

Tenor
Volume 2

Return to
Rich Hinkelman

THE SINGERS MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

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FOREWORD

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 accommodate 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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SINGER'S MUSICAL THEATRE
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Contents

THE APPLE TREE 14	Forbidden Fruit	GREASE 120	Alone at the Drive-In Movie
BEGGAR'S HOLIDAY 24	Maybe I Should Change My Ways	GUYS AND DOLLS 126	Sit Down You're Rockin' the Boat
BELLS ARE RINGING 19	I Met a Girl	HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING 140	I Believe in You
CABARET 28	Willkommen	JEKYLL AND HYDE 146	This Is the Moment
CALL ME MADAM 33	Once Upon a Time Today	JESUS CHRIST SUPERSTAR 131	I Only Want to Say (Gethsemane)
CAROUSEL 50	Geraniums in the Winder	JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT 150	Close Every Door
CHESS 38	Anthem	MILK AND HONEY 164	I Will Follow You
	42	Where I Want to Be	
THE DESERT SONG 60	Margot	LES MISÉRABLES 168	Bring Him Home
DO RE MI 53	I Know About Love	MISS SAIGON 155	Why God Why?
	57	Asking for You	
EVITA 62	High Flying, Adored	THE MYSTERY OF EDWIN DROOD 172	Jasper's Confession
	67	On This Night of a Thousand Stars	
FANNY 70	I Like You	OLIVER! 180	Boy for Sale
FIDDLER ON THE ROOF 72	Miracles of Miracles	ON A CLEAR DAY YOU CAN SEE FOREVER 177	She Wasn't You
FINIAN'S RAINBOW 84	Old Devil Moon	THE PHANTOM OF THE OPERA 220	The Music of the Night
FLOWER DRUM SONG 77	Like a God	PLAIN AND FANCY 182	Young and Foolish
FOLLIES 88	Beautiful Girls	THE SECRET GARDEN 186	A Bit of Earth
			192
GODSPELL 110	All Good Gifts	SHE LOVES ME 198	Tonight at Eight
			205
GOOD NEWS 116	Lucky in Love		Tango Tragique
			209
GRAND HOTEL 93	Love Can't Happen	THE STUDENT PRINCE 216	Serenade
	106	At the Grand Hotel	

ABOUT THE SHOWS

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 playwright 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 dramatization, *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 focuses 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 Breau 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 Guevara (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 swamy 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 offering 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 him 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 its 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 Vivian 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 Pharaoh. 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 capsule, but centers on Jean Valjean, who has to 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 initially 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 had 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

SNAKE:

[Vamp ad lib.]

Lis - ten close - ly.

Let me fill you in — A - bout the rich, ripe, round, red,
sweet and juic - y

Ros - y ap - ples they call for - bid - den fruit; — What I'm a -
Lus cious bite — of this not for - bid - den fruit; — You'll see your

bout to say is and 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,

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

left for you and me. Now in the ave - rage ap - ple
will be o - ver - joyed When he be - comes a - ware of

You're ac - cust - omed to skin, seeds, flesh and core. - But you will
Your at - tain - ments, he'll beam with lov - ing pride, - 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

cresc. poco a poco

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

Rubato

Tempo

here, Why be fool-ish, my dear,

Come with me To that tree.

D.S. al Coda §

With ev-'ry

⊕ Coda

way! Just an ap - ple a day,

f rit. *a tempo*

Wait and see, Come with

me To that tree!

Tutti

Now!

8va

I MET A GIRL

from *Bells Are Ringing*

Lyrics by BETTY COMDEN
and ADOLPH GREEN
Music by JULE STYNE

Vivo

Yahoo!

JEFF:

I met a girl, — A

won - der - ful girl. — She's real - ly got a lot to re - com - mend her for a

girl. A fab - u - lous crea - ture with - out an - y doubt. —

Hey! What am I get - ting so ex - cit - ed a - bout? — She's just a girl _

mf *sfp* *p*

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "Hey! What am I get - ting so ex - cit - ed a - bout? — She's just a girl _". The piano accompaniment consists of two staves (treble and bass clefs). The right hand starts with a series of chords, including a (b) marking. The left hand provides a steady bass line. Dynamic markings include *mf* at the beginning, *sfp* (sforzando) in the middle, and *p* (piano) towards the end of the system.

— An ev - 'ry day girl. — And yet I guess she's real - ly rath - er

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with the lyrics "— An ev - 'ry day girl. — And yet I guess she's real - ly rath - er". The piano accompaniment continues with a consistent harmonic and rhythmic pattern. The right hand features a series of chords, and the left hand maintains a steady bass line.

spe - cial for a girl. For once you have seen — her, the oth - ers are out. _

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line concludes the phrase with "spe - cial for a girl. For once you have seen — her, the oth - ers are out. _". The piano accompaniment features a melodic line in the right hand that rises and then falls, mirroring the vocal line's contour. The left hand continues with a steady bass line.

— Hey! What am I get - ting so ex - cit - ed a - bout? —

mf

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line repeats the first line of the phrase: "— Hey! What am I get - ting so ex - cit - ed a - bout? —". The piano accompaniment begins with a melodic flourish in the right hand. The left hand continues with a steady bass line. A dynamic marking of *mf* is present in the lower right of the system.

But so what, what — has she got oth -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "But so what, what — has she got oth -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. The right hand features a melodic line with various ornaments and a bass line with a steady rhythmic pattern.

— ers have not? — Two eyes, two lips, a

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "— ers have not? — Two eyes, two lips, a". The piano accompaniment continues with the same rhythmic and melodic patterns as the first system.

nose — most girls have some of those.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "nose — most girls have some of those.". The piano accompaniment continues with the same rhythmic and melodic patterns.

Yet when she looks — up at

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Yet when she looks — up at". The piano accompaniment continues with the same rhythmic and melodic patterns.

found me a trea - sure and I want to shout! ____

The first system consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line has a melodic contour that rises and then levels off. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some grace notes.

This is what I'm get - ting so ex - cit - ed a - bout! ____

The second system continues the vocal line and piano accompaniment. The piano accompaniment includes some grace notes and a more active bass line with eighth-note patterns.

I met a girl ____ and I fell in love ____ to -

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand.

Faster
day. ____

The fourth system begins with the tempo marking "Faster". The vocal line has a long note followed by a rest. The piano accompaniment is more rhythmic, with a strong eighth-note bass line and chords in the right hand. A dynamic marking of *f* (forte) is present. The system ends with a double bar line and a fermata over the final chord.

MAYBE I SHOULD CHANGE MY WAYS

from *Beggar's Holiday*

Words and Music by JOHN LaTOUCHE
and DUKE ELLINGTON

Moderato

Piano

mf

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamic is 'mf'.

p

I nev - er could qual - i - fy as a saint or pose for a sun - day school

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a dynamic marking of 'p' and a series of chords: Am, D, Am, D, Am, D. The tempo remains 'Moderato'.

Am Am6 G Dm *ten.* Gm D

mu - ral — I've romped with the fill - ies and dal - lied with dil - lies, My

The second line of the song continues the vocal melody and piano accompaniment. The piano part includes a dynamic marking of 'p' and a series of chords: Am, Am6, G, Dm, Gm, D. The tempo remains 'Moderato'.

A7 Ab+ G7 C Cm6 Bb7 Eb

plea - sures have al - ways been plu - ral. — Then, all of a sud - den, a

The third line of the song continues the vocal melody and piano accompaniment. The piano part includes a series of chords: A7, Ab+, G7, C, Cm6, Bb7, Eb. The tempo remains 'Moderato'.

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

G9 C9 Bb7 Fm7 Bb7 Eb
 — 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 Bb7
 — And real-ly con-centrate up - on — A girl who'd lead me to my place in the sun

Ebm F9 Bb Eb9 D+
 — May-be if I could re - sist — All the lips I've nev - er kissed,

G9 C9 Bb Fm7 Bb7 Eb

If I anchored down my heart — Would the mag-ic start? —

Ebm Dm7

I should change my ways — But some-thing deep in-side me says —

Dbm7 Ebm6 G7 C7 F7

— that love un-dy-ing is a sham — I guess I'll stay the way I

1 2
Bb Eb F7 Bb Eb Bb

am! May-be I should am! —

mf

WILLKOMMEN

from *Cabaret*

Lyrics by FRED EBB
Music by JOHN KANDER

Allegretto

(Play 2 times)

M.C.:

Will - kom - men, bien - ve - nue, —

mp *p*

wel - come! Frem - de, é - tran - ger,

mf

stran - ger. Glück - lich zu se - hen, Je

mf

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 - ret. —

Spoken: Meine Dammen und Herren, Mesdames et Messieurs, Ladies and

Gentlemen. Guten Abend. Bon soir. Good evening.

Wie gehts? Comment ça va? Do you feel good?

Ich bin euer Conférencier.

Je suis votre compère.

Piano accompaniment for the first system, featuring chords and a simple bass line.

I am your host!

Und sa - gen Will - kom - men, bien - ve - nue, -

Vocal line and piano accompaniment for the second system.

wel - come

Im Cab - a - ret, au Cab - a - ret, to Cab - a - ret!

Vocal line and piano accompaniment for the third system, including dynamic markings like 'fz'.

Spoken: Leave your troubles outside.

Piano accompaniment for the fourth system, including dynamic markings 'mf' and 'pp'.

So life is disappointing - forget it.

In here, life is beautiful.

The girls are

Piano accompaniment for the fifth system.

beautiful.

Even the orchestra

is beautiful.

Ich sa - ge

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.

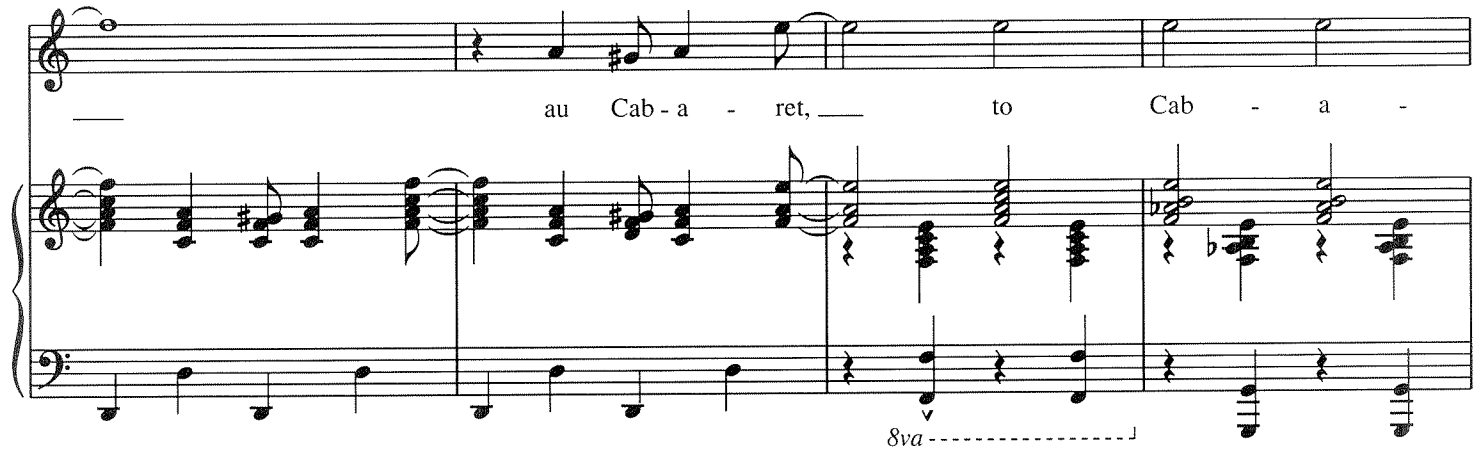
Hap - py to see you, blei - be, res - te, stay.



Will - kom - men, bien - ve - nue, wel - come, Im Cab - a - ret,.

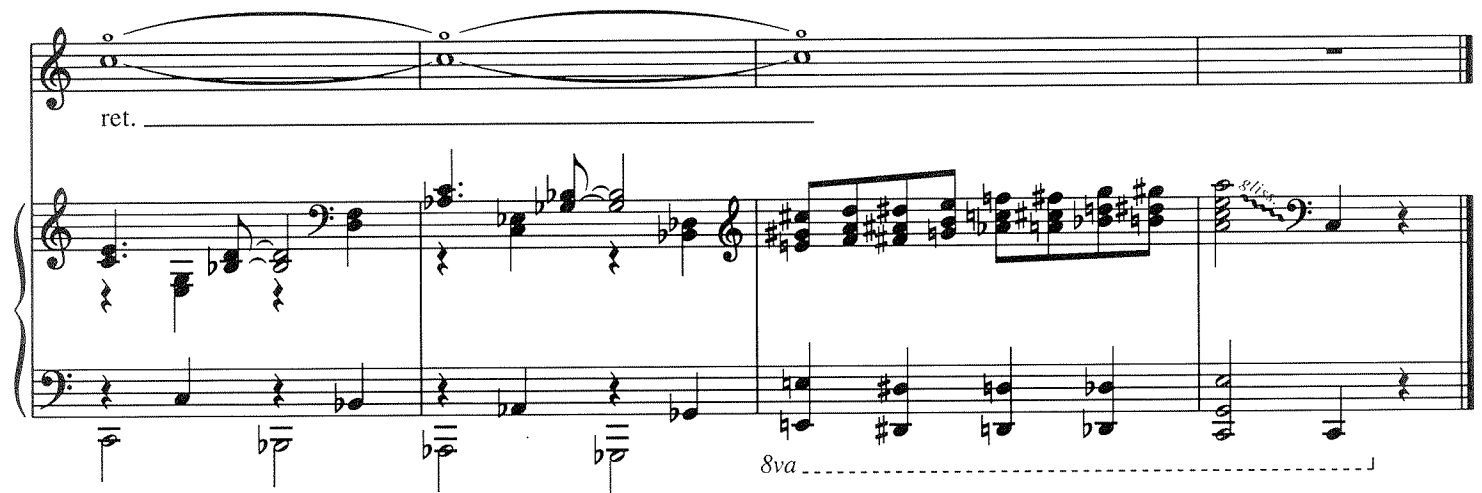


au Cab - a - ret, to Cab - a -



8va

ret.



8va

ONCE UPON A TIME TODAY

from *Call Me Madam*

Words and Music by
IRVING BERLIN

Andante con moto

mf rit.

The piano introduction consists of four measures. The first measure is marked *mf*. The second measure is marked *rit.*. The music is in a 4/4 time signature and features a simple harmonic accompaniment.

KENNETH: *ad lib.*

I would like you to lis - ten _____ Pay at - ten - tion and lis - ten _____

colla voce
p

The first line of the song features a vocal melody and piano accompaniment. The vocal line is marked *ad lib.* and the piano accompaniment is marked *colla voce* and *p*. The lyrics are: "I would like you to lis - ten _____ Pay at - ten - tion and lis - ten _____".

To a sto - ry that's old, but nev - er stale _____

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "To a sto - ry that's old, but nev - er stale _____".

I would like you to lis - ten _____ Pay at - ten - tion and lis - ten _____

The third line of the song features a vocal melody and piano accompaniment. The lyrics are: "I would like you to lis - ten _____ Pay at - ten - tion and lis - ten _____".

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

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

or - dered not to speak to one an - oth - er _____ And they knew the sor - row that would bring -

pp

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *pp* (pianissimo). The accompaniment is characterized by a rhythmic pattern of eighth notes in the bass and chords in the treble.

— Still they prom - ised not to speak to one an - oth - er. _____ But they

The third system shows the vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

did - n't prom - ise not to sing. — So _____ be - neath her win - dow

rall.

The fourth system concludes the vocal line and piano accompaniment. The piano part includes a *rall.* (rallentando) marking. The key signature changes to two flats (B-flat and E-flat) in the final measure.

ten - der - ly he sang All _____ the things he prom - ised nev - er to

say. _____ *rit.* *a tempo* 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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "found that when he set them all to mus-ic _____ They were just as good as po-et - ry". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

— So _____ be-neath her win - dow ten - der-ly he sang

rall. *pp a tempo*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "— So _____ be-neath her win - dow ten - der-ly he sang". The piano accompaniment includes dynamic markings: *rall.* (ritardando) and *pp a tempo* (pianissimo at tempo). The piano part features a mix of chords and melodic lines in both hands.

"How _____ a - bout that hap - py end-ing in May?" _____

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "'How _____ a - bout that hap - py end-ing in May?' _____". The piano accompaniment continues with a similar rhythmic and harmonic structure to the previous systems.

Once _____ up-on a time to - day. _____

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "Once _____ up-on a time to - day. _____". The piano accompaniment ends with a final chord and a melodic flourish in the right hand.

ANTHEM

from *Chess*

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

Andante cantabile (like a hymn)

p

ANATOLY:

No man, — no mad - ness, though their sad pow - er may pre - vail, can pos -

p

sess, con - quer my coun - try's heart, they rise to fail. _____

mf

She is ³ e - ter - nal, long be - fore na - tion lines were drawn, when no

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?

pp

3

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "you won-der will I leave her - but how?". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a melodic line in the right hand and a bass line in the left hand. A piano dynamic marking *pp* is placed above the piano part. A triplet of eighth notes is marked with a bracket and the number "3" in the right hand.

poco mosso

I cross ov - er bor - ders but I'm still _____ there now. _____

f

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with the lyrics "I cross ov - er bor - ders but I'm still _____ there now. _____". The tempo marking *poco mosso* is written above the staff. The piano accompaniment continues in the bottom two staves. A forte dynamic marking *f* is placed above the piano part. The piano part includes a melodic line in the right hand and a bass line in the left hand.

f

Detailed description: This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with a melodic line in the right hand and a bass line in the left hand. A forte dynamic marking *f* is present at the beginning of the system.

Detailed description: This system contains two staves of piano accompaniment, continuing the melodic and bass lines from the previous system. The top staff is in treble clef and the bottom staff is in bass clef.

How can I leave her? _____ Where would I start? _____

mf

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major, with a treble and bass clef. The piano part begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "How can I leave her? _____ Where would I start? _____".

Let man's ___ pet - ty na - tions tear them - selves _____ a -

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "Let man's ___ pet - ty na - tions tear them - selves _____ a -". The piano accompaniment continues with chords and moving lines in both hands.

part. _____ My land's ___ on - ly bor - der lies a -

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "part. _____ My land's ___ on - ly bor - der lies a -". The piano accompaniment continues with chords and moving lines in both hands.

round _____ my heart. _____

f

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics: "round _____ my heart. _____". The piano accompaniment concludes with a forte (*f*) dynamic. The system ends with a double bar line.

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:

Who needs a dream?

p

p

This system contains the first two measures of the song. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a waltz-like rhythm with chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) markings.

Who needs am - bi - tion? Who'd be the

This system contains measures 3 and 4. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with the same waltz-like pattern. Dynamics include piano (*p*) markings.

fool in my po - si - tion?

This system contains measures 5 and 6. The vocal line continues with a half note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the same waltz-like pattern. Dynamics include piano (*p*) markings.

Once I had dreams, now they're ob-



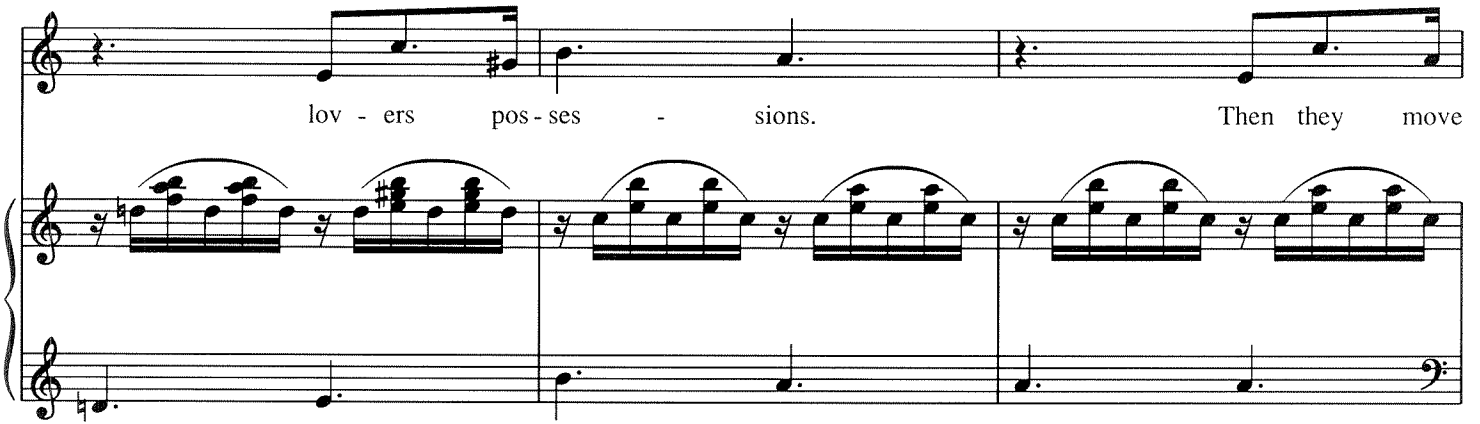
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by the lyrics "Once I had dreams, now they're ob-". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

ses - sions. Hopes be - came needs.



The second system continues the vocal line with "ses - sions. Hopes be - came needs." The piano accompaniment maintains its rhythmic pattern, with some chordal changes in the right hand.

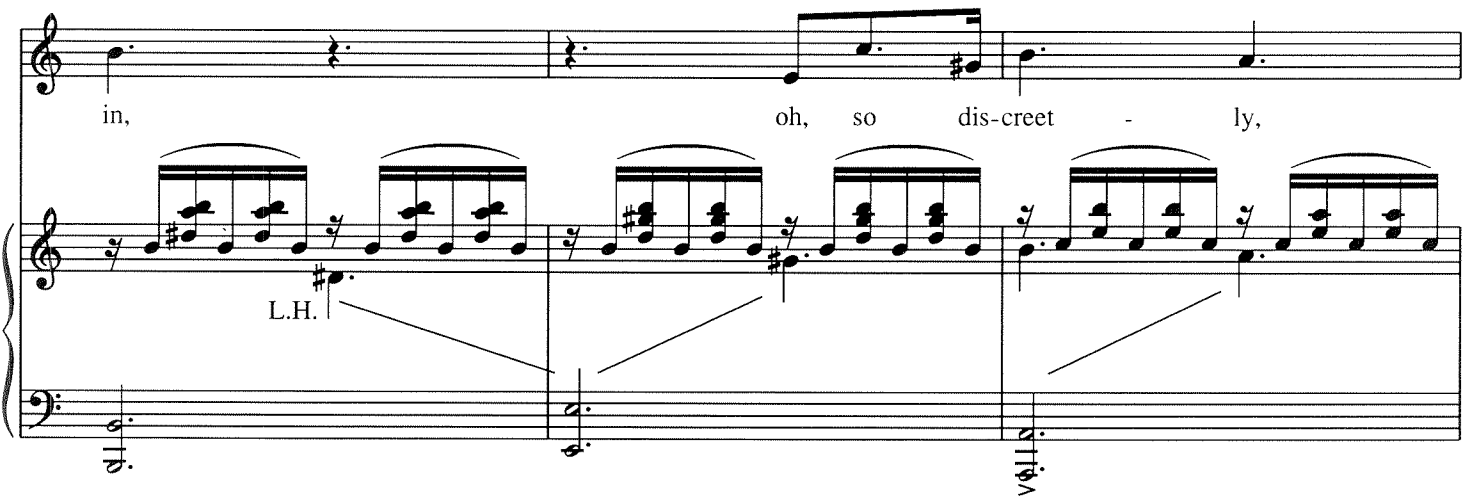
lov - ers pos - ses - sions. Then they move



The third system features the vocal line with "lov - ers pos - ses - sions. Then they move". The piano accompaniment continues with the same rhythmic structure.

in, oh, so dis-creet - ly,

L.H.



The fourth system concludes the vocal line with "in, oh, so dis-creet - ly,". The piano accompaniment includes a section labeled "L.H." with arrows pointing to the left hand, and a section labeled "vols." with an arrow pointing to the right hand.

slow - ly at first, smil - ing too

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics "slow - ly at first, smil - ing too". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. A fermata is placed over the final note of the piano accompaniment in the first measure of the system.

sweet - ly. I o - pened doors,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "sweet - ly. I o - pened doors,". The piano accompaniment maintains the same rhythmic pattern as the first system. A fermata is placed over the final note of the piano accompaniment in the second measure of the system.

they walked right through them, called me their

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "they walked right through them, called me their". The piano accompaniment maintains the same rhythmic pattern. A fermata is placed over the final note of the piano accompaniment in the second measure of the system.

friend, I hard - ly knew them. *poco rit.*

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "friend, I hard - ly knew them." and is marked with *poco rit.* (ritardando). The piano accompaniment maintains the same rhythmic pattern. A fermata is placed over the final note of the piano accompaniment in the second measure of the system.

ten. *a tempo*

Now I'm where I want to be and who I want to be and

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a half note 'Now' and a quarter note 'I'm', followed by a melodic phrase. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady bass line. A dynamic marking of *f* is present. An 'etiss' marking is placed above a grace note in the piano part.

do - ing what I al - ways said I would and yet I feel I have - n't won at all.

The second system continues the vocal line with the lyrics 'do - ing what I al - ways said I would and yet I feel I have - n't won at all.' The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady bass line. A dynamic marking of *f* is present.

Run - ning for my life and nev - er look - ing back in

The third system continues the vocal line with the lyrics 'Run - ning for my life and nev - er look - ing back in'. The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady bass line. A dynamic marking of *f* is present.

case there's some - one right be - hind to shoot me down and say he al - ways knew I'd fall.

The fourth system concludes the vocal line with the lyrics 'case there's some - one right be - hind to shoot me down and say he al - ways knew I'd fall.' The piano accompaniment features a right-hand part with eighth-note chords and a left-hand part with a steady bass line. A dynamic marking of *f* is present.

When the cra - zy wheel slows

down, where will I be?

Back where I start - ed. Don't get me

wrong, I'm not complain - ing.

Times have been good, fast, en - ter -

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "Times have been good, fast, en - ter -". The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass line and chords in the treble line, with some chords beamed together.

tain - ing. But what's the point

The second system continues the musical score. The vocal line has the lyrics "tain - ing. But what's the point". The piano accompaniment maintains the same rhythmic pattern, with a slight change in the bass line towards the end of the system.

if I'm con - ceal ing most of my

The third system of the musical score has the vocal line with lyrics "if I'm con - ceal ing most of my". The piano accompaniment continues with the established rhythmic pattern.

thoughts all of my feel - ing.

poco rit.

p

The fourth and final system of the musical score on this page. The vocal line has the lyrics "thoughts all of my feel - ing." and includes the tempo marking "*poco rit.*". The piano accompaniment concludes with a dynamic marking "*p*" (piano) and a final chord.

ten.

now I'm where I want to be and who I want to be and

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 crazy

This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by the lyrics "When the crazy". The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and sustained chords in the left hand.

wheel slows down

This system contains the next two measures. The vocal line continues with the lyrics "wheel slows down". The piano accompaniment includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

where will I be back where I

poco rit.

This system contains the next two measures. The vocal line has the lyrics "where will I be back where I". The tempo marking *poco rit.* is placed above the second measure. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

meno mosso e smorzando

start - ed.

rall.

This system contains the final two measures. The tempo marking *meno mosso e smorzando* is placed above the first measure. The vocal line has the lyrics "start - ed.". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The system concludes with a double bar line and repeat signs.

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 (slowly)

MR. SNOW:

Ger -

(*broad and emphatically*)

an - i - ums in the win - der, Hy - dran - geas on the lawn, And

break - fast in the kit - chen In the tim - id pink of dawn, And

you to — blow me kiss - es When I head - ed fer the sea. We

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The lyrics are "you to — blow me kiss - es When I head - ed fer the sea. We". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand, with various chords and arpeggiated figures.

might hev been a hap - py pair of lov - ers, Might - n't hev

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "might hev been a hap - py pair of lov - ers, Might - n't hev". The piano accompaniment continues with similar harmonic and melodic patterns in the grand staff.

we? And

The third system of music includes the vocal line and piano accompaniment. The vocal line lyrics are "we? And". The piano accompaniment features dynamic markings: *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also fingering numbers like '5' and '7' above some notes. The system ends with a double bar line and a change in key signature to D minor.

com - in' — home at twi - light It might hev been so

The fourth system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "com - in' — home at twi - light It might hev been so". The piano accompaniment continues in the new key signature of D minor.

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.

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

Piano introduction in 4/4 time, marked 'Moderately'. The music features a melody in the right hand and a bass line in the left hand, both in the key of D major. The melody consists of eighth and quarter notes, while the bass line uses a mix of quarter and eighth notes with some rests.

Freely

WHEELER:

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in 4/4 time, marked 'Freely'. The lyrics are: "Al-bums for lov - ers, With hot sex - y cov - ers, It's love, Yes, it's". The piano accompaniment features a steady bass line and chords in the right hand.

Moderately - in tempo

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in 4/4 time, marked 'Moderately - in tempo'. The lyrics are: "love fills the till. _____ I". The piano accompaniment includes a bass line and chords, with a triplet of eighth notes in the right hand. The word 'ten.' (tenuto) is written above the vocal line and below the piano accompaniment.

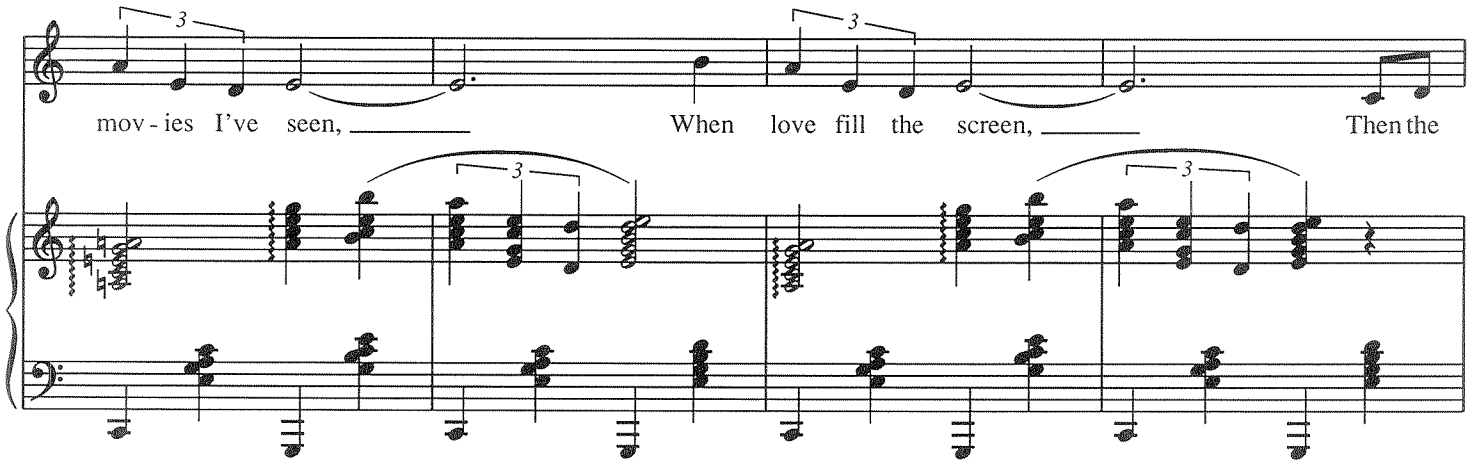
know a - bout love, Yes, all a - bout love. I've had

nu - mer - ous whirls with a - vail - a - ble girls; I know a - bout love. I re -

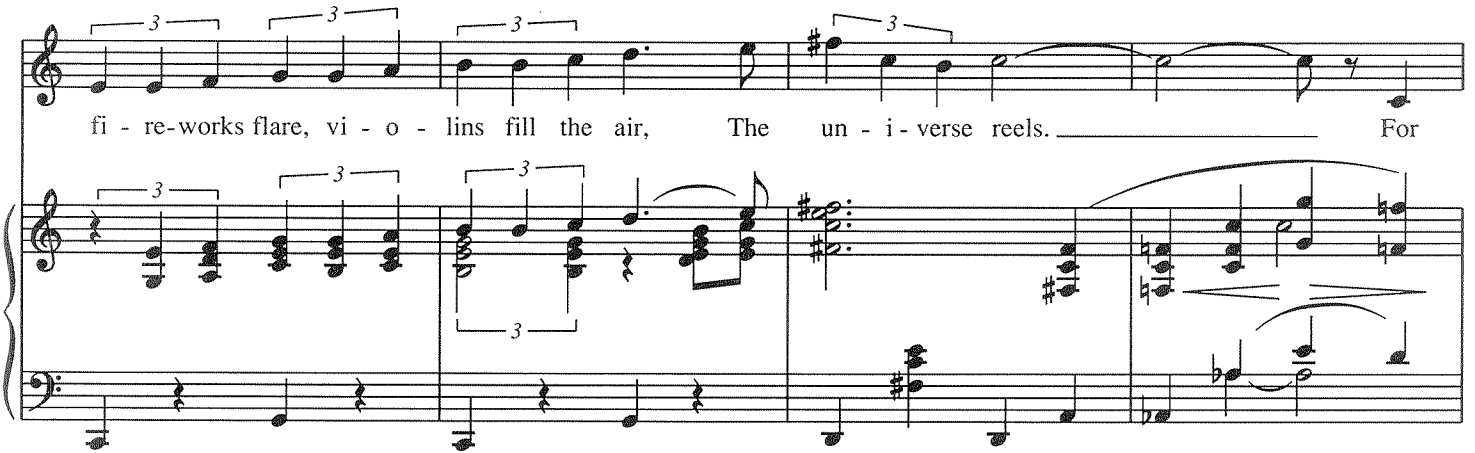
cite all the son - nets, I sing all the songs that ev' - ry - one's heard. I

know love's a word that rhymes with the stars a bove. In

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. _____



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

Moderately Slow

The first system of the piano accompaniment features a melody in the right hand with a long, sweeping line across the first two measures, and a bass line in the left hand with a steady, rhythmic accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

WHEELER:

The second system includes a vocal line for Wheeler. The vocal line begins with a rest, followed by the lyrics "I'm not" in the final measure. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* (mezzo-forte) is present in the right hand.

Poco più mosso

The third system features a vocal line with the lyrics "ask - ing for a dance. I'm not". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The tempo marking *Poco più mosso* indicates a slight increase in speed.

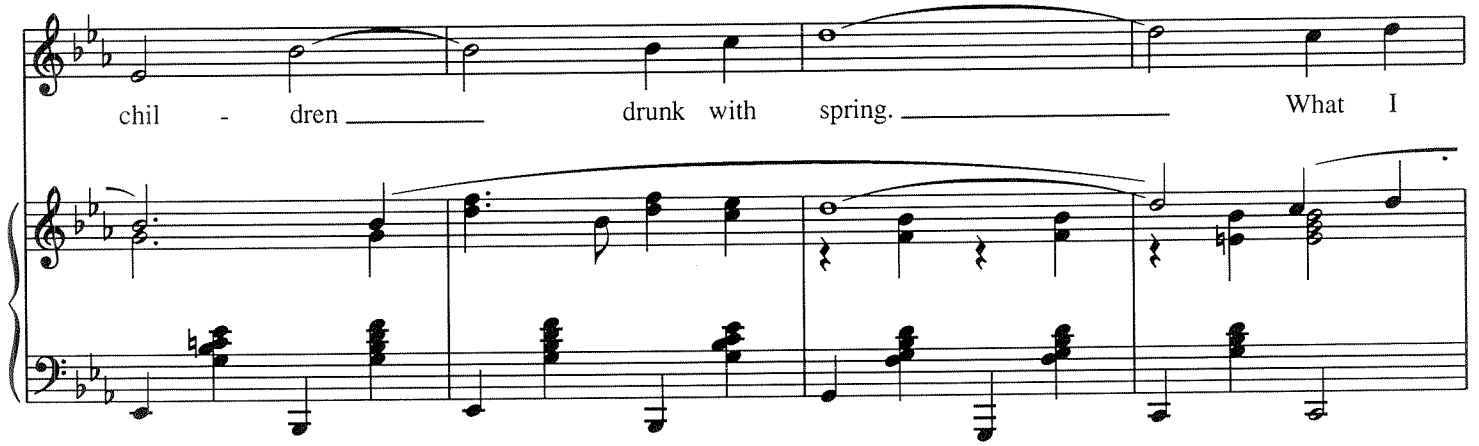
ask - ing _____ for ro - mance. _____ From this

mo - ment, _____ send - ing flow - ers, _____ Those stol - en

ho - urs _____ just won't do. _____ I'm not

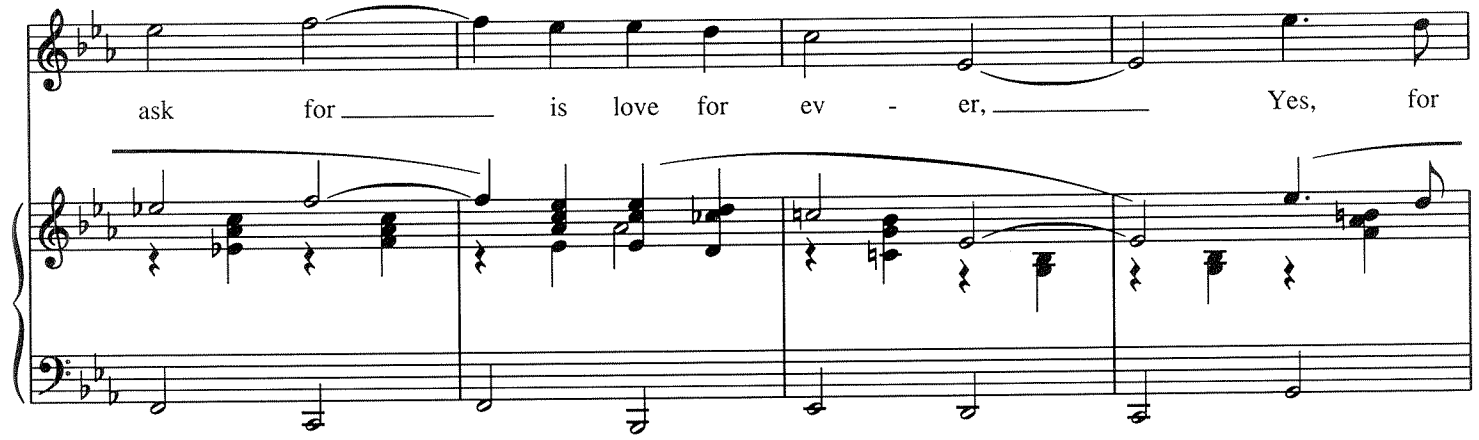
look - ing _____ for a fling. _____ That's for

chil - dren _____ drunk with spring. _____ What I



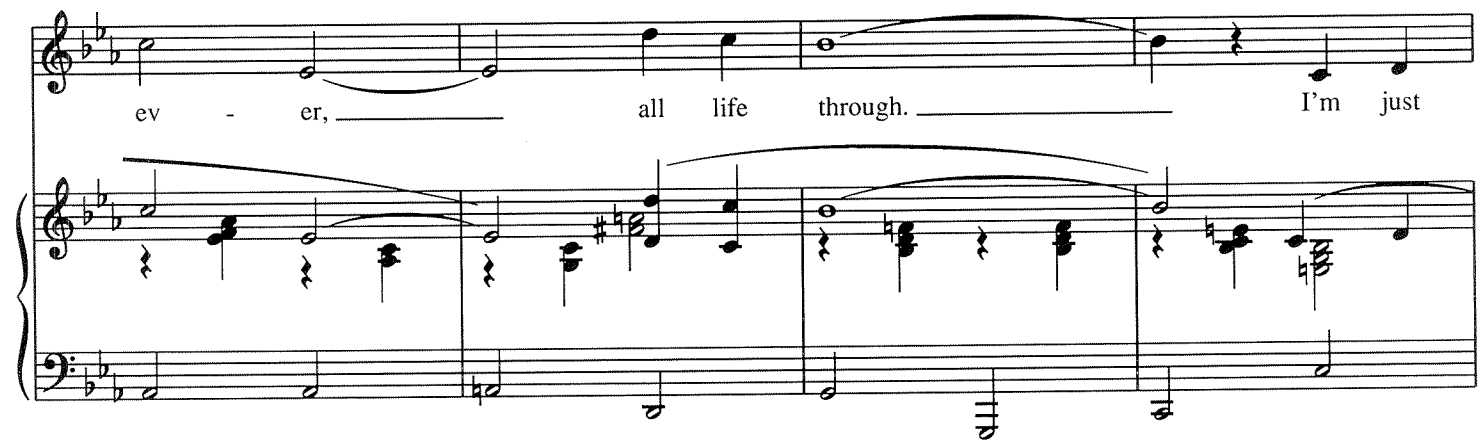
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'chil', followed by a dotted half note 'dren', then a quarter note 'drunk', a quarter note 'with', a half note 'spring.', and finally a half note 'What' and a quarter note 'I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a fermata over the final chord.

ask for _____ is love for ev - er, _____ Yes, for



The second system continues the vocal line with a half note 'ask', a dotted half note 'for', a quarter note 'is', a quarter note 'love', a half note 'for', a dotted half note 'ev - er,', and finally a half note 'Yes,' and a quarter note 'for'. The piano accompaniment continues with chords and a bass line, ending with a fermata over the final chord.

ev - er, _____ all life through. _____ I'm just



The third system continues the vocal line with a dotted half note 'ev - er,', a quarter note 'all', a quarter note 'life', a half note 'through.', and finally a half note 'I'm' and a quarter note 'just'. The piano accompaniment continues with chords and a bass line, ending with a fermata over the final chord.

ask - ing _____ for you. _____



The fourth system continues the vocal line with a dotted half note 'ask - ing', a quarter note 'for', and a half note 'you.'. The piano accompaniment continues with chords and a bass line, ending with a fermata over the final chord.

MARGOT

from *The Desert Song*

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

Moderately PAUL:

O! pret - ty maid of France my

Mar - got, a breath of sweet ro - mance, my Mar - got, her

lit - tle ro - guish eye near by can

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

Moderato

F

The piano introduction is in 4/4 time, marked Moderato. It features a right-hand melody with eighth and sixteenth notes and a simple bass line. A fermata is placed over the final note of the first measure.

F CHE: Am Bb C

High fly-ing, a - dored. _ So young, _____ the in - stant queen, _ a

The first system of the vocal melody and piano accompaniment. The vocal line starts with a fermata on the first note. The piano accompaniment continues with a similar rhythmic pattern to the introduction.

F Am Bb C7

rich beau - ti - ful thing, _ of all the tal - ents _ a cross be - tween _ a

The second system of the vocal melody and piano accompaniment. The piano accompaniment features a more active right-hand part with sixteenth-note patterns.

Eb Bb C F/C C

fan - ta - sy of the bed - room, and a saint. And

The third system of the vocal melody and piano accompaniment. The piano accompaniment has a more complex texture with chords and moving lines in both hands.

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

Gm Bb C Bb

you were just a back street girl, _ hust-ling and fight - ing, scratch - ing and bit - ing.

F Am Bb C7

High fly - ing, a - dored. _ Did you be - lieve in your wild - est mo - ments

F Am Bb C7 F

all this would be yours, _ that you'd be - come _ the la - dy of them all? Were there

Eb/Bb C7/Bb F/A F

stars in your eyes when you crawled in _ at night _ from the

L.H.

Eb/Bb C7/Bb Am Dm
 bars, from the side - walks, from the gut - ter the - a - tri - cal?

Am Dm Bb F/A Gm Bb/C
 Don't look down, it's a long, long way to

Eb/F Bb/F F Bb/F F
 fall.

F Am Bb C7
 High fly - ing, a - dored. ——— What hap - pens now? — Where do you go from here? — For

F 3 Am Bb C7

some-one on top of the world _ the view's not ex - act - ly clear. _ A

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes on the word 'some-one', followed by a quarter note on 'on', a quarter note on 'top', a quarter note on 'of', a quarter note on 'the', a quarter note on 'world', a quarter note on 'the', a quarter note on 'view's', a quarter note on 'not', a quarter note on 'ex - act - ly', a quarter note on 'clear.', and a quarter note on 'A'. The piano accompaniment features a bass line with a triplet of eighth notes on the first measure, followed by a quarter note on the second measure, a quarter note on the third measure, a quarter note on the fourth measure, a quarter note on the fifth measure, a quarter note on the sixth measure, a quarter note on the seventh measure, and a quarter note on the eighth measure. The right hand of the piano accompaniment features a series of chords and a melodic line.

Eb Bb C F/C C

shame you did it all _ at twen - ty six. _

The second system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note on 'shame', a quarter note on 'you', a quarter note on 'did', a quarter note on 'it', a quarter note on 'all', a quarter note on 'at', a quarter note on 'twen - ty', a quarter note on 'six.', and a quarter note on '_'. The piano accompaniment features a bass line with a quarter note on the first measure, a quarter note on the second measure, a quarter note on the third measure, a quarter note on the fourth measure, a quarter note on the fifth measure, a quarter note on the sixth measure, a quarter note on the seventh measure, and a quarter note on the eighth measure. The right hand of the piano accompaniment features a series of chords and a melodic line.

Gm Bb C Bb

There are no my - st' - ries now. Noth - ing can thrill_ you, no one ful - fill_ you.

The third system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note on 'There', a quarter note on 'are', a quarter note on 'no', a quarter note on 'my - st' - ries', a quarter note on 'now.', a quarter note on 'Noth - ing', a quarter note on 'can', a quarter note on 'thrill_ you,', a quarter note on 'no one', a quarter note on 'ful - fill_ you.'. The piano accompaniment features a bass line with a quarter note on the first measure, a quarter note on the second measure, a quarter note on the third measure, a quarter note on the fourth measure, a quarter note on the fifth measure, a quarter note on the sixth measure, a quarter note on the seventh measure, and a quarter note on the eighth measure. The right hand of the piano accompaniment features a series of chords and a melodic line.

F Am Bb C7

High fly - ing, a - dored. _ I hope you come to terms with bore - dom.

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note on 'High', a quarter note on 'fly - ing,', a quarter note on 'a - dored.', a quarter note on 'I', a quarter note on 'hope', a quarter note on 'you', a quarter note on 'come', a quarter note on 'to', a quarter note on 'terms', a quarter note on 'with', a quarter note on 'bore - dom.'. The piano accompaniment features a bass line with a quarter note on the first measure, a quarter note on the second measure, a quarter note on the third measure, a quarter note on the fourth measure, a quarter note on the fifth measure, a quarter note on the sixth measure, a quarter note on the seventh measure, and a quarter note on the eighth measure. The right hand of the piano accompaniment features a series of chords and a melodic line.

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat major or D minor). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: "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 -

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are: "care if they love you, it's been done — be - fore. — You'll des -".

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

The third system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are: "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. —

The fourth system concludes the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. The lyrics are: "made it will a - gree. —".

ON THIS NIGHT OF A THOUSAND STARS

from *Evita*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER

Tempo di Tango

MAGALDI: *rubato ten.* *a tempo*

G **Am7**

1. On this night of a thou - sand stars —
twink - ling lights —

colla voce

D7 **Gmaj7** **G6** **Am7**

let me take you to hea - ven's door —
we shall love through e - ter - ni - ty —

Where the mu - sic of love's gui - tars —
on this night in a mil - lion nights —

D7 **G** **C** **G/B** **Am7** **G** **G**

plays for ev - er - more
fly a - way with me

2. In the glow of those I nev - er

rubato ten. *ten.* *colla voce*

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.

Gmaj7 C

dreamed that a kiss could be as sweet as this, but now I know that it can

The first system of music features a vocal line in G major with a Gmaj7 chord at the start and a C chord later. The lyrics are "dreamed that a kiss could be as sweet as this, but now I know that it can". The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

D C

I used to wan-der a-lone_ with-out a love of my own_ I was a

The second system continues the melody with a D chord and a C chord. The lyrics are "I used to wan-der a-lone_ with-out a love of my own_ I was a". The piano accompaniment features triplets in the right hand and a descending bass line in the left hand.

G G7

des - per - ate man But all my grief dis - ap - peared and all the

The third system has a G chord and a G7 chord. The lyrics are "des - per - ate man But all my grief dis - ap - peared and all the". The piano accompaniment includes triplets in the right hand and a steady bass line in the left hand.

C Cm

sor - row I'd feared _ was - n't there an - y - more _____ On that

The fourth system features a C chord and a Cm chord. The lyrics are "sor - row I'd feared _ was - n't there an - y - more _____ On that". The piano accompaniment includes triplets in the right hand and a descending bass line in the left hand, with a slur over the final notes.

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

Adagio

Mosso

Piano introduction in B-flat major, 4/4 time. The piece begins with a piano (*pp*) dynamic in the left hand, featuring a steady eighth-note accompaniment. The right hand plays a melody of eighth and quarter notes. The tempo shifts to *Mosso* (marked with a '40' above the staff) and the dynamics change to *p*. The introduction concludes with a final chord in the right hand.

Con moto, poco rubato

MARIUS: *sings: (haltingly)*

Vocal line: I like you. Like you ve-ry much,
Piano accompaniment: The piano part features a consistent eighth-note accompaniment in the left hand and block chords in the right hand, providing harmonic support for the vocal melody.

Vocal line: More than I could ev - er show.
Piano accompaniment: Continues with the eighth-note accompaniment and block chords, maintaining the harmonic structure.

Vocal line: I like you. It's not much to say,
Piano accompaniment: Continues with the eighth-note accompaniment and block chords.

Vocal line: But I need to tell you so.
Piano accompaniment: Continues with the eighth-note accompaniment and block chords, concluding the piece.

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*

Allegro, quasi agitato

Music by JERRY BOCK
Words by SHELDON HARNICK

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef staff containing a whole rest. The main melody is in the right hand, starting with a mezzo-forte (mf) dynamic. It features a series of chords and eighth-note patterns, with some notes marked with accents and slurs. The left hand provides a steady accompaniment of eighth notes.

MOTEL:

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Won - der of won - ders, mir - a - cle of mir - a - cles, God took a Dan - iel". The piano accompaniment is marked piano (p) and consists of chords and eighth-note patterns.

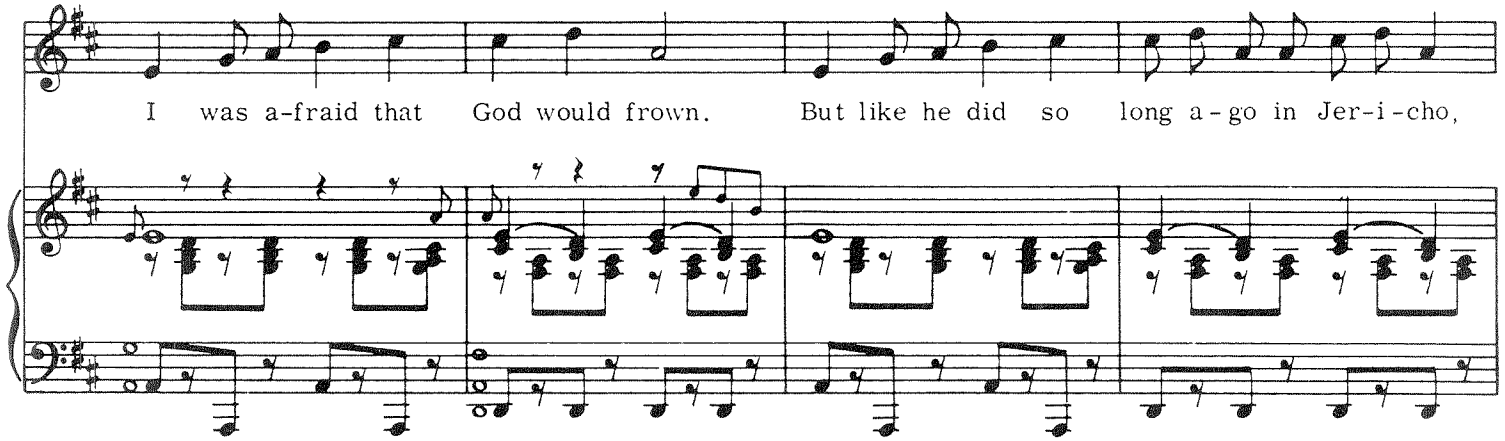
The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "once a - gain. Stood by his side and mir - a - cle of mir - a - cles,". The piano accompaniment maintains the same rhythmic and harmonic structure as the first line.

Walked him through the li-on's den. Won-der of won-ders, mir-a-cle of mir-a-cles,



The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Walked him through the li-on's den. Won-der of won-ders, mir-a-cle of mir-a-cles,". The piano accompaniment includes various chords and melodic lines, with some notes marked with '7' indicating a seventh chord.

I was a-fraid that God would frown. But like he did so long a-go in Jer-i-cho,



The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: "I was a-fraid that God would frown. But like he did so long a-go in Jer-i-cho,". The piano accompaniment features a steady rhythmic pattern with some melodic variations.

God just made a wall fall down. When Mo-ses sof-tened Pha-roah's heart,



The third system of music includes dynamic markings. The piano accompaniment has a *mp* (mezzo-piano) marking in the right hand and a *fz* (forzando) marking in the left hand. The lyrics are: "God just made a wall fall down. When Mo-ses sof-tened Pha-roah's heart,". The piano accompaniment features a steady rhythmic pattern with some melodic variations.

That was a mir-a-cle. When God made the wa-ters of the Red Sea part,



The fourth system of music includes dynamic markings. The piano accompaniment has a *f* (forte) marking in the left hand and a *mp* (mezzo-piano) marking in the right hand. The lyrics are: "That was a mir-a-cle. When God made the wa-ters of the Red Sea part,". The piano accompaniment features a steady rhythmic pattern with some melodic variations.

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! _____

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,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. There are three fermatas over the piano accompaniment in the first, second, and third measures.

Led him to the prom-ised land, When Da-vid slew Go-

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a dynamic marking of *p* (piano) in the third measure and *fz* (forzando) in the fourth measure. The piano accompaniment continues with eighth-note patterns and chords.

li-ath, Yes! That was a mir-a-cle. When

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a dynamic marking of *mf* (mezzo-forte) and includes a bracketed section labeled "Br." (bracket) in the fourth measure. The piano accompaniment continues with eighth-note patterns and chords.

God gave us man-na in the wil-der-ness, That was a mir-a-cle

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment starts with a dynamic marking of *p* (piano) in the first measure. The piano accompaniment continues with eighth-note patterns and chords.

9

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. cresc.*

man that I was be - fore.

This system contains a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line consists of a single line of music with lyrics. The piano accompaniment is written for the right and left hands, featuring a steady eighth-note bass line and a more active right-hand melody. A dynamic marking of *f* (forte) is present at the end of the system.

Refrain

mf

Like a god with my head a - bove the trees, I can walk with a

(Str., W.W.)

mp

This system is the beginning of a refrain. It features a vocal line with lyrics and piano accompaniment. The key signature remains D major. The piano accompaniment includes a prominent bass line with a '7' (finger number) and a right-hand melody. A dynamic marking of *mp* (mezzo-piano) is shown. The text "(Str., W.W.)" is written below the vocal line.

god - like stride. With a step I can

f

mp

This system continues the refrain. It features a vocal line with lyrics and piano accompaniment. The key signature remains D major. The piano accompaniment continues with the same bass line and right-hand melody. Dynamic markings of *f* (forte) and *mp* (mezzo-piano) are present.

clear the sev-en seas, When I know you are by my side.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "clear the sev-en seas, When I know you are by my side." The piano accompaniment is written in a grand staff (treble and bass clefs). The bass line features a steady eighth-note accompaniment with a '7' (chordal) symbol above it. The piano part includes various chords and melodic lines, with some notes marked with accents (>).

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Like a god with a moun-tain in my hand And my". The piano accompaniment features a more active bass line with eighth-note patterns and chords. Dynamics markings include *f* (forte) and *mp* (mezzo-piano). There are also accents (^) over some notes in the piano part.

arm thrown a - round the sky, All the

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "arm thrown a - round the sky, All the". The piano accompaniment continues with eighth-note patterns and chords. Dynamics markings include *f* (forte) and *mp* (mezzo-piano). There are also accents (^) over some notes in the piano part.

world can be mine at my com - mand, When you're near - and I hear - you

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "world can be mine at my com - mand, When you're near - and I hear - you". The piano accompaniment is written for both the right and left hands, with a grand staff. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some rhythmic patterns.

sigh. ————— When you're near and I hear you sigh ————— There is

The second system continues the musical score. The vocal line has a long note for "sigh." followed by "When you're near and I hear you sigh". The piano accompaniment continues with similar harmonic support, including a dynamic marking of *p* (piano).

no sweet - er song I know. ————— With a heart full of hope I

The third system continues the musical score. The vocal line has a long note for "no sweet - er song I know." followed by "With a heart full of hope I". The piano accompaniment continues with similar harmonic support, including a dynamic marking of *cresc.* (crescendo).

fly, ————— High - er I go, Strong - er I grow.

The fourth system concludes the musical score. The vocal line has a long note for "fly," followed by "High - er I go, Strong - er I grow.". The piano accompaniment continues with similar harmonic support, including a dynamic marking of *f* (forte).

Like a god I can tear a-way the mist from the sky if you want it

p

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "Like a god I can tear a-way the mist from the sky if you want it". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand part features chords and melodic lines, while the left-hand part has a steady eighth-note bass line. Dynamics include a piano (*p*) marking and accents (^) over the first and last notes of the vocal line.

blue. In the wake of the mist Like a god-dess you'll be kissed By a

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "blue. In the wake of the mist Like a god-dess you'll be kissed By a". The piano accompaniment continues with similar textures. Dynamics include accents (^) and a crescendo hairpin.

god in love with

f

Detailed description: This system contains the third line of music. The vocal line has the lyrics "god in love with". The piano accompaniment features a more active right-hand part with chords and moving lines. Dynamics include a forte (*f*) marking and accents (^) over the words "god", "love", and "with".

you.

ff

Detailed description: This system contains the final line of music. The vocal line ends with the word "you.". The piano accompaniment concludes with a series of chords and a final melodic flourish. Dynamics include a fortissimo (*ff*) marking and accents (^) over the final notes of the vocal line.

Like a god with my head a - bove the trees, I can

f *mp*

walk with a god - like stride.

p

With a step I can clear the sev - en seas When I

pp

know_ you are by_ my side.

Like a God with a moun - tain in my hand And my

p

7 7 7 7

arm thrown a - round the sky,

p

7 7 7 7

All the world can be mine at my com - mand, When you're

pp

7 7 7 7

near_ and I hear_ you sigh.

>

OLD DEVIL MOON

from *Finian's Rainbow*

Lyrics by E. Y. HARBURG
Music by BURTON LANE

Andante con moto

WOODY:

mf mp

look at you and sud - den - ly Some-thing in your eyes I see,

Soon be - gins be - witch - in' me. It's that Old Dev - il Moon

— that you stole from the skies. — It's that Old Devil Moon —

— in your eyes, — You and your glance — make this romance —

— Too hot to han - dle, — Stars in the night, — blazing 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,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "got me fly - in' high and wide On a mag - ic car - pet ride,". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a rhythmic pattern of eighth notes in the right hand and a simpler bass line in the left hand.

Full of but - ter - flies in - side. _____ Wan - na cry, wan - na croon. _

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata over it, corresponding to the lyrics "Full of but - ter - flies in - side. _____". The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

_____ Wan - na laugh like a loon. _ It's that Old Dev - il Moon _

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note with a fermata, corresponding to the lyrics "_____ Wan - na laugh like a loon. _". The piano accompaniment continues with the same rhythmic pattern, featuring chords and moving lines in both hands.

in your eyes. — Just when I think I'm —

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "in your eyes. — Just when I think I'm —". The piano accompaniment consists of two staves, treble and bass clefs, with a key signature of one sharp. It includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

free as a dove, — Old Dev - il Moon, deep in your

The second system continues the musical score. The vocal line has lyrics "free as a dove, — Old Dev - il Moon, deep in your". The piano accompaniment features a triplet of eighth notes in the right hand and continues the bass line in the left hand.

eyes, blinds me with love.

The third system concludes the musical score. The vocal line has lyrics "eyes, blinds me with love.". The piano accompaniment features a triplet of eighth notes in the right hand and continues the bass line in the left hand, ending with a double bar line.

BEAUTIFUL GIRLS

from *Follies*

Words and Music by
STEPHEN SONDHEIM

Piano introduction featuring a series of four measures of triplets in the right hand and single notes in the left hand. The key signature is two sharps (F# and C#) and the time signature is 4/4. The right hand triplets are in the treble clef, and the left hand notes are in the bass clef.

Moderately
ROSCOE:

Vocal line: Hats off, here they come, those Beau - ti - ful girls. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The piano part includes a triplet in the right hand and a sustained chord in the left hand.

Vocal line: That's what you've been wait - ing for. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes a triplet in the right hand and a sustained chord in the left hand.

Vocal line: Na - ture nev - er fash - ioned a flow - er so fair. The piano accompaniment concludes with a melody in the right hand and a bass line in the left hand. The piano part includes a triplet in the right hand and a sustained chord in the left hand.

No rose... can com - pare, Noth - ing re - spec - ta - ble

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It features three triplet markings over the first three measures. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of two sharps. It includes triplet markings and arpeggiated chords in the right hand, and a steady bass line in the left hand.

girls!

The second system of music is primarily piano accompaniment. It features several triplet markings in both the treble and bass staves. The right hand has arpeggiated chords, while the left hand provides a harmonic foundation. The system concludes with a double bar line and a key signature change to one sharp (F#).

Care - ful, here's the home of Beau - ti - ful girls,

mf

The third system of music includes a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff with a key signature of one sharp. It includes a dynamic marking of *mf* and triplet markings. The piano part features arpeggiated chords in the right hand and a bass line in the left hand.

Where your rea - son is un - done.

Tpts.

The fourth system of music is primarily piano accompaniment. It features triplet markings in both the treble and bass staves. The right hand has arpeggiated chords, and the left hand provides a harmonic foundation. The system concludes with a double bar line and a key signature change to one sharp (F#).

Beau - ty can't be hin - dered from tak - ing its toll.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Beau - ty can't be hin - dered from tak - ing its toll." The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a more active treble line with chords and melodic fragments.

You may lose con - trol. Faced with these Lo - re - leis,

The second system continues the musical score. The vocal line has lyrics "You may lose con - trol. Faced with these Lo - re - leis,". The piano accompaniment includes triplet markings (indicated by a '3' over a group of notes) in both the treble and bass staves, adding rhythmic complexity to the accompaniment.

What man can mor - al - ize? Cau - tion, on your guard with

The third system of the score features the lyrics "What man can mor - al - ize? Cau - tion, on your guard with". The piano accompaniment continues with triplet markings and various chordal textures, supporting the vocal melody.

Beau - ti - ful girls, Flaw - less charm - ers ev - 'ry -

The final system on this page contains the lyrics "Beau - ti - ful girls, Flaw - less charm - ers ev - 'ry -". The piano accompaniment concludes with a final chord and some melodic flourishes in the treble staff.

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

di-a-dem of beau-ti-ful -- wel-come them, These beau-ti-ful

girls!

ff

LOVE CAN'T HAPPEN

from *Grand Hotel*

Words and Music by
MAURY YESTON

Quickly, in one $\text{♩} = 76$

Cadd2 G+sus#4 Cadd2 G+sus#4

mp

Ped. * Ped. * Ped. * Ped. *

F#7sus4 F#7 Badd2/D# Badd2 F#7sus4

Ma - de - moi - selle, I have fol - lowed you ev - 'ry - where, al - most through -

Ped. sim.

F#7 Badd2 Badd2/F# G7sus4 G7

out your ca - reer. _____ Lon - don, Vi - en - na, Pa -

mf

Cadd2 G7sus4 G7

ree, I've ad - mired you, hop - ing one day we might

A^b7sus4 A^b7 G7sus4 G7

meet in this way. Though I nev - er thought I'd be

A^b7sus4 A^b7 B^b7sus4

car - ried a - way, oh, I knew you'd be beau - ti - ful,

cresc. *mf*

A^b/C B^b/D G7sus4 G7

but not so beau - ti - ful...

f *cresc.* *sub. mp*

ped. * *ped.* * *ped.* * *ped.* *

Cadd2 G7sus4 G7 A^b7sus4

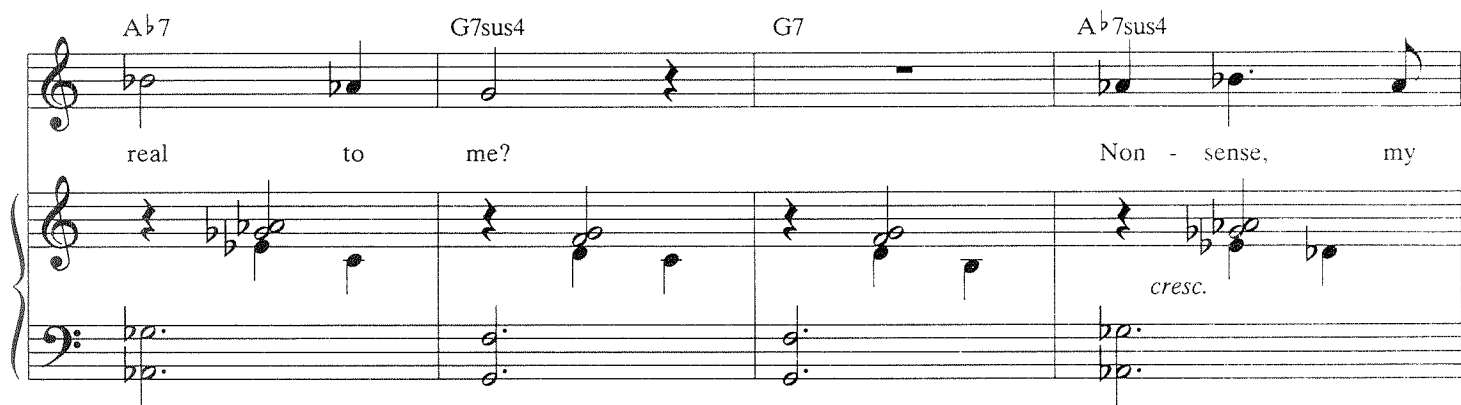
Why am I talk - ing this way? Can this be



A^b7 G7sus4 G7 A^b7sus4

real to me? Non - sense, my

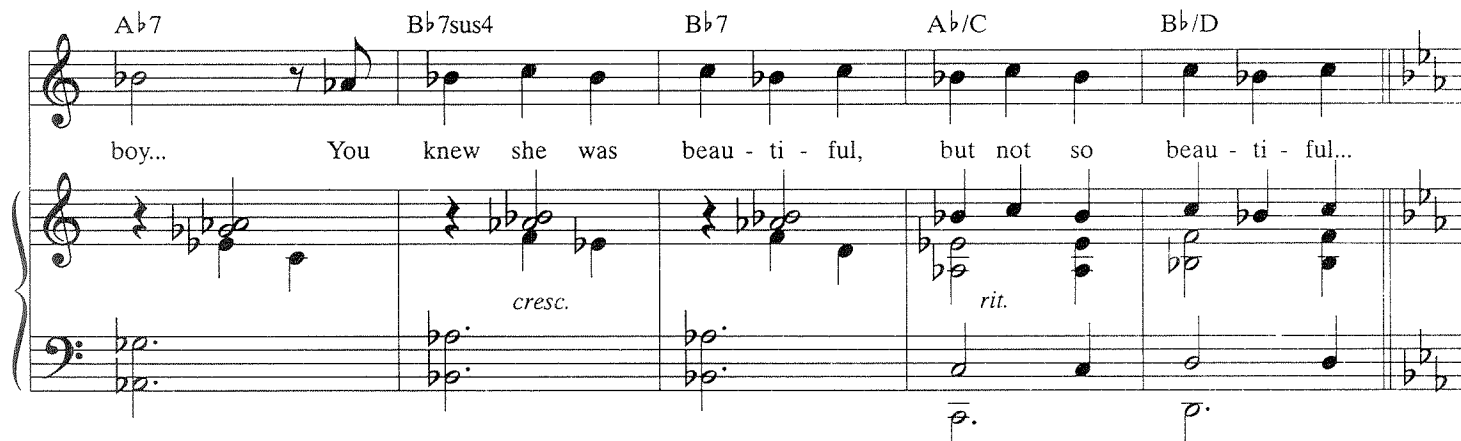
cresc.



A^b7 B^b7sus4 B^b7 A^b/C B^b/D

boy... You knew she was beau - ti - ful, but not so beau - ti - ful...

cresc. *rit.*

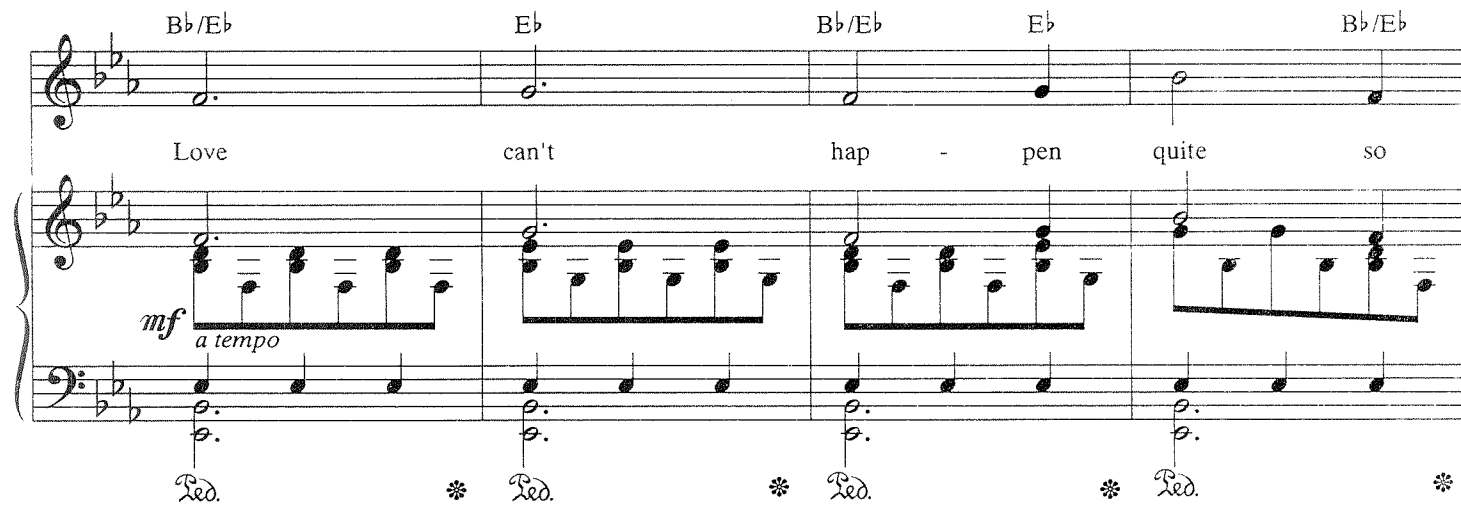


B^b/E^b E^b B^b/E^b E^b B^b/E^b

Love can't hap - pen quite so

mf *a tempo*

red. * *red.* * *red.* * *red.* *



B \flat /C Cm B \flat /C Cm Gm/C

quick - ly. not un - less I

Detailed description: This system contains the first four measures of the piece. The vocal line consists of quarter notes: G \flat , A \flat , B \flat , C. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The chords are B \flat /C, Cm, B \flat /C, Cm, and Gm/C.

E \flat /A \flat A \flat Cm/F Fm Fm6

dreamed you, beau - ti - fly and

Detailed description: This system contains the next four measures. The vocal line continues with quarter notes: D \flat , E \flat , F \flat , G \flat . The piano accompaniment continues with similar patterns. The chords are E \flat /A \flat , A \flat , Cm/F, Fm, and Fm6.

A \flat /B \flat B \flat B \flat /E \flat

sweet - ly... No,

Detailed description: This system contains the next four measures. The vocal line has a long note for 'sweet' followed by a dotted quarter note for 'ly...' and a quarter note for 'No,'. The piano accompaniment features a more active bass line with eighth notes. The chords are A \flat /B \flat , B \flat , and B \flat /E \flat .

E \flat B \flat /E \flat E \flat B \flat /E \flat B \flat /C

don't look through me so clear -

Detailed description: This system contains the final four measures. The vocal line has quarter notes: D \flat , E \flat , F \flat , G \flat . The piano accompaniment continues with eighth-note bass lines and chords. The chords are E \flat , B \flat /E \flat , E \flat , B \flat /E \flat , and B \flat /C.

Cm Bb/C Cm Gm/C Eb/Ab

ly. I might ver - y near -

Detailed description: This system contains the first four measures of the piece. The vocal line is in a soprano clef with a key signature of three flats. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The chords are Cm, Bb/C, Cm, Gm/C, and Eb/Ab.

Ab Eb/F Fm Eb/Bb

ly - lose my - self com - plete -

cresc.

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics. The piano accompaniment includes a *cresc.* marking in the second measure. The chords are Ab, Eb/F, Fm, and Eb/Bb.

Bb Gm/C Cm

ly. Who could

f

Detailed description: This system contains the next four measures. The vocal line begins with a fermata over the first measure. The piano accompaniment features a dynamic marking of *f* in the fourth measure. The chords are Bb, Gm/C, and Cm.

Gm/Bb Cm/Bb Bb Eb maj7/A Am7b5

ev - er have sus - pect - ed

Detailed description: This system contains the final four measures. The vocal line concludes with the lyrics. The piano accompaniment features a dynamic marking of *f* in the fourth measure. The chords are Gm/Bb, Cm/Bb, Bb, Eb maj7/A, and Am7b5.

D7 D/G Gm

you would

sfz *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal line with notes for 'you' and 'would'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *sfz* and *f*. Chord symbols D7, D/G, and Gm are placed above the vocal line.

D/F# Gm/F# D7/F# Gm/F# Bb/F

make me trem - ble so?

Red. * *Red.* * *Red.* * *Red.* *

Detailed description: This system contains the second and third lines of music. The vocal line continues with 'make me trem - ble so?'. The piano accompaniment features a more active right-hand part with a descending line and a left-hand part with chords. Dynamics include *Red.* and *f*. Chord symbols D/F#, Gm/F#, D7/F#, Gm/F#, and Bb/F are placed above the vocal line.

Em7b5 D/Bb Gm/Bb

I can't

p. *p.*

Detailed description: This system contains the fourth and fifth lines of music. The vocal line has 'I can't'. The piano accompaniment is mostly chords in the right hand and a simple bass line in the left hand. Dynamics include *p.* Chord symbols Em7b5, D/Bb, and Gm/Bb are placed above the vocal line.

D/Bb Gm D/Bb Gm/Bb C°7 Gm/D

think of an - y an - swer

cresc. *p.* *p.* *p.*

Detailed description: This system contains the sixth and seventh lines of music. The vocal line has 'think of an - y an - swer'. The piano accompaniment has a more active right-hand part with a descending line and a left-hand part with chords. Dynamics include *cresc.* and *p.* Chord symbols D/Bb, Gm, D/Bb, Gm/Bb, C°7, and Gm/D are placed above the vocal line.

D/E \flat E \flat C/E B \flat /F Cm9 Cm

oth - er than, if love comes...

p. * *p.* * *p.* * *p.* *

Detailed description: This system contains the first four measures of the piece. The vocal line is in a soprano register, with lyrics 'oth - er than, if love comes...'. The piano accompaniment features a right hand with a melodic line and a left hand with a bass line. Chord symbols are placed above the vocal staff. Dynamic markings are placed below the piano staff.

Cm9 Gm/F E \flat /F

When love comes,

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'When love comes,'. The piano accompaniment continues with similar melodic and harmonic patterns. Chord symbols are placed above the vocal staff.

F7sus4

Detailed description: This system contains four measures of piano accompaniment. The right hand has a melodic line with a slur over the first two measures. The left hand has a bass line. A chord symbol 'F7sus4' is placed above the first measure.

E \flat /F F/B \flat B \flat

you know.

mf

Detailed description: This system contains the final four measures. The vocal line has the lyrics 'you know.'. The piano accompaniment continues. Chord symbols are placed above the vocal staff. A dynamic marking '*mf*' is placed below the piano staff.

G F/G Cadd2 G+sus#4

What is this I'm say - ing? What is this I'm

dim. *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter rest in the second measure, then a melodic line starting on G4. The piano accompaniment features a series of chords: G, F/G, Cadd2, and G+sus#4. Dynamics include *dim.* and *mp*.

Cadd2 G+sus#4 Cadd2 G+sus#4

feel - ing? ————— Like I'm get - ting drunk, look - ing in her

Detailed description: This system contains measures 3 and 4. The vocal line continues with a long note on G4, then a quarter rest, followed by a melodic line. The piano accompaniment features chords: Cadd2, G+sus#4, Cadd2, and G+sus#4.

Cadd2 G+sus#4 A^b7sus4 A^b7 D^badd2/F

eyes... ————— O - ver - whelm - ing face, ut - ter - ly ap - peal - ing. —————

mf

Detailed description: This system contains measures 5 and 6. The vocal line continues with a long note on G4, then a quarter rest, followed by a melodic line. The piano accompaniment features chords: Cadd2, G+sus#4, A^b7sus4, A^b7, and D^badd2/F. Dynamics include *mf*.

D^badd2 C^b13 G^badd2/B^b

— Nev - er mind the truth, nev - er mind the lies. Nev - er mind a

cresc.

Detailed description: This system contains measures 7 and 8. The vocal line starts with a whole rest, then a quarter rest, followed by a melodic line. The piano accompaniment features chords: D^badd2, C^b13, and G^badd2/B^b. Dynamics include *cresc.*

Em7b5/A A7 A/D D

her. _____ No; don't

f

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note in the key of B-flat major. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is placed above the piano part in the third measure.

A/D D A/D A/B Bm A/B Bm

look through me so clear - ly. I might

Detailed description: This system contains measures 5 through 10. The vocal line continues with quarter notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature changes to D major in measure 5.

F#m/B D/G G Bm/E Em

ver - y near - ly lose my -

Detailed description: This system contains measures 11 through 14. The vocal line continues with quarter notes. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

D/A A

self com - plete - ly. _____

ff

Detailed description: This system contains measures 15 through 18. The vocal line features a long note with a slur. The piano accompaniment includes a dynamic marking of *ff* in the second measure. The key signature changes to A major in measure 15.

F#m/B Bm F#m/A Bm/A A

Who could ev - er have sus -

This system contains the first five measures of the piece. The vocal line starts with a half note 'Who' on F#4, followed by a half note 'could' on G#4, and then a half note 'ev - er' on A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal line.

Dmaj7/G# G#m7b5 C#7

pect ed

This system contains the next five measures. The vocal line continues with a half note 'pect' on B4 and a half note 'ed' on C#5. The piano accompaniment continues with similar accompaniment. Chord symbols are placed above the vocal line. A dynamic marking 'sfz' is present in the piano part.

C#/F# F#m C#/E# F#m/E# C#7/E# F#m/E#

I would be here — trem - bling —

This system contains the next five measures. The vocal line starts with a half note 'I' on F#4, followed by a half note 'would' on G#4, and then a half note 'be' on A4. The piano accompaniment continues with similar accompaniment. Chord symbols are placed above the vocal line.

A/E D#m7b5

so?

This system contains the final five measures. The vocal line starts with a half note 'so?' on B4. The piano accompaniment continues with similar accompaniment. Chord symbols are placed above the vocal line. A fingering '5' is indicated in the piano part.

C#/A F#m/A C#/A F#m/A C#/A F#m/A

I can't think of an - y -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4 on the word 'I', followed by a half note A4 on 'can't'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord symbols C#/A and F#m/A are placed above the vocal line.

B⁷ F#m/C# C#/D D B/D# A/E

an - swer oth - er - than, if -

Detailed description: This system contains the next two measures. The vocal line continues with a half note B4 on 'an', a half note C#5 on 'swer', a half note D5 on 'oth - er -', and a half note E5 on 'than, if -'. The piano accompaniment continues with similar patterns. Chord symbols B⁷, F#m/C#, C#/D, D, B/D#, and A/E are placed above the vocal line.

Bm9 Bm

love comes, when

Detailed description: This system contains the next two measures. The vocal line has a half note D5 on 'love', a half note E5 on 'comes,', and a half note F#5 on 'when'. The piano accompaniment features a more complex eighth-note pattern in the right hand. Chord symbols Bm9 and Bm are placed above the vocal line.

F#m/E D/E E7sus4

love comes, you

Detailed description: This system contains the final two measures. The vocal line has a half note G4 on 'love', a half note A4 on 'comes,', and a half note B4 on 'you'. The piano accompaniment continues with the established patterns. Chord symbols F#m/E, D/E, and E7sus4 are placed above the vocal line.

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

A^b add2
B^b m7add4/A^b E^b 7/A^b
A^b add2
B^b m7add4/A^b E^b 7/A^b

From the

mp

Ped. * *Ped.* * *Ped.* * *Ped. sim.*

A^b add2
B^b m7add4/A^b
E^b 7/A^b
A^b add2

hos - pi - tal to the town of Ber - lin,

B^b m7add4/A^b
E^b 7/A^b
E^b/F
F9^b5
F7

I have tak - en the train here to be -

Cm7add2 F9b5 Bbm7add2 Eb7sus4/Bb Eb7sus4 Fm/Eb Db/Eb

fac - ul - ties still are clear, and check in - to my room as I've

Bbm7add4 Eb7sus4 Db/Eb Abadd2 Ab7b5sus4 Ab Am9/DD9

planned at the Grand Ho - tel. In this

Gadd2 Am7add4/G D7/G 3 Gadd2 Am7add4/G D7/G

lob-by past these gold-cov - ered walls, past the tap - es - tries

Bm7 E9b5 Am7add2 D7sus4/A D7sus4

hang - ing, I'll walk miles — of halls. I want to

Am7 Am7b5/D Bm7add2 E9b5

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

(a) Moderately

(b)

(c)

(d)

(e)

(f)

(g)

(h) LAMAR: 1

We plow the fields_ and scat - ter The good seed on _ the

land, But it is fed_ and wa - tered by God's al - might - y hand._

— 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 D Gmaj7 C (maj7)

— Are sent from heav - en a - bove. _____

Fmaj7 D Gmaj7 C (maj7)

Then thank the Lord, O thank the Lord

Gr.

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

p 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

All good gifts a - round us

D Gmaj7 C (maj7) Fmaj7

Are sent from heav - en a - bove.

D Gmaj7 C (maj7) Fmaj7 (Gr.)

Then thank the Lord, O, thank the Lord for all His love.

Bm F#m/A Gmaj7 F#m D D/C

I real-ly want to thank You, Lord,

C C/A G/A

I want to

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

Moderato

Piano introduction in B-flat major, 4/4 time, marked Moderato. The piece begins with a forte (f) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment with eighth notes.

Continuation of the piano introduction. The right hand has a melodic line with some grace notes and slurs. The left hand continues with a consistent bass line, including a (b) marking in the second measure.

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a piano (p) dynamic and a forte (F) dynamic. The piano accompaniment is marked piano (p). Chords G7 and Dm7 are indicated above the vocal line.

I don't ev - er gam - ble, Sweet - heart, I re -
Play - ing cards and lov - ing, May be lots of

Vocal and piano accompaniment for the second line of lyrics. The vocal line starts with a G9 chord. The piano accompaniment includes a C7 chord. The lyrics continue with a melodic line.

fuse. Not be - cause I hate to,
fun. Some - thing seems to tell me

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 Eb9 E9 F9 E9 Eb9 D9 G7 G7(b5) 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 Bb F Bb F

Luck - y In Lovel Luck - y In Lovel

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 Bb F

I'll say I'm Luck - y In Love

C F7 Bb F Bb 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

(a) Slowly (♩. = 63) (b) (c) *rit.* (d) DANNY:

I'm all a -
(I'm all a -)

a tempo

lone _____ at the drive - in

a tempo

G C D7

mov - ie, _____ it's a feel - ing that ain't too

G C D7

groov - y, _____ watch - ing were-wolves _____ with-out

G C D7

you. _____ Gee, it's ^{8va} no

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 gliss.

in - ter - mis - sion elf moves the clock's hands, while he's

gva

C D7 G

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in - ter - mis - sion elf moves the clock's hands, while he's". The middle staff is the piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is the piano accompaniment in bass clef, showing chord voicings for C, D7, and G. There are two asterisks (*) in the bass line, one under the C chord and one under the D7 chord.

eat - ing ev - 'ry - thing sold at the stand, when there's

gva *loco*

C D7 G G7

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "eat - ing ev - 'ry - thing sold at the stand, when there's". The middle staff is the piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is the piano accompaniment in bass clef, showing chord voicings for C, D7, G, and G7. There are four asterisks (*) in the bass line, one under each of the C, D7, G, and G7 chords.

one min - ute to go 'til the lights go down low, I'll be

C D/C Bm7 Em7

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "one min - ute to go 'til the lights go down low, I'll be". The middle staff is the piano accompaniment in treble clef, featuring a melodic line with eighth and sixteenth notes. The bottom staff is the piano accompaniment in bass clef, showing chord voicings for C, D/C, Bm7, and Em7. There are two asterisks (*) in the bass line, one under the D/C chord and one under the Bm7 chord.

hold - ing the speak - er knobs, miss - ing you so. _____ Can't be -

pp

Cmaj7 Rhythm tacet D7

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of one sharp (F#). The lyrics are "hold - ing the speak - er knobs, miss - ing you so. _____ Can't be -". The piano accompaniment (bottom two staves) has a bass clef and the same key signature. It begins with a Cmaj7 chord, followed by a section marked "Rhythm tacet" with a wavy line above the treble staff, and then a D7 chord. The piano part includes some grace notes and a fermata over the final note.

lieve _____ it, _____ un - steamed

G C

Detailed description: This system contains the second line of music. The vocal line (top staff) continues with the lyrics "lieve _____ it, _____ un - steamed". The piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the bass line and chords in the treble line. The chords are G and C. The piano part includes some grace notes and a fermata over the final note.

win - dows _____ I can see _____ through, _____ might as

D7 G C

Detailed description: This system contains the third line of music. The vocal line (top staff) continues with the lyrics "win - dows _____ I can see _____ through, _____ might as". The piano accompaniment (bottom two staves) continues with the eighth-note accompaniment and chords. The chords are D7, G, and C. The piano part includes some grace notes and a fermata over the final note.

well be_____ in an ig - loo,_____

D7 G

Ad lib

'Cause the heat - er does - n't work as good as you._____

Colla voce C 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

Freely
Nicely

I dreamed last night I got on the boat to Heaven And by some chance I had

brought my dice a-long And there I stood And I hol-lered "Someone fade me" But the passengers they know right from

Bright - Rhythmic

wrong. For the people all said sit down - Sit down - you're rock-in' the boat.

People all said sit down - sit down - you're rockin' the boat - And the devil will drag you un -

der — By the sharp la - pel of your checkered coat Sit down — sit down sit down —

cresc.

— 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
jocularly

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*

washed me ov-er-board And as I sank And I hollered 'Someone save me.' That's the moment I woke up, thank the

solemnly *rit.*

Lord. _____ And I said to my-self sit down, _____ sit down, You're rock-in' the

a tempo *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.

sit down, sit down — You're rockin' the boat — *fff* 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

Moderato, not too fast

Piano introduction in B-flat major, 4/4 time. The right hand features a steady eighth-note accompaniment of chords, while the left hand plays a simple bass line. The tempo is marked 'Moderato, not too fast'.

(Jesus) Bbm Bbm/Ab Bbm/Gb Bbm/F Ebm Ebm/Db Ebm/C Ebm/Bb

I on-ly want to say If there is a way

The first line of the song features a vocal melody in B-flat major with lyrics 'I on-ly want to say If there is a way'. The piano accompaniment continues with the eighth-note pattern, marked with a piano (*p*) dynamic.

Ab Absus Ab Db sus Db F F+ F

Take this cup a - way from me for I don't want to

The second line of the song features a vocal melody with lyrics 'Take this cup a - way from me for I don't want to'. The piano accompaniment continues, marked with a mezzo-piano (*mp*) dynamic.

Bbm sus Bbm Gb Bbm/F

taste its poi-son Feel it burn me, I have changed I'm

The third line of the song features a vocal melody with lyrics 'taste its poi-son Feel it burn me, I have changed I'm'. The piano accompaniment continues with the eighth-note pattern.

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

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key with four flats (B-flat major/D-flat minor) and a 4/4 time signature. The lyrics are: "not as sure — As when we start-ed Then I was in - spired". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *mp* is present in the piano part.

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

The second system continues the musical score. The vocal line lyrics are: "Now I'm sad and tired Lis-ten sure - ly I've ex-ceed-ed". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *f* is present in the piano part.

F F+ F Bbm sus Bbm Gb

ex - pec - ta - tions Tried for three years seems like thir - ty

The third system continues the musical score. The vocal line lyrics are: "ex - pec - ta - tions Tried for three years seems like thir - ty". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *mf* is present in the piano part.

Bbm/F F Bbm

Could you ask as much from an - y oth - er man?

The fourth system concludes the musical score. The vocal line lyrics are: "Could you ask as much from an - y oth - er man?". The piano accompaniment features a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking *mp* is present in the piano part.

Bbm Ab Gb F Bbm Ab

But if I die See the sa - ga through and do the

mf

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'But' on a G4, followed by 'if' on an A4, 'I' on a Bb4, and 'die' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (Bb, Eb, Ab).

Gb F Bbm Ab Gb F

things you ask of me Let them hate me hit me hurt me nail me to their tree

Detailed description: This system contains the next two measures. The vocal line continues with 'things you ask of me' and then 'Let them hate me hit me hurt me nail me to their tree'. The piano accompaniment maintains the same rhythmic pattern. The key signature remains three flats.

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

Detailed description: This system contains the next two measures. The vocal line repeats 'I'd wan - na know I'd wan - na know my God'. The piano accompaniment features a more active eighth-note bass line. The key signature changes to two flats (Bb, Eb).

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

Detailed description: This system contains the final two measures. The vocal line repeats 'I'd wan - na see I'd wan - na see my God'. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

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 Bb Ab G

Show me just a lit - tle of your om - ni - pres - ent brain

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line consists of quarter notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5. The piano accompaniment has a steady bass line of G2, Bb2, Eb3, G3 and a treble line with chords and moving lines.

Cm Bb Ab G

Show me there's a rea - son for your want - ing me to die You're

The second system continues the vocal line with quarter notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. The piano accompaniment remains consistent with the first system.

Cm Bb Ab G

far too keen on where and how and not so hot on why

The third system continues the vocal line with quarter notes: G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. The piano accompaniment remains consistent with the first system.

Cm Bb Ab G Cm Bb

Al - right I'll die! Just watch

The fourth system features a vocal line with half notes: G4, Bb4, G4, Bb4, G4, Bb4, G4, Bb4. The piano accompaniment continues with the same bass line and treble accompaniment.

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/Bb Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm/C

Then I was in - spired Now I'm sad and tired

pp

Bb Bbsus Ebsus Eb G G+ G

Af - ter all I've tried for three years seems like nine - ty

Cm Ab Cm/G

Why then am I scared to fin - ish what I start - ed

p

D7 D7-9 G

What you start - ed — I did - n't start it

Majestically

Cm Cm/Bb

God thy will is

mf

Cm/Ab Cm/G Fm Fm/Eb Fm/D Fm7/C

hard ————— But you hold ev - 'ry card

Bb Bbsus Ebsus Eb G G+ G

I will drink your cup of poi - son, nail me to your

ff *f*

3

Cm Ab Cm/G

cross and break me Bleed me beat me Kill me take me

mf

G7 G+ G7 G7sus G7 Ab 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

In 1

FINCH:

Now there you are, — Yes, there's that face; .

In 2

That face that some - how I trust. — It

Swing - In 2

may em - bar - rass you to hear me say it, But say it I must,

Note: Finch is addressing himself in the song.

with self-assurance

say it I must! You have the cool,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "say it I must!". The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. It includes various musical notations such as slurs, accents, and dynamic changes to *f* and *p*.

clear eyes of a seek - er of wis - dom and truth;

The second system continues the vocal line with the lyrics "clear eyes of a seek - er of wis - dom and truth;". The piano accompaniment features triplet markings over the vocal line and includes dynamic markings of *f* and *mf*.

Yet, there's that up - turned

The third system shows the vocal line with the lyrics "Yet, there's that up - turned". The piano accompaniment includes a dynamic marking of *sfz* and *p*.

chin, And the grin of im - pet - u - ous youth.

The fourth system concludes the vocal line with the lyrics "chin, And the grin of im - pet - u - ous youth.". The piano accompaniment features triplet markings and dynamic markings of *f* and *mf*.

religioso e molto legato

Oh, I be - lieve in you,

mf

vc

with self-assurance

I be - lieve in you. I hear the

sfz

sound of good, sol - id judg - ment when - ev - er you

p *f*

3 3

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,

mf

I be - lieve in you.

mf

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

f *mf* *sfz*

slam, bang, tang rem - i - nis-cent of gin and ver-mouth,

p *f* *mf*

religioso e molto legato

Oh, I be - lieve in you, _____

f *mf*

Oh, I be - lieve in you. _____

(rit.)

THIS IS THE MOMENT

from *Jekyll & Hyde*

Lyrics by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2 A/E Esus2 A/E F#m7/B

p This is the

Detailed description: This system contains the first five measures of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is marked 'Slowly' and 'p' (piano). Above the staff are guitar chord diagrams for Esus2, A/E, Esus2, A/E, and F#m7/B. The melody features eighth and quarter notes, with a triplet of eighth notes in the fifth measure. The bass line consists of quarter notes.

F#m7/B Emaj7 F#m7/B

mo- ment, ——— this is the day. This is the mo- ment when I know I'm on my

Detailed description: This system contains measures 6-8. The melody continues with a triplet of eighth notes in measure 7. The bass line continues with quarter notes. Chord diagrams for F#m7/B, Emaj7, and F#m7/B are shown above the staff.

Emaj7 C#m 4 fr. G#m7 4 fr.

way. Ev-'ry en- deav-our ——— I have made ev- er ——— is

Detailed description: This system contains measures 9-11. The melody features a triplet of eighth notes in measure 10. The bass line continues with quarter notes. Chord diagrams for Emaj7, C#m (4 fr.), and G#m7 (4 fr.) are shown above the staff.

F#m7 B F#m7 Bsus4

com - ing in - to play, is here and now to - day. This is the

Detailed description: This system contains measures 12-14. The key signature changes to two sharps (F#, C#) and the time signature changes to 2/4 in measure 12, then back to 4/4 in measure 13. The melody continues with a triplet of eighth notes in measure 14. The bass line continues with quarter notes. Chord diagrams for F#m7, B, F#m7, and Bsus4 are shown above the staff.

F#m7/B Emaj7 F#m7/B

mo-ment, this is the time when the mo-ment 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 G#m7

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

gath - er up my past and see 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 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 C#m

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 Bb/F

mo - ment of them all! This is the mo - ment. *f* Damn all the

odds. This day or nev - er, I sit for - ev - er with the gods! When I look

back, I will re - call mo - ment for mo - ment, this was the

mo - ment the great - est mo - ment of them

all.

CLOSE EVERY DOOR

from *Joseph and the Amazing Technicolor Dreamcoat*

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER

Espressivo ♩ = 96

Fm E Fm E JOSEPH: Fm *p*

Close ev - 'ry

Cb9 Fm Cb9 Fm Db

door to me, hide all the world from me, Bar all the win - dows and

Bbm Cb9 Fm Cb9 Fm

shut out the light. Do what you want with me, hate me and

Cb9 Fm Db Bbm6 Gb5 C7

laugh at me, Dar - ken my day - time and tor - ture my night. If my

Ab7 *mf* Db Eb Ab Gb7

life were im - por - tant I would ask will I live or die, But I know the

Fm Db C Fm *mp* Cb9

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 f Db Eb Ab

lone, For I know I shall find my — own peace of mind, For

Gb7 mf Fm Bbm G7 C7 Fm Fm

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

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 mf Db

plete - ly, then throw me a - way. If my life were im - por - tant I would

Eb Ab Gb7 Fm Db

ask will I live or die, But I know the an - swers lie far from this

C Fm *mp* Cb9 Fm

world. Close ev - 'ry door to me, keep those I

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'world.' followed by a half note rest, then a quarter note 'Close', a quarter note 'ev - 'ry', a quarter note 'door', a quarter note 'to', a quarter note 'me,', a quarter note 'keep', a quarter note 'those', and a quarter note 'I'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The key signature has three flats (B-flat, E-flat, A-flat). The dynamics are marked 'mp'.

Cb9 Fm Db Bbm

love from me, Chil - dren of Is - rael are nev - er a -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'love', a quarter note 'from', a quarter note 'me,', a quarter note 'Chil -', a quarter note 'dren', a quarter note 'of', a quarter note 'Is -', a quarter note 'rael', a quarter note 'are', a quarter note 'nev -', a quarter note 'er', and a quarter note 'a -'. The piano accompaniment continues with chords and a melodic line. The key signature remains three flats. The dynamics are not explicitly marked in this system.

C Ab *f* Db Eb

lone, For we know we shall find our — own peace of

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'lone,', a quarter note 'For', a quarter note 'we', a quarter note 'know', a quarter note 'we', a quarter note 'shall', a quarter note 'find', a quarter note 'our —', a quarter note 'own', a quarter note 'peace', and a quarter note 'of'. The piano accompaniment continues with chords and a melodic line. The key signature remains three flats. The dynamics are marked 'f'.

Ab Dbm Fm Db *rall.* Bbm C7 Fm

mind, For we have been prom - ised a land — of our own.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note 'mind,', a quarter note 'For', a quarter note 'we', a quarter note 'have', a quarter note 'been', a quarter note 'prom -', a quarter note 'ised', a quarter note 'a', a quarter note 'land —', a quarter note 'of', a quarter note 'our', and a quarter note 'own.'. The piano accompaniment continues with chords and a melodic line. The key signature remains three flats. The dynamics are marked 'rall.'.

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)

Piano introduction in 4/4 time, marked *p*. The right hand plays a series of chords, and the left hand plays a single bass note.

Vocal line 1: Why does Sai-gon nev - er sleep at night? Why does this girl smell of o-range trees?_

Piano accompaniment for the first two lines of the vocal melody.

Vocal line 2: How can I feel good when noth-ing's right?_ Why is she cool when there is no breeze?_ Vi-et -

Piano accompaniment for the second and third lines of the vocal melody.

Vocal line 3: nam. You don't give an - swers do you, friend?

Piano accompaniment for the final line of the vocal melody, including a key signature change to 2/4.

Just ques-tions that don't ev - er end.

rall.

Why, God? Why to-day? I'm all through here

a tempo

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

The first system of music features a vocal line in 4/4 time with lyrics: "Why God? Show your hand. _ Why can't one _ guy". The piano accompaniment includes a right-hand part with chords and a left-hand part with a triplet of eighth notes. The tempo is marked "a tempo".

un - der - stand? I've been with girls _ who knew much more. _ I

The second system continues the vocal line with lyrics: "un - der - stand? I've been with girls _ who knew much more. _ I". The piano accompaniment features a right-hand part with chords and a left-hand part with a triplet of eighth notes.

nev - er felt con-fused be - fore. _ Why me?

f

The third system continues the vocal line with lyrics: "nev - er felt con-fused be - fore. _ Why me?". The piano accompaniment includes a right-hand part with chords and a left-hand part with a triplet of eighth notes. A dynamic marking of "f" (forte) is present. The system concludes with a double bar line and a key signature change to two flats.

What's Your plan? _ I can't help her, no - one can. _ I

The fourth system continues the vocal line with lyrics: "What's Your plan? _ I can't help her, no - one can. _ I". The piano accompaniment features a right-hand part with chords and a left-hand part with a triplet of eighth notes.

liked my mem - 'ries as they were, _ but now I'll leave _ re-mem - b'ring her. _____

Faster

This system contains the first vocal line and piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two flats. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The tempo marking 'Faster' is placed below the piano part.

rall. ff

This system continues the piano accompaniment. It features a change in time signature from 3/4 to 4/4. The right-hand part includes a 'rall.' (rallentando) marking and a 'ff' (fortissimo) marking. The left-hand part continues with a steady eighth-note bass line.

f p

This system continues the piano accompaniment. The right-hand part features a 'f' (forte) marking and a 'p' (piano) marking. The left-hand part continues with a steady eighth-note bass line.

cresc.

This system continues the piano accompaniment. The right-hand part features a 'cresc.' (crescendo) marking. The left-hand part continues with a steady eighth-note bass line.

The first system of music features a vocal line with a whole rest in the first measure, followed by two empty measures. The piano accompaniment consists of a treble clef with chords and a bass clef with a steady eighth-note accompaniment.

The second system begins with a vocal line that has a whole rest in the first measure, followed by a double bar line and a key signature change to three flats (B-flat major). The vocal line then continues with the lyrics "When I went home be - fore _". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

The third system continues the vocal line with the lyrics "no one talked of the war. ____ What they knew from T. V. ____". The piano accompaniment maintains the eighth-note accompaniment in the bass and chordal accompaniment in the treble.

The fourth system continues the vocal line with the lyrics "did - n't have a thing to do with me. ____". The piano accompaniment concludes with a final chord in the treble and a final note in the bass.

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

This system contains the first two staves of music. The vocal line is in 3/4 time, with lyrics "lives like a king, just as long as you". The piano accompaniment is in 3/4 time, with lyrics "Very gently" appearing below the bass staff. Both parts feature triplet markings over the final notes of the phrases.

don't be - lieve an - y - thing.

rall.

Tempo I

This system contains the next two staves. The vocal line has lyrics "don't be - lieve an - y - thing." and ends with a fermata. The piano accompaniment includes a *rall.* (ritardando) marking and ends with a fermata. The tempo marking "Tempo I" is placed at the end of the system.

Why, God?

rit. f

This system contains two staves of piano accompaniment. The lyrics "Why, God?" are placed above the right-hand staff. The music includes a *rit.* (ritardando) marking and a *f* (forte) dynamic marking.

Why this face? Why such beau - ty

This system contains the final two staves. The vocal line has lyrics "Why this face? Why such beau - ty". The piano accompaniment features a triplet marking over the final notes of the bass staff.

in this place? _ I liked my mem - 'ries as they were _ but

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "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*

This system contains the next two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "now I'll leave _ re - mem - b'ring her, just her. _____". The piano accompaniment includes the markings *rit.* and *f a tempo*.

This system contains two staves of piano accompaniment. The top staff is empty, and the bottom two staves contain the piano part. The key signature is one sharp (F#) and the time signature is 3/4.

rit. *rall.*

This system contains two staves of piano accompaniment. The top staff is empty, and the bottom two staves contain the piano part. The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment includes the markings *rit.* and *rall.*

I WILL FOLLOW YOU

from *Milk And Honey*

Music and Lyric by
JERRY HERMAN

Rubato

pp

Musical notation for the piano introduction, featuring a treble and bass clef with a 2/4 time signature. The music is marked *pp* and includes various rhythmic patterns and dynamics.

Musical notation for the piano introduction, continuing from the previous system. It includes a measure rest marked with the number 7.

DAVID:

In my grey flan - nel suit, In my

Musical notation for the vocal line, starting with a measure rest and then entering with the lyrics.

Vln. B, E. Hn.

pp

Musical notation for the piano accompaniment, including the instrument designation *Vln. B, E. Hn.* and the dynamic marking *pp*.

new shin-y car, In my split lev-el house, With my big black ci-gar, Can't you

Musical notation for the vocal line and piano accompaniment, continuing the lyrics from the previous system.

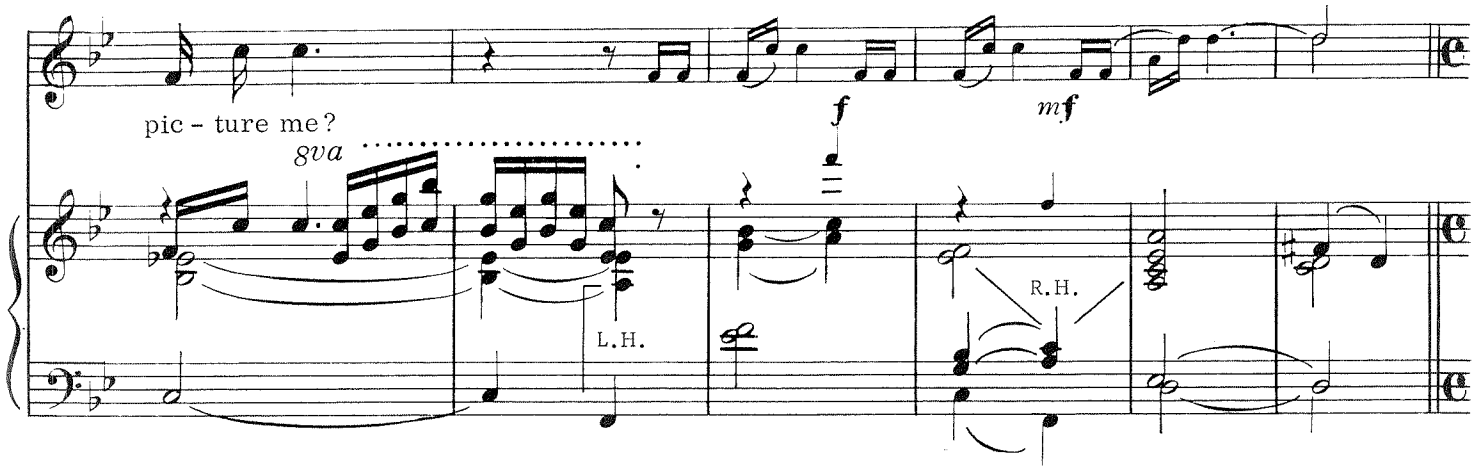
pic - ture me?

sva

f *mf*

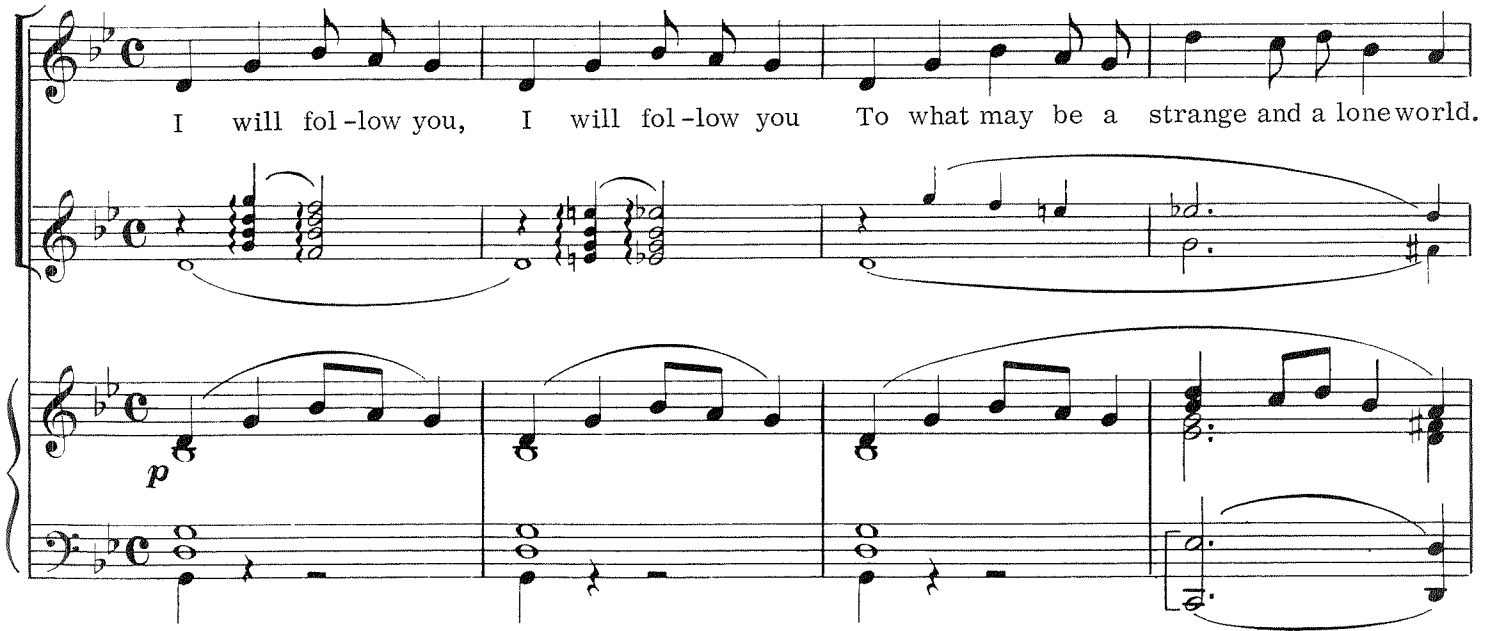
L.H.

R.H.



I will fol - low you, I will fol - low you To what may be a strange and a loneworld.

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.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes.

Just in case you should hap - pen to need me All that you'll have to do Is turn a - round for

The second system continues the vocal line and piano accompaniment. The vocal line has some notes with fermatas. The piano accompaniment features chords and a bass line with eighth notes.

Faster

I'll be fol - low - ing you.

The third system is marked 'Faster'. The vocal line has a long note with a fermata. The piano accompaniment includes a dynamic marking 'mf' and a 'f' marking. The piano part features chords and a bass line with eighth notes.

I am read-y to go where - ev - er you hap - pen to lead me.

p

p

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, starting with a piano (*p*) dynamic. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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*

This system contains the next two lines of music. The vocal line continues with lyrics. The piano accompaniment includes parts for Bsn., Trbs., Bass, and Cello. The piano part continues with a steady accompaniment, and there are some melodic lines in the upper right of the piano part.

I'll be fol-low-ing you.

Tempo I

8va

This system contains the final two lines of music. The vocal line concludes with the lyrics. The piano accompaniment features a more active melodic line in the right hand, marked with a forte (*f*) dynamic and an *8va* (octave up) instruction. The tempo is marked as *Tempo I*.

BRING HIM HOME

from *Les Misérables*

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

Andante

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). The right hand (R.H.) features a steady eighth-note accompaniment. The left hand (L.H.) plays a series of chords, starting with a piano (*p*) dynamic. The music is marked 'L.H. over R.H.'.

L.H. over R.H.

VALJEAN:

The vocal line for Valjean begins with the lyrics "God on high, hear my prayer." The melody is in a high register, starting on a whole note and moving through a series of half notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand.

The vocal line continues with the lyrics "In my need You have always been there." The melody features a long, sweeping line that spans across several measures. The piano accompaniment provides harmonic support with chords and the eighth-note accompaniment.

The vocal line concludes with the lyrics "He is young, he's afraid. Let him". The melody is more active, with eighth-note runs. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and features a more complex rhythmic pattern in the right hand.

rest _____ hea - ven blessed. _____ Bring him

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in G major (one sharp) and begins with a long rest. The lyrics "rest" are placed under the rest, followed by "hea - ven blessed." and "Bring him". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

poco più mosso _____ *rall.*
home, _____ bring him home, _____ bring him

The second system continues the musical score. The vocal line has performance markings: *poco più mosso* above the first measure and *rall.* above the last measure. The lyrics are "home, bring him home, bring him". The piano accompaniment continues with similar rhythmic patterns.

più mosso
home. He's like the son I might have known if God had grant-ed me a

The third system of the score includes the performance marking *più mosso* above the vocal line. The lyrics are "home. He's like the son I might have known if God had grant-ed me a". The piano accompaniment features a more active bass line and includes the dynamic marking *mf* in the first measure.

son. The sum-mers die one by one. How soon they fly on and

The fourth system concludes the musical score. The lyrics are "son. The sum-mers die one by one. How soon they fly on and". The piano accompaniment continues with the established musical style.

rit. on. And I am old and will be gone. *rall.* Bring him

a tempo primo peace, bring him joy. He is

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

Lento - in eight

JASPER:

I — will not lie,

(reflectively) 3

Poco allegro, misterioso in four

I wished Ned to — die! Twice — dead am I.

A

man could split in twain, yet to all eyes re-main a soul gen-teel who can con-ceal the

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "man could split in twain, yet to all eyes re-main a soul gen-teel who can con-ceal the". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part begins with a mezzo-piano (*mp*) dynamic and includes slurs over the first two measures of the right hand.

ven-om in his brain. And if he draws up-on the pause in mad-ness o-pium smoke sup-

The second system continues the vocal line with the lyrics: "ven-om in his brain. And if he draws up-on the pause in mad-ness o-pium smoke sup-". The piano accompaniment features a crescendo (*cresc.*) in the right hand across the second and third measures.

plies — why this great sur-prise? There are two men in me, and

The third system has the lyrics: "plies — why this great sur-prise? There are two men in me, and". The piano accompaniment includes dynamic markings of mezzo-forte (*mf*), piano (*p*), fortissimo (*sff*), and mezzo-piano (*mp*). An 8va (octave) marking is present above the piano part in the second measure.

cun-ning bright is he who hides him-self, re-sides him-self where I've no eyes to see. But

The fourth system concludes with the lyrics: "cun-ning bright is he who hides him-self, re-sides him-self where I've no eyes to see. But". The piano accompaniment continues with slurs and dynamic markings.

now I think he's at the brink of break-ing through the door- I'm in, he's out, I'm

out, he's free, I'm free. I'm me once more! *ad lib., faster*
How man - y times I've killed that

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

Lento

fan - cy did take place: I watched my hands out - stretched towards Ed-win's pale white face, and in the

Adagio

moon - fall, I saw my fin - gers clutch - ing his neck so

tight - ly, touch - ing my sleeve, he fell so light - ly! Moon - fall — then fell on

ff *poco rit.*

me... But, God, the deed was much too eas' - ly done: as much as o - ver once it

A tempo *opt. octave*

mf *tutti*

had be-gun! Such trag - e - dy to fin' - lly make the kill and not to a - wake to taste the

poco rit.

sub. p *p* *rit.*

thrill. Now I've con - fessed! Now we both can rest! _____

molto rit.

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

Moderately - in 4

EDWARD:

Why did each love melt a-way be-fore?

Str. *pp*

Str., W. W. *mp* *a tempo*

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three flats and a 6/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a *pp* dynamic and includes markings for *Str.* and *Str., W. W.* with *mp* and *a tempo* dynamics.

Heav-en a-bove turn to clay be-fore? She was-n't you, She was-n't you.

+ Ob. *poco rall.*

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "Heav-en a-bove turn to clay be-fore? She was-n't you, She was-n't you." The piano accompaniment includes markings for "+ Ob." and *poco rall.*

Why did cham-pagne lose its year for me? Love's haunt-ing strain dis-ap-pear for me?

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line continues with the lyrics "Why did cham-pagne lose its year for me? Love's haunt-ing strain dis-ap-pear for me?" The piano accompaniment continues with the same rhythmic and harmonic patterns.

What could I do? She was-n't you.

+ Ob.

poco rall.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The lyrics are "What could I do?" and "She was-n't you." The piano accompaniment consists of two staves (treble and bass clefs). The right hand features chords and moving lines, while the left hand has a steady bass line. Performance markings include "+ Ob." above the piano staff and "*poco rall.*" below the piano staff.

Rubato

She was-n't you and no vows ev - er chained me. No,

+ Br.
Vla, Cello, Hns.

Detailed description: This system begins with the tempo marking "Rubato" above the vocal staff. The lyrics are "She was-n't you and no vows ev - er chained me. No,". The piano accompaniment includes a marking "+ Br. Vla, Cello, Hns." above the right-hand staff. The music features triplets in both the vocal and piano parts. The key signature changes to two flats (B-flat major/D-flat minor).

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

rit.

Detailed description: This system contains the final two measures of the piece. The lyrics are "she was-n't you and good-byes nev-er pained me. Now I know". The piano accompaniment includes a marking "*rit.*" above the right-hand staff. The music features triplets and a final cadence. The key signature changes to one flat (B-flat major/D-flat minor).

why each af-fair al-ways fad-ed so fast.

(Br. tacet) *mf* *a tempo* + 8^{ya} + 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

MR. BUMBLE:
(freely) $\text{♩} = 60$

One boy. Boy for sale he's going

cheap On-ly sev-en gui-neas. That or there-a-bout, Small boy, Rath-er

pale Through lack of sleep Feed him gru-el din-ners. Stop him get-ting

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.

sale _____ Come take a peep Have you ev-er seen as Nice a boy for

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

Slowly

Piano introduction in 4/4 time, marked *pp*. The music features a gentle melody in the right hand and a simple accompaniment in the left hand, both in the key of D major.

Con moto
Peter

Vocal line and piano accompaniment for the first line of the song. The vocal line is in 4/4 time, marked *mp (in 2)*. The piano accompaniment is in 4/4 time, marked *mp (in 2)*. The lyrics are: "Once we were fool - ish chil - dren, Play - ing as chil - dren play."

Vocal line and piano accompaniment for the second line of the song. The vocal line is in 4/4 time, marked *mp (in 2)*. The piano accompaniment is in 4/4 time, marked *mp (in 2)*. The lyrics are: "Rac - ing thro' a mea - dow A - pril bright, Dream - ing on a hill - top half the night."

(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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef and contains the lyrics "care - free days, The sun - lit days go by. Soon e - nough the". The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand.

blue-bird has to fly. We were fool - ish,

The second system continues the musical score. The vocal line has a long note on "fly." followed by "We were fool - ish,". The piano accompaniment includes a *mf* dynamic marking and features more complex chordal textures.

One day we fell in love, Now we won - der What we were

The third system features the lyrics "One day we fell in love, Now we won - der What we were". The piano accompaniment includes a *b₂* dynamic marking and a triplet of notes in the vocal line.

dream - ing of, Smil - ing in the sun - light, Laugh - ing in the

The fourth system concludes the page with the lyrics "dream - ing of, Smil - ing in the sun - light, Laugh - ing in the". The piano accompaniment includes a *cresc.* dynamic marking and features a rising bass line.

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

Tentatively
ARCHIE:

A bit of earth... She wants a lit - tle bit of earth, she'll plant some seeds

The seeds will grow, the flow - ers bloom, but is their boun - ty what she

needs? How can she chance to love a

lit - tle bit of earth; does she not know the earth is

p

cresc. e accel.

mf

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

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.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 3/4. The lyrics are "gal - lop 'cross the moor." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a series of eighth-note triplets in the right hand and a simple bass line in the left hand. The first triplet in the right hand includes a flat accidental on the second note.

She should have a doll's house with a

The second system continues the musical score. The vocal line has the lyrics "She should have a doll's house with a". The piano accompaniment continues with eighth-note triplets in the right hand and a bass line in the left hand. The first triplet in the right hand includes a flat accidental on the second note.

hun - dred rooms per floor. Why can't she ask for a

The third system continues the musical score. The vocal line has the lyrics "hun - dred rooms per floor. Why can't she ask for a". The piano accompaniment continues with eighth-note triplets in the right hand and a bass line in the left hand. The first triplet in the right hand includes a flat accidental on the second note.

trea - sure? Some - thing that mon - ey can buy, that won't die. When

pull back-----

The fourth system concludes the musical score. The vocal line has the lyrics "trea - sure? Some - thing that mon - ey can buy, that won't die. When". The piano accompaniment continues with eighth-note triplets in the right hand and a bass line in the left hand. The first triplet in the right hand includes a flat accidental on the second note. The system ends with a fermata over the final note of the vocal line, with the instruction "pull back-----" written below it.

I'd give her the world she asks in -

ff broader *rit. poco a poco*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line consists of a series of quarter notes: I'd, give, her, the, world, she, asks, in-. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and moving lines. The dynamic marking *ff* (fortissimo) is placed above the piano part, and *broader* is written below it. The tempo marking *rit. poco a poco* (ritardando) is placed above the piano part towards the end of the system.

stead for some earth. A bit of

The second system continues the vocal line with the lyrics "stead for some earth. A bit of". The piano accompaniment continues with similar textures. The system concludes with a double bar line and a key signature change to two sharps (D major).

A tempo

earth She wants a lit - tle bit of earth, she'll plant some seeds.

gentler mp

The third system begins with the tempo marking "A tempo". The vocal line starts with the word "earth" followed by a rest, then "She wants a lit - tle bit of earth, she'll plant some seeds.". The piano accompaniment features a more active treble line with eighth-note patterns. The dynamic marking *gentler mp* (mezzo-piano) is placed above the piano part.

The seeds will grow, the flow - ers bloom, their beau - ty just the thing she

The fourth system continues the vocal line with the lyrics "The seeds will grow, the flow - ers bloom, their beau - ty just the thing she". The piano accompaniment maintains the eighth-note rhythmic pattern in the bass line and provides harmonic support in the treble line.

needs _____ She'll grow to love _____ the ten - der

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 _____

_____ A bit of earth _____ A bit of earth. _____

pp rit. *Optional* *rit.*

WINTER'S ON THE WING

from *The Secret Garden*

Lyrics by MARSHA NORMAN
Music by LUCY SIMON

Misterioso

DICKON:

Win-ter's on the wing, here's a fine spring morn— com-in'

*
p

clean through the night, comes the May I say— The win-ter's tak-en flight sweep - in' dark cold air out to

sea, Spring is born. Comes the day, I say And You'll be here to see it stand and

*Play all grace notes on the beat.

breathe it all the day Stoop and feel it, stop and hear it

cresc. poco a poco

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. A dynamic marking *cresc. poco a poco* is placed between the piano staves.

Moderate Folk-Rock

Spring, I say And now the

mf *sim.*

This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment features a more active melody. Dynamic markings *mf* and *sim.* are present.

sun is climb - in' high, ris - ing fast on fire, glar - ing down through the gloom. Gone the gray, I say. The

mp

This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with a consistent rhythmic pattern. A dynamic marking *mp* is present.

sun spells the doom of the Win - ter's reign, Ice and chill must re - tire, Comes the May, say I And

This system contains the seventh and eighth lines of music. The vocal line continues with lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

This musical score is presented in four systems, each consisting of a vocal line and a piano accompaniment. The lyrics are: "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 -". The piano accompaniment features a consistent eighth-note rhythmic pattern in the right hand and a more varied bass line in the left hand. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like accents (>) and slurs. A double bar line with repeat dots is used to indicate the end of a section. A small asterisk (*) is placed below the piano part in the final system.

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

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

breathe it all _____ the day

Stoop and feel it, stop and hear it

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics "Stoop and feel it, stop and hear it" are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Spring

gva.

ff

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The lyrics "Spring" are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff has a melodic line with a slur and a dynamic marking of *ff* (fortissimo). The bottom staff has a bass line with a slur and a dynamic marking of *ff*. There is also a marking *gva.* (ritardando) above the piano part.

say!

loco

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. The lyrics "say!" are written below the notes. The middle and bottom staves are piano accompaniment. The middle staff has a melodic line with a slur and a dynamic marking of *loco* (allegretto). The bottom staff has a bass line with a slur and a dynamic marking of *loco*. There are also some markings above the piano part, including a triangle and a vertical line.

TONIGHT AT EIGHT

from *She Loves Me*

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Nervous allegretto *a tempo*

(freely) I'm ner-vous and up - set be-cause this girl I've nev - er met I get to

meet to - night at eight. I'm tak - ing her to

mp *mf* *p*

din - ner at a charm-ing old ca - fe, but who can eat to - night at

mp *mf*

eight. It's ear - ly in the morn - ing and our date is not till

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the word "eight." followed by the lyrics "It's ear - ly in the morn - ing and our date is not till". The piano accompaniment consists of chords and moving lines in both hands.

eight o - 'clock to - night, and yet al - read - y I can see _____

The second system continues the musical score. The vocal line has the lyrics "eight o - 'clock to - night, and yet al - read - y I can see _____". The piano accompaniment continues with similar harmonic and melodic patterns.

What a night - mare this whole day will be. _____

The third system of the score features the vocal line with the lyrics "What a night - mare this whole day will be. _____". The piano accompaniment includes some chromatic movement in the bass line.

I have - n't slept a wink, I on - ly think of our ap -

The fourth system concludes the page with the vocal line lyrics "I have - n't slept a wink, I on - ly think of our ap -". The piano accompaniment includes a dynamic marking of *p* (piano) in the second measure.

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line consists of quarter notes: min - utes, three more sec - onds ten more hours to. The piano accompaniment consists of chords and eighth notes.

go. I'll know when this is done, if some-thing's end - ed or be -

The second system continues the vocal line with a long note for "go." followed by "I'll know when this is done, if some-thing's end - ed or be -". The piano accompaniment includes a dynamic marking of *fz* (forzando) and accents over several notes.

gun, and if it goes all right who knows I might pro -

The third system continues the vocal line with "gun, and if it goes all right who knows I might pro -". The piano accompaniment features a variety of chord voicings and rhythmic patterns.

pose to - night at eight.

The fourth system concludes the vocal line with "pose to - night at eight." The piano accompaniment includes a fermata over the final chord and a final cadence.

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?

I'll tell you of a lone-ly girl I

f

mp (*rhythmic and espressivo*)

knew. Her sto-ry I fear is

tra-gic to hear. Nev-er - the-less it's true. Her

sf

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

Detailed description: This system contains the first line of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "one au - tumn day she called me to say they felt it was time to". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features a melodic line with eighth and sixteenth notes, and the left-hand part provides a steady bass line. A dynamic marking of *mp* (mezzo-piano) is placed at the beginning of the piano part.

meet. She told him to wear a rose bou - ton-niere, so

f *mf*

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "meet. She told him to wear a rose bou - ton-niere, so". The piano accompaniment continues with the right-hand staff featuring a melodic line and the left-hand staff providing a bass line. A triplet of eighth notes is marked with a '3' above it. Dynamic markings of *f* (forte) and *mf* (mezzo-forte) are present. The system concludes with a double bar line.

she'd know that he was he. And he was to look for

f *mp*

Detailed description: This system contains the third line of the song. The vocal line has the lyrics "she'd know that he was he. And he was to look for". The piano accompaniment continues with the right-hand staff featuring a melodic line and the left-hand staff providing a bass line. Dynamic markings of *f* (forte) and *mp* (mezzo-piano) are present. The system concludes with a double bar line.

one cer - tain book in - side which her rose would be. From

f

Detailed description: This system contains the fourth line of the song. The vocal line has the lyrics "one cer - tain book in - side which her rose would be. From". The piano accompaniment continues with the right-hand staff featuring a melodic line and the left-hand staff providing a bass line. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of *f* (forte) is present. The system concludes with a double bar line.

that day she was nev-er seen a - round. _____ We

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "that day she was nev-er seen a - round. _____ We". The piano accompaniment is in a grand staff (treble and bass clefs) and includes a mezzo-piano (*mp*) dynamic marking.

searched high and low but search as we would on - ly a trace was found. Her

The second system continues the vocal line with lyrics "searched high and low but search as we would on - ly a trace was found. Her". The piano accompaniment includes a forte (*f*) dynamic marking and a triplet of eighth notes in the right hand.

left leg float-ing in a lo - cal brook. We

The third system features the vocal line with lyrics "left leg float-ing in a lo - cal brook. We". The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking and features a steady eighth-note accompaniment in the bass line.

nev-er could find the rest of her or her book.

The fourth system concludes the vocal line with lyrics "nev-er could find the rest of her or her book.". The piano accompaniment includes a fortissimo (*ff*) dynamic marking and features a triplet of eighth notes in the right hand.

SHE LOVES ME

from *She Loves Me*

Lyrics by SHELDON HARNICK

Music by JERRY BOCK

Very freely **GEORG:** *accel.*

Well, well, well, well, well, well, well, well, well, well,

mf *accel.*

Brightly

well, _____ will won - ders nev - er cease? I did - n't

f

like her. Did - n't like her? I could - n't stand her. Could - n't stand her? I would - n't

mp

have her. I nev-er knew her, but now I do, and I could, and I would, and I

f

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of two flats and a 3/4 time signature. The lyrics are "have her. I nev-er knew her, but now I do, and I could, and I would, and I". The piano accompaniment is in the same key and time, starting with a series of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is placed above the piano part.

Moderately bright

know _____ She

8va

rall. *sfz* *mp*

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics "know _____ She". The piano part features a long, sustained chord in the right hand, marked with *rall.* (ritardando) and *sfz* (sforzando). The left hand has a steady eighth-note bass line. A dynamic marking of *mp* (mezzo-piano) is placed below the piano part. The tempo/style marking "Moderately bright" is centered above the system.

loves me. And to my a - maze - ment I love it

sim.

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics "loves me. And to my a - maze - ment I love it". The piano part consists of a steady eighth-note bass line in the left hand and a series of chords in the right hand. A dynamic marking of *sim.* (sostenuto) is placed above the piano part.

know - ing that she loves me. She loves me. True, she does - n't

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with the lyrics "know - ing that she loves me. She loves me. True, she does - n't". The piano part continues with the same eighth-note bass line and chordal accompaniment as in the previous system.

show it. How could she when she does-n't know it.

p

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. The lyrics are "show it. How could she when she does-n't know it." The piano accompaniment is in the same key and time, featuring a steady eighth-note bass line and chords in the right hand. A piano dynamic marking (*p*) is placed above the piano part.

Yes - ter - day she loathed me. Bah! Now to-day she likes me. Hah! And to-mor-row

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics "Yes - ter - day she loathed me. Bah! Now to-day she likes me. Hah! And to-mor-row". The piano accompaniment continues with similar rhythmic patterns. The lyrics "Bah!" and "Hah!" are written with an accent (>) above them.

to - mor - row, — Ah! —

p *cresc.*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has a long note for "to - mor - row, —" followed by "Ah! —" with a long horizontal line underneath. The piano accompaniment features a series of chords in the right hand and a moving bass line. Dynamics include piano (*p*) and crescendo (*cresc.*).

My teeth ache from the urge to touch her. I'm

p *ffp*

Detailed description: This system contains the final two lines of the musical score. The vocal line continues with "My teeth ache from the urge to touch her. I'm". The piano accompaniment features a more complex harmonic structure with some chromaticism. Dynamics include piano (*p*) and fortissimo piano (*ffp*).

speech - less for I must - n't tell her. It's wrong now,

but it won't be long now — Be - fore my love dis - cov - ers that

she and I are lov - ers. Im - a - gine how sur - prised she's bound to be. _____

_____ She loves me! _____ She loves

me! I love her.

sfz *dim.* *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,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes and rests, with lyrics: "Yes - ter - day I loathed her. Bah! Now to - day I love her. Hah! And to - mor - row,". The piano accompaniment consists of chords and single notes, with a dynamic marking of *mf* (mezzo-forte) in the second measure.

to - mor - row _ Ah!

The second system continues the vocal line with the lyrics "to - mor - row _ Ah!". The piano accompaniment features a complex texture with many sixteenth notes in the right hand and eighth notes in the left hand. A dynamic marking of *p* (piano) is present in the first measure.

I'm ting - ling such de - li - cious tin - gels. I'm

The third system shows the vocal line with lyrics "I'm ting - ling such de - li - cious tin - gels. I'm". The piano accompaniment has a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* is present, and there is a glissando marking (*gliss.*) in the right hand.

trem - bling, what the hell does that mean? I'm freez - ing

The fourth system continues the vocal line with lyrics "trem - bling, what the hell does that mean? I'm freez - ing". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the right hand.

that's be-cause it's cold out. But still I'm in - can - des-cent, and

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics "that's be-cause it's cold out." followed by a short rest, then "But still I'm in - can - des-cent, and". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. A dynamic marking of *p* (piano) is placed in the piano part.

like some ad - o - les-cent, I'd like to scrawl on ev - 'ry wall I see.

The second system continues the vocal line with the lyrics "like some ad - o - les-cent, I'd like to scrawl on ev - 'ry wall I see." The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *p* is present in the piano part.

She loves me! She loves

The third system features the vocal line with the lyrics "She loves me! She loves". The piano accompaniment includes a dynamic marking of *f* (forte) in the middle of the system.

me!

The fourth system concludes the vocal line with the lyrics "me!". The piano accompaniment features a dynamic marking of *cresc.* (crescendo) and ends with a final chord. The system concludes with a double bar line.

SERENADE

from *The Student Prince*

Lyrics by DOROTHY DONNELLY
Music by SIGMUND ROMBERG

Andante molto tranquillo **PRINCE:**
pp

O - ver-head the moon is beam - ing

pp *dolcissimo*

white as blos-som on the bough, Noth - ing is heard but the song of a bird _

fill - ing all the air with dream - ing, Could my heart but still its beat - ing,

sempre pp

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

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.

p
poco a

pour out my love, for you know to my life you are dear, Oh

mp *mf*

poco cresc. *mf*

hear _____ my long-ing cry; oh love _____ me or I die!

dim.

Tempo I

O - ver - head the moon is beam - ing

mp

ten. *ten.*

p *f*

p

White as blos-soms on the bough, Noth - ing is heard but the

mp

song of a bird — fill - ing all the air with dream - ing,

mf *rit.*

Could my heart but still its beat - ing, on - ly you can tell it how, — be-lov-ed!

a tempo

From your win-dow give me greet - ing, I swear my e - ter - nal vow!

a tempo *rall.* *ff*

*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

Andante

PHANTOM D^{\flat} $\text{A}^{\flat}/\text{D}^{\flat}$ D^{\flat} $\text{A}^{\flat}/\text{D}^{\flat}$ D^{\flat} $\text{A}^{\flat}/\text{D}^{\flat}$

Night time sharp - ens, height - ens each sen - sa - tion; dark - ness stirs and

p

$\text{G}^{\flat}/\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$ G^{\flat} D^{\flat} G^{\flat} D^{\flat}

wakes im - ag - in - a - tion. Si - lent - ly the sen - ses a - ban - don their de - fen - ces.

rall. *a tempo*

G^{\flat} C^{\flat} G^{\flat} $\text{D}^{\flat}/\text{A}^{\flat}$ $\text{E}^{\flat}\text{m}/\text{A}^{\flat}$ $\text{Fm}/\text{A}^{\flat}$ D^{\flat} $\text{A}^{\flat}/\text{D}^{\flat}$

Slow - ly, gent - ly,

Db Ab/D_b Db Ab/D G_b Ab

night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.

G_b Db G_b Db G_b C_b G_b

Turn your face a - way from the gar - ish light of day, turn your thoughts a - way from cold, un - feel - ing

Db/Ab G_b/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 E_b E_b⁷

dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your

Ab *rall.* Ab7 Db Fm C F

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

A Eb Ab *rall.* Ab7

thoughts of the world you knew be - fore. Let your soul take you where you long to

Db *molto rit.* Fm C F

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

Chords: 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

Chords: Gb/Ab Ab7 *rall.* Db *a tempo* Ab/Db Db Ab/Db Db Ab/Db

pow-er of the mu-sic of the night.

ff

Chords: Gb Ab7 *rall.* Gb *a tempo* Db Gb Db *poco rit.* Gb Cb Gb

You a-lone can make my song take

mf

Chords: Db/Ab *rall.* Gb/Ab Ab7 *lento* Gb Ebm Dm C Db

flight, help me make the mu-sic of the night.

mp *pp* *gva*