

Soprano Volume 5

S
T . H . E
SINGERS
MUSICAL THEATRE
ANTH
OLOGY

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

ISBN-13: 978-1-4234-4698-9

ISBN-10: 1-4234-4698-4

Copyright © 2008 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

 **HAL LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE WI 53213

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright
Infringers are liable under the law

Visit Hal Leonard Online at

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.

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 5

Contents

THE APPLE TREE

18 What Makes Me Love Him?

BARNUM

15 Love Makes Such Fools of Us All

CANDIDE

22 Glitter and Be Gay

DIRTY ROTTEN SCOUNDRELS

44 Nothing Is Too Wonderful to Be True

DO RE MI

50 Cry Like the Wind

THE DROWSY CHAPERONE

35 Bride's Lament

FIDDLER ON THE ROOF

54 Matchmaker

FUNNY FACE

62 He Loves and She Loves

GREY GARDENS

66 Daddy's Girl

76 Will You?

81 Around the World

90 Another Winter in a Summer Town

JUBILEE

97 Begin the Beguine

KISMET

104 Baubles, Bangles and Beads

LADY, BE GOOD!

108 Fascinating Rhythm

113 The Man I Love

THE LIFE

118 I'm Leaving You

THE LIGHT IN THE PIAZZA

121 The Beauty Is

128 Fable

LITTLE WOMEN

139 Some Things Are Meant to Be

MARY POPPINS

146 Practically Perfect

154 Anything Can Happen

MR. PRESIDENT

166 The Secret Service

MYTHS AND HYMNS

170 How Can I Lose You?

OKLAHOMA!

176 People Will Say We're in Love

ON THE TWENTIETH CENTURY

180 Never

PETER PAN

186 Who Am I?

189 My House

ROSALIE

161 How Long Has This Been Going On?

SHE LOVES ME

192 No More Candy

1600 PENNSYLVANIA AVENUE

194 Take Care of This House

SONGS FOR A NEW WORLD

198 The Flagmaker, 1775

SPRING AWAKENING

208 Whispering

STRIKE UP THE BAND

214 I've Got a Crush on You

SUNSET BOULEVARD

240 Too Much in Love to Care

WEST SIDE STORY

219 I Feel Pretty

226 Somewhere

WICKED

238 Let Us Be Glad

229 Thank Goodness

not from a show:

246 The Girl in 14G

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 Maximilian, 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 flee 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 Shuffhausen 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 Breau, 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 *He's 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 "Polovetian 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 and 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 (Adele), 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 "Table," 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 Allyson 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 presents 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 Hawks 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 Jaffe (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 Styne 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 of 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 Melchior in a secluded forest and they surrender to their desires. Melchior's friend Moritz is so distraught that he kills himself, and the headmasters of the school blame Melchior 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. Melchior 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 Winkie 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

Moderately

The piano introduction is in 3/4 time with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses chords and single notes. A long slur covers the first four measures of the piece.

JENNY:

Love knows no rules, love has no time,

The vocal line for Jenny begins with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment continues with chords and moving lines in both hands.

love laughs at rhyme and rea - son.

The second line of the vocal part continues the melody. The piano accompaniment features a more active bass line with eighth notes and chords.

Sweep - ing the stage, mad or sub - lime,

The third line of the vocal part concludes the phrase. The piano accompaniment includes a key change to two sharps (D major) in the final measure.

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "flame, breach - es the strong - est wall". The piano accompaniment is on a grand staff (treble and bass clefs). The music features a mix of eighth and quarter notes, with some chords and a melodic line in the right hand.

Love has no rules,

rit.

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "Love has no rules,". The piano accompaniment features a prominent melodic line in the right hand with eighth notes and a steady bass line. A *rit.* (ritardando) marking is present above the vocal staff and below the piano staff.

love has no time, love makes such fools of us

rall.

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "love has no time, love makes such fools of us". The piano accompaniment features a melodic line in the right hand and a bass line. A *rall.* (rallentando) marking is present above the vocal staff and below the piano staff.

all

a tempo

This system contains the seventh and eighth staves of music. The vocal line concludes with the word "all". The piano accompaniment features a melodic line in the right hand and a bass line. A *a tempo* marking is present above the vocal staff and below the piano staff. The system ends with a double bar line and a *vello* marking in the piano staff.

WHAT MAKES ME LOVE HIM?

from *The Apple Tree*

Words and Music by JERRY BOCK
and SHELDON HARNICK

Moderato

EVE:

What makes me love him?

p

It's not his sing - ing I've heard his sing - ing,

It sours the milk. ——— And yet, it's got - ten to the

point where I pre - fer that kind of milk

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

Copyright © 1966 by Appletree Music Company
Copyright Renewed
All Rights Administered by Alley Music Corp.
International Copyright Secured All Rights Reserved
Used by Permission

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,

I know in - side me, Were he a plain man,

Rubato

I'd love him still. What makes me

[molto rit.] **Tempo I°**

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

mine

a tempo
pp

p

GLITTER AND BE GAY

from *Candide*

Music by LEONARD BERNSTEIN
Lyrics by RICHARD WILBUR

Tempo di Valse Lente

(♩ = ♩)

Piano

The piano introduction consists of four measures. The first measure starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It features a half note chord of B-flat and E-flat, followed by a quarter note chord of G-flat and D-flat. The second measure continues with a half note chord of G-flat and D-flat, followed by a quarter note chord of F and C. The third measure begins with a *rubato* marking, followed by a half note chord of F and C, and a quarter note chord of G-flat and D-flat. The fourth measure starts with an *accel* marking, followed by a half note chord of G-flat and D-flat, and a quarter note chord of F and C. The piece concludes with a *rall.* marking, a half note chord of G-flat and D-flat, and a quarter note chord of F and C. Dynamics include *sfs*, *mf*, *p*, and *f*. Performance instructions include *tr* (trill) and a five-measure *rall.* section.

CUNEGONDE

5

p rubato

Glit-ter and be gay, That's the part I play:

The piano accompaniment for the first vocal line consists of four measures. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure has a half note chord of B-flat and E-flat, followed by a quarter note chord of G-flat and D-flat. The second measure has a half note chord of G-flat and D-flat, followed by a quarter note chord of F and C. The third measure has a half note chord of F and C, followed by a quarter note chord of G-flat and D-flat. The fourth measure has a half note chord of G-flat and D-flat, followed by a quarter note chord of F and C. Dynamics include *p*.

9

Here I am in Par - is, France.

The piano accompaniment for the second vocal line consists of four measures. It features a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure has a half note chord of B-flat and E-flat, followed by a quarter note chord of G-flat and D-flat. The second measure has a half note chord of G-flat and D-flat, followed by a quarter note chord of F and C. The third measure has a half note chord of F and C, followed by a quarter note chord of G-flat and D-flat. The fourth measure has a half note chord of G-flat and D-flat, followed by a quarter note chord of F and C. Dynamics include *p*.

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**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

33

pp

Ah, 'twas not to be;

Harsh ne - ces - si - ty

37

Brought me to this gild - ed

cage.

41

stentato

cresc.

rall. pp sub.

port.

Born to high - er things,

Here I droop my wings, Ah!

rall.

45 **a tempo** **rall.**

Sing - ing of a sor - row no - thing can as -

a tempo **rall.**

pp

48 **Allegro molto** ($\text{♩} = 132$) *p*

suage. And yet, of course, I rath - er like to

Allegro molto ($\text{♩} = 132$) *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 -

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 p

64

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

70

cresc.

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

cresc. *pp*

73

cresc.

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

cresc.

76 *ossia*

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

ha! Ha ha! ha!

ff

ff

78

ha! Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha!

p

ad lib. (like a sigh)

p cresc.

sfz

81 **Tempo primo** (sobs) **rall.** **Meno mosso** (she continues removing her jewelry)

(parlando) Pearls Ah, how can
and ruby rings... wordly things

Tempo primo **rall.** **Meno mosso (colla voce)**

p

rubato

f

pp

tr

s

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**

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

Allegro molto, come prima

102

oh, so glad my sap - phire is a star, ha ha! I

104

rath - er like a twen - ty car - at ear - ring, ha ha! If

quasi parlando

106 *f*

I'm not pure, at least my jew - els are! E-nough, e-nough!

mf *f* *colla voce* *mp*

recit (ad lib.) *in tempo misurato*

109

I'll _ take their dia - mond neck - lace, And show my no - ble stuff

ad lib. *cresc.* *in tempo* *in tempo*

colla voce *mp* *colla voce* *mp*

111

ad lib.

f (in tempo)

By _ be-ing gay and reck-less!

Ha ha ha ha ha!

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 ha!

119

cresc.

Ha ha ha ha ha ha!

Ha ha ha ha ha _ ha ha ha!

Ha ha ha ha ha

cresc.

cresc.

122

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

pp

125 *cresc.* **Un poco più mosso** *ff* * *mp sub.*

Haha ha ha ha ha ha Ha! Ob-serve how brave-ly I con -

cresc. *ffpp*

129 *cresc.*

ceal The dread-ful, drea-(hea)d-ful shame I — feel. Ha ha ha ha! Ha ha ha ha! Ha

cresc.

133 *f sempre cresc.* *tr* *8va* *fp cresc.*

ha! Ha ha ha —

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

Ossia

8va

fp cresc.

* Downbeat may be omitted in soprano

137

ha! Ha ha ha ha ha ha

ha_ haha ha_ haha ha_ haha ha! Ha_

(8va)

ff

140

ha! Ha ha ha ha ha ha ha!

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 *p*

Ha Ha

152

lunga *ff* *colla voce* **Presto**

Ha ha ha ha ha!

ff

(') (') (')

(breaks into wild laughter)

156

8va *fp* *fff*

BRIDE'S LAMENT

from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT
and GREG MORRISON

Moderately slow

p

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with a series of eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

JANET:

I put a mon - key on a ped-es-tal and tried to

rit. *R.H.* *p a tempo*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment includes a *rit.* (ritardando) marking and a *R.H.* (Right Hand) section with a melodic flourish.

make that mon - key stay. And he did, for a time, but he

The vocal line continues with the lyrics. The piano accompaniment provides a steady harmonic support.

need - ed to climb, and with oth - er mon - keys play far a - way. He left his

rit

The vocal line concludes with the lyrics. The piano accompaniment features a *rit* (ritardando) marking towards the end.

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

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?

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a steady eighth-note bass line in the left hand.

The second system continues the piano accompaniment from the first system. The right hand features a dense, arpeggiated texture, while the left hand maintains a consistent eighth-note accompaniment.

Do I need to be so gloom-y? No, no, no. I could rule the world if so I

The second system of music includes a vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and a right hand with block chords and some melodic movement.

chose Sig-mund Freud sends flow-ers to me ev - 'ry show;

The third system of music includes a vocal line and piano accompaniment. The vocal line continues the melodic line with lyrics. The piano accompaniment features a steady eighth-note bass line and a right hand with block chords and some melodic movement.

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,

life of glam - or, life of glam - or? No!

(she's having a complete mental breakdown)

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!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I don't I do I don't wan-na show off!". The piano accompaniment is written in grand staff notation (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features a steady bass line and a more active treble line with chords and melodic fragments.

And I think sure, Jan - et, sure, Jan - et,

The second system continues the musical score. The vocal line has a long note at the beginning, followed by the lyrics "And I think sure, Jan - et, sure, Jan - et,". The piano accompaniment continues with a consistent rhythmic pattern, providing harmonic support for the vocal line.

fu - ture is se - cure, Jan - et, mil - lions will do just fine But an - y

The third system of the score features the lyrics "fu - ture is se - cure, Jan - et, mil - lions will do just fine But an - y". The vocal line and piano accompaniment maintain the same musical style as the previous systems.

fu - ture I could ev - er care to shape in - cludes just one two - tim - in' cad who drives me

The final system of the score on this page contains the lyrics "fu - ture I could ev - er care to shape in - cludes just one two - tim - in' cad who drives me". The vocal line ends with a double bar line and repeat dots. The piano accompaniment also concludes with a double bar line and repeat dots.

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

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "mon - key gone a - stray I ask the". The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

stars a - bove: is it the mon - key or my

The second system continues the vocal line with the lyrics "stars a - bove: is it the mon - key or my". The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line and a treble line with chords. A dynamic marking "8vb" is visible in the bass clef staff.

ped - es - tal I love?

The third system features the vocal line with the lyrics "ped - es - tal I love?". The piano accompaniment includes a series of chords in the bass line and a treble line with a melodic line that has a long, sweeping note. The system concludes with a double bar line.

The fourth system shows the vocal line with a long, sustained note. The piano accompaniment features a series of chords in the bass line and a treble line with a melodic line that has a long, sweeping note. The system concludes with a double bar line.

NOTHING IS TOO WONDERFUL TO BE TRUE

from *Dirty Rotten Scoundrels*

Words and Music by
DAVID YAZBEK

Ballad tempo

CHRISTINE: ³

Look at the way the moon . be-haves .

p *rubato*

³

Look at the way she paints _ a

sil - ver rib - bon on _ the waves . One thing I've learned and I'll share with

³ ³

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.

you. Noth-ing is too won-der-ful to be true

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note 'you.' followed by a melodic phrase for 'Noth-ing is too won-der-ful to be true'. The piano accompaniment includes a triplet of eighth notes in the right hand and a similar triplet in the left hand. A '7' is written above the first two notes of the piano accompaniment. The tempo marking 'a tempo' is placed above the piano accompaniment.

Each — mo - ment o - pens like — a flower —

The second system continues the vocal line with 'Each — mo - ment o - pens like — a flower —'. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The piano part includes various chords and rests.

The age of mir - a - cles — comes ev - 'ry ho - ur on — the hour —

The third system continues the vocal line with 'The age of mir - a - cles — comes ev - 'ry ho - ur on — the hour —'. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The piano part includes various chords and rests.

Turn an - y cor - ner there's some-thing new And noth-ing is too won-der-ful to be

The fourth system continues the vocal line with 'Turn an - y cor - ner there's some-thing new And noth-ing is too won-der-ful to be'. The piano accompaniment features a triplet of eighth notes in the right hand and a similar triplet in the left hand. The piano part includes various chords and rests.

true If I'm per - ceived to be na - ive to be the way -

This system contains the first two lines of music. The vocal line starts with a quarter rest followed by a quarter note 'true', then a series of eighth notes: 'If I'm per - ceived to be na - ive to be the way -'. There are three triplet markings over the notes 'ceived', 'ive', and 'way'. The piano accompaniment begins with a piano (p) dynamic, a 'cresc' marking, and a 'mf' marking.

I am, let peo - ple say I am a sil - ly goof. Is life a

This system contains the third and fourth lines of music. The vocal line continues with 'I am, let peo - ple say I am a sil - ly goof. Is life a'. The piano accompaniment features a steady eighth-note bass line and block chords in the right hand.

plate - ful? Am I grate - ful? Ev - 'ry day I am It's an a - maz -

This system contains the fifth and sixth lines of music. The vocal line continues with 'plate - ful? Am I grate - ful? Ev - 'ry day I am It's an a - maz -'. The piano accompaniment continues with similar harmonic support.

- ing world in which we live and I've got liv - in' proof .

This system contains the seventh and eighth lines of music. The vocal line concludes with '- ing world in which we live and I've got liv - in' proof .'. The piano accompaniment includes a 'colla voce' marking and a 'dim' (diminuendo) marking.

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "a - gain, — bad luck has won a - gain — and — it won't". The piano accompaniment includes a 7-fingered chord in the bass line.

stop The clouds will part and — you will start to — see the

The second system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "stop The clouds will part and — you will start to — see the". The piano accompaniment includes a 7-fingered chord in the bass line.

sun a - gain — And life's a ball, — you're stand - ing tall, you've found your

The third system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "sun a - gain — And life's a ball, — you're stand - ing tall, you've found your". The piano accompaniment includes a 7-fingered chord in the bass line and the instruction "colla voce" in the right hand.

way back to the top. — Breathe in and taste the o - cean breeze. —

The fourth system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has lyrics: "way back to the top. — Breathe in and taste the o - cean breeze. —". The piano accompaniment includes the instruction "dim" in the left hand and "a tempo p" in the right hand.

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

Moderately slow

TILDA:

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment starts with a piano (*pp*) dynamic, featuring a half note G4 in the right hand and a half note G3 in the left hand. The piano part includes arpeggiated chords and melodic lines in both hands.

The second system continues the vocal and piano parts. The vocal line has a half note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with similar arpeggiated textures and melodic development.

The third system includes the vocal line with lyrics: "sighs the wind". The vocal line has a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a mezzo-piano (*mp*) dynamic, with a crescendo leading to a forte (*f*) dynamic. The piano part includes a section marked "LH" (Left Hand) and features a variety of textures and dynamics.

Oo

mp

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with the syllable 'Oo' and consists of a series of quarter and eighth notes. The piano accompaniment is in bass clef and features a steady eighth-note bass line and chords in the right hand, marked with a mezzo-piano (*mp*) dynamic.

cries the wind

ten.

f > p

ten.

ten.

This system contains the third and fourth staves. The vocal line continues with the lyrics 'cries the wind' and includes a long note with a tenuto mark (*ten.*). The piano accompaniment features a dynamic shift from *f* to *p* and includes several chords with tenuto marks (*ten.*) in the right hand.

Lost in the hills is my darling, my

This system contains the fifth and sixth staves. The vocal line continues with the lyrics 'Lost in the hills is my darling, my'. The piano accompaniment continues with a consistent eighth-note bass line and chords in the right hand.

dear I listen for his voice, But the

poco rit

poco rit

This system contains the seventh and eighth staves. The vocal line concludes with the lyrics 'dear I listen for his voice, But the' and ends with a double bar line. The piano accompaniment also concludes with a double bar line and is marked with a *poco rit* (ritardando) instruction.

rall.
on - ly sound I hear: Is oo

pp colla voce
rall. *a tempo*

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "on - ly sound I hear: Is oo". The bottom two staves are for piano accompaniment. The first measure of the piano part is marked *pp colla voce* and *rall.*. The second measure is marked *a tempo*. The piano accompaniment features a mix of chords and moving lines in both hands.

So I sigh and I cry like the

Detailed description: This system contains the second two lines of music. The top staff is a vocal line with lyrics "So I sigh and I cry like the". The bottom two staves are for piano accompaniment, continuing the musical texture from the first system.

wind, Like the wind

Detailed description: This system contains the third two lines of music. The top staff is a vocal line with lyrics "wind, Like the wind". The bottom two staves are for piano accompaniment, continuing the musical texture.

Freely
Lost in the hills is my dar - ling, my dear.

p colla voce
(sub.)

Detailed description: This system contains the final two lines of music. The top staff is a vocal line with lyrics "Lost in the hills is my dar - ling, my dear." and is marked **Freely**. The bottom two staves are for piano accompaniment, marked *p colla voce* and (sub.). The piano accompaniment consists of a simple harmonic accompaniment.

I lis - ten for his voice, But the on - ly sound I

mf

più lento

hear: Is oo

In tempo

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

Allegro - In 1

p

The piano introduction consists of two staves. The right hand plays a series of chords in a 2/4 time signature, while the left hand plays a steady bass line with eighth notes.

HODEL:

Match - mak - er, match - mak - er, make me a match Find me a

The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves below, continuing the rhythmic pattern from the introduction.

find; Catch me a catch Match - mak - er, match - mak - er,

The vocal line continues with lyrics. The piano accompaniment features some melodic flourishes in the right hand.

look through your book and make me a per - fect match.

The vocal line concludes the phrase. The piano accompaniment ends with a final chord.

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

Match - mak - er, match - mak - er, I'll bring the veil.

You bring the groom— slen - der and pale Bring me a

ring for I'm long - ing to be the en - vy of all I

see. For Pa - pa, make him a

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,

make me a match Find me a find; Catch me a

catch. Night af - ter night in the dark I'm a - lone, so

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 1/4. The vocal line begins with a rest, followed by the lyrics "catch. Night af - ter night in the dark I'm a - lone, so". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

Optional ending

find me a match of me my own.

The second system continues the vocal line and piano accompaniment. A box labeled "Optional ending" is positioned above the vocal line. The lyrics "find me a match of me my own." are written below the vocal line. The piano accompaniment includes dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte).

The third system shows the continuation of the vocal line and piano accompaniment. The piano accompaniment features a series of chords and moving lines, with some notes marked with accents.

Continuing to second verse

own

Slower (still in 1)

The fourth system begins with the instruction "Continuing to second verse" above the vocal line. The lyrics "own" are written below the vocal line. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *poco rit* (poco ritardando), and *pp* (pianissimo). The tempo instruction "Slower (still in 1)" is placed above the piano accompaniment.

[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]

Match - mak - er,

match - mak - er, you know that I'm still ver - y young,

Please— take your time! Up to this min - ute I mis - un - der -

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—

I'm sen - ti - men - tal, it's just that I'm ter - ri -

fied! Match-mak - er, match-mak - er,

mf *ff* *mp* *sim* *marcato*

plan me no plans. I'm in no rush. May - be I've

learned: Play - ing with match - es a girl can get burned So

pp [rall]

Quietly [slower]

Tempo I°

bring me no ring Groom me no groom. Find me no

mp

This system contains the first two lines of music. The vocal line is on a single staff with lyrics: "bring me no ring Groom me no groom. Find me no". The piano accompaniment is on a grand staff (treble and bass clefs) with a dynamic marking of *mp*. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features chords and some moving lines in both hands.

find. Catch me no catch, un - less he's a

mf

This system contains the third and fourth lines of music. The vocal line continues with lyrics: "find. Catch me no catch, un - less he's a". The piano accompaniment continues with a dynamic marking of *mf*. The piano part includes some arpeggiated chords and moving lines.

match - less match!

This system contains the fifth and sixth lines of music. The vocal line has lyrics: "match - less match!". The piano accompaniment continues with a dynamic marking of *f*. The piano part features more complex chordal textures and some melodic lines.

ff

This system contains the seventh and eighth lines of music. The vocal line is mostly rests. The piano accompaniment continues with a dynamic marking of *ff*. The piano part features a prominent rhythmic pattern with accents and a strong harmonic foundation.

HE LOVES AND SHE LOVES

from *Funny Face*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

FRANKIE:

Now _____ that I have

mf *rall.* *p a tempo*

found you I _____ must hang a - round you,

Though _____ you may re - fuse me, You will nev - er

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

lose me If the hu - man race is

The first system of the musical score. The vocal line (treble clef) has a key signature of two flats and a time signature of 4/4. The lyrics are "lose me If the hu - man race is". The piano accompaniment (grand staff) features a bass line with a steady quarter-note pulse and a treble line with chords and some melodic movement.

full of hap - py fac - es, It's be - cause they

The second system of the musical score. The vocal line continues with the lyrics "full of hap - py fac - es, It's be - cause they". The piano accompaniment continues with similar harmonic support, including some chromatic movement in the bass line.

all love That won - drous thing they call love

rall e dim

The third system of the musical score. The vocal line has the lyrics "all love That won - drous thing they call love". The piano accompaniment features a long, sweeping melodic line in the treble clef that spans across the system, with the instruction *rall e dim* written below it.

Slowly (with sentiment)

He loves and she loves and they love, So why can't

The fourth system of the musical score, marked **Slowly (with sentiment)**. The vocal line has the lyrics "He loves and she loves and they love, So why can't". The piano accompaniment features a long, sustained chord in the bass line and a melodic line in the treble clef.

you love and I love too? _____

scherzando

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "you love and I love too?" followed by a long horizontal line. The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a section marked "scherzando" (playfully) indicated by a bracket.

Birds love and bees love and whis - per - ing trees love, And

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with the lyrics "Birds love and bees love and whis - per - ing trees love, And". The bottom two lines are piano accompaniment, continuing the rhythmic and harmonic patterns from the first system.

that's what we both should do Oh,

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with the lyrics "that's what we both should do Oh,". The bottom two lines are piano accompaniment, featuring some more complex rhythmic figures and dynamics.

I al - ways knew, some day you'd come a - long;

Detailed description: This system contains the final two lines of music on the page. The top line is a vocal melody with the lyrics "I al - ways knew, some day you'd come a - long;". The bottom two lines are piano accompaniment, concluding the piece with sustained chords and a final melodic flourish.

[fermatas 2nd time]

We'll make a two - some that just can't go wrong, hear me:

The first system features a vocal line in G major with lyrics "We'll make a two - some that just can't go wrong, hear me:". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. There are two fermatas marked with a 'C' in a circle above the final notes of the vocal line.

He loves and she loves and they love, So won't you

The second system continues the vocal line with lyrics "He loves and she loves and they love, So won't you". The piano accompaniment includes the instruction "a tempo" at the beginning. The system concludes with two fermatas marked with a 'C' in a circle above the final notes of the vocal line.

1
love me as I love you? Oh,

The third system begins with a first ending bracket labeled "1". The vocal line has lyrics "love me as I love you? Oh,". The piano accompaniment features a more complex texture with arpeggiated chords and some grace notes. The system ends with a repeat sign.

2
opt.
love me as I love you _____

The fourth system begins with a second ending bracket labeled "2" and the instruction "opt.". The vocal line has lyrics "love me as I love you" followed by a long horizontal line indicating a fermata. The piano accompaniment continues with a similar texture to the previous system, ending with a repeat sign.

DADDY'S GIRL

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

With agitation

mp

The piano introduction consists of three measures in 4/4 time, featuring a steady eighth-note bass line and a sparse, atmospheric treble accompaniment.

EDIE:

Don't be - lieve a word of my moth - er, _____

sempre staccato

The first vocal line is followed by piano accompaniment. The piano part features a consistent eighth-note bass line and a treble accompaniment with a staccato texture.

in - ter - fer - ing pain in the can ! Burn - ing up with un - spo - ken

The second vocal line continues the melody, with piano accompaniment maintaining the eighth-note bass line and staccato treble accompaniment.

en - vy _____ I got me a bo - na fide _____ man!

The third vocal line includes triplet markings over the notes "me a bo-na fide". The piano accompaniment continues with the same rhythmic and textural elements.

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

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

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

stage. "Nev - er get your name in the pa - pers _____ ex -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment maintains the same rhythmic pattern as the first system.

cept for the nup - ti - al _____ page" "Mod - u - late your voice to a

The third system includes a triplet of eighth notes in the vocal line. The vocal line starts with a quarter rest, followed by a triplet of eighth notes G4, A4, Bb4, then a quarter note C5, and a dotted quarter note D5. The piano accompaniment features a triplet of eighth notes in the left hand. Performance instructions include *sub. mp* and *sempre staccato*.

whis - per" _____ "Al - ways hide your sex - u - al side."

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, and a dotted quarter note F5. The piano accompaniment continues with the established rhythmic and harmonic structure.

As for get - ting drunk in that frat - house. _____ 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 ..! _____

f

Mod - el of ut - ter self - re - straint! In - sin - u - a - tions!

v

False ac - cu - sa - tions! Slan - der from Har - vard

sf *sf* *sf*

boys on a dad dy's girl! I ig - nore 'em with

sf

charm, de - co - rum and poise!

sf

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

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "ap - ple pie, Cath - o - lic as the Pope's right eye, in here, Joe, -". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays chords and moving lines, with a triplet of eighth notes in the final measure. The left hand plays a steady bass line. The tempo/style marking "legato, warmly" is placed above the piano part.

my heart, - Joe, I'm pure. _____

Detailed description: This system contains the second two lines of music. The vocal line continues with "my heart, - Joe, I'm pure. _____". The piano accompaniment continues with chords and moving lines. The right hand features a triplet of eighth notes and a five-note scale-like passage in the final measure. The left hand continues with a steady bass line.

May - be not like the driv - en snow .. all the same, - next to

sempre staccato

Detailed description: This system contains the third two lines of music. The vocal line continues with "May - be not like the driv - en snow .. all the same, - next to". The piano accompaniment continues with chords and moving lines. The right hand features a triplet of eighth notes and a five-note scale-like passage in the final measure. The left hand continues with a steady bass line. The tempo/style marking "sempre staccato" is placed above the piano part.

some I know, girls who smoke and read "Fan - ny Hill" while

Detailed description: This system contains the final two lines of music. The vocal line continues with "some I know, girls who smoke and read 'Fan - ny Hill' while". The piano accompaniment continues with chords and moving lines. The right hand features a triplet of eighth notes and a five-note scale-like passage in the final measure. The left hand continues with a steady bass line.

Freely

I was read - ing de Toc - que - ville !. Lis - ten to rea - son,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef and contains the lyrics "I was read - ing de Toc - que - ville !. Lis - ten to rea - son,". The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings such as *v* and *dim.*. A triplet of eighth notes is marked with a "3" above it.

Broader

let's not be im - ma - ture Hon - est - ly Joe, I

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "let's not be im - ma - ture Hon - est - ly Joe, I". The piano accompaniment features a *rall.* marking, an *espressivo* marking, and a *mp* marking. A triplet of eighth notes is marked with a "3" above it.

Tempo I

thought you said that you were "sure."

The third system of music shows the vocal line and piano accompaniment. The vocal line includes the lyrics "thought you said that you were 'sure.'". The piano accompaniment includes dynamic markings such as *mf*, *rall.*, and *mp*.

The fourth system of music shows the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *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 _____

The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Don't waste your life on _____ tal - ent you have none _____". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and a melodic line in the left hand.

of " How can an - y man, _____

The second system continues the vocal line with the lyrics "of " How can an - y man, _____". The piano accompaniment includes dynamic markings such as *sfz* (sforzando), *mp misterioso* (mezzo-piano, mysterious), and *dolce* (sweet). It also features fingering numbers 5 and 6, and a *v* (accrescendo) marking.

rall. **Freely**
e - ven Joe, match the gift of a father's

The third system begins with the tempo marking *rall.* (rallentando) and the instruction **Freely**. The vocal line has the lyrics "e - ven Joe, match the gift of a father's". The piano accompaniment is marked *rall. legato, warmly* and includes a fermata over the final measure.

Tempo I
love? _____

The fourth system starts with the tempo marking **Tempo I**. The vocal line has the lyrics "love? _____". The piano accompaniment is marked *p* (piano) and features a steady eighth-note accompaniment in the left hand.

WILL YOU?

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Slowly, in 4

EDITH: *Good afternoon everyone, and welcome*

to Grey Gardens. I'd like to commence our little tribute to young love with one of our all-time favorites Gould?—"Will You?"

Cantabile, in 2

When

li - lacs re - turn in spring, will you? _____ When

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

larks in the mea - dow sing. will you? _____ When

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a melodic phrase, followed by a long note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

clouds of a sum-mer storm dis-solve and star - light shim-mers through, will

poco rall

The second system continues the vocal line and piano accompaniment. The tempo marking *poco rall* is placed above the vocal line. The piano accompaniment features a prominent bass line and chordal textures.

you? _____ When

Poco più mosso

mf espressivo

rall.

dim rall.

The third system includes the tempo marking *Poco più mosso* and the dynamic marking *mf espressivo*. The vocal line has a long note with a fermata. The piano accompaniment includes a *dim rall.* marking in the right hand.

wild geese of au - tumn fly, will you? _____ When

Tempo I

mp

The fourth system starts with the tempo marking *Tempo I* and the dynamic marking *mp*. The vocal line begins with a melodic phrase. The piano accompaniment features a steady bass line and chordal accompaniment.

hearth fires of win - ter die, will you? _____

cresc

Time rush - es by, mem - o - ries fade Dreams nev - er do

dolce
dim

Poco più mosso

I will be ev - er true. will you? _____

espressivo

Eddie's going to be tickled pink to see you all here. I'm afraid she's slipped away for the moment

* 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

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has three measures of whole notes with lyrics. The piano accompaniment features a bass line with a long note and a treble line with chords.

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*

The second system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has two measures of whole notes with lyrics. The piano accompaniment features a bass line with a long note and a treble line with chords. Performance markings 'poco rall' and 'a tempo' are present.

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*

The third system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has two measures of whole notes with lyrics. The piano accompaniment features a bass line with a long note and a treble line with chords. Performance markings 'dim' and 'cresc poco a poco' are present.

Because I ask you, who could ever bear to leave? When wild geese of au - tumn fly, will

rall. *mf a tempo*

The fourth system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has two measures of whole notes with lyrics. The piano accompaniment features a bass line with a long note and a treble line with chords. Performance markings 'rall.' and 'mf a tempo' are present.

Agitato

you? _____ As I lay there won - d'ring why, will

cresc

Broader

you? _____ Time rush - es by,

rall.

Slower

mem - o - ries fade Dreams nev - er do I will be ev - er

rall. ten. *dolce* *mp*

true... will you? _____

rall.

AROUND THE WORLD

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Furioso

Piano introduction in B-flat major, 3/4 time. The piece begins with a forte (*f*) dynamic and a *con pedale* instruction. The left hand features a triplet of eighth notes in the bass line, while the right hand plays a triplet of eighth notes in the treble line. The music concludes with a *dim* (diminuendo) instruction.

EDIE:

Vocal line: It's my moth-er's house, in my moth-er's name, and you
Piano accompaniment: *mp* (mezzo-piano) dynamic. The piano part continues with a steady eighth-note accompaniment.

Vocal line: can't beat moth-er at moth-er's game 'cuz she likes the peo-ple who
Piano accompaniment: Continues with eighth-note accompaniment, including some triplet figures.

Vocal line: I don't like and if I don't like it, it's "take a hike," which is
Piano accompaniment: Continues with eighth-note accompaniment, including some triplet figures.

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

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

pul-ver-ized 'cuz I'm damned if I'm gon-na waste my time wash-ing

cresc.
Ped. * Ped. *

rall.
clothes in that god - damned ma - chine!!!!

colla voce rall
ff 12
Ped. Ped.

Tempo di Music Box

"A-round the world" is what I call my wall of spe - cial

mp

things. "A-round the world" with rose bou - quets I dried and tied on

warmly

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

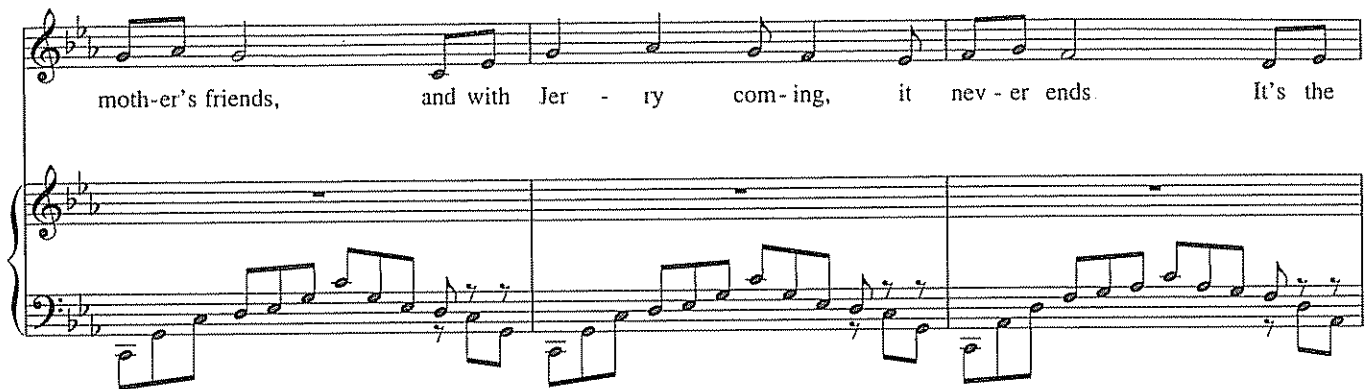
Furioso

f con pedale

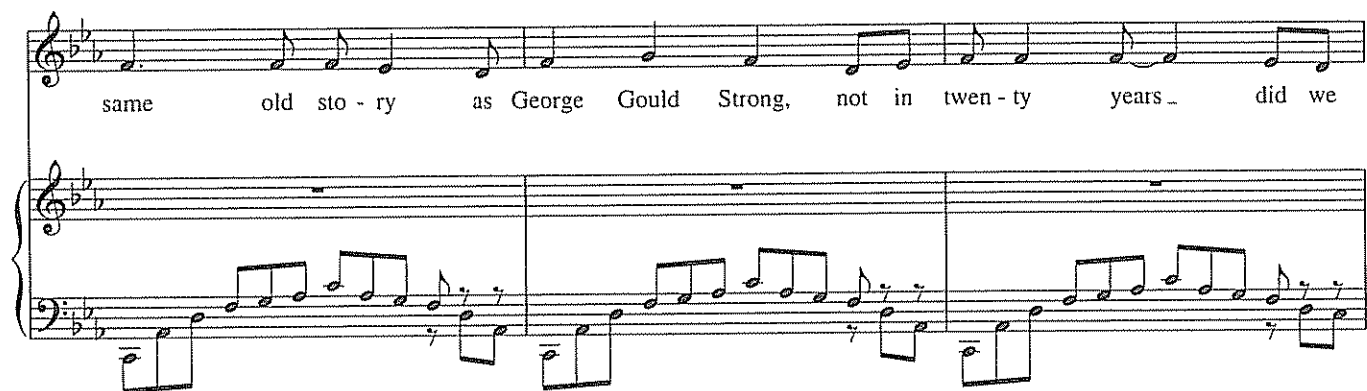
It's my moth - er's house and my

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



Red *

Bou - vi - ers', and if moth - er spends it in

cresc.

Ped. * *Ped.* *

cra - zy ways, no one else took care of her,

mf agitato

9

on - ly me! She was tak - en care of, not "sex - ual - ly!" And if

3

you in - fer they were us - ing her, I will

sub mp

cresc.

Ped. * *Ped.* *

Tempo di Music Box

shove you right un-der the god-damned bed!!!! "A-round the

ff 12

world" with stones and shells The nic - est one I lost "A-round the

mp dolce

world" with-out a boat on just a quote from Frost: "Two roads di -

warmly

verged_ in a yel-low wood." A love-ly cros - sing, all. A-round the

3

world, the world a - round the at - tic wall. *rall.* "A-round the

cresc. *rall.* 7

world" there is - n't room for ev - 'ry spe - cial thing "A-round the

f warmly a tempo 3

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

Freely

bird-cage I plan to hang... I'll get to that... some-day... A bird-cage for a bird who flew a -

Poco più mosso e agitato

way _____ A-round the world _____

rall.

sub p

ANOTHER WINTER IN A SUMMER TOWN

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Misterioso

mf martellato

The first system of the piano introduction is in 3/4 time, marked *Misterioso* and *mf martellato*. The right hand features a series of accented chords, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system of the piano introduction is in 6/8 time, marked *mp*. The right hand continues with chords, and the left hand features a more melodic line with slurs.

EDIE:

An - oth - er win - ter The rent - ers go home. _____ The

The vocal line for Edie begins in 3/4 time and changes to 6/8 time. The lyrics are: "An - oth - er win - ter The rent - ers go home. _____ The".

ma - ple goes from crim - son to brown Oh God My

rall *a tempo*

rall *a tempo*

The vocal line continues with the lyrics: "ma - ple goes from crim - son to brown Oh God My". The piano accompaniment includes markings for *rall* and *a tempo*.

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

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 - brei - 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

This system contains the first two lines of music. The vocal line starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The lyrics are: "One lit - tle leaf a - drift in the breeze re - fus - es to fall from the". The piano accompaniment is in the same key and time, with a bass clef. It features a steady eighth-note bass line in the left hand and chords in the right hand. There are three triplet markings over the vocal line.

sky Blown by the wind, _____ it clings to the trees,

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "sky Blown by the wind, _____ it clings to the trees,". The piano accompaniment continues with similar accompaniment. There are three triplet markings over the vocal line.

molto rit.

un - will - ing to with - er and die. _____ The sum - mer's

molto rit.

colla voce

This system contains the fifth and sixth lines of music. The tempo marking changes to *molto rit.* (very slow). The vocal line has the lyrics: "un - will - ing to with - er and die. _____ The sum - mer's". The piano accompaniment also slows down. There are three triplet markings over the vocal line. The word *colla voce* is written above the piano part in the second measure.

a tempo

o - ver but I'm still a girl ca - vort - ing in my car - ni - val

a tempo

con pedale

This system contains the seventh and eighth lines of music. The tempo returns to *a tempo*. The vocal line has the lyrics: "o - ver but I'm still a girl ca - vort - ing in my car - ni - val". The piano accompaniment also returns to *a tempo*. There are three triplet markings over the vocal line. The instruction *con pedale* is written below the piano part in the first measure.

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. hab - it - ing me — be - cause it's win - ter — in a sum - mer town *poco agitato*

rall Hmm — hmm — *a tempo* la da da da da

rall *colla voce* *a tempo* *con pedale*

Da da da da da da da da Ah ah

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains the lyrics "Da da da da da da da da Ah ah" with a long note for "Ah" and a shorter note for "ah". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a mix of chords and moving lines, including a triplet in the bass line.

dim *agitato*

The second system is a piano accompaniment in a grand staff. It begins with a *dim* (diminuendo) marking and transitions to *agitato* (agitated). The music is characterized by rapid sixteenth-note passages in the right hand and a more rhythmic bass line.

poco più mosso

Yes - ter - day's dreams, a fa - ded bou - quet Ros - es that died on the

The third system includes a vocal line and piano accompaniment. The vocal line is marked *poco più mosso* and contains the lyrics "Yes - ter - day's dreams, a fa - ded bou - quet Ros - es that died on the". It features triplet markings over the words "a fa - ded" and "Ros - es". The piano accompaniment is also marked *poco più mosso* and provides a harmonic and rhythmic foundation for the vocal line.

vine Yes - ter - day seems more real than to - day

cresc

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "vine Yes - ter - day seems more real than to - day" and includes a triplet over "Yes - ter - day". The piano accompaniment is marked *cresc* (crescendo) and features a more active bass line.

Broader

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

molto rit.

pink pa - per lan - terns still twin - kle in place . . . My young Na - vy he - ro; his

8va

ten - der em - brace . . . that sap-phire blue o - cean . . . oh, how can I face — An - oth - er

rall.

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

mf

The piano introduction consists of four measures. The right hand features a rhythmic pattern of eighth notes with a melodic line, while the left hand provides a steady bass line with quarter notes.

KAREN O'KANE:

p

When they be - gin _____ the Be - guine _____ It

The vocal line begins with a piano (*p*) dynamic and a triplet of eighth notes. The piano accompaniment features a consistent eighth-note pattern in the right hand and a bass line in the left hand.

brings back the sound _____ of mu - sic so ten - der _____ It

The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the same rhythmic structure as the first line.

brings back a night _____ of trop - i - cal splen - dor, _____ It

The vocal line concludes with a triplet of eighth notes. The piano accompaniment continues with the established eighth-note pattern.

brings back a mem - o - ry ev - er green I'm

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef and contains two triplet markings over the first two phrases. The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

with you once more un - der the stars And

The second system of music continues the vocal line and piano accompaniment. It features two triplet markings in the vocal line. The piano accompaniment maintains the same rhythmic pattern as the first system.

down by the shore an or - ches-tra's play - ing, And

The third system of music continues the vocal line and piano accompaniment. It features two triplet markings in the vocal line. The piano accompaniment includes some chordal textures in the right hand.

e - ven the palms seem to be sway - ing

The fourth system of music concludes the vocal line and piano accompaniment. It features two triplet markings in the vocal line. The piano accompaniment continues with its characteristic accompaniment.

mp

When they be - gin _____ the Be - guine _____ To

live it a - gain _____ is past all en - deav - or, _____ Ex -

mp

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

nev - er nev - er to part. *decresc.* *p* What

mo-ments di - vine, what rap-ture se - rene, Till

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

mf let them be - gin _____ the Be - guine, _____ Let the

The second system continues the musical score. The vocal line starts with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

love that was once a - fire re-main an em - ber; _____ Let it

The third system of the musical score. The vocal line begins with a triplet of eighth notes (G4, A4, B4) followed by a half note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

sleep like the dead de - sire I on - ly re - mem - ber _____

The fourth and final system of the musical score. The vocal line features three triplets of eighth notes (G4, A4, B4), followed by a half note (C5), a quarter note (B4), and a quarter note (A4). The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

p 3 *f*

When they be - gin _____ the Be - guine. _____ Oh yes,

ci ESC

This system contains the first two lines of music. The vocal line begins with a piano (*p*) dynamic and a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The system concludes with a forte (*f*) dynamic marking.

let them be - gin the Be - guine, make them play _____ Till the

f

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment is marked *f* and consists of multiple triplet patterns in the right hand. The system ends with a fermata over the final note of the vocal line.

stars that were there be - fore re - turn a - bove you, _____ Till you

mf

The third system continues the composition. The vocal line features a melodic phrase. The piano accompaniment has a dynamic marking of *mf* and continues with triplet patterns in the right hand. The system ends with a fermata over the final note of the vocal line.

whis - per to me once more, "Dar - ling, I love you!" _____ And we

p

The final system on the page. The vocal line concludes with a melodic phrase. The piano accompaniment is marked *p* and features a triplet in the right hand. The system ends with a fermata over the final note of the vocal line.

sud - den - ly know _____ what heav - en we're in, _____

The first system of the score features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes with a triplet of three eighth notes at the beginning and end. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets. The lyrics are "sud - den - ly know _____ what heav - en we're in, _____".

When they be - gin _____ the Be - guine, _____

p

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes followed by a long note. The piano accompaniment includes a triplet of eighth notes in the bass and chords in the treble. The dynamic marking *p* (piano) is present. The lyrics are "When they be - gin _____ the Be - guine, _____".

When they be - gin _____ the Be -

rit ten.

The third system shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes followed by a long note. The piano accompaniment includes a triplet of eighth notes in the bass and chords in the treble. The dynamic marking *rit ten.* (ritardando tenuto) is present. The lyrics are "When they be - gin _____ the Be -".

a tempo dim p pp

guine _____

a tempo dim p pp

8vb

The fourth system concludes the piece. The vocal line has a long note. The piano accompaniment includes chords and a final bass note. The dynamic markings *a tempo*, *dim*, *p*, and *pp* (pianissimo) are used throughout. The lyrics are "guine _____".

BAUBLES, BANGLES AND BEADS

from *Kismet*

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

Moderato

Allegretto moderato
MARSINAH:

Bau - bles, ban - gles,

Hear how they jing, jing - a - ling - a, Bau - bles, ban - gles,

Bright shin - y beads Spar - kles, span - gles,

My heart will sing, sing - a - ling - a Wear - ing bau - bles

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

ban - gles and beads. I'll glit - ter and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'ban - gles' followed by a quarter note 'and beads.' The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final chord.

gleam so, Make some - bod - y

The second system continues the vocal line with 'gleam so,' followed by 'Make some - bod - y'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

rall *a tempo*
dream so That some - day he may

The third system includes tempo markings: *rall* (rallentando) and *a tempo* (return to original tempo). The vocal line has 'dream so' under *rall* and 'That some - day he may' under *a tempo*. The piano accompaniment mirrors these tempo changes.

rit. *a tempo*
buy me a ring, ring - a - ling - a, I've heard that's where it

The fourth system includes tempo markings: *rit.* (ritardando) and *a tempo*. The vocal line has 'buy me a ring, ring - a - ling - a,' under *rit.* and 'I've heard that's where it' under *a tempo*. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the final chord.

leads, _____ Wear - ing bau - bles, ban - gles and

Slow **Più mosso**

beads I'll glit - ter and

8va

p

RH.

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

Moderato

(straight 8ths)
p

f *dim.* *rit.*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a ritardando (*rit.*).

SUSIE:

Got a lit - tle rhy - thm, A rhy - thm, a rhy - thm That pit - a - pats through my

p (swing beat)

The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves, starting with a piano (*p*) dynamic and a swing beat. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

brain. So darn per - sis - tent, The day is - n't dis - tant

mf *p*

The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The left hand continues with chords.

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

When it - 'll drive me in - sane. Comes in the morn - ing With -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "When it - 'll drive me in - sane." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamic markings include *f* and *mp*. There are also some *v* markings above the piano staff.

out an - y warn - ing, And hangs a - round all

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "out an - y warn - ing, And hangs a - round all". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

day. I'll have to sneak up to it, Some-day, and speak up to it,

The third system features the vocal line with the lyrics "day. I'll have to sneak up to it, Some-day, and speak up to it,". The piano accompaniment includes a triplet of eighth notes in the right hand, marked with *mf* and a '3'. The key signature and time signature are consistent with the previous systems.

I hope it lis - tens when I say:

The fourth system shows the vocal line with the lyrics "I hope it lis - tens when I say:". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same.

(♩ = $\overset{\sim}{\underset{\sim}{\text{3}}}$)

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat major). The lyrics are "(Start a - hop - ping, nev - er stop - ping) To find at night, no work _ has been". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand.

done I know that once it did - n't mat - ter But

The second system continues the musical score. The vocal line lyrics are "done I know that once it did - n't mat - ter But". The piano accompaniment includes a triplet of eighth notes in the left hand and a mezzo-piano (*mp*) dynamic marking in the right hand.

now you're do - ing wrong; When you start to pat - ter, I'm so un - hap - py.

The third system of the musical score features the vocal line lyrics "now you're do - ing wrong; When you start to pat - ter, I'm so un - hap - py.". The piano accompaniment continues with chords and a steady bass line.

Won't you take a day off? De - cide to run a - long Some - where

The fourth and final system of the musical score on this page features the vocal line lyrics "Won't you take a day off? De - cide to run a - long Some - where". The piano accompaniment concludes with sustained chords in the right hand and a final bass note in the left hand.

far a - way off, And make it snap - py! Oh, how I

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "far a - way off, And make it snap - py! Oh, how I". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *mf* is present in the piano part.

long to be the girl I used to be!

The second system continues the vocal line with the lyrics "long to be the girl I used to be!". The piano accompaniment continues with similar harmonic support. The key signature remains two flats and the time signature is 4/4.

Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on me!

1 Optional repeat

The third system begins with the lyrics "Fas - ci - nat - ing Rhy - thm, Oh, won't you stop pick - ing on me!". A box labeled "1 Optional repeat" is positioned above the vocal line. The piano accompaniment features a more rhythmic pattern in the right hand, marked with *mp*.

me!

2

(straight 8ths) (straight 8ths) *mf* *cresc.* *sf*

The fourth system starts with the vocal line saying "me!". A box labeled "2" is positioned above the vocal line. The piano accompaniment features a pattern of eighth notes, with dynamic markings of *mf*, *cresc.*, and *sf*. The notation includes slurs and accents over the notes.

THE MAN I LOVE

cut from *Lady, Be Good!*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Più mosso, con bravura
N.C.

mp rit.

The piano introduction consists of two staves in 4/4 time. The right hand features a series of chords in the upper register, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Più mosso, con bravura' and the dynamics range from mezzo-piano (mp) to ritardando (rit.).

Andante (♩ = 80)

F C7/G F/A F+/A Bb6 C7/Bb

When the mel - low moon be-gins to beam, ev - 'ry night I dream a lit - tle dream;

P

The first system of the vocal entry is in 4/4 time, marked 'Andante' with a tempo of 80 beats per minute. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the vocal line. The piano part features a steady accompaniment with some triplet figures in the bass line.

F/C D7 Gm7 Fdim7/Ab F/A D7/F# G9/F C7

and of course Prince Charm-ing is the theme: the he for me. Al -

The second system continues the vocal entry. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the vocal line. The piano part features a steady accompaniment with some triplet figures in the bass line.

F C7/G Am Dm Abdim7

though I re - al - ize as well as you it is sel - dom that a dream comes true,

The third system continues the vocal entry. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff. Chords are indicated above the vocal line. The piano part features a steady accompaniment with some triplet figures in the bass line.

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

C/G G7b9 C/G Cm/G Gm7 C7

to me it's clear that he'll ap - pear.

poco rit

Adagio (♩ = 72)

F Fm Cm/Eb

Some day he'll come a-long, the man I love; and he'll be big and strong,

p con tendrezza

D+ Gm7b5 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 C7b9 F

make him stay He'll look at me and smile,

Fm Cm/Eb D+

I'll un - der - stand; and in a lit - tle while he'll take my hand;

Gm7b5 C Dm7/C C9 F Bb

and though it seems ab - surd, I know we both won't say a

F Bb7 A7 Dm E7/D A7b9 Dm

word May - be I shall meet him Sun - day, may - be Mon - day, may - be

p dolce

A7 Dm E7/D A7b9 Dm/F D7#5(b9)

not; still I'm sure to meet him one day, may - be Tues - day will be

Gm7 C9 C7b9 F [p] Fm

my good - news day. He'll build a lit - tle home just meant for two;

Cm/Eb D+ Gm7b5

from which I'll nev - er roam, who would? Would you? And so, all else a - bove,

C Dm7 C9 F Bb6 optional ending F

I'm wait - ing for the man I love.

longer version with repeat

F Bb7 A7 Dm E7/D A7b9 Dm

[mf] [freely, pressing forward]

love May - be I shall meet him Sun - day, may - be Mon - day, may - be

A7 Dm E7/D A7b9 Dm/F D7#5(b9)

not; still I'm sure to meet him one day, may - be Tues - day will be

opt. [rit.]

Gm7 C9 C7b9 F *a tempo* Fm

my good - news day. He'll build a lit - tle home just meant for two;

[f] [f] *a tempo*

Cm/Eb D+ Gm7b5

from which I'll nev - er roam, who would? Would you? And so, all else a - bove,

[p] [p] [f]

C Dm7 C9 F Bb6 F

I'm wait - ing for the man I love

opt.

I'M LEAVING YOU

from *The Life*

Music by CY COLEMAN
Lyrics by IRA GASMAN

Slowly

p non espr

poco rall

The piano introduction consists of two staves. The right hand features a melodic line with a wide interval, starting on a low note and moving up to a high note, with a slur over the first two measures. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Slowly' and the dynamics are 'p' (piano) and 'non espr' (non-espresivo). The piece concludes with a 'poco rall' (poco ritarando) marking.

QUEEN:

I nev - er thought you'd hurt me bad e-nough to make me tell you that I

a tempo

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are 'I nev - er thought you'd hurt me bad e-nough to make me tell you that I'. The tempo is marked 'a tempo'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

had e-nough I thought that love would take us all the way. — And now, I

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'had e-nough I thought that love would take us all the way. — And now, I'. The piano accompaniment continues with chords and a bass line.

hard - ly can be - lieve what I'm a - bout to say I'm leav - ing you. —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'hard - ly can be - lieve what I'm a - bout to say I'm leav - ing you. —'. The piano accompaniment continues with chords and a bass line.

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

me and you? _____

poco rall. *a tempo*

poco rall. *a tempo*

I could take los - ing pride and

los - ing face. I could take an - y - thing but sec - ond place.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in B-flat major and 4/4 time, with lyrics: "los - ing face. I could take an - y - thing but sec - ond place." The piano accompaniment features a steady bass line and chords in the right hand.

You were the on - ly joy I ev - er knew, — but you can save your sweet talk, ba - by, 'cause your

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "You were the on - ly joy I ev - er knew, — but you can save your sweet talk, ba - by, 'cause your". The piano accompaniment maintains the same harmonic structure.

ba - by's through be - liev - ing you. I'm

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "ba - by's through be - liev - ing you. I'm". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and a fermata over the final chord.

leav - ing you.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "leav - ing you." The piano accompaniment includes dynamic markings of *rall.* (ritardando) and *ten* (tension), and ends with a fermata.

THE BEAUTY IS

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL

With a strong pulse

mf

sim

CLARA:

These are ver - y pop - u - lar in It - a - ly!

p

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

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.

Detailed description: This system contains the first two lines of music. The vocal line is in G major, 4/4 time, with lyrics "in It - a - ly. Ev - ery-one's a fa - ther or". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *sim.* (sostenuto) is placed above the piano part.

a son ____ I think if I had a child ____

poco cresc.

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics "a son ____ I think if I had a child ____". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *poco cresc.* (poco crescendo) is placed above the piano part.

I would take such care of her ____ Then I would - n't

Detailed description: This system contains the next two lines of music. The vocal line continues with lyrics "I would take such care of her ____ Then I would - n't". The piano accompaniment continues with the same rhythmic pattern.

feel like one ____ I've

Detailed description: This system contains the final two lines of music. The vocal line concludes with lyrics "feel like one ____ I've". The piano accompaniment concludes with a final chord. A dynamic marking of *poco cresc.* is also present in this system.

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 1

Più mosso

you

mf
rit.

FABLE

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL

Icy, with intention
(subtle accents)

mf

The piano introduction consists of two staves in 12/8 time, key of D major. The right hand plays a series of chords with subtle accents, while the left hand plays a simple bass line.

MARGARET:

pp

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

The vocal line for Margaret is in 12/8 time, key of D major. It begins with a treble clef and a key signature of two sharps. The piano accompaniment continues with the same chords as the introduction, marked *pp*.

For a gold - en ar - row

The vocal line continues with the lyrics "For a gold - en ar - row". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords marked with a *v.* (voicing).

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

The vocal line concludes with the lyrics "For a prince to ap - pear For a fa - ble of". The piano accompaniment continues with the same chords and includes some *v.* markings.

love that will last _____ for - ev - er _____

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with lyrics. The piano accompaniment is in a 4/4 time signature, featuring a steady bass line and a more active treble line with chords and moving lines. A fermata is placed over the final note of the vocal line.

You can look in the ru - ins For a wish - ing well -

mp

The second system continues the piece. The piano part includes a dynamic marking of *mp* (mezzo-piano). The accompaniment features a consistent rhythmic pattern in the bass and a more melodic line in the treble, with some chords marked with 'v'.

For a mag - ic ap - ple

The third system shows the piano part changing to a 6/8 time signature. The vocal line continues with the lyrics. The piano accompaniment maintains a steady bass line and a treble line with chords and moving lines, including some notes marked with 'v'.

For a char - i - ot - eer _____ For a fa - ble of

The fourth system continues the piece. The piano part includes a dynamic marking of *mp*. The accompaniment features a consistent rhythmic pattern in the bass and a more melodic line in the treble, with some chords marked with 'v'.

Warming

love that will carry you To a moon on a hill,

8vb . . shape and guide with left hand

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "love that will carry you To a moon on a hill,". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The first measure has a dynamic marking of *8vb*. The second measure has a dynamic marking of *sub p*. The piano part is marked with a slur and a '4' below it, indicating a four-measure phrase.

to a hidden stream A lagoon and a red

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "to a hidden stream A lagoon and a red". The piano accompaniment continues with the same rhythmic pattern. The piano part is marked with a slur and a '4' below it.

ho - ri - zon dream Sil-hou - ette set a - way

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "ho - ri - zon dream Sil-hou - ette set a - way". The piano accompaniment continues with the same rhythmic pattern. The piano part is marked with a slur and a '4' below it.

from time for - ev - er

8vb . . 8vb . . f

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics "from time for - ev - er". The piano accompaniment concludes with a final chord. The piano part is marked with a slur and a '4' below it. The system ends with a dynamic marking of *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

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 12/8 time signature. The lyrics are "es, you're a fall - en ap - ple". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line in the left hand and a more melodic line in the right hand. The system concludes with a double bar line and repeat signs.

Opening up

No!

mf *cresc.*

This system continues the musical score. The vocal line has the lyrics "No!". The piano accompaniment features a dynamic marking of *mf* and a *cresc.* (crescendo) instruction. The piano part includes several measures with a four-measure rest (marked with a '4') in the right hand, while the left hand continues with eighth notes. The system ends with a double bar line and repeat signs.

No!

f

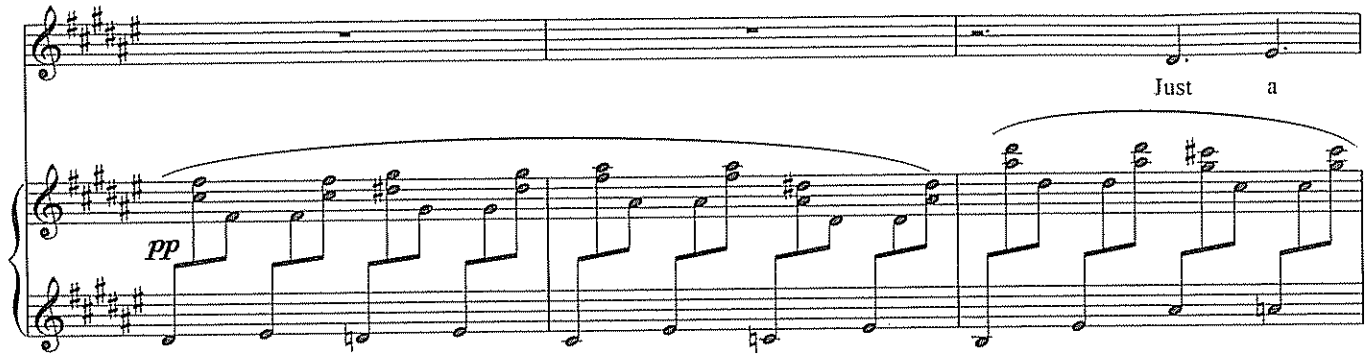
This system continues the musical score. The vocal line has the lyrics "No!". The piano accompaniment features a dynamic marking of *f* (forte). The piano part continues with eighth-note patterns and includes a four-measure rest in the right hand. The system ends with a double bar line and repeat signs.

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

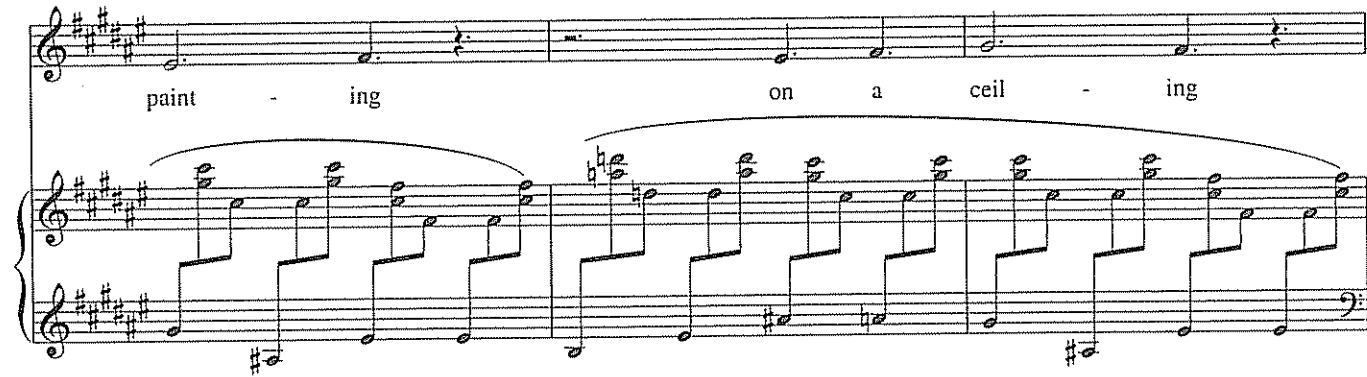
f *> mf*

This system concludes the musical score. The vocal line has the lyrics "Love's a fake - Love's - a fa - ble -". The piano accompaniment features dynamic markings of *f* and *> mf*. The piano part includes a four-measure rest in the right hand. The system ends with a double bar line and repeat signs.

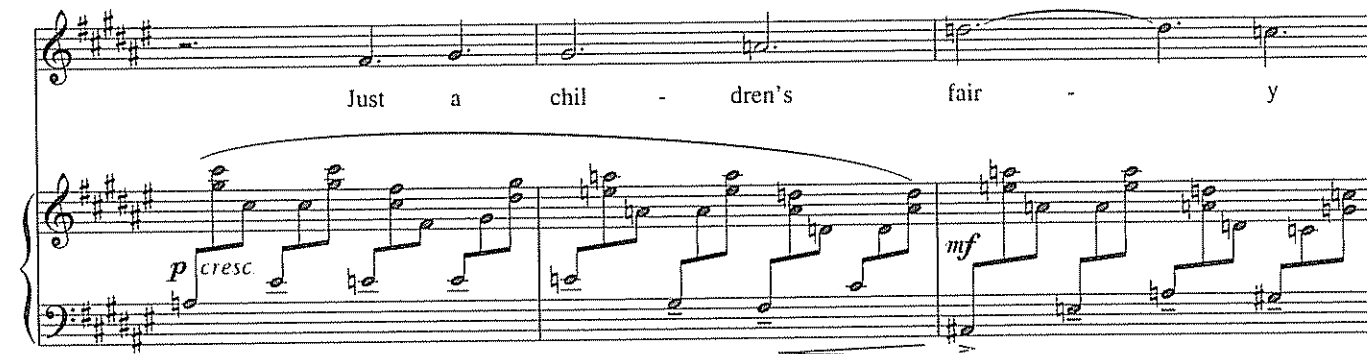
Just a



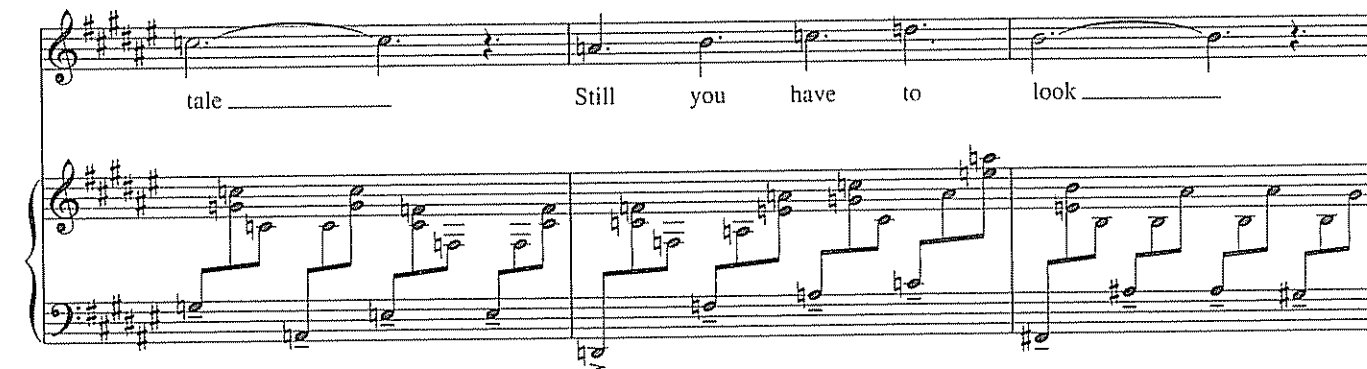
paint - ing on a ceil - ing



Just a chil - dren's fair - y



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

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 ... 8vb ...

mf *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*

f *rall* *f* *mf*

That some - one sees - That some - one knows

fp

you Love!

rit *a tempo*

f

rit *a tempo*

f

Love!

ff *molto rit.*

ff *molto rit.*

Poco meno mosso

Love if you can, Oh, my Cla - ra

f

Poco meno mosso

f

Love _____ if you can _____ and be loved...

mf rall. *ten* *p rubato*

This system contains the vocal line and the first system of piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a melody in the right hand and a bass line in the left hand. The tempo is marked *mf rall.* (mezzo-forte, rritando). A tenor vocal line is indicated by the *ten* marking above the staff. The piano part concludes with a *p rubato* (piano, rubato) marking.

ten. *p a tempo*

This system shows the piano accompaniment for the second system. The right hand features a melodic line with a *ten.* (tenor) marking above it. The left hand plays a bass line with four-fingered chords. The tempo is marked *p a tempo* (piano, a tempo).

This system continues the piano accompaniment from the previous system, maintaining the same melodic and bass line patterns.

accel *vel*

This system shows the piano accompaniment for the fourth system. The tempo is marked *accel* (accelerando). The right hand features a melodic line with a *vel* (velocity) marking above it. The left hand continues with the bass line.

Sunlight (A tempo, In 2)

May it last — for - ev -

sub. p

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a whole rest followed by a half note 'May', a quarter note 'it', a half note 'last', a whole rest, a quarter note 'for', a half note 'ev', and a quarter note '-'. The piano accompaniment (bottom two staves) starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The right hand plays a series of eighth notes, while the left hand plays a bass line with quarter notes and rests.

er . .

Detailed description: This system contains the third and fourth staves of music. The vocal line (top staff) has a whole rest followed by a quarter note 'er' and two dotted lines. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern as the first system, with the right hand playing eighth notes and the left hand playing a bass line.

Cla - ra The light in the piaz - za.

rall *mf a tempo loco*

Svb -----

Detailed description: This system contains the fifth and sixth staves of music. The vocal line (top staff) has a whole rest followed by a quarter note 'Cla', a quarter note 'ra', a whole rest, a quarter note 'The', a quarter note 'light', a quarter note 'in', a quarter note 'the', a quarter note 'piaz', and a quarter note 'za'. The piano accompaniment (bottom two staves) features a tempo change from 2/4 to 3/4 and then to 4/4. The right hand plays eighth notes, and the left hand plays a bass line. Performance markings include 'rall' (rallentando) and 'mf a tempo loco' (mezzo-forte, at tempo, ad libitum). A 'Svb' (subito) marking is followed by a dotted line.

mp

Detailed description: This system contains the seventh and eighth staves of music. The piano accompaniment (bottom two staves) continues with the same rhythmic pattern, now in 4/4 time. The right hand plays eighth notes, and the left hand plays a bass line. The dynamic marking 'mp' (mezzo-piano) is present.

SOME THINGS ARE MEANT TO BE

from the Stage Musical *Little Women*

Music by JASON HOWLAND
Lyrics by MINDI DICKSTEIN

Moderately, flowing

G G/F# Em7 G/F# **BETH:**

Let's pre -

mp

G G/F# Cadd9/E G/D

tend we're rid - ing on a kite Let's i -

Cadd9 Dsus4 G Dsus4

mag - ine we're fly - ing through the air We'll as -

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

G G/F# Cadd9/E G/D

cend un - til we're out of sight. Light as

The first system of music features a vocal line in G major with lyrics "cend un - til we're out of sight. Light as". The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line with chords marked G, G/F#, Cadd9/E, and G/D.

Cadd9 Dsus4 G D

pa - per we'll soar — Let's be

The second system continues the vocal line with lyrics "pa - per we'll soar — Let's be". The piano accompaniment features chords Cadd9, Dsus4, G, and D.

Bm7 Em7 Am7add4 Dsus4 D

wild, _____ up high a - bove the sand. Feel the

The third system includes lyrics "wild, _____ up high a - bove the sand. Feel the". The piano accompaniment has chords Bm7, Em7, Am7add4, Dsus4, and D. A triplet of eighth notes is marked over the notes G4, A4, and B4 in the vocal line.

Bm7 Em7 Am7add4 Dsus4

wind, _____ the world at _____ our com - mand. Let's en -

The fourth system includes lyrics "wind, _____ the world at _____ our com - mand. Let's en -". The piano accompaniment has chords Bm7, Em7, Am7add4, and Dsus4. A triplet of eighth notes is marked over the notes G4, A4, and B4 in the vocal line.

G/F Cadd9/E Cmaj9/Eb G/D

joy the view and nev-er land

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'joy' on G4, followed by a half note 'the view' on G4, then a quarter note 'and' on G4, a quarter note 'nev-er' on G4, and a quarter note 'land' on G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

Am7 G/B Dsus4 Gadd2 D/F#

Float-ing far from the shore. Some things are meant to be: The clouds mov-ing

Detailed description: This system contains measures 3-5. Measure 3 has a vocal line with a triplet of eighth notes: 'Float-ing' on G4, 'far' on F#4, and 'from the shore.' on E4. Measure 4 has a vocal line with a triplet of eighth notes: 'Some things are' on G4, 'meant to be:' on F#4, and 'The clouds mov-ing' on E4. The piano accompaniment continues with chords and eighth-note accompaniment.

C/E Am7 D7sus4 D7

fast and free The sun on a sil-ver sea. A

Detailed description: This system contains measures 6-8. Measure 6 has a vocal line with a triplet of eighth notes: 'fast' on G4, 'and free' on F#4, and 'The sun on a sil-ver sea.' on E4. Measure 7 has a vocal line with a triplet of eighth notes: 'A' on G4. The piano accompaniment features a consistent eighth-note accompaniment in the right hand.

Gmaj7 C/D D7sus4 Gadd2 D/F#

sky that's bright and blue And some things will nev-er end: The thrill of our

Detailed description: This system contains measures 9-11. Measure 9 has a vocal line with a triplet of eighth notes: 'sky' on G4, 'that's bright and blue' on F#4, and 'And some things will nev-er end:' on E4. Measure 10 has a vocal line with a triplet of eighth notes: 'The thrill of our' on G4. The piano accompaniment continues with chords and eighth-note accompaniment.

C/E Am7 D7sus4 D G G/F#

mag - ic ride. The love that I feel in-side for you _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'mag' and a quarter note 'ic' on a dotted line, followed by a quarter rest, then a triplet of eighth notes 'The love that I feel' and a quarter note 'in-side'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final note of the vocal line.

C/E Dsus4 Gadd2 D/F#

We'll climb high, be - yond the _____ break of

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'We'll', a quarter note 'climb', a quarter note 'high,' followed by a quarter rest, then a quarter note 'be - yond', a quarter note 'the', a quarter rest, and a triplet of eighth notes 'break of'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present in the piano part.

C/E Gadd2/D C G D7sus4

day Sleep on star - dust _____ and

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'day', a quarter note 'Sleep', a quarter note 'on', a quarter note 'star -', a quarter note 'dust', a quarter rest, and a quarter note 'and'. The piano accompaniment features a consistent eighth-note bass line and chords.

Gadd2 Dsus4 Gadd2 D/F#

dine on _____ bits of moon You and I will find the Milk - y

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'dine', a quarter note 'on', a quarter rest, a quarter note 'bits of moon', a quarter note 'You', a quarter note 'and', a quarter note 'I', a quarter note 'will', a quarter note 'find the Milk -', and a quarter note 'y'. The piano accompaniment concludes with the same eighth-note bass line and chords.

C/E Gadd2/D C⁶ D7sus4

Way. We'll be mad _____ and ex - plore -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note 'Way.' followed by a half note 'We'll be' and a long melisma 'mad _____' that spans across the bar line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Gadd2 Dsus4 Bm7 Em7

_____ We'll re - cline, _____ a -

The second system continues the vocal line with a half note 'We'll re - cline,' followed by another long melisma '_____ a -'. The piano accompaniment continues with similar chordal textures.

Am7add4 Dsus4 D Bm7 Em7

loft up - on the breeze. Dart a - bout, _____ sail

The third system features a vocal line starting with a quarter note 'loft up - on the breeze.' followed by a triplet of eighth notes 'Dart a - bout,' and a long melisma '_____ sail'. The piano accompaniment includes a triplet of eighth notes in the right hand.

Am7add4 D/F# Dsus4/E D

on with _____ wind - y ease. Pass the

The fourth system features a vocal line starting with a quarter note 'on with _____ wind - y ease.' followed by a long melisma 'Pass the'. The piano accompaniment continues with chordal textures and a bass line.

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line includes lyrics: "nev - er die: the prom - ise of who you are, your mem - ries when I am far from". The piano accompaniment consists of chords and melodic lines in both hands. Chord symbols above the vocal line are Gadd2, G, D/F#, C/E, Am7, D7sus4, and D. There are triplets in the vocal line. Dynamics include *mf* and *mp*.

Em7 G/D A/E

you _____ All my

The second system continues the vocal line with the lyrics "you _____ All my". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols above the vocal line are Em7, G/D, and A/E. The system ends with a double bar line.

G/D Cmaj7/D G/D D/C C D/C C

life I've lived for ___ lov - ing you. Let me go now _____

The third system continues the vocal line with the lyrics "life I've lived for ___ lov - ing you. Let me go now _____". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols above the vocal line are G/D, Cmaj7/D, G/D, D/C, C, D/C, and C. There is a triplet in the vocal line. The system ends with a double bar line.

Tempo I G G/F# Cadd9/E G/F# G

rit. *p*

The fourth system is a piano accompaniment section. It begins with the tempo marking "Tempo I". The piano part features a melodic line in the right hand and a bass line in the left hand. Chord symbols above the staff are G, G/F#, Cadd9/E, G/F#, and G. There is a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The system ends with a double bar line.

PRACTICALLY PERFECT

from *Mary Poppins*

Music by GEORGE STILES

Lyrics by ANTHONY DREW

Freely at first ♩ = 110

Più mosso

MARY POPPINS:

By the time the wind has blown the

mp

Detailed description: This system contains the first line of the vocal melody and the first system of piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present. A key signature change to one flat occurs at the end of the system.

weath - er - vane a - round, I'll show you if I can No

Detailed description: This system contains the second line of the vocal melody and the second system of piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same melodic and bass lines. A dynamic marking of *mp* is present.

mat - ter what the cir - cum - stance, for one thing I'm re - nowned: my char - ac - ter is spit spot spick and

Detailed description: This system contains the third line of the vocal melody and the third system of piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with the same melodic and bass lines. A dynamic marking of *mp* is present.

Steady ♩ = 90

span I'm prac-ti-cal-ly per-fect in ev-'ry

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Steady ♩ = 90'. The lyrics are 'span I'm prac-ti-cal-ly per-fect in ev-'ry'. The piano accompaniment includes dynamic markings of *mf* and *sf* in the first half, and *p* in the second half. There are sixteenth-note runs in the piano part, some with a '6' indicating a sixteenth-note figure.

way Prac-ti-cal-ly per-fect, so peo-ple

The second system continues the vocal line and piano accompaniment. The lyrics are 'way Prac-ti-cal-ly per-fect, so peo-ple'. The piano accompaniment features a more active bass line with chords and moving lines in both hands.

say Each vir-tue vir-tu-'lly knows no

The third system continues the vocal line and piano accompaniment. The lyrics are 'say Each vir-tue vir-tu-'lly knows no'. The piano accompaniment includes a long melodic line in the right hand that spans across the system.

bound Each trait is great and pat-ent-ly

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'bound Each trait is great and pat-ent-ly'. The piano accompaniment continues with chords and moving lines.

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

p cresc. *rall.*

I'm prac - ti - cal - ly per - fect in ev - 'ry way

a tempo *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 -

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

Moderate 2 $\text{♩} = 96$

Piano introduction in G major, 2/4 time. The music is marked *p* (piano). It consists of four measures of chords in the right hand and single notes in the left hand.

MARY POPPINS:

Vocal line: An - y - thing can hap - pen if you let it.

Piano accompaniment for the first line, continuing from the introduction.

Vocal line: Some - times things are dif - fi - cult, but you can bet it

Piano accompaniment for the second line, featuring a melodic line in the right hand and a bass line in the left hand.

Vocal line: does - n't have to be so Chang - es can be made.

Piano accompaniment for the third line, with some melodic flourishes in the right hand.

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

You can move a moun - tain if you use a larg - er spade.

The first system consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line is in a soprano or alto register, with lyrics: "You can move a moun - tain if you use a larg - er spade." The piano accompaniment features a steady bass line in the left hand and chords in the right hand. There are dynamic markings like 'p' and 'v' (crescendo) throughout.

An - y - thing can hap - pen, it's a mar - vel

The second system continues the vocal line and piano accompaniment. The lyrics are: "An - y - thing can hap - pen, it's a mar - vel". The piano accompaniment includes some chordal textures and a few melodic fragments in the right hand.

You can be a but - ter - fly — or just stay lar - val

The third system continues the vocal line and piano accompaniment. The lyrics are: "You can be a but - ter - fly — or just stay lar - val". The piano accompaniment features some rhythmic patterns and chordal textures.

Stretch your mind be - yond fan - tas - tic

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Stretch your mind be - yond fan - tas - tic". The piano accompaniment features a more active right hand with eighth-note patterns and arpeggiated chords.

Dreams are made of strong e - las - tic

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "Dreams are made of strong e - las - tic". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

Take some sound ad - vice and don't for - get it.

The second system continues the vocal line with the lyrics "Take some sound ad - vice and don't for - get it.". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Più mosso $\text{♩} = 106$

poco rit.
An - y - thing can hap - pen if you let it.

poco rit.

The third system begins with the tempo marking "poco rit.". The vocal line contains the lyrics "An - y - thing can hap - pen if you let it.". The piano accompaniment also includes the "poco rit." marking and features a more active right-hand part.

An - y - thing can hap - pen if you

The fourth system continues the vocal line with the lyrics "An - y - thing can hap - pen if you". The piano accompaniment includes a dynamic marking of "mf" (mezzo-forte) and continues with its rhythmic accompaniment.

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

The first system of music consists of a vocal line and a piano accompaniment. The key signature is A major (three sharps). The vocal line begins with a half note 'cur - tain.' followed by a quarter rest, then a quarter note 'Things', a quarter note 'you', a quarter note 'thought', a quarter note 'im -', a quarter note 'pos -', a quarter note 'si -', a quarter note 'ble', and a quarter note 'will'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and melodic lines in the right hand.

soon seem cer - tain Though at first it

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'soon', a quarter note 'seem', a quarter note 'cer -', a quarter note 'tain', a quarter note 'Though', a quarter note 'at', a quarter note 'first', and a quarter note 'it'. The piano accompaniment maintains the rhythmic pattern from the first system, with some melodic development in the right hand.

may sound clown - ish, see the

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'may', a quarter note 'sound', a quarter note 'clown -', a quarter note 'ish,', a quarter note 'see', and a quarter note 'the'. The piano accompaniment features a melodic line in the right hand that includes a slur over several notes, and a bass line in the left hand.

world more up - side down - ish.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a half note 'world', a quarter note 'more', a quarter note 'up -', a quarter note 'side', a quarter note 'down -', and a quarter note 'ish.'. The piano accompaniment features a melodic line in the right hand with a slur, and a bass line in the left hand.

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

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line has a melodic line with lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

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

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes a fermata over a chord in the right hand.

Con moto ♩ = 120

If you reach for the stars, all you

The third system begins with a time signature change to 4/4. It includes dynamic markings: *mp* (mezzo-piano) and *p* (piano). A *rit.* (ritardando) marking is present at the end of the system.

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

The fourth system continues the piano accompaniment with a consistent rhythmic pattern of eighth notes in the right hand.

spin. If you reach for the heav-ens, you get the

molto rit. stars thrown in. *freely* An - y - thing can

Faster ♩ = 120

hap - pen if you let it

HOW LONG HAS THIS BEEN GOING ON?

from *Rosalie*

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, starting on a G4 and moving up to a B4. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

MARY O'BRIEN:

The first system shows the vocal line for Mary O'Brien and the piano accompaniment. The vocal line begins with a rest followed by the lyrics: "'Neath the stars at ba-zaars of-ten I've had to ca-". The piano accompaniment starts with a rest, then enters with a melodic line. The tempo is marked 'Moderato', the dynamic is 'p', and there are markings for 'un poco rit' and 'p a tempo'.

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics: "ress men, _____ Five or ten dol-lars". The piano accompaniment continues with a melodic line and chords. The tempo and dynamics remain consistent with the previous system.

The third system shows the final line of the vocal and piano accompaniment. The vocal line has the lyrics: "then I'd col-lect from all those yes - men _____". The piano accompaniment concludes with a melodic line and chords. The tempo and dynamics remain consistent.

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.

Don't be sad, I must add that they meant no more than chess - men _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are "Don't be sad, I must add that they meant no more than chess - men _____". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 4/4 time signature. The piano part features a steady bass line and a more active treble line with chords and melodic fragments.

_____ Dar - ling, can't you see _____ 't'was for char - i - ty. _____

The second system continues the musical score. The vocal line has a rest for the first measure, followed by the lyrics "Dar - ling, can't you see _____ 't'was for char - i - ty. _____". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure. The piano part continues with a consistent bass line and a treble line with chords and melodic lines.

_____ Though these lips have made slips, it was nev - er rea - ly _____

The third system of the musical score. The vocal line has a rest for the first measure, followed by the lyrics "Though these lips have made slips, it was nev - er rea - ly _____". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the second measure. The piano part continues with a consistent bass line and a treble line with chords and melodic lines.

se - rious. _____ *mf* Who'd a'thought I'd be _____

The fourth and final system of the musical score. The vocal line has a rest for the first measure, followed by the lyrics "se - rious. _____ *mf* Who'd a'thought I'd be _____". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure. The piano part continues with a consistent bass line and a treble line with chords and melodic lines.

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? — There were chills —
long has this been go - ing on? — 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! I know how Co -
 that di - vine ren - dez - vous, 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? —

f

THE SECRET SERVICE

from *Mr. President*

Words and Music by
IRVING BERLIN

Moderately Fast

C C6 C C6 NC. C

LESLIE HENDERSON:

1 The Se - cret Ser - vice _____
2 Ser - vice _____

mf *mp* [2nd time *mf*]

C6 Dm7 Dm7/G G7 Dm7 Dm7/G

— makes me ner - vous, _____ when I am dat - ing they are
— makes me ner - vous, _____ those White House dicks get all their

G7 Cmaj7 C Gm7

wait - ing to ob - serve us _____ When I get read - y to hold
kicks when they ob - serve us _____ Just as I wind up, make my

C7 C7#5 F Fm6 NC 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

Dm7b5 Dm7/G G7 C6 NC 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 NC G7 Dm7b5 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 NC Gm7 C9 C7#5b9 Fmaj7 F7

can't. I've been ex - posed be - yond con - trol,
 freeze What - ev - er I may do or say,

F6 NC Am7 D9 D7#5b9 G9 G7b9 G7 NC

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 NC G7 Dm7b5 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 NC [mf] 2 C6

ner - vous and I can't. 2 The Se - cret
 ner - vous and I can't

HOW CAN I LOSE YOU?

from *Myths and Hymns*

Music and Lyrics by
ADAM GUETTEL

Supple Jazz Waltz (♩ = 144)

How can I lose you? You're all that I know.

What will I do now? Where will I go? We were to - geth - er

now we are through Why — am I los - ing you?

How can you leave me, leave me this way, leave me to miss you

day af-ter day? I look a - round now, you're what I see.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "day af-ter day? I look a - round now, you're what I see." The piano accompaniment is in a bass clef with the same key signature and time signature, featuring a steady bass line and chords in the right hand.

Pic - tures of you leav - ing me. No one should al - ways lose

The second system continues the vocal line and piano accompaniment. The lyrics are "Pic - tures of you leav - ing me. No one should al - ways lose". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the fifth measure.

Can't I find some kind of peace? No - bod - y owns the

The third system continues the vocal line and piano accompaniment. The lyrics are "Can't I find some kind of peace? No - bod - y owns the". The piano accompaniment features a consistent bass line and chords.

blues, but I have a long term lease _____ I

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "blues, but I have a long term lease _____ I". The piano accompaniment continues with the same rhythmic and harmonic patterns.

nev - er know why, — I nev - er know when. I'm go - ing a - long, — it

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "nev - er know why, — I nev - er know when. I'm go - ing a - long, — it". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The bass line starts with a piano (p) dynamic and features a steady eighth-note accompaniment.

hap - pens a - gain I have a blind spot for - ty miles wide

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "hap - pens a - gain I have a blind spot for - ty miles wide". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble clef.

I have a ter - ri - ble weak - ness in - side! That's how I lose you.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "I have a ter - ri - ble weak - ness in - side! That's how I lose you.". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble clef.

That's how I lose you.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "That's how I lose you.". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the treble clef.

Violin Solo

The first system of the score consists of three staves. The top staff is a single treble clef line for the Violin Solo, containing a melodic line with various note values and rests. The bottom two staves are a grand staff (treble and bass clefs) for piano accompaniment, featuring chords and moving lines. A piano dynamic marking 'p.' is present at the beginning of the piano part.

The second system continues the musical score with three staves. The Violin Solo staff continues its melodic line. The piano accompaniment continues with chords and moving lines. A piano dynamic marking 'p.' is present at the beginning of the piano part.

The third system introduces a vocal line. The top staff is a single treble clef line for the voice, with lyrics underneath. The piano accompaniment is in the grand staff below. A mezzo-forte dynamic marking 'mf' is present at the beginning of the piano part.

I was an - oth - er girl, joy - ous and hap - py and

The fourth system continues the vocal line and piano accompaniment. The top staff is a single treble clef line for the voice, with lyrics underneath. The piano accompaniment is in the grand staff below.

free She was a per - fect pearl.

when did she turn in - to me? _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "when did she turn in - to me?" followed by a long horizontal line. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

How can I lose you? You're all that I had What did I say, now?

The second system continues the musical score. The vocal line has the lyrics "How can I lose you? You're all that I had What did I say, now?". The piano accompaniment includes dynamic markings such as *p.* (piano) and *#p.* (mezzo-piano) in the bass line.

How was I bad? Who can I turn to? Where will I go?

The third system continues the musical score. The vocal line has the lyrics "How was I bad? Who can I turn to? Where will I go?". The piano accompaniment includes dynamic markings such as *p.* and *#p.*.

How can I live now, mis - sing you so? How can you leave me? You're

The fourth system concludes the musical score on this page. The vocal line has the lyrics "How can I live now, mis - sing you so? How can you leave me? You're". The piano accompaniment includes dynamic markings such as *p.* and *#p.*.

Slower, rubato

all that I know! Oh! That's how I lost you!

This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'Slower, rubato'.

That's how I al - ways lost you. That's how I'll al - ways lose you ...

This system contains the next two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#).

In tempo
Violin Solo

Oh.

This system contains the first two lines of music for the 'In tempo' section. The top line is a violin solo in treble clef. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#). The tempo is marked 'In tempo'.

This system contains the next two lines of music for the 'In tempo' section. The top line is a violin solo in treble clef. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#).

PEOPLE WILL SAY WE'RE IN LOVE

from *Oklahoma!*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

LAUREY:

Why do they think up sto-ries that link my
name with yours? Why do the neigh-bors chat-ter all day be -
hind their doors? I know a way to prove what they say is
quite un - true Here is the gist, a prac - ti - cal list of

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

"don'ts" for you Don't throw _____ bou -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in G major and contains the lyrics: "don'ts" for you Don't throw _____ bou -. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *p* (piano) is present in the piano part.

quets at me _____ Don't please _____ my

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: quets at me _____ Don't please _____ my. The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

folks too much _____ Don't laugh _____ at my

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics: folks too much _____ Don't laugh _____ at my.

jokes too much _____ Peo - ple will say we're in

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics: jokes too much _____ Peo - ple will say we're in. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

love! _____ Don't sigh _____ and gaze at me _____

mf

This system contains the first line of the song. The vocal line begins with a whole note 'love!' followed by a half note rest, then a quarter note 'Don't', a quarter note 'sigh', and a half note rest, followed by a quarter note 'and', a quarter note 'gaze', a quarter note 'at', and a half note 'me'. The piano accompaniment starts with a half note chord in the right hand and a half note chord in the left hand, then continues with a series of chords and moving lines in both hands.

_____ Your sighs _____ are so like mine _____

mf *p*

This system contains the second line of the song. The vocal line has a half note rest, followed by a quarter note 'Your', a quarter note 'sighs', a half note rest, followed by a quarter note 'are', a quarter note 'so', a quarter note 'like', and a half note 'mine'. The piano accompaniment continues with chords and moving lines, including a dynamic change to *p* (piano) in the right hand.

_____ Your eyes _____ must - n't glow like mine _____

This system contains the third line of the song. The vocal line has a half note rest, followed by a quarter note 'Your', a quarter note 'eyes', a half note rest, followed by a quarter note 'must - n't', a quarter note 'glow', a quarter note 'like', and a half note 'mine'. The piano accompaniment continues with chords and moving lines.

_____ Peo - ple will say we're in love! _____

mf

This system contains the fourth line of the song. The vocal line has a half note rest, followed by a quarter note 'Peo', a quarter note 'ple', a quarter note 'will', a quarter note 'say', a quarter note 'we're', a quarter note 'in', and a half note 'love!'. The piano accompaniment continues with chords and moving lines.

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

Freely

LILY:

Let me see, let me see, when

mf

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal line for Lily, starting with a whole rest followed by the lyrics 'Let me see, let me see, when'. The bottom line is the piano accompaniment, starting with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

would I be a - vail - a - ble? When will I be free?

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics 'would I be a - vail - a - ble? When will I be free?'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

March, Sep - tem - ber, June, No - vem - ber, Nine - teen thir - ty three? Nine-teen thir - ty

Detailed description: This system contains the final two lines of the musical score. The vocal line concludes with the lyrics 'March, Sep - tem - ber, June, No - vem - ber, Nine - teen thir - ty three? Nine-teen thir - ty'. The piano accompaniment concludes with a final chord and a double bar line. The key signature changes to one flat (Bb) and the time signature changes to 6/4 for the final measure.

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

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 _____

Ne - ver! Nev - er is much - too quick

cresc. *p*

Ne - ver! 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 _____

Ne - ver, that is the

cresc. *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a half note 'Ne', a quarter note 'ver,', and a triplet of eighth notes 'that is the'. The piano accompaniment starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a series of chords and moving lines in both hands, with dynamics markings 'cresc.' and 'mf'.

word I seek. Ne - ver, that is the

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'word', a quarter note 'I', and a quarter note 'seek.'. It then repeats the triplet 'that is the'. The piano accompaniment continues with similar harmonic support.

word I shriek _____

cresc.

(as high as possible)

Detailed description: This system contains the third measure. The vocal line has a half note 'word', a quarter note 'I', and a long, wavy line representing a 'shriek' that rises across the staff. The piano accompaniment continues with a 'cresc.' marking.

Ne - ver, tell him you heard_ it here. Tell him, tell him you heard_ it clear.

Detailed description: This system contains the final two measures. The vocal line has a half note 'Ne - ver,', followed by a quarter note 'tell him you heard_', a quarter note 'it here.', a quarter note 'Tell him,', a quarter note 'tell him you heard_', and a quarter note 'it clear.'. The piano accompaniment concludes the piece.

Tell him if he comes through the door I will tram-ple him through the floor

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Tell him, tell him I'll stran - gle him Tell him, tell him I'll man - gle him

The second system continues the vocal and piano parts. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its eighth-note accompaniment in the right hand.

rit.
Tell him. Go back with him? Here's my re -

The third system introduces a tempo change to *rit.* (ritardando). The vocal line features a half note followed by a dotted half note, then a quarter note. The piano accompaniment also slows down, with the right hand playing a series of chords and the left hand playing a simple bass line.

a tempo
ply Ah ah,

The fourth system returns to the original tempo, marked *a tempo*. The vocal line has a long note followed by a half note, then a quarter note. The piano accompaniment features a more complex eighth-note accompaniment in the right hand.

ah ah,

Cadenza
tr tr trb tr
ah Let me see I'd rath - er

Die! Die!

Die!

fp cresc.

WHO AM I?

from *Peter Pan*

Words and Music by
LEONARD BERNSTEIN

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The music features a simple harmonic accompaniment with a melody in the right hand and a bass line in the left hand. A piano dynamic marking (*p*) is present.

G6
WENDY:

G+

G6

G+

G

Em

Vocal line for Wendy in G major, 4/4 time. The melody is simple and conversational. Lyrics: "Fun - ny, the thoughts I have at night; So dif - f'rent from the thoughts I have by

Piano accompaniment for the first vocal line, corresponding to the chords G6, G+, G6, G+, G, and Em.

Am7

D7sus

G6

G+

G6

G+

Vocal line for Wendy in G major, 4/4 time. The melody continues. Lyrics: "day! The mo - ment Ma - ma switch - es off the light, A

Piano accompaniment for the second vocal line, corresponding to the chords Am7, D7sus, G6, G+, G6, and G+.

G

Em

Am7

D7sus

E

G#m/B

F#m

B7

Vocal line for Wendy in G major, 4/4 time. The melody concludes. Lyrics: "thou - sand dif - f'rent ques - tions come my way and say:

Piano accompaniment for the third vocal line, corresponding to the chords G, Em, Am7, D7sus, E, G#m/B, F#m, and B7. It includes tempo markings *rit.* and *a tempo*.

Refrain

E *p* G#m/B E6 E G#m/B C#m/G#

Who am I? Was it all planned in ad-vance, or was

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

C#m E/B D#7/A# G#7 C#m F#m7 G#sus G#

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

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#9b F#m F#m7 B9

roost - er or a hen, or a li - on in a den, or a rob - in, or a wren, or a

cresc. *rit.*

cresc *rit*

Bm6 C#7 C7 E

fly? Oh, who am I?

P *slower* *pp* *rit.*

P *slower* *pp* *rit.*

MY HOUSE

from *Peter Pan*

Words and Music by
LEONARD BERNSTEIN

Slowly ($\text{♩} = 60$)
D

G/A

A

WENDY: *recitando*
D

mf

Will you build me a house? A

Poco più mosso ($\text{♩} = 72$)

D7

G

Dmaj7

G9
dim.

D9

F#7/C#

cresc.

house that real-ly will be mine! Then let me give you my de-sign— A

Bm
molto rit.

F#m

Gmaj7

Lento
D

sim-ple scheme of — The house I dream of —

... song, like a folk-song (♩ = 50)

p G D7sus/A G D7sus/A G A

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 mf E7/D D

Shel - ter when the days grow short - er; But build my house of love, and

mf

E7/D

D

E

F#m

B7

E7

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

Make the floor of faith, Make the walls of truth, Put a roof of peace a -

p *non cresc.*

D

F#m

Bm
rit.

Am

G
pp

D7sus

G

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "We be - come in - dis - creet eat - ing". The piano accompaniment consists of a right-hand part (RH) playing a steady eighth-note pattern and a left-hand part (LH) playing a similar eighth-note pattern. The key signature is three flats (B-flat major/D-flat minor) and the time signature is common time (C).

R.H. 8va throughout

The second system continues the musical score. The vocal line has the lyrics "sweet af - ter sweet, though we know all too well where _ that may". The piano accompaniment continues with the same eighth-note patterns. The key signature remains three flats and the time signature is common time.

The third system concludes the musical score. The vocal line has the lyrics "lead So this box was de - signed with the two of us in mind, as the". The piano accompaniment continues with the same eighth-note patterns. The key signature remains three flats and the time signature is common time.

Copyright © 1963 Jerry Bock Enterprises and Mayerling Productions, Ltd
Copyright Renewed 1991

All Rights for Mayerling Productions, Ltd Administered by R&H Music
International Copyright Secured All Rights Reserved

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

way it's a lit - tle _ like the voice of God

TAKE CARE OF THIS HOUSE

from *1600 Pennsylvania Avenue*

Lyrics by ALAN JAY LERNER
Music by LEONARD BERNSTEIN

Espressivo

ABIGAIL:

Take care of this

p espr. *rall.* *pp* *legato*

Andante ♩ = ♩

house, keep it from harm ——— If ban-dits break in, sound the a -

larm Care for this house, shine it by hand ——— and keep it so

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

clean the glow can be seen all o - ver the land Be care - ful at

mf *f* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line is in 6/8 time, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in 6/8 time, with a treble and bass clef. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include mezzo-forte (mf), forte (f), and piano (p).

night, check all the doors If some-one makes off with a dream, the dream will be

pp *cresc*

Detailed description: This system contains the next two measures. The vocal line continues with the same notation. The piano accompaniment features a piano (pp) dynamic and a crescendo (cresc) marking. The piano part maintains the melodic and harmonic structure established in the first system.

yours Take care of this house, be al - ways on

f *più f*

Detailed description: This system contains the next two measures. The vocal line continues. The piano accompaniment features a forte (f) dynamic and a 'più f' (more forte) marking. The piano part continues with the same melodic and harmonic structure.

call, for this house is the hope of us

dim. molto *p*

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics. The piano accompaniment features a 'dim. molto' (diminuendo molto) marking and a piano (p) dynamic. The piano part concludes with a sustained chord in the right hand and a melodic line in the left hand.

all. _____

pp *sf*

This system contains a vocal line and piano accompaniment. The vocal line has a long rest followed by a few notes. The piano accompaniment starts with a piano (*pp*) dynamic and ends with a fortissimo (*sf*) dynamic. The key signature has one sharp (F#) and the time signature is 6/8.

Take care of this house, keep it from harm _____ If ban-dits break

pp

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "Take care of this house, keep it from harm _____ If ban-dits break". The piano accompaniment starts with a piano (*pp*) dynamic. The key signature has one sharp (F#) and the time signature is 6/8.

in, sound the a - larm Care for this house, shine it by

mp

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "in, sound the a - larm Care for this house, shine it by". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic. The key signature has one sharp (F#) and the time signature is 6/8.

hand _____ and keep it so clean the glow can be seen _____ all o - ver the

This system contains a vocal line and piano accompaniment. The vocal line has the lyrics "hand _____ and keep it so clean the glow can be seen _____ all o - ver the". The piano accompaniment continues with the same key signature and time signature.

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*

house, _____ be al-ways on call. Care for this house, it's the

Meno mosso *ff* *p*

hope of us all _____

rall. *Adagio* *rall*

THE FLAGMAKER, 1775

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN

Freely

mf sharply accented

mp

With the guns flaring and the

mp

drums pounding, there's no hope of getting

rest With the lights glaring and the

calls sound - ing and the clench - ing in your

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "calls sound - ing and the clench - ing in your". The piano accompaniment consists of two staves: the right hand plays a complex, flowing melody with many beamed notes and slurs, while the left hand provides a steady bass line with chords and single notes.

chest When the man's in bat - tle, and the

mf

The second system continues the vocal line with the lyrics "chest When the man's in bat - tle, and the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). The right hand continues its intricate melodic pattern, and the left hand maintains the bass line.

ba - by's rat - tle on - ly makes you more de - pressed, the

The third system features the lyrics "ba - by's rat - tle on - ly makes you more de - pressed, the". The piano accompaniment includes several slurs and fingerings (marked with '2') over the right hand's melody. The left hand continues with the bass line.

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

The fourth system concludes with the lyrics "wise wo - man does what she knows: — If it's fight - ing, she fights; — if it's sew - ing, she sews. When the". The piano accompaniment includes a dynamic marking of *p colla voce. rubato*. The right hand plays a simpler, more direct melody, and the left hand provides a sparse bass line.

In Tempo

ten-sion in - side o-ver-flows and goes too far, _____ one more

mp

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 2-measure rest at the end. The lyrics are "ten-sion in - side o-ver-flows and goes too far, _____ one more". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. The dynamic marking is *mp*. The system concludes with a *p* (piano) marking in the bass line.

star, one more stripe, to es-cape your lone - ly bed One more

mf

The second system continues the vocal line with lyrics "star, one more stripe, to es-cape your lone - ly bed One more". The piano accompaniment features a more complex right hand pattern with triplets and accents. The dynamic marking is *mf*. The system ends with a *8^{va}* (8va) marking in the bass line.

star, one more stripe. Join the blue, the white, and red One more

mf

The third system continues the vocal line with lyrics "star, one more stripe. Join the blue, the white, and red One more". The piano accompaniment maintains the complex right hand pattern. The dynamic marking is *mf*. The system ends with a *(8^{va})* marking in the bass line.

star, one more stripe, as you pray your child's not

The fourth system continues the vocal line with lyrics "star, one more stripe, as you pray your child's not". The piano accompaniment features a complex right hand pattern. The system concludes with a *8^{va}* marking in the bass line.

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

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "last let - ter — says he's fight - ing in — a". The piano part features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

ditch Then the can - die flick - ers — and the

f *mp*

This system contains the next two staves of music. The vocal line continues with the lyrics: "ditch Then the can - die flick - ers — and the". The piano accompaniment includes dynamic markings *f* and *mp*. The right hand of the piano part has a dense texture of beamed sixteenth notes, while the left hand has a simpler bass line.

riv - er bick-ers, — What else can you do but

This system contains the third and fourth staves of music. The vocal line has the lyrics: "riv - er bick-ers, — What else can you do but". The piano accompaniment continues with the same complex texture of beamed sixteenth notes. A fermata is placed over the final note of the vocal line.

stitch — one more

This system contains the final two staves of music. The vocal line concludes with the lyrics: "stitch — one more". The piano accompaniment continues with the same complex texture of beamed sixteenth notes. A fermata is placed over the final note of the vocal line.

star, one more stripe, 'til you

f

8th

feel the ris - ing sun? One more

(8th)

star, one more stripe, 'til this

(8th)

— fool - ish - ness is done. One more

(8th)

star, one more stripe Who'll be wait - ing when we've

This system features a vocal line in treble clef and piano accompaniment in bass clef. The piano part consists of a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The key signature has two sharps (F# and C#).

won? Grab a

ff

This system continues the musical piece. The piano accompaniment is marked *ff* (fortissimo). The vocal line has a long note on 'won?' followed by 'Grab a'. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand.

nee - dle. grab a thim - ble if it's all that keeps you sane. Think of

f

This system continues the musical piece. The piano accompaniment is marked *f* (forte). The vocal line includes the lyrics 'nee - dle. grab a thim - ble if it's all that keeps you sane. Think of'. The piano part features a consistent eighth-note accompaniment in the left hand and a melodic line in the right hand.

free - dom as a sym - bol, think of jus - tice as a gain! Think of

This system concludes the musical piece on this page. The piano accompaniment continues with the same eighth-note accompaniment in the left hand and melodic line in the right hand. The vocal line includes the lyrics '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

f

flag — 'til you're — free!! — One more

(8va) - ,

ff

star, one more stripe, 'til this blood - shed's fin - 'ly through! One more

fff

Sub -

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'noth - ing' followed by a quarter note 'you', a quarter note 'can', and a half note 'do!'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line. A dynamic marking of *fff* (fortississimo) is placed above the piano part in the second measure.

If they take all the things that de -

mp sharply accented

Detailed description: This system contains the next two measures. The vocal line continues with 'If they take all the things that de -'. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *mp* (mezzo-piano) with the instruction 'sharply accented' is placed above the piano part in the second measure.

fine what you were and are ... one more ...

mp

Detailed description: This system contains the next two measures. The vocal line continues with 'fine what you were and are ... one more ...'. The piano accompaniment continues. A dynamic marking of *mp* is placed above the piano part in the second measure.

star

mp

Detailed description: This system contains the final two measures. The vocal line concludes with 'star'. The piano accompaniment continues. A dynamic marking of *mp* is placed above the piano part in the second measure.

WHISPERING

from *Spring Awakening*

Music by DUNCAN SHEIK
Lyrics by STEVEN SATER

Slowly and tenderly

Em7 A7/E Cmaj7/E

pp

With pedal _____ etc

Em(add9) Em7 A7/E

WENDLA:

Whis - per - ing _ Hear the ghosts _

Cmaj7/E Em(add9) Em7

_ in the moon - light. Sor - row do - ing a new _

A7/E Cmaj7/E

_ dance through their bones, _ through their _

3

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

The first system of music features a vocal line in G major with lyrics: "- ing Sis - ter crum - ples and the neigh - bors grum - ble, the". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols A, C, Csus2(#4), C, Em, Esus(add2), and Em are placed above the vocal line.

G A(add4)

preach - er is - sues warn - ings _____

The second system continues the vocal line with lyrics: "preach - er is - sues warn - ings _____". The piano accompaniment continues with the same melodic and harmonic structure. Chord symbols G and A(add4) are placed above the vocal line.

A A7(add4) Em7

His - to - ry: _____

The third system features a vocal line with lyrics: "His - to - ry: _____". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chord symbols A, A7(add4), and Em7 are placed above the vocal line.

A7/E Cmaj7/E Em(add9)

Lit - tle Miss did - n't do right _____

The fourth system features a vocal line with lyrics: "Lit - tle Miss did - n't do right _____". The piano accompaniment continues with the same melodic and harmonic structure. Chord symbols A7/E, Cmaj7/E, and Em(add9) are placed above the vocal line.

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 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

The first system of music features a vocal line in G major with lyrics: "— wind . Had a sweet-heart on — his knees — so". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: D, C, Csus2(#4), C, Em, Esus(add2), and Em.

G A C Csus2(#4) C

faith - ful and — a - dor - ing And he touched . me and I let —

The second system continues the vocal line with lyrics: "faith - ful and — a - dor - ing And he touched . me and I let —". The piano accompaniment continues with the same texture. Chords are indicated above the vocal line: G, A, C, Csus2(#4), and C.

Em Esus(add2) Em G A(add4)

— him love — me So let that be — my sto - ry —

The third system continues the vocal line with lyrics: "— him love — me So let that be — my sto - ry —". The piano accompaniment continues. Chords are indicated above the vocal line: Em, Esus(add2), Em, G, and A(add4).

A A7(add4)

The fourth system shows the final part of the piano accompaniment. Chords are indicated above the staff: A and A7(add4).

Em7 A7/E Cmaj7/E

Lis - ten - ing _ _ _ for the hope, _ _ _ for the new life, _ _ _

(With pedal) \wedge \wedge etc.

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'Lis - ten - ing' followed by a quarter rest, then a quarter note 'for' and a quarter rest, then a quarter note 'the' and a quarter rest, then a quarter note 'hope,' and a quarter rest, then a quarter note 'for' and a quarter rest, then a quarter note 'the' and a quarter rest, then a quarter note 'new' and a quarter rest, then a quarter note 'life,' and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Pedal markings are shown as upward-pointing triangles under the piano accompaniment.

Em(add9) Em7

_ _ _ some - thing beau - ti - ful, _ _ _

Detailed description: This system contains measures 4 and 5. The vocal line has a half note rest in measure 4, followed by a quarter note 'some -' and a quarter rest, then a quarter note 'thing' and a quarter rest, then a quarter note 'beau -' and a quarter rest, then a quarter note 'ti -' and a quarter rest, then a quarter note 'ful,' and a quarter rest. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

A7/E Cmaj7/E

a new _ _ _ chance. Hear its whis - per - ing _ _ _ there a -

Detailed description: This system contains measures 6 and 7. The vocal line has a quarter note 'a' and a quarter rest, then a quarter note 'new' and a quarter rest, then a quarter note 'chance.' and a quarter rest, then a quarter note 'Hear' and a quarter rest, then a quarter note 'its' and a quarter rest, then a quarter note 'whis -' and a quarter rest, then a quarter note 'per -' and a quarter rest, then a quarter note 'ing' and a quarter rest, then a quarter note 'there' and a quarter rest, then a quarter note 'a -' and a quarter rest. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

D(add2) Em

gain

rall.

Detailed description: This system contains measures 8 and 9. The vocal line has a half note 'gain' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A 'rall.' marking is placed below the piano accompaniment in measure 8. The system ends with a double bar line.

I FEEL PRETTY

from *West Side Story*

Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN

Allegro (♩ = 66+)

MARIA: *mp*

I feel pret-ty, —

Oh, so pret-ty, — I feel pret-ty and wit-ty and bright, —

— And I pit - y — An - y girl who is - n't me to -

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

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 _____

f sub

See the pret - ty girl in that mir - ror there: — Who can that at -

p sub.

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a treble clef and a key signature of one flat. The lyrics are "See the pret - ty girl in that mir - ror there: — Who can that at -". The piano accompaniment is in the bottom two staves, starting with a grand staff. The first measure of the piano part is marked with a piano dynamic (*p*) and a *sub.* (sustained) marking.

trac - tive girl be? — Such a pret - ty

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "trac - tive girl be? — Such a pret - ty". The piano accompaniment continues in the bottom two staves. There are some slurs and accents in the piano part, particularly in the right hand.

face, Such a pret - ty dress, Such a pret - ty smile, Such a pret - ty me! —

cresc. *f*

cresc *f*

Detailed description: This system contains the third and fourth lines of music. The vocal line has the lyrics "face, Such a pret - ty dress, Such a pret - ty smile, Such a pret - ty me! —". The piano accompaniment is marked with a *cresc.* (crescendo) in the first measure and a *f* (forte) dynamic in the fourth measure. There are also slurs and accents in the piano part.

I feel stun - ning — And en -

p sub

p sub

Detailed description: This system contains the final two lines of music on the page. The vocal line has the lyrics "I feel stun - ning — And en -". The piano accompaniment is marked with a *p sub* (piano, sustained) dynamic in the first measure and another *p sub* in the third measure. There are many slurs and accents in the piano part, especially in the right hand.

tranc-ing, — Feel like run-ning and danc-ing for joy,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase: "tranc-ing, —". The piano accompaniment consists of a flowing eighth-note melody in the right hand and a bass line in the left hand. The lyrics "Feel like run-ning and danc-ing for joy," are written below the vocal line.

For I'm loved _____ By a pret-ty _____ won-der-ful

f

mf

The second system continues the vocal line with the lyrics "For I'm loved _____ By a pret-ty _____ won-der-ful". The piano accompaniment features a more complex texture with arpeggiated chords in the right hand and a steady bass line. A dynamic marking of *f* is placed above the vocal line, and *mf* is placed below the piano accompaniment.

boy!

ff

dim.

The third system begins with the vocal line saying "boy!". The piano accompaniment is characterized by a very strong *ff* dynamic and a dense, rhythmic texture of chords in the right hand. A *dim.* (diminuendo) marking is placed above the piano accompaniment towards the end of the system.

I feel pret-ty, — Oh, so

pp

The fourth system continues the vocal line with the lyrics "I feel pret-ty, — Oh, so". The piano accompaniment is very soft, marked with *pp* (pianissimo), and features a delicate, flowing melody in the right hand and a simple bass line in the left hand.

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, —

I feel sun - ny, — I feel fiz - zy and fun - ny and

fine, _____ And so pret - ty, _____ Miss A - mer - i - ca can

just re - sign!

See the pret - ty girl in that mir - ror there: _____ Who can that at -

trac - tive girl be? _____ Such a pret - ty face, Such a pret - ty

f

dress, Such a pret-ty smile, Such a pret-ty me!

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "dress, Such a pret-ty smile, Such a pret-ty me!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the first measure of the piano part.

I feel stun-ning — And en - tranc-ing, - Feel like run-ning and

p sub.

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "I feel stun-ning — And en - tranc-ing, - Feel like run-ning and". The piano accompaniment continues in the grand staff. A dynamic marking of *p sub.* (pianissimo) is placed below the first measure of the piano part.

danc-ing for joy, — For I'm loved — By a

mf

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "danc-ing for joy, — For I'm loved — By a". The piano accompaniment continues in the grand staff. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part.

pret-ty — won - der-ful boy!

ff

vel

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "pret-ty — won - der-ful boy!". The piano accompaniment continues in the grand staff. A dynamic marking of *ff* (fortissimo) is placed below the piano part. The system ends with a double bar line and the word *vel* (ritardando) written below the piano part.

SOMEWHERE

from *West Side Story*

Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN

Adagio ♩ = 72 *mp*

There's a place for us, Some-where a place for us.

pp *p*

Peace and qui - et and o - pen air Wait for us Some-where _ There's a

pp

time for us, Some day a time for us, Time to-gether with

pp pure and limpid

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

Poco più mosso

cresc. *mf*

time to spare, Time to learn, time to care, Some-day! —

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics 'time to spare, Time to learn, time to care, Some-day! —'. Above the vocal line, there are dynamic markings: 'cresc.' (crescendo) and 'mf' (mezzo-forte). The piano accompaniment includes triplet markings (indicated by a '3' over a group of notes) and a 'cresc.' marking. The piano part consists of chords and moving lines in both hands.

f *p*

Some-where — We'll find a new way of liv - ing, — We'll find a way of for -

The second system continues the musical score. The vocal line has lyrics 'Some-where — We'll find a new way of liv - ing, — We'll find a way of for -'. Dynamic markings include 'f' (forte) and 'p' (piano). The piano accompaniment features triplet markings and dynamic markings 'f' and 'p'. The piano part continues with chords and moving lines in both hands.

pp *rall.* *a tempo* *pp*

giv - ing — Some-where — There's a

The third system concludes the musical score. The vocal line has lyrics 'giv - ing — Some-where — There's a'. Dynamic markings include 'pp' (pianissimo), 'rall.' (rallentando), and 'a tempo'. The piano accompaniment features 'pp' and 'ppp' (pianississimo) markings, along with 'rall' and 'a tempo' markings. The piano part continues with chords and moving lines in both hands.

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

This system contains the first two measures of the piece. The vocal line begins with the lyrics "place for us," followed by "A time and place for us." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. A triplet of eighth notes is marked with a "3" above it in the final measure.

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

This system contains measures 3 through 6. The vocal line continues with "half - way there. Hold my hand and I'll take you there Some-how, _____". The piano accompaniment includes a triplet of eighth notes in the right hand at the start of the system. Dynamic markings include *cresc.* (crescendo) and *f* (forte) in both parts.

Some - day, _____ Some - where! _____

This system contains measures 7 through 10. The vocal line concludes with "Some - day, _____ Some - where! _____". The piano accompaniment features a *ff cant.* (fortissimo cantabile) section in the right hand, followed by *dim molto* (diminuendo molto) and *ppp* (pianissimo) markings. The system ends with a fermata over the final note.

THANK GOODNESS

from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Freely **GLINDA:** Allegro

*Fellow Ozians – as terrifying as terror is,
let us put aside our panic for this one day – – and celebrate!*

Oh, what a cel - e - bra - tion we'll have to - day! Thank Good-ness!

Let's have a cel - e - bra - tion the "Glin - da" way! Thank Good-ness!

Fi - n'ly a day that's to - tal - ly Wick - ed - Witch - Free, We _____

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

could-n't be hap - pi - er, Thank Good-ness!

Moderato
(Spoken) Yes We could-n't be hap - pi - er, _____ Right, dear?

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a 2/4 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rit. *a tempo*
dreams _____ come true! _____

rit. *f a tempo* *mp*

The second system continues the vocal line and piano accompaniment. It includes tempo markings: *rit.* (ritardando) for the first measure, *a tempo* for the second measure, and *mp* (mezzo-piano) for the final measure. The piano accompaniment has dynamic markings of *rit.*, *f a tempo*, and *mp*.

The third system shows the piano accompaniment for the third system of the score. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

Andante
That's why I could-n't be hap - pi -

The fourth system begins with the tempo marking *Andante*. The vocal line starts with the lyrics "That's why I could-n't be hap - pi -". The piano accompaniment features a slower, more spacious feel with sustained chords and a steady bass line.

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,

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

true Well, is - n't it? _____ Hap - py is what hap - pens when your

dreams _____ come _____

Allegro

true _____ Thank Good-ness! I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'true' followed by a melodic phrase for 'Thank Good-ness! I'. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with chords and single notes.

could-n't be hap - pi - er _____

The second system continues the vocal line with the lyrics 'could-n't be hap - pi - er'. The piano accompaniment maintains its rhythmic pattern, with the bass line providing a consistent accompaniment to the treble's melodic and harmonic support.

_____ to - day! _____

The third system shows the vocal line with the lyrics 'to - day!'. The piano accompaniment includes a section with a 'V' marking and a 'Cresc.' (Crescendo) marking, indicating a dynamic increase in the piano part.

The fourth system concludes the vocal phrase with a final note. The piano accompaniment features a 'Cresc.' marking and ends with a 'V' marking, suggesting a final dynamic emphasis.

LET US BE GLAD

from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Freely
8va

p

With pedal

Detailed description: This block contains the piano introduction for the song. It features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand plays a series of chords in the upper register, marked '8va'. The left hand plays a melodic line starting with a half note, followed by a series of chords. The dynamics are marked 'p' (piano). The instruction 'With pedal' is written below the left hand staff.

Moderato

GLINDA:

Let us be glad, Let us be

loco

Detailed description: This block shows the first line of the song. The vocal line is in a treble clef with a key signature of two sharps and a 4/4 time signature. The tempo is marked 'Moderato'. The lyrics are 'Let us be glad, Let us be'. The piano accompaniment is in a grand staff with a key signature of two sharps and a 4/4 time signature. It features a 'loco' section indicated by a dashed line and a double bar line. The piano part consists of chords and a melodic line in the right hand, and a bass line in the left hand.

grate - ful, Let us re - joi - ci - fy that Good-ness could sub - due the

Detailed description: This block shows the second line of the song. The vocal line continues with the lyrics 'grate - ful, Let us re - joi - ci - fy that Good-ness could sub - due the'. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

wick - ed work - ings of "You - know - who!"

Detailed description: This block shows the third line of the song. The vocal line concludes with the lyrics 'wick - ed work - ings of "You - know - who!"'. The piano accompaniment continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Is - n't it nice to know that good will con - quer

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Is - n't it nice to know that good will con - quer". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. It includes chords and melodic lines in both hands.

e - vil? The truth we all be - lieve - 'll by and

rit.

The second system continues the vocal line with the lyrics "e - vil? The truth we all be - lieve - 'll by and". A *rit.* (ritardando) marking is placed above the final notes of the vocal line. The piano accompaniment continues with chords and melodic lines in both hands.

Freely

by out - live a lie

Ped * *Ped*

The third system is marked **Freely**. The vocal line has the lyrics "by out - live a lie". The piano accompaniment features a melodic line in the bass clef. Pedal markings are present: *Ped* under the first measure and * *Ped* under the third measure.

for you and I!

* *Ped* *

The fourth system concludes the vocal line with the lyrics "for you and I!". The piano accompaniment continues with chords and melodic lines. Pedal markings are present: * *Ped* under the first measure and * under the final measure.

TOO MUCH IN LOVE TO CARE

from *Sunset Boulevard*

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

Moderately

mp

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. It features a treble clef with a key signature of one flat (B-flat). The melody consists of eighth notes with triplet markings over the first, second, and fourth measures. The bass line provides a simple harmonic accompaniment with chords and single notes.

BETTY:

When

The first system of Betty's vocal line shows a treble clef with a key signature of one flat. The melody is mostly whole and half notes. The piano accompaniment continues with the same pattern as the introduction, including triplet markings in the treble.

I was a kid — I played in this street, — I al - ways loved il -

The second system of Betty's vocal line continues the melody. The piano accompaniment is marked 'colla voce' and features a more active bass line with chords and moving lines.

lu - sion. I thought make be - lieve — was tru - er than life, — but

The third system of Betty's vocal line concludes the phrase. The piano accompaniment includes markings for '8va' (octave up) in the treble clef, indicating a change in the harmonic texture.

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

Con moto

now it's all con - fu - sion Please can you tell me what's

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Con moto'. The lyrics are: 'now it's all con - fu - sion Please can you tell me what's'.

happen - ing? I just don't know an - y - more

The second system continues the vocal line and piano accompaniment. The lyrics are: 'happen - ing? I just don't know an - y - more'.

If this is real, how should I feel? What should I look for?

The third system continues the vocal line and piano accompaniment. The lyrics are: '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 -

The fourth system continues the vocal line and piano accompaniment. The lyrics are: 'Please can you tell me what's happen - ing? I just don't know an - y -'. The piano part includes the dynamic marking *mp*.

more. If this is real, how should I feel?

The first system consists of a vocal line and piano accompaniment. The key signature is D major (one sharp). The vocal line begins with a whole note 'more.' followed by a half note 'If', a quarter note 'this', a quarter note 'is', a quarter note 'real,', a quarter note 'how', a quarter note 'should', a quarter note 'I', and a quarter note 'feel?'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Meno mosso

What should I look for? I thought I had

The second system continues the piece with the tempo marking 'Meno mosso'. The vocal line has a half note 'What', a quarter note 'should', a quarter note 'I', a quarter note 'look', a quarter note 'for?', a half note 'I', a quarter note 'thought', a quarter note 'I', and a quarter note 'had'. The piano accompaniment includes a prominent bass line with a 7th fret marking and a melodic line in the right hand.

ev - 'ry-thing I need-ed My life was set, my dreams were in place

The third system features a vocal line with a half note 'ev - 'ry-thing', a quarter note 'I', a quarter note 'need-ed', a half note 'My', a quarter note 'life', a quarter note 'was', a quarter note 'set,', a quarter note 'my', a quarter note 'dreams', a quarter note 'were', and a quarter note 'in place'. The piano accompaniment continues with a consistent eighth-note bass line and a melodic right hand.

My heart could see way in - to the fu - ture All of that goes when

The fourth system concludes the piece with a vocal line containing a half note 'My', a quarter note 'heart', a quarter note 'could', a quarter note 'see', a half note 'way', a quarter note 'in - to', a quarter note 'the', a quarter note 'fu - ture', a half note 'All', a quarter note 'of', a quarter note 'that', a quarter note 'goes', and a quarter note 'when'. The piano accompaniment maintains the same rhythmic and melodic patterns as the previous systems.

I see your face. I should hate you, there I was, the world in my hand.

Can one kiss kiss a-way ev - 'ry-thing I planned? I can't con-trol

all the things I'm feel-ing. I'm float-ing in mid - air

I know it's wrong, but I'm too much in love to care

Poco meno mosso

I thought I had ev - 'ry-thing I need - ed My life was set, my

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "I thought I had ev - 'ry-thing I need - ed My life was set, my". The piano accompaniment is in two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

dreams were in place My heart could see way in - to the fu - ture

The second system continues the musical score. The vocal line lyrics are: "dreams were in place My heart could see way in - to the fu - ture". The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

All of that goes when I see your face This is cra - zy

The third system continues the musical score. The vocal line lyrics are: "All of that goes when I see your face This is cra - zy". The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

You know we should call it a day Sound ad-vice, great ad-vice, let's throw it a - way

The fourth system concludes the musical score. The vocal line lyrics are: "You know we should call it a day Sound ad-vice, great ad-vice, let's throw it a - way". The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' and a bracket, and a bass line in the left hand. The system ends with a fermata over the final notes.

I can't con-trol all the things I'm feel-ing. We're float-ing in mid -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "I can't con-trol all the things I'm feel-ing. We're float-ing in mid -". The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

air. If we are fools, well, we're too much in love to

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "air. If we are fools, well, we're too much in love to". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

care. If we are fools, well, we're too much in

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "care. If we are fools, well, we're too much in". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

love too care _____

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "love too care _____". The piano accompaniment continues with similar rhythmic patterns and chordal structures, ending with a final chord.

THE GIRL IN 14G

Music by JEANINE TESORI
Lyrics by DICK SCANLAN

Moderate Swing (♩ = ♩♩)

Just moved in — to

mp

L.H.

Four-teen "G," — so co - zy, calm and peace - ful

Heav - en for — a mouse like me with qui - et by the lease - ful.

sim

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."

ff

À la "Tristan"

ah, ah, ah, ah, ah, ah, ah, ah, ah, _____

f

Ped * Ped *

Detailed description: This musical score is for the piece 'À la Tristan'. It features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes followed by a long, sustained note. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a forte (*f*) dynamic marking. Pedal points are indicated by 'Ped' and asterisks.

À la "Magic Flute"

ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,

mf

Detailed description: This musical score is for the piece 'À la Magic Flute'. It features a vocal line with trills and a piano accompaniment. The vocal line consists of a series of eighth notes with trills. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a mezzo-forte (*mf*) dynamic marking.

Tempo I (Swing)

ah, ah, ah, ah "

fff *sub. p*

v *v* *v*

Detailed description: This musical score is for the piece 'Tempo I (Swing)'. It features a vocal line and a piano accompaniment. The vocal line consists of a series of eighth notes. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a fortissimo (*fff*) dynamic marking in the first measure and a *sub. p* marking in the second measure. The bass line has a 'v' marking under each note.

My first night_ in Four-teen "G" _ I'll put up with Puc -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "My first night_ in Four-teen 'G' _ I'll put up with Puc -". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

ci - ni Brew my - self _ a cup of tea _

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "ci - ni Brew my - self _ a cup of tea _". The piano accompaniment includes the dynamic marking *sim.* (sostenuto) under the bass line. The musical notation follows the same format as the first system, with a vocal line and a grand staff piano accompaniment.

Cro - chet un - til she's fi - ni Half past eight,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Cro - chet un - til she's fi - ni Half past eight,". The piano accompaniment includes the dynamic marking *mf* (mezzo-forte) under the right hand. The musical notation follows the same format as the previous systems, with a vocal line and a grand staff piano accompaniment.

not a peep _ ex - cept the clock tick _ tock - in' _

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "not a peep _ ex - cept the clock tick _ tock - in' _". The piano accompaniment continues with the same harmonic and melodic patterns as the previous systems, maintaining the 4/4 time signature and one-flat key signature.

No swing

Now I lay — me down to sleep — A com - fy bed

L.H.
mp

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, starting with a key signature of one sharp (F#) and a common time signature. The lyrics are "Now I lay — me down to sleep — A com - fy bed". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords in the right hand. A dynamic marking of *mp* (mezzo-piano) is indicated for the piano part.

to rest my head A stretch, a yawn; I'm al - most gone, then

rit. e dim.

R.H.

Detailed description: This system contains the second two lines of music. The vocal melody continues with the lyrics "to rest my head A stretch, a yawn; I'm al - most gone, then". The piano accompaniment features a melodic line in the right hand that is marked *rit. e dim.* (ritardando e diminuendo). The left hand continues with a steady bass line. A dynamic marking of *R.H.* (Right Hand) is present.

Fast Jazz, à la Ella Fitzgerald (Swing)

"Doo - wee - zwah — doo -

f

Detailed description: This system contains the first two lines of music for the 'Fast Jazz' section. The top line is the vocal melody in treble clef, starting with a key signature of two flats (Bb) and a common time signature. The lyrics are "Doo - wee - zwah — doo -". The piano accompaniment is in bass clef, featuring a strong, rhythmic accompaniment with a dynamic marking of *f* (forte). The right hand has chords and some melodic movement, while the left hand has a steady bass line.

tah - dup - doo spee-di-lee dee - floy - doy bee - blip, —

Detailed description: This system contains the second two lines of music for the 'Fast Jazz' section. The vocal melody continues with the lyrics "tah - dup - doo spee-di-lee dee - floy - doy bee - blip, —". The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes marked with a '3' above it. The left hand continues with a steady bass line.

naa - naa - naa - naa - naa - naa - naa - naa - naa - naa - naa - naa, woo - weeee

opt.

Tempo I

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 - sers 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, - I'm 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!

Broad Swing (♩ = ♩♩)

Thir - teen, Fif - teen,

molto rit **ff**

Four-teen "G" A most un - like - ly tri - o.

Operatic

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 -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line begins with a long note on 'Ah.' followed by 'Had my fill -'. The piano accompaniment features a steady bass line and a treble line with triplets and a 'rit.' (ritardando) marking.

of peace and qui - et Shout out loud. I've

The second system continues the vocal line with 'of peace and qui - et Shout out loud. I've'. The piano accompaniment maintains a consistent rhythmic pattern with some chordal textures.

changed my di - et. all be - cause of Four - teen "G!"

The third system features the vocal line 'changed my di - et. all be - cause of Four - teen "G!"'. The piano accompaniment includes a 'b' (basso) marking and continues with its characteristic accompaniment.

The fourth system shows the vocal line with a long note and a fermata. The piano accompaniment features several triplets and concludes with a final chord.