Tenor
Volume 2

Return to
Rich Hinkelman

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

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FOREWORD

As the century nears its end, it is apparent to me that the most important and lasting body of performable American music for singers has come from the musical theatre and musical film. The classical tradition as it has been continued in the United States in this century has produced few major composers who have written extensively for the voice, producing a relatively small body of sometimes profound and beautiful literature, but often relevant only to specialized audiences. In pre-rock era popular traditions, the songs that were not written for the stage or film are largely inferior in quality to those written for Broadway and Hollywood (although there are plenty of exceptions to this general rule). Perhaps the reason is simply that the top talent was attracted to and nurtured by those two venues, and inspired by the best performers. But it's also possible that writing for a character playing some sort of scene, no matter how thin the dramatic context (sometimes undetectable), has inherently produced better songs. Compare a Rodgers and Hart ballad from the 1930s (which are all from musicals) to just an average pop ballad from that time not from the stage or screen, if you can dig one up, and you might see what I mean. Popular music of the rock era, primarily performers writing dance music for themselves to record, is almost a completely different aesthetic, and is most often ungratifying for the average singer to present in a typical performance with piano accompaniment.

The five volumes that comprise the original edition of *The Singer's Musical Theatre Anthology,* released in 1987, contain many of the most famous songs for a voice type, as well as being peppered with some more unusual choices. Volume two of the series allows a deeper investigation into the available literature. I have attempted to include a wide range of music, appealing to many different tastes and musical and vocal needs. As in the first volumes, whenever possible the songs are presented in what is their most authentic setting, excerpted from the vocal score or piano/rehearsal score, in the key originally performed and with the original piano accompaniment arrangement (which is really a representation of the orchestra, of course, although Kurt Weill was practically the only Broadway composer to orchestrate his own shows). A student of this subject will notice that these accompaniments are quite a bit different from the standard sheet music arrangements that were published of many of these songs, where the melody is put into a simplified piano part and moved into a convenient and easy piano key, without much regard to vocal range.

In the first volume of the series, I tried to walk a fine line in the mezzo-soprano choices, attempting to accomodate a mix of how theatre people define that voice type —almost exclusively meaning belting — and how classical tradition defines mezzo-soprano. In volume two I have restricted the choices to songs for a belting range, although they don't necessarily need to be belted, and put any songs sung in what theatre people call "head voice" or "soprano voice" in the soprano volume. As was true in the first volume, classically trained mezzo-sopranos will be comfortable with many of the songs in the soprano book.

The "original" keys are presented here, although that often means only the most comfortable key for the original performer. Transpositions of this music are perfectly acceptable. Some songs in these volumes might be successfully sung by any voice type. Classical singers and teachers using these books should remember that the soprano tessitura of this style of material, which often seems very low, was a deliberate aesthetic choice, aimed at clarity of diction, often done to avoid a cultured sound in a singing voice inappropriate to the desired character of the song and role, keeping what I term a Broadway ingenue range. Barbara Cook and Julie Andrews are famous examples of this kind of soprano, with singing concentrated in an expressive and strong middle voice. Also regarding tessituras, some men may find comfortable songs in both the tenor and baritone volumes, in a "baritenor" range, typically with a top note of G.

It's exciting to present songs in this new edition that have never before appeared in print. Many great songs still hold the stage, even if many of the shows don't. The nine volumes of the series present 358 songs from 117 musicals, dating from 1905 to 1991. It's a small percentage of our theatre heritage, but is still a comprehensive and relatively representative sampling of the stage music of New York, and to a much lesser degree London, in the twentieth century.

Many people have been kind and helpful to me in my research and preparation of this edition. They will forgive me if I only mention my debt of gratitude to the late musical theatre historian Stanley Green. I was fortunate enough to work with him as his editor on his last two books. Stanley's grasp of the subject, his compelling prose, and his high standards of research continue to inspire me.

Richard Walters, editor
May, 1993

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THE APPLE TREE

Music: Jerry Bock
Lyrics: Sheldon Harnick
Book: Sheldon Harnick, Jerry Bock, Jerome Coopersmith
Director: Mike Nichols
Choreographer: Lee Theodore and Herbert Ross
Opened: 10/18/66, New York; a run of 463 performances

Here was a new concept for Broadway—one musical containing three separate one-act musicals, like Puccini's *Il Trittico* or Offenbach's *Tales of Hoffmann.* Though the stories in *The Apple Tree* have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. The first act is based on Mark Twain's *The Diary of Adam and Eve,* and dealt with the dawn of humanity and innocence. The second act is based on Frank R. Stockton's celebrated *The Lady or the Tiger?* in which a warrior's fate, unresolved in the story, was determined by the choice of door he enters. The third act is based on Jules Feiffer's *Passionella,* a fantasy about a poor chimney sweep who became a movie star. "Forbidden Fruit" is sung by the Snake in Act I to tempt the fledgling humans.

BEGGAR'S HOLIDAY

Music: (Edward) Duke Ellington
Lyrics and Book: John Latouche
Director: Nicholas Ray
Choreographer: Valerie Betts
Opened: 12/26/46, New York; a run of 111 performances

At a time when the Brecht-Weill *The Threepenny Opera* was virtually unknown in the U.S. (its fame would await the 1954 production), another musical based on the 1728 play *The Beggar's Opera* played in New York. Updated to present day New York, *Beggar's Holiday* was experimental, unique, and non-formulamatic, and was highly regarded by some critics, but never caught on with the theatre-goers. If it had been a hit, Ellington might have found a comfortable home on Broadway, writing his sophisticated and rich music for the theatre rather than for the concert hall and recordings.

BELLS ARE RINGING

Music: Jule Styne
Book and Lyrics: Betty Comden and Adolph Green
Director: Jerome Robbins
Choreographers: Jerome Robbins and Bob Fosse
Opened: 11/29/56, New York; a run of 924 performances

Ever since appearing together in a nightclub revue, Betty Comden and Adolph Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as a meddlesome operator at a telephone answering service who gets involved with her clients' lives. She is in fact so helpful to one, a playwritght in need of inspiration, that they meet, fall in love—though through it all she conceals her true identity—dance and sing in the subway, and entertain fellow New Yorkers in Central Park. At last she confesses that she's the operator, and they go off to loveland. A film version was made that is virtually the stage show on film, with Dean Martin playing opposite Miss Holliday.

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

CABARET

Music: John Kander
Lyrics: Fred Ebb
Book: Joe Masteroff
Director: Harold Prince
Choreographer: Ron Field
Opened: 11/20/66, New York; a run of 1,165 performances

Adapted from Christopher Isherwood's *Berlin Stories* and John van Druten's dramatizaion, *I Am a Camera, Cabaret* used a sleazy Berlin night club as a metaphor for the decadent world of pre-Hitler Germany of the 1930s. Though the story focusses on Sally Bowles, a British expatriate, and her ill-fated affair with Clifford Bradshaw, an American writer, the symbolism of the show is conveyed through an epicene Master of Ceremonies who recreates the tawdry atmosphere of the period through a series of musical numbers at the Kit Kat Club. The score is purposely reminiscent of Weill and Brecht, and starred Weill's widow, Lotte Lenya, in an important role. "Wilkommen" opens the entire show. In 1972 Bob Fosse directed a movie version, which reversed the nationalities of the principals, and used a different storyline.

CALL ME MADAM

Music and Lyrics: Irving Berlin
Book: Howard Lindsay and Russel Crouse
Director: George Abbott
Choreographer: Jerome Robbins
Opened: 10/12/50, New York; a run of 644 performances

President Truman appointed Washington party-giver Perle Mesta to be Ambassador to Luxembourg, and the situation was ripe for being satirized, along with commentary along the way about politics and foreign affairs, and the brash American abroad. Set in the tiny fictional country of Lichtenburg, Sally's unconventional, undiplomatic manner charms them all. This show was written as a star vehicle for Ethel Merman, and was Berlin's longest Broadway run, except for his *Annie Get Your Gun.* Kenneth Gibson is Sally's young aide, in love with the Princess Marie.

CAROUSEL

Music: Richard Rodgers
Lyrics and Book: Oscar Hammerstein II
Director: Rouben Mamoulian
Choreographer: Agnes de Mille
Opened: 4/19/45, New York; a run of 890 performances

The collaborators of *Oklahoma!* chose Ferenc Molnar's Liliom as the basis for their second show and their best score Oscar Hammerstein shifted Molnar's Budapest locale to a late 19th century fishing village in New England. The two principal roles are Billy Bigelow, a carnival barker, and Julie Jordan, an ordinary factory worker. Julie's best friend, Carrie, becomes engaged to Mr. Enoch Snow, and things go temporarily sour in their relationship when Snow believes Carrie to be a trollop— "Geraniums in the Window." They patch things up later.

CHESS

Music: Benny Andersson and Bjorn Ulvaeus
Lyrics: Tim Rice
Book: Richard Nelson, based on an idea by Tim Rice
Director: Trevor Nunn
Choreographer: Lynne Taylor-Corbett
Opened: 4/28/88, New York; a run of 68 performances

There have been musicals about the cold war (*Leave it to Me!, Silk Stockings*), but *Chess* was the first to treat the conflict seriously, using an international chess match as a metaphor. Like *Jesus Christ Superstar* and *Evita, Chess* originated as a successful record album before it became a stage production. The London production was a high tech spectacle, rock opera type presentation. The libretto was revised for New York, and a different production approach was tried. "Someone Else's Story" was added for the Broadway run. The story is a romantic triangle with a Bobby Fischer type American chess champion, a Russian opponent who defects to the West, and the Hungarian born American woman who transfers her affections from the American to the Russian without bringing happiness to anyone. Though the show ran three years in London, it never made back its initial investment there. It lost $6,000,000 in New York.

THE DESERT SONG

Music: Sigmund Romberg
Lyrics: Otto Harbach and Oscar Hammerstein II
Book: Otto Harbach, Oscar Hammerstein II and Frank Mandel
Director: Arthur Hurley
Choreographer: Bobby Connolly
Opened: 11/30/26, New York; a run of 471 performances

One of the best known operettas of the 1920s, *The Desert Song* was the first collaboration between Romberg, Harbach and Hammerstein. Though a swashbuckling romance following conventional lines of the day, the work also contained references to current political events, as well as the hot and popular films of Rudolph Valentino. In the plot, a French woman is abducted into the Sahara by the mysterious Red Shadow, leader of the rebels, but he turns out to really be the son of the Governor of Morocco. The musical was unsuccessfully revived in New York in 1973. Movie versions were released in 1929, 1943, and 1953.

DO RE MI

Music: Jule Styne
Lyrics: Betty Comden and Adolph Green
Book and Direction: Garson Kanin
Choreographers: Marc Breaux and Deedee Wood
Opened: 12/26/60, New York; a run of 400 performances

A wild satire on the ways in which the underworld muscled in on the jukebox business, *Do Re Mi* was adapted by Kanin from his own novel. 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 bigshot, and Nancy Walker as his long suffering spouse.

EVITA

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Director: Harold Prince
Choreographer: Larry Fuller
Opened: 6/23/78, London; a run of 2,900 performances.
9/25/79, New York; a run of 1,567 performances

Because of its great success in London, *Evita* was practically a pre-sold hit when it began its run on Broadway. Based on the events in the life of Argentina's strong-willed leader, Eva Peron, the musical—with Patti LuPone in the title role in New York—traced her rise from struggling actress to wife of dictator Juan Peron (Bob Gunton), and virtual co-ruler of the country. Part of the concept of the show is to have a slightly misplaced Che Guevera (played by Mandy Patinkin) as a narrator and conscience to the story of Eva's quick, greedy rise to power and her early death from cancer. "On This Night of a Thousand Stars" is the song of a swarmy nightclub singer who is Eva's first conquest. "High Flying, Adored" is sung by Che about Eva after Peron is made president of Argentina.

FANNY

Music and Lyrics: Harold Rome
Book: S. N. Berman and Joshua Logan
Director: Joshua Logan
Choreographer: Helen Tamiris
Opened: 11/4/54, New York; a run of 888 performances

Fanny takes us to the colorful, bustling port of Marseilles "not so long ago" for a musical version of Marcel Pagnol's French film trilogy, Marius, Fanny and César (originally played by Ezio Pinza). Compressed into an evening's entertainment, the action-packed story concerns Marius, who yearns to go to sea; his father, César, the local café owner; Panisse, a prosperous middle-aged sail maker; and Fanny, the girl beloved by both Marius and Panisse. Though Fanny has a child with Marius just before he ships off, Panisse marries her and brings up the boy as his own. When Marius returns demanding both Fanny and his song, César convinces him that Panisse has the more rightful claim. Years later, however, the dying Panisse dictates a letter to Marius offereing him Fanny's hand in marriage. All of the songs were eliminated for the 1960 screen version.

FIDDLER ON THE ROOF

Music: Jerry Bock
Lyrics: Sheldon Harnick
Book: Joseph Stein
Director and Choreographer: Jerome Robbins
Opened: 9/22/64, New York; a run of 3,242 performances

An undeniable classic of the Broadway theatre, *Fiddler on the Roof* took a compassionate view of a Jewish community in Czarist Russia, where the people struggled to maintain their traditions and identity in the face of persecution. Despite a story that some thought had limited appeal (it was 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 record 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. At the play's end, when a Cossack program has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America. "Miracle of Miracles" is sung by Motel the tailor, who is Tzeitel's beloved. Tzeitel rebels against the arranged marriage plans for her, and instead Motel tells Tevye that he and Tzeitel are in love and wish to be married. Tevye reluctantly agrees.

FINIAN'S RAINBOW

Music: Burton Lane
Lyrics: E. Y. Harburg
Book: E. Y. Harburg and Fred Saidy
Director: Bretaigne Windust
Choreographer: Michael Kidd
Opened: 1/10/47, New York; a run of 725 performances

Finian's Rainbow evolved out of co-librettist E. Y. Harburg's desire to satirize an economic system that requires gold reserves to be buried in the ground at Fort Knox. This led to the idea of leprechauns and their crock of gold that, according to legend, could grant three wishes. The story takes place in Rainbow Valley, Missitucky, and involves Finian McLonergan, an Irish immigrant, and his efforts to bury a crock of gold which, he is sure will grow and make his rich. Also involved are Og, a leprechaun from whom the crock has been stolen, Finian's daughter, Sharon, who dreams wistfully of Glocca Morra, and Woddy Mahoney, a labor organizer who blames that "Old Devil Moon" for the way he feels about Sharon. A film adaptation was released in 1968, starring Fred Astaire in his last musical role in the movies, and directed by Francis Coppola.

FLOWER DRUM SONG

Music: Richard Rodgers
Lyrics: Oscar Hammerstein II
Book: Oscar Hammerstein II and Joseph Fields
Director: Gene Kelly
Choreographer: Carol Haney
Opened: 12/1/58, New York; a run of 600 performances

It was librettist Joseph Fields who first secured the rights to C. Y. Lee's novel and then approached Rodgers and Hammerstein to join him as collaborators. To dramatize the conflict between the traditionalist older Chinese-Americans living in San Francisco and their thoroughly Americanized offsprings, the musical tells the story of Mei Li, a timid "picture bride" from China, who arrives to fulfill her contract to marry nightclub owner Sammy Fong. Sammy, however, prefers dancer Linda Low (who obviously enjoys being a girl) and the problem is resolved when Sammy's friend Wang Ta discovers that Mei Li is really the bride for him; he sings this volume's "Like a God" to her.

FOLLIES

Music and Lyrics: Stephen Sondheim
Book: James Goldman
Director: Harold Prince
Choreographer: Michael Bennett
Opened: 4/4/71, New York; a run of 522 performances

Taking place at a reunion of former Ziegfeld Follies-type showgirls, the musical deals with the reality of life as contrasted with the unreality of the theatre, a theme it explores through the lives of two couples, the upper class, unhappy Phyllis and Benjamin Stone, and the middle-class, unhappy Sally and Buddy Plummer. *Follies* also depicts these four as they were in their pre-marital youth. Because the show is about the past, and often in flashback, Sondheim purposefully stylized his songs to evoke some of the theatre's great composers and lyricists of the past. A revised version of the show was presented in London in 1987, with some songs replaced with new numbers. "Make the Most of Your Music," Ben's song, comes from the London version. "Beautiful Girls" is sung at the top of the show as the girls make their entrances. *Follies* was given 2 concert performances in 1985 at Avery Fisher Hall in New York City, with a cast that included Barbara Cook, Lee Remick, George Hearn, Mandy Patinkin, Carol Burnett, Licia Albanese, and many others. A new, live recording was released as a result of these performances.

GODSPELL

Music and Lyrics: Stephen Schwartz
Book and Direction: John-Michael Tebelak
Opened: 5/17/71, New York; a run of 2,124 Off-Broadway and then 527 on Broadway

With its rock-flavored score, *Godspell* is a contemporary, flower-child view of the Gospel of St. Matthew, containing dramatized parables of the Prodigal Son, the Good Samaritan, and the Pharisee and the Tax Collector, and with Christ depicted as a clown-faced innocent with a Superman "S" on his shirt. The work originated as a nonmusical play and was first presented at the experimental Café La Mama; after Stephen Schwartz added words and music, the show began it's Off Broadway run at the Cherry Lane Theatre in Greenwich Village, then transferred to the Promenade where it remained for over five years. Beginning in June 1976, it also had a Broadway run. The show was a hit in London as well, and was filmed by Columbia in 1973.

GOOD NEWS

Music: Ray Henderson
Lyrics: B. G. DeSylva and Lew Brown
Book: Laurence Schwab and B. G. DeSylva
Director: Edgar MacGregor
Choreographer: Bobby Connolly
Opened: 9/6/27, New York; a run of 557 performances

Good News inaugurated a series of bright and breezy DeSylva, Brown and Henderson musical comedies that captured the fast-paced spirit of America's flaming youth of the 1920s. In this collegiate caper, the setting is Tait College where the student body is composed of flappers and sheiks, and where the biggest issue is whether the school's football hero will be allowed to play in the big game against Colton despite his failing grade in astronomy. It's all silly, good natured fun. There was an unsuccessful revival on Broadway in 1974. The MGM movie version of 1947 starred June Allyson, Peter Lawford and Mel Tormé.

GRAND HOTEL

Music and Lyrics: Maury Yeston; and Robert Wright and George Forrest
Book: Luther Davis
Director and Choreographer: Tommy Tune
Opened: 11/12/89, New York; a run of 1,018 performances

Based on the novel by Vicki Baum, *Grand Hotel* interweaves the different stories of the staff and guests at a posh Berlin hotel of c. 1930, just as did the well known film of 1932 mixed the stories of Greta Garbo, Lionel Barrymore, Joan Crawford, and a host of others. On Broadway, the stories include the penniless Baron's plans to steal the aging ballerina's jewels but he instead falls in love with her, the businessman who wrestles with his conscience, an aspiring actress who reluctantly peddles her flesh, and the accountant with a zest for living in the face of a fatal disease. Predominantly through dance were the stories intermingled and intersected in the Tommy Tune production.

GREASE

Music, Lyrics and Book: Jim Jacobs and Warren Casey
Director: Tom Moore
Choreographer: Patricia Birch
Opened: 2/14/72, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story of hip greaser Danny and his wholesome girl Sandy Dumbrowski, a loose plot that serves as an excuse for a light-hearted ride through the early rock 'n' roll of the 1950s. The show is currently the third longest running Broadway musical in history, after *A Chorus Line* and *Cats*. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing musical movies of all time.

GUYS AND DOLLS

Music and Lyrics: Frank Loesser
Book: Abe Burrows and Jo Swerling
Director: George S. Kaufman
Choreographer: Michael Kidd
Opened: 11/24/50, New York; a run of 1,200 performances

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown of the Save-a-Soul Mission saves the souls of assorted Times Square riff-raff while losing her heart to the smooth-talking gambler, Sky Masterson. A more comic romance involves Nathan Detroit, who runs the "oldest established permanent floating crap game in New York," and Miss Adelaide, the star of the Hot Box nightclub, to whom he has been engaged for fourteen years, which explains her famous song, "Adelaide's Lament." Because Sky wins a bet, the gamblers are required to attend a service at the mission. In the spirit of things they offer colorful testimonies, the highlight being "Sit Down You're Rockin' the Boat."

Guys and Dolls played on Broadway for 239 performances with an all black cast in 1976. In 1992, an enormously successful revival opened in New York, and a new cast recording was made of the show, with Faith Prince as Miss Adelaide. The 1955 film version stars Frank Sinatra, Marlon Brando, Jean Simmons, and Vivan Blaine (the original Miss Adelaide).

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Music and Lyrics: Frank Loesser
Book: Abe Burrows, based on a play by Jack Weinstock and Willie Gilbert
Director: Abe Burrows
Choreographer: Bob Fosse and Hugh Lambert
Opened: 10/14/61, New York; a run of 1,417 performances

Based on the book by Shepherd Mead, "Business" traces the career of J. Pierpont Finch as he climbs from the mail room to CEO in a few easy steps, not by hard work, but by explicitly following the advice of a book called *How to Succeed in Business Without Really Trying.* Finch is a boyish, charming but ruthless character, a satirical look at the Horatio Alger-ish American myth, with swipes at such business mainstays as the Yes Man, the coffee break, nepotism, the office party, and a boardroom presentation. "I Believe in You" is sung by Finch to his reflection in the mirror of the executive washroom, with a chorus of angry executives in counterpoint. The show won the Pulitzer Prize for drama, the fourth musical ever to do so. A movie version, virtually a filming of the staged production, was released in 1967, again with Robert Morse in the role of Finch.

JEKYLL & HYDE

Music: Frank Wildhorn
Lyrics and book: Leslie Bricusse
Director: Robin Phillips
Choreographer: Joey Pizzi
Opened: 4/28/97, New York; still running as of 2/1/00

Based on Robert Louis Stevenson's 1886 novella, *Dr. Jekyll and Mr. Hyde*, this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man's nature from the evil, bestial side. "This Is the Moment" is the doctor's breakthrough realization that his theories are possible.

JESUS CHRIST SUPERSTAR

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Director: Tom O'Horgan
Opened: 10/12/71, New York; a run of 711 performances

Though conceived as a theatre piece, the young team of Lloyd Webber and Rice could not find a producer interested in the "rock opera." Instead, they recorded it as an album, which became a smash hit. Concert tours of the show, which is an eclectic telling of the final week in the life of Jesus, followed, and it didn't take any more convincing that this would fly in the theatre. Despite some mixed press about the production and some objections from religious groups, the piece had its appeal, particularly among the young. The concept of a "rock opera" caused quite a stir at the time.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Opened: premiered 1968, London; first revision 1973, London
11/18/81, New York; a run of 824 performances

The musical lasted all of 15 minutes in its first form, written for a school production in 1968, the first collaboration by the young Lloyd Webber and Rice. By 1973 the piece had been expanded to about 90 minutes, and was given in the West End. The first New York performances took place at the Brooklyn Academy of Music in 1976, and a Broadway run finally commenced in 1981. Somewhat of a forerunner to *Jesus Christ Superstar,* which is also based on Biblical sources, "Joseph" is told entirely in an eclectic mix of song in popular styles such as rock, country, vaudeville, and calypso. From the Old Testament, the story is of Joseph, Jacob's favorite of 12 sons, who is given a remarkable coat of many colors. His jealous brothers sell him into slavery, and he is taken to Egypt, where he interprets the dream of the Pharoah. His wise prophecy so impresses the Pharaoh that Joseph is highly elevated in honor and position and saves the country from famine. The musical has been once again revised in recent years, and a new touring company was launched with the new version in 1992.

MILK AND HONEY

Music and Lyrics: Jerry Herman
Book: Don Appell
Director: Albert Marre
Choreographer: Donald Saddler
Opened: 10/10/61, New York; a run of 543 performances

Milk and Honey was Jerry Herman's first Broadway show. Generally about American tourists in Israel, the show relates the ill-fated romance of a middle-aged businessman and a younger woman who cannot overcome her qualms about a liaison with a married man.

LES MISÉRABLES

Music: Claude-Michel Schönberg
Lyrics: Herbert Kretzmer and Alain Boublil
Original French Text: Alain Boublil and Jean-Marc Natel
Directors: Trevor Nunn and John Caird
Choreographer: Kate Flatt
Opened: 9/80, Paris; an initial run of 3 months
10/8/85 , London; still running as of 6/1/93
3/12/87, New York; still running as of 6/1/93

Les Misérables lends a pop opera texture to the 1200 page Victor Hugo epic novel of social injustice and the plight of the downtrodden. The original Parisian version contained only a few songs, and many more were added when the show opened in London. Thus, most of the show's songs were originally written in English. The plot is too rich to capsulize, but centers on Jean Valjean, who has go to prison in previous years for stealing a loaf of bread, and takes place over several years in the first half of the 19th century. "Bring Him Home" is sung by Jean Valjean about his daughter's fiancé, Marius, as he faces battle in the student uprisings of 1832.

MISS SAIGON

Music: Claude-Michel Schönberg
Lyrics: Richard Maltby, Jr. and Alain Boublil
Director: Nicholas Hynter
Musical Staging: Bob Avian
Opened: 9/20/89, London; still running as of 6/1/93
4/11/91, New York; still running as of 6/1/93

A follow up to their hit *Les Misérables, Miss Saigon* is somewhat of an updated telling on the general lines of the Belasco-Puccini tale of Madame Butterfly, only this time the setting is Vietnam during the fall of Saigon at the end of the war. The writers cite a news photograph giving up her child to an American G.I. as the genesis for the idea. The production is noted for a life-size helicopter that descends over the audience. "Why God Why?" is the American soldier Chris' monologue at night in Saigon while the Vietnamese girl Kim is asleep.

THE MYSTERY OF EDWIN DROOD

Music, Lyrics and Book: Rupert Holmes
Director: Wilford Leach
Choreographer: Graciela Daniele
Opened: 12/2/85, New York; a run of 608 performances

The Mystery of Edwin Drood came to Broadway after being intially presented the previous summer in a series of free performances sponsored by the New York Shakespeare Festival at the Delacorte Theatre in Central Park. The impressive score was the first stage work of composer-lyricist-librettist Rupert Holmes, who had previously revealed a talent limited to commercial pop. Holmes' lifelong fascination with Charles Dickens' unfinished novel had been the catalyst for the project. Since there were no clues as to Drood's murderer or even if a murder had been committed, Holmes decided to let the audience provide the show's ending by voting how it turns out. The writer's second major decision was to offer the musical as if it were being performed by an acting company at London's Music Hall Royale in 1873, complete with such conventions as a Chairman (George Rose) to comment on the action and a woman (Betty Buckley) to play the part of Edwin Drood. The show was notable for the appearance of jazz legend Cleo Laine as the eccentric and mysterious Princess Puffer. On November 13, 1986, in an attempt to attract more theatre-goers, the musical's title was changed to *Drood.*

OLIVER!

Music, Lyrics and Book: Lionel Bart
Director: Peter Coe
Opened: 6/30/60, London; a run of 2,618 performances
1/6/63, New York; a run of 744 performances

Oliver! established Lionel Bart as Britain's outstanding musical theatre talent of the 1960s when the musical opened in London. Until overtaken by *Jesus Christ Superstar, Oliver!* set the record as the longest running musical in British history. Based on Charles Dickens; novel about the orphan Oliver Twist and his adventures as one of Fagin's pickpocketing crew, *Oliver!* also had the longest run of any British musical present in New York in the 1960s. The show was revived on Broadway in 1984. In 1968, it was made into an Academy Award winning movie produced by Columbia.

ON A CLEAR DAY YOU CAN SEE FOREVER

Music: Burton Lane
Lyrics and Book: Alan Jay Lerner
Director: Robert Lewis
Choreographer: Herbert Ross
Opened: 10/17/65, New York; a run of 280 performances

Alan Jay Lerner's fascination with the phenomenon of extrasensory perception led to his teaming with composer Richard Rodgers in 1962 to write a musical to be called *I Picked a Daisy.* When that didn't work out, Lerner turned to composer Burton Lane, with whom he had worked in Hollywood years before. The result is a show about Daisy Gamble, who can not only predict the future, but under hypnosis, by Dr. Mark Bruckner, can recall her past life as Melinda Wells in 18th century London. Mark becomes infatuated with Melinda, who becomes a romantic rival to the present day Daisy. They split up, but he persuades her to "Come Back to Me." Barbra Streisand starred in the 1970 Vincente Minnelli filmed version of the musical.

THE PHANTOM OF THE OPERA

Music: Andrew Lloyd Webber
Lyrics: Charles Hart, Richard Stilgoe
Book: Richard Stilgoe and Andrew Lloyd Webber
Director: Harold Prince
Choreographer: Gillian Lynne
Opened: 1986, London (still running as of 6/1/93)
1/26/88, New York (still running as of 6/1/93)

Turn-of-the-century French novelist Gaston Leoux wrote *Le Fantôme de l'Opéra* after visiting the subterranean depths of the Paris Opera House, including its man-made lake. Though not a success when published in 1911, the ghoulish tale of the mad, disfigured Pahtnom who lives in the bowels of the theatre and does away with those who would thwart the operatic career of his beloved Christine, became internationally celebrated in 1925 when it served as a movie vehicle for Lon Chaney. In 1984 Ken Hill's stage production was playing in London was seen by Lloyd Webber, who, after reading the novel decided that he would make *The Phantom of the Opera* his next musical. Richard Stilgoe wrote some of the lyrics, but was later replaced by Charles Hart (though Lloyd Webber had tried to get Alan Jay Lerner or Tim Rice as collaborators). After being a major hit in London, the pre-sale in New York was $18,000, 000.

PLAIN AND FANCY

Music: Albert Hague
Lyrics: Arnold B. Horwitt
Book: Joseph Stein and Will Glickman
Director: Morton Da Costa
Choreographer: Helen Tamiris
Opened: 1/27/55, New York; a run of 461 performances

The setting of *Plain and Fancy* was Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they ahd inherited—but not before they had a chance to meet the God-fearing people and appreciate their simple but unyielding way of living. The warm and atmospheric score was composed by Albert Hague, familiar to television viewers as the bearded music teacher in the series *Fame*.

THE SECRET GARDEN

Music: Lucy Simon
Lyrics and Book: Marsha Norman
Director: Susan H. Schulman
Choreographer: Michael Lichtefeld
Opened: 4/25/91, New York; 706 performances

Based on the novel by Frances Hodgson Burnett, the story is of an orphaned Mary Lennox, who is sent to live with her uncle Archibald in Yorkshire. He is absorbed in grief over the death of his young wife 10 years earlier, and the house is gloomy and mysterious. Mary finds her dead aunt's "secret garden," passionately nurtures it to life, and Archie also comes back to life. The score is one of the most accomplished to be heard on Broadway in the last two decades. "A Bit of Earth" is Archibald's monologue musing at Mary's request for a garden to tend. Mandy Patinkin first played the role. "Winter's on the Wing" is sung by the gardener about the coming spring.

SHE LOVES ME

Music: Jerry Bock
Lyrics: Sheldon Harnick
Book: Joe Masteroff
Director: Harold Prince
Choreographer: Carol Haney
Opened: 4/23/63, New York; a run of 301 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* and, adapted to an American setting, *In the Good Old Summertime.* Set in the 1930s in what could only be Budapest, the tale is of the people who work in Maraczek's Parfumerie, principally the constantly quabbling sales clerk Amalia Balash (Barbara Cook) and the manager Georg Nowack (Daniel Massey). It is soon revealed that they are anonymous pen pals who agree to meet one night at the Café Imperiale, though neither knows the other's identity. In "Tonight at Eight" Georg anxiously awaits their first face to face meeting. That evening he realizes that it is Amalia who is waiting for him in the restaurant, but doesn't let on, teasing her some with "Tango Tragique." In "She Loves Me" he realizes that though Amalia loves him, she just doesn't know yet who it is. Eventually, he is emboldened to reveal his identity by quoting from one of Amalia's letters. *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. The show is well represented on the original cast album, which on two disks preserves practically every note of the show's music.

THE STUDENT PRINCE

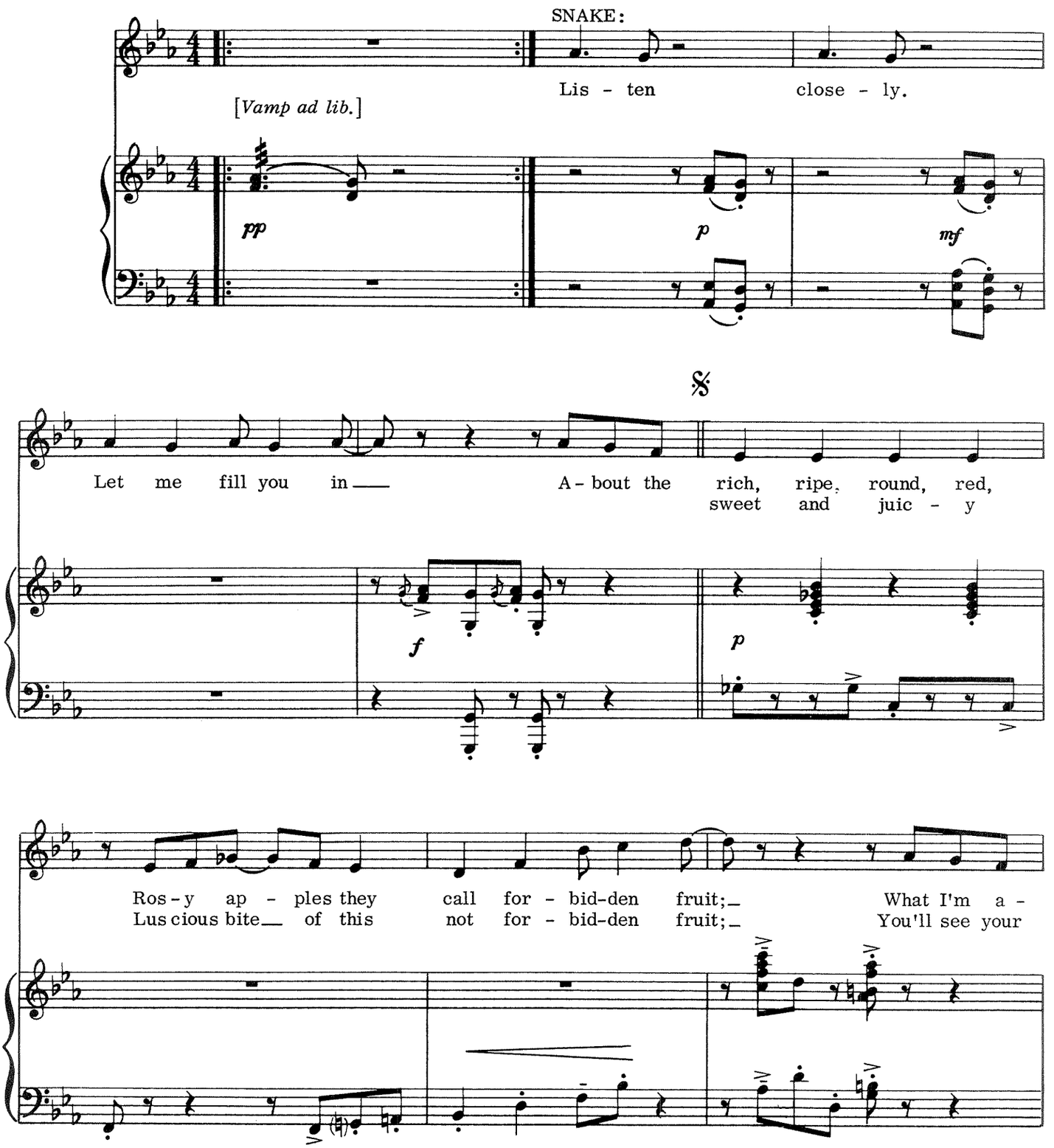
Music: Sigmund Romberg
Lyrics and Book: Dorothy Donnelly
Director: J. C. Huffman
Opened: 12/2/24, New York; a run of 608 performances

Though the popularity of operetta had yielded to more up to date musical comedy, *The Student Prince in Heidelberg* (the complete title was used throughout its initial run) was the longest running musical of the 1920s. It was one of the last of the American operettas that was written to sound as if it had been translated from a European language. Set in 1860, the sentimental story is of Prince Karl Franz who has gone to Heidelberg with his tutor to complete his education. He meets a waitress at an inn, and in boy-meets-girl tradition the two are soon singing love duets. Duty calls, however, and the Prince has to tear himself away to become king. A few years later he returns to Heidelberg looking for his lost youth. The show was very popular in its time, touring the country for eight years, with Broadway revivals in 1931 and 1943. A silent film version was released in 1927, and in 1954, with Mario Lanza's singing voice, another film production was released. The piece has entered the repertory of several opera companies.

FORBIDDEN FRUIT
(THE APPLE TREE)
from *The Apple Tree*

Misterioso

Words and Music by JERRY BOCK
and SHELDON HARNICK



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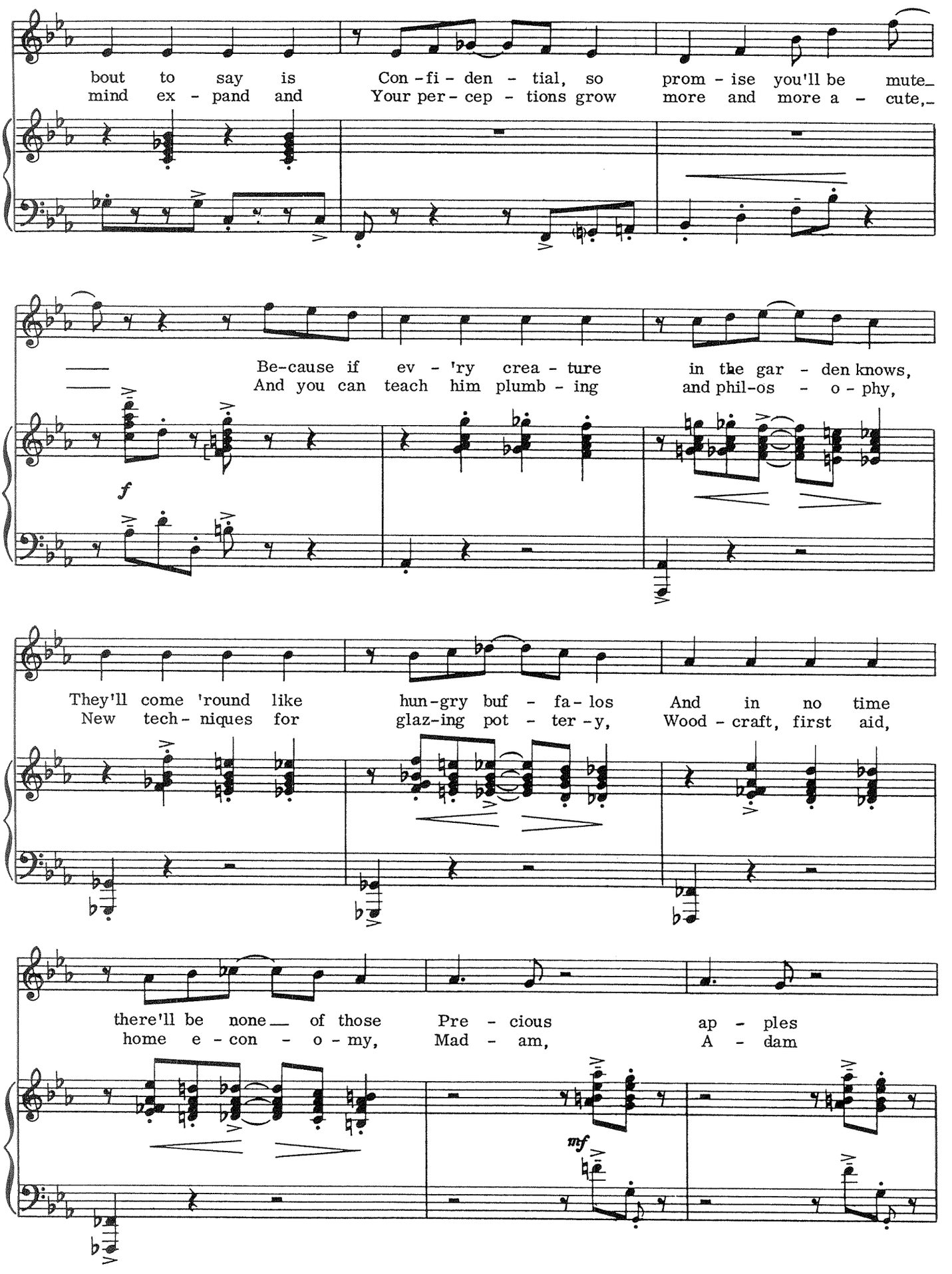
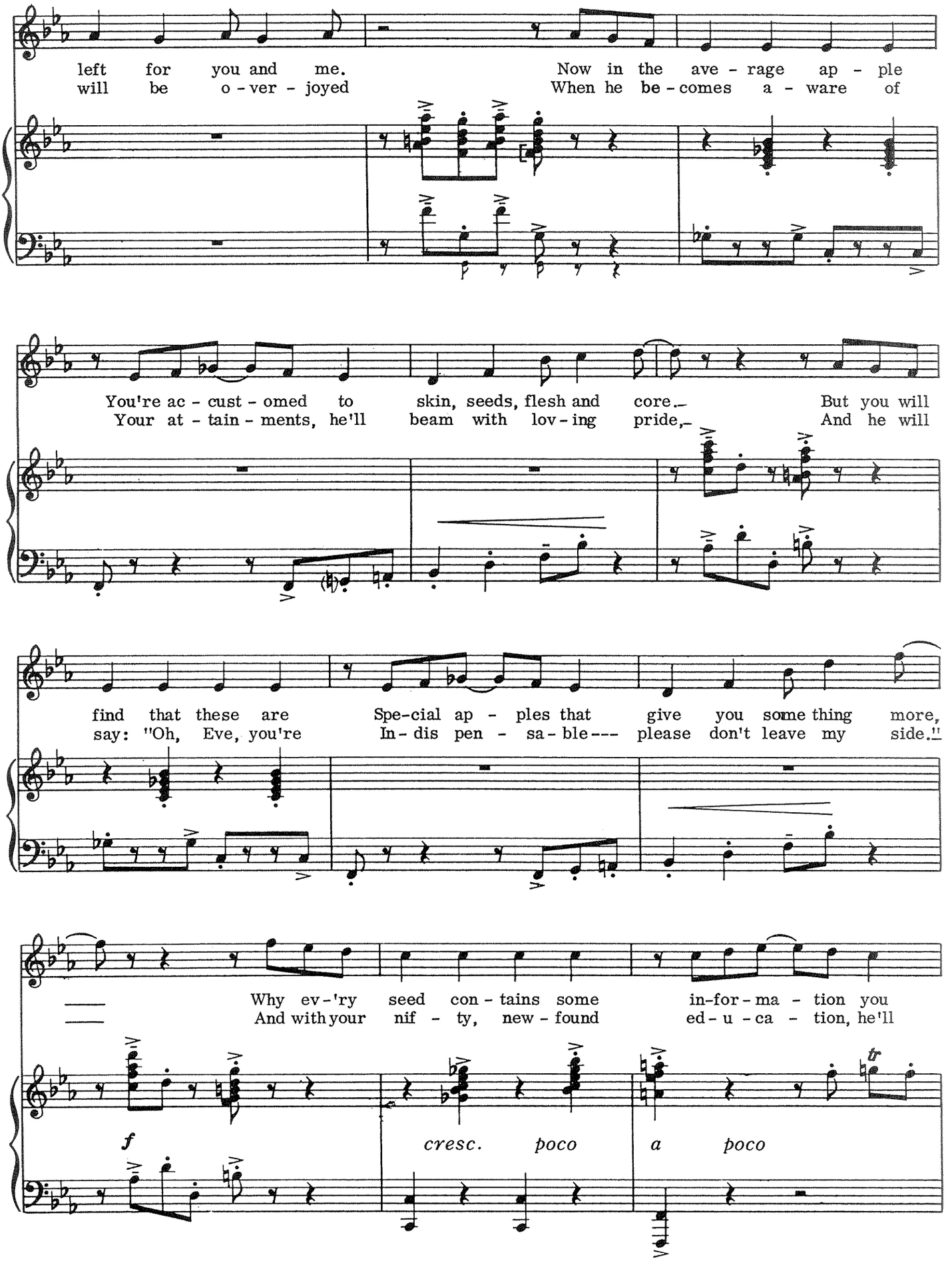
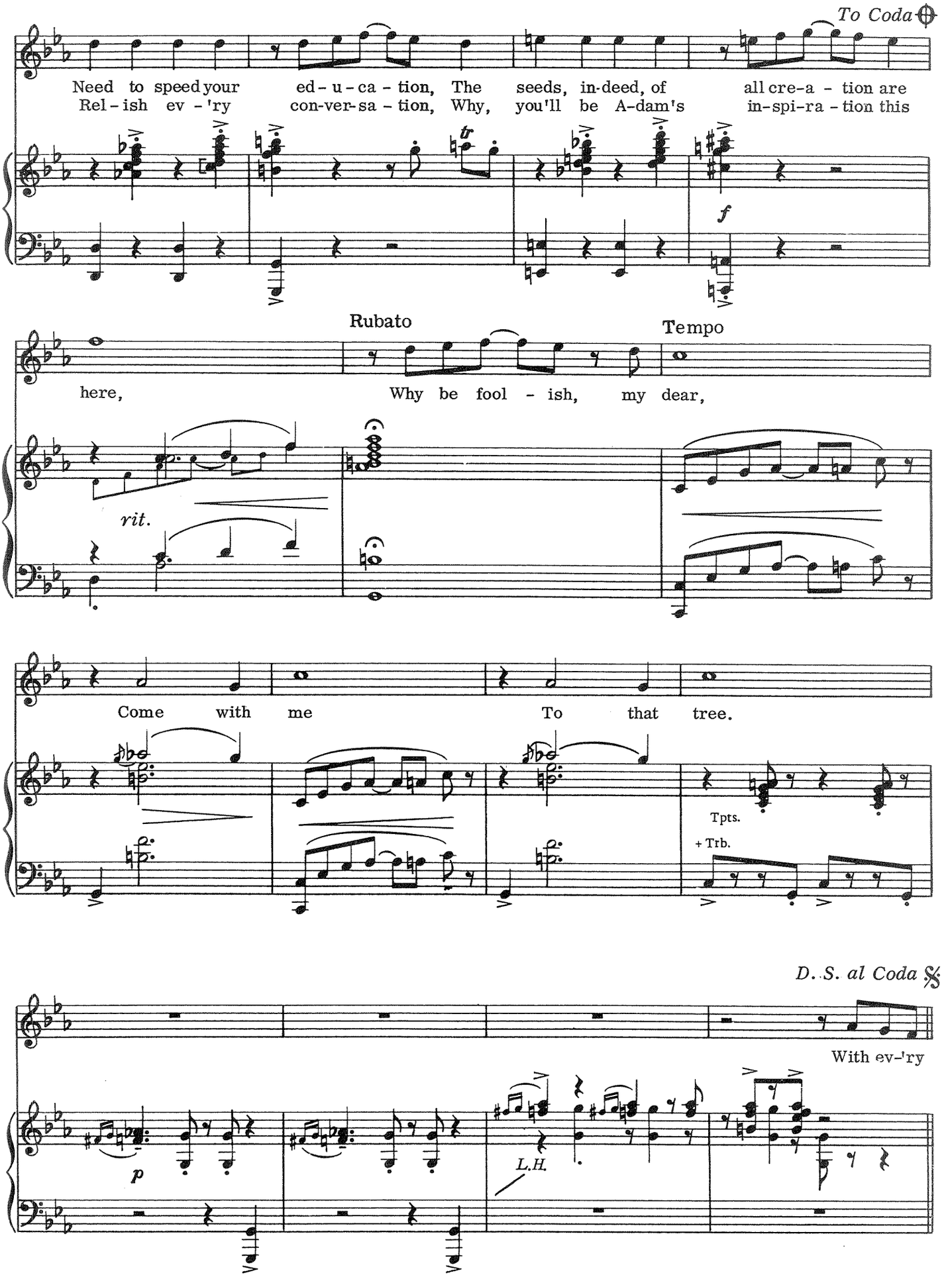
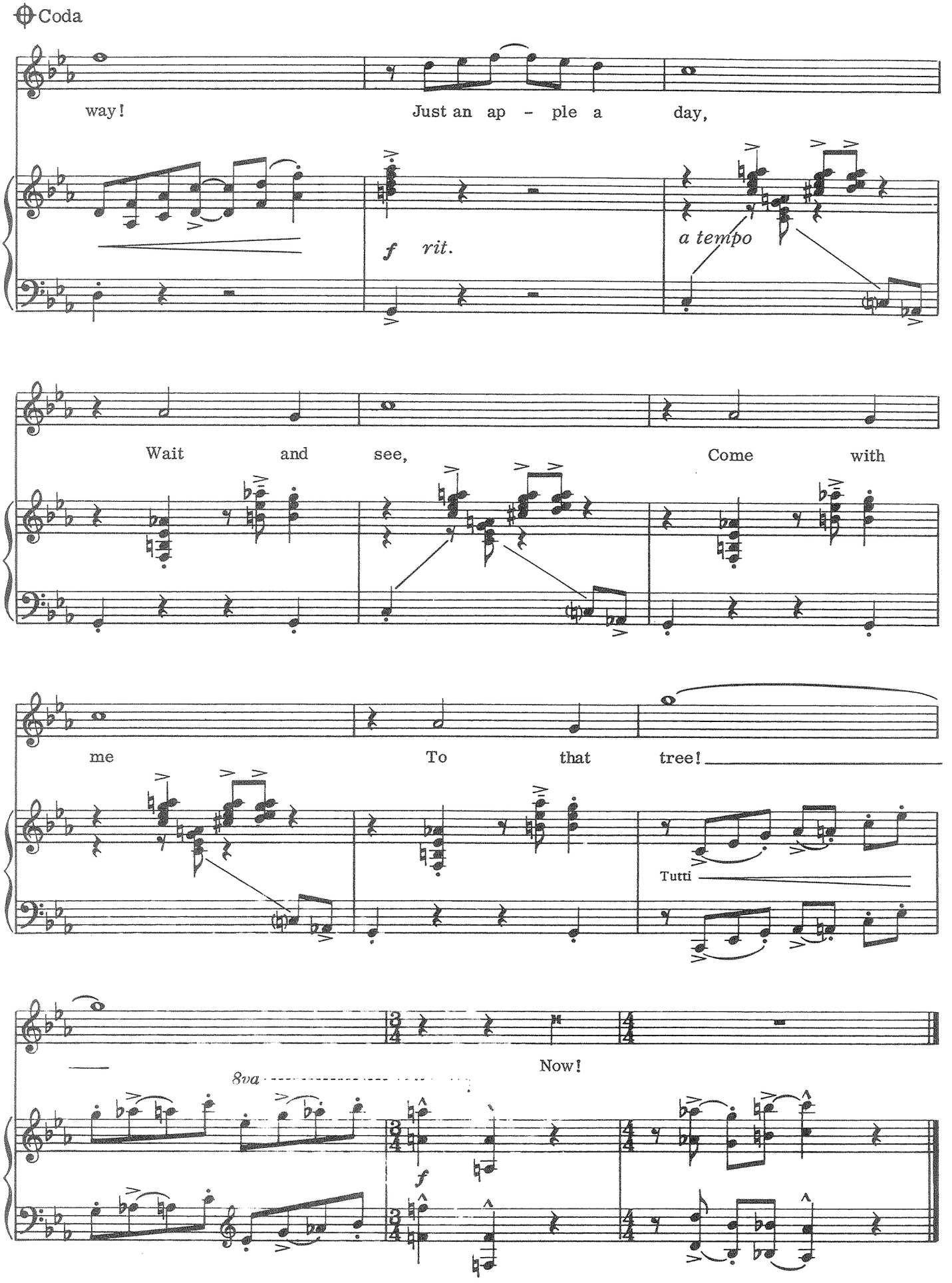

bout to say is Con-fi-den-tial, so prom-ise you'll be mute_
mind ex-pand and Your per-cep-tions grow more and more a-cute,_
Be-cause if ev-'ry crea-ture in the gar-den knows,
And you can teach him plumb-ing and phil-os-o-phy,
f
They'll come 'round like hun-gry buf-fa-los And in no time
New tech-niques for glaz-ing pot-ter-y, Wood-craft, first aid,
there'll be none_ of those Pre-cious ap-ples
home e-con-o-my, Mad-am, A-dam
mf

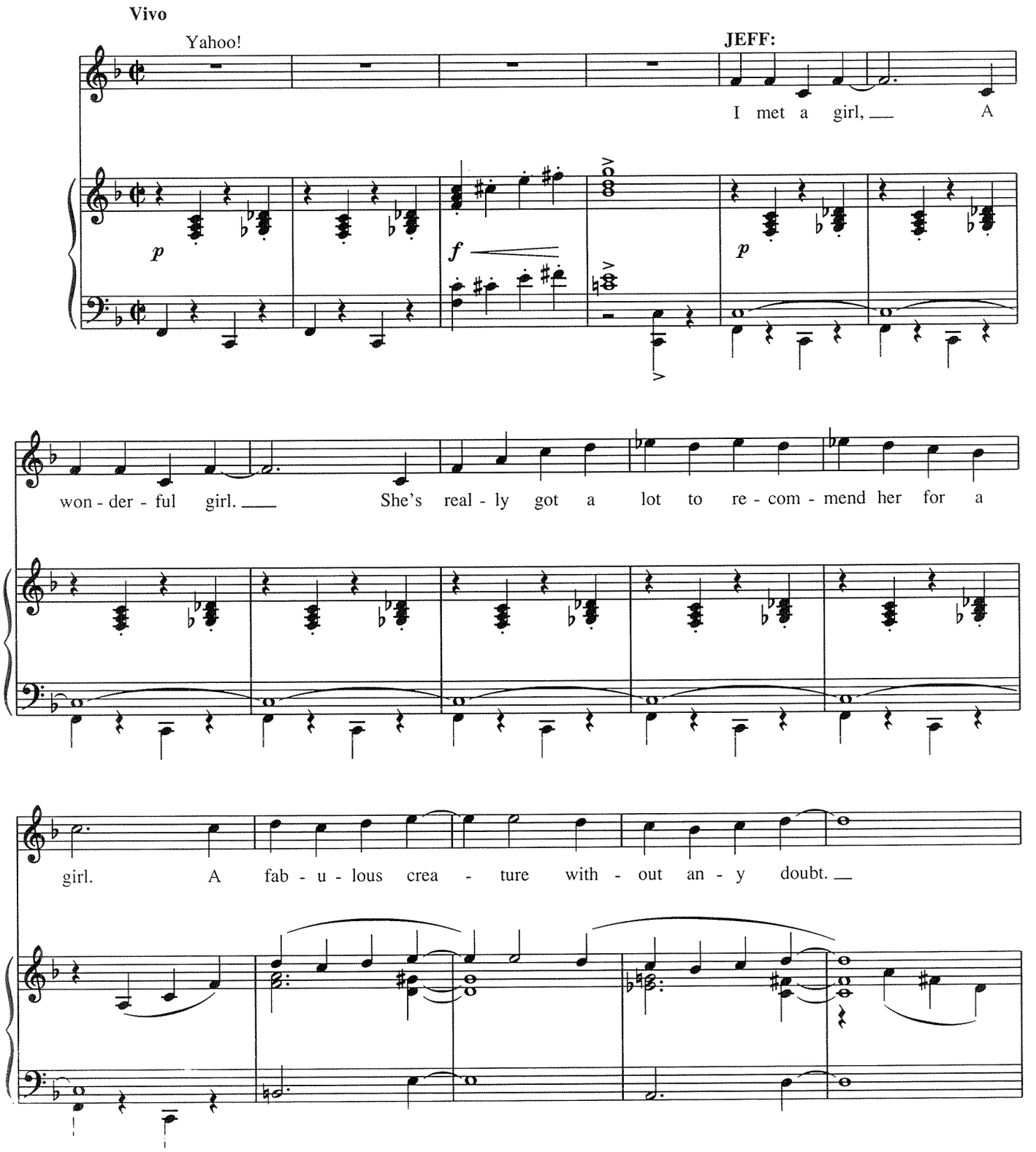

left for you and me.
will be o - ver - joyed
Now in the ave - rage ap - ple
When he be - comes a - ware of
You're ac - cust - omed to skin, seeds, flesh and core.
Your at - tain - ments, he'll beam with lov - ing pride,
But you will
And he will
find that these are Spe-cial ap - ples that give you some thing more,
say: "Oh, Eve, you're In - dis pen - sa - ble--- please don't leave my side."
Why ev - 'ry seed con - tains some in-for - ma - tion you
And with your nif - ty, new - found ed - u - ca - tion, he'll
f
cresc. poco a poco
tr


To Coda
Need to speed your ed - u - ca - tion, The seeds, in-deed, of all cre-a - tion are
Rel - ish ev - 'ry con-ver-sa - tion, Why, you'll be A-dam's in-spi-ra - tion this
f
Rubato
Tempo
here,
Why be fool - ish, my dear,
rit.
Come with me To that tree.
Tpts.
+ Trb.
D. S. al Coda
With ev-'ry
p
L.H.


Coda
way!
Just an ap - ple a day,
f rit.
a tempo
Wait and see,
Come with
me
To that tree!
Tutti
Now!
8va
f

I MET A GIRL
from *Bells Are Ringing*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by JULE STYNE



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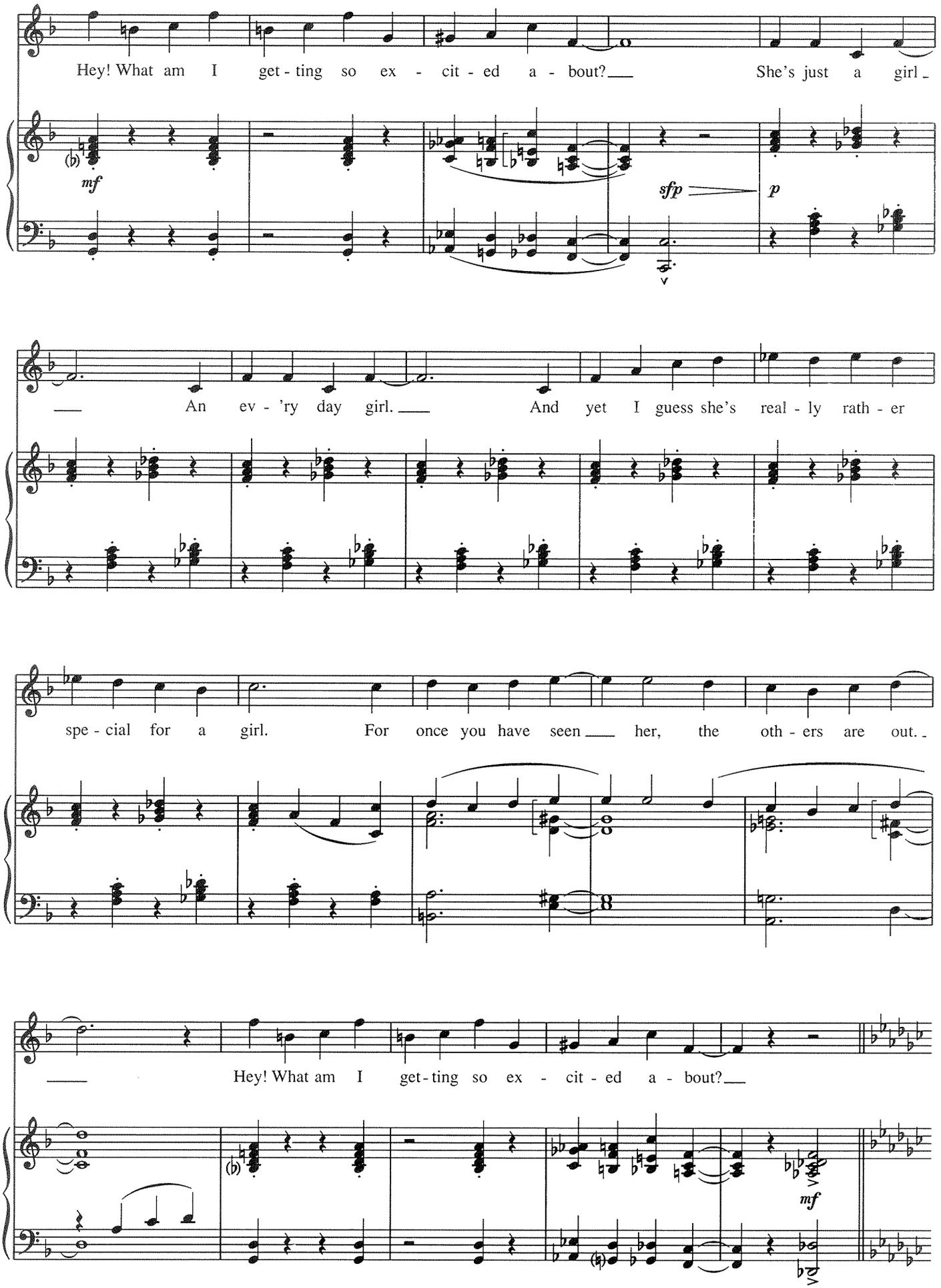
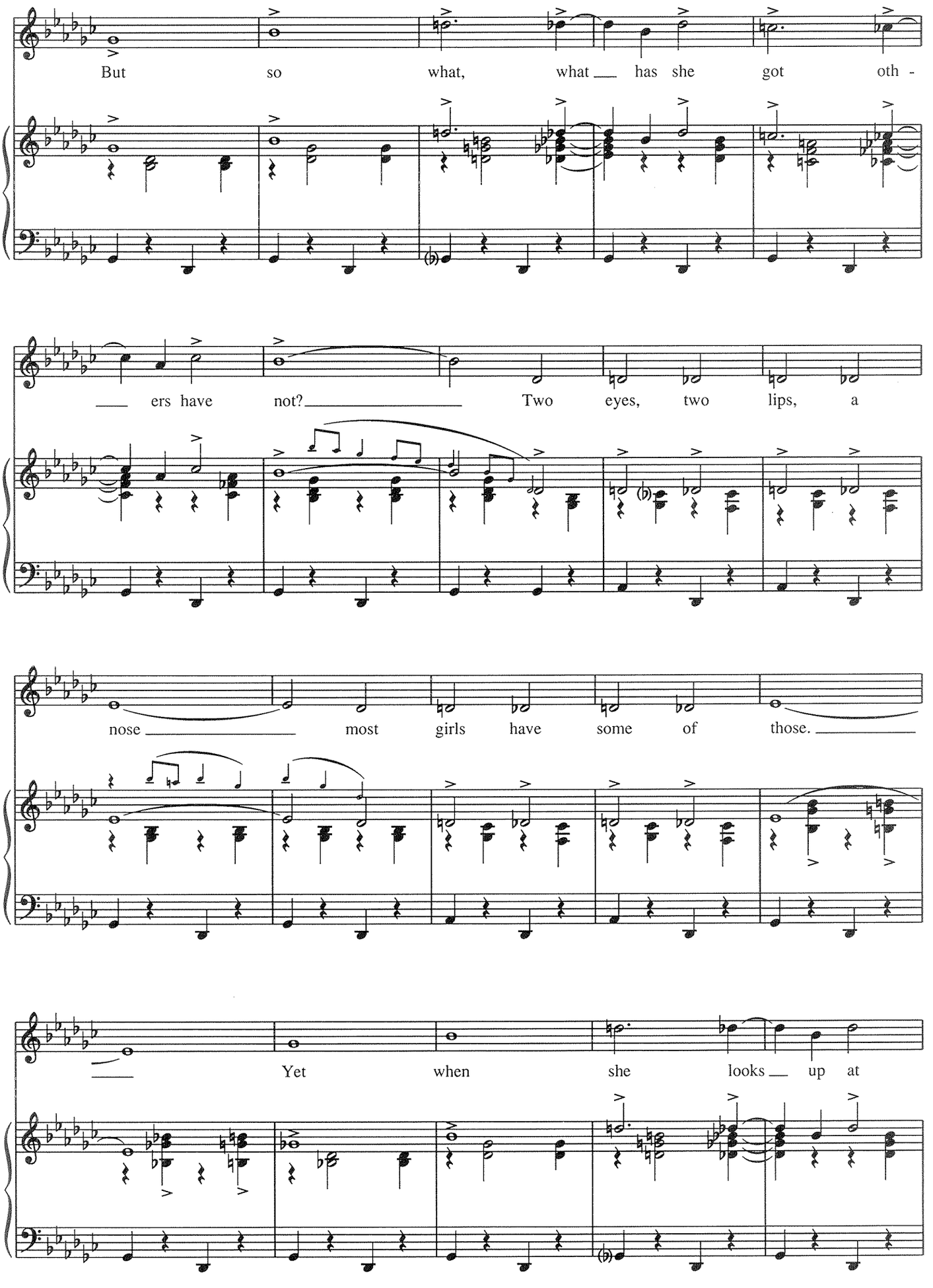
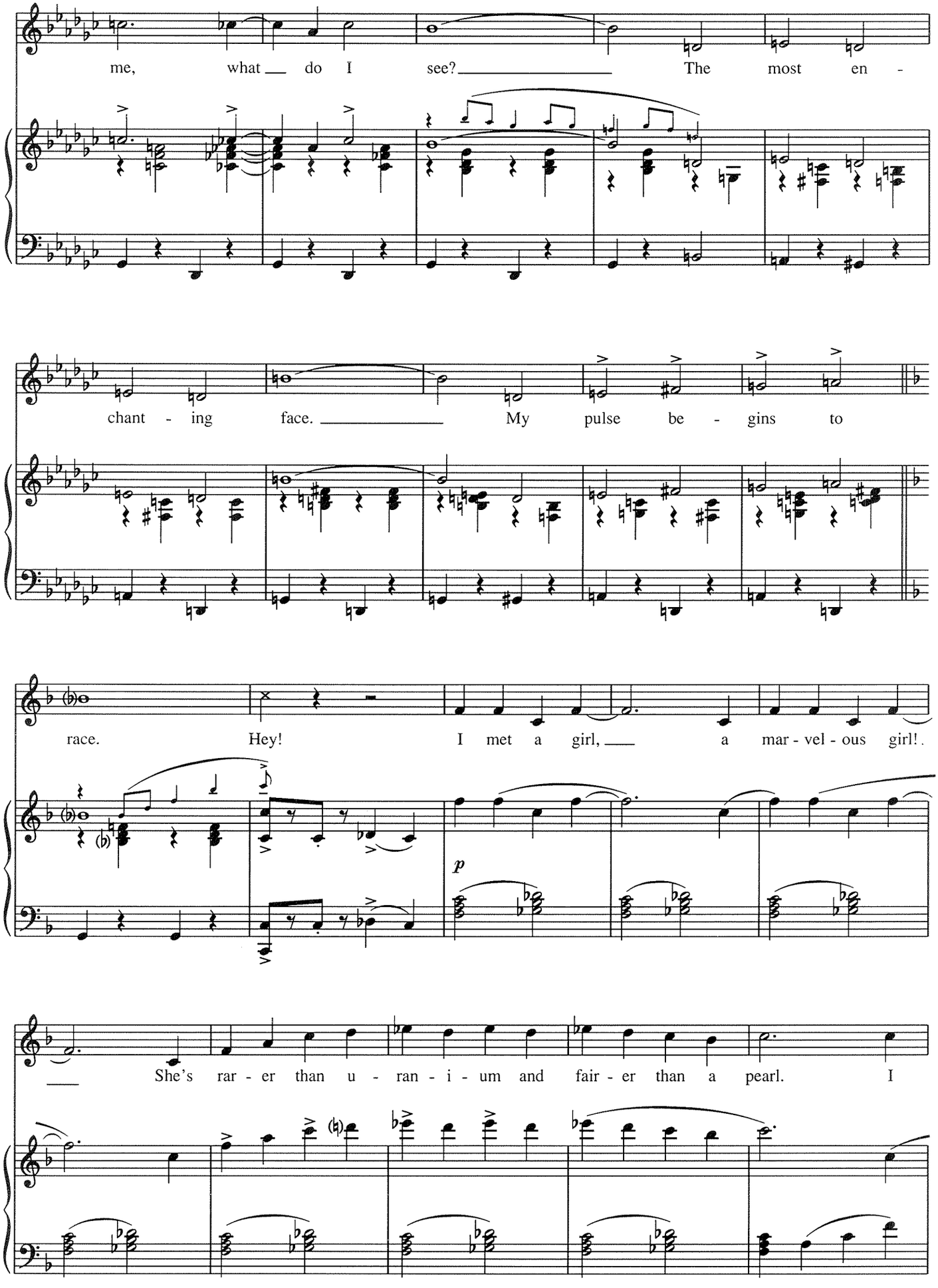
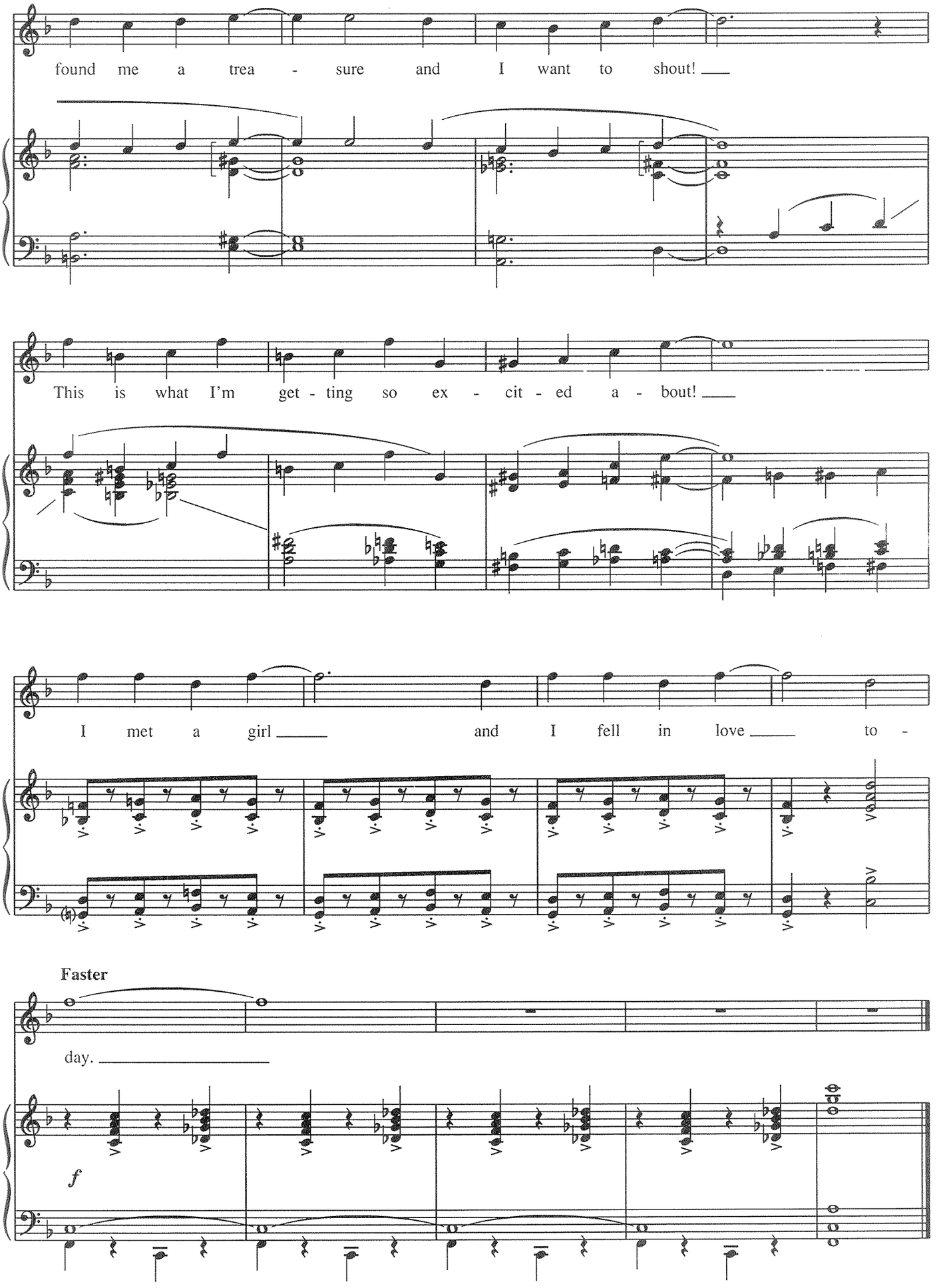

Hey! What am I get - ting so ex - cit - ed a - bout? She's just a girl
mf
sfp
p
An ev - 'ry day girl. And yet I guess she's real - ly rath - er
spe - cial for a girl. For once you have seen her, the oth - ers are out.
Hey! What am I get - ting so ex - cit - ed a - bout?
mf


But so what, what has she got oth -
ers have not? Two eyes, two lips, a
nose most girls have some of those.
Yet when she looks up at

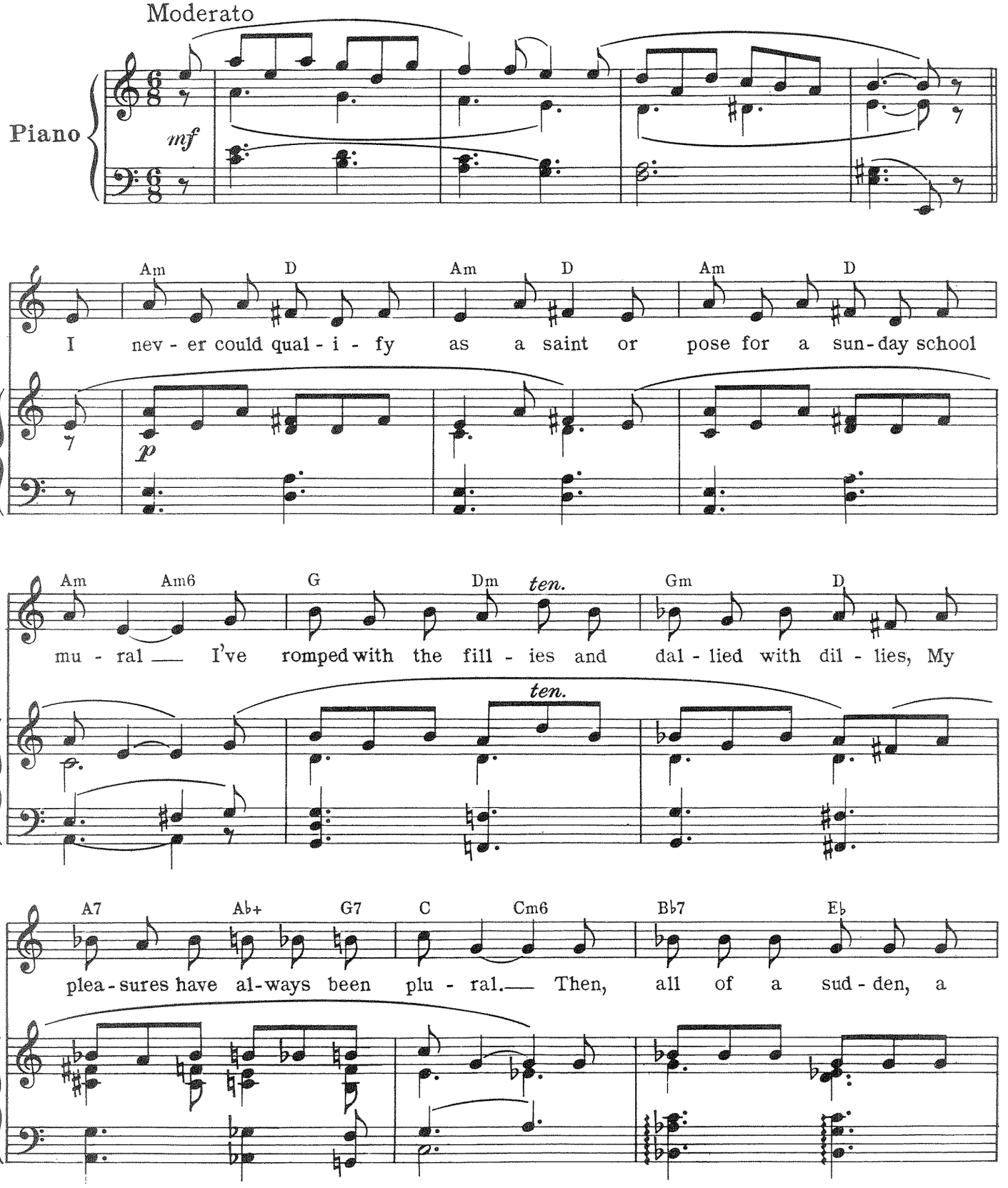

me, what do I see? The most en -
chant - ing face. My pulse be - gins to
race. Hey! I met a girl, a mar - vel - ous girl!
p
She's rar - er than u - ran - i - um and fair - er than a pearl. I


found me a trea - sure and I want to shout!
This is what I'm get - ting so ex - cit - ed a - bout!
I met a girl and I fell in love to -
Faster
day.
f

MAYBE I SHOULD CHANGE MY WAYS

from *Beggar's Holiday*

Words and Music by JOHN LaTOUCHE
and DUKE ELLINGTON



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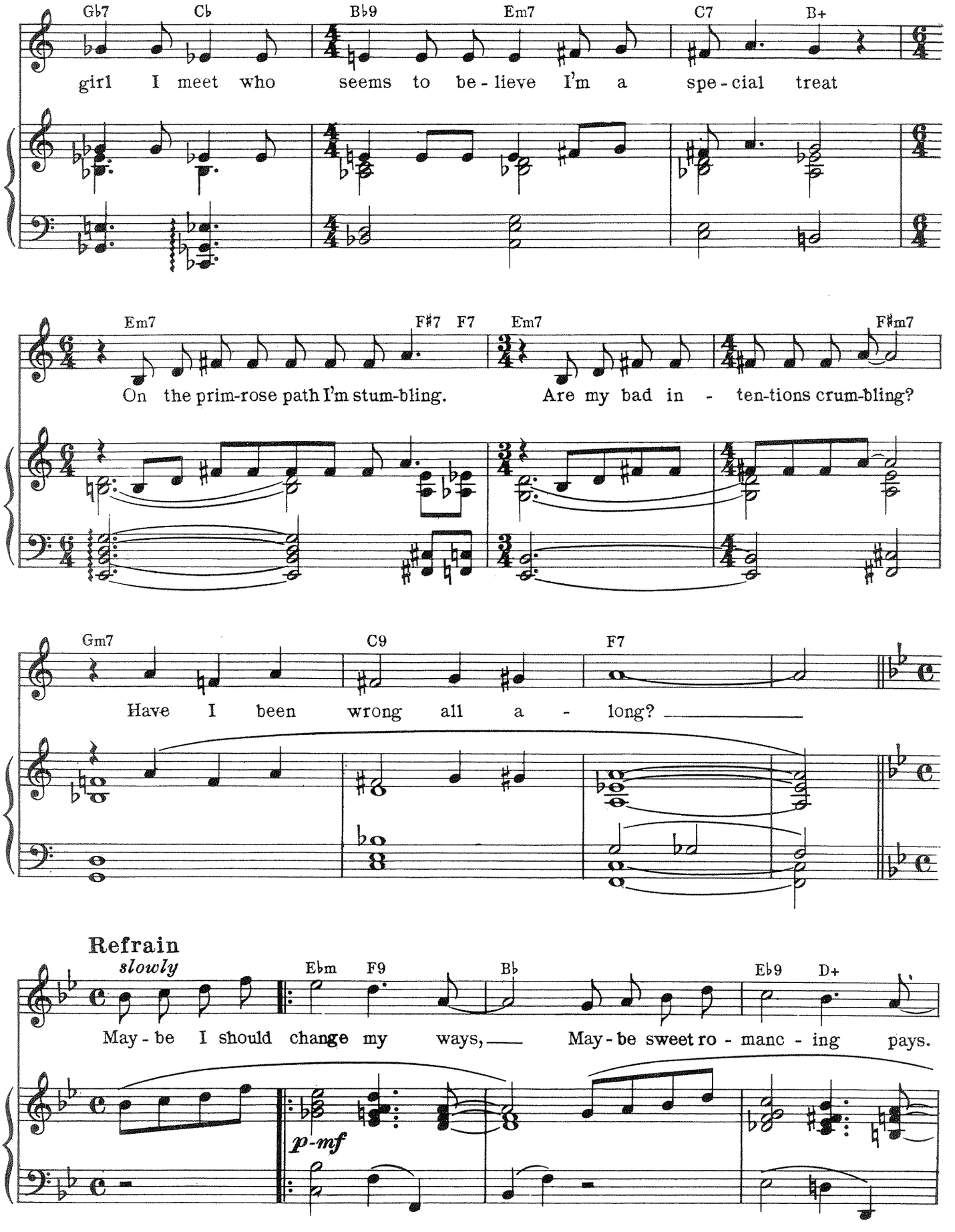
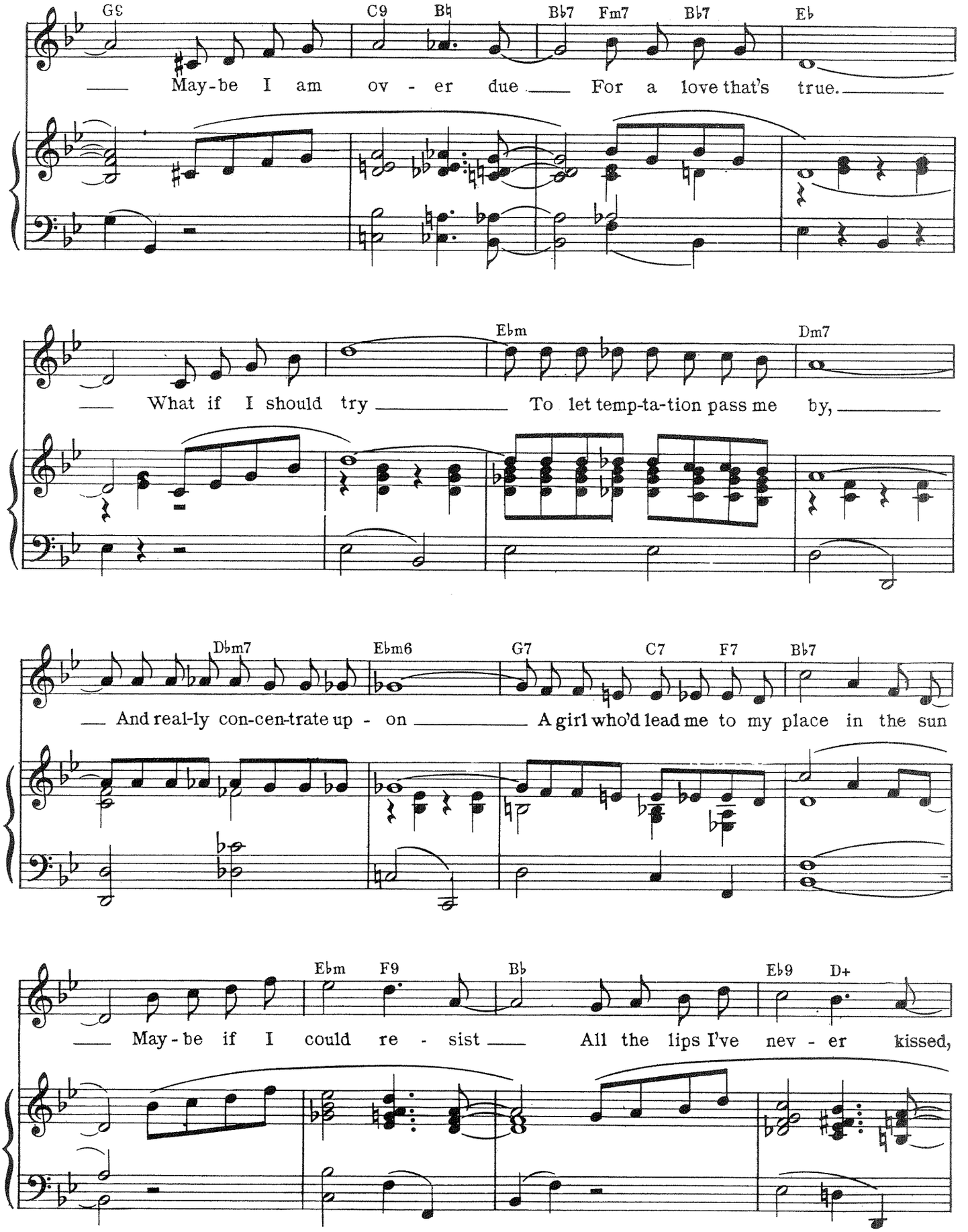
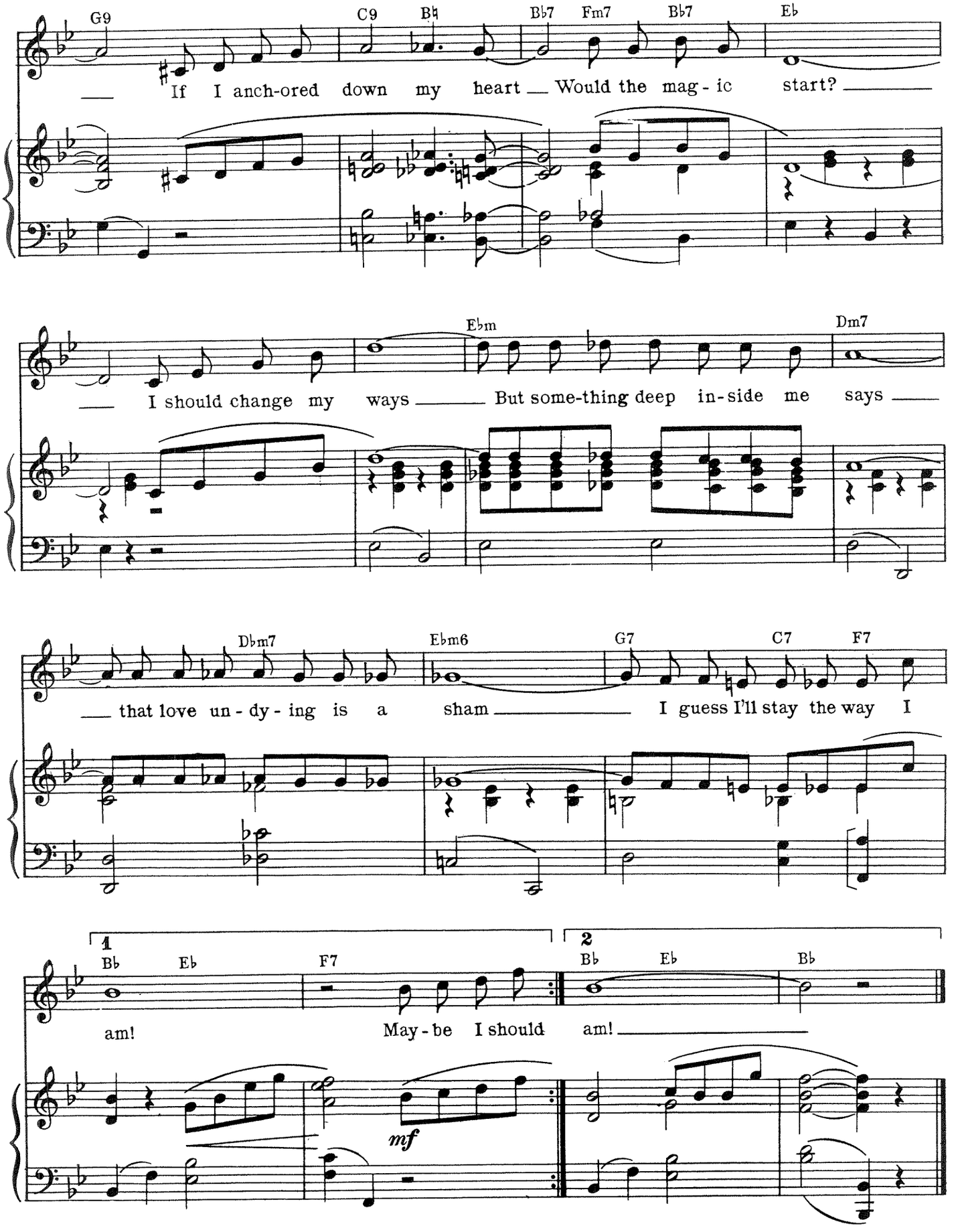
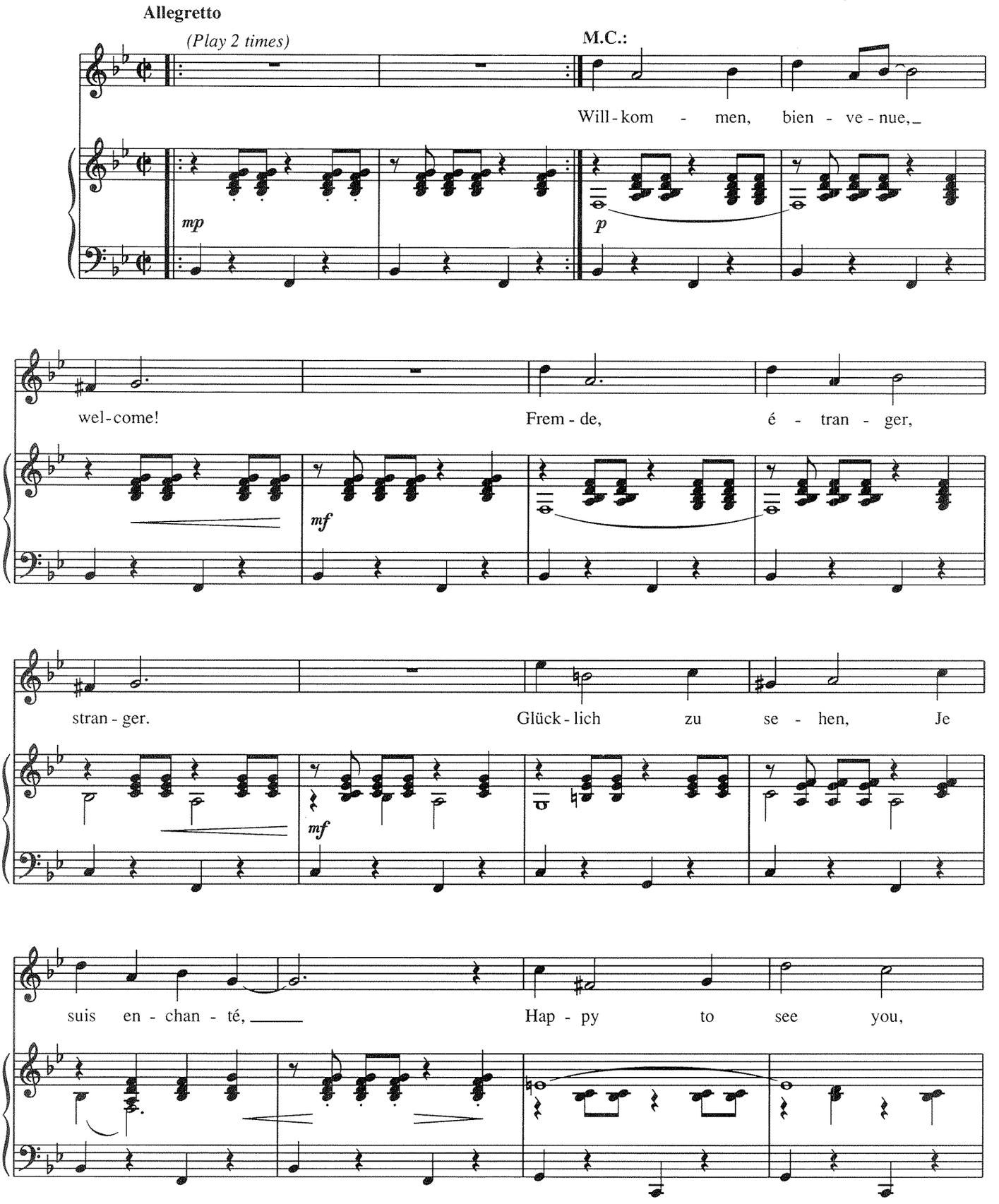

Gb7 Cb Bb9 Em7 C7 B+
girl I meet who seems to be - lieve I'm a spe - cial treat
Em7 F#7 F7 Em7 F#m7
On the prim-rose path I'm stum-bling. Are my bad in - ten-tions crum-bling?
Gm7 C9 F7
Have I been wrong all a - long?
Refrain
slowly
Ebm F9 Bb Eb9 D+
May - be I should change my ways, May - be sweet ro - manc - ing pays.
p-mf


G♀
C9
B♮
B♭7
Fm7
B♭7
E♭
May-be I am ov - er due For a love that's true.
Ebm
Dm7
What if I should try To let temp-ta-tion pass me by,
Dbm7
Ebm6
G7
C7
F7
B♭7
And real-ly con-cen-trate up - on A girl who'd lead me to my place in the sun
Ebm
F9
B♭
E♭9
D+
May-be if I could re - sist All the lips I've nev - er kissed,


G9
C9
B♮
B♭7
Fm7
B♭7
E♭
If I anch-ored down my heart Would the mag-ic start?
E♭m
Dm7
I should change my ways But some-thing deep in-side me says
D♭m7
E♭m6
G7
C7
F7
that love un-dy-ing is a sham I guess I'll stay the way I
1
B♭
E♭
F7
am!
May-be I should
2
B♭
E♭
B♭
am!
mf

WILLKOMMEN
from *Cabaret*

Lyrics by FRED EBB
Music by JOHN KANDER



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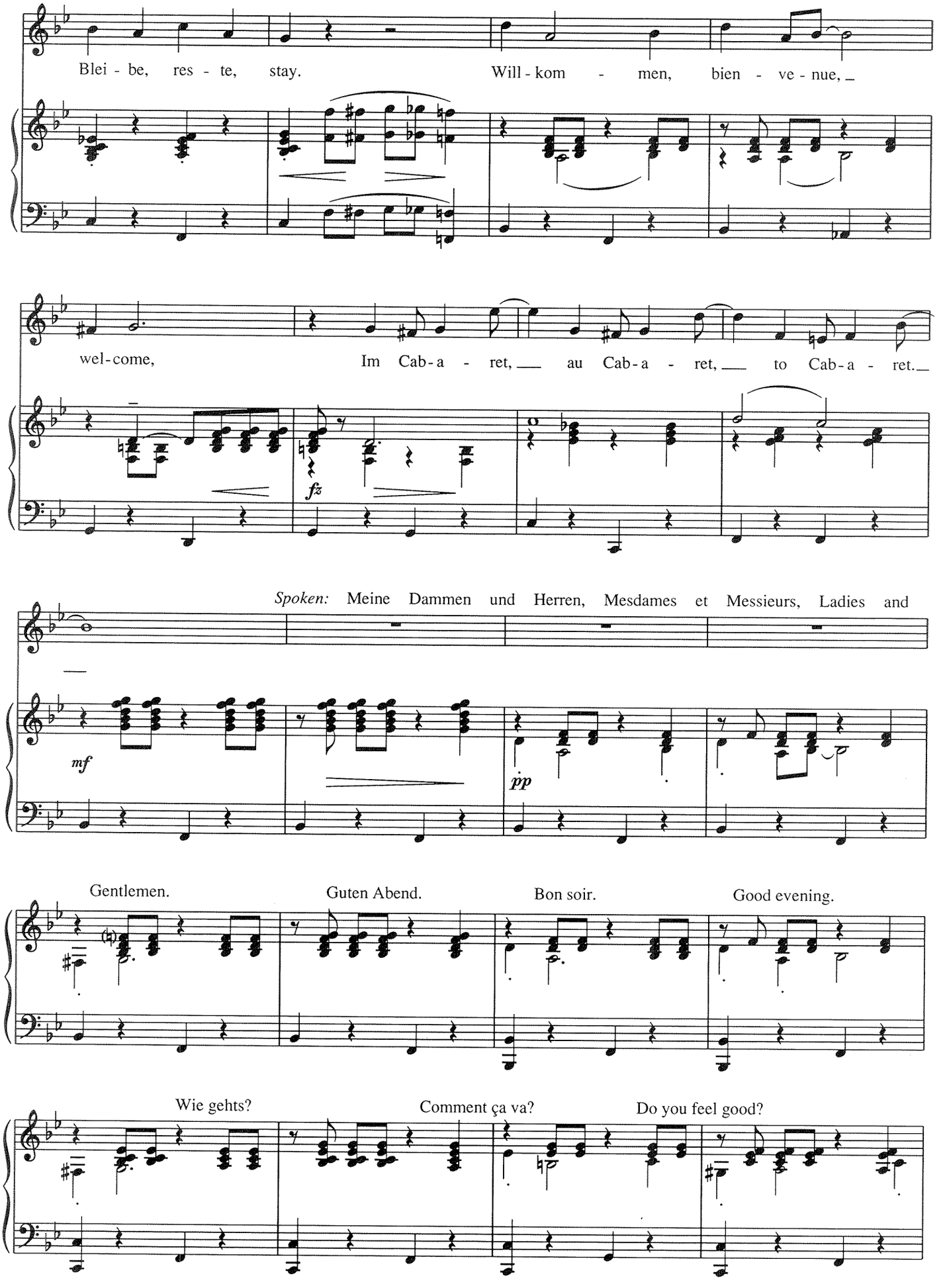
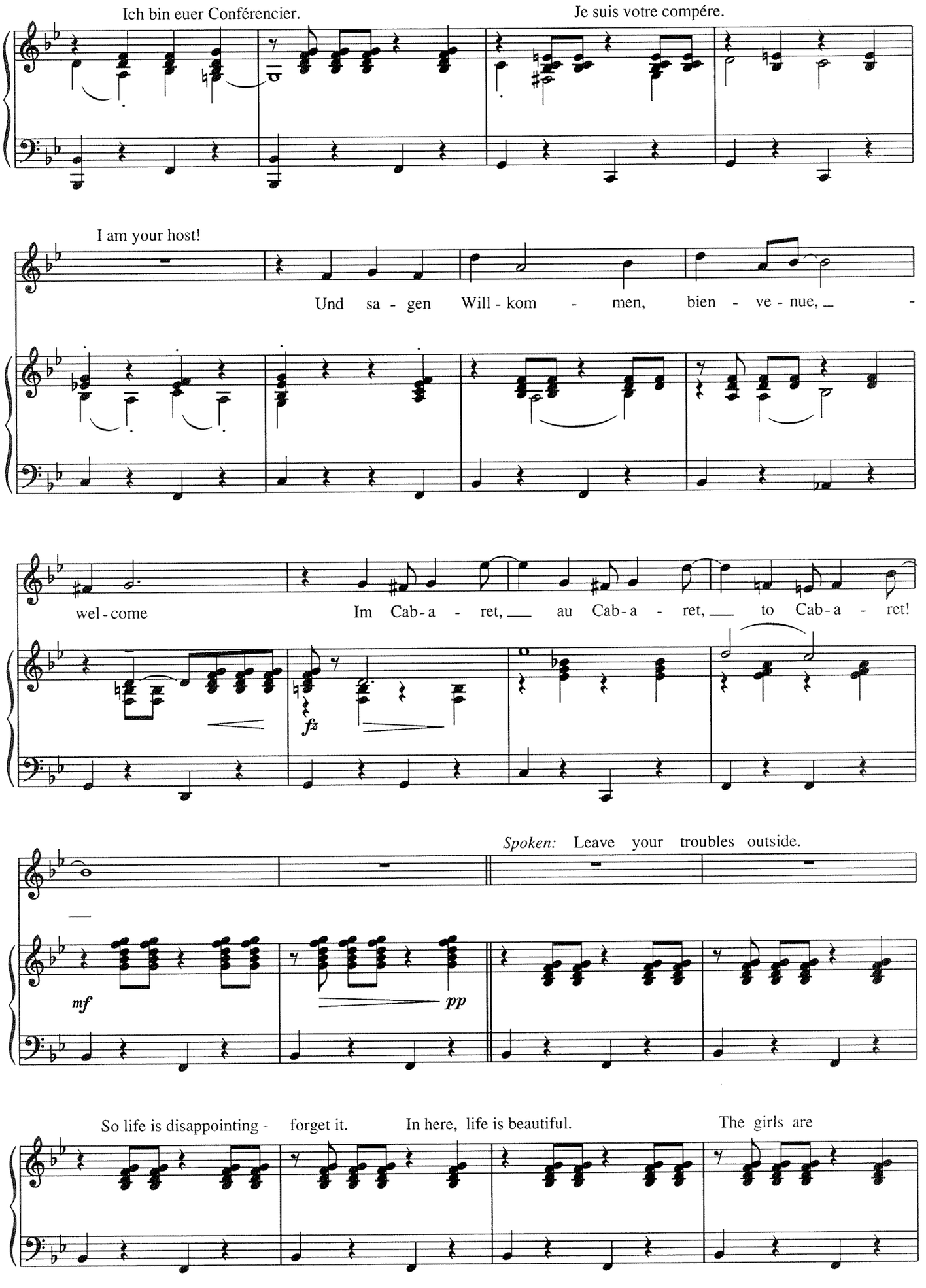
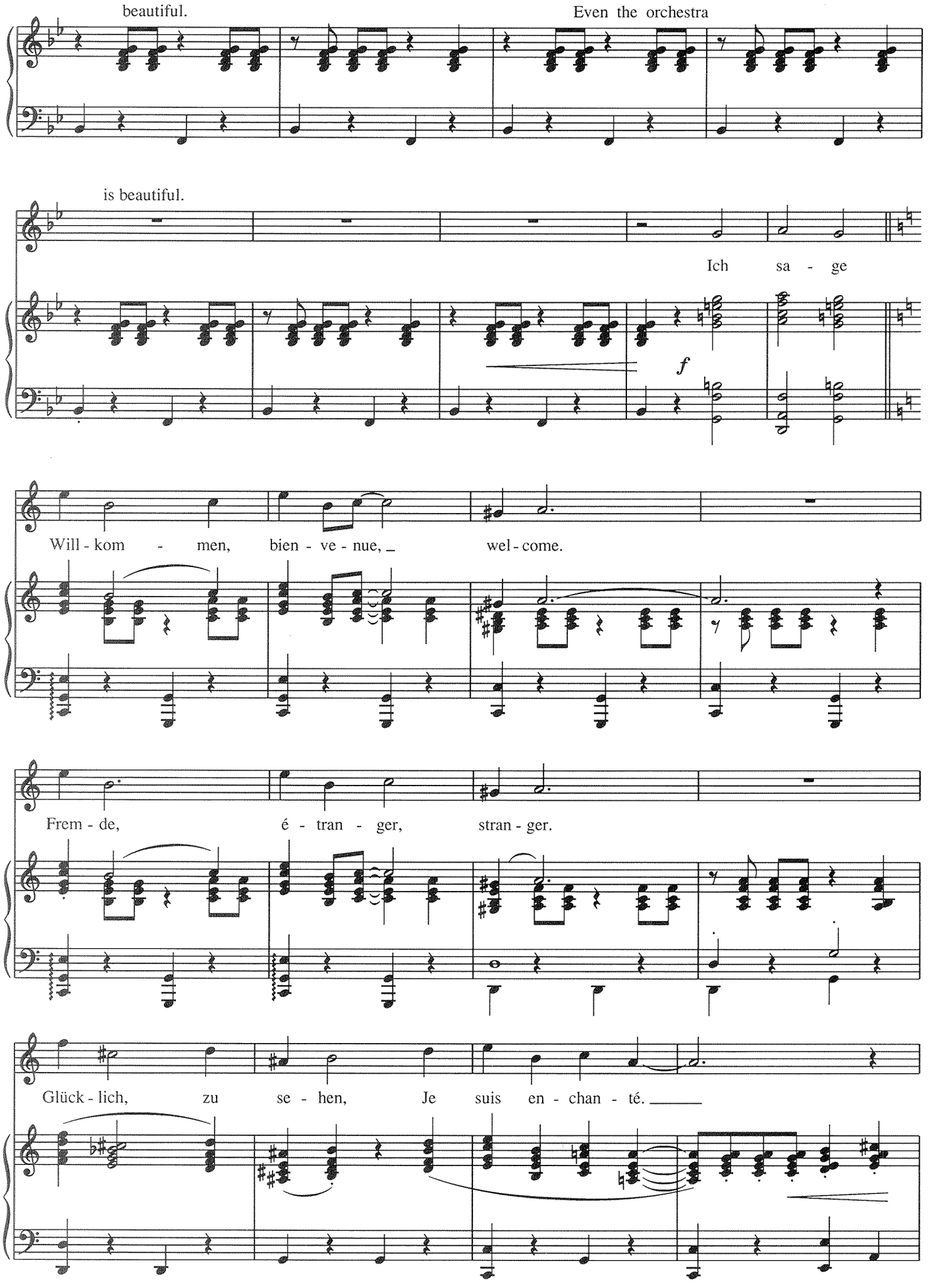
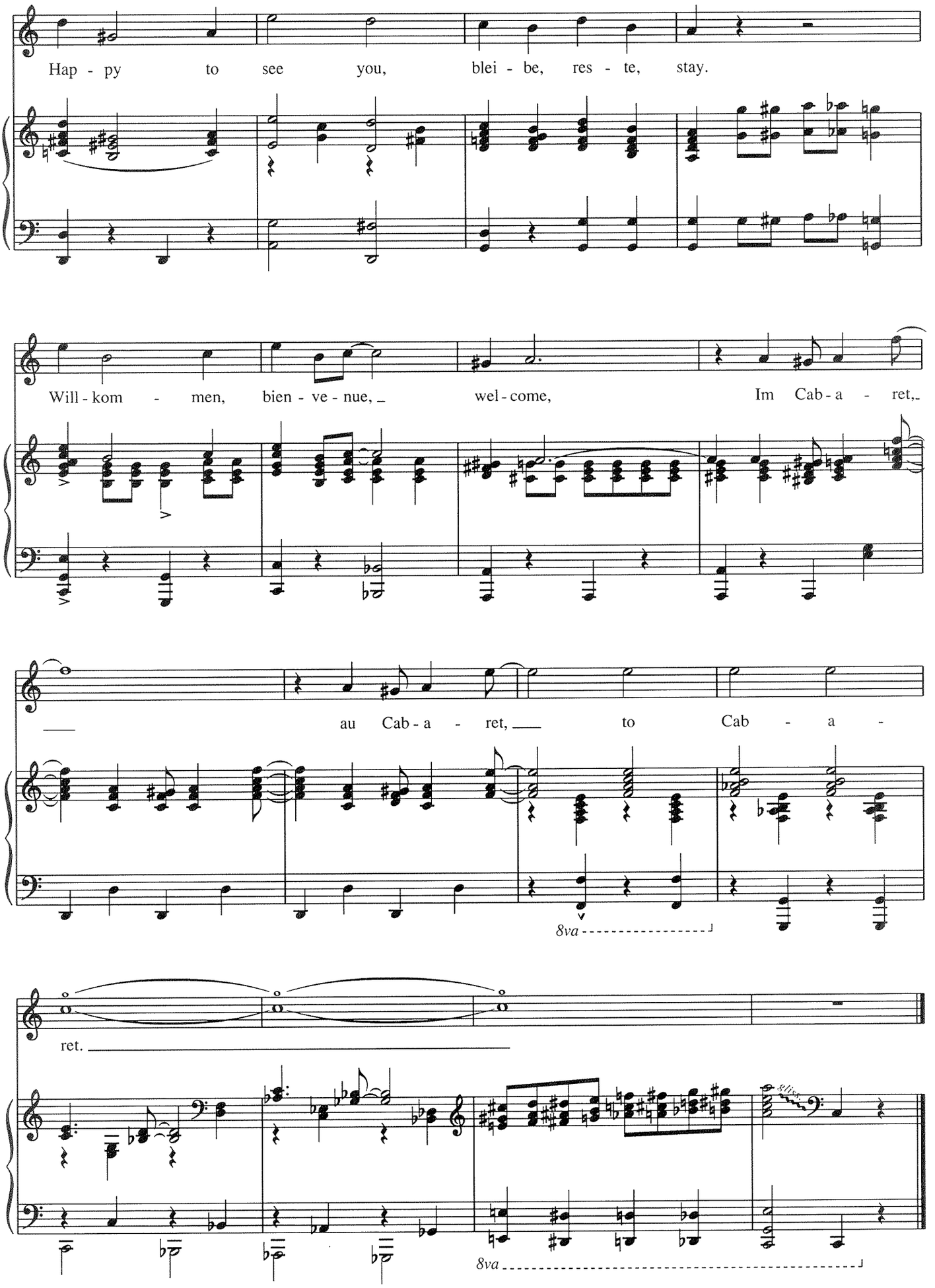

Blei - be, res - te, stay.
Will - kom - men, bien - ve - nue,
wel - come,
Im Cab - a - ret, au Cab - a - ret, to Cab - a - ret.
fz
Spoken: Meine Dammen und Herren, Mesdames et Messieurs, Ladies and
mf
pp
Gentlemen.
Guten Abend.
Bon soir.
Good evening.
Wie gehts?
Comment ça va?
Do you feel good?


Ich bin euer Conférencier.
Je suis votre compére.
I am your host!
Und sa - gen Will - kom - men, bien - ve - nue, -
wel - come
Im Cab - a - ret, au Cab - a - ret, to Cab - a - ret!
fz
Spoken: Leave your troubles outside.
mf
pp
So life is disappointing - forget it.
In here, life is beautiful.
The girls are

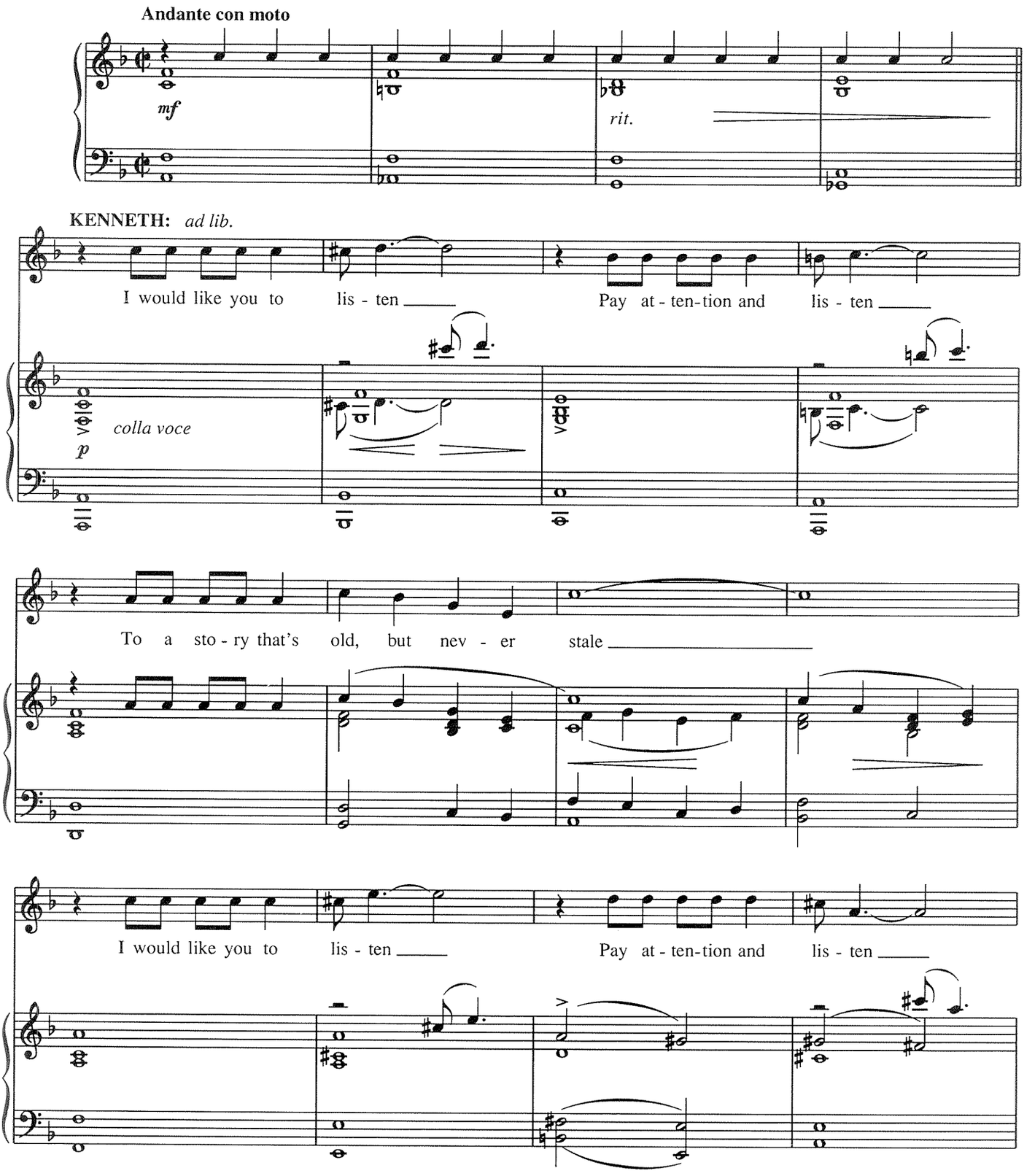

beautiful.
Even the orchestra
is beautiful.
Ich sa - ge
f
Will - kom - men, bien - ve - nue, wel - come.
Frem - de, é - tran - ger, stran - ger.
Glück - lich, zu se - hen, Je suis en - chan - té.


Hap - py to see you, blei - be, res - te, stay.
Will - kom - men, bien - ve - nue, wel - come, Im Cab - a - ret,
au Cab - a - ret, to Cab - a -
8va
ret.
8va

ONCE UPON A TIME TODAY

from *Call Me Madam*

Words and Music by
IRVING BERLIN



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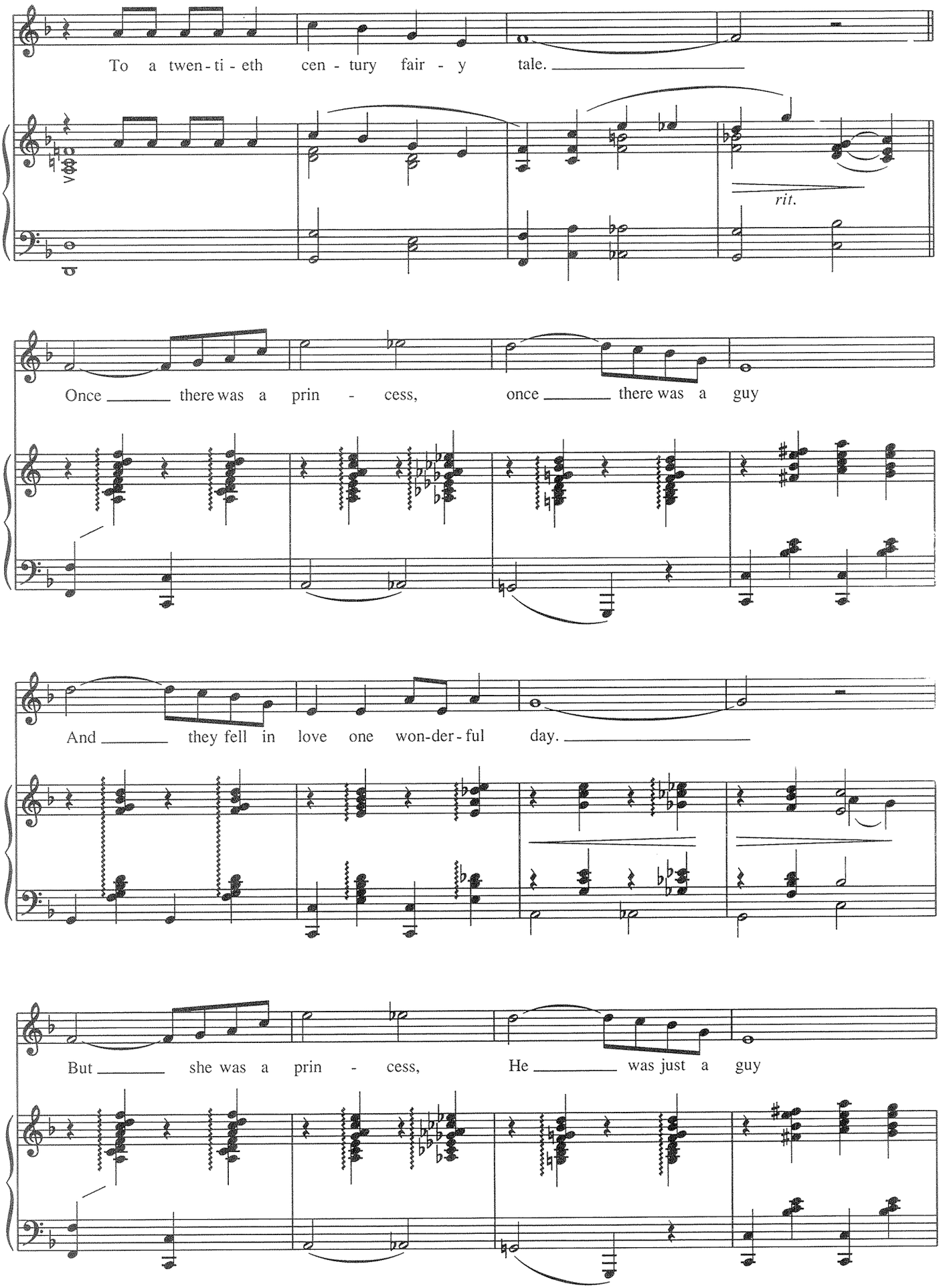
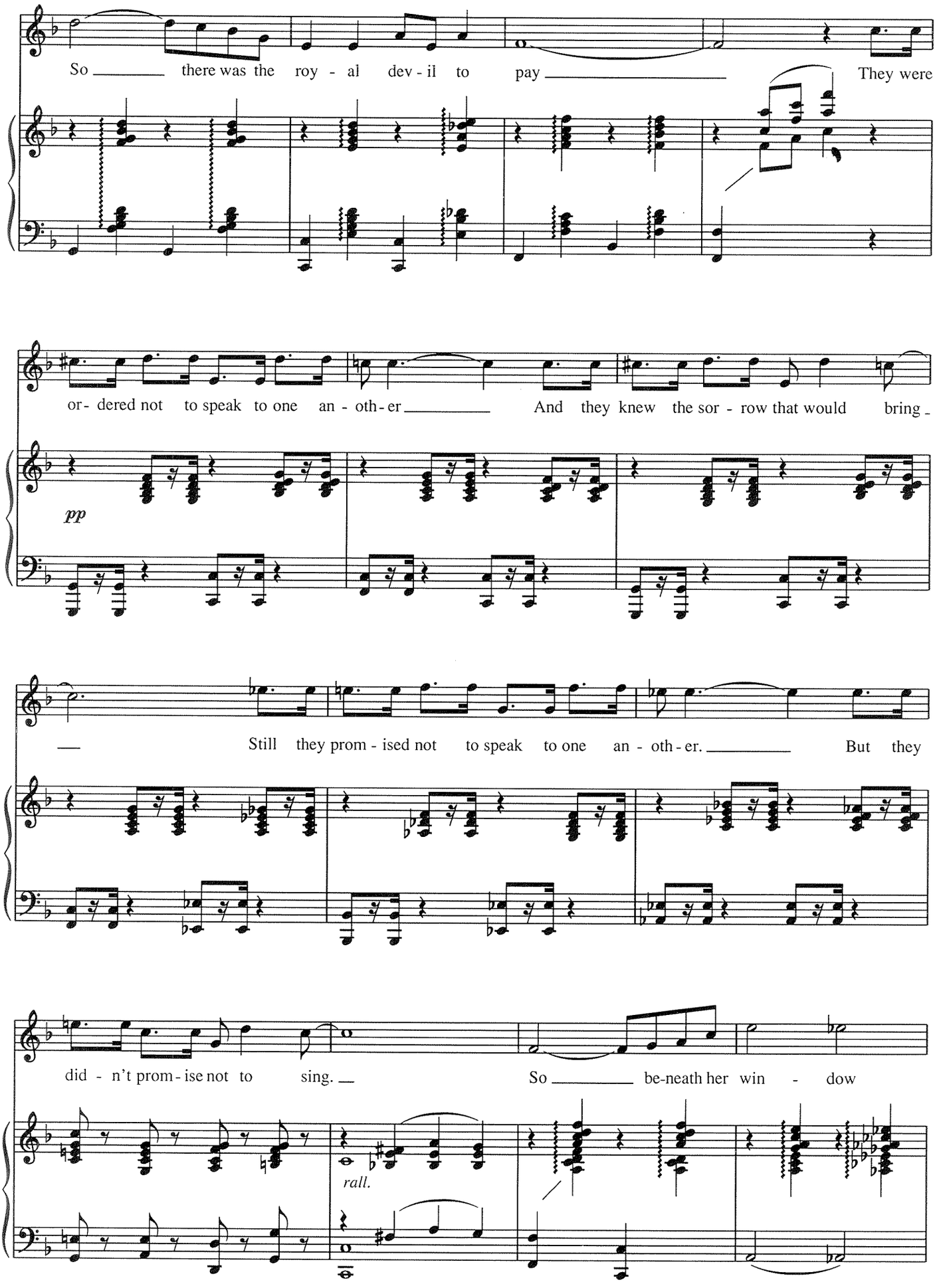
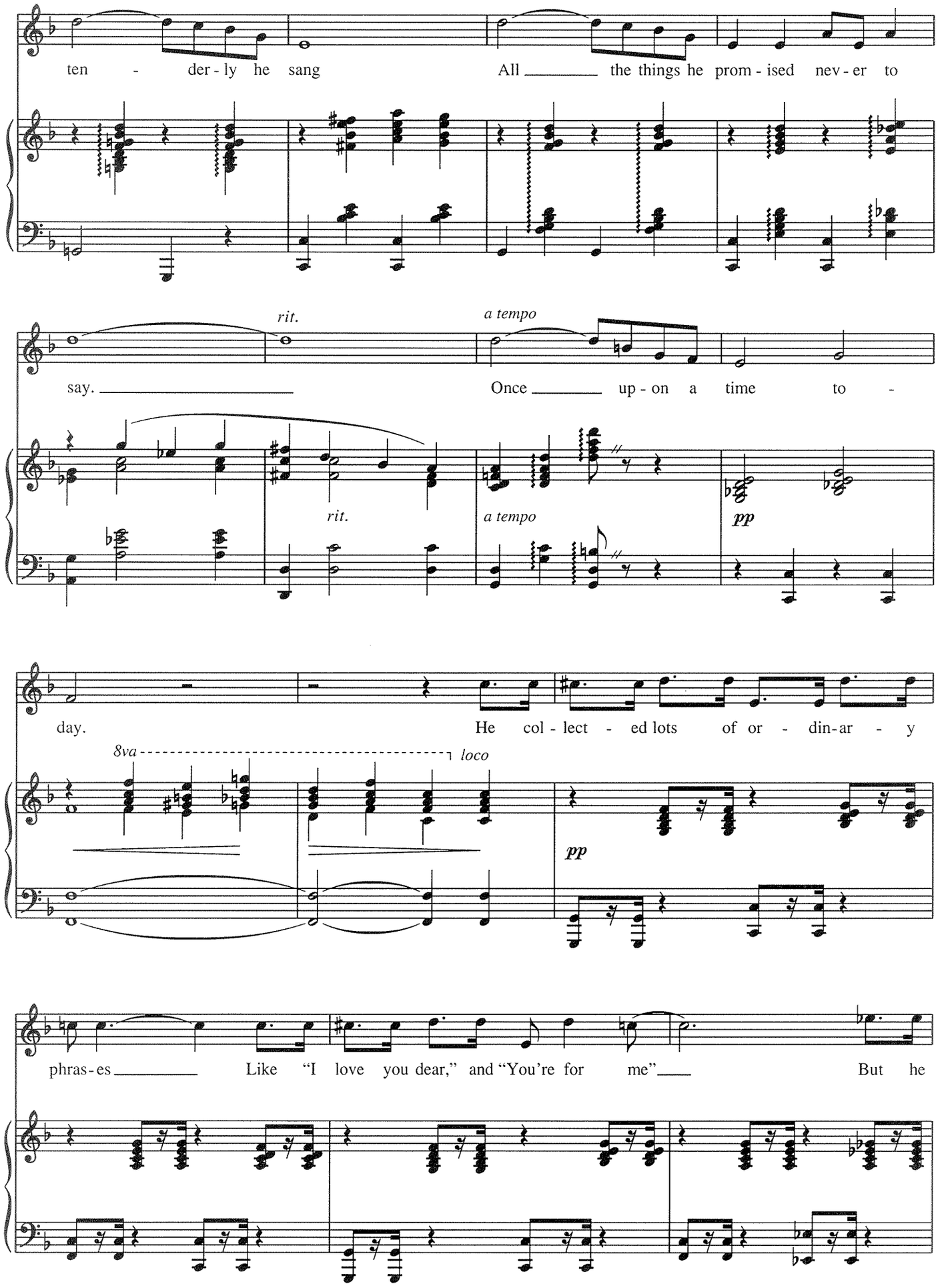
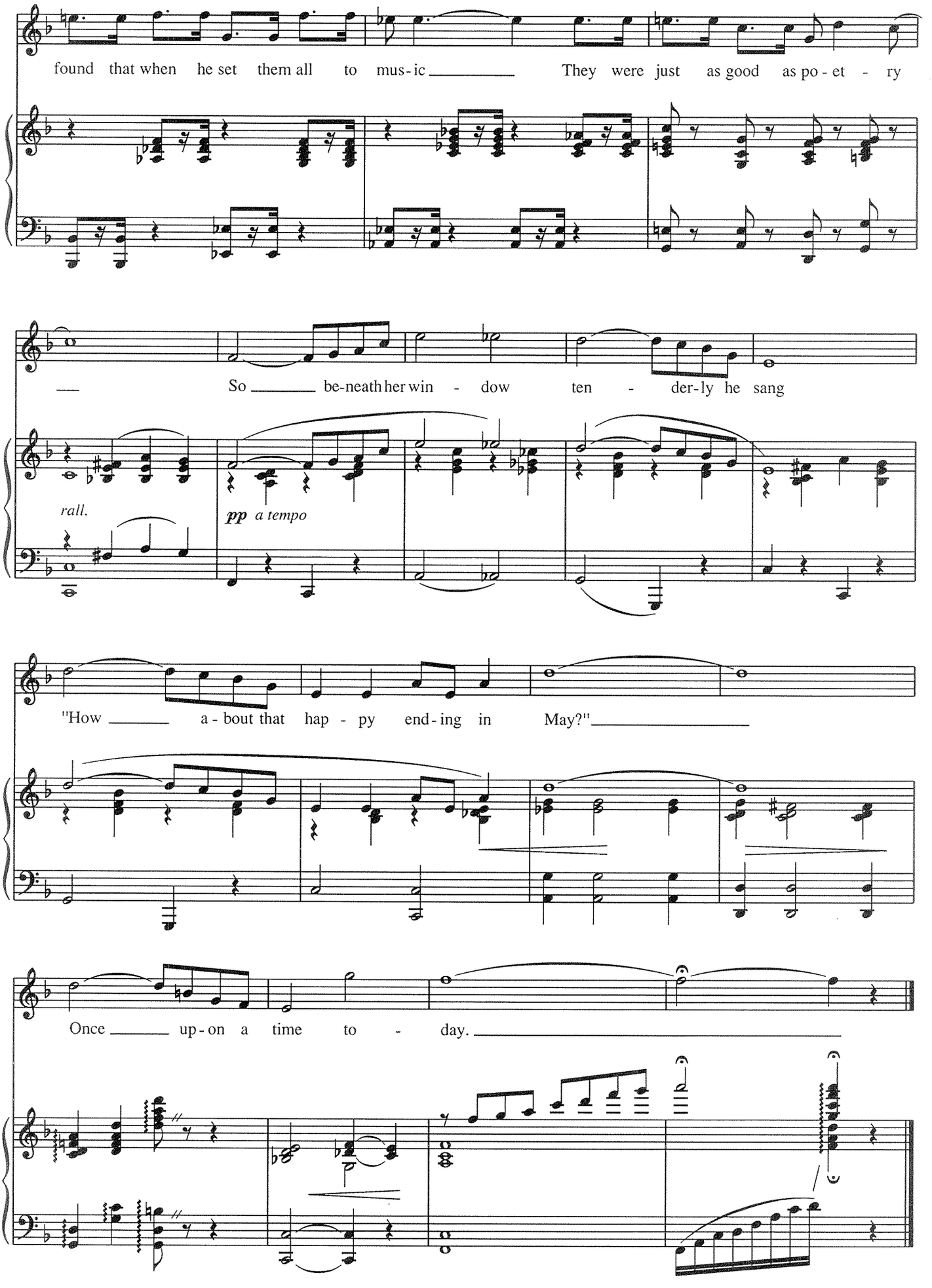

To a twen-ti-eth cen-tury fair-y tale.
rit.
Once there was a prin-cess, once there was a guy
And they fell in love one won-der-ful day.
But she was a prin-cess, He was just a guy


So there was the roy - al dev - il to pay They were
or- dered not to speak to one an - oth - er And they knew the sor - row that would bring
pp
Still they prom - ised not to speak to one an - oth - er. But they
did - n't prom - ise not to sing. So be-neath her win - dow
rall.

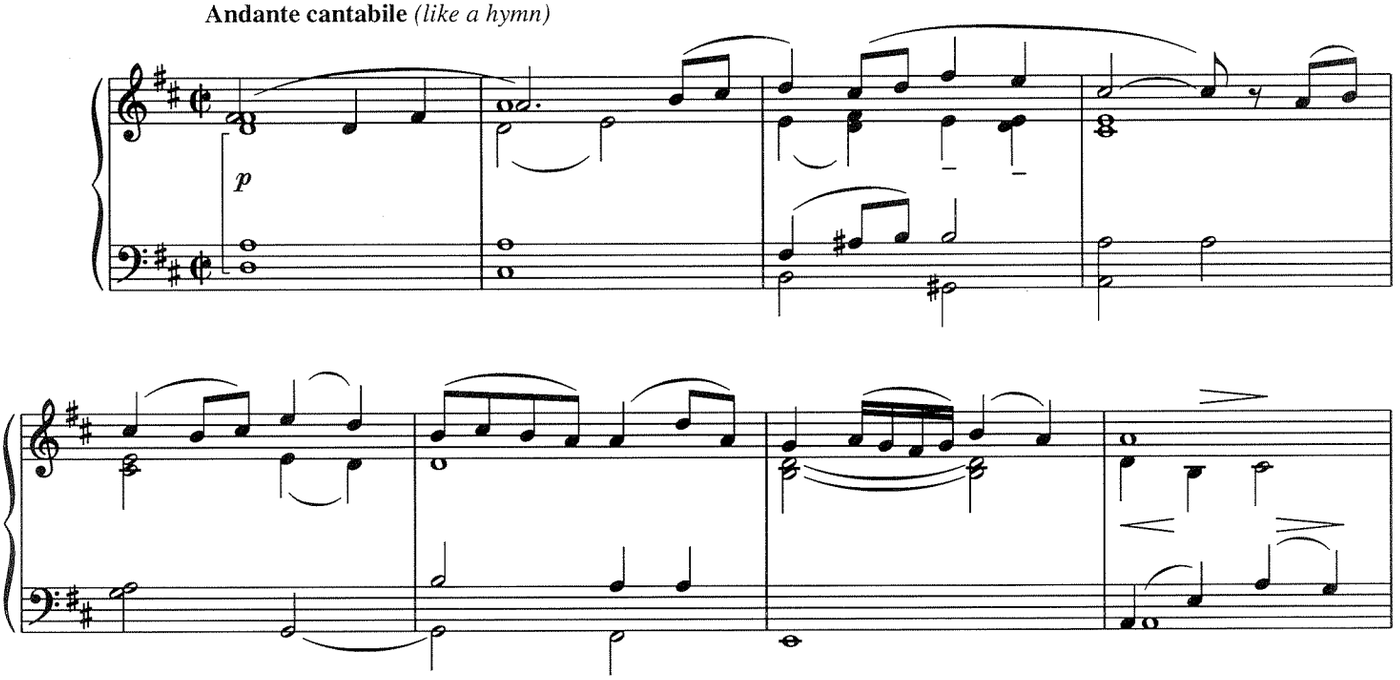

ten - der - ly he sang
All the things he prom - ised nev - er to
rit.
a tempo
say.
Once up - on a time to -
rit.
a tempo
pp
day.
He col - lect - ed lots of or - din-ar - y
8va
loco
pp
phras - es
Like "I love you dear," and "You're for me"
But he


found that when he set them all to mus-ic They were just as good as po-et-ry
So be-neath her win-dow ten-der-ly he sang
rall.
pp a tempo
"How a-bout that hap-py end-ing in May?"
Once up-on a time to-day.

ANTHEM
from *Chess*

Words and Music by
BENNY ANDERSSON, TIM RICE
and BJORN ULVAEUS

Andante cantabile *(like a hymn)*



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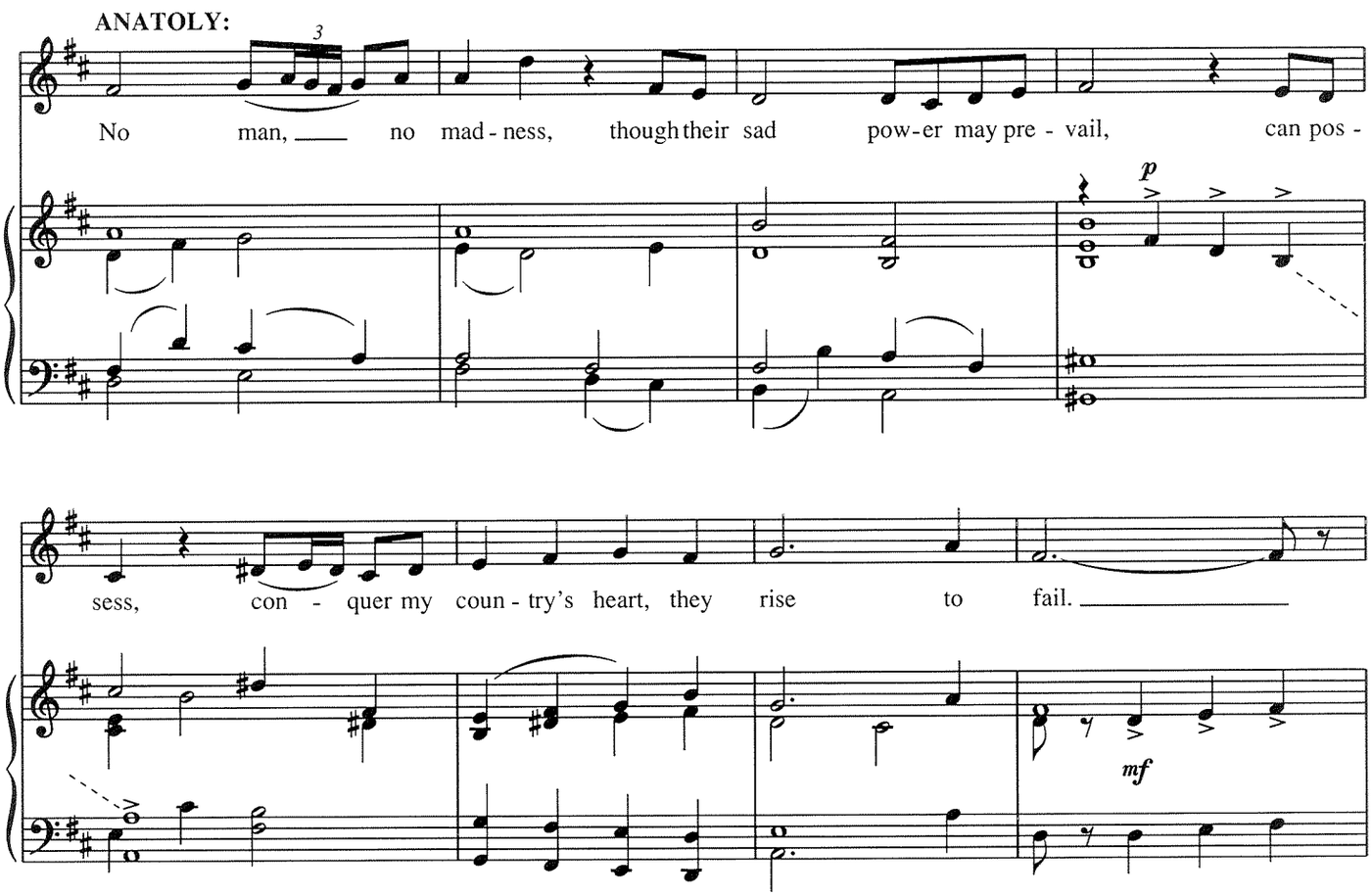

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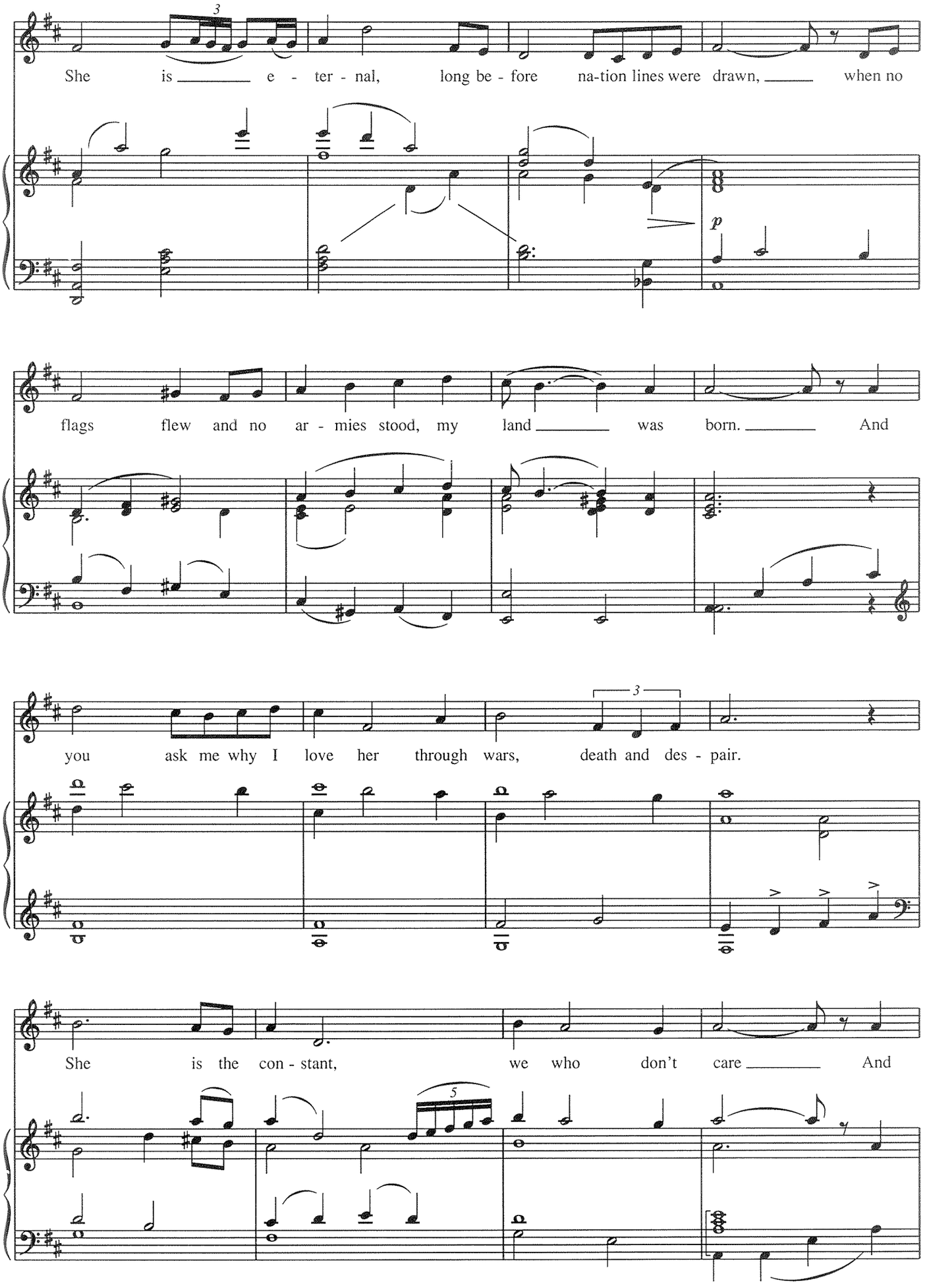
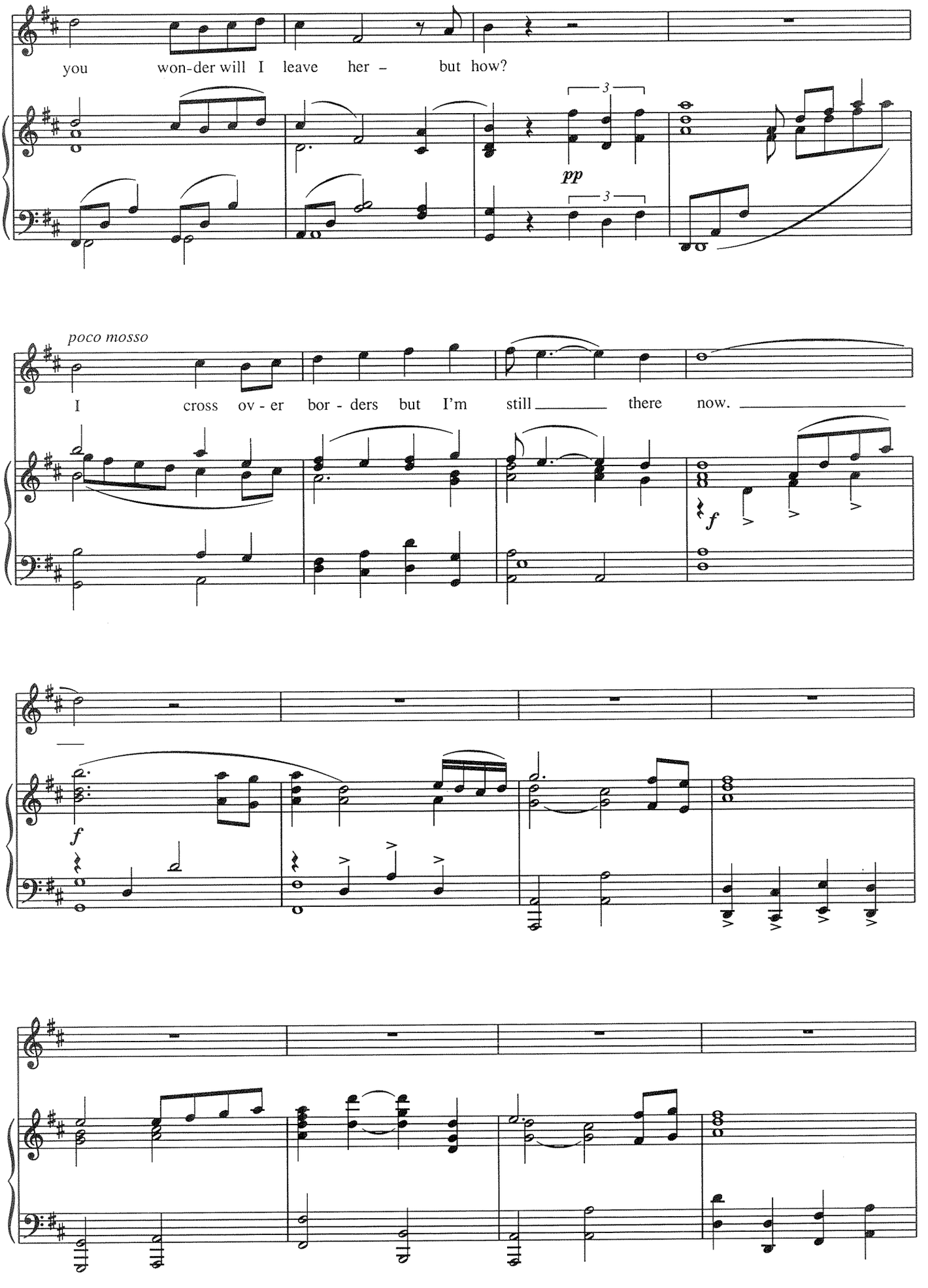
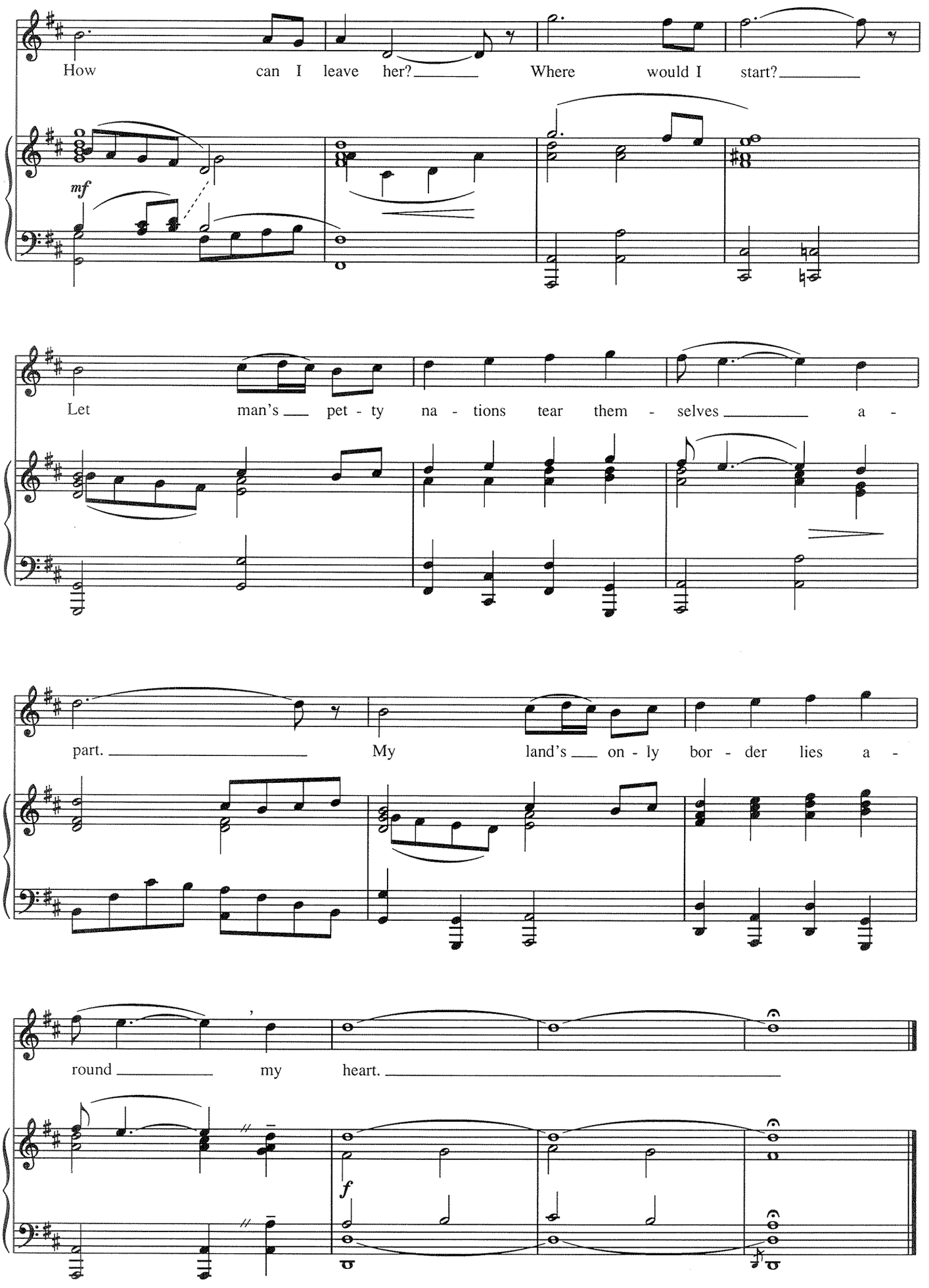

She is e - ter - nal, long be - fore na-tion lines were drawn, when no
p
flags flew and no ar - mies stood, my land was born. And
you ask me why I love her through wars, death and des - pair.
She is the con - stant, we who don't care And


you won-der will I leave her – but how?
3
pp
3
poco mosso
I cross ov - er bor - ders but I'm still there now.
f
f


How can I leave her? Where would I start?
mf
Let man's pet - ty na - tions tear them - selves a -
part. My land's on - ly bor - der lies a -
round my heart.
f

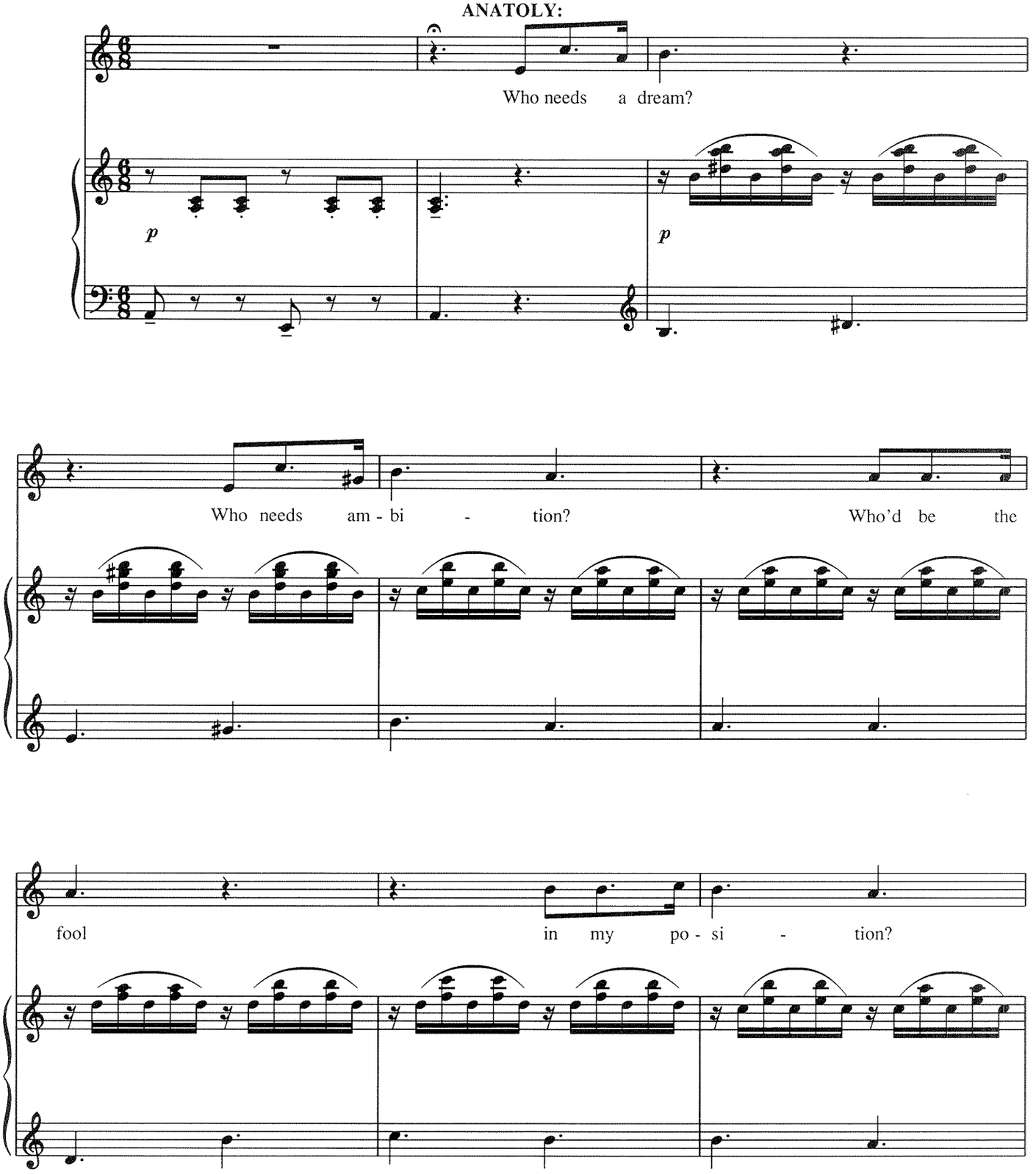
WHERE I WANT TO BE

from *Chess*

Words and Music by BENNY ANDERSSON,
TIM RICE and BJÖRN ULVAEUS

Nearly like a waltz (not too slow); like a music box

ANATOLY:



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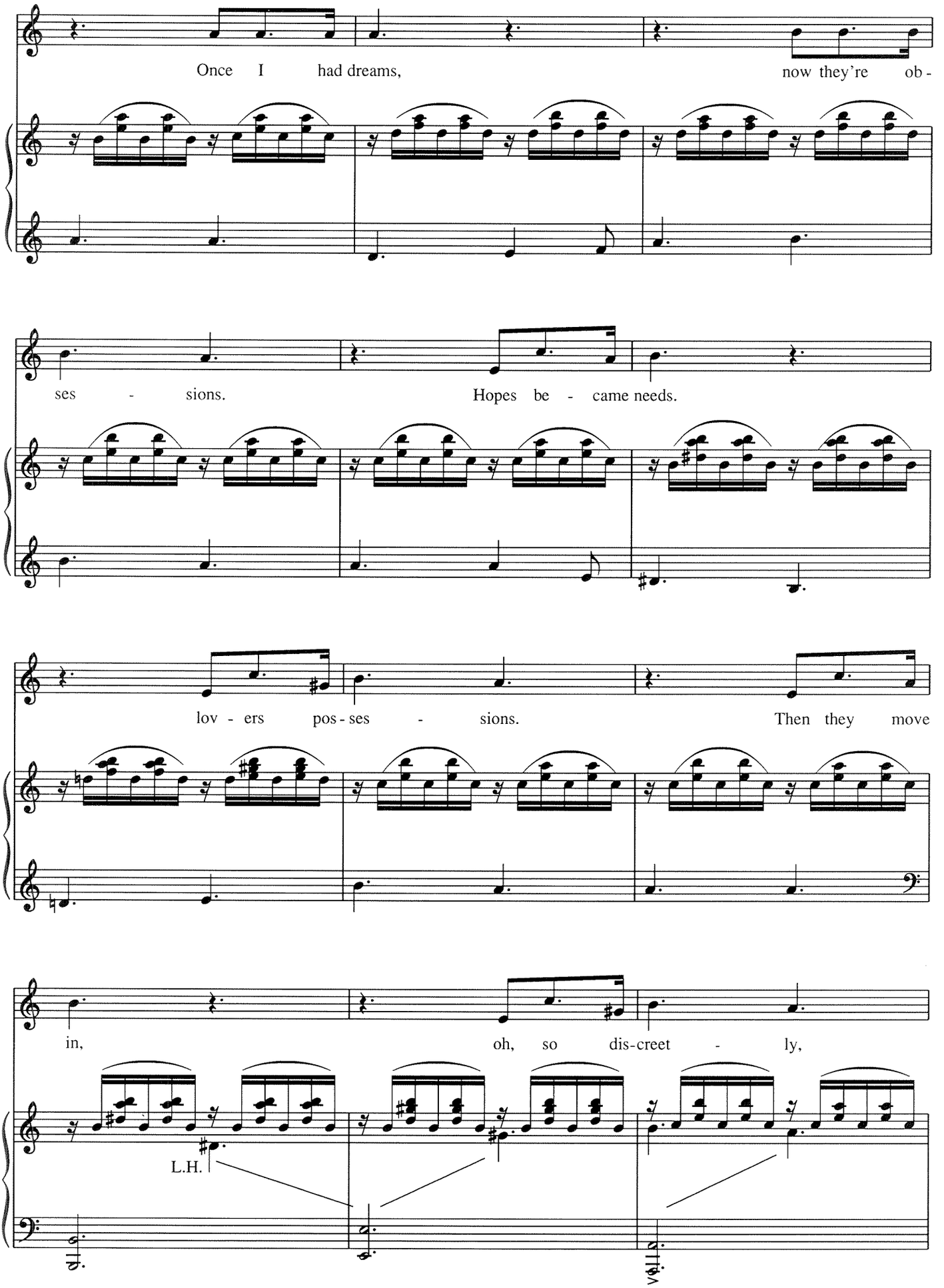
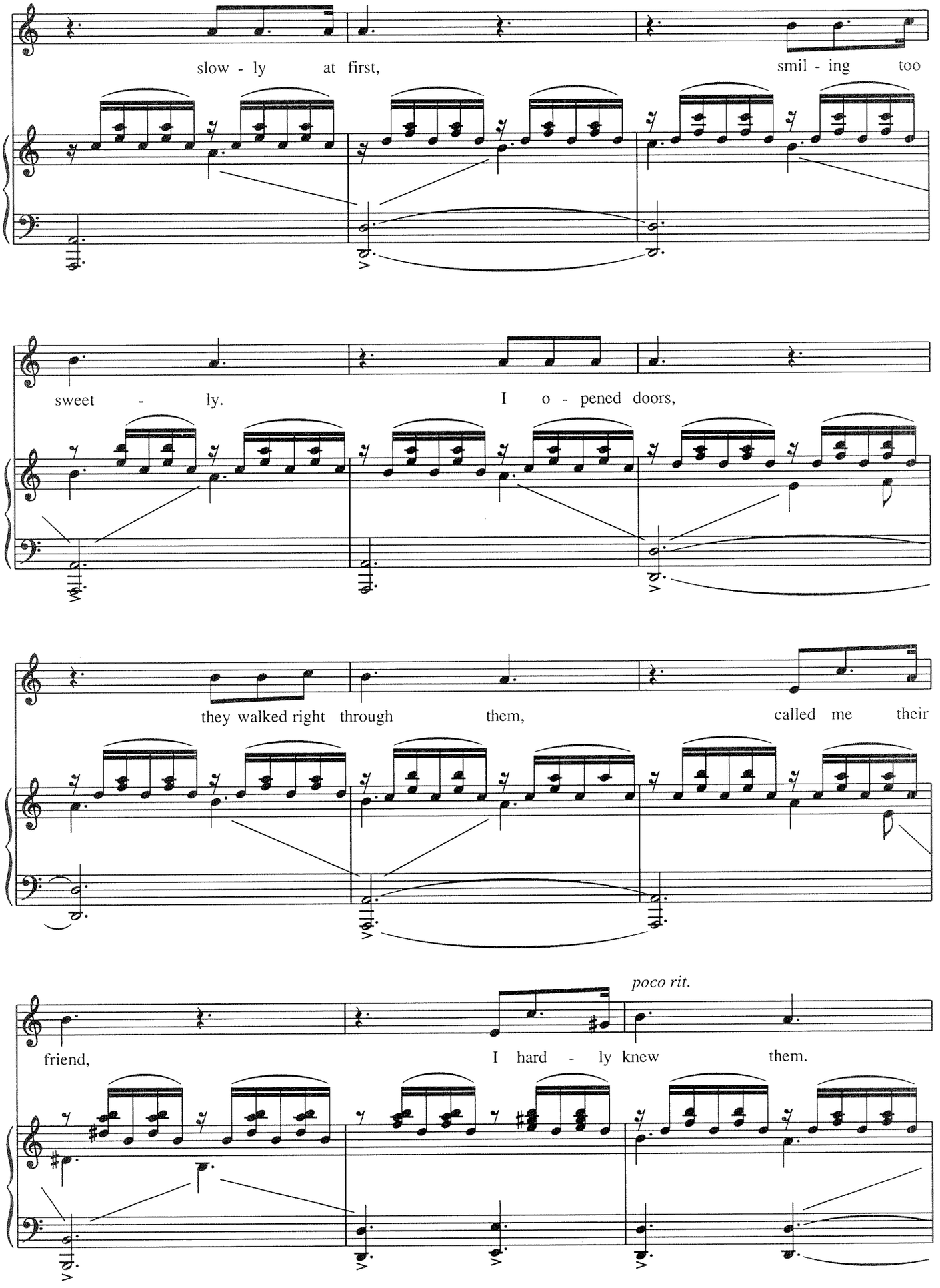
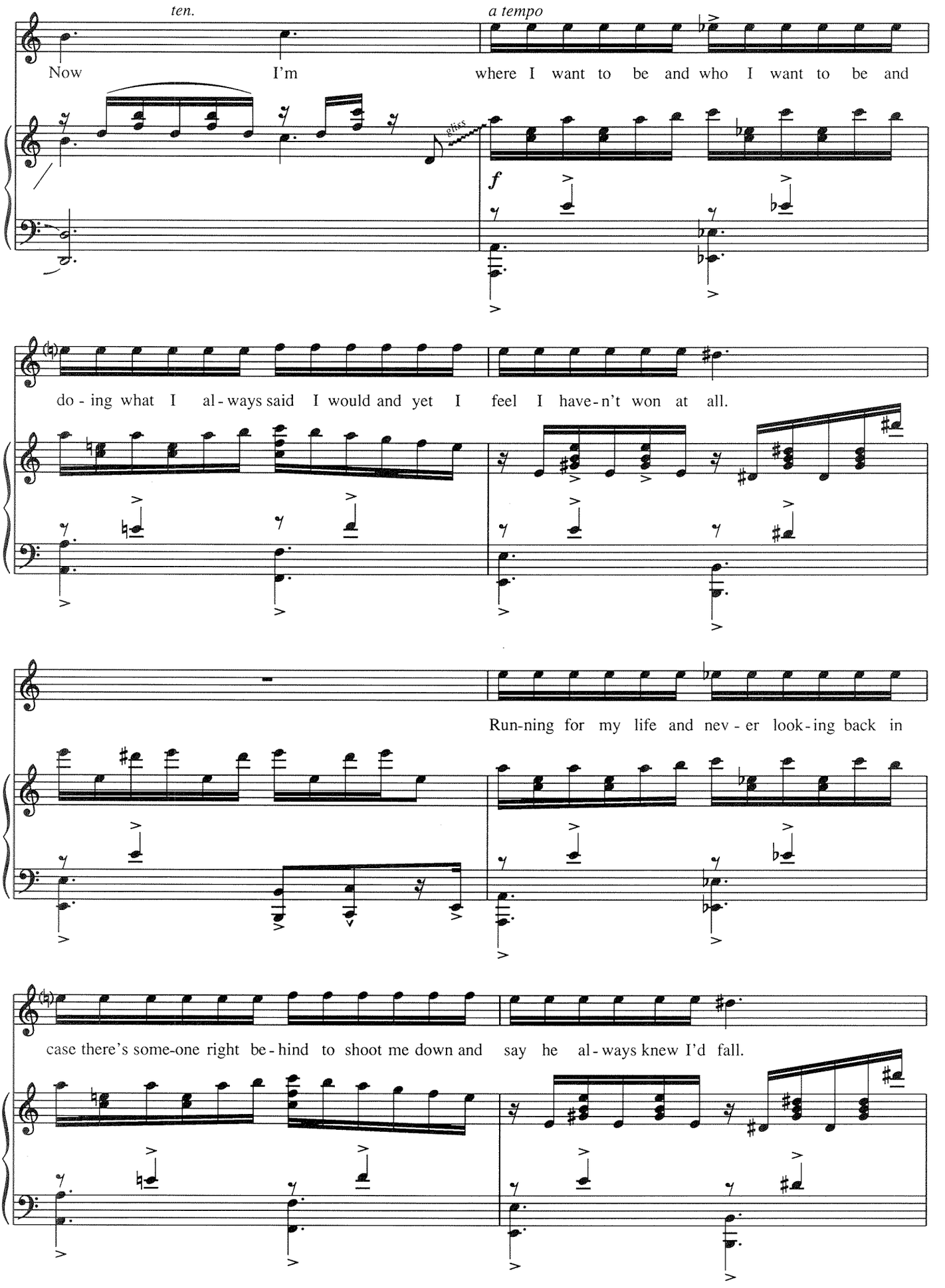
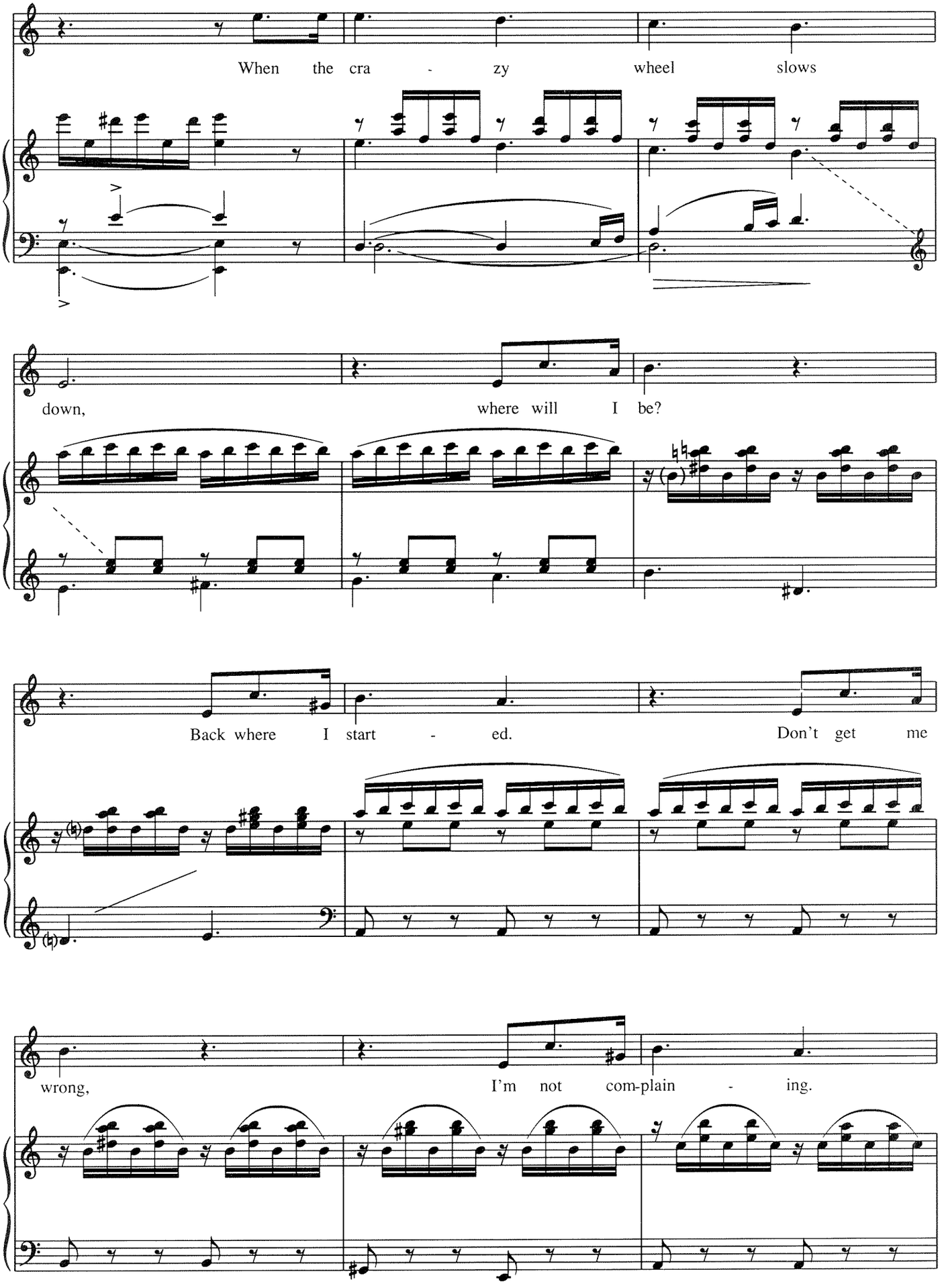
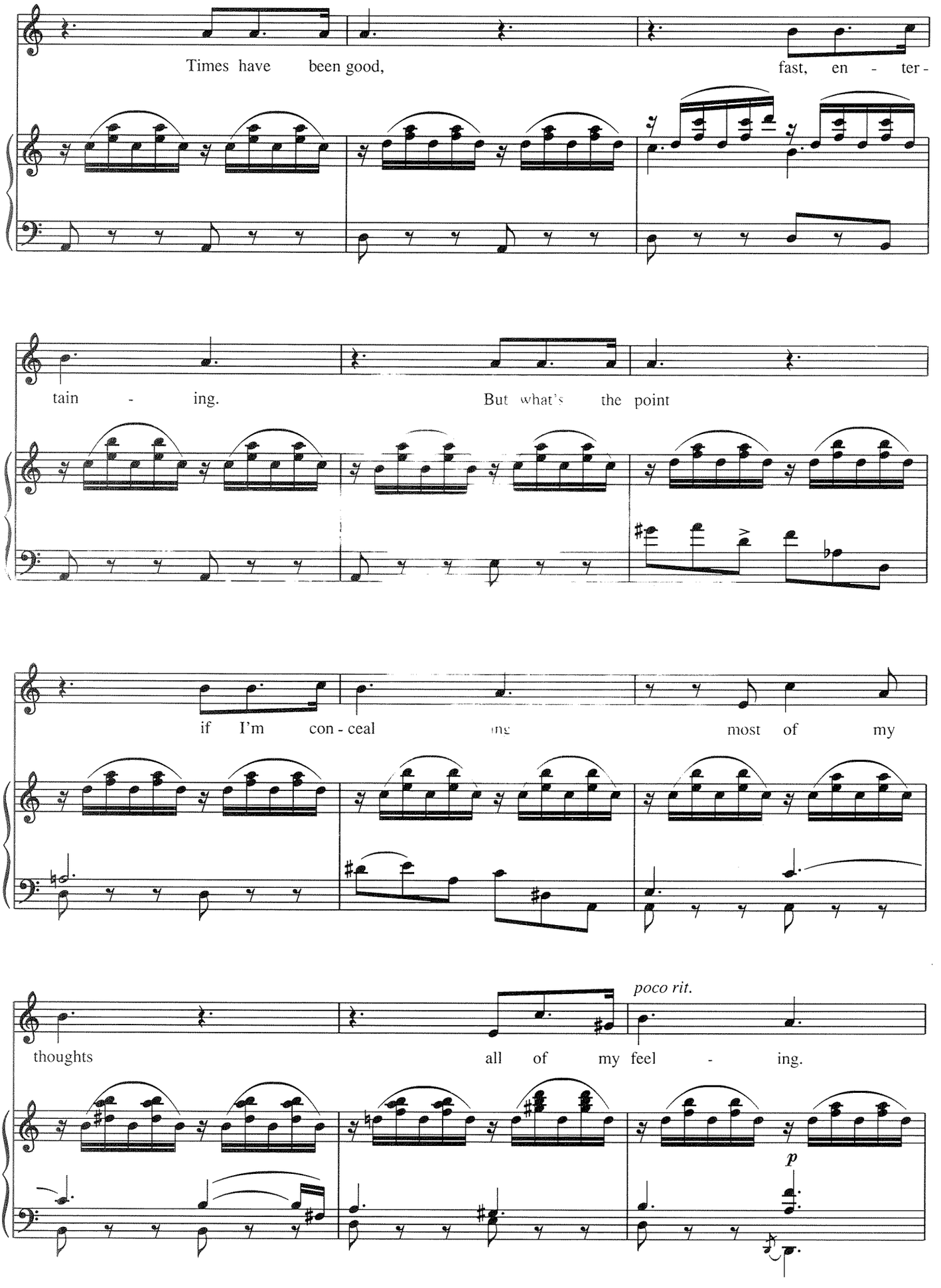
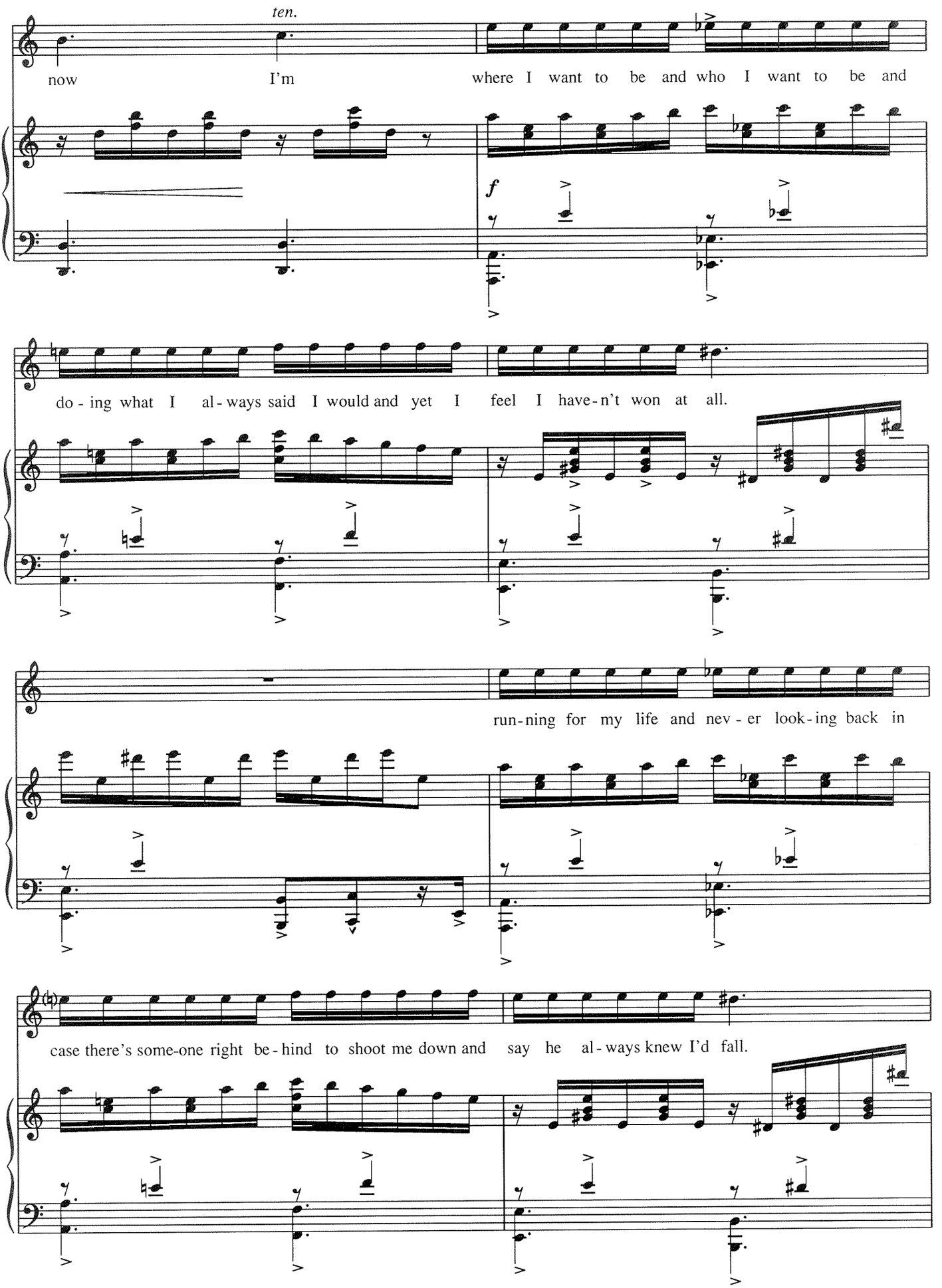

Once I had dreams, now they're ob -
ses - sions. Hopes be - came needs.
lov - ers pos - ses - sions. Then they move
in, oh, so dis-creet - ly,
L.H.

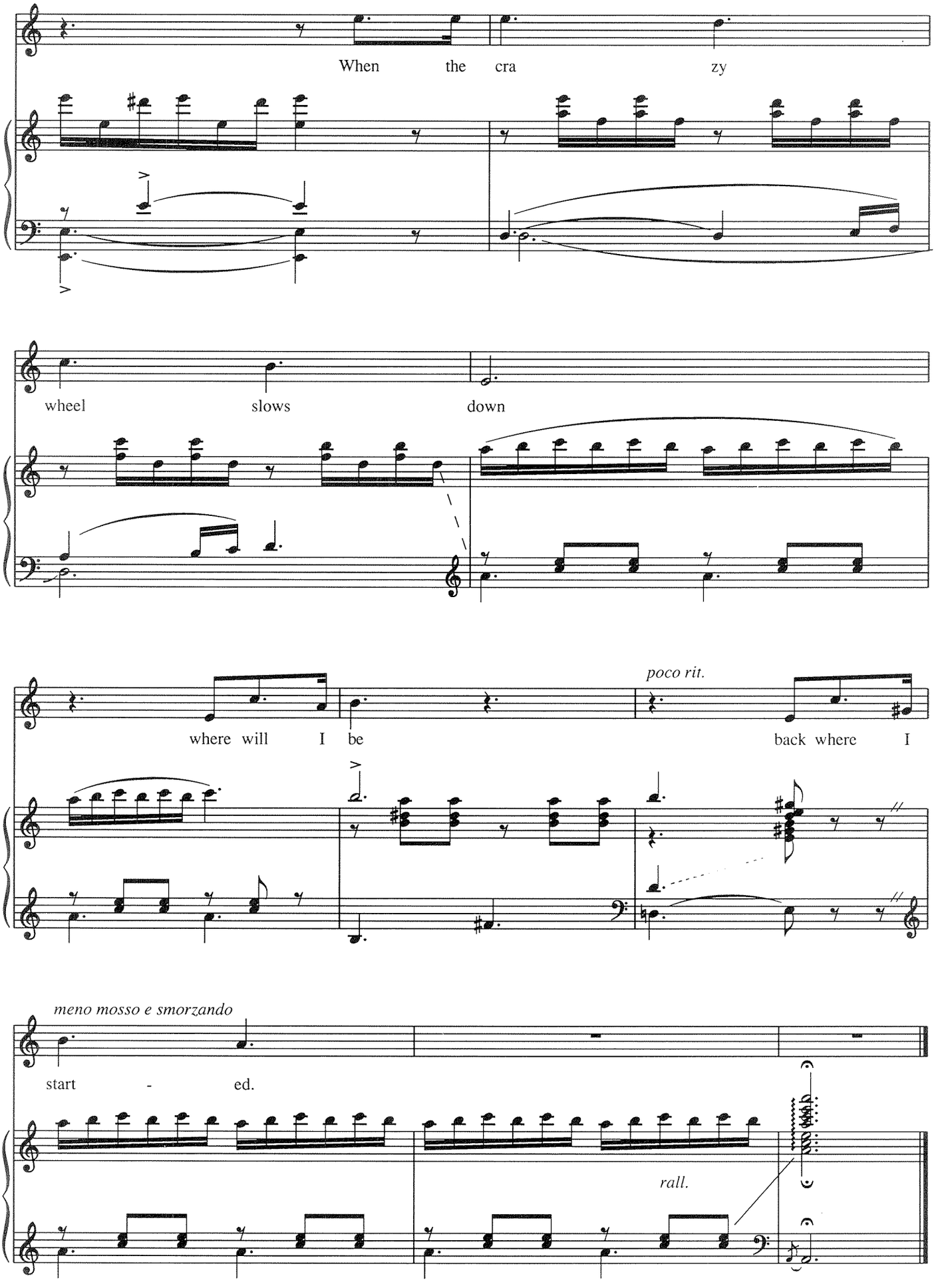

slow - ly at first,
smil - ing too
sweet - ly.
I o - pened doors,
they walked right through them,
called me their
poco rit.
friend,
I hard - ly knew them.


ten.
a tempo
Now I'm where I want to be and who I want to be and
gliss.
f
do - ing what I al - ways said I would and yet I feel I have - n't won at all.
Run-ning for my life and nev - er look - ing back in
case there's some-one right be - hind to shoot me down and say he al - ways knew I'd fall.


When the cra - zy wheel slows
down, where will I be?
Back where I start - ed. Don't get me
wrong, I'm not com-plain - ing.


Times have been good, fast, en - ter -
tain - ing. But what's the point
if I'm con - ceal ing most of my
poco rit.
thoughts all of my feel - ing.
p


ten.
now I'm where I want to be and who I want to be and
f
do - ing what I al - ways said I would and yet I feel I have - n't won at all.
run - ning for my life and nev - er look - ing back in
case there's some-one right be - hind to shoot me down and say he al - ways knew I'd fall.


When the cra zy
wheel slows down
where will I be
poco rit.
back where I
meno mosso e smorzando
start - ed.
rall.

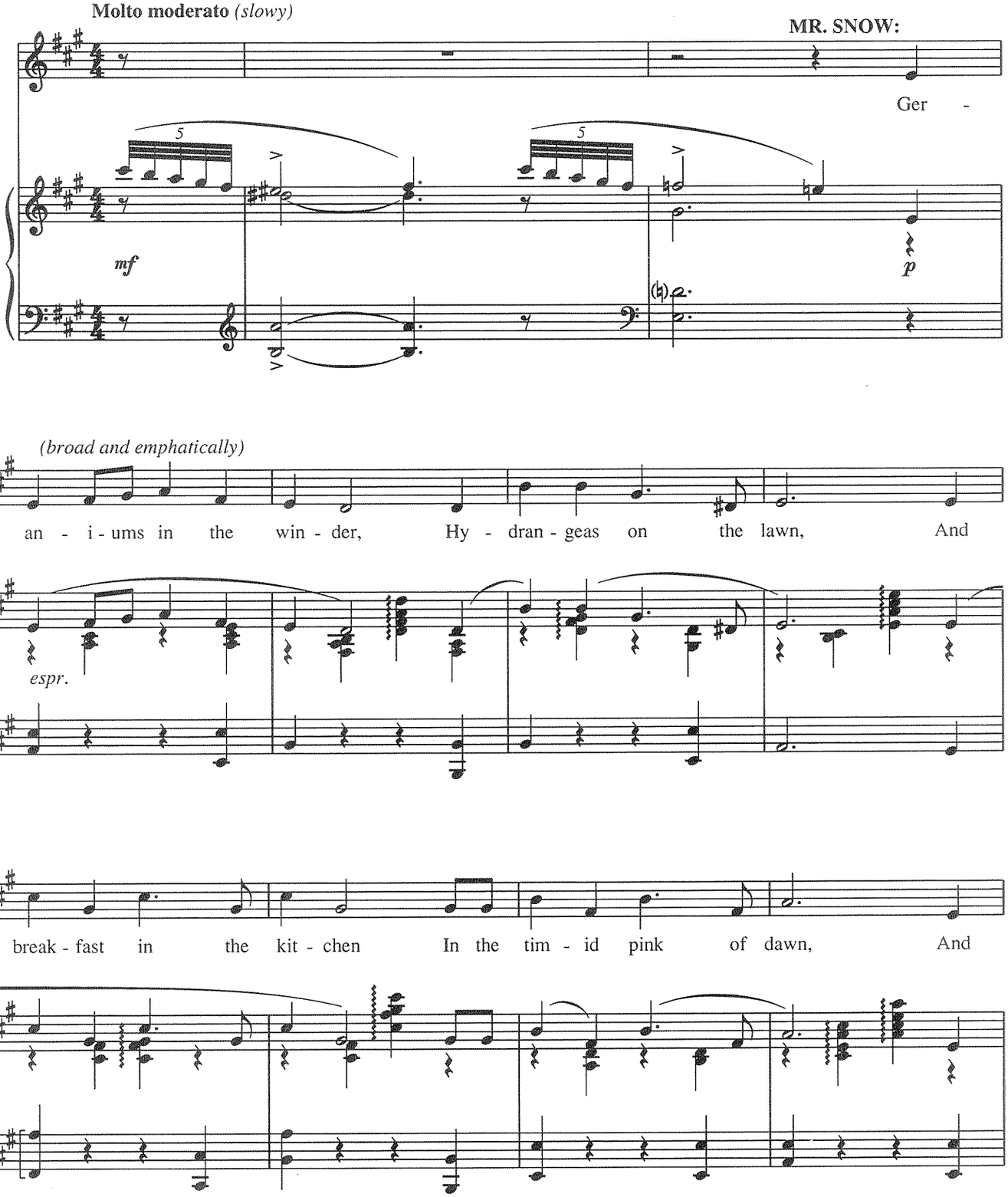
GERANIUMS IN THE WINDER

from *Carousel*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Mr. Snow: *(spoken)* Leave me to my shattered dreams.
They are all I have left, memories of what didn't happen.

Molto moderato *(slowy)*



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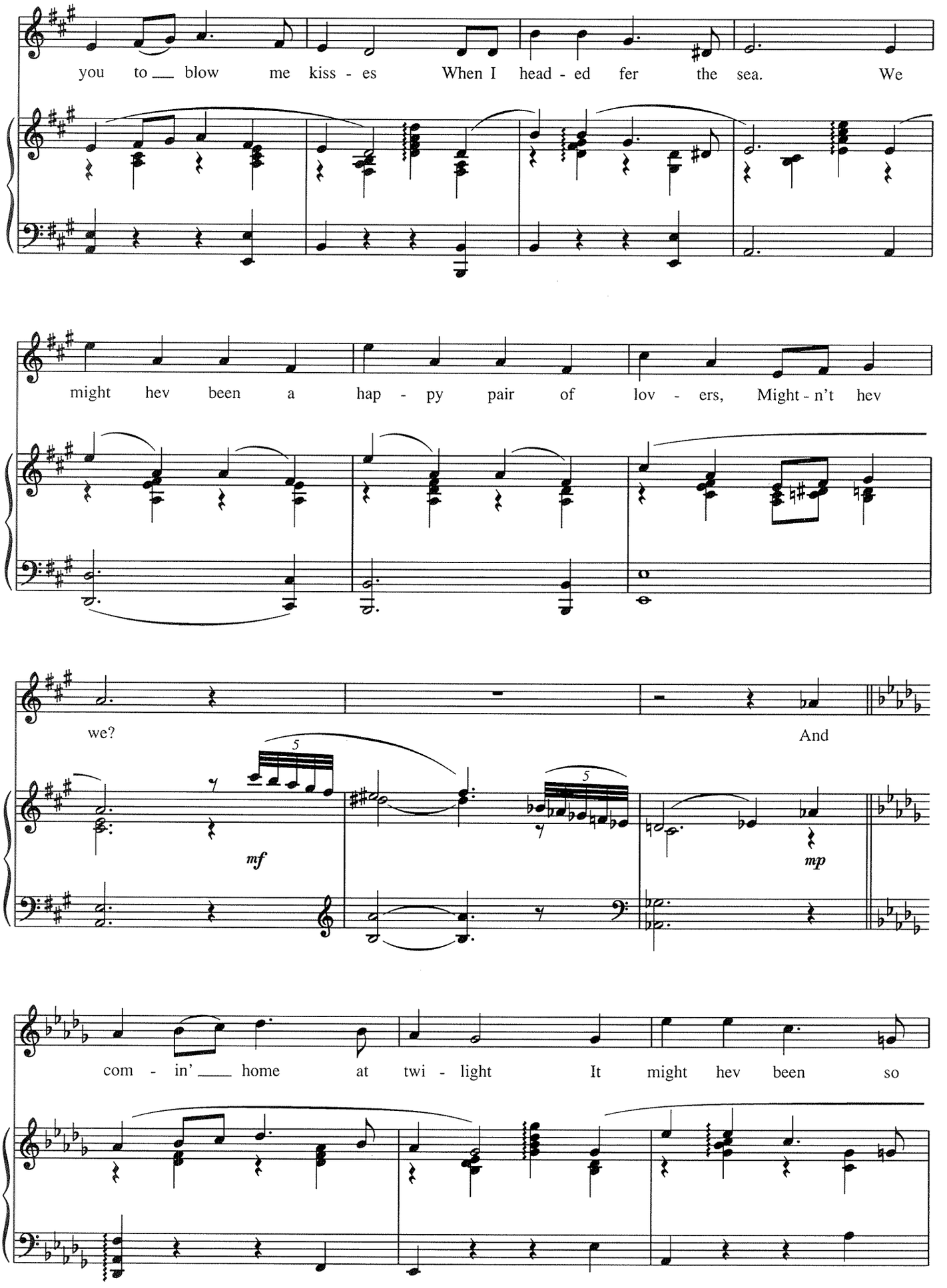
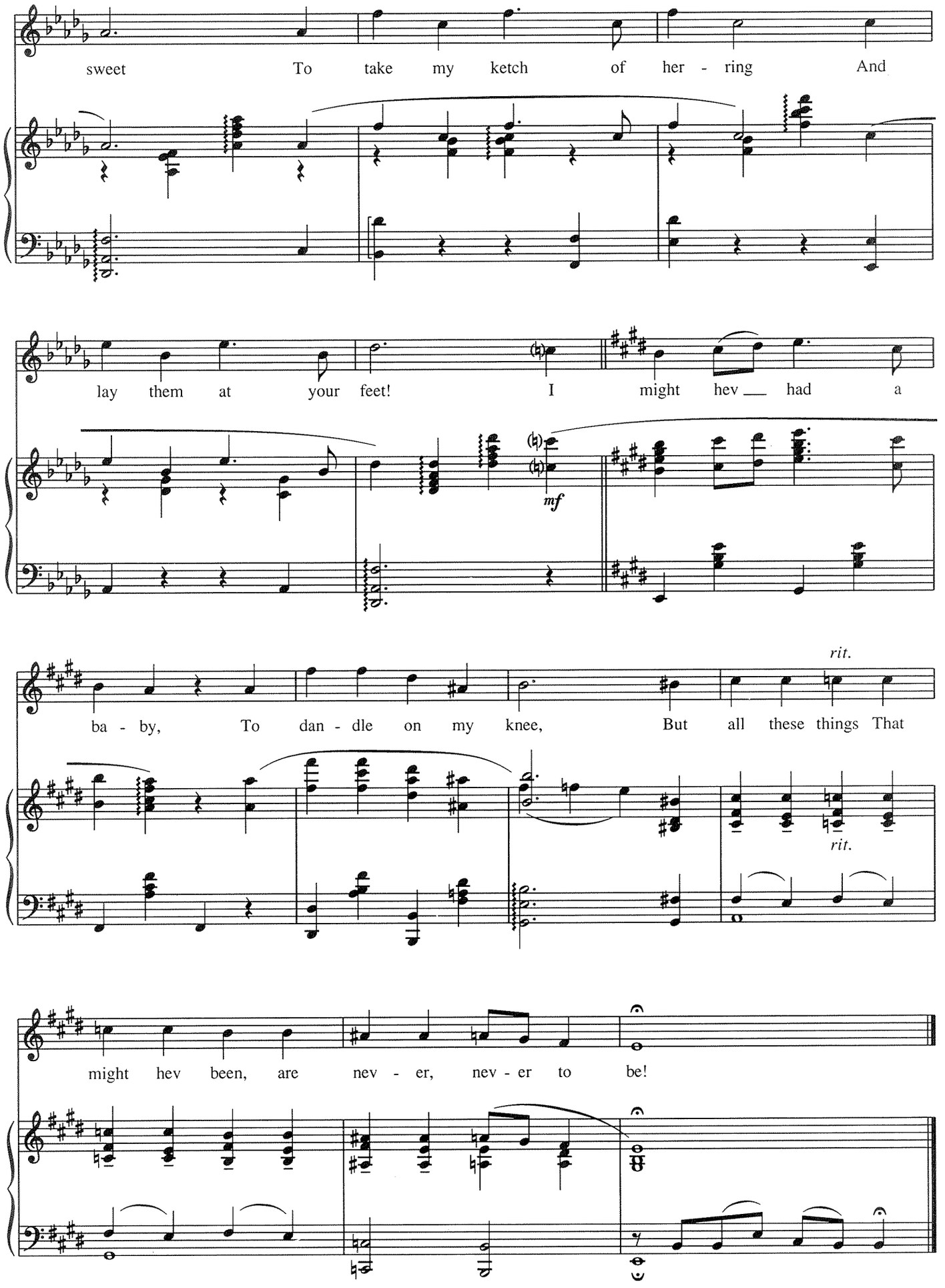

you to blow me kiss - es When I head - ed fer the sea. We
might hev been a hap - py pair of lov - ers, Might - n't hev
we?
And
mf
mp
com - in' home at twi - light It might hev been so

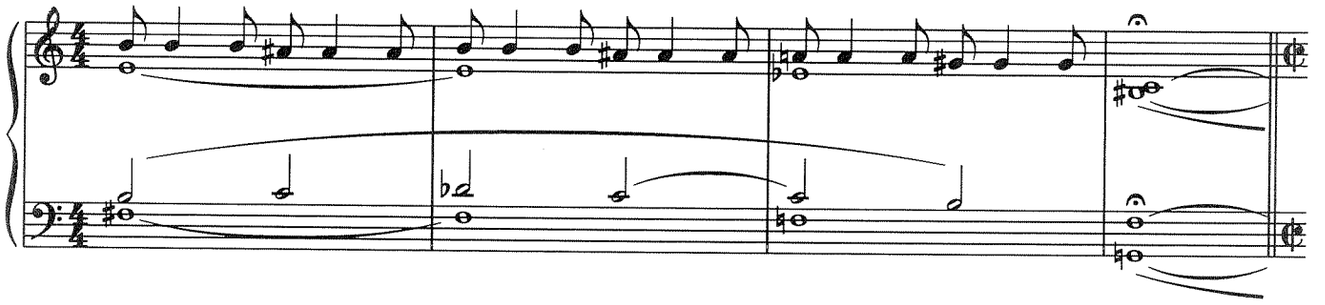

sweet To take my ketch of her - ring And
lay them at your feet! I might hev ___ had a
mf
ba - by, To dan - dle on my knee, But all these things That
rit.
rit.
might hev been, are nev - er, nev - er to be!

I KNOW ABOUT LOVE

from *Do Re Mi*

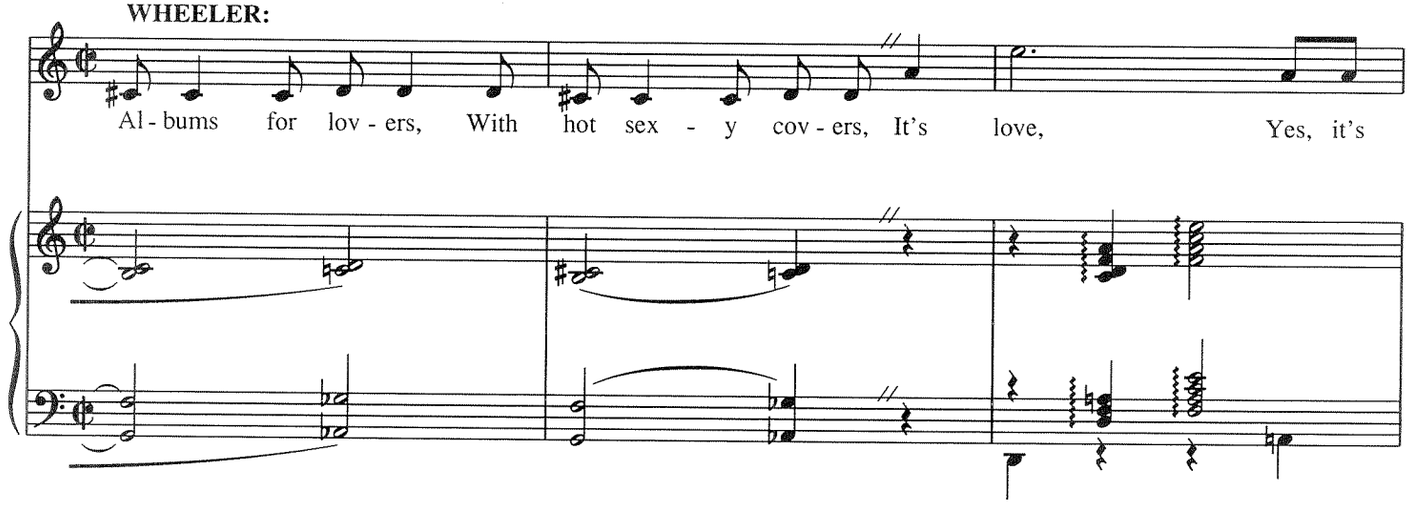
Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by JULE STYNE

Moderately

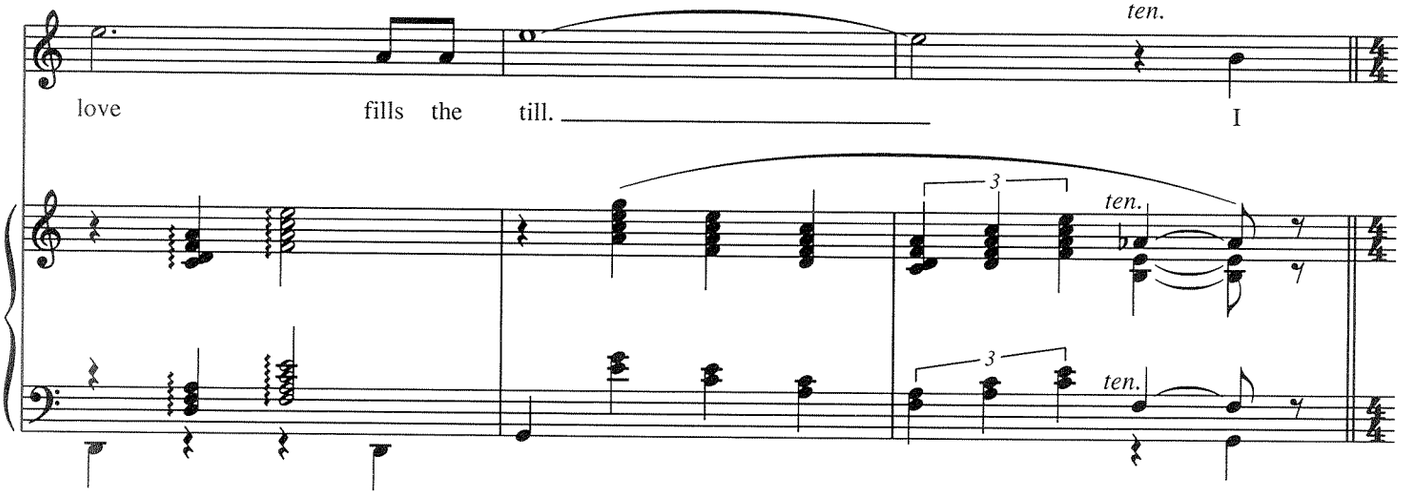


Freely

WHEELER:



Moderately - in tempo



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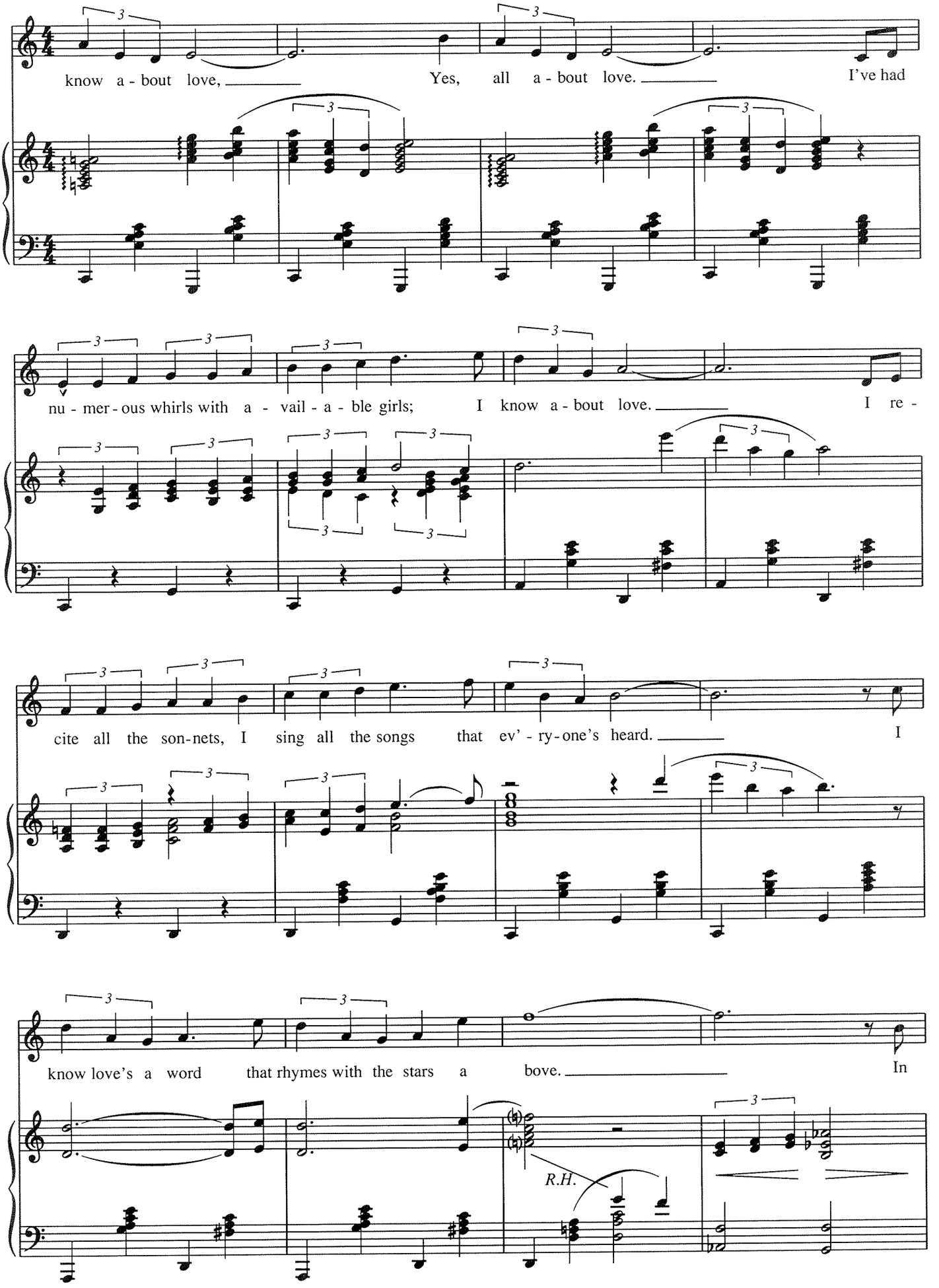
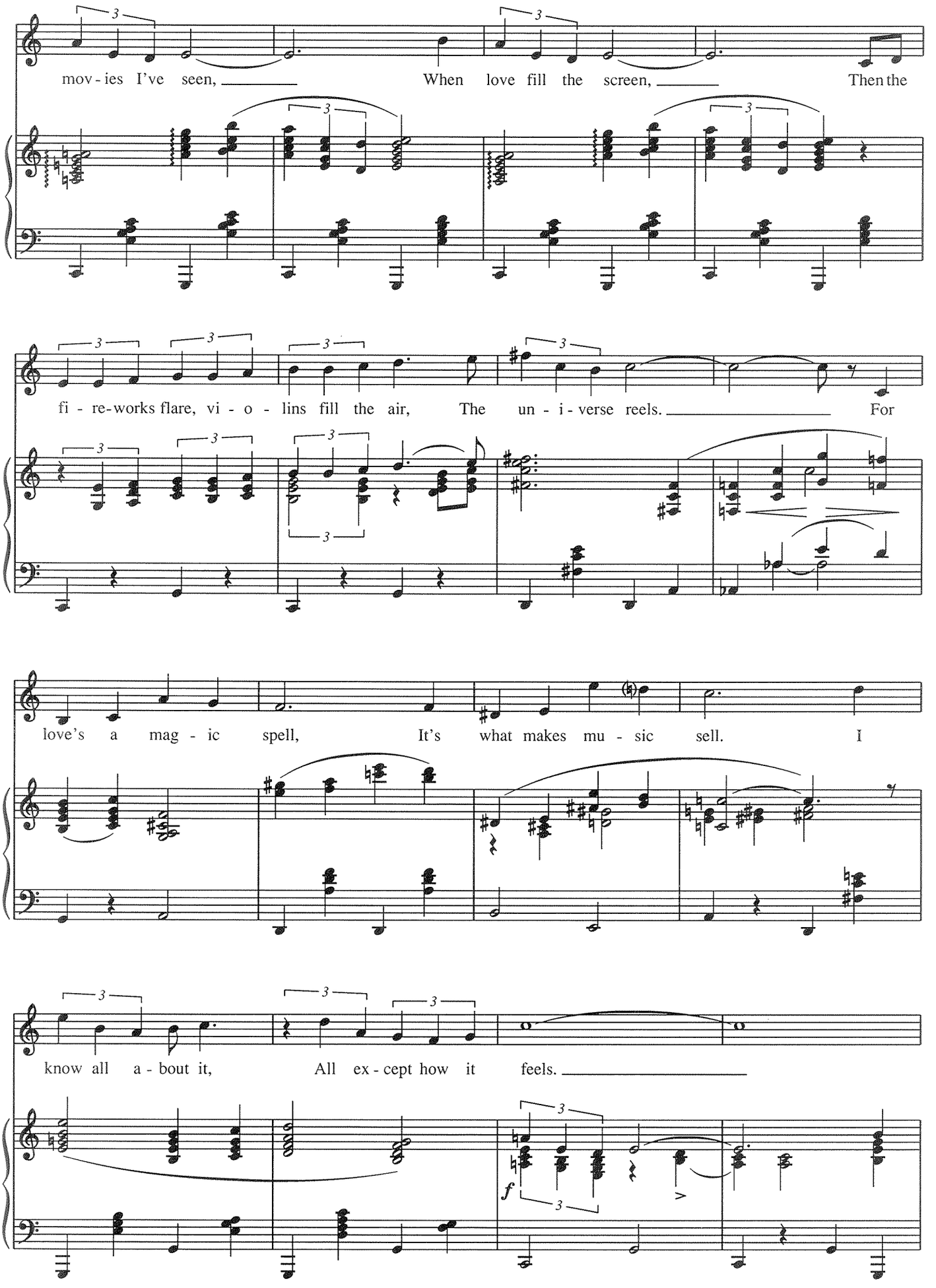
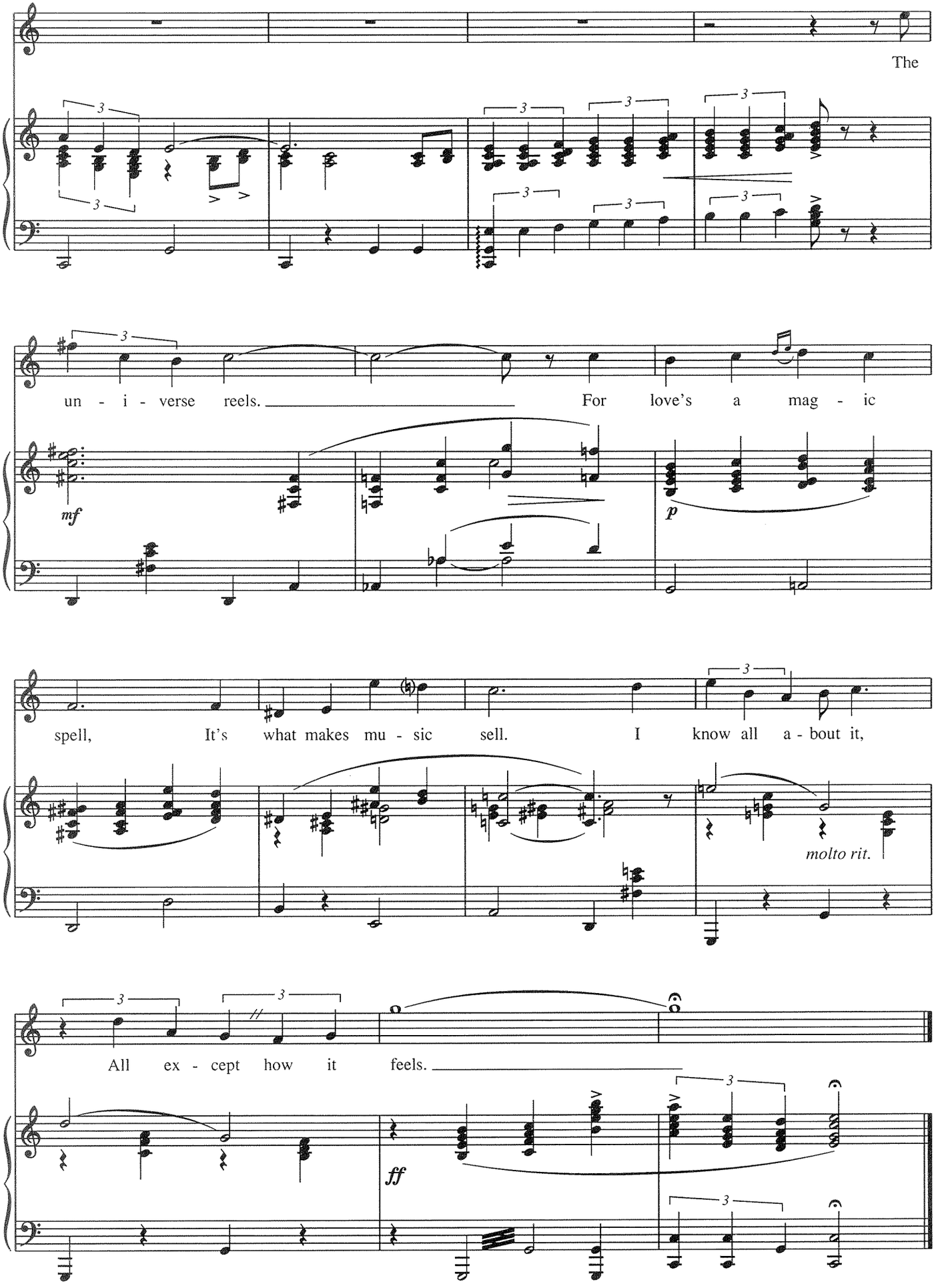

know a - bout love, Yes, all a - bout love. I've had
nu - mer - ous whirls with a - vail - a - ble girls; I know a - bout love. I re -
cite all the son-nets, I sing all the songs that ev' - ry-one's heard. I
know love's a word that rhymes with the stars a bove. In
R.H.

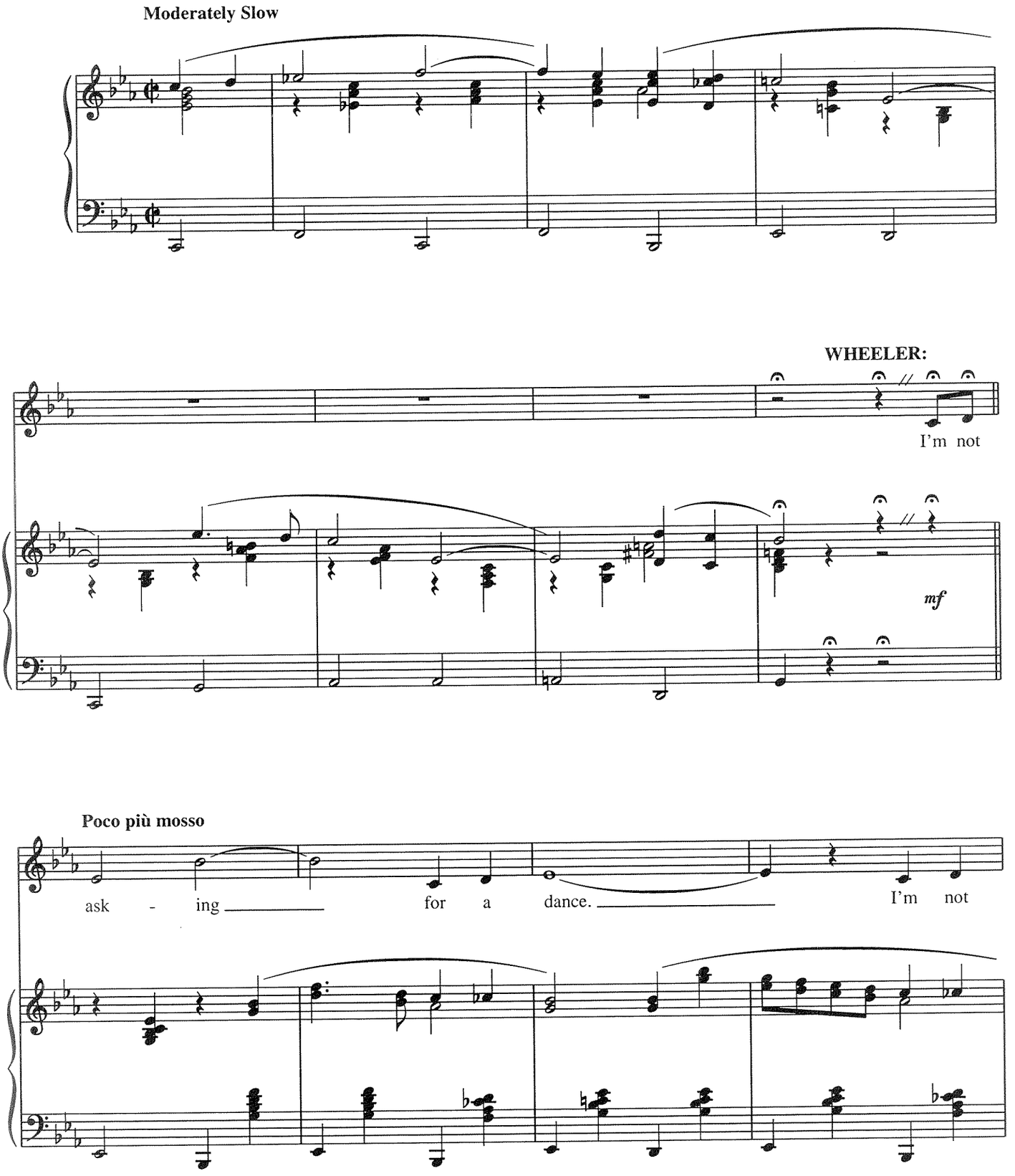

mov - ies I've seen, When love fill the screen, Then the
fi - re-works flare, vi - o - lins fill the air, The un - i - verse reels. For
love's a mag - ic spell, It's what makes mu - sic sell. I
know all a - bout it, All ex - cept how it feels.
f


The
un - i - verse reels. For love's a mag - ic
mf
p
spell, It's what makes mu - sic sell. I know all a - bout it,
molto rit.
All ex - cept how it feels.
ff

ASKING FOR YOU

from *Do Re Mi*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by JULE STYNE



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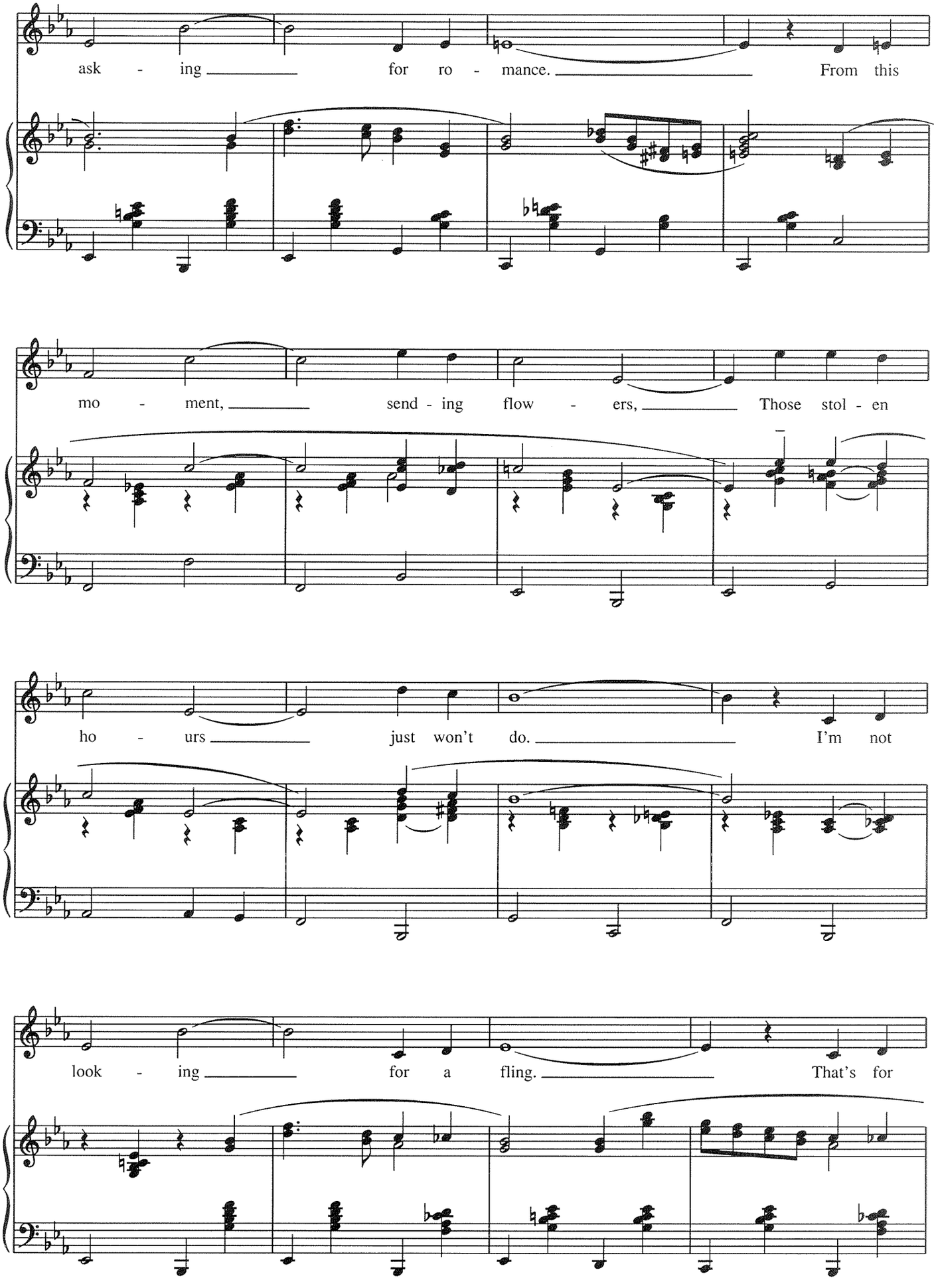
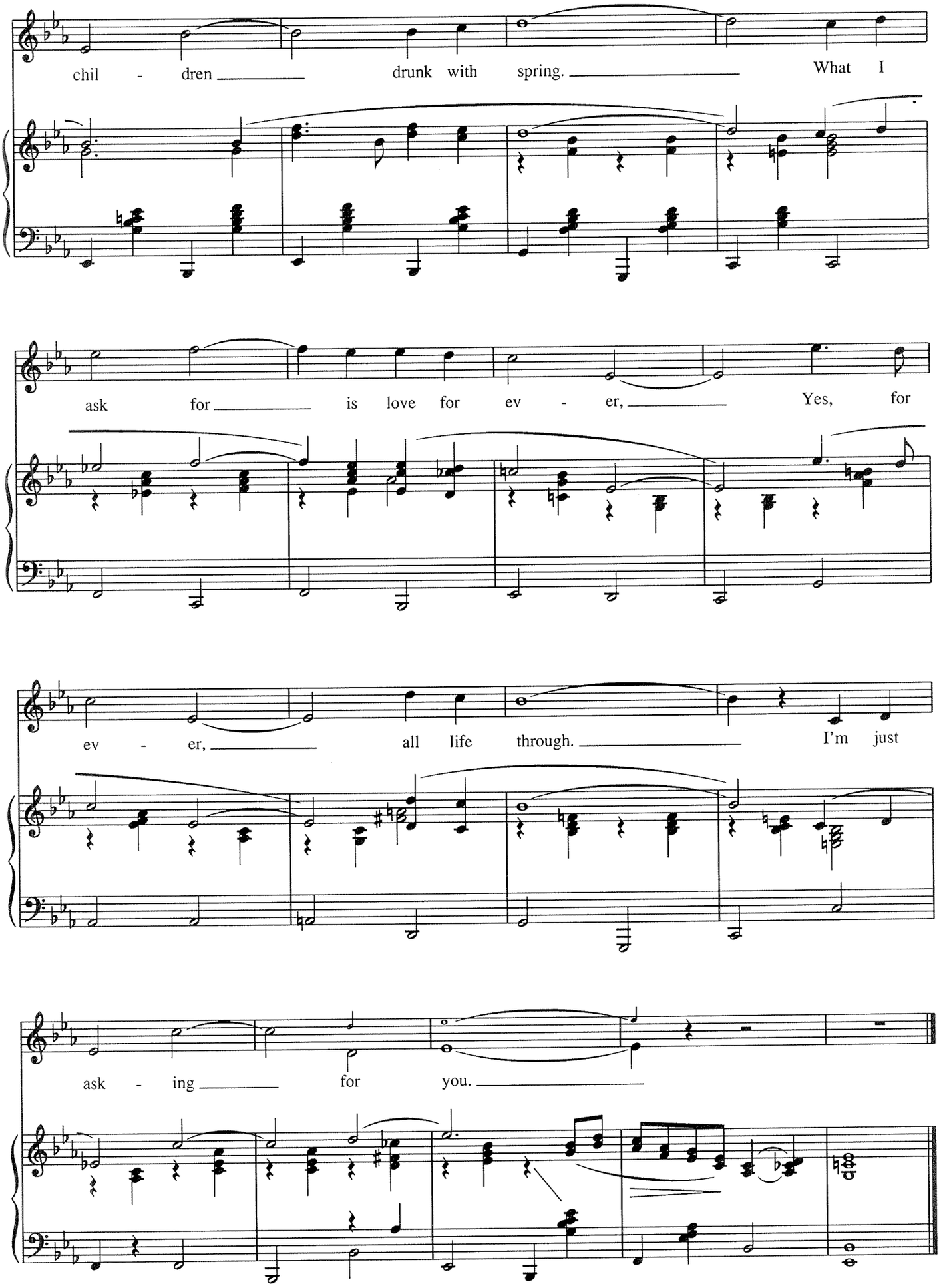
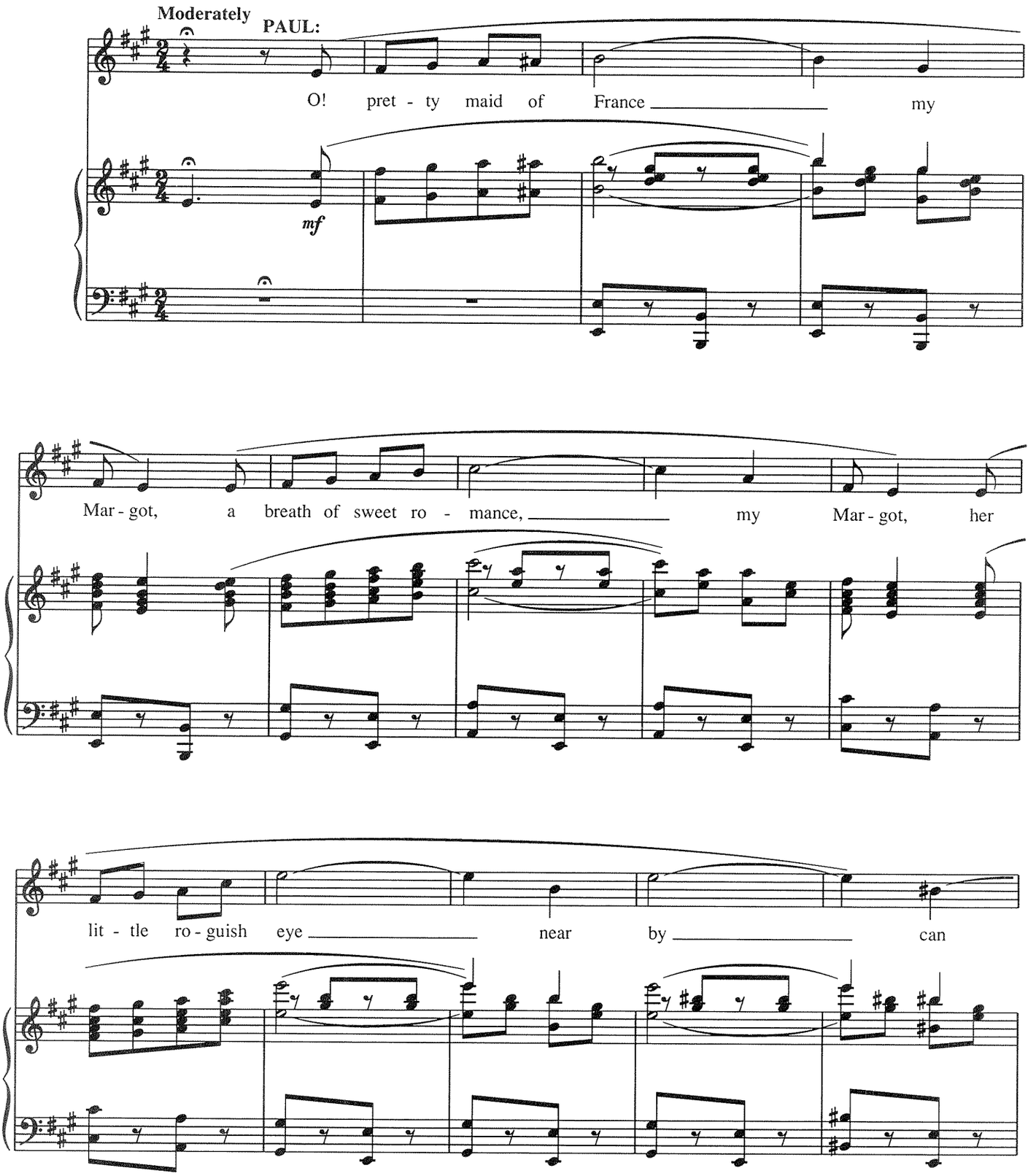

ask - ing for ro - mance. From this
mo - ment, send - ing flow - ers, Those stol - en
ho - urs just won't do. I'm not
look - ing for a fling. That's for


chil - dren drunk with spring. What I
ask for is love for ev - er, Yes, for
ev - er, all life through. I'm just
ask - ing for you.

MARGOT
from *The Desert Song*

Lyrics by OTTO HARBACH
and OSCAR HAMMERSTEIN II
Music by SIGMUND ROMBERG



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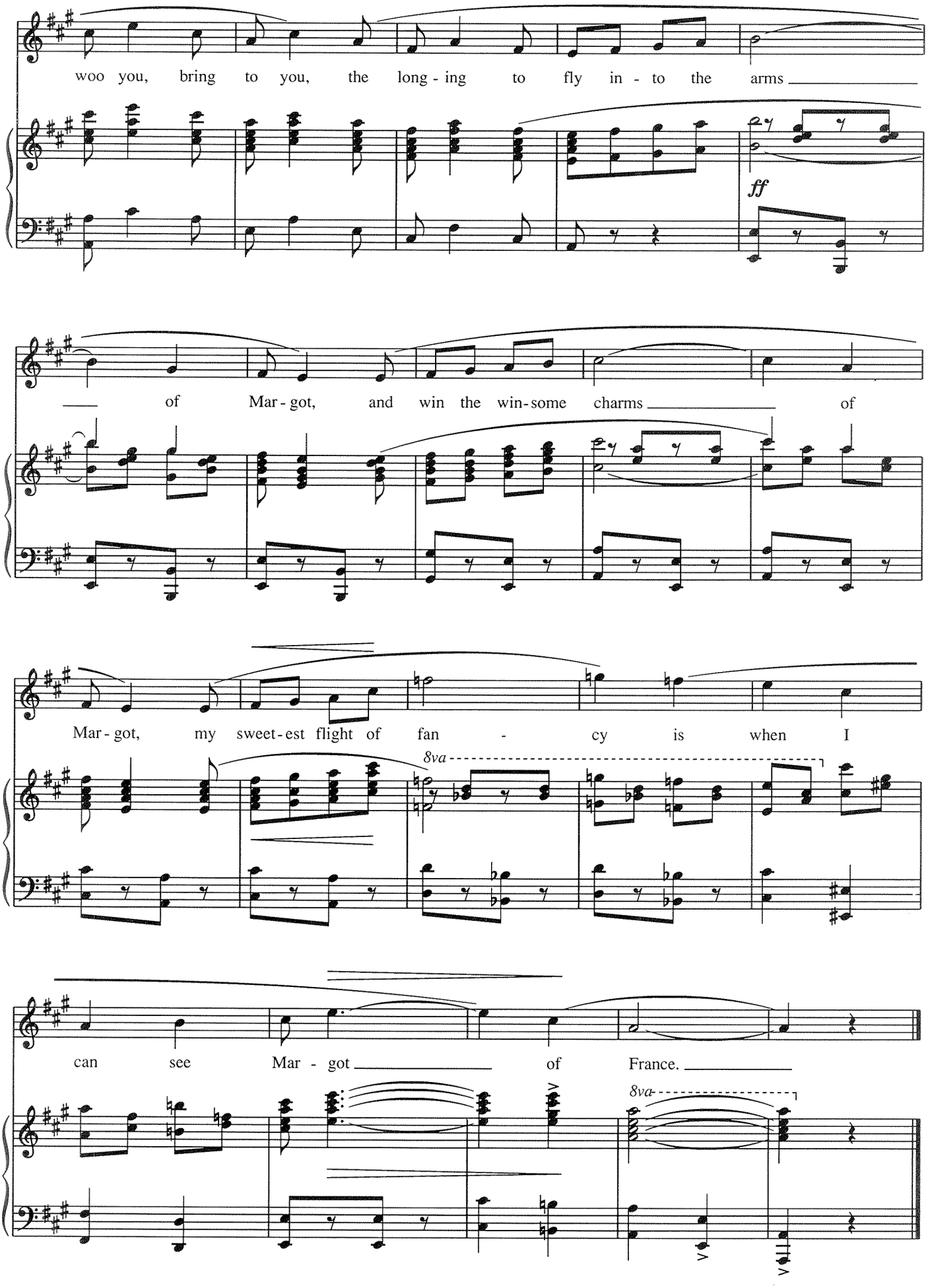
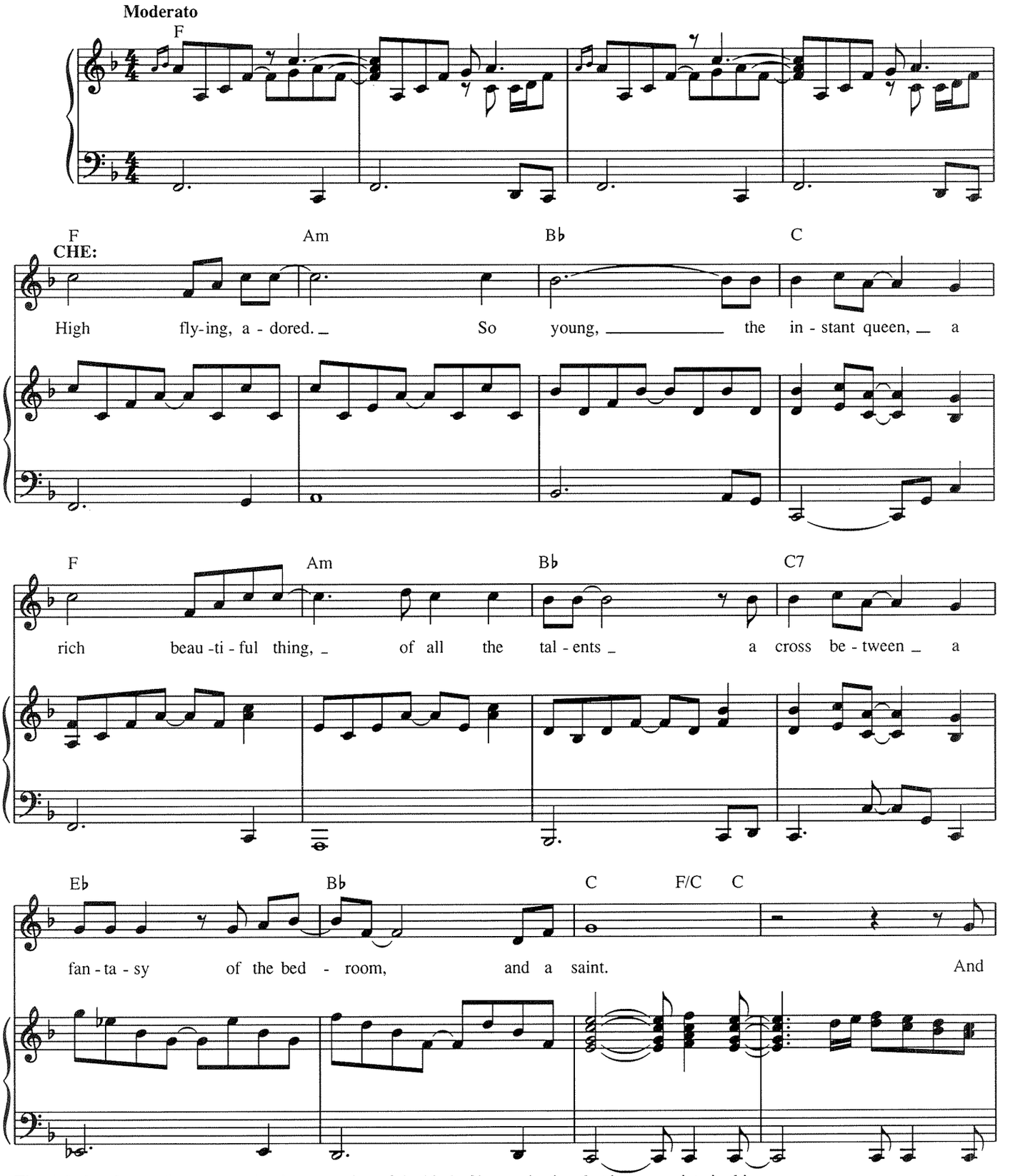

woo you, bring to you, the long - ing to fly in - to the arms
ff
of Mar - got, and win the win - some charms of
Mar - got, my sweet - est flight of fan - cy is when I
8va
can see Mar - got of France.
8va

HIGH FLYING, ADORED

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER



The right hand part of piano is a simple suggestion of the kind of improvisation that is appropriate in this song.

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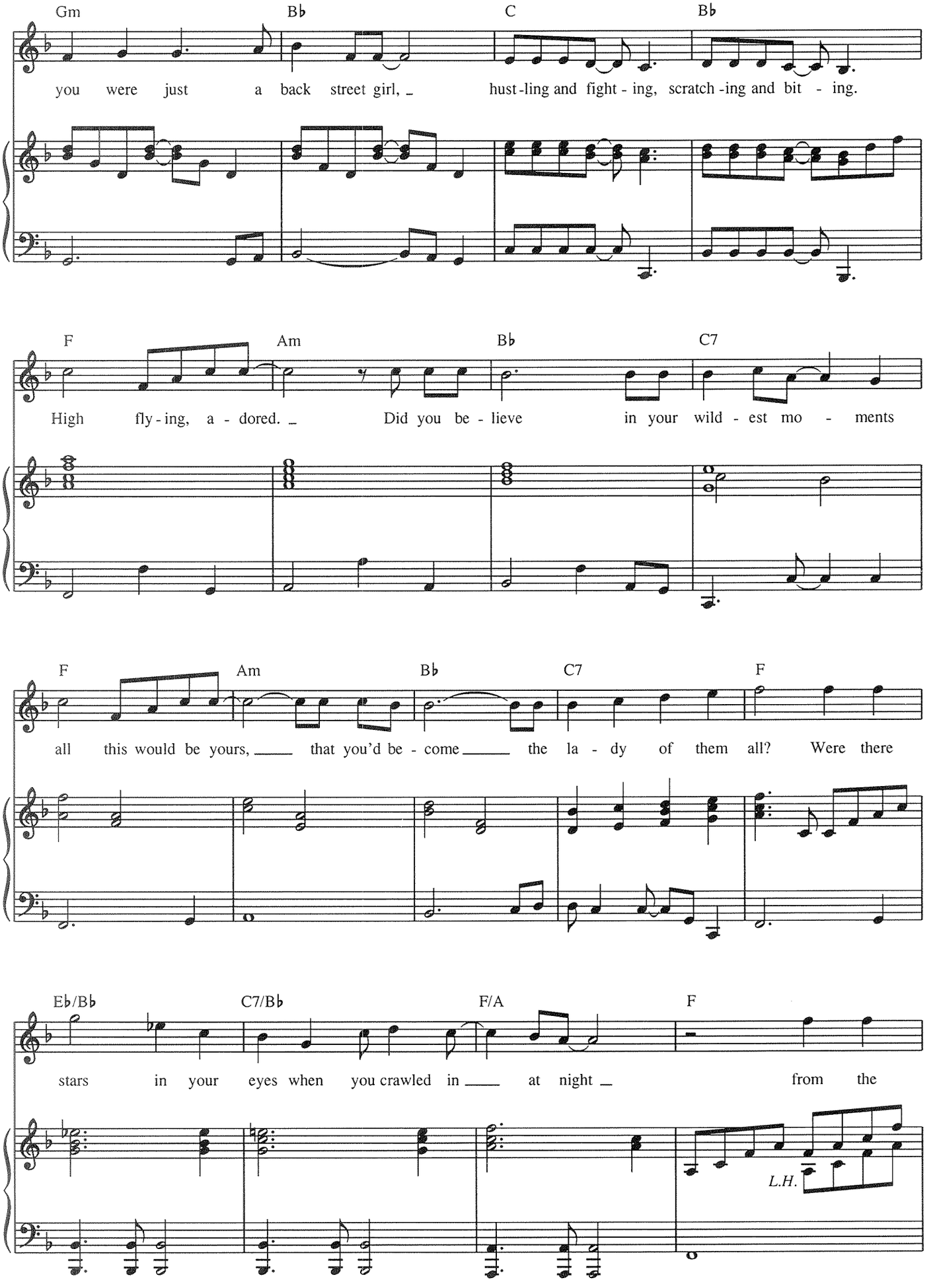
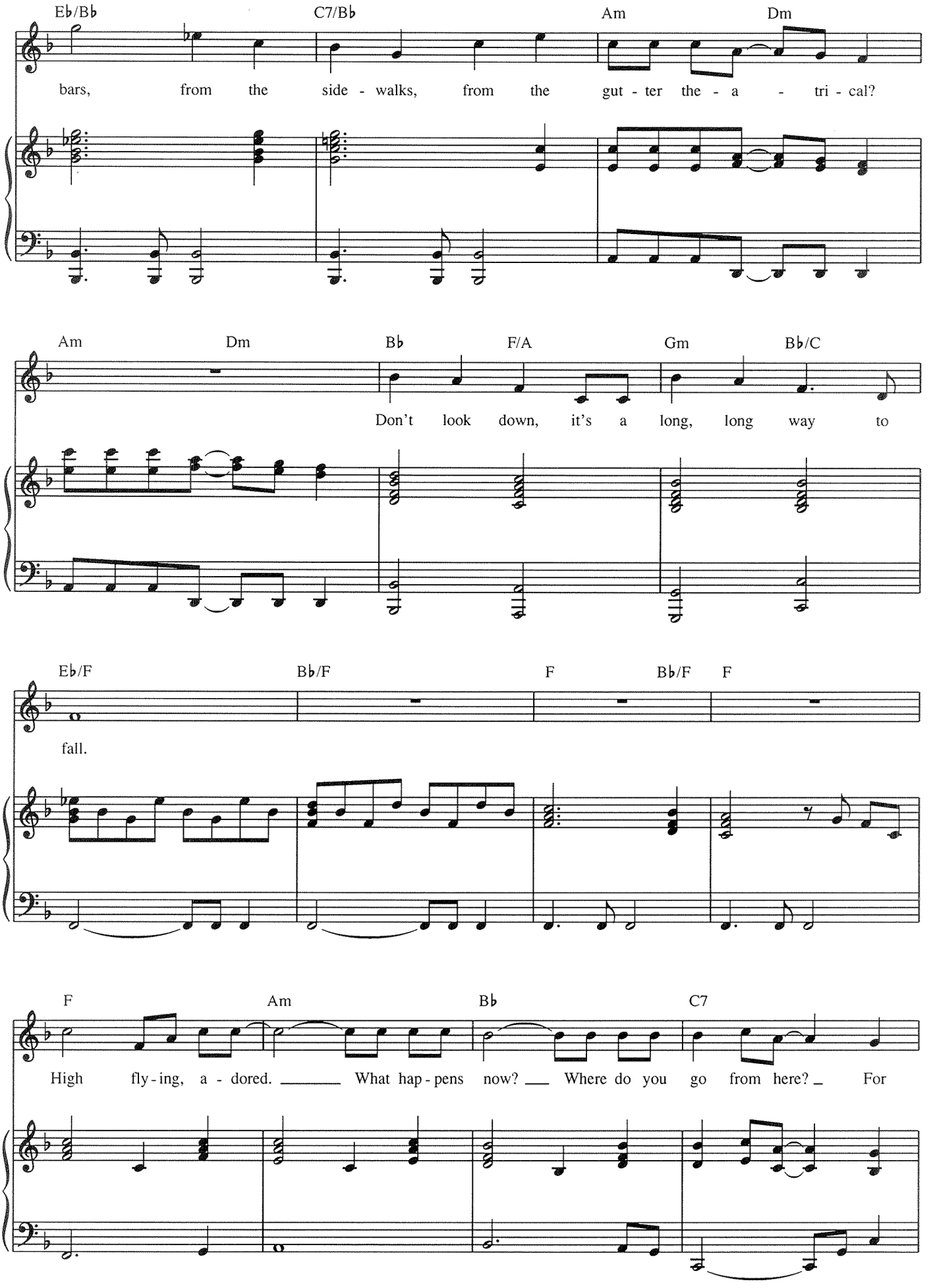
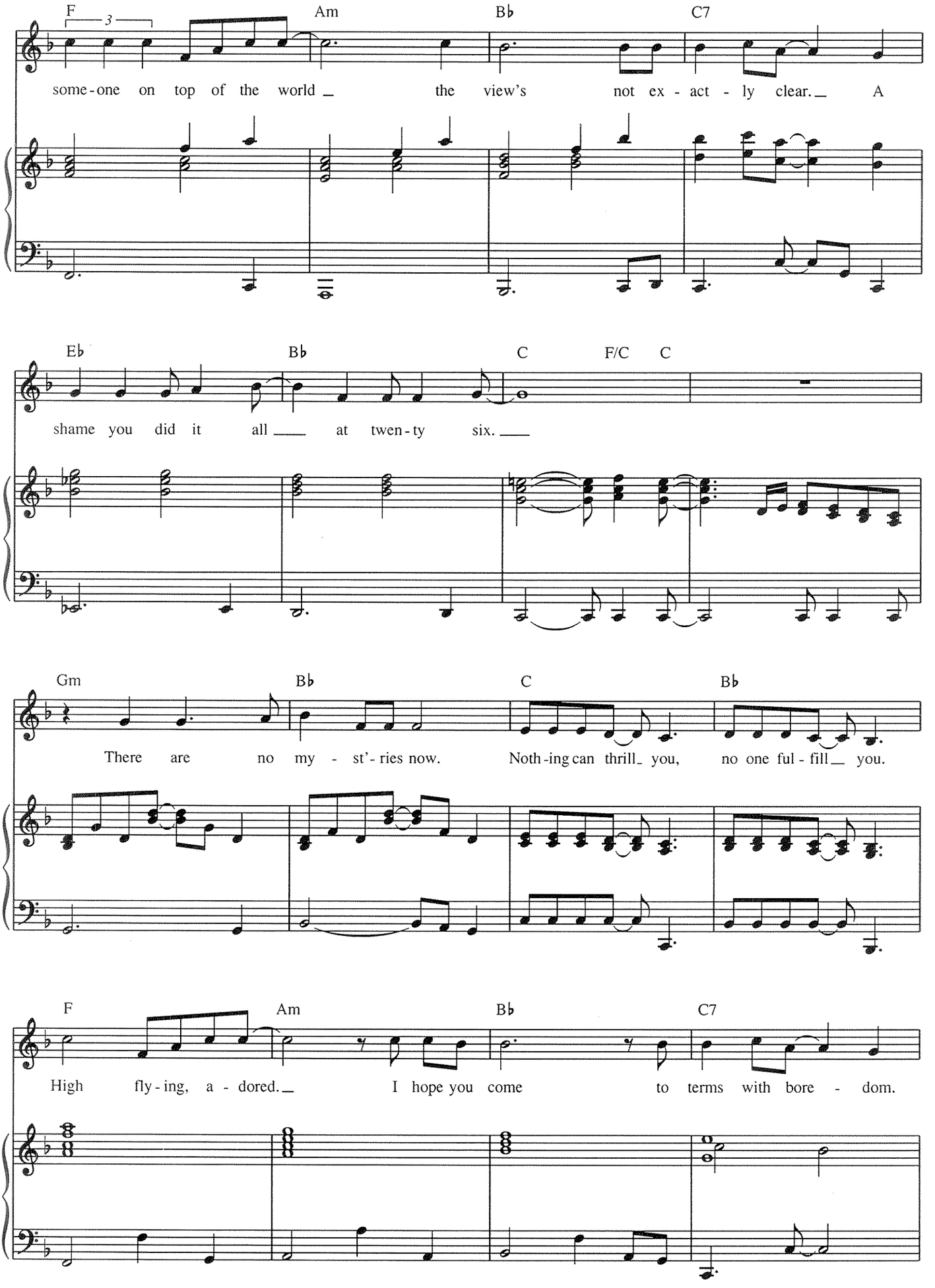
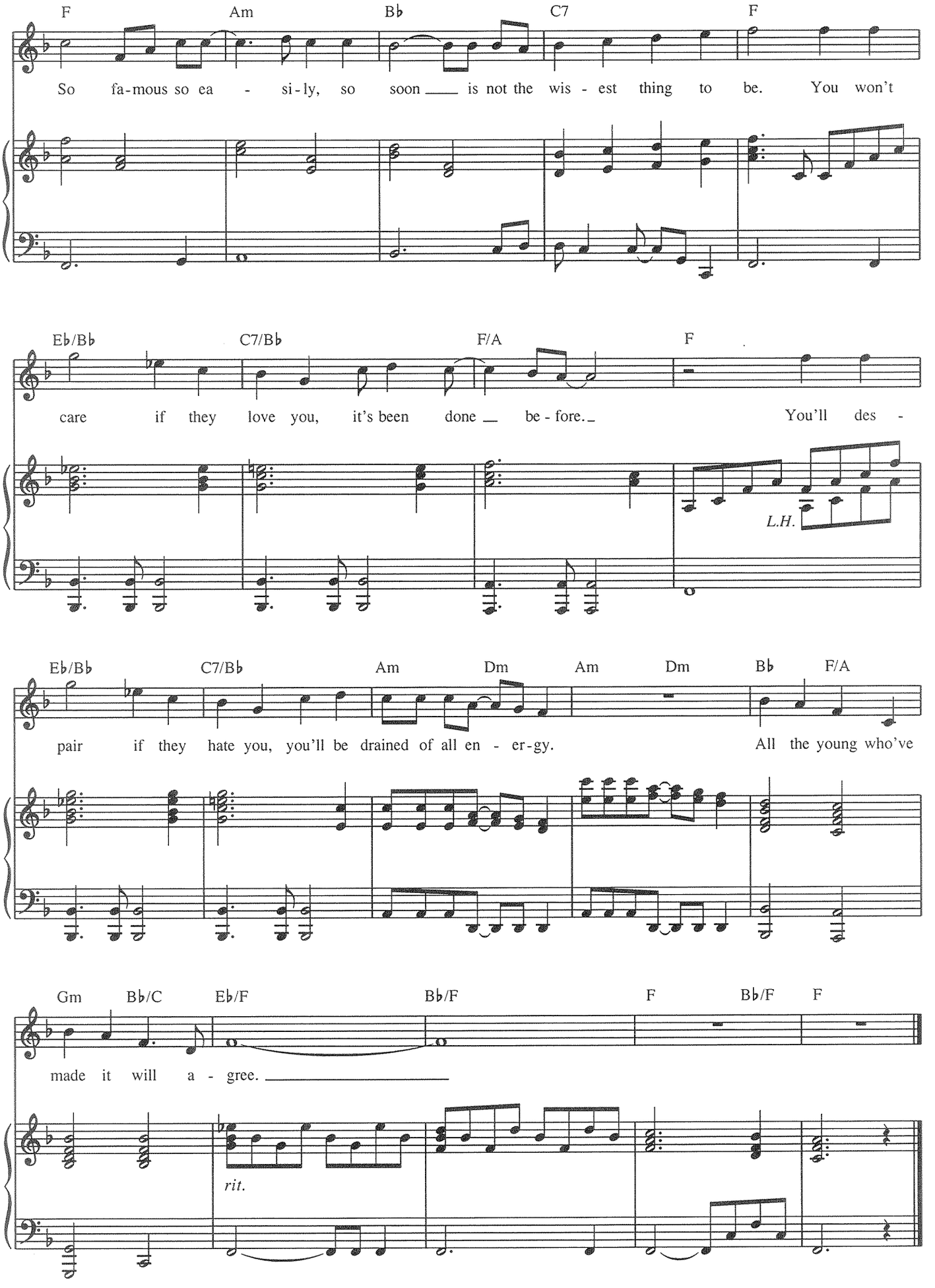

Gm
B♭
C
B♭
you were just a back street girl, _ hust-ling and fight-ing, scratch-ing and bit-ing.
F
Am
B♭
C7
High fly-ing, a-dored. _ Did you be-lieve in your wild-est mo-ments
F
Am
B♭
C7
F
all this would be yours, ___ that you'd be-come ___ the la-dy of them all? Were there
E♭/B♭
C7/B♭
F/A
F
stars in your eyes when you crawled in ___ at night _ from the
L.H.


E♭/B♭ C7/B♭ Am Dm
bars, from the side - walks, from the gut - ter the - a - tri - cal?
Am Dm B♭ F/A Gm B♭/C
Don't look down, it's a long, long way to
E♭/F B♭/F F B♭/F F
fall.
F Am B♭ C7
High fly - ing, a - dored. What hap - pens now? Where do you go from here? For

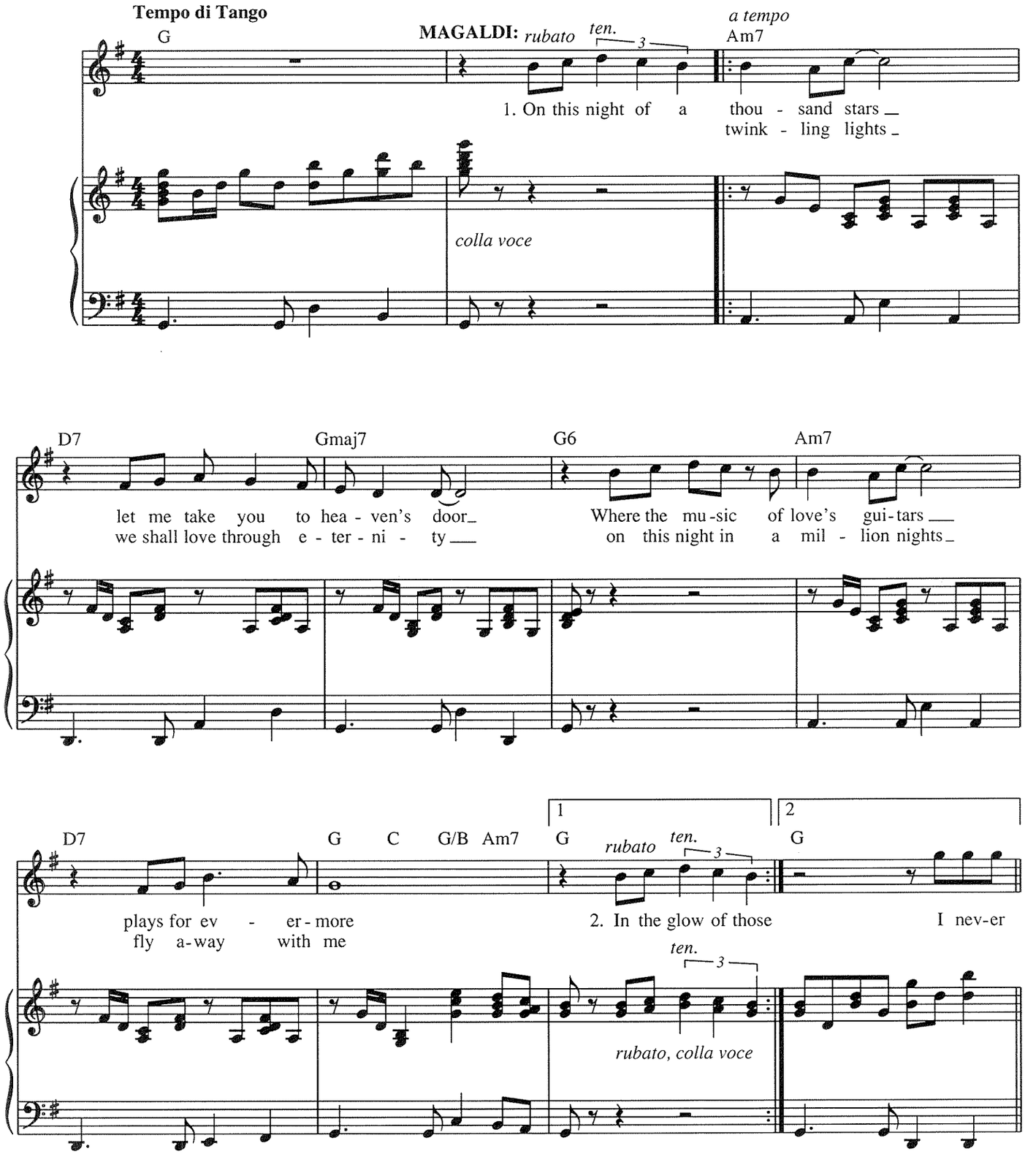

F
Am
B♭
C7
some-one on top of the world the view's not ex-act-ly clear. A
E♭
B♭
C
F/C
C
shame you did it all at twen-ty six.
Gm
B♭
C
B♭
There are no my-st'-ries now. Noth-ing can thrill you, no one ful-fill you.
F
Am
B♭
C7
High fly-ing, a-dored. I hope you come to terms with bore-dom.


F Am B♭ C7 F
So fa-mous so ea - si-ly, so soon ___ is not the wis - est thing to be. You won't
E♭/B♭ C7/B♭ F/A F
care if they love you, it's been done ___ be - fore. You'll des -
L.H.
E♭/B♭ C7/B♭ Am Dm Am Dm B♭ F/A
pair if they hate you, you'll be drained of all en - er-gy. All the young who've
Gm B♭/C E♭/F B♭/F F B♭/F F
made it will a - gree.
rit.

ON THIS NIGHT OF A THOUSAND STARS

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER



In the score of *Evita*, the pianist is directed to "ad lib. (corny night club, Spanish style)."
The right hand in this edition is a simple, written out improvisation.

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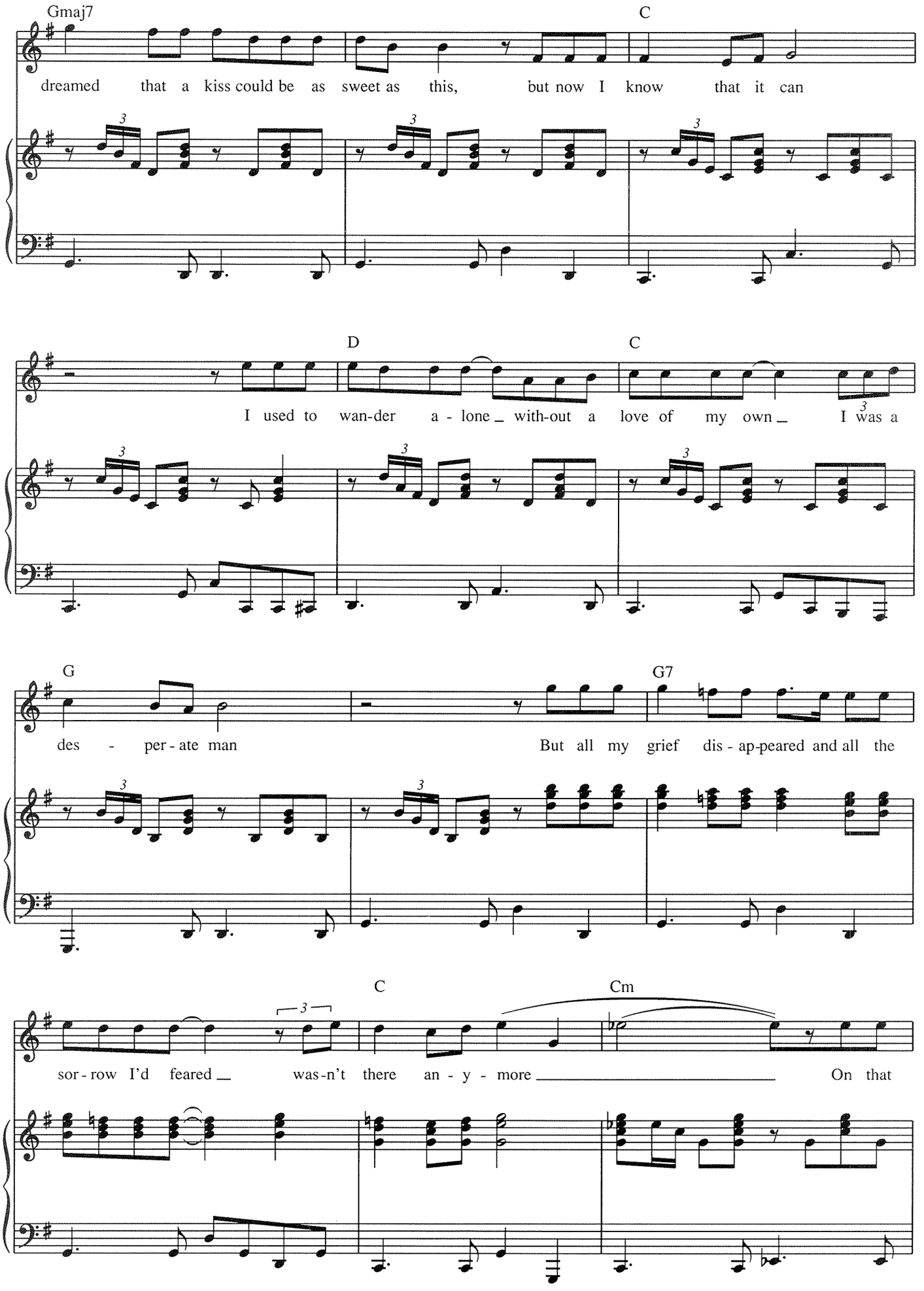
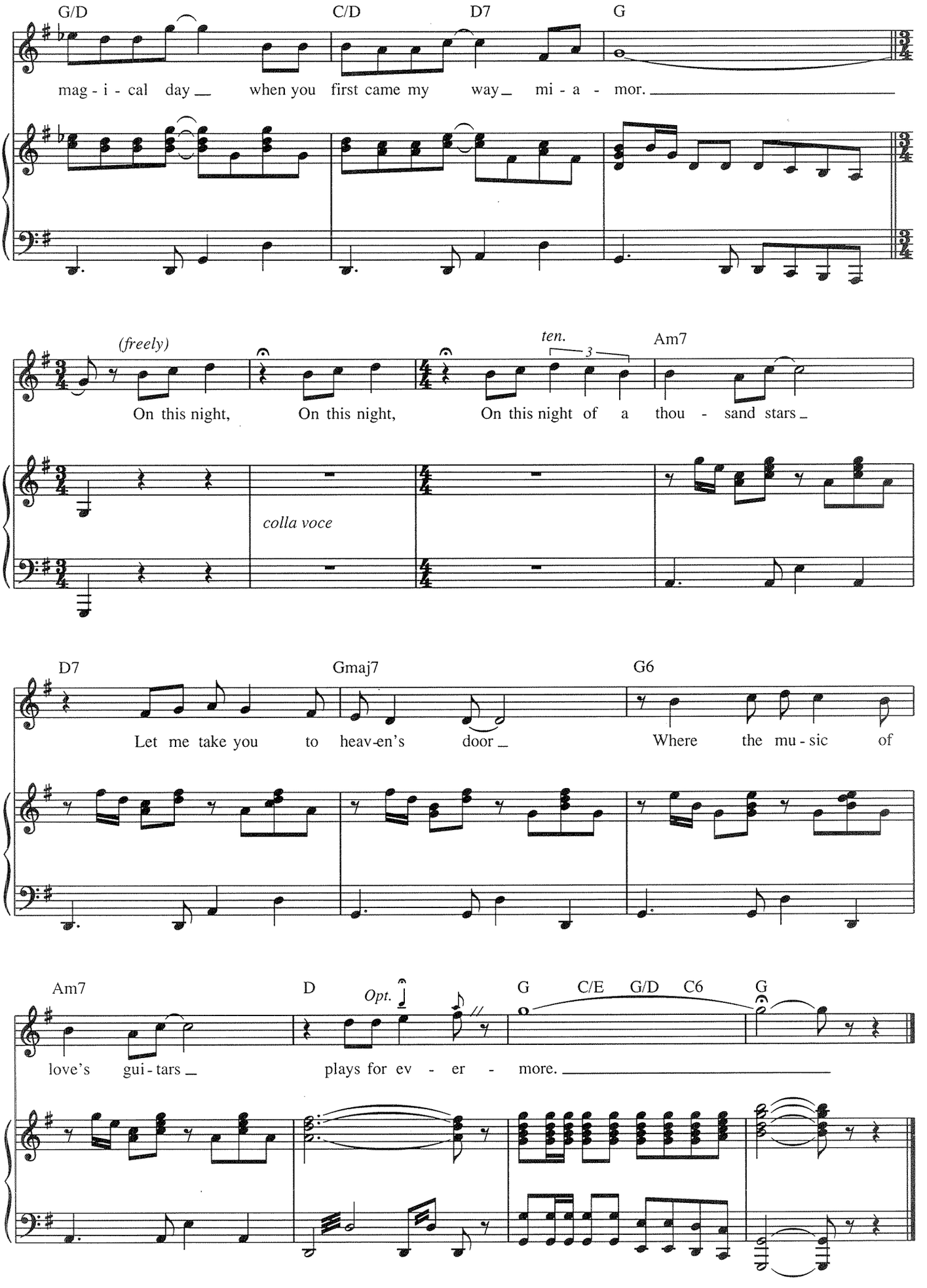
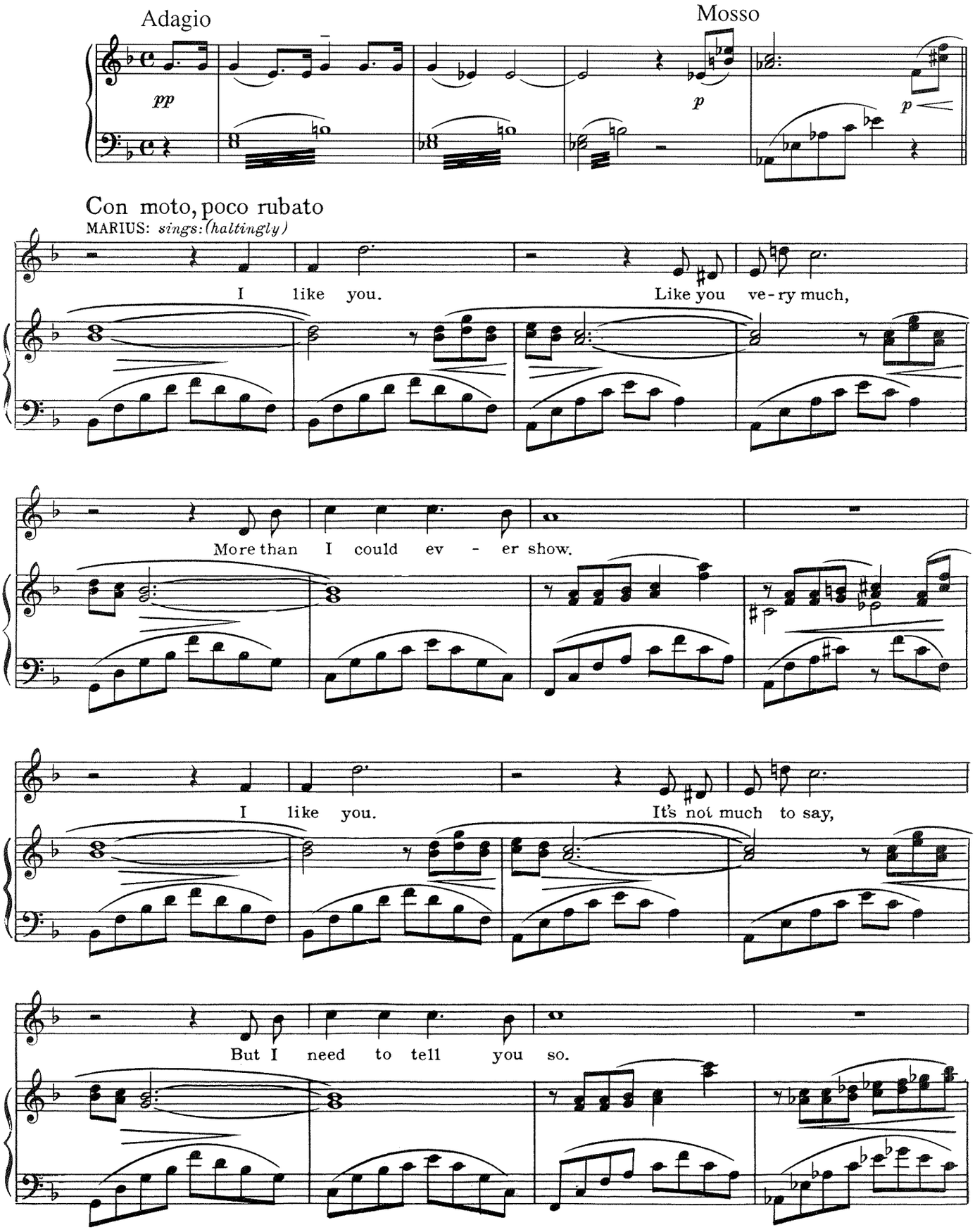

Gmaj7
C
dreamed that a kiss could be as sweet as this, but now I know that it can
D
C
I used to wan-der a - lone_ with-out a love of my own_ I was a
G
G7
des - per - ate man But all my grief dis - ap-peared and all the
C
Cm
sor - row I'd feared_ was-n't there an - y - more_ On that


G/D
C/D
D7
G
mag - i - cal day
when you first came my way
mi - a - mor.
(freely)
ten.
3
Am7
On this night,
On this night,
On this night of a thou - sand stars
colla voce
D7
Gmaj7
G6
Let me take you to heav-en's door
Where the mu - sic of
Am7
D
Opt.
G
C/E
G/D
C6
G
love's gui - tars
plays for ev - er - more.

I LIKE YOU

from *Fanny*

Words and Music by
HAROLD ROME



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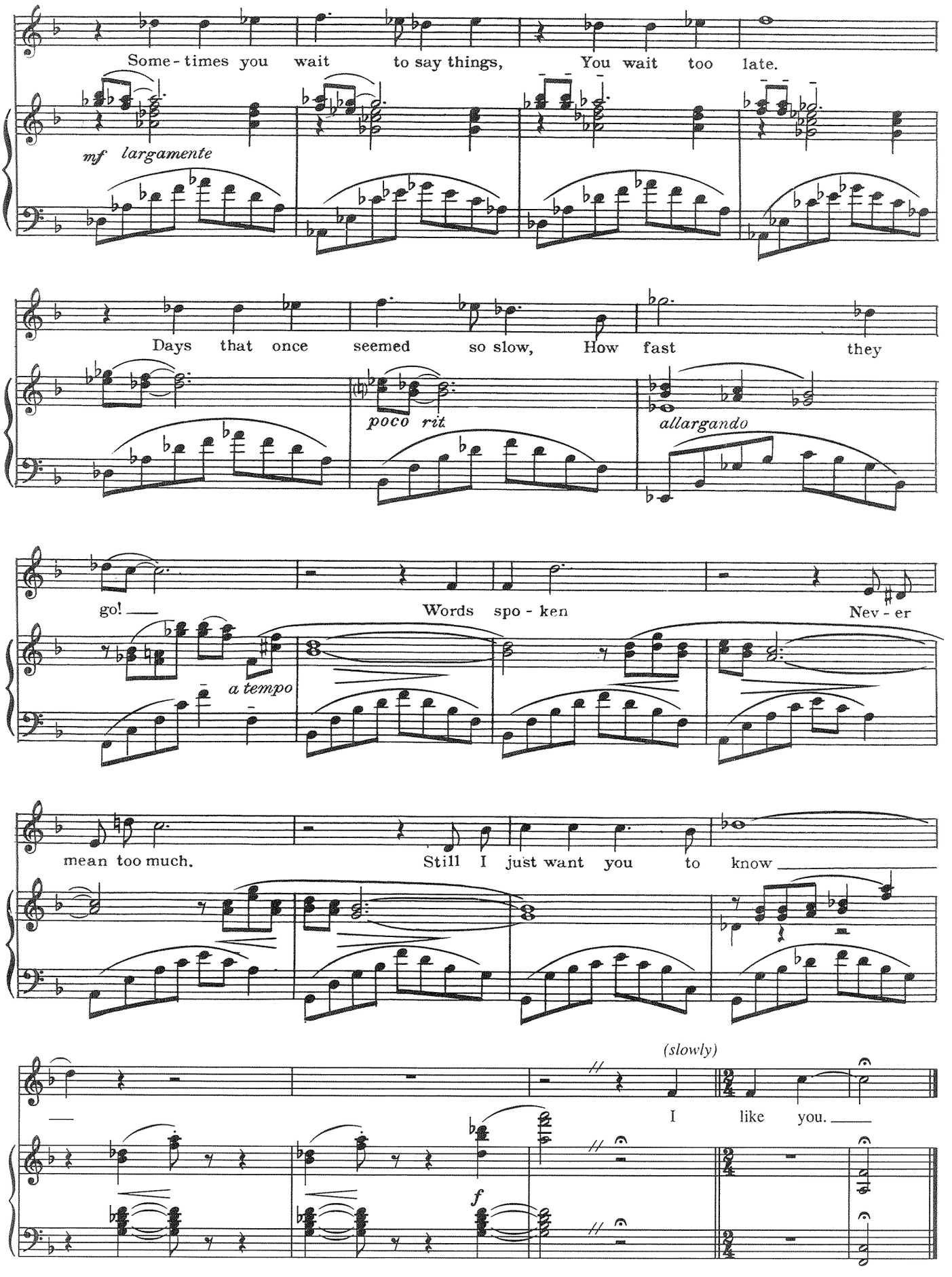
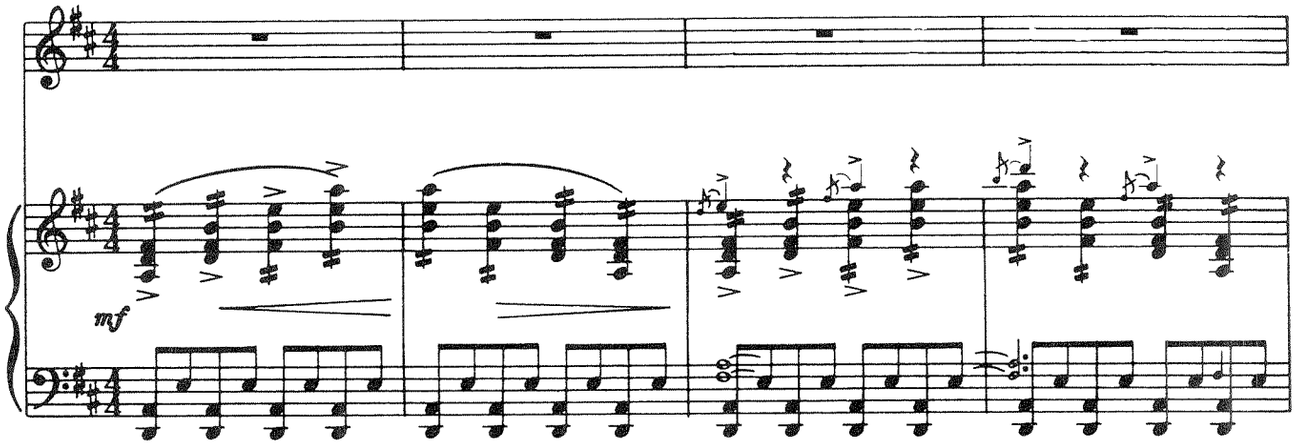

Some - times you wait to say things, You wait too late.
mf largamente
Days that once seemed so slow, How fast they
poco rit
allargando
go! Words spo - ken Nev - er
a tempo
mean too much. Still I just want you to know
(slowly)
I like you.
f

MIRACLE OF MIRACLES

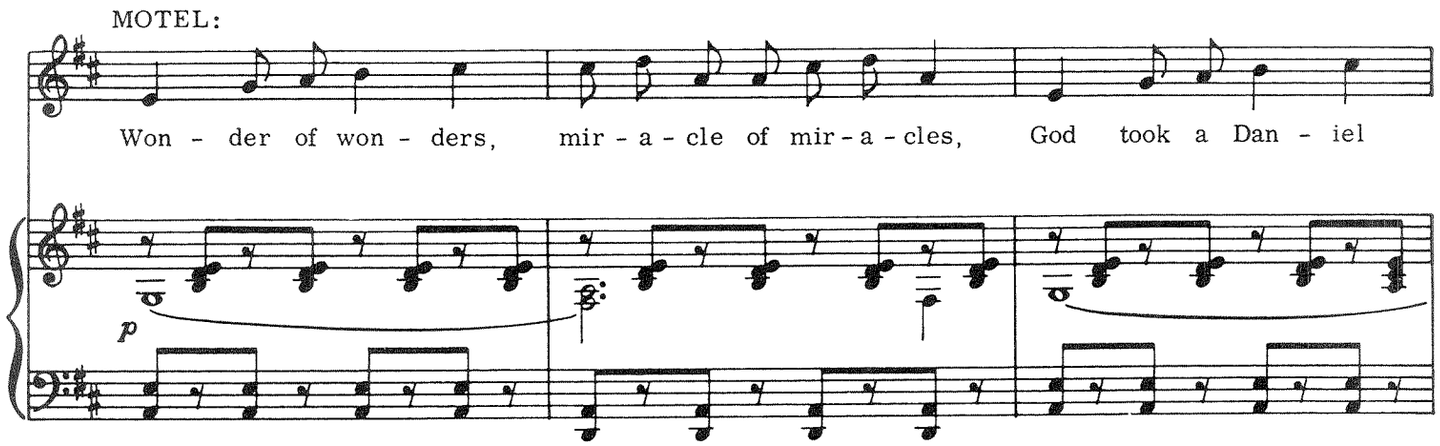
from *Fiddler on the Roof*

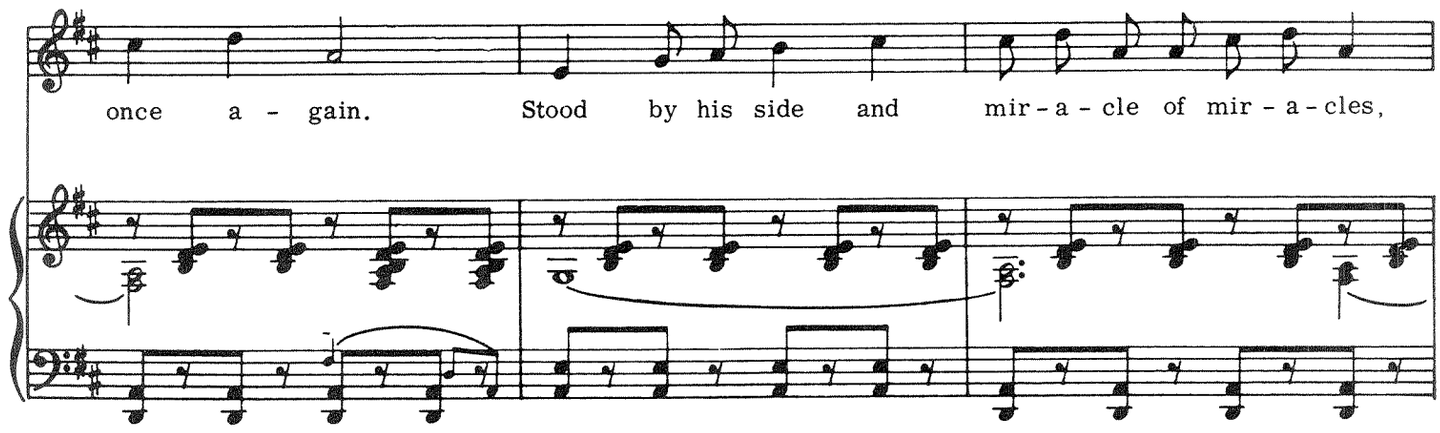
Music by JERRY BOCK
Words by SHELDON HARNICK

Allegro, quasi agitato



MOTEL:





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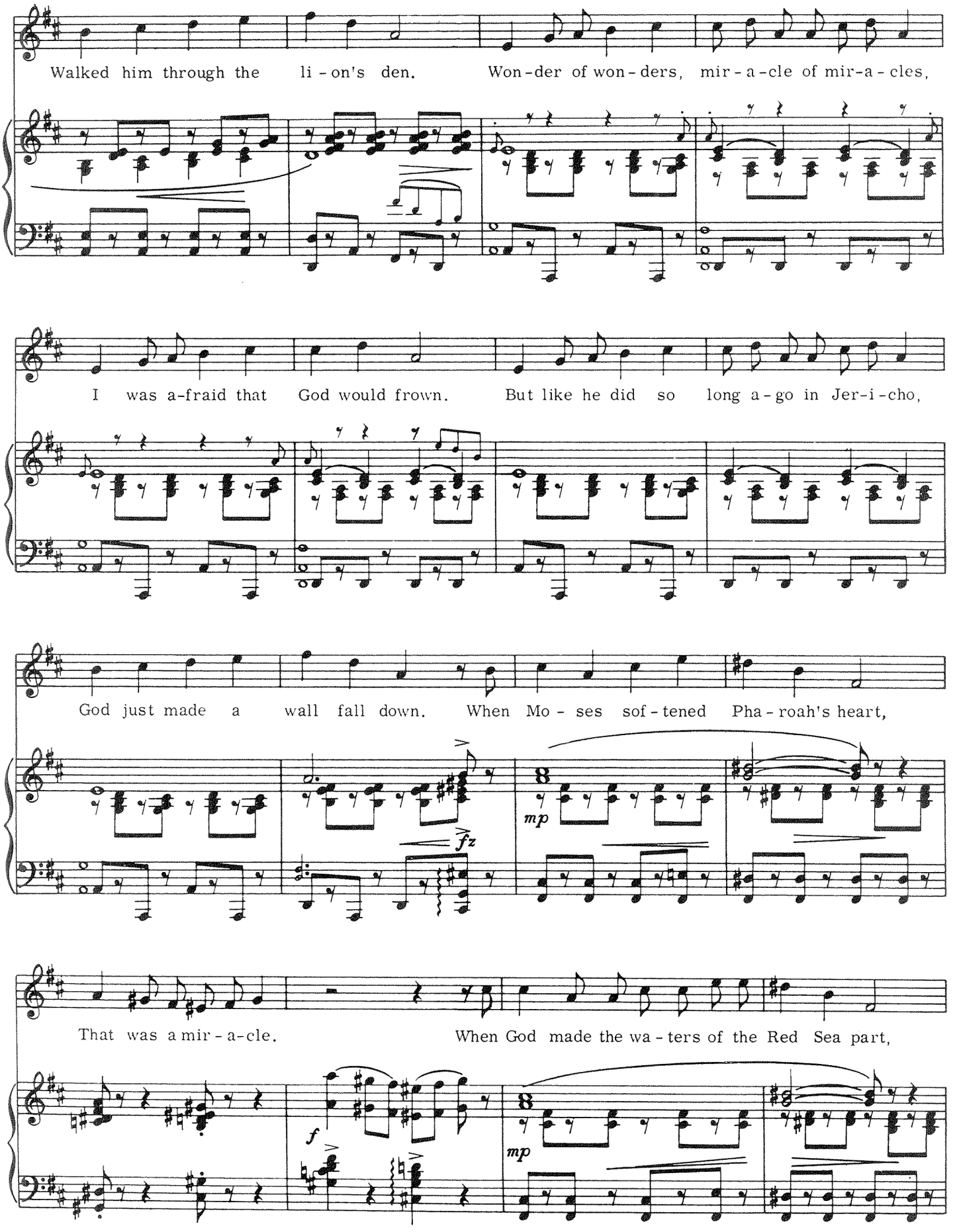
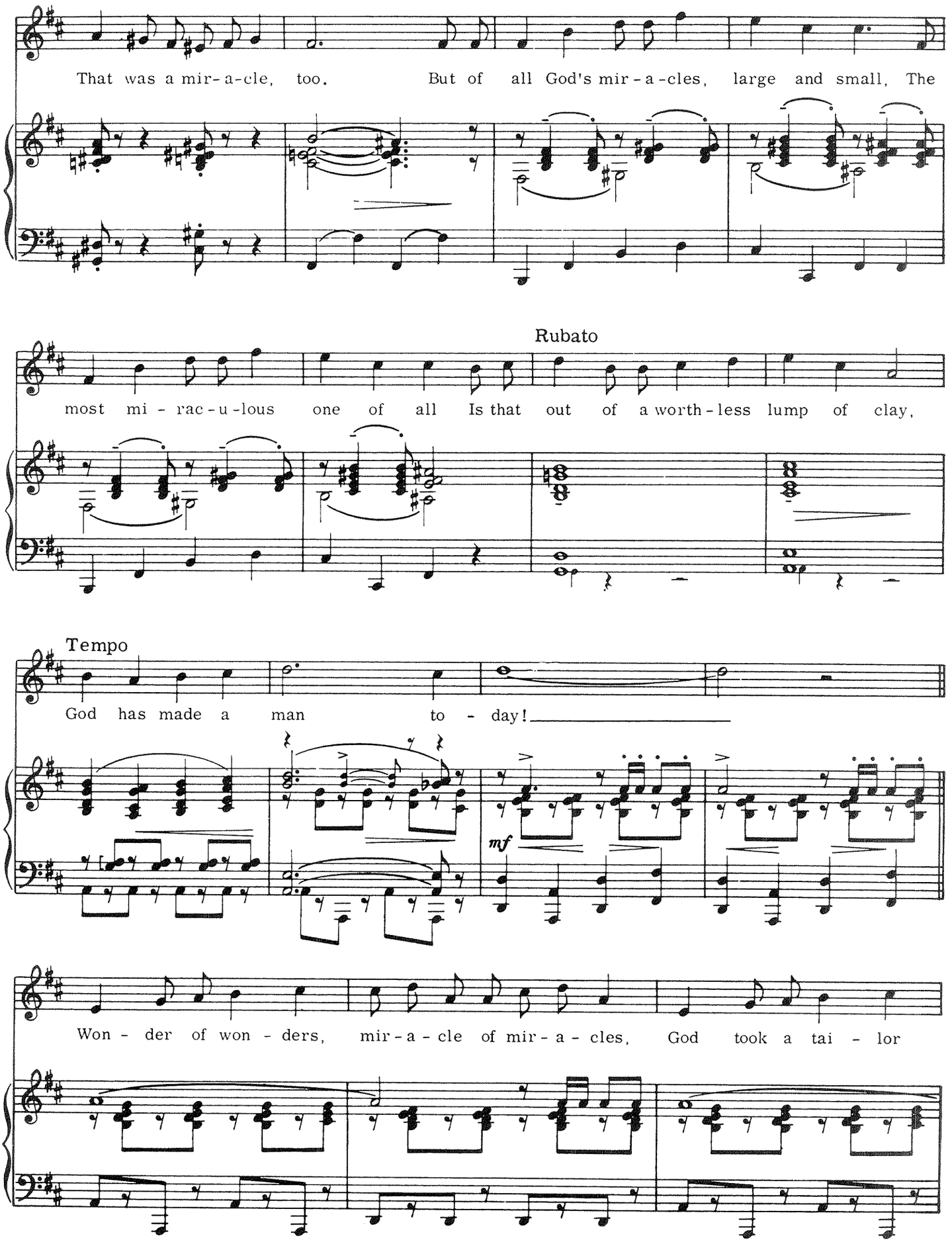
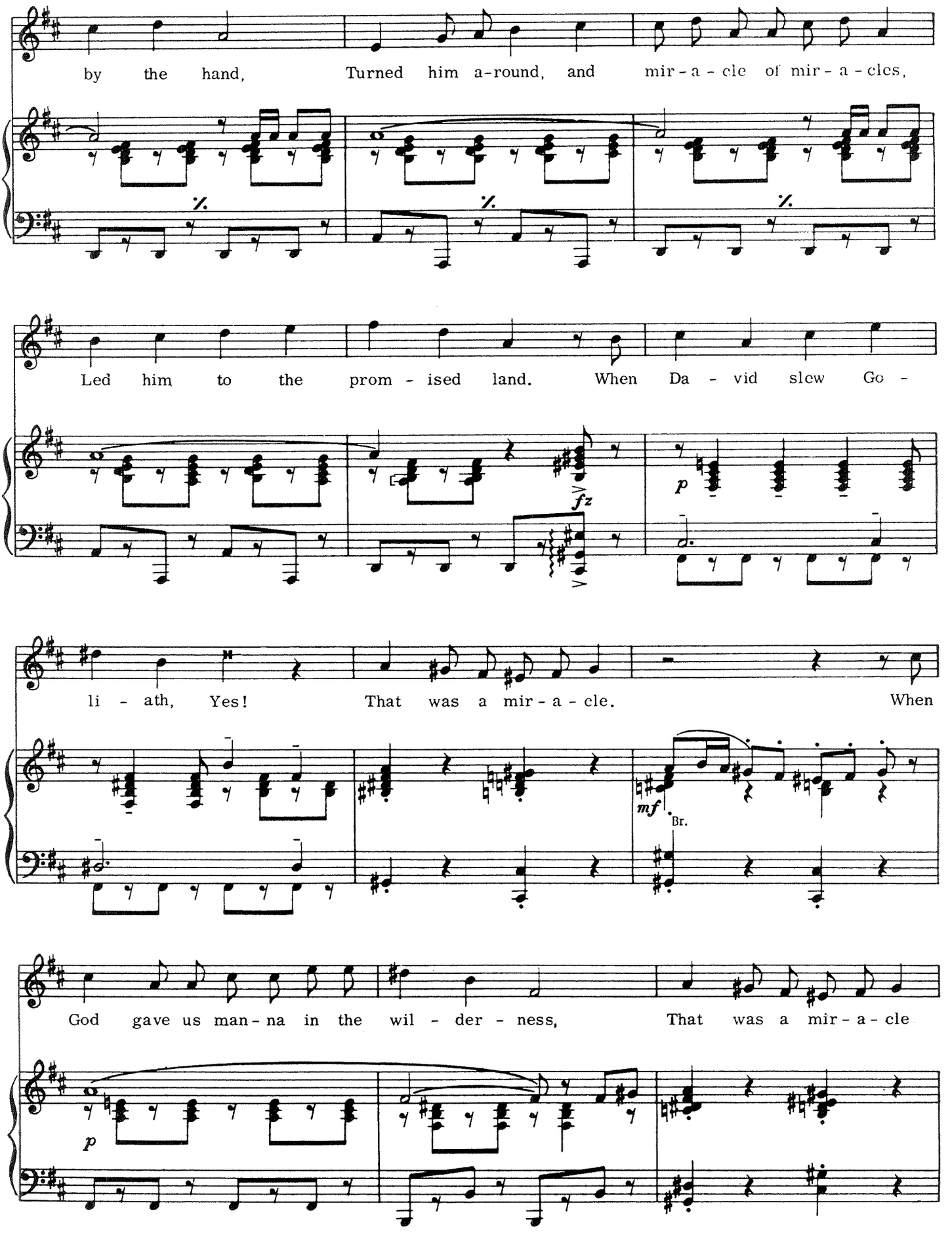
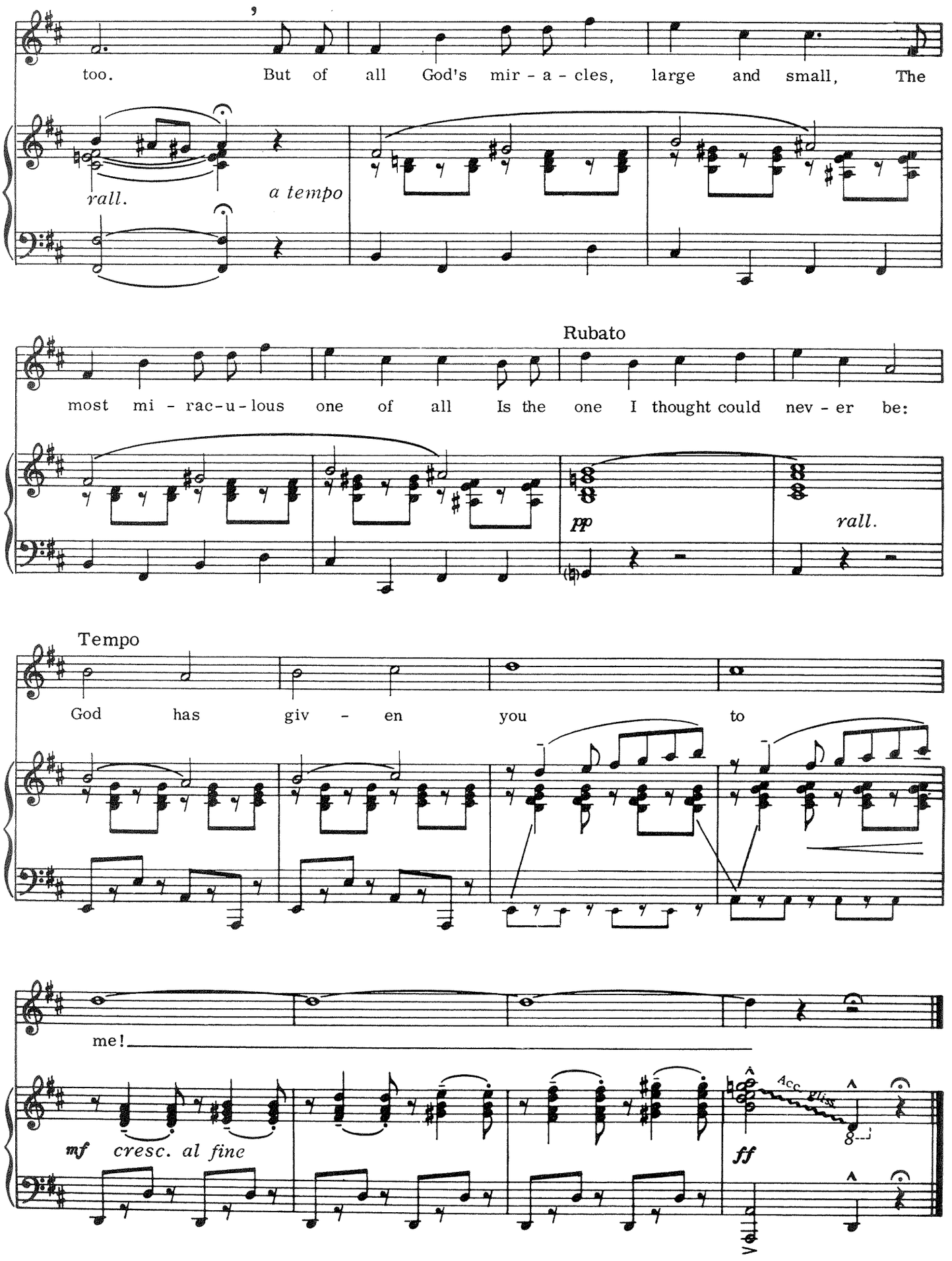

Walked him through the li - on's den. Won - der of won - ders, mir - a - cle of mir - a - cles,
I was a-fraid that God would frown. But like he did so long a - go in Jer - i - cho,
God just made a wall fall down. When Mo - ses sof - tened Pha - roah's heart,
mp
fz
That was a mir - a - cle. When God made the wa - ters of the Red Sea part,
f
mp


That was a mir-a-cle, too. But of all God's mir-a-cles, large and small, The
Rubato
most mi - rac-u-lous one of all Is that out of a worth-less lump of clay,
Tempo
God has made a man to - day!
mf
Won - der of won - ders, mir-a-cle of mir-a-cles, God took a tai - lor

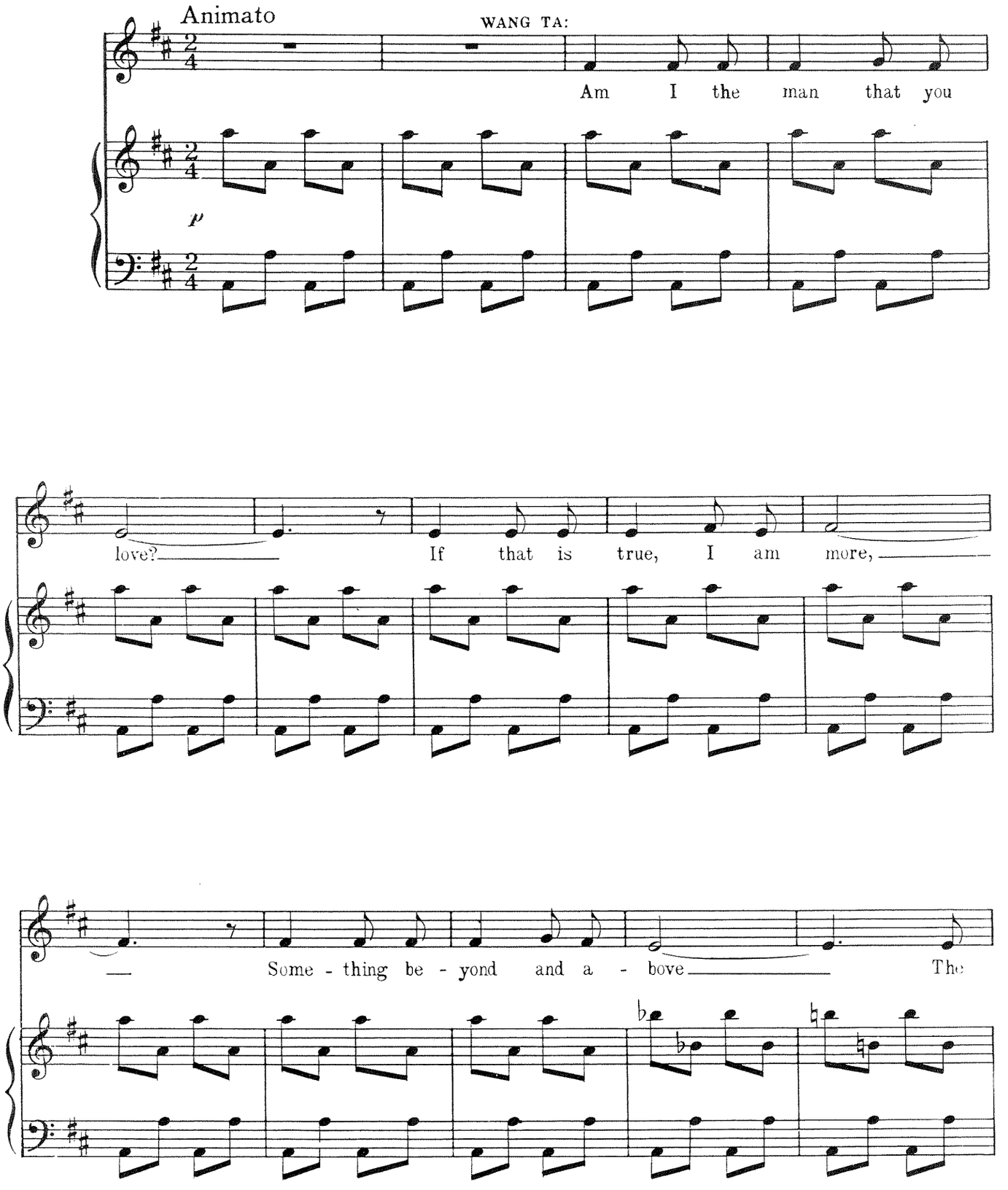

by the hand, Turned him a-round, and mir-a-cle of mir-a-cles,
Led him to the prom-ised land. When Da-vid slew Go-
fz
p
li-ath, Yes! That was a mir-a-cle. When
mf
Br.
God gave us man-na in the wil-der-ness, That was a mir-a-cle
p


too. But of all God's mir - a - cles, large and small, The
rall.
a tempo
Rubato
most mi - rac-u-lous one of all Is the one I thought could nev - er be:
pp
rall.
Tempo
God has giv - en you to
me!
mf cresc. al fine
ff
Acc. ritt.

LIKE A GOD

from *Flower Drum Song*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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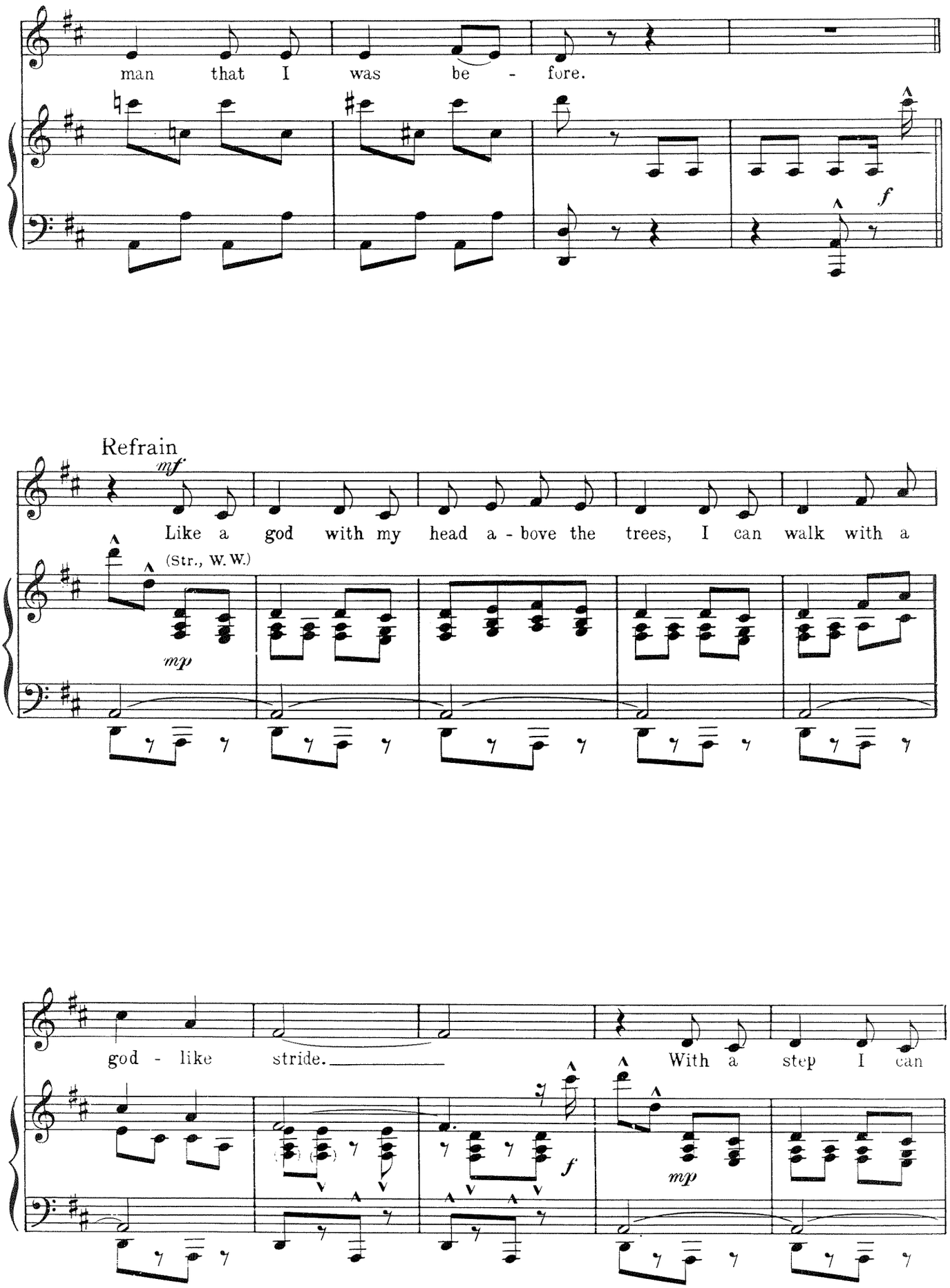
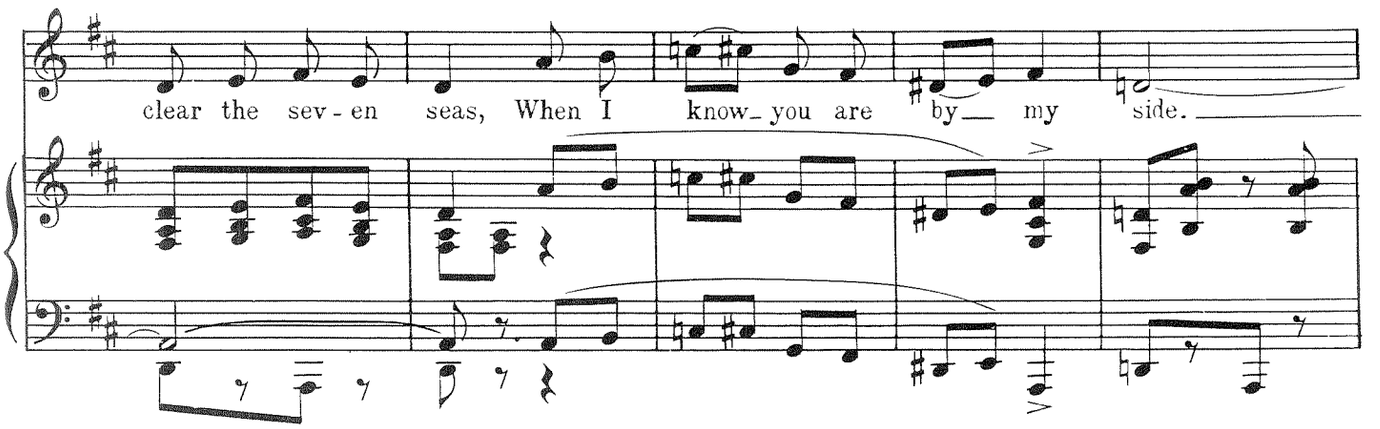
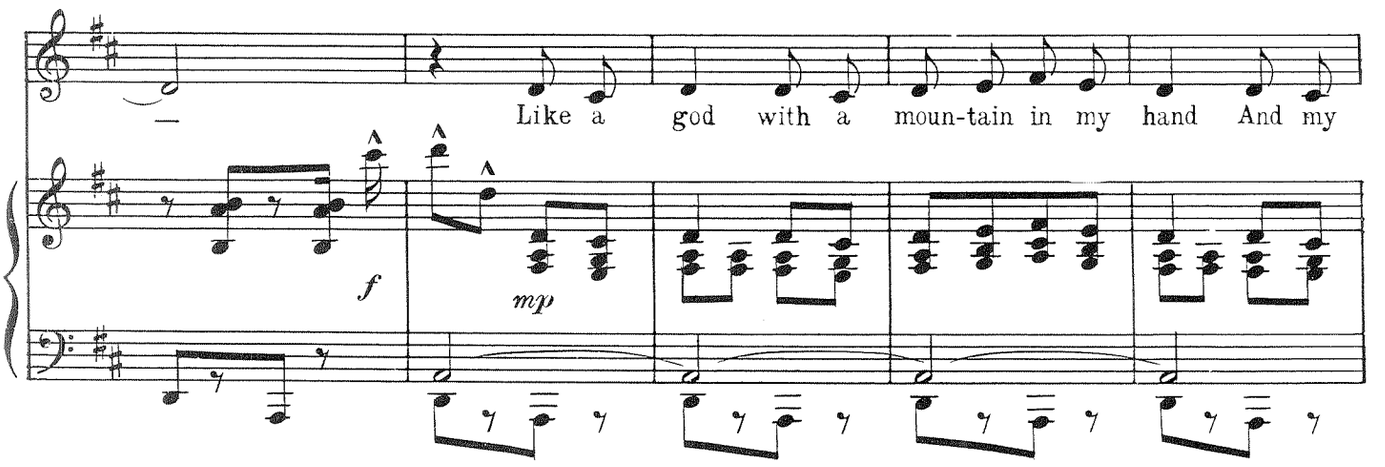
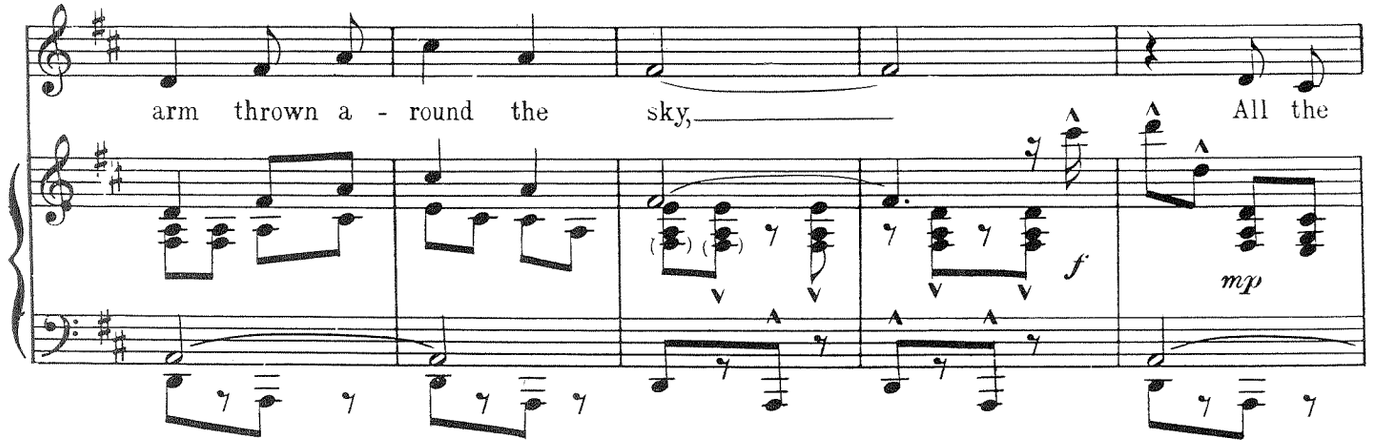
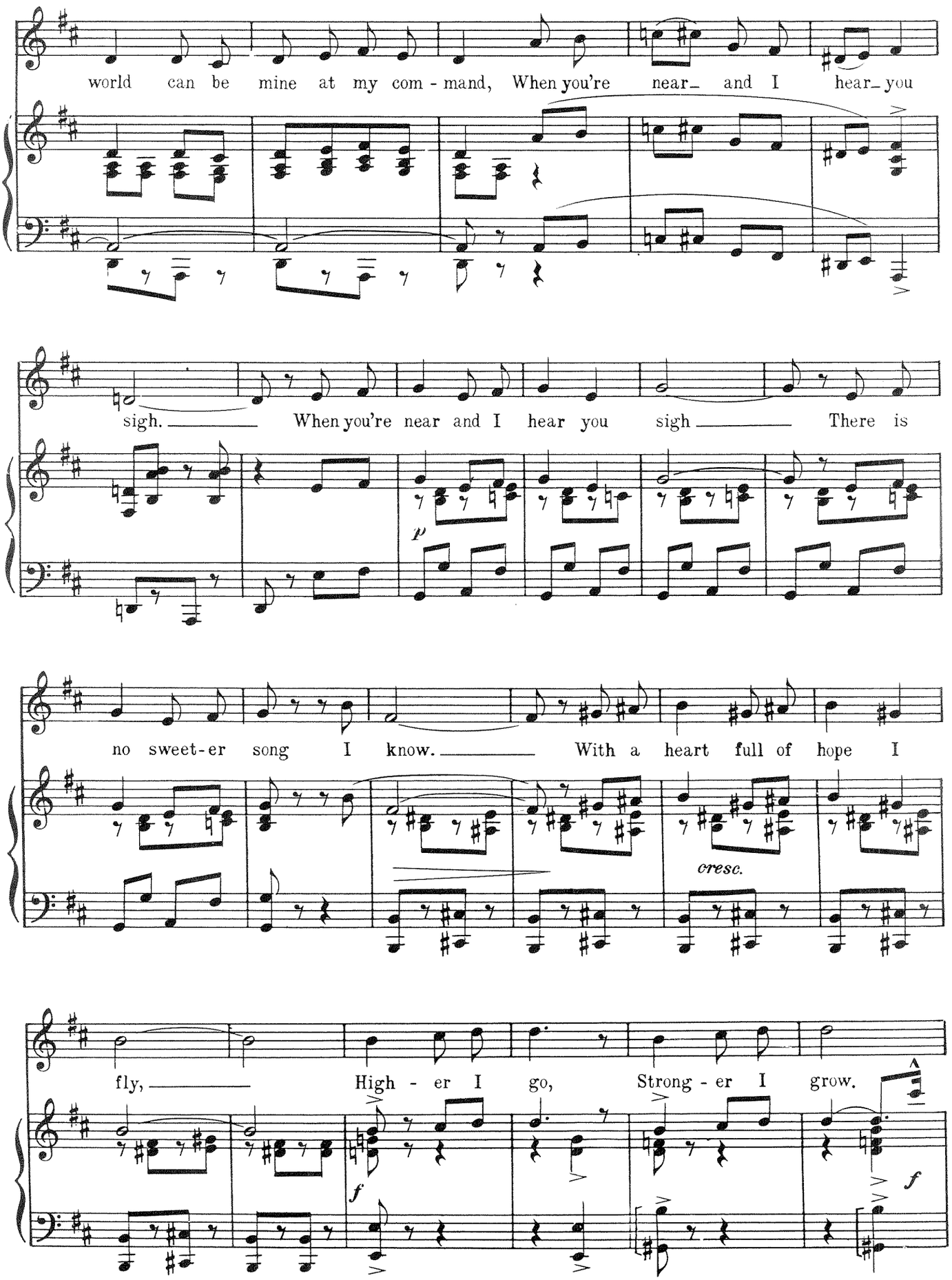
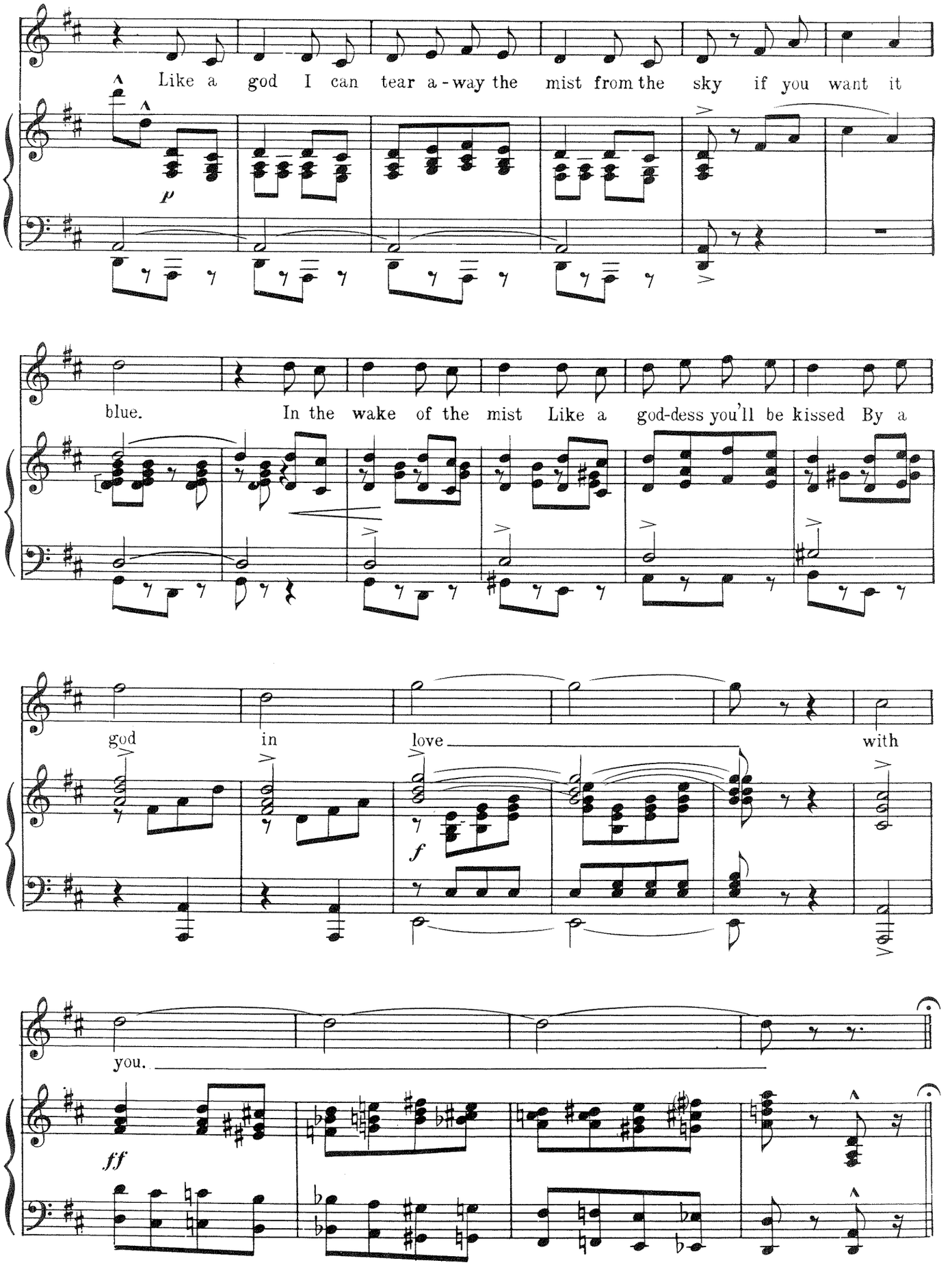

man that I was be - fore.
f
Refrain
mf
Like a god with my head a - bove the trees, I can walk with a
(Str., W.W.)
mp
god - like stride.
With a step I can
f
mp

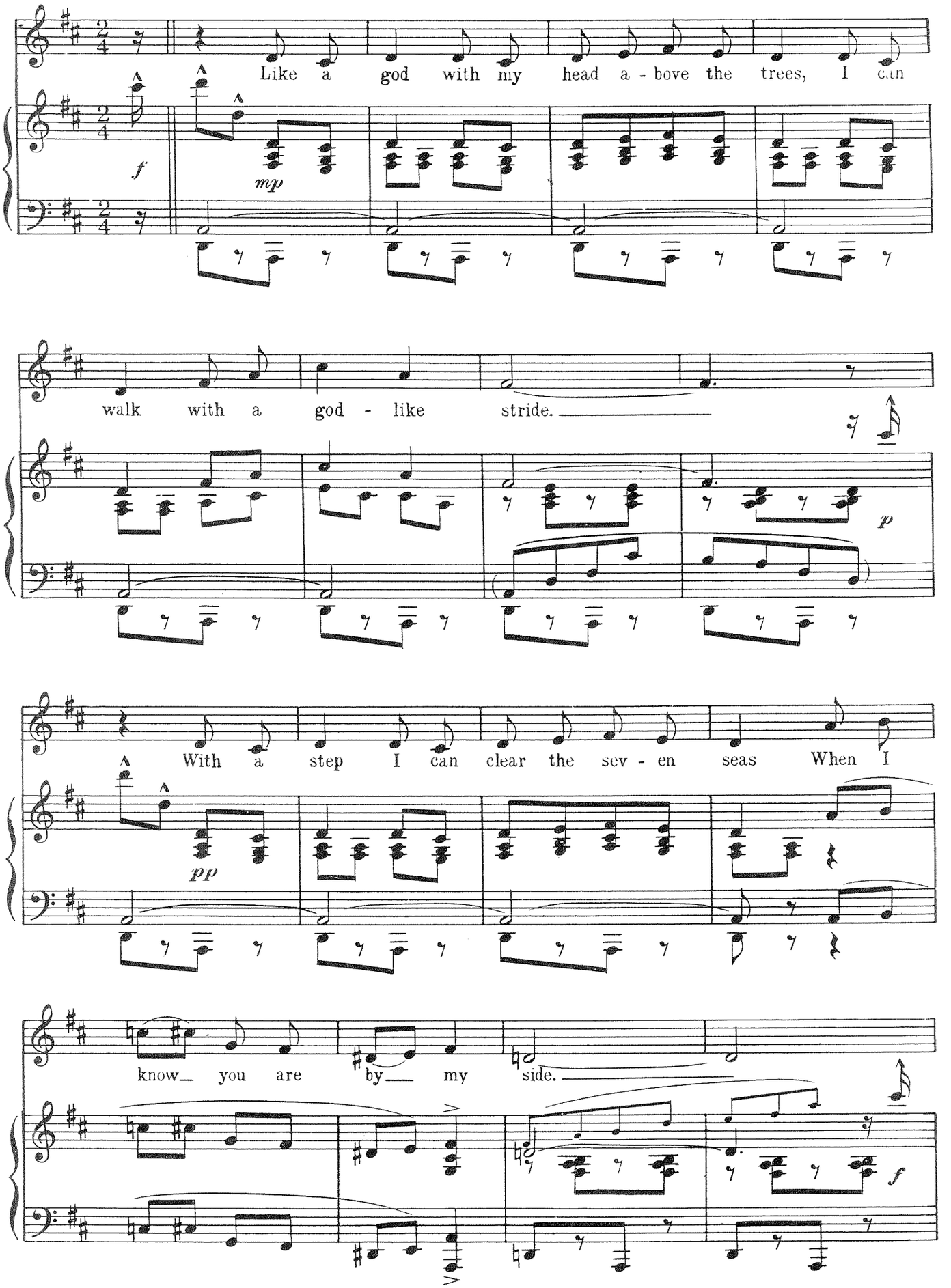

clear the sev - en seas, When I know_ you are by__ my side.

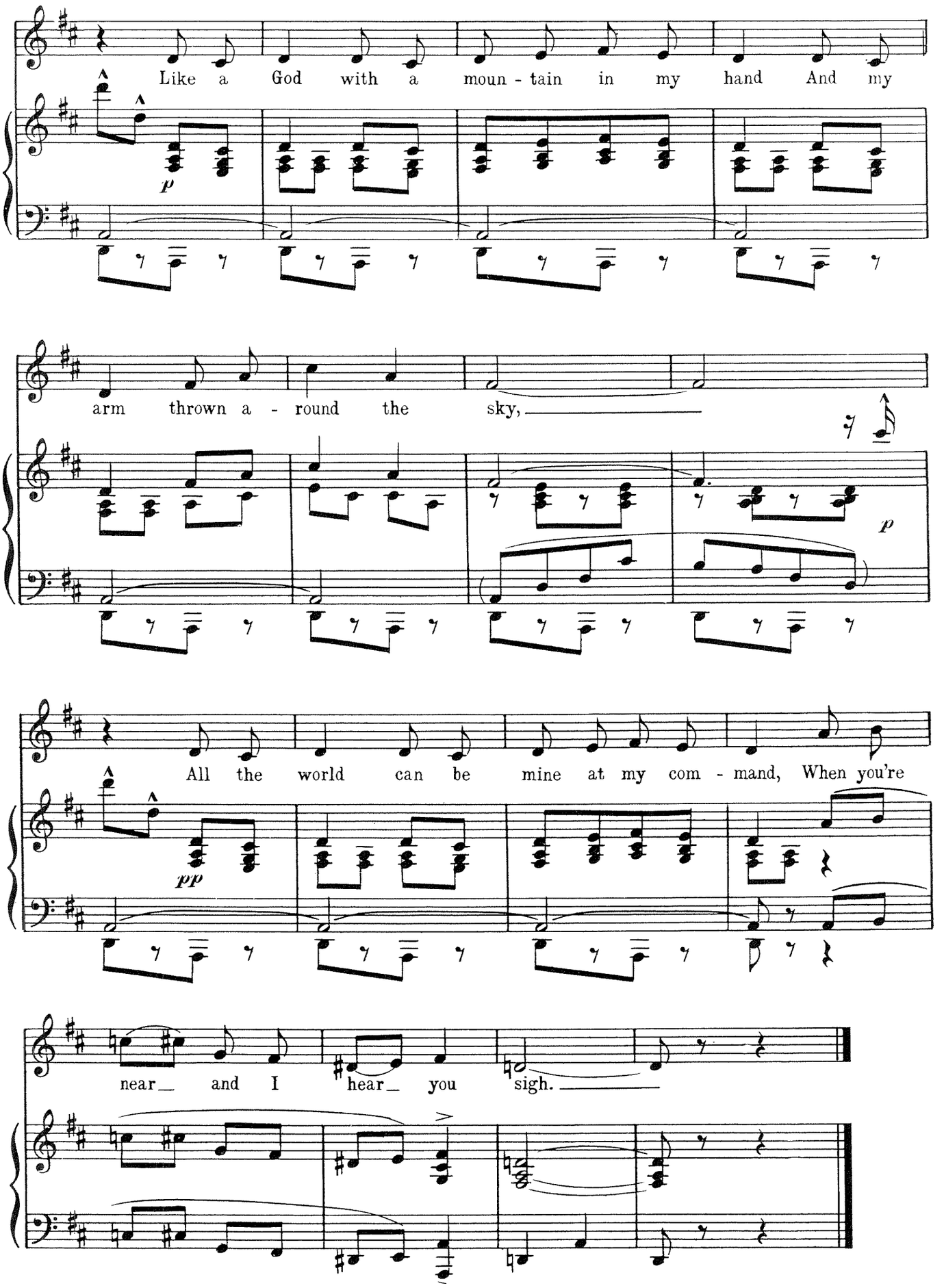

Like a god with a moun-tain in my hand And my
f
mp


arm thrown a - round the sky, All the
f
mp


world can be mine at my com - mand, When you're near_ and I hear_you
sigh. When you're near and I hear you sigh There is
p
no sweet-er song I know. With a heart full of hope I
cresc.
fly, High - er I go, Strong - er I grow.
f
f


Like a god I can tear a-way the mist from the sky if you want it
p
blue. In the wake of the mist Like a god-dess you'll be kissed By a
god in love with
f
you.
ff

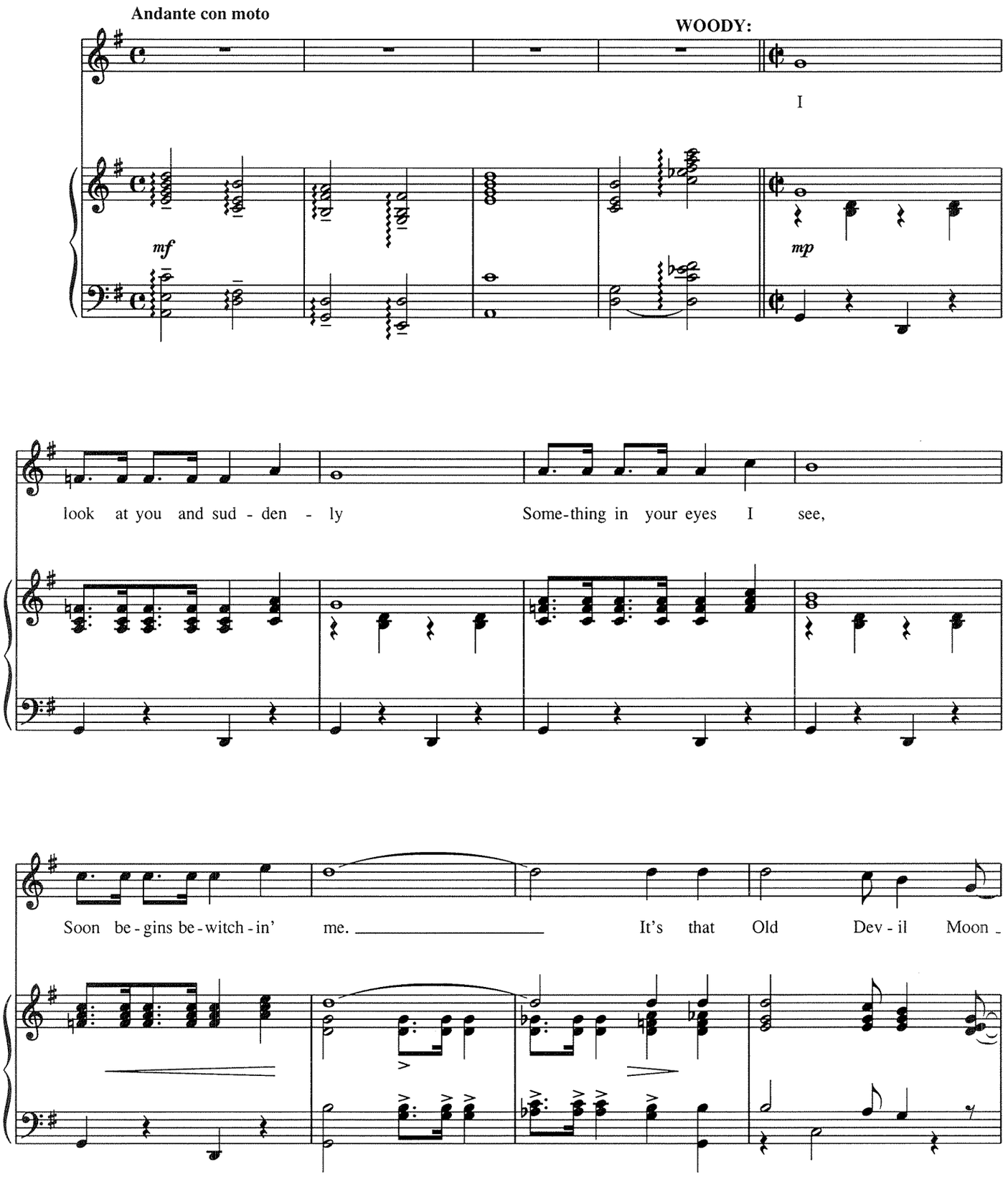

Like a god with my head a - bove the trees, I can
walk with a god - like stride.
With a step I can clear the sev - en seas When I
know you are by my side.


Like a God with a moun - tain in my hand And my
p
arm thrown a - round the sky,
p
All the world can be mine at my com - mand, When you're
pp
near and I hear you sigh.

OLD DEVIL MOON

from *Finian's Rainbow*

Lyrics by E. Y. HARBURG
Music by BURTON LANE



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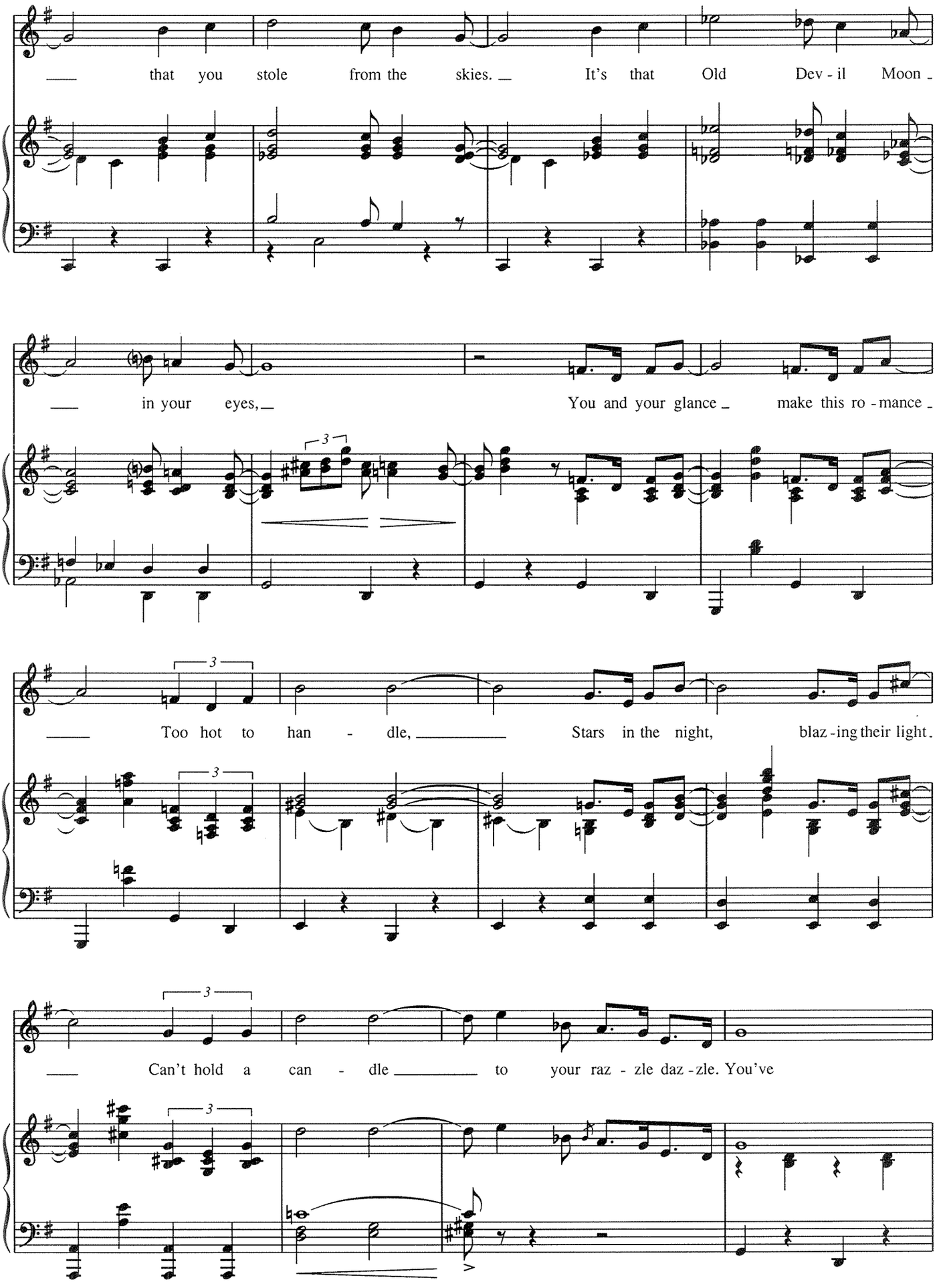
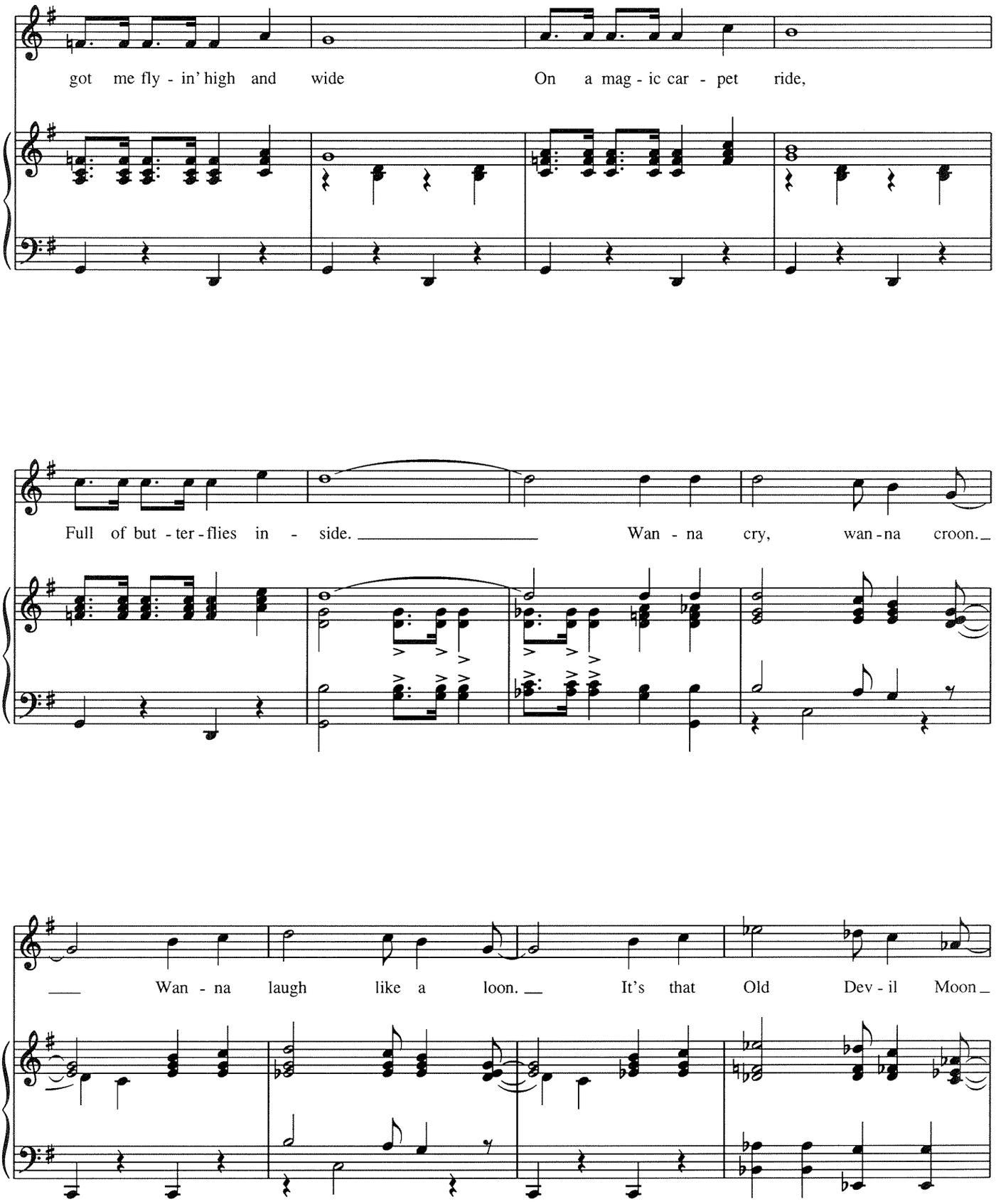
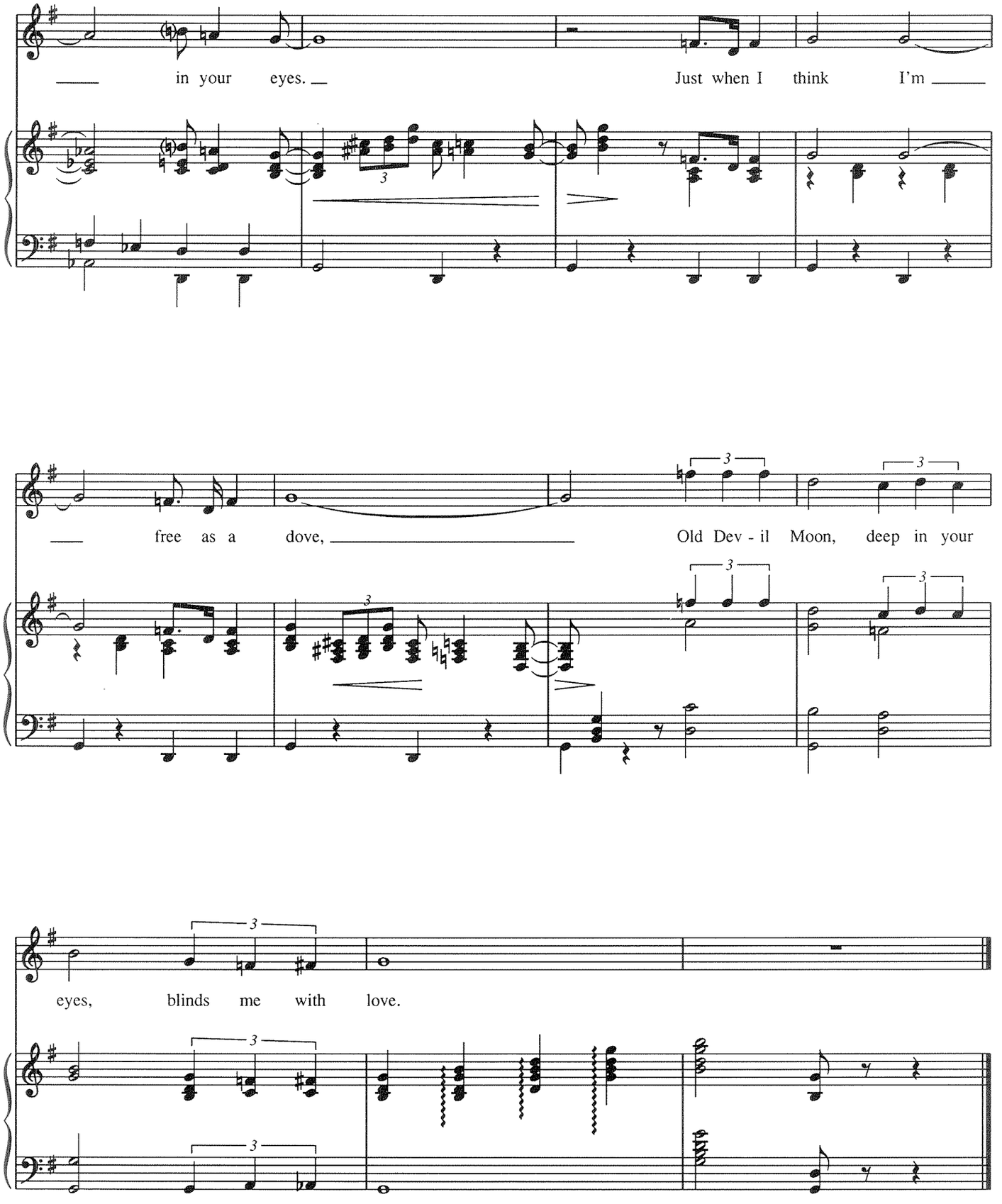

that you stole from the skies. It's that Old Dev - il Moon
in your eyes, You and your glance make this ro - mance
Too hot to han - dle, Stars in the night, blaz - ing their light.
Can't hold a can - dle to your raz - zle daz - zle. You've

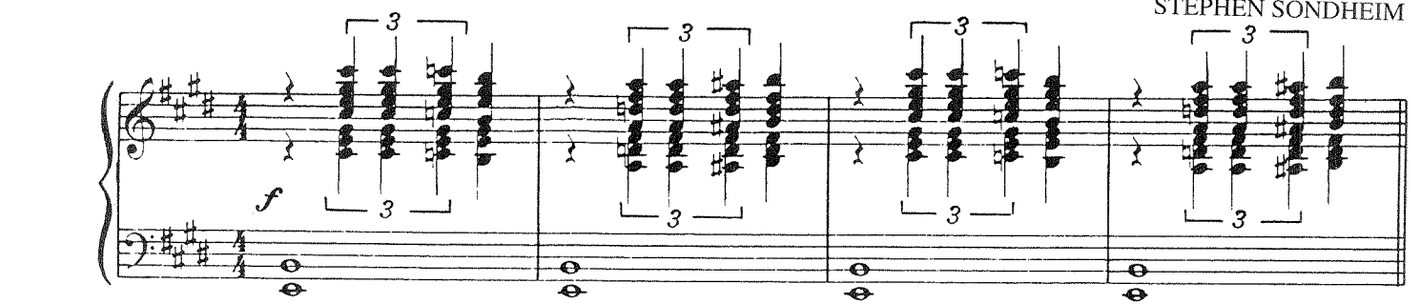

got me fly - in' high and wide
On a mag - ic car - pet ride,
Full of but - ter - flies in - side.
Wan - na cry, wan - na croon.
Wan - na laugh like a loon.
It's that Old Dev - il Moon


in your eyes.
Just when I think I'm
free as a dove,
Old Dev - il Moon, deep in your
eyes, blinds me with love.

BEAUTIFUL GIRLS

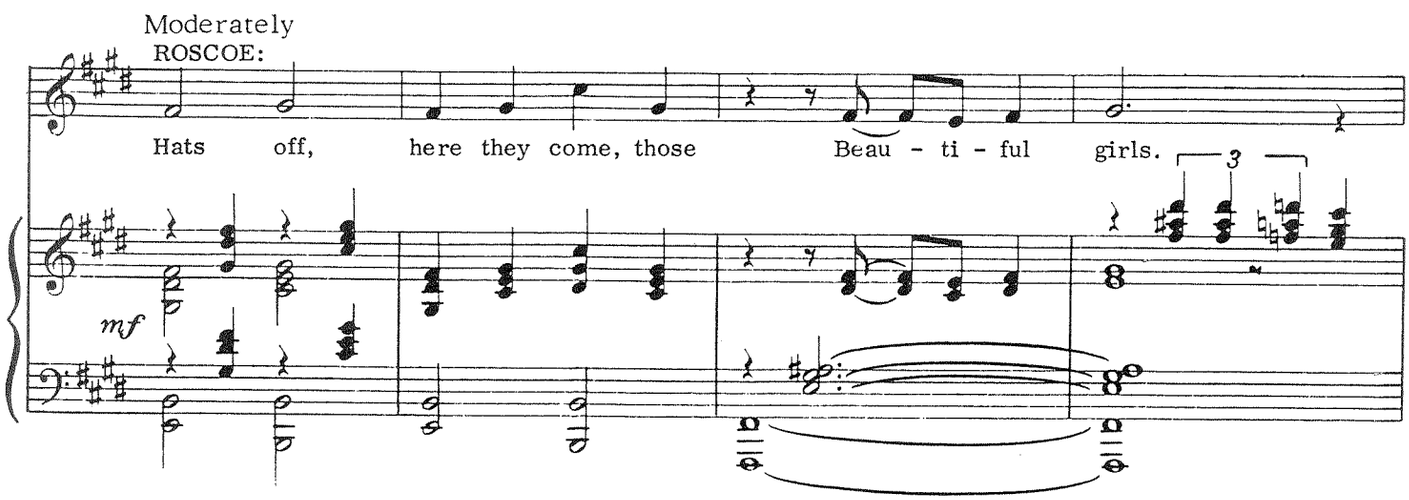
from *Follies*

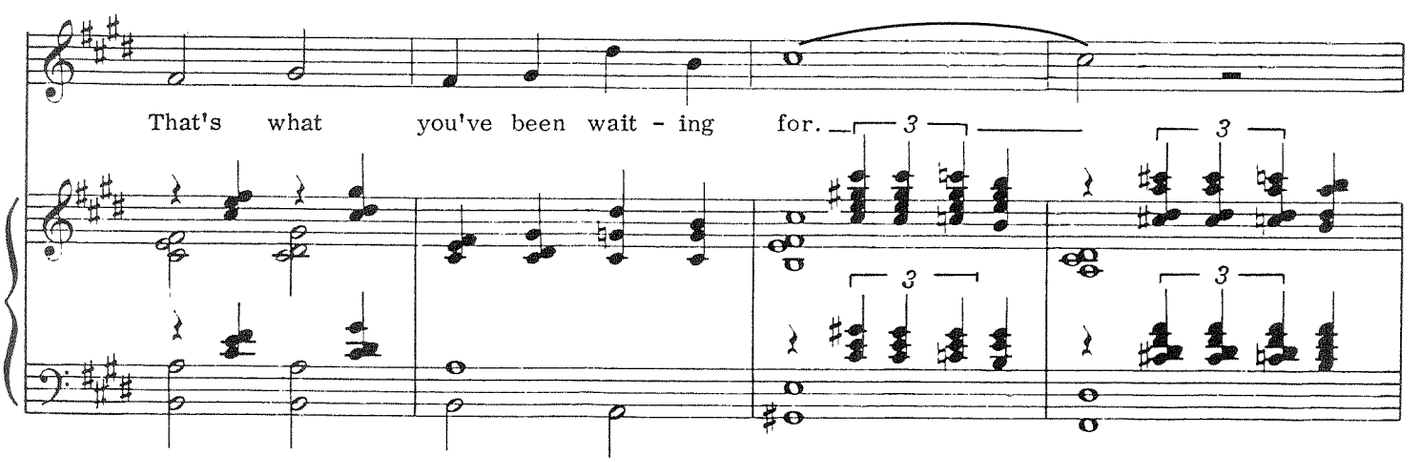
Words and Music by
STEPHEN SONDHEIM

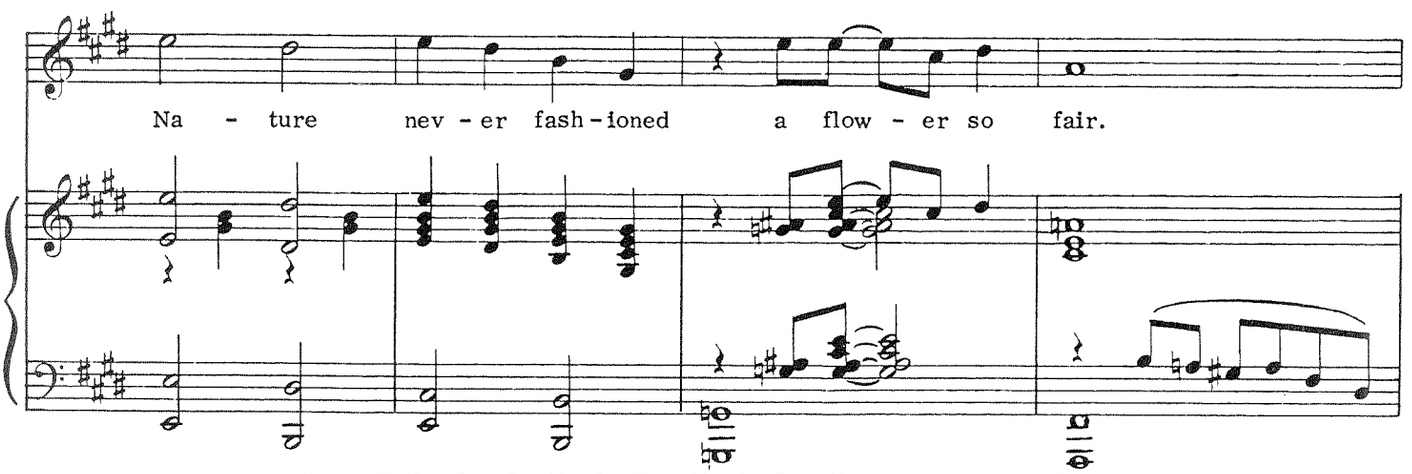


Moderately

ROSCOE:







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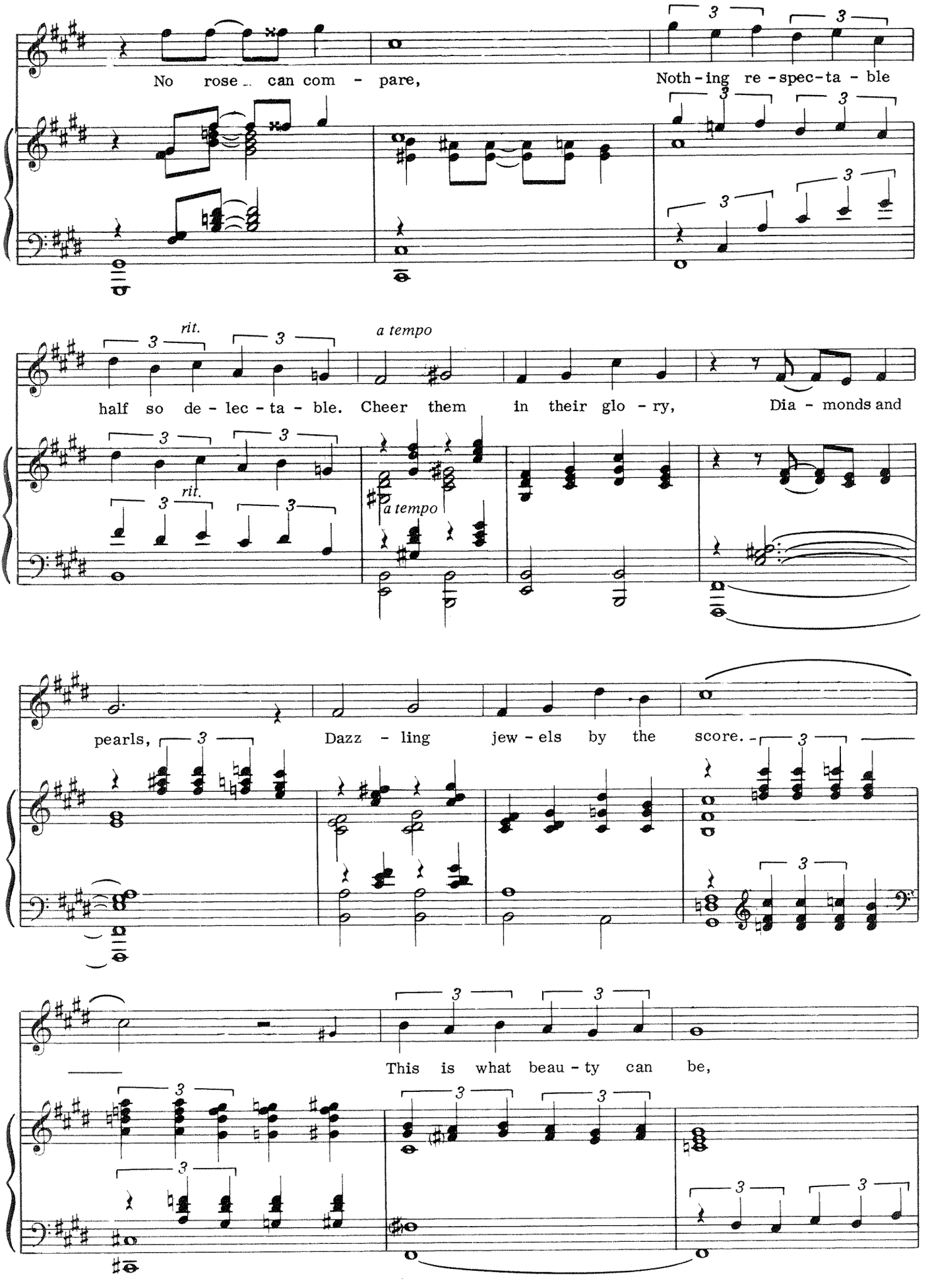
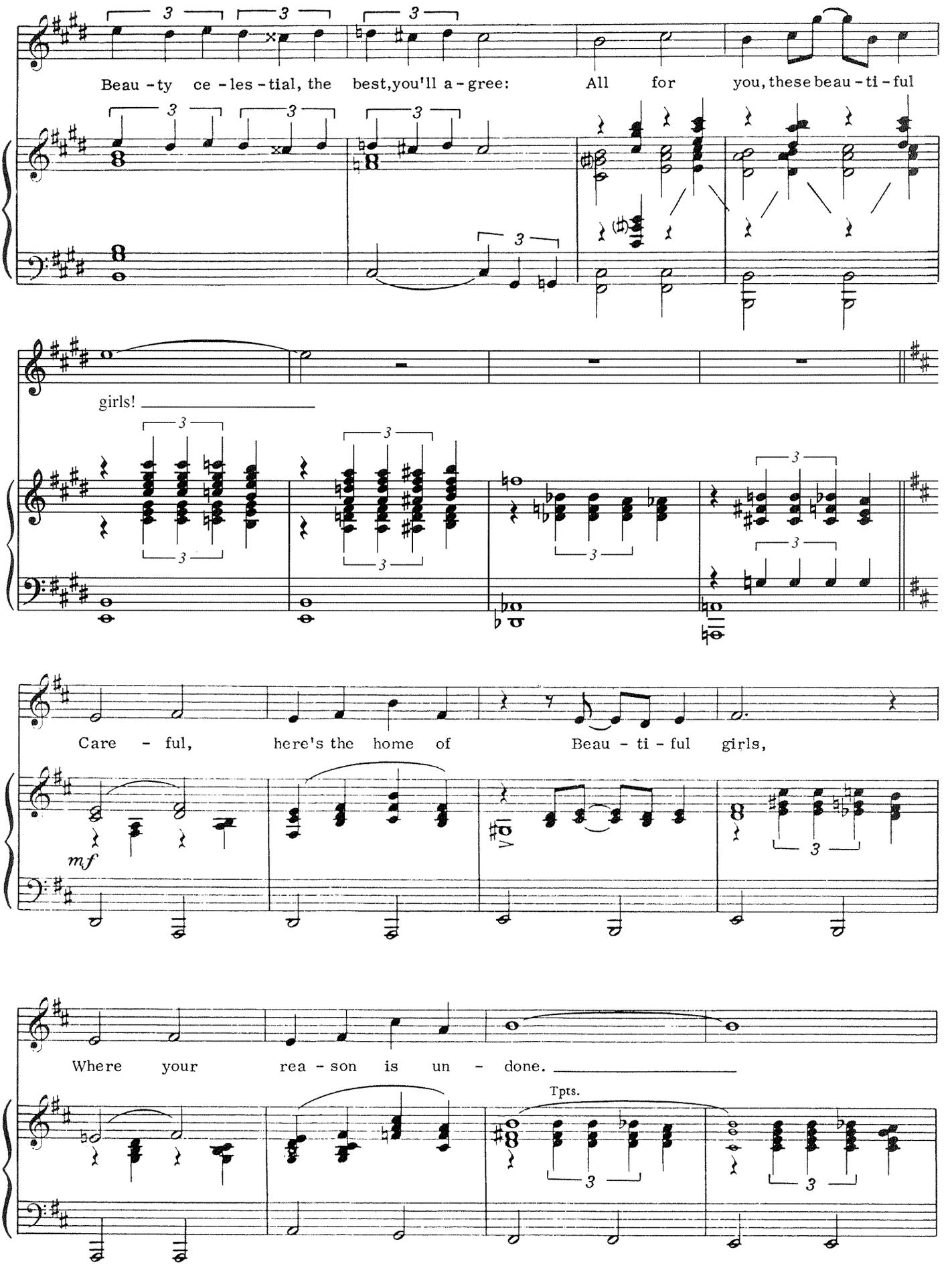
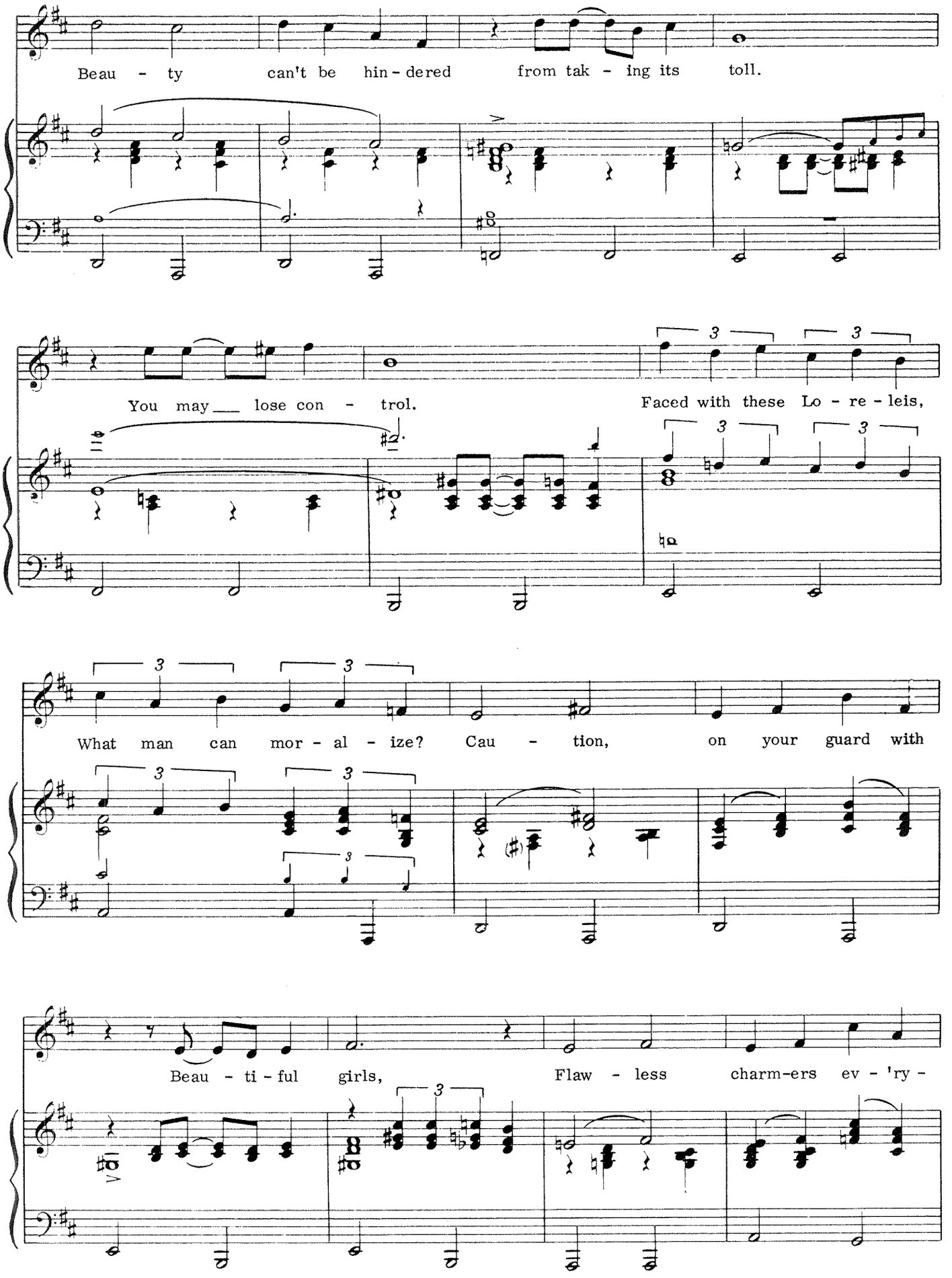
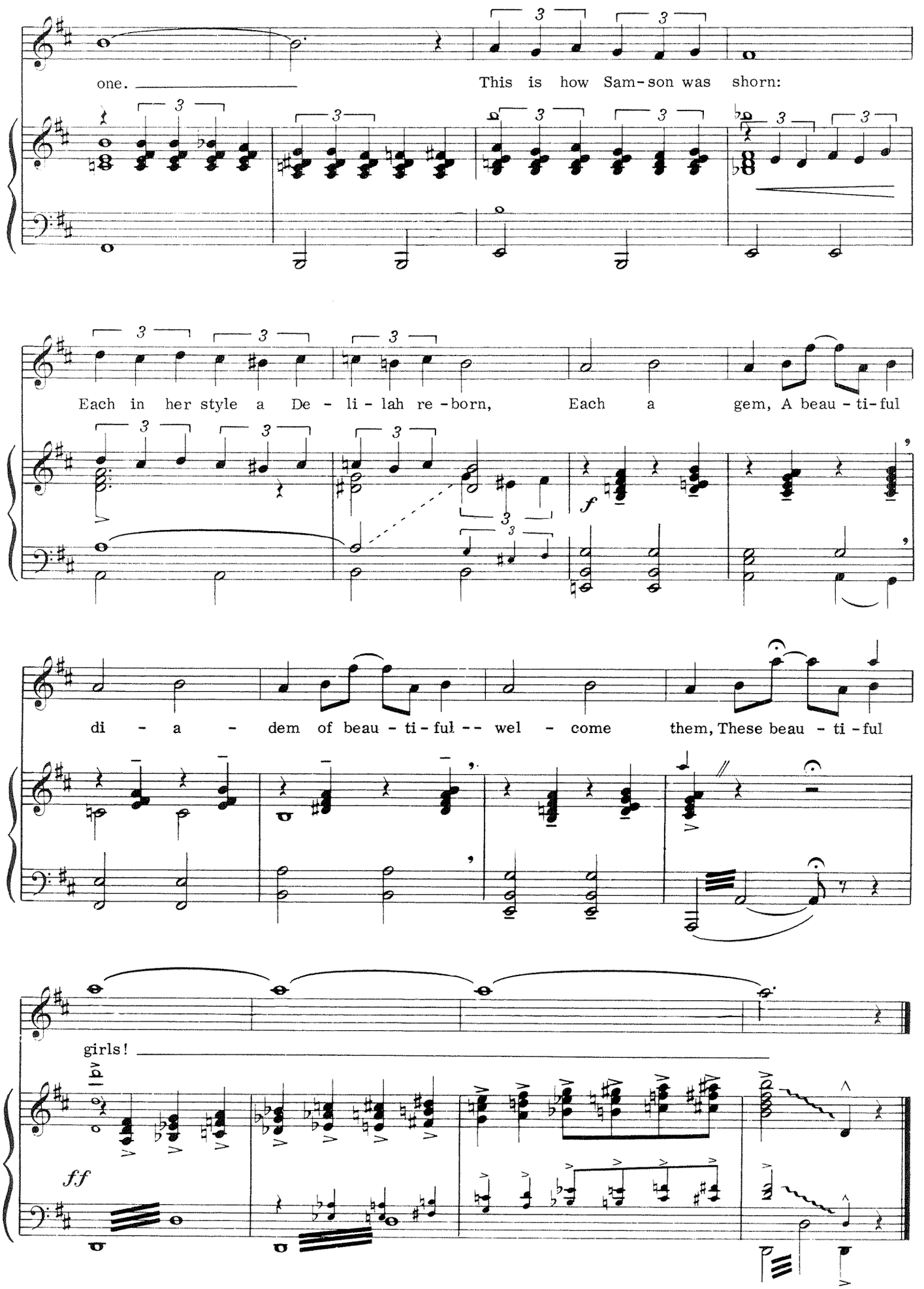

No rose can com - pare,
Noth - ing re - spec - ta - ble
rit.
a tempo
half so de - lec - ta - ble. Cheer them in their glo - ry,
Dia - monds and
pearls,
Dazz - ling jew - els by the score.
This is what beau - ty can be,


Beau - ty ce - les - tial, the best, you'll a - gree: All for you, these beau - ti - ful
girls!
Care - ful, here's the home of Beau - ti - ful girls,
mf
Where your rea - son is un - done.
Tpts.


Beau - ty can't be hin - dered from tak - ing its toll.
You may___ lose con - trol.
Faced with these Lo - re - leis,
What man can mor - al - ize? Cau - tion, on your guard with
Beau - ti - ful girls, Flaw - less charm-ers ev - 'ry -

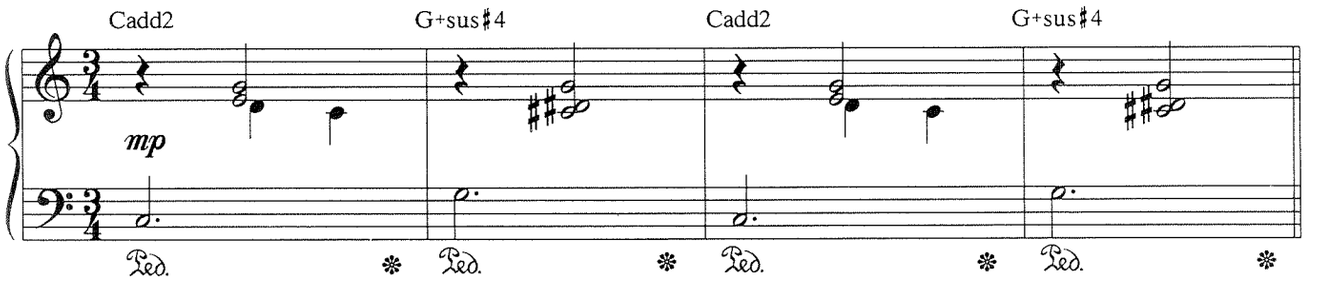

one.
This is how Sam-son was shorn:
Each in her style a De - li - lah re - born,
Each a gem, A beau - ti - ful
f
di - a - dem of beau - ti - ful -- wel - come them, These beau - ti - ful
girls!
ff

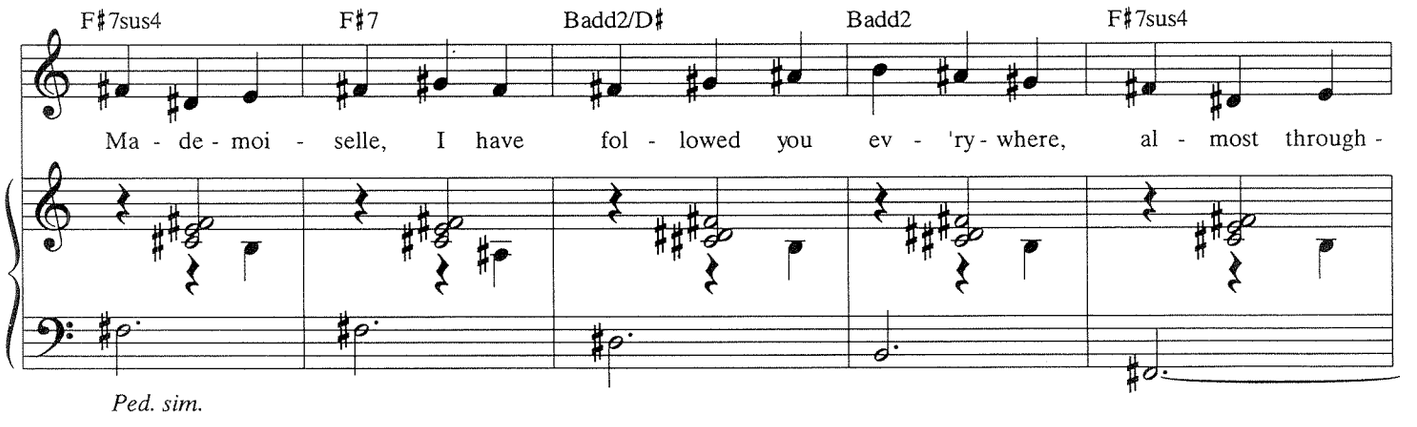
LOVE CAN'T HAPPEN

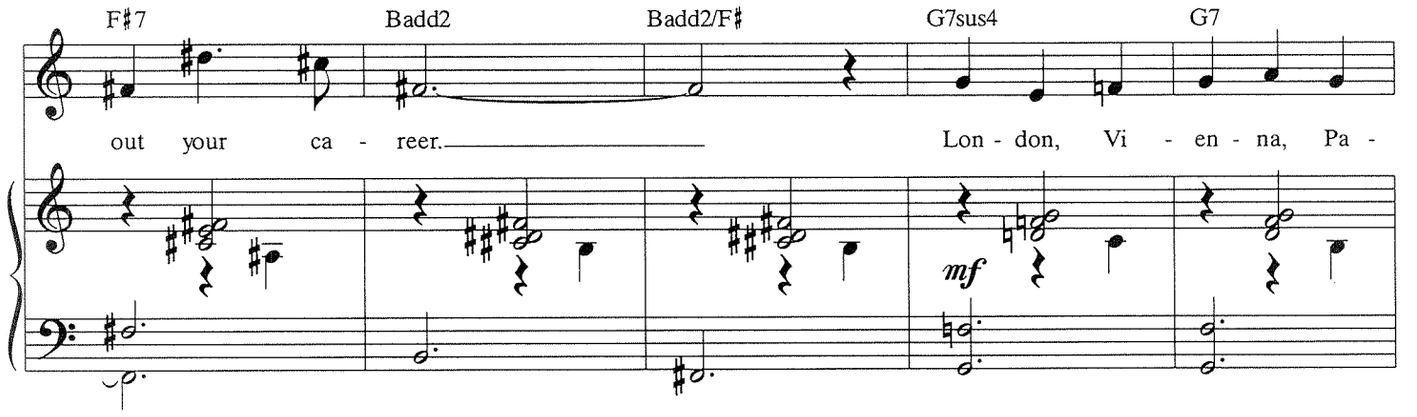
from *Grand Hotel*

Quickly, in one $\frac{3}{4}$ **= 76**

Words and Music by
MAURY YESTON







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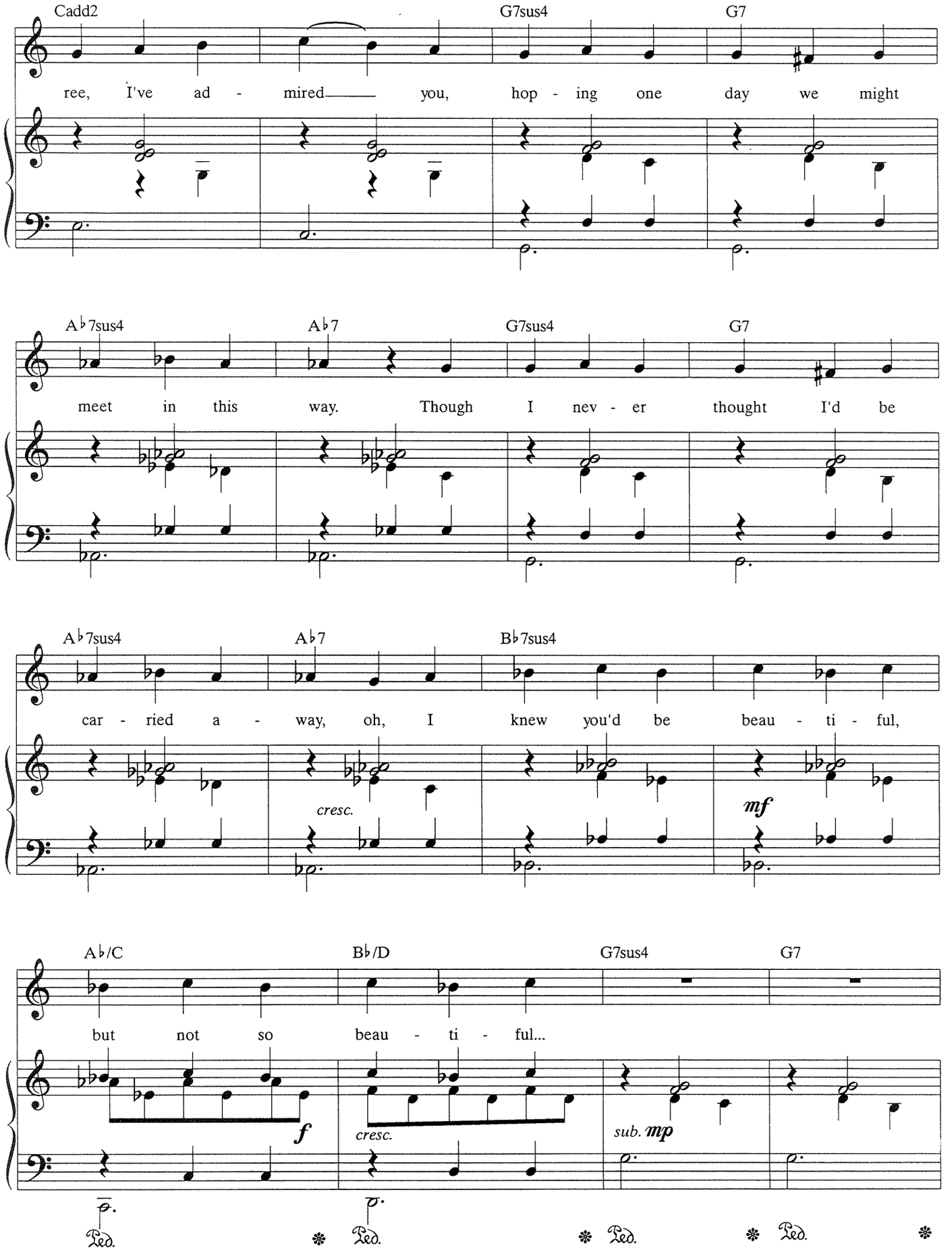
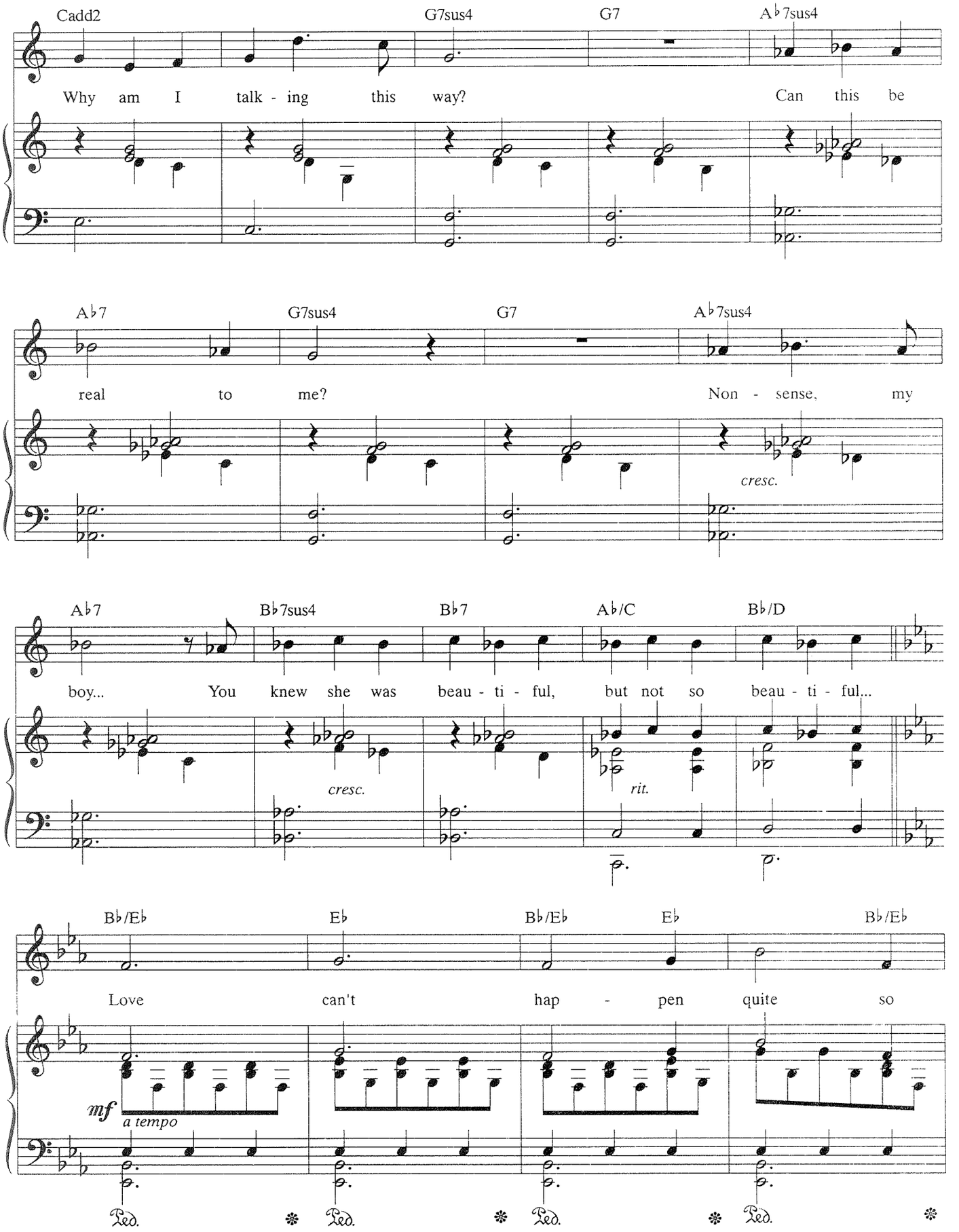
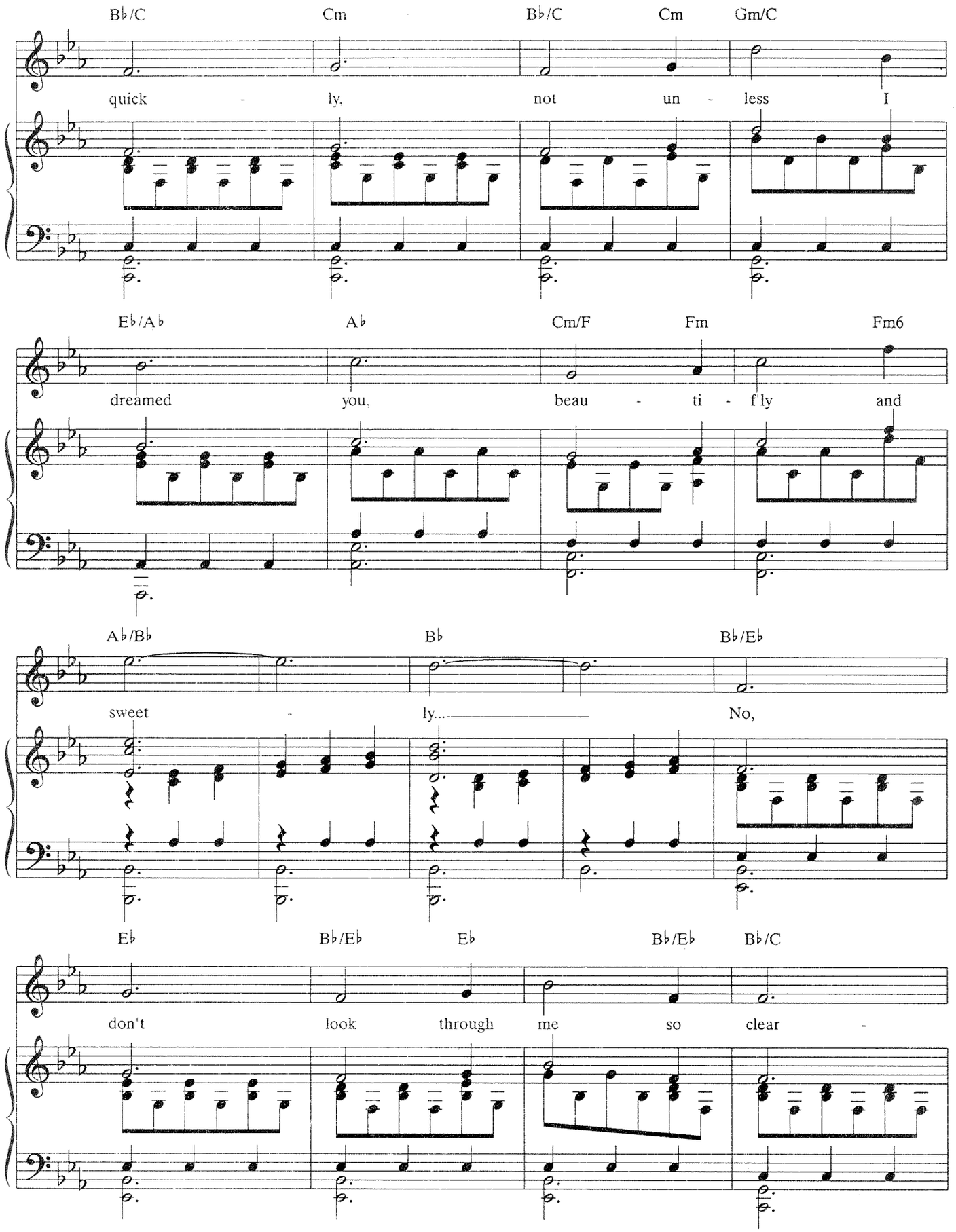
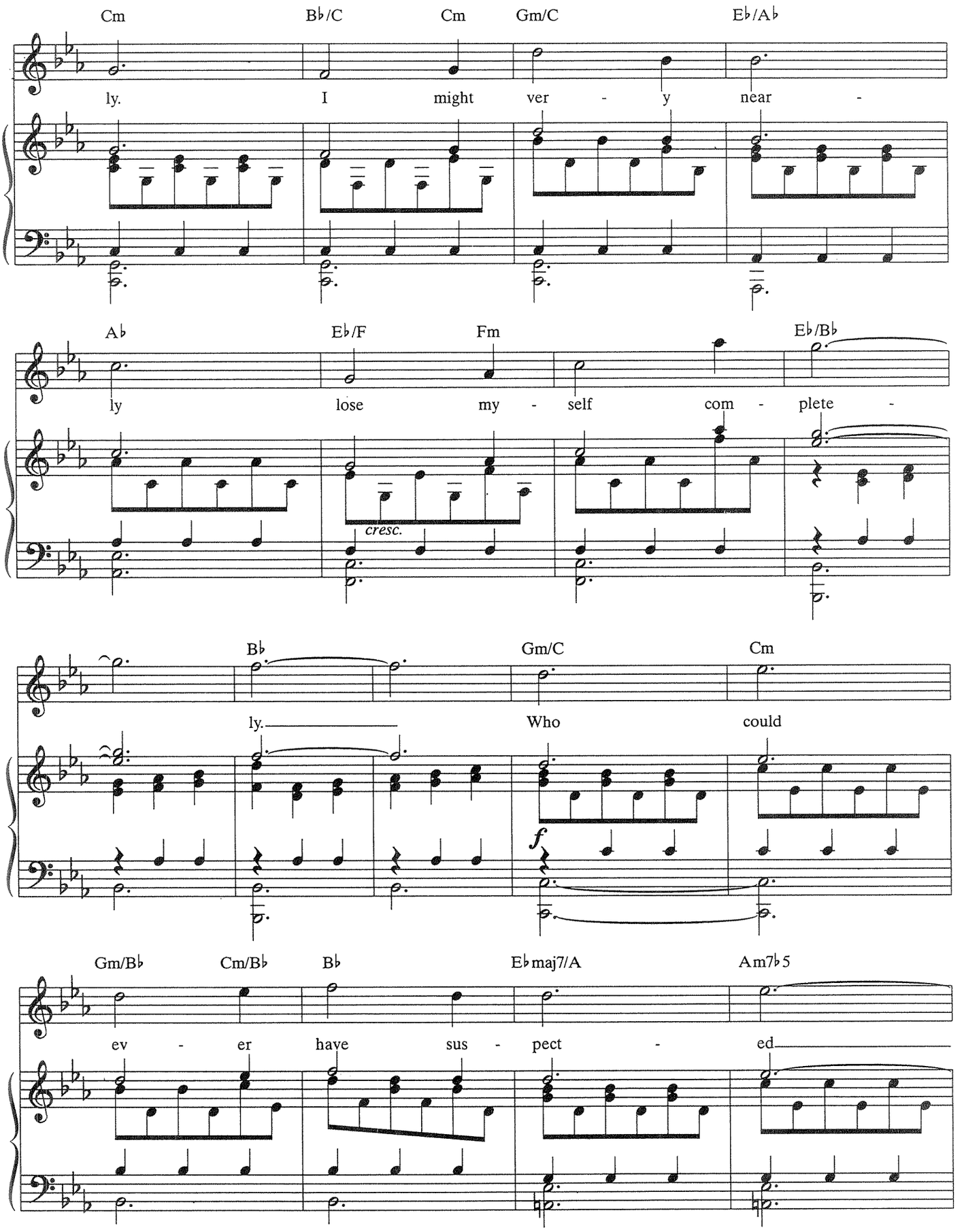
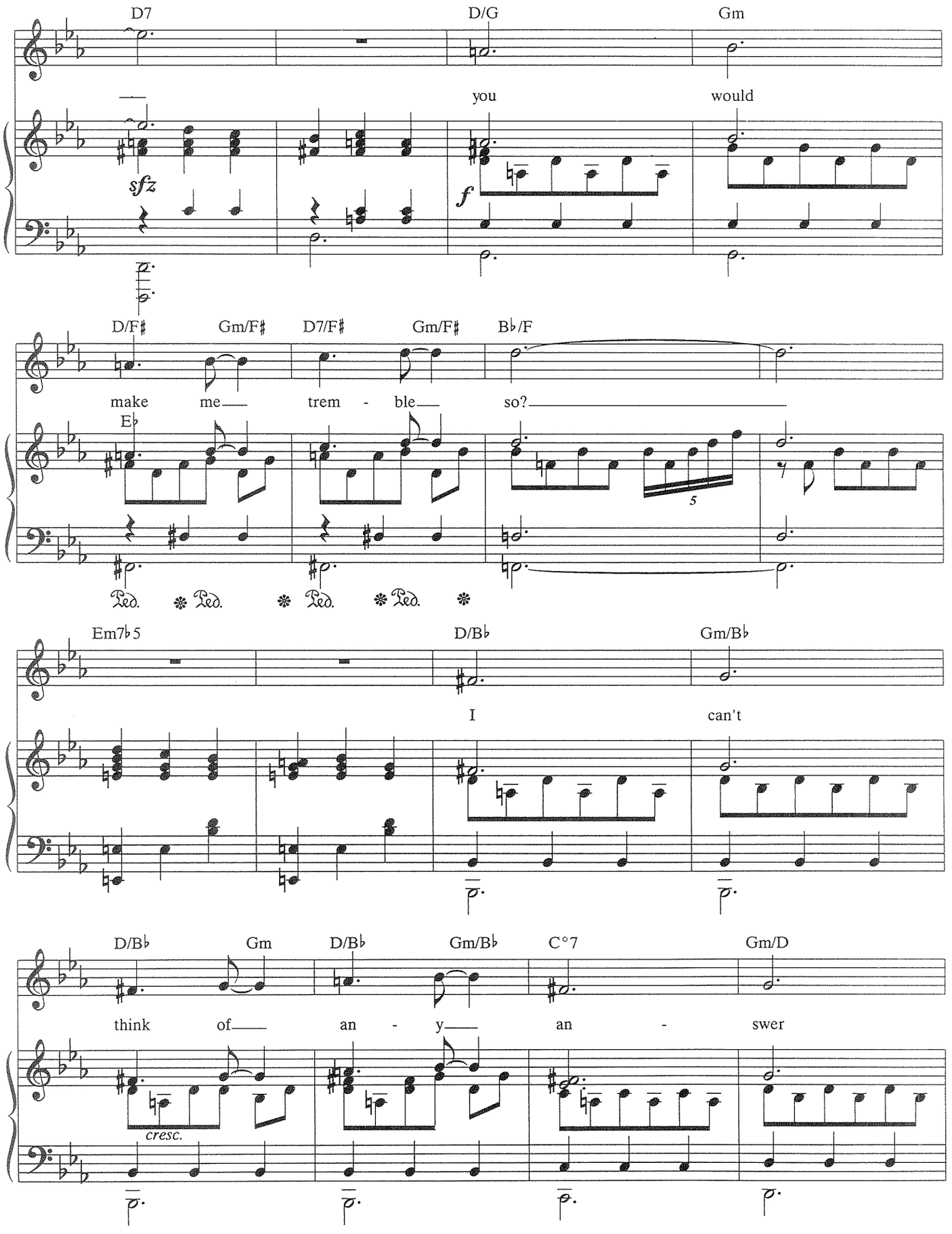
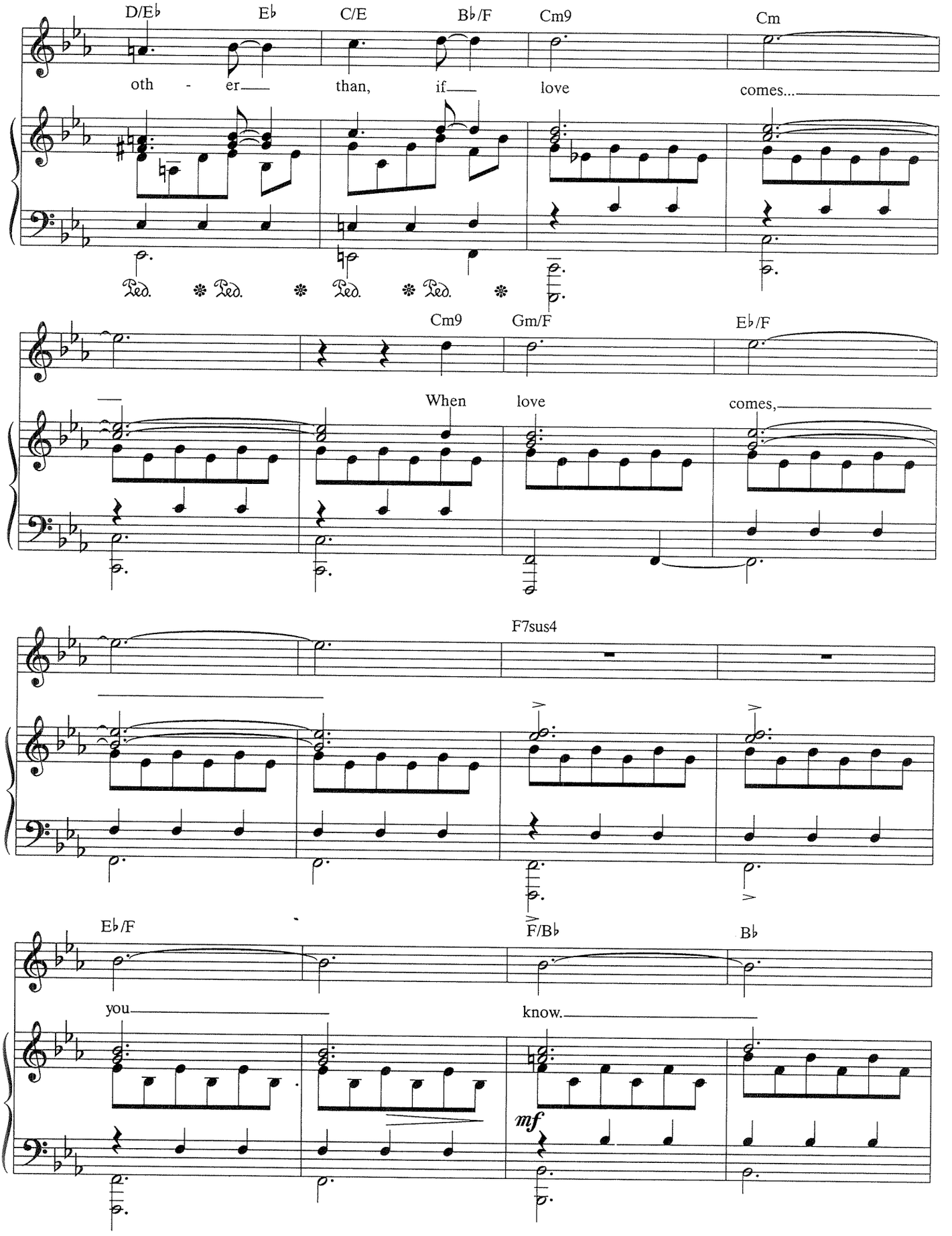

Cadd2
G7sus4
G7
ree, I've ad - mired you, hop - ing one day we might
A♭7sus4
A♭7
G7sus4
G7
meet in this way. Though I nev - er thought I'd be
A♭7sus4
A♭7
B♭7sus4
car - ried a - way, oh, I knew you'd be beau - ti - ful,
cresc.
mf
A♭/C
B♭/D
G7sus4
G7
but not so beau - ti - ful...
f
cresc.
sub. mp
Ped.
Ped.
Ped.
Ped.

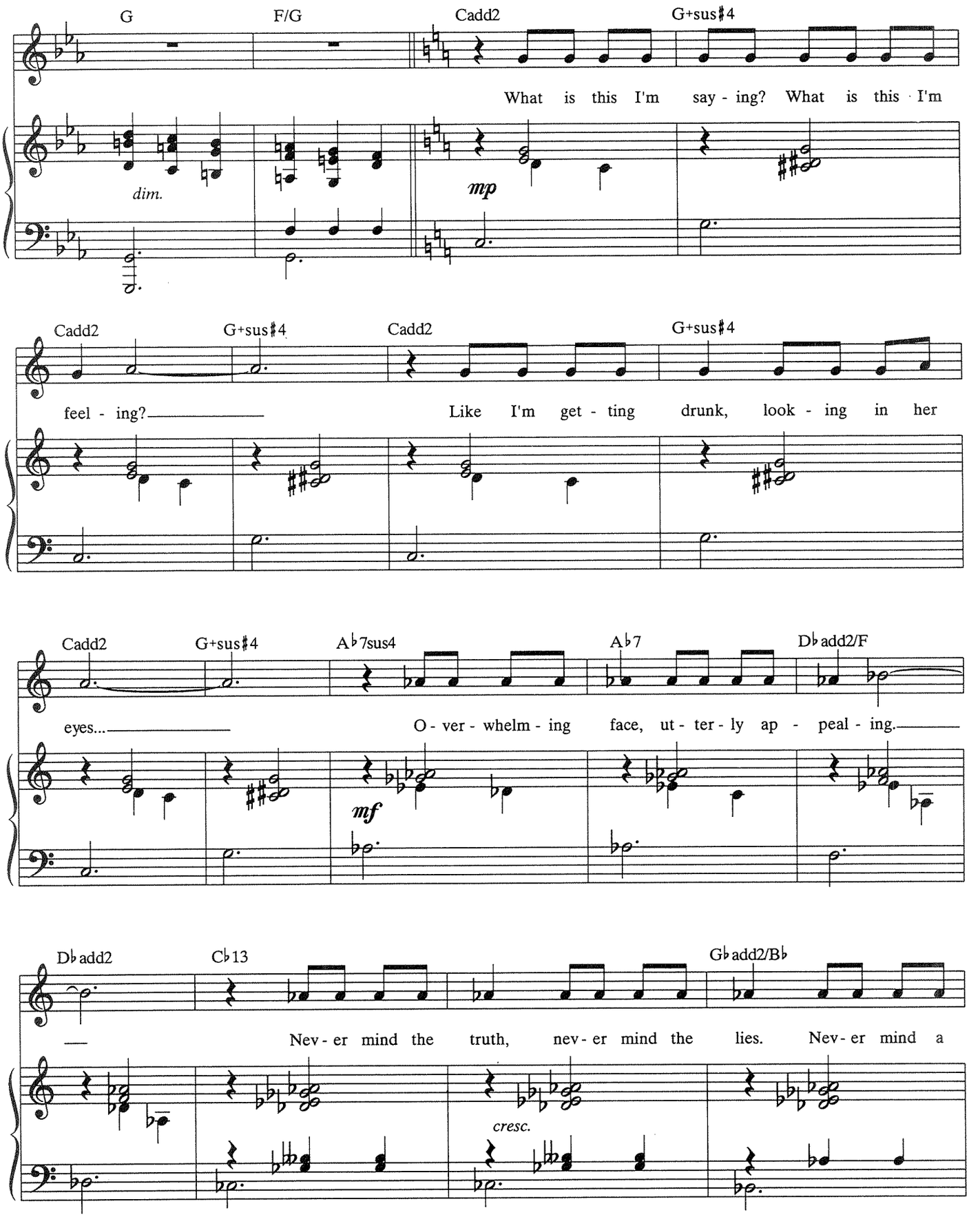

Cadd2
G7sus4
G7
A♭7sus4
Why am I talk - ing this way? Can this be
A♭7
G7sus4
G7
A♭7sus4
real to me? Non - sense, my
cresc.
A♭7
B♭7sus4
B♭7
A♭/C
B♭/D
boy... You knew she was beau - ti - ful, but not so beau - ti - ful...
cresc.
rit.
B♭/E♭
E♭
B♭/E♭
E♭
B♭/E♭
Love can't hap - pen quite so
mf
a tempo
Ped.
Ped.
Ped.
Ped.

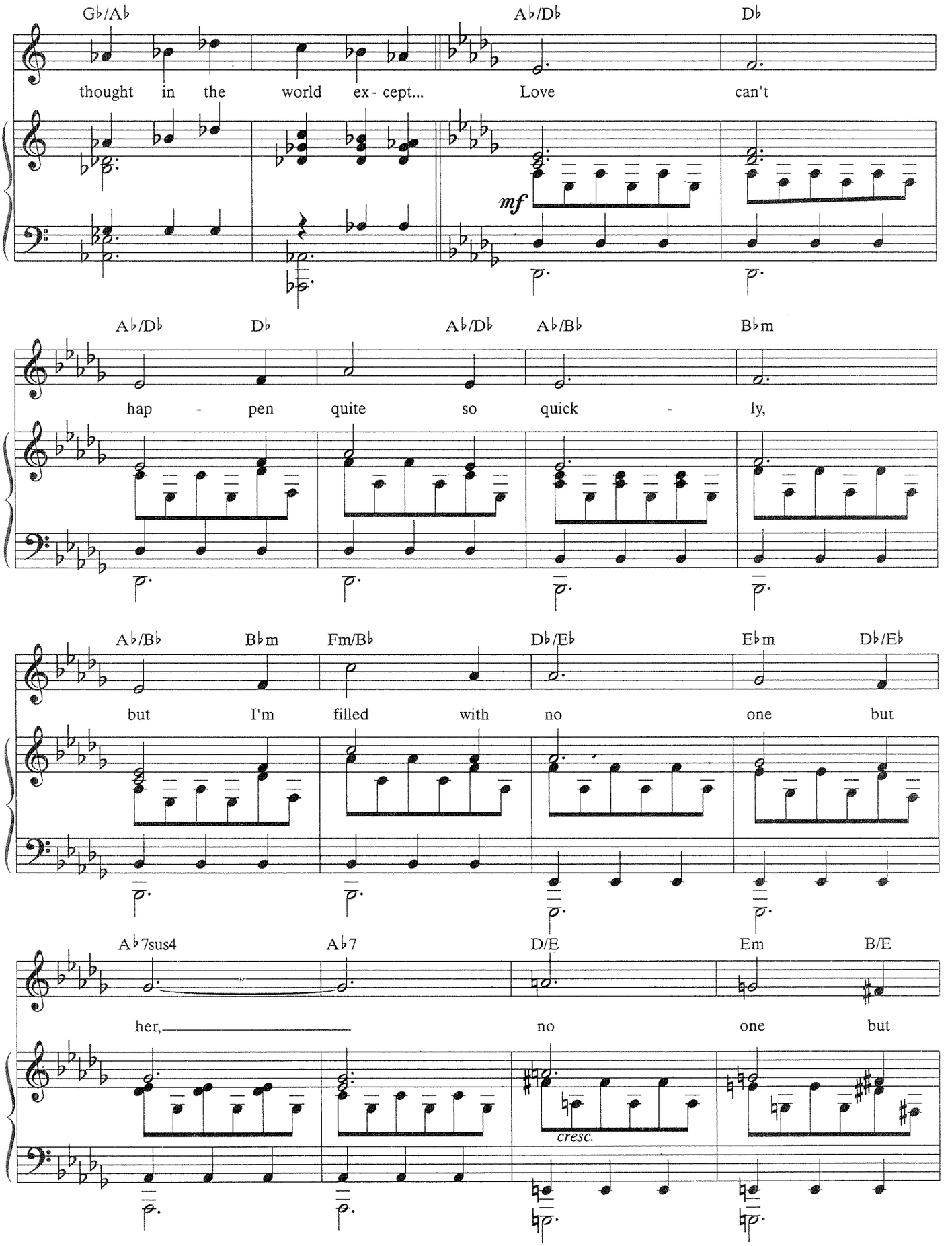

B♭/C Cm B♭/C Cm Gm/C
quick - ly, not un - less I
E♭/A♭ A♭ Cm/F Fm Fm6
dreamed you, beau - ti - f'ly and
A♭/B♭ B♭ B♭/E♭
sweet - ly... No,
E♭ B♭/E♭ E♭ B♭/E♭ B♭/C
don't look through me so clear -

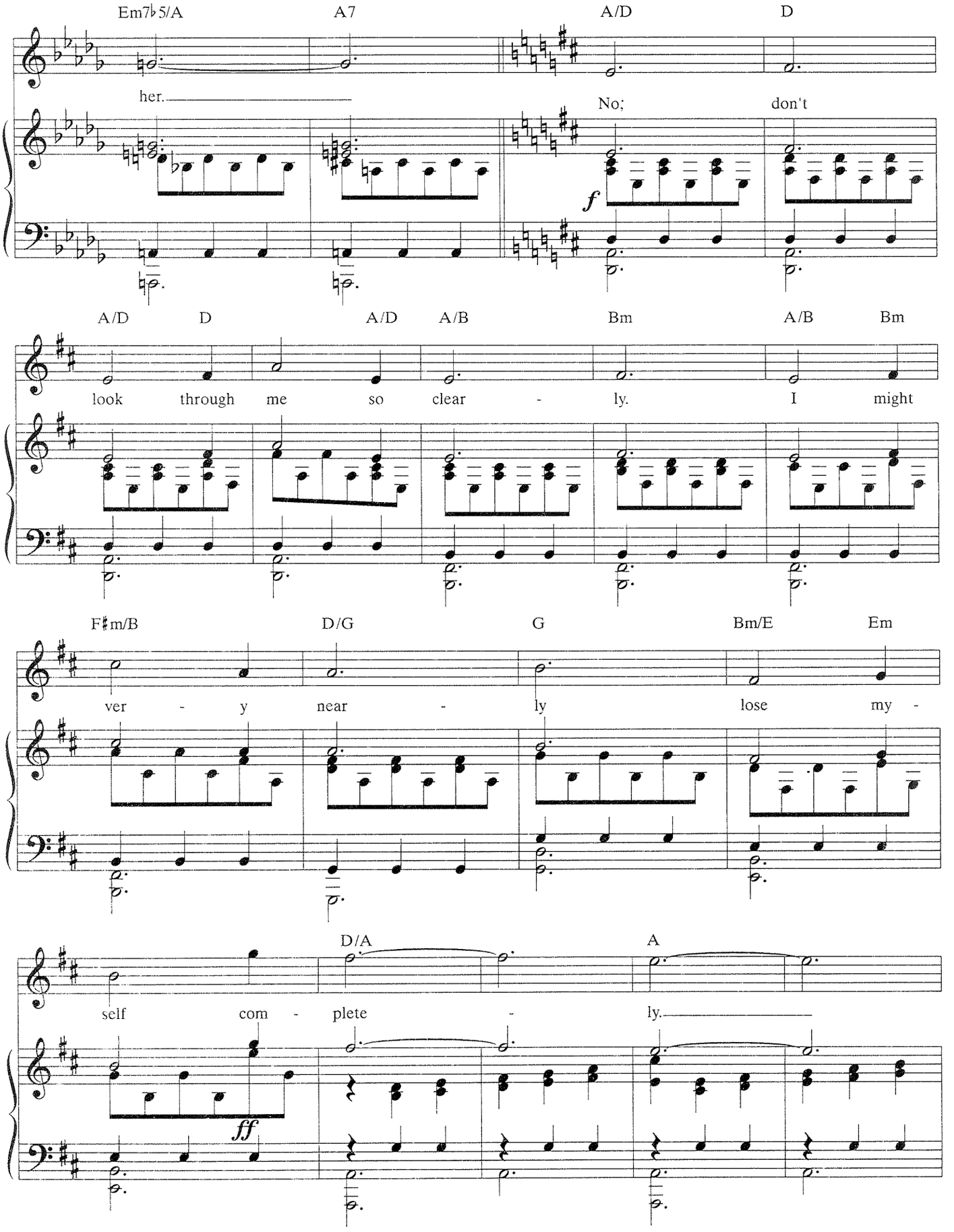

Cm B♭/C Cm Gm/C E♭/A♭
ly. I might ver - y near -
A♭ E♭/F Fm E♭/B♭
ly lose my - self com - plete -
cresc.
B♭ Gm/C Cm
ly. Who could
f
Gm/B♭ Cm/B♭ B♭ E♭maj7/A Am7♭5
ev - er have sus - pect - ed

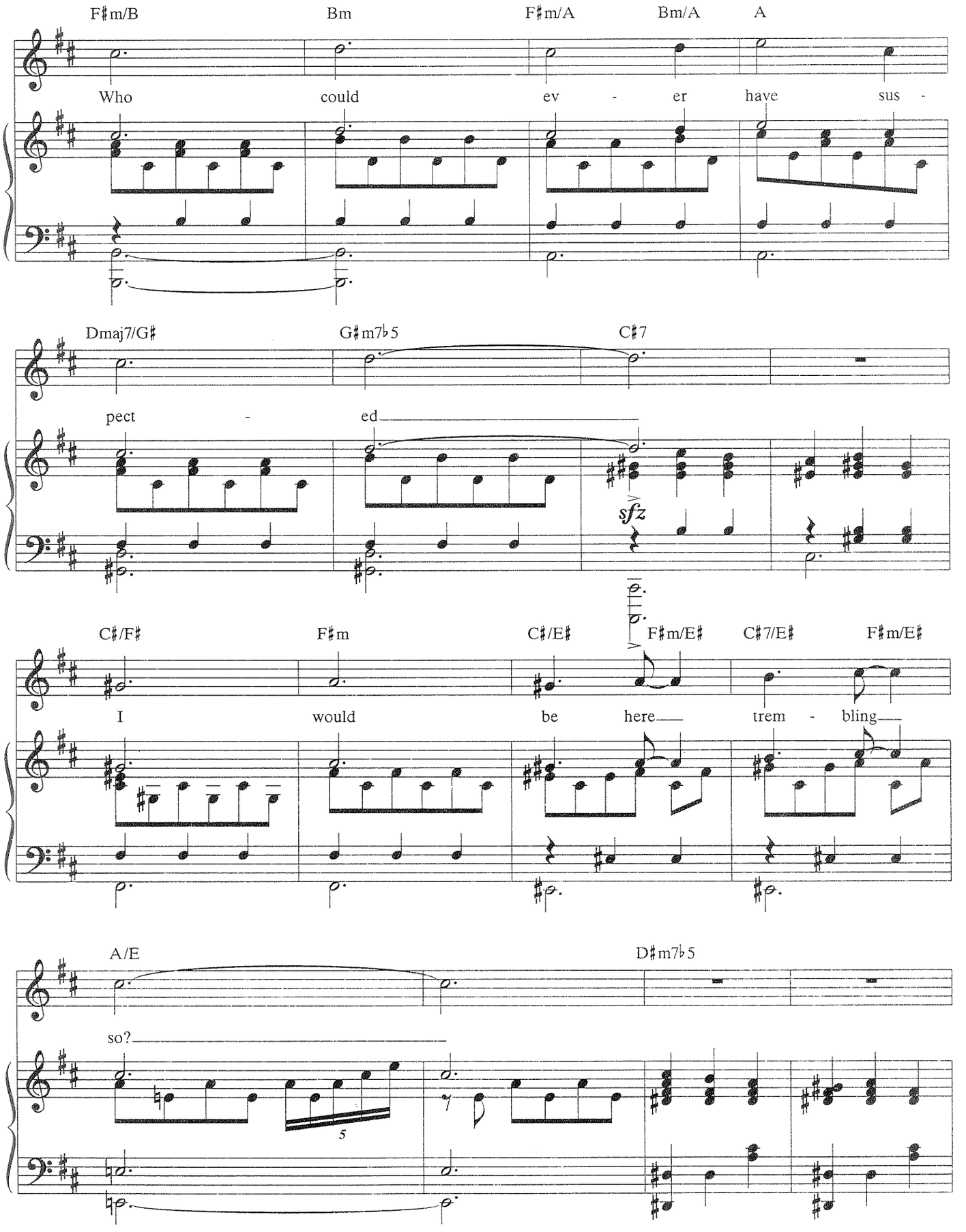

D7
D/G
Gm
you
would
sfz
f
D/F♯
Gm/F♯
D7/F♯
Gm/F♯
B♭/F
make me trem - ble so?
E♭
5
Ped. Ped. Ped. Ped.
Em7♭5
D/B♭
Gm/B♭
I
can't
D/B♭
Gm
D/B♭
Gm/B♭
C°7
Gm/D
think of an - y an - swer
cresc.

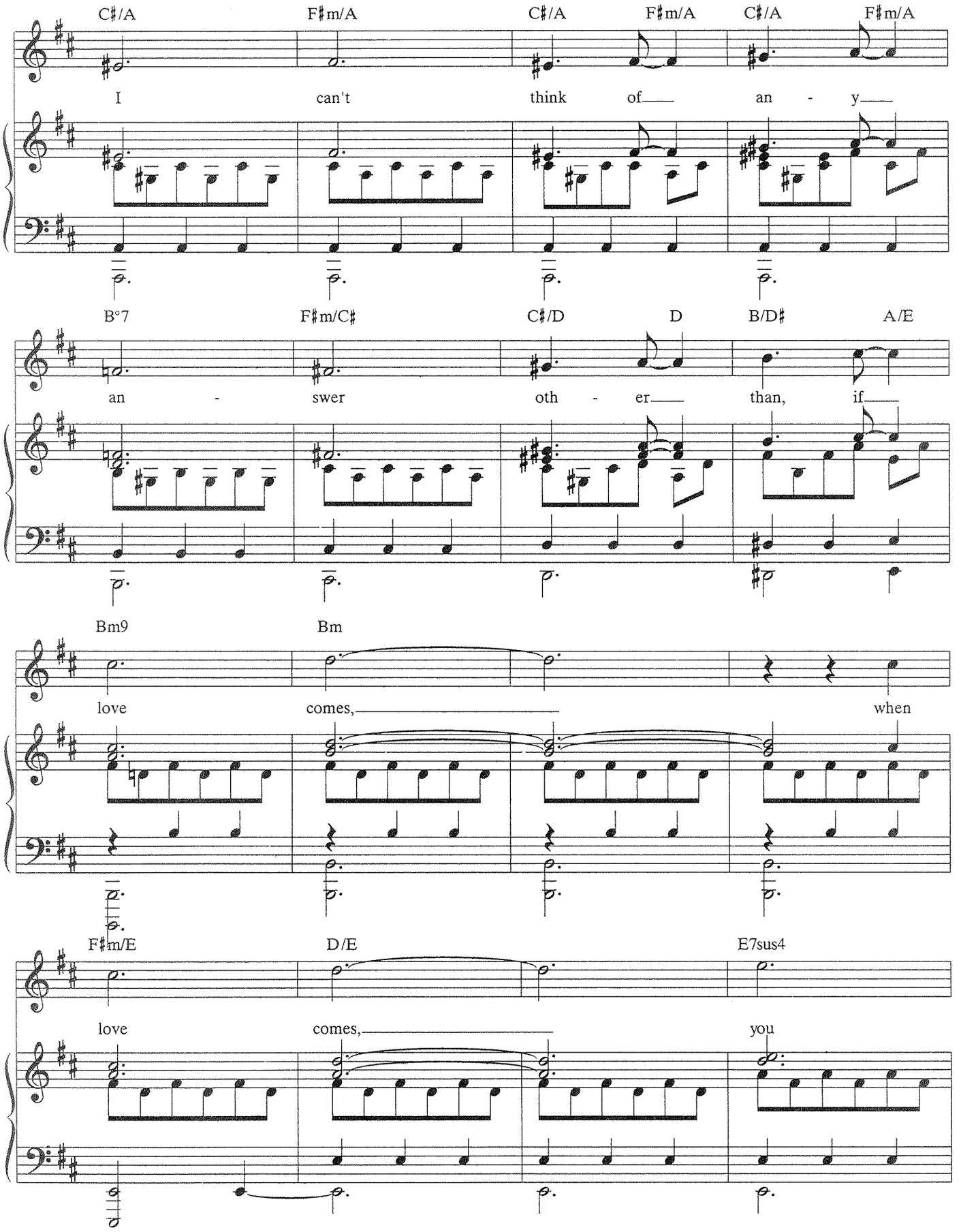

D/E♭
E♭
C/E
B♭/F
Cm9
Cm
oth - er
than, if
love
comes...
Ped. * Ped. * Ped. * Ped. *
Cm9
Gm/F
E♭/F
When
love
comes,
F7sus4
E♭/F
F/B♭
B♭
you
know.
mf

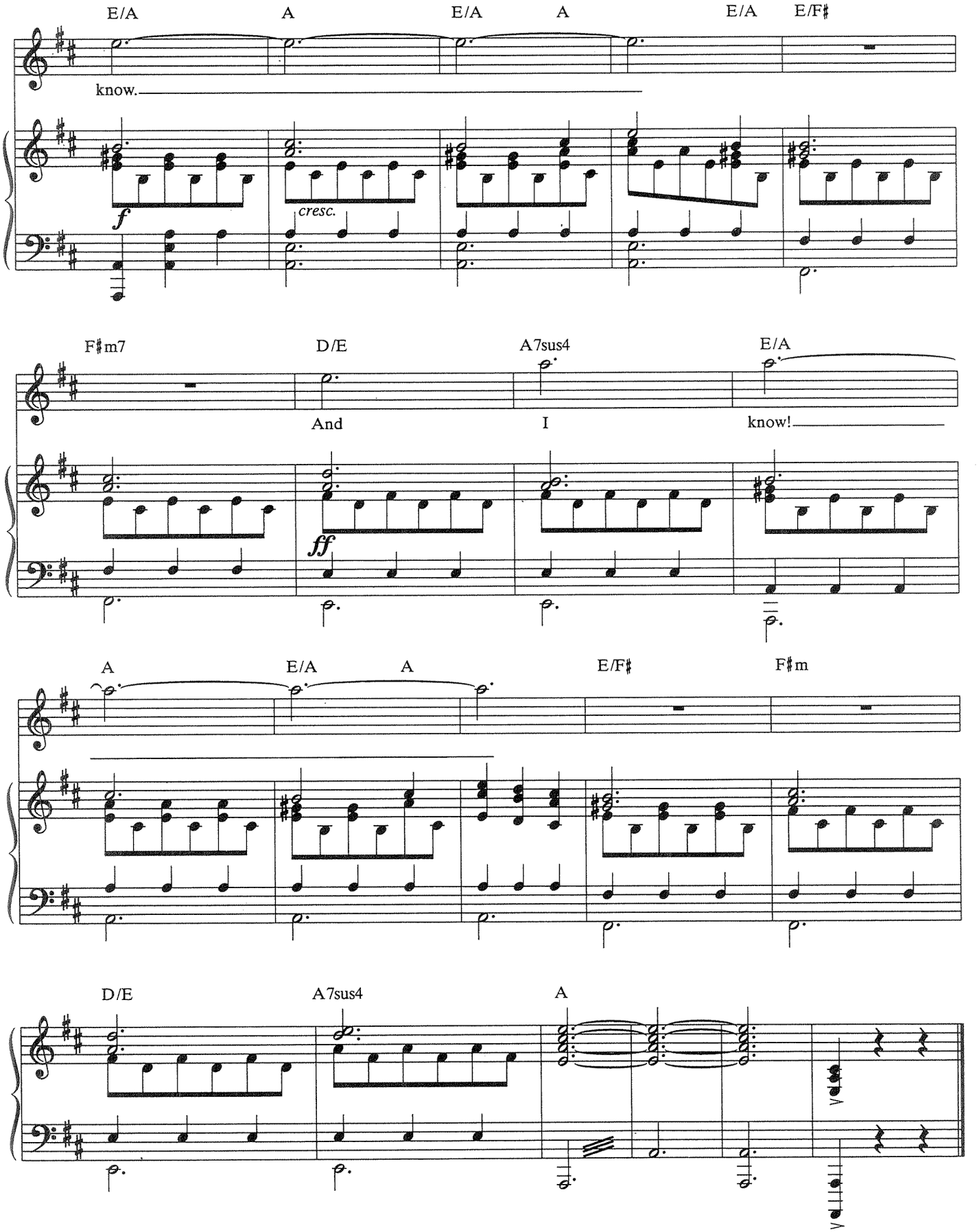

G
F/G
Cadd2
G+sus♯4
What is this I'm say - ing? What is this I'm
dim.
mp
Cadd2
G+sus♯4
Cadd2
G+sus♯4
feel - ing?
Like I'm get - ting drunk, look - ing in her
Cadd2
G+sus♯4
A♭7sus4
A♭7
D♭add2/F
eyes...
O - ver - whelm - ing face, ut - ter - ly ap - peal - ing.
mf
D♭add2
C♭13
G♭add2/B♭
Nev - er mind the truth, nev - er mind the lies. Nev - er mind a
cresc.


G♭/A♭
A♭/D♭
D♭
thought in the world ex - cept... Love can't
mf
A♭/D♭
D♭
A♭/D♭
A♭/B♭
B♭m
hap - pen quite so quick - ly,
A♭/B♭
B♭m
Fm/B♭
D♭/E♭
E♭m
D♭/E♭
but I'm filled with no one but
A♭7sus4
A♭7
D/E
Em
B/E
her, no one but
cresc.


Em7♭5/A
A7
A/D
D
her.
No;
don't
f
A/D
D
A/D
A/B
Bm
A/B
Bm
look through me so clear - ly. I might
F♯m/B
D/G
G
Bm/E
Em
ver - y near - ly lose my -
D/A
A
self com - plete - ly.
ff


F♯m/B
Bm
F♯m/A
Bm/A
A
Who could ev - er have sus -
Dmaj7/G♯
G♯m7♭5
C♯7
pect - ed
sfz
C♯/F♯
F♯m
C♯/E♯
F♯m/E♯
C♯7/E♯
F♯m/E♯
I would be here trem - bling
A/E
D♯m7♭5
so?
5


C♯/A F♯m/A C♯/A F♯m/A C♯/A F♯m/A
I can't think of an - y
B°7 F♯m/C♯ C♯/D D B/D♯ A/E
an - swer oth - er than, if
Bm9 Bm
love comes, when
F♯m/E D/E E7sus4
love comes, you

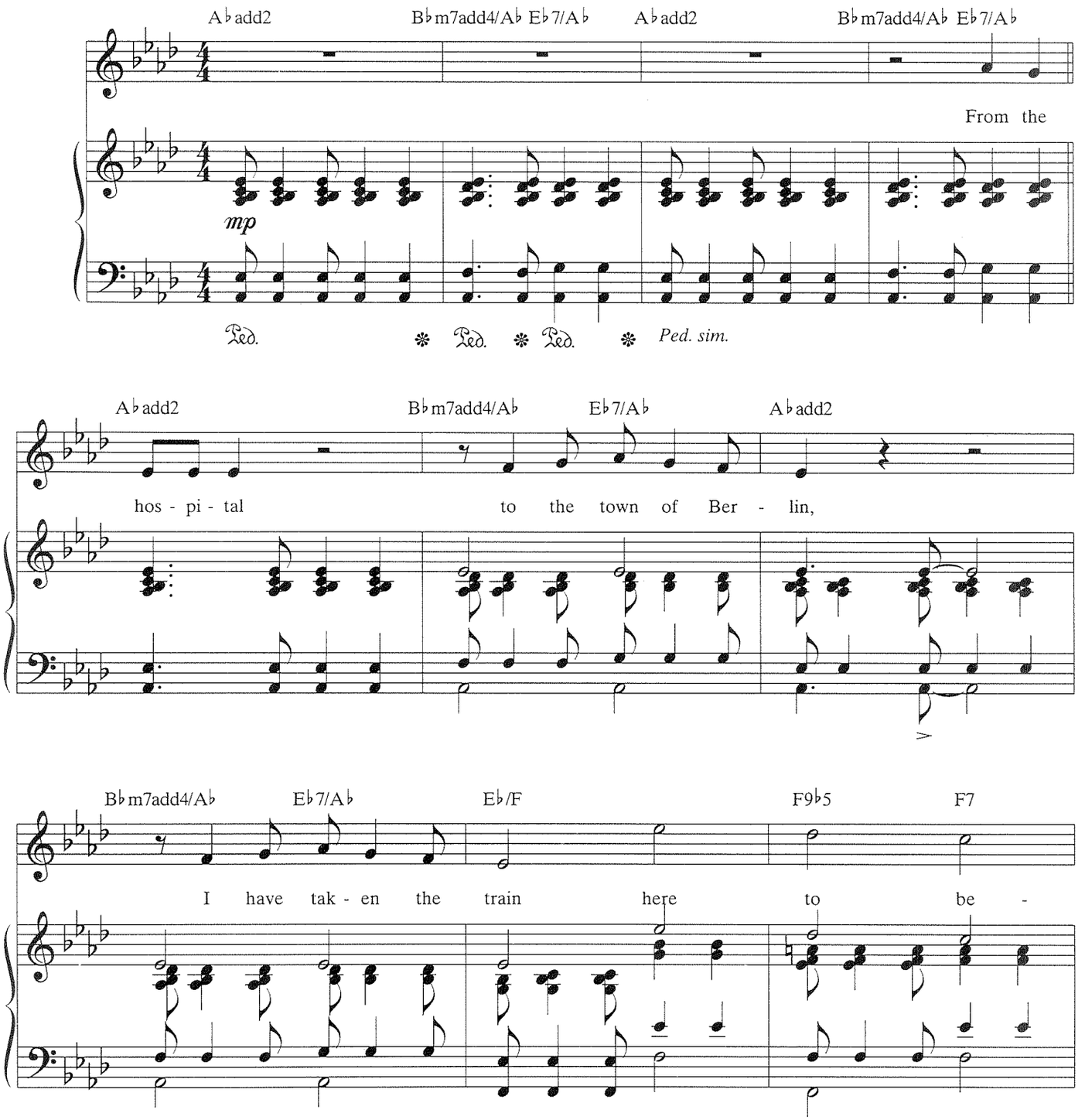

E/A
A
E/A
A
E/A
E/F♯
know.
f
cresc.
F♯m7
D/E
A7sus4
E/A
And
I
know!
ff
A
E/A
A
E/F♯
F♯m
D/E
A7sus4
A

AT THE GRAND HOTEL

from *Grand Hotel*

Words and Music by
MAURY YESTON

Warmly ♩ = **104**



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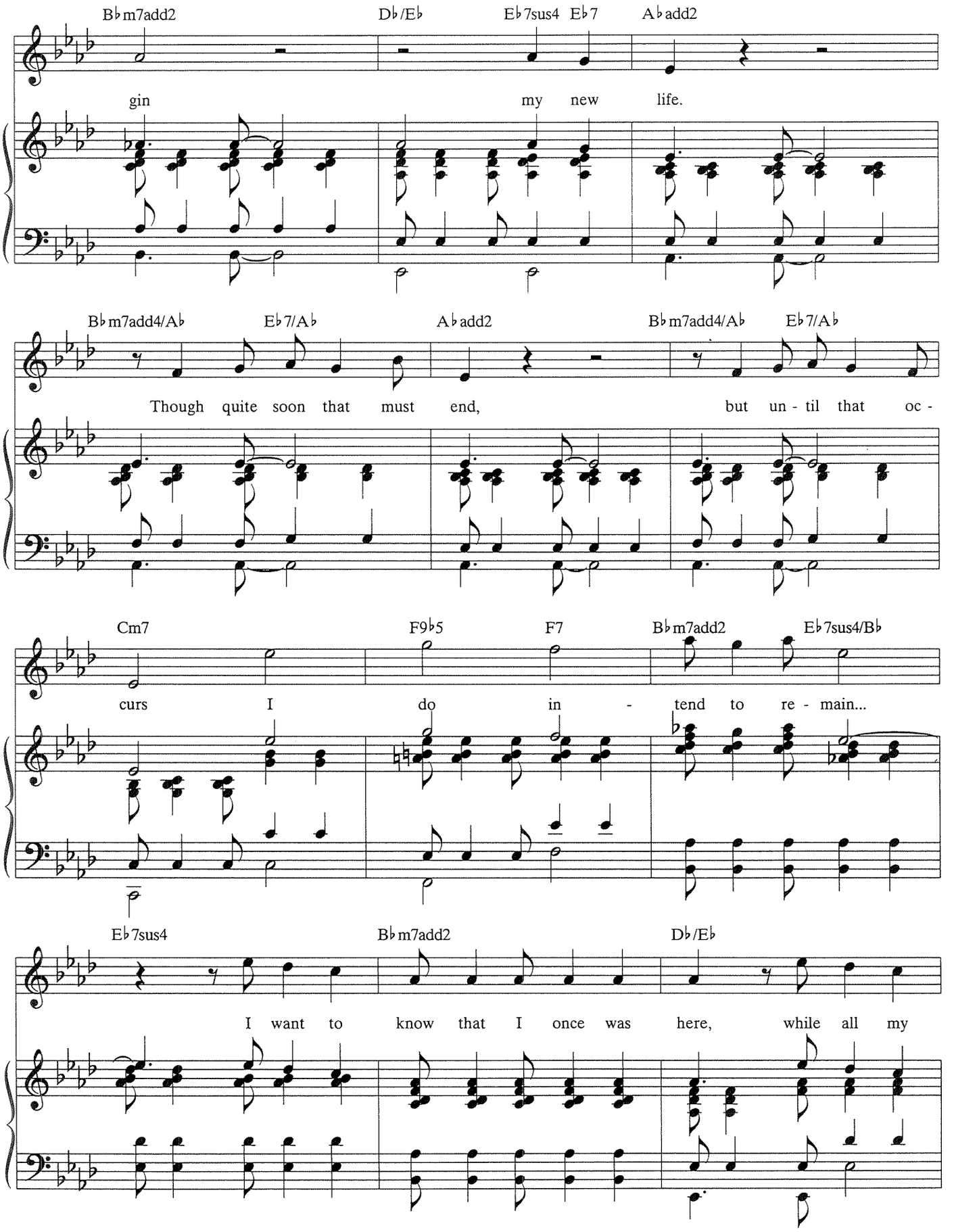
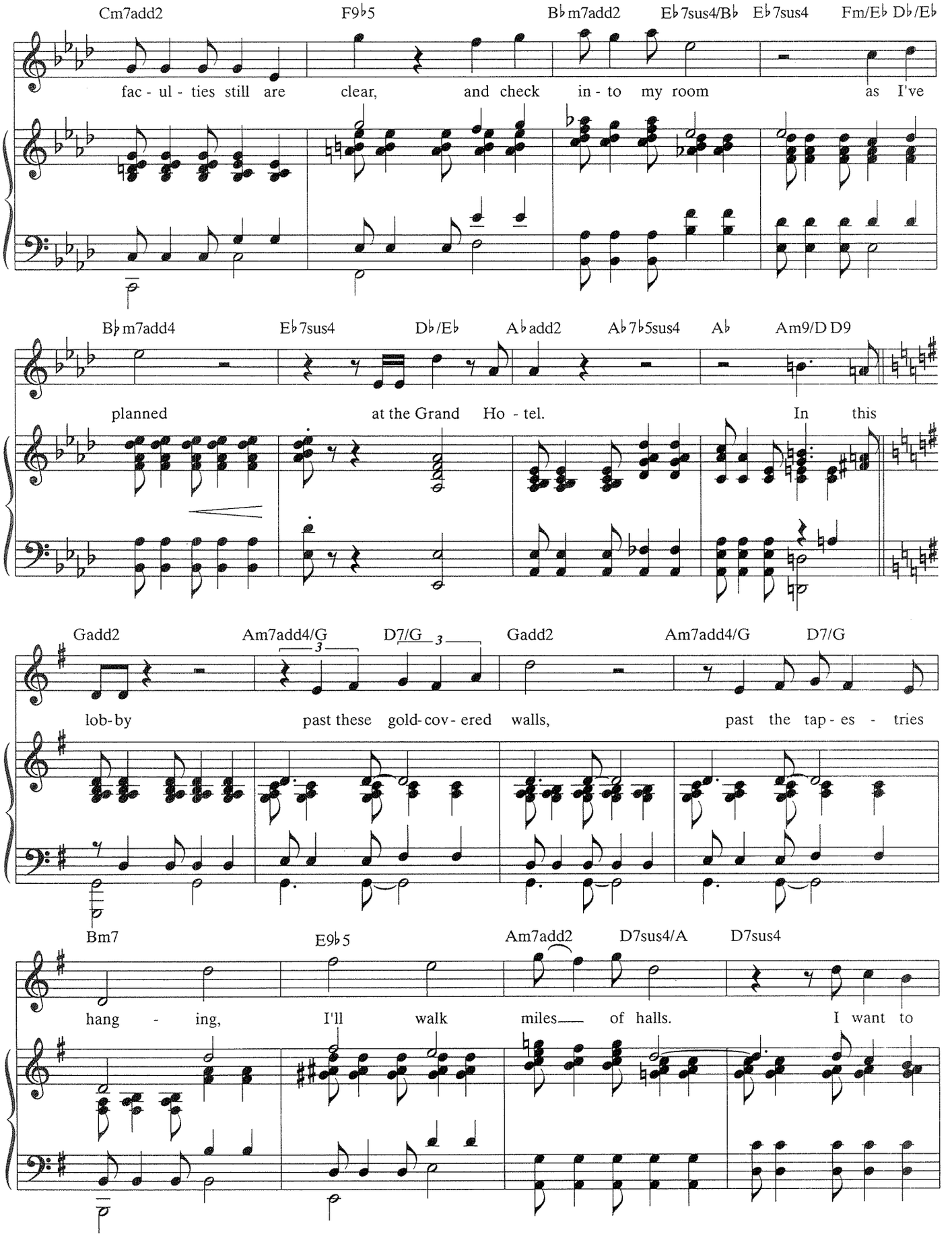
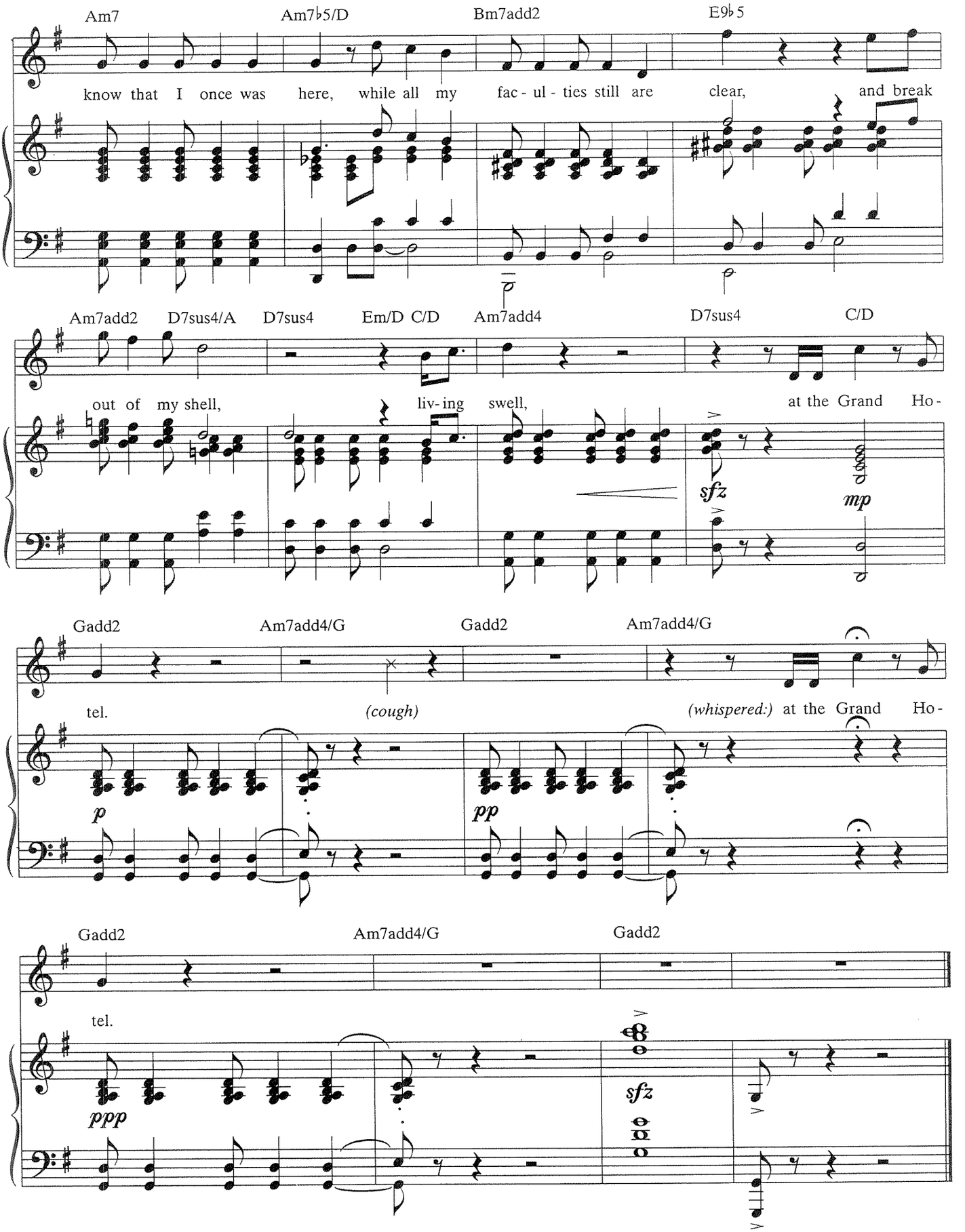

B♭m7add2
D♭/E♭
E♭7sus4 E♭7
A♭add2
gin
my new life.
B♭m7add4/A♭
E♭7/A♭
A♭add2
B♭m7add4/A♭
E♭7/A♭
Though quite soon that must end,
but un - til that oc -
Cm7
F9♭5
F7
B♭m7add2
E♭7sus4/B♭
curs I do in - tend to re - main...
E♭7sus4
B♭m7add2
D♭/E♭
I want to know that I once was here, while all my

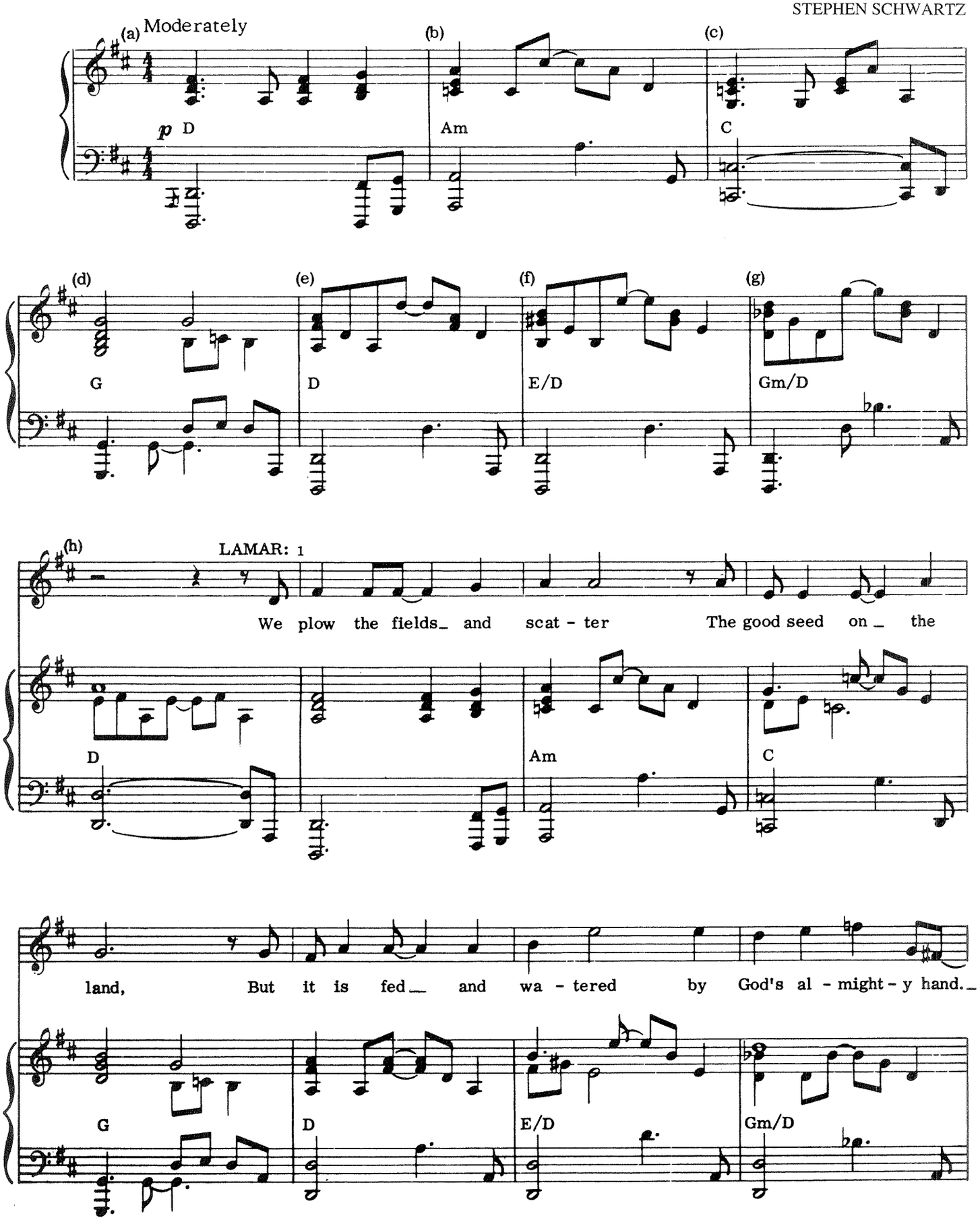

Cm7add2 F9♭5 B♭m7add2 E♭7sus4/B♭ E♭7sus4 Fm/E♭ D♭/E♭
fac - ul - ties still are clear, and check in - to my room as I've
B♭m7add4 E♭7sus4 D♭/E♭ A♭add2 A♭7♭5sus4 A♭ Am9/D D9
planned at the Grand Ho - tel. In this
Gadd2 Am7add4/G D7/G Gadd2 Am7add4/G D7/G
lob-by past these gold-cov - ered walls, past the tap - es - tries
Bm7 E9♭5 Am7add2 D7sus4/A D7sus4
hang - ing, I'll walk miles of halls. I want to


Am7
Am7♭5/D
Bm7add2
E9♭5
know that I once was here, while all my fac - ul - ties still are clear, and break
Am7add2
D7sus4/A
D7sus4
Em/D C/D
Am7add4
D7sus4
C/D
out of my shell, liv- ing swell, at the Grand Ho -
sfz
mp
Gadd2
Am7add4/G
Gadd2
Am7add4/G
tel.
(cough)
(whispered:) at the Grand Ho -
p
pp
Gadd2
Am7add4/G
Gadd2
tel.
ppp
sfz

ALL GOOD GIFTS

from *Godspell*

Words and Music by
STEPHEN SCHWARTZ



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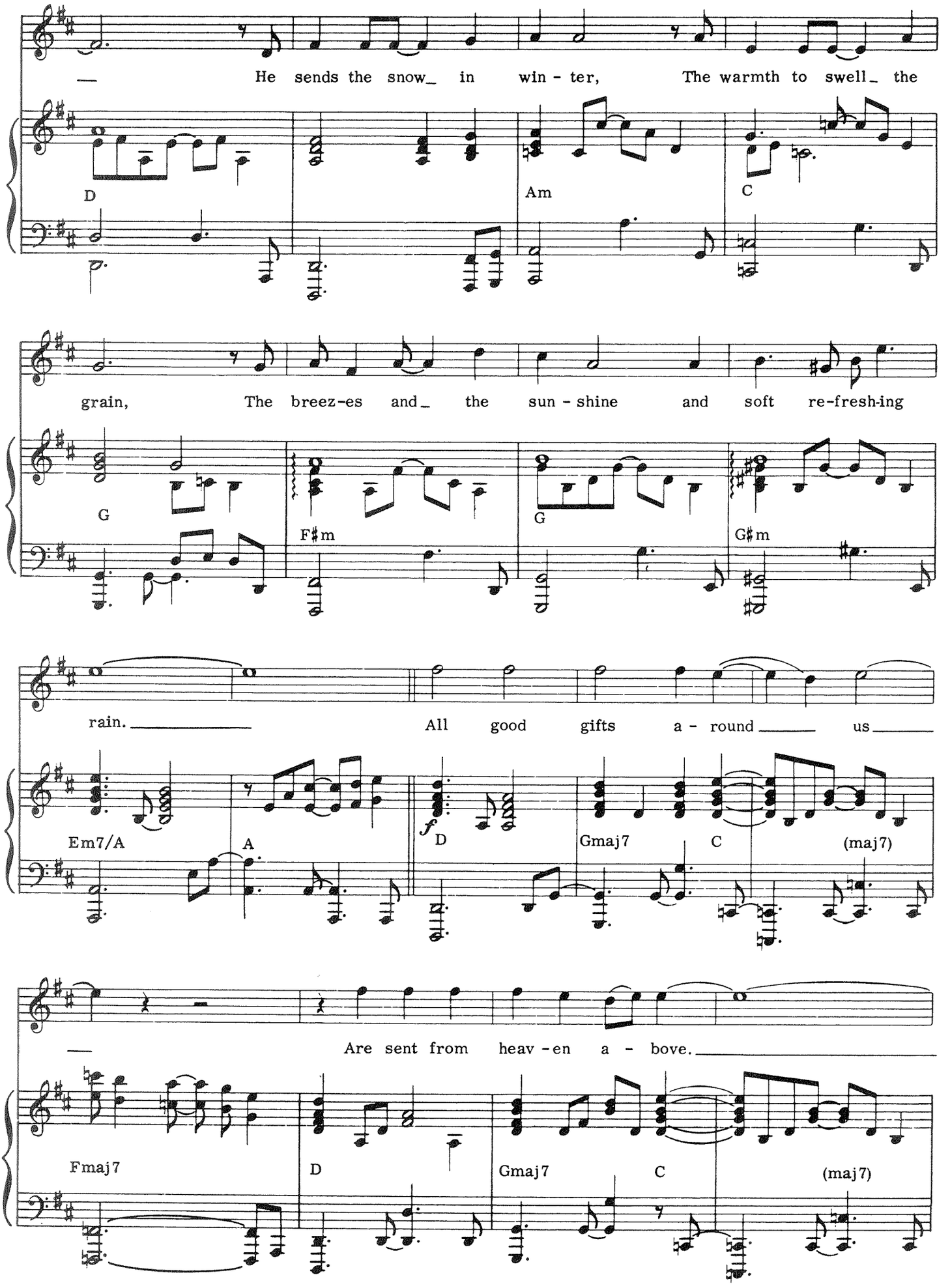
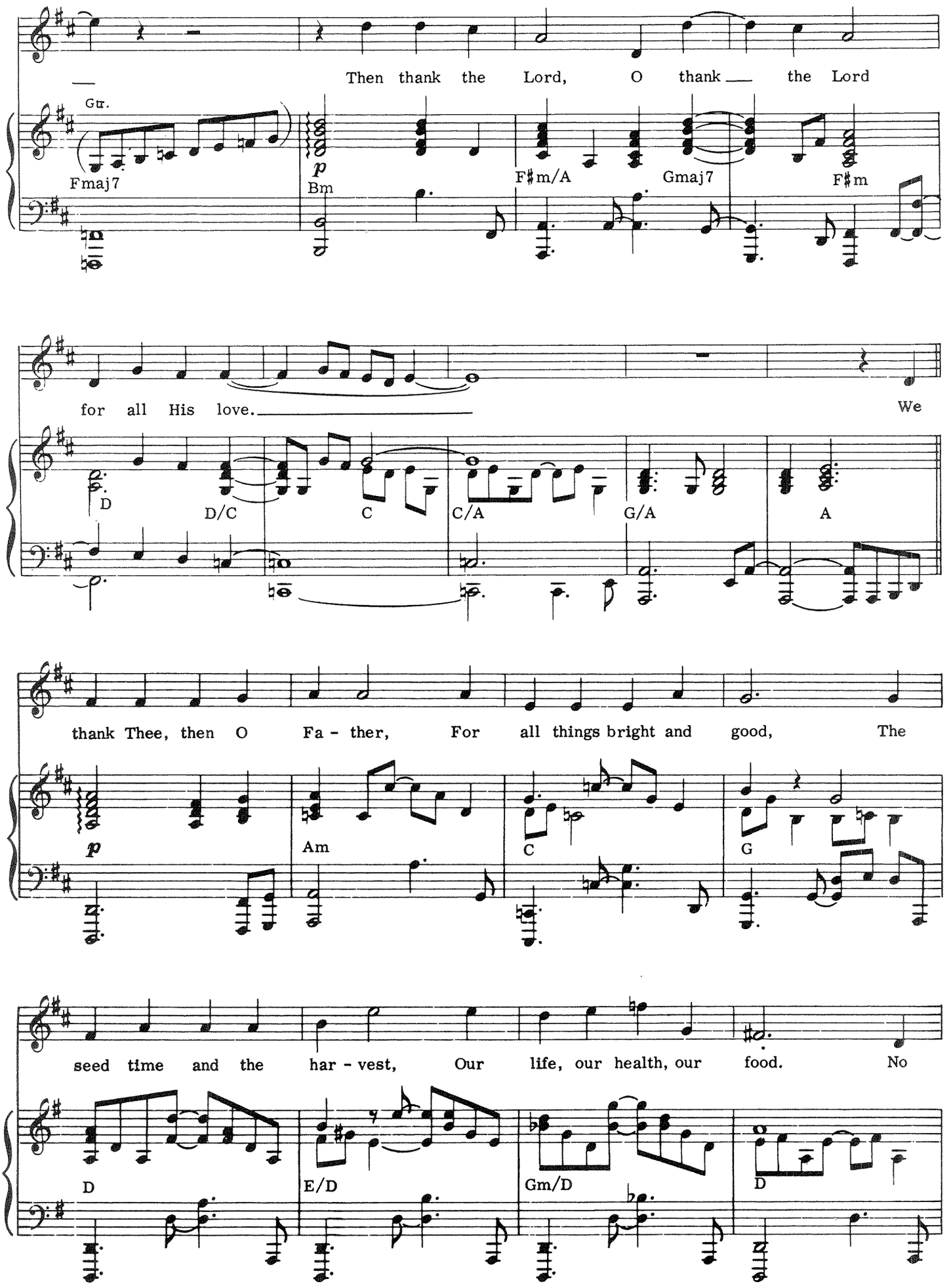
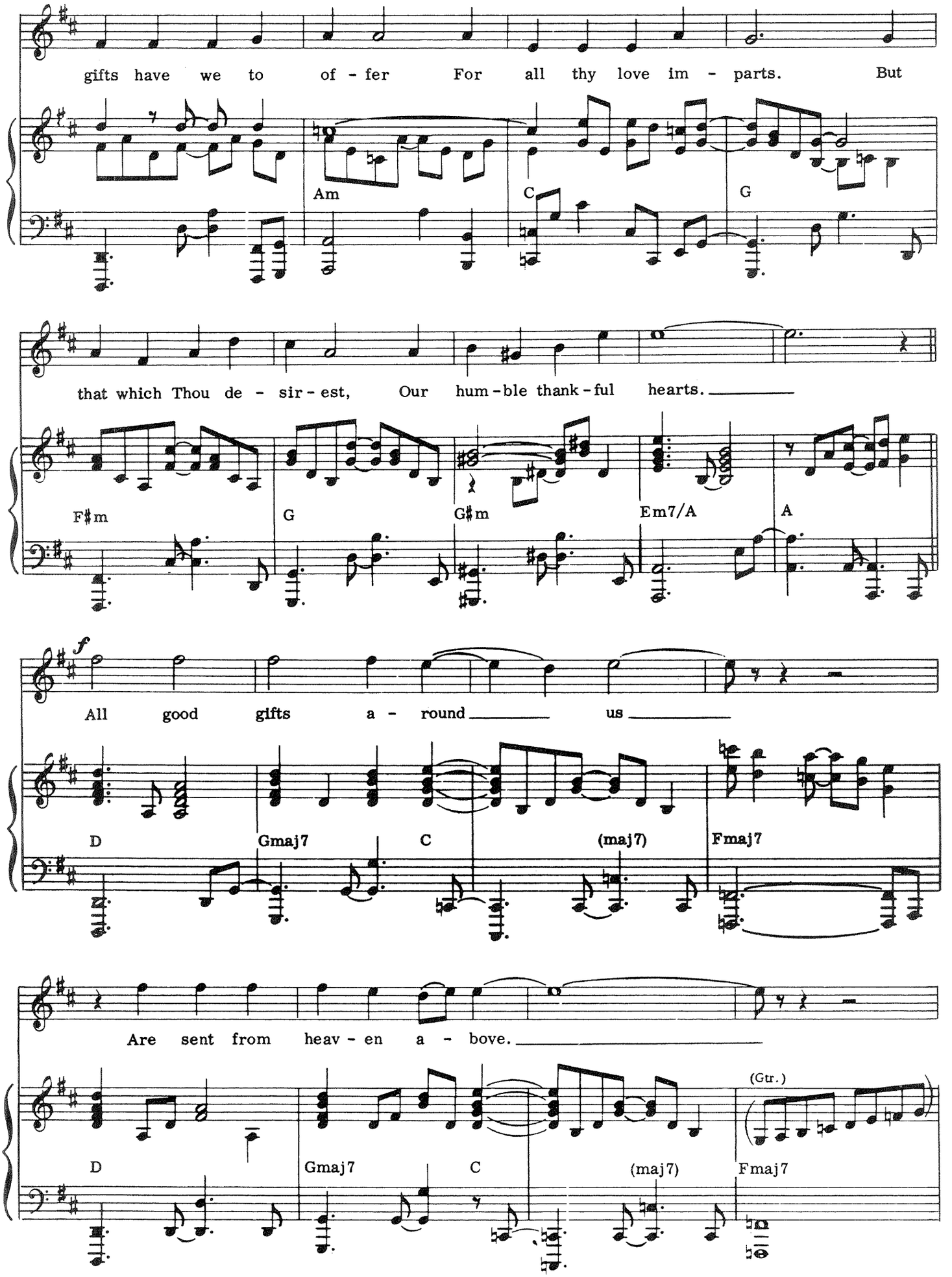
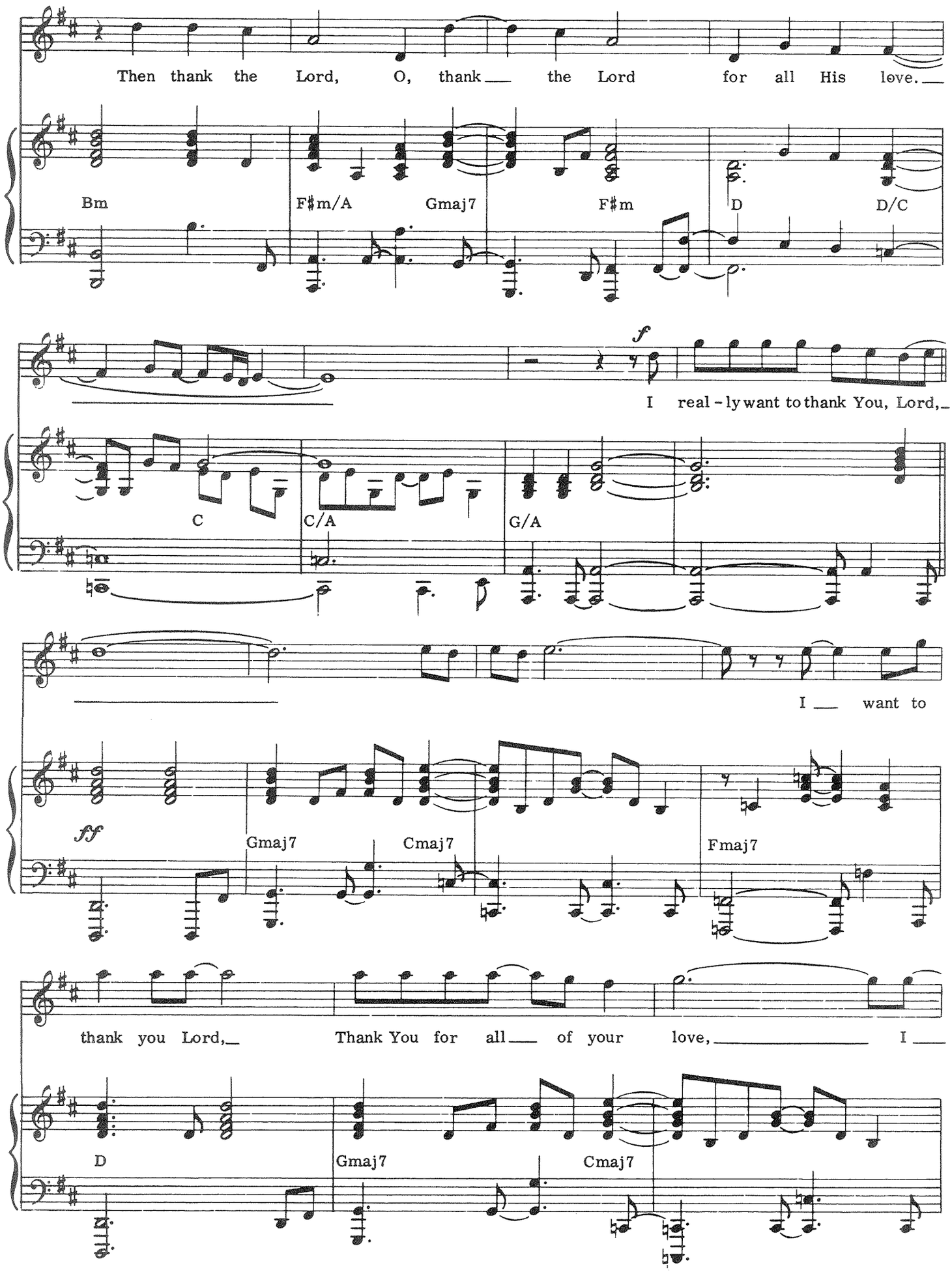
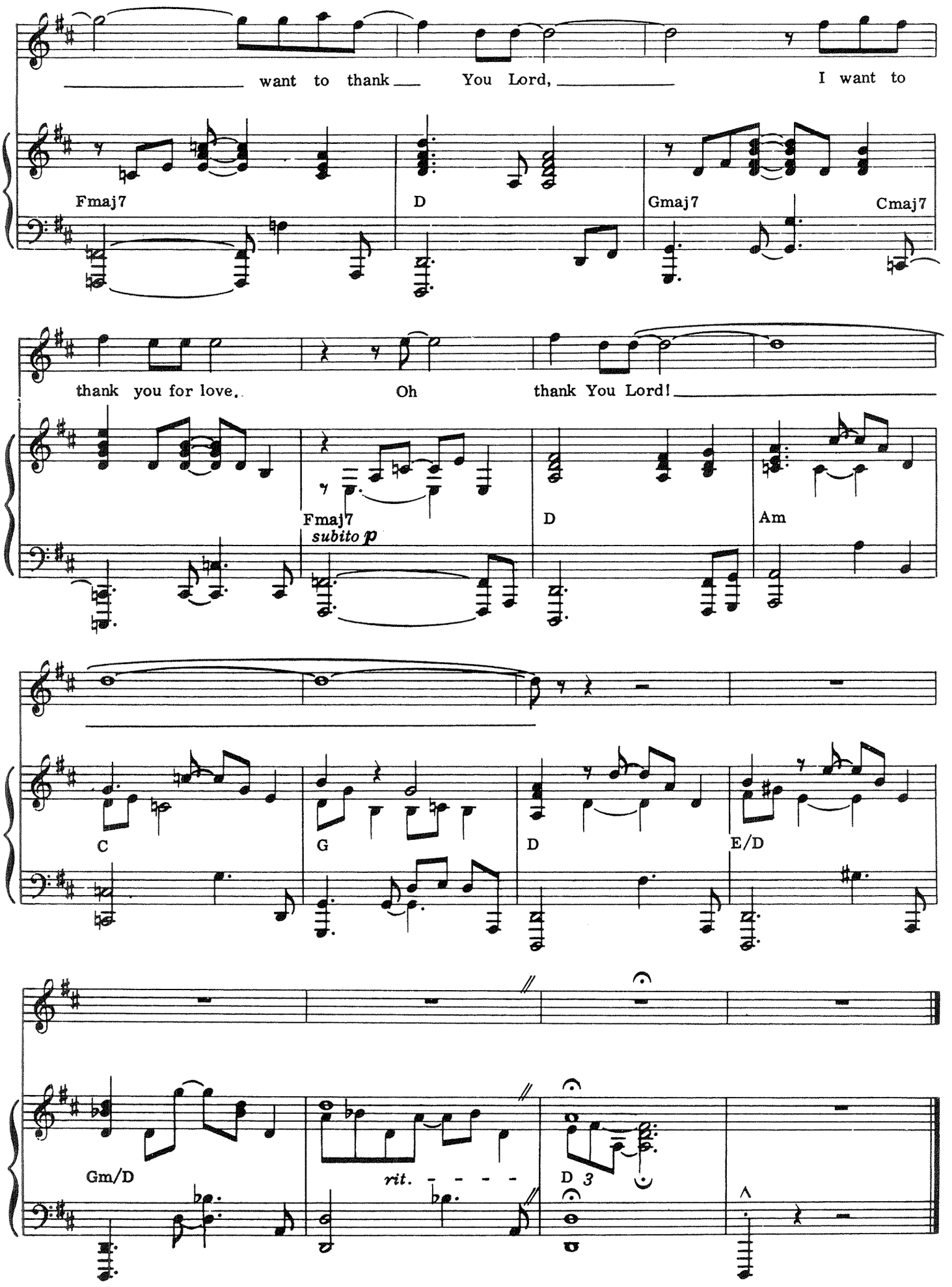

He sends the snow_ in win - ter, The warmth to swell_ the
D
Am
C
grain, The breez-es and_ the sun - shine and soft re-fresh-ing
G
F♯m
G
G♯m
rain. All good gifts a - round_ us_
Em7/A
A
f
D
Gmaj7
C
(maj7)
Are sent from heav - en a - bove.
Fmaj7
D
Gmaj7
C
(maj7)


Then thank the Lord, O thank the Lord
Gtr.
Fmaj7
Bm
F♯m/A
Gmaj7
F♯m
for all His love.
We
D
D/C
C
C/A
G/A
A
thank Thee, then O Fa - ther, For all things bright and good, The
Am
C
G
seed time and the har - vest, Our life, our health, our food. No
D
E/D
Gm/D
D


gifts have we to of - fer For all thy love im - parts. But
Am
C
G
that which Thou de - sir - est, Our hum - ble thank - ful hearts.
F♯m
G
G♯m
Em7/A
A
f
All good gifts a - round us
D
Gmaj7
C
(maj7)
Fmaj7
Are sent from heav - en a - bove.
(Gtr.)
D
Gmaj7
C
(maj7)
Fmaj7

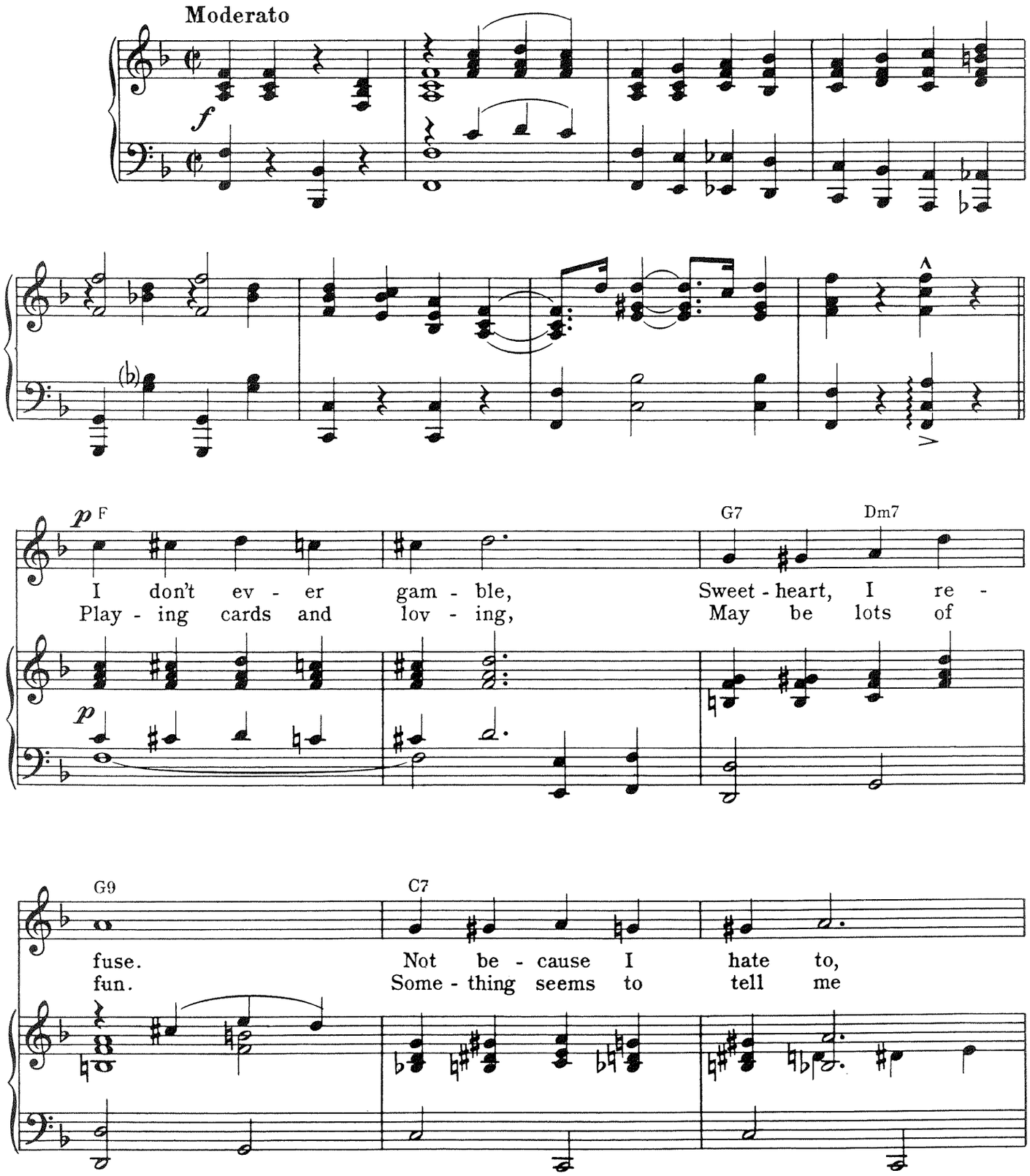

Then thank the Lord, O, thank the Lord for all His love.
Bm
F♯m/A
Gmaj7
F♯m
D
D/C
f
I real-ly want to thank You, Lord,
C
C/A
G/A
I want to
ff
Gmaj7
Cmaj7
Fmaj7
thank you Lord, Thank You for all of your love, I
D
Gmaj7
Cmaj7


want to thank You Lord, I want to
Fmaj7
D
Gmaj7
Cmaj7
thank you for love. Oh thank You Lord!
Fmaj7
subito p
D
Am
C
G
D
E/D
Gm/D
rit.
D 3

LUCKY IN LOVE

from *Good News*

Words and Music by B. G. DeSYLVA,
LEW BROWN and RAY HENDERSON



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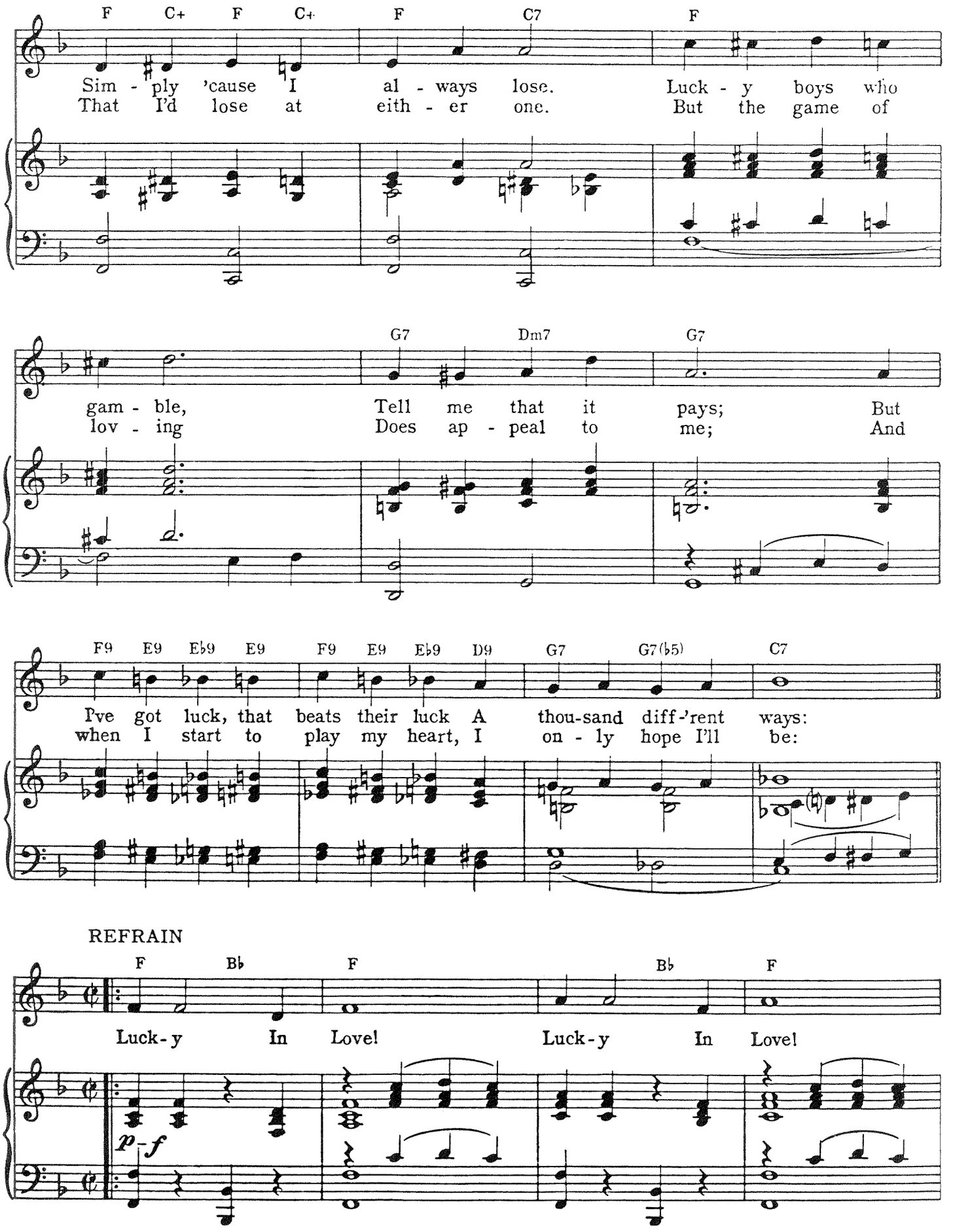
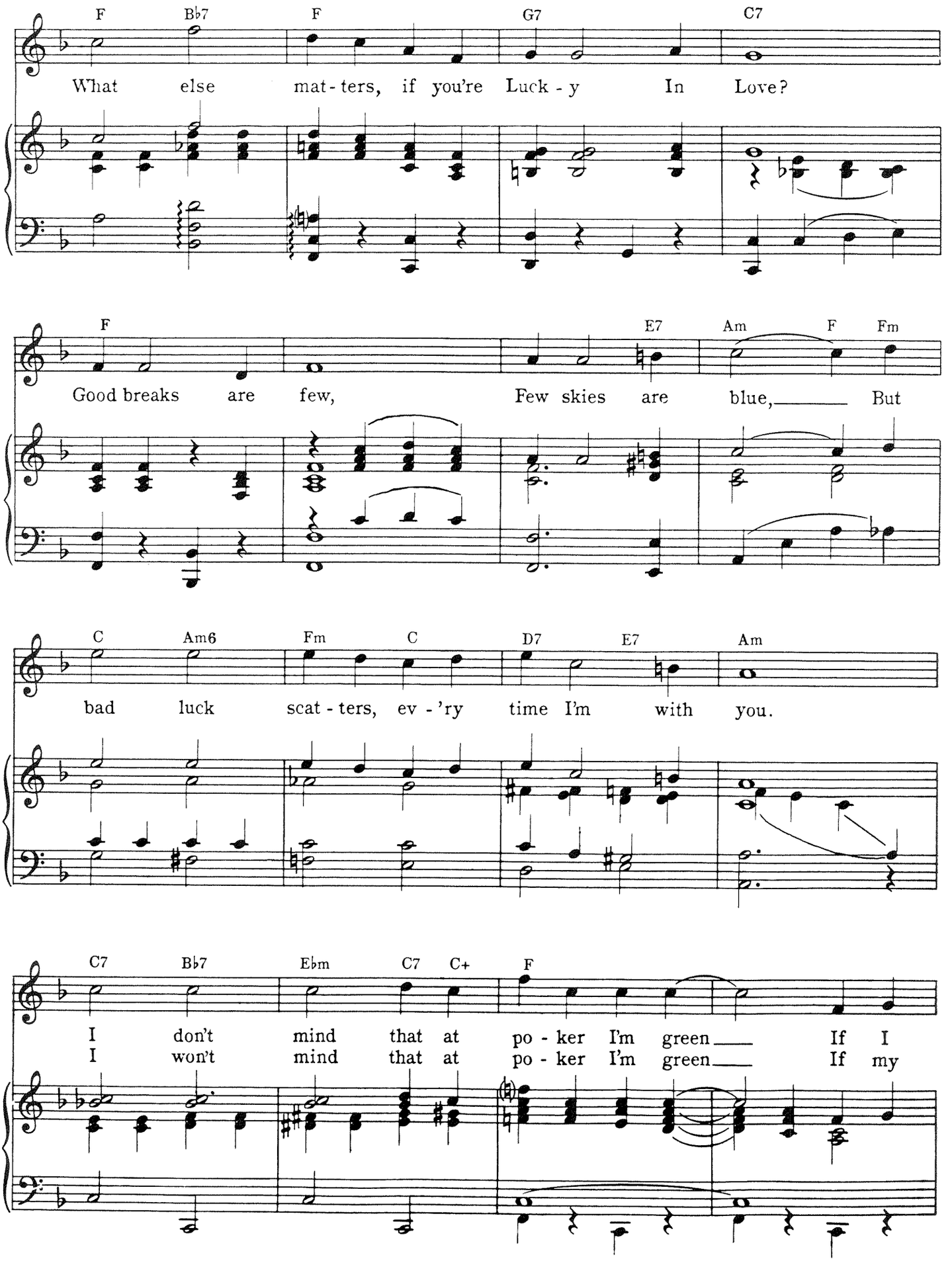
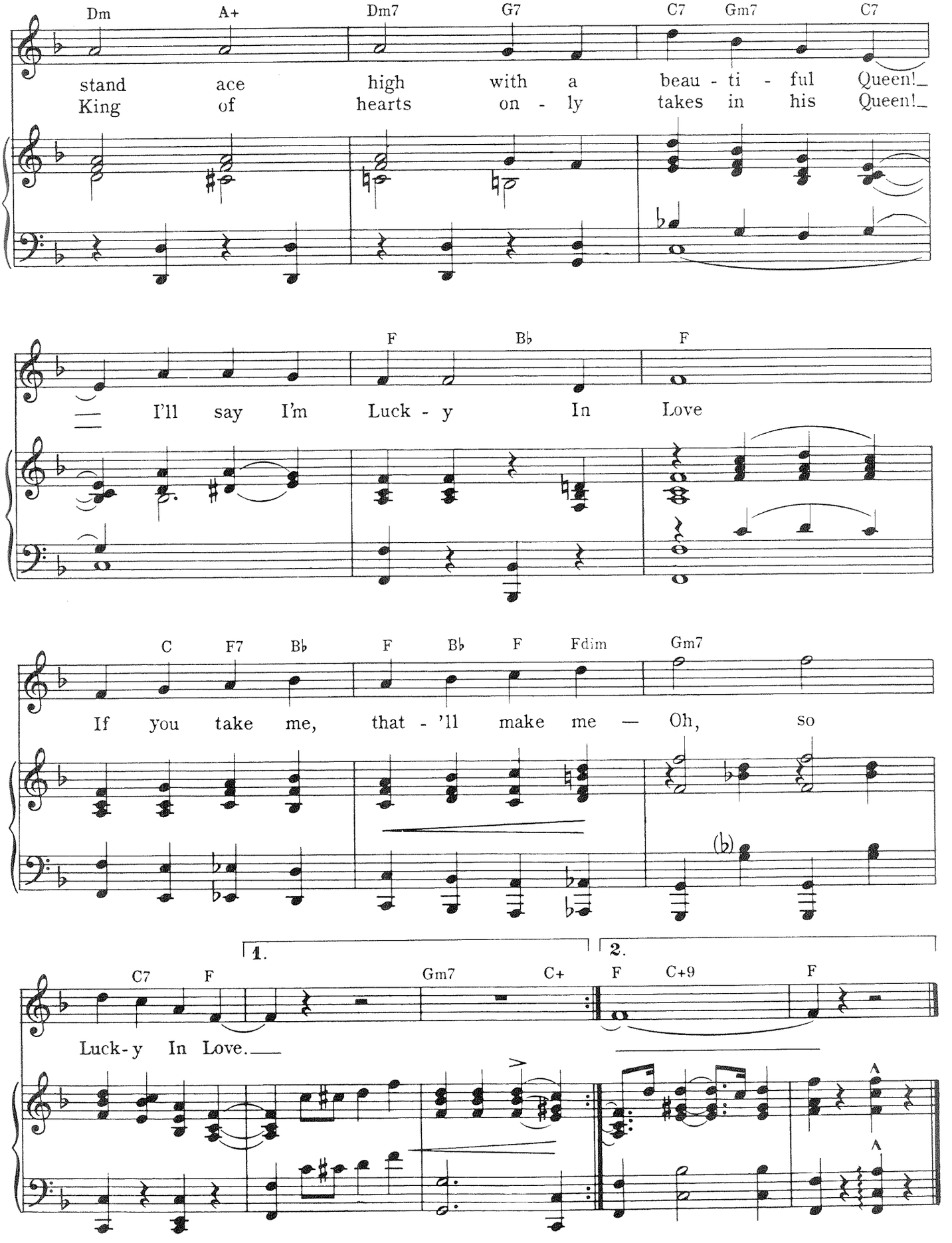

F C+ F C+ F C7 F
Sim - ply 'cause I al - ways lose. Luck - y boys who
That I'd lose at eith - er one. But the game of
G7 Dm7 G7
gam - ble, Tell me that it pays; But
lov - ing Does ap - peal to me; And
F9 E9 E♭9 E9 F9 E9 E♭9 D9 G7 G7(♭5) C7
I've got luck, that beats their luck A thou-sand diff-'rent ways:
when I start to play my heart, I on - ly hope I'll be:
REFRAIN
F B♭ F B♭ F
Luck-y In Love! Luck-y In Love!
p-f

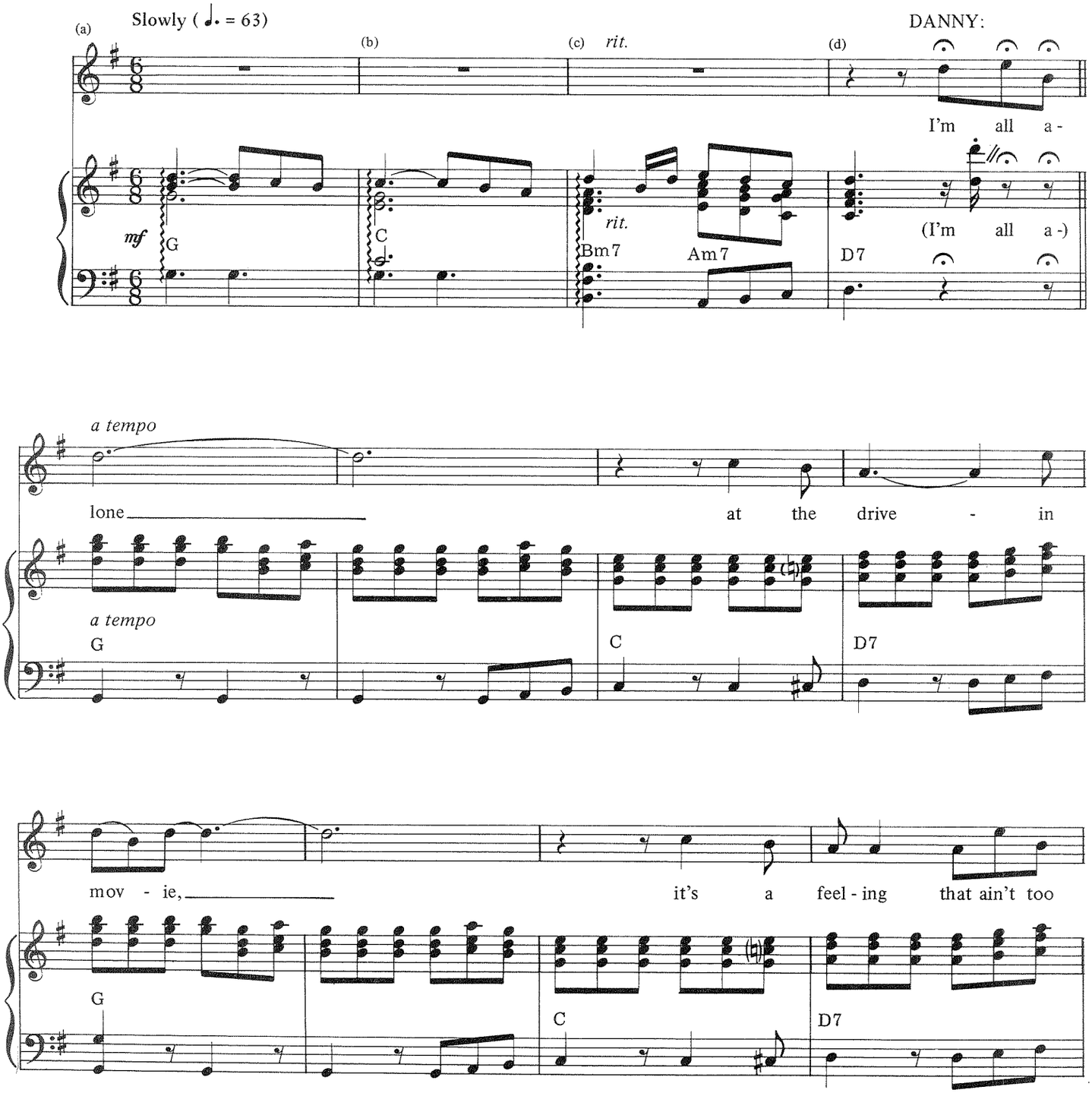

F Bb7 F G7 C7
What else mat - ters, if you're Luck - y In Love?
F E7 Am F Fm
Good breaks are few, Few skies are blue, But
C Am6 Fm C D7 E7 Am
bad luck scat - ters, ev - 'ry time I'm with you.
C7 Bb7 Ebm C7 C+ F
I don't mind that at po - ker I'm green If I
I won't mind that at po - ker I'm green If my


Dm A+ Dm7 G7 C7 Gm7 C7
stand ace high with a beau - ti - ful Queen!
King of hearts on - ly takes in his Queen!
F B♭ F
I'll say I'm Luck - y In Love
C F7 B♭ F B♭ F Fdim Gm7
If you take me, that - 'll make me — Oh, so
1. 2.
C7 F Gm7 C+ F C+9 F
Luck-y In Love.

ALONE AT THE DRIVE-IN MOVIE

from *Grease*

Lyric and Music by WARREN CASEY
and JIM JACOBS



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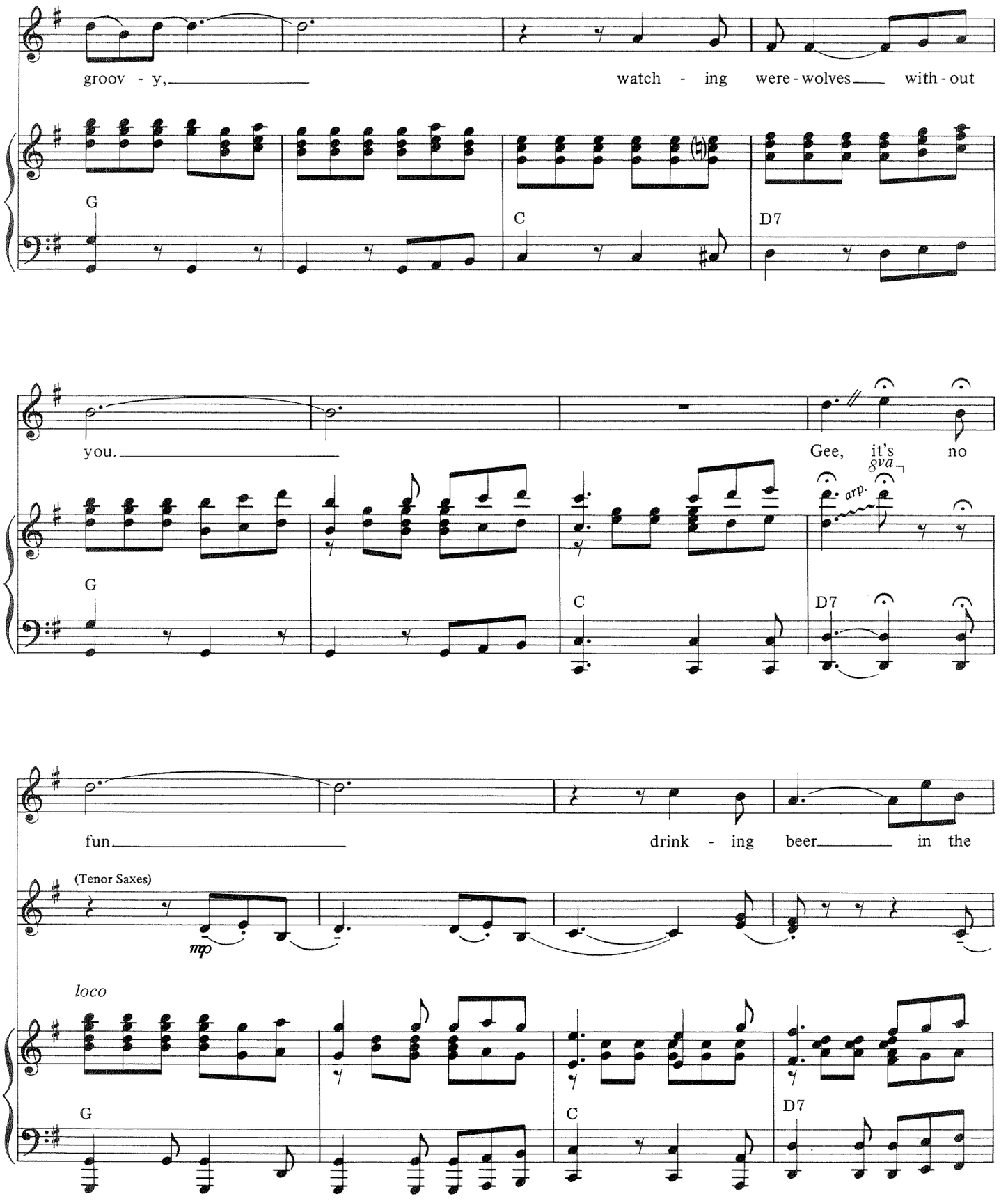
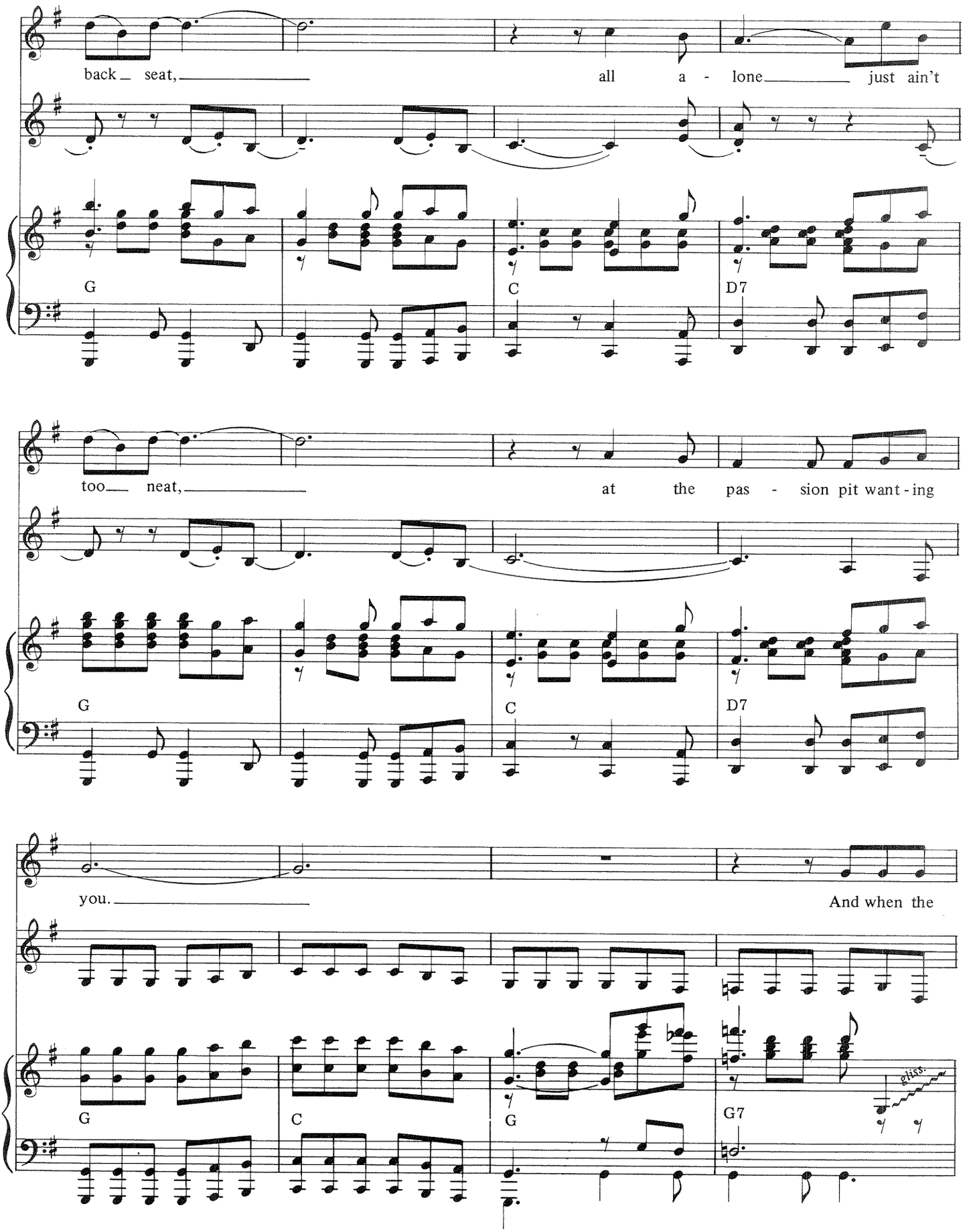
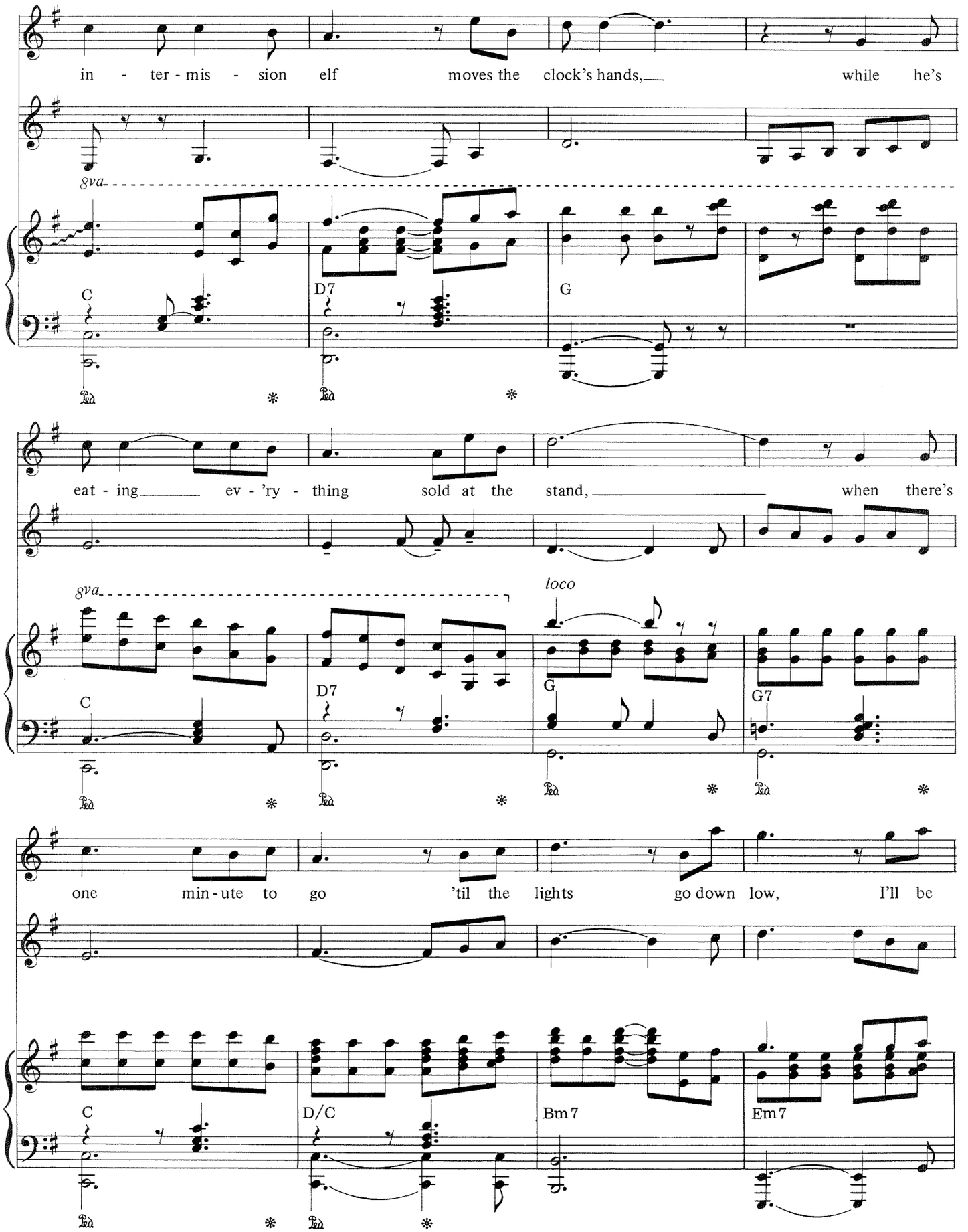
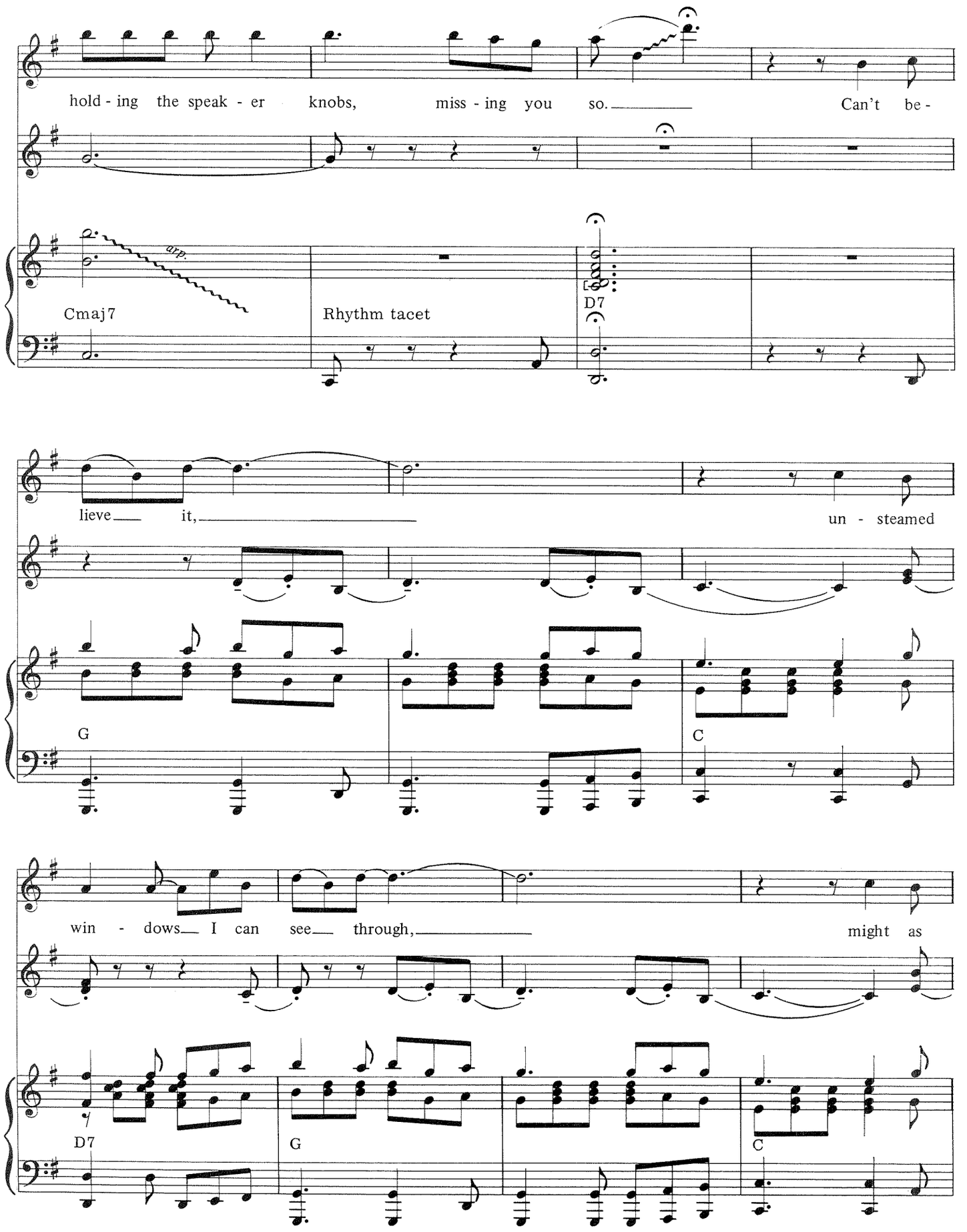
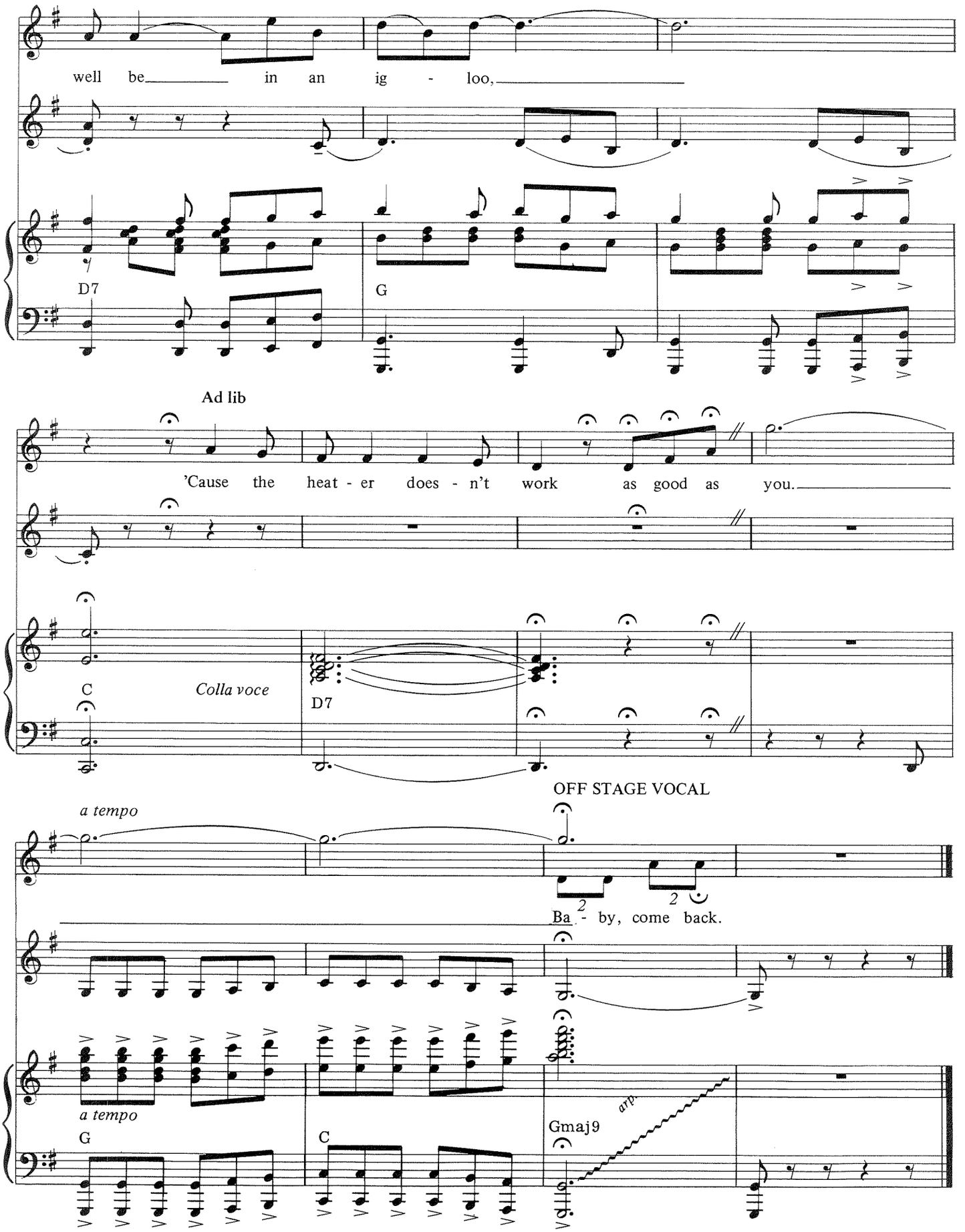

groov - y,
watch - ing were - wolves with - out
G
C
D7
you.
Gee, it's no
8va
arp.
G
C
D7
fun
drink - ing beer in the
(Tenor Saxes)
mp
loco
G
C
D7


back_ seat,
all a - lone
just ain't
G
C
D7
too_ neat,
at the pas - sion pit want - ing
G
C
D7
you.
And when the
G
C
G
G7
8va bass.


in - ter - mis - sion elf moves the clock's hands, while he's
8va
C
D7
G
eat - ing ev - 'ry - thing sold at the stand, when there's
8va
loco
C
D7
G
G7
one min - ute to go 'til the lights go down low, I'll be
C
D/C
Bm7
Em7

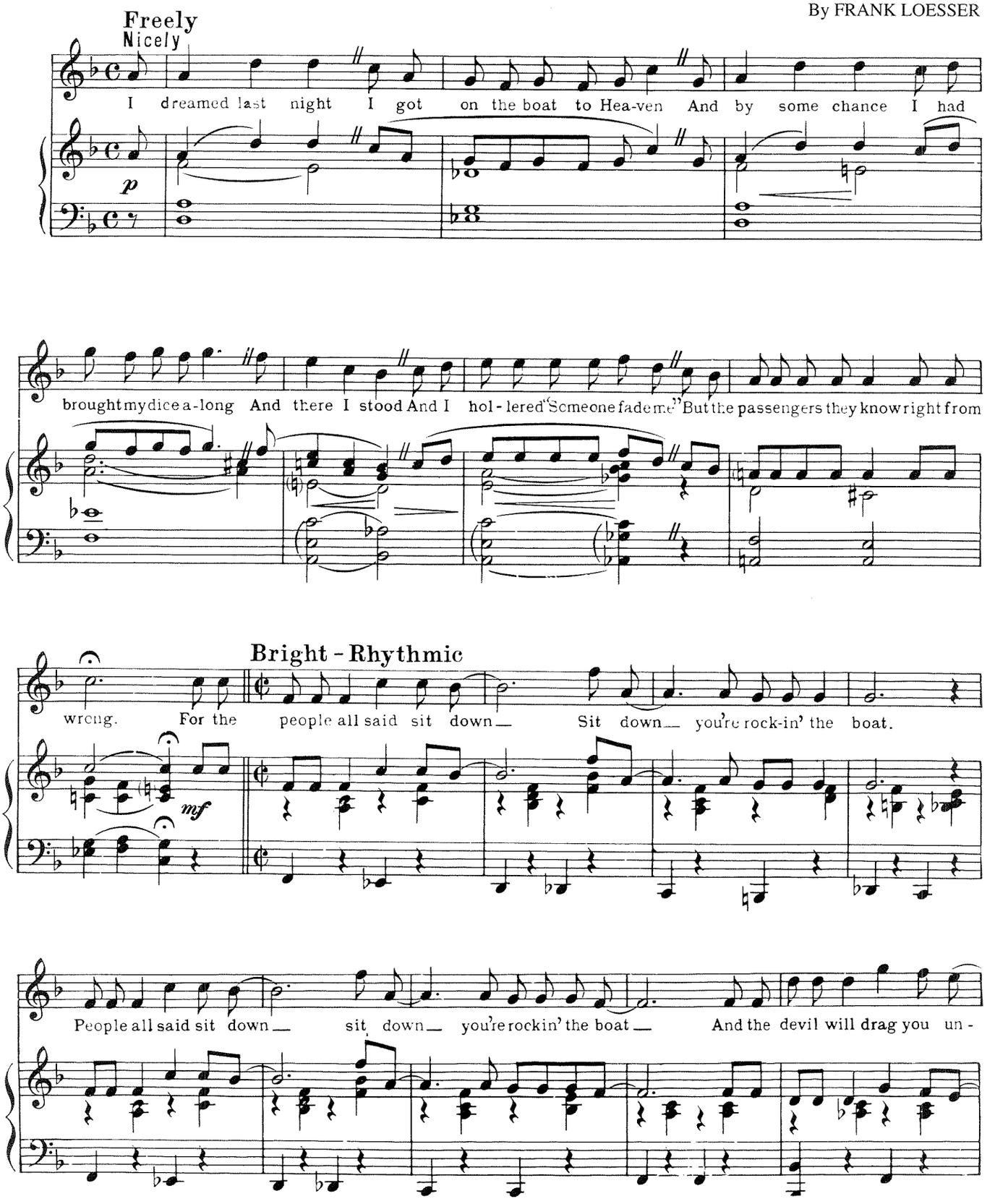

hold - ing the speak - er knobs, miss - ing you so. Can't be -
arp.
Cmaj7
Rhythm tacet
D7
lieve it, un - steamed
G
C
win - dows I can see through, might as
D7
G
C


well be in an ig - loo,
D7
G
Ad lib
'Cause the heat - er does - n't work as good as you.
C
Colla voce
D7
OFF STAGE VOCAL
a tempo
Ba - by, come back.
a tempo
G
C
Gmaj9
arp.

SIT DOWN YOU'RE ROCKIN' THE BOAT

from *Guys And Dolls*

By FRANK LOESSER



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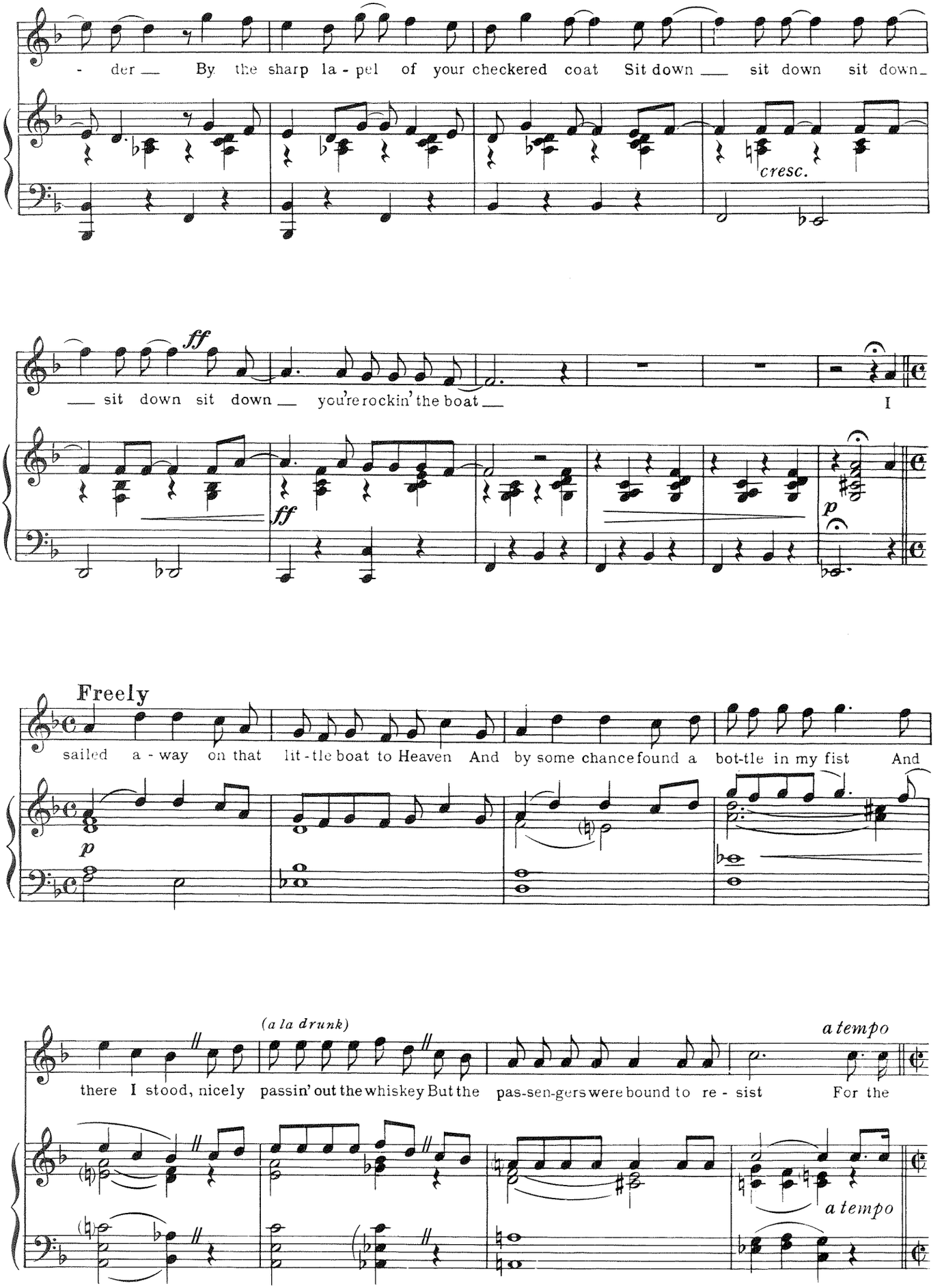
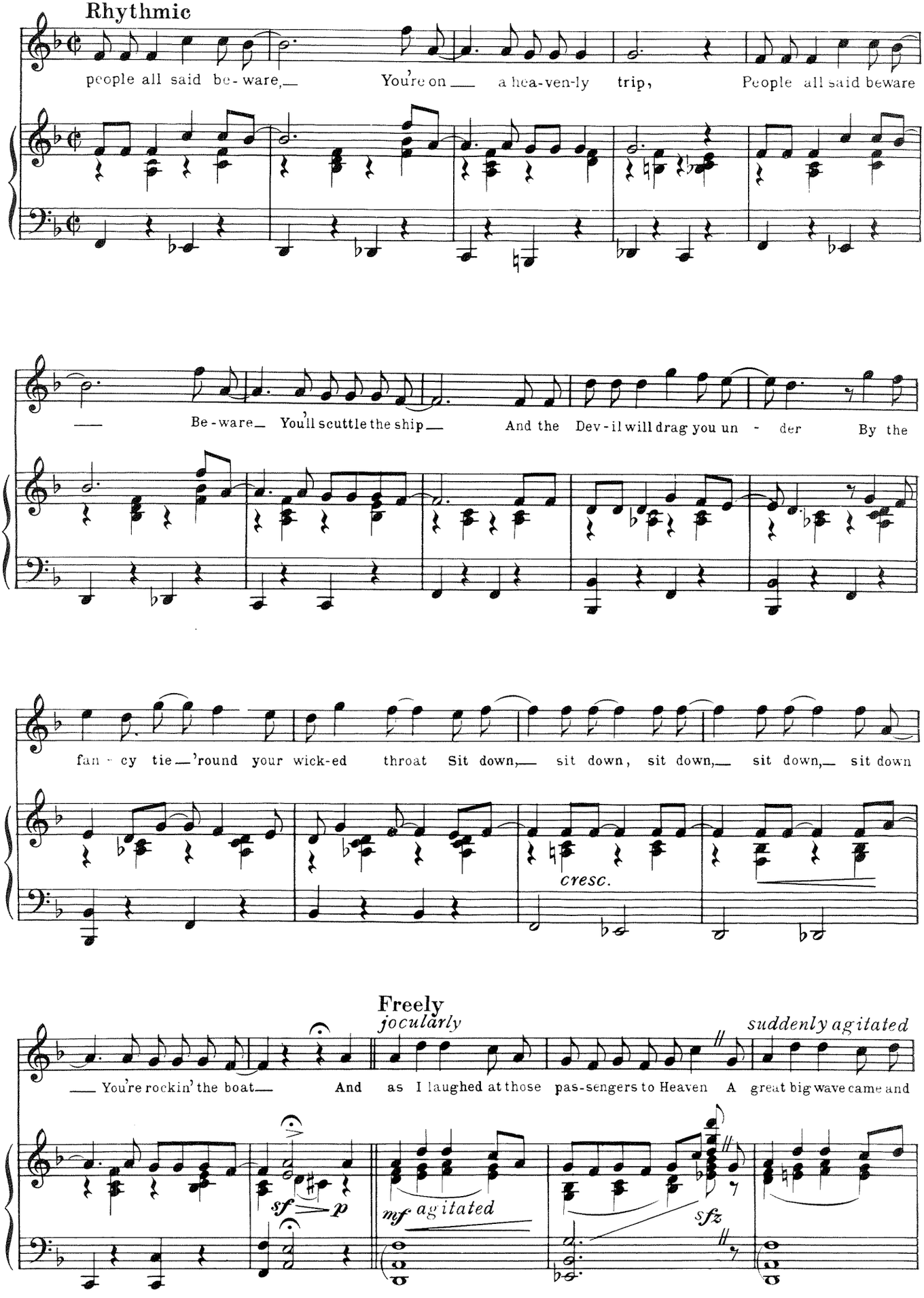
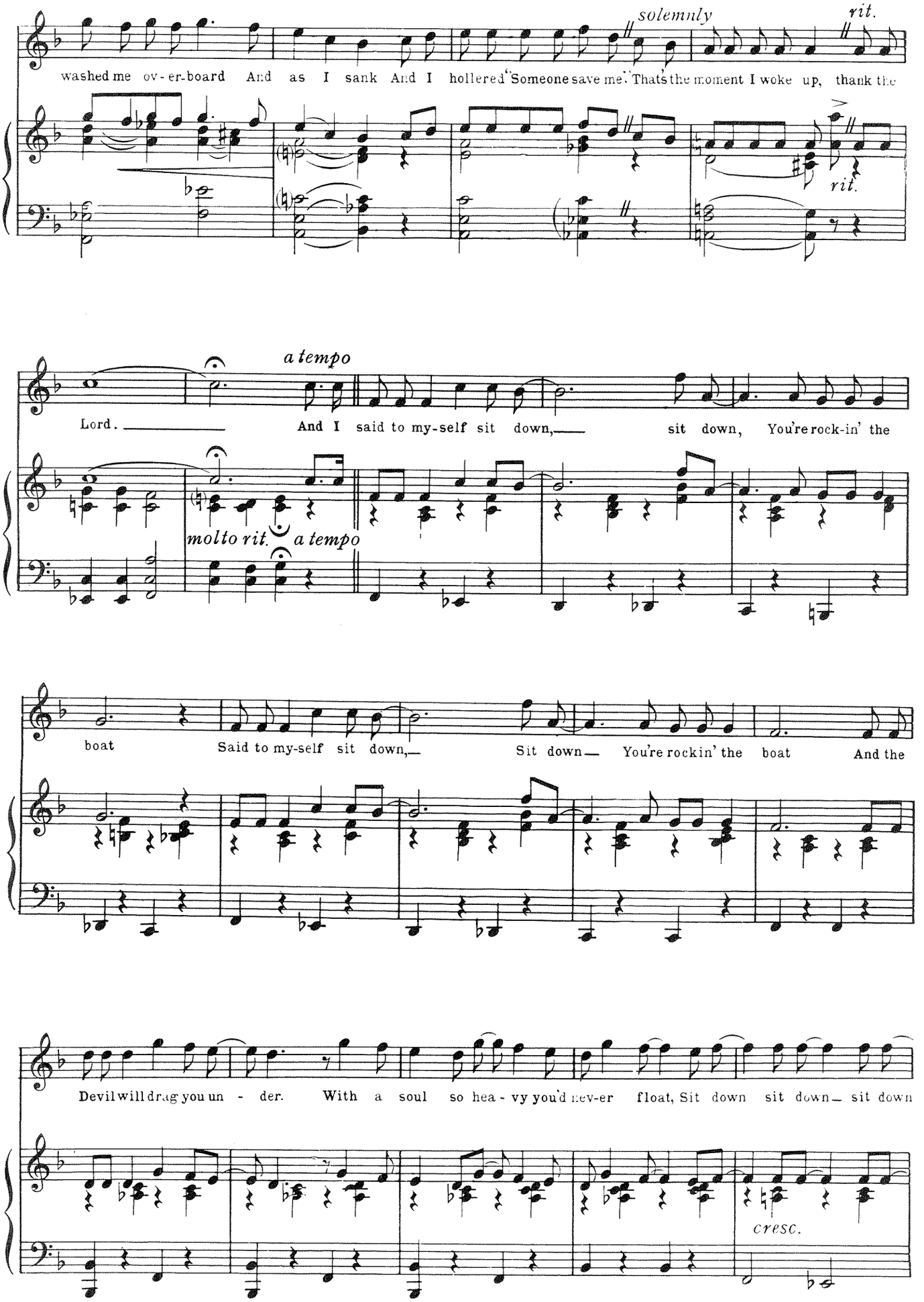
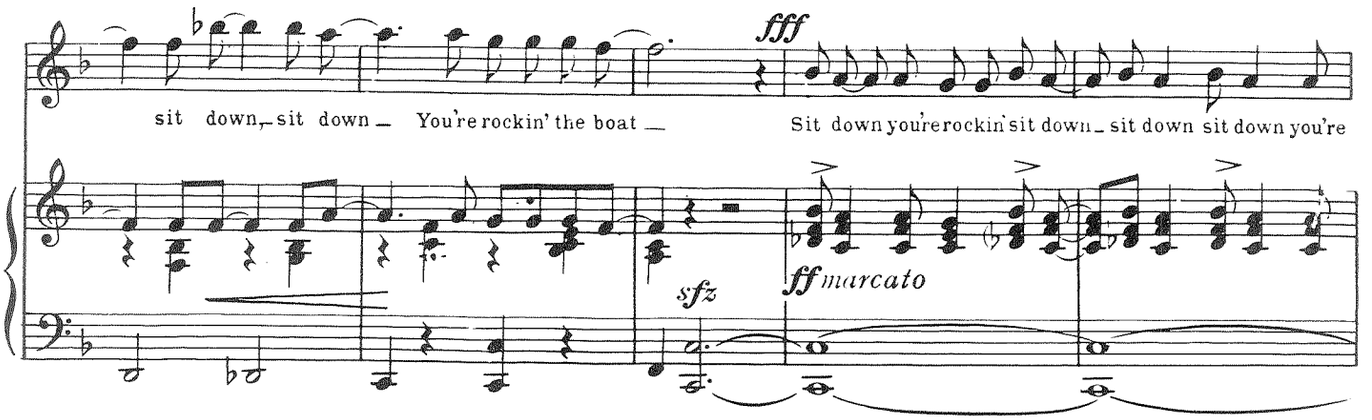
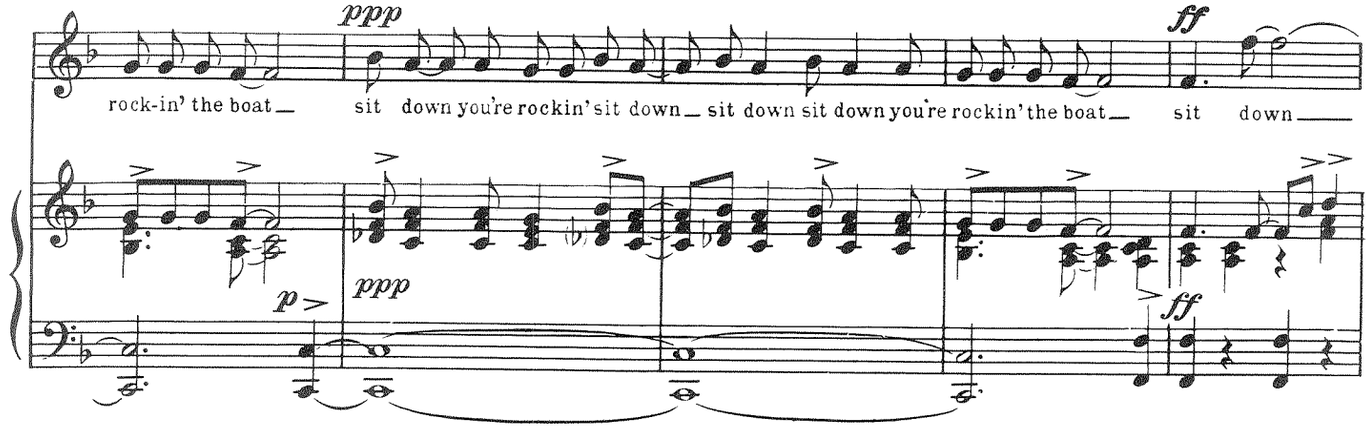
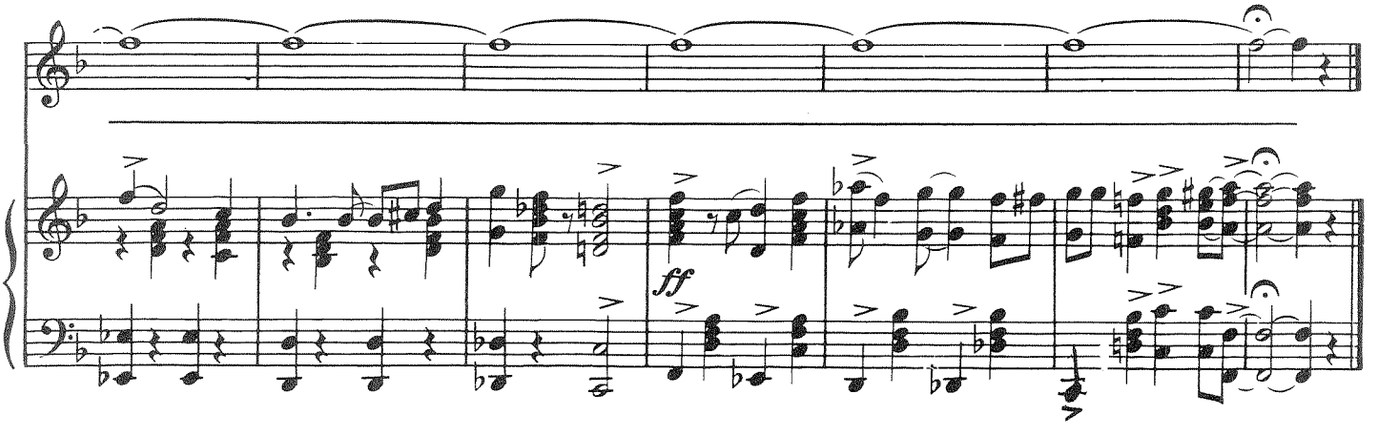

- der ___ By the sharp la - pel of your checkered coat Sit down ___ sit down sit down_
cresc.
ff
___ sit down sit down ___ you're rockin' the boat ___
I
ff
p
Freely
sailed a - way on that lit - tle boat to Heaven And by some chance found a bot-tle in my fist And
p
(a la drunk)
a tempo
there I stood, nicely passin' out the whiskey But the pas-sen-gers were bound to re - sist For the
a tempo


Rhythmic
people all said be-ware,— You're on — a hea-ven-ly trip, People all said beware
— Be-ware— You'll scuttle the ship— And the Dev-il will drag you un - der By the
fan - cy tie—'round your wick-ed throat Sit down,— sit down, sit down,— sit down,— sit down
cresc.
Freely
joculârly
suddenly agitated
— You're rockin' the boat— And as I laughed at those pas-sengers to Heaven A great big wave came and
sf p
mf agitated
sfz


solemnly
rit.
washed me ov-er-board And as I sank And I hollered "Someone save me." That's the moment I woke up, thank the
rit.
a tempo
Lord. And I said to my-self sit down, sit down, You're rock-in' the
molto rit.
a tempo
boat Said to my-self sit down, Sit down You're rockin' the boat And the
Devil will drag you un - der. With a soul so hea - vy you'd nev-er float, Sit down sit down sit down
cresc.

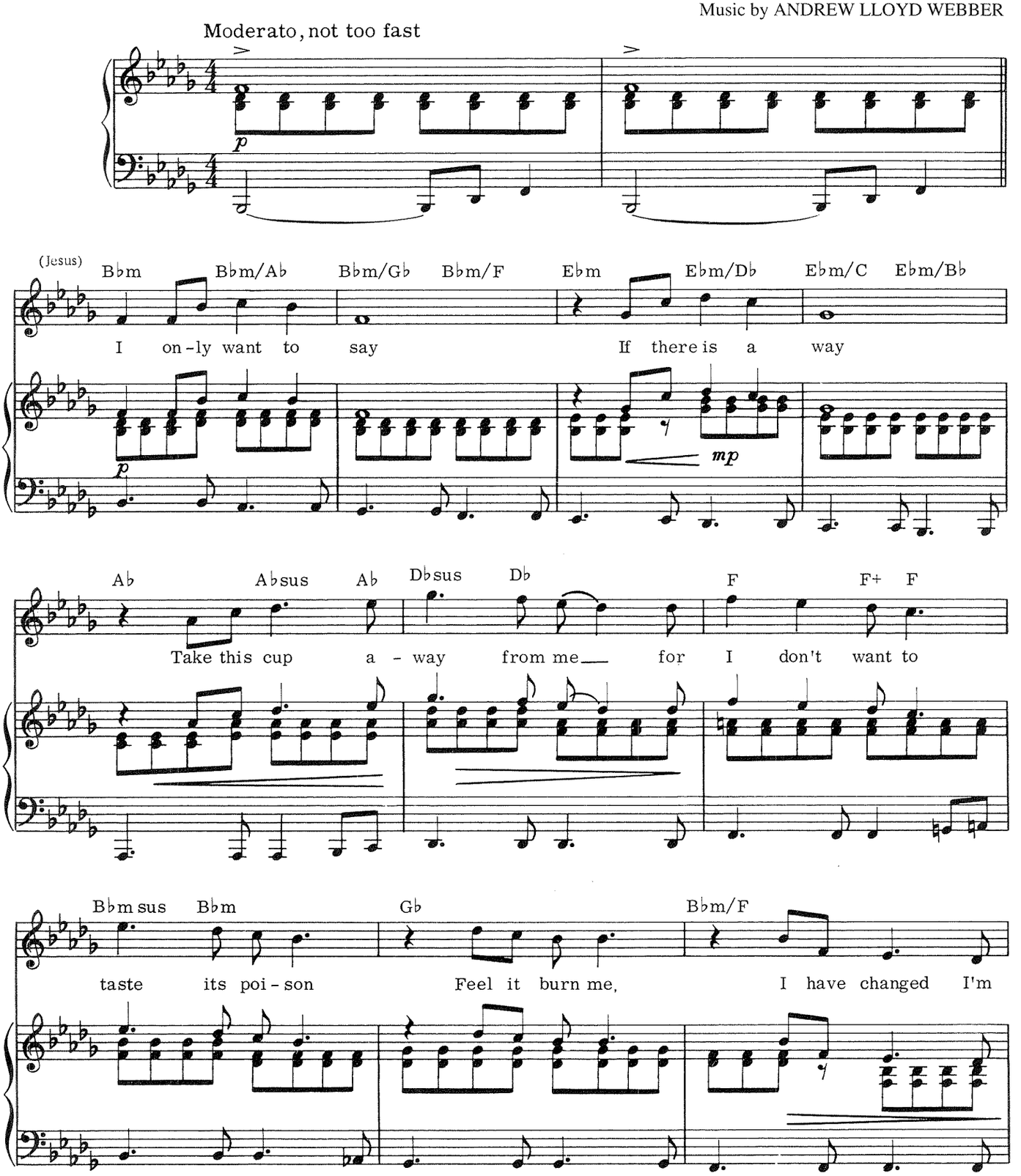

fff
sit down, sit down — You're rockin' the boat —
Sit down you're rockin' sit down — sit down sit down you're
sfz
ff marcato


ppp
rock-in' the boat —
sit down you're rockin' sit down — sit down sit down you're rockin' the boat —
sit down —
ff
p
ppp
ff


ff

I ONLY WANT TO SAY
(GETHSEMANE)
from *Jesus Christ Superstar*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER



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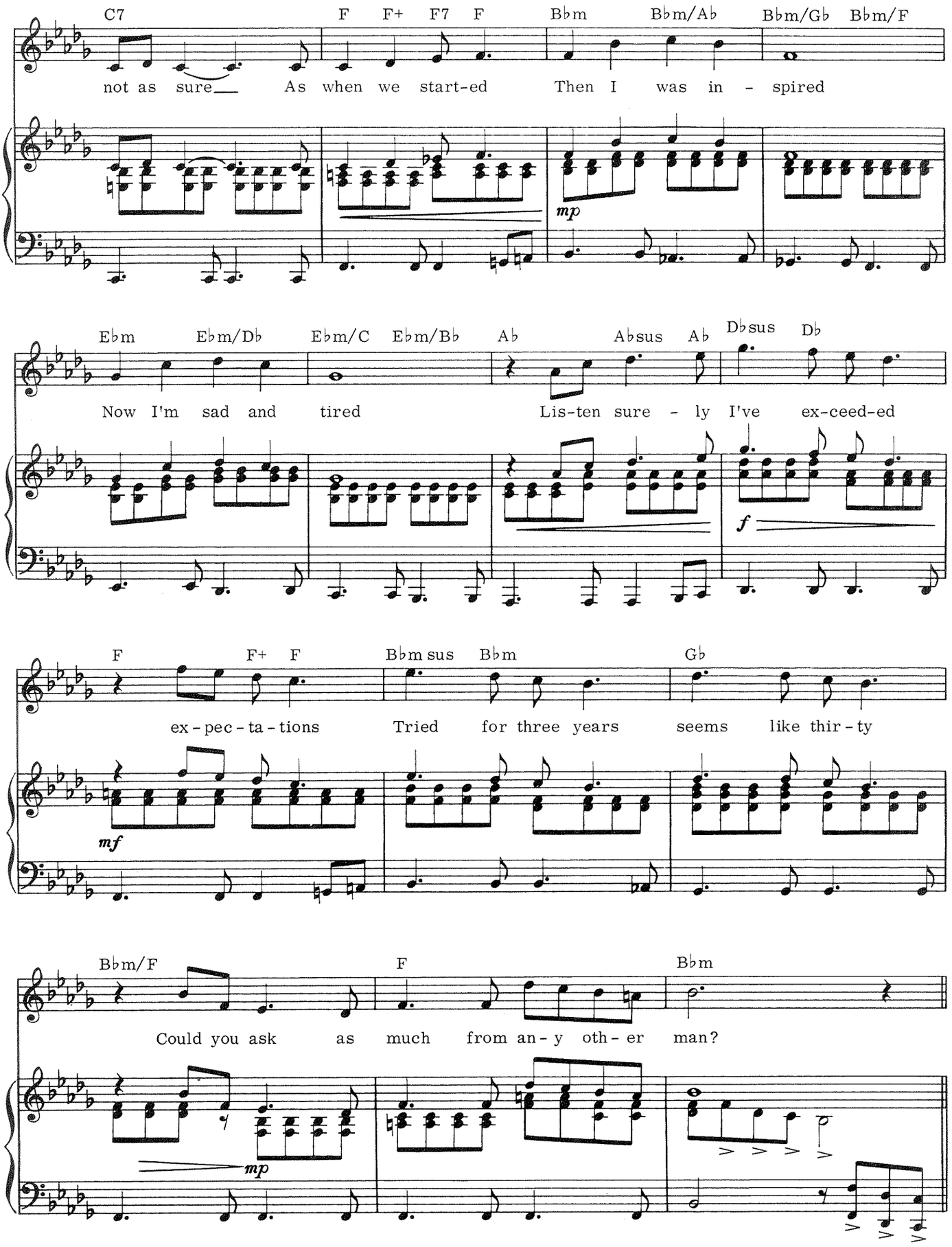
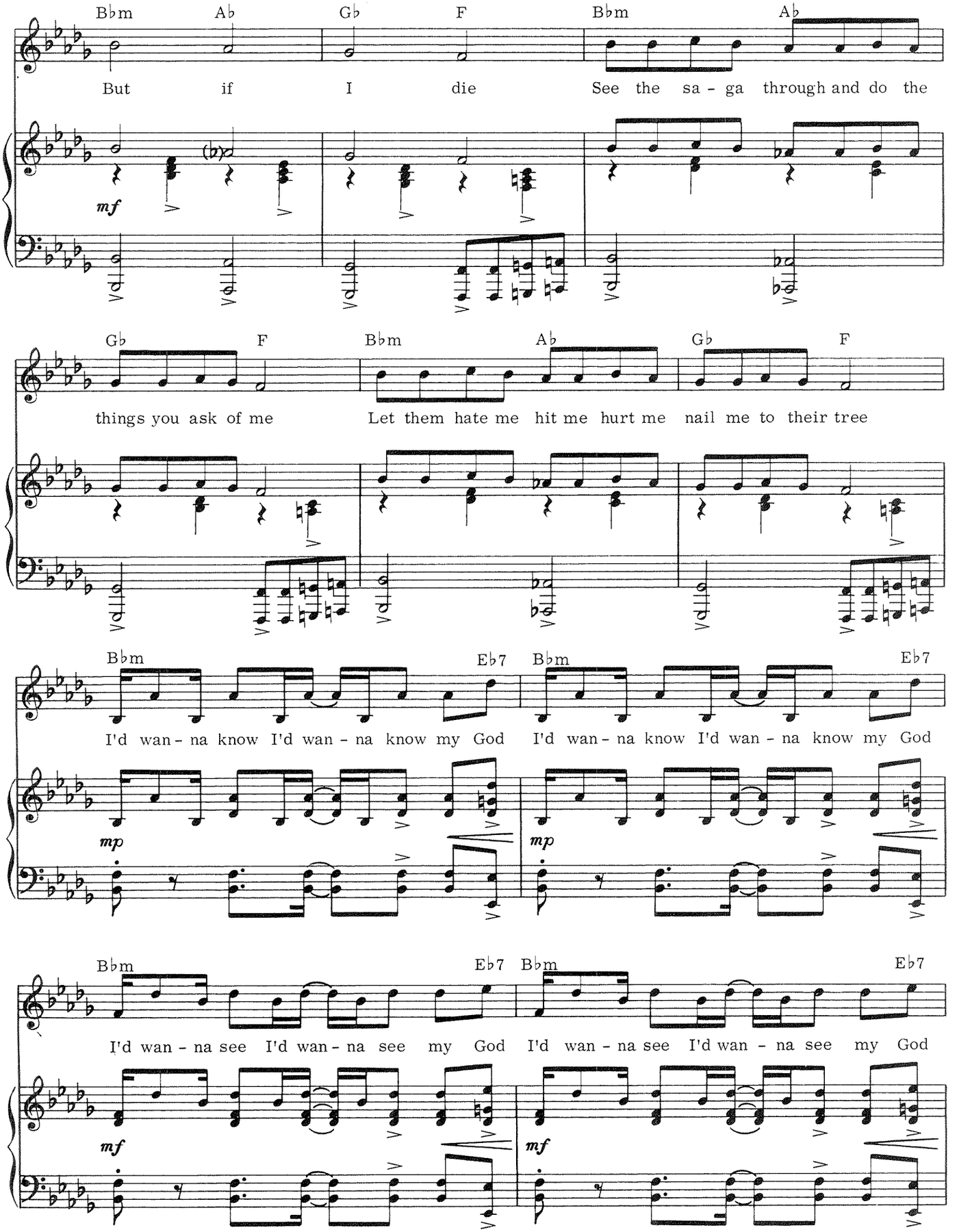
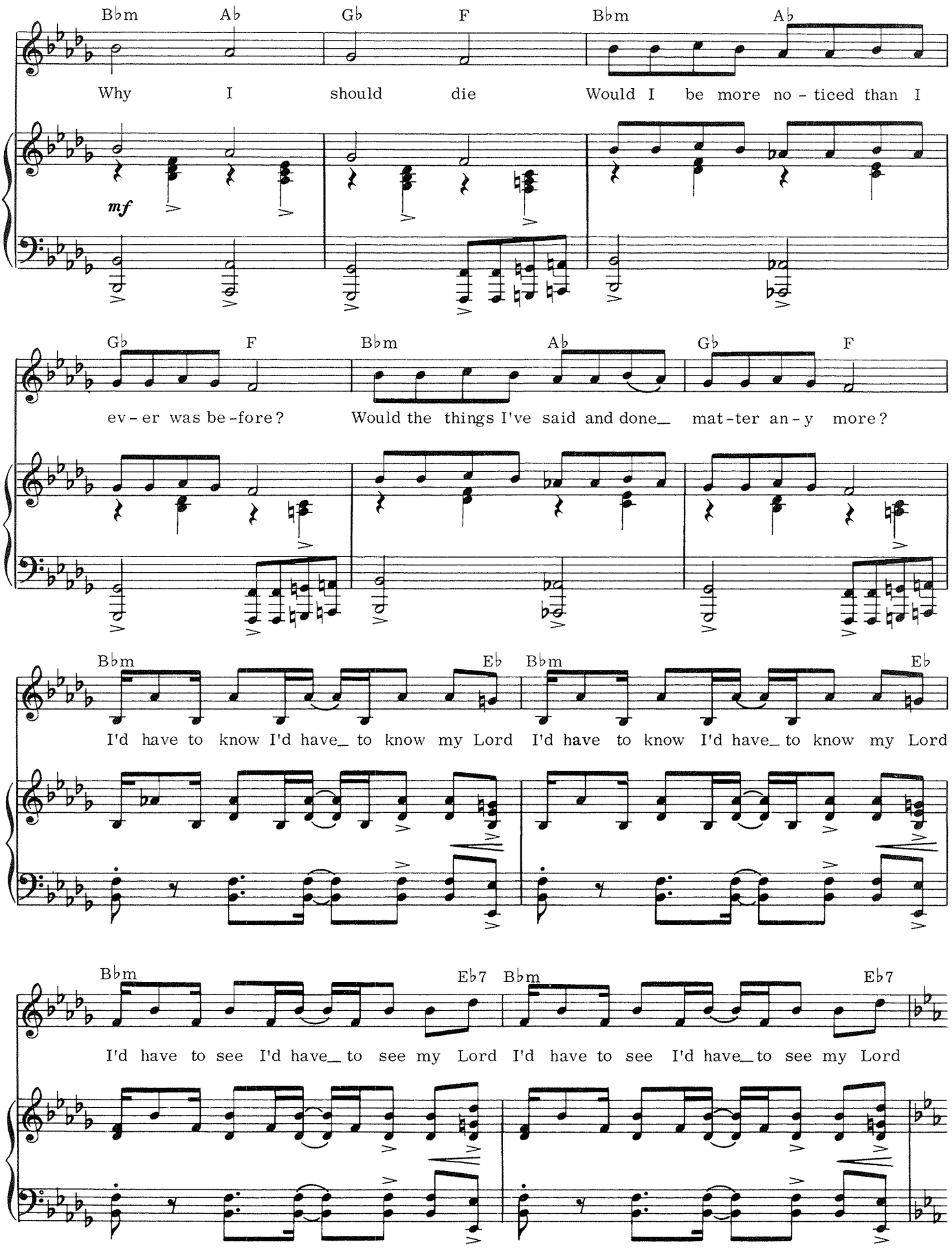
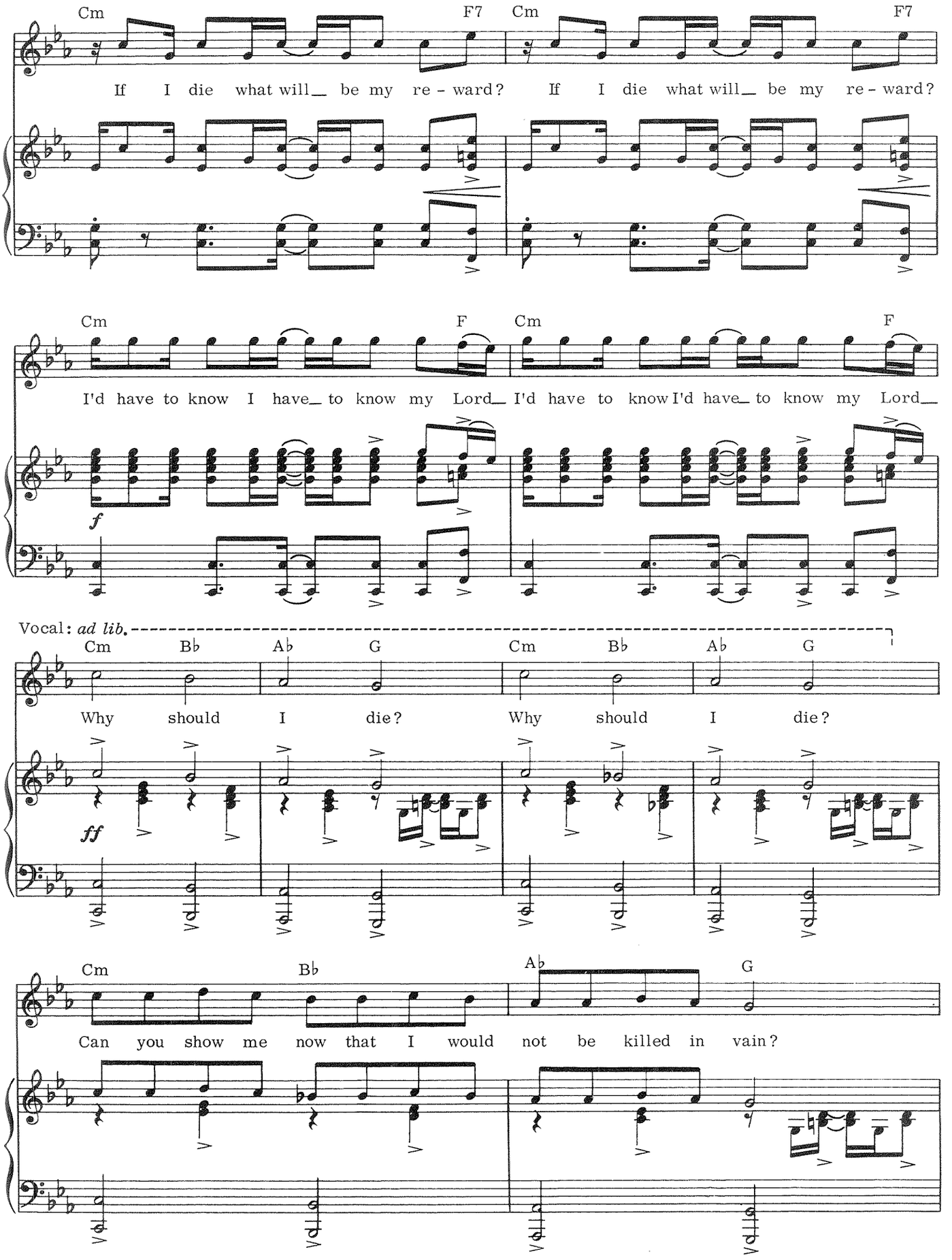
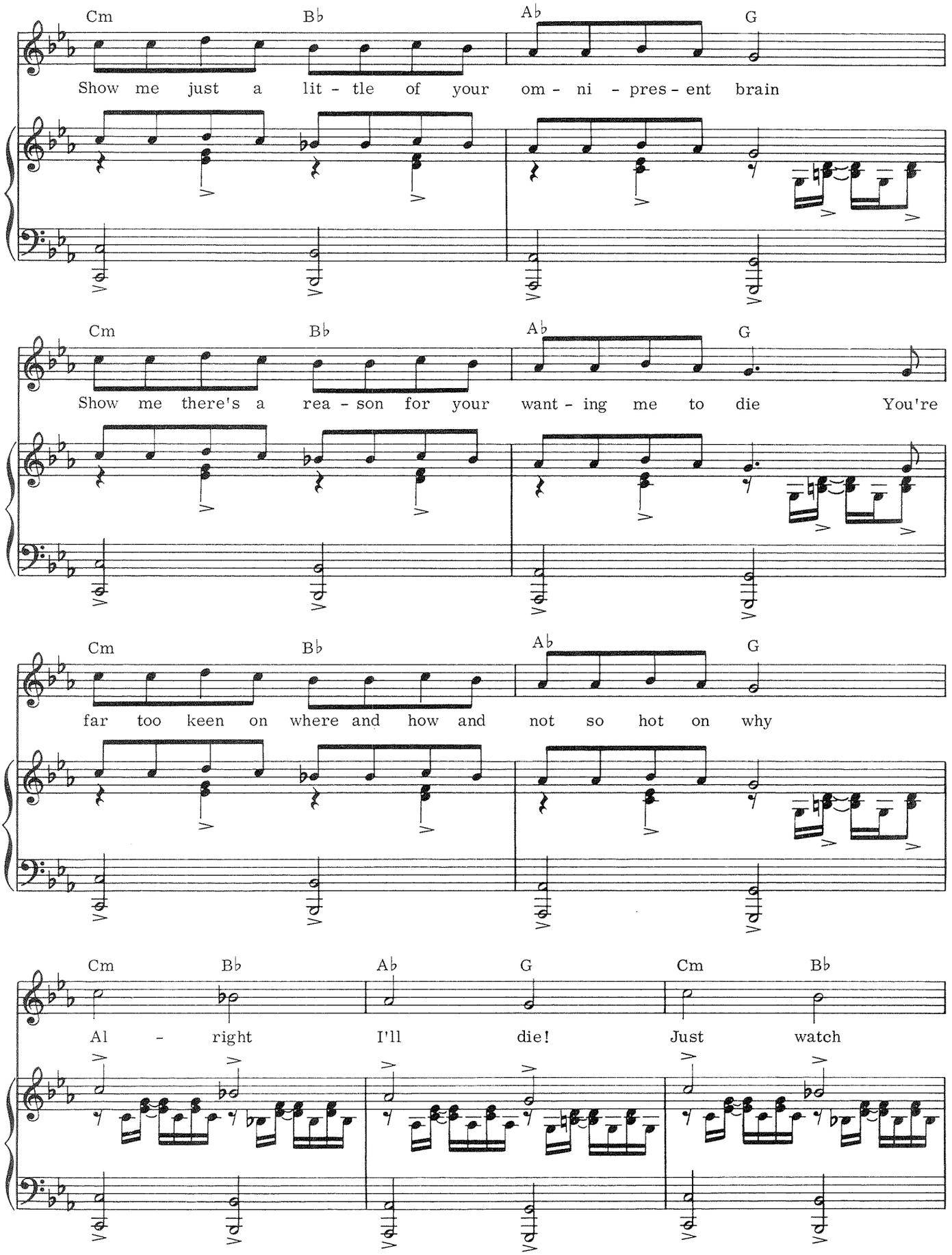
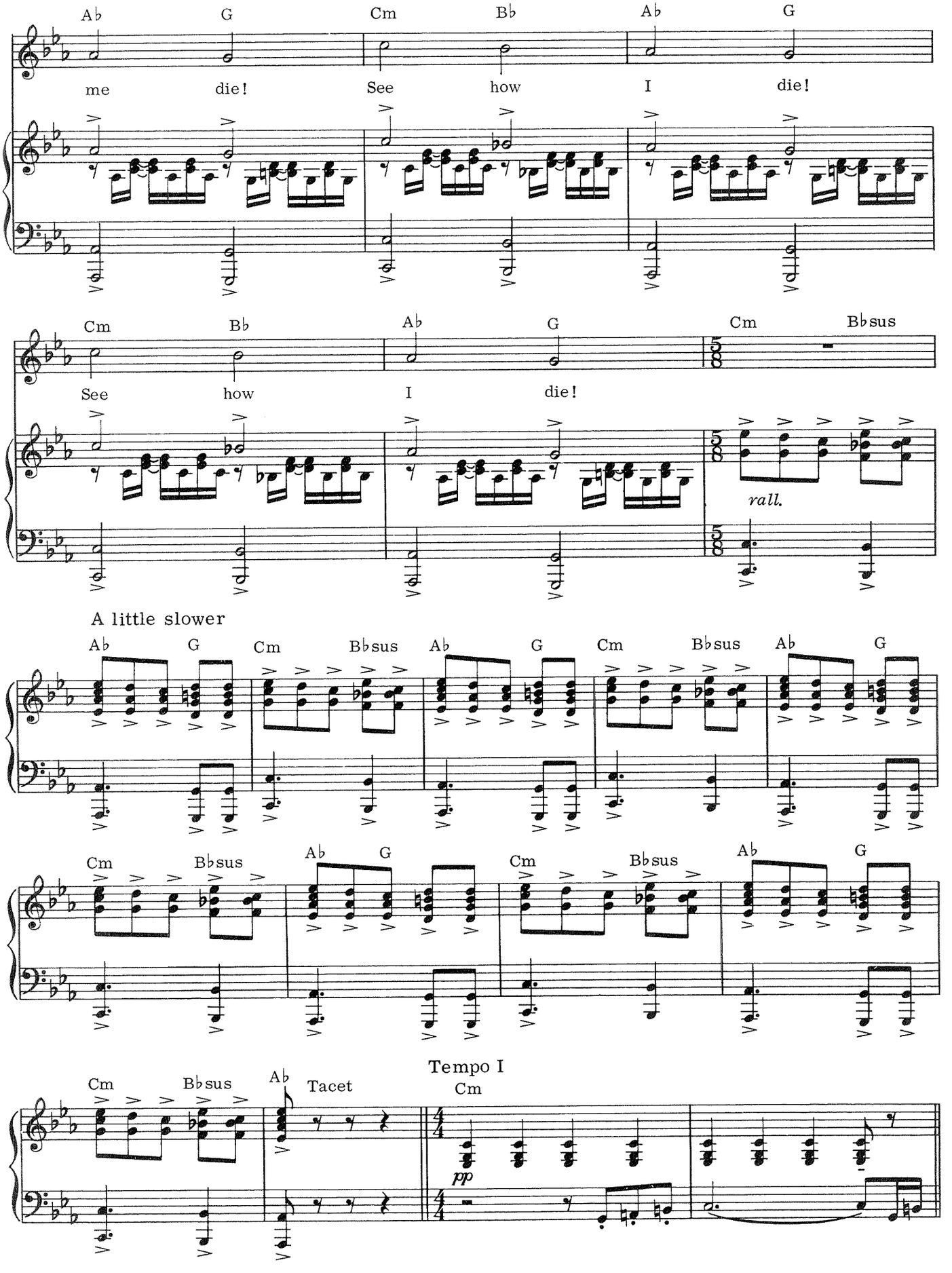

C7 F F+ F7 F Bbm Bbm/Ab Bbm/Gb Bbm/F
not as sure As when we start-ed Then I was in - spired
mp
Ebm Ebm/Db Ebm/C Ebm/Bb Ab Absus Ab Dbsus Db
Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed
f
F F+ F Bbmsus Bbm Gb
ex-pec-ta-tions Tried for three years seems like thir-ty
mf
Bbm/F F Bbm
Could you ask as much from an-y oth-er man?
mp

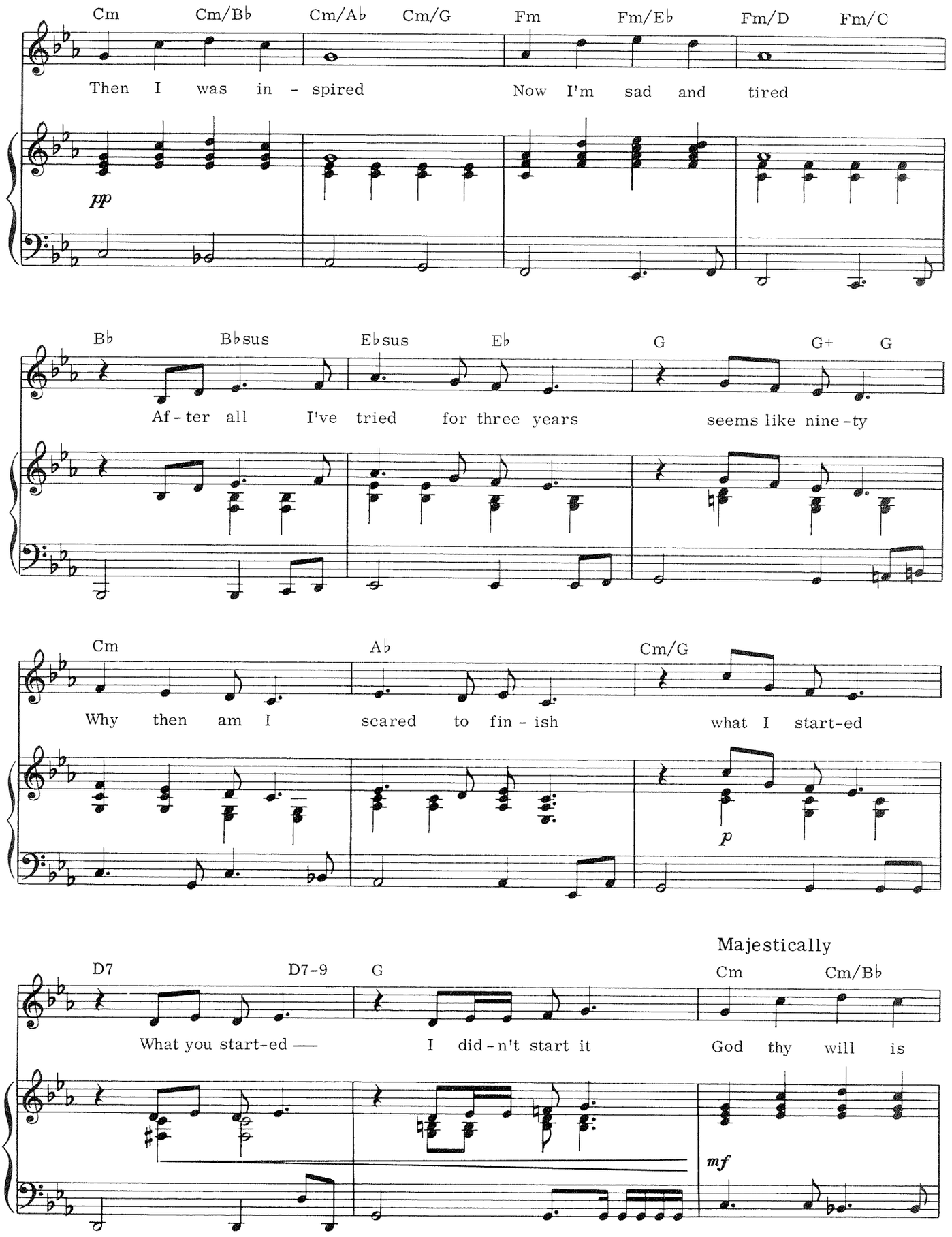

Bbm Ab Gb F Bbm Ab
But if I die See the sa - ga through and do the
mf
Gb F Bbm Ab Gb F
things you ask of me Let them hate me hit me hurt me nail me to their tree
Bbm Eb7 Bbm Eb7
I'd wan - na know I'd wan - na know my God I'd wan - na know I'd wan - na know my God
mp mp
Bbm Eb7 Bbm Eb7
I'd wan - na see I'd wan - na see my God I'd wan - na see I'd wan - na see my God
mf mf

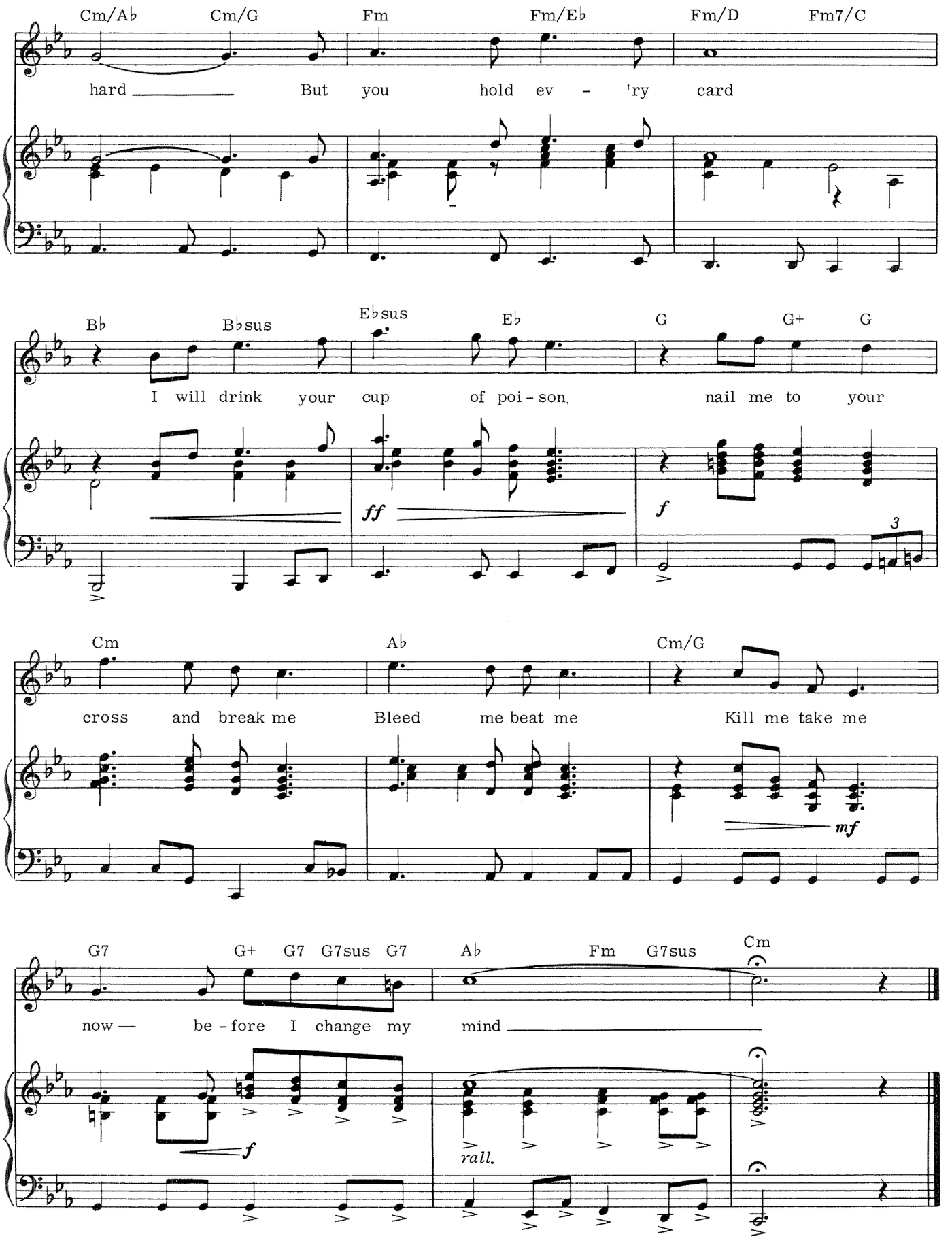

Bbm Ab Gb F Bbm Ab
Why I should die Would I be more no - ticed than I
mf
Gb F Bbm Ab Gb F
ev - er was be - fore? Would the things I've said and done_ mat - ter an - y more?
Bbm Eb Bbm Eb
I'd have to know I'd have_ to know my Lord I'd have to know I'd have_ to know my Lord
Bbm Eb7 Bbm Eb7
I'd have to see I'd have_ to see my Lord I'd have to see I'd have_ to see my Lord


Cm F7 Cm F7
If I die what will_ be my re - ward? If I die what will_ be my re - ward?
Cm F Cm F
I'd have to know I have_ to know my Lord_ I'd have to know I'd have_ to know my Lord_
f
Vocal: ad lib.
Cm Bb Ab G Cm Bb Ab G
Why should I die? Why should I die?
ff
Cm Bb Ab G
Can you show me now that I would not be killed in vain?


Cm B♭ A♭ G
Show me just a lit - tle of your om - ni - pres - ent brain
Cm B♭ A♭ G
Show me there's a rea - son for your want - ing me to die You're
Cm B♭ A♭ G
far too keen on where and how and not so hot on why
Cm B♭ A♭ G Cm B♭
Al - right I'll die! Just watch


Ab G Cm Bb Ab G
me die! See how I die!
Cm Bb Ab G Cm Bbsus
See how I die!
rall.
A little slower
Ab G Cm Bbsus Ab G Cm Bbsus Ab G
Cm Bbsus Ab G Cm Bbsus Ab G
Cm Bbsus Ab Tacet
Tempo I
Cm
pp

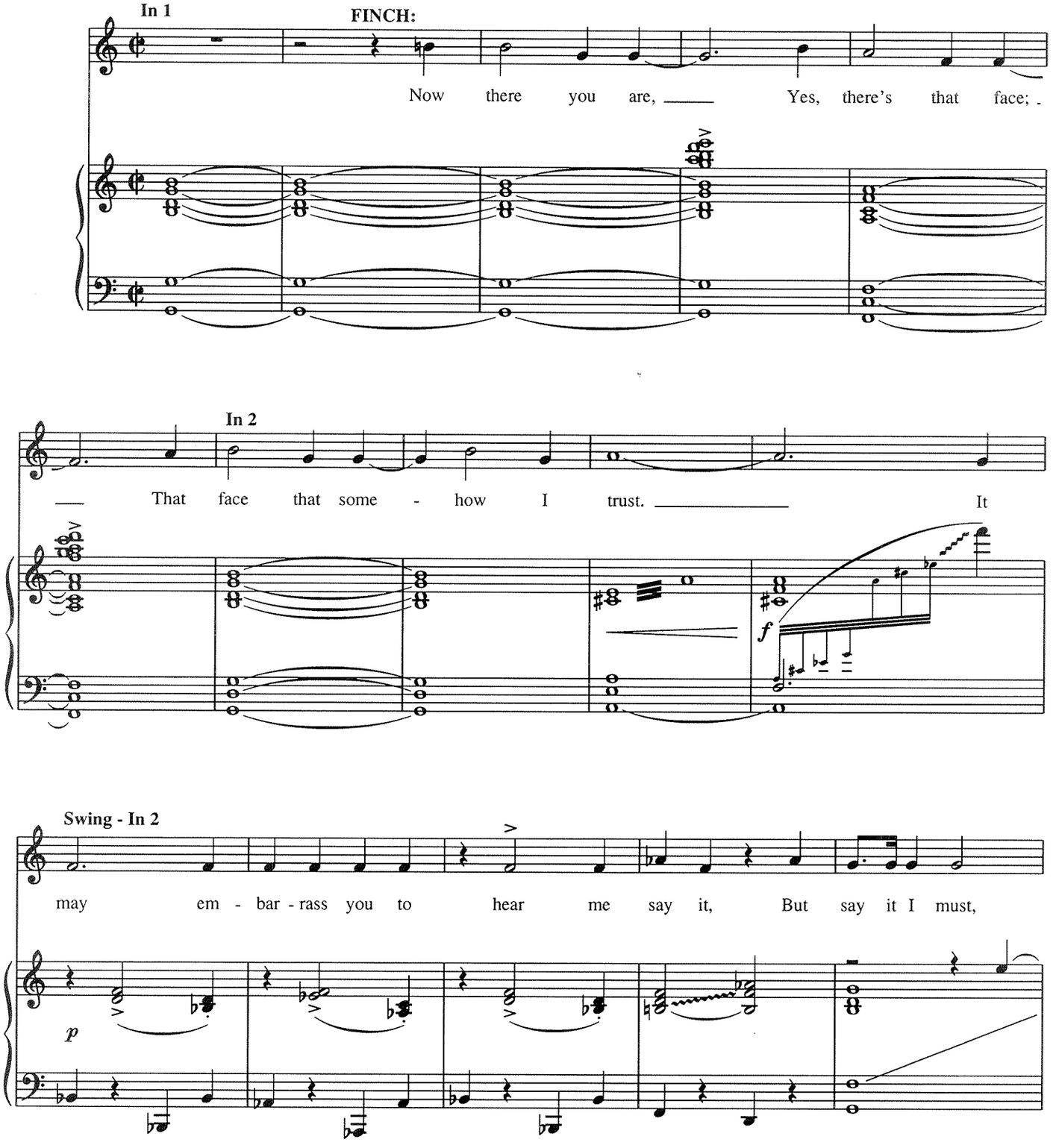

Cm Cm/B♭ Cm/A♭ Cm/G Fm Fm/E♭ Fm/D Fm/C
Then I was in - spired Now I'm sad and tired
pp
B♭ B♭sus E♭sus E♭ G G+ G
Af - ter all I've tried for three years seems like nine - ty
Cm A♭ Cm/G
Why then am I scared to fin - ish what I start-ed
p
Majestically
D7 D7-9 G Cm Cm/B♭
What you start-ed — I did - n't start it God thy will is
mf


Cm/A♭ Cm/G Fm Fm/E♭ Fm/D Fm7/C
hard But you hold ev - 'ry card
B♭ B♭sus E♭sus E♭ G G+ G
I will drink your cup of poi - son, nail me to your
ff
f
3
Cm A♭ Cm/G
cross and break me Bleed me beat me Kill me take me
mf
G7 G+ G7 G7sus G7 A♭ Fm G7sus Cm
now — be - fore I change my mind
f
rall.

I BELIEVE IN YOU

from *How to Succeed in Business Without Really Trying*

Music & Lyrics by
FRANK LOESSER



Note: Finch is addressing himself in the song.

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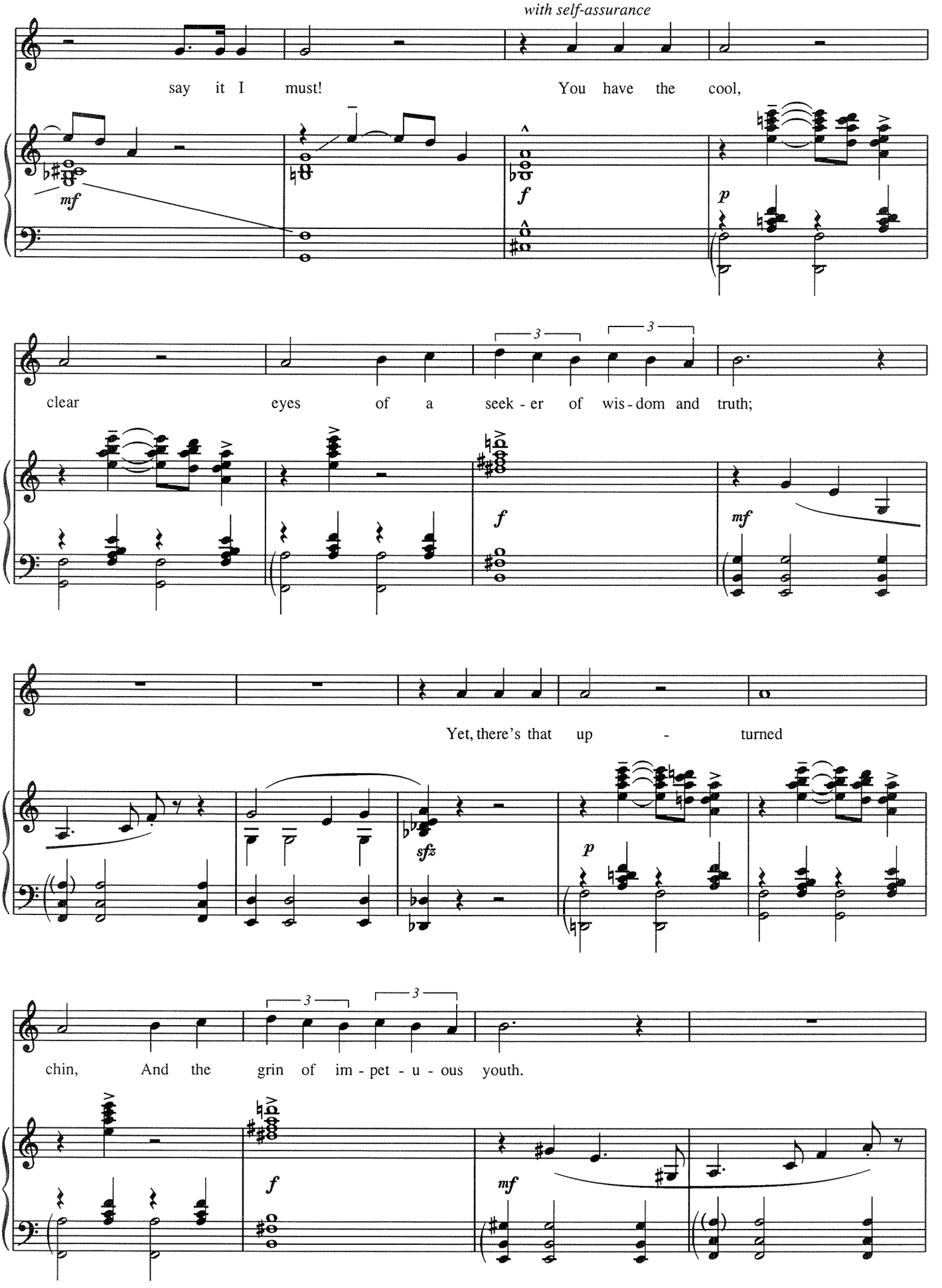
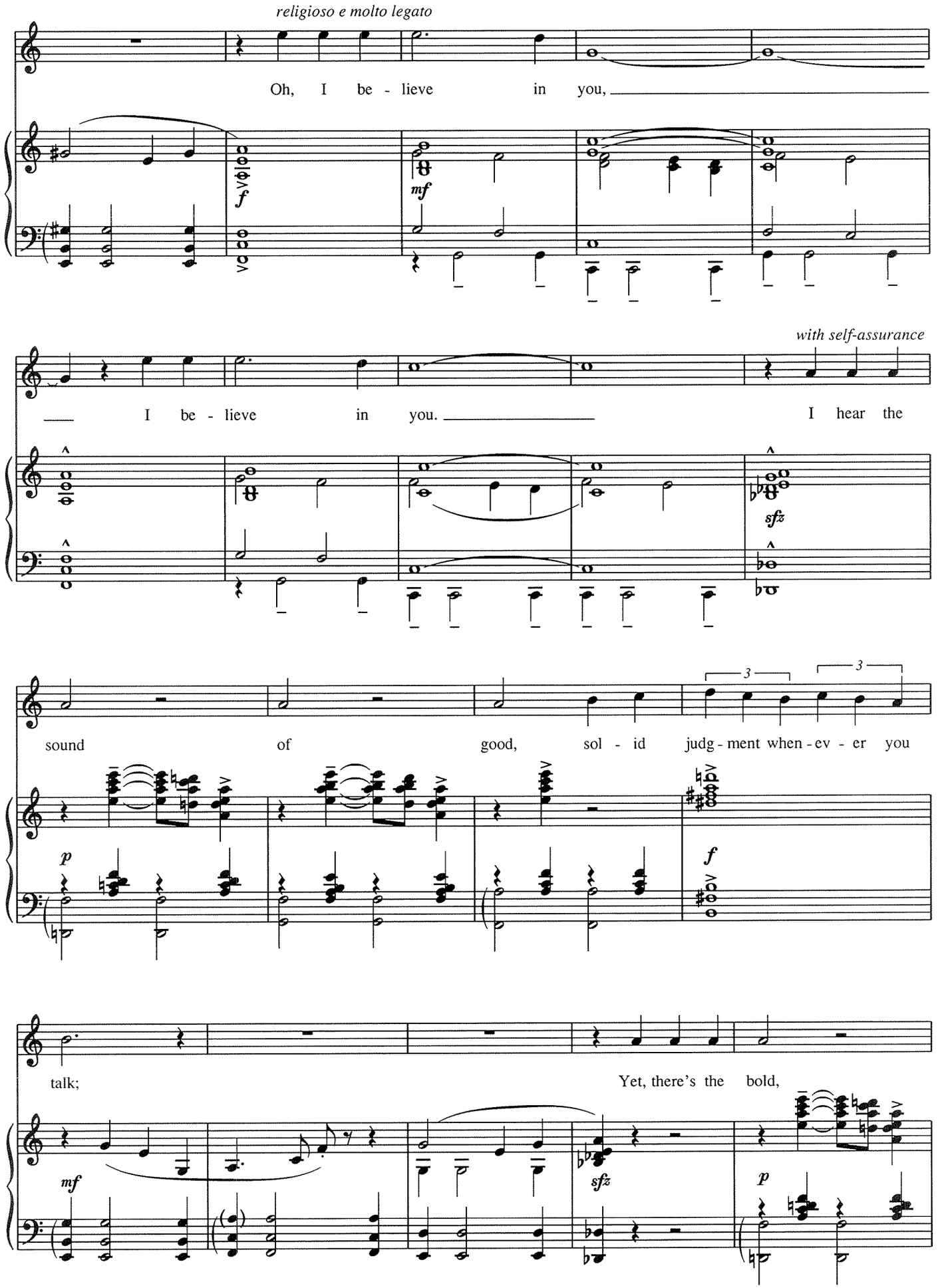
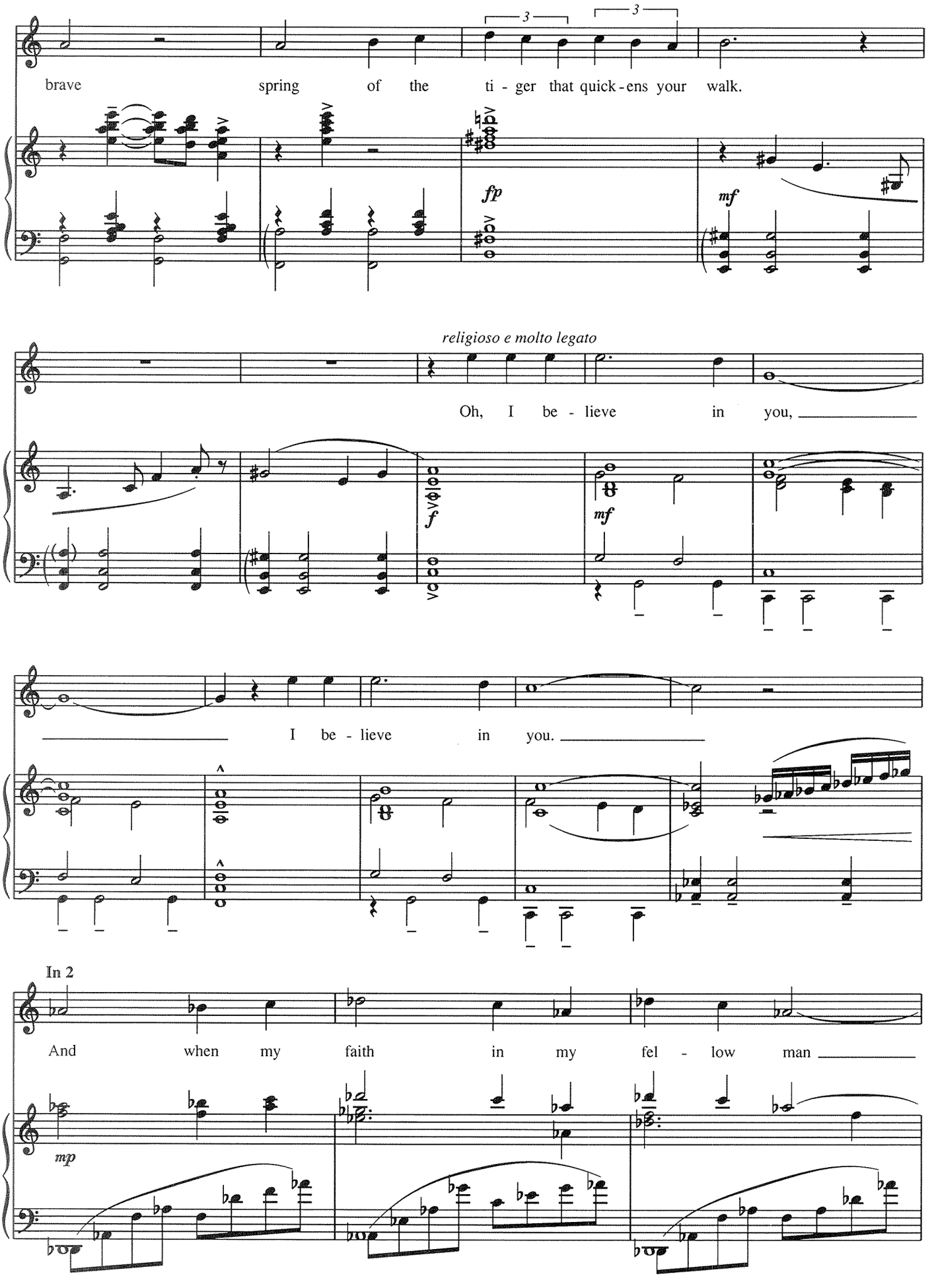
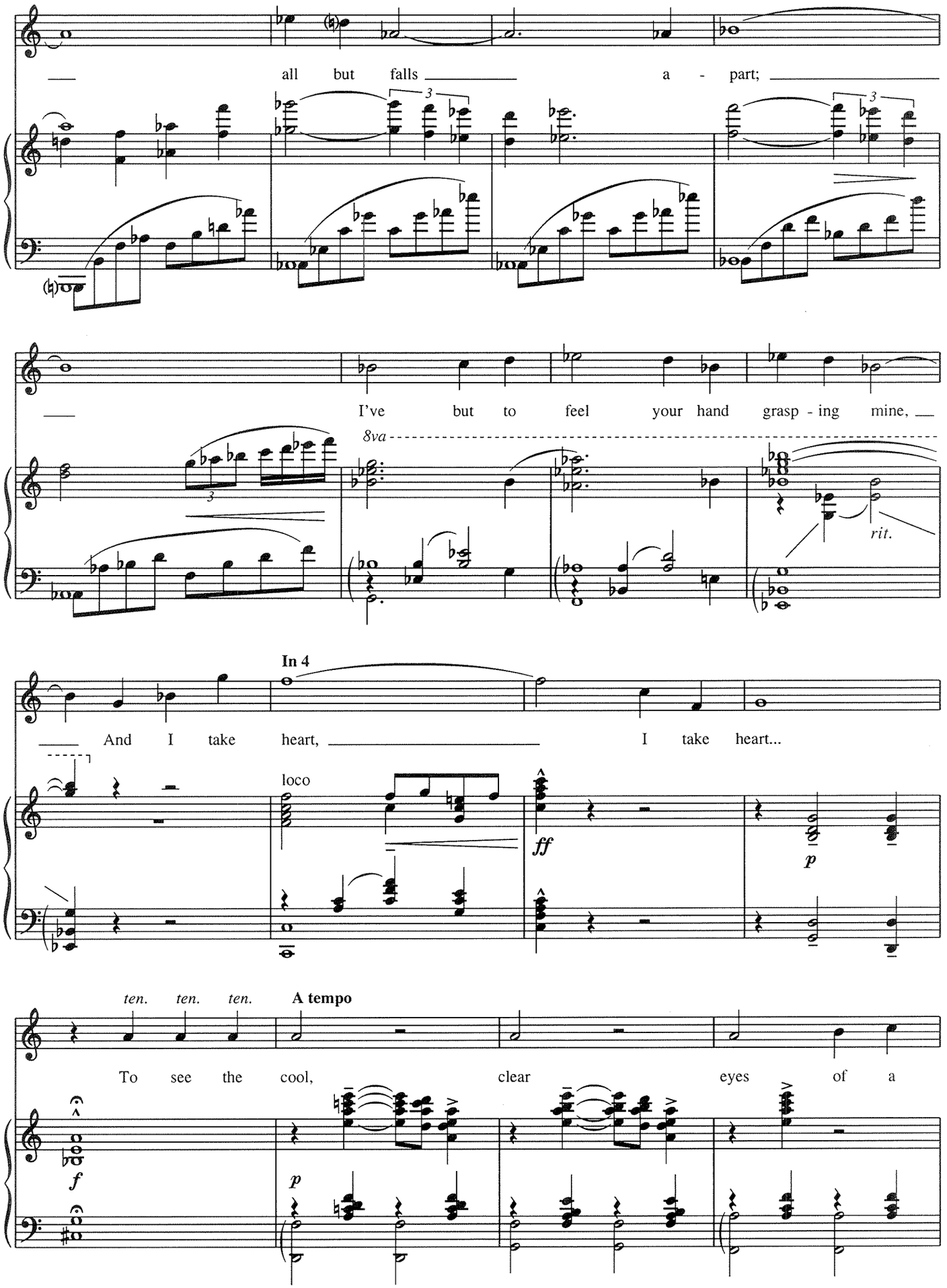
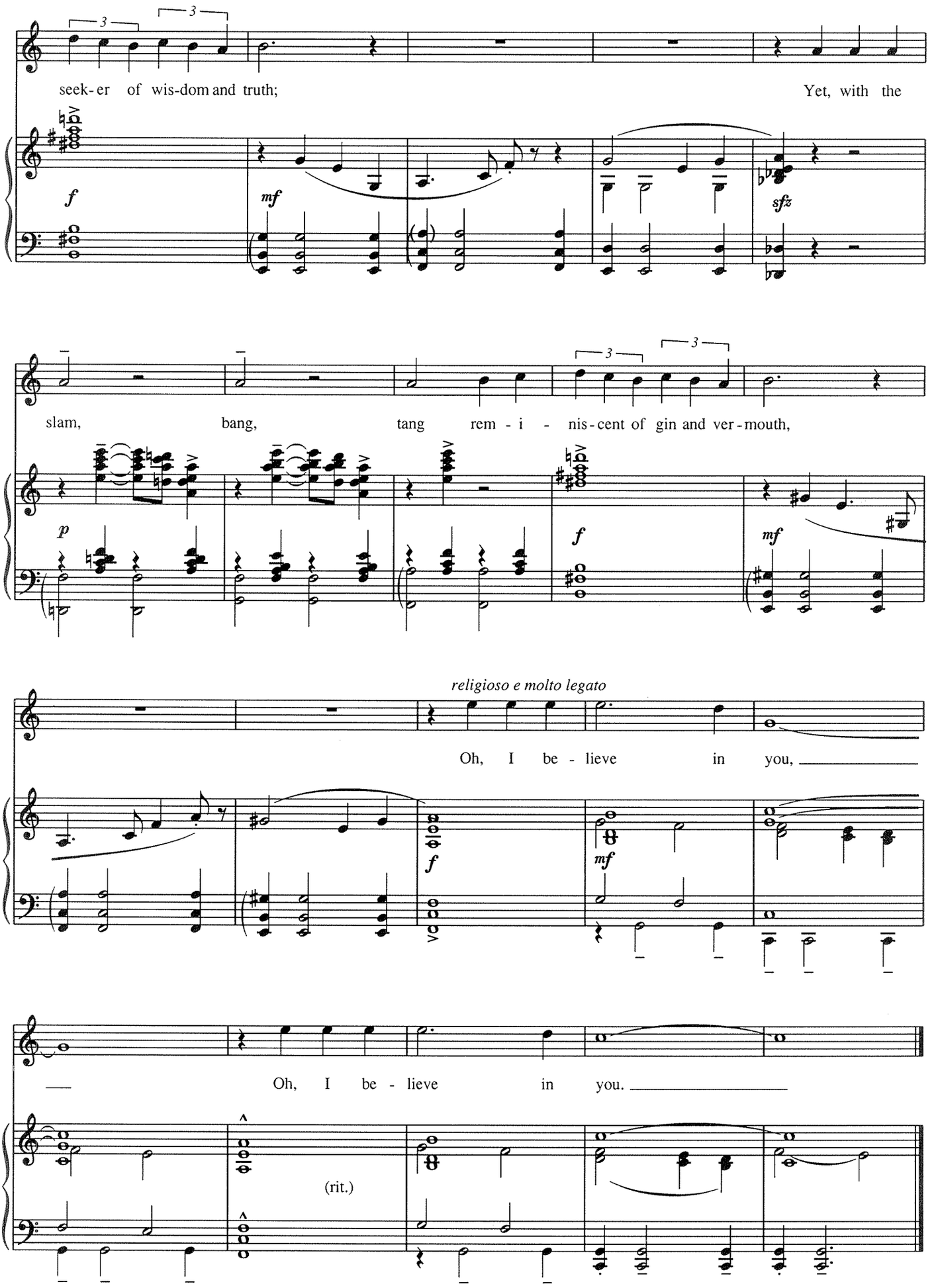

with self-assurance
say it I must!
You have the cool,
clear eyes of a seek - er of wis - dom and truth;
Yet, there's that up - turned
chin, And the grin of im - pet - u - ous youth.


religioso e molto legato
Oh, I be - lieve in you,
f
mf
with self-assurance
I be - lieve in you.
I hear the
sfz
sound of good, sol - id judg - ment when - ev - er you
3
3
p
f
talk;
Yet, there's the bold,
mf
sfz
p


brave spring of the ti - ger that quick - ens your walk.
fp
mf
religioso e molto legato
Oh, I be - lieve in you,
f
mf
I be - lieve in you.
In 2
And when my faith in my fel - low man
mp

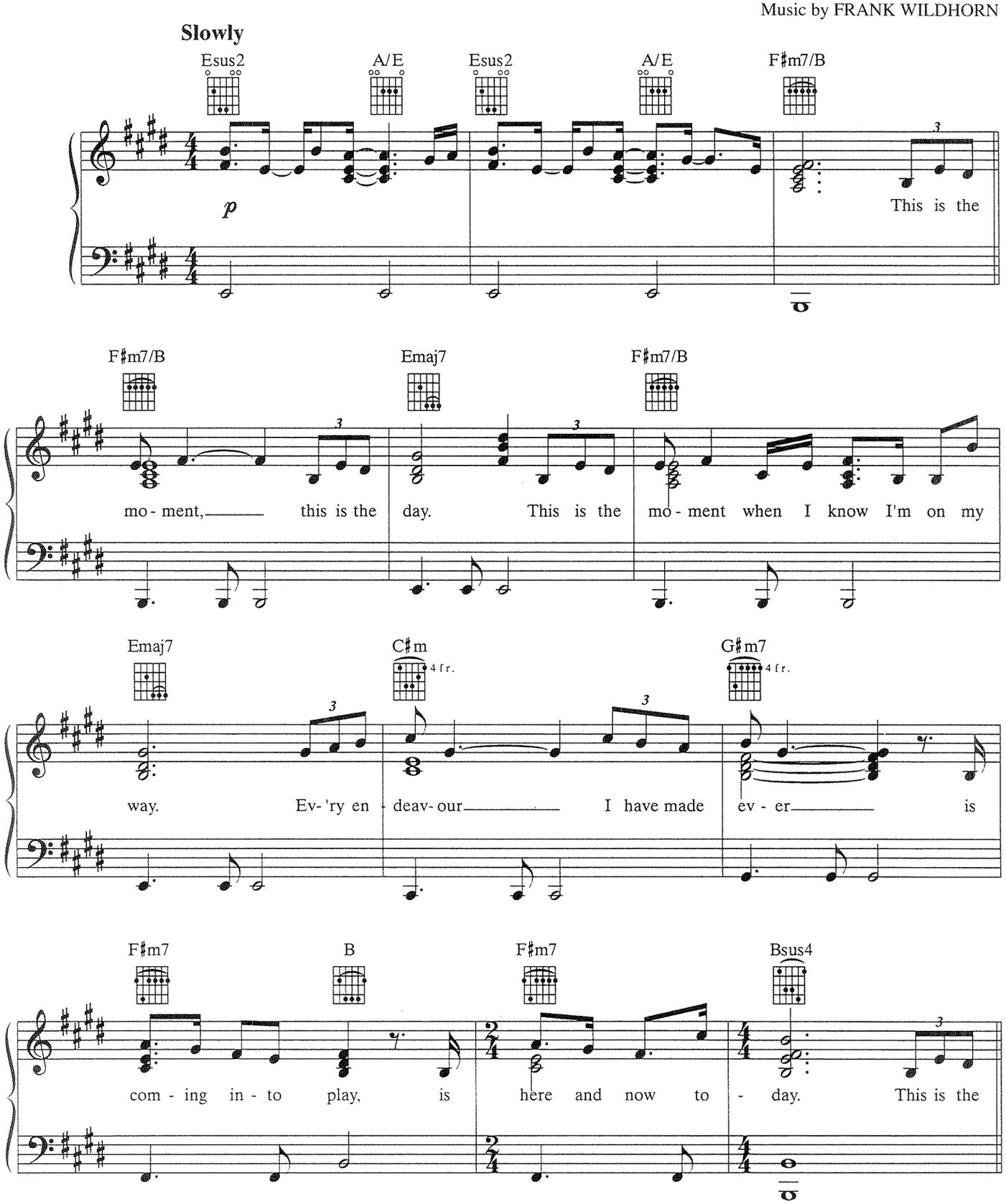

all but falls a - part;
I've but to feel your hand grasp - ing mine,
8va
rit.
In 4
And I take heart, I take heart...
loco
ff
p
ten. ten. ten.
A tempo
To see the cool, clear eyes of a
f
p


seek-er of wis-dom and truth;
Yet, with the
slam, bang, tang rem - i - nis-cent of gin and ver-mouth,
religioso e molto legato
Oh, I be - lieve in you,
Oh, I be - lieve in you.
(rit.)

THIS IS THE MOMENT

from *Jekyll & Hyde*

Lyrics by LESLIE BRICUSSE
Music by FRANK WILDHORN



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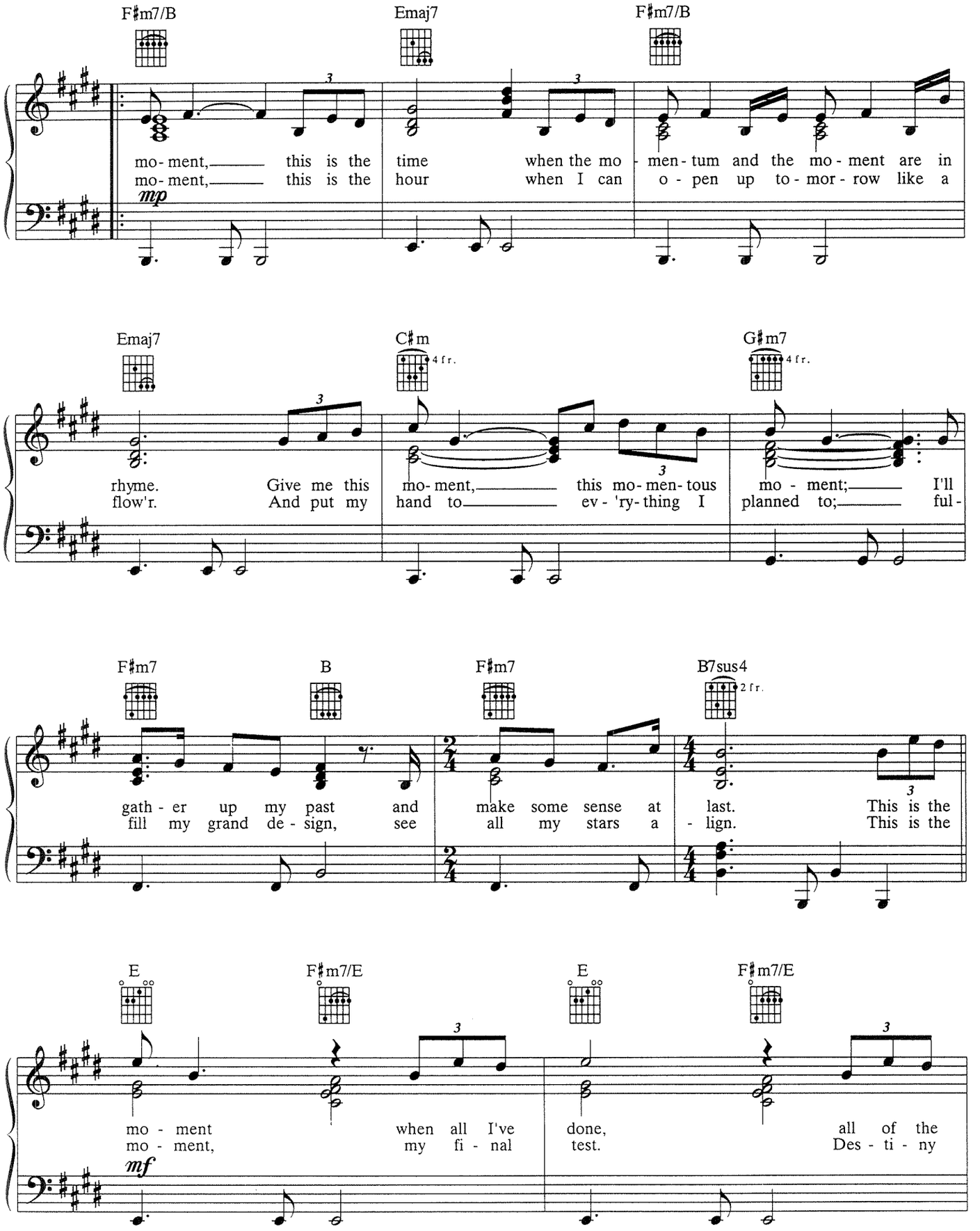
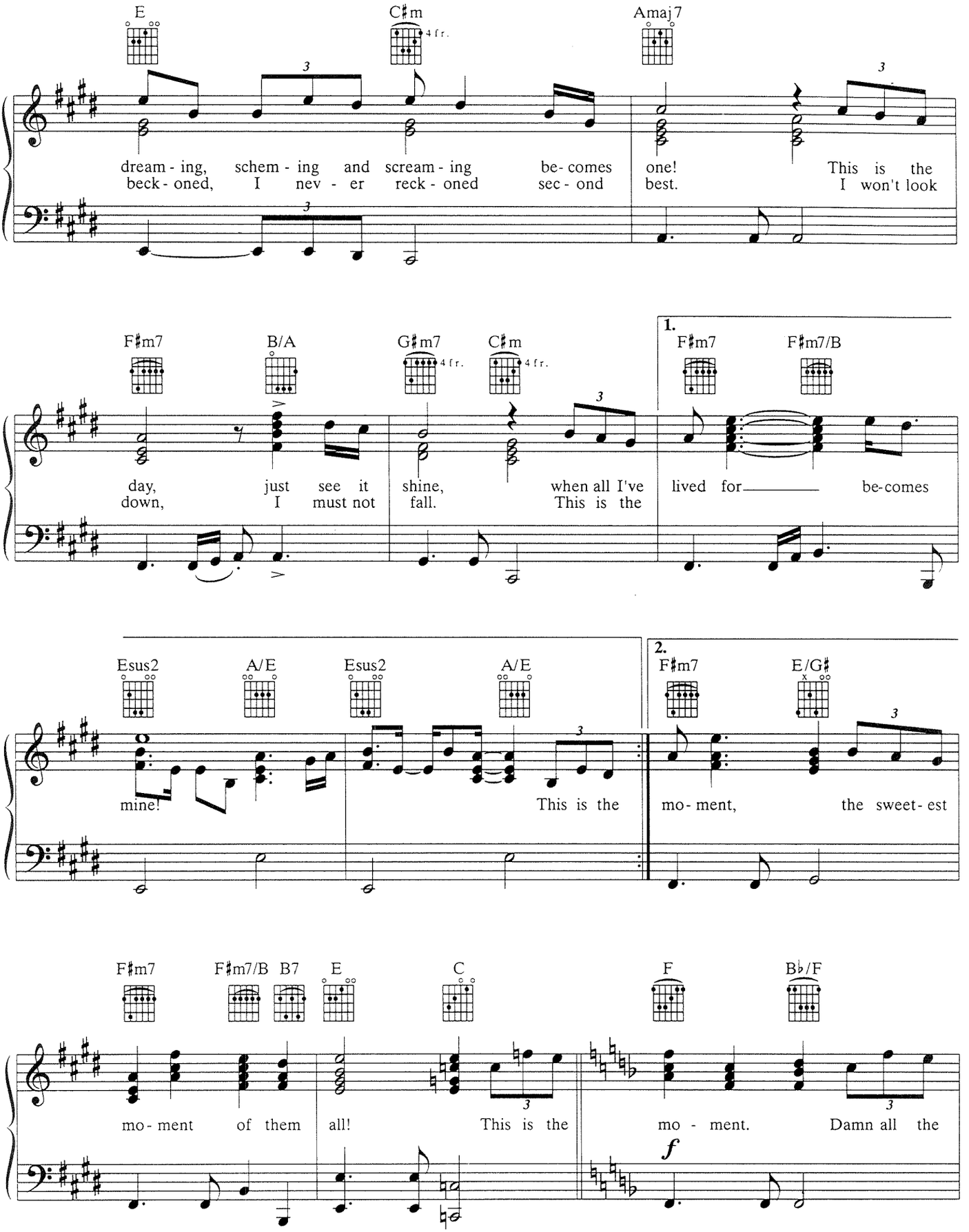
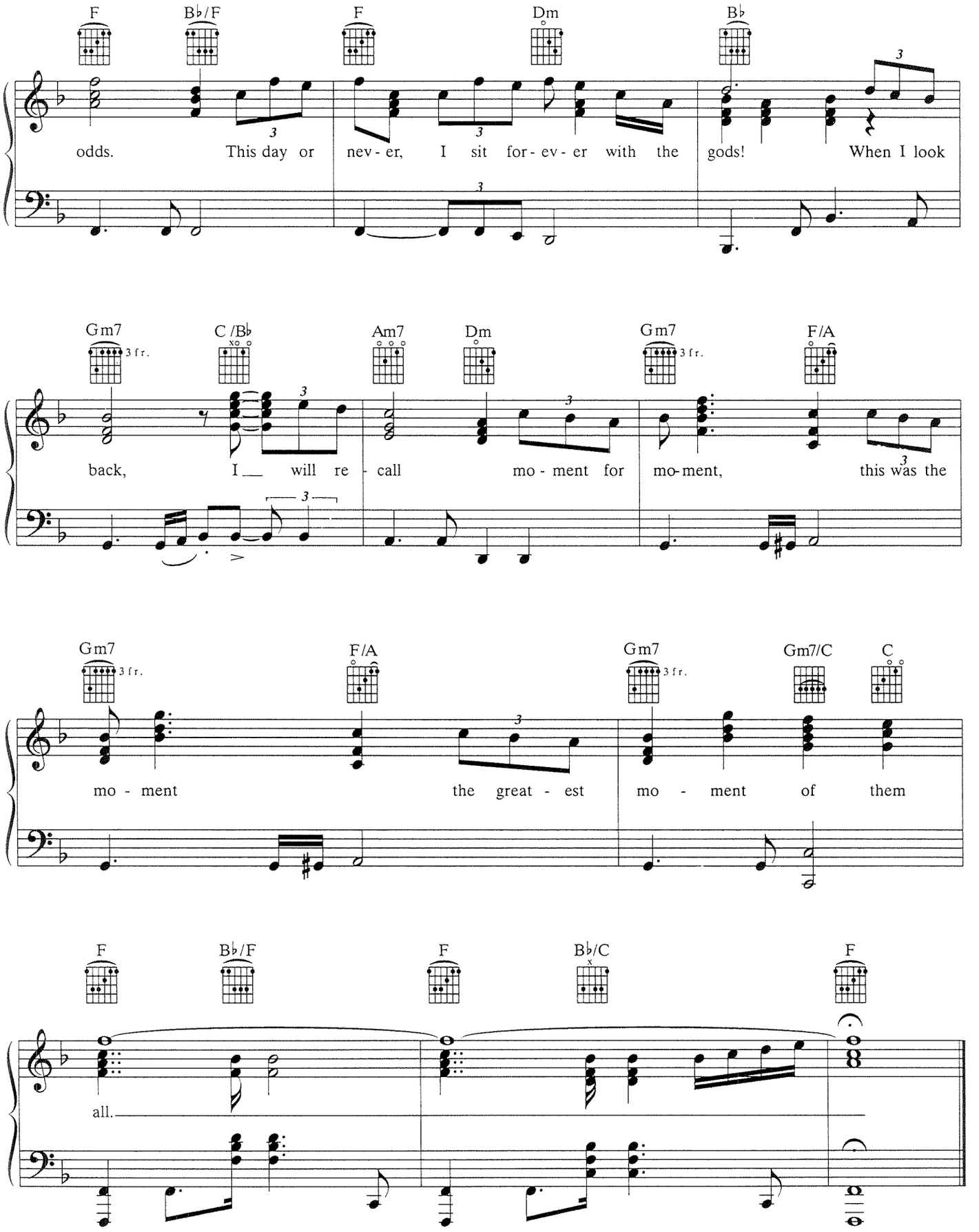

F♯m7/B
Emaj7
F♯m7/B
mo- ment,—— this is the time when the mo - men- tum and the mo - ment are in
mo- ment,—— this is the hour when I can o - pen up to- mor - row like a
mp
Emaj7
C♯m
4 fr.
G♯m7
4 fr.
rhyme. Give me this mo- ment,—— this mo- men- tous mo - ment;—— I'll
flow'r. And put my hand to—— ev - 'ry- thing I planned to;—— ful -
F♯m7
B
F♯m7
B7sus4
2 fr.
gath - er up my past and make some sense at last. This is the
fill my grand de - sign, see all my stars a - lign. This is the
E
F♯m7/E
E
F♯m7/E
mo - ment when all I've done, all of the
mo - ment, my fi - nal test. Des - ti - ny
mf

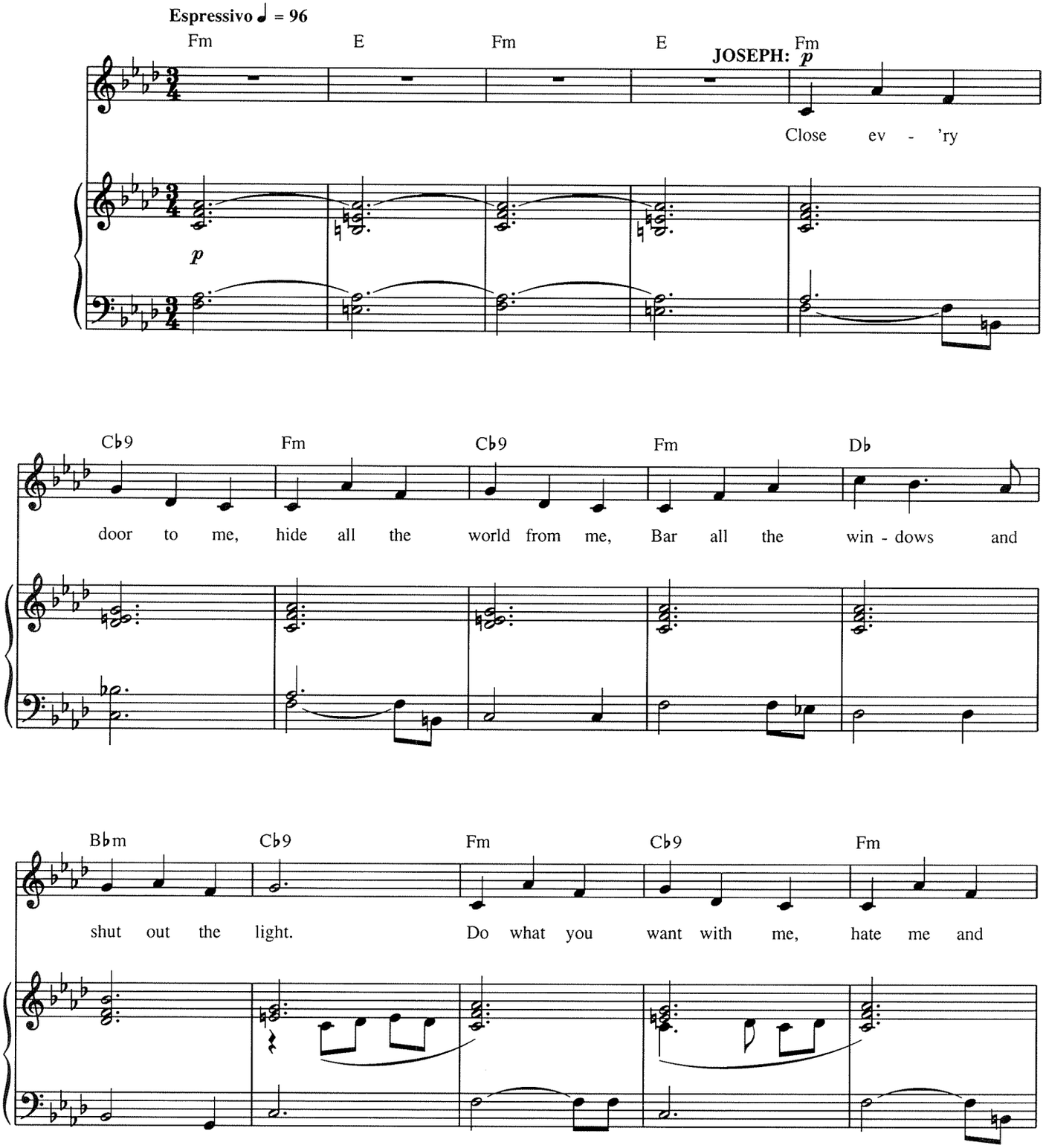

E
C♯m
4 fr.
Amaj7
dream - ing, schem - ing and scream - ing be - comes one! This is the
beck - oned, I nev - er reck - oned sec - ond best. I won't look
F♯m7
B/A
G♯m7
4 fr.
C♯m
4 fr.
1.
F♯m7
F♯m7/B
day, just see it shine, when all I've lived for be-comes
down, I must not fall. This is the
Esus2
A/E
Esus2
A/E
2.
F♯m7
E/G♯
mine! This is the mo - ment, the sweet - est
F♯m7
F♯m7/B
B7
E
C
F
B♭/F
mo - ment of them all! This is the mo - ment. Damn all the
f


F
B♭/F
F
Dm
B♭
odds. This day or nev - er, I sit for - ev - er with the gods! When I look
Gm7
3 fr.
C /B♭
Am7
Dm
Gm7
3 fr.
F/A
back, I will re - call mo - ment for mo - ment, this was the
Gm7
3 fr.
F/A
Gm7
3 fr.
Gm7/C
C
mo - ment the great - est mo - ment of them
F
B♭/F
F
B♭/C
F
all.

CLOSE EVERY DOOR

from *Joseph and the Amazing Technicolor Dreamcoat*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER



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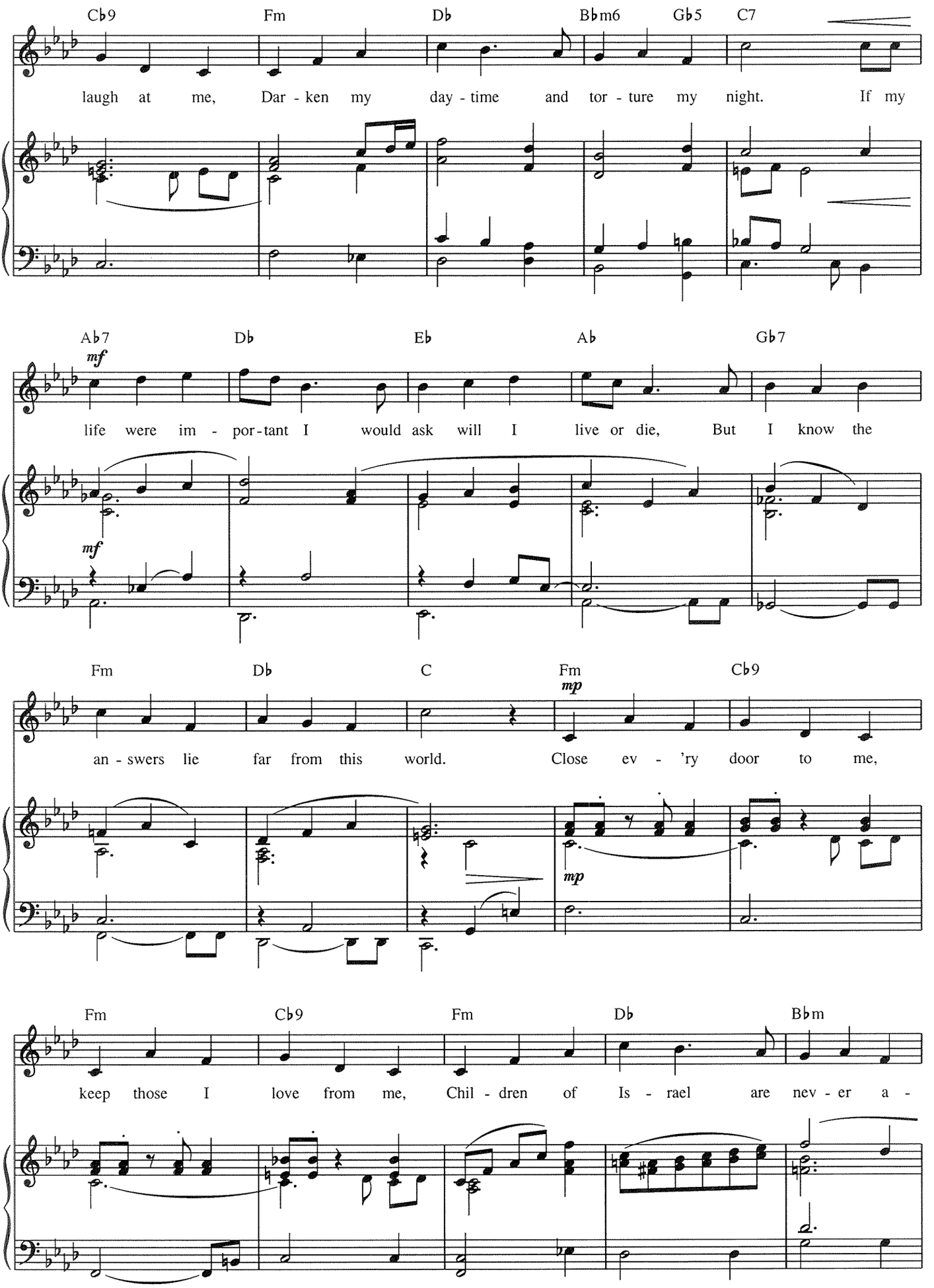
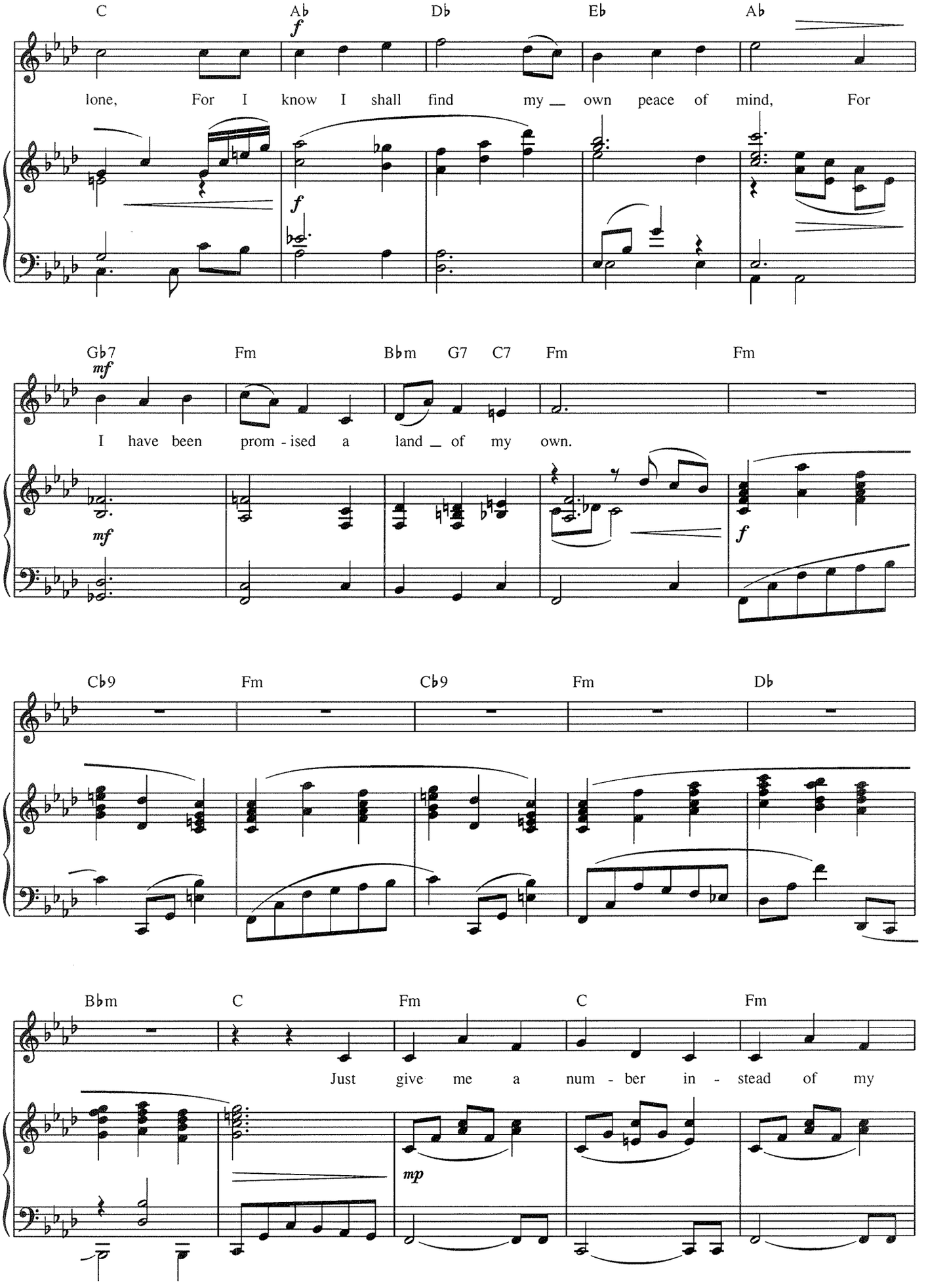
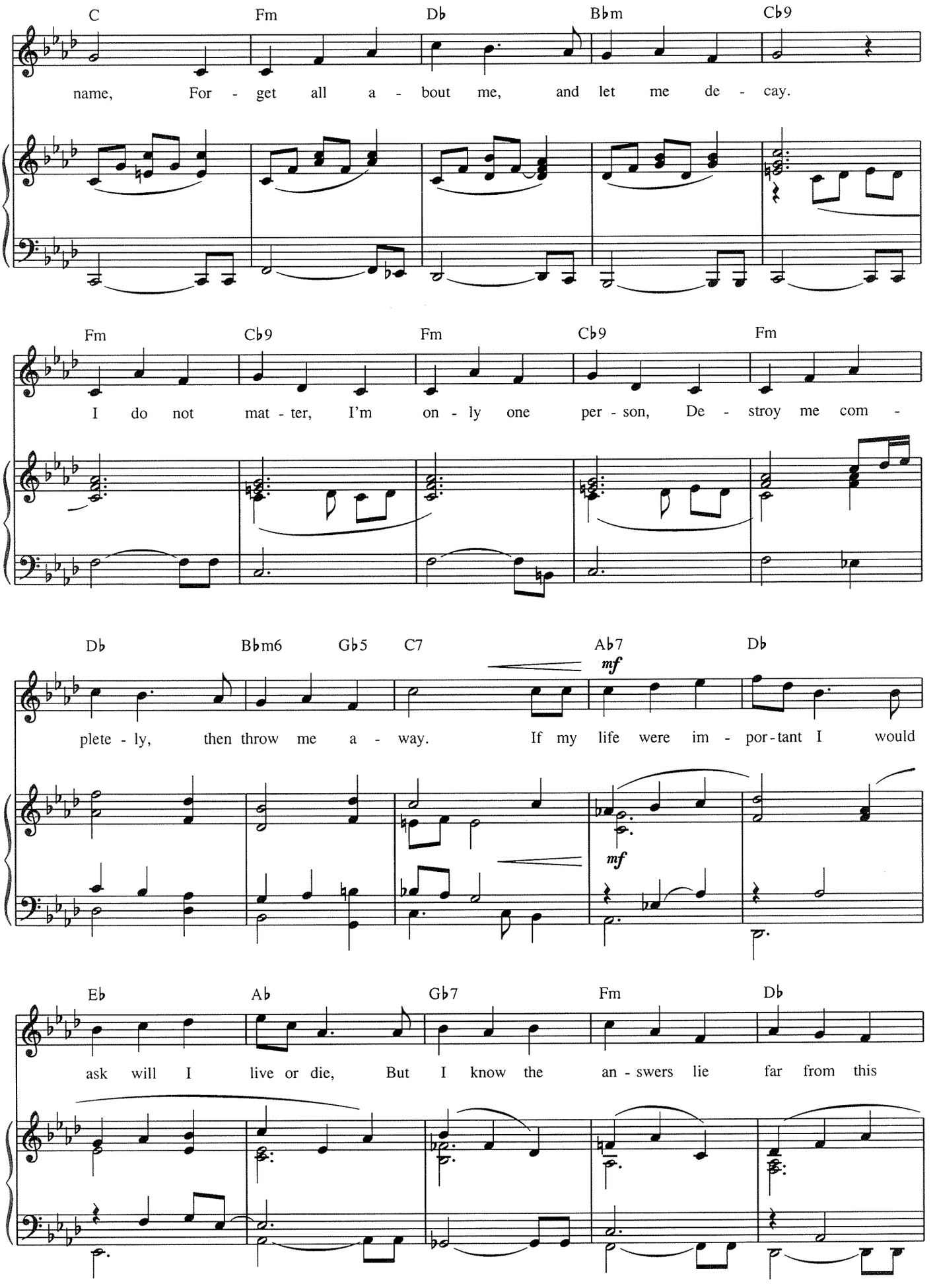
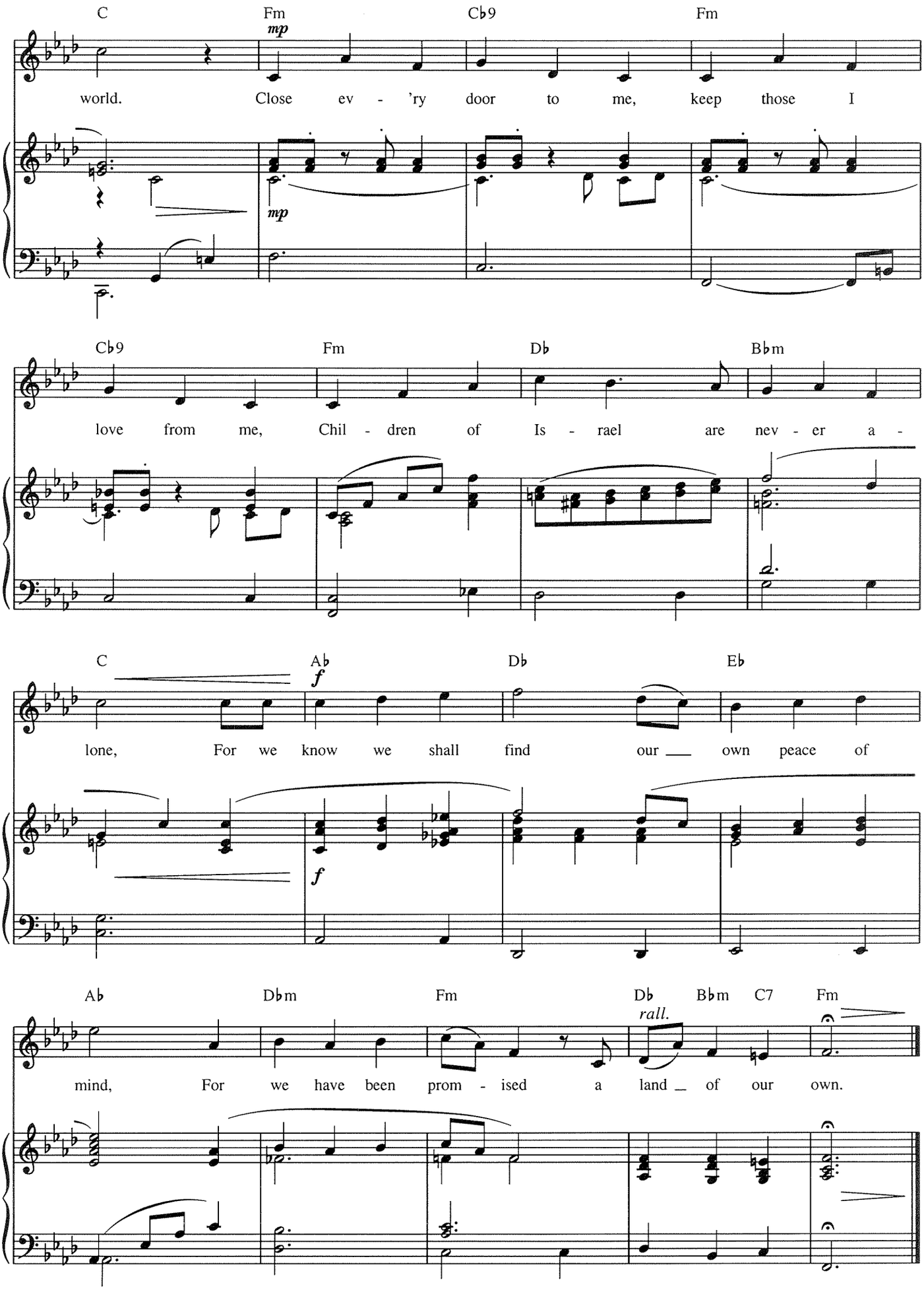

Cb9 Fm Db Bbm6 Gb5 C7
laugh at me, Dar - ken my day - time and tor - ture my night. If my
Ab7 Db Eb Ab Gb7
mf
life were im - por-tant I would ask will I live or die, But I know the
Fm Db C Fm Cb9
mp
an - swers lie far from this world. Close ev - 'ry door to me,
Fm Cb9 Fm Db Bbm
keep those I love from me, Chil - dren of Is - rael are nev - er a -


C
Ab
Db
Eb
Ab
f
lone, For I know I shall find my _ own peace of mind, For
Gb7
Fm
Bbm
G7
C7
Fm
Fm
mf
I have been prom - ised a land _ of my own.
Cb9
Fm
Cb9
Fm
Db
Bbm
C
Fm
C
Fm
Just give me a num - ber in - stead of my
mp


C Fm Db Bbm Cb9
name, For - get all a - bout me, and let me de - cay.
Fm Cb9 Fm Cb9 Fm
I do not mat - ter, I'm on - ly one per - son, De - stroy me com -
Db Bbm6 Gb5 C7 Ab7 Db
mf
plete - ly, then throw me a - way. If my life were im - por-tant I would
mf
Eb Ab Gb7 Fm Db
ask will I live or die, But I know the an - swers lie far from this

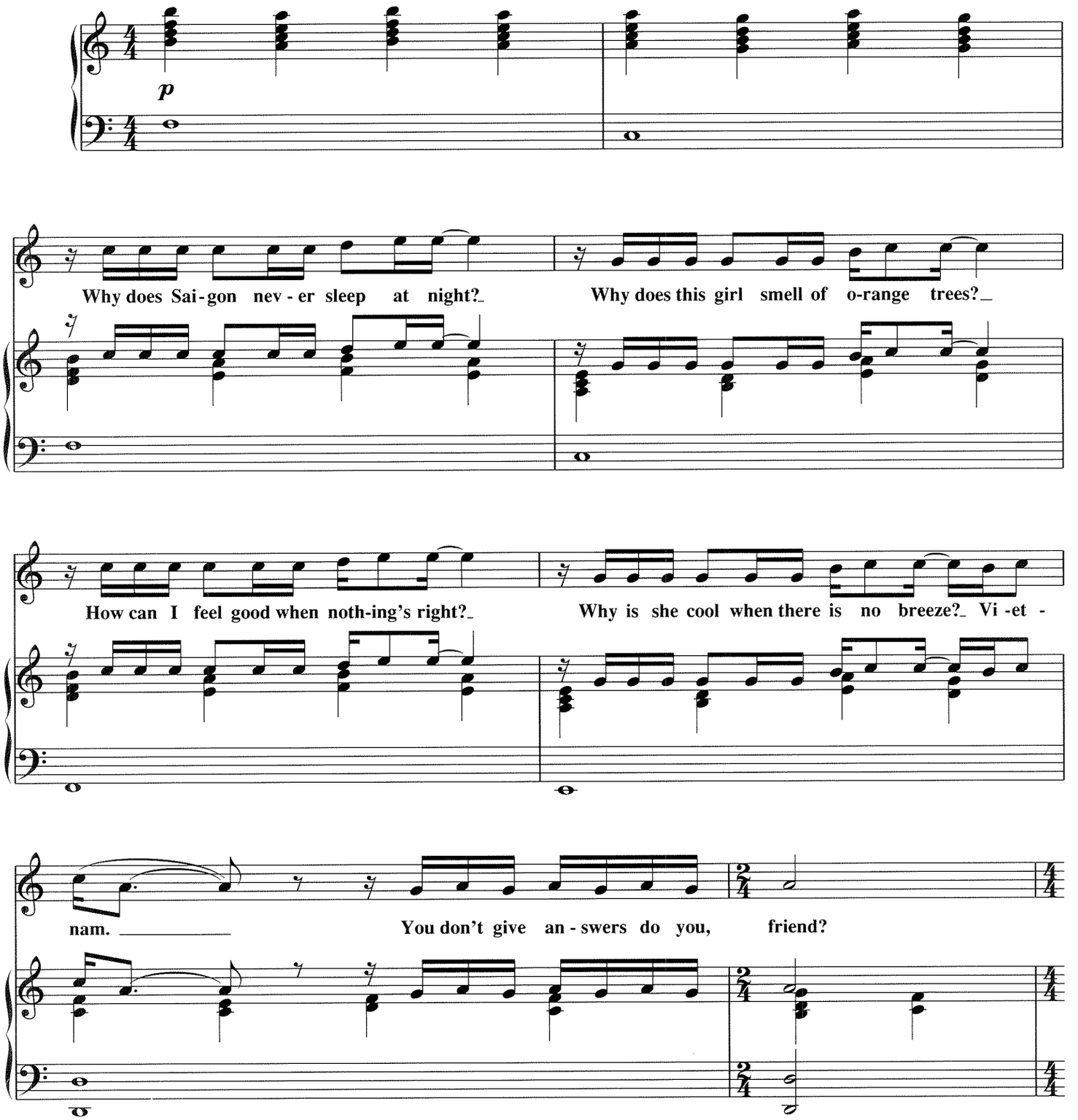

C
Fm
Cb9
Fm
mp
world. Close ev - 'ry door to me, keep those I
mp
Cb9
Fm
Db
Bbm
love from me, Chil - dren of Is - rael are nev - er a -
C
Ab
Db
Eb
f
lone, For we know we shall find our ___ own peace of
f
Ab
Dbm
Fm
Db
Bbm
C7
Fm
rall.
mind, For we have been prom - ised a land _ of our own.

WHY GOD WHY?

from *Miss Saigon*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by RICHARD MALTBY JR. and ALAIN BOUBLIL
Adapted from original French Lyrics by ALAIN BOUBLIL

Sostenuto (not too slow)



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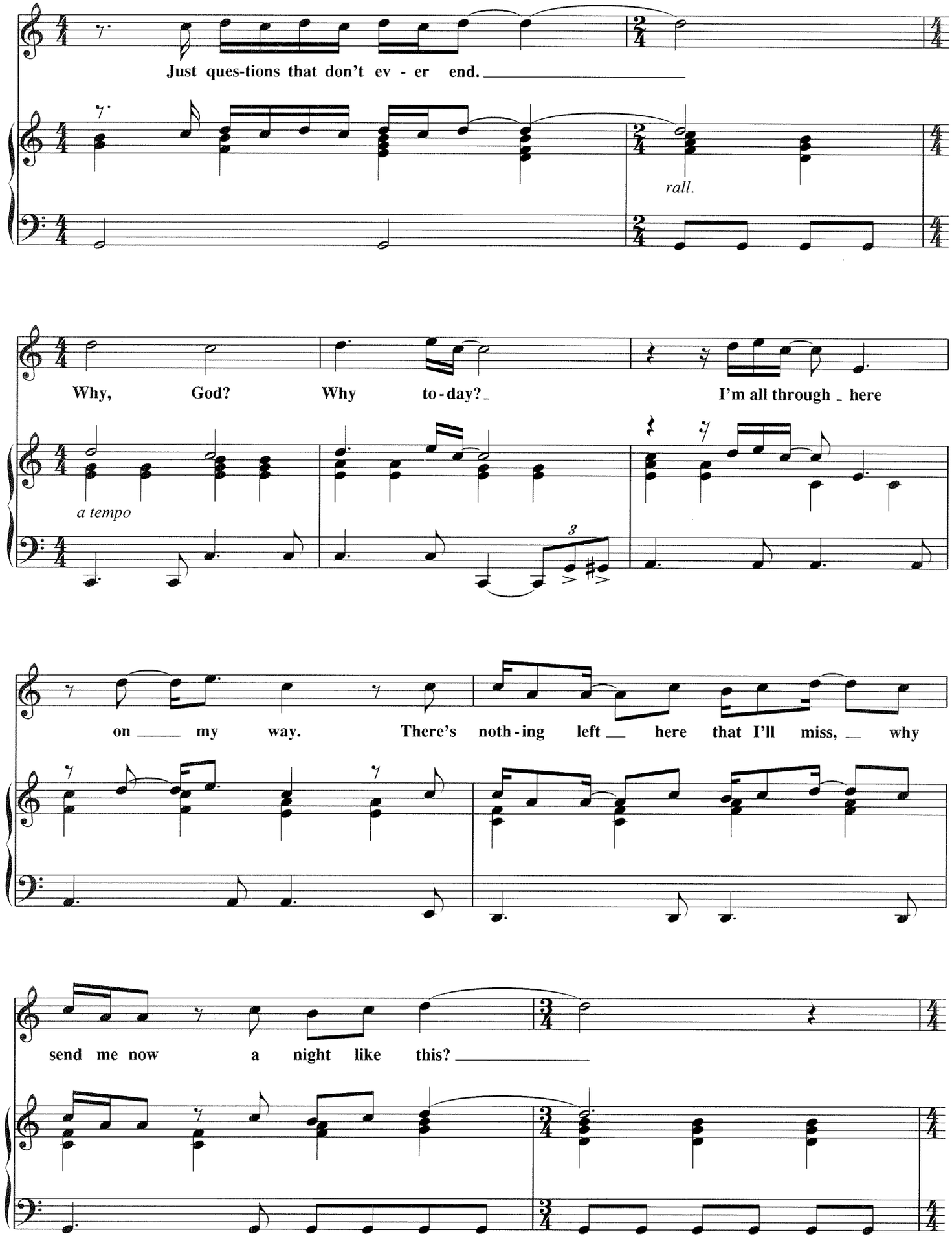
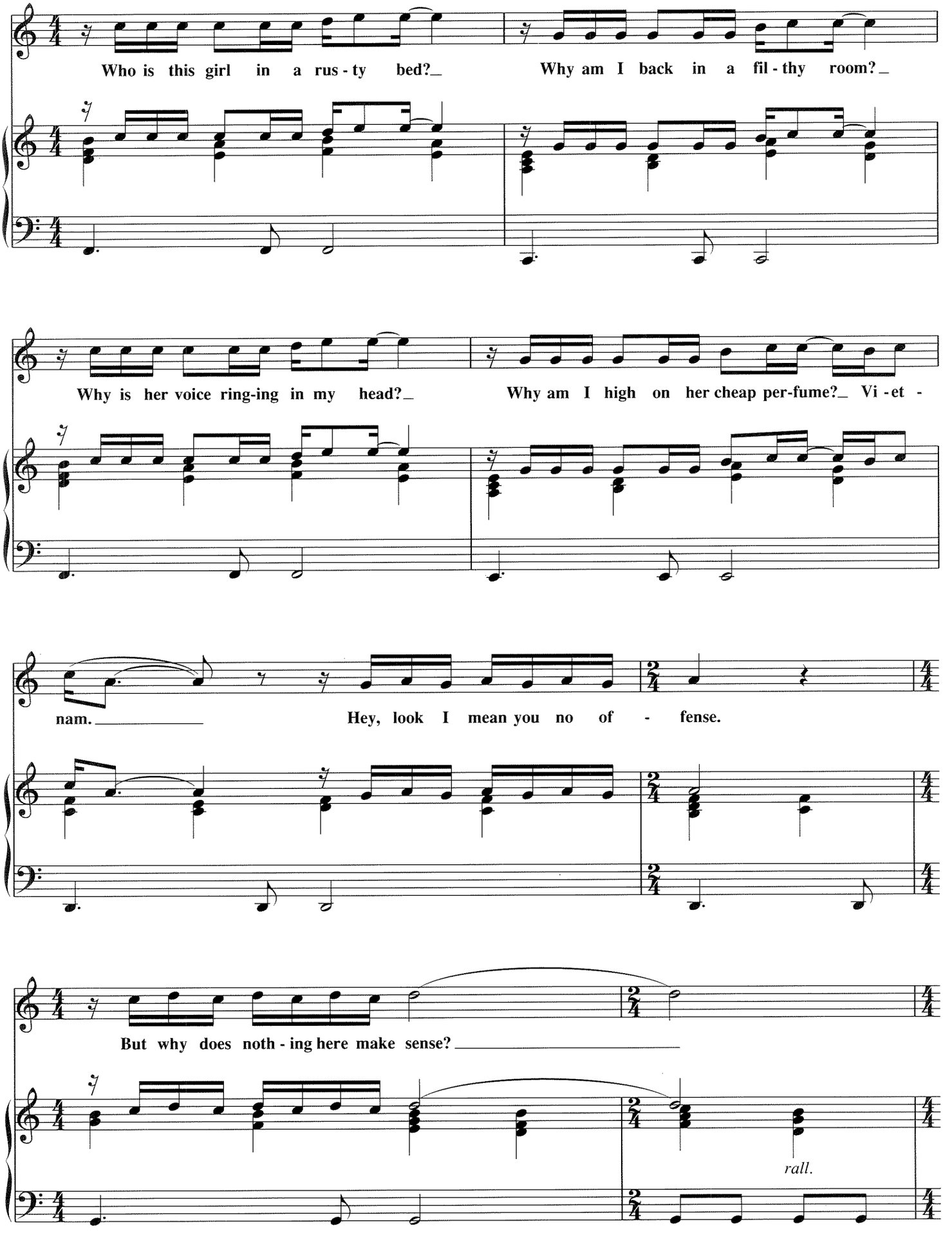
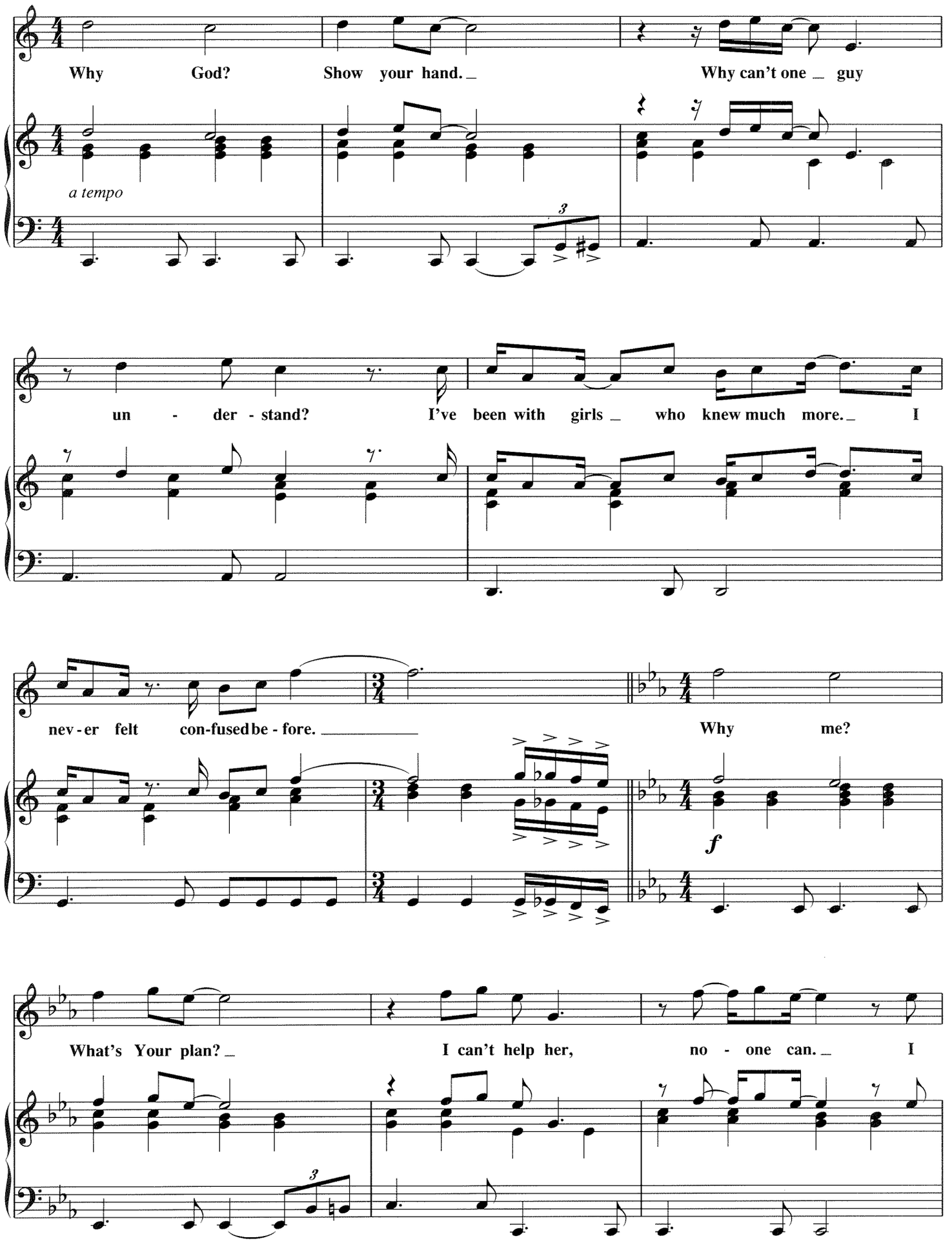
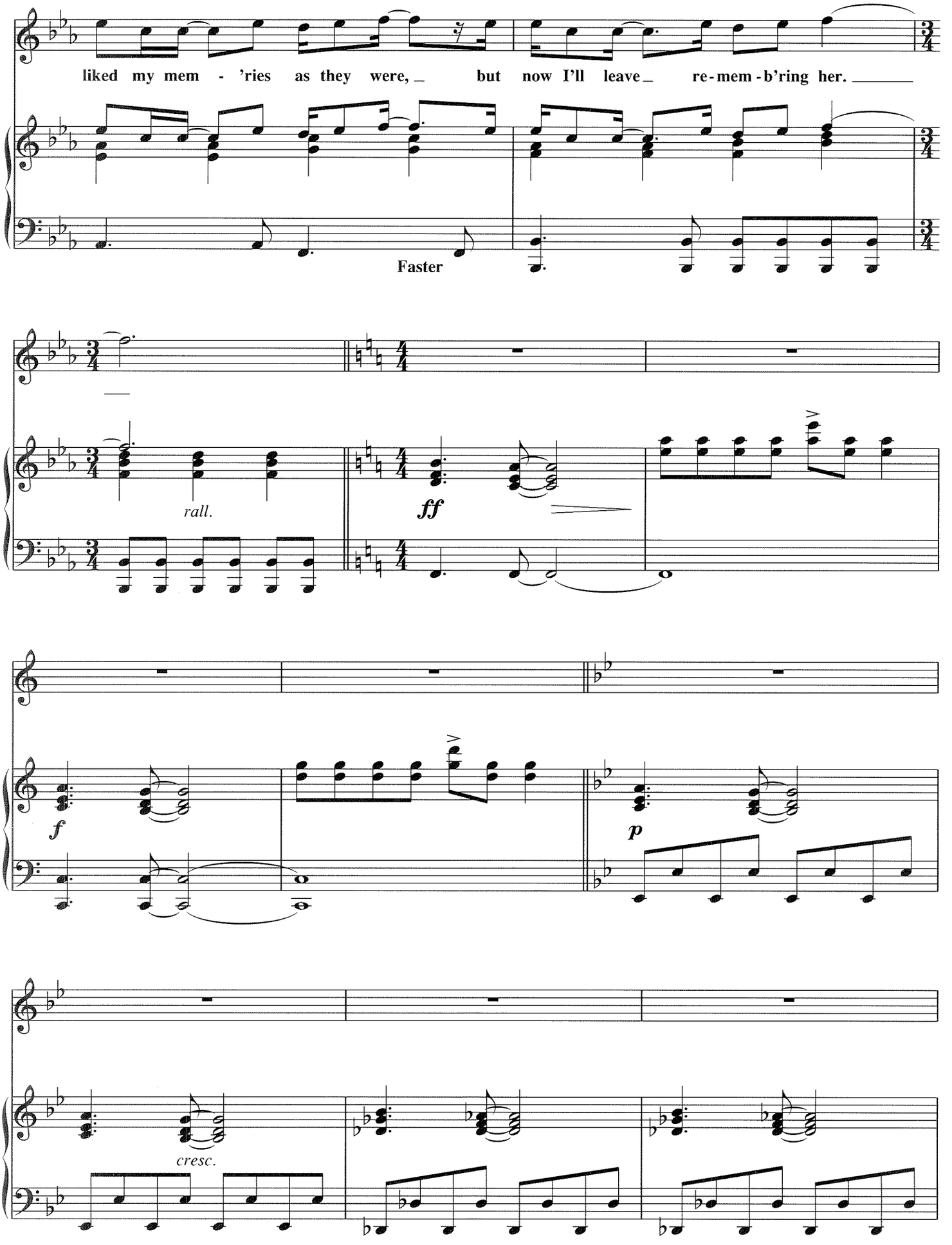
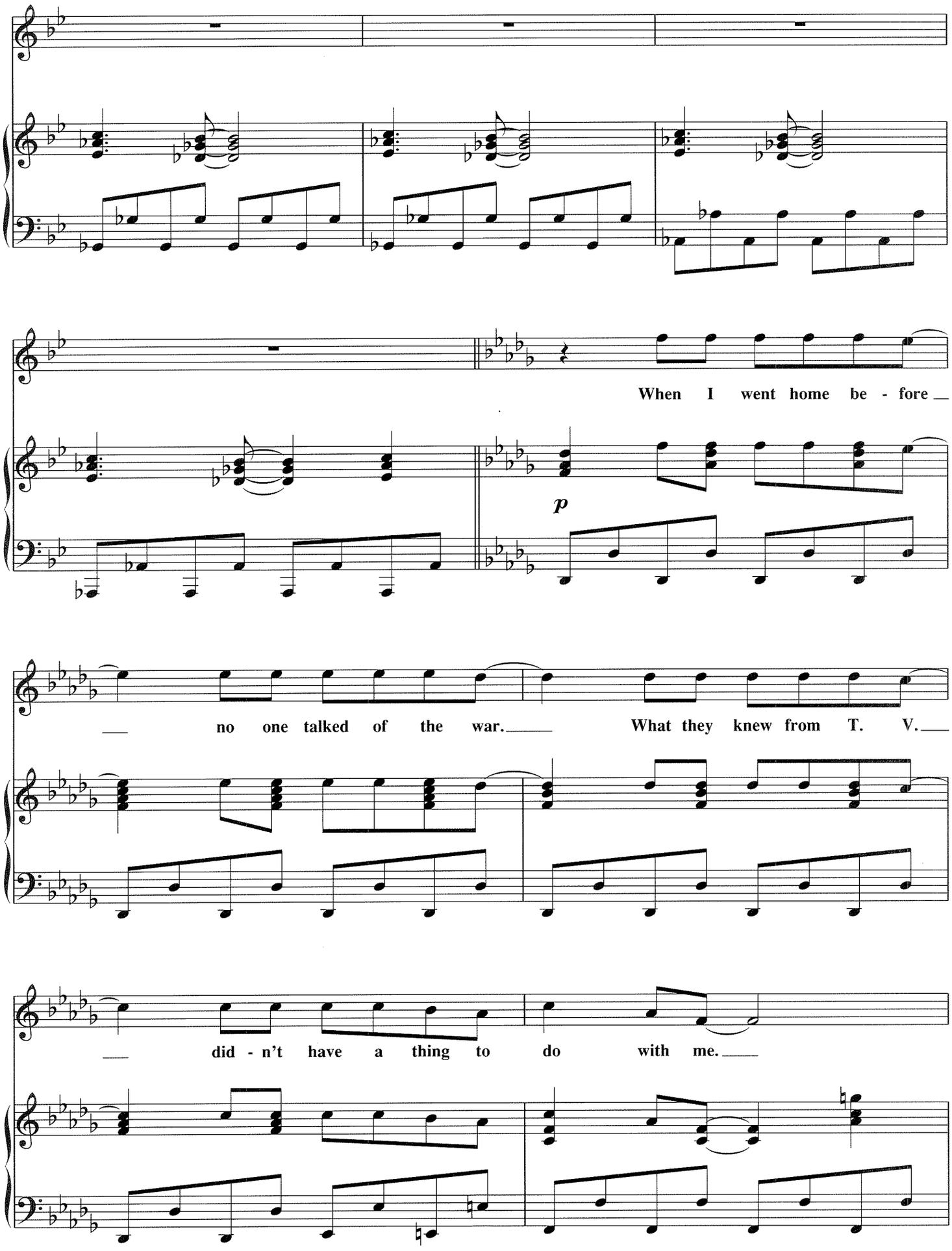
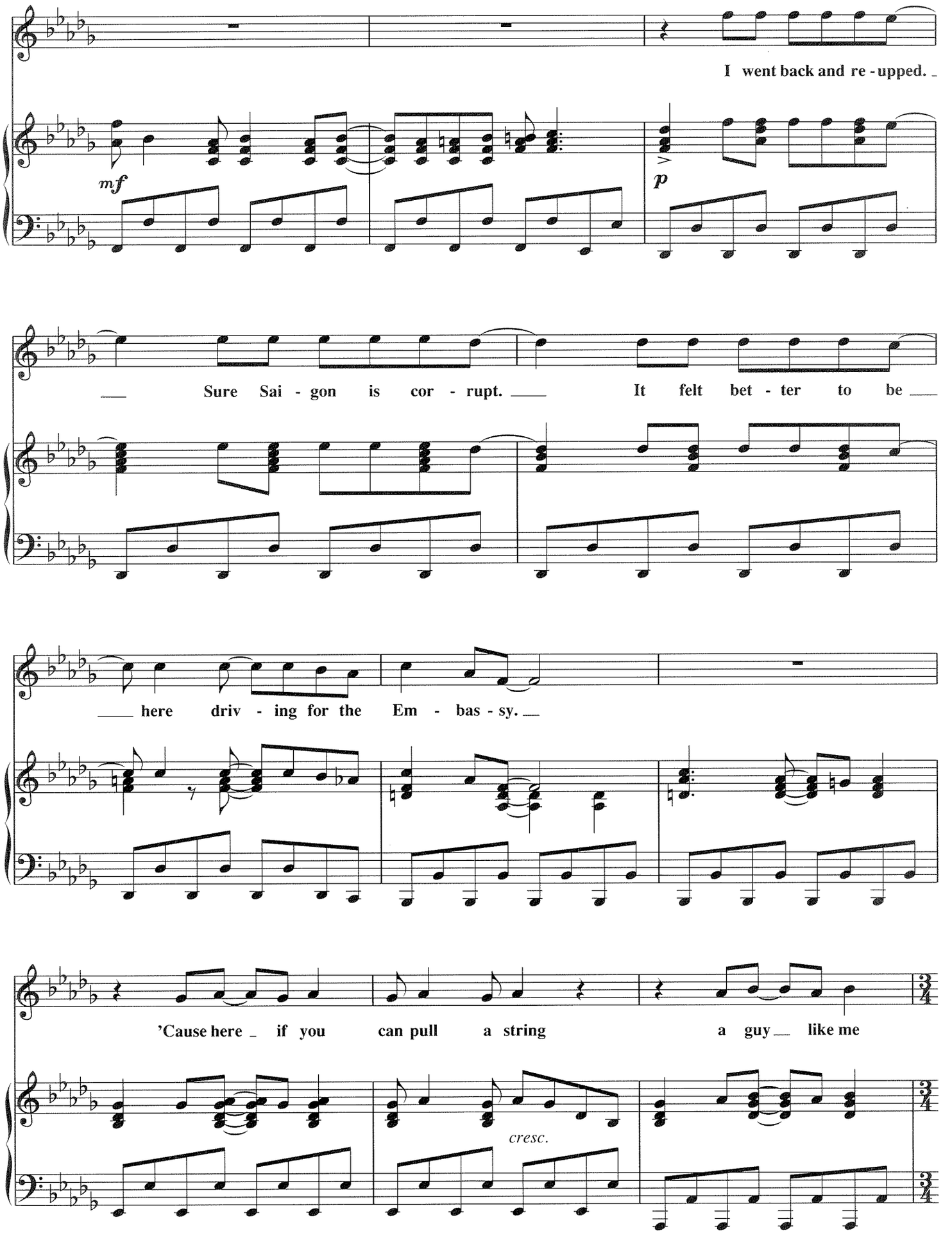

Just ques-tions that don't ev - er end.
rall.
Why, God? Why to-day? I'm all through here
a tempo
3
on my way. There's noth-ing left here that I'll miss, why
send me now a night like this?

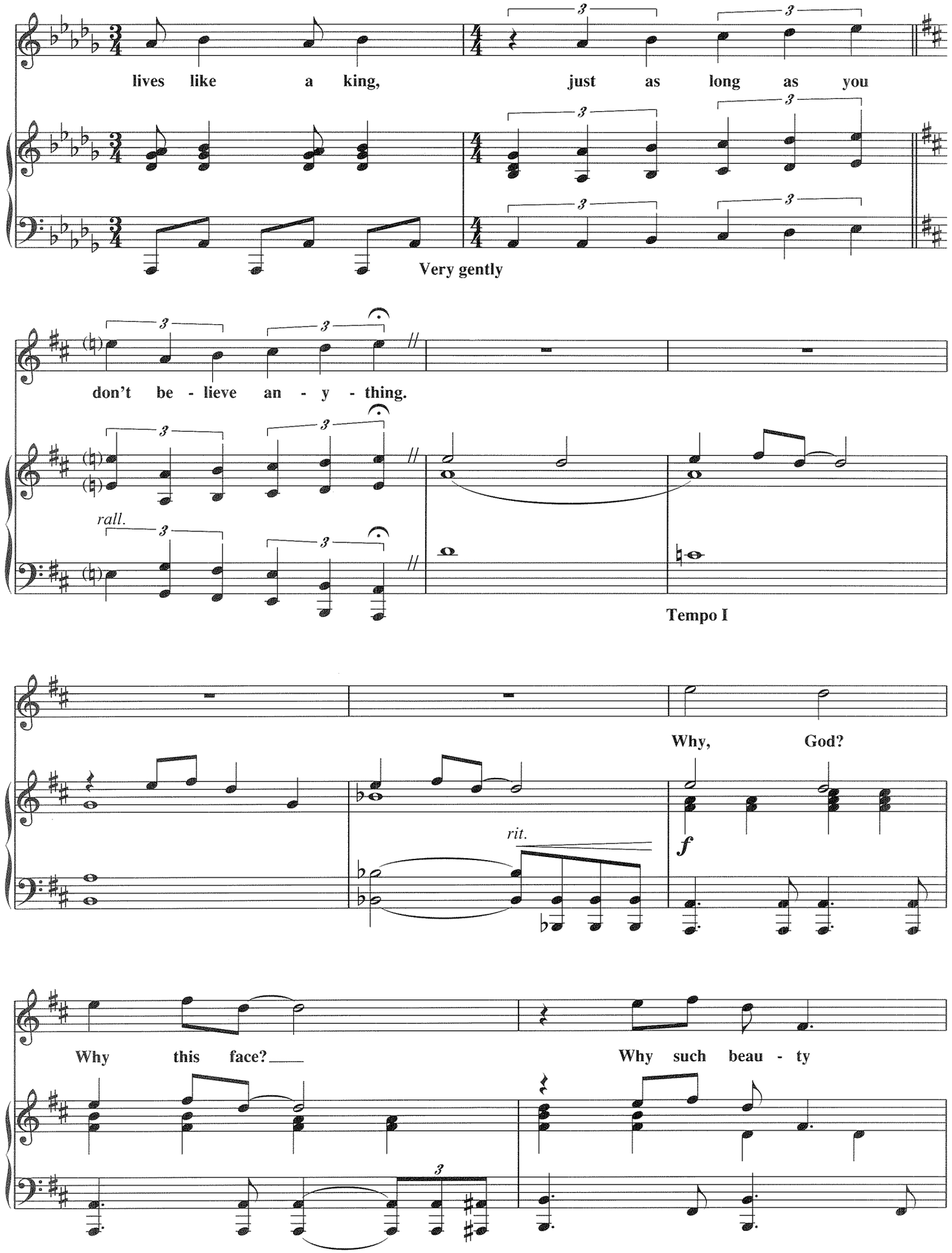

Who is this girl in a rus - ty bed?_
Why am I back in a fil - thy room?_
Why is her voice ring-ing in my head?_
Why am I high on her cheap per-fume?_ Vi - et -
nam._
Hey, look I mean you no of - fense.
But why does noth - ing here make sense?_
rall.

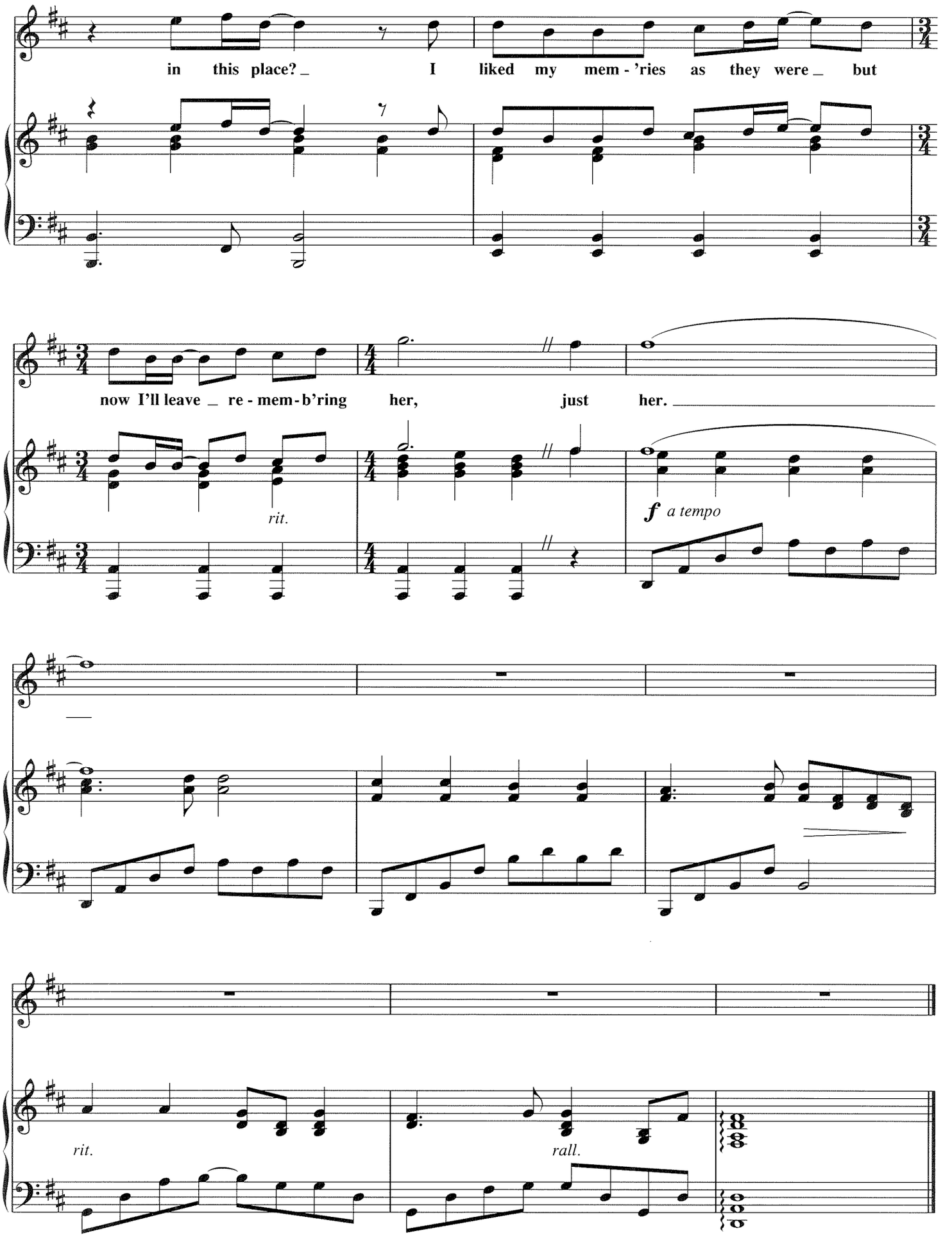

Why God? Show your hand. _ Why can't one _ guy
a tempo
un - der - stand? I've been with girls _ who knew much more. _ I
nev - er felt con-fused be - fore. _ Why me?
f
What's Your plan? _ I can't help her, no - one can. _ I


liked my mem - 'ries as they were, but now I'll leave re-mem-b'ring her.
Faster
rall.
ff
f
p
cresc.


When I went home be - fore
p
no one talked of the war.
What they knew from T. V.
did - n't have a thing to do with me.


I went back and re - upped.
mf
p
Sure Sai - gon is cor - rupt. It felt bet - ter to be
here driv - ing for the Em - bas - sy.
'Cause here if you can pull a string a guy like me
cresc.

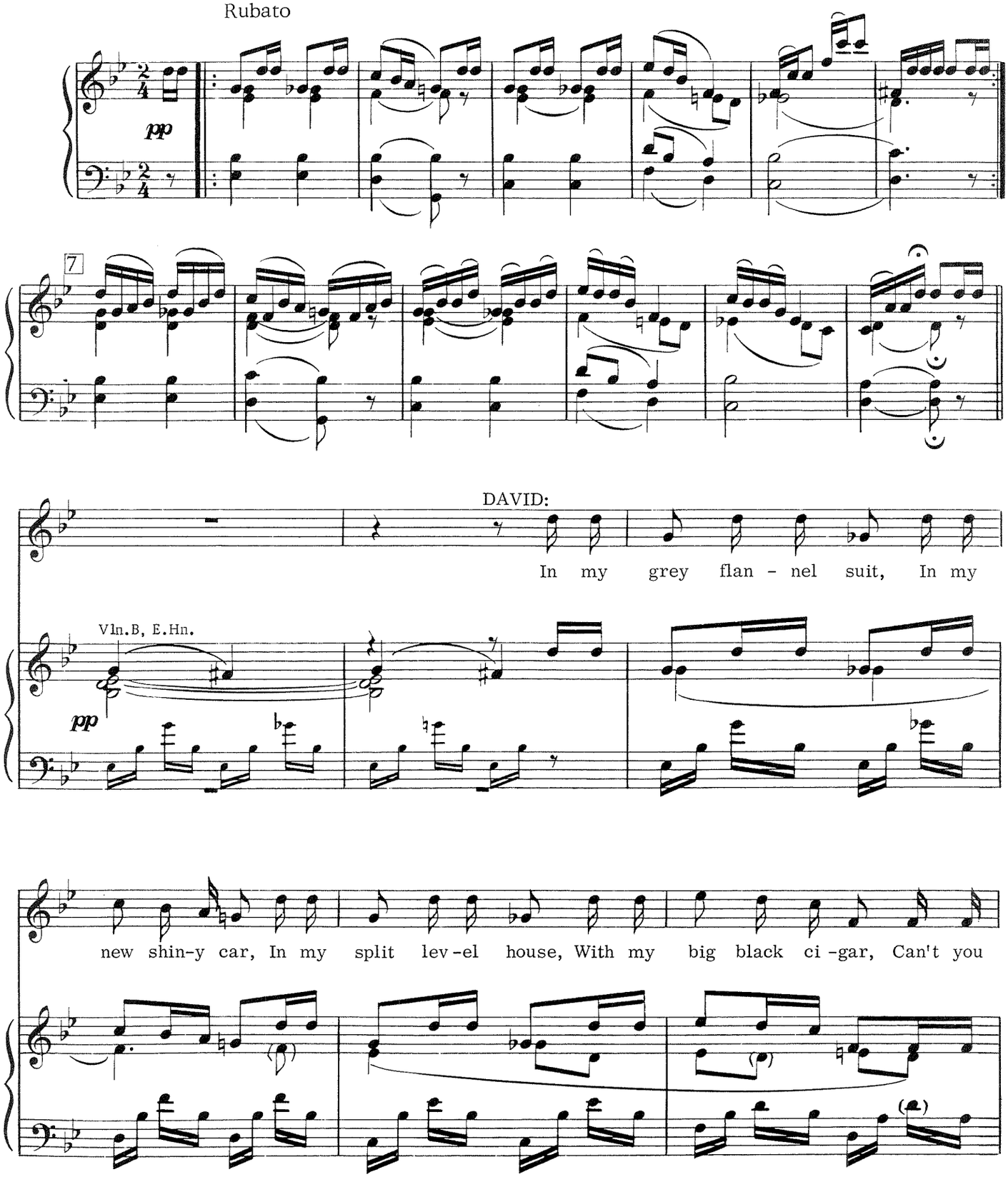

lives like a king, just as long as you
Very gently
don't be - lieve an - y - thing.
rall.
Tempo I
Why, God?
rit.
f
Why this face?
Why such beau - ty


in this place? _ I liked my mem - 'ries as they were _ but
now I'll leave _ re - mem - b'ring her, just her.
rit.
f a tempo
rit.
rall.

I WILL FOLLOW YOU

from *Milk And Honey*

Music and Lyric by
JERRY HERMAN



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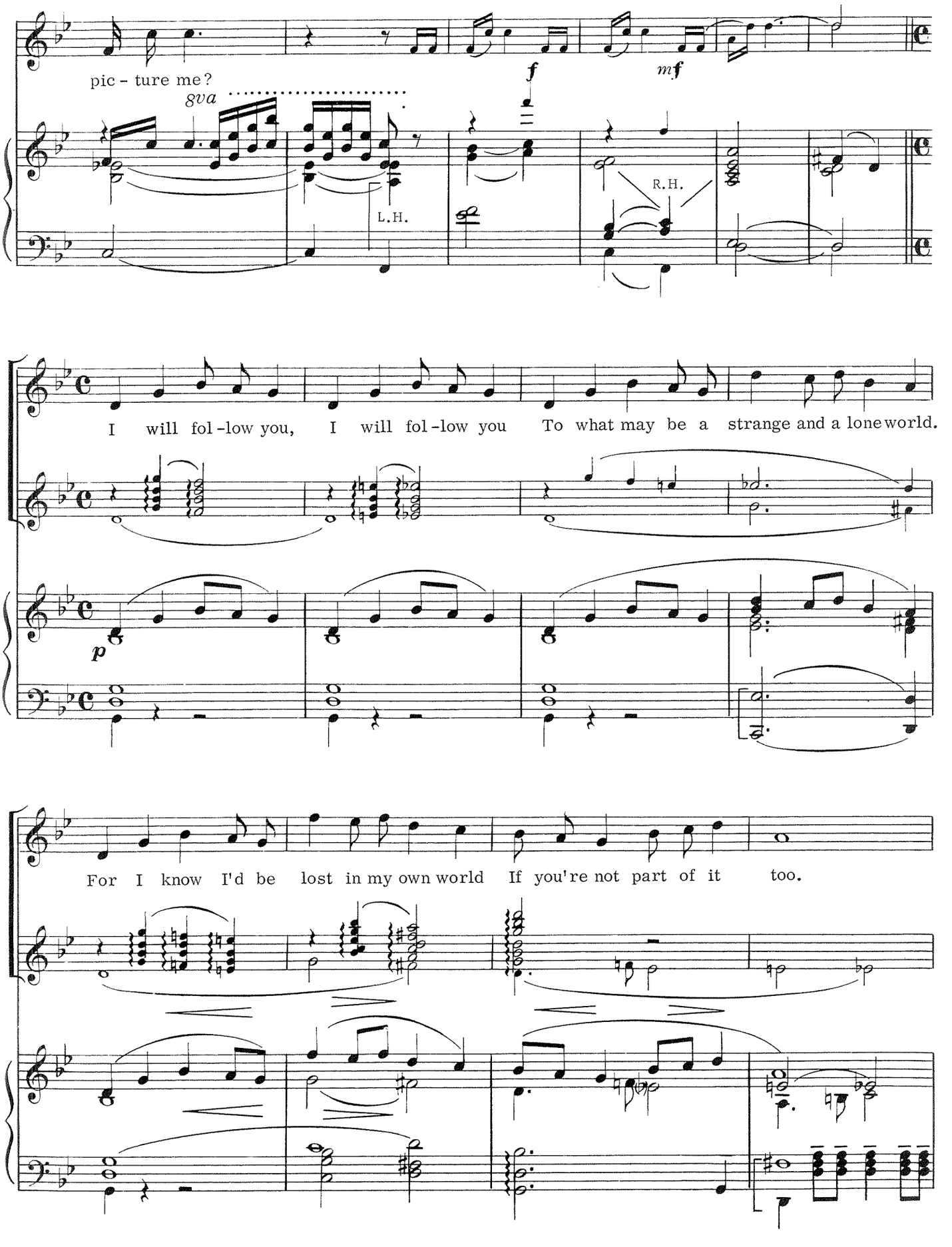
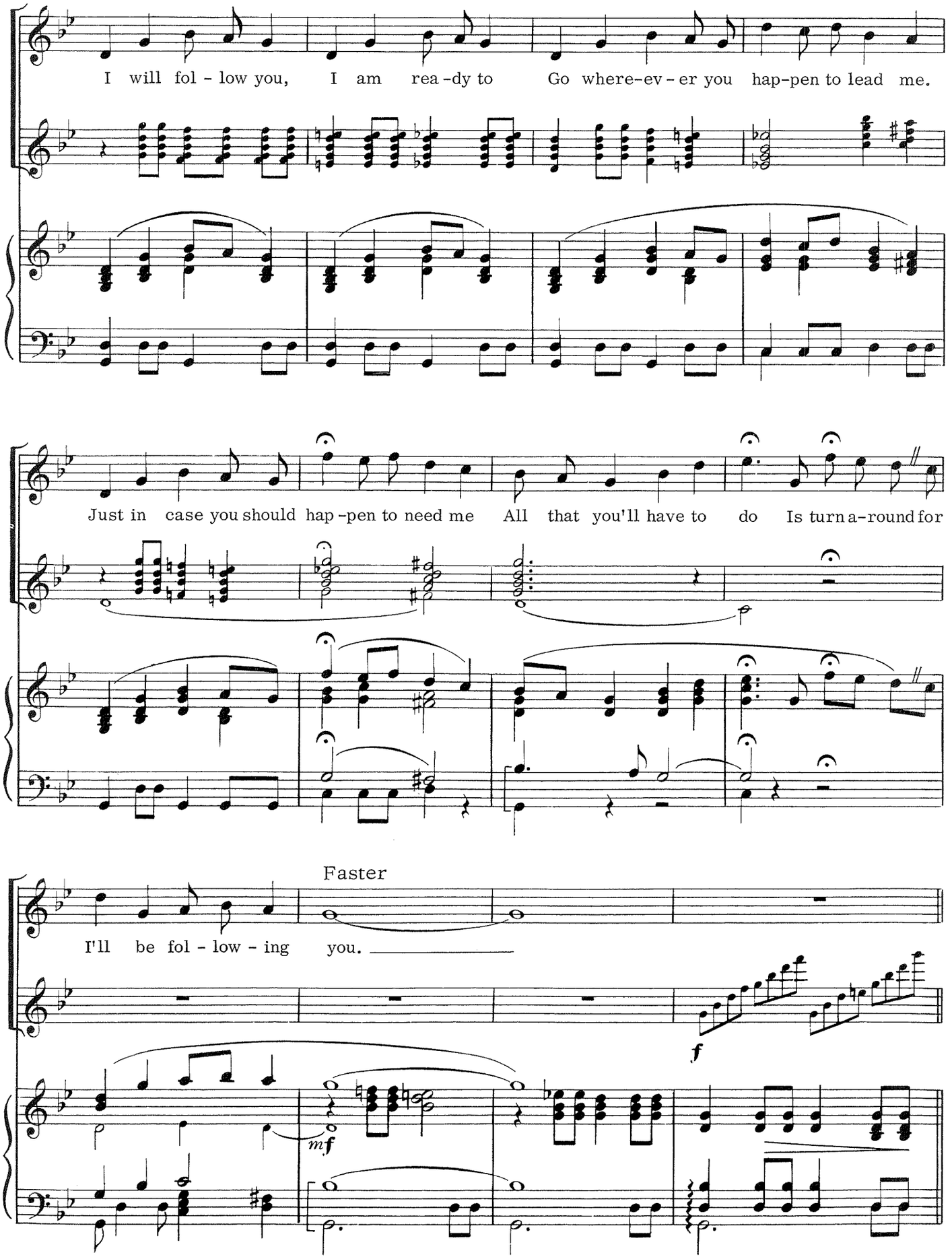
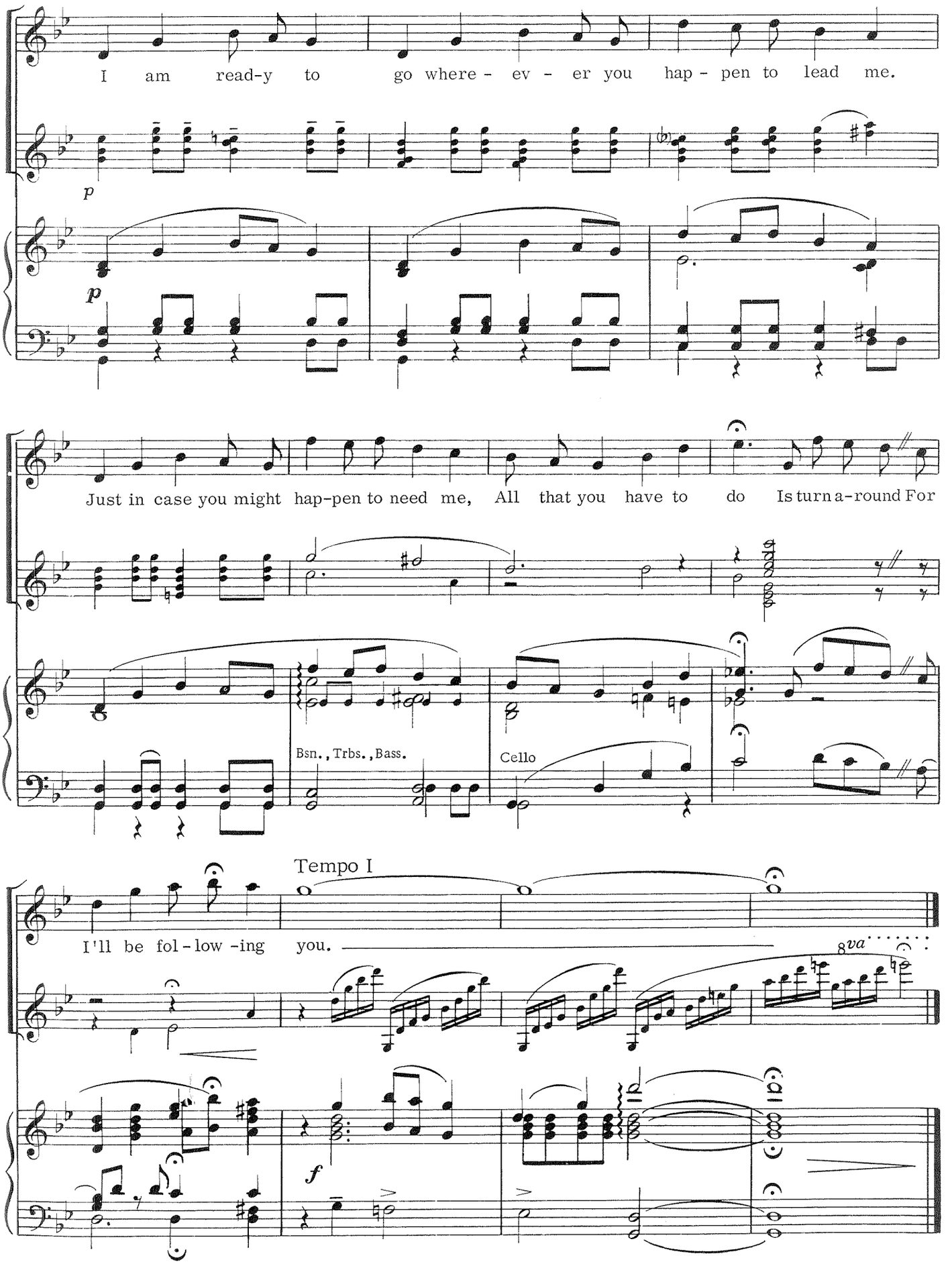

pic - ture me?
8va
L.H.
f
mf
R.H.
I will fol - low you, I will fol - low you To what may be a strange and a lone world.
p
For I know I'd be lost in my own world If you're not part of it too.

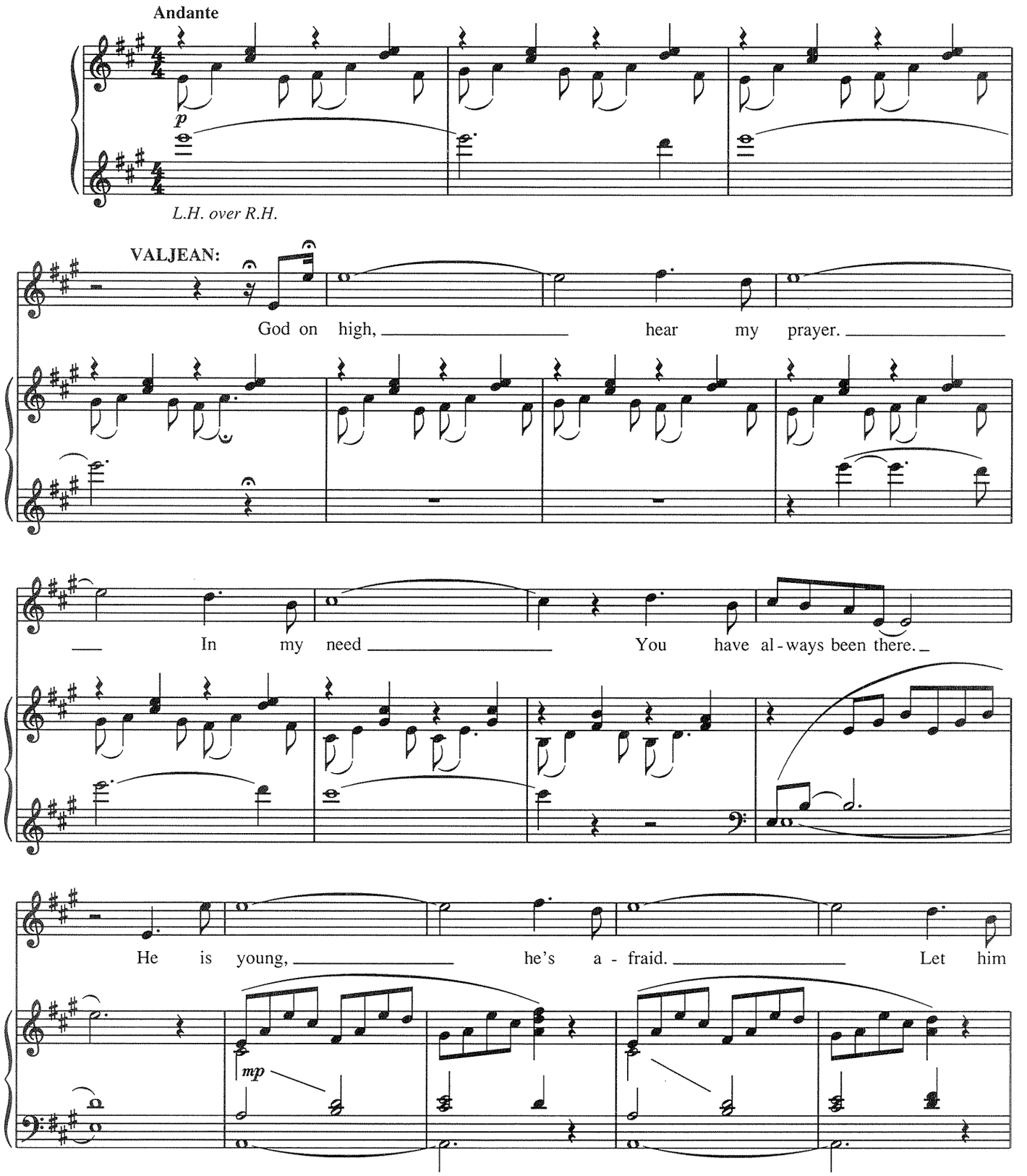

I will fol - low you, I am rea-dy to Go where-ev - er you hap-pen to lead me.
Just in case you should hap-pen to need me All that you'll have to do Is turn a-round for
Faster
I'll be fol - low - ing you.
f
mf


I am read-y to go where - ev - er you hap - pen to lead me.
p
p
Just in case you might hap-pen to need me, All that you have to do Is turn a-round For
Bsn., Trbs., Bass.
Cello
Tempo I
I'll be fol - low -ing you.
8va
f

BRING HIM HOME

from *Les Misérables*

Lyrics by HERBERT KRETZMER
and ALAIN BOUBLIL
Music by CLAUDE-MICHEL SCHÖNBERG



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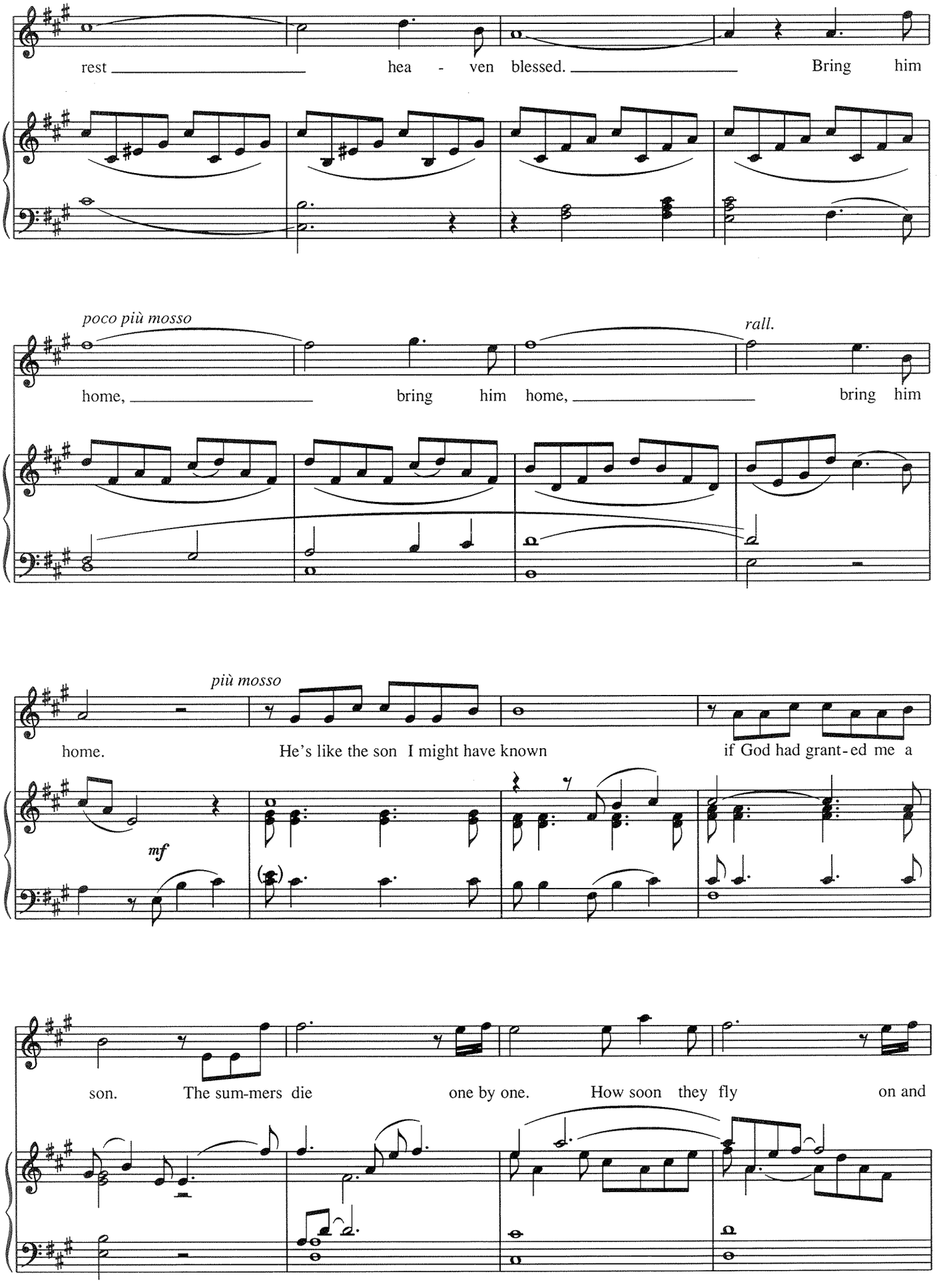
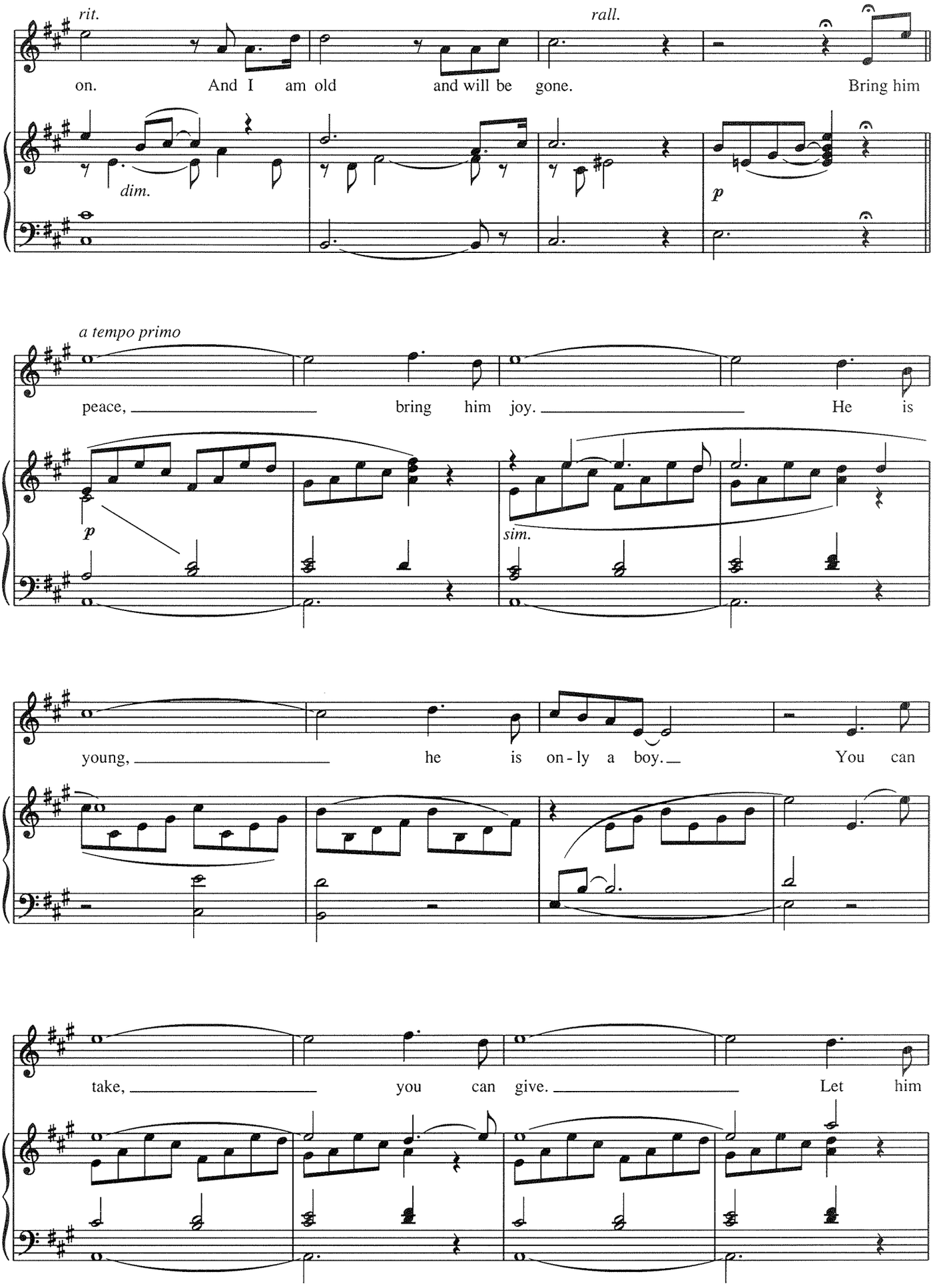
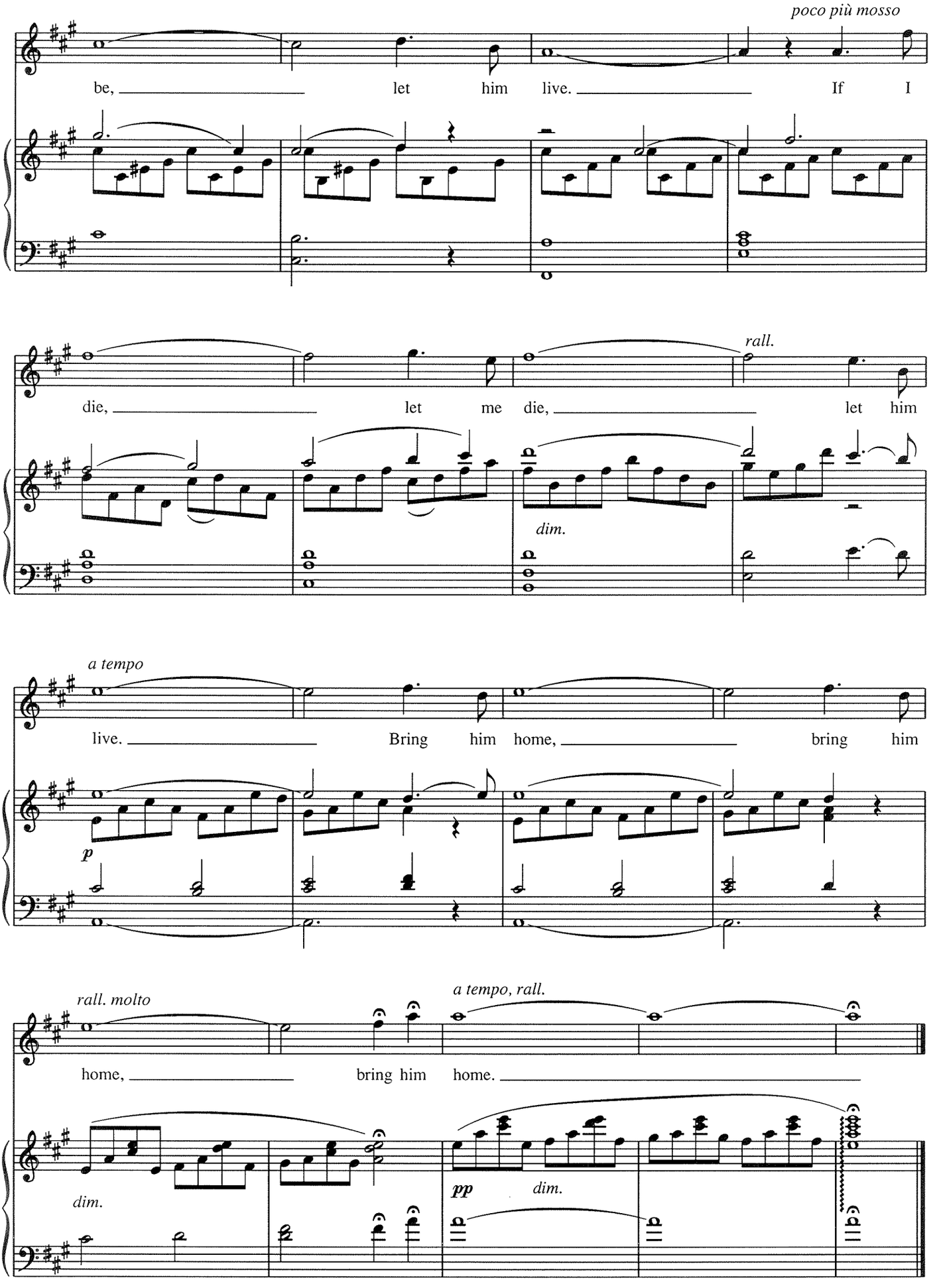

rest hea - ven blessed. Bring him
poco più mosso
rall.
home, bring him home, bring him
più mosso
home. He's like the son I might have known if God had grant-ed me a
mf
son. The sum-mers die one by one. How soon they fly on and

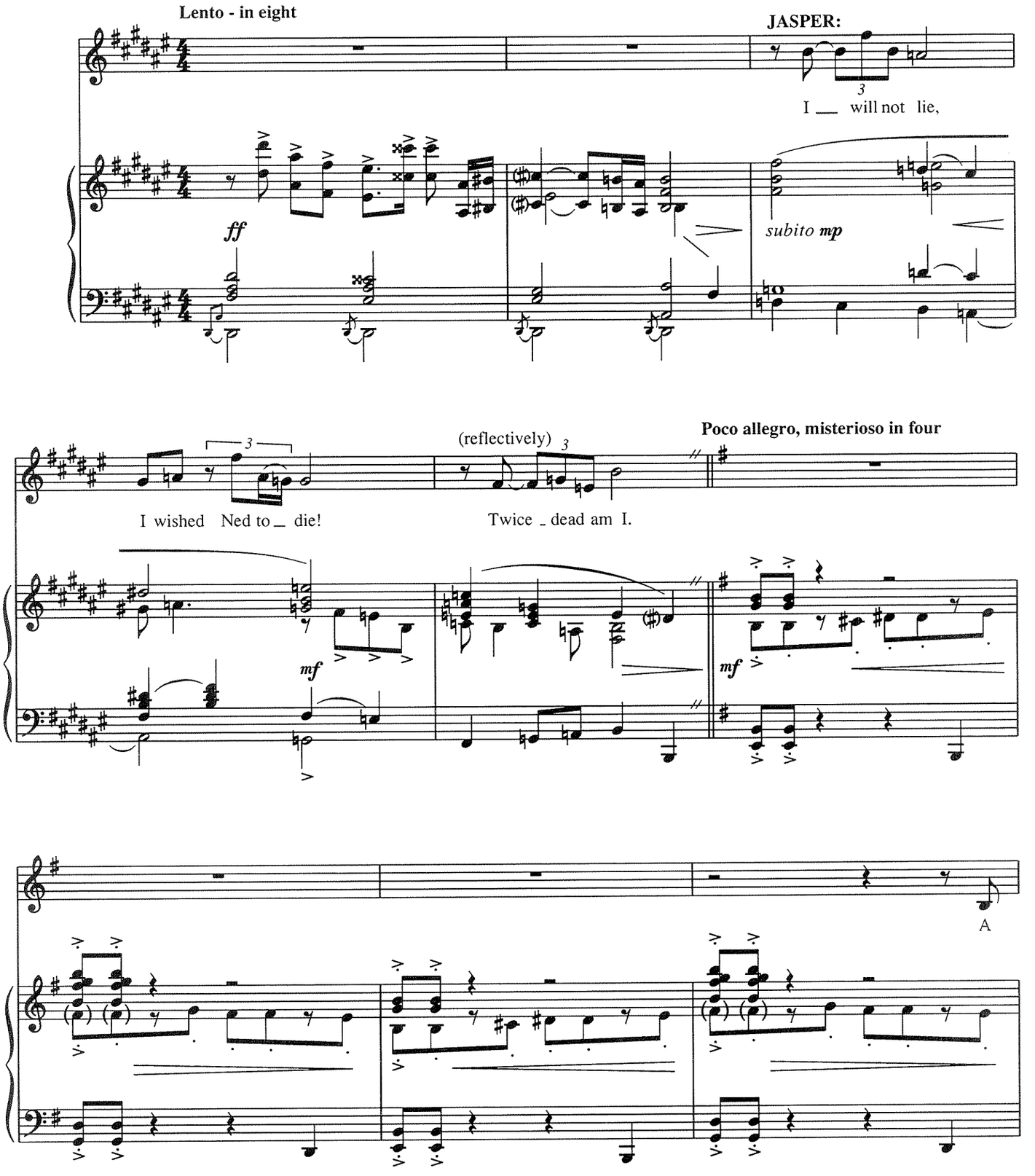

rit.
rall.
on. And I am old and will be gone. Bring him
dim.
p
a tempo primo
peace, bring him joy. He is
p
sim.
young, he is on-ly a boy. You can
take, you can give. Let him


poco più mosso
be, let him live. If I
rall.
die, let me die, let him
dim.
a tempo
live. Bring him home, bring him
p
rall. molto
a tempo, rall.
home, bring him home.
dim.
pp
dim.

JASPER'S CONFESSION

from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES



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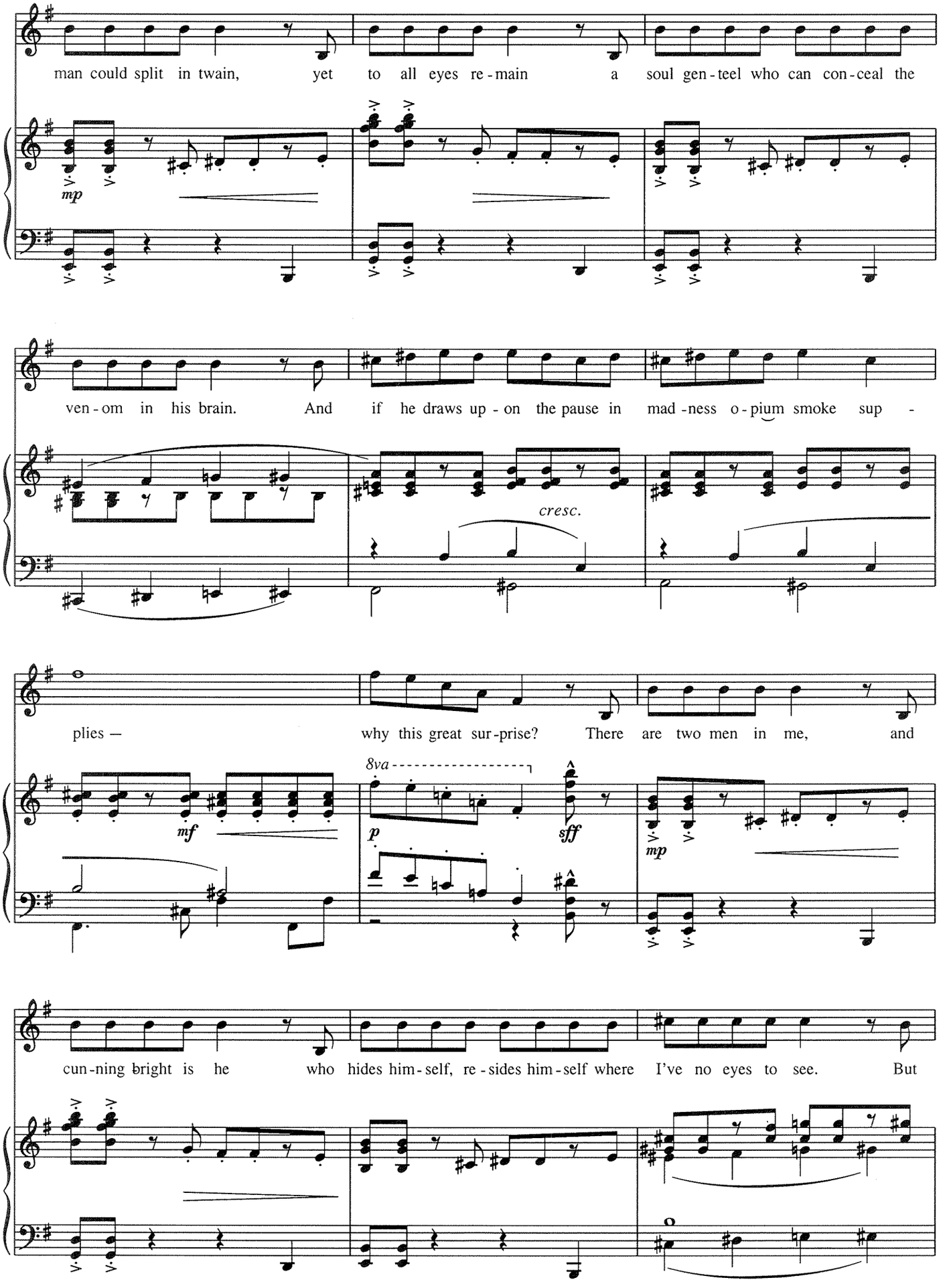
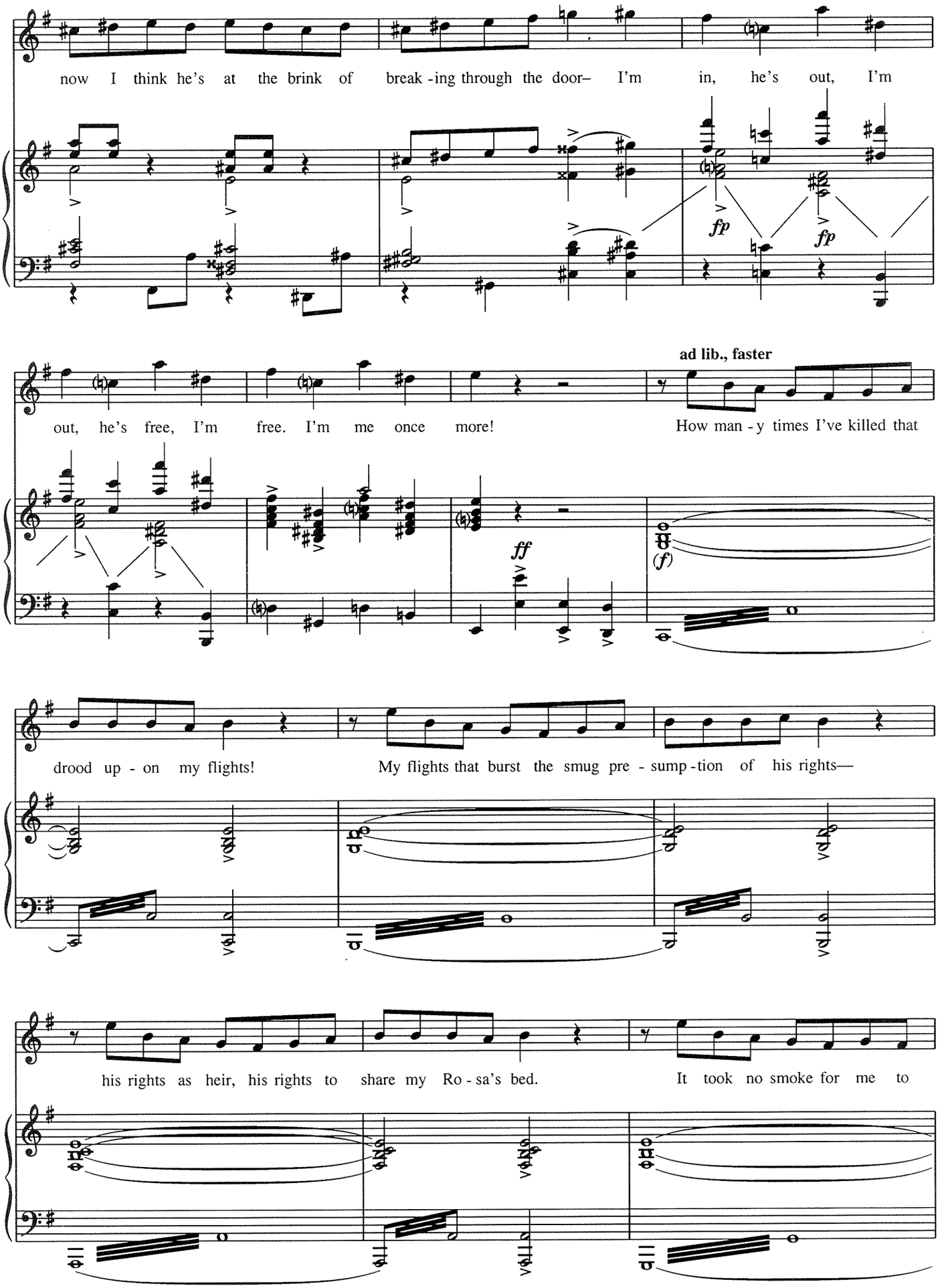
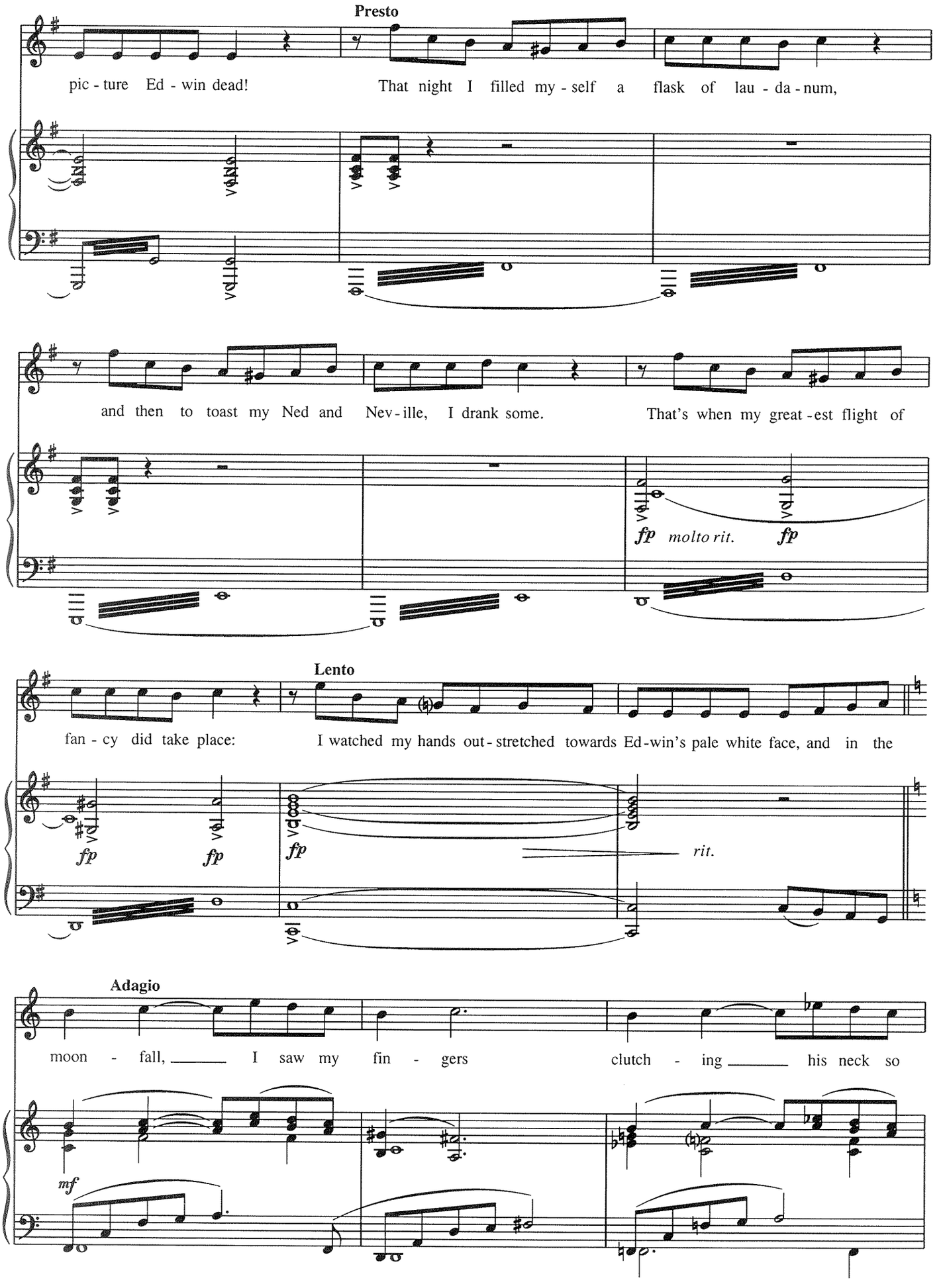
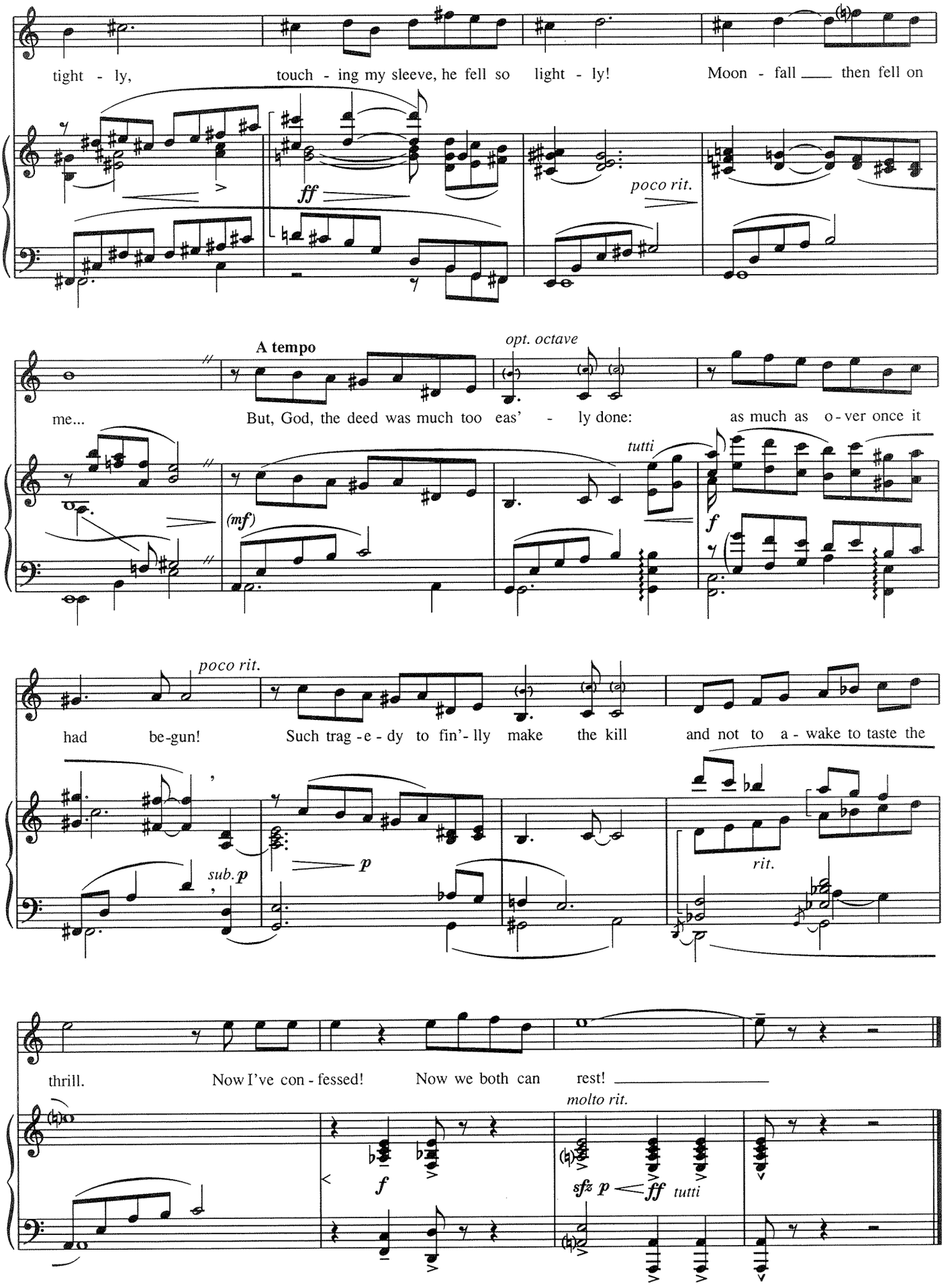

man could split in twain, yet to all eyes re-main a soul gen-teel who can con-ceal the
mp
ven-om in his brain. And if he draws up-on the pause in mad-ness o-pium smoke sup-
cresc.
plies — why this great sur-prise? There are two men in me, and
mf
8va
p
sff
mp
cun-ning bright is he who hides him-self, re-sides him-self where I've no eyes to see. But


now I think he's at the brink of break - ing through the door– I'm in, he's out, I'm
fp
fp
out, he's free, I'm free. I'm me once more!
ad lib., faster
How man - y times I've killed that
ff
(f)
drood up - on my flights!
My flights that burst the smug pre - sump - tion of his rights—
his rights as heir, his rights to share my Ro - sa's bed.
It took no smoke for me to

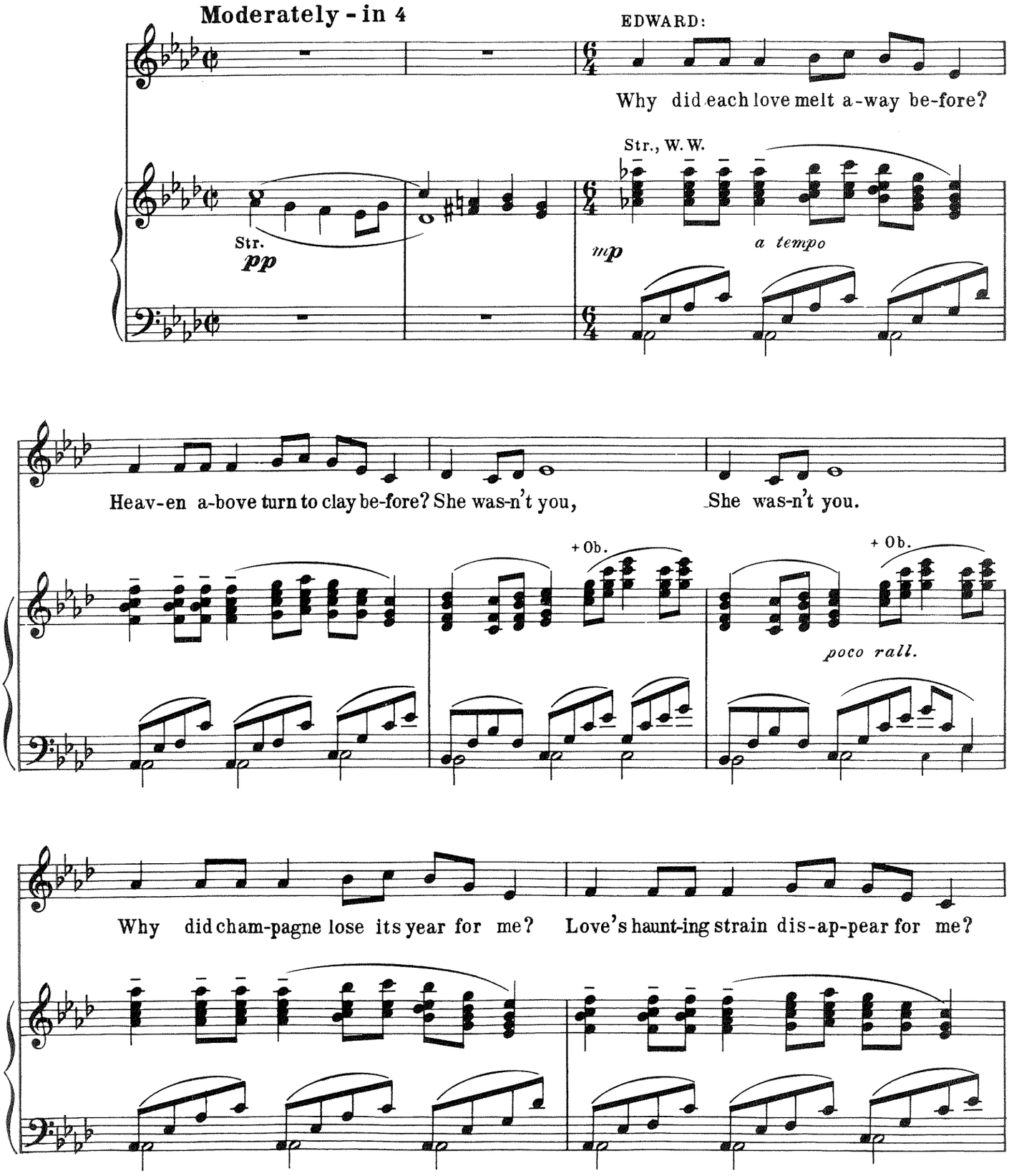

Presto
pic - ture Ed - win dead!
That night I filled my - self a flask of lau - da - num,
and then to toast my Ned and Nev - ille, I drank some.
That's when my great - est flight of
fp molto rit. fp
Lento
fan - cy did take place:
I watched my hands out - stretched towards Ed-win's pale white face, and in the
fp fp fp
rit.
Adagio
moon - fall, I saw my fin - gers
clutch - ing his neck so
mf


tight - ly, touch - ing my sleeve, he fell so light - ly! Moon - fall ___ then fell on
ff
poco rit.
A tempo
opt. octave
me... But, God, the deed was much too eas' - ly done: as much as o - ver once it
tutti
(mf)
f
poco rit.
had be-gun! Such trag - e - dy to fin' - lly make the kill and not to a - wake to taste the
sub. p
p
rit.
thrill. Now I've con - fessed! Now we both can rest! ___
molto rit.
f
sfz p
ff tutti

SHE WASN'T YOU

from *On a Clear Day You Can See Forever*

Words by ALAN JAY LERNER
Music by BURTON LANE



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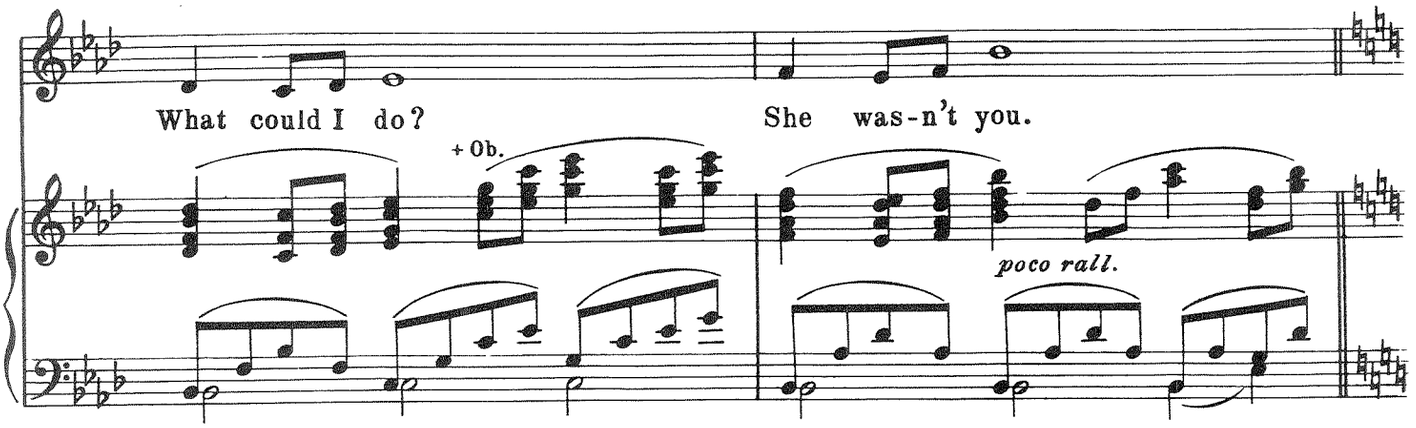
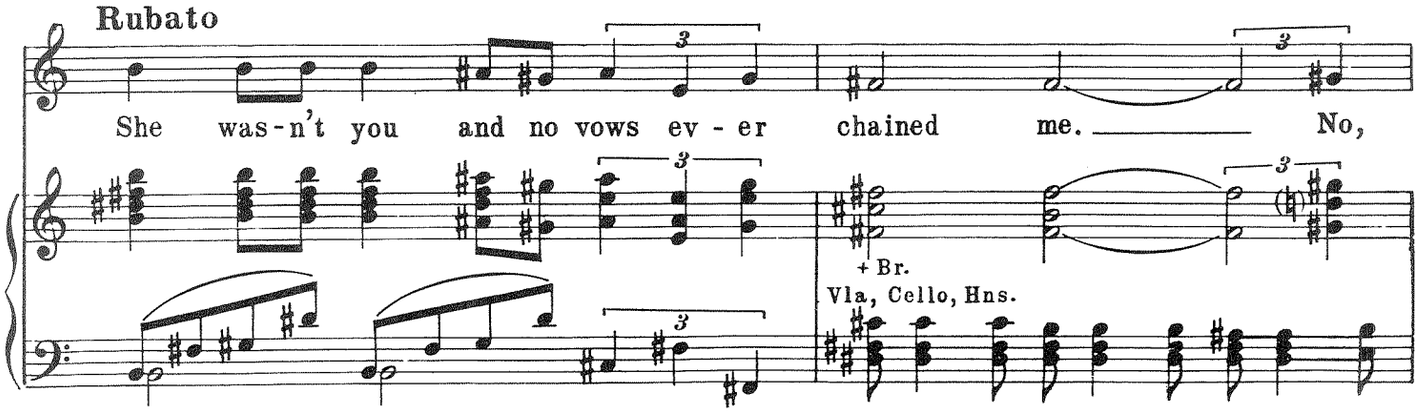
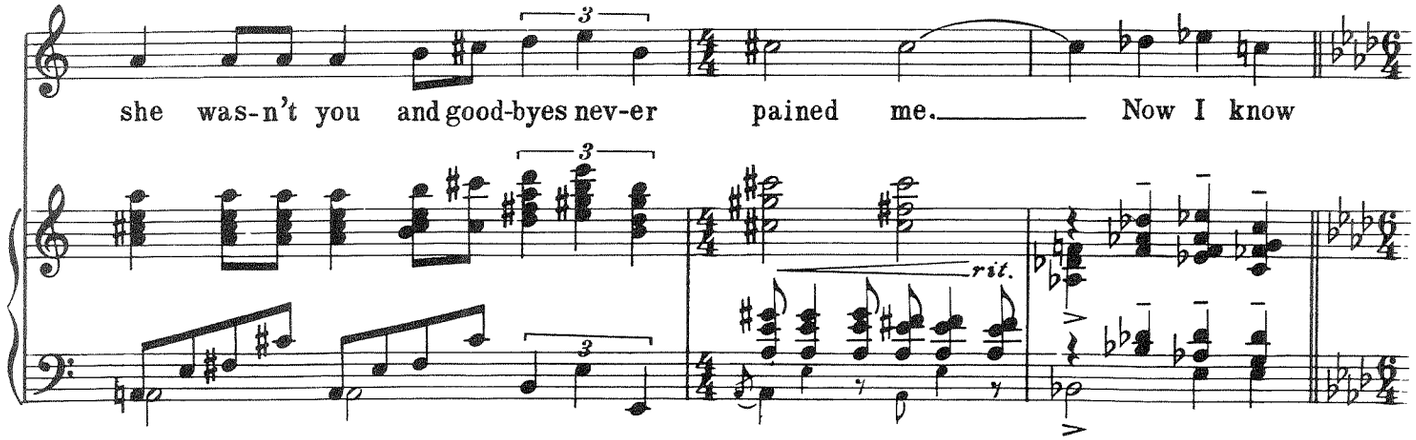
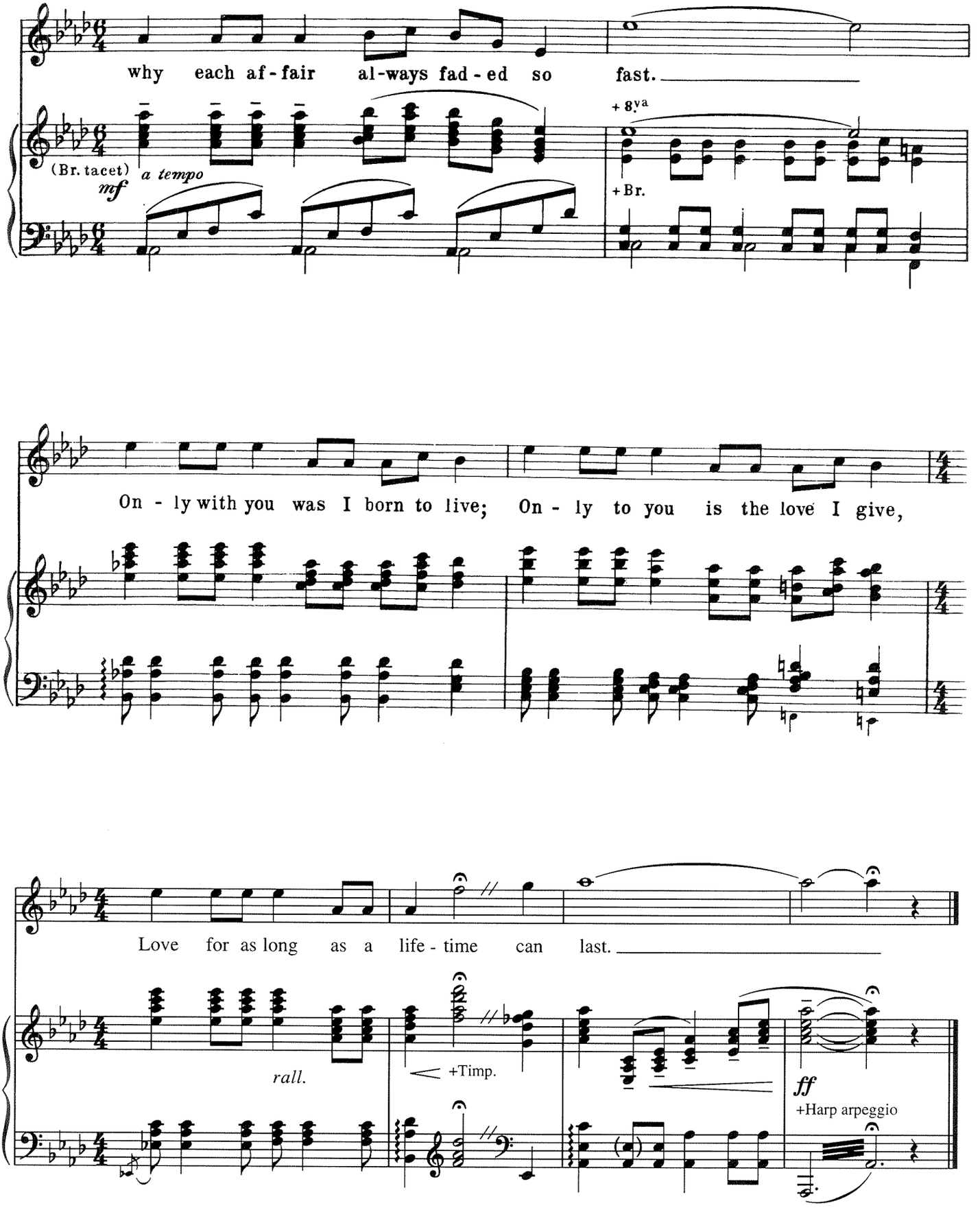

What could I do?
She was-n't you.
+ Ob.
poco rall.


Rubato
She was-n't you and no vows ev - er chained me. No,
+ Br.
Vla, Cello, Hns.

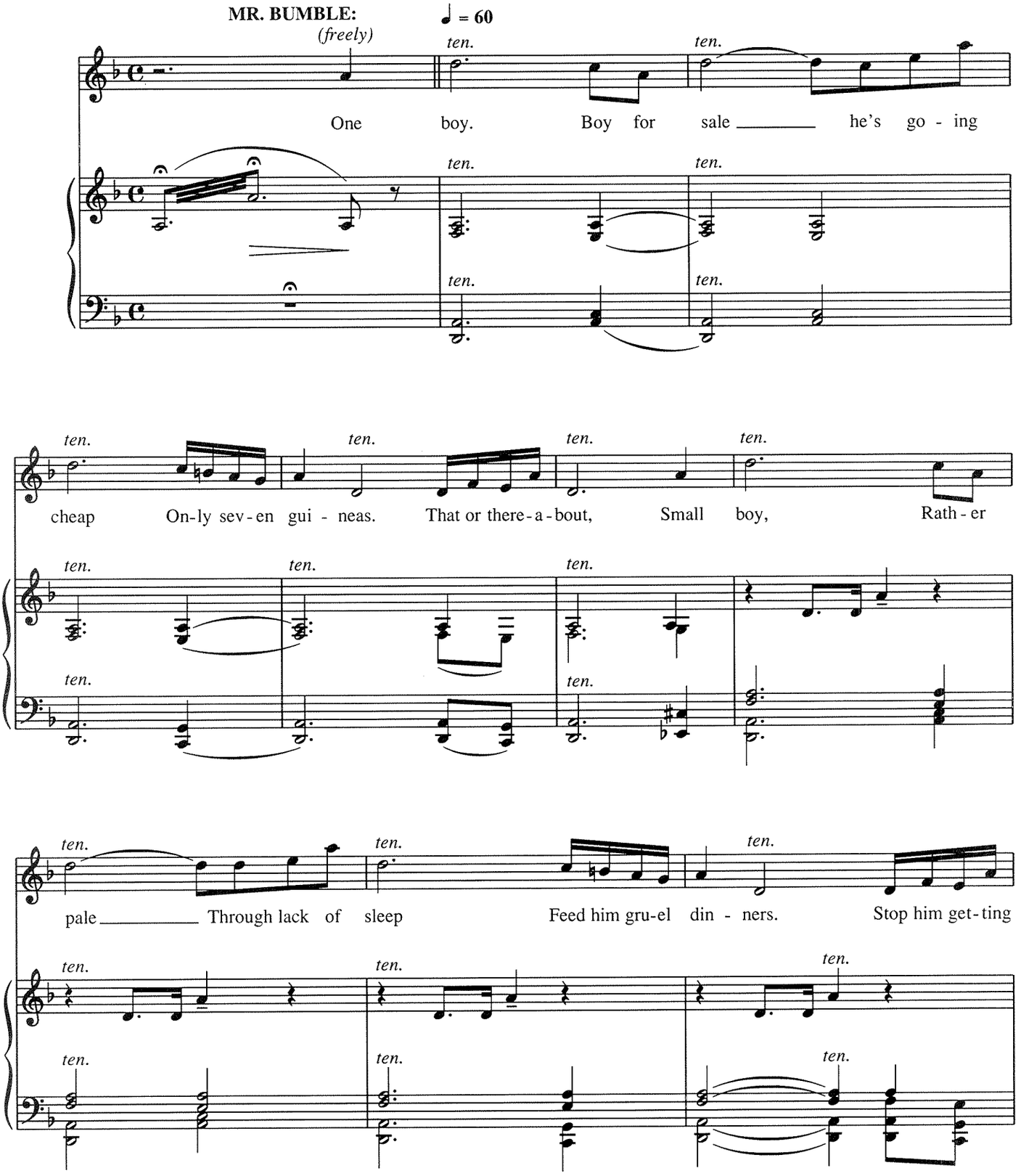

she was-n't you and good-byes nev-er pained me. Now I know
rit.


why each af - fair al-ways fad - ed so fast.
(Br. tacet)
a tempo
mf
+ 8va
+ Br.
On - ly with you was I born to live; On - ly to you is the love I give,
Love for as long as a life - time can last.
rall.
+Timp.
ff
+Harp arpeggio

BOY FOR SALE

from the Columbia Pictures-Romulus film *Oliver!*

Music and Lyrics by
LIONEL BART



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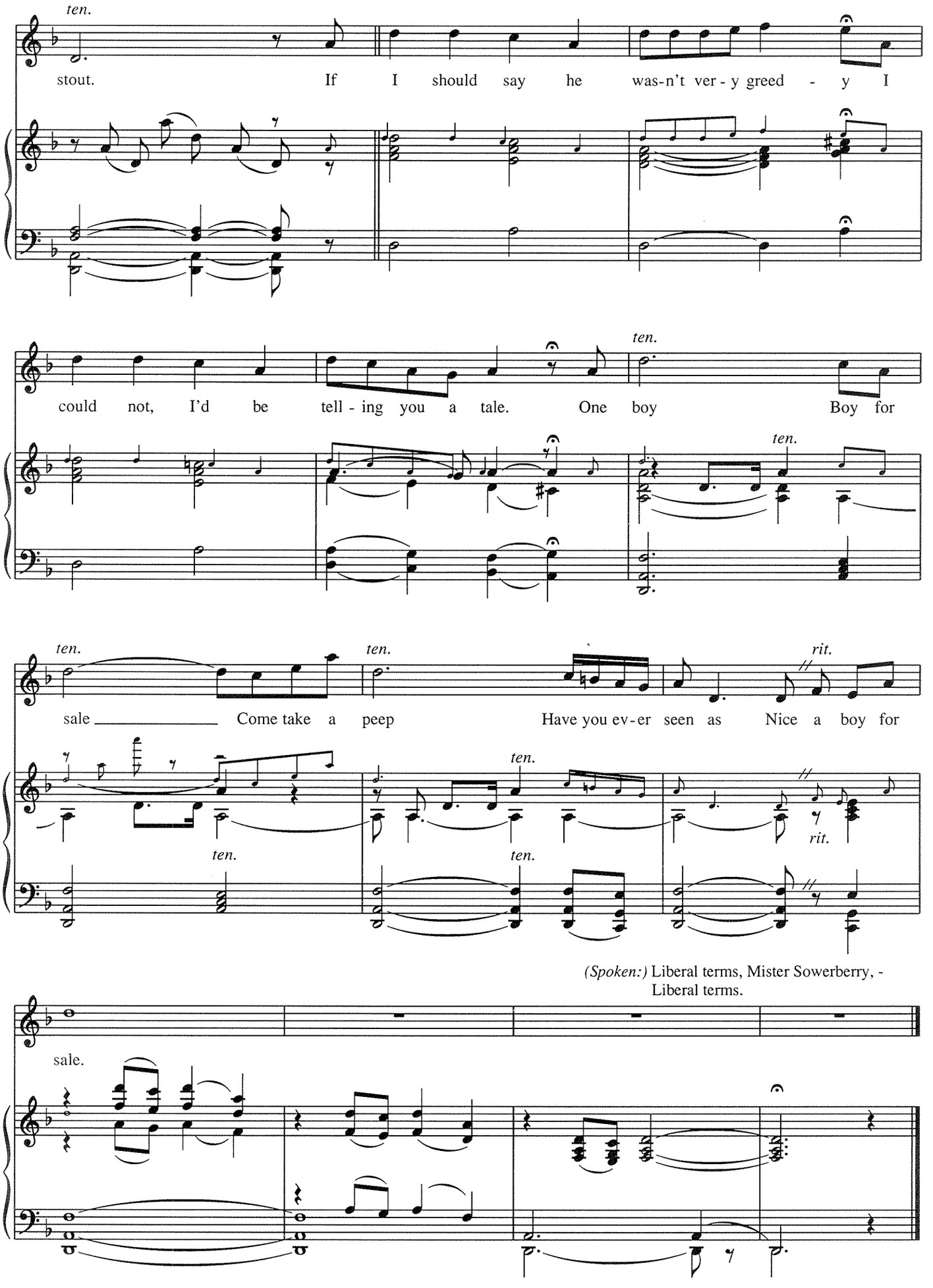
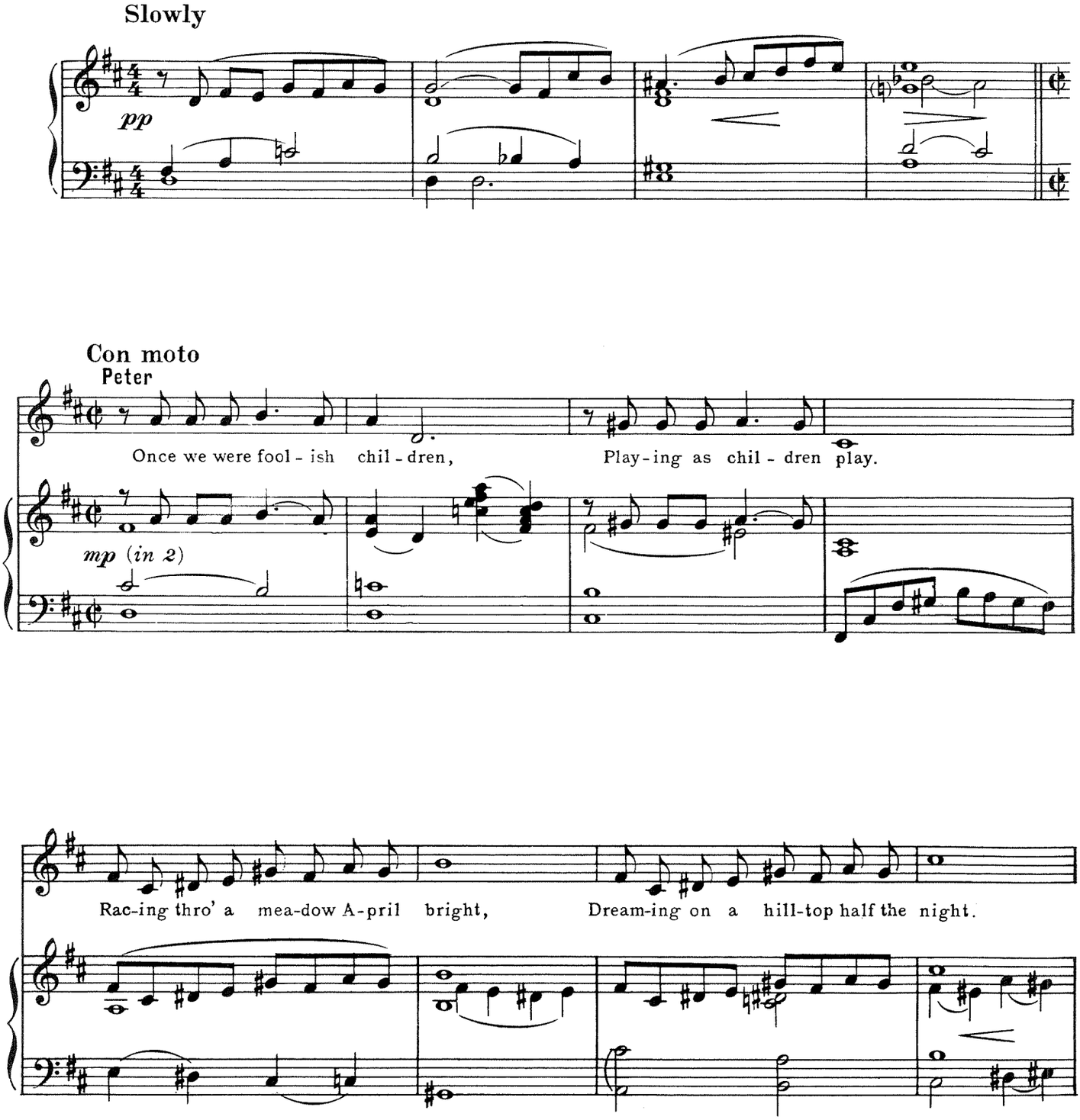

ten.
stout. If I should say he was-n't ver - y greed - y I
could not, I'd be tell - ing you a tale. One boy Boy for
ten.
ten.
ten.
rit.
sale Come take a peep Have you ev-er seen as Nice a boy for
ten.
ten.
ten.
rit.
(Spoken:) Liberal terms, Mister Sowerberry, -
Liberal terms.
sale.

YOUNG AND FOOLISH

from *Plain And Fancy*

Words by ARNOLD B. HORWITT
Music by ALBERT HAGUE



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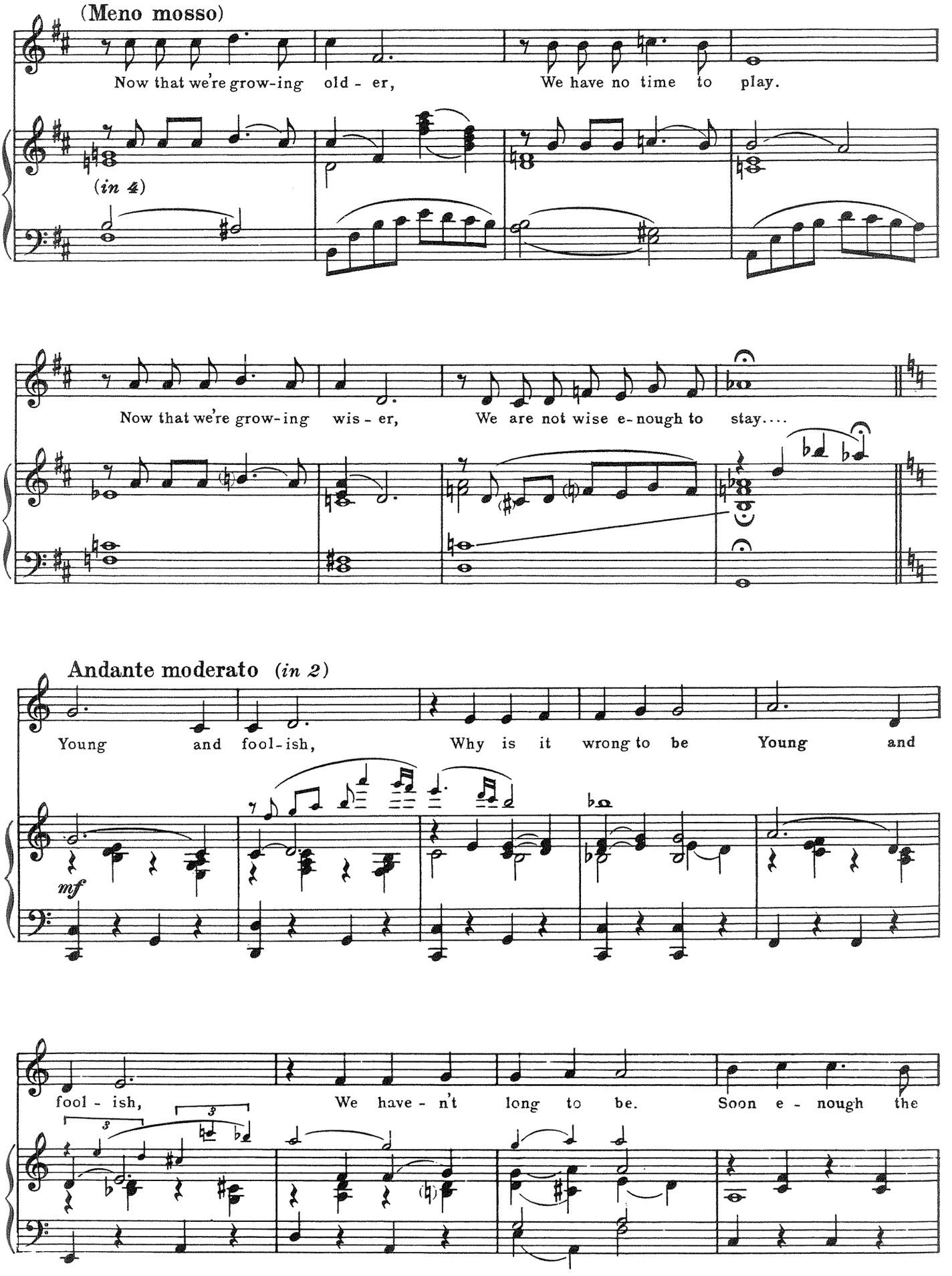
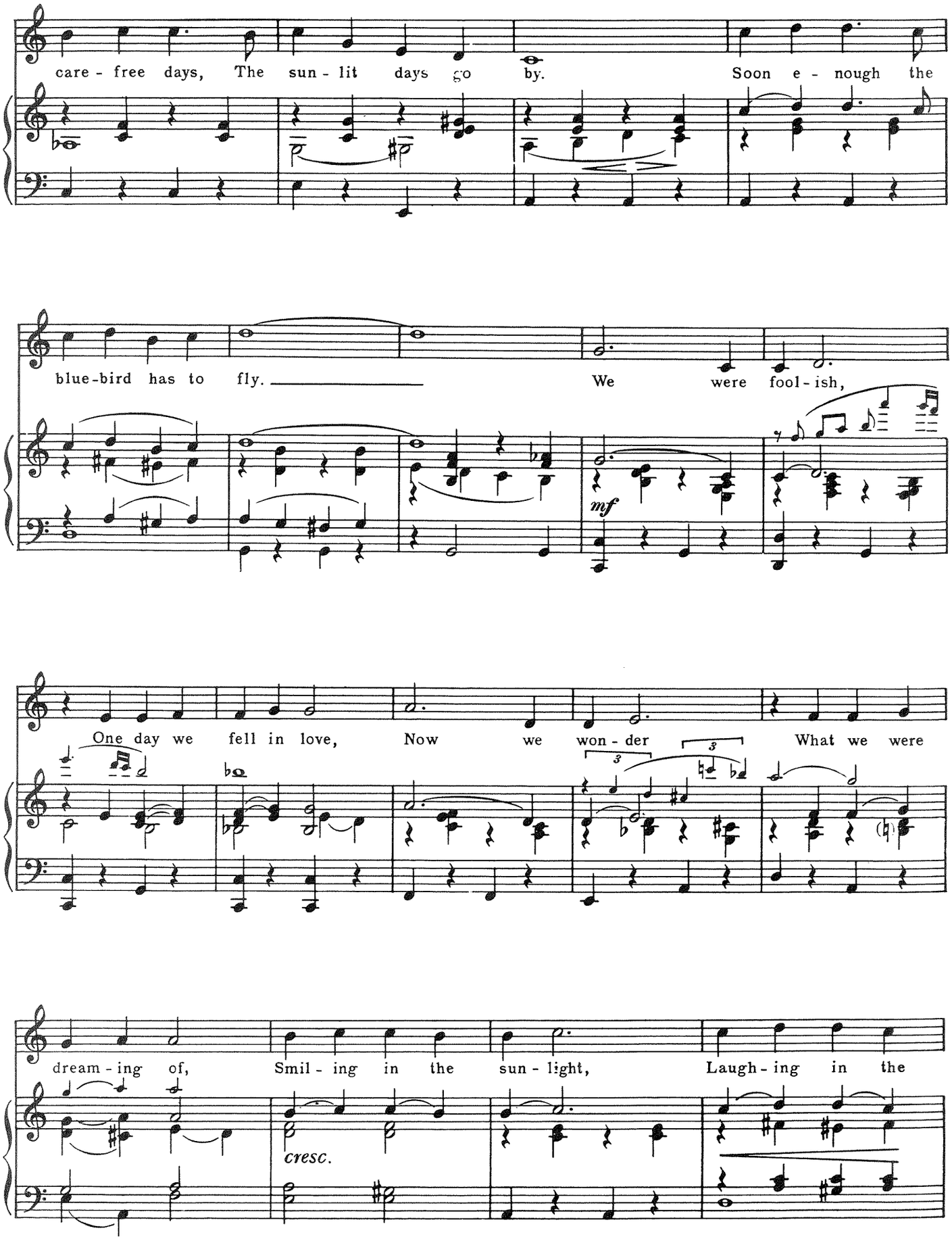
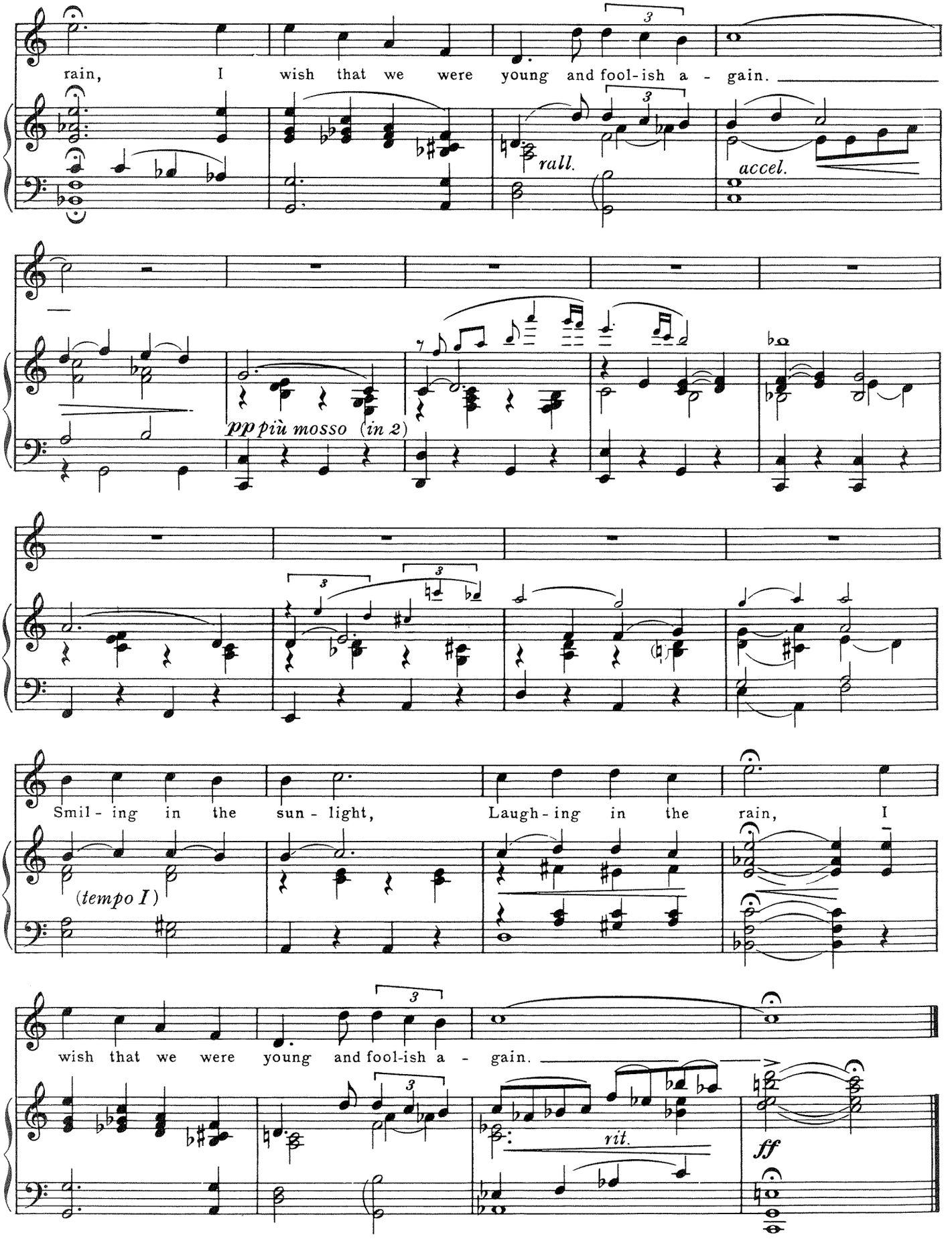

(Meno mosso)
Now that we're grow-ing old - er, We have no time to play.
(in 4)
Now that we're grow-ing wis - er, We are not wise e-nough to stay....
Andante moderato (in 2)
Young and fool-ish, Why is it wrong to be Young and
mf
fool - ish, We have - n't long to be. Soon e - nough the

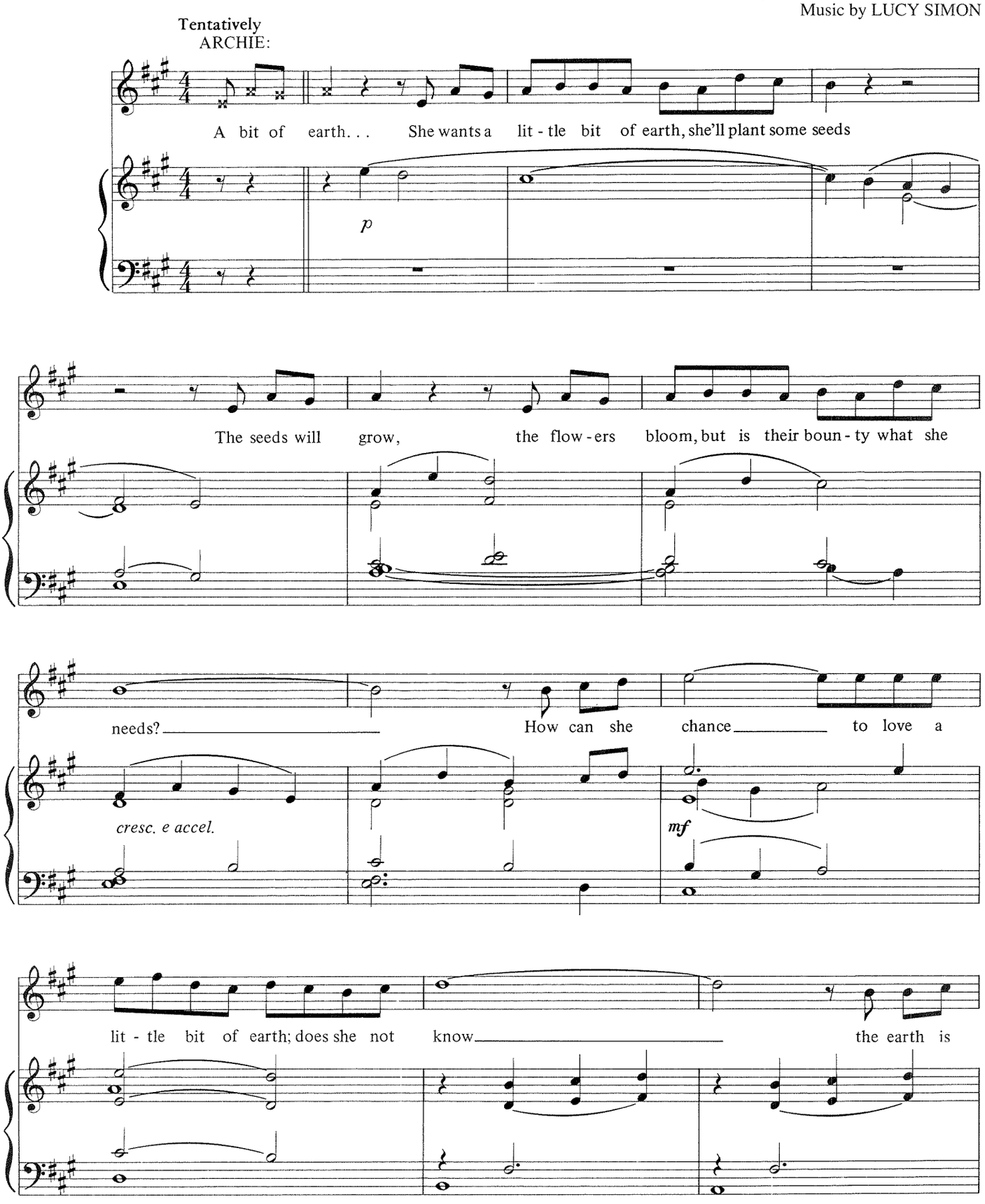

care - free days, The sun - lit days go by. Soon e - nough the
blue-bird has to fly. We were fool - ish,
mf
One day we fell in love, Now we won - der What we were
dream - ing of, Smil - ing in the sun - light, Laugh - ing in the
cresc.


rain, I wish that we were young and fool-ish a - gain.
rall.
accel.
pp più mosso (in 2)
Smil - ing in the sun - light, Laugh - ing in the rain, I
(tempo I)
wish that we were young and fool-ish a - gain.
rit.
ff

A BIT OF EARTH

from *The Secret Garden*

Lyrics by MARSHA NORMAN
Music by LUCY SIMON



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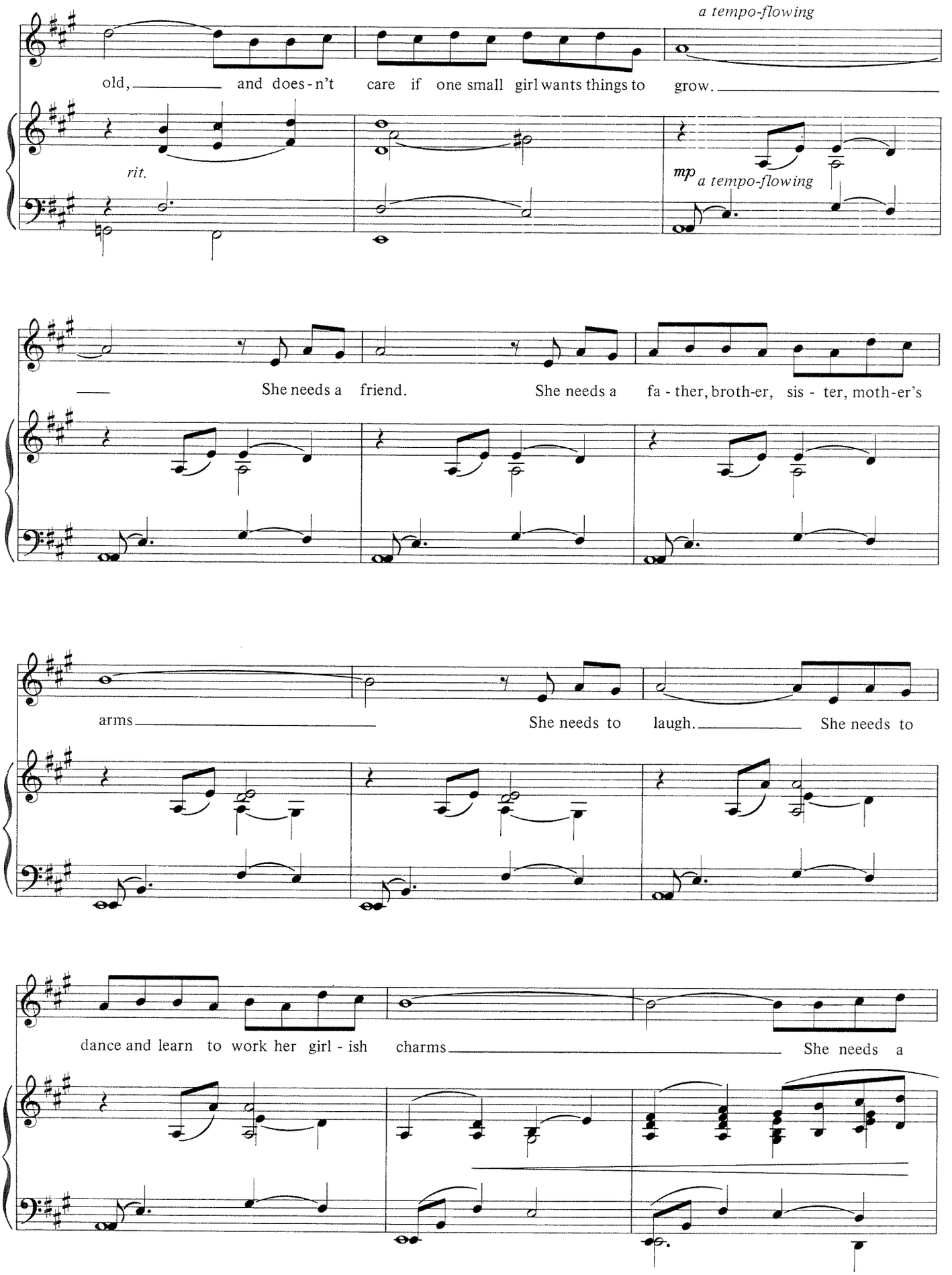
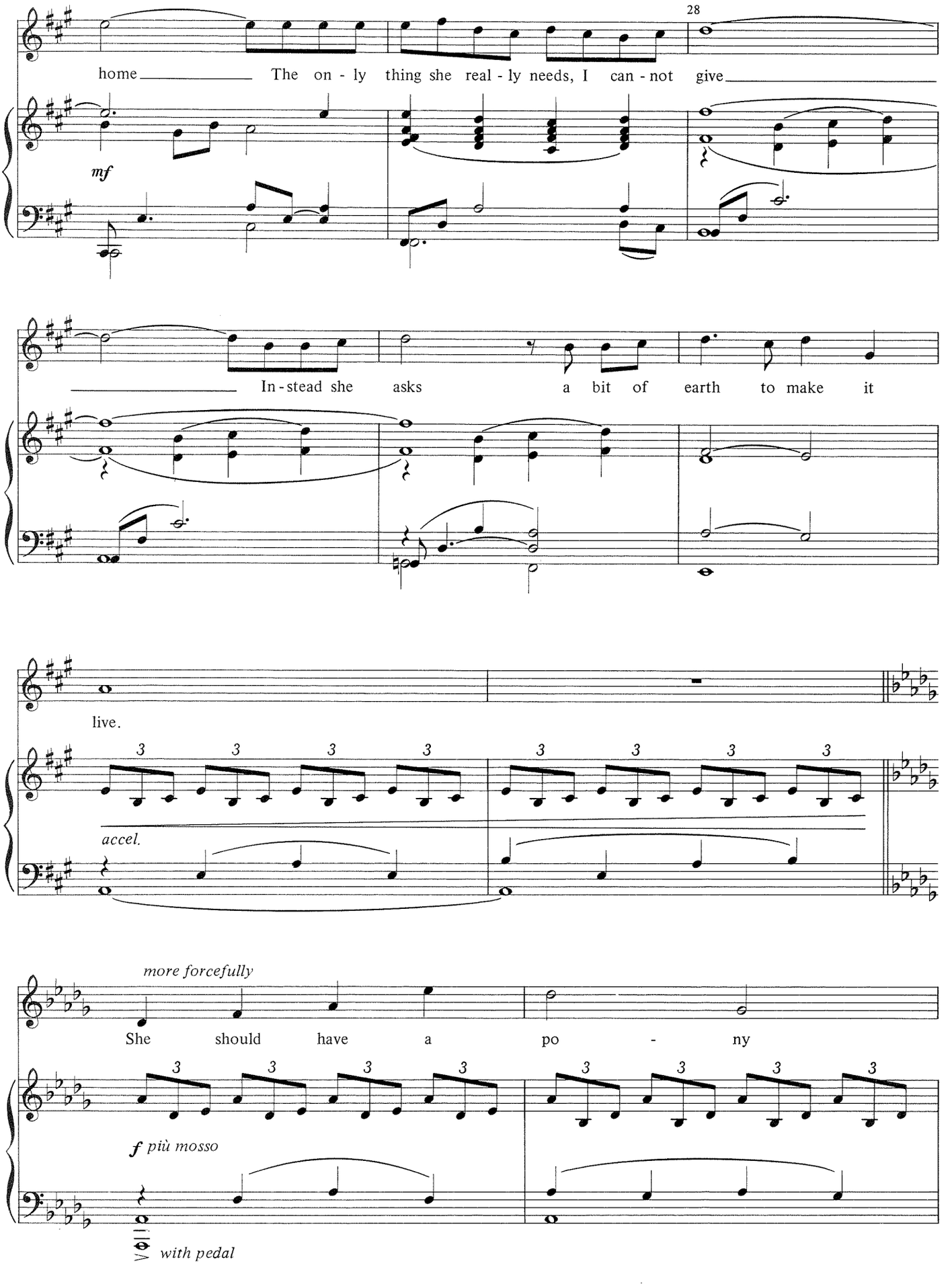
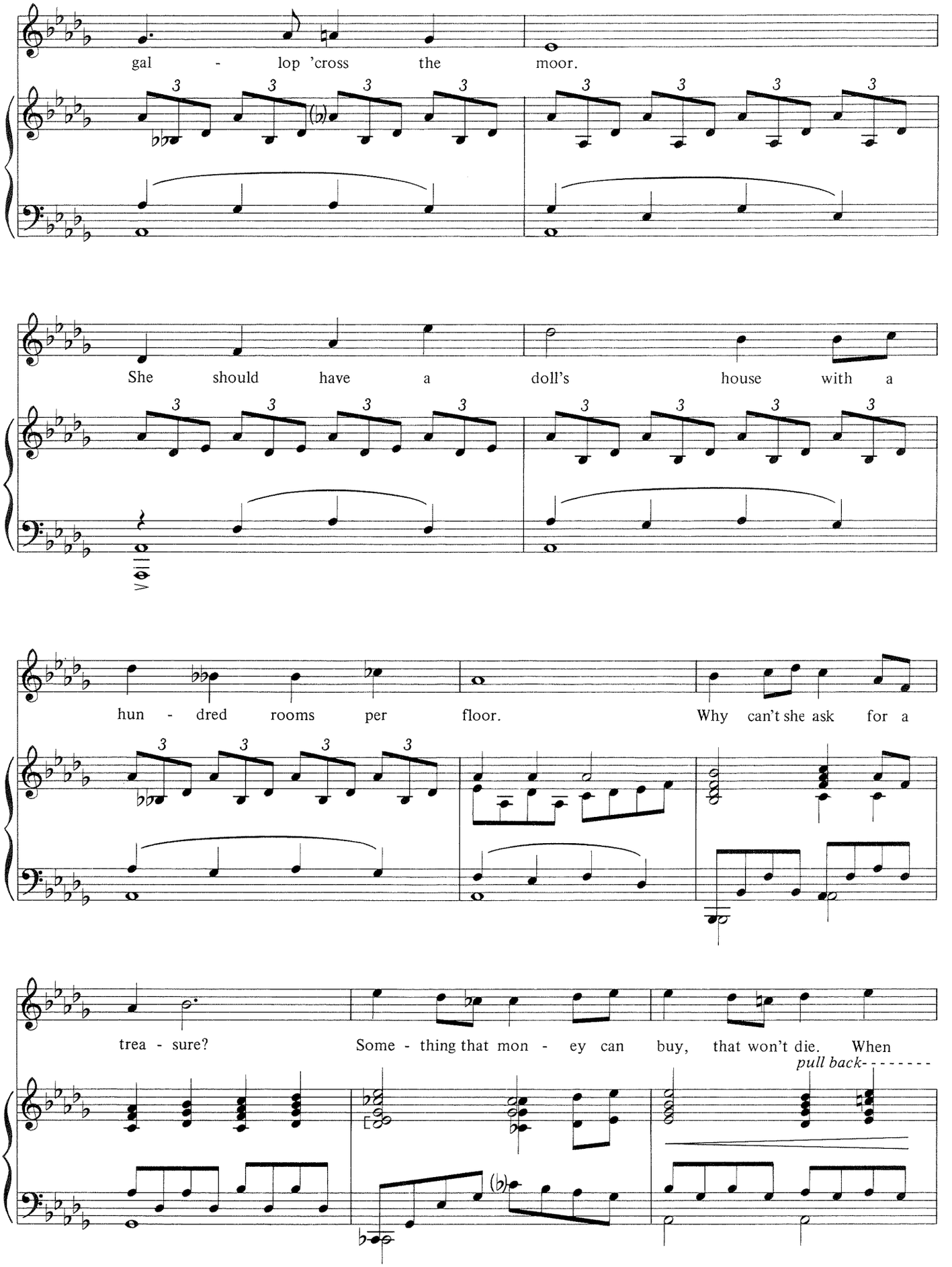
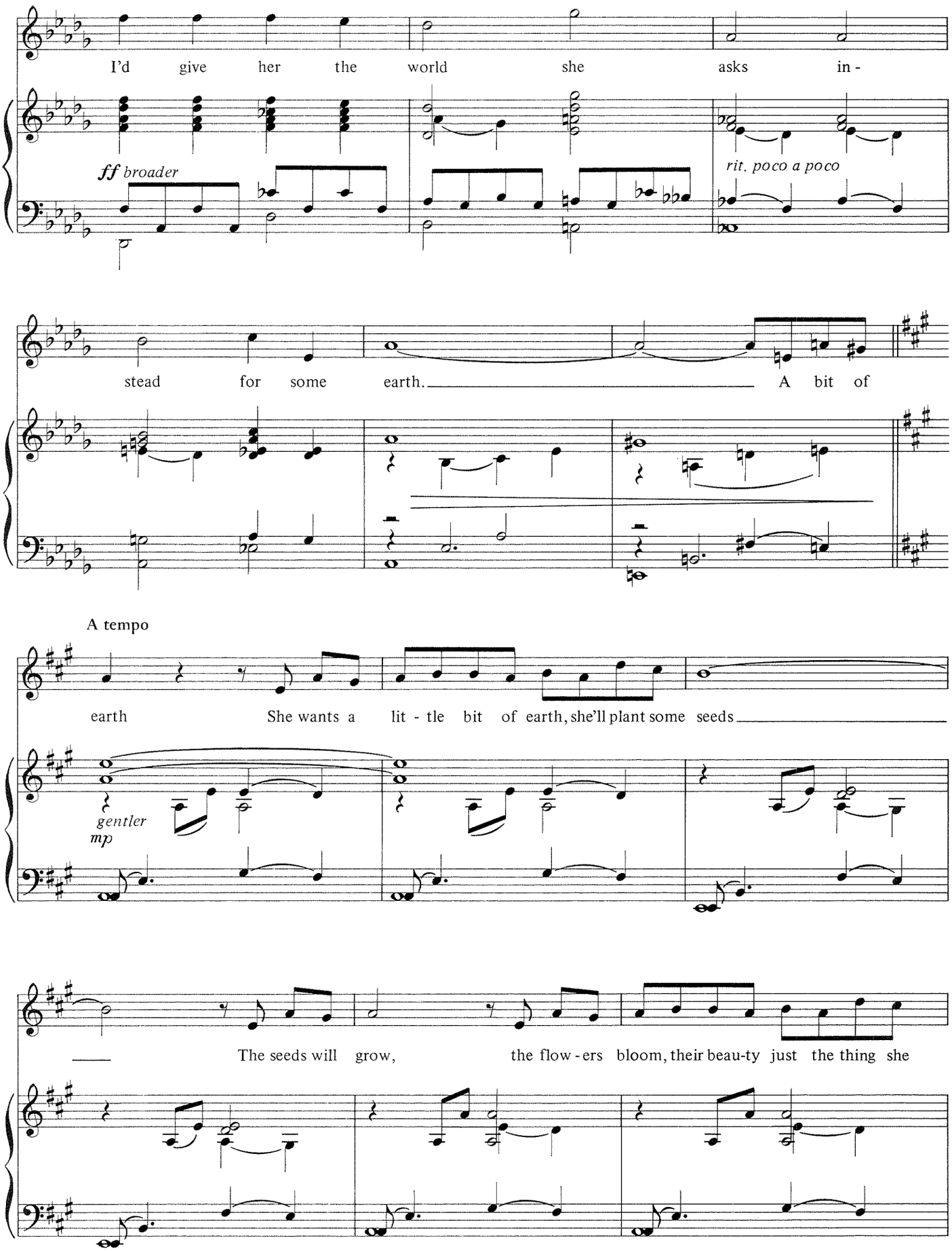
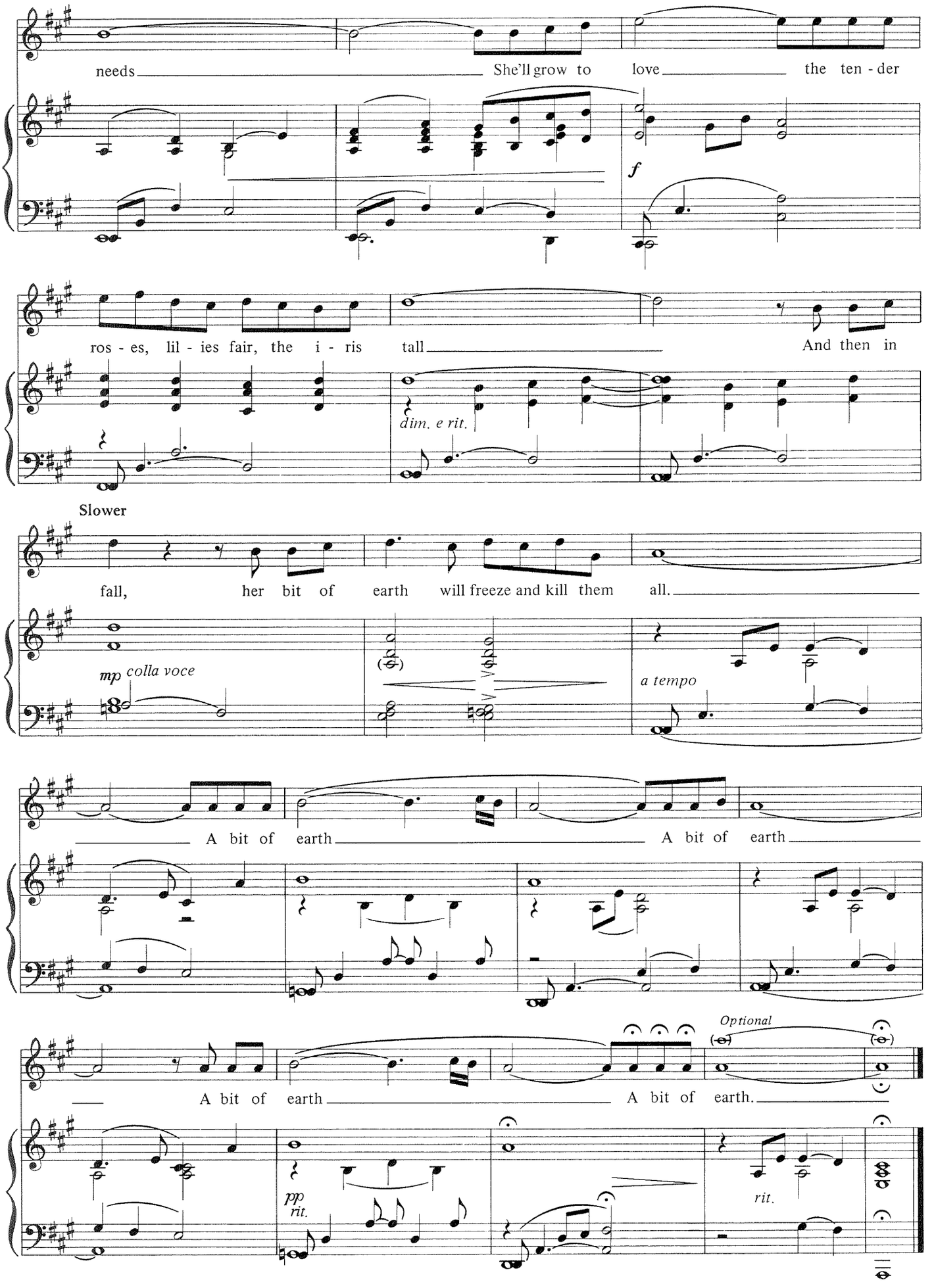

a tempo-flowing
old, and does-n't care if one small girl wants things to grow.
rit.
mp a tempo-flowing
She needs a friend. She needs a fa-ther, broth-er, sis-ter, moth-er's
arms She needs to laugh. She needs to
dance and learn to work her girl-ish charms She needs a


28
home The on - ly thing she real - ly needs, I can - not give
mf
In - stead she asks a bit of earth to make it
live.
accel.
more forcefully
She should have a po - ny
f più mosso
with pedal


gal - lop 'cross the moor.
She should have a doll's house with a
hun - dred rooms per floor. Why can't she ask for a
trea - sure? Some - thing that mon - ey can buy, that won't die. When
pull back-

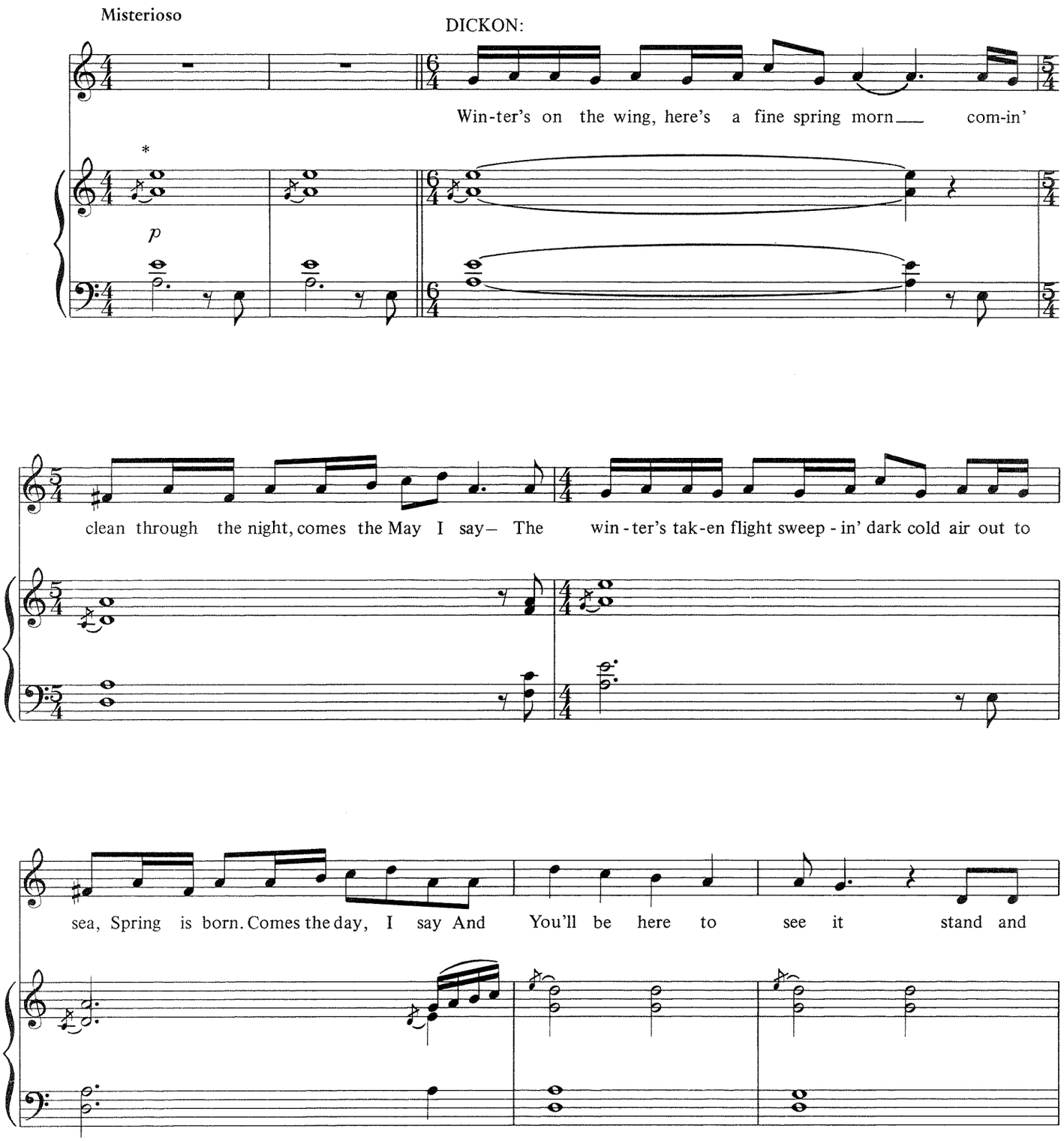

I'd give her the world she asks in -
ff broader
rit. poco a poco
stead for some earth. A bit of
A tempo
earth She wants a lit - tle bit of earth, she'll plant some seeds
gentler
mp
The seeds will grow, the flow - ers bloom, their beau-ty just the thing she


needs
She'll grow to
love
the ten - der
f
ros - es, lil - ies fair, the i - ris
tall
And then in
dim. e rit.
Slower
fall,
her bit of
earth
will freeze and kill them
all.
mp colla voce
a tempo
A bit of
earth
A bit of
earth
Optional
A bit of
earth
A bit of
earth.
pp
rit.
rit.

WINTER'S ON THE WING

from *The Secret Garden*

Lyrics by MARSHA NORMAN
Music by LUCY SIMON



*Play all grace notes on the beat.

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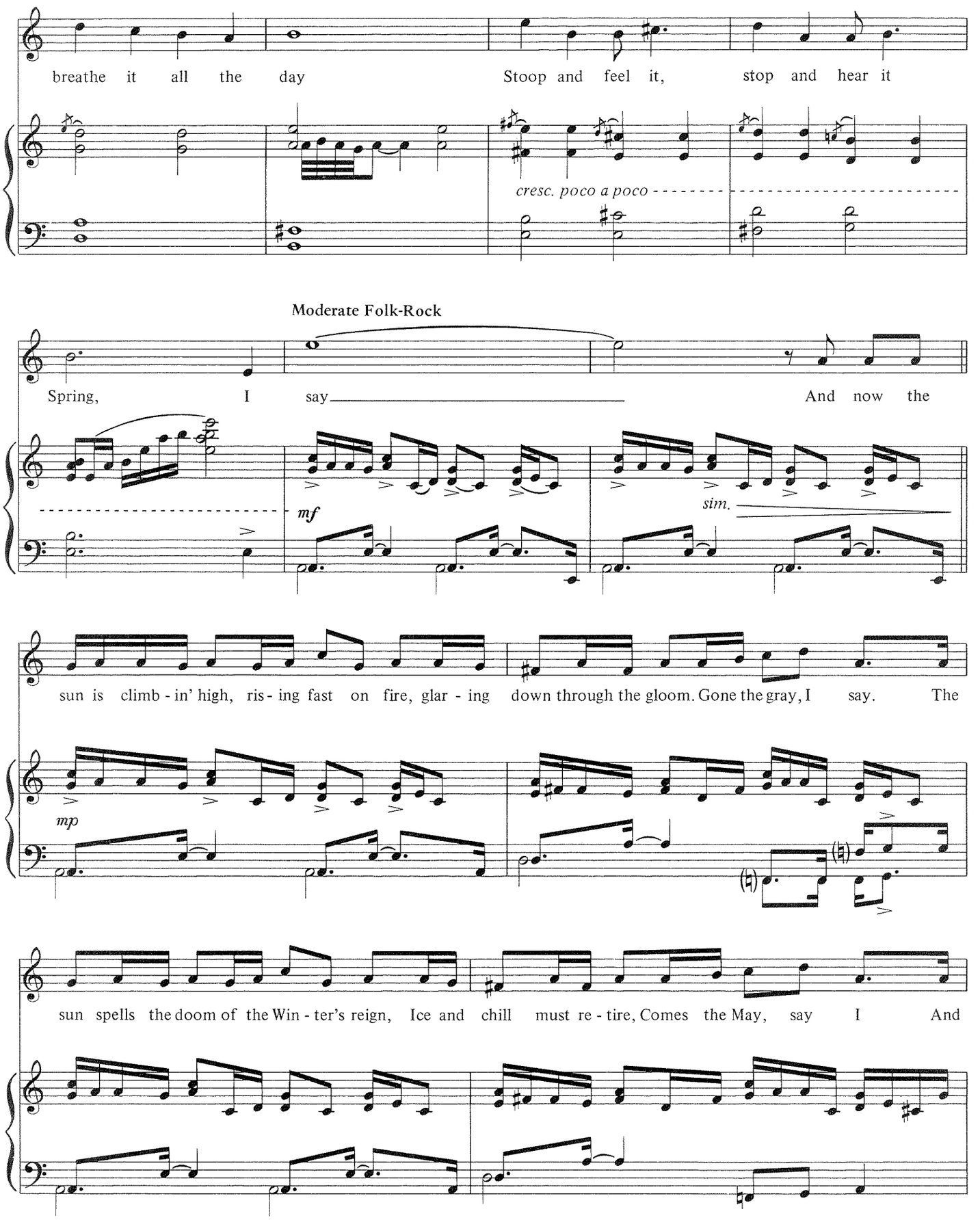
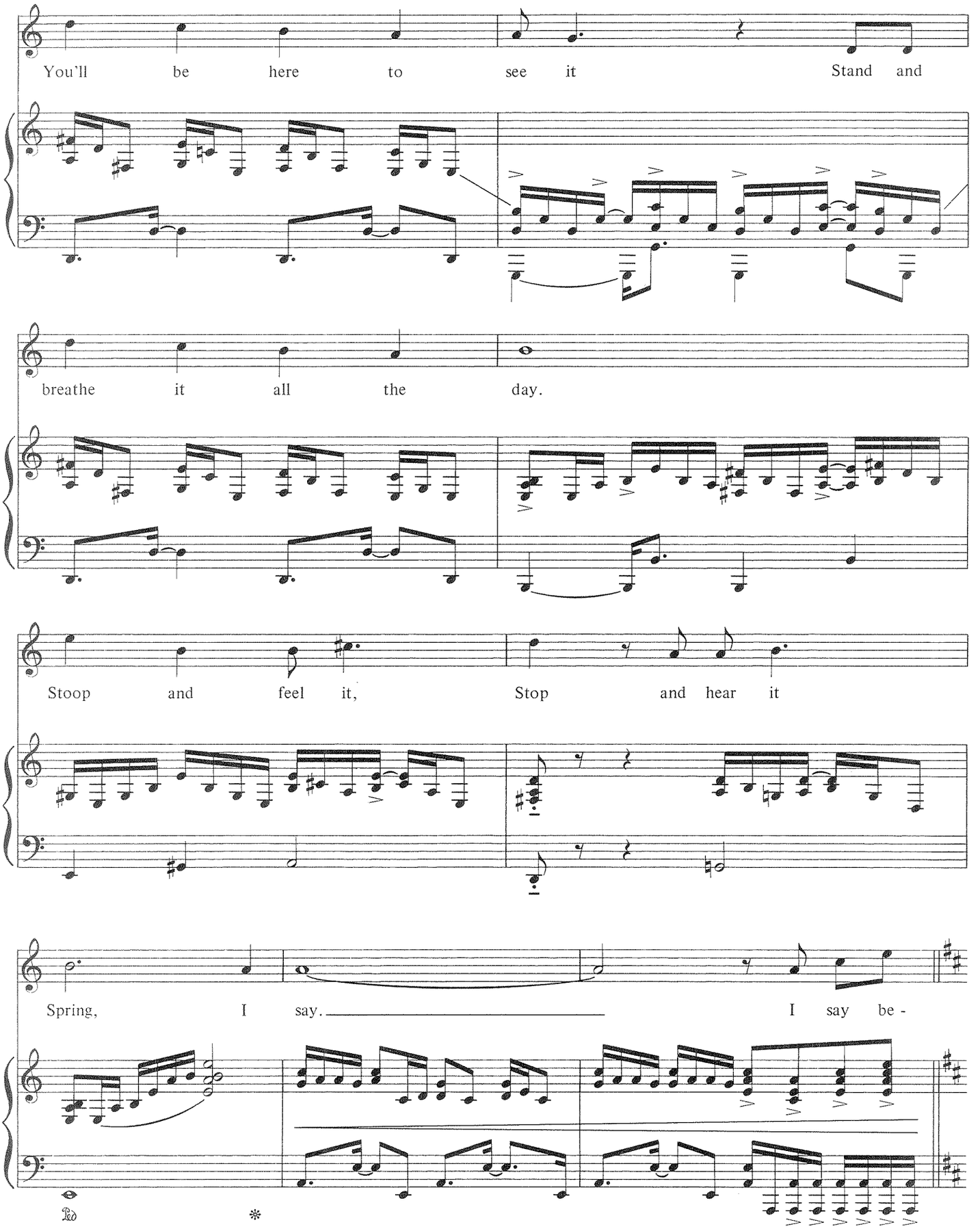
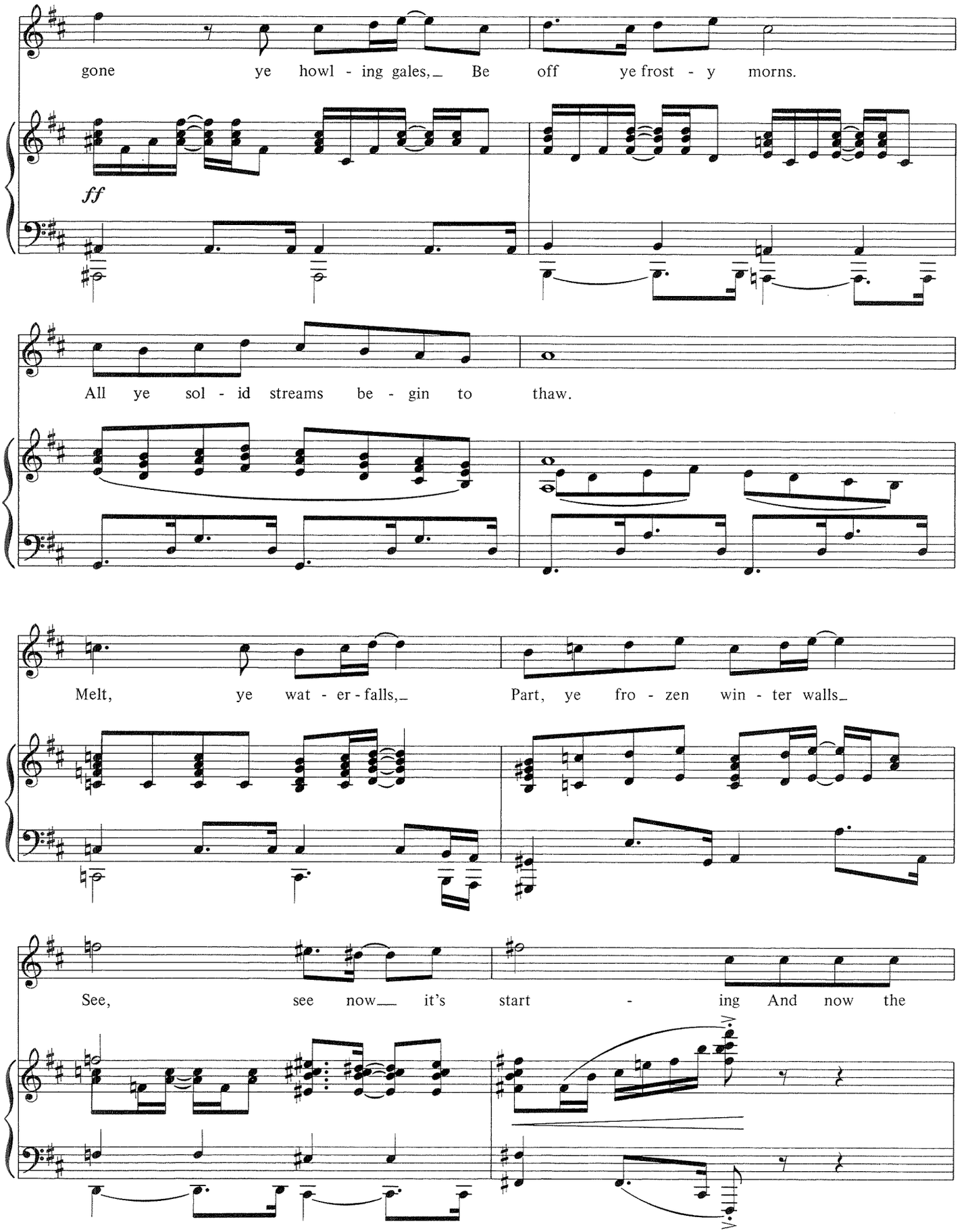
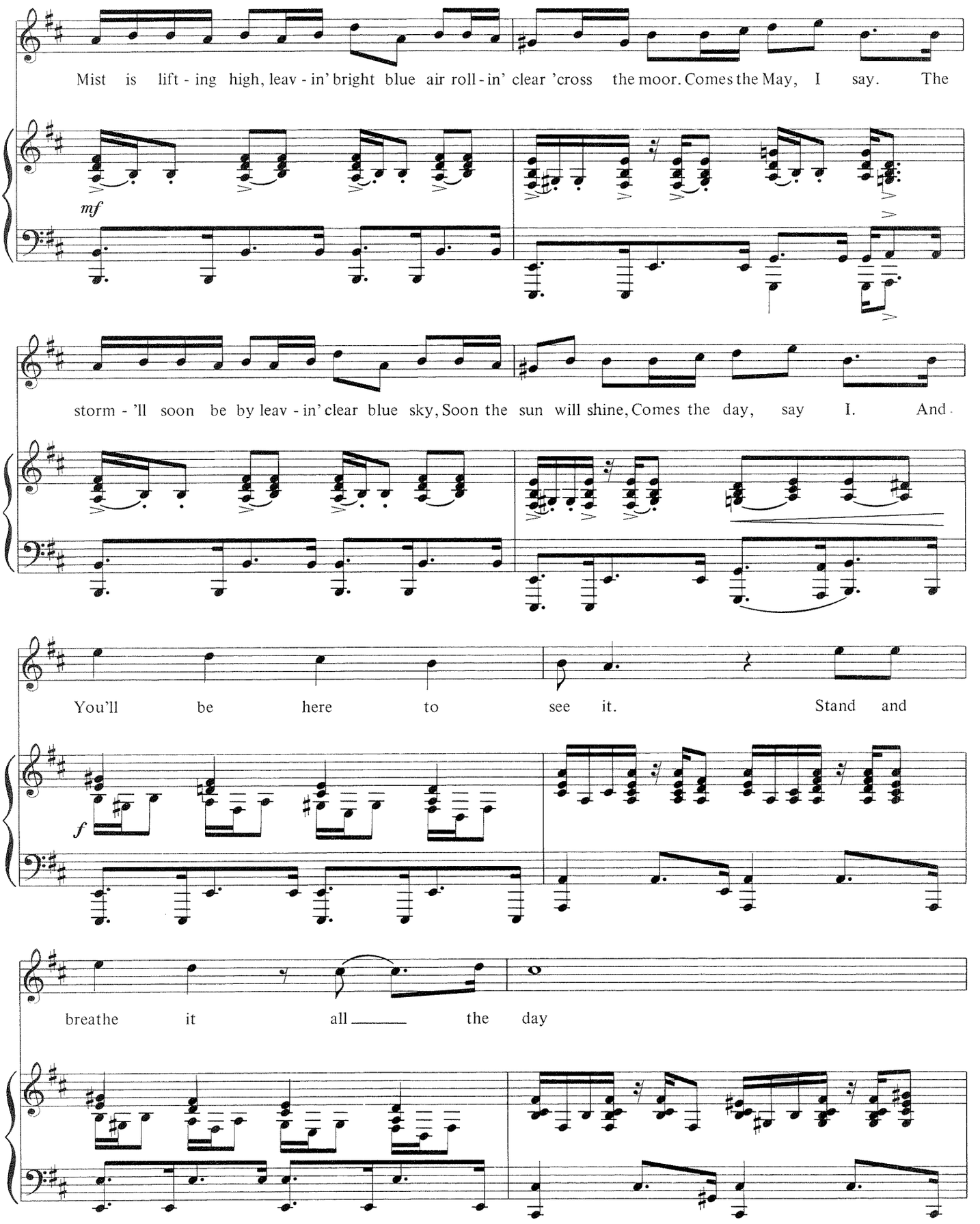
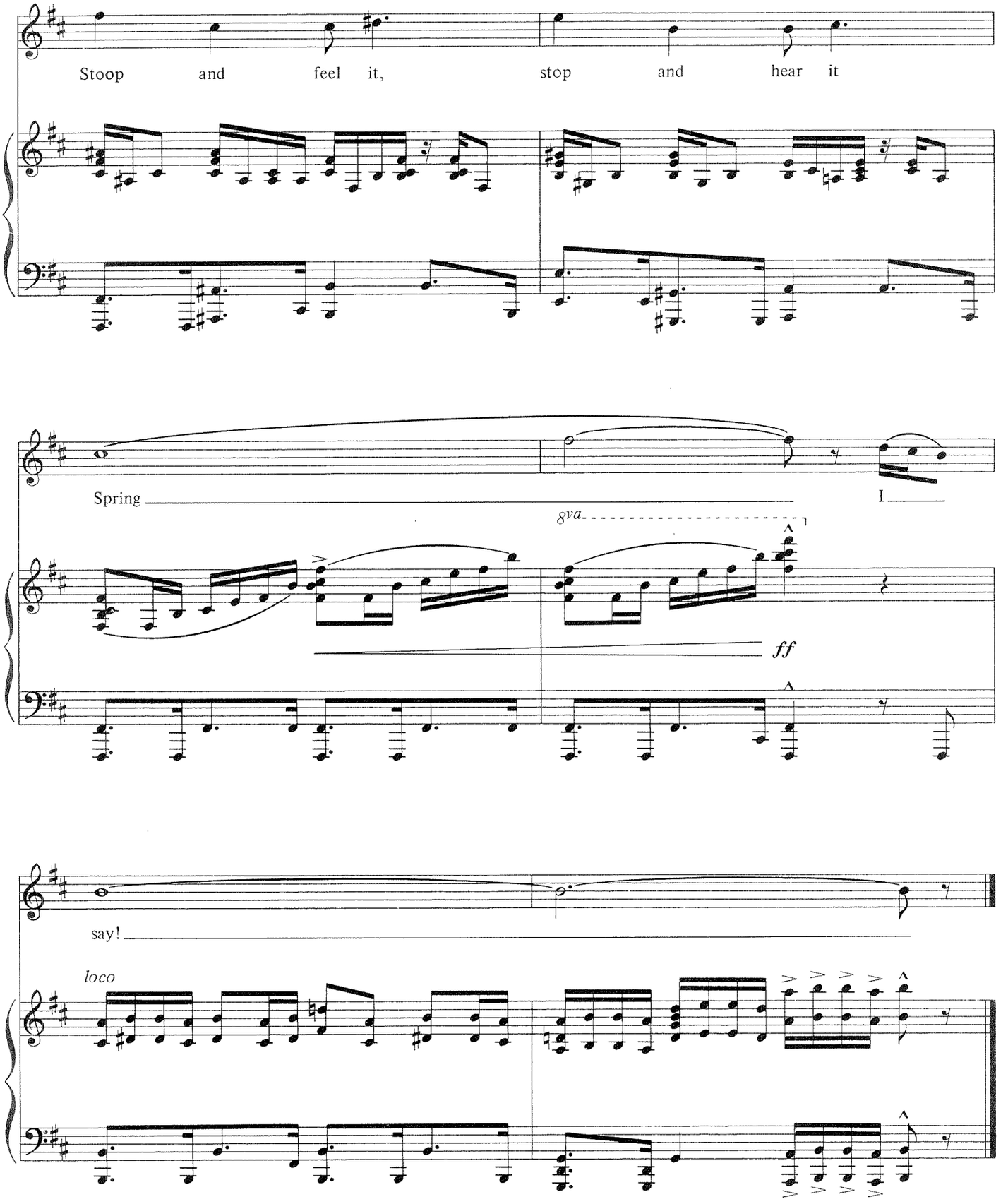

breathe it all the day
Stoop and feel it, stop and hear it
cresc. poco a poco
Moderate Folk-Rock
Spring, I say
And now the
mf
sim.
sun is climb - in' high, ris - ing fast on fire, glar - ing down through the gloom. Gone the gray, I say. The
mp
sun spells the doom of the Win - ter's reign, Ice and chill must re - tire, Comes the May, say I And


You'll be here to see it Stand and
breathe it all the day.
Stoop and feel it, Stop and hear it
Spring, I say. I say be -


gone ye howl - ing gales, Be off ye frost - y morns.
ff
All ye sol - id streams be - gin to thaw.
Melt, ye wat - er - falls, Part, ye fro - zen win - ter walls
See, see now it's start - ing And now the

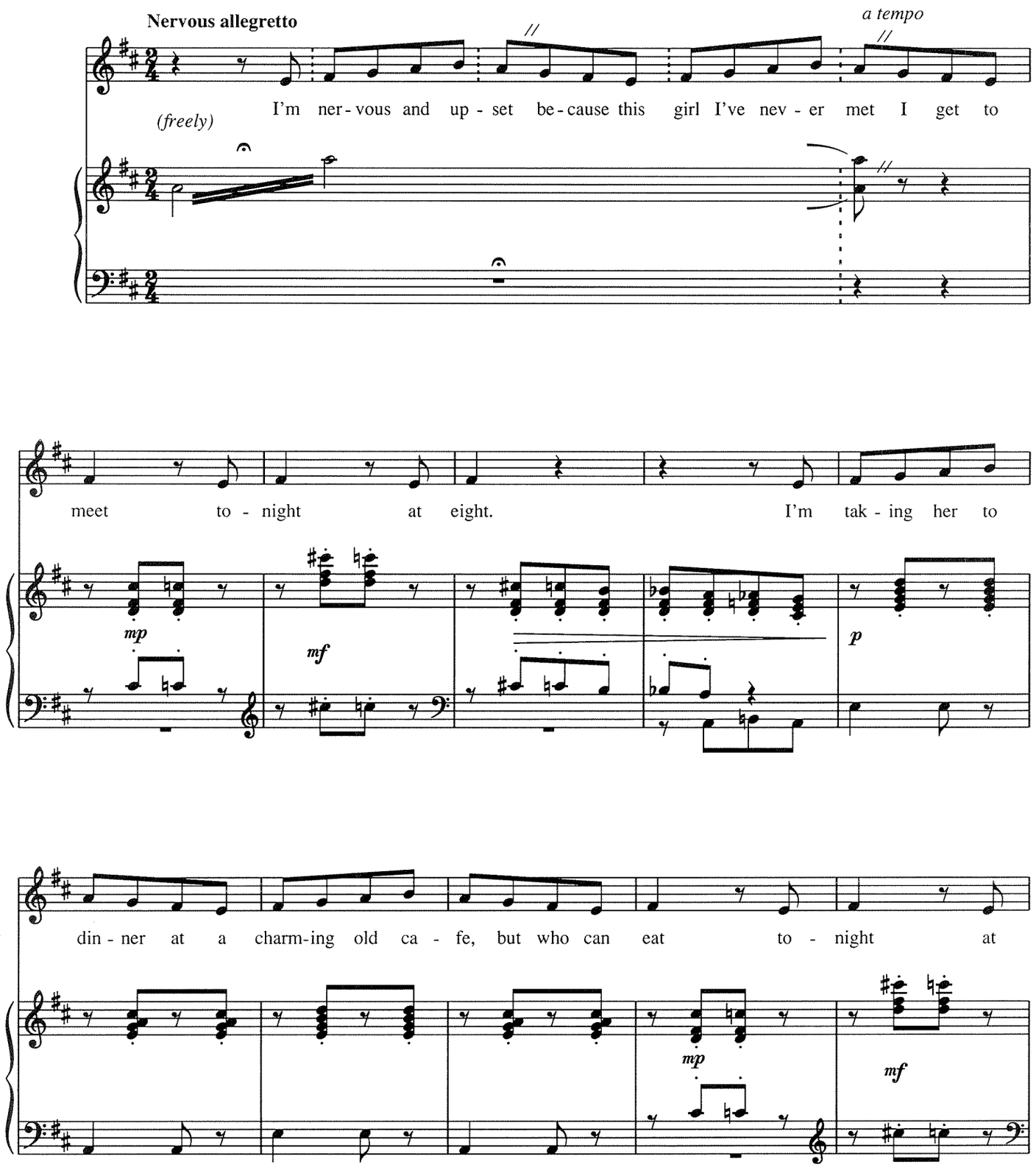

Mist is lift - ing high, leav - in' bright blue air roll - in' clear 'cross the moor. Comes the May, I say. The
mf
storm - 'll soon be by leav - in' clear blue sky, Soon the sun will shine, Comes the day, say I. And
You'll be here to see it. Stand and
f
breathe it all the day


Stoop and feel it, stop and hear it
Spring
I
8va
ff
say!
loco

TONIGHT AT EIGHT

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK



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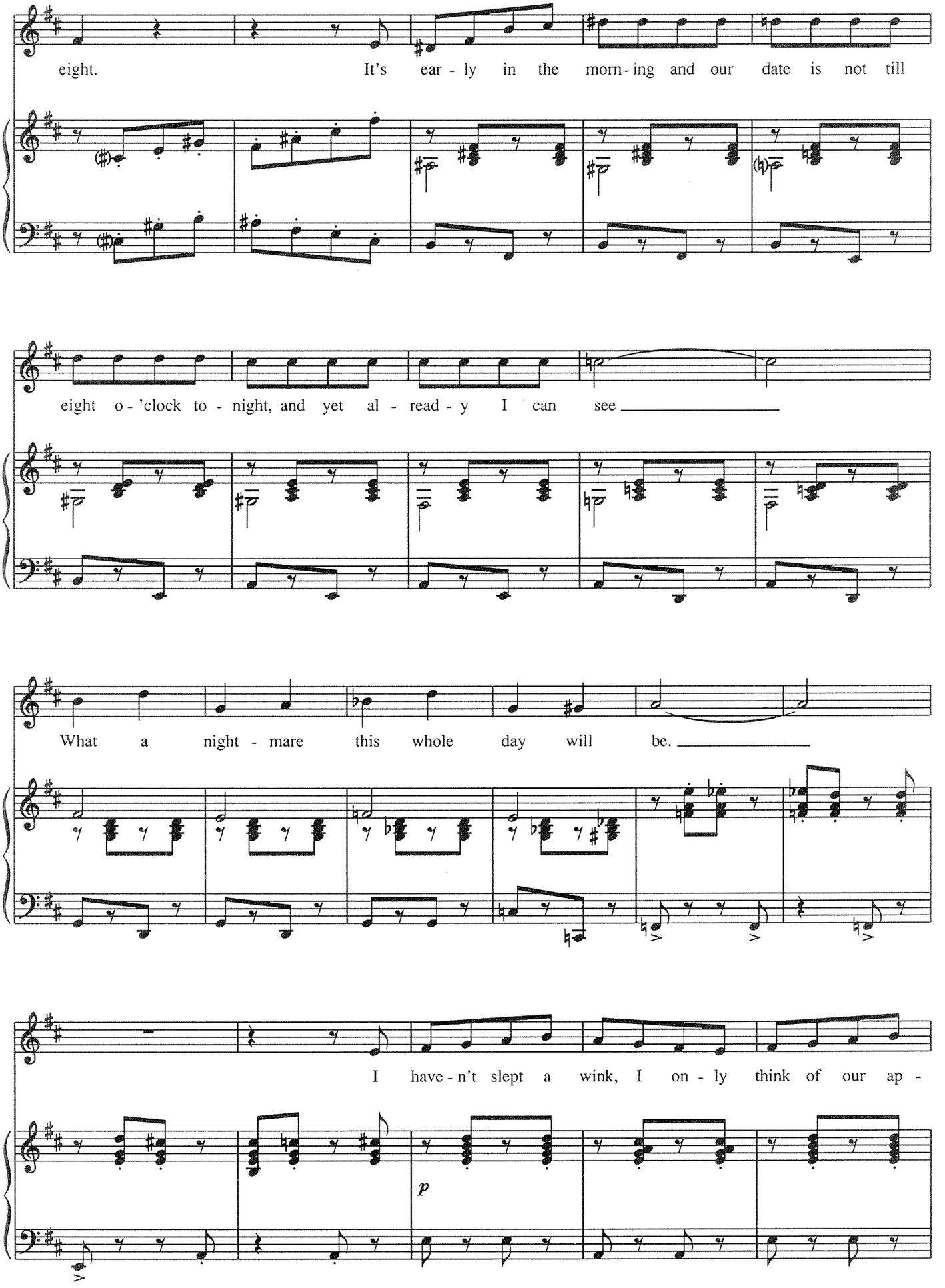
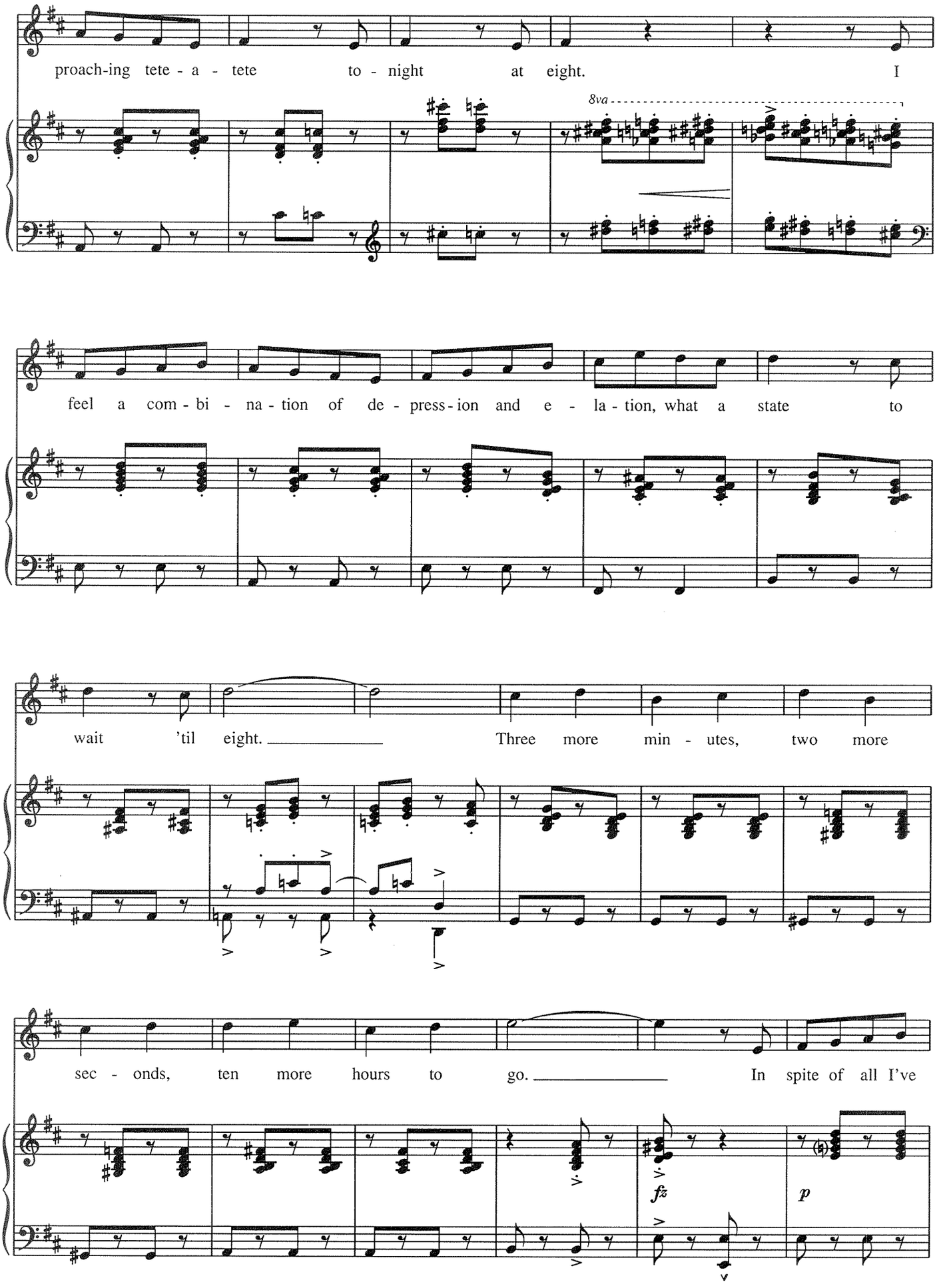
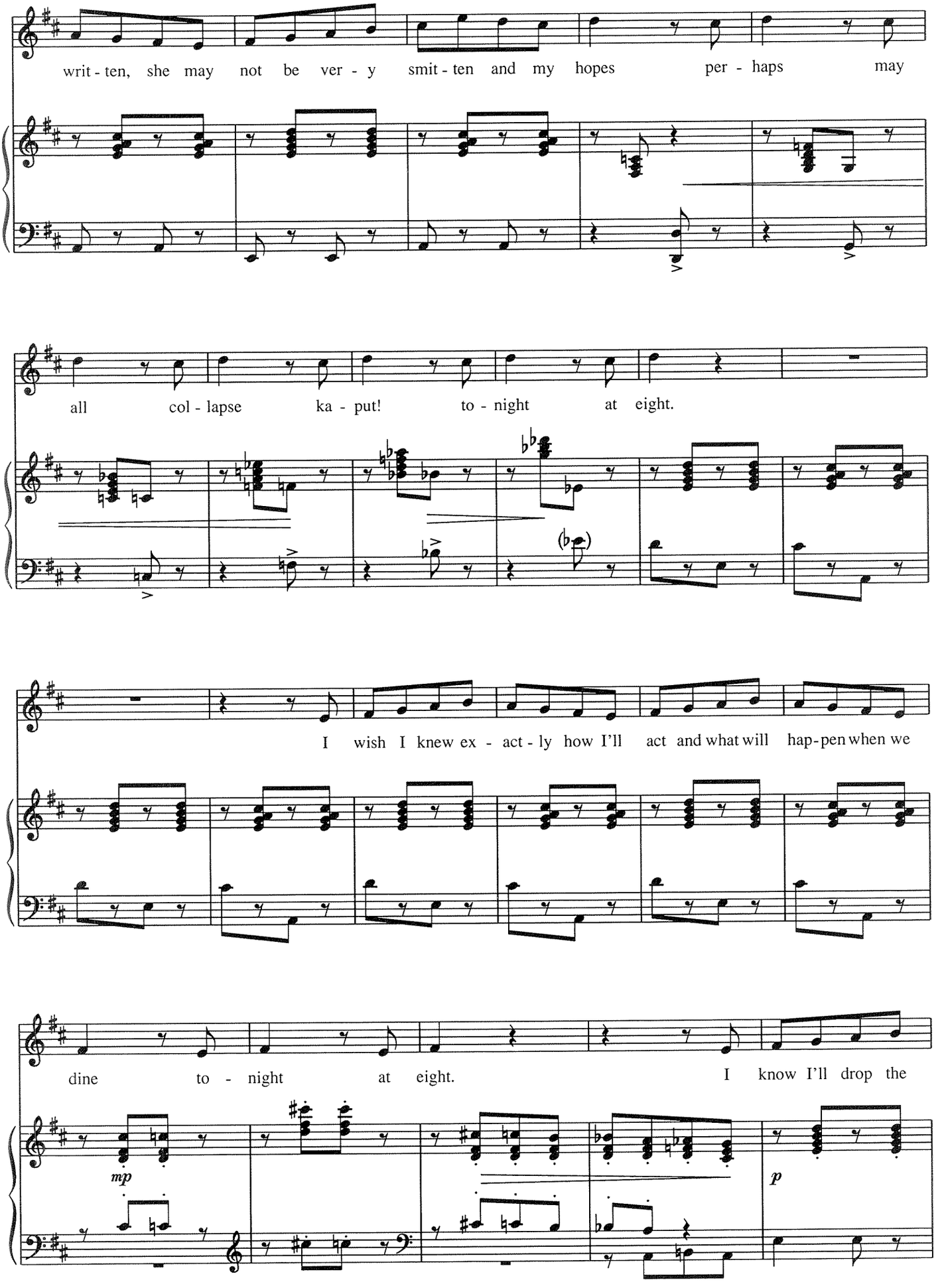
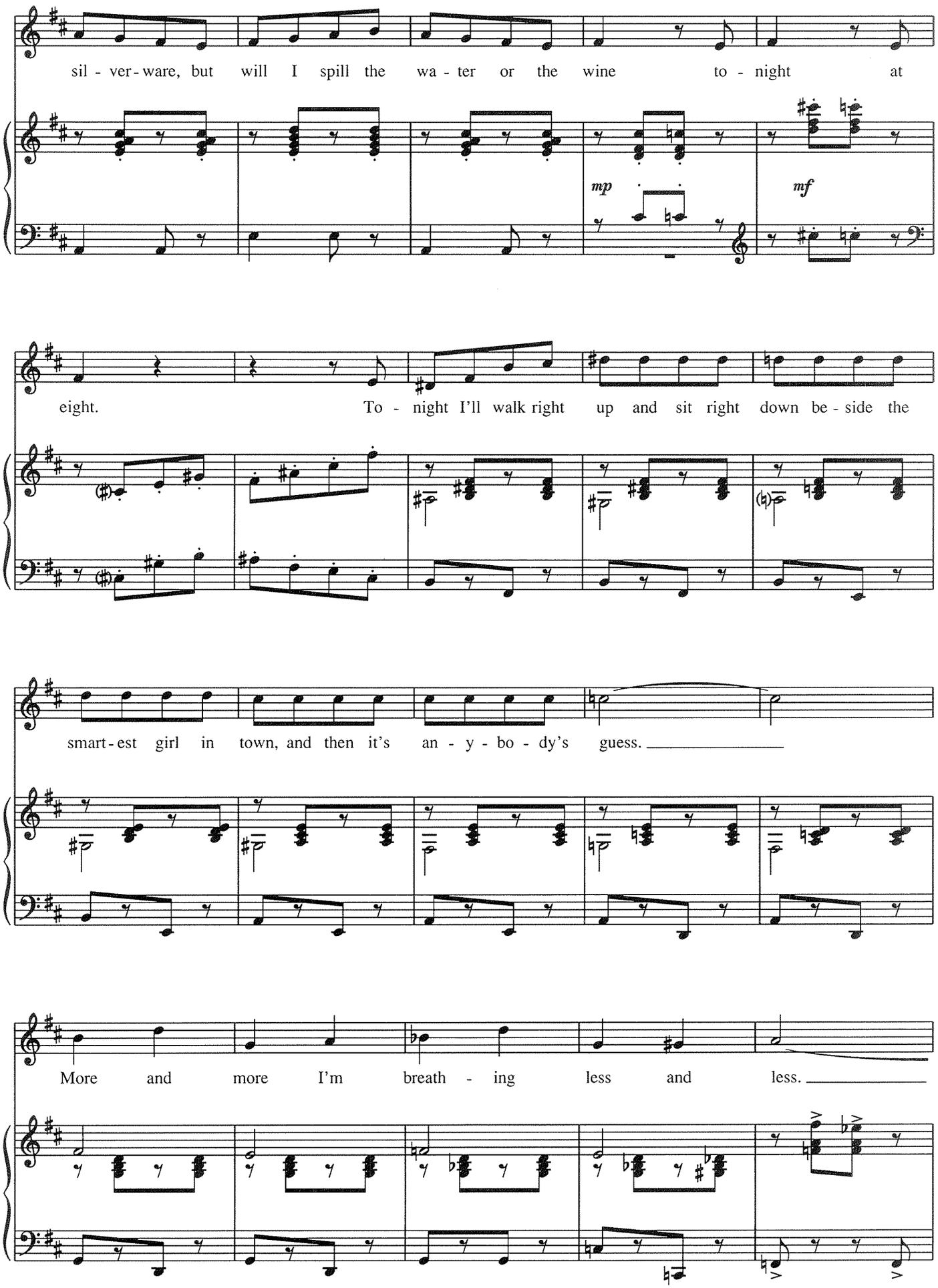
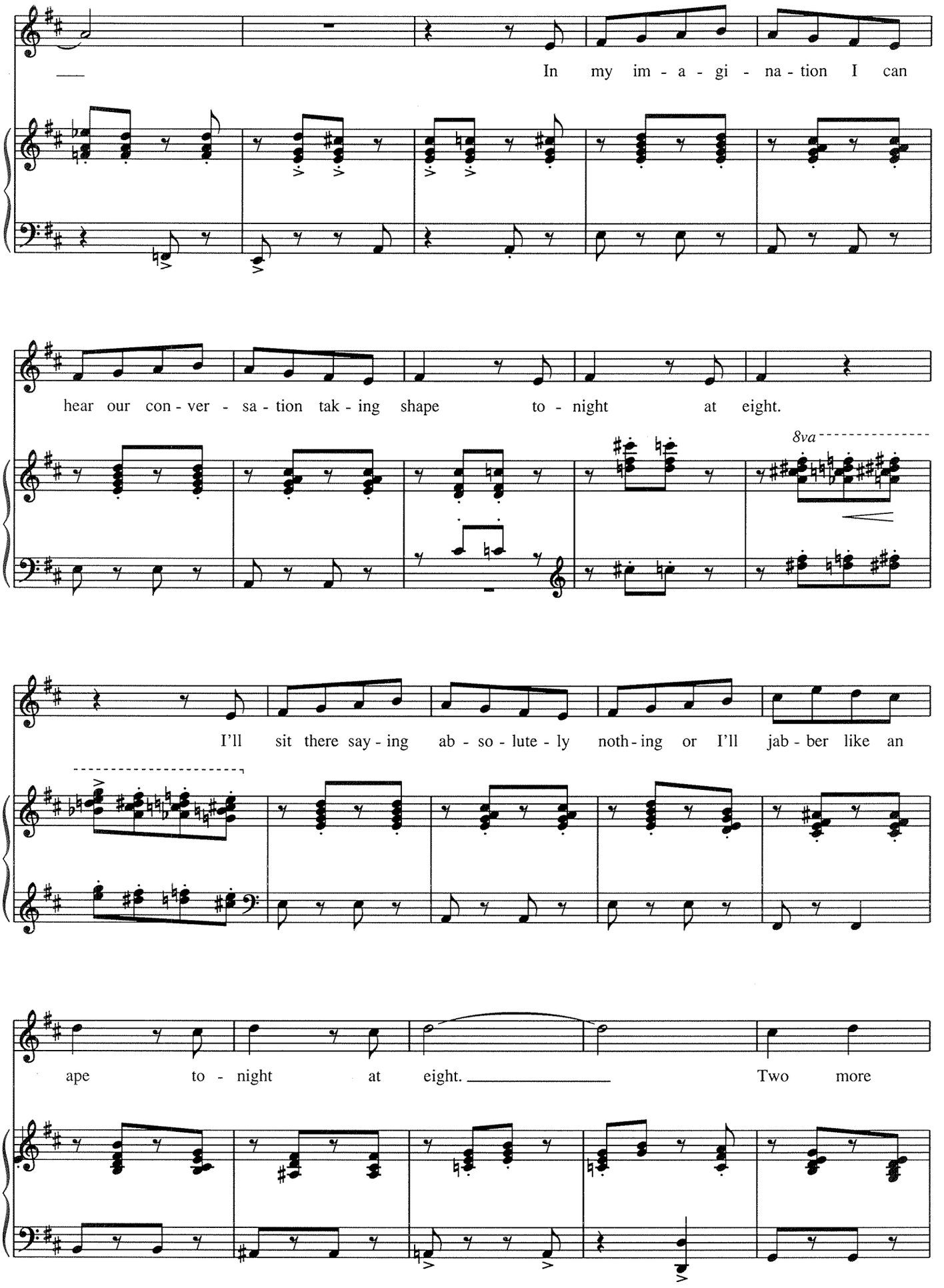
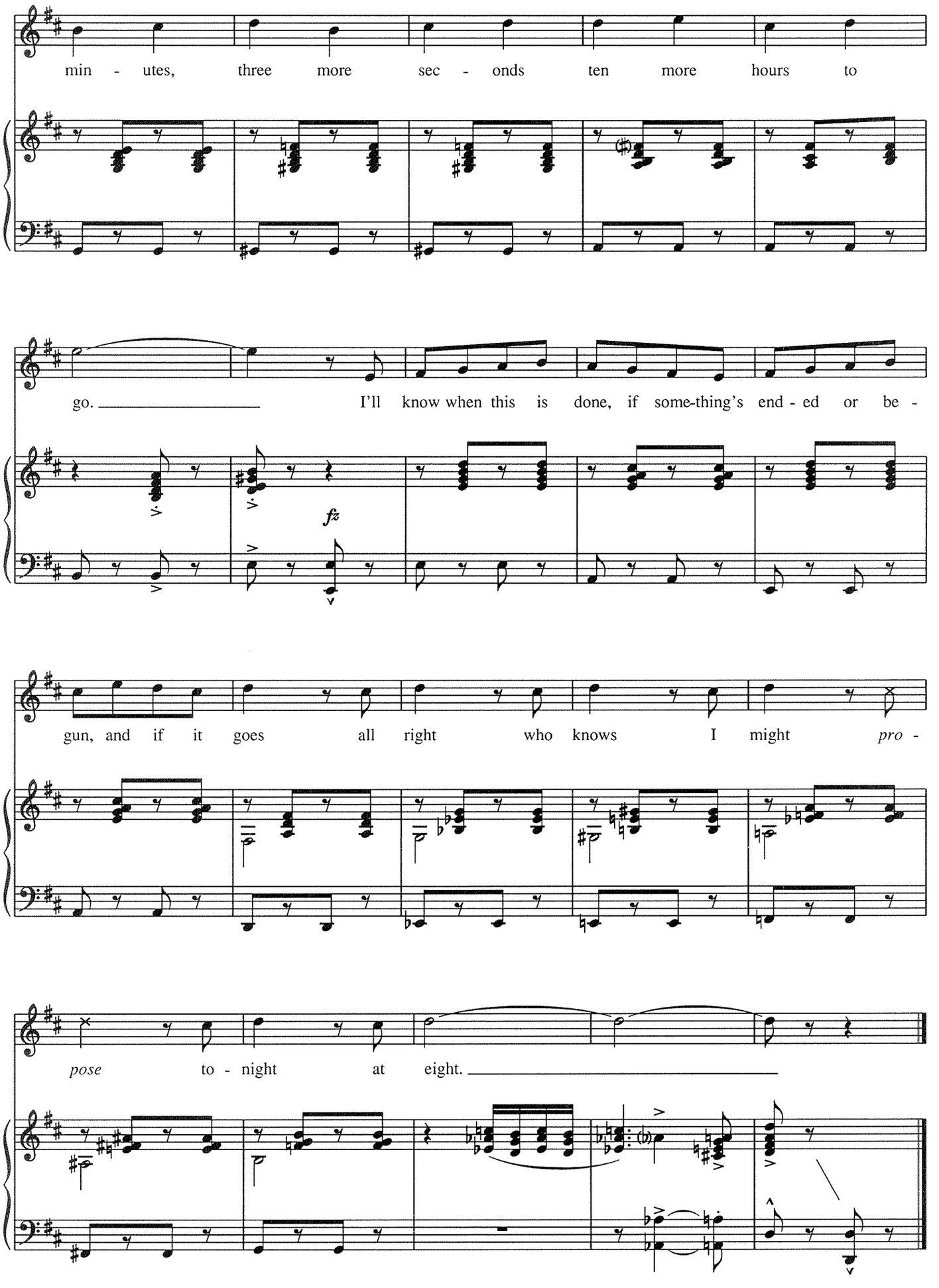

eight. It's ear - ly in the morn - ing and our date is not till
eight o - 'clock to - night, and yet al - read - y I can see
What a night - mare this whole day will be.
I have - n't slept a wink, I on - ly think of our ap -
p


proach-ing tete - a - tete to - night at eight. I
8va
feel a com - bi - na - tion of de - press - ion and e - la - tion, what a state to
wait 'til eight. Three more min - utes, two more
sec - onds, ten more hours to go. In spite of all I've
fz
p


writ - ten, she may not be ver - y smit - ten and my hopes per - haps may
all col - lapse ka - put! to - night at eight.
I wish I knew ex - act - ly how I'll act and what will hap - pen when we
dine to - night at eight. I know I'll drop the
mp
p


sil - ver - ware, but will I spill the wa - ter or the wine to - night at
mp
mf
eight. To - night I'll walk right up and sit right down be - side the
smart - est girl in town, and then it's an - y - bo - dy's guess.
More and more I'm breath - ing less and less.


In my im - a - gi - na - tion I can
hear our con - ver - sa - tion tak - ing shape to - night at eight.
8va
I'll sit there say - ing ab - so - lute - ly noth - ing or I'll jab - ber like an
ape to - night at eight. Two more


min - utes, three more sec - onds ten more hours to
go. I'll know when this is done, if some-thing's end - ed or be -
fz
gun, and if it goes all right who knows I might pro -
pose to - night at eight.

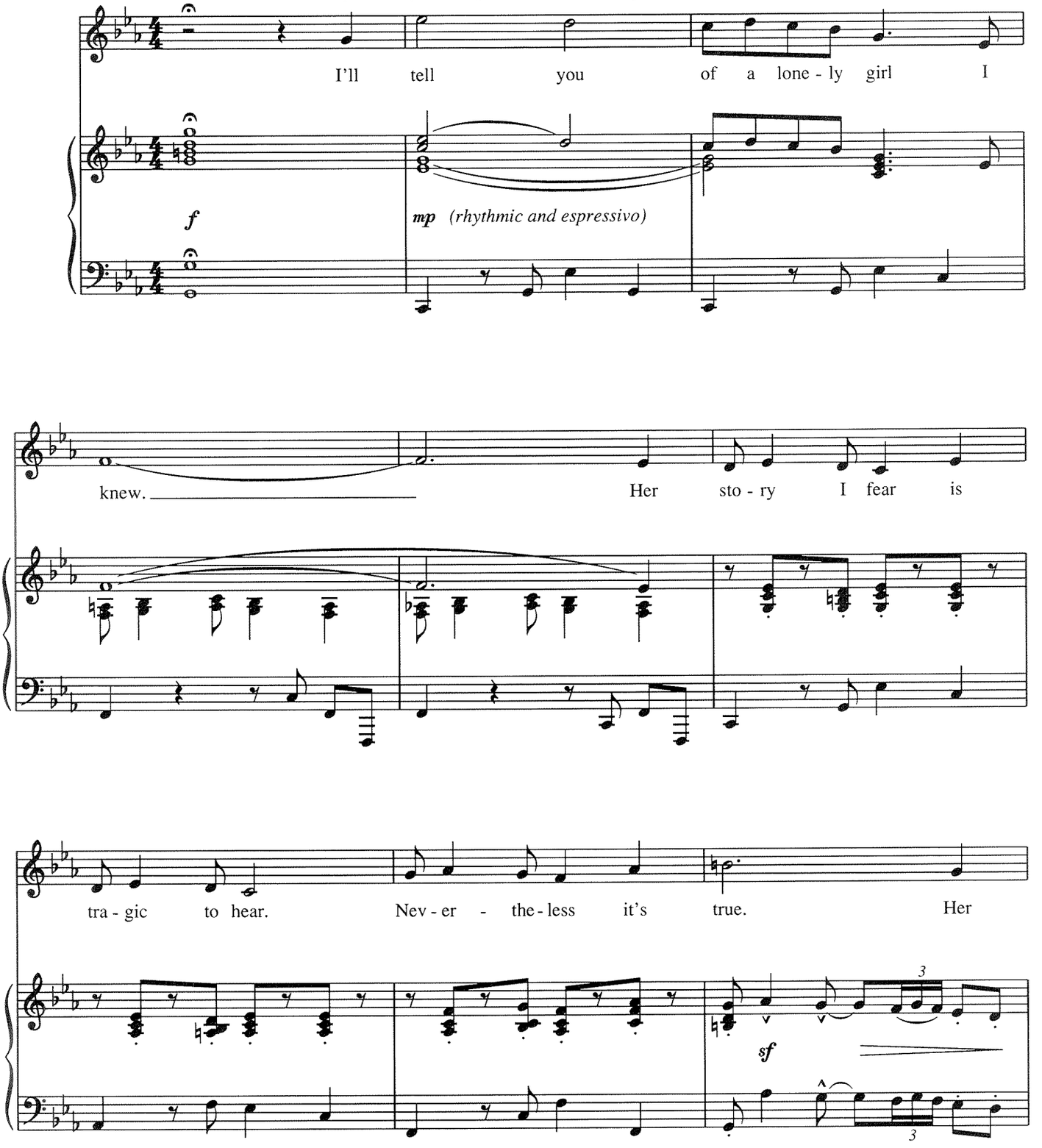
TANGO TRAGIQUE

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Tango

GEORG: *(spoken before song)* Miss Balash, is it possible you've never even met this man?



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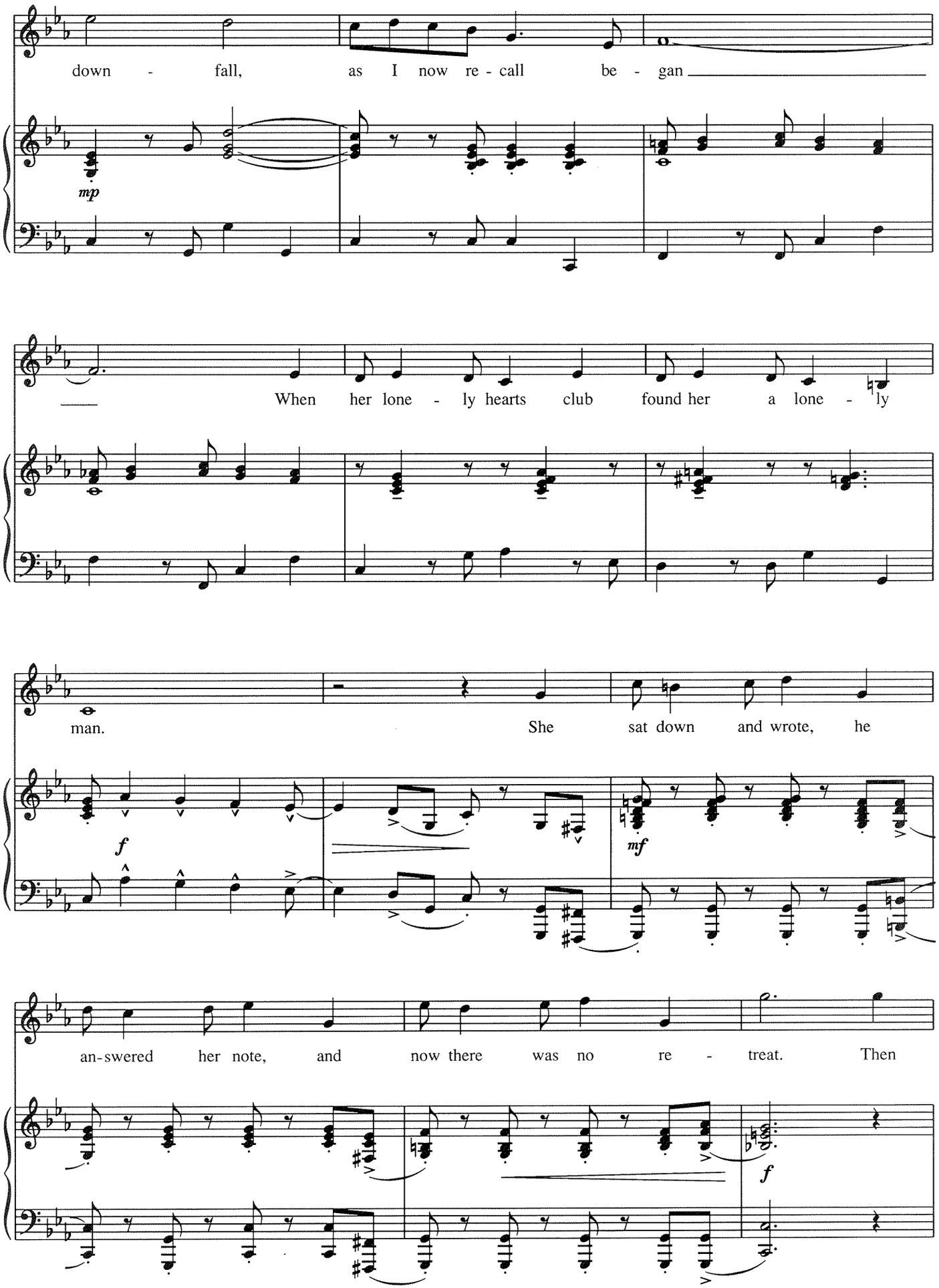
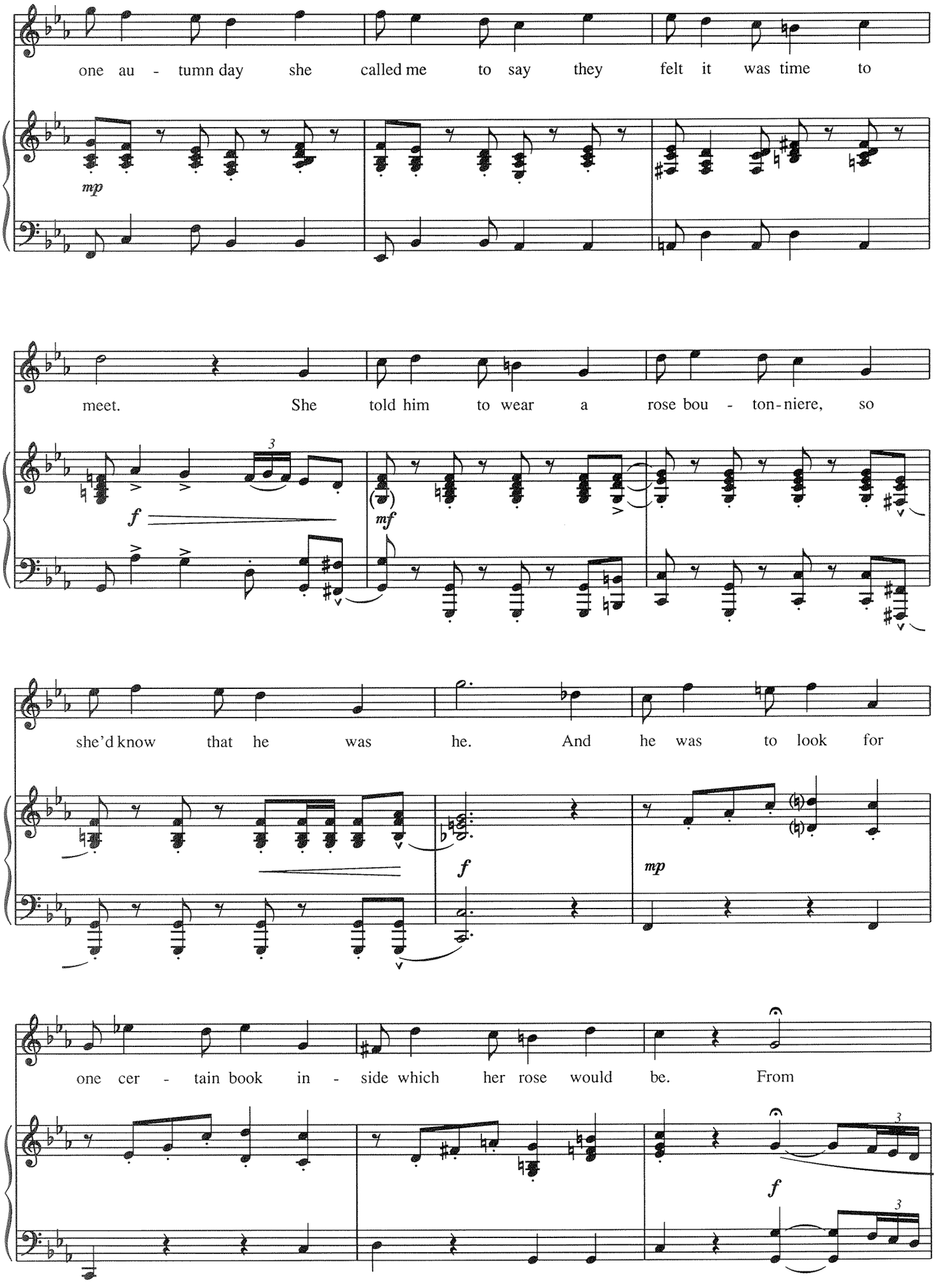
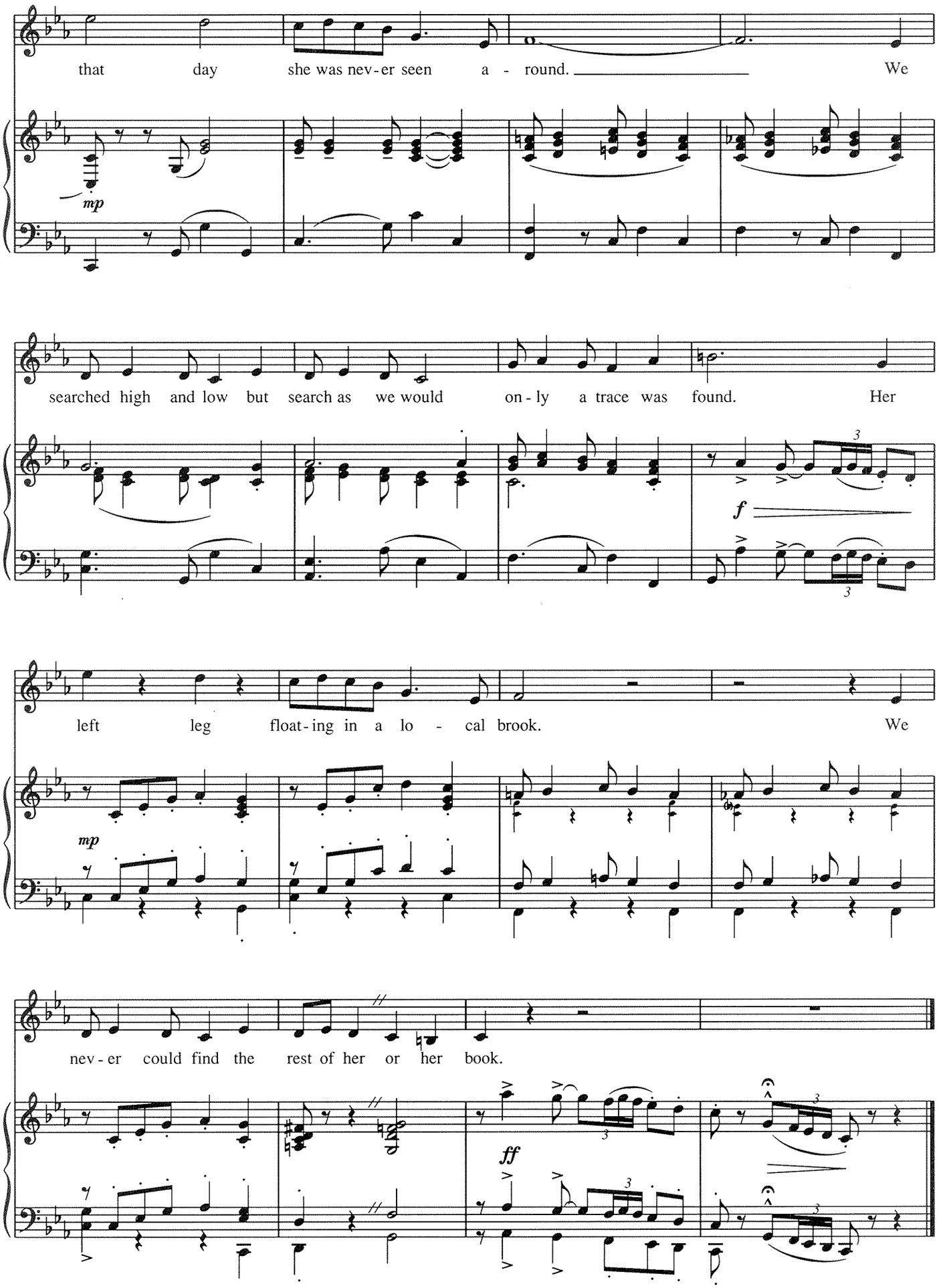

down - fall, as I now re - call be - gan
mp
When her lone - ly hearts club found her a lone - ly
man. She sat down and wrote, he
f
mf
an-swered her note, and now there was no re - treat. Then
f

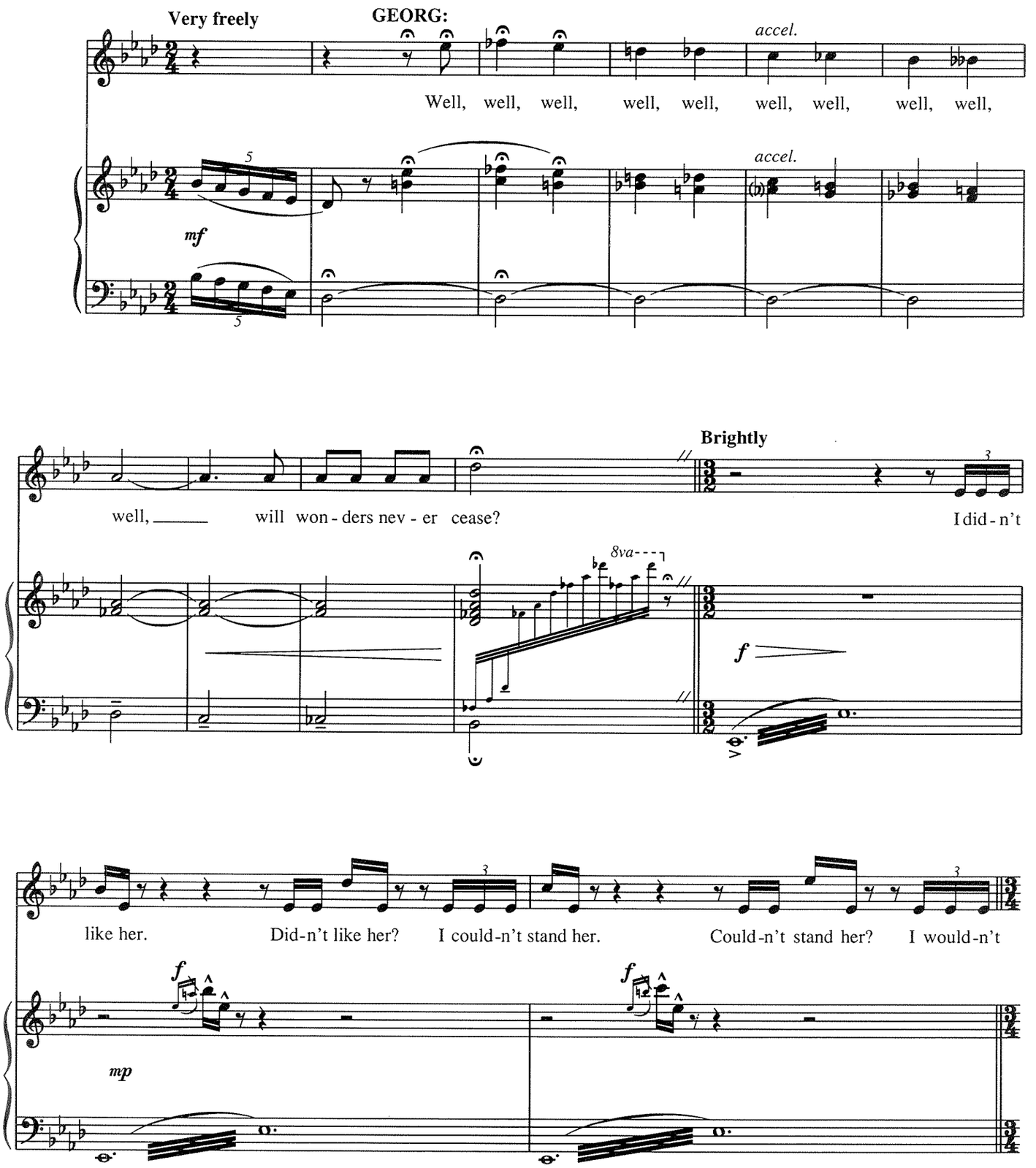

one au - tumn day she called me to say they felt it was time to
mp
meet. She told him to wear a rose bou - ton-niere, so
3
f
mf
she'd know that he was he. And he was to look for
f
mp
one cer - tain book in - side which her rose would be. From
3
f
3


that day she was nev-er seen a - round. We
mp
searched high and low but search as we would on - ly a trace was found. Her
f
left leg float-ing in a lo - cal brook. We
mp
nev-er could find the rest of her or her book.
ff

SHE LOVES ME

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK



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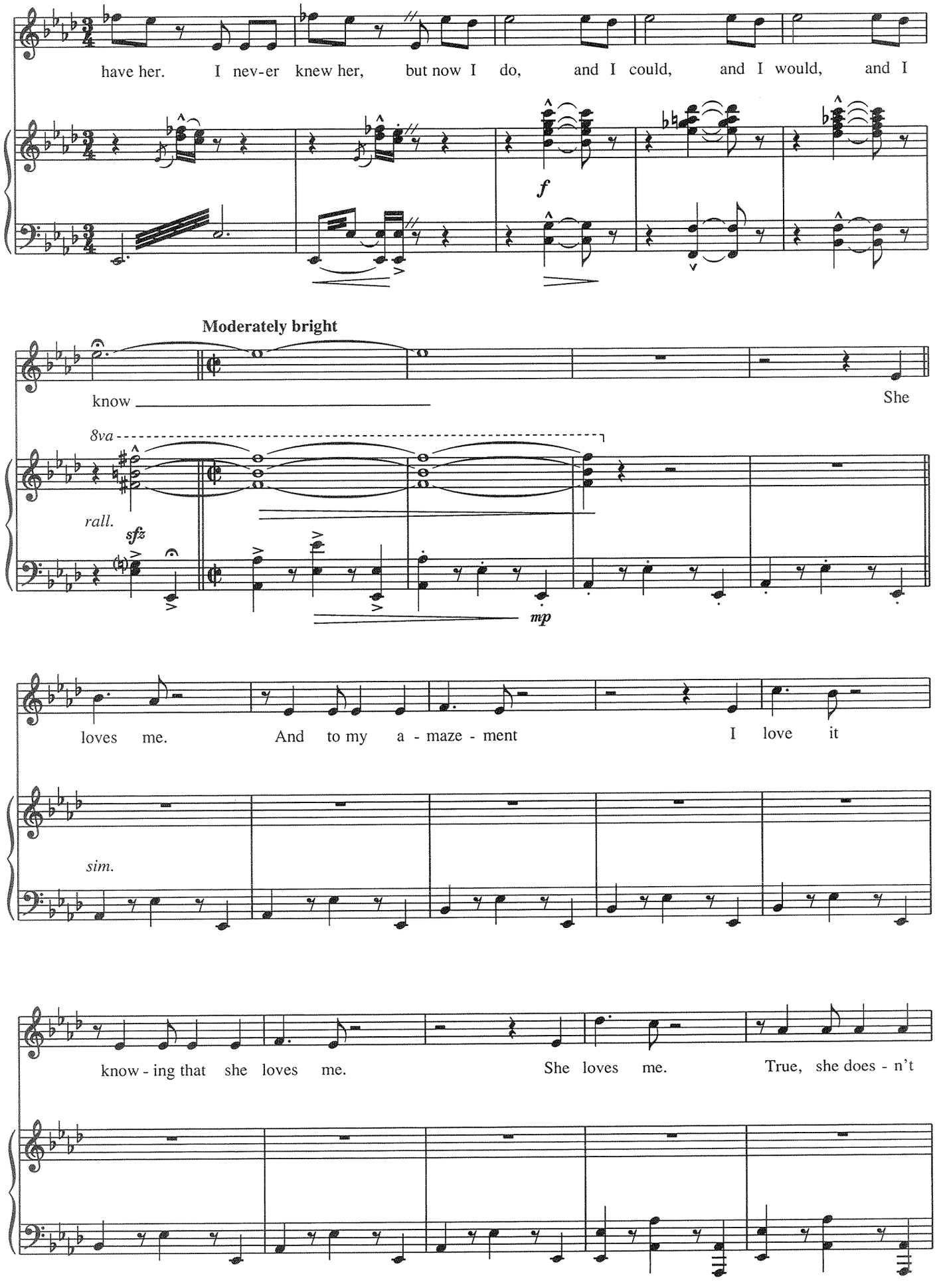
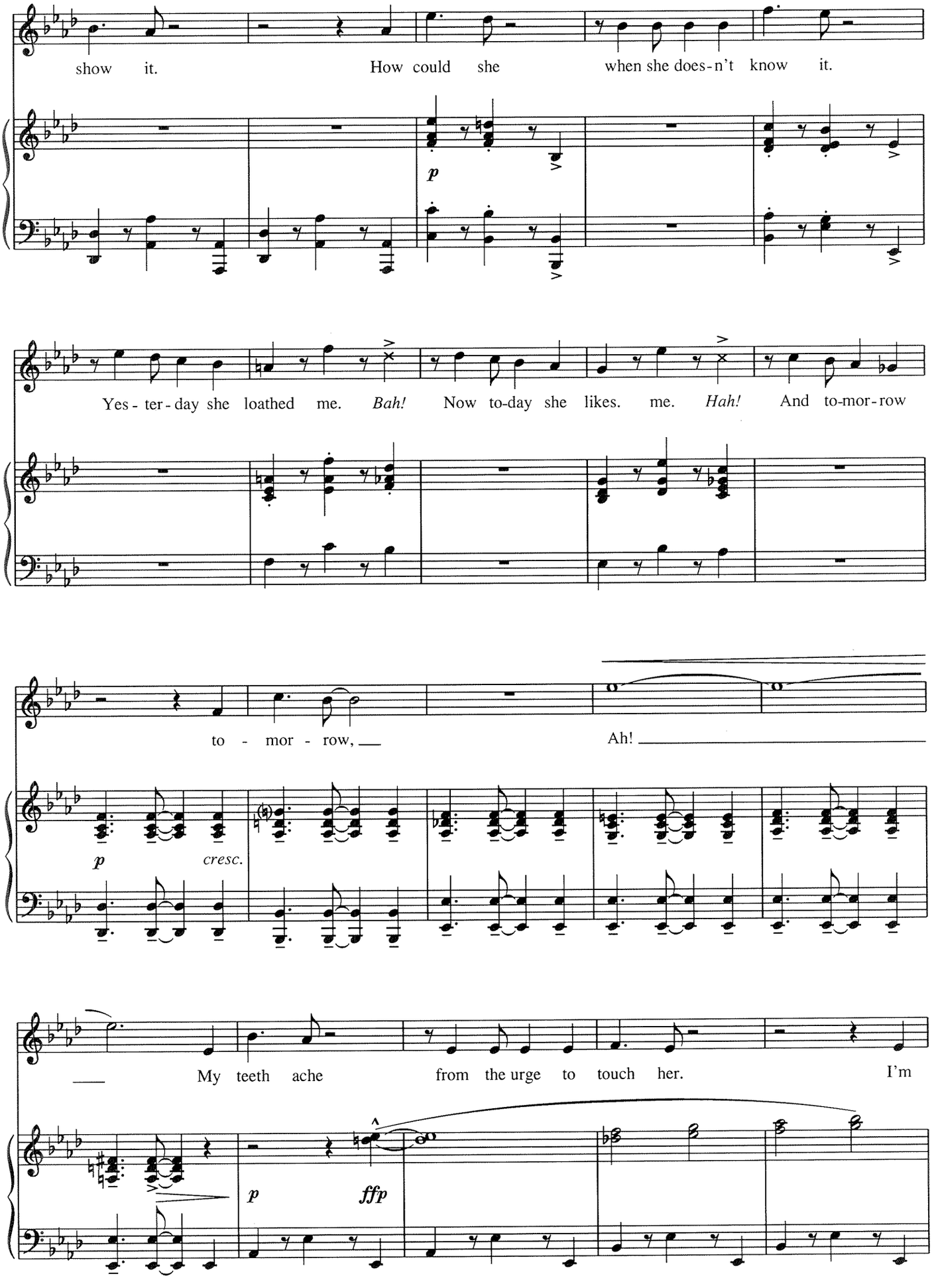
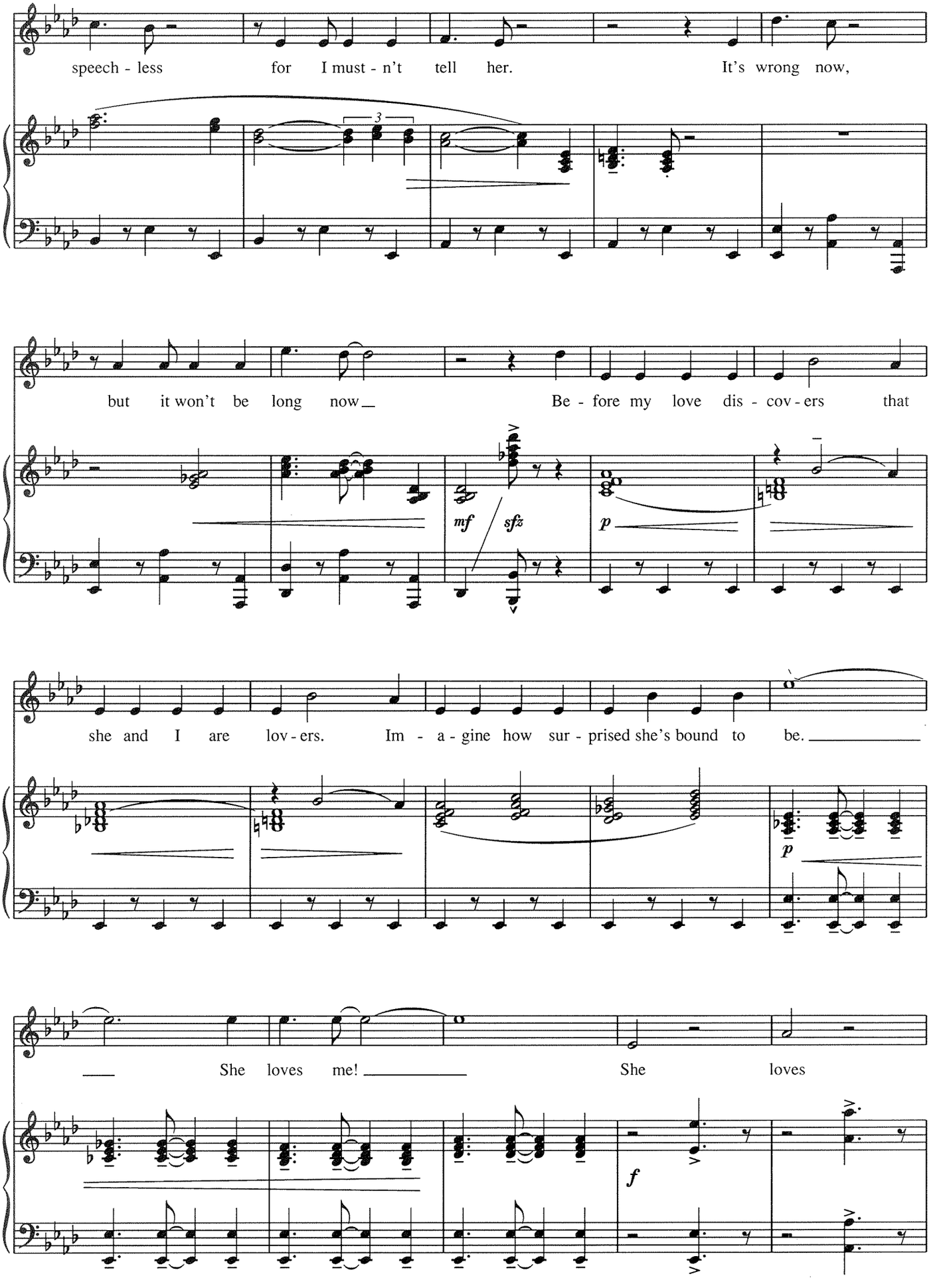
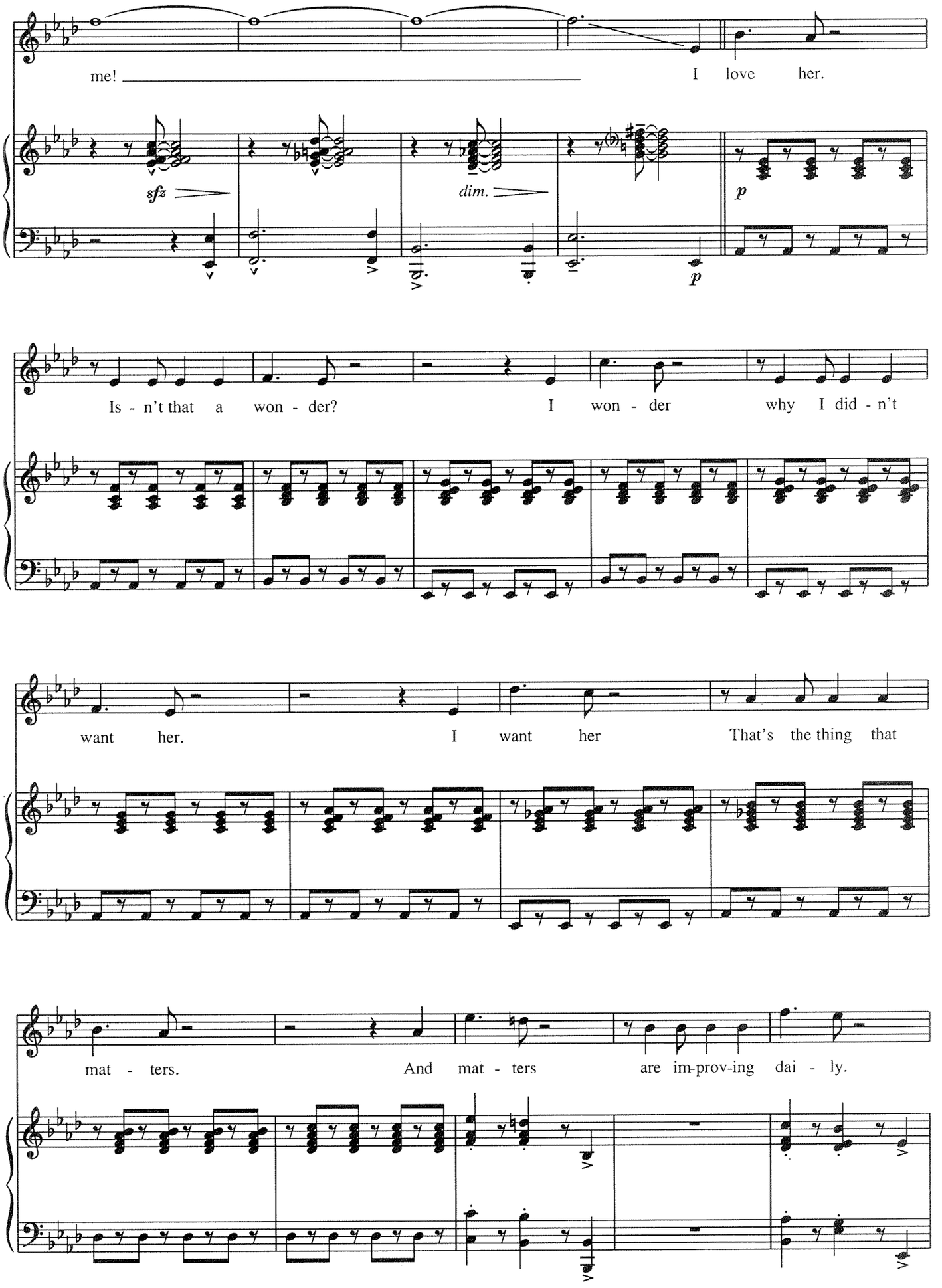
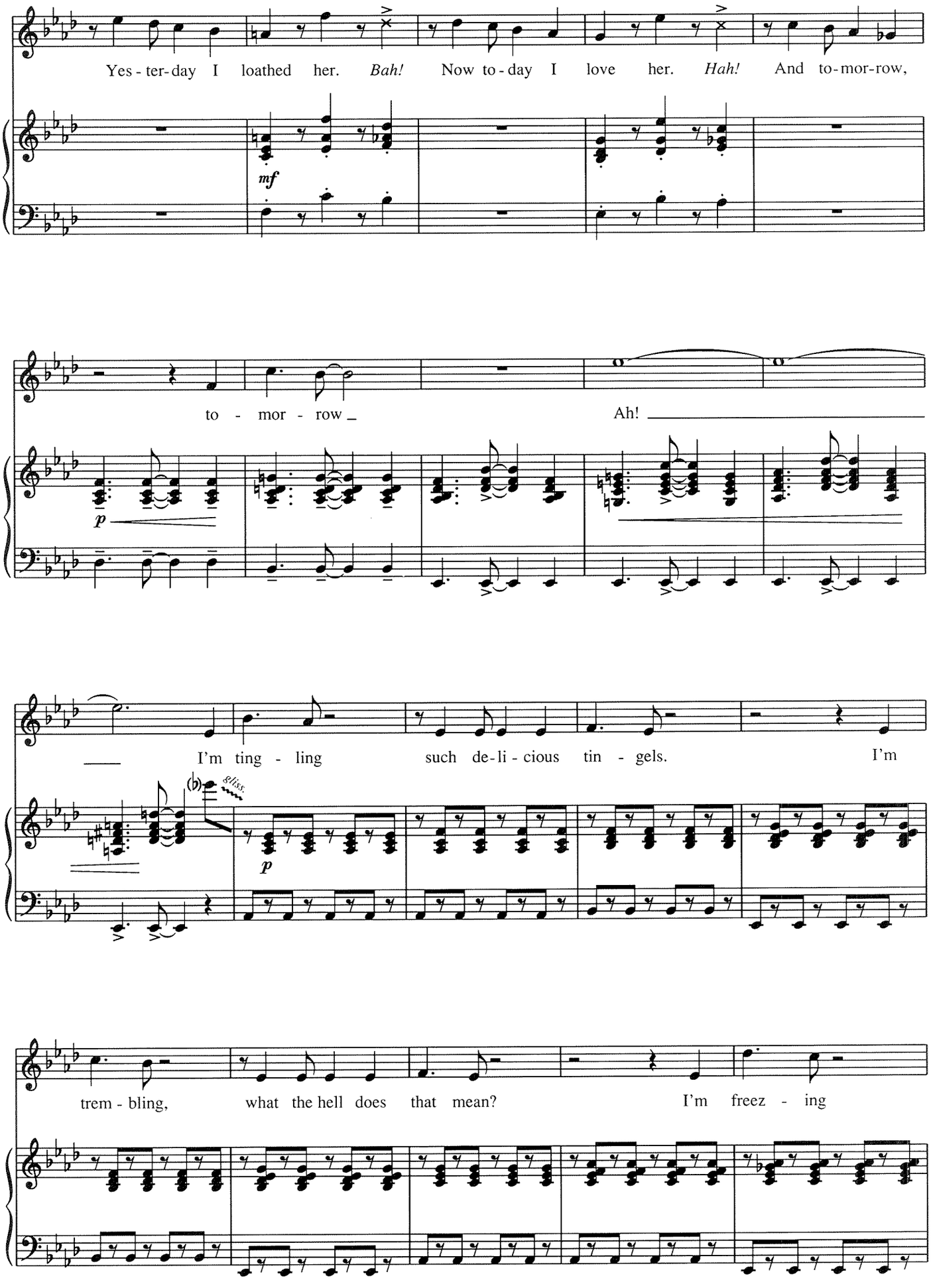
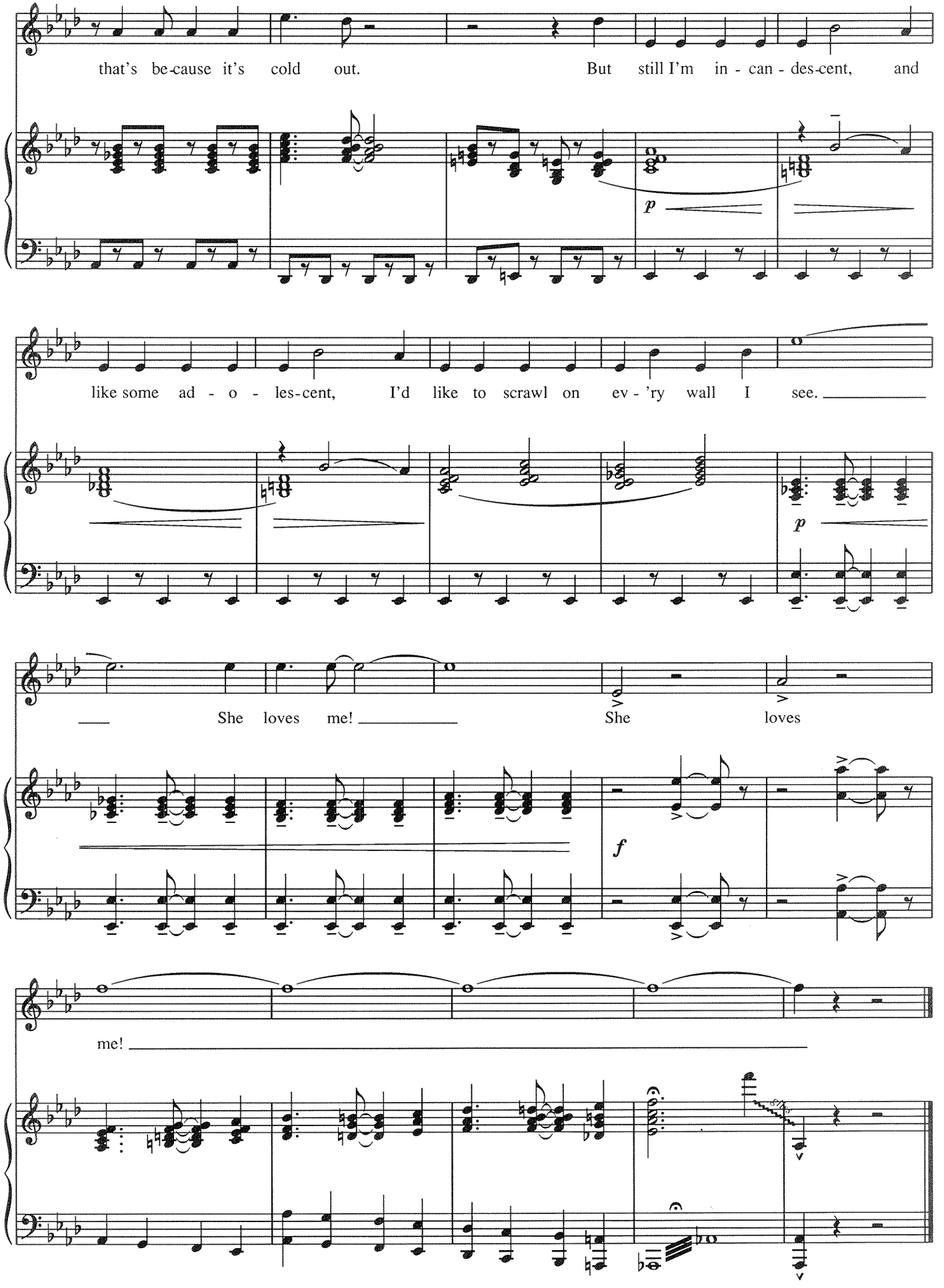

have her. I nev-er knew her, but now I do, and I could, and I would, and I
f
Moderately bright
know
She
8va
rall.
sfz
mp
loves me. And to my a - maze - ment I love it
sim.
know - ing that she loves me. She loves me. True, she does - n't


show it. How could she when she does-n't know it.
p
Yes-ter-day she loathed me. Bah! Now to-day she likes. me. Hah! And to-mor-row
to - mor - row, Ah!
p cresc.
My teeth ache from the urge to touch her. I'm
p ffp


speech - less for I must - n't tell her. It's wrong now,
3
but it won't be long now_ Be - fore my love dis - cov - ers that
mf sfz
p
she and I are lov - ers. Im - a - gine how sur - prised she's bound to be.
p
She loves me! She loves
f

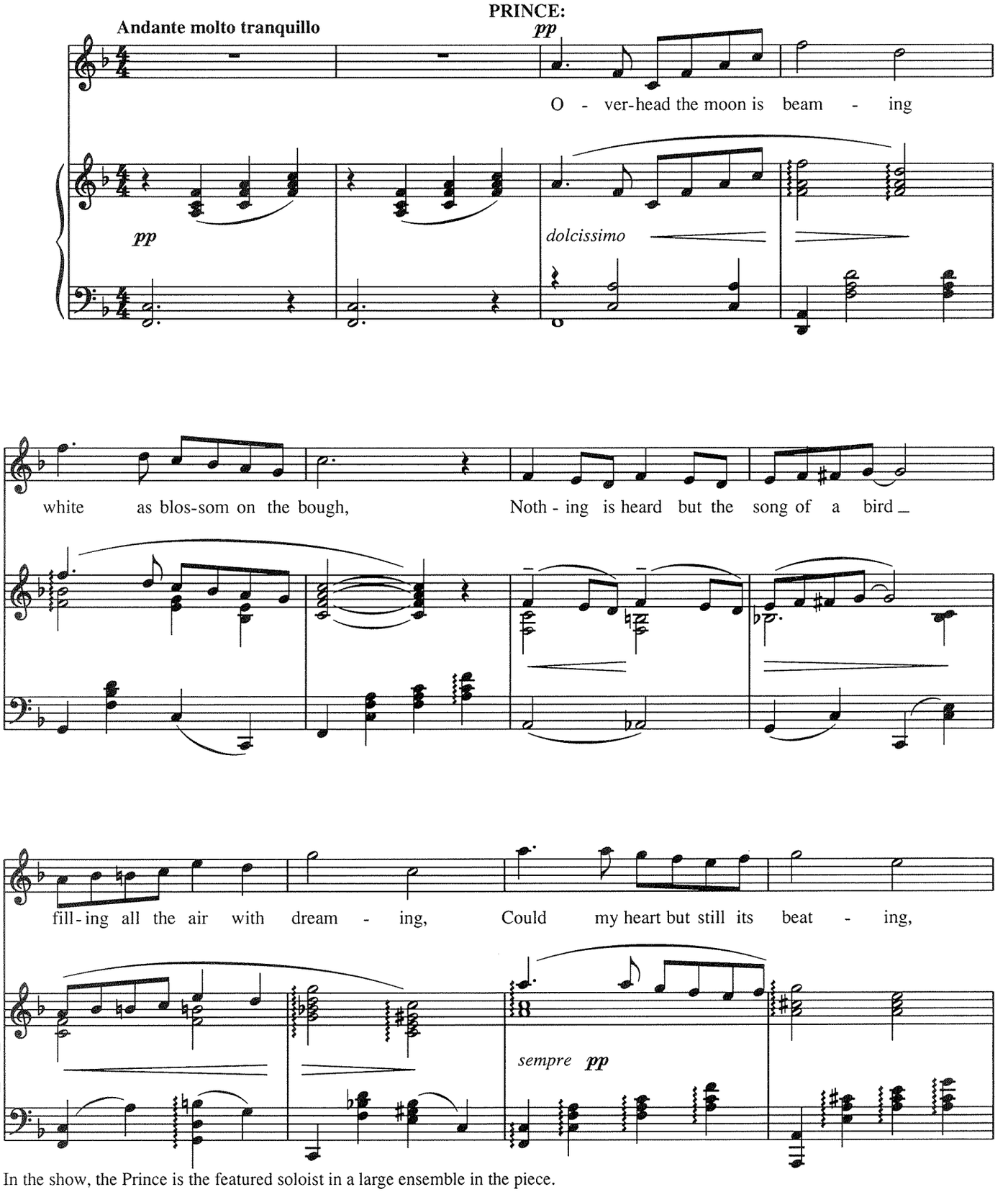

me!
I love her.
sfz
dim.
p
p
Is - n't that a won - der?
I won - der why I did - n't
want her.
I want her
That's the thing that
mat - ters.
And mat - ters
are im-prov-ing dai - ly.


Yes - ter-day I loathed her. Bah! Now to - day I love her. Hah! And to-mor-row,
mf
to - mor - row
Ah!
p
I'm ting - ling such de-li - cious tin - gels. I'm
gliss.
p
trem - bling, what the hell does that mean? I'm freez - ing


that's be-cause it's cold out. But still I'm in - can - des-cent, and
p
like some ad - o - les-cent, I'd like to scrawl on ev - 'ry wall I see.
p
She loves me! She loves
f
me!

SERENADE
from *The Student Prince*

Lyrics by DOROTHY DONNELLY
Music by SIGMUND ROMBERG



In the show, the Prince is the featured soloist in a large ensemble in the piece.

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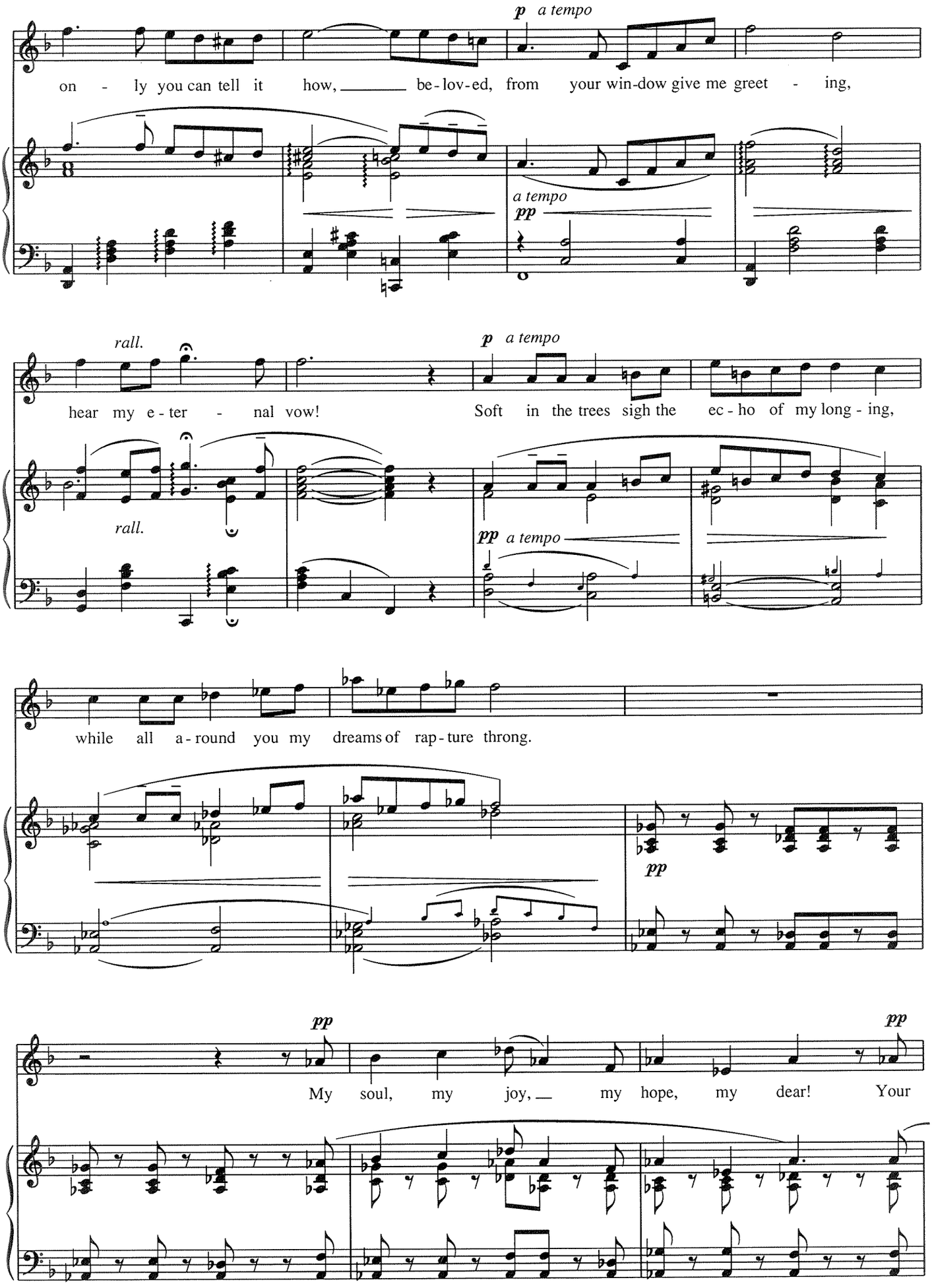
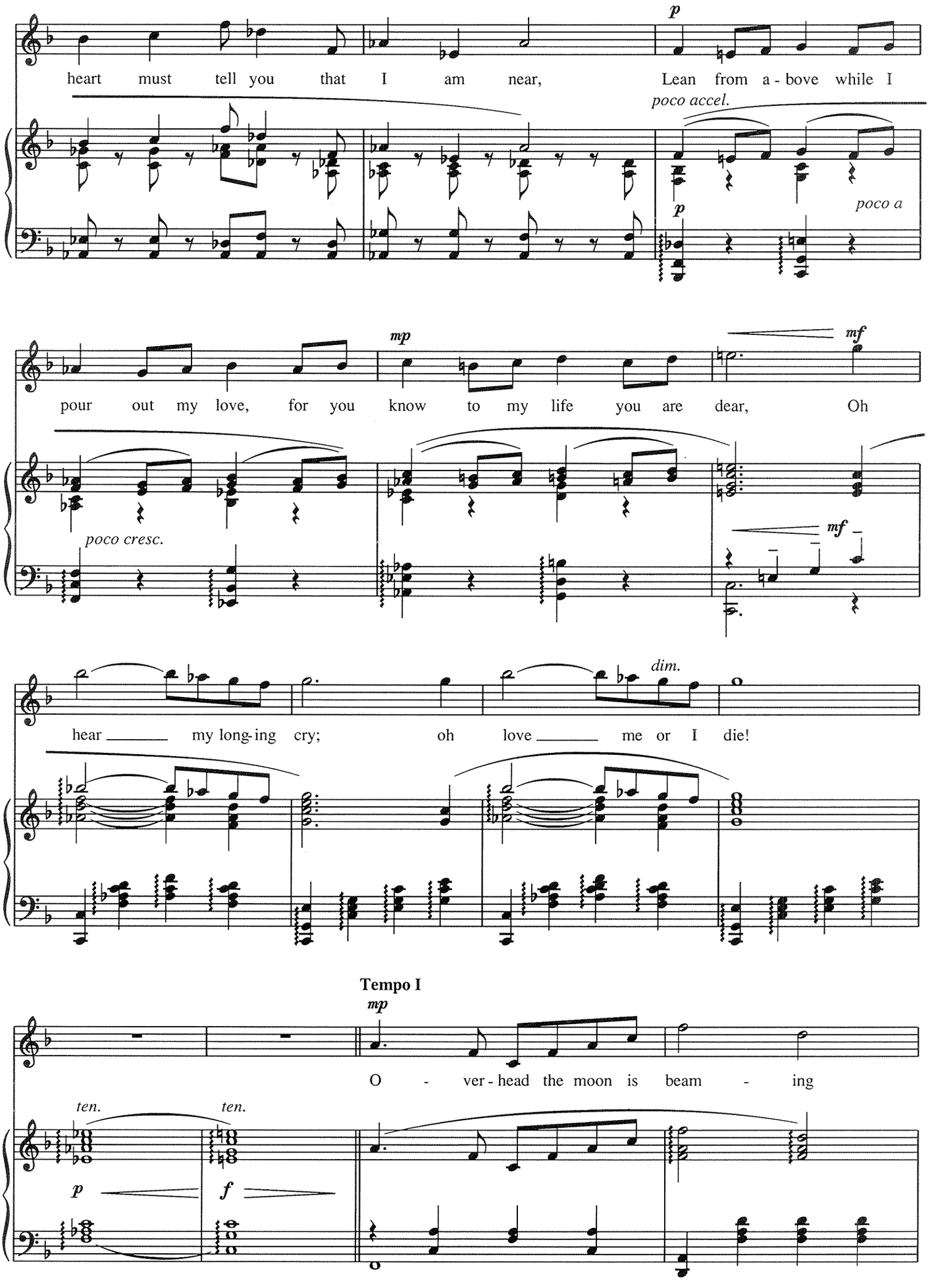
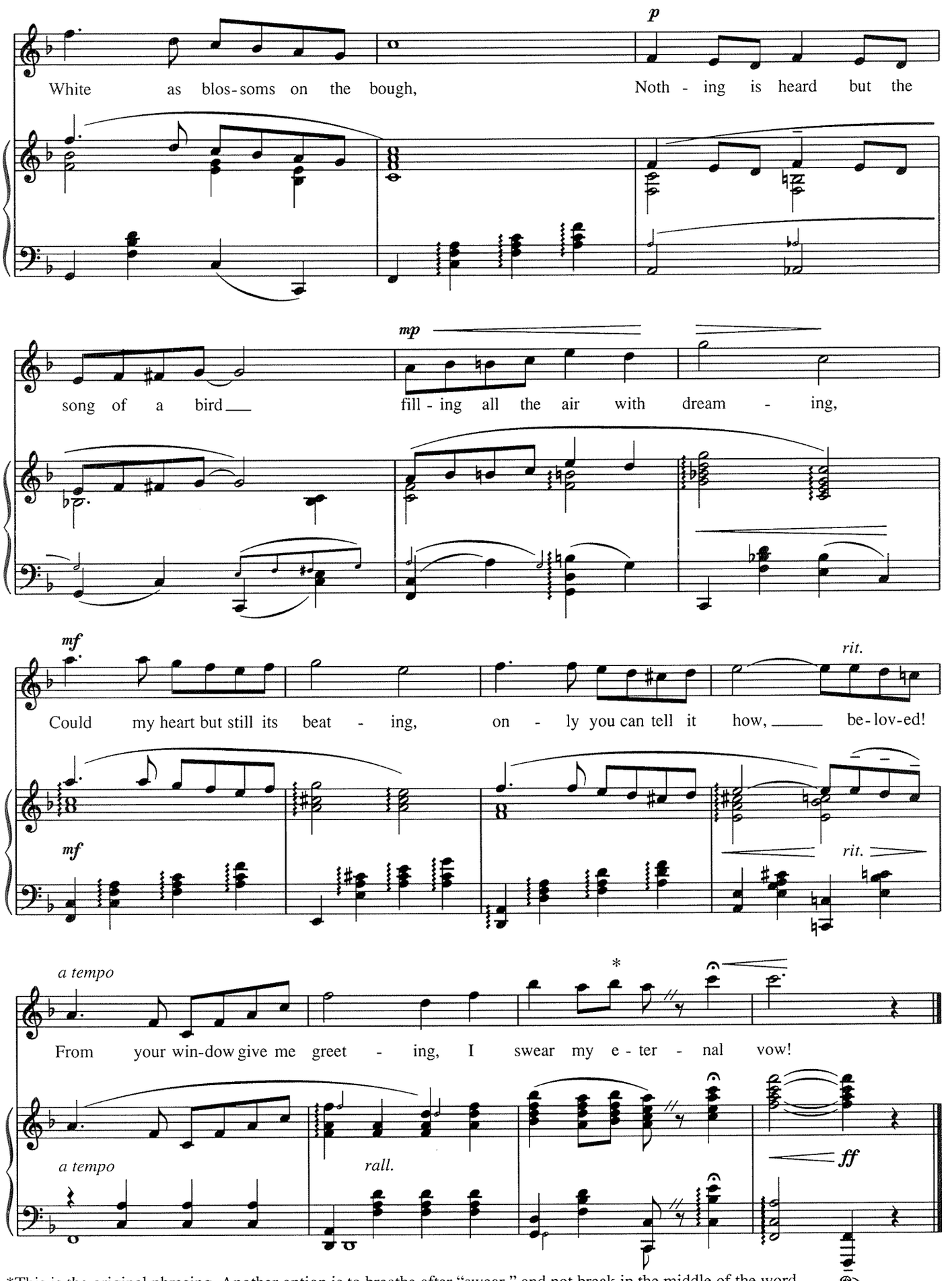

p a tempo
on - ly you can tell it how, be - lov - ed, from your win - dow give me greet - ing,
a tempo
pp
rall.
p a tempo
hear my e - ter - nal vow!
Soft in the trees sigh the ec - ho of my long - ing,
rall.
pp a tempo
while all a - round you my dreams of rap - ture throng.
pp
pp
pp
My soul, my joy, my hope, my dear! Your


heart must tell you that I am near,
Lean from a - bove while I
p
poco accel.
poco a
pour out my love, for you know to my life you are dear,
Oh
mp
mf
poco cresc.
hear my long-ing cry;
oh love me or I die!
dim.
Tempo I
mp
O - ver - head the moon is beam - ing
ten.
ten.
p
f

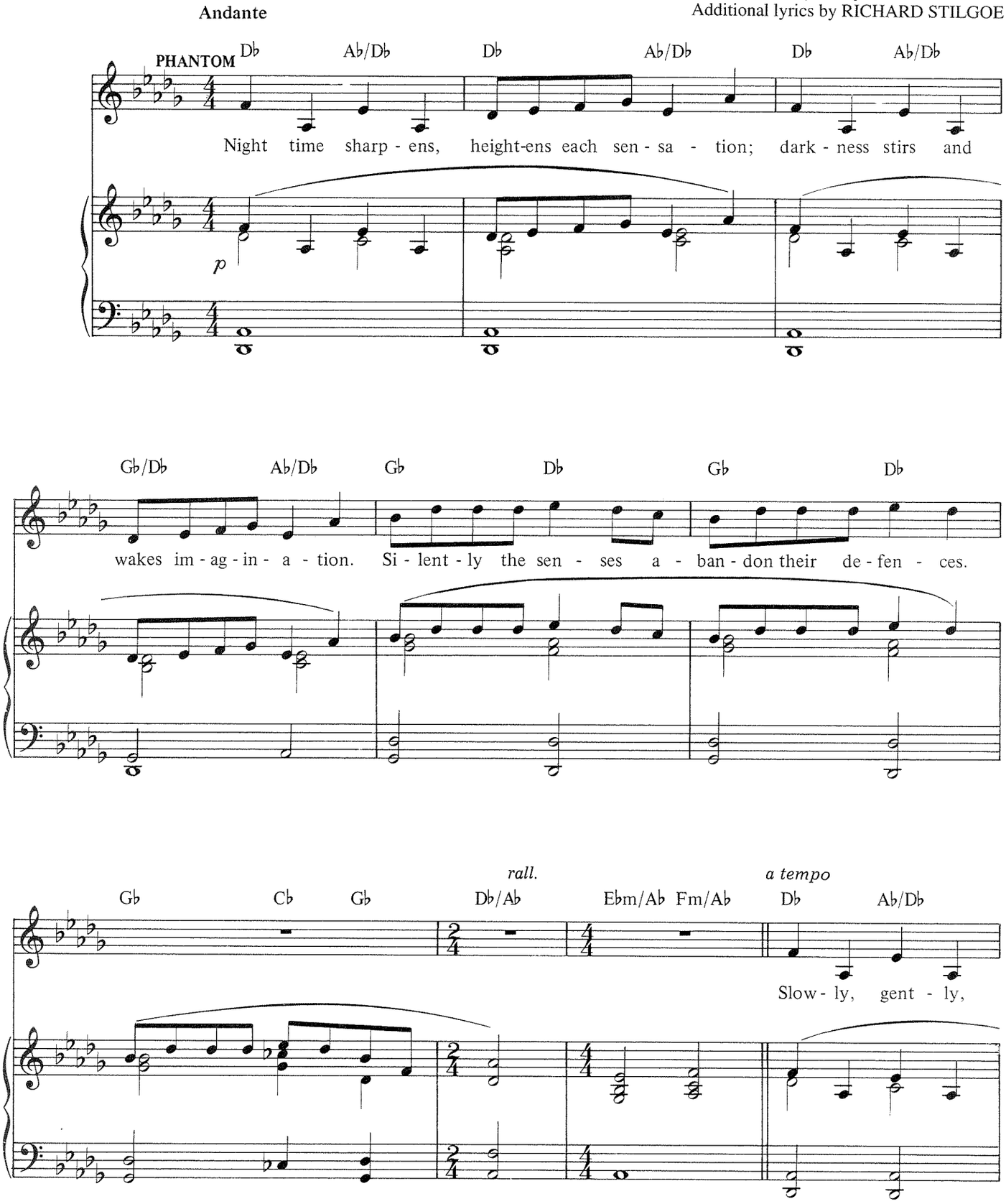


*This is the original phrasing. Another option is to breathe after "swear," and not break in the middle of the word "eternal" (perhaps after it, before "vow.")

THE MUSIC OF THE NIGHT

from *The Phantom of the Opera*

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



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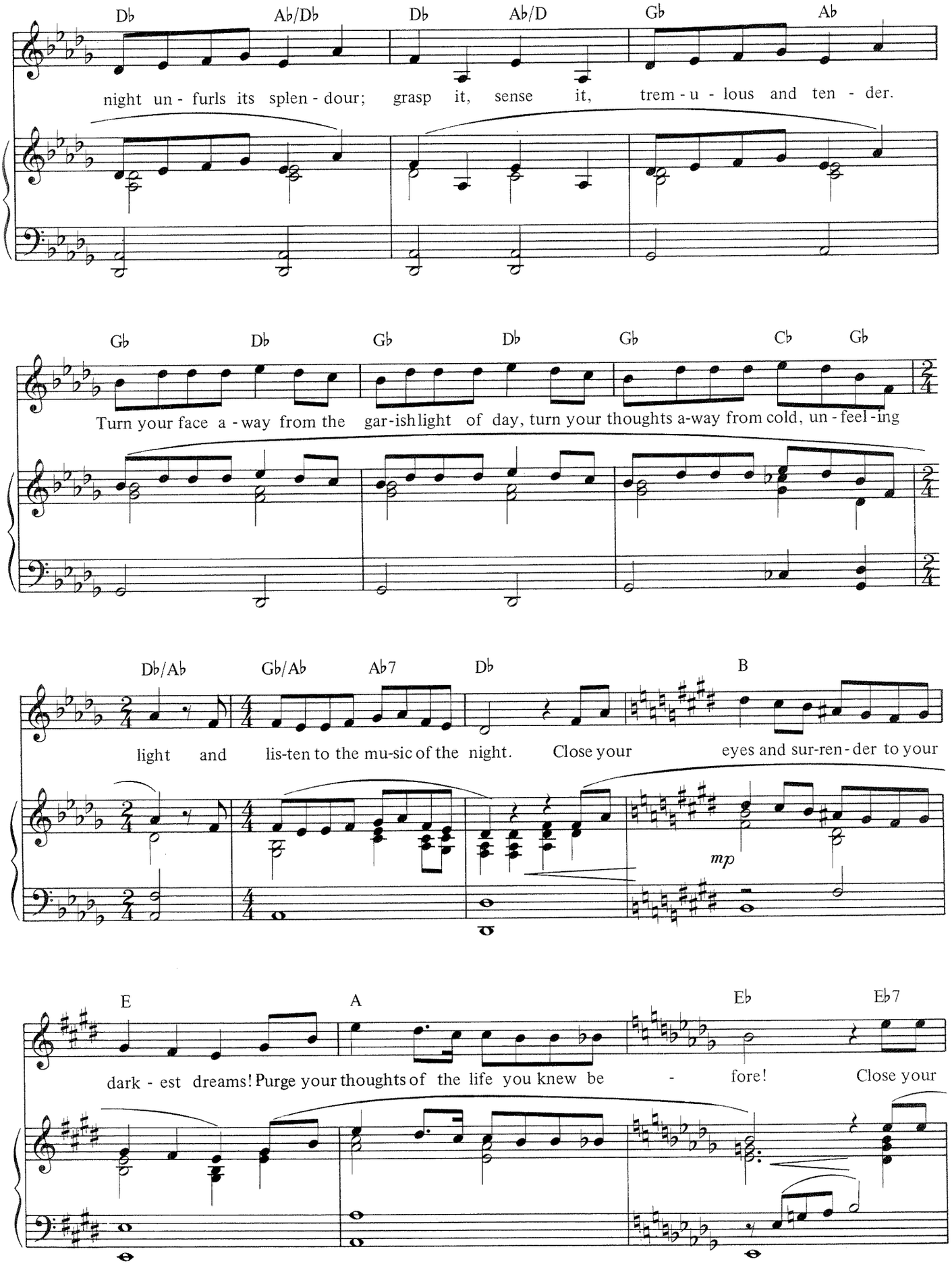
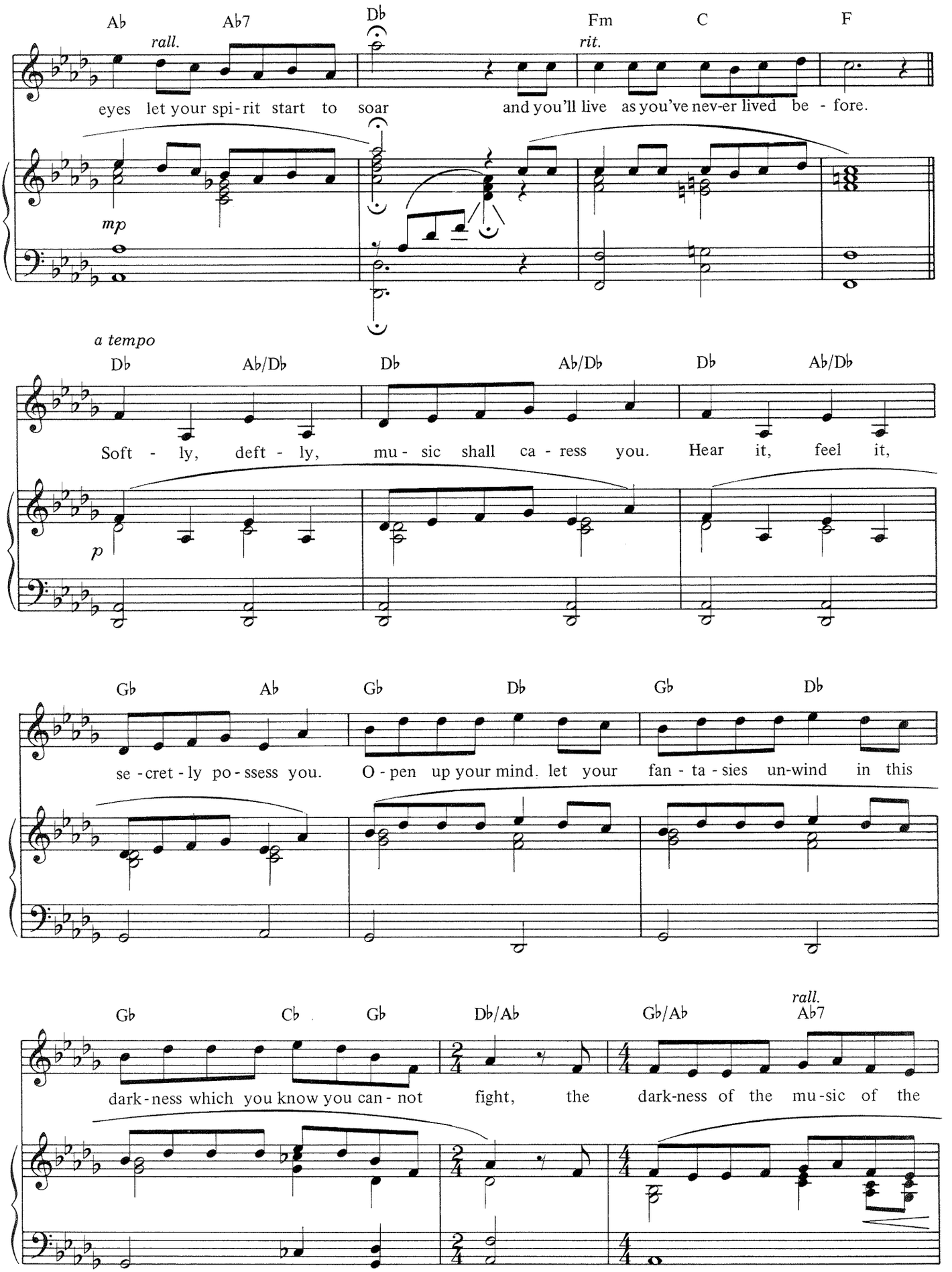
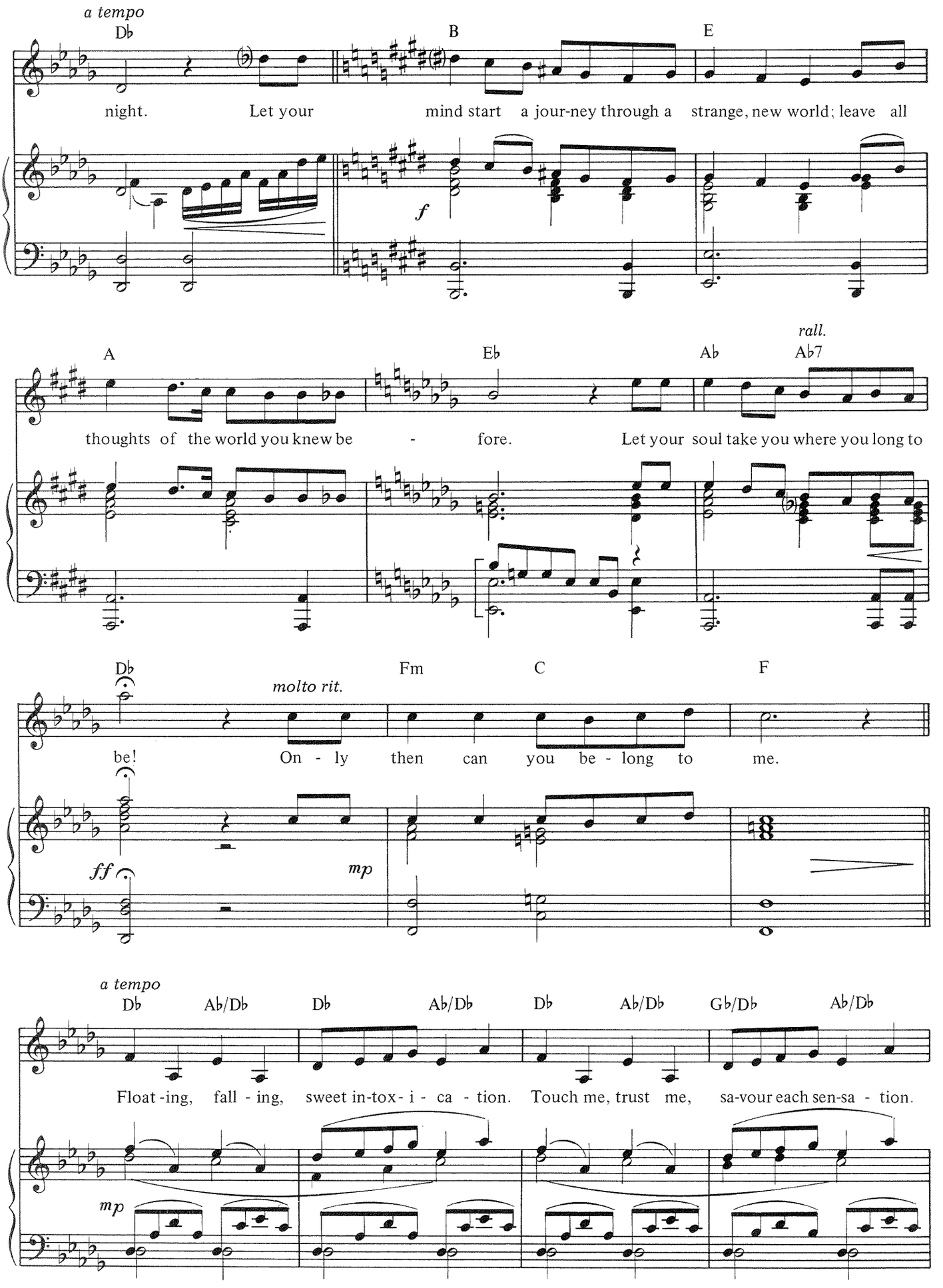
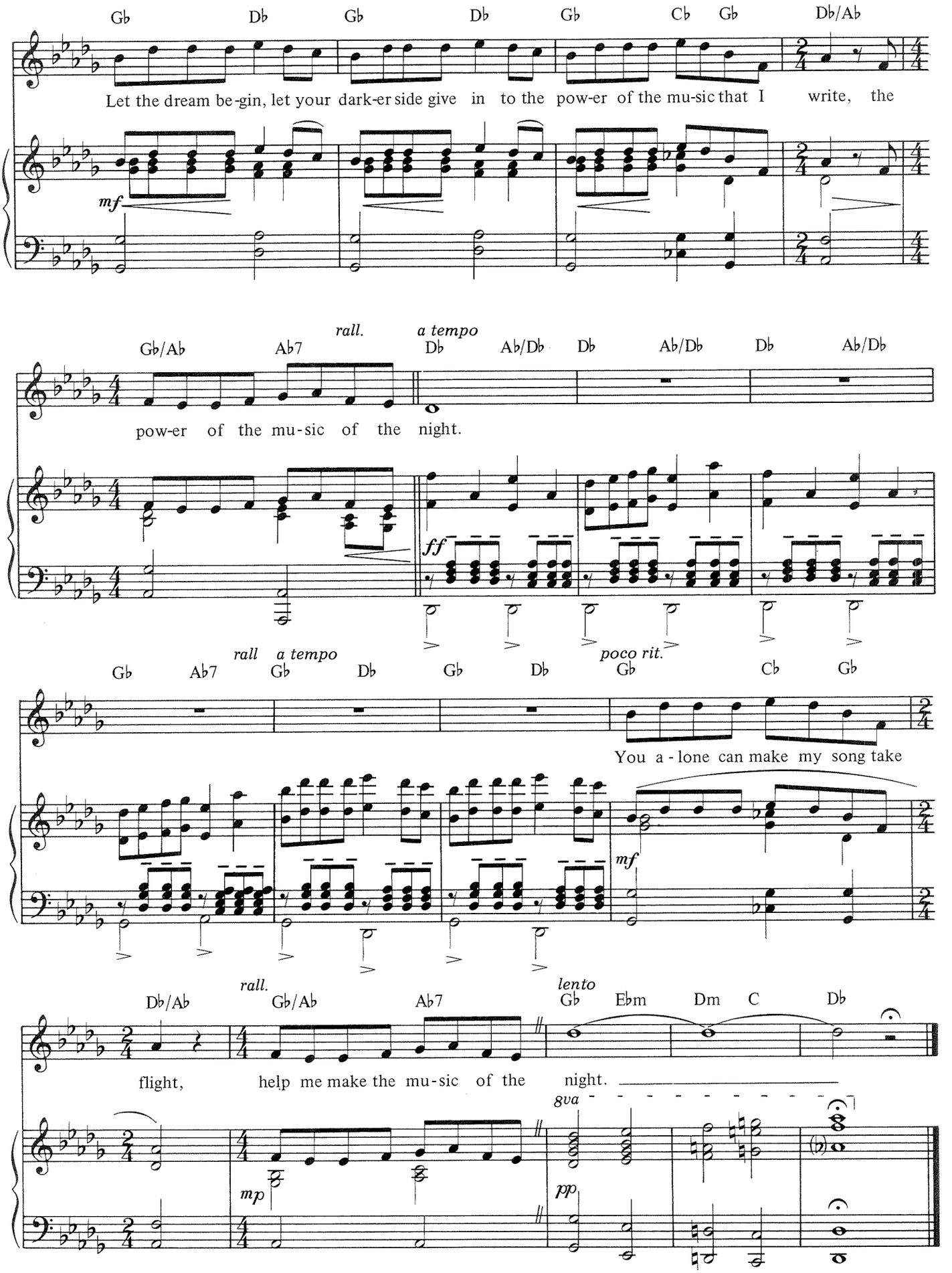

Db Ab/Db Db Ab/D Gb Ab
night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.
Gb Db Gb Db Gb Cb Gb
Turn your face a - way from the gar-ish light of day, turn your thoughts a-way from cold, un - feel - ing
Db/Ab Gb/Ab Ab7 Db B
light and lis-ten to the mu-sic of the night. Close your eyes and sur-ren - der to your
mp
E A Eb Eb7
dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your


Ab
Ab7
Db
Fm
C
F
rall.
rit.
eyes let your spi-rit start to soar and you'll live as you've nev-er lived be - fore.
mp
a tempo
Db
Ab/Db
Db
Ab/Db
Db
Ab/Db
Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,
p
Gb
Ab
Gb
Db
Gb
Db
se - cret - ly po - ssess you. O - pen up your mind. let your fan - ta - sies un-wind in this
Gb
Cb
Gb
Db/Ab
Gb/Ab
rall.
Ab7
dark - ness which you know you can - not fight, the dark-ness of the mu - sic of the


a tempo
Db
B
E
night. Let your mind start a jour-ney through a strange, new world; leave all
f
rall.
A
Eb
Ab
Ab7
thoughts of the world you knew be - fore. Let your soul take you where you long to
Db
Fm
C
F
molto rit.
be! On - ly then can you be - long to me.
ff
mp
a tempo
Db
Ab/Db
Db
Ab/Db
Db
Ab/Db
Gb/Db
Ab/Db
Float-ing, fall - ing, sweet in-tox- i - ca - tion. Touch me, trust me, sa-vour each sen-sa - tion.
mp


Gb Db Gb Db Gb Cb Gb Db/Ab
Let the dream be-gin, let your dark-er side give in to the pow-er of the mu-sic that I write, the
mf
rall. a tempo
Gb/Ab Ab7 Db Ab/Db Db Ab/Db Db Ab/Db
pow-er of the mu-sic of the night.
ff
rall a tempo poco rit.
Gb Ab7 Gb Db Gb Db Gb Cb Gb
You a-lone can make my song take
mf
rall. lento
Db/Ab Gb/Ab Ab7 Gb Ebm Dm C Db
flight, help me make the mu-sic of the night.
8va
mp
pp