Tenor Volume 4

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

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Foreword

When I conceived and compiled the first volumes of *The Singer's Musical Theatre Anthology*, released in 1987, I couldn't have possibly imagined the day when I would be writing the foreword for Volume 4. Such a venture is made possible only by the lively and sustained interest of singing actors of all descriptions, be they students or professionals. As a researcher I can only present you with practical choices from existing theatre literature. Without the dedicated pursuit of that music by people such as you, dear reader, these collections would remain on a shelf, unopened.

Volume 4 allows inclusion of songs from shows opened since Volume 3 (released in 2000), as well as a continuing, deeper look into both classic and contemporary musical theatre repertory. As has been the case with each of the solo voice volumes in this series, songs are chosen with many types of talent in mind. All songs do not suit all singers. It is good and natural for any performer to stretch as far as possible, attempting diverse material. But it is also very important ultimately to know what you do well. That is an individual answer, based on your voice, your temperament and your look. This collection has enough variety of songs that any interested performer should be able to find several viable choices.

You will come up with a more individual interpretation, conjured from the ground up in the manner that all the best actors work, if you learn a song on your own, building it into your unique singing voice, *without* imitating a recorded performance. Particularly try to avoid copying especially famous renditions of a song, because you can probably only suffer in the comparison. Would you learn a role from Shakespeare, Shaw or Edward Albee solely by mimicking a recording, film or video/DVD of it? Your answer had better be *of course not!* The same needs to be true of theatre music. After you know the notes and lyrics very well, study the character's stated and unstated motivations and thoughts to come up with your own performance. Explore your own ideas about musical and vocal phrasing to express the character's emotions. In other words, make a song your own, and no one can take it away from you. It's yours for life.

Original keys are used exclusively in this edition. Sometimes these reflect the composer's musical/vocal concept, and sometimes they are merely the keys best suited to the original performers. Still, they give a singer a very good idea of the desired vocal timbre for a song as presented in its authentic theatre context. There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt will be able to sing songs from the soprano volumes as well as the mezzo-soprano/belter volumes. Belters may decide to work on their "head voice" in soprano songs. Men who have voices that lie between tenor and baritone, commonly called "baritenors" (a common range in contemporary musical theatre), may find songs in both the tenor and baritone/bass volumes.

In my foreword for Volume 3 of *The Singer's Musical Theatre Anthology*, written in 2000, I stated that the movie musical was dead. What a difference five years makes! The genre appears to be gaining a little steam at this writing, evidence of the continued relevance of musical theatre to a wider audience.

The books comprising Volume 4 of this series would not have been possible without the enthusiastic help of Brian Dean as assistant editor, and I thank him heartily.

All the selections from all volumes of this series, including duets, total nearly 700 songs. A marathon performance of all the songs in all volumes of *The Singer's Musical Theatre Anthology* would take more than 40 hours. What fun that would be!

Richard Walters,
December, 2005

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Tenor Volume 4

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ABOUT THE SHOWS

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

AIDA

MUSIC: Elton John
LYRICS: Tim Rice
BOOK: Linda Woolverton, Robert Falls and David Henry Hwang
DIRECTOR: Robert Falls
CHOREOGRAPHER: Wayne Cilento
OPENED: 3/23/00, New York; a run of 1,852 performances

Aida is based on the story of the 1871 opera by Giuseppe Verdi (libretto by Antonio Ghislanzoni) about an Ethiopian princess (Aida) who is captured during wartime by the enemy Egyptians. Radames, an Egyptian general, returns with the spoils of war, noting "Fortune Favors the Brave." He and Aida fall in love. Aida is scorned by the daughter of the Egyptian King, Amneris, who is also in love with Radames. Radames knows that his romance with Aida may be doomed from the outset, but they decide that circumstances can no longer keep them apart. Much later, Radames plans to call off his wedding to Amneris to be with Aida, but Aida convinces him to keep up appearances that so she can flee from captivity with her father. The story ends tragically with the death of the two lovers.

ASPECTS OF LOVE

MUSIC: Andrew Lloyd Webber
LYRICS: Don Black and Charles Hart
BOOK: Andrew Lloyd Webber
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Gillian Lynne
OPENED: 4/8/90, New York; a run of 377 performances

Aspects of Love is based on an autobiographical novel by David Garnett, a nephew of Virginia Woolf. The show had an intimate production style, with orchestrations that threw out the brass in favor of a chamber music sound. It follows a group of characters over nearly two decades of interweaving relationships. The story begins with a 17-year-old boy, Alex, who is infatuated with an actress, Rose, in her mid-20s. The actress eventually has a love affair with Alex's uncle, and they marry. Along the way almost everyone winds up in love with, or broken-hearted by, all the others. The plot is emotionally complex, as are the characters and their relationships. An anthem of love's force in our world, "Love Changes Everything" is sung by Alex to open and close the first act, as well as to end the show.

AVENUE Q

MUSIC AND LYRICS: Robert Lopez and Jeff Marx
BOOK: Jeff Whitty
DIRECTOR: Jason Moore
CHOREOGRAPHER: Ken Roberson
OPENED: 7/31/03, New York; still running as of December 2005

Avenue Q is an ironic homage to *Sesame Street*, though the puppet characters are much more adult, dealing with topics such as loud lovemaking, closeted homosexuality, and internet porn addiction. The puppeteers are onstage, acting and singing for their characters, but there are also humans in the production. The story deals with a young college graduate, Princeton, who learns how to live life and find love in New York. Along the way we meet the many tenants in his in his apartment building on Avenue Q. Rod and Nicky are Bert and Ernie spoofs. Nicky tells the closeted Rod, "If You Were Gay," that would be OK. Rod, for the time being, insists that he is not.

A CHORUS LINE

MUSIC: Marvin Hamlisch
LYRICS: Edward Kleban
BOOK: James Kirkwood and Nicholas Dante
DIRECTOR: Michael Bennett
CHOREOGRAPHER: Michael Bennett and Bob Avian
OPENED: 7/25/75, New York; a run of 6,137 performances

Until overtaken by *Cats*, this musical stood for years as the longest-running show in Broadway history. It also won numerous Tony Awards. including Best Musical, plus the Pulitzer Prize for drama. The story is simple: seventeen dancers reveal their life stories as they audition and compete for eight chorus parts in an unnamed Broadway musical. The show concentrates on the joys and troubles of their childhood and teen years. Fleet-flooted Mike steps forward for the first audition. His love of dance was influenced by watching his older sister in her dance class ("I Can Do That")

A CLASS ACT

MUSIC AND LYRICS: Edward Kleban
BOOK: Linda Kline and Lonny Price
DIRECTOR: Lonny Price
CHOREOGRAPHER: Marquerite Derricks
OPENED: 3/11/01, New York; a run of 105 performances

Edward Kleban died of throat cancer at the age of 48 in 1987. A prolific songwriter. Kleban almost turned down the offer to be just the lyricist for *A Chorus Line*, his crowning achievement, because he fancied himself a composer above all. Many of his musical theatre songs were written for unproduced shows. Linda Kline and Lonny Price, admirers of Kleban's music, cobbled together the biographical *A Class Act* from Kleban's trunk songs and show scores. Their love for Kleban comes through in this earnest musical about a man whose whole life centered around music. "One More Beautiful Song" was originally written for a musical about the BMI Musical Theatre Workshop

DO I HEAR A WALTZ?

MUSIC: Richard Rodgers
LYRICS: Stephen Sondheim
BOOK: Arthur Laurents
DIRECTOR: John Dexter
CHOREOGRAPHER: Herbert Ross
OPENED: 3/18/65. New York; a run of 220 performances

After Oscar Hammerstein's death in 1960, Richard Rodgers made his only attempt at writing both music and lyrics for *No Strings* in 1962. For his next musical, Rodgers turned to a logical choice for lyrics, Stephen Sondheim, who was a close friend and protégé of Hammerstein. *Do I Hear a Waltz?* chronicles an extended vacation of a spinster American woman, Leona Samish. in Venice. who unexpectedly falls in love with a married man. The musical is based on Arthur Laurent's play *The Time of the Cuckoo*, which was also adapted for the David Lean film *Summertime.* starring Katherine Hepburn. Pursued by shopkeeper Renato Di Rossi. Leona at first demures, then accepts his offers. She breaks off when she hears of his marriage, but returns to him as she begins to feel love for the first time. Leona will leave Venice eventually. but is persuaded, for the moment. by the seductive Di Rossi to "Stay."

FLOYD COLLINS

MUSIC AND LYRICS: Adam Guettel
BOOK AND DIRECTION: Tina Landau
OPENED: 2/9/96, New York; a run of 25 performances

Adam Guettel. grandson of Richard Rodgers, chose for his first musical the true story of Floyd Collins, a farmer who was trapped in Sand Cave in Kentucky, and the firestorm of news coverage that surrounded his rescue attempt. Due in part to a series of interviews by an intrepid. slim reporter who crawled down to talk to the trapped Collins, the rescue effort went from a local story to a national affair. The focus shifted from Collins' plight to the momentum of media frenzy. After seventeen days, the rescue finally reached Collins. but he had died three days before. wondering about the afterlife in "How Glory Goes."

THE FULL MONTY

MUSIC AND LYRICS: David Yazbek
BOOK: Terrence McNally
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: 10/26/00, New York; a run of 770 performances

Based on the successful British movie of the same name, *The Full Monty* was David Yazbek's first foray into Broadway. The scene for the stage musical is changed to Buffalo, New York. The men in the story are unemployed factory workers Determined to support themselves and their families, the decidedly average group form a Chippendale's type strip act, baring everything (as the British phrase "the full monty" implies) for entertainment and cash. Each of the guys has a personal obstacle to overcome, and the act of stripping publicly becomes a symbol of freedom and pride, rather than the embarrassment it once seemed. Early in the show Jerry sings "Man" to his buddy Dave in response to his emasculated feelings, seeing the relative power and success of his ex-wife and other wives of unemployed men. If Jerry doesn't come up with child support payment he will be denied access to his son. Once Jerry's idea for the strip act gets going, he needs financing to get into the club. His ex-wife will not help him, but his young son fronts him the money from his college savings account. He lovingly gazes at the sleeping boy in "Breeze off the River." Out of work and depressed, Malcolm was stopped from a suicide attempt by Jerry and Dave. He then joins the amateur strippers. Malcolm's mother dies, and he sings "You Walk with Me" at a memorial service at her graveside. He is overcome with emotion halfway through the song Ethan, one of the guys in the act, offers him a loving hand to finish the song. (Malcolm and Ethan unexpectedly begin a romantic relationship.)

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Burt Shevelove and Larry Gelbart
DIRECTOR: George Abbott
CHOREOGRPAHER: Jack Cole
OPENED: 5/8/62, New York; a run of 964 performances

Full of sight gags. pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients. *Forum* is a bawdy, farcical. pell-mell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, *A Funny Thing Happened on the Way to the Forum* opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed. To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254-184 BC). then wrote an original book incorporating such typical characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior. the simple-minded hero (called Hero), and the senile old man. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. The 1997 Broadway revival starred Nathan Lane as Pseudolus; the role was later played by Whoopi Goldberg. Early in the show, slave Pseudolus muses to his master Hero on everything, good and bad, that comes with the promise of becoming "Free."

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 Zuko and his wholesome girl Sandy Dumbrowski, a loose plot that serves as an excuse for a light-hearted ride through the early rock and roll of the 1950s. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time. A hit revival opened in 1994, with a revolving Rizzo. played by Rosie O'Donnell. Brook Shields. Lucy Lawless and Debbie Gibson, among others. Frenchy's life is not going so well. She dropped out of high school to go to Beauty School, but now she's dropped out of that as well. She wishes she had an Angel, like in those Debbie Reynolds movies, although her angel tells it like it is: she's a "Beauty School Dropout."

HAIRSPRAY

MUSIC: Marc Shaiman
LYRICS: Scott Wittman and Marc Shaiman
BOOK: Mark O'Donnell and Thomas Meehan
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: 8/15/02, New York; still running as of December 2005

Film composer Marc Shaiman helped turn John Waters' campy 1988 movie *Hairspray* into perfect fodder for a new Broadway musical—teenage angst, racial integration, a lot of dancing and a whole lot of hair. Plump heroine Tracy Turnblad dreams of dancing on the Corny Collins TV show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy eventually dances her way onto the show and gains acceptance for all teens of every size, shape and color. Heartthrob Link Larkin croons a love song, on the air, to Tracy in "It Takes Two."

INTO THE WOODS

MUSIC AND LYRICS: Stephen Sondheim
BOOK AND DIRECTION: James Lapine
CHOREOGRAPHER: Lar Lubovitch
OPENED: 11/5/87, New York, a run of 765 performances

Into the Woods brought together for the second time the Pulitzer Prize winning team of Lapine and Sondheim. Instead of the "art of making art," this time they turned to children's fairy tales as their subject. The book of *Into the Woods* often focuses on the darker, grotesque aspects of these stories, but by highlighting them, it touches on the themes of interpersonal relationships, death, and what we pass on to our children. Act One begins with the familiar "once upon a time" stories, and masterfully interweaves the plots of Snow White, Little Red Riding Hood, Cinderella, Jack and the Beanstalk, a Baker and his Wife and others. Act Two concerns what happens *after* "happily ever after," as reality sets in, and the fairy tale plots dissolve into more human stories. Jack, a dreamer, exuberantly sings about the "Giants in the Sky" he found up the beanstalk. A revival came to Broadway in 2002, starring Vanessa Williams as the Witch.

JEKYLL & HYDE

MUSIC: Frank Wildhorn
LYRICS AND BOOK: Leslie Bricusse
DIRECTOR: Robin Phillips
CHOREOGRAPHER: Joey Pizzi
OPENED: 4/28/97, New York; a run of 1,543 performances

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 many lovers of musical theatre from two widely circulated concept albums. A North American tour also helped the show's momentum before Broadway. 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. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. *Jekyll & Hyde* went through enormous revisions from its two concept recordings, to national touring companies, to Broadway. "I Need to Know" first appeared on the 1994 concept album, was dropped from the Broadway opening, and now is back in the show in its stock and amateur form. In the song, we are introduced to Henry Jekyll and his overwhelming passion and drive to make scientific breakthroughs on the nature of man.

JESUS CHRIST SUPERSTAR

MUSIC: Andrew Lloyd Webber
LYRICS: Tim Rice
DIRECTOR: Tom O'Horgan
OPENED: 10/21/71, New York; a run of 711 performances

Through conceived as a theatre piece about the final week in the life of Jesus. the young team of Lloyd Webber and Rice could not find a producer interested in a "rock opera." Instead, they recorded it as an album, which became a smash hit. Concert tours of the show followed. It didn't take any more convincing that this would fly in the theatre. The concept of a "rock opera" caused quite a stir at the time. In the opening number, Judas incredulously looks at the enormous effect Jesus has had on crowds of followers, and the resulting unease of political rulers. Judas expresses his worries in "Heaven on Their Minds."

KISS OF THE SPIDER WOMAN

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Terrence McNally, based on the novel by Manuel Puig
DIRECTOR: Harold Prince
CHOREOGRAPHER: Vincent Paterson
OPENED: 10/20/92, London, closed 7/17/93
3/3/93. New York; a run of 904 peformances

The 1985 movie of *Kiss of the Spider Woman*. starring William Hurt and Raul Julia, and adapted from the novel by Manuel Puig, had a great influence on lyricist Fred Ebb. He believed this brutal prison story, with lavish torture and morphine induced dream sequences, could make a new and fantastic night of theatre. His writing partner John Kander and playwright Terrence McNally thought so as well. and after years of tinkering, a Canadian and London opening, *Kiss of the Spider Woman* finally hit Broadway theatres in 1993 with legendary Chita Rivera as its star. Set in a corrupt prison in Latin America, the story follows two cellmates. the homosexual window dresser, Molina, and the fiery revolutionary Valentin. Molina copes with the torturous prison by escaping to a fantasy dreamland, reliving his favorite onscreen moments of star Aurora (Rivera). Valentin is much more taciturn at first, but is coaxed into revealing his own "movie," his politically inspired dream "The Day after That."

LADY IN THE DARK

MUSIC: Kurt Weill
LYRICS: Ira Gershwin
BOOK AND DIRECTION: Moss Hart
CHOREOGRAPHER: Albertina Rasch
OPENED: 1/23/41, New York; a run of 162 performances

Moss Hart initially intended *Lady in the Dark* to be a straight play. but after deciding to make it a star vehicle for Gertrude Lawrence, he hired Weill and Gershwin. in their first collaboration, to turn it into a musical. Fiercely driven *Allure* magazine editor Liza Elliot (Lawrence) is working too hard. Something is beginning to consume her, causing her sleepless nights, bouts of depression, and unproductiveness at work. She decides to see a psychoanalyst for help. He begins to open up her world of dreams to find out what is the matter. Much of the show is the manifestation of these flights of fancy, as Liza wrestles with her problems, including a song "My Ship" which she learned as a child. but now only lies on the fringes of her memory. During one of these dream sequences. Liza appears in a court, and as the scene gets more frenzied and circus-like. the Ringmaster (Danny Kaye) begins to randomly spout the names of Russian composers in the patter-song "Tschaikowsky." In the end. Liza is cured of her problems. due in large part to meeting Charley Johnson, who she falls in love with when he is able to complete the song "My Ship" for her. The 1944 movie adaptation starred Ginger Rogers

THE LAST FIVE YEARS

MUSIC, LYRICS AND BOOK: Jason Robert Brown
DIRECTOR: Daisy Prince
OPENED: 3/3/02, New York

The Off-Broadway musical *The Last Five Years* paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and deterioration of a relationship between a successful writer and a struggling actress. The show's form is unique. Cathy starts at the end of the relationship, and tells her story backwards, while Jamie starts at the beginning. The only point of intersection is the middle at their engagement. Waking up next to a sleeping "other woman," he pours out his heart, ashamed, and frustrated by his marriage to Cathy, and instead seeks temporary intimacy with the new woman in "Nobody Needs to Know." The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

THE LIGHT IN THE PIAZZA

MUSIC AND LYRICS: Adam Guettel
BOOK: Craig Lucas, based on the novella of the same name by Elizabeth Spencer
DIRECTOR: Bartlett Sher
CHOREOGRAPHER: Jonathan Butterell
OPENED: 4/18/05, New York; still running as of December 2005

Finding inspiration in the same country as his grandfather Richard Rodgers' *Do I Hear a Waltz?*, Adam Guettel's *The Light in the Piazza* follows Americans abroad in Italy. The plot concerns a mother and her daughter Clara on extended holiday in Florence in 1953. Clara is mentally challenged, having the mind of ten-year-old, but the passions of a young woman. An Italian man, Fabrizio, falls for the beautiful girl, and much of the story revolves around Clara's mother trying to protect her child from a perceived incompatibility with the young suitor. Overhearing her mother discussing with her father Clara's upcoming marriage, Clara becomes upset and runs to break it off with Fabrizio. He comforts her in "Love to Me." In the end, Clara and Fabrizio will be married. A non-musical movie treatment was made in 1962, starring Olivia de Havilland and Rossano Brazzi.

THE LION KING

MUSIC: Elton John
LYRICS: Tim Rice
BOOK: Roger Allers and Irene Mecchi
DIRECTOR: Julie Taymor
CHOREOGRAPHER: Garth Fagan
OPENED: 11/13/97, New York; still running as of December 2005

A fantastic triumph of art design and choreography. Julie Taymor's adaptation to the stage of the 1994 Disney movie won both critical and popular praise. Lavish sets and costumes, including actors on stilts, set this production high above other movie-to-stage adaptations. The Broadway score incorporates all the music from the original movie, along with new material. Mufasa, king of the lions, is murdered by his brother Scar. Young Simba is led to believe he killed his father and runs away to exile. As an adult, Simba calls out to the night, searching for the answer and the father he misses from his childhood. Through the song "Endless Night," Simba finds the strength to return to his pride and overthrow the evil Scar to claim his birthright as king.

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
CHOREOPGRAPHER: Kate Flatt
OPENED: 9/80. Paris. an initial run of 3 months
10/8/85, London; still running as of December 2005
3/12/87, New York; a run of 6,680 performances

This quasi-operatic pop epic was one of the defining musicals of the 1980s, distilling the drama from the 1,200 page Victor Hugo novel of social injustice and the plight of the downtrodden (the "miserable ones" of the title) The original Parisian version contained only a few songs; many more were added when the show opened in London The plot is too rich to encapsulate, but centers on Jean Valjean, a prisoner sentenced to years of hard labor for stealing a loaf of bread for his starving family He escapes and tries to start a new life, but soon finds himself pursued by the relentless policeman Javert. "What Have I Done" and "Who Am I?" are interesting as companion songs, the former being Valjean's decision to go into hiding after being released by the chain gang, and the latter being his decision to turn himself in, once again becoming Jean Valjean to save a wrongfully accused man. Javert's pursuit of Valjean continues for years, across a tapestry of 19th century France that includes an armed uprising against the government, in which Valjean takes a heroic part.

MOVIN' OUT

MUSIC AND LYRICS: Billy Joel
DIRECTION AND CHOREOGRAPHY: Twyla Tharp
OPENED: 10/24/02. New York; still running as of December 2005

Twyla Tharp had choreographed some Billy Joel songs for use in her dance studio, which gave rise to the idea of creating an entire show based around Joel's music Receiving approval from the songwriter after sending him a videotape of her rehearsals, Tharp began to cull songs she could use to help frame a story *Movin' Out* is that tale, completely danced. with no dialogue except the original lyrics of the songs. Joel himself picked out the players in the sound-alike, onstage band The show chronicles the lives of a group of characters, from the naive, we-can-do-it spirit of the 1950s, through the disenchantment of the Vietnam era, to the hope that all of them found later in life. A disenchanted veteran looks back on the camaraderie he felt in the Vietnam days in "Goodnight Saigon"

THE MUSIC MAN

MUSIC, LYRICS AND BOOK: Meredith Willson
DIRECTOR: Morton Da Costa
CHOREOGRAPHER: Onna White
OPENED: 12/19/57. New York; a run of 1.375 performances

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle American town where he grew up (Mason City, Iowa). It is the Fourth of July, 1912, and the abundantly charming "Professor" Harold Hill, actually a traveling con man, arrives in River City. Iowa. ready to work his scam He poses as a professor of music. collecting money for lessons and instruments on the promise that he can teach the town's children how to play in a band through his fraudulent "Think System" But his plans to pocket the cash and skip town are complicated by the presence of the temptingly pretty Marian Paroo, the librarian and music teacher She sees through him immediately, but is soon won over by the palpable excitement he's able to generate among the stuffy townspeople, and in her formerly withdrawn younger brother Some of that excitement rubs off on the young people in the town. who dance wildly, led by Marceullus. to the zany "Shipoopi" The story ends with a touch of theatre magic Just as the townspeople are about to tar and feather Hill, lo and behold, the "Think System" works. and the kids are able to play sort of The show, which took eight years and more than thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre It was also the first musical-stage appearance by Robert Preston. playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros screen version A 1980 Broadway revival starred Dick Van Dyke Another Broadway revival opened in 2001 Matthew Broderick and Kristin Chenoweth starred in the 2003 television production

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 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 ("Escape – The Piña Colada Song"). 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 on the suspects. 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 in male garb (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. Jasper, uncle of Edwin Drood, sets himself up early as a possible suspect in his crazed description of his surroundings in "A Man Could Go Quite Mad."

MYTHS AND HYMNS

MUSIC, LYRICS AND BOOK: Adam Guettel
DIRECTOR: Tina Landau
OPENED: 3/31/1998. New York; a run of 16 performances

The source material for Guettel's *Myths and Hymns* is just that—mythological figures such as Icarus, Pegasus and Sisyphus, and old texts from an 1886 Presbyterian Hymnal Guettel found in a used book store. The song cycle for the theatre premiered under the name *Saturns Returns* but was later changed to the present title. *Floyd Collins* director Landau helped stage this night of music, which focused on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. "Awaiting You" is a love song for the person you wait to meet; you see that undetermined person in "every fury and every love."

THE PRODUCERS

MUSIC AND LYRICS: Mel Brooks
BOOK: Mel Brooks and Thomas Meehan
DIRECTOR/CHOREOGRAPHER: Susan Stroman
OPENED: 4/19/01. New York; still running as of December 2005

Mel Brooks swept critics and audiences off their feet in New York with this show, adapted from his 1968 movie *The Producers*. A couple songs from the movie were incorporated into the otherwise new stage score. The story concerns washed-up Broadway producer Max Bialystock and his nerdy accountant Leo Bloom, who has dreams of being a producer himself. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show "Springtime for Hitler," which seems on paper like it will be the biggest flop ever. It's a surprise hit and Bialystock and Bloom are in trouble. All ends well, after a brief prison detour. Svelte, sexy Swede Ulla comes to the offices of Bialystock and Bloom to flaunt her wares and is hired as secretary. Leo will eventually fall for "That Face" (written and staged in the style of a 1930s Fred Astaire/Ginger Rogers number). Ulla and Leo skip town, leaving Max high and dry, but come back to face the music when Leo testifies in court that no one ever treated him so well "'Til Him." The original cast included Broadway stars Nathan Lane (Max) and Matthew Broderick (Leo). The director and most of the lead actors from Broadway were in the 2005 movie musical.

1776

MUSIC AND LYRICS: Sherman Edwards
BOOK: Peter Stone
DIRECTOR: Peter Hunt
CHOREOGRAPHER: Onna White
OPENED: 3/16/69, New York; a run of 1,217 performances

Sherman Edwards' background as a high school history teacher made him a perfect choice to bring the American Revolution to the Broadway stage. Edwards' characters of our heritage leap off the page and their real personalities shine through—the disliked firebrand John Adams, the quiet lover Thomas Jefferson, and the witty Benjamin Franklin, among many others. The cast consists of largely the signers of the Declaration of Independence. We see the fierce debates over states rights, individual autonomy and slavery in the hot Philadelphia days of that defining year. Much of the dialogue is taken verbatim from memoirs and letters of the actual participants. *1776* is not a typical musical with large dance numbers and many songs. It allows ample time for the plot to unfold, and often there are very long breaks with no music as the delegates debate in Congress. "Mama, Look Sharp" is sung by a young, wounded soldier, very affected by the brutal war around him. The 1972 movie, directed by Hunt, kept many of the original Broadway actors including William Daniels (Adams), Ken Howard (Jefferson) and Howard Da Silva (Franklin). A Broadway revival was staged in 1997.

SONGS FOR NEW WORLD

MUSIC AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: 10/26/95, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffeehouse pianist named Jason Robert Brown play some of his original compositions. A collaboration and a friendship were born when she learned he was working on a concert evening of songs that played like offbeat short stories. Titled *Songs for a New World*, the piece was developed at a summer festival in Toronto. Musically distinctive and precocious, the songs look at contemporary life from unusual angles. In the plotless, Off-Broadway revue, a man running from authority sees himself as "King of the World."

SWEET SMELL OF SUCCESS

MUSIC: Marvin Hamlisch
LYRICS: Craig Carnelia
BOOK: John Guare, based on the screenplay and novellas of Ernest Lehman
DIRECTOR: Nicholas Hynter
CHOREOGRAPHER: Christopher Wheeldon
OPENED: 3/14/02, New York; a run of 109 performances

John Lithgow had been on the New York stage many times before, but he made his singing debut as Broadway gossip columnist J.J. Hunsecker (based on Walter Winchell) in *Sweet Smell of Success*. The musical is based on the 1957 film starring Burt Lancaster and Tony Curtis. The basic story involves Hunsecker, the widely read gossip columnist, and Sidney Falco (Brian D'Arcy James), the frenetic publicist who does anything to get a story in the column. Chronicling Broadway's blackmailing, backstabbing underbelly, Falco and Hunsecker get themselves into unwise and illegal activities in their nightly romps through the dark city. Falco's parasitic drive for glitz and glamour comes out in "One Track Mind."

TICK, TICK...BOOM!

MUSIC, LYRICS AND BOOK: Jonathan Larson
DIRECTOR: Scott Schwartz
CHOREOGRAPHER: Christopher Gattelli
OPENED: 5/23/01, New York, closed 1/6/02

Jonathan Larson, composer of *Rent*, struggled like many actors and writers in New York for years before he found success. *tick, tick... BOOM!* is his second show after the small musical *Superbia*. After workshopping it around, Larson shelved it to spend time on *Rent*. After Larson's death, interest in his earlier works emerged, and in 2001, *tick, tick... BOOM!* received a full Off-Broadway production. This autobiographical show chronicles Larson's struggle to make it as a 30-year-old in New York in 1990. He lives on nothing, passing up lucrative corporate job offers to follow his dream. A student of musical theatre, Larson at one point writes an homage to Stephen Sondheim in his knockoff "Sunday" from *Sunday in the Park with George*. "Why" sums up why Larson would be living in practical poverty to chase his dream: he got the acting and singing bug early in life with wonderful musical experiences as a kid.

WICKED

MUSIC AND LYRICS: Stephen Schwartz
BOOK: Winnie Holzman, based on the novel *Wicked. The Life and Times of the Wicked Witch of the West* by Gregory Maguire
DIRECTOR: Joe Mantello
CHOREOGRAPHER: Wayne Cilento
OPENED: 10/30/03, New York. still running as of December 2005

Stephen Schwartz's return to Broadway came with *Wicked*, a hit from 2003 Based on Gregory Maguire's 1995 book, the musical chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L Frank Baum's *The Wonderful Wizard of Oz* At times a dark show, the original production was characterized by lavish production and a stellar cast, including Kristin Chenoweth, Idina Menzel, Norbert Leo Butz, and Broadway immortal Joel Grey Fiyero is a fiery revolutionary from the western Winkie country, a handsome, engaging personality who is "Dancing Through Life," relying on his charm rather than hard work

THE WILD PARTY

MUSIC, LYRICS AND BOOK: Andrew Lippa
DIRECTOR: Gabriel Barre
CHOREOGRAPHER: Mark Dendry
OPENED: 2/24/00, New York; a run of 54 performances

Two productions of *The Wild Party* hit New York in 2000. the unsuccessful Broadway version by Michael John LaChiusa, and the Off-Broadway, and now more popular Andrew Lippa version Both were based on the scandalous 1928 poem by *The New Yorker* editor Joseph Moncure March This jazz age drama, depicting a night of decadence and debauchery at a party thrown by lusty showgirl Queenie and her abusive lover, vaudeville clown Burrs. was inspiration for Lippa's accomplished score In the scintillating vibe of "What Is It About Her?," Burrs wonders about Queenie's irresistible pull on him Much later in the night, after much drink and more drama, Burrs starts to lose control. and happily wallows in his excesses in the hot "Let Me Drown"

YOU'RE A GOOD MAN, CHARLIE BROWN

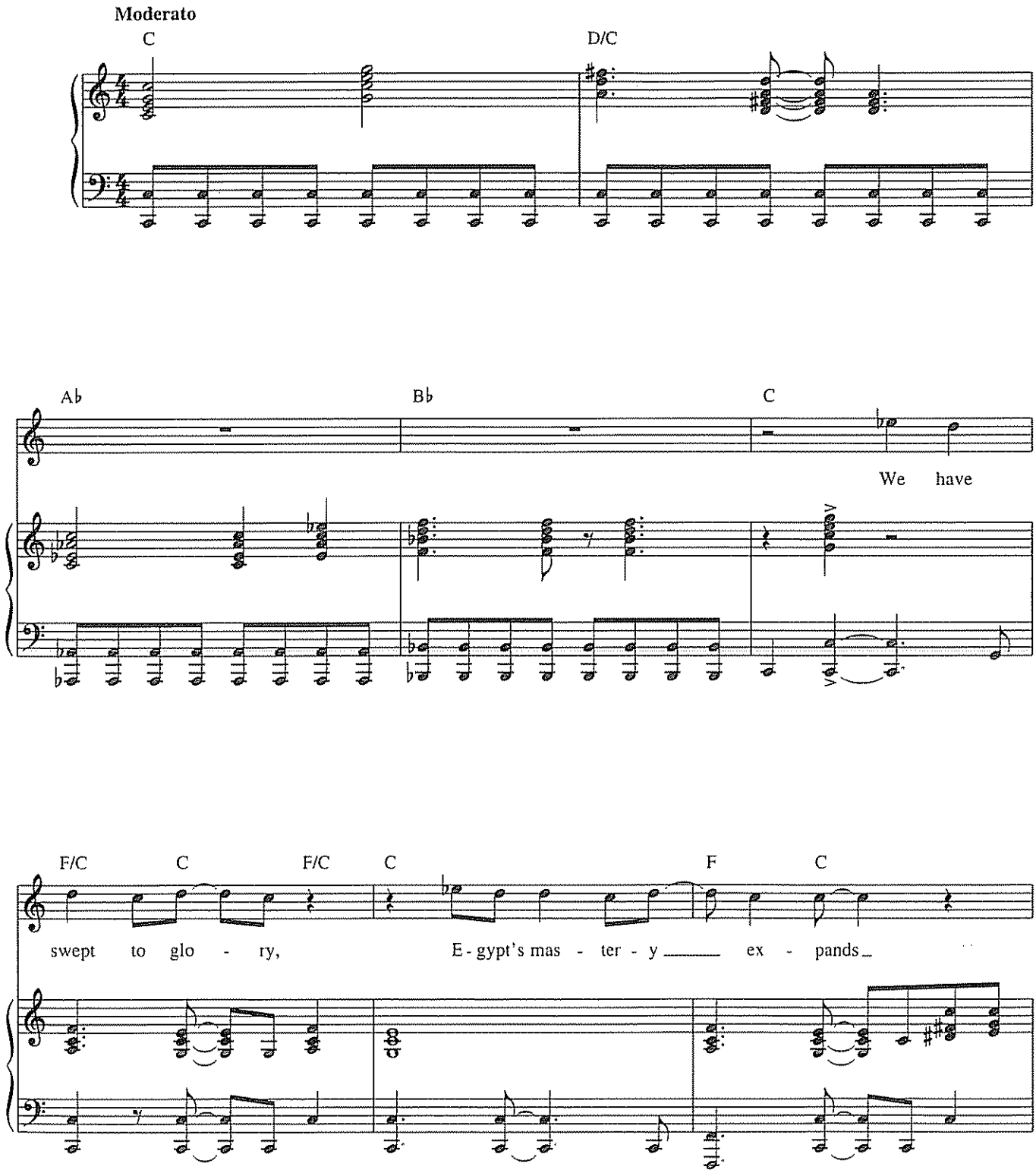
MUSIC, LYRICS AND BOOK: Charles Gesner; Andrew Lippa added songs for the Broadway revival
DIRECTOR: Joseph Hardy
CHOREOGRAPHER: Patricia Birch
OPENED: 3/7/67, New York; a run of 1.597 performances

With Charles Schultz's appealing comic strip "Peanuts" as a general inspiration, Clark Gesner created a musical out of events in "a day made up of little moments picked from all the days of Charlie Brown, from Valentine's Day to the baseball season. from wild optimism to utter despair, all mixed with the lives of his friends (both human and non-human) and strung together on the string of a single day, from bright uncertain morning to hopeful starlit evening" The show was an Off-Broadway hit It moved to Broadway for a brief run in 1971 For the 1997 Broadway revival, Andrew Lippa wrote two new numbers, including. "Beethoven Day," which was for brooding pianist Schroeder Idolizing the bust of Beethoven that sits on his piano, Schroeder wishes for a day set aside to honor his favorite composer

FORTUNE FAVORS THE BRAVE

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN
Lyrics by TIM RICE



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

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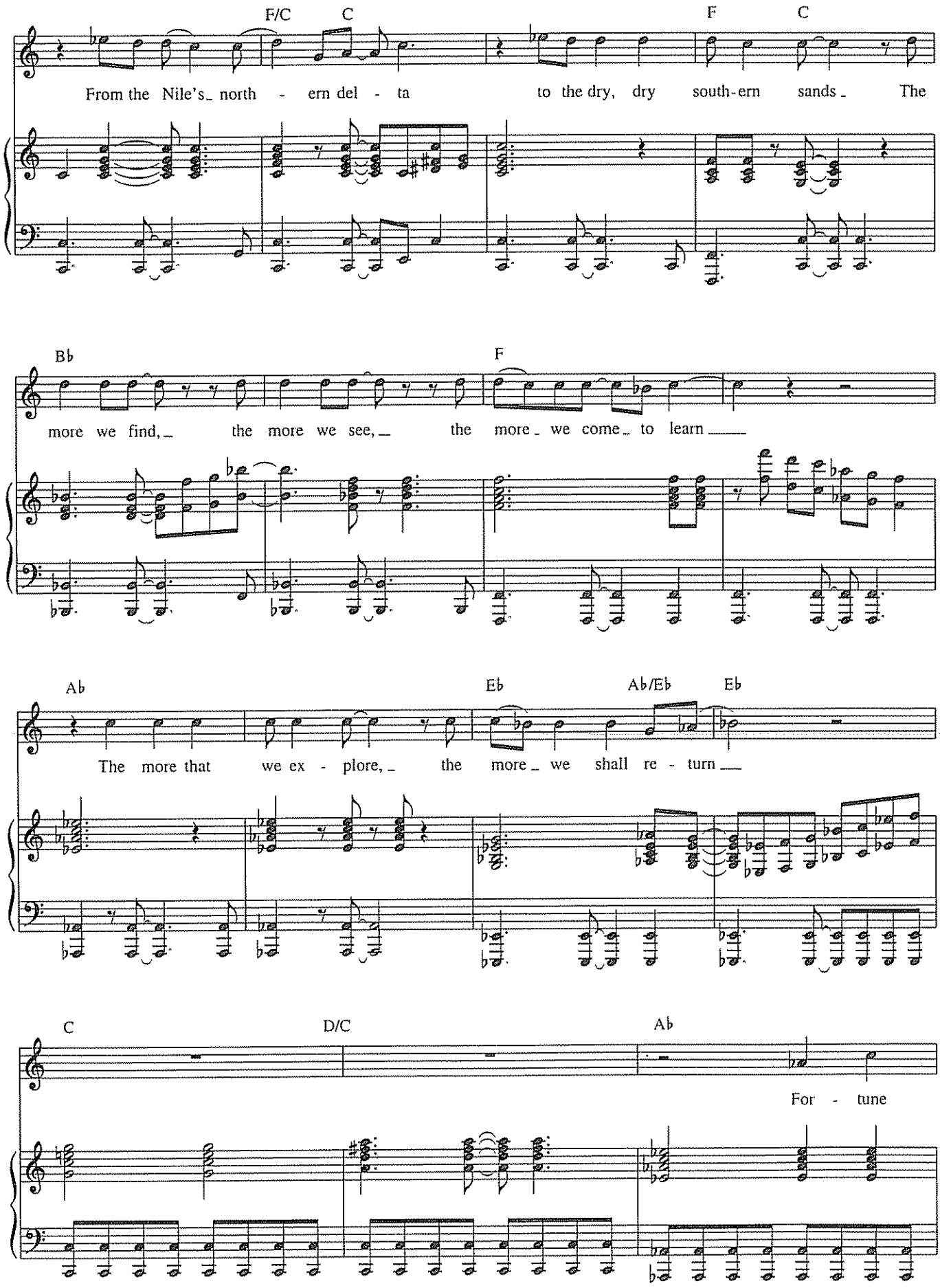
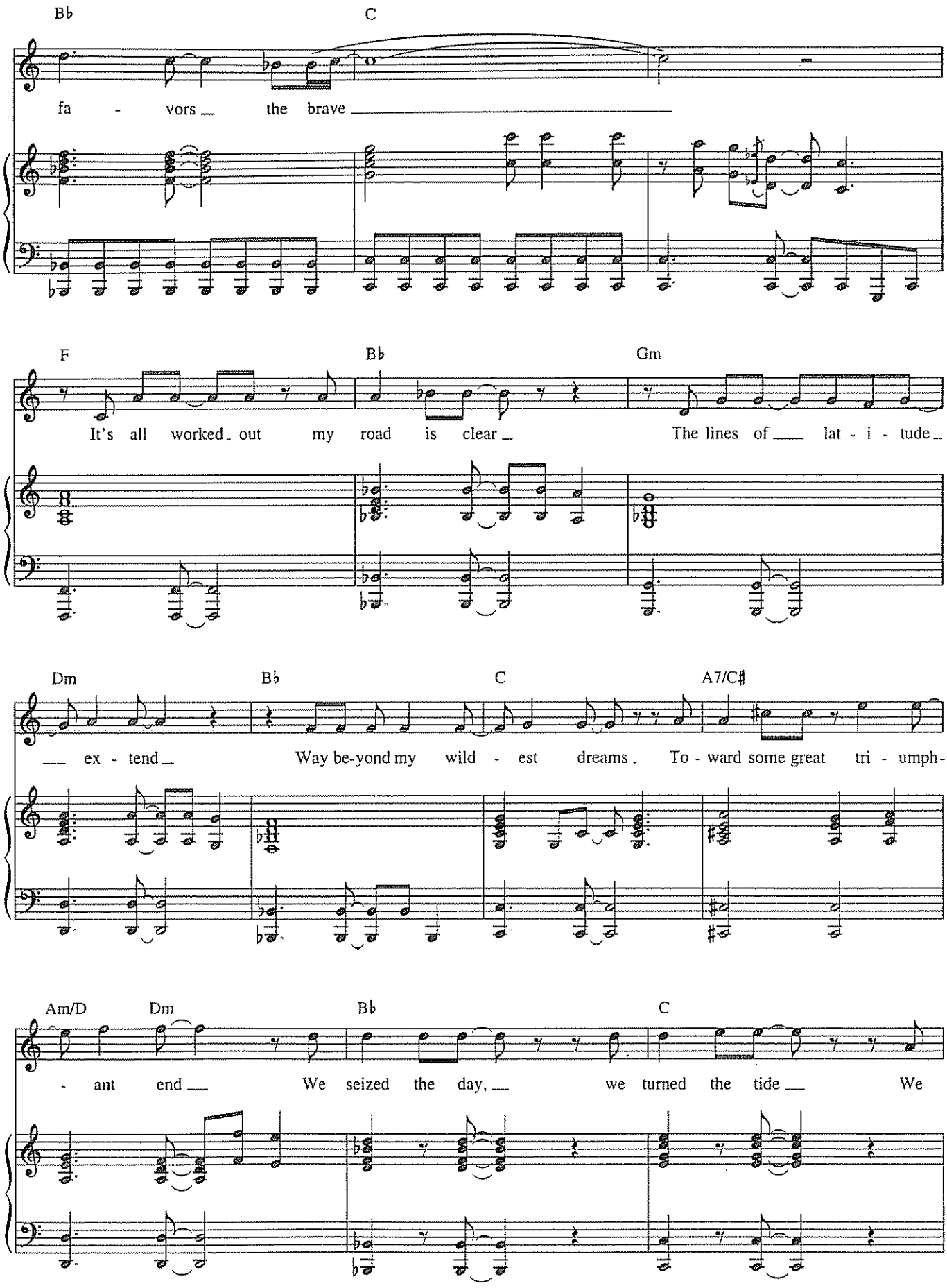
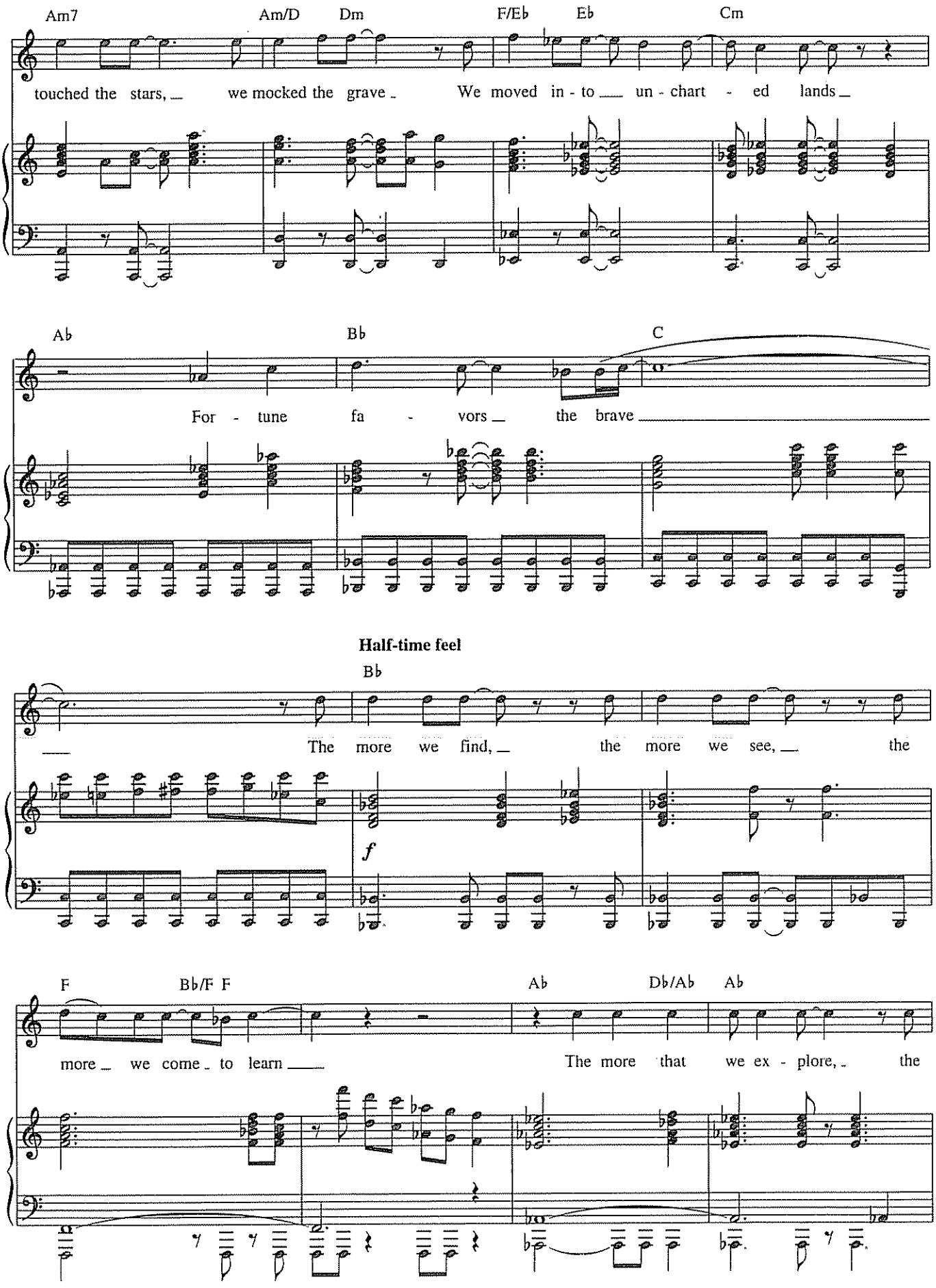
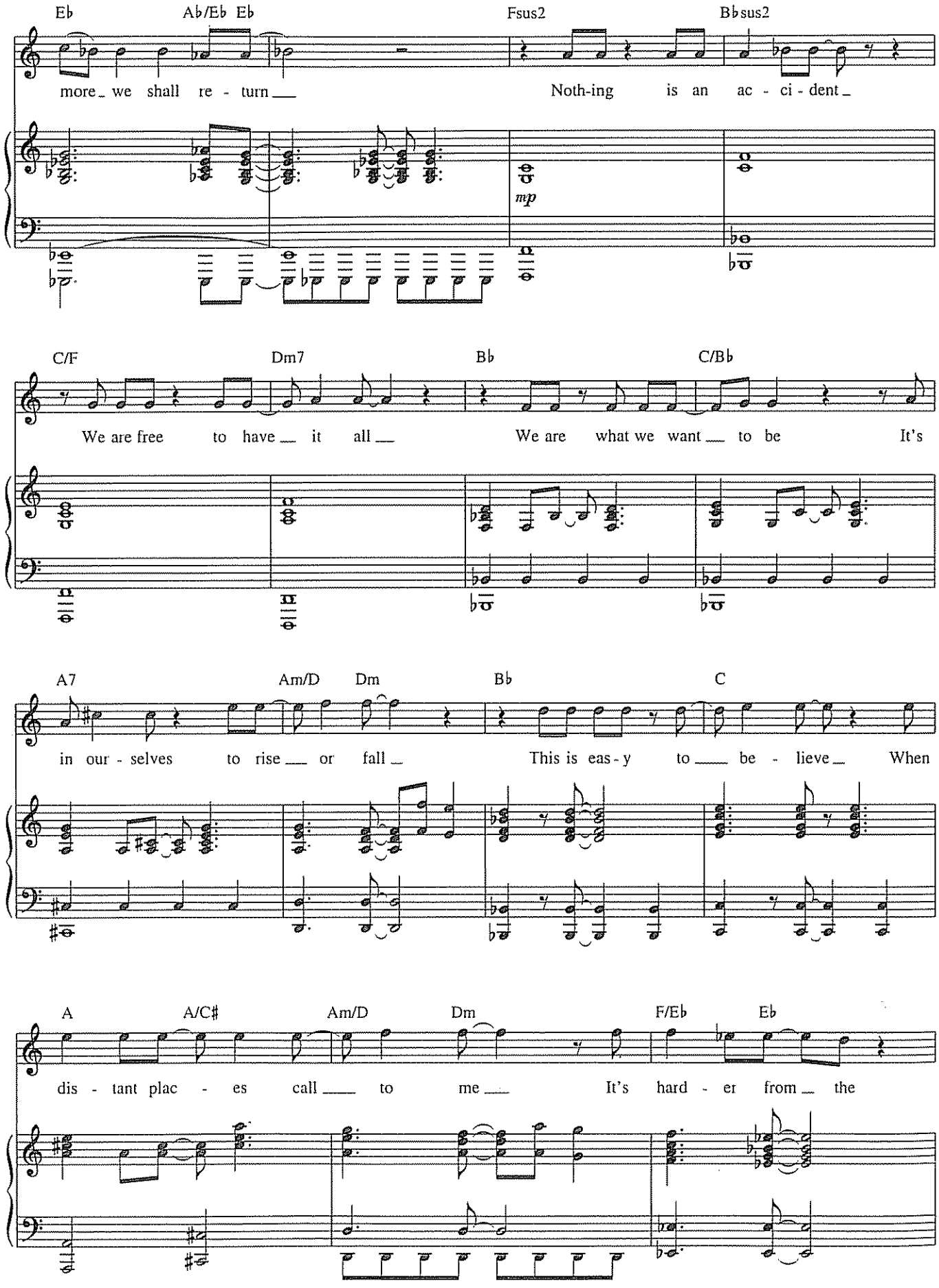
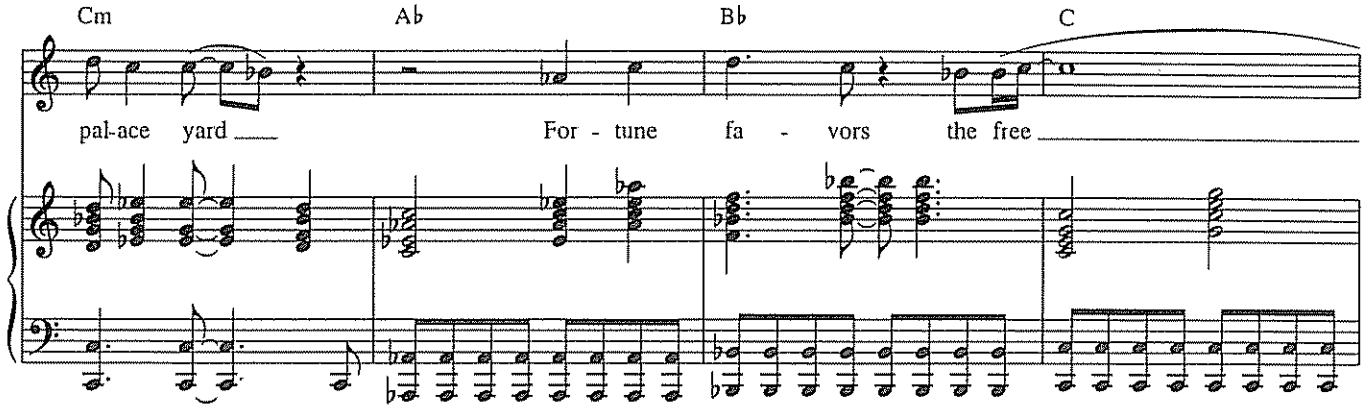
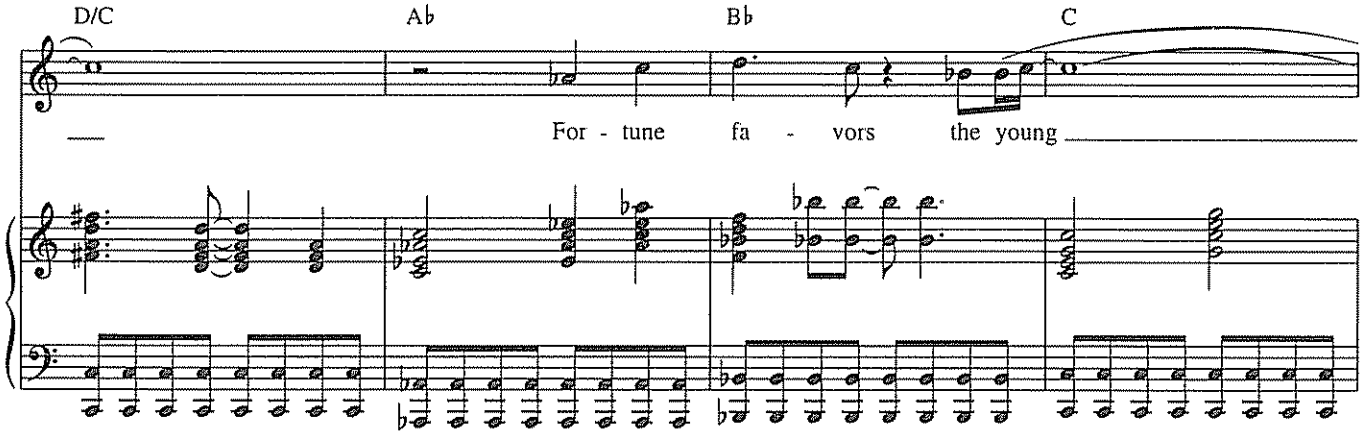

F/C C F C
From the Nile's_ north - ern del - ta to the dry, dry south-ern sands_ The
B♭ F
more we find,_ the more we see,_ the more_ we come_ to learn ___
A♭ E♭ A♭/E♭ E♭
The more that we ex - plore,_ the more_ we shall re - turn ___
C D/C A♭
For - tune

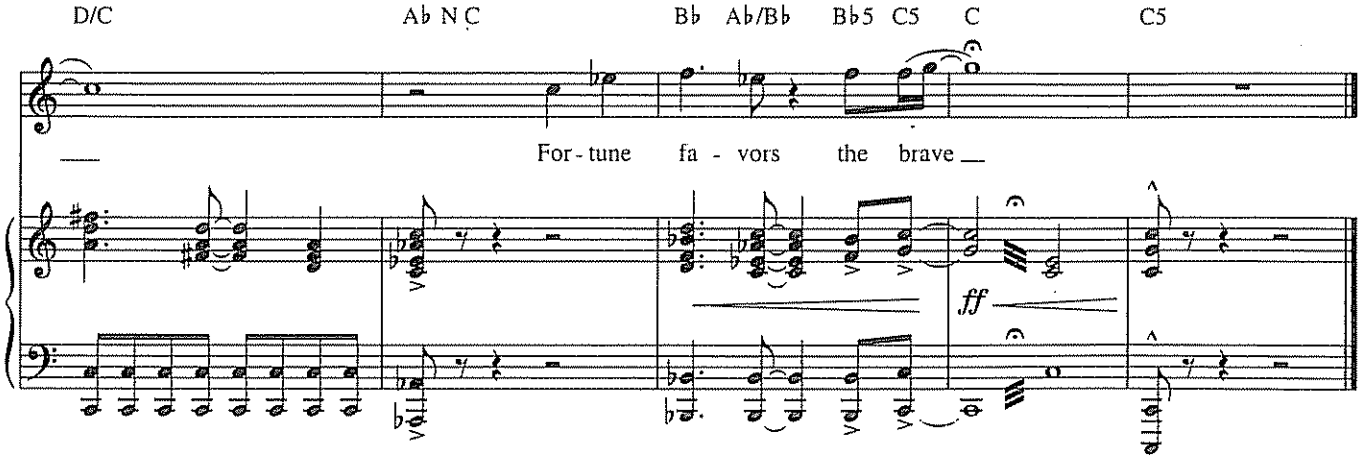

B♭
C
fa - vors the brave
F
B♭
Gm
It's all worked out my road is clear
The lines of lat - i - tude
Dm
B♭
C
A7/C♯
ex - tend
Way be-yond my wild - est dreams
To - ward some great tri - umph-
Am/D
Dm
B♭
C
- ant end
We seized the day,
we turned the tide
We


Am7
Am/D
Dm
F/Eb
Eb
Cm
touched the stars, we mocked the grave We moved in - to un - chart - ed lands
Ab
Bb
C
For - tune fa - vors the brave
Half-time feel
Bb
The more we find, the more we see, the
f
F
Bb/F F
Ab
Db/Ab
Ab
more we come to learn
The more that we ex - plore, the


Eb
Ab/Eb Eb
Fsus2
Bbsus2
more we shall re - turn
Noth-ing is an ac - ci - dent
mp
C/F
Dm7
Bb
C/Bb
We are free to have it all
We are what we want to be
It's
A7
Am/D
Dm
Bb
C
in our - selves to rise or fall
This is eas - y to be - lieve
When
A
A/C#
Am/D
Dm
F/Eb
Eb
dis - tant plac - es call to me
It's hard - er from the


Cm
Ab
Bb
C
pal-ace yard
For - tune fa - vors the free

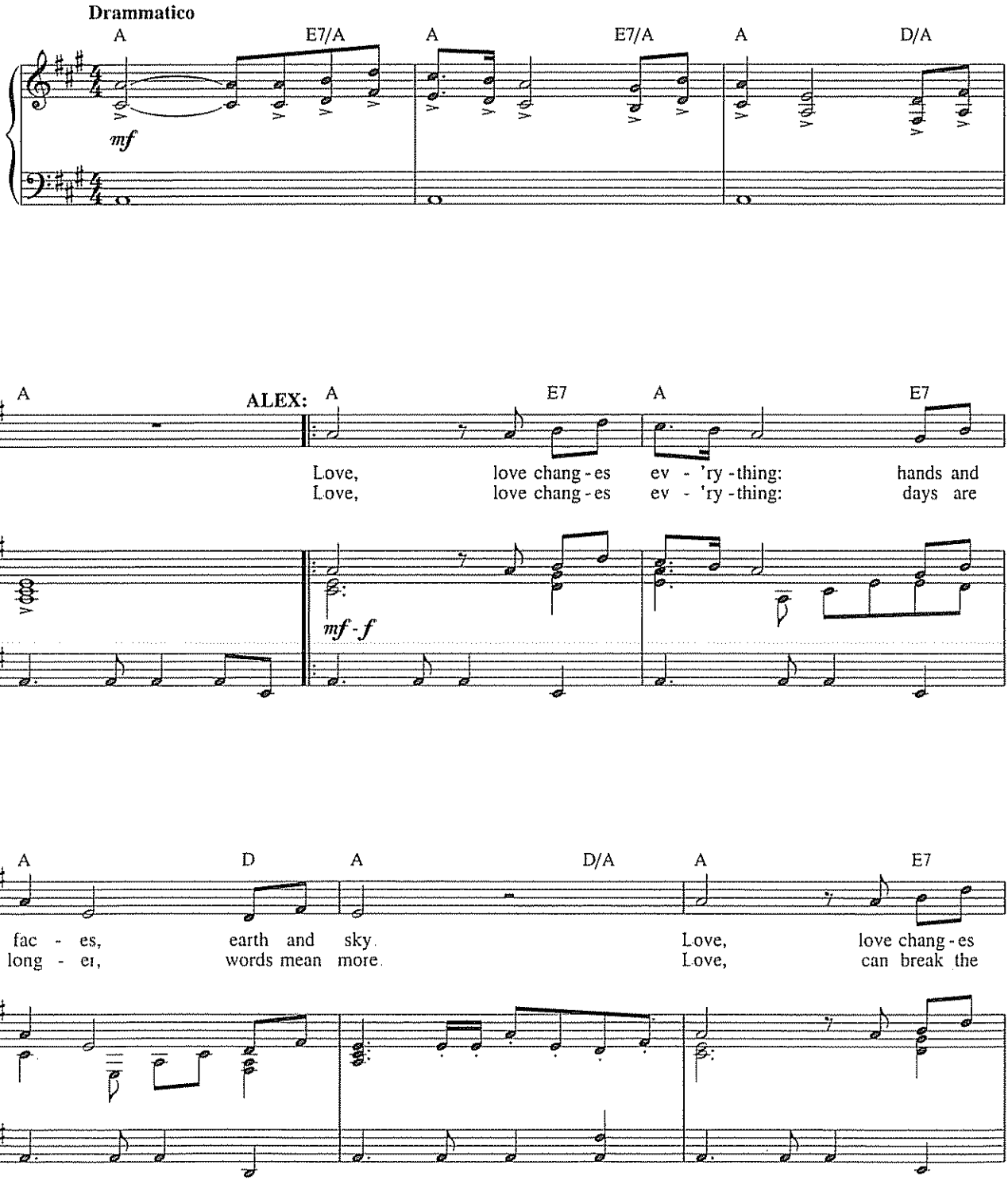

D/C
Ab
Bb
C
For - tune fa - vors the young


D/C
Ab N C
Bb Ab/Bb Bb5 C5
C
C5
For - tune fa - vors the brave
ff

LOVE CHANGES EVERYTHING

from *Aspects of Love*

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHARLES HART



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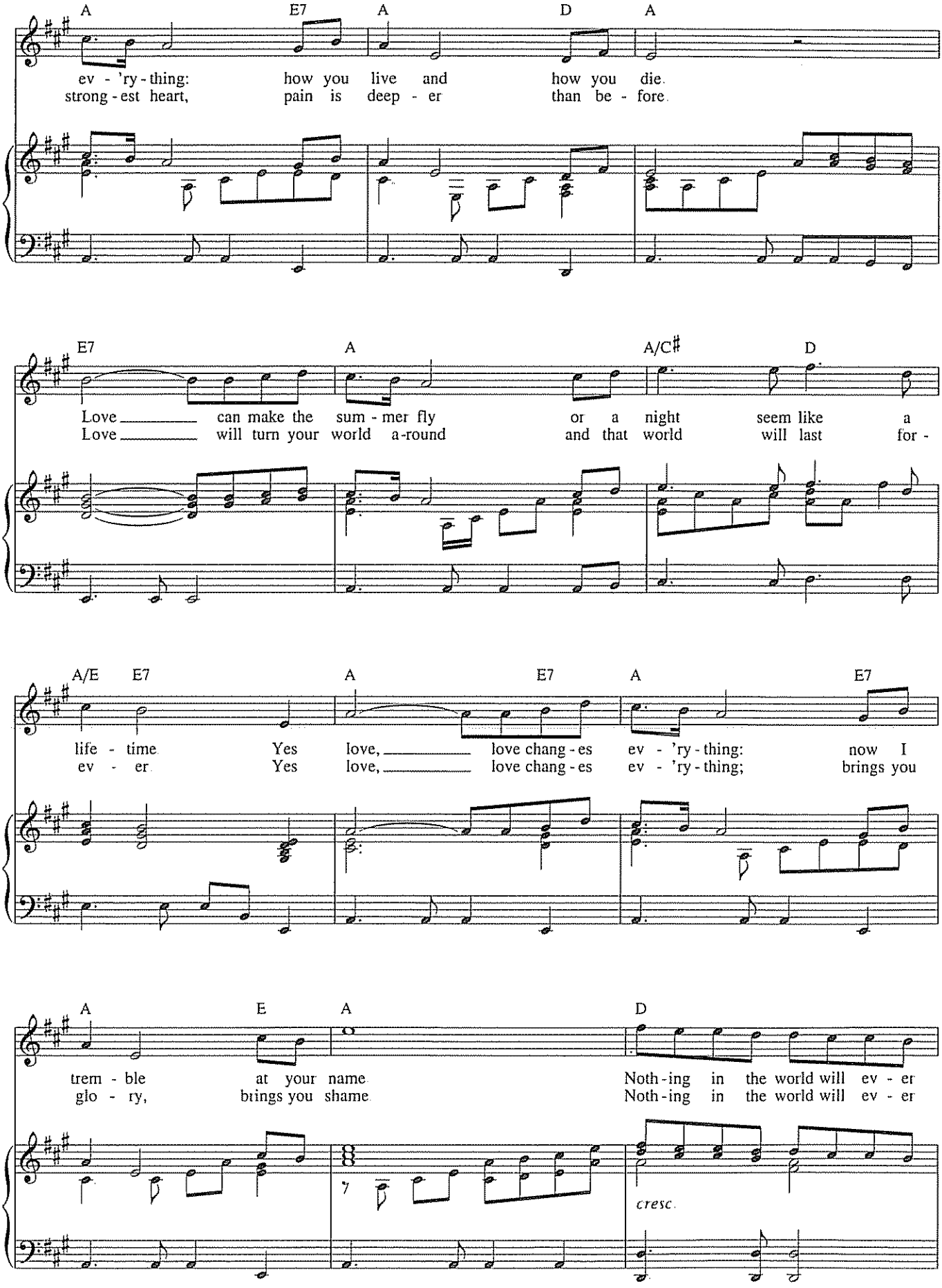
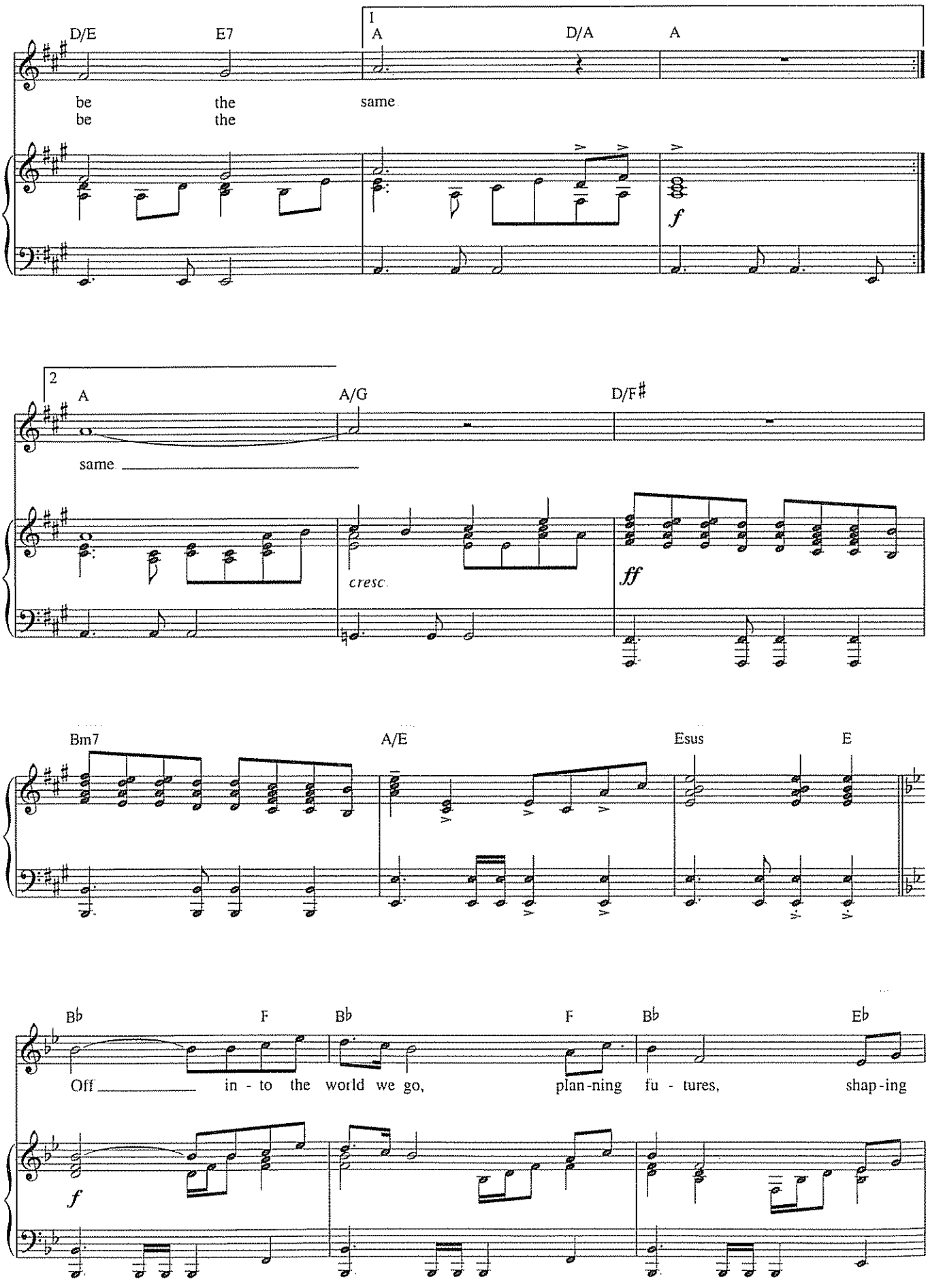
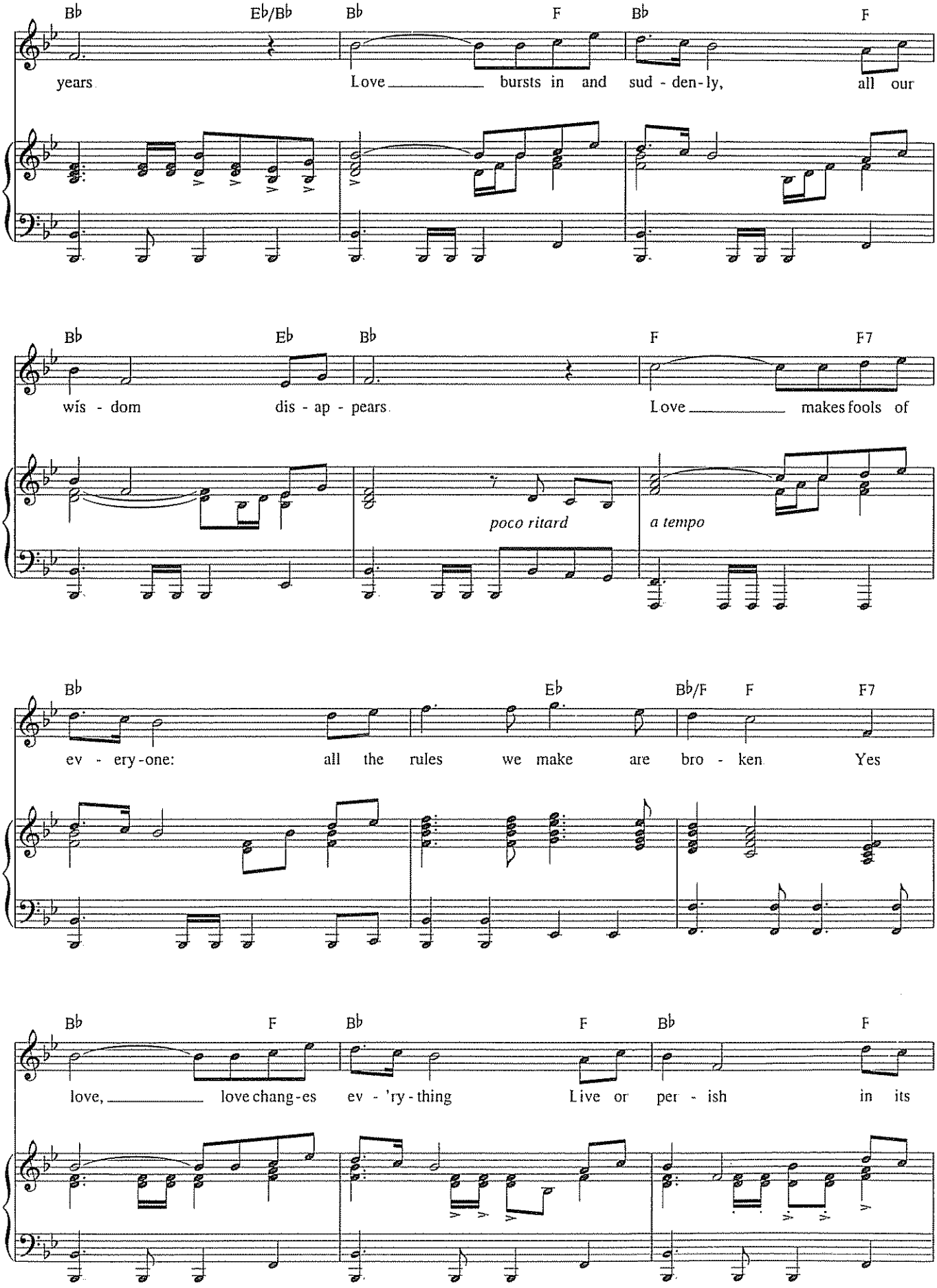
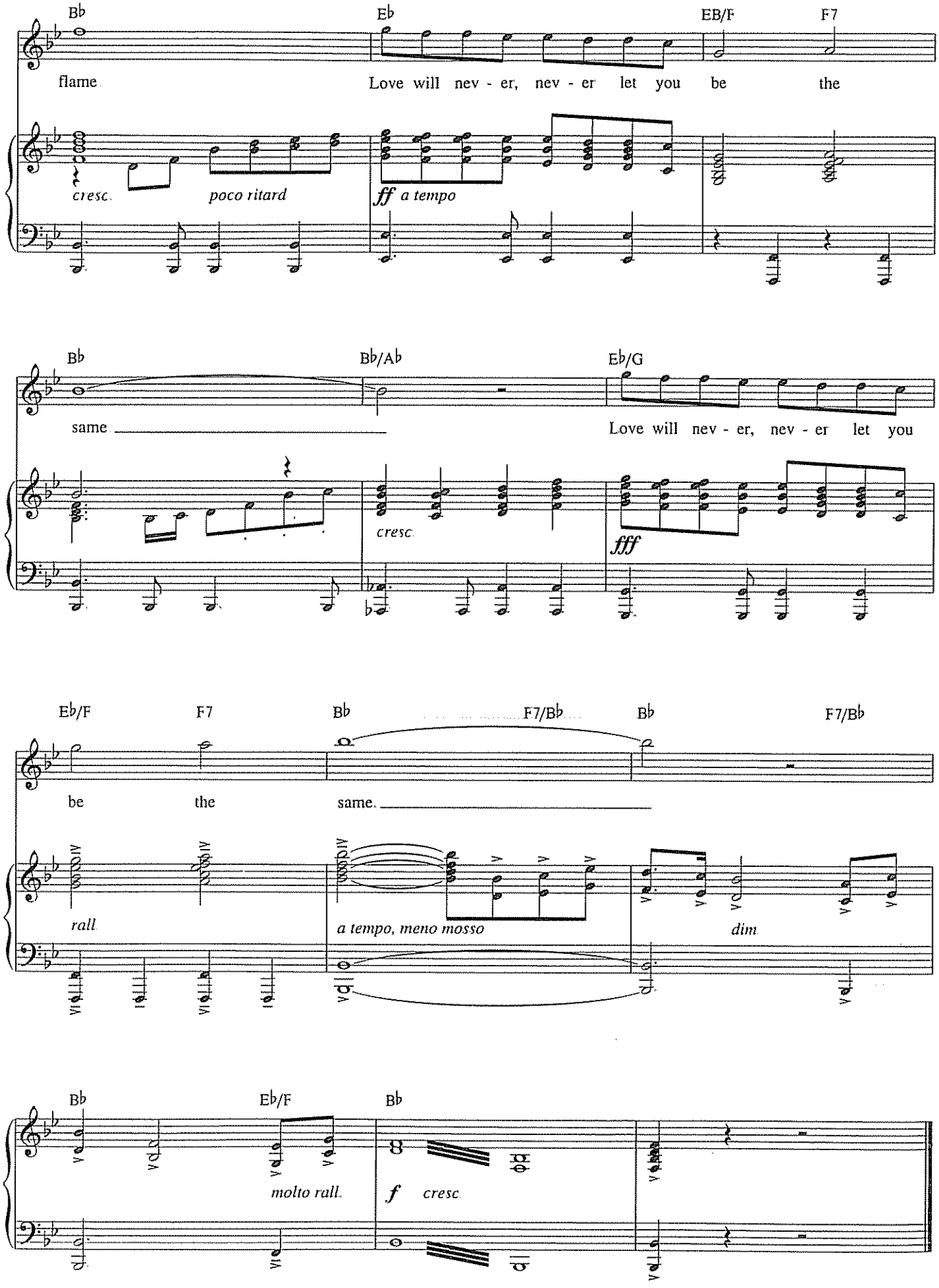

A E7 A D A
ev - 'ry - thing: how you live and how you die.
strong - est heart, pain is deep - er than be - fore.
E7 A A/C♯ D
Love can make the sum - mer fly or a night seem like a
Love will turn your world a-round and that world will last for -
A/E E7 A E7 A E7
life - time. Yes love, love chang - es ev - 'ry - thing: now I
ev - er. Yes love, love chang - es ev - 'ry - thing; brings you
A E A D
trem - ble at your name. Noth - ing in the world will ev - er
glo - ry, brings you shame. Noth - ing in the world will ev - er
cresc.


1
D/E
E7
A
D/A
A
be
the
same
be
the
f
2
A
A/G
D/F♯
same
cresc.
ff
Bm7
A/E
Esus
E
B♭
F
B♭
F
B♭
E♭
Off
in - to the world we go,
plan-ning fu - tures,
shap-ing
f

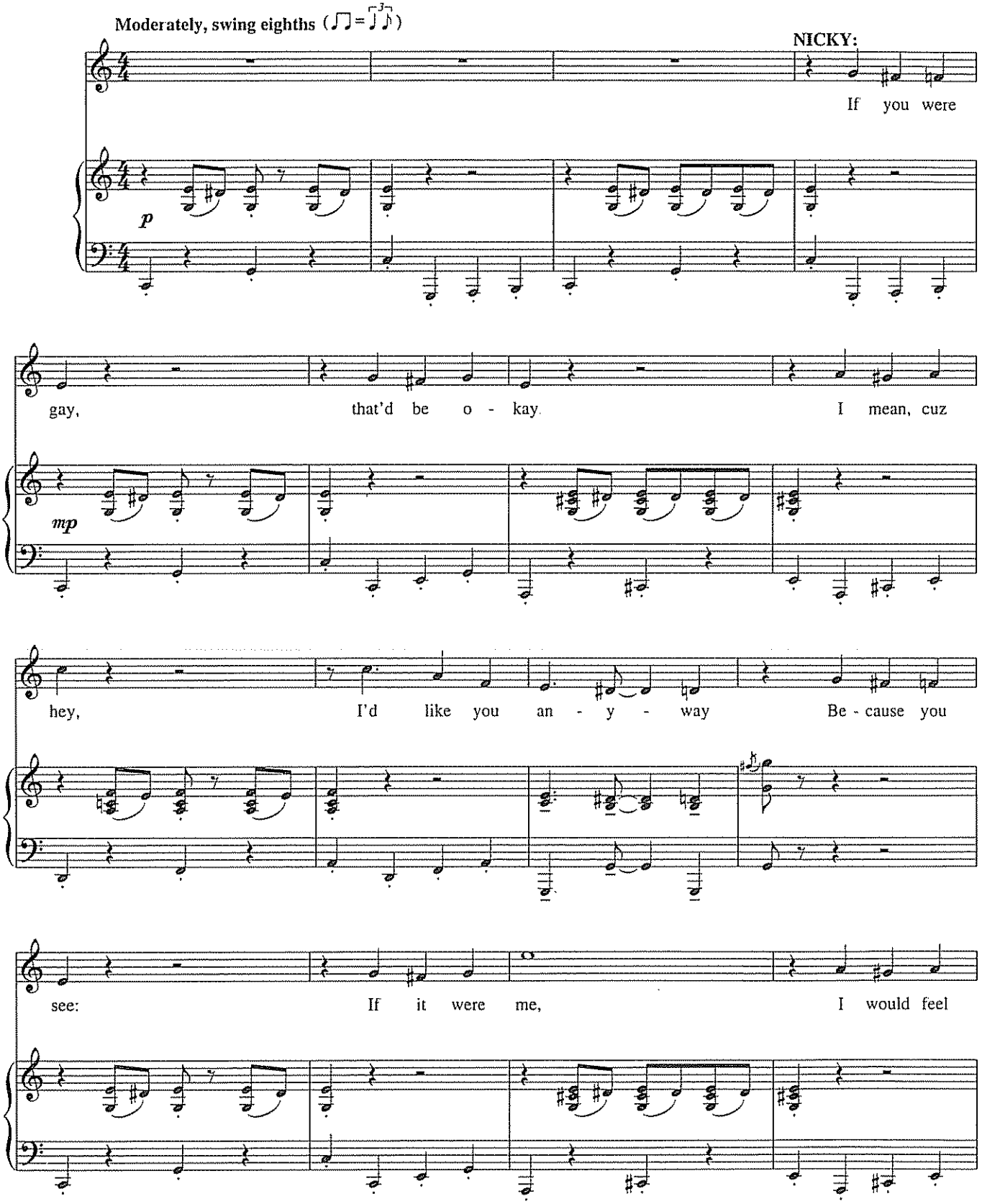

B♭ E♭/B♭ B♭ F B♭ F
years Love bursts in and sud - den - ly, all our
B♭ E♭ B♭ F F7
wis - dom dis - ap - pears. Love makes fools of
poco ritard
a tempo
B♭ E♭ B♭/F F F7
ev - ery - one: all the rules we make are bro - ken Yes
B♭ F B♭ F B♭ F
love, love chang - es ev - 'ry - thing Live or per - ish in its


B♭
E♭
EB/F
F7
flame
Love will nev - er, nev - er let you be the
cresc.
poco ritard
ff a tempo
B♭
B♭/A♭
E♭/G
same
Love will nev - er, nev - er let you
cresc.
fff
E♭/F
F7
B♭
F7/B♭
B♭
F7/B♭
be
the
same.
rall.
a tempo, meno mosso
dim.
B♭
E♭/F
B♭
molto rall.
f
cresc.

IF YOU WERE GAY

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ
and JEFF MARX



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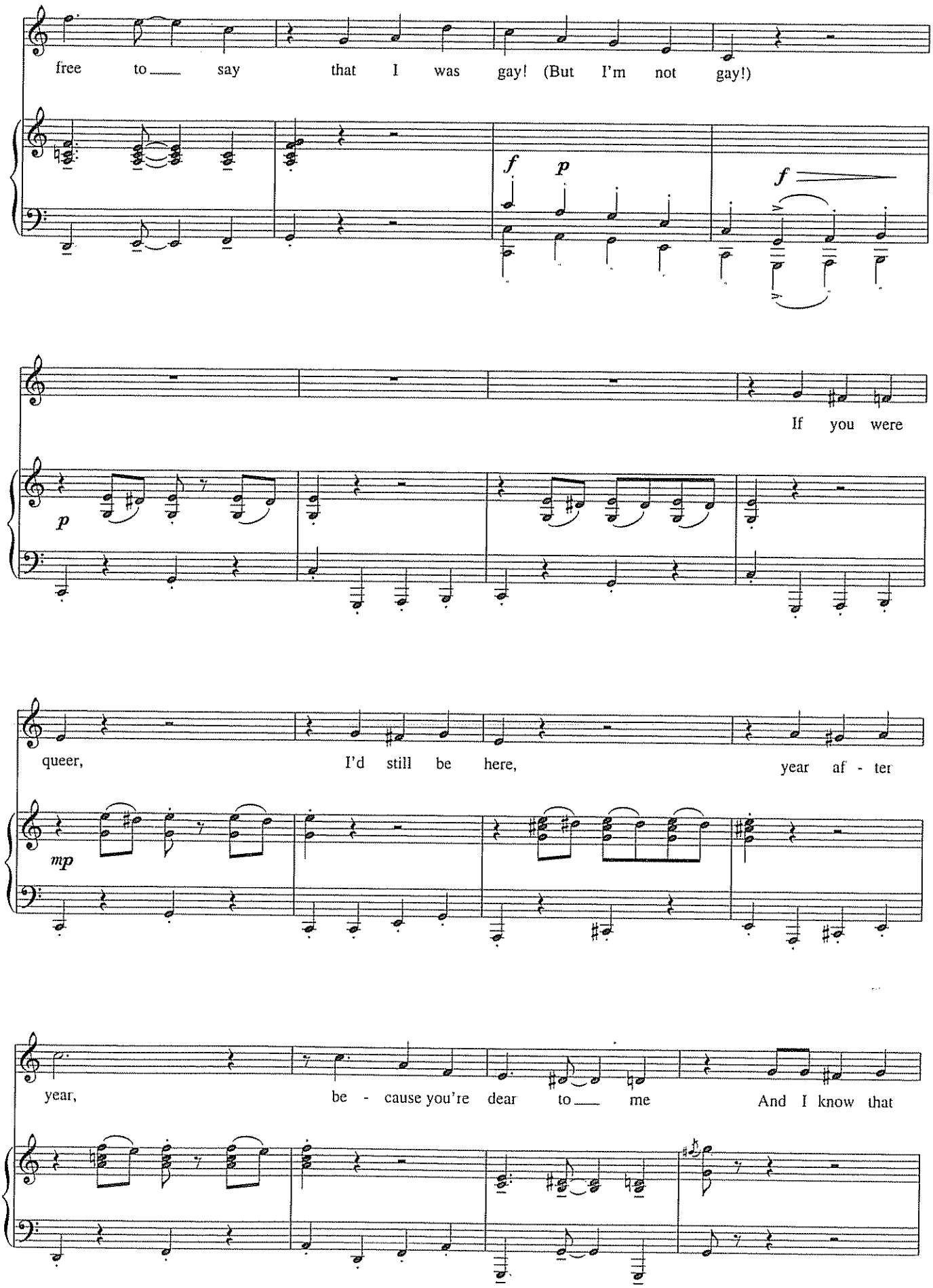
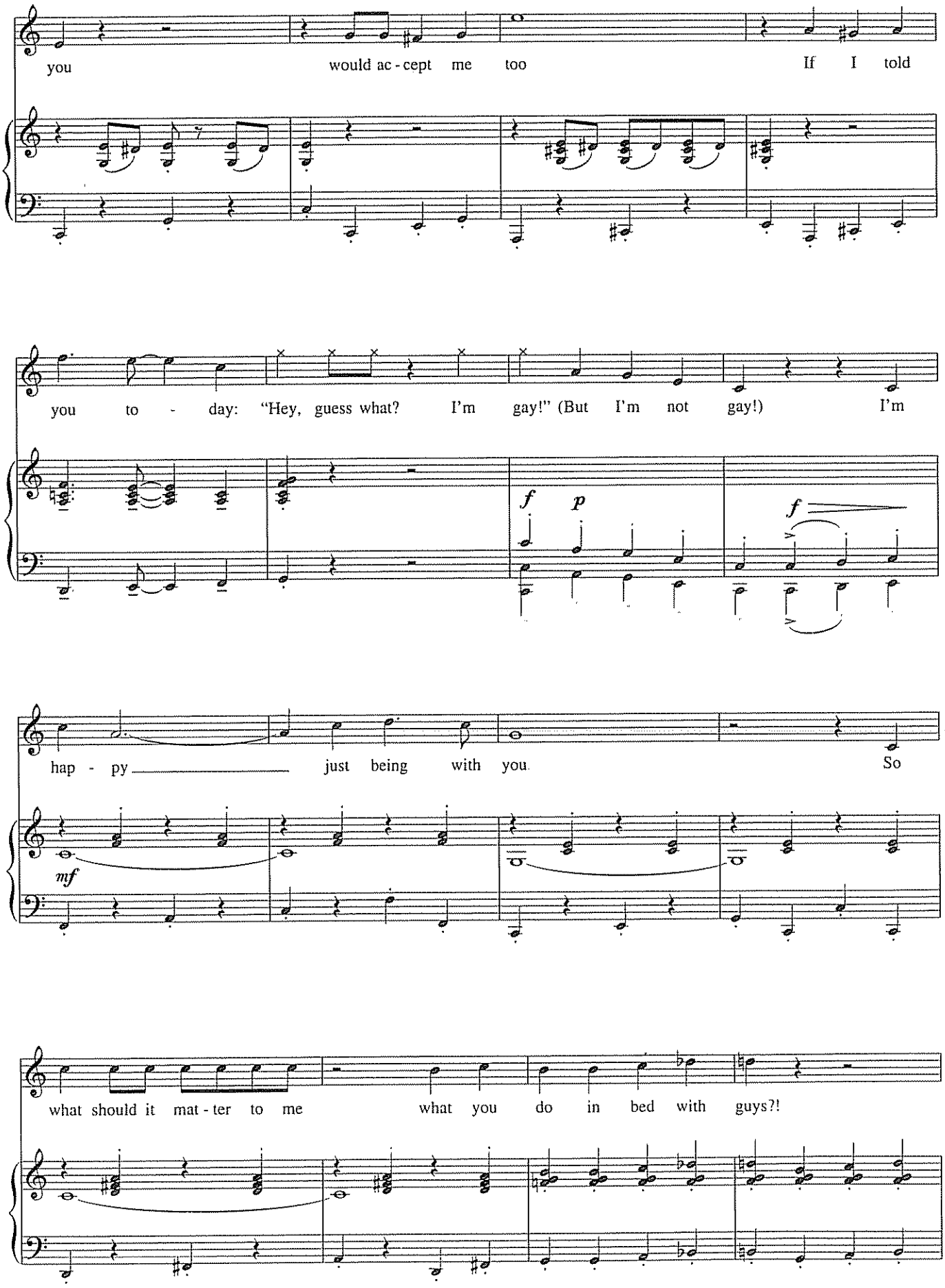
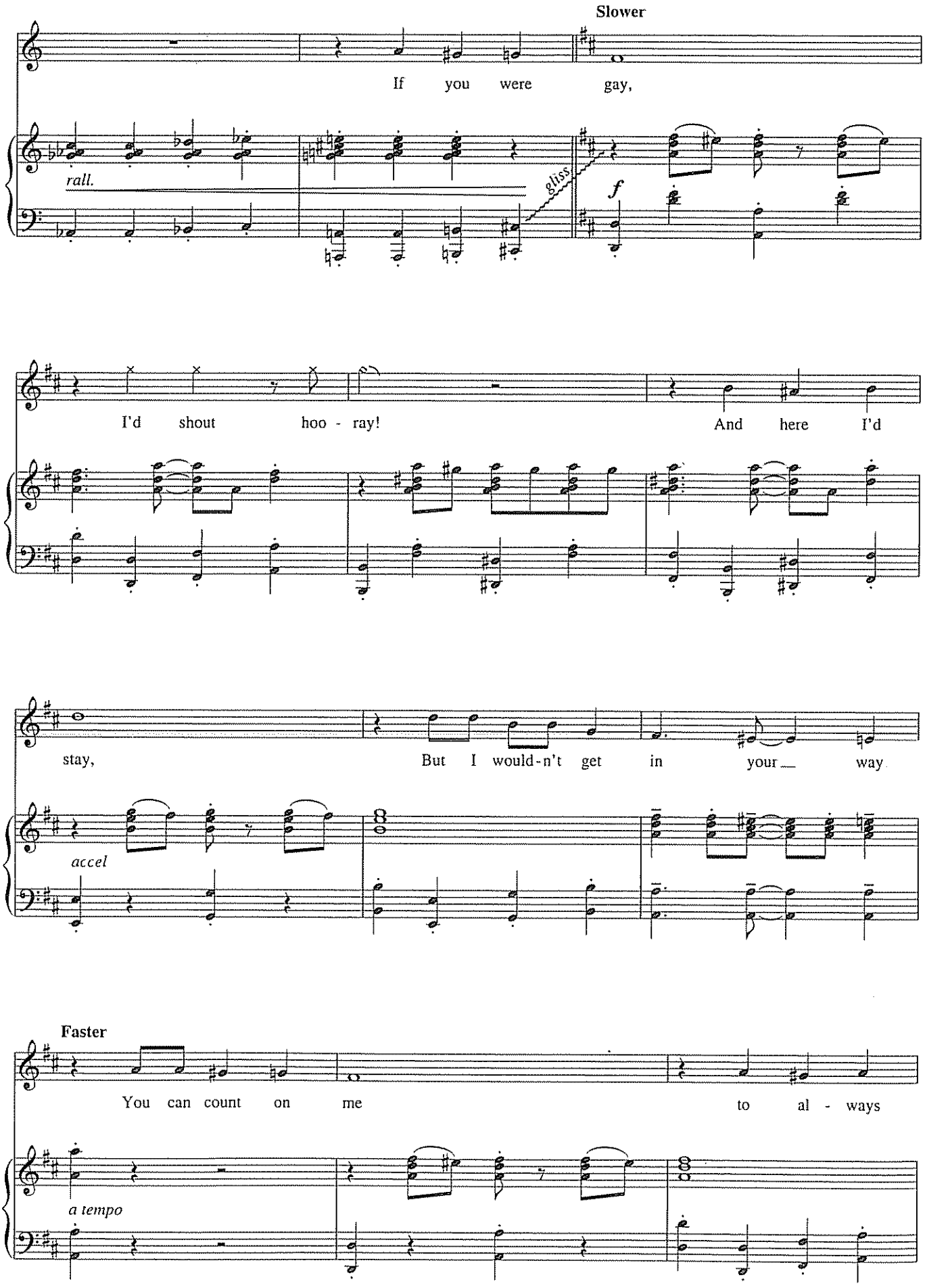
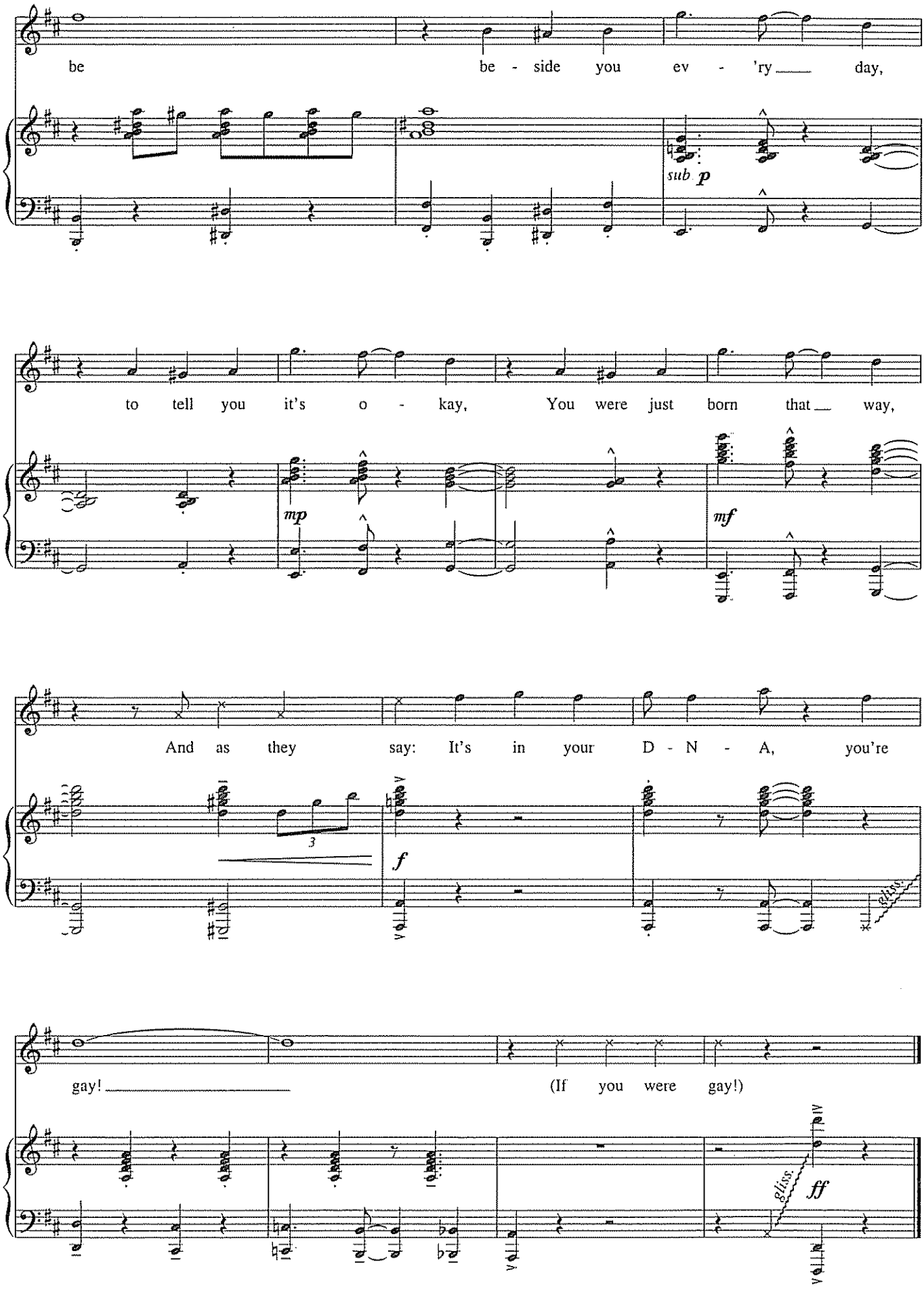

free to say that I was gay! (But I'm not gay!)
f
p
f
If you were
p
queer, I'd still be here, year af - ter
mp
year, be - cause you're dear to me And I know that

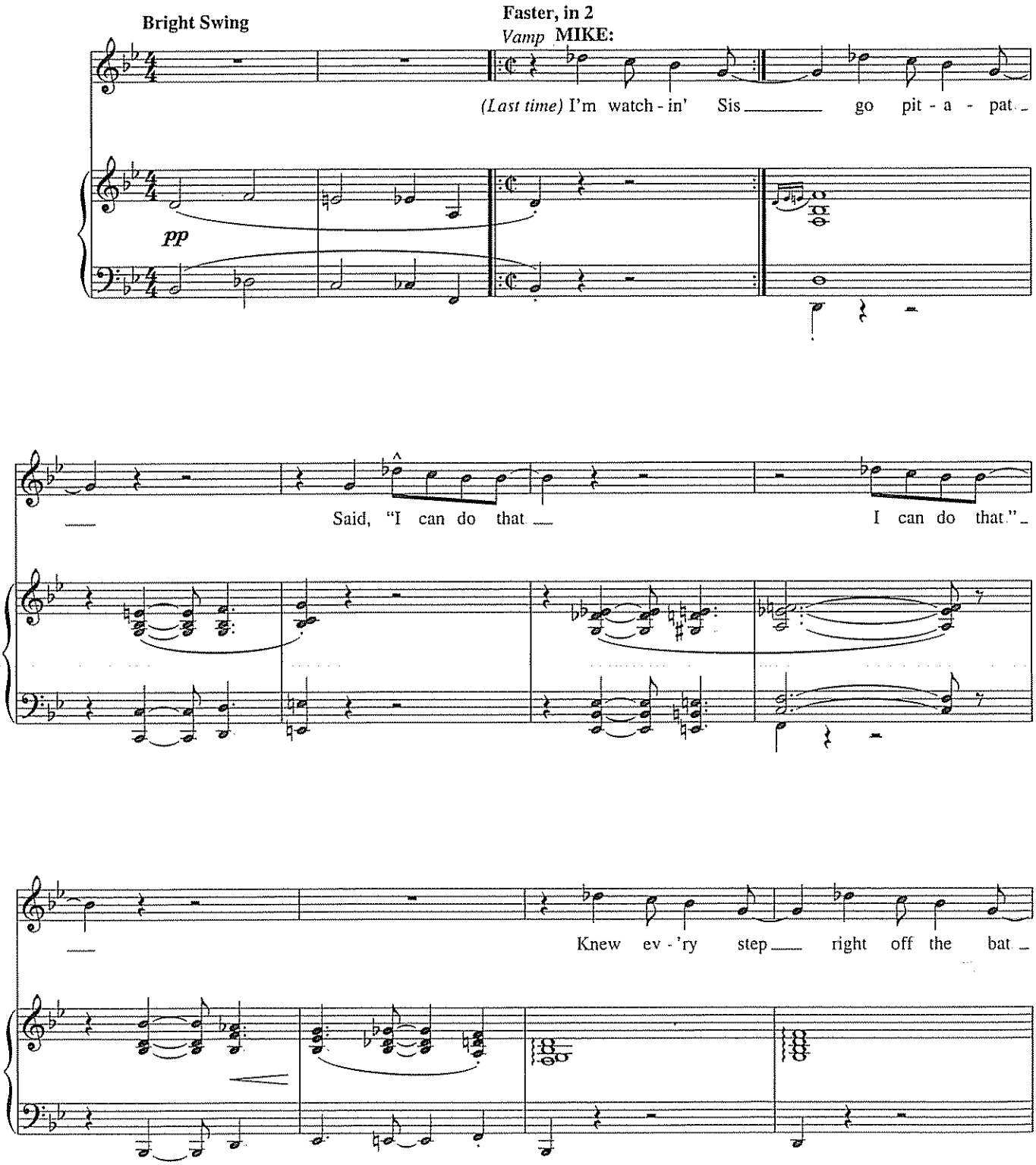

you would ac - cept me too If I told
you to - day: "Hey, guess what? I'm gay!" (But I'm not gay!) I'm
f p f
hap - py just being with you So
mf
what should it mat - ter to me what you do in bed with guys?!


Slower
If you were gay,
rall.
gliss.
f
I'd shout hoo - ray!
And here I'd
stay,
But I would-n't get in your way
accel
Faster
You can count on me
to al - ways
a tempo


be be - side you ev - 'ry day,
sub p
to tell you it's o - kay, You were just born that way,
mp
mf
And as they say: It's in your D - N - A, you're
3
f
gliss.
gay! (If you were gay!)
gliss.
ff

I CAN DO THAT
from *A Chorus Line*

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN



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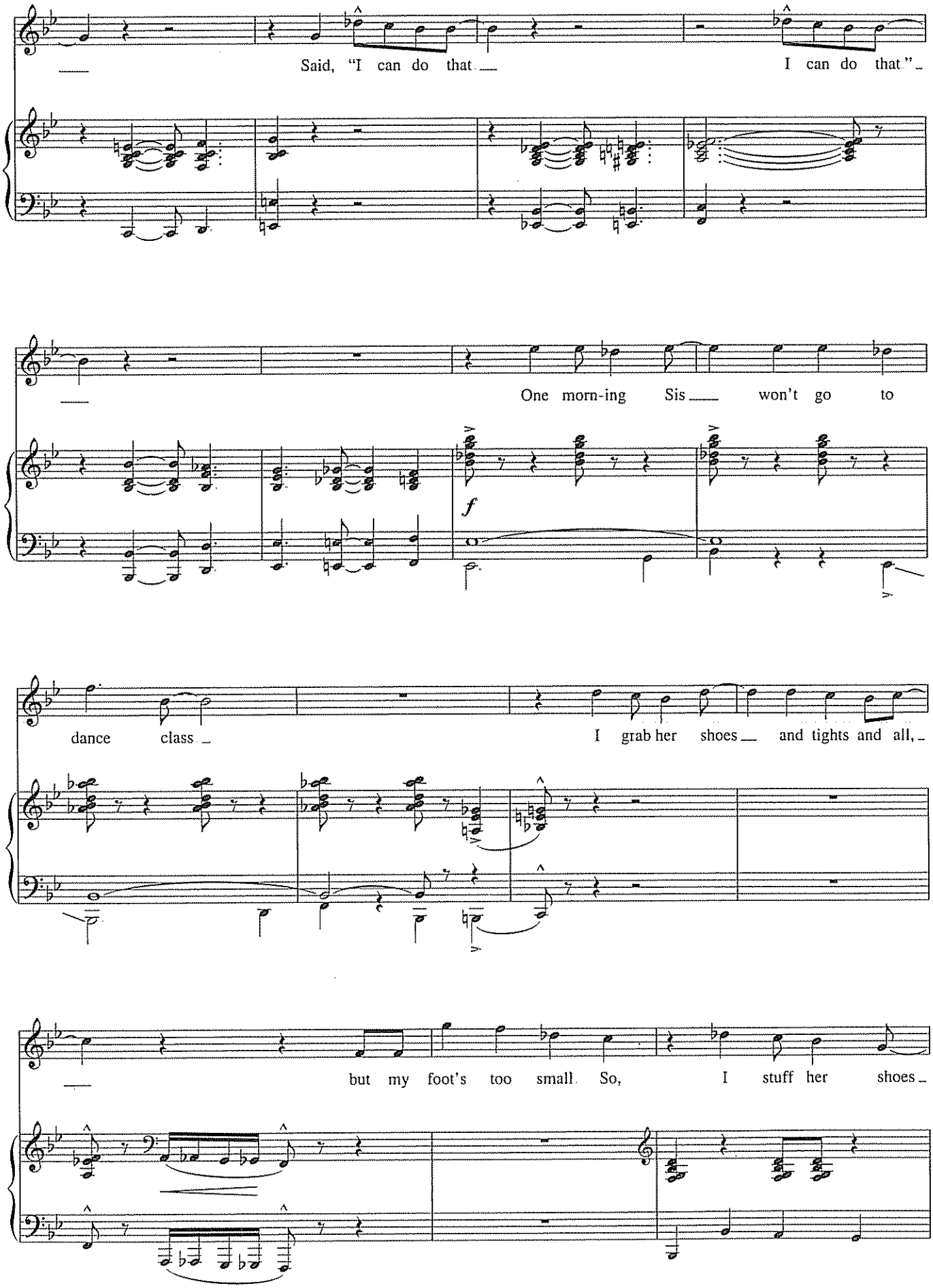
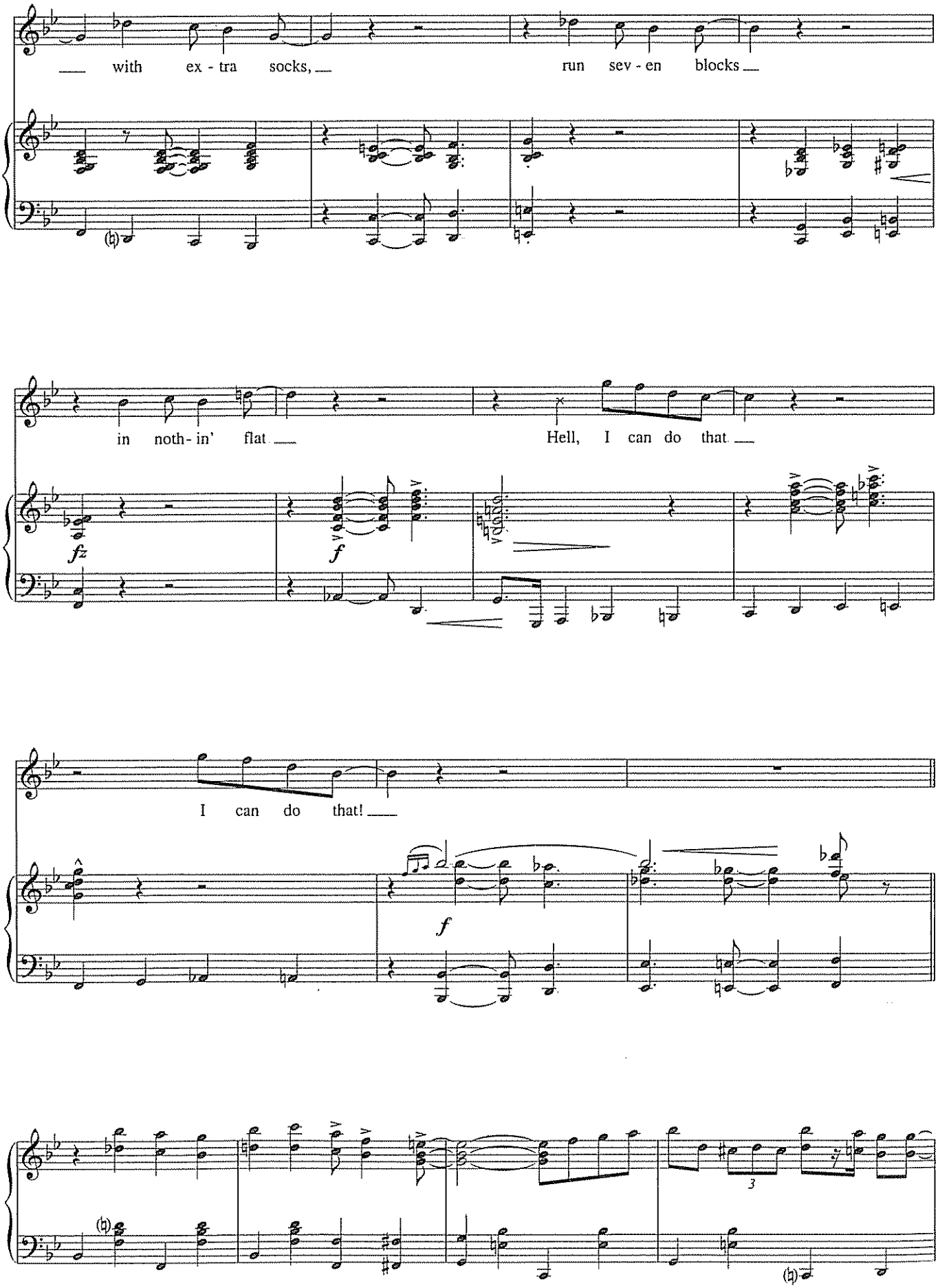
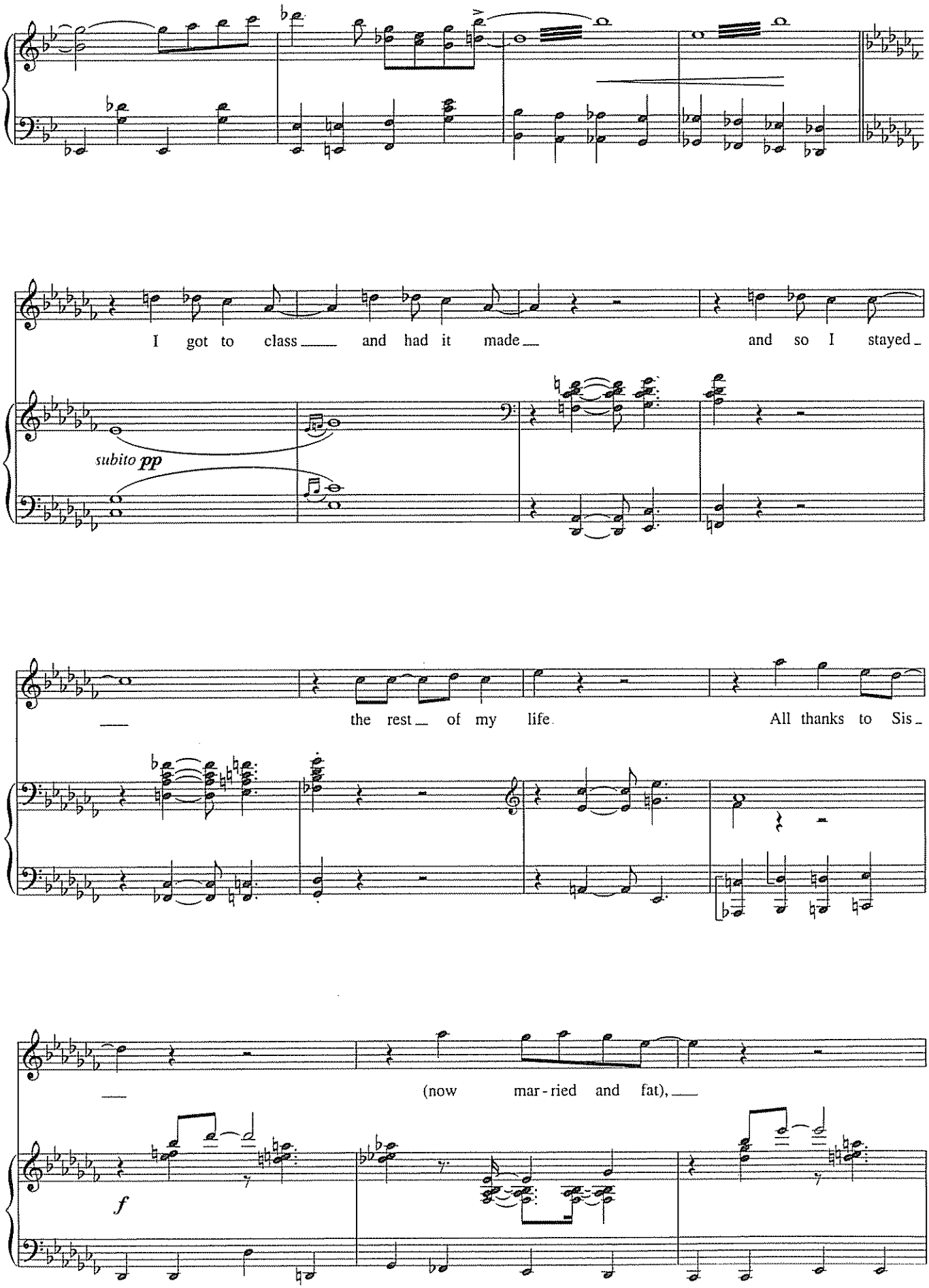
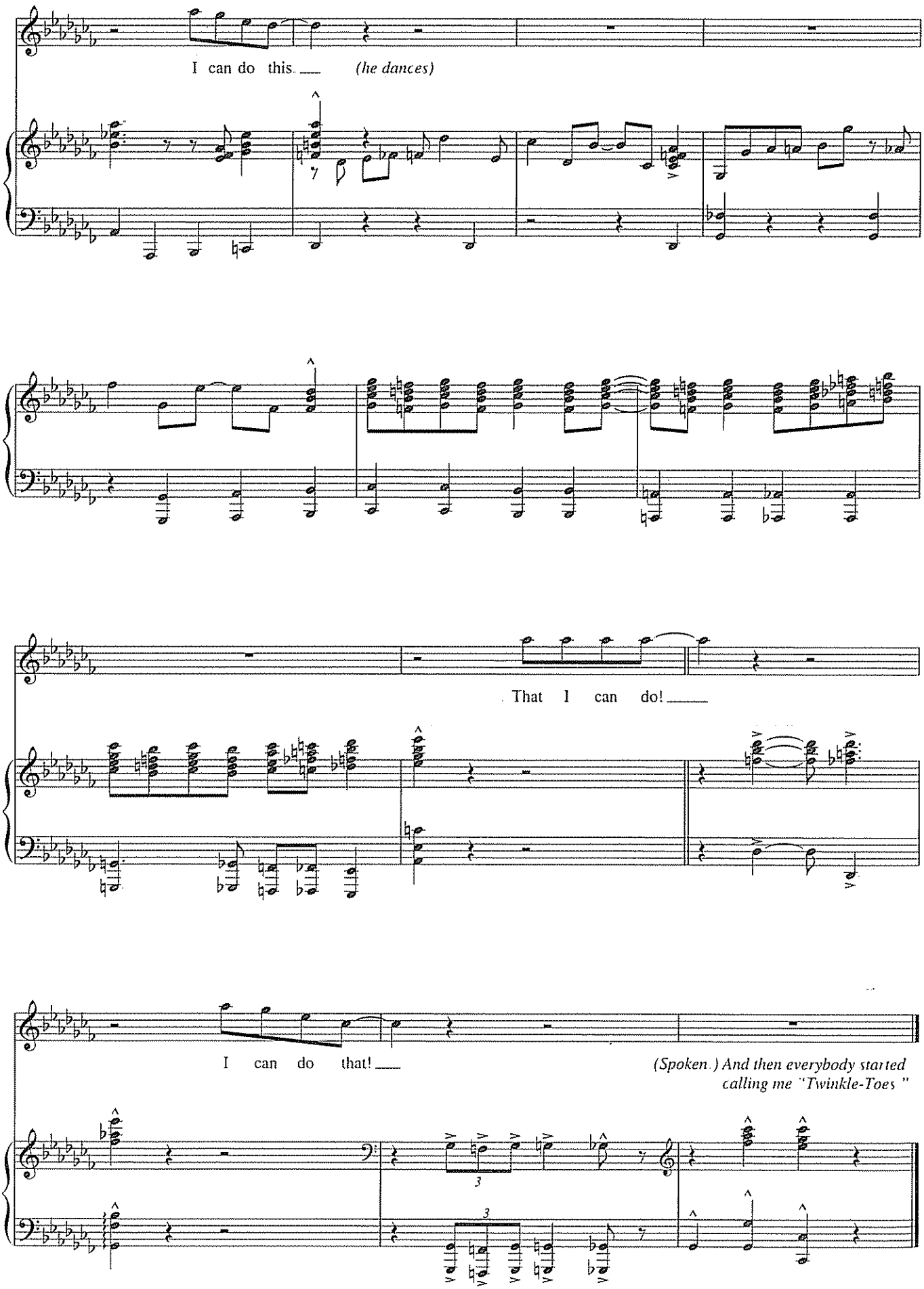

Said, "I can do that
I can do that."
One morn-ing Sis won't go to
f
dance class
I grab her shoes and tights and all,
but my foot's too small. So, I stuff her shoes


with ex - tra socks, run sev - en blocks
in noth - in' flat Hell, I can do that
I can do that!

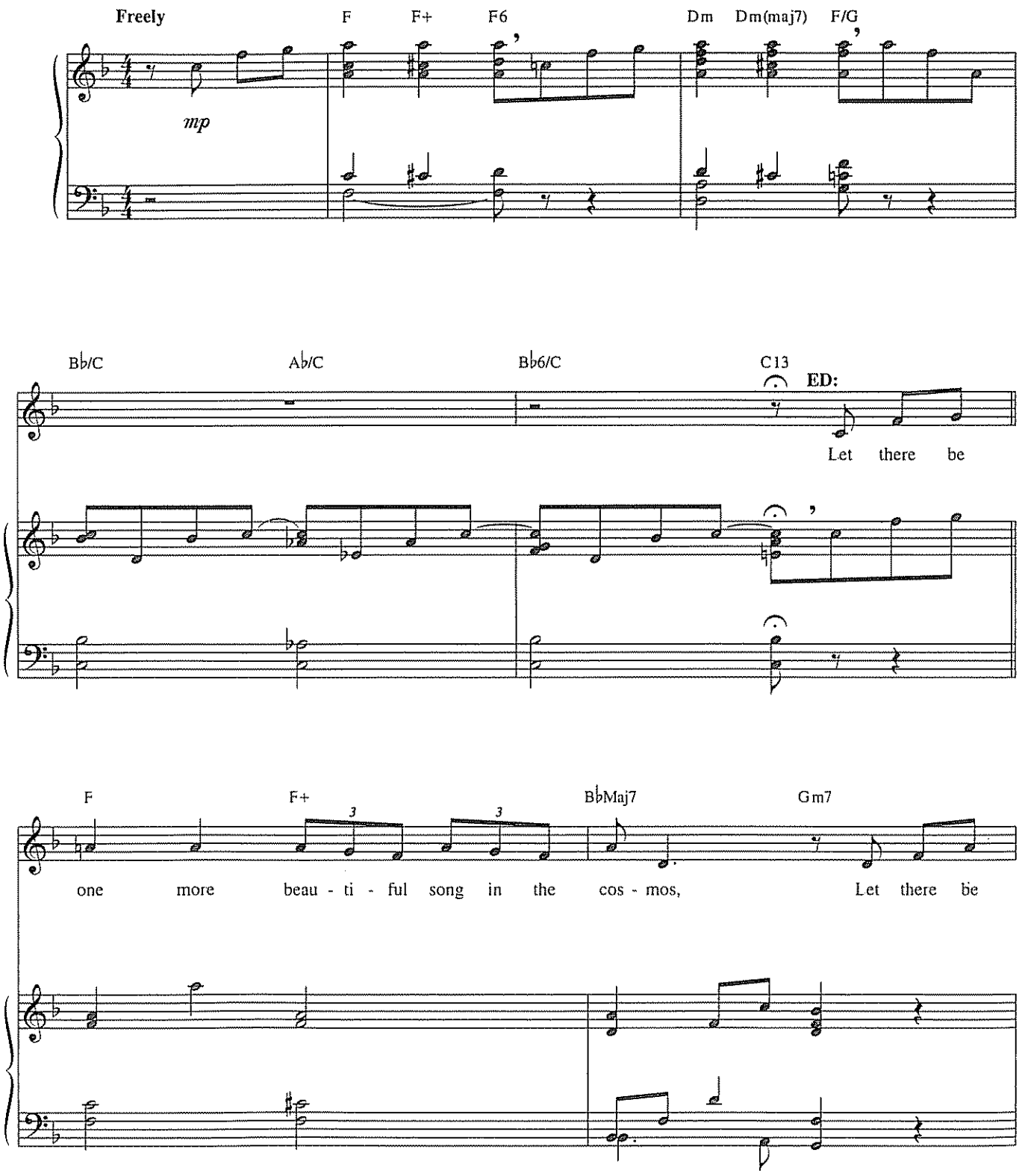

I got to class and had it made and so I stayed
subito pp
the rest of my life. All thanks to Sis
(now mar - ried and fat),
f


I can do this. (he dances)
That I can do!
I can do that!
(Spoken.) And then everybody started calling me "Twinkle-Toes"

ONE MORE BEAUTIFUL SONG

from *A Class Act*

Words and Music by
EDWARD KLEBAN



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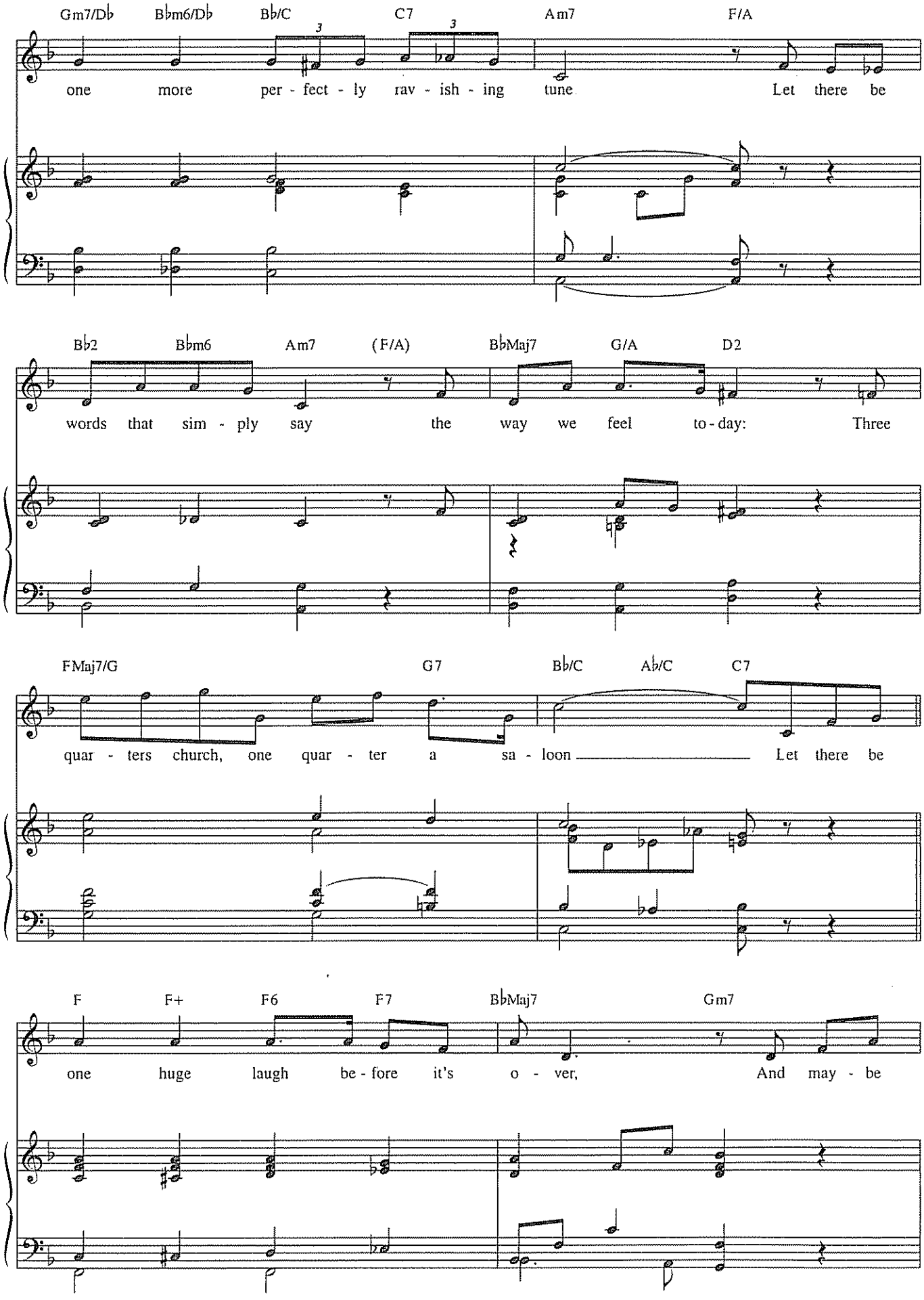
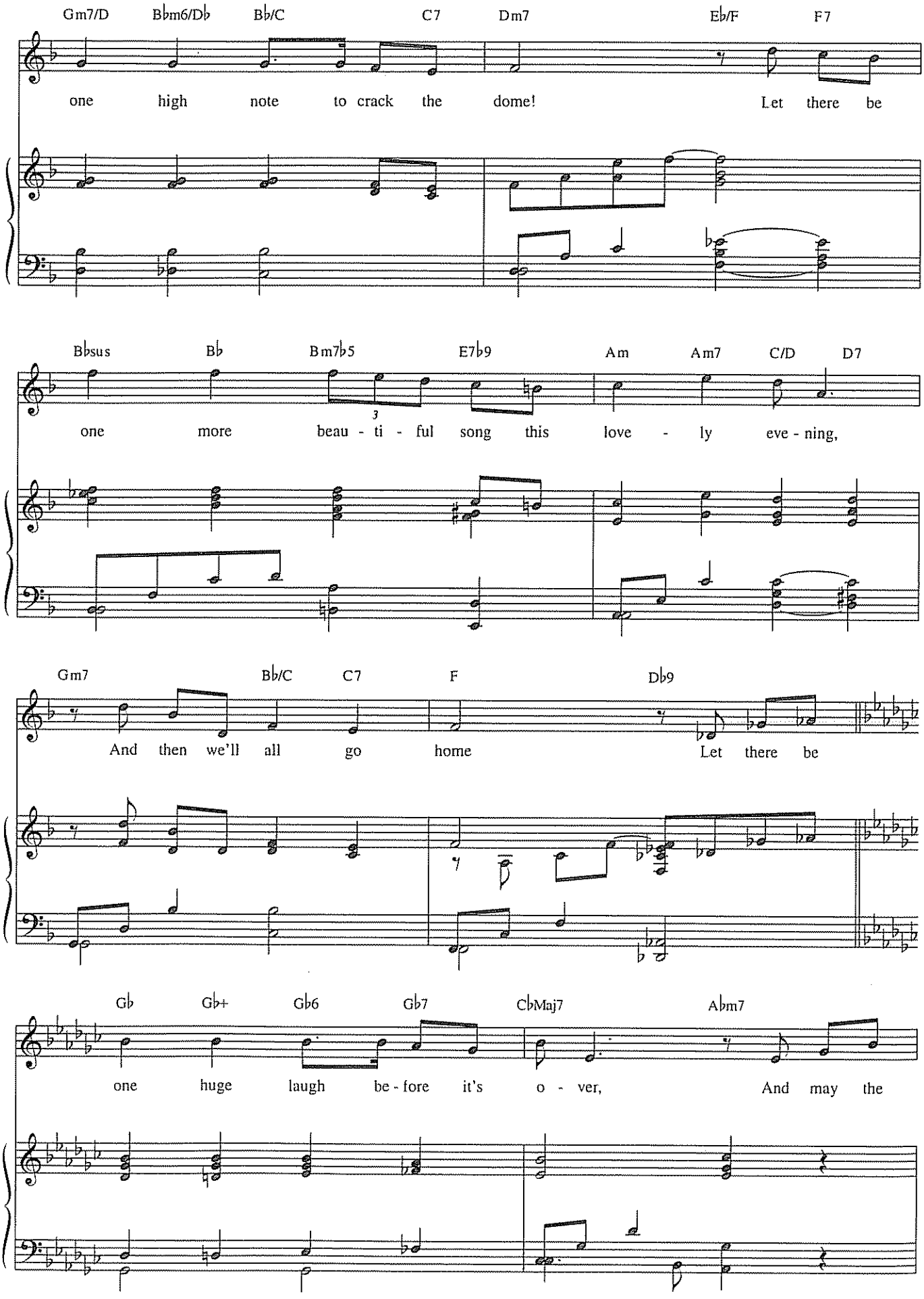
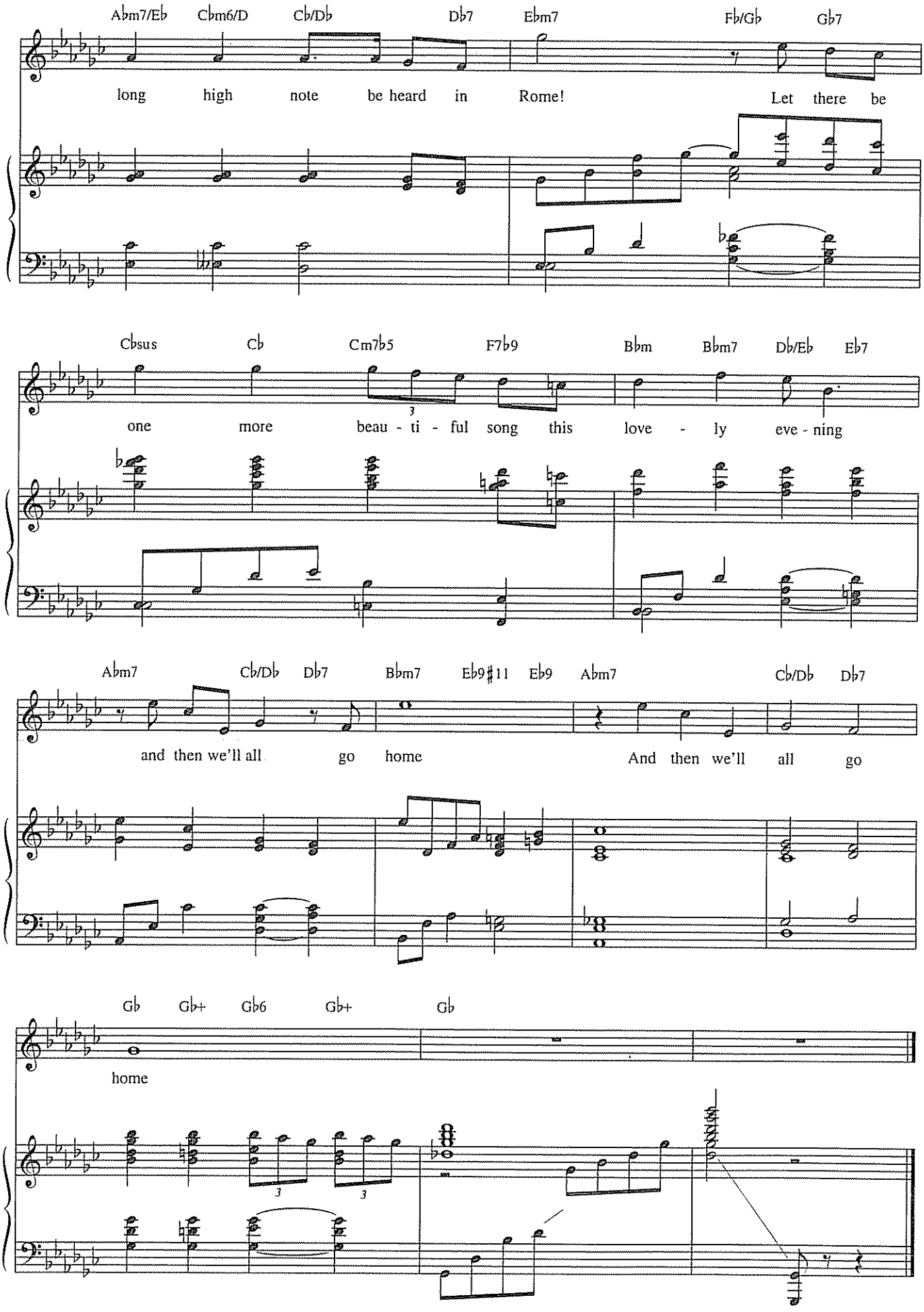

Gm7/Db Bbm6/Db Bb/C C7 Am7 F/A
one more per - fect - ly rav - ish - ing tune Let there be
Bb2 Bbm6 Am7 (F/A) BbMaj7 G/A D2
words that sim - ply say the way we feel to - day: Three
FMaj7/G G7 Bb/C Ab/C C7
quar - ters church, one quar - ter a sa - loon Let there be
F F+ F6 F7 BbMaj7 Gm7
one huge laugh be - fore it's o - ver, And may - be

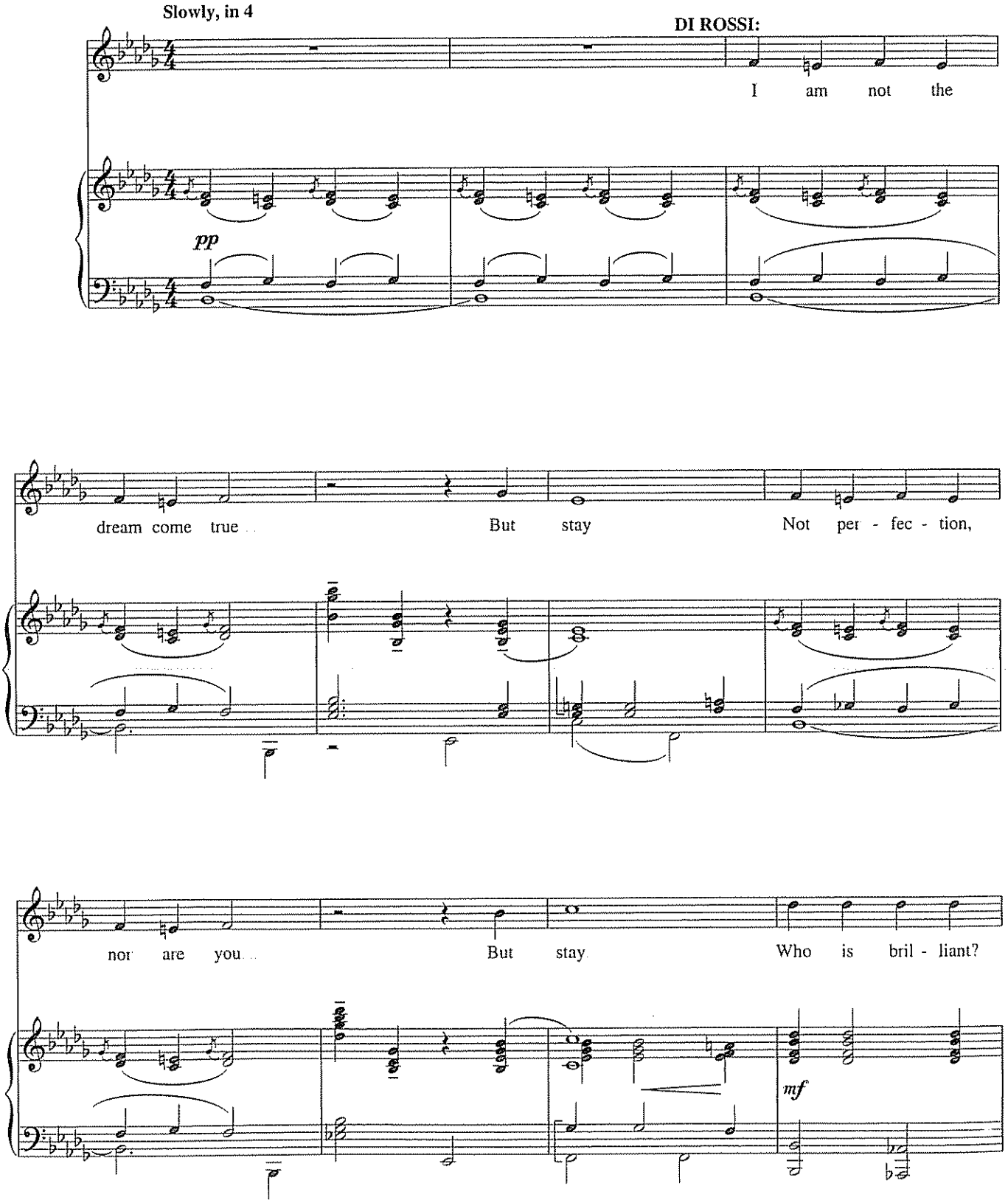

Gm7/D Bbm6/Db Bb/C C7 Dm7 Eb/F F7
one high note to crack the dome! Let there be
Bbsus Bb Bm7b5 E7b9 Am Am7 C/D D7
one more beau - ti - ful song this love - ly eve - ning,
Gm7 Bb/C C7 F Db9
And then we'll all go home Let there be
Gb Gb+ Gb6 Gb7 CbMaj7 Abm7
one huge laugh be - fore it's o - ver, And may the


Abm7/Eb Cbm6/D Cb/Db Db7 Ebm7 Fb/Gb Gb7
long high note be heard in Rome! Let there be
Cbsus Cb Cm7b5 F7b9 Bbm Bbm7 Db/Eb Eb7
one more beau - ti - ful song this love - ly eve - ning
Abm7 Cb/Db Db7 Bbm7 Eb9#11 Eb9 Abm7 Cb/Db Db7
and then we'll all go home And then we'll all go
Gb Gb+ Gb6 Gb+ Gb
home

STAY

from *Do I Hear A Waltz?*

Music by RICHARD RODGERS
Lyrics by STEPHEN SONDHEIM



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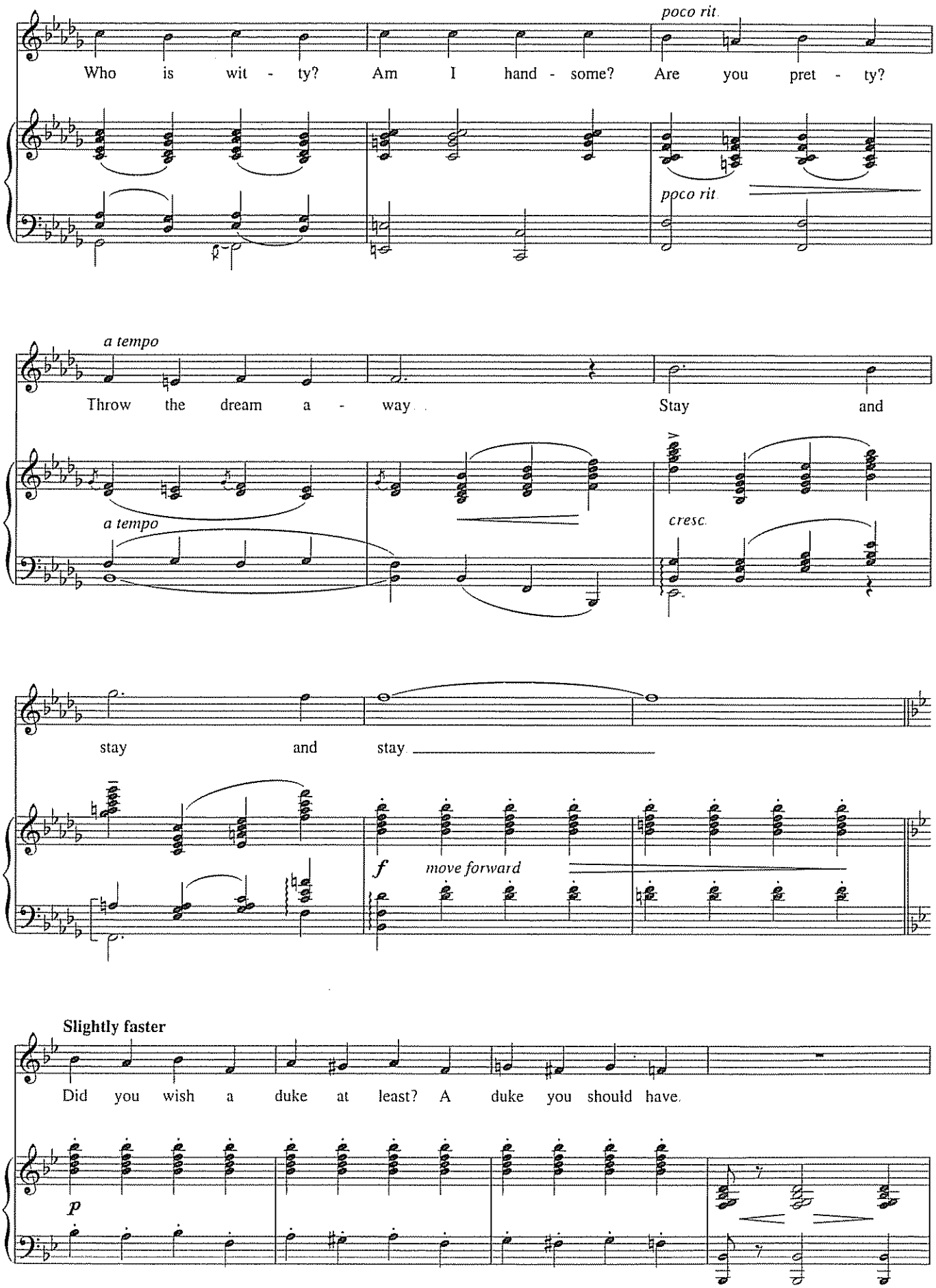
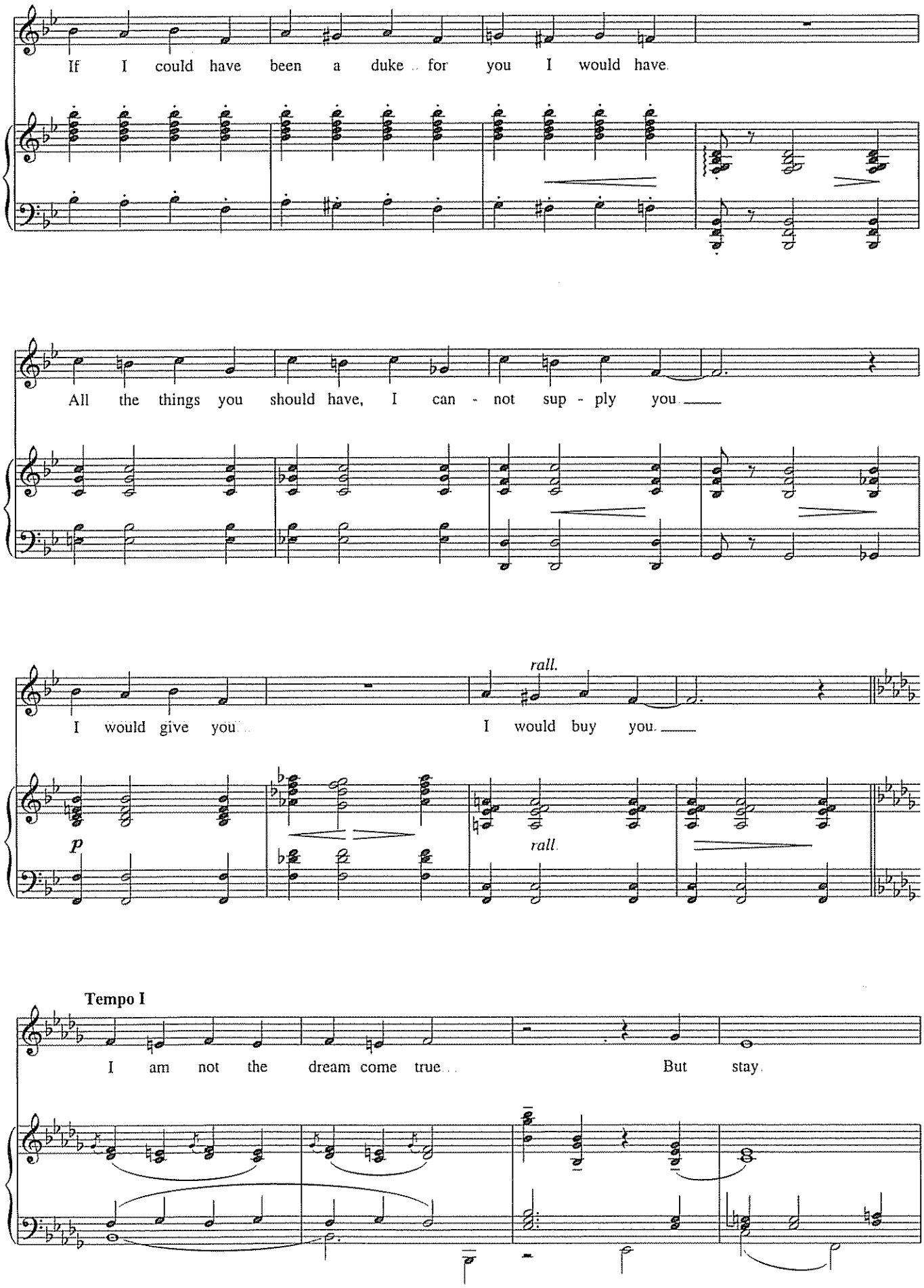
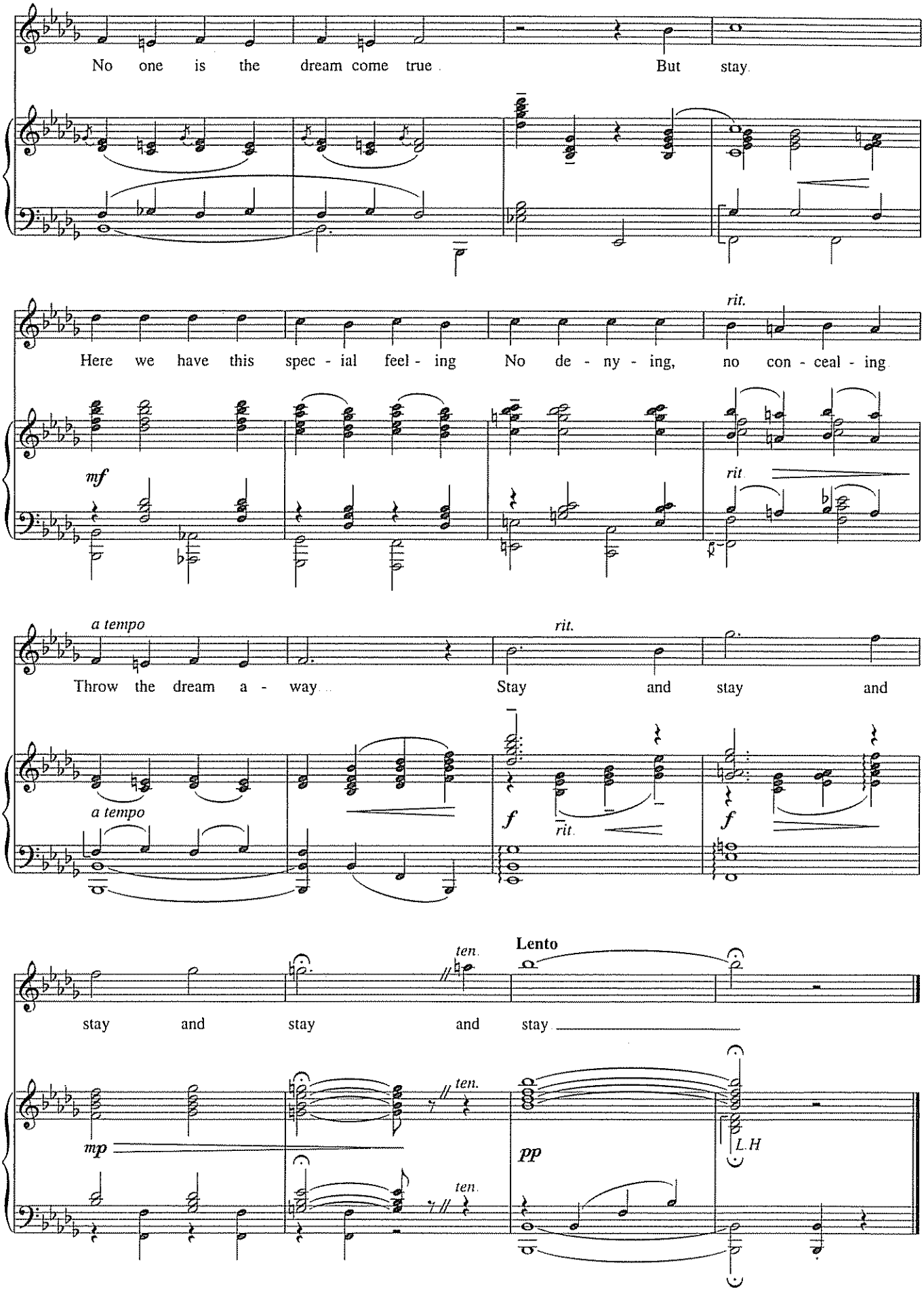

poco rit.
Who is wit - ty? Am I hand - some? Are you pret - ty?
poco rit.
a tempo
Throw the dream a - way. Stay and
a tempo
cresc.
stay and stay
f
move forward
Slightly faster
Did you wish a duke at least? A duke you should have.
p

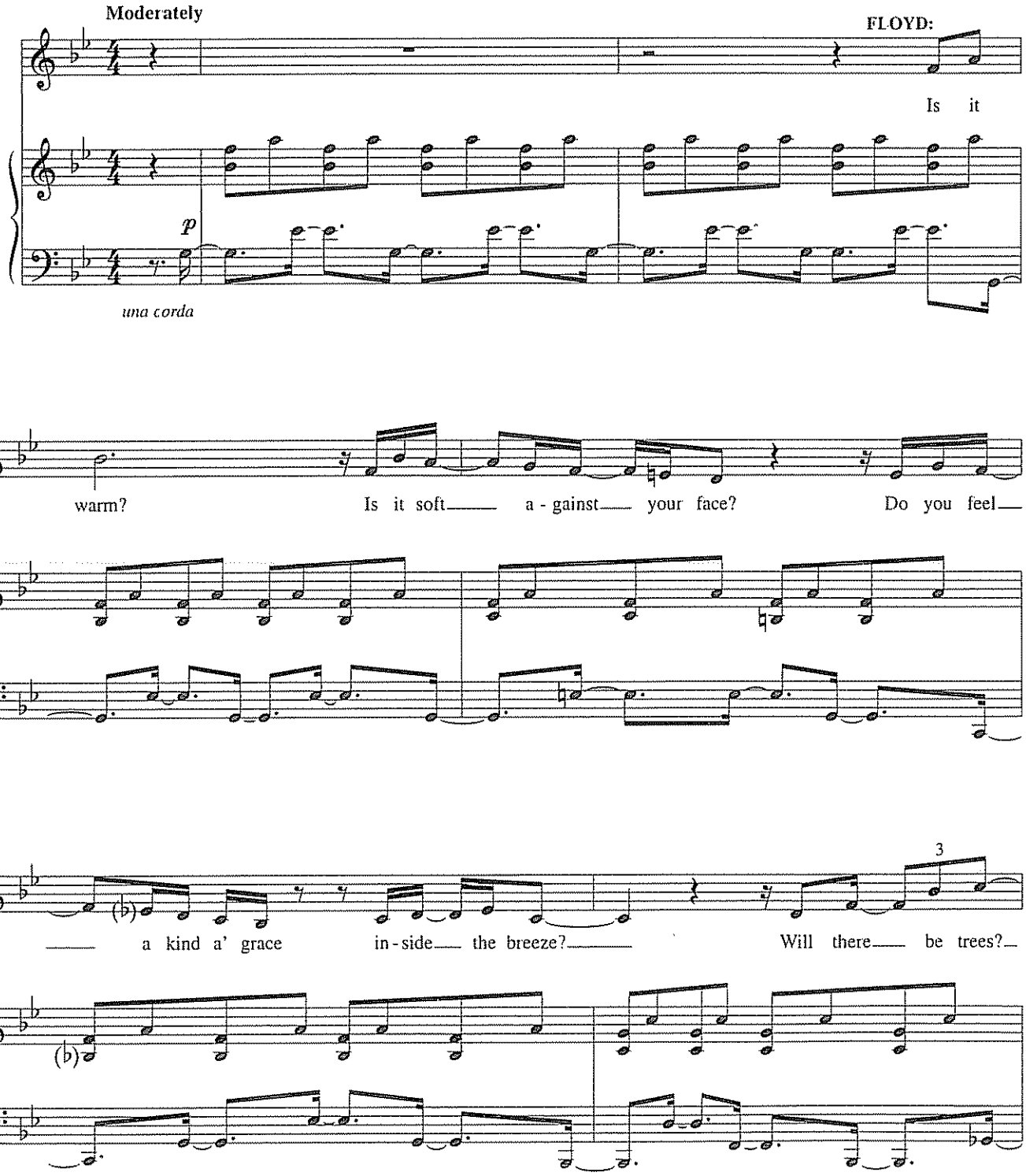

If I could have been a duke for you I would have.
All the things you should have, I can - not sup - ply you.
rall.
I would give you.
I would buy you.
p
rall.
Tempo I
I am not the dream come true.
But stay.


No one is the dream come true
But stay
Here we have this spec - ial feel - ing
No de - ny - ing, no con - ceal - ing
rit.
mf
rit
a tempo
Throw the dream a - way
Stay and stay and
rit.
a tempo
f
rit.
f
stay and stay and stay
ten.
Lento
mp
ten.
ten.
pp
L.H

HOW GLORY GOES

from *Floyd Collins*

Music and Lyrics by
ADAM GUETTEL



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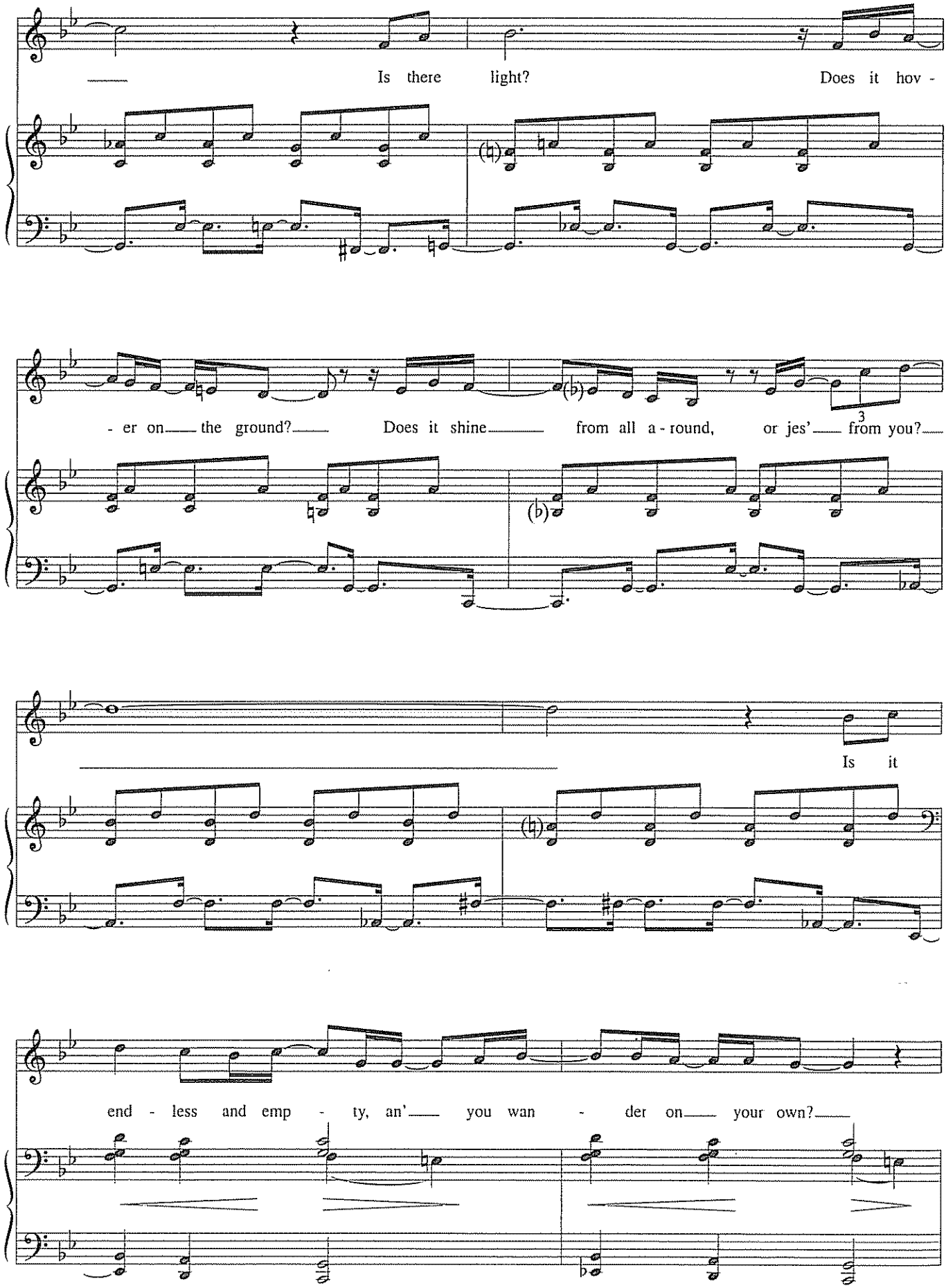
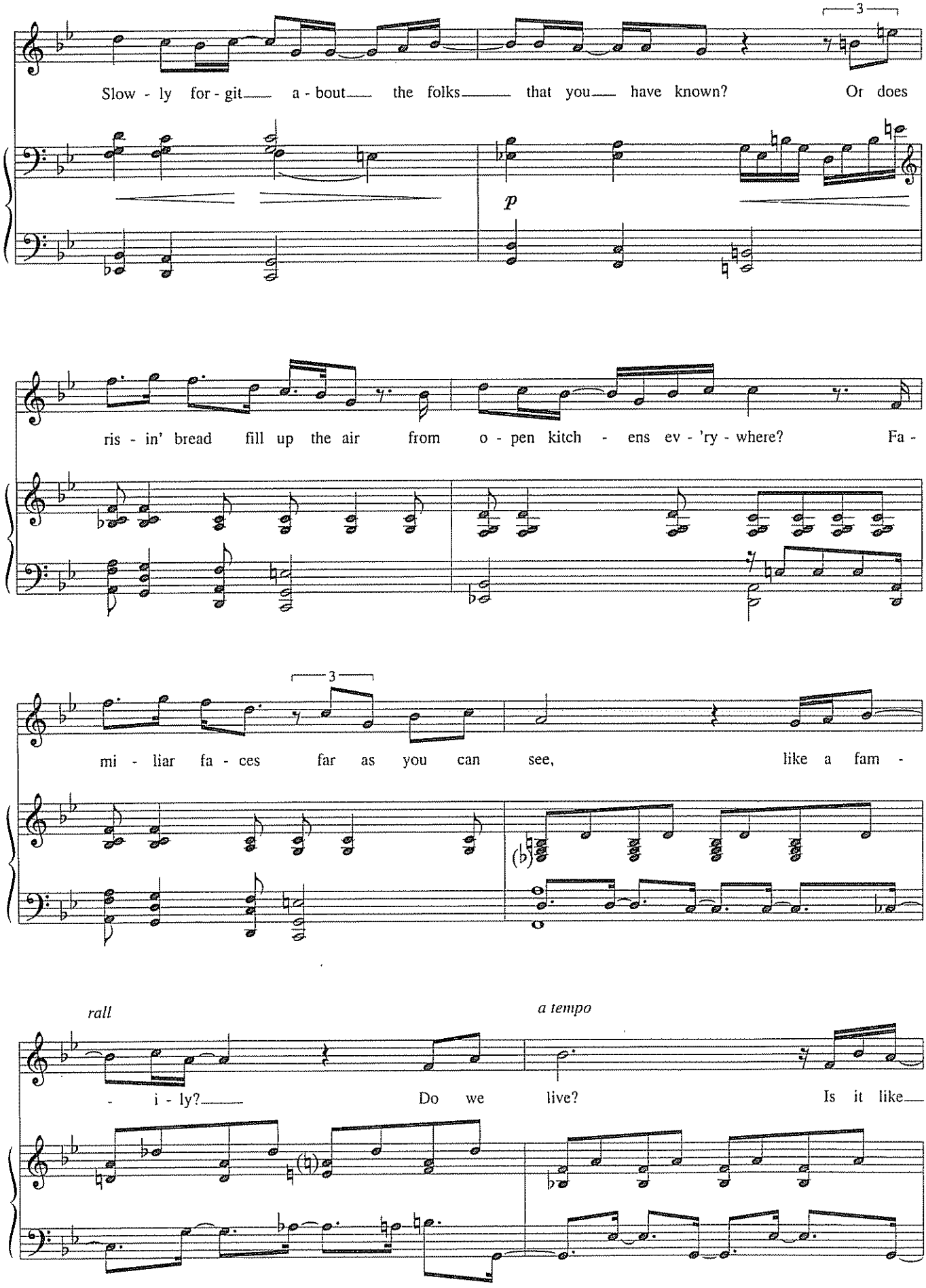
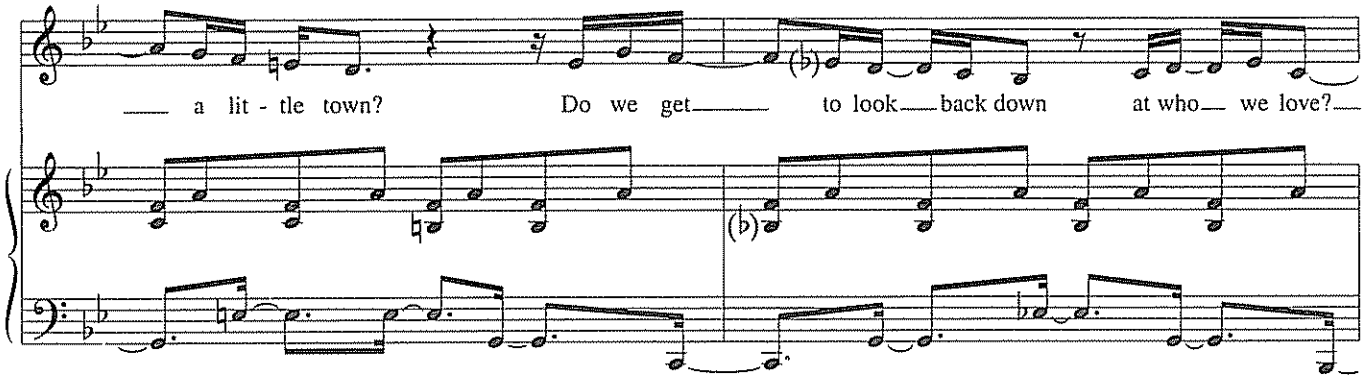
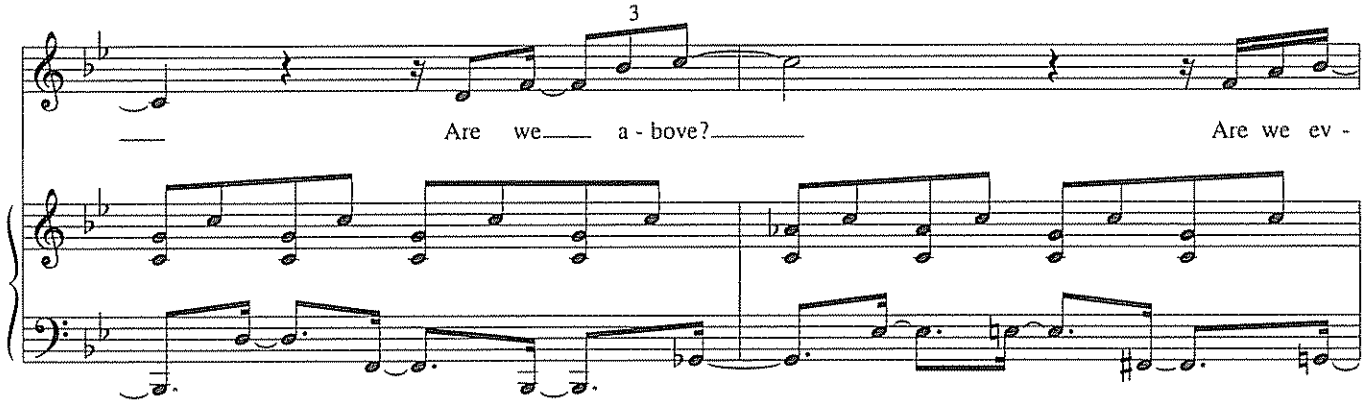
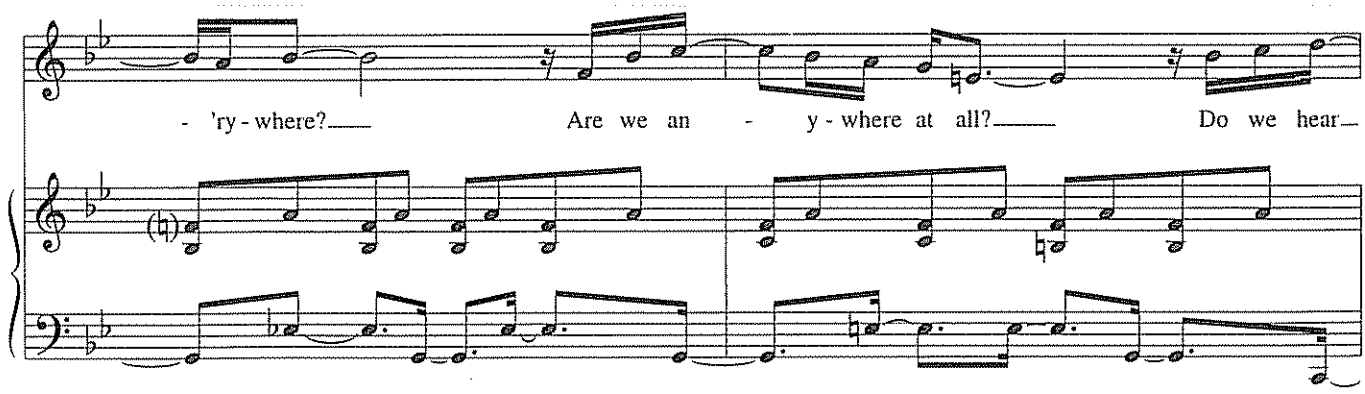
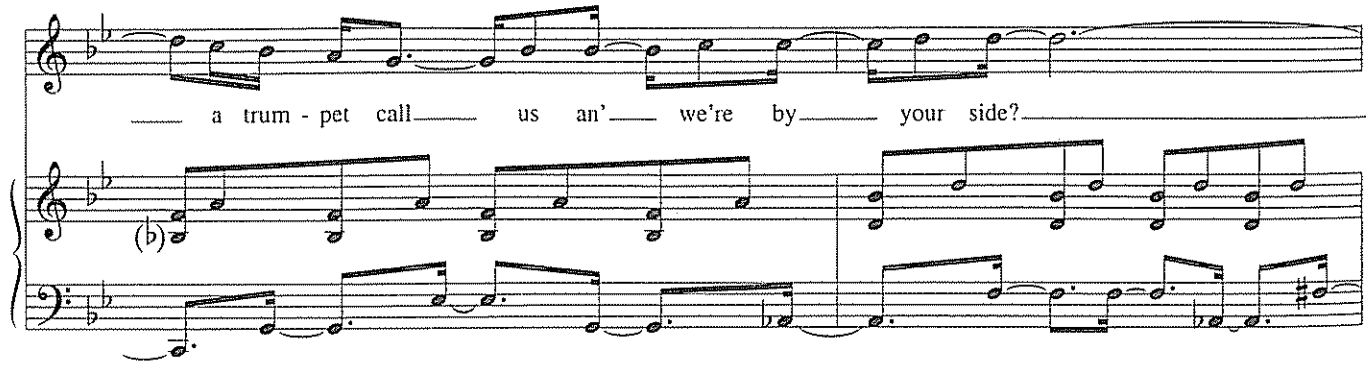

Is there light? Does it hov -
- er on the ground? Does it shine from all a - round, or jes' from you?
3
Is it
end - less and emp - ty, an' you wan - der on your own?

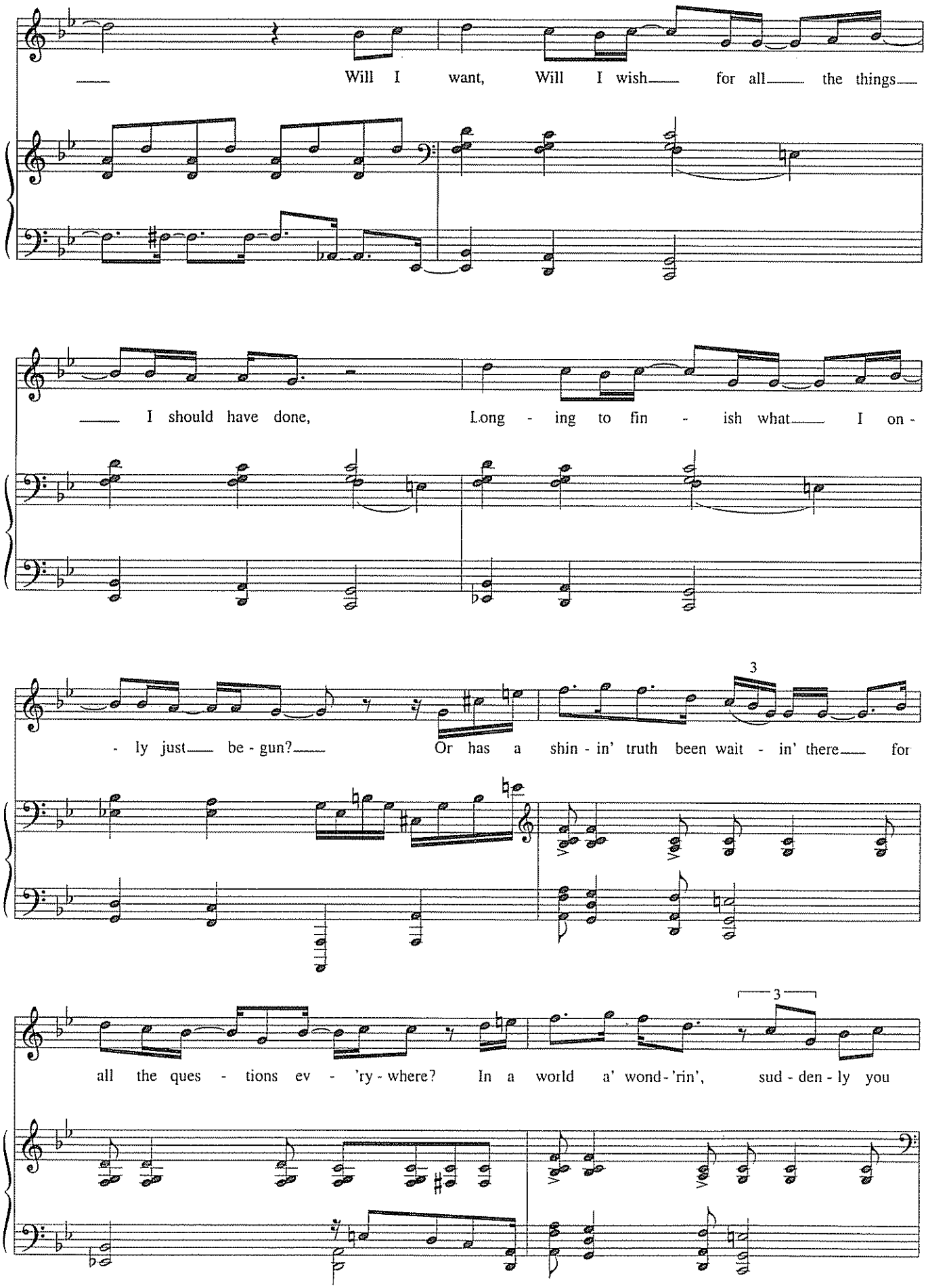

3
Slow - ly for - git a - bout the folks that you have known? Or does
p
ris - in' bread fill up the air from o - pen kitch - ens ev - 'ry - where? Fa -
3
mi - liar fa - ces far as you can see, like a fam -
rall
a tempo
- i - ly? Do we live? Is it like

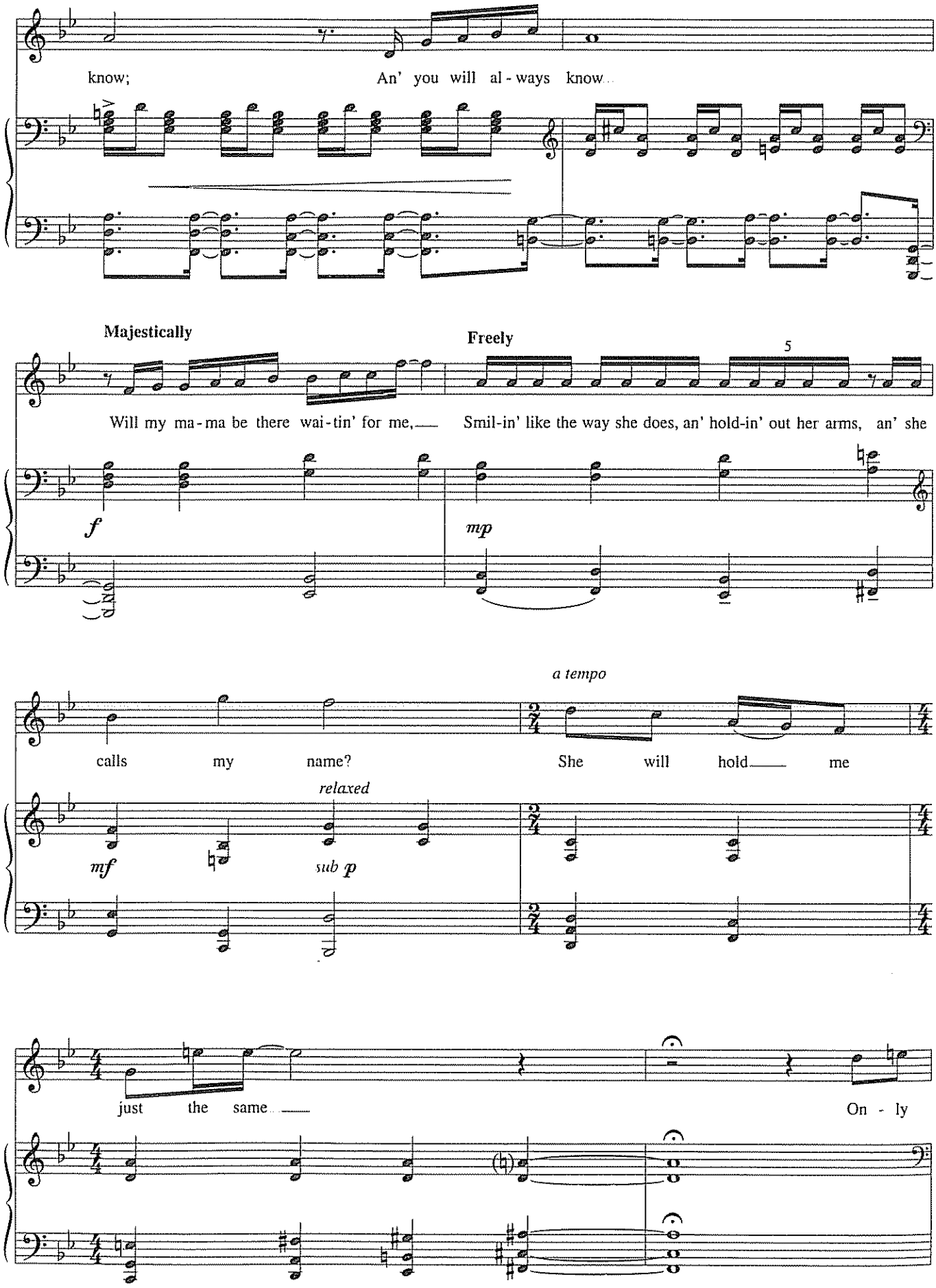

a lit - tle town? Do we get to look back down at who we love?

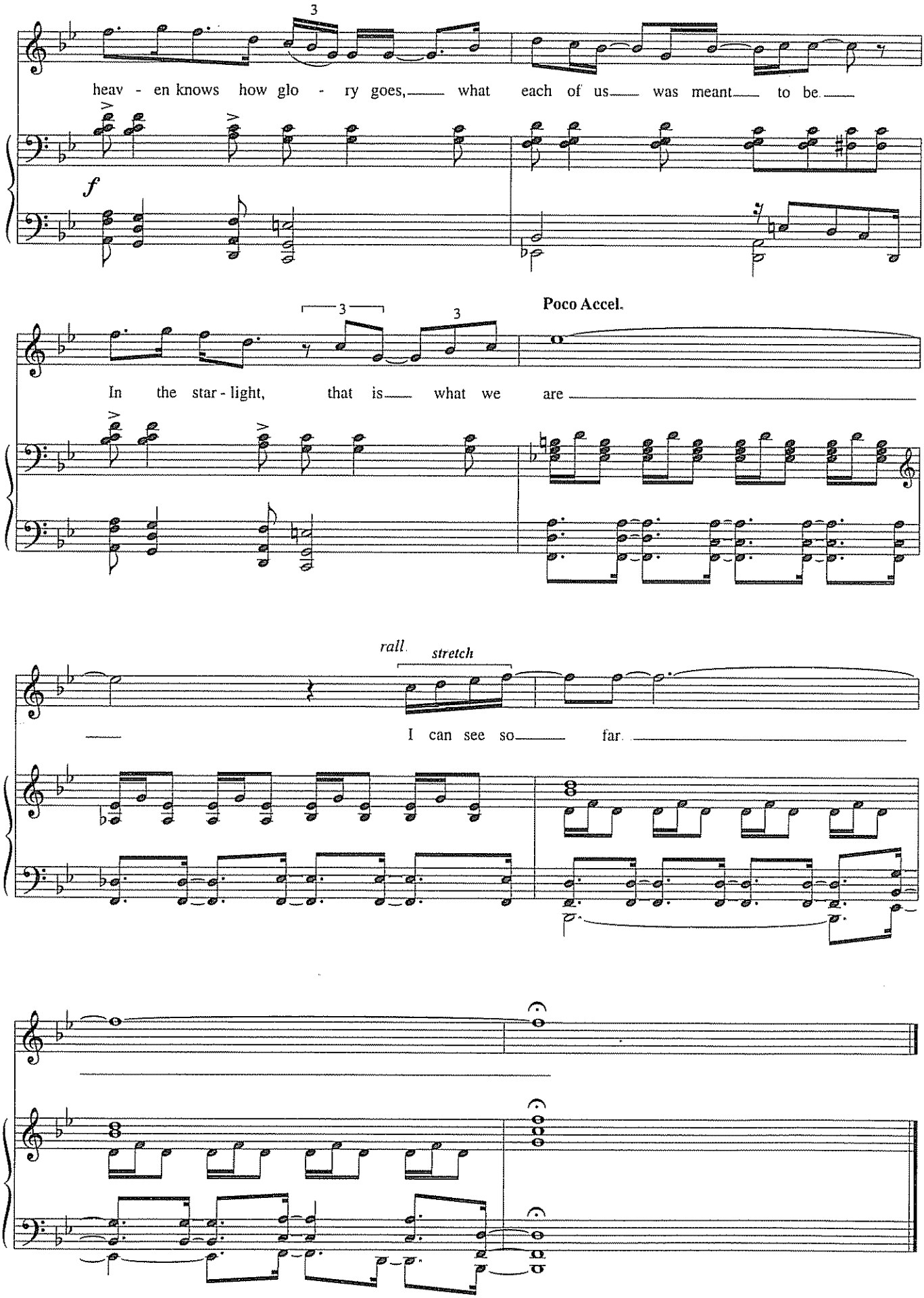

3
Are we a - bove? Are we ev -


- 'ry - where? Are we an - y - where at all? Do we hear


a trum - pet call us an' we're by your side?


Will I want, Will I wish for all the things
I should have done, Long - ing to fin - ish what I on -
- ly just be - gun? Or has a shin - in' truth been wait - in' there for
3
all the ques - tions ev - 'ry - where? In a world a' wond - 'rin', sud - den - ly you
3

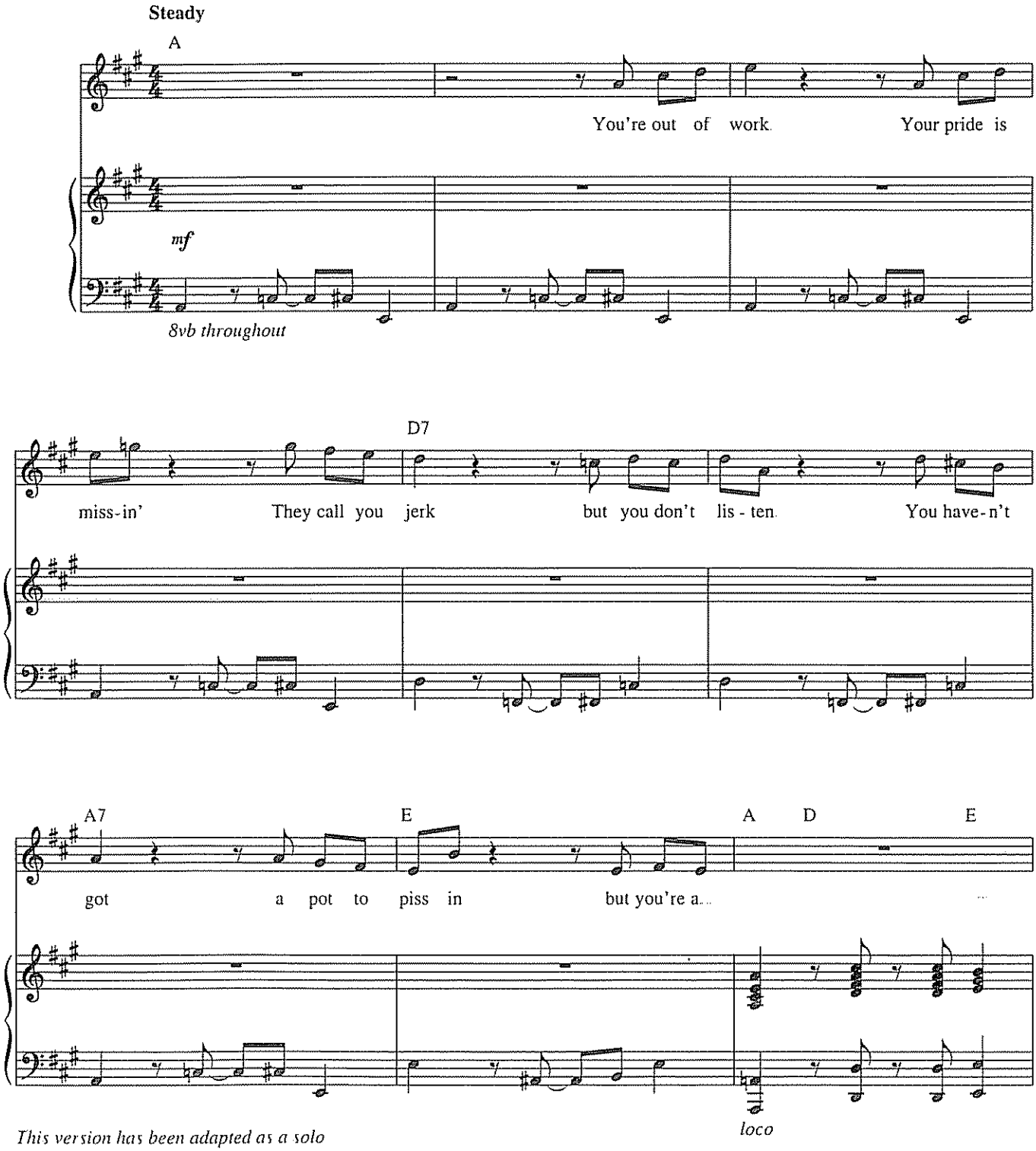

know;
An' you will al - ways know
Majestically
Freely
5
Will my ma - ma be there wai - tin' for me,
Smil-in' like the way she does, an' hold-in' out her arms, an' she
f
mp
a tempo
calls my name?
She will hold me
relaxed
mf
sub p
just the same
On - ly


heav - en knows how glo - ry goes, what each of us was meant to be
f
Poco Accel.
In the star - light, that is what we are
rall.
stretch
I can see so far

MAN

from *The Full Monty*

Words and Music by
DAVID YAZBEK



This version has been adapted as a solo

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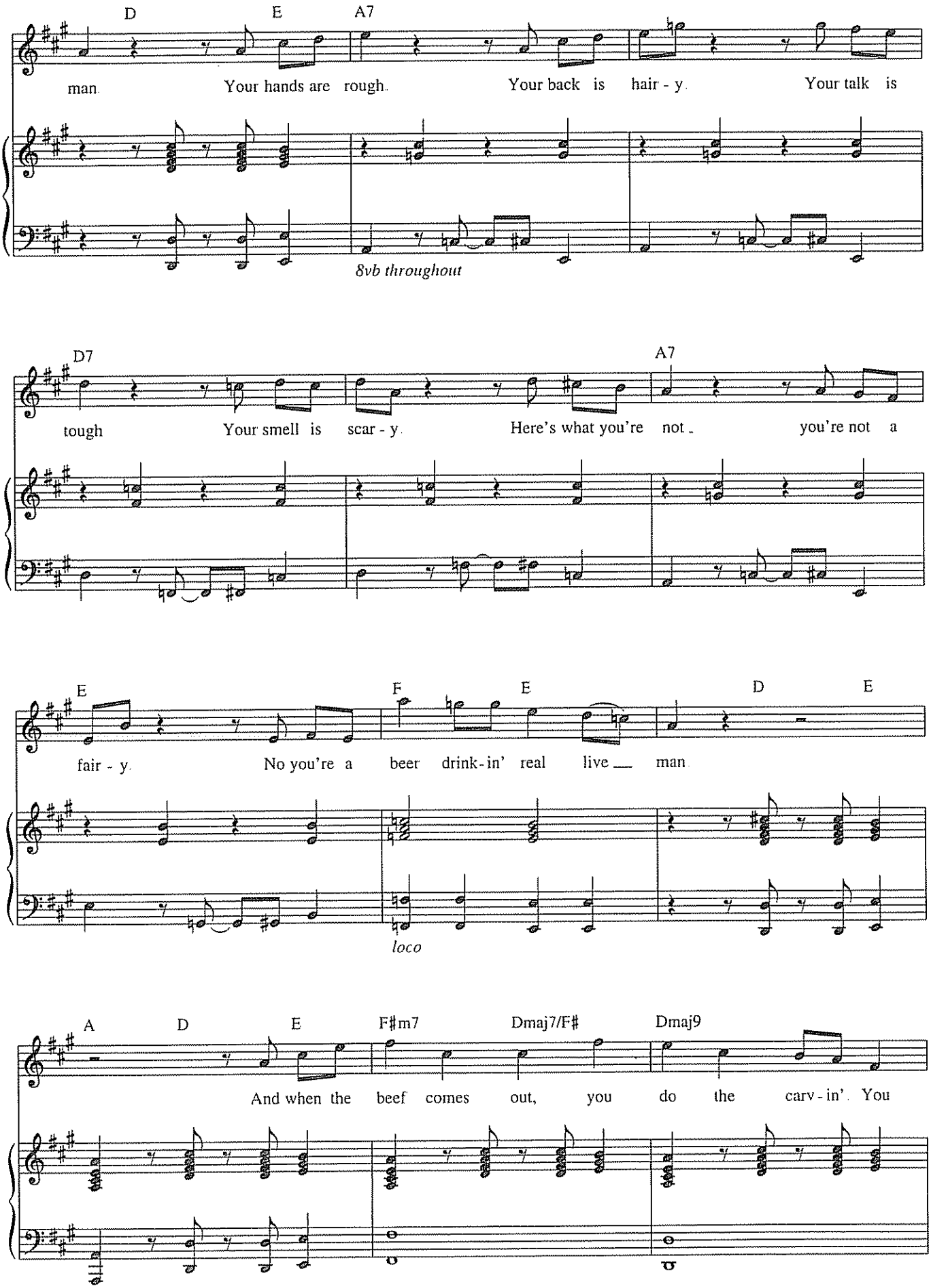
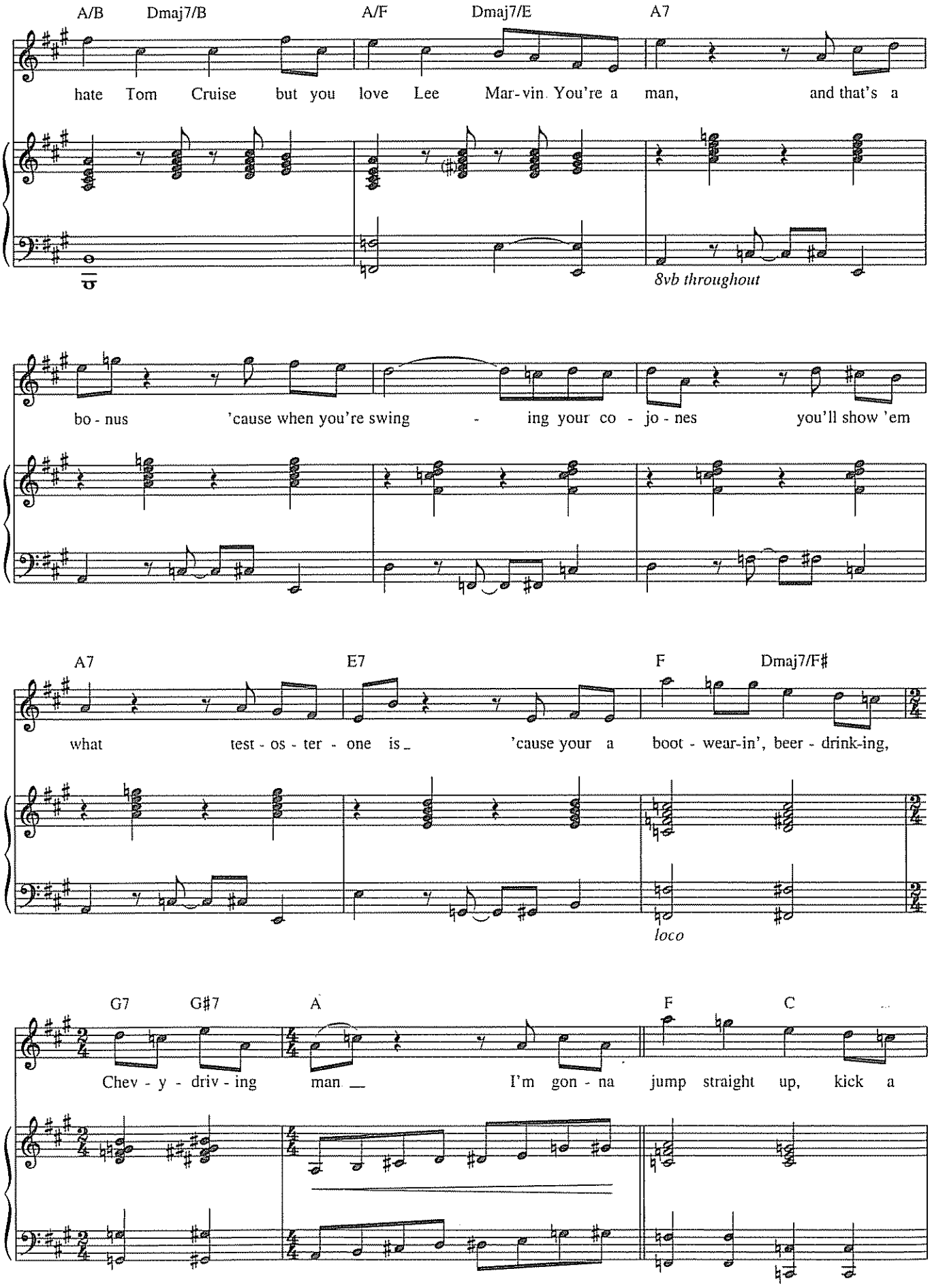
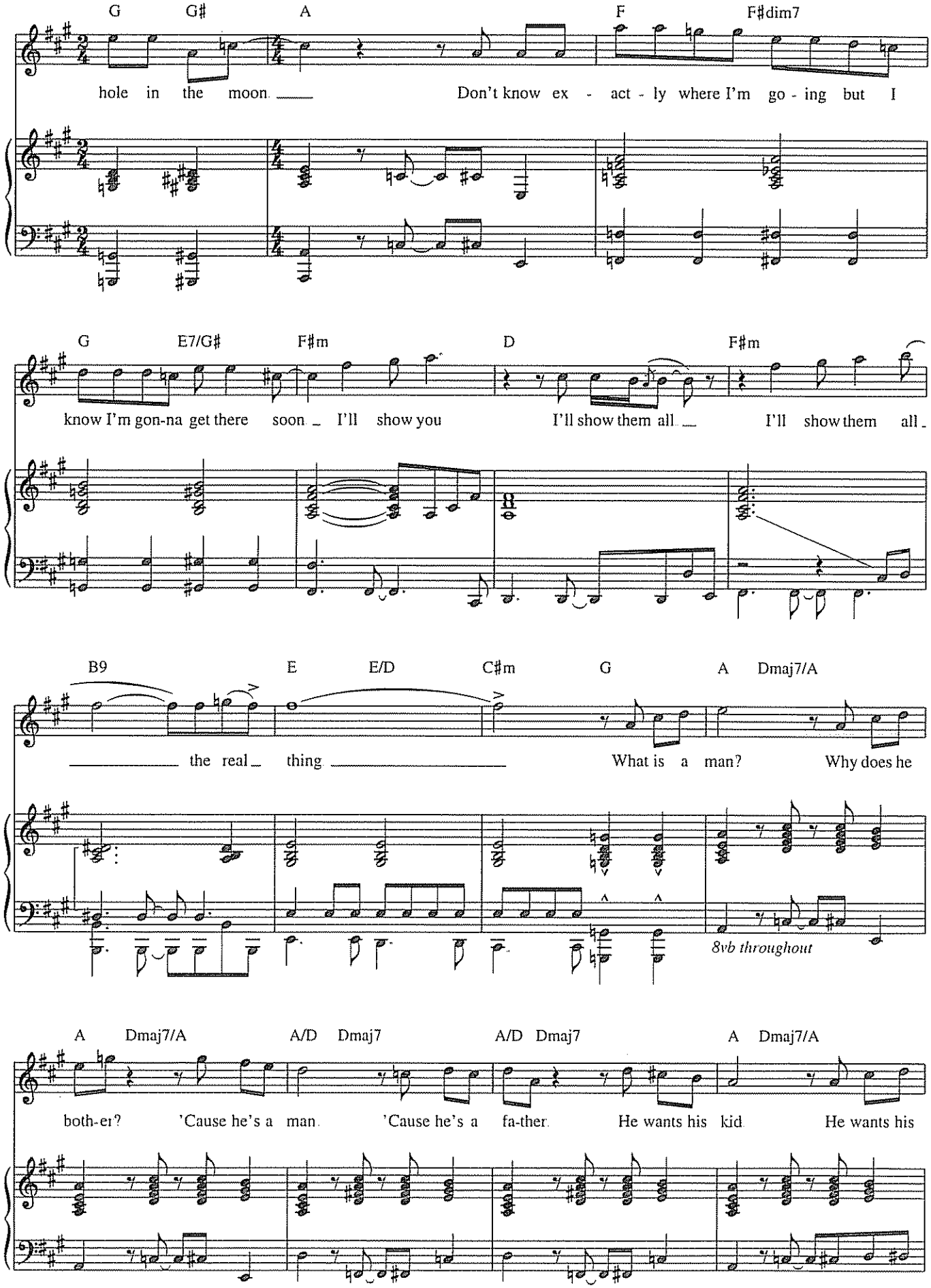
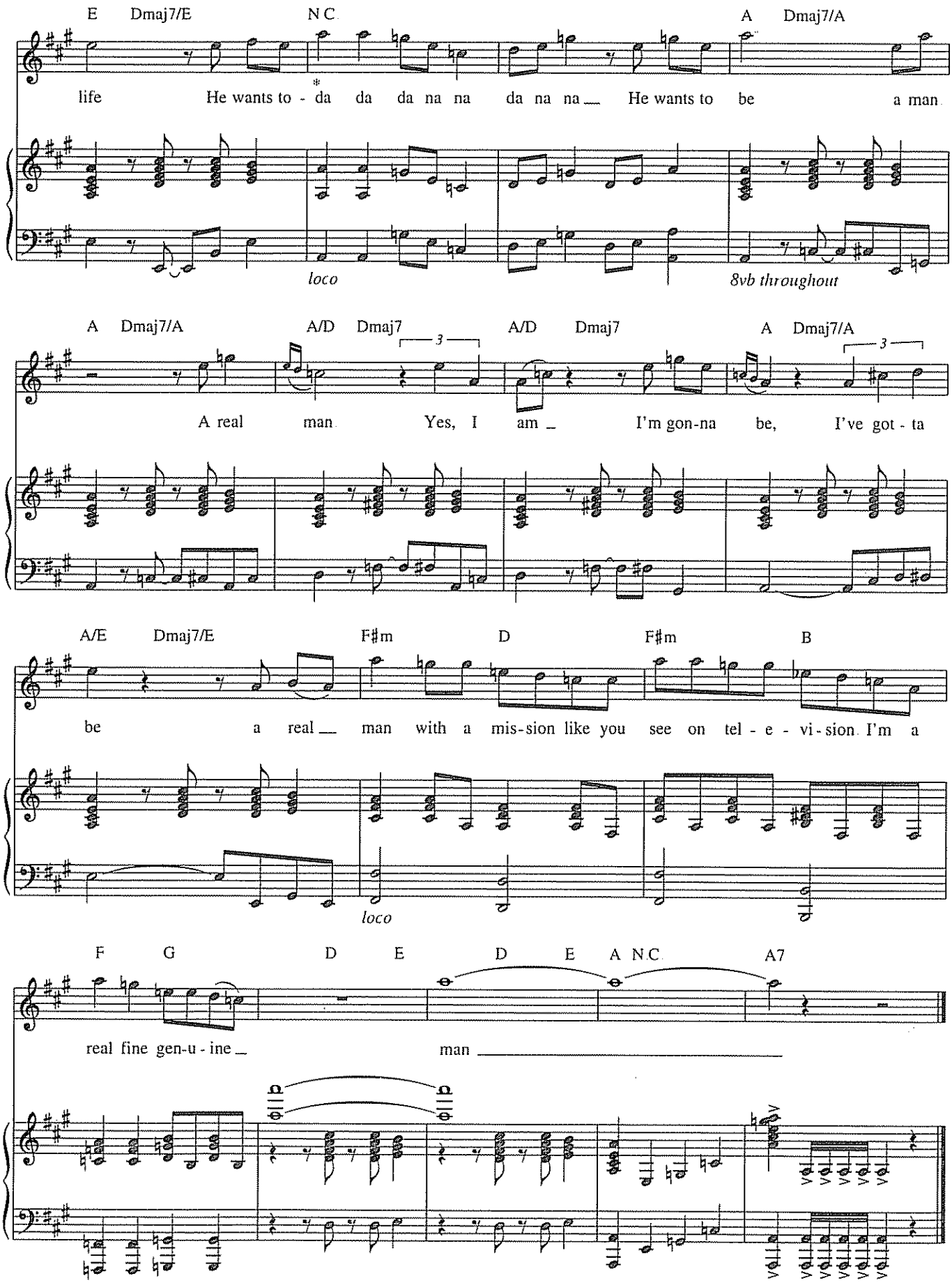

D
E
A7
man. Your hands are rough. Your back is hair - y. Your talk is
8vb throughout
D7
A7
tough Your smell is scar - y. Here's what you're not. you're not a
E
F
E
D
E
fair - y. No you're a beer drink - in' real live man
loco
A
D
E
F♯m7
Dmaj7/F♯
Dmaj9
And when the beef comes out, you do the carv - in'. You


A/B
Dmaj7/B
A/F
Dmaj7/E
A7
hate Tom Cruise but you love Lee Mar-vin. You're a man, and that's a
8vb throughout
bo-nus 'cause when you're swing - ing your co - jo-nes you'll show 'em
A7
E7
F
Dmaj7/F♯
what test-os-ter-one is_ 'cause your a boot-wear-in', beer-drink-ing,
loco
G7
G♯7
A
F
C
Chev-y-driv-ing man__ I'm gon-na jump straight up, kick a


G G# A F F#dim7
hole in the moon Don't know ex - act - ly where I'm go - ing but I
G E7/G# F#m D F#m
know I'm gon-na get there soon I'll show you I'll show them all I'll show them all
B9 E E/D C#m G A Dmaj7/A
the real thing What is a man? Why does he
8vb throughout
A Dmaj7/A A/D Dmaj7 A/D Dmaj7 A Dmaj7/A
both-er? 'Cause he's a man 'Cause he's a fa-ther He wants his kid He wants his

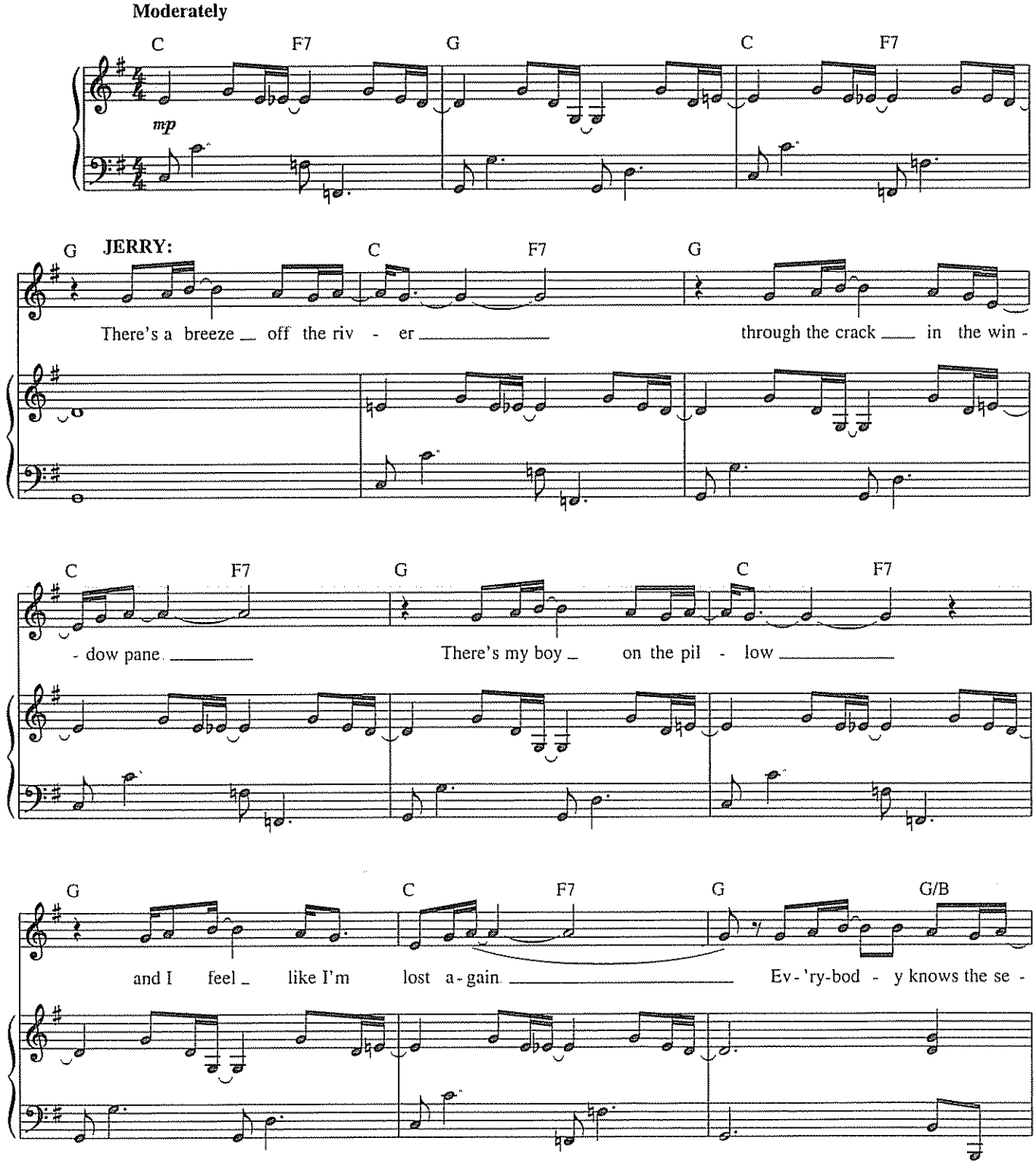


* *air guitar this Led Zeppelin lick*

BREEZE OFF THE RIVER

from *The Full Monty*

Words and Music by
DAVID YAZBEK



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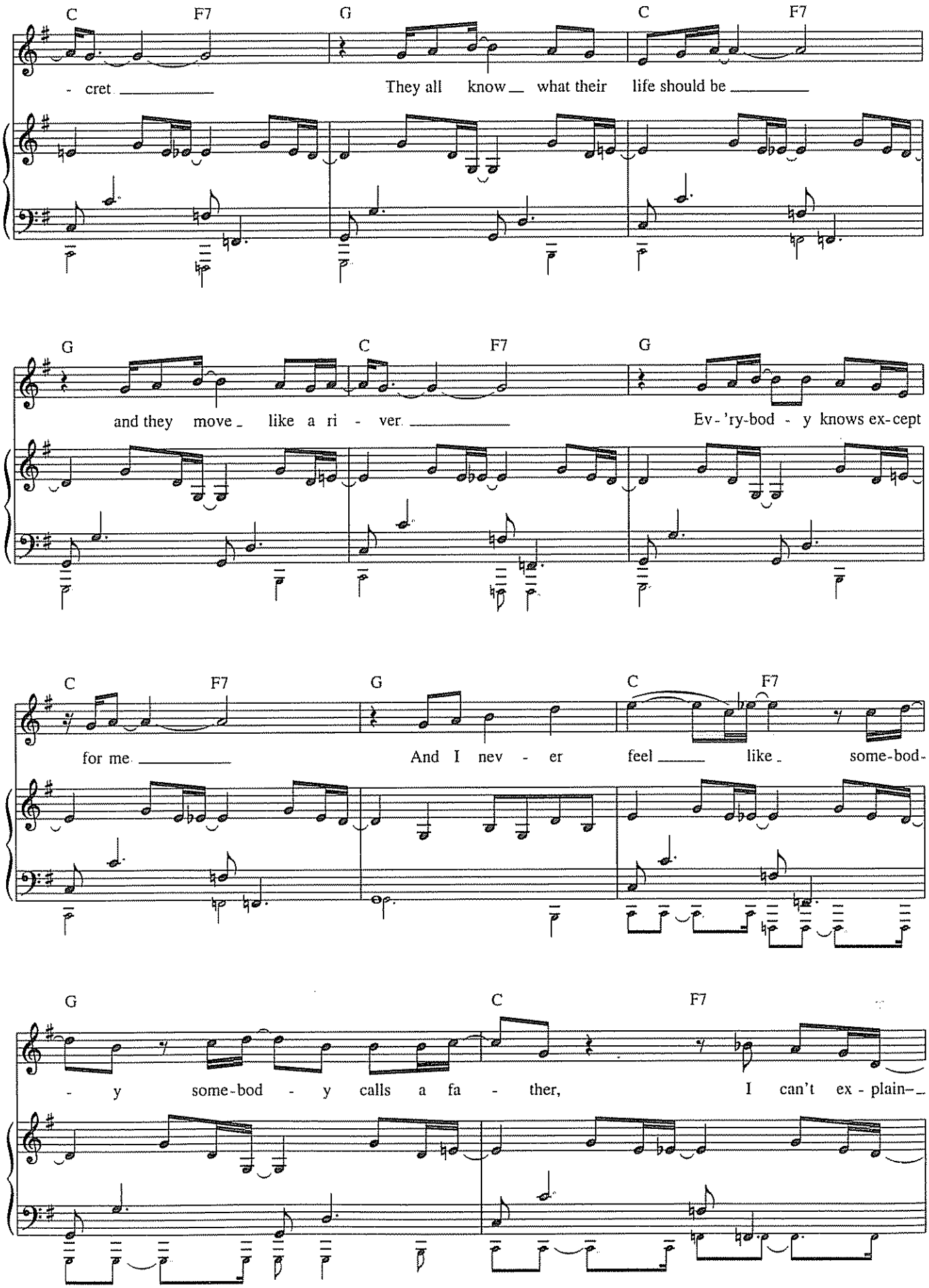
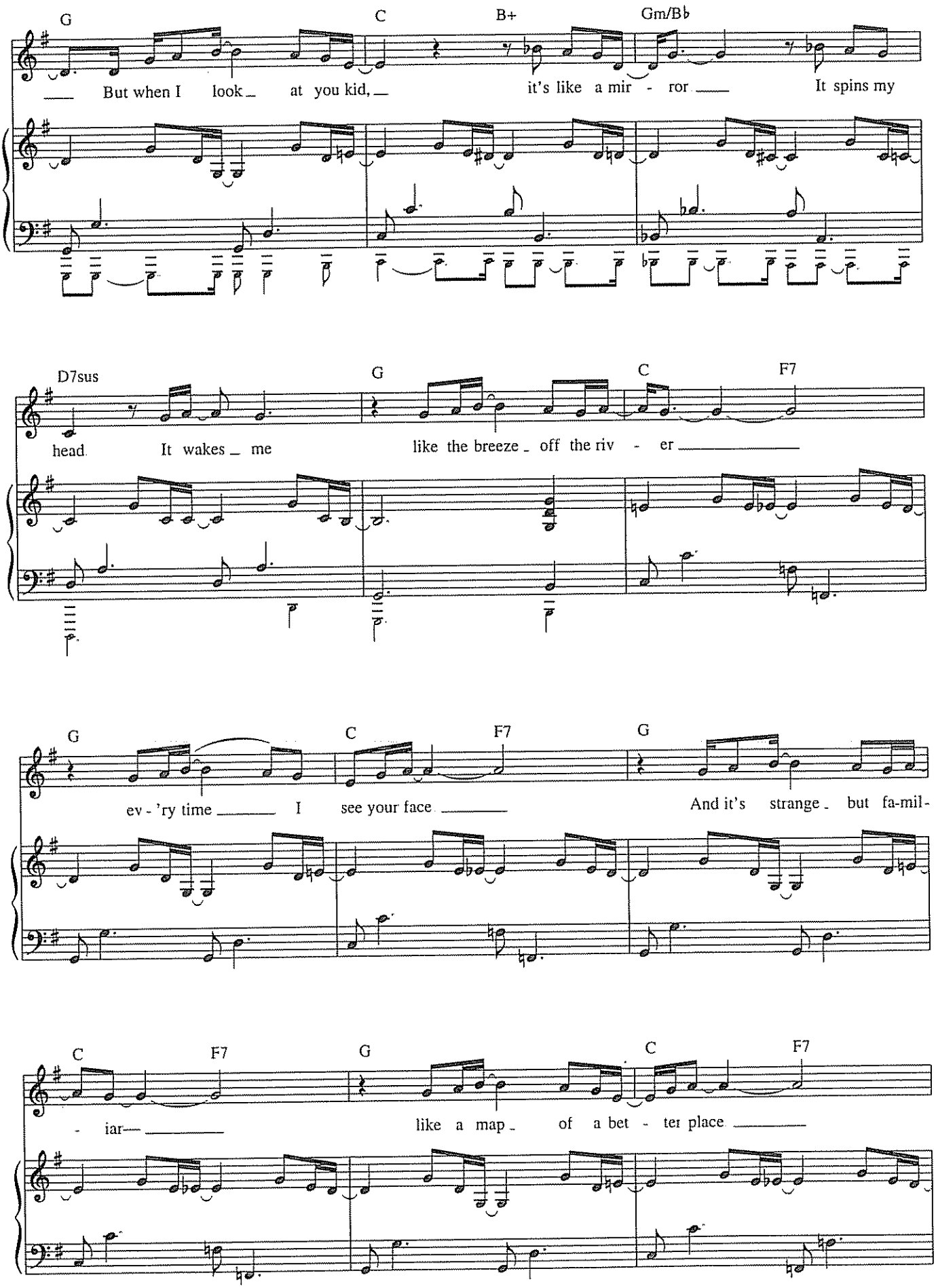
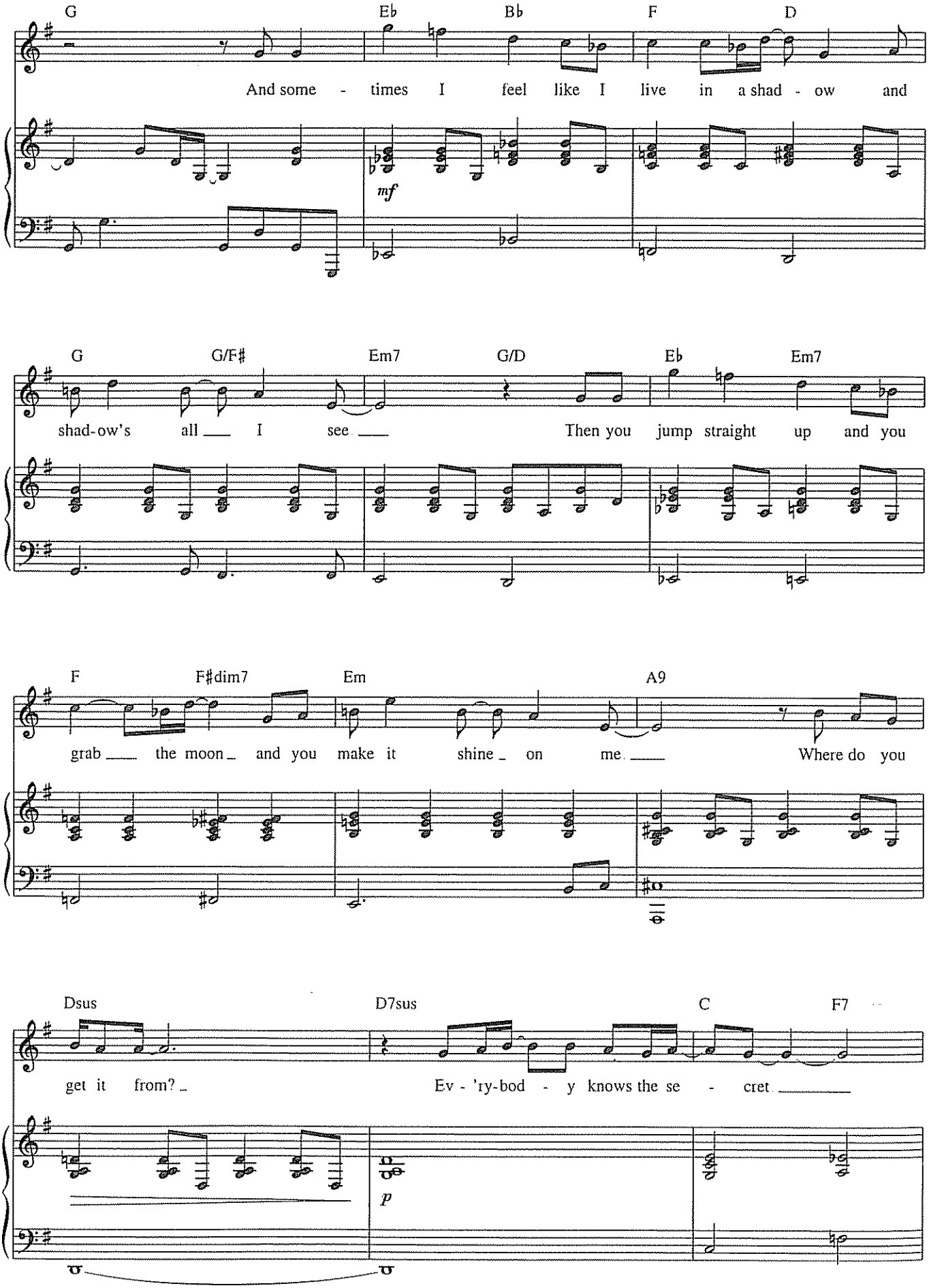
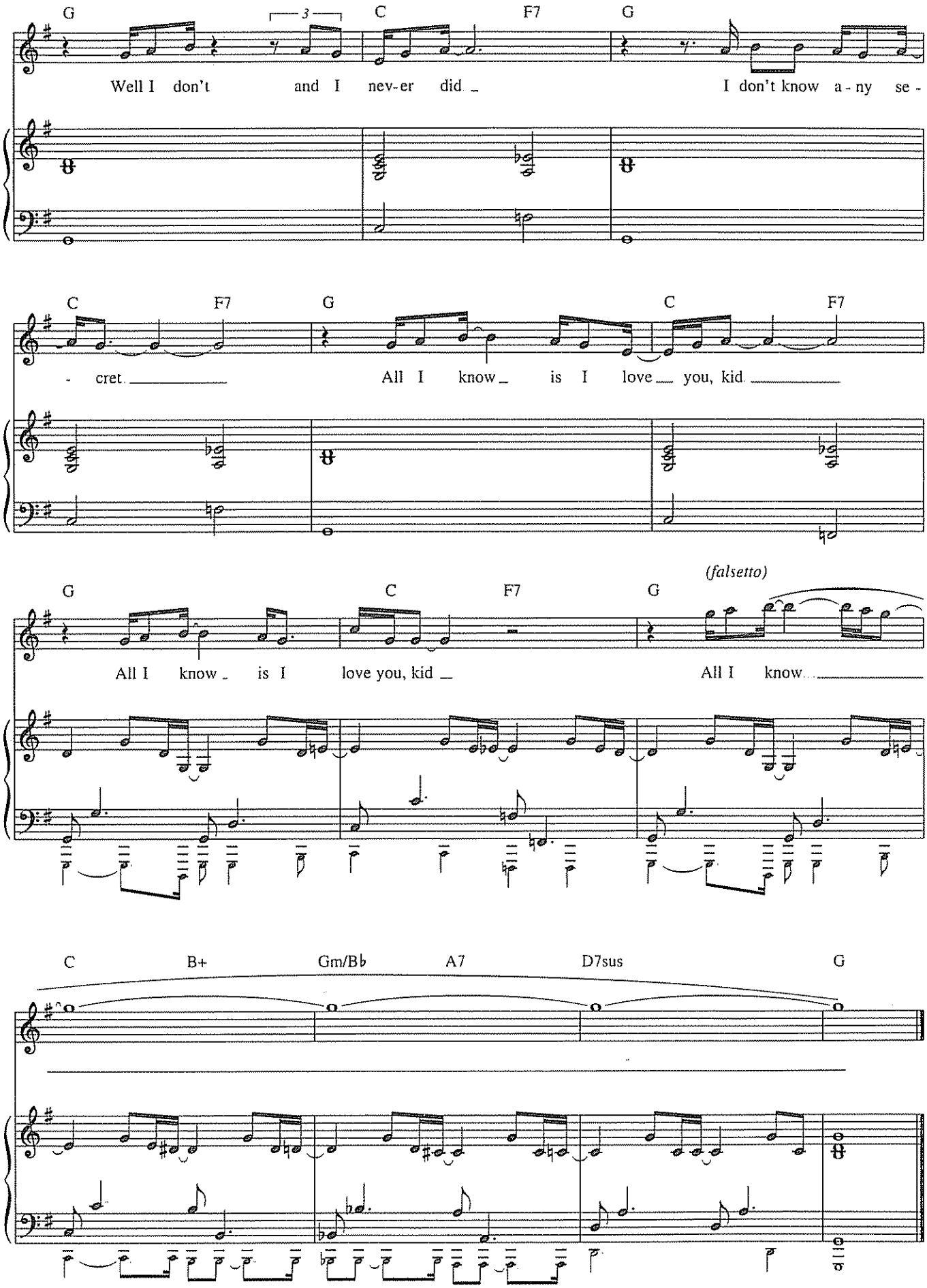

C F7 G C F7
- cret They all know what their life should be
G C F7 G
and they move like a ri - ver Ev-'ry-bod - y knows ex-cept
C F7 G C F7
for me And I nev - er feel like some-bod-
G C F7
- y some-bod - y calls a fa - ther, I can't ex - plain-


G
C
B+
Gm/B♭
But when I look at you kid, it's like a mir - ror It spins my
D7sus
G
C
F7
head It wakes me like the breeze off the riv - er
G
C
F7
G
ev - 'ry time I see your face And it's strange but fa-mil-
C
F7
G
C
F7
- iar— like a map of a bet - ter place

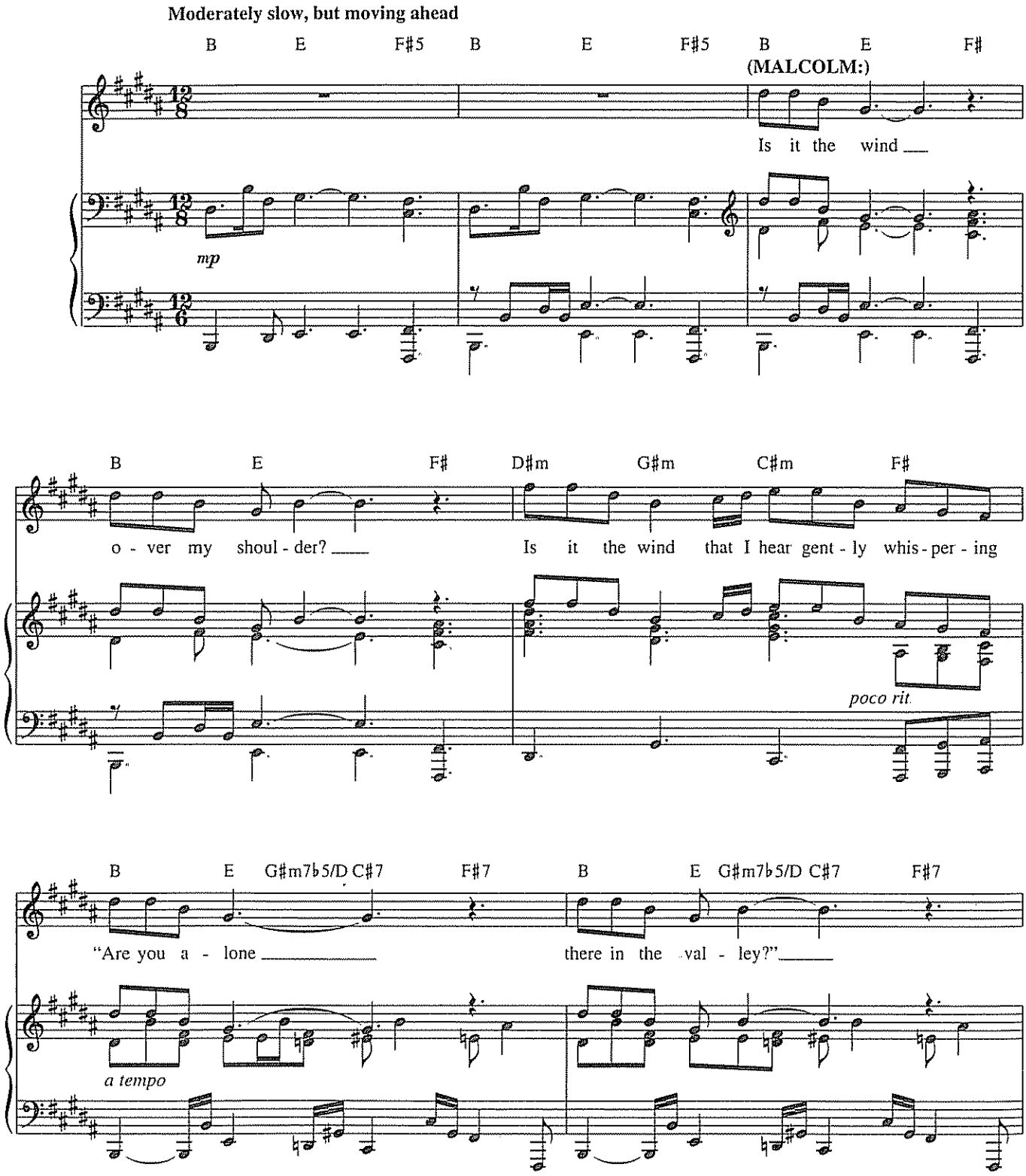

G
Eb
Bb
F
D
And some - times I feel like I live in a shad - ow and
mf
G
G/F♯
Em7
G/D
Eb
Em7
shad-ow's all ___ I see ___
Then you jump straight up and you
F
F♯dim7
Em
A9
grab ___ the moon _ and you make it shine _ on me. ___
Where do you
Dsus
D7sus
C
F7
get it from? _
Ev - 'ry-bod - y knows the se - cret ___
p


G
C
F7
G
Well I don't and I nev-er did I don't know a-ny se-
C
F7
G
C
F7
- cret All I know is I love you, kid
(falsetto)
G
C
F7
G
All I know is I love you, kid All I know
C
B+
Gm/B♭
A7
D7sus
G

YOU WALK WITH ME

from *The Full Monty*

Words and Music by
DAVID YAZBEK



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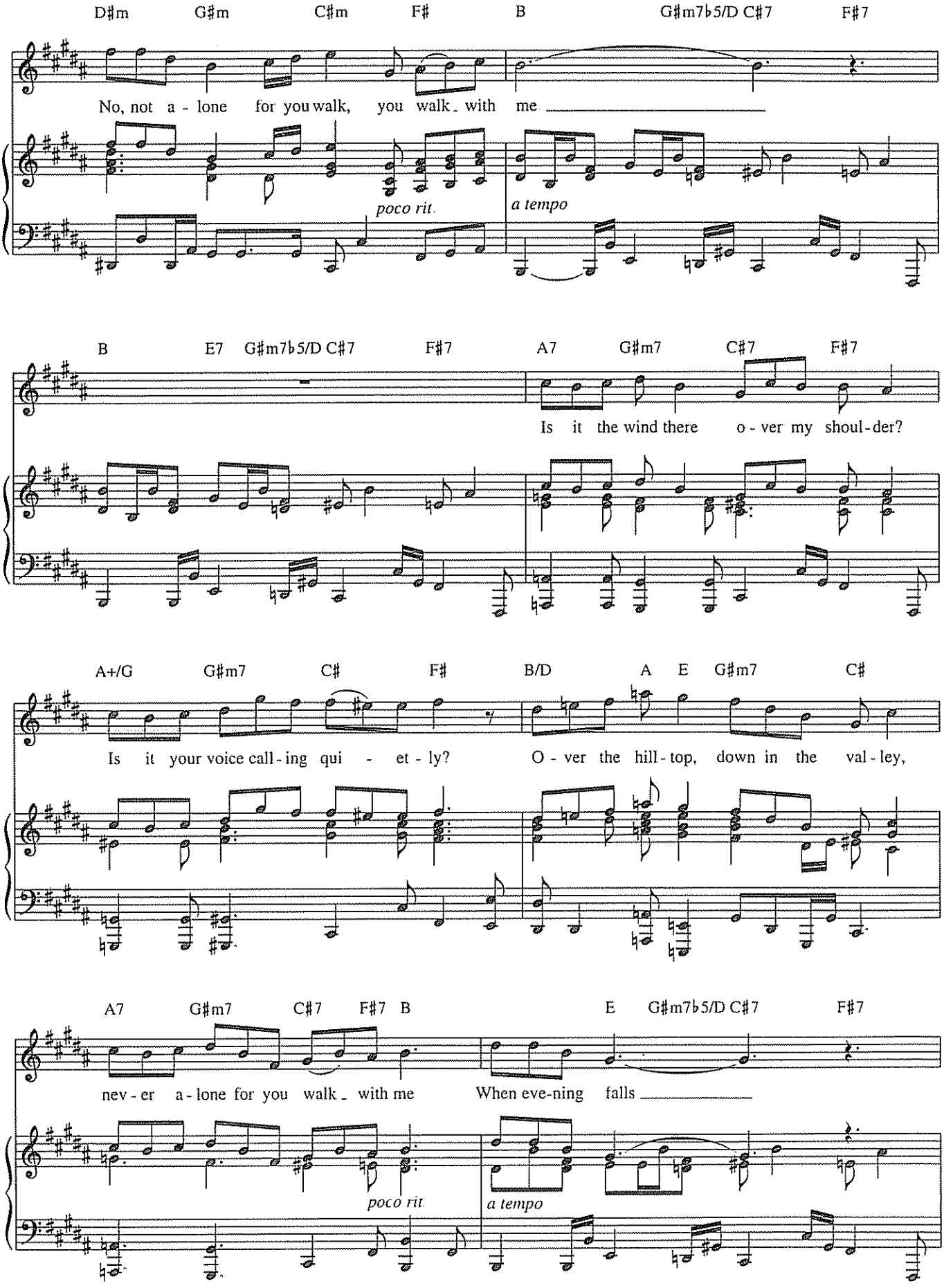
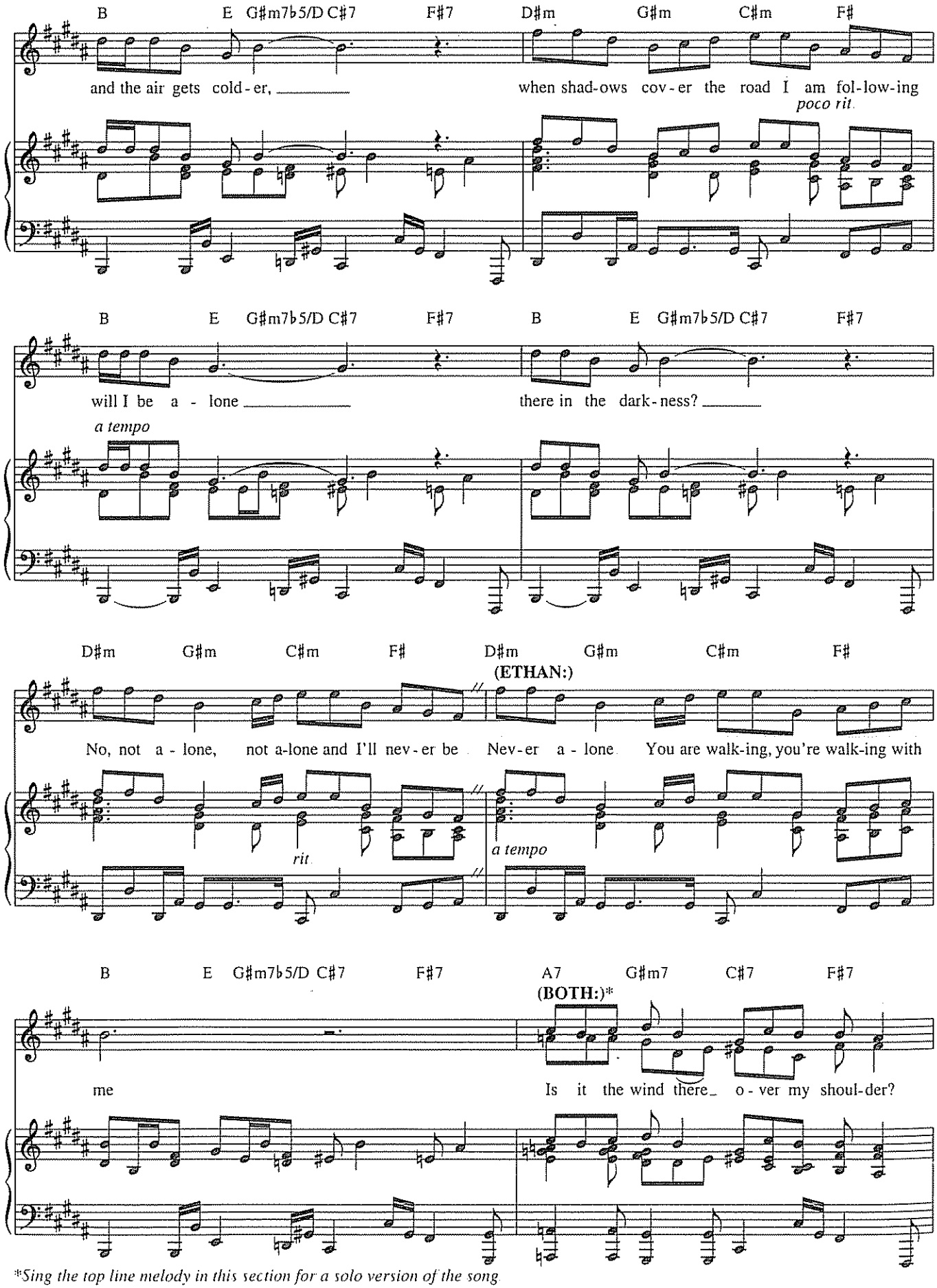
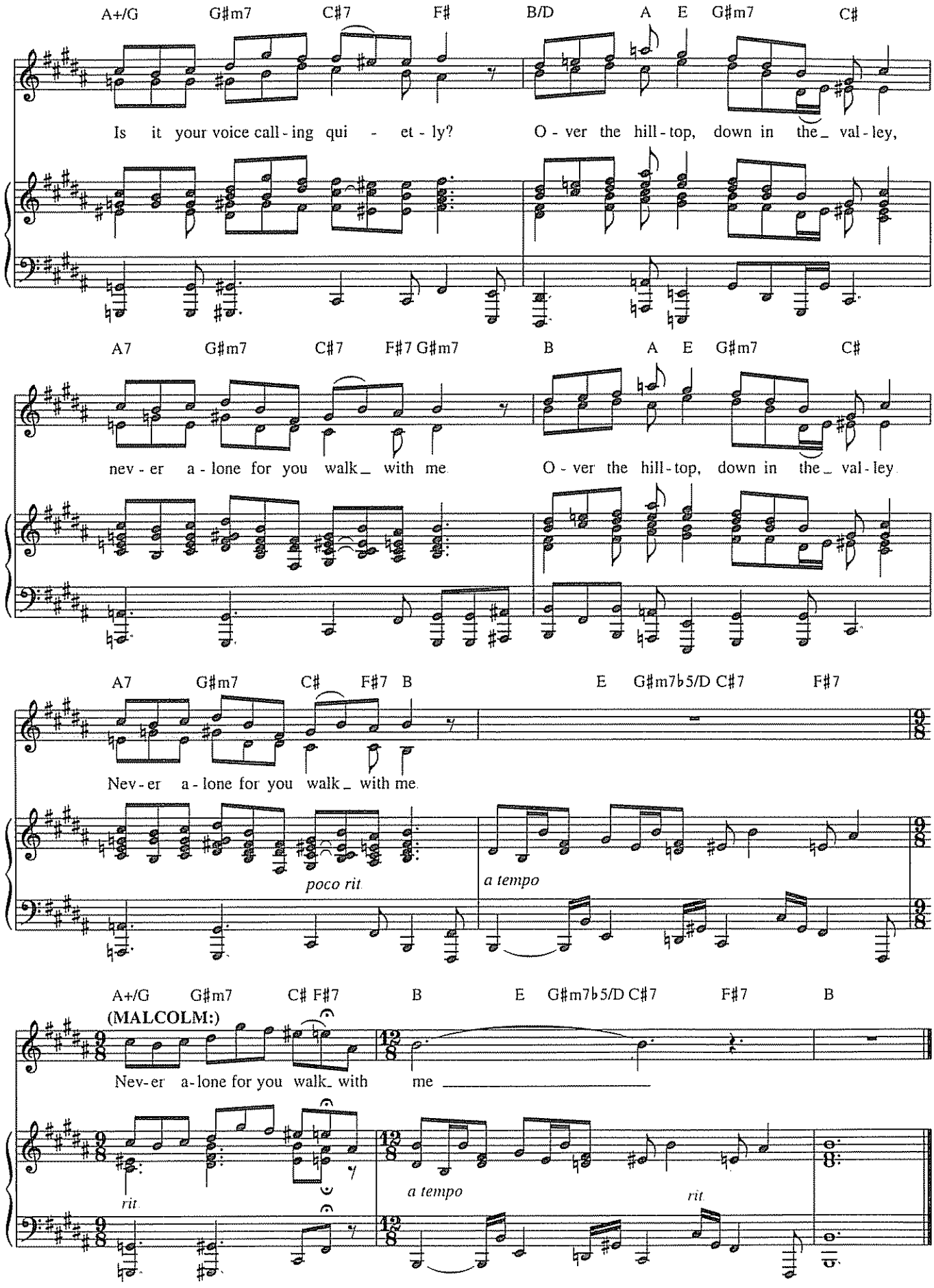

D♯m G♯m C♯m F♯ B G♯m7♭5/D C♯7 F♯7
No, not a - lone for you walk, you walk _ with me _____
poco rit.
a tempo
B E7 G♯m7♭5/D C♯7 F♯7 A7 G♯m7 C♯7 F♯7
Is it the wind there o - ver my shoul - der?
A+/G G♯m7 C♯ F♯ B/D A E G♯m7 C♯
Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the val - ley,
A7 G♯m7 C♯7 F♯7 B E G♯m7♭5/D C♯7 F♯7
nev - er a - lone for you walk _ with me When eve-ning falls _____
poco rit.
a tempo



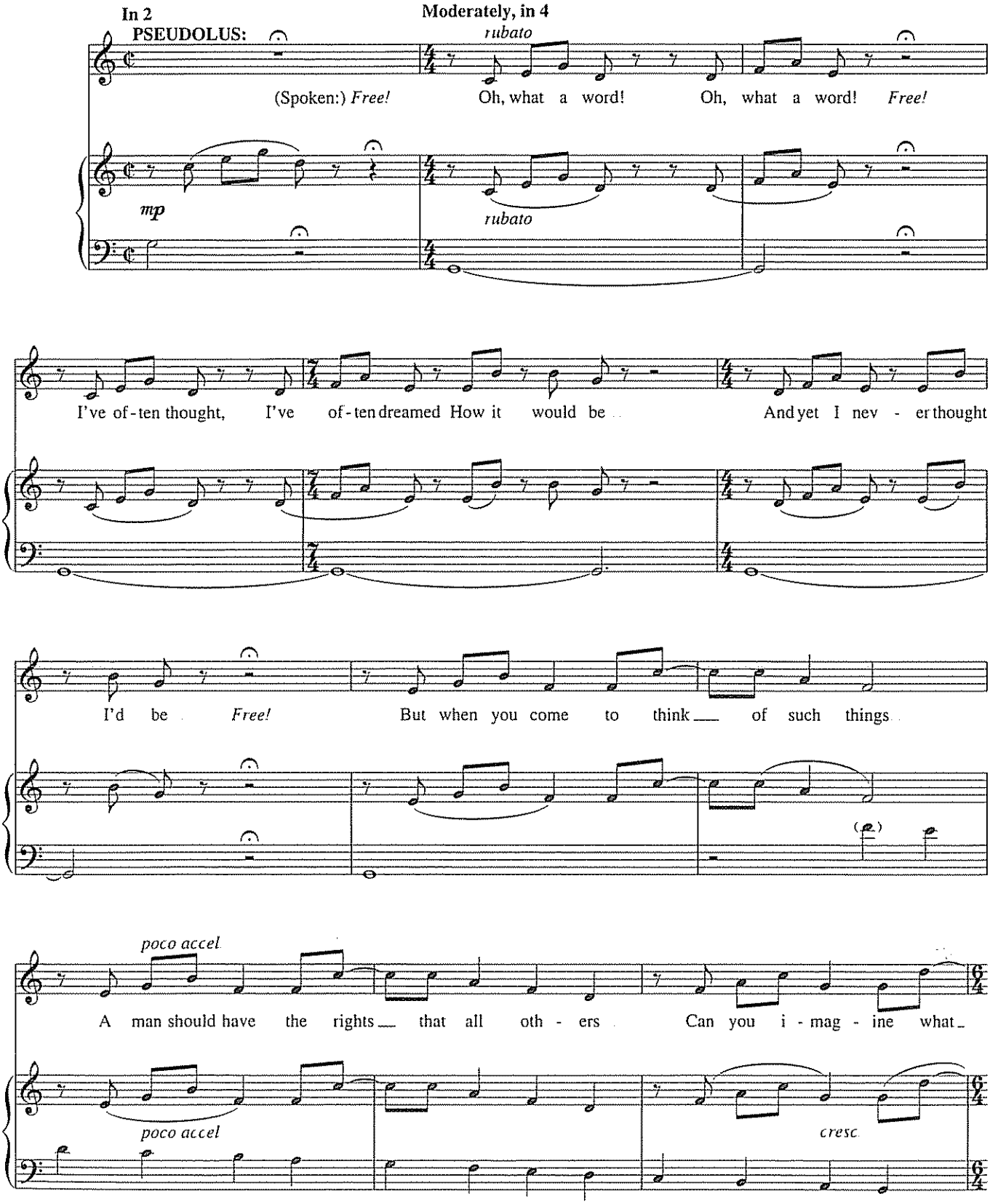
*Sing the top line melody in this section for a solo version of the song.


A+/G G♯m7 C♯7 F♯ B/D A E G♯m7 C♯
Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the_ val - ley,
A7 G♯m7 C♯7 F♯7 G♯m7 B A E G♯m7 C♯
nev - er a - lone for you walk_ with me. O - ver the hill - top, down in the_ val - ley
A7 G♯m7 C♯ F♯7 B E G♯m7♭5/D C♯7 F♯7
Nev - er a - lone for you walk_ with me.
poco rit.
a tempo
A+/G G♯m7 C♯ F♯7 B E G♯m7♭5/D C♯7 F♯7 B
(MALCOLM:)
Nev - er a - lone for you walk_ with me
rit.
a tempo
rit.

FREE

from *A Funny Thing Happened on the Way to the Forum*

Words and Music by
STEPHEN SONDHEIM



We have eliminated Hero's lines in this solo edition.

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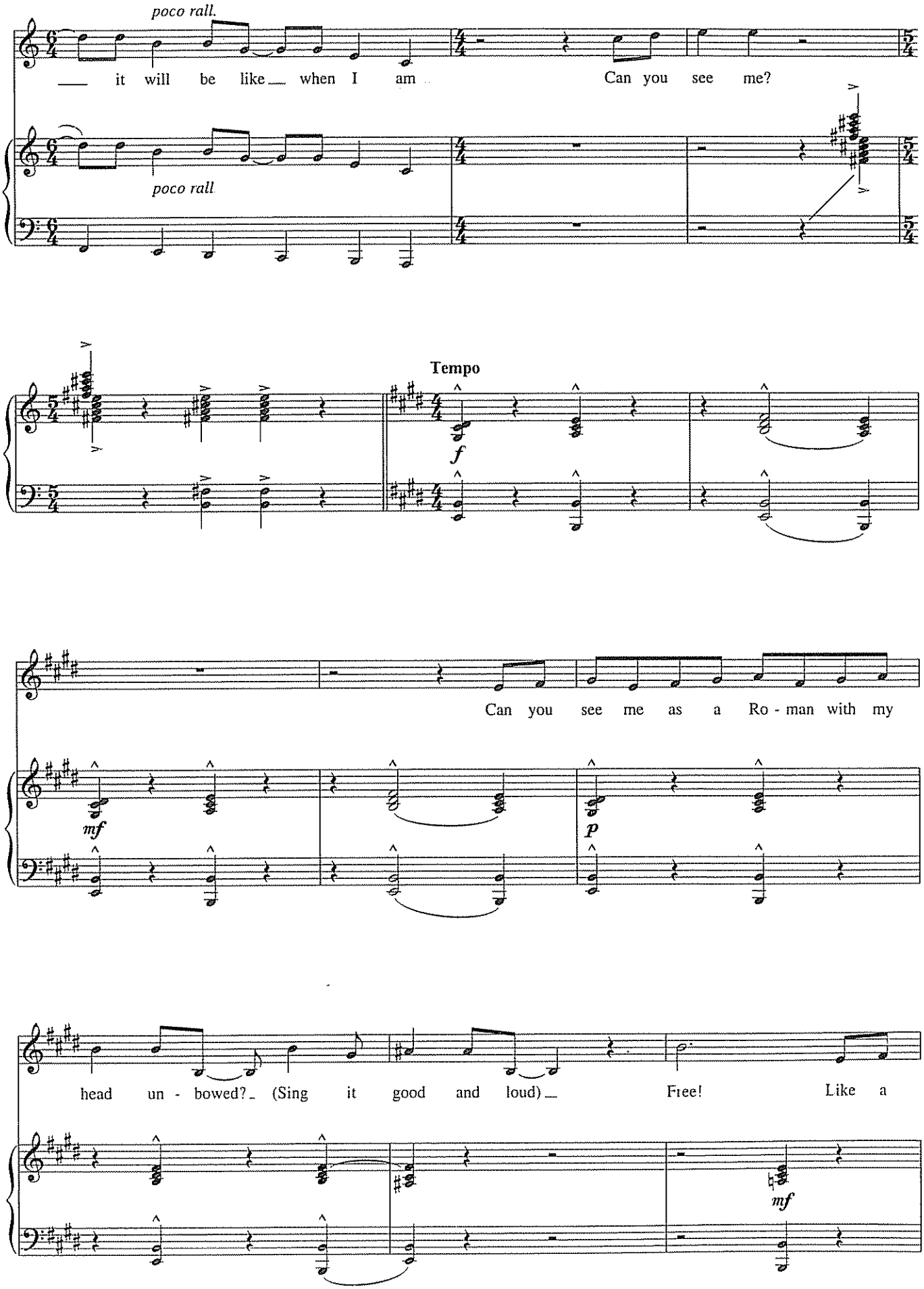
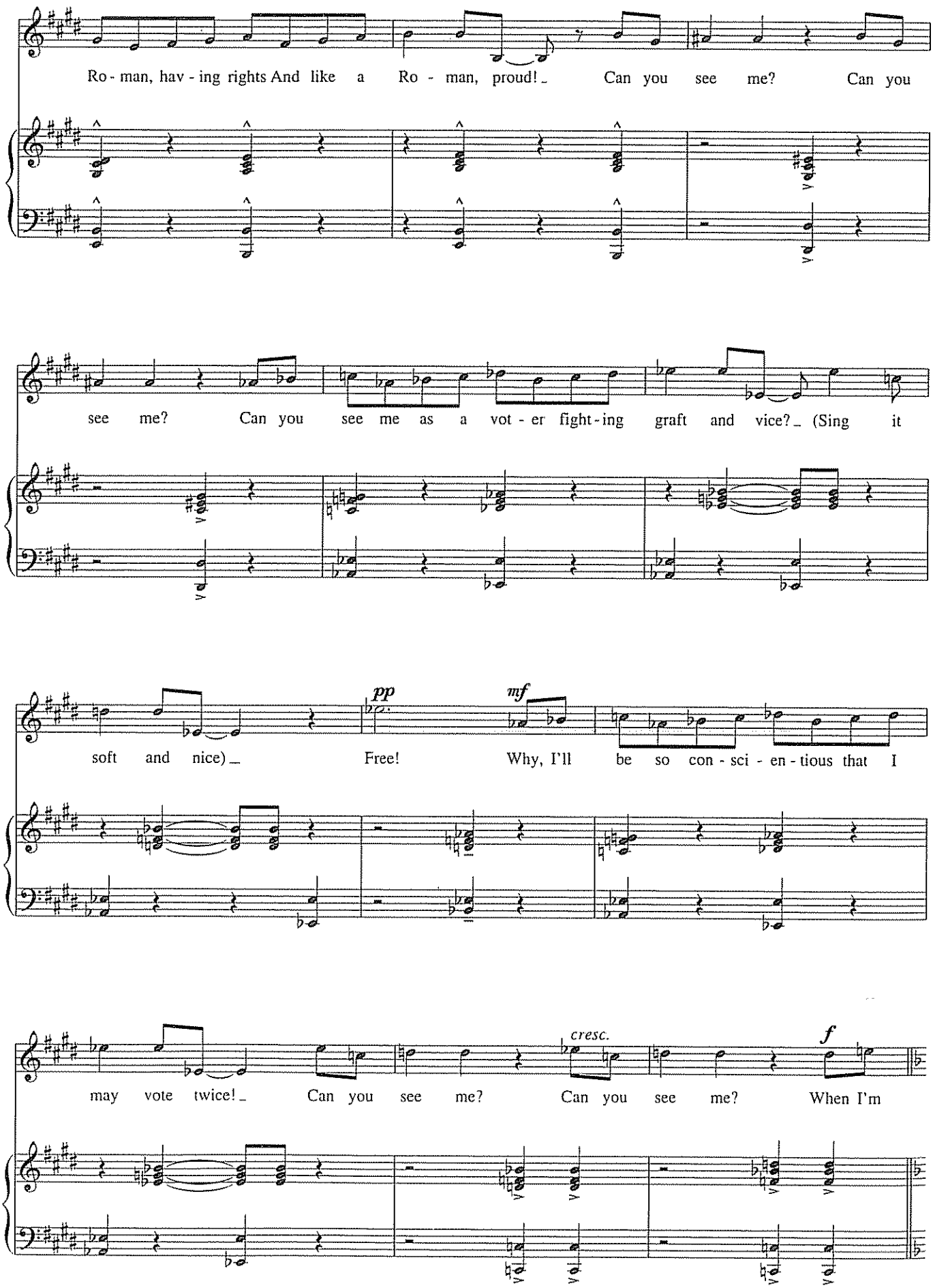
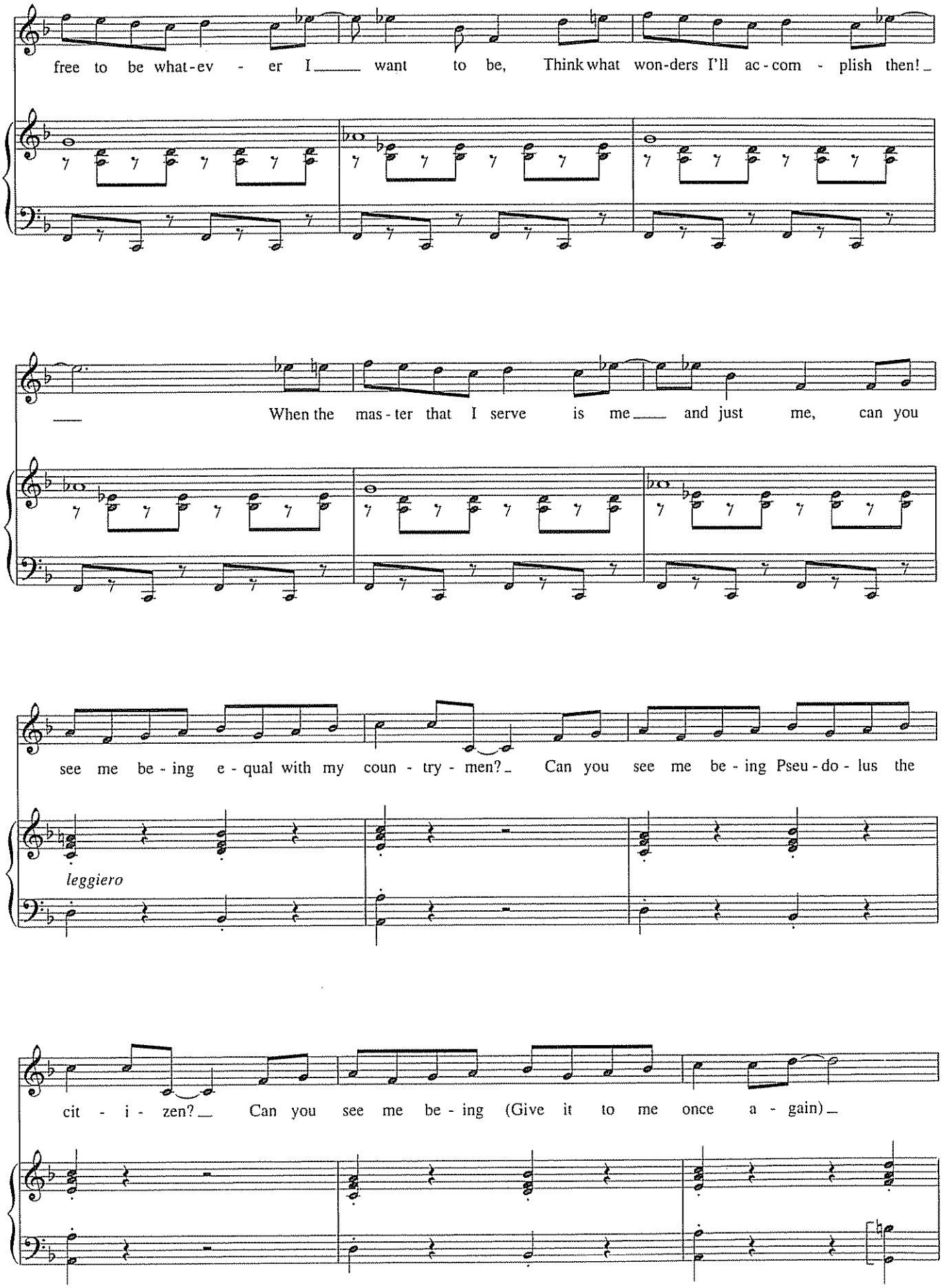
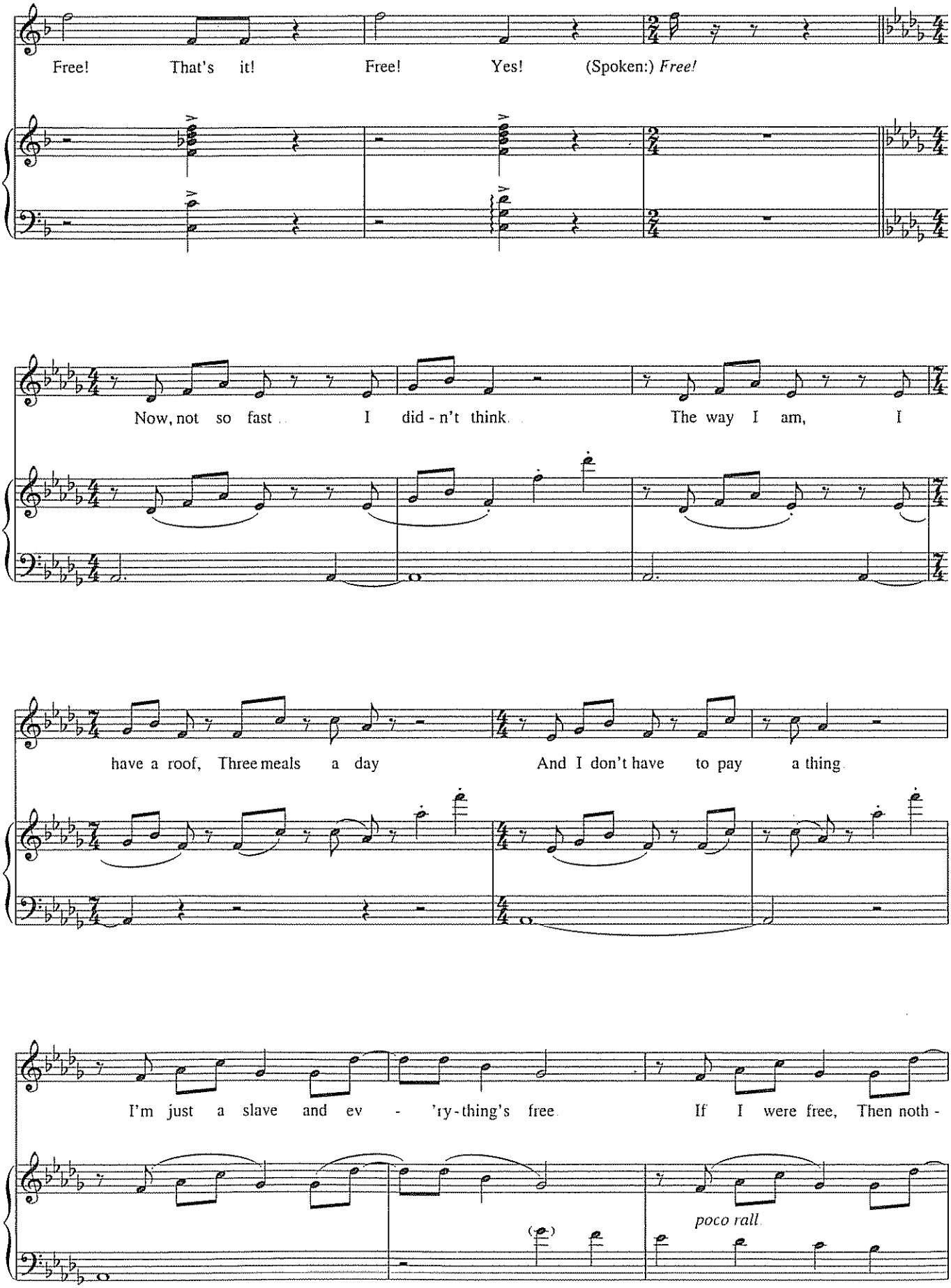
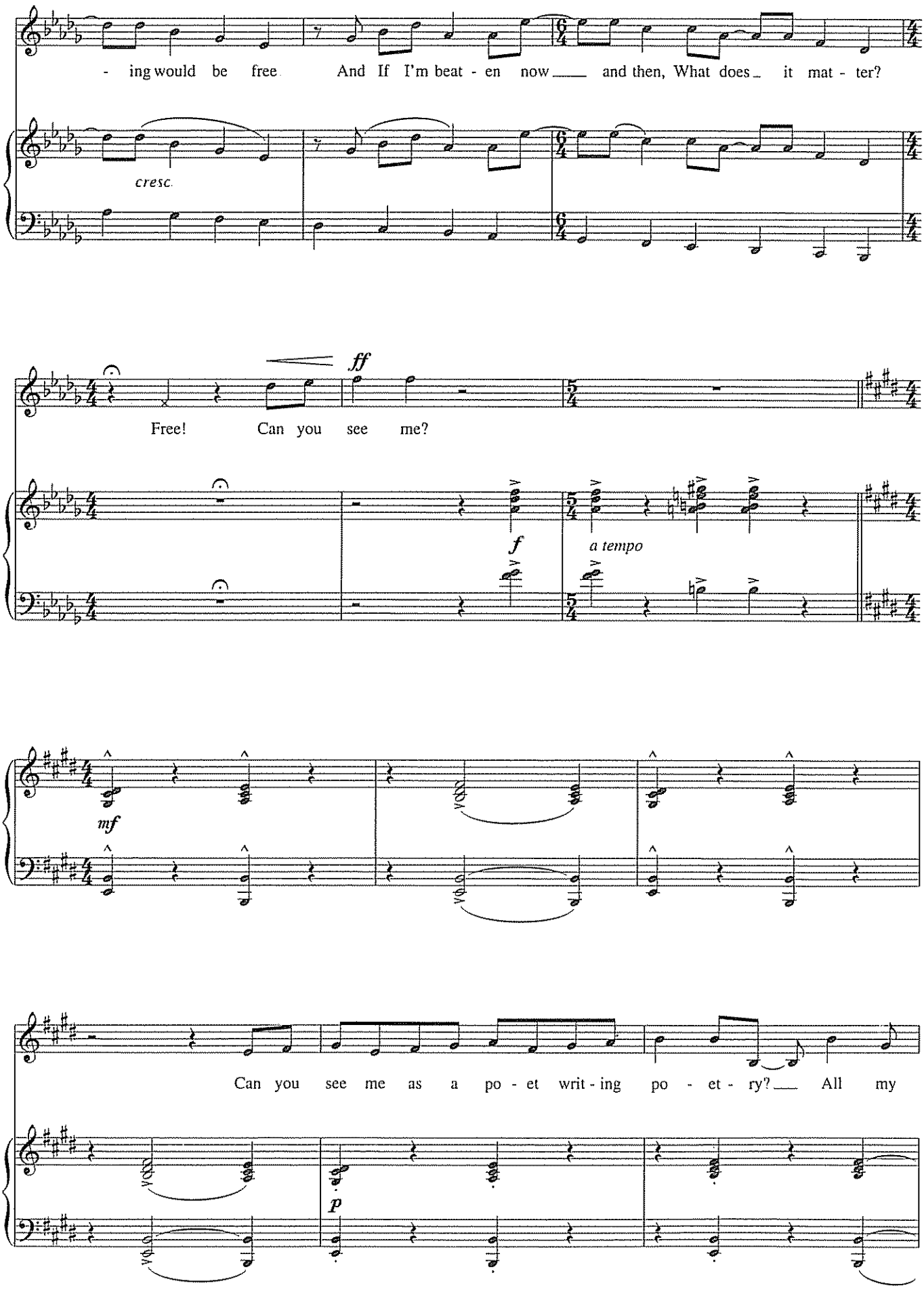
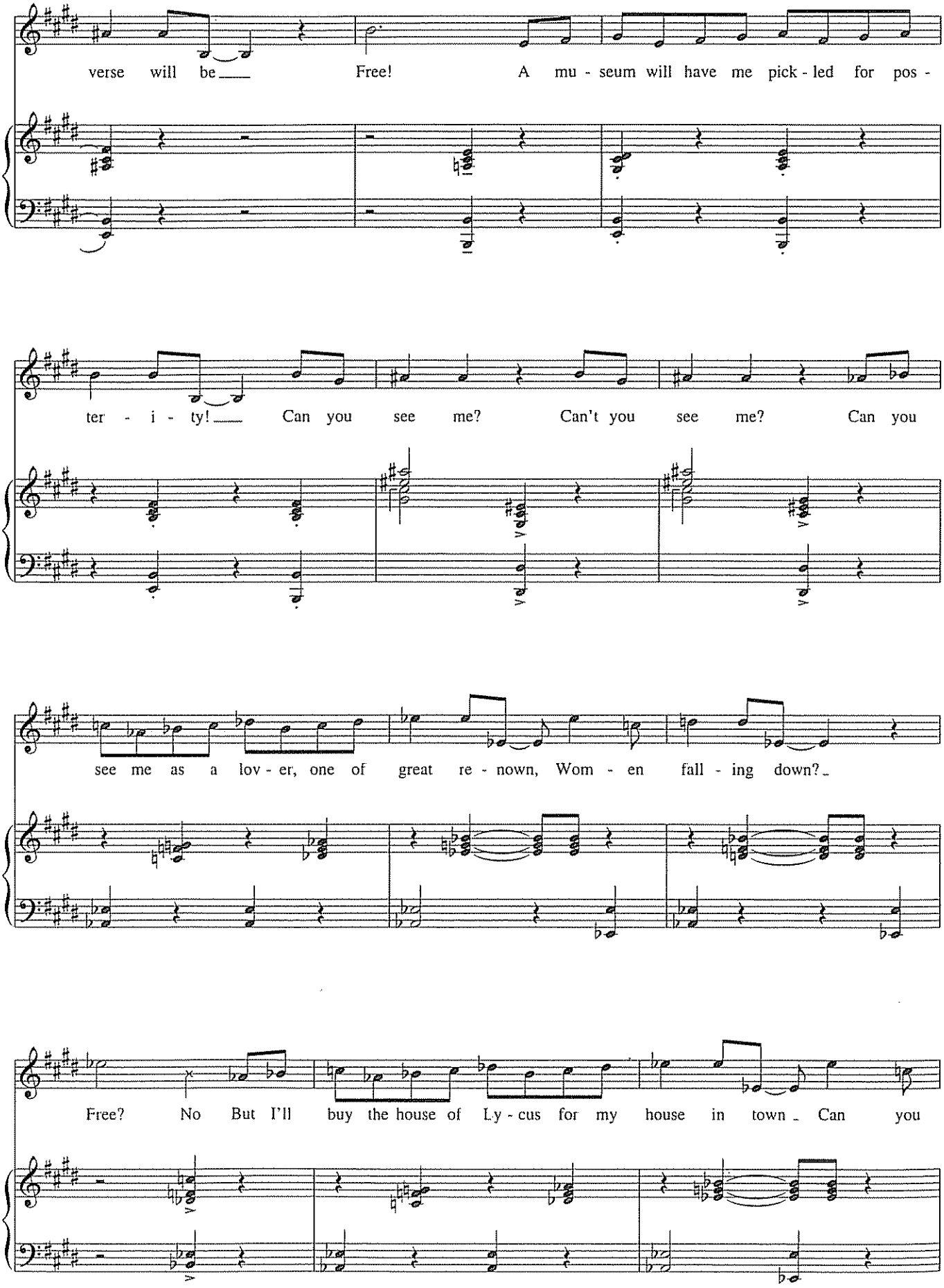

poco rall.
it will be like when I am
Can you see me?
poco rall
Tempo
f
Can you see me as a Ro - man with my
mf
p
head un - bowed? (Sing it good and loud)
Free!
Like a
mf

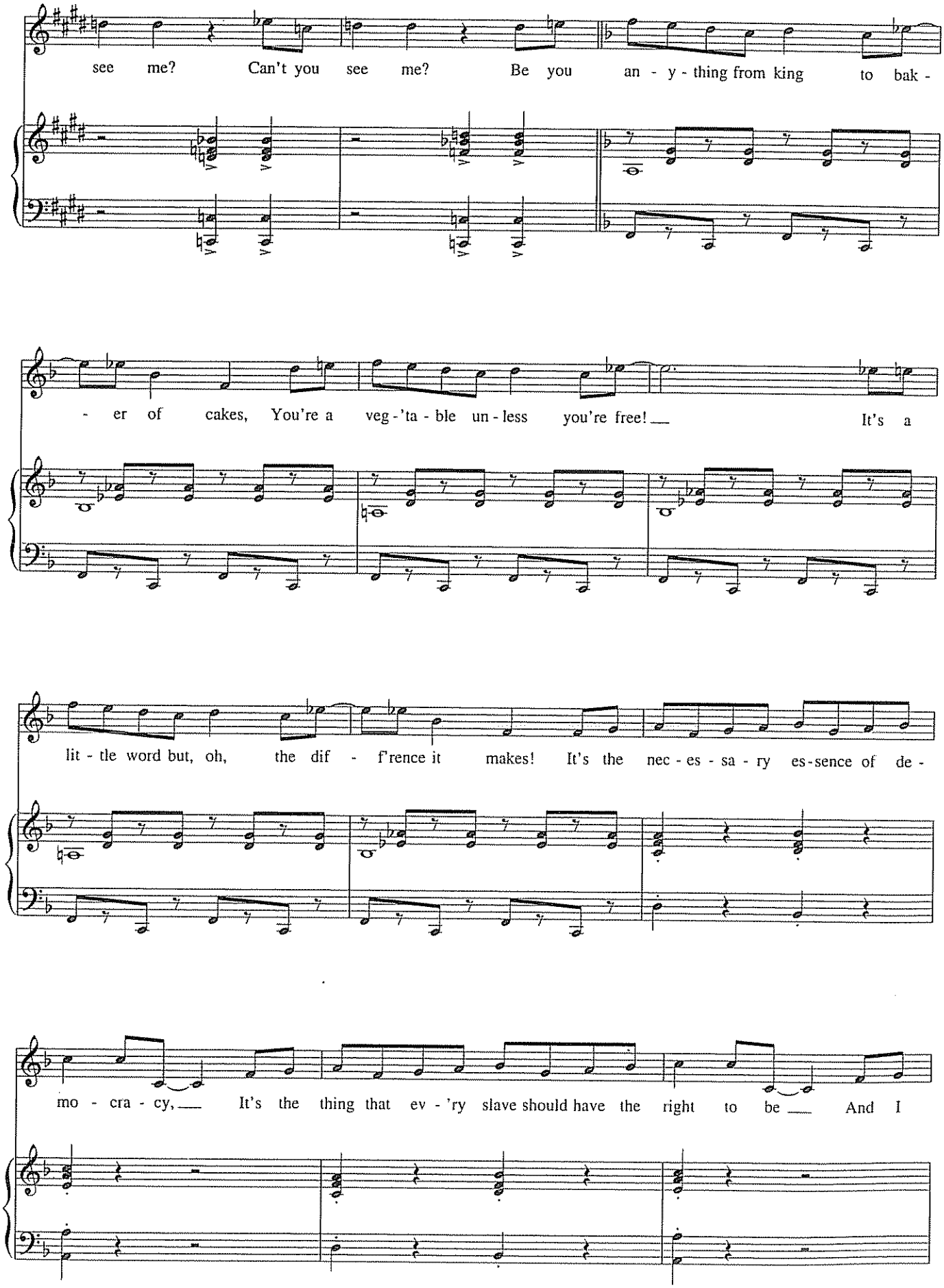

Ro - man, hav - ing rights And like a Ro - man, proud! _ Can you see me? Can you
see me? Can you see me as a vot - er fight - ing graft and vice? _ (Sing it
pp
mf
soft and nice) _ Free! Why, I'll be so con - sci - en - tious that I
cresc.
f
may vote twice! _ Can you see me? Can you see me? When I'm

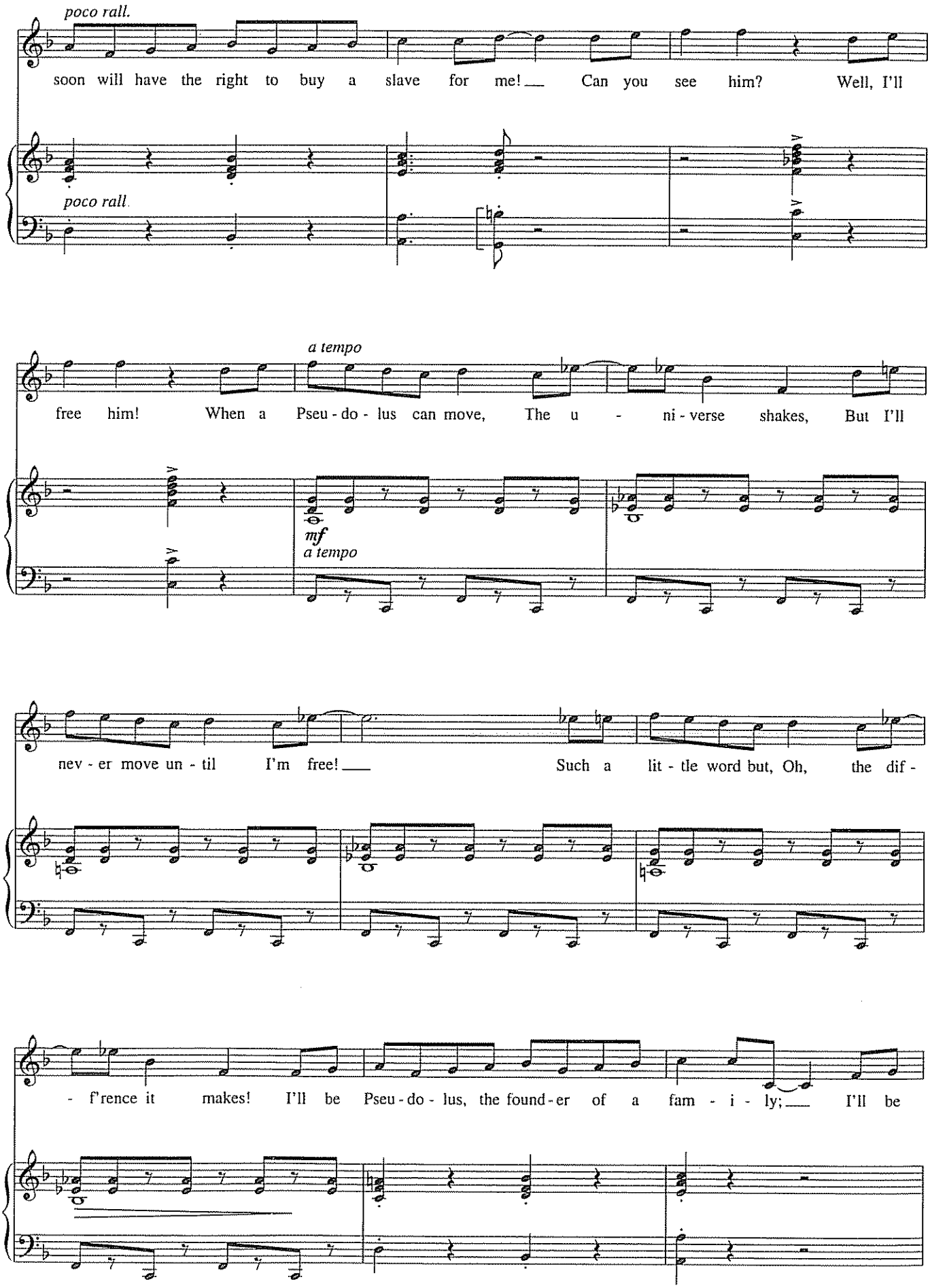

free to be what-ev - er I want to be, Think what won-ders I'll ac-com - plish then!
When the mas-ter that I serve is me and just me, can you
see me be-ing e-qual with my coun-try-men? Can you see me be-ing Pseu-do-lus the
leggiero
cit - i - zen? Can you see me be-ing (Give it to me once a - gain)

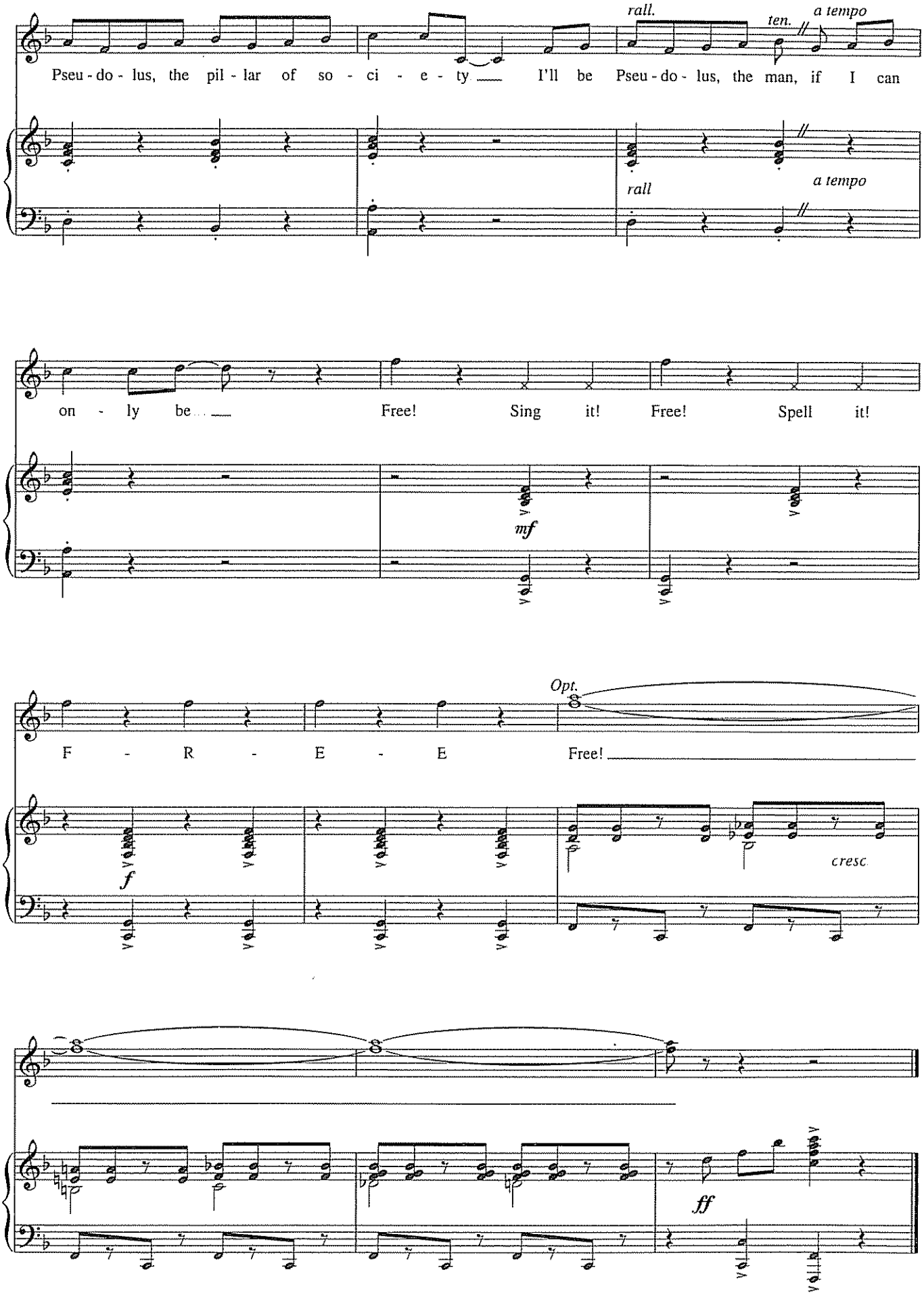

Free! That's it! Free! Yes! (Spoken:) Free!
Now, not so fast I did - n't think The way I am, I
have a roof, Three meals a day And I don't have to pay a thing
I'm just a slave and ev - 'ry - thing's free If I were free, Then noth -
poco rall.


- ing would be free
And If I'm beat - en now
and then, What does
it mat - ter?
cresc.
ff
Free!
Can you see me?
f
a tempo
mf
Can you see me as a po - et writ - ing po - et - ry?
All my
p


verse will be Free! A mu - seum will have me pick - led for pos -
ter - i - ty! Can you see me? Can't you see me? Can you
see me as a lov - er, one of great re - nown, Wom - en fall - ing down?
Free? No But I'll buy the house of Ly - cus for my house in town Can you


see me? Can't you see me? Be you an - y - thing from king to bak -
- er of cakes, You're a veg - 'ta - ble un - less you're free! It's a
lit - tle word but, oh, the dif - f'rence it makes! It's the nec - es - sa - ry es - sence of de -
mo - cra - cy, It's the thing that ev - 'ry slave should have the right to be And I

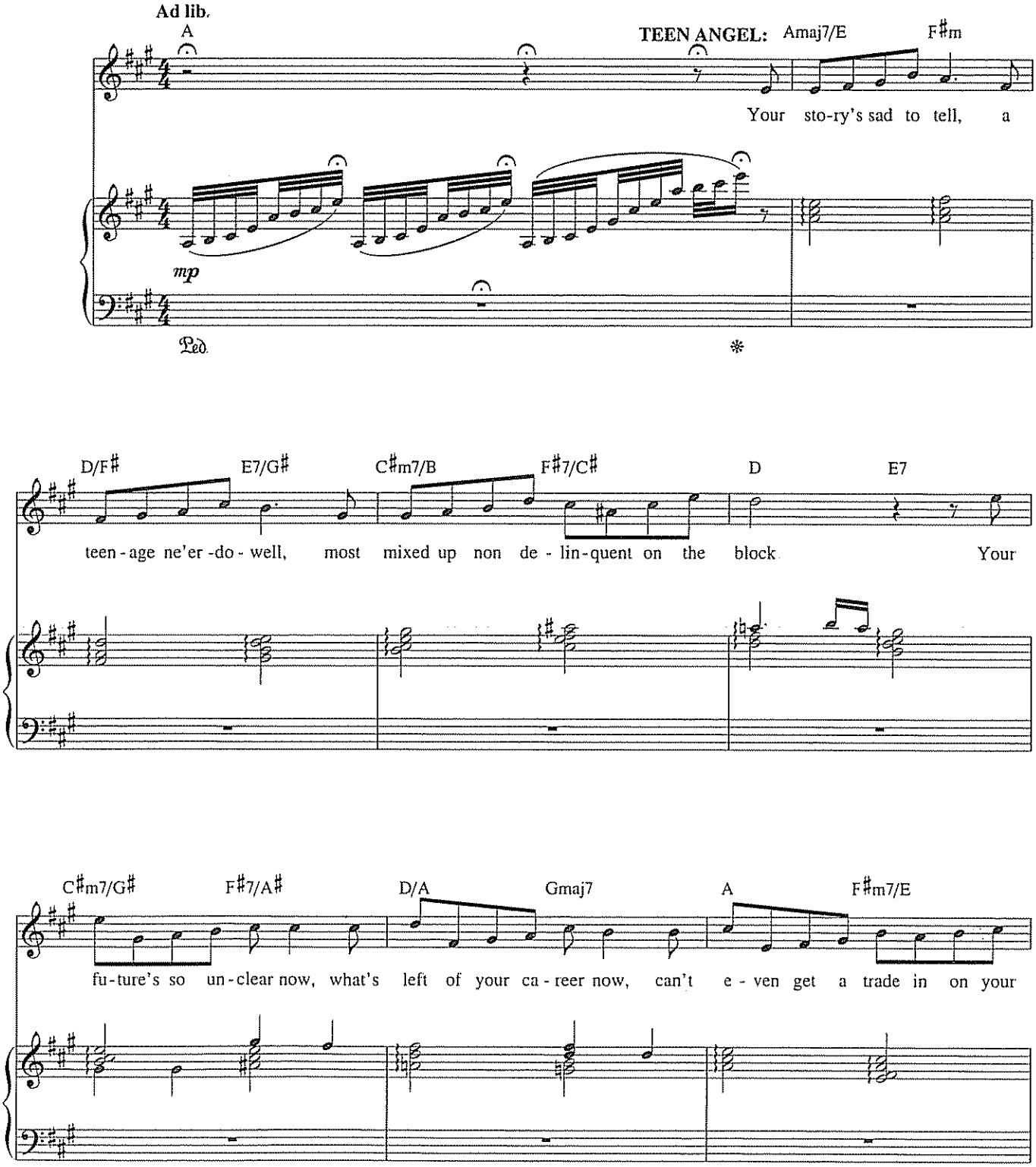

poco rall.
soon will have the right to buy a slave for me! Can you see him? Well, I'll
poco rall.
a tempo
free him! When a Pseu - do - lus can move, The u - ni - verse shakes, But I'll
mf
a tempo
nev - er move un - til I'm free! Such a lit - tle word but, Oh, the dif -
- f'rence it makes! I'll be Pseu - do - lus, the found - er of a fam - i - ly; I'll be


rall.
ten.
a tempo
Pseu - do - lus, the pil - lar of so - ci - e - ty I'll be Pseu - do - lus, the man, if I can
rall
a tempo
on - ly be Free! Sing it! Free! Spell it!
mf
Opt.
F - R - E - E Free!
f
cresc.
ff

BEAUTY SCHOOL DROPOUT

from *Grease*

Lyric and Music by WARREN CASEY
and JIM JACOBS



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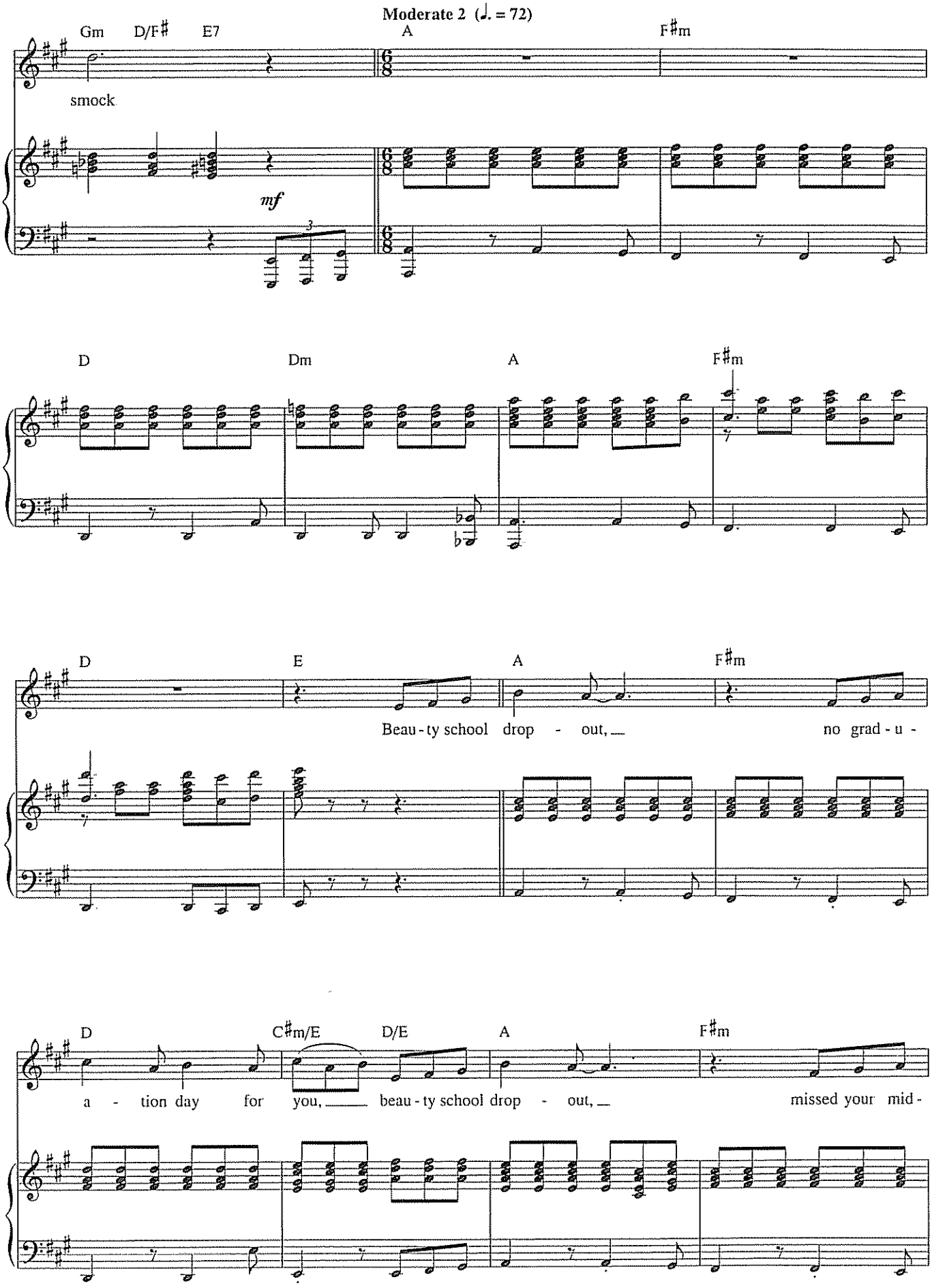
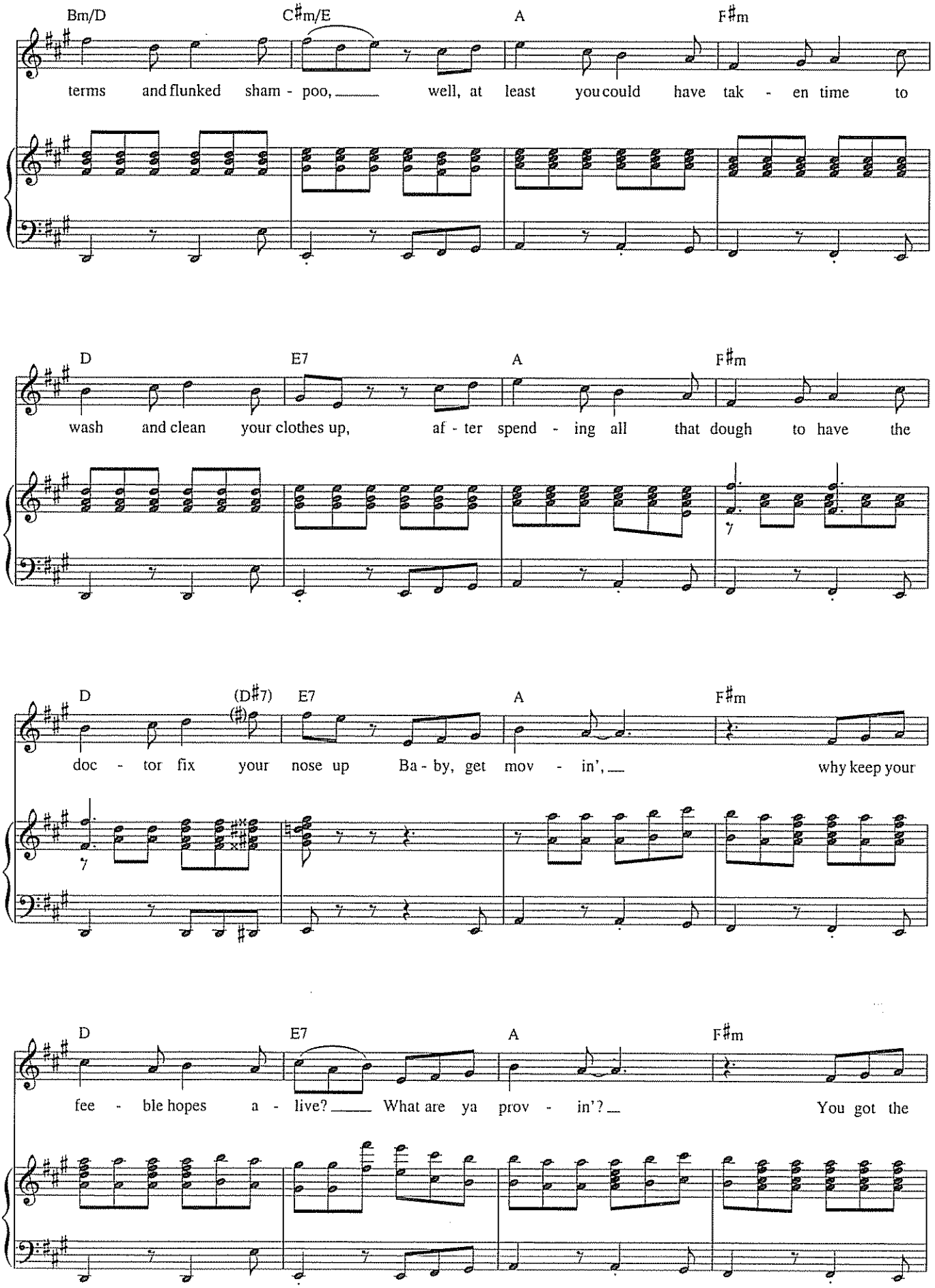
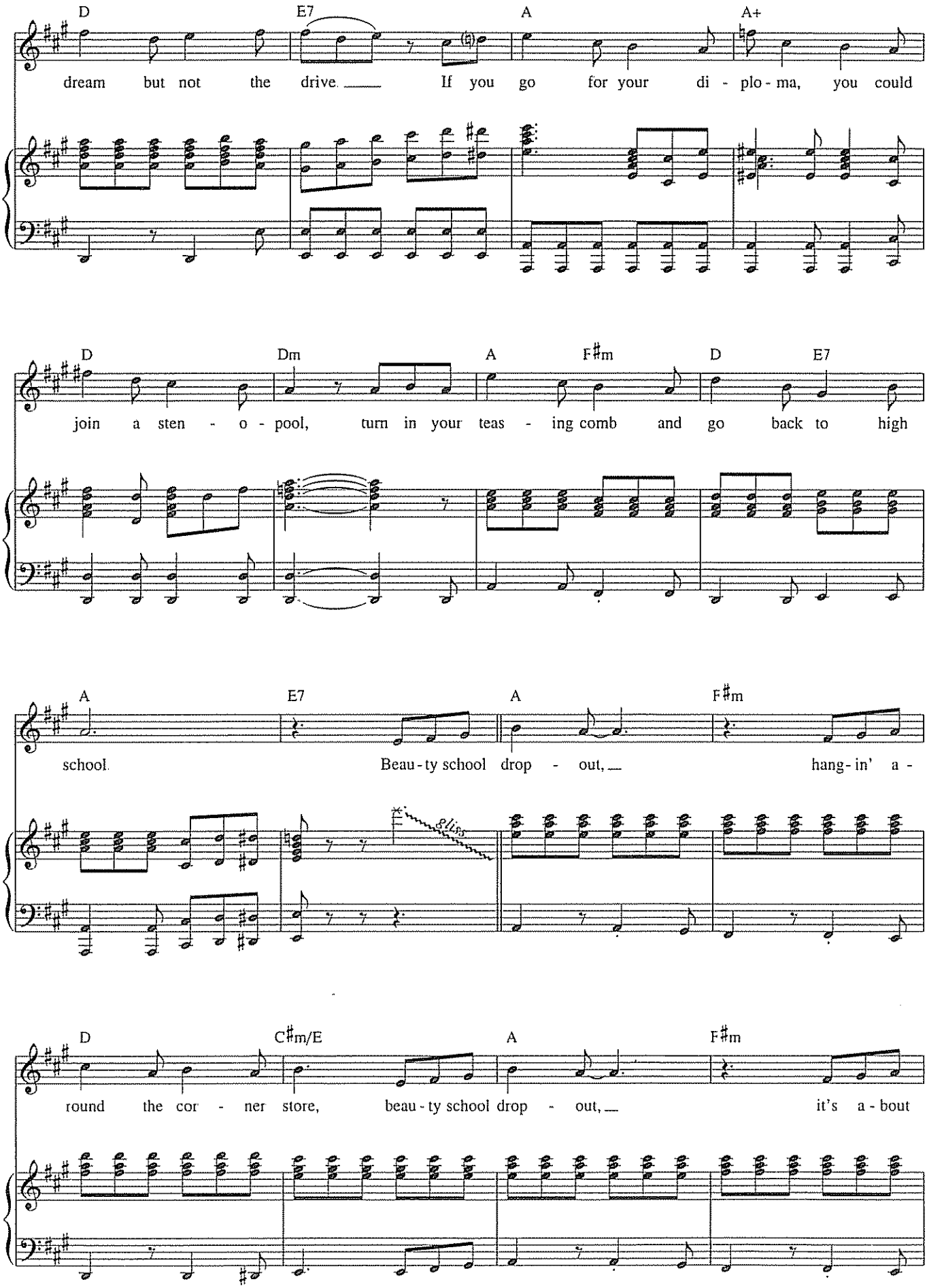
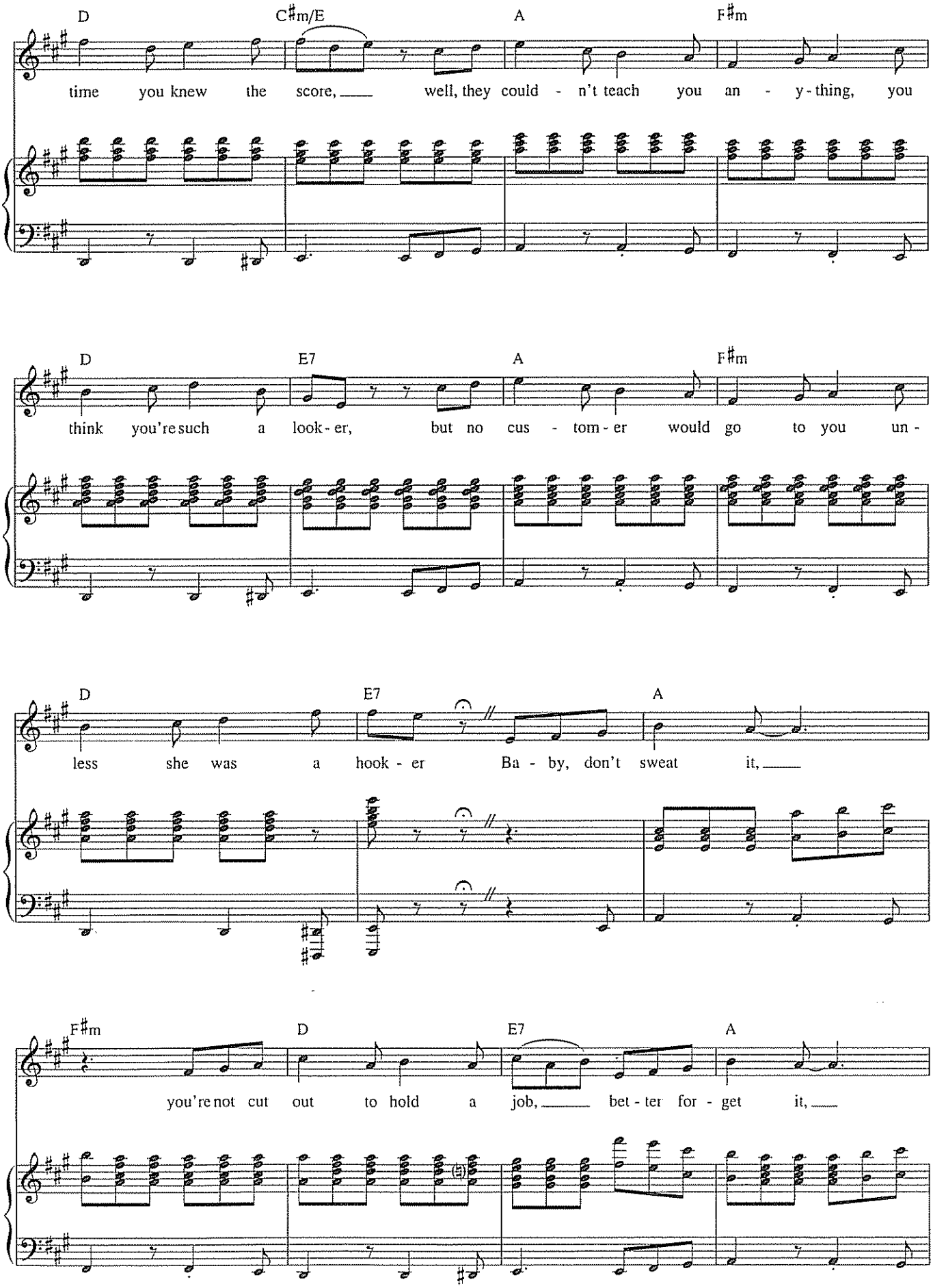
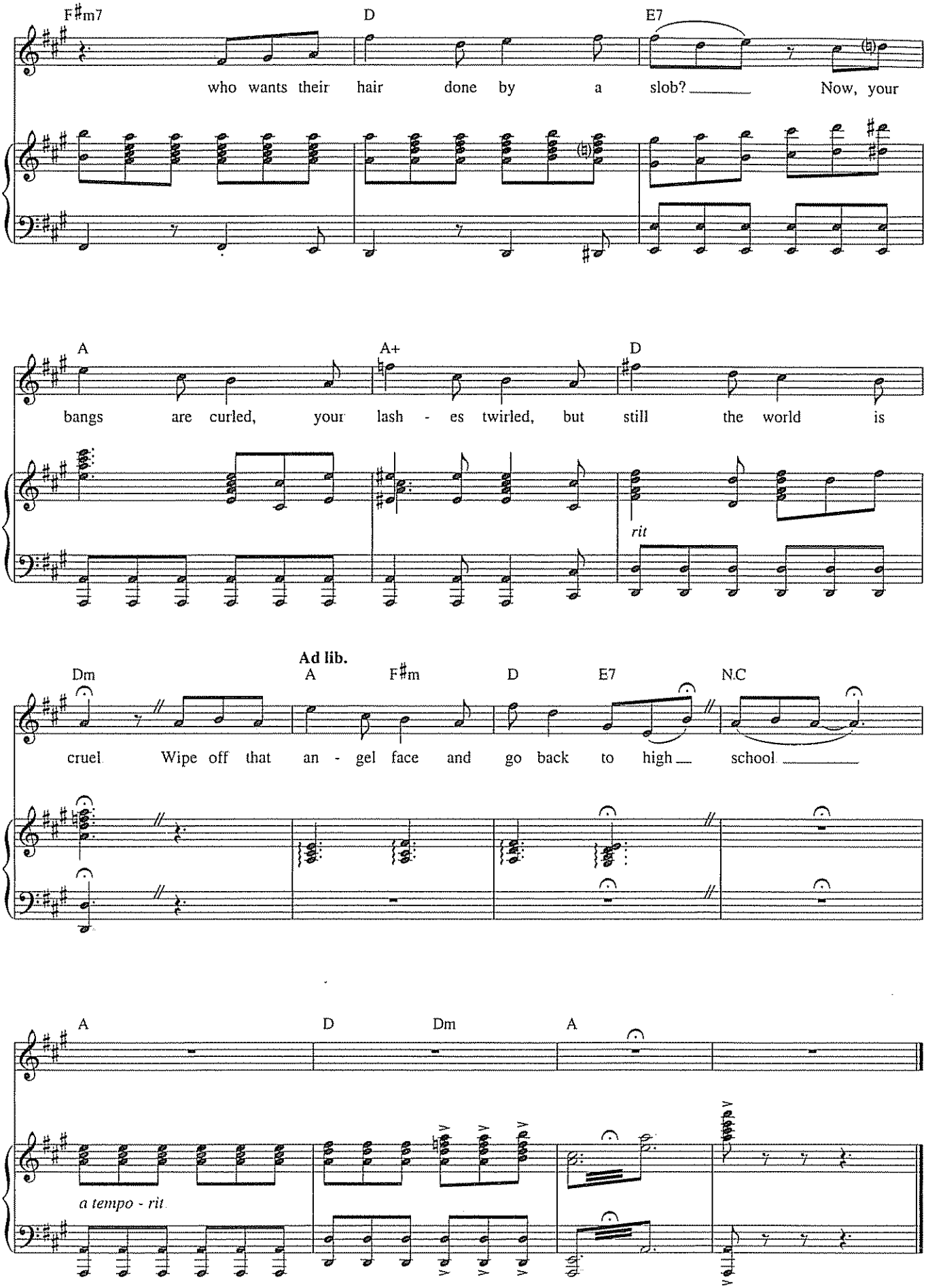

Moderate 2 (♩. = 72)
Gm D/F♯ E7 A F♯m
smock
mf
D Dm A F♯m
D E A F♯m
Beau - ty school drop - out, no grad - u -
D C♯m/E D/E A F♯m
a - tion day for you, beau - ty school drop - out, missed your mid -


Bm/D
C♯m/E
A
F♯m
terms and flunked sham - poo, well, at least you could have tak - en time to
D
E7
A
F♯m
wash and clean your clothes up, af - ter spend - ing all that dough to have the
D
(D♯7)
E7
A
F♯m
doc - tor fix your nose up Ba - by, get mov - in', why keep your
D
E7
A
F♯m
fee - ble hopes a - live? What are ya prov - in'? You got the


D
E7
A
A+
dream but not the drive. If you go for your di - plo - ma, you could
D
Dm
A
F♯m
D
E7
join a sten - o - pool, turn in your teas - ing comb and go back to high
A
E7
A
F♯m
school. Beau - ty school drop - out, hang - in' a -
D
C♯m/E
A
F♯m
round the cor - ner store, beau - ty school drop - out, it's a - bout

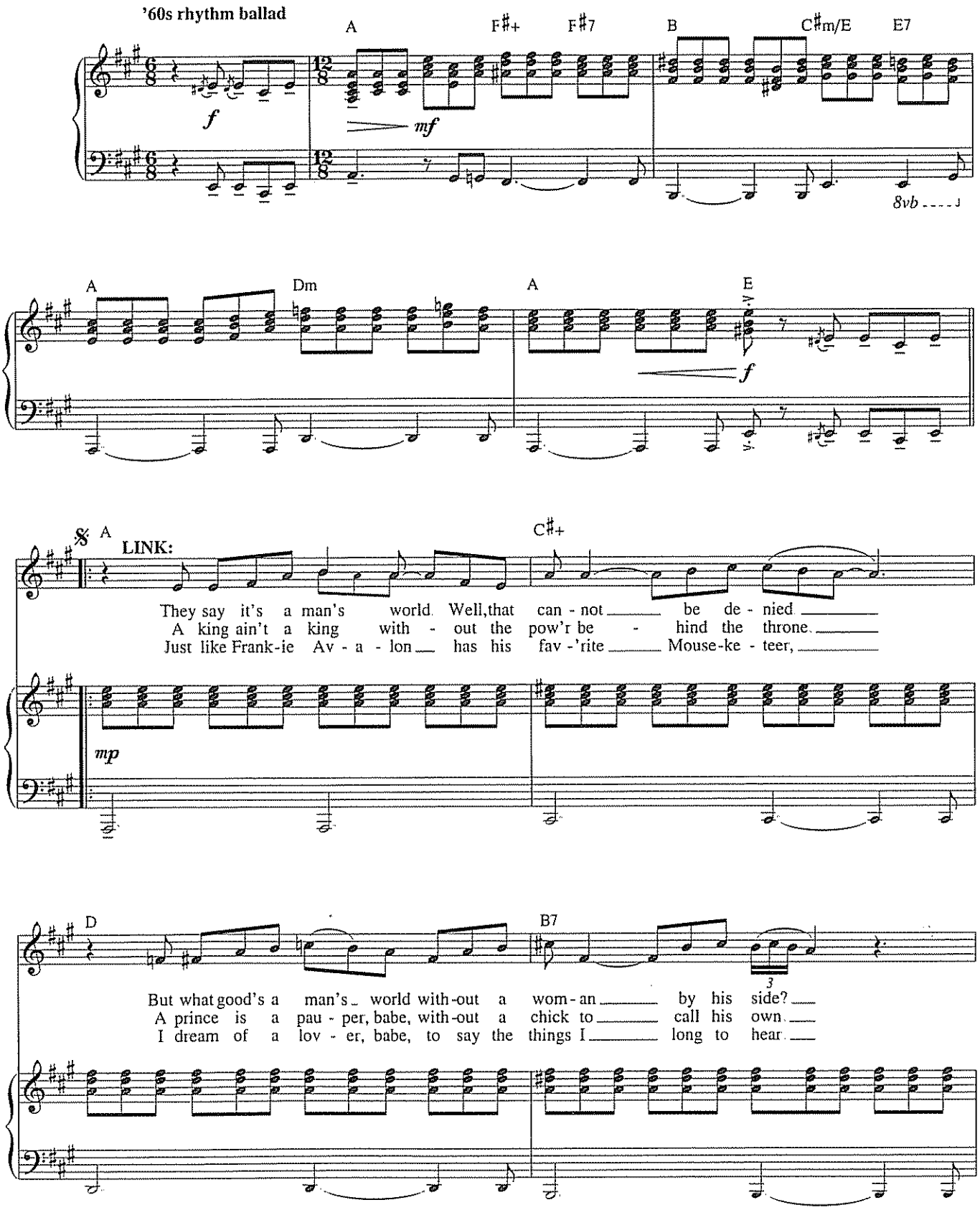

D
C♯m/E
A
F♯m
time you knew the score, well, they could - n't teach you an - y - thing, you
D
E7
A
F♯m
think you're such a look - er, but no cus - tom - er would go to you un -
D
E7
A
less she was a hook - er Ba - by, don't sweat it,
F♯m
D
E7
A
you're not cut out to hold a job, bet - ter for - get it,


F♯m7
D
E7
who wants their hair done by a slob? Now, your
A
A+
D
bangs are curled, your lash - es twirled, but still the world is
rit
Ad lib.
Dm
A
F♯m
D
E7
N.C
cruel Wipe off that an - gel face and go back to high school
A
D
Dm
A
a tempo - rit

IT TAKES TWO

from *Hairspray*

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN



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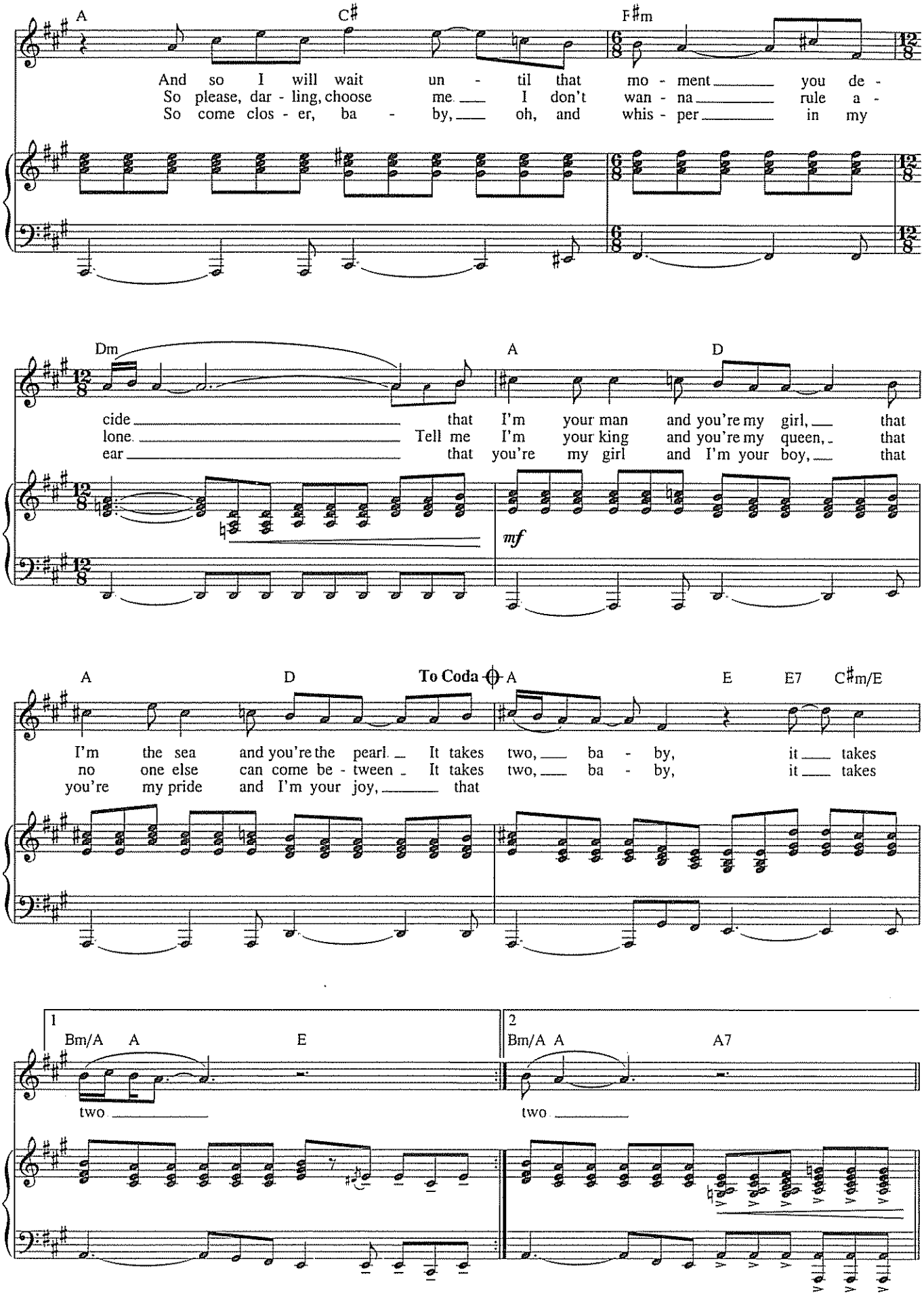
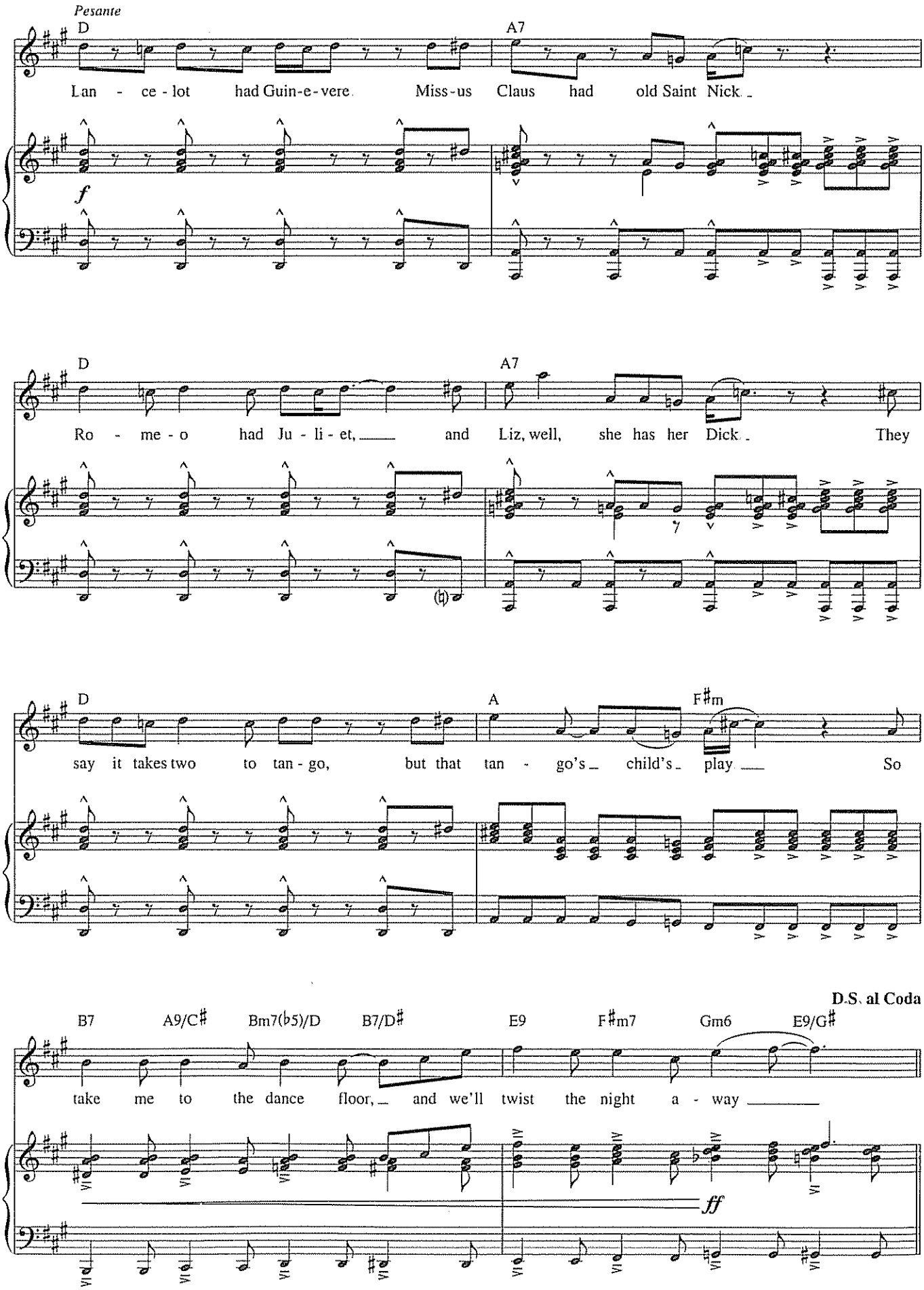
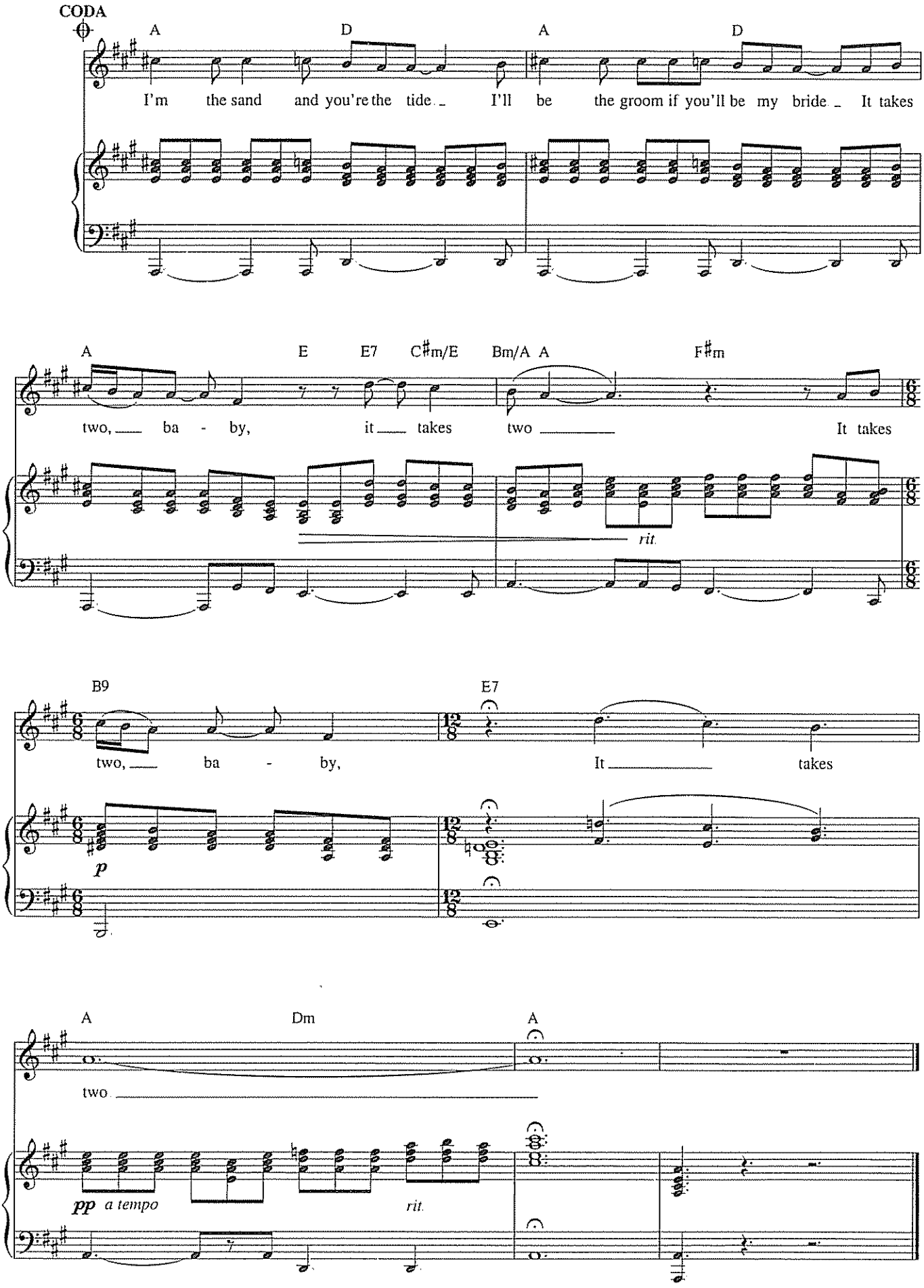

A
C♯
F♯m
And so I will wait un - til that mo - ment you de -
So please, dar - ling, choose me I don't wan - na rule a -
So come clos - er, ba - by, oh, and whis - per in my
Dm
A
D
cide that I'm your man and you're my girl, that
lone. Tell me I'm your king and you're my queen, that
ear that you're my girl and I'm your boy, that
mf
A
D
To Coda
A
E
E7
C♯m/E
I'm the sea and you're the pearl. It takes two, ba - by, it takes
no one else can come be - tween It takes two, ba - by, it takes
you're my pride and I'm your joy, that
1
Bm/A
A
E
two
2
Bm/A
A
A7
two

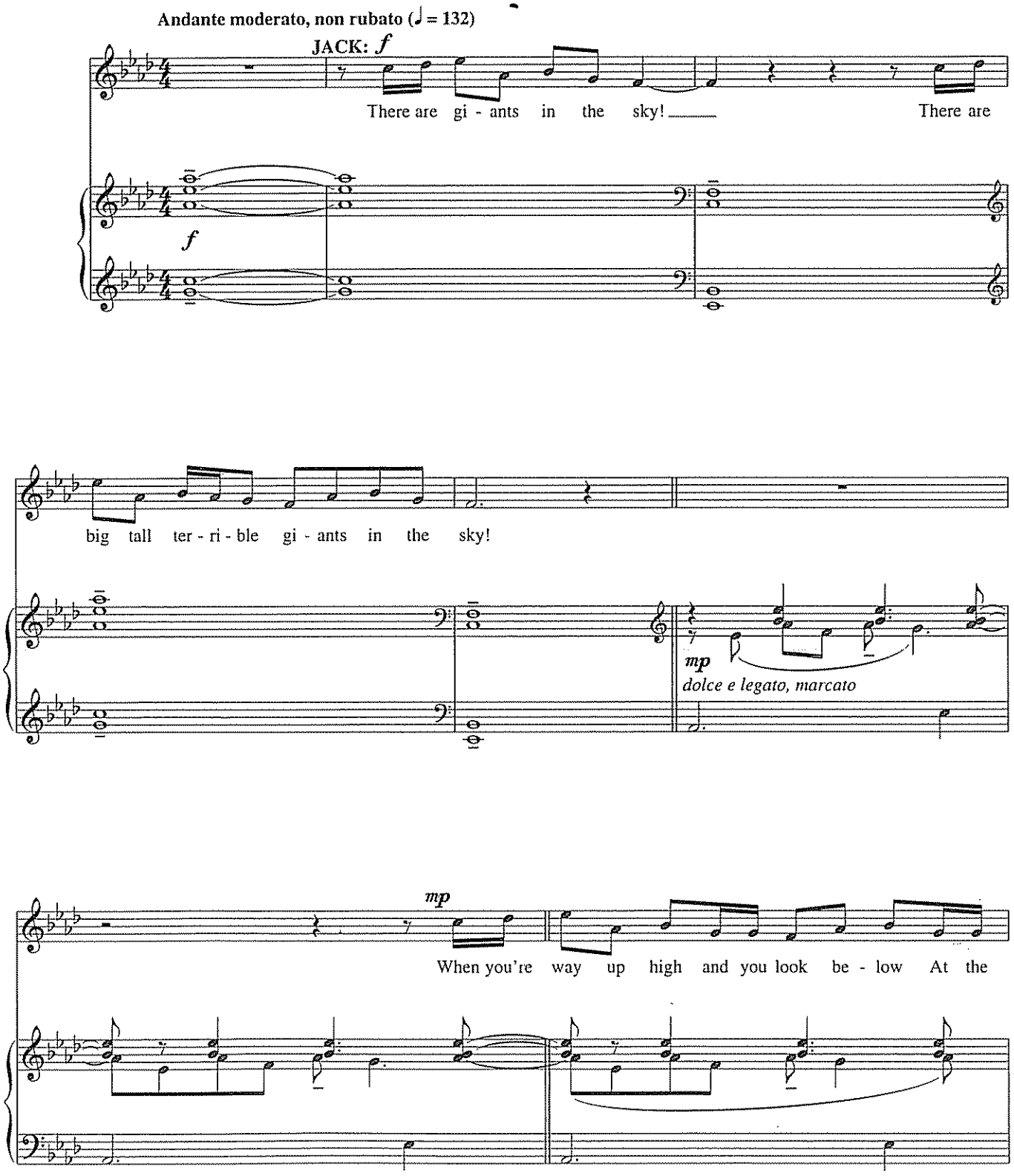

Pesante
D
A7
Lan - ce - lot had Guin-e-vere. Miss-us Claus had old Saint Nick.
f
D
A7
Ro - me - o had Ju - li - et, and Liz, well, she has her Dick. They
D
A
F♯m
say it takes two to tan - go, but that tan - go's child's play So
D.S. al Coda
B7
A9/C♯
Bm7(♭5)/D
B7/D♯
E9
F♯m7
Gm6
E9/G♯
take me to the dance floor, and we'll twist the night a - way
ff


CODA
A D A D
I'm the sand and you're the tide. I'll be the groom if you'll be my bride. It takes
A E E7 C♯m/E Bm/A A F♯m
two, ba - by, it takes two It takes
rit.
B9 E7
two, ba - by, It takes
p
A Dm A
two
pp a tempo
rit.

GIANTS IN THE SKY

from *Into the Woods*

Music and Lyrics by
STEPHEN SONDHEIM



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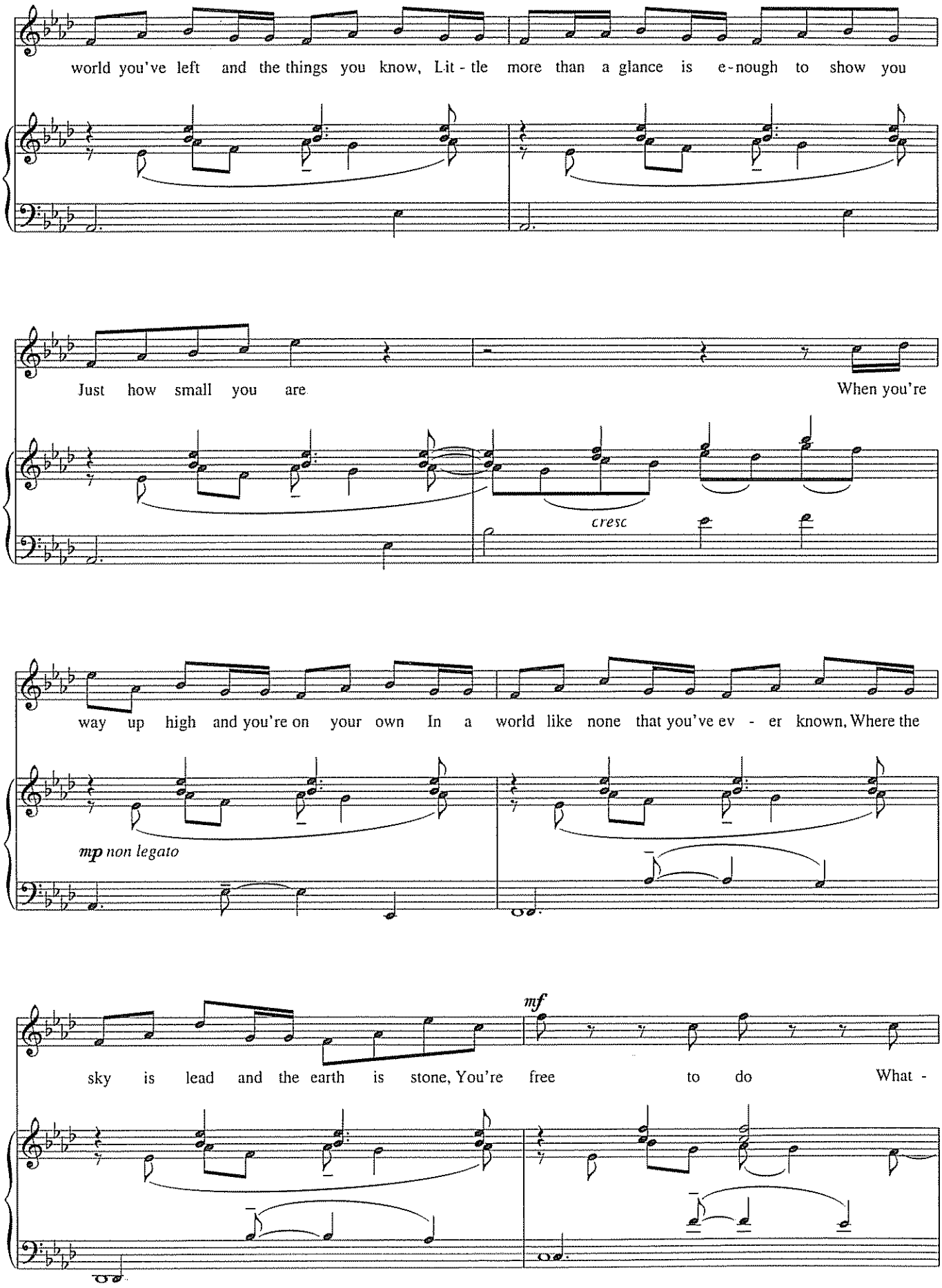
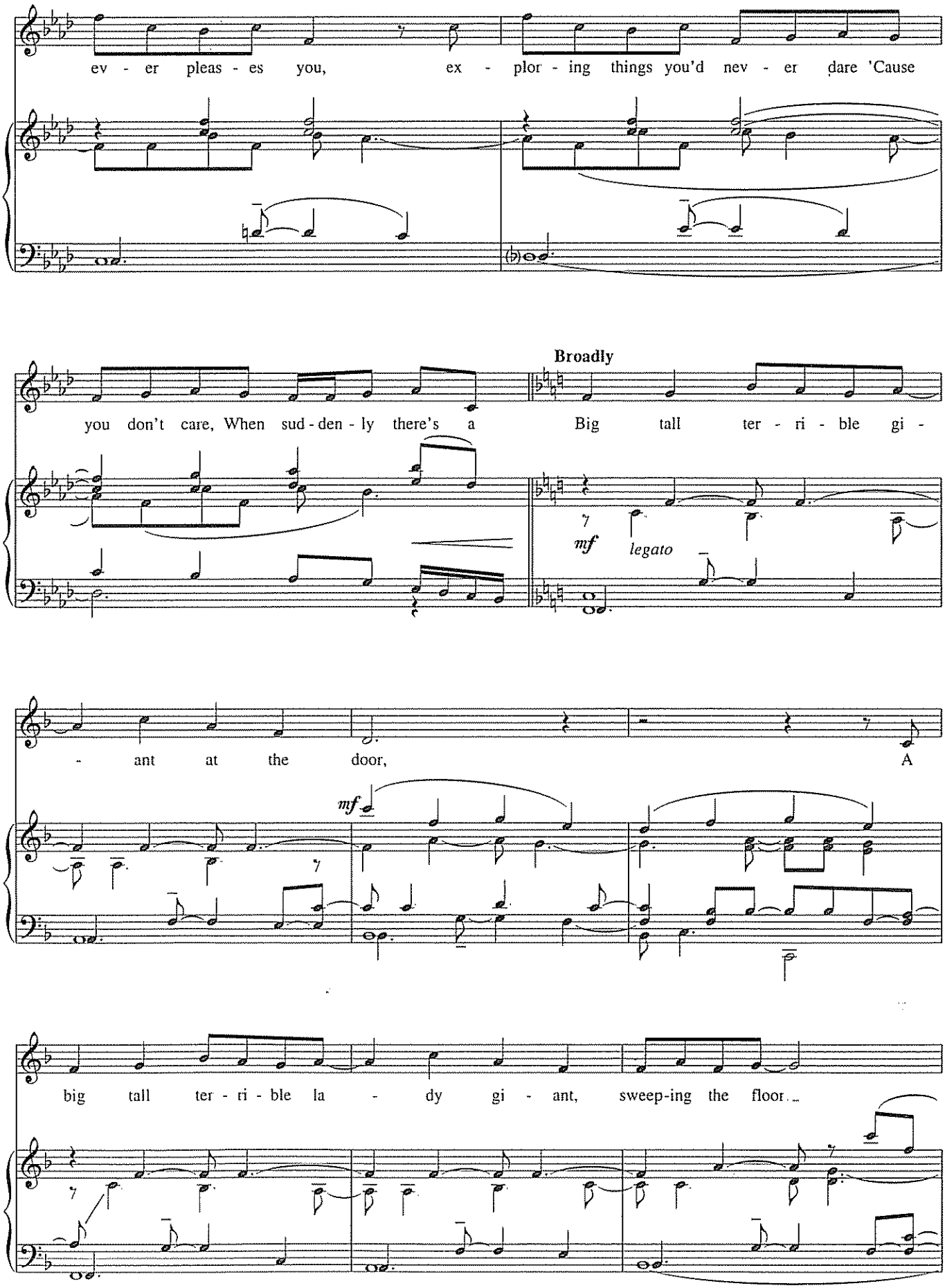
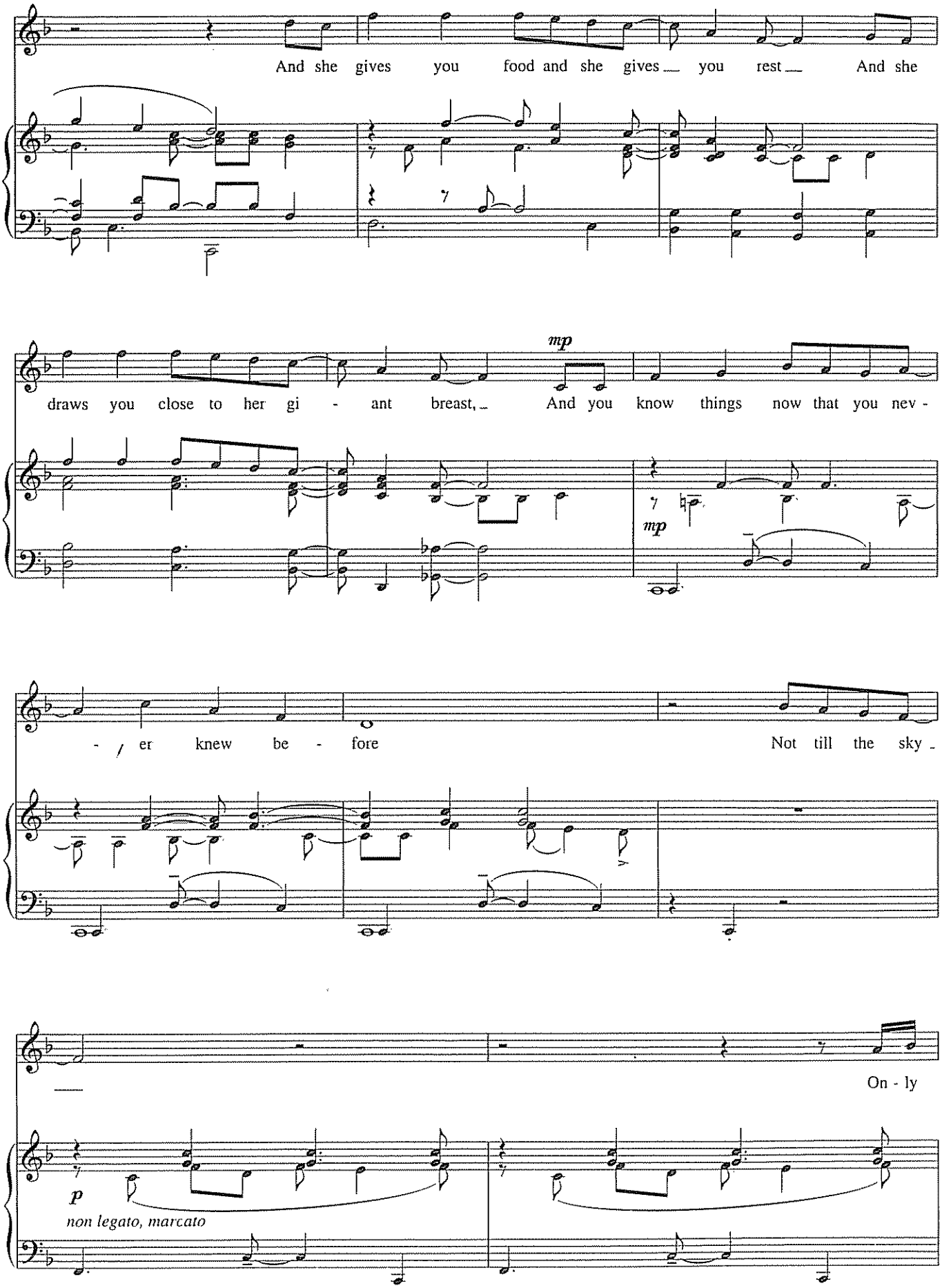
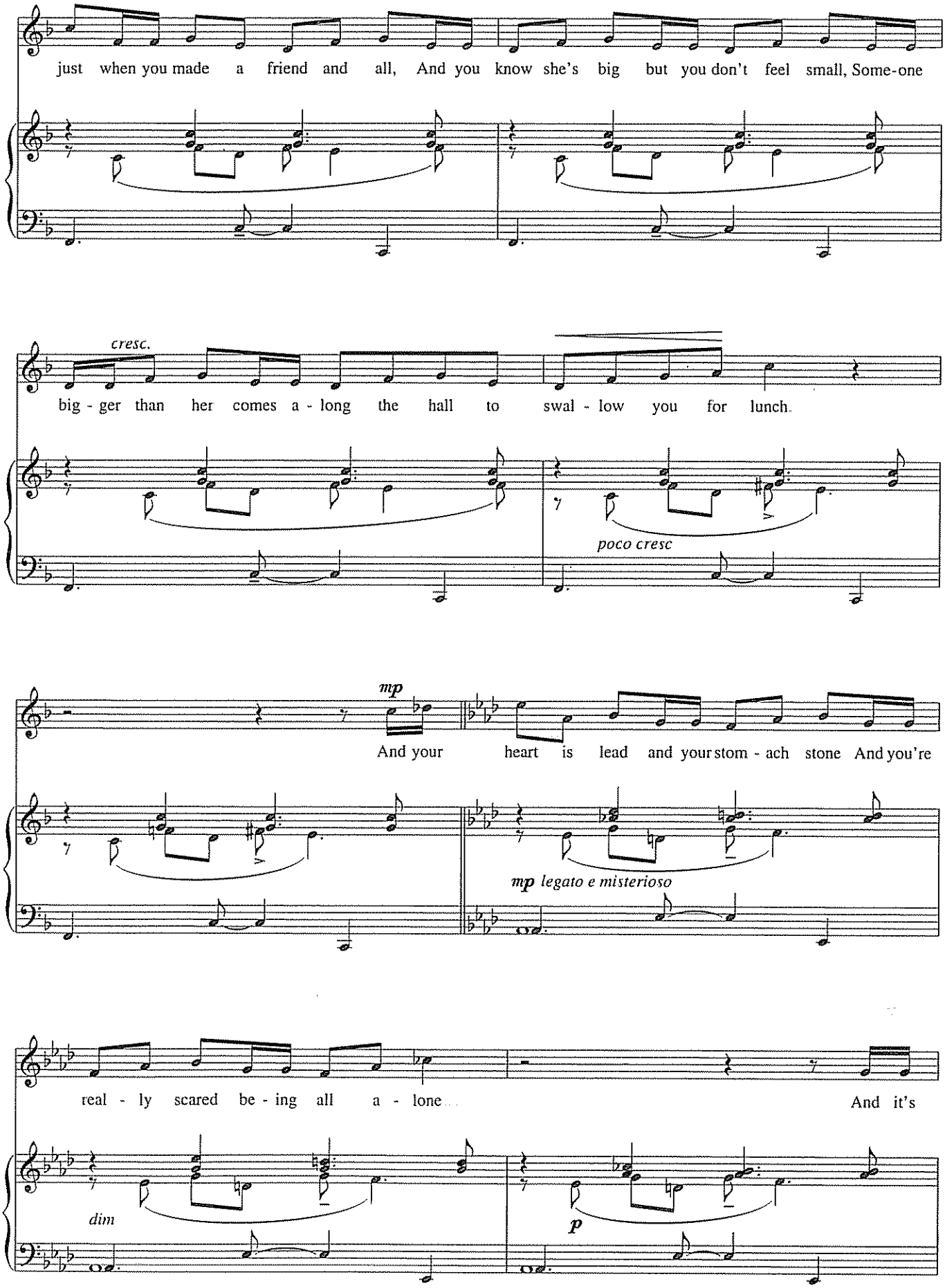
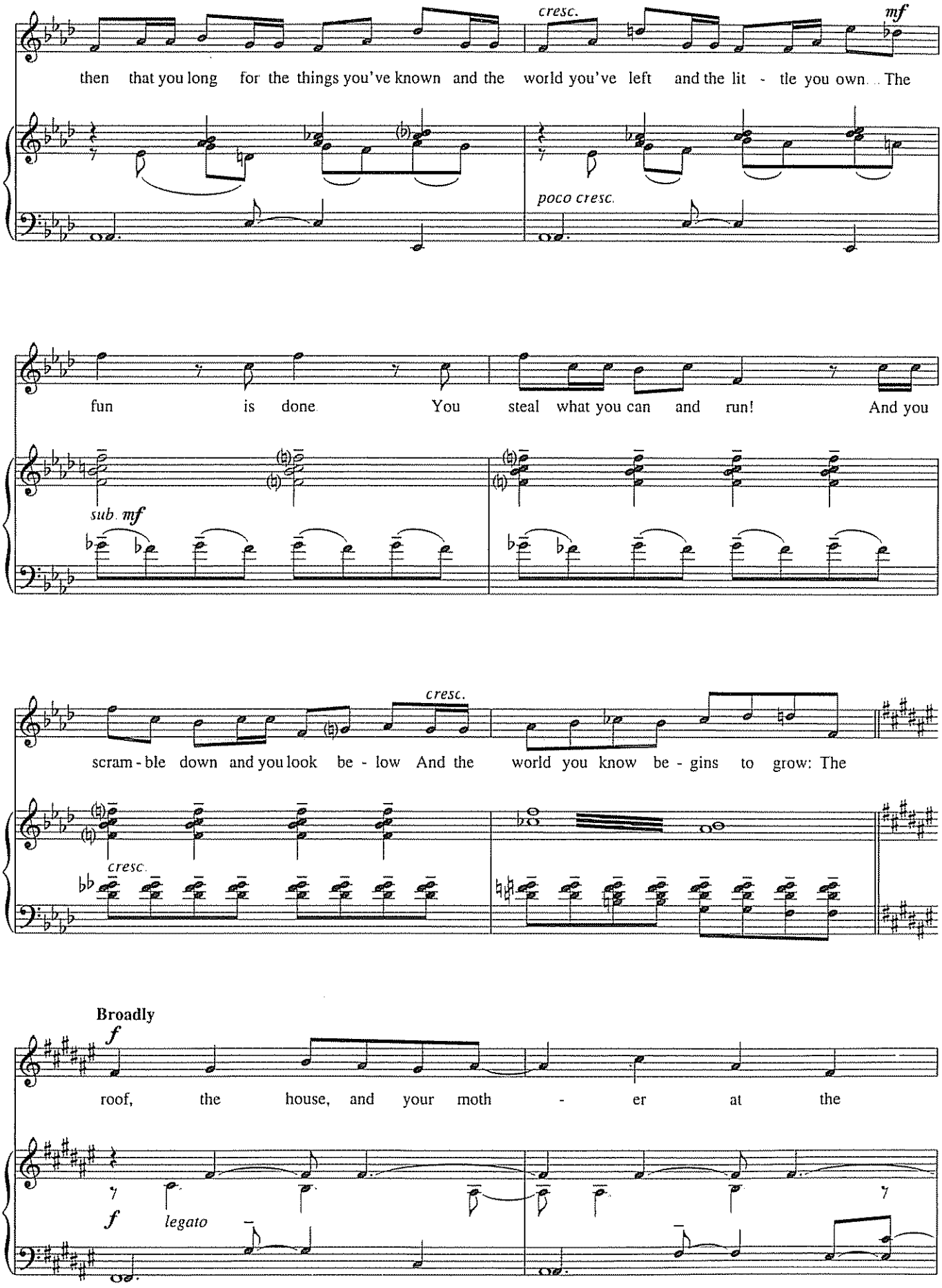
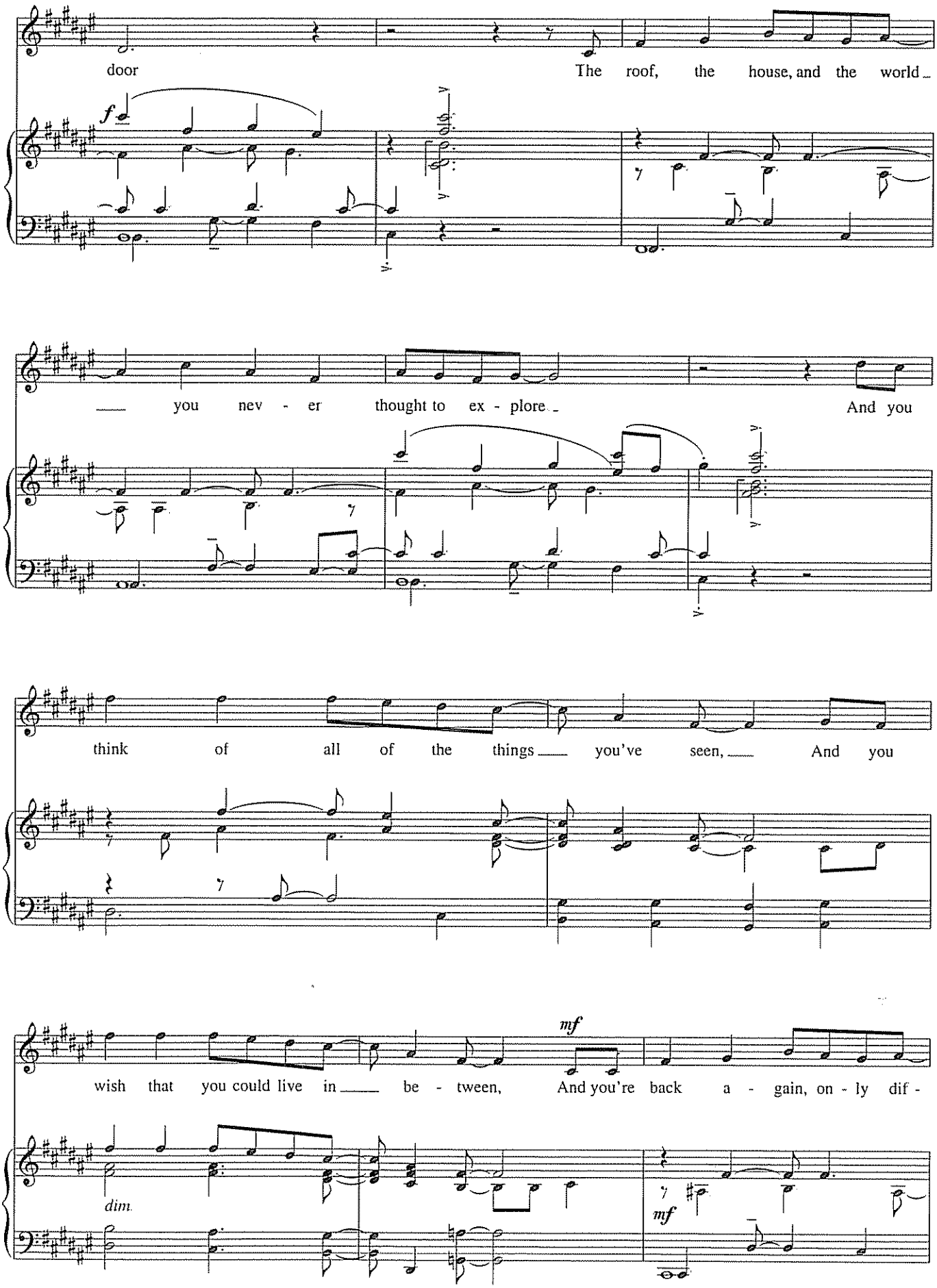

world you've left and the things you know, Lit - tle more than a glance is e - nough to show you
Just how small you are
When you're
cresc
way up high and you're on your own In a world like none that you've ev - er known, Where the
mp non legato
mf
sky is lead and the earth is stone, You're free to do What -

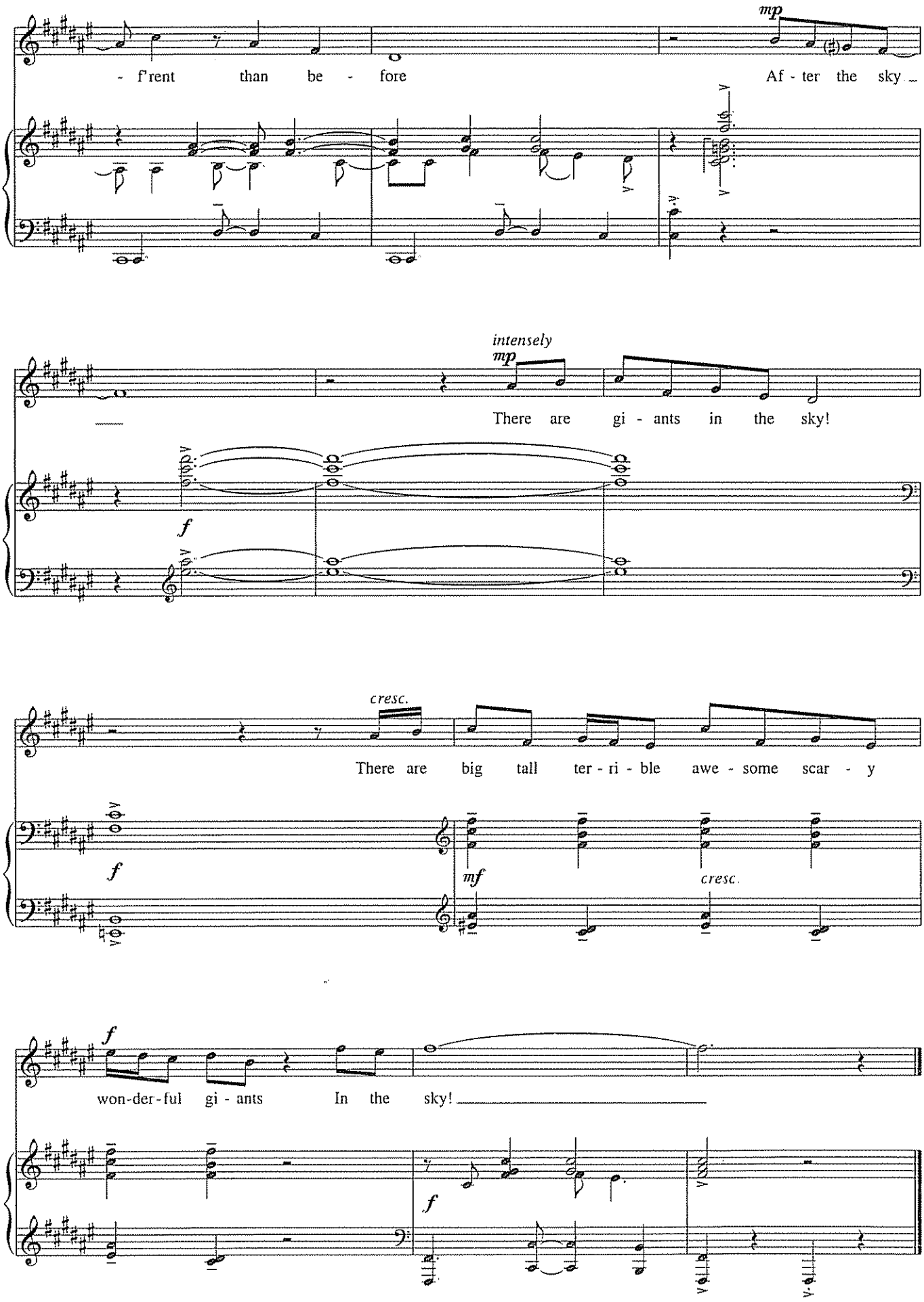

ev - er pleas - es you, ex - plor - ing things you'd nev - er dare 'Cause
you don't care, When sud - den - ly there's a
Broadly
Big tall ter - ri - ble gi -
mf
legato
- ant at the door,
A
mf
big tall ter - ri - ble la - dy gi - ant, sweep-ing the floor


And she gives you food and she gives you rest And she
mp
draws you close to her gi - ant breast, And you know things now that you nev -
mp
- er knew be - fore
Not till the sky
On - ly
p
non legato, marcato


just when you made a friend and all, And you know she's big but you don't feel small, Some-one
cresc.
big - ger than her comes a - long the hall to swal - low you for lunch.
poco cresc
mp
And your heart is lead and your stom - ach stone And you're
mp legato e misterioso
real - ly scared be - ing all a - lone And it's
dim
p


cresc.
mf
then that you long for the things you've known and the world you've left and the lit - tle you own. The
poco cresc.
fun is done You steal what you can and run! And you
sub. mf
cresc.
scram - ble down and you look be - low And the world you know be - gins to grow: The
cresc.
Broadly
f
roof, the house, and your moth - er at the
f
legato

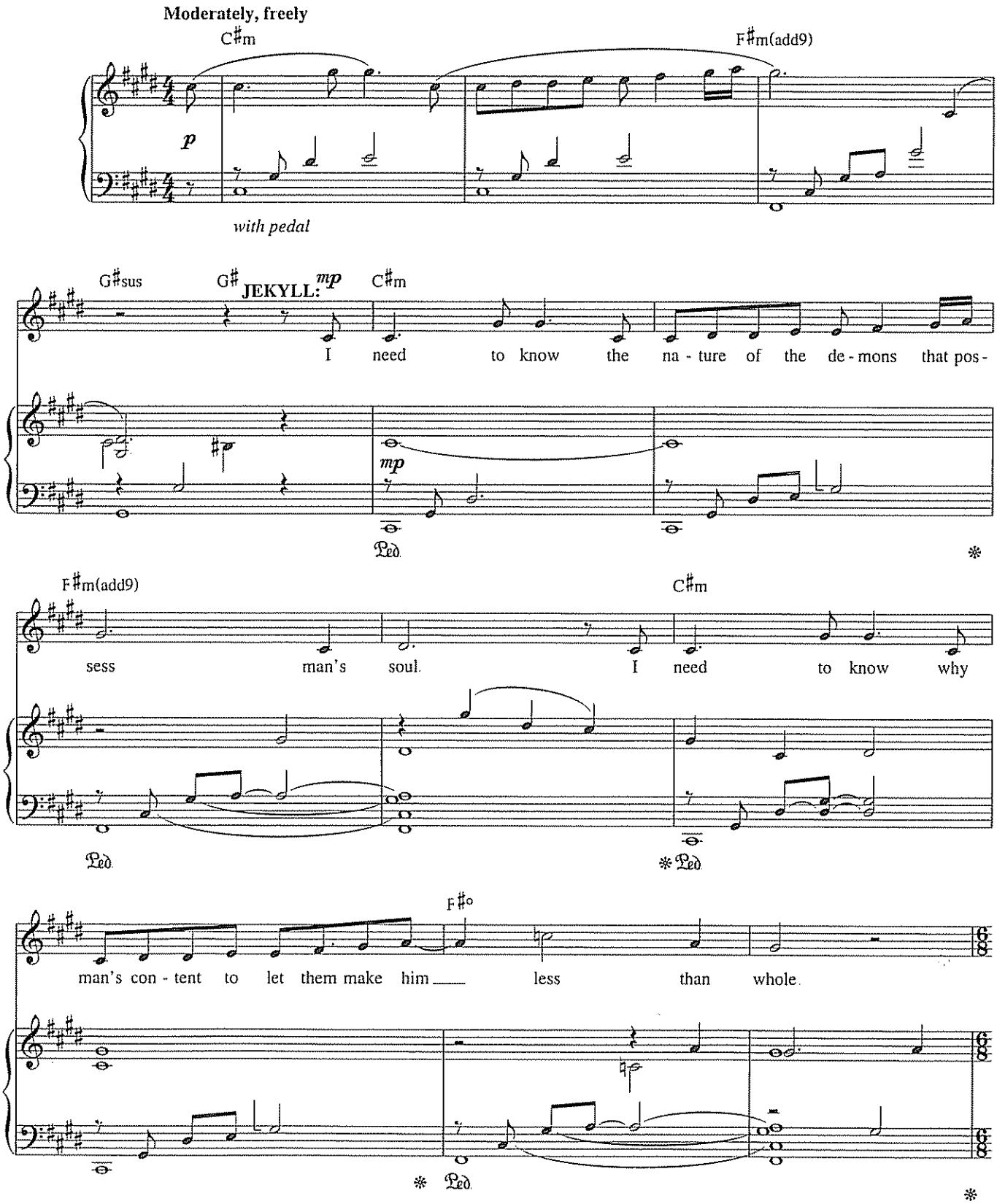

door
The roof, the house, and the world
f
you nev - er thought to ex - plore
And you
think of all of the things you've seen, And you
mf
wish that you could live in be - tween, And you're back a - gain, on - ly dif -
dim.
mf


mp
- f'rent than be - fore
Af - ter the sky
intensely
mp
There are gi - ants in the sky!
f
cresc.
There are big tall ter - ri - ble awe - some scar - y
f
mf
cresc.
f
won-der-ful gi - ants In the sky!
f

I NEED TO KNOW

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN



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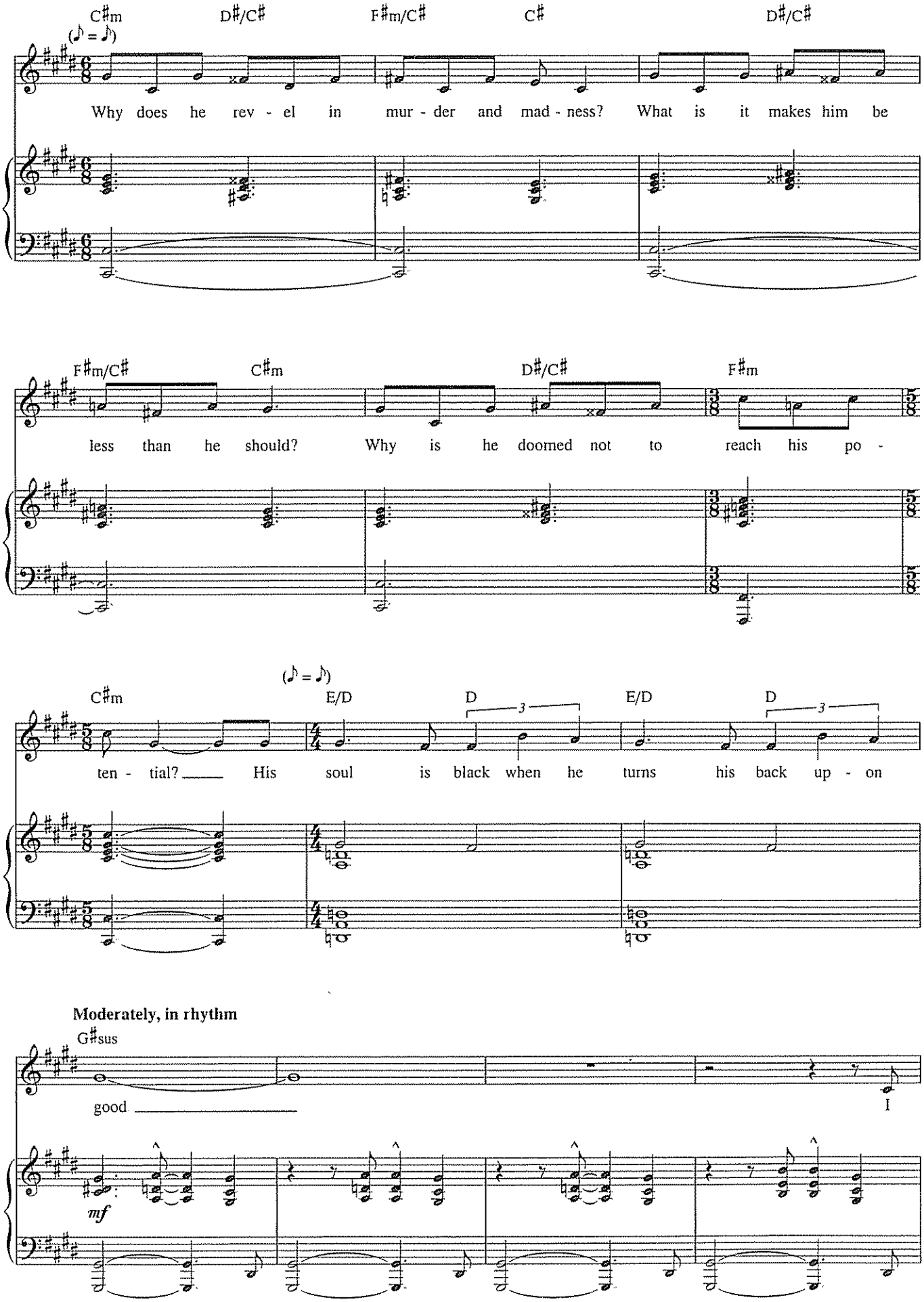
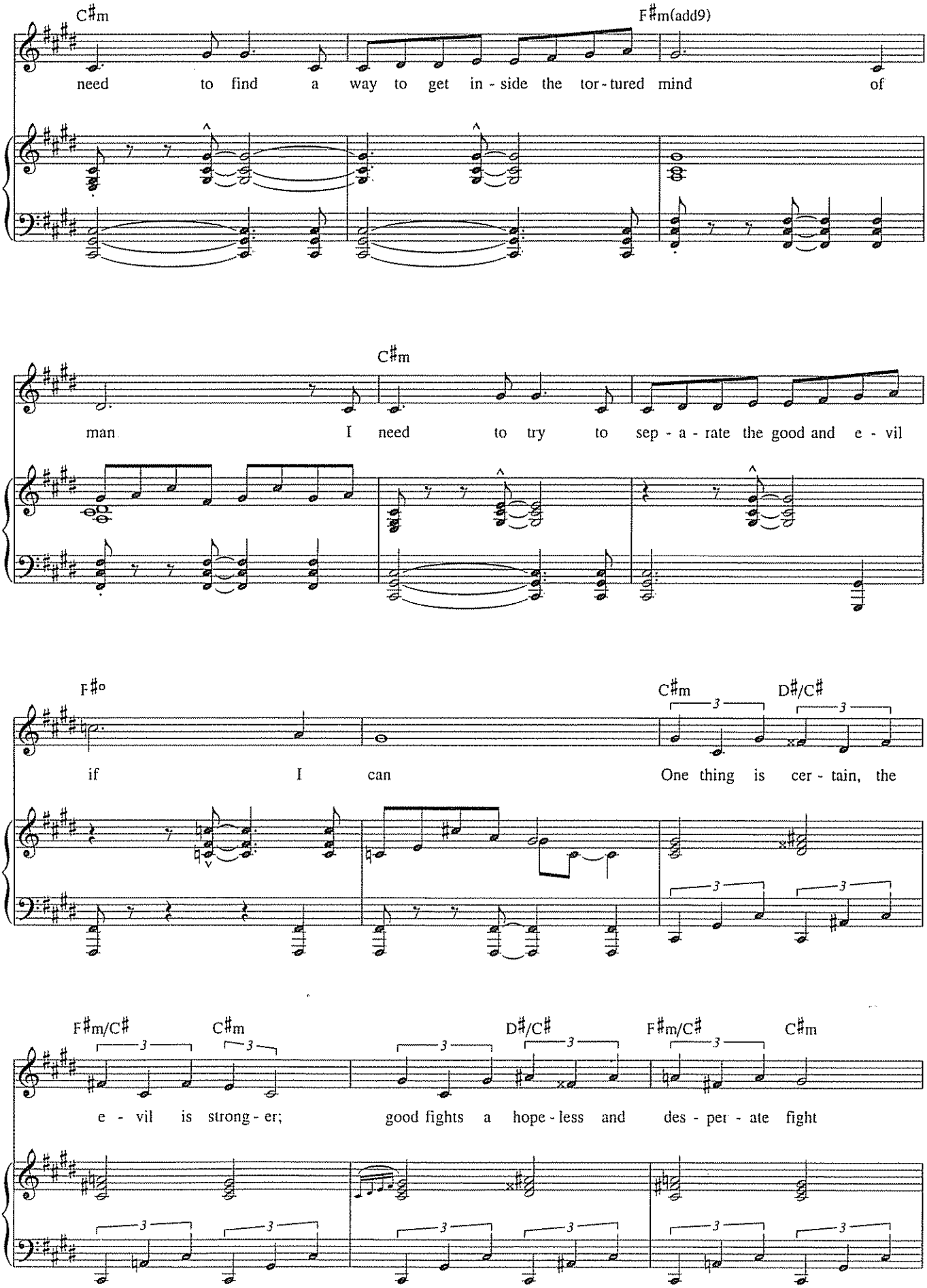
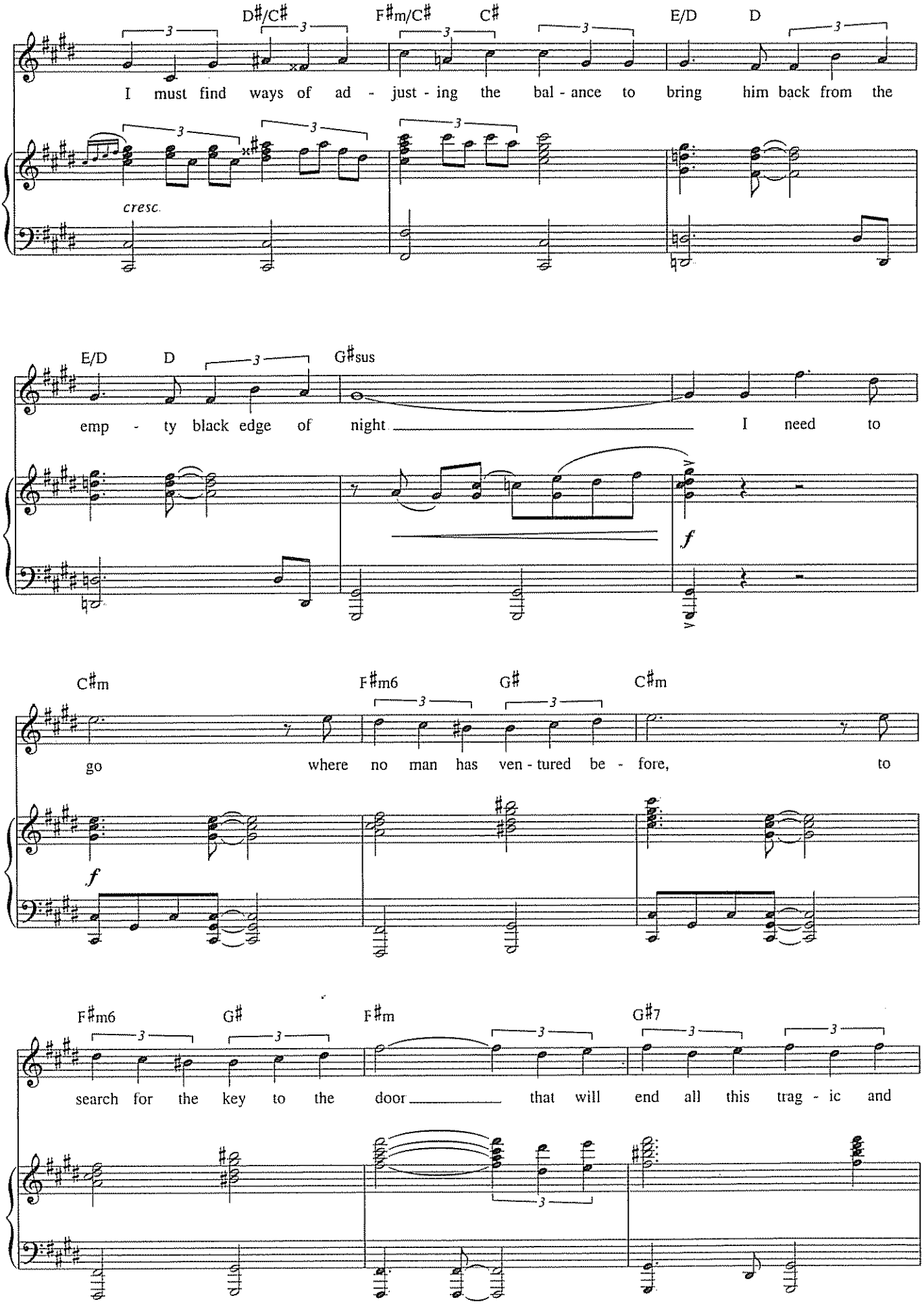
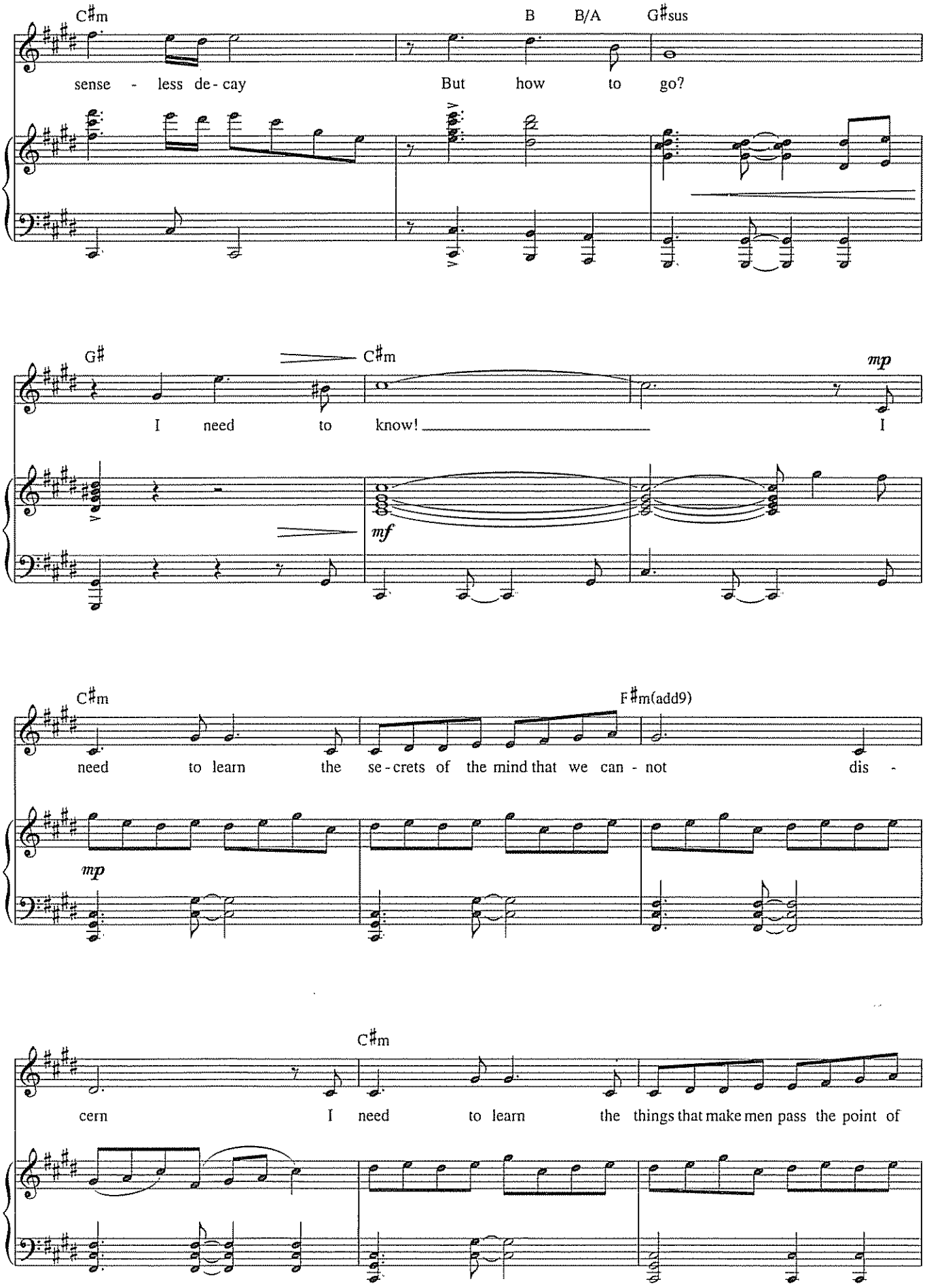
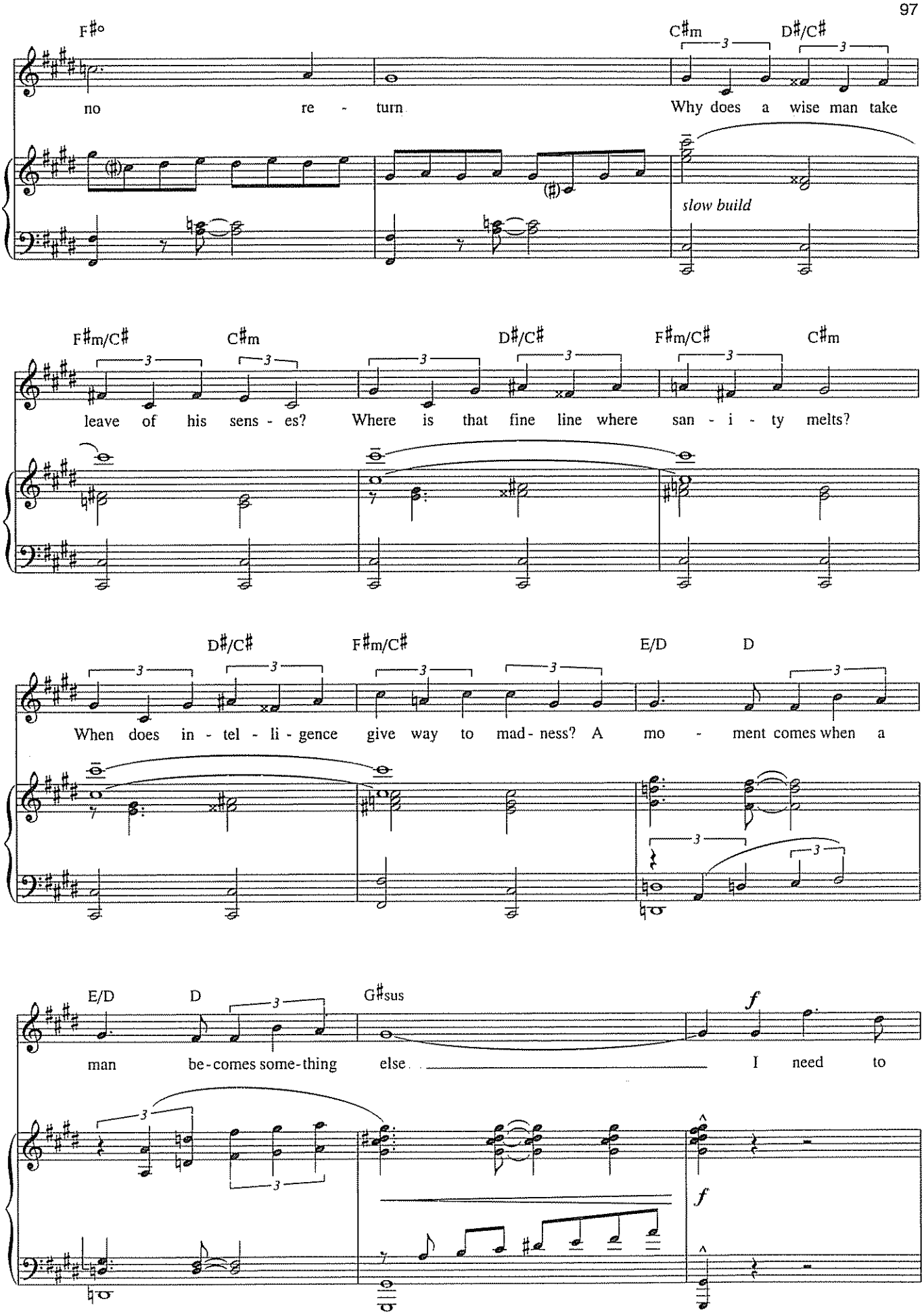
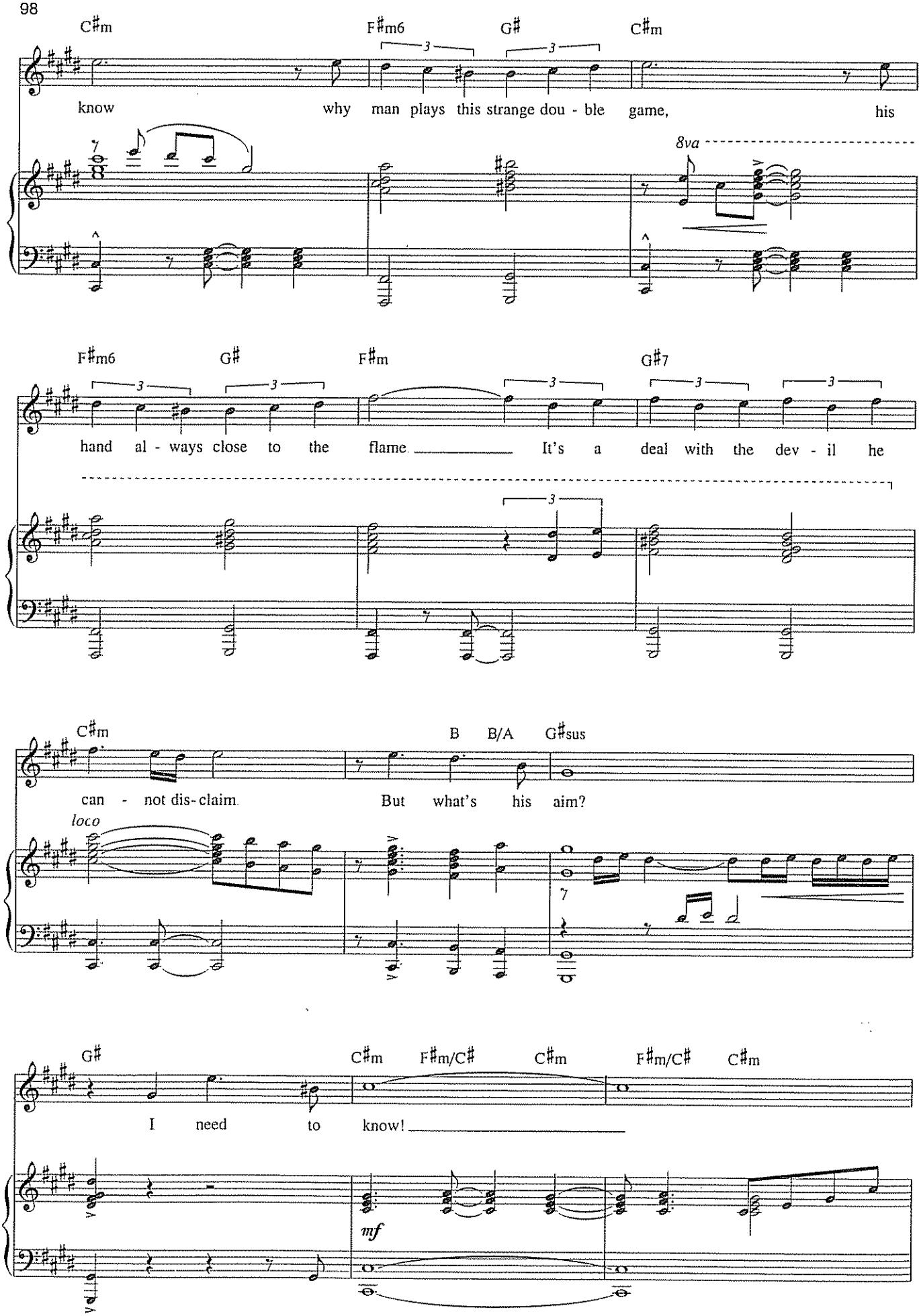

C♯m
D♯/C♯
F♯m/C♯
C♯
D♯/C♯
(♪ = ♪)
Why does he rev - el in mur - der and mad - ness? What is it makes him be
F♯m/C♯
C♯m
D♯/C♯
F♯m
less than he should? Why is he doomed not to reach his po -
(♪ = ♪)
C♯m
E/D
D
3
E/D
D
3
ten - tial? His soul is black when he turns his back up - on
Moderately, in rhythm
G♯sus
good
I
mf

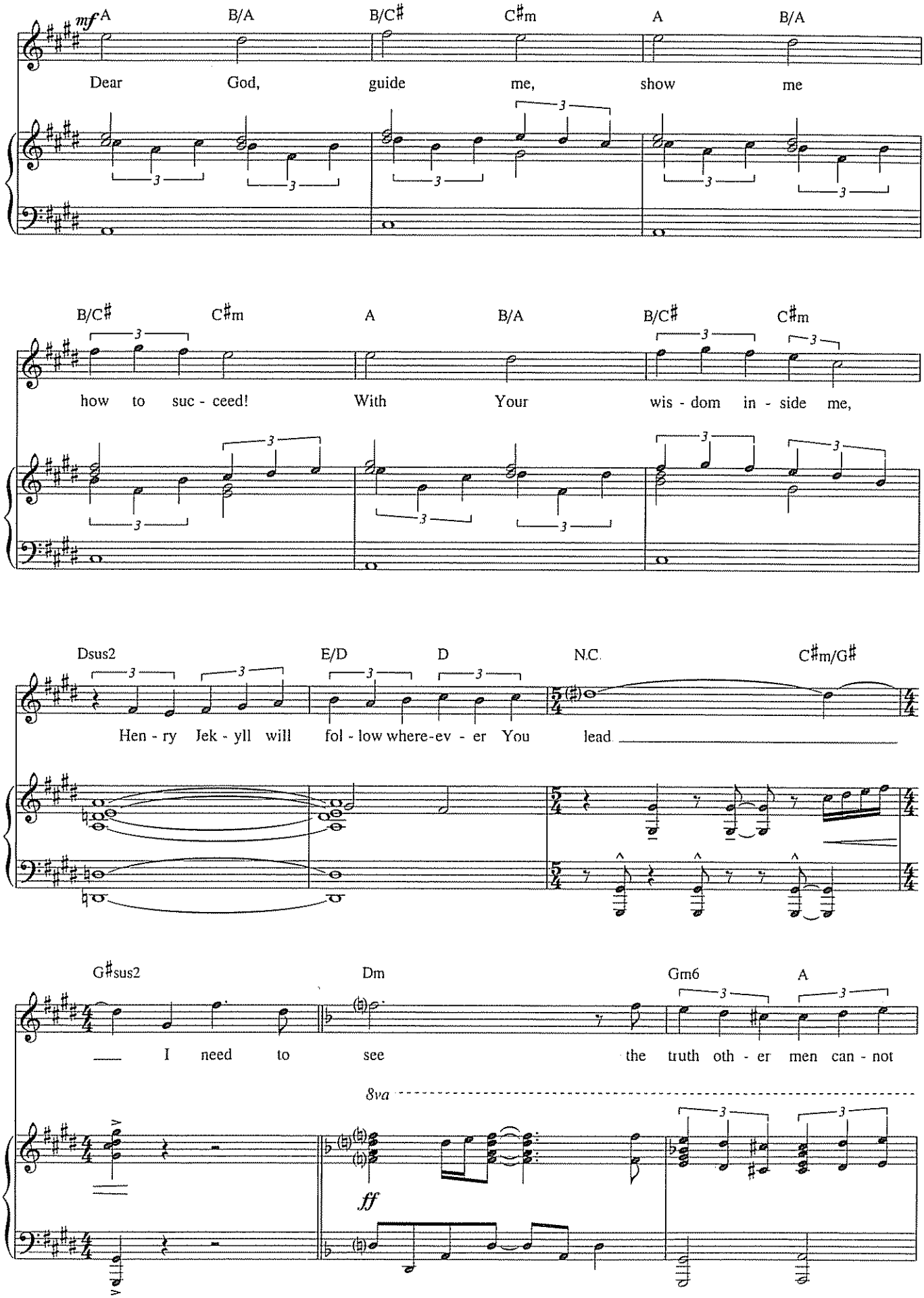

C♯m
F♯m(add9)
need to find a way to get in - side the tor - tured mind of
C♯m
man I need to try to sep - a - rate the good and e - vil
F♯o
C♯m
D♯/C♯
if I can
One thing is cer - tain, the
F♯m/C♯
C♯m
D♯/C♯
F♯m/C♯
C♯m
e - vil is strong - er;
good fights a hope - less and des - per - ate fight

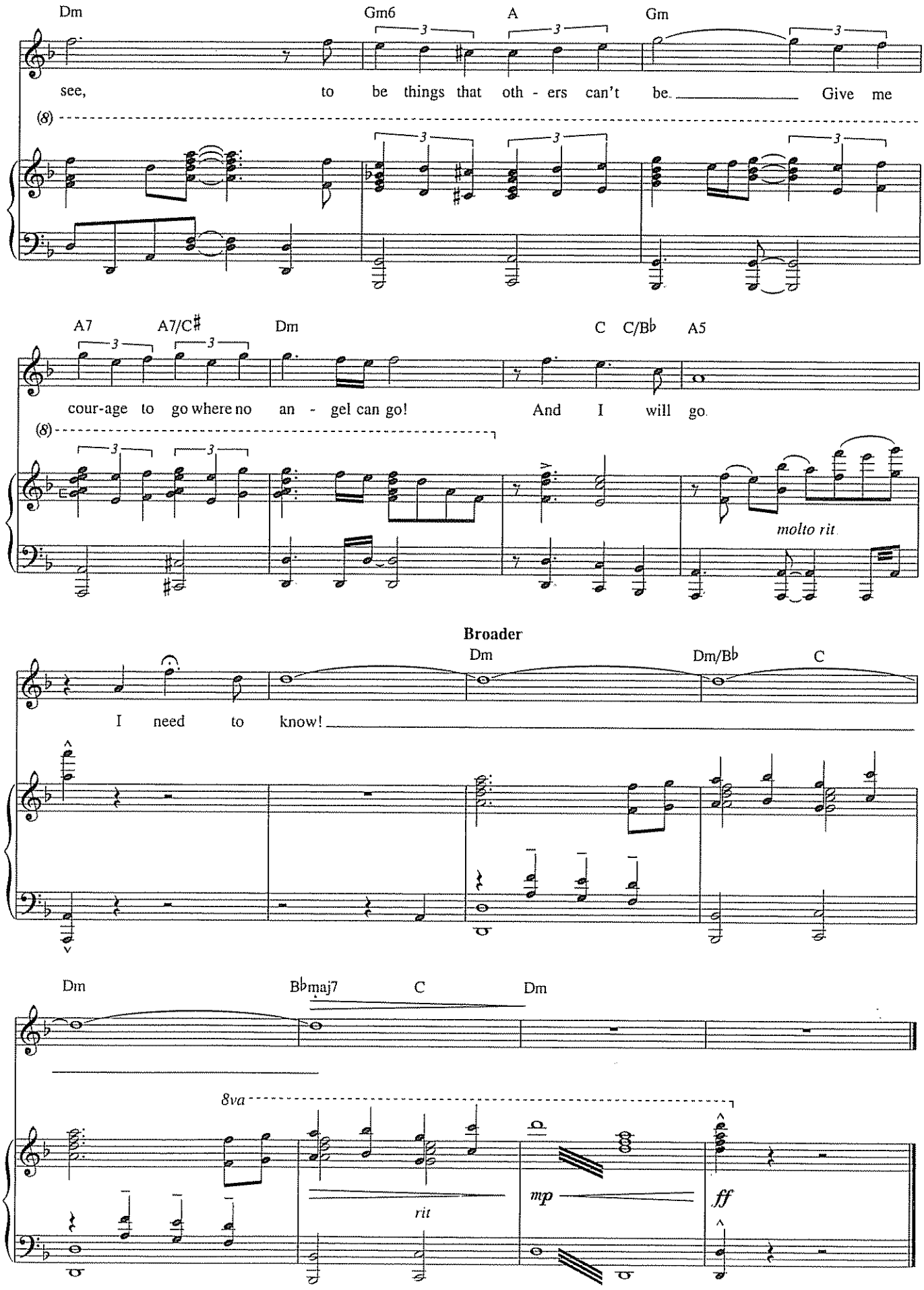

D♯/C♯
F♯m/C♯
C♯
E/D
D
I must find ways of ad - just - ing the bal - ance to bring him back from the
cresc.
E/D
D
G♯sus
emp - ty black edge of night
I need to
f
C♯m
F♯m6
G♯
C♯m
go where no man has ven - tured be - fore,
to
f
F♯m6
G♯
F♯m
G♯7
search for the key to the door
that will end all this trag - ic and


C♯m
B
B/A
G♯sus
sense - less de - cay
But how to go?
G♯
C♯m
mp
I need to know!
I
mf
C♯m
F♯m(add9)
need to learn the se - crets of the mind that we can - not dis -
mp
C♯m
cern I need to learn the things that make men pass the point of


F♯o
C♯m
D♯/C♯
no re - turn
Why does a wise man take
slow build
F♯m/C♯
C♯m
D♯/C♯
F♯m/C♯
C♯m
leave of his sens - es?
Where is that fine line where san - i - ty melts?
D♯/C♯
F♯m/C♯
E/D
D
When does in - tel - li - gence give way to mad - ness?
A mo - ment comes when a
E/D
D
G♯sus
f
man be - comes some - thing else
I need to
f


C♯m
F♯m6
G♯
C♯m
know why man plays this strange dou - ble game, his
8va
F♯m6
G♯
F♯m
G♯7
hand al - ways close to the flame. It's a deal with the dev - il he
C♯m
B
B/A
G♯sus
can - not dis-claim. But what's his aim?
loco
G♯
C♯m
F♯m/C♯
C♯m
F♯m/C♯
C♯m
I need to know!
mf


mf
A B/A B/C♯ C♯m A B/A
Dear God, guide me, show me
B/C♯ C♯m A B/A B/C♯ C♯m
how to suc - ceed! With Your wis - dom in - side me,
Dsus2 E/D D N.C. C♯m/G♯
Hen - ry Jek - yll will fol - low where-ev - er You lead
G♯sus2 Dm Gm6 A
I need to see the truth oth - er men can - not
8va
ff

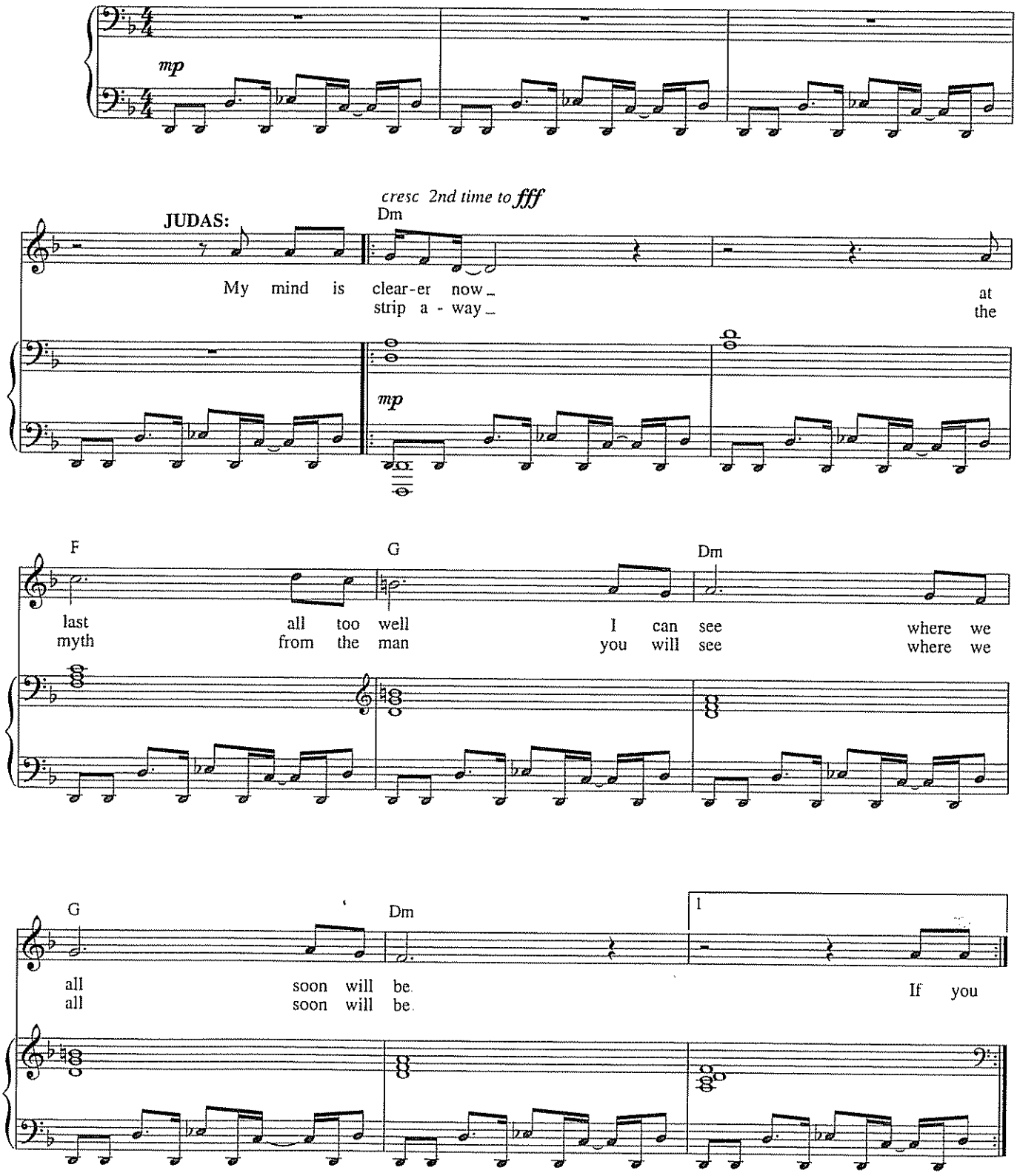

Dm
Gm6
A
Gm
see, to be things that oth - ers can't be. Give me
(8)
A7
A7/C♯
Dm
C
C/B♭
A5
cour-age to go where no an - gel can go! And I will go.
(8)
molto rit
Broader
Dm
Dm/B♭
C
I need to know!
Dm
B♭maj7
C
Dm
8va
rit
mp
ff

HEAVEN ON THEIR MINDS

from *Jesus Christ Superstar*

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Moderate Rock tempo



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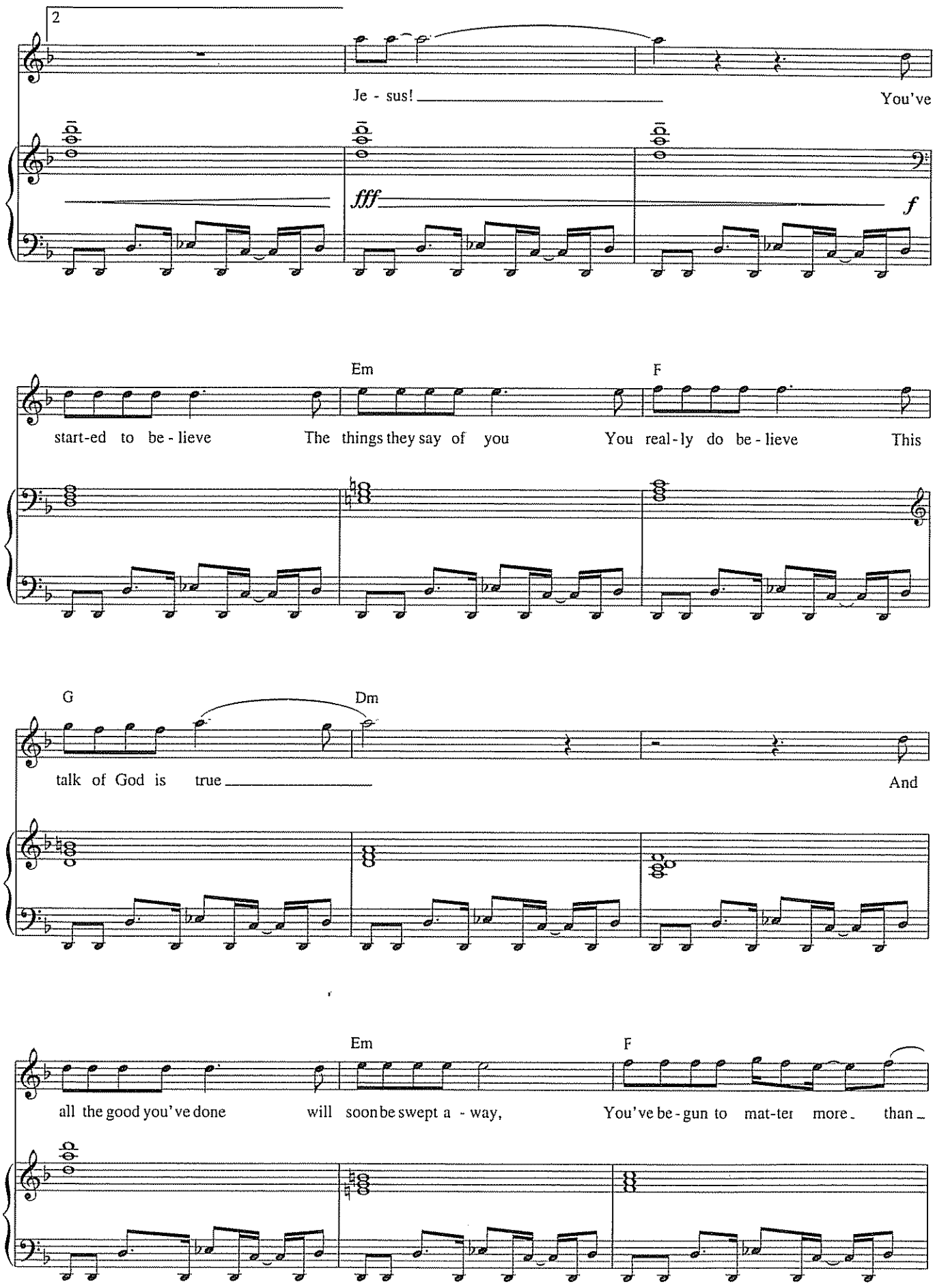
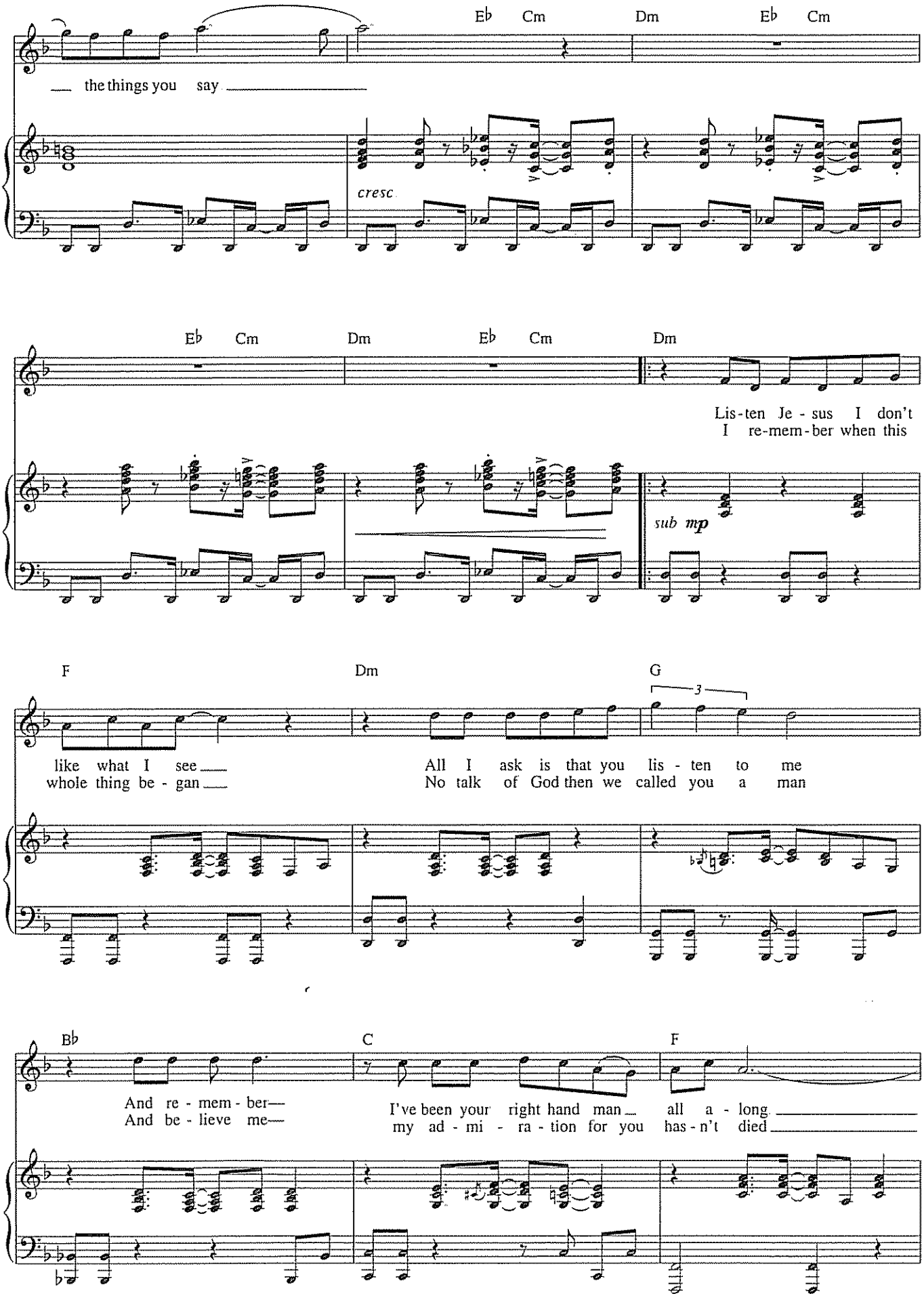
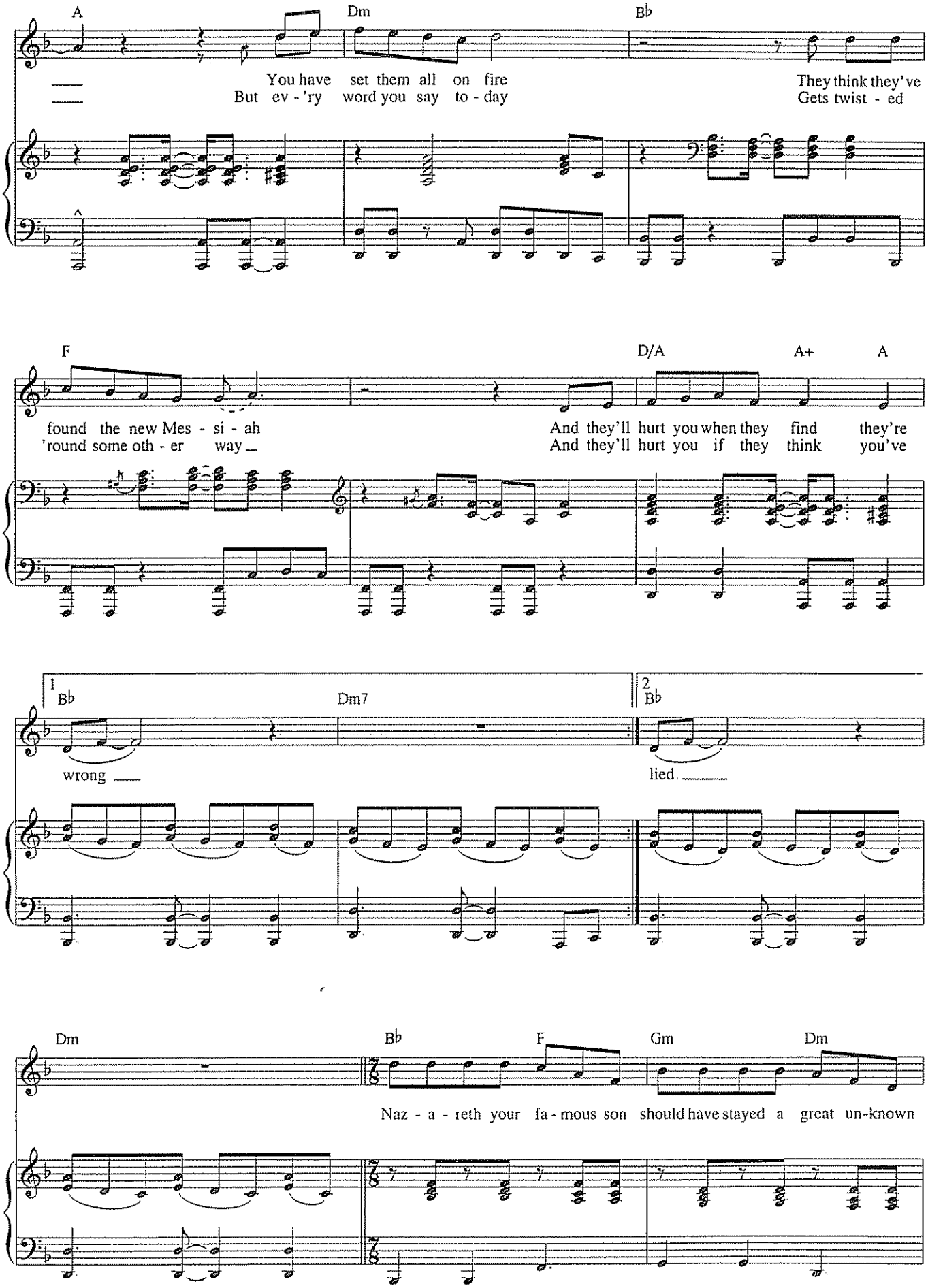
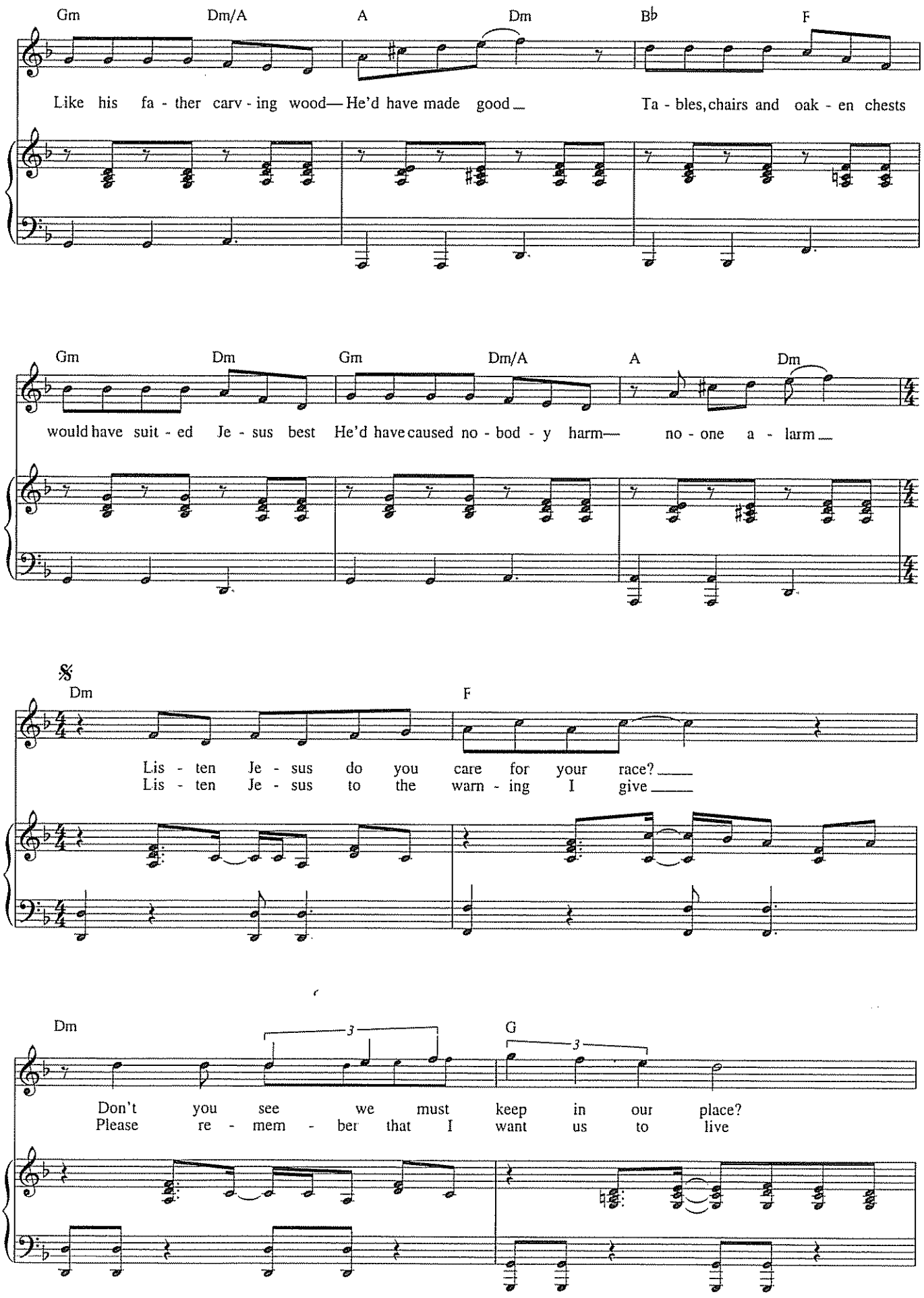
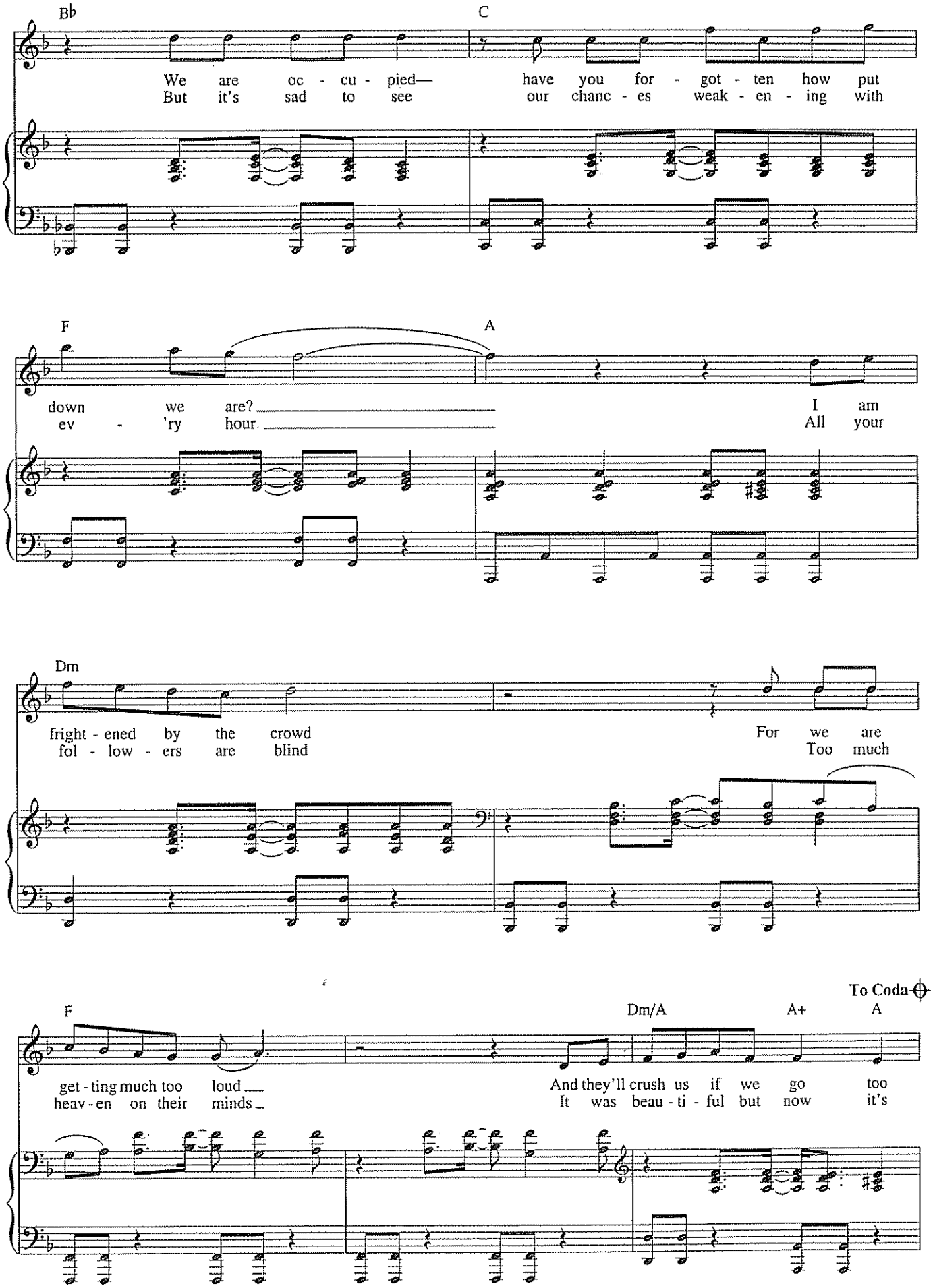
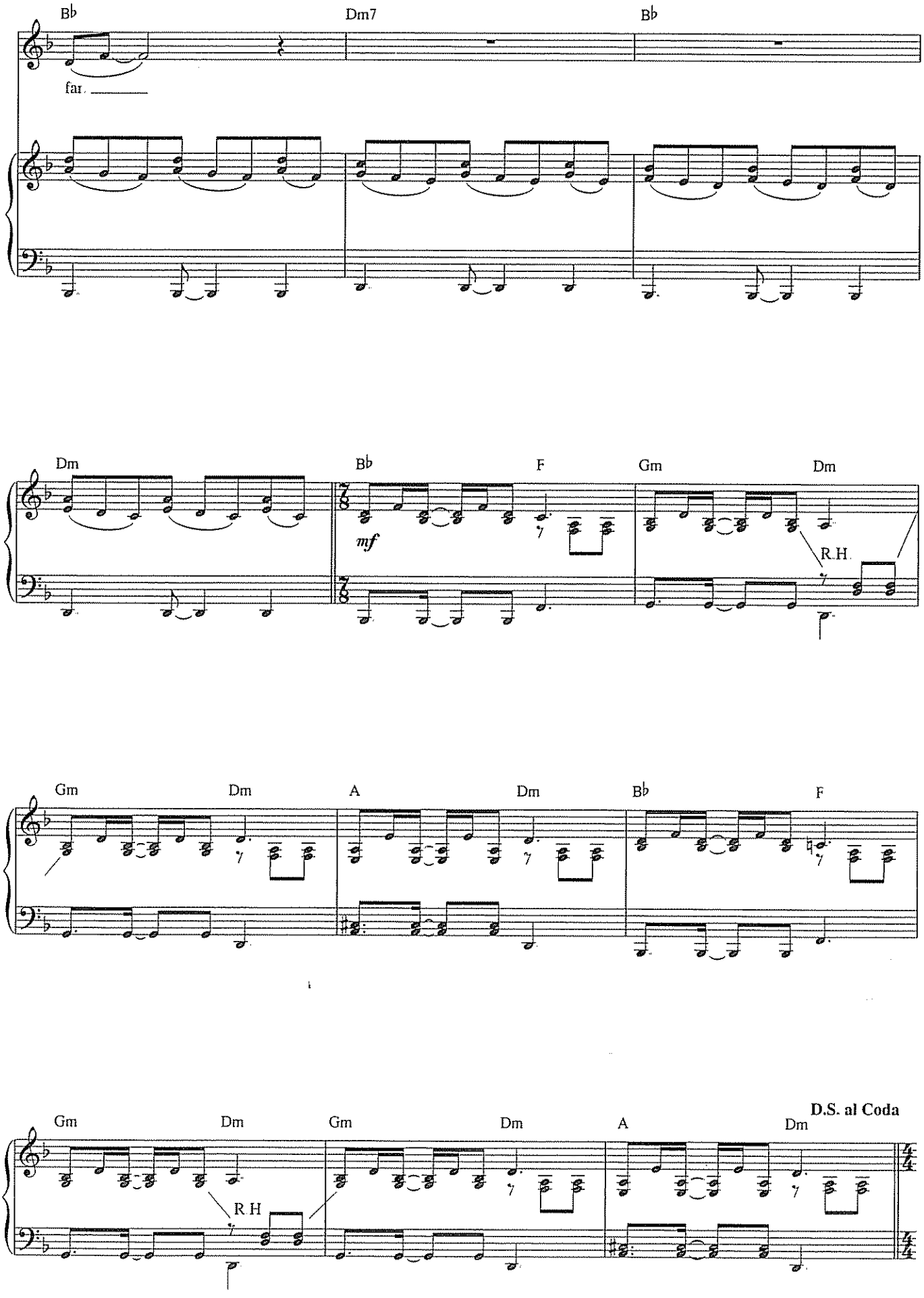

2
Je - sus!
You've
fff
f
Em
F
start-ed to be - lieve
The things they say of you
You real - ly do be - lieve
This
G
Dm
talk of God is true
And
Em
F
all the good you've done
will soon be swept a - way,
You've be - gun to mat-ter more
than

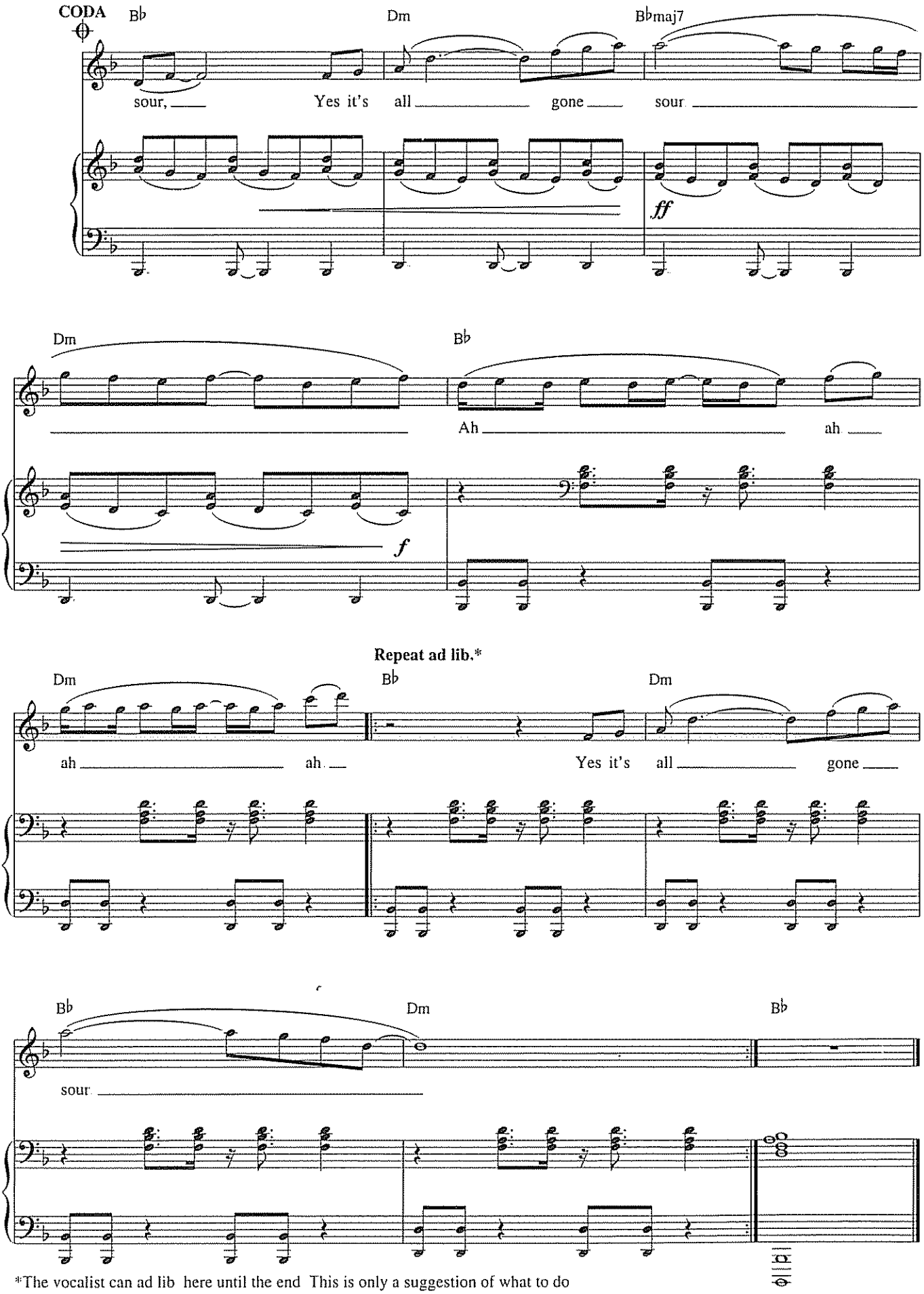

Eb Cm Dm Eb Cm
the things you say
cresc.
Eb Cm Dm Eb Cm Dm
Lis-ten Je - sus I don't
I re-mem-ber when this
sub mp
F Dm G
3
like what I see
whole thing be - gan
All I ask is that you lis - ten to me
No talk of God then we called you a man
Bb C F
And re - mem - ber—
And be - lieve me—
I've been your right hand man all a - long
my ad - mi - ra - tion for you has - n't died


A
Dm
B♭
You have set them all on fire
But ev - 'ry word you say to - day
They think they've
Gets twist - ed
F
D/A
A+
A
found the new Mes - si - ah
'round some oth - er way
And they'll hurt you when they find they're
And they'll hurt you if they think you've
1
B♭
Dm7
2
B♭
wrong
lied
Dm
B♭
F
Gm
Dm
Naz - a - reth your fa - mous son should have stayed a great un-known


Gm
Dm/A
A
Dm
B♭
F
Like his fa - ther carv - ing wood— He'd have made good
Ta - bles, chairs and oak - en chests
Gm
Dm
Gm
Dm/A
A
Dm
would have suit - ed Je - sus best He'd have caused no - bod - y harm— no - one a - larm
𝄋
Dm
F
Lis - ten Je - sus do you care for your race?
Lis - ten Je - sus to the warn - ing I give
Dm
G
3
3
Don't you see we must keep in our place?
Please re - mem - ber that I want us to live


B♭
C
We are oc - cu - pied— have you for - got - ten how put
But it's sad to see our chanc - es weak - en - ing with
F
A
down we are? I am
ev - 'ry hour All your
Dm
fright - ened by the crowd For we are
fol - low - ers are blind Too much
To Coda
F
Dm/A
A+
A
get - ting much too loud And they'll crush us if we go too
heav - en on their minds It was beau - ti - ful but now it's


B♭
Dm7
B♭
far
Dm
B♭
F
Gm
Dm
mf
R.H.
Gm
Dm
A
Dm
B♭
F
Gm
Dm
Gm
Dm
A
Dm
R.H
D.S. al Coda

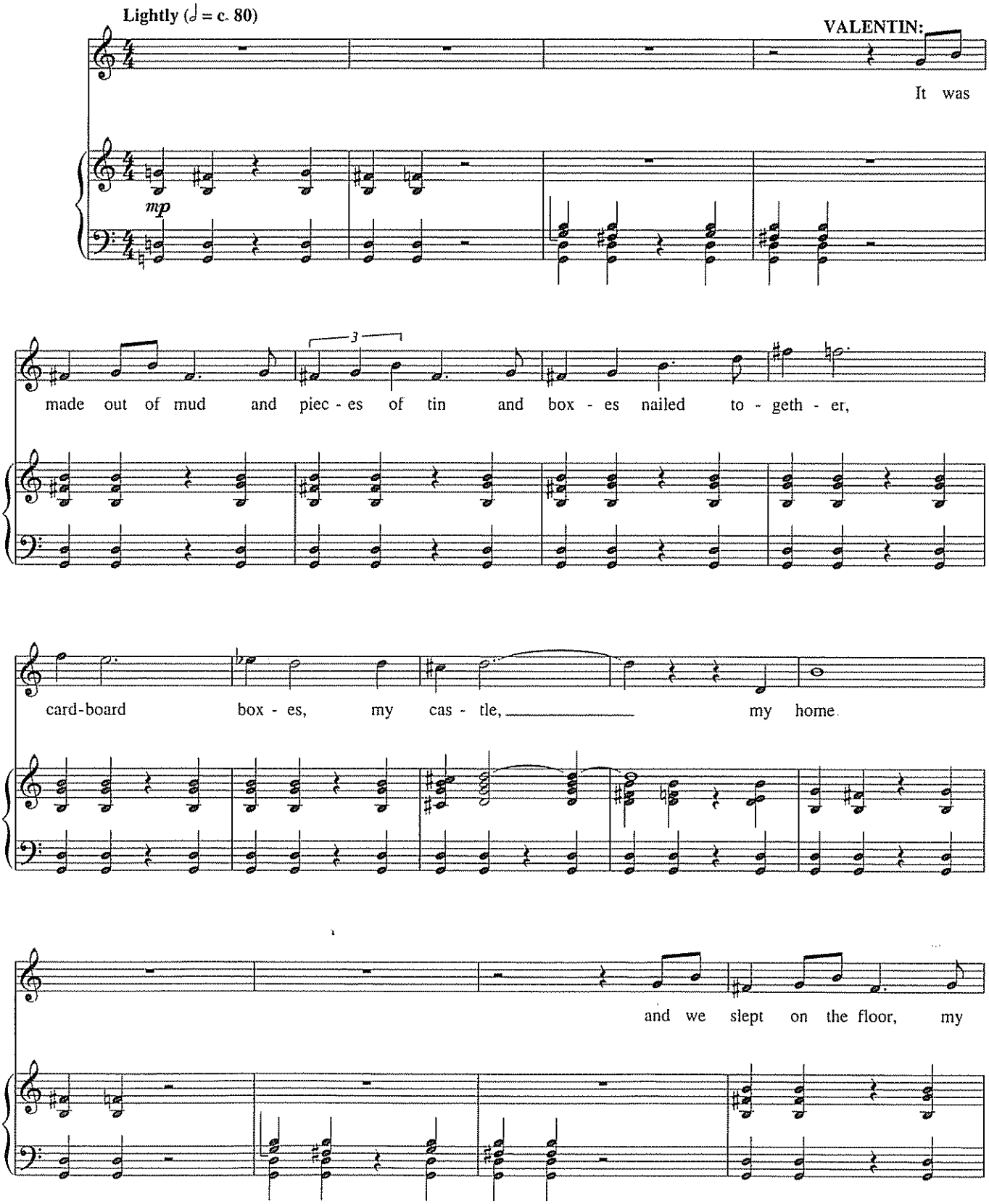


*The vocalist can ad lib here until the end This is only a suggestion of what to do

THE DAY AFTER THAT

from *Kiss of the Spider Woman*

Words by FRED EBB
Music by JOHN KANDER



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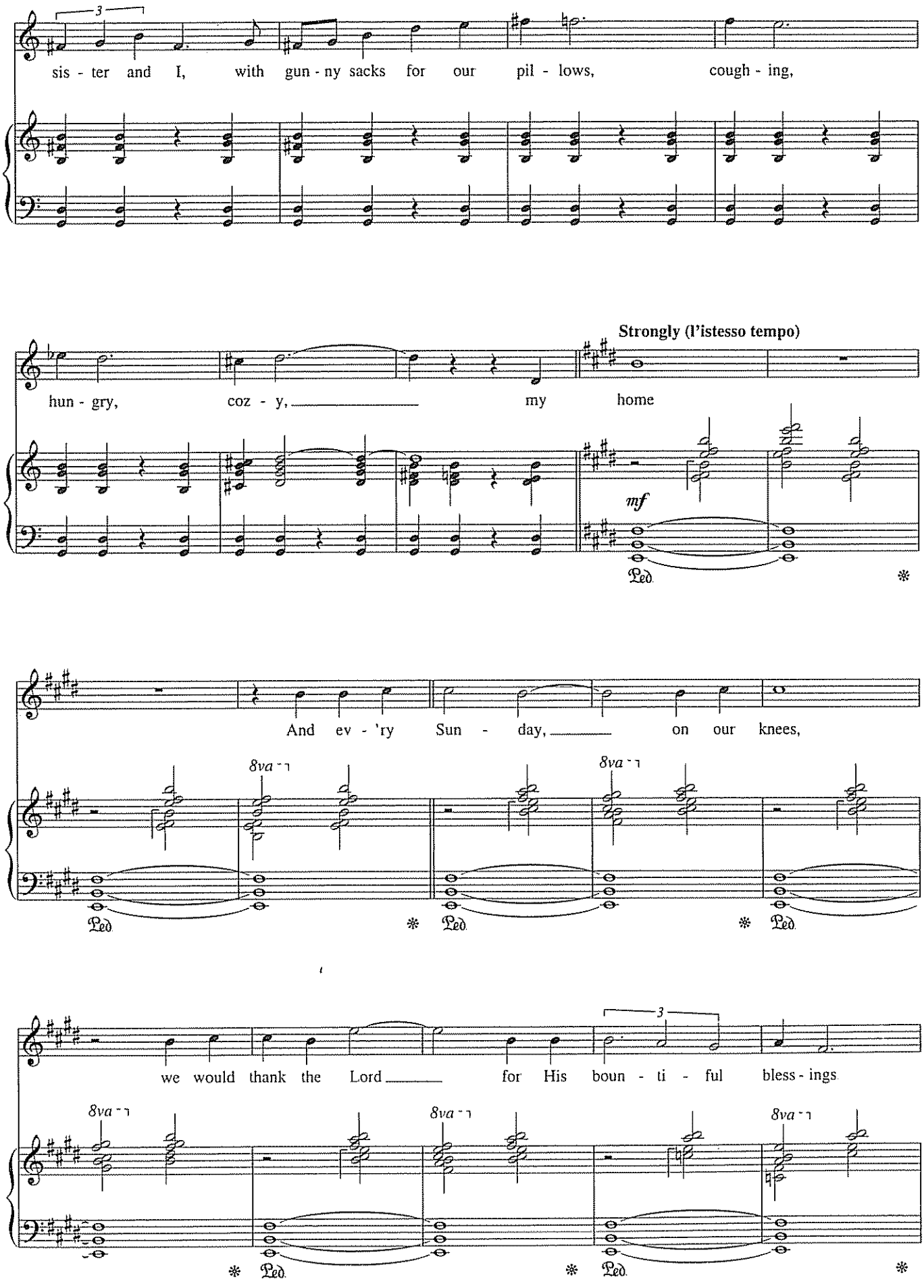
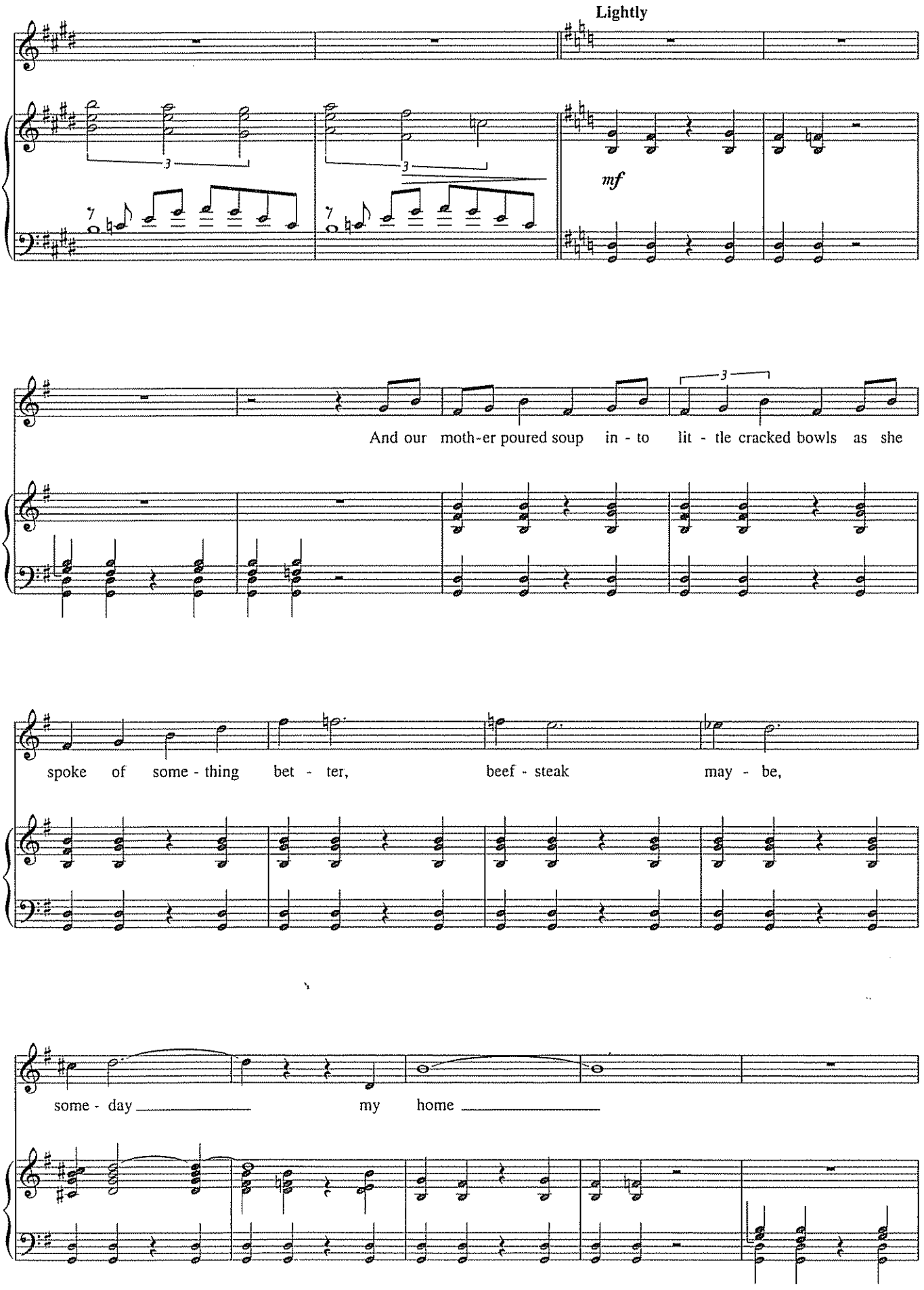
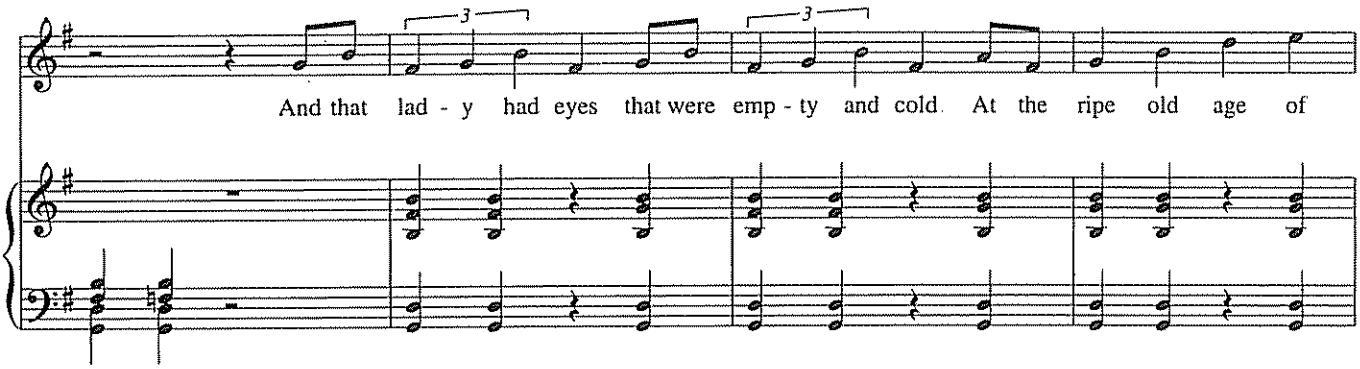
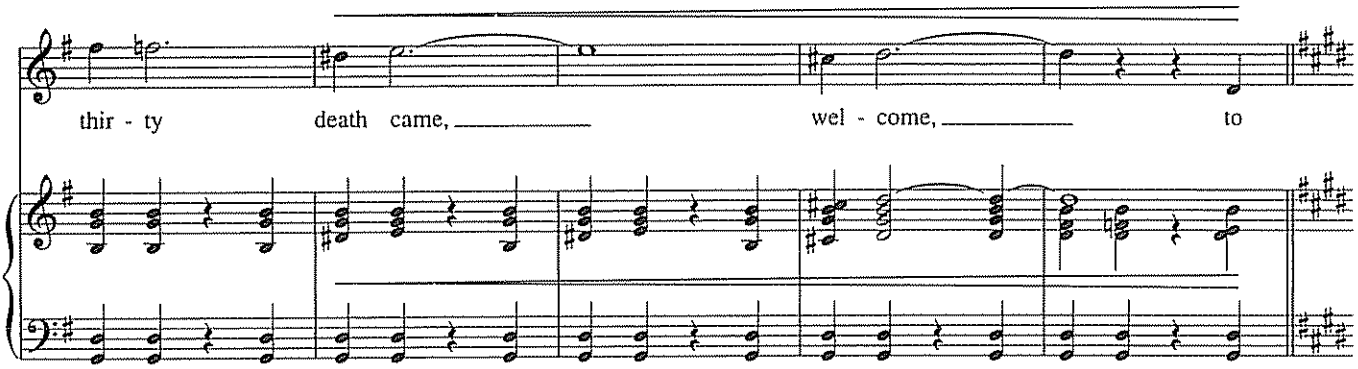
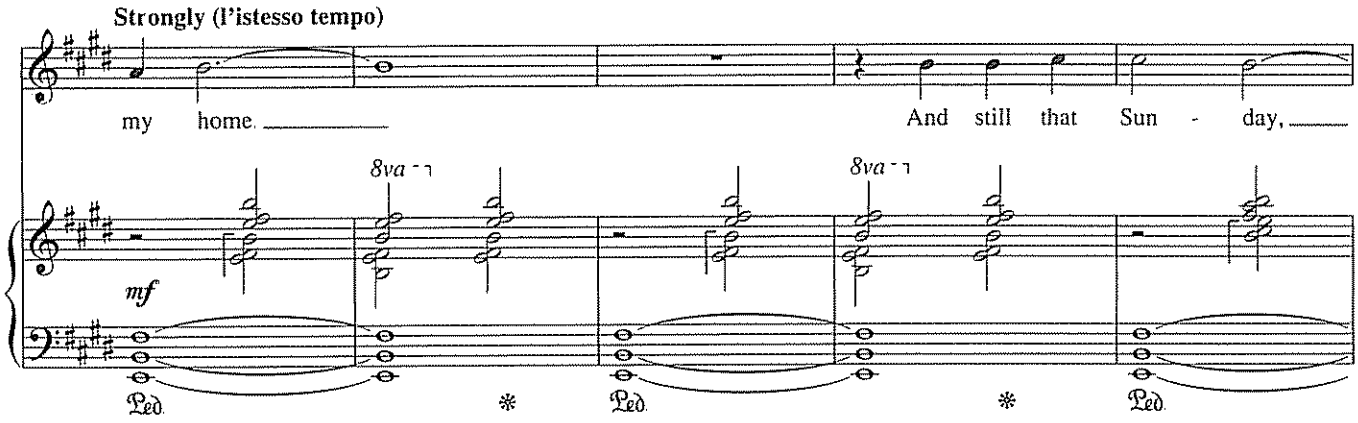
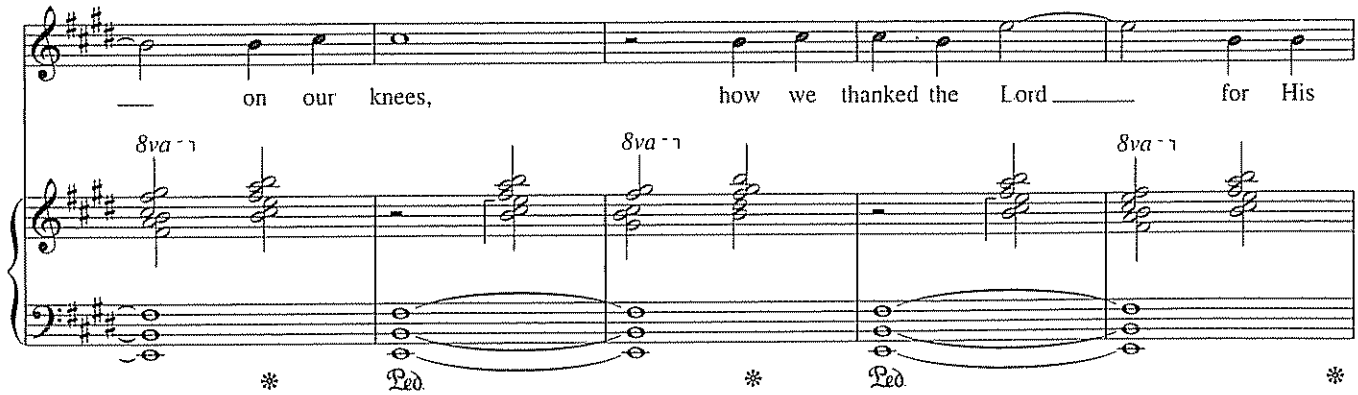

sis - ter and I, with gun - ny sacks for our pil - lows, cough - ing,
Strongly (l'istesso tempo)
hun - gry, coz - y, my home
mf
Ped.
And ev - 'ry Sun - day, on our knees,
8va
we would thank the Lord for His boun - ti - ful bless - ings

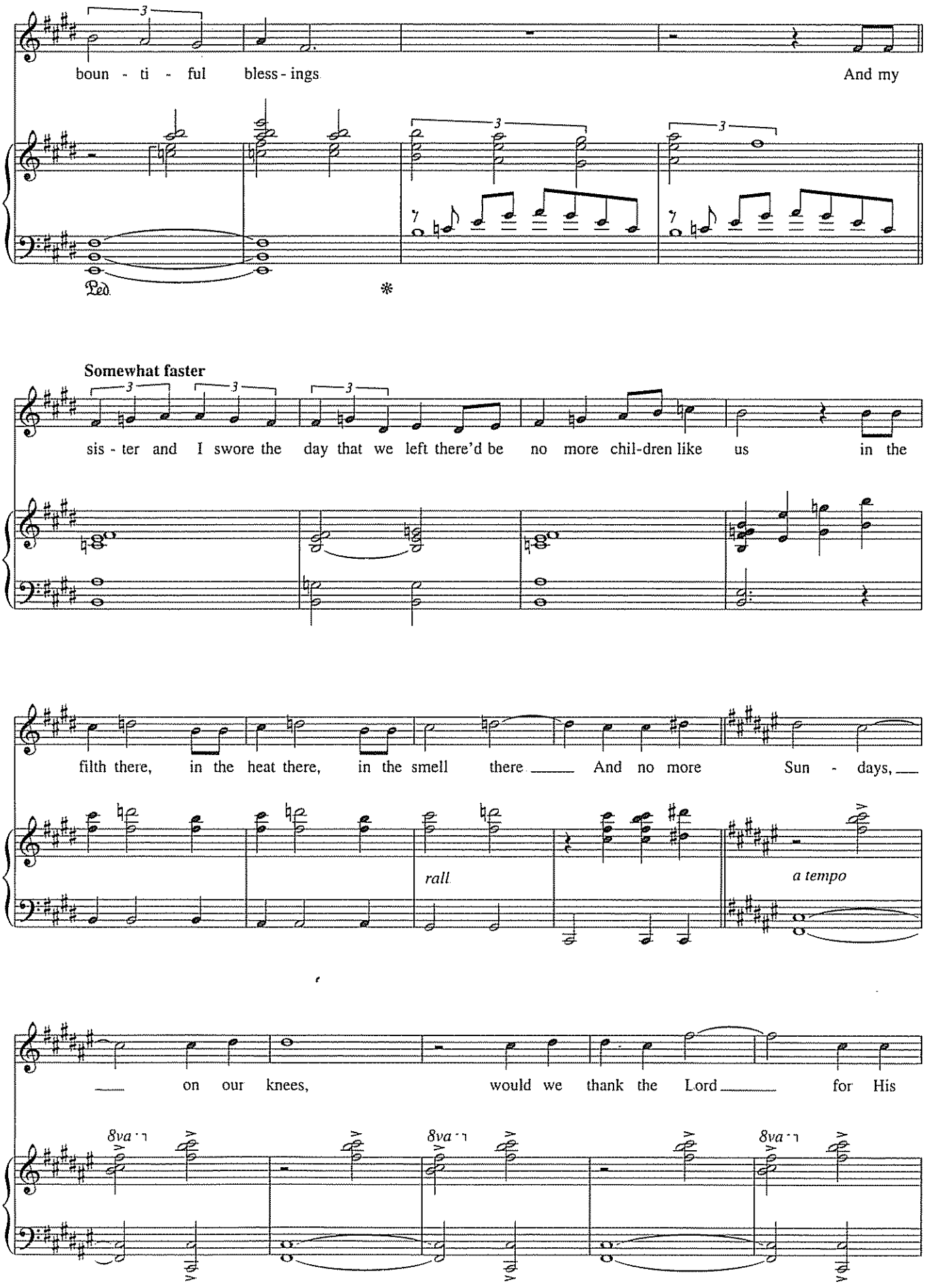

Lightly
mf
And our moth-er poured soup in - to lit - tle cracked bowls as she
spoke of some - thing bet - ter, beef - steak may - be,
some - day my home

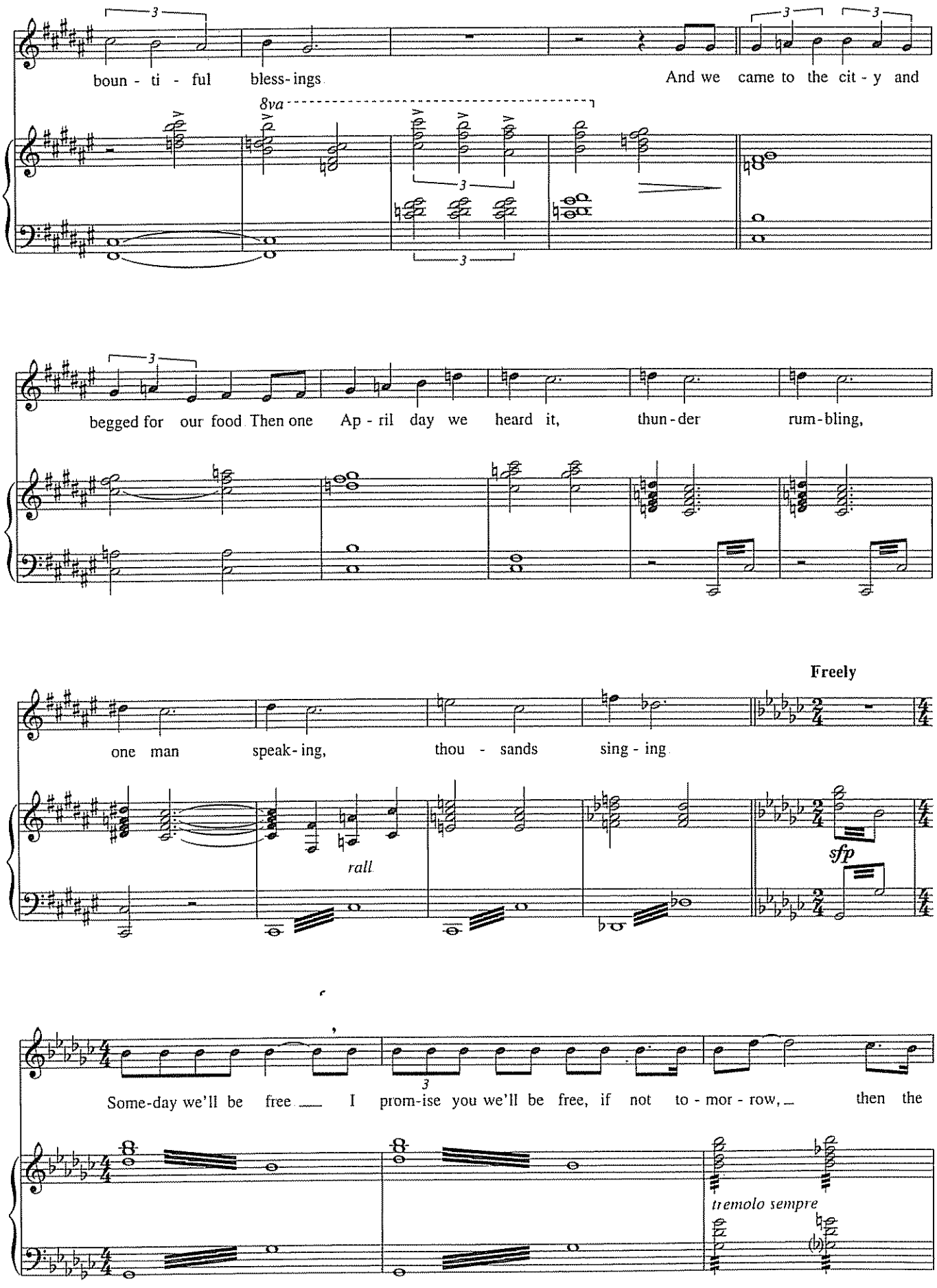

3
3
And that lad - y had eyes that were emp - ty and cold. At the ripe old age of

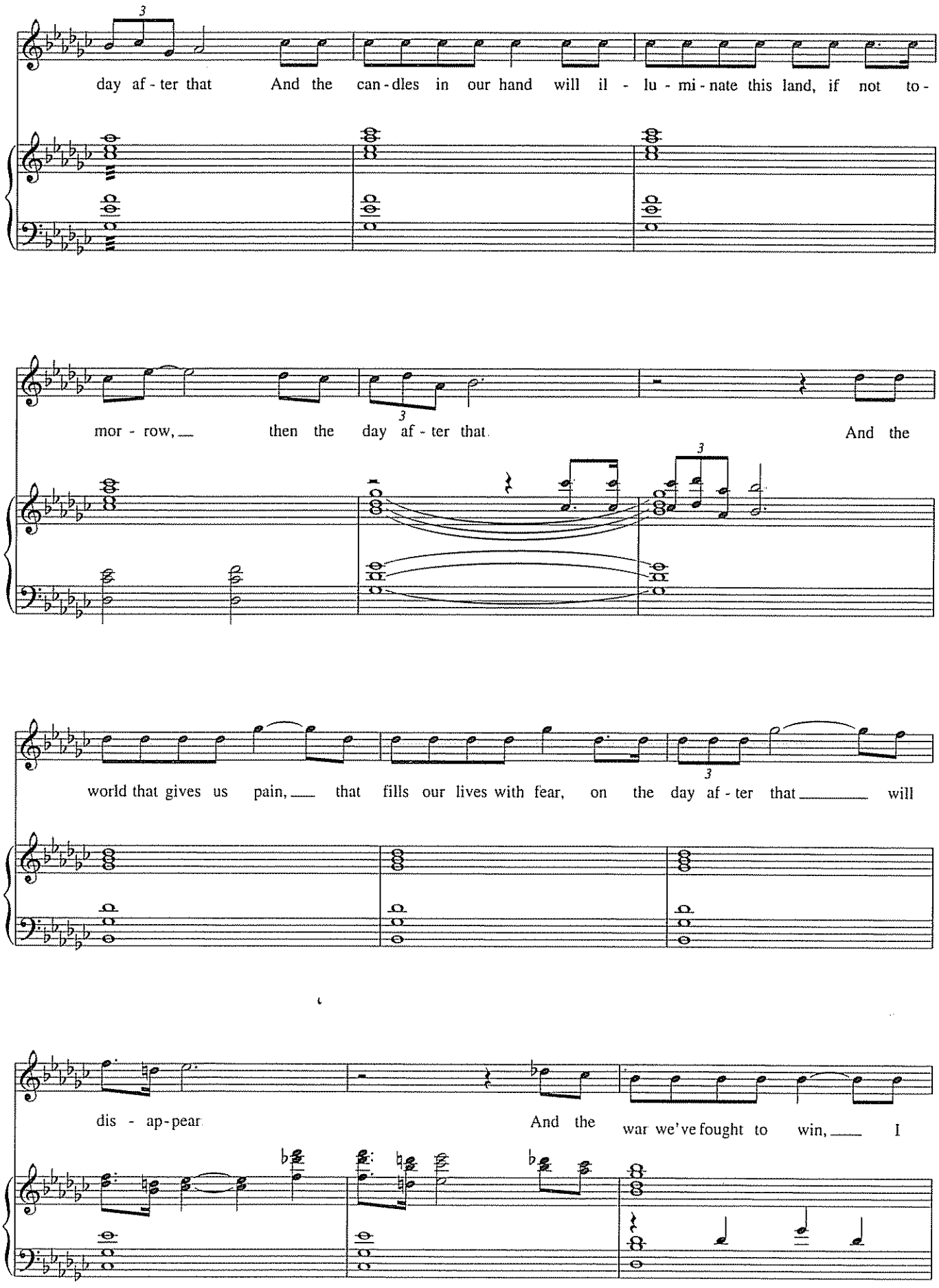

thir - ty death came, wel - come, to

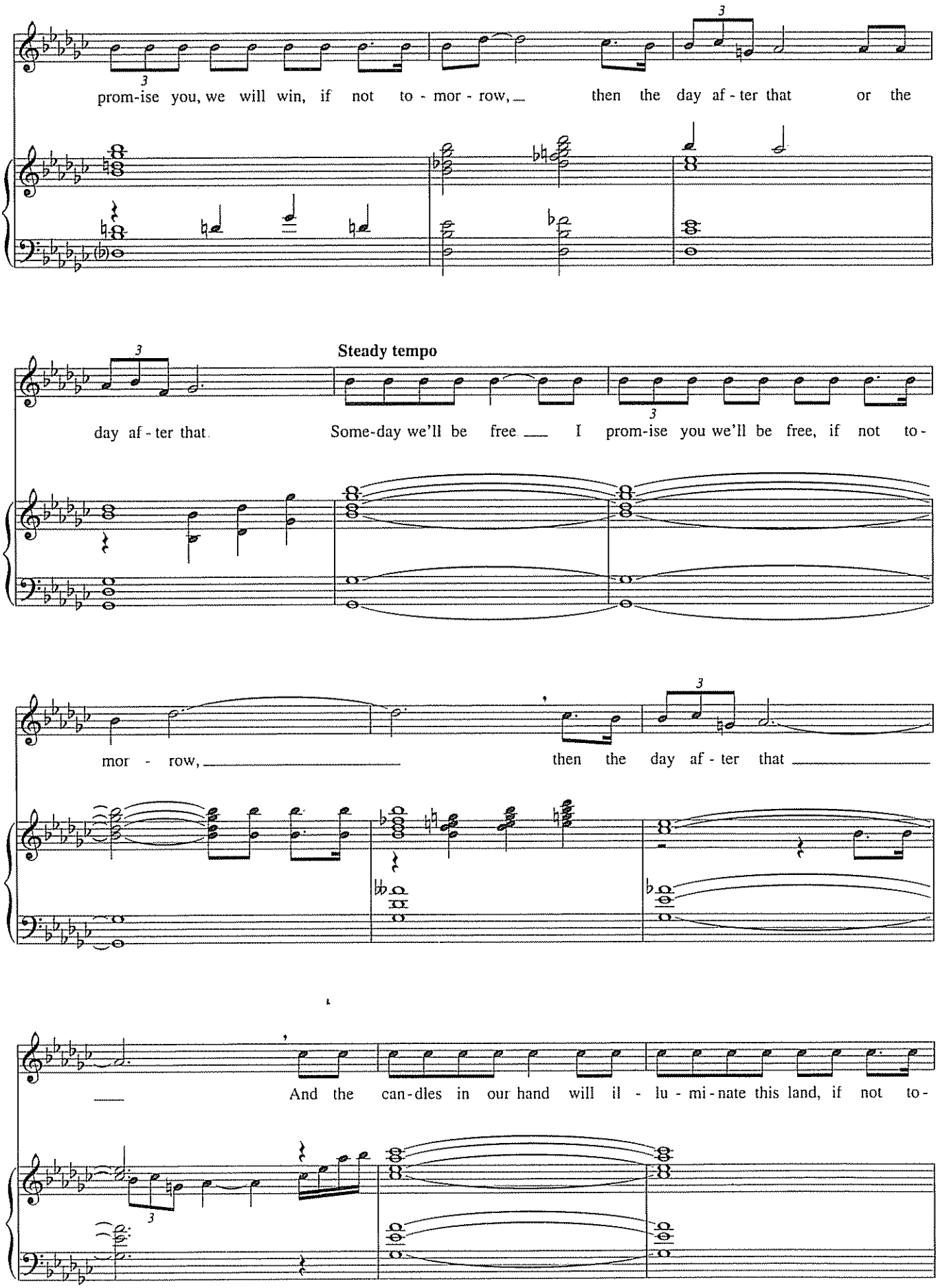

Strongly (l'istesso tempo)
my home. And still that Sun - day,
8va
8va
mf
Ped.
Ped.
Ped.

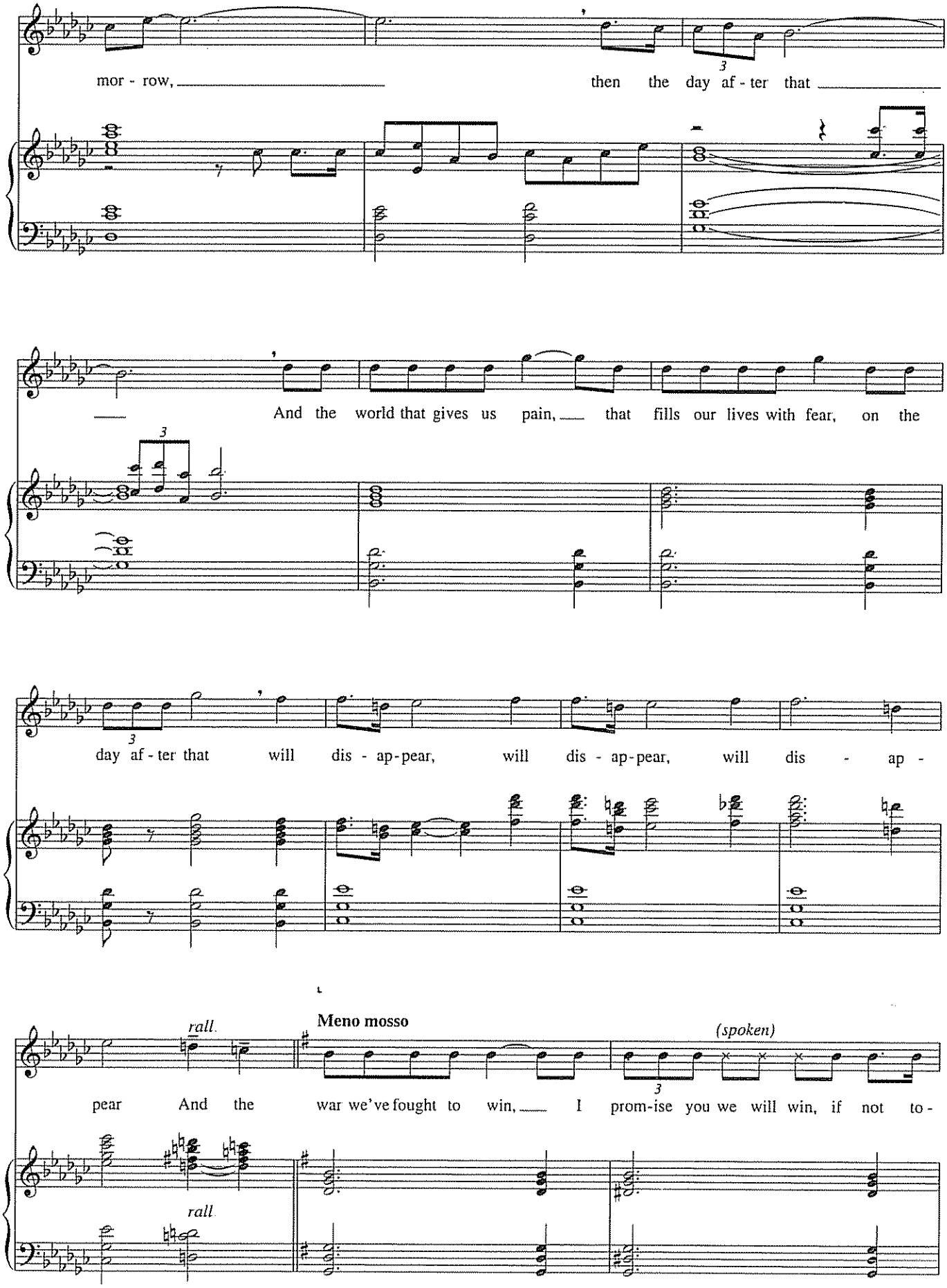

on our knees, how we thanked the Lord for His
8va
8va
8va
Ped.
Ped.

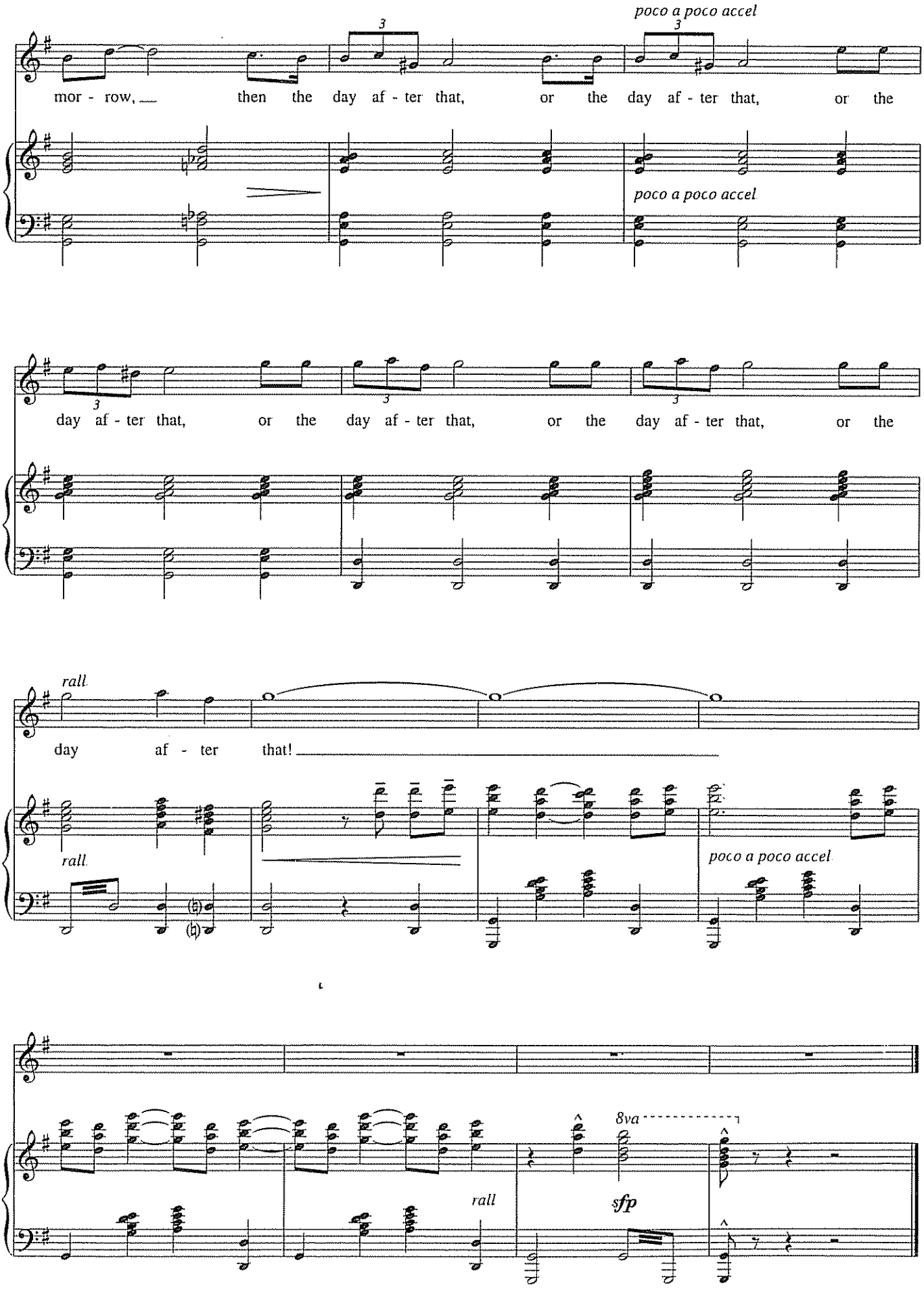

boun - ti - ful bless - ings
And my
Ped.
*
Somewhat faster
sis - ter and I swore the day that we left there'd be no more chil-dren like us in the
filth there, in the heat there, in the smell there And no more Sun - days,
rall
a tempo
on our knees, would we thank the Lord for His
8va
8va
8va


boun - ti - ful bless-ings
8va
And we came to the cit - y and
begged for our food Then one Ap - ril day we heard it, thun-der rum-bling,
Freely
one man speak-ing, thou - sands sing - ing
rall.
sfp
Some-day we'll be free I prom-ise you we'll be free, if not to - mor - row, then the
tremolo sempre


day af - ter that And the can - dles in our hand will il - lu - mi - nate this land, if not to -
mor - row, then the day af - ter that. And the
world that gives us pain, that fills our lives with fear, on the day af - ter that will
dis - ap - pear. And the war we've fought to win, I

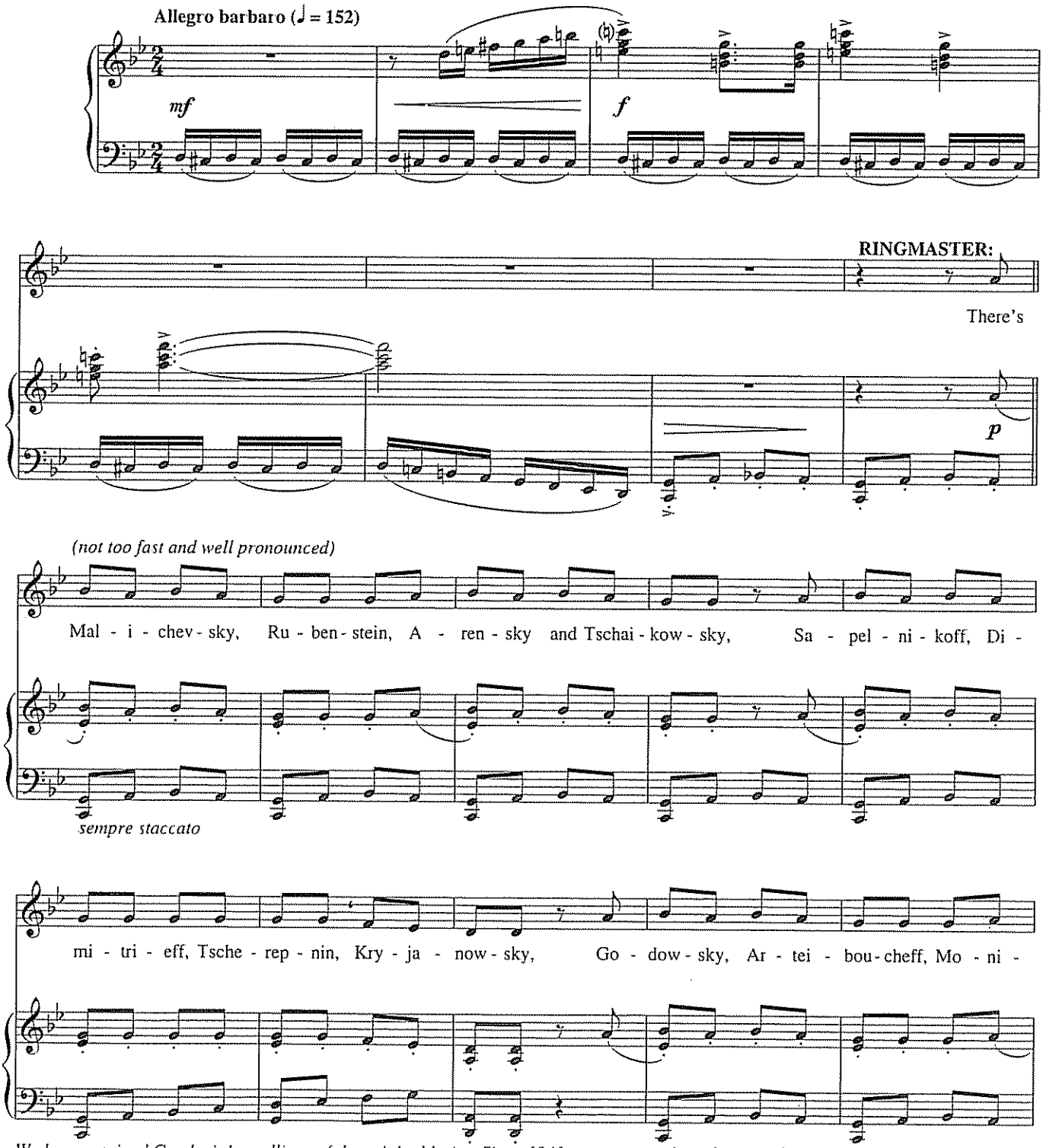

prom-ise you, we will win, if not to - mor - row, then the day af - ter that or the
Steady tempo
day af - ter that Some-day we'll be free I prom-ise you we'll be free, if not to -
mor - row, then the day af - ter that
And the can-dles in our hand will il - lu - mi-nate this land, if not to -


mor - row, then the day af - ter that
And the world that gives us pain, that fills our lives with fear, on the
day af - ter that will dis - ap - pear, will dis - ap - pear, will dis - ap -
rall.
Meno mosso
(spoken)
pear And the war we've fought to win, I prom-ise you we will win, if not to -
rall.


poco a poco accel
mor - row, then the day af - ter that, or the day af - ter that, or the
poco a poco accel
day af - ter that, or the day af - ter that, or the day af - ter that, or the
rall.
day af - ter that!
rall.
poco a poco accel
8va
rall
sfp

TSCHAIKOWSKY
(And Other Russians)
from the Musical Production *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL



We have retained Gershwin's spellings of the original lyrics. Since 1941, some names have been modernized with adjusted spellings in most published references

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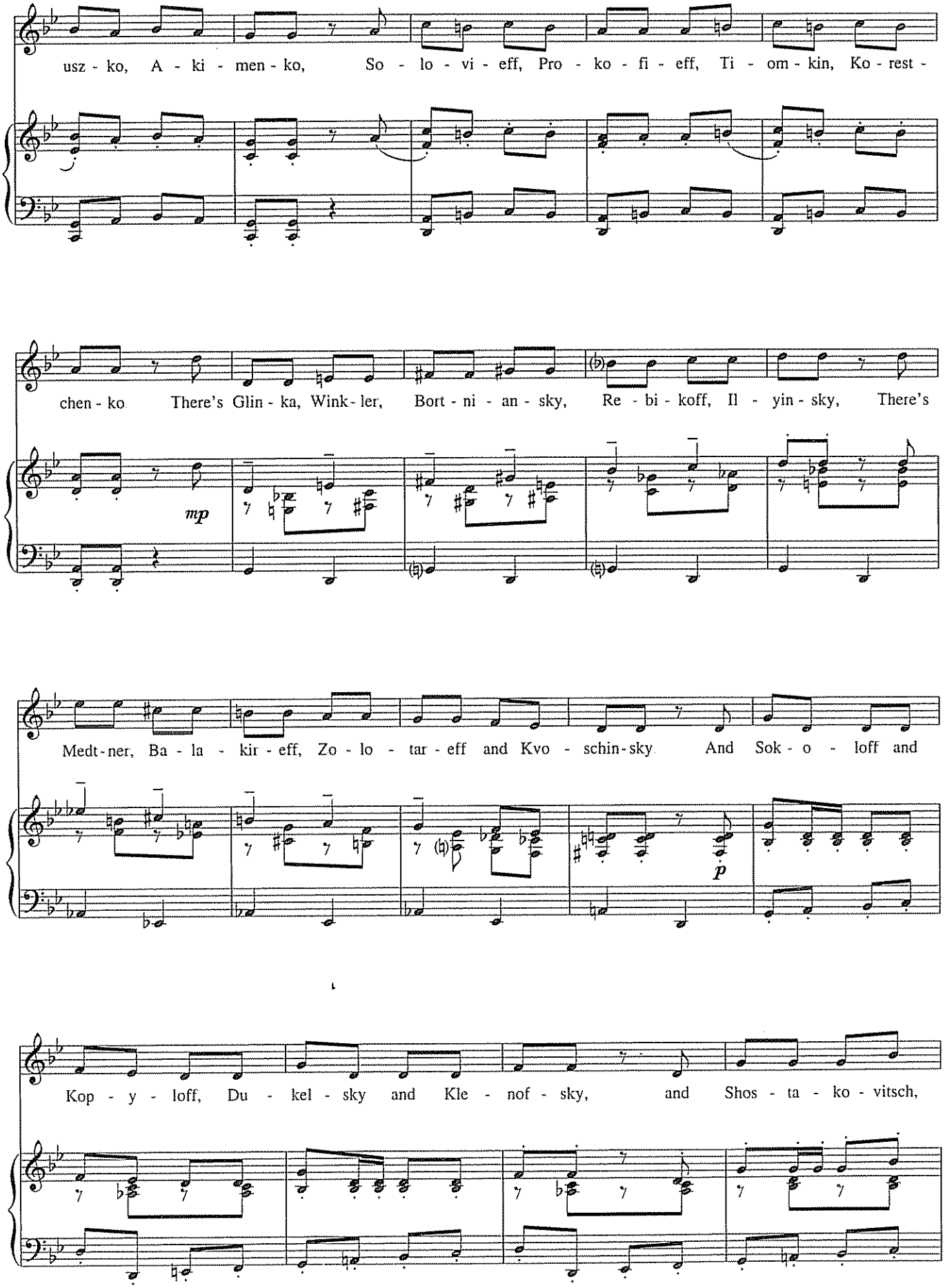
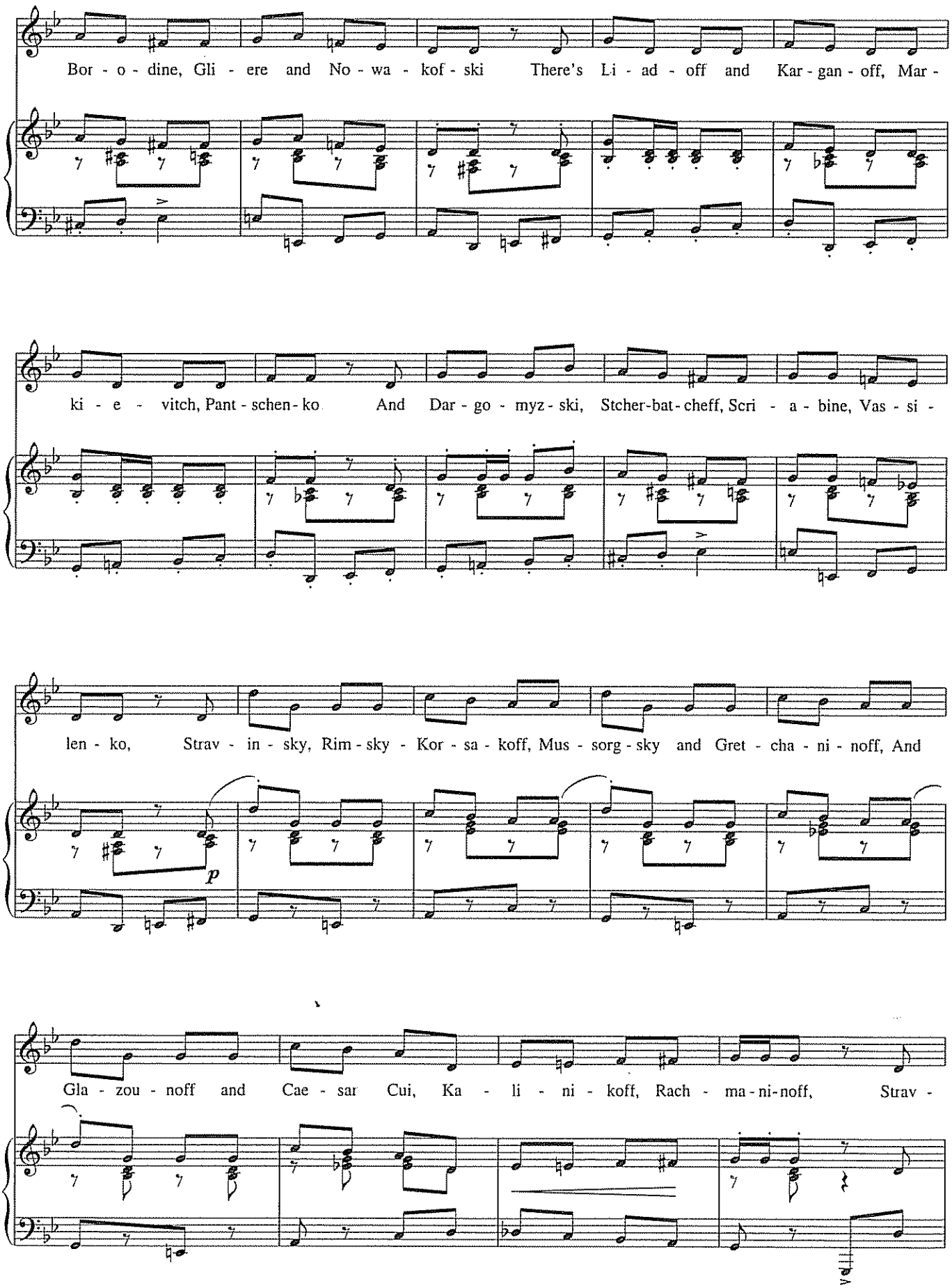
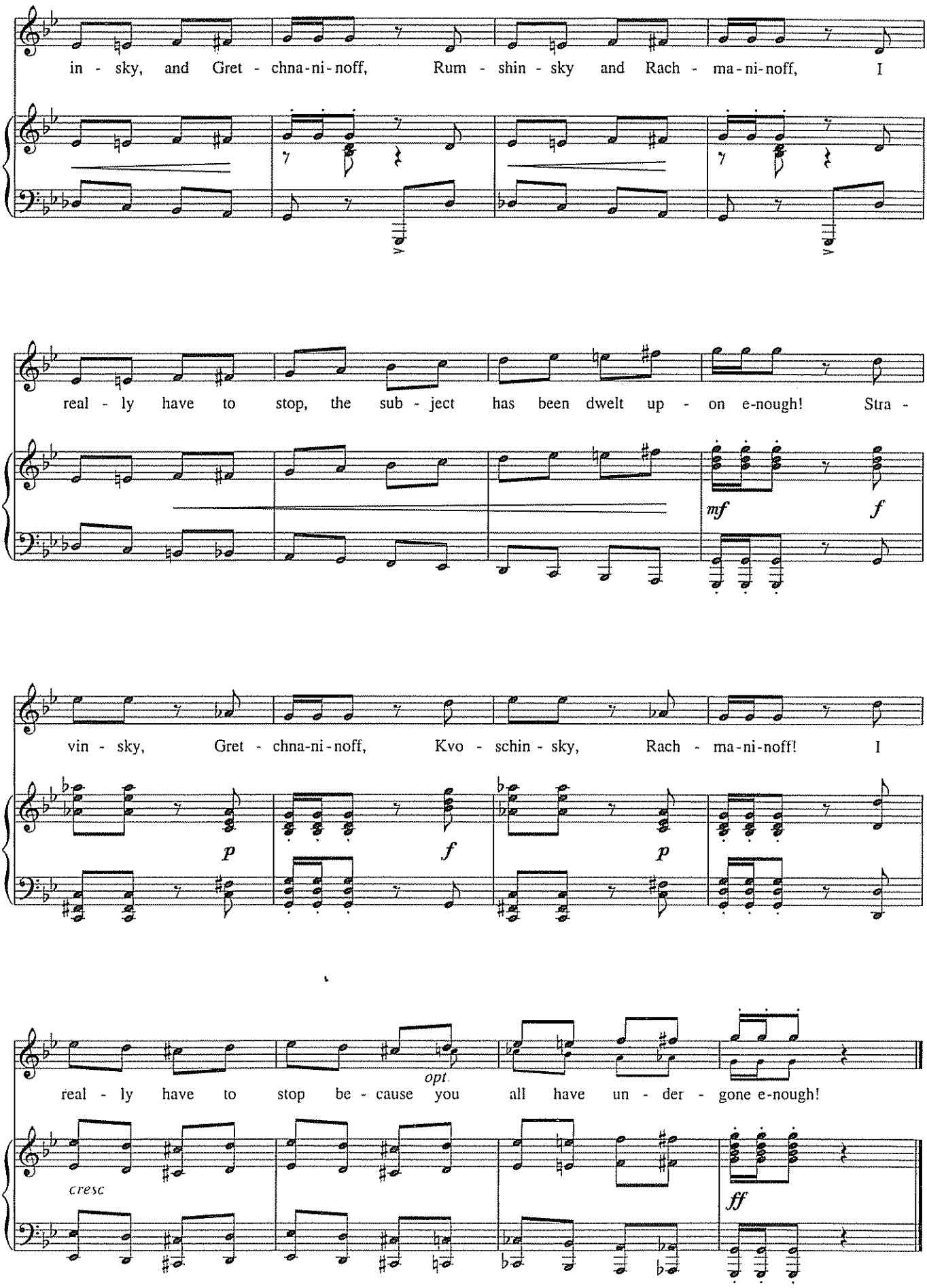

usz - ko, A - ki - men - ko, So - lo - vi - eff, Pro - ko - fi - eff, Ti - om - kin, Ko - rest -
chen - ko There's Glin - ka, Wink - ler, Bort - ni - an - sky, Re - bi - koff, Il - yin - sky, There's
mp
Medt - ner, Ba - la - kir - eff, Zo - lo - tar - eff and Kvo - schin - sky And Sok - o - loff and
p
Kop - y - loff, Du - kel - sky and Kle - nof - sky, and Shos - ta - ko - vitsch,



An *accellerando* beginning on this page is optional. Danny Kaye, the original performer, sometimes did an encore of the entire song at a breakneck tempo

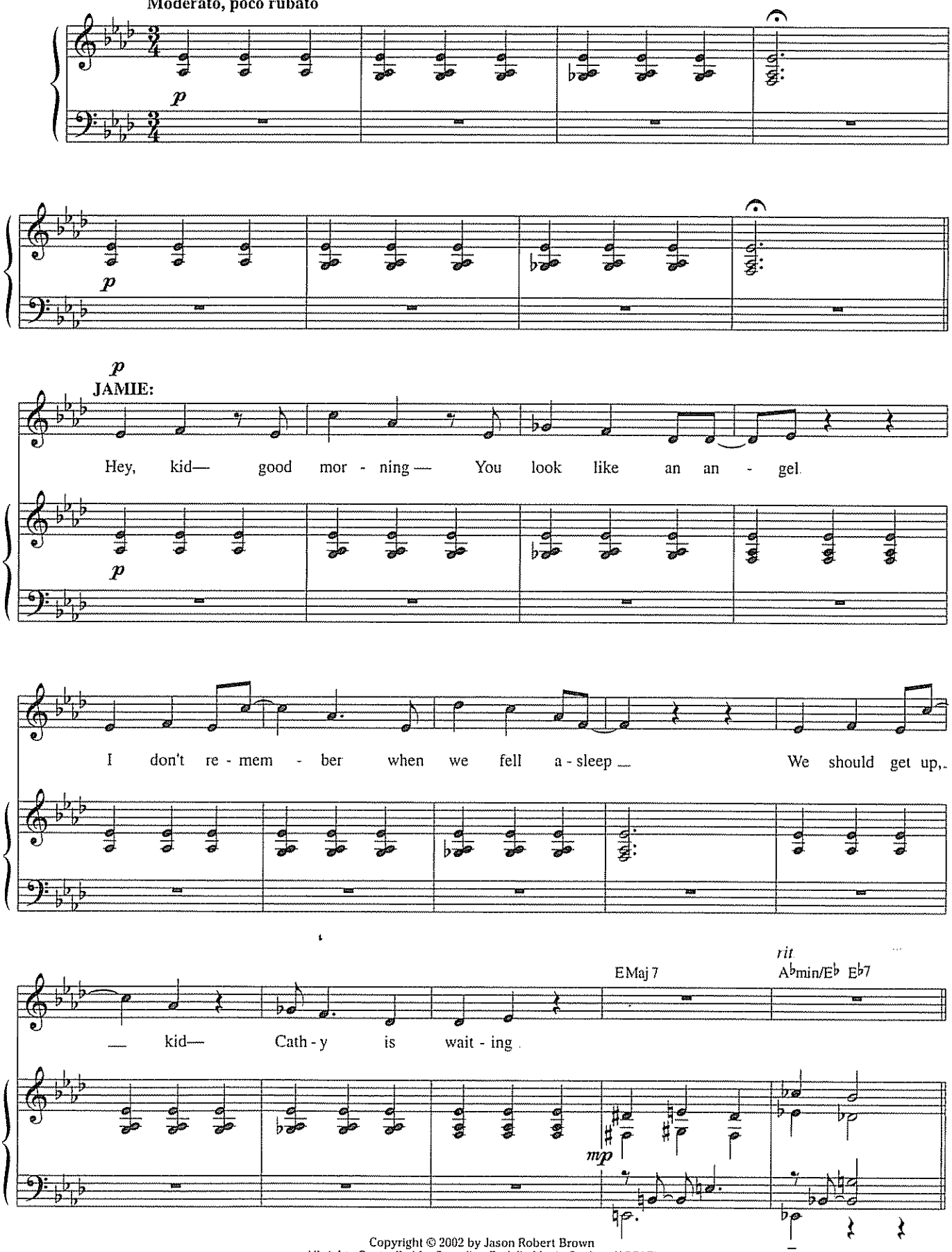

in - sky, and Gret - chna-ni-noff, Rum - shin - sky and Rach - ma-ni-noff, I
real - ly have to stop, the sub - ject has been dwelt up - on e-nough! Stra -
mf
f
vin - sky, Gret - chna-ni-noff, Kvo - schin - sky, Rach - ma-ni-noff! I
p
f
p
opt.
real - ly have to stop be - cause you all have un - der - gone e-nough!
cresc
ff

NOBODY NEEDS TO KNOW

from *The Last Five Years*

Music and Lyrics by
JASON ROBERT BROWN

Moderato, poco rubato



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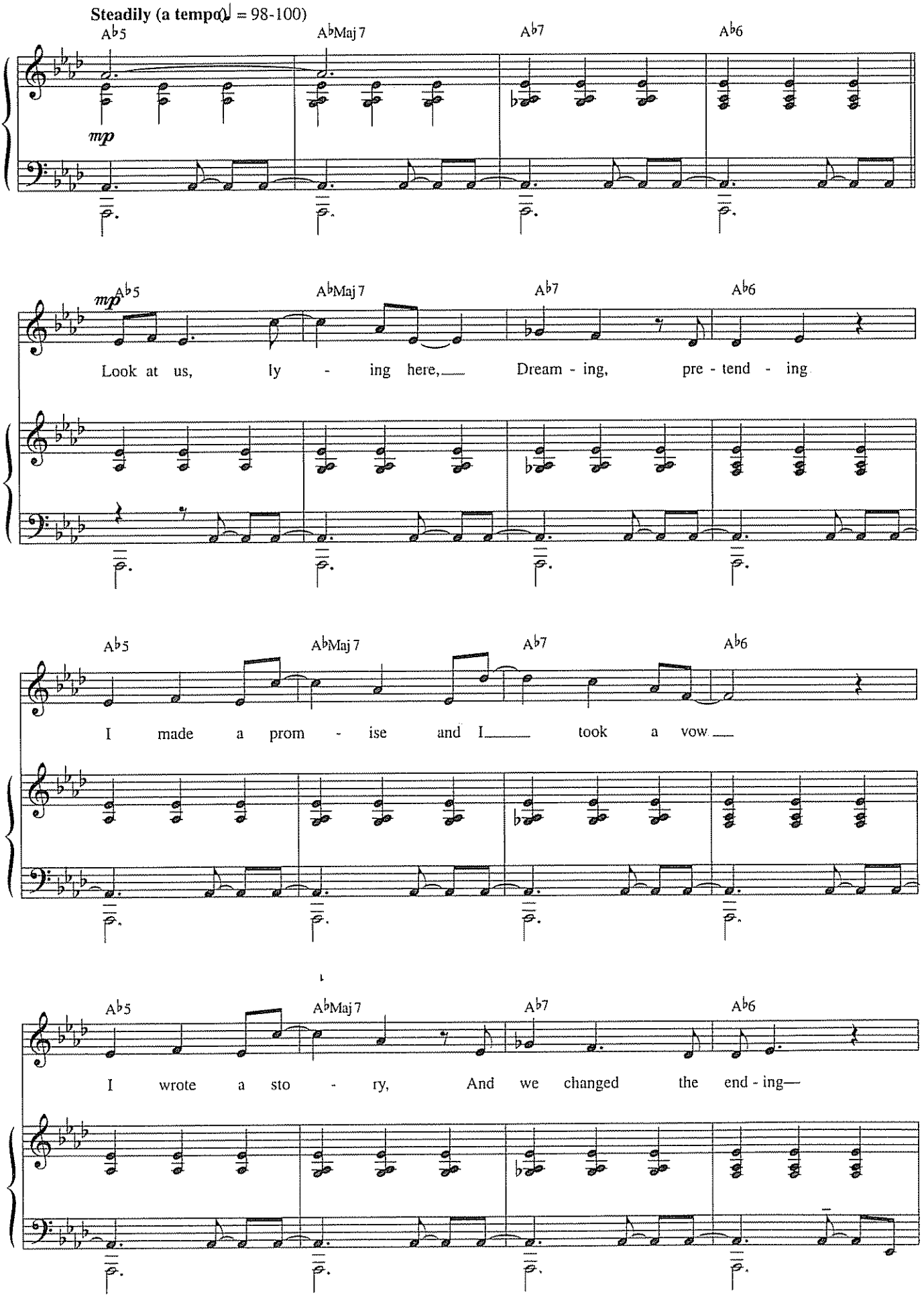
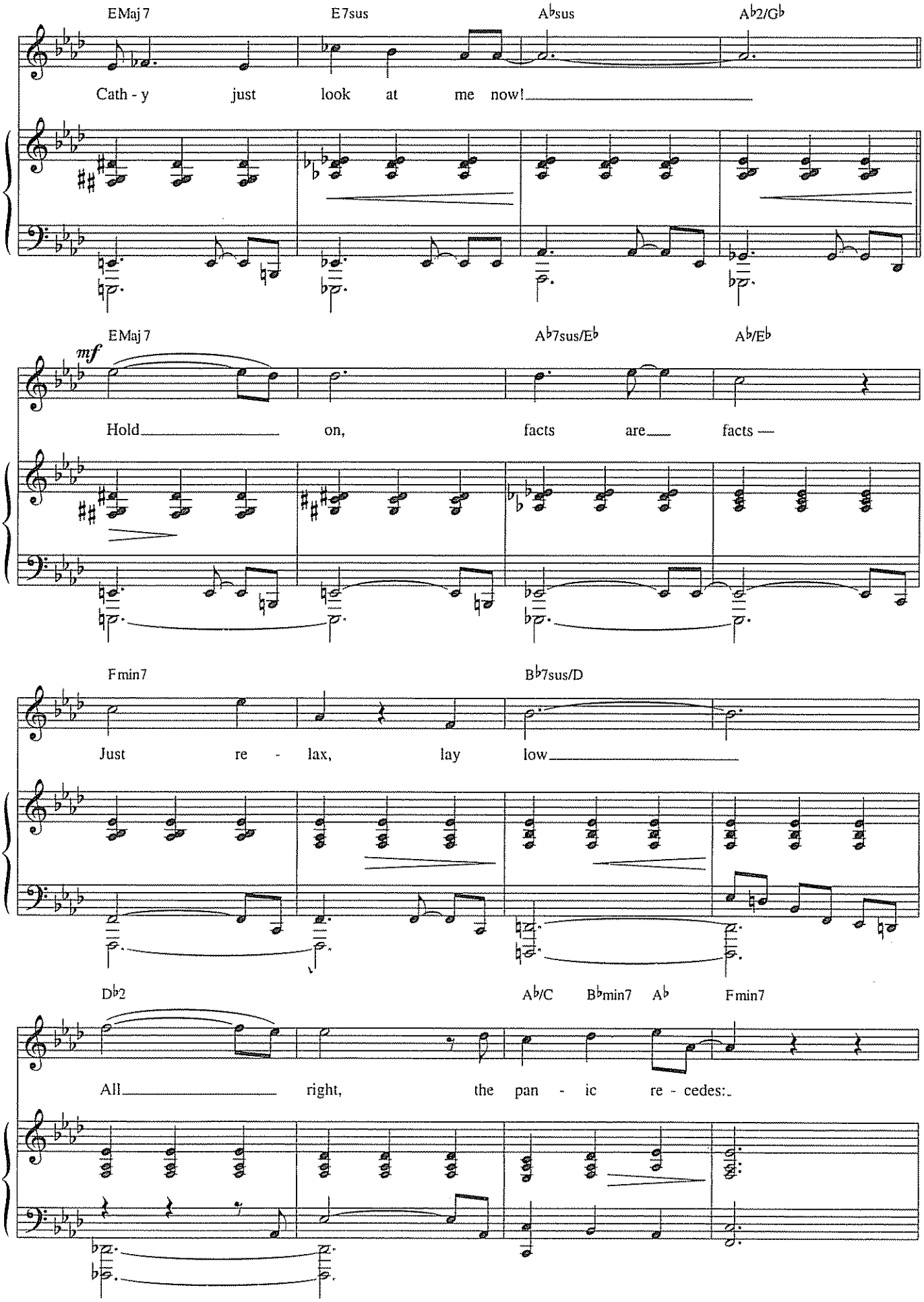
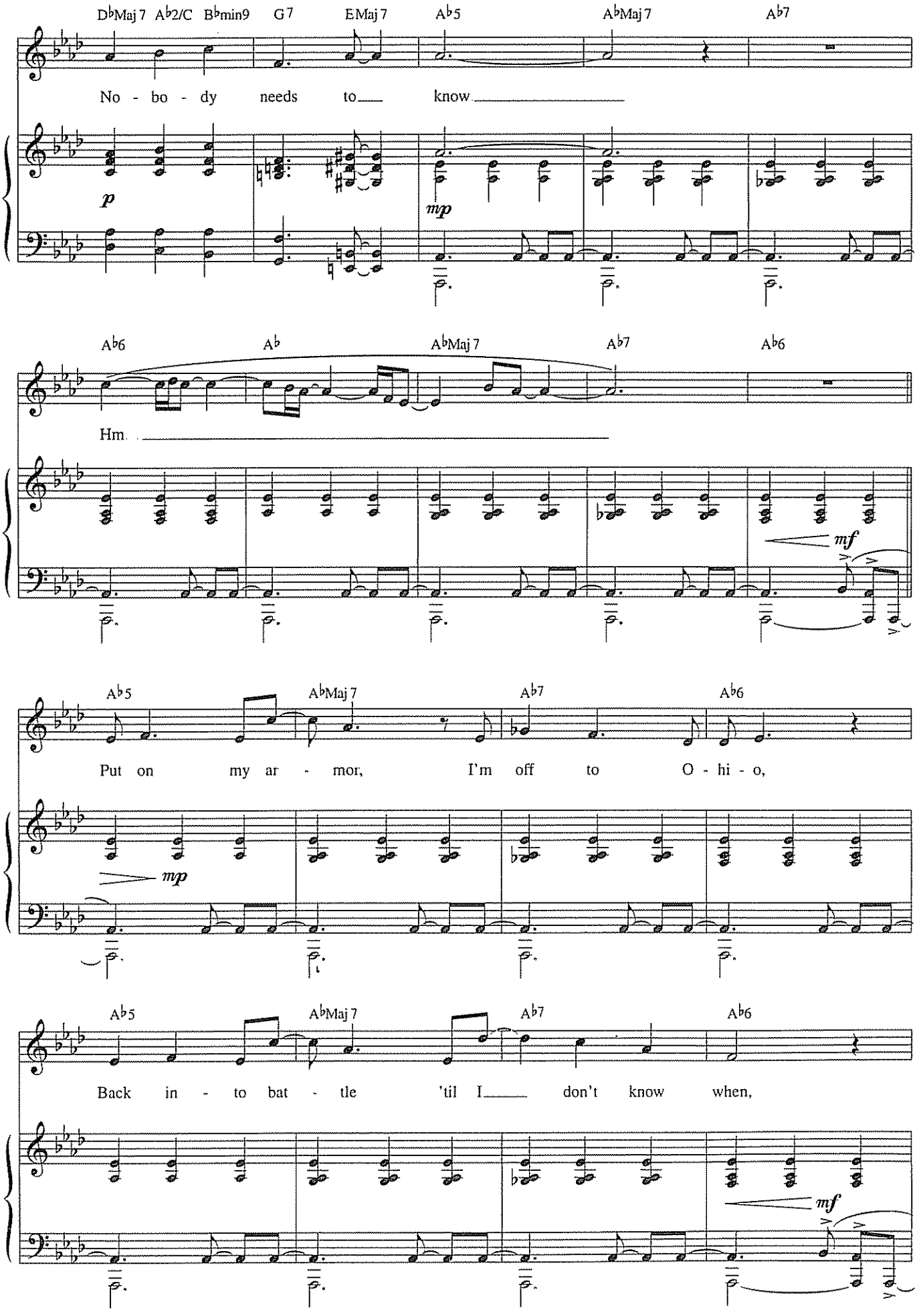
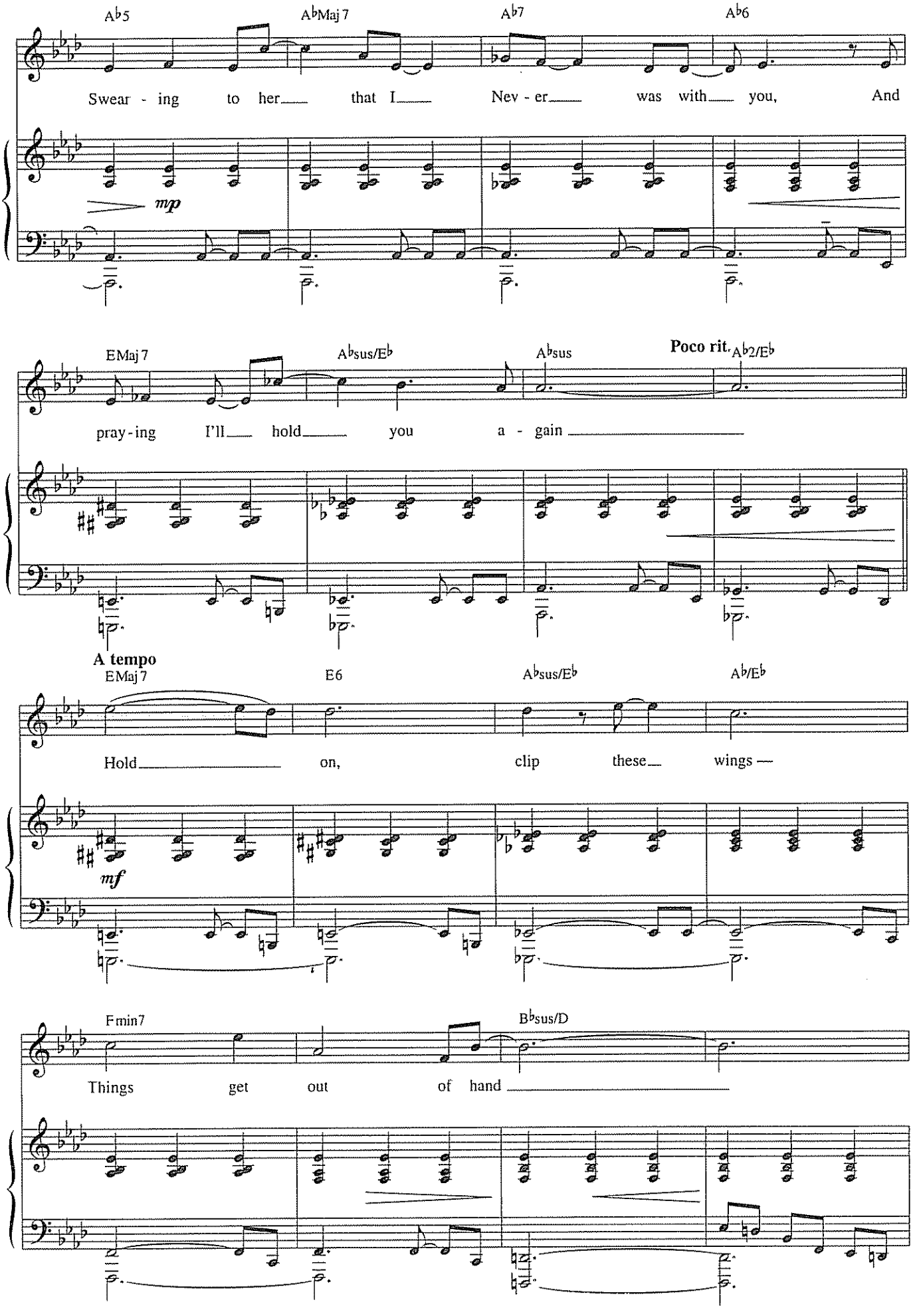
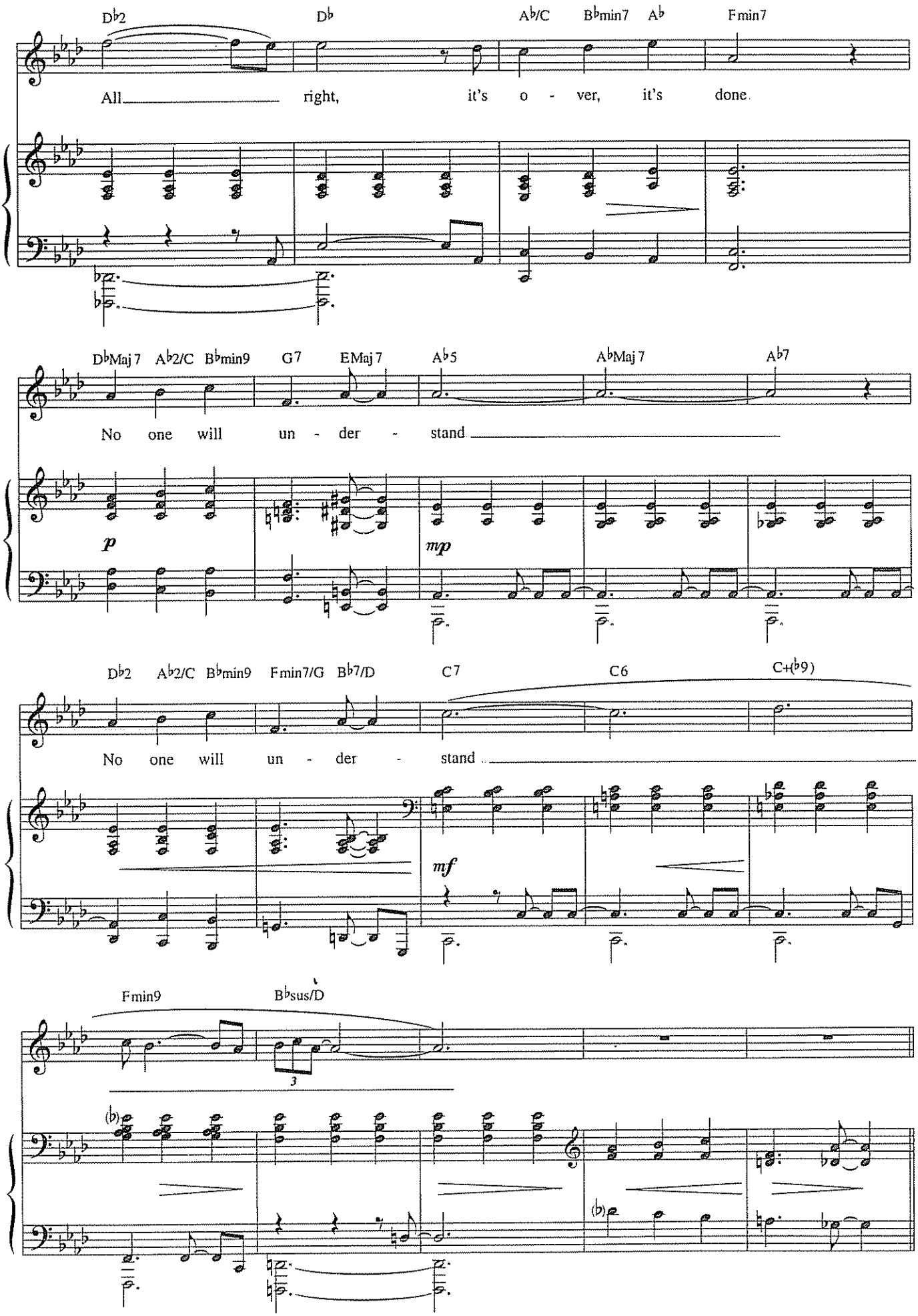
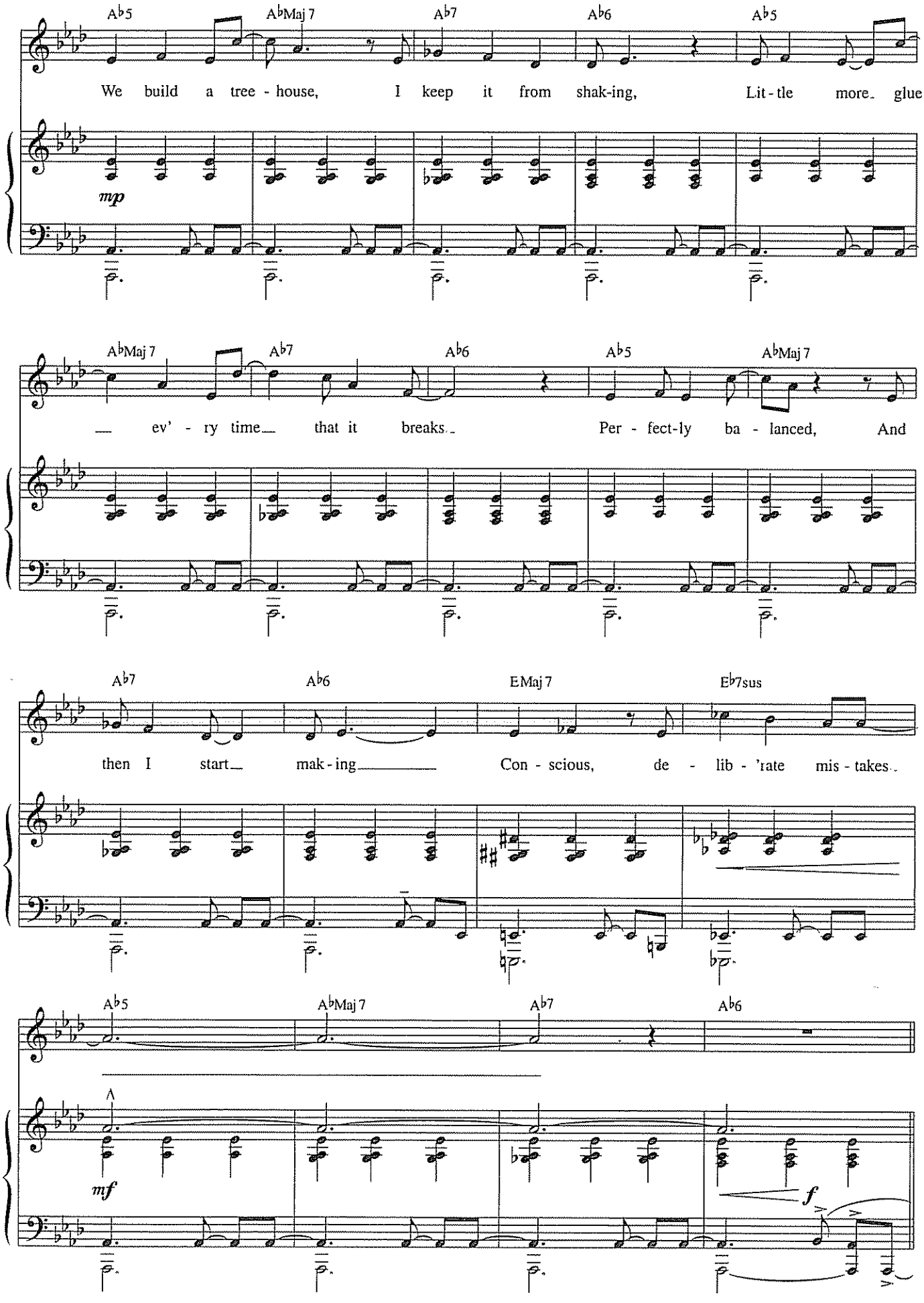

Steadily (a tempo) ♩ = 98-100
A♭5
A♭Maj 7
A♭7
A♭6
mp
mp
Look at us, ly - ing here, Dream - ing, pre - tend - ing
I made a prom - ise and I took a vow
I wrote a sto - ry, And we changed the end - ing—

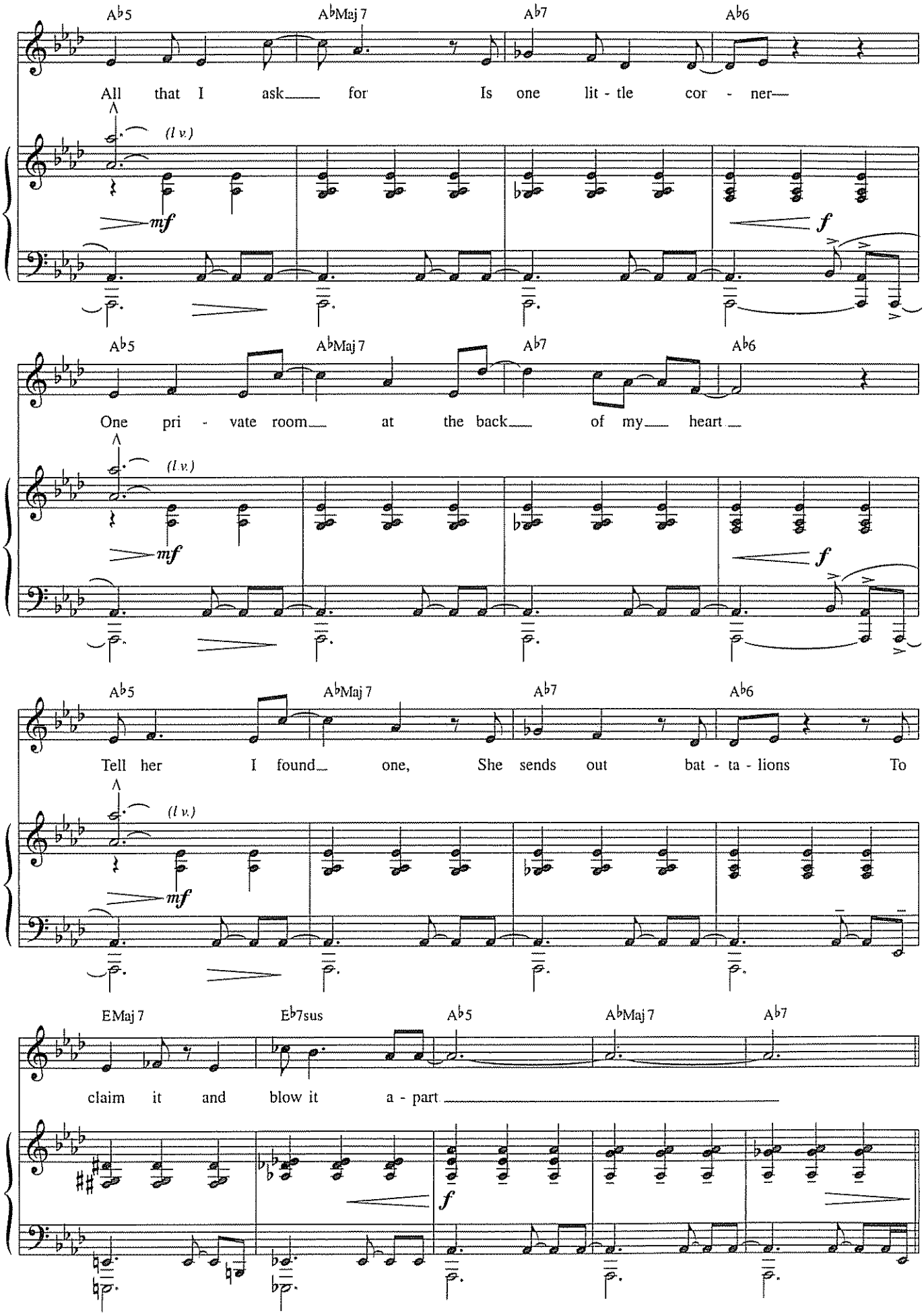

EMaj 7
E7sus
A♭sus
A♭2/G♭
Cath - y just look at me now!
EMaj 7
A♭7sus/E♭
A♭/E♭
mf
Hold on, facts are facts
Fmin7
B♭7sus/D
Just re - lax, lay low
D♭2
A♭/C
B♭min7
A♭
Fmin7
All right, the pan - ic re - cedes:

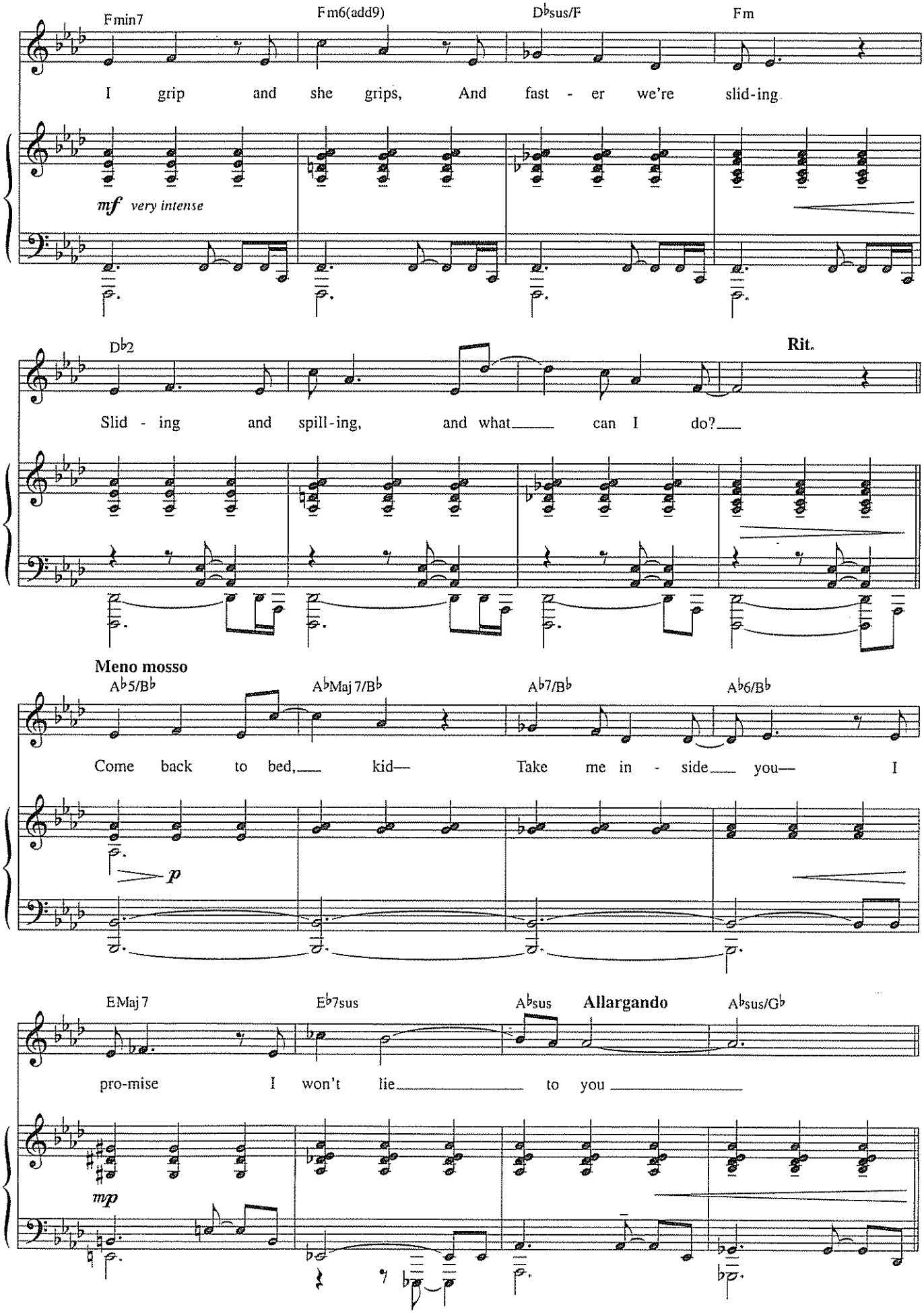

D♭Maj 7 A♭2/C B♭min9 G7 EMaj 7 A♭5 A♭Maj 7 A♭7
No - bo - dy needs to know
p
mp
A♭6 A♭ A♭Maj 7 A♭7 A♭6
Hm.
mf
A♭5 A♭Maj 7 A♭7 A♭6
Put on my ar - mor, I'm off to O - hi - o,
mp
A♭5 A♭Maj 7 A♭7 A♭6
Back in - to bat - tle 'til I don't know when,
mf

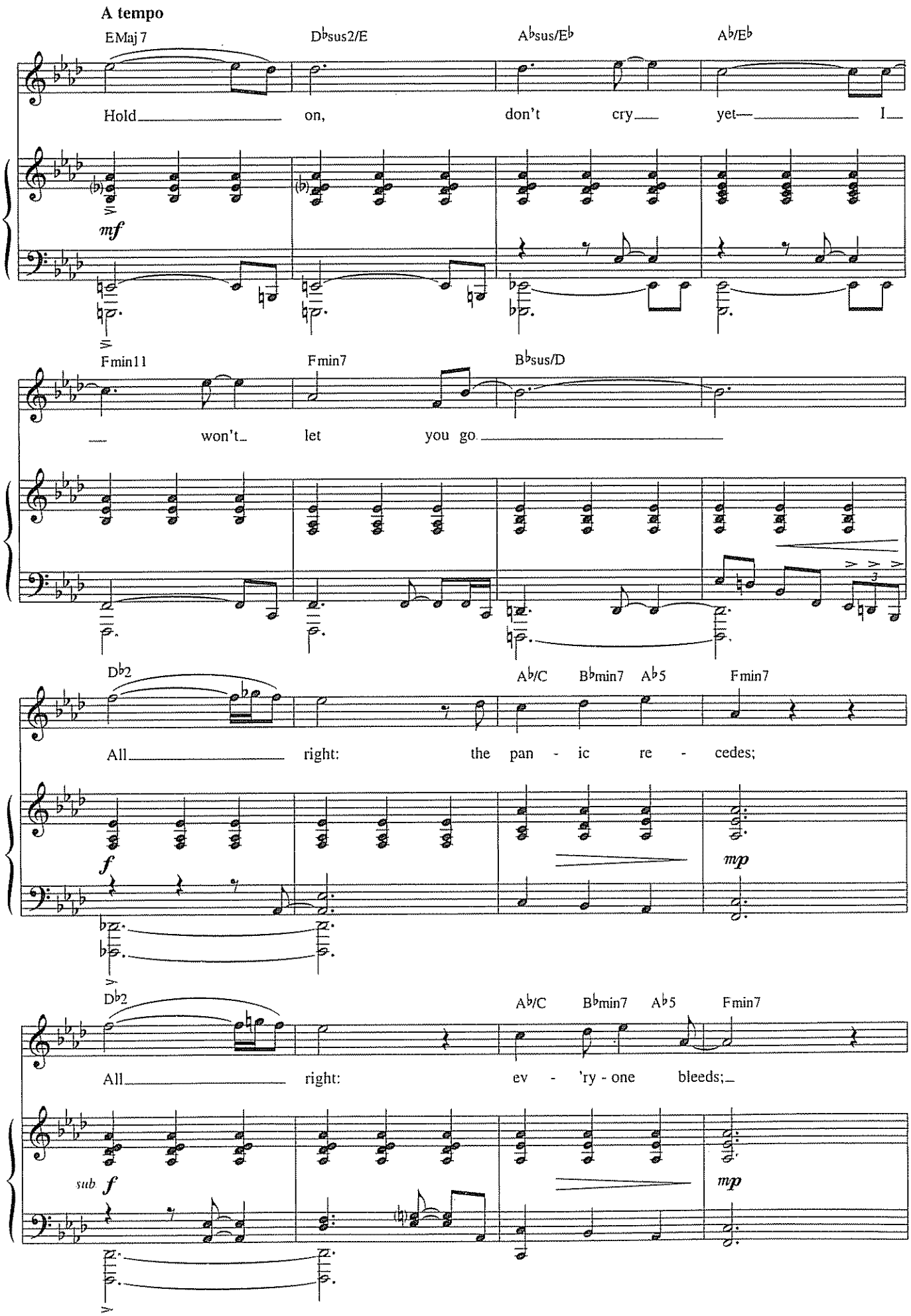

A♭5
A♭Maj 7
A♭7
A♭6
Swear - ing to her that I Nev - er was with you, And
mp
EMaj 7
A♭sus/E♭
A♭sus
Poco rit.
A♭2/E♭
pray - ing I'll hold you a - gain
A tempo
EMaj 7
E6
A♭sus/E♭
A♭/E♭
Hold on, clip these wings —
mf
Fmin7
B♭sus/D
Things get out of hand

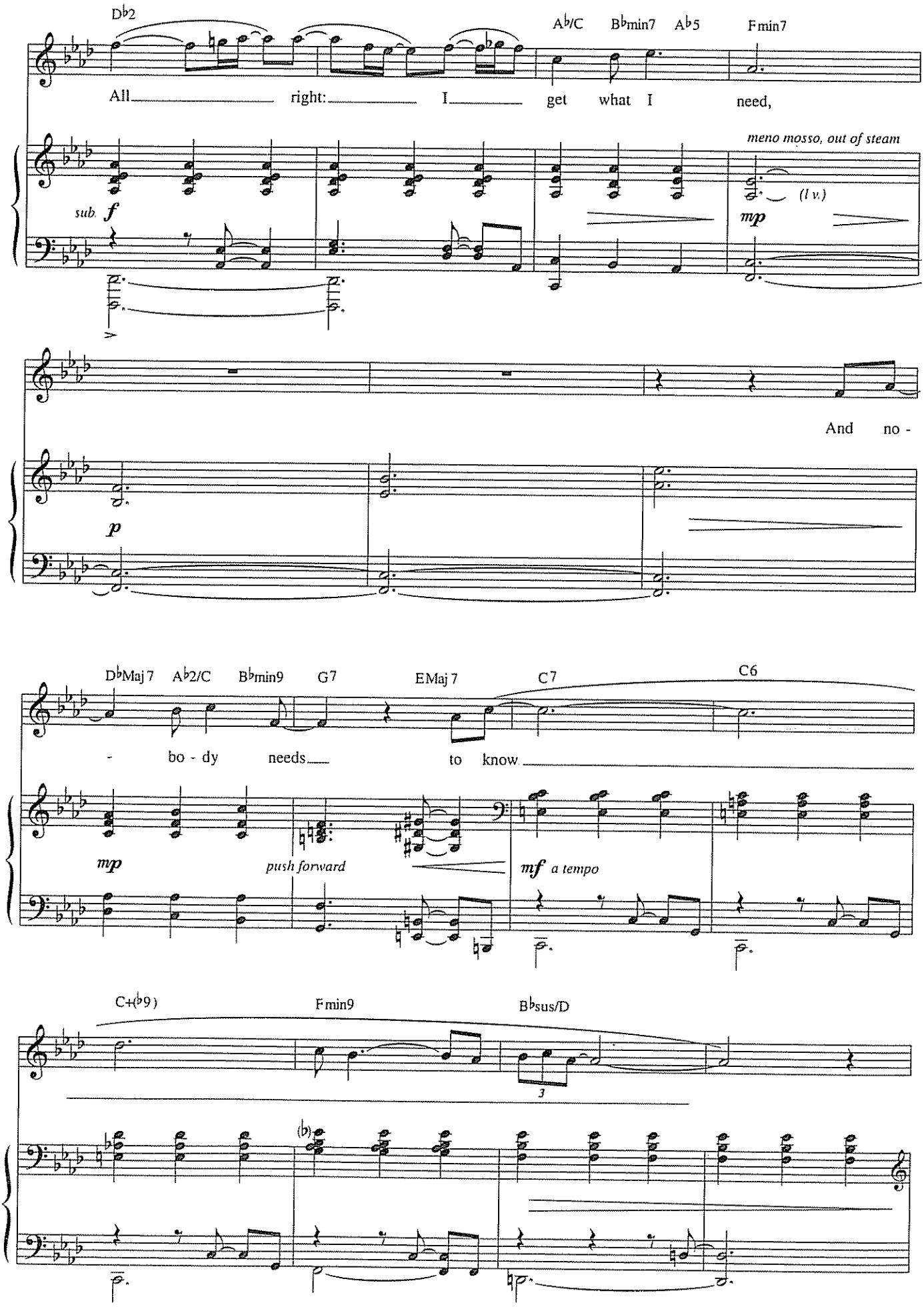

D♭2
D♭
A♭/C
B♭min7
A♭
Fmin7
All right, it's o - ver, it's done.
D♭Maj 7
A♭2/C
B♭min9
G7
EMaj 7
A♭5
A♭Maj 7
A♭7
No one will un - der - stand
p
mp
D♭2
A♭2/C
B♭min9
Fmin7/G
B♭7/D
C7
C6
C+(♭9)
No one will un - der - stand
mf
Fmin9
B♭sus/D
3
(♭)
(♭)

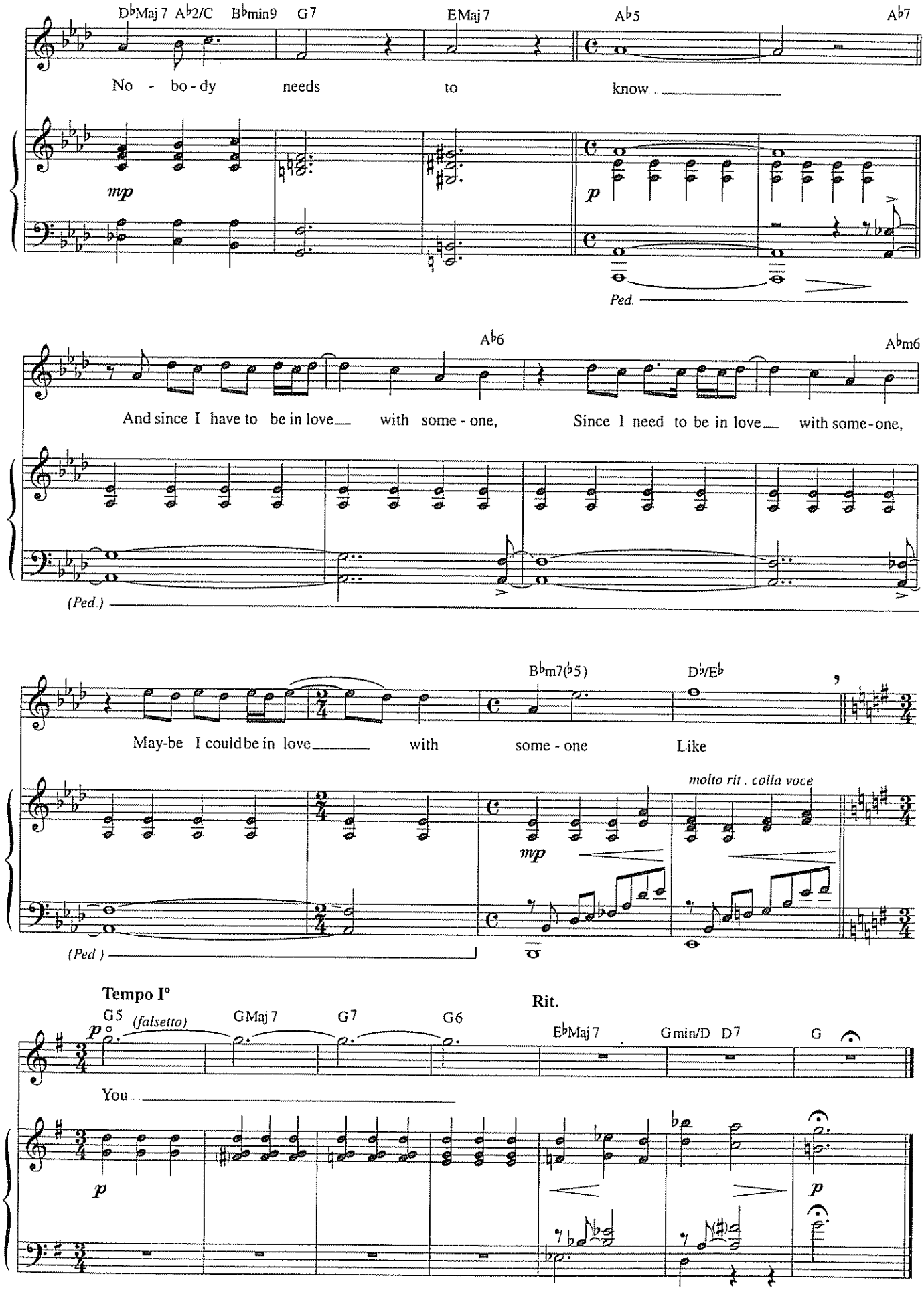

A♭5
A♭Maj 7
A♭7
A♭6
A♭5
We build a tree - house, I keep it from shak-ing, Lit - tle more glue
mp
A♭Maj 7
A♭7
A♭6
A♭5
A♭Maj 7
ev' - ry time that it breaks Per - fect-ly ba - lanced, And
A♭7
A♭6
EMaj 7
E♭7sus
then I start mak - ing Con - scious, de - lib - 'rate mis - takes
A♭5
A♭Maj 7
A♭7
A♭6
A
mf
f


A♭5
A♭Maj 7
A♭7
A♭6
All that I ask for Is one lit - tle cor - ner—
(l.v.)
mf
f
A♭5
A♭Maj 7
A♭7
A♭6
One pri - vate room at the back of my heart
(l.v.)
mf
f
A♭5
A♭Maj 7
A♭7
A♭6
Tell her I found one, She sends out bat - ta - lions To
(l.v.)
mf
EMaj 7
E♭7sus
A♭5
A♭Maj 7
A♭7
claim it and blow it a - part
f


Fmin7
Fm6(add9)
D♭sus/F
Fm
I grip and she grips, And fast - er we're slid-ing
mf very intense
D♭2
Rit.
Slid - ing and spill-ing, and what can I do?
Meno mosso
A♭5/B♭
A♭Maj 7/B♭
A♭7/B♭
A♭6/B♭
Come back to bed, kid— Take me in - side you— I
p
EMaj 7
E♭7sus
A♭sus
Allargando
A♭sus/G♭
pro-mise I won't lie to you
mp


A tempo
EMaj 7
D♭sus2/E
A♭sus/E♭
A♭/E♭
Hold on, don't cry yet I
mf
Fmin11
Fmin7
B♭sus/D
won't let you go
D♭2
A♭/C
B♭min7
A♭5
Fmin7
All right: the pan - ic re - cedes;
f
mp
D♭2
A♭/C
B♭min7
A♭5
Fmin7
All right: ev - 'ry - one bleeds;
sub f
mp

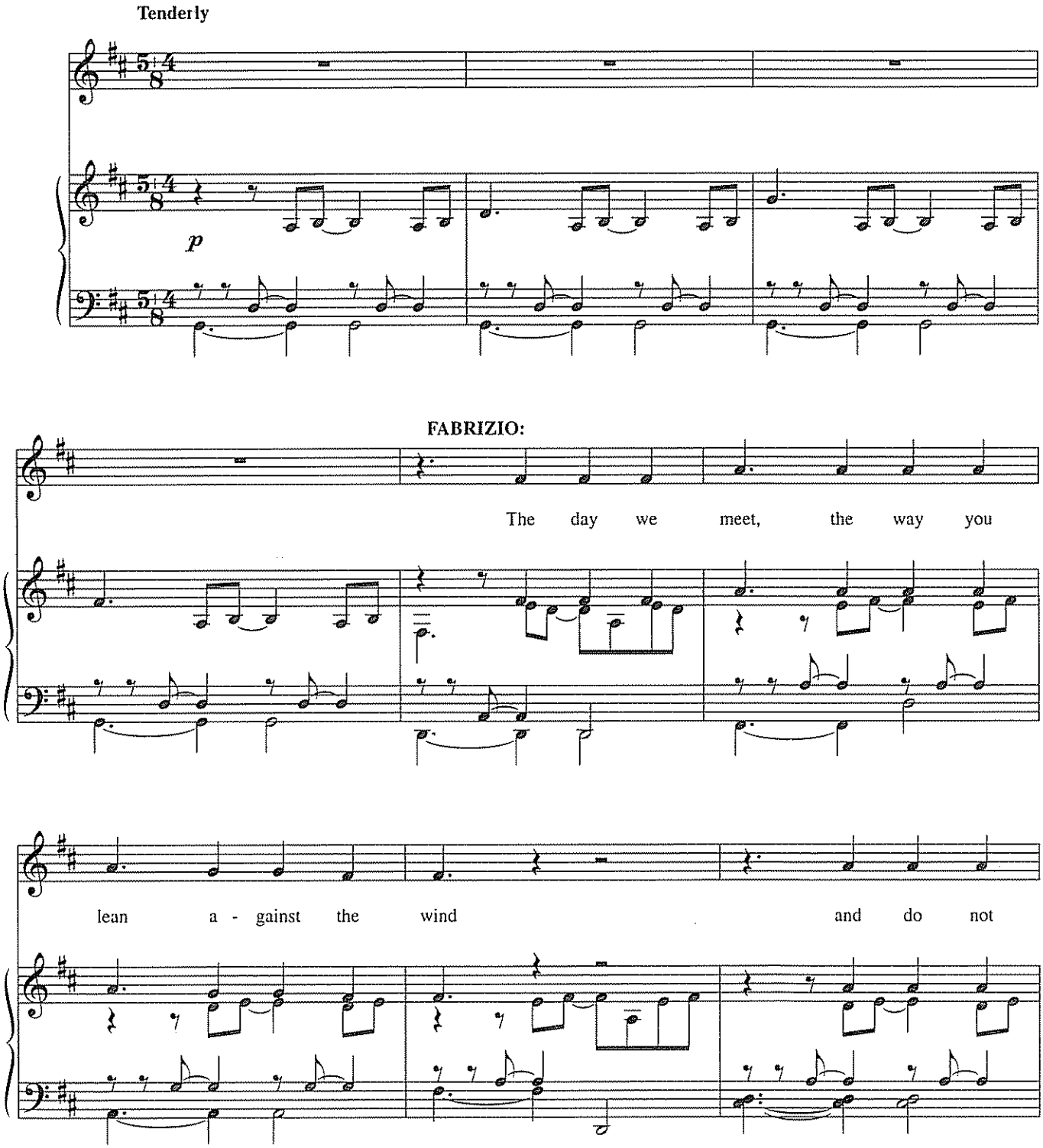

Db2
Ab/C
Bbmin7
Ab5
Fmin7
All right: I get what I need,
meno mosso, out of steam
sub. f
(l.v.)
mp
p
And no -
DbMaj 7
Ab2/C
Bbmin9
G7
EMaj 7
C7
C6
- bo - dy needs to know
mp
push forward
mf a tempo
C+(b9)
Fmin9
Bbsus/D
3
(b)


D♭Maj 7 A♭2/C B♭min9 G7 EMaj 7 A♭5 A♭7
No - bo - dy needs to know
mp
p
Ped.
A♭6 A♭m6
And since I have to be in love with some - one, Since I need to be in love with some-one,
(Ped)
B♭m7(♭5) D♭/E♭
May-be I could be in love with some - one Like
molto rit . colla voce
mp
(Ped)
Tempo I°
Rit.
G5 (falsetto) GMaj 7 G7 G6 E♭Maj 7 Gmin/D D7 G
p
You
p
p

LOVE TO ME

from *The Light in the Piazza*

Words and Music by
ADAM GUETTEL



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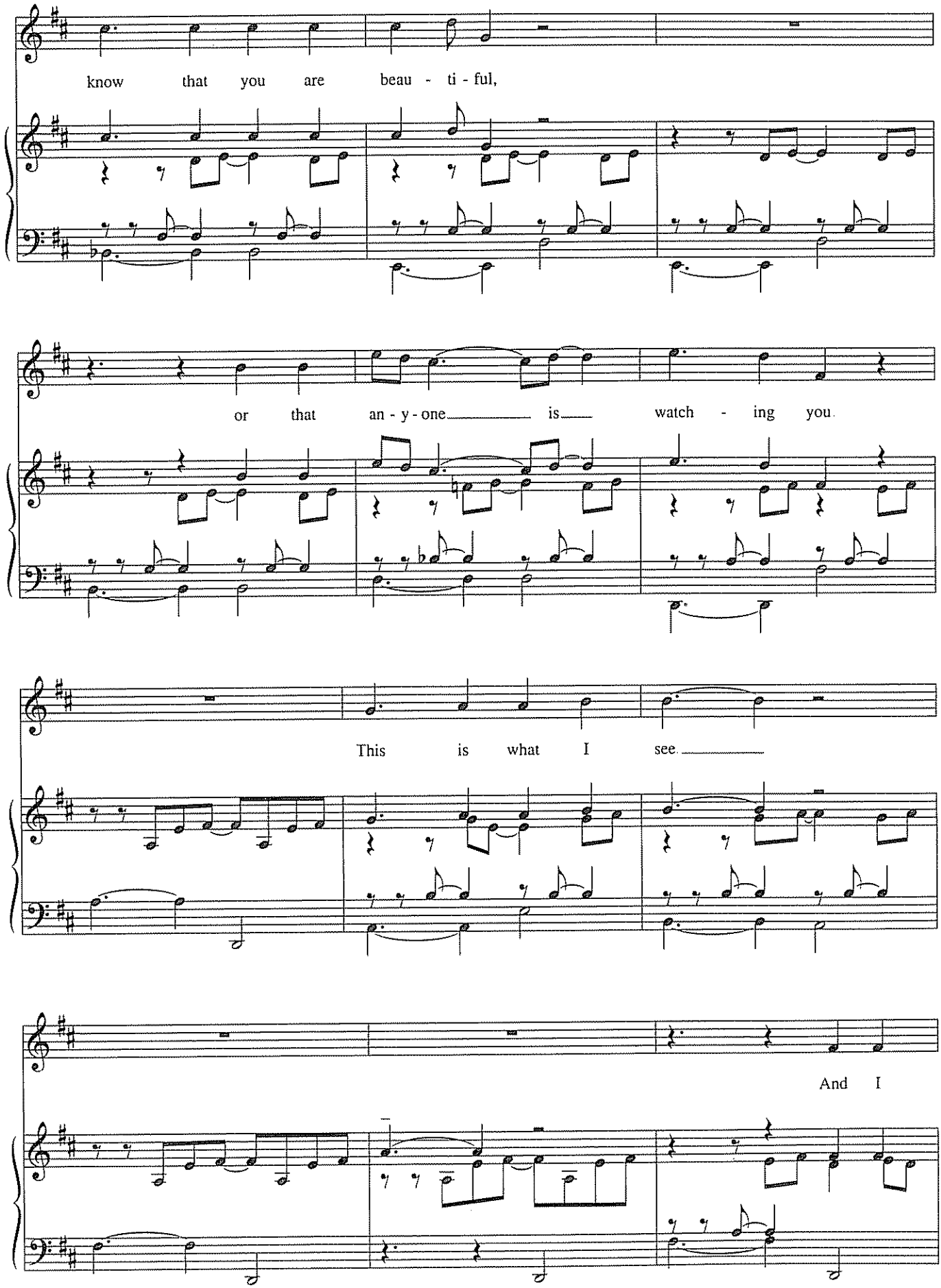
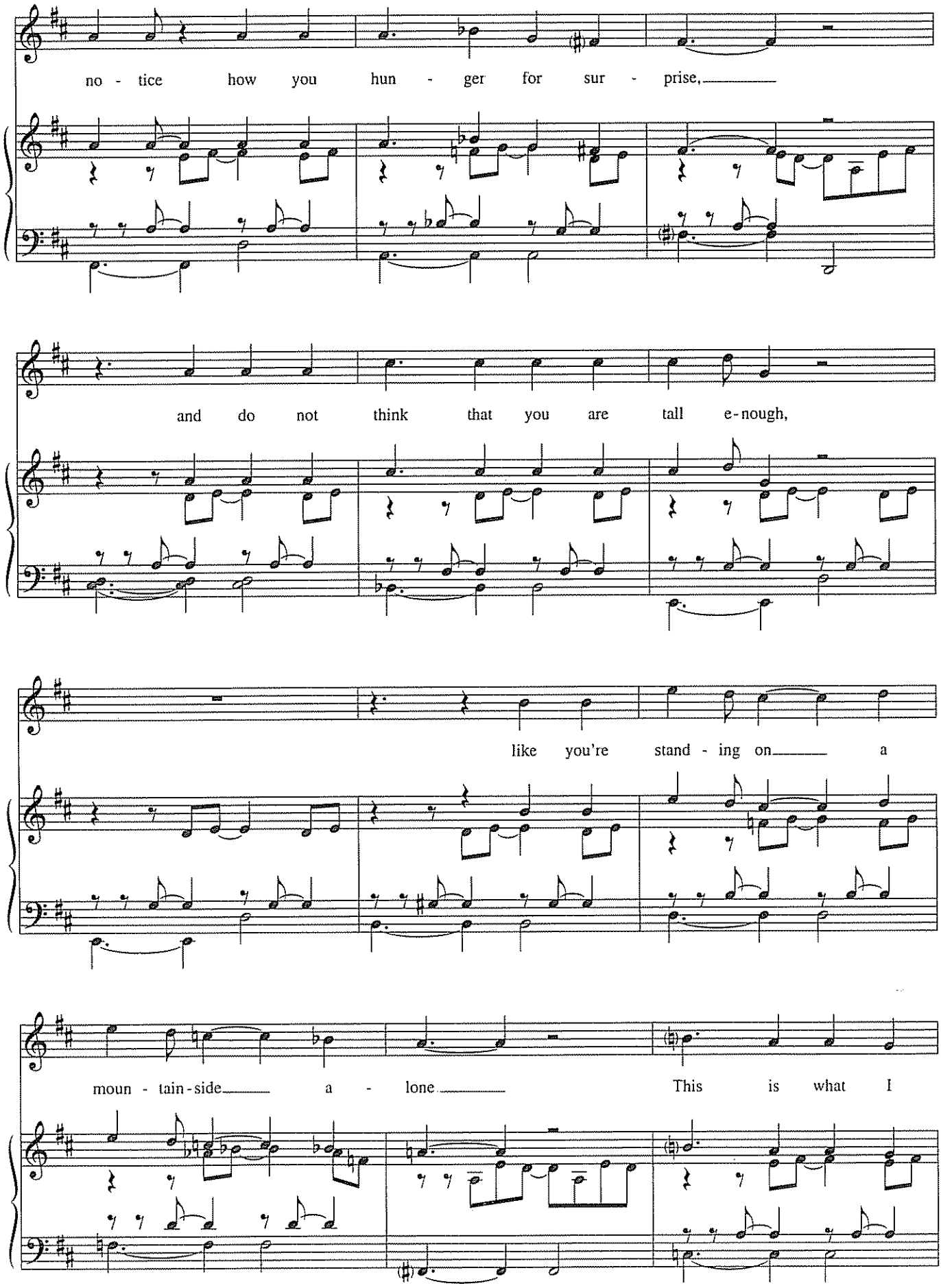
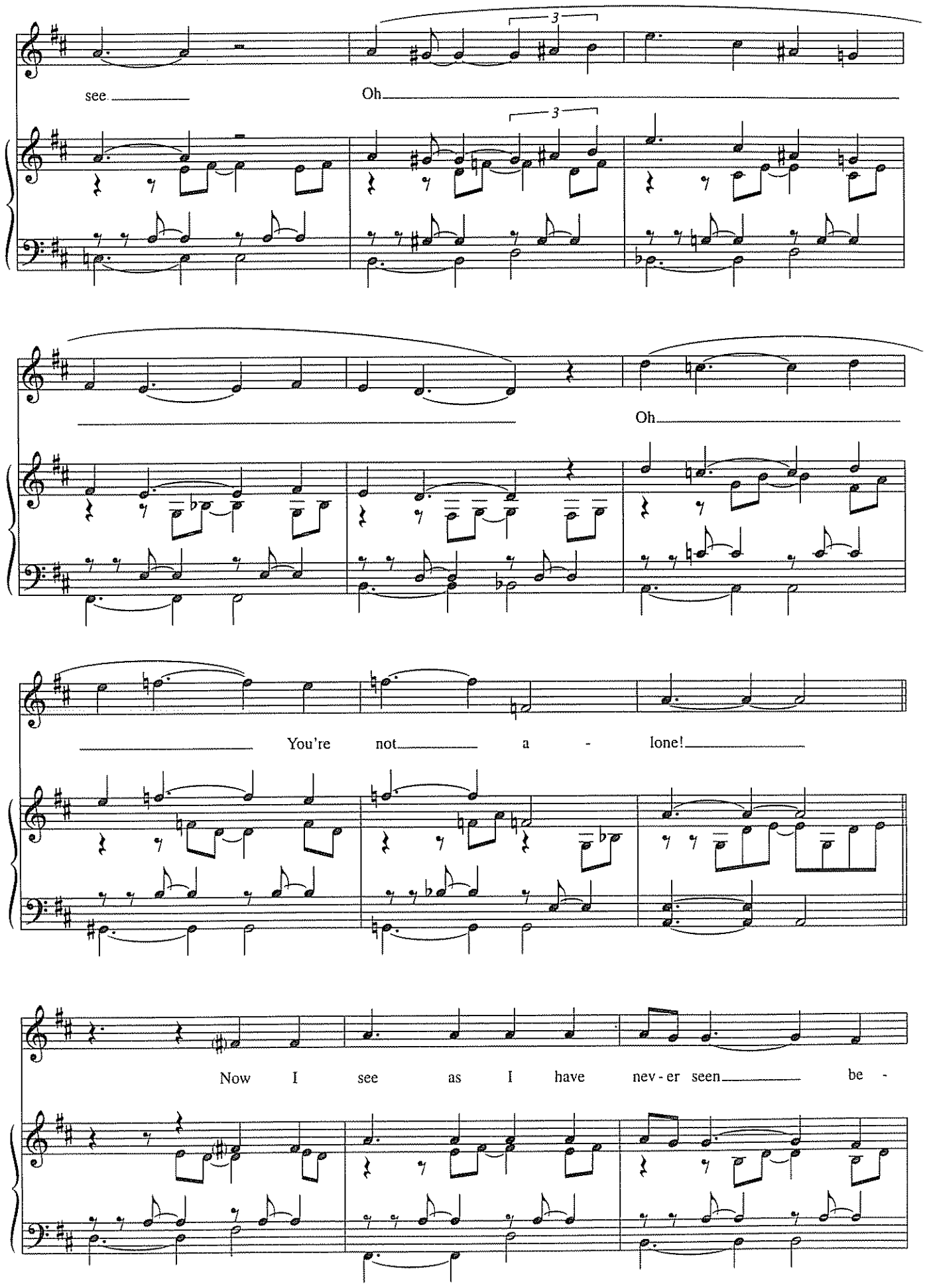
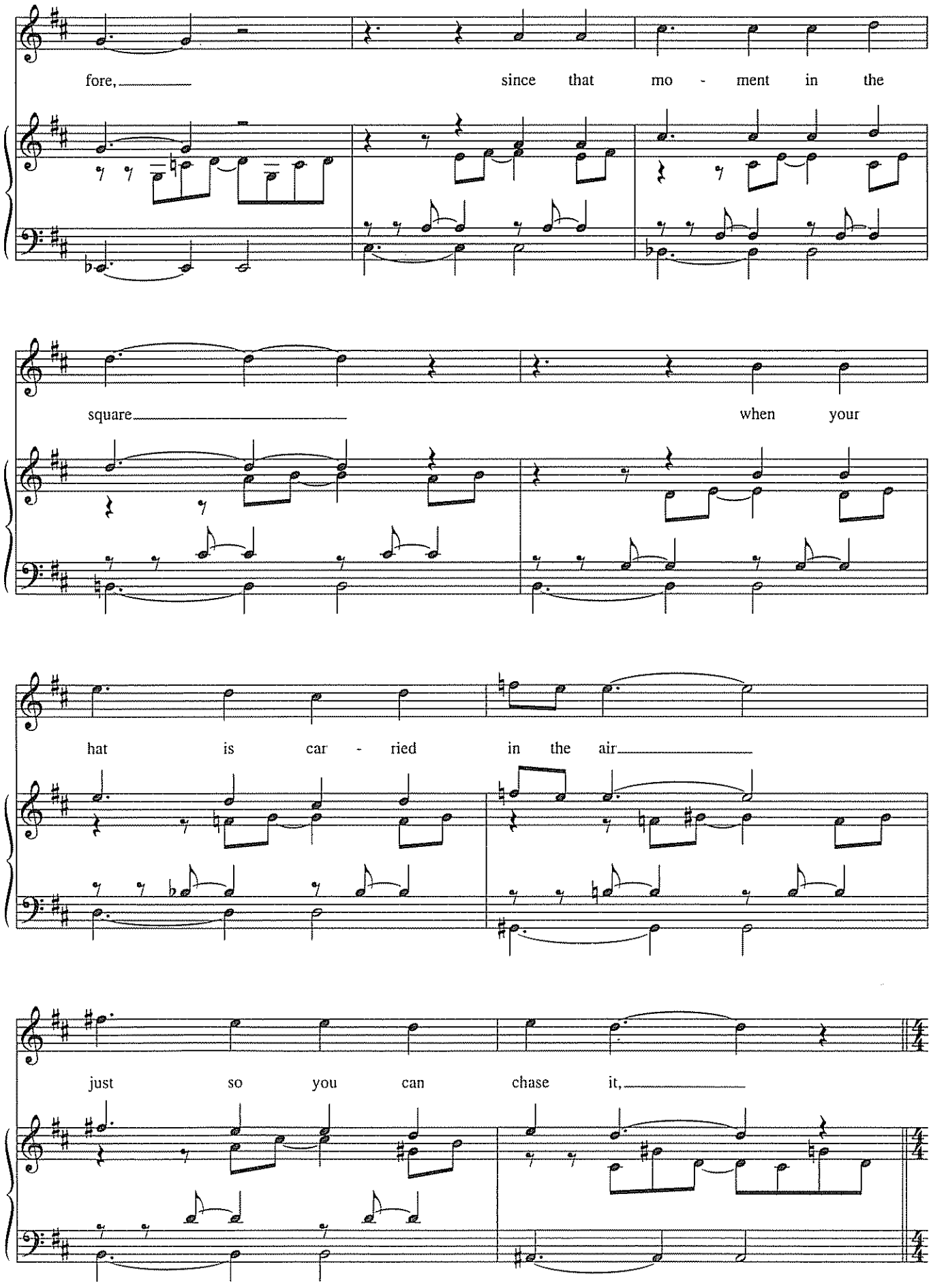
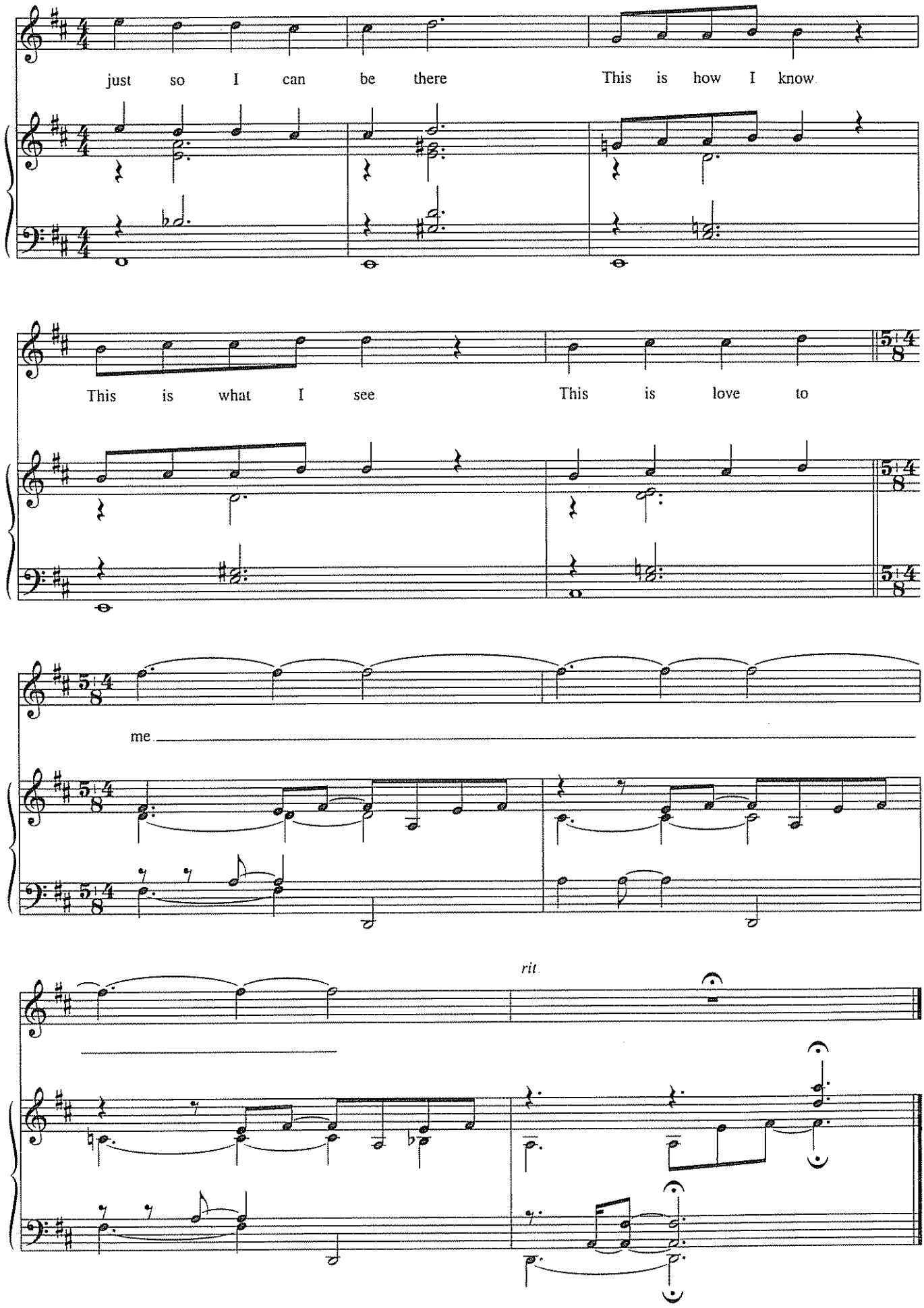

know that you are beau - ti - ful,
or that an - y - one is watch - ing you.
This is what I see.
And I


no - tice how you hun - ger for sur - prise,
and do not think that you are tall e-nough,
like you're stand - ing on a
moun - tain-side a - lone This is what I


see
Oh
Oh
You're not a - lone!
Now I see as I have nev - er seen be -

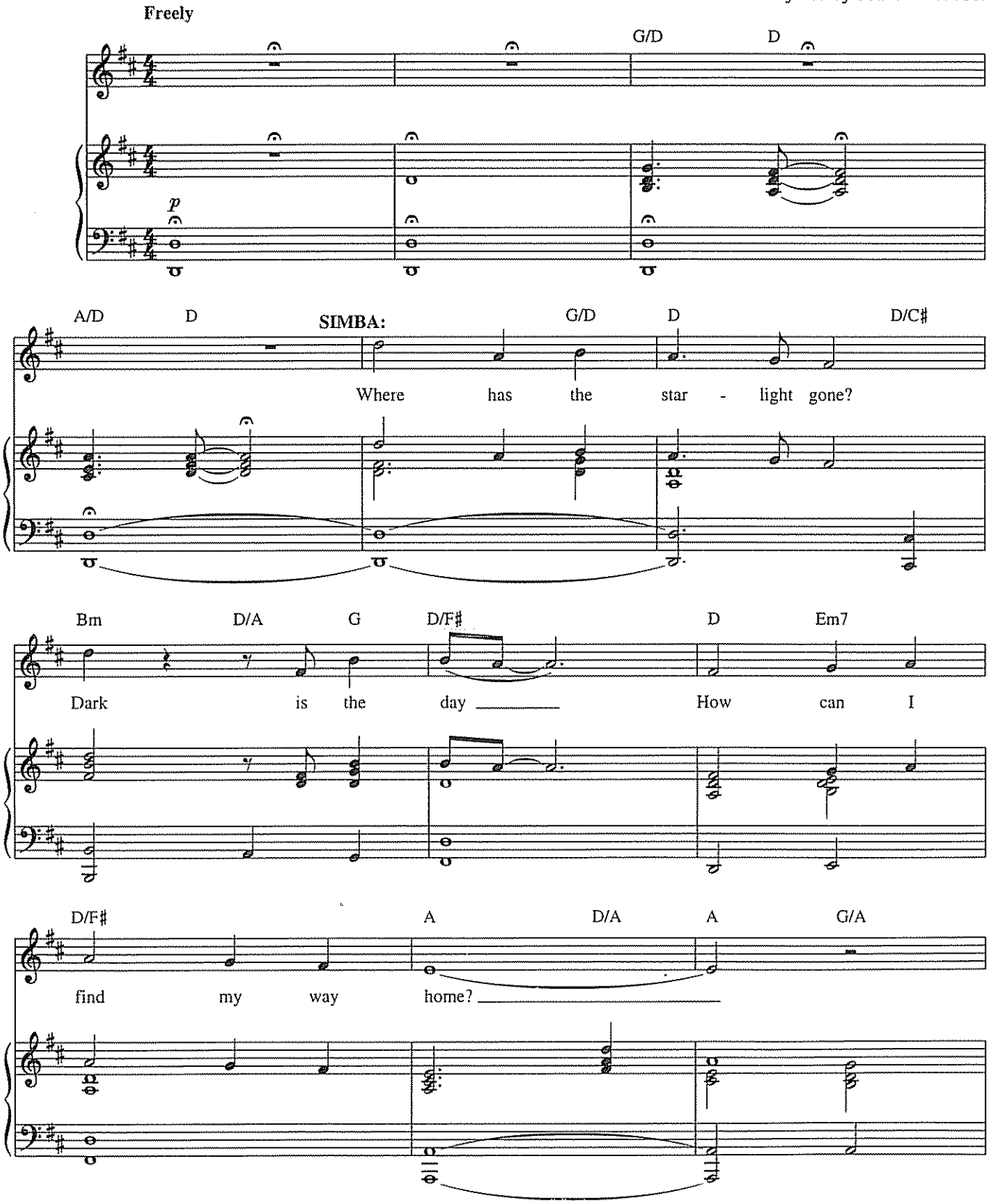

fore, since that mo - ment in the
square when your
hat is car - ried in the air
just so you can chase it,


just so I can be there This is how I know
This is what I see This is love to
5/4
8
me
rit.

ENDLESS NIGHT

from Disney Presents *The Lion King: The Broadway Musical*

Music by LEBO M, HANS ZIMMER
and JAY RIFKIN
Lyrics by JULIE TAYMOR



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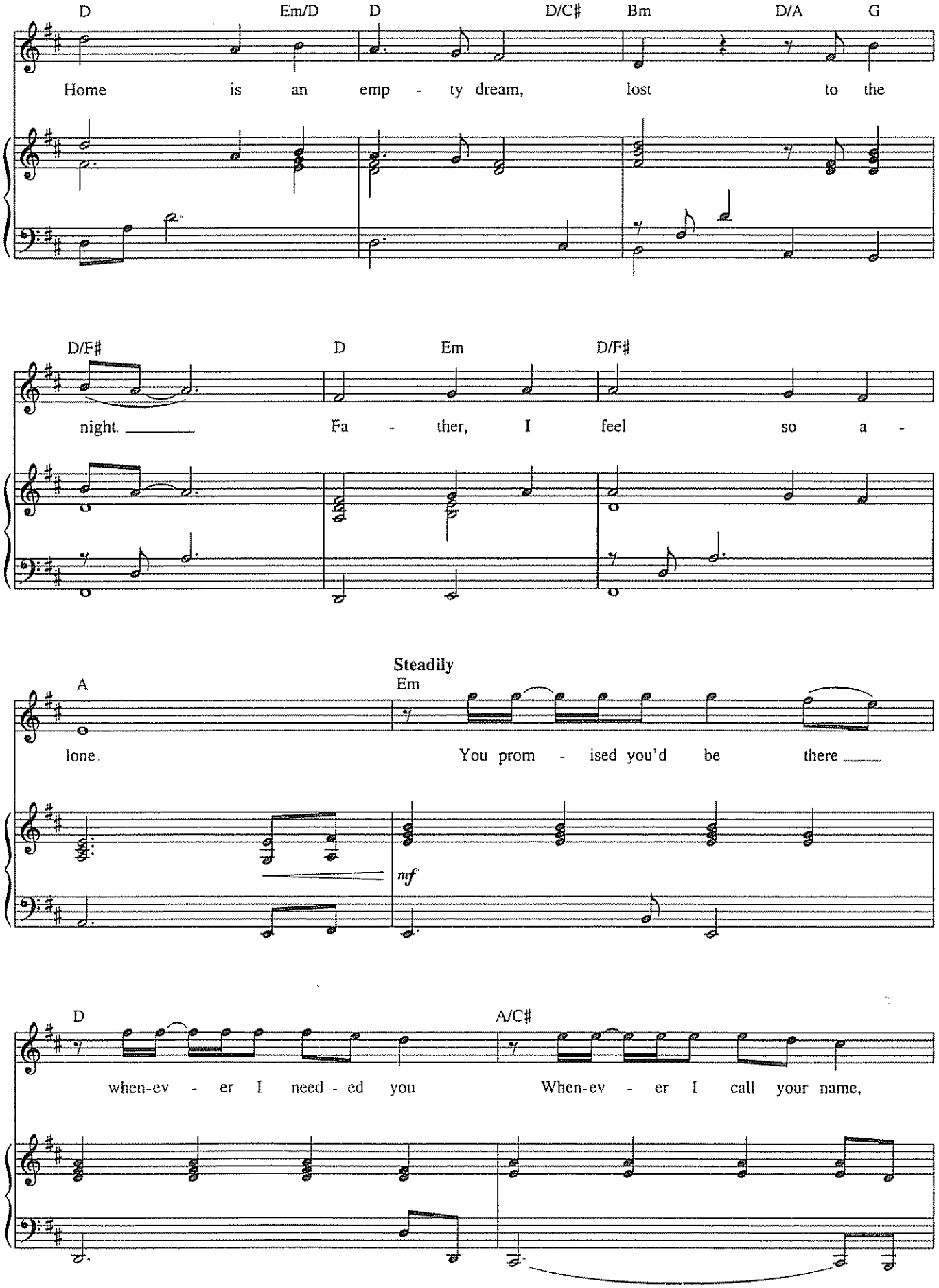
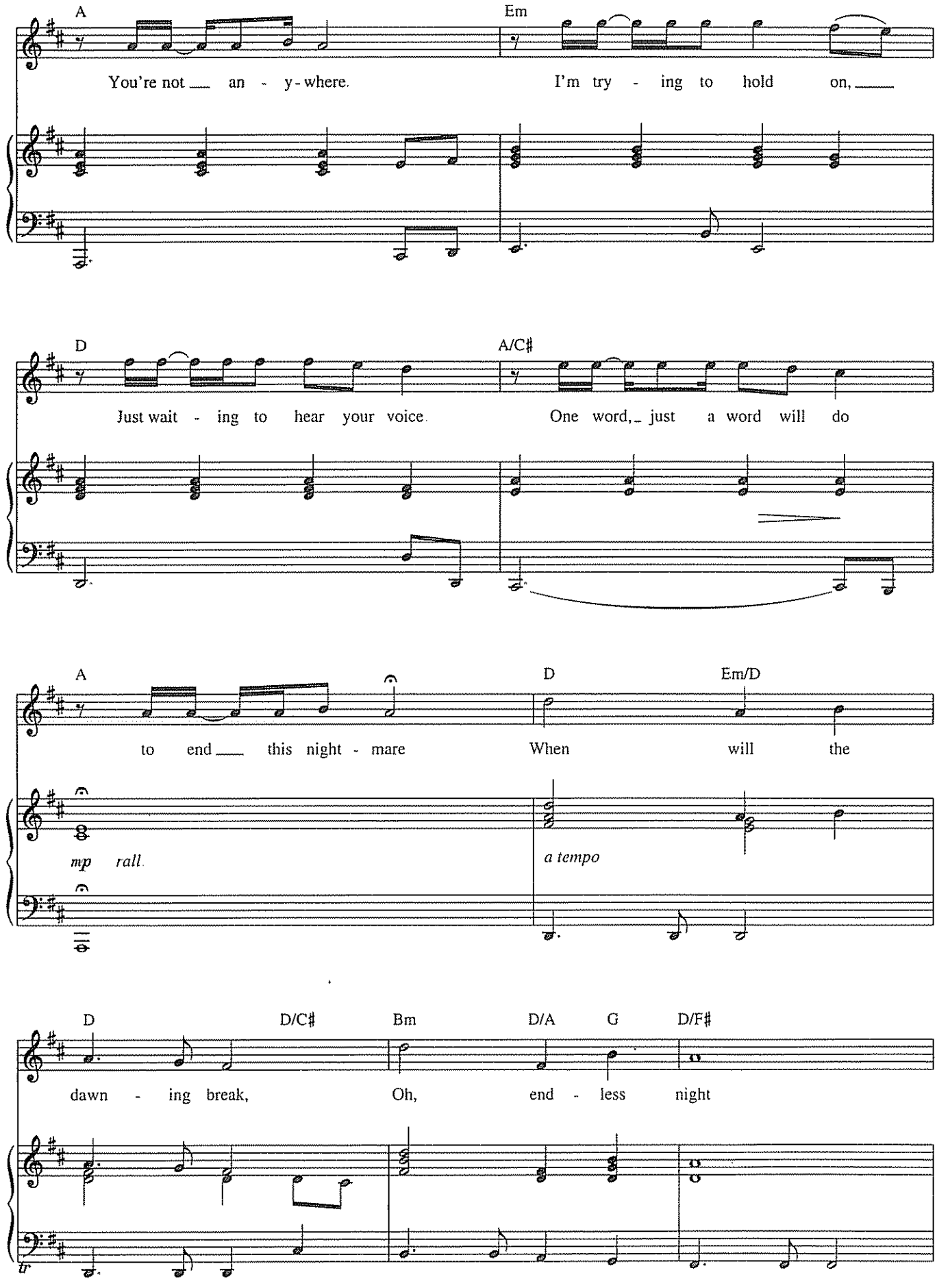
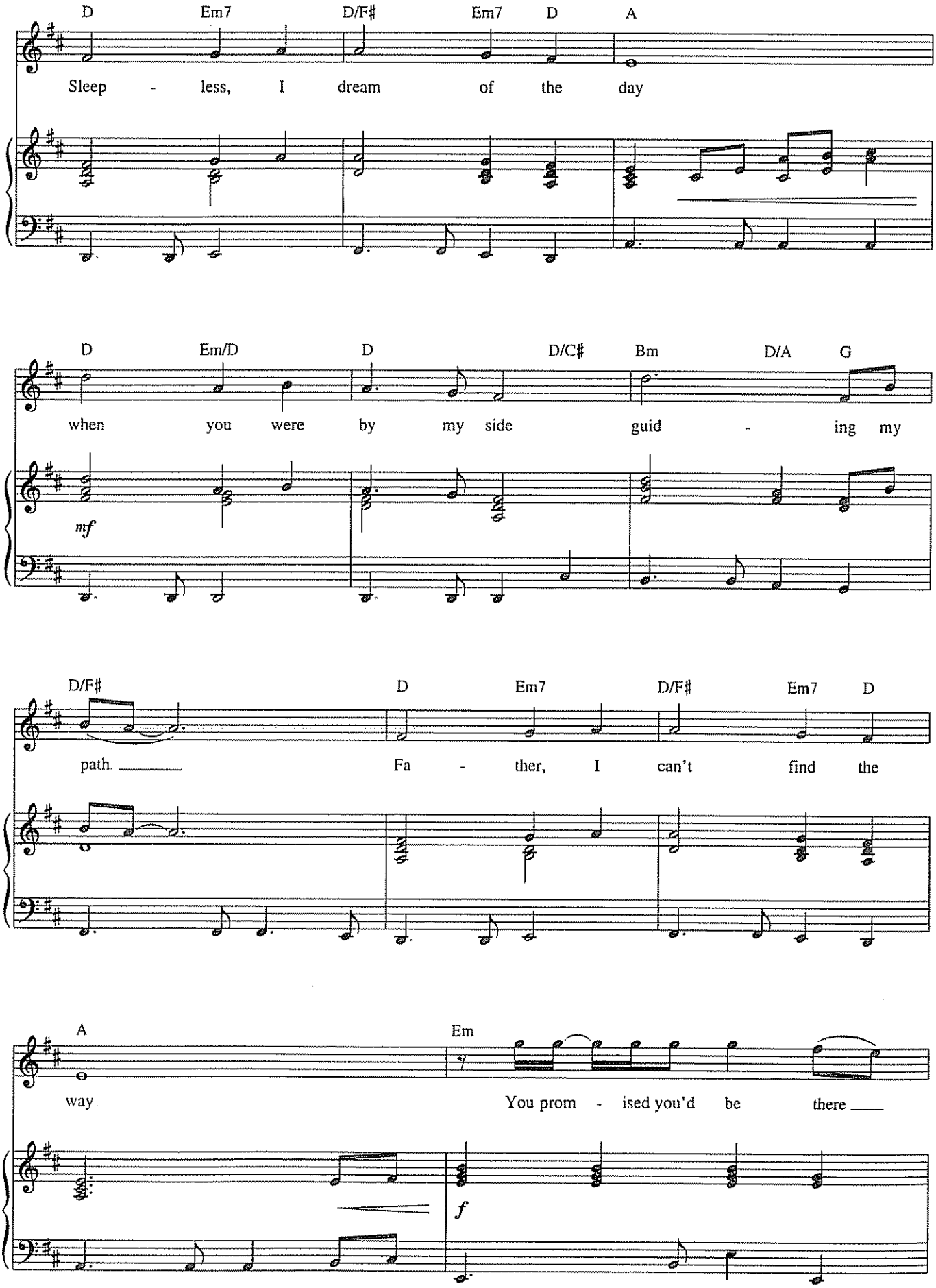
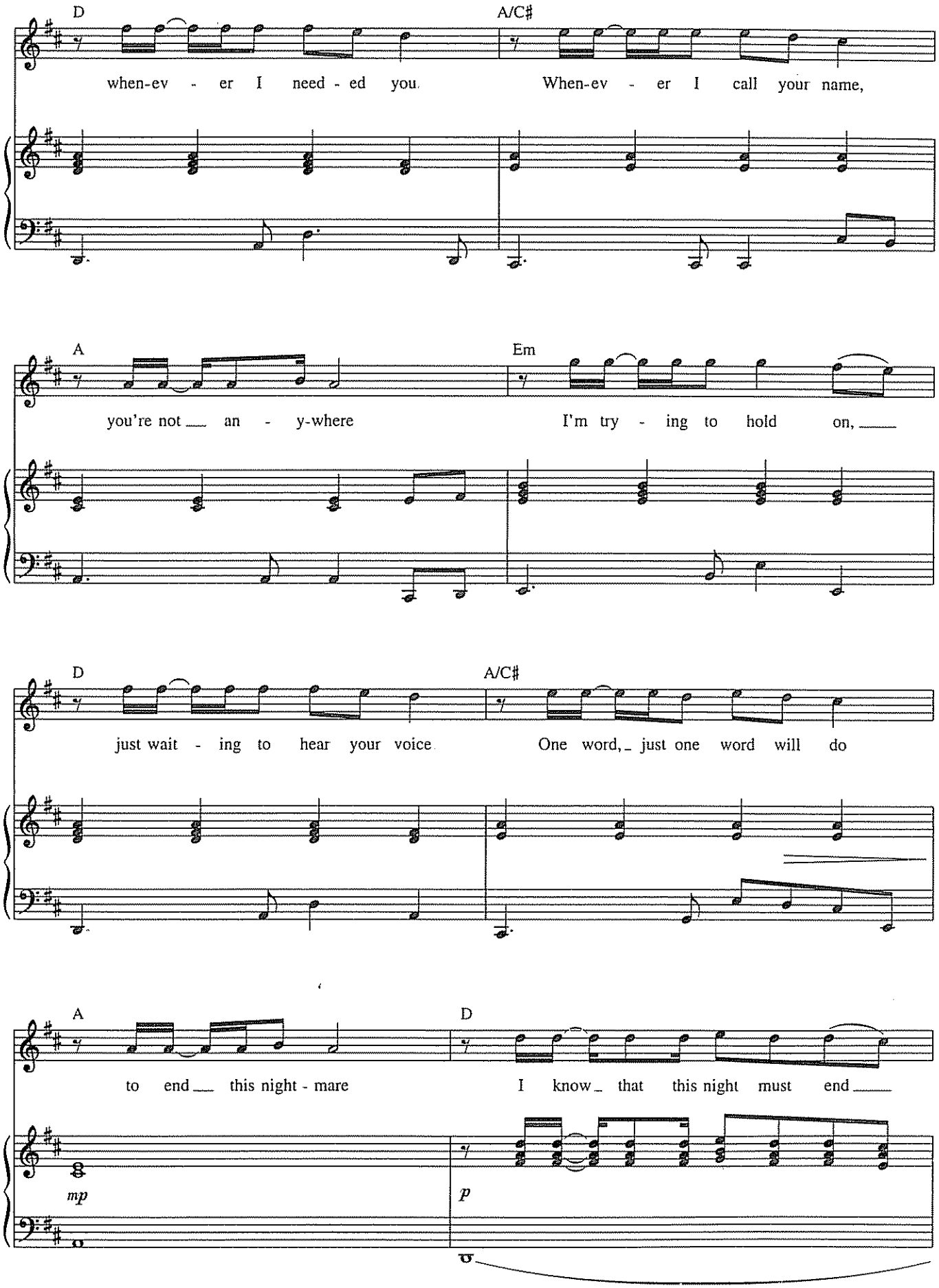
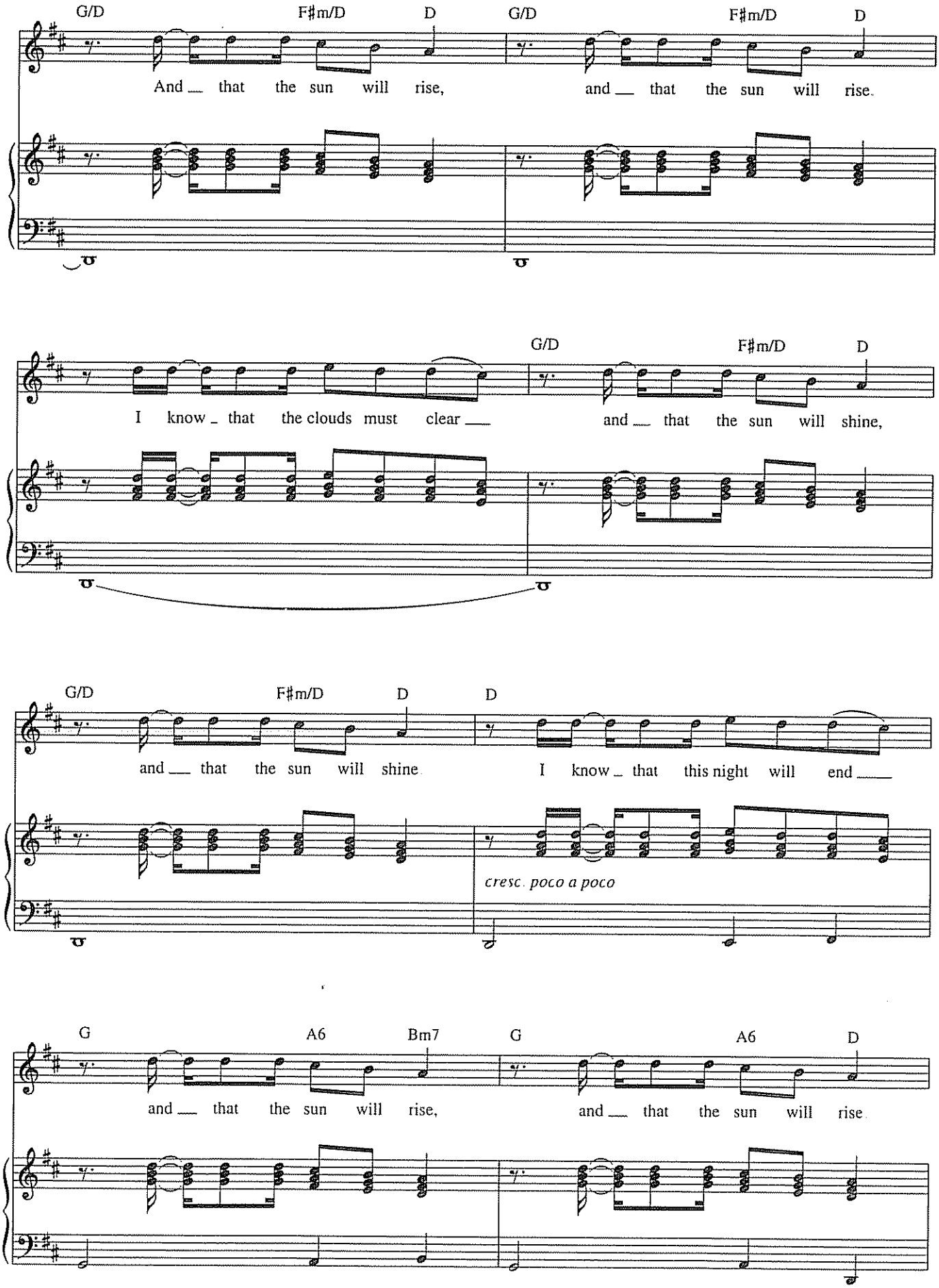
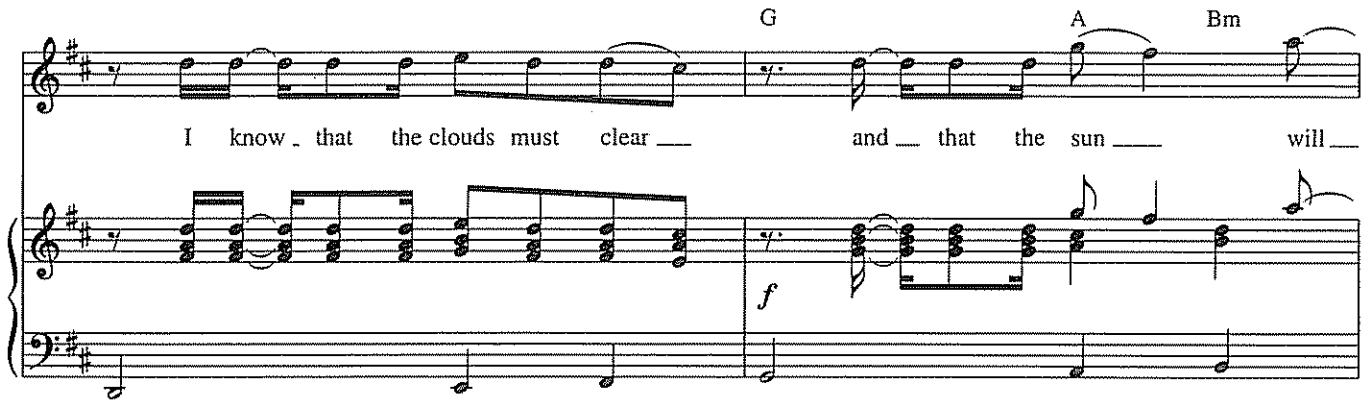

D
Em/D
D
D/C♯
Bm
D/A
G
Home is an emp - ty dream, lost to the
D/F♯
D
Em
D/F♯
night. Fa - ther, I feel so a -
Steadily
A
Em
lone. You prom - ised you'd be there
mf
D
A/C♯
when-ev - er I need - ed you. When-ev - er I call your name,

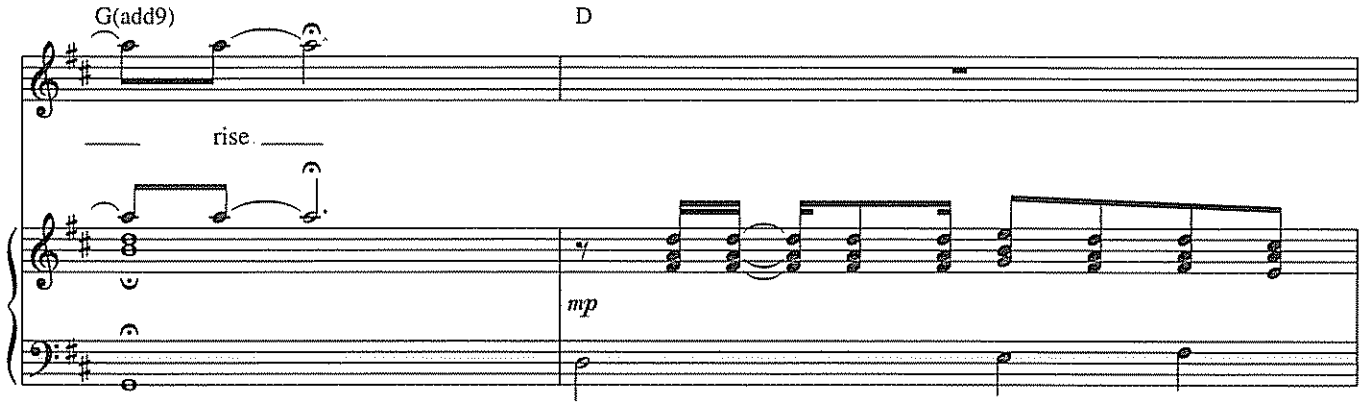

A
Em
You're not an - y - where.
I'm try - ing to hold on,
D
A/C♯
Just wait - ing to hear your voice.
One word, just a word will do
A
D
Em/D
to end this night - mare
When will the
mp rall.
a tempo
D
D/C♯
Bm
D/A
G
D/F♯
dawn - ing break,
Oh, end - less night
tr

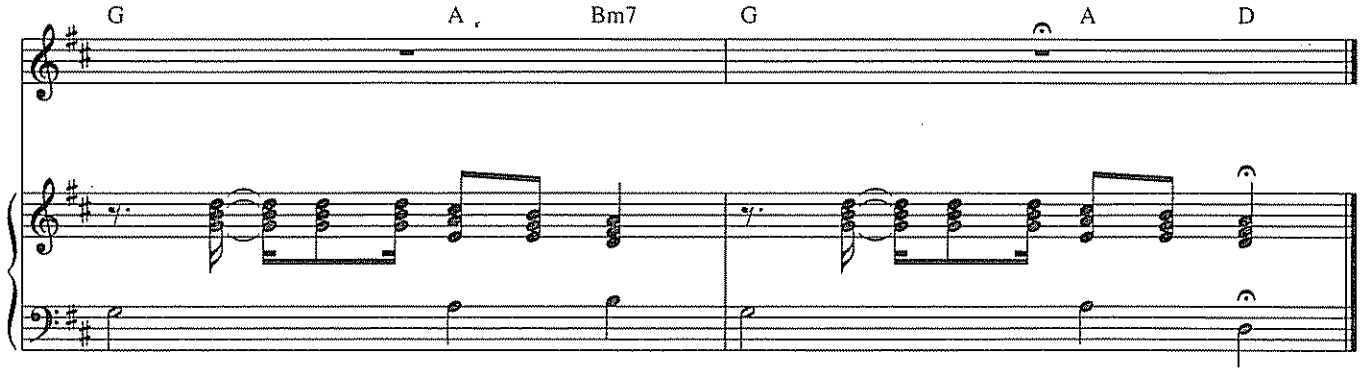

D Em7 D/F♯ Em7 D A
Sleep - less, I dream of the day
D Em/D D D/C♯ Bm D/A G
when you were by my side guid - ing my
mf
D/F♯ D Em7 D/F♯ Em7 D
path. Fa - ther, I can't find the
A Em
way You prom - ised you'd be there
f


D
A/C♯
when-ev - er I need - ed you
When-ev - er I call your name,
A
Em
you're not an - y-where
I'm try - ing to hold on,
D
A/C♯
just wait - ing to hear your voice
One word, just one word will do
A
D
to end this night - mare
I know that this night must end
mp
p


G/D
F♯m/D
D
G/D
F♯m/D
D
And that the sun will rise,
and that the sun will rise.
G/D
F♯m/D
D
I know that the clouds must clear
and that the sun will shine,
G/D
F♯m/D
D
D
and that the sun will shine
I know that this night will end
cresc. poco a poco
G
A6
Bm7
G
A6
D
and that the sun will rise,
and that the sun will rise.


G
A
Bm
I know that the clouds must clear
and that the sun
will
f

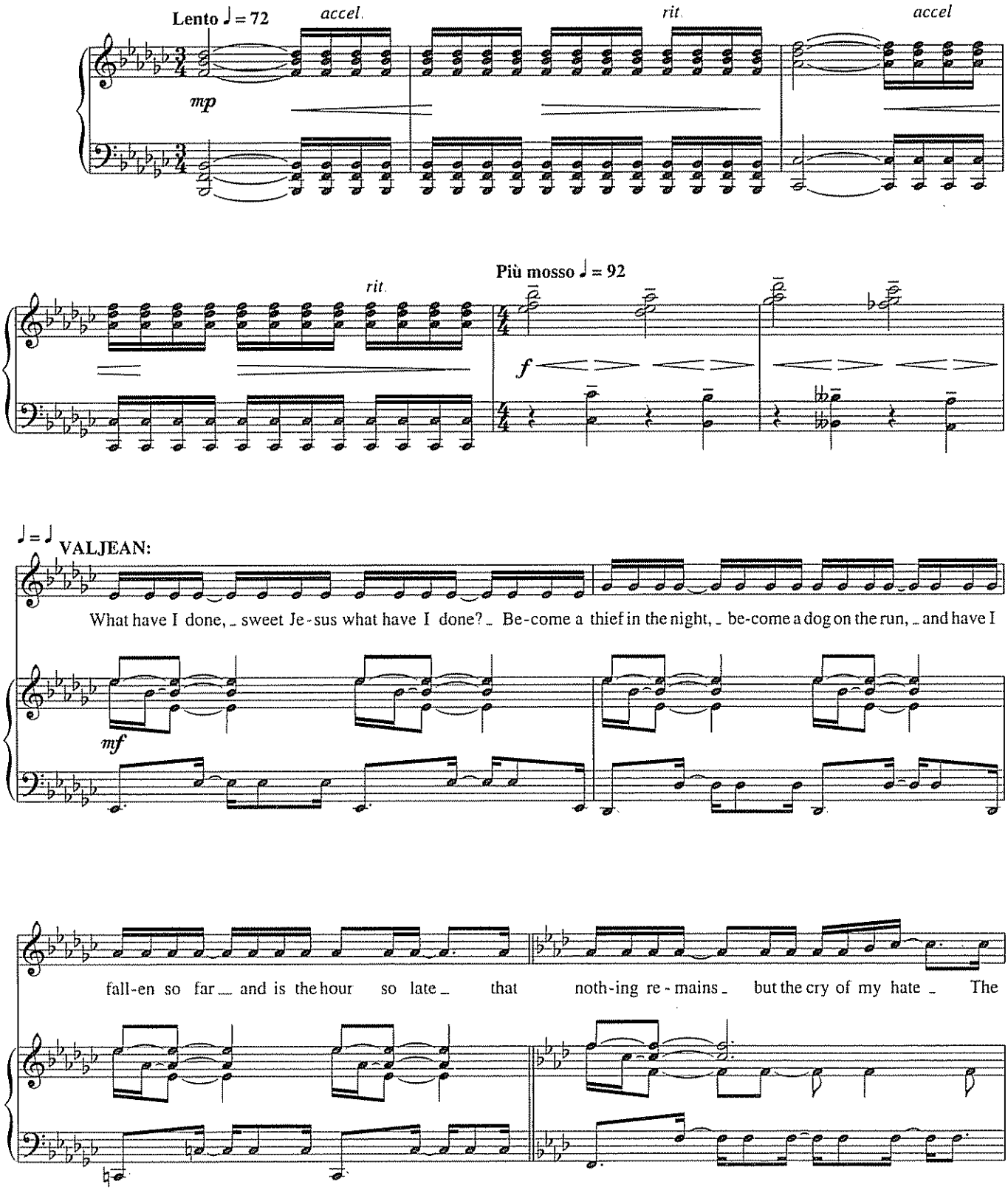

G(add9)
D
rise
mp


G
A
Bm7
G
A
D

WHAT HAVE I DONE

from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL, JEAN-MARC NATEL
and HERBERT KRETZMER



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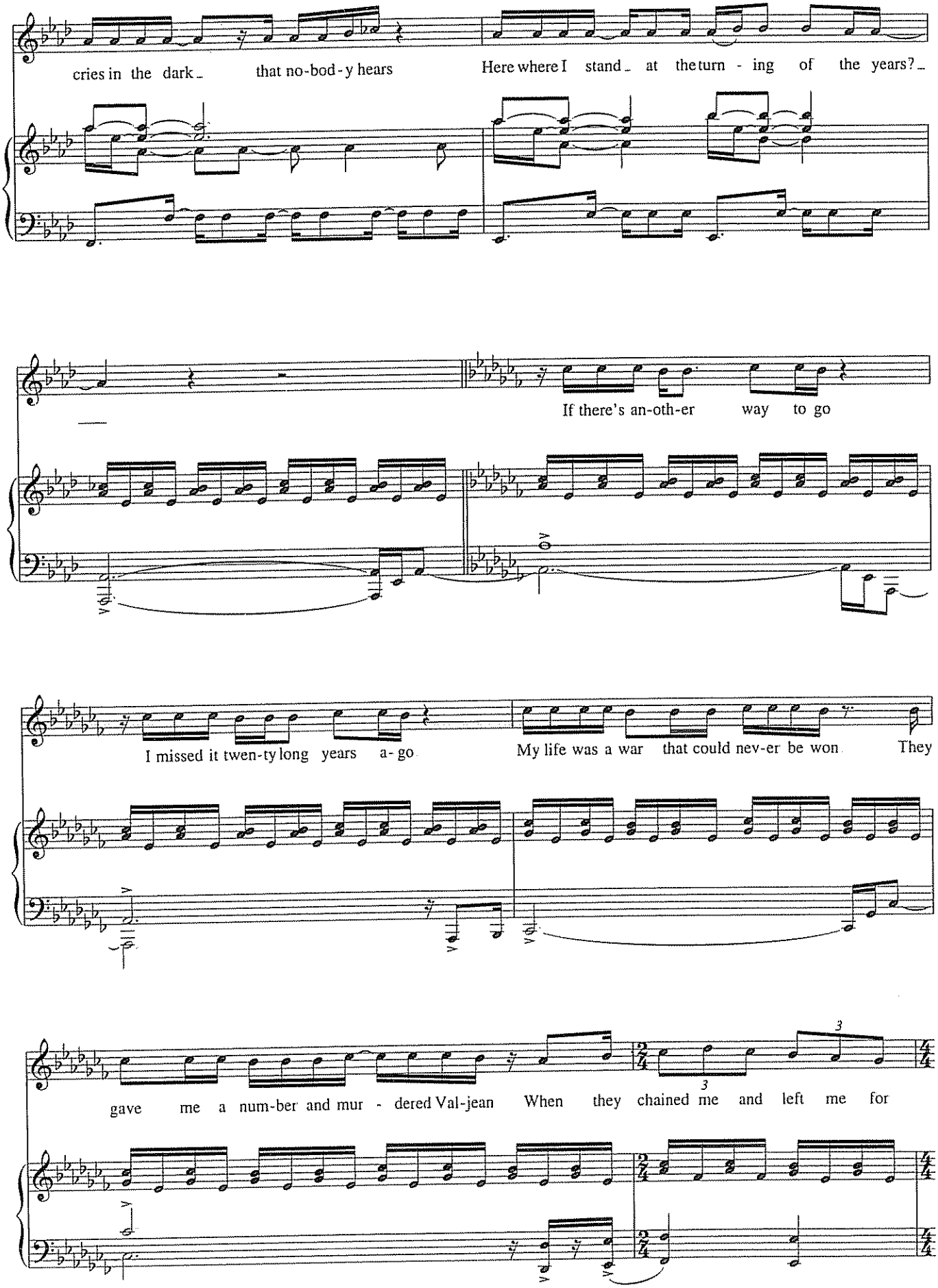
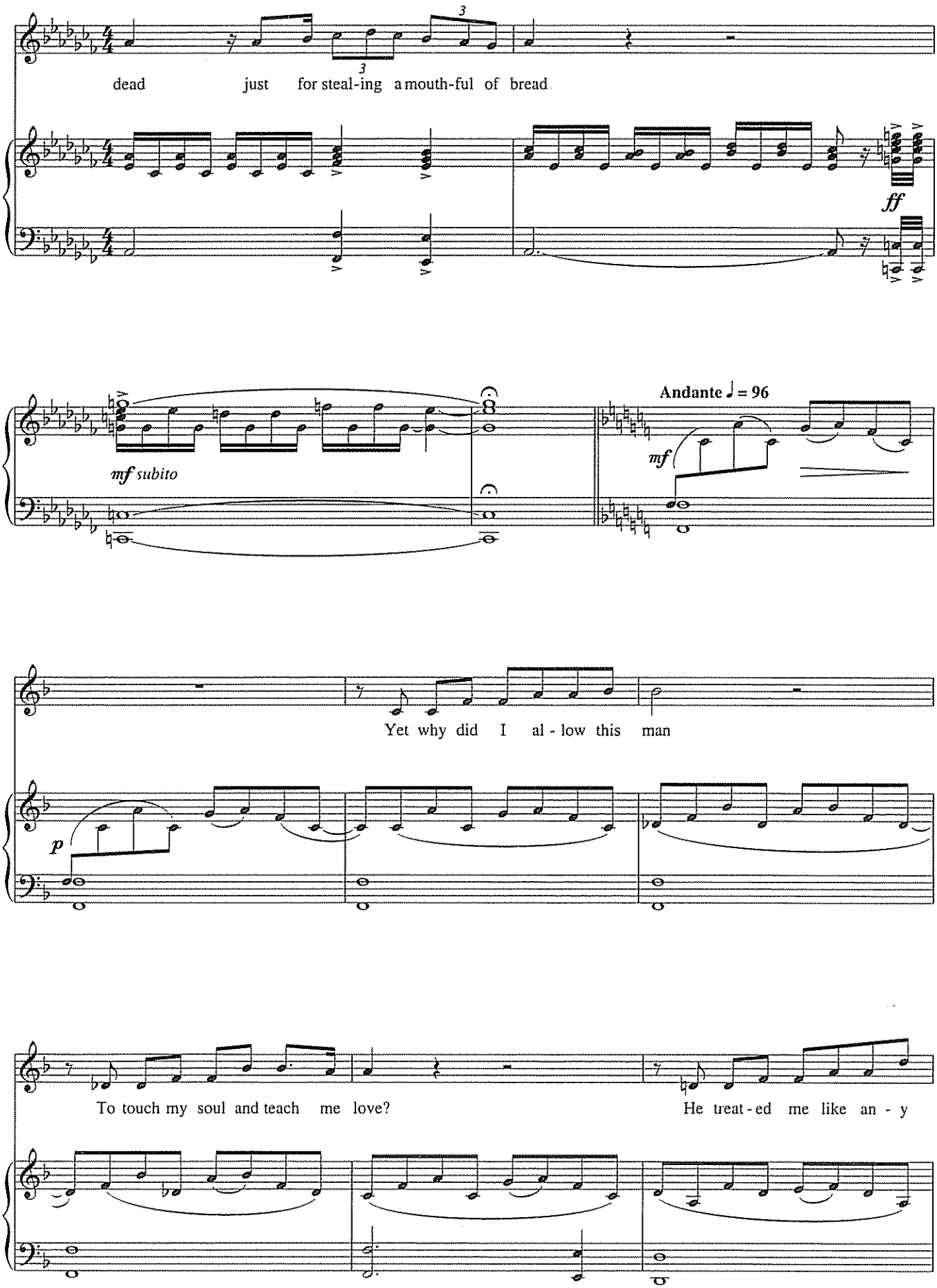
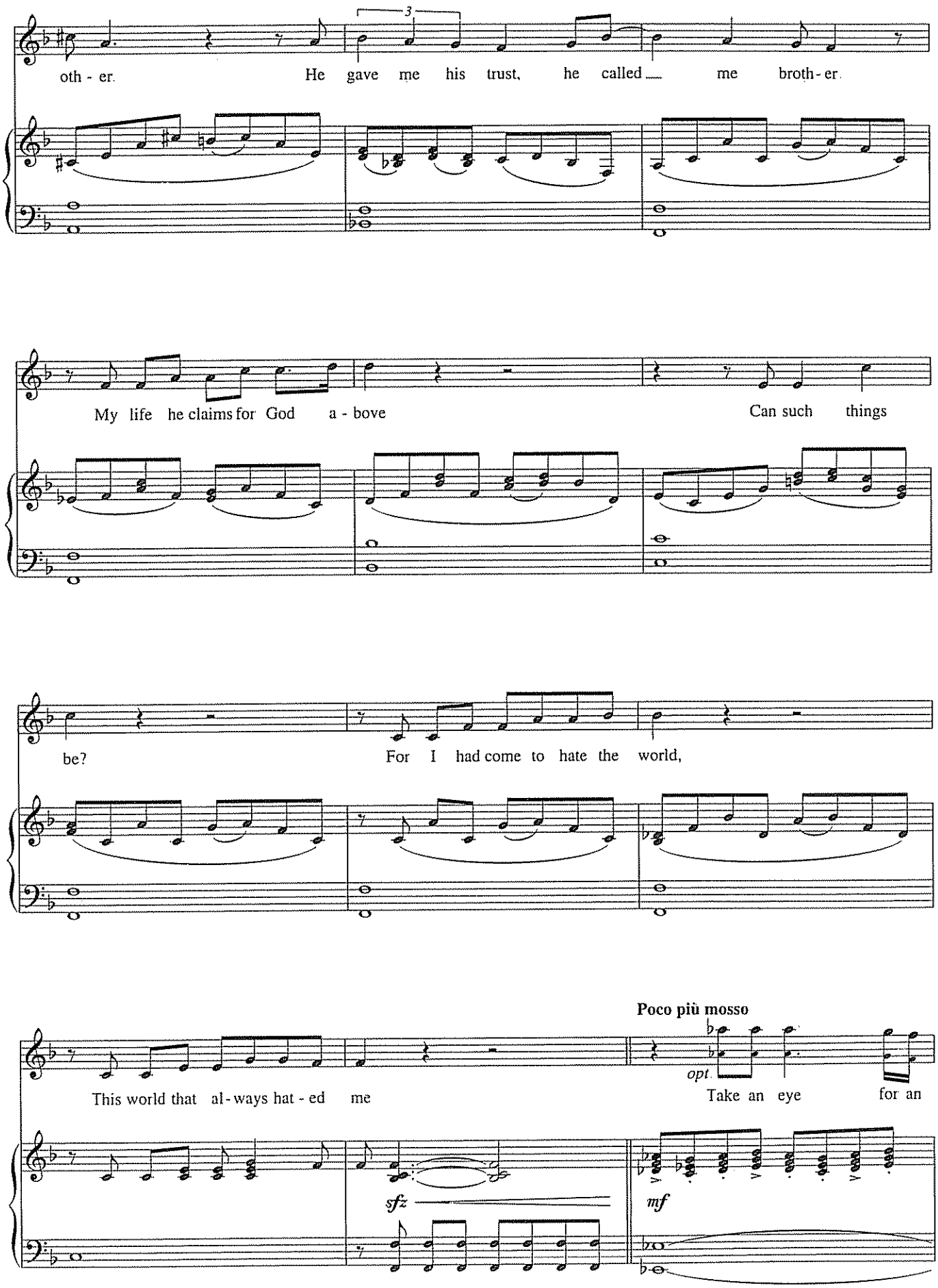
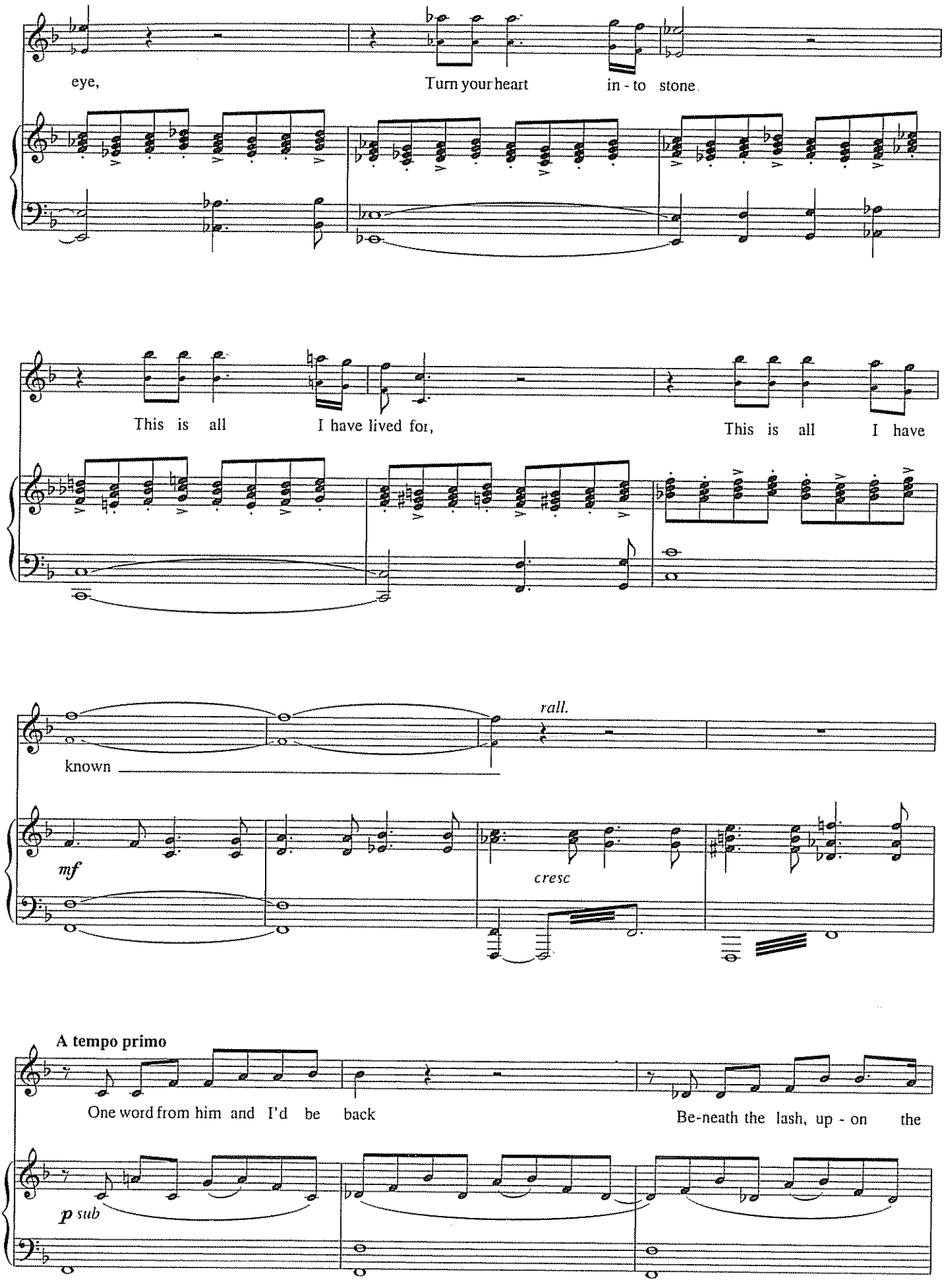
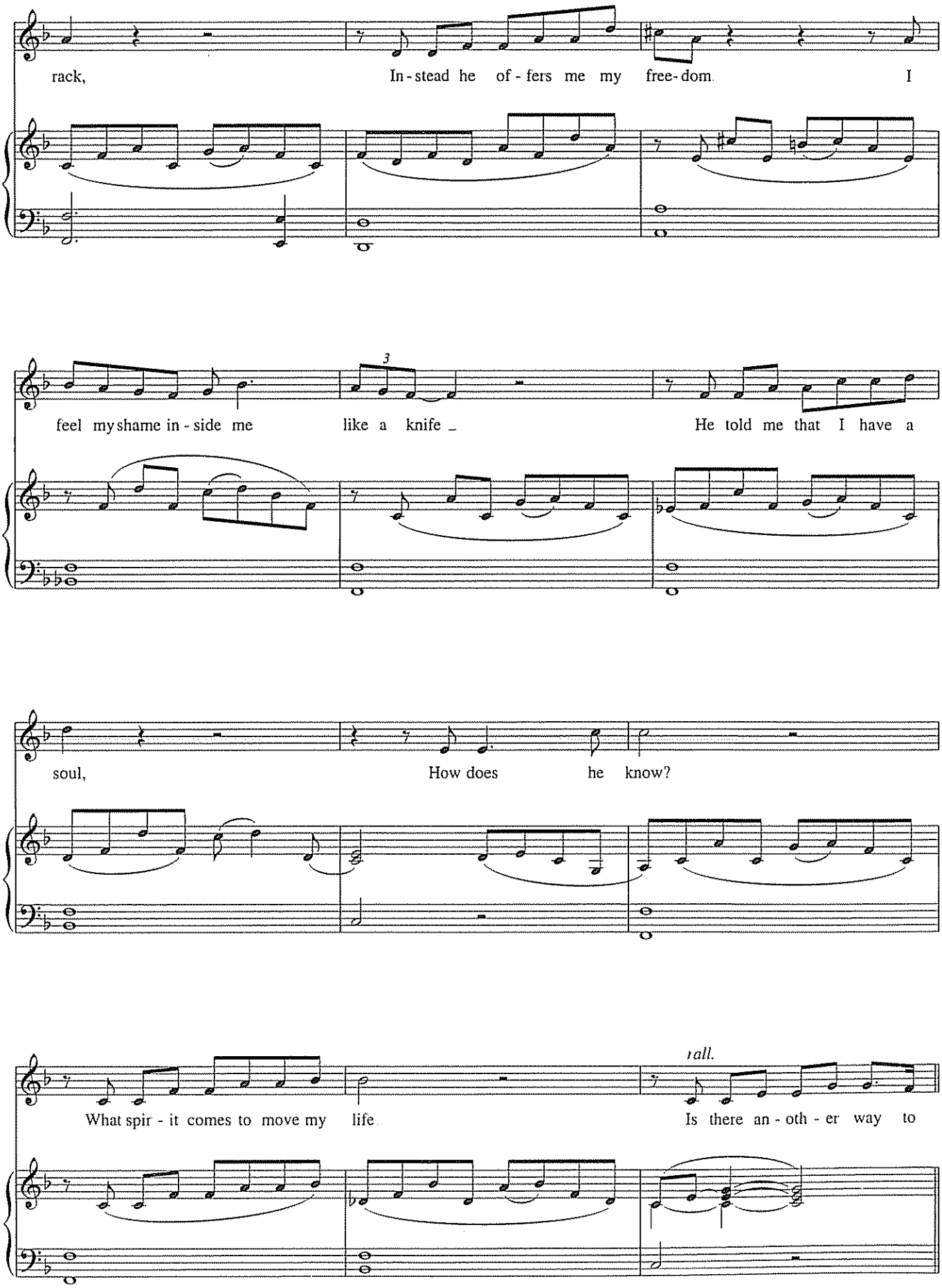
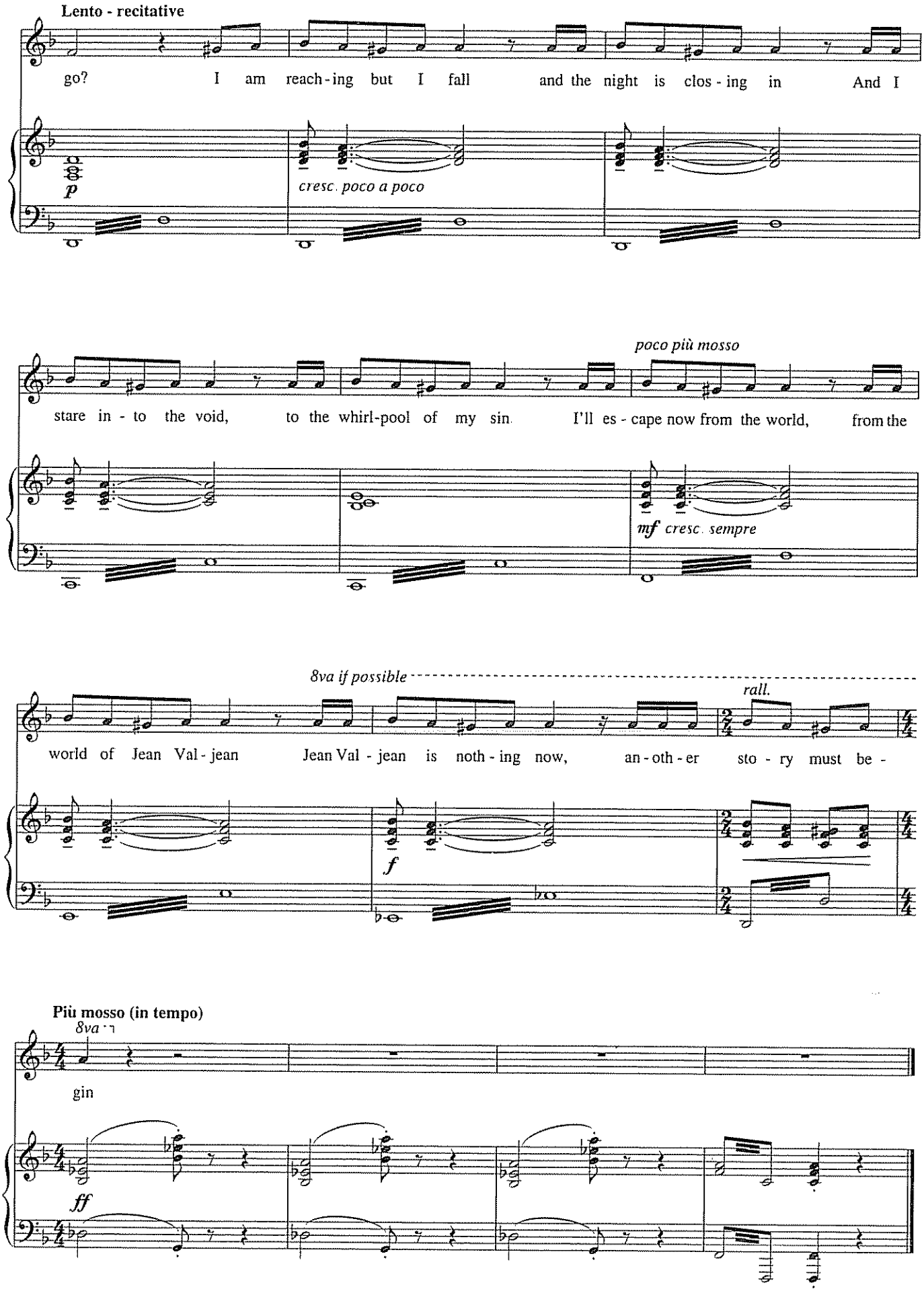

cries in the dark that no-bod-y hears
Here where I stand at the turn - ing of the years?
If there's an-oth-er way to go
I missed it twen-ty long years a- go
My life was a war that could nev-er be won
They
gave me a num-ber and mur - dered Val-jean
When they chained me and left me for
3
3


dead just for steal-ing a mouth-ful of bread
ff
mf subito
Andante ♩= 96
mf
Yet why did I al - low this man
p
To touch my soul and teach me love?
He treat - ed me like an - y


3
oth - er. He gave me his trust, he called me broth - er.
My life he claims for God a - bove Can such things
be? For I had come to hate the world,
Poco più mosso
opt.
This world that al - ways hat - ed me Take an eye for an
sfz
mf

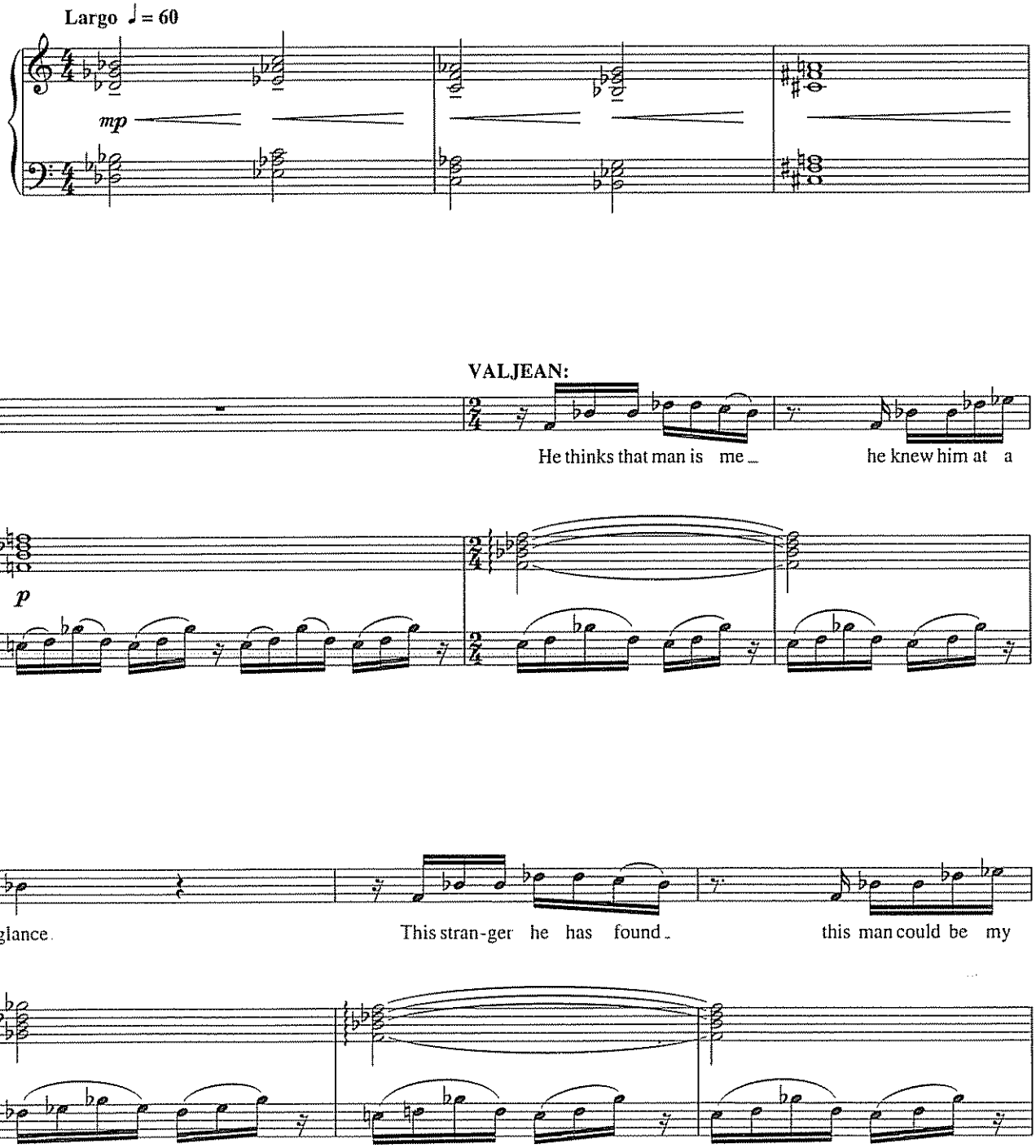

eye,
Turn your heart
in - to stone
This is all
I have lived for,
This is all
I have
rall.
known
mf
cresc
A tempo primo
One word from him and I'd be back
Be-neath the lash, up - on the
p sub


rack,
In - stead he of - fers me my free - dom.
I
feel my shame in - side me
3
like a knife _
He told me that I have a
soul,
How does he know?
What spir - it comes to move my life.
rall.
Is there an - oth - er way to


Lento - recitative
go? I am reach - ing but I fall and the night is clos - ing in And I
p
cresc. poco a poco
poco più mosso
stare in - to the void, to the whirl-pool of my sin. I'll es - cape now from the world, from the
mf cresc. sempre
8va if possible
rall.
world of Jean Val - jean Jean Val - jean is noth - ing now, an - oth - er sto - ry must be -
f
Più mosso (in tempo)
8va
gin
ff

WHO AM I?
from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL,
JEAN-MARC NATEL and HERBERT KRETZMER



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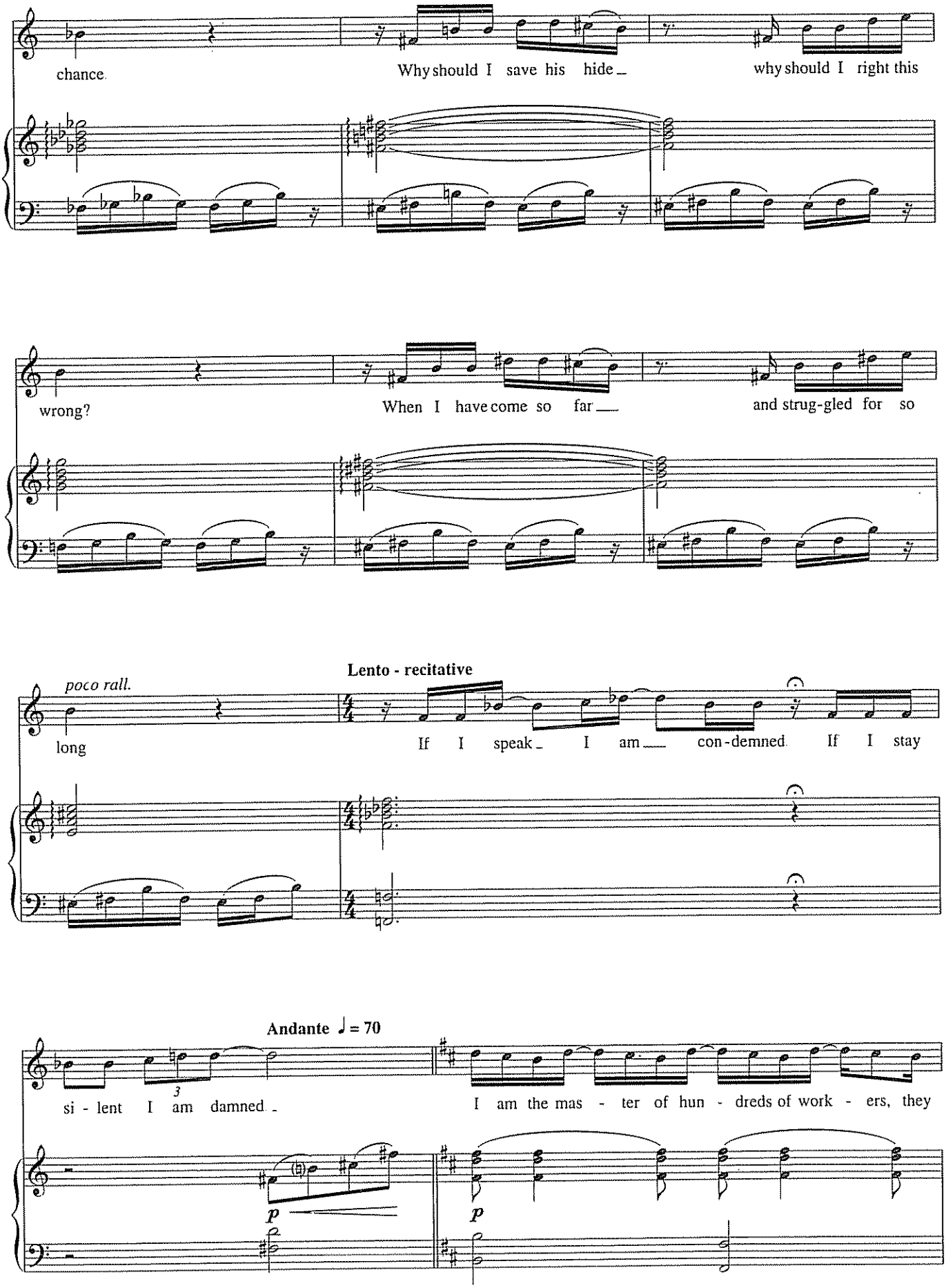
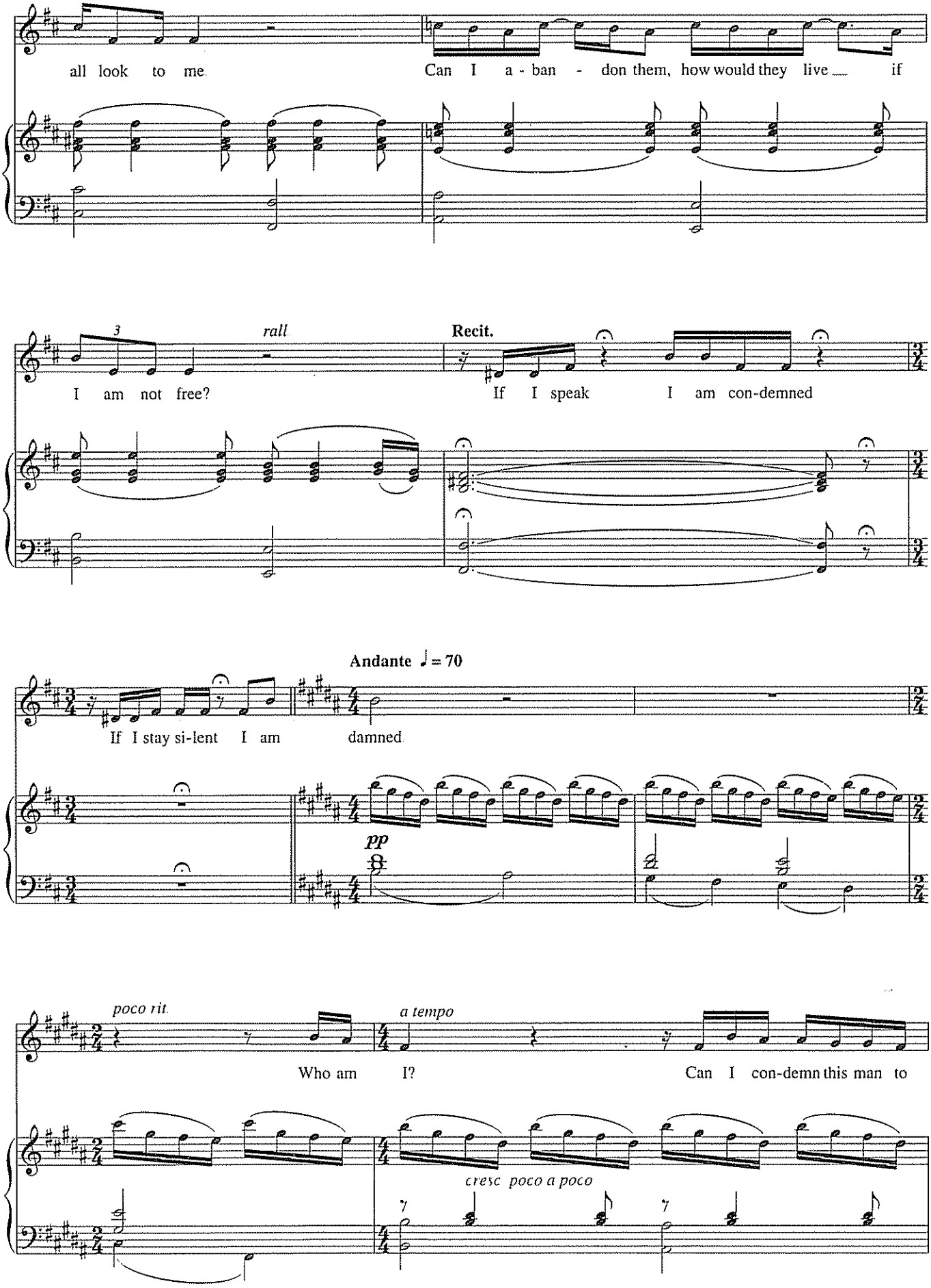
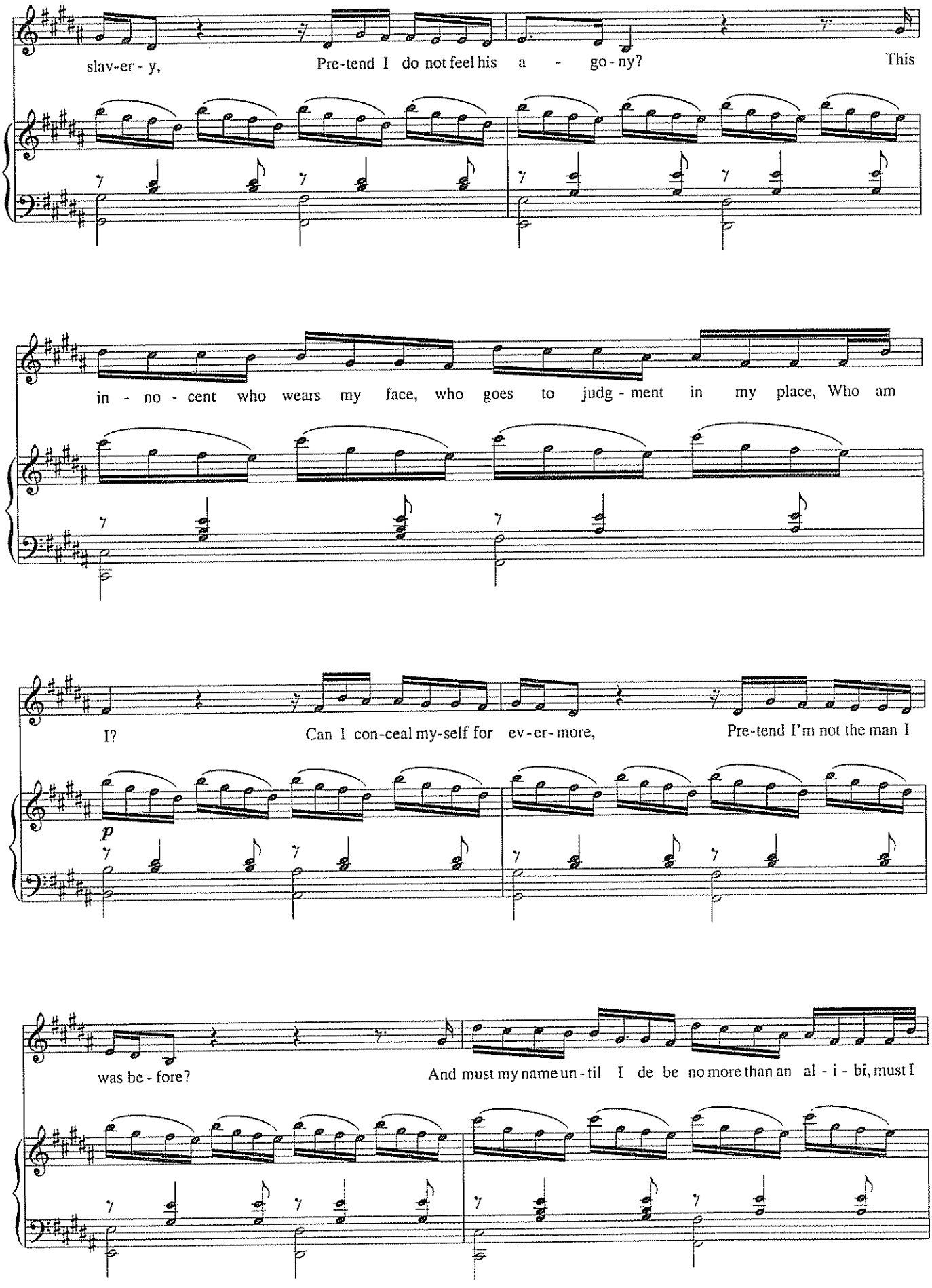
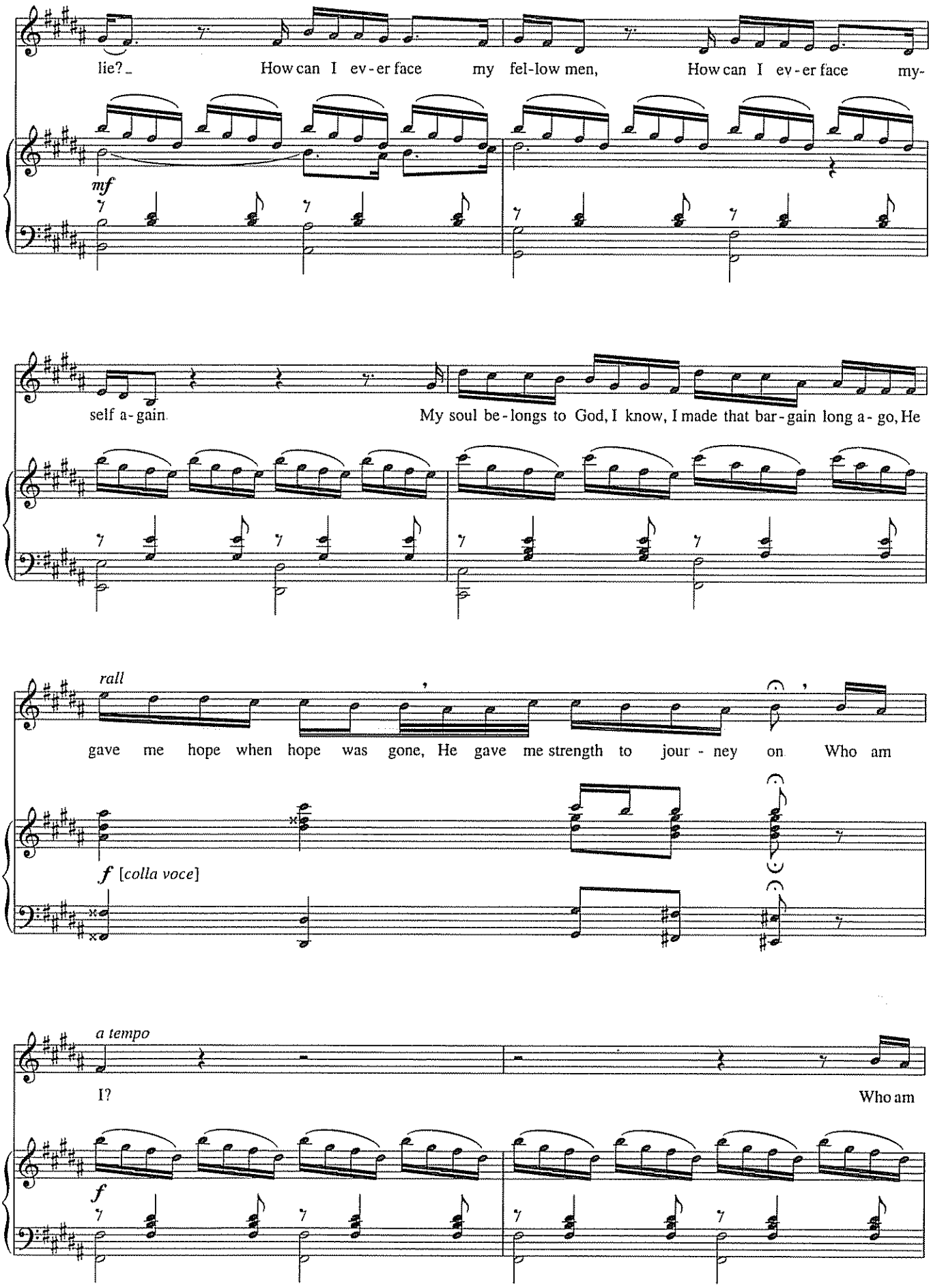
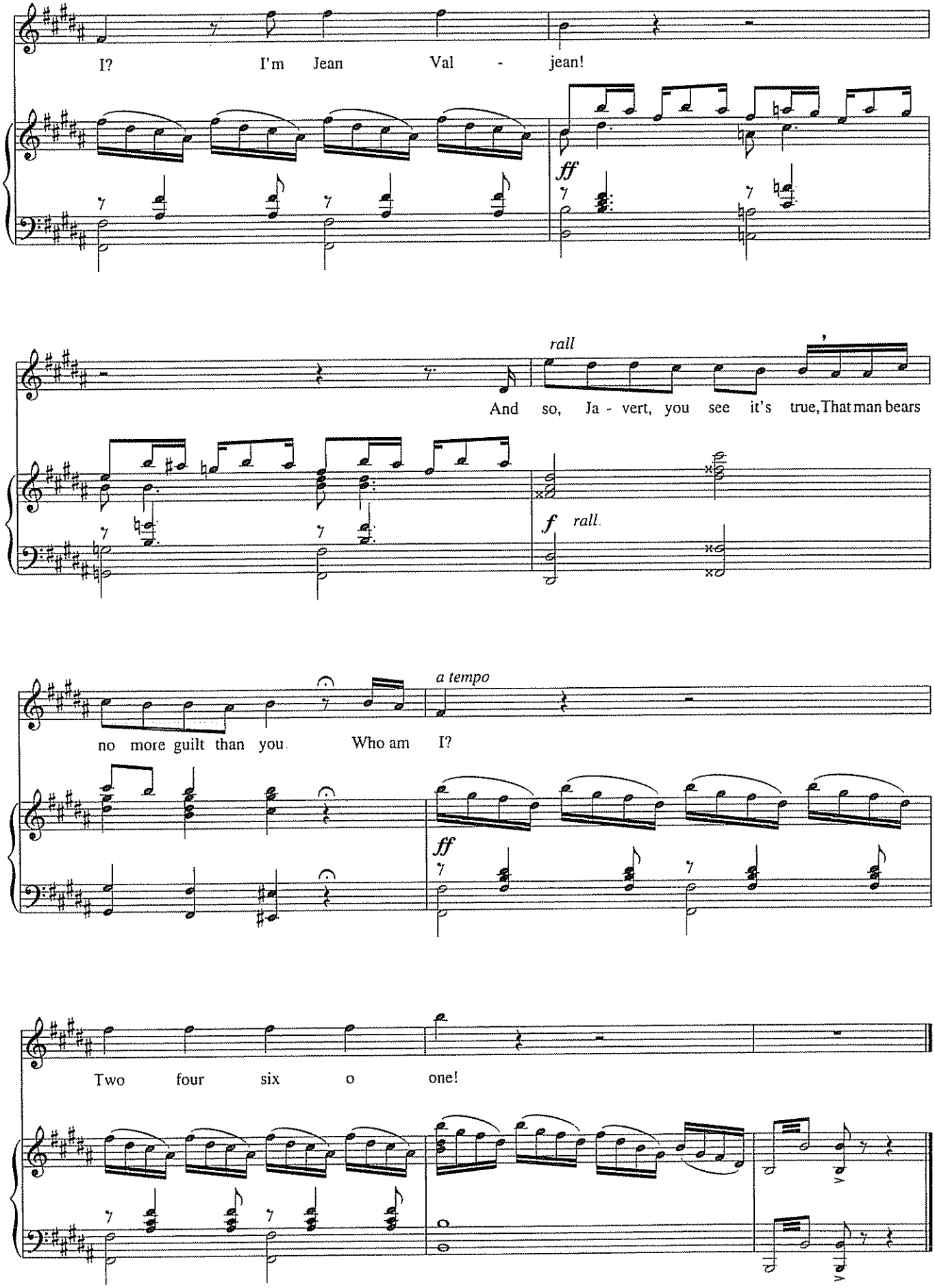

chance.
Why should I save his hide_
why should I right this
wrong?
When I have come so far___
and strug-gled for so
poco rall.
Lento - recitative
long
If I speak_ I am___ con-demned. If I stay
Andante ♩= 70
si - lent I am damned._
I am the mas - ter of hun - dreds of work - ers, they
p
p


all look to me.
Can I a - ban - don them, how would they live if
3
rall.
Recit.
I am not free?
If I speak I am con-demned
Andante ♩= 70
If I stay si-lent I am damned.
pp
poco rit.
a tempo
Who am I?
Can I con-demn this man to
cresc poco a poco


slav-er - y,
Pre-tend I do not feel his a - go - ny?
This
in - no - cent who wears my face, who goes to judg - ment in my place, Who am
I?
Can I con-ceal my-self for ev-er-more,
Pre-tend I'm not the man I
p
was be - fore?
And must my name un - til I de be no more than an al - i - bi, must I

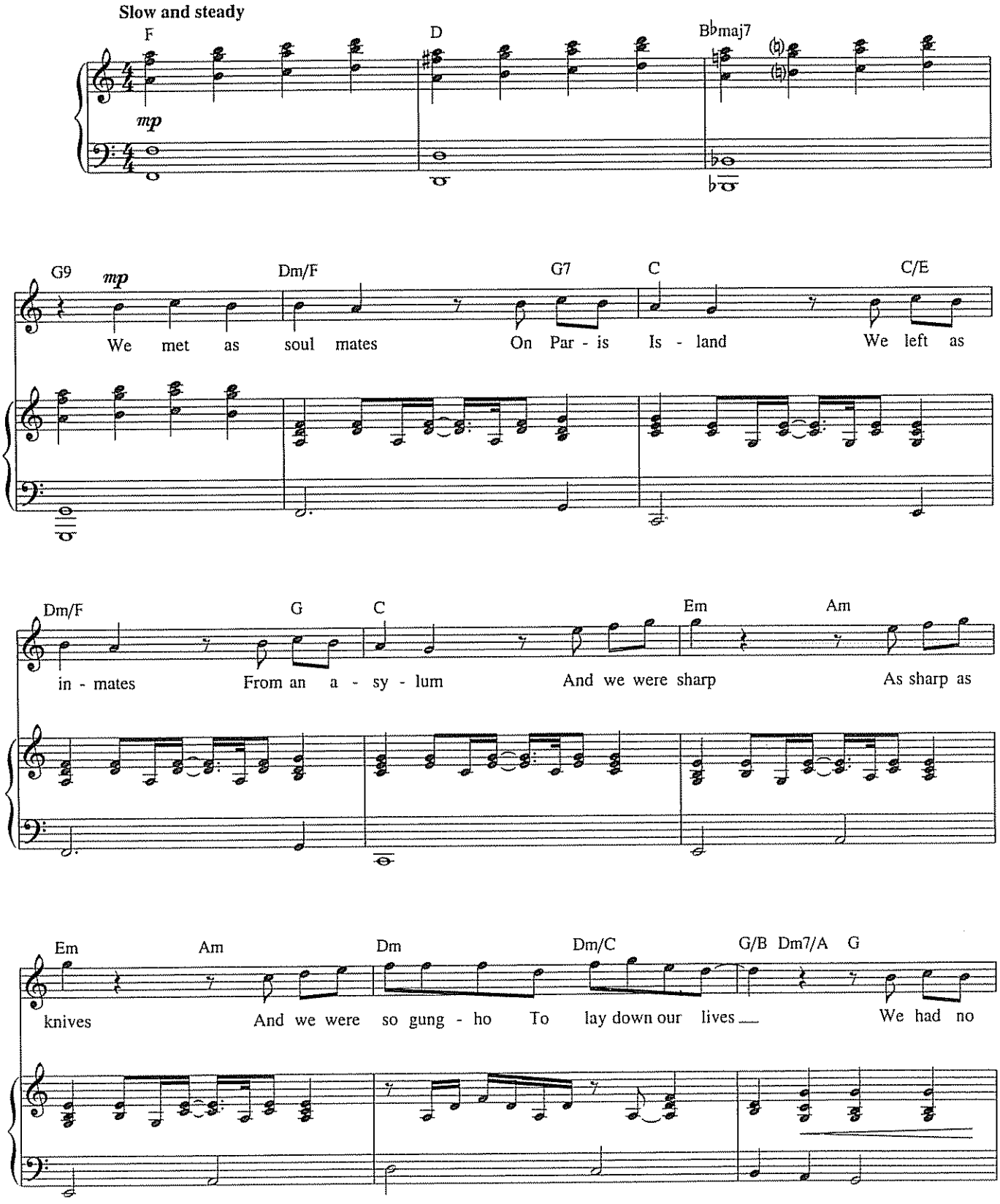

lie? How can I ev-er face my fel-low men, How can I ev-er face my-
mf
self a-gain. My soul be-longs to God, I know, I made that bar-gain long a-go, He
rall
gave me hope when hope was gone, He gave me strength to jour-ney on Who am
f [colla voce]
a tempo
I? Who am
f


I? I'm Jean Val - jean!
ff
rall
And so, Ja - vert, you see it's true, That man bears
f rall.
a tempo
no more guilt than you. Who am I?
ff
Two four six o one!

GOODNIGHT SAIGON

from *Movin' Out*

Words and Music by
BILLY JOEL



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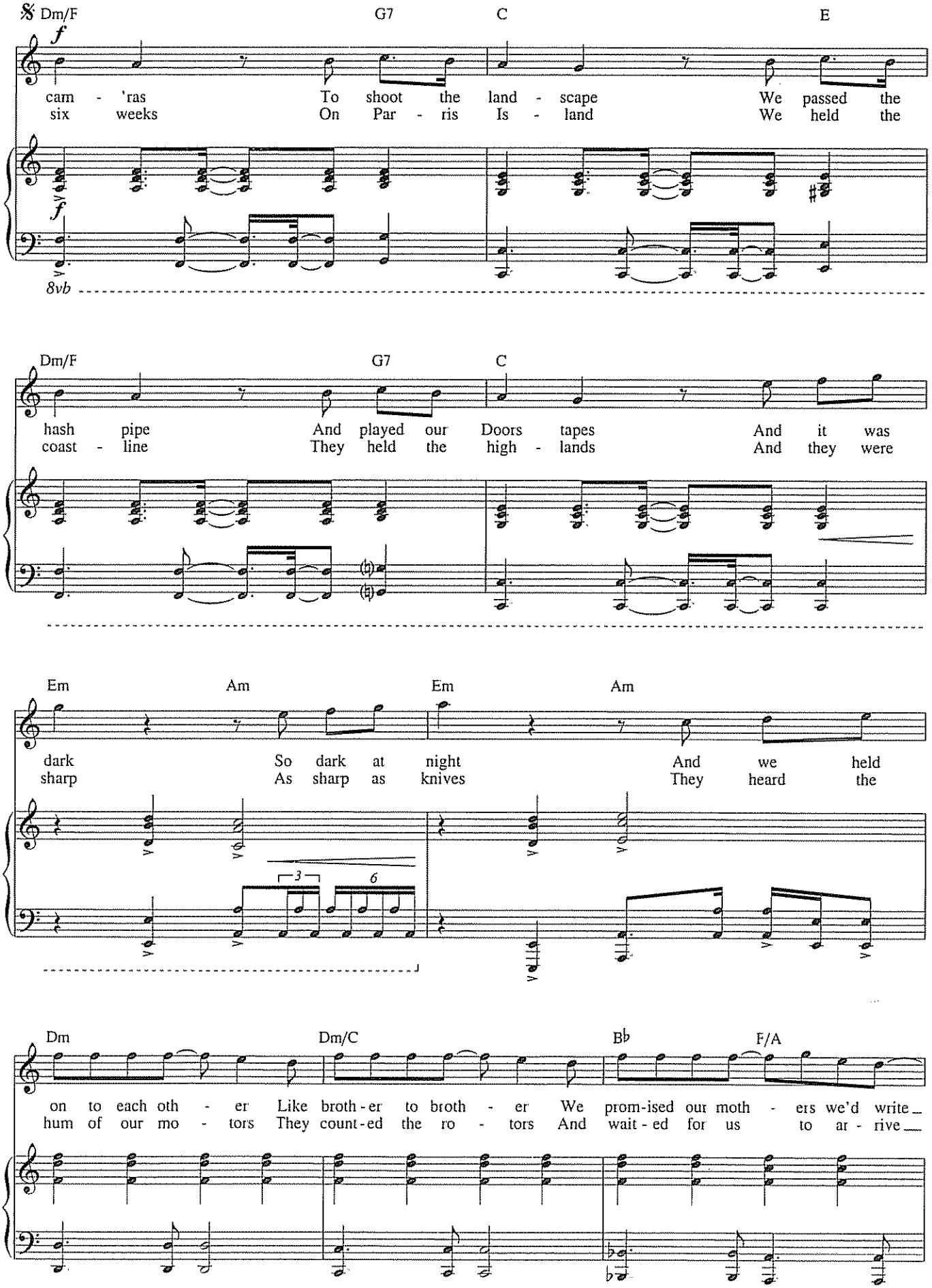
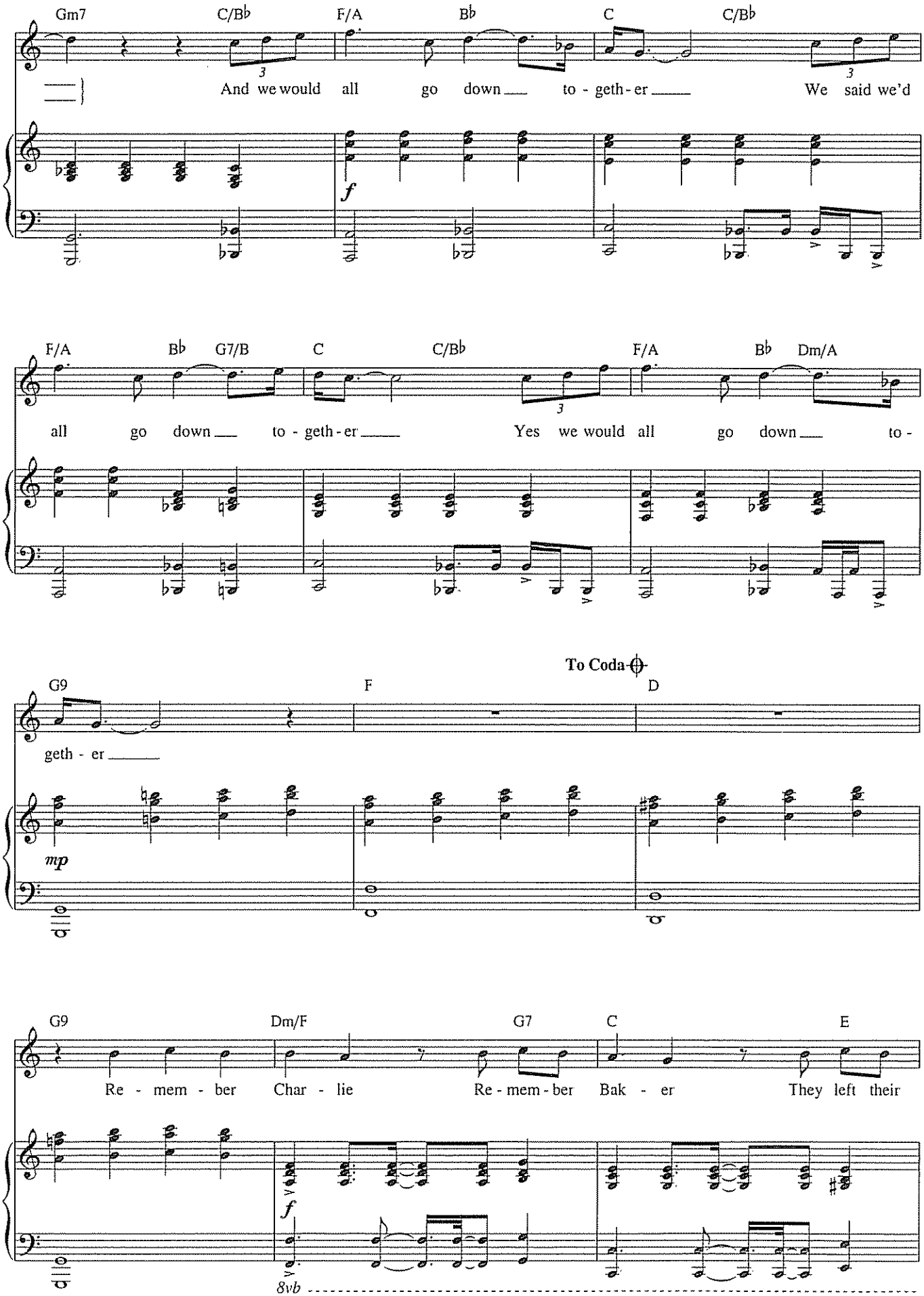
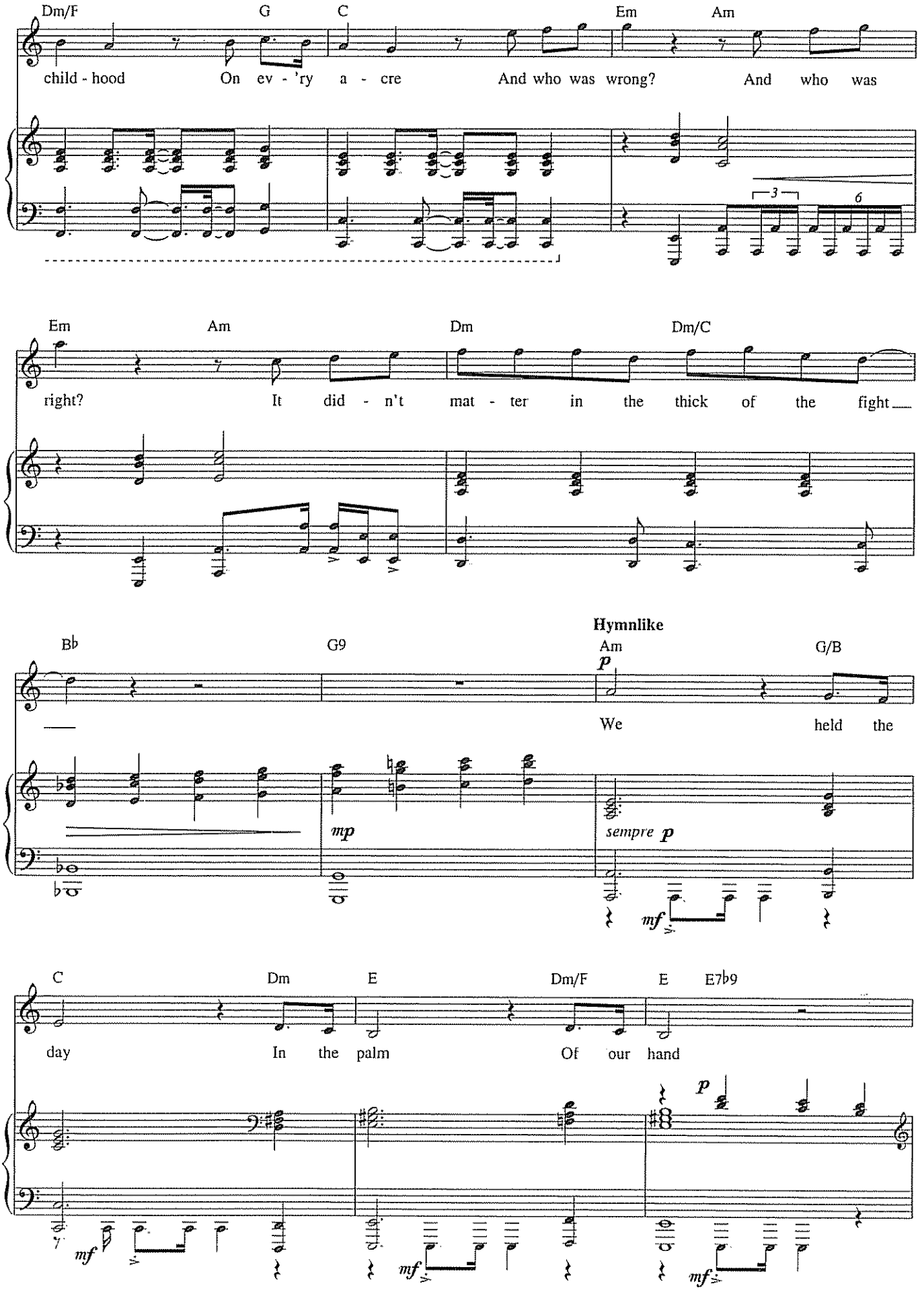
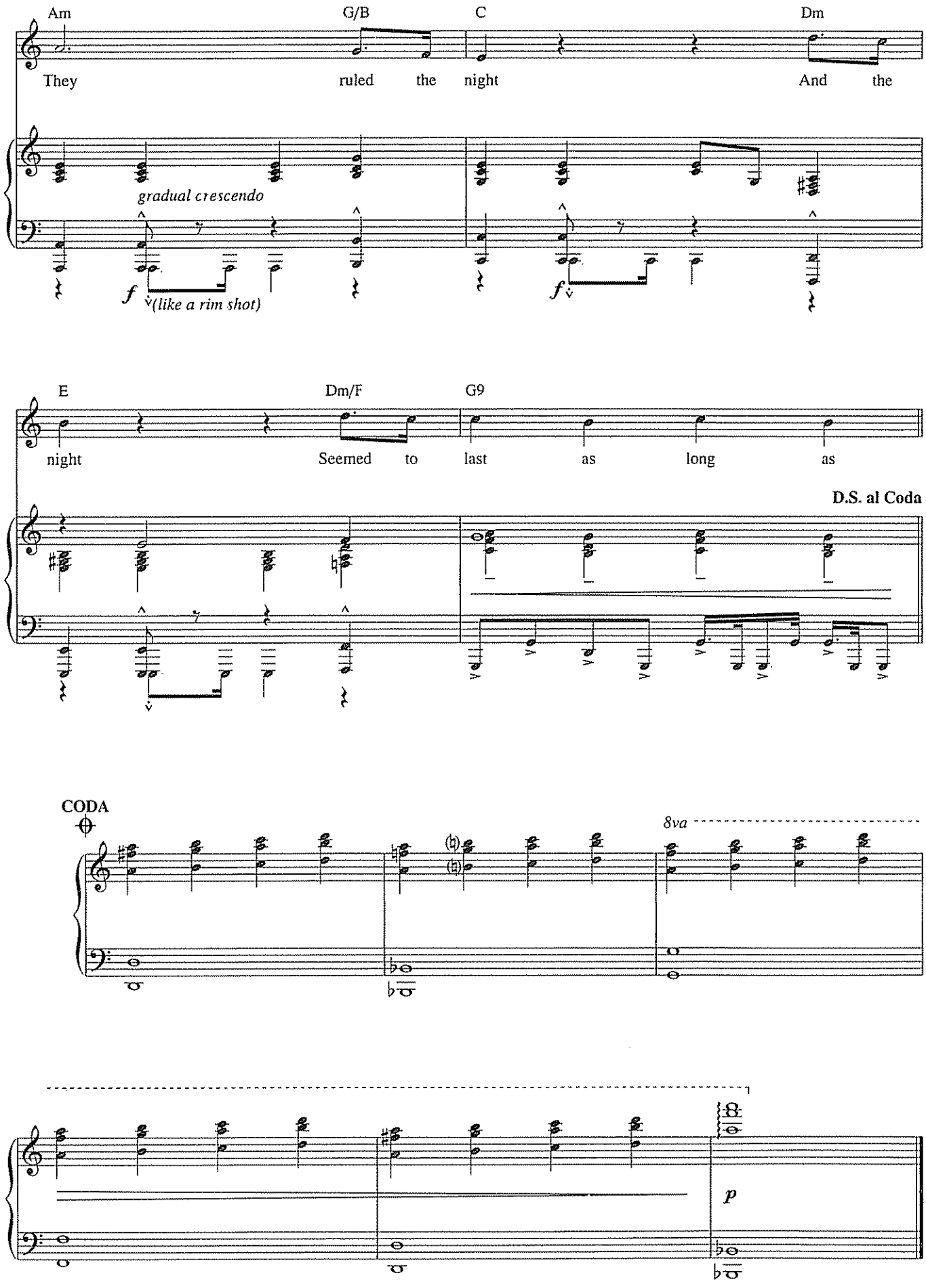

Dm/F
G7
C
E
f
cam - 'ras To shoot the land - scape We passed the
six weeks On Par - ris Is - land We held the
8vb
Dm/F
G7
C
hash pipe And played our Doors tapes And it was
coast - line They held the high - lands And they were
Em
Am
Em
Am
dark So dark at night And we held
sharp As sharp as knives They heard the
3
6
Dm
Dm/C
B♭
F/A
on to each oth - er Like broth - er to broth - er We prom-ised our moth - ers we'd write
hum of our mo - tors They count-ed the ro - tors And wait - ed for us to ar - rive


Gm7 C/B♭ F/A B♭ C C/B♭
And we would all go down to - geth - er We said we'd
f
F/A B♭ G7/B C C/B♭ F/A B♭ Dm/A
all go down to - geth - er Yes we would all go down to -
To Coda
G9 F D
geth - er
mp
G9 Dm/F G7 C E
Re - mem - ber Char - lie Re - mem - ber Bak - er They left their
f
8vb

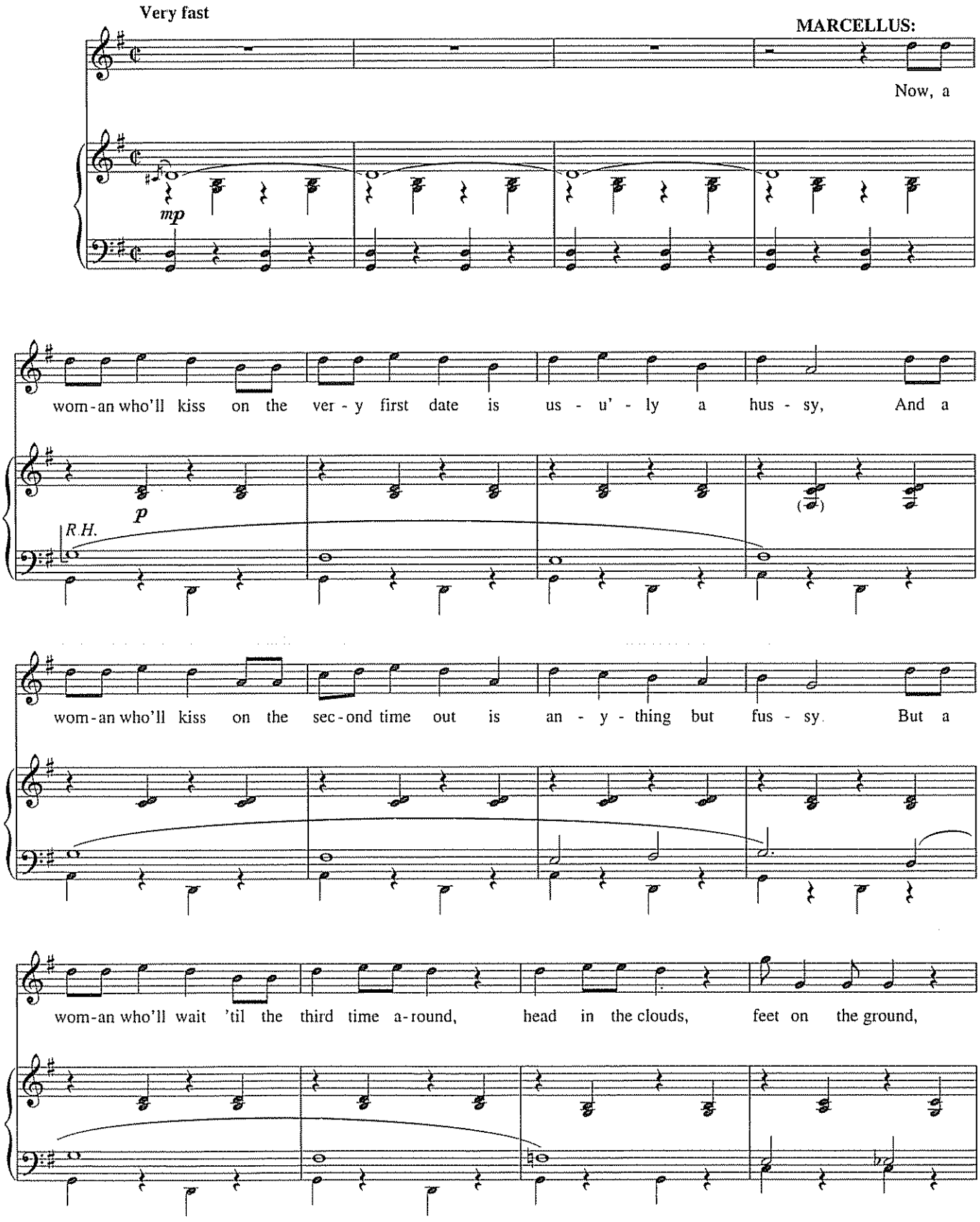

Dm/F G C Em Am
child - hood On ev - 'ry a - cre And who was wrong? And who was
3 6
Em Am Dm Dm/C
right? It did - n't mat - ter in the thick of the fight
Hymnlike
B♭ G9 Am G/B
p
We held the
mp
sempre p
mf
C Dm E Dm/F E E7♭9
day In the palm Of our hand
p
mf
mf
mf


Am
G/B
C
Dm
They ruled the night And the
gradual crescendo
f
(like a rim shot)
f
E
Dm/F
G9
night Seemed to last as long as
D.S. al Coda
CODA
8va
p

SHIPOOPI

from Meredith Willson's *The Music Man*

Words and Music by
MEREDITH WILLSON



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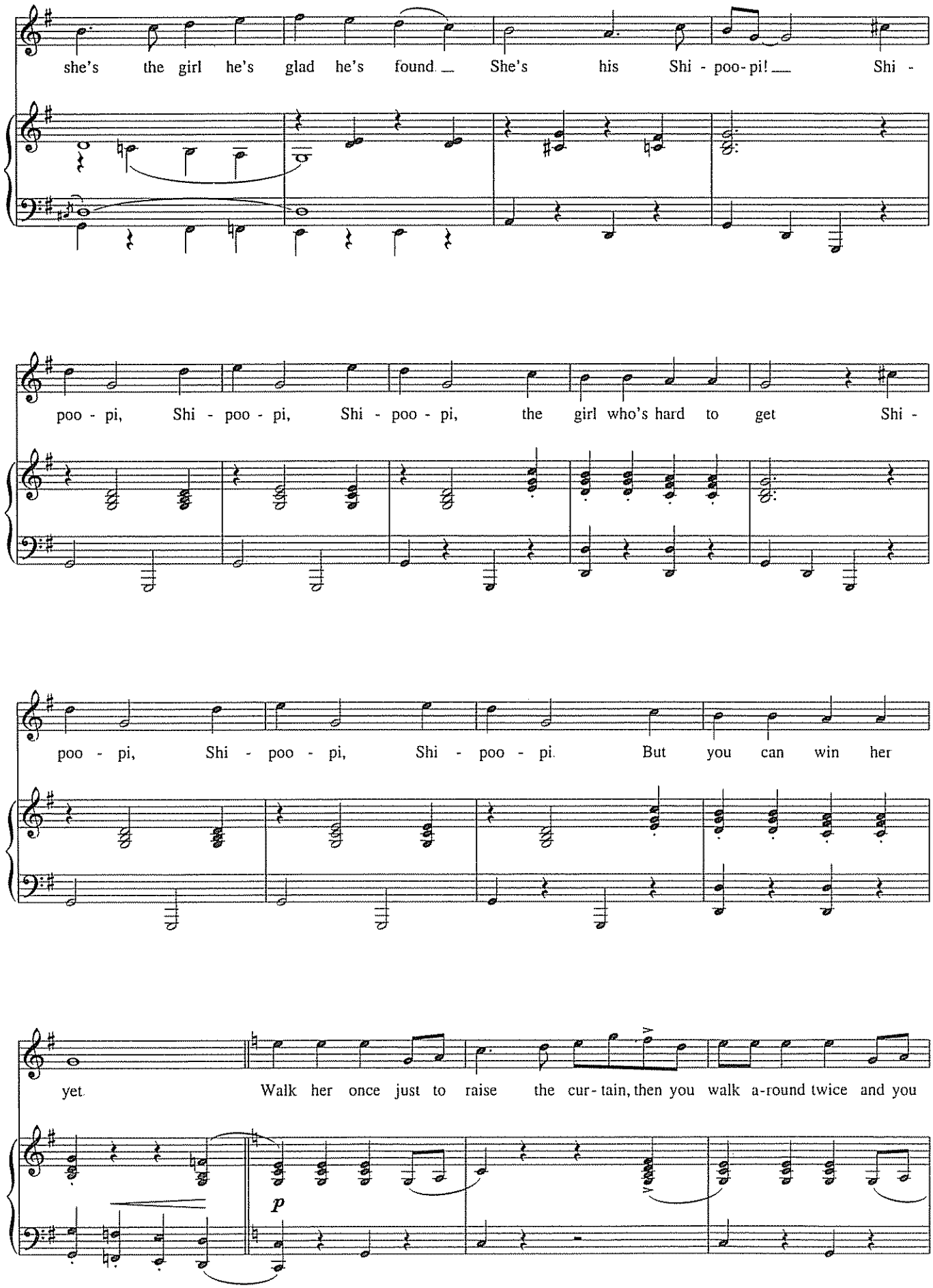
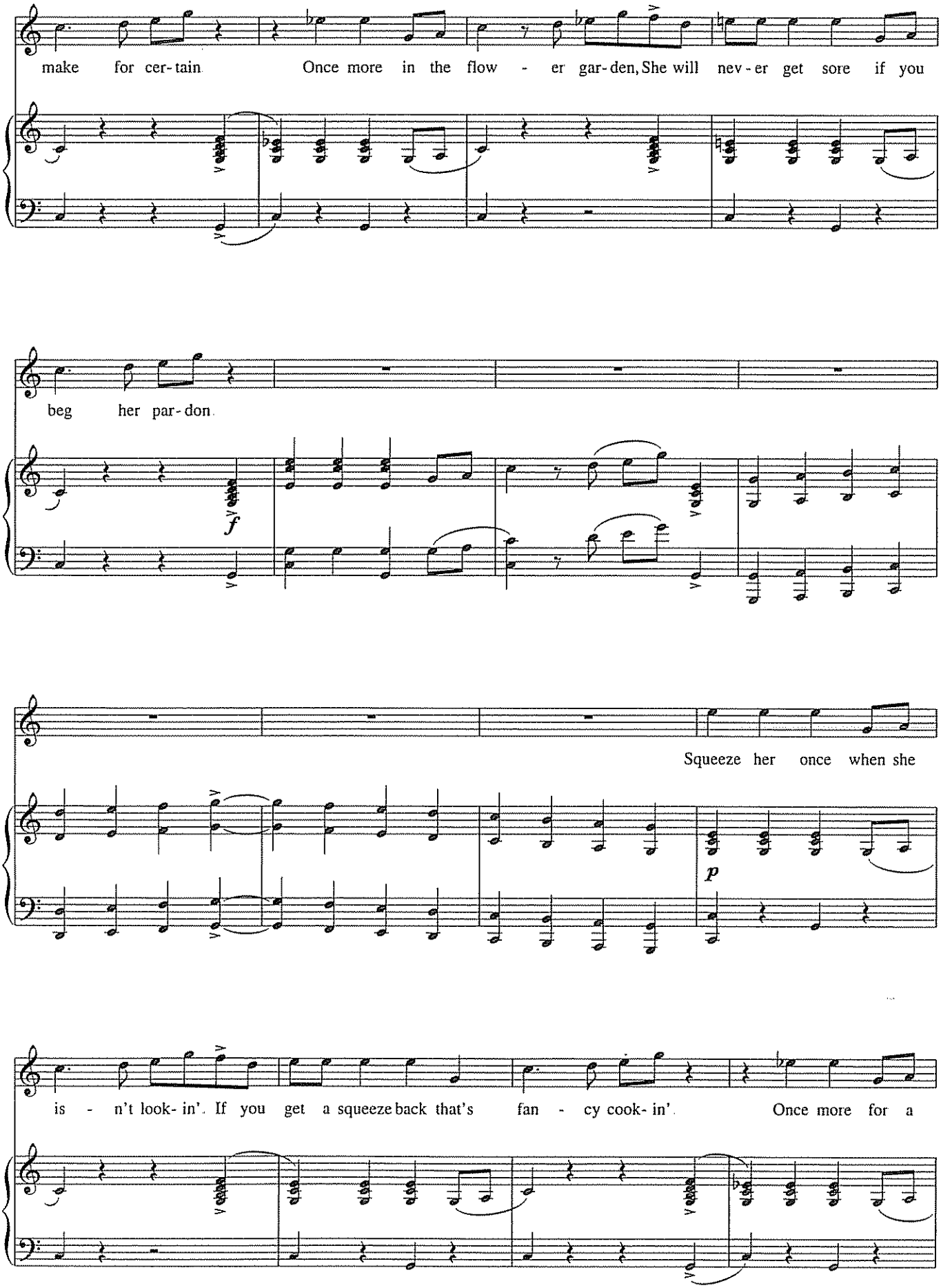
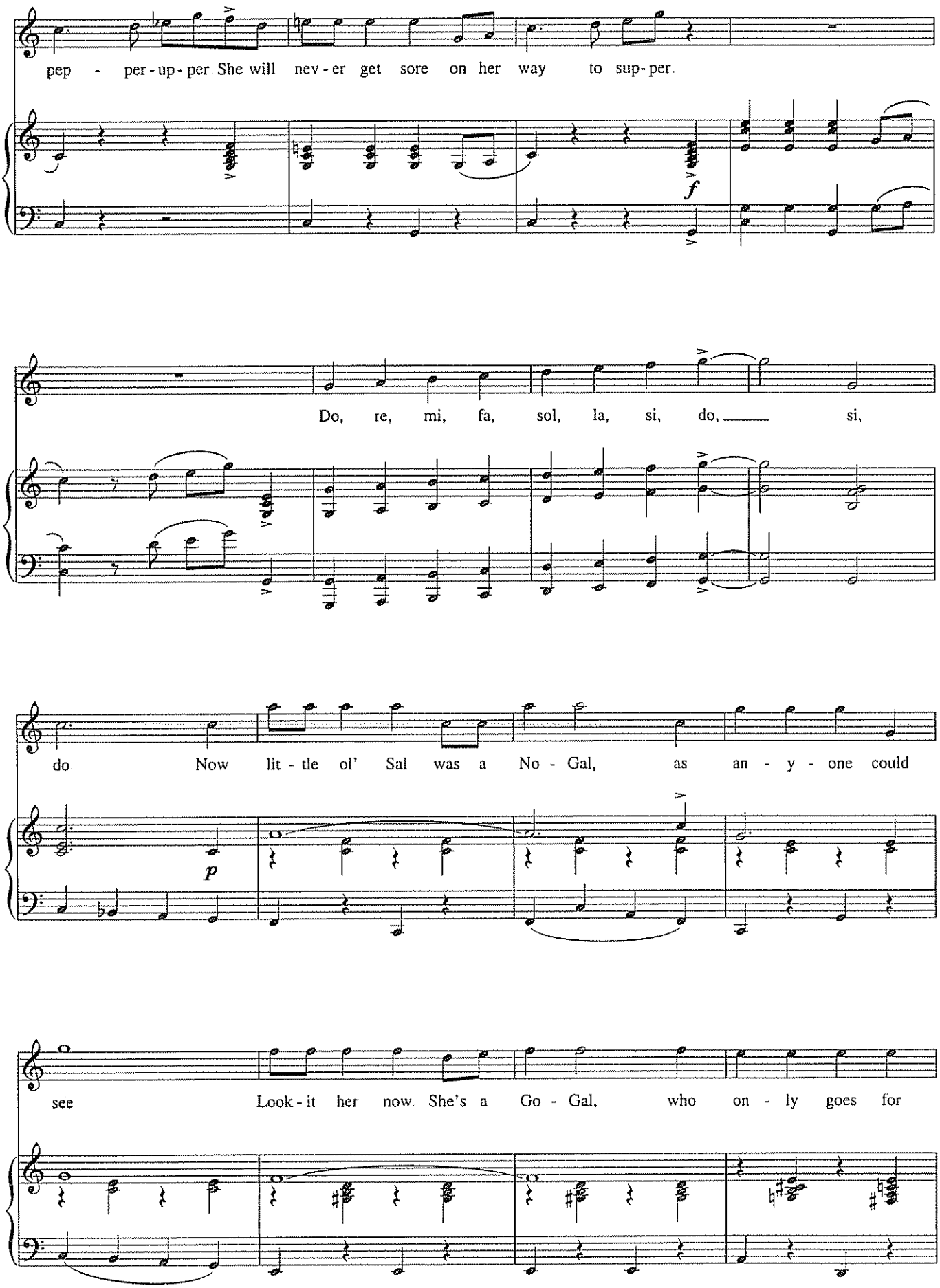
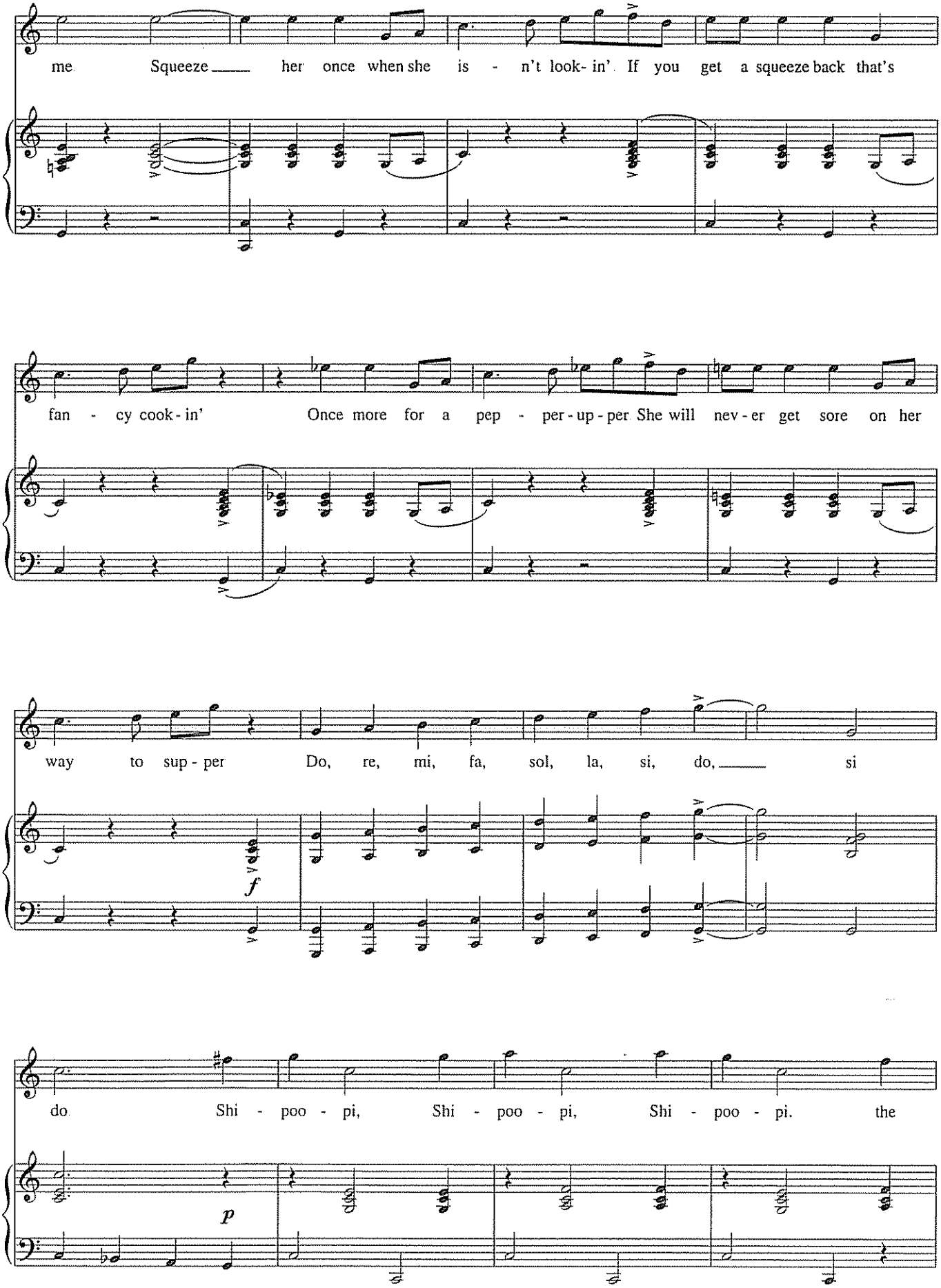
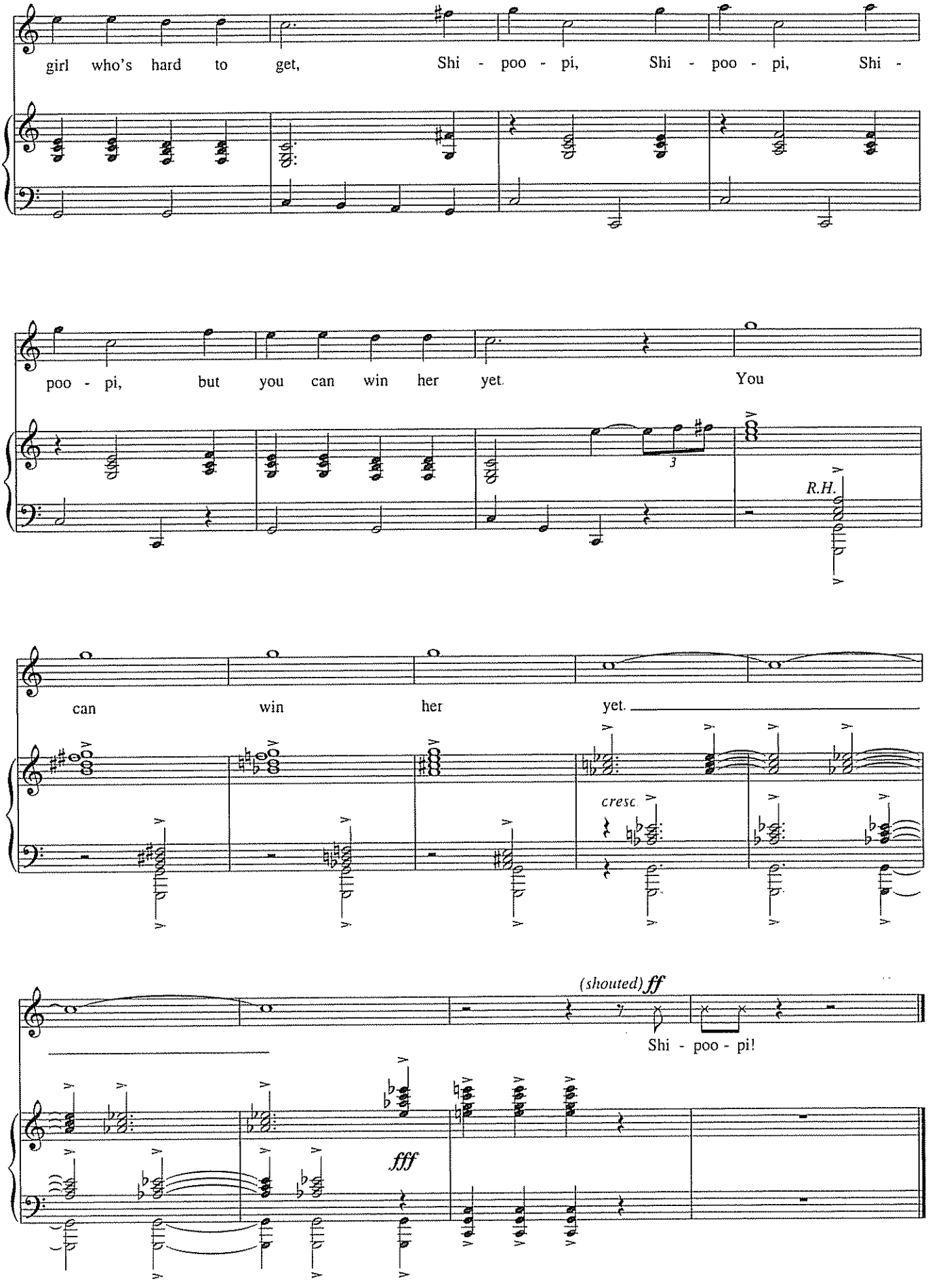

she's the girl he's glad he's found. She's his Shi - poo - pi! Shi -
poo - pi, Shi - poo - pi, Shi - poo - pi, the girl who's hard to get Shi -
poo - pi, Shi - poo - pi, Shi - poo - pi. But you can win her
yet. Walk her once just to raise the cur - tain, then you walk a-round twice and you
p


make for cer-tain Once more in the flow - er gar-den, She will nev-er get sore if you
beg her par-don.
f
Squeeze her once when she
p
is - n't look-in'. If you get a squeeze back that's fan - cy cook-in'. Once more for a


pep - per - up - per. She will nev - er get sore on her way to sup - per.
f
Do, re, mi, fa, sol, la, si, do, si,
do Now lit - tle ol' Sal was a No - Gal, as an - y - one could
p
see Look - it her now. She's a Go - Gal, who on - ly goes for


me Squeeze her once when she is - n't look- in'. If you get a squeeze back that's
fan - cy cook- in' Once more for a pep - per- up- per She will nev- er get sore on her
way to sup- per Do, re, mi, fa, sol, la, si, do, si
f
do Shi - poo - pi, Shi - poo - pi, Shi - poo - pi. the
p

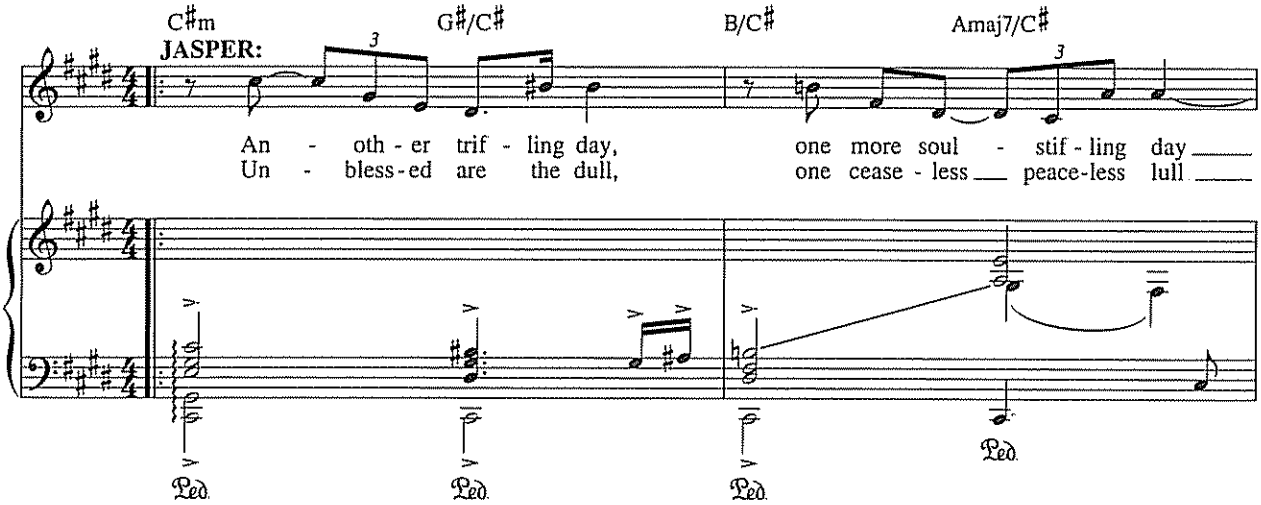

girl who's hard to get, Shi - poo - pi, Shi - poo - pi, Shi -
poo - pi, but you can win her yet. You
R.H.
can win her yet.
cresc.
(shouted) ff
Shi - poo - pi!
fff

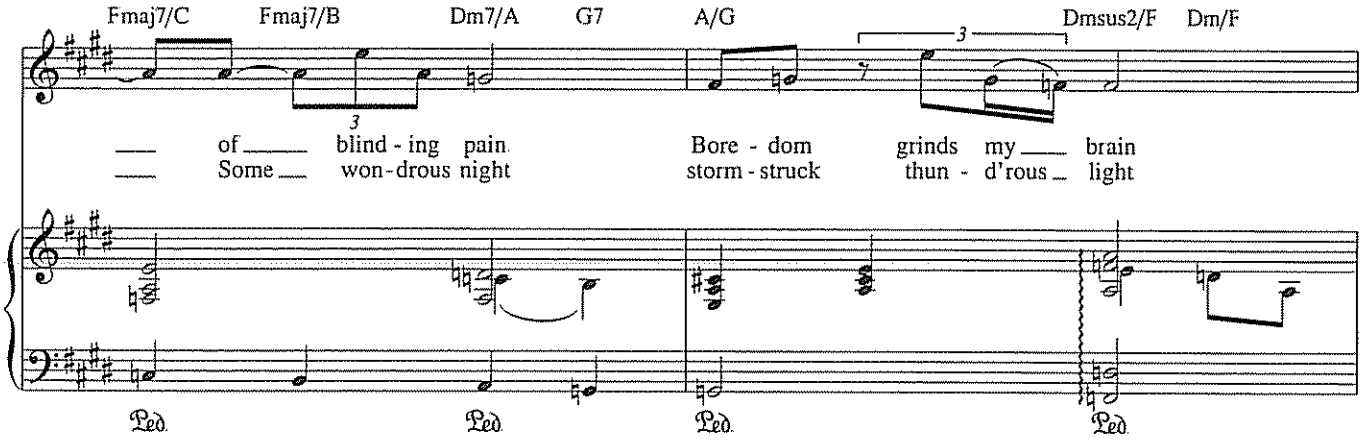
A MAN COULD GO QUITE MAD

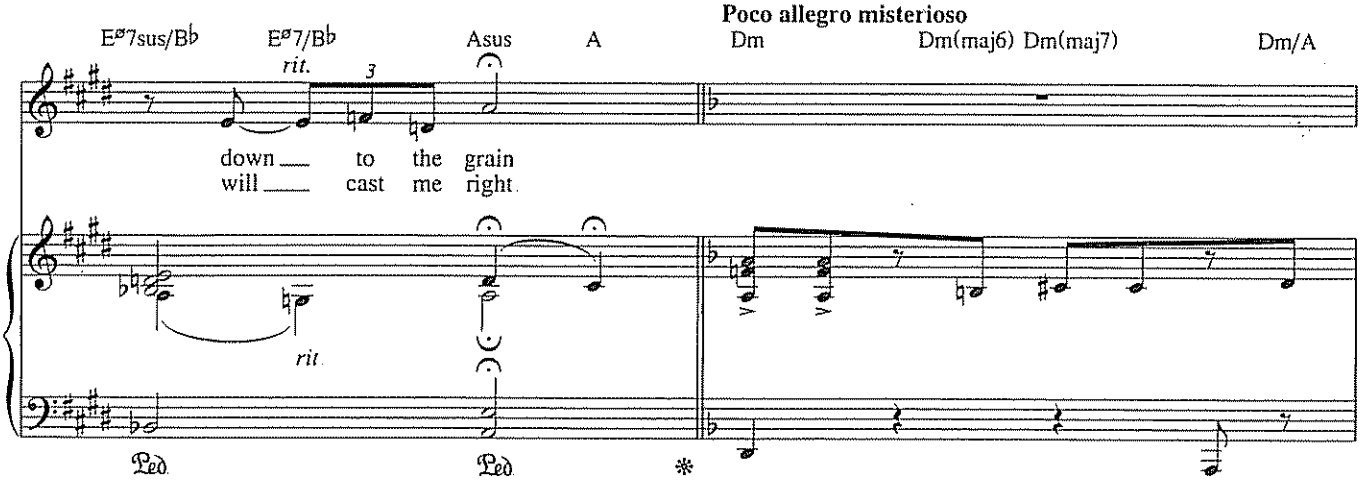
from *The Mystery of Edwin Drood*

Words and Music by
RUPERT HOLMES

Largo (ad lib.) *1st time*
Andante (in tempo) *2nd time*







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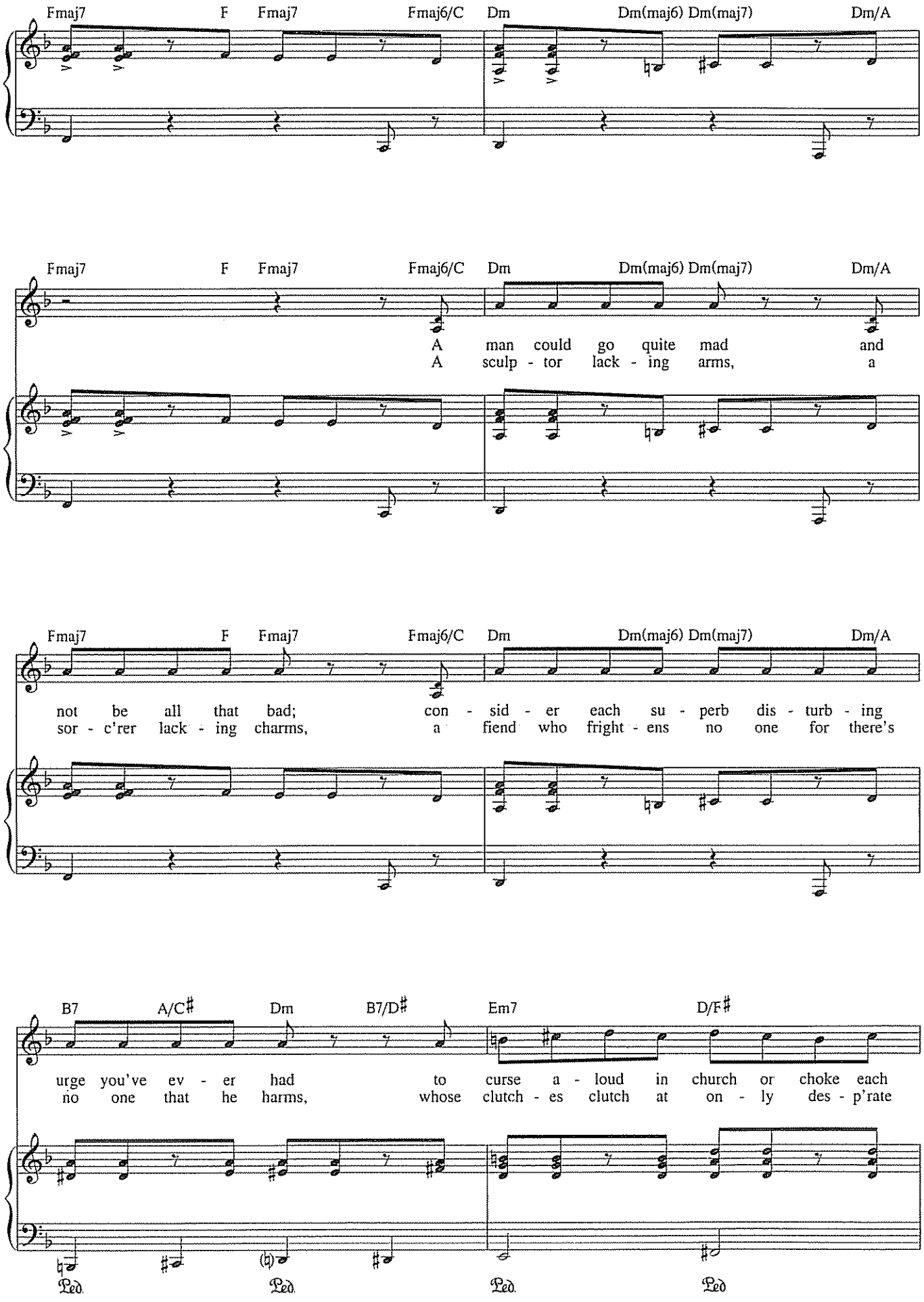
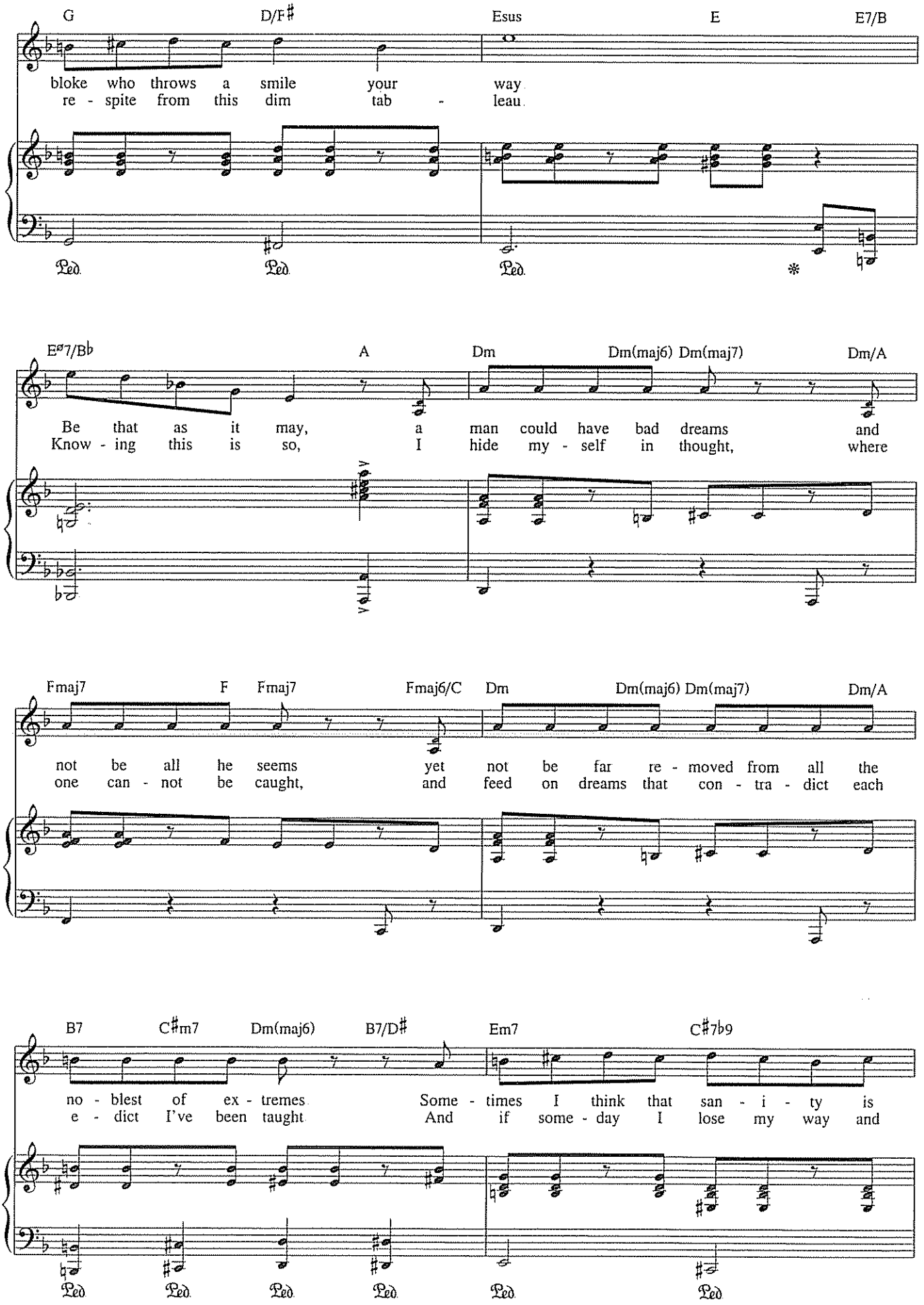
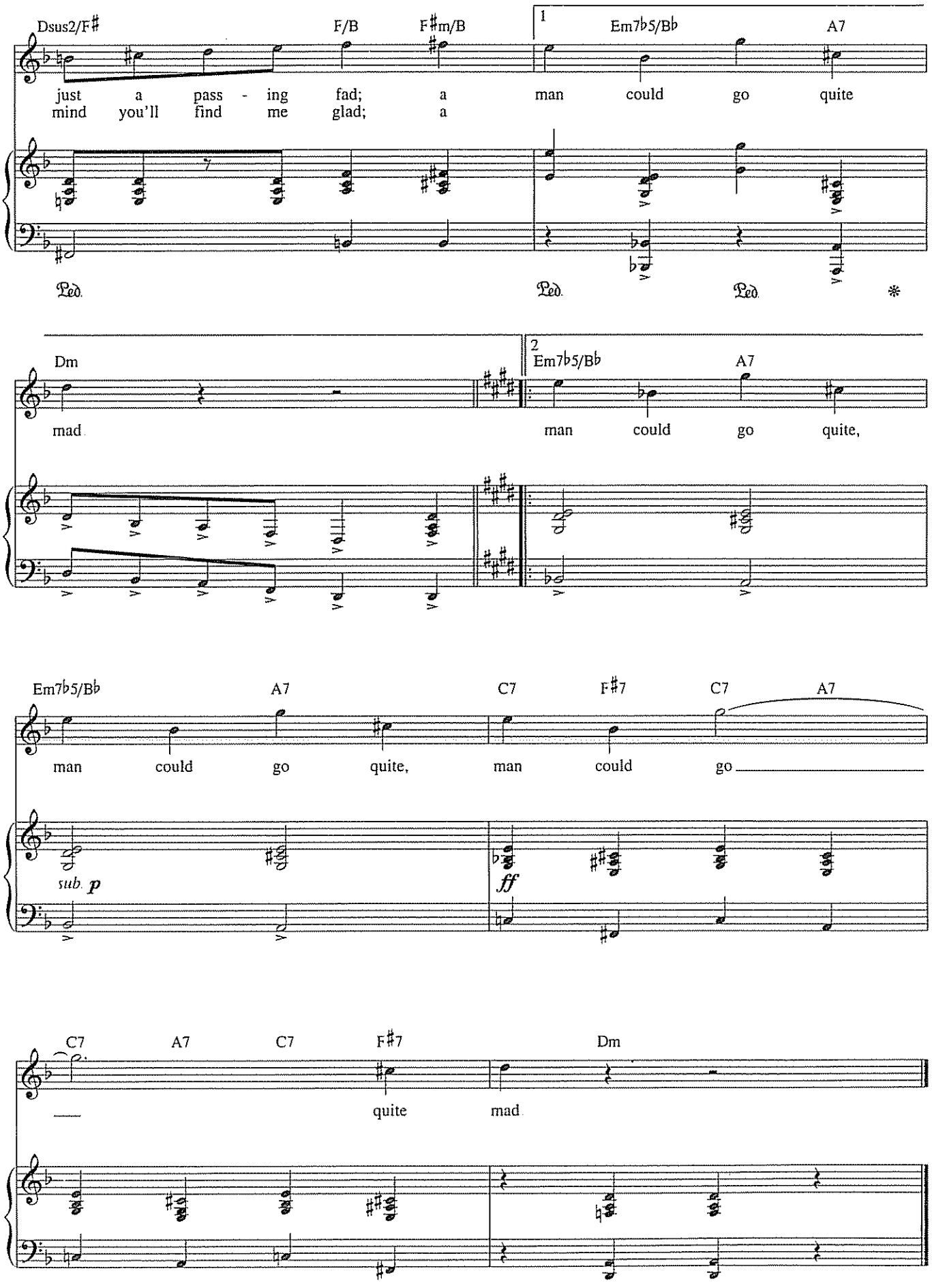

Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A
A man could go quite mad and
A sculp - tor lack - ing arms, a
Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A
not be all that bad; con - sid - er each su - perb dis - turb - ing
sor - c'rer lack - ing charms, a fiend who fright - ens no one for there's
B7 A/C♯ Dm B7/D♯ Em7 D/F♯
urge you've ev - er had to curse a - loud in church or choke each
no one that he harms, whose clutch - es clutch at on - ly des - p'rate
Ped. Ped. Ped. Ped.

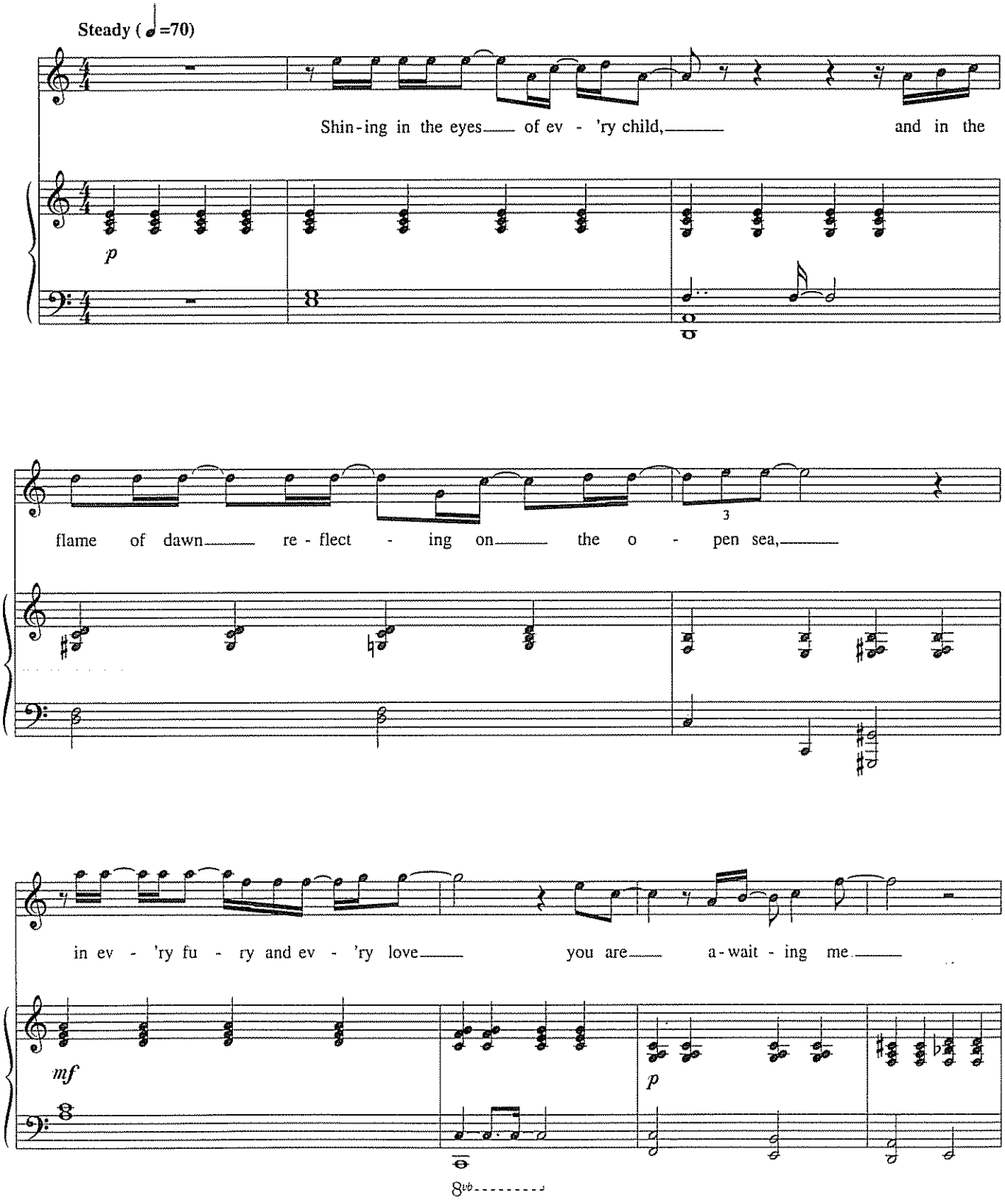

G
D/F♯
Esus
E
E7/B
bloke who throws a smile your way
re - spite from this dim tab - leau
Ped. Ped. Ped. *
E♯7/B♭
A
Dm
Dm(maj6) Dm(maj7)
Dm/A
Be that as it may, a man could have bad dreams and
Know - ing this is so, I hide my - self in thought, where
Fmaj7
F
Fmaj7
Fmaj6/C
Dm
Dm(maj6) Dm(maj7)
Dm/A
not be all he seems yet not be far re - moved from all the
one can - not be caught, and feed on dreams that con - tra - dict each
B7
C♯m7
Dm(maj6)
B7/D♯
Em7
C♯7♭9
no - blest of ex - tremes Some - times I think that san - i - ty is
e - dict I've been taught And if some - day I lose my way and
Ped. Ped. Ped. Ped. Ped. Ped.


Dsus2/F♯
F/B
F♯m/B
1
Em7♭5/B♭
A7
just a pass - ing fad; a man could go quite
mind you'll find me glad; a
Ped.
Ped.
Ped.
*
Dm
2
Em7♭5/B♭
A7
mad
man could go quite,
Em7♭5/B♭
A7
C7
F♯7
C7
A7
man could go quite, man could go
sub. p
ff
C7
A7
C7
F♯7
Dm
quite
mad

AWAITING YOU

from *Myths and Hymns*

Music and Lyrics by
ADAM GUETTEL



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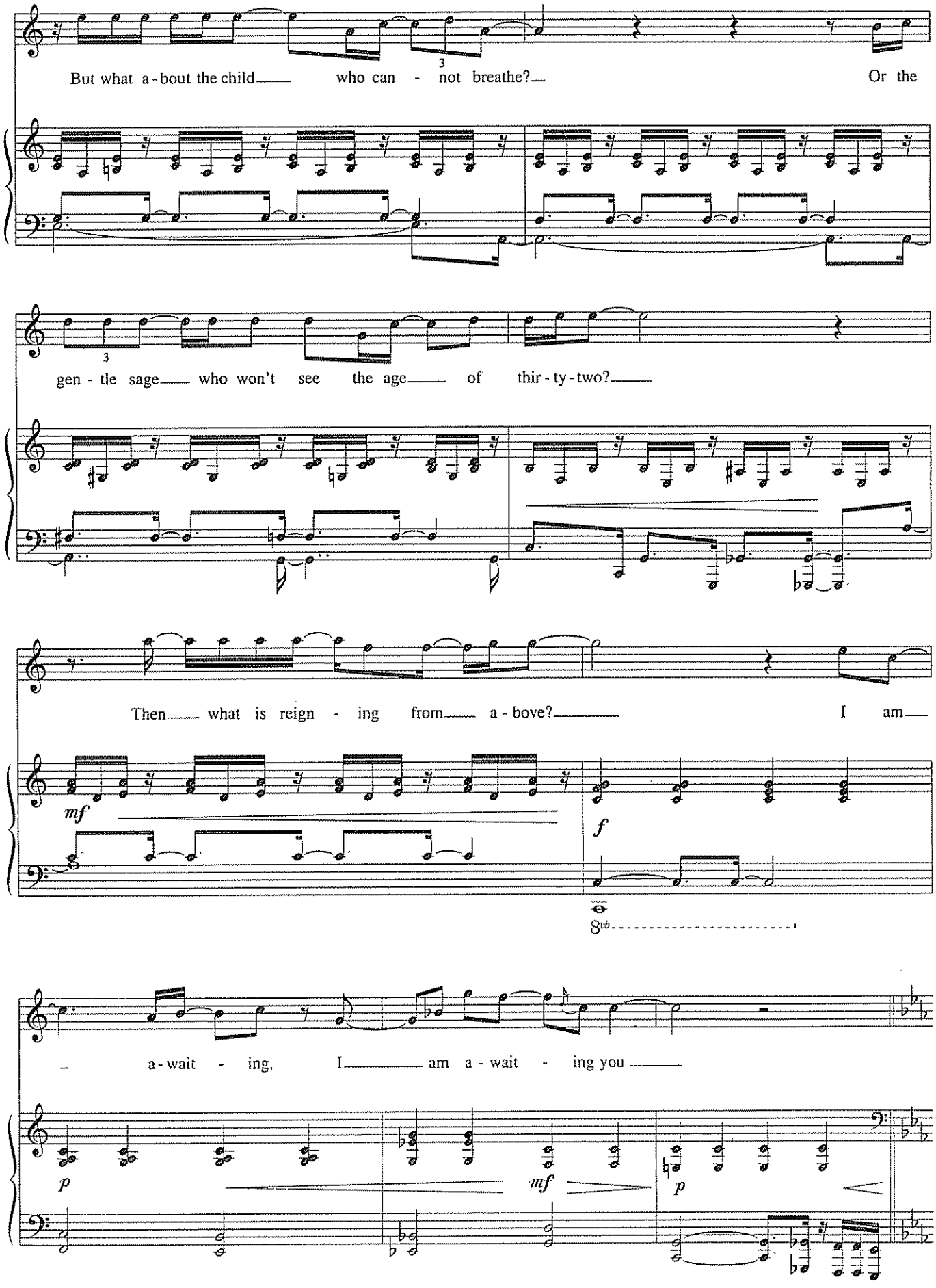
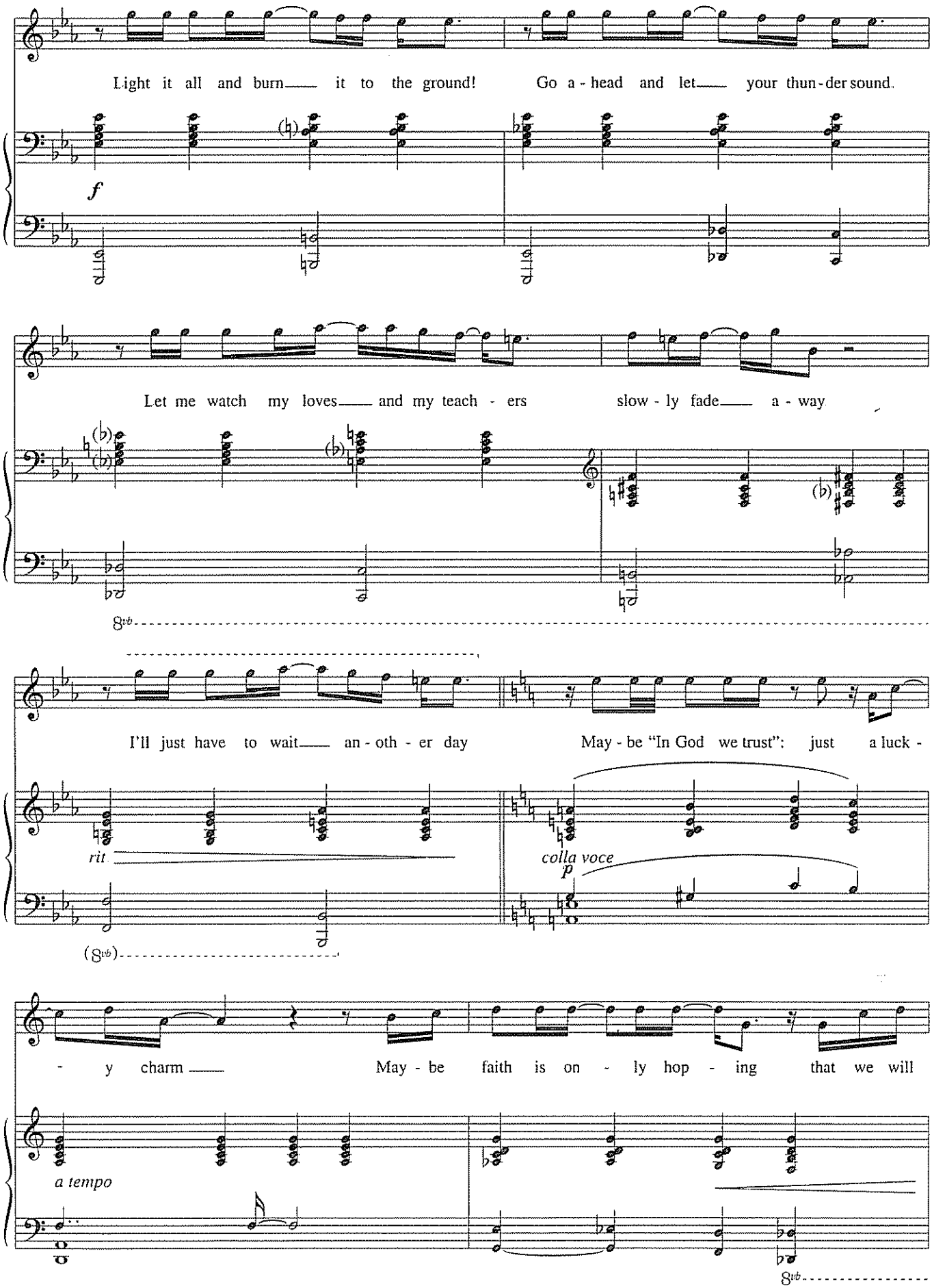
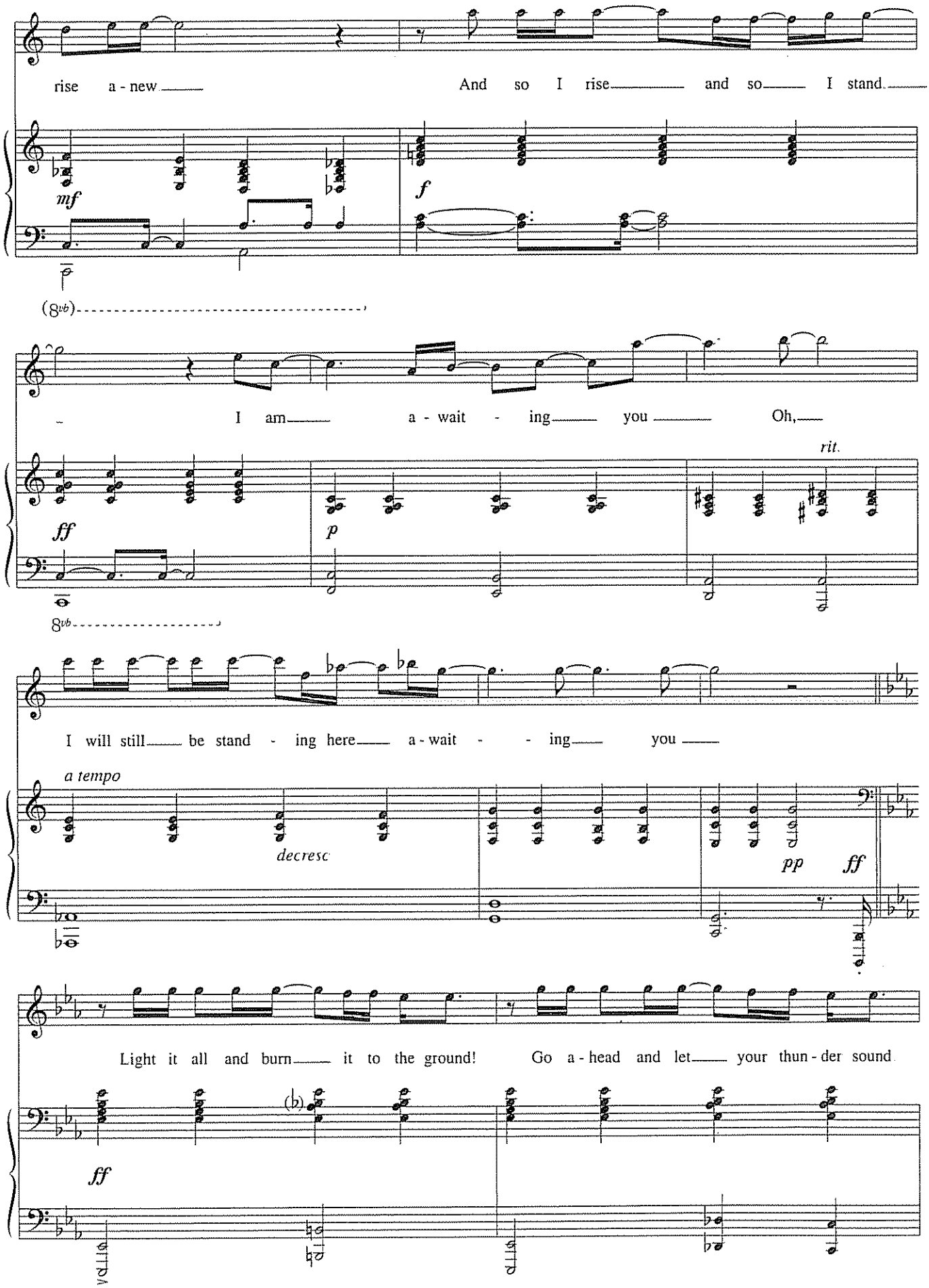
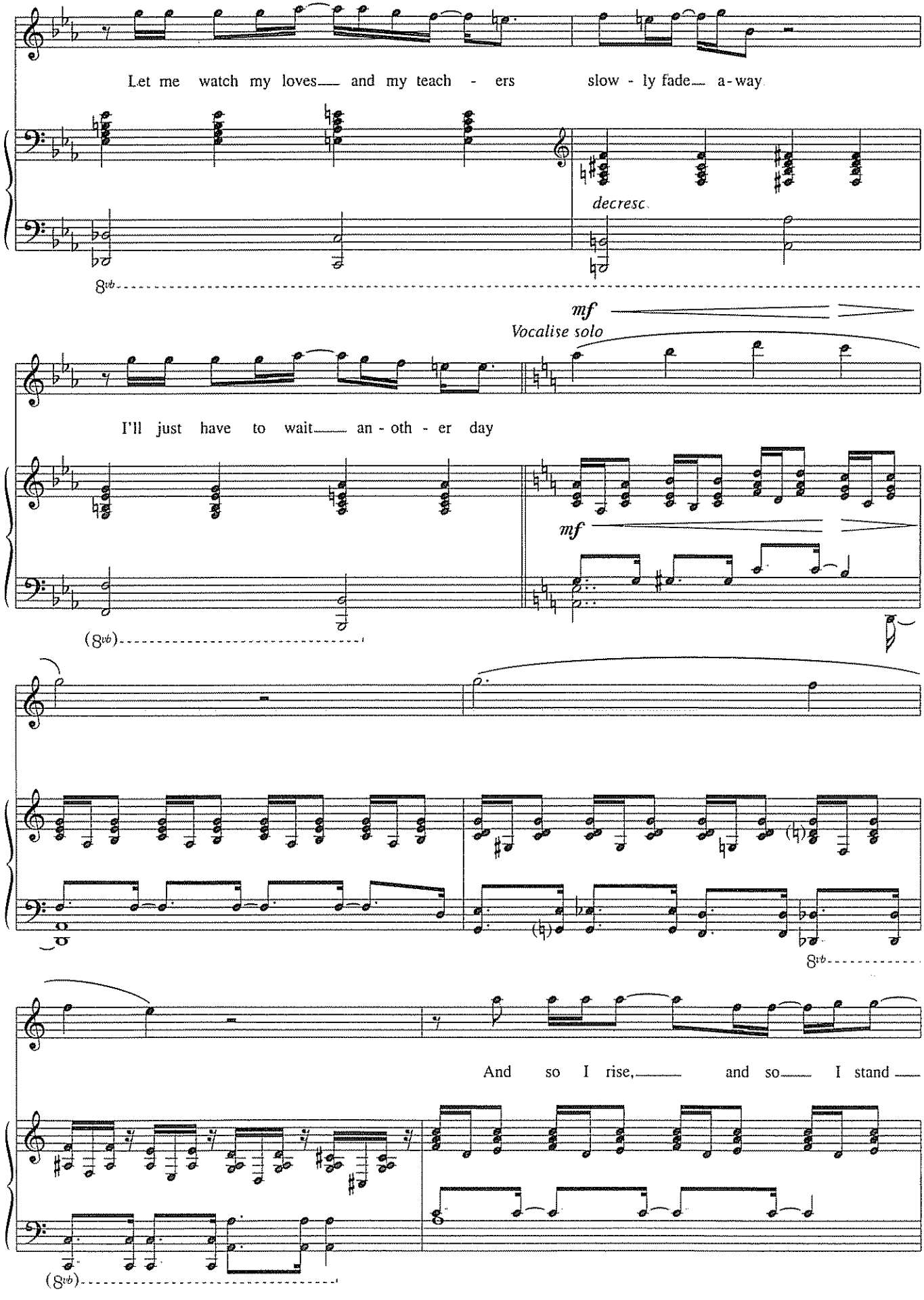
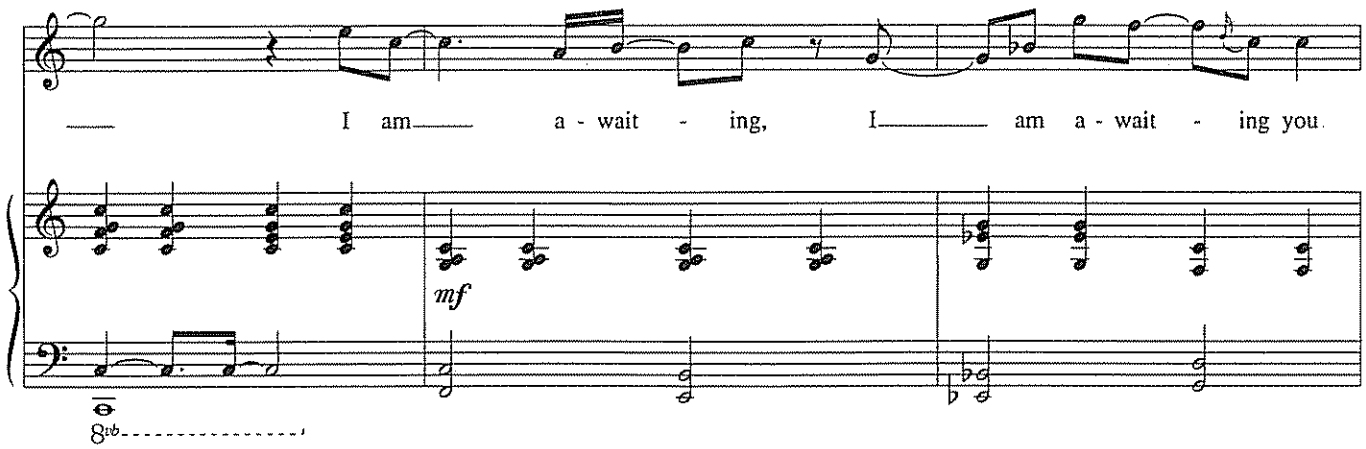
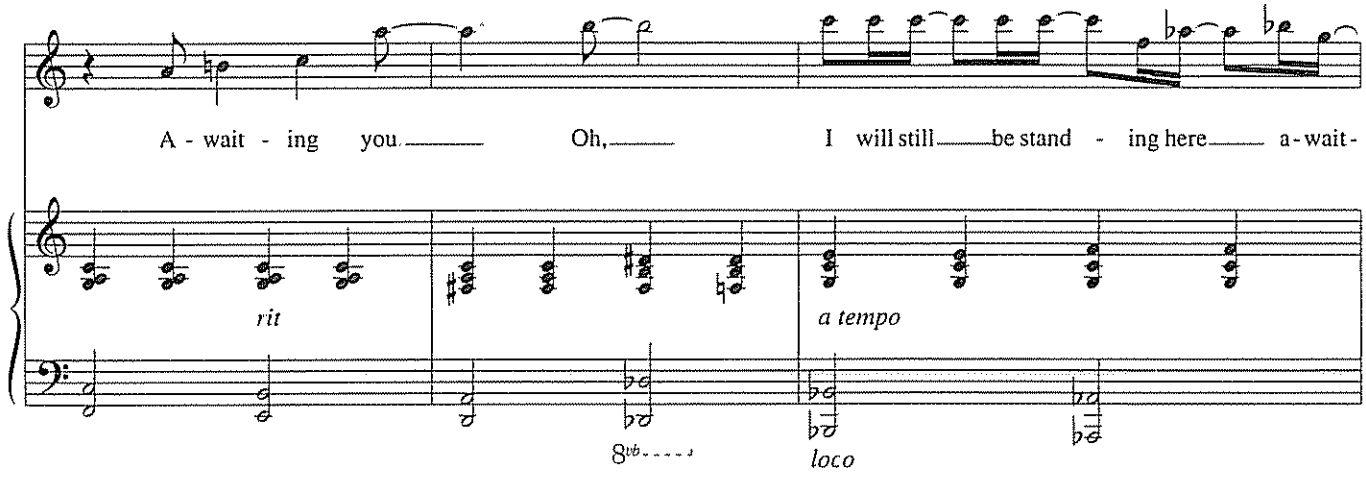

But what a - bout the child who can - not breathe? Or the
gen - tle sage who won't see the age of thir - ty - two?
Then what is reign - ing from a - bove? I am
mf
f
8vb
a - wait - ing, I am a - wait - ing you
p
mf
p

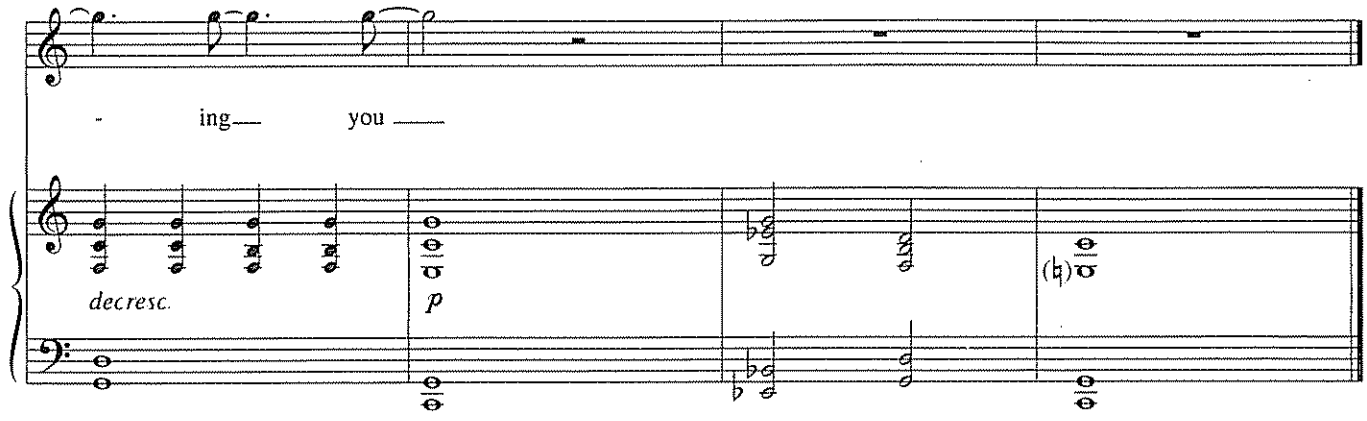

Light it all and burn it to the ground! Go a - head and let your thun - der sound.
f
Let me watch my loves and my teach - ers slow - ly fade a - way
8vb
I'll just have to wait an - oth - er day May - be "In God we trust": just a luck -
rit.
colla voce
p
(8vb)
- y charm May - be faith is on - ly hop - ing that we will
a tempo
8vb


rise a - new
And so I rise and so I stand
mf
f
(8vb)
I am a - wait - ing you Oh,
rit.
ff
p
8vb
I will still be stand - ing here a - wait - - ing you
a tempo
decresc
pp
ff
Light it all and burn it to the ground!
Go a - head and let your thun - der sound
(b)
ff


Let me watch my loves and my teach - ers slow - ly fade a - way
decresc.
8vb
mf
Vocalise solo
I'll just have to wait an - oth - er day
mf
(8vb)
8vb
And so I rise, and so I stand
(8vb)


I am a - wait - ing, I am a - wait - ing you.
mf
8vb

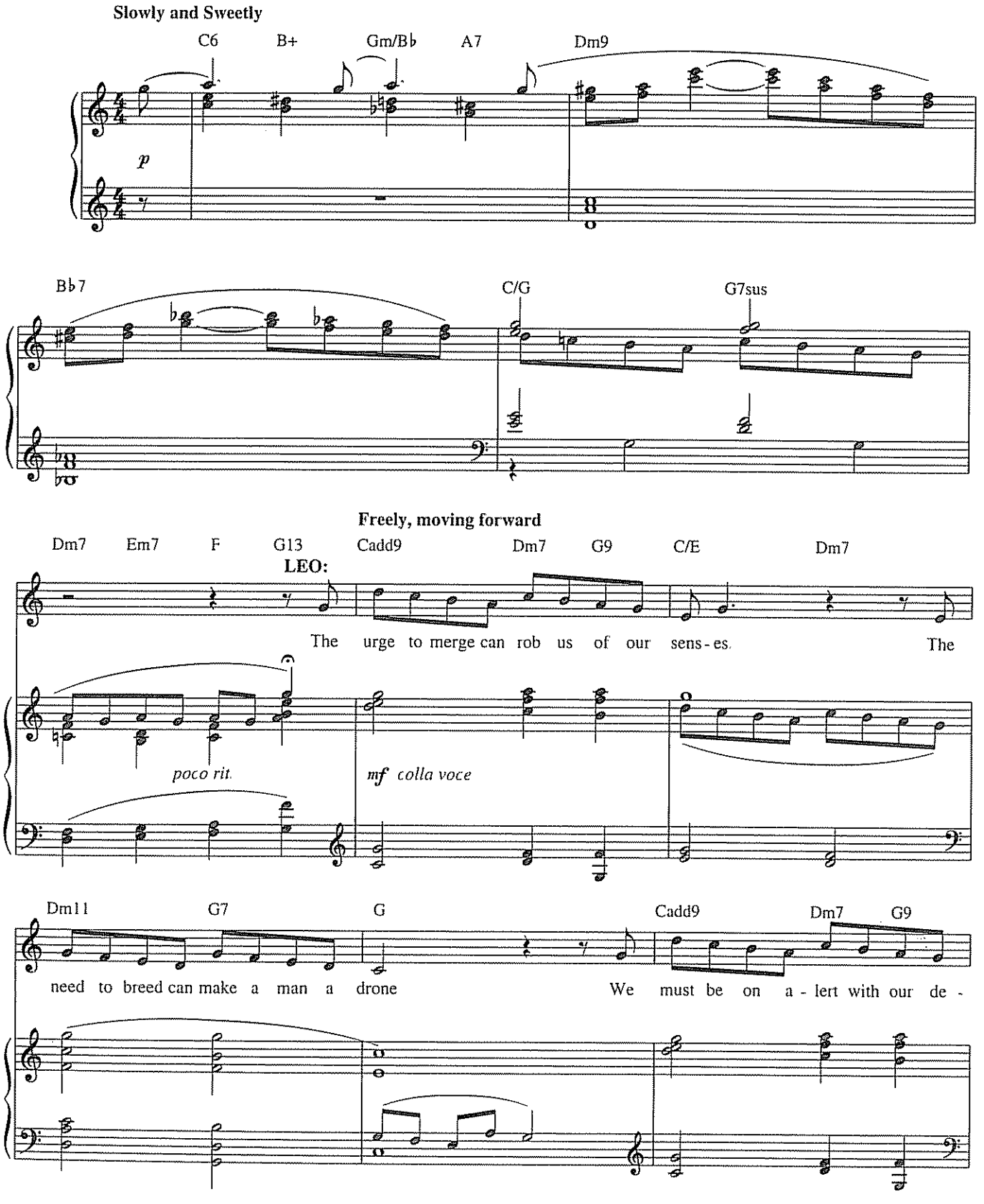

A - wait - ing you. Oh, I will still be stand - ing here a - wait -
rit
8vb
a tempo
loco


- ing you
decresc.
p

THAT FACE

from *The Producers*

Music and Lyrics by
MEL BROOKS



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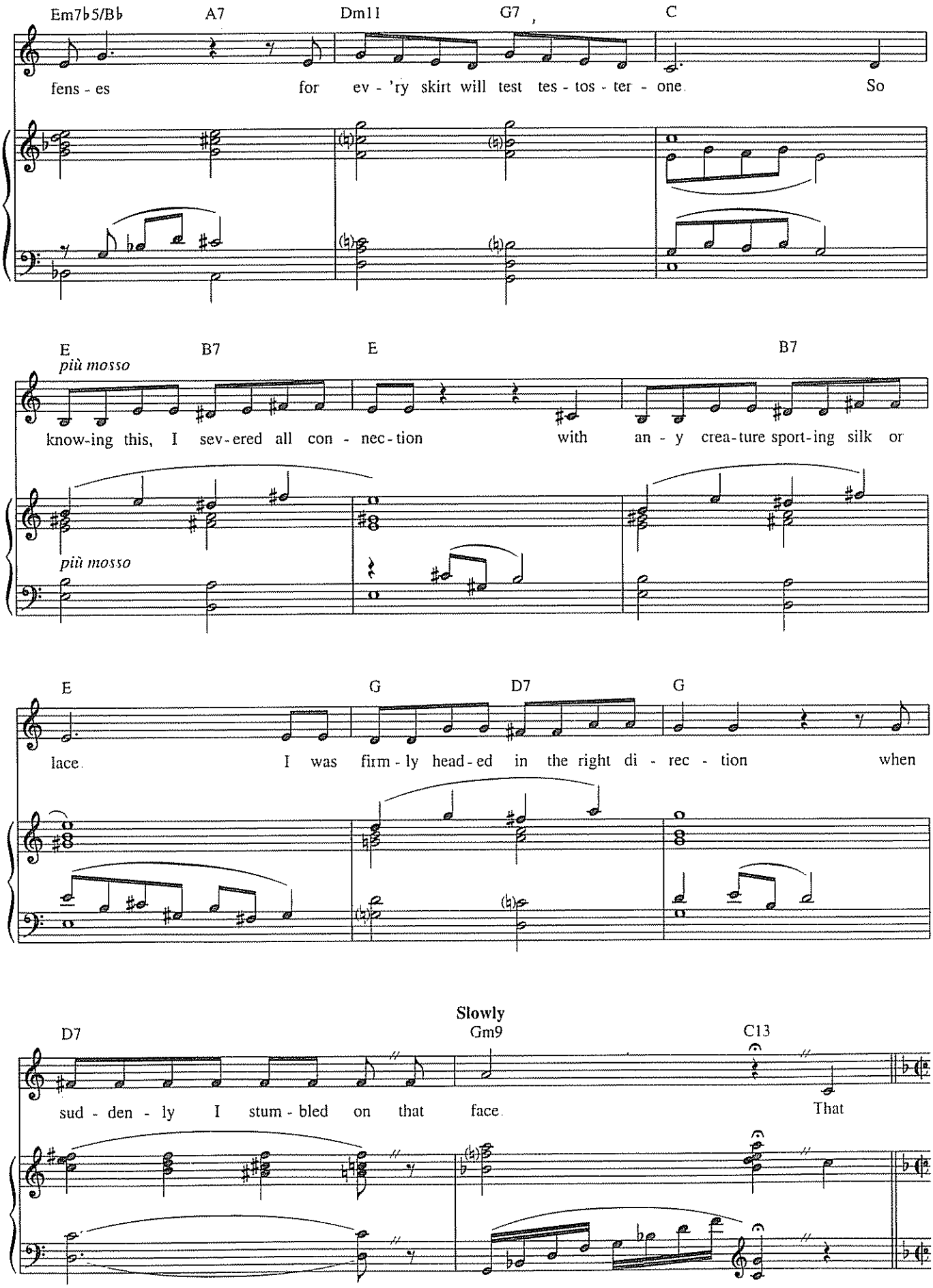
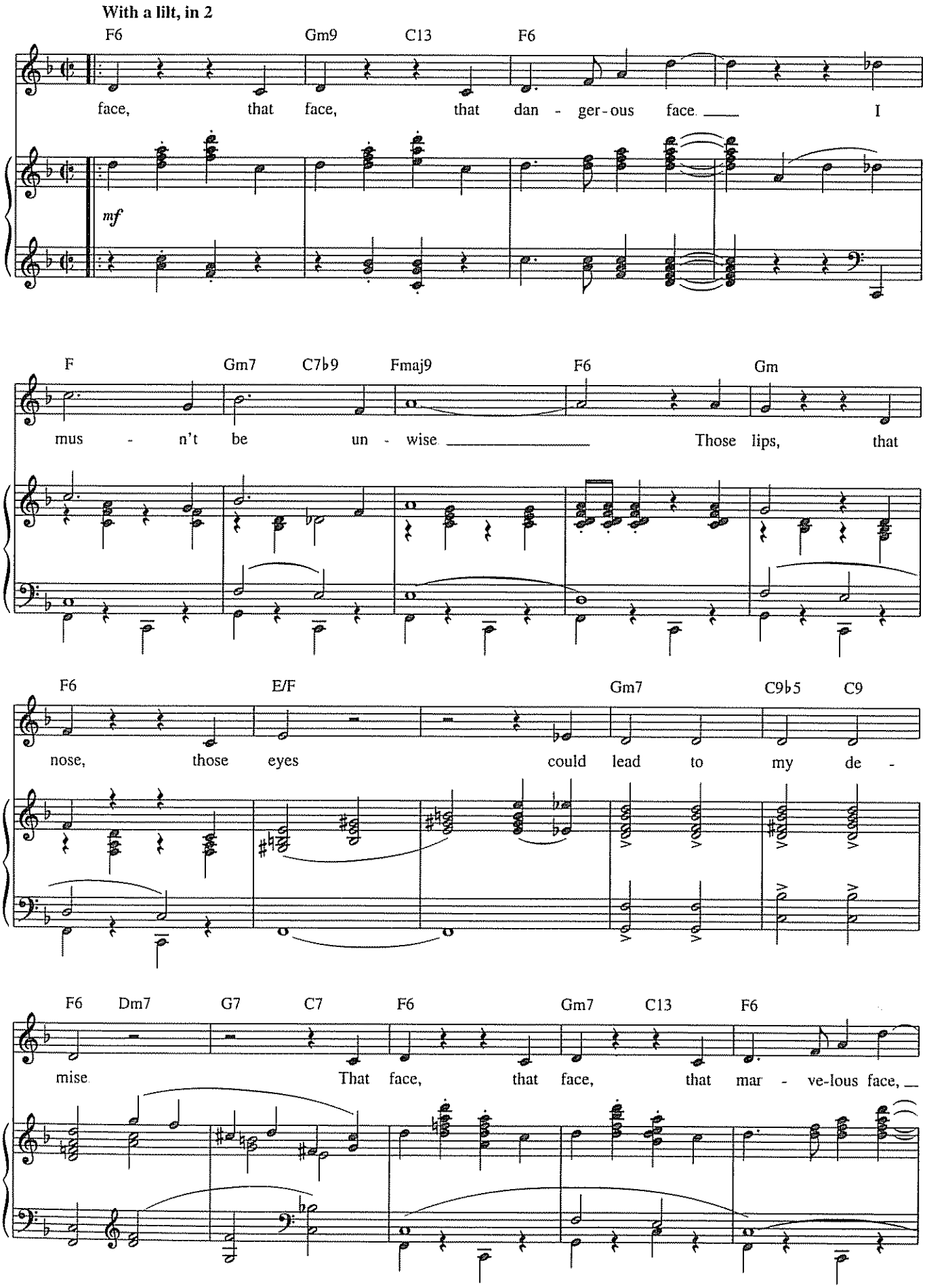
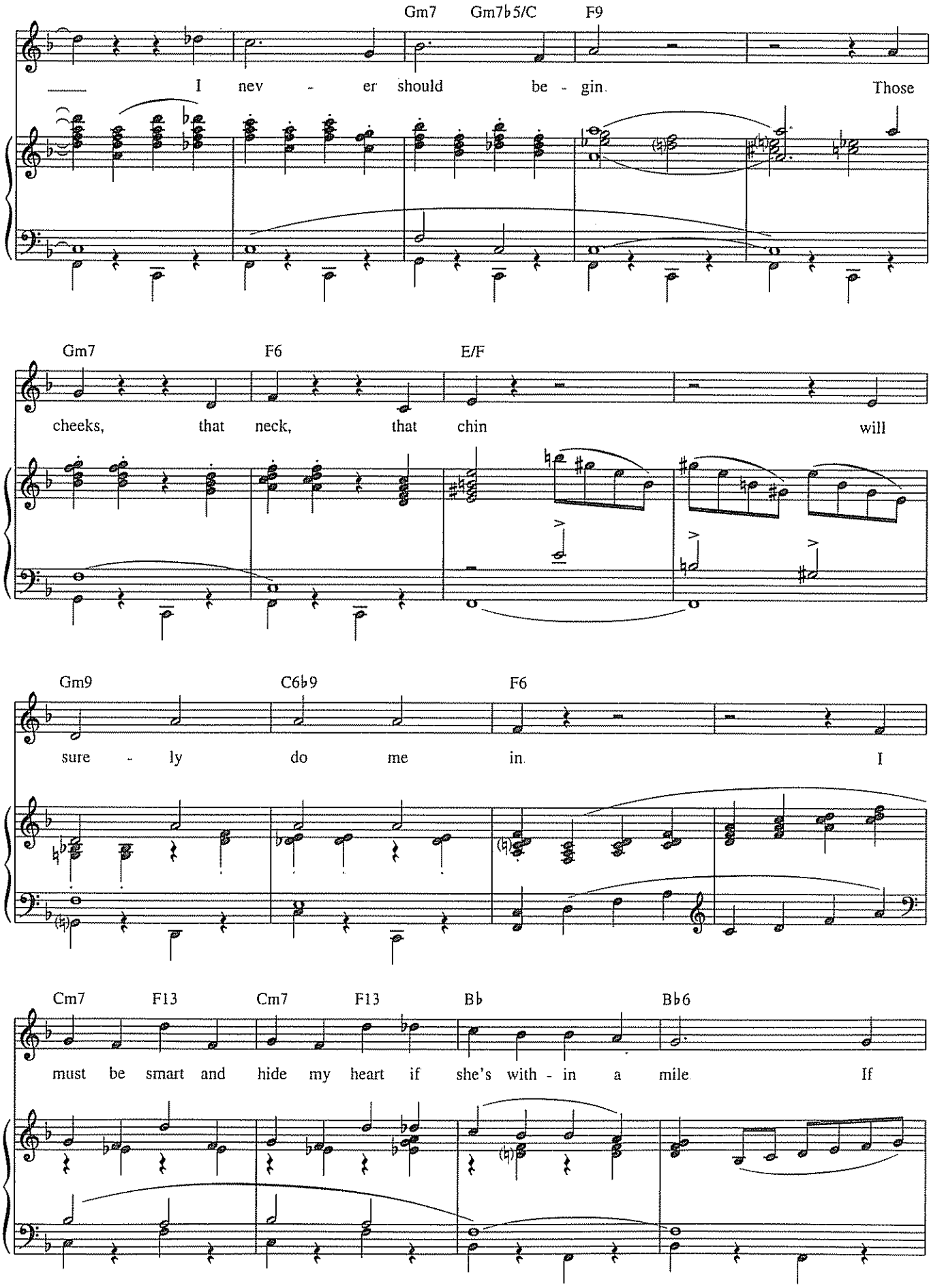
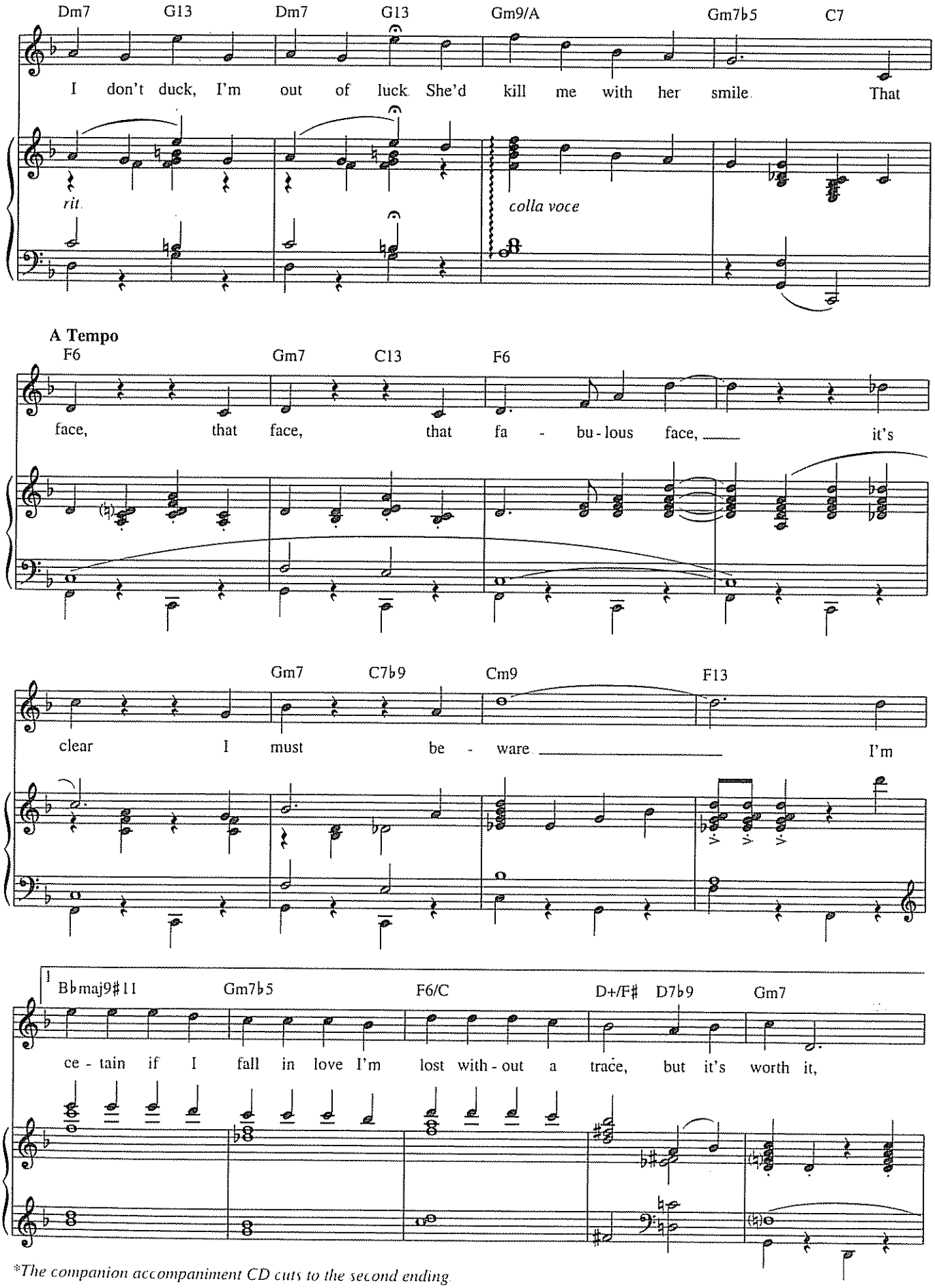
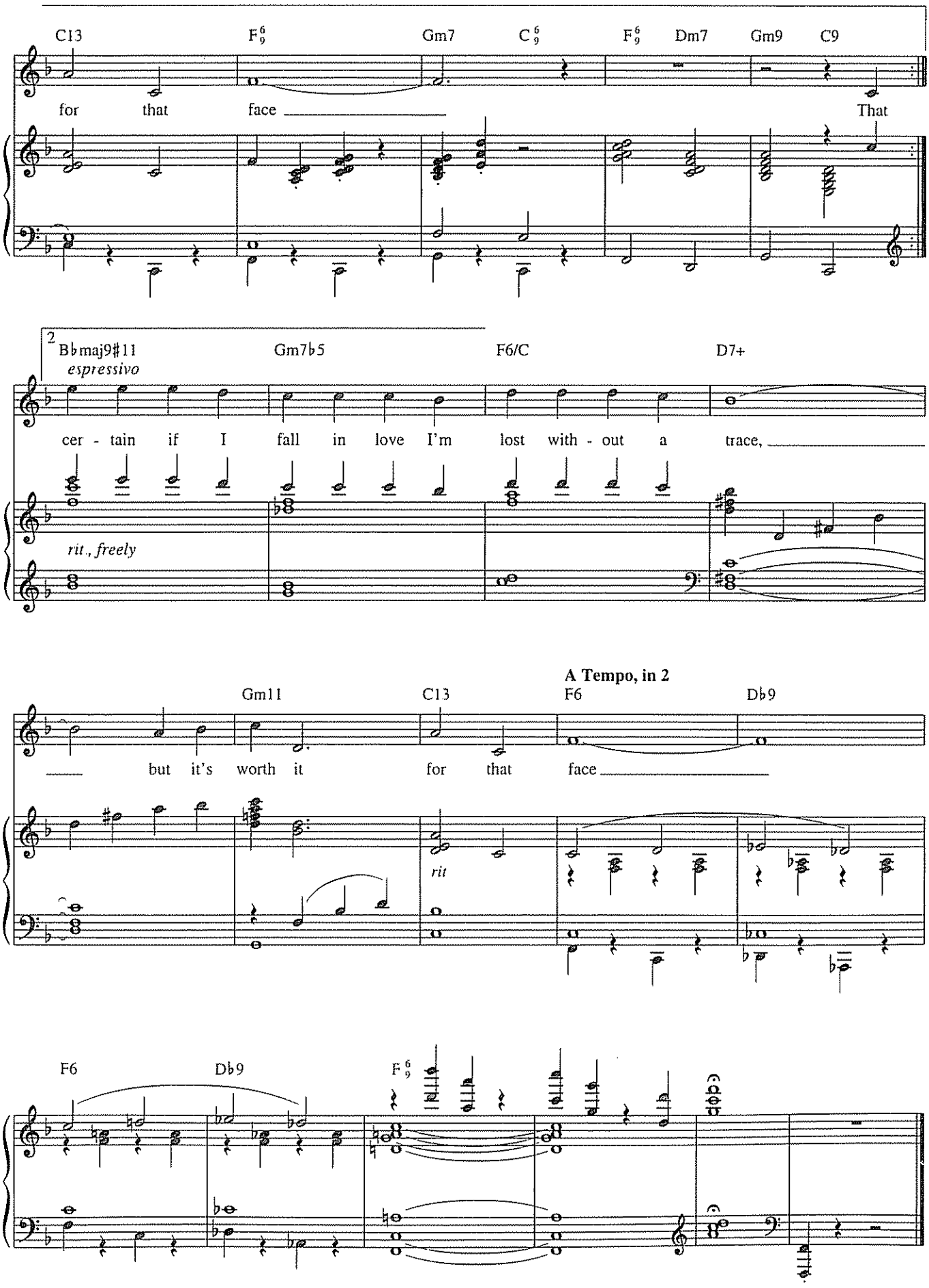

Em7♭5/B♭
A7
Dm11
G7
C
fens - es
for
ev - 'ry skirt will test tes - tos - ter - one.
So
E
B7
E
B7
più mosso
know-ing this, I sev-ered all con - nec-tion
with
an - y crea-ture sport-ing silk or
più mosso
E
G
D7
G
lace.
I was firm - ly head - ed in the right di - rec - tion
when
Slowly
D7
Gm9
C13
sud - den - ly I stum - bled on that face.
That


With a lilt, in 2
F6 Gm9 C13 F6
face, that face, that dan - ger-ous face. I
mf
F Gm7 C7♭9 Fmaj9 F6 Gm
mus - n't be un - wise Those lips, that
F6 E/F Gm7 C9♭5 C9
nose, those eyes could lead to my de -
F6 Dm7 G7 C7 F6 Gm7 C13 F6
mise That face, that face, that mar - ve-lous face,


Gm7 Gm7♭5/C F9
I nev - er should be - gin. Those
Gm7 F6 E/F
cheeks, that neck, that chin will
Gm9 C6♭9 F6
sure - ly do me in. I
Cm7 F13 Cm7 F13 B♭ B♭6
must be smart and hide my heart if she's with - in a mile. If

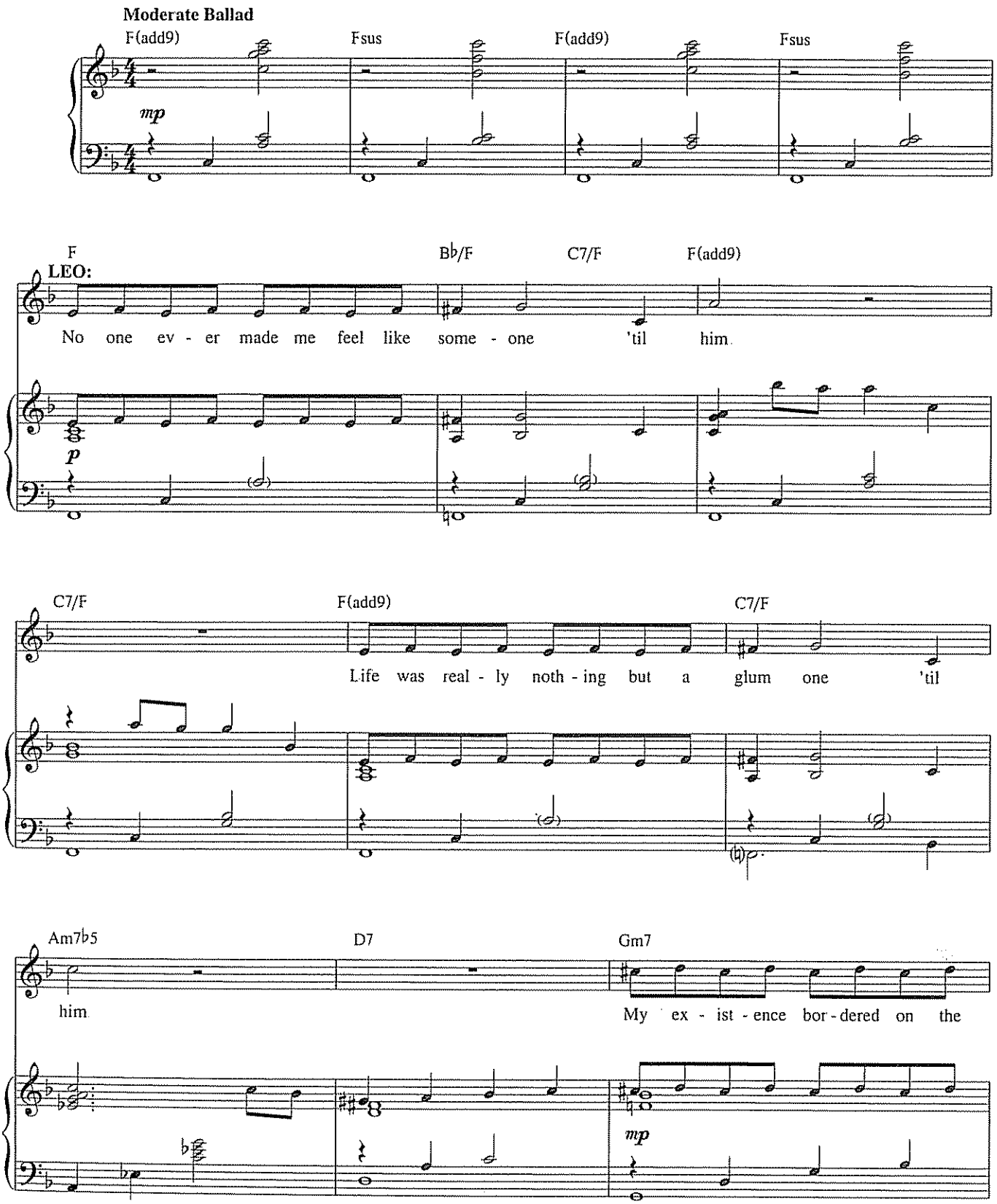


*The companion accompaniment CD cuts to the second ending.


C13
F6 9
Gm7
C6 9
F6 9
Dm7
Gm9
C9
for that face That
2
B♭maj9♯11
Gm7♭5
F6/C
D7+
espressivo
cer - tain if I fall in love I'm lost with - out a trace,
rit., freely
A Tempo, in 2
Gm11
C13
F6
D♭9
but it's worth it for that face
rit
F6
D♭9
F6 9

'TIL HIM
from *The Producers*

Music and Lyrics by
MEL BROOKS



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

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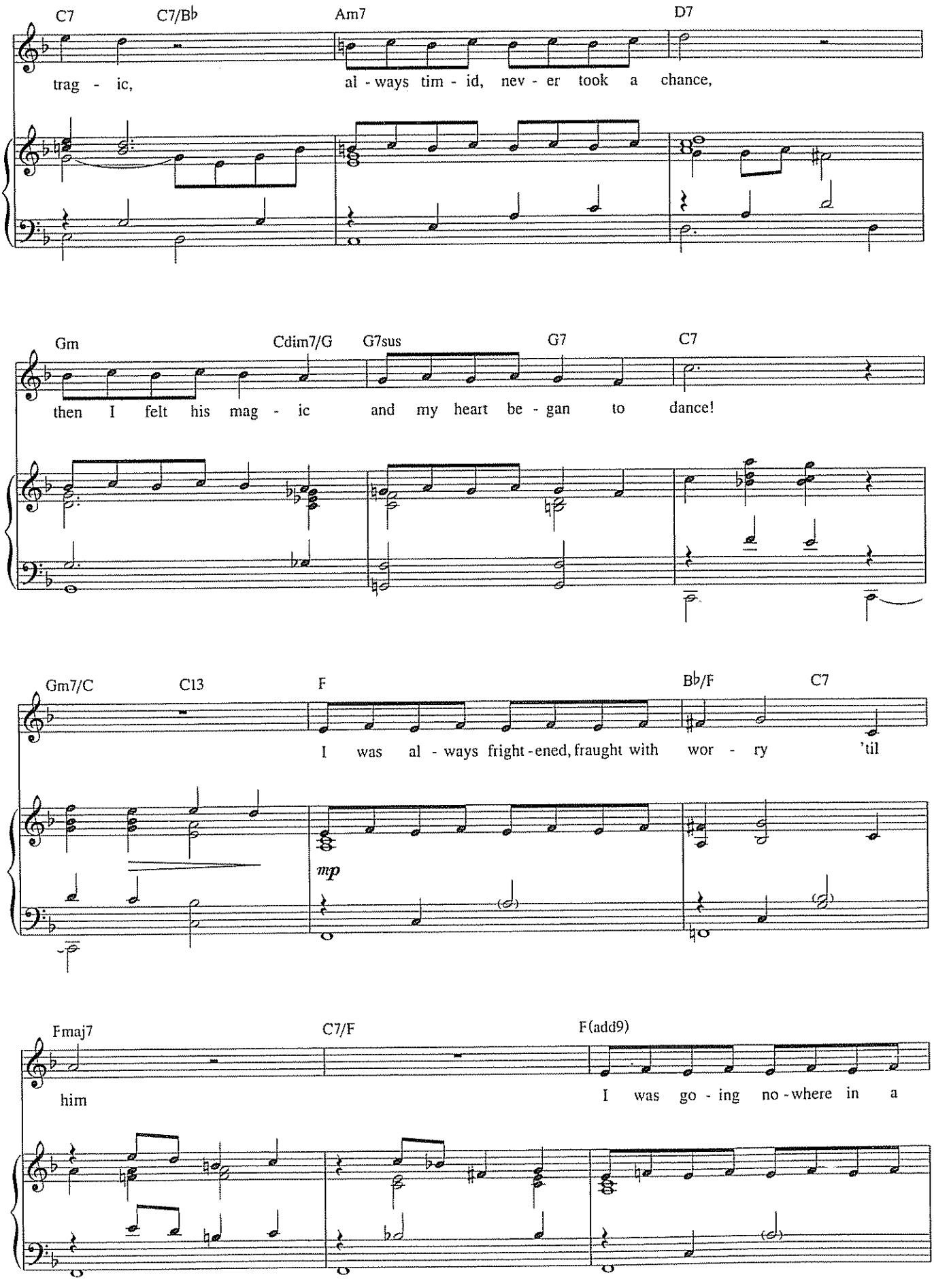
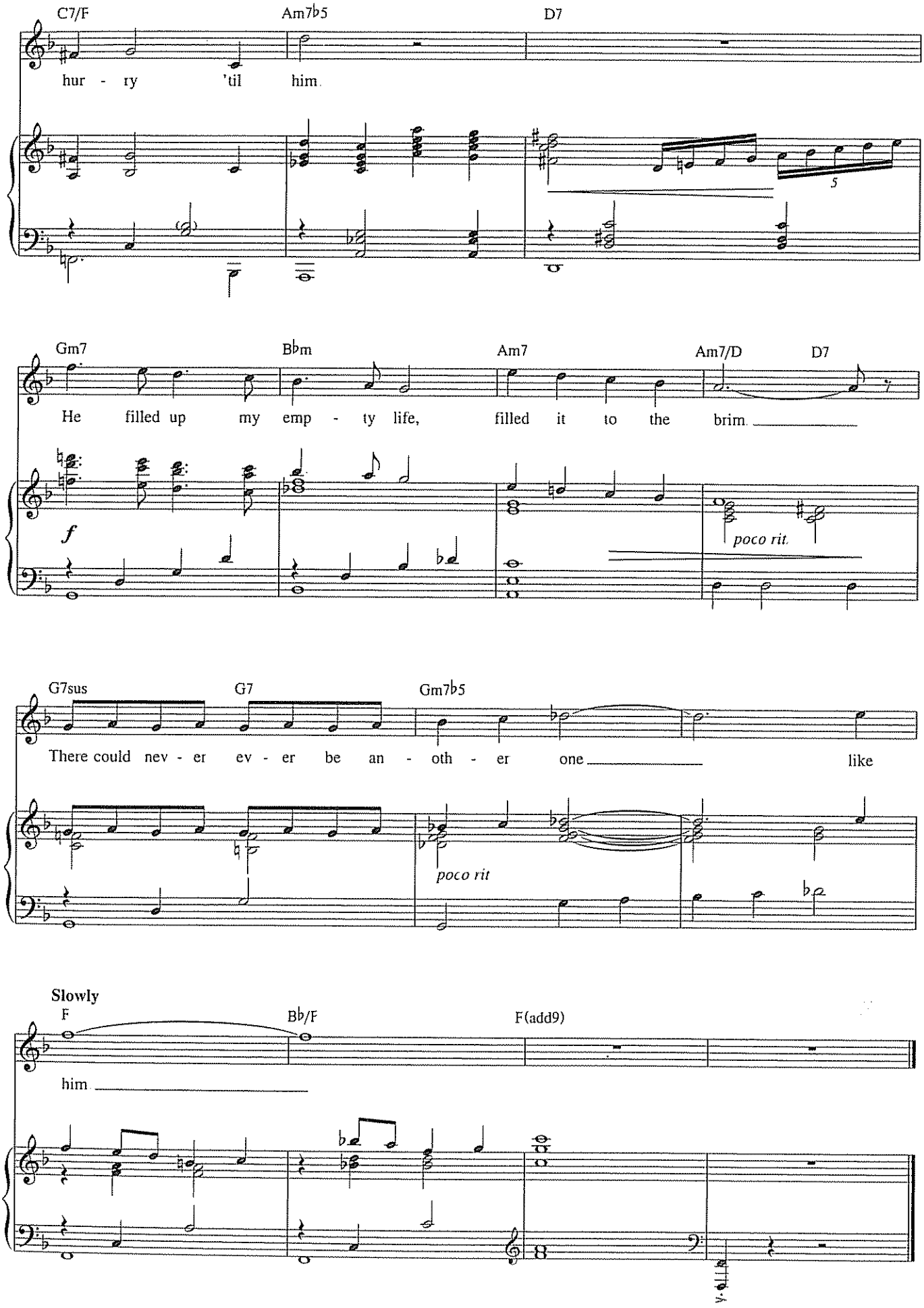
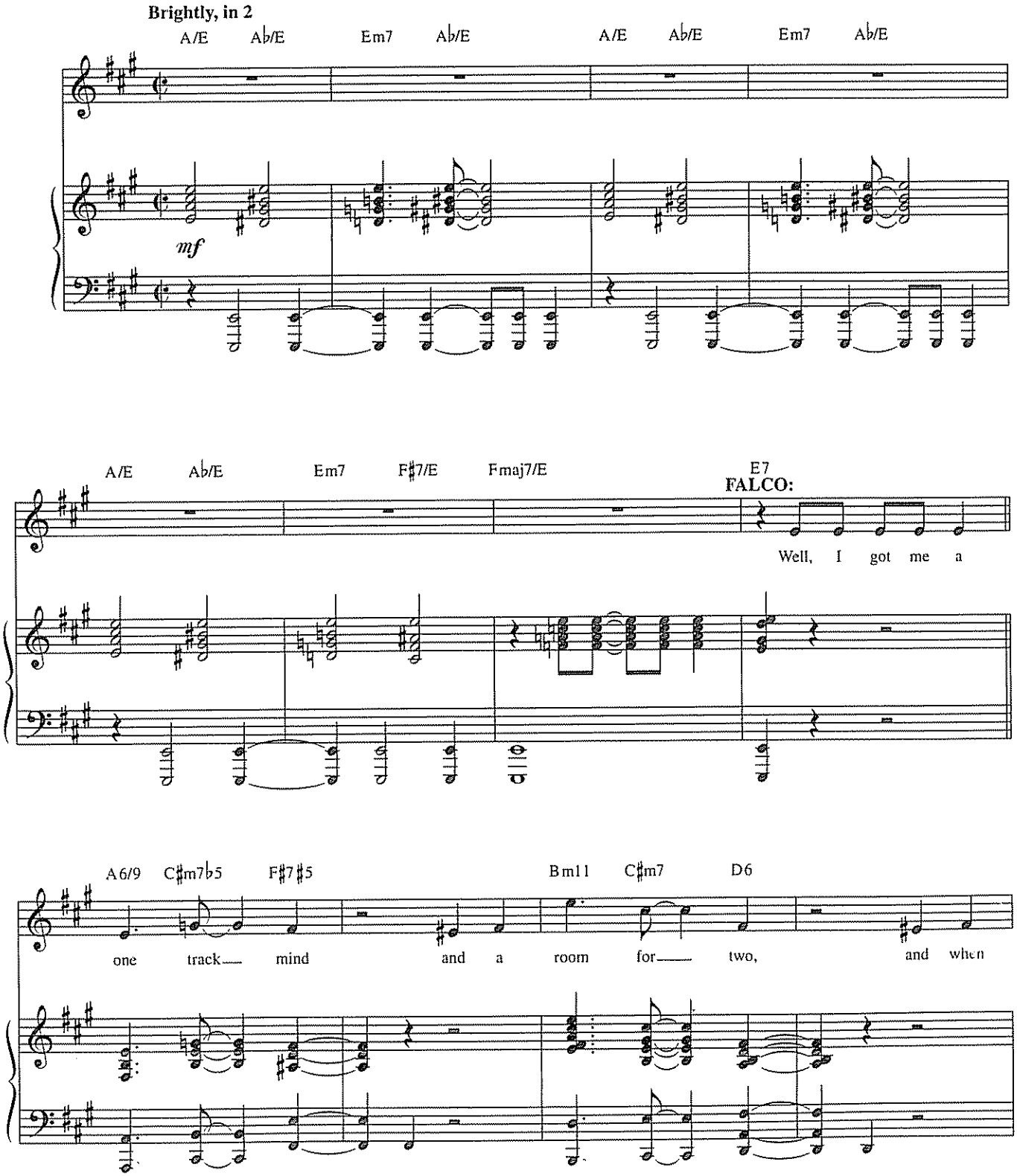

C7
C7/B♭
Am7
D7
trag - ic,
al - ways tim - id, nev - er took a chance,
Gm
Cdim7/G
G7sus
G7
C7
then I felt his mag - ic and my heart be - gan to dance!
Gm7/C
C13
F
B♭/F
C7
I was al - ways fright - ened, fraught with wor - ry 'til
mp
Fmaj7
C7/F
F(add9)
him
I was go - ing no - where in a


C7/F
Am7♭5
D7
hur - ry 'til him
5
Gm7
B♭m
Am7
Am7/D
D7
He filled up my emp - ty life, filled it to the brim.
f
poco rit.
G7sus
G7
Gm7♭5
There could nev - er ev - er be an - oth - er one like
poco rit
Slowly
F
B♭/F
F(add9)
him

ONE TRACK MIND

from *Sweet Smell of Success*

Music by MARVIN HAMLISCH
Lyrics by CRAIG CARNELIA



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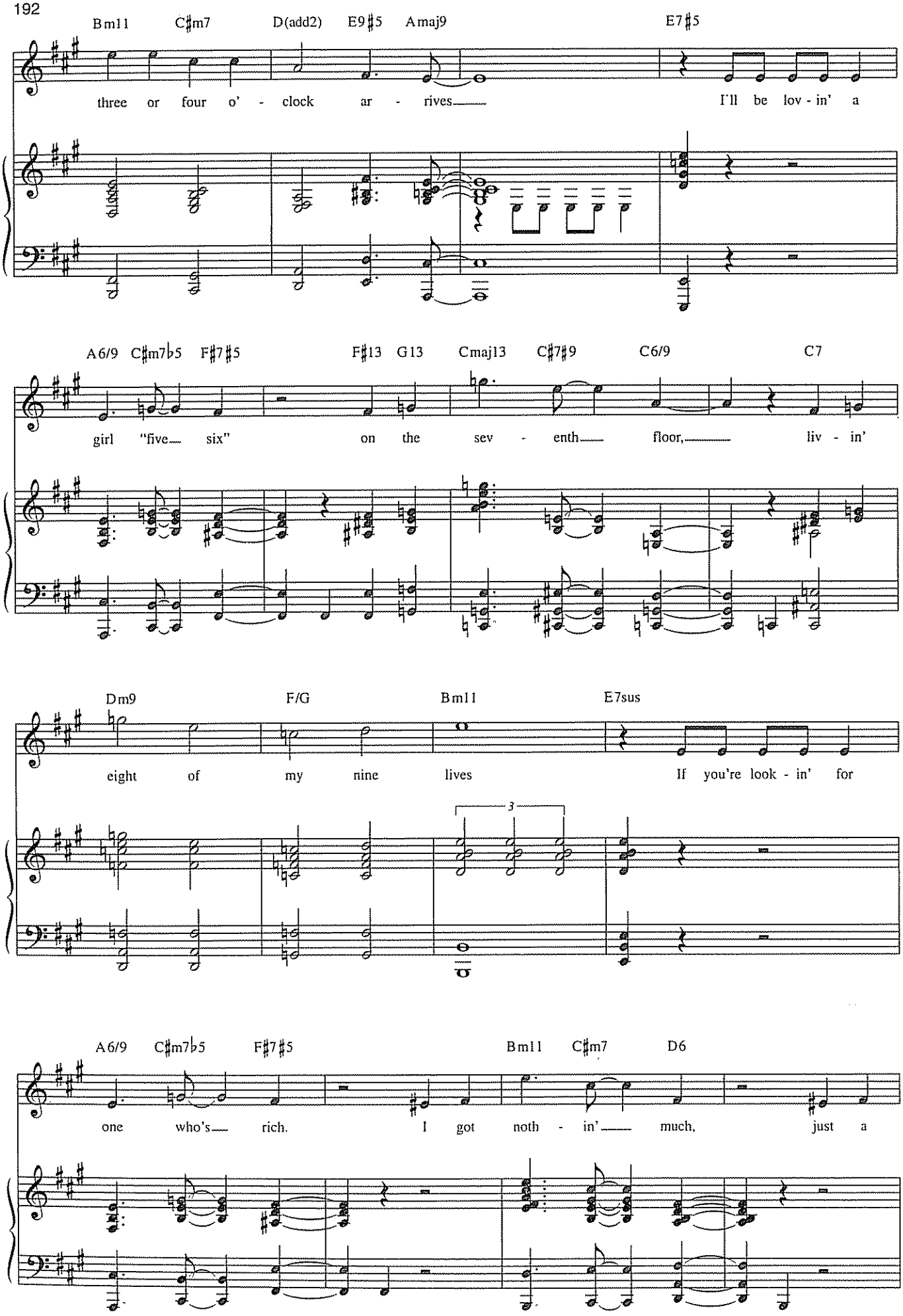
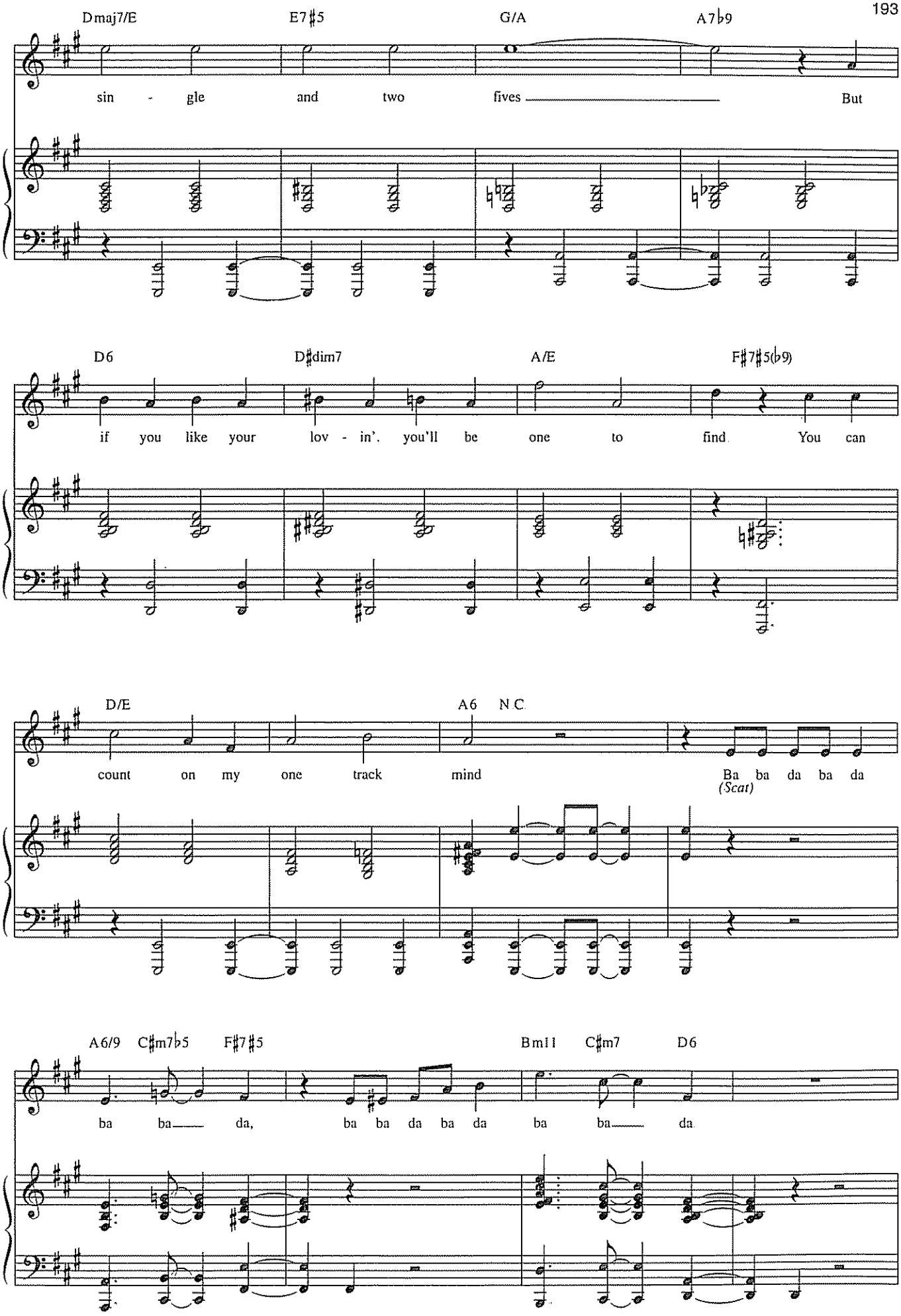
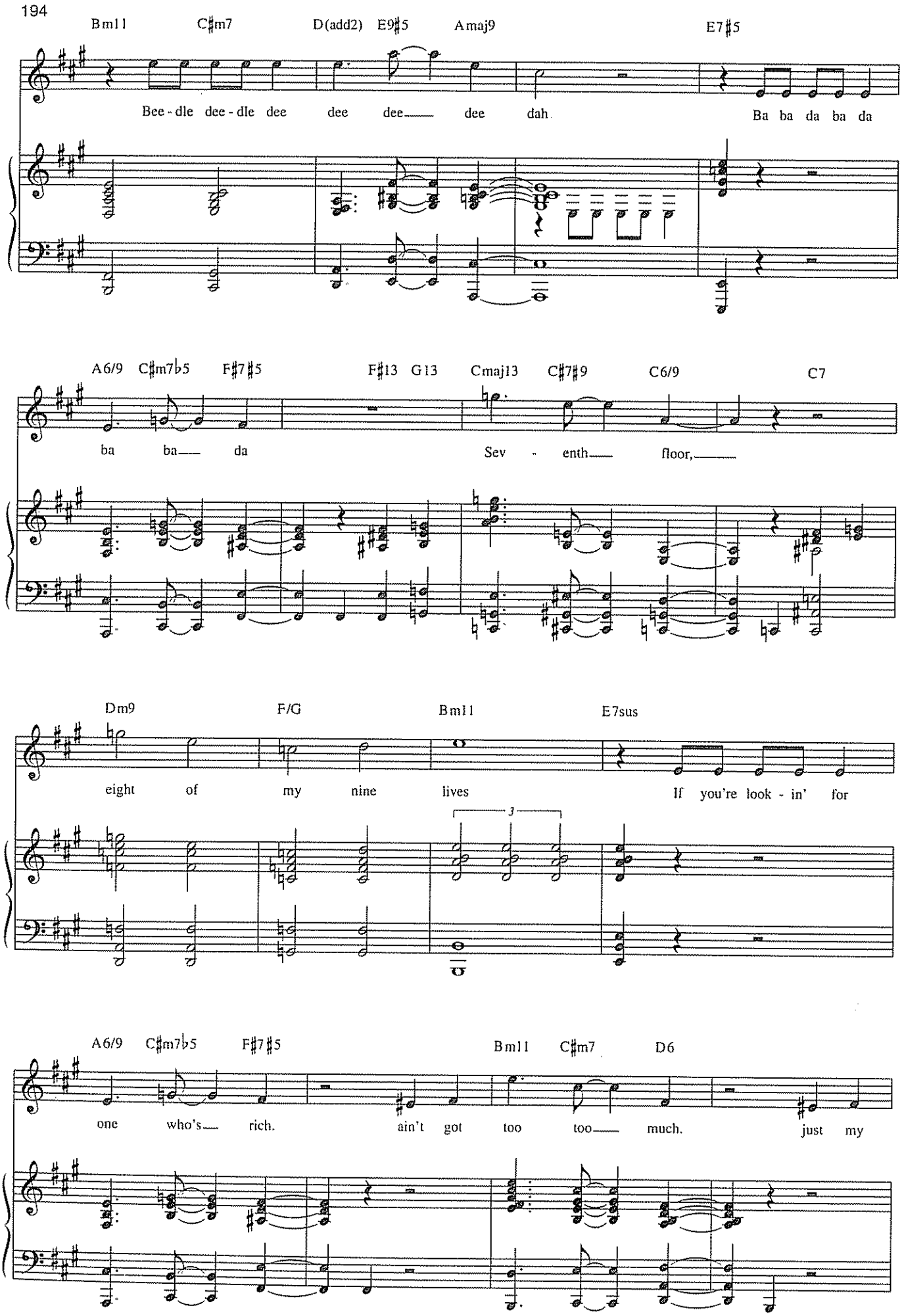
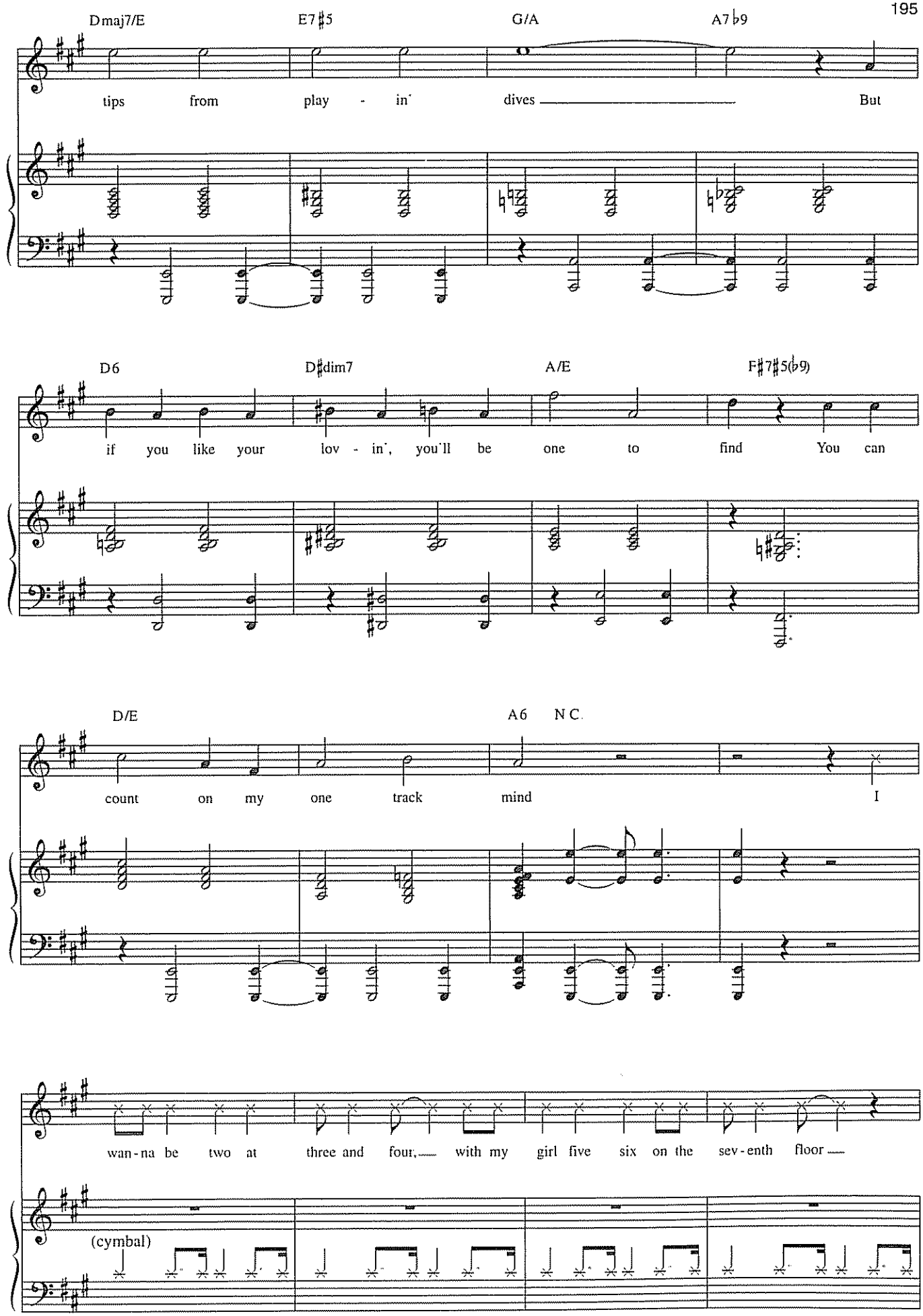
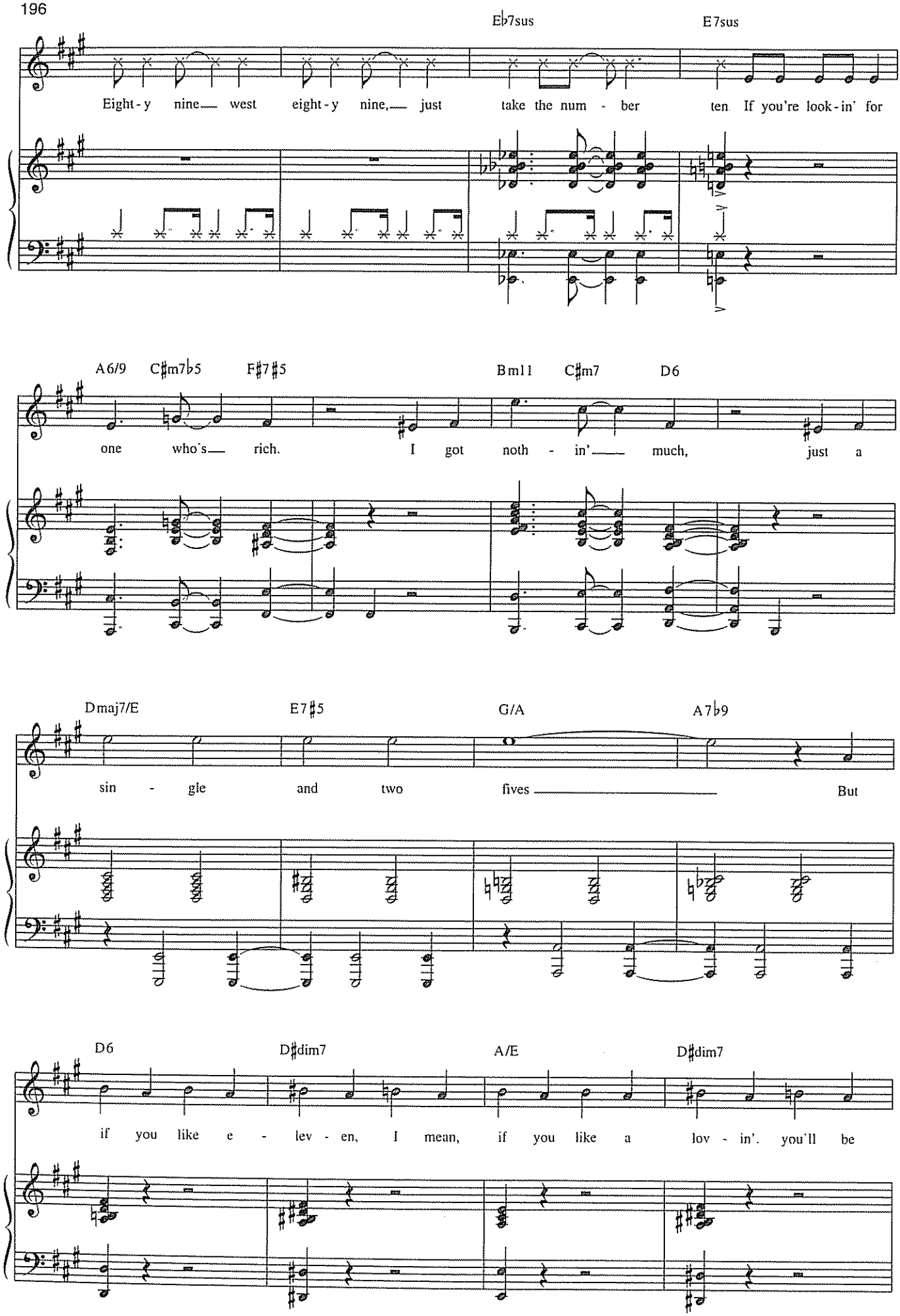
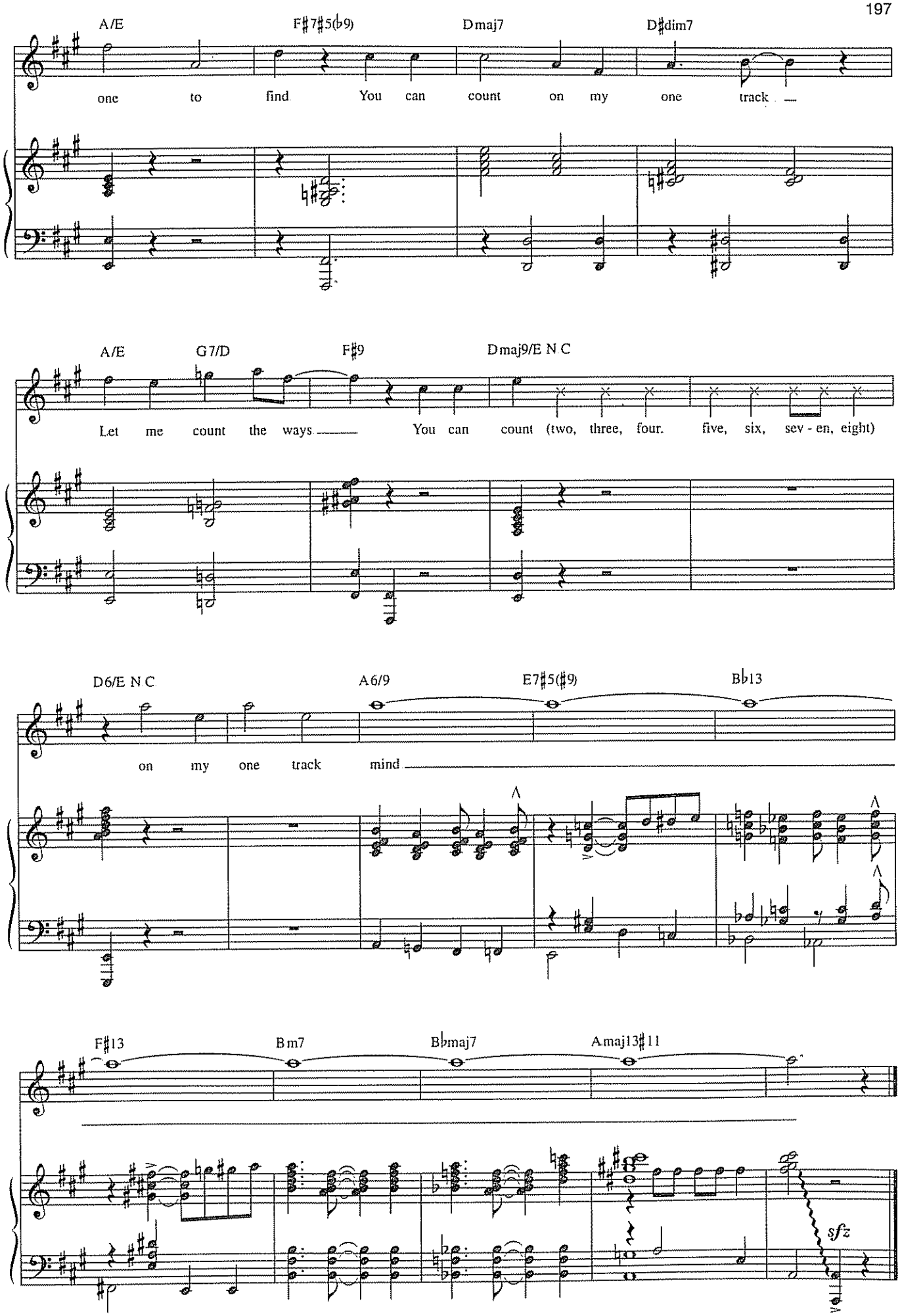

Bm11 C♯m7 D(add2) E9♯5 Amaj9 E7♯5
three or four o' - clock ar - rives I'll be lov - in' a
A6/9 C♯m7♭5 F♯7♯5 F♯13 G13 Cmaj13 C♯7♯9 C6/9 C7
girl "five six" on the sev - enth floor, liv - in'
Dm9 F/G Bm11 E7sus
eight of my nine lives If you're look - in' for
3
A6/9 C♯m7♭5 F♯7♯5 Bm11 C♯m7 D6
one who's rich. I got noth - in' much, just a


Dmaj7/E
E7♯5
G/A
A7♭9
sin - gle and two fives But
D6
D♯dim7
A/E
F♯7♯5(♭9)
if you like your lov - in'. you'll be one to find You can
D/E
A6
N.C.
count on my one track mind
Ba ba da ba da
(Scat)
A6/9
C♯m7♭5
F♯7♯5
Bm11
C♯m7
D6
ba ba da, ba ba da ba da ba ba da


Bm11 C♯m7 D(add2) E9♯5 Amaj9 E7♯5
Bee - dle dee - dle dee dee dee dee dah Ba ba da ba da
A6/9 C♯m7♭5 F♯7♯5 F♯13 G13 Cmaj13 C♯7♯9 C6/9 C7
ba ba da Sev - enth floor,
Dm9 F/G Bm11 E7sus
eight of my nine lives If you're look - in' for
3
A6/9 C♯m7♭5 F♯7♯5 Bm11 C♯m7 D6
one who's rich. ain't got too too much. just my

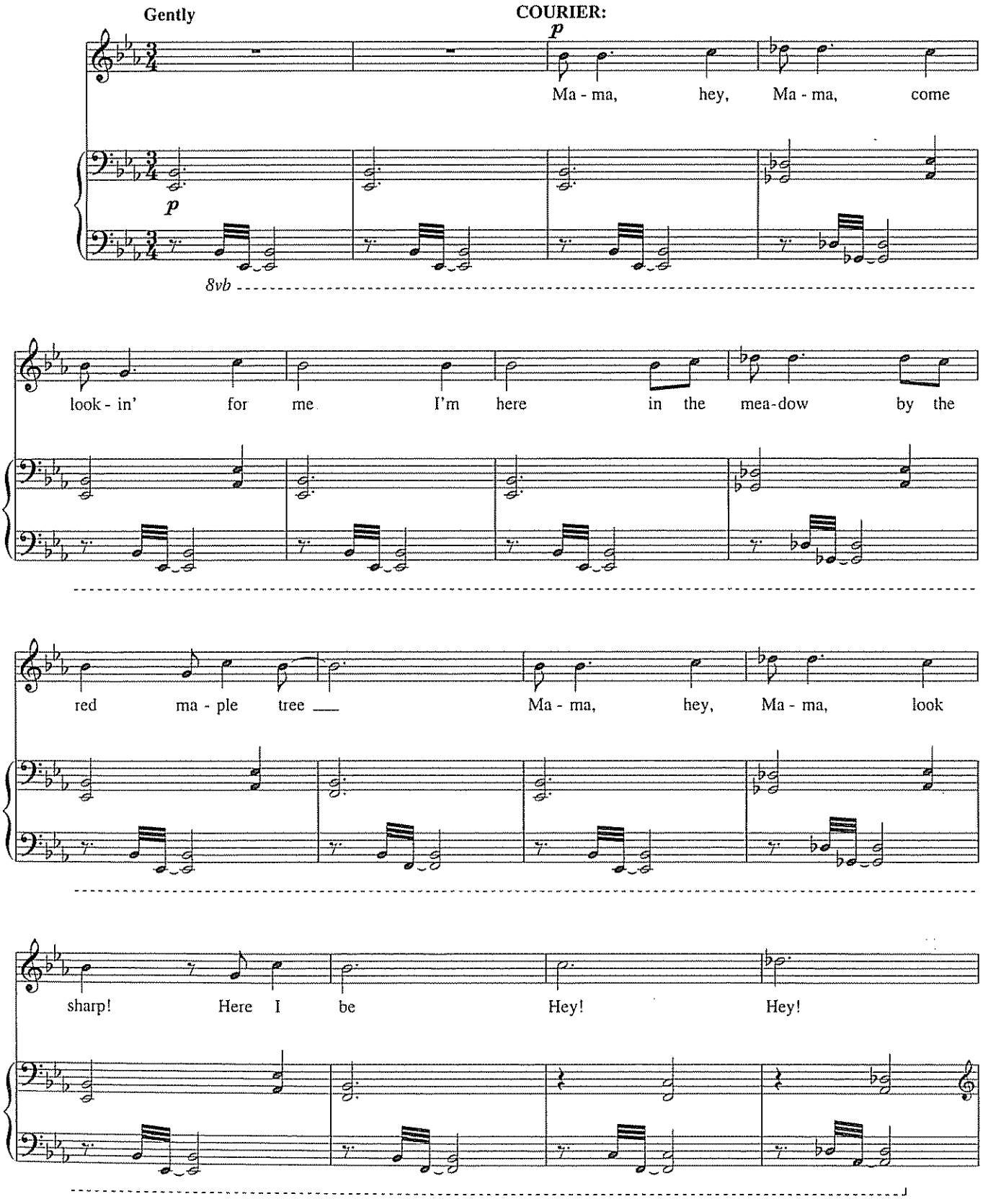

Dmaj7/E
E7♯5
G/A
A7♭9
tips from play - in' dives But
D6
D♯dim7
A/E
F♯7♯5(♭9)
if you like your lov - in', you'll be one to find You can
D/E
A6
N.C.
count on my one track mind I
wan-na be two at three and four, with my girl five six on the sev-enth floor
(cymbal)


E♭7sus
E7sus
Eight-y nine west eight-y nine, just take the num-ber ten If you're look-in' for
A6/9
C♯m7♭5
F♯7♯5
Bm11
C♯m7
D6
one who's rich. I got noth-in' much, just a
Dmaj7/E
E7♯5
G/A
A7♭9
sin-gle and two fives But
D6
D♯dim7
A/E
D♯dim7
if you like e-lev-en, I mean, if you like a lov-in'. you'll be


A/E
F♯7♯5(♭9)
Dmaj7
D♯dim7
one to find You can count on my one track
A/E
G7/D
F♯9
Dmaj9/E N.C
Let me count the ways You can count (two, three, four. five, six, sev - en, eight)
D6/E N.C
A6/9
E7♯5(♯9)
B♭13
on my one track mind
F♯13
Bm7
B♭maj7
Amaj13♯11
sfz

MAMA, LOOK SHARP
from *1776*

Words and Music by
SHERMAN EDWARDS



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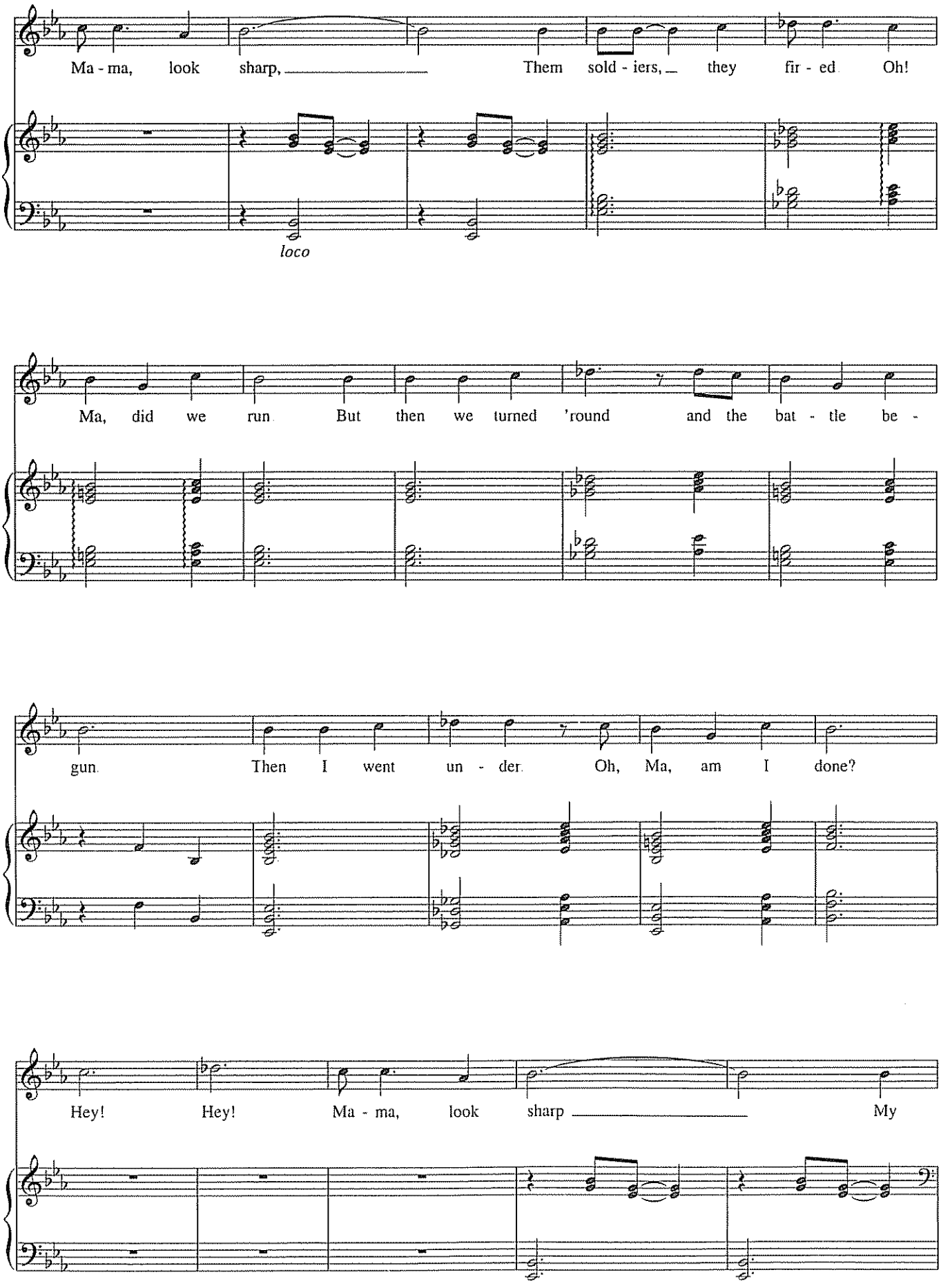
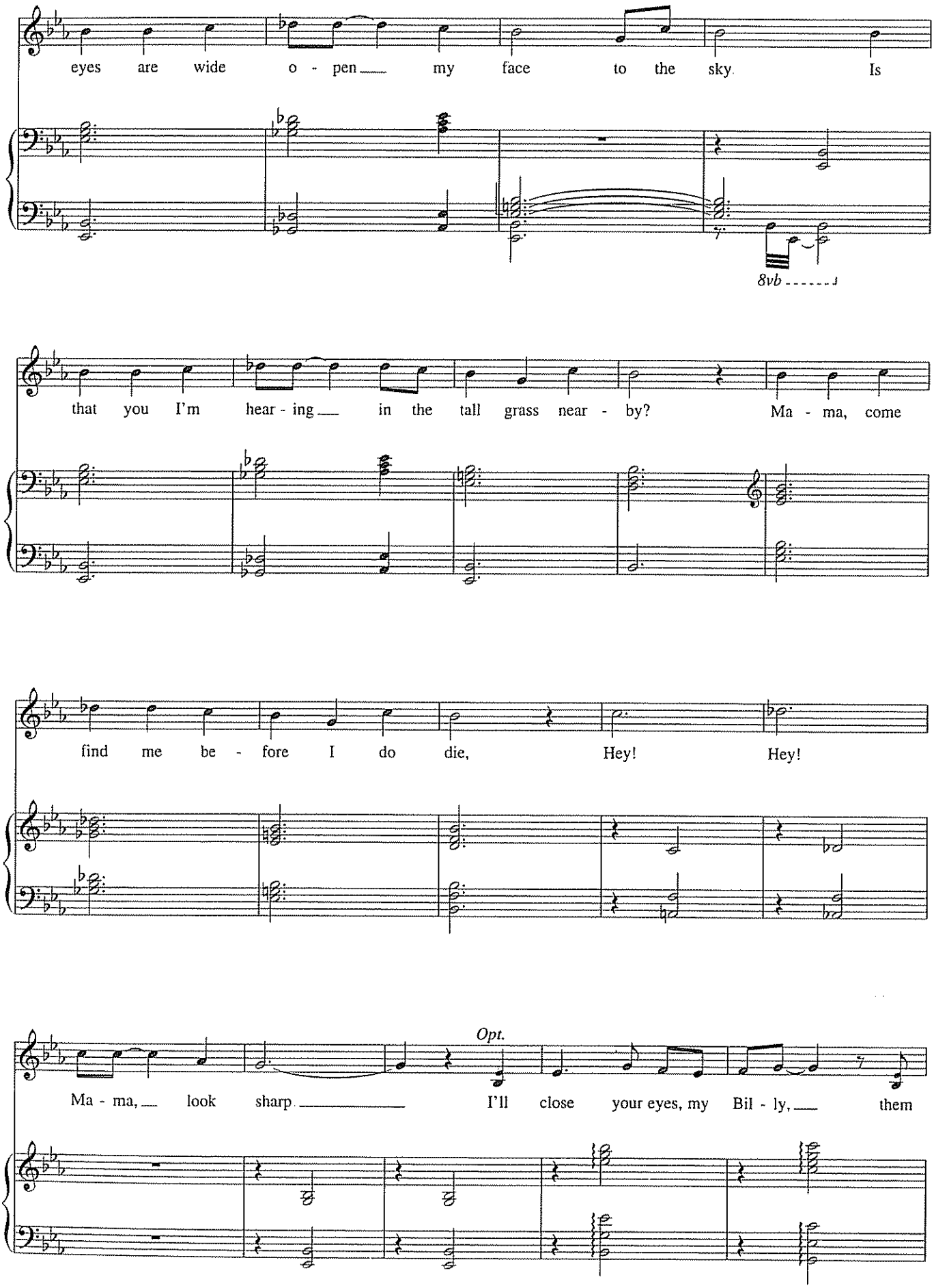
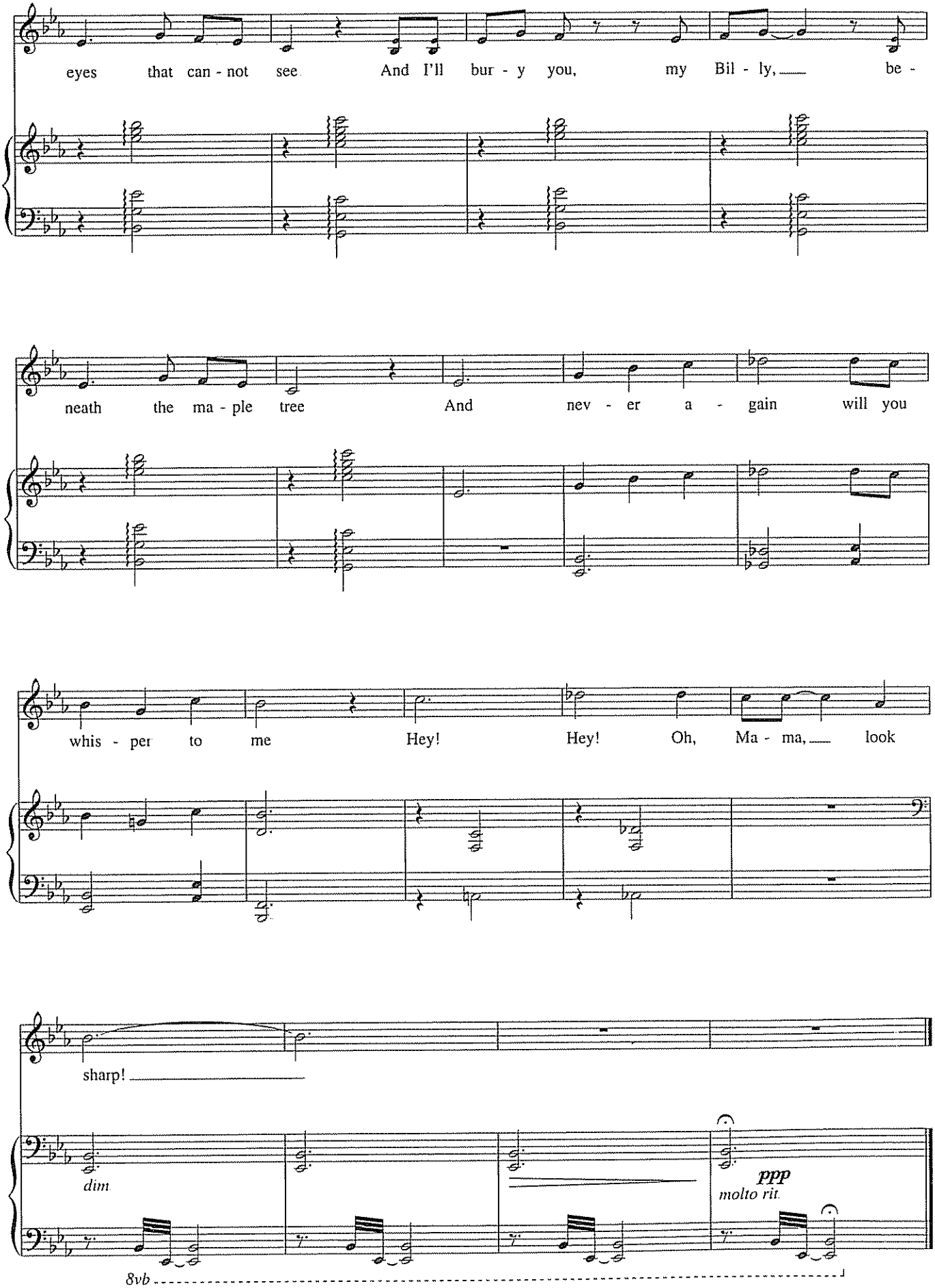

Ma - ma, look sharp, Them sold - iers, they fir - ed Oh!
loco
Ma, did we run But then we turned 'round and the bat - tle be -
gun. Then I went un - der. Oh, Ma, am I done?
Hey! Hey! Ma - ma, look sharp My


eyes are wide o - pen my face to the sky. Is
8vb
that you I'm hear - ing in the tall grass near - by? Ma - ma, come
find me be - fore I do die, Hey! Hey!
Opt.
Ma - ma, look sharp I'll close your eyes, my Bil - ly, them

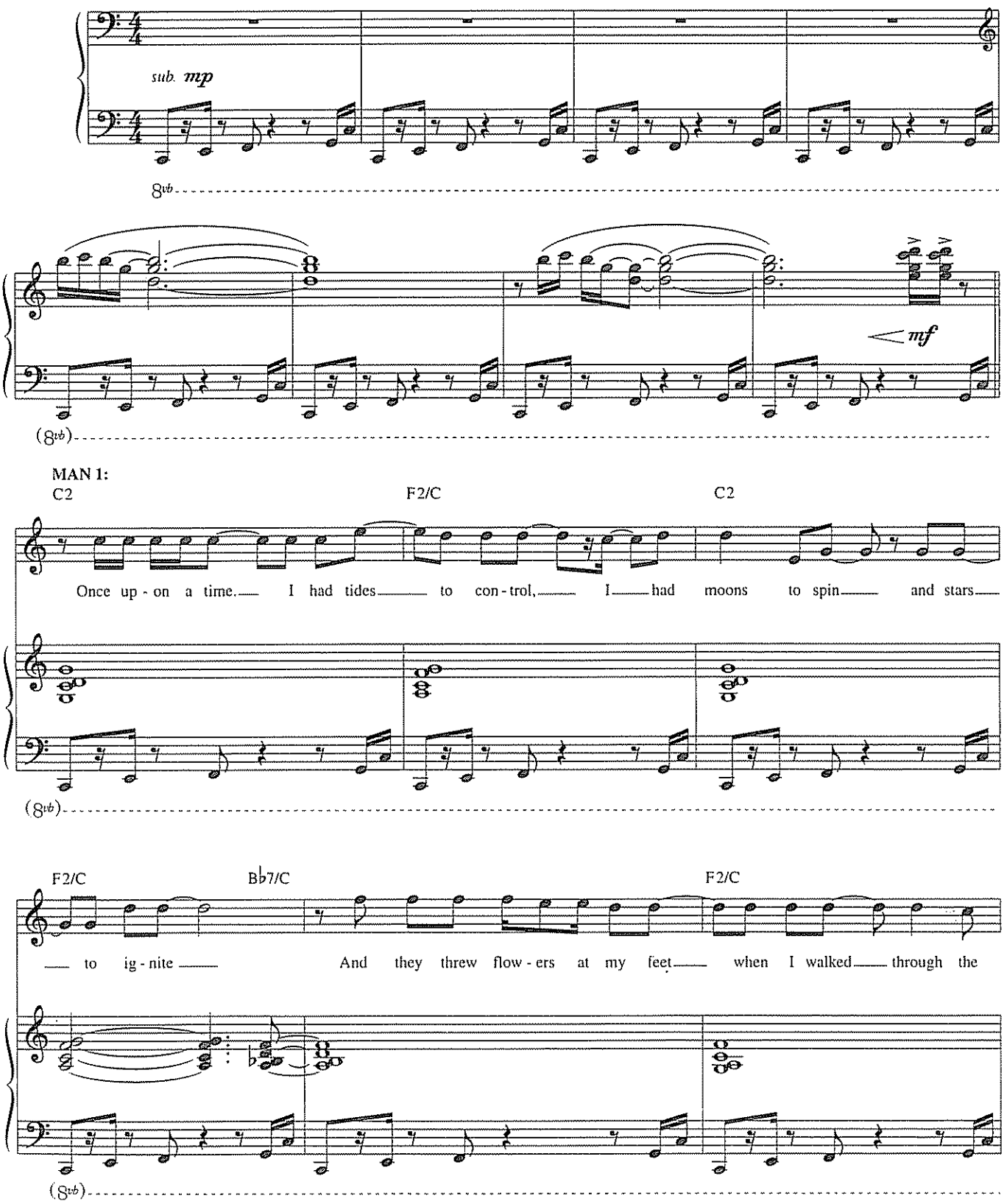

eyes that can - not see And I'll bur - y you, my Bil - ly, be -
neath the ma - ple tree And nev - er a - gain will you
whis - per to me Hey! Hey! Oh, Ma - ma, look
sharp!
dim.
ppp
molto rit.
8vb

KING OF THE WORLD

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN

Medium Funk Feel; Intense



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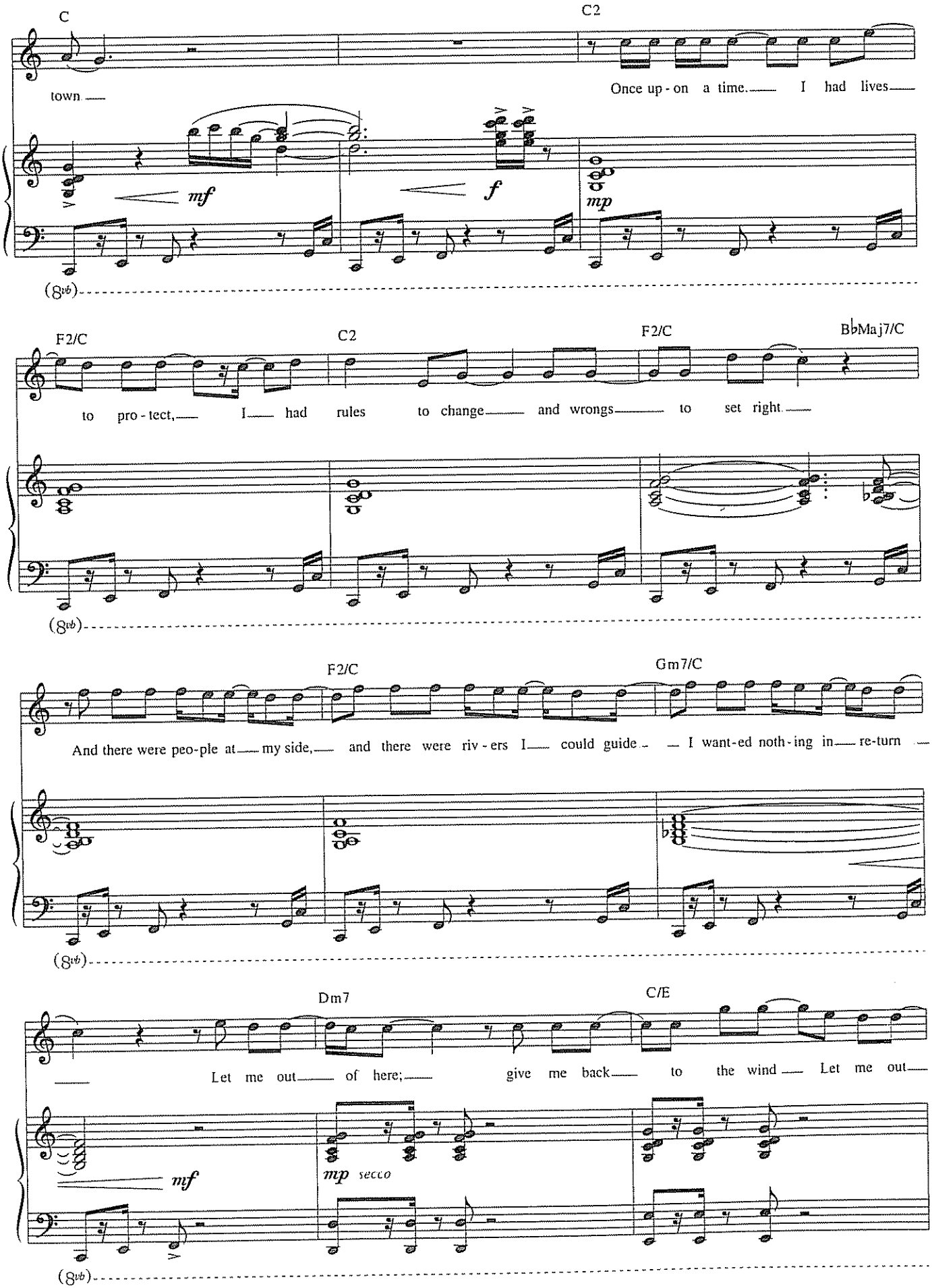
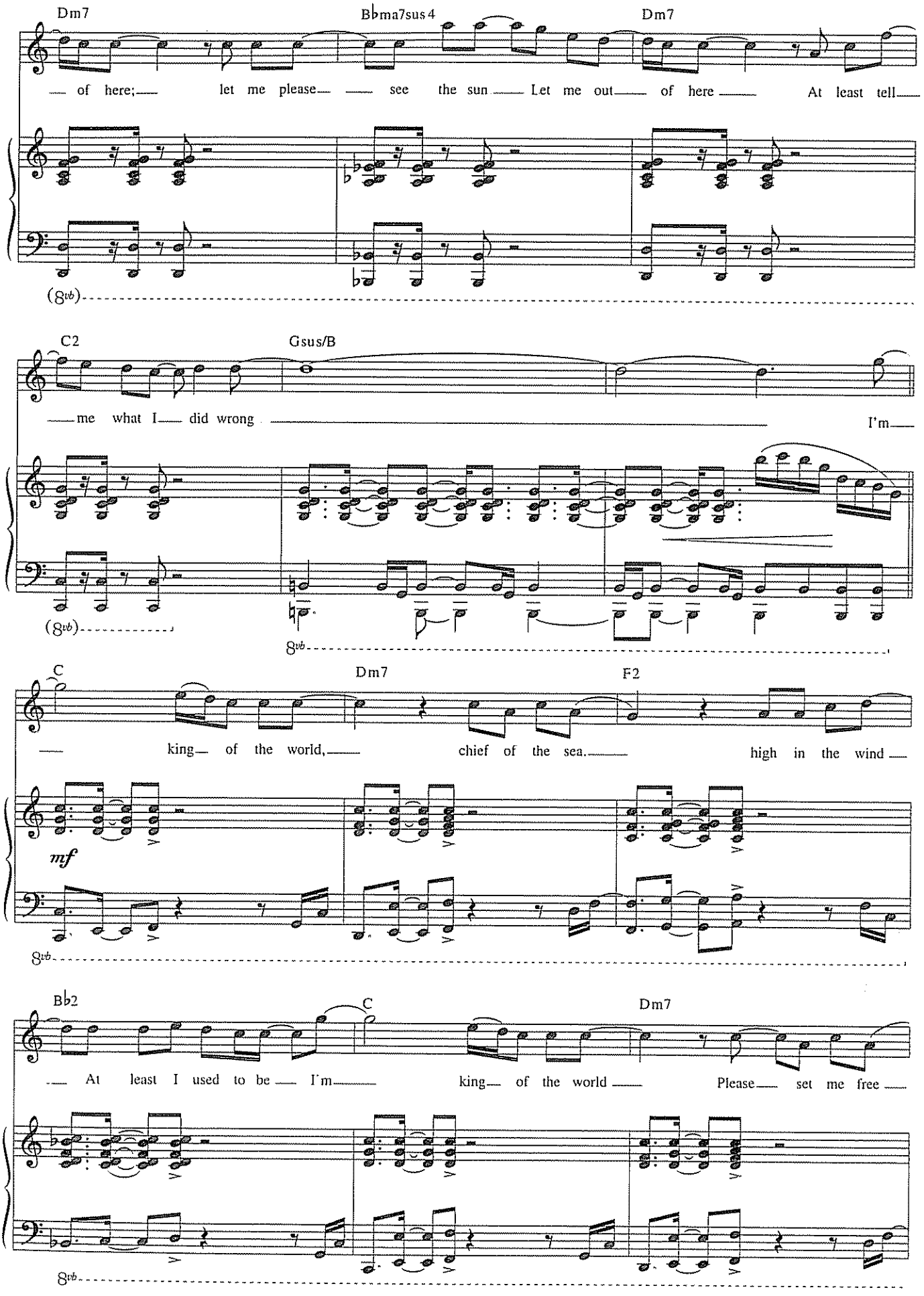
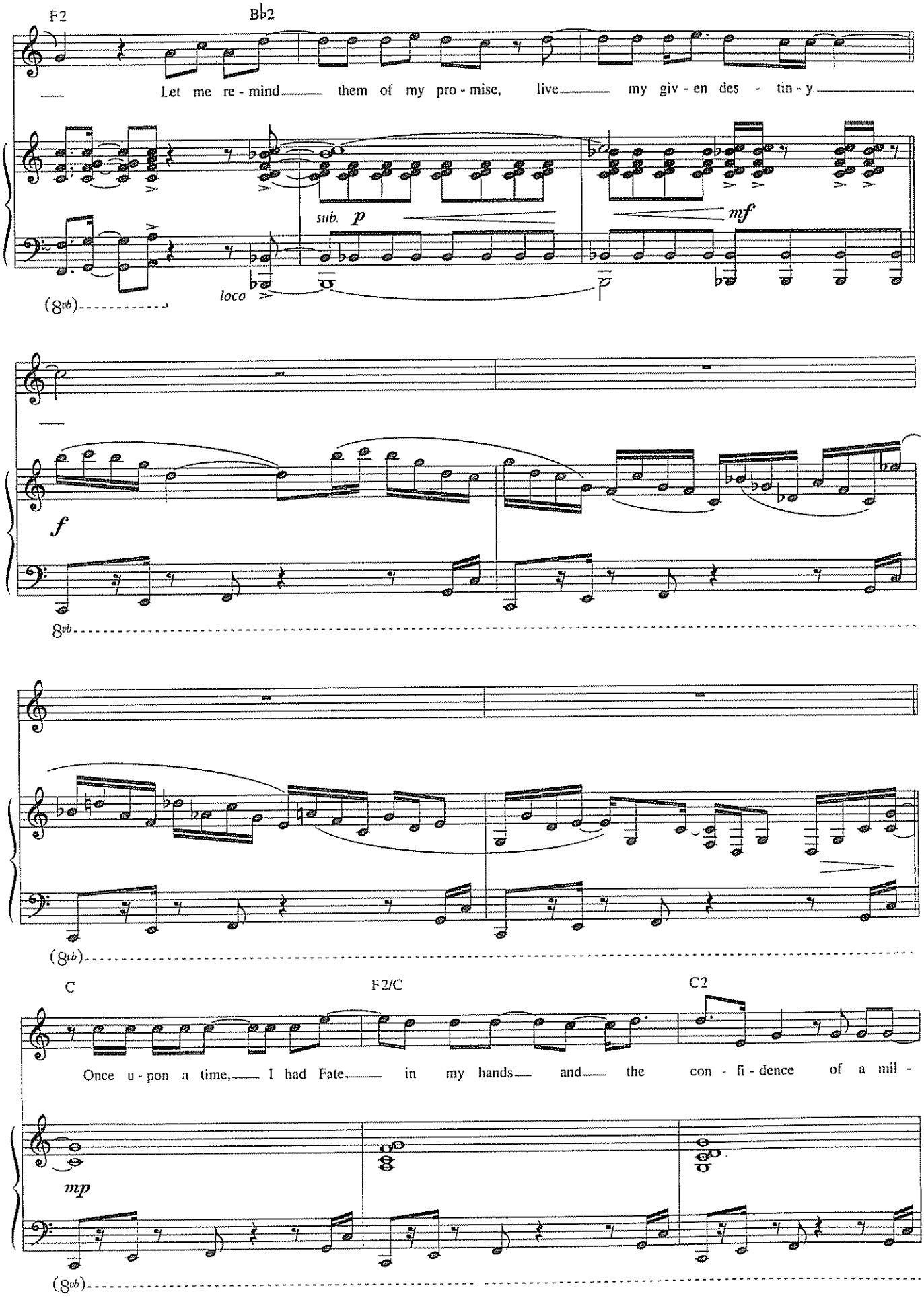
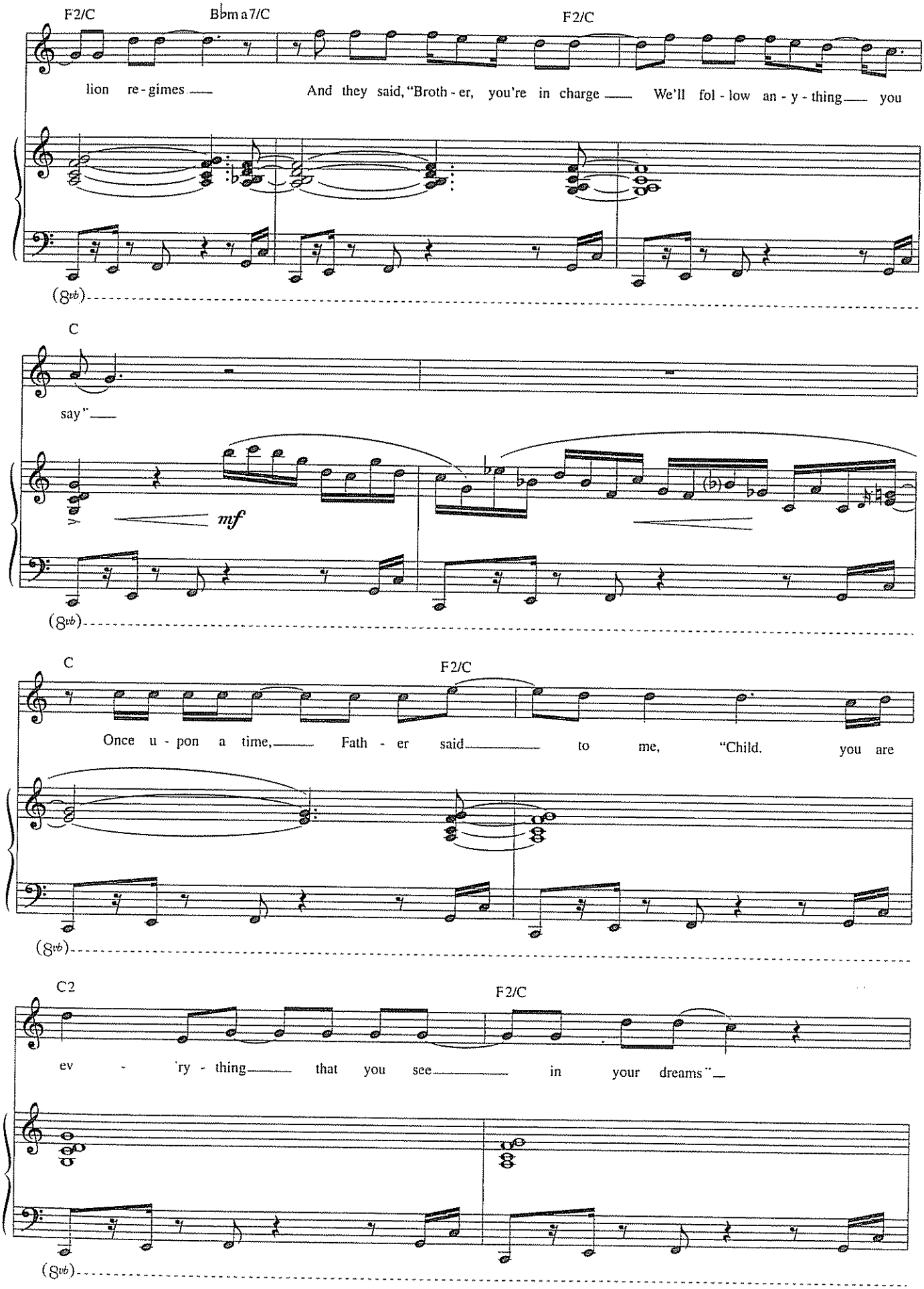
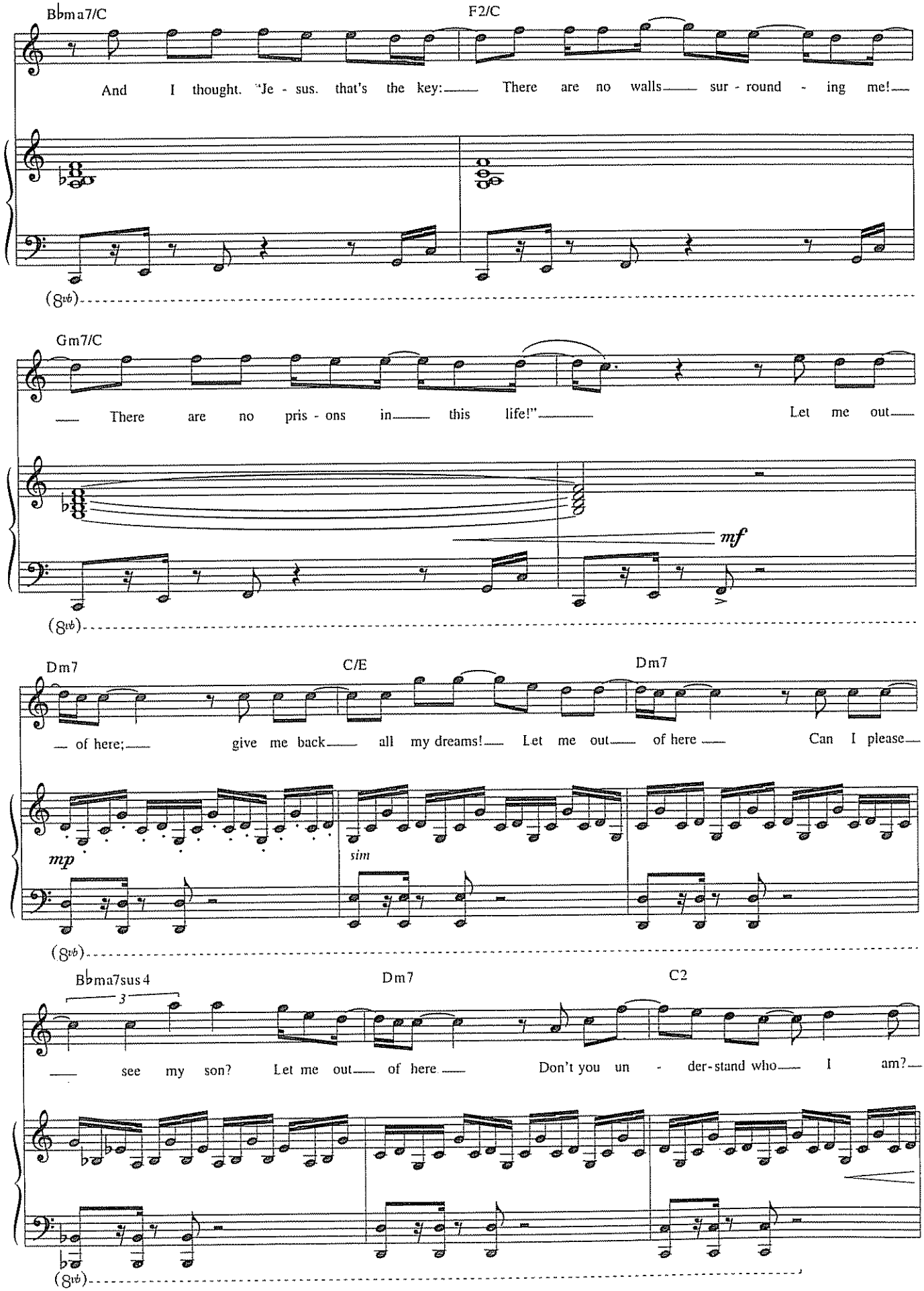
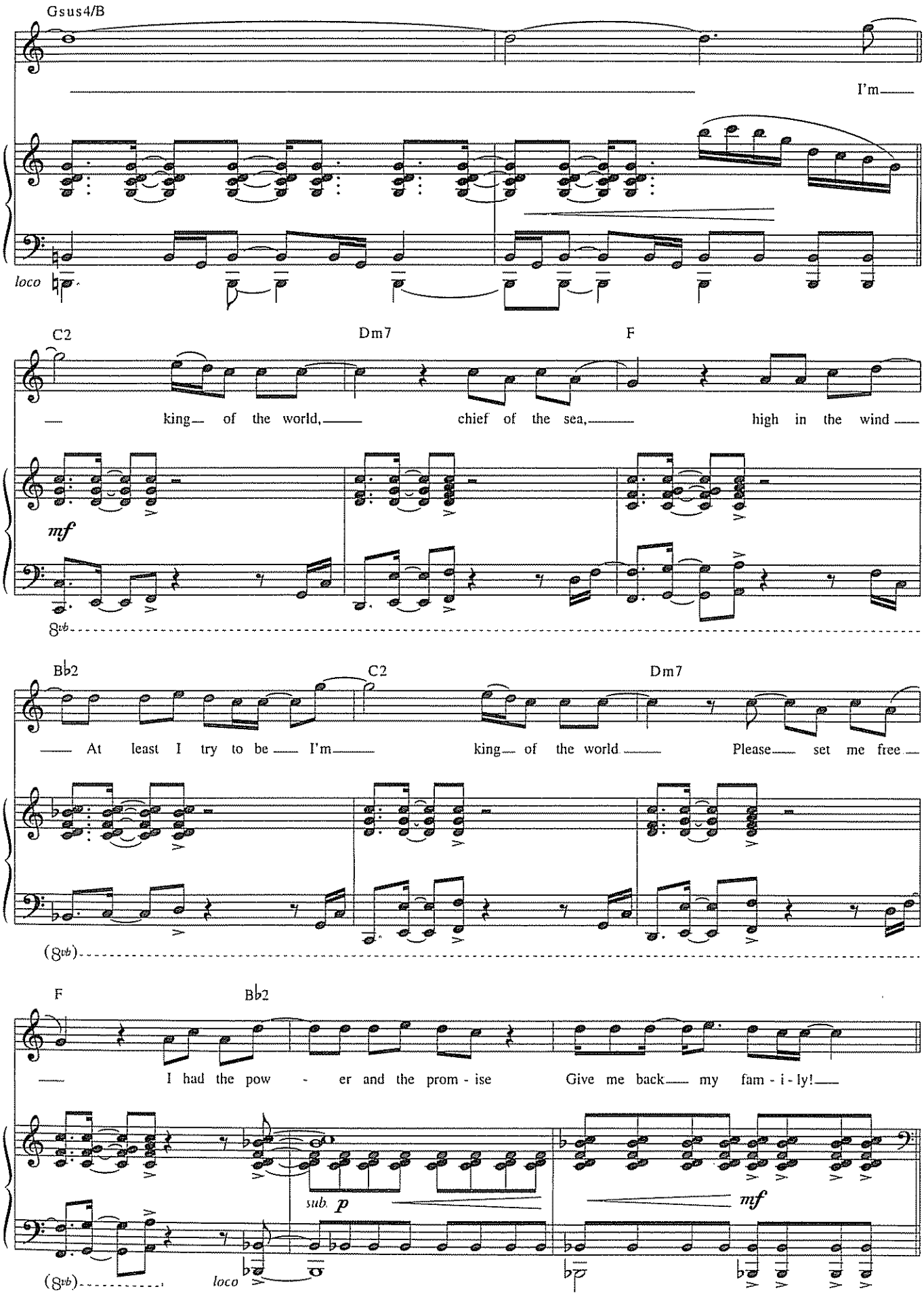

C
C2
town
Once up - on a time. I had lives
mf
f
mp
(8vb)
F2/C
C2
F2/C
BbMaj7/C
to pro - tect, I had rules to change and wrongs to set right.
(8vb)
F2/C
Gm7/C
And there were peo-ple at my side, and there were riv - ers I could guide. I want-ed noth - ing in re-turn
(8vb)
Dm7
C/E
Let me out of here; give me back to the wind Let me out
mf
mp secco
(8vb)

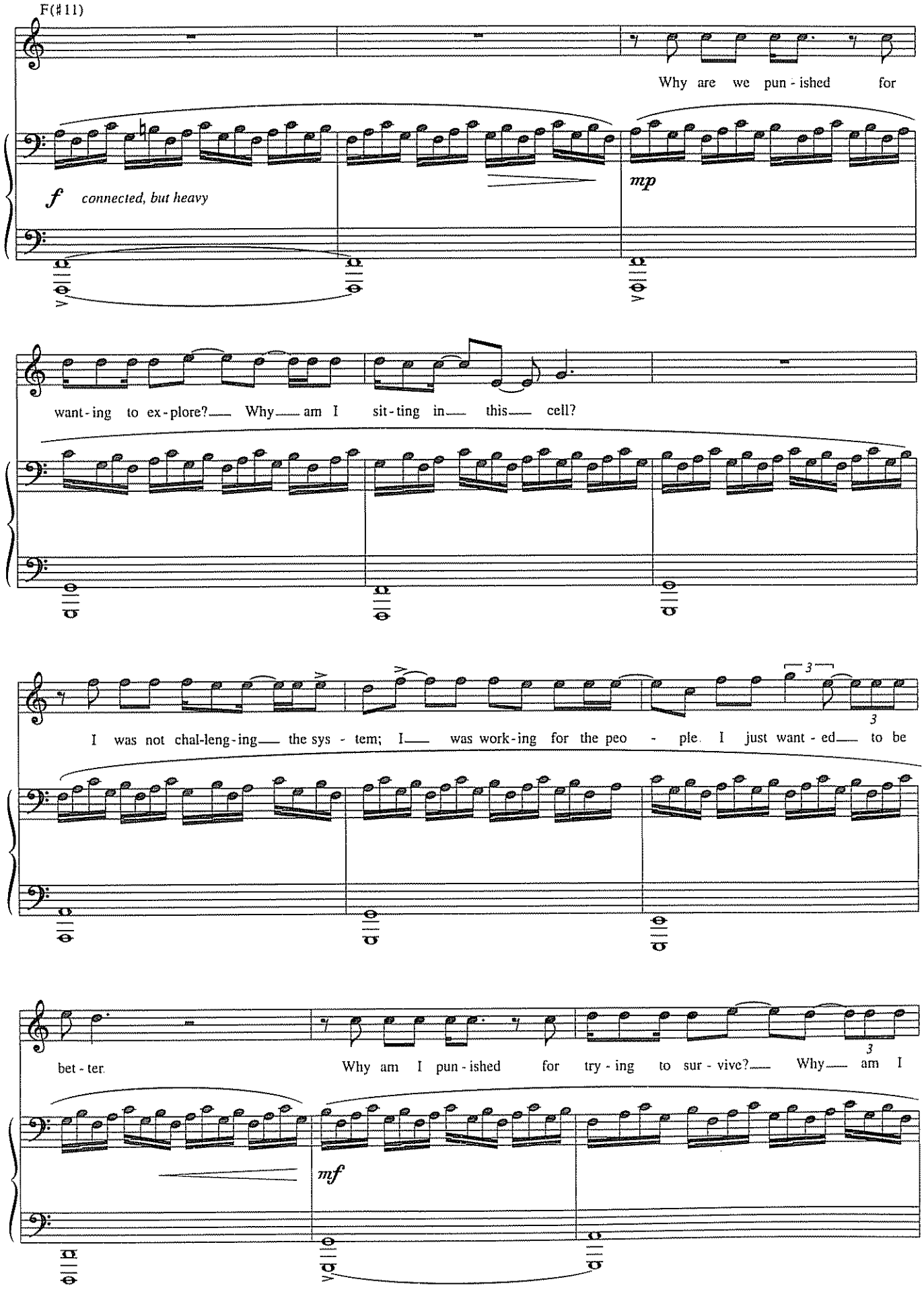

Dm7
B♭ma7sus4
Dm7
— of here; — let me please — see the sun — Let me out — of here — At least tell —
(8vb)
C2
Gsus/B
— me what I — did wrong — I'm —
(8vb)
8vb
C
Dm7
F2
— king — of the world, — chief of the sea. — high in the wind —
mf
8vb
B♭2
C
Dm7
— At least I used to be — I'm — king — of the world — Please — set me free —
8vb

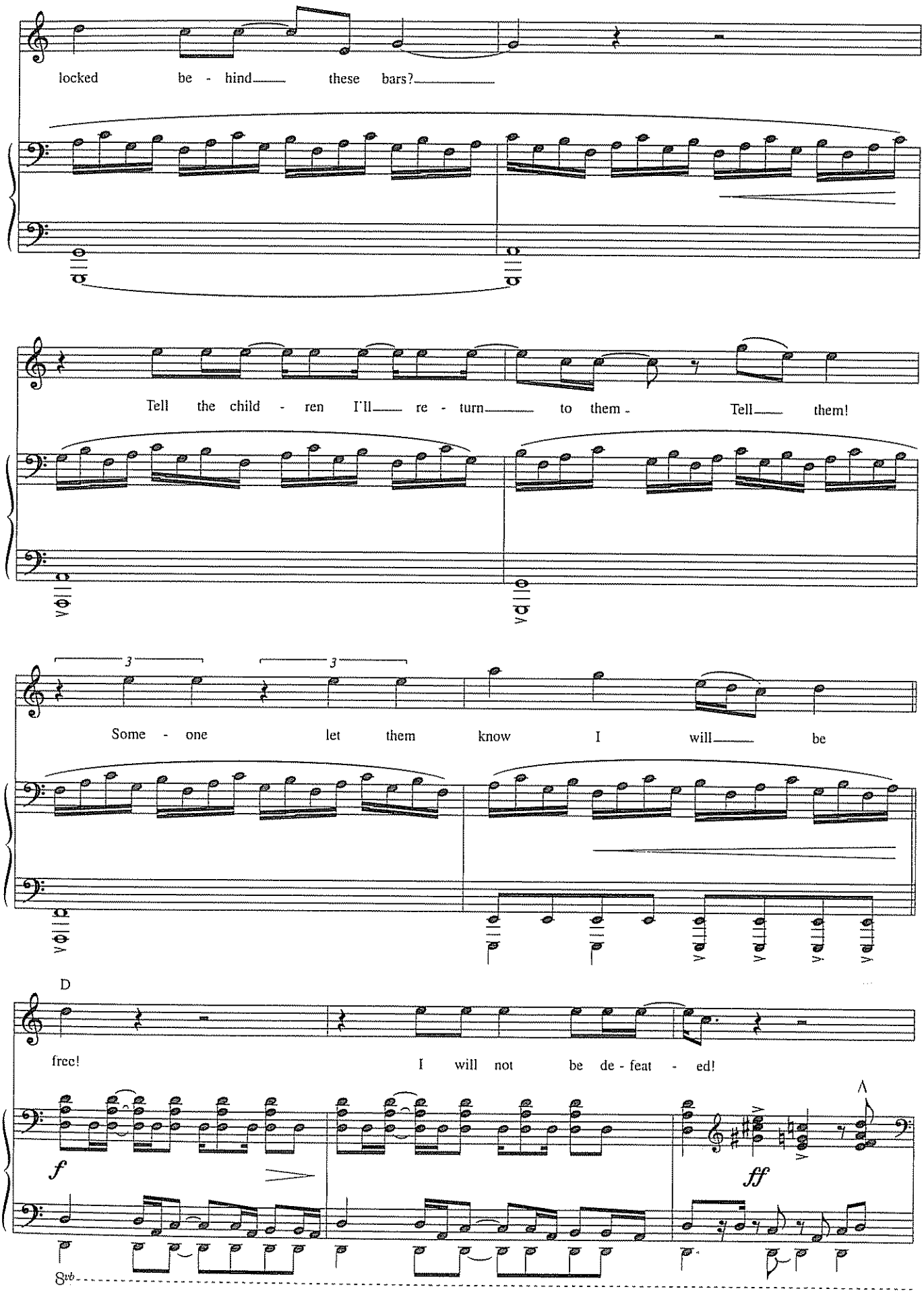

F2
B♭2
Let me re - mind them of my pro - mise, live my giv - en des - tin - y
sub. p
mf
loco
(8vb)
f
8vb
(8vb)
C
F2/C
C2
Once u - pon a time, I had Fate in my hands and the con - fi - dence of a mil -
mp
(8vb)

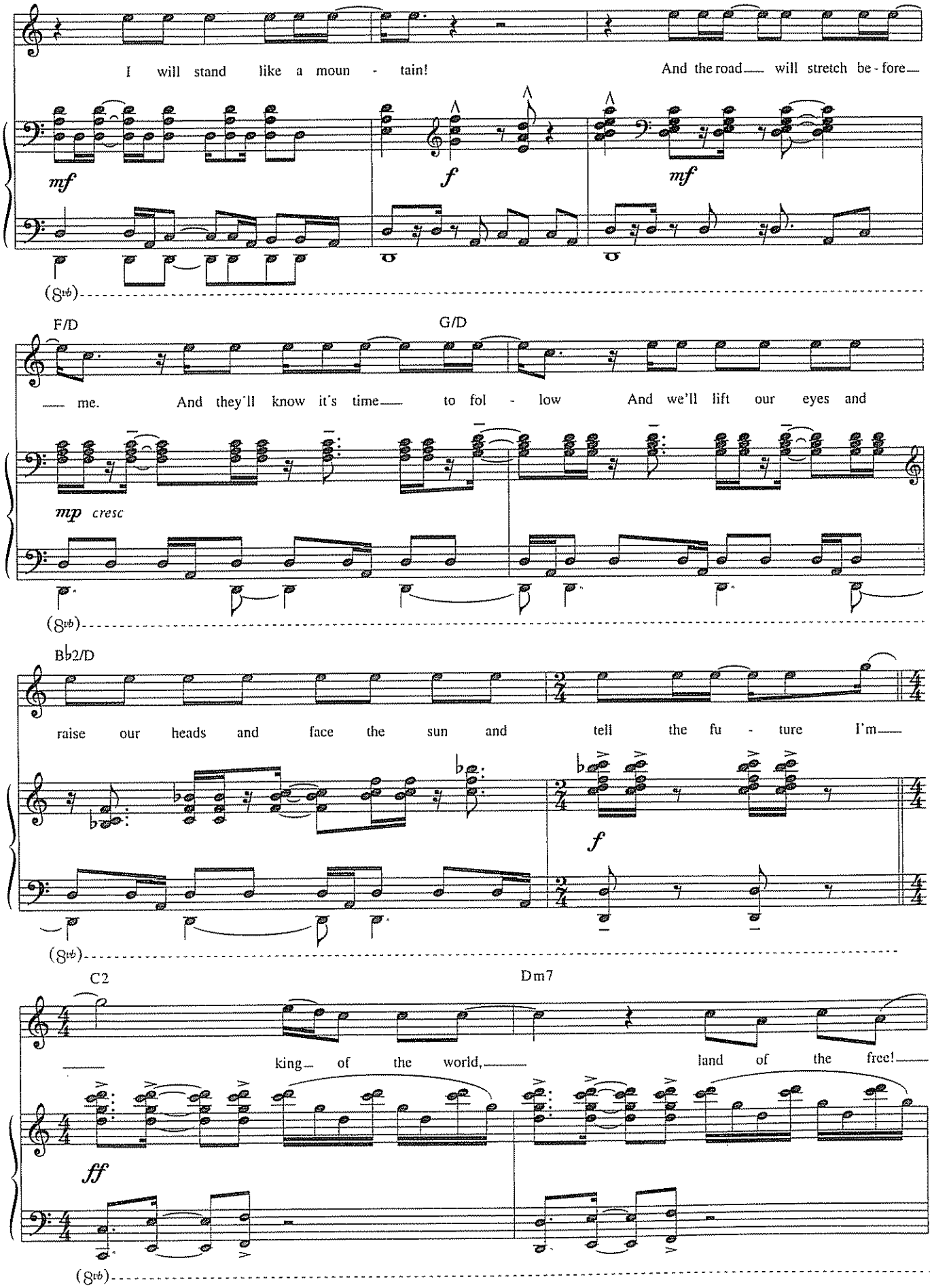

F2/C
B♭m a7/C
F2/C
lion re - gimes
And they said, "Broth - er, you're in charge
We'll fol - low an - y - thing
you
(8vb)
C
say"
mf
(8vb)
C
F2/C
Once u - pon a time,
Fath - er said
to me, "Child. you are
(8vb)
C2
F2/C
ev - 'ry - thing
that you see
in your dreams"
(8vb)

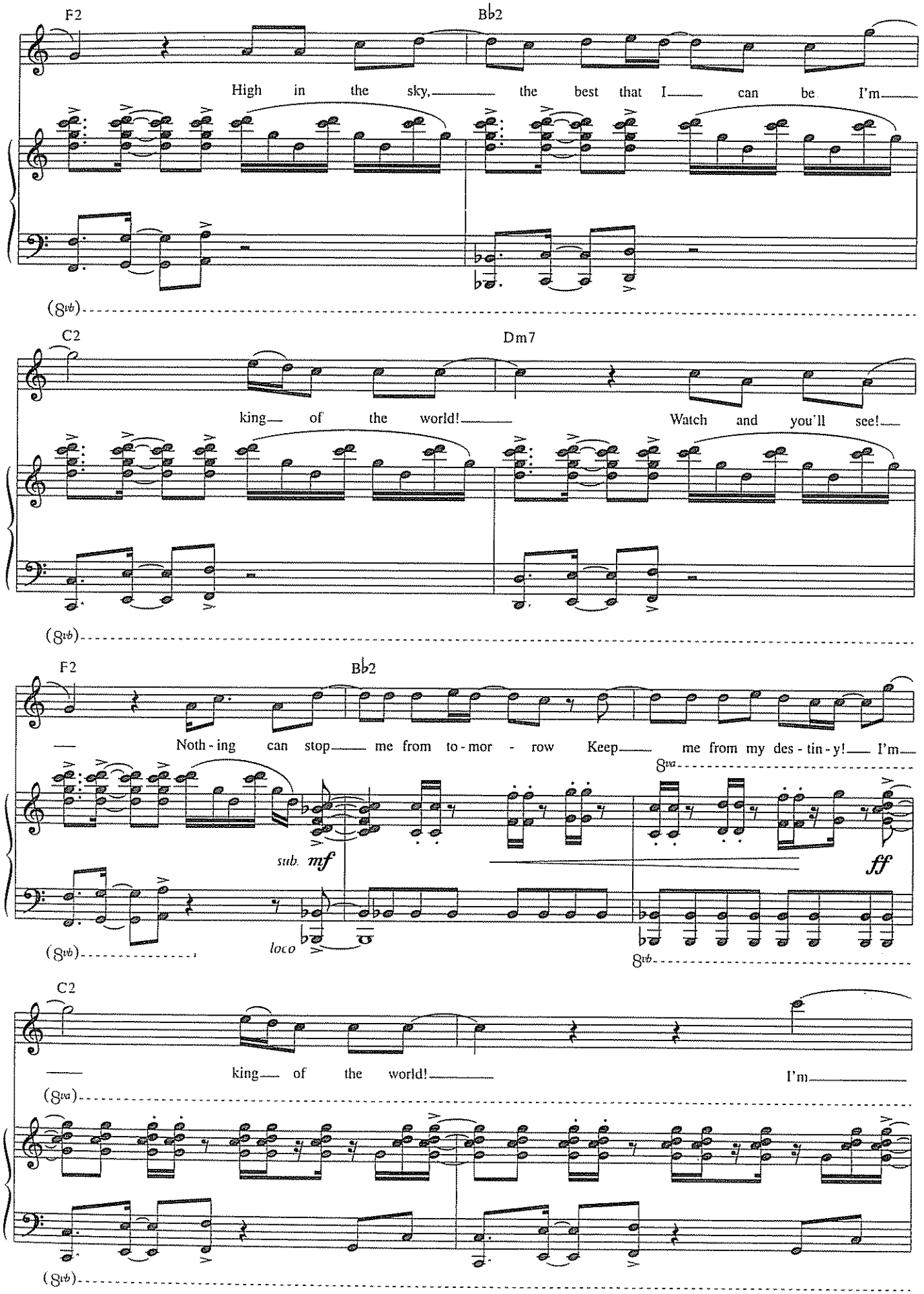

B♭ma7/C
F2/C
And I thought. "Je - sus. that's the key: There are no walls sur - round - ing me!
(8vb)
Gm7/C
There are no pris - ons in this life!" Let me out
mf
(8vb)
Dm7
C/E
Dm7
of here; give me back all my dreams! Let me out of here Can I please
mp
sim
(8vb)
B♭ma7sus4
3
Dm7
C2
see my son? Let me out of here Don't you un - der-stand who I am?
(8vb)

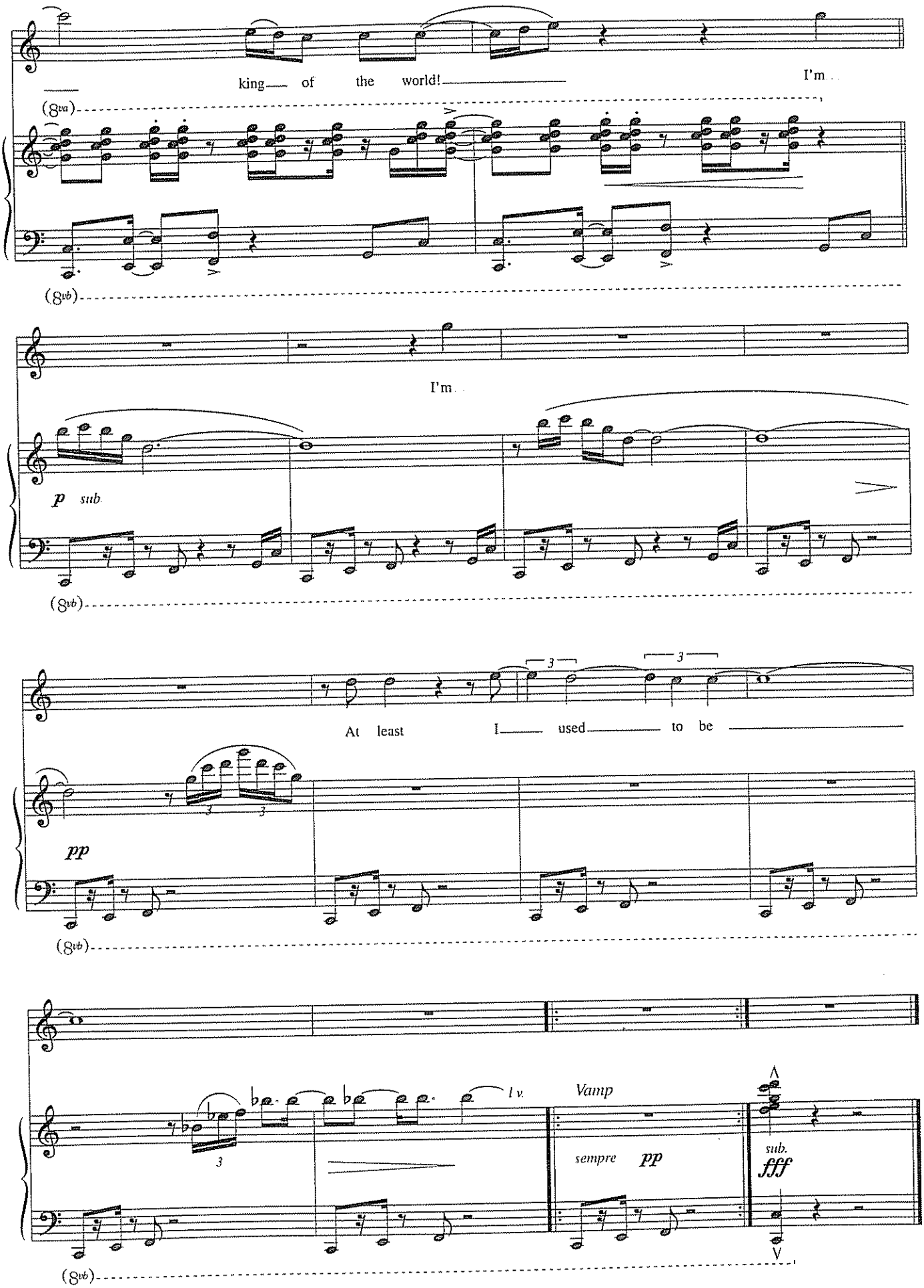

Gsus4/B
I'm
loco
C2
Dm7
F
king of the world, chief of the sea, high in the wind
mf
8vb
B♭2
C2
Dm7
At least I try to be I'm king of the world Please set me free
(8vb)
F
B♭2
I had the pow - er and the prom - ise Give me back my fam - i - ly!
sub. p
mf
(8vb)
loco


F(♯11)
Why are we pun - ished for
f connected, but heavy
mp
want - ing to ex - plore? Why am I sit - ting in this cell?
I was not chal-leng - ing the sys - tem; I was work - ing for the peo - ple. I just want - ed to be
bet - ter.
Why am I pun - ished for try - ing to sur - vive? Why am I
mf


locked be - hind these bars?
Tell the child - ren I'll re - turn to them - Tell them!
Some - one let them know I will be
D
free! I will not be de - feat - ed!
f
ff
8vb


I will stand like a moun - tain!
And the road will stretch be - fore
mf
f
mf
(8vb)
F/D
G/D
me.
And they'll know it's time to fol - low
And we'll lift our eyes and
mp cresc
(8vb)
B♭2/D
raise our heads and face the sun and
tell the fu - ture I'm
f
(8vb)
C2
Dm7
king of the world,
land of the free!
ff
(8vb)

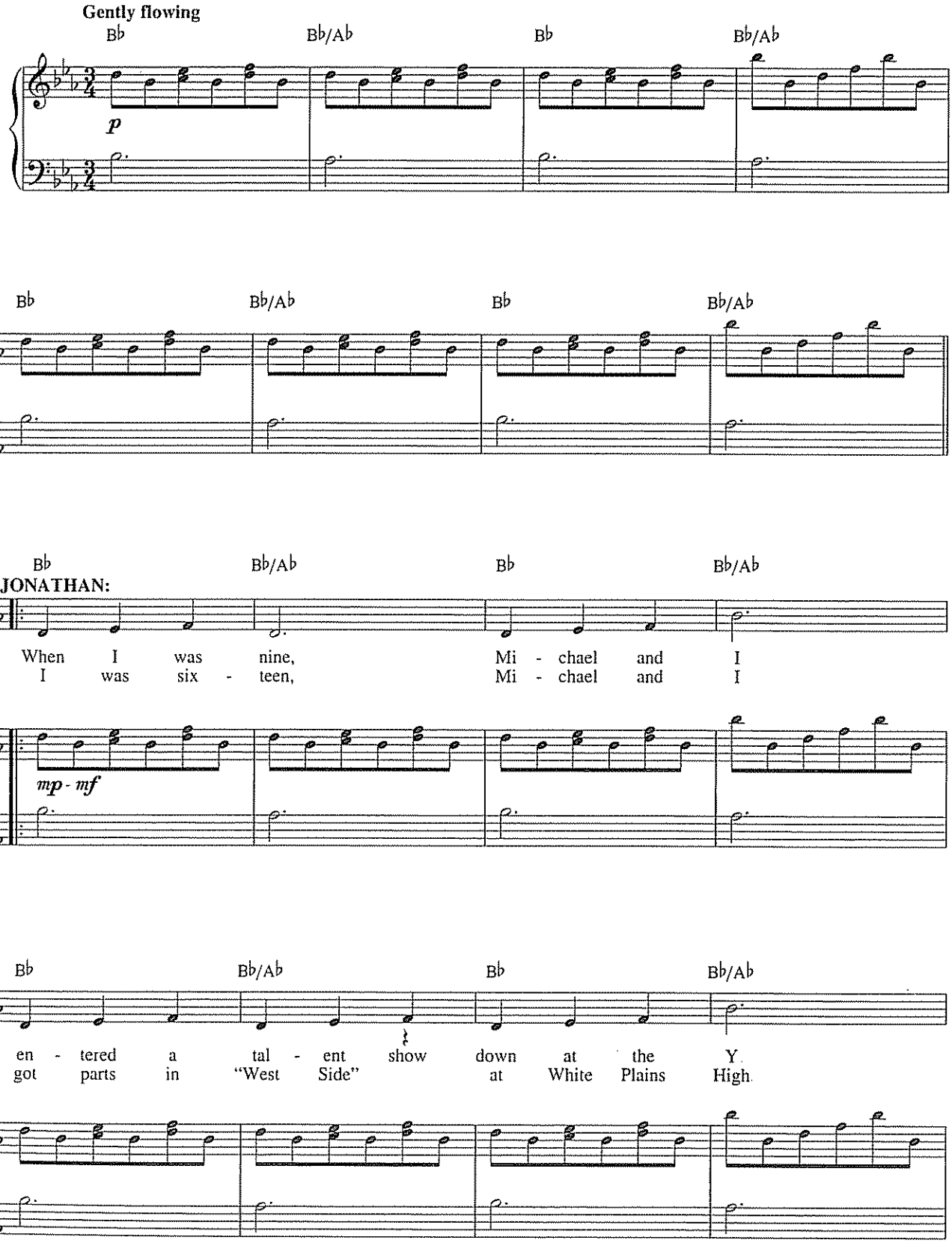

F2
B♭2
High in the sky, the best that I can be I'm
(8vb)
C2
Dm7
king of the world! Watch and you'll see!
(8vb)
F2
B♭2
Noth - ing can stop me from to - mor - row Keep me from my des - tin - y! I'm
8va
sub. mf
ff
(8vb)
loco
8vb
C2
king of the world! I'm
(8va)
(8vb)


king of the world!
I'm
(8va)
(8vb)
I'm
p sub
(8vb)
At least I used to be
3
3
pp
(8vb)
l.v.
Vamp
sempre pp
sub.
fff
(8vb)

WHY

from *tick, tick...BOOM!*

Words and Music by
JONATHAN LARSON



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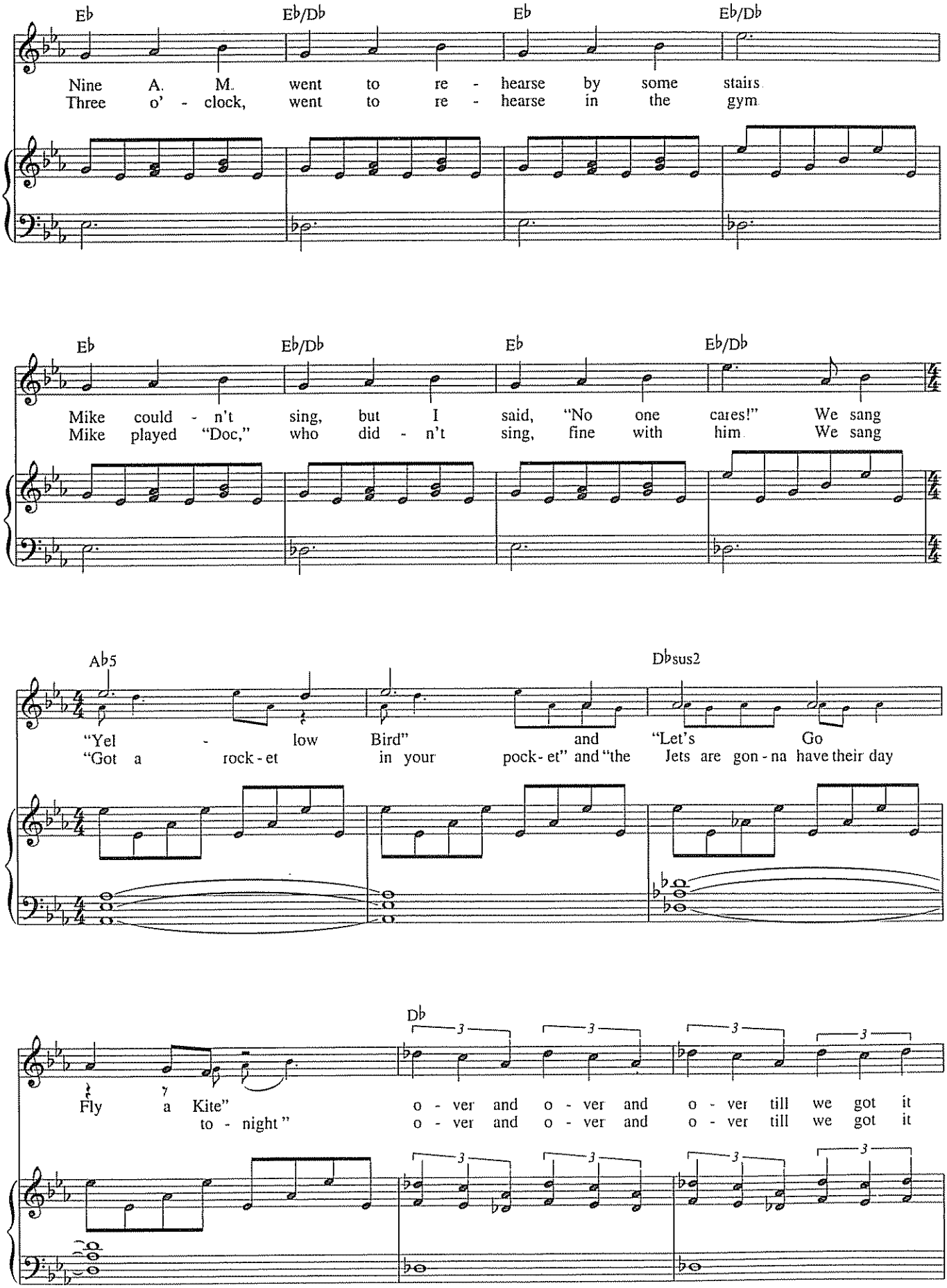
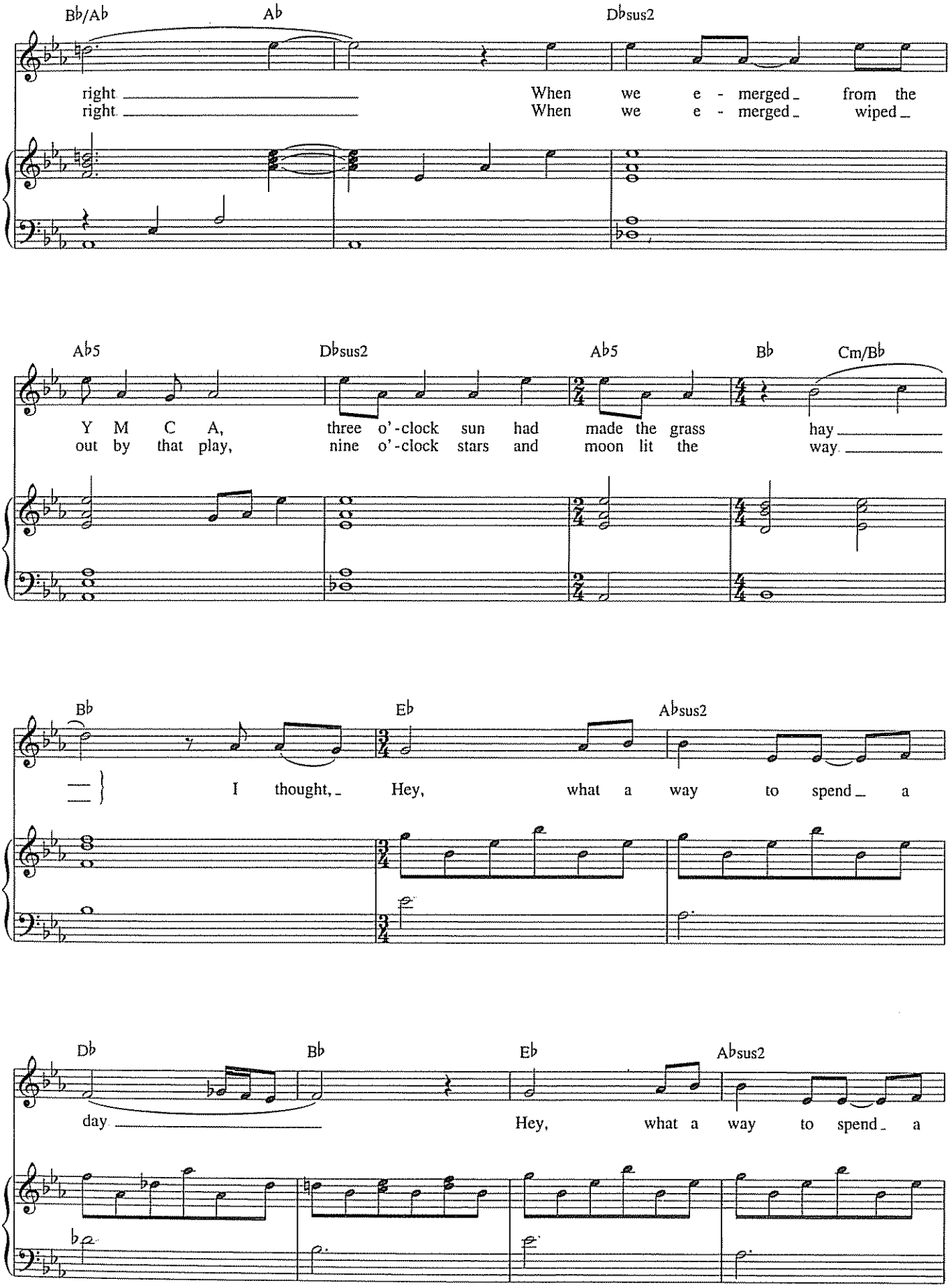
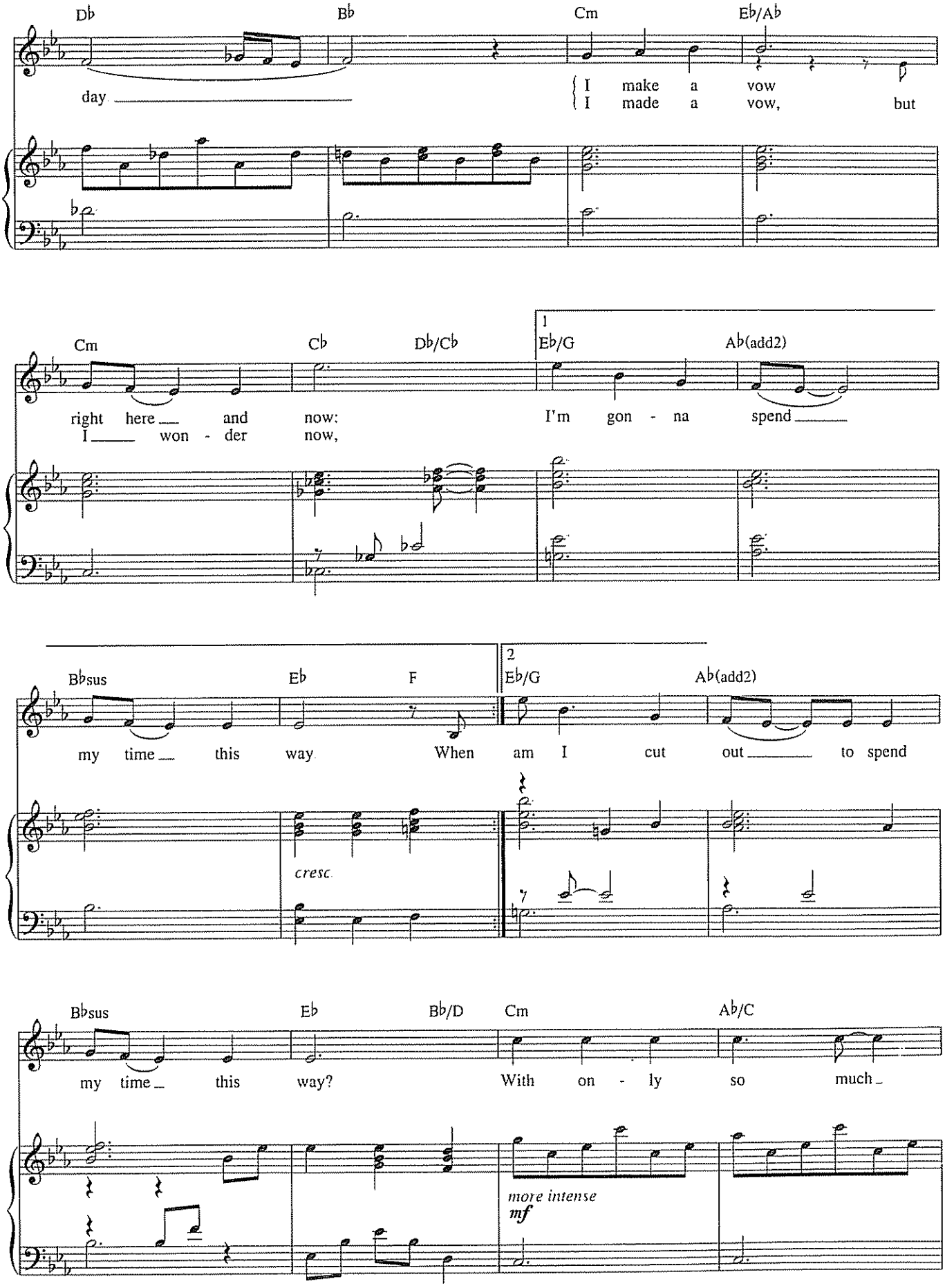
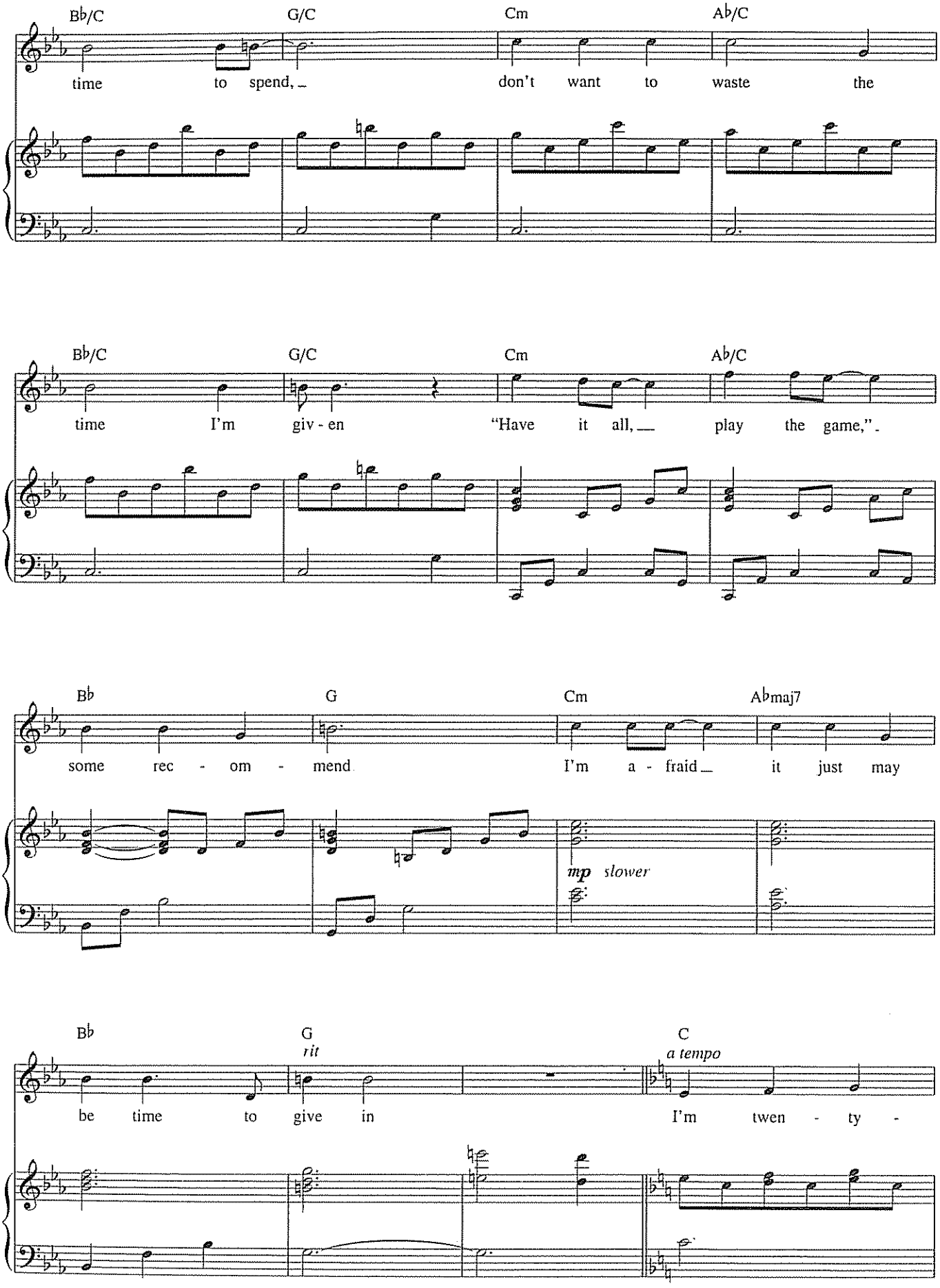
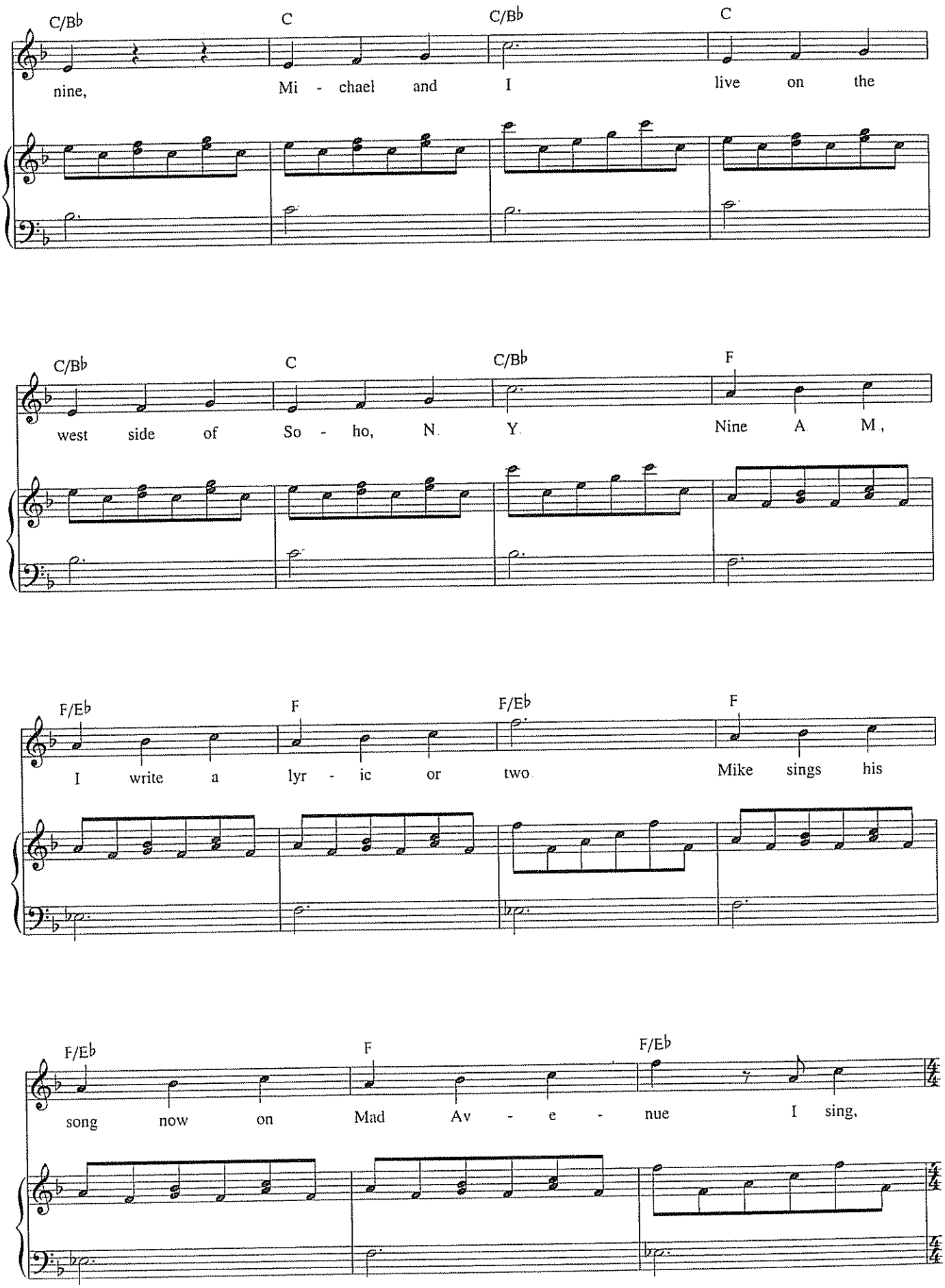
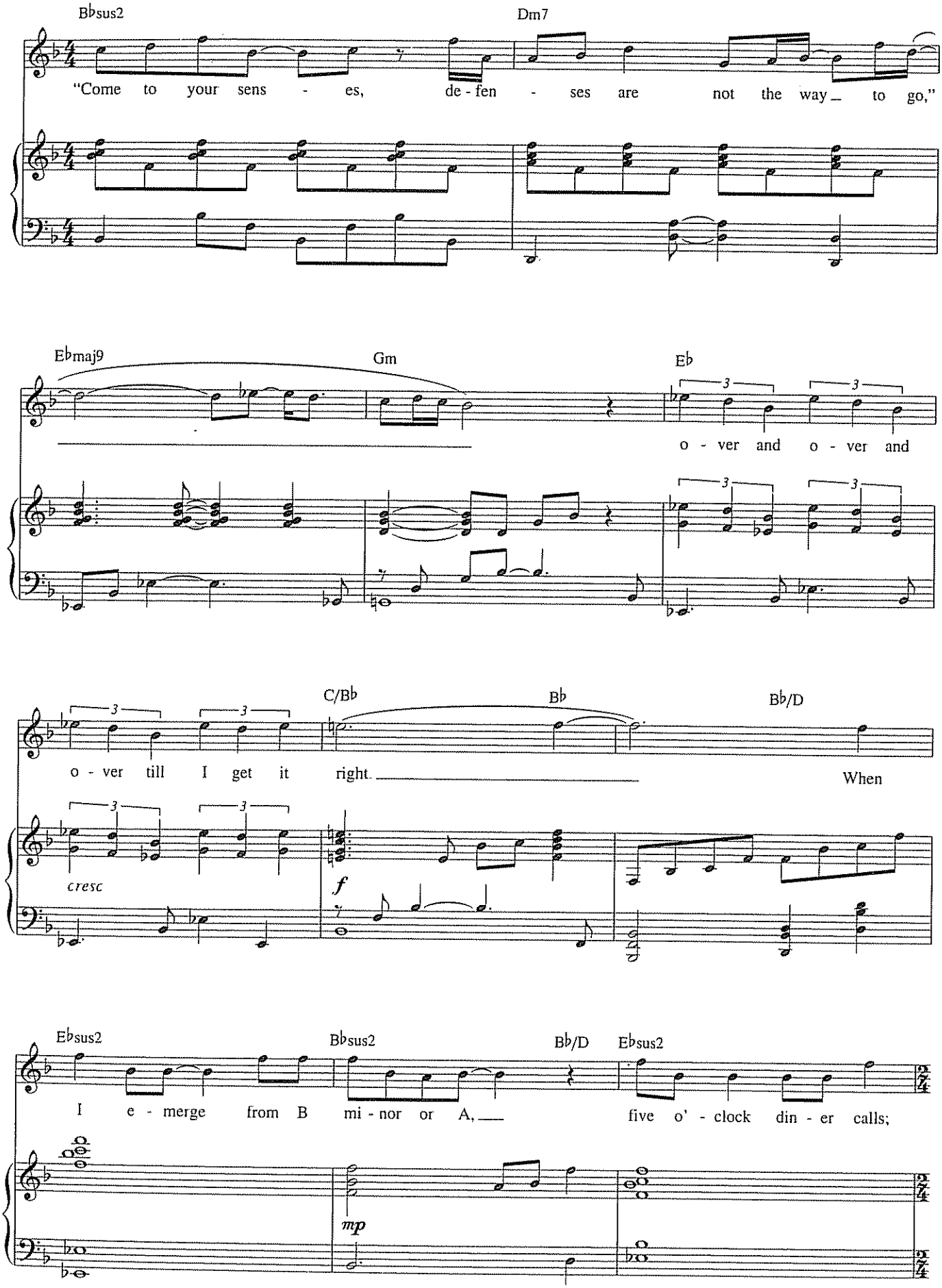

Eb
Eb/Db
Eb
Eb/Db
Nine A. M. went to re - hearse by some stairs
Three o' - clock, went to re - hearse in the gym
Eb
Eb/Db
Eb
Eb/Db
Mike could - n't sing, but I said, "No one cares!" We sang
Mike played "Doc," who did - n't sing, fine with him We sang
Ab5
Dbsus2
"Yel - low Bird" and "Let's Go
"Got a rock - et in your pock - et" and "the Jets are gon - na have their day
Db
Fly a Kite"
to - night"
o - ver and o - ver and o - ver till we got it
o - ver and o - ver and o - ver till we got it

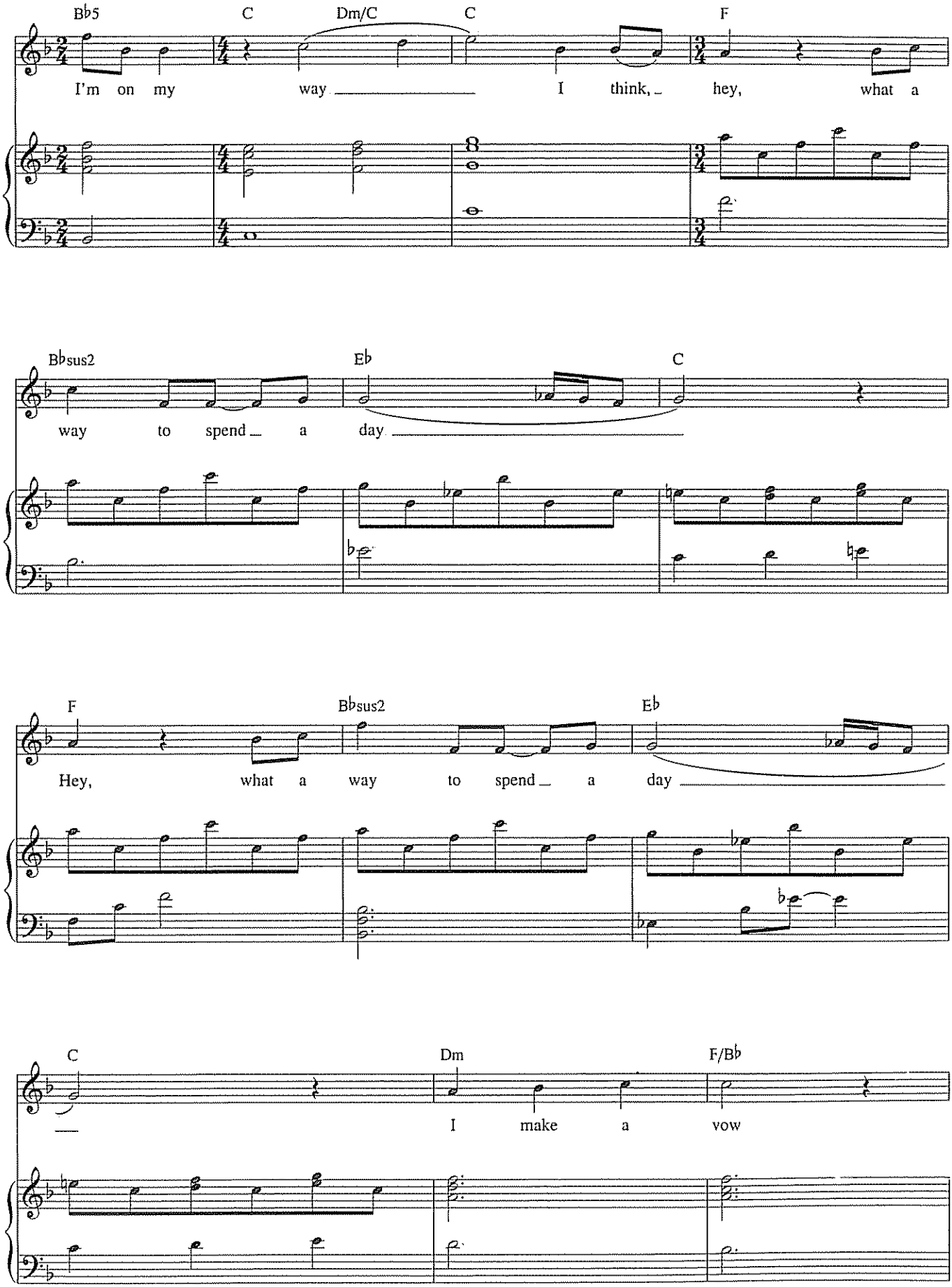

B♭/A♭
A♭
D♭sus2
right
right
When we e - merged from the
When we e - merged wiped
A♭5
D♭sus2
A♭5
B♭
Cm/B♭
Y M C A,
out by that play,
three o'-clock sun had made the grass hay
nine o'-clock stars and moon lit the way
B♭
E♭
A♭sus2
I thought,
Hey, what a way to spend a
D♭
B♭
E♭
A♭sus2
day
Hey, what a way to spend a

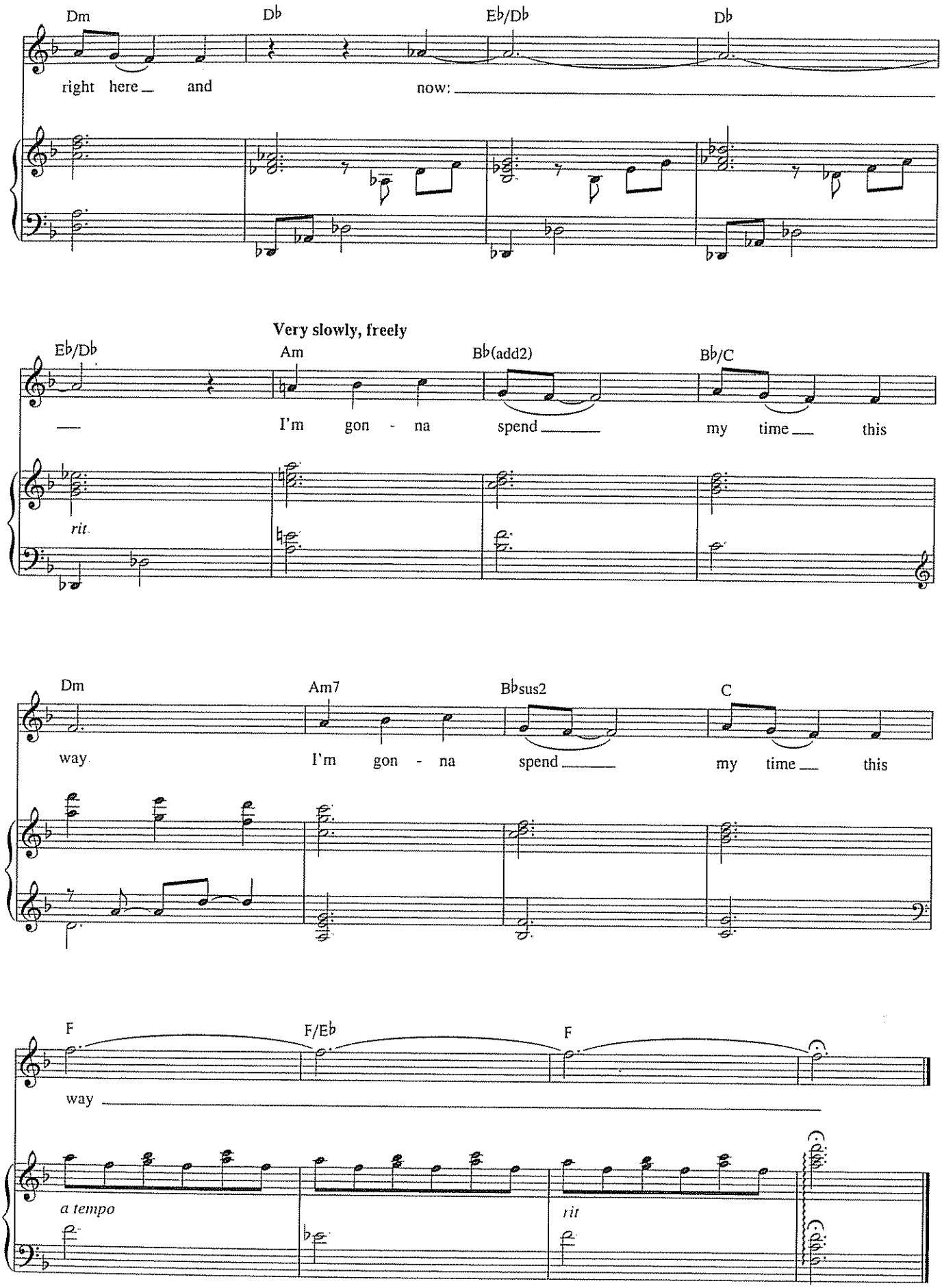

Db
Bb
Cm
Eb/Ab
day
I make a vow
I made a vow, but
Cm
Cb
Db/Cb
1
Eb/G
Ab(add2)
right here and now:
I won - der now,
I'm gon - na spend
Bbsus
Eb
F
2
Eb/G
Ab(add2)
my time this way
When am I cut out to spend
cresc.
Bbsus
Eb
Bb/D
Cm
Ab/C
my time this way?
With on - ly so much
more intense
mf


B♭/C
G/C
Cm
A♭/C
time to spend, don't want to waste the
B♭/C
G/C
Cm
A♭/C
time I'm giv - en "Have it all, play the game,"
B♭
G
Cm
A♭maj7
some rec - om - mend I'm a - fraid it just may
mp slower
B♭
G
rit
C
a tempo
be time to give in I'm twen - ty -


C/B♭ C C/B♭ C
nine, Mi - chael and I live on the
C/B♭ C C/B♭ F
west side of So - ho, N. Y. Nine A. M.,
F/E♭ F F/E♭ F
I write a lyr - ic or two Mike sings his
F/E♭ F F/E♭
song now on Mad Av - e - nue I sing,


B♭sus2
Dm7
"Come to your sens - es, de - fen - ses are not the way to go,"
E♭maj9
Gm
E♭
o - ver and o - ver and
C/B♭
B♭
B♭/D
o - ver till I get it right. When
cresc
f
E♭sus2
B♭sus2
B♭/D
E♭sus2
I e - merge from B mi - nor or A, five o' - clock din - er calls;
mp

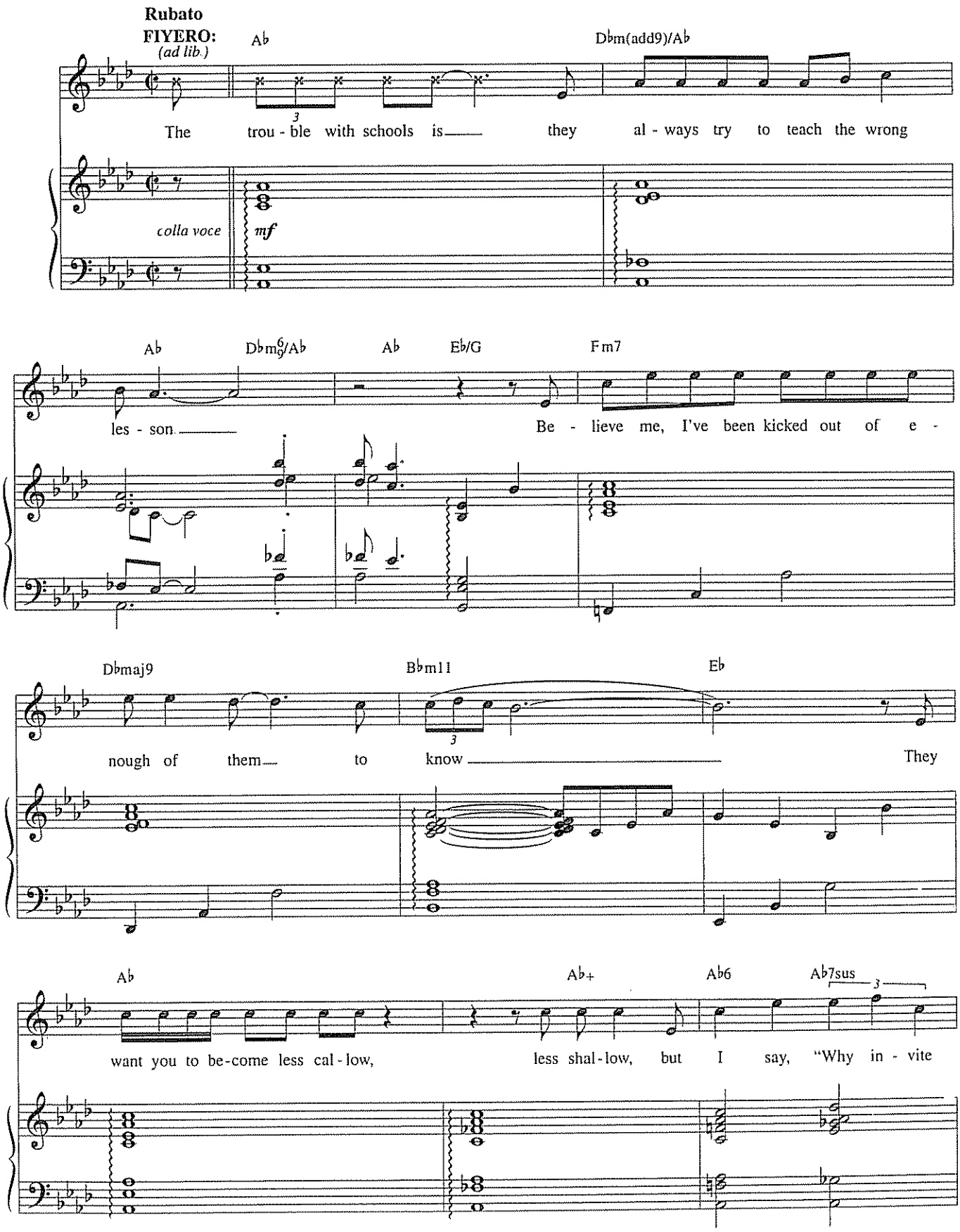

B♭5
C
Dm/C
C
F
I'm on my way I think, hey, what a
B♭sus2
E♭
C
way to spend a day
F
B♭sus2
E♭
Hey, what a way to spend a day
C
Dm
F/B♭
I make a vow


Dm
Db
Eb/Db
Db
right here and
now:
Very slowly, freely
Eb/Db
Am
Bb(add2)
Bb/C
I'm gon - na spend my time this
rit.
Dm
Am7
Bbsus2
C
way
I'm gon - na spend my time this
F
F/Eb
F
way
a tempo
rit

DANCING THROUGH LIFE

from *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ



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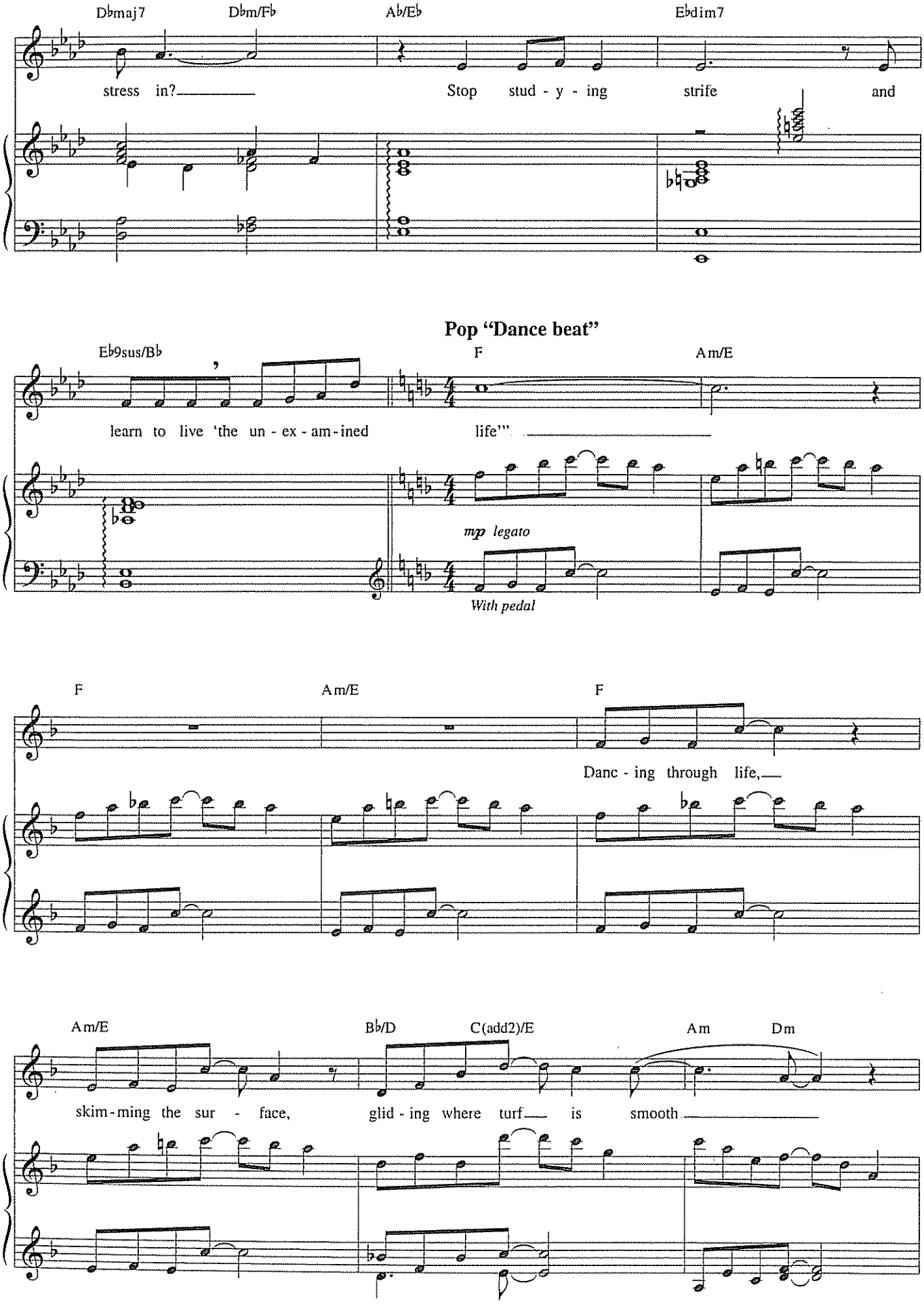
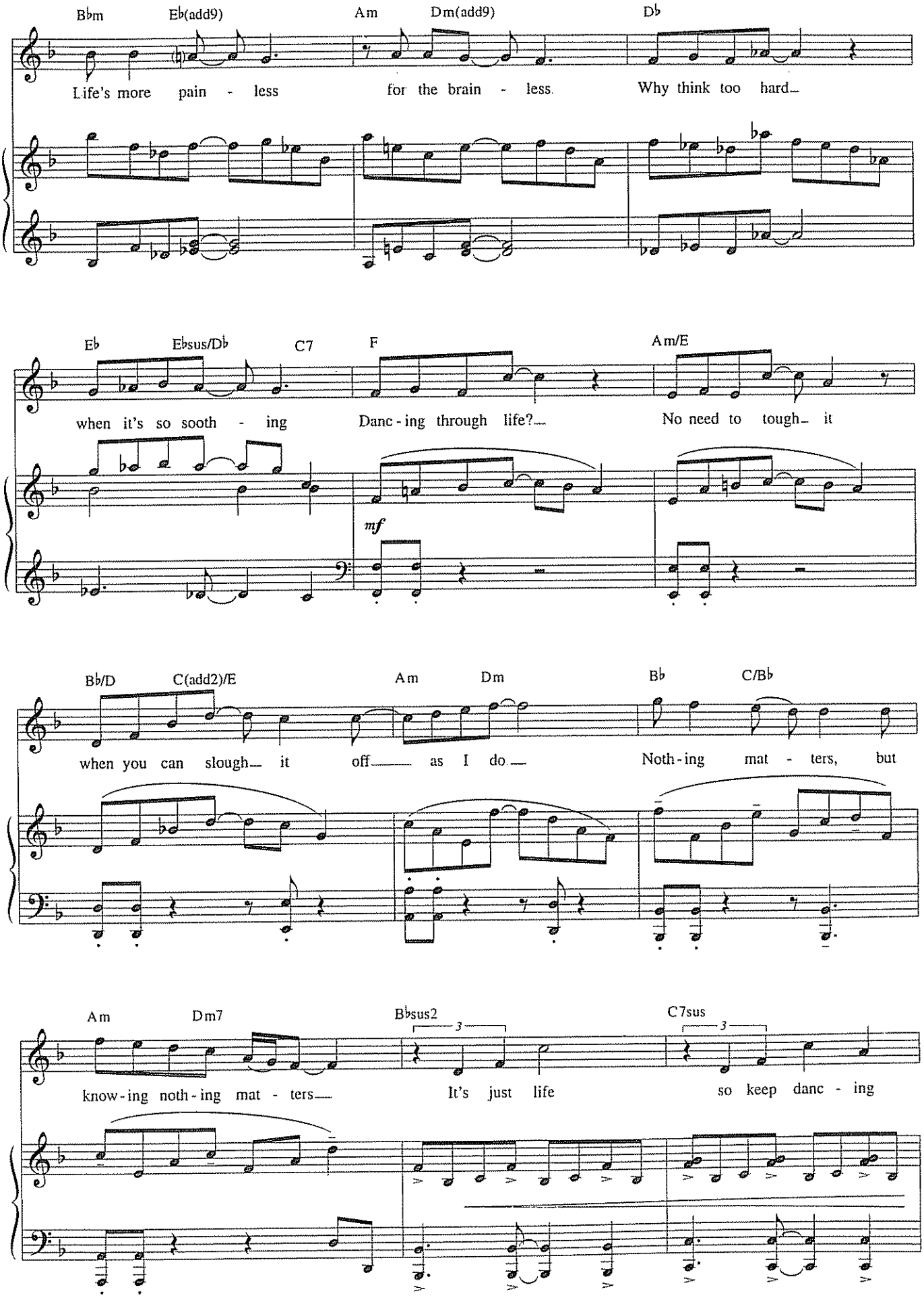
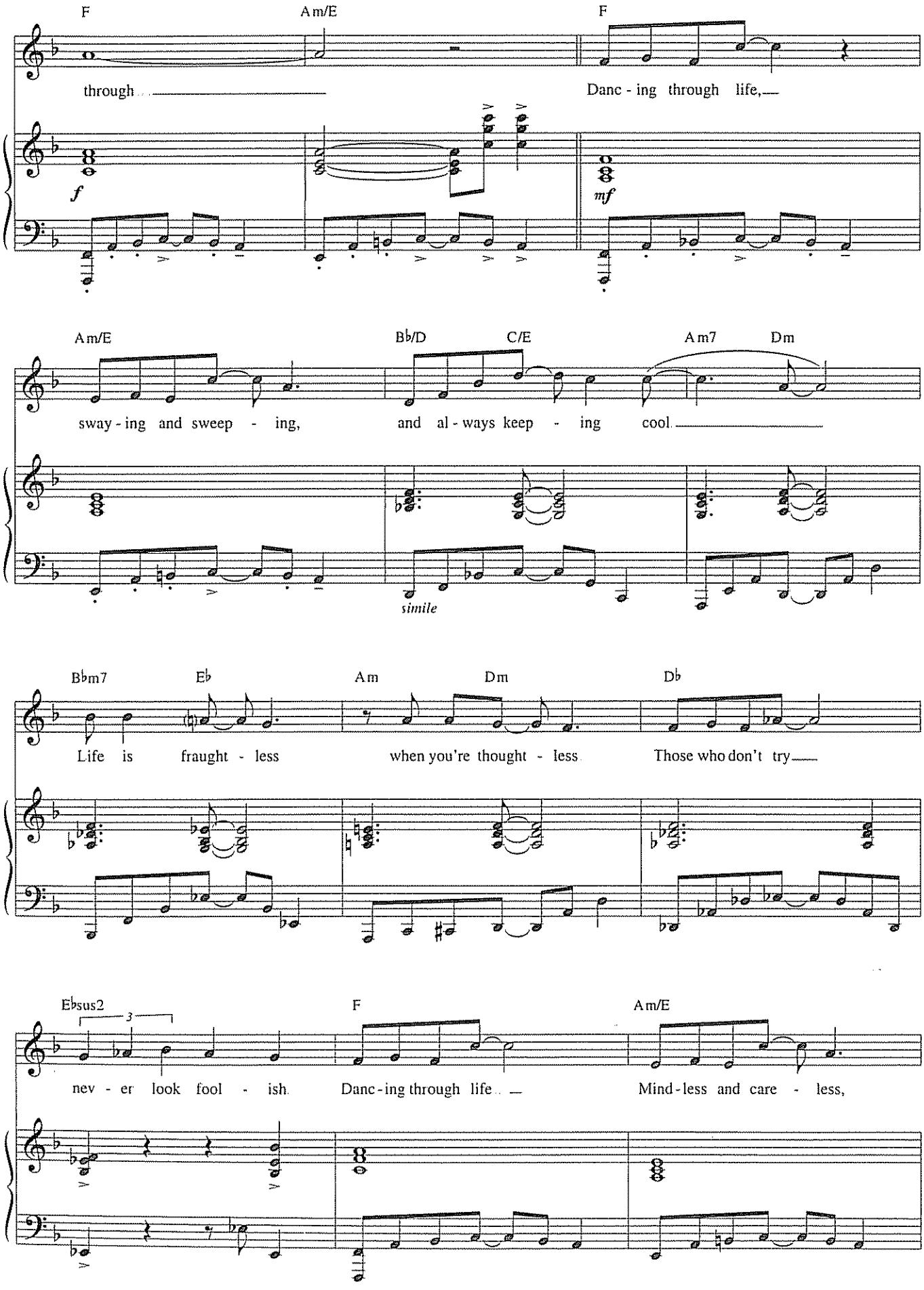
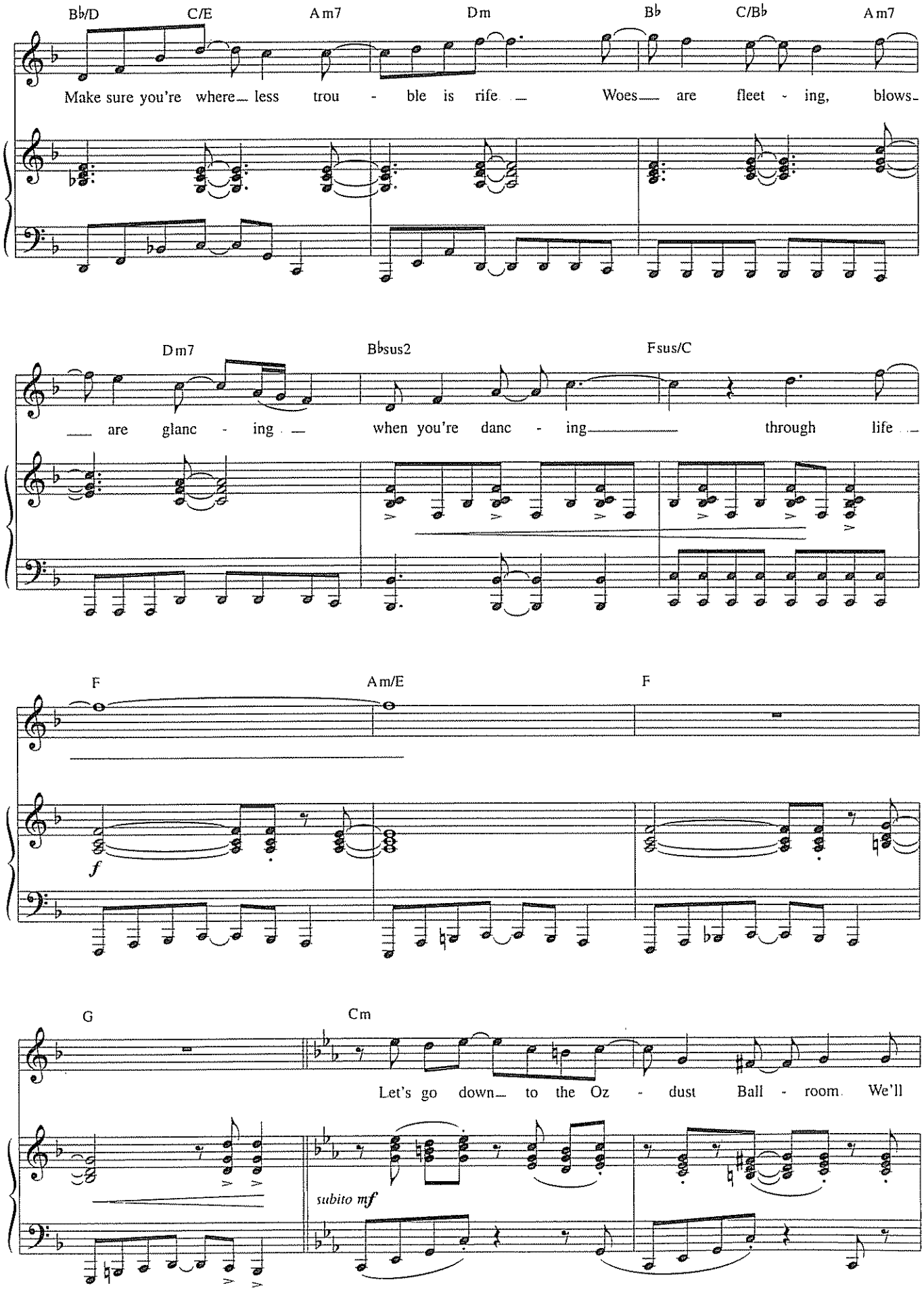
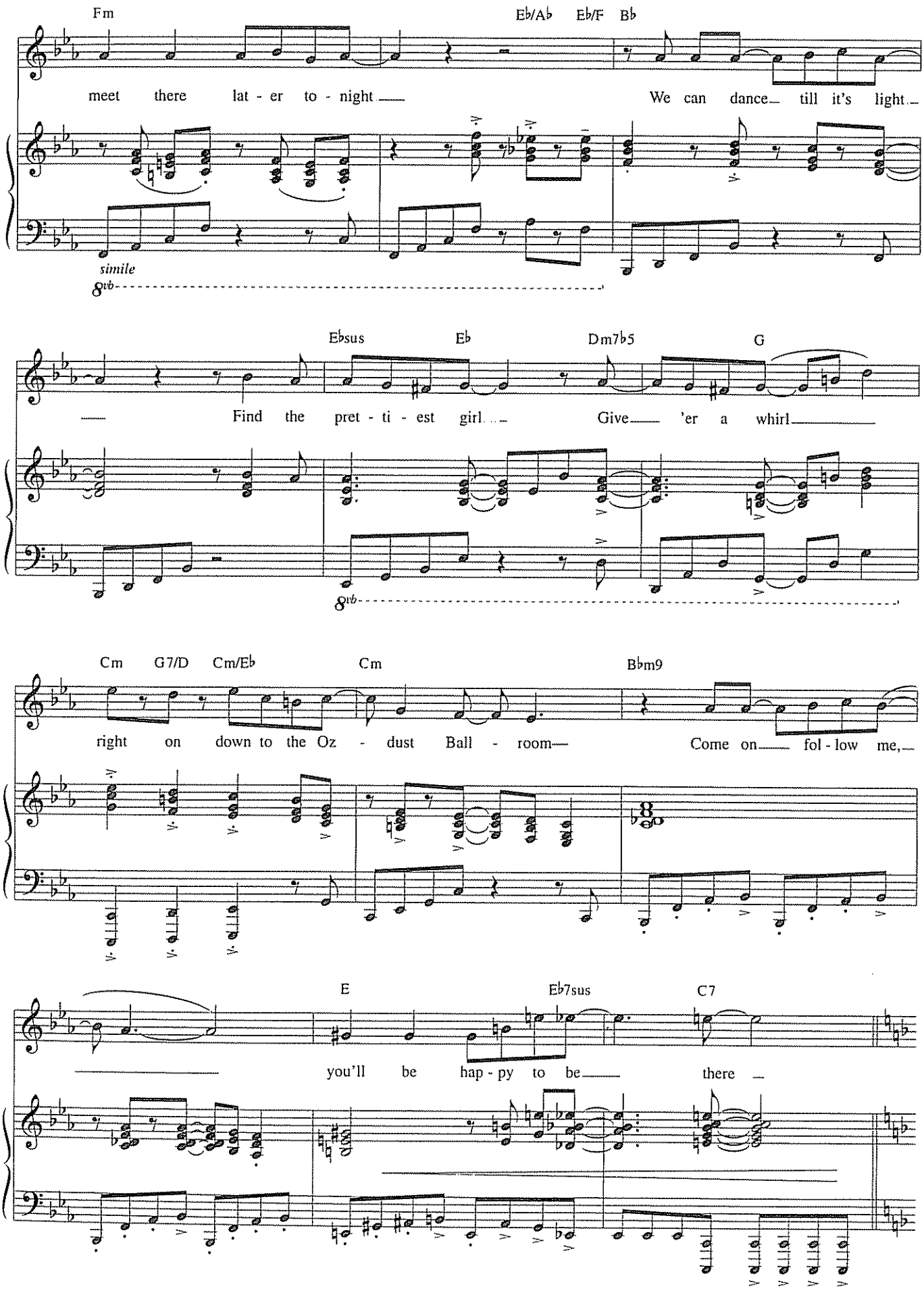
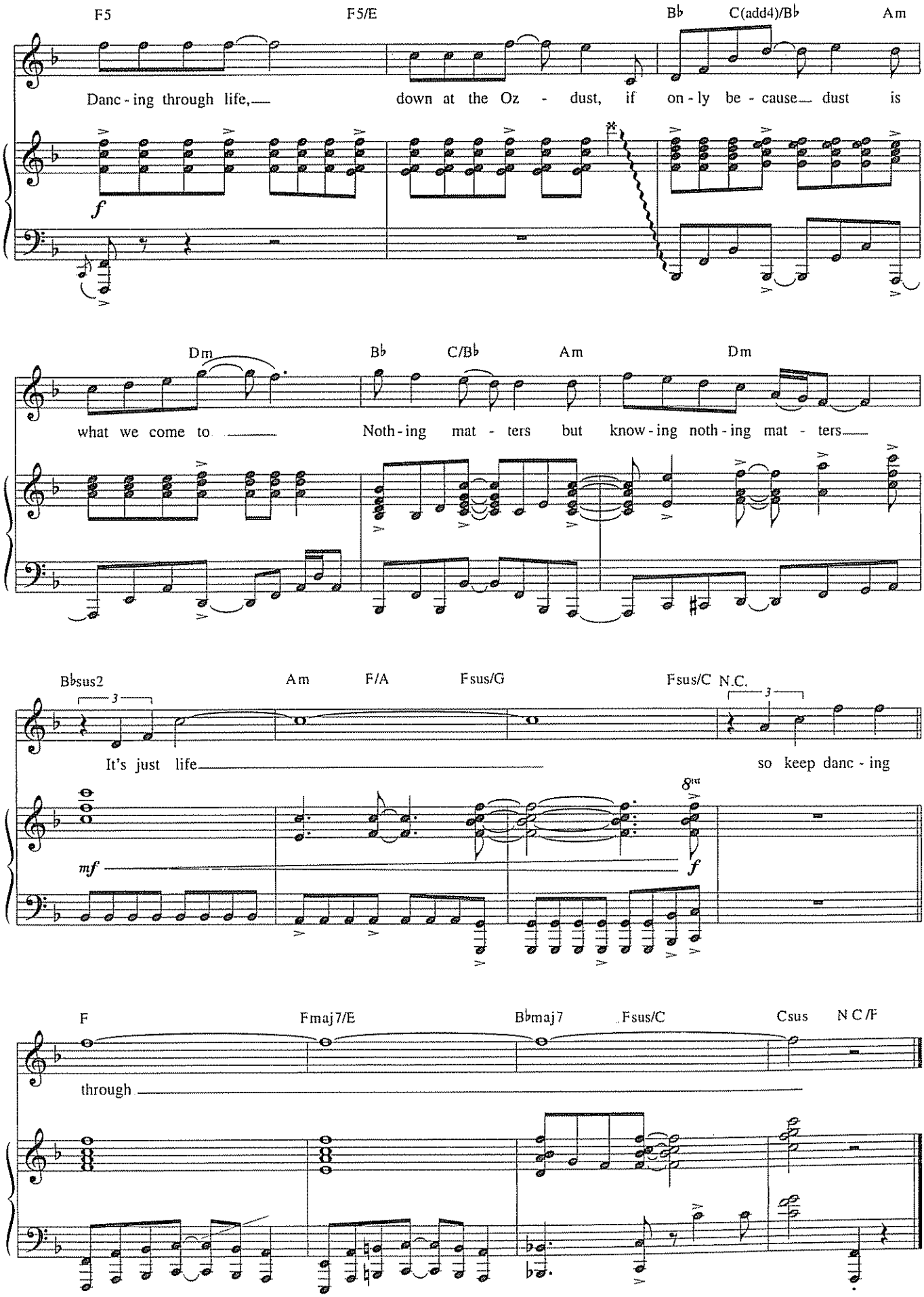

Dbmaj7
Dbm/Fb
Ab/Eb
Ebdim7
stress in?
Stop stud - y - ing strife and
Pop "Dance beat"
Eb9sus/Bb
F
Am/E
learn to live 'the un - ex - am - ined life'"
mp legato
With pedal
F
Am/E
F
Danc - ing through life,
Am/E
Bb/D
C(add2)/E
Am
Dm
skim - ming the sur - face, glid - ing where turf is smooth


B♭m
E♭(add9)
A m
D m(add9)
D♭
Life's more pain - less
for the brain - less.
Why think too hard_
E♭
E♭sus/D♭
C7
F
A m/E
when it's so sooth - ing
Danc - ing through life?_
No need to tough_ it
mf
B♭/D
C(add2)/E
A m
D m
B♭
C/B♭
when you can slough_ it
off_____ as I do._
Noth - ing mat - ters, but
A m
D m7
B♭sus2
C7sus
know - ing noth - ing mat - ters_
It's just life
so keep danc - ing


F
Am/E
F
through
Danc - ing through life,
f
mf
Am/E
Bb/D
C/E
Am7
Dm
sway - ing and sweep - ing,
and al - ways keep - ing cool.
simile
Bbm7
Eb
Am
Dm
Db
Life is fraught - less
when you're thought - less
Those who don't try
Ebsus2
3
F
Am/E
nev - er look fool - ish.
Danc - ing through life.
Mind - less and care - less,


B♭/D C/E Am7 Dm B♭ C/B♭ Am7
Make sure you're where less trou - ble is rife Woes are fleet - ing, blows
Dm7 B♭sus2 Fsus/C
are glanc - ing when you're danc - ing through life
F Am/E F
f
G Cm
Let's go down to the Oz - dust Ball - room We'll
subito mf

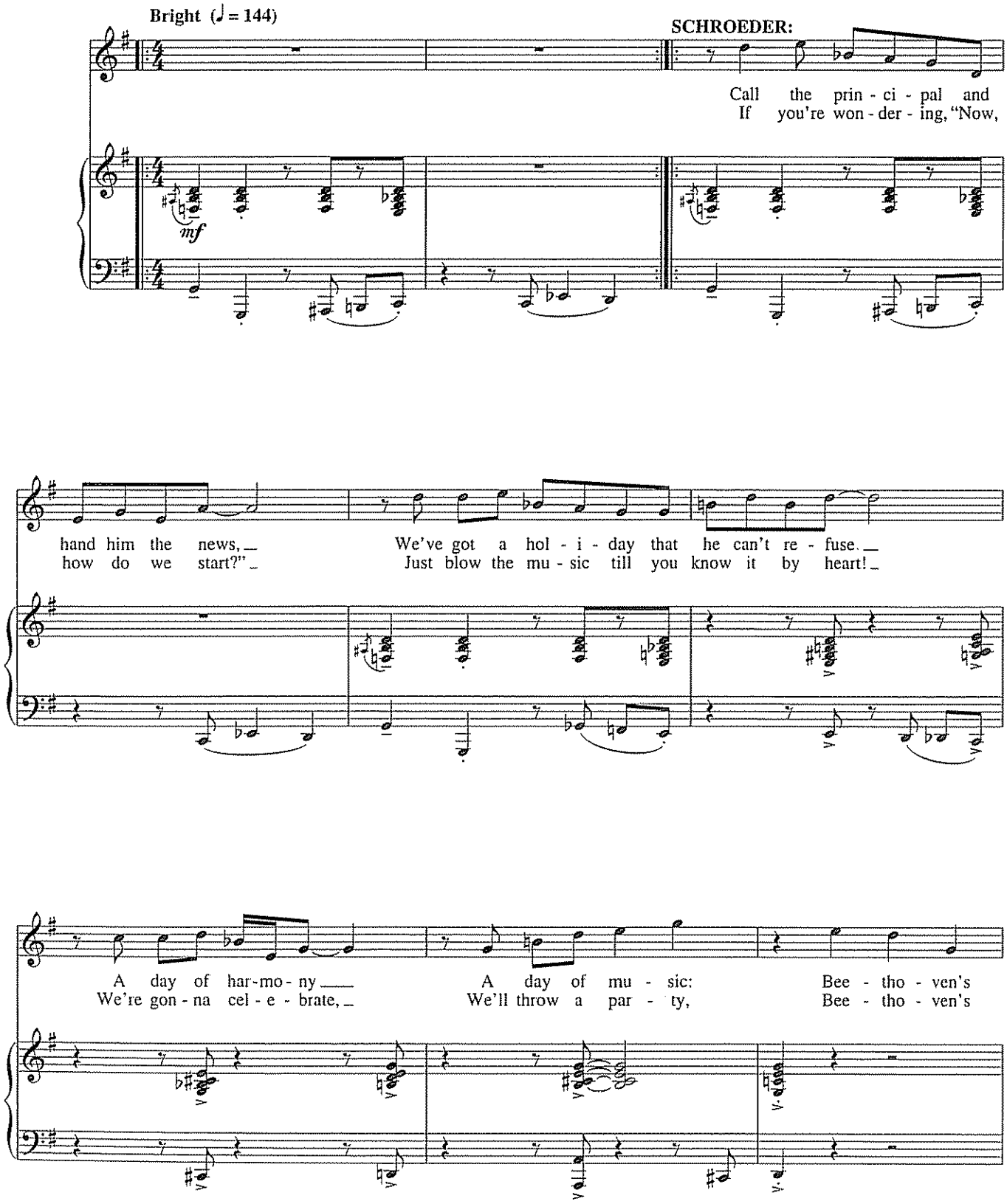

Fm
Eb/Ab Eb/F Bb
meet there lat - er to - night
We can dance till it's light
simile
8vb
Ebsus Eb Dm7b5 G
Find the pret - ti - est girl
Give 'er a whirl
8vb
Cm G7/D Cm/Eb Cm Bbm9
right on down to the Oz - dust Ball - room
Come on fol - low me,
E Eb7sus C7
you'll be hap - py to be there


F5
F5/E
B♭
C(add4)/B♭
Am
Danc - ing through life,
down at the Oz - dust, if on - ly be - cause dust is
f
Dm
B♭
C/B♭
Am
Dm
what we come to
Noth - ing mat - ters but know - ing noth - ing mat - ters
B♭sus2
Am
F/A
Fsus/G
Fsus/C
N.C.
It's just life
so keep danc - ing
mf
f
F
Fmaj7/E
B♭maj7
Fsus/C
Csus
N C/F
through

BEETHOVEN DAY

from *You're a Good Man, Charlie Brown*

Words and Music by
ANDREW LIPPA



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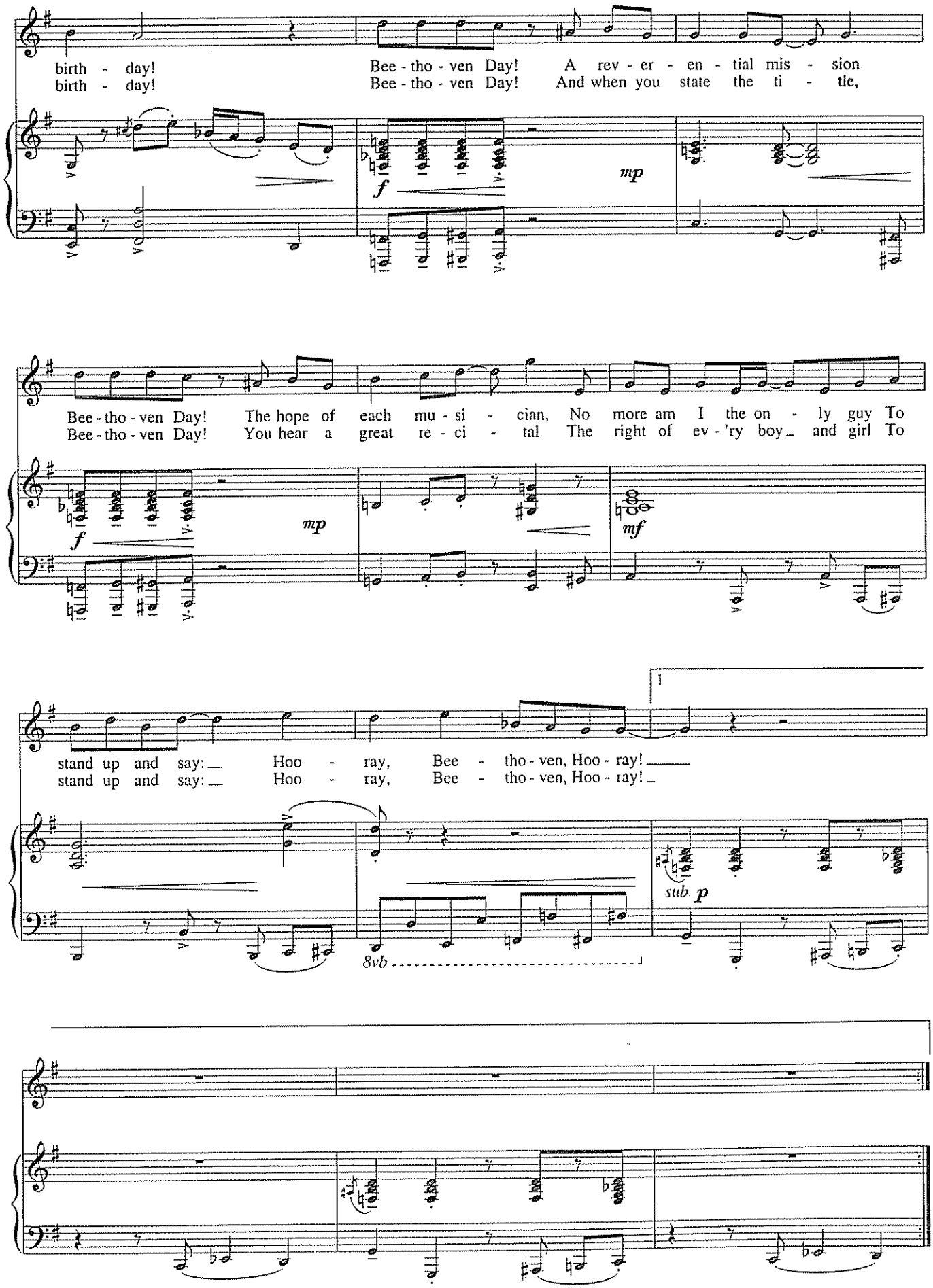
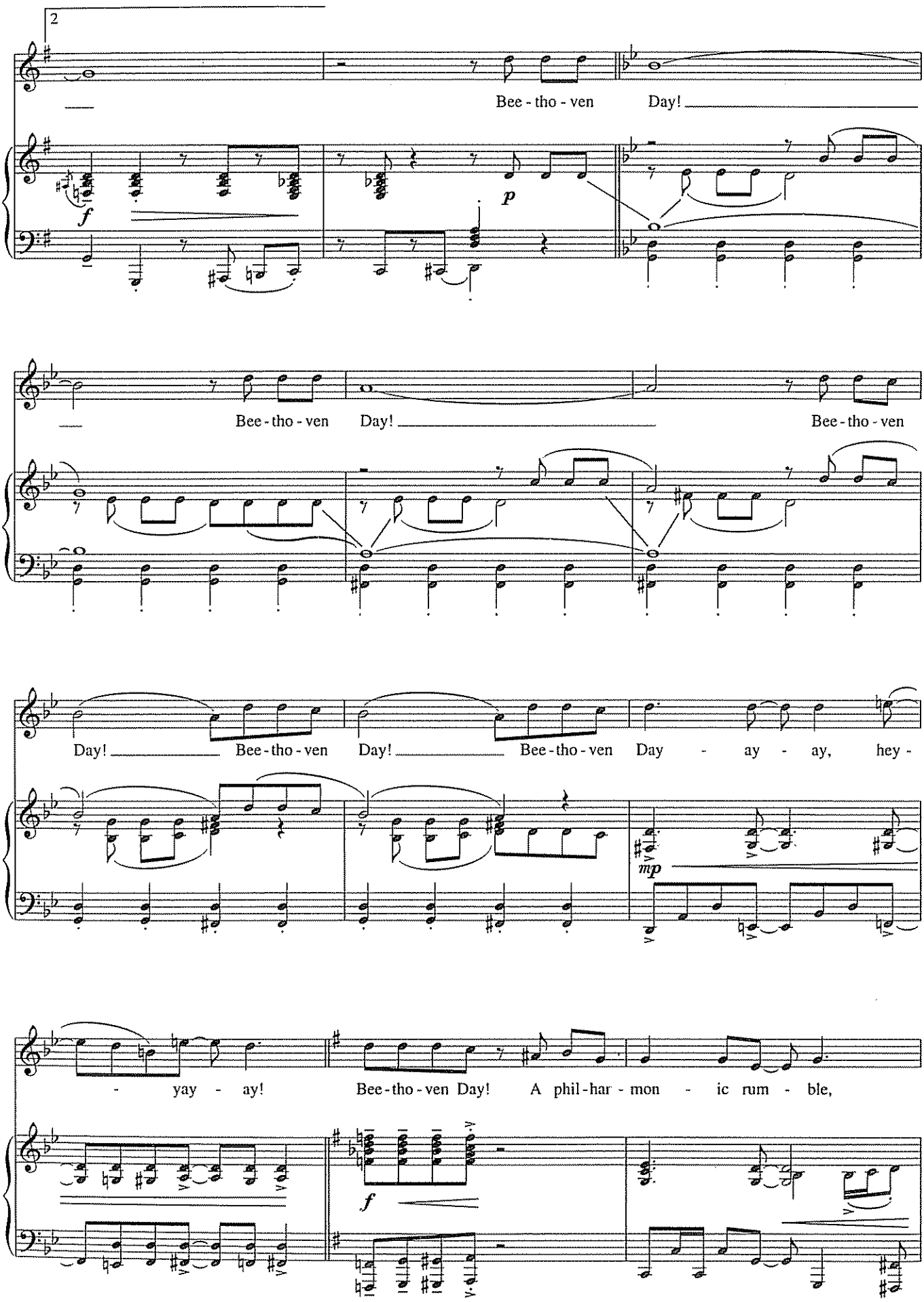
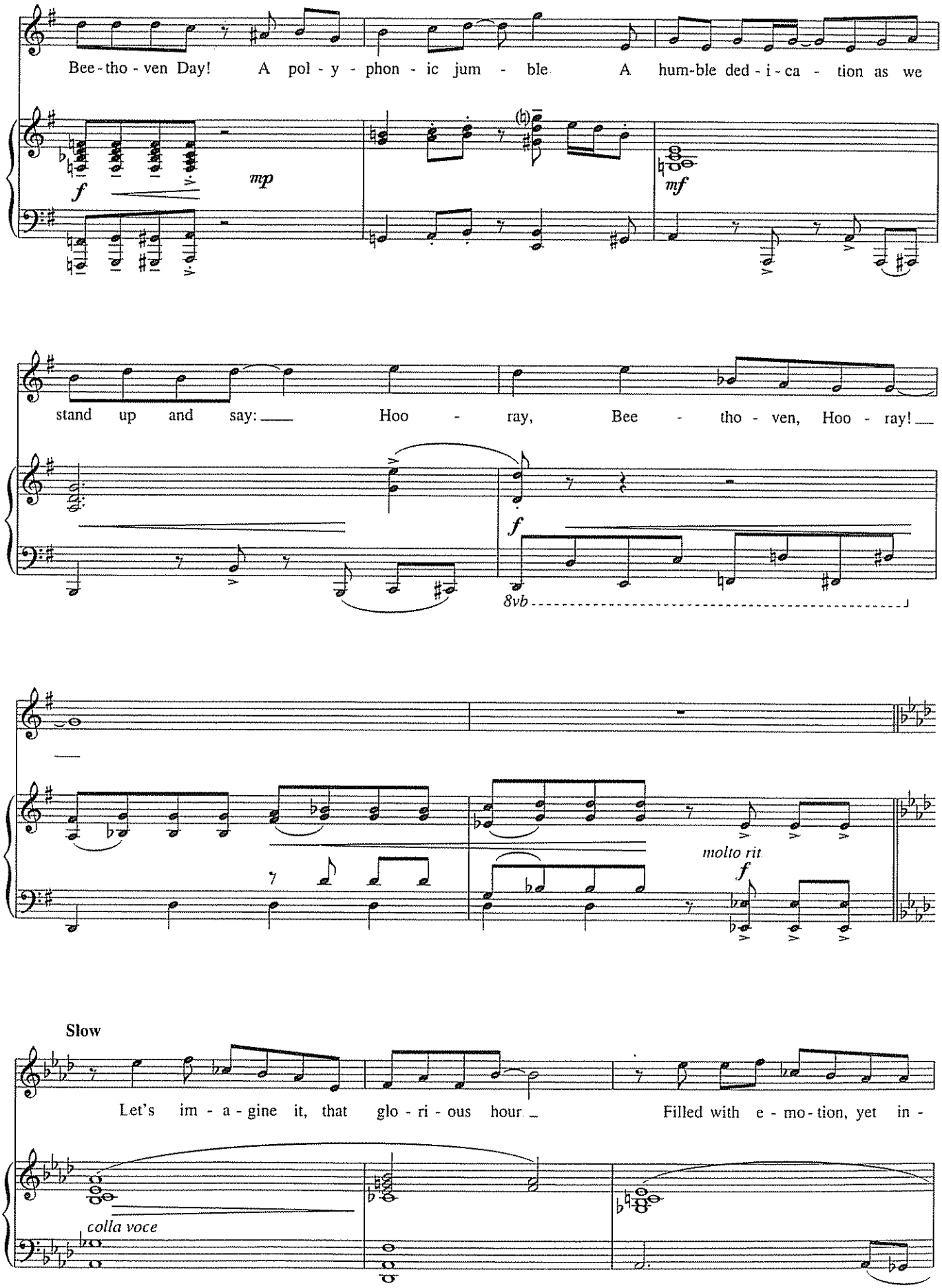
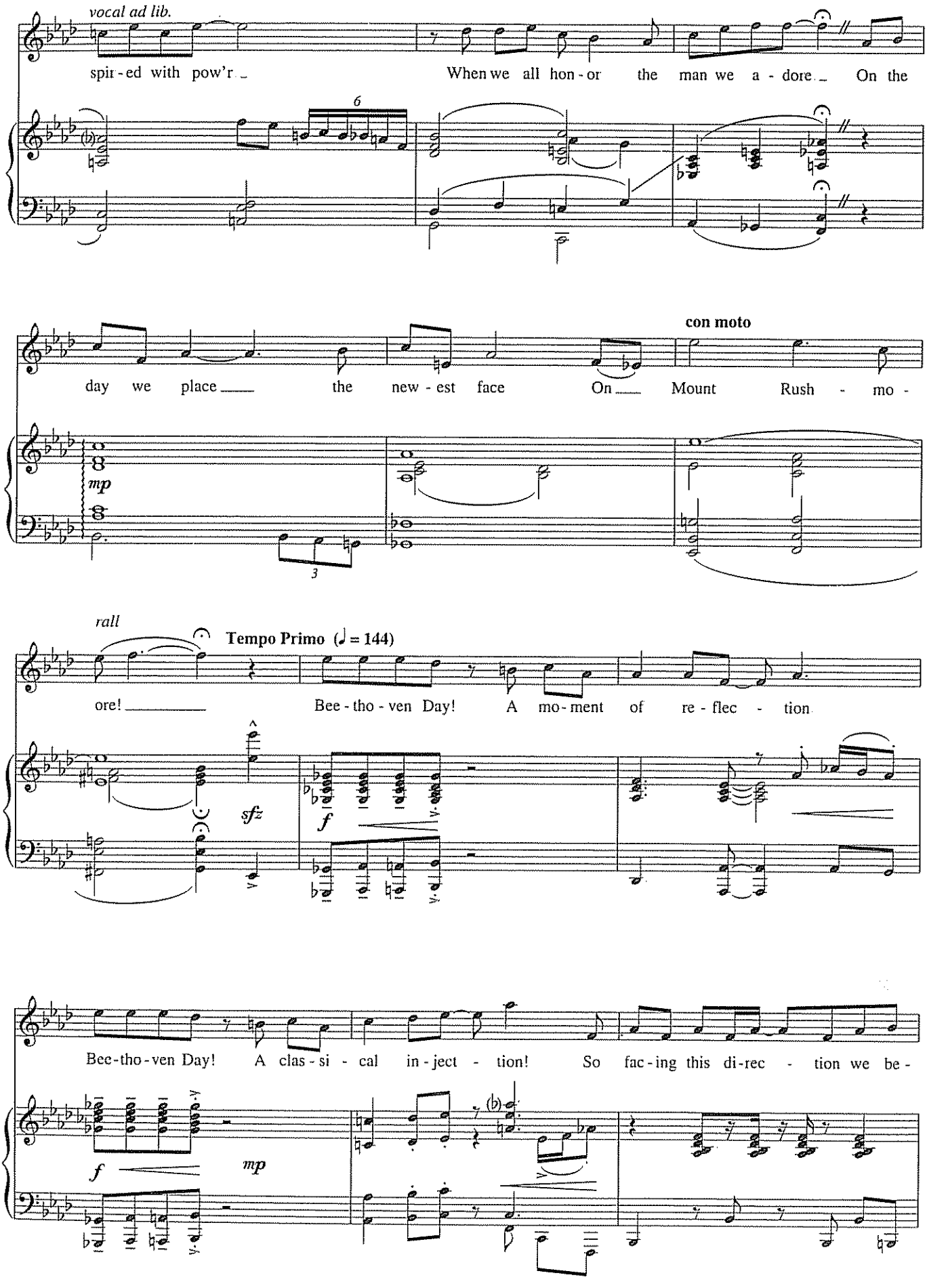
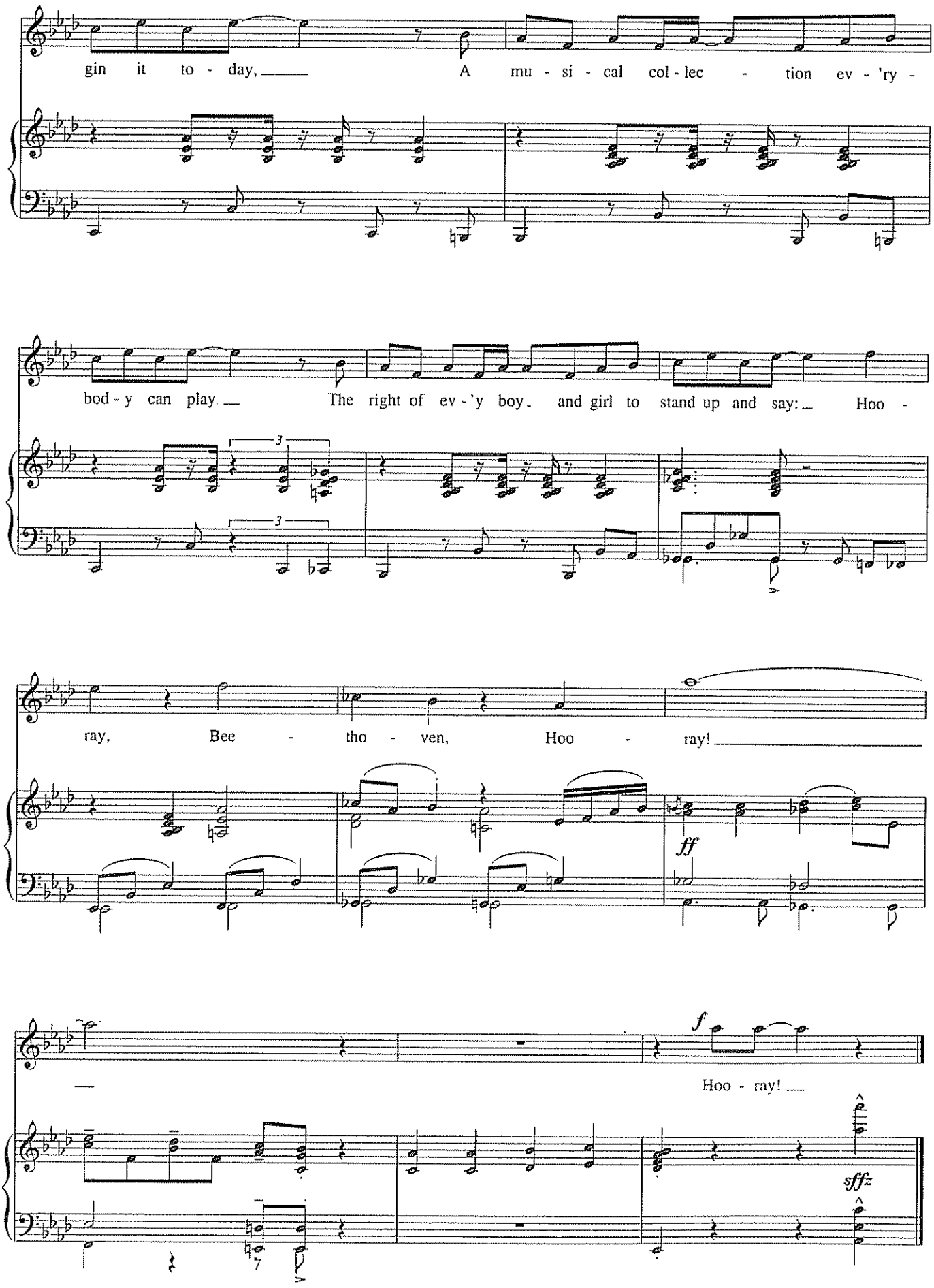

birth - day!
birth - day!
Bee - tho - ven Day! A rev - er - en - tial mis - sion
Bee - tho - ven Day! And when you state the ti - tle,
f
mp
Bee - tho - ven Day! The hope of each mu - si - cian, No more am I the on - ly guy To
Bee - tho - ven Day! You hear a great re - ci - tal. The right of ev - 'ry boy and girl To
f
mp
mf
stand up and say: Hoo - ray, Bee - tho - ven, Hoo - ray!
stand up and say: Hoo - ray, Bee - tho - ven, Hoo - ray!
1
8vb
sub p


2
Bee - tho - ven Day!
f
p
Bee - tho - ven Day! Bee - tho - ven
Day! Bee - tho - ven Day! Bee - tho - ven Day - ay - ay, hey -
mp
- yay - ay! Bee - tho - ven Day! A phil - har - mon - ic rum - ble,
f


Bee - tho - ven Day! A pol - y - phon - ic jum - ble A hum-ble ded - i - ca - tion as we
f
mp
mf
stand up and say: Hoo - ray, Bee - tho - ven, Hoo - ray!
f
8vb
molto rit.
f
Slow
Let's im - a - gine it, that glo - ri - ous hour Filled with e - mo - tion, yet in -
colla voce

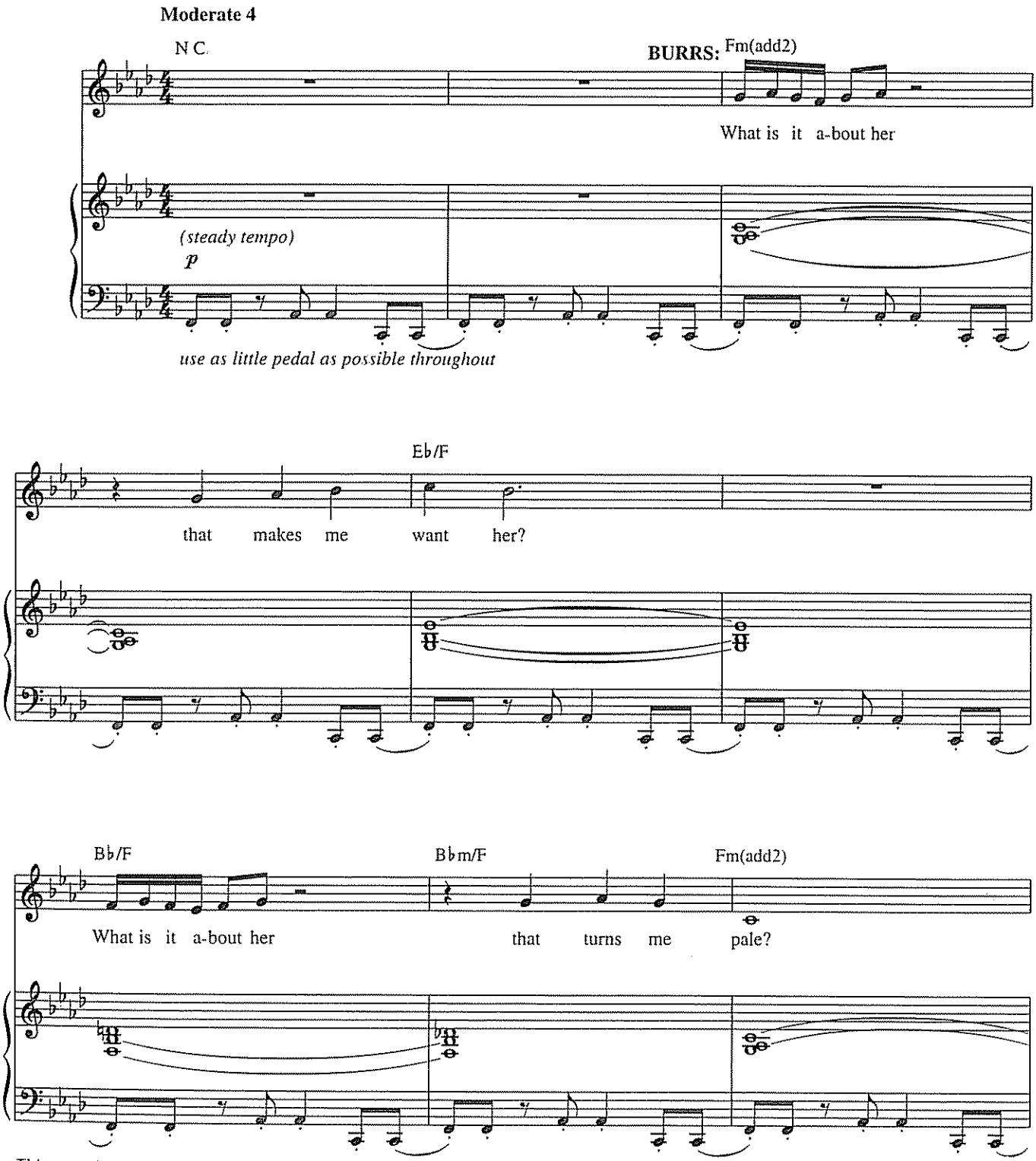

vocal ad lib.
spir - ed with pow'r
When we all hon - or the man we a - dore
On the
day we place
the new - est face
On
Mount Rush - mo -
con moto
mp
rall
Tempo Primo (♩ = 144)
ore!
Bee - tho - ven Day!
A mo - ment of re - flec - tion
sfz
f
Bee - tho - ven Day!
A clas - si - cal in - ject - tion!
So fac - ing this di - rec - tion we be -
f
mp


gin it to - day, A mu - si - cal col - lec - tion ev - 'ry -
bod - y can play. The right of ev - 'y boy and girl to stand up and say: Hoo -
ray, Bee - tho - ven, Hoo - ray!
ff
f
Hoo - ray!
sffz

WHAT IS IT ABOUT HER?

from *The Wild Party*

Words and Music by
ANDREW LIPPA



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

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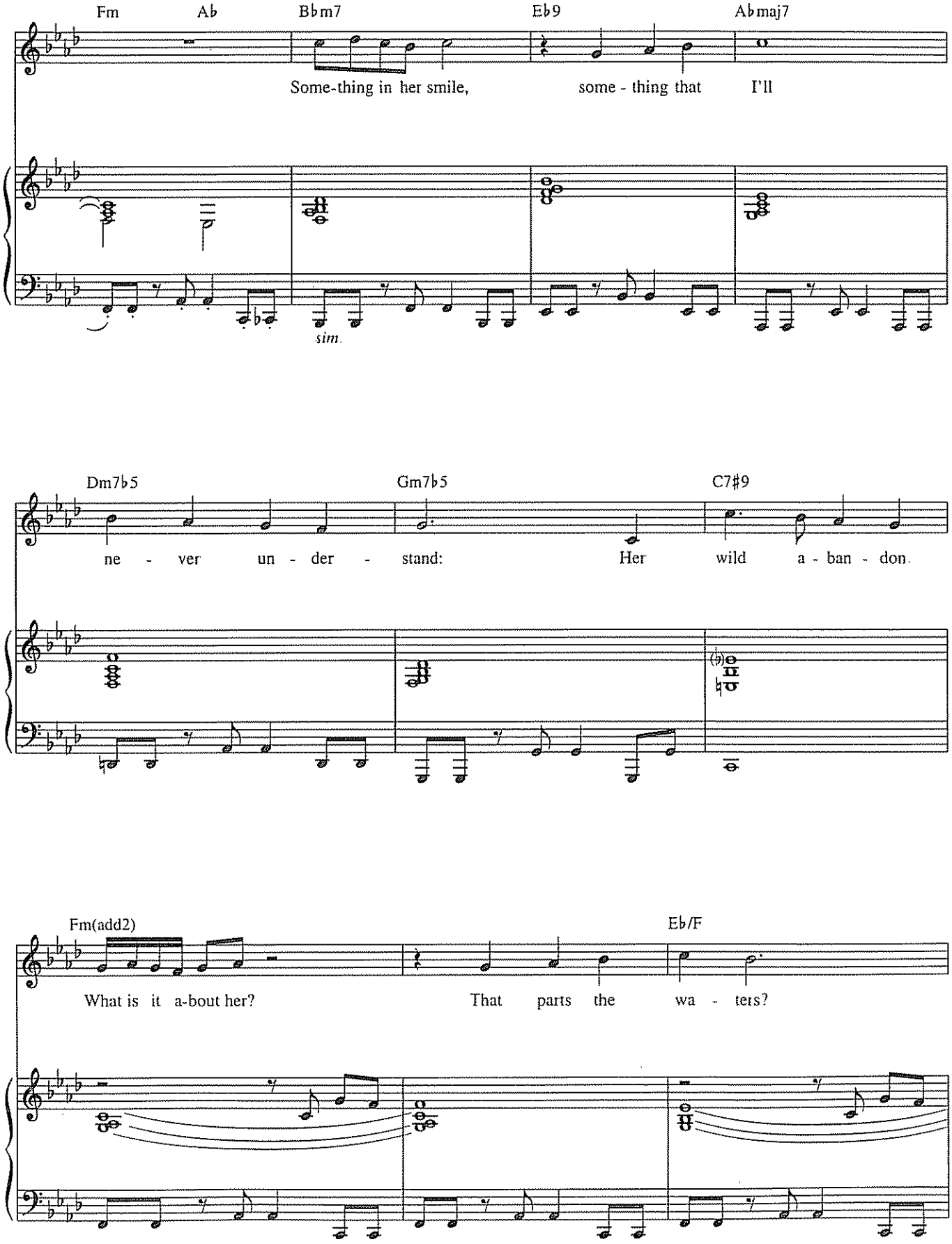
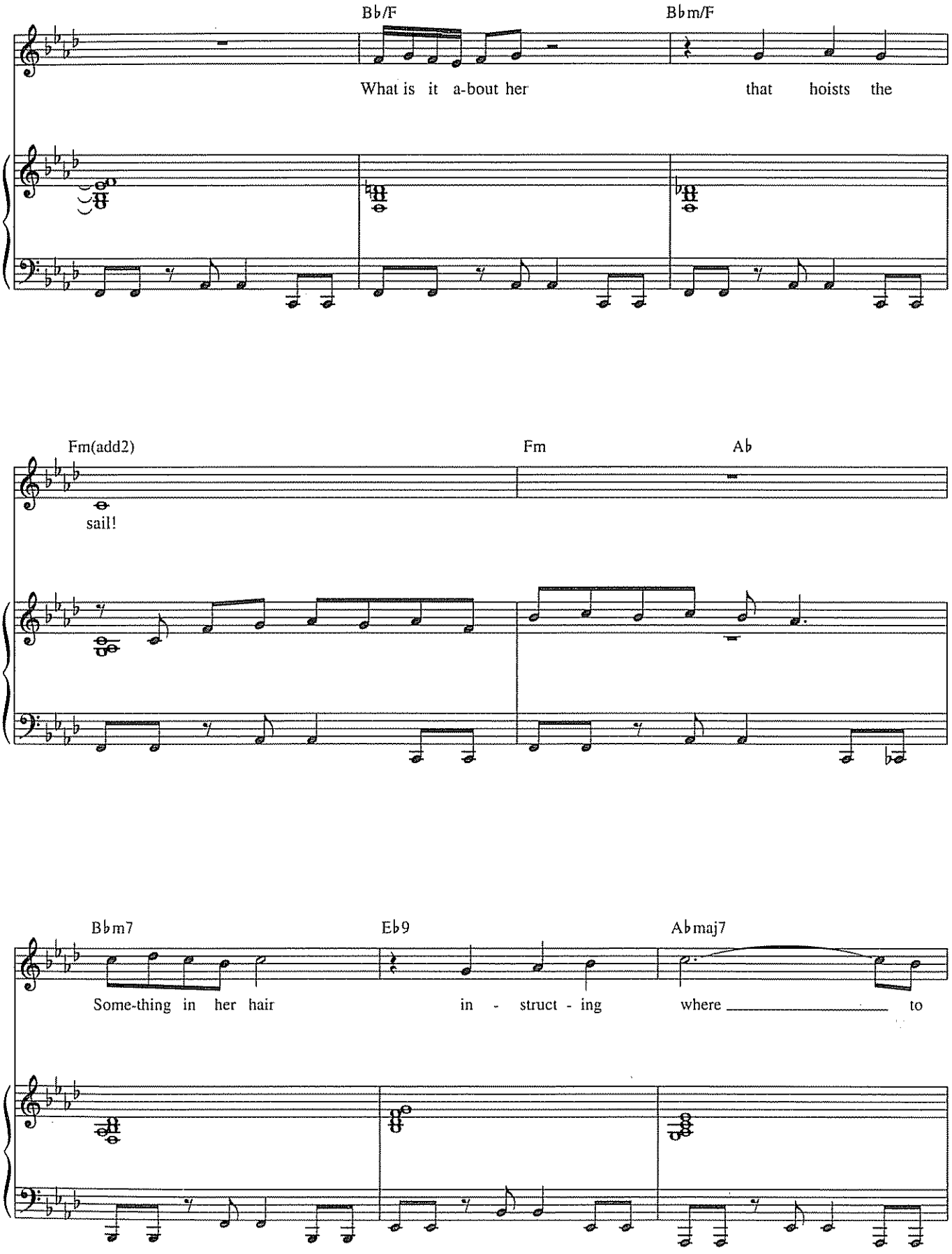
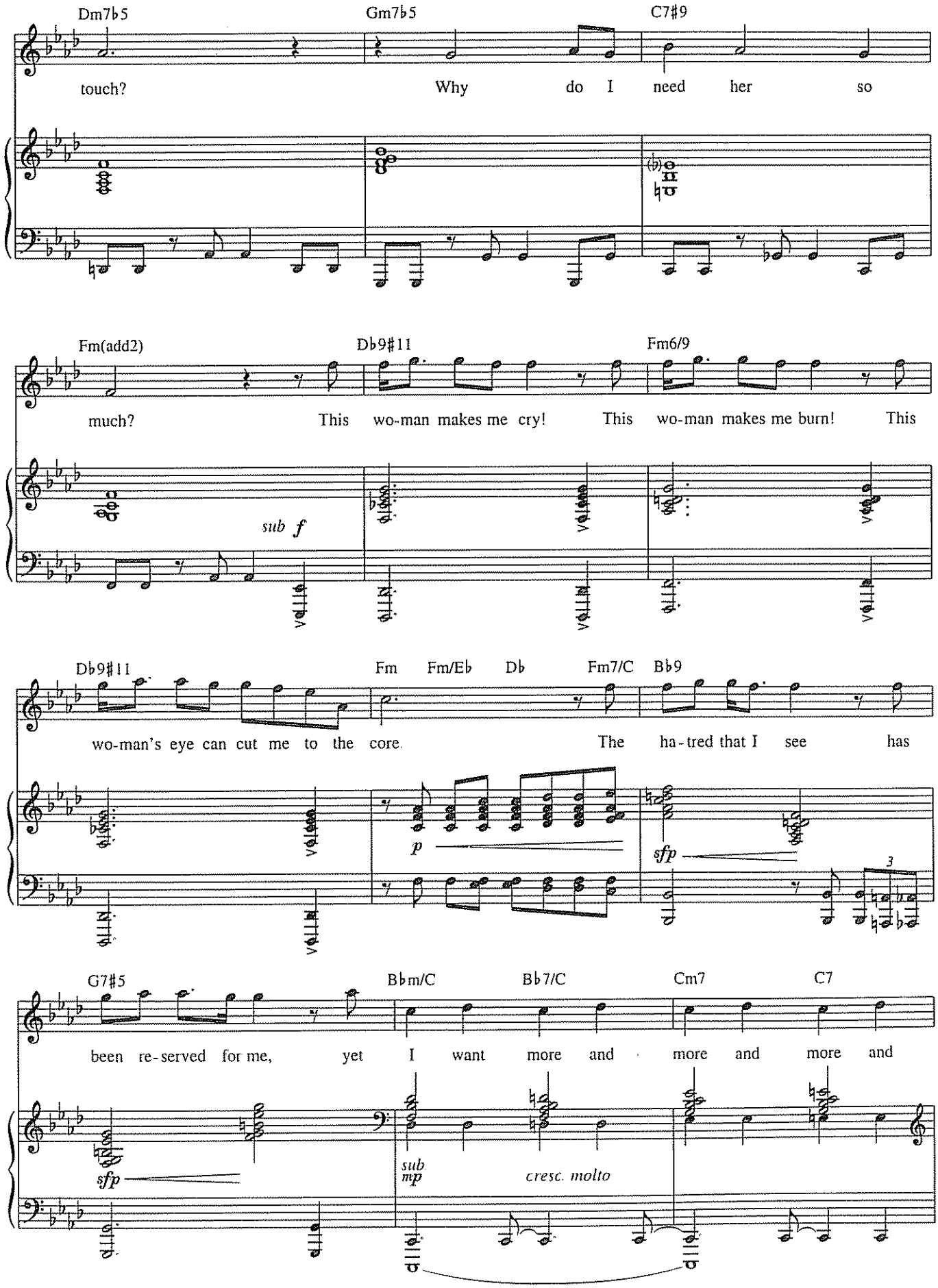
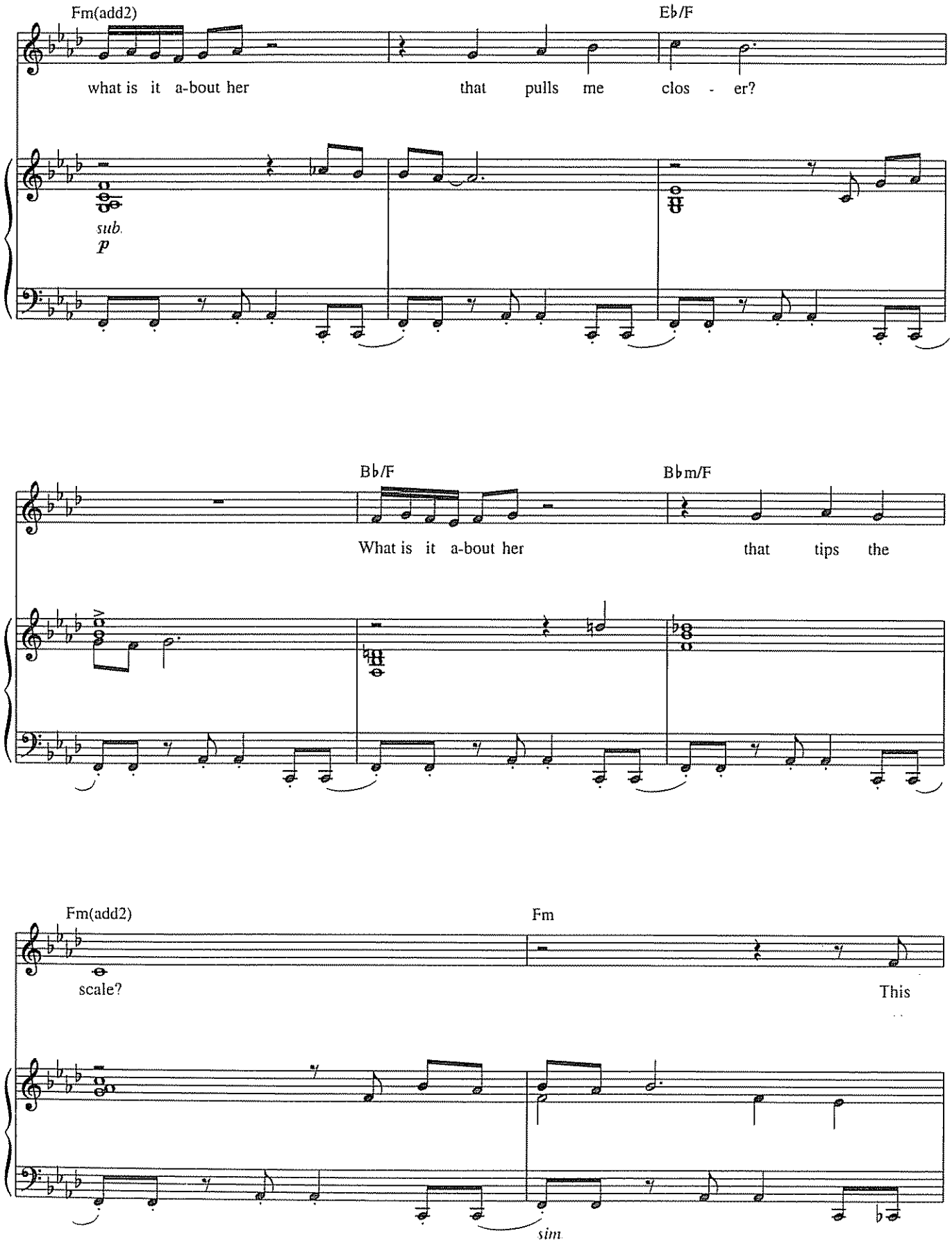
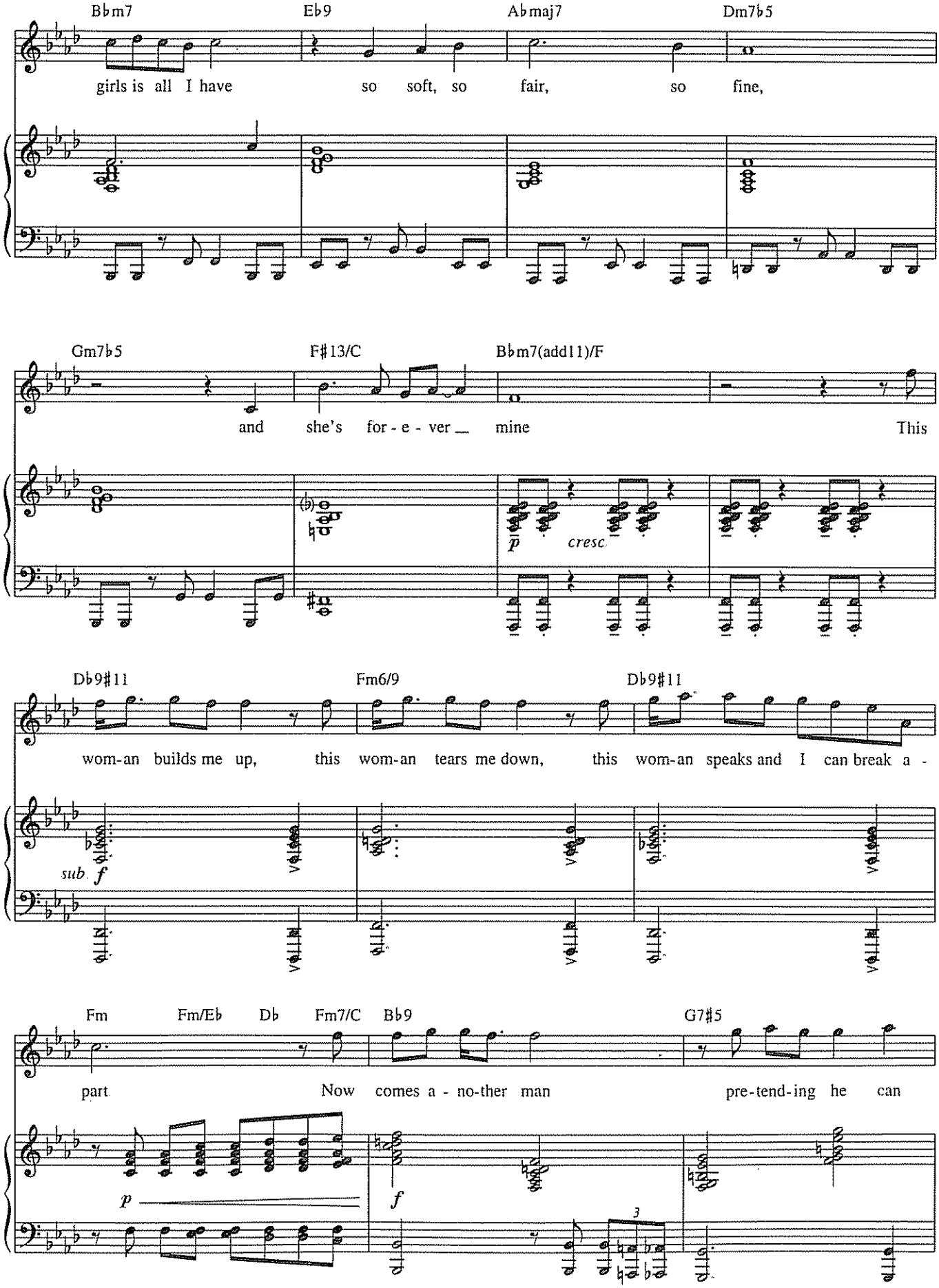
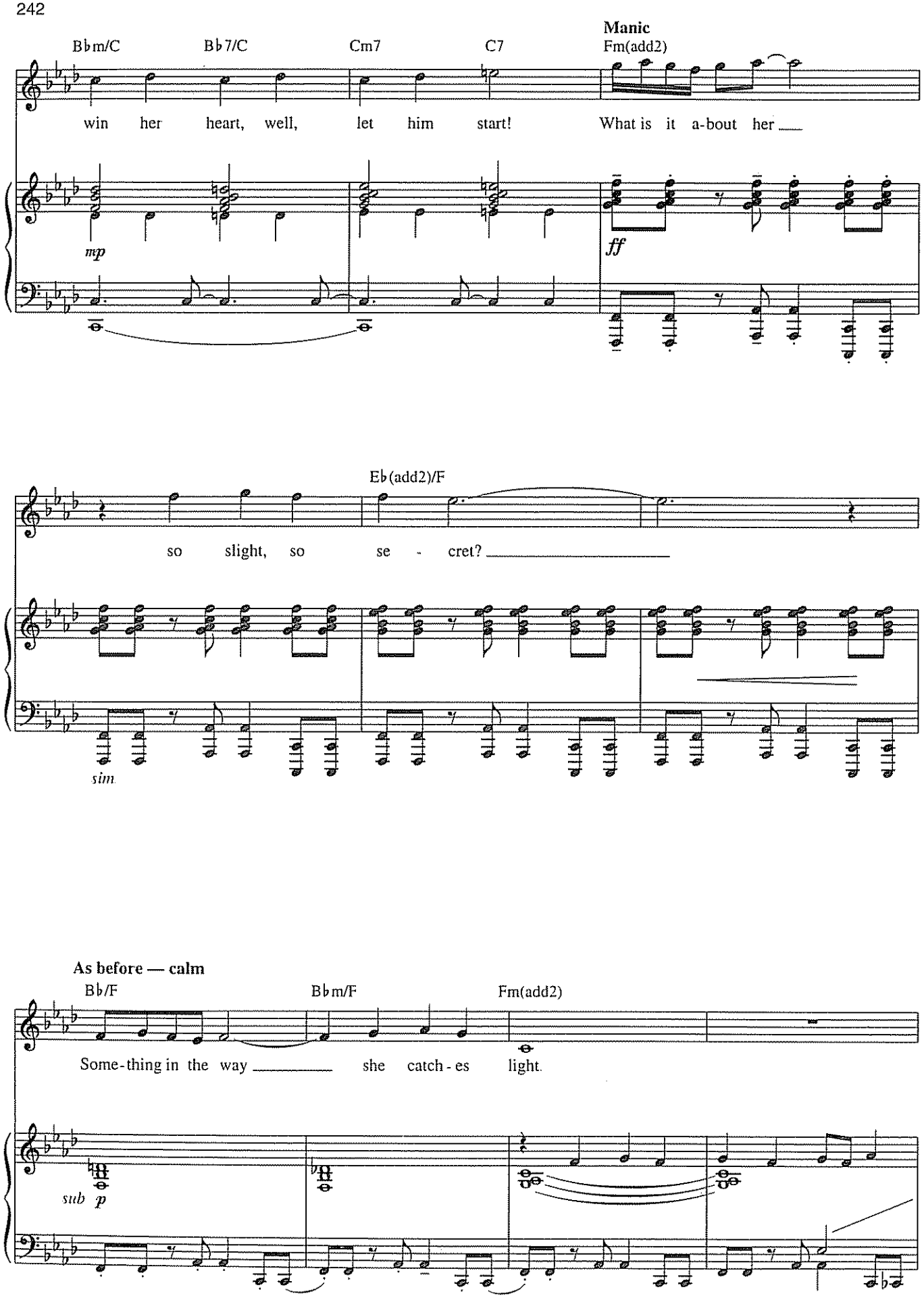

Fm
Ab
Bbm7
Eb9
Abmaj7
Some-thing in her smile,
some - thing that
I'll
sim.
Dm7b5
Gm7b5
C7#9
ne - ver un - der - stand:
Her wild a - ban - don.
Fm(add2)
Eb/F
What is it a-bout her?
That parts the wa - ters?

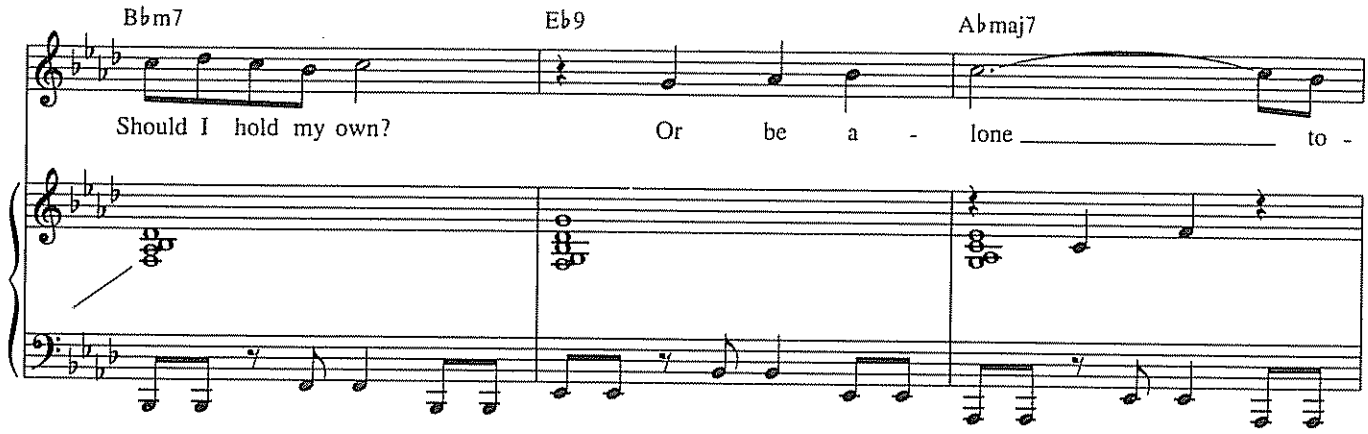

B♭/F
B♭m/F
What is it a-bout her
that hoists the
Fm(add2)
Fm
A♭
sail!
B♭m7
E♭9
A♭maj7
Some-thing in her hair
in - struct - ing
where
to

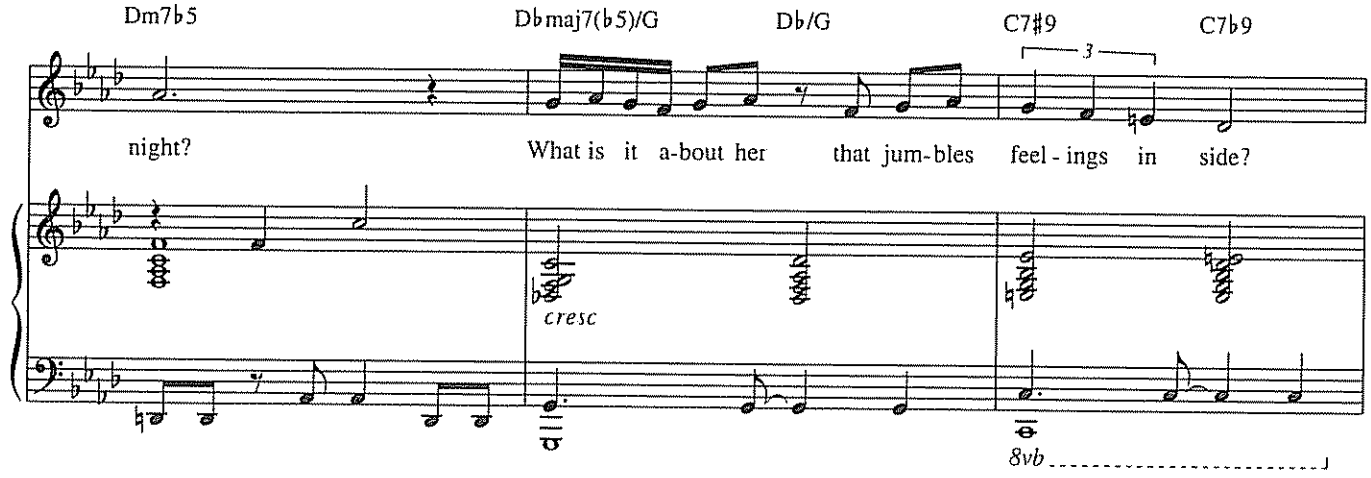

Dm7♭5
Gm7♭5
C7♯9
touch?
Why do I need her so
Fm(add2)
D♭9♯11
Fm6/9
much?
This wo-man makes me cry!
This wo-man makes me burn!
This
sub f
D♭9♯11
Fm
Fm/E♭
D♭
Fm7/C
B♭9
wo-man's eye can cut me to the core.
The ha-tred that I see has
p
sfp
3
G7♯5
B♭m/C
B♭7/C
Cm7
C7
been re-served for me,
yet I want more and more and more and
sfp
sub mp
cresc. molto

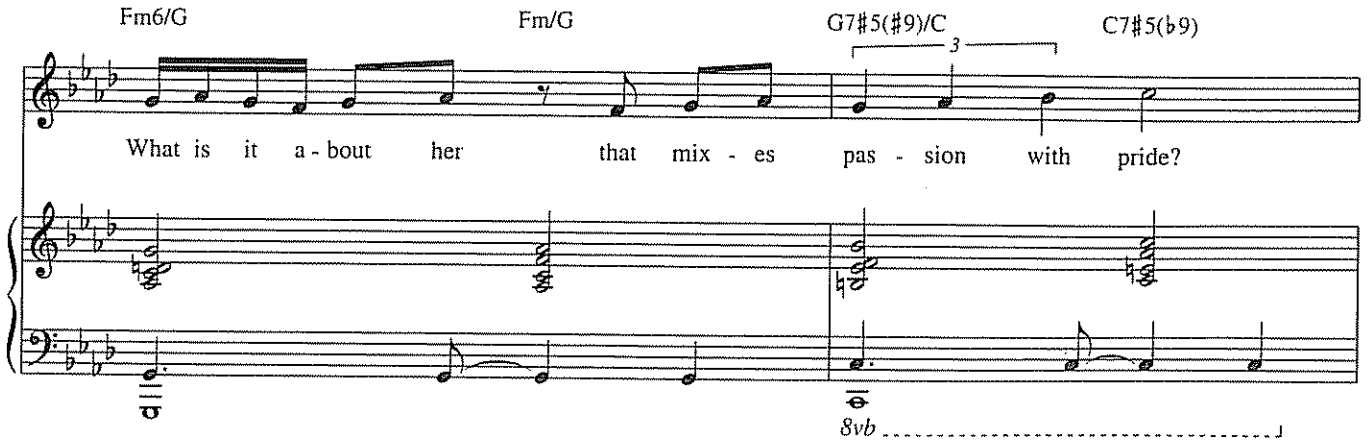

Fm(add2)
E♭/F
what is it a-bout her
that pulls me clos - er?
sub.
p
B♭/F
B♭m/F
What is it a-bout her
that tips the
Fm(add2)
Fm
scale?
This
sim.

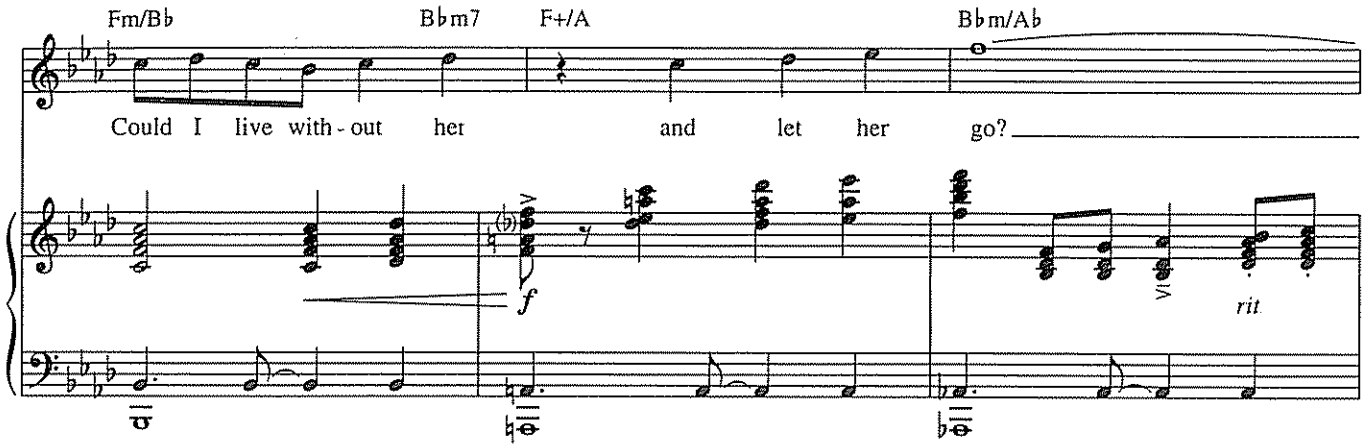

Bbm7
Eb9
Abmaj7
Dm7b5
girls is all I have so soft, so fair, so fine,
Gm7b5
F#13/C
Bbm7(add11)/F
and she's for - e - ver __ mine This
p
cresc.
Db9#11
Fm6/9
Db9#11
wom-an builds me up, this wom-an tears me down, this wom-an speaks and I can break a -
sub. f
Fm
Fm/Eb
Db
Fm7/C
Bb9
G7#5
part Now comes a - no-ther man pre-tend-ing he can
p
f
3


Manic
B♭m/C
B♭7/C
Cm7
C7
Fm(add2)
win her heart, well, let him start! What is it a-bout her
mp
ff
E♭(add2)/F
so slight, so se - cret?
sim
As before — calm
B♭/F
B♭m/F
Fm(add2)
Some-thing in the way she catch-es light.
sub p

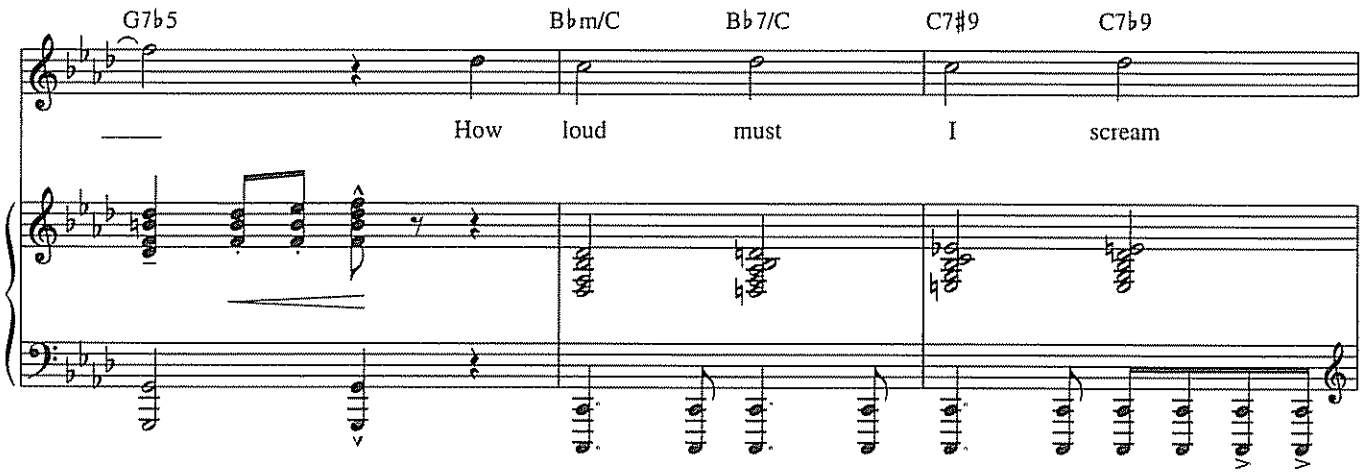

Bbm7
Eb9
Abmaj7
Should I hold my own?
Or be a - lone to -


Dm7b5
Dbmaj7(b5)/G
Db/G
C7#9
C7b9
3
night?
What is it a-bout her that jum-bles feel - ings in side?
cresc
8vb

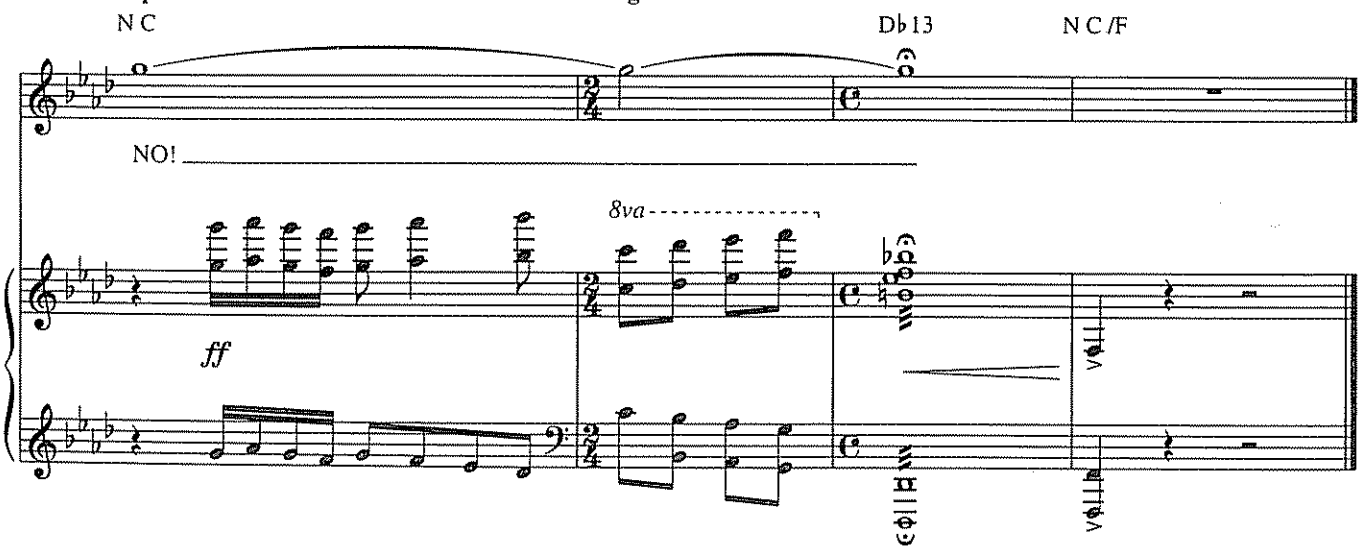

Fm6/G
Fm/G
G7#5(#9)/C
C7#5(b9)
3
What is it a - bout her that mix - es pas - sion with pride?
8vb



Colla voce



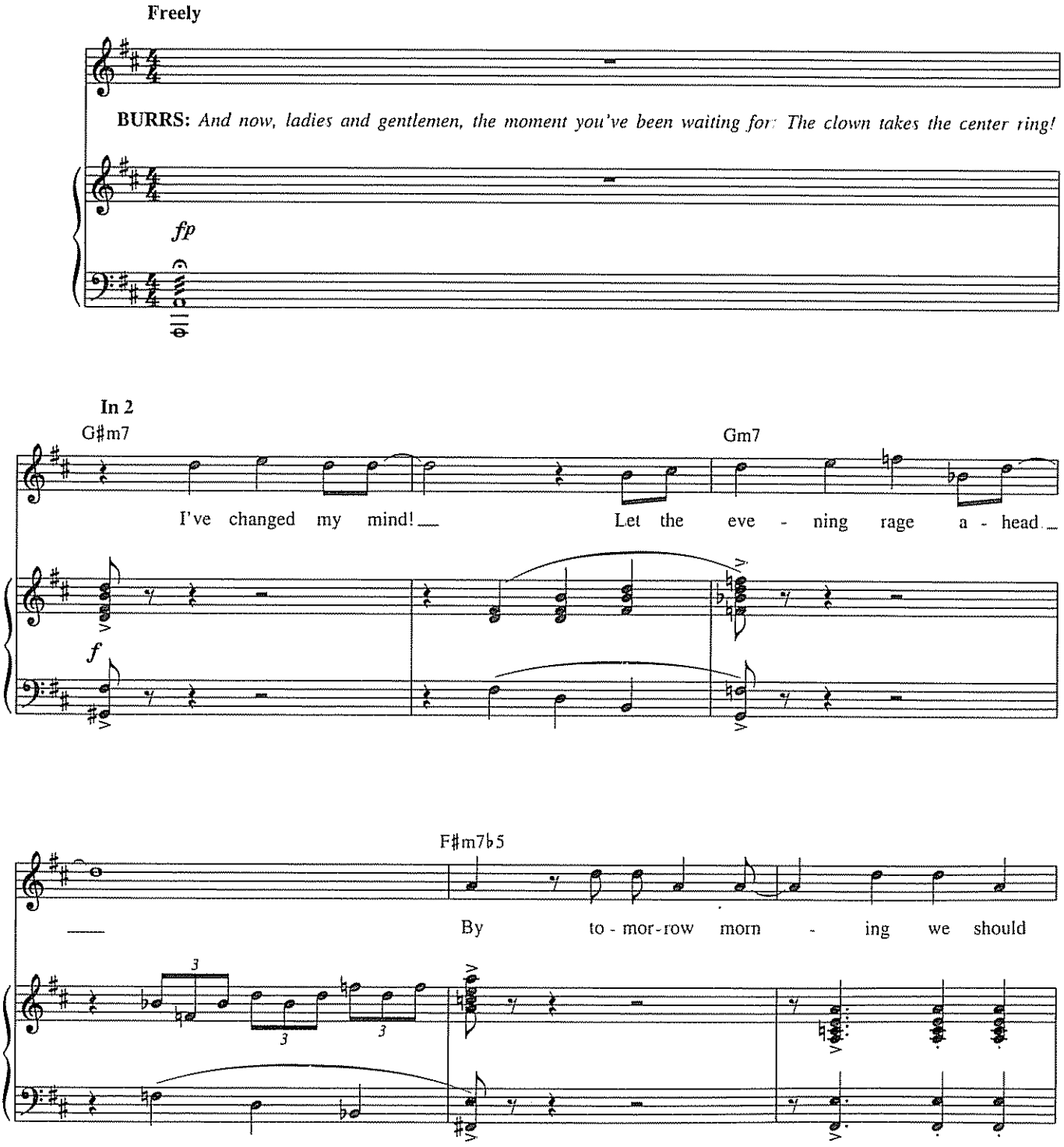
A Tempo **Big ritard**



LET ME DROWN

from *The Wild Party*

Words and Music by
ANDREW LIPPA



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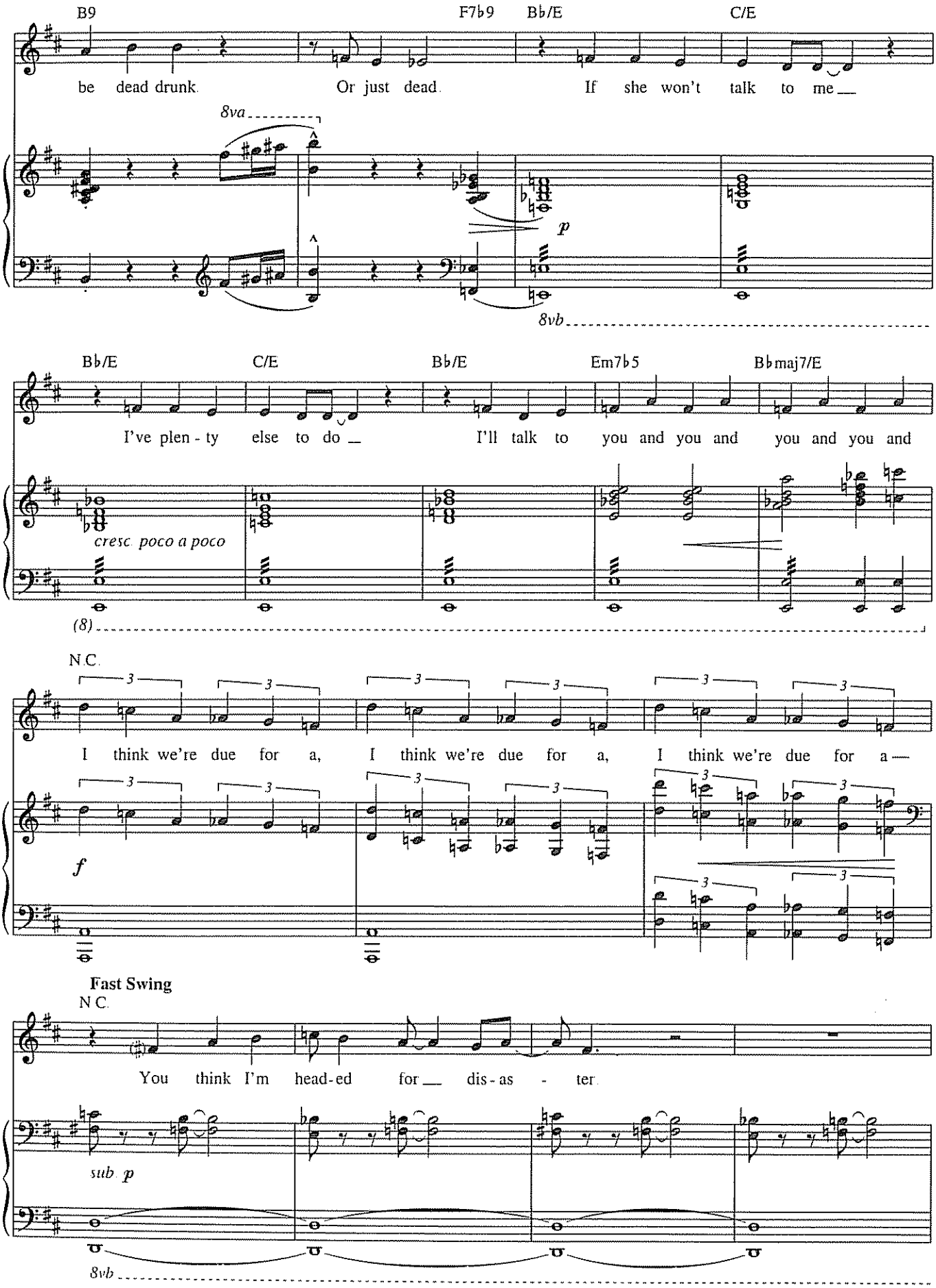
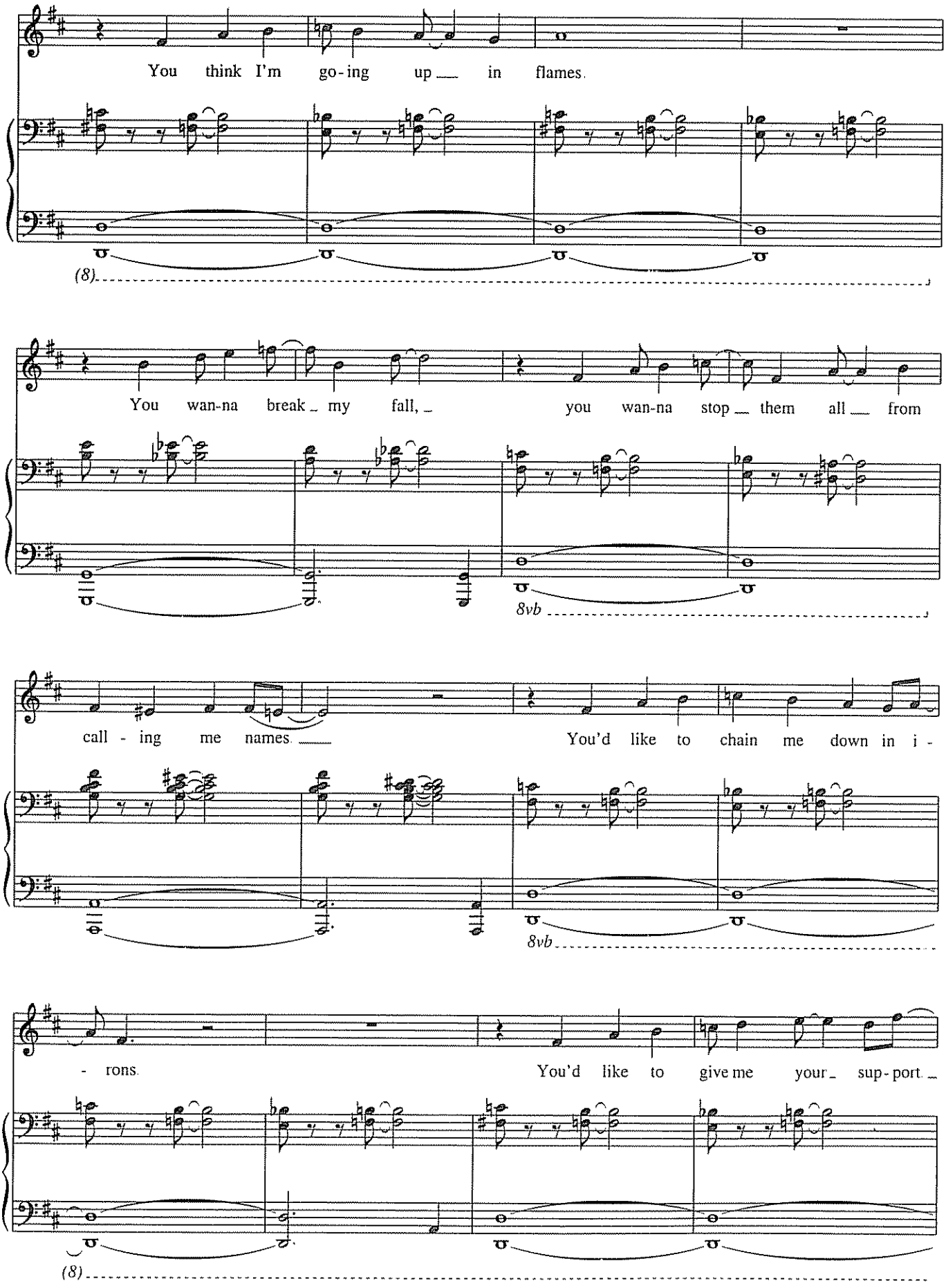
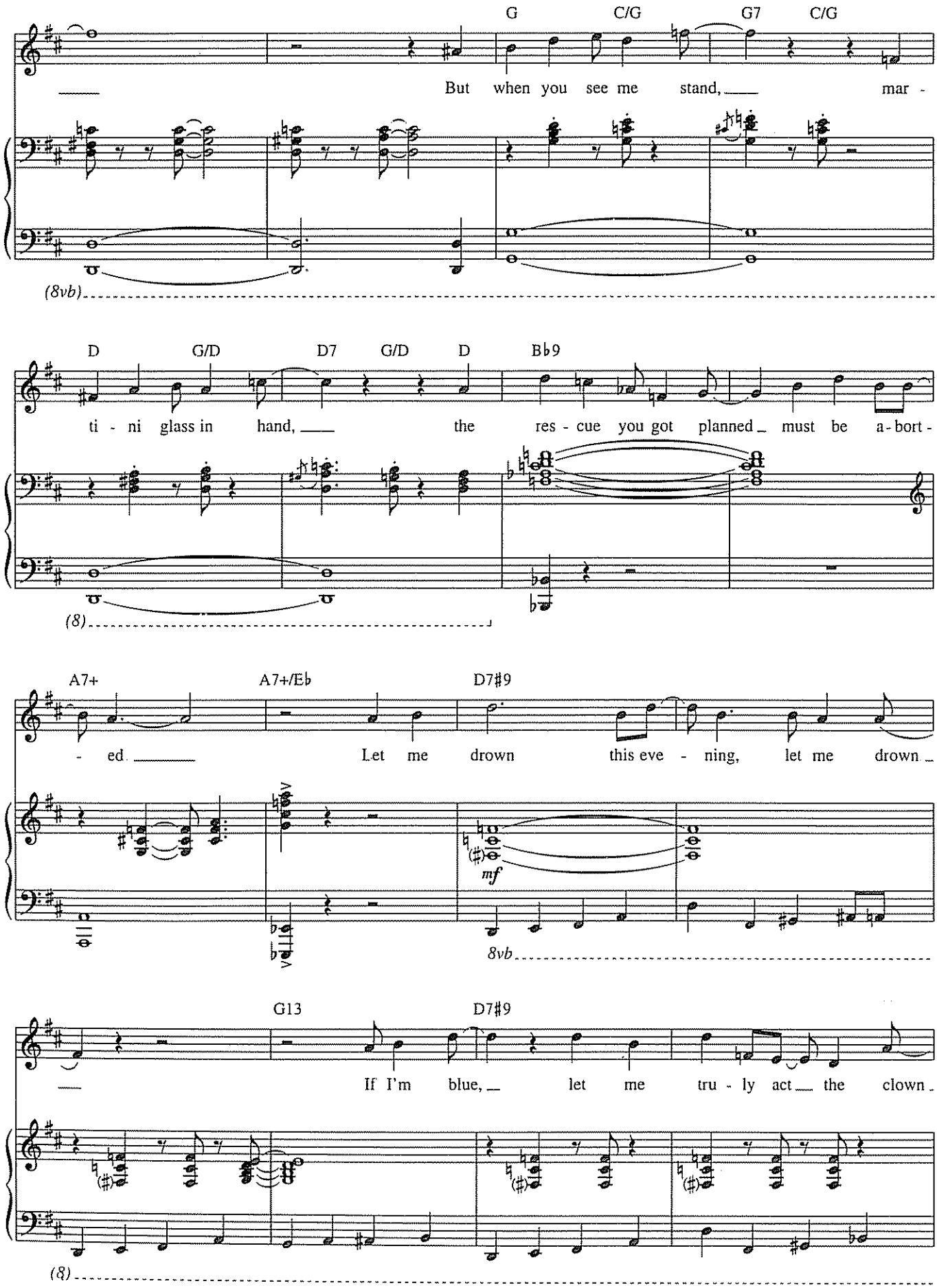
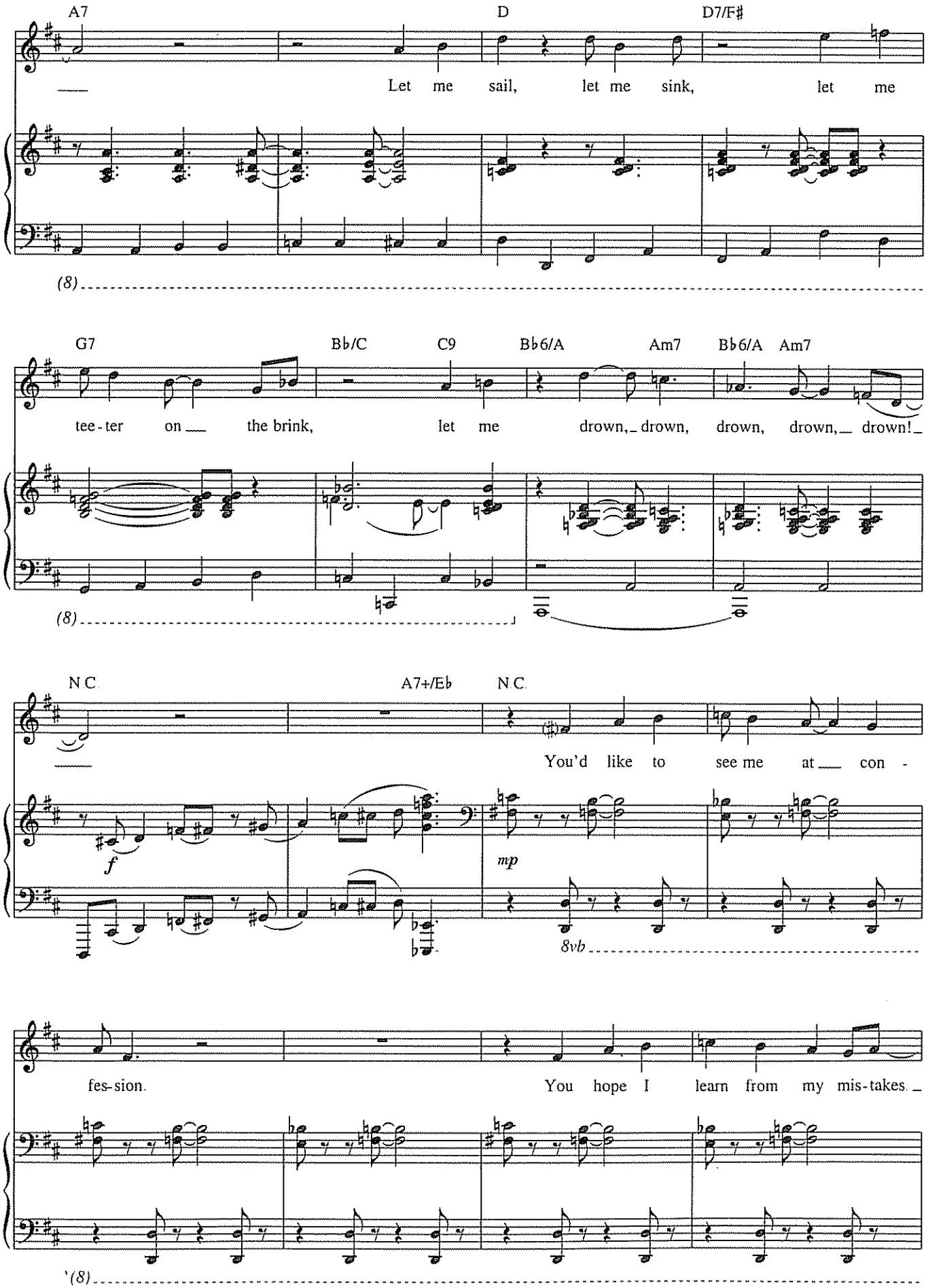
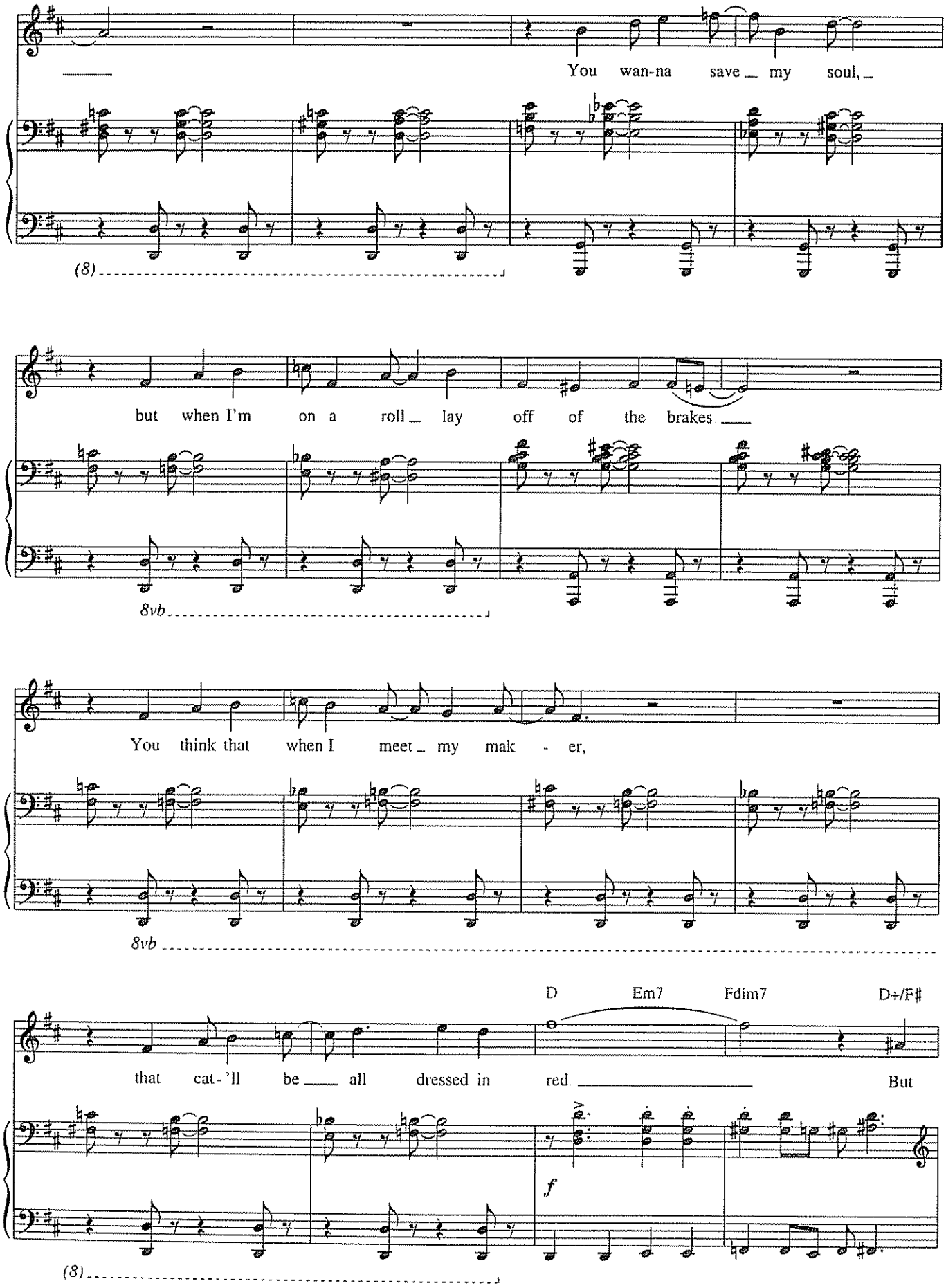
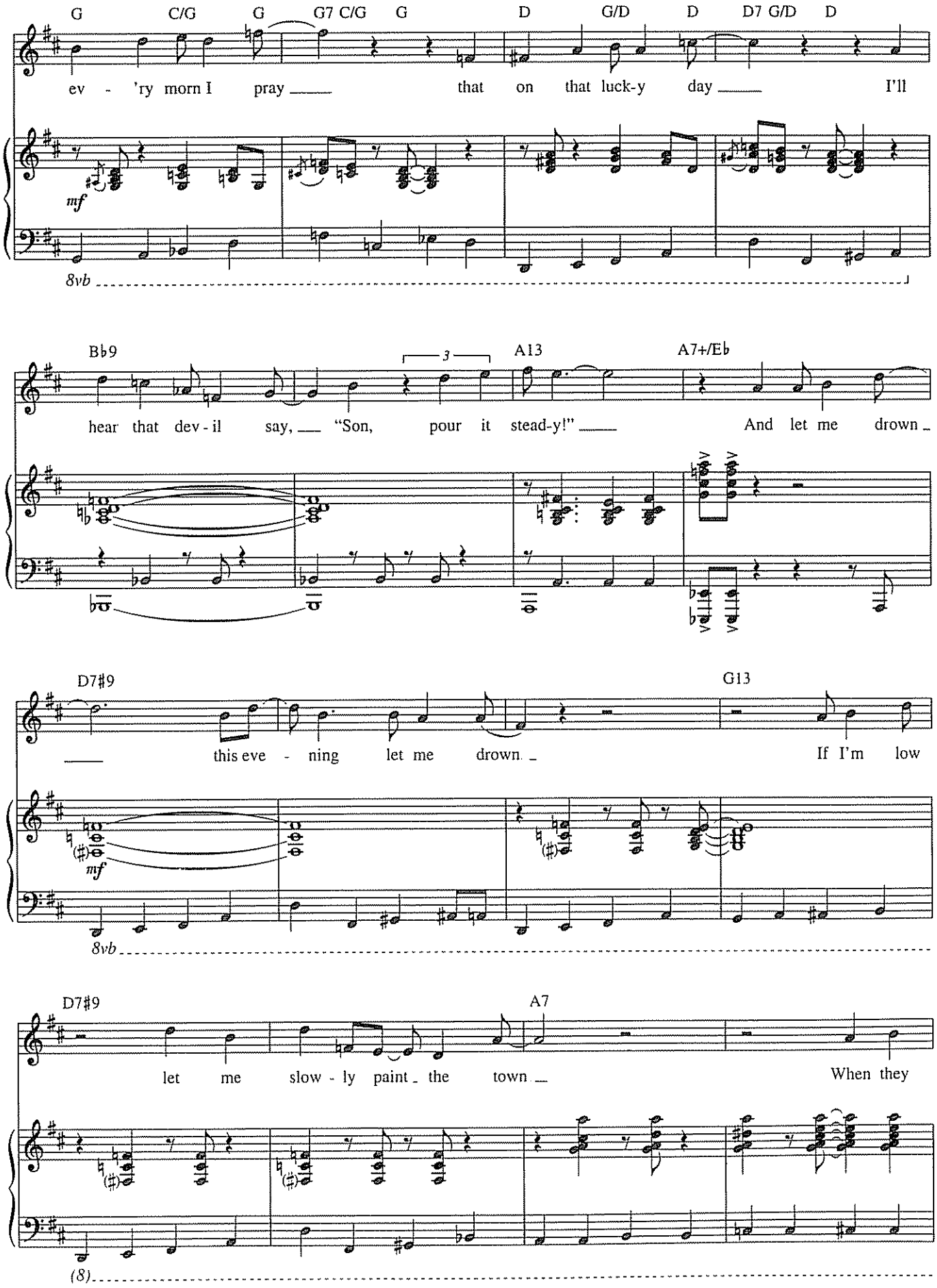

B9
F7♭9
B♭/E
C/E
be dead drunk.
Or just dead.
If she won't talk to me__
8va
p
8vb
B♭/E
C/E
B♭/E
Em7♭5
B♭maj7/E
I've plen - ty else to do__
I'll talk to you and you and you and you and
cresc. poco a poco
(8)
N.C.
I think we're due for a, I think we're due for a, I think we're due for a—
f
Fast Swing
N.C.
You think I'm head-ed for__ dis - as - ter.
sub. p
8vb

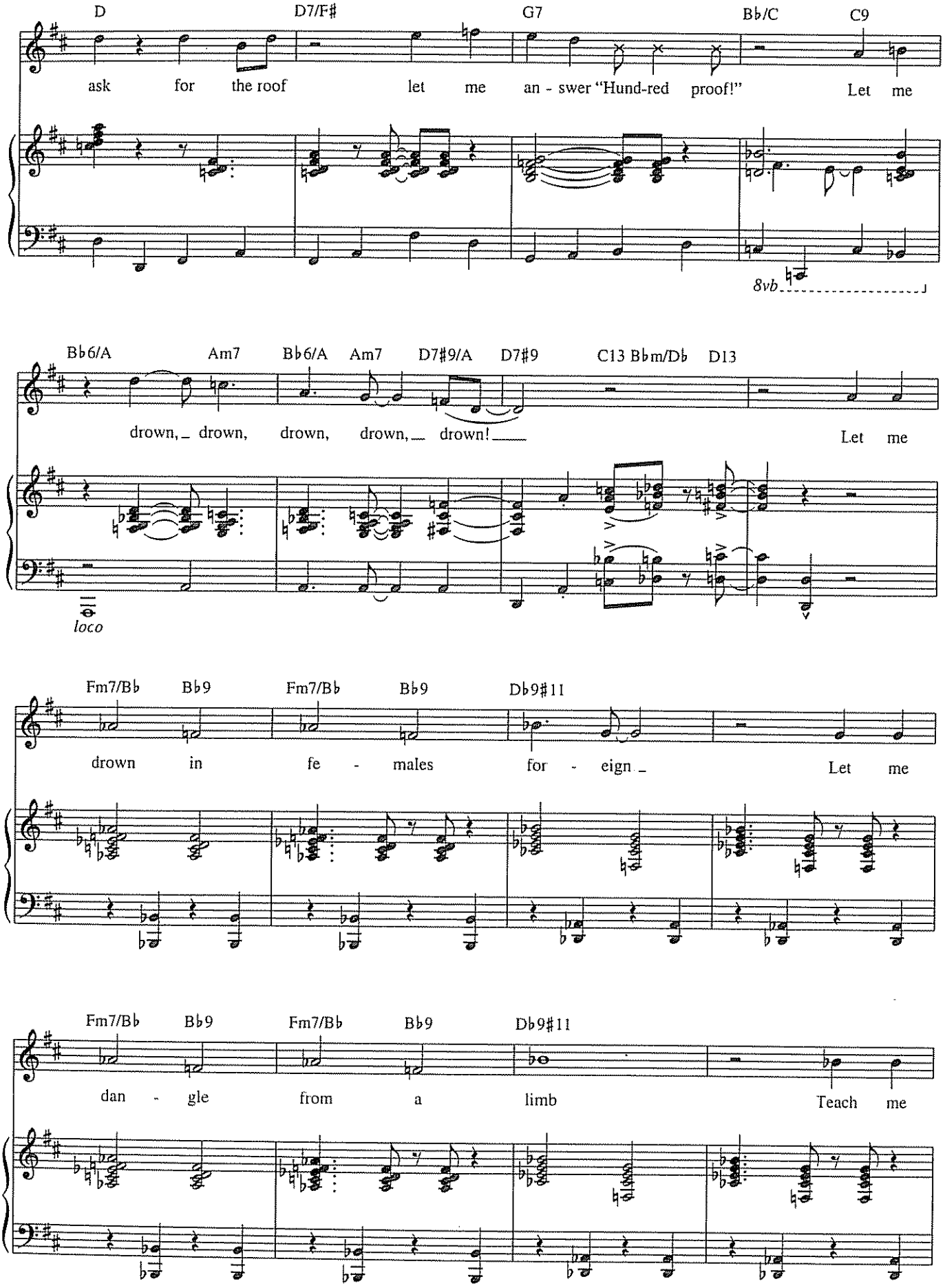

You think I'm go-ing up in flames.
(8)
You wan-na break my fall, you wan-na stop them all from
8vb
call - ing me names. You'd like to chain me down in i -
8vb
- rons. You'd like to give me your sup-port.
(8)

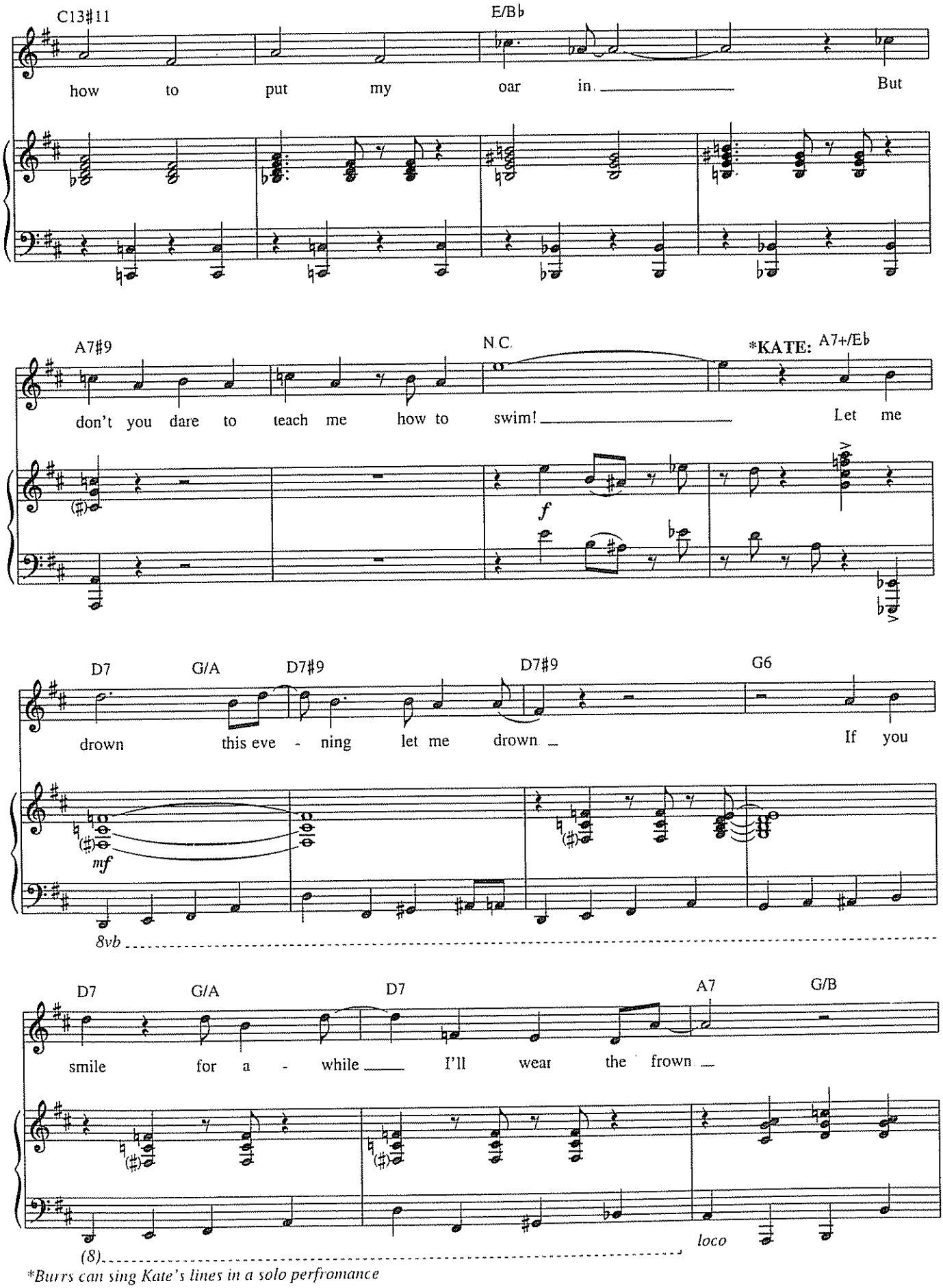

G
C/G
G7
C/G
But when you see me stand, mar -
(8vb)
D
G/D
D7
G/D
D
B♭9
ti - ni glass in hand, the res - cue you got planned must be a - bort -
(8)
A7+
A7+/E♭
D7♯9
- ed. Let me drown this eve - ning, let me drown
mf
8vb
G13
D7♯9
If I'm blue, let me tru - ly act the clown
(8)


A7
D
D7/F♯
Let me sail, let me sink, let me
(8)
G7
B♭/C
C9
B♭6/A
Am7
B♭6/A
Am7
tee-ter on the brink, let me drown, drown, drown, drown, drown!
(8)
N.C.
A7+/E♭
N.C.
You'd like to see me at con -
f
mp
8vb
fes-sion.
You hope I learn from my mis-takes.
(8)

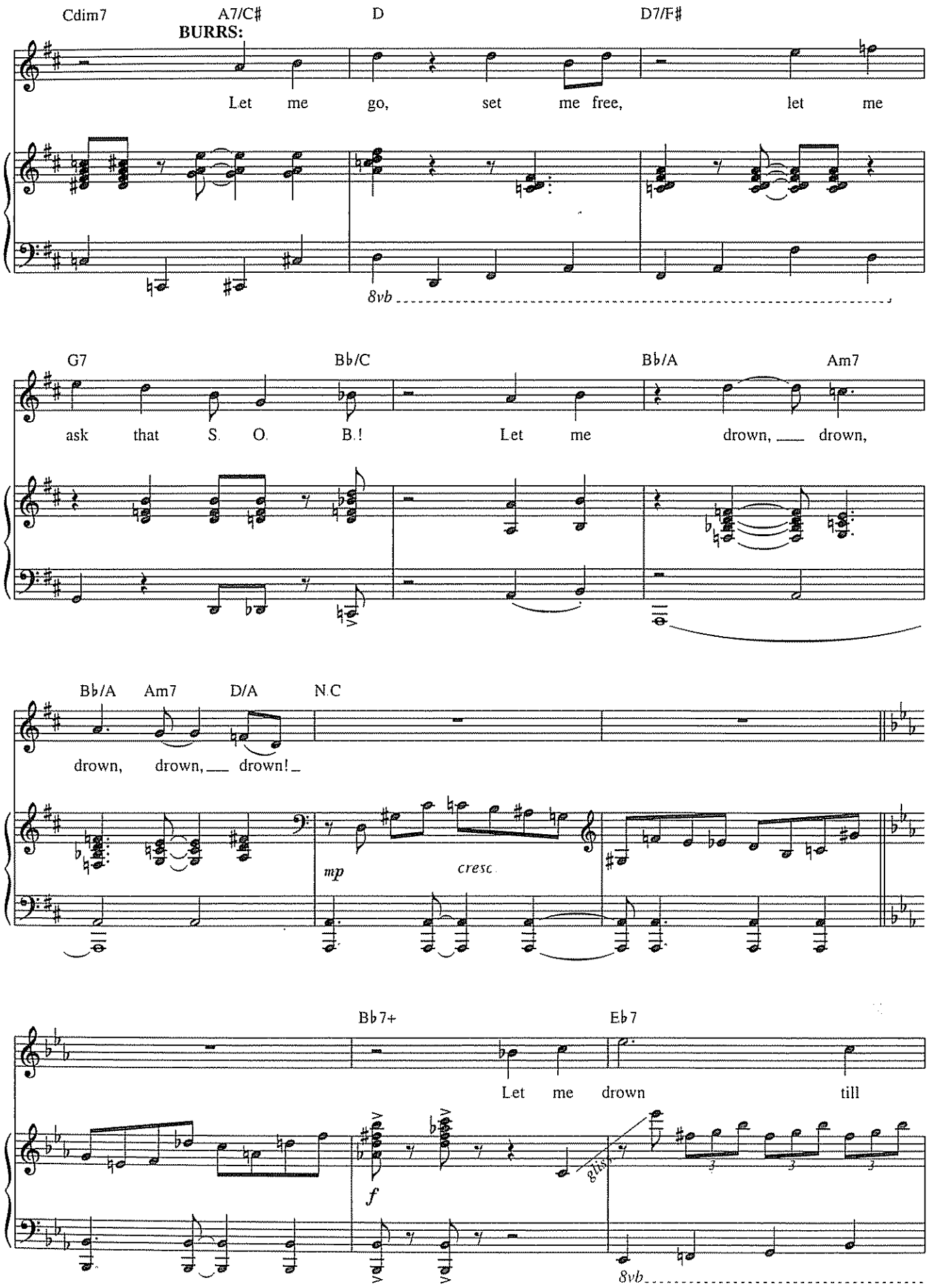

You wan-na save my soul,
(8)
but when I'm on a roll lay off of the brakes
8vb
You think that when I meet my mak - er,
8vb
D
Em7
Fdim7
D+/F#
that cat-'ll be all dressed in red.
But
f
(8)

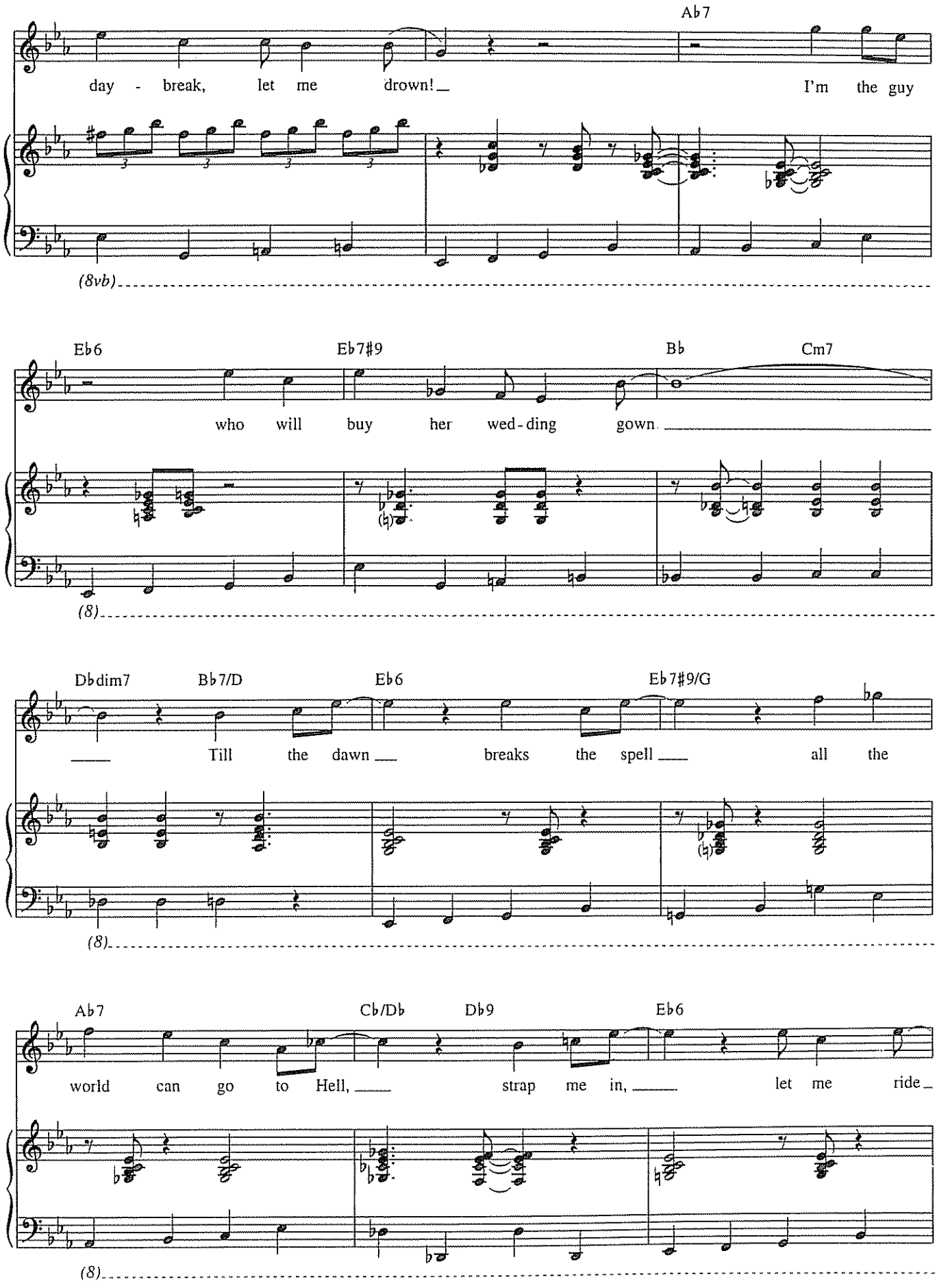

G C/G G G7 C/G G D G/D D D7 G/D D
ev - 'ry morn I pray that on that luck-y day I'll
mf
8vb
B♭9 A13 A7+/E♭
hear that dev - il say, "Son, pour it stead-y!" And let me drown
D7♯9 G13
this eve - ning let me drown If I'm low
mf
8vb
D7♯9 A7
let me slow - ly paint the town When they
(8)

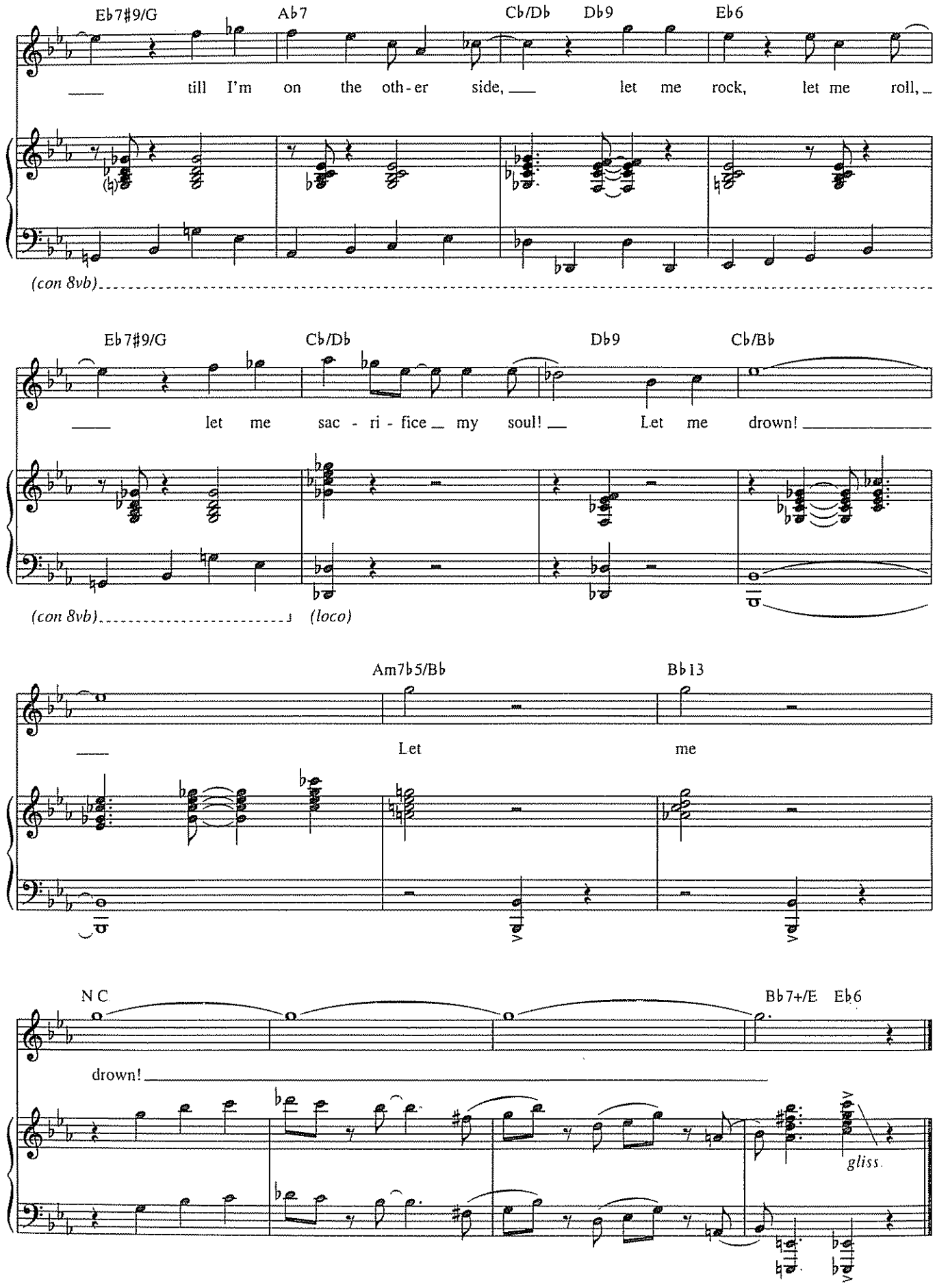

D
D7/F#
G7
B♭/C
C9
ask for the roof let me an - swer "Hund-red proof!" Let me
8vb
B♭6/A
Am7
B♭6/A
Am7
D7♯9/A
D7♯9
C13 B♭m/D♭
D13
drown, drown, drown, drown, drown! Let me
loco
Fm7/B♭
B♭9
Fm7/B♭
B♭9
D♭9♯11
drown in fe - males for - eign Let me
Fm7/B♭
B♭9
Fm7/B♭
B♭9
D♭9♯11
dan - gle from a limb Teach me



*Burrs can sing Kate's lines in a solo perfromance


Cdim7
A7/C♯
D
D7/F♯
BURRS:
Let me go, set me free, let me
8vb
G7
B♭/C
B♭/A
Am7
ask that S. O. B.! Let me drown, ___ drown,
B♭/A
Am7
D/A
N.C
drown, drown, ___ drown!
mp
cresc.
B♭7+
E♭7
Let me drown till
f
8vb


Ab7
day - break, let me drown! I'm the guy
(8vb)
Eb6
Eb7#9
Bb
Cm7
who will buy her wed-ding gown
(8)
Dbdim7
Bb7/D
Eb6
Eb7#9/G
Till the dawn breaks the spell all the
(8)
Ab7
Cb/Db
Db9
Eb6
world can go to Hell, strap me in, let me ride
(8)


Eb7#9/G
Ab7
Cb/Db
Db9
Eb6
till I'm on the oth - er side, let me rock, let me roll,
(con 8vb)
Eb7#9/G
Cb/Db
Db9
Cb/Bb
let me sac - ri - fice my soul! Let me drown!
(con 8vb)
(loco)
Am7b5/Bb
Bb13
Let me
N C
Bb7+/E
Eb6
drown!
gliss.