Soprano Volume 5

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

Volume 5 of *The Singer's Musical Theatre Anthology* applies the approach of all past volumes in the series, the first of which were published in 1987. These books represent extensive research of available material, always juggling a mixture of objectives and aims. Those aims are:

- ***To provide an interesting variety of musical theatre literature for an assortment of tastes and talents.***

Individual and editorial tastes admittedly and inescapably play a part in the compilations, but we deliberately attempt to consider the broader preferences and needs of the thousands of singers, actors and teachers who use these books. What are the needs of the 17-year-old studying voice? Or the 25-year-old female or male ingénue? Or the 40-year-old moving beyond ingénue roles? What about someone looking for pop/rock style theatre music? We try to consider the character actor-singer as well as the handsome-voiced leading man; those with expansive vocal gifts, and those with limited singing voices; comic songs, charm songs, and dramatic songs; young tastes, as well as more mature tastes; singers who are sophisticated musicians, and those who are less musically advanced. The singers who use these volumes range in age from teens to senior citizens. We try to imagine as many of them as possible in choosing songs.

- ***To deliberately represent songs from various eras and styles.***

While it is important to stay current and mine songs from contemporary shows, it is equally important to continue to delve deeper into our shared heritage of theatre music. We have sometimes encountered young musical theatre enthusiasts who only know the latest shows, and have never heard of *Carousel* or *The Most Happy Fella*. We are equally perplexed when speaking with voice teachers or singers whose knowledge of musical theatre seems to end with *Hello, Dolly!* Both perspectives are obviously limited.

- ***Beyond the most prominent songs, also to present intriguing songs that are not often encountered in other collections, and may not be available elsewhere in print.***

Only by working through entire scores of musicals, usually also studying cast albums as well, do we discover less obvious songs which otherwise might not have made it onto the contents lists. A song is not worthy of attention solely because it is obscure, of course. But finding valuable songs that may have been forgotten by most, or never known, is one of the riches of the series.

- ***To present the music in a responsible, faithful edition.***

Standard piano/vocal (or piano/vocal/guitar) sheet music has long been the general format for theatre music, and is an important way for songs to be available for the widest possible uses, including millions of amateur pianists. But these sheet music editions—simplified, often transposed, and usually with the melody in the piano part—are often not the best source for a singing actor. In this series we attempt to present the music as it was originally performed in the first theatrical production, in the original keys, allowing for necessary and practical adjustments in creating an edition of the song. We also provide succinct information about the show, and enough plot synopsis to inform comprehension of the song.

- ***To categorize songs by voice type for practical use.***

Musical theatre is often not composed with traditional voice types in mind. It is sometimes tricky business deciding whether any given song belongs in the soprano or belter volume, or in the tenor or baritone/bass volume. The vocal range of a song only tells part of the story. What is the predominant area of the voice (called the *tessitura*) in the song? What is the vocal timbre that the song seems to require? What type of voice is on the original cast recording?

Categorizing songs sung by sopranos who also belt is one of the most challenging aspects of the task. This is a different voice type from the naturally lower, more sultry voice that predominantly belts; or a voice of more limited range; or the brassier timbre that has little usable head voice. It is common for a musical theatre role to call for both soprano singing and belting, often times with a mix of approaches within the same song. These parts are usually cast with sopranos who also can belt; at its best it is a natural, unforced belt that is simply part of the vocal equipment of the singer well-suited to musical theatre.

In choosing songs for the soprano volume, we took into consideration whether the singer on the cast album is a soprano, even though she may be belting at times. Kristin Chenoweth is a good example of a soprano who can easily belt, depending on the character and range of the material and how she wants it to sound. Christine Ebersole is also such a singer. Clearly, she is a soprano, and even though her Act II material in *Grey Gardens* calls for some belting, her vocal instrument still functions as a soprano who belts. Sutton Foster is another current performer whose voice is essentially a soprano that sometimes also belts. At times the choice about where to place songs in *The Singer's Musical Theatre Anthology* seems impossible, and compromise is inevitable. For Christine's songs from *Dirty Rotten Scoundrels* (originally sung by Sherie René Scott), the solution was to put one in the soprano volume, and the other in the mezzo-soprano/belter volume, even though they are both sung by the same singer. We make the best judgments possible and know that there is sometimes room for other conclusions.

- ***Overall, to continue to value musical theatre as a body of vocal literature.***

Musical theatre is a respectable body of literature that deserves the same consideration as novels, poetry, plays, symphonies, operas, or any composed and deliberately conceived work.

And, by the way, beyond being a wealth of literature deserving high-minded study, musical theatre is also fun, of course. Here's to having some fun with the songs in this collection.

A four-volume series can't be done alone. I thank Chris Ruck and Joel Boyd for their aid in preparing the music pages for publication. Michael Dansicker was always ready with ideas and musical sources, and I thank him for his interest and help. Some of the composers were gracious in their accommodations. Most of all, I would like to thank assistant editor Brian Dean for his enthusiastic work on "Volume 5." Without him, you would not be holding this book in your hands.

Richard Walters
Editor
January, 2008

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ABOUT THE SHOWS

THE APPLE TREE

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Jerry Bock, Sheldon Harnick, with Jerome Coopersmith
DIRECTOR: Mike Nichols
CHOREOGRAPHERS: Herbert Ross, Lee Theodore
OPENED: October 18, 1966, New York; a run of 463 performances

Here was a new concept for Broadway—one musical containing three separate one-act musicals, like Puccini's *Il Trittico* or Offenbach's *Tales of Hoffmann*. Though the stories in *The Apple Tree* have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. The female and male leads are generally played by the same actors for all three acts; Barbara Harris and Alan Alda were the original Broadway leads. Act I is based on Mark Twain's book *The Diaries of Adam and Eve*, and deals with the dawn of humanity and the loss of innocence. **"What Makes Me Love Him?"** is sung by Eve at the end of Act I, about her imperfect man, Adam. This story of Adam and Eve is about the realizations, compromises and forgiveness required to sustain a loving bond in the first ever human relationship. Act II is based on Frank R. Stockton's short story, "The Lady or the Tiger?," in which a warrior's fate, unresolved in the story, is determined by the choice of door he enters. Act III is based on Jules Feiffer's short story "Passionella," a uniquely American take on "Cinderella," in which a female chimney sweep fulfills her dream of becoming a glamorous movie star. A Broadway revival starring Kristin Chenoweth and Brian d'Arcy Jones opened in December 2006 and ran a few months.

BARNUM

MUSIC: Cy Coleman
LYRICS: Michael Stewart
BOOK: Mark Bramble
DIRECTOR AND CHOREOGRAPHER: Joe Layton
OPENED: April 30, 1980, New York; a run of 854 performances

This version of the story of America's "Prince of Humbug," Phineas Taylor Barnum, doesn't focus on biography or characterization as much as it offers a circus concept musical. The original production had the cast constantly in motion as they tumbled, clowned, marched, twirled, or flew through the air. Jim Dale was the original Barnum on Broadway, and Glenn Close was his wife Charity (Chairy). Barnum defines "humbug" as simply the puffing up of the truth. The show offers a tour of the highlights of Barnum's career from 1835 to 1880. Along the way various acts appear: Tom Thumb, Jumbo the elephant, and Swedish nightingale Jenny Lind, an opera star Barnum presents in her first American concert, whose feature number is **"Love Makes Such Fools of Us All."** Barnum has a dalliance with her and tours with Jenny, leaving his wife for a time. He tires of the demanding diva and returns to Chairy, who is continually trying to convince her husband to settle down to a more normal life away from show business. Barnum does for a time, until Chairy dies. He realizes that a conventional life is not for him, and makes the deal with James A. Bailey to create "The Greatest Show on Earth" (which after a later merger became Ringling Bros., Barnum & Bailey Circus).

These notes are principally by the editor, with occasional writing by Stanley Green excerpted from Broadway Musicals Show by Show, *published by Hal Leonard.*

CANDIDE

MUSIC: Leonard Bernstein
LYRICS: Richard Wilbur, John La Touche, Dorothy Parker; additional lyrics by Stephen Sondheim
BOOK: Lillian Hellman; revised by Hugh Wheeler
DIRECTOR: Tyrone Guthrie
CHOREOGRAPHER: Anna Sokolow
OPENED: December 1. 1956, New York; a run of 73 performances

Based on the novel by Voltaire, *Candide* has had a long history, with various versions of the show emerging The original version of the show was withdrawn by the writers Subsequently there was the 1973 Chelsea Version, the 1982 New York City Opera Version, the 1988 Scottish Opera Version (recorded, with Bernstein conducting), and a couple of others along the way The complex plot is somewhat different in each version Starting in Westphalia, Germany, described as the "best of all possible worlds," we meet Doctor Pangloss, philosopher and tutor to the virginal royal daughter Cunegonde Thunder-ten-Tronck (originally played by Barbara Cook), her beautiful brother Maxmimilan, the baron's bastard nephew Candide, and willing servant Paquette Candide is thrown out of Westphalia, just as it is sacked and burned by the Bulgarian army They kill all but the gradually promiscuous Cunegonde, who is to be their concubine in order to survive and save herself She escapes, hones her profession, and through a time-share agreement becomes the ornamented mistress of two rich and powerful men In Act I Cunegonde has developed a strong taste for the luxury given to her by her benefactors, apparent in this witty spin on the operatic tradition of a "jewel song" in **"Glitter and Be Gay."** As she undresses for the evening she comments on her "fallen state" while removing her finery and jewelry with the help of her maid servant Candide, who believed her dead, finds her there Their reunion is short-lived as Candide inadvertently kills Cunegonde's two masters The lovers flea to South America, where they come across Paquette and Maximilian, thought to be dead, but are slaves to the Governor of Buenos Aires Maximilian is happy to hear from Candide that Cunegonde is alive (though at present she has been captured by pirates), but is still enraged by bastard Candide's interest in his sister To escape arrest for an accidental crime, Candide escapes and stumbles on the gold city Eldorado After a time he tires of its riches, and leaves to search for Cunegonde, who has become enslaved as a courtesan to a Turk; Maximilian is also enslaved there Candide buys them, and they seek out Doctor Pangloss, who states that his new philosophy is to abandon the illusion of true perfection, and to work hard and live in rustic simplicity

DIRTY ROTTEN SCOUNDRELS

MUSIC AND LYRICS: David Yazbek
BOOK: Jeffrey Lane
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: March 3. 2005. New York; a run of 627 performances

David Yazbek's follow-up to *The Full Monty* on Broadway (2000) was also based on a notable movie *Dirty Rotten Scoundrels* takes its name and plot from the 1988 film starring Michael Caine and Steve Martin, which itself was a remake of the 1964 movie *Bedtime Story*. starring David Niven, Marlon Brando and Shirley Jones The essential story remains the same Two con men are initially at their game separately, preying upon lonely, wealthy women vacationing on the French Riviera The suave, British Lawrence Jameson (John Lithgow in the original cast) wines and dines women out of their money. posing as a rich, deposed prince needing funds to fight revolutionaries Crass American Freddy Benson (Norbert Leo Butz in the original cast) tries to usurp the female fortune through a sob story When the two grifters meet, they decide that the small town on the French Riviera isn't big enough for both of them They choose a mark, Christine Colgate (Sherie René Scott in the original cast), the "American Soap Queen." Whoever gets to her money first will get to remain in town In the end, after many double-crosses, the two scoundrels learn that they're not the only schemers on the French Riviera Christine swindles them both **"Nothing Is Too Wonderful to Be True"** is sung near the end of Act I, after Freddy tells Christine that he has lost the use of his legs and his only hope is $50,000 treatment from Dr Emil Shüffhausen in Vienna Christine is touched (or she pretends she is) and promises to help him Freddy can't believe it, and she sings to assure him Christine sings the "straight" version of the song, then Freddy adds a more wisecracking version before they briefly sing together at the end The song has been adapted as a solo for Christine in this edition This role includes both belting and soprano singing; Christine's song "Here I Am" appears in *The Singer's Musical Theatre Anthology. Mezzo-Soprano/Belter Volume 5*

DO RE MI

MUSIC: Jule Styne
LYRICS: Betty Comden and Adolph Green
BOOK: Garson Kanin
DIRECTOR: Garson Kanin
CHOREOGRAPHERS: Marc Breaux, Deedee Wood
OPENED: December 26. 1960. New York; a run of 400 performances

A wild satire on the underworld muscling in on the jukebox business, *Do Re Mi* was adapted by Garson Kanin from his own novel Hubie Cram, a former gangster, is trying to go legit with a scheme to make a fortune in the jukebox and music promotion business Gangsters come back into his life, causing chaos Hubie makes a success of Tilda Mullen. an overly earnest young singer with a flair for melodrama Tilda Mullen sings **"Cry Like the Wind"** near the middle of Act I Reflecting her character. the song is naive. empty and excessively moody With characters reminiscent of the raffish denizens of *Guys and Dolls*. the show offered two of Broadway's top clowns of the era: Phil Silvers as a fast-talking would-be big shot. and Nancy Walker as his long-suffering spouse The stand-out ballad in the show is "Make Someone Happy" Nathan Lane and Randy Graff starred in a 1999 "Encores!" revival (recorded by DRG)

THE DROWSY CHAPERONE

MUSIC AND LYRICS: Lisa Lambert, Greg Morrison
BOOK: Bob Martin, Don McKellar
DIRECTOR AND CHOREOGRAPHER: Casey Nicholaw
OPENED: May 1, 2006, New York

This show-within-a-show features a rather sour character simply called the Man in Chair, who escapes his depression by obsessively playing an old recording of a 1928 musical, *The Drowsy Chaperone* Its story is of an actress, Janet Van De Graaff (Sutton Foster in the original cast), indulgent in vanity, engaged to a man she has only recently met. The show, characters, story and songs are an affectionate send-up of stage and screen clichés. Through it all the Man in Chair gets swept up in the action, and comments to the audience As the introduction to **"Bride's Lament,"** Man in Chair states: "Act II of *The Drowsy Chaperone* begins with this, a haunting lament from a very depressed bride Now, when you're listening to this, try to ignore the lyrics. I know it will be difficult, but block them out They're not the best. But the tune is beautiful, and it truly communicates the bride's state of mind. Just ignore the lyrics" It's a wacky number Beyond its emphasis on the lost monkey, she refers to Robert. her fiancé. This song and role is for a soprano who can also belt.

FIDDLER ON THE ROOF

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joseph Steini
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: September 22, 1964, New York; a run of 3,242 performances

An undeniable classic of the Broadway theatre. *Fiddler on the Roof* takes a compassionate view of a Jewish community in Czarist Russia, where the people struggle to maintain their identity in the face of persecution. Based on tales by Sholom Aleichem, including "Tevye's Daughters." the theme struck such a universal response that the fiddler was perched precariously on his roof for a Broadway record for its time of over seven years, nine months The plot is set in the village of Anatevka in 1905. and tells of the efforts of Tevye, his wife Golde. and their five daughters to cope with their harsh existence. **"Matchmaker"** comes near the top of the show Hodel and her sister Chava excitedly sing with another sister, Tzeitel, about finding a husband After hearing Tzeitel's reply as she poses as the matchmaker, Yente, the girls realize that a marriage match might not be a happy one, and they backpedal on their wishes in the second verse. Tevye is deeply devoted to Jewish customs, and suffers as his daughters test this with their romances and marriage plans. disregarding the traditional role of the matchmaker At the play's end, when a Cossack pogrom has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America An acclaimed film version was released in 1971. Of the four Broadway revivals to date. the most successful opened in 2004 and ran for nearly two years

FUNNY FACE

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Fred Thompson. Paul Gerard Smith
DIRECTOR: Edgar MacGregor
CHOREOGRAPHER: Bobby Connolly
OPENED: December 22. 1927, New York; a run of 244 performances

Before becoming a movie star Fred Astaire was a renowned stage performer in vaudeville and on Broadway. part of a team with his sister Adele Astaire *Funny Face* was the second musical George and Ira Gershwin wrote for the brother/sister team Like *Lady. Be Good!*, the first Gershwin show for the Astaires, it was a light and breezy slip of a musical with timeless classic songs and plenty of opportunities for dance. Frankie Wynne (Adele) is the ward of the protective Jimmie Reeve (Fred) She persuades aviator Peter Thurston to steal her incriminating diary from Jimmie's safe. Peter steals a bracelet by accident instead. launching a comic chase to various locales. winding up in Atlantic City **"He Loves and She Loves"** is a romantic duet for Frankie and Peter near the beginning of Act II. Though her voice is unknown today, Adele Astaire's light theatre soprano introduced several famous Gershwin standards to the world in the 1920s. Fred Astaire starred with Audrey Hepburn in the 1957 film *Funny Face.* which retained four original songs, including "He Loves and She Loves," but used a completely different story This song and five others from *Funny Face* were incorporated into the 1983 musical *My One and Only,* which had a new book

THE GIRL IN 14G

not from a show

MUSIC: Jeanine Tesori
LYRICS: Dick Scanlon

Though not from a show. **"The Girl in 14G"** is by theatre songwriters, the team who created the stage musical *Thoroughly Modern Mille* It is a character song, theatrical in nature Its inclusion in this collection seems well-justified The song is signature literature for Kristen Chenoweth. recorded on her 2001 solo CD *Let Yourself Go*

GREY GARDENS

MUSIC: Scott Frankel
LYRICS: Michael Korie
BOOK: Doug Wright
DIRECTOR: Michael Greif
CHOREOGRAPHER: Jeff Calhoun
OPENED: November 2, 2006, New York; a run of 308 performances

Grey Gardens. the musical, is based on *Grey Gardens*. the 1975 film documentary, about an eccentric mother and her equally eccentric daughter who remain for decades in a crumbling mansion on Long Island in East Hampton, New York. After a Prologue, Act I of the musical speculates on the past of the principal characters as they were in July, 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith "Little Edie" Bouvier Beale. Their mansion home is refined and cultivated. Little Edie is in a relationship with Joseph Kennedy, Jr. (older brother of the president). but her mother sabotages the engagement. Little Edie sings **"Daddy's Girl"** to Joe, trying in vain to distance herself from her mother's attacks on her character, attempting to convince Joe that he should still marry her. This is the kind of song that is sung by a soprano who mixes "head voice" and belting. The engagement is off, though the guests are assembled for the party. The mother Edith, a singer, glosses over any trouble, instead taking center stage and performing "one of our all-time favorites," the wistful **"Will You?"** In Act II of the musical. set in 1973 and most closely based on the documentary, the 79-year-old Edith, and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin, isolated from the world. drifting in time. Their relationship is complex and co-dependent. In **"Around the World"** Edie rages about living in her mother's house. but she escapes into make believe with her mementos and memorabilia; the contrasting sections of music reflect the shift from anger to nostalgic retreat. Later, as Edie is once again on the verge of leaving. she reluctantly stays and dreads **"Another Winter in a Summer Town."** Christine Ebersole, the original performer of Edith in Act I and Little Edie in Act II, is clearly a soprano. though the range of the Act II songs is modest and they call for some belt mix. Ebersole won a Tony Award for Best Actress in a Musical.

JUBILEE

MUSIC AND LYRICS: Cole Porter
BOOK: Moss Hart
DIRECTOR: Hassard Short
CHOREOGRAPHER: Albertina Rasch
OPENED: October 12, 1935, New York; a run of 169 performances

This Cole Porter/Moss Hart show takes place in a fictional European country. The royal family is threatened with revolution, and in response they give up on ruling the country and instead take individual paths of making their longheld personal dreams come true. Of course, the royals find new romances, who teach them some lessons in humanity from the perspective of the common folk. The Prince meets singer Karen O'Kane. who beguiles him as she is performing the song **"Begin the Beguine"** at their first acquaintance. The revolution turns out to be a hoax. The now wiser royals return to their court with their romances intact. "Begin the Beguine" became a classic, recorded by many artists. The song appeared as a lavish number in the film *Broadway Melody of 1938*. danced by Eleanor Powell and Fred Astaire, in a 1943 Deanna Durbin picture *Hers to Hold*, and in the highly Hollywoodized 1946 Cole Porter biopic *Night and Day*.

KISMET

MUSIC AND LYRICS: Robert Wright, George Forrest (based on music by Alexander Borodin)
BOOK: Charles Lederer. Luther Davis
DIRECTOR: Albert Marre
CHOREOGRAPHER: Jack Cole
OPENED: December 3. 1953, New York; a run of 583 performances

The story of *Kismet* was adapted from Edward Knoblock's play. first presented in New York in 1911 as a vehicle for Otis Skinner. The music of *Kismet* was adapted from themes by Alexander Borodin in such works as the "Polovetzian Dances" from the opera *Prince Igor*. The action of the musical occurs within a 24 hour period, in and around ancient Baghdad. A poor, scheming, gypsy-like Public Poet assumes the identity of Hajj the beggar and gets into all sorts of Arabian Nights adventures. His conniving gets him elevated to the position of emir of Baghdad. and as a result, his beautiful daughter Marsinah weds the handsome young Caliph. In the lead up to **"Baubles, Bangles and Beads"** in Act I. Marsinah has previously been sent by her father to steal oranges for their breakfast from stall merchants in the bazaar. The fruit vendor victim of her theft pursues her, and her father steps in just in time to give the vendor some money just craftily acquired. The Poet gives Marsinah some cash, and she strolls the bazaar, looking at the jewelry and singing "Baubles. Bangles and Beads." accompanied by ensemble. The dashing Caliph first spots her as she sings the number. The film version was directed by Vincente Minnelli was released in 1955. with soprano Ann Blyth as Marsinah.

LADY, BE GOOD!

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Guy Bolton, Fred Thompson
DIRECTOR: Felix Edwardes
CHOREOGRAPHER: Sammy Lee
OPENED: December 1, 1924, New York; a run of 330 performances

Fred Astaire, teamed with his sister Adele, were vaudeville headliners and minor players in revues on Broadway before the Gershwin brothers featured them in the light and breezy musical *Lady, Be Good!* and made them stars. This was the first of 14 musicals George and Ira Gershwin wrote for Broadway. Originally titled *Black Eyed Susan, Lady, Be Good!*, written specifically for the Astaires, has a simple story about Dick Trevor (Fred) and his sister Susie (Astele), a carefree vaudeville team, orphans living in New England. Dick is in love with well-off Shirley, but can't ask her to marry him because he's broke. The brother and sister are evicted, which was actually encouraged by the wealthy Jo Vanderwater, in love with Dick, who wanted him to hit bottom and realize the advantages of marrying a woman with money. For the time being Dick and Susie are on the street. They go to Jo's party, mainly for the free food. **"Fascinating Rhythm,"** from Act I, is performed as an entertainment at the party by Susie and Dick. Considering his financial situation, Dick reluctantly agrees to an engagement to Jo, which makes Susie furious and breaks Shirley's heart. A supposed bum Susie met on the street turns out to have inherited a fortune. After lots of shenanigans, Susie is engaged to him, and her prospects allow Dick to break his engagement with Jo and go back to Shirley for the happy ending. **"The Man I Love,"** originally sung by Adele Astaire, was cut from the show during out of town tryouts. For a time the song was included in the score of the 1928 Gershwin musical *Rosalie*, sung by Marilyn Miller, but it was cut before Broadway. The third strike was in the 1930 Gershwin show *Strike Up the Band*, sung by Vivian Hart, but it was cut during pre-Broadway tryouts. (The song was later put into a version of *Strike Up the Band* sometimes performed.) It seems an unlikely beginning for what became one of the biggest torch songs of the 20th century. Though her voice is unknown today, Adele Astaire's light theatre soprano introduced several famous Gershwin standards to the world in the 1920s. The 1941 film *Lady, Be Good* (without an exclamation point) bears little resemblance to the stage musical; it includes "Fascinating Rhythm," but only one other Gershwin song.

THE LIFE

MUSIC: Cy Coleman
LYRICS: Ira Gasman
BOOK: David Newman, Ira Gasman, Cy Coleman
DIRECTOR: Michael Blakemore
CHOREOGRAPHER: Joey McKneely
OPENED: April 26, 1997, New York; a run of 466 performances

The Life is set on and around 42nd Street of New York City in the 1980s, when the area—before its dramatic revitalization—was still the seedy but lively domain of pimps, hookers and topless bars. Among several principal characters, Queen is one of the hookers on the street, there to earn money to support her man, Fleetwood, a directionless Vietnam veteran pimp. After saving money with plans to leave "the life," Queen discovers that Fleetwood has spent half of it on drugs. Queen later finds out that Fleetwood has been sleeping with a newcomer to the street, Mary, and ends their bond, singing **"I'm Leaving You"** to him. Queen later finds herself hopelessly trapped in service to another pimp, Memphis. She shoots him after he kills Fleetwood. One of her street sisters, Sonja, says that she will take the rap for Memphis' murder, portraying it as self-defense, allowing Queen to board a bus and get out of town, finally finding her freedom from "the life."

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: April 18, 2005, New York; a run of 504 performances

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 story, after a novella by Elizabeth Spencer, concerns a wealthy North Carolinian mother, Margaret Johnson (2005 Tony Award winner Victoria Clark in the original cast), and her beautiful, childlike 26-year-old daughter Clara (Kelli O'Hara in the original cast) on extended vacation in Florence and Rome in the summer of 1953. Soon after their arrival in Florence, through a chance encounter Clara meets Fabrizio, a 20-year-old Italian man who speaks little English. Though there is a spark between them, Margaret protectively takes Clara away. As Clara strolls among the great art in the Uffizi Gallery, the paintings speak to her about herself, Italy, and her romantic yearnings as she sings **"The Beauty Is."** Fabrizio is determined, and with the help of his father, finally is able to spend time with Clara, though Margaret continues to attempt to discourage the romance. Margaret finally reveals the reason for her concern: due to being kicked in the head as a child by a pony, Clara has had arrested mental and emotional development. Margaret takes Clara to Rome to get her away from Fabrizio, but Clara's feelings for him remain fervent, and after much struggle she convinces her mother not to object to their marriage. Other obstacles emerge. Finally, just before the wedding Clara says to her mother that she cannot bear to leave her, but Margaret reassures her. At the end of the musical, left alone, Margaret sings **"Fable,"** revealing her worries and unfulfilled wishes, concluding that the hopeful opportunity for real love is worth any risks.

LITTLE WOMEN

MUSIC: Jason Howland
LYRICS: Mindi Dickstein
BOOK: Allan Knee
DIRECTOR: Susan H. Schulman
CHOREOGRAPHER: Michael Lichtefeld
OPENED: January 23, 2005, New York; a run of 137 performances

The musical is based on the famous 19th century American novel by Louisa May Alcott about the close-knit March family of Concord, Massachusetts, during the Civil War. Four sisters (Jo, Meg, Amy and Beth) and their mother (Marmee) make the best they can of their lives while the patriarch of the household is serving in the U S Army as a chaplain. Among several plot twists involving various sisters, Jo lands in New York, where she is an aspiring writer. She returns to Massachusetts when she hears that Beth, always weak, has contracted scarlet fever. As Jo attends to her dying little sister, a still cheerful and peaceful Beth sings **"Some Things Are Meant to Be"** with her, eventually asking Jo to "let me go now." Though devastated, the family carries on after Beth's death. Amy marries Laurie, Jo's one time best-friend who surprised her with a proposal she turned down. Jo matures as a young woman and a writer, and has a loving relationship with the older Professor Bhaer. The story ends with the announcement that Jo's book, *Little Women*, about her life with her sisters, has found a publisher. There have been several non-musical films made of the story. The most often encountered are the 1933 film starring Katharine Hepburn, the 1949 film starring June Alyson and Elizabeth Taylor, and the 1994 film starring Winona Ryder, Susan Sarandon and Christian Bale as Laurie.

MARY POPPINS

MUSIC AND LYRICS: Richard M. Sherman and Robert B. Sherman, with new songs and additional music and lyrics by George Stiles and Anthony Drewe
BOOK: Julian Fellowes
DIRECTOR: Richard Eyre
CHOREOGRAPHER: Matthew Bourne
OPENED: September 18, 2004, London; November 16, 2006, New York

The magical and prickly character of the British nanny Mary Poppins was created by author P.L. Travers in eight books published from 1934 to 1988. Mary mysteriously arrives, blown by the wind, at 17 Cherry Tree Lane in London to care for the children of the Banks family. Though stern, Mary Poppins creates fantastical adventures and lessons for the children, often with the company of her chimney sweep friend Bert. Through Mary Poppins' influence, each member of the dysfunctional and disconnected Banks home gets set on the right path, though she leaves for a time to teach them a lesson. Julie Andrews starred in the 1964 Disney film musical, with songs by Richard and Robert Sherman. The stage musical, based on the movie and books, first opened in London in 2004. Nine songs from the movie were incorporated into the stage score, with the addition of seven new songs, including "Anything Can Happen" and "Practically Perfect." Soon after her arrival at the Banks household, Mary immodestly cites her credentials and describes herself to Jane and Michael in **"Practically Perfect,"** and promises that after a time under her care, the children also will meet the same standards. Near the end of the show, after father George Banks has been suspended without pay from the bank of his employment for supposedly making the wrong choice about investments with a client, he learns that his choice actually has made the bank a fortune and all is well. Mary looks on with the children, teaching them that **"Anything Can Happen"** if you let it. With all happy and in order, Mary Poppins realizes that the Banks no longer need her, and she leaves them.

MR. PRESIDENT

MUSIC AND LYRICS: Irving Berlin
BOOK: Howard Lindsay and Russel Crouse
DIRECTOR: Joshua Logan
CHOREOGRAPHER: Peter Gennaro
OPENED: October 20, 1962, New York; a run of 265 performances

Irving Berlin's last Broadway score was *Mr. President*, a story about a fictional American president and his family during their last days in the White House. Present Henderson has lost re-election after a politically disastrous visit to the USSR. After retiring to civilian life, he is bored and decides to run for the US senate. In Act I the president's young adult daughter, Leslie, complains of the constraints on her life and her lack of privacy in **"The Secret Service."** The show was considered old-fashioned by critics and audiences of 1962, a year when the Kennedys were the more captivating and glamorous occupants of the real White House.

MYTHS AND HYMNS

MUSIC, LYRICS AND BOOK: Adam Guettel
DIRECTOR: Tina Landau
OPENED: March 31, 1998, 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 a Presbyterian hymnal of 1886 that Guettel found in a used book store. The composer stated, "I used these dissimilar cosmologies as points of departure and discovered as I went along that they have a lot in common–a desire to transcend earthly bounds, to bond with something or someone greater." The song cycle for the theatre premiered Off-Broadway under the name *Saturn Returns*, but was later changed to the present title. Tina Landau, director of Guettel's *Floyd Collins*, helped conceive this night of music, a staged concert which focuses on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. The final version of the score was recorded on a cast album by the composer (a tenor) with various artists.

OKLAHOMA!

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
CHOREOGRAPHER: Agnes de Mille
OPENED: March 31, 1943, New York; a run of 2,212 performances

Oklahoma!, based on the Lynn Riggs play *Green Grow the Lilacs*, is a recognized landmark in the history of American musical theatre. The initial Richard Rodgers and Oscar Hammerstein II collaboration, it not only expertly fused the major elements in the production—story, songs and dances—it also utilized dream ballets to reveal hidden desires and fears of the principals. *Oklahoma!* captured the Americana values of the U.S. during World War II, a distinct change from the urbane, edgy wit of the musicals of the 1930s. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent cowboy Curly or the menacing farm hand Jed gets to take farm girl Laurey to the box social. Though she accepts Jud's invitation in a fit of pique, Laurey really loves Curly. When he finds out that Laurey is going to the social with Jud, Curly tries to convince her to change her mind. Not yet able to fully confess their feelings, they exchange a flirtatious warning in **"People Will Say We're in Love."** Each sings a verse; this solo version for soprano present Laurey's lyrics only. At the social Jud lashes out at Laurey when she doesn't return his feelings. She fires him; he threatens her. She turns to Curly for comfort and they finally admit their feelings for one another. At their wedding they join in celebrating Oklahoma's impending statehood, then—after Jud is accidentally killed in a fight with Curly—the couple rides off in their surrey with the fringe on top. With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for 15 years, until being overtaken by *My Fair Lady*. None of the three revivals to date of *Oklahoma!* on Broadway have enjoyed long runs. The movie version, the first film made in the Todd-AO process, was released in 1955, starring Gordon MacRae and Shirley Jones.

ON THE TWENTIETH CENTURY

MUSIC: Cy Coleman
LYRICS AND BOOK: Betty Comden, Adolph Green
DIRECTOR: Harold Prince
CHOREOGRAPHER: Larry Fuller
OPENED: February 19, 1978, New York; a run of 449 performances

Based on the 1932 Ben Hecht play *Twentieth Century* and the 1934 Howard Hawkes film of the same title, the musical *On the Twentieth Century* takes place on a train traveling from Chicago to New York in the early 1930s. On board is an array of characters, each with a predicament. The show, in the spirit of the nostalgia craze of the 1970s, is a screwball comedy that also lampoons operetta at times. Oscar Jaffee (John Cullum in the original Broadway cast) is a megalomaniac theatre producer out of cash after a string of flops. He ducks out of Chicago to avoid paying bills and actors for a failed production and books a ticket on the Twentieth Century Limited to gain access to film star Lily Garland, traveling with her annoyingly jealous and self-absorbed movie actor boyfriend, to persuade her to return to the stage. Lily detests the idea of returning to her former Svengali, and makes her reply to Jaffe's cronies who deliver the offer in **"Never."** But the battle between Oscar and Lily goes on all the way to New York. The role of Lily was originally played by Madeline Kahn, taken over after two months by Judy Kaye. Other notables in the cast: Kevin Kline (Lily's boyfriend Bruce Granit), and Imogene Coca as a wealthy religious fanatic, who actually is discovered to be an escaped mental patient.

PETER PAN

MUSIC AND LYRICS: Leonard Bernstein
PLAY: J M Barrie
DIRECTOR: John Burrell
OPENED: April 24, 1950, New York; a run of 321 performances

J M Barrie's play first appeared in London in 1904, and in New York the following year *Peter Pan* was revived five times on Broadway between 1906 and 1928 In 1950 veteran film and stage actress Jean Arthur played Peter on Broadway to Boris Karloff's Captain Hook Leonard Bernstein and director/choreographer were initially asked to make a musical of *Peter Pan*, but plans changed when it was discovered that star Jean Arthur couldn't sing Instead, incidental music and Bernstein songs were added to the Barrie play, but the result was not a musical Wendy, oldest of the children in the Darling family, sings **"Who Am I?"** early in the play before going to bed She discovers Peter Pan, a fairy-like "boy who wouldn't grow up" After he teaches Wendy and her two brothers to fly, he takes them to Neverland, land of the lost boys Wendy is blown out of the air by a cannon, and Peter and the boys offer to build a house for her, the sole girl there, for recuperation She describes her dream abode in **"My House."** A full-fledged musical, with a score by Jule Syne and others, opened on Broadway in 1954

ROSALIE

MUSIC: George Gershwin, Sigmund Romberg
LYRICS: P G Wodehouse, Ira Gershwin
BOOK: William Anthony McGuire, Guy Bolton
DIRECTOR: William Anthony McGuire
CHOREOGRAPHER: Seymour Felix
OPENED: January 10, 1928, New York; a run of 335 performances

Sigmund Romberg was busy writing *The New Moon* as well as *Rosalie*, so George and Ira Gershwin, just finishing the musical *Funny Face*, were asked to add songs to the incomplete Romberg score The story was "inspired" by recent news events: Lindbergh's solo flight to Paris, and the U S visit of Rumania's Queen Marie and her princess daughter In the musical, after West Point ace Richard Fay has flown to the mythical kingdom of Romanza to be near the Princess Rosalie, the royal family goes on a state visit to the U S They encounter the plucky Mary O'Brien (the second female lead), who shows the royals New York Her character had the one song from the show that survived to become a standard. **"How Long Has This Been Going On?,"** sung to a friend whom she suddenly realizes is her true romance The verse of the song refers to kissing booths at bazaars, a common charity fundraiser of the period A 1937 movie, starring Eleanor Powell and Nelson Eddy, retained the basic story but had a completely new score by Cole Porter

SHE LOVES ME

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joe Matsteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney
OPENED: April 23, 1963, 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 To demonstrate her sales skills, the job-seeking, quick-thinking Amalia Balash (originally played by Barbara Cook) successfully uses an original approach with a music box, instead portraying it as an elaborate candy box with a gentle musical warning about over indulgence As the music box plays (the piano accompaniment), Amalia sings **"No More Candy"** to a customer and makes a handsome sale The store owner is very impressed and hires her Amalia and Georg, the senior clerk, are soon squabbling regularly They don't realize that they are actually anonymous, amorous pen pals who met in a Lonely Hearts newspaper ad A few months later Amalia and Georg 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 over being stood up 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? Amalia suddenly realizes that Georg isn't so bad, despite their arguments, and when Georg reveals his true identity as her correspondent the two let down their guard and embrace romance *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*

1600 PENNSYLVANIA AVENUE

MUSIC: Leonard Bernstein
LYRICS AND BOOK: Alan Jay Lerner
DIRECTORS AND CHOREOGRAPHERS: Gilbert Moses, George Faison
OPENED: May 4, 1976, New York; a run of 7 performances

The address of the title is of the White House The musical focused on the building and its inhabitants, including presidents, first ladies, staff and servants, assaults on the White House in its early years, as well as exploring class and racial issues through the eyes of servants From Act I, **"Take Care of This House,"** the stand-out ballad from the score, was sung by first lady Abigail Adams as the term of her husband ends and Thomas Jefferson's presidency begins *1600 Pennsylvania Avenue* was Leonard Bernstein's last Broadway musical. Although it was not a success, and he withdrew the work from his canon, he remained fond of the score and used some of its themes in later works. A one-hour concert version. *A White House Cantata,* was created after Bernstein's death

SONGS FOR NEW WORLD

MUSIC AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: October 26, 1995, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffeehouse pianist named Jason Robert Brown play some of his original compositions A collaboration and a friendship were born when she heard he was working on a concert evening of songs that played like offbeat short stories Originally conceived as a straight-forward collection of Brown's theatre and cabaret songs, a more theatrical concept for *Songs for a New World* began to take shape, though it still was without a conventional plot The piece was developed at a summer festival in Toronto It played Off-Broadway in 1995 on a unit set reminiscent of both a ship and a playground. Though its run was brief, the show has gained a fervent following in musical theatre circles Musically distinctive and precocious, the songs look at life from unusual angles In the New York production **"The Flagmaker, 1775"** was performed before a large American flag hanging above the stage The song portrays the worry and dread of a wife and mother sewing the flag during wartime

SPRING AWAKENING

MUSIC: Duncan Sheik
LYRICS AND BOOK: Steven Sater
DIRECTOR: Michael Mayer
CHOREOGRAPHER: Bill T Jones
OPENED: December 10, 2006

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids such things. By chance she meets Melchoir in a secluded forest and they surrender to their desires Melchoir's friend Moritz is so distraught that he kills himself, and the headmasters of the school blame Melchoir and expel him Meanwhile, Wendla has become pregnant. In Act II, Wendla sings the ponderous **"Whispering"** about her difficult predicament and her baby Though the range of the song is limited, the original cast recording (sung by Lea Michele) demonstrates that it is for an amplified rock soprano timbre, not a theatre belting voice. Wendla's mother finds someone who will perform an abortion in secret, but Wendla dies as a result of it, though officially her death is attributed to anemia. Melchoir considers suicide, but the spirits of Wendla and Moritz comfort him and he continues on

STRIKE UP THE BAND

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Morrie Ryskind (based on a libretto by George S Kaufman)
DIRECTOR: Alexander Leftwich
CHOREOGRAPHER: George Hale
OPENED: January 14, 1930, New York; a run of 191 performances

Strike Up the Band was first scheduled for a 1927 Broadway opening, but the original George S. Kaufman book was so uncompromisingly grim in its antiwar sentiment that the show closed on the road. Morrie Ryskind then rewrote the story, putting most of the action in a dream, and lightened up the tone. The revised script is set in and around the Horace J Fletcher Chocolate Works company, with scenes also in Switzerland. The story deals with a war between the United States and Switzerland over the issue of tariffs on imported Swiss chocolate, with plenty of room for barbs aimed at jingoists, politicians, and White House advisors. This was the first of a number of shows of the 1930s that, influenced by the Depression and the growing threat of another World War, were emboldened to make satirical observations. But there is also light romance. In Act II, the characters Anne Draper and Timothy Harper sing **"I've Got a Crush on You."** Though the original performance style was gently rhythmic, from the 1950s on the performance tradition of this standard became slow and earnest. Such love songs were less sentimentally performed in the 1920s and 1930s. Doris Carson, the original performer of the role of Anne Draper, later starred as Frankie Frayne in *On Your Toes*. The 1940 Busby Berkeley/Judy Garland/Mickey Rooney movie *Strike Up the Band* is a completely different story; only the show title and title song of the Gershwin stage musical were retained.

SUNSET BOULEVARD

MUSIC: Andrew Lloyd Webber
LYRICS AND BOOK: Don Black, Christopher Hampton
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Bob Avian
OPENED: July 12, 1993, London; a run of 1,529 performances; November 17, 1994, New York; a run of 977 performances

Based on the 1950 Billy Wilder film which starred Gloria Swanson and William Holden. *Sunset Boulevard* provided London's West End and Broadway with a great diva vehicle. In 1950 Hollywood, Norma Desmond is a demented, aging and forgotten movie star of the silent era, living in eerie isolation in a mansion on Sunset Boulevard. Young screenwriter Joe Gillis stumbles into Norma's life and she falls in love with him; he reluctantly accepts her lavish attention. Norma has a pathetic plan to return to the screen with her own hopelessly overwritten script adaptation of *Salome*, which she wants Joe to edit. She thrills when the studio calls her, but she's then crushed to learn they don't want her—they want her vintage car as an antique prop. Joe despises himself for playing gigolo to Norma. He has a budding romance with Betty Schaefer (first played on Broadway by Judy Kuhn), a young woman his own age interested in him and his writing. At first Betty helps Joe by editing a script he's written. Trying to hide his life with Norma, he does not reveal much to Betty, who becomes confused. She is engaged to Artie, but Joe's kiss changes her feelings. She is **"Too Much in Love to Care,"** a duet with Joe adapted as a solo for this edition. Joe finally tells Betty the truth. When he tries to move out of Norma's house and life, the star's sanity quickly falls apart. She shoots and kills him. When the police come to take her away, Norma is so deluded that she believes the media crowd gathered is a movie crew, and utters the famous line, "Mr. DeMille, I'm ready for my close-up."

WEST SIDE STORY

MUSIC: Leonard Bernstein
LYRICS: Stephen Sondheim
BOOK: Arthur Laurents
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: September 26, 1957, New York; a run of 732 performances

West Side Story is loosely based on William Shakespeare's *Romeo and Juliet*. Gangs rule the streets of the west side of New York City in the 1950s, before the area was revitalized with the construction of Lincoln Center in the 1960s. The Jets are tough Americans, in hate-filled rivalry with the Sharks, tough Puerto Ricans. Tony (Larry Kert in the original cast), a former Jet trying to go straight with a regular job, meets Maria (Carol Lawrence in the original cast), sister to one of the Sharks, at a dance held at a gym. They instantly fall in love, drawing anger from Maria's brother, Bernardo, leader of the Sharks. Riff, leader of the Jets, challenges the Sharks to a rumble. Tony later secretly visits Maria's fire escape balcony, where they confirm their love, uniting as one the next day, after business hours, in the bridal shop where Maria works. That evening Tony goes to the rumble to try to stop it, but when Bernardo stabs Riff, Tony instinctively stabs and kills Bernardo. As this is happening, before she knows of Bernardo's death, in her bedroom Maria confesses to her friends her emotions at being in love in **"I Feel Pretty,"** which opens Act II. Maria learns from Chino, a Shark, that Tony has killed Bernardo just before Tony steals into her bedroom. First enraged and bitter, she settles down in Tony's embrace, and they dream of a safe and peaceful place away from the gang-ridden existence in the city. After a ballet representing this dream a character simply called A Girl sings **"Somewhere."** Chino later shoots and kills Tony, and Maria grieves over his body. The 1961 film version retained most of the score, but made significant shifts in song and scene order. At this writing the musical has had two fairly short-lived revivals on Broadway, in 1964 and in 1980. The London production opened in 1958.

WICKED

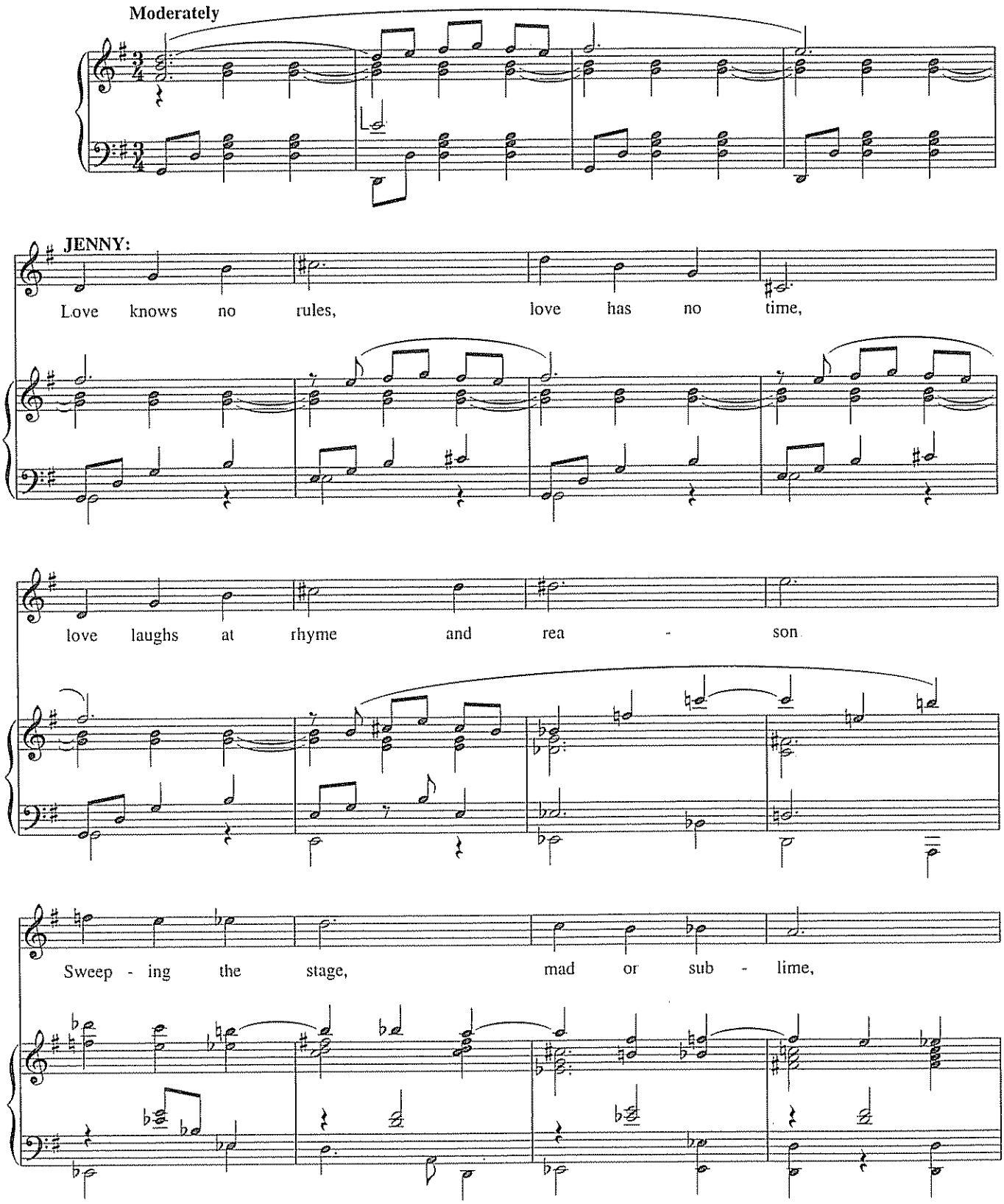
MUSIC AND LYRICS: Stephen Schwartz
BOOK: Winnie Holzman, based on the novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire
DIRECTOR: Joe Mantello
CHOREOGRAPHER: Wayne Cilento
OPENED: October 30, 2003, New York

Stephen Schwartz's return to Broadway came with the hit musical *Wicked*. Based on Gregory Maguire's 1995 book, the musical chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L. Frank Baum's *The Wonderful Wizard of Oz*. As the musical begins, the citizens of Oz celebrate the death of the Wicked Witch of the West, led by Glinda singing **"Let Us Be Glad."** A flashback begins that tells the story of the complex relationship between the misunderstood Elphaba Thropp (the Wicked Witch of the West) and the ambitious Galinda Upland (Glinda, the Good Witch of the North). Near the beginning of Act II Glinda and Madame Morrible hold a press conference to announce Glinda's engagement to Fiyero Tiggular, a Winke Prince, in the song **"Thank Goodness."** Glinda and Elphaba form a friendship in secret and unite against the duplicitous Wizard. Fiyero winds up with Elphaba, whose staged death at being melted is actually a hoax. The original cast included Kristin Chenoweth as Glinda, Idina Menzel as Elphaba, Norbert Leo Butz as Fiyero, and Joel Grey as the Wizard

LOVE MAKES SUCH FOOLS OF US ALL

from *Barnum*

Music by CY COLEMAN
Lyrics by MICHAEL STEWART



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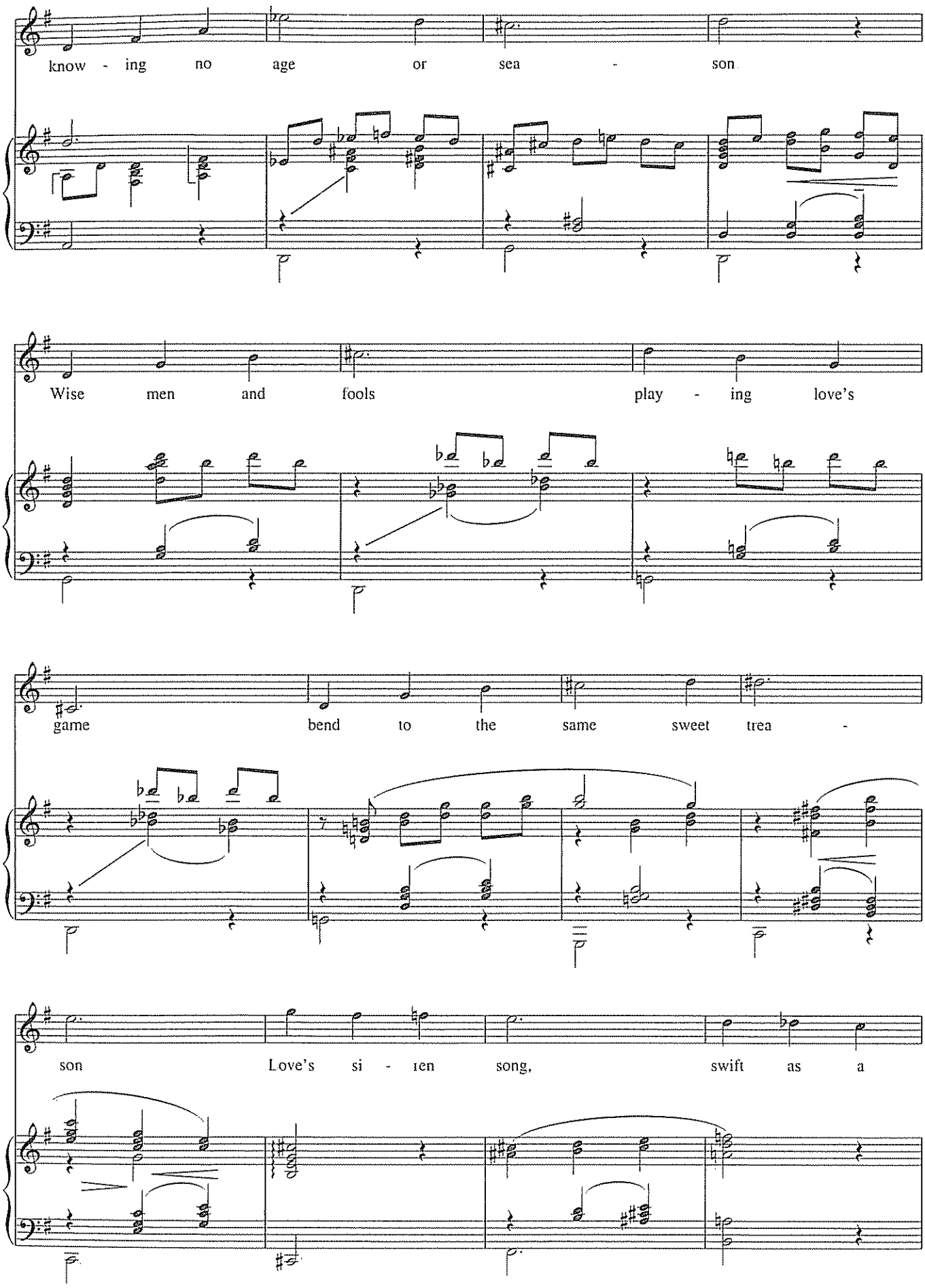
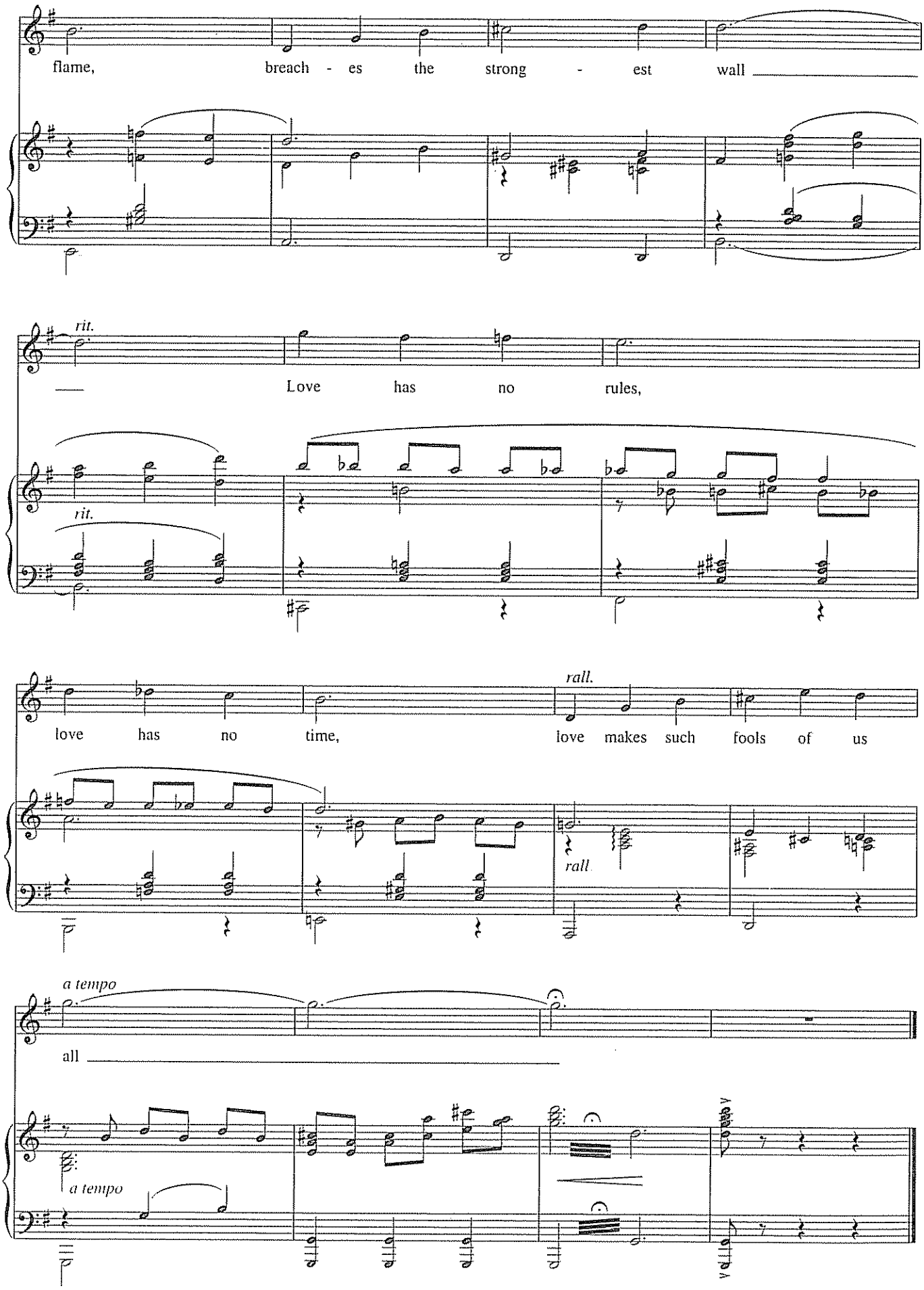
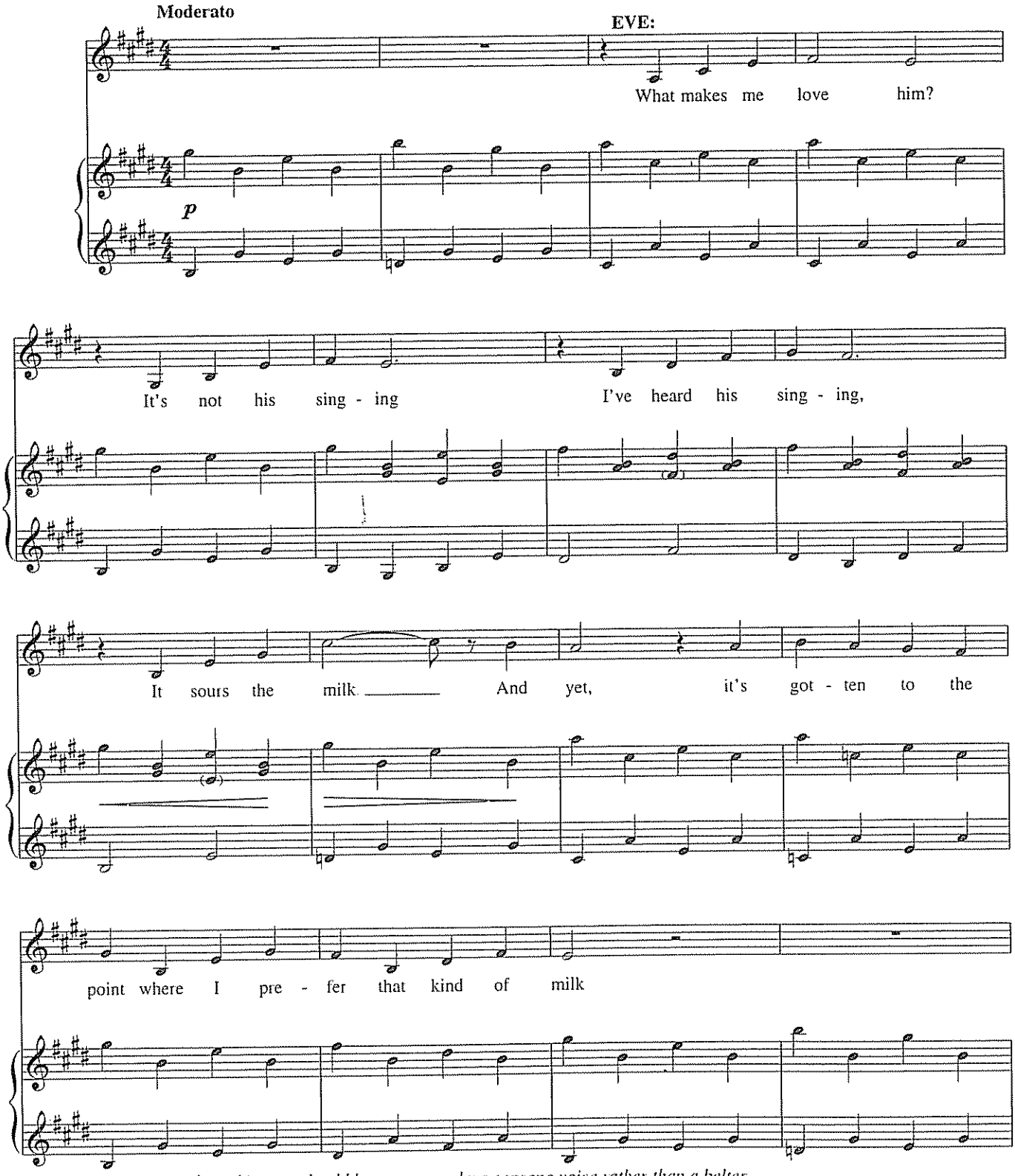

know - ing no age or sea - son
Wise men and fools play - ing love's
game bend to the same sweet trea -
son Love's si - ren song, swift as a


flame, breach - es the strong - est wall
rit.
Love has no rules,
rit.
love has no time,
rall.
love makes such fools of us
rall
a tempo
all
a tempo

WHAT MAKES ME LOVE HIM?

from *The Apple Tree*

Words and Music by JERRY BOCK
and SHELDON HARNICK



Though the tessitura is low, this sone should be sung more by a soprano voice rather than a belter

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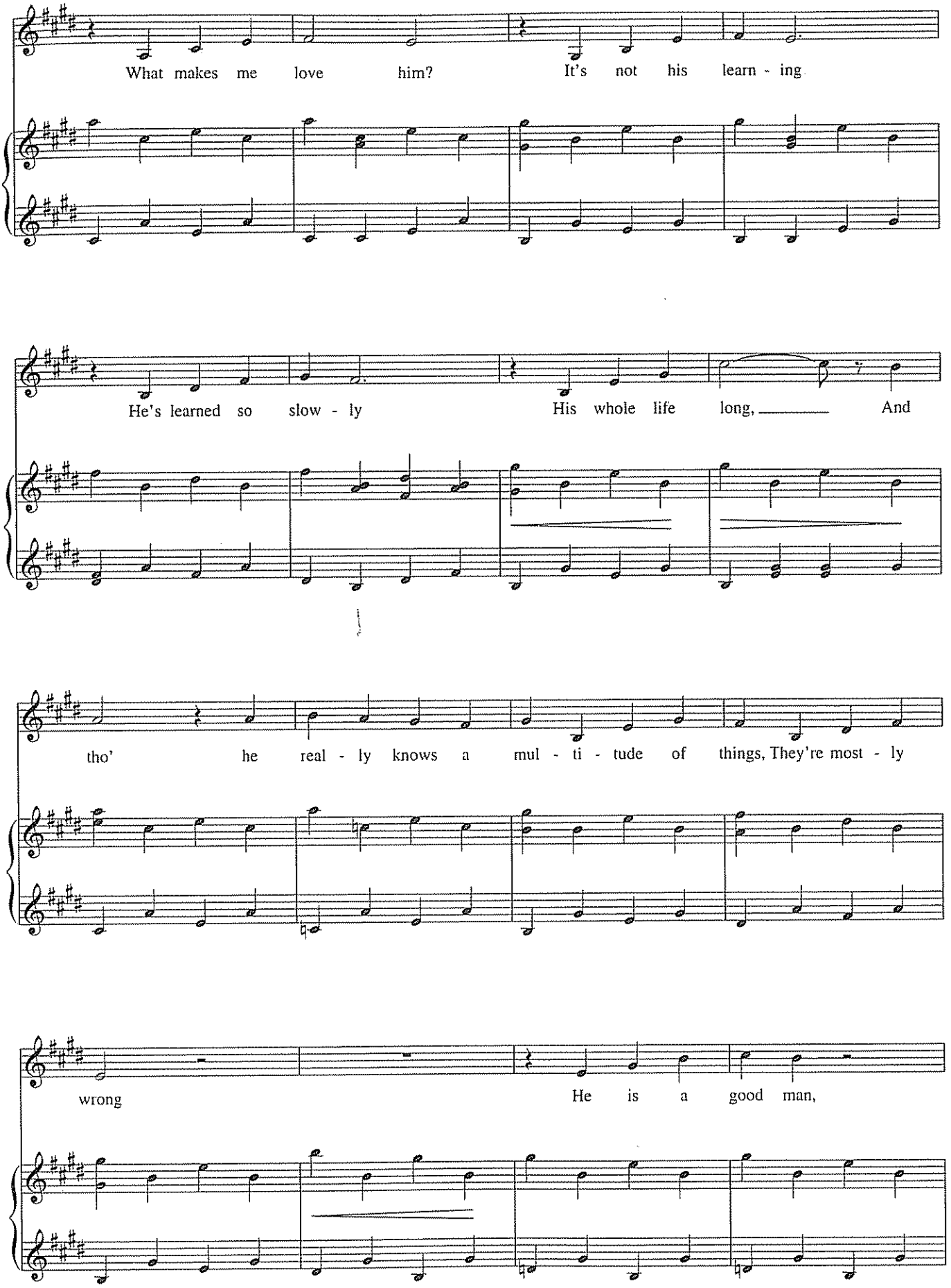
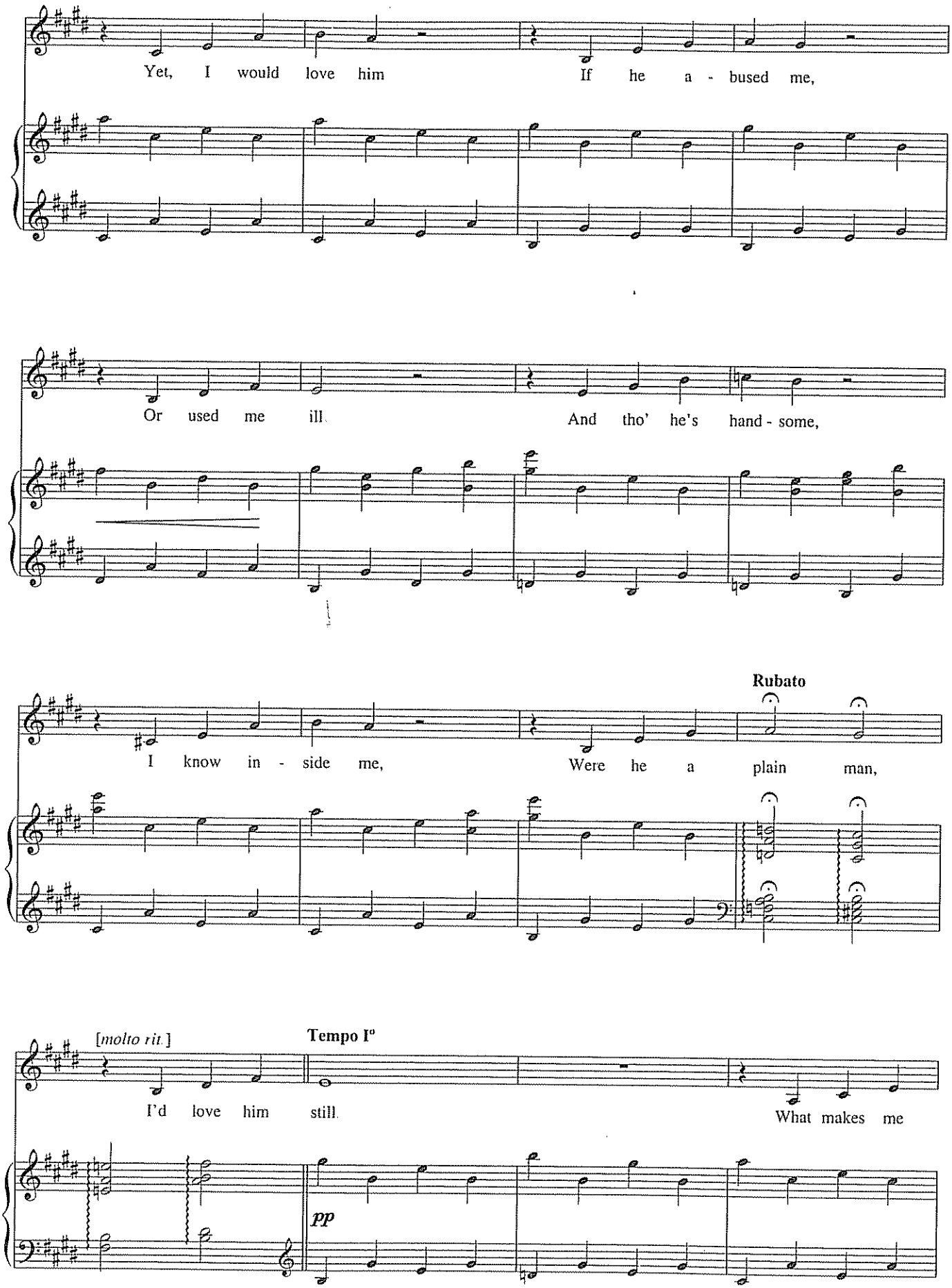
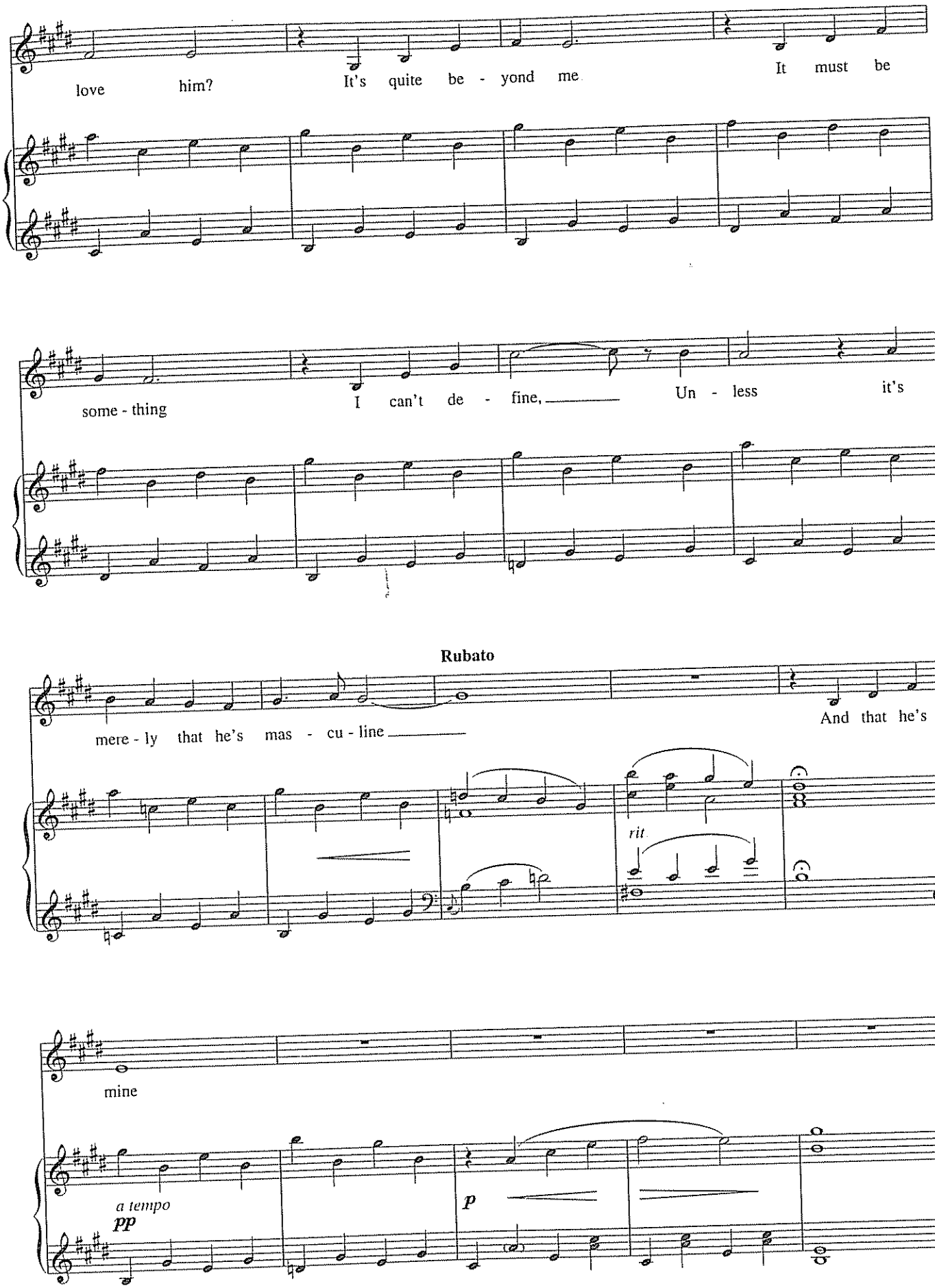

What makes me love him? It's not his learn - ing
He's learned so slow - ly His whole life long, And
tho' he real - ly knows a mul - ti - tude of things, They're most - ly
wrong He is a good man,


Yet, I would love him If he a - bused me,
Or used me ill. And tho' he's hand - some,
Rubato
I know in - side me, Were he a plain man,
[molto rit.]
Tempo I°
I'd love him still. What makes me
pp


love him?
It's quite be - yond me
It must be
some - thing
I can't de - fine,
Un - less it's
Rubato
mere - ly that he's mas - cu - line
And that he's
rit
mine
a tempo
pp
p

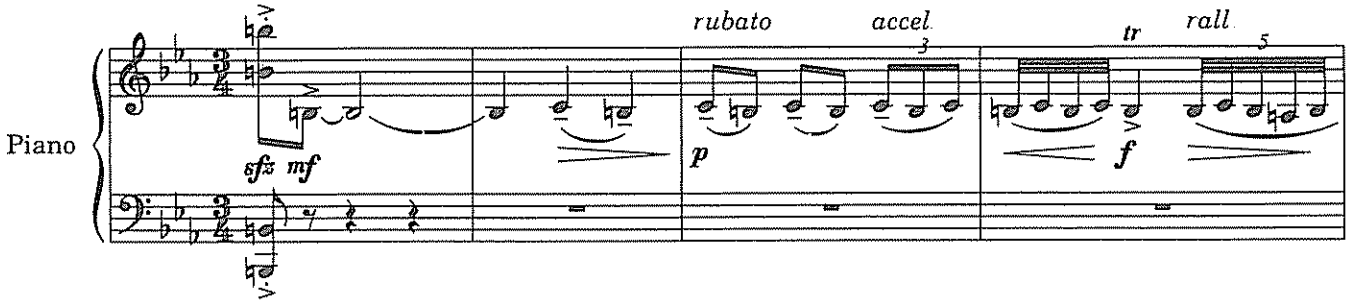
GLITTER AND BE GAY

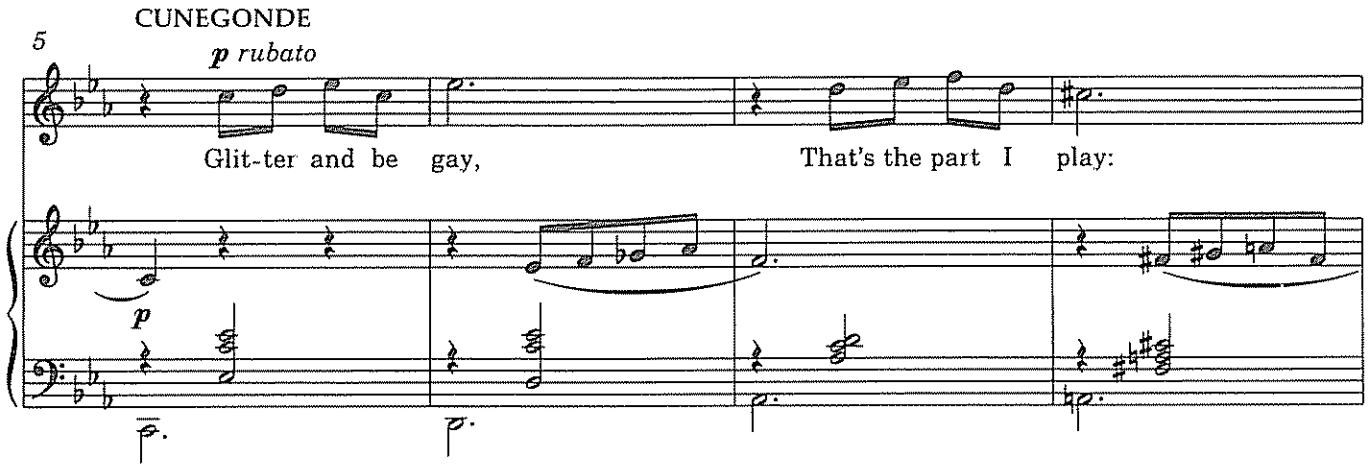
from *Candide*

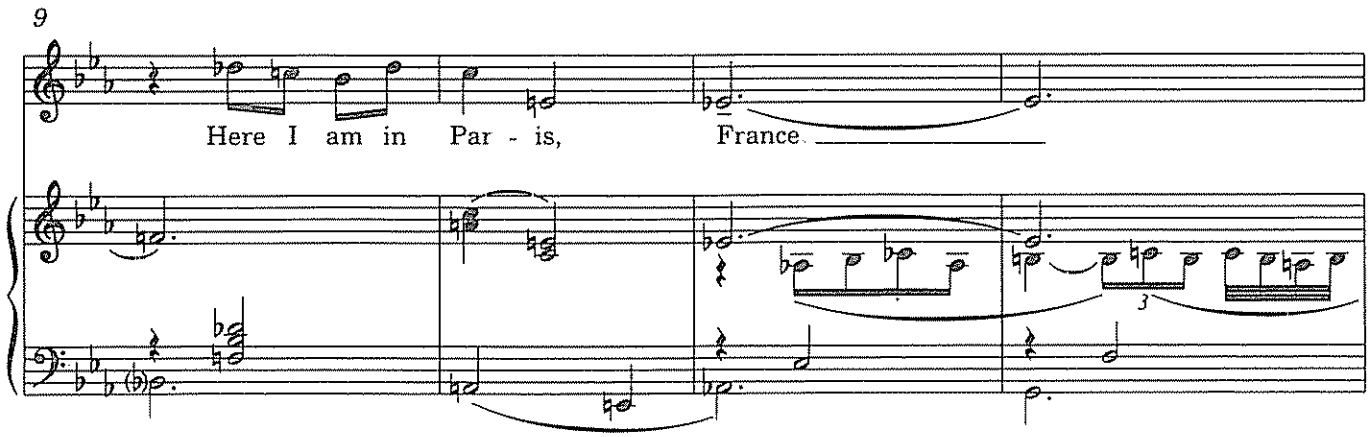
Music by LEONARD BERNSTEIN
Lyrics by RICHARD WILBUR

Tempo di Valse Lente

(♩=♩)







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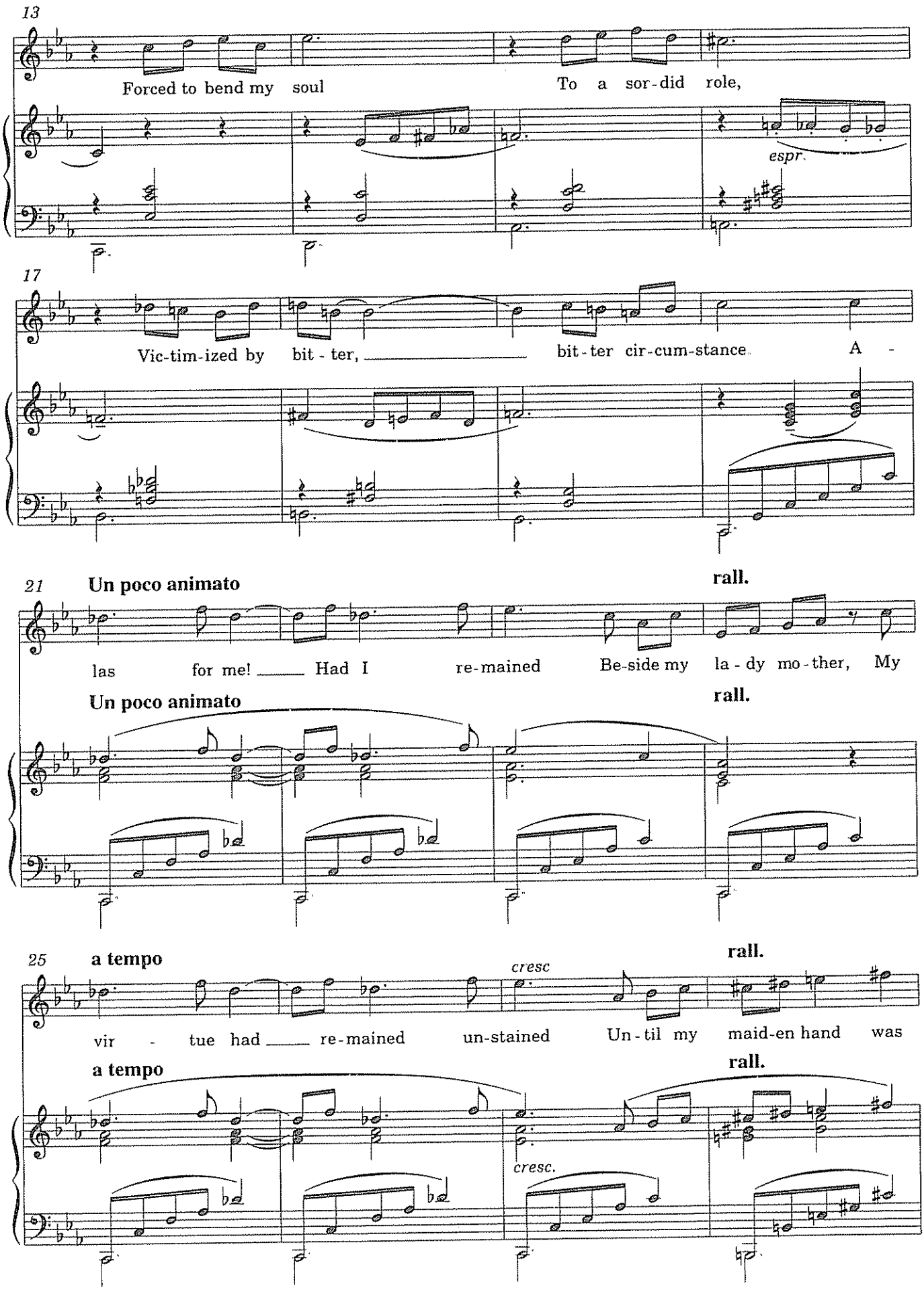
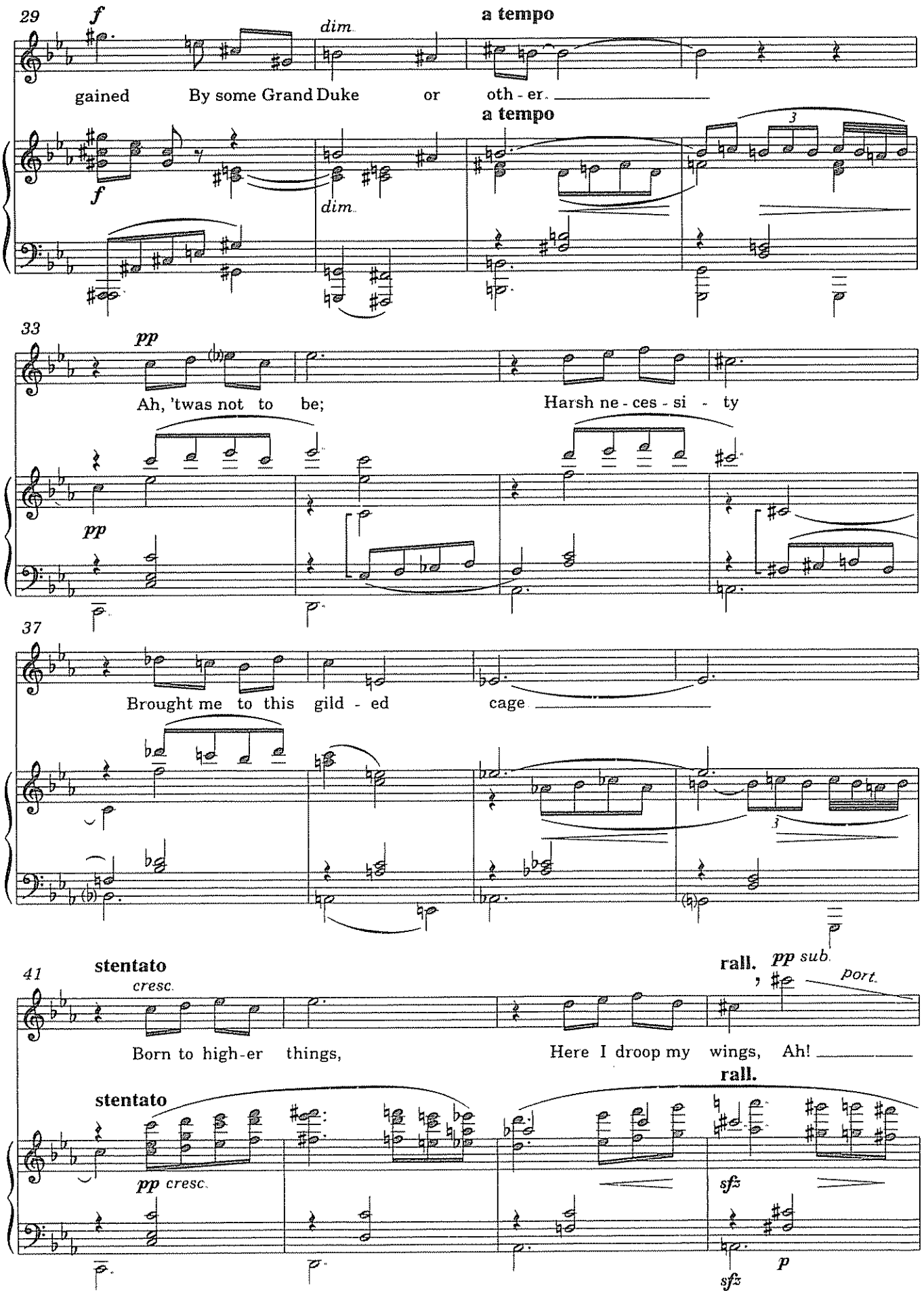
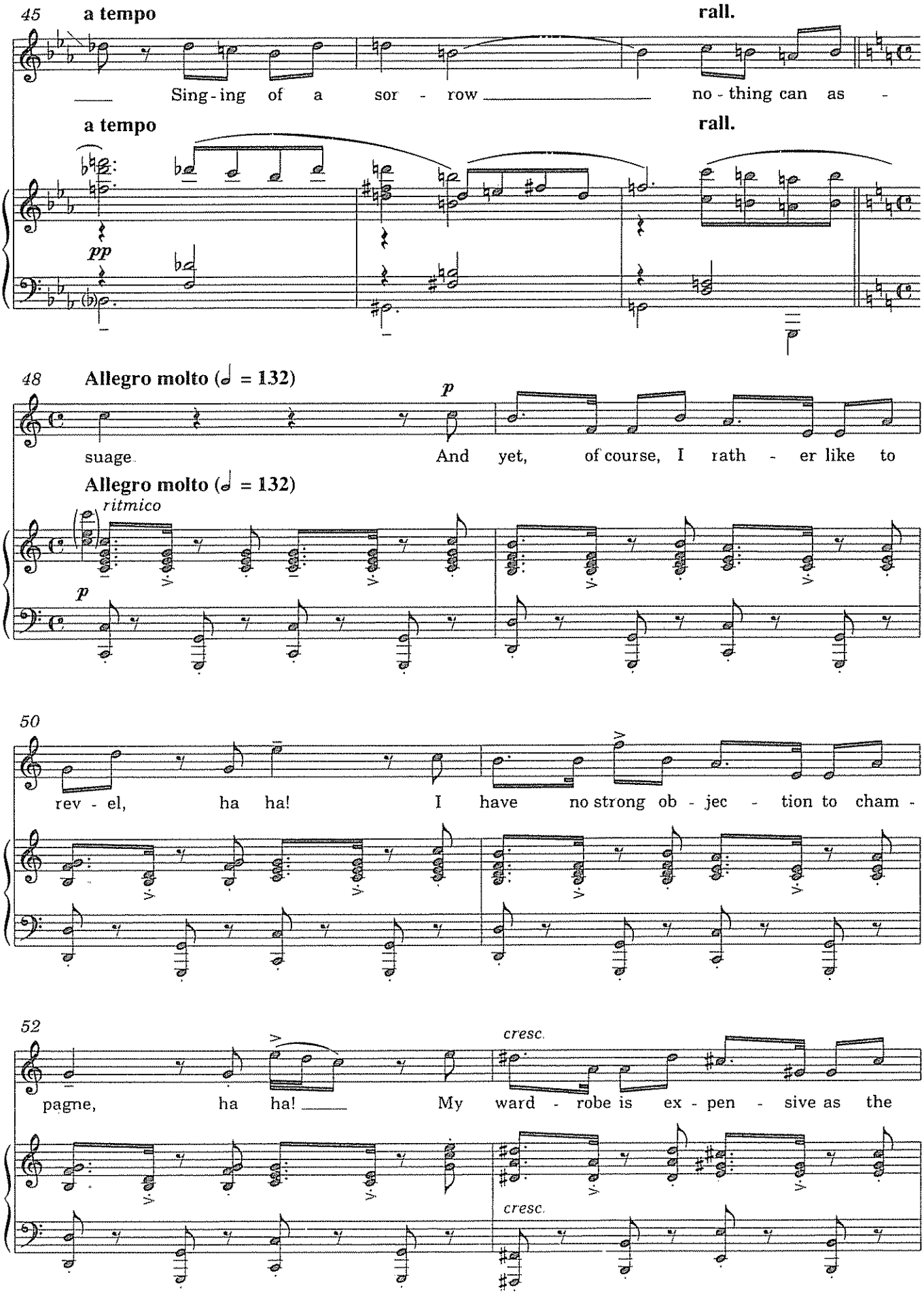
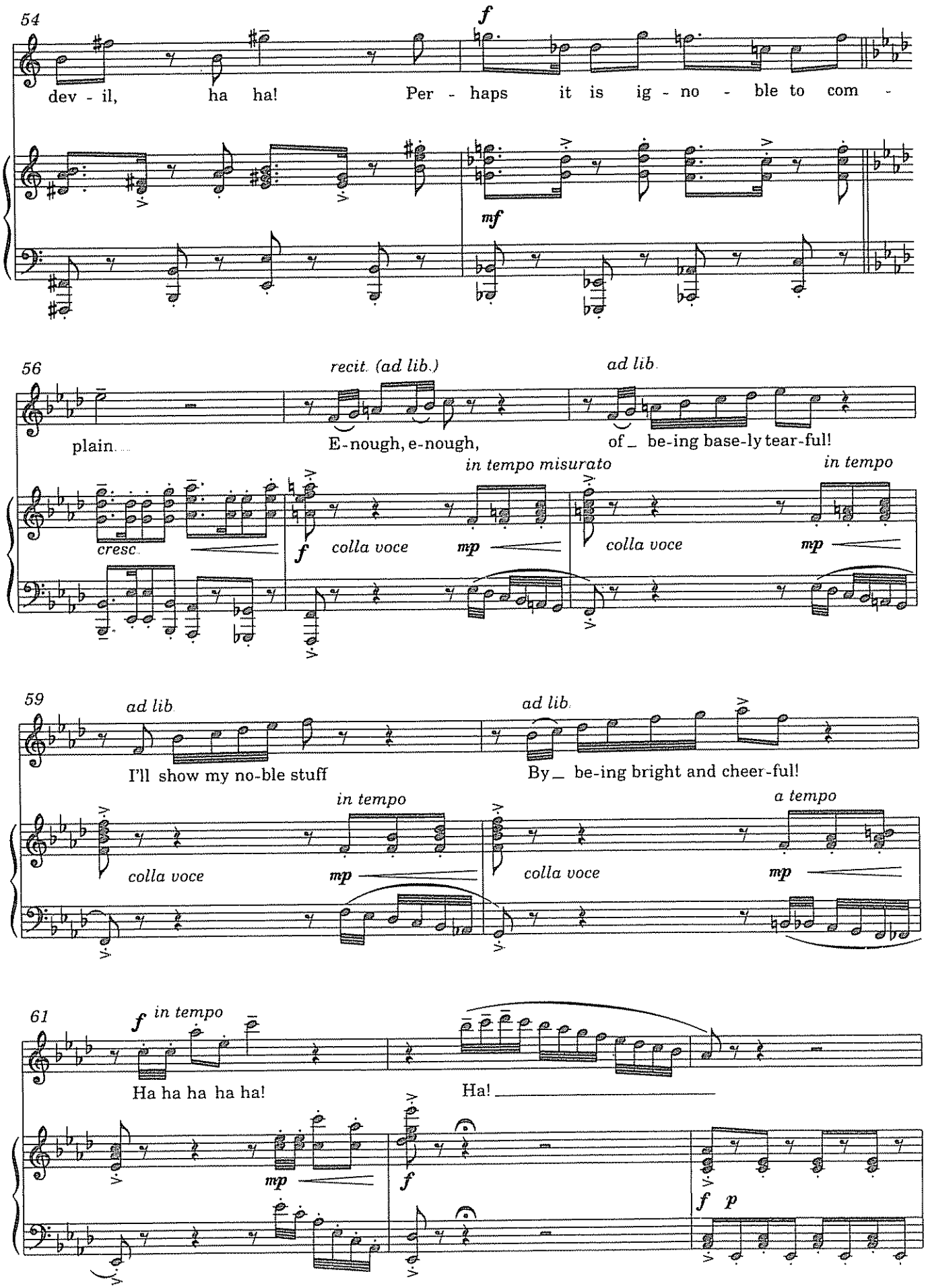

13
Forced to bend my soul
To a sor-did role,
espr.
17
Vic-tim-ized by bit-ter,
bit-ter cir-cum-stance
A -
21
Un poco animato
rall.
las for me!
Had I re-mained
Be-side my la-dy mo-ther, My
Un poco animato
rall.
25
a tempo
cresc
rall.
vir - tue had
re-mained un-stained
Un-til my maid-en hand was
a tempo
rall.
cresc.


29
f
dim.
a tempo
gained By some Grand Duke or oth - er.
a tempo
f
dim.
3
33
pp
Ah, 'twas not to be; Harsh ne - ces - si - ty
pp
37
Brought me to this gild - ed cage
3
41
stentato
cresc.
rall.
pp sub.
port.
Born to high-er things, Here I droop my wings, Ah!
rall.
stentato
pp cresc.
sfz
sfz
p


45
a tempo
rall.
Sing - ing of a sor - row no - thing can as -
a tempo
rall.
pp
48
Allegro molto (♩ = 132)
p
suage. And yet, of course, I rath - er like to
Allegro molto (♩ = 132)
ritmico
p
50
rev - el, ha ha! I have no strong ob - jec - tion to cham -
52
cresc.
pagne, ha ha! My ward - robe is ex - pen - sive as the
cresc.


54
f
dev - il, ha ha! Per - haps it is ig - no - ble to com -
mf
56
recit. (ad lib.)
ad lib.
plain. E-nough, e-nough, of_ be-ing base-ly tear-ful!
in tempo misurato
in tempo
cresc.
f colla voce mp
colla voce mp
59
ad lib
ad lib.
I'll show my no-ble stuff By_ be-ing bright and cheer-ful!
in tempo
a tempo
colla voce mp
colla voce mp
61
f in tempo
Ha ha ha ha ha! Ha!
mp
f
f p

(she begins to remove her jewelry and hand it over to the Old Lady)

64

p

Ha ha ha ha ha ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha ha!

67

Ha ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha ha

70

cresc.

ha! Ha ha ha ha ha ha! Ha ha ha ha ha ha! Ha ha ha ha

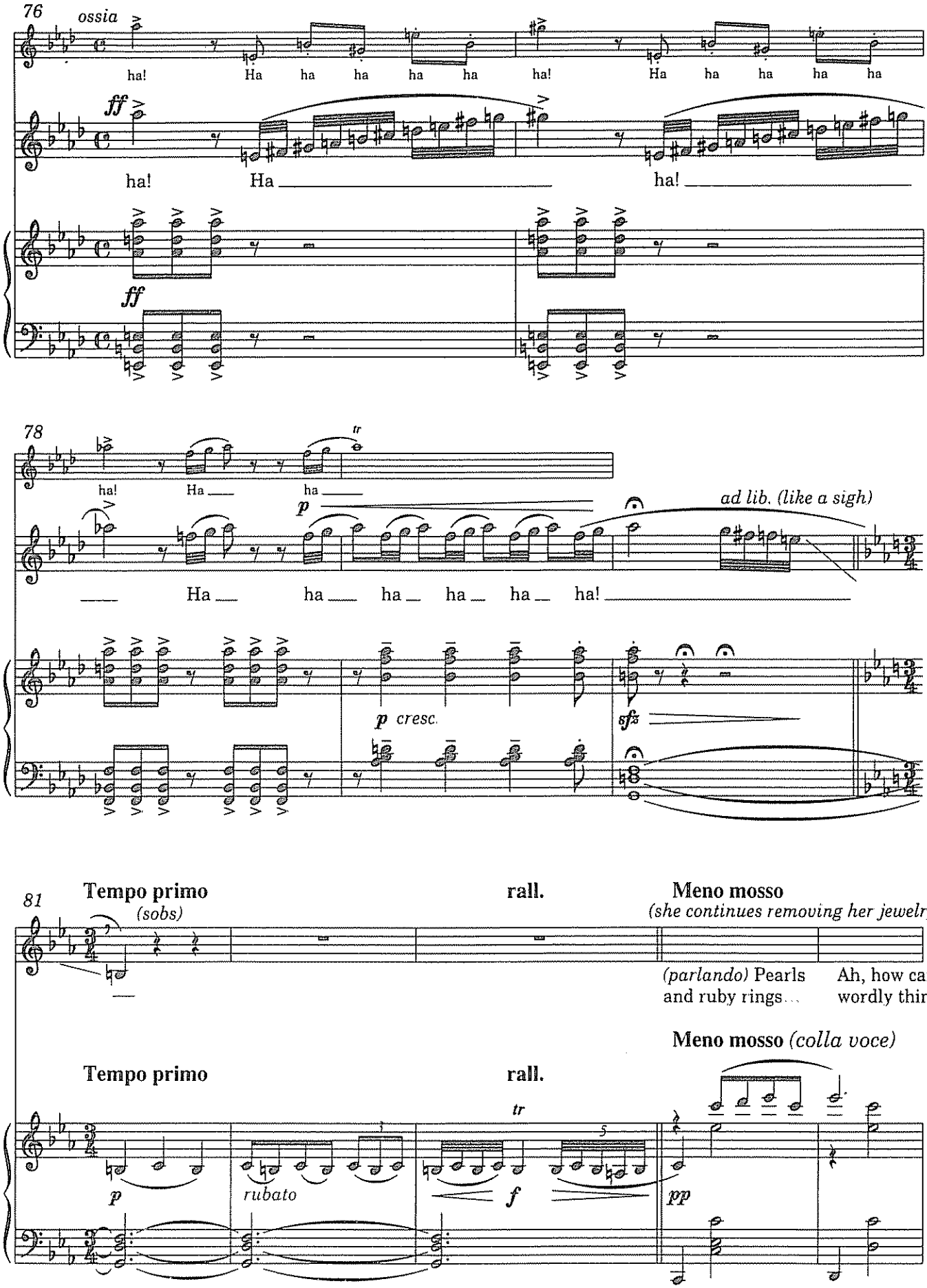
cresc.

pp

73

ha ha ha ha ha ha! *cresc.* Ha ha ha ha ha ha ha

cresc.


76
ossia
ha! Ha ha ha ha ha ha! Ha ha ha ha ha
ff
ha! Ha ha!
ff
78
tr
ha! Ha ha
p
ad lib. (like a sigh)
Ha ha ha ha ha ha!
p cresc.
sfz
81
Tempo primo
(sobs)
rall.
Meno mosso
(she continues removing her jewelry)
(parlando) Pearls and ruby rings...
Ah, how can wordly things
Meno mosso (colla voce)
Tempo primo
rall.
tr
5
p
rubato
f
pp

86

Take the place of Honor lost? Can they compensate For my fallen state, Purchased as they were

91

at such an awful cost? Bracelets...lavallieres... Can they dry my tears? Can they blind

95

my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my

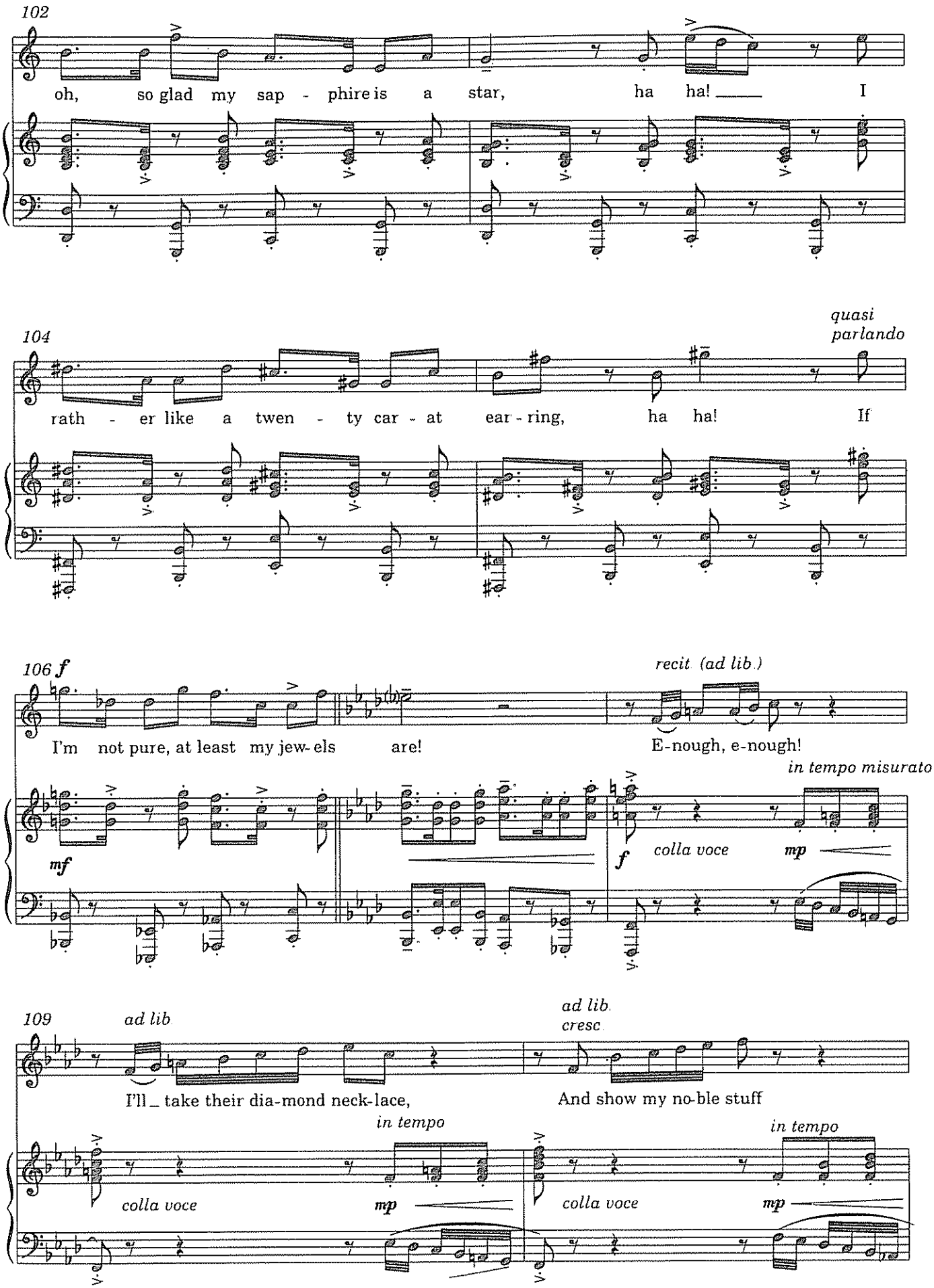
99 **Allegro molto, come prima**

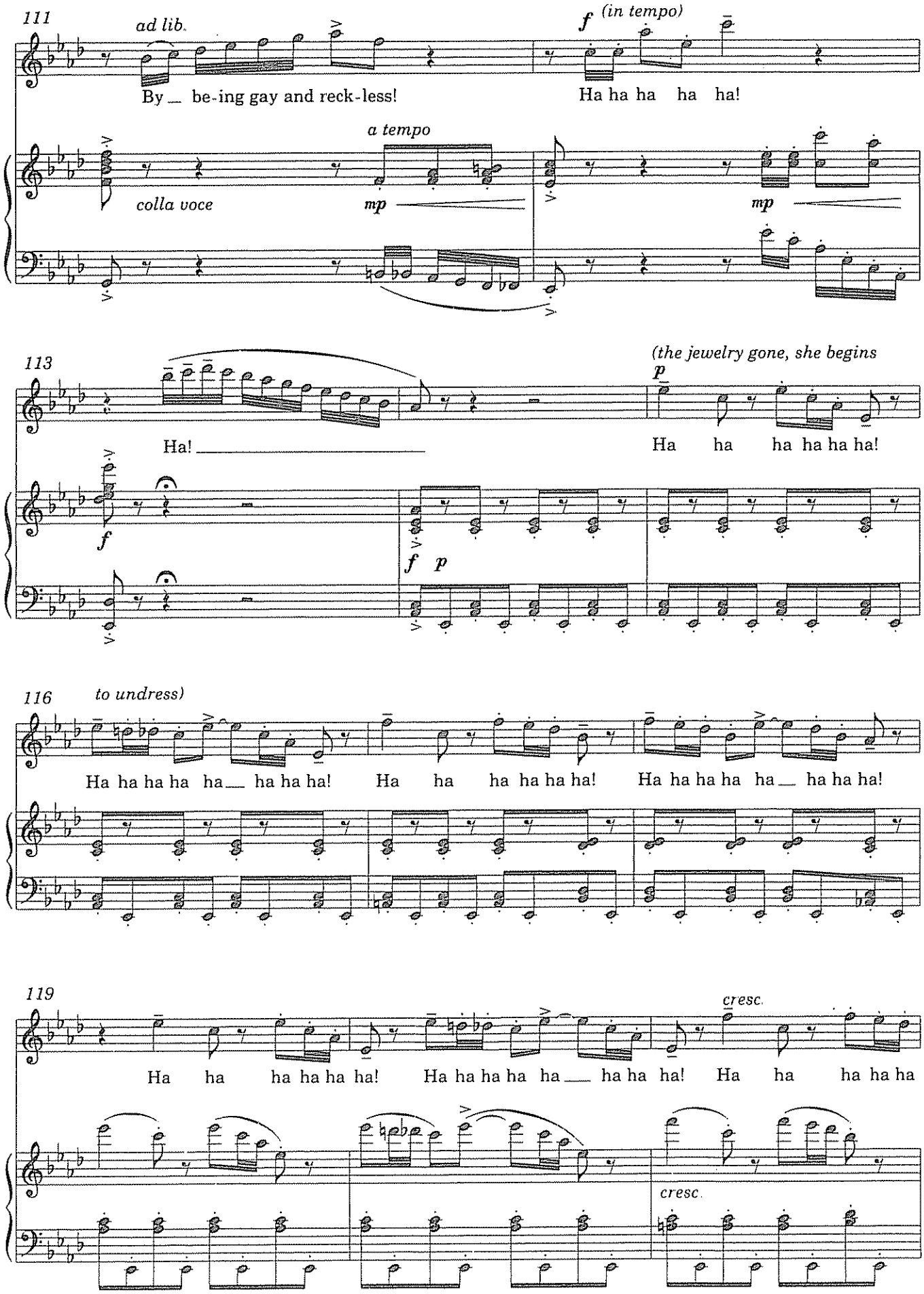
p

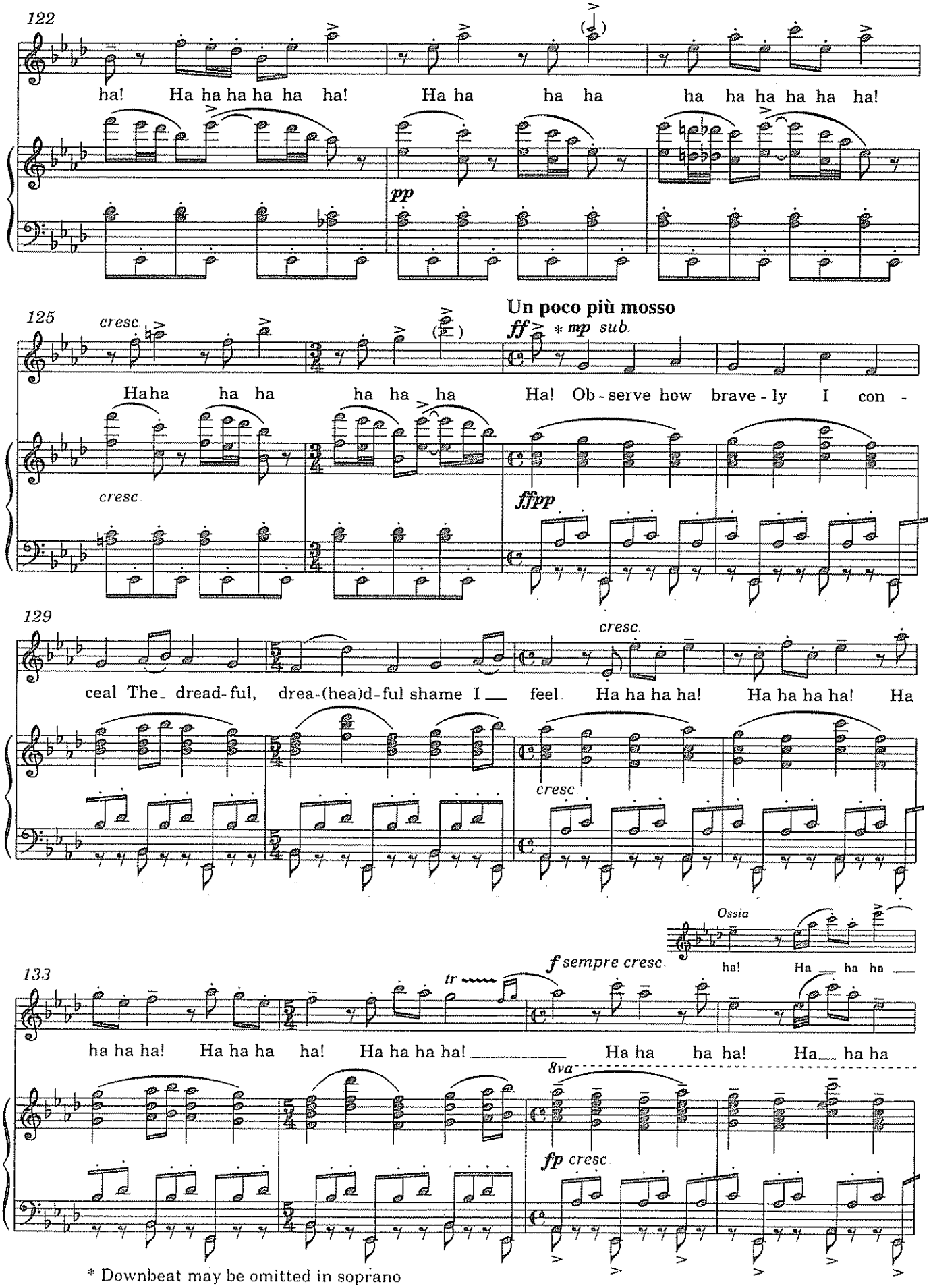
name? And yet, of course, these trin - kets are en - dear-ing, ha ha! I'm

Allegro molto, come prima

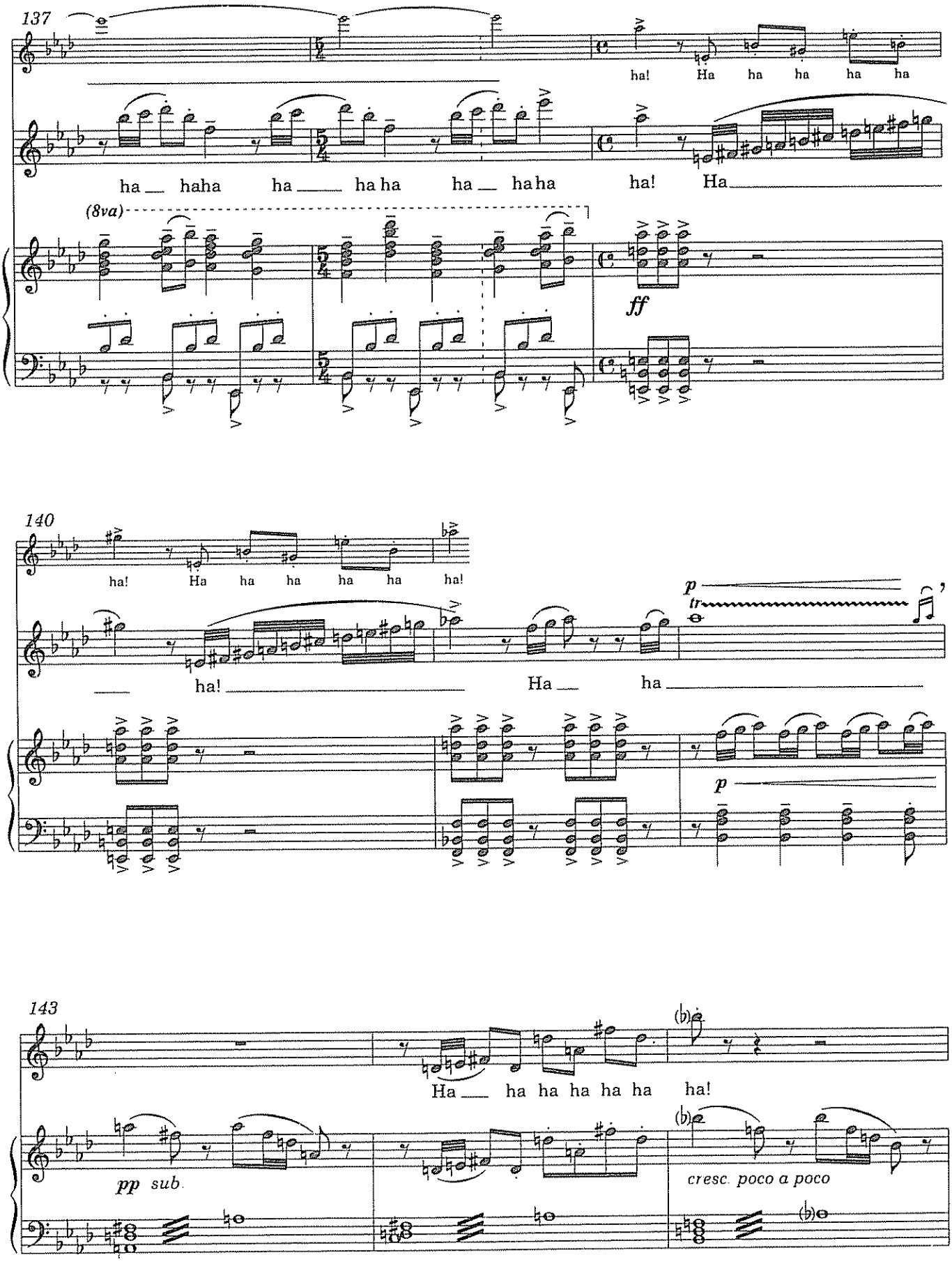
p

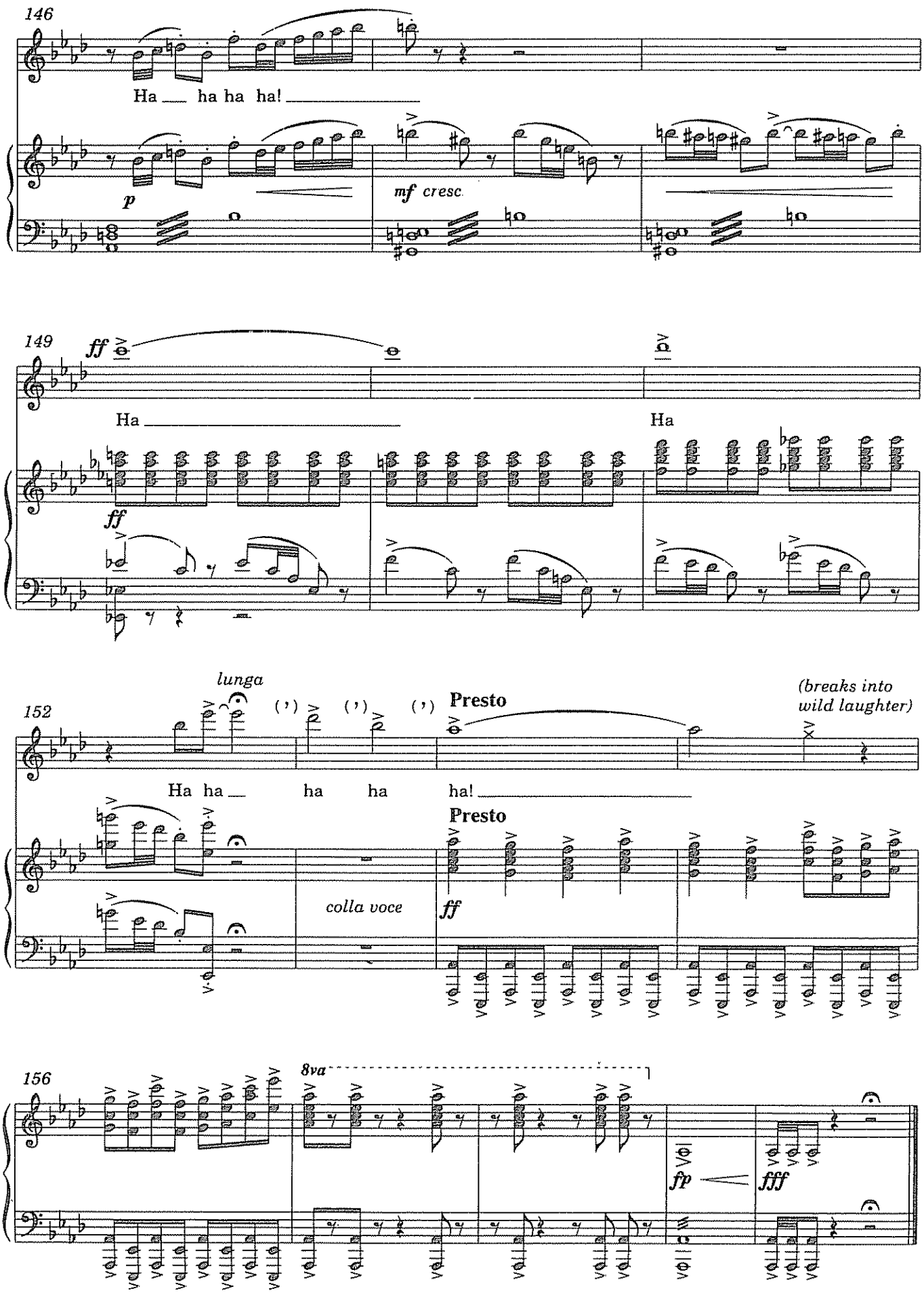

102
oh, so glad my sap - phire is a star, ha ha! I
104
quasi parlando
rath - er like a twen - ty car - at ear - ring, ha ha! If
106 f
I'm not pure, at least my jew- els are!
recit. (ad lib.)
E-nough, e-nough!
in tempo misurato
mf
f
colla voce
mp
109
ad lib.
I'll take their dia-mond neck-lace,
ad lib.
cresc.
And show my no-ble stuff
in tempo
colla voce
mp
in tempo
colla voce
mp


111
ad lib.
By _ be-ing gay and reck-less!
f (in tempo)
Ha ha ha ha ha!
a tempo
colla voce
mp
mp
113
(the jewelry gone, she begins
p
Ha! _____
Ha ha ha ha ha ha!
f
f p
116
to undress)
Ha ha ha ha ha _ ha ha ha!
Ha ha ha ha ha!
Ha ha ha ha ha _ ha ha ha!
119
cresc.
Ha ha ha ha ha ha!
Ha ha ha ha ha ___ ha ha ha!
Ha ha ha ha ha
cresc.



* Downbeat may be omitted in soprano

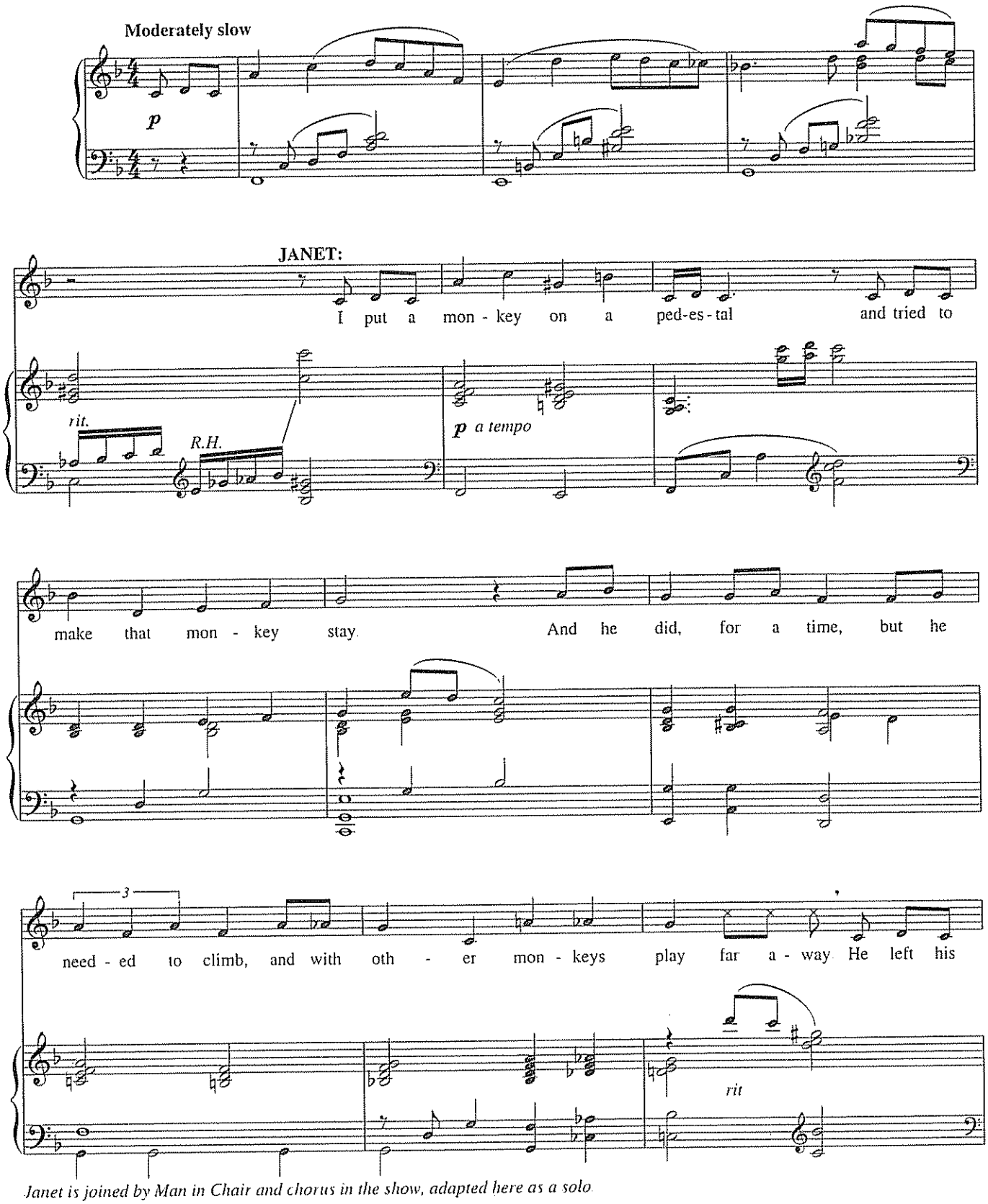

137
ha! Ha ha ha ha ha
ha haha ha ha ha ha haha ha! Ha
(8va)
ff
140
ha! Ha ha ha ha ha ha!
p
tr
ha! Ha ha
p
143
Ha ha ha ha ha ha ha!
pp sub.
cresc. poco a poco


146
Ha ___ ha ha ha! ___
p
mf cresc.
149
ff
Ha ___
Ha
ff
lunga
152
(breaks into wild laughter)
Presto
Ha ha ___ ha ha ha! ___
Presto
colla voce
ff
156
8va
fp
fff

BRIDE'S LAMENT

from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT
and GREG MORRISON



Janet is joined by Man in Chair and chorus in the show, adapted here as a solo.

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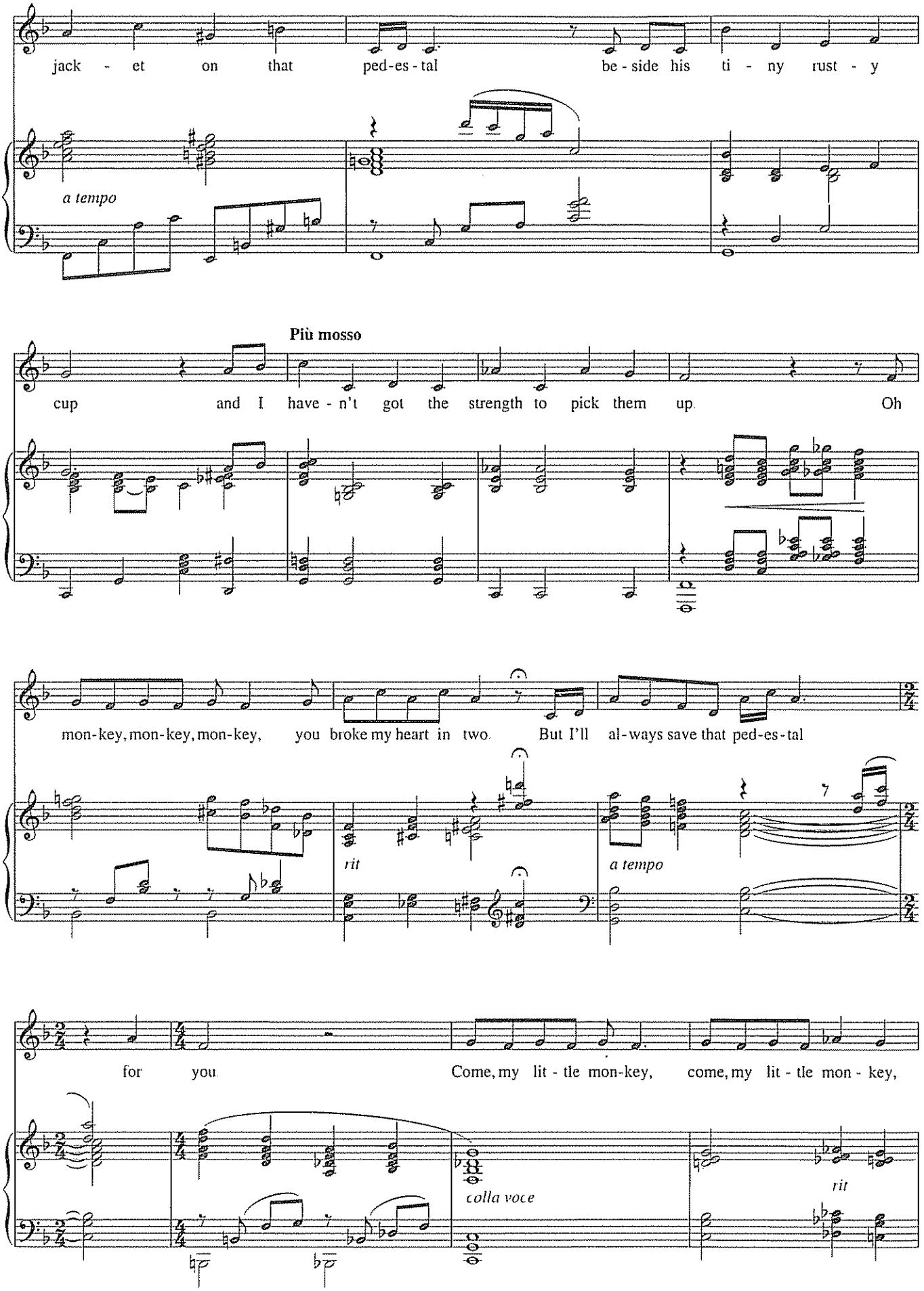
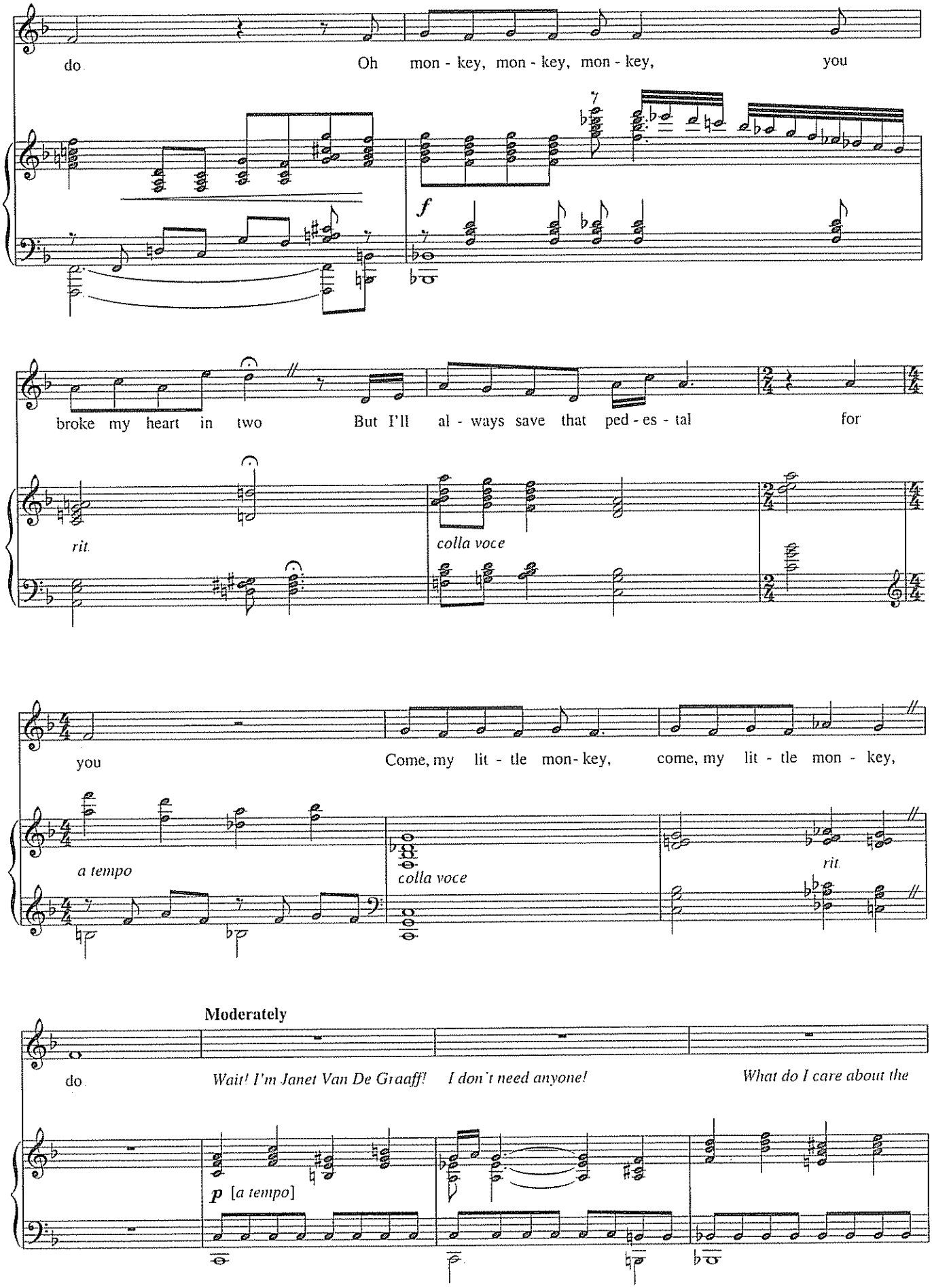
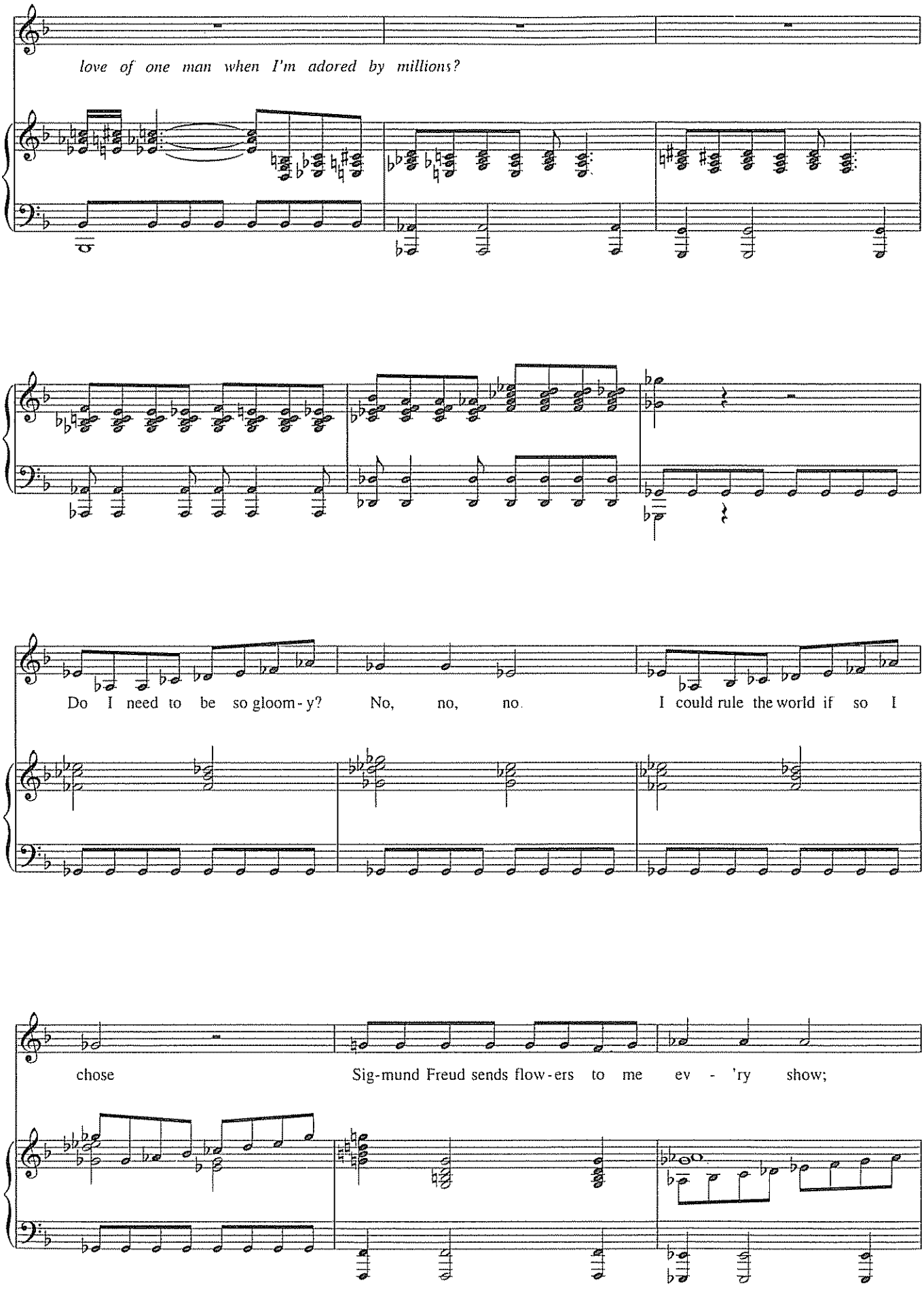
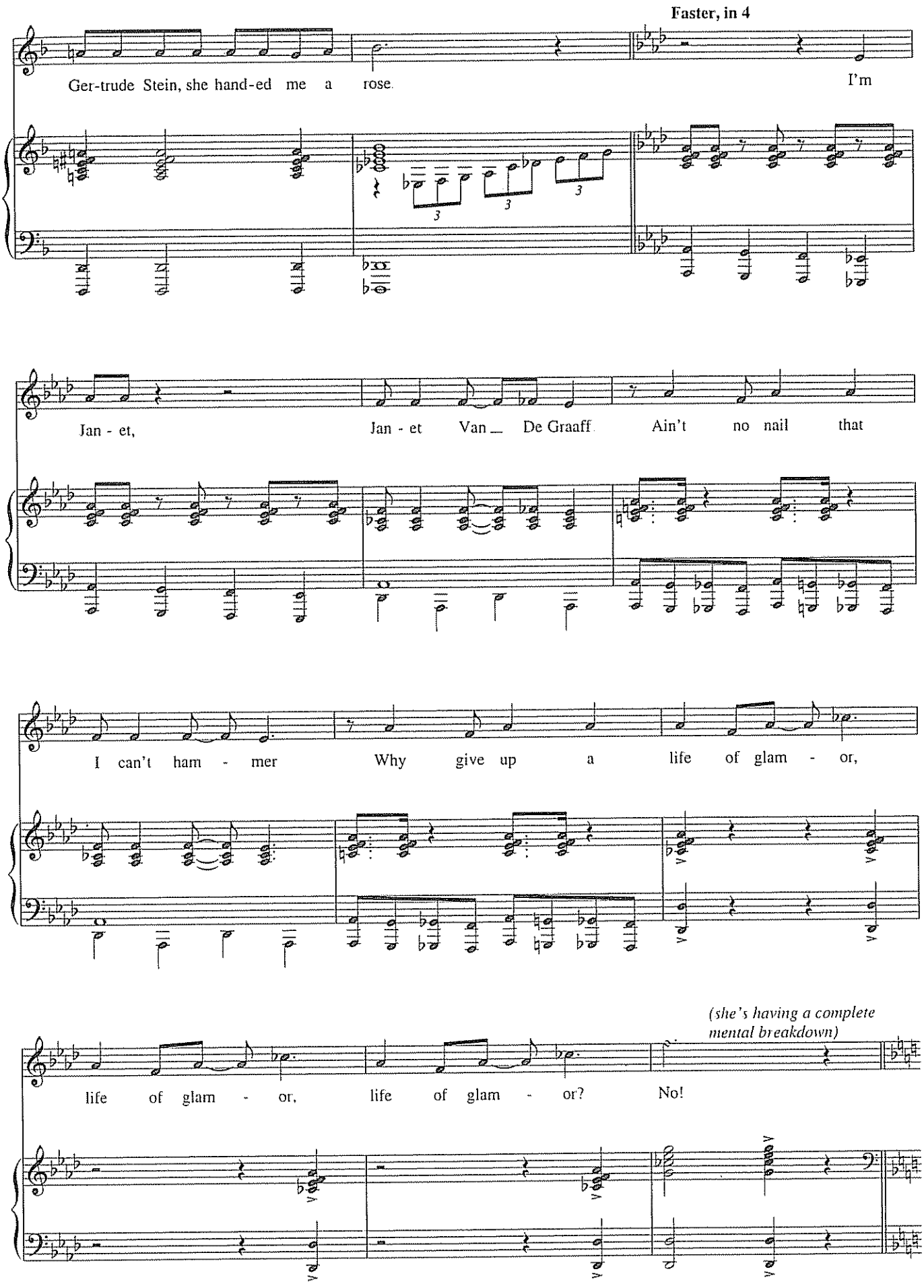
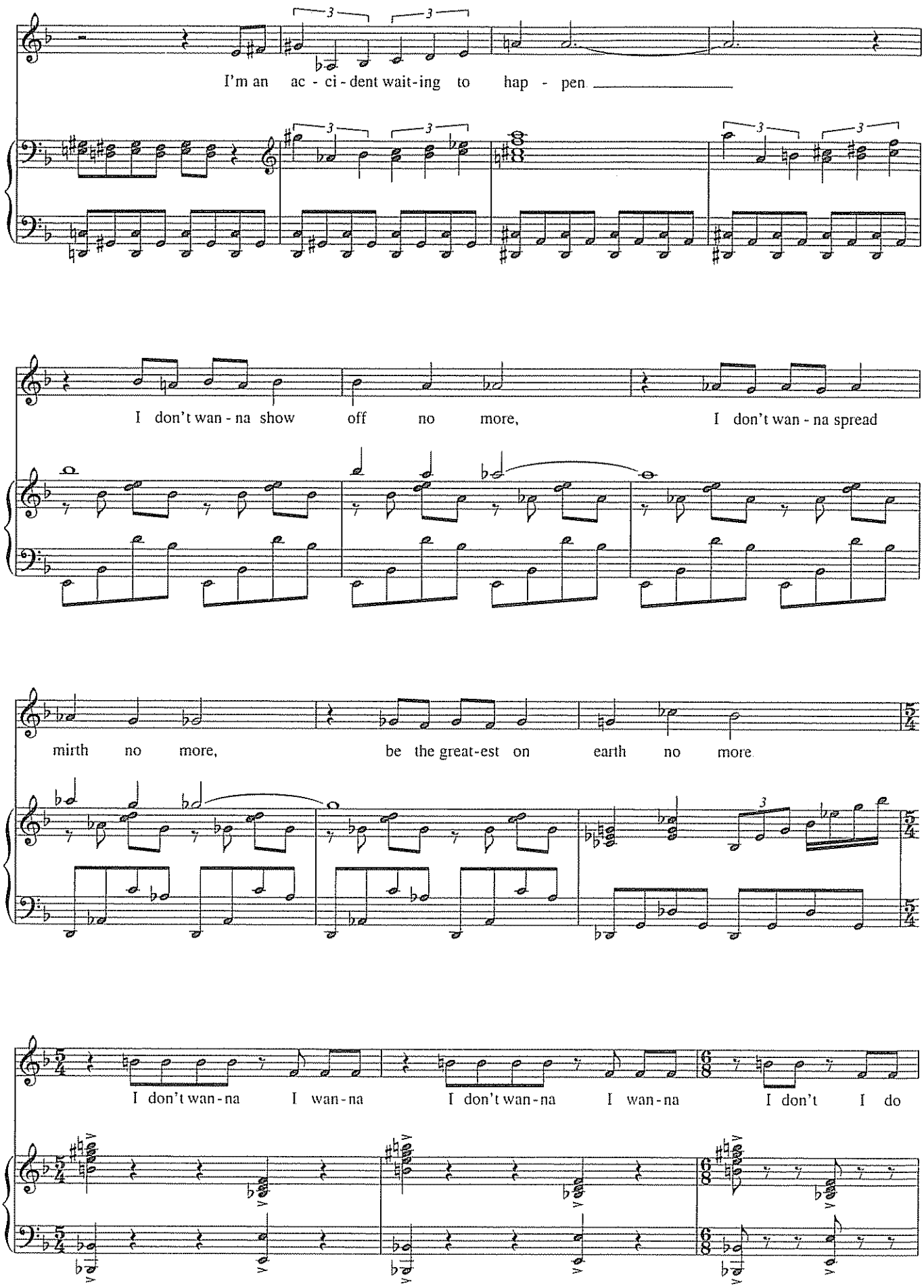
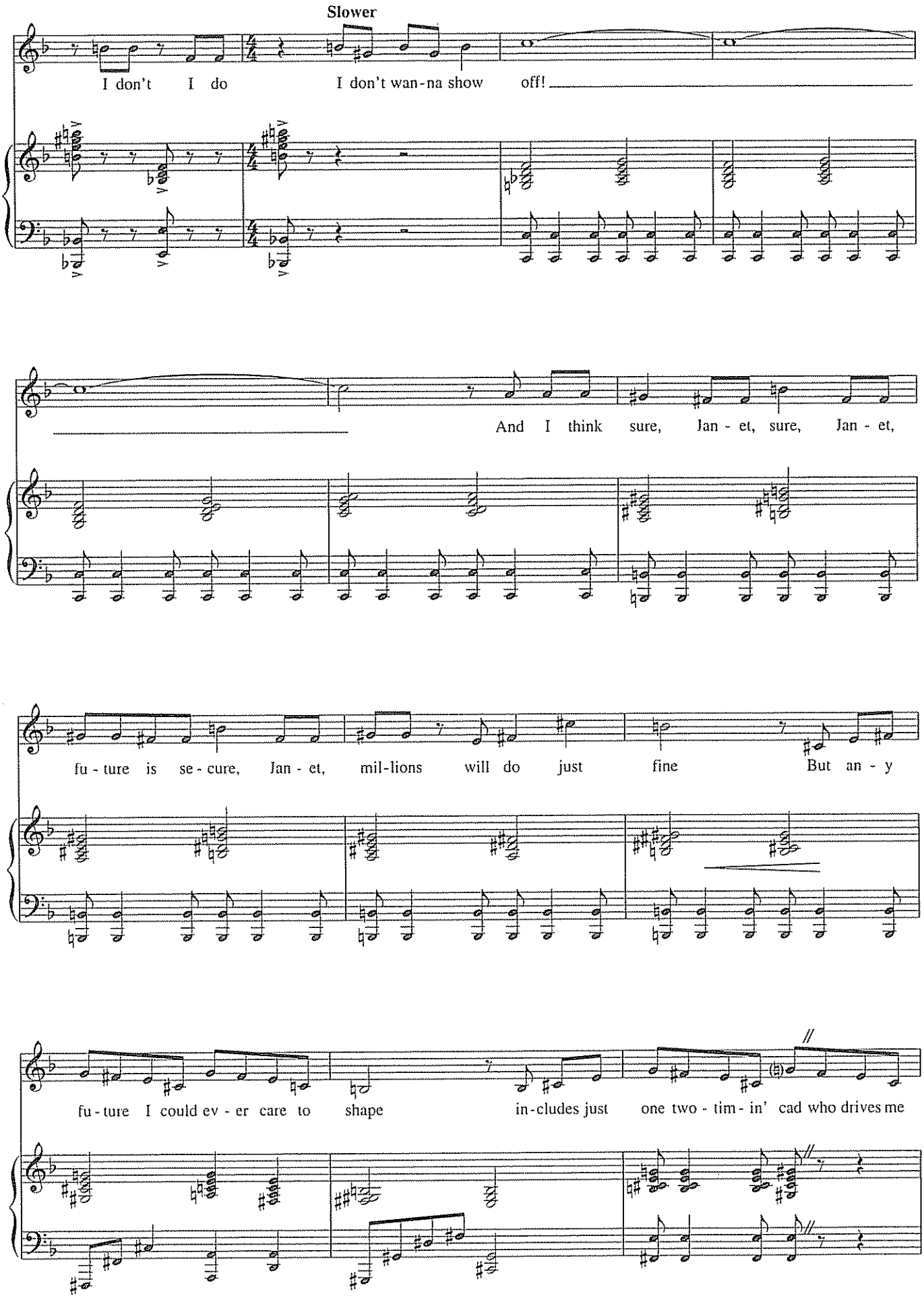

jack - et on that ped-es-tal be-side his ti - ny rust - y
a tempo
Più mosso
cup and I have-n't got the strength to pick them up. Oh
mon-key, mon-key, mon-key, you broke my heart in two. But I'll al-ways save that ped-es-tal
rit
a tempo
for you.
Come, my lit - tle mon-key, come, my lit - tle mon - key,
colla voce
rit

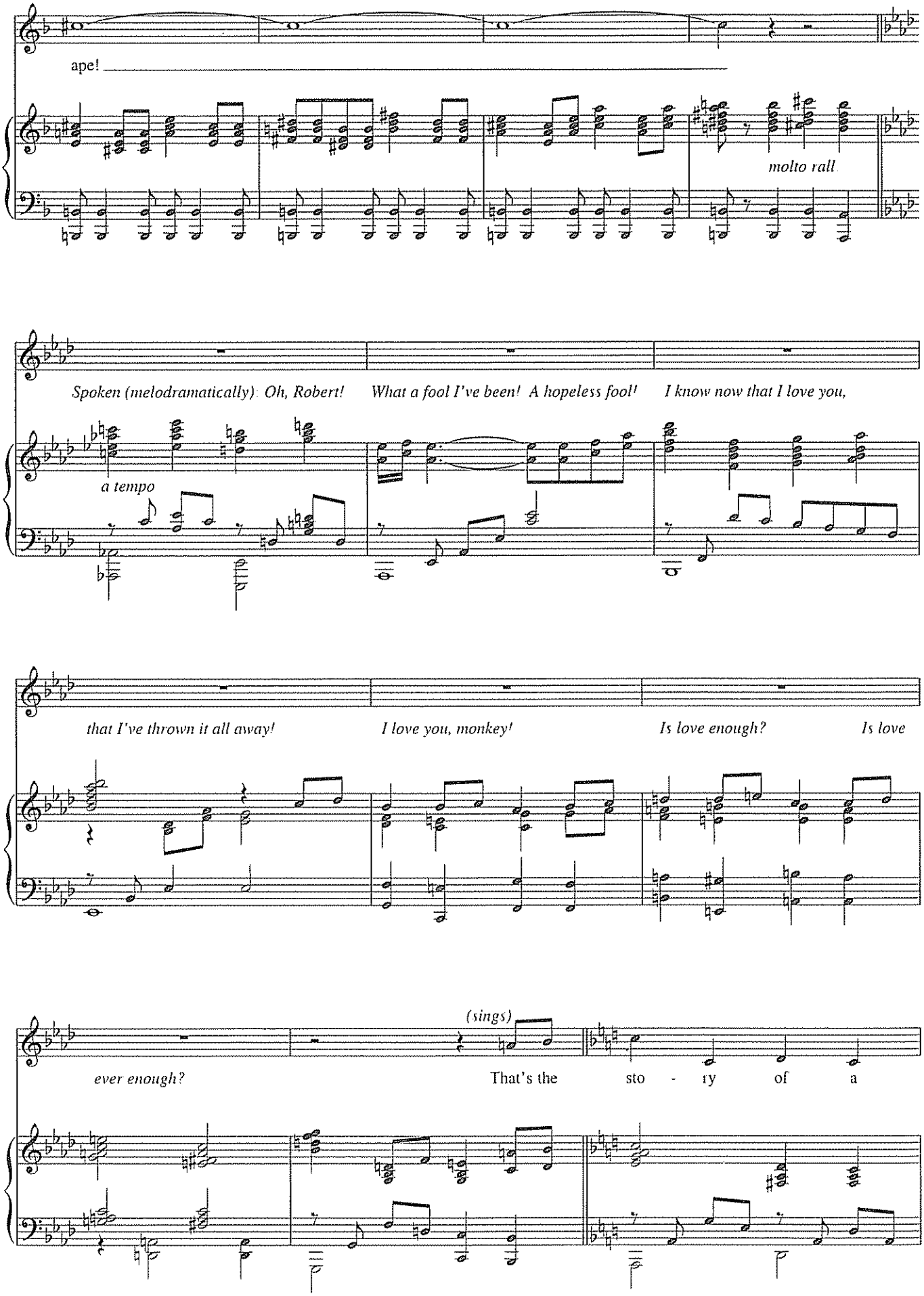

do
Oh mon - key, mon - key, mon - key, you
f
broke my heart in two
But I'll al - ways save that ped - es - tal for
rit.
colla voce
you
Come, my lit - tle mon- key, come, my lit - tle mon - key,
a tempo
colla voce
rit
Moderately
do
Wait! I'm Janet Van De Graaff! I don't need anyone!
What do I care about the
p [a tempo]

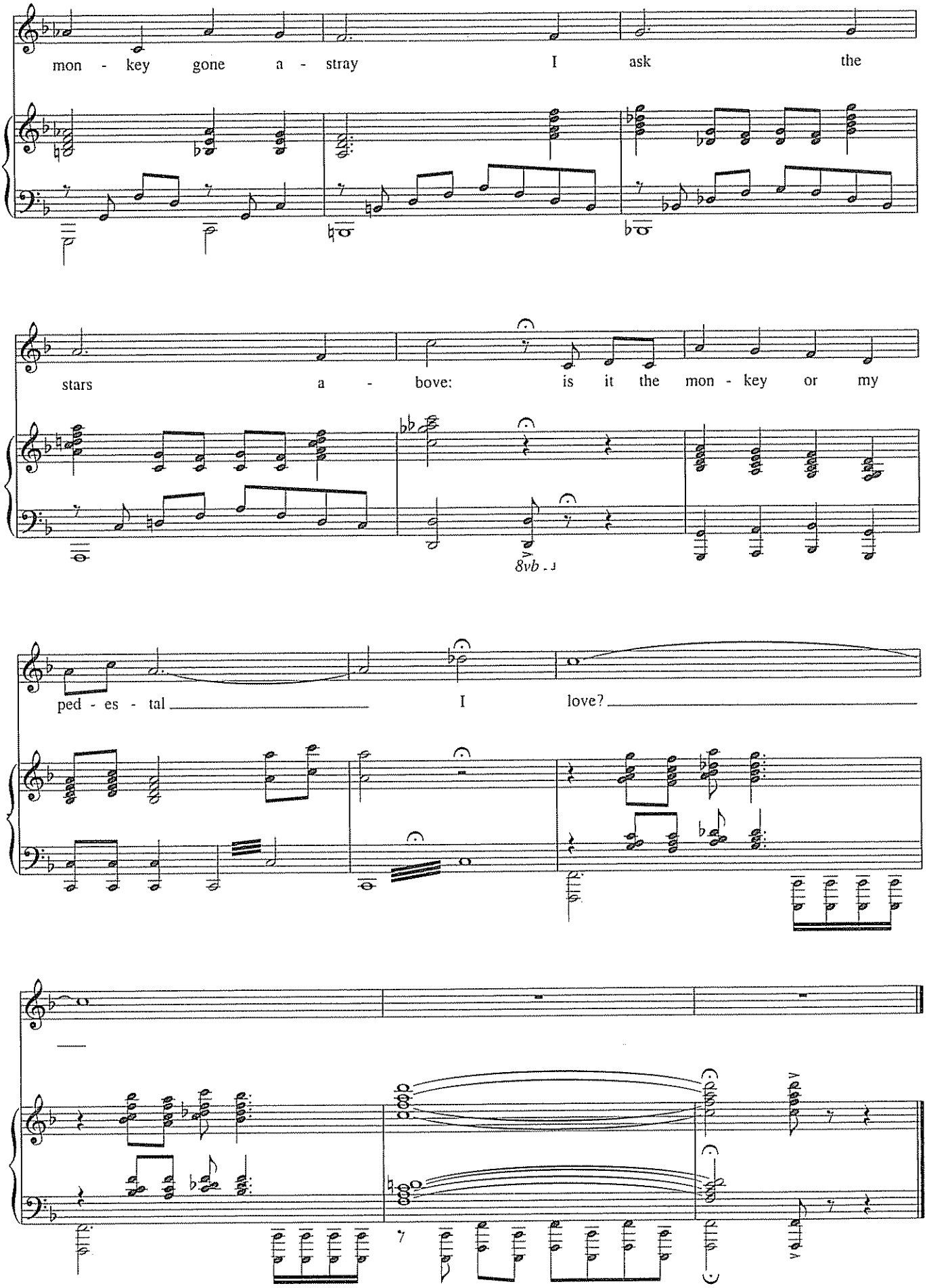

love of one man when I'm adored by millions?
Do I need to be so gloom - y? No, no, no. I could rule the world if so I
chose Sig-mund Freud sends flow-ers to me ev - 'ry show;


Faster, in 4
Ger-trude Stein, she hand-ed me a rose.
I'm
Jan - et,
Jan - et Van_ De Graaff
Ain't no nail that
I can't ham - mer
Why give up a life of glam - or,
(she's having a complete mental breakdown)
life of glam - or,
life of glam - or?
No!


I'm an ac - ci - dent wait-ing to hap - pen
I don't wan - na show off no more, I don't wan - na spread
mirth no more, be the great-est on earth no more
I don't wan - na I wan - na I don't wan - na I wan - na I don't I do


Slower
I don't I do I don't wan-na show off!
And I think sure, Jan - et, sure, Jan - et,
fu - ture is se - cure, Jan - et, mil-lions will do just fine But an - y
fu - ture I could ev - er care to shape in-cludes just one two - tim - in' cad who drives me

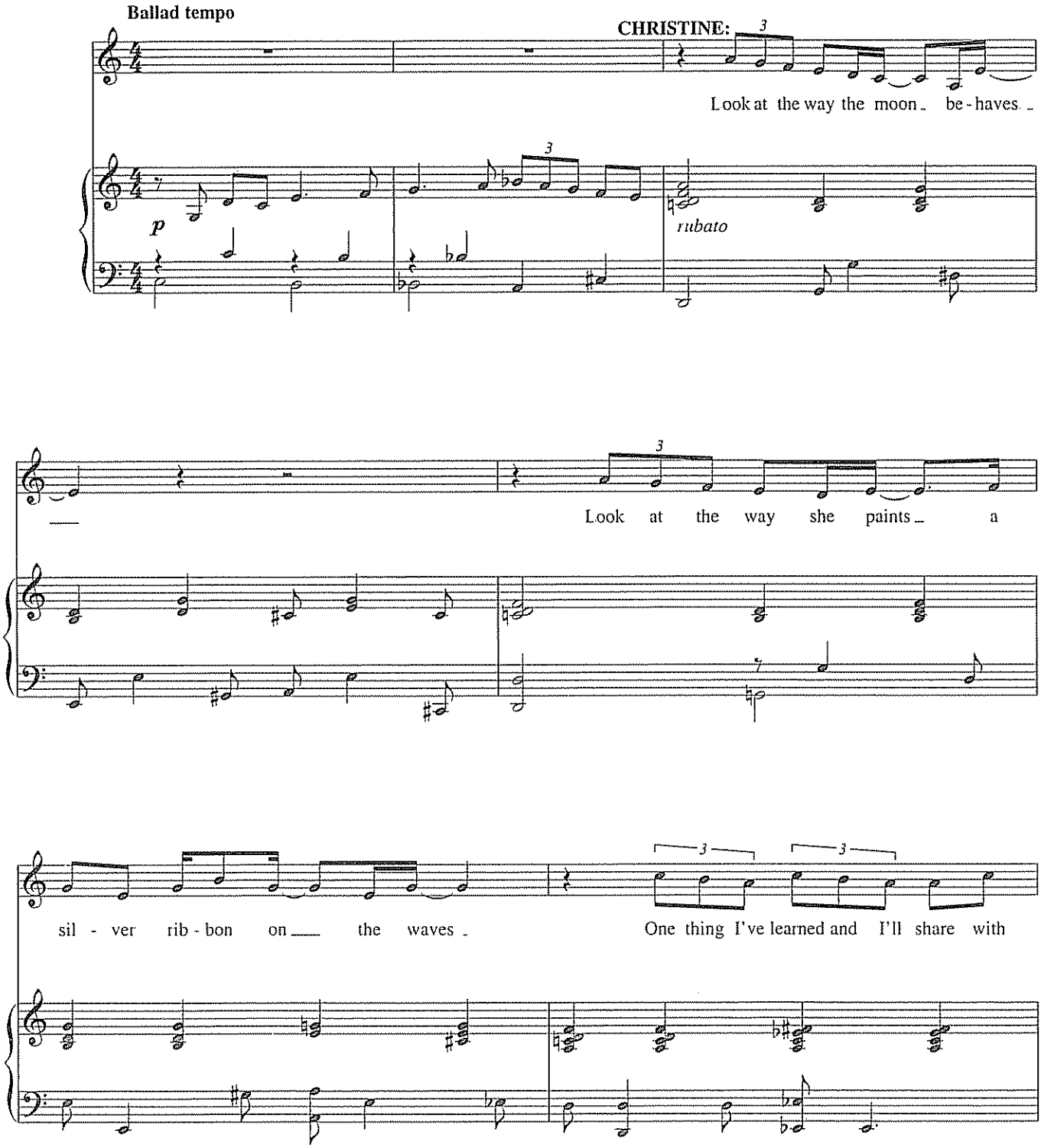

ape!
molto rall.
Spoken (melodramatically): Oh, Robert! What a fool I've been! A hopeless fool! I know now that I love you,
a tempo
that I've thrown it all away! I love you, monkey! Is love enough? Is love
(sings)
ever enough? That's the sto - ry of a


mon - key gone a - stray I ask the
stars a - bove: is it the mon - key or my
8vb
ped - es - tal I love?

NOTHING IS TOO WONDERFUL TO BE TRUE

from *Dirty Rotten Scoundrels*

Words and Music by
DAVID YAZBEK



This song is a duet between Christine and Freddy, adapted here as a solo. A reprise of the song in the show has been incorporated into this edition.

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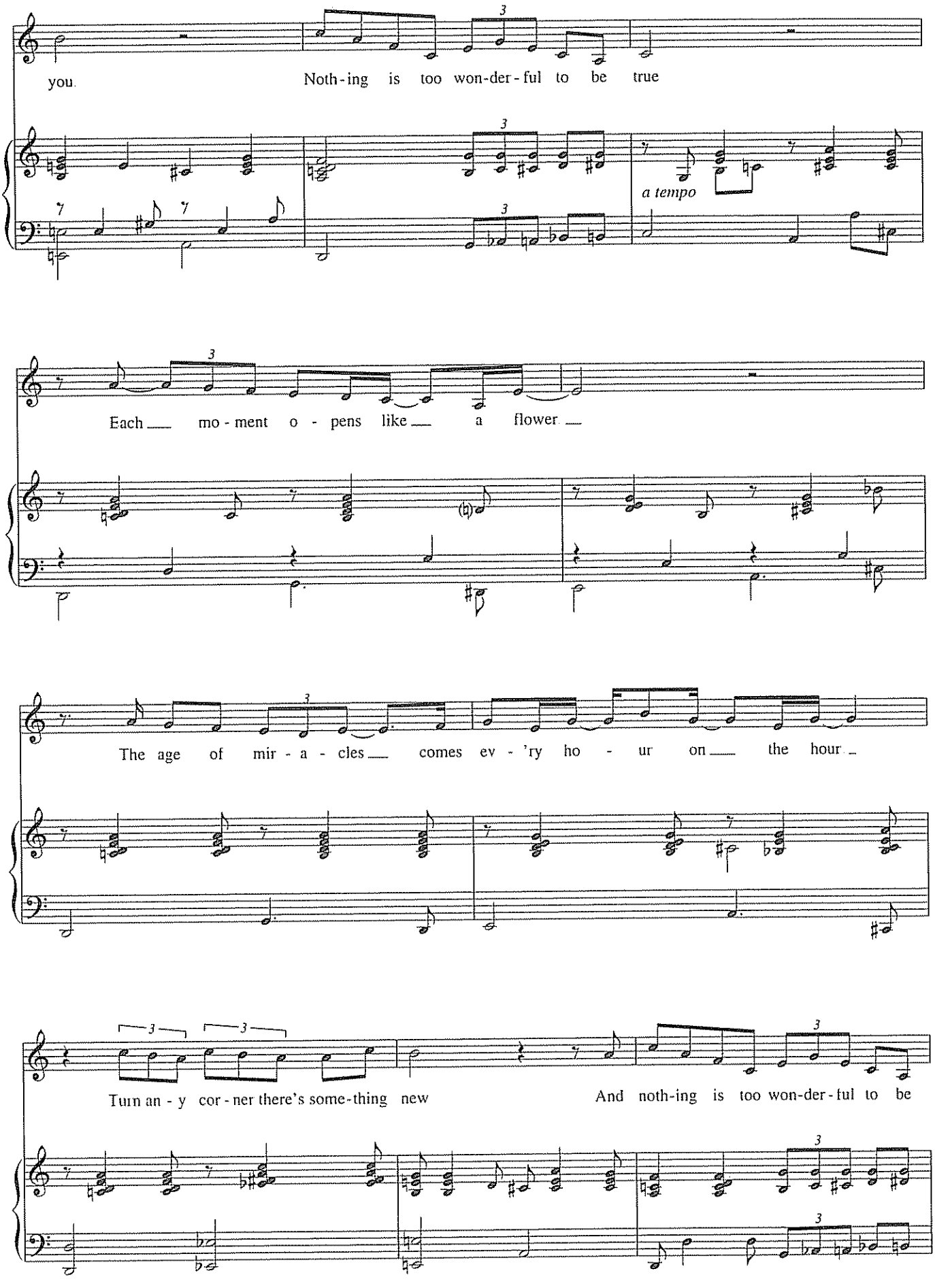
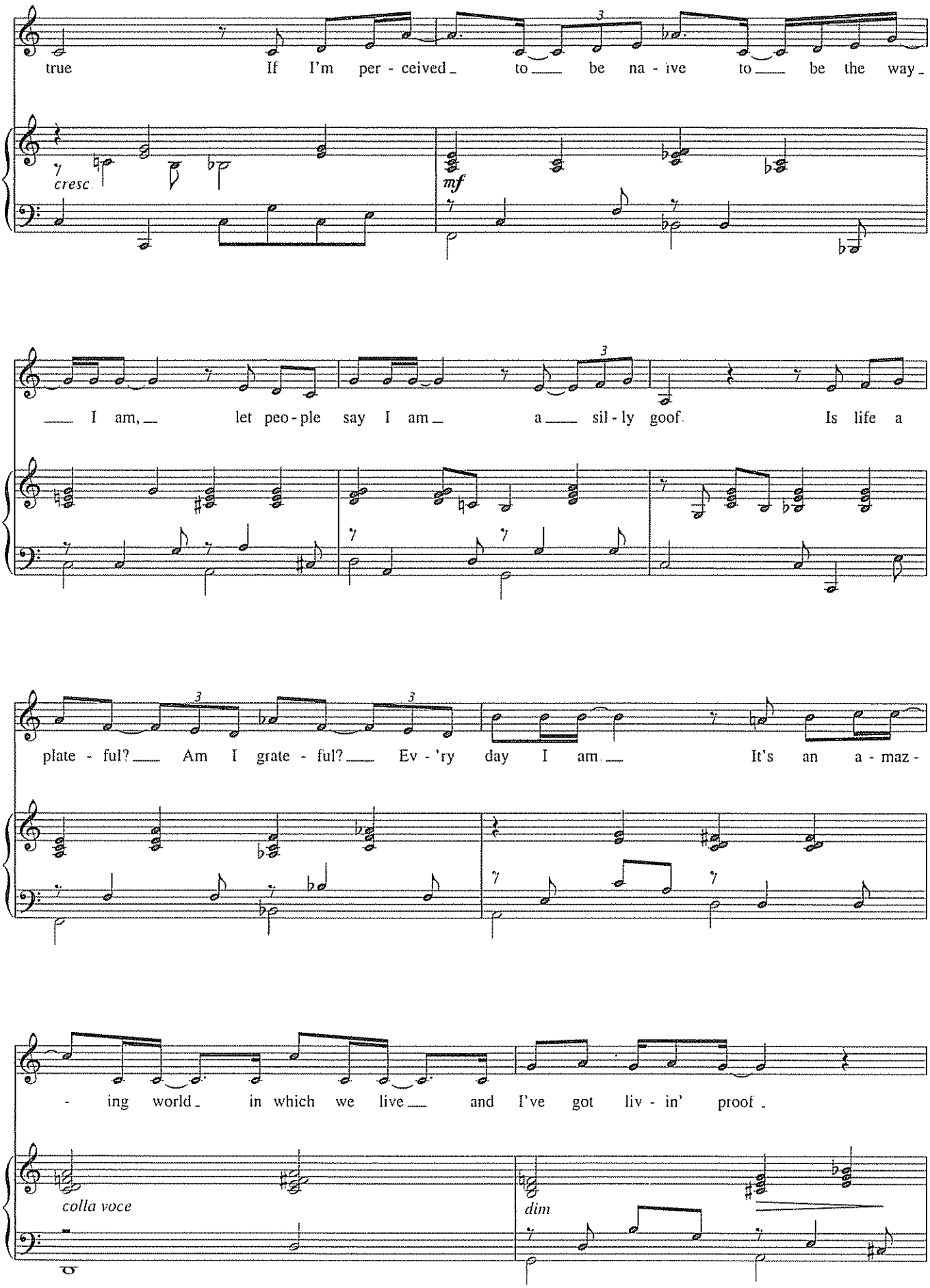
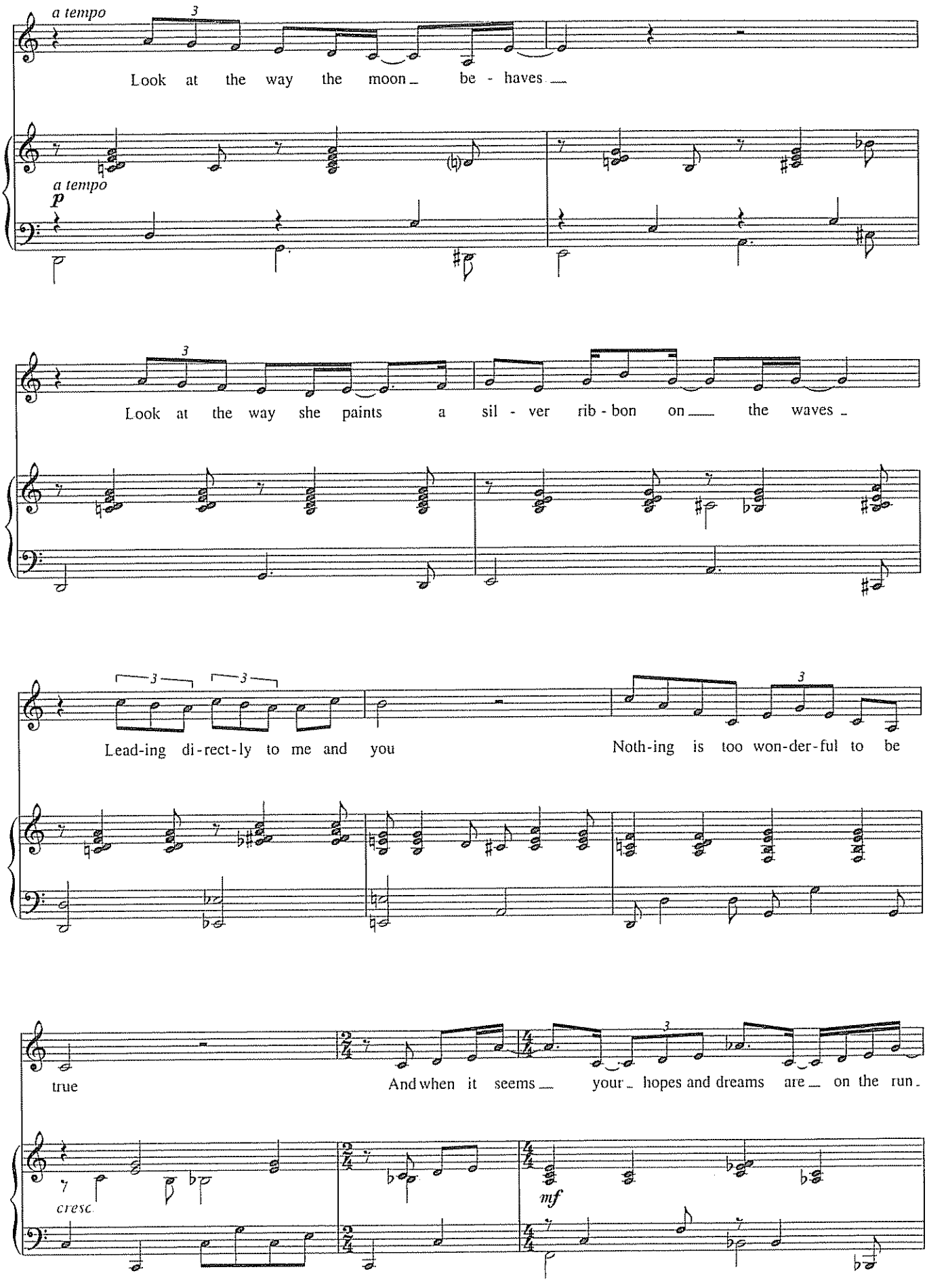
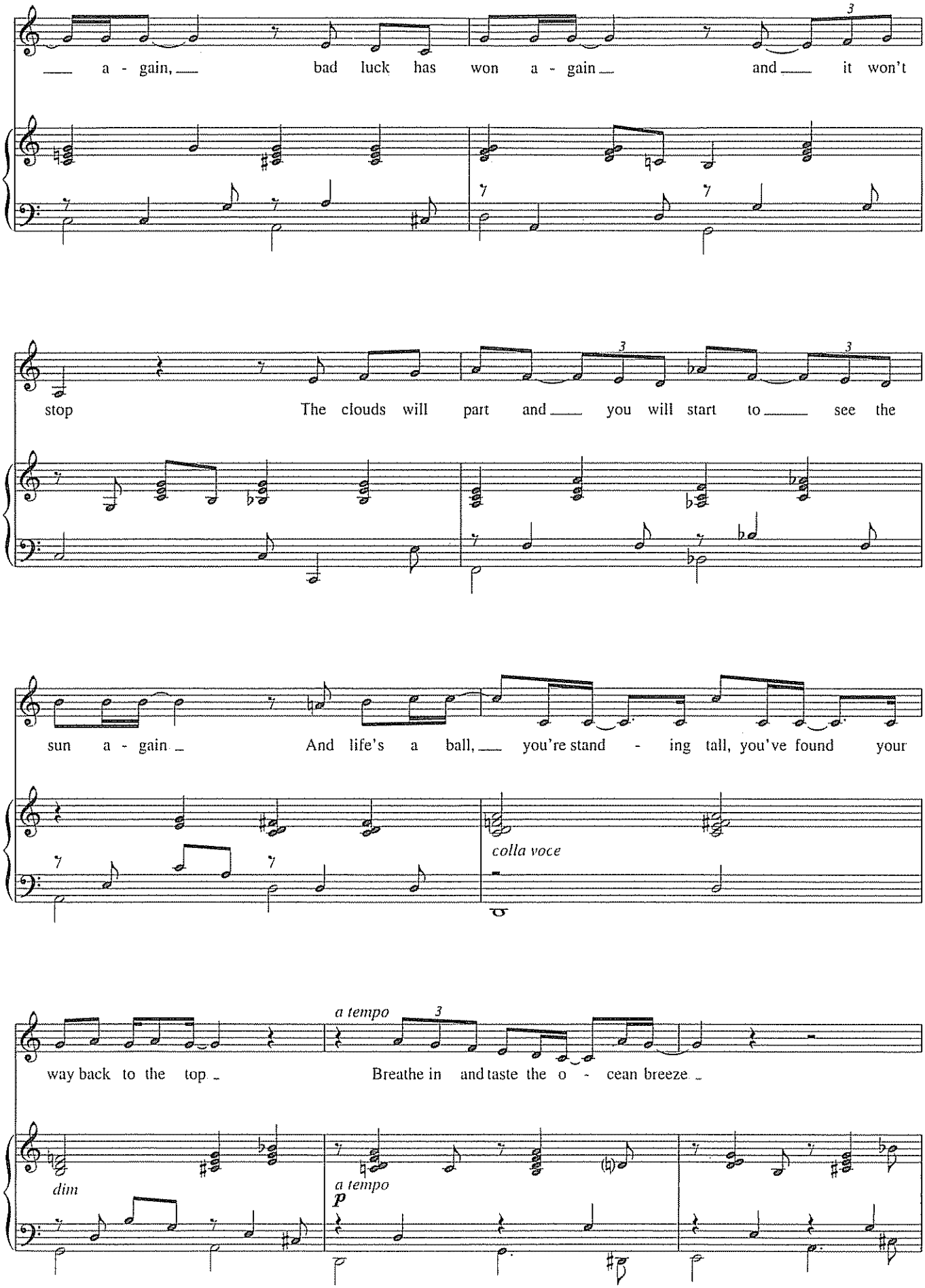
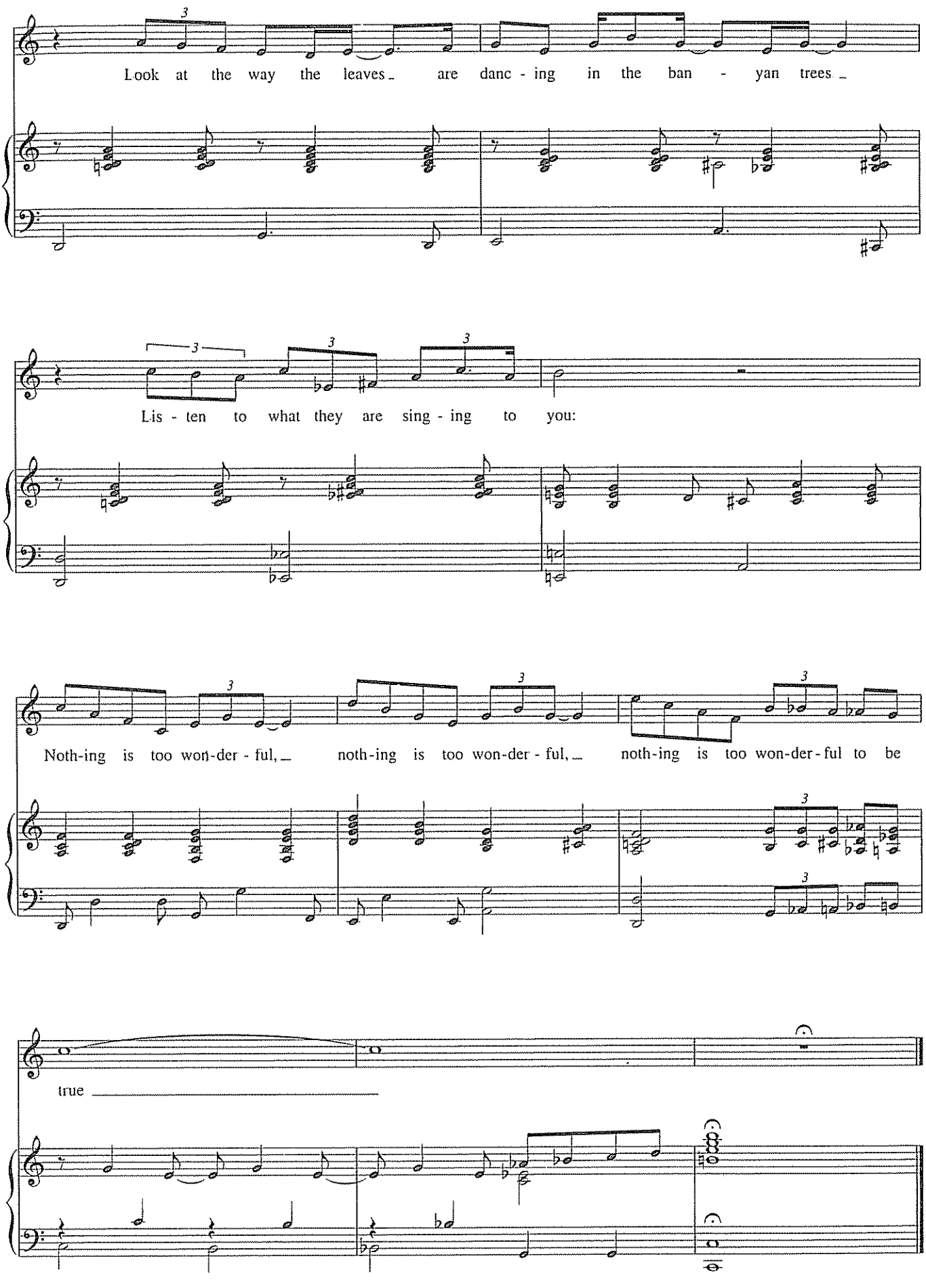

you.
Noth - ing is too won-der - ful to be true
a tempo
Each mo - ment o - pens like a flower
The age of mir - a - cles comes ev - 'ry ho - ur on the hour
Turn an - y cor - ner there's some-thing new
And noth-ing is too won-der - ful to be


true If I'm per - ceived to be na - ive to be the way
cresc.
mf
I am, let peo - ple say I am a sil - ly goof. Is life a
plate - ful? Am I grate - ful? Ev - 'ry day I am. It's an a - maz -
- ing world in which we live and I've got liv - in' proof
colla voce
dim.


a tempo
Look at the way the moon be - haves
a tempo
p
Look at the way she paints a sil - ver rib - bon on the waves
Lead-ing di-rect-ly to me and you
Noth-ing is too won-der-ful to be
true
And when it seems your hopes and dreams are on the run
cresc.
mf

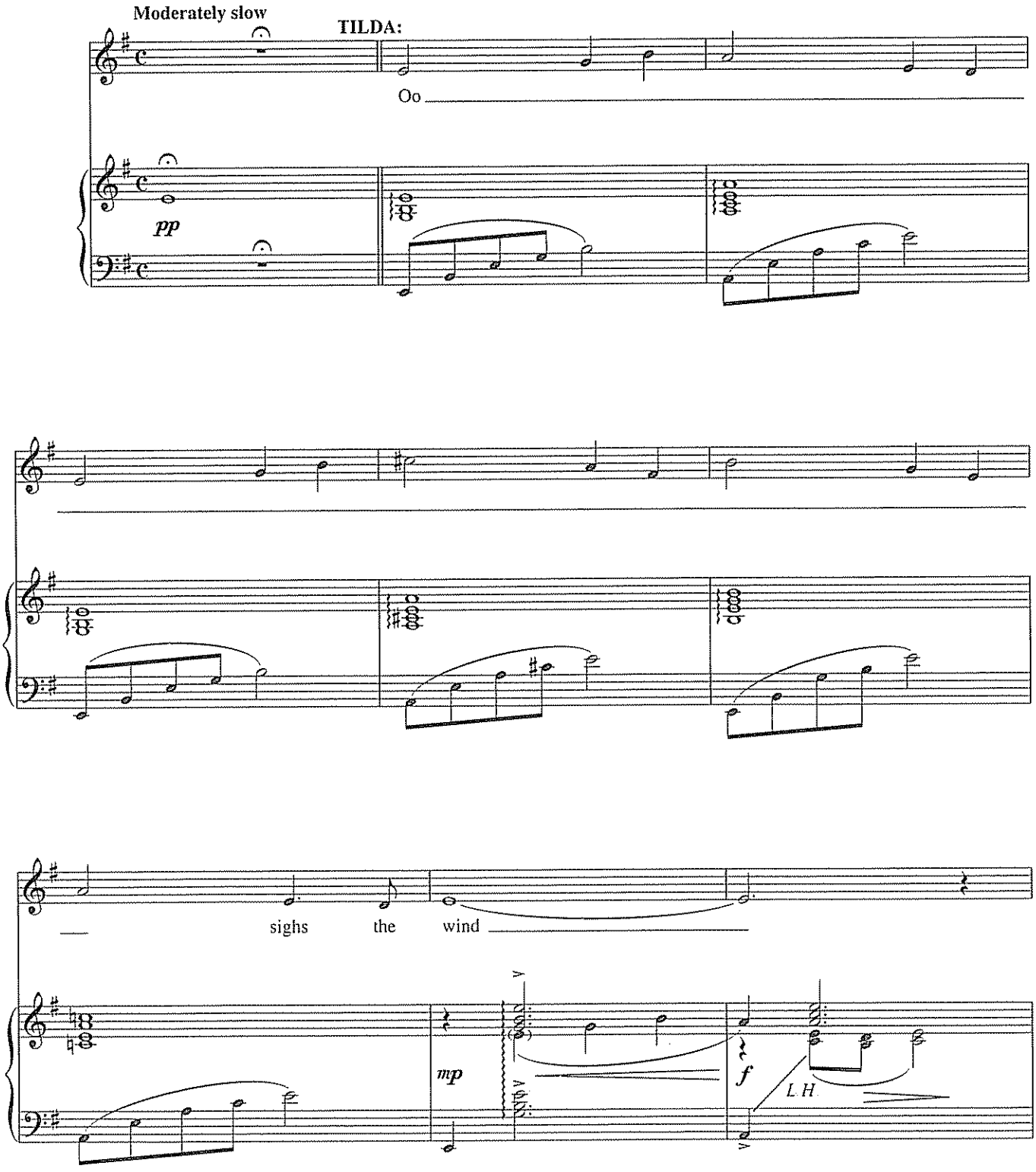

a - gain, bad luck has won a - gain and it won't
stop The clouds will part and you will start to see the
sun a - gain And life's a ball, you're stand - ing tall, you've found your
colla voce
way back to the top Breathe in and taste the o - cean breeze
dim
a tempo
p
a tempo


Look at the way the leaves are danc - ing in the ban - yan trees
Lis - ten to what they are sing - ing to you:
Noth-ing is too won-der - ful, noth-ing is too won-der - ful, noth-ing is too won-der-ful to be
true

CRY LIKE THE WIND

from *Do Re Mi*

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE



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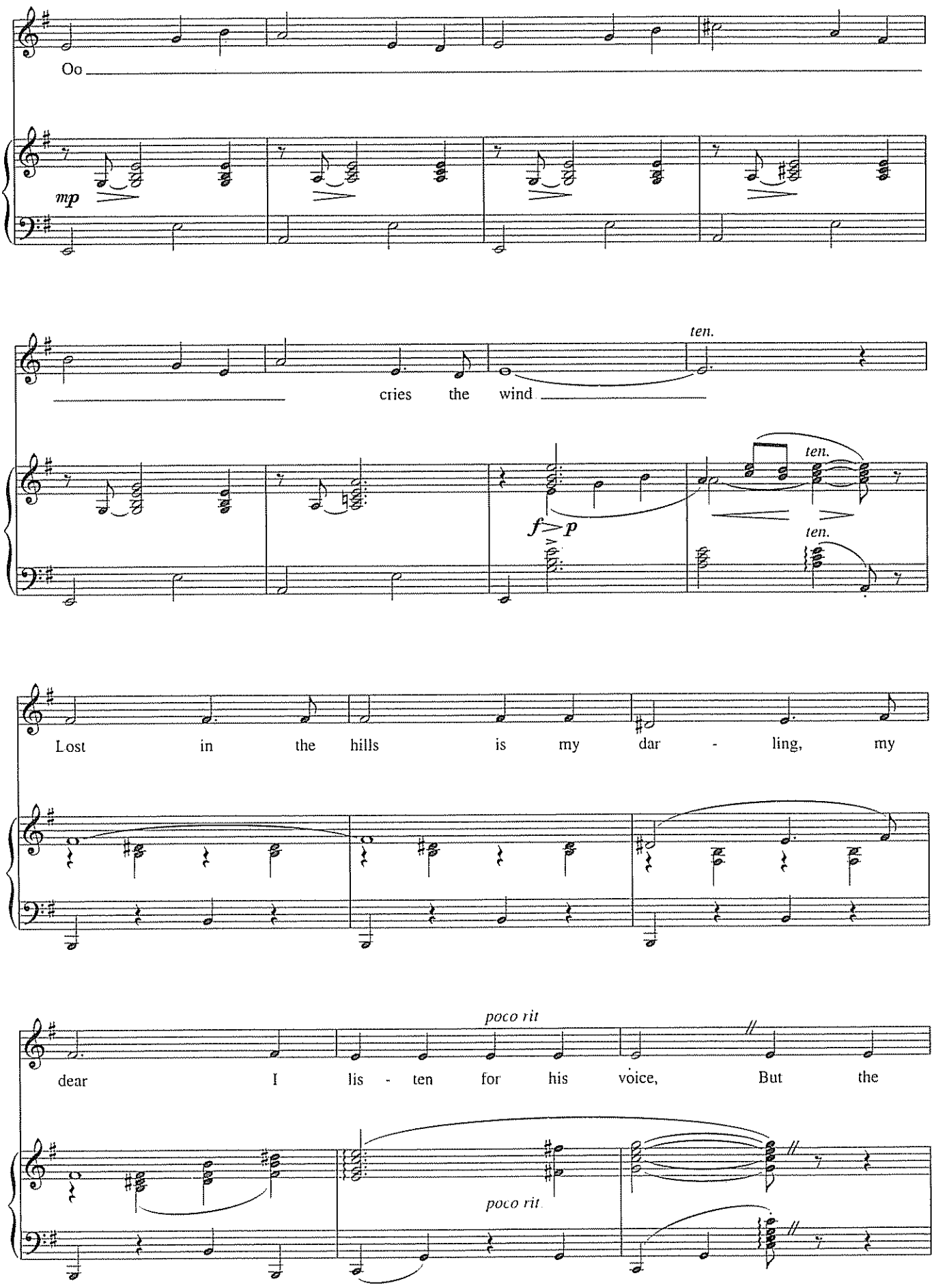
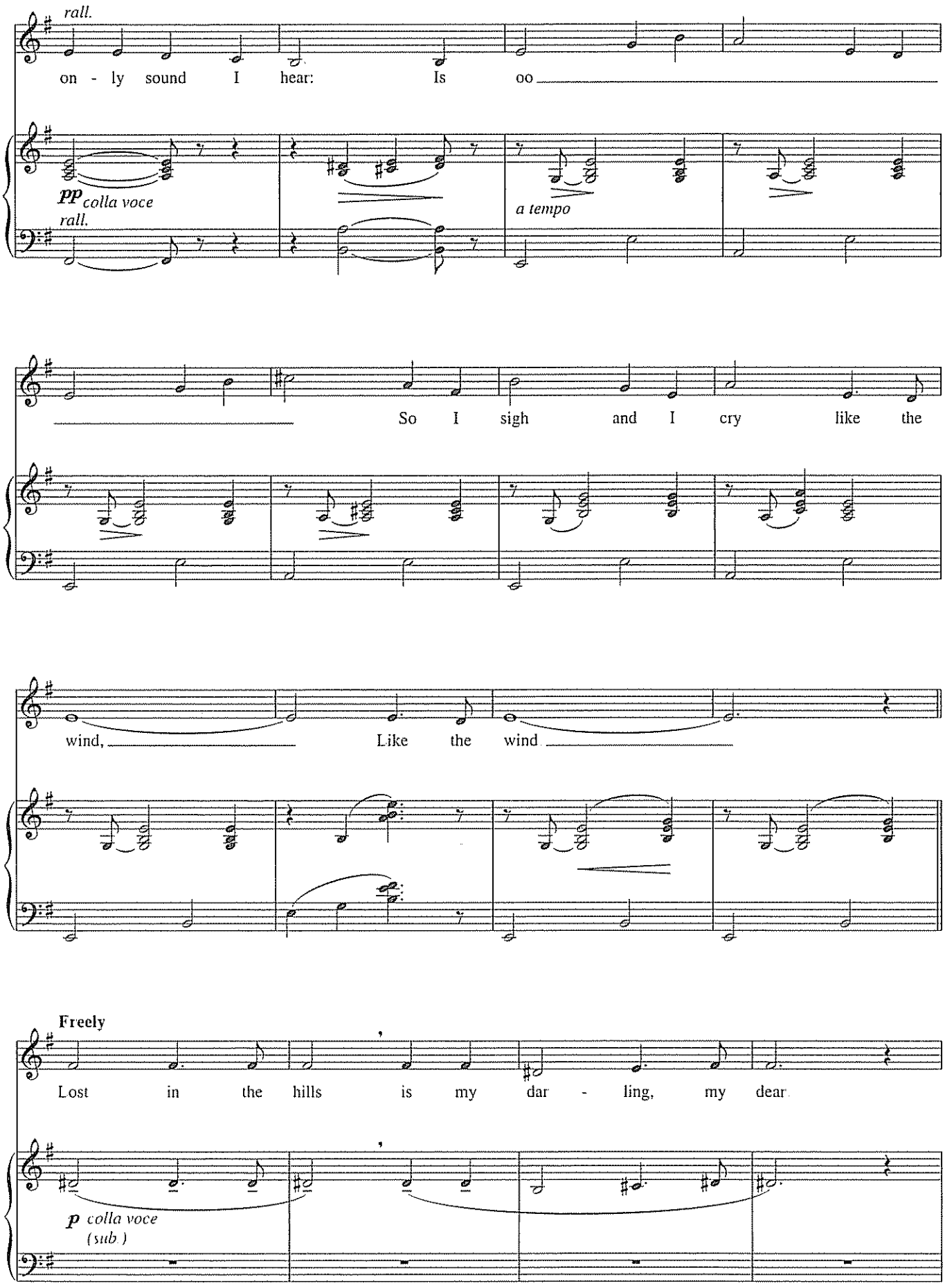
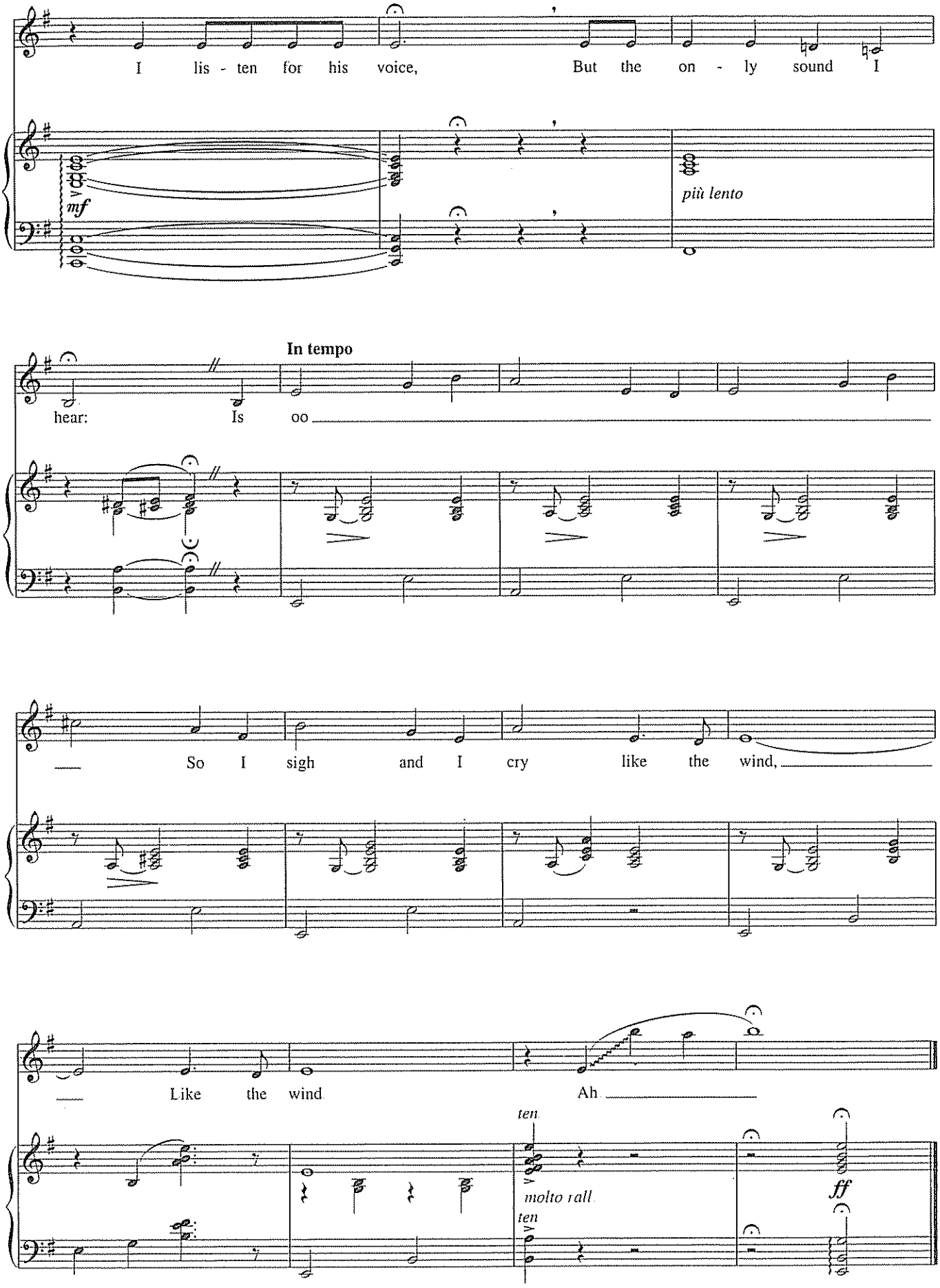

Oo
mp
ten.
cries the wind
f > p
ten.
ten.
Lost in the hills is my dar - ling, my
poco rit
dear I lis - ten for his voice, But the
poco rit

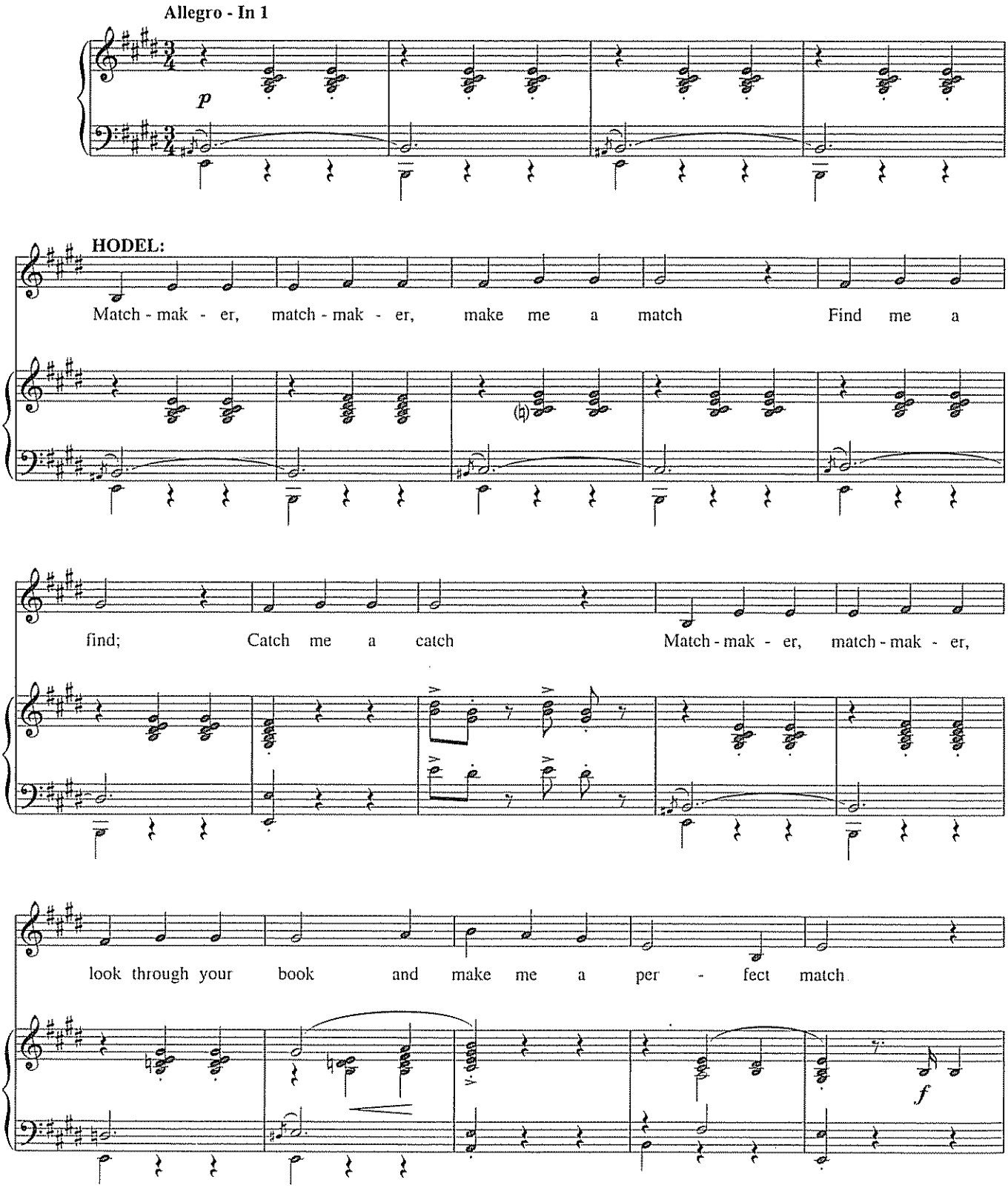

rall.
on - ly sound I hear: Is oo
pp colla voce
rall.
a tempo
So I sigh and I cry like the
wind, Like the wind
Freely
Lost in the hills is my dar - ling, my dear
p colla voce
(sub.)


I lis - ten for his voice, But the on - ly sound I
mf
più lento
In tempo
hear: Is oo
So I sigh and I cry like the wind,
Like the wind Ah
ten
molto rall
ten
ff

MATCHMAKER

from the Musical *Fiddler on the Roof*

Words by SHELDON HARNICK
Music by JERRY BOCK



This trio for Hodel, Chava and Tzeitel has been adapted as a solo.

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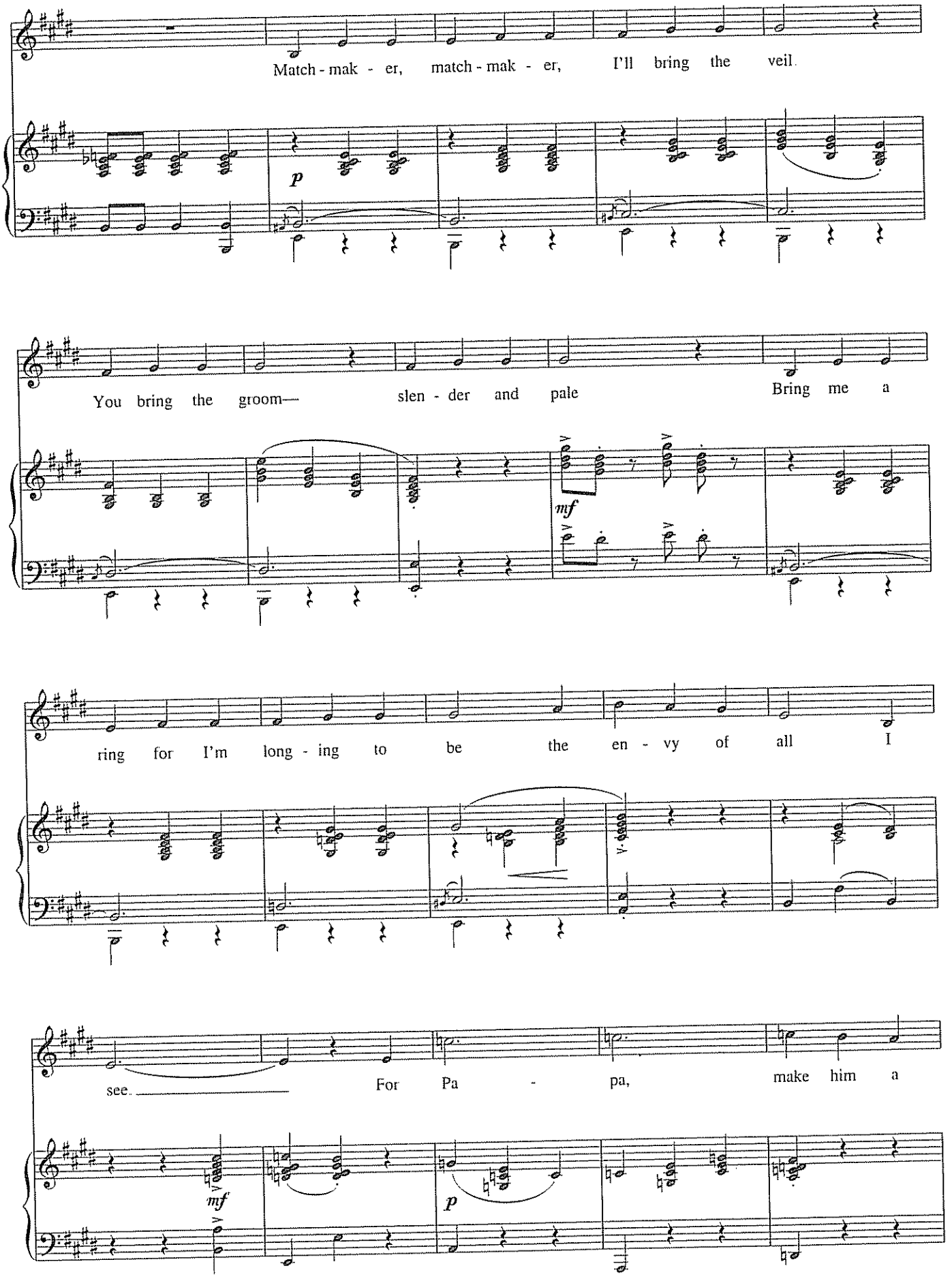
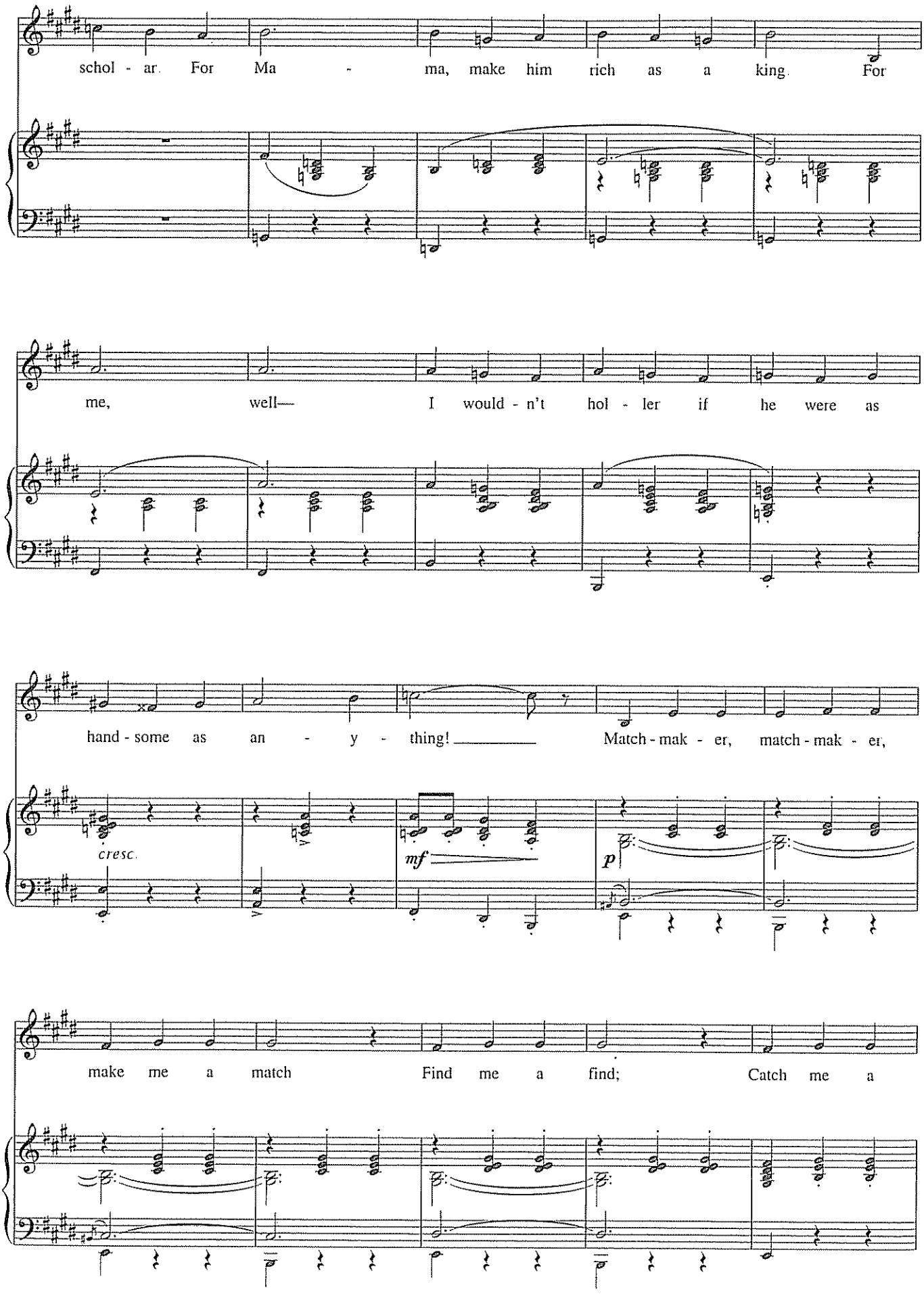
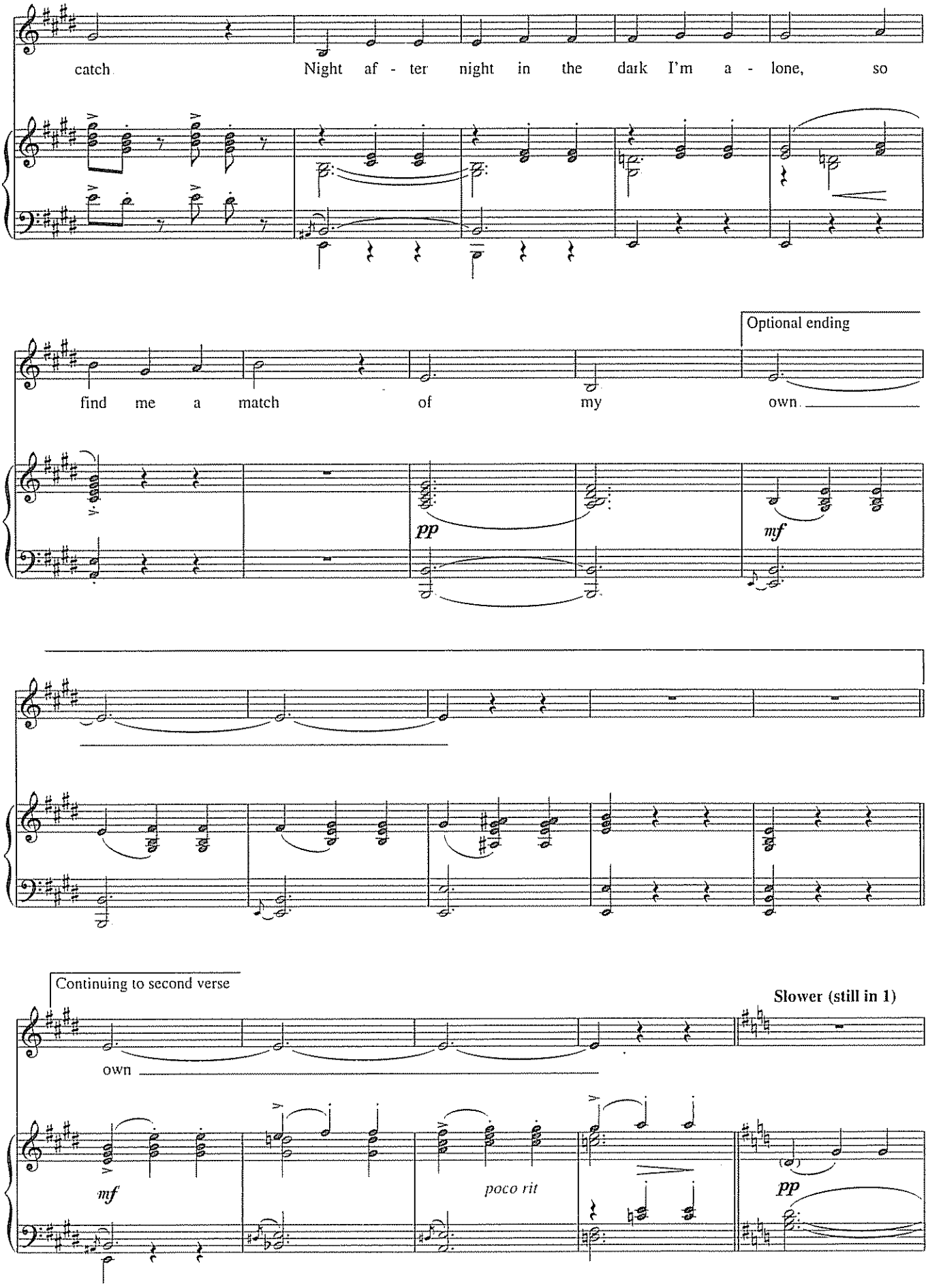
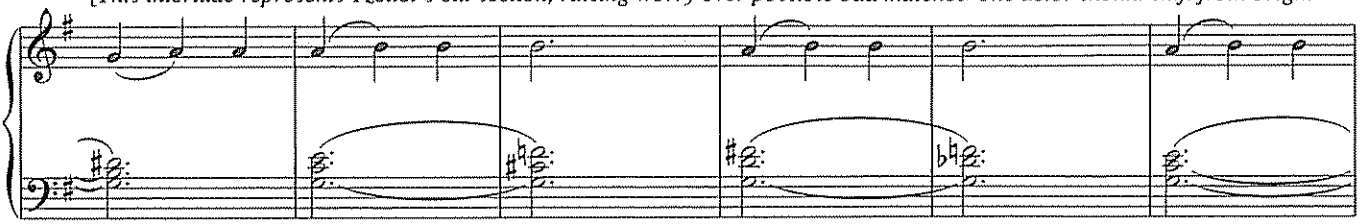

Match - mak - er, match - mak - er, I'll bring the veil
p
You bring the groom— slen - der and pale Bring me a
mf
ring for I'm long - ing to be the en - vy of all I
see. For Pa - pa, make him a
mf
p

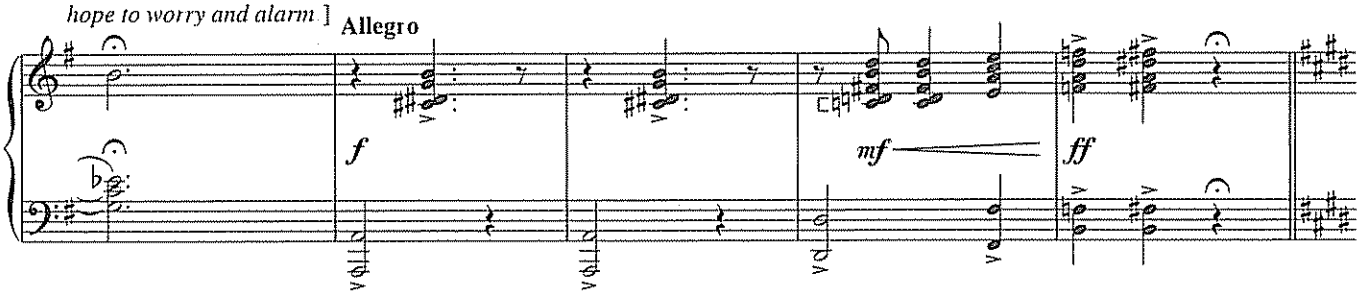

schol - ar. For Ma - ma, make him rich as a king. For
me, well— I would - n't hol - ler if he were as
hand - some as an - y - thing! Match - mak - er, match - mak - er,
cresc.
mf
p
make me a match Find me a find; Catch me a


catch
Night af - ter night in the dark I'm a - lone, so
find me a match of my own
Optional ending
pp
mf
own
Continuing to second verse
Slower (still in 1)
mf
poco rit
pp

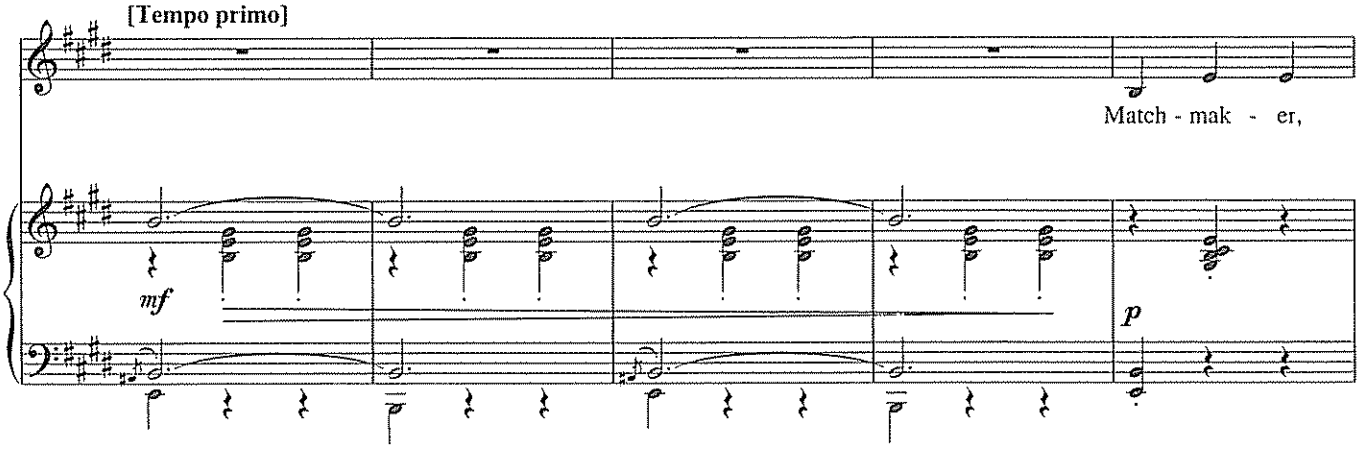
[This interlude represents Tzeitel's cut section, raising worry over possible bad matches. The actor should shift from bright

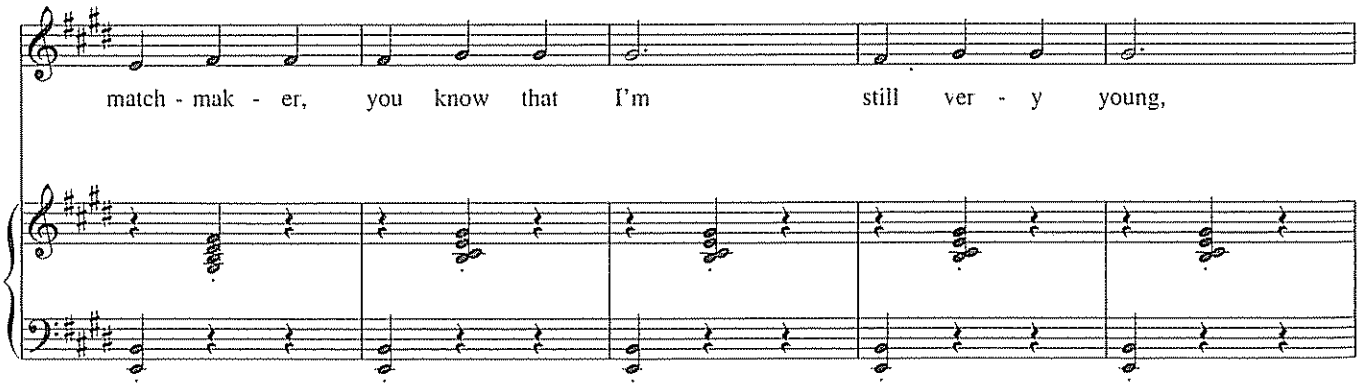


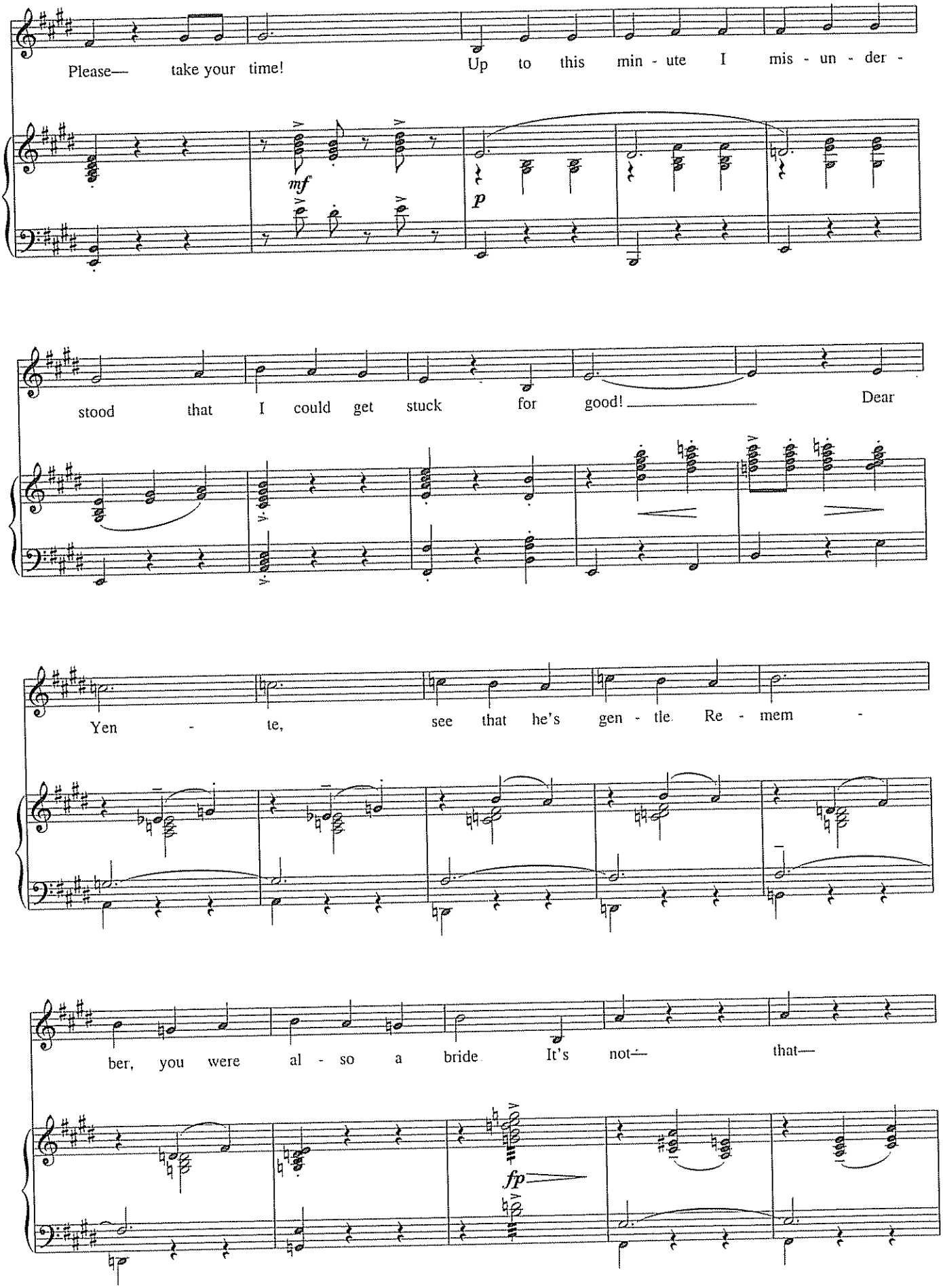
hope to worry and alarm.] **Allegro**

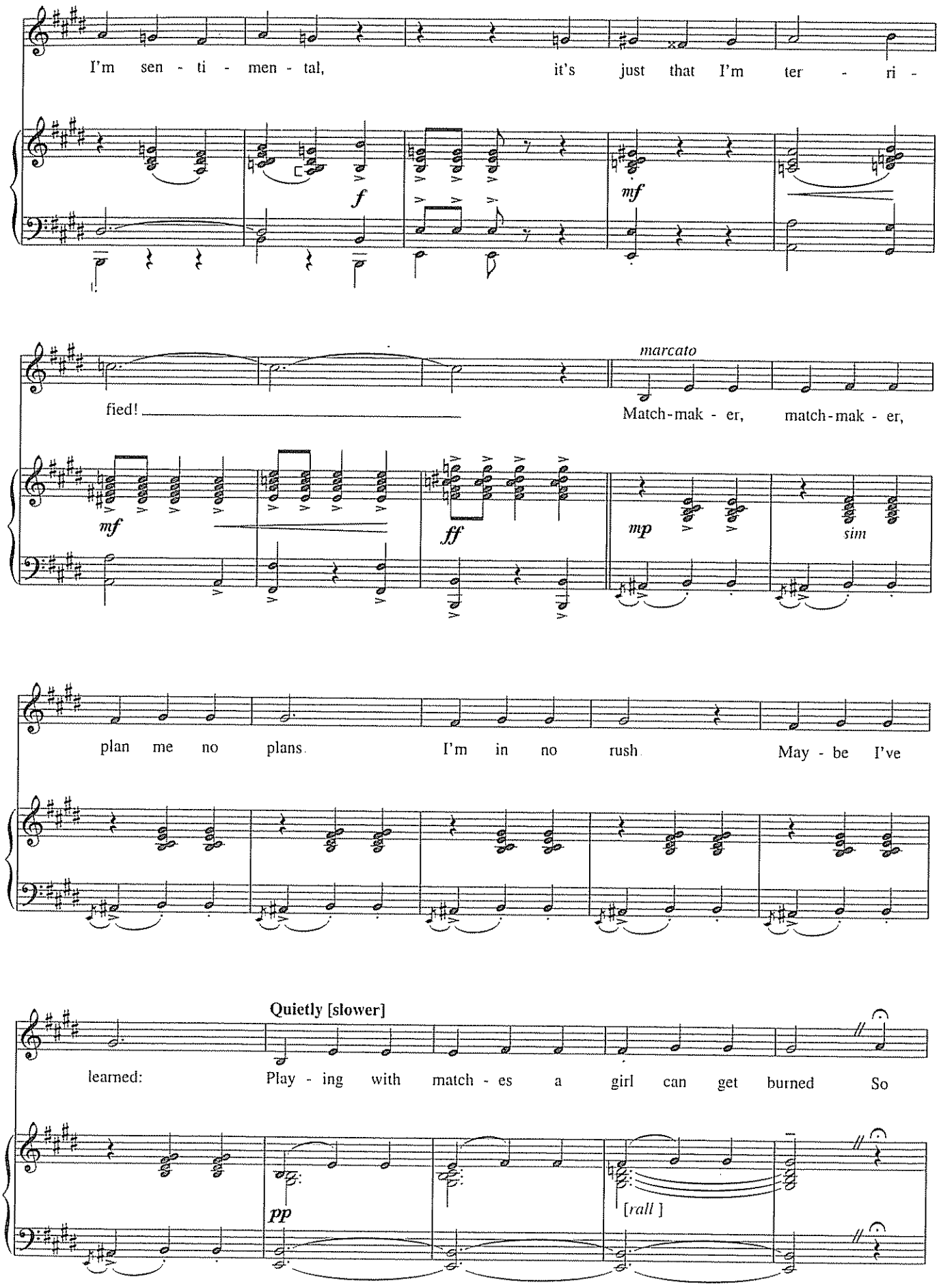


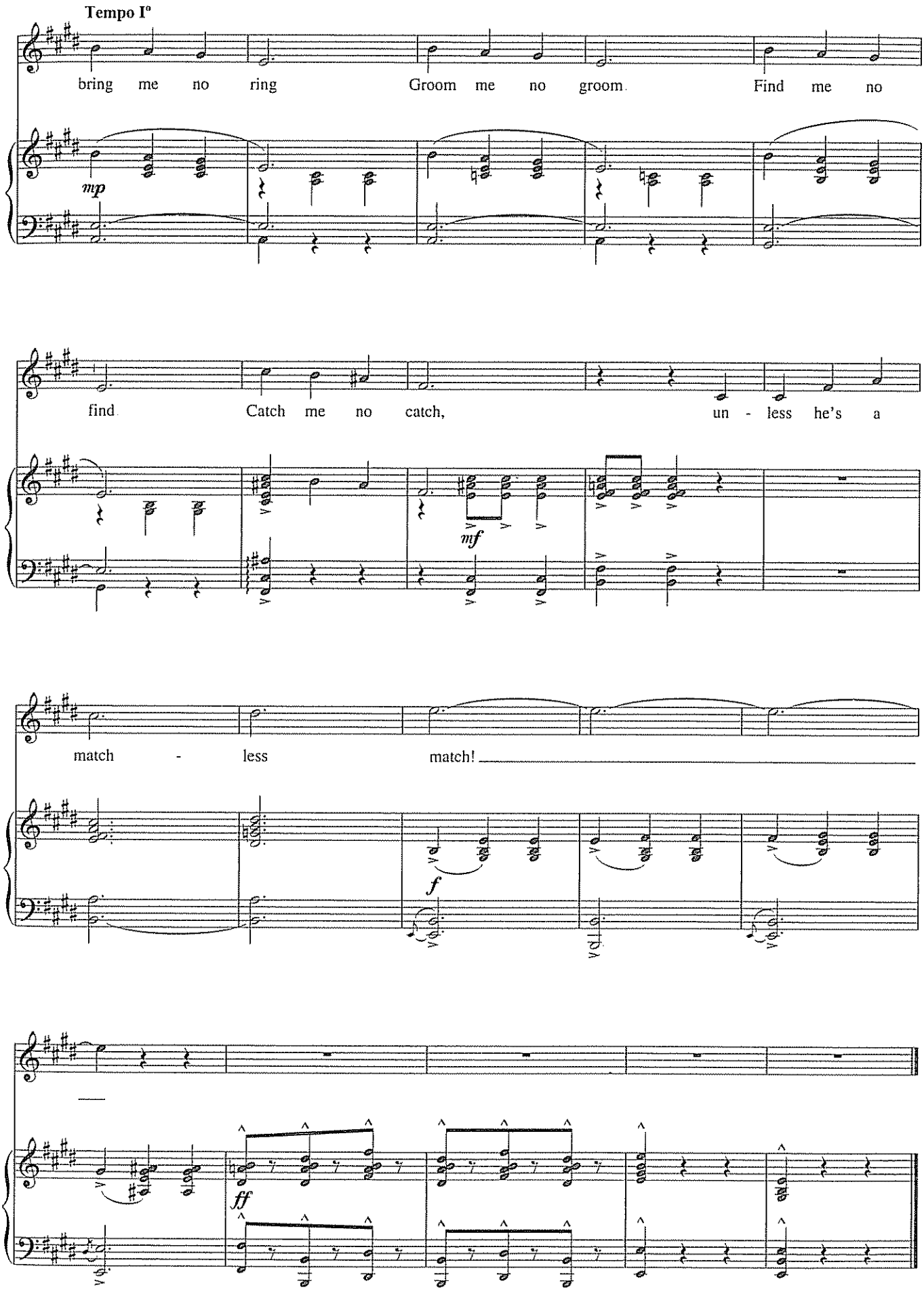
[Tempo primo]






Please— take your time! Up to this min - ute I mis - un - der -
mf
p
stood that I could get stuck for good! Dear
Yen - te, see that he's gen - tle Re - mem -
ber, you were al - so a bride It's not— that—
fp

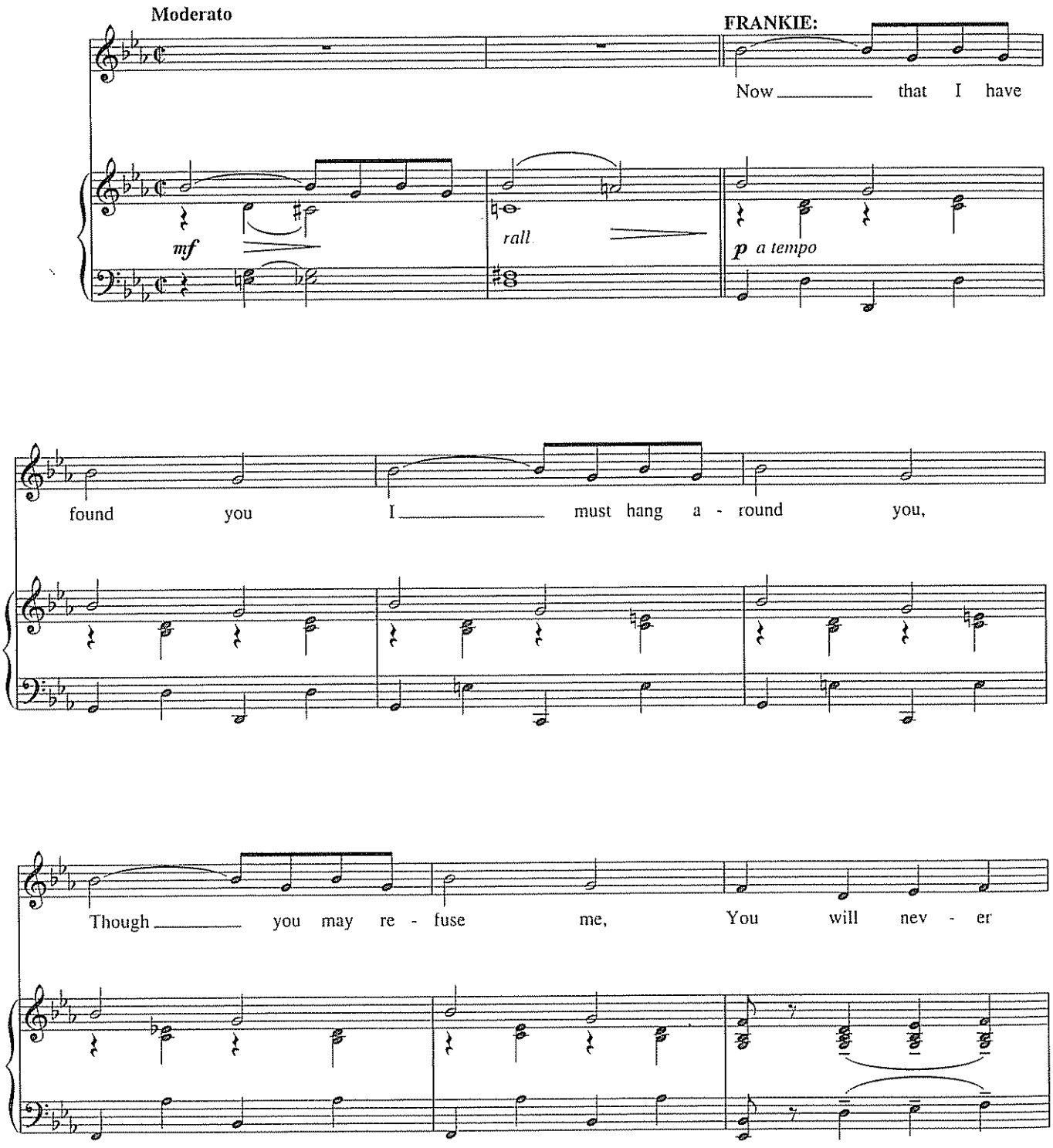

I'm sen - ti - men - tal, it's just that I'm ter - ri -
f
mf
fied!
marcato
Match-mak - er, match-mak - er,
mf
ff
mp
sim
plan me no plans. I'm in no rush. May - be I've
Quietly [slower]
learned: Play - ing with match - es a girl can get burned So
pp
[rall]


Tempo I°
bring me no ring
Groom me no groom.
Find me no
mp
find.
Catch me no catch,
un - less he's a
mf
match - less
match!
f
ff

HE LOVES AND SHE LOVES

from *Funny Face*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN



Originally a duet for Frankie and Peter Thurston, adapted here as a solo

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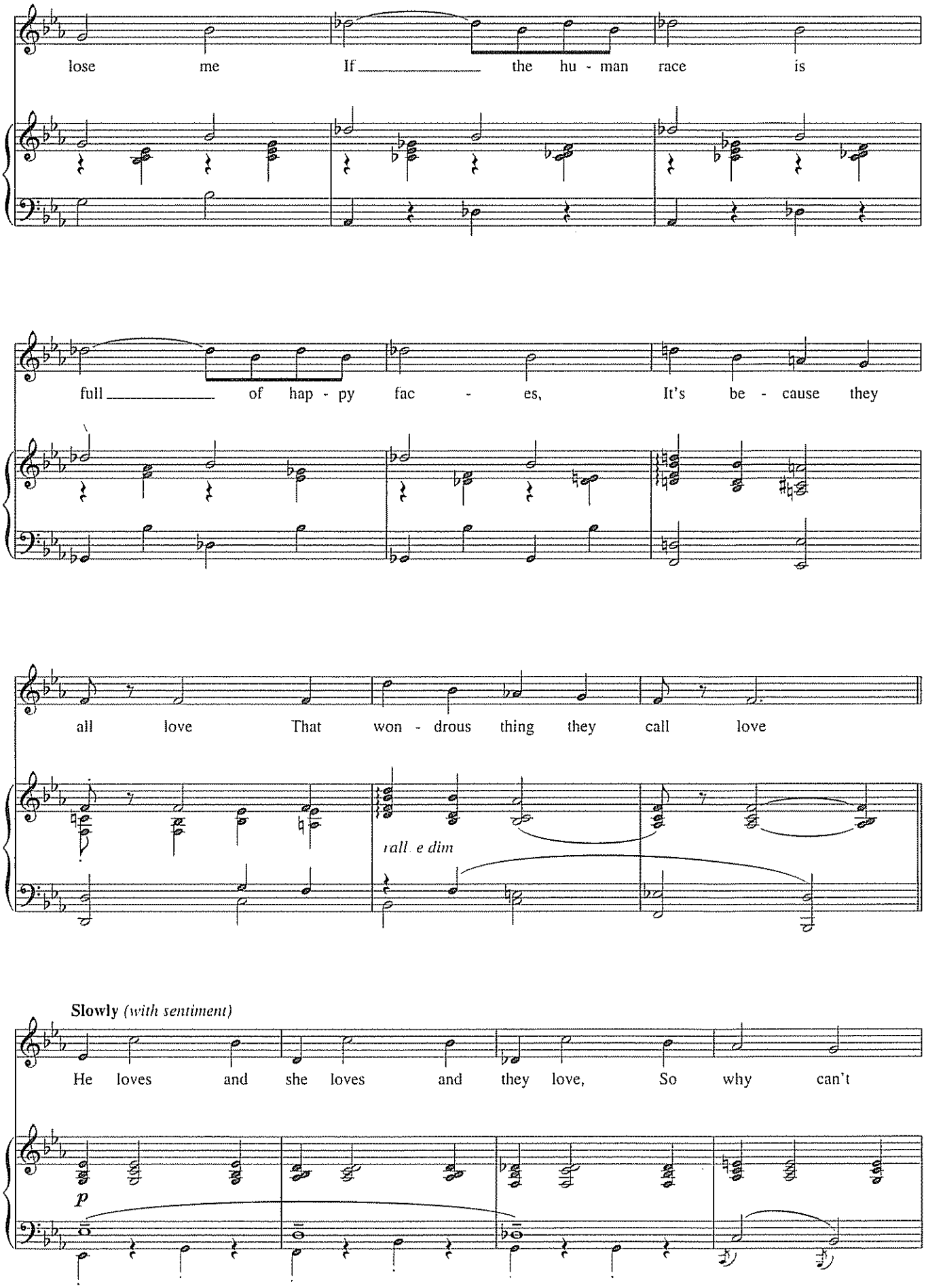
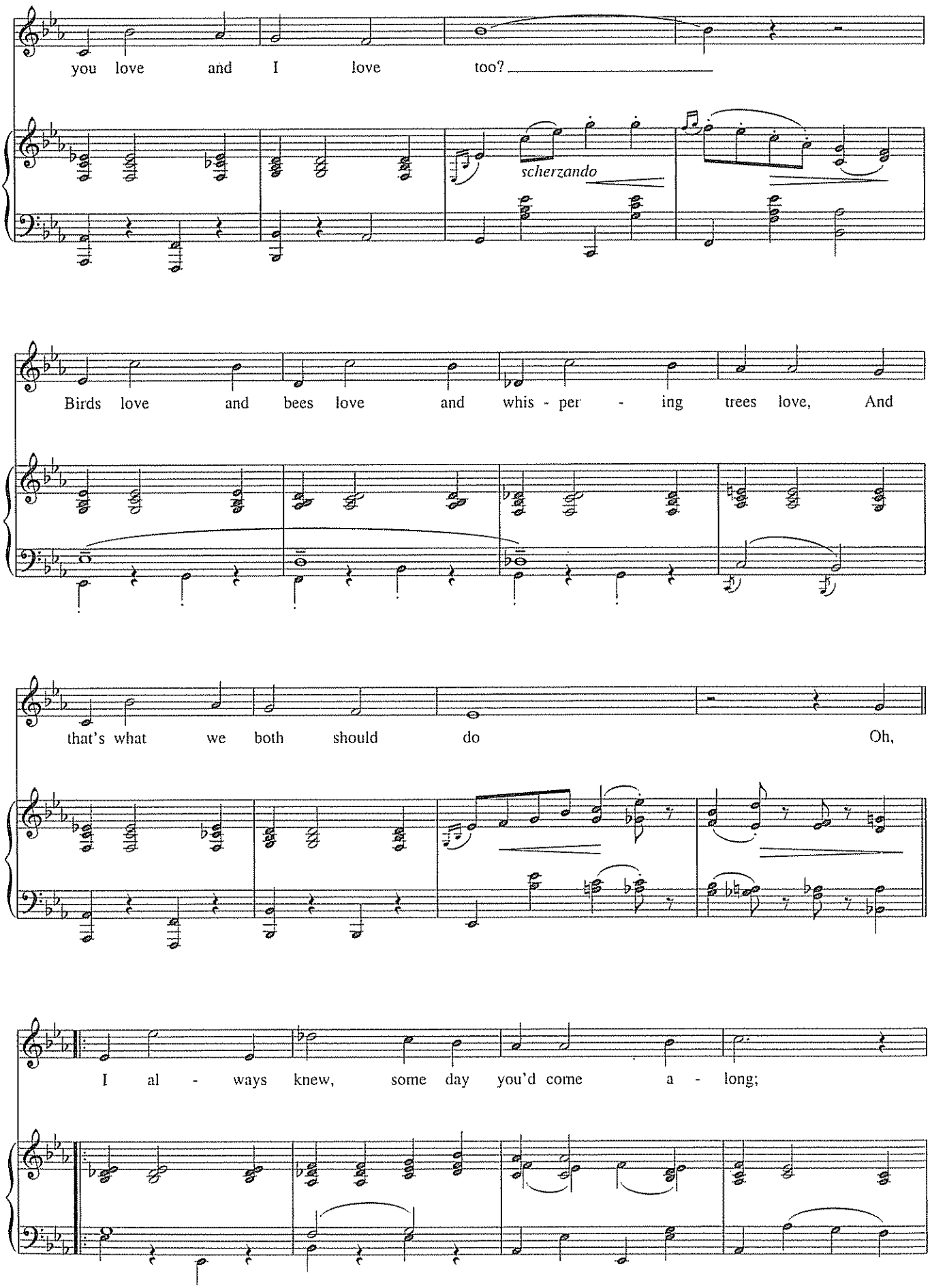
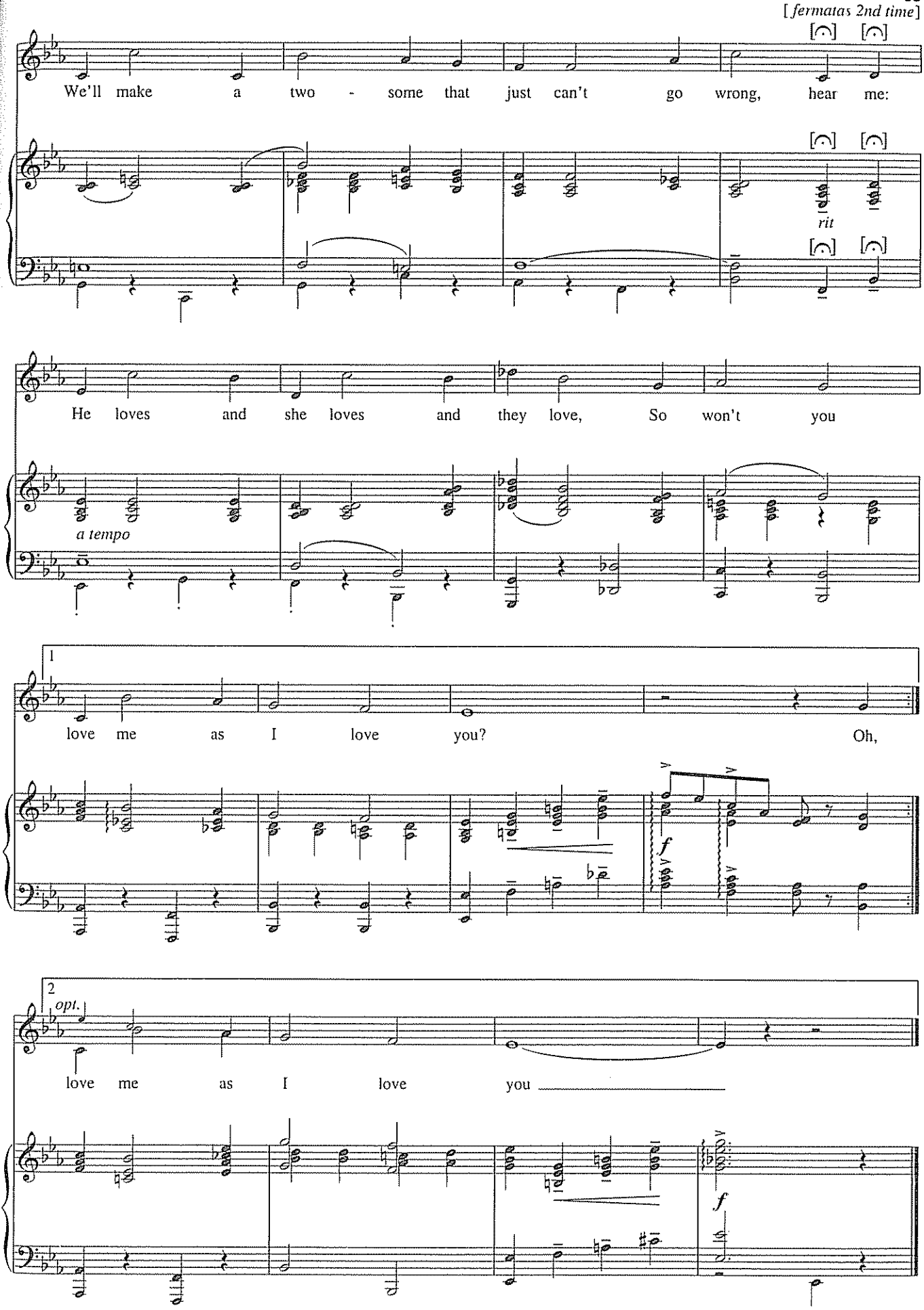

lose me If the hu - man race is
full of hap - py fac - es, It's be - cause they
all love That won - drous thing they call love
rall. e dim
Slowly (with sentiment)
He loves and she loves and they love, So why can't
p


you love and I love too?
scherzando
Birds love and bees love and whis - per - ing trees love, And
that's what we both should do Oh,
I al - ways knew, some day you'd come a - long;

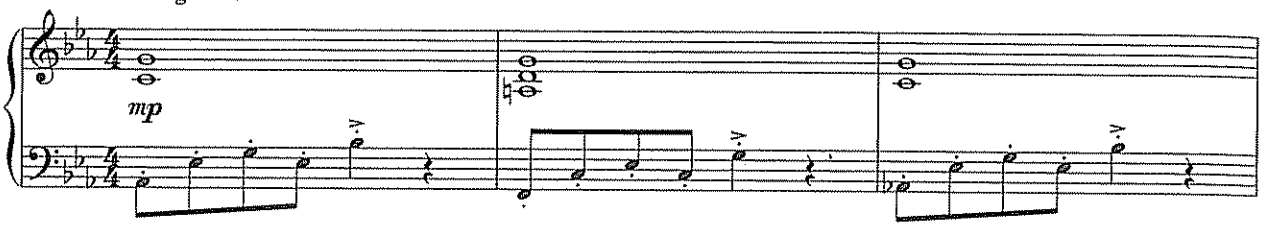
[*fermatas 2nd time*]



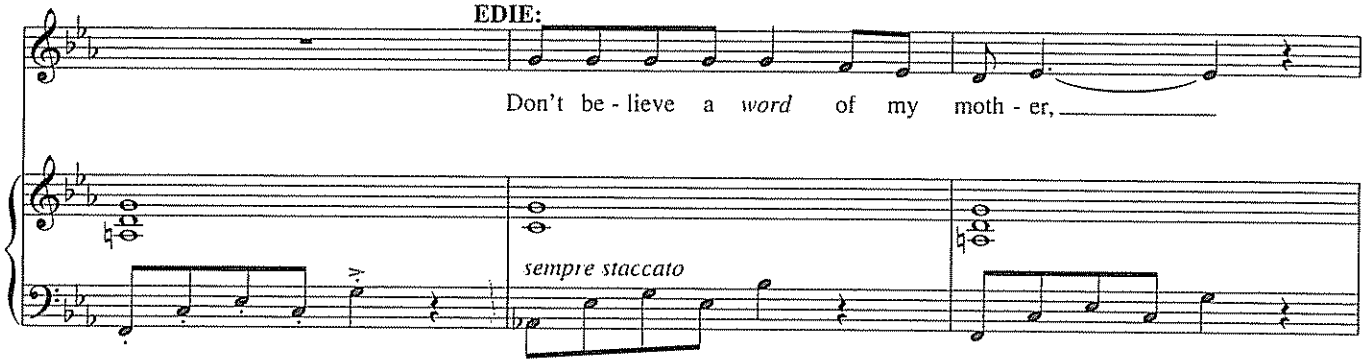
DADDY'S GIRL
from *Grey Gardens*

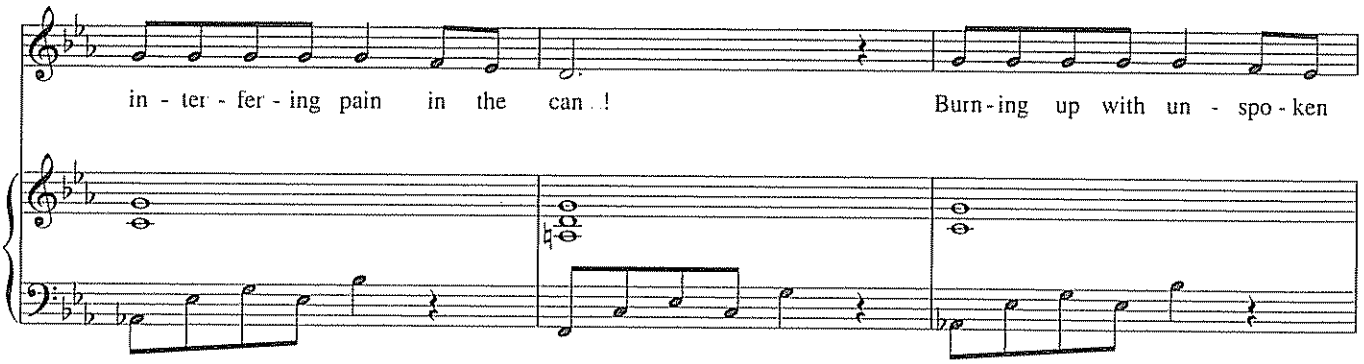
Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

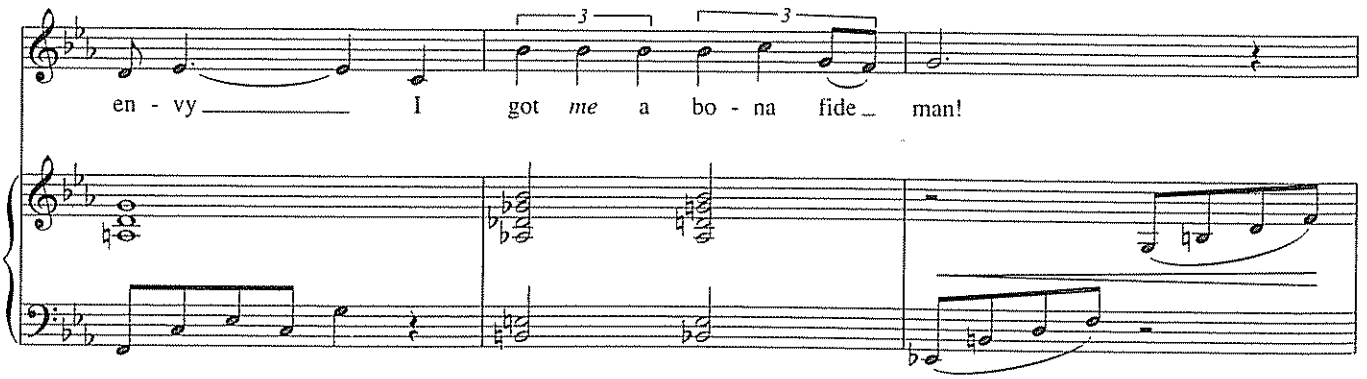
With agitation



EDIE:







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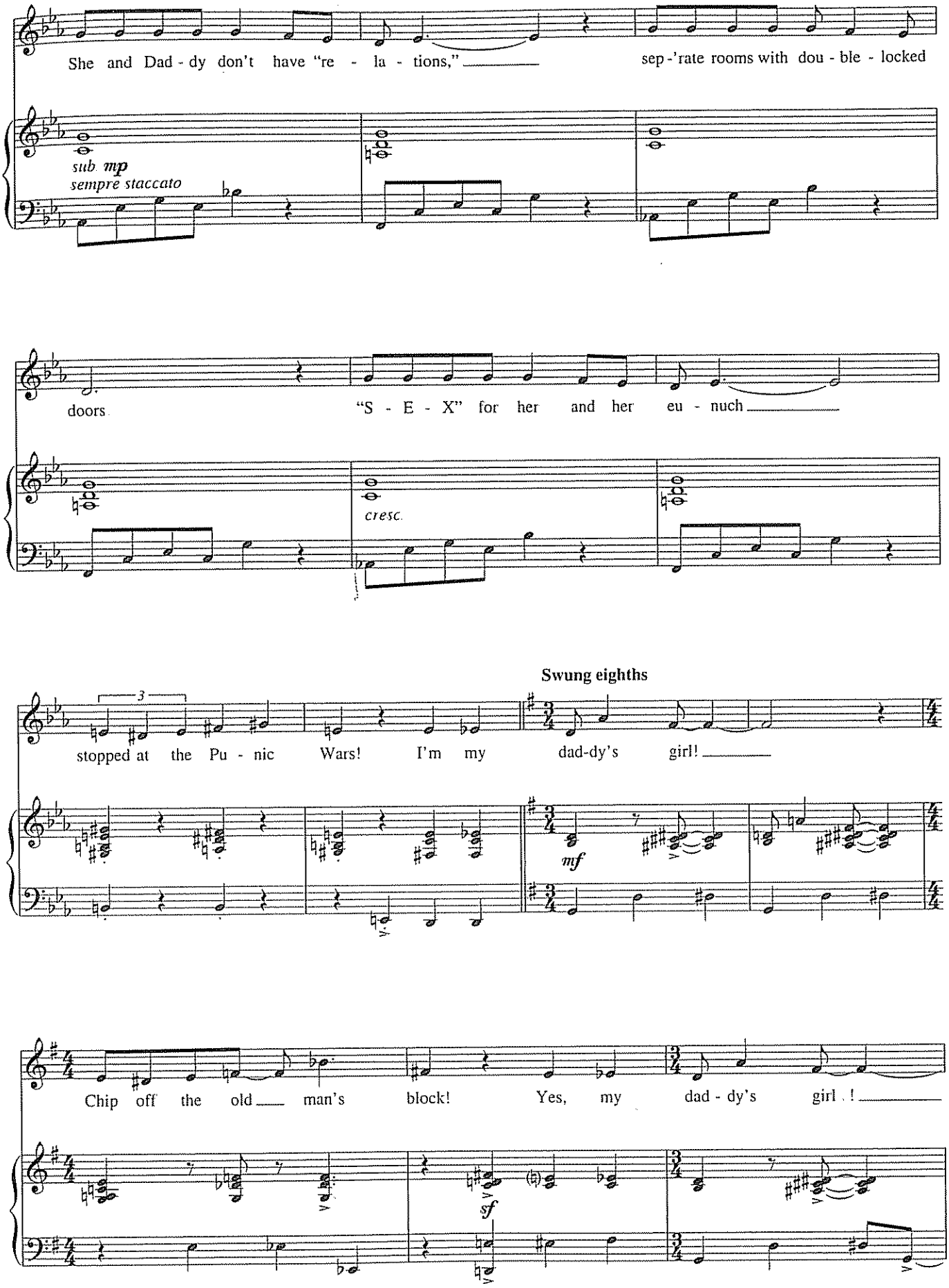
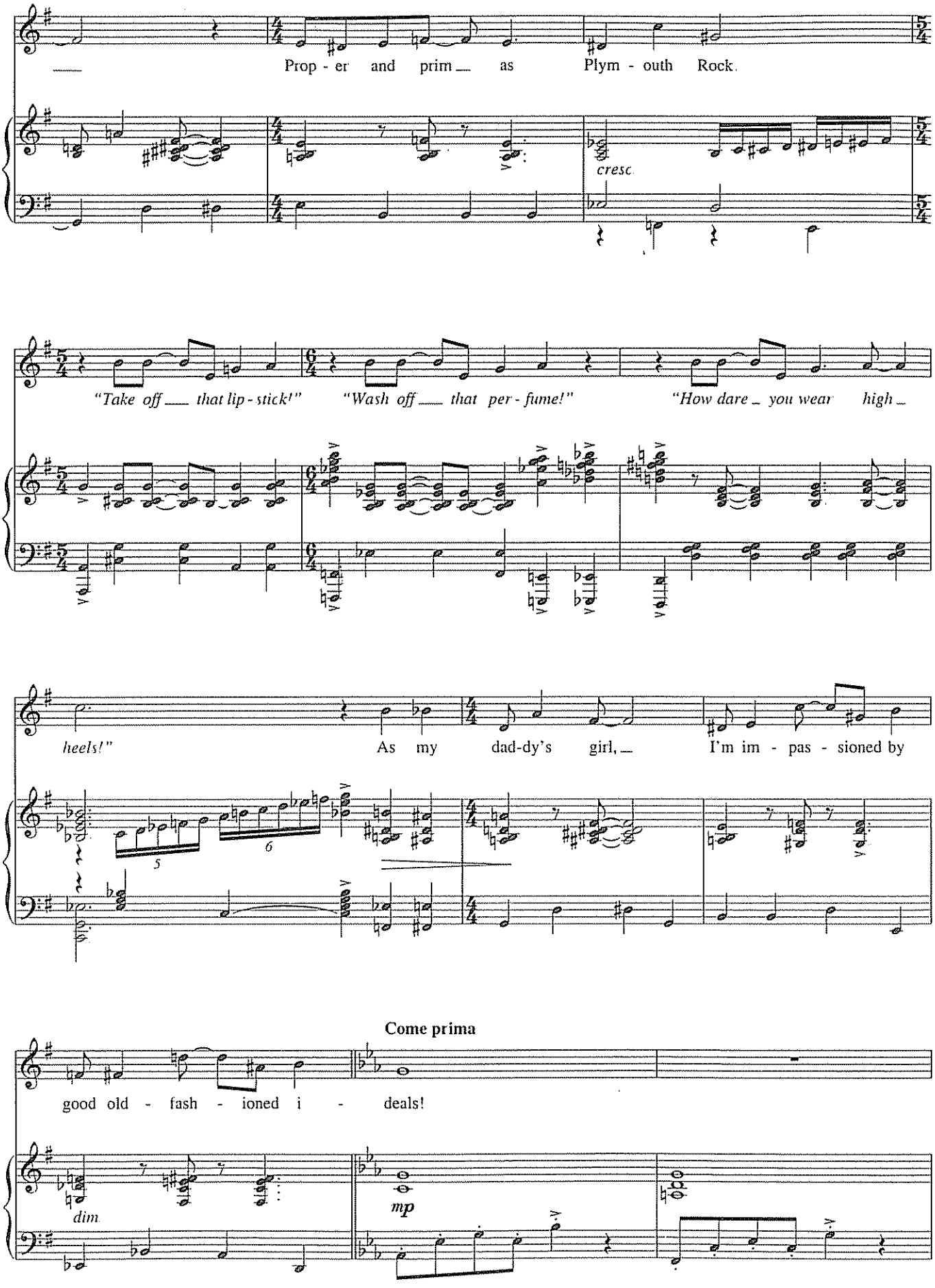
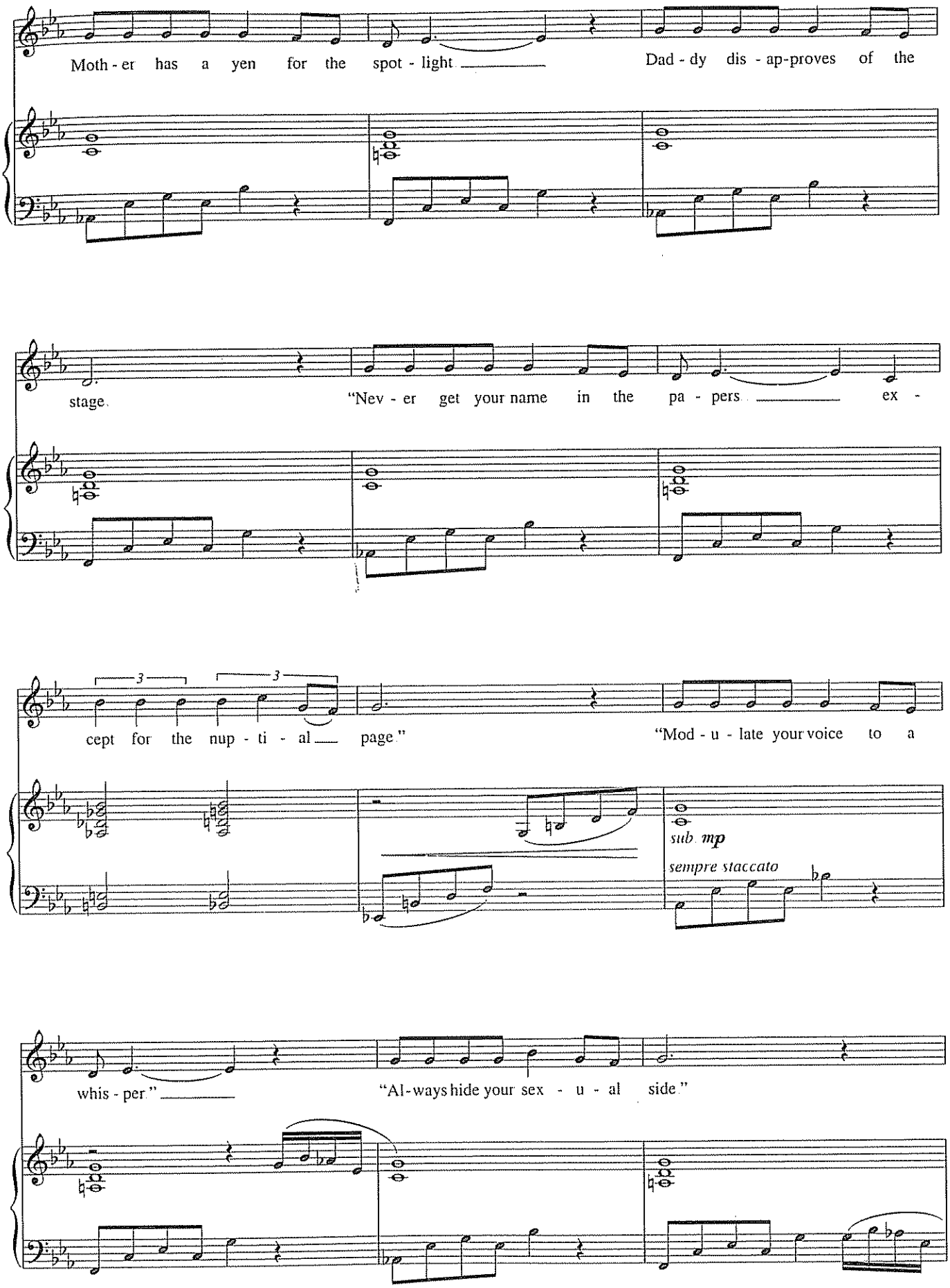
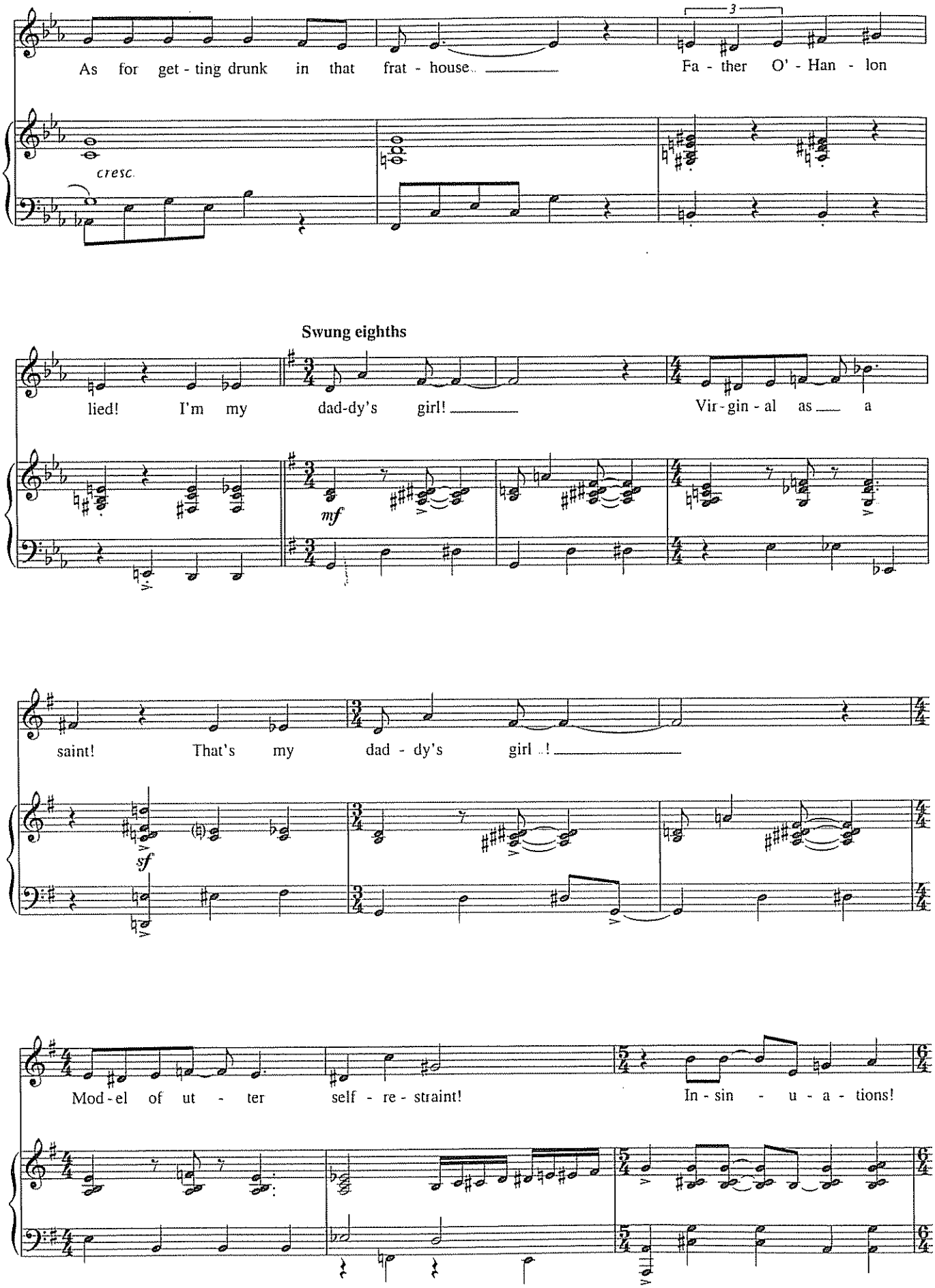
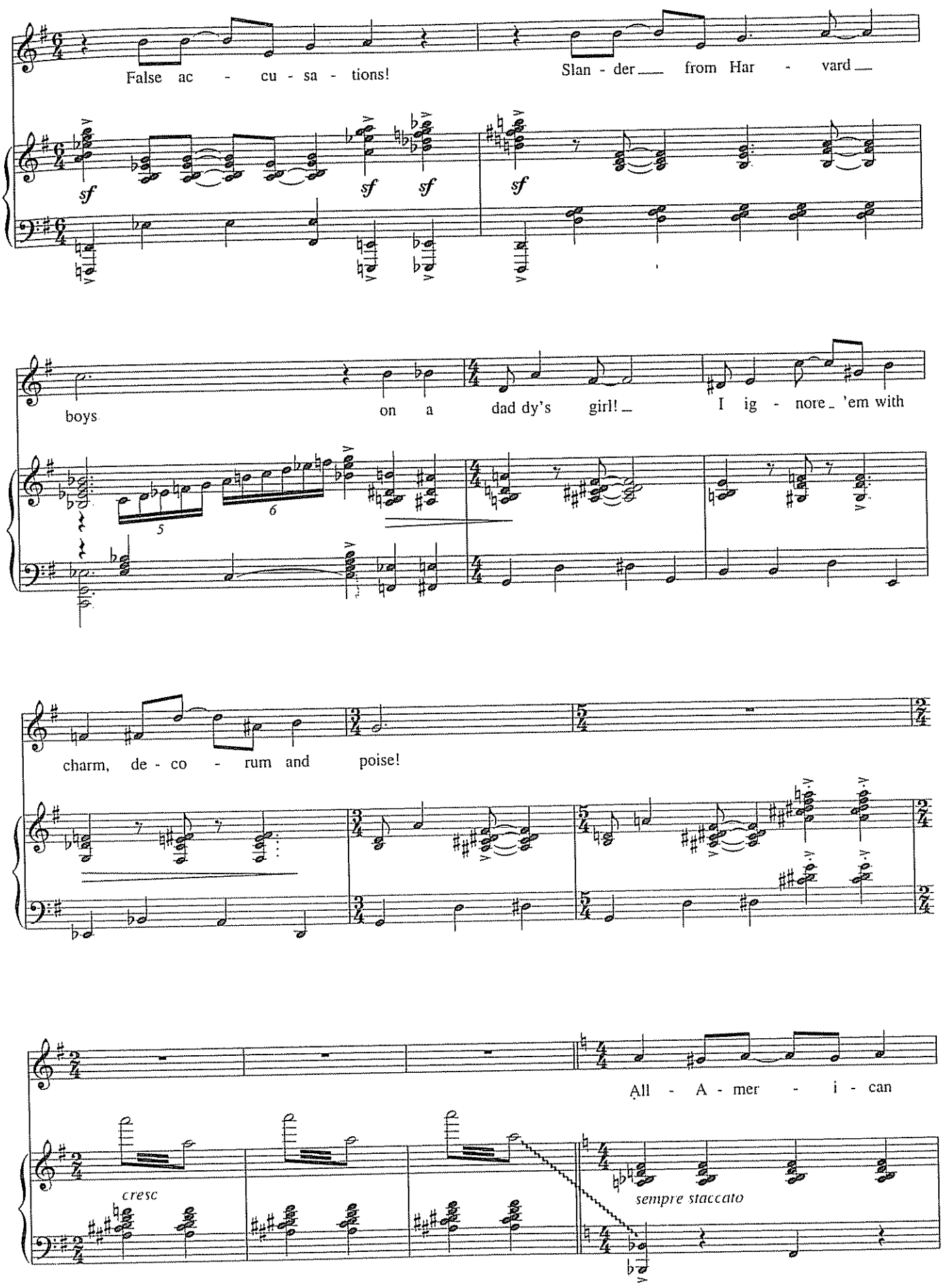
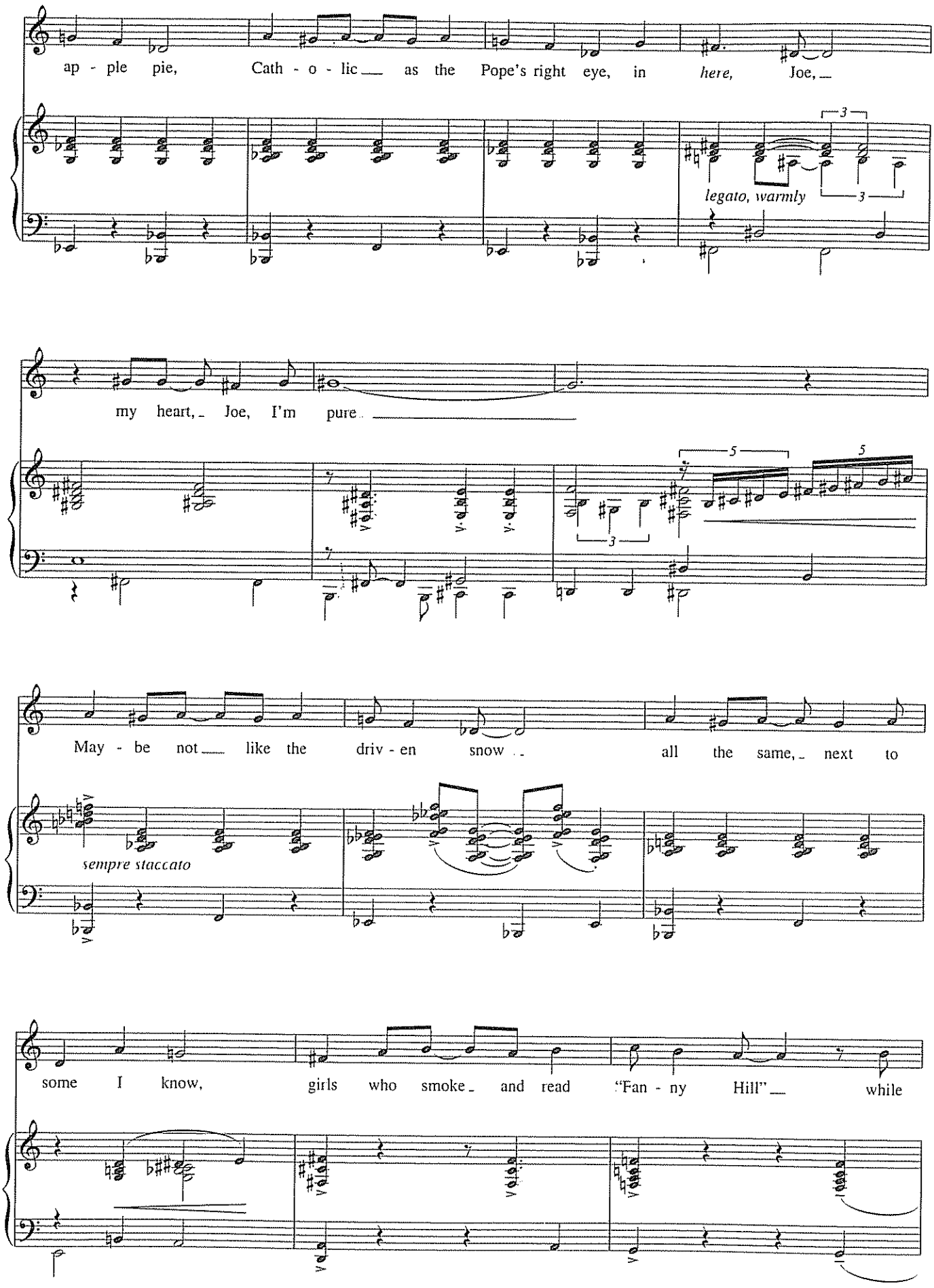

She and Dad - dy don't have "re - la - tions,"
sep -'rate rooms with dou - ble - locked
sub. mp
sempre staccato
doors
"S - E - X" for her and her eu - nuch
cresc.
Swung eighths
3
stopped at the Pu - nic Wars! I'm my dad-dy's girl!
mf
Chip off the old man's block! Yes, my dad - dy's girl!
sf

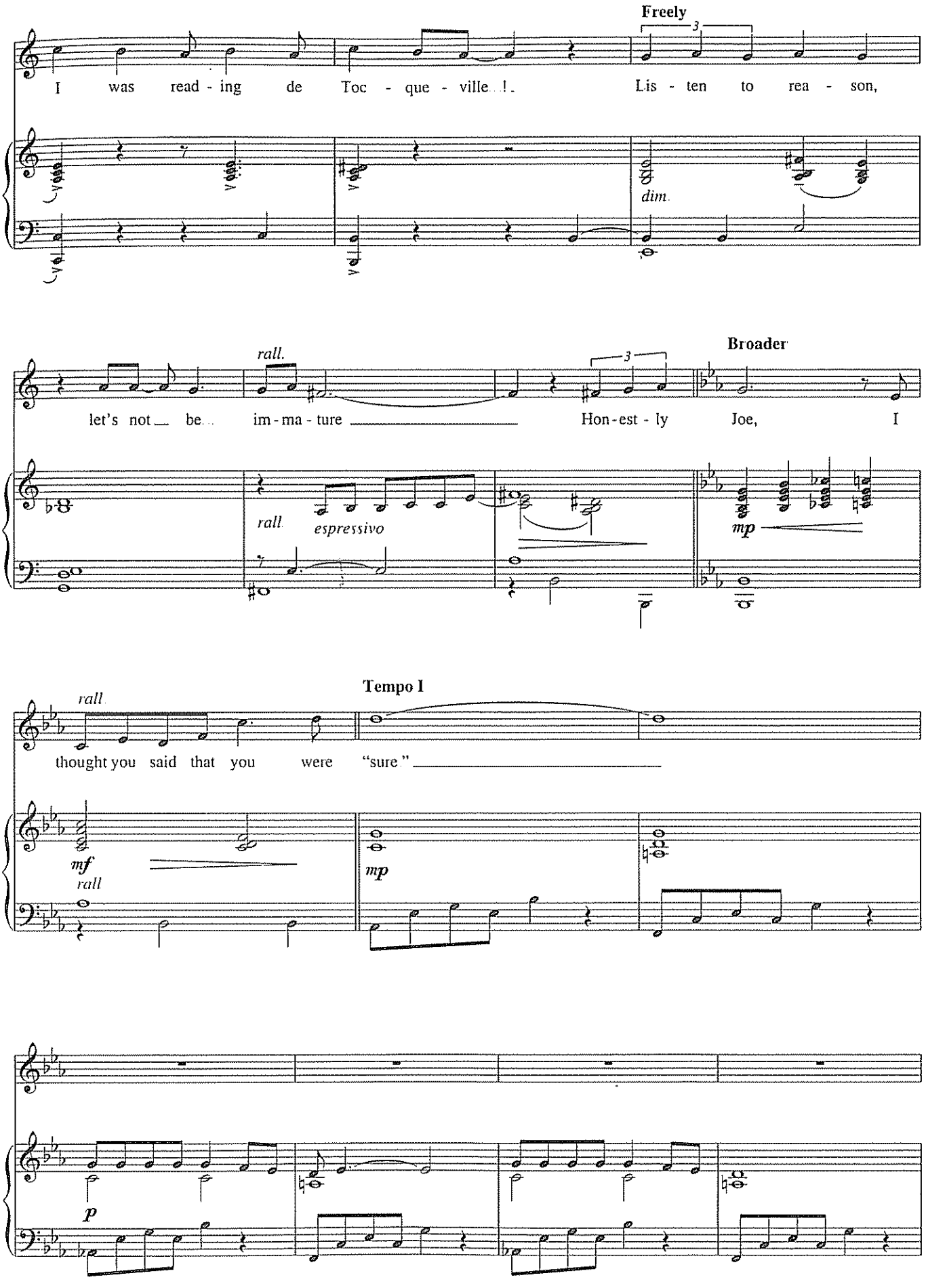

Prop - er and prim__ as Plym - outh Rock.
cresc.
"Take off__ that lip - stick!" "Wash off__ that per - fume!" "How dare_ you wear high_
heels!" As my dad-dy's girl,_ I'm im - pas - sioned by
5
6
Come prima
good old - fash - ioned i - deals!
dim.
mp

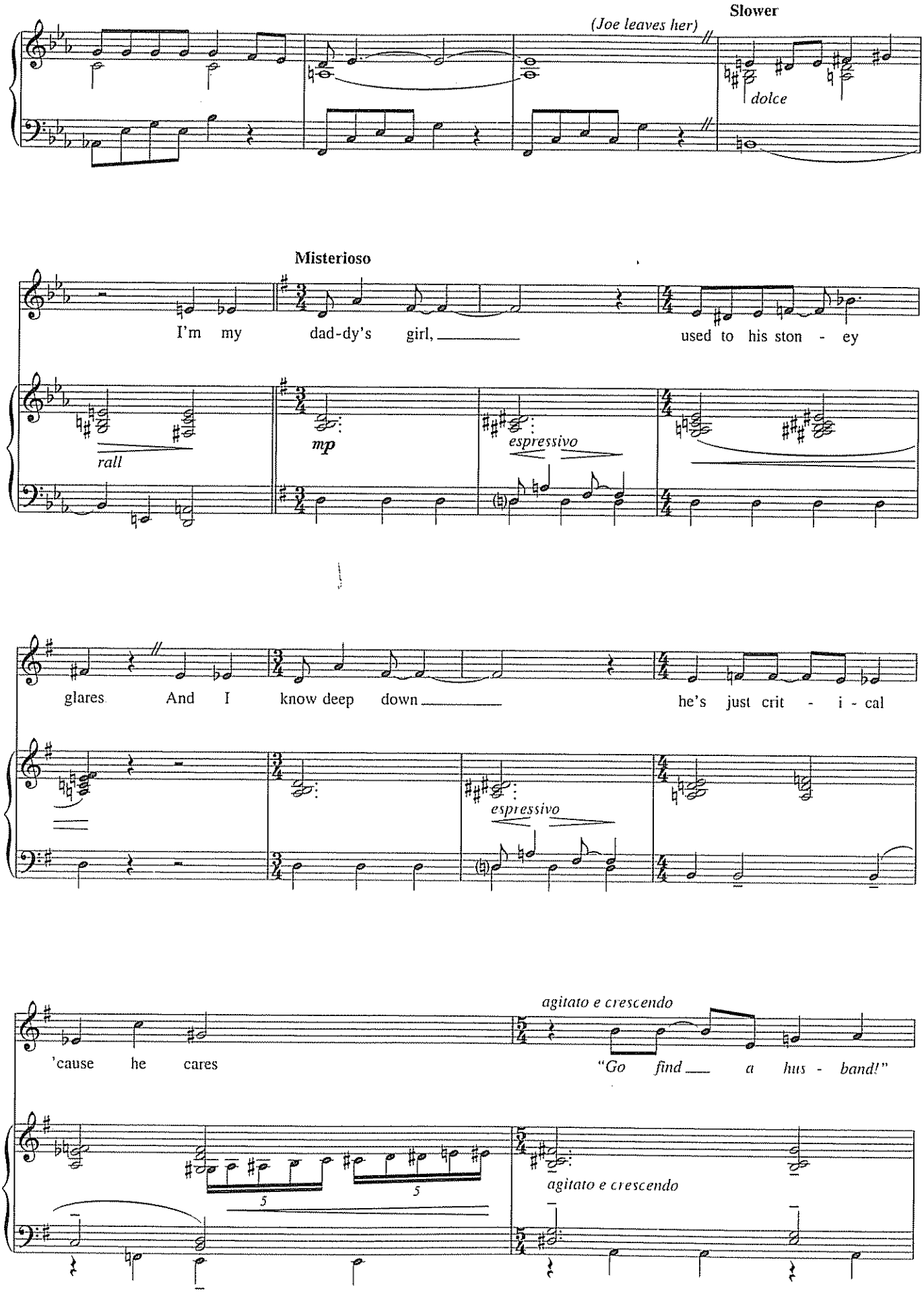

Moth - er has a yen for the spot - light
Dad - dy dis - ap-proves of the
stage.
"Nev - er get your name in the pa - pers
ex -
cept for the nup - ti - al
page."
"Mod - u - late your voice to a
sub. mp
sempre staccato
whis - per."
"Al-ways hide your sex - u - al side."

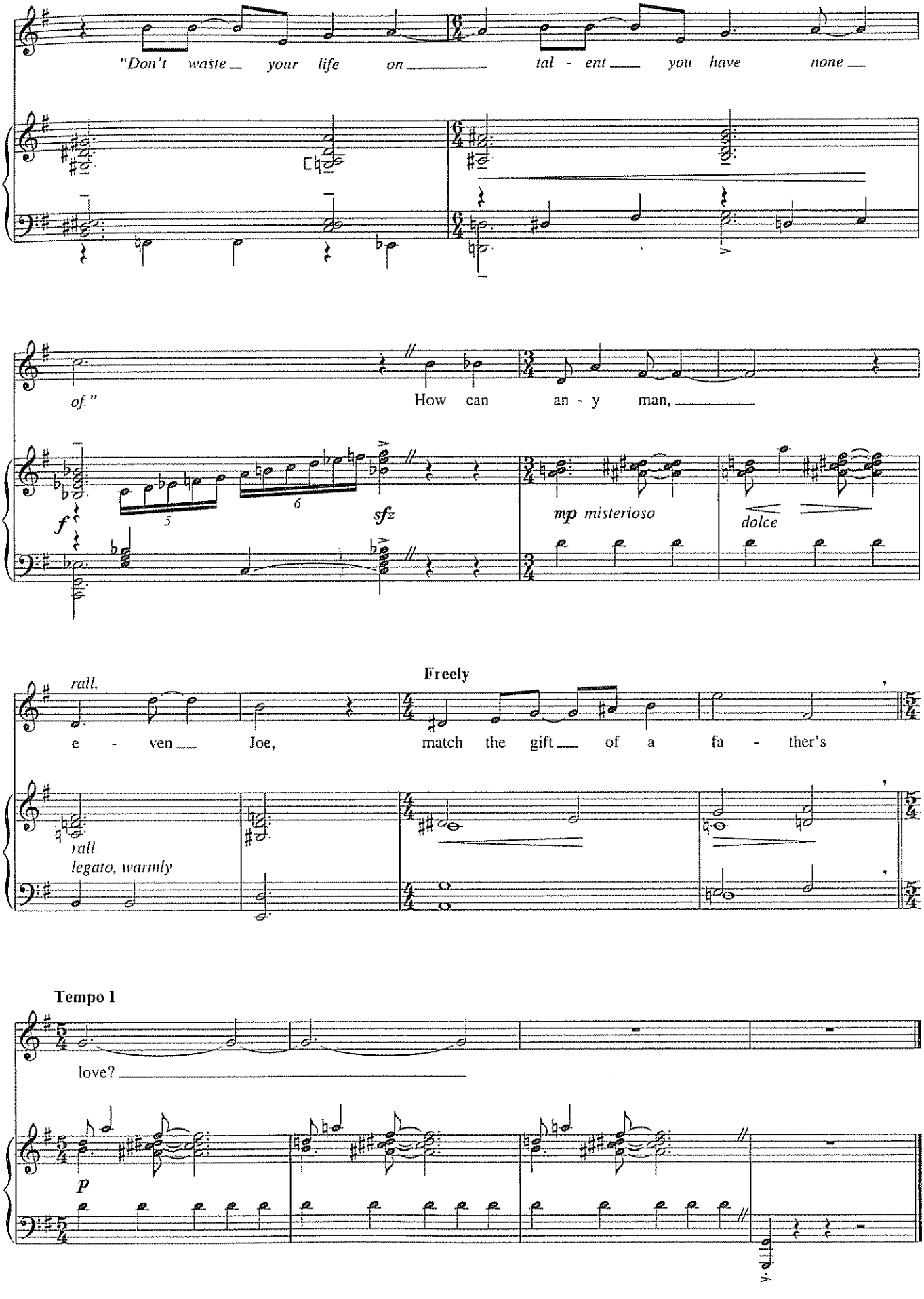

As for get - ting drunk in that frat - house
3
Fa - ther O' - Han - lon
cresc.
Swung eighths
lied! I'm my dad-dy's girl!
Vir - gin - al as a
mf
saint! That's my dad - dy's girl!
sf
Mod - el of ut - ter self - re - straint!
In - sin - u - a - tions!


False ac - cu - sa - tions!
Slan - der from Har - vard
sf
sf
sf
sf
boys
on a
dad dy's girl!
I ig - nore 'em with
5
6
charm, de - co - rum and poise!
All - A - mer - i - can
cresc
sempre staccato


ap - ple pie, Cath - o - lic as the Pope's right eye, in here, Joe,
legato, warmly
my heart, Joe, I'm pure
May - be not like the driv - en snow all the same, next to
sempre staccato
some I know, girls who smoke and read "Fan - ny Hill" while


Freely
I was read - ing de Toc - que - ville ! Lis - ten to rea - son,
dim.
rall.
let's not be im - ma - ture Hon - est - ly Joe, I
Broader
rall
espressivo
mp
rall
Tempo I
thought you said that you were "sure"
mf
rall
mp
p

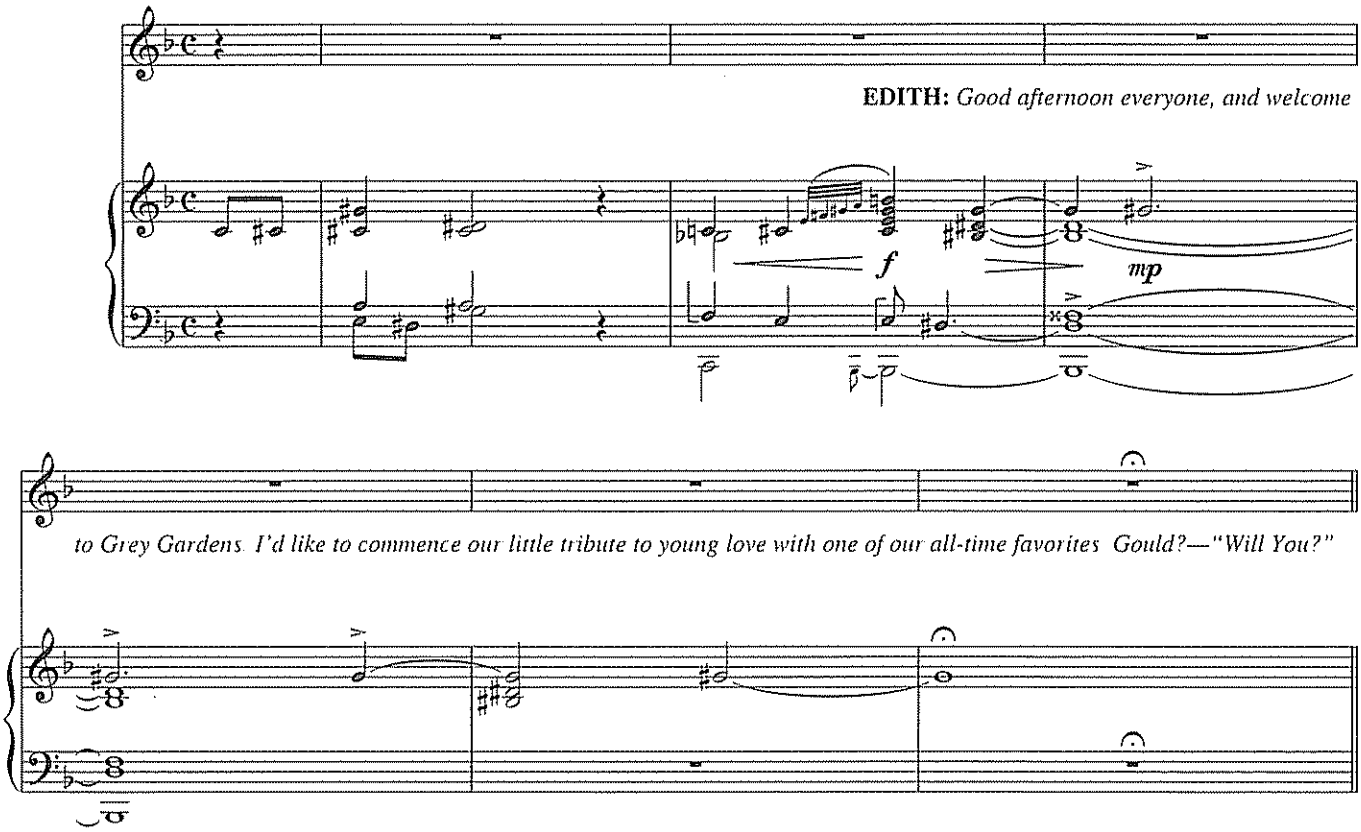

Slower
(Joe leaves her)
dolce
Misterioso
I'm my dad-dy's girl, used to his ston - ey
rall
mp
espressivo
glares And I know deep down he's just crit - i - cal
espressivo
agitato e crescendo
'cause he cares "Go find a hus - band!"
5
5
agitato e crescendo


"Don't waste your life on tal - ent you have none
of"
How can an - y man,
f
5
6
sfz
mp misterioso
dolce
rall.
Freely
e - ven Joe, match the gift of a fa - ther's
rall
legato, warmly
Tempo I
love?
p

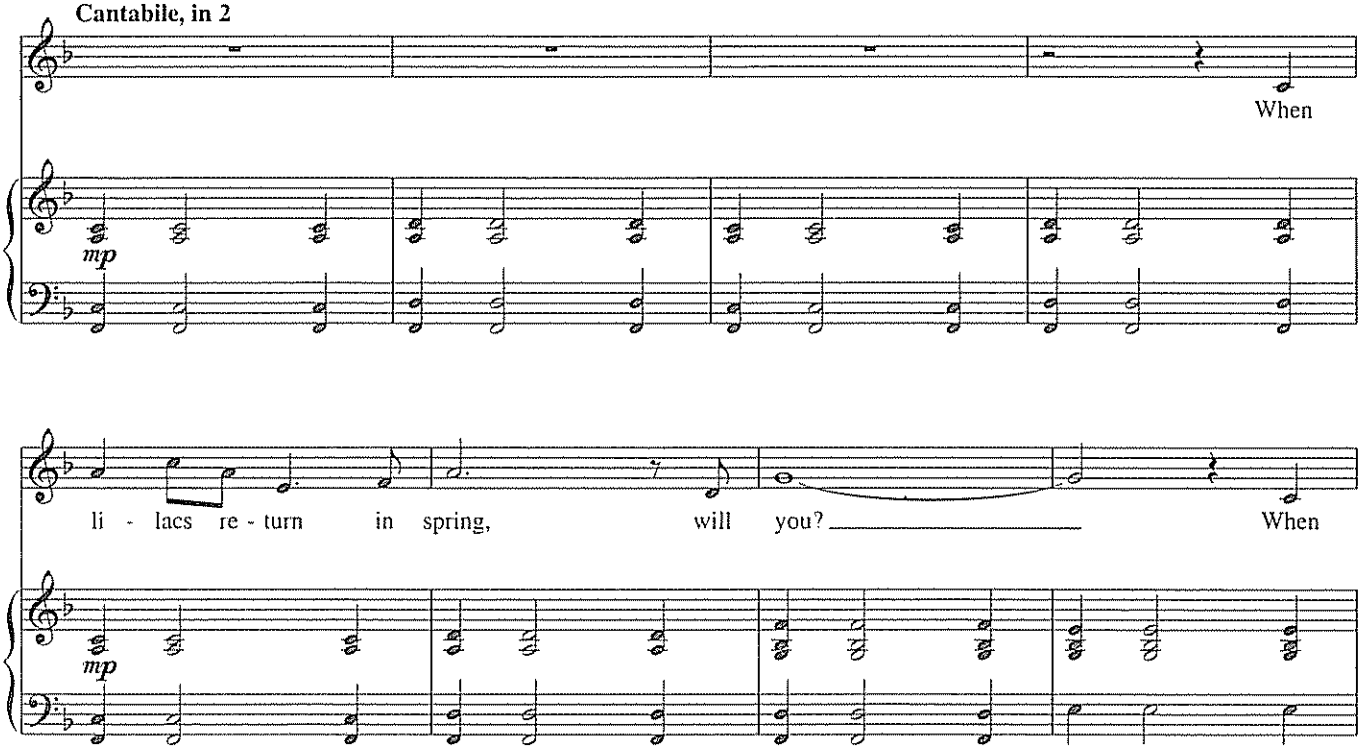
WILL YOU?
from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Slowly, in 4



Cantabile, in 2



If the dialogue is omitted at the beginning, the song may be started at the Cantabile tempo "Gould" is a reference to a musician.

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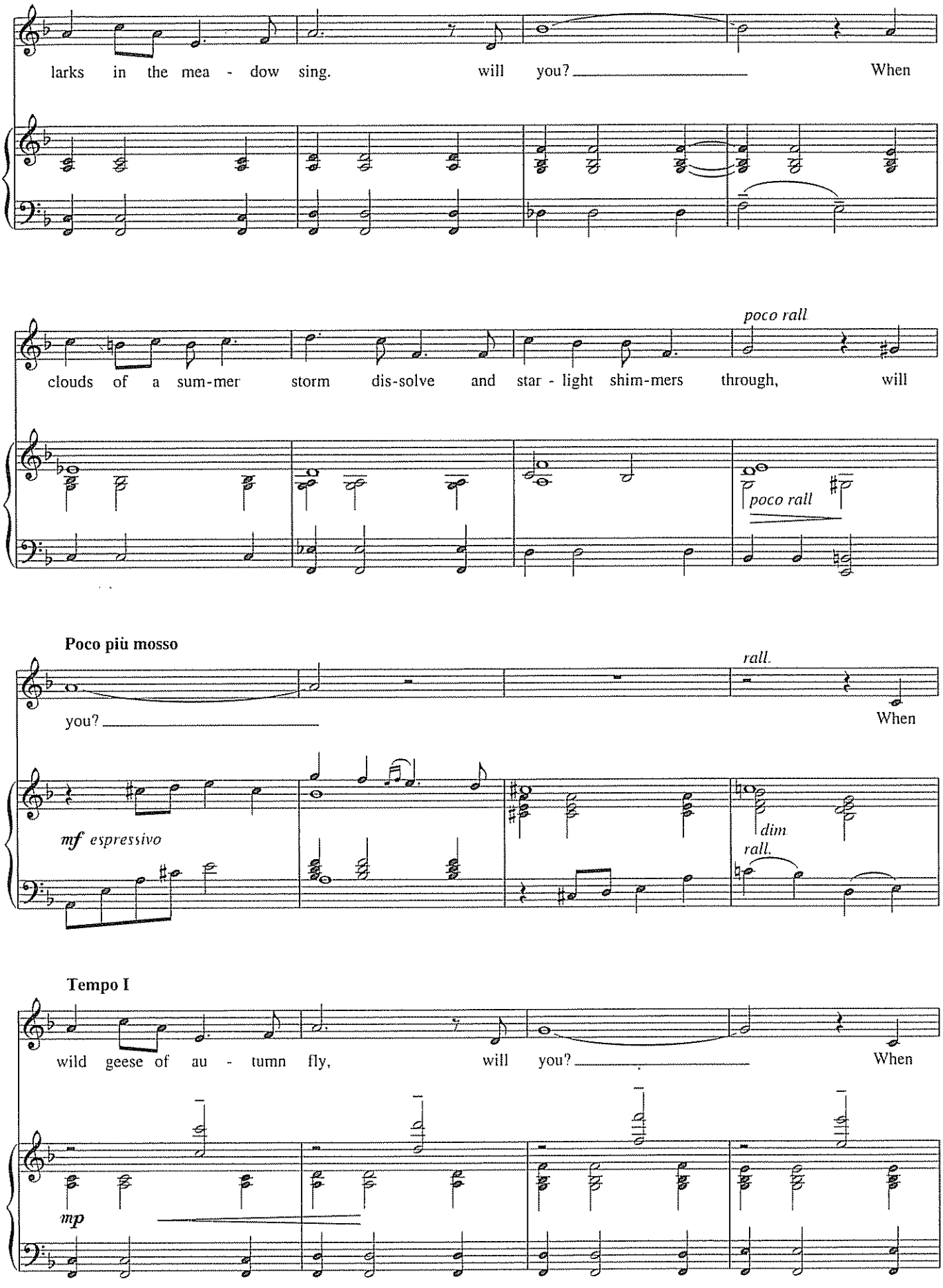
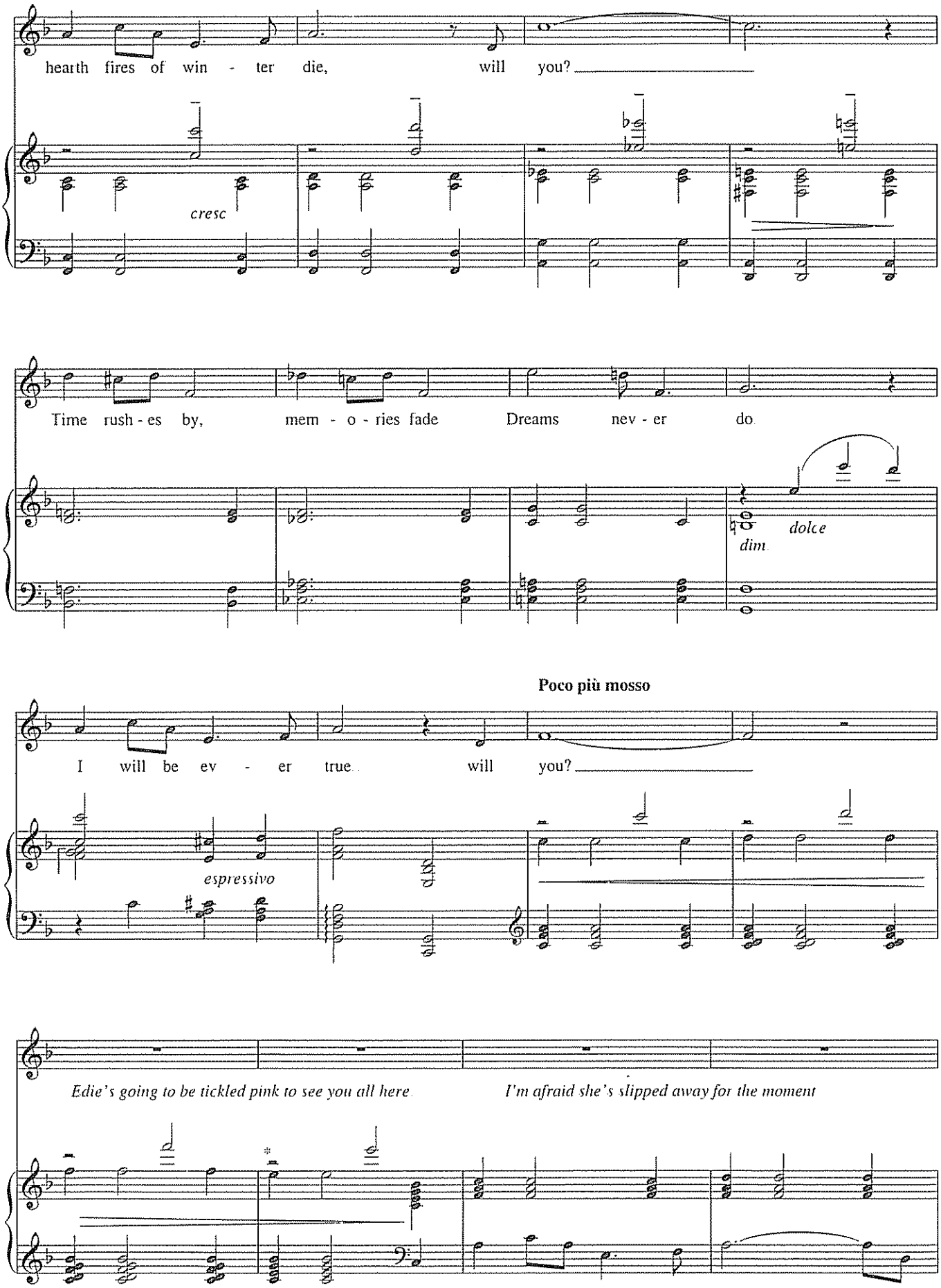
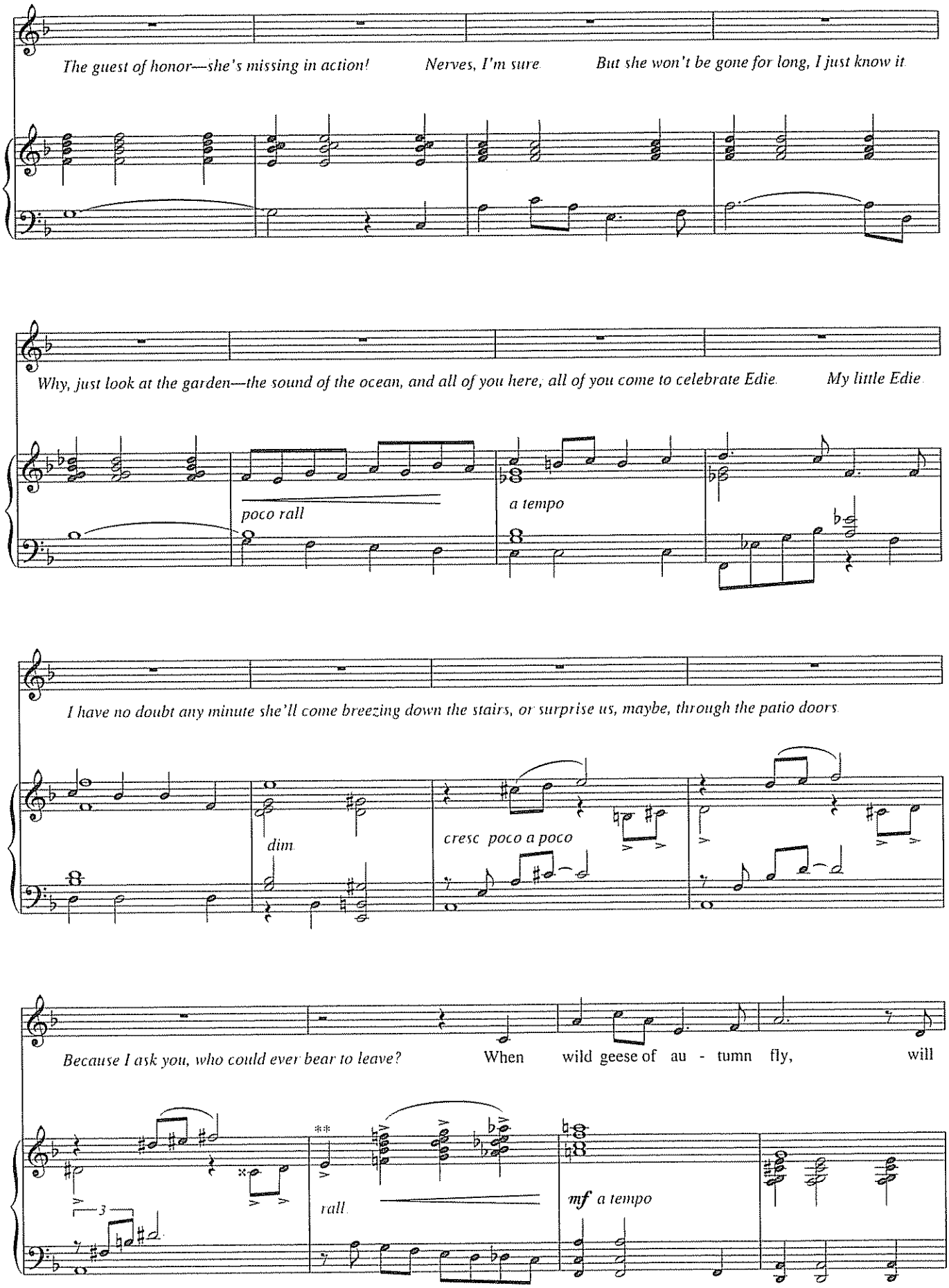
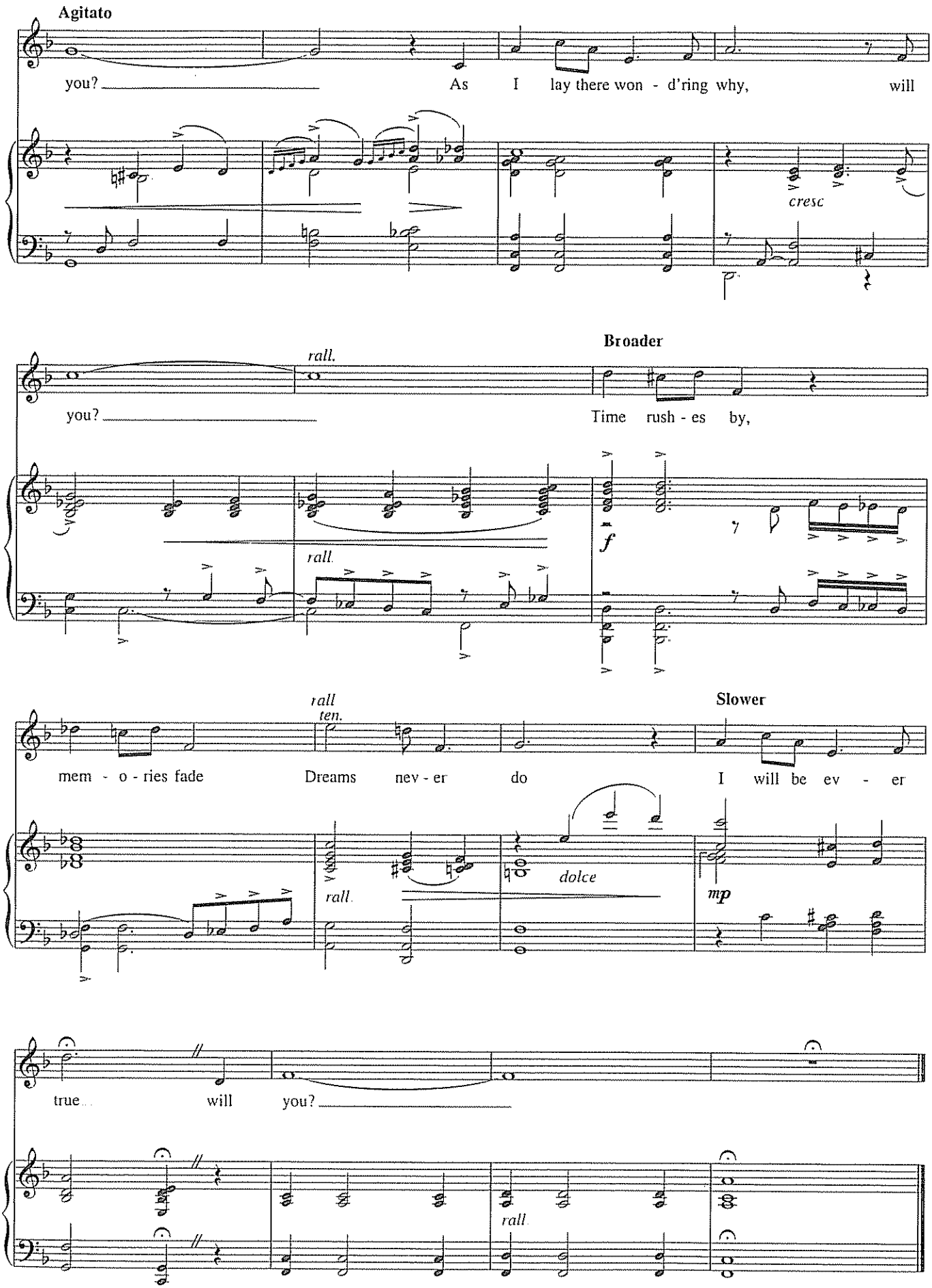

larks in the mea - dow sing. will you? When
poco rall
clouds of a sum-mer storm dis-solve and star - light shim-mers through, will
poco rall
Poco più mosso
rall.
you? When
mf espressivo
dim
rall.
Tempo I
wild geese of au - tumn fly, will you? When
mp



* *If the dialogue is omitted. a possible cut may be made from * to ***


The guest of honor—she's missing in action!
Nerves, I'm sure.
But she won't be gone for long, I just know it.
Why, just look at the garden—the sound of the ocean, and all of you here, all of you come to celebrate Edie.
My little Edie.
poco rall
a tempo
I have no doubt any minute she'll come breezing down the stairs, or surprise us, maybe, through the patio doors.
dim.
cresc. poco a poco
Because I ask you, who could ever bear to leave?
When wild geese of au - tumn fly, will
rall.
mf a tempo

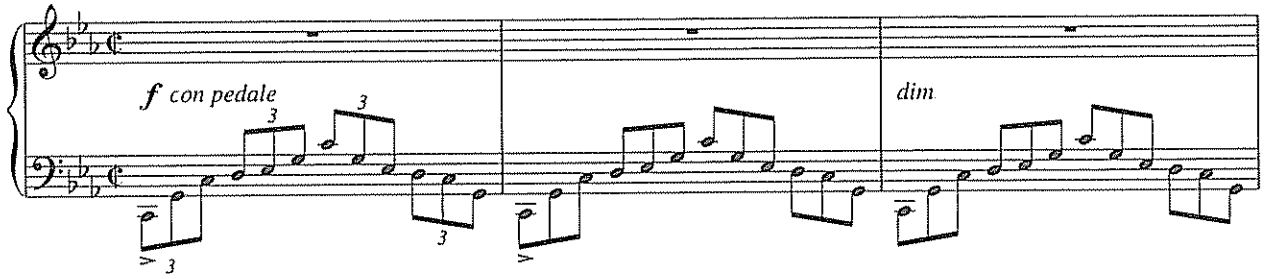

Agitato
you?
As I lay there won - d'ring why, will
cresc
Broader
rall.
you?
Time rush - es by,
f
rall.
rall
ten.
Slower
mem - o - ries fade
Dreams nev - er do
I will be ev - er
dolce
mp
rall.
true
will
you?
rall.

AROUND THE WORLD

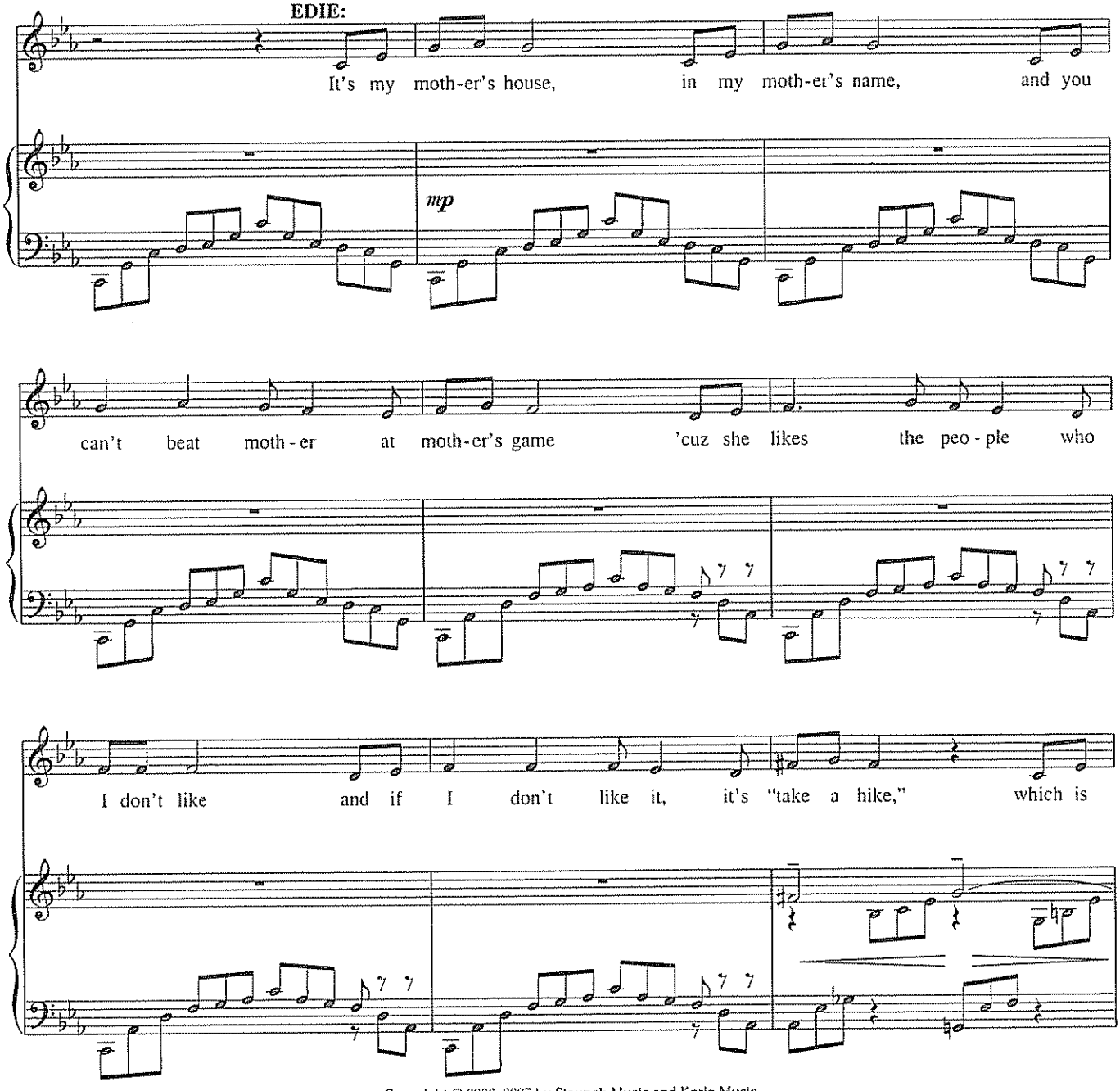
from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Furioso



EDIE:



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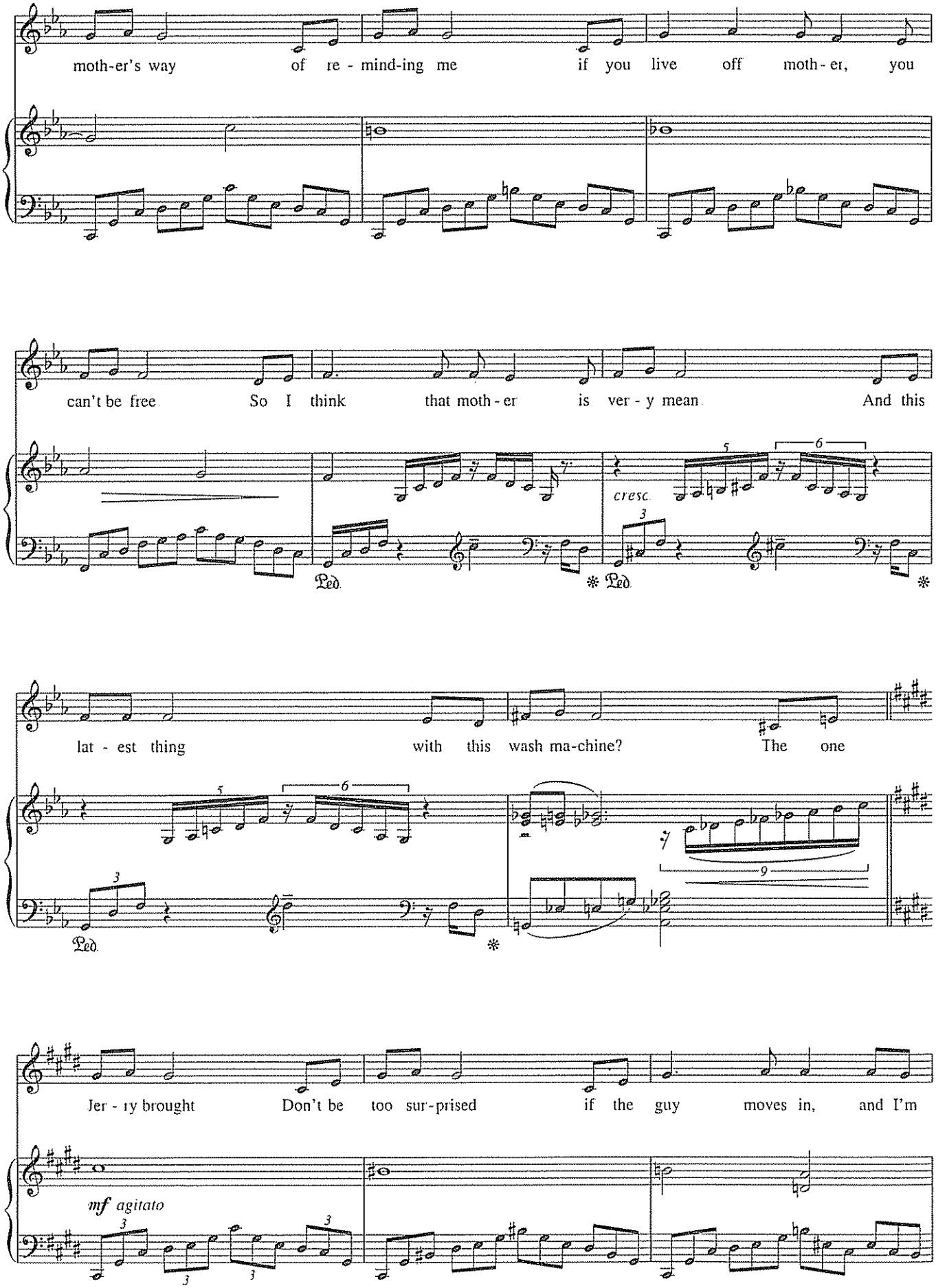
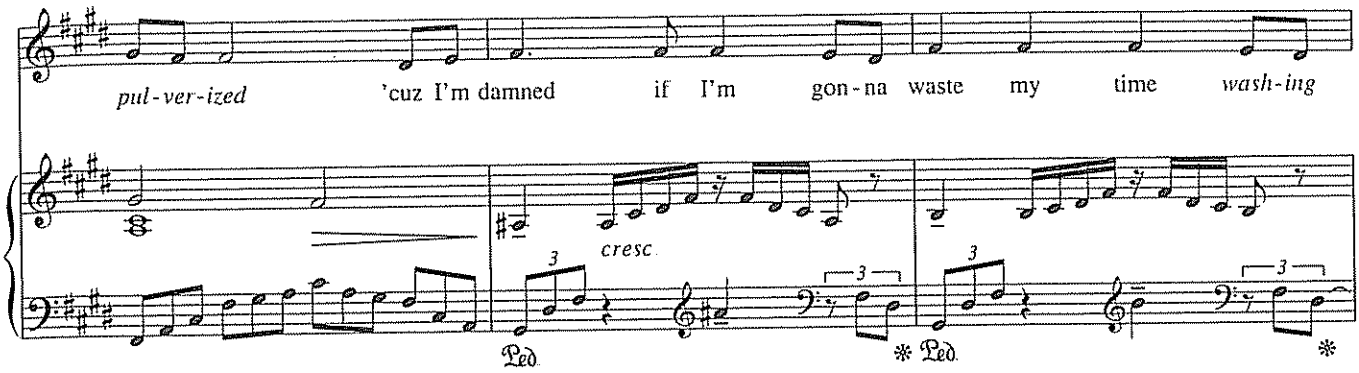
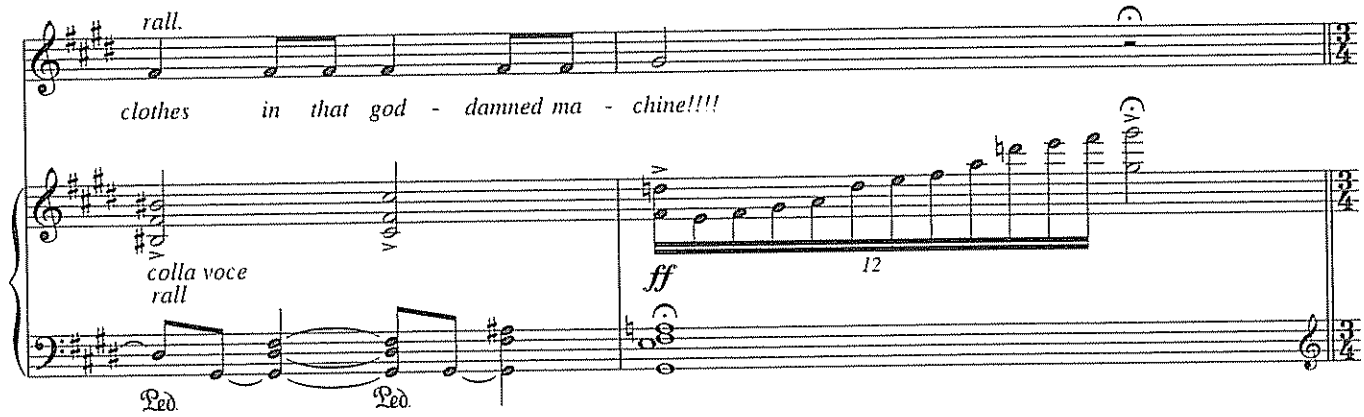
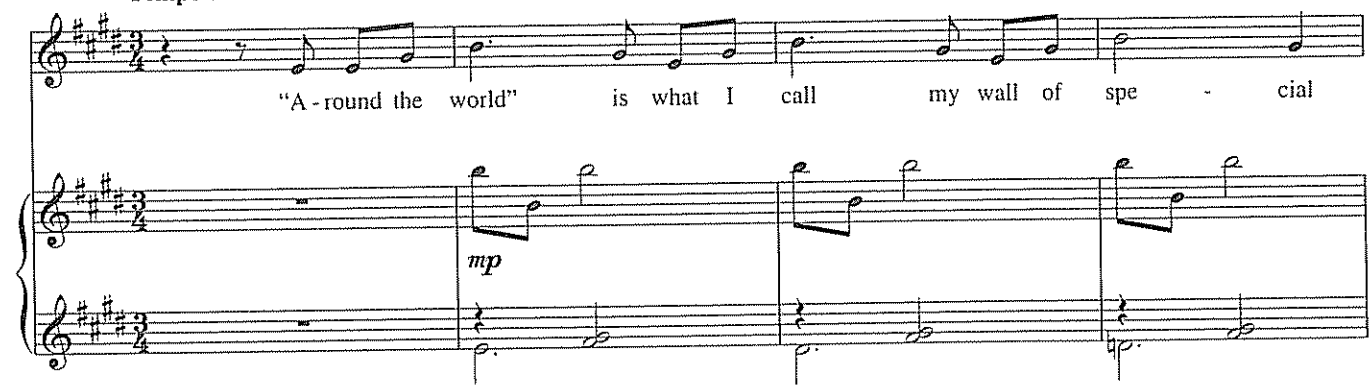
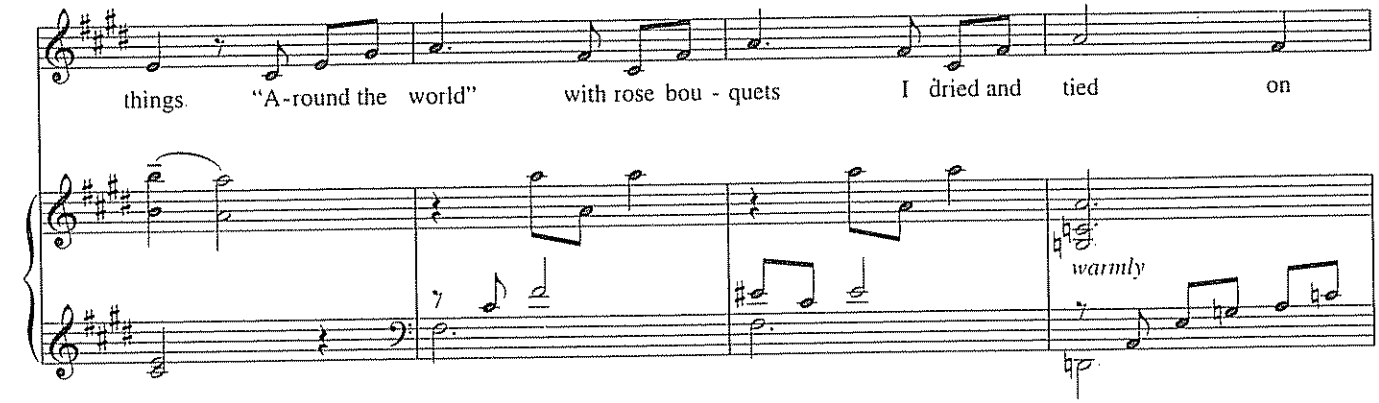

moth-er's way of re - mind-ing me if you live off moth - er, you
can't be free. So I think that moth - er is ver - y mean. And this
cresc.
Ped.
lat - est thing with this wash ma-chine? The one
Jer - ry brought Don't be too sur-prised if the guy moves in, and I'm
mf agitato

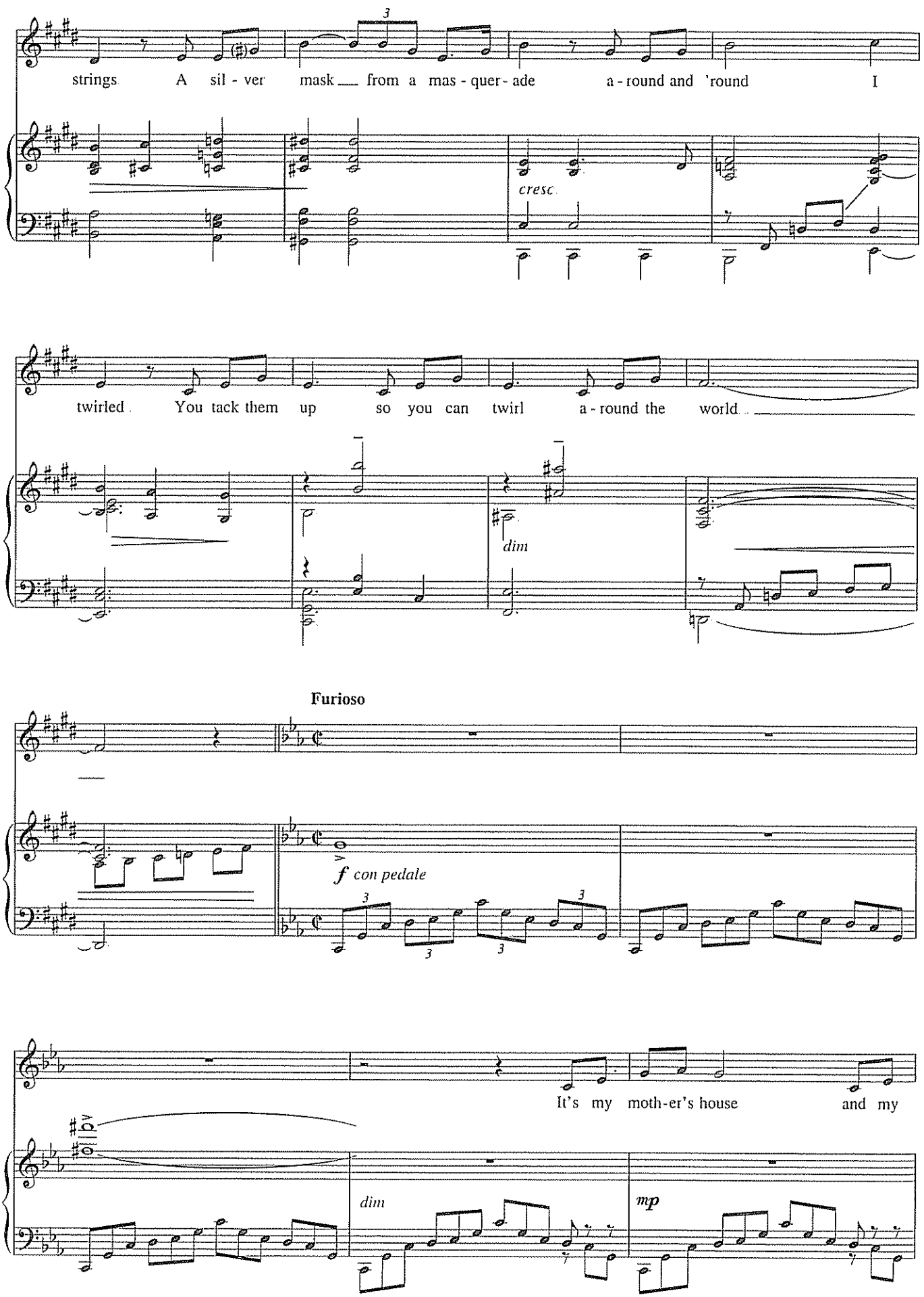


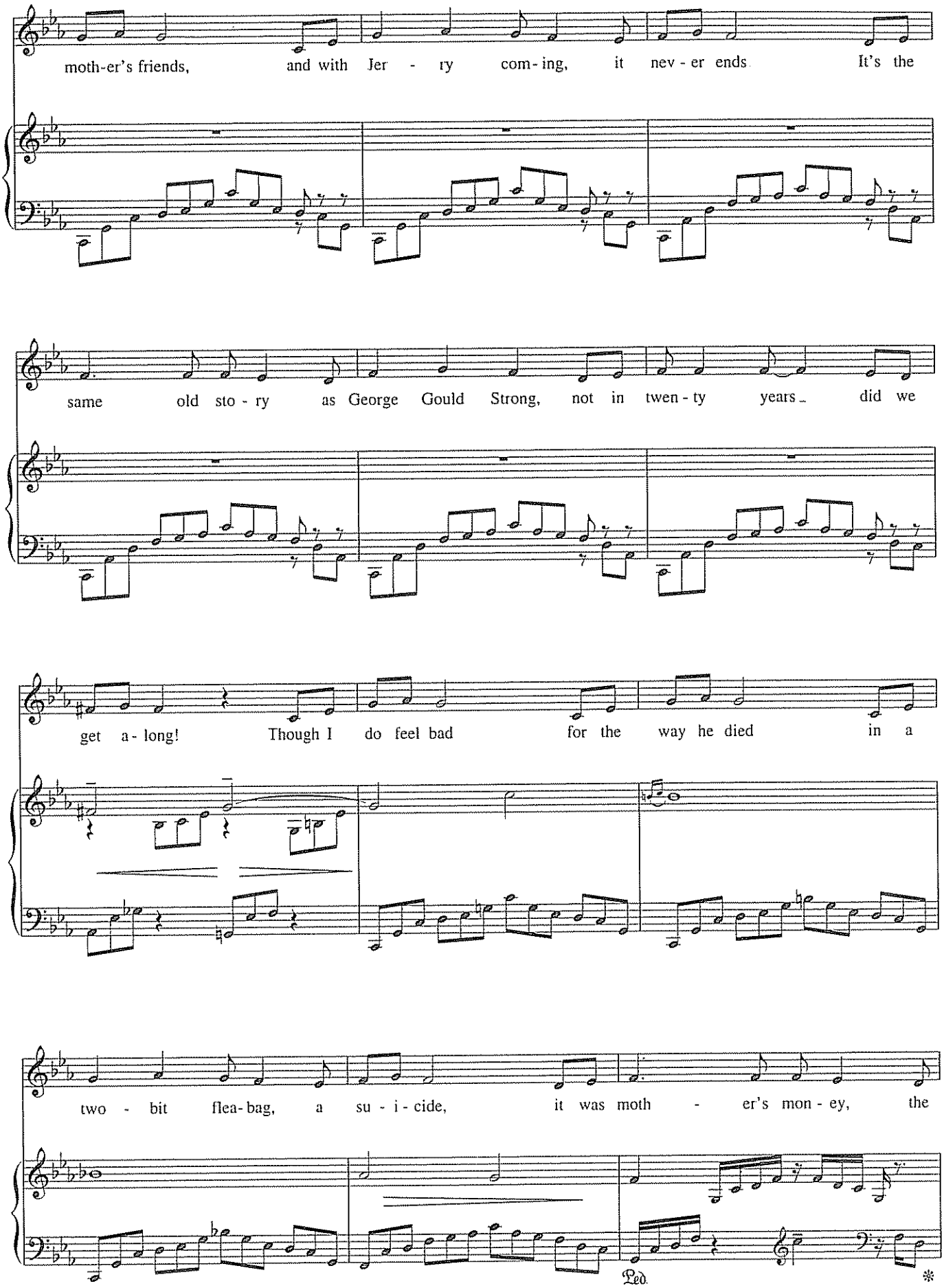


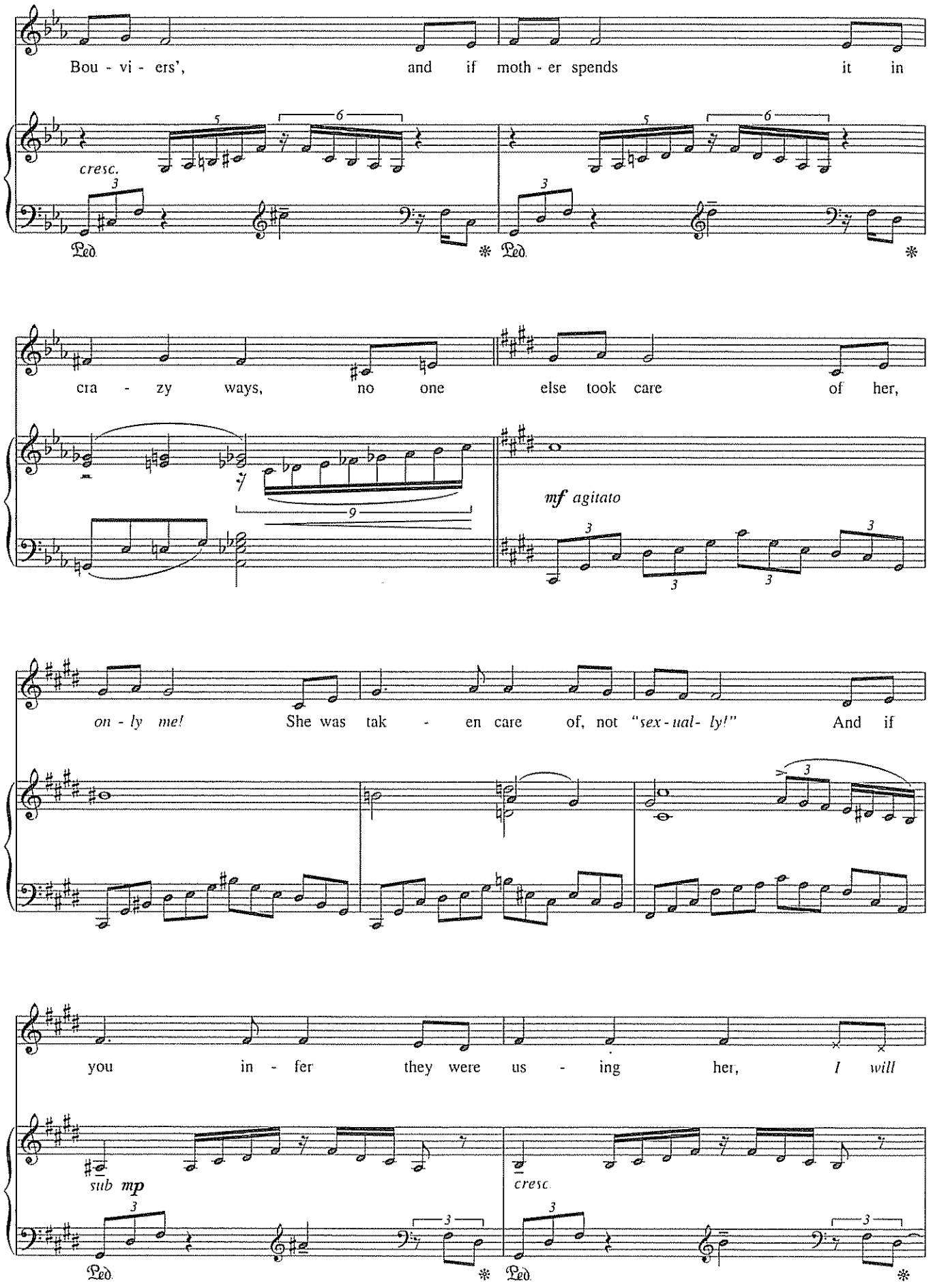
Tempo di Music Box



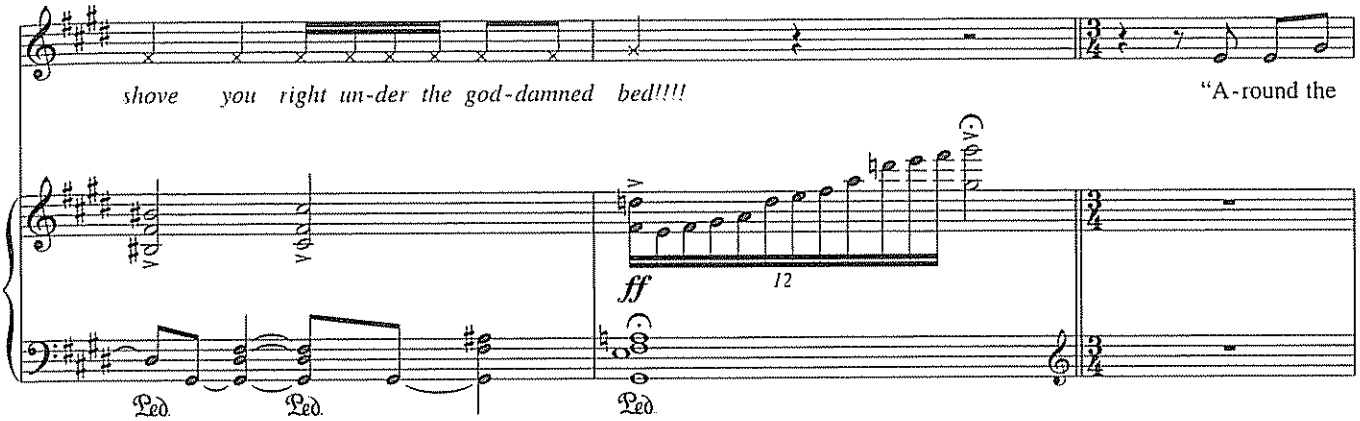


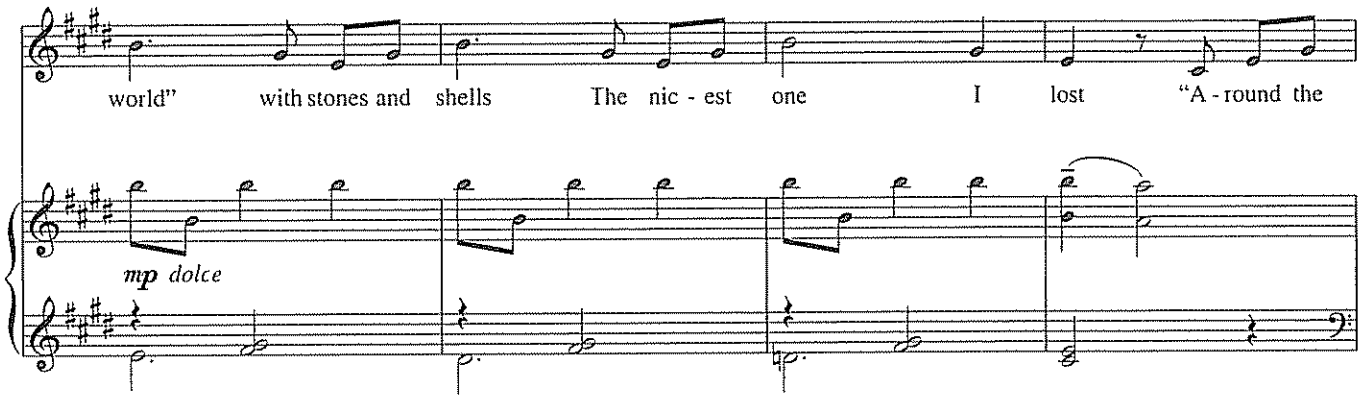

strings A sil - ver mask from a mas - quer - ade a - round and 'round I
cresc.
twirled. You tack them up so you can twirl a - round the world.
dim
Furioso
f con pedale
It's my moth-er's house and my
dim
mp

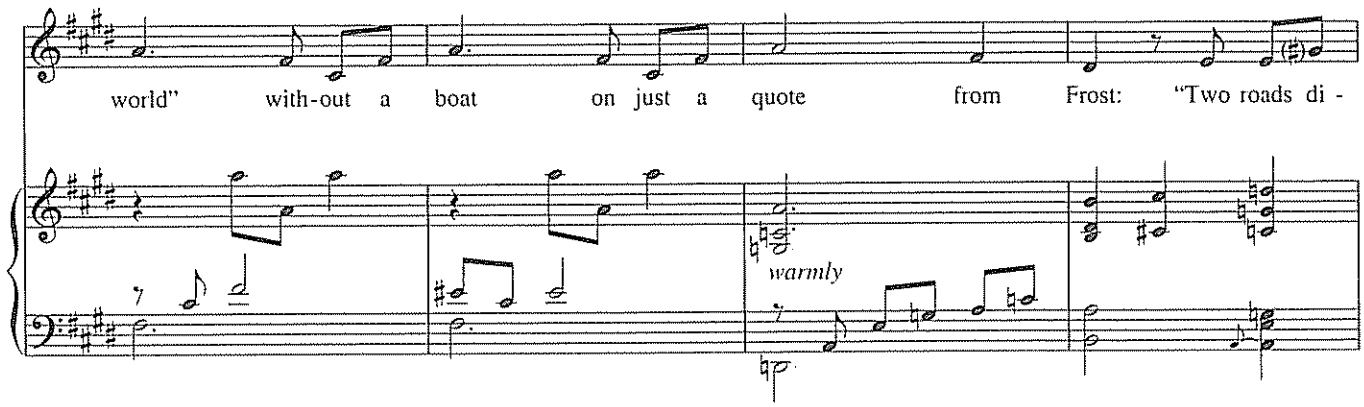

moth-er's friends, and with Jer - ry com-ing, it nev - er ends It's the
same old sto - ry as George Gould Strong, not in twen - ty years did we
get a - long! Though I do feel bad for the way he died in a
two - bit flea-bag, a su - i - cide, it was moth - er's mon - ey, the
Ped.
*

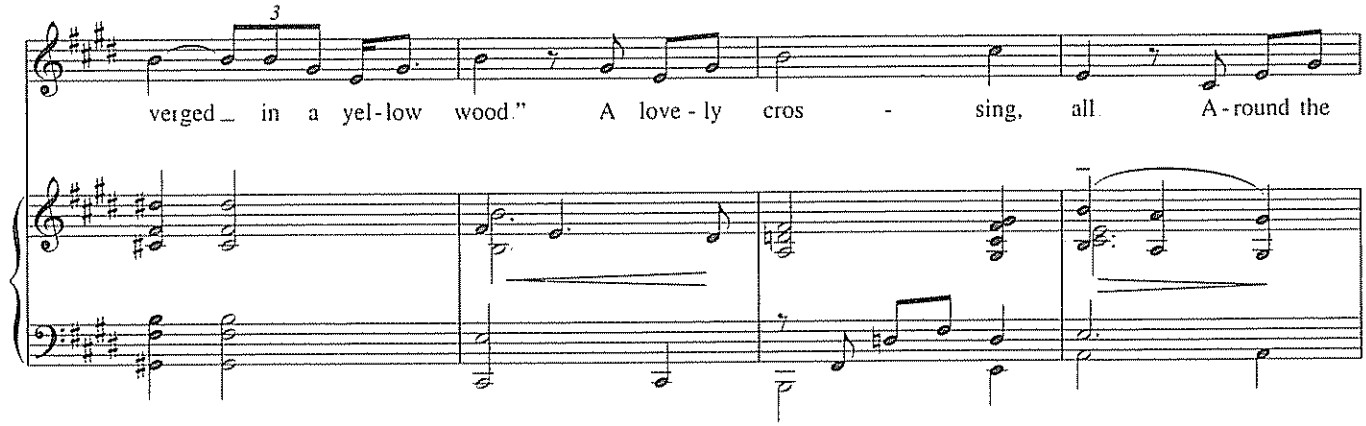

Bou - vi - ers', and if moth - er spends it in
cresc.
Ped.
cra - zy ways, no one else took care of her,
mf agitato
on - ly me! She was tak - en care of, not "sex - ual - ly!" And if
you in - fer they were us - ing her, I will
sub mp
cresc.
Ped.

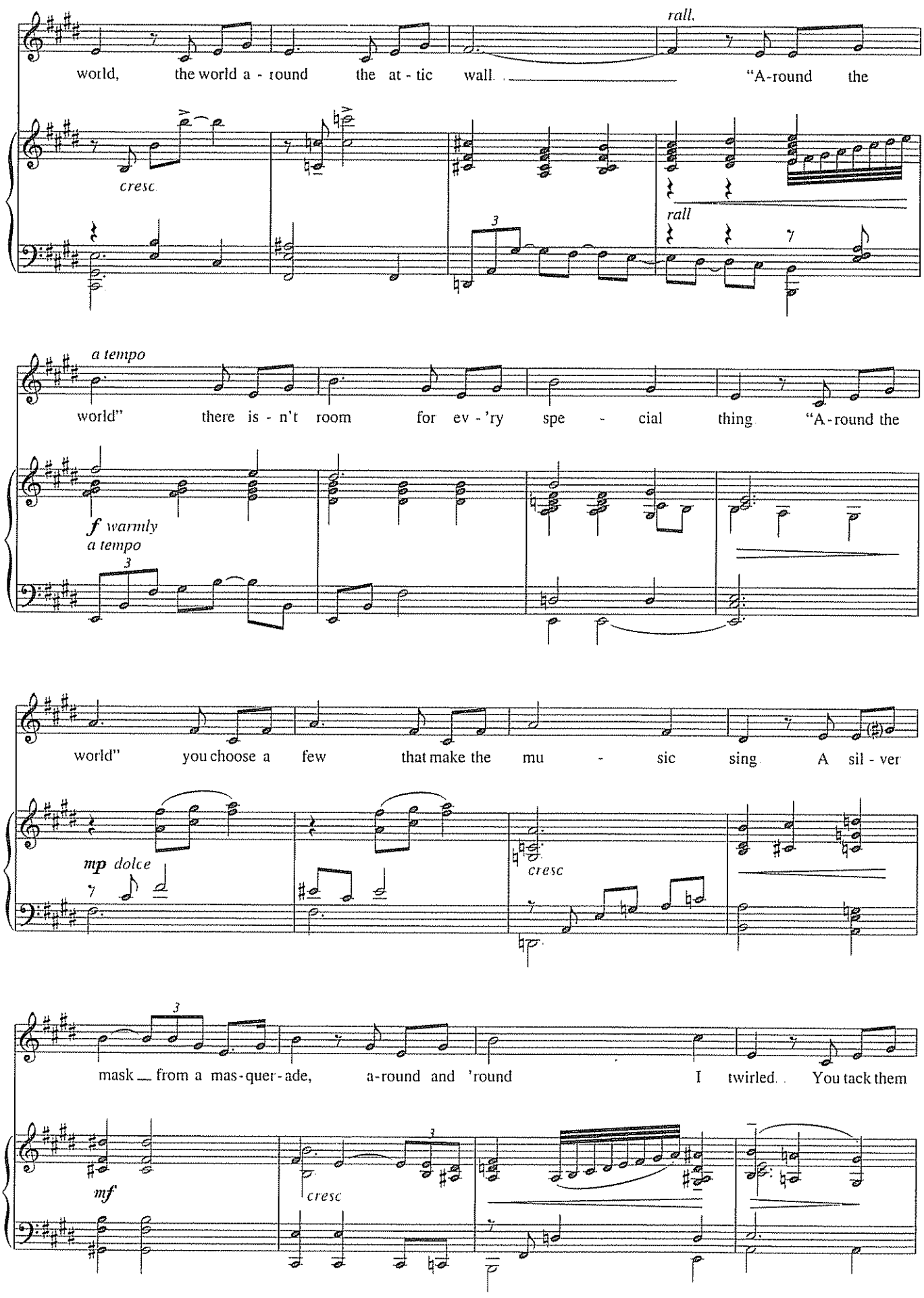
Tempo di Music Box

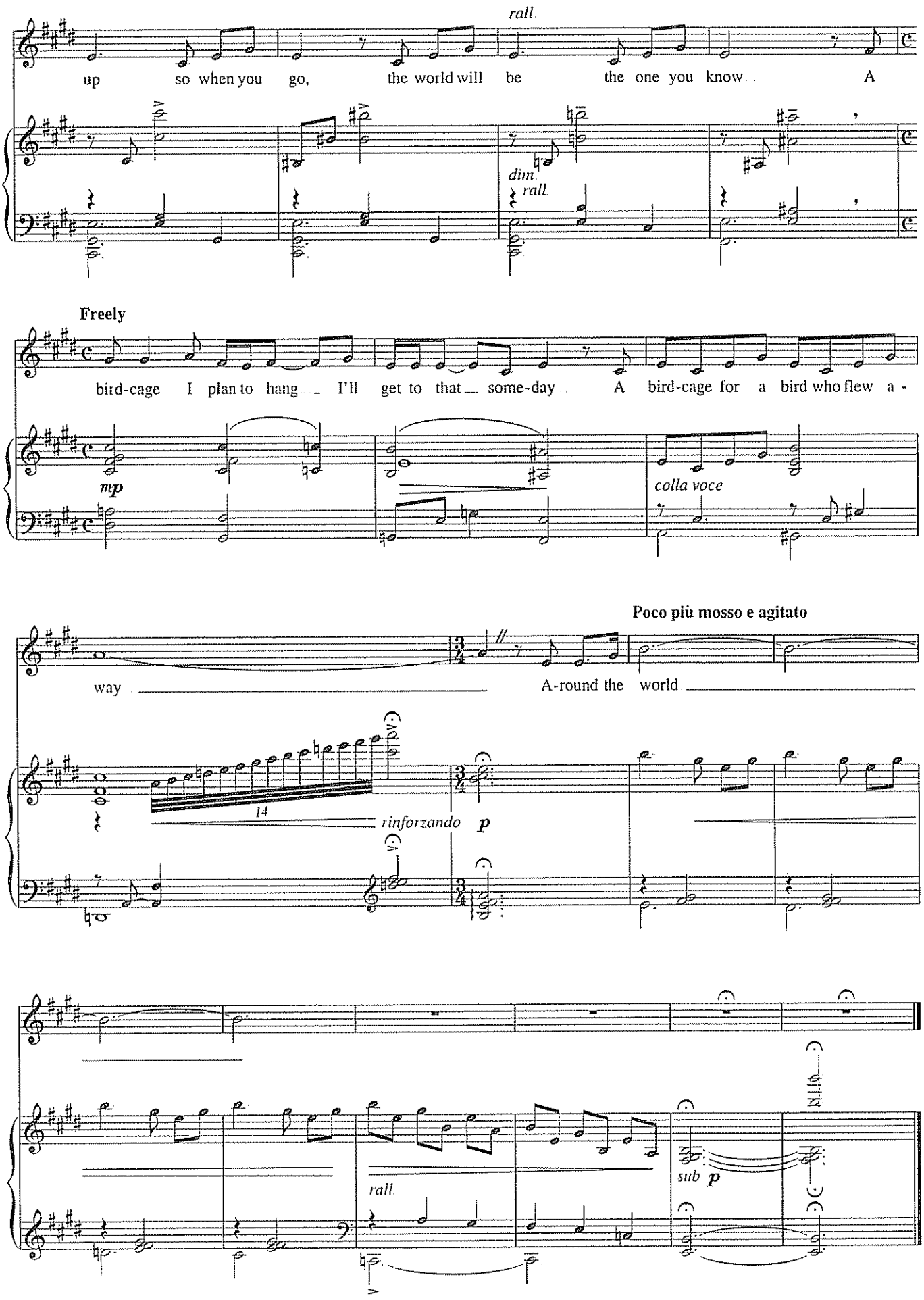








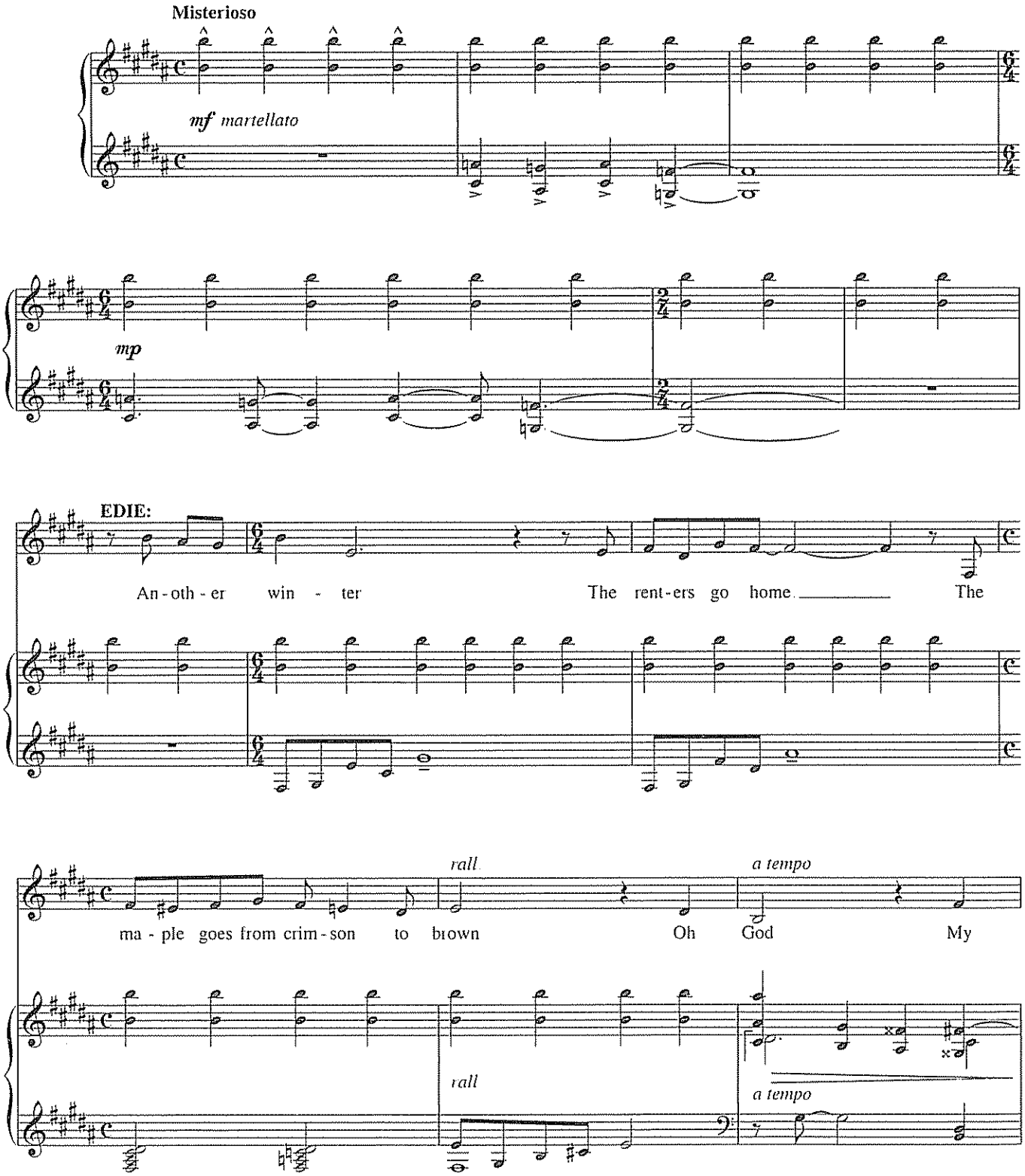

rall.
world, the world a - round the at - tic wall. "A-round the
cresc.
rall
a tempo
world" there is - n't room for ev - 'ry spe - cial thing "A-round the
f warmly
a tempo
world" you choose a few that make the mu - sic sing A sil - ver
mp dolce
cresc
mask from a mas-quer-ade, a-round and 'round I twirled. You tack them
mf
cresc


rall.
up so when you go, the world will be the one you know A
dim.
rall
Freely
bird-cage I plan to hang I'll get to that some-day A bird-cage for a bird who flew a -
mp
colla voce
Poco più mosso e agitato
way A-round the world
14
rinforzando
p
rall.
sub p

ANOTHER WINTER IN A SUMMER TOWN

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE



Brief sections of the song are a duet for Edie and Edith. edited here as a solo for Edie.

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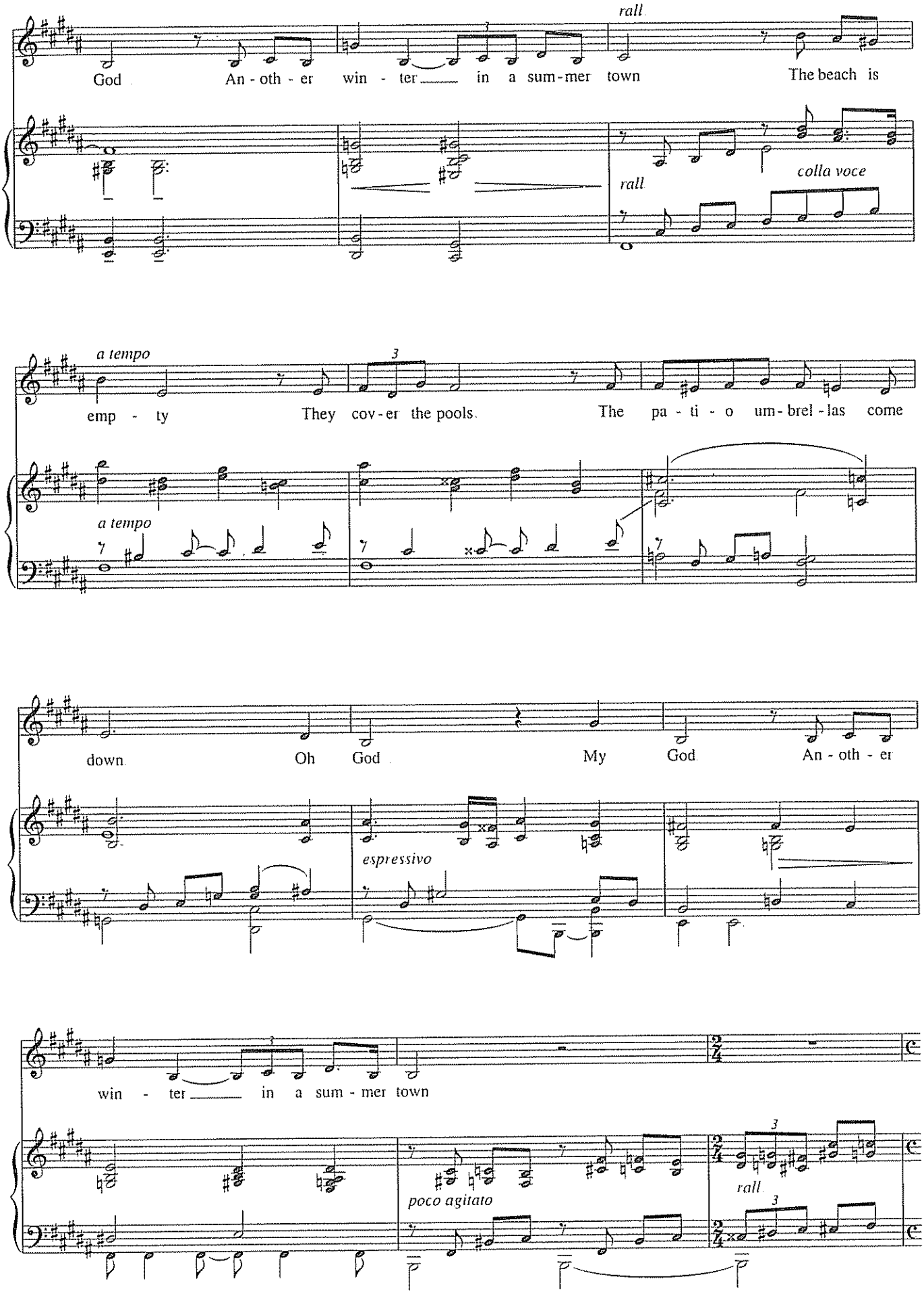
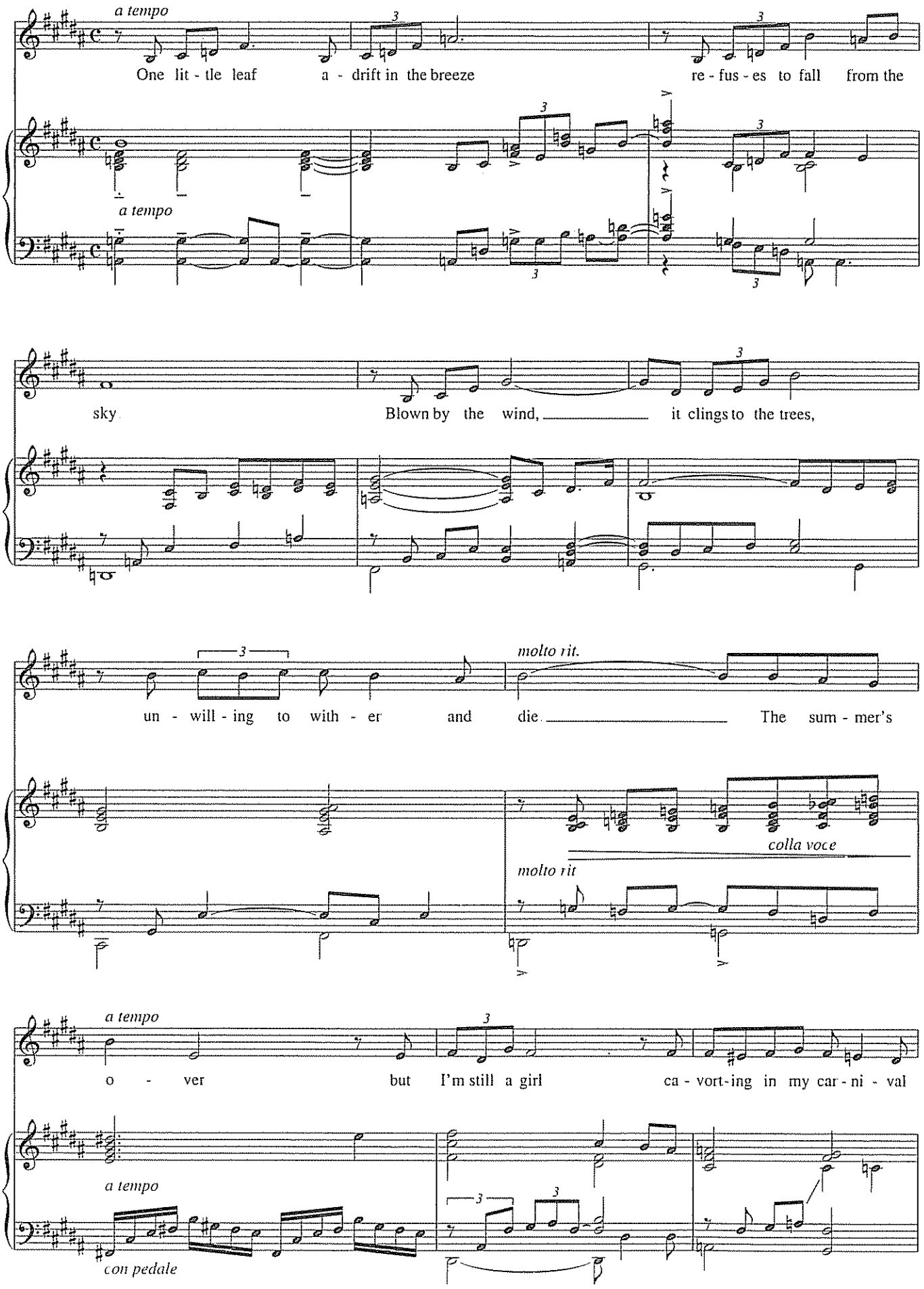
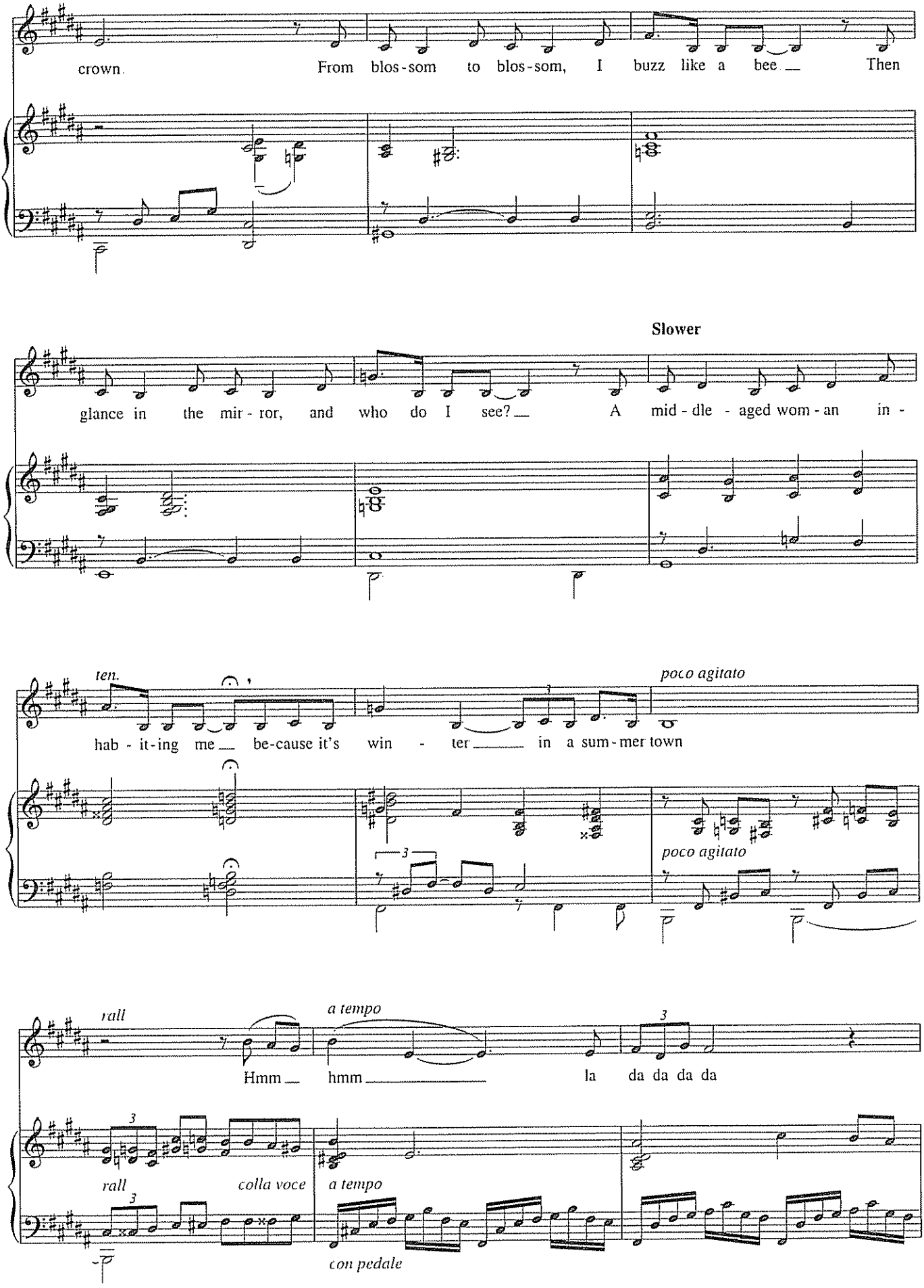
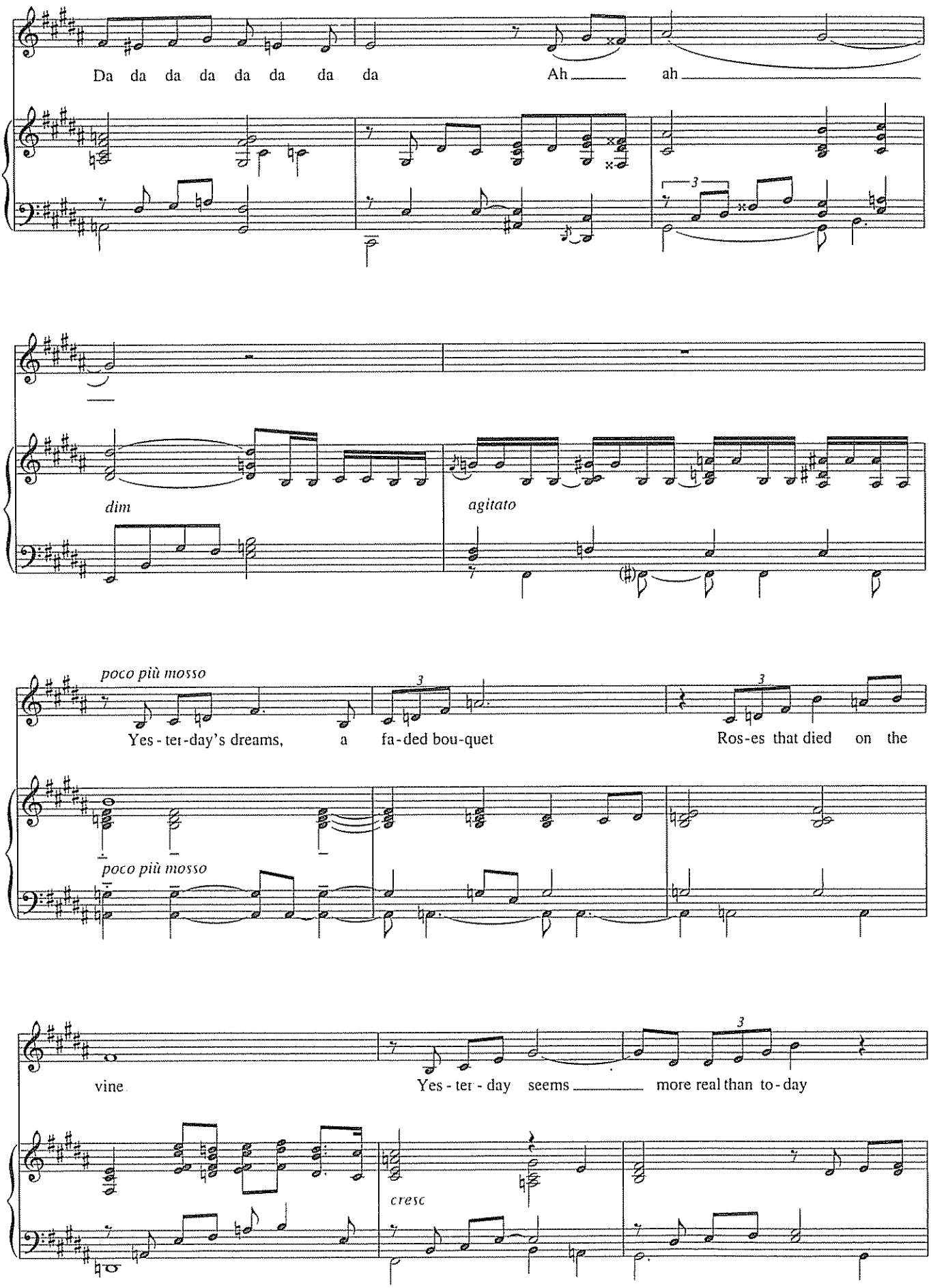
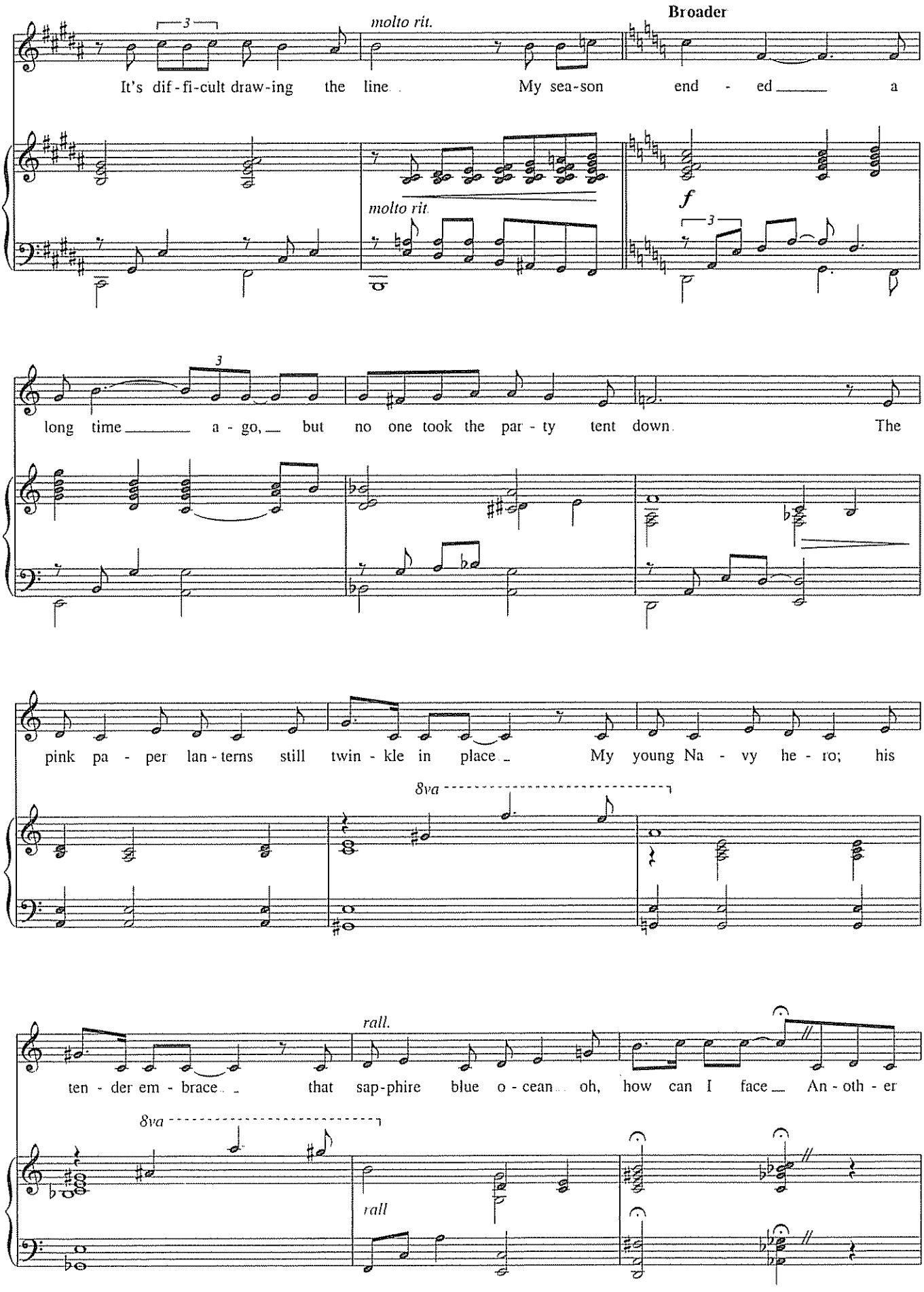
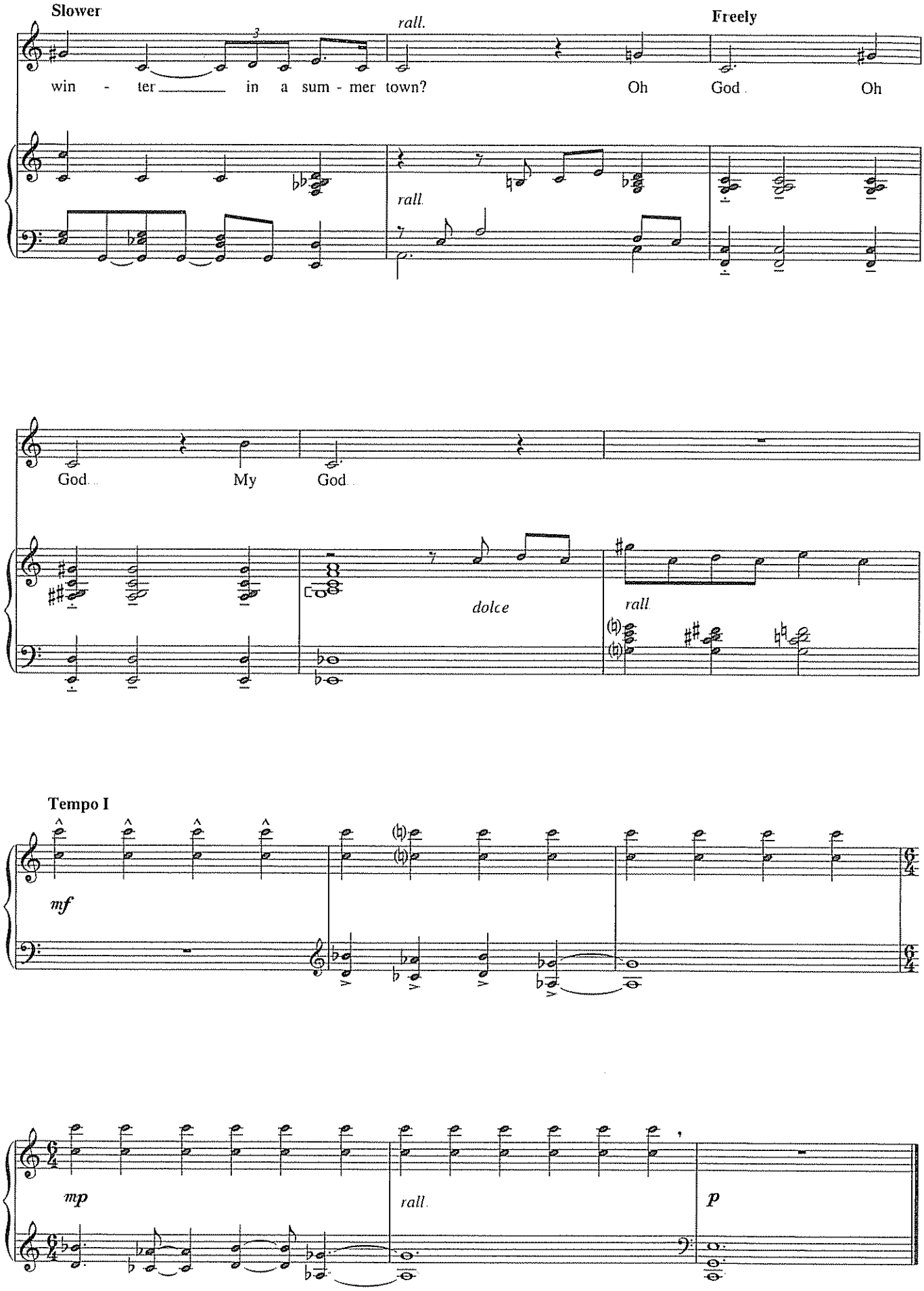

rall
God
An - oth - er win - ter in a sum-mer town
The beach is
rall
colla voce
a tempo
emp - ty
They cov-er the pools.
The pa - ti - o um-brel - las come
a tempo
down
Oh God
My God
An - oth - er
espressivo
win - ter in a sum - mer town
poco agitato
rall


a tempo
One lit - tle leaf a - drift in the breeze re - fus - es to fall from the
a tempo
sky. Blown by the wind, it clings to the trees,
un - will - ing to with - er and die. The sum - mer's
molto rit.
colla voce
molto rit
a tempo
o - ver but I'm still a girl ca - vort - ing in my car - ni - val
a tempo
con pedale


crown. From blos-som to blos-som, I buzz like a bee Then
Slower
glance in the mir-ror, and who do I see? A mid-dle-aged wom-an in-
ten.
poco agitato
hab-it-ing me be-cause it's win-ter in a sum-mer town
poco agitato
rall
a tempo
Hmm hmm la da da da da
rall
colla voce
a tempo
con pedale


Da da da da da da da da
Ah ah
dim
agitato
poco più mosso
Yes - ter - day's dreams, a fa - ded bou - quet
Ros - es that died on the
poco più mosso
vine
Yes - ter - day seems more real than to - day
cresc


Broader
molto rit.
It's dif - fi - cult draw - ing the line
My sea - son end - ed
a
molto rit.
f
long time
a - go,
but no one took the par - ty tent down.
The
pink pa - per lan - terns still twin - kle in place
My young Na - vy he - ro; his
8va
rall.
ten - der em - brace
that sap - phire blue o - cean
oh, how can I face
An - oth - er
8va
rall

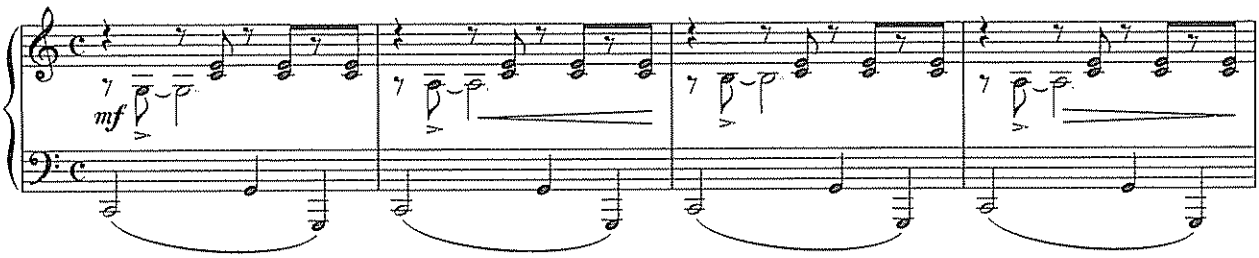

Slower
rall.
Freely
win - ter in a sum - mer town?
Oh God. Oh
rall.
God. My God.
dolce
rall.
Tempo I
mf
mp
rall.
p

BEGIN THE BEGUINE

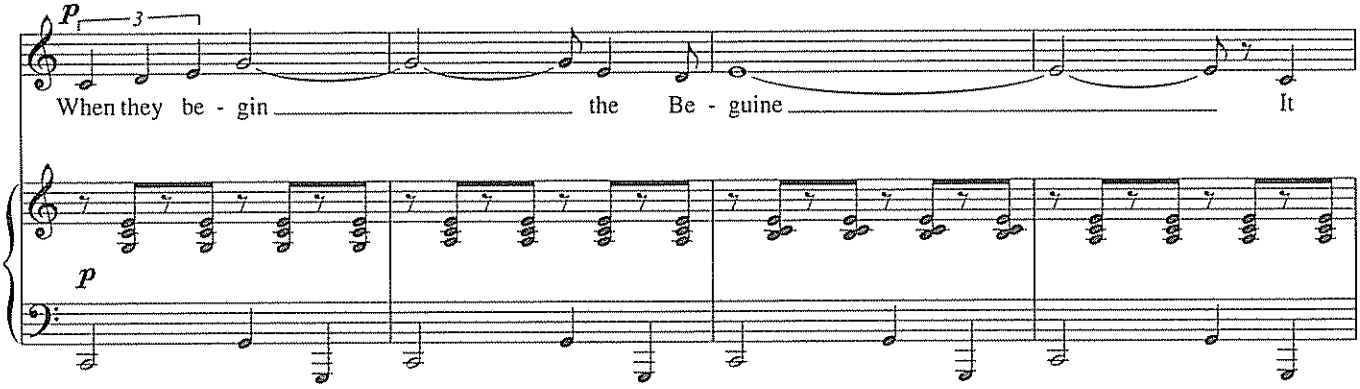
from *Jubilee*

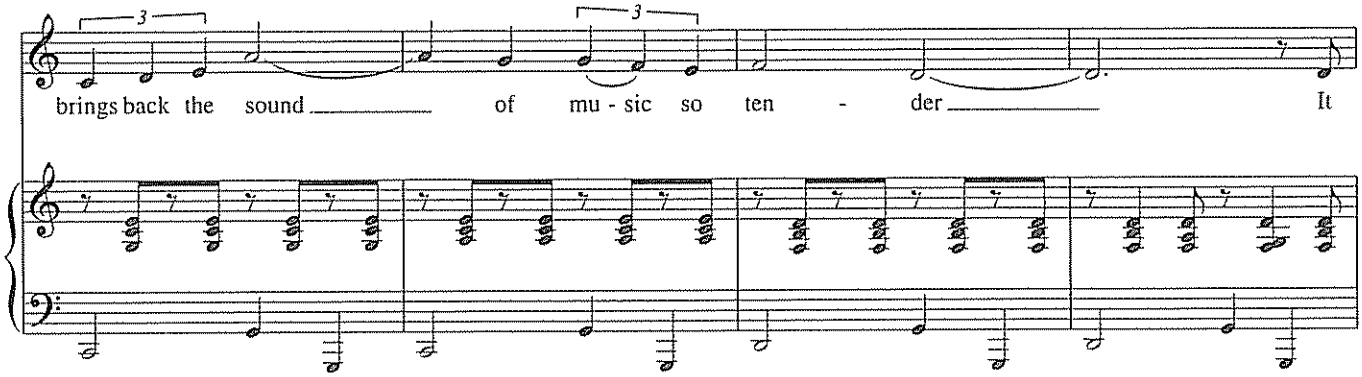
Words and Music by
COLE PORTER

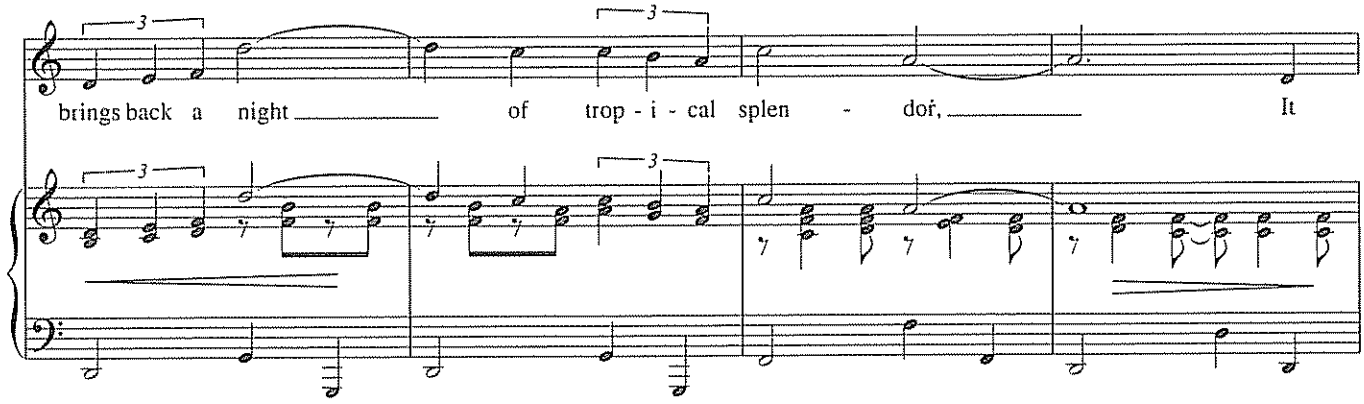
Moderato



KAREN O'KANE:







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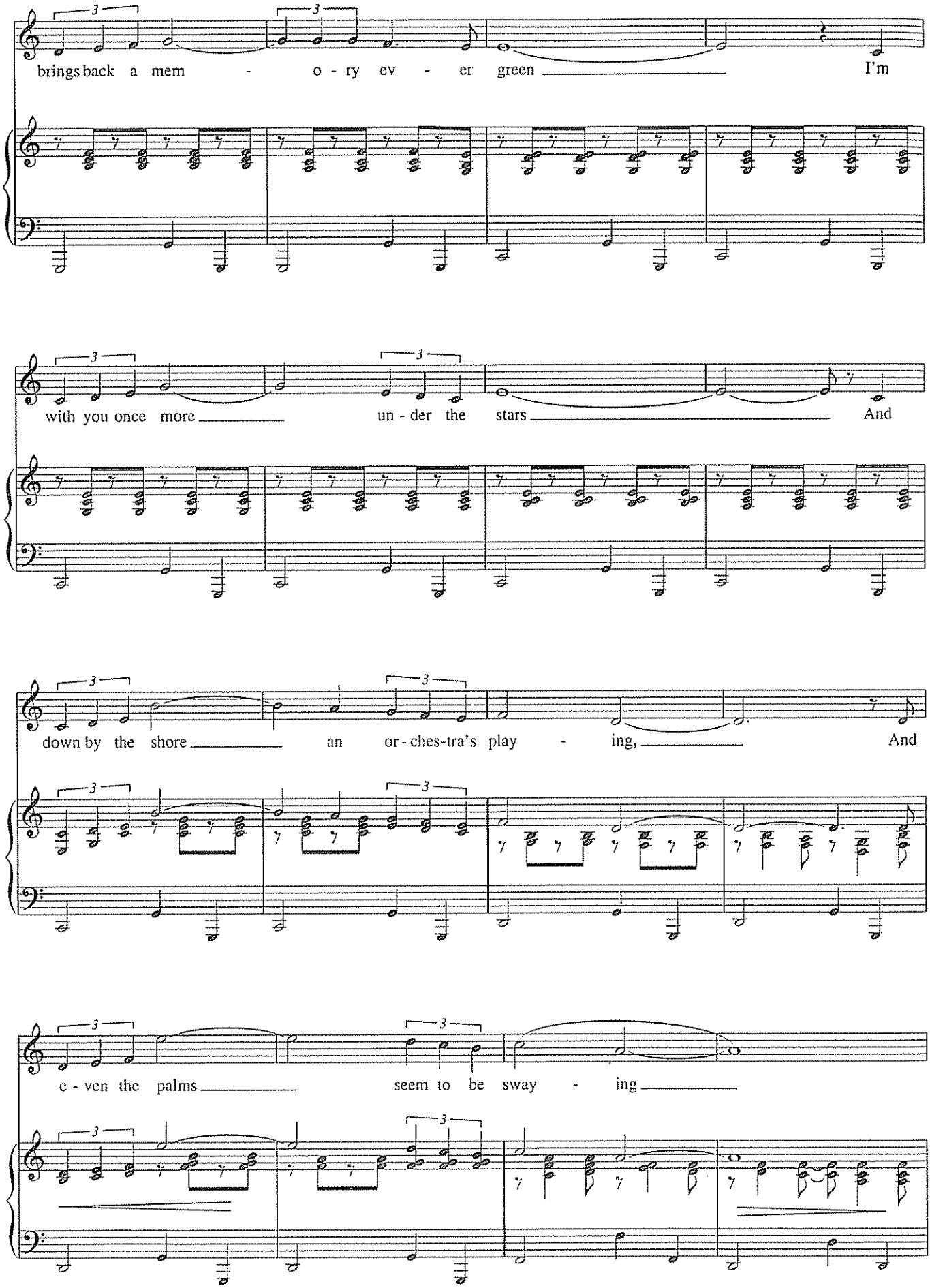
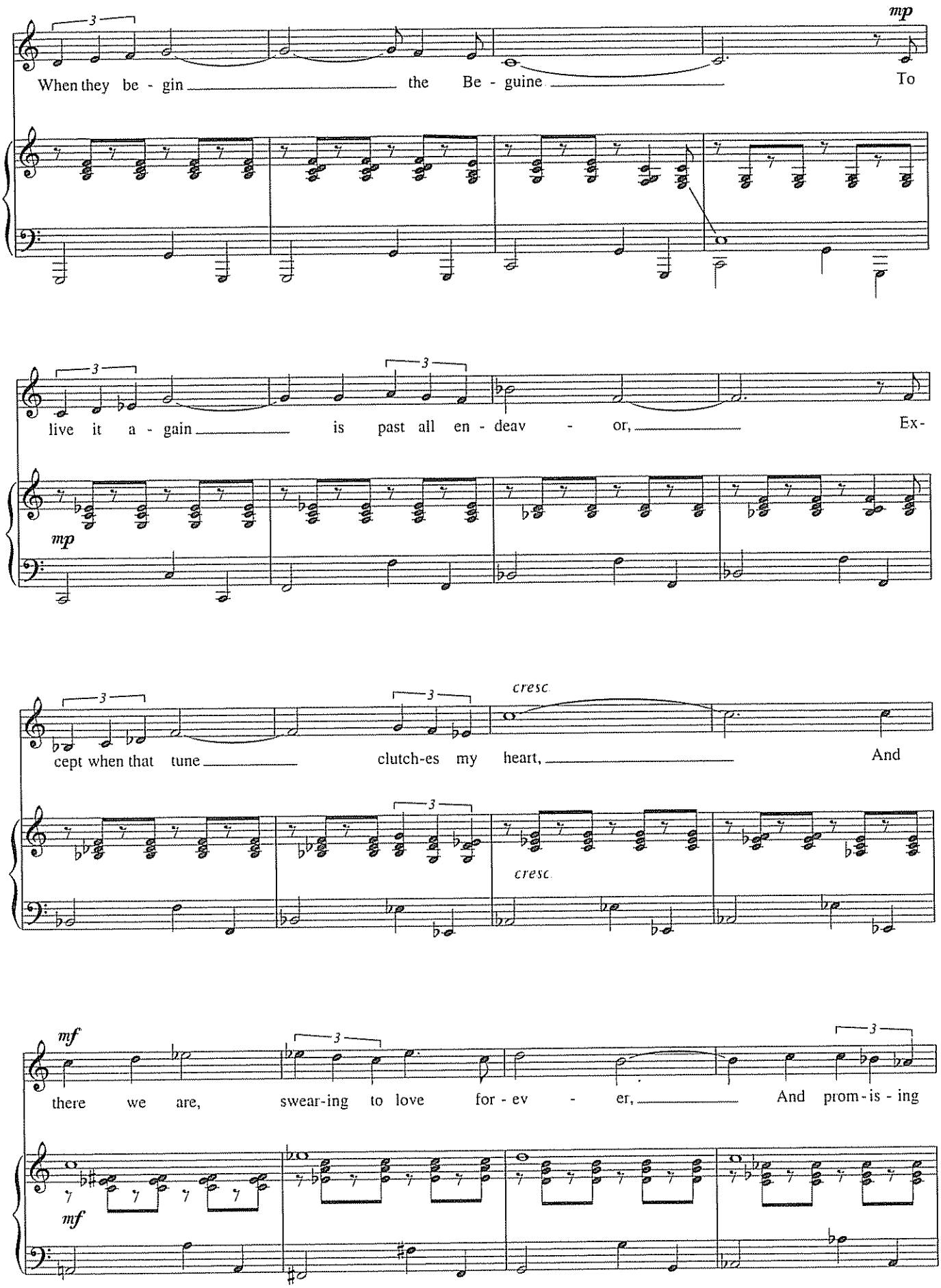
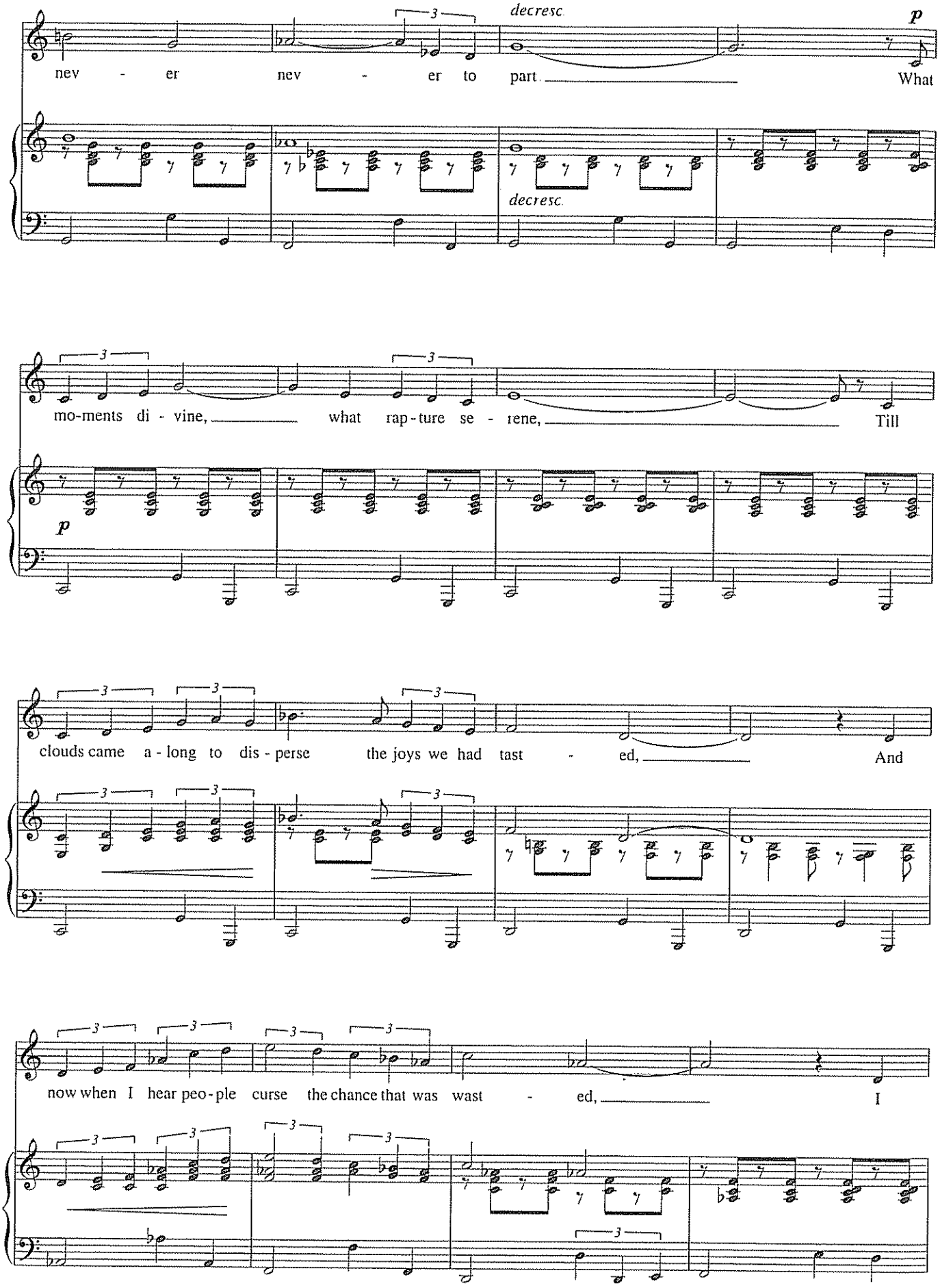
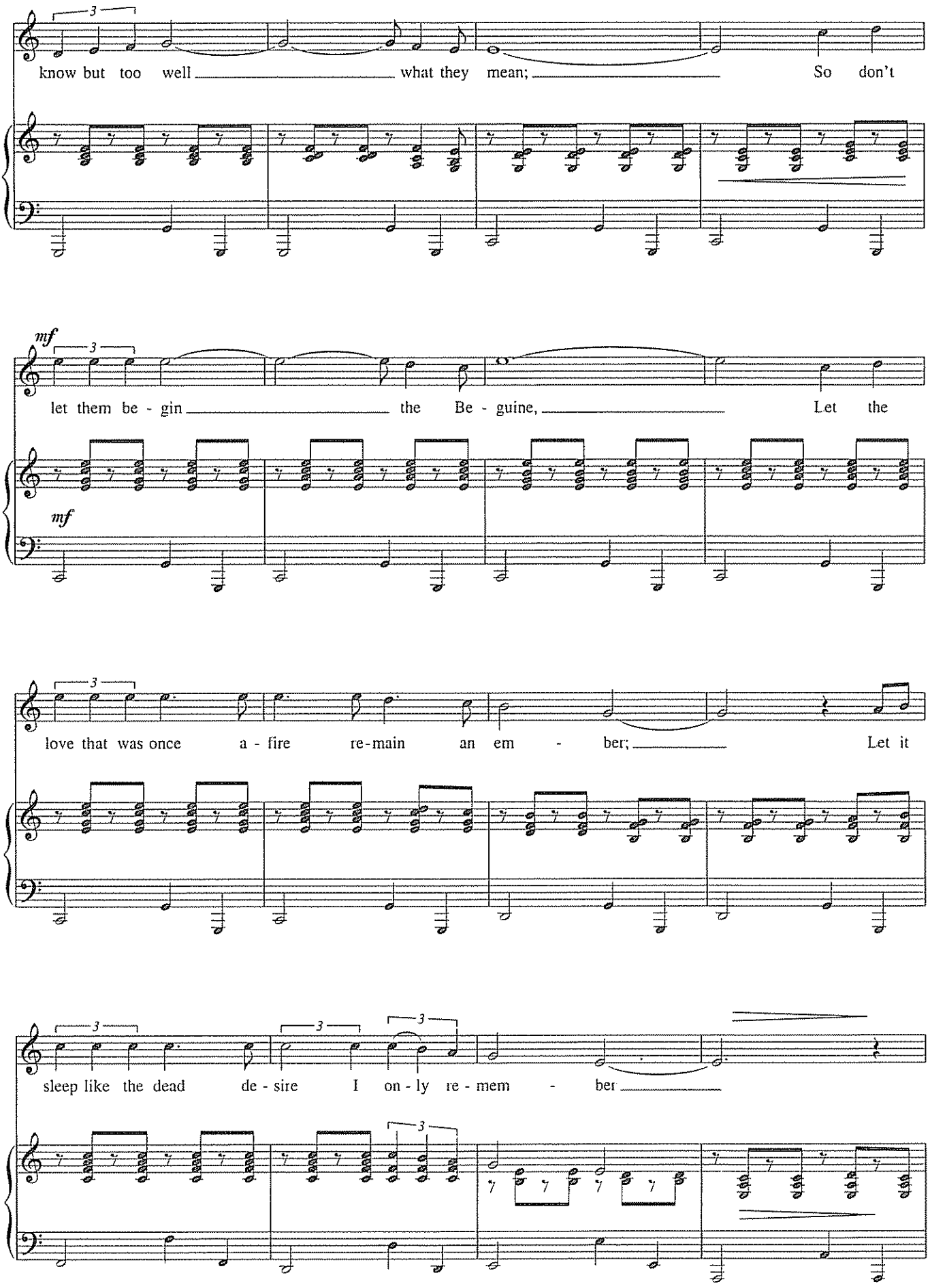
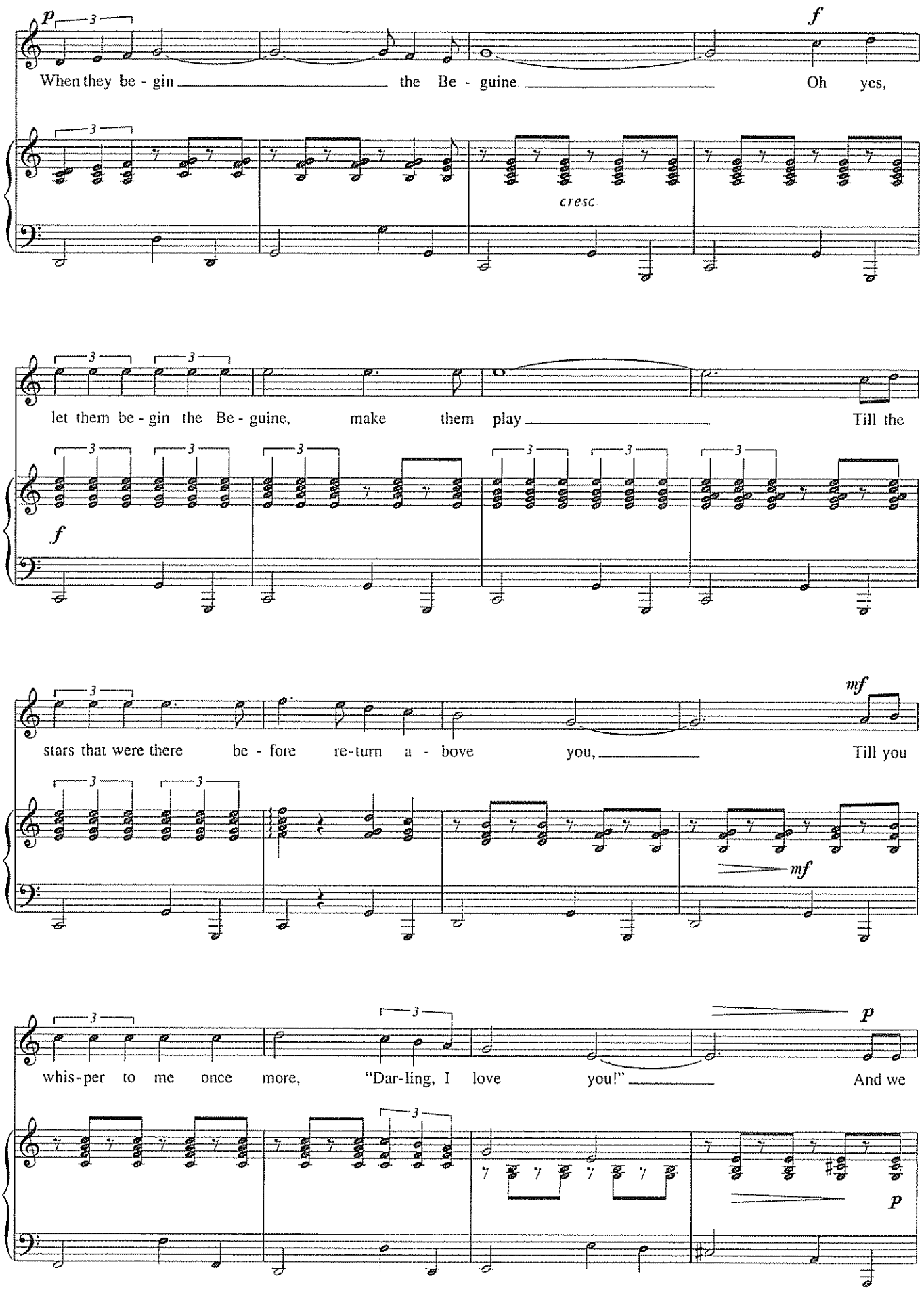
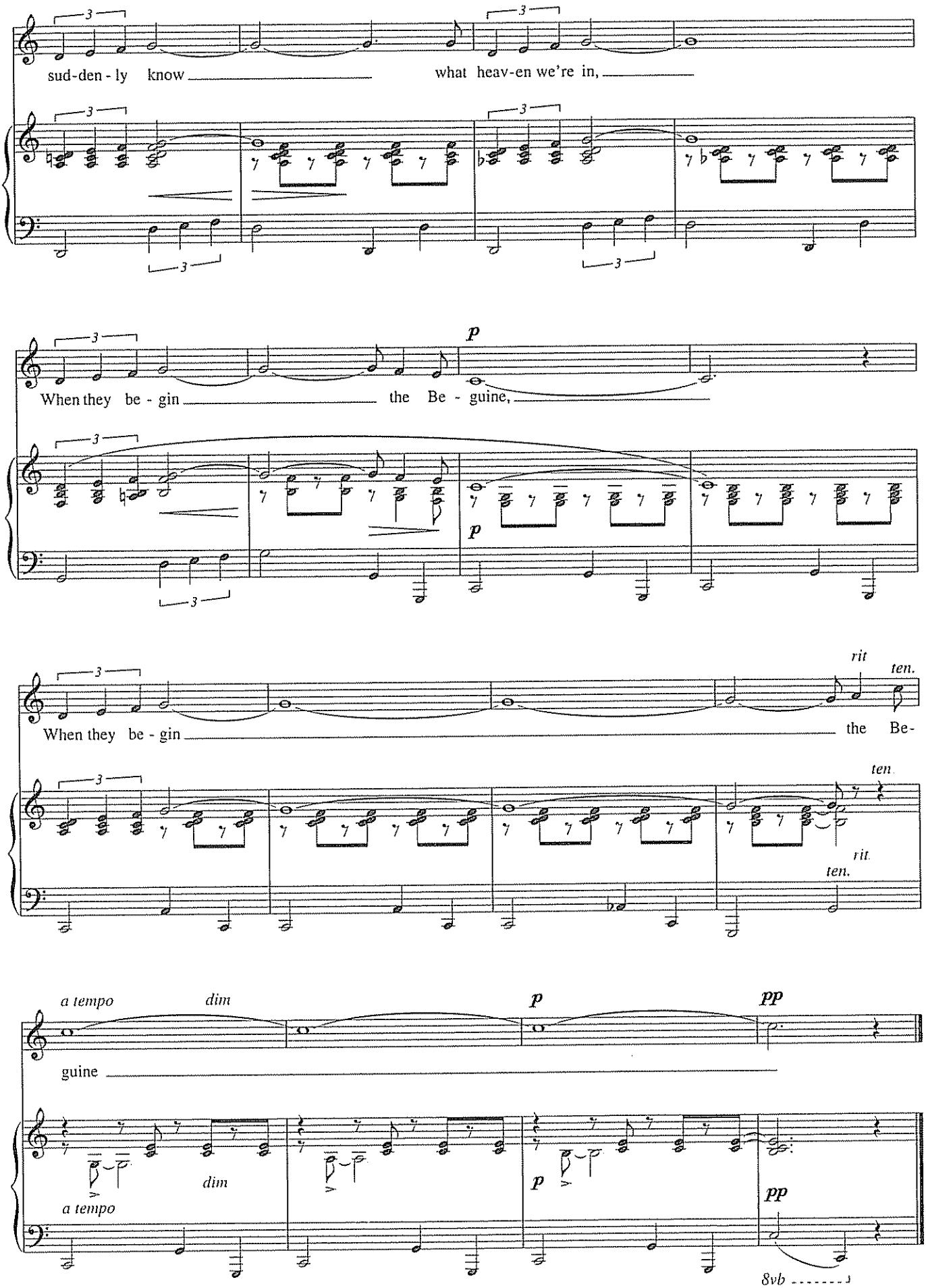

brings back a mem - o - ry ev - er green I'm
with you once more un - der the stars And
down by the shore an or - ches-tra's play - ing, And
e - ven the palms seem to be sway - ing


mp
When they be - gin the Be - guine To
live it a - gain is past all en - deav - or, Ex-
mp
cresc.
cept when that tune clutch-es my heart, And
cresc.
mf
there we are, swear-ing to love for - ev - er, And prom - is - ing
mf


decresc.
p
nev - er nev - er to part. What
decresc.
mo-ments di - vine, what rap-ture se - rene, Till
p
clouds came a - long to dis - perse the joys we had tast - ed, And
now when I hear peo-ple curse the chance that was wast - ed, I


know but too well what they mean; So don't
mf
let them be - gin the Be - guine, Let the
mf
love that was once a - fire re-main an em - ber; Let it
sleep like the dead de - sire I on - ly re - mem - ber

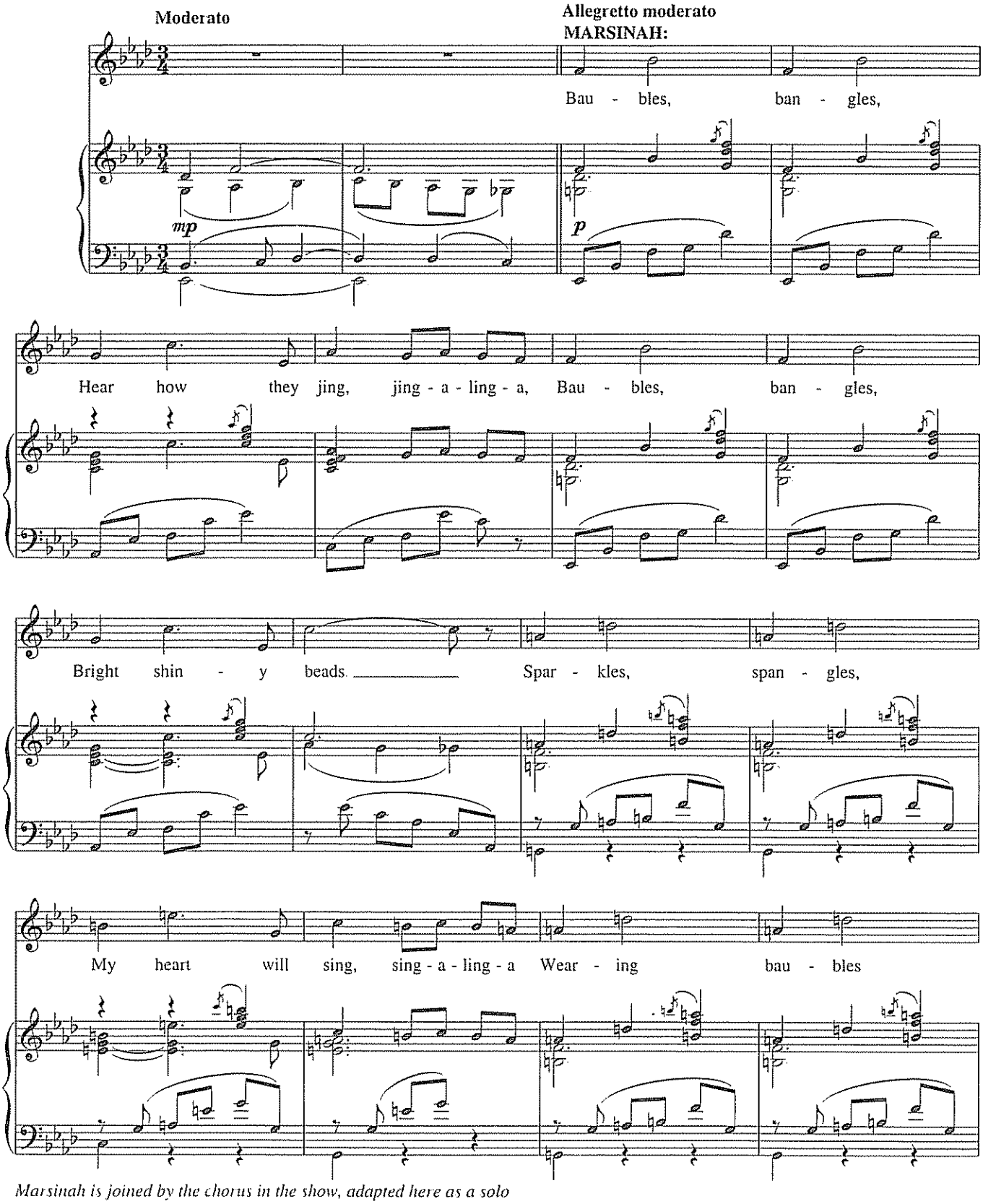

When they be - gin the Be - guine. Oh yes,
cresc.
let them be - gin the Be - guine, make them play Till the
stars that were there be - fore re-turn a - bove you, Till you
whis-per to me once more, "Dar-ling, I love you!" And we


sud-den-ly know what heav-en we're in,
When they be-gin the Be-guine,
When they be-gin the Be-
guine
p
pp
rit
ten.
a tempo
dim
8vb

BAUBLES, BANGLES AND BEADS

from *Kismet*

Words and Music by ROBERT WRIGHT
and GEORGE FORREST
(Music Based on Themes of A. BORODIN)



Marsinah is joined by the chorus in the show, adapted here as a solo

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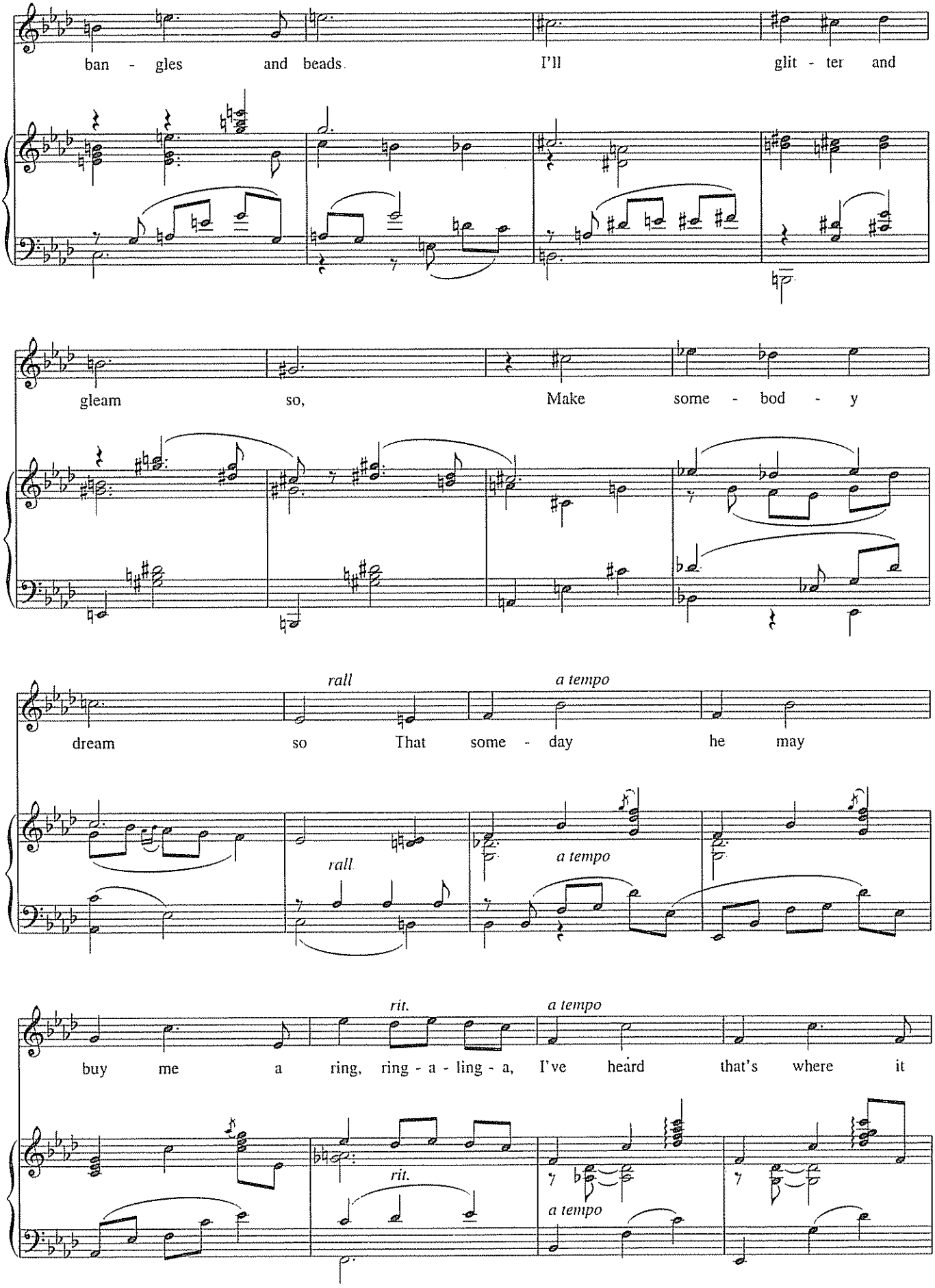
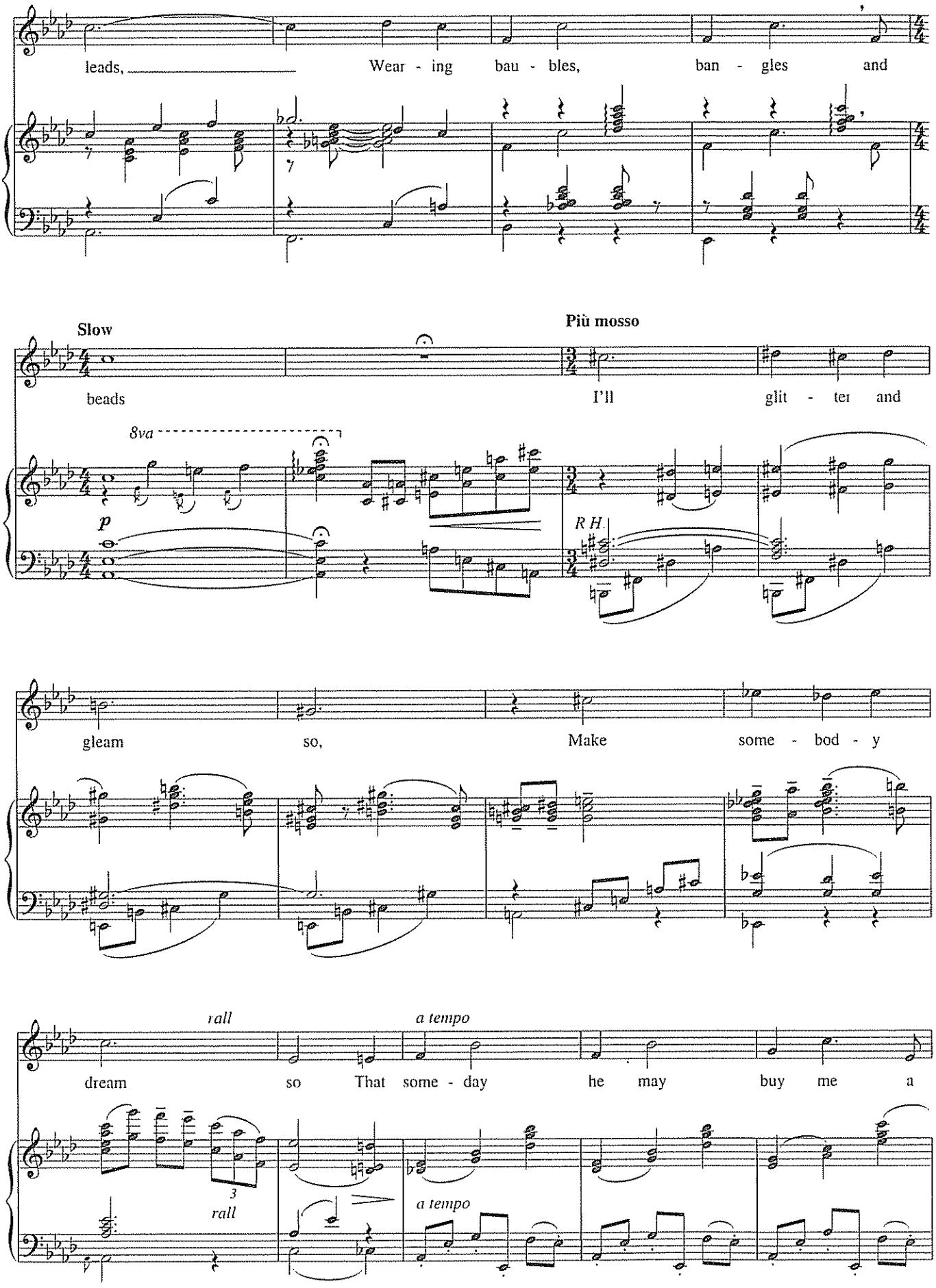
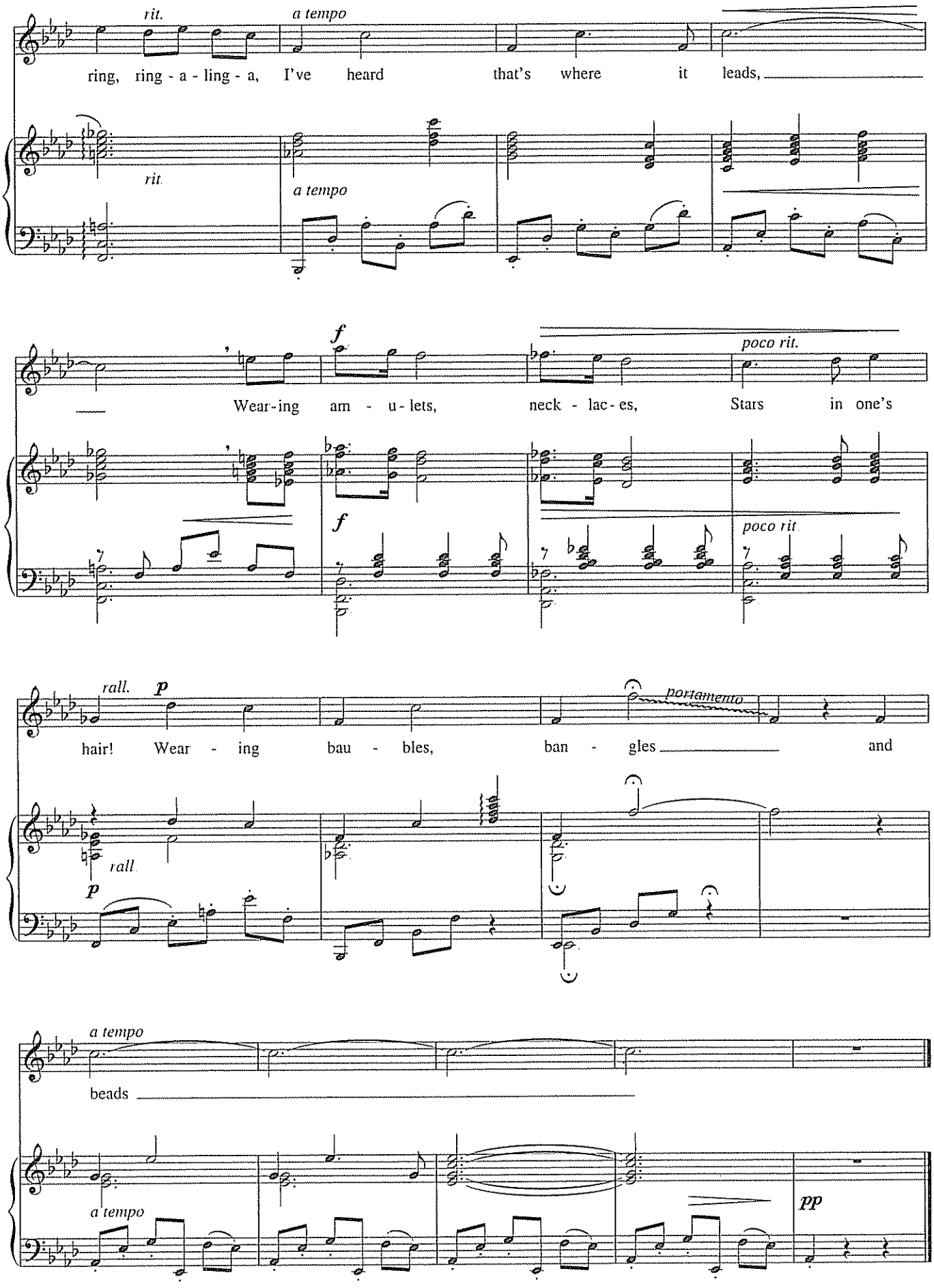

ban - gles and beads. I'll glit - ter and
gleam so, Make some - bod - y
rall
a tempo
dream so That some - day he may
rall.
a tempo
rit.
a tempo
buy me a ring, ring - a - ling - a, I've heard that's where it
rit.
a tempo

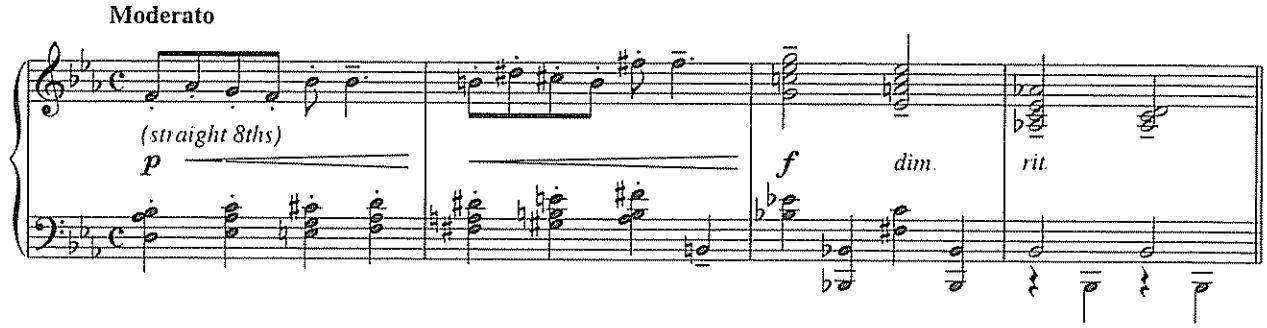

leads, Wear - ing bau - bles, ban - gles and
Slow
Più mosso
beads I'll glit - ter and
8va
p
R.H.
gleam so, Make some - bod - y
rall
a tempo
dream so That some - day he may buy me a
3
rall
a tempo

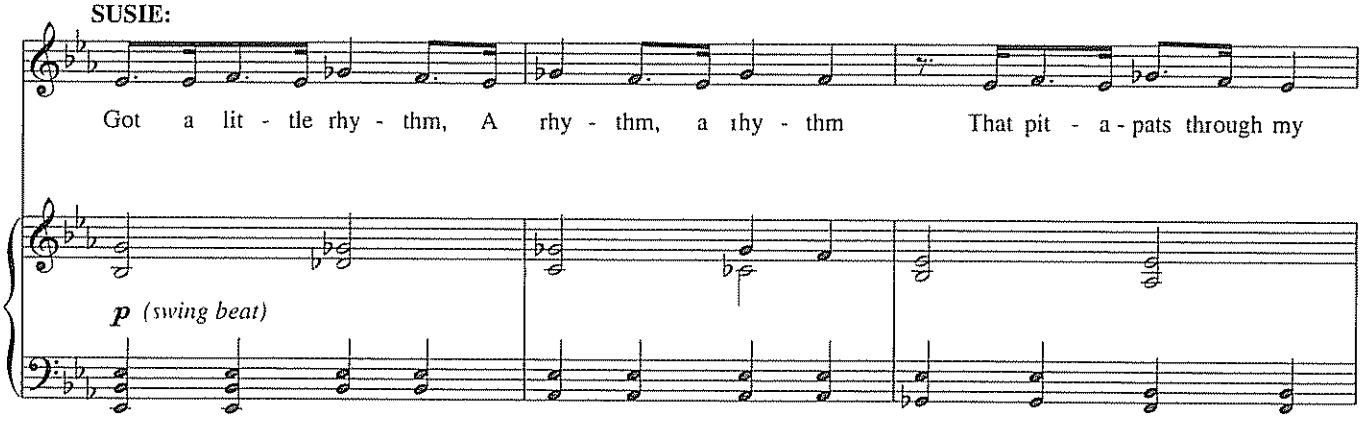

rit.
a tempo
ring, ring - a - ling - a, I've heard that's where it leads,
rit.
a tempo
f
poco rit.
Wear-ing am - u-lets, neck - lac-es, Stars in one's
f
poco rit
rall.
p
portamento
hair! Wear - ing bau - bles, ban - gles and
rall.
p
a tempo
beads
a tempo
pp

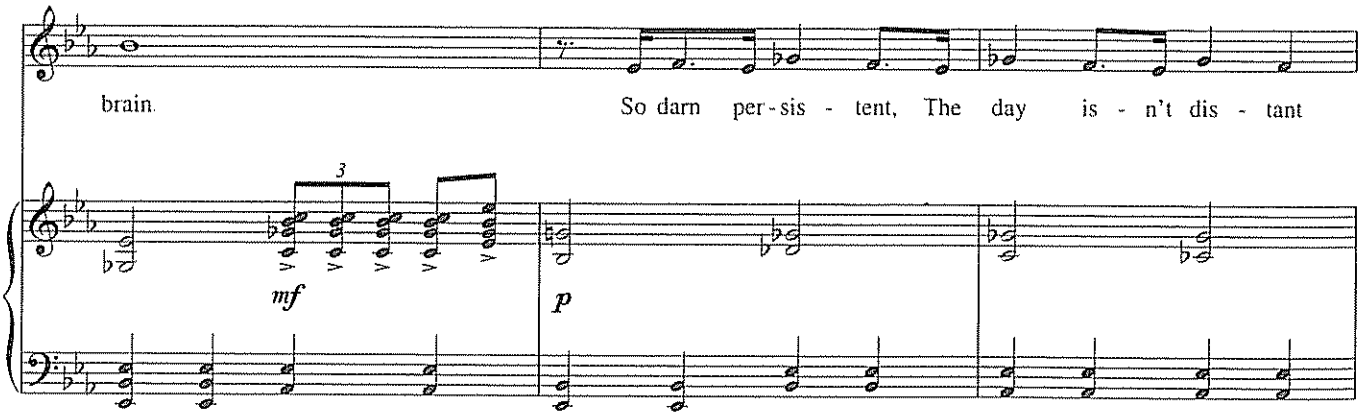
FASCINATING RHYTHM

from *Lady, Be Good!*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN







This number was originally a trio for the characters of Susie Trevor, Dick Trevor and Jeff

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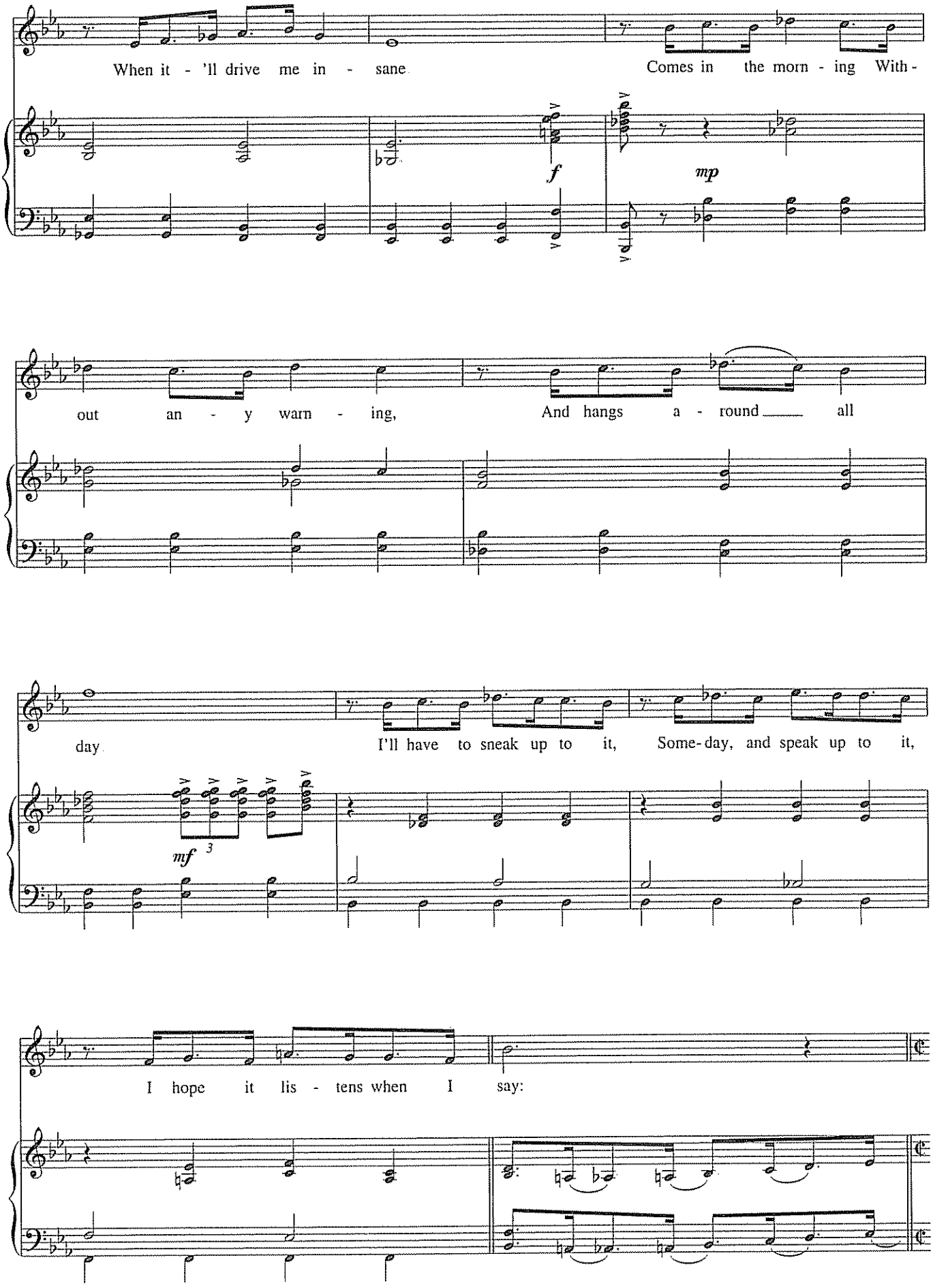
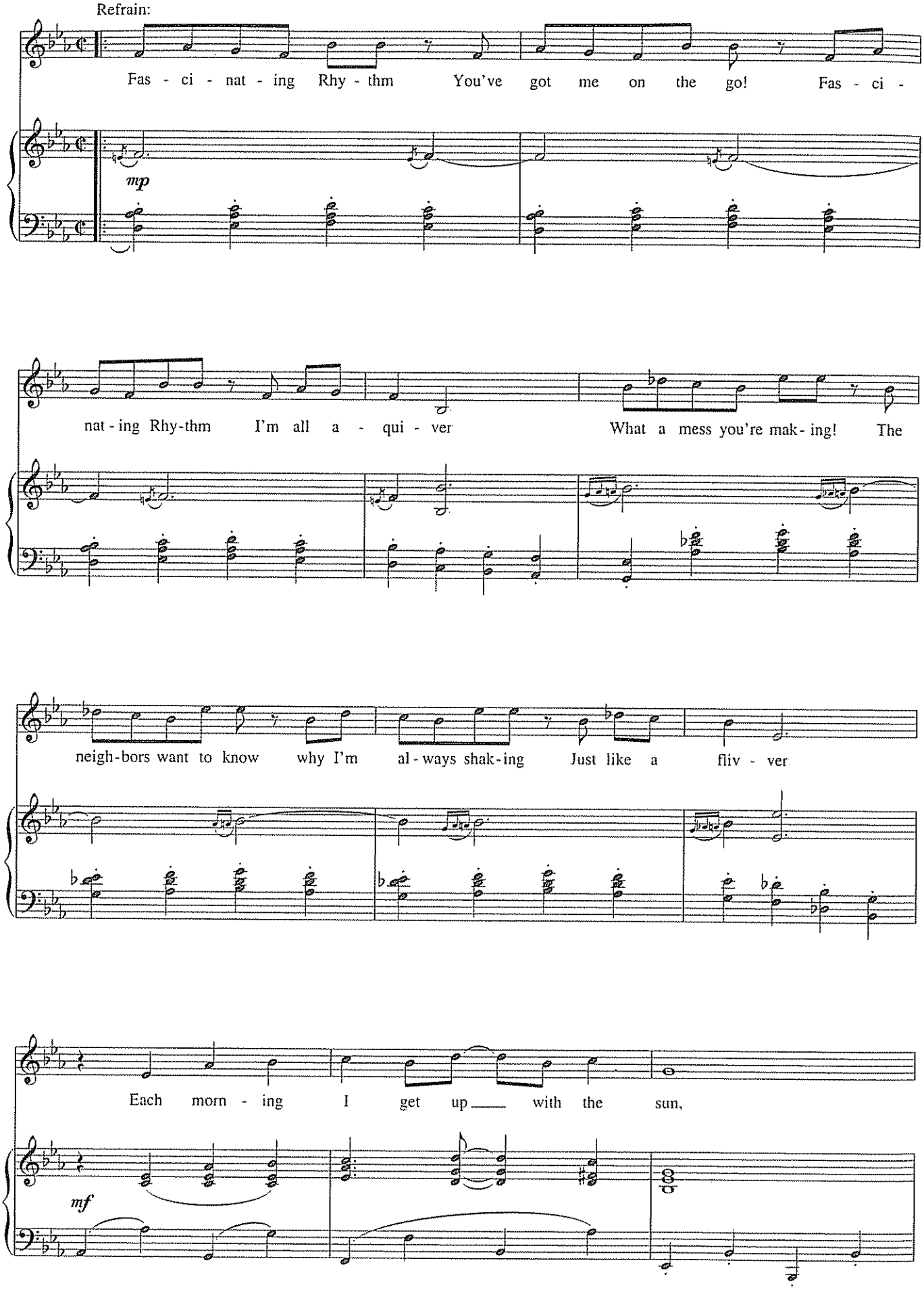
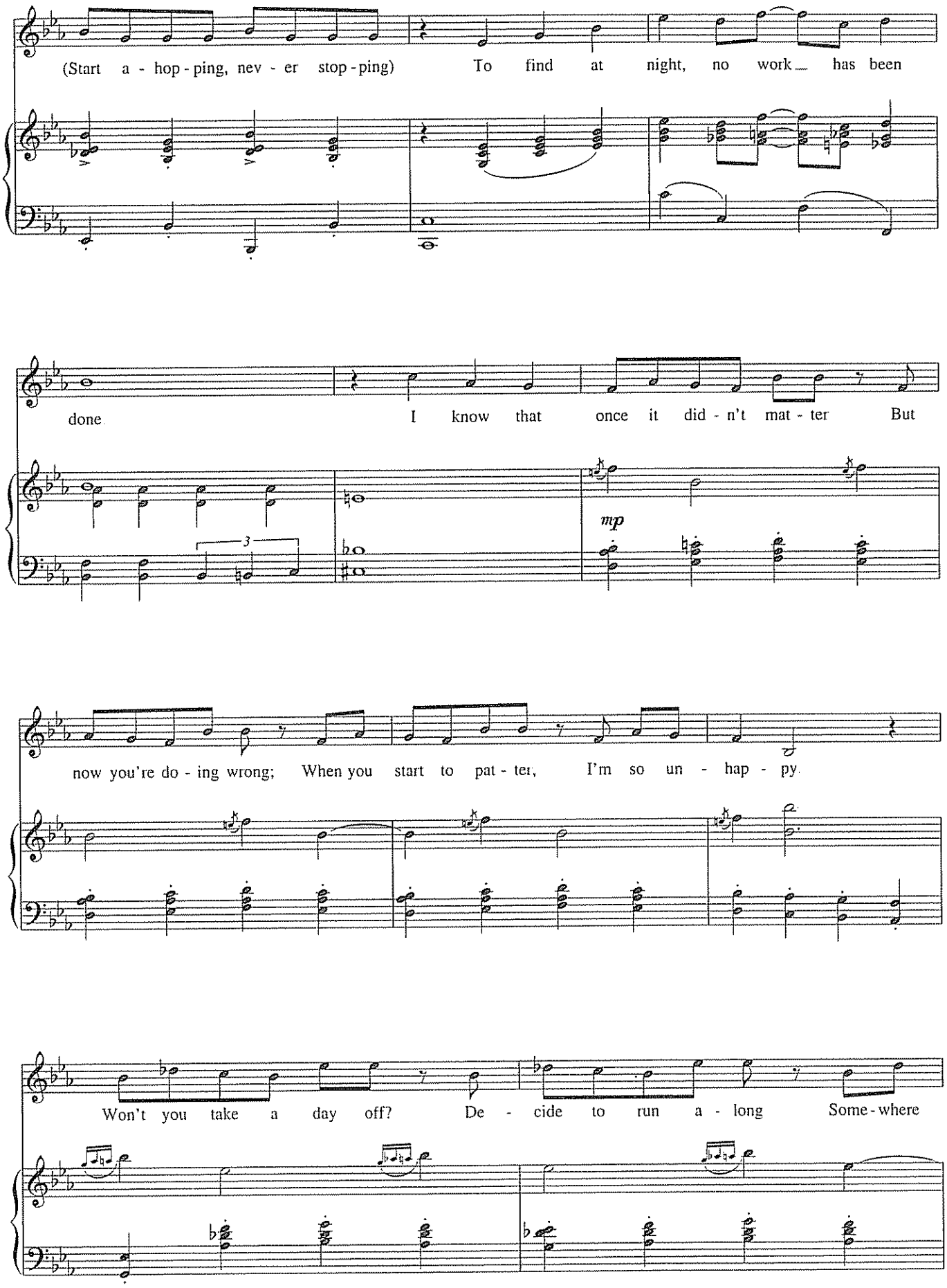
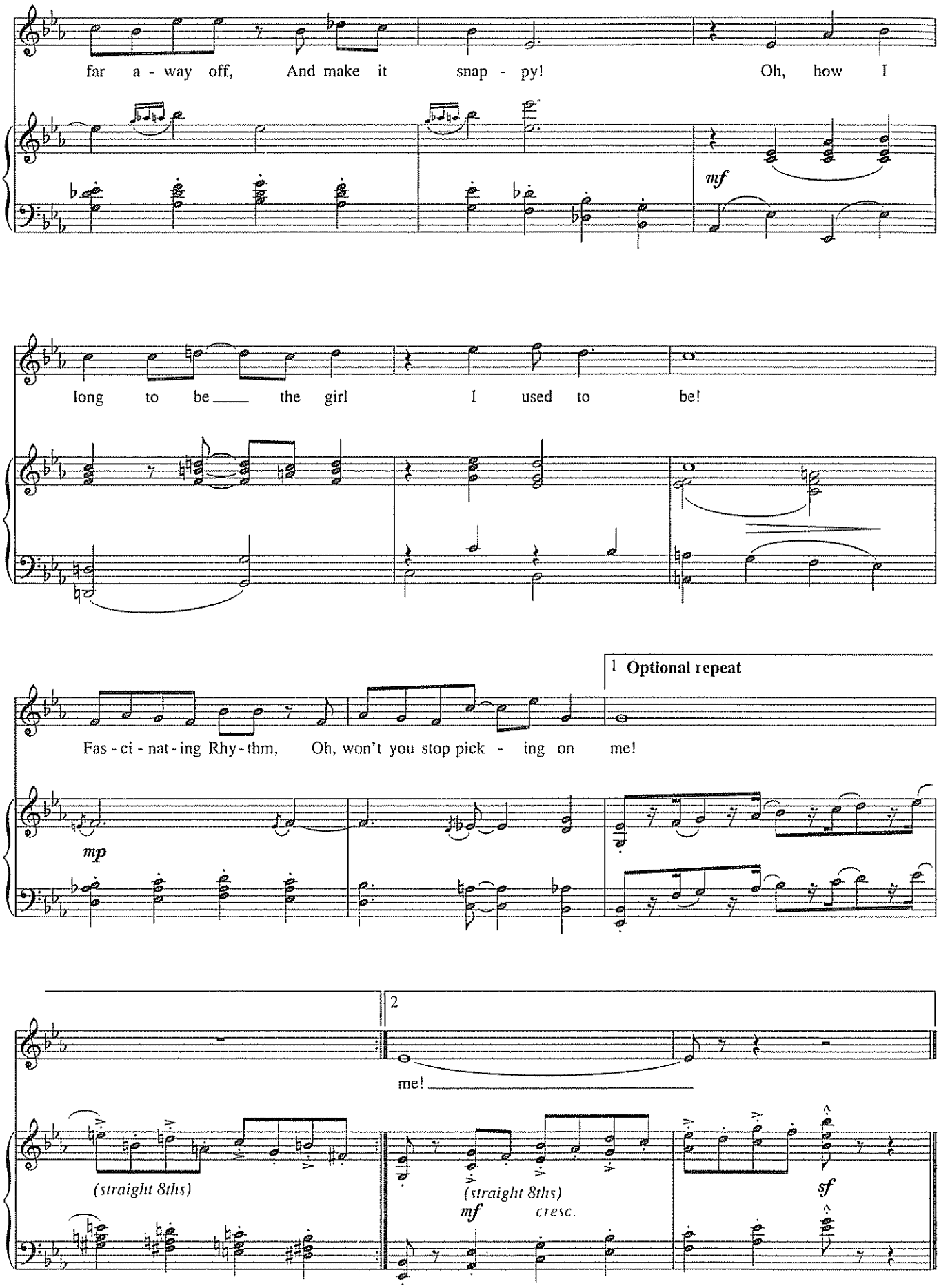

When it - 'll drive me in - sane
Comes in the morn - ing With -
f
mp
out an - y warn - ing,
And hangs a - round all
day
I'll have to sneak up to it,
Some-day, and speak up to it,
mf
3
I hope it lis - tens when I say:


Refrain:
Fas - ci - nat - ing Rhy - thm You've got me on the go! Fas - ci -
mp
nat - ing Rhy-thm I'm all a - qui - ver What a mess you're mak - ing! The
neigh-bors want to know why I'm al - ways shak-ing Just like a fliv - ver
Each morn - ing I get up with the sun,
mf


(Start a - hop - ping, nev - er stop - ping) To find at night, no work has been
done I know that once it did - n't mat - ter But
mp
now you're do - ing wrong; When you start to pat - ter, I'm so un - hap - py
Won't you take a day off? De - cide to run a - long Some - where

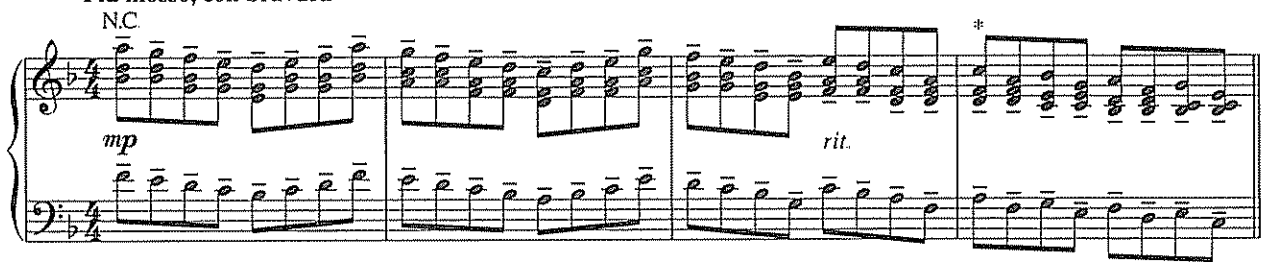

far a - way off, And make it snap - py! Oh, how I
mf
long to be the girl I used to be!
1 Optional repeat
Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on me!
mp
2
me!
(straight 8ths)
(straight 8ths)
mf
cresc.
sf

THE MAN I LOVE

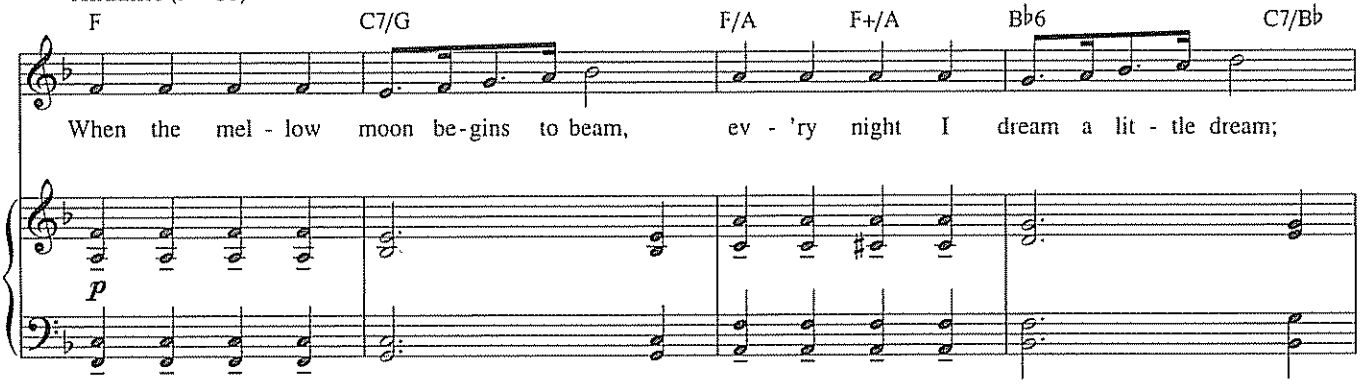
cut from *Lady, Be Good!*

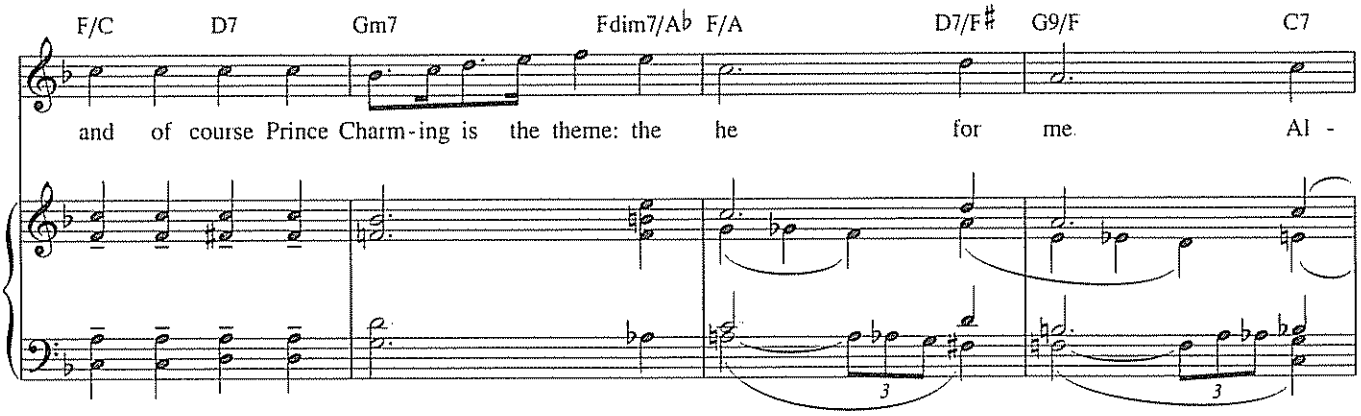
Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

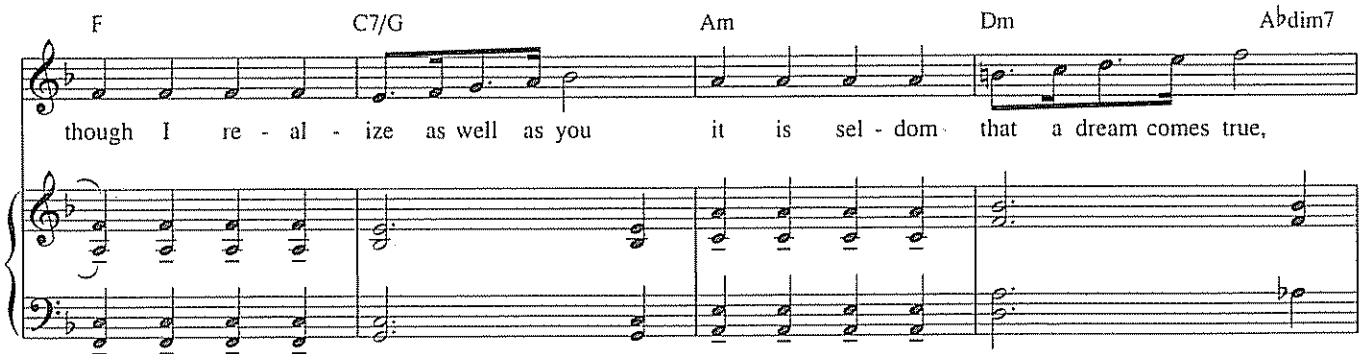
Più mosso, con bravura



Andante (♩ = 80)







The editor has deliberately removed some doubling of the vocal melody from the accompaniment
** The introduction may begin here, played in the Andante tempo of the vocal entrance*

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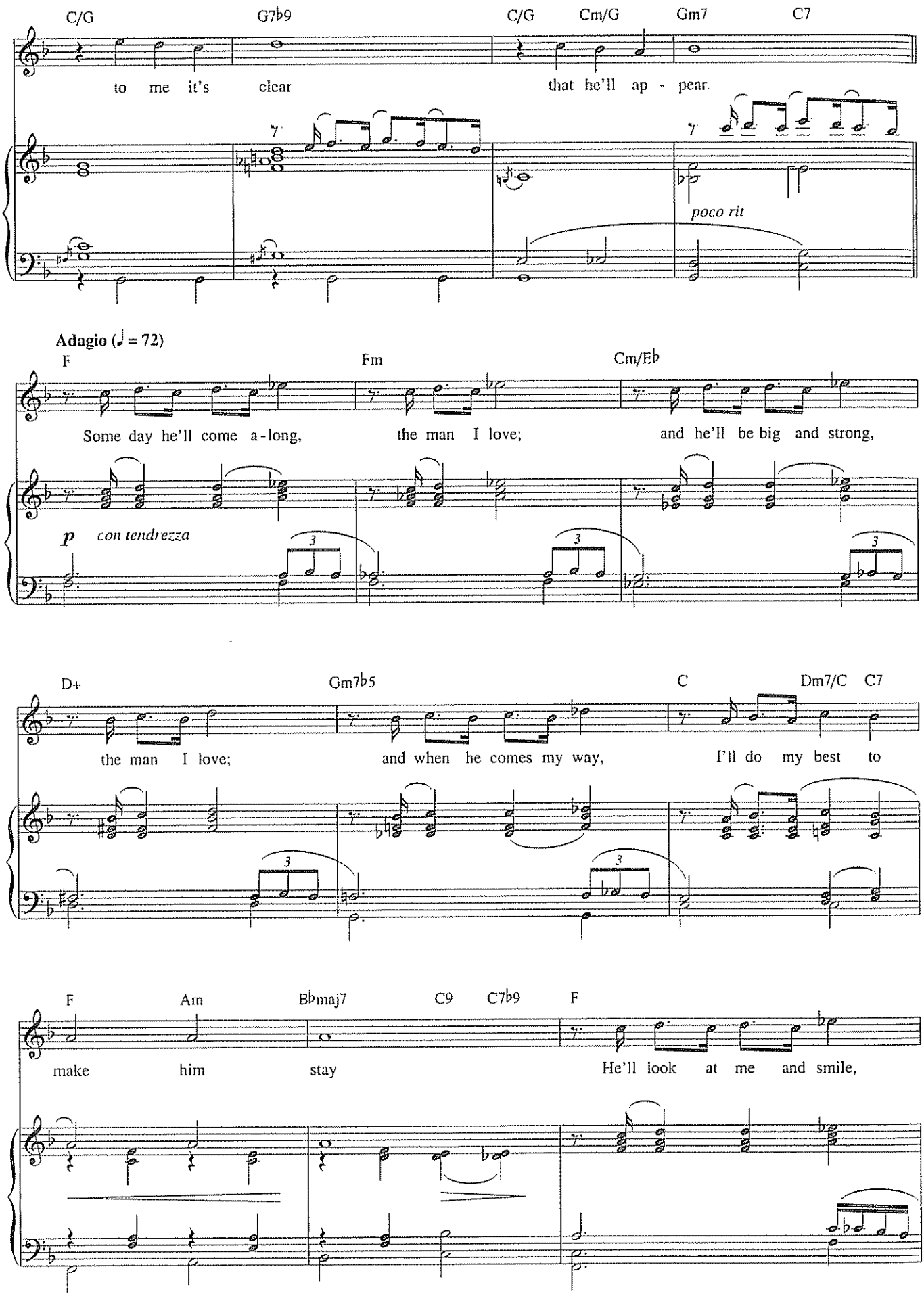
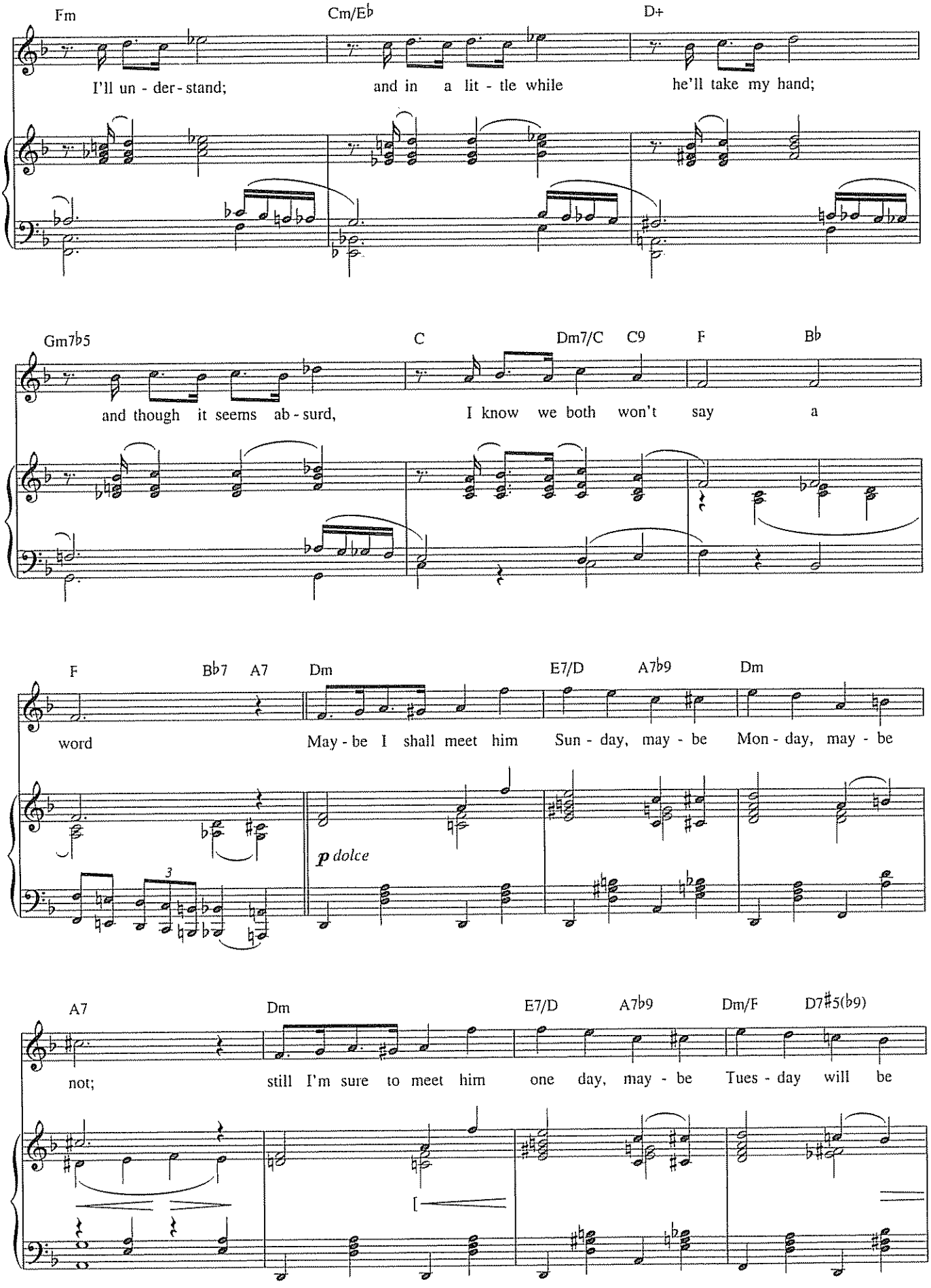
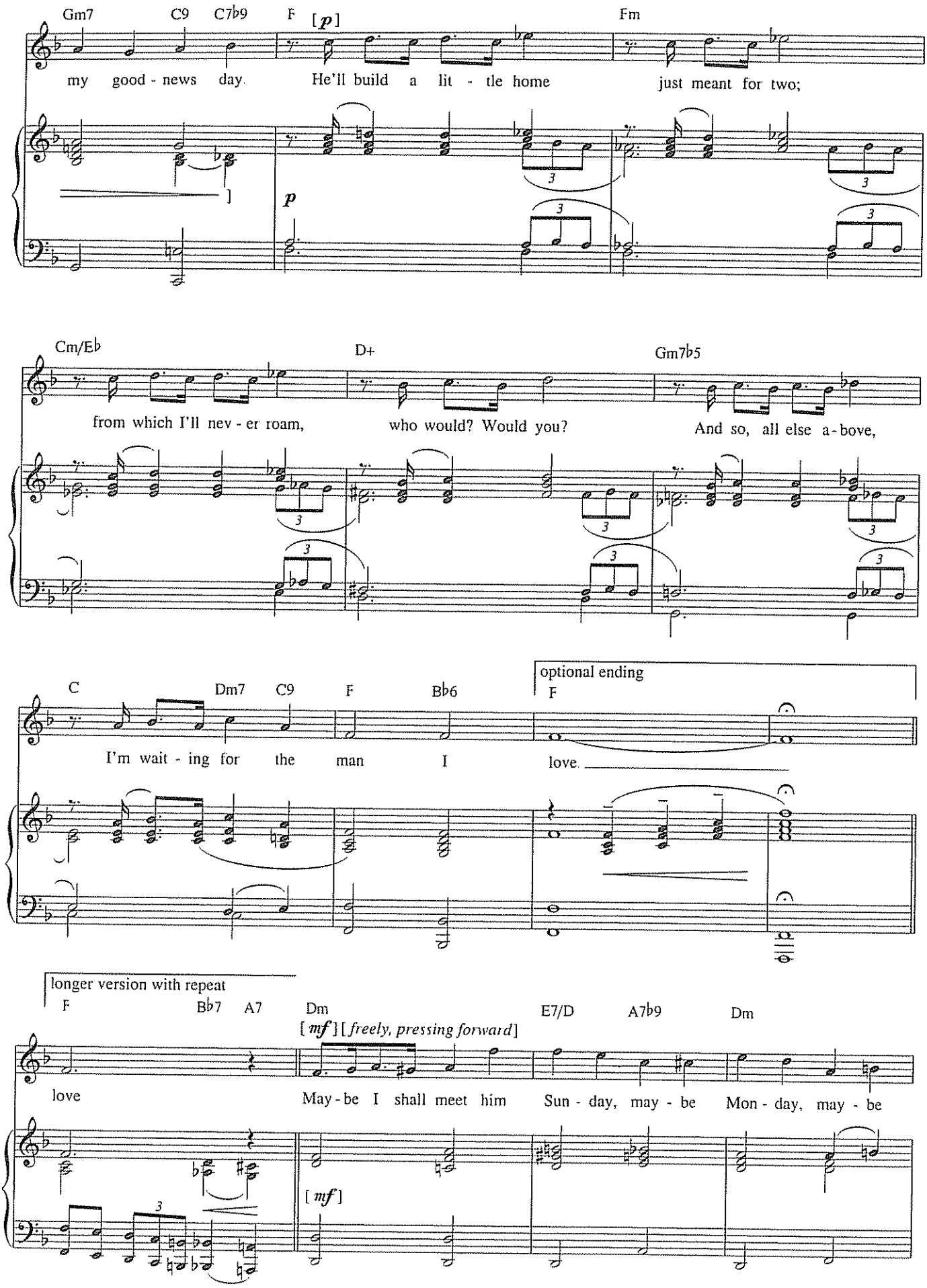
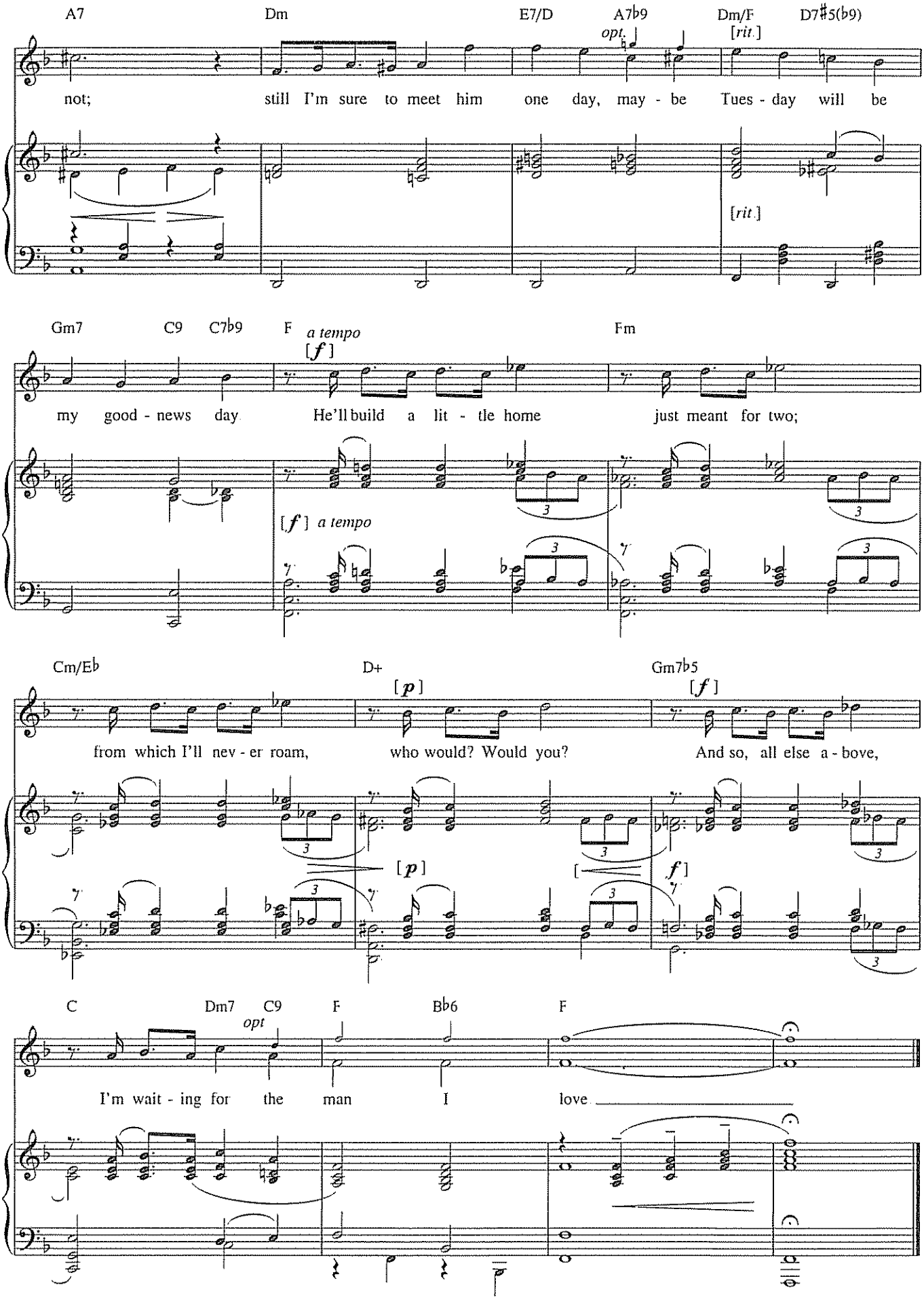

C/G
G7♭9
C/G
Cm/G
Gm7
C7
to me it's clear that he'll ap - pear
poco rit
Adagio (♩ = 72)
F
Fm
Cm/E♭
Some day he'll come a-long, the man I love; and he'll be big and strong,
p con tendrezza
D+
Gm7♭5
C
Dm7/C
C7
the man I love; and when he comes my way, I'll do my best to
F
Am
B♭maj7
C9
C7♭9
F
make him stay He'll look at me and smile,


Fm
Cm/E♭
D+
I'll un - der - stand;
and in a lit - tle while
he'll take my hand;
Gm7♭5
C
Dm7/C
C9
F
B♭
and though it seems ab - surd,
I know we both won't say a
F
B♭7
A7
Dm
E7/D
A7♭9
Dm
word
May - be I shall meet him
Sun - day, may - be
Mon - day, may - be
p dolce
A7
Dm
E7/D
A7♭9
Dm/F
D7♯5(♭9)
not;
still I'm sure to meet him
one day, may - be
Tues - day will be

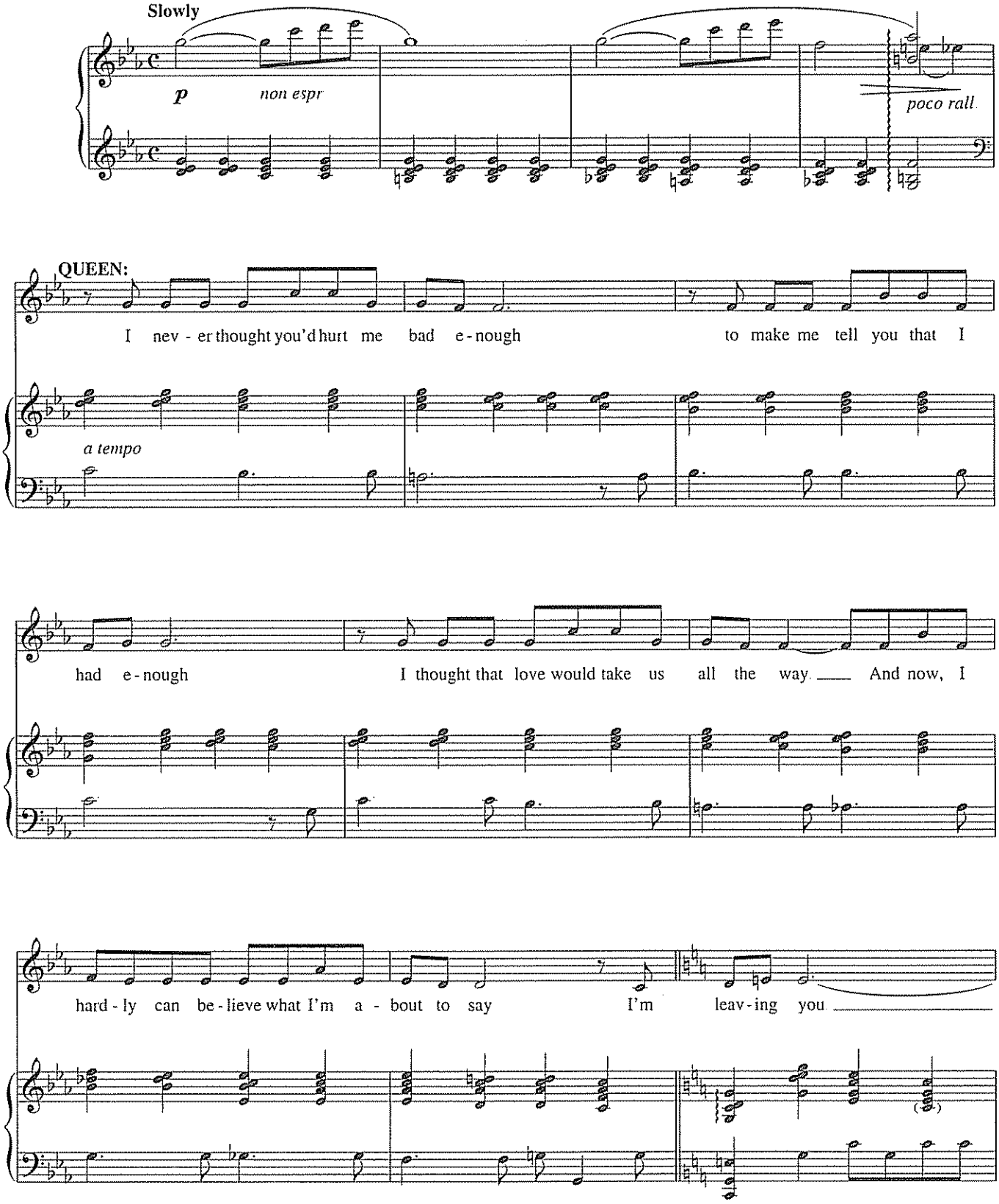

Gm7 C9 C7♭9 F [p] Fm
my good - news day. He'll build a lit - tle home just meant for two;
Cm/E♭ D+ Gm7♭5
from which I'll nev - er roam, who would? Would you? And so, all else a - bove,
C Dm7 C9 F B♭6
optional ending
F
I'm wait - ing for the man I love.
longer version with repeat
F B♭7 A7 Dm E7/D A7♭9 Dm
[mf] [freely, pressing forward]
love May - be I shall meet him Sun - day, may - be Mon - day, may - be
[mf]


A7
Dm
E7/D
A7♭9
opt.
Dm/F
[rit.]
D7♯5(♭9)
not;
still I'm sure to meet him one day, may - be Tues - day will be
[rit.]
Gm7
C9
C7♭9
F
a tempo
[f]
Fm
my good - news day
He'll build a lit - tle home
just meant for two;
[f] a tempo
Cm/E♭
D+
[p]
Gm7♭5
[f]
from which I'll nev - er roam,
who would? Would you?
And so, all else a - bove,
[p]
[f]
C
Dm7
C9
opt
F
B♭6
F
I'm wait - ing for the man I love

I'M LEAVING YOU

from *The Life*

Music by CY COLEMAN
Lyrics by IRA GASMAN



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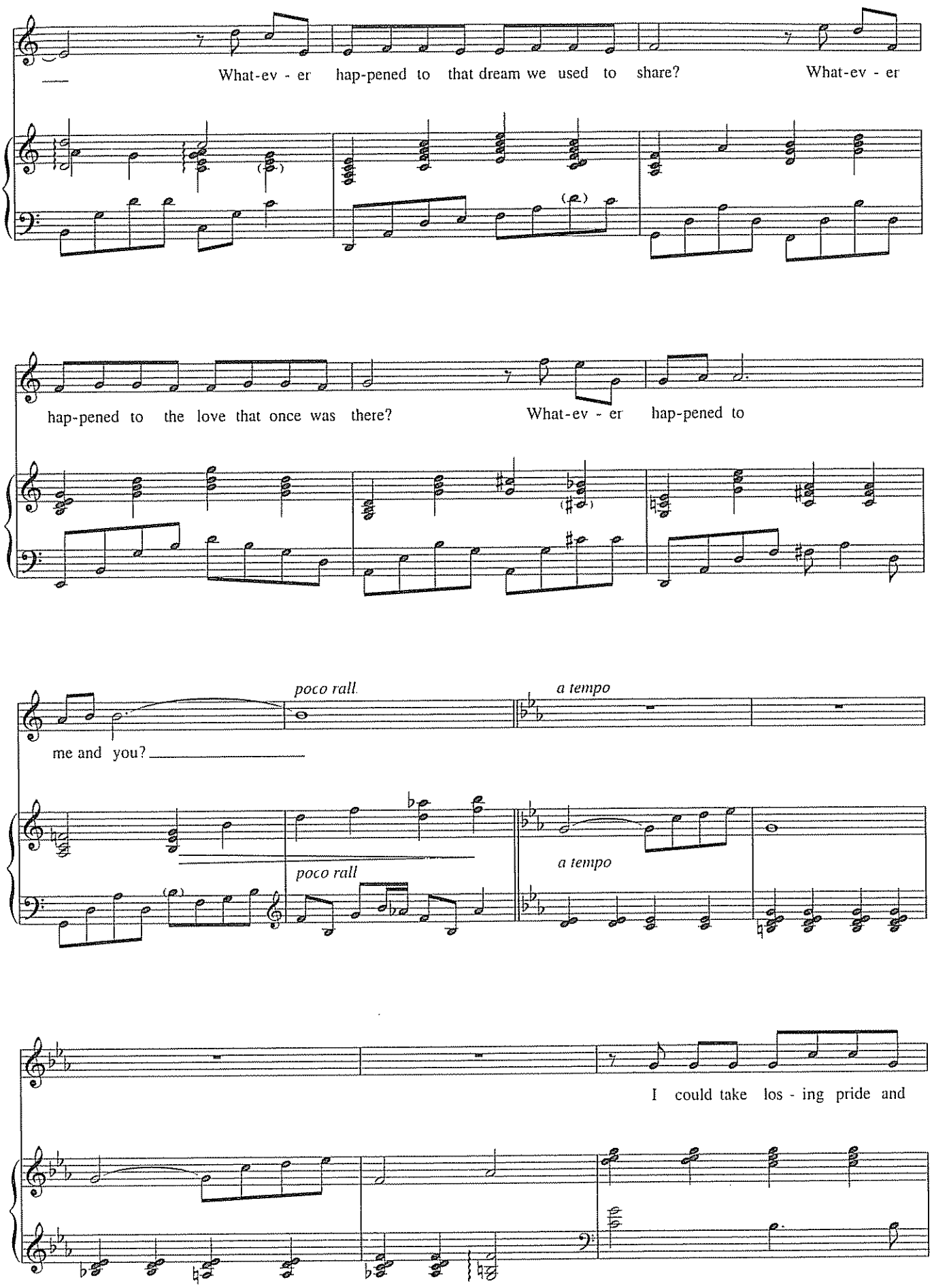
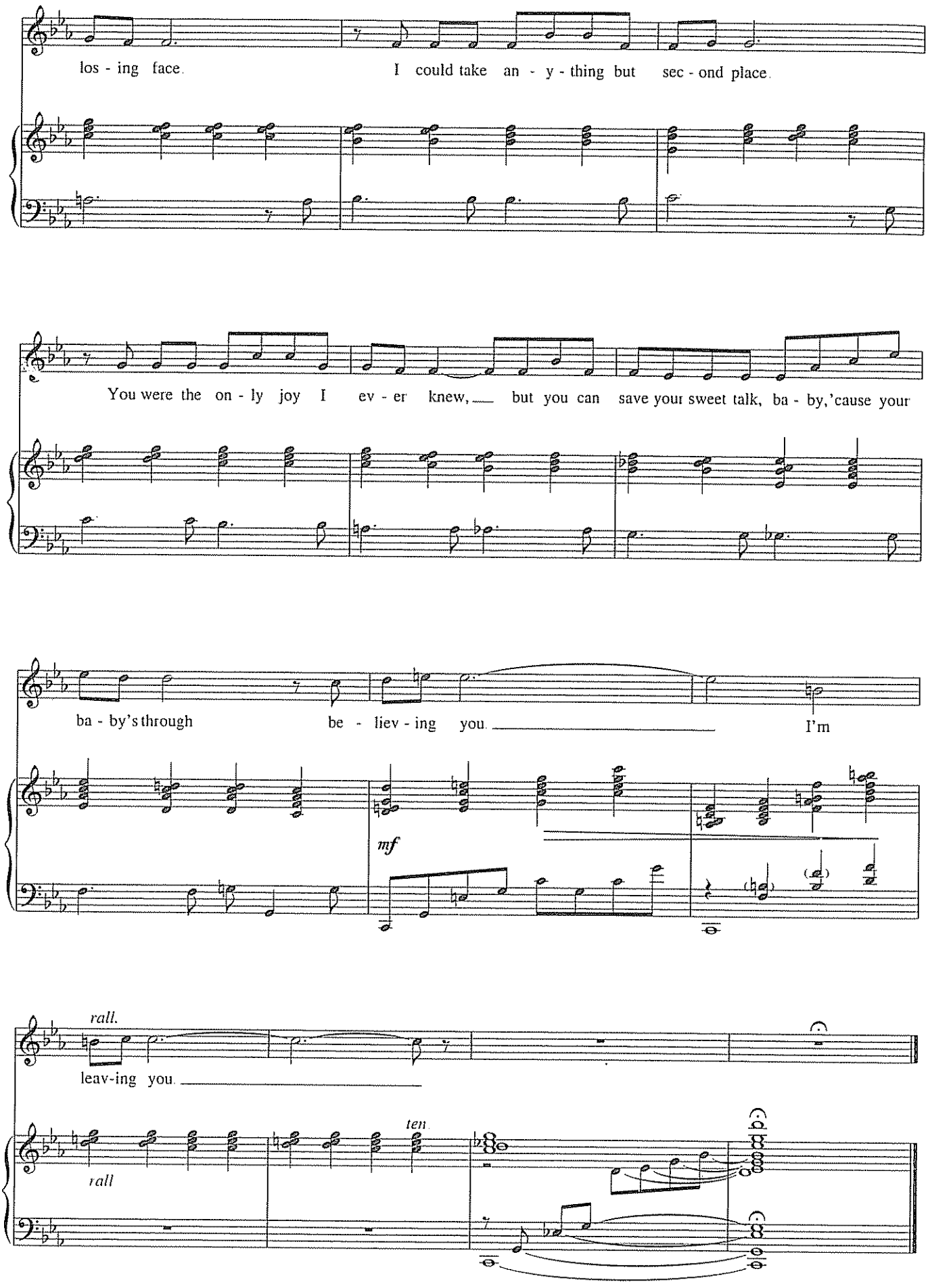
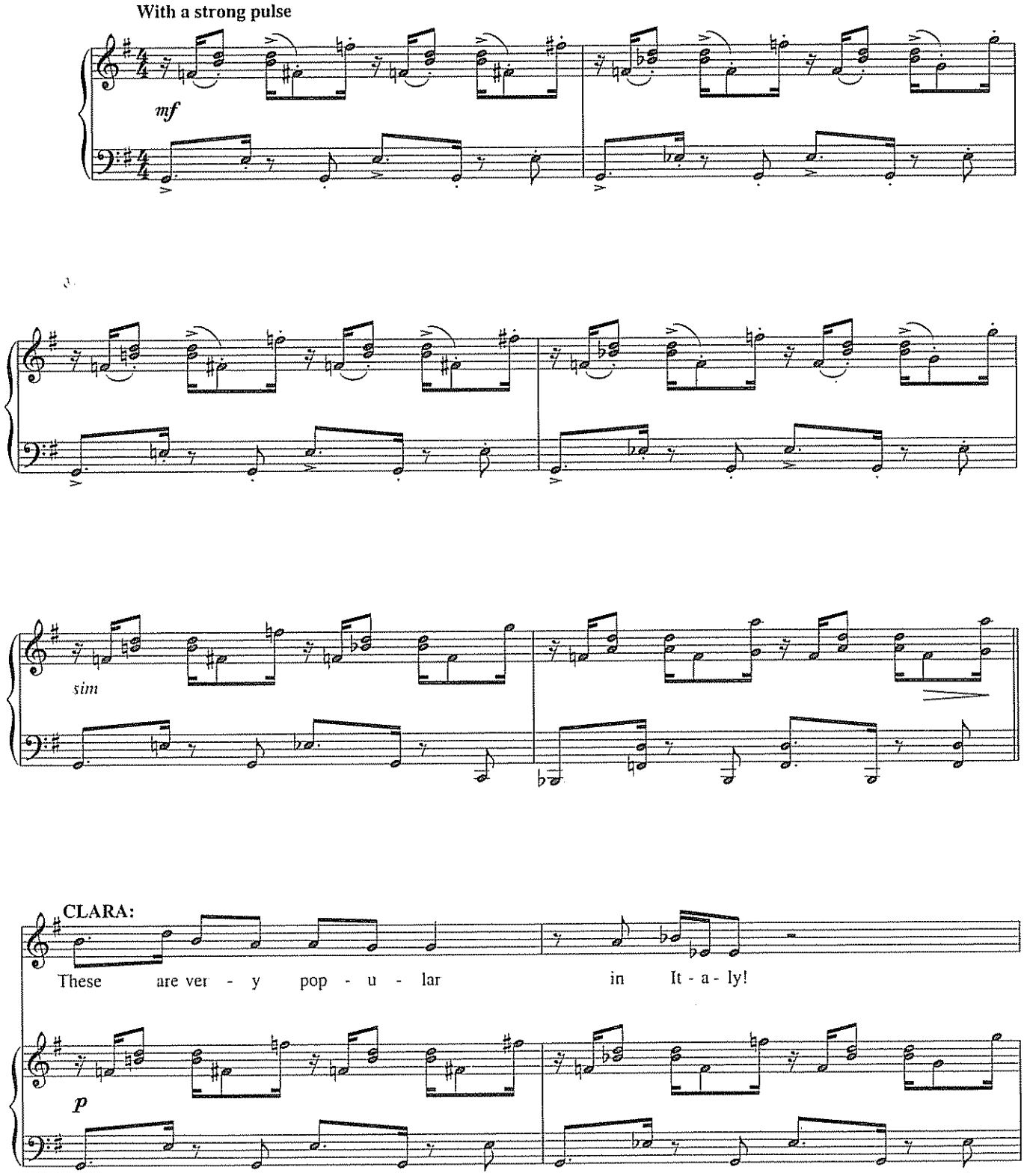

What-ev - er hap-pened to that dream we used to share? What-ev - er
hap-pened to the love that once was there? What-ev - er hap-pened to
poco rall.
a tempo
me and you?
poco rall
a tempo
I could take los - ing pride and


los - ing face.
I could take an - y - thing but sec - ond place.
You were the on - ly joy I ev - er knew, but you can save your sweet talk, ba - by, 'cause your
ba - by's through
be - liev - ing you.
I'm
mf
rall.
leav-ing you.
ten.
rall

THE BEAUTY IS
from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL



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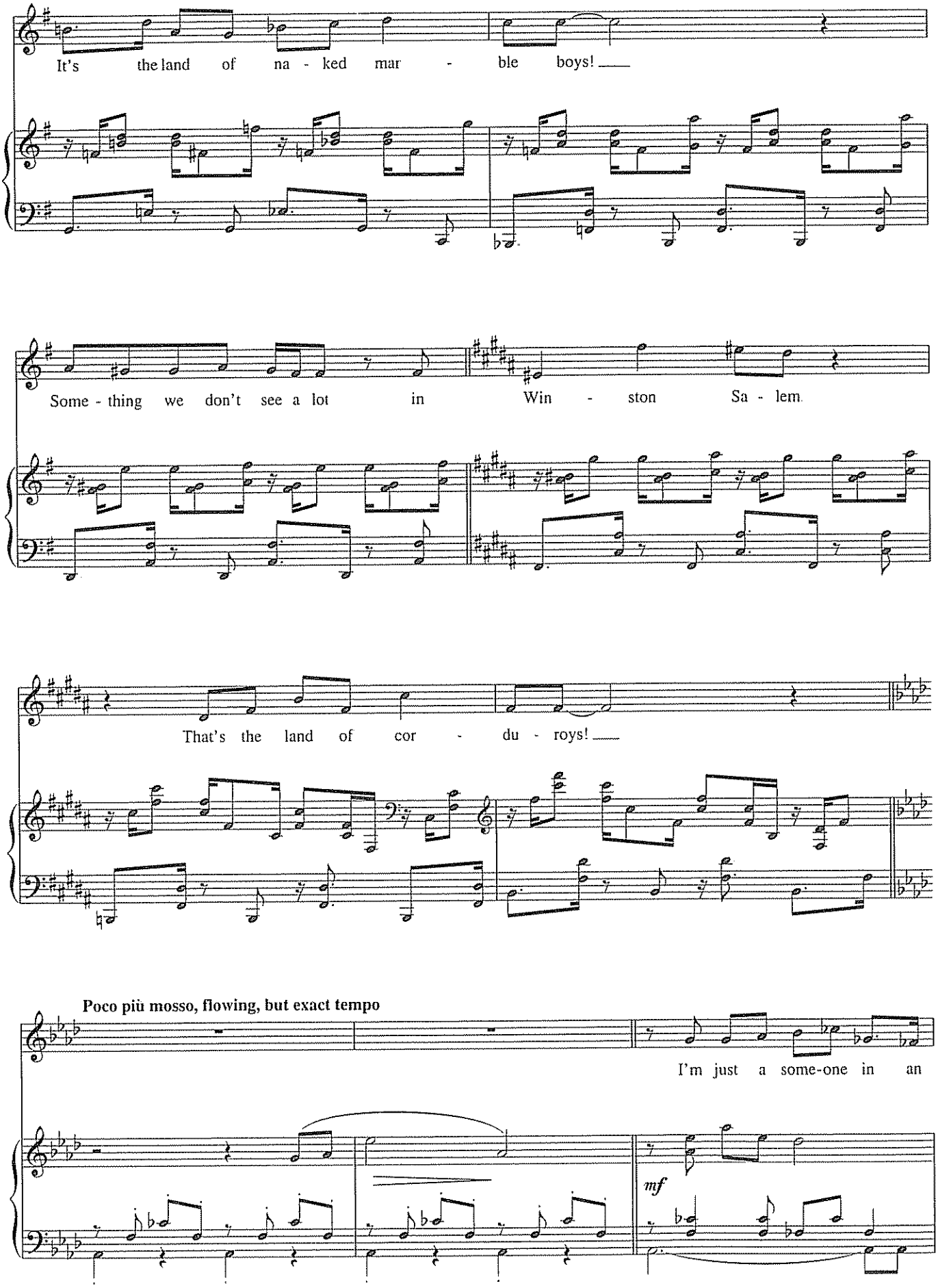
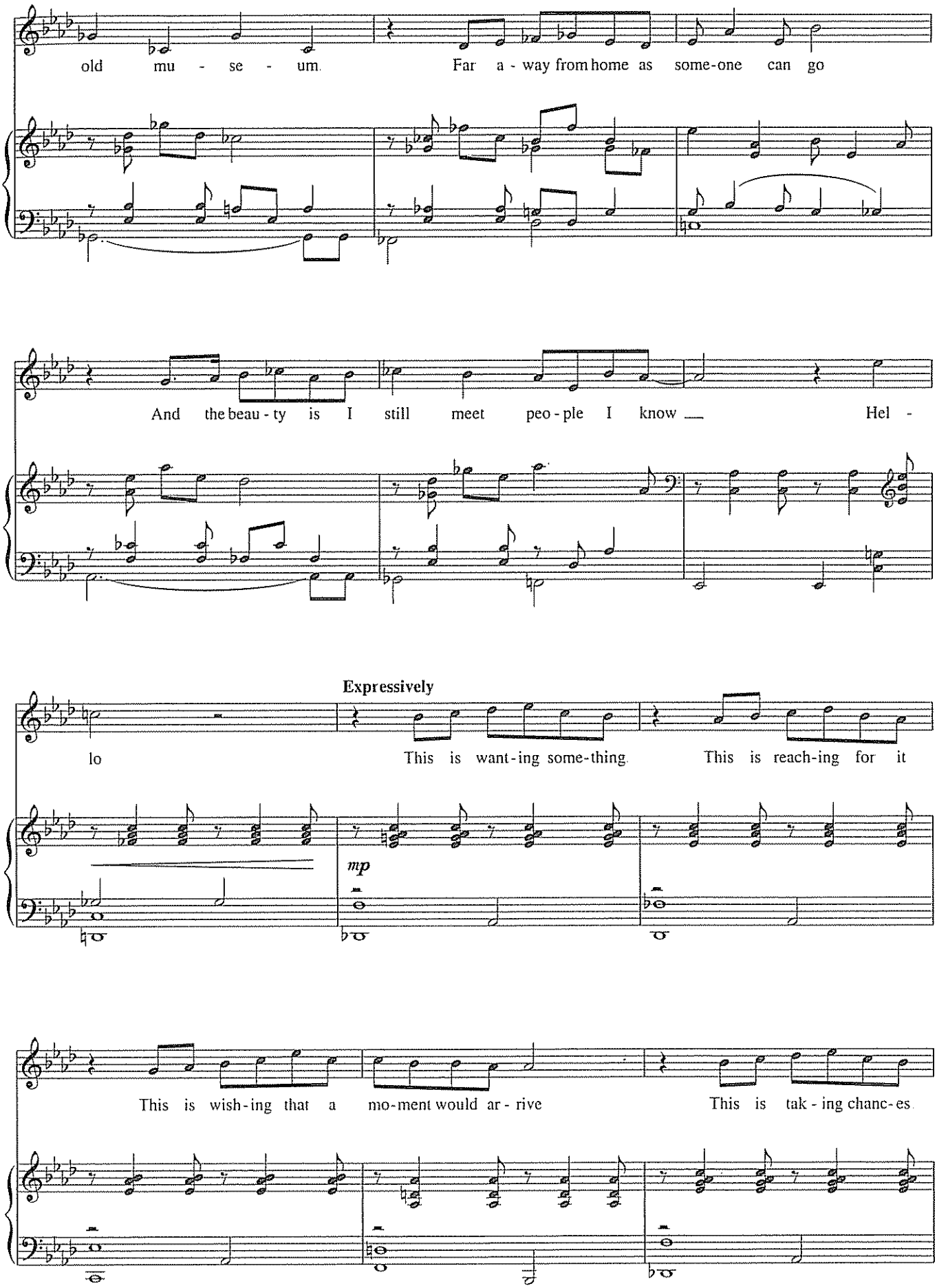
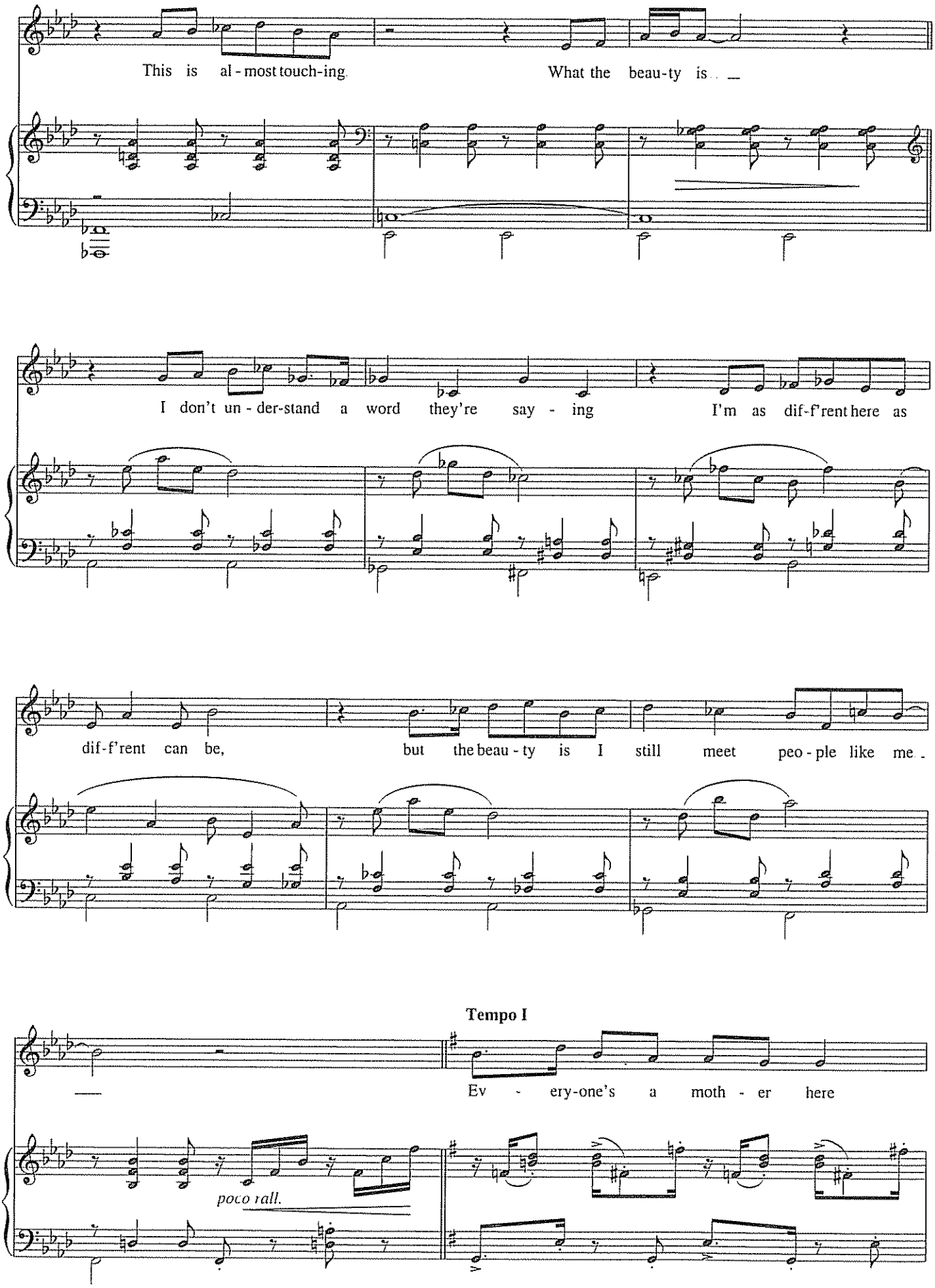
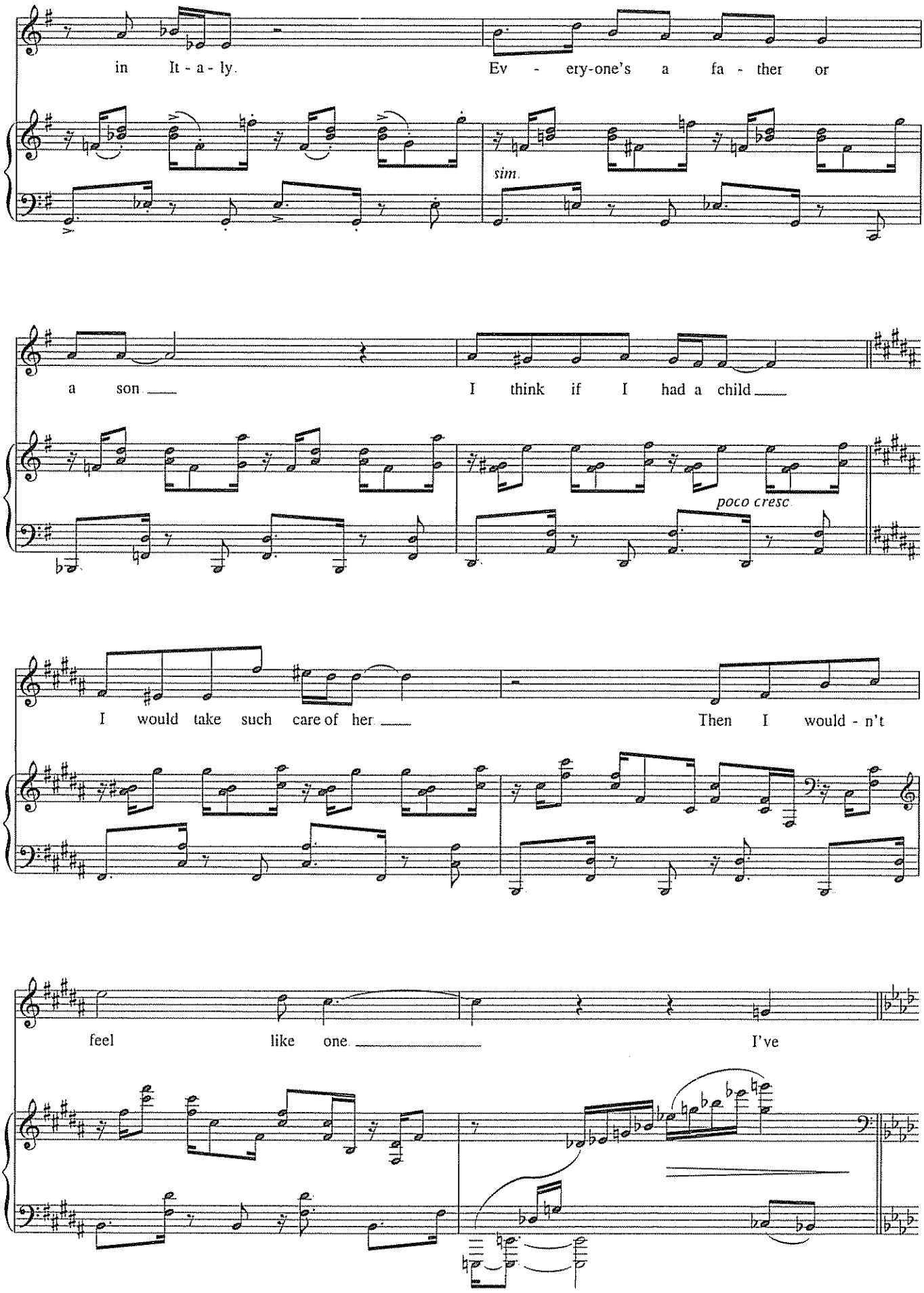
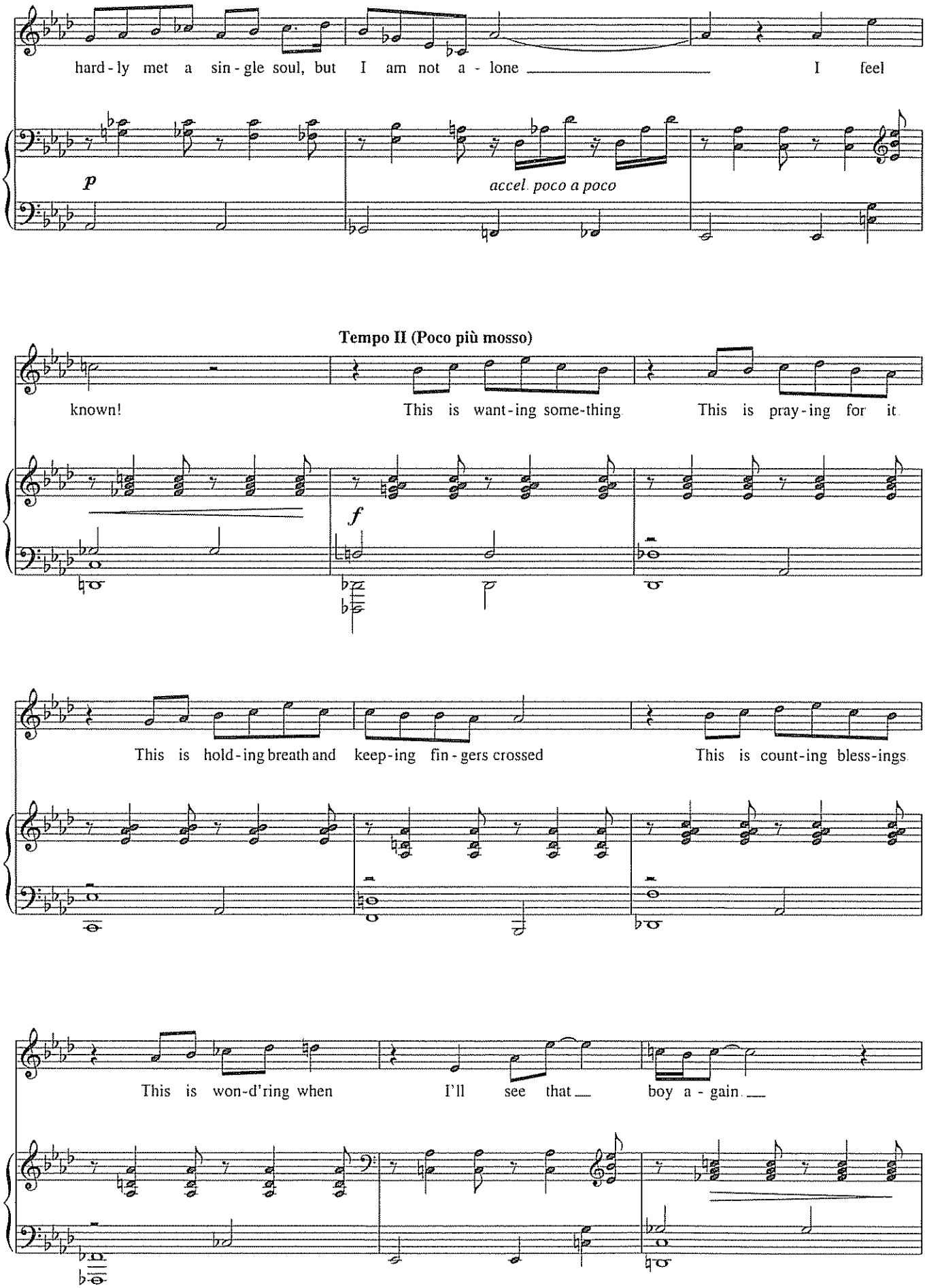
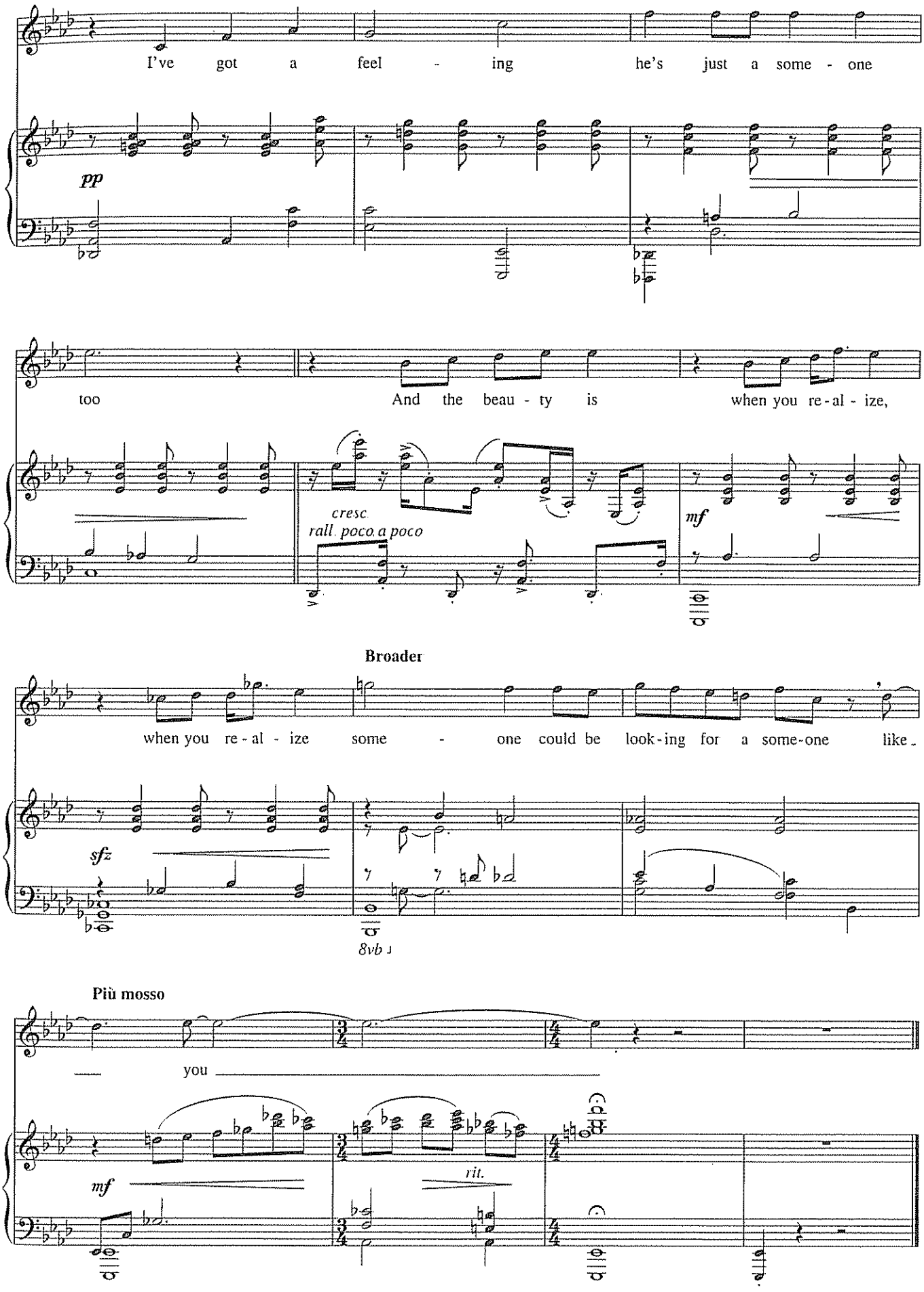

It's the land of na - ked mar - ble boys!
Some - thing we don't see a lot in Win - ston Sa - lem.
That's the land of cor - du - roys!
Poco più mosso, flowing, but exact tempo
I'm just a some-one in an
mf


old mu - se - um
Far a - way from home as some-one can go
And the beau - ty is I still meet peo - ple I know
Hel -
Expressively
lo
This is want - ing some - thing
This is reach - ing for it
mp
This is wish - ing that a mo - ment would ar - rive
This is tak - ing chanc - es


This is al - most touch-ing. What the beau-ty is _
I don't un - der-stand a word they're say - ing I'm as dif-f'rent here as
dif-f'rent can be, but the beau - ty is I still meet peo - ple like me.
Tempo I
_ Ev - ery-one's a moth - er here
poco rall.


in It - a - ly.
Ev - ery-one's a fa - ther or
sim.
a son
I think if I had a child
poco cresc.
I would take such care of her
Then I would - n't
feel like one
I've


hard - ly met a sin - gle soul, but I am not a - lone I feel
p
accel. poco a poco
Tempo II (Poco più mosso)
known! This is want - ing some - thing. This is pray - ing for it.
f
This is hold - ing breath and keep - ing fin - gers crossed This is count - ing bless - ings.
This is won - d'ring when I'll see that boy a - gain.


I've got a feel - ing he's just a some - one
pp
too
And the beau - ty is when you re - al - ize,
cresc.
rall. poco a poco
mf
Broader
when you re - al - ize some - one could be look - ing for a some-one like
sfz
8vb
Più mosso
you
mf
rit.

FABLE

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL

Icy, with intention
(*subtle accents*)

mf

MARGARET:

pp

You can look in the for - est For a se - cret field

For a gold - en ar - row

For a prince to ap - pear For a fa - ble of

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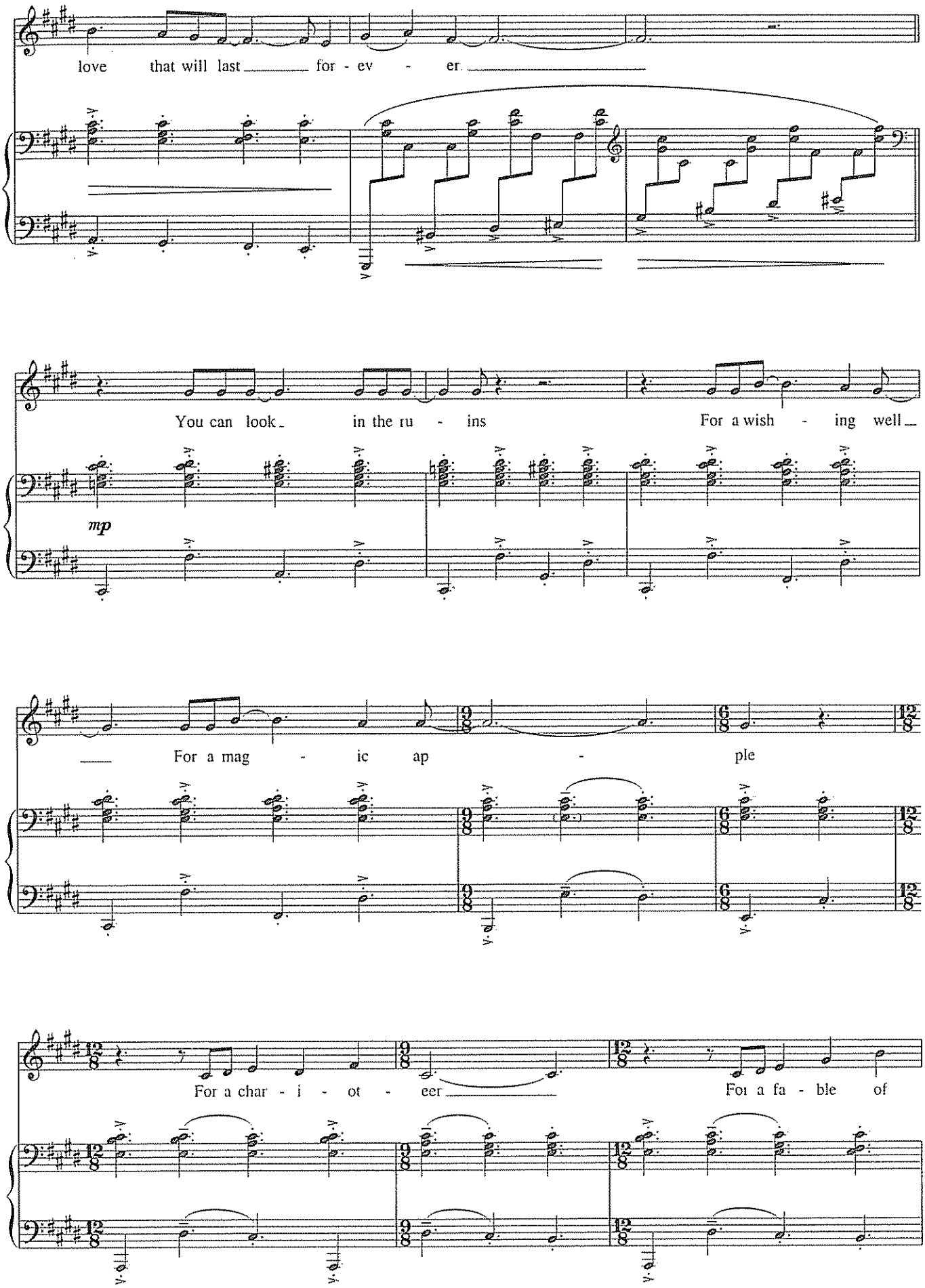
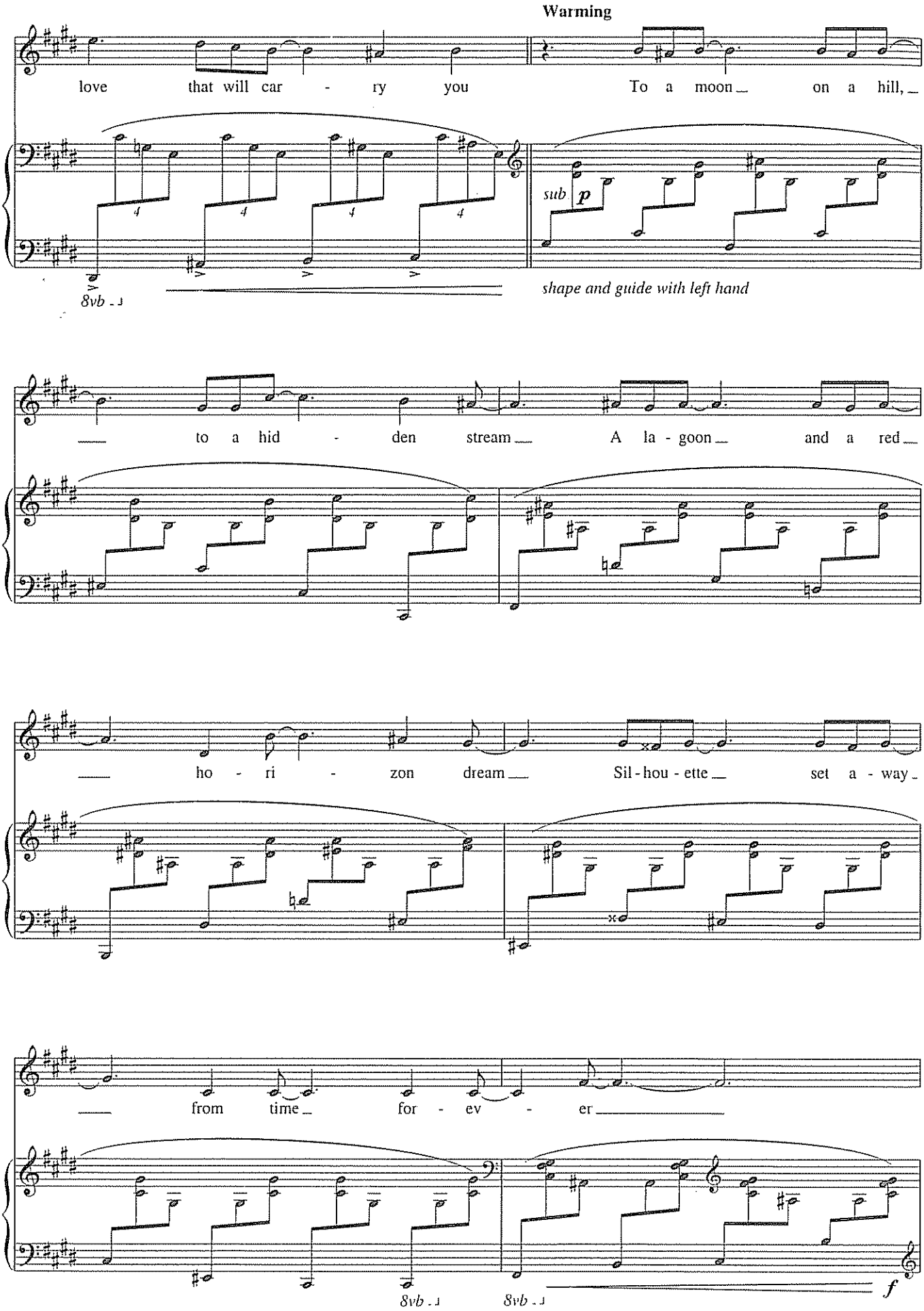
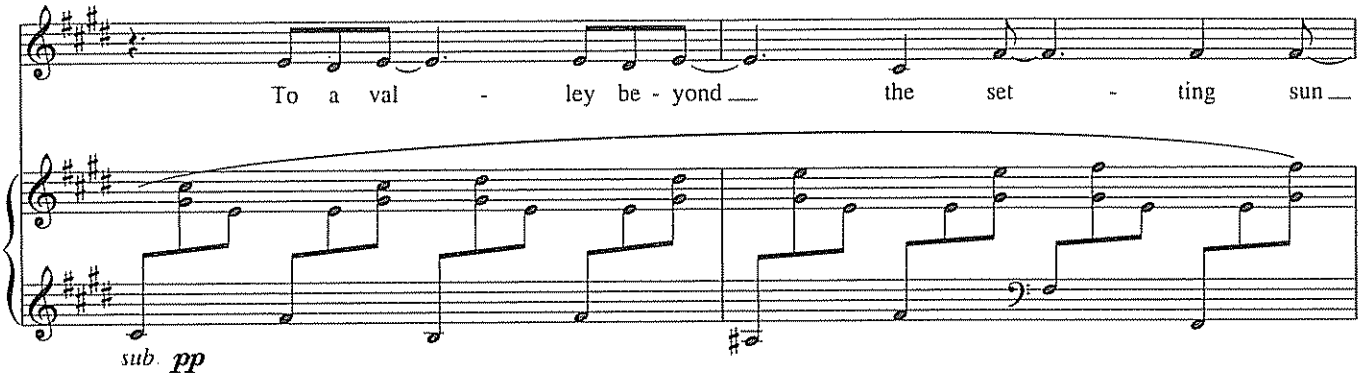
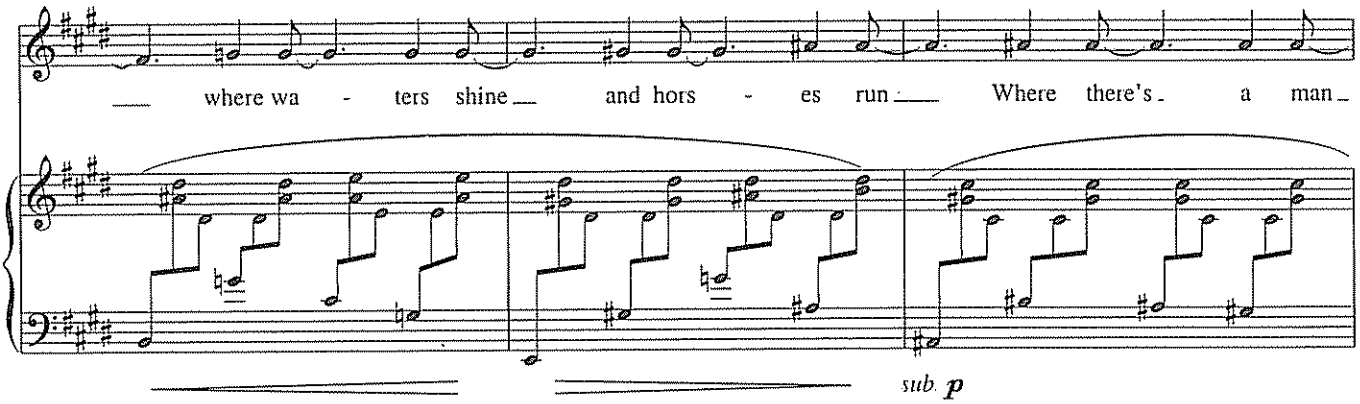
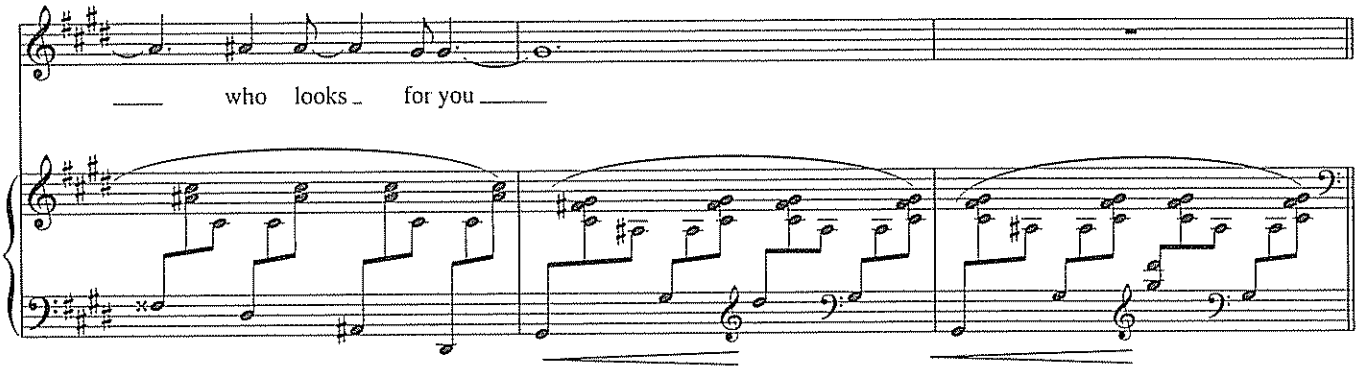
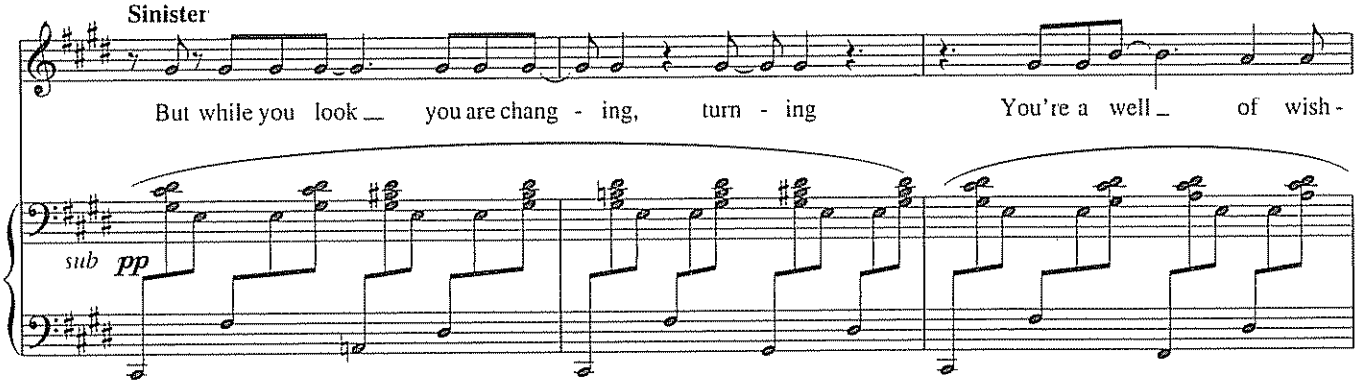

love that will last for - ev - er.
You can look in the ru - ins For a wish - ing well
mp
For a mag - ic ap - ple
For a char - i - ot - eer Foi a fa - ble of

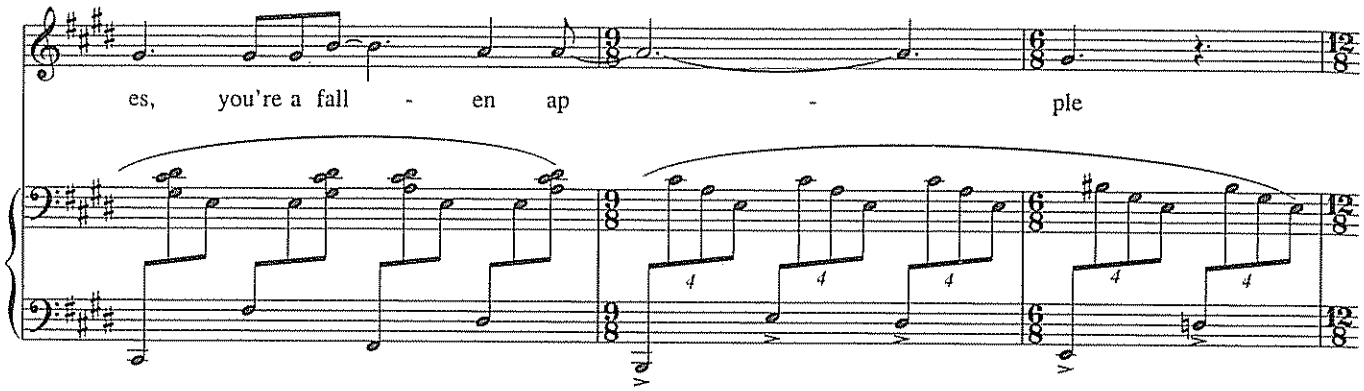

Warming
love that will car - ry you To a moon on a hill,
sub p
shape and guide with left hand
8vb
to a hid - den stream A la - goon and a red
ho - ri - zon dream Sil - hou - ette set a - way
from time for - ev - er
8vb
8vb
f


To a val - ley be - yond the set - ting sun
sub. pp

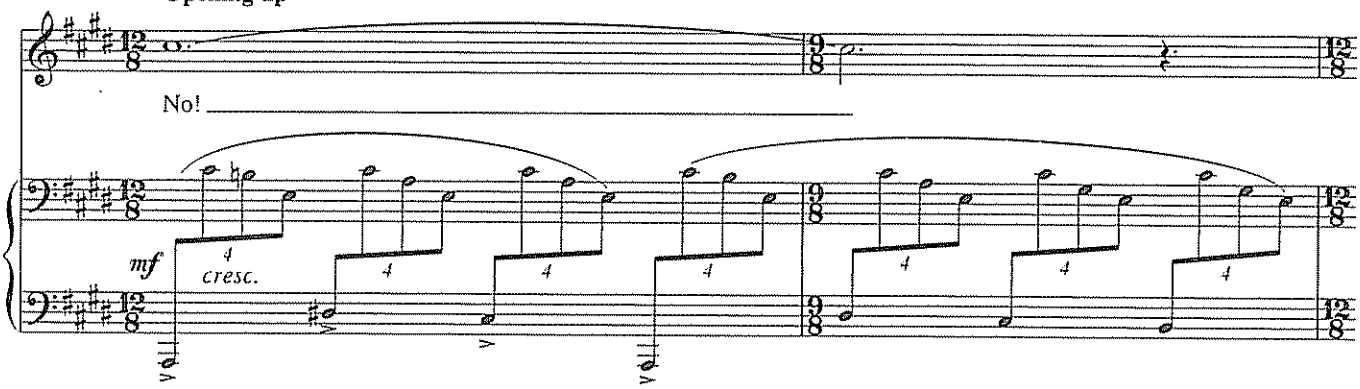

where wa - ters shine and hors - es run Where there's a man
sub. p

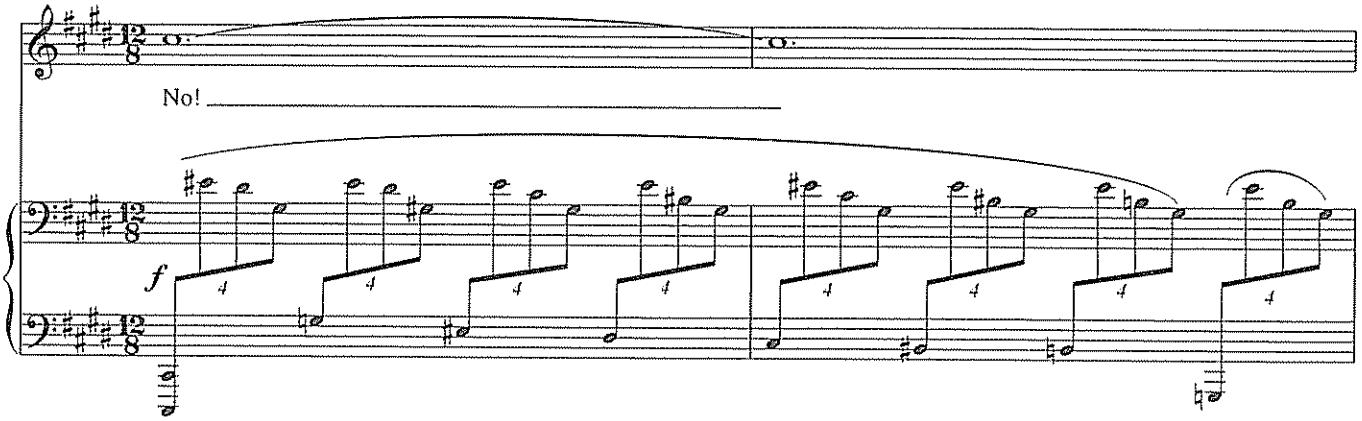

who looks for you

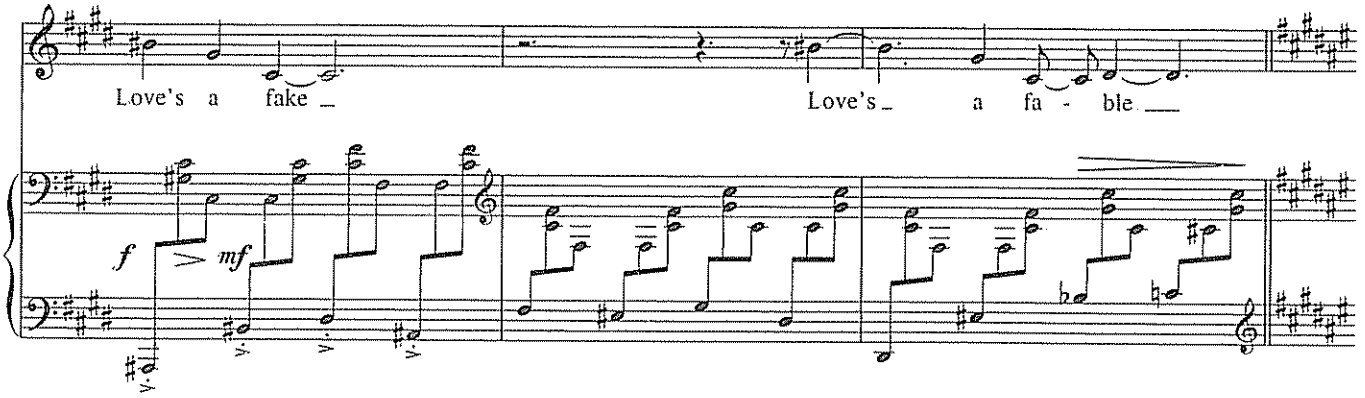

Sinister
But while you look you are chang - ing, turn - ing You're a well of wish -
sub pp

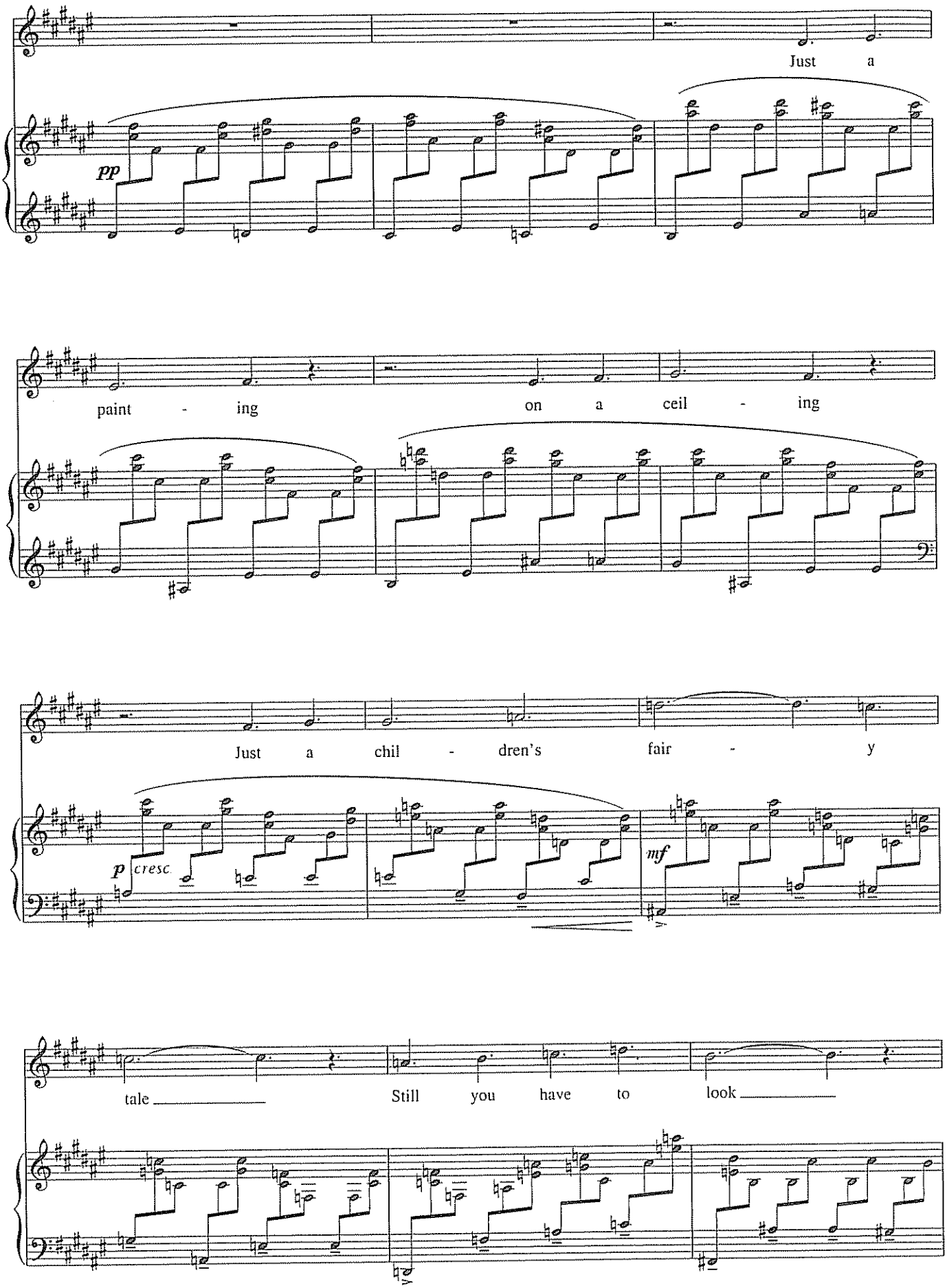

es, you're a fall - en ap - ple

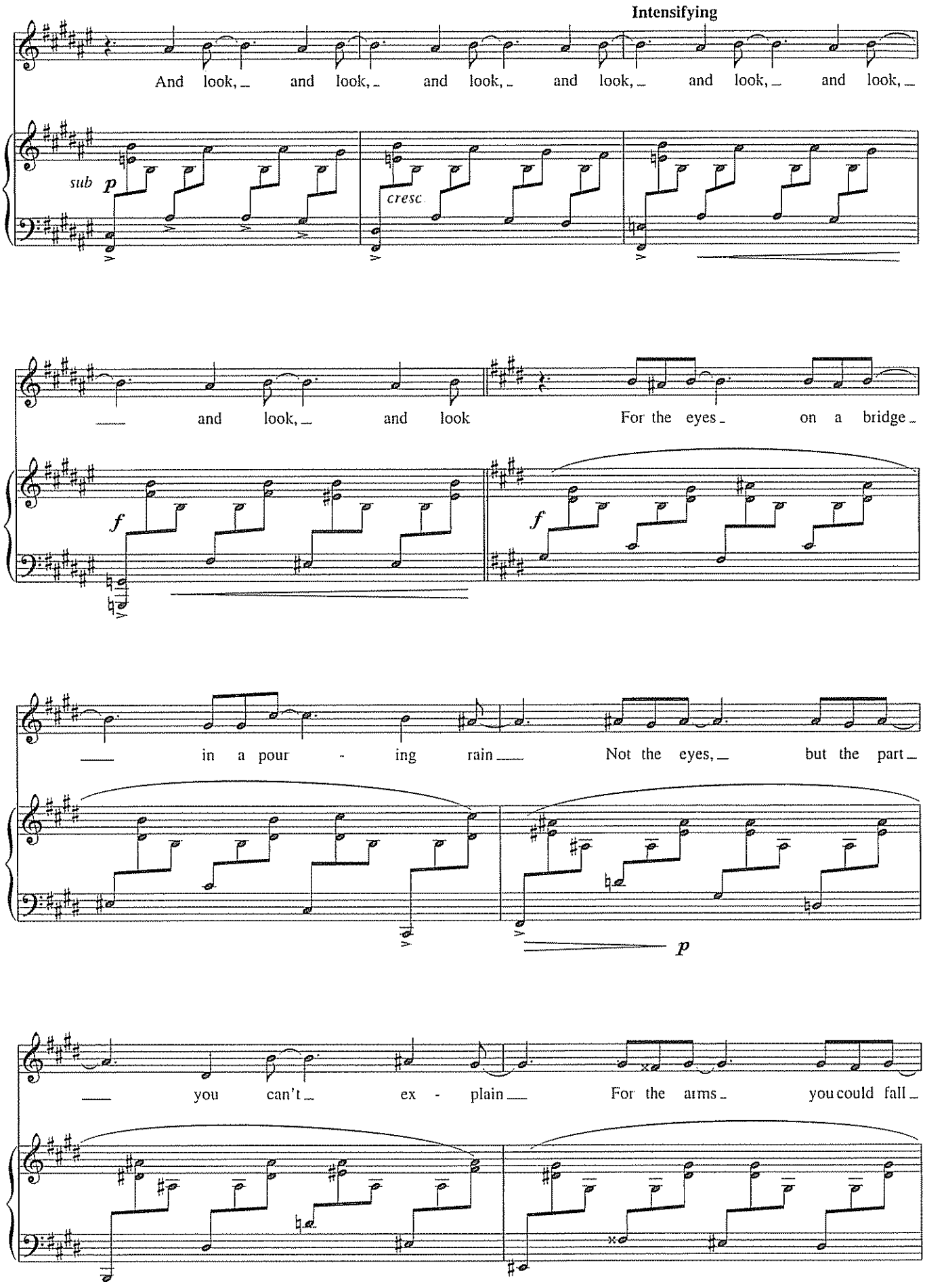
Opening up

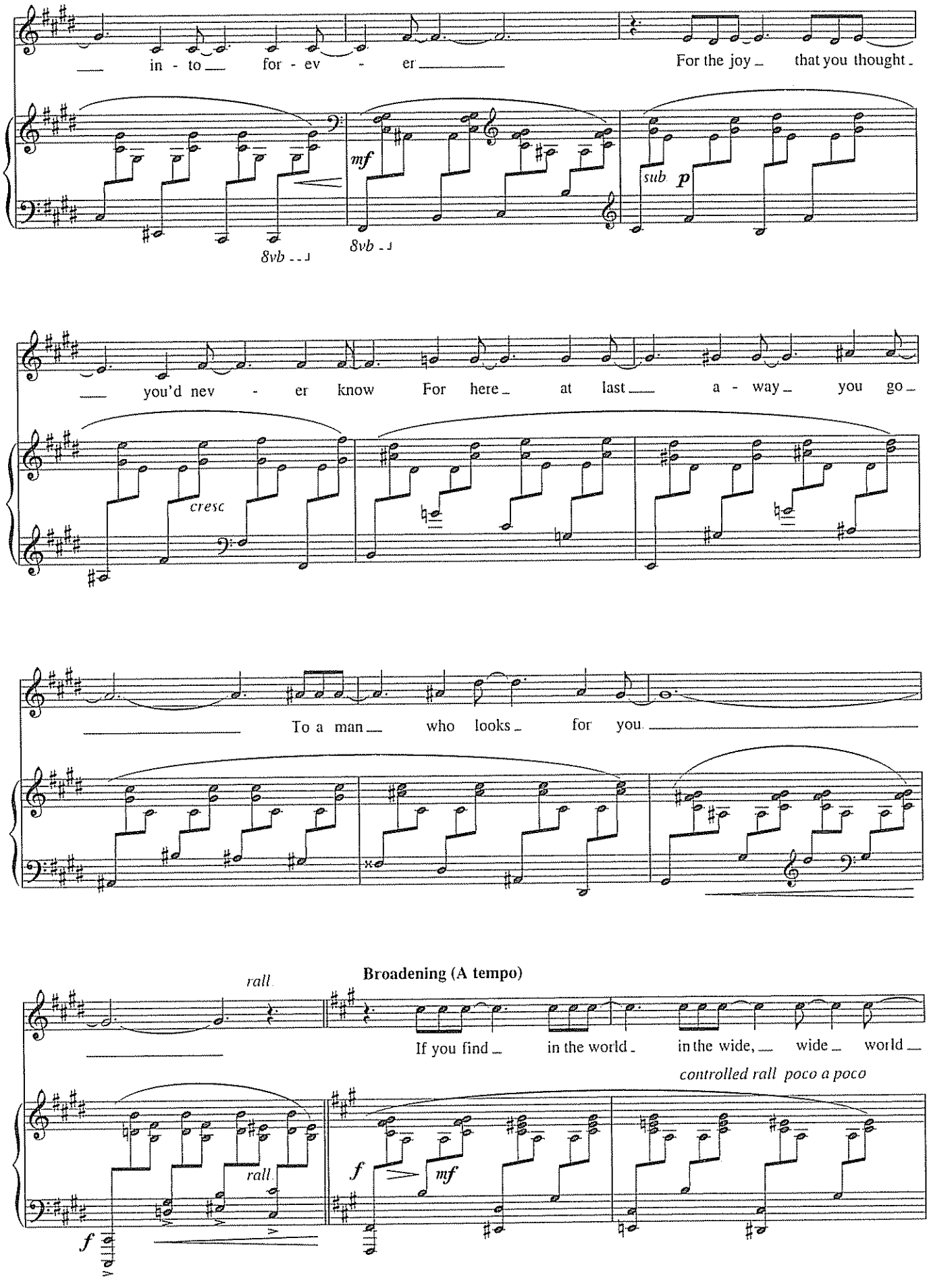

No!
mf
cresc.

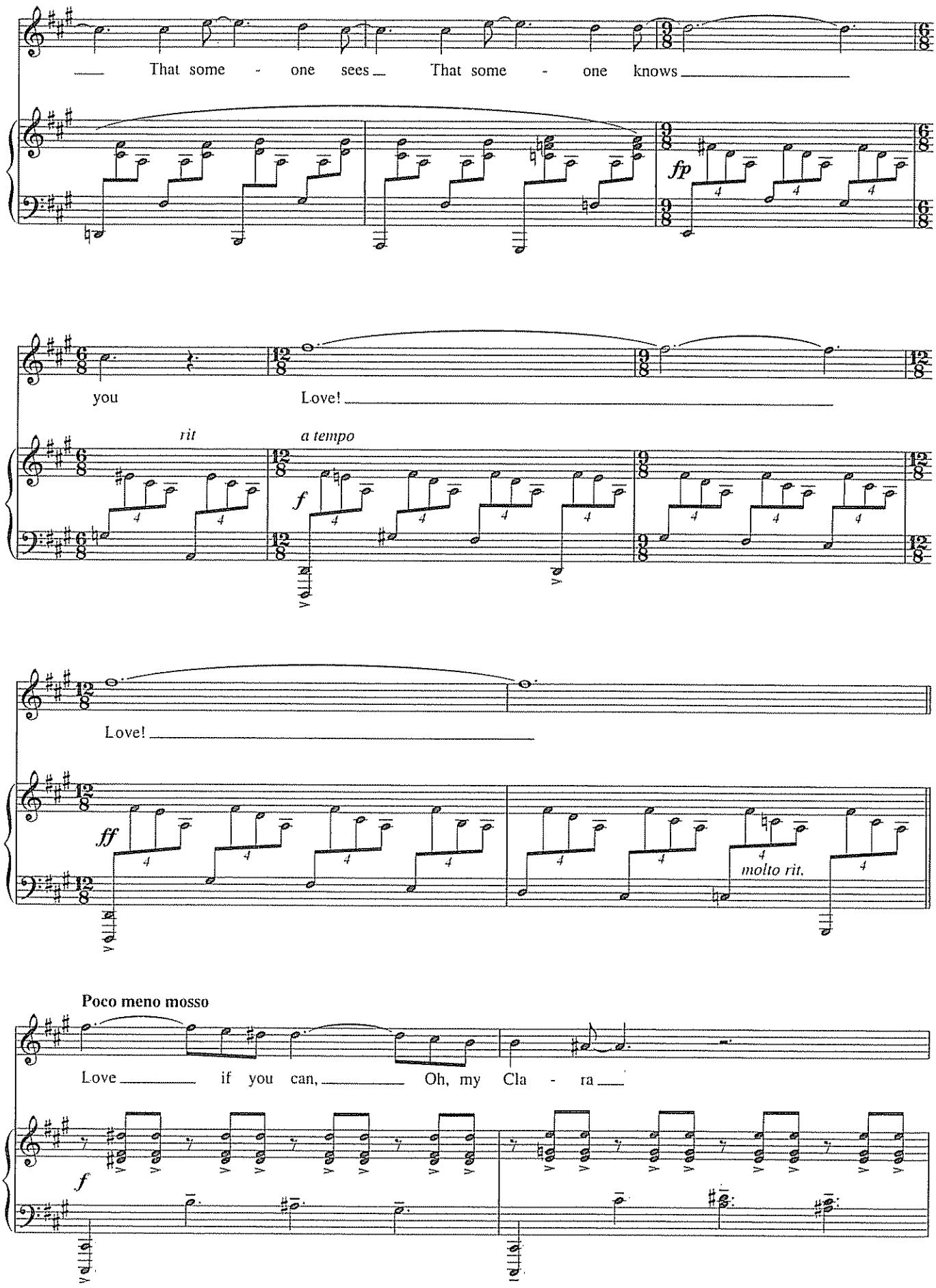

No!
f

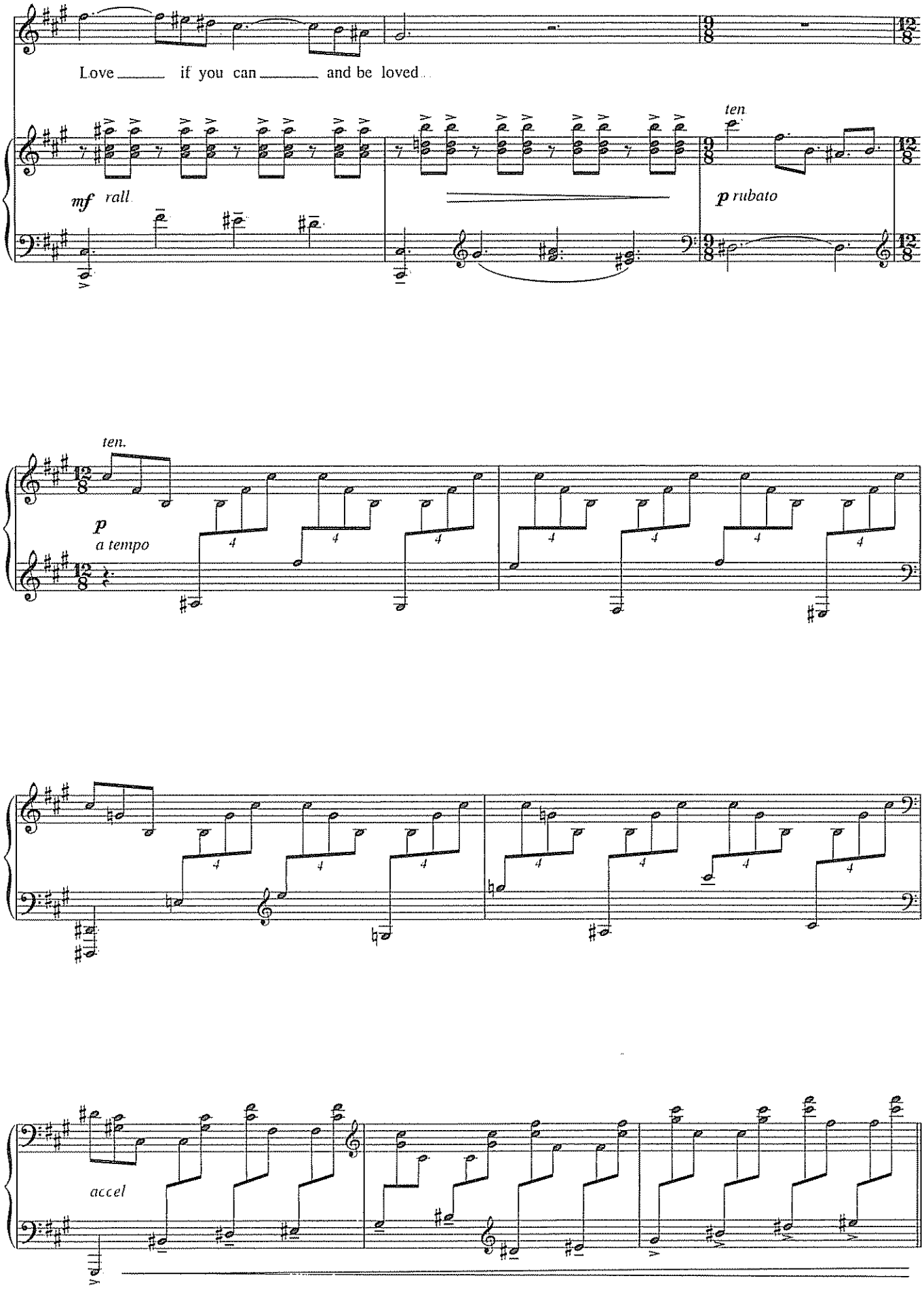

Love's a fake
Love's a fa - ble
f
mf


Just a
pp
paint - ing on a ceil - ing
Just a chil - dren's fair - y
p cresc.
mf
tale
Still you have to look

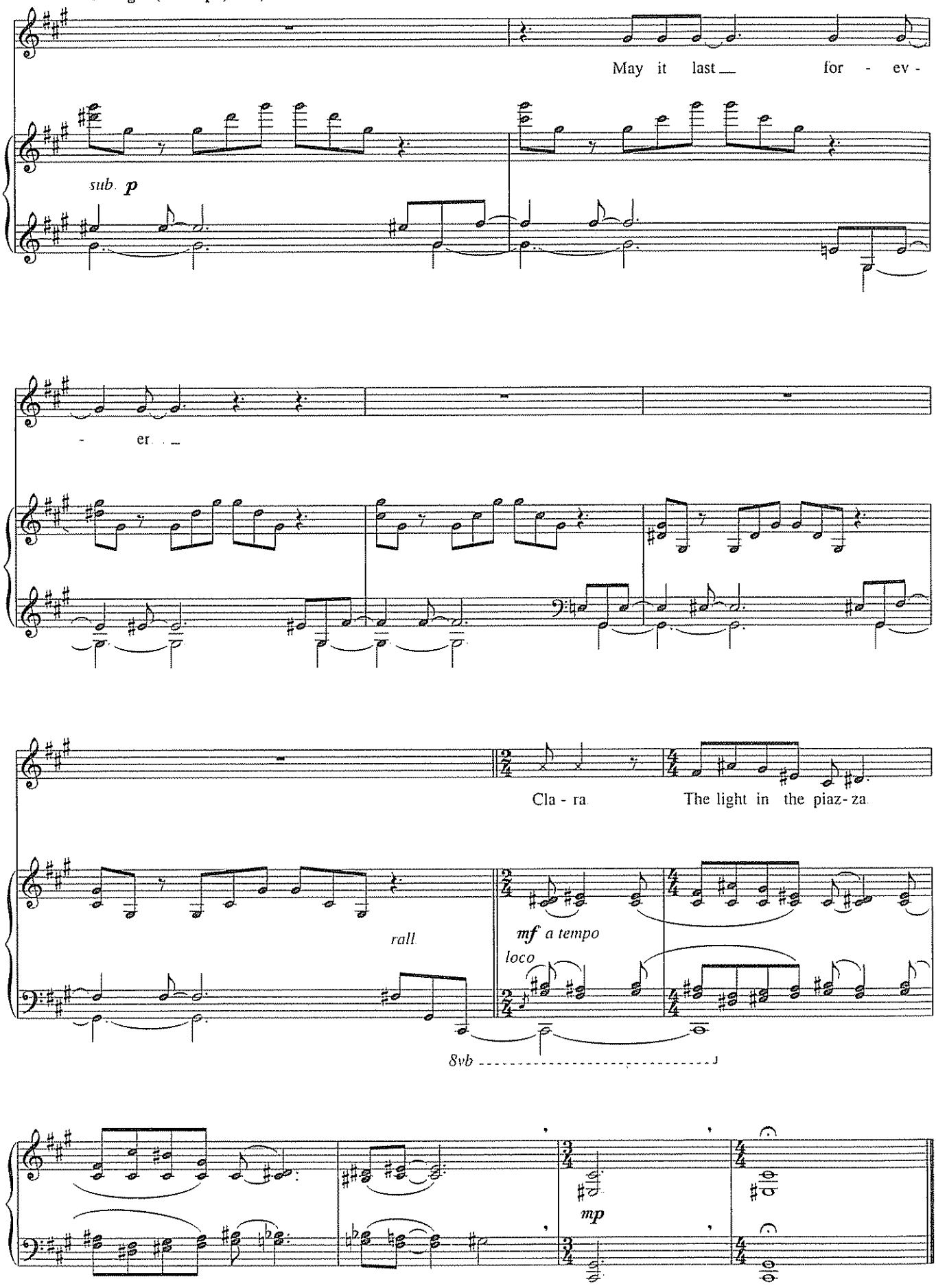

Intensifying
And look, and look, and look, and look, and look, and look,
sub p
cresc.
and look, and look
For the eyes on a bridge
f
f
in a pour - ing rain
Not the eyes, but the part
p
you can't ex - plain
For the arms you could fall


in - to for - ev - er
For the joy that you thought
8vb
mf
8vb
sub. p
you'd nev - er know
For here at last a - way you go
cresc
To a man who looks for you
rall
Broadening (A tempo)
If you find in the world in the wide, wide world
controlled rall poco a poco
rall
f
f
mf


That some - one sees That some - one knows
fp
you Love!
rit
a tempo
f
Love!
ff
molto rit.
Poco meno mosso
Love if you can, Oh, my Cla - ra
f


Love if you can and be loved
mf rall.
ten.
p rubato
ten.
p
a tempo
accel

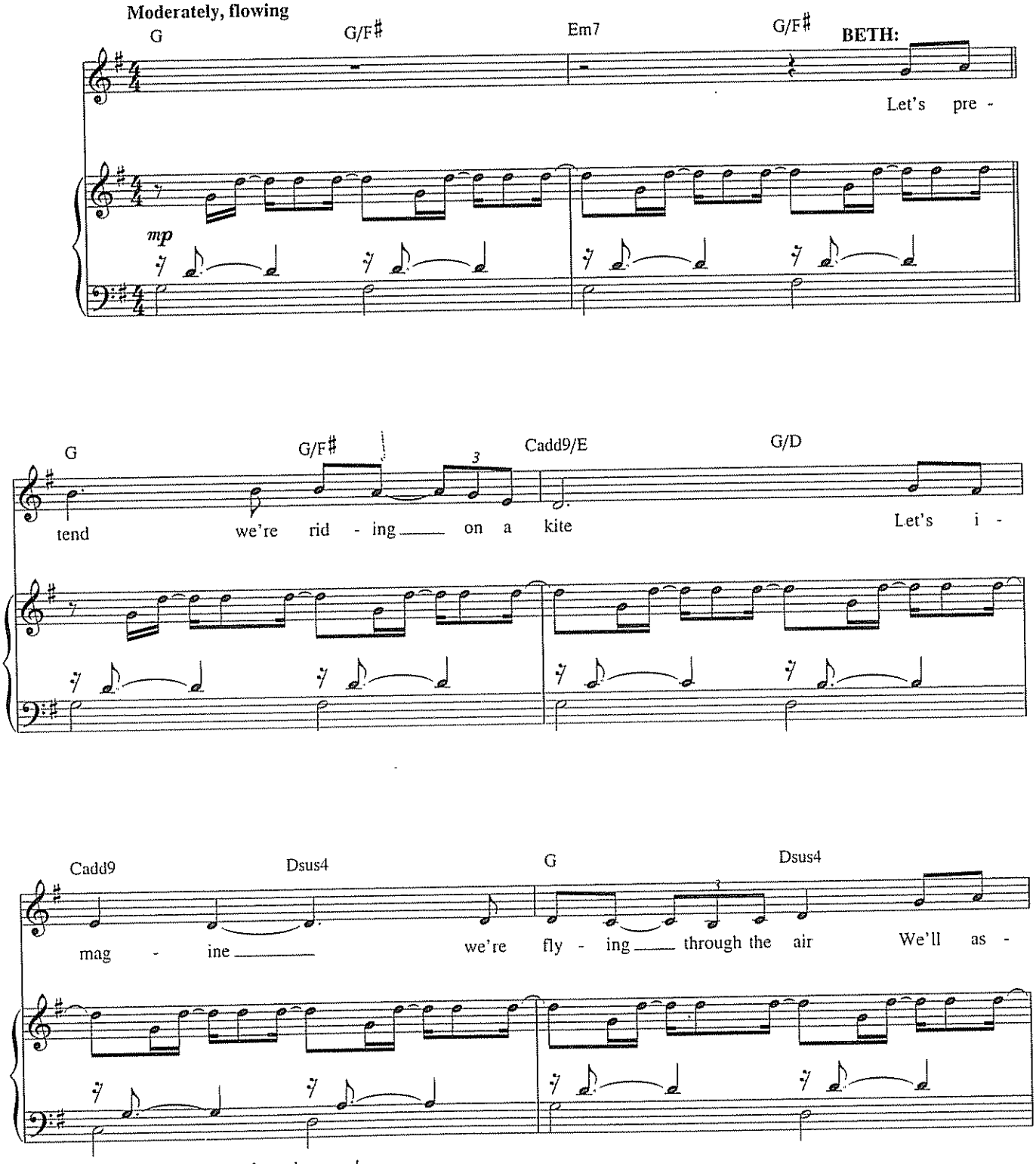
Sunlight (A tempo, In 2)



SOME THINGS ARE MEANT TO BE

from the Stage Musical *Little Women*

Music by JASON HOWLAND
Lyrics by MINDI DICKSTEIN



This duet for Beth and Jo is adapted as a solo.

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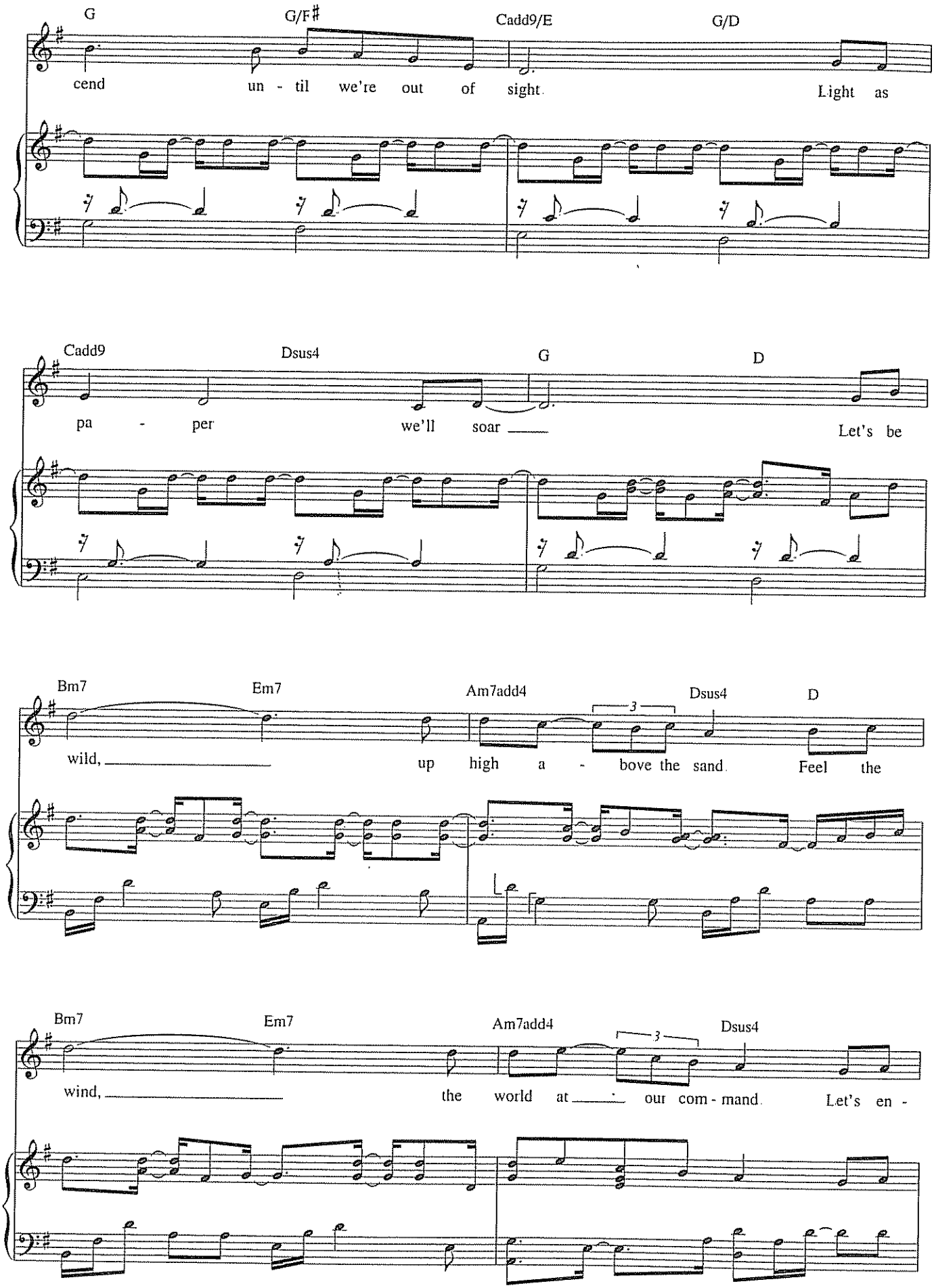
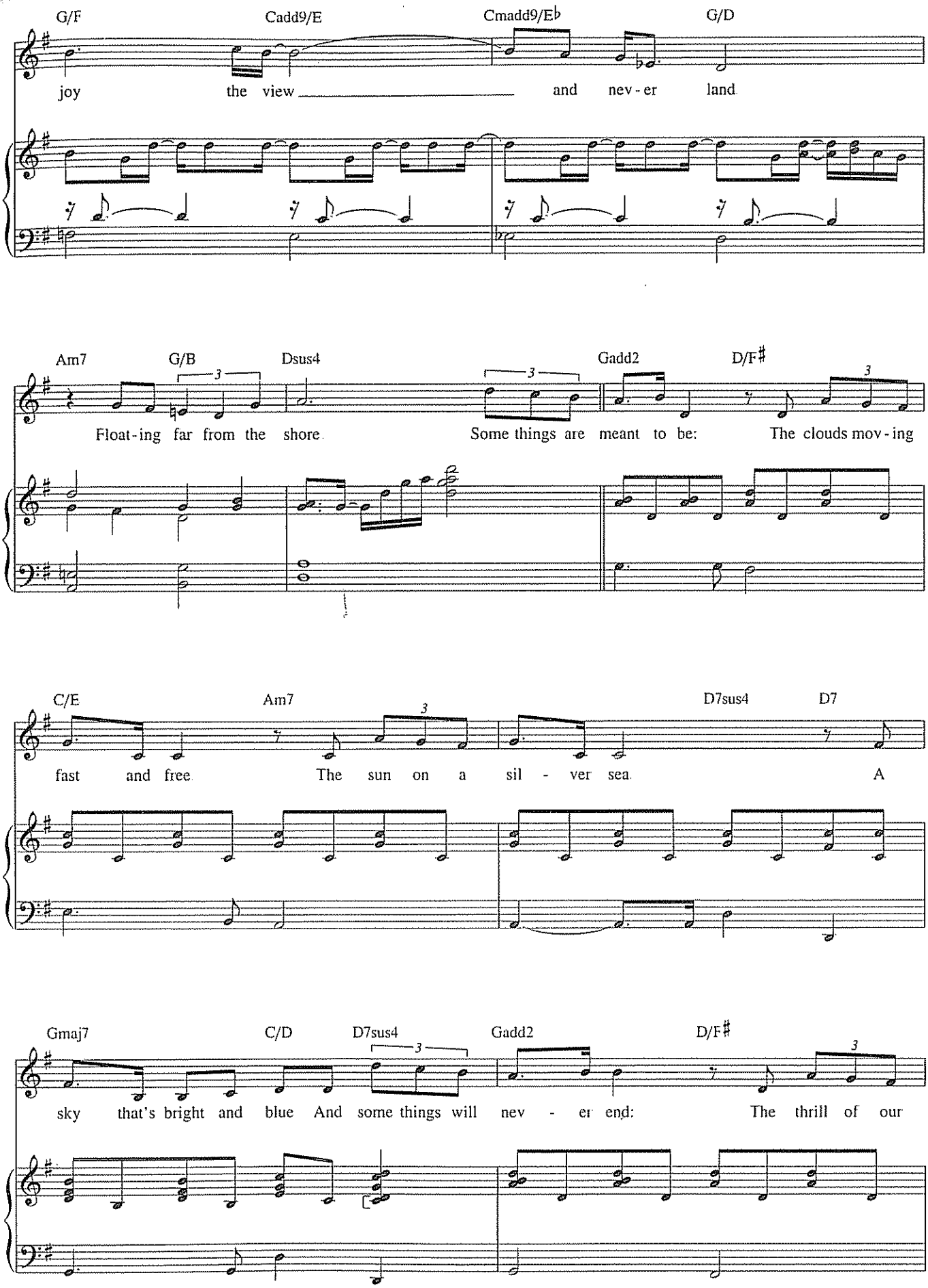
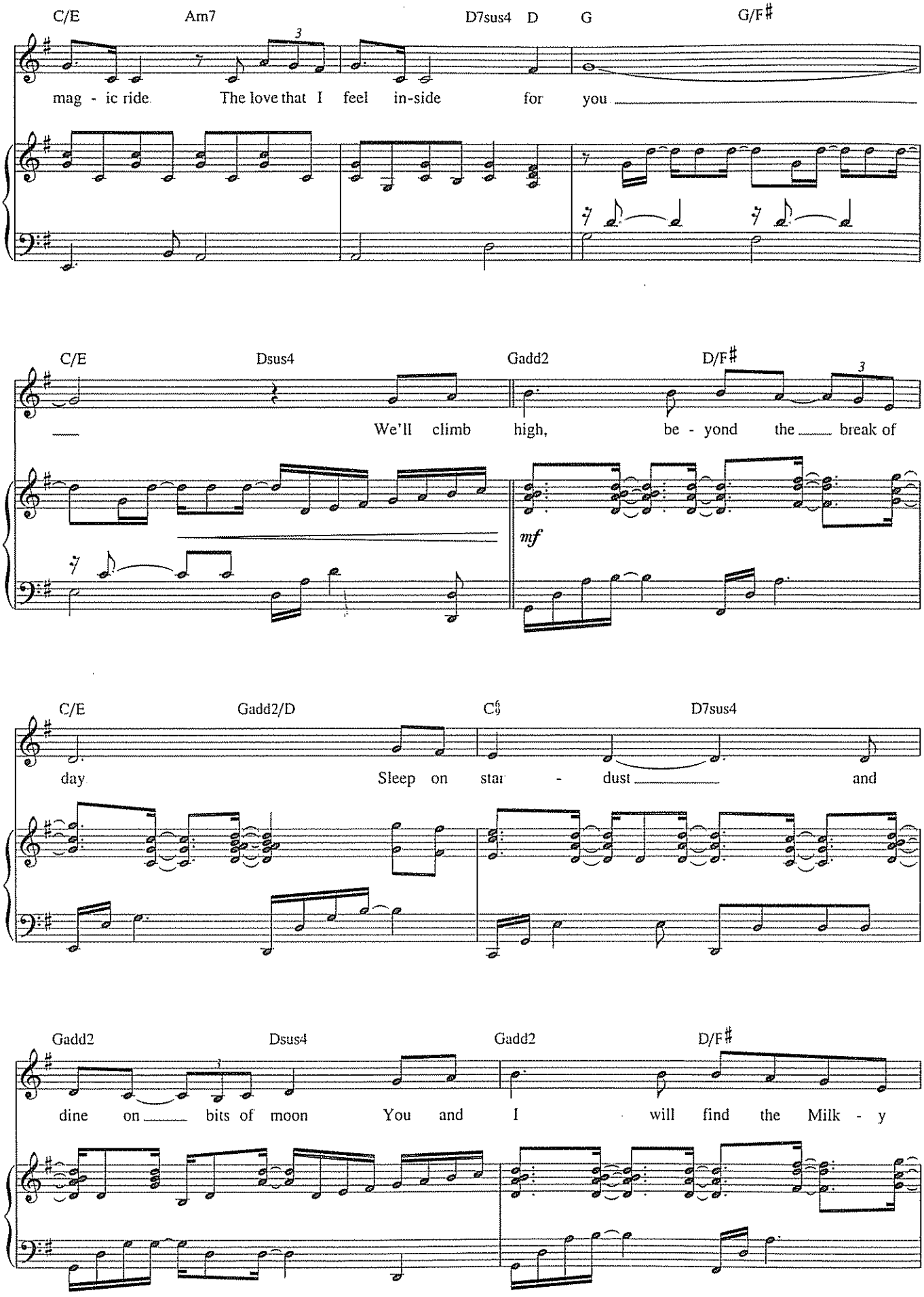
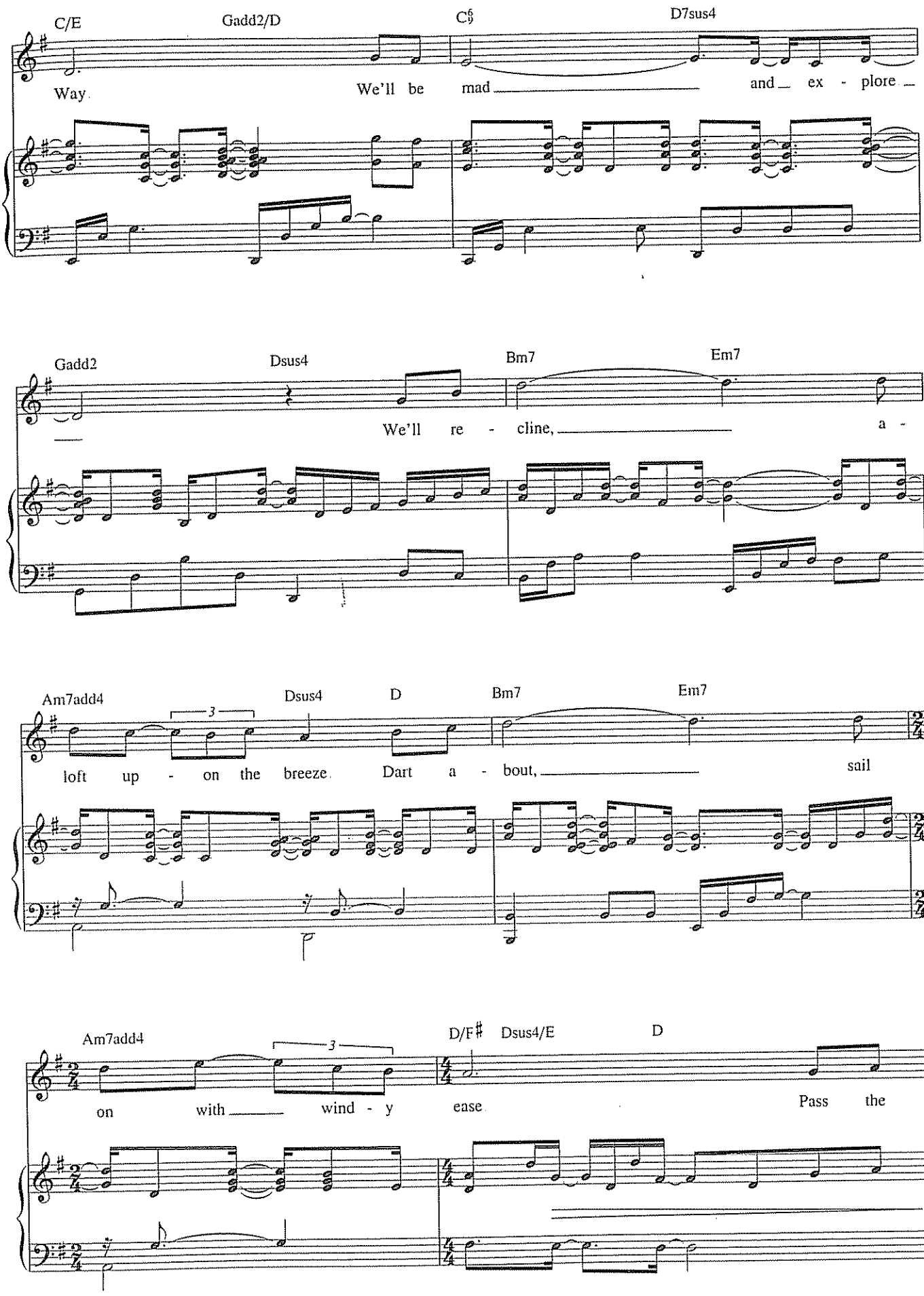
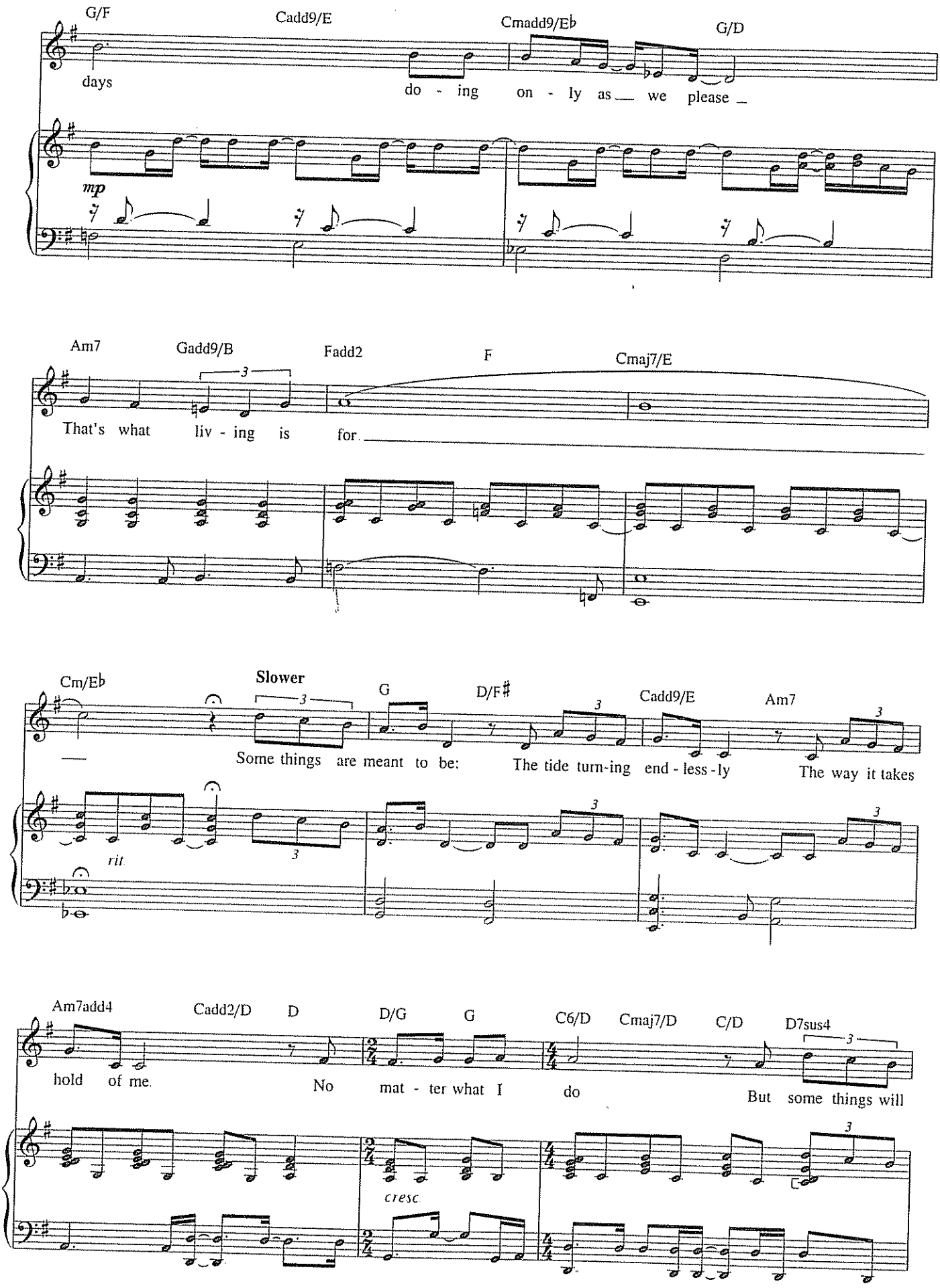
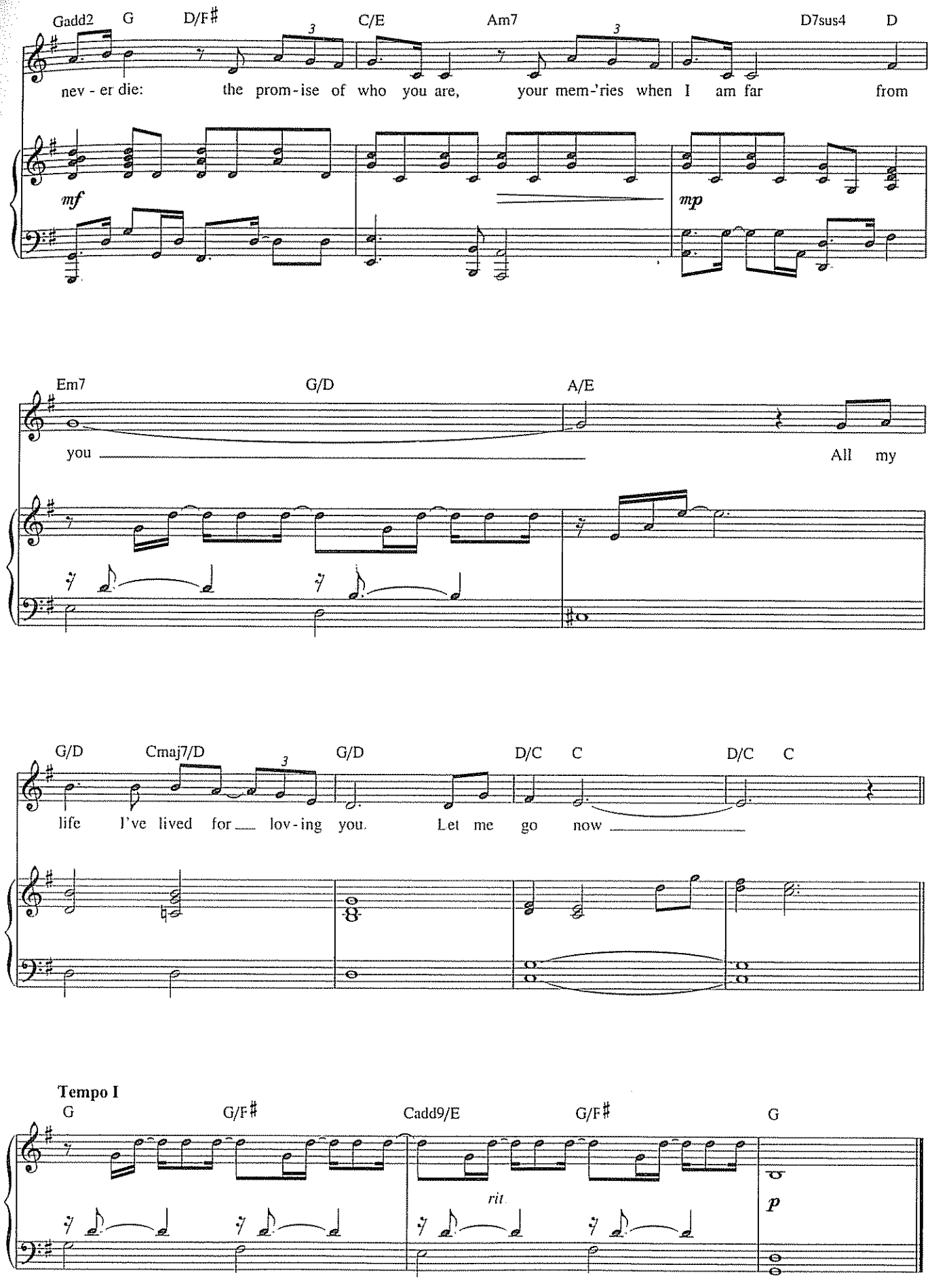

G
G/F♯
Cadd9/E
G/D
cend un - til we're out of sight. Light as
Cadd9
Dsus4
G
D
pa - per we'll soar Let's be
Bm7
Em7
Am7add4
Dsus4
D
3
wild, up high a - bove the sand. Feel the
Bm7
Em7
Am7add4
Dsus4
3
wind, the world at our com - mand. Let's en -


G/F
Cadd9/E
Cmadd9/E♭
G/D
joy
the view
and nev - er land
Am7
G/B
Dsus4
Gadd2
D/F♯
Float - ing far from the shore.
Some things are meant to be:
The clouds mov - ing
C/E
Am7
D7sus4
D7
fast and free.
The sun on a sil - ver sea.
A
Gmaj7
C/D
D7sus4
Gadd2
D/F♯
sky that's bright and blue
And some things will nev - er end:
The thrill of our


C/E Am7 D7sus4 D G G/F♯
mag - ic ride The love that I feel in-side for you
C/E Dsus4 Gadd2 D/F♯
We'll climb high, be - yond the break of
mf
C/E Gadd2/D C♮ D7sus4
day Sleep on star - dust and
Gadd2 Dsus4 Gadd2 D/F♯
dine on bits of moon You and I will find the Milk - y


C/E
Gadd2/D
C§
D7sus4
Way
We'll be mad
and ex - plore
Gadd2
Dsus4
Bm7
Em7
We'll re - cline,
a -
Am7add4
Dsus4
D
Bm7
Em7
3
loft up - on the breeze
Dart a - bout,
sail
Am7add4
D/F♯
Dsus4/E
D
3
on with
wind - y
ease
Pass the

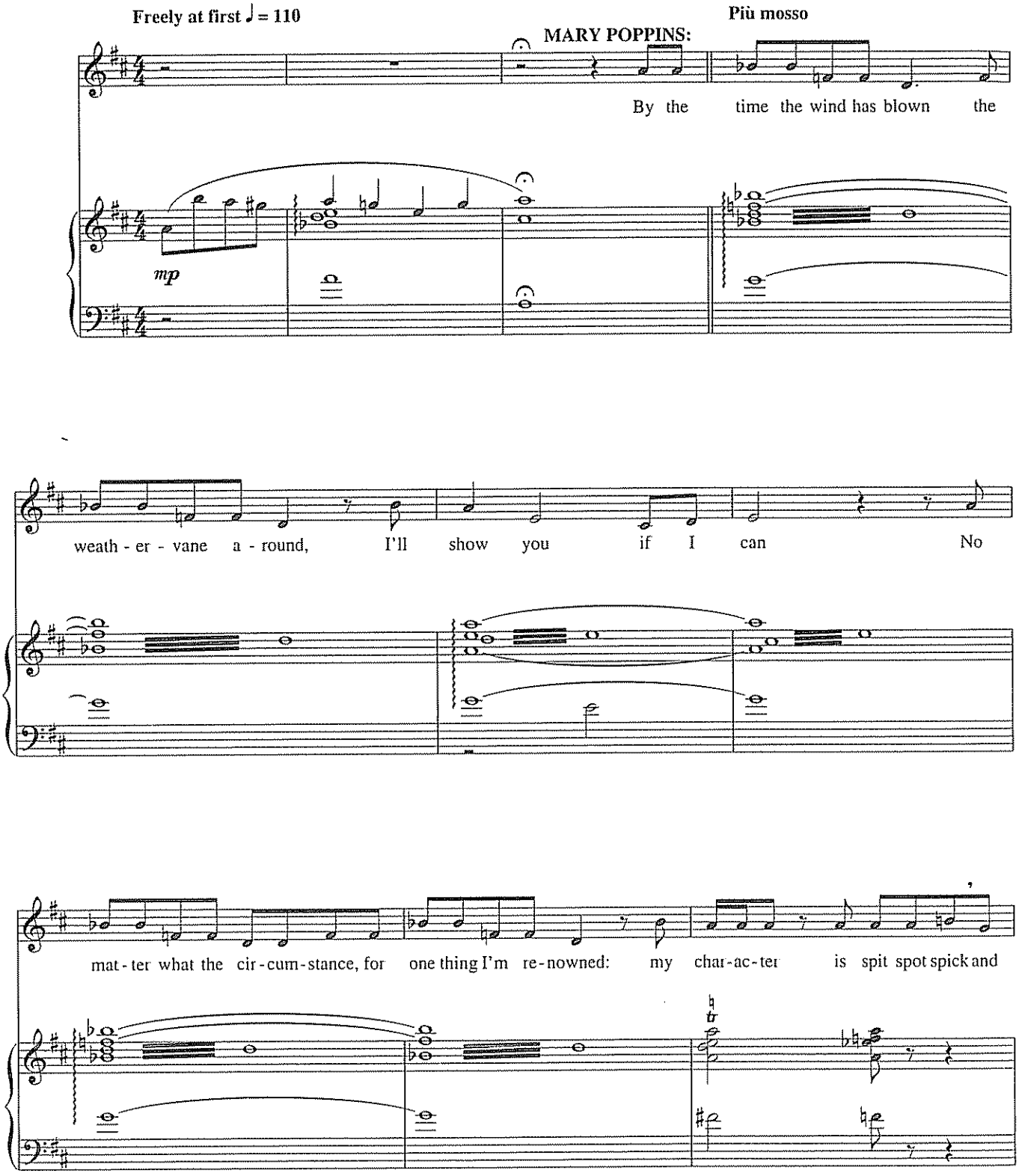

G/F
Cadd9/E
Cmadd9/Eb
G/D
days
do - ing on - ly as we please
mp
Am7
Gadd9/B
Fadd2
F
Cmaj7/E
That's what liv - ing is for.
Cm/Eb
Slower
G
D/F#
Cadd9/E
Am7
Some things are meant to be:
The tide turn-ing end - less - ly
The way it takes
rit.
Am7add4
Cadd2/D
D
D/G
G
C6/D
Cmaj7/D
C/D
D7sus4
hold of me.
No mat - ter what I do
But some things will
cresc.


Gadd2 G D/F♯ C/E Am7 D7sus4 D
nev - er die: the prom - ise of who you are, your mem-'ries when I am far from
mf
mp
Em7 G/D A/E
you
All my
G/D Cmaj7/D G/D D/C C D/C C
life I've lived for lov - ing you. Let me go now
Tempo I
G G/F♯ Cadd9/E G/F♯ G
rit.
p

PRACTICALLY PERFECT

from *Mary Poppins*

Music by GEORGE STILES
Lyrics by ANTHONY DREW



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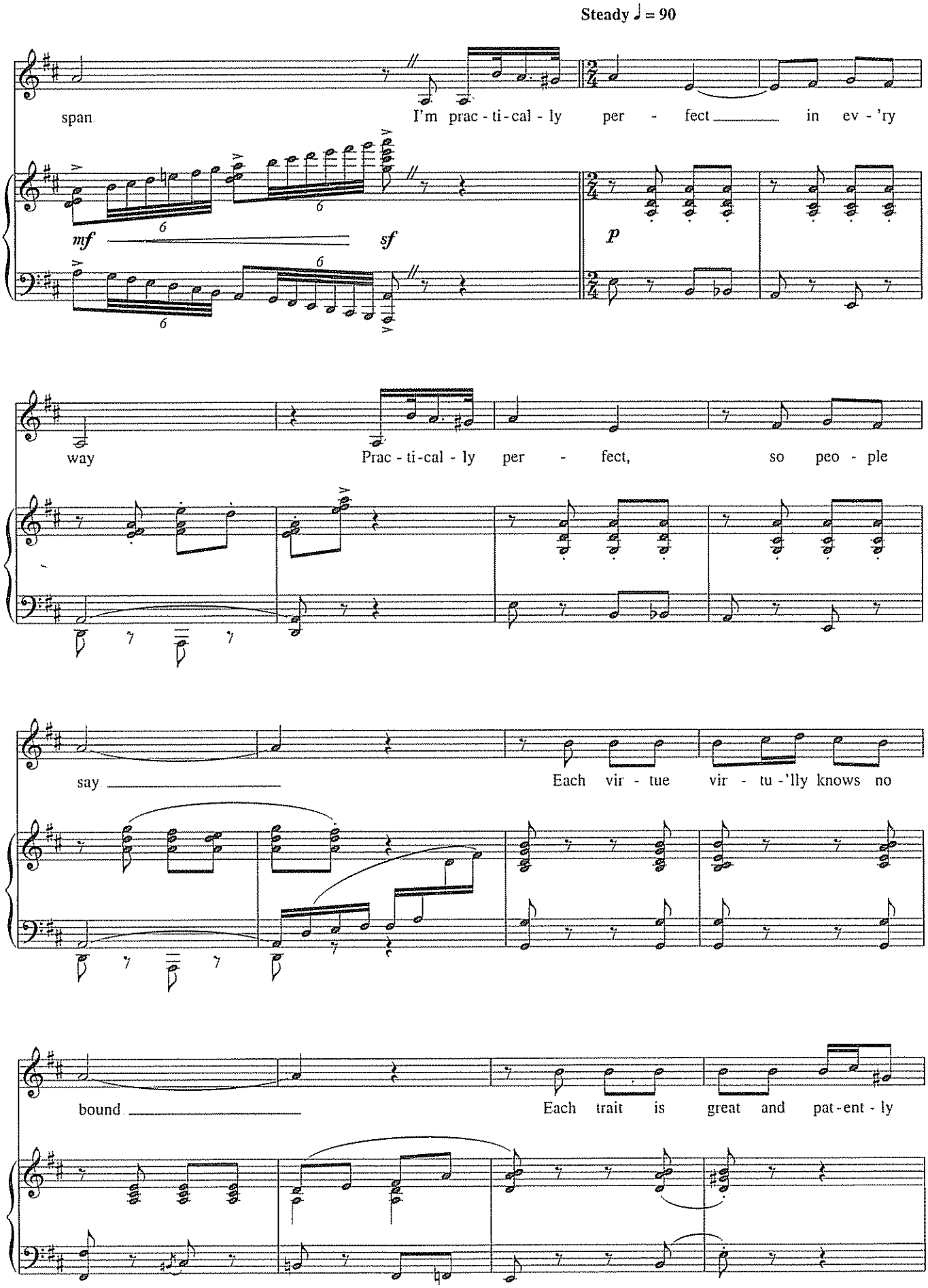
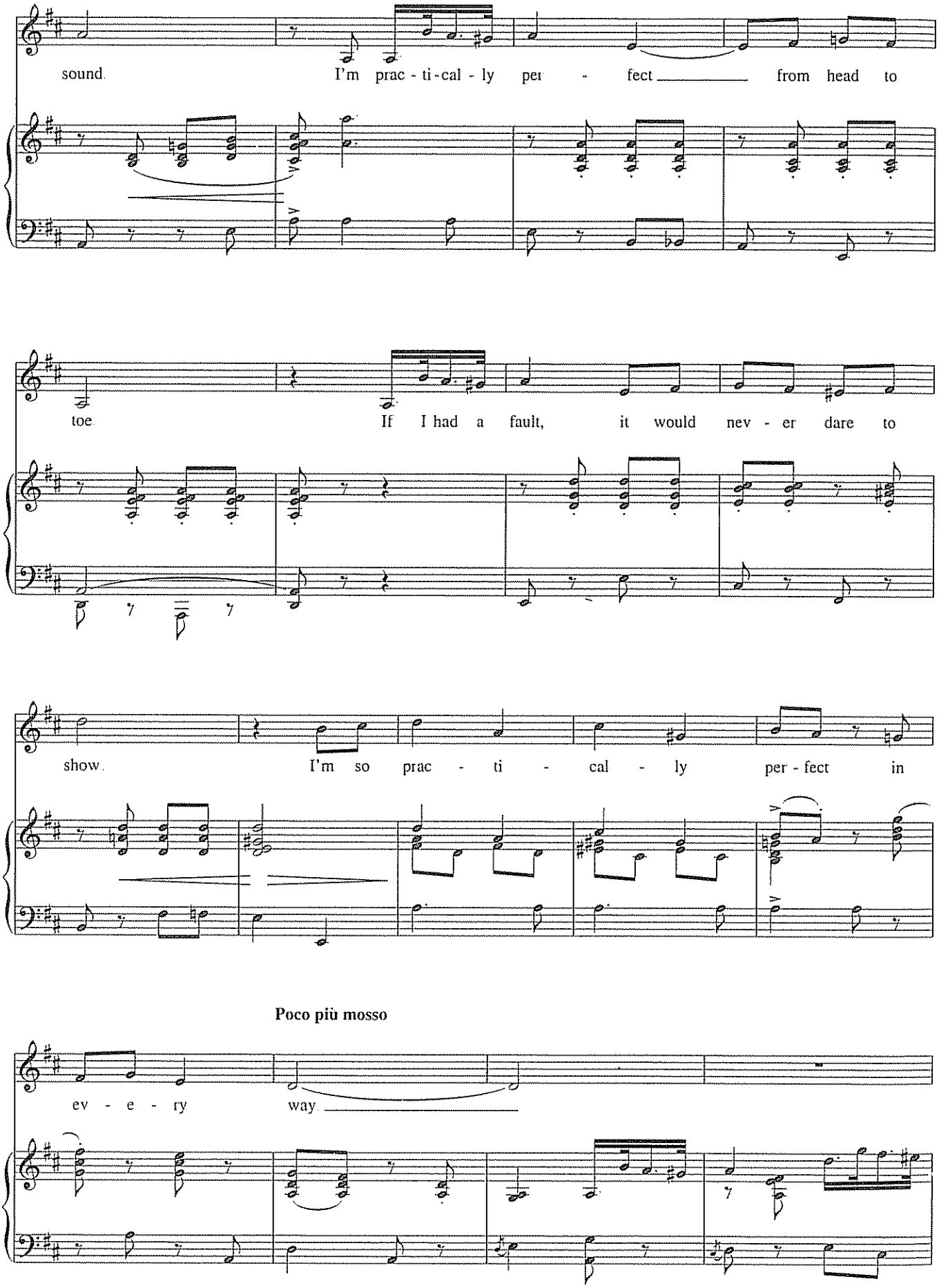
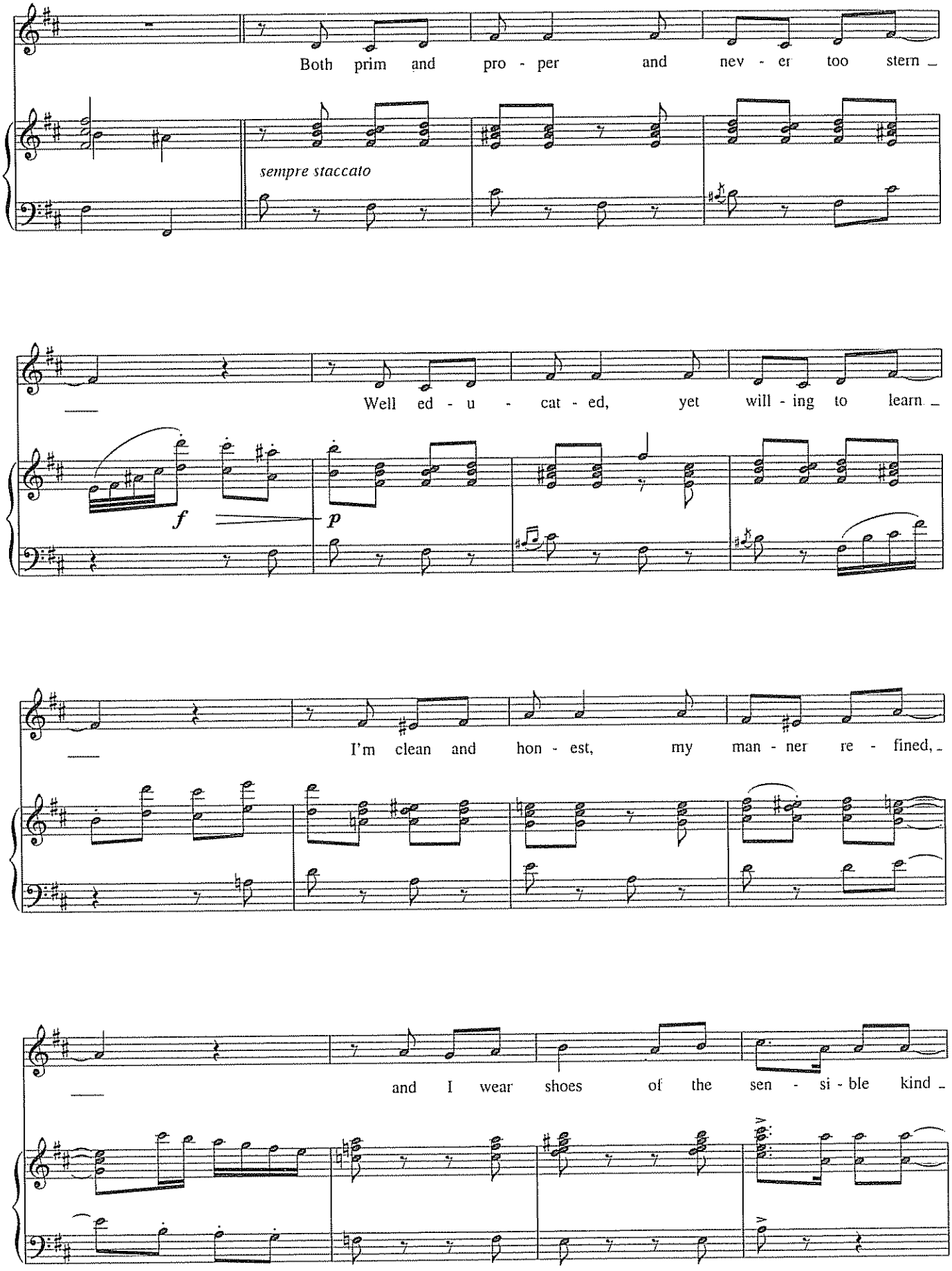
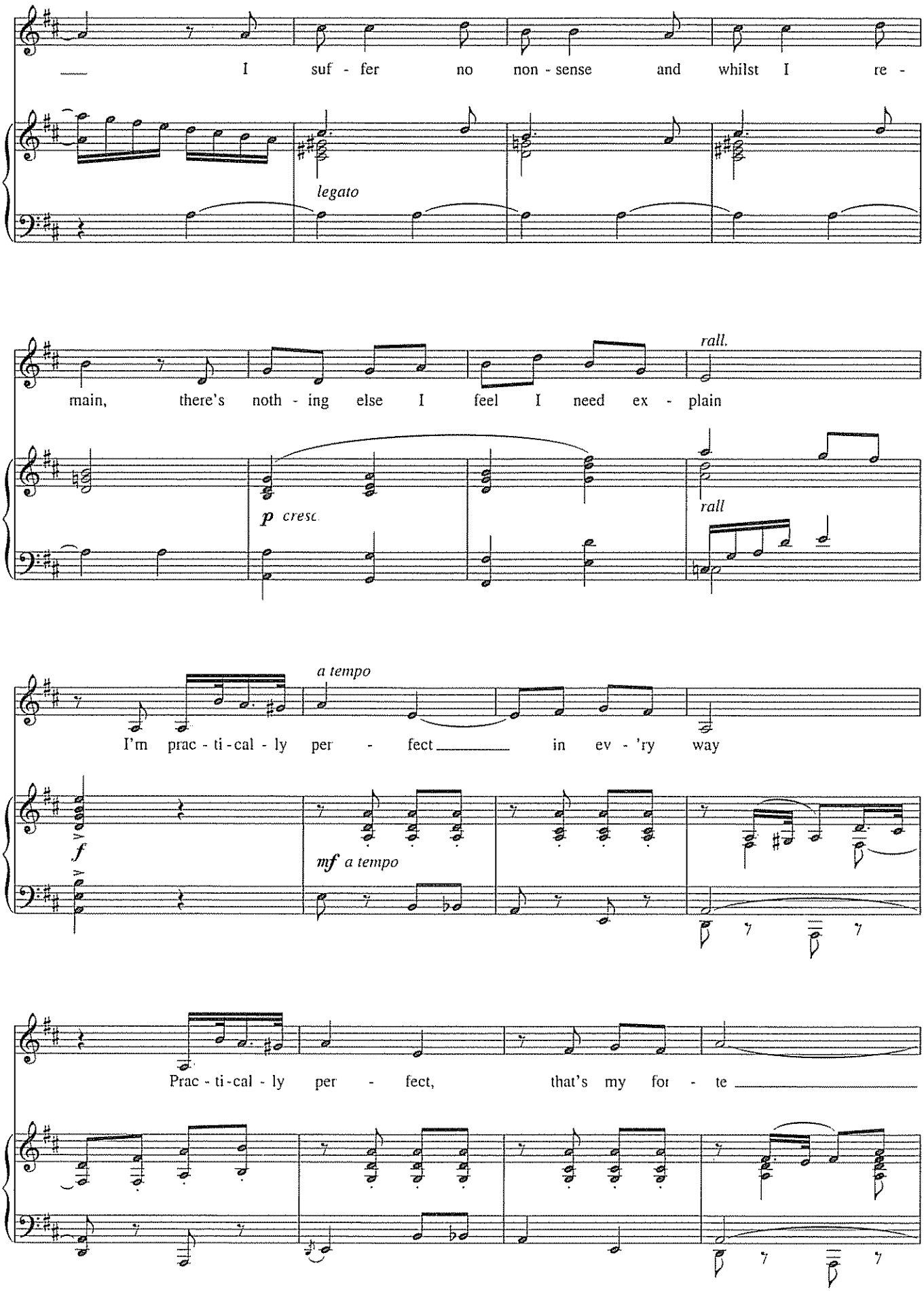
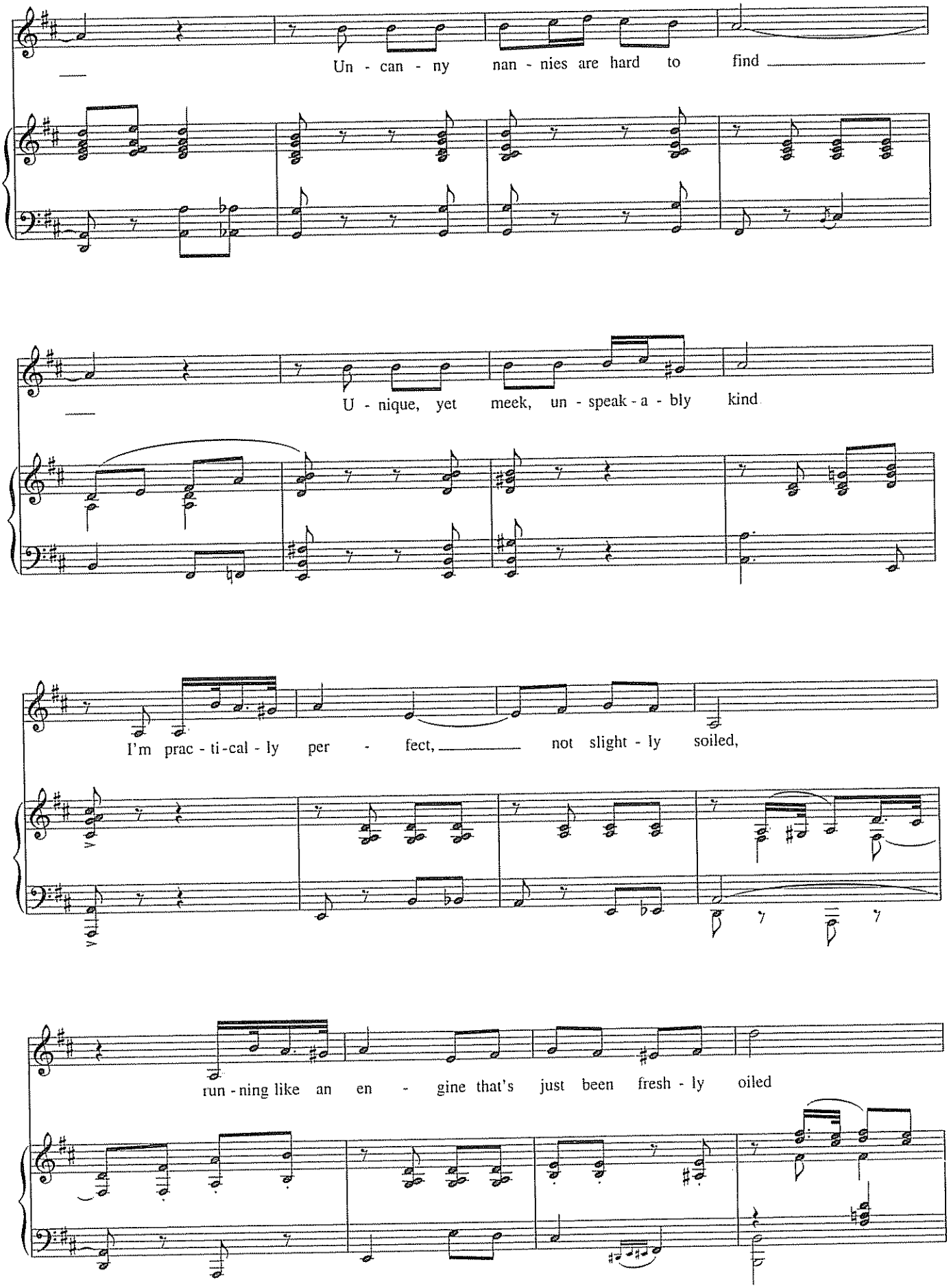
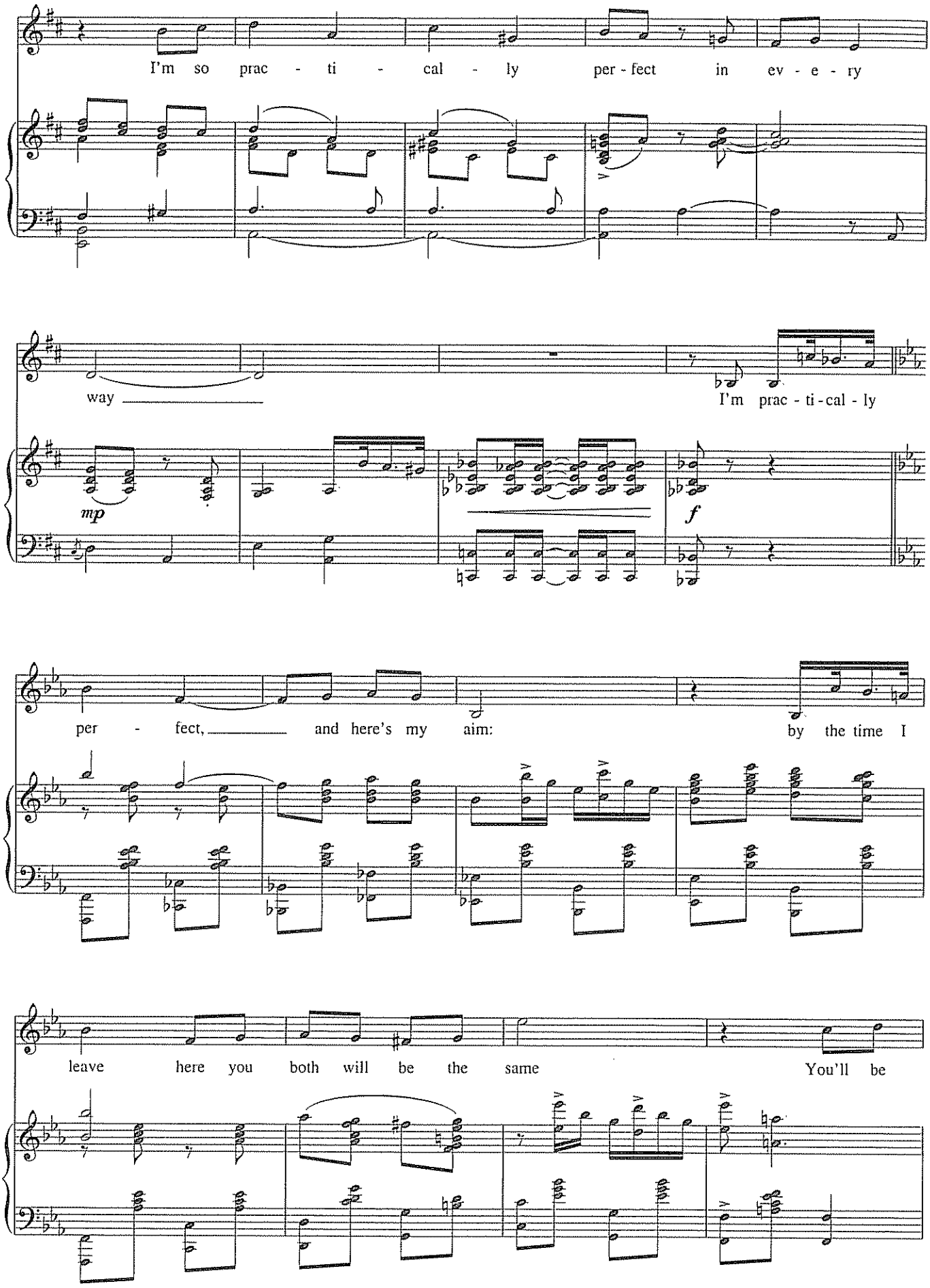

Steady ♩ = 90
span
I'm prac - ti - cal - ly per - fect in ev - 'ry
mf
sf
p
way
Prac - ti - cal - ly per - fect, so peo - ple
say
Each vir - tue vir - tu - 'lly knows no
bound
Each trait is great and pat - ent - ly

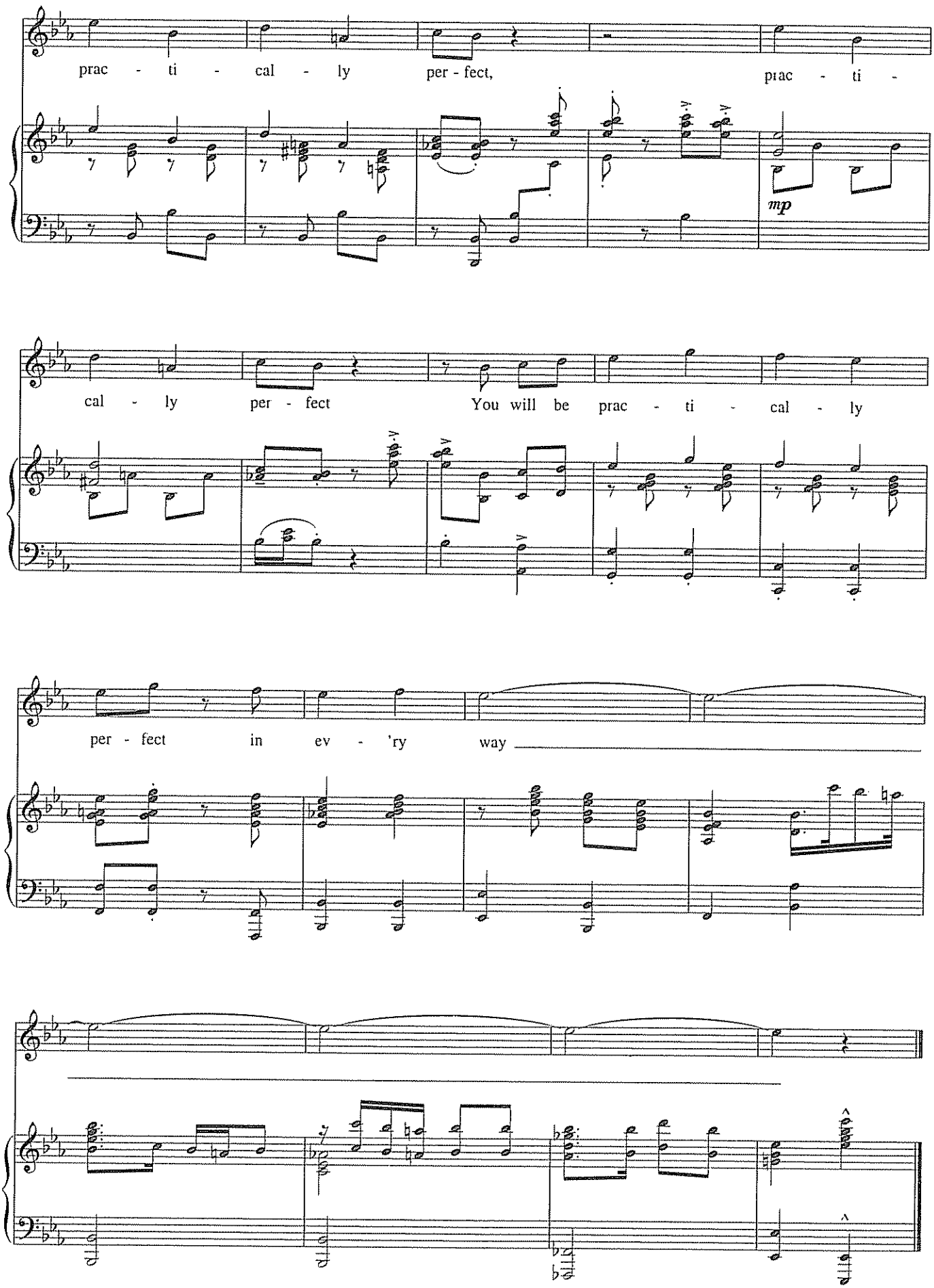

sound. I'm prac - ti - cal - ly per - fect from head to
toe If I had a fault, it would nev - er dare to
show. I'm so prac - ti - cal - ly per - fect in
Poco più mosso
ev - e - ry way.


Both prim and pro - per and nev - er too stern
sempre staccato
Well ed - u - cat - ed, yet will - ing to learn
f
p
I'm clean and hon - est, my man - ner re - fined,
and I wear shoes of the sen - si - ble kind


I suf - fer no non - sense and whilst I re -
legato
main, there's noth - ing else I feel I need ex - plain
rall.
p cresc.
rall
a tempo
I'm prac - ti - cal - ly per - fect in ev - 'ry way
f
mf a tempo
Prac - ti - cal - ly per - fect, that's my for - te


Un - can - ny nan - nies are hard to find
U - nique, yet meek, un - speak - a - bly kind
I'm prac - ti - cal - ly per - fect, not slight - ly soiled,
run - ning like an en - gine that's just been fresh - ly oiled

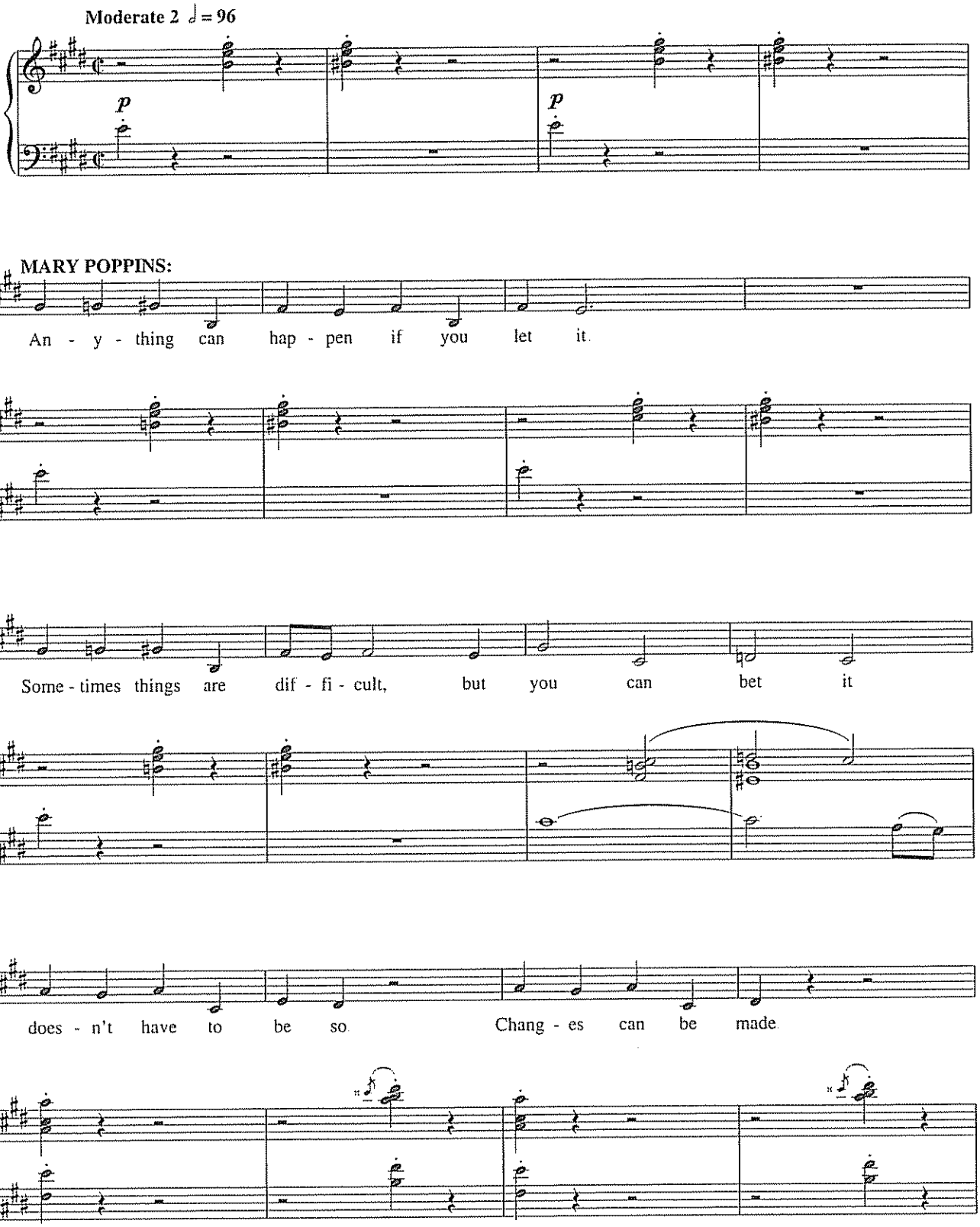

I'm so prac - ti - cal - ly per - fect in ev - e - ry
way
I'm prac - ti - cal - ly
mp
f
per - fect, and here's my aim:
by the time I
leave here you both will be the same
You'll be


prac - ti - cal - ly per - fect, prac - ti -
mp
cal - ly per - fect You will be prac - ti - cal - ly
per - fect in ev - 'ry way

ANYTHING CAN HAPPEN

from *Mary Poppins*

Music by GEORGE STILES
Lyrics by ANTHONY DREW



Mary Poppins is joined by chorus in this number, edited here as a solo

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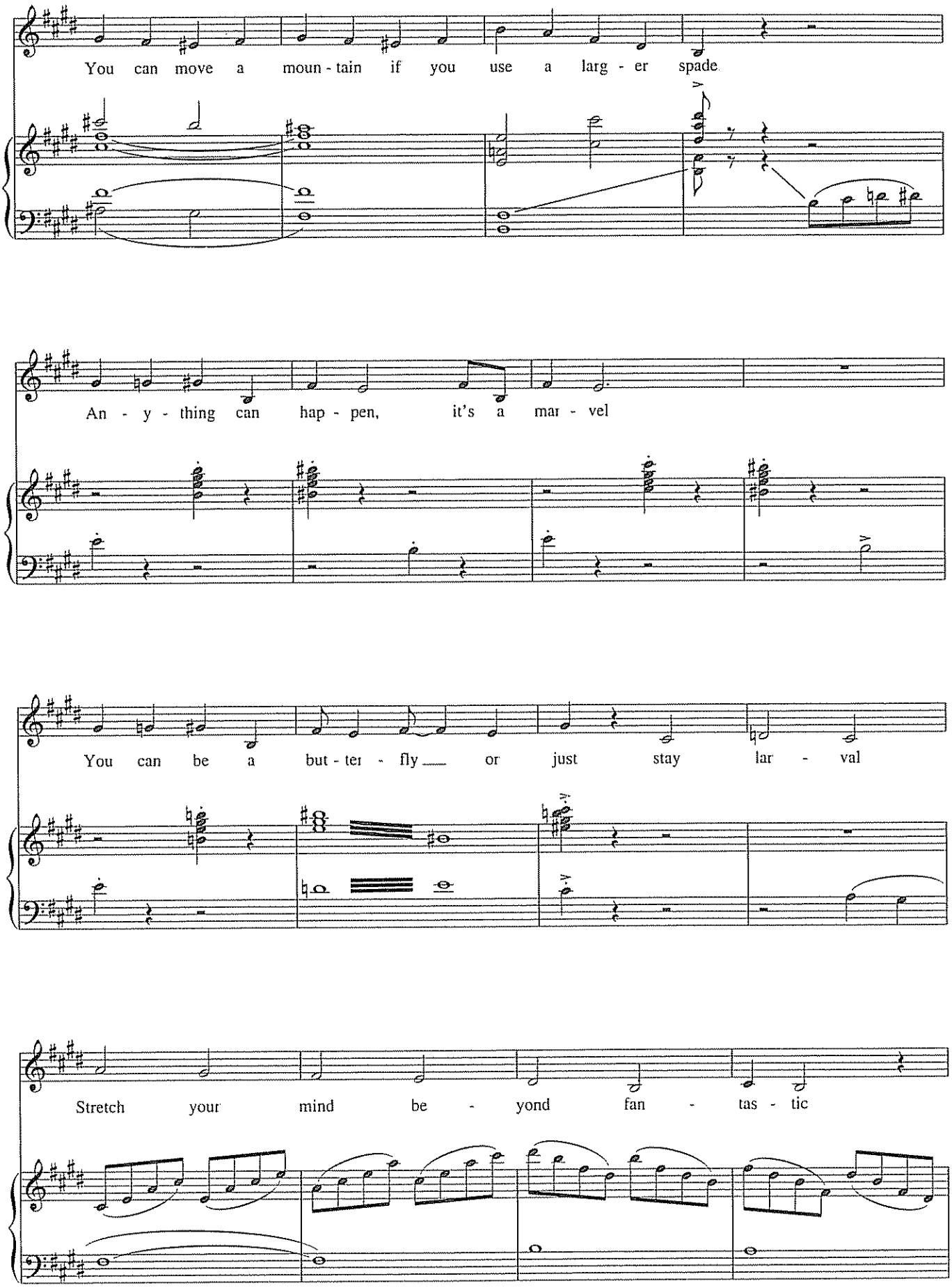
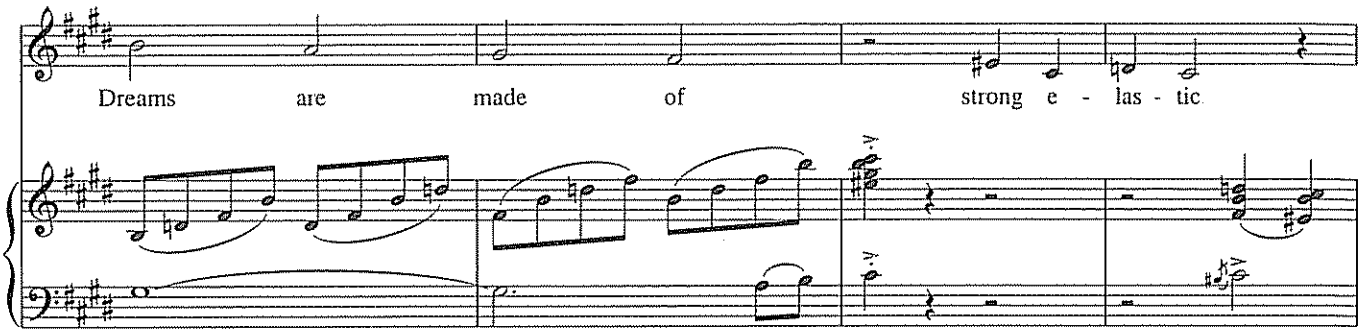
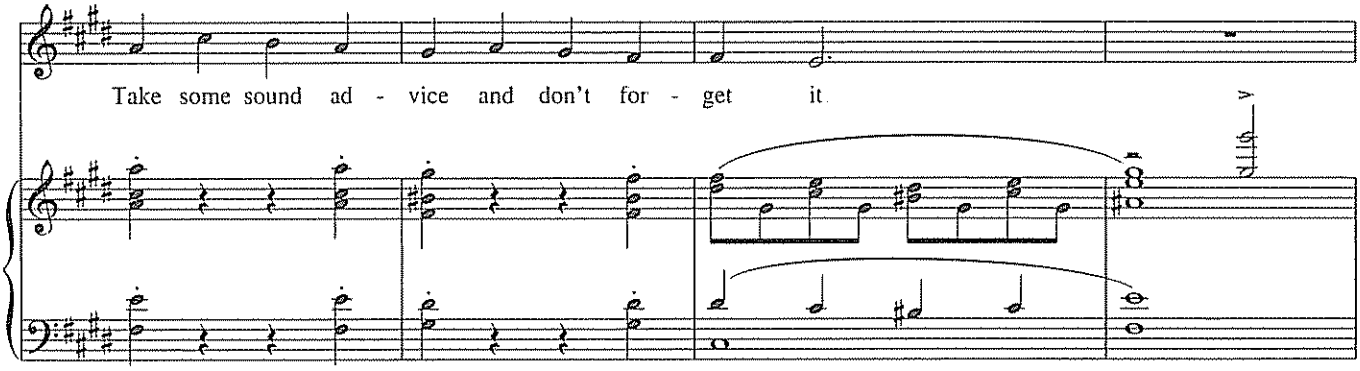
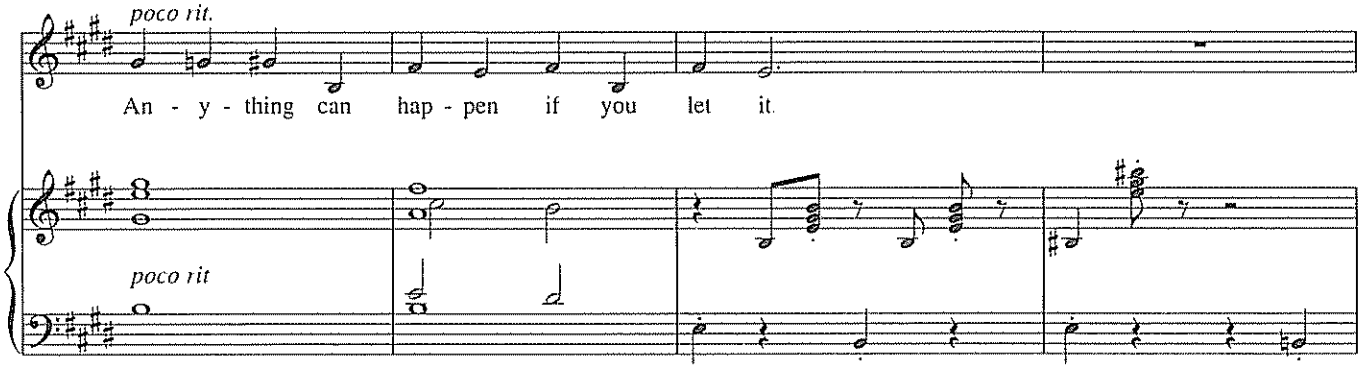
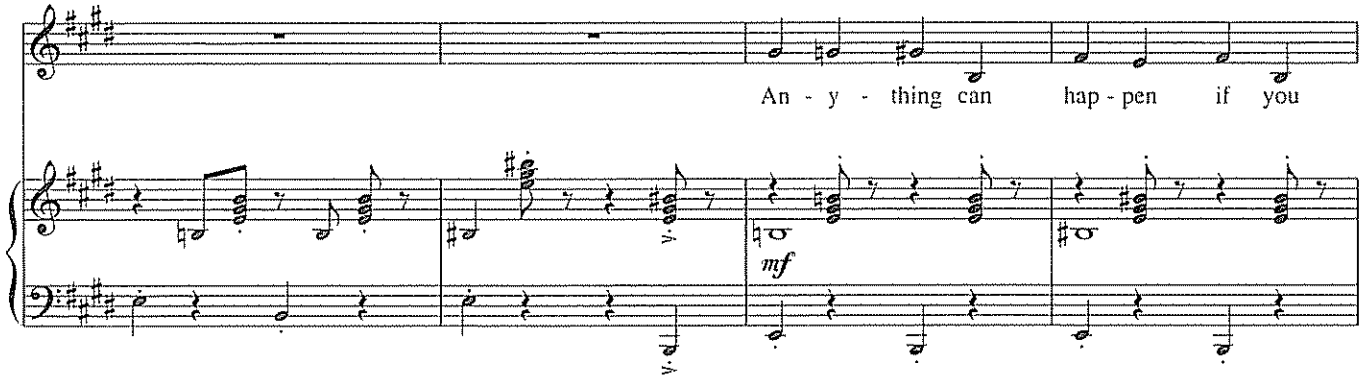

You can move a moun - tain if you use a larg - er spade
An - y - thing can hap - pen, it's a mar - vel
You can be a but - ter - fly or just stay lar - val
Stretch your mind be - yond fan - tas - tic

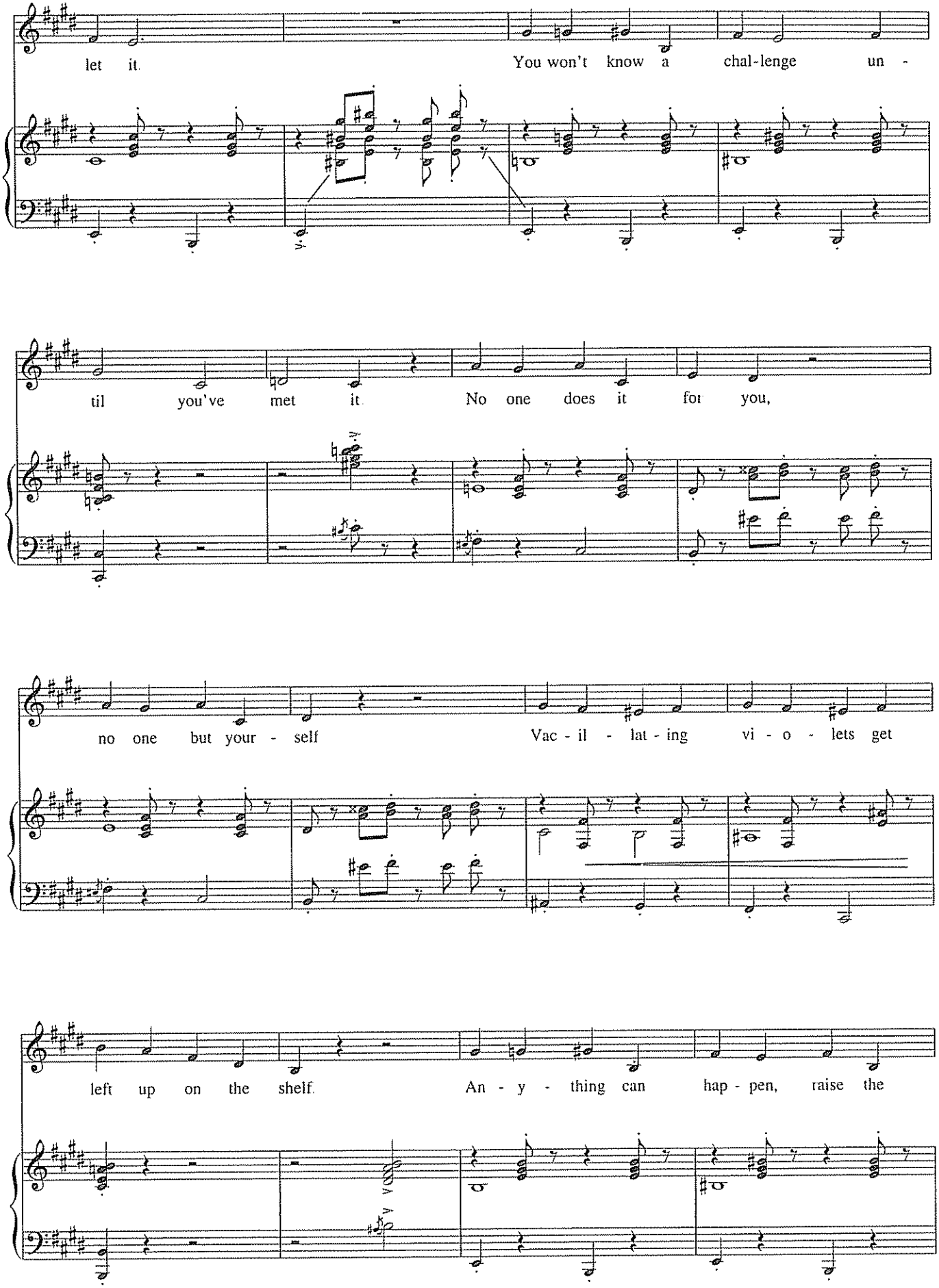


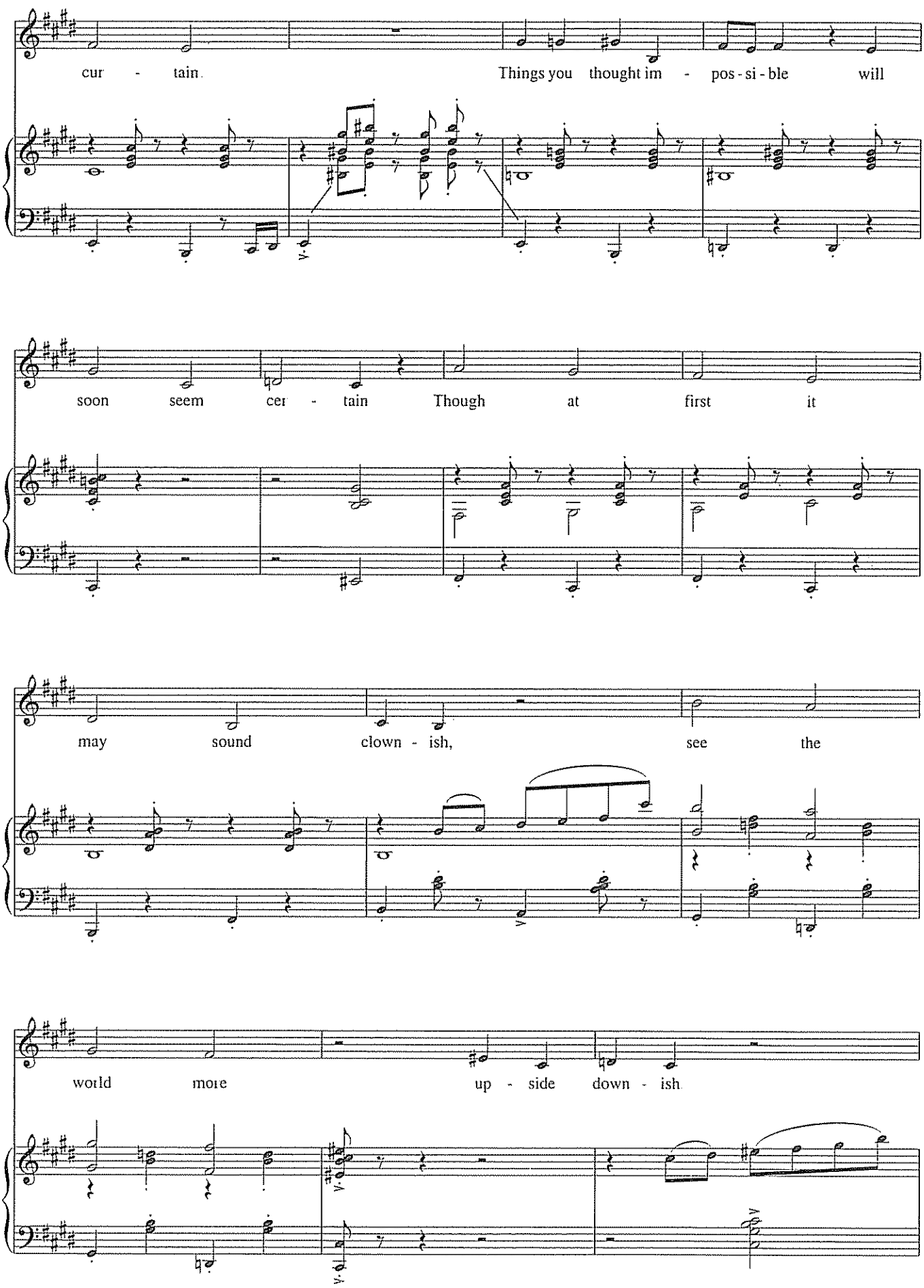


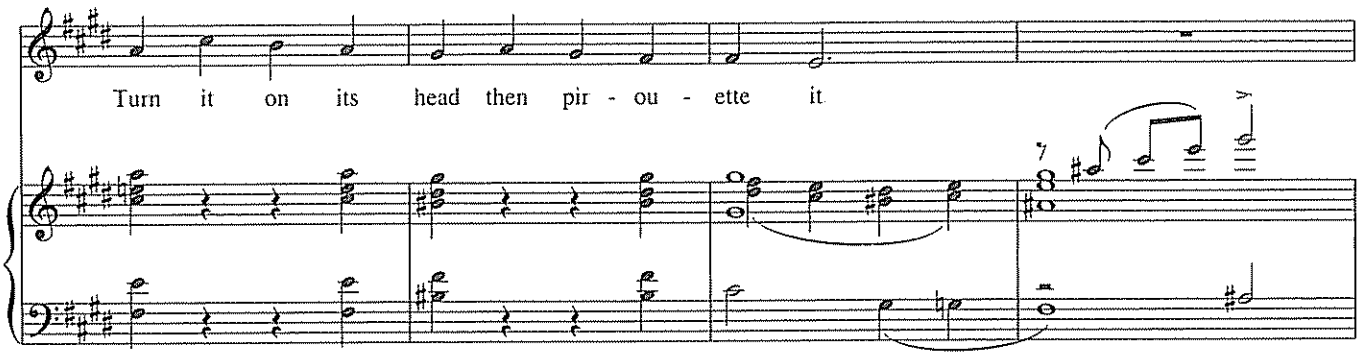
Più mosso ♩ = 106

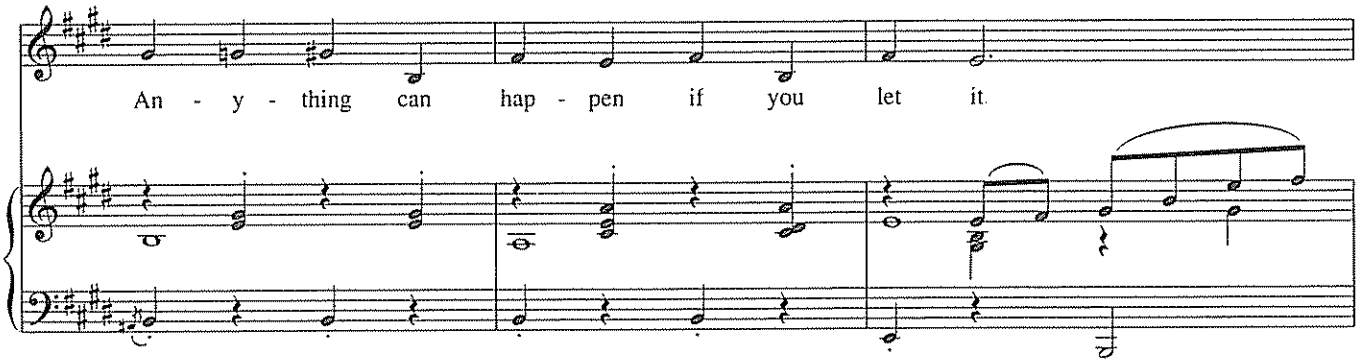




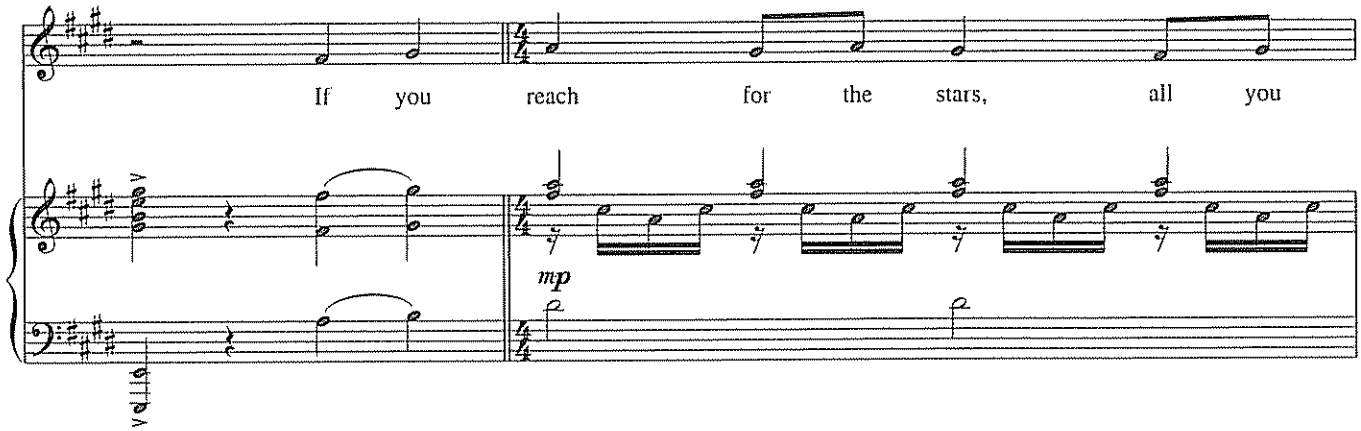

let it
You won't know a chal-lenge un -
til you've met it
No one does it for you,
no one but your - self
Vac - il - lat - ing vi - o - lets get
left up on the shelf
An - y - thing can hap - pen, raise the

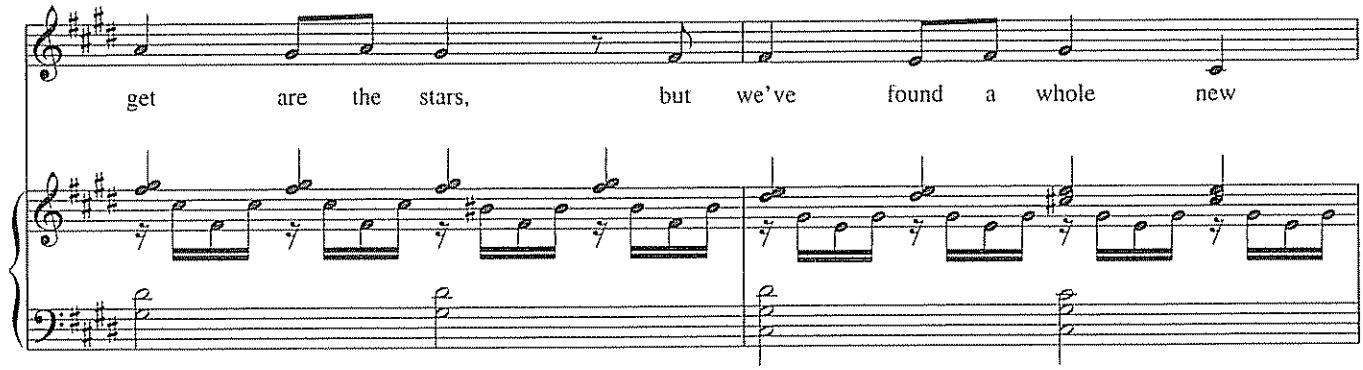

cur - tain.
Things you thought im - pos - si - ble will
soon seem cer - tain
Though at first it
may sound clown - ish,
see the
world more
up - side down - ish

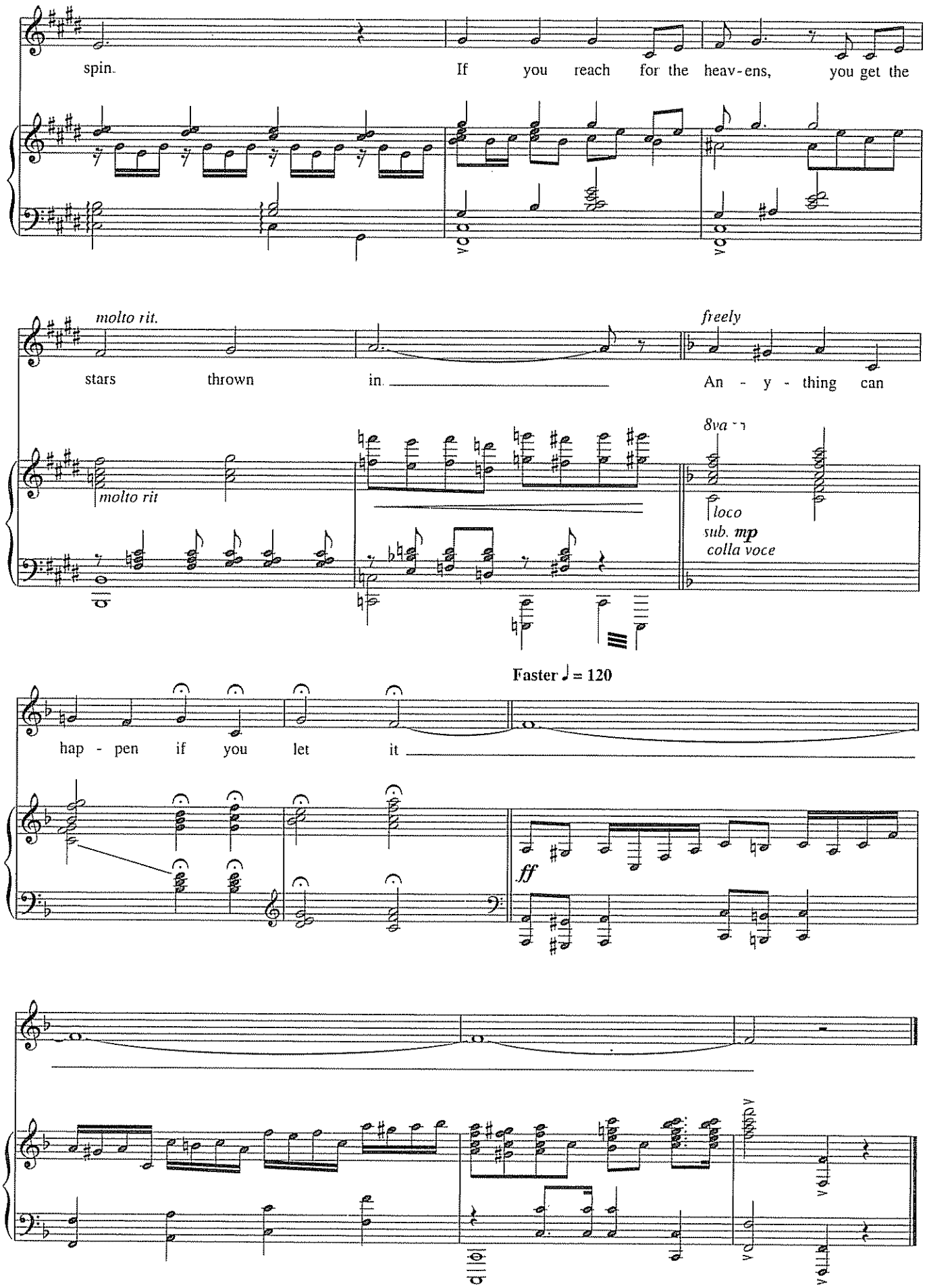

Turn it on its head then pir - ou - ette it


An - y - thing can hap - pen if you let it

Con moto ♩ = 120


If you reach for the stars, all you
mp

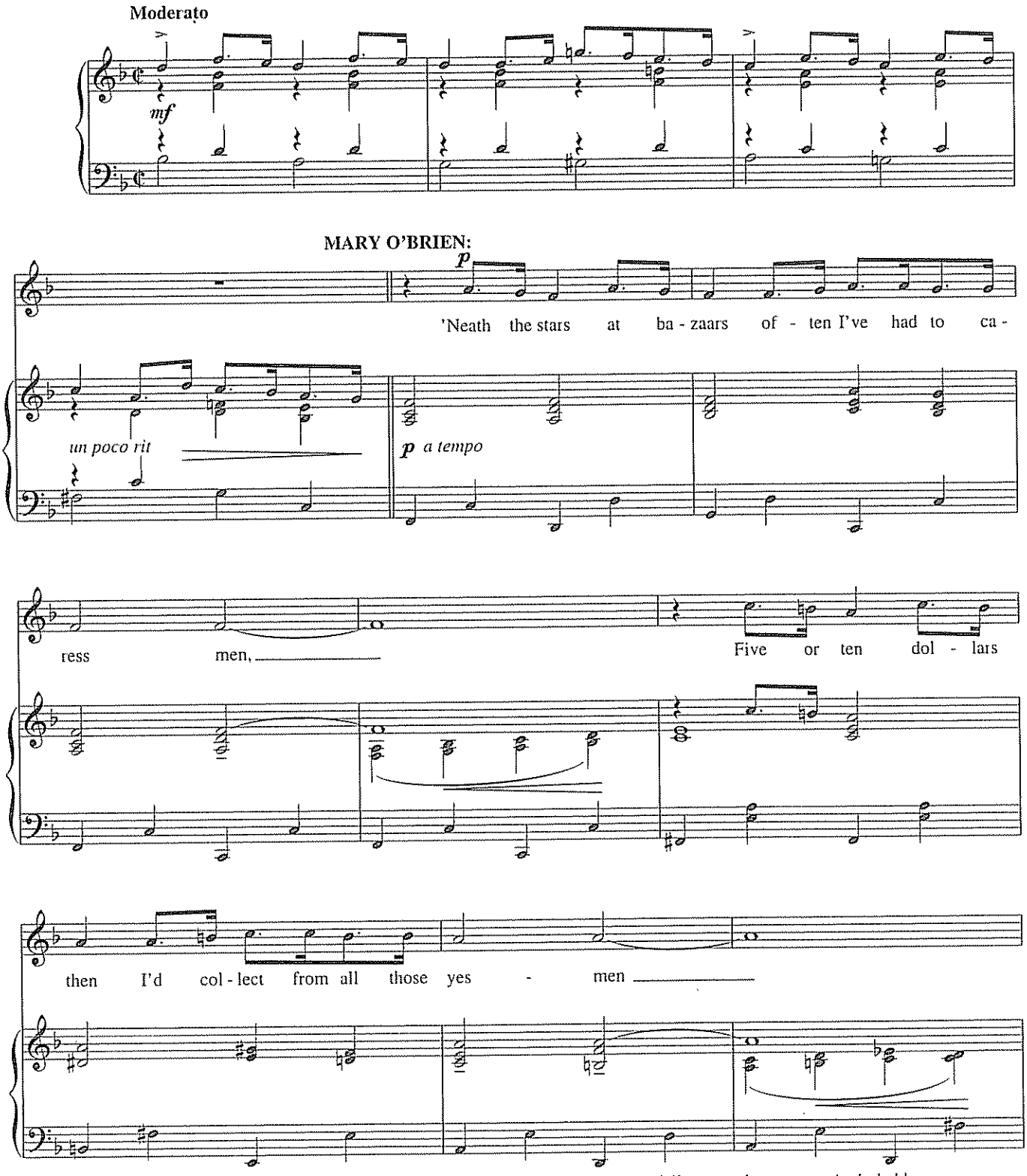

get are the stars, but we've found a whole new


spin.
If you reach for the heav-ens, you get the
molto rit.
freely
stars thrown in.
An - y - thing can
molto rit
8va
loco
sub. mp
colla voce
Faster ♩= 120
hap - pen if you let it
ff

HOW LONG HAS THIS BEEN GOING ON?

from *Rosalie*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN



Originally a duet for a woman and a man, this edition adapts it as a solo There is a different male verse not included here

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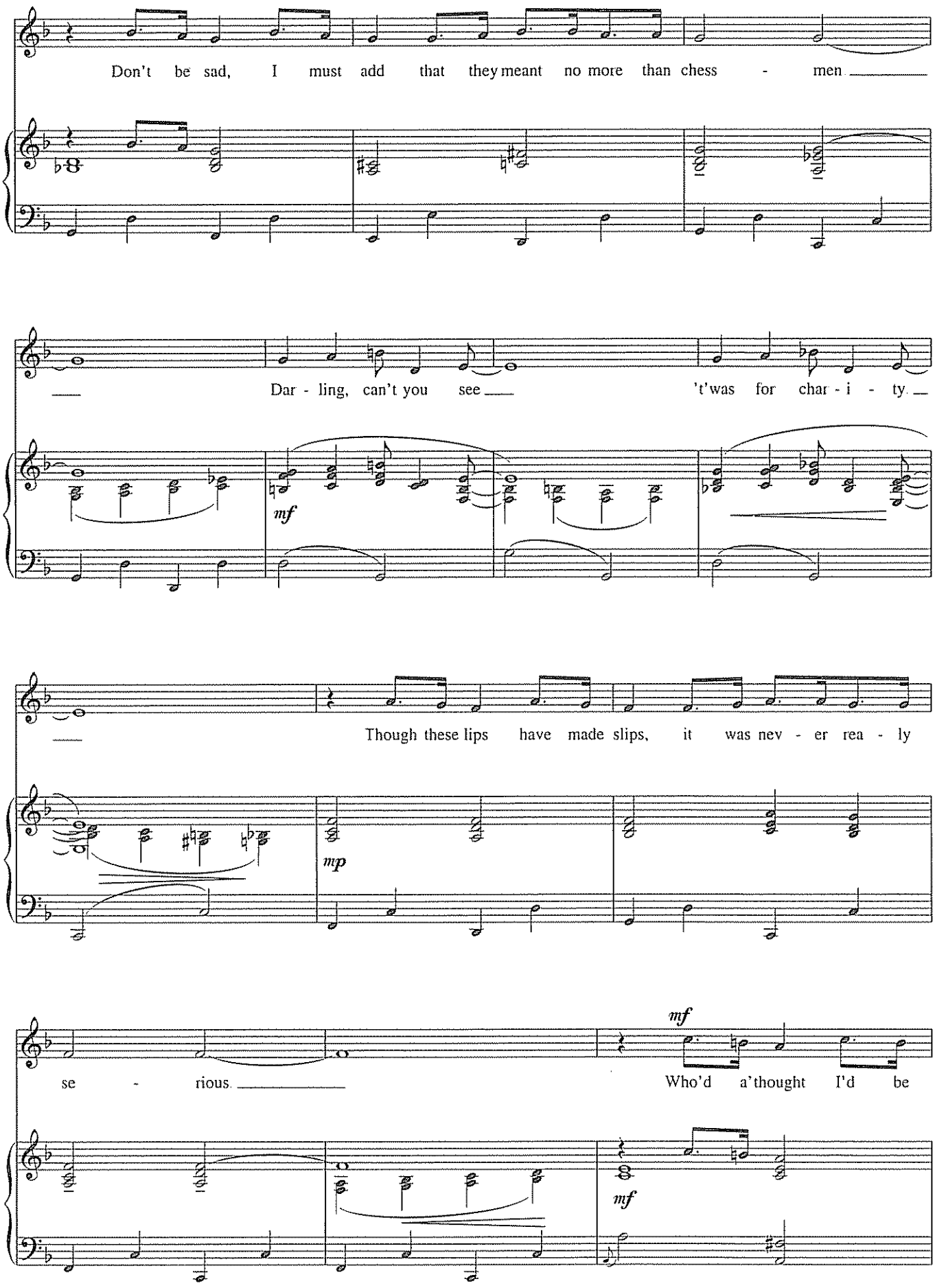
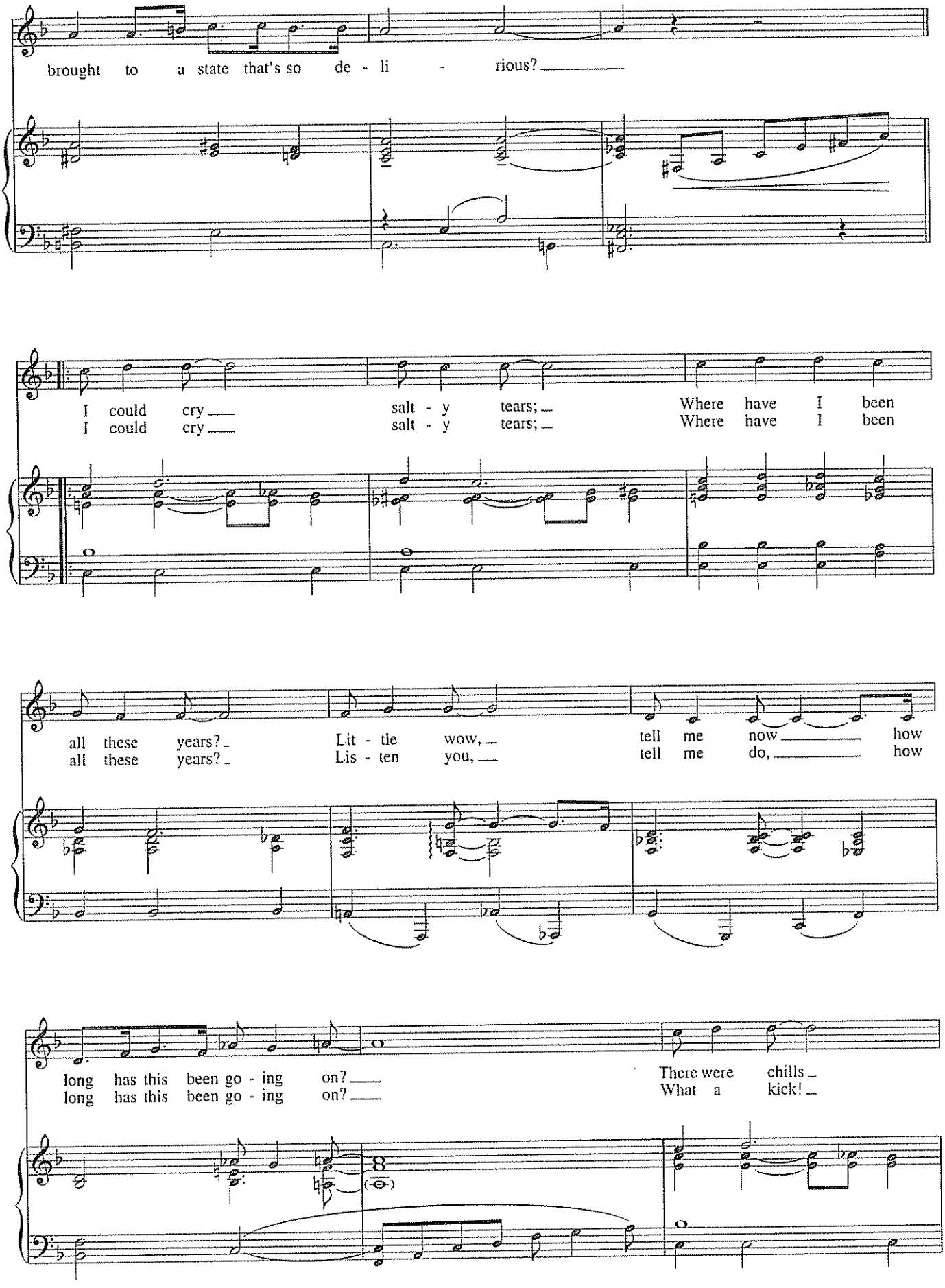
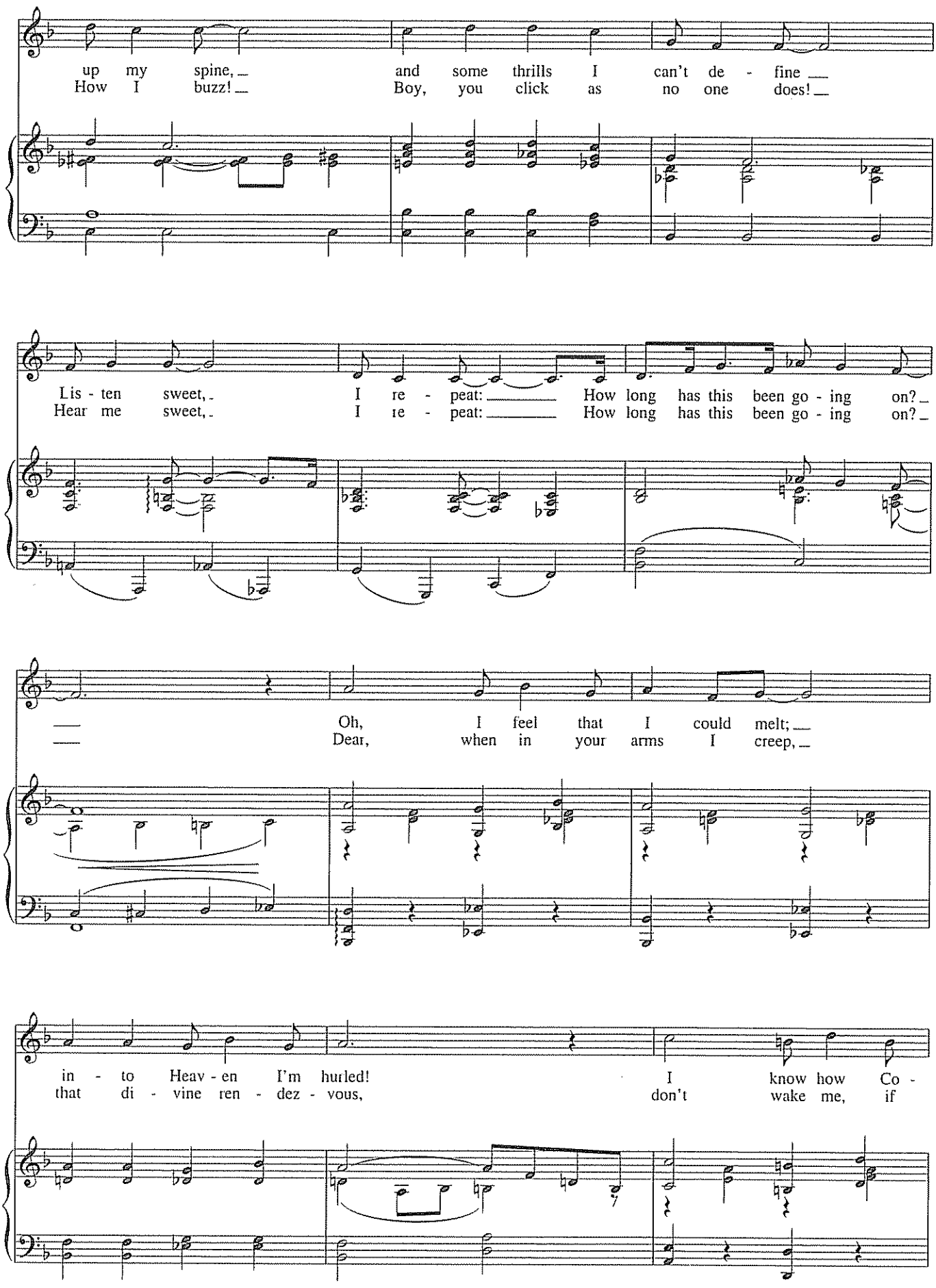
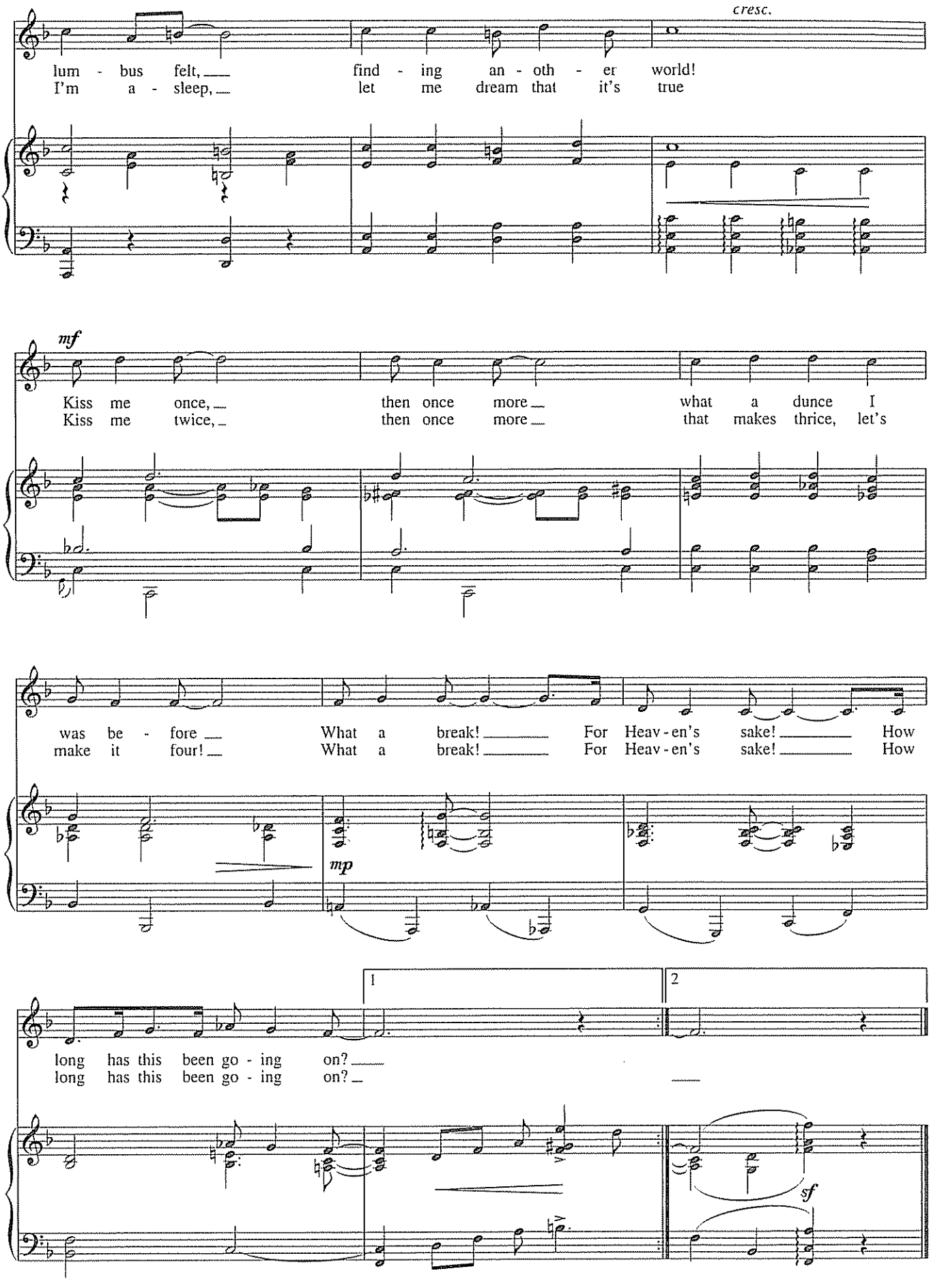

Don't be sad, I must add that they meant no more than chess - men
Dar - ling, can't you see 't'was for char - i - ty
mf
Though these lips have made slips, it was nev - er rea - ly
mp
se - rious
mf
Who'd a'thought I'd be
mf


brought to a state that's so de - li - rious?
I could cry salt - y tears; Where have I been
I could cry salt - y tears; Where have I been
all these years? Lit - tle wow, tell me now how
all these years? Lis - ten you, tell me do, how
long has this been go - ing on?
long has this been go - ing on?
There were chills
What a kick!

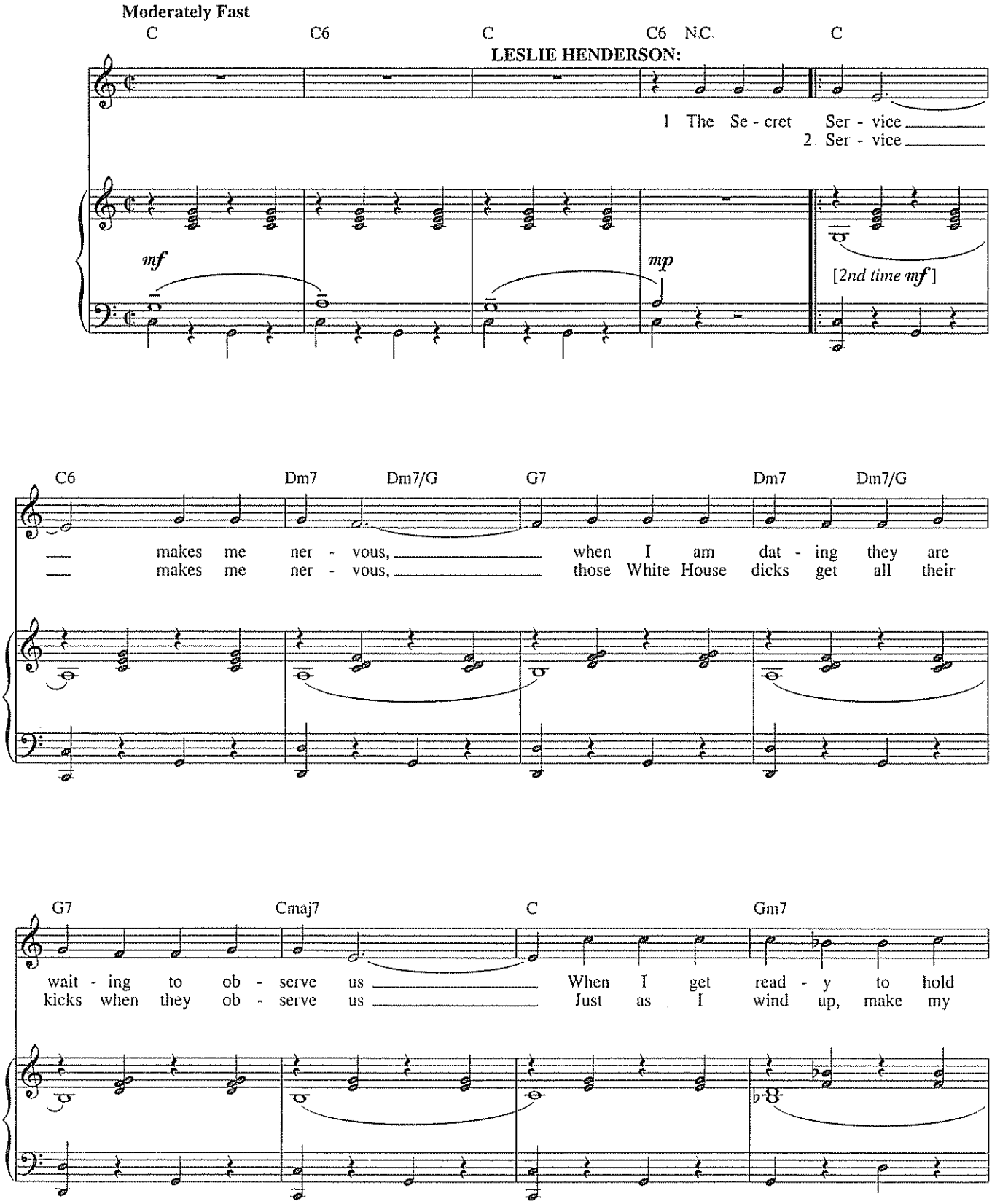

up my spine, and some thrills I can't de - fine
How I buzz! Boy, you click as no one does!
Lis - ten sweet, I re - peat: How long has this been go - ing on?
Hear me sweet, I re - peat: How long has this been go - ing on?
Oh, I feel that I could melt;
Dear, when in your arms I creep,
in - to Heav - en I'm hurled!
that di - vine ren - dez - vous,
I know how Co -
don't wake me, if


cresc.
lum - bus felt, find - ing an - oth - er world!
I'm a - sleep, let me dream that it's true
mf
Kiss me once, then once more what a dunce I
Kiss me twice, then once more that makes thrice, let's
was be - fore What a break! For Heav - en's sake! How
make it four! What a break! For Heav - en's sake! How
mp
1
2
long has this been go - ing on?
long has this been go - ing on?
sf

THE SECRET SERVICE

from *Mr. President*

Words and Music by
IRVING BERLIN



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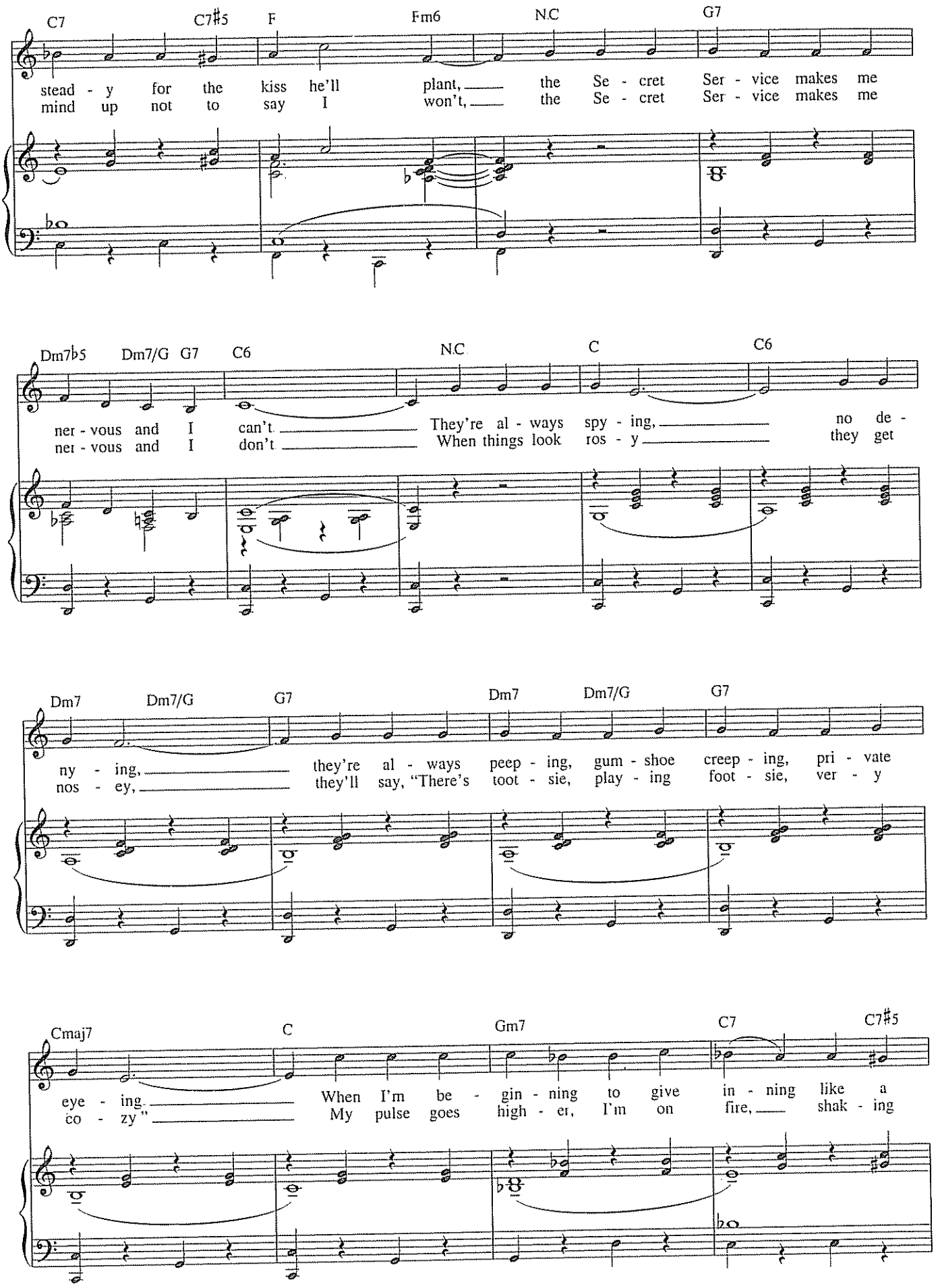
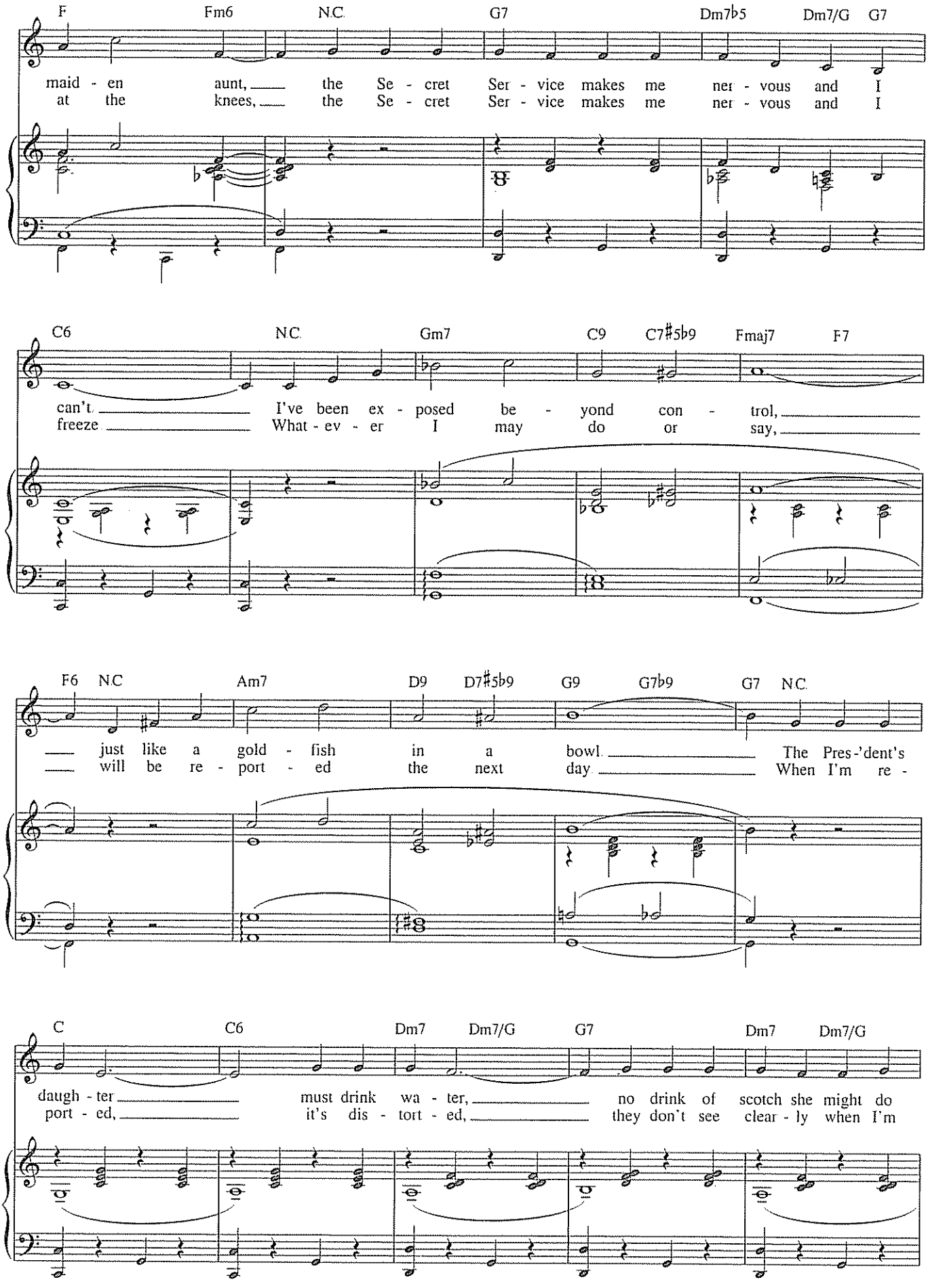
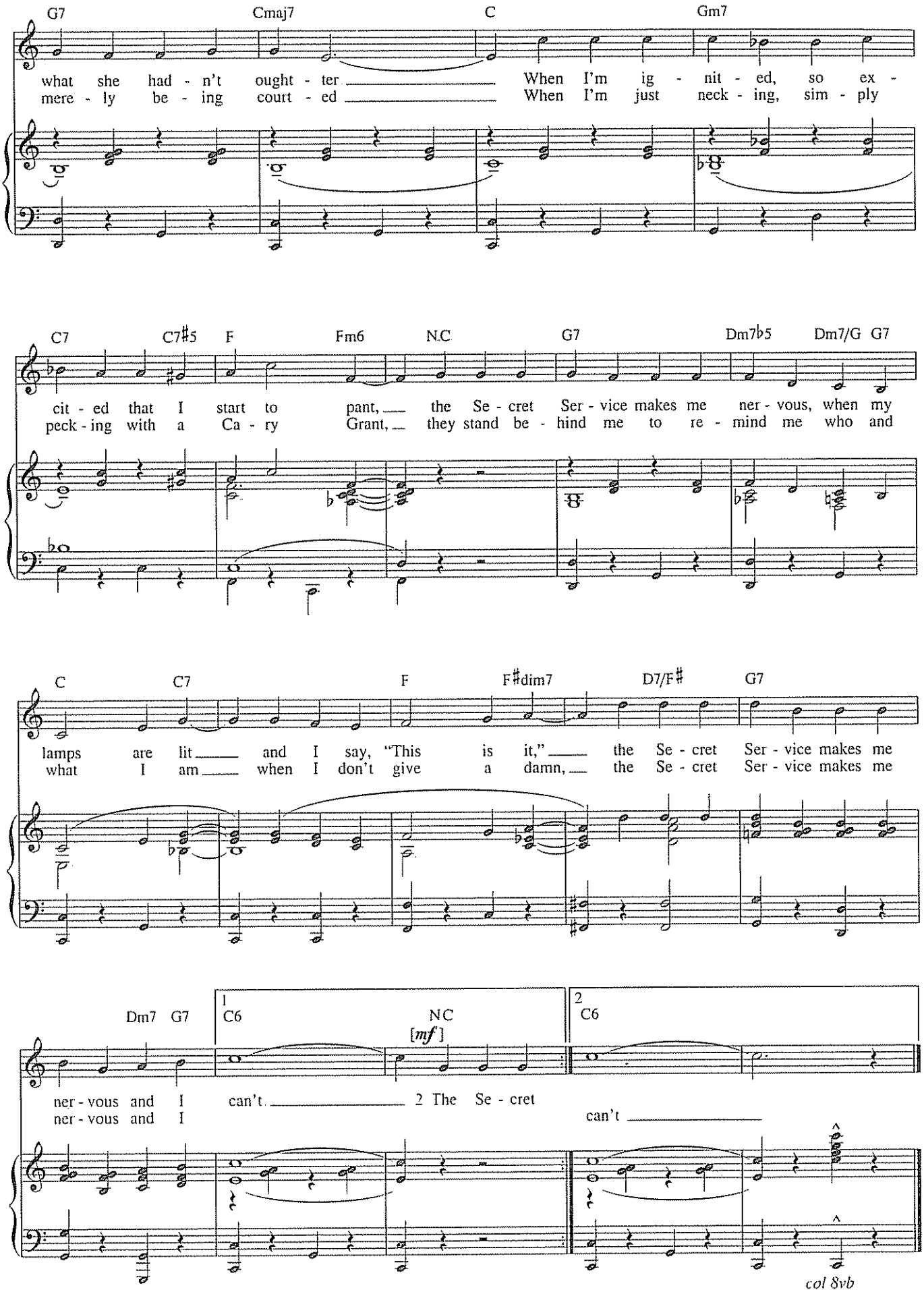

C7 C7♯5 F Fm6 N.C G7
stead - y for the kiss he'll plant, the Se - cret Ser - vice makes me
mind up not to say I won't, the Se - cret Ser - vice makes me
Dm7♭5 Dm7/G G7 C6 N.C C C6
ner - vous and I can't They're al - ways spy - ing, no de -
ner - vous and I don't When things look ros - y they get
Dm7 Dm7/G G7 Dm7 Dm7/G G7
ny - ing, they're al - ways peep - ing, gum - shoe creep - ing, pri - vate
nos - ey, they'll say, "There's toot - sie, play - ing foot - sie, ver - y
Cmaj7 C Gm7 C7 C7♯5
eye - ing When I'm be - gin - ning to give in - ning like a
co - zy" My pulse goes high - er, I'm on fire, shak - ing

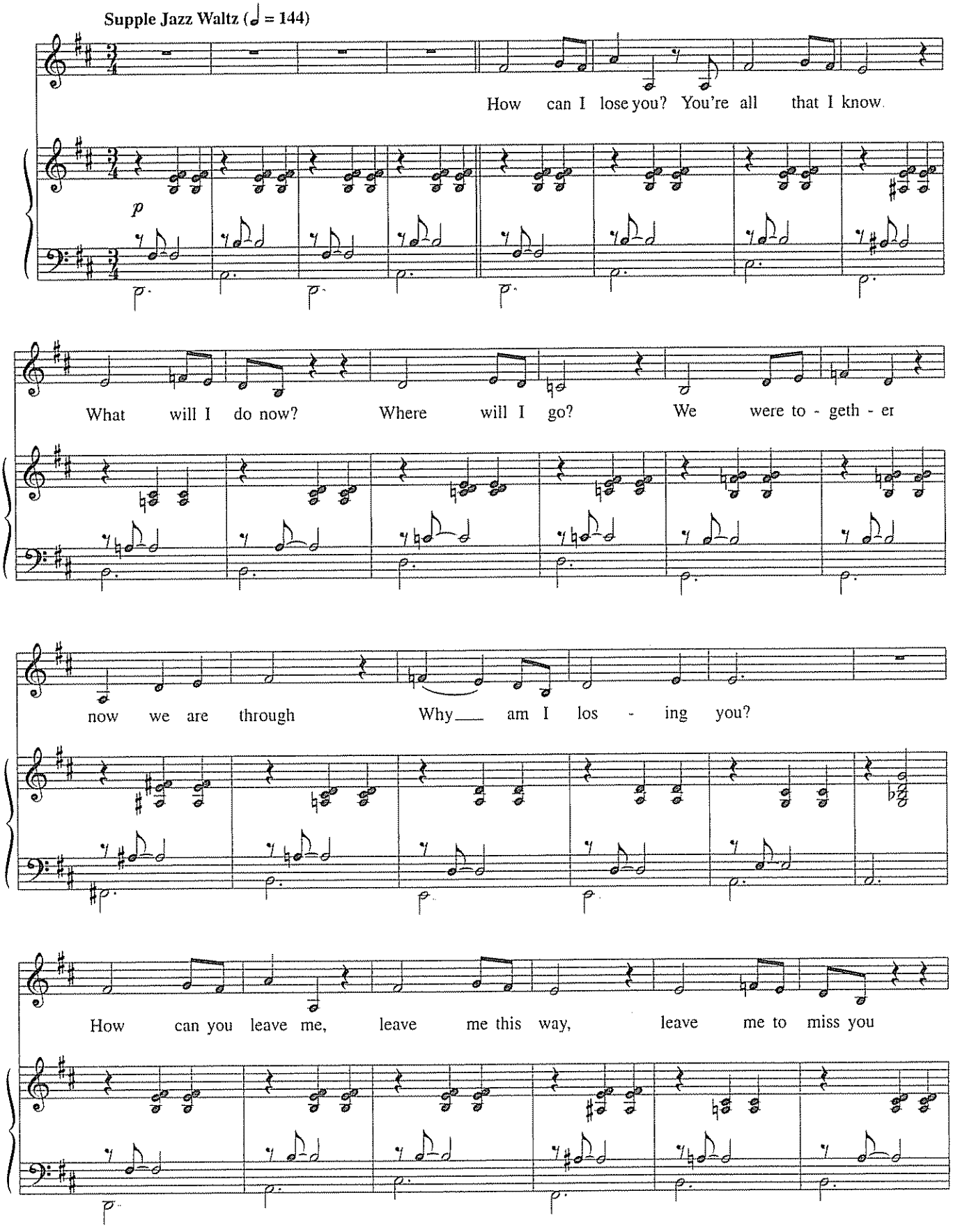

F Fm6 N.C. G7 Dm7♭5 Dm7/G G7
maid - en aunt, the Se - cret Ser - vice makes me ner - vous and I
at the knees, the Se - cret Ser - vice makes me ner - vous and I
C6 N.C. Gm7 C9 C7♯5♭9 Fmaj7 F7
can't I've been ex - posed be - yond con - trol,
freeze What - ev - er I may do or say,
F6 N.C. Am7 D9 D7♯5♭9 G9 G7♭9 G7 N.C.
just like a gold - fish in a bowl The Pres-'dent's
will be re - port - ed the next day When I'm re -
C C6 Dm7 Dm7/G G7 Dm7 Dm7/G
daugh - ter must drink wa - ter, no drink of scotch she might do
port - ed, it's dis - tort - ed, they don't see clear - ly when I'm


G7 Cmaj7 C Gm7
what she had - n't ought - ter When I'm ig - nit - ed, so ex -
mere - ly be - ing court - ed When I'm just neck - ing, sim - ply
C7 C7♯5 F Fm6 N.C G7 Dm7♭5 Dm7/G G7
cit - ed that I start to pant, the Se - cret Ser - vice makes me ner - vous, when my
peck - ing with a Ca - ry Grant, they stand be - hind me to re - mind me who and
C C7 F F♯dim7 D7/F♯ G7
lamps are lit and I say, "This is it," the Se - cret Ser - vice makes me
what I am when I don't give a damn, the Se - cret Ser - vice makes me
Dm7 G7
1 C6 N.C [mf]
2 C6
ner - vous and I can't 2 The Se - cret
ner - vous and I can't
col 8vb

HOW CAN I LOSE YOU?

from *Myths and Hymns*

Music and Lyrics by
ADAM GUETTEL



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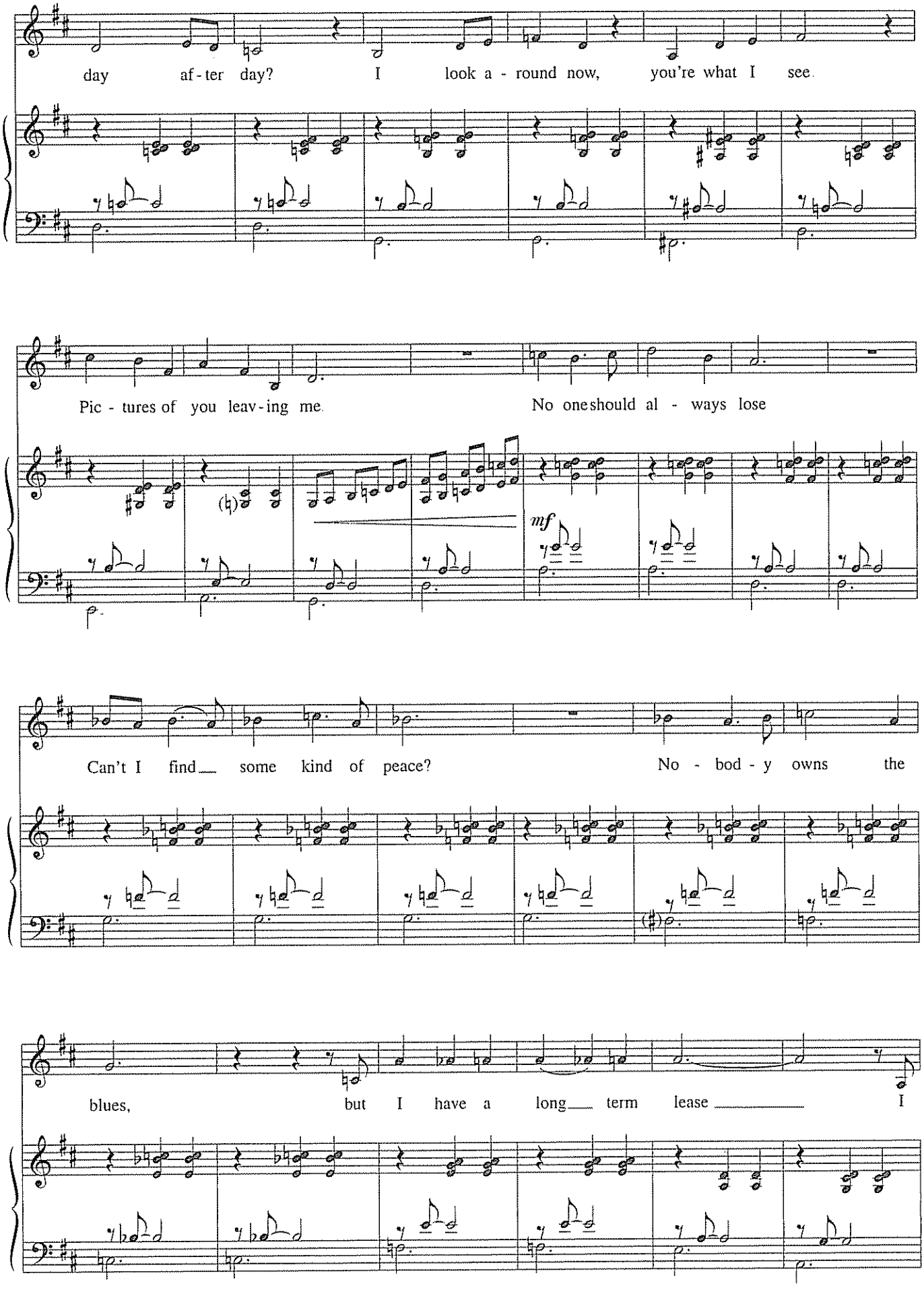
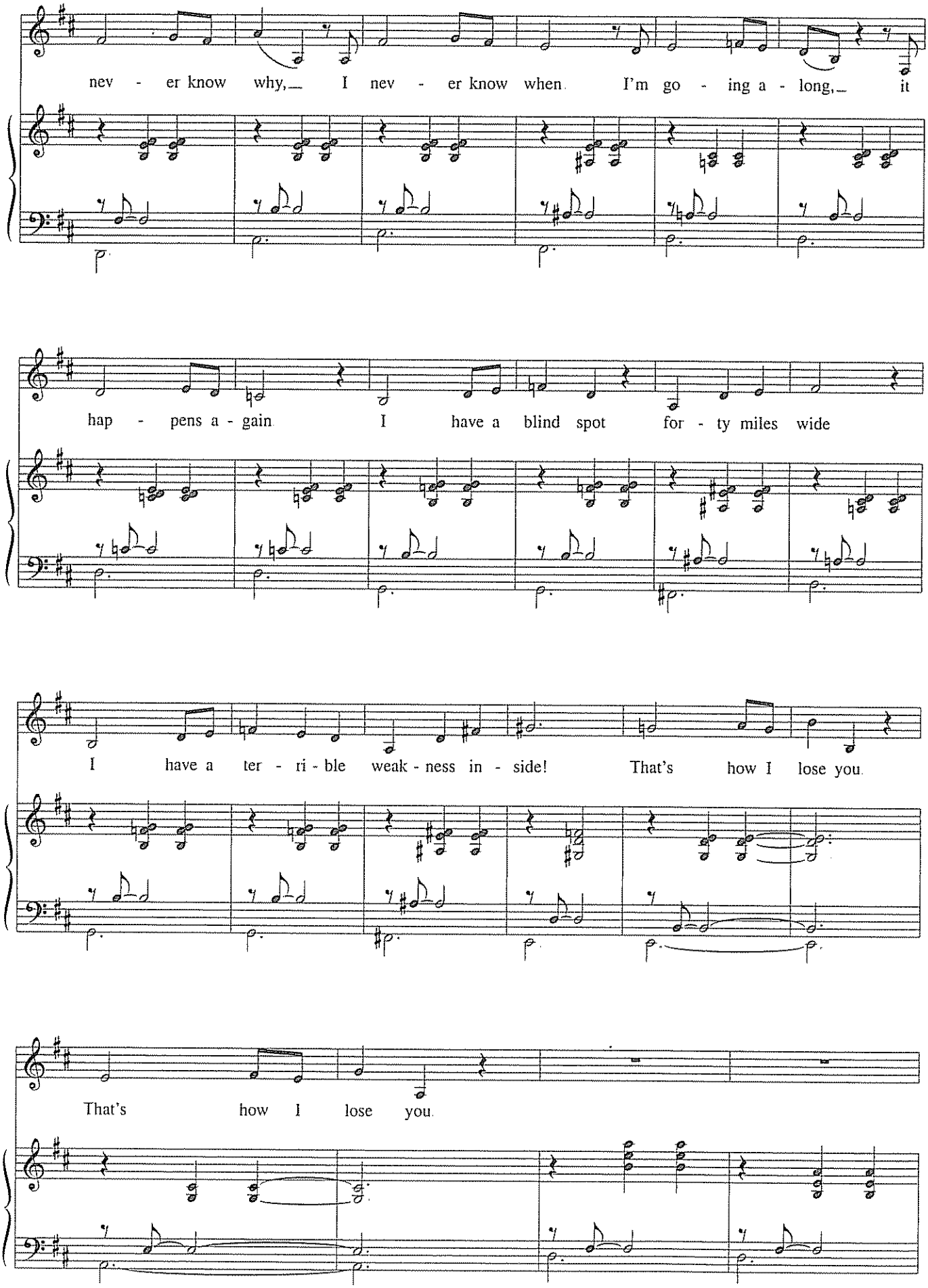
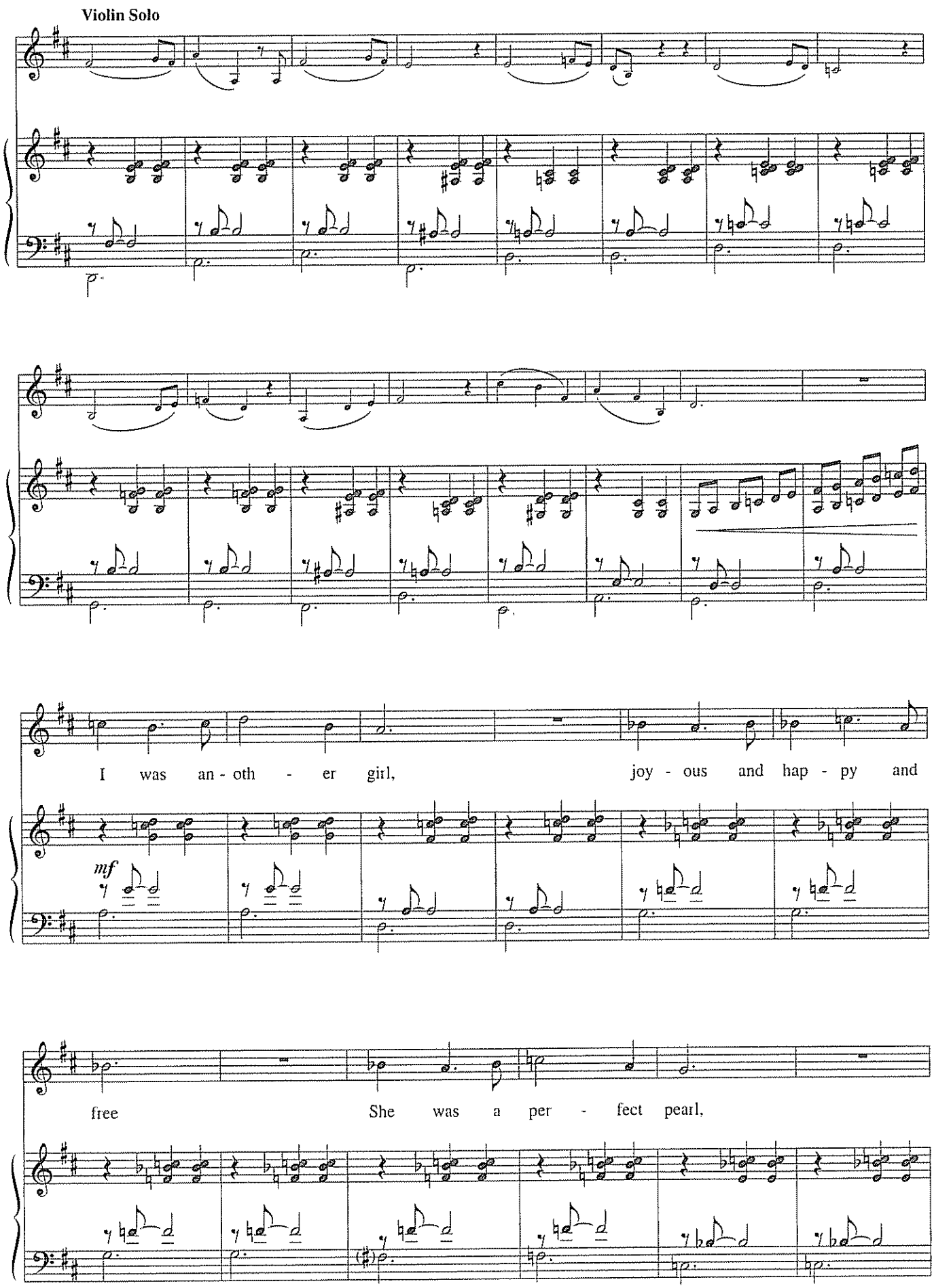
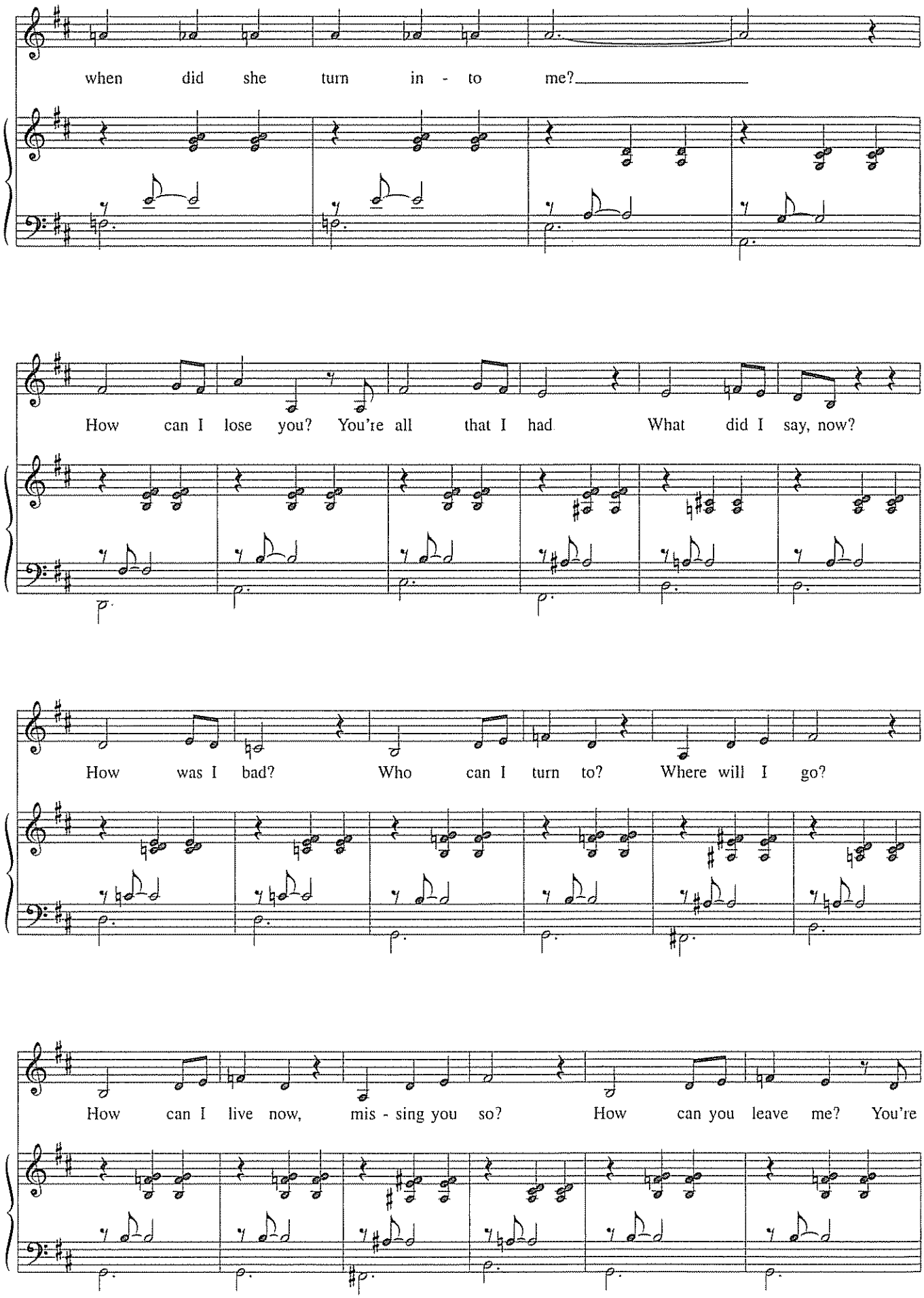
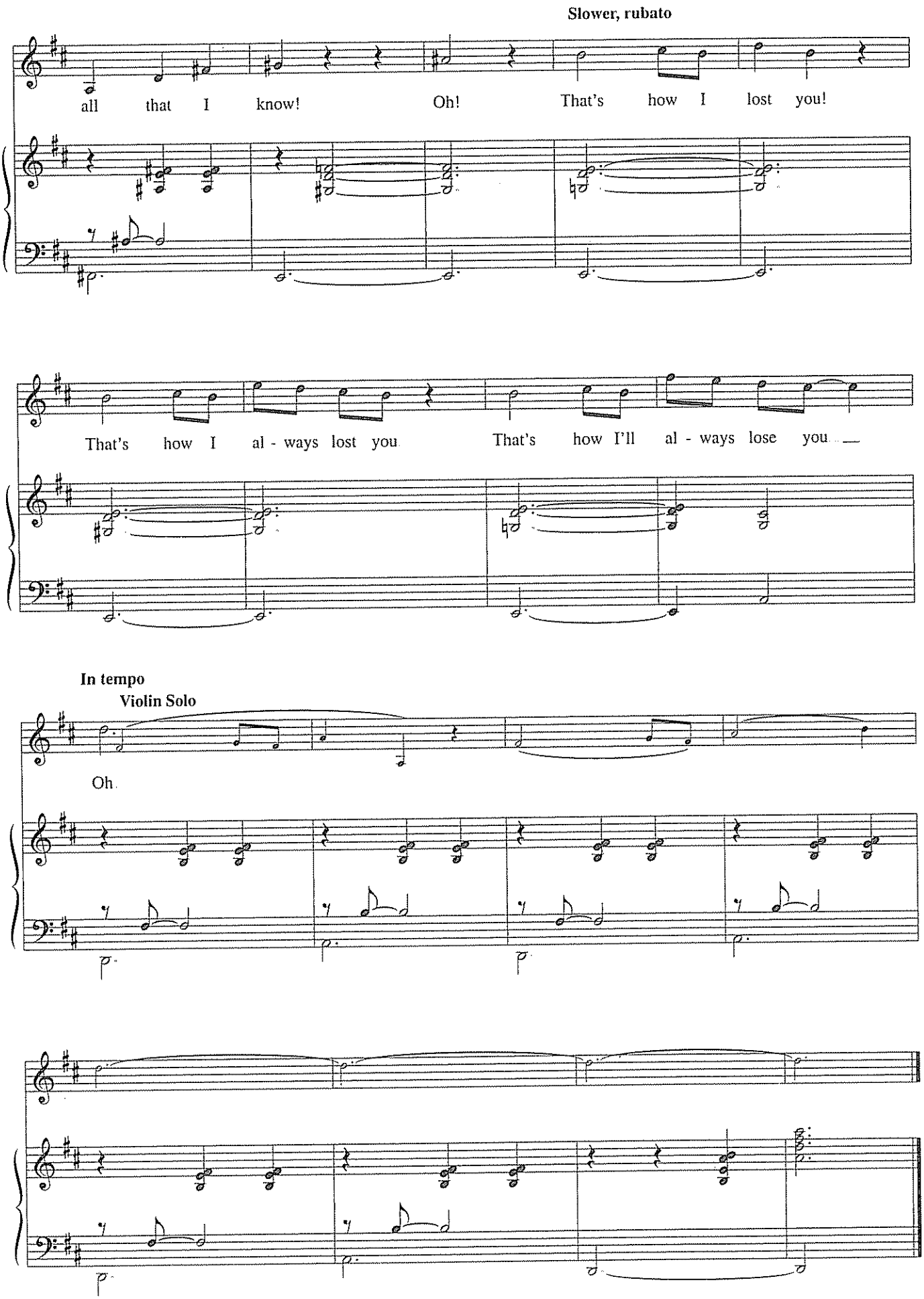

day af-ter day? I look a-round now, you're what I see.
Pic-tures of you leav-ing me. No one should al-ways lose
mf
Can't I find some kind of peace? No-bod-y owns the
blues, but I have a long term lease I


nev - er know why, I nev - er know when I'm go - ing a - long, it
hap - pens a - gain I have a blind spot for - ty miles wide
I have a ter - ri - ble weak - ness in - side! That's how I lose you.
That's how I lose you.


Violin Solo
I was an - oth - er girl, joy - ous and hap - py and
mf
free She was a per - fect pearl,

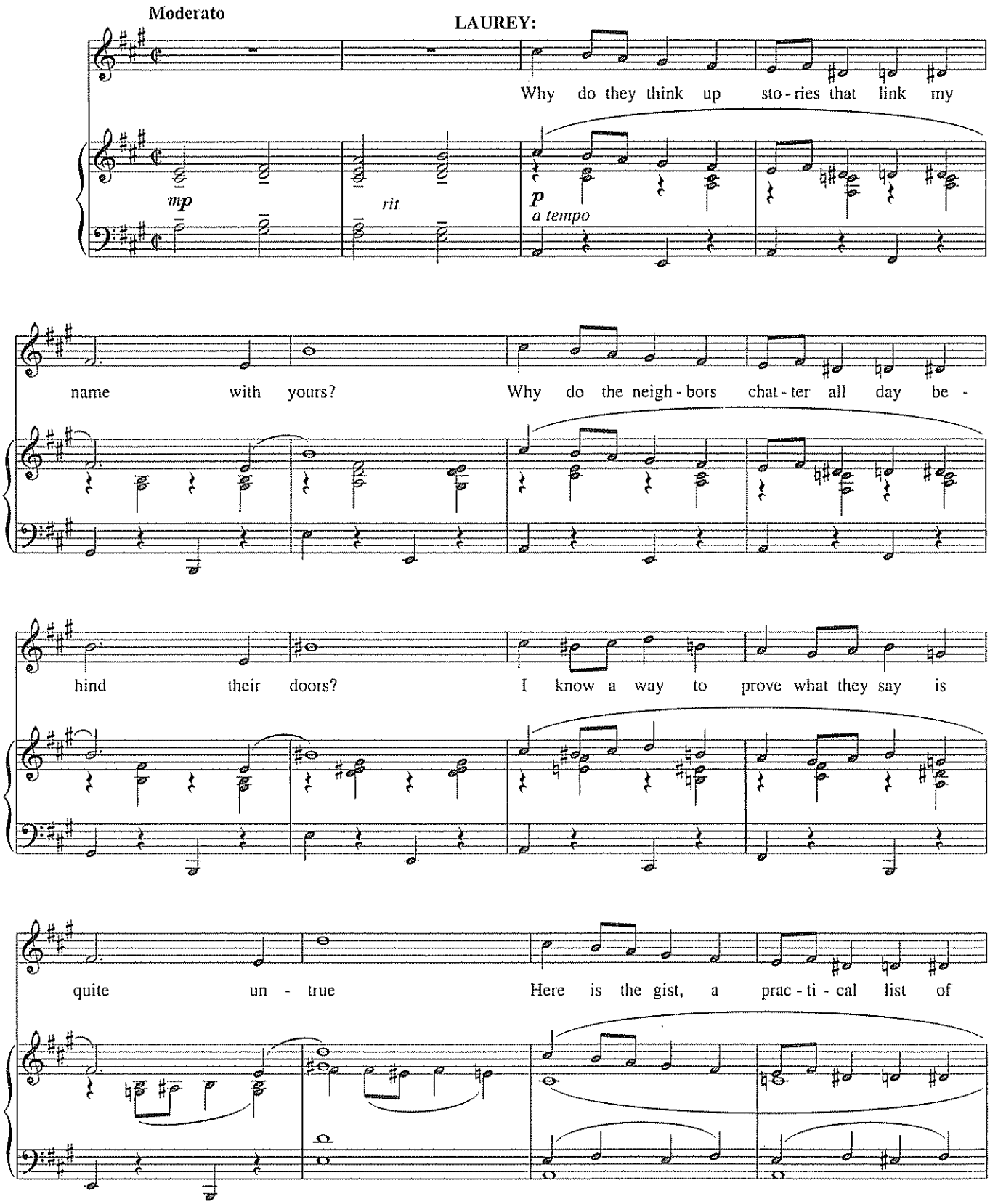

when did she turn in - to me?
How can I lose you? You're all that I had What did I say, now?
How was I bad? Who can I turn to? Where will I go?
How can I live now, mis - sing you so? How can you leave me? You're


Slower, rubato
all that I know! Oh! That's how I lost you!
That's how I al - ways lost you That's how I'll al - ways lose you
In tempo
Violin Solo
Oh.

PEOPLE WILL SAY WE'RE IN LOVE

from *Oklahoma!*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



Laurey sings a verse, then Curley. This solo edition for soprano only presents Laurey's verse

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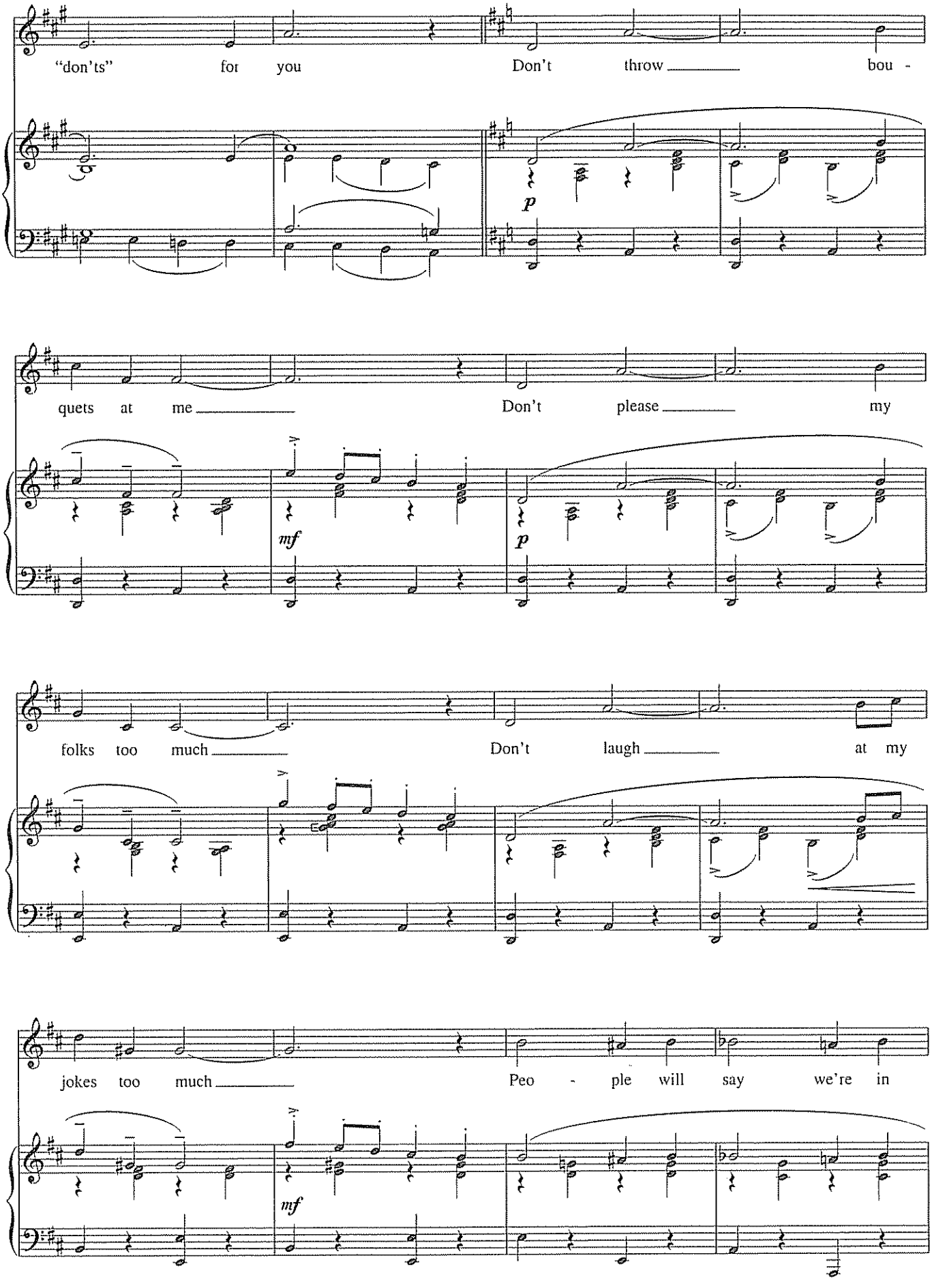
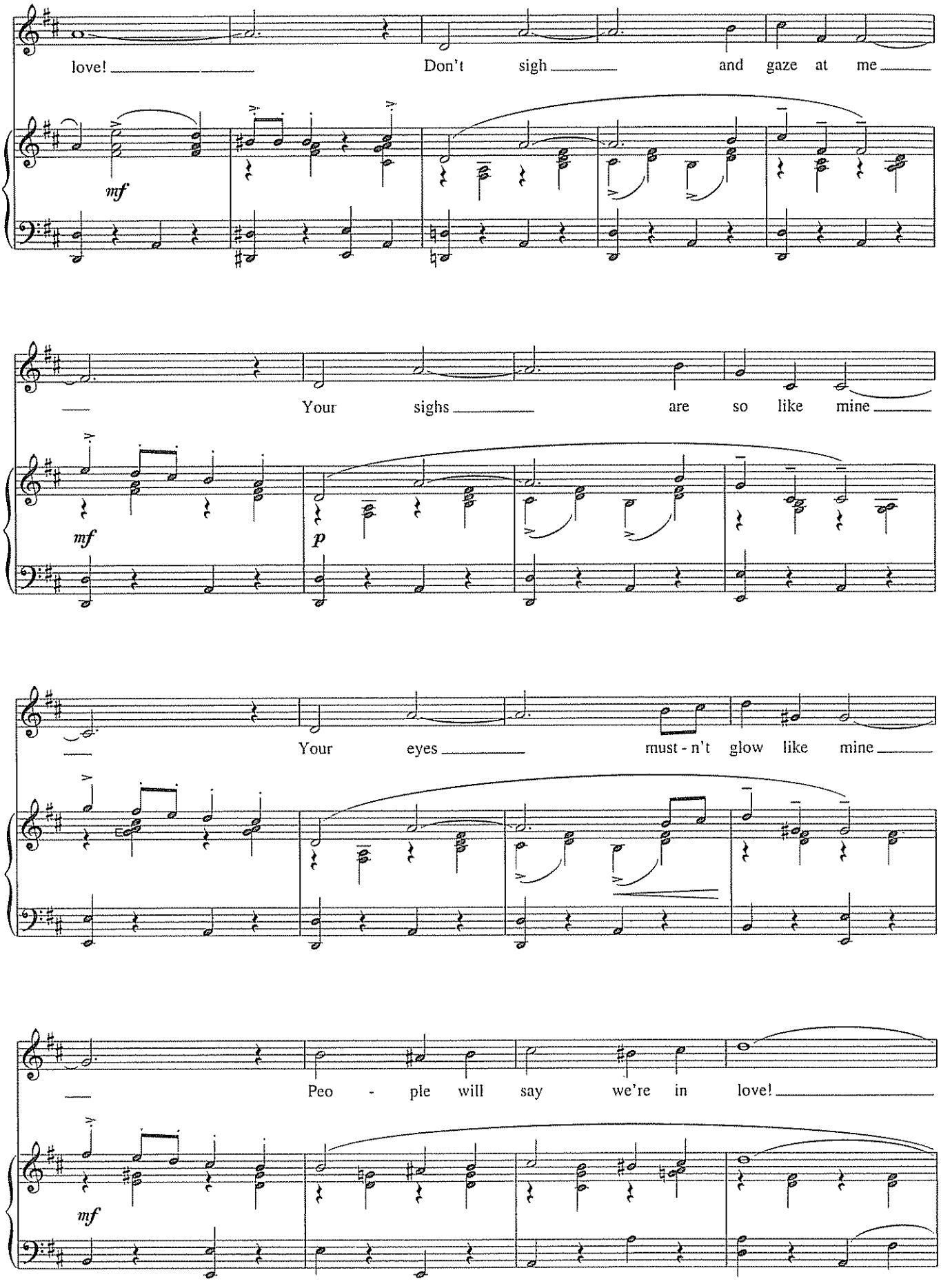
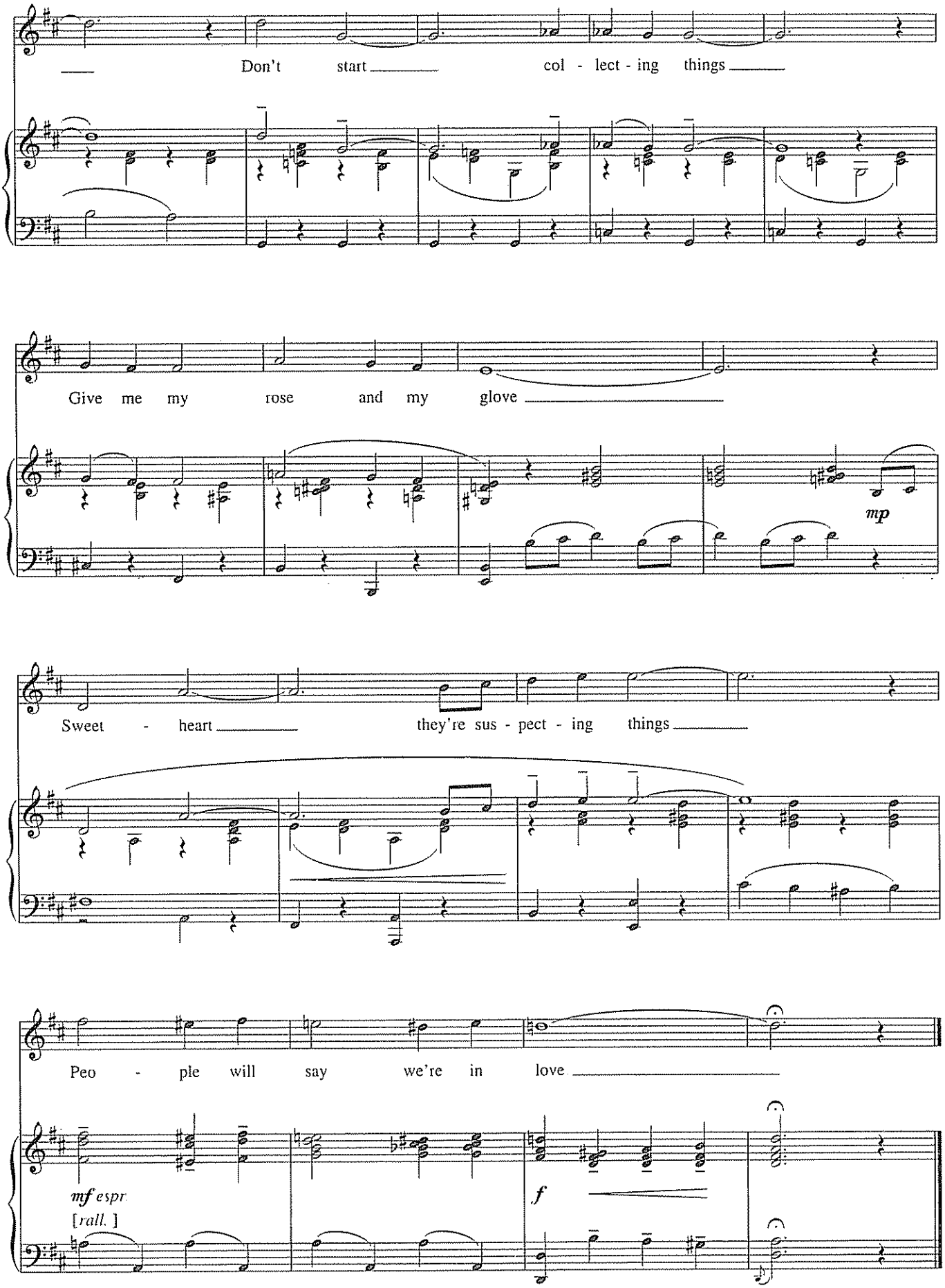

"don'ts" for you Don't throw bou -
quets at me Don't please my
folks too much Don't laugh at my
jokes too much Peo - ple will say we're in
p
mf
p
mf

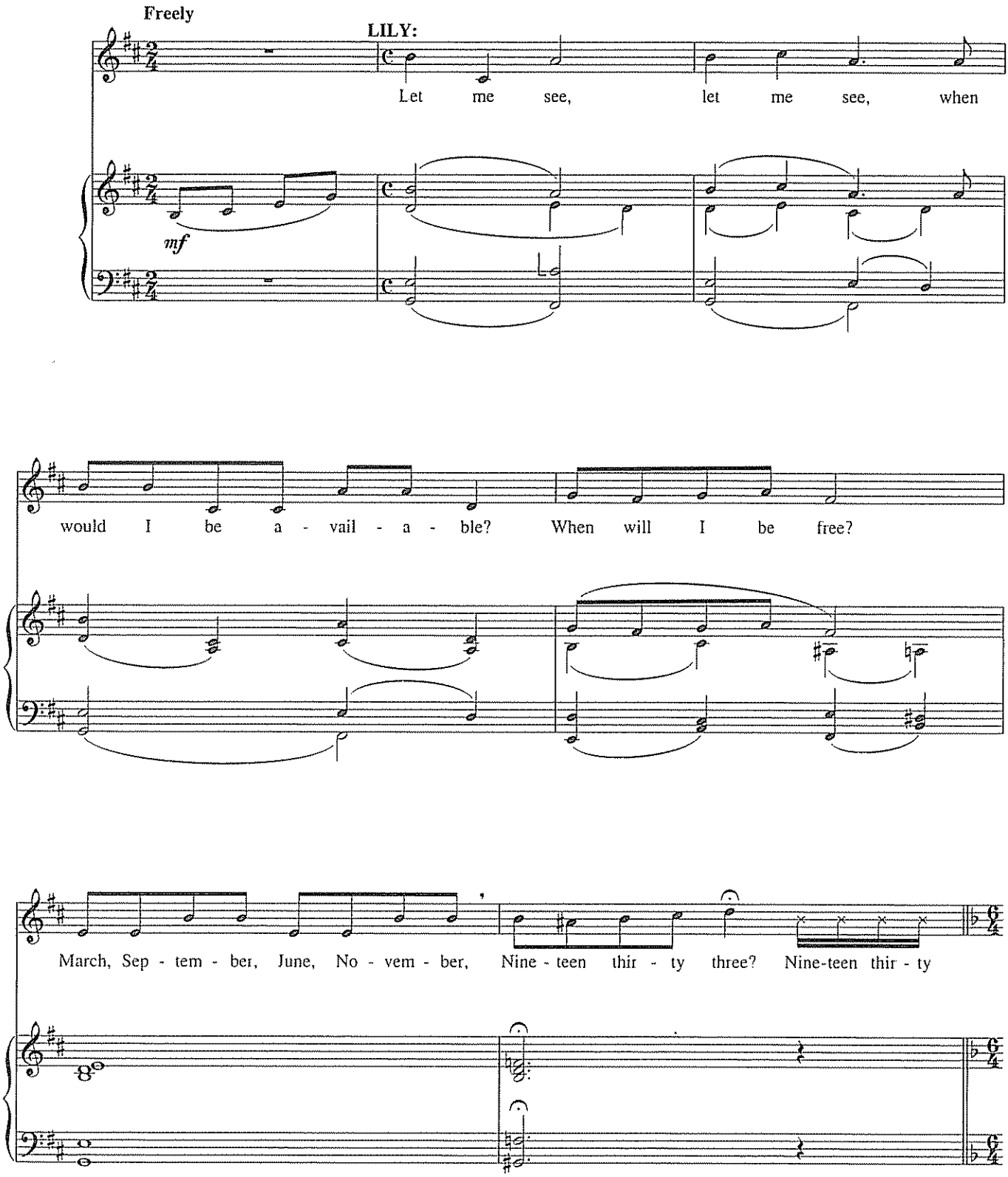

love! Don't sigh and gaze at me
mf
Your sighs are so like mine
mf
p
Your eyes must - n't glow like mine
Peo - ple will say we're in love!
mf


Don't start col - lect - ing things
Give me my rose and my glove
mp
Sweet - heart they're sus - pect - ing things
Peo - ple will say we're in love
mf espr.
[rall.]
f

NEVER

from *On the Twentieth Century*

Music by CY COLEMAN
Lyrics by BETTY COMDEN and ADOLPH GREEN



Though primarily a solo, Lily is joined by other characters, which have been eliminated in this solo edition.

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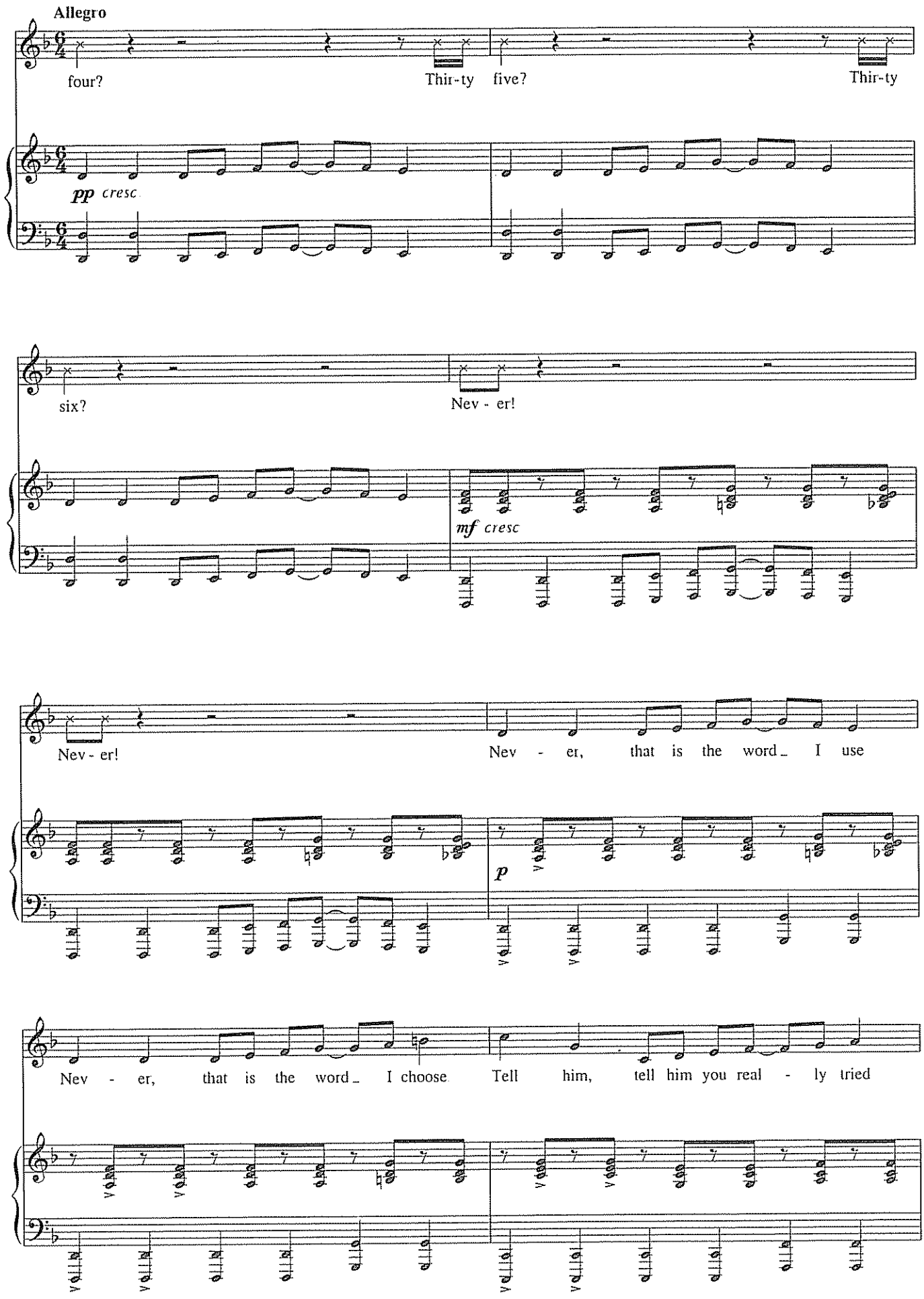
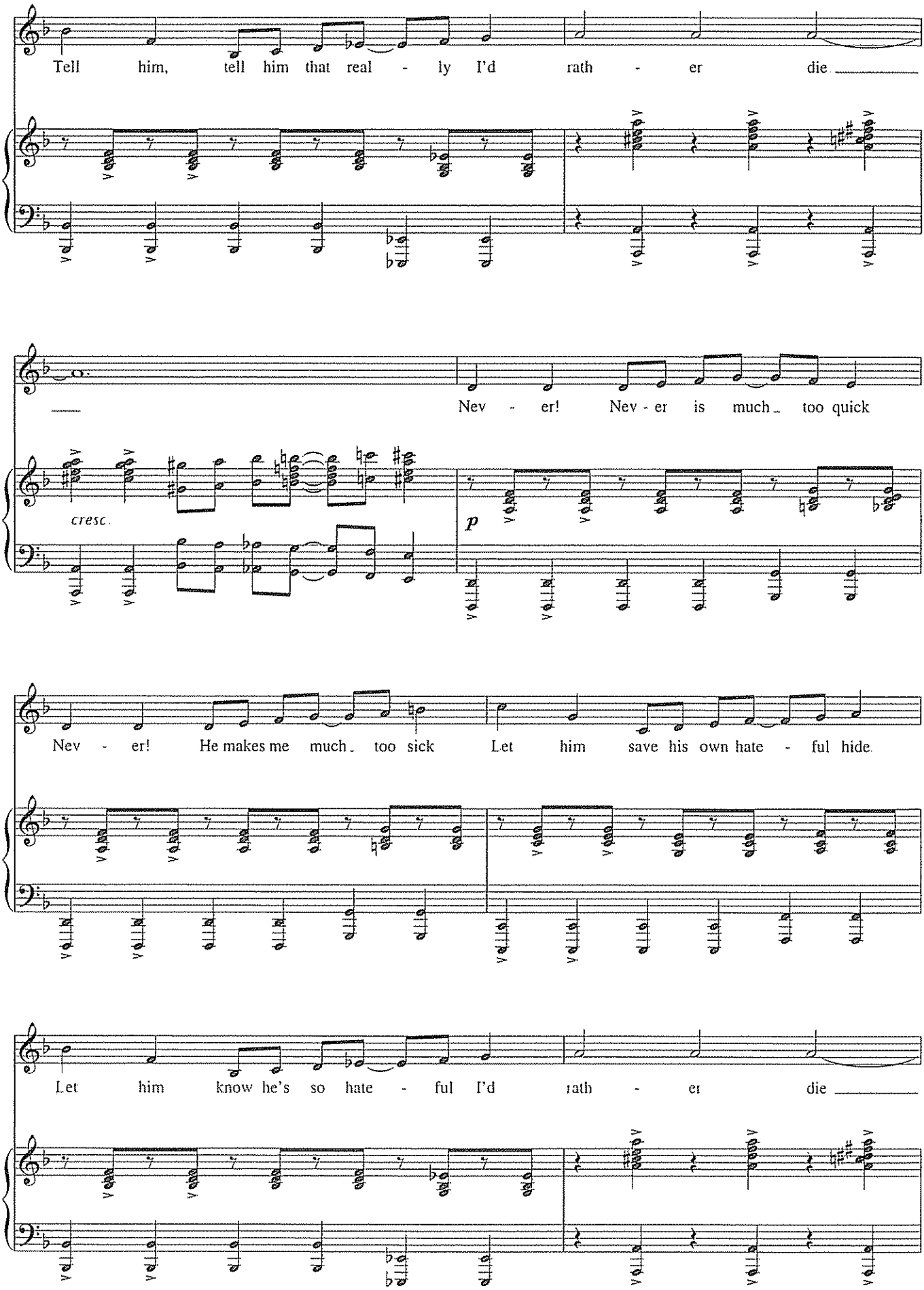
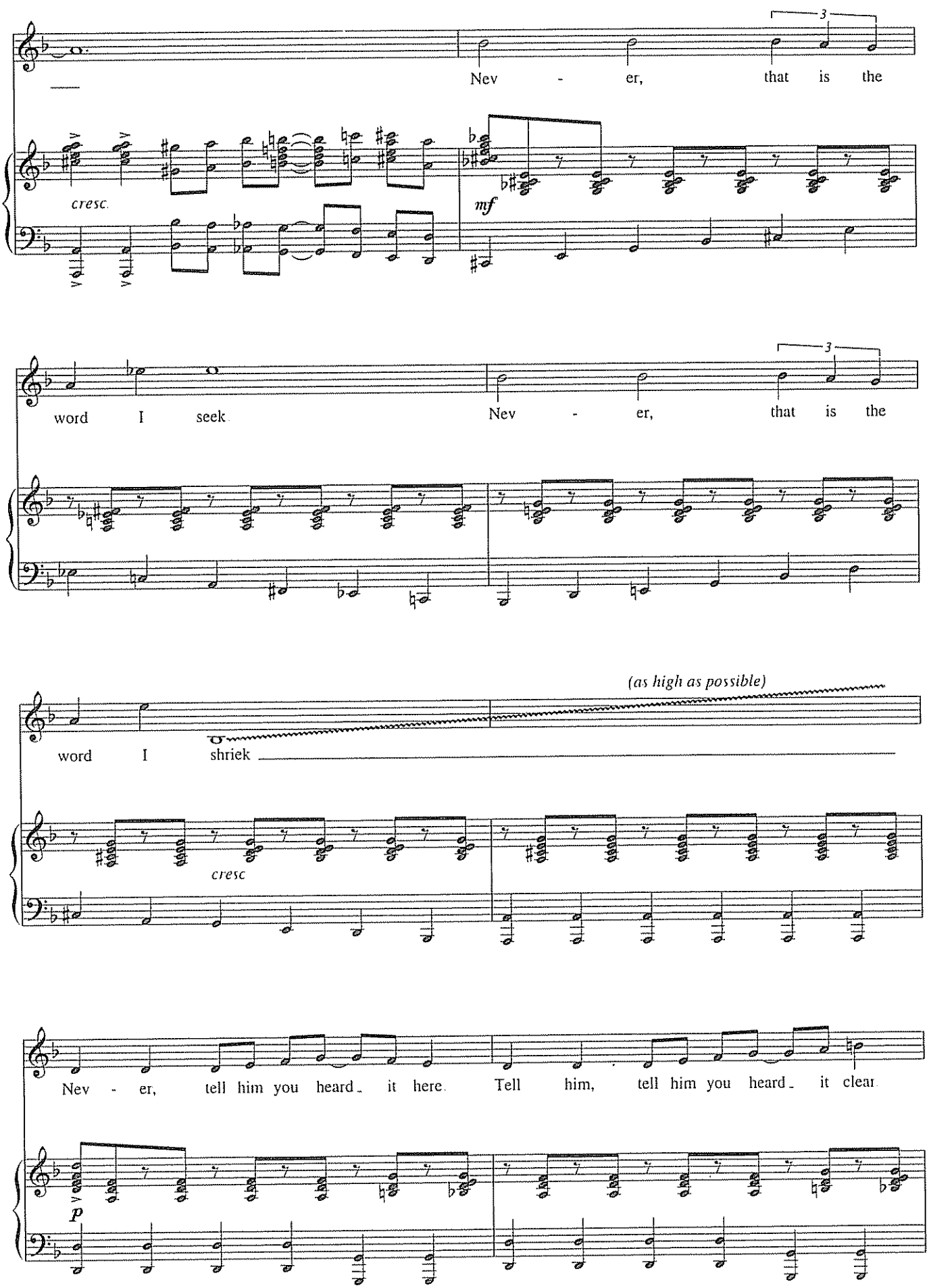
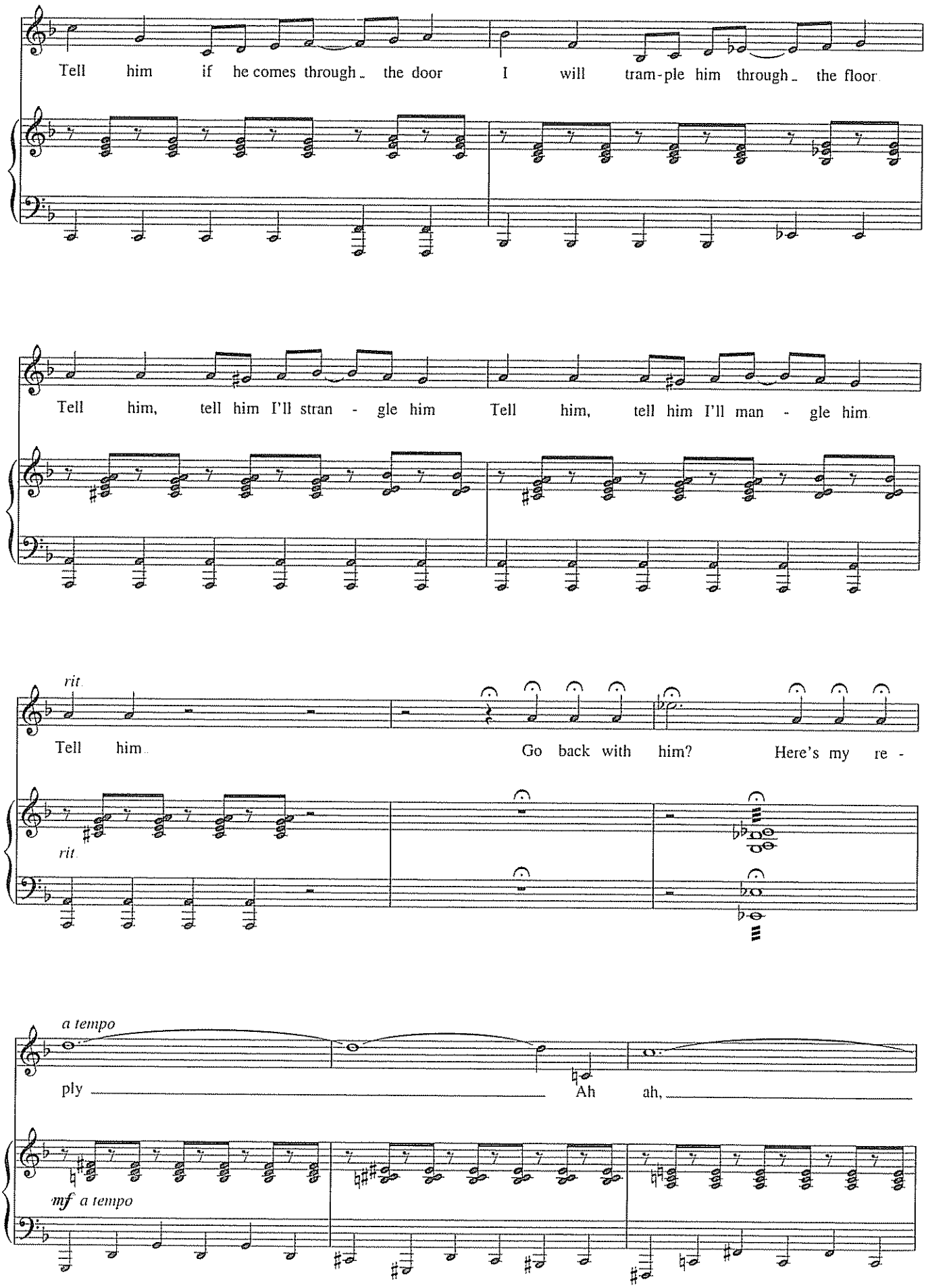
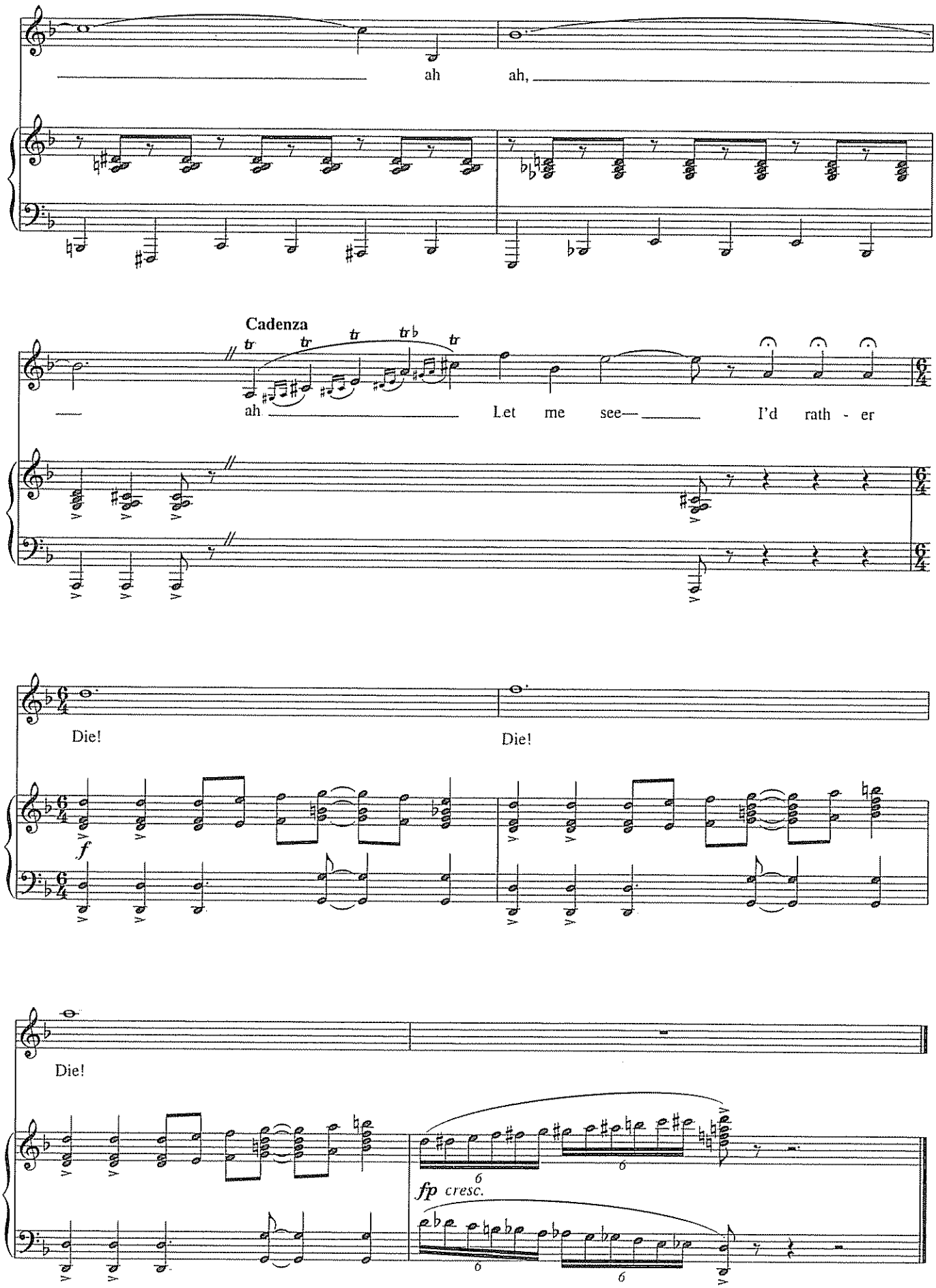

Allegro
four?
Thir-ty
five?
Thir-ty
pp cresc
six?
Nev - er!
mf cresc
Nev - er!
Nev - er, that is the word_ I use
p
Nev - er, that is the word_ I choose
Tell him, tell him you real - ly tried


Tell him, tell him that real - ly I'd rath - er die
Nev - er! Nev - er is much too quick
cresc.
p
Nev - er! He makes me much too sick Let him save his own hate - ful hide
Let him know he's so hate - ful I'd rath - er die


Nev - er, that is the
cresc.
mf
word I seek
Nev - er, that is the
(as high as possible)
word I shriek
cresc
Nev - er, tell him you heard it here.
Tell him, tell him you heard it clear.
p

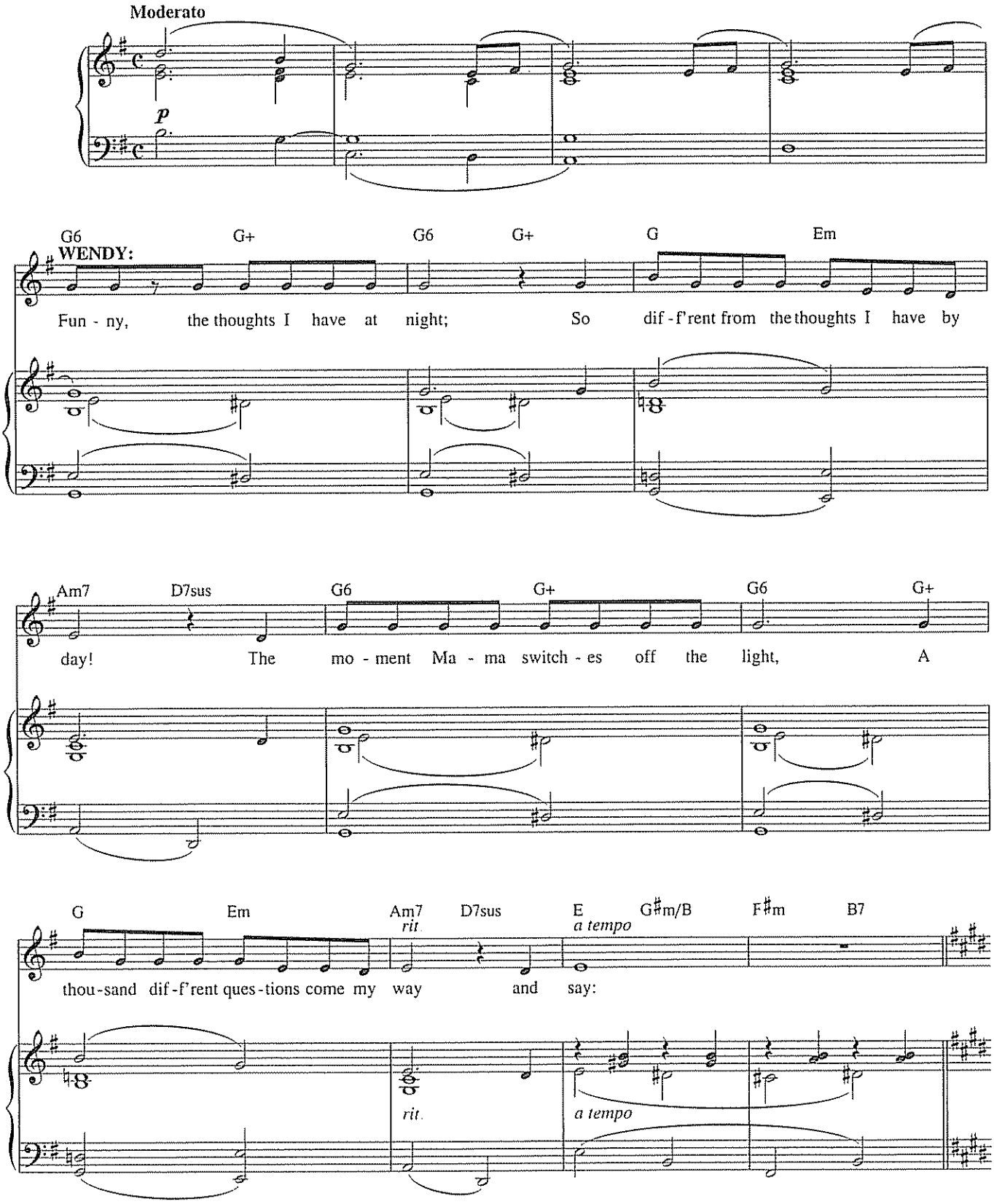

Tell him if he comes through the door I will tram-ple him through the floor
Tell him, tell him I'll stran - gle him Tell him, tell him I'll man - gle him
rit.
Tell him
Go back with him? Here's my re -
rit.
a tempo
ply
Ah ah,
mf a tempo


ah ah,
Cadenza
ah Let me see— I'd rath - er
Die!
Die!
f
Die!
fp cresc.

WHO AM I?

from *Peter Pan*

Words and Music by
LEONARD BERNSTEIN



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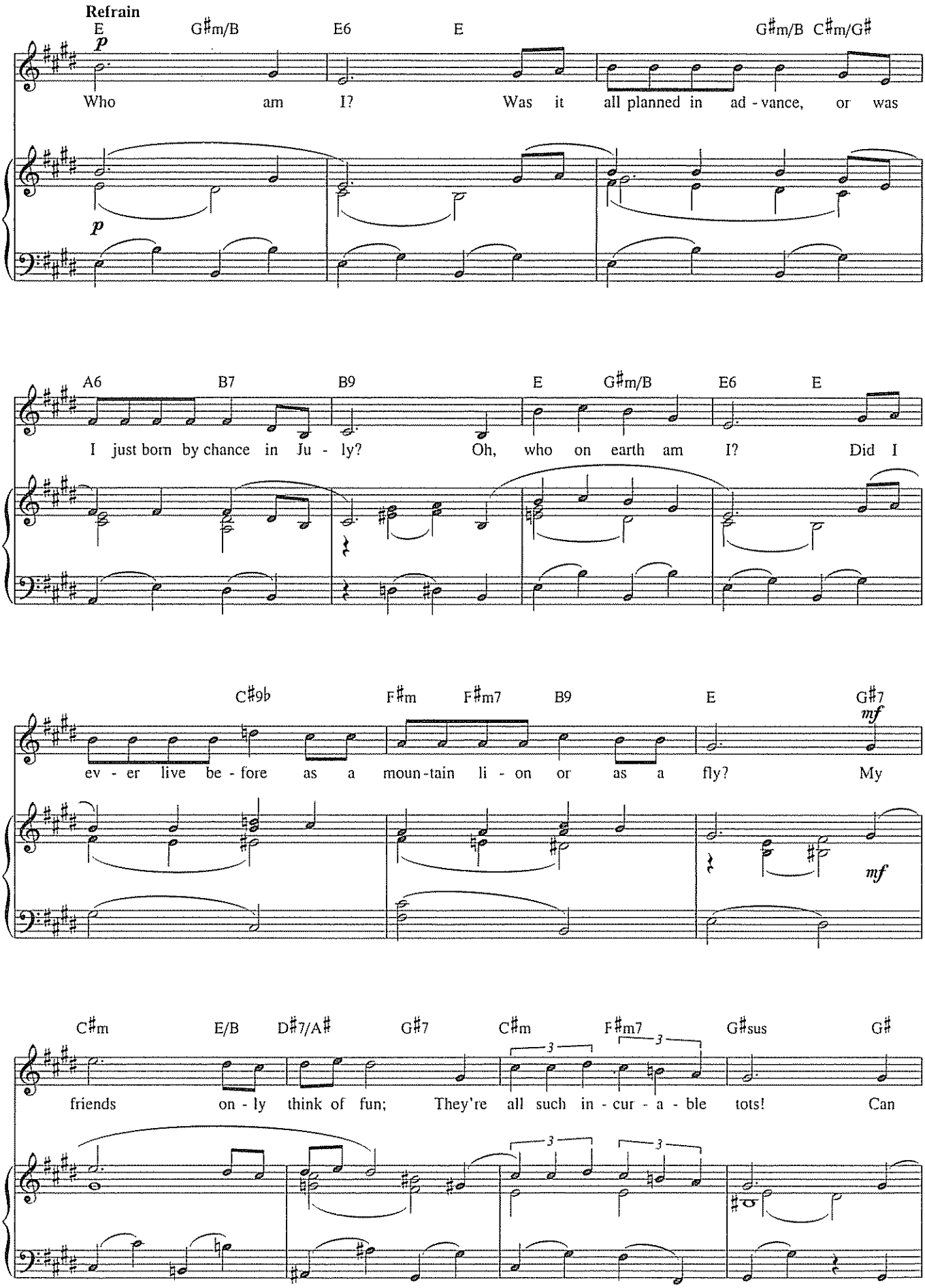
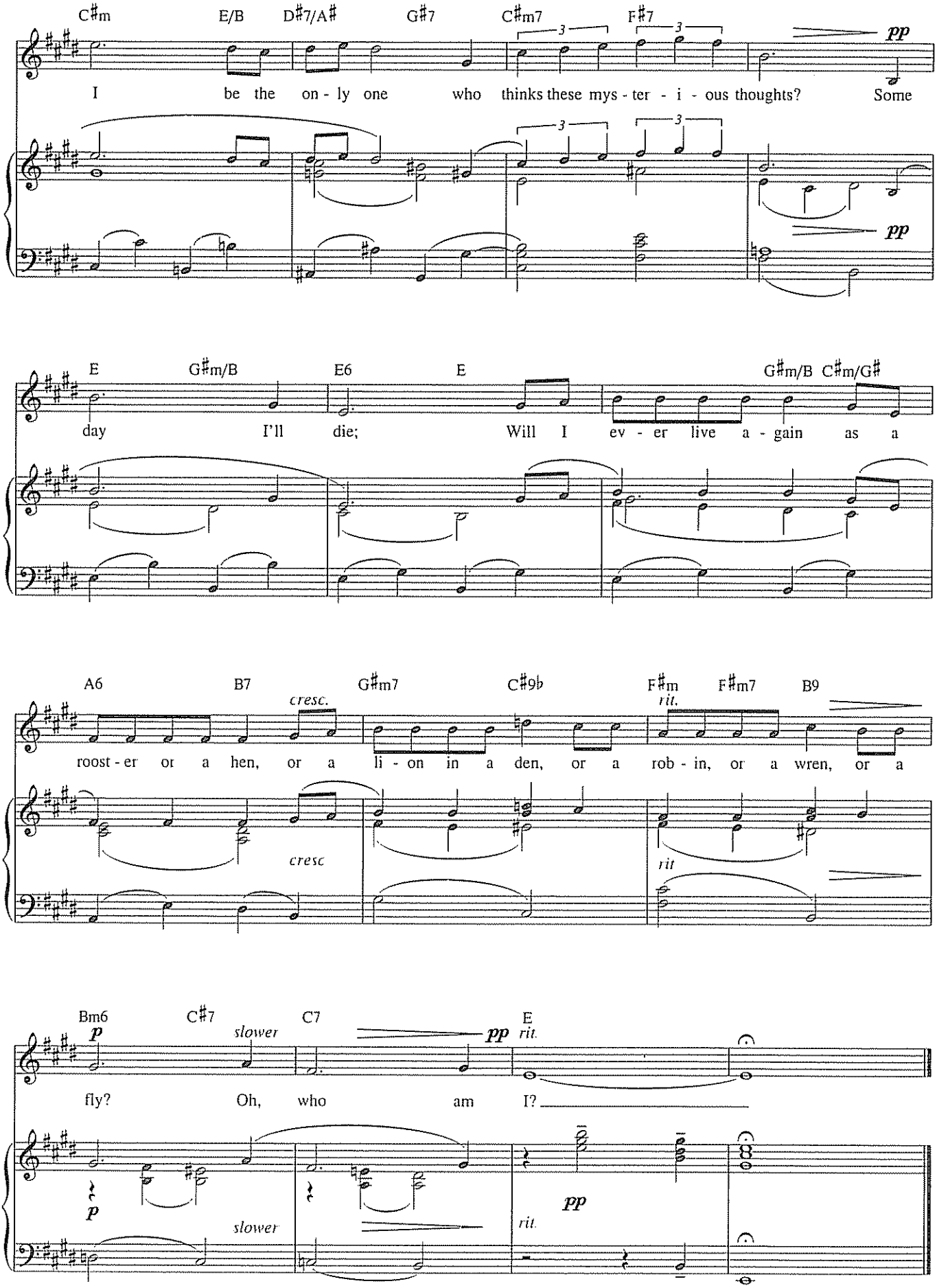
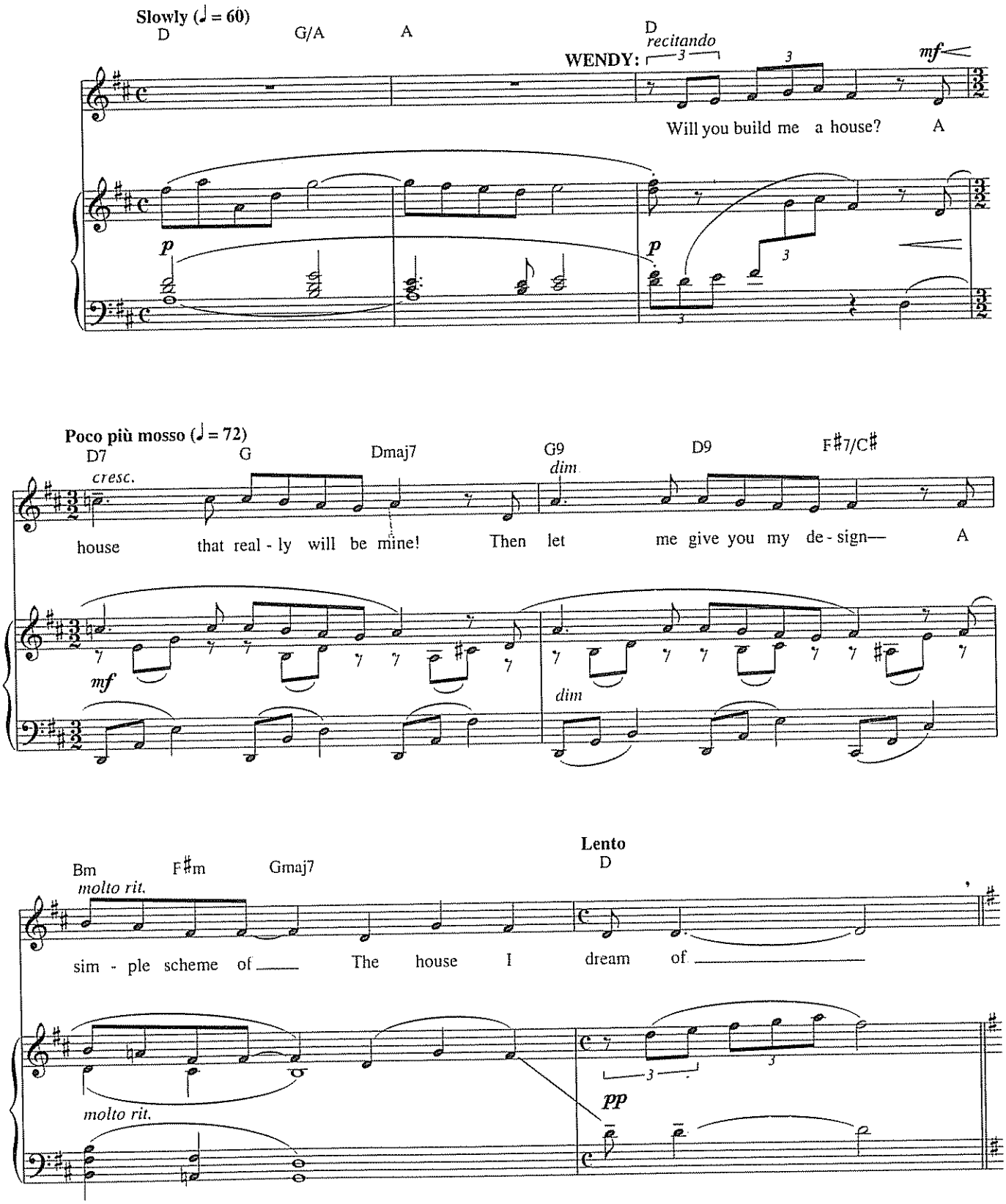

Refrain
E G♯m/B E6 E G♯m/B C♯m/G♯
p
Who am I? Was it all planned in ad - vance, or was
p
A6 B7 B9 E G♯m/B E6 E
I just born by chance in Ju - ly? Oh, who on earth am I? Did I
C♯9b F♯m F♯m7 B9 E G♯7
mf
ev - er live be - fore as a moun - tain li - on or as a fly? My
mf
C♯m E/B D♯7/A♯ G♯7 C♯m F♯m7 G♯sus G♯
3
3
3
3
friends on - ly think of fun; They're all such in - cur - a - ble tots! Can


C♯m E/B D♯7/A♯ G♯7 C♯m7 F♯7
pp
I be the on - ly one who thinks these mys - ter - i - ous thoughts? Some
pp
E G♯m/B E6 E G♯m/B C♯m/G♯
day I'll die; Will I ev - er live a - gain as a
A6 B7 G♯m7 C♯9♭ F♯m F♯m7 B9
cresc.
rit.
roost - er or a hen, or a li - on in a den, or a rob - in, or a wren, or a
cresc
rit
Bm6 C♯7 C7 E
p
slower
pp
rit.
fly? Oh, who am I?
p
slower
pp
rit.

MY HOUSE
from *Peter Pan*

Words and Music by
LEONARD BERNSTEIN



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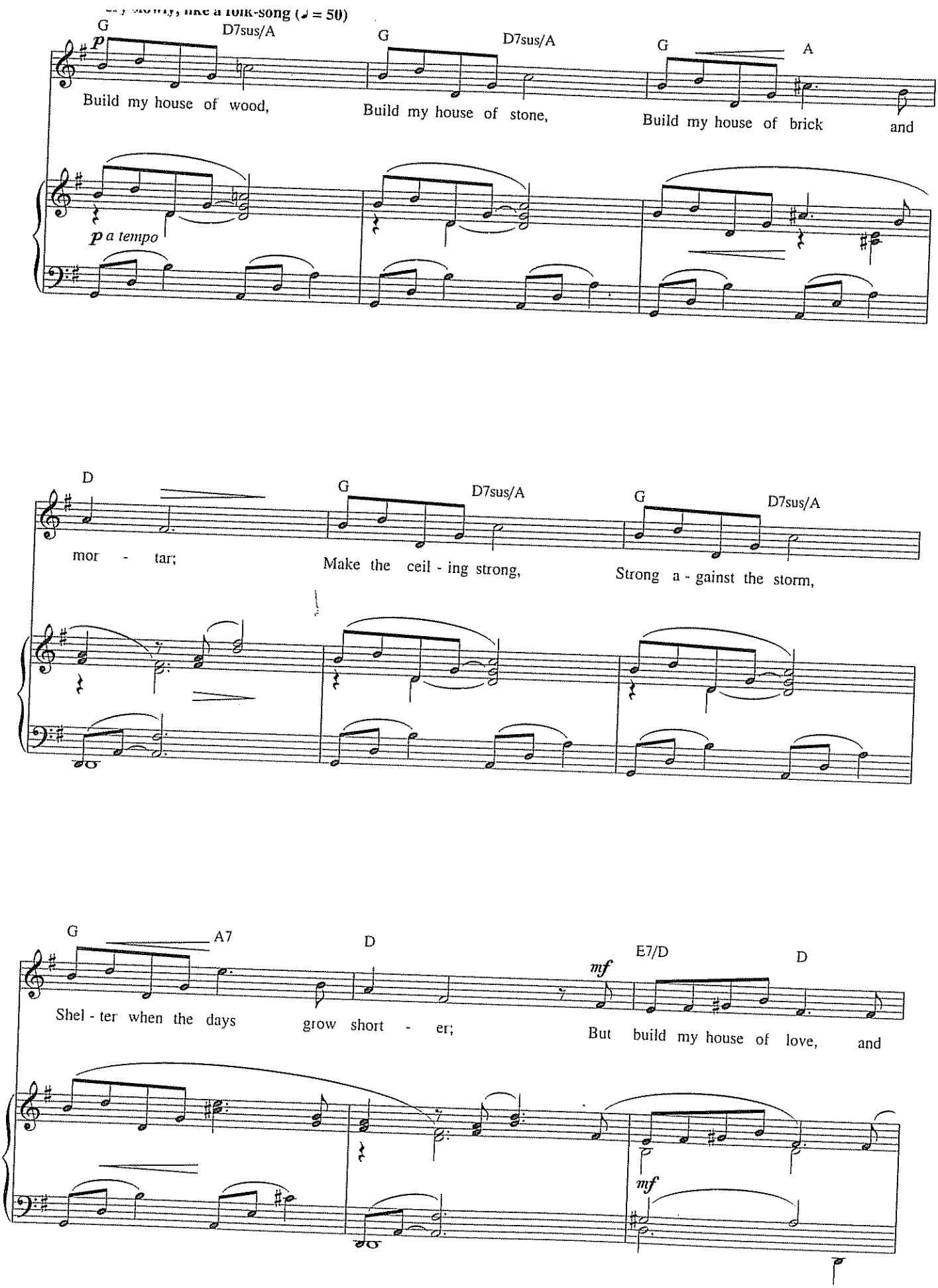
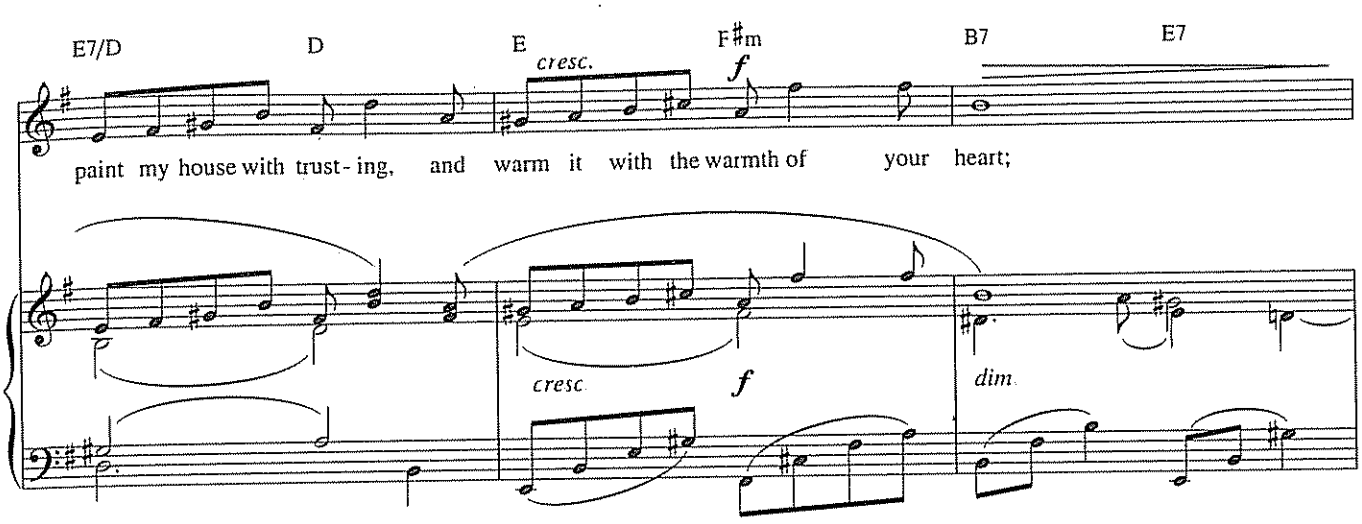
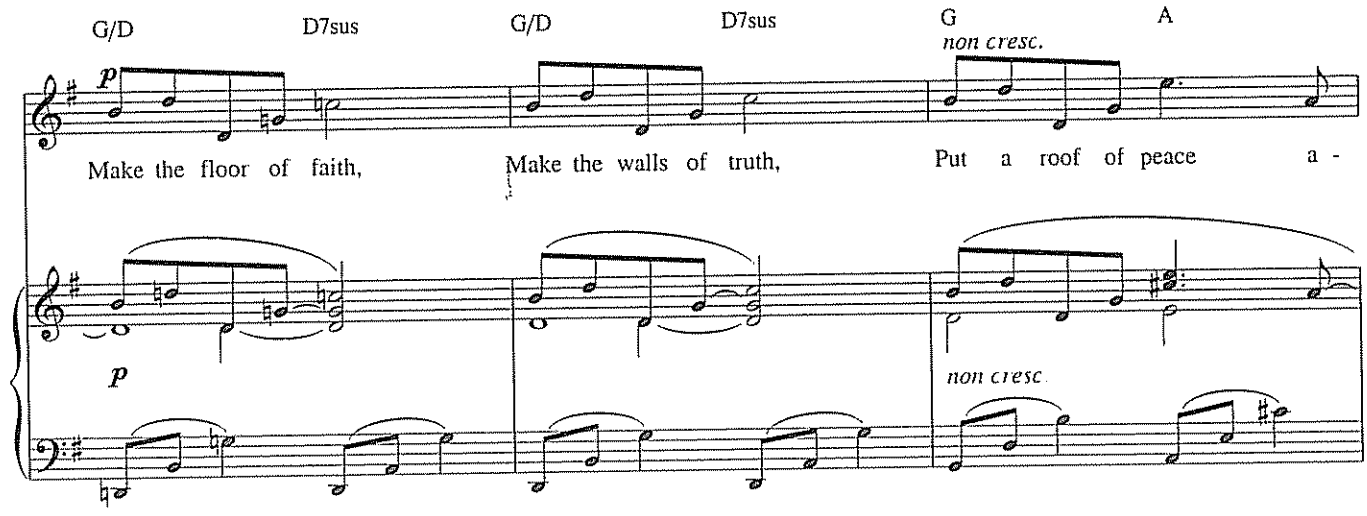
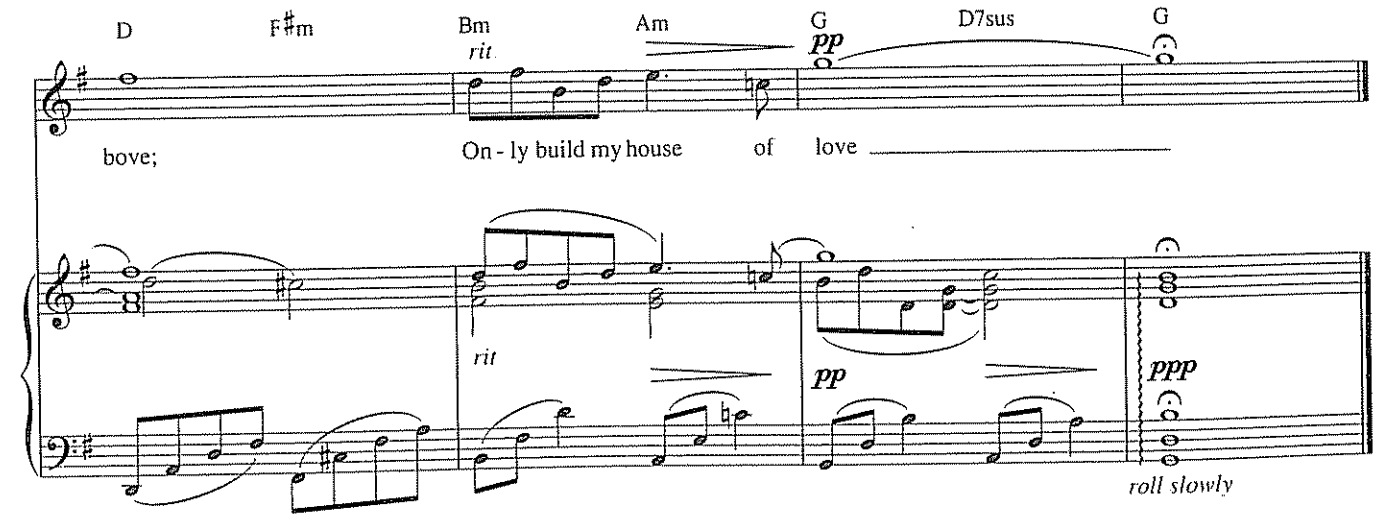

Slowly, like a folk-song (♩ = 50)
G
D7sus/A
G
D7sus/A
G
A
p
Build my house of wood,
Build my house of stone,
Build my house of brick
and
p a tempo
D
G
D7sus/A
G
D7sus/A
mor - tar;
Make the ceil - ing strong,
Strong a - gainst the storm,
G
A7
D
E7/D
D
mf
Shel - ter when the days
grow short - er;
But build my house of love,
and
mf


E7/D
D
E
F♯m
B7
E7
cresc.
f
paint my house with trust - ing, and warm it with the warmth of your heart;
cresc.
f
dim.


G/D
D7sus
G/D
D7sus
G
A
non cresc.
p
Make the floor of faith, Make the walls of truth, Put a roof of peace a -
p
non cresc.


D
F♯m
Bm
Am
G
D7sus
G
rit
pp
bove; On - ly build my house of love
rit
pp
ppp
roll slowly

NO MORE CANDY

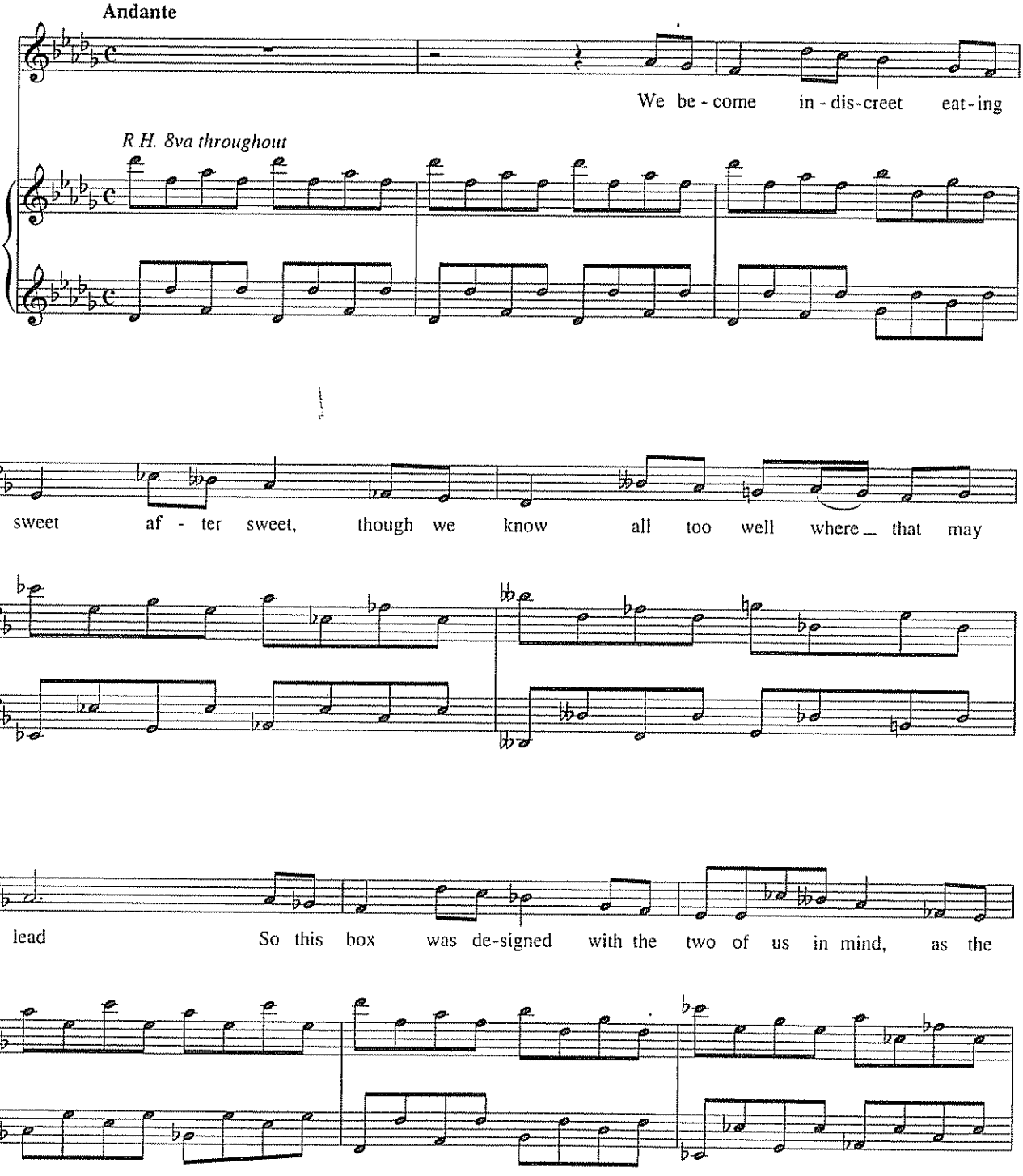
from *She Loves Me*

Words by SHELDON HARNICK
Music by JERRY BOCK

Spoken before the song:

AMALIA: *Let me tell you. This little box has been a lifesaver to many, many women. They have a slight tendency to overweight, and don't we all. We sit home reading a good book, or listening to a symphony, and without realizing it, our hand slips into the candy box.*

Andante



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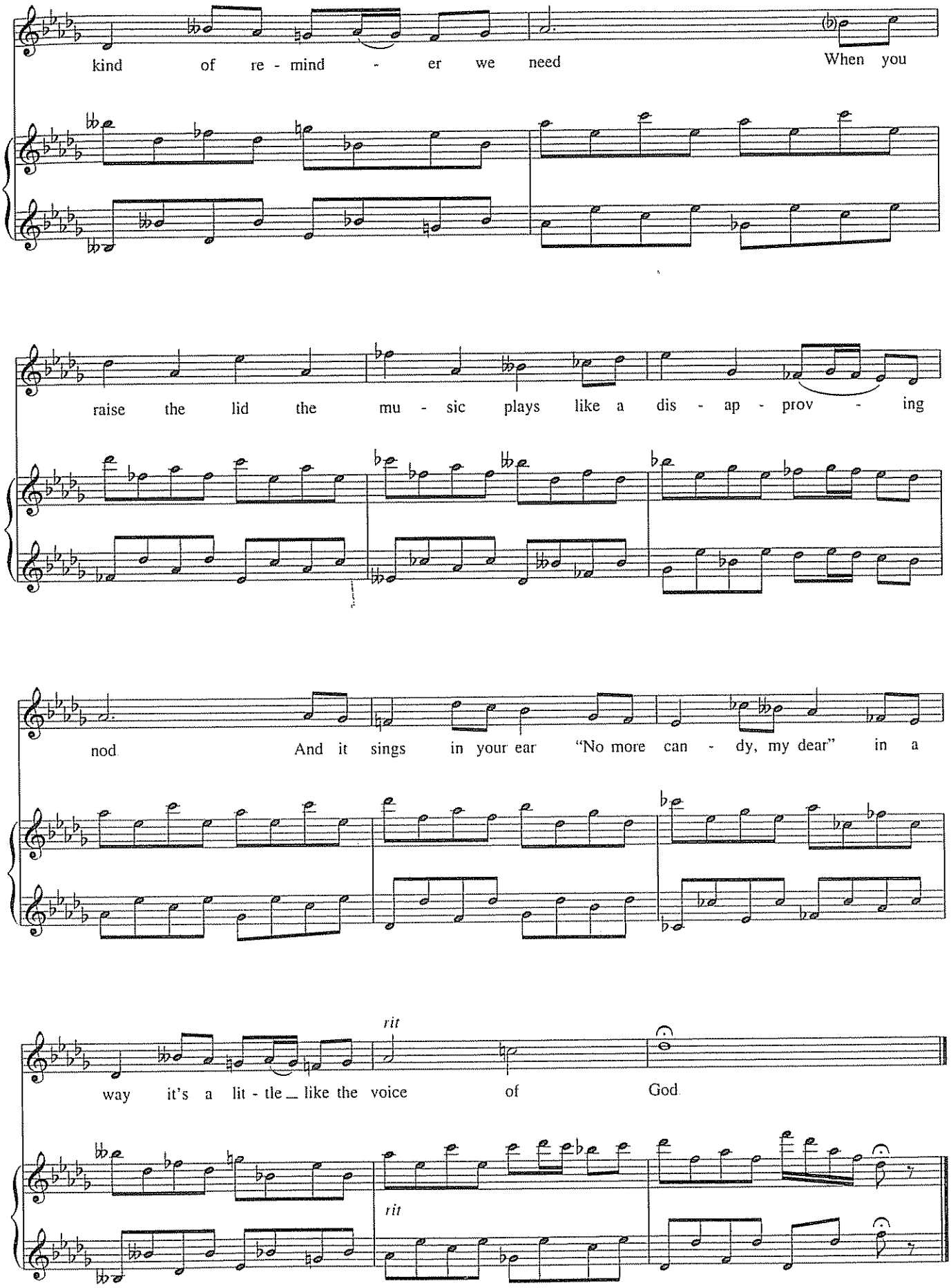
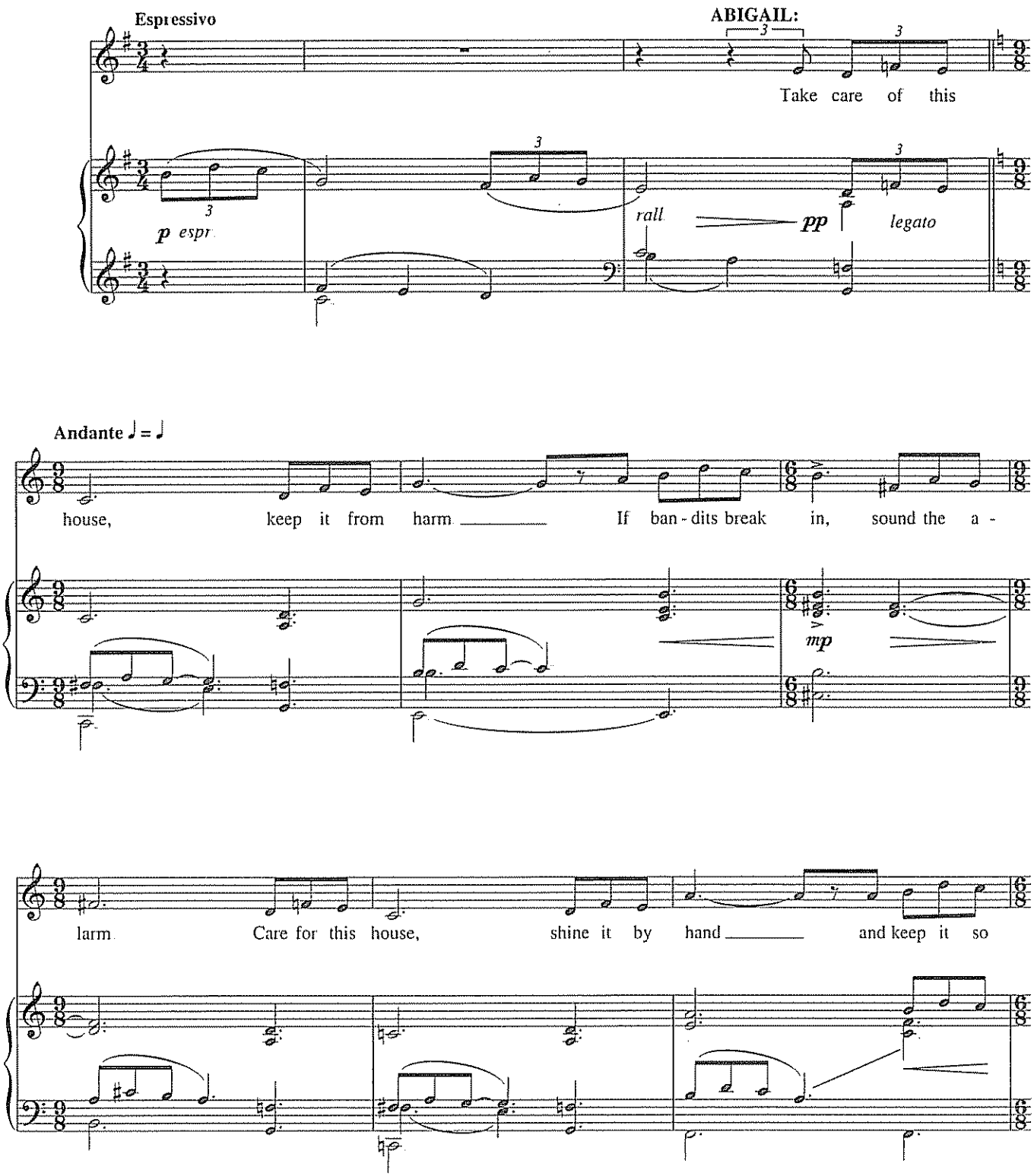

kind of re - mind - er we need
When you
raise the lid the mu - sic plays like a dis - ap - prov - ing
nod
And it sings in your ear "No more can - dy, my dear" in a
rit
way it's a lit - tle like the voice of God
rit

TAKE CARE OF THIS HOUSE

from *1600 Pennsylvania Avenue*

Lyrics by ALAN JAY LERNER
Music by LEONARD BERNSTEIN



Originally a duet for Abigail and Lud, this song has been adapted as a solo for this edition.

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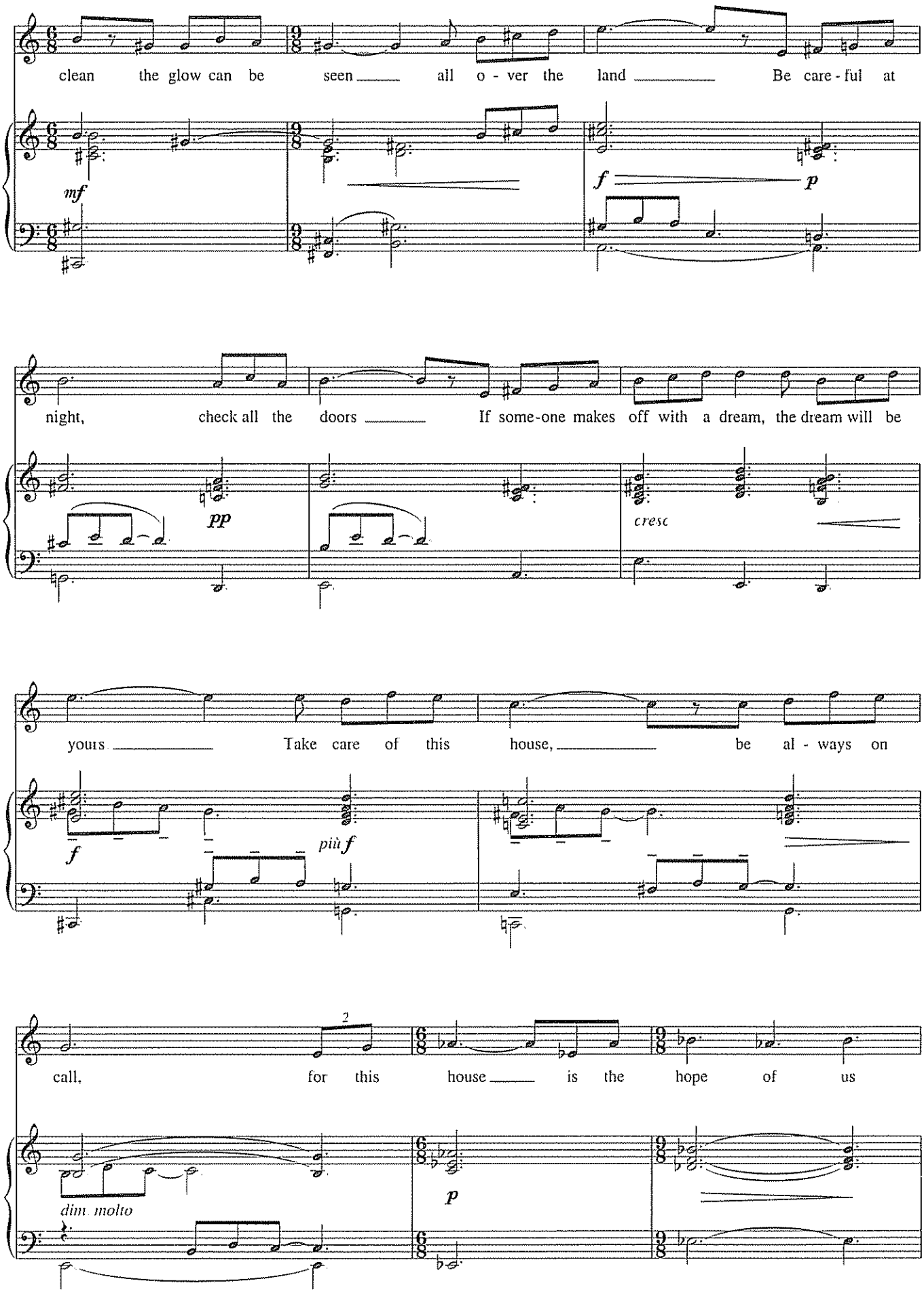
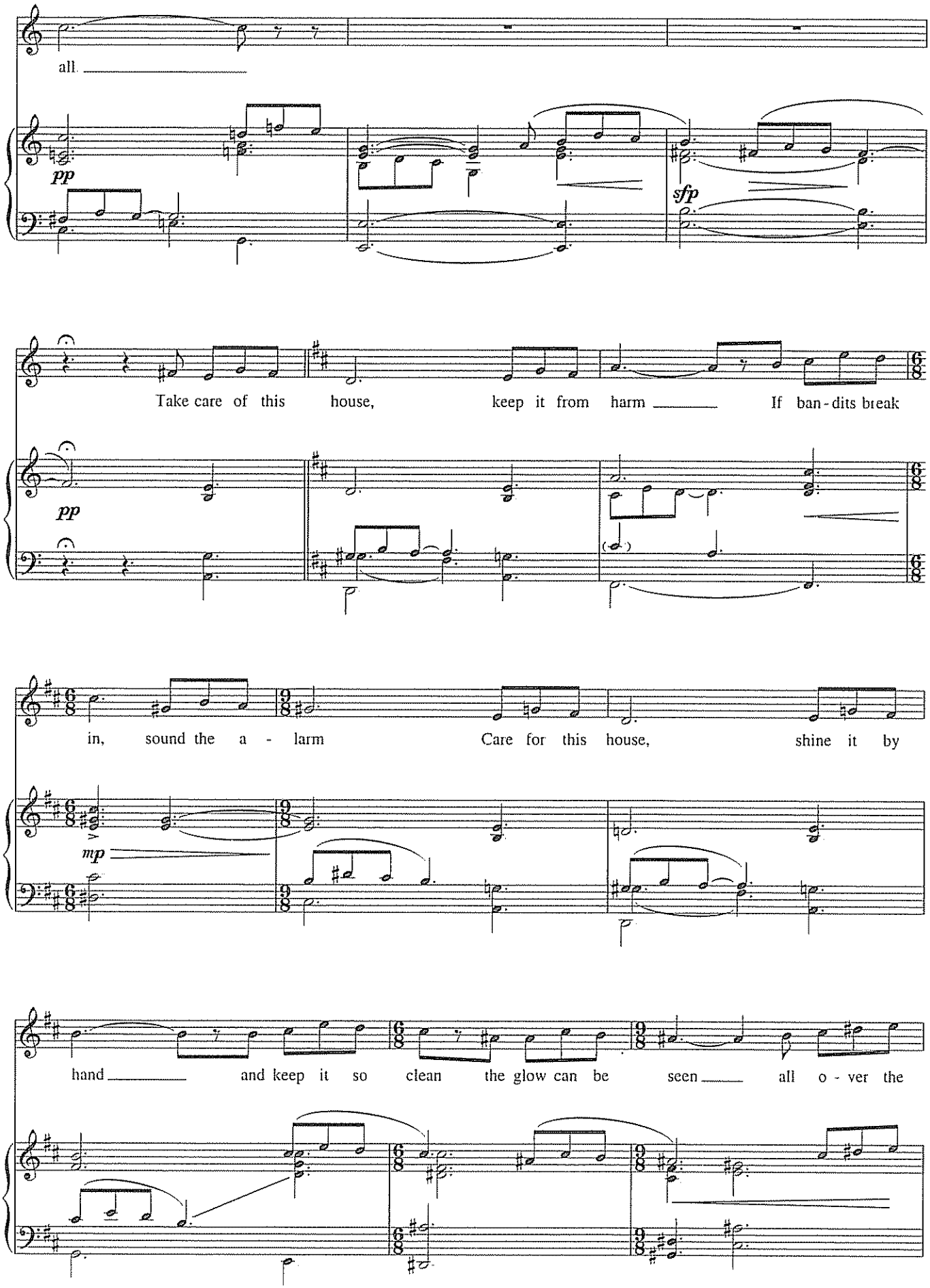
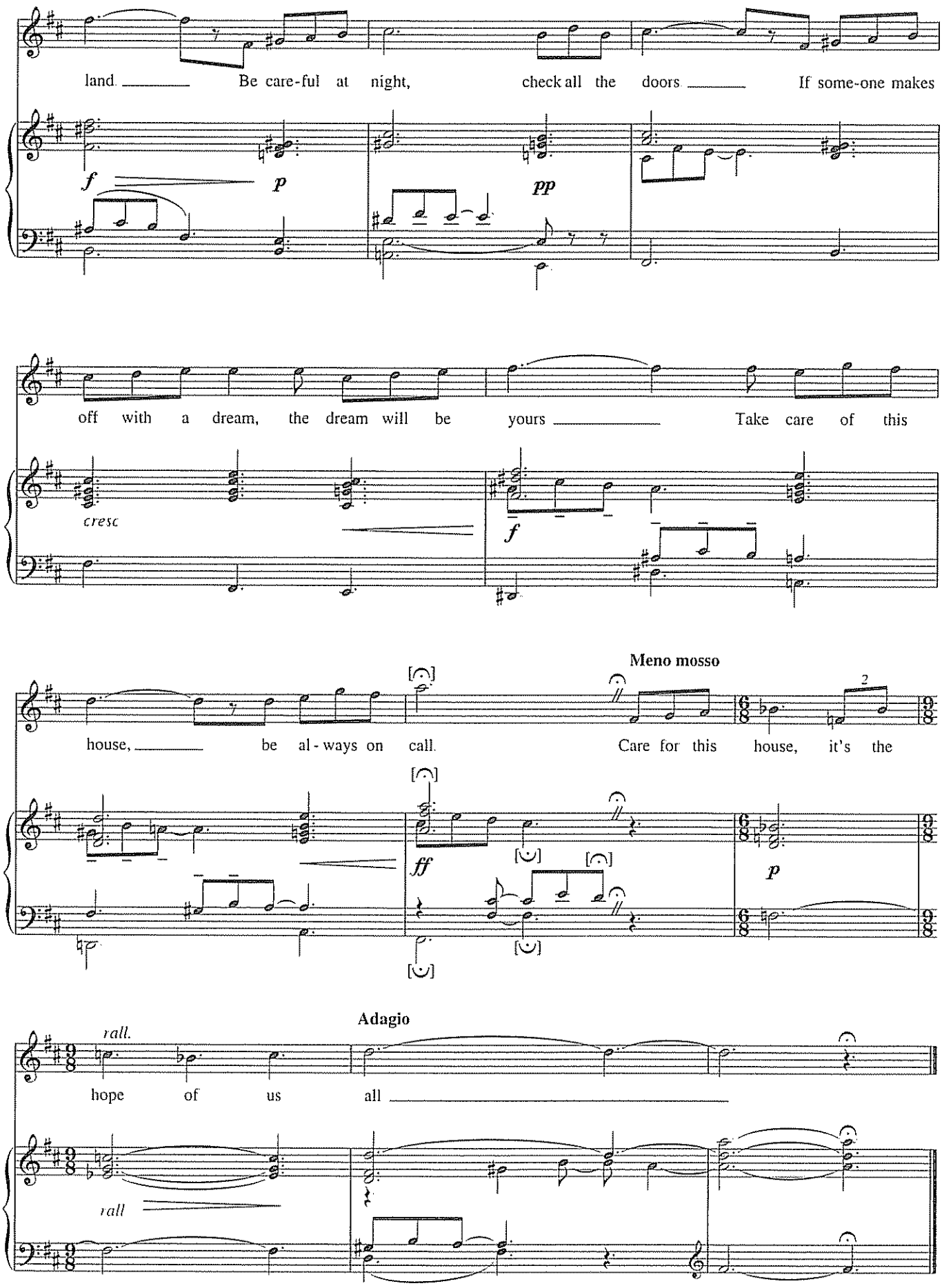

clean the glow can be seen all o - ver the land Be care - ful at
mf
f
p
night, check all the doors If some-one makes off with a dream, the dream will be
pp
cresc
yours Take care of this house, be al - ways on
f
più f
call, for this house is the hope of us
2
dim. molto
p

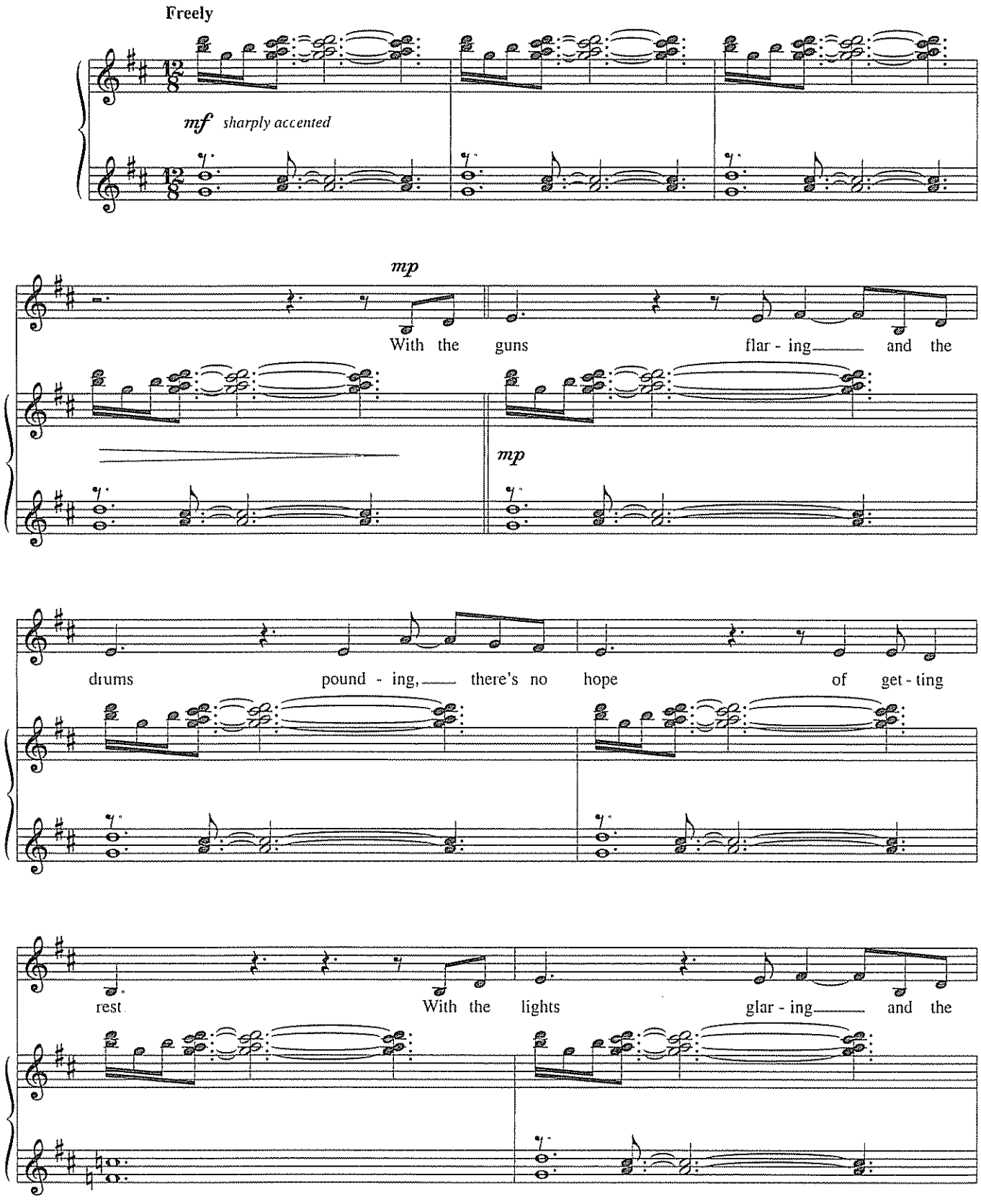

all
pp
sfp
Take care of this house, keep it from harm If ban - dits break
pp
in, sound the a - larm Care for this house, shine it by
mp
hand and keep it so clean the glow can be seen all o - ver the


land. Be care-ful at night, check all the doors If some-one makes
f
p
pp
off with a dream, the dream will be yours Take care of this
cresc
f
Meno mosso
house, be al-ways on call. Care for this house, it's the
ff
p
Adagio
rall.
hope of us all
rall

THE FLAGMAKER, 1775

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN



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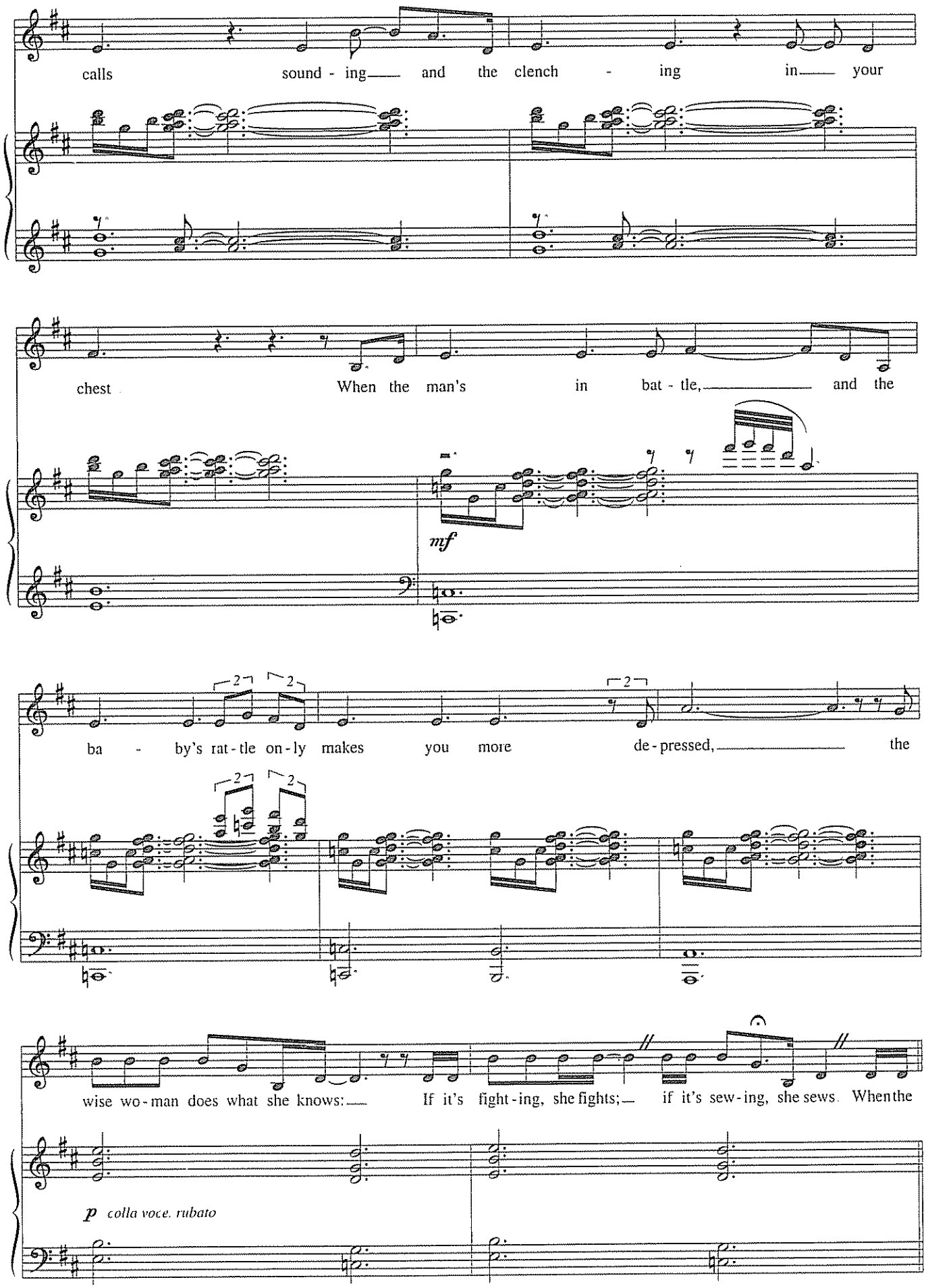
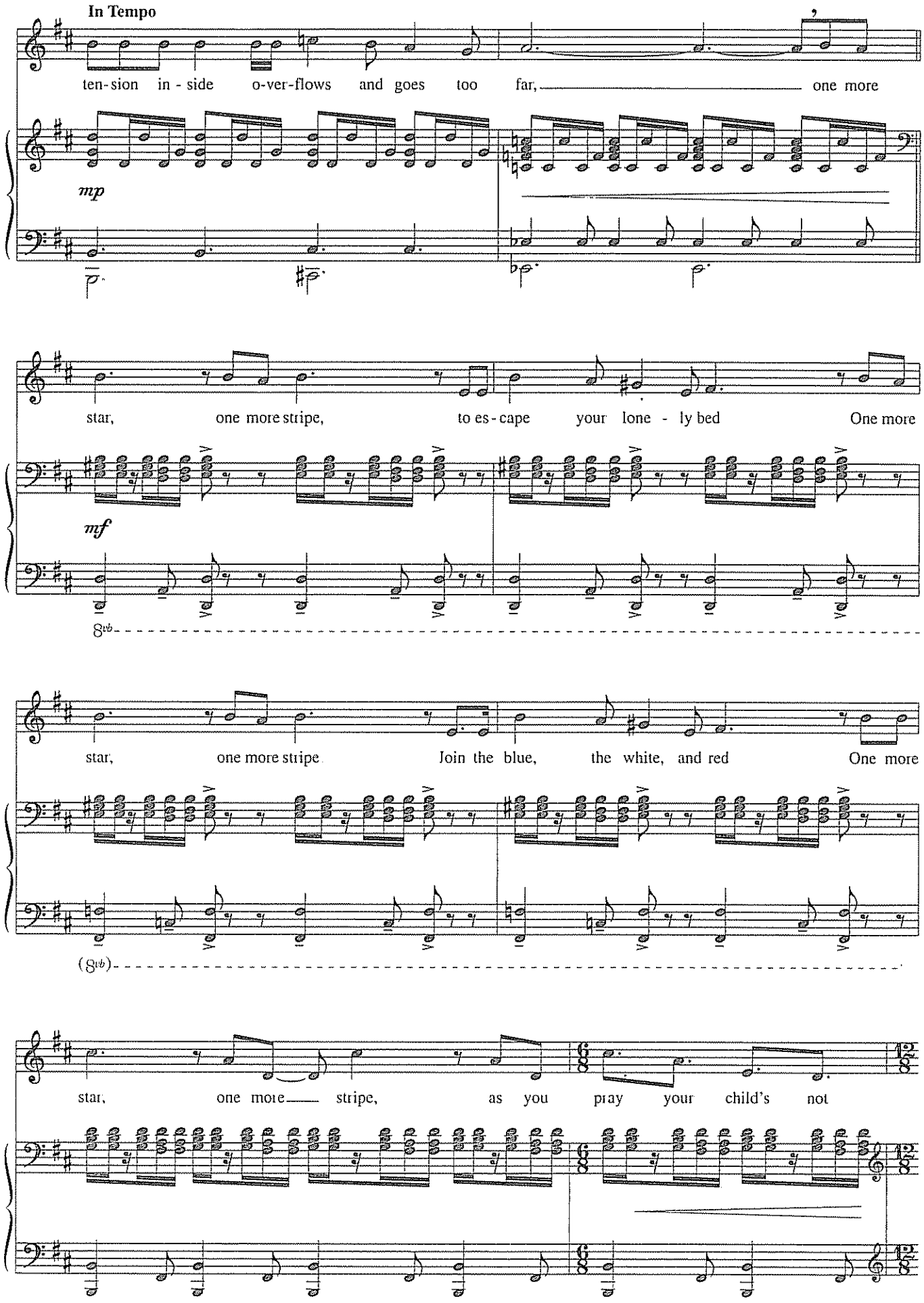
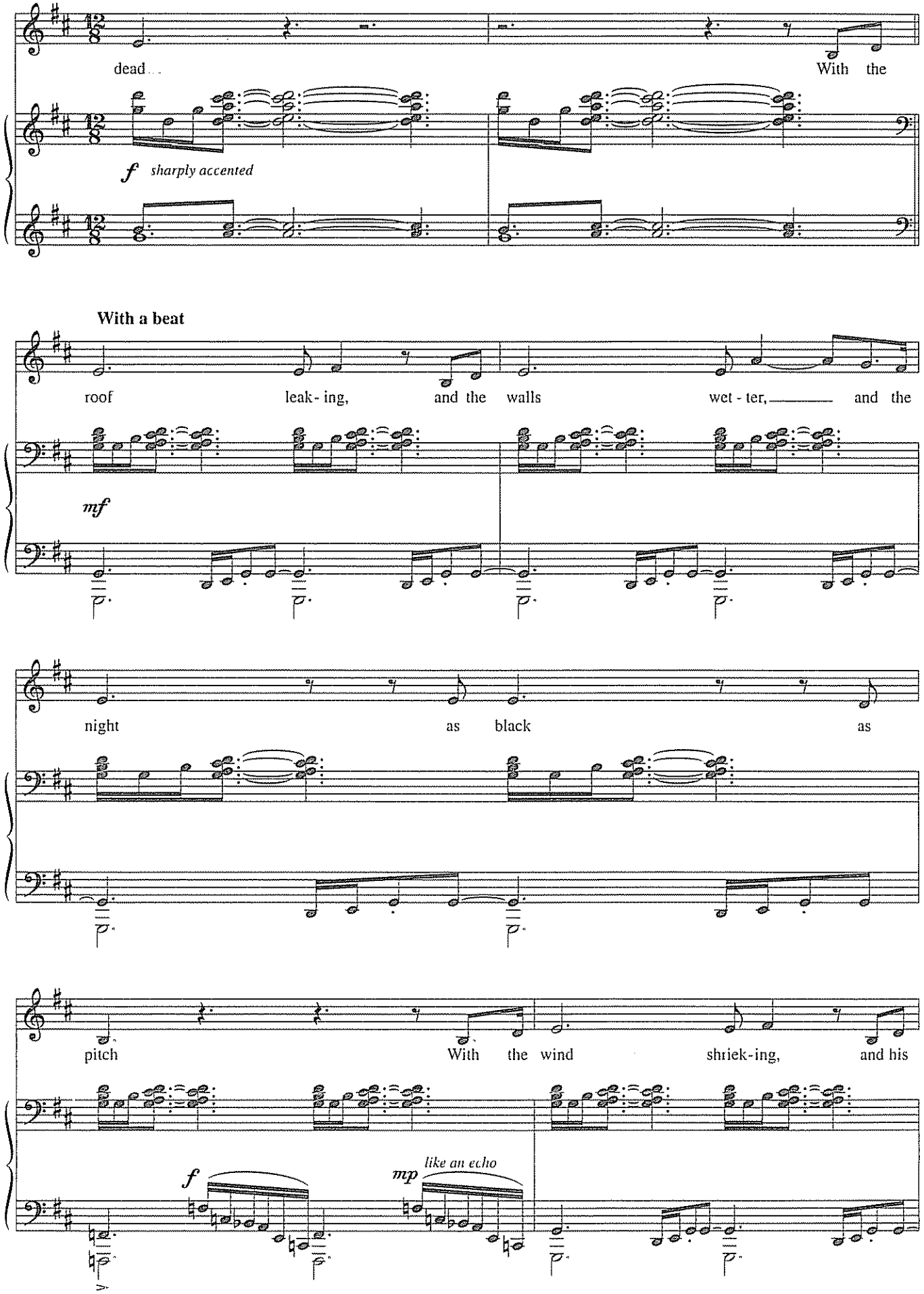
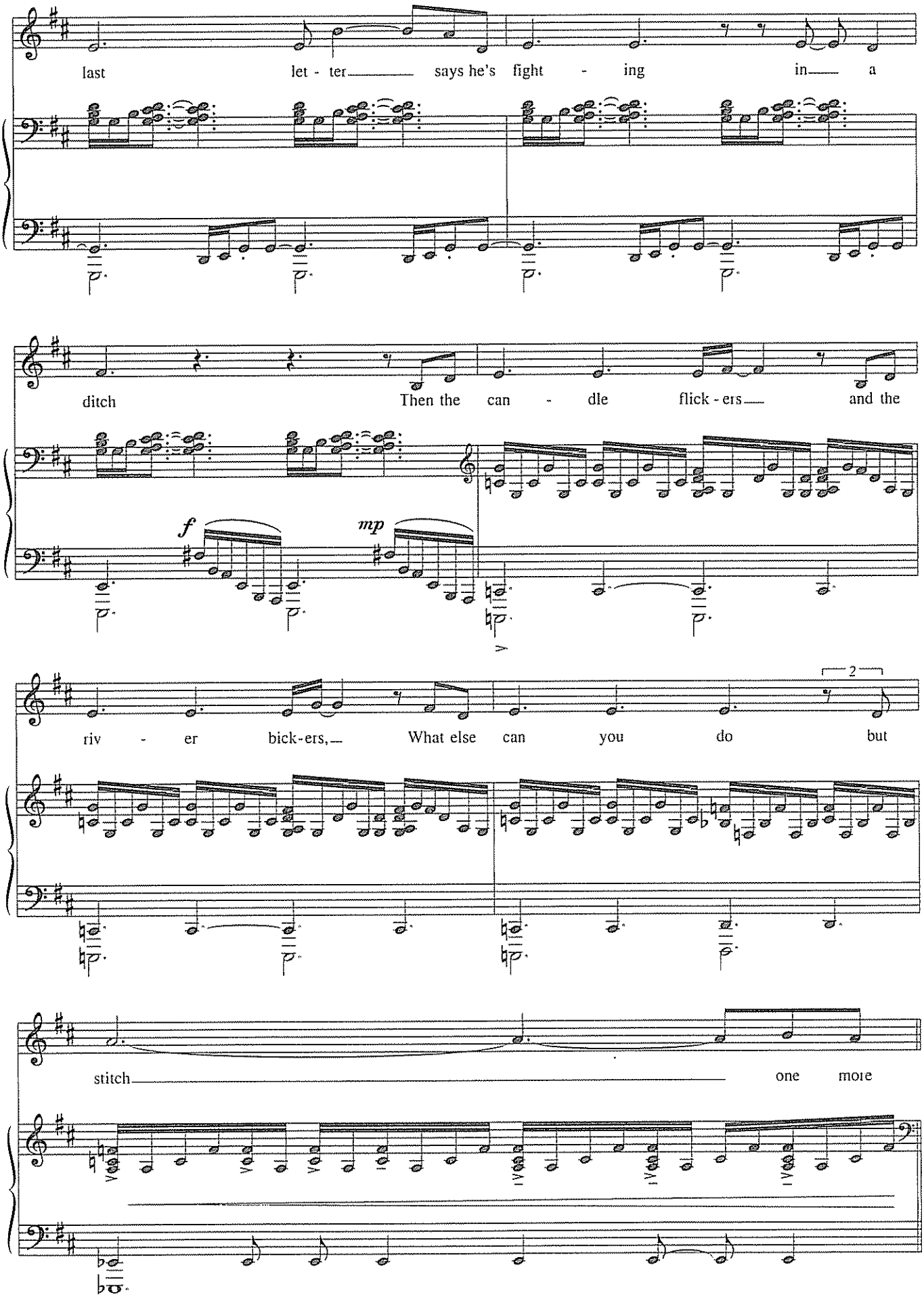
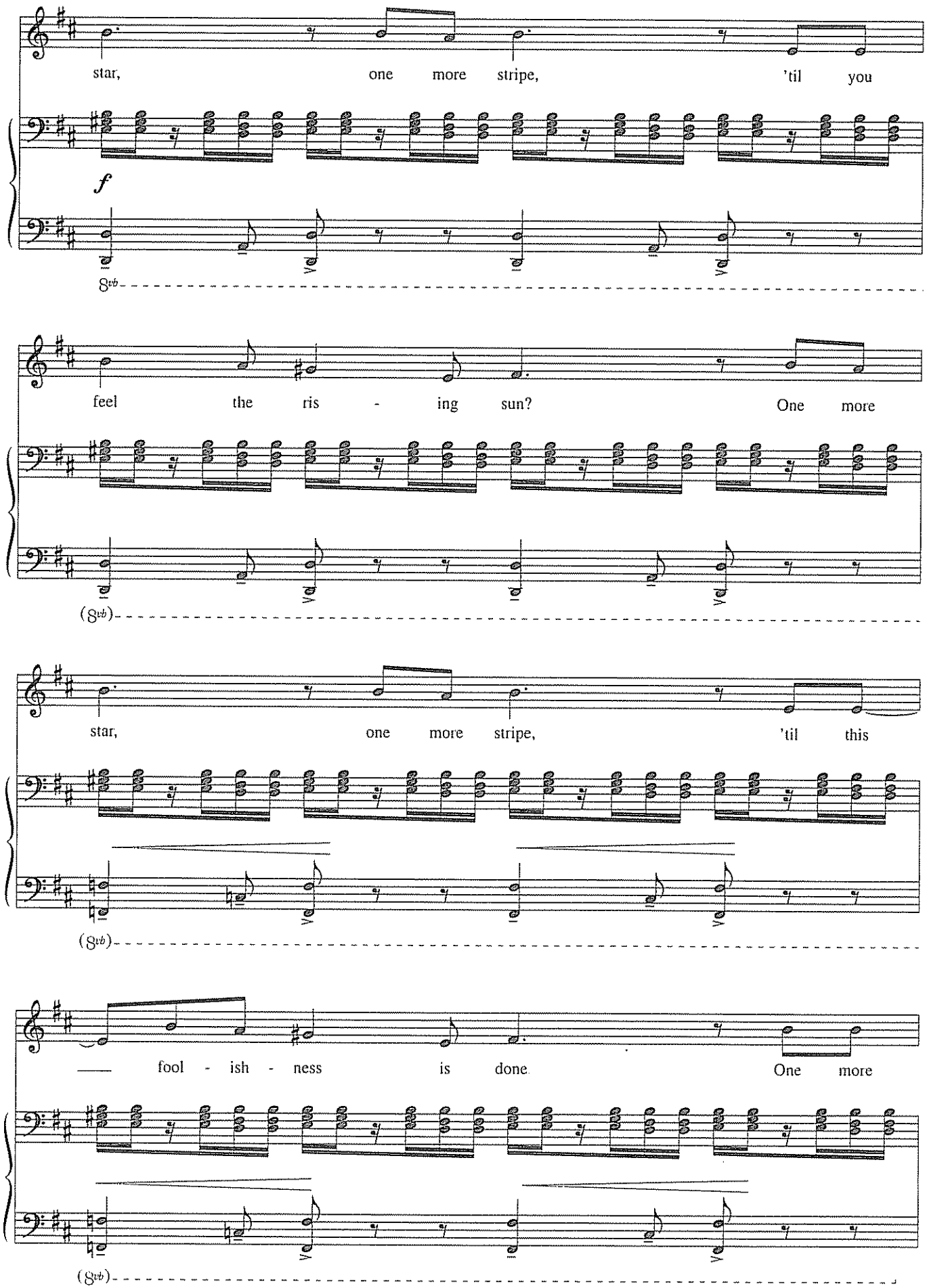
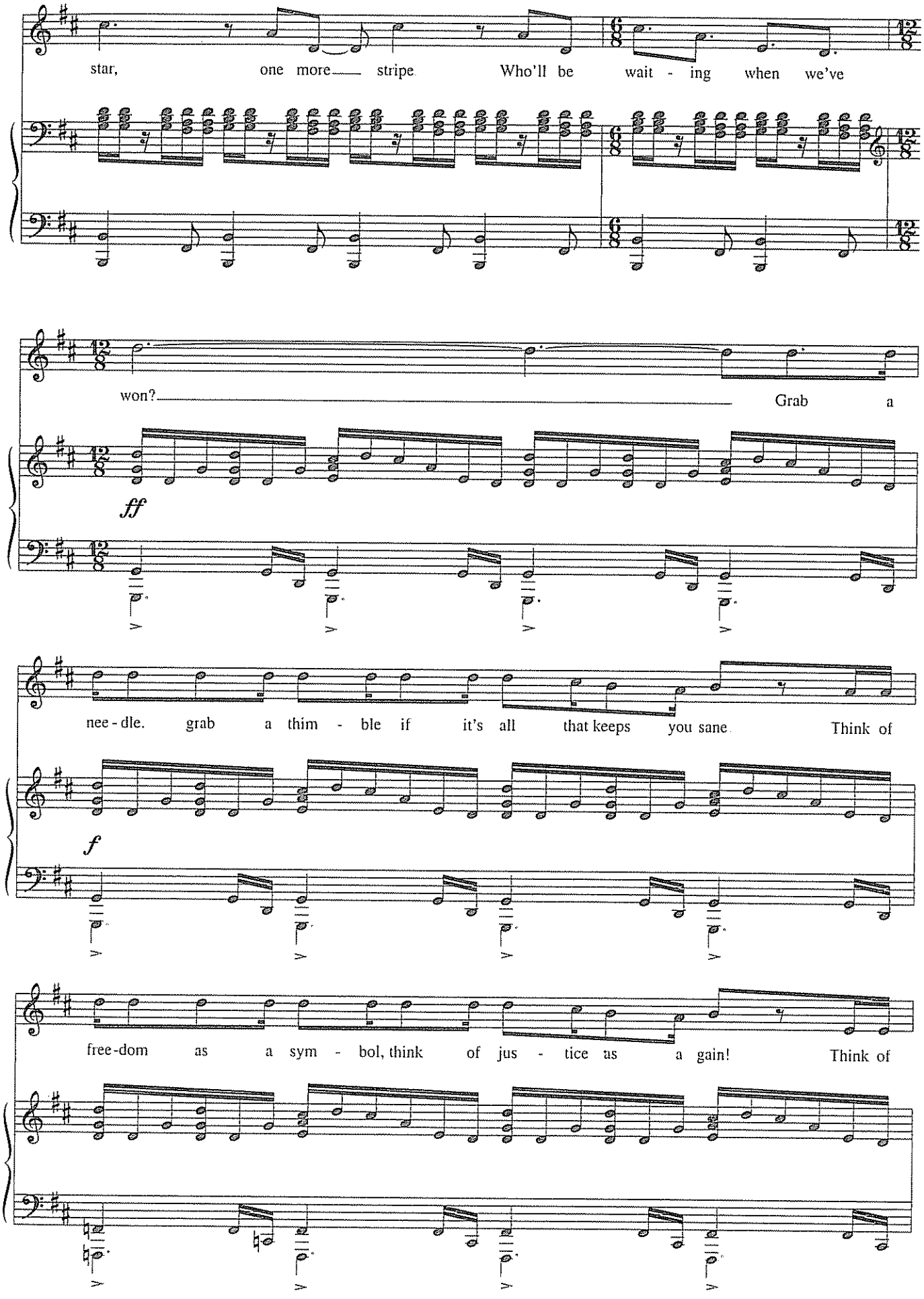

calls sound - ing and the clench - ing in your
chest When the man's in bat - tle, and the
mf
ba - by's rat - tle on - ly makes you more de - pressed, the
wise wo - man does what she knows: If it's fight - ing, she fights; if it's sew - ing, she sews. When the
p colla voce. rubato

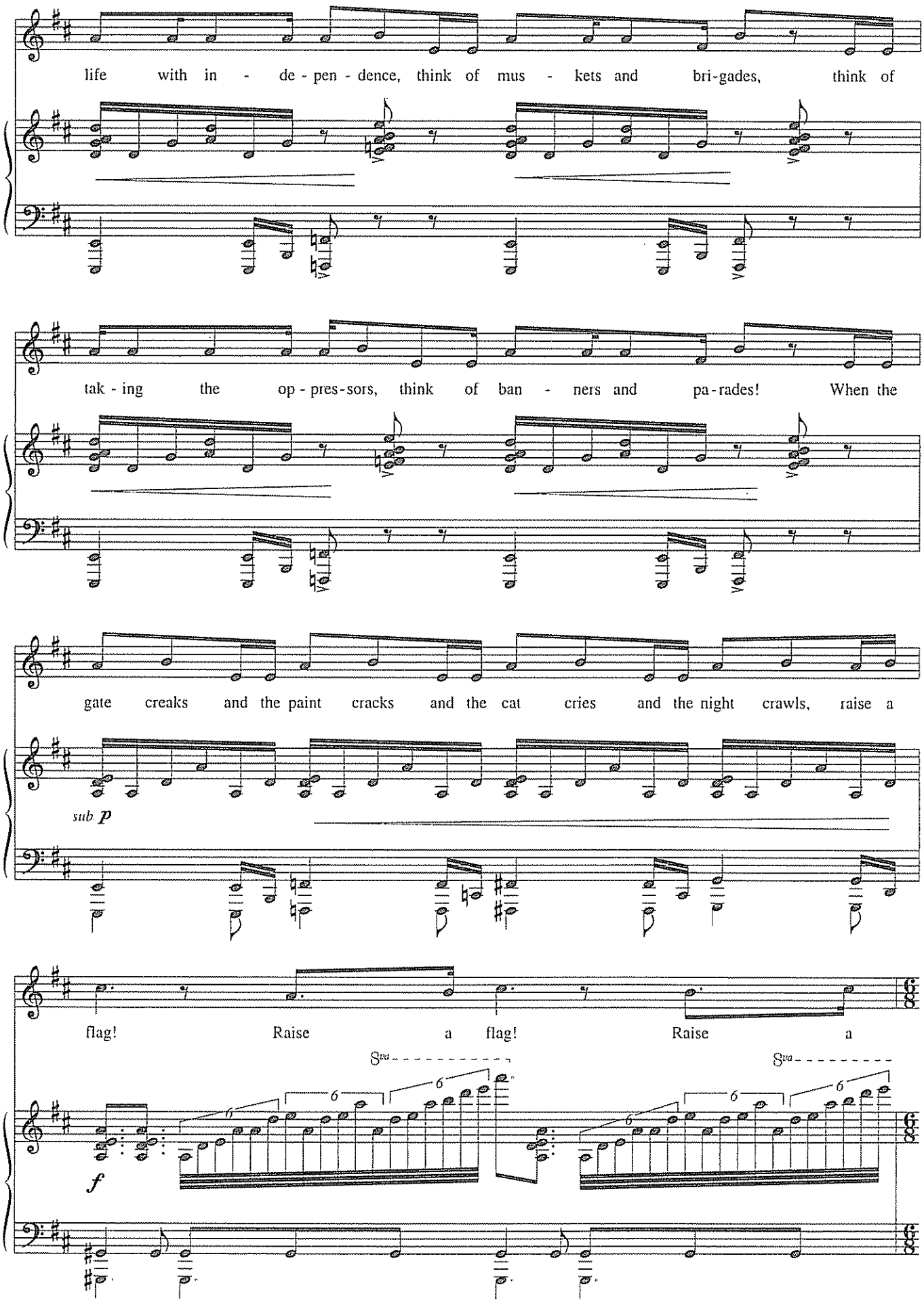

In Tempo
ten-sion in-side o-ver-flows and goes too far, one more
mp
star, one more stripe, to es-cape your lone-ly bed One more
mf
8vb
star, one more stripe Join the blue, the white, and red One more
(8vb)
star, one more stripe, as you pray your child's not

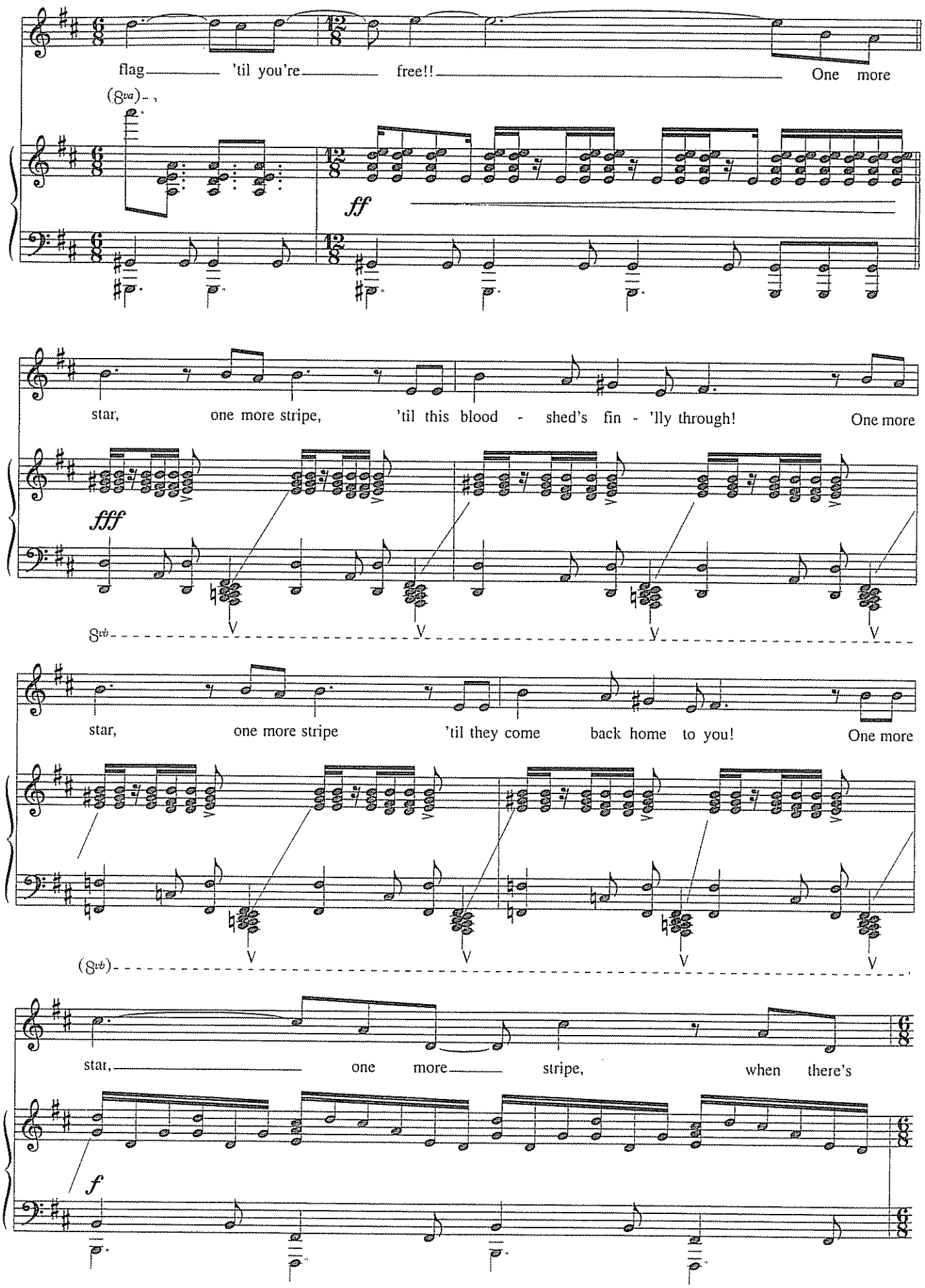

dead...
With the
f sharply accented
With a beat
roof leak-ing, and the walls wet-ter, and the
mf
night as black as
pitch With the wind shriek-ing, and his
f
mp like an echo

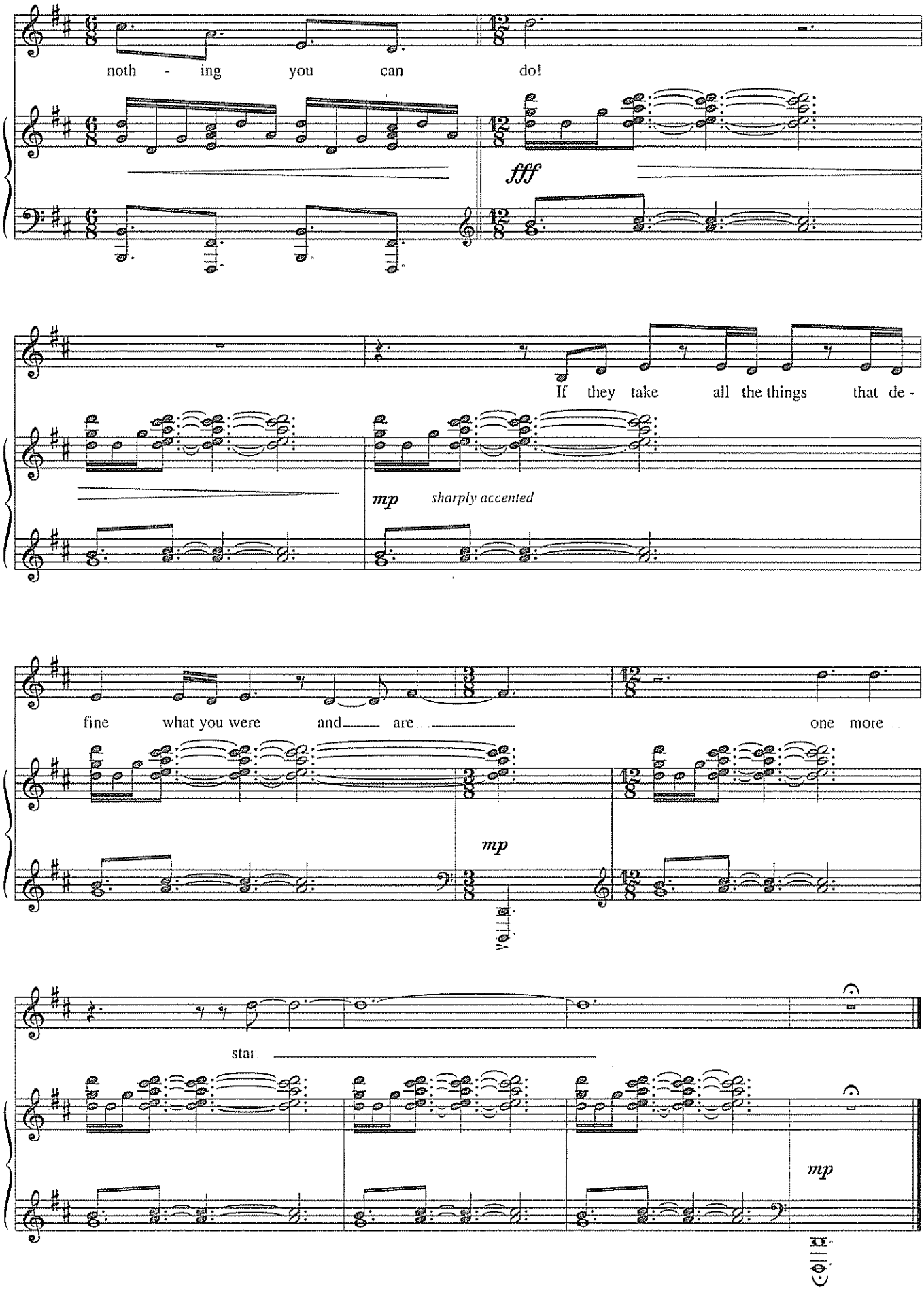

last let - ter says he's fight - ing in a
ditch Then the can - dle flick - ers and the
f
mp
riv - er bick-ers, What else can you do but
2
stitch one more


star, one more stripe, 'til you
f
8vb
feel the ris - ing sun? One more
(8vb)
star, one more stripe, 'til this
(8vb)
fool - ish - ness is done. One more
(8vb)


star, one more stripe. Who'll be wait - ing when we've
won? Grab a
ff
nee - dle. grab a thim - ble if it's all that keeps you sane. Think of
f
free-dom as a sym - bol, think of jus - tice as a gain! Think of


life with in - de - pen - dence, think of mus - kets and bri-gades, think of
tak - ing the op - pres-sors, think of ban - ners and pa-rades! When the
gate creaks and the paint cracks and the cat cries and the night crawls, raise a
sub. p
flag! Raise a flag! Raise a
8va
8va
f

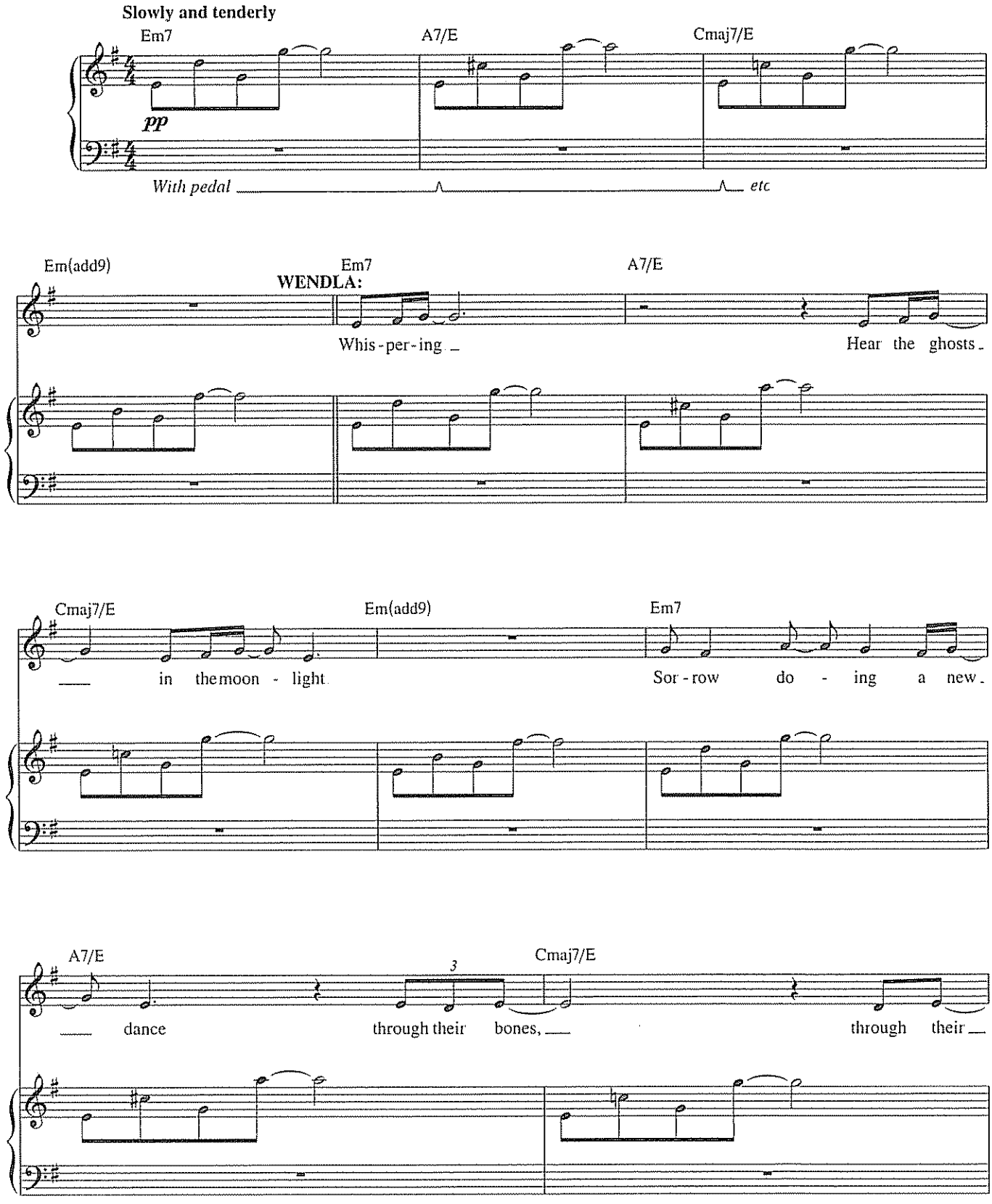

flag 'til you're free!! One more
(8va)
ff
star, one more stripe, 'til this blood - shed's fin - 'lly through! One more
fff
8vb
star, one more stripe 'til they come back home to you! One more
(8vb)
star, one more stripe, when there's
f


noth - ing you can do!
fff
If they take all the things that de -
mp
sharply accented
fine what you were and are
one more
mp
voll.
star
mp

WHISPERING

from *Spring Awakening*

Music by DUNCAN SHEIK
Lyrics by STEVEN SATER



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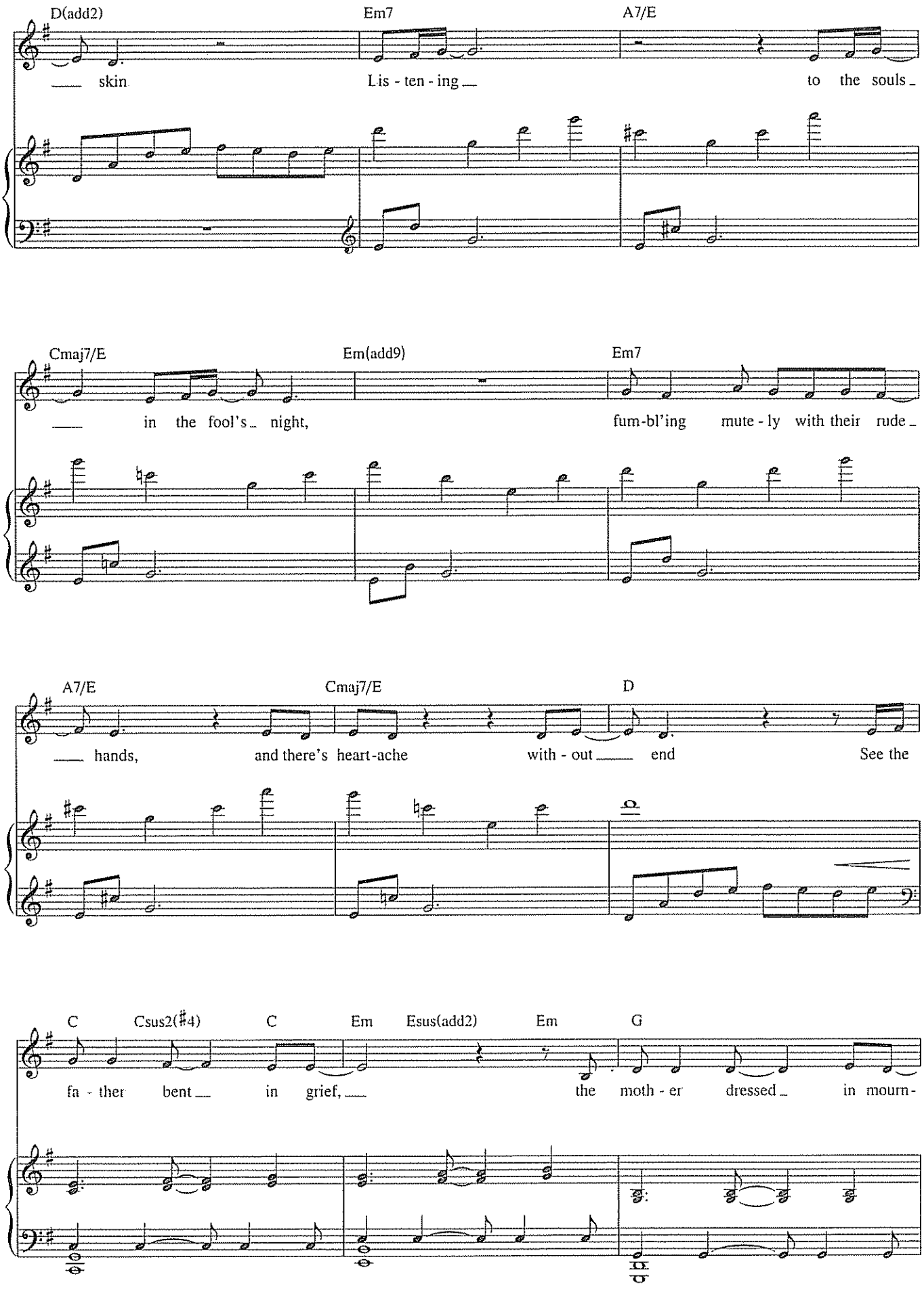
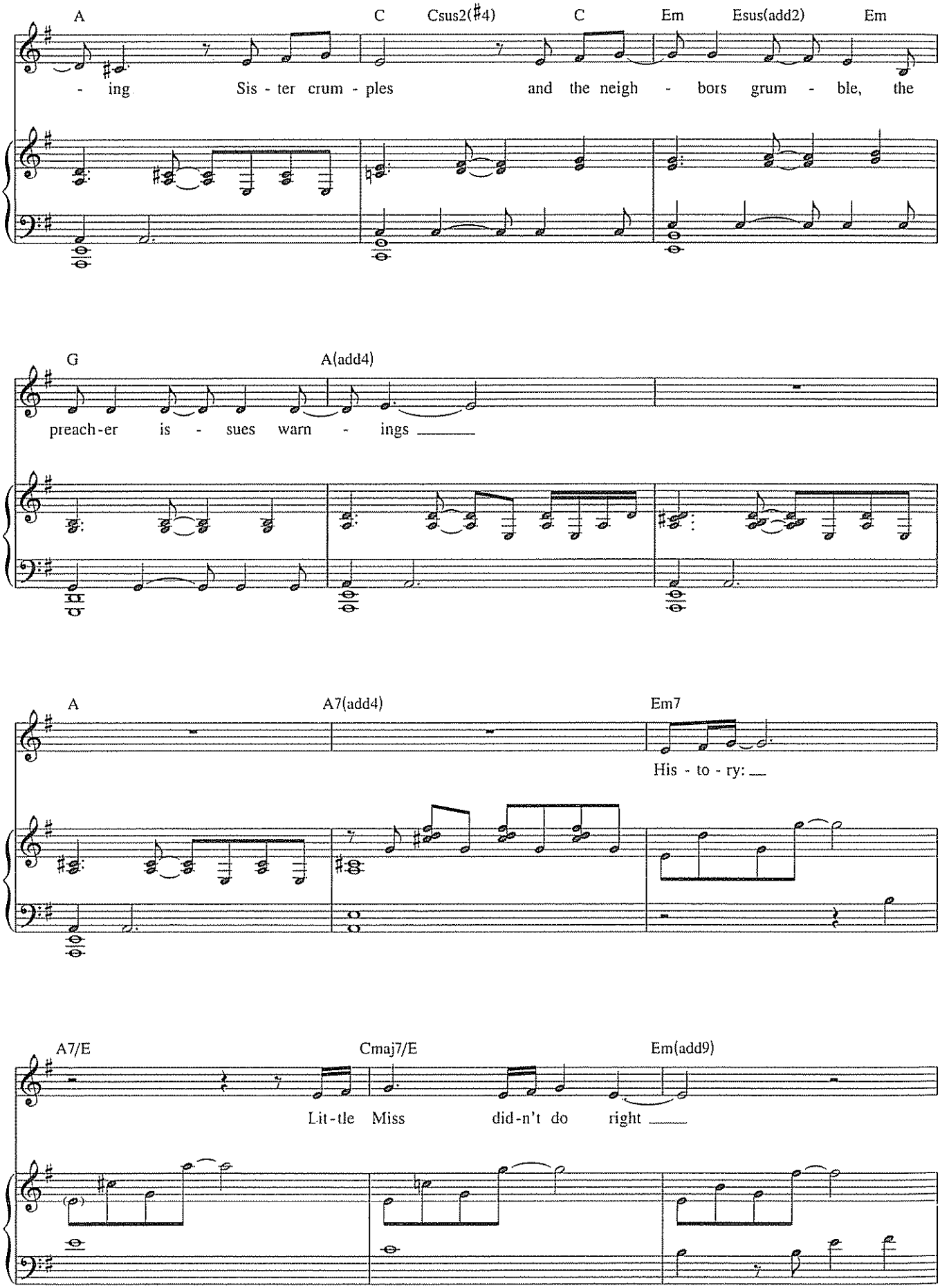
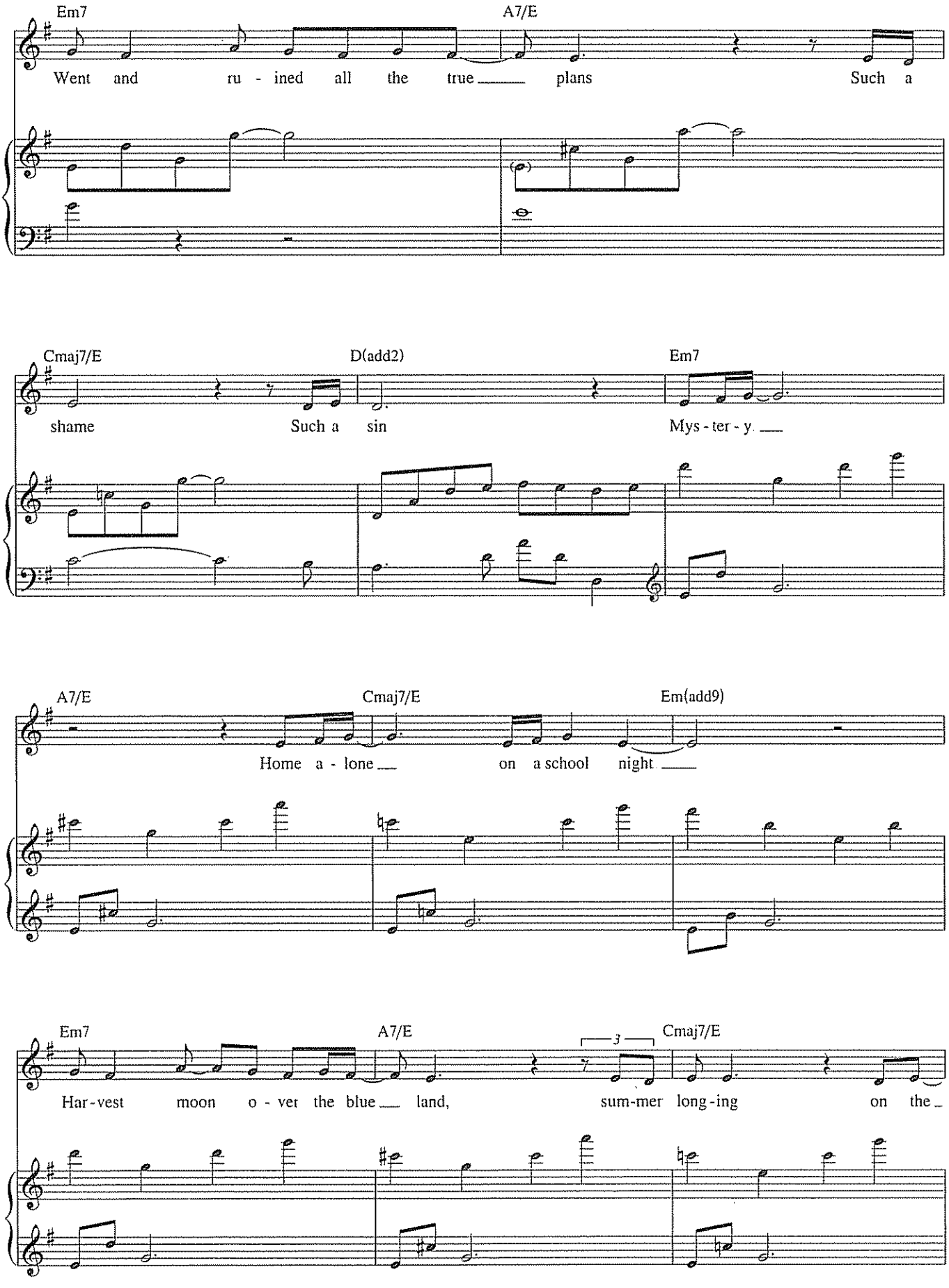
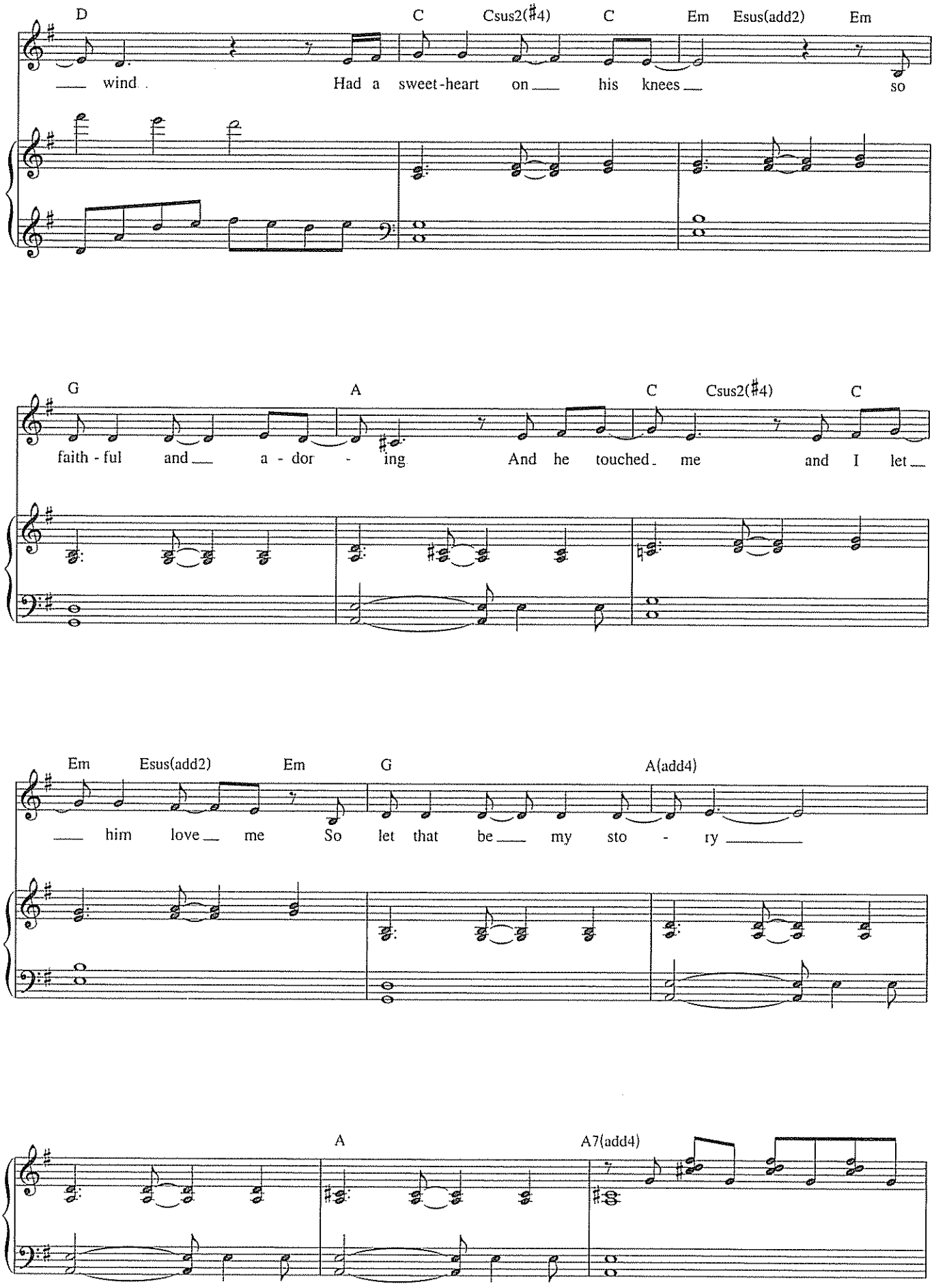
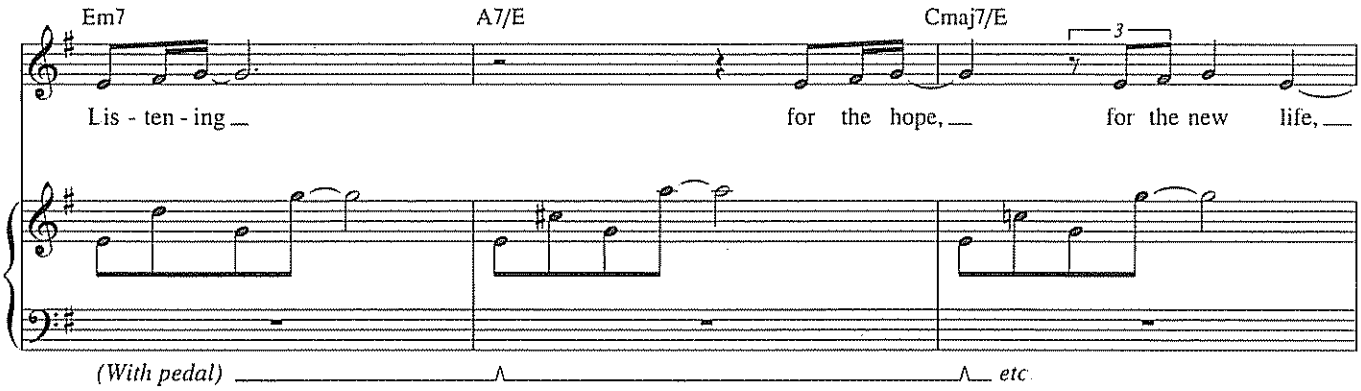
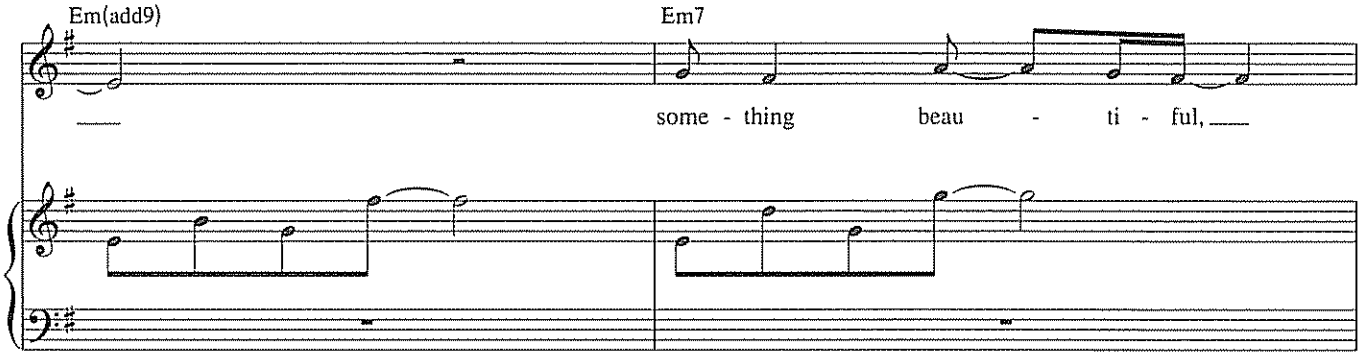

D(add2) Em7 A7/E
skin Lis - ten - ing to the souls
Cmaj7/E Em(add9) Em7
in the fool's night, fum-bl'ing mute - ly with their rude
A7/E Cmaj7/E D
hands, and there's heart-ache with - out end See the
C Csus2(♯4) C Em Esus(add2) Em G
fa - ther bent in grief, the moth - er dressed in mourn-

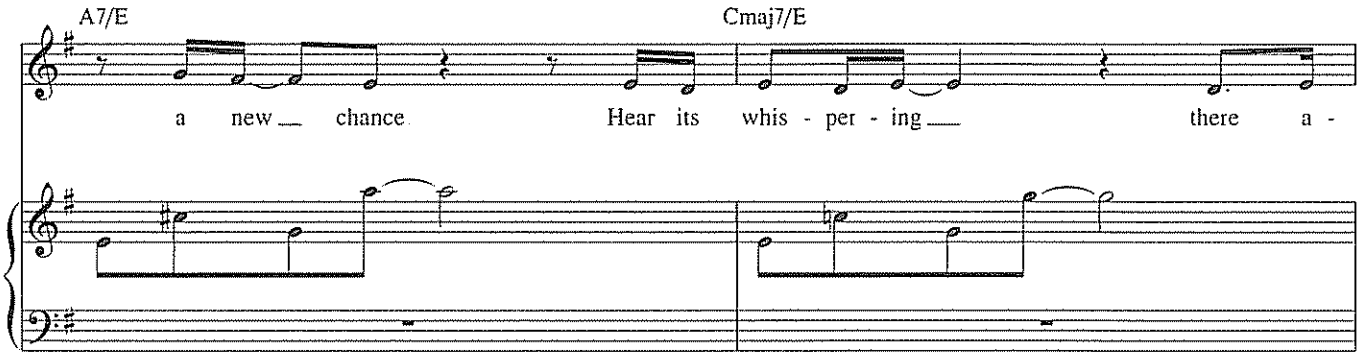

A
C
Csus2(♯4)
C
Em
Esus(add2)
Em
- ing Sis - ter crum - ples and the neigh - bors grum - ble, the
G
A(add4)
preach-er is - sues warn - ings
A
A7(add4)
Em7
His - to - ry:
A7/E
Cmaj7/E
Em(add9)
Lit-tle Miss did-n't do right

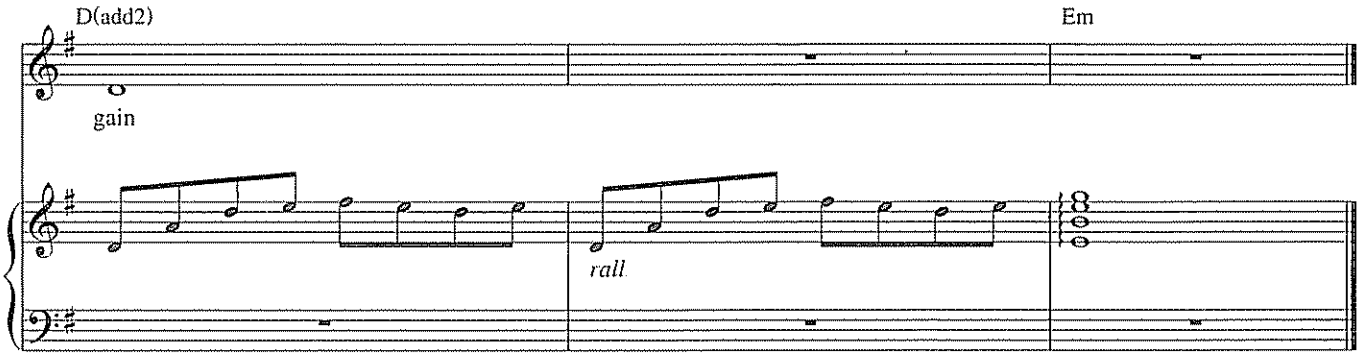

Em7
A7/E
Went and ru - ined all the true plans Such a
Cmaj7/E
D(add2)
Em7
shame Such a sin Mys - ter - y.
A7/E
Cmaj7/E
Em(add9)
Home a - lone on a school night
Em7
A7/E
3
Cmaj7/E
Har - vest moon o - ver the blue land, sum-mer long - ing on the


D C Csus2(♯4) C Em Esus(add2) Em
wind Had a sweet-heart on his knees so
G A C Csus2(♯4) C
faith - ful and a - dor - ing And he touched me and I let
Em Esus(add2) Em G A(add4)
him love me So let that be my sto - ry
A A7(add4)


Em7
A7/E
Cmaj7/E
3
Lis - ten - ing
for the hope,
for the new life,
(With pedal)
etc.


Em(add9)
Em7
some - thing
beau - ti - ful,

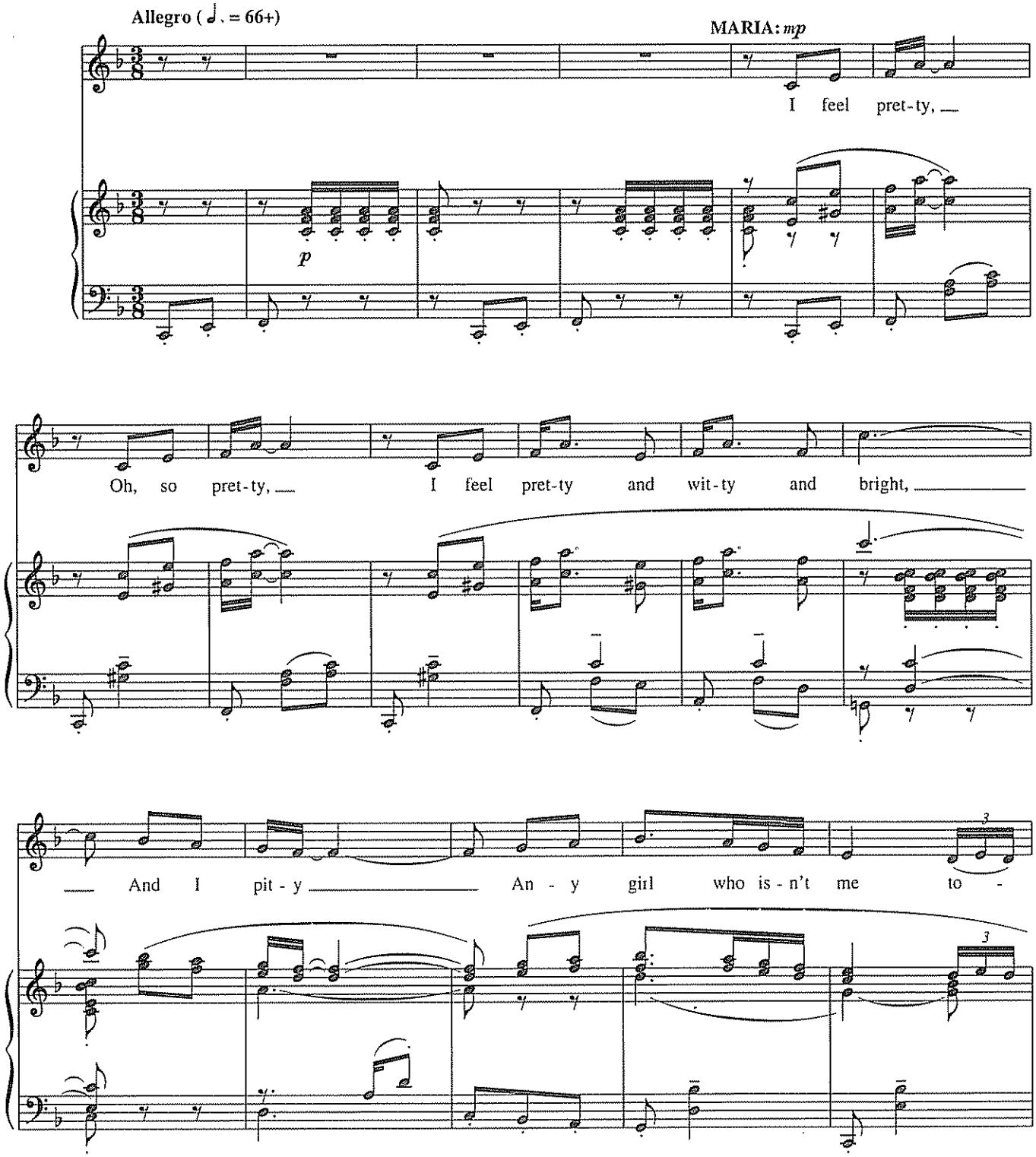

A7/E
Cmaj7/E
a new chance
Hear its whis - per - ing
there a -


D(add2)
Em
gain
rall.

I FEEL PRETTY

from *West Side Story*

Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN



This scene for Maria, Francisca, Rosalia and Consuelo has been adapted as a solo for this edition.

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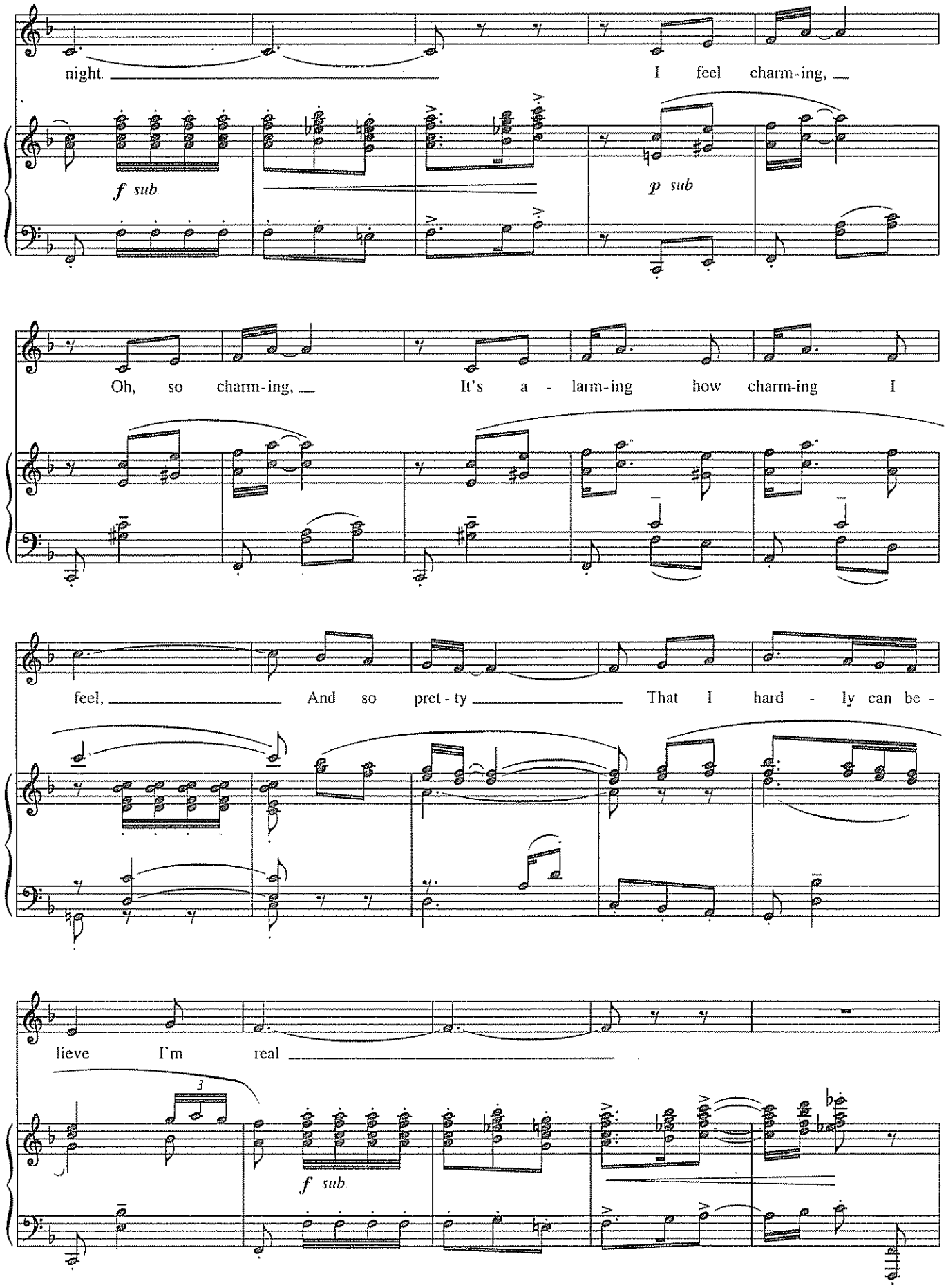
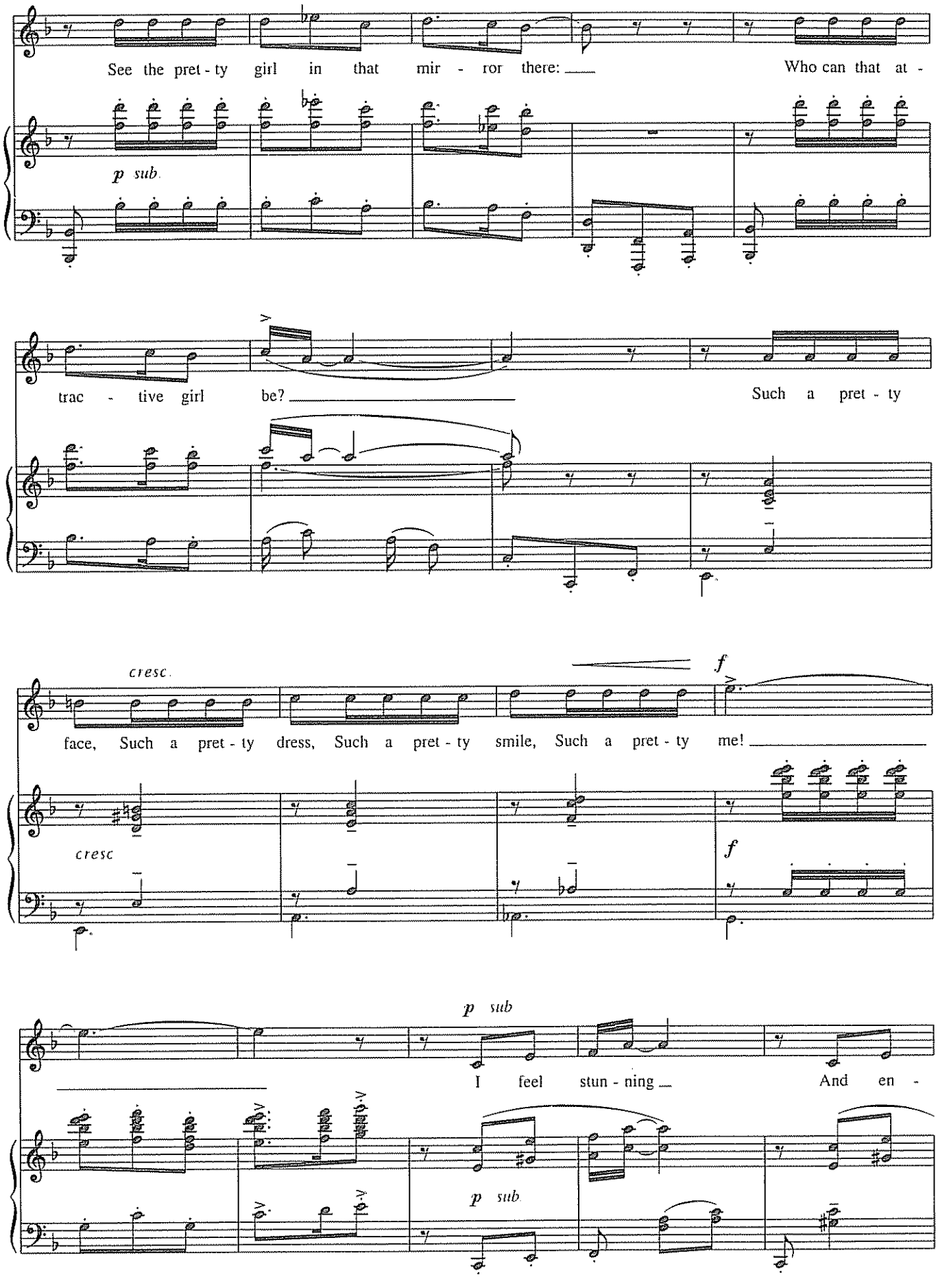
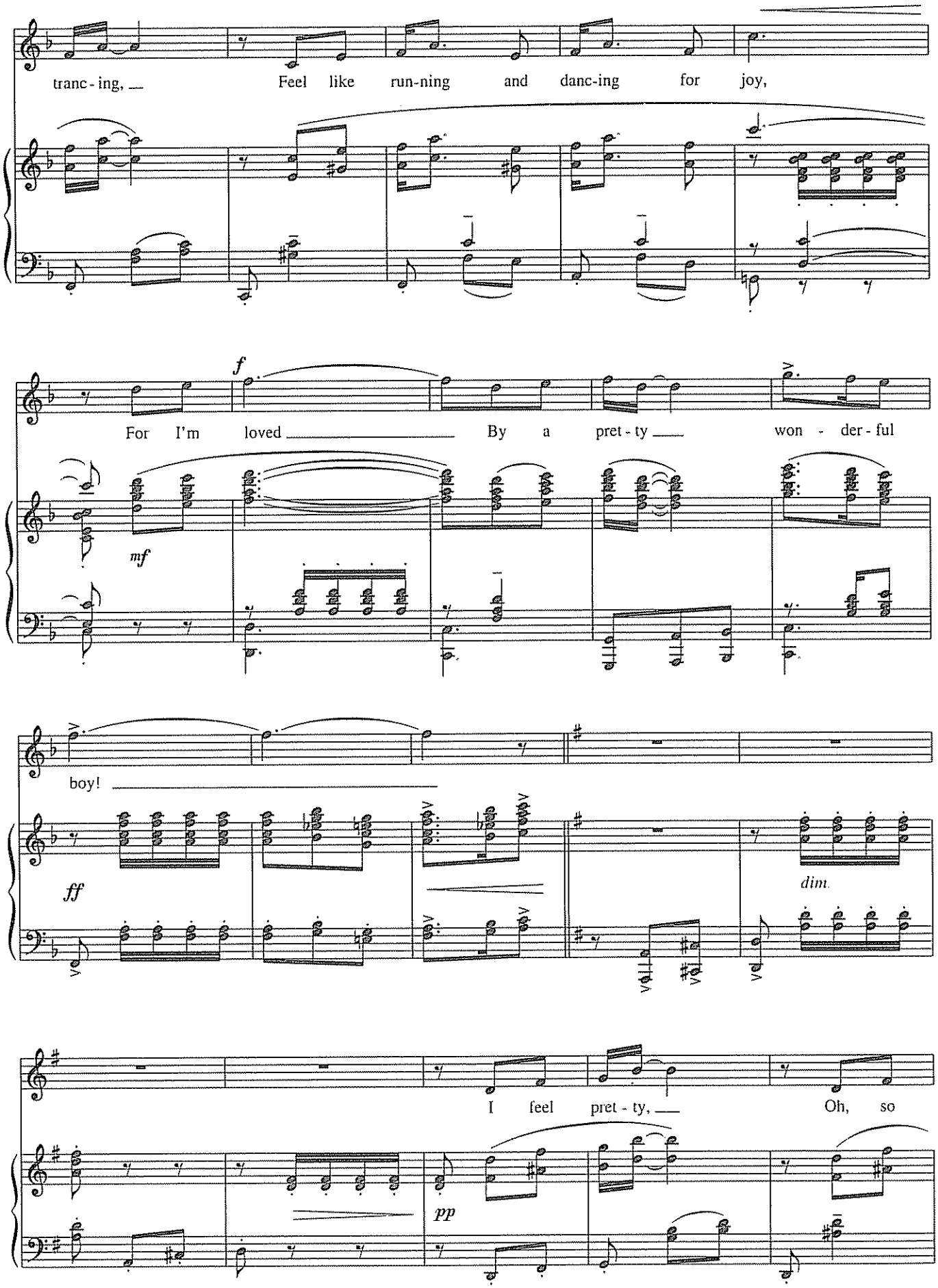
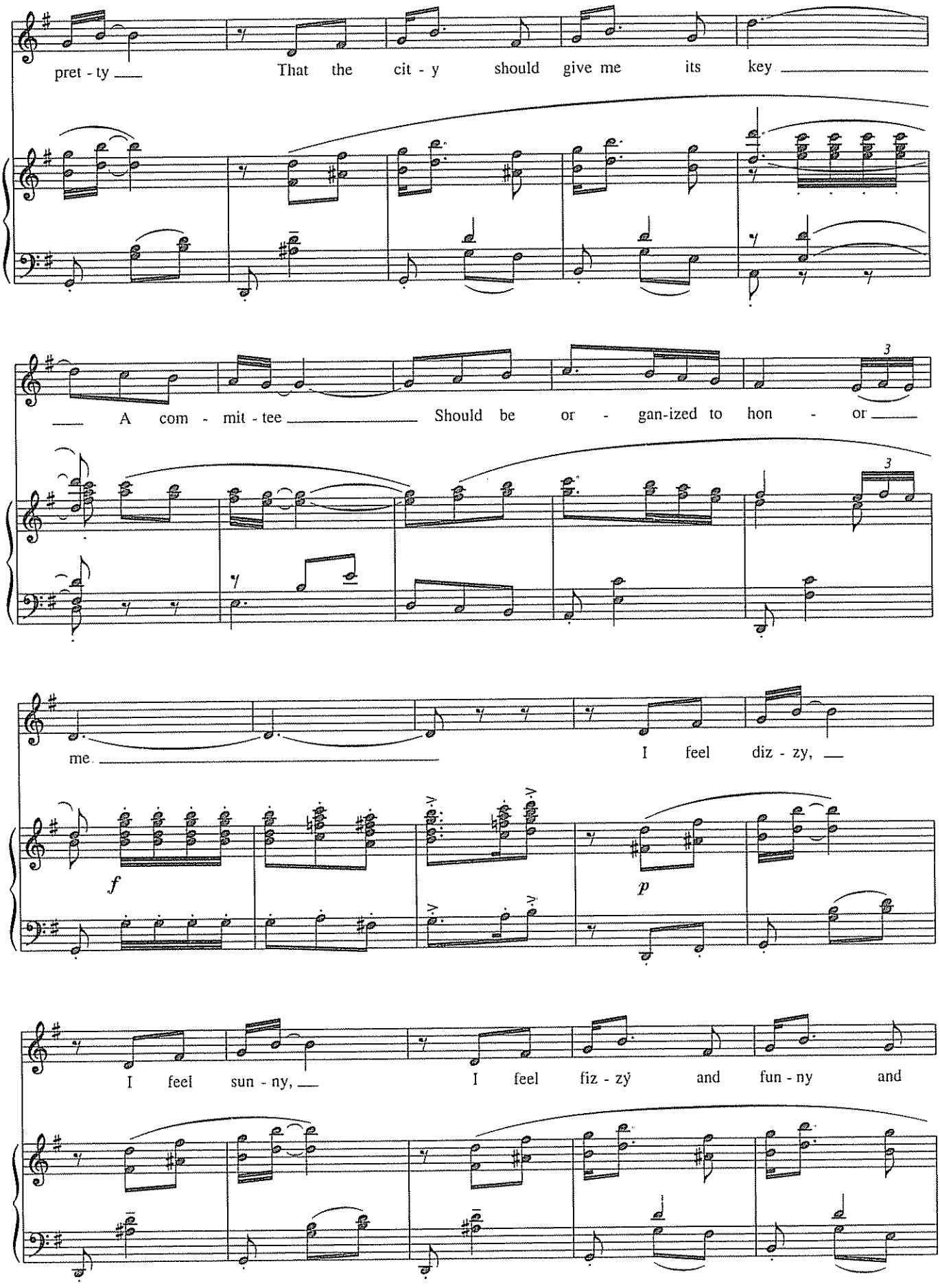
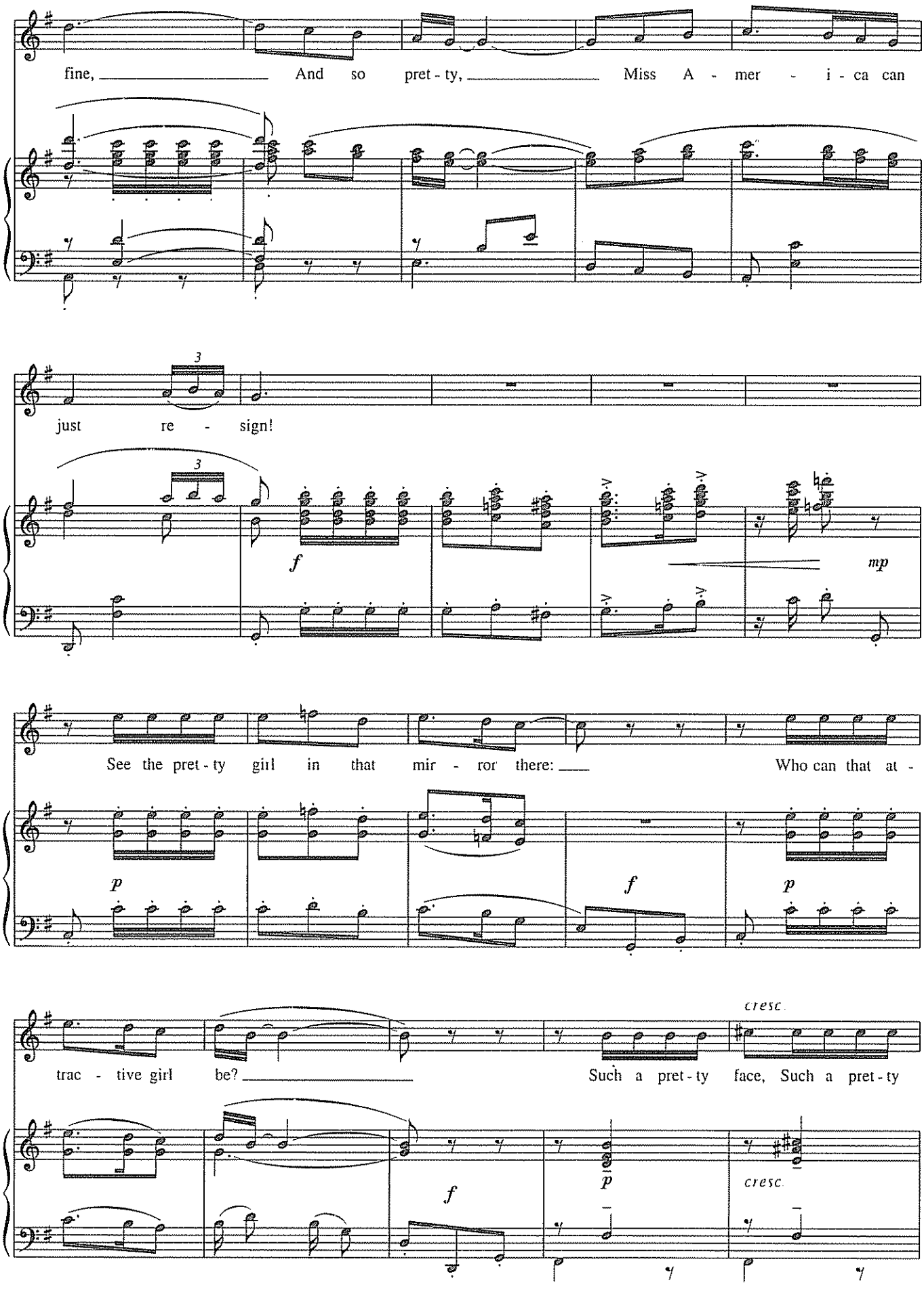
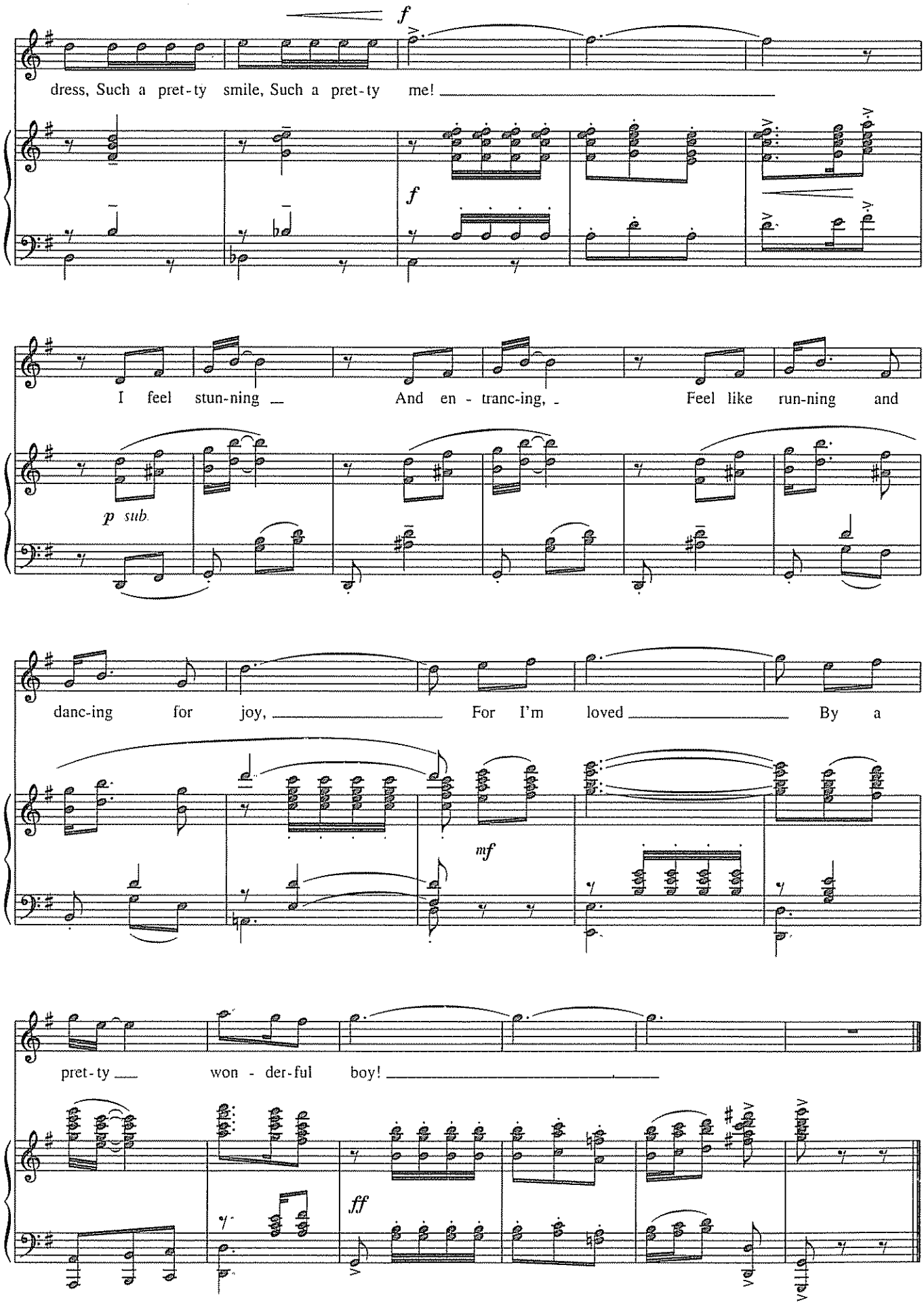

night.
I feel charm-ing,
f sub
p sub
Oh, so charm-ing,
It's a - larm-ing how charm-ing I
feel,
And so pret-ty
That I hard - ly can be -
lieve I'm real
3
f sub.


See the pret - ty girl in that mir - ror there:
Who can that at -
p sub.
trac - tive girl be?
Such a pret - ty
cresc.
face, Such a pret - ty dress, Such a pret - ty smile, Such a pret - ty me!
f
cresc
f
p sub
I feel stun - ning
And en -
p sub.


tranc - ing, __ Feel like run-ning and danc-ing for joy,
f
For I'm loved ____ By a pret - ty ____ won - der - ful
mf
boy! ____
ff
dim.
I feel pret - ty, ____ Oh, so
pp

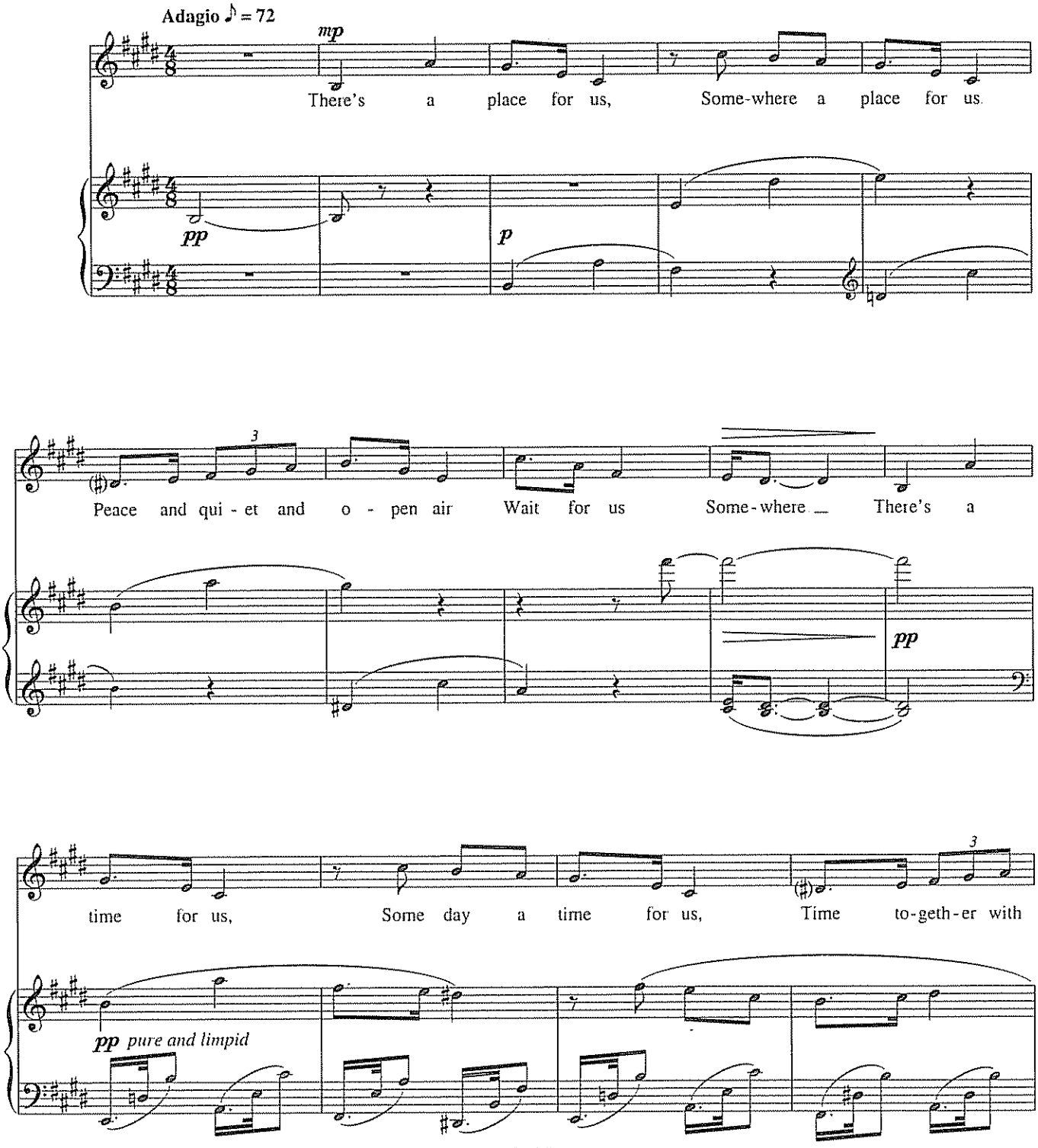

pret - ty
That the cit - y should give me its key
A com - mit - tee
Should be or - gan-ized to hon - or
me.
I feel diz - zy,
f
p
I feel sun - ny,
I feel fiz - zy and fun - ny and


fine, And so pret - ty, Miss A - mer - i - ca can
3
just re - sign!
3
f
mp
See the pret - ty girl in that mir - ror there: Who can that at -
p
f
p
trac - tive girl be? Such a pret - ty face, Such a pret - ty
cresc.
f
p
cresc.


f
dress, Such a pret-ty smile, Such a pret-ty me!
f
I feel stun-ning And en - tranc-ing, Feel like run-ning and
p sub.
danc-ing for joy, For I'm loved By a
mf
pret-ty won - der-ful boy!
ff

SOMEWHERE
from *West Side Story*

Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN



In the show the song is sung by a character simply known as "A Girl"

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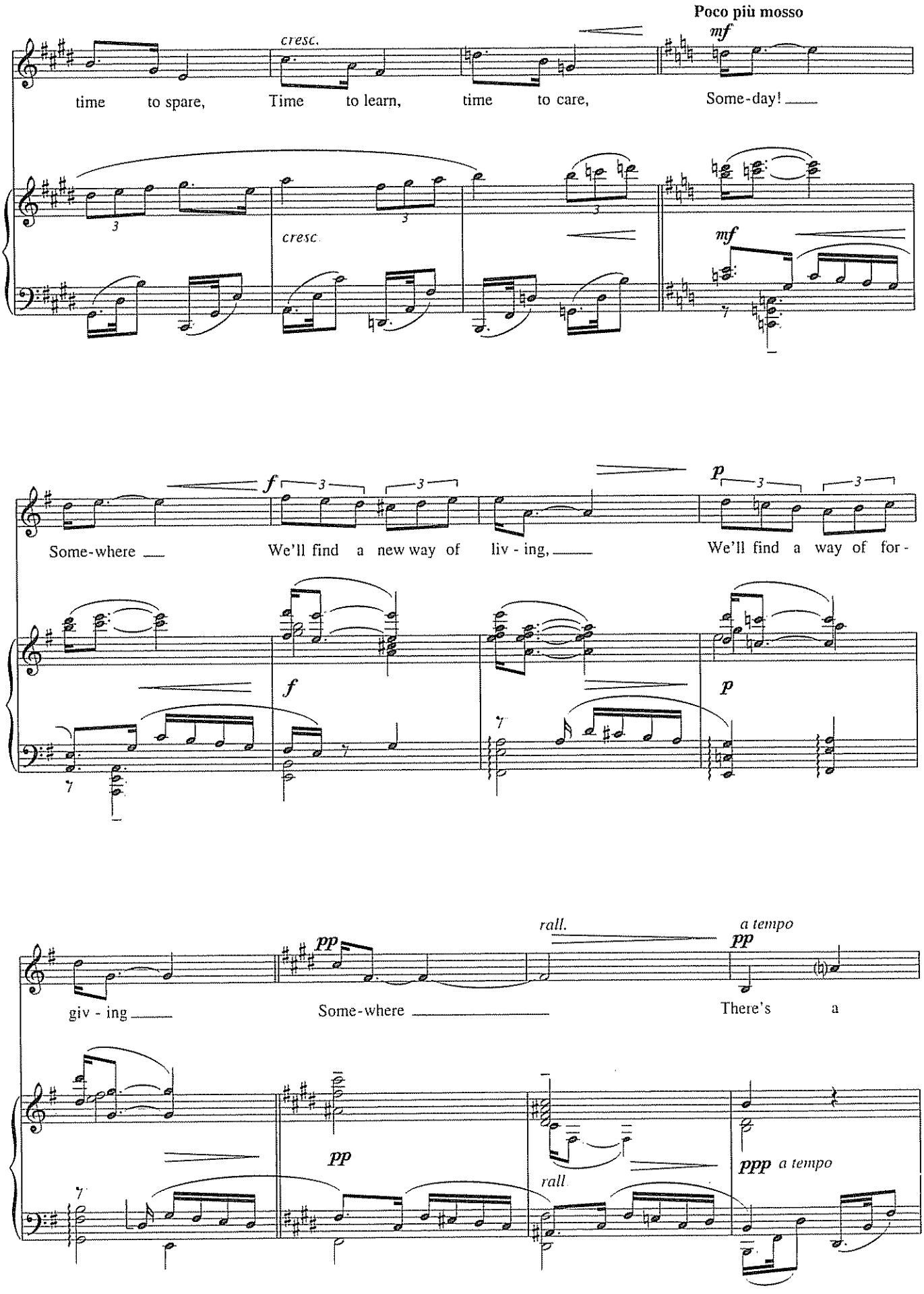
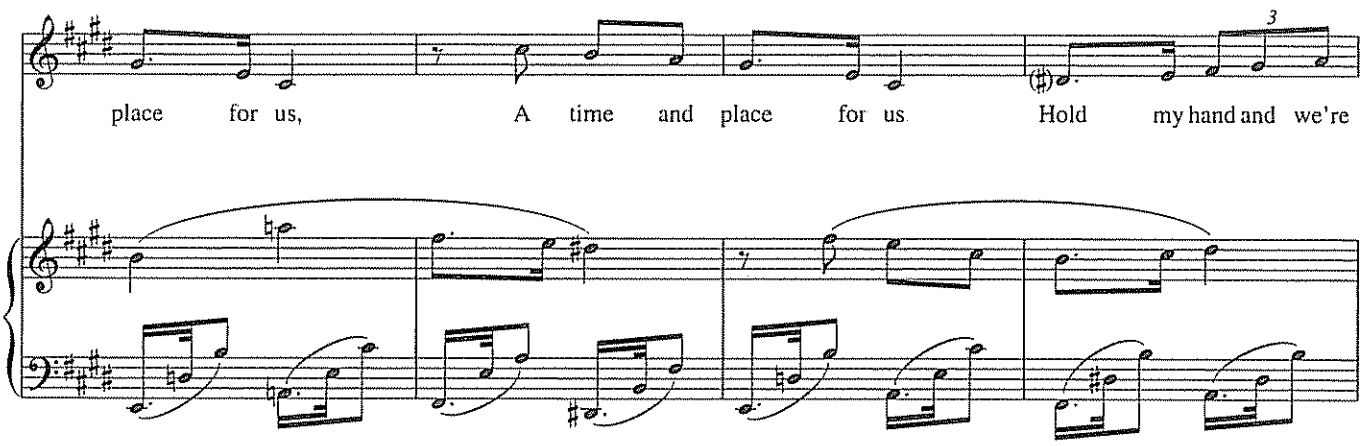
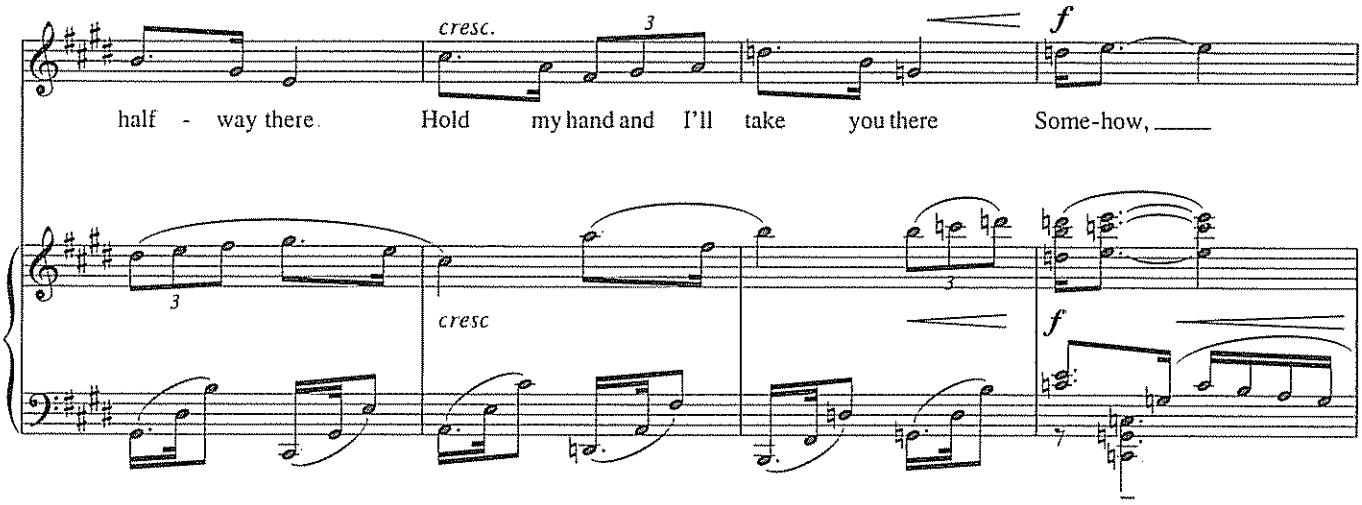
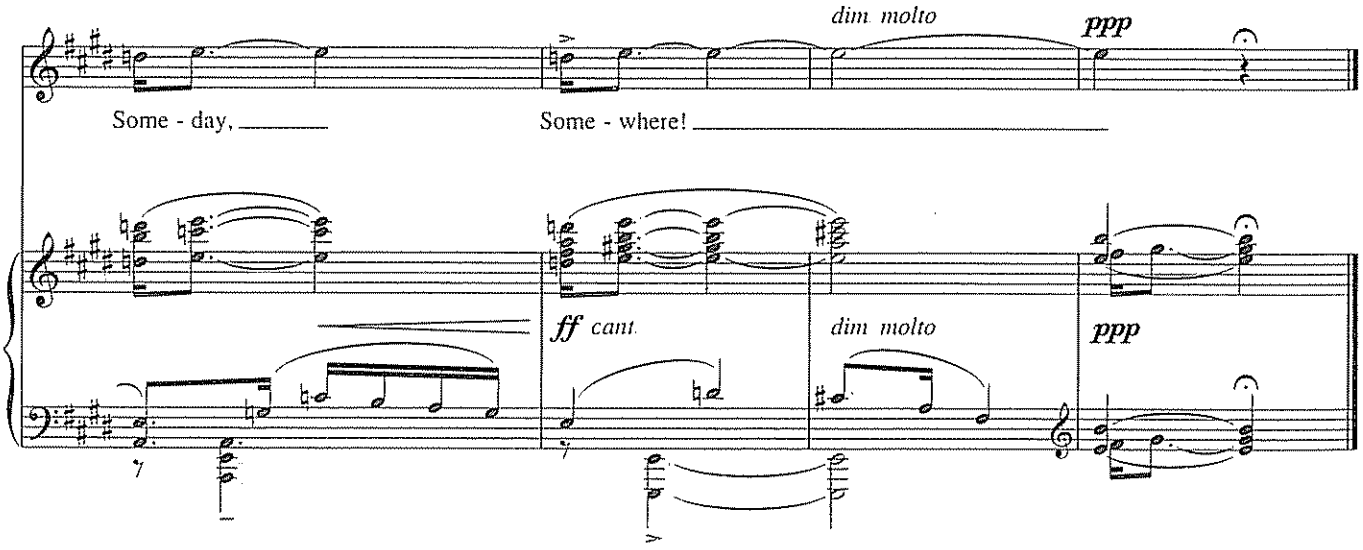

Poco più mosso
mf
cresc.
time to spare, Time to learn, time to care, Some-day!
cresc.
mf
f
p
Some-where We'll find a new way of liv - ing, We'll find a way of for -
f
p
rall.
a tempo
pp
pp
giv - ing Some-where There's a
pp
rall.
ppp a tempo

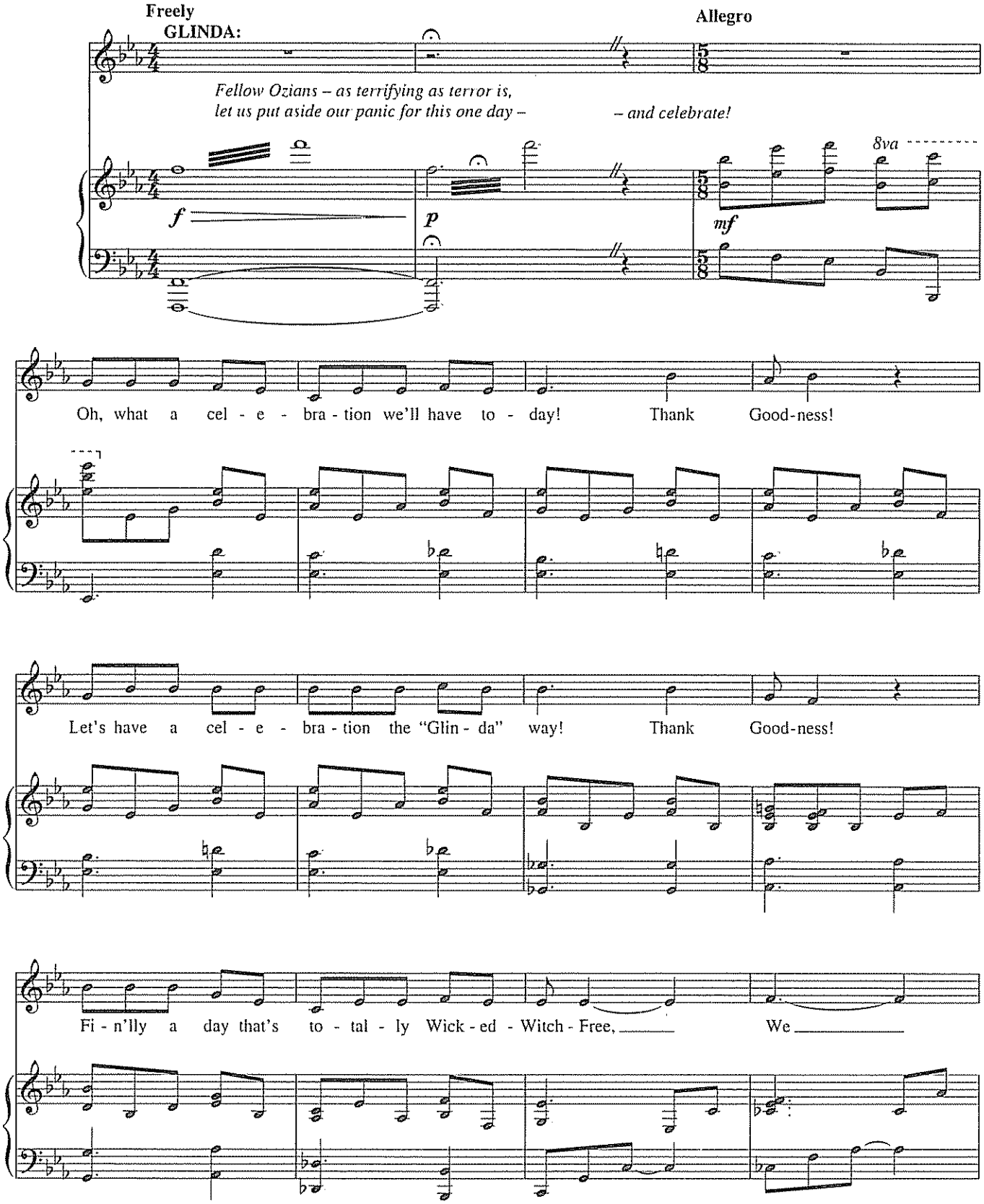

place for us, A time and place for us Hold my hand and we're


half - way there. Hold my hand and I'll take you there Some-how,
cresc.
cresc
f
f


Some - day, Some - where!
dim. molto
ppp
ff cant.
dim. molto
ppp

THANK GOODNESS
from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ



Glinda is joined by chorus and others in this number, edited here as a solo version.

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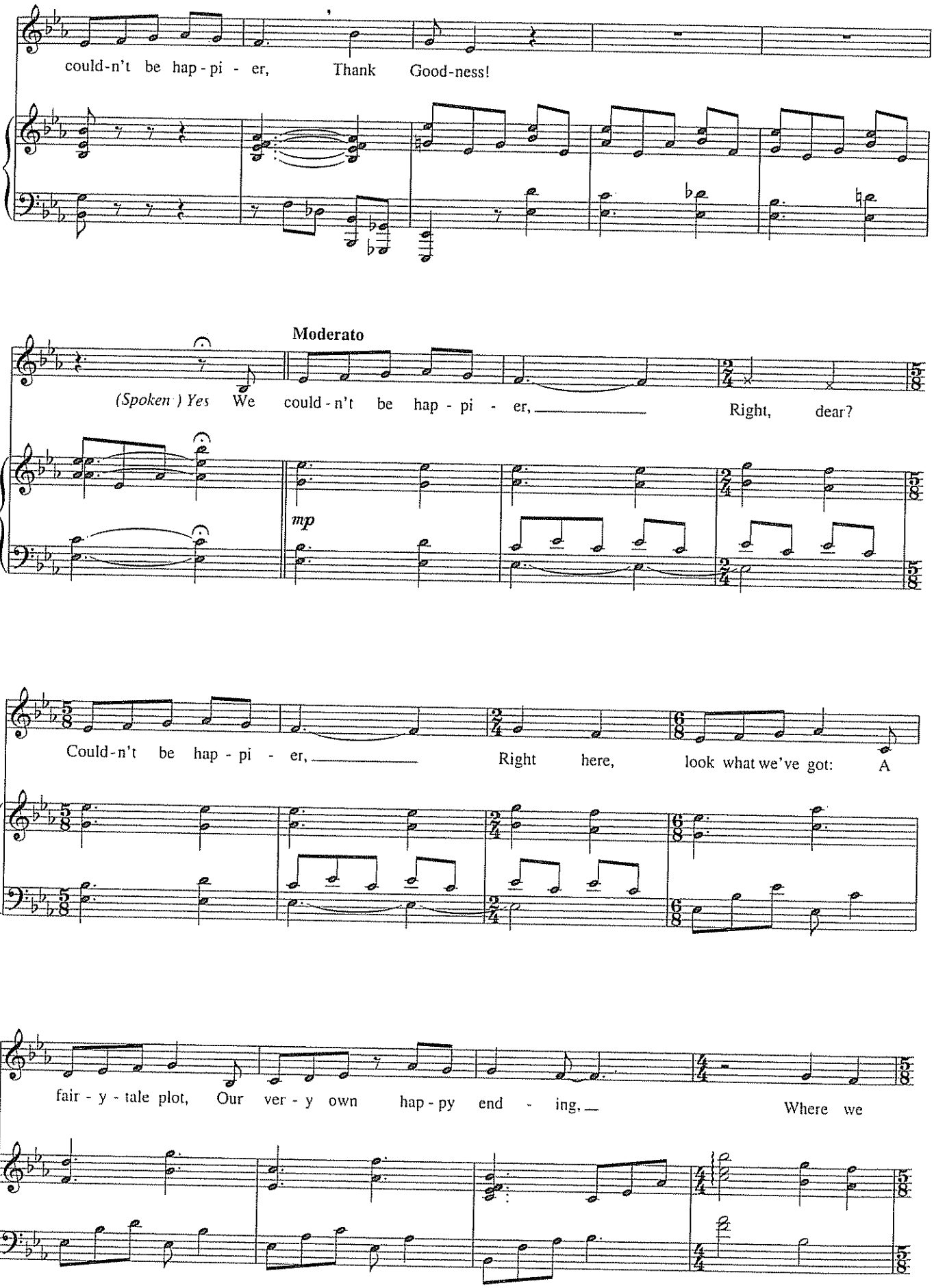
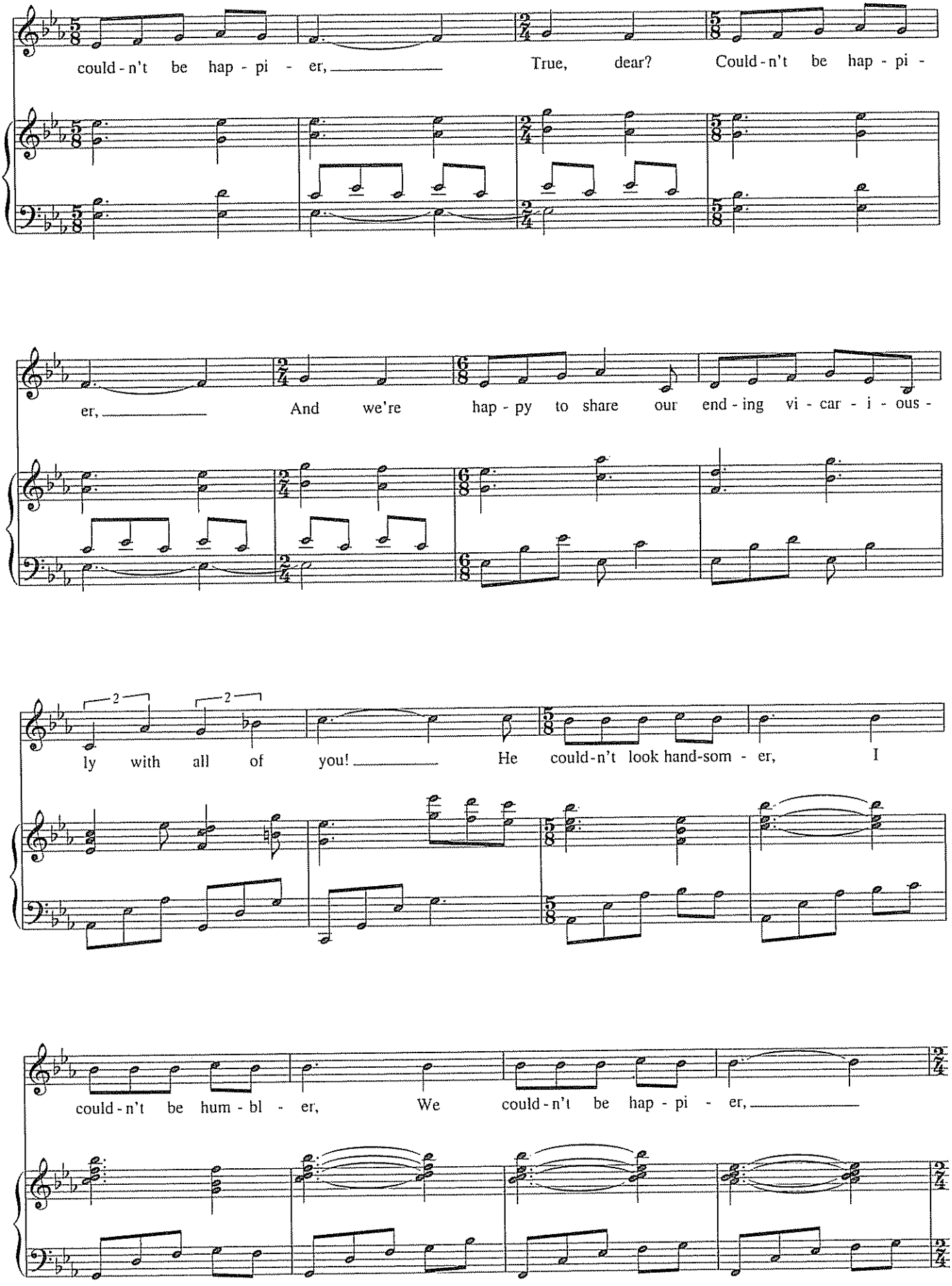
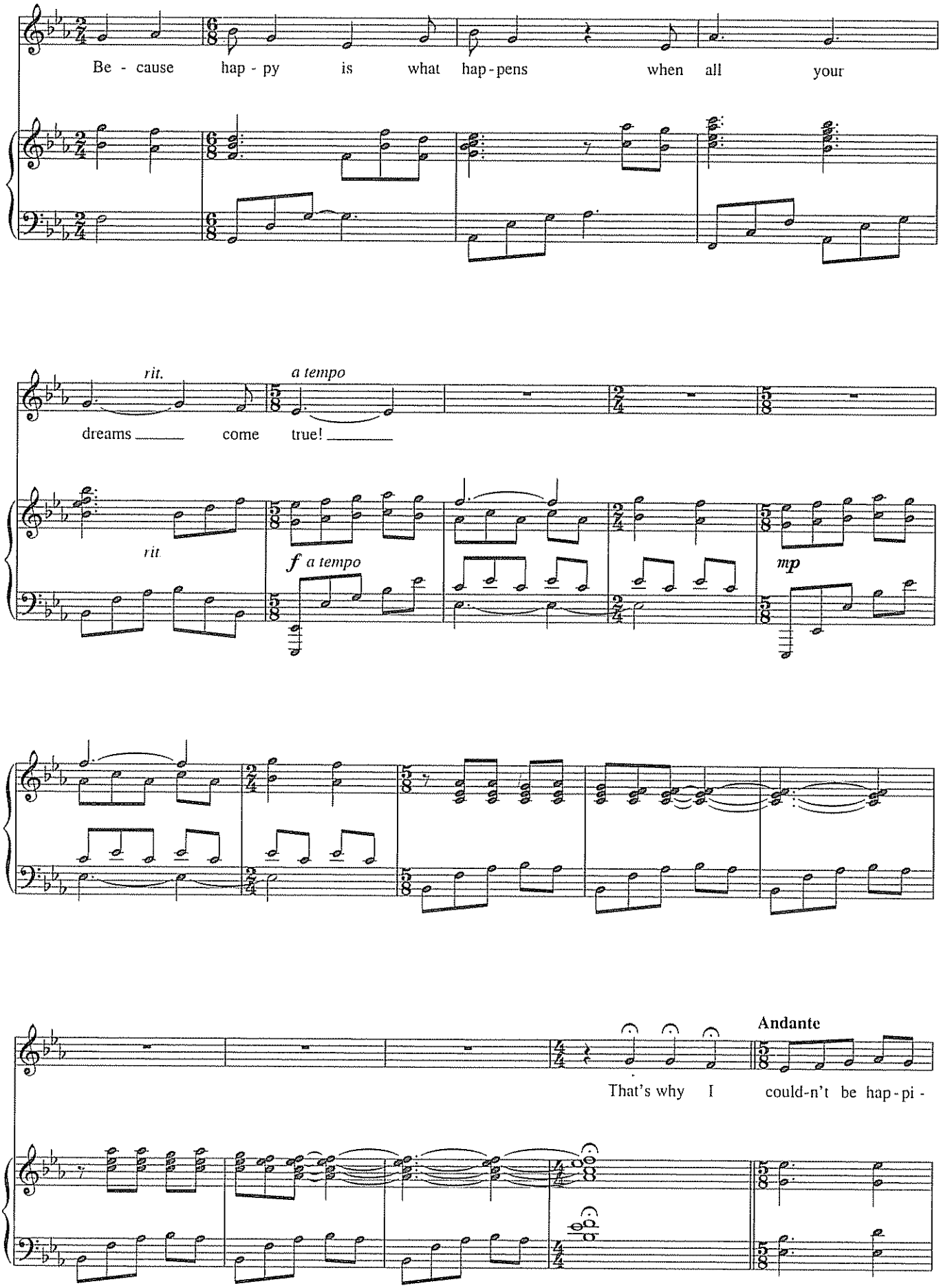
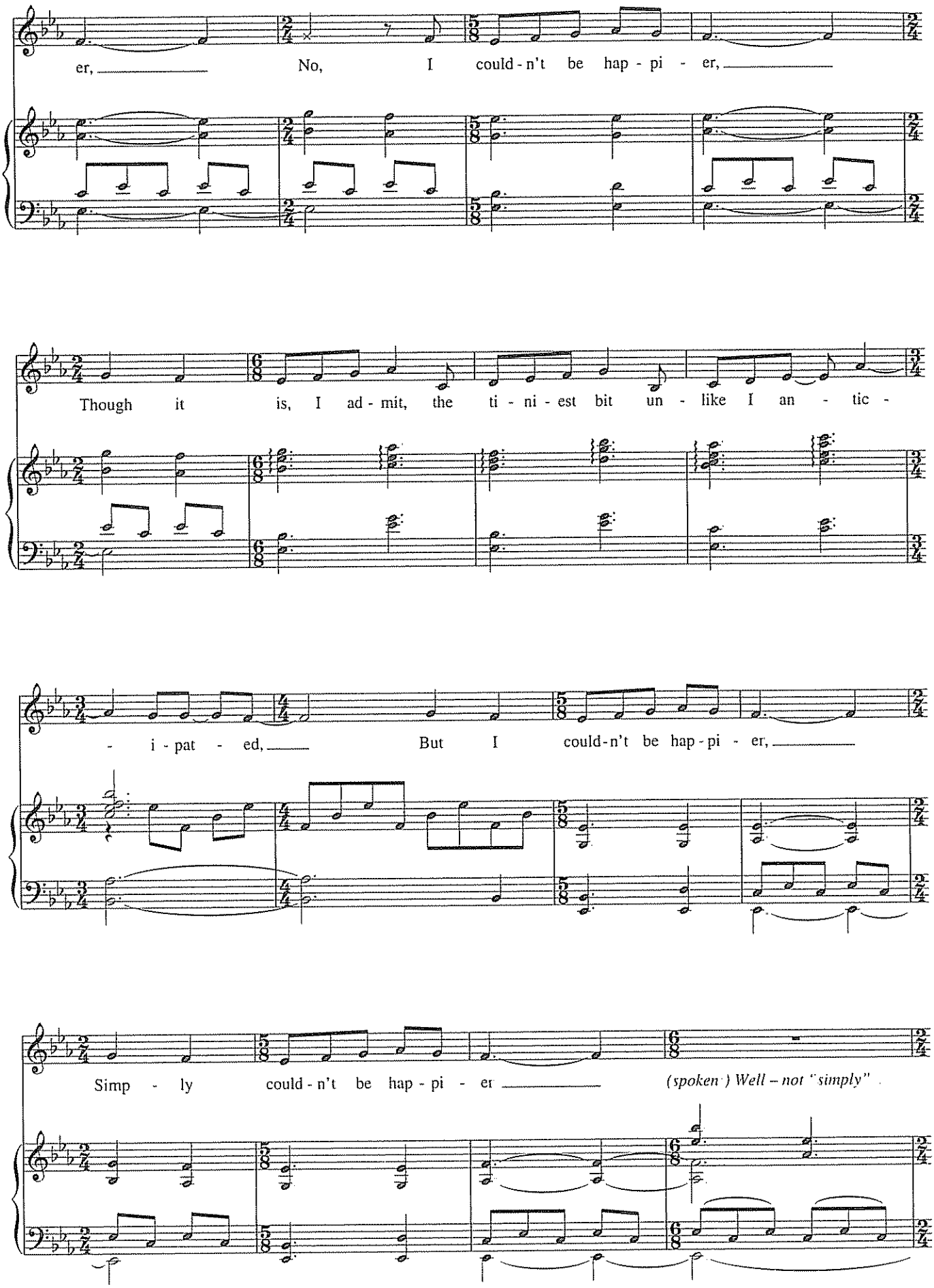
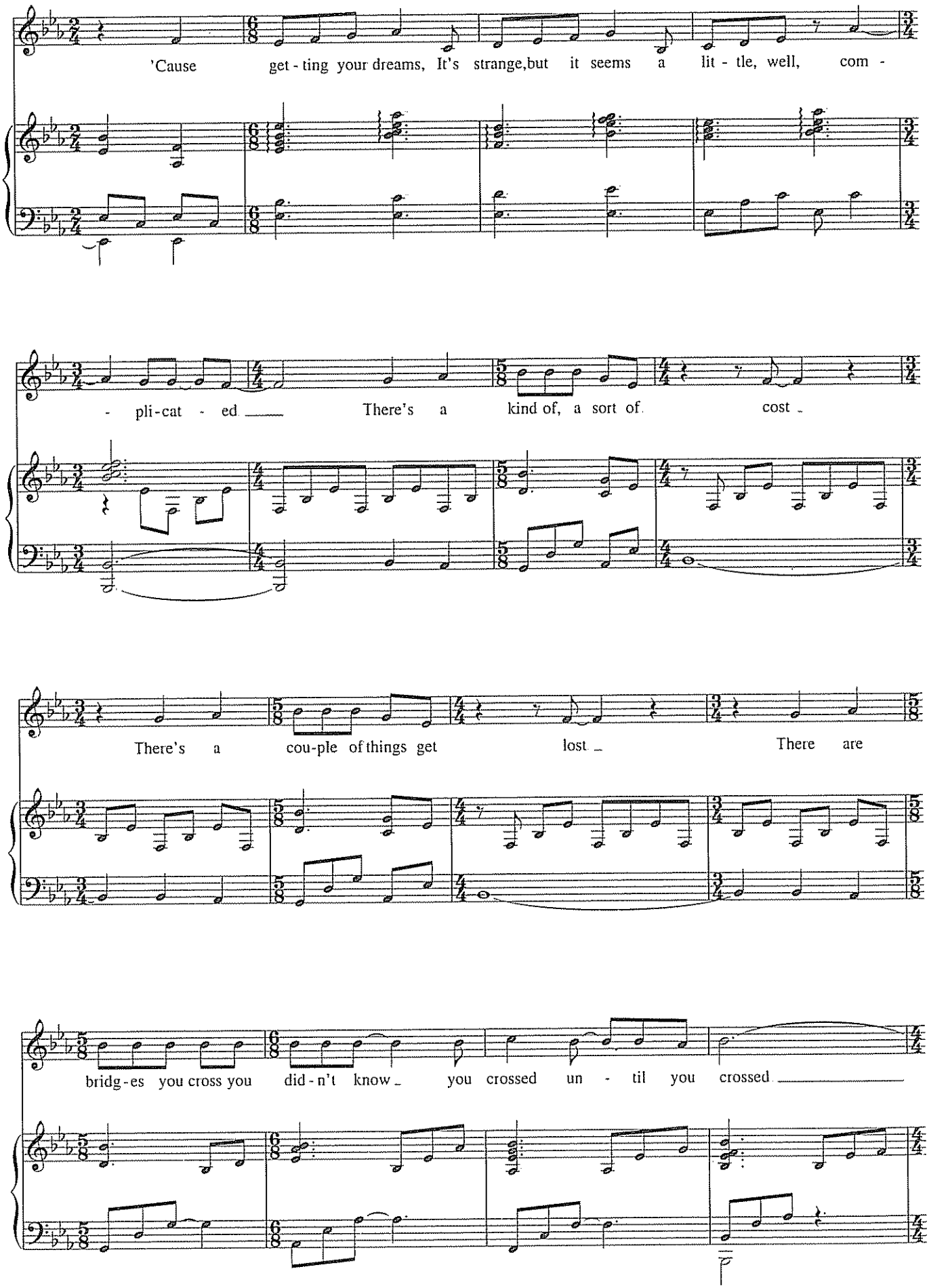
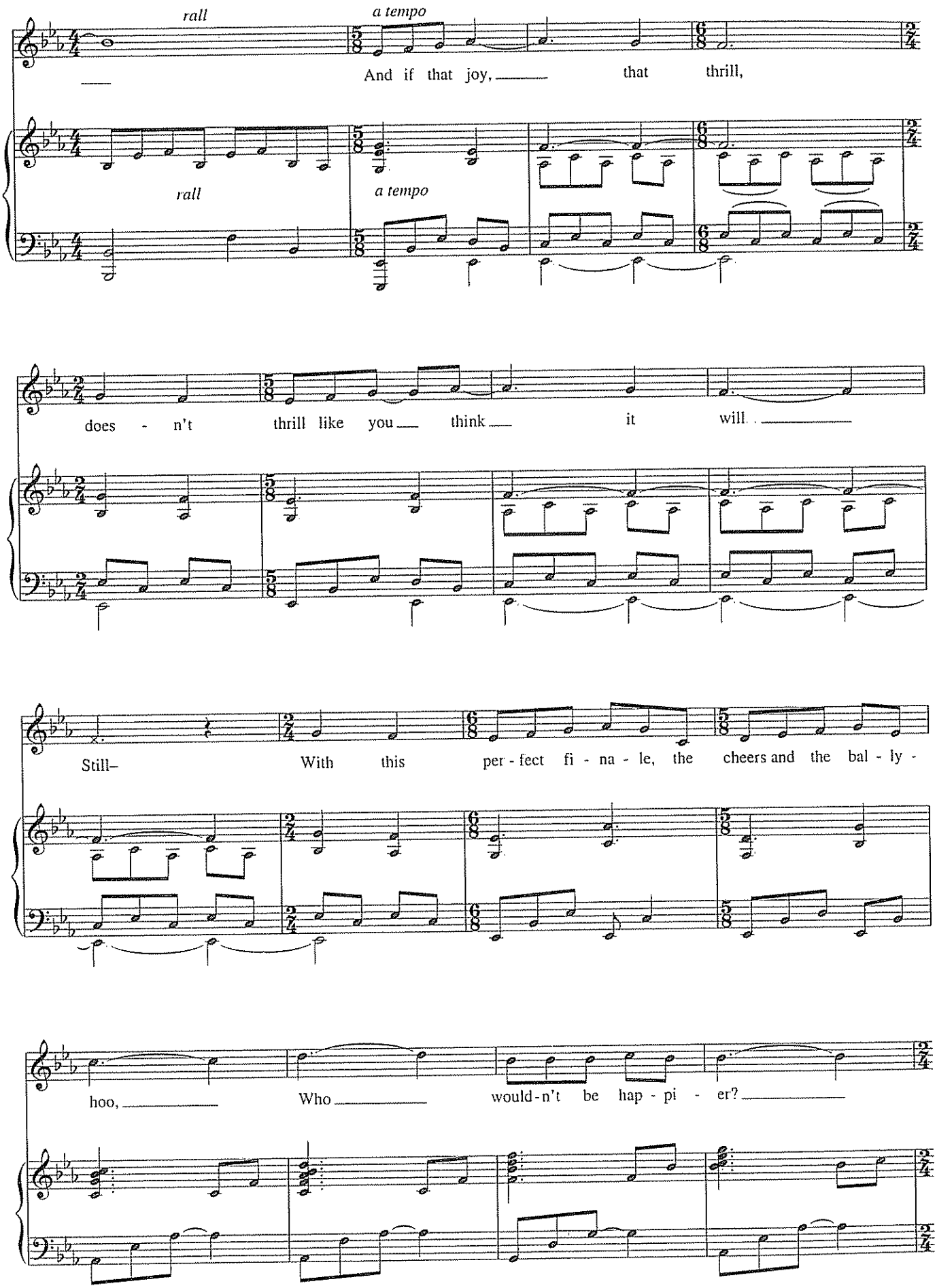

could-n't be hap-pi - er, Thank Good-ness!
Moderato
(Spoken) Yes We could-n't be hap-pi - er, Right, dear?
mp
Could-n't be hap-pi - er, Right here, look what we've got: A
fair-y-tale plot, Our ver-y own hap-py end - ing, Where we

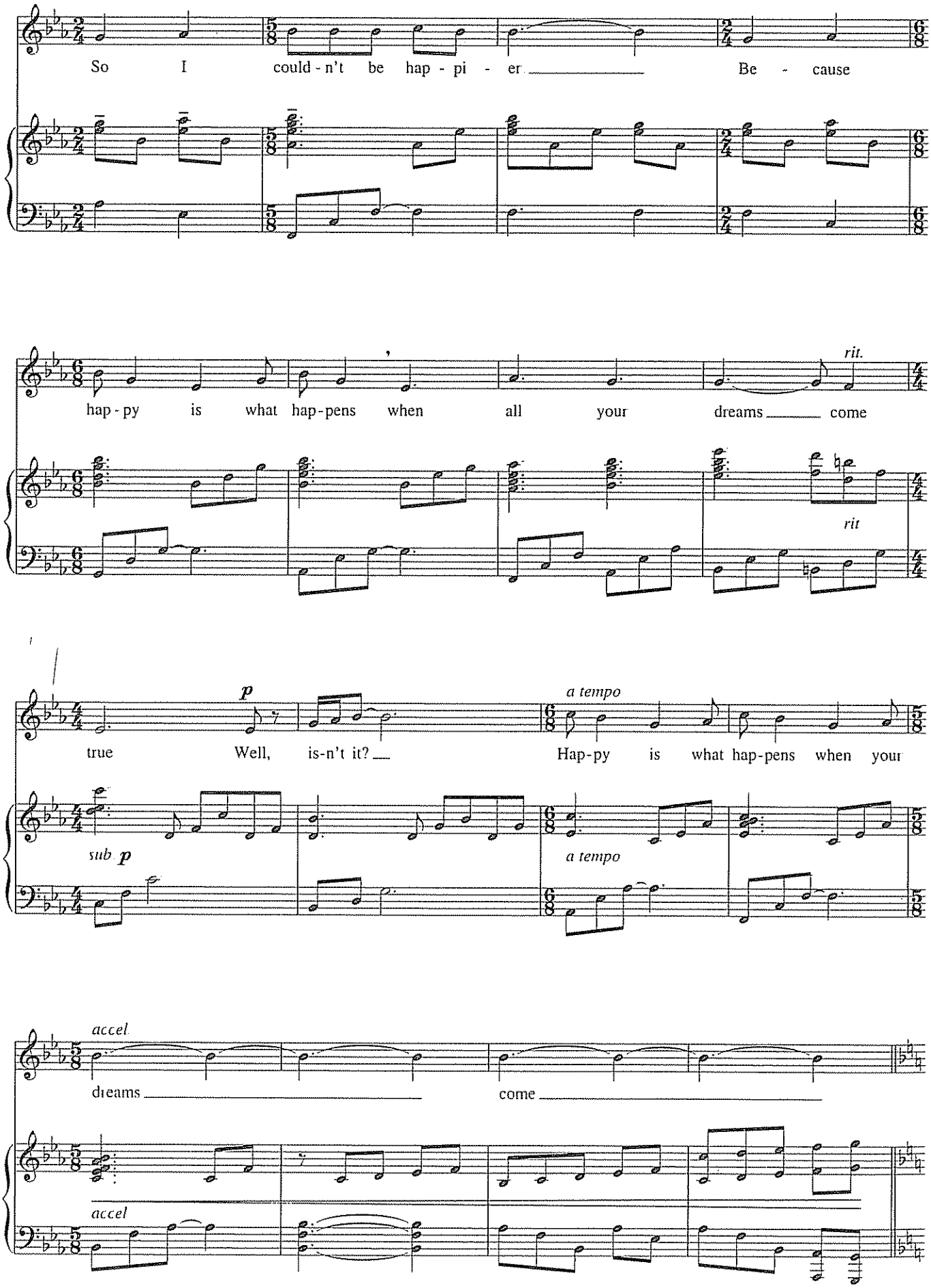

could - n't be hap - pi - er, True, dear? Could - n't be hap - pi -
er, And we're hap - py to share our end - ing vi - car - i - ous -
ly with all of you! He could - n't look hand-som - er, I
could - n't be hum - bl - er, We could - n't be hap - pi - er,

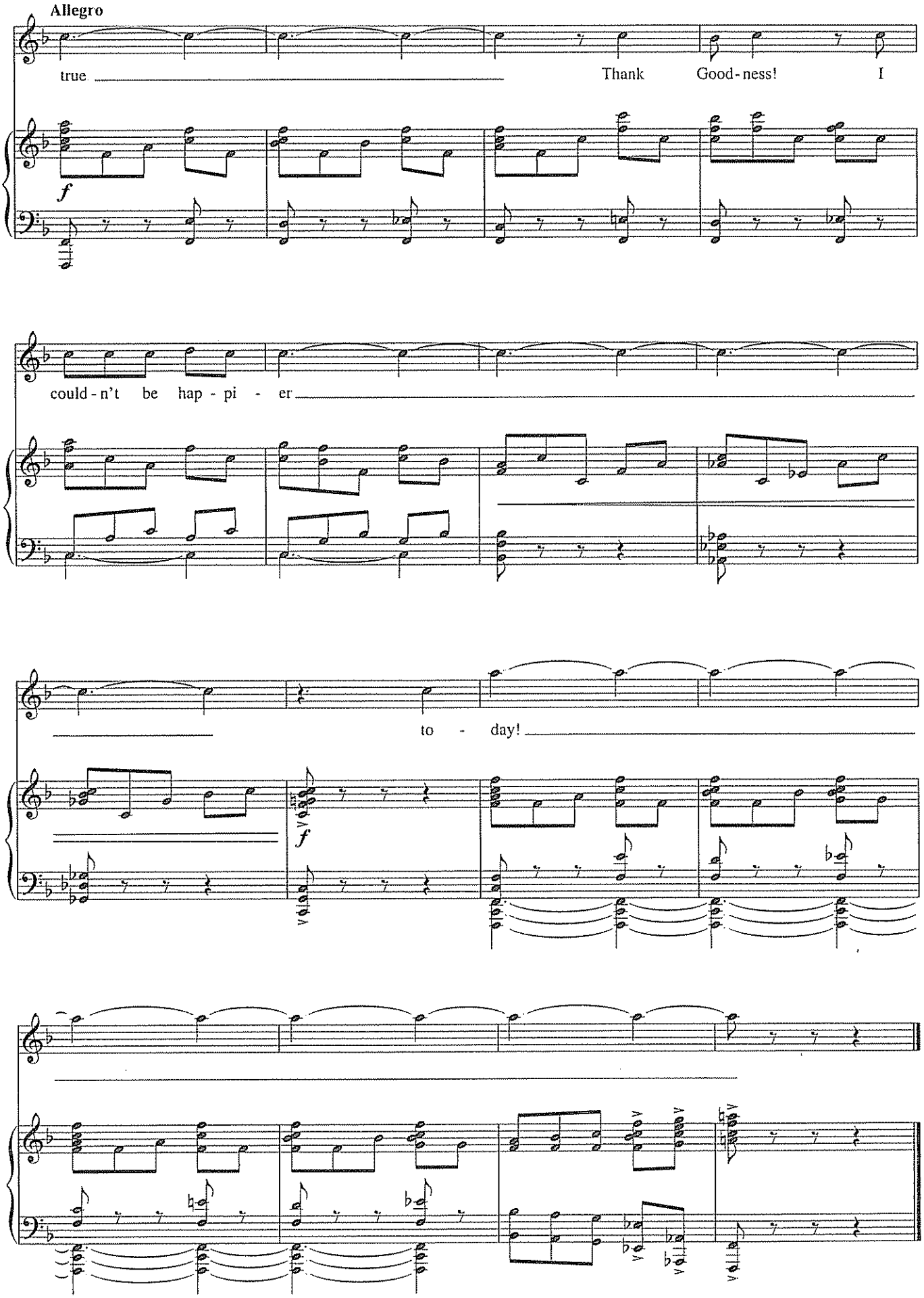

Be - cause hap - py is what hap - pens when all your
rit.
a tempo
dreams come true!
rit.
f a tempo
mp
Andante
That's why I could-n't be hap - pi -


er, No, I could-n't be hap-pi-er,
Though it is, I ad-mit, the ti-ni-est bit un-like I an-tic-
-i-pat-ed, But I could-n't be hap-pi-er,
Simp-ly could-n't be hap-pi-er
(spoken) Well – not "simply"


'Cause get - ting your dreams, It's strange,but it seems a lit - tle, well, com -
- pli-cat - ed There's a kind of, a sort of cost
There's a cou-ple of things get lost There are
bridg-es you cross you did-n't know you crossed un - til you crossed


rall
a tempo
And if that joy, that thrill,
rall
a tempo
does - n't thrill like you think it will.
Still– With this per - fect fi - na - le, the cheers and the bal - ly -
hoo, Who would-n't be hap - pi - er?

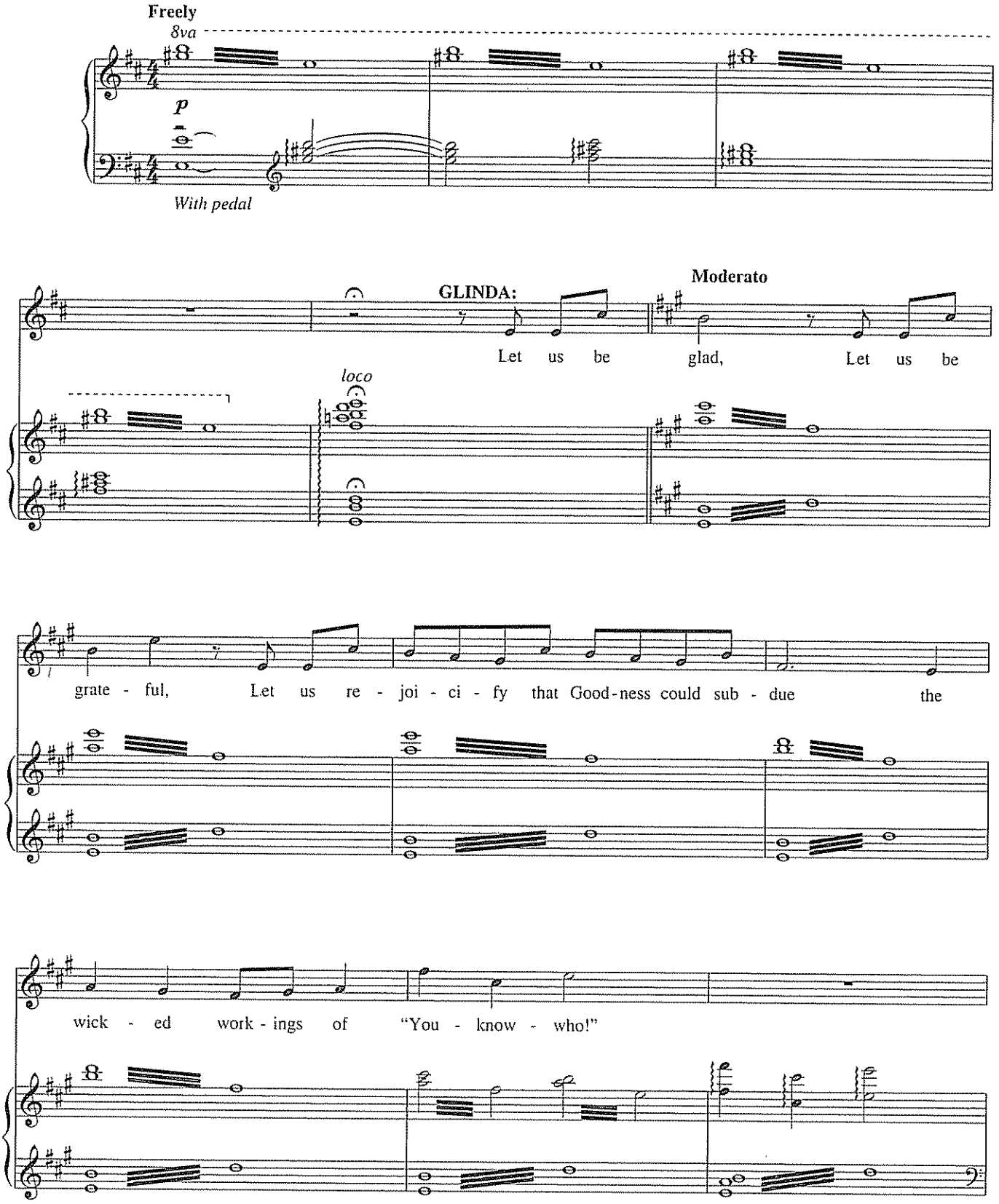

So I could - n't be hap - pi - er Be - cause
hap - py is what hap-pens when all your dreams come
rit.
rit
p
true Well, is-n't it?
a tempo
Hap-py is what hap-pens when your
sub p
a tempo
accel
dreams
come
accel


Allegro
true
Thank
Good-ness!
I
f
could-n't be hap-pi-er
to-day!
f

LET US BE GLAD

from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ



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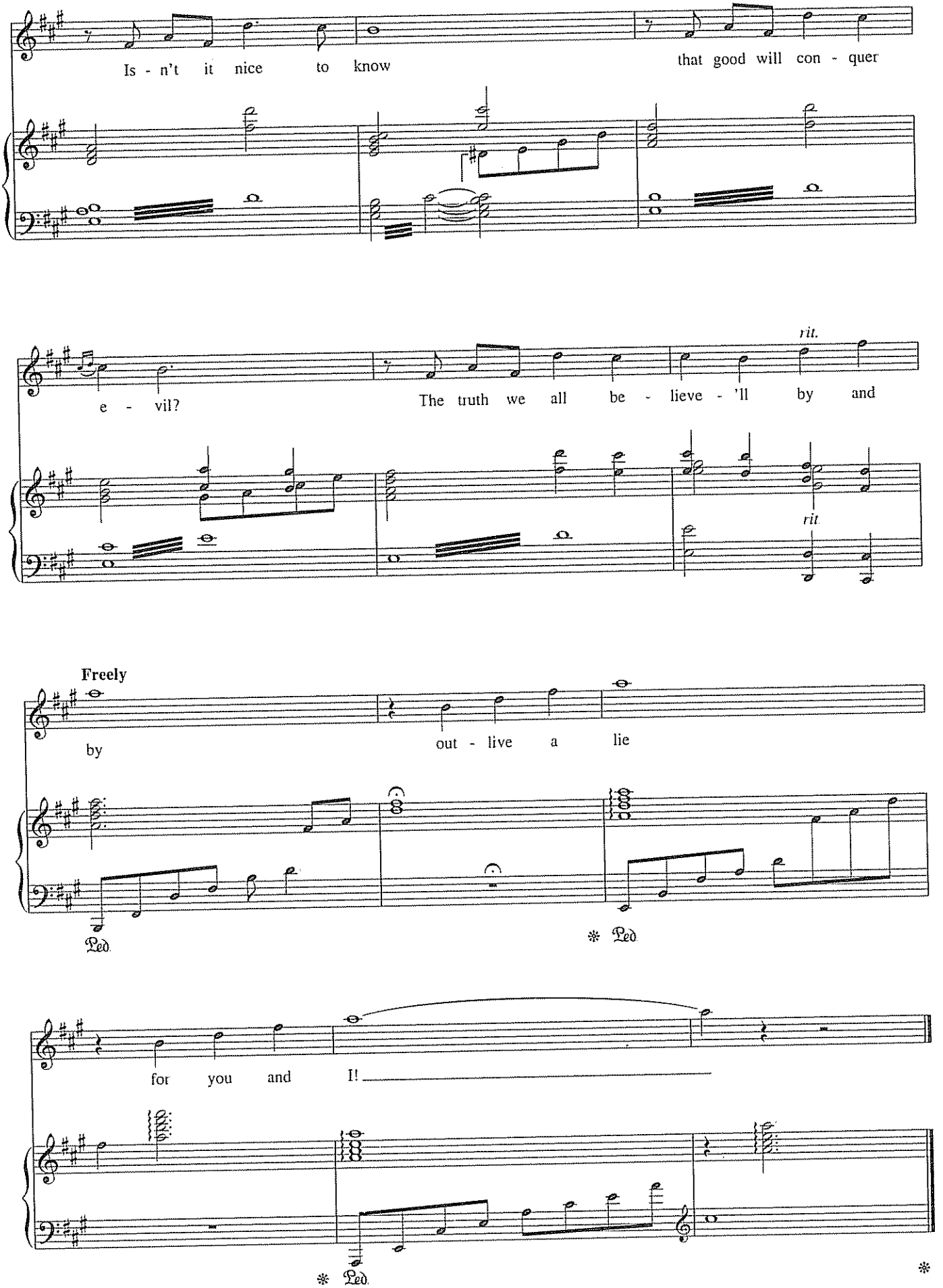
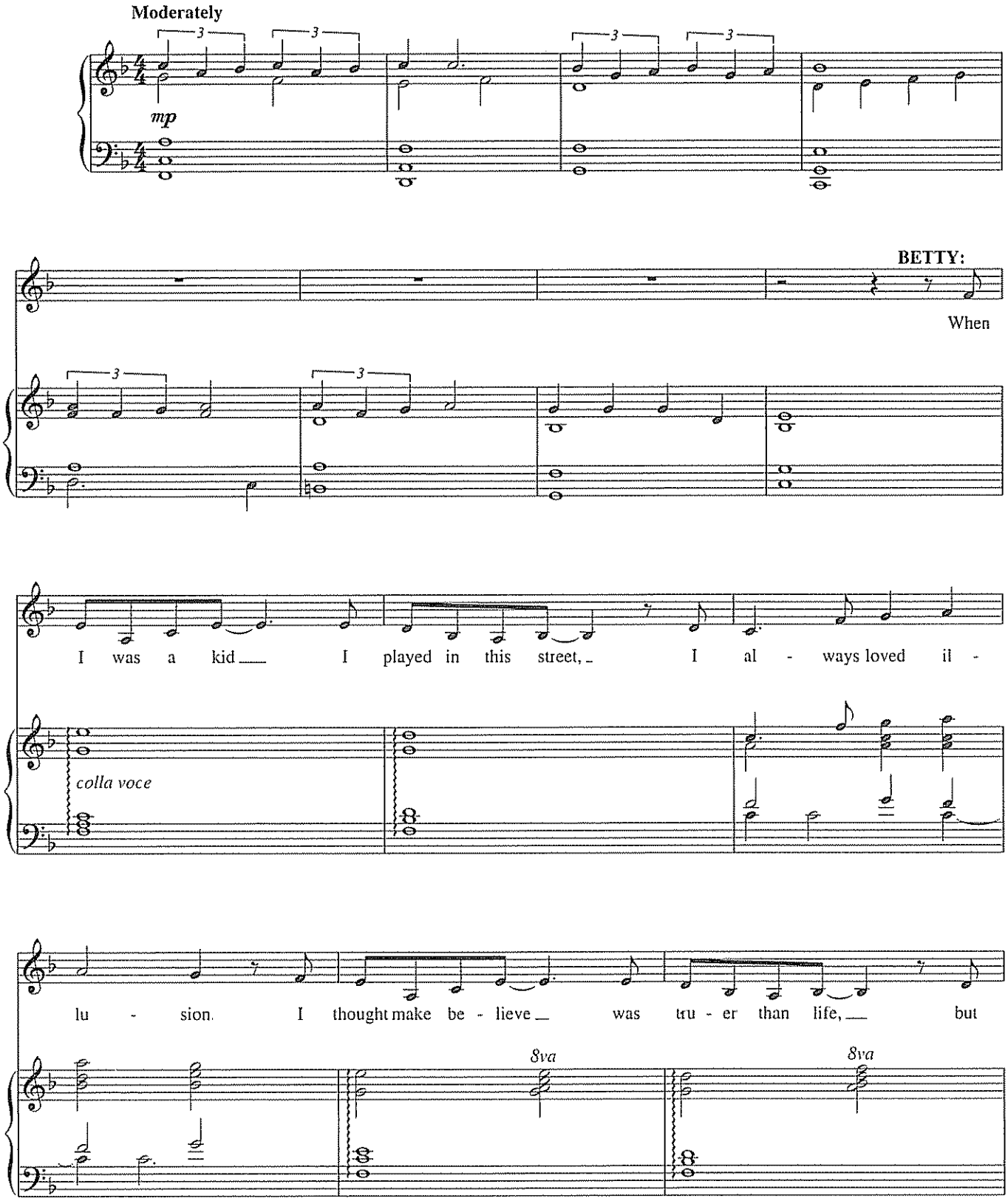

Is - n't it nice to know
that good will con - quer
e - vil?
The truth we all be - lieve - 'll by and
rit.
rit
Freely
by
out - live a lie
Ped.
Ped.
for you and I!
Ped.
Ped.

TOO MUCH IN LOVE TO CARE

from *Sunset Boulevard*

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON



This duet for Betty and Joe has been adapted as a solo.

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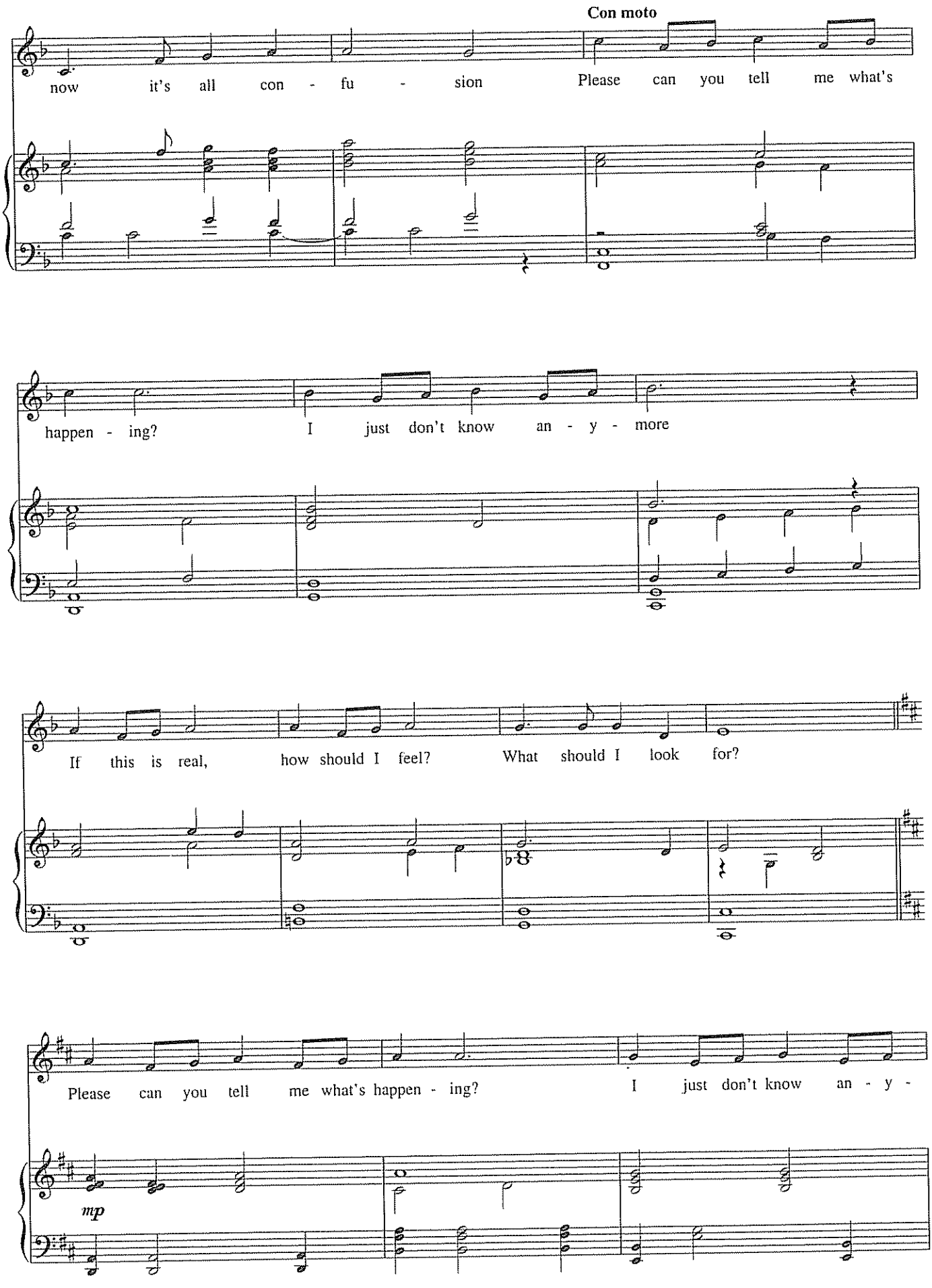
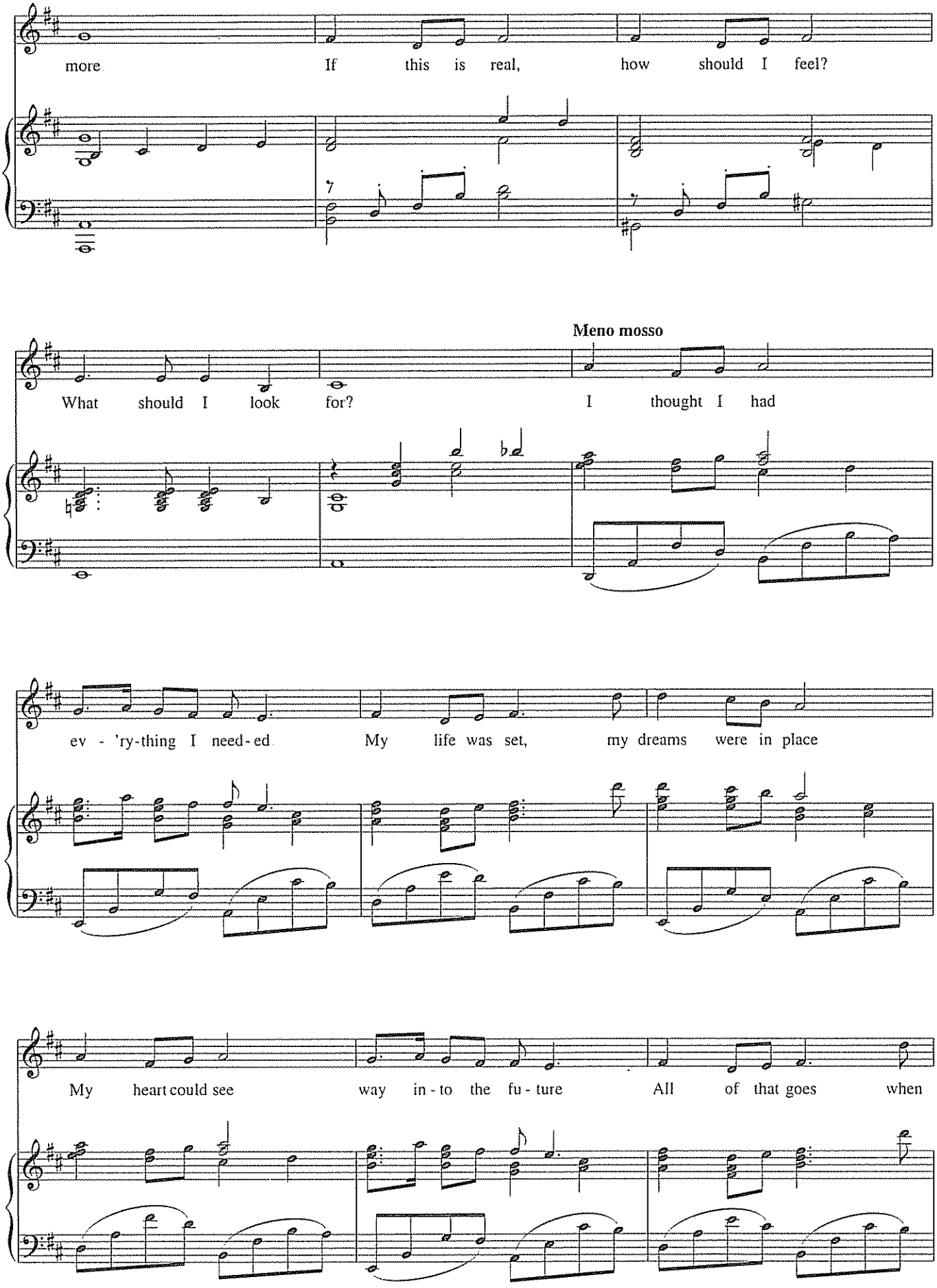
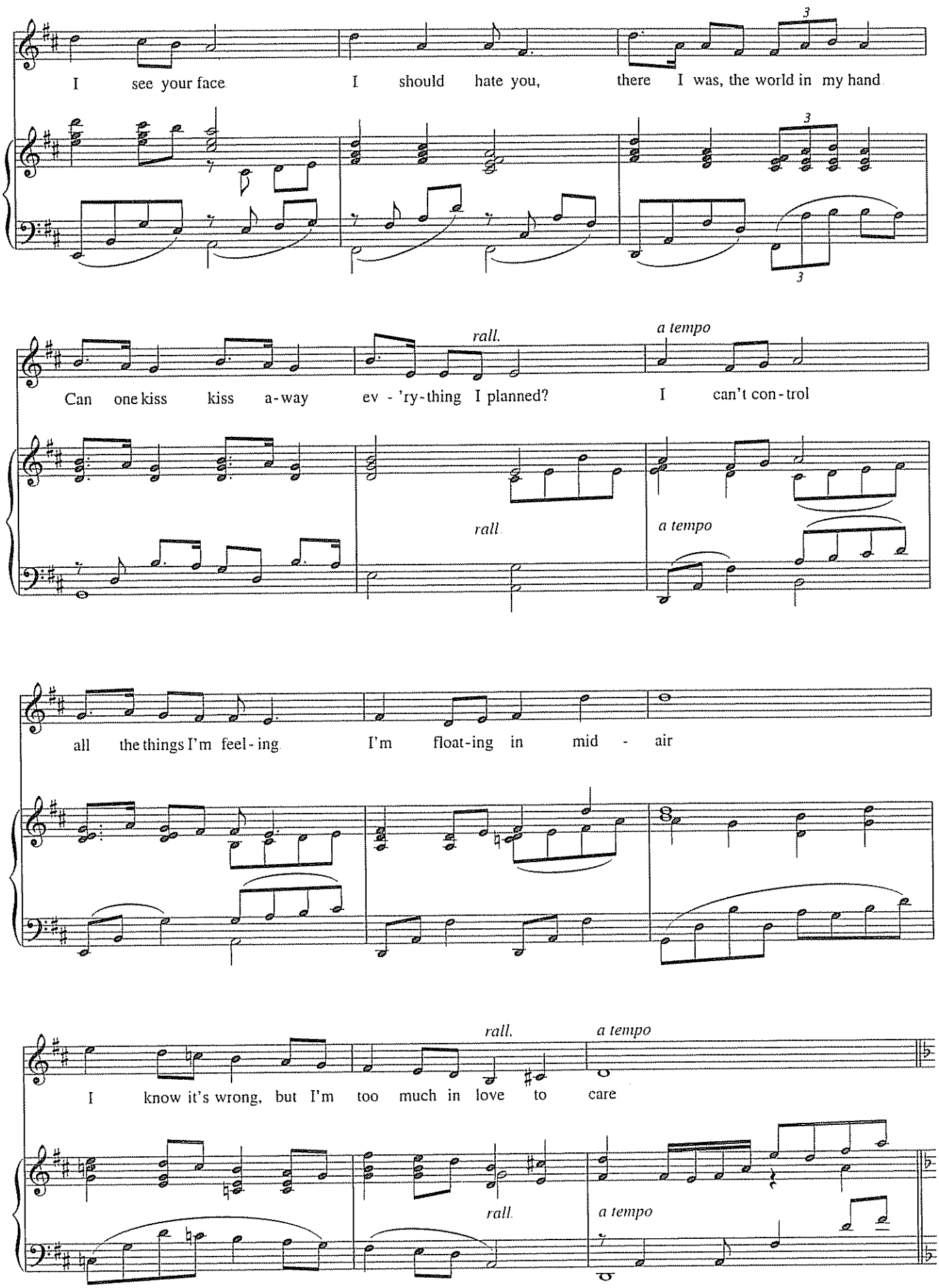
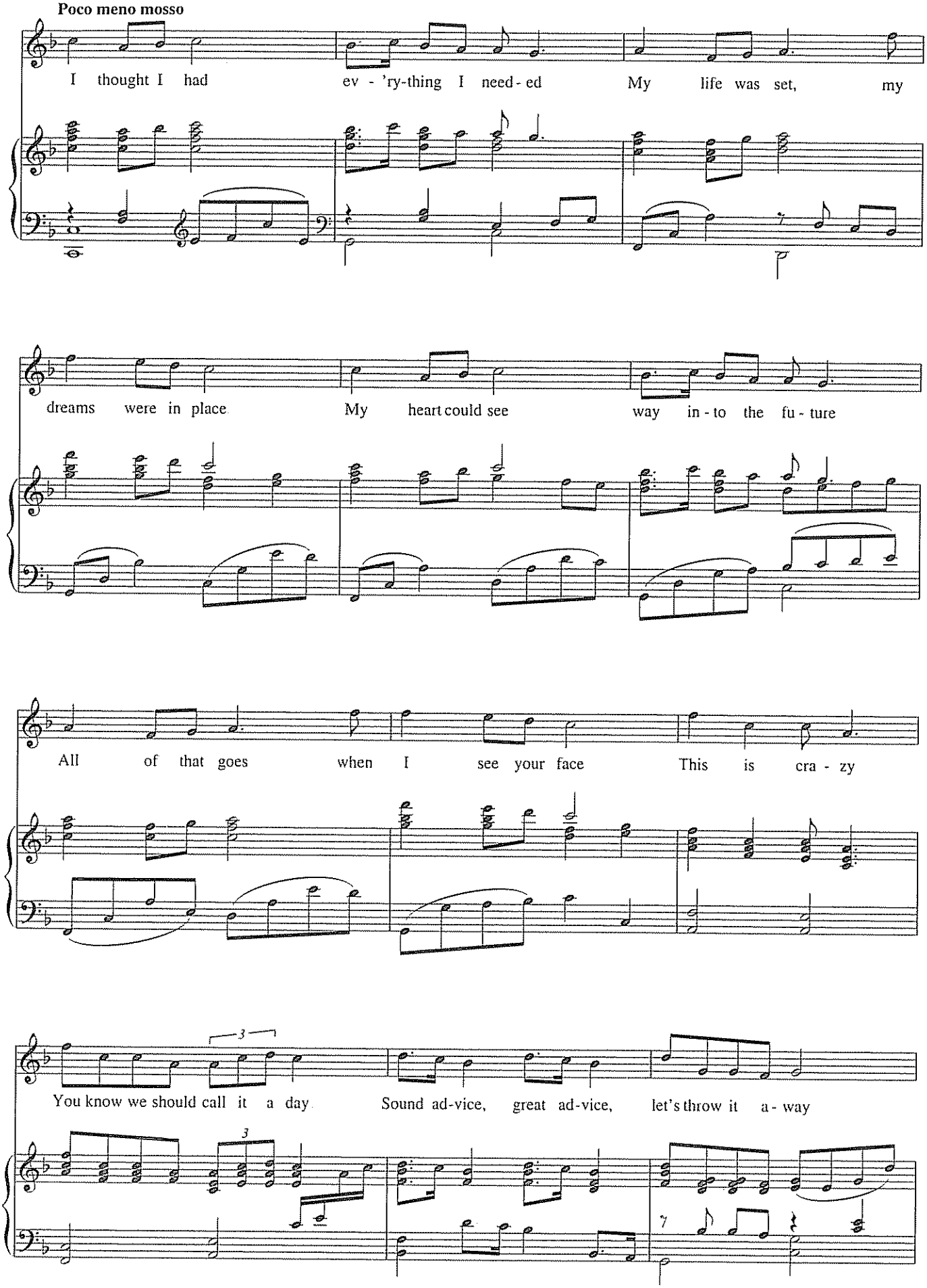
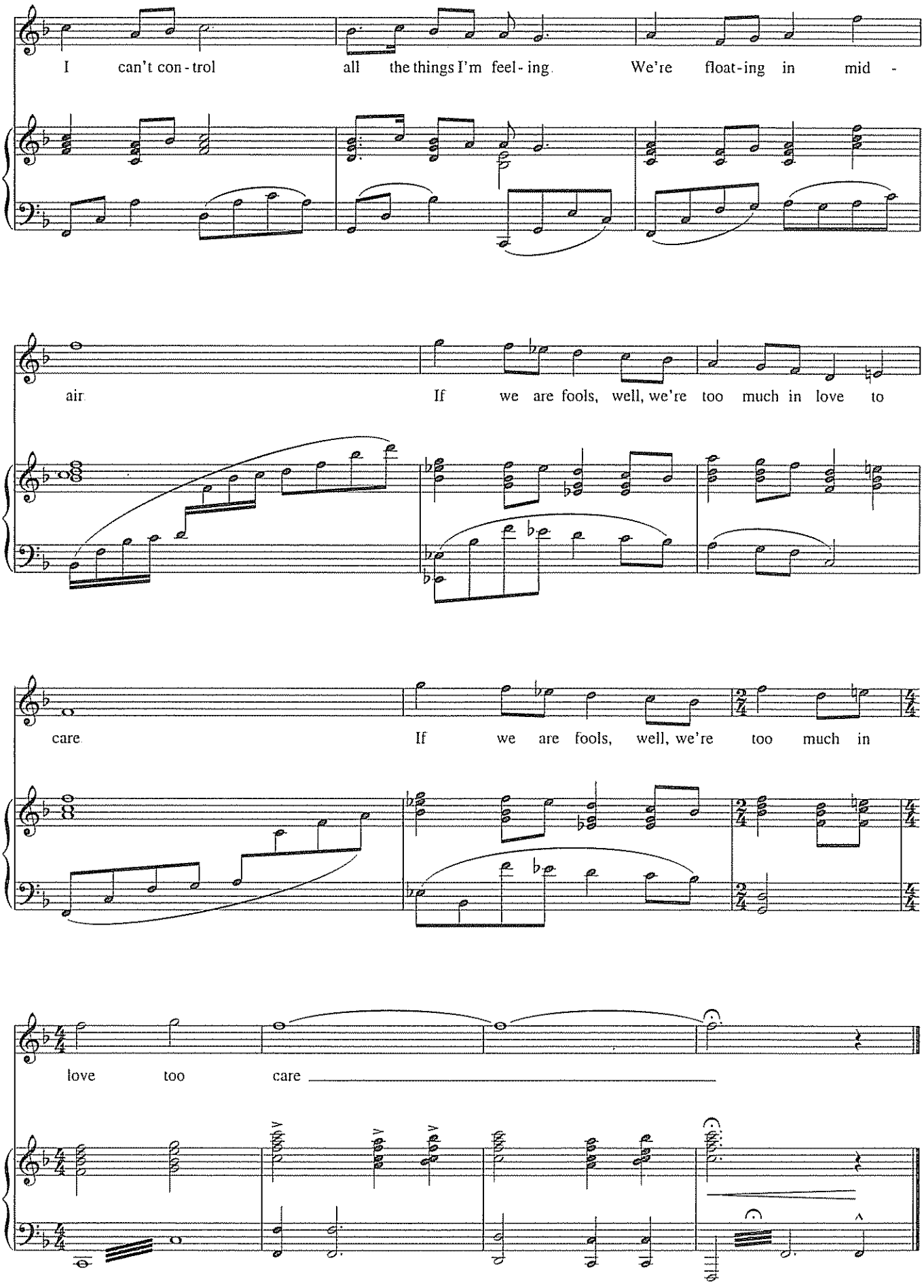

Con moto
now it's all con - fu - sion Please can you tell me what's
happen - ing? I just don't know an - y - more
If this is real, how should I feel? What should I look for?
Please can you tell me what's happen - ing? I just don't know an - y -
mp


more
If this is real, how should I feel?
Meno mosso
What should I look for?
I thought I had
ev - 'ry-thing I need-ed
My life was set, my dreams were in place
My heart could see way in-to the fu-ture
All of that goes when


I see your face I should hate you, there I was, the world in my hand
rall.
a tempo
Can one kiss kiss a-way ev - 'ry-thing I planned? I can't con-trol
rall
a tempo
all the things I'm feel-ing I'm float-ing in mid - air
rall.
a tempo
I know it's wrong, but I'm too much in love to care
rall.
a tempo

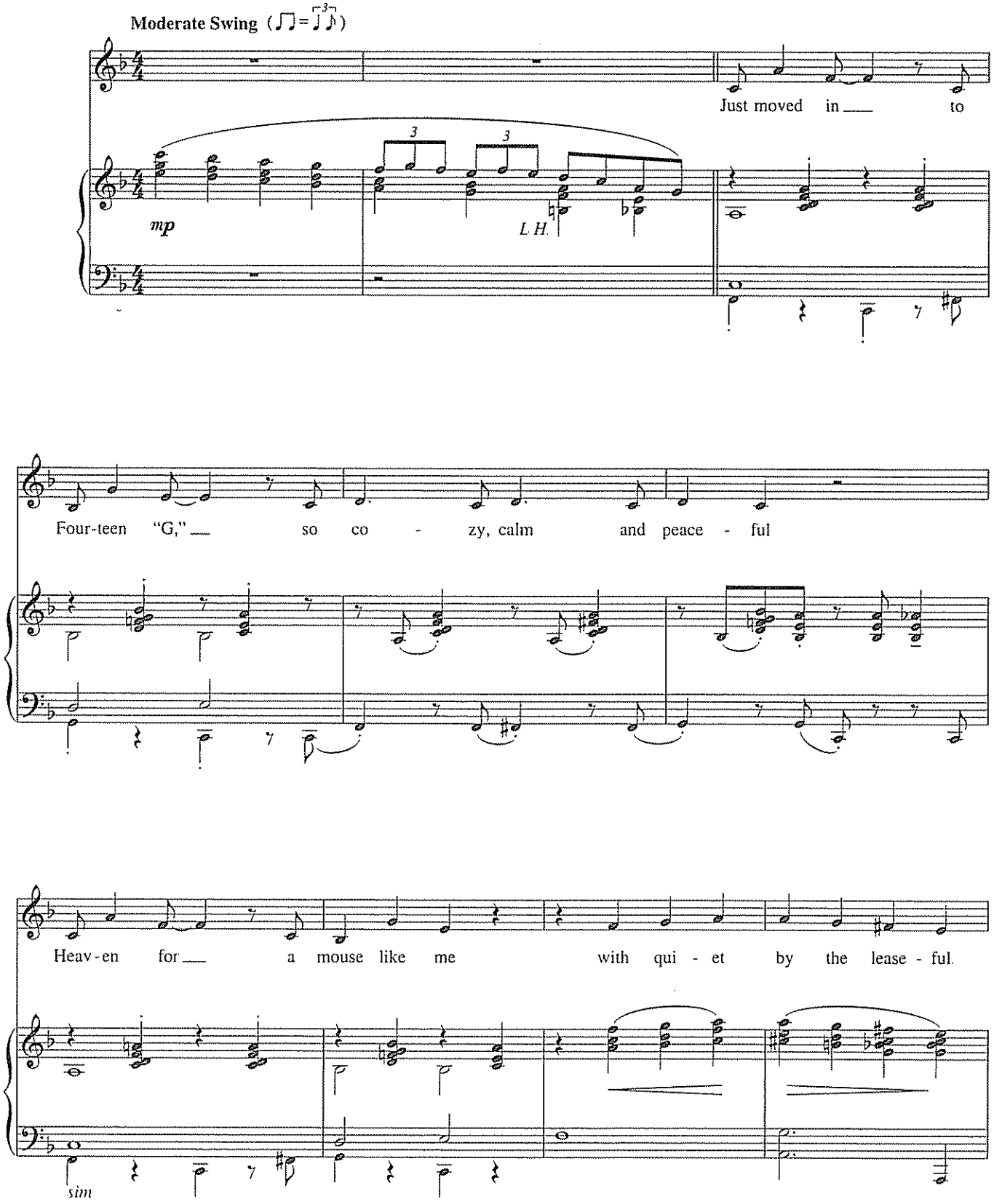
Poco meno mosso




I can't con - trol all the things I'm feel - ing. We're float - ing in mid -
air. If we are fools, well, we're too much in love to
care. If we are fools, well, we're too much in
love too care

THE GIRL IN 14G

Music by JEANINE TESORI
Lyrics by DICK SCANLAN



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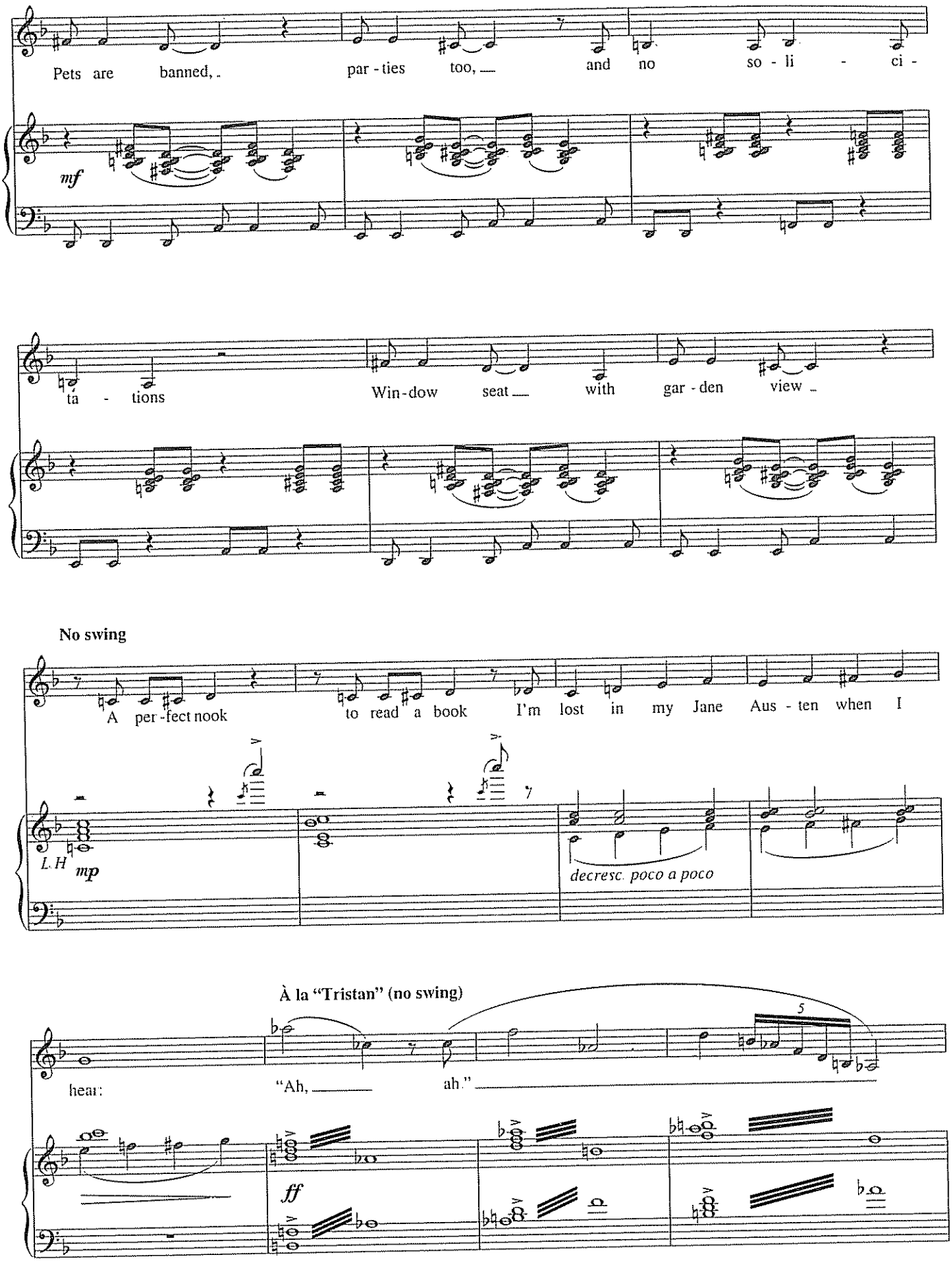
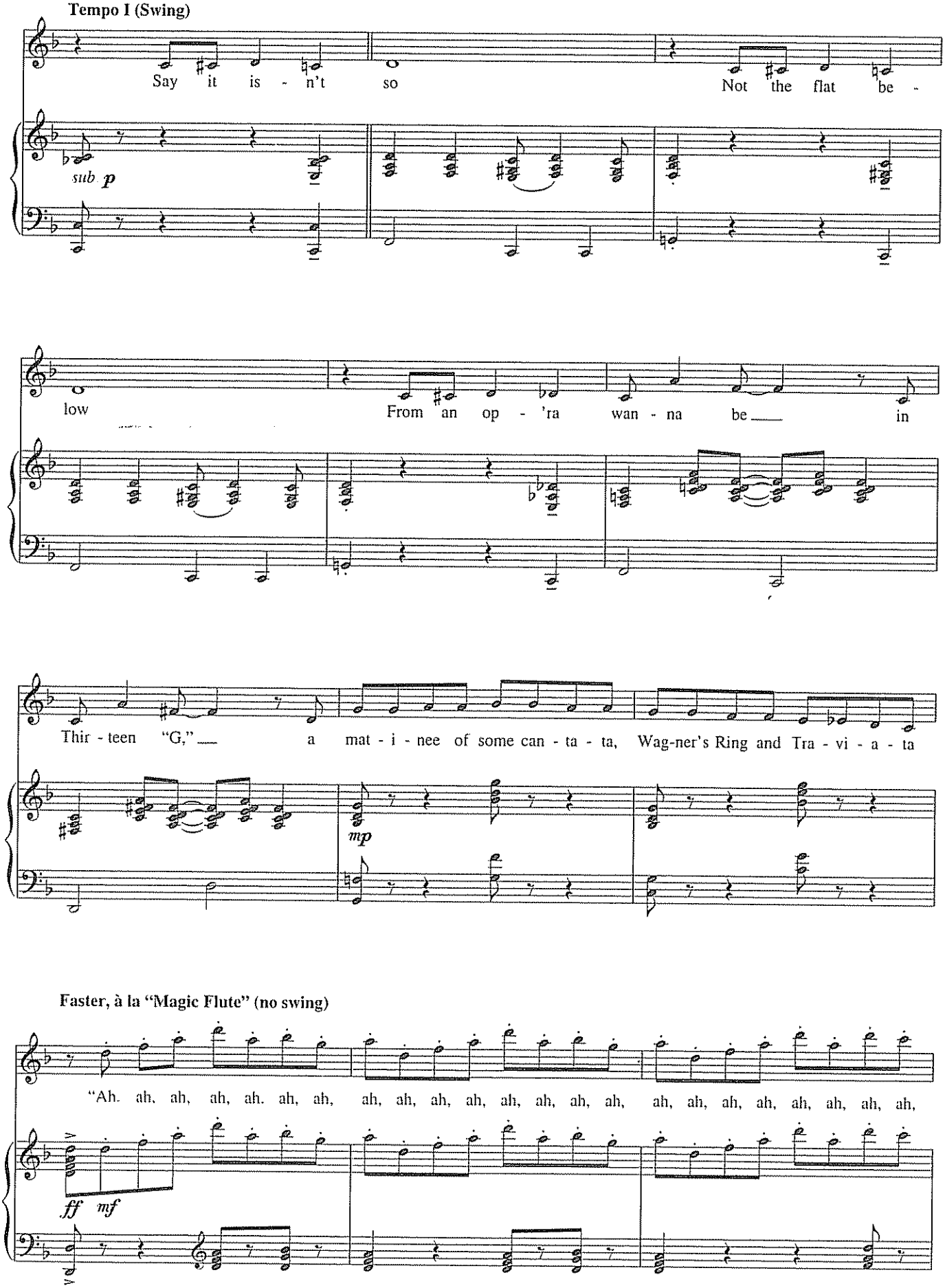
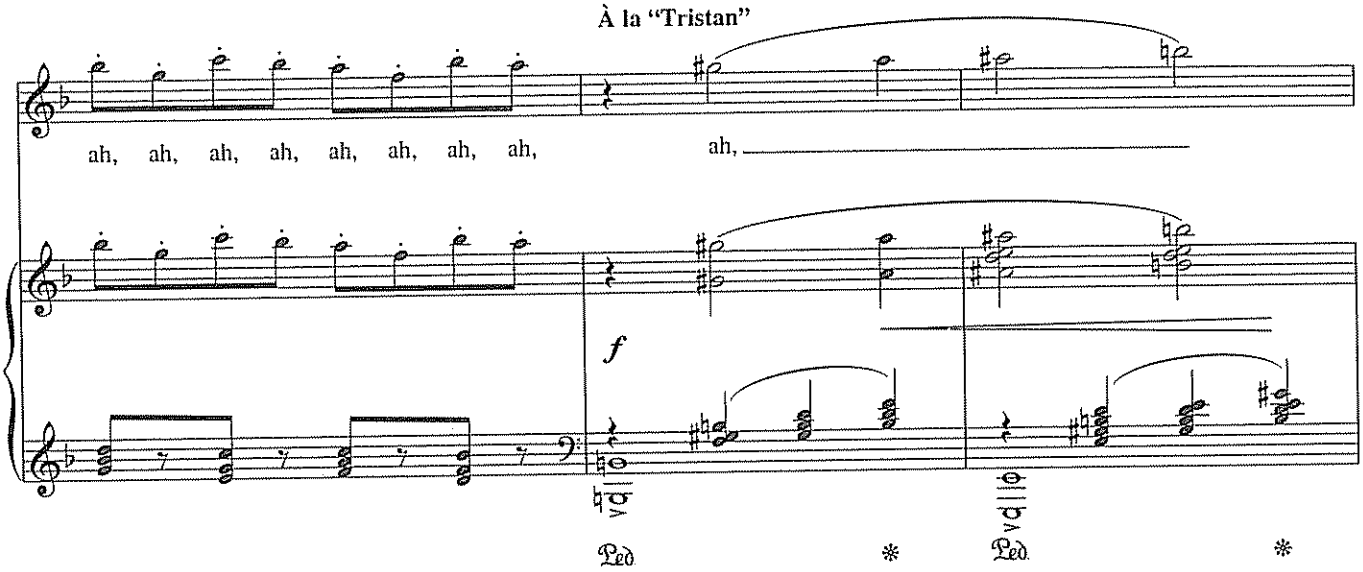
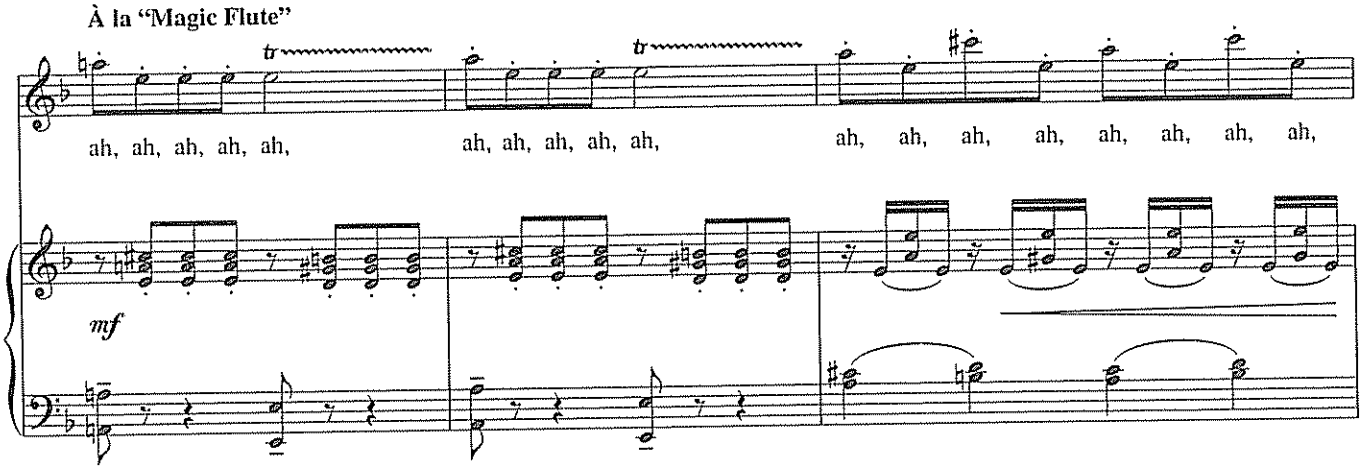
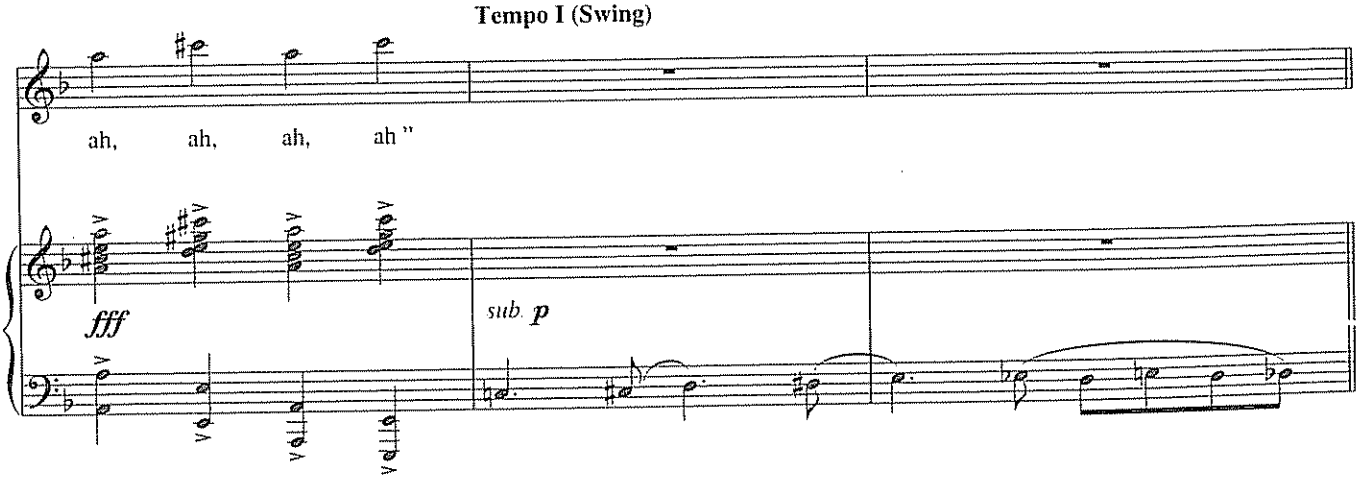

Pets are banned, par - ties too, and no so - li - ci -
mf
ta - tions Win - dow seat with gar - den view
No swing
A per - fect nook to read a book I'm lost in my Jane Aus - ten when I
L.H
mp
decresc. poco a poco
À la "Tristan" (no swing)
hear: "Ah, ah."
5
ff

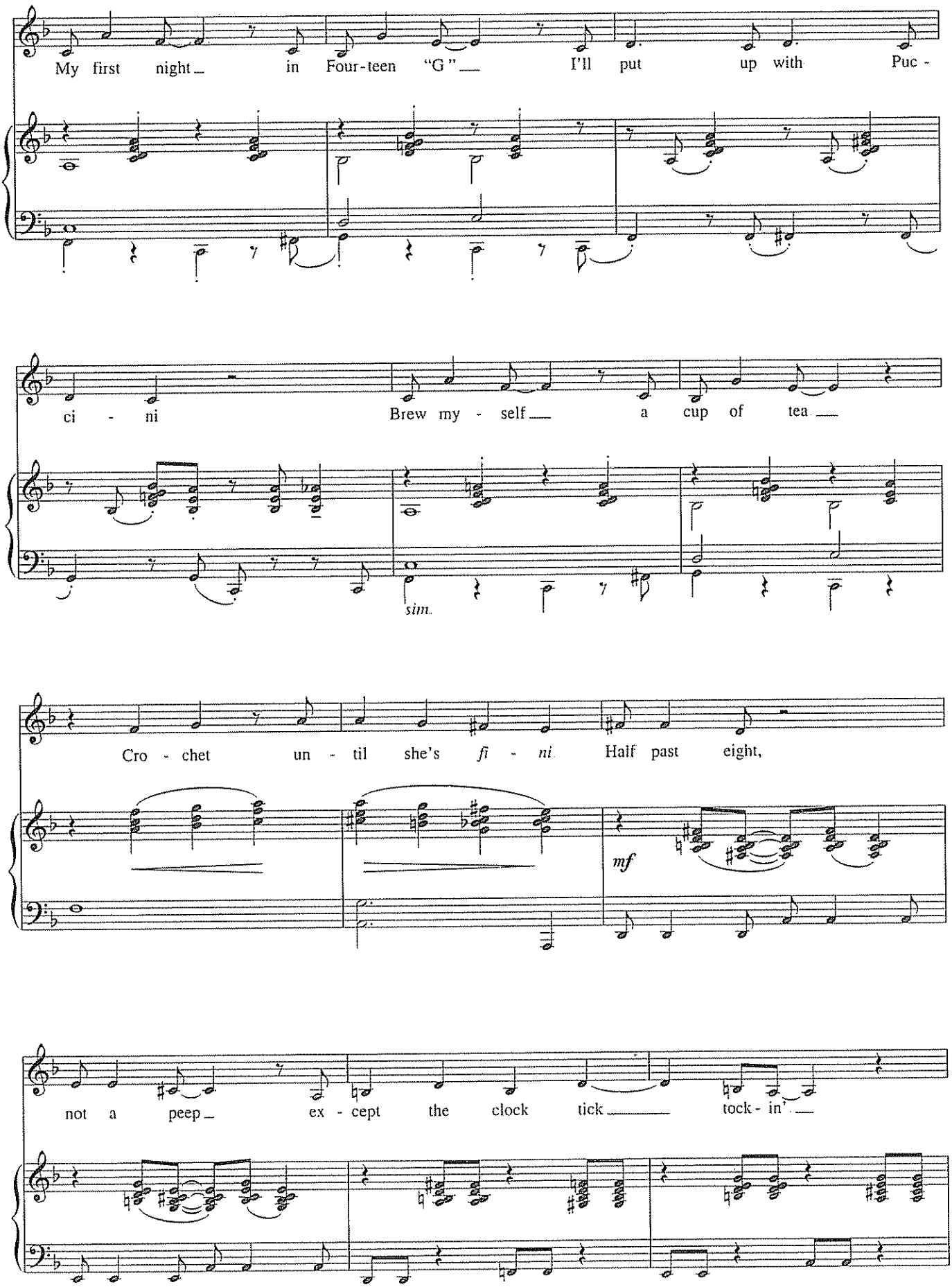
Tempo I (Swing)

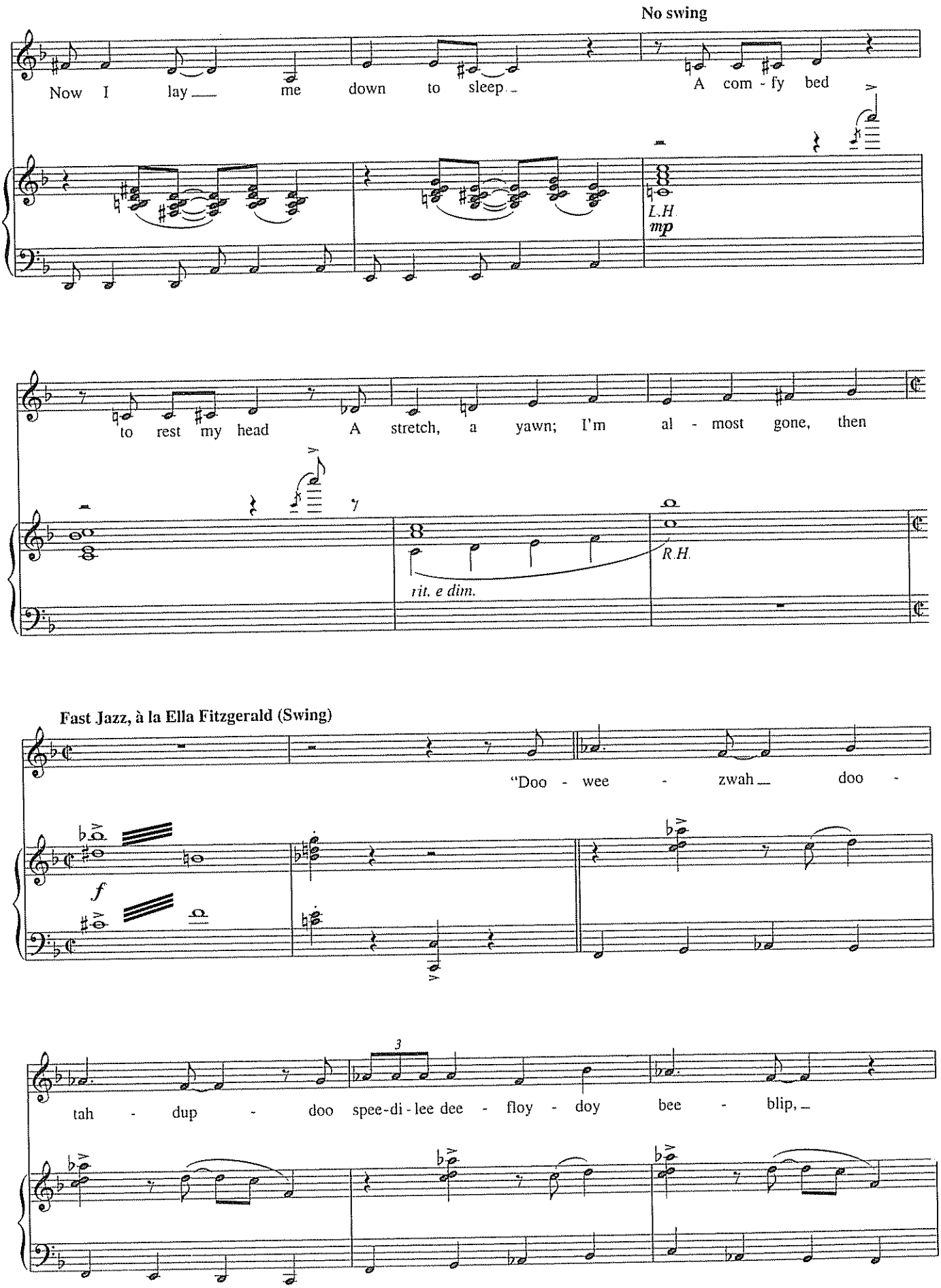


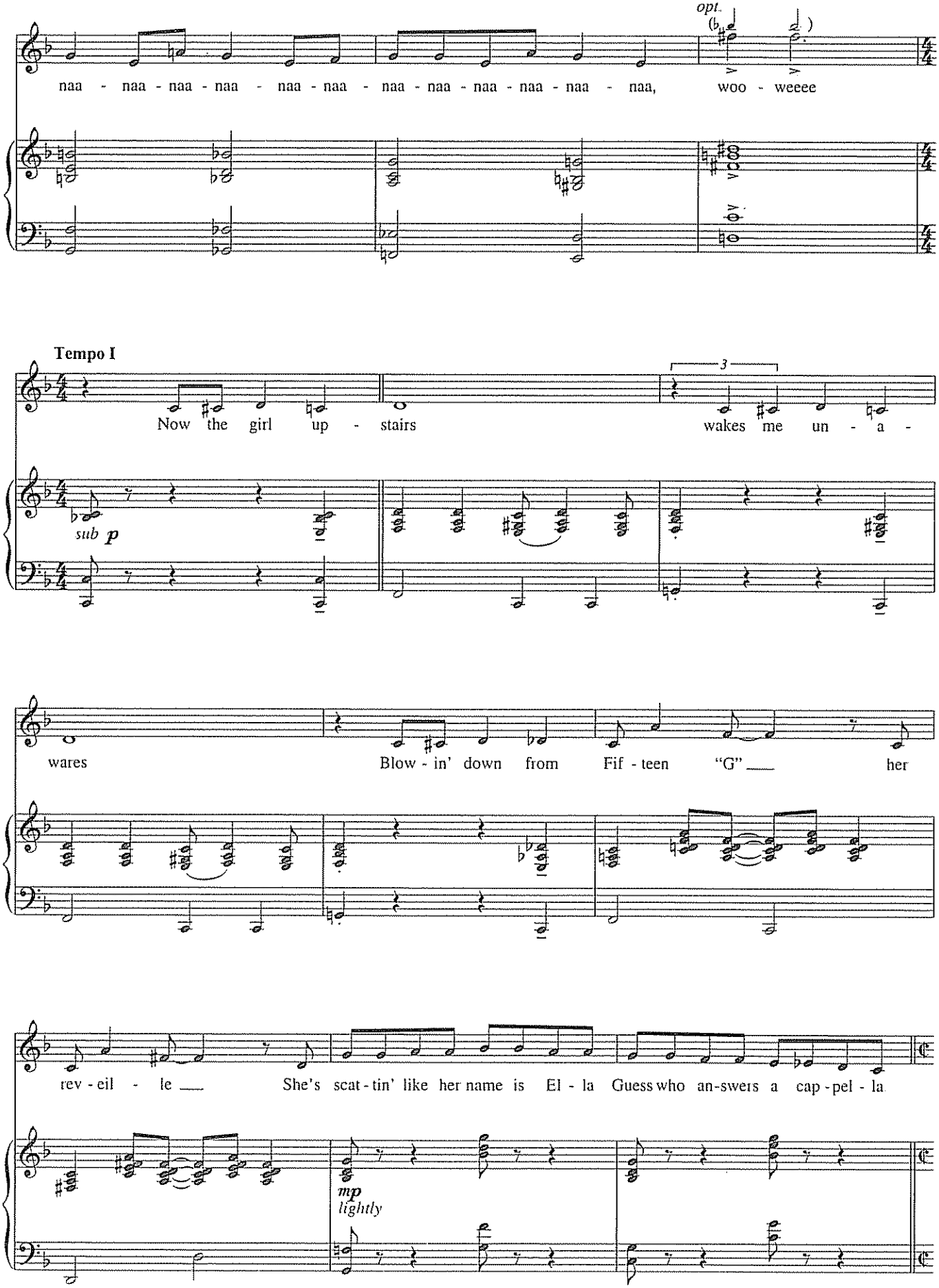

À la "Tristan"
ah, ah, ah, ah, ah, ah, ah, ah,
ah,
f
Ped.
*
Ped.
*

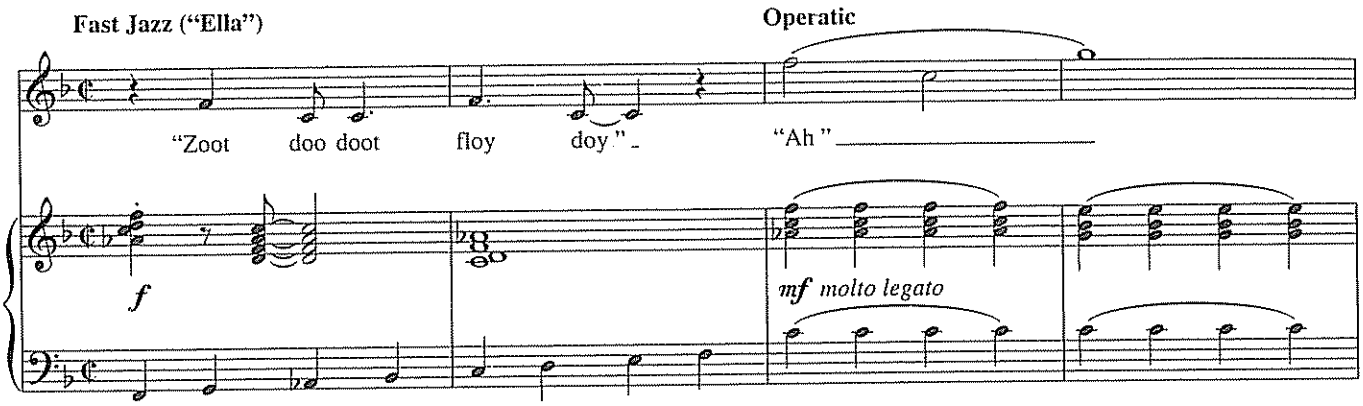

À la "Magic Flute"
tr
tr
ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah, ah,
mf

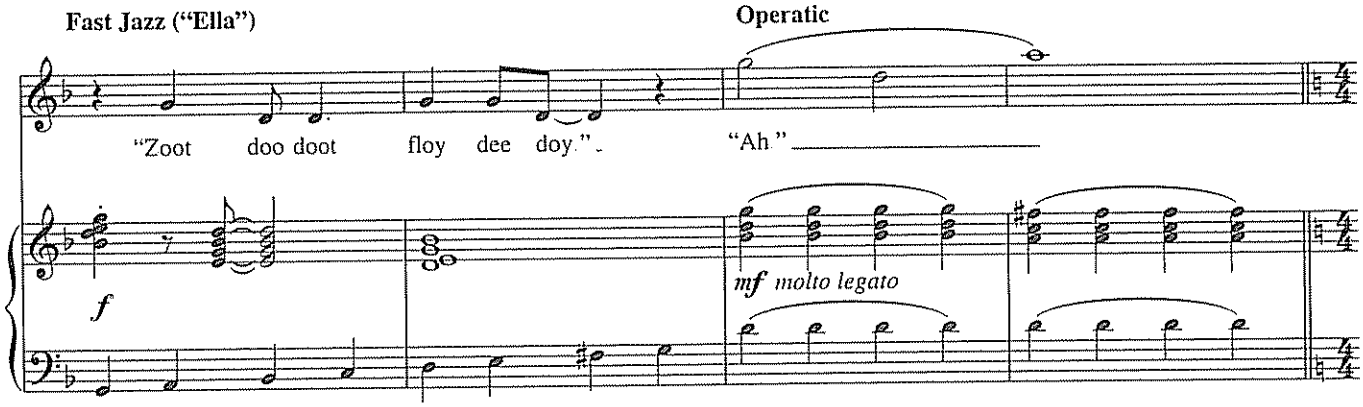

Tempo I (Swing)
ah, ah, ah, ah"
fff
sub. p

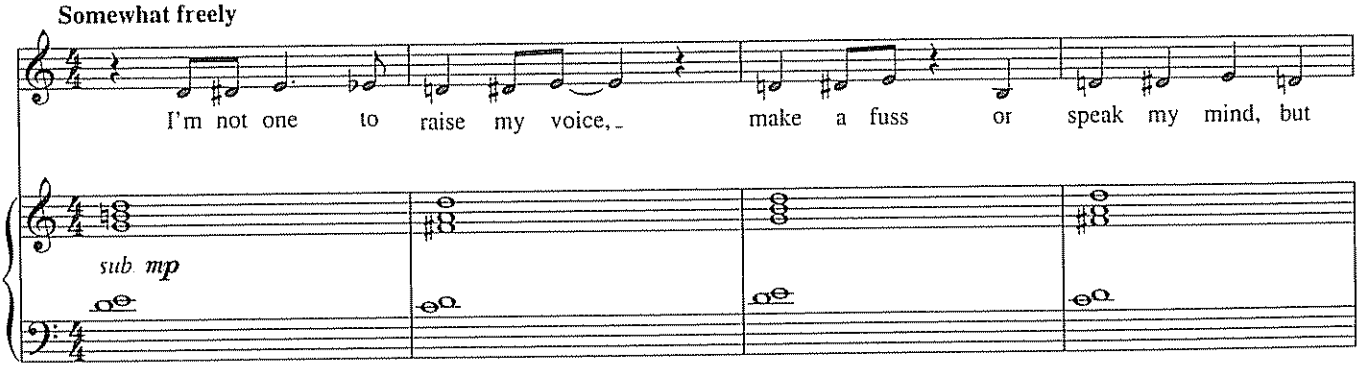

My first night in Four-teen "G" I'll put up with Puc -
ci - ni
Brew my - self a cup of tea
sim.
Cro - chet un - til she's fi - ni
Half past eight,
mf
not a peep ex - cept the clock tick tock - in'

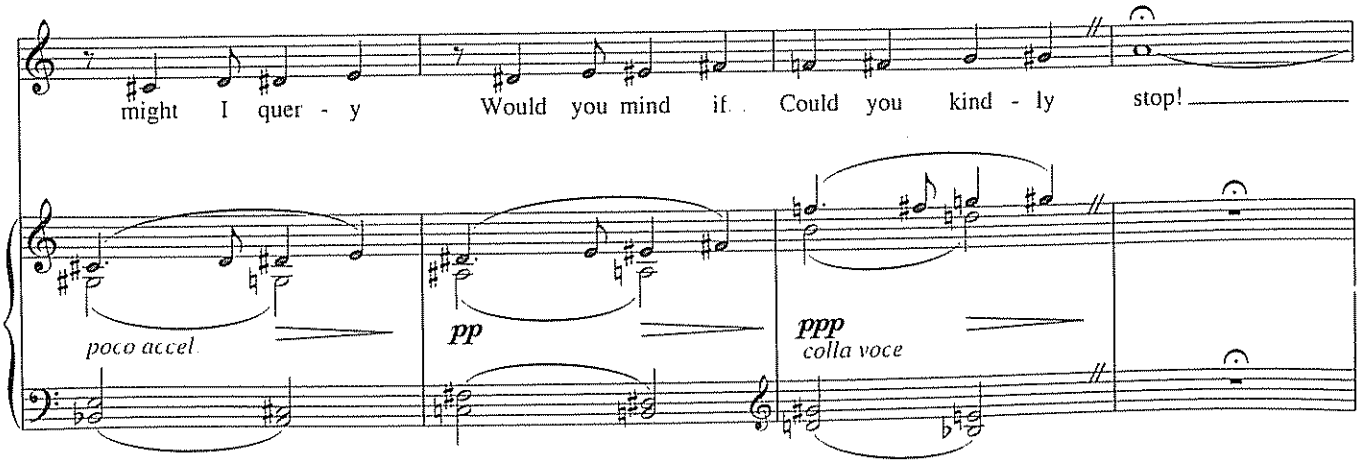

No swing
Now I lay me down to sleep. A com - fy bed
L.H.
mp
to rest my head A stretch, a yawn; I'm al - most gone, then
R.H.
rit. e dim.
Fast Jazz, à la Ella Fitzgerald (Swing)
"Doo - wee - zwah doo -
f
3
tah - dup - doo spee-di - lee dee - floy - doy bee - blip,

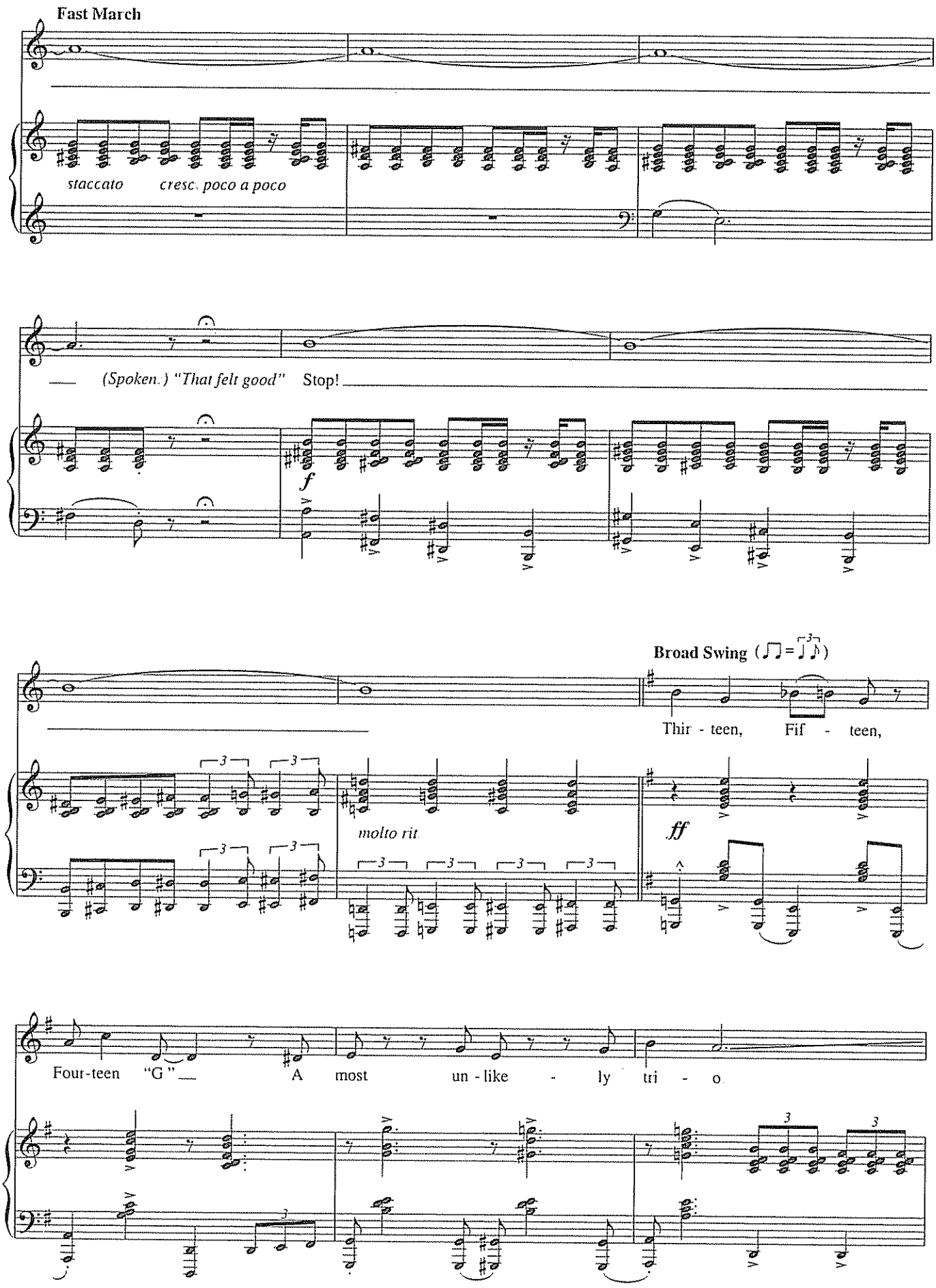

opt.
naa - naa - naa - naa - naa - naa - naa - naa - naa - naa - naa - naa, woo - weeee
Tempo I
3
Now the girl up - stairs wakes me un - a -
sub p
wares Blow - in' down from Fif - teen "G" ___ her
rev - eil - le ___ She's scat - tin' like her name is El - la Guess who an-swers a cap - pel - la
mp
lightly

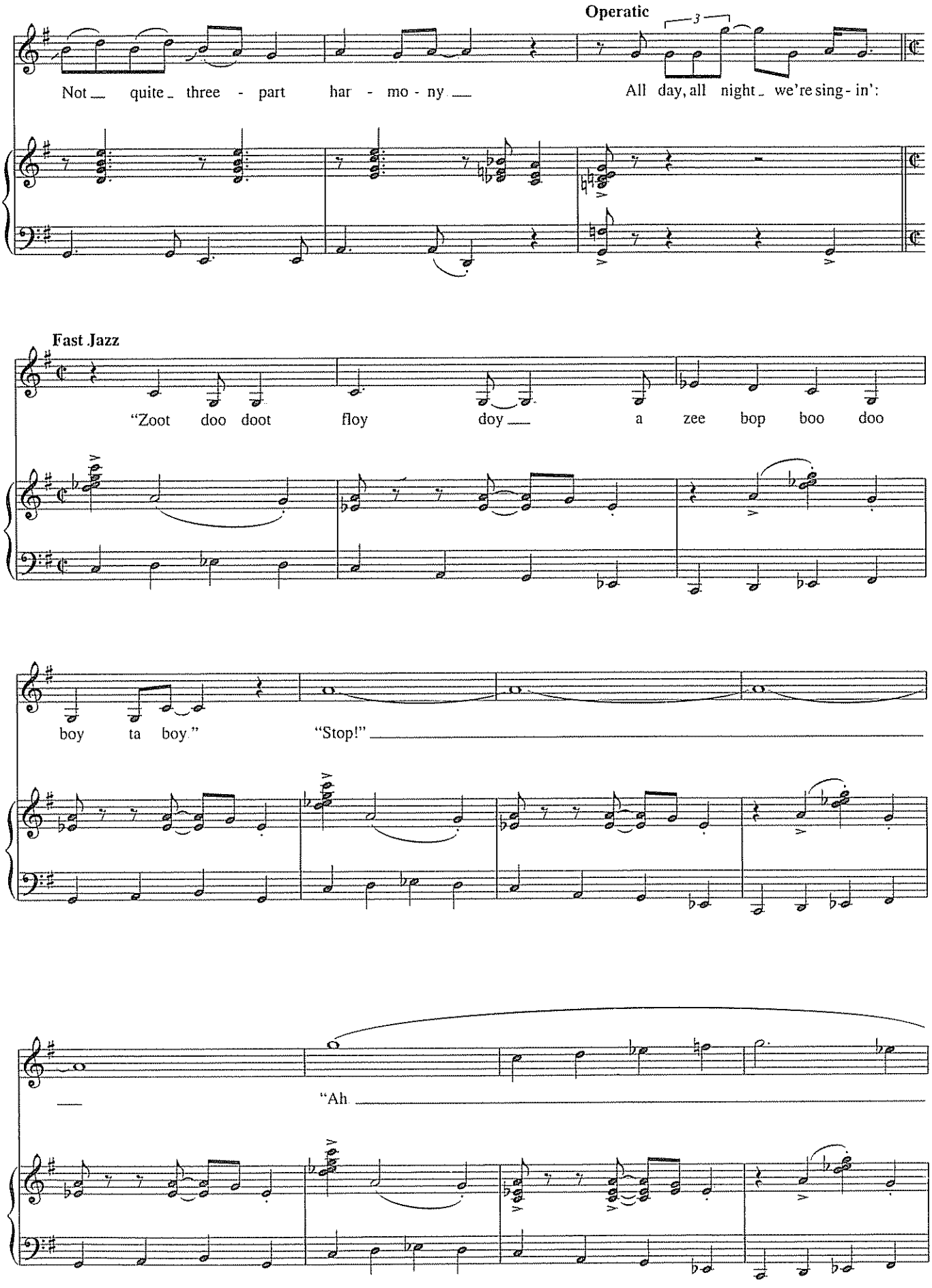

Fast Jazz ("Ella")
Operatic
"Zoot doo doot floy doy."
"Ah"
f
mf molto legato

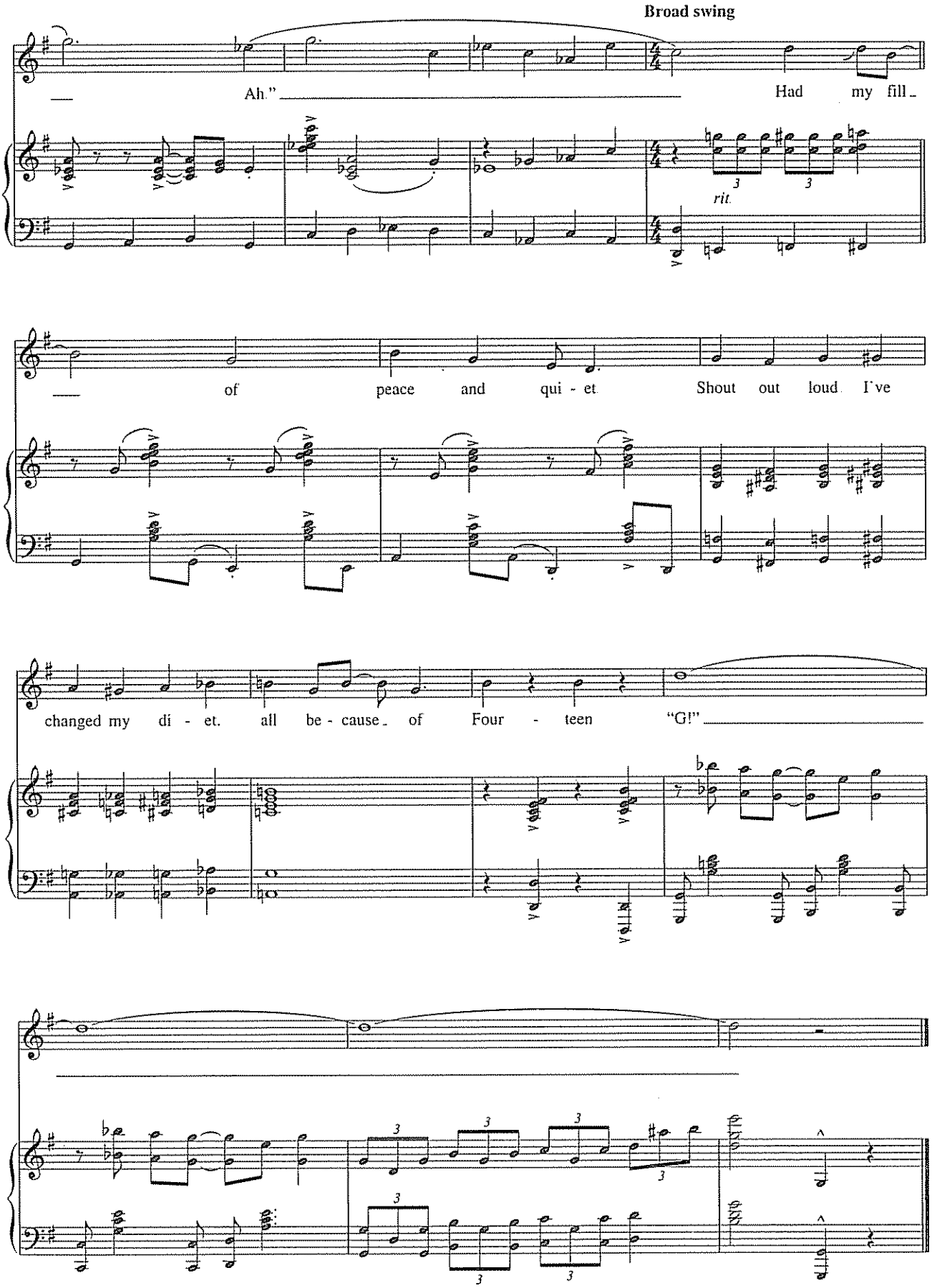

Fast Jazz ("Ella")
Operatic
"Zoot doo doot floy dee doy."
"Ah."
f
mf molto legato


Somewhat freely
I'm not one to raise my voice, make a fuss or speak my mind, but
sub. mp


might I quer - y
Would you mind if
Could you kind - ly
stop!
poco accel.
pp
ppp
colla voce


Fast March
staccato
cresc. poco a poco
(Spoken.) "That felt good" Stop!
f
Broad Swing (♩♫ = ♩3♪)
Thir - teen, Fif - teen,
molto rit
ff
Four-teen "G" A most un - like - ly tri - o


Operatic
3
Not quite three - part har - mo - ny
All day, all night we're sing - in':
Fast Jazz
"Zoot doo doot floy doy a zee bop boo doo
boy ta boy."
"Stop!"
"Ah


Broad swing
Ah."
Had my fill
rit.
of peace and qui - et
Shout out loud I've
changed my di - et. all be - cause of Four - teen "G!"