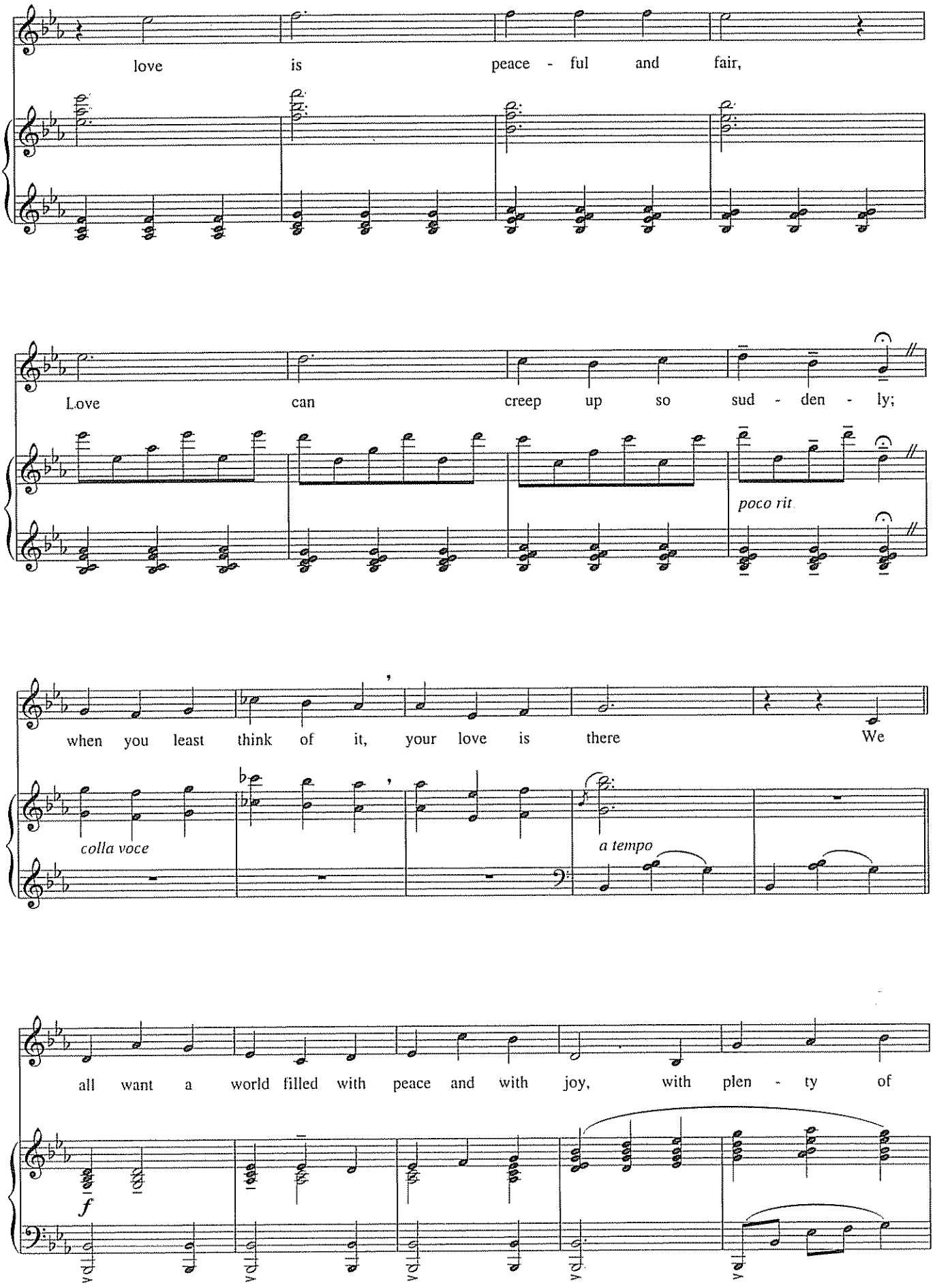


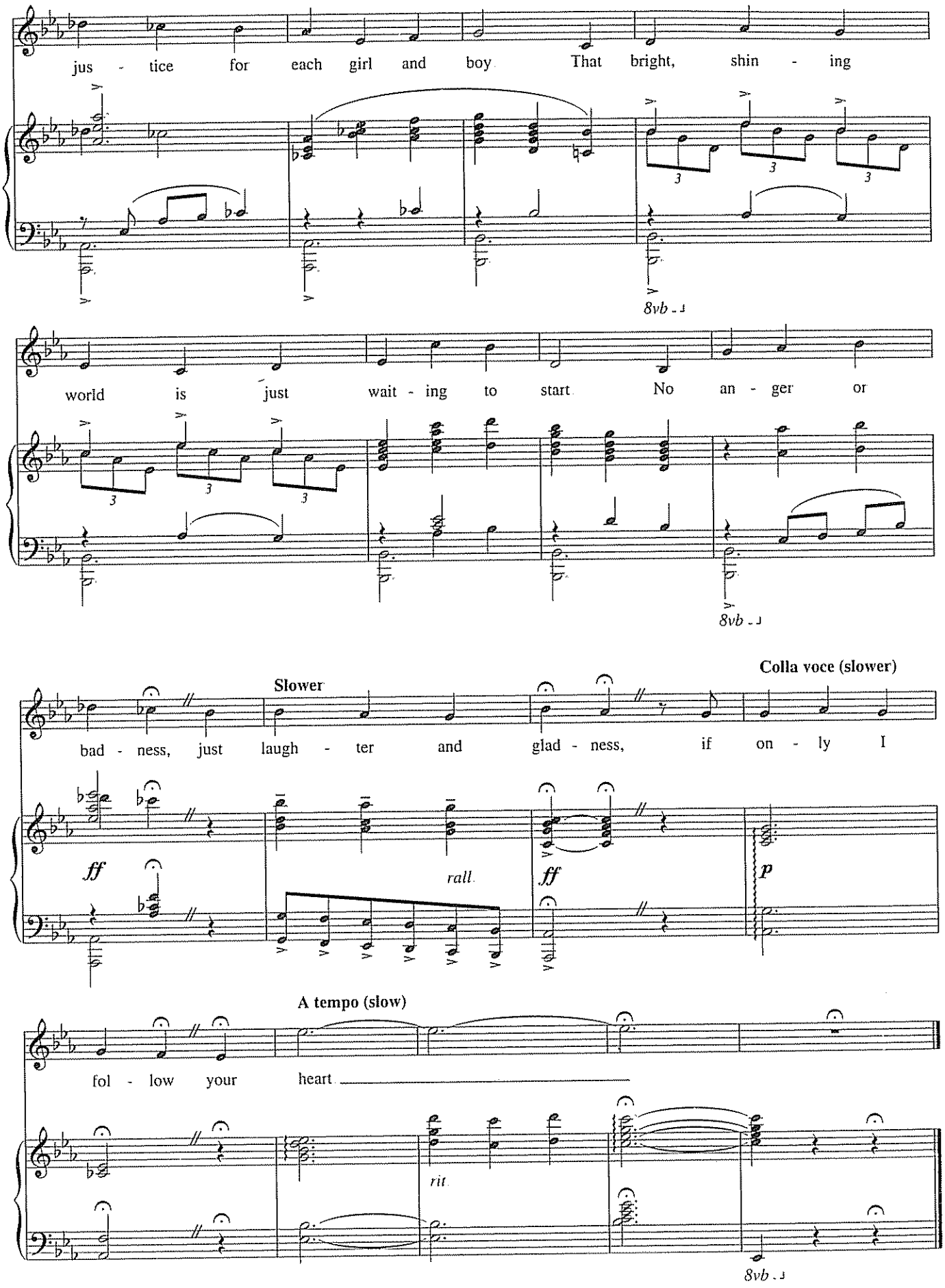

Fol - low in - to the o - pen air,
mf


far from squa - lor and noise.


Fol - low, some - one is
mp
wait - ing there Some - one who shares all your hopes and your
colla voce
joys Some day I'll meet
a tempo
some - one whose heart joins with mine, a - or - tas and ar - ter - ies


all in - ter - twined They'll beat so much strong - er than
they could a - part, eight cham - bers of mus - cle to
hust - le the love in our heart!
Love is kind and con - si - der - ate,
mf

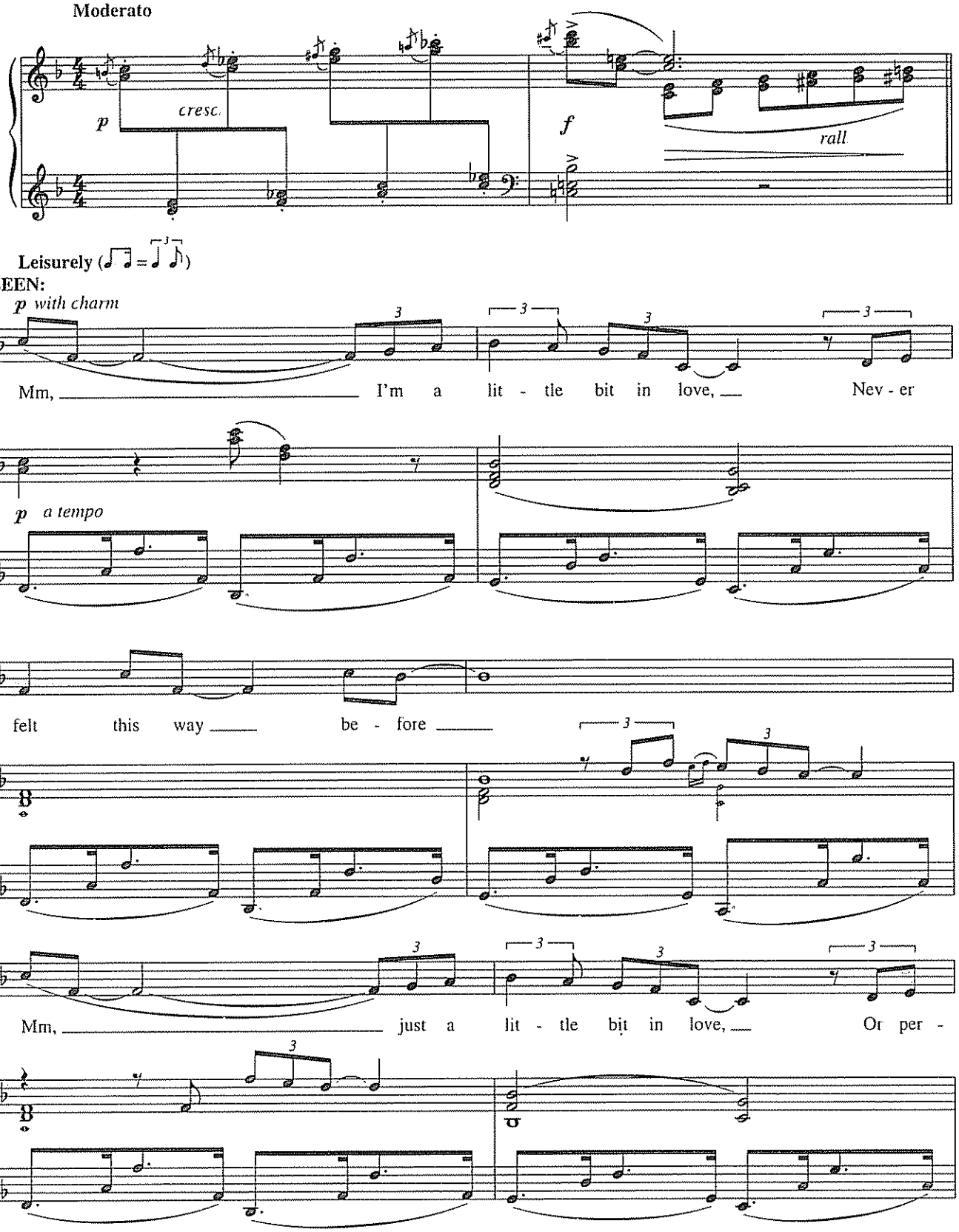

love is peace - ful and fair,
Love can creep up so sud - den - ly;
poco rit
when you least think of it, your love is there We
colla voce
a tempo
all want a world filled with peace and with joy, with plen - ty of
f


jus - tice for each girl and boy That bright, shin - ing
8vb
world is just wait - ing to start No an - ger or
8vb
Slower
Colla voce (slower)
bad - ness, just laugh - ter and glad - ness, if on - ly I
ff
rall.
ff
p
A tempo (slow)
fol - low your heart
rit.
8vb

A LITTLE BIT IN LOVE

from *Wonderful Town*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by LEONARD BERNSTEIN



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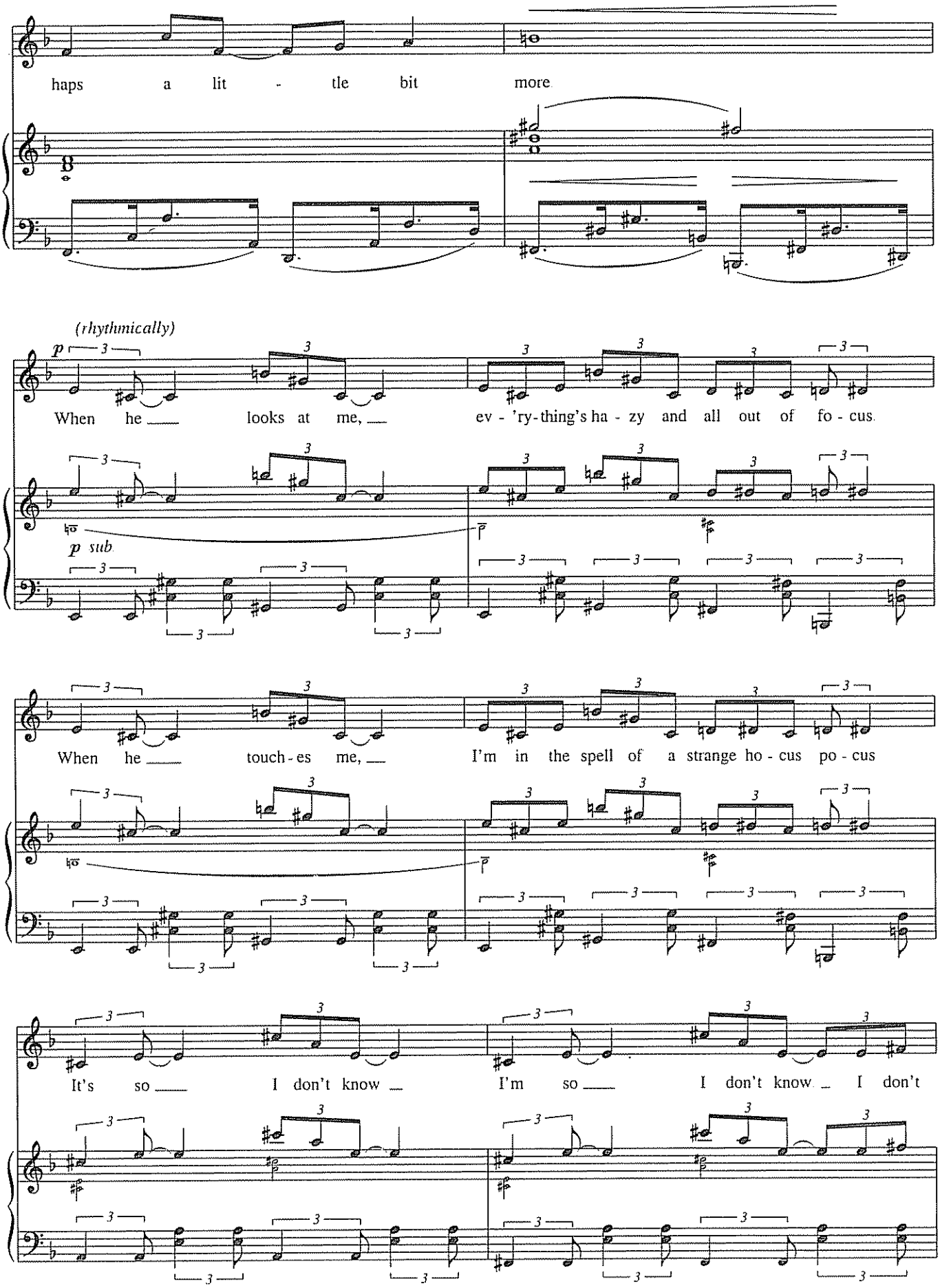
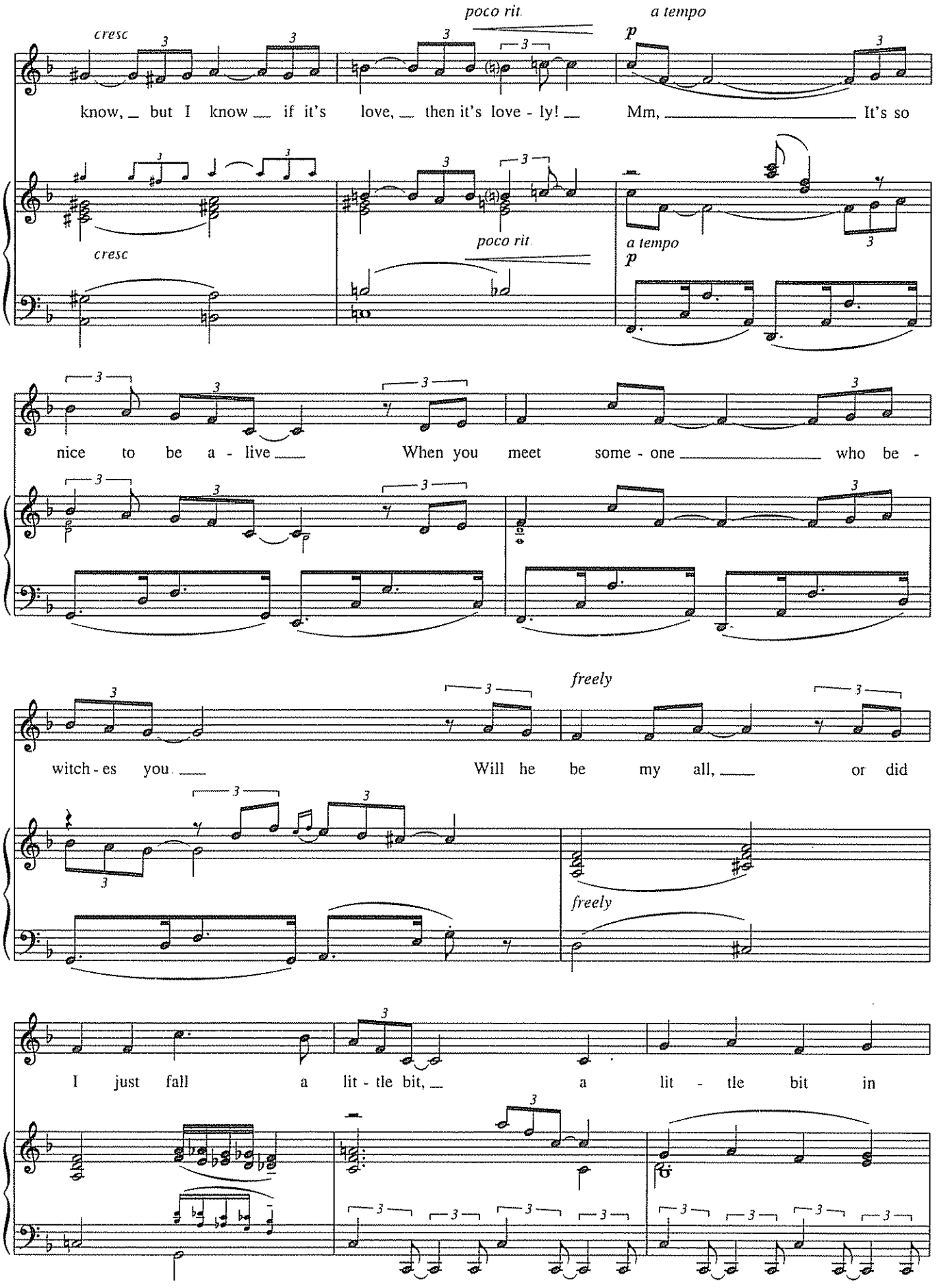
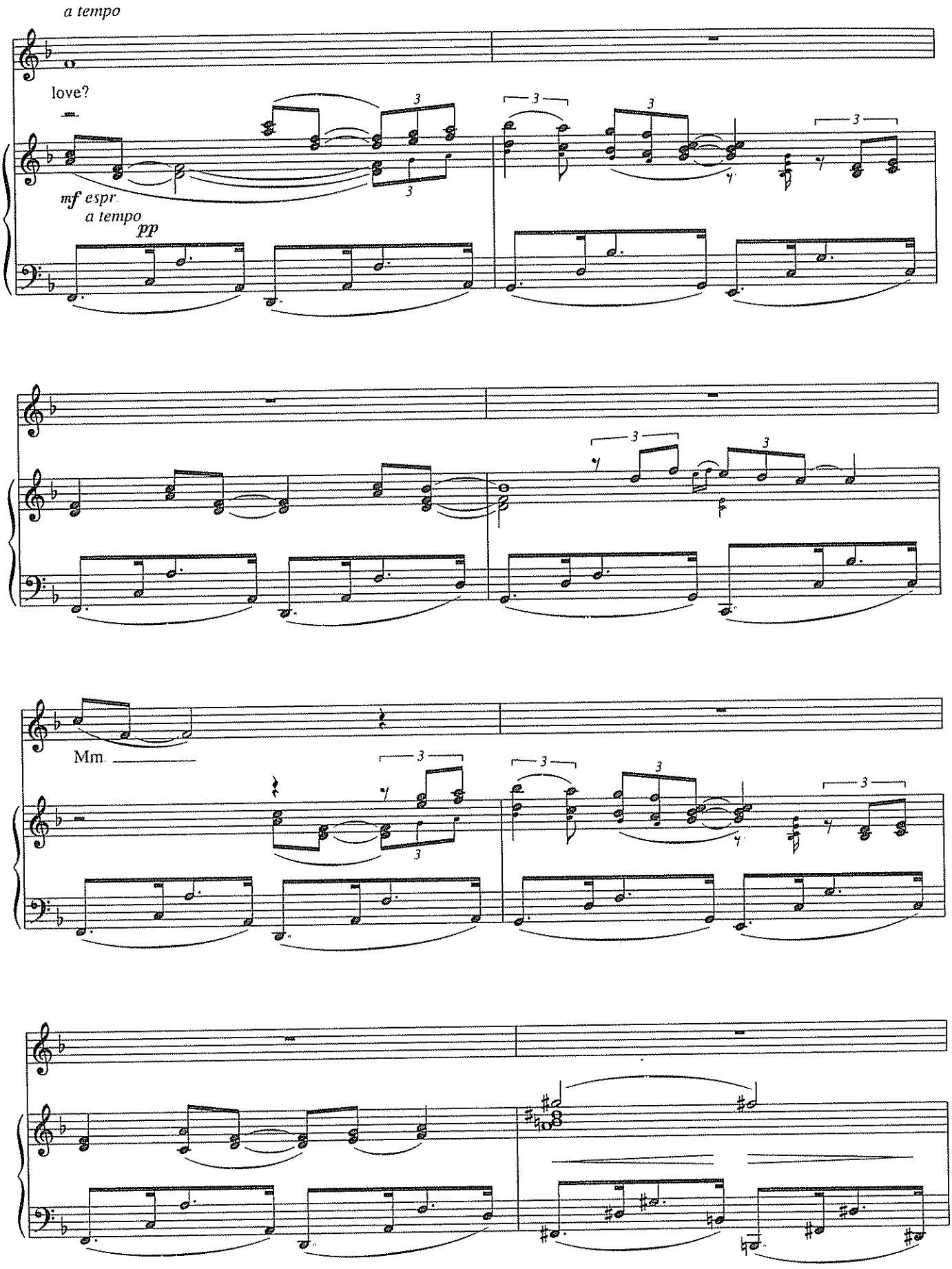
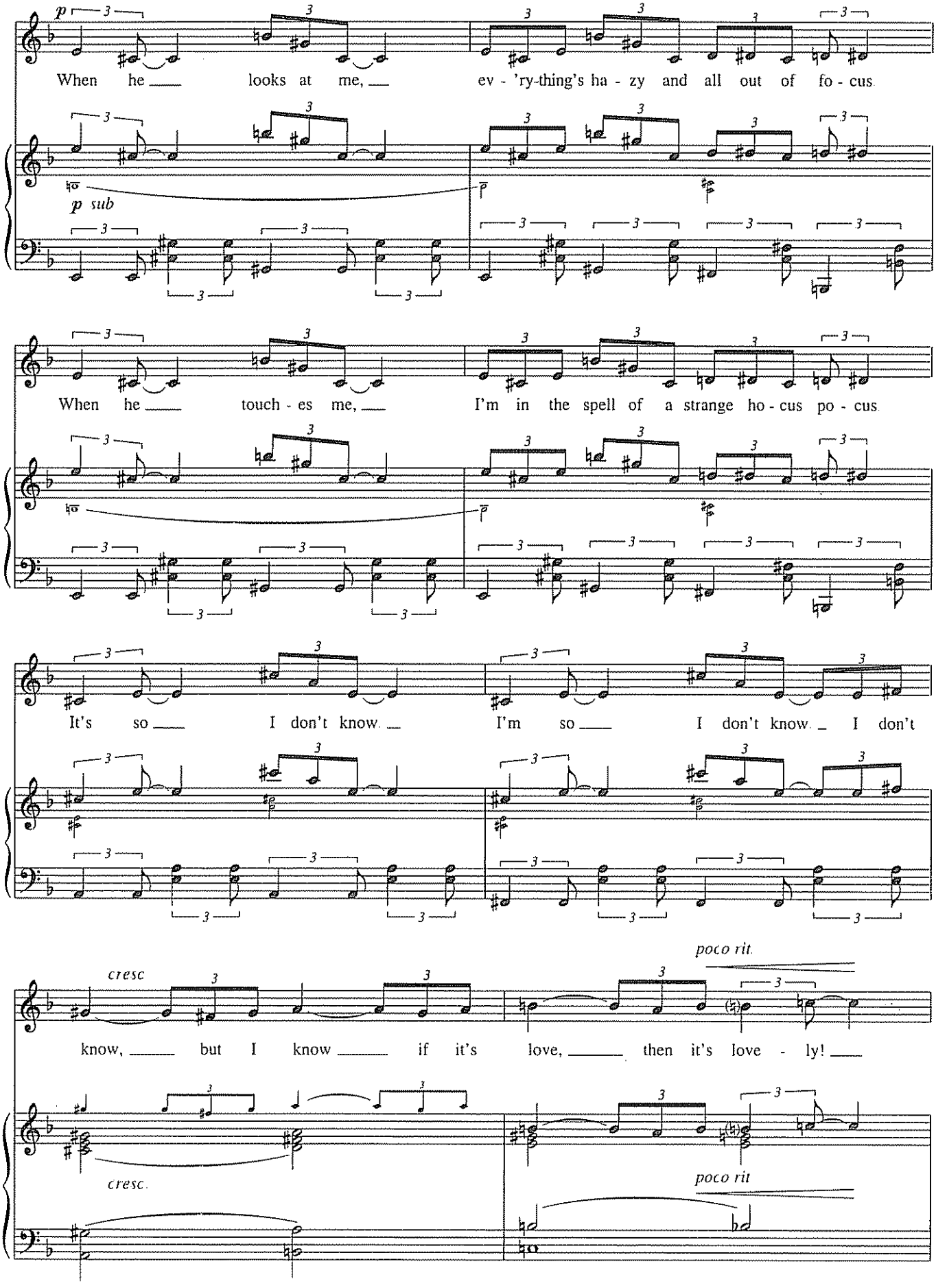
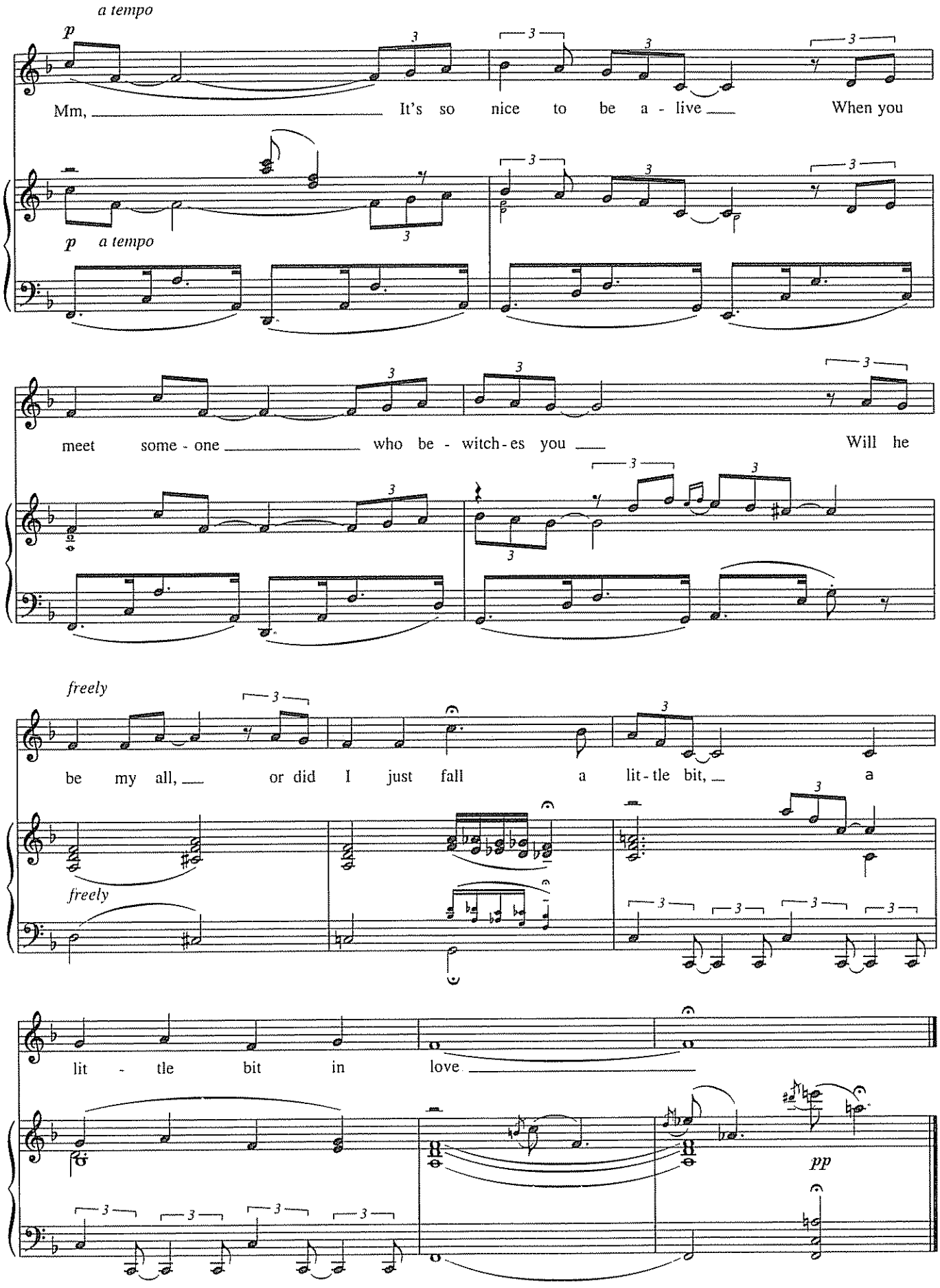

haps a lit - tle bit more
(rhythmically)
p
When he looks at me, ev - 'ry-thing's ha - zy and all out of fo - cus
p sub
When he touch - es me, I'm in the spell of a strange ho - cus po - cus
It's so I don't know I'm so I don't know I don't


cresc
poco rit.
a tempo
p
know, _ but I know _ if it's love, _ then it's love - ly! _ Mm, _ It's so
cresc
poco rit
a tempo
p
nice to be a - live _ When you meet some - one _ who be -
witch - es you. _ Will he be my all, _ or did
freely
freely
I just fall a lit - tle bit, _ a lit - tle bit in


a tempo
love?
mf espr.
a tempo
pp
Mm.


p
When he looks at me, ev - 'ry-thing's ha - zy and all out of fo - cus
p sub
When he touch - es me, I'm in the spell of a strange ho - cus po - cus
It's so I don't know. I'm so I don't know. I don't
cresc
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