Tenor Volume 5

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

ISBN-13: 978-1-4234-4700-9
ISBN-10: 1-4234-4700-X

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

7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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

Visit Hal Leonard Online at
www.halleonard.com

Foreword

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

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

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

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

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

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

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

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

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

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

Musical theatre is often not composed with traditional voice types in mind. It is sometimes tricky business deciding whether any given song belongs in the soprano or belter volume, or in the tenor or baritone/bass volume. The vocal range of a song only tells part of the story. What is the predominant area of the voice (called the *tessitura*) in the song? What is the vocal timbre that the song seems to require? What type of voice is on the original cast recording? Categorizing songs sung by sopranos who also belt is one of the most challenging aspects of the task. And then there are the bari-tenor songs, which could go either way. We make the best judgments possible and know that there is sometimes room for other conclusions.

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

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

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

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

Richard Walters
Editor
January, 2008

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Tenor Volume 5

Contents

ANNIE
26 Easy Street

BARNUM
14 Bigger Isn't Better

CHILDREN OF EDEN
20 Lost in the Wilderness

CITY OF ANGELS
33 Stay with Me

DIRTY ROTTEN SCOUNDRELS
36 Great Big Stuff

DO I HEAR A WALTZ?
45 Take the Moment

THE DROWSY CHAPERONE
50 I Am Aldolpho

GODSPELL
54 Alas for You

GREASE
59 Mooning

GREY GARDENS
68 Body Beautiful Beale
64 Drift Away

HAIRSPRAY
80 The Nicest Kids in Town
75 Hairspray

JERSEY BOYS
88 December 1963 (Oh, What a Night)
94 Can't Take My Eyes Off of You

THE LAST FIVE YEARS
101 Shiksa Goddess
112 Moving Too Fast

THE LIGHT IN THE PIAZZA
132 Il mondo era vuoto
123 Passeggiata

LITTLE WOMEN
140 Take a Chance on Me

MOVIN' OUT
148 She's Got a Way
152 Summer, Highland Falls

MYTHS AND HYMNS
159 Saturn Returns
168 Hero and Leander

ON THE TWENTIETH CENTURY
174 I Have Written a Play

THE PIRATE QUEEN
176 I'll Be There

THE PRODUCERS
187 Springtime for Hitler
192 Heil Myself

RENT
198 What You Own

SONGS FOR A NEW WORLD
205 She Cries

SPRING AWAKENING
222 Left Behind

TARZAN
233 Two Worlds
240 Strangers Like Me

THOROUGHLY MODERN MILLIE
245 What Do I Need with Love

TICK, TICK...BOOM!
253 30/90
265 Sunday

URBAN COWBOY
270 It Don't Get Better Than This

WEST SIDE STORY
278 Something's Coming
289 Maria

ABOUT THE SHOWS

ANNIE

MUSIC: Martin Charnin
BOOK: Thomas Meehan
DIRECTOR: Martin Charnin
CHOREOGRAPHER: Peter Gennaro
OPENED: April 21, 1977. New York; a run of 2,377 performances

Based on the comic strip *Little Orphan Annie* by Harold Gray, the musical *Annie* is set in New York City of 1933, in the depths of the Great Depression. It is the story of Annie, her difficult time in the orphanage, the entry into her life of billionaire Oliver Warbucks, and the obstacles that arise in his agreeing to take care of her. Down-and-out, lazy Rooster is the conniving brother of the mean Miss Hannigan, director of the orphanage. With his girlfriend, Lily, he comes to borrow money from his sister. When she declines, he reminds her of their mother's motto in the song **"Easy Street."** Later, Warbucks offers a $50,000 reward to anyone proving that they are Annie's parents. Rooster and Lily try to swindle the money by posing as the couple, but wind up in jail. John Huston directed the 1982 film of the musical, which featured Tim Curry as Rooster, Carol Burnett as Miss Hannigan, Bernadette Peters as Lily, and Albert Finney as Warbucks. The 1999 film version made for TV was directed by Rob Marshall, and featured Alan Cumming as Rooster, Kathy Bates as Miss Hannigan, Kristin Chenoweth as Lily, and Victor Garber as Warbucks.

BARNUM

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

This version of the story of America's "Prince of Humbug," Phineas Taylor Barnum (1810-1891), doesn't focus on biography or characterization as much as it offers a circus concept musical. The original production had the cast constantly in motion as they tumbled, clowned, marched, twirled, or flew through the air. Jim Dale was the original Barnum on Broadway, and Glenn Close was his wife Charity (Chairy), who tries to convince her husband to settle down to a more normal way of life. The show offers a tour of the highlights of Barnum's career from 1835 to 1880, when he joined James A. Bailey to create "The Greatest Show on Earth." Along the way various acts appear: Jumbo the elephant, and Swedish nightingale Jenny Lind, and the unusually small Tom Thumb, who sings **"Bigger Isn't Better"** in a feature number. The character of Tom Thumb goes back to English folklore of the 16th century. He was the subject of a 1731 play by British author Henry Fielding, *The Tragedy of Tragedies, or the History of Tom Thumb the Great,* and many further fictional accounts in books and movies. Exploiting the idea for his circus, in actual history Barnum cast a boy dwarf and coached him to become the attraction "General Tom Thumb," where he posed as an adult and was billed as "the Smallest Person That Ever Walked Alone."

CHILDREN OF EDEN

MUSIC AND LYRICS: Stephen Schwartz
BOOK: John Caird
OPENED: January 8, 1991, London

Loosely based on the Book of Genesis, *Children of Eden* ran for three months in London in 1991, but since then has gained popularity in stock and amateur productions, unusual for a musical without a Broadway run (which has not occurred as of this writing). Schwartz created a revised version of the show in 1997 for the Paper Mill Playhouse, which resulted in a cast recording. After Eve is tempted by eating the forbidden fruit, she and Adam, who chooses to stay with her, are banished from the Garden of Eden. They have two sons, Cain and Abel. Eve realizes that Cain has within him the same restless temptation that caused her to eat the fruit. In **"Lost in the Wilderness,"** Cain persuades Abel to adventure out into the world and leave their home and parents. Father (the God character in the musical) tells Cain and Abel that he has placed his hope in them. Cain defiantly declares his independence and goes off on his own. Cain and Adam argue over the discovery of evidence of other humans. When Abel intervenes, Cain kills him and becomes cursed. Act II tells of Noah, his family and the ark; at the end they long for the lost Garden of Eden.

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

CITY OF ANGELS

MUSIC: Cy Coleman
LYRICS: David Zippel
BOOK: Larry Gelbart
DIRECTOR: Michael Blakemore
CHOREOGRAPHER: Walter Painter
OPENED: December 11, 1989. New York; a run of 879 performances

City of Angels is a spoof of the hard boiled film noir movies of the 1940s. Stine is a novelist struggling to adapt his mystery novel about fictional Detective Stone into a screenplay. The adventures of Stone come to life as in the musical as Stine writes it. The "real" scenes (with a design reminiscent of black and white movies) with the writer Stine, and his screenplay scenes (evoking color movies) with Stone alternate and interact. Some characters appear in both the "real world" and in the screenplay, with two cast lists: the Hollywood (real world) cast, and the movie cast. Stine's personal life falls apart as his wife accuses him of selling out, and she leaves him. He realizes that he has indeed sold out, and reclaims his values as a man and a writer. Coming in the period screenplay part of the story, the song **"Stay with Me"** begins Act II, sung by Jimmy Powers, a radio crooner in a recording session, backed up by the Angel City 4. *City of Angels* won the 1990 Tony Award for Best Musical, along with Tony Awards in nine other categories.

DIRTY ROTTEN SCOUNDRELS

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

David Yazbek's follow-up to *The Full Monty* on Broadway (2000) was also based on a notable movie. *Dirty Rotten Scoundrels* takes its name and plot from the 1988 film starring Michael Caine and Steve Martin, which itself was a remake of the 1964 movie *Bedtime Story*, starring David Niven, Marlon Brando and Shirley Jones. The essential story remains the same. Two con men are initially at their game separately, preying upon lonely, wealthy women vacationing on the French Riviera. The suave, British Lawrence Jameson (John Lithgow in the original cast) wines and dines women out of their money, posing as a rich, deposed prince needing funds to fight revolutionaries. Crass American Freddy Benson (Norbert Leo Butz in the original cast) tries to usurp the female fortune through a sob story. When the two grifters meet, they decide that the small town on the French Riviera isn't big enough for both of them. They choose a mark, Christine Colgate (Sherie René Scott in the original cast), the "American Soap Queen." Whoever gets to her money first will get to remain in town. In the end, after many double-crosses, the two scoundrels learn that they're not the only schemers on the French Riviera. Christine swindles them both. **"Great Big Stuff"** is the entertaining and shifty Freddy's boastful first song in Act I. After spots Lawrence as a con man and confronts him at his expensive home. Freddy wants Lawrence to teach him everything so that he can live in luxury and get great big stuff too.

DO I HEAR A WALTZ?

MUSIC: Richard Rodgers
LYRICS: Stephen Sondheim
BOOK: Arthur Laurents
DIRECTOR: John Dexter
CHOREOGRAPHER: Herbert Ross
OPENED: March 18, 1965. 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. The Rodgers/Sondheim relationship was famously rocky. *Do I Hear a Waltz?* chronicles an extended vacation in Venice of an American spinster, Leona Samish, 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. Di Rossi's song **"Take the Moment,"** where he persuades the emotionally closed Leona to surrender to her desires with him, ends Act I. She breaks off when she hears of his marriage, but returns to him for the rest of her stay in Venice as she begins to feel love for the first time.

THE DROWSY CHAPERONE

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

This show-within-a-show features a rather sour character simply called the Man in Chair, who escapes his depression by obsessively playing an old recording of a 1928 musical. *The Drowsy Chaperone*. Its story is of an actress. Janet Van De Graaff (Sutton Foster in the original cast). indulgent in vanity. engaged to a man she has only recently met. The show, characters, story and songs are an affectionate send-up of stage and screen clichés. Through it all the Man in Chair gets swept up in the action, and comments to the audience. A Latin lothario enters in the musical, and in this parody song of such a character, introduces himself to Janet in **"I Am Aldolpho."**

GODSPELL

MUSIC: Stephen Schwartz
BOOK AND DIRECTION: John-Michael Tebelak
OPENED: May 17. 1971, New York; a run of 2.124 Off-Broadway performances, and then 527 performances after moving to Broadway

With its rock-flavored score, *Godspell* is a 1970s flower-child view of the Gospel of St. Matthew, containing dramatized parables of the Prodigal Son, the Good Samaritan and the Pharisee and Tax Collector, and with Christ depicted as a clown-faced innocent with a Superman "S" on his shirt. The work originated as a nonmusical play and was first presented at the experimental Café La Mama. After Stephen Schwarz added words and music. the show began it's Off-Broadway run at the Cherry Lane Theatre in Greenwich Village, then transferred to the Promenade where it remained for over five years. Beginning in June 1976. it also had a Broadway run. The show was a hit in London as well; a movie version was released in 1973. In **"Alas for You"** from Act II, Jesus becomes angry with the hypocrisy of the Pharisees. a group of Jewish men who claimed moral superiority and purity.

GREASE

MUSIC, LYRICS AND BOOK: Jim Jacobs and Warren Casey
DIRECTOR: Tom Moore
CHOREOGRAPHER: Patricia Birch
OPENED: February 14. 1972. New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s. *Grease* is the story Rydell High School students of the late 1950s. Tough Romeo and hip greaser Danny Zuko, his wholesome girl Sandy Dumbrowski. and assorted other characters appear in a light-hearted story. with young love, teen fashions, social cliques, and especially early rock and roll. Roger is one of Danny's friends, who, trying to show off, sings to Jan about his latest hobby in **"Mooning."** A Broadway revival opened in 1994 and ran for more than three years; another Broadway revival opened in 2007. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time.

GREY GARDENS

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

Grey Gardens. the musical. is based on *Grey Gardens*. the 1975 film documentary. about an eccentric mother and her equally eccentric daughter who remain in a crumbling mansion on Long Island in East Hampton. New York. After a Prologue. Act I of the musical speculates on the past of the principal characters as they were in July. 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith "Little Edie" Bouvier Beale. Their mansion home is refined and cultivated. **"Body Beautiful Beale"** is sung in Act I by Gould (the character's full name is George Gould Strong). a pianist and singer with whom Edith is smitten. Little Edie calls Gould her mother's eunuch. Gould, leading other characters in the number, sings of Edie's nickname and glamorous lifestyle. The song was in the Off-Broadway version of the show, but was cut for Broadway. Later in Act I Gould sings **"Drift Away,"** advising Edith to escape into dreamy memories in his absence. Little Edie is in a relationship with Joseph Kennedy, Jr. (older brother of the president). but her mother sabotages the engagement. In Act II of the musical. set in 1973 and most closely based on the documentary, the 79-year-old Edith and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin. isolated from the world, drifting in time. Their relationship is complex and co-dependent. Christine Ebersole won a Tony Award playing Edith in Act I and Little Edie in Act II.

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: August 15, 2002, New York

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. Set in Baltimore, 1962, plump heroine Tracy Turnblad dreams of dancing on local television on the Corny Collins Show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy gets on the show nonetheless, and gets the attention she craves. She leads efforts to integrate the program, and gains acceptance for all teens of every size, shape and color. Early in Act I Corny Collins sings **"The Nicest Kids in Town"** on his afternoon TV show, describing the crazy bunch of white kids on his show. Late in Act II, when the Corny Collins show goes national for the first time, Corny sings a song on the air about the show's sponsor in **"Hairspray."** The show won the Tony Award for Best Musical in 2003. A film version of the musical was released in 2007.

JERSEY BOYS

MUSIC: Bob Gaudio
LYRICS: Bob Crewe
BOOK: Marshall Brickman
DIRECTOR: Des McAnuff
CHOREOGRAPHY: Sergio Trujillo
OPENED: November 6, 2005, New York

Jersey Boys is based on the story of Frankie Valli and the Four Seasons (Bob Gaudio, Tommy DeVito and Nick Massi). The musical uses their songs to tell the story of the career rise of working class boys, battling the odds and the triumphs and trials of a life in show business. Each member of the group narrates sections of the story. In Act I the character of Bob Gaudio, who was the songwriter for the group, sings **"December 1963 (Oh, What a Night)"** as he is shown being set up with a prostitute by the other members of the group so that he can finally lose his virginity. The song was a hit single in 1976. In Act II the record label is unhappy with Bob Gaudio's song **"Can't Take My Eyes Off of You,"** since it fit in no conventional pop/rock category. Convinced of its potential, Gaudio finances Frankie Valli's recording of the song, which, of course, becomes a huge hit. The show won the 2006 Tony Award for Best Musical.

THE LAST FIVE YEARS

MUSIC, LYRICS AND BOOK: Jason Robert Brown
DIRECTOR: Daisy Prince
OPENED: March 3, 2002, New York

The Off-Broadway musical *The Last Five Years* again paired writer Jason Robert Brown and director Daisy Prince together 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 of the show, at their engagement. As his first song in the the show Jamie sings **"Shiksa Goddess"** about a Jewish guy Jamie's attraction to Cathy, whom he has just met. A little later in the story Jamie learns that his book is being published, and *Atlantic Monthly* magazine is printing a chapter. He comments on his career and his relationship with Cathy in **"Moving Too Fast."** 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: April 18, 2005, New York; a run of 504 performances

Finding inspiration in the same country as his grandfather Richard Rodgers' Do I Hear a Waltz?, Adam Guettel's The Light in the Piazza follows Americans abroad in Italy. The story, after a novella by Elizabeth Spencer, concerns a wealthy North Carolinian mother, Margaret Johnson (2005 Tony Award winner Victoria Clark in the original cast), and her beautiful, childlike 26-year-old daughter Clara (Kelli O'Hara in the original cast) on extended vacation in Florence and Rome in the summer of 1953. Through a chance encounter in Florence Clara meets Fabrizio, a 20-year-old Italian man who speaks little English. Though there is a spark between them, Margaret protectively takes Clara away. Fabrizio has fallen in love with her. In **"Il mondo era vuoto"** he sings of his love, and the light that Clara has brought to him. (The Italian lyrics were revised after the cast album was recorded; this edition presents the revised lyrics.) He persuades his father to help him in reassuring Margaret's objections, and finds the Americans in the Duomo. On a sunset walk from the Piazzale Michelangelo, which overlooks Florence, Fabrizio sings **"Passeggiata,"** finally able to spend time with Clara, though Margaret continues to attempt to discourage the romance. The Italian word passeggiatta is translated as "walk," but it is more specifically a traditional stroll in early evening, still practiced in Italian towns and cities. Margaret finally reveals the reason for her concern: due to being kicked in the head as a child by a pony, Clara has had arrested mental and emotional development. Margaret takes Clara to Rome to get her away from Fabrizio, but Clara's feelings for him remain fervent, and after much struggle she convinces her mother not to object to their marriage. Other obstacles emerge. Finally, just before the wedding Clara says to her mother that she cannot bear to leave her, but Margaret reassures her, concluding that the hopeful opportunity for real love is worth any risks.

Il mondo era vuoto

	English translation
Il mondo era vuoto	*The world was empty*
Le ombre lo riempivan	*Filled with shadow*
La luce non splendeva mai	*The light never arrived*
Clara, la luce nella piazza	*Clara, the light in the piazza*
Clara, mia luce, mio cor!	*Clara, my light, my heart!*
Ora che sono sveglio	*Now that I am awake*
all'ombra non vo' tornar	*to the shadow I will not return*
Non sapevo di sentirmi solo,	*I never felt myself to be lonely,*
privo del senso della vita	*missing the essence of being alive*
Era così!	*But it was like that!*
Clara, mia luce, mio cor!	*Clara, my light, my heart!*
L'essenza che mi mancava sei tu	*The essence I was missing is you*
La tua luce m'inonda	*Your light fills me*
Ma lei non può amarmi!	*But she won't love me!*
Non così!	*Not like I am!*
Oh Clara!	*Oh, Clara!*
Non amerà un ragazzino!	*She won't love a little boy!*
Non può amaré 'un ragazzino!	*She cannot love a little boy!*
Dio!	*God!*
Papà!	*Papa!*
Dormivo!	*I was sleeping!*
Io non sapevo d'esser solo	*I didn't know I was alone*
Solo nel buio	*Alone in the dark obscurity*
Non ero vivo!	*Not even alive!*
Non c'era Clara!	*There was no Clara!*
Ma ora la tua luce m'inonda	*But now your light fills me*
Ma lei non può amarmi!	*But she won't love me!*
Non così!	*Not like I am!*
Oh Clara!	*Oh, Clara!*
Non amerà un ragazzino!	*She will not love a little boy!*
Non può amare'un ragazzino!	*Cannot love a little boy!*
Dio!	*God!*
Papà!	*Papa!*
Clara, mia luce, mio cor!	*Clara, my light, my heart!*
L'essenza che mi mancava sei tu	*The essence I was missing is you*
Sei tu	*Is you*
Clara, mia luce, mio cor!	*Clara, my light, my heart!*
Solo nel buio	*I was alone in the dark obscurity*
Non ero vivo!	*Not even alive!*
O dio, dammila mia Clara!	*O God, give me Clara!*
O Padre, la sua luce	*O father, her light*
M'inonda	*fills me*

LITTLE WOMEN

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

The musical is based on the famous 19th century American novel by Louisa May Alcott about the close-knit March family of Concord, Massachusetts, during the Civil War Four sisters (Jo. Meg, Amy and Beth) and their mother (Marmee) make the best they can of their lives while the patriarch of the household is serving in the U S. Army as a chaplain. Laurie, a young man whose grandfather is against him having any relationship with the March family, expresses his hope for friendship with Jo in **"Take a Chance on Me."** He later proposes, and she declines. leaving him heartbroken Jo lands in New York. where she is an aspiring writer Laurie winds up marrying Jo's sister Amy. Jo matures as a young woman and a writer, and has a loving relationship with the older Professor Bhaer. The story ends with the announcement that Jo's book, *Little Women*, about her life with her sisters, has found a publisher There have been several non-musical films made of the story The most often encountered are the 1933 film starring Katharine Hepburn, the 1949 film starring June Alyson and Elizabeth Taylor. and the 1994 film starring Winona Ryder, Susan Sarandon and Christian Bale as Laurie

MOVIN' OUT

MUSIC AND LYRICS: Billy Joel
DIRECTION AND CHOREOGRAPHY: Twyla Tharp
OPENED: October 24, 2002, New York, a run of 1.303 performances

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. The show chronicles the lives of a group of Long Island characters, from the naive, we-can-do-it spirit of the 1950s, to romances, through the disenchantment of the Vietnam era, to the hope that all of them found later in life Essentially a series of dance numbers with a slight plot, none of the onstage dancers sing. All the songs are performed by a band onstage (Billy Joel chose the musicians and singer), separate from the action.

MYTHS AND HYMNS

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

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

ON THE TWENTIETH CENTURY

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

Based on the 1932 Ben Hecht play Twentieth Century and the 1934 Howard Hawkes film of the same title, the musical On the Twentieth Century takes place on a train traveling from Chicago to New York in the early 1930s On board is an array of characters, each with a predicament The show, in the spirit of the nostalgia craze of the 1970s. is a screwball comedy that also lampoons operetta at times Oscar Jaffee (John Cullum in the original Broadway cast) is a megalomaniac theatre producer out of cash after a string of flops He ducks out of Chicago to avoid paying bills and actors for a failed production and books a ticket on the Twentieth Century Limited to gain access to film star Lily Garland. traveling with her jealous and self-absorbed movie actor boyfriend. to persuade her to return to the stage The battle between Oscar and Lily fuels the story all the way to New York The train's conductor. Flanagan. an amateur writer, boldly approaches Jaffee in Act I with **"I Have Written a Play,"** entitled *Life on a Train*. Jaffee, who has to constantly put up with such annoying pitches. brushes the conductor off quickly The role of Lily was originally played by Madeline Kahn. taken over after two months by Judy Kaye Other notables in the cast: Kevin Kline (Lily's boyfriend Bruce Granit). and Imogene Coca as a wealthy religious fanatic. who actually is discovered to be an escaped mental patient

THE PIRATE QUEEN

MUSIC: Claude-Michel Schönberg
LYRICS: Alain Boublil, Richard Maltby, Jr. and John Dempsey
BOOK: Alain Boublil, Claude-Michel Schönberg and Richard Maltby, Jr.
DIRECTOR: Frank Galati
CHOREOGRAPHER: Graciela DANIELE
OPENED: April 5, 2007, New York; a run of 85 performances

The musical about a swashbuckling heroine of the seas is based on the novel *Grania—She King of the Irish Seas* by Morgan Llywelyn. Clan feuds dominate 16th century Ireland. At the christening of the new ship, *The Pirate Queen*, a Chieftain's daughter, 18-year-old Grace O'Malley (Grania), tells her father she wants to be a sailor. After hearing that such a dream is impossible she is ordered from the christening ceremony with the other women. After disguising herself as a cabin boy her career at sea begins. After Grace proves herself as a leader in battle, her father trains her to be a sea captain. To build consensus between rival clans Grace's Chieftain father suggests the only solution is for Grace to marry Donal, son of the O'Flaherty Chieftain. Grace's longtime love, Tiernan, is devastated. After the wedding, in **"I'll Be There,"** he vows to stay close to her anyway. Tiernan's patience is rewarded. Grace grows to despise her husband and using the Irish Brehon Laws, which allow a man or wife to dismiss the other during the first three years of marriage, she banishes Donal from her life, free to be with Tiernan again. The complex story has Grace as a leader in making peace with other Irish clans and in defying Queen Elizabeth I and the English.

THE PRODUCERS

MUSIC AND LYRICS: Mel Brooks
BOOK: Mel Brooks and Thomas Meehan
DIRECTOR/CHOREOGRAPHER: Susan Stroman
OPENED: April 19, 2001, New York; a run of 2,502 performances

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, with a 1959 New York setting, 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, penned by nutcase Nazi-sympathizer Franz Liebkind. The play is turned into a musical. In a huge production number of the song **"Springtime for Hitler"** in the show-within-a-show, a storm trooper starts off it off with a solo. (This song came from the 1968 movie.) It continues into another song in *Springtime for Hitler*, **"Heil Myself,"** sung by the flamboyant director, Roger De Bris, who at the last minute fills in for an ailing cast member as Hitler on opening night. In the Broadway staging of this song at one point Roger/Hitler (played by Gary Beach in the original cast) sat on the stage and impersonated the Judy Garland "Born in a Trunk" number in *A Star Is Born*; the staging parodied other show business clichés. *Springtime for Hitler* is a surprise hit and Bialystock and Bloom are in trouble. During a prison stay they come up with a bonafide hit, *Prisoners of Love*, and end the show successful producers after all. The original cast included Broadway stars Nathan Lane (Max) and Matthew Broderick (Leo), with Roger Bart as Carmen Ghia. The director and most of the lead actors from Broadway were in the 2005 movie musical.

RENT

MUSIC, LYRICS AND BOOK: Jonathan Larson
DIRECTOR: Michael Greif
CHOREOGRAPHER: Marls Yearby
OPENED: Off-Broadway on February 29, 1996. New York; Broadway on April 29, 1996

Jonathan Larson's musical relocates the story of Puccini's opera *La Bohème* to the 1990s in New York's East Village. Among other stories and characters, Roger Davis is an ex-junkie HIV-positive songwriter/musician whose past girlfriend, a drug addict, died of AIDS. His roommate, Mark Cohen, is a struggling young filmmaker. The young men strnggle with poverty and their ability to pay the rent. Mark has stormy relationships with women, and resists commercial work to stay true to his art. Mark and Roger question the values of the contemporary American society in **"What You Own."** At the end of the musical Roger's girlfriend Mimi dies of AIDS after returning to him. The compelling alternative-rock score has a gritty realism, a theatrical reflection of grunge rock of the period. A parable of hope, love and loyalty, *Rent* received great acclaim, winning the Pulitzer Prize for Drama, a Tony Award for Best Musical, and many other awards. Though it initially opened Off-Broadway in the New York Theatre Workshop, it soon transferred to a Broadway theatre that was redesigned to capture its East Village atmosphere. Bound up with the show's message of the preciousness of life is the tragic real-life story of its composer/librettist Jonatban Larson, who died suddenly of an aortic dissection tbe night of the final dress rehearsal before the first Off-Broadway preview performance.

SONGS FOR NEW WORLD

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

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

SPRING AWAKENING

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

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide. The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion. Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids acknowledgement of such things. By chance she meets Melchoir in a secluded forest and they surrender to their desires. Melchoir's friend Moritz is so distraught when he fails out of school and his father throws him out of the house that he kills himself. At the funeral Melchoir blames Moritz's father for his cruelty, and sings **"Left Behind"** about the life that Moritz will never lead. The headmasters of the school blame Melchoir because of an essay he had written about sex and given to Moritz to ease his confusion on the topic. Melchoir is expelled, and sent to a strict reform school. Wendla becomes pregnant. Wendla's mother finds someone who will perform an abortion in secret, but Wendla dies as a result of it, though officially her death is attributed to anemia. Melchoir considers suicide, but the spirit of Wendla and Moritz comfort him and he continues on. Melchoir's music is generally in a tenor range, but his song "All That's Known" is significantly lower, and could be sung by baritones. Thus, it appears in *The Singer's Musical Theatre Anthology. Baritone/Bass Volume 5*

TARZAN

MUSIC AND LYRICS: Phil Collins
BOOK: David Henry Hwang
DIRECTOR: Bob Crowley
CHOREOGRAPHER: Meryl Tankard
OPENED: May 10, 2006, New York; a run of 486 performances

Tarzan the stage musical is faithfully based on the 1999 Disney animated film *Tarzan*, (screenplay by Tab Murphy, Bob Tzudiker and Noni White), which was based on the adventure novel *Tarzan of the Apes* by Edgar Rice Burroughs. Phil Collins sang all the songs in the film. These were adapted for characters in the story to sing in the stage version, and Collins also added new songs. A man, his wife and infant son escape a burning and sinking ship and come into the jungle on west coast of Africa in 1888. They build a treehouse for shelter. The young adult voice of their baby son, Tarzan, is heard singing **"Two Worlds"** during the scene. The family is attacked and the parents are killed. A mother gorilla, Kala, discovers the baby, and against her mate's strong objections, she raises him as her own offspring. Tarzan grows up among gorillas, and as a young man encounters humans for the first time in his life, Professor Porter (who comes to Africa to study gorillas), his daughter Jane, and their guide Clayton. Tarzan sings **"Strangers Like Me,"** discovering the common humanness he shares with his new acquaintances. After finally learning at last about his parents' deaths, he realizes he must live as a man, and goes to find Jane. Clayton attacks the gorillas and kills Tarzan's gorilla father, but the professor stops Tarzan from retaliating. Jane realizes that she is in love with Tarzan and decides to stay with him in the jungle.

THOROUGHLY MODERN MILLIE

MUSIC: Jeanine Tesori
LYRICS: Dick Scanlan
BOOK: Dick Scanlan and Richard Morris
DIRECTOR: Michael Mayer
CHOREOGRAPHER: Rob Ashford
OPENED: April 18, 2002, New York; a run of 903 performances

Based on the 1967 movie starring Julie Andrews, *Thoroughly Modern Millie* the stage musical retains only three of the songs from the film (including the title song), with a score of principally new material The story chronicles the life of Millie (Sutton Foster won a Tony for the part in the original cast), a small-town Kansas girl in New York of 1922 She is anxious and afraid but excited to be in the big city, and definitely decides to stay there Millie stays with other young starlets at the Hotel Priscilla, which is run by the sinister Mrs. Meers, who actually is running a white slave trade on the side. Millie gets a job as a stenographer at the Sincere Trust Insurance Company She intends to marry her wealthy boss, but falls for a charming but poor paper clip salesman, Jimmy Smith, although Jimmy seems to be interested in her friend, Miss Dorothy. **"What Do I Need with Love"** is Jimmy's song from Act I After meeting Millie he realizes he has feelings for her, but finds them inconveniently out of step with his plan to play the field The madcap plot has many twists and turns, and shows a cheery slice of flapper life in New York during the Jazz age Millie decides in the end that it is only love she is interested in and agrees to marry Jimmy.

TICK, TICK...BOOM!

MUSIC, LYRICS AND BOOK: Jonathan Larson
DIRECTOR: Scott Schwartz
CHOREOGRAPHER: Christopher Gattelli
OPENED: May 23, 2001, 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 After the unproduced *Superbia, tick . tick . BOOM!* was his second musical. Initially it was a one-man show that told Larson's autobiographical story about bohemian life in New York, which he performed himself at various times between 1989 and 1993 He lives on virtually nothing, passing up lucrative corporate job offers to follow his dream. Larson shelved it to spend time on *Rent* After his death, interest in his earlier work emerged, and in 2001, *tick . tick . BOOM!* received a full Off-Broadway production, expanded to a three-character piece: Jonathan, his girlfriend Susan, and his best friend Michael, who has become very successful. The show opens on a Saturday night in 1990 Jonathan sings about his life and feelings about soon turning 30 in 1990 in **"30/90."** Jonathan's musical *Superbia* is in workshop Jonathan works at a diner, where he considers the brunch scene in **"Sunday,"** an affectionate parody of the Act I finale song from Sondheim's *Sunday in the Park with George* After Michael reveals that he is HIV-positive, Jonathan contemplates their long friendship and the importance of every day as he faces his 30th birthday

URBAN COWBOY

MUSIC AND LYRICS: Various writers
BOOK: Aaron Latham, Phillip Oesterman
DIRECTOR: Lonny Price
CHOREOGRAPHER: Melinda Roy
OPENED: March 27, 2003, New York; a run of 60 performances

Urban Cowboy the musical was based on the 1980 movie that starred John Travolta and Debra Winger Bud comes to the big city of Houston He sings **"It Don't Get Better Than This"** (music and lyrics by Jason Robert Brown) to explain why he came to Houston from a small town in West Texas. Bud rides a bull machine and captures Sissy's attention, marries her, then thinks she's two timing him with an ex-convict Songs are by various writers, including a compilation of country songs Among the new material were five songs by Jason Robert Brown, who was also musical director of the show

WEST SIDE STORY

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

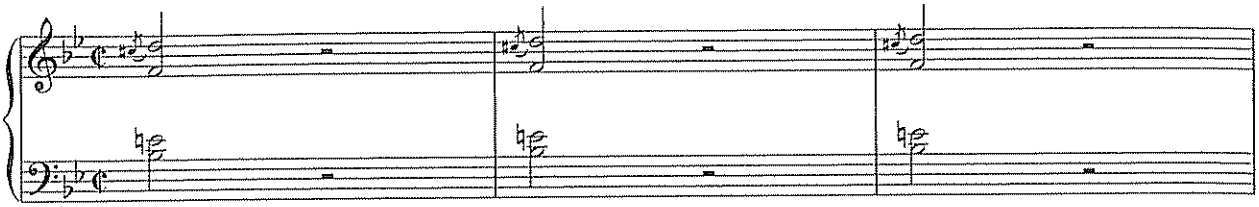
West Side Story is loosely based on William Shakespeare's *Romeo and Juliet*. Gangs rule the streets of the west side of New York City in the 1950s, before the area was revitalized with the construction of Lincoln Center in the 1960s. The Jets are tough Americans, in hate-filled rivalry with the Sharks,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

BIGGER ISN'T BETTER

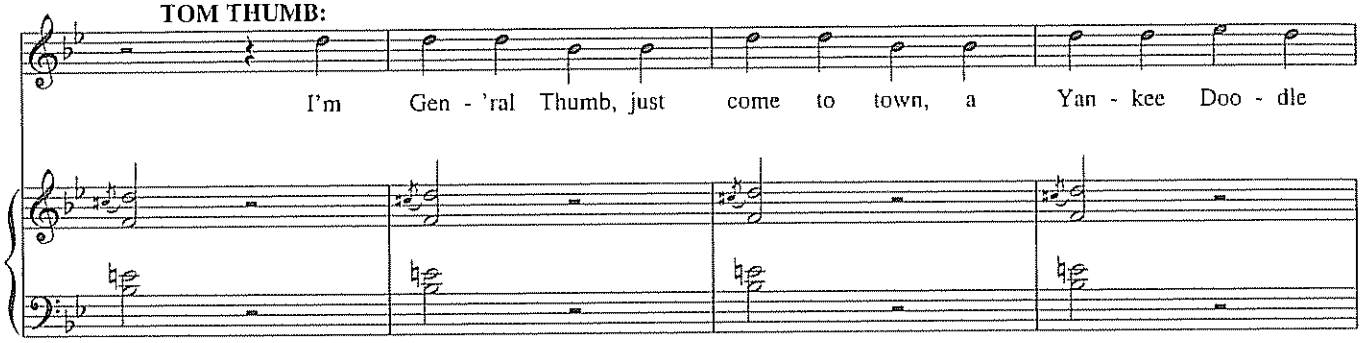
from *Barnum*

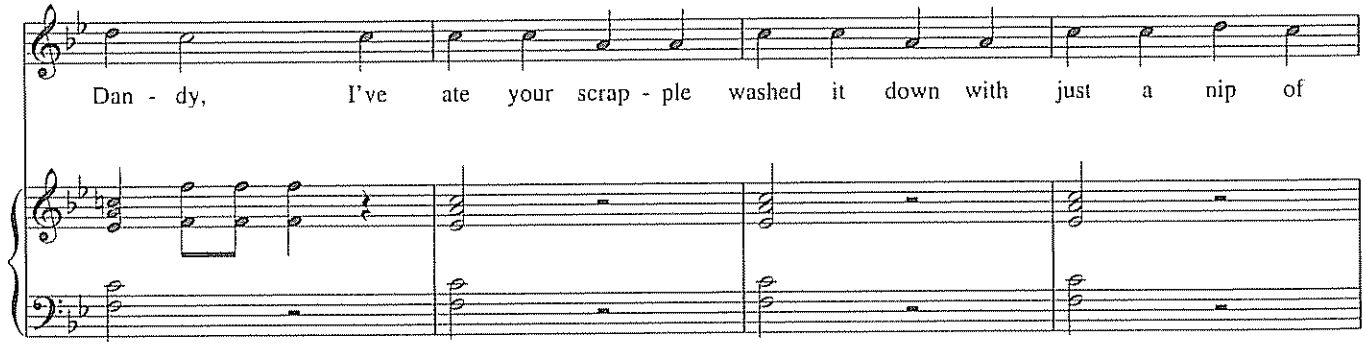
Music by CY COLEMAN
Lyrics by MICHAEL STEWART

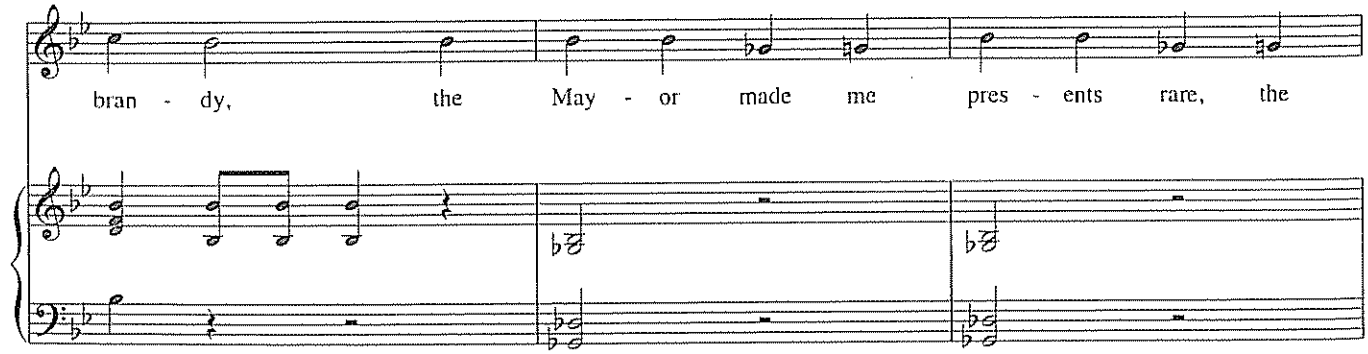
March tempo (♩ = 60)



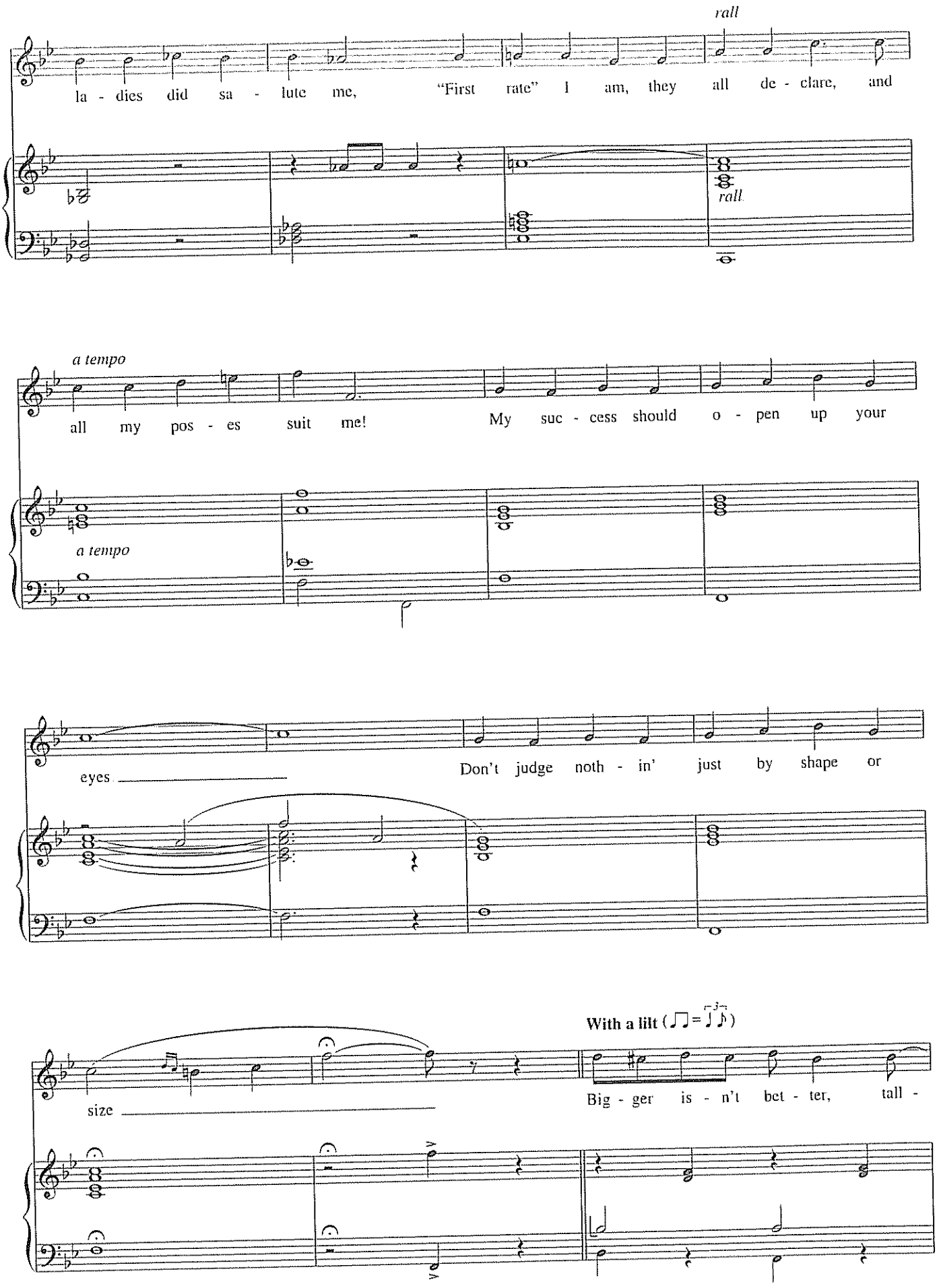
TOM THUMB:

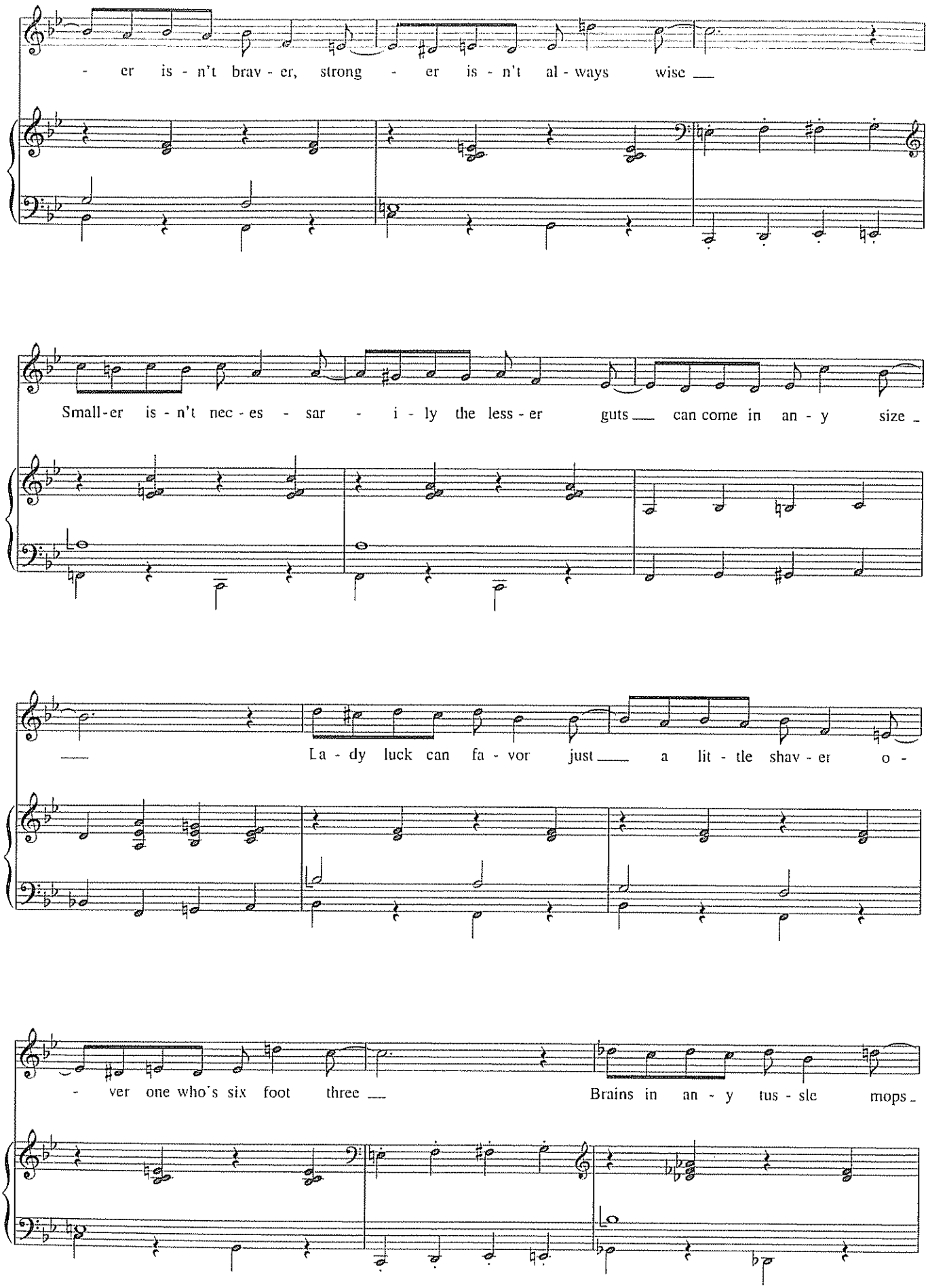


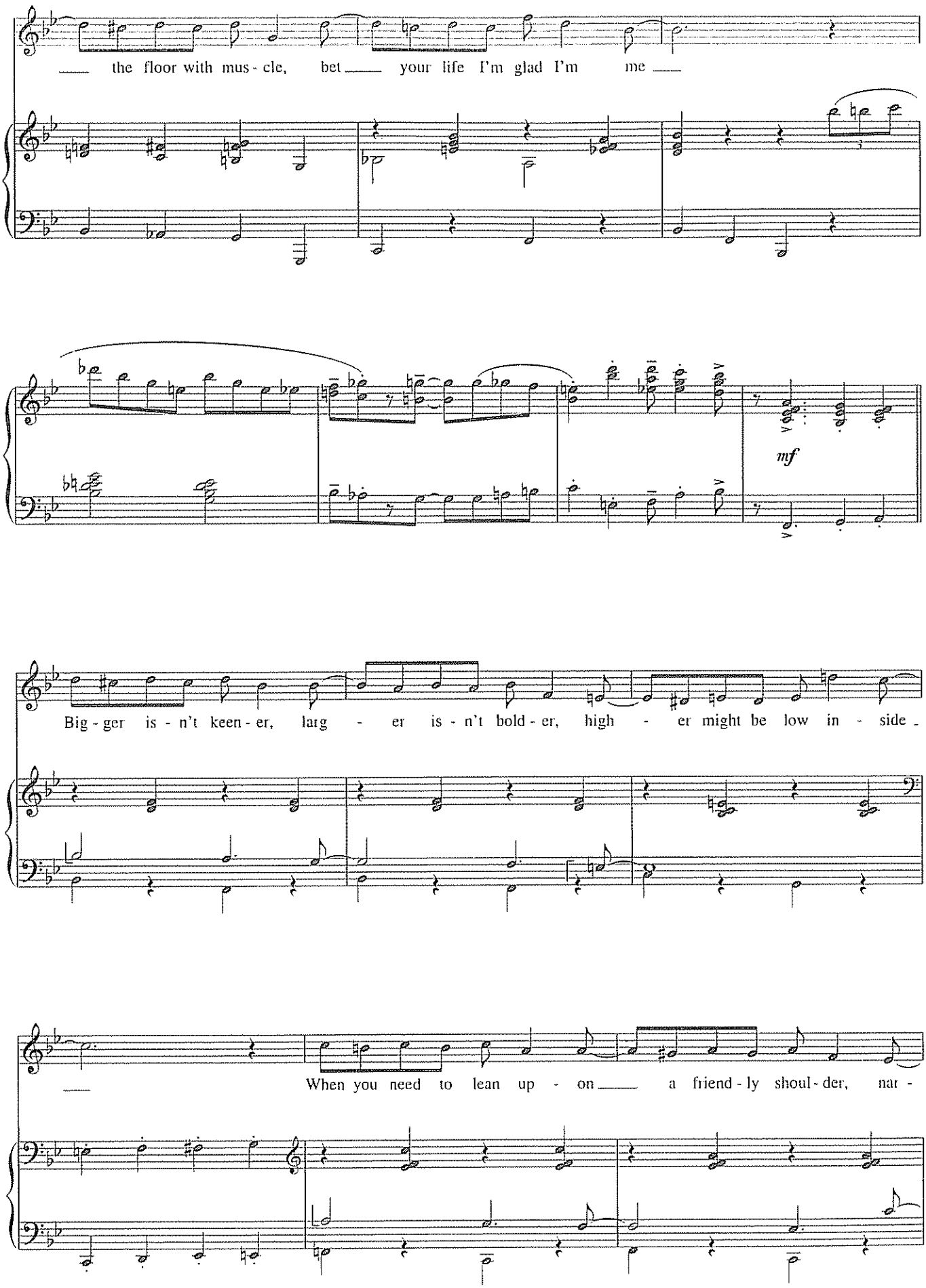


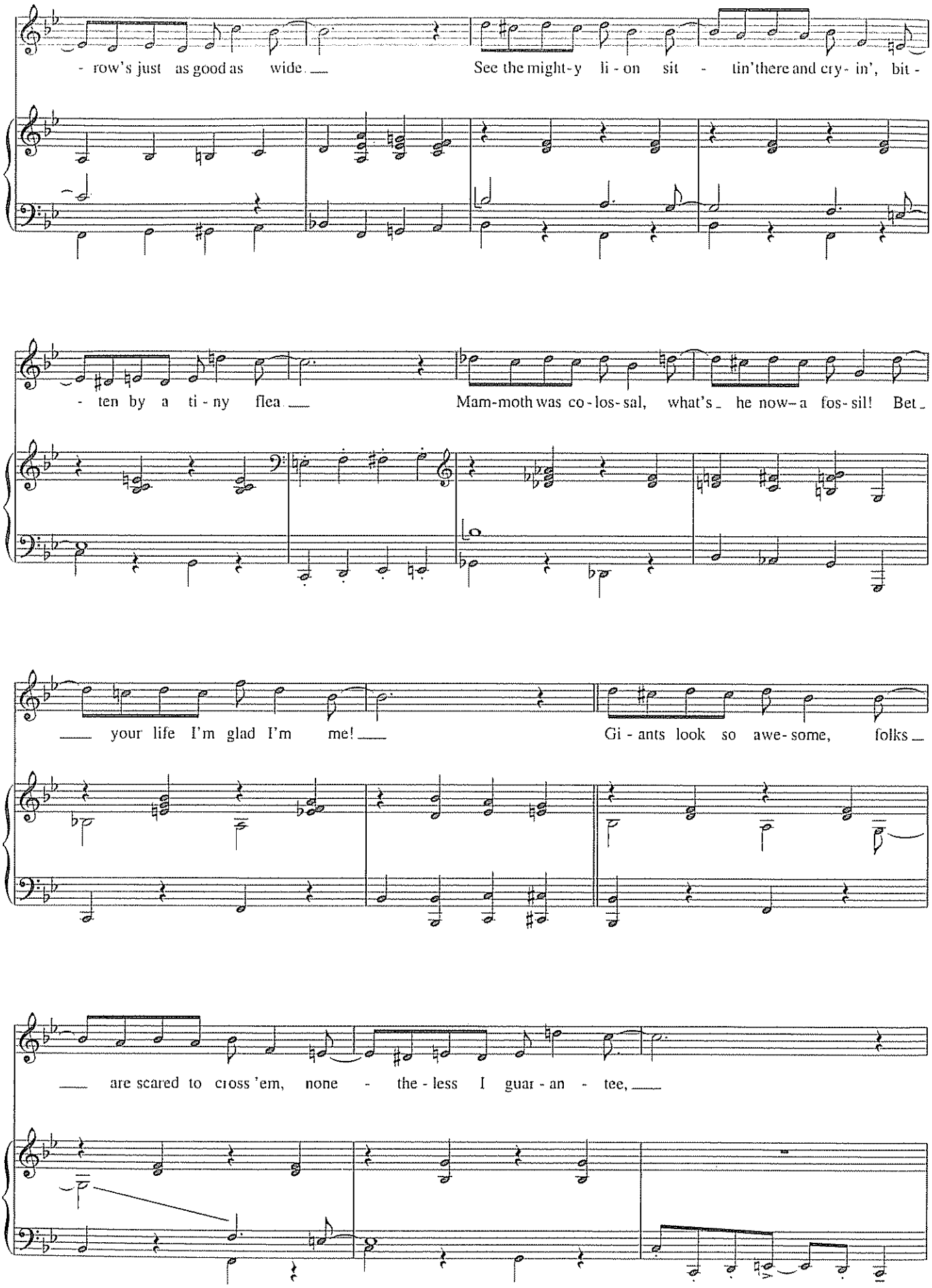


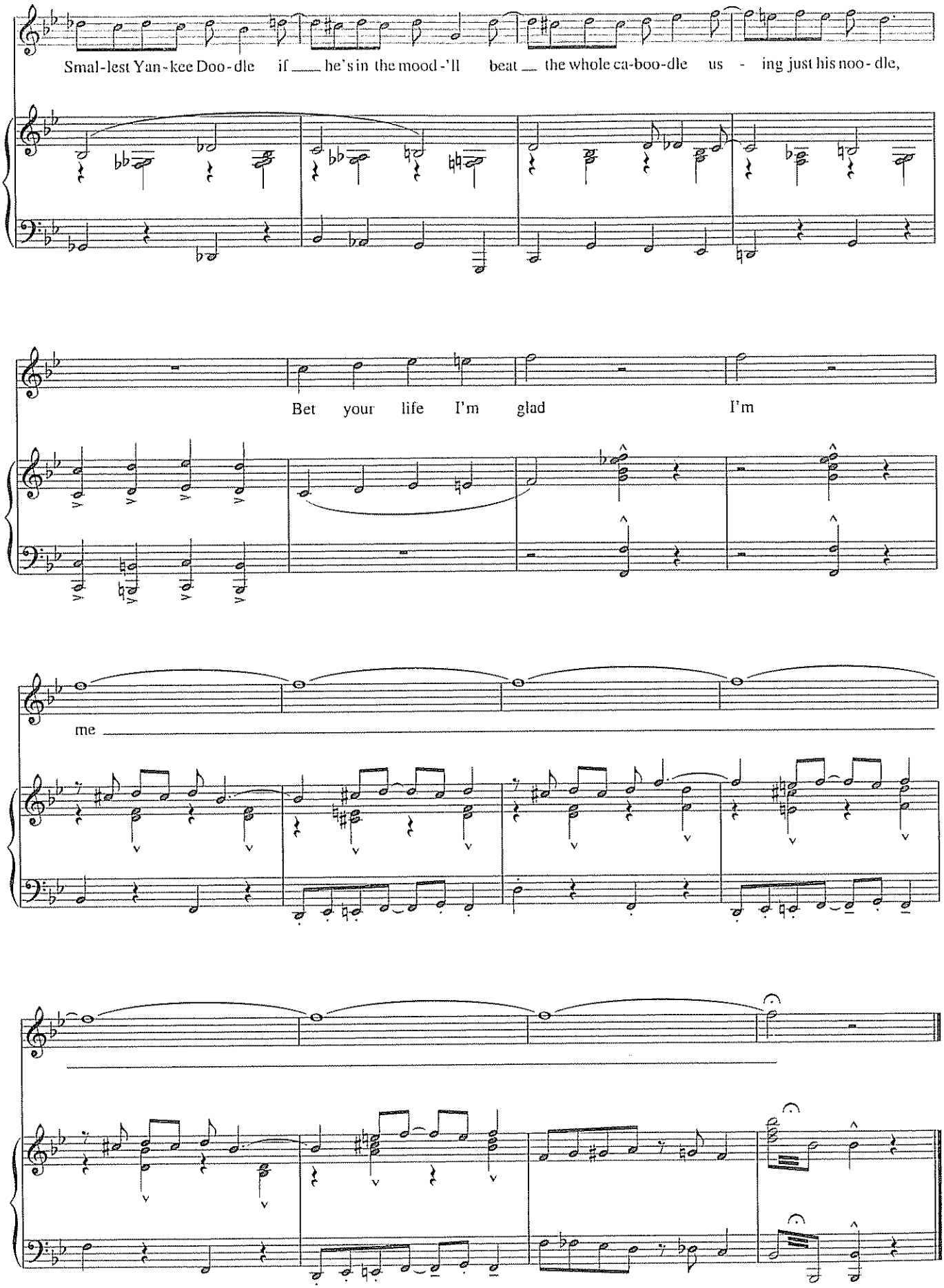
Copyright © 1980 Notable Music Company, Inc
All Rights Administered by Chrysalis Music
All Rights Reserved Used by Permission


rall
la - dies did sa - lute me, "First rate" I am, they all de - clare, and
rall
a tempo
all my pos - es suit me! My suc - cess should o - pen up your
a tempo
eyes
Don't judge noth - in' just by shape or
With a lilt (♩♫ = ♩ ♪)
size
Big - ger is - n't bet - ter, tall -


- er is - n't brav - er, strong - er is - n't al - ways wise
Small-er is - n't nec - es - sar - i - ly the less - er guts can come in an - y size
La - dy luck can fa - vor just a lit - tle shav - er o -
- ver one who's six foot three
Brains in an - y tus - sle mops


the floor with mus - cle, bet your life I'm glad I'm me
mf
Big - ger is - n't keen - er, larg - er is - n't bold - er, high - er might be low in - side
When you need to lean up - on a friend - ly shoul - der, nar -


- row's just as good as wide.
See the might-y li - on sit - tin'there and cry - in', bit -
- ten by a ti - ny flea.
Mam-moth was co - los - sal, what's he now-a fos - sil! Bet
your life I'm glad I'm me!
Gi - ants look so awe - some, folks
are scared to cross 'em, none - the - less I guar - an - tee,

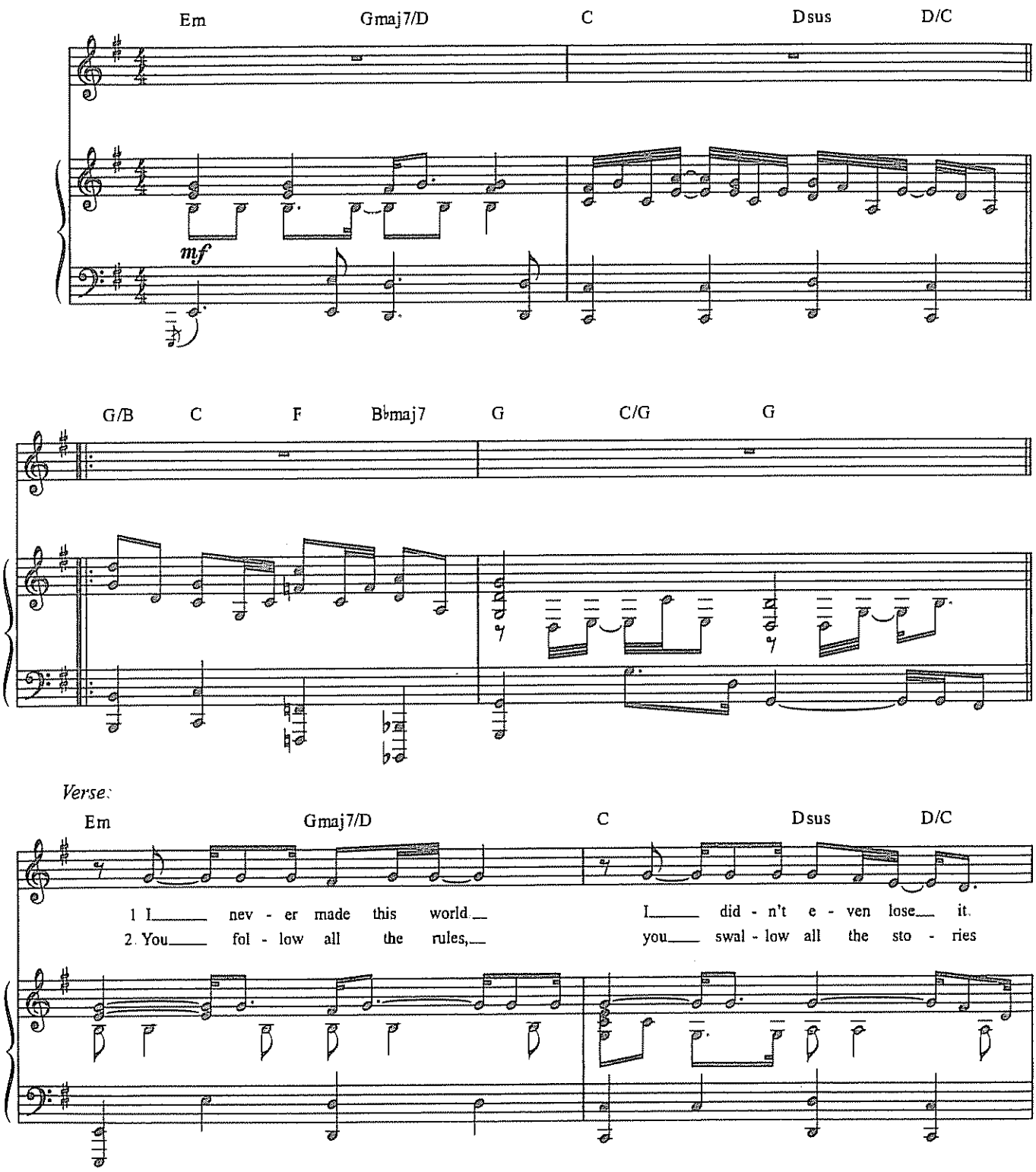

Smal-lest Yan-kee Doo-dle if he's in the mood-'ll beat the whole ca-boo-dle us - ing just his noo-dle,
Bet your life I'm glad I'm
me

LOST IN THE WILDERNESS

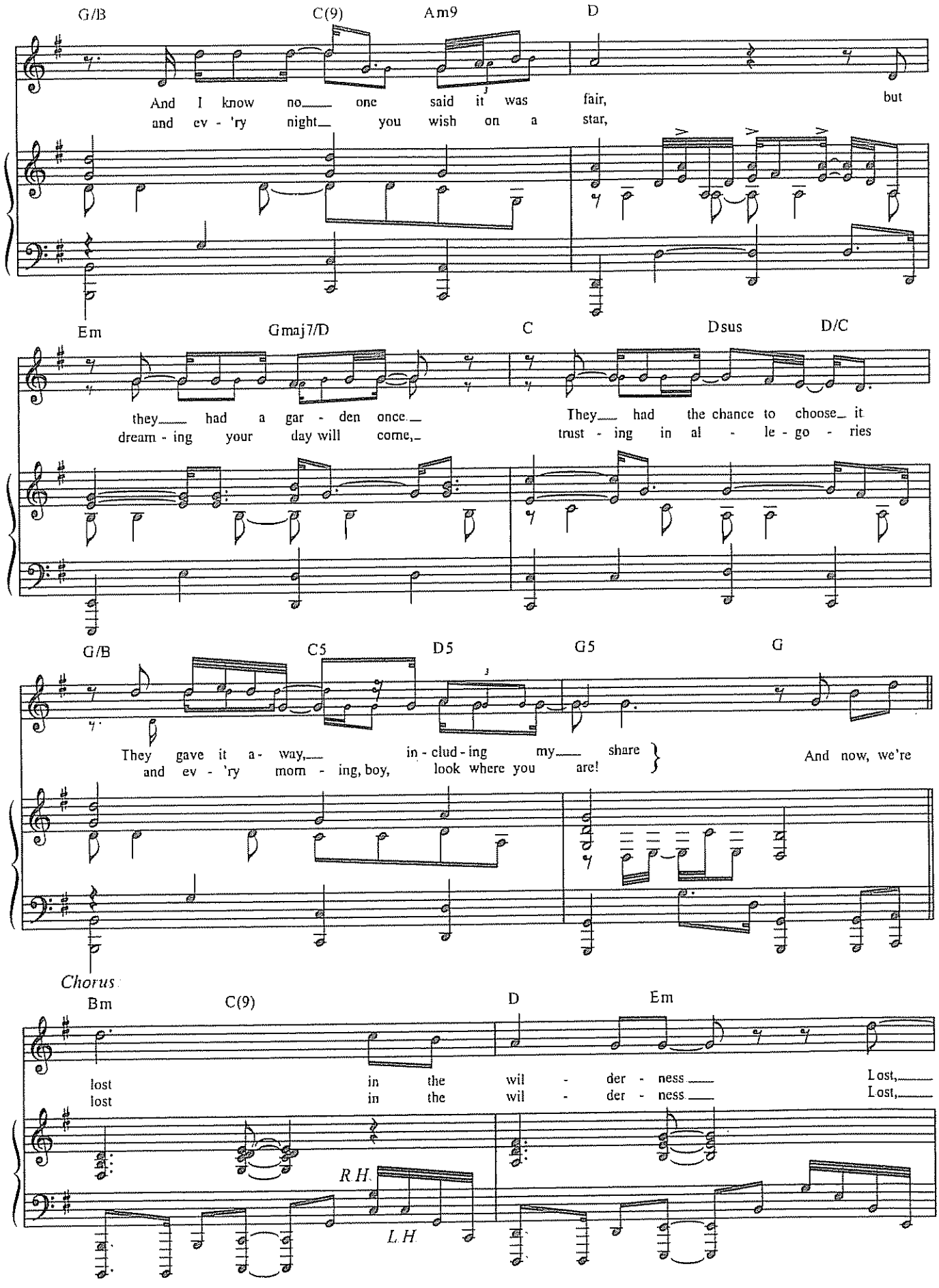
from *Children of Eden*

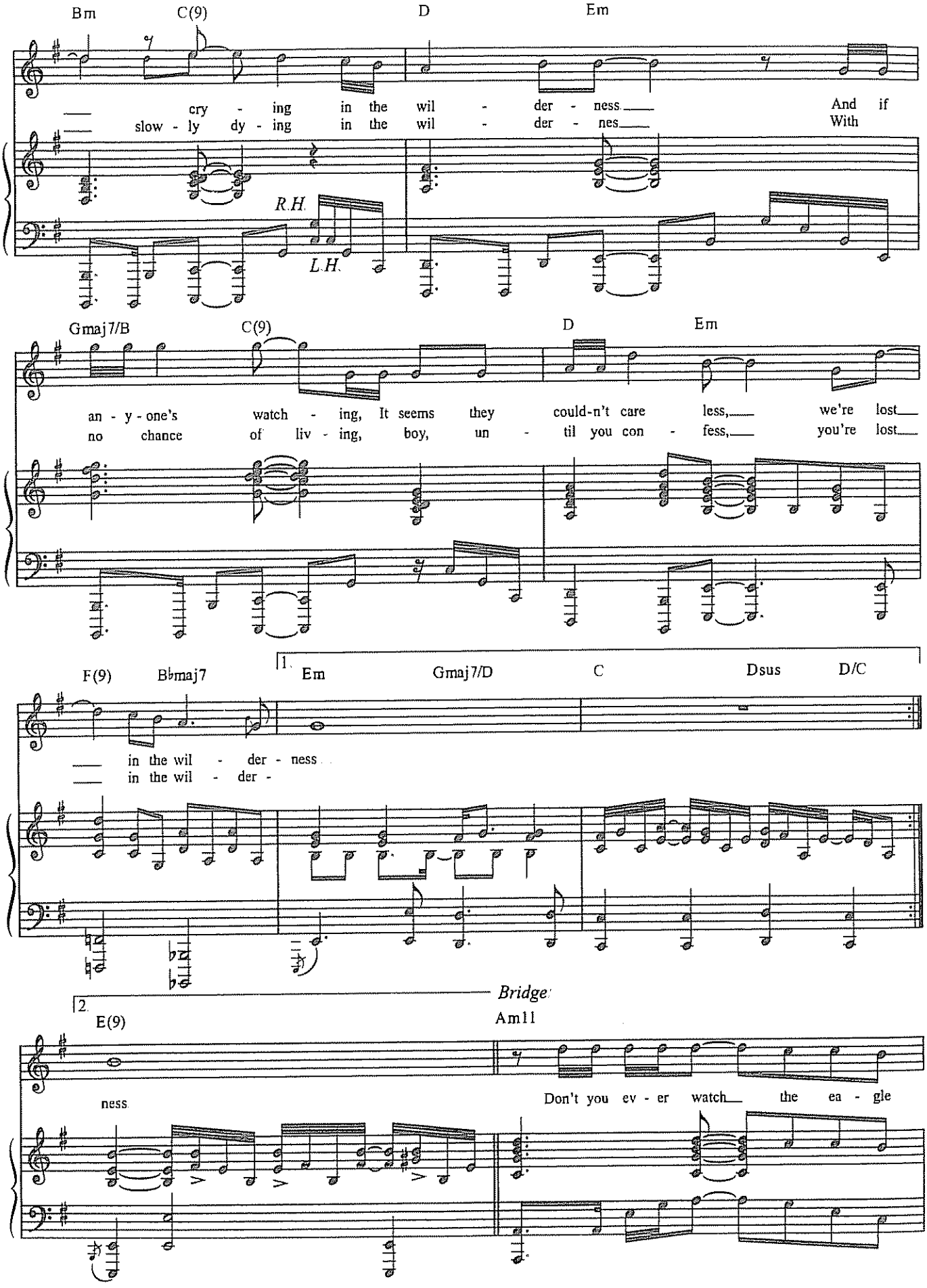
Music and Lyrics by
STEPHEN SCHWARTZ

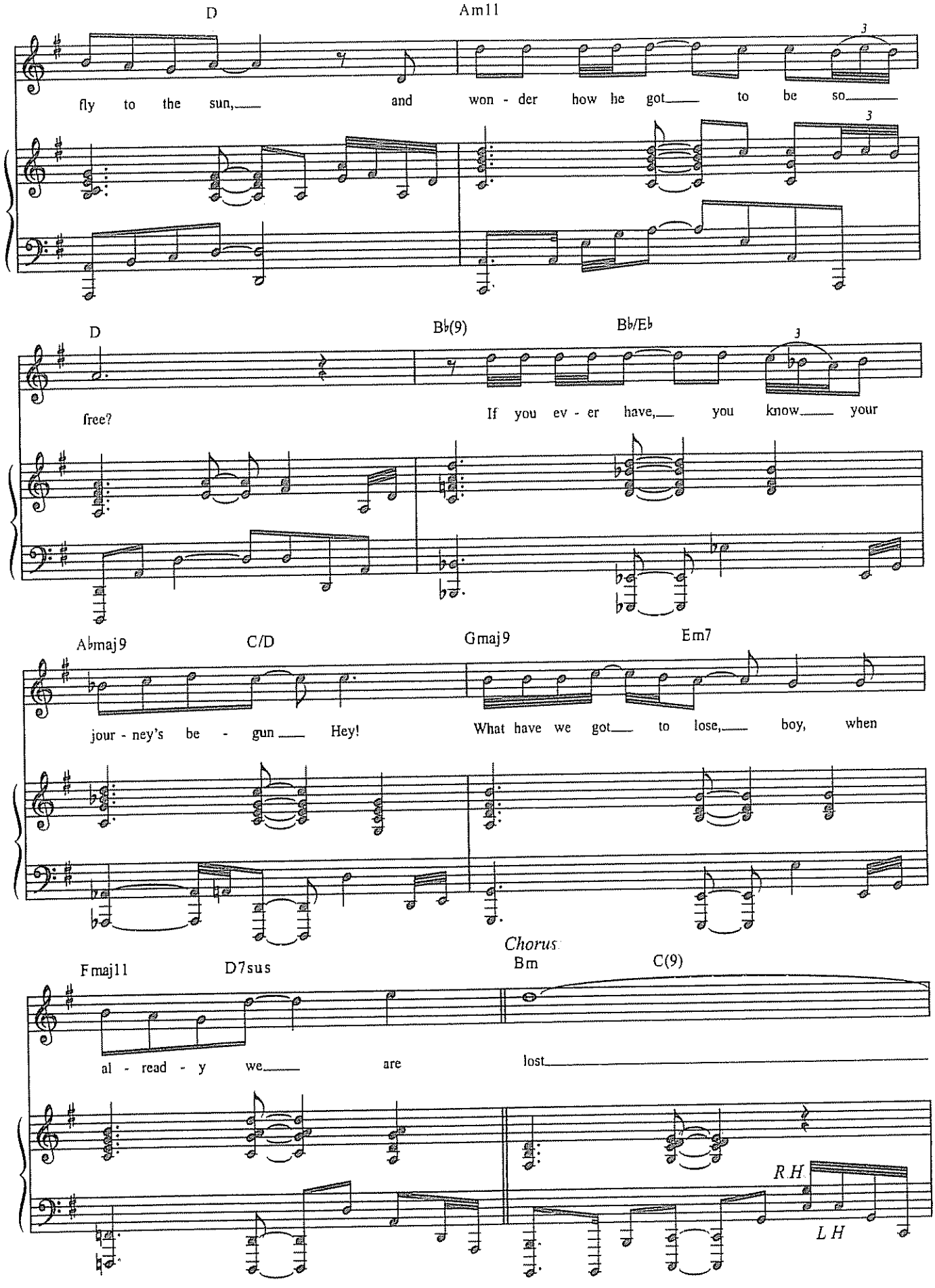
Rock ♩ = 120

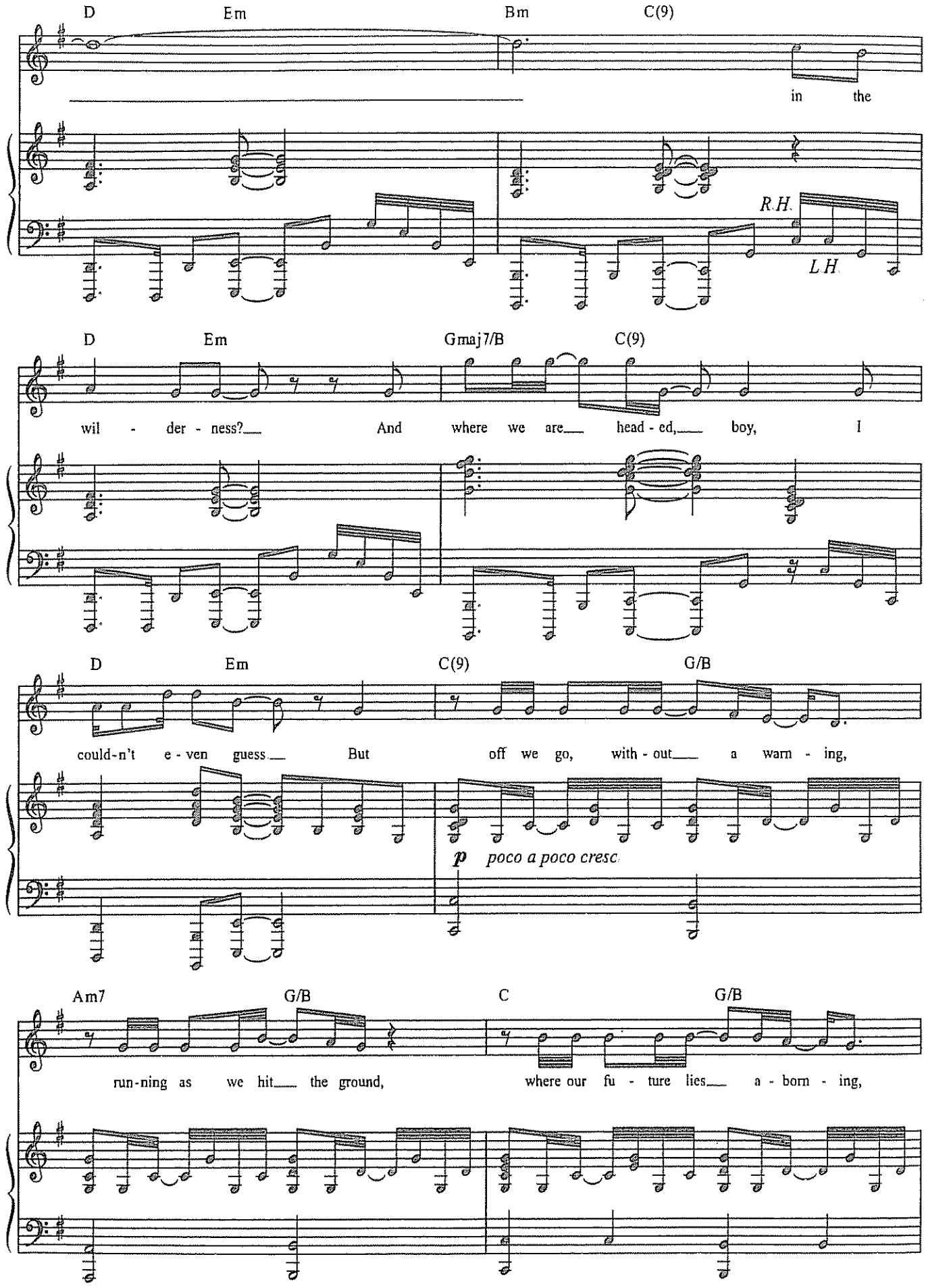


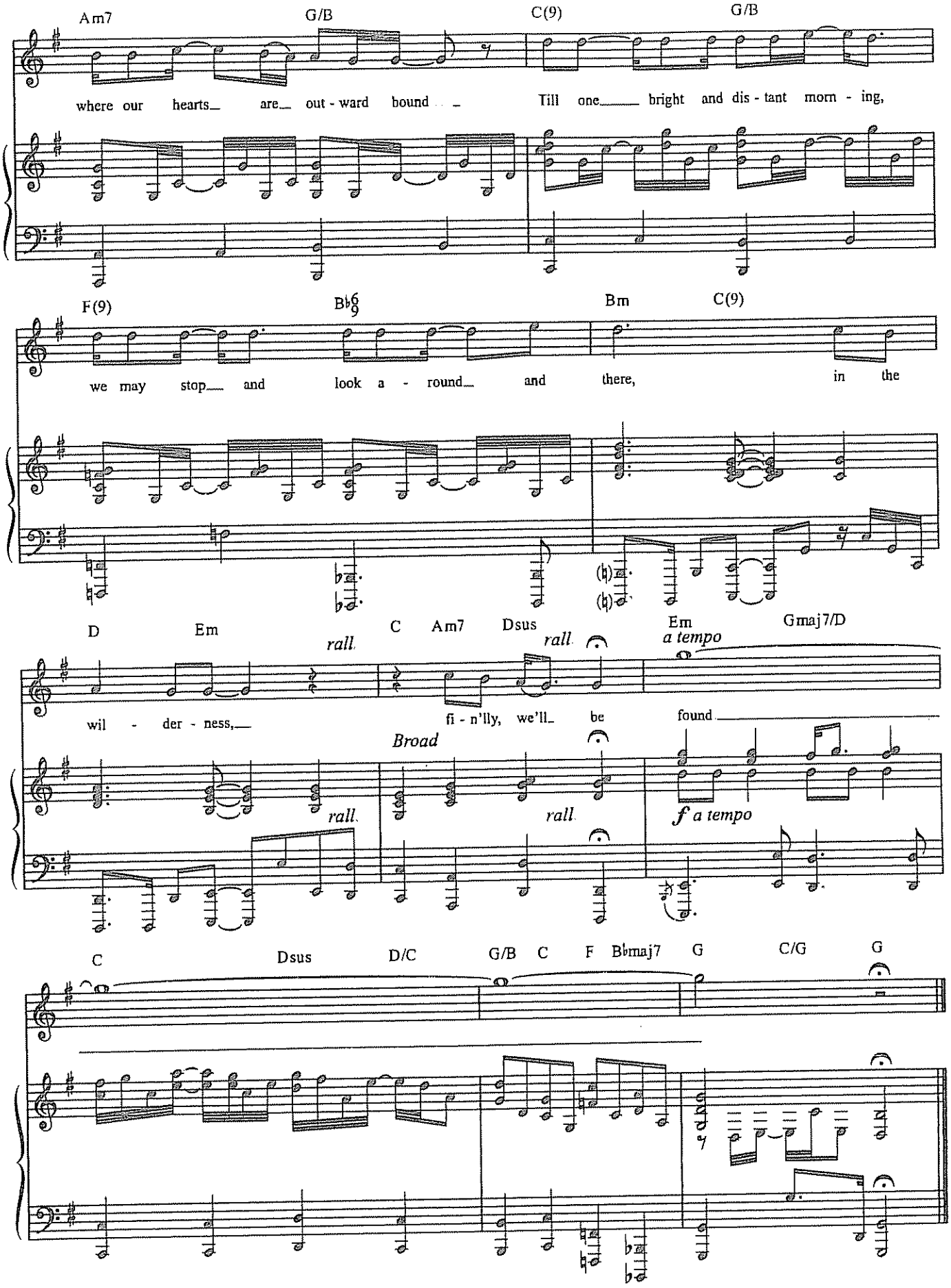
Copyright © 1991 Grey Dog Music
Publishing and allied rights for "Lost In The Wilderness" administered by Williamson Music
International Copyright Secured All Rights Reserved
www.stephenschwartz.com


G/B C(9) Am9 D
And I know no one said it was fair, but
and ev - 'ry night you wish on a star,
Em Gmaj7/D C Dsus D/C
they had a gar - den once.
dream - ing your day will come,
They had the chance to choose it
trust - ing in al - le - go - ries
G/B C5 D5 G5 G
They gave it a - way, in - clud - ing my share
and ev - 'ry morn - ing, boy, look where you are!
And now, we're
Chorus
Bm C(9) D Em
lost in the wil - der - ness
lost in the wil - der - ness
Lost,
Lost,
R.H.
L.H.


Bm
C(9)
D
Em
cry - ing in the wil - der - ness
slow - ly dy - ing in the wil - der - nes
And if
With
R.H.
L.H.
Gmaj7/B
C(9)
D
Em
an - y - one's watch - ing, It seems they could-n't care less,
no chance of liv - ing, boy, un - til you con - fess,
we're lost
you're lost
1.
F(9)
B♭maj7
Em
Gmaj7/D
C
Dsus
D/C
in the wil - der - ness
in the wil - der -
Bridge
2.
E(9)
Am11
ness
Don't you ev - er watch the ea - gle


D
Am11
fly to the sun, and won - der how he got to be so
D
Bb(9)
Bb/Eb
free?
If you ev - er have, you know your
Abmaj9
C/D
Gmaj9
Em7
jour - ney's be - gun Hey!
What have we got to lose, boy, when
Chorus
Fmaj11
D7sus
Bm
C(9)
al - read - y we are
lost
RH
LH

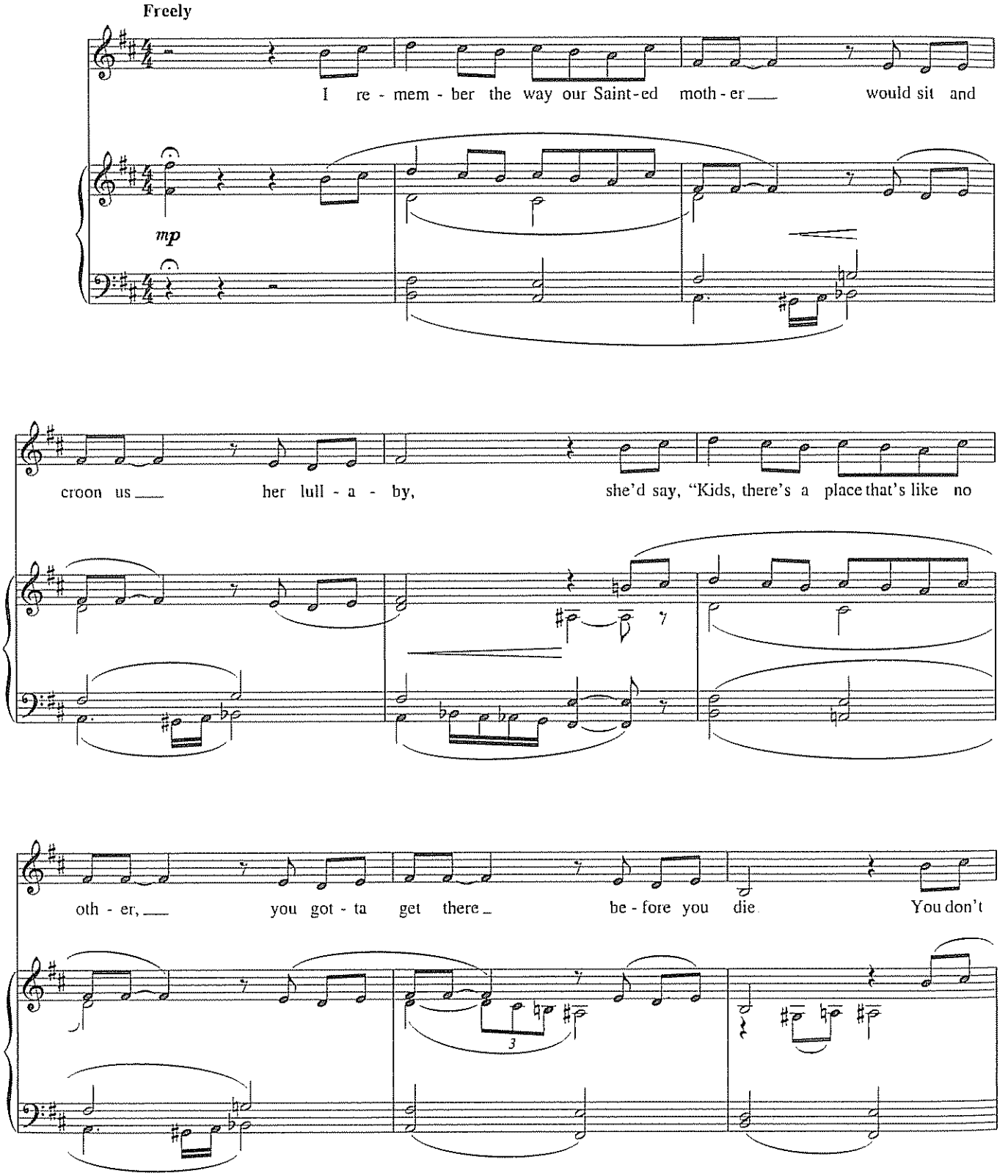

D
Em
Bm
C(9)
in the
R.H.
L.H.
D
Em
Gmaj7/B
C(9)
wil - der - ness?
And where we are
head - ed,
boy, I
D
Em
C(9)
G/B
could-n't e - ven guess
But off we go, with - out
a warn - ing,
p poco a poco cresc.
Am7
G/B
C
G/B
run-ning as we hit
the ground,
where our fu - ture lies
a - born - ing,


Am7 G/B C(9) G/B
where our hearts_ are_ out - ward bound _ Till one_ bright and dis - tant morn - ing,
F(9) B♭6/9 Bm C(9)
we may stop_ and look a - round_ and there, in the
D Em C Am7 Dsus Em Gmaj7/D
rall. rall. a tempo
wil - der - ness, fi - n'lly, we'll_ be found
Broad
rall. rall. f a tempo
C Dsus D/C G/B C F B♭maj7 G C/G G

EASY STREET

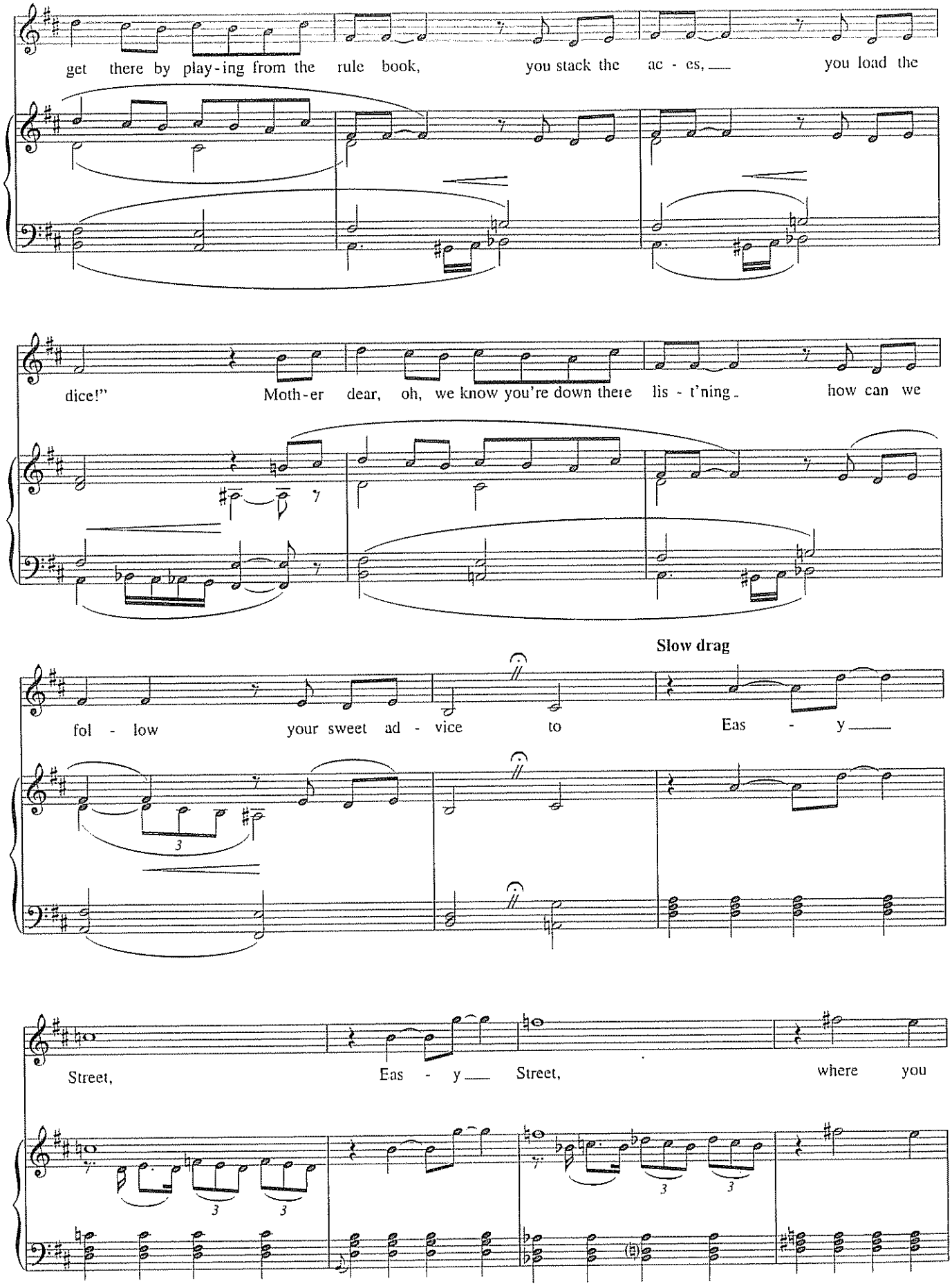
from the Musical Production *Annie*

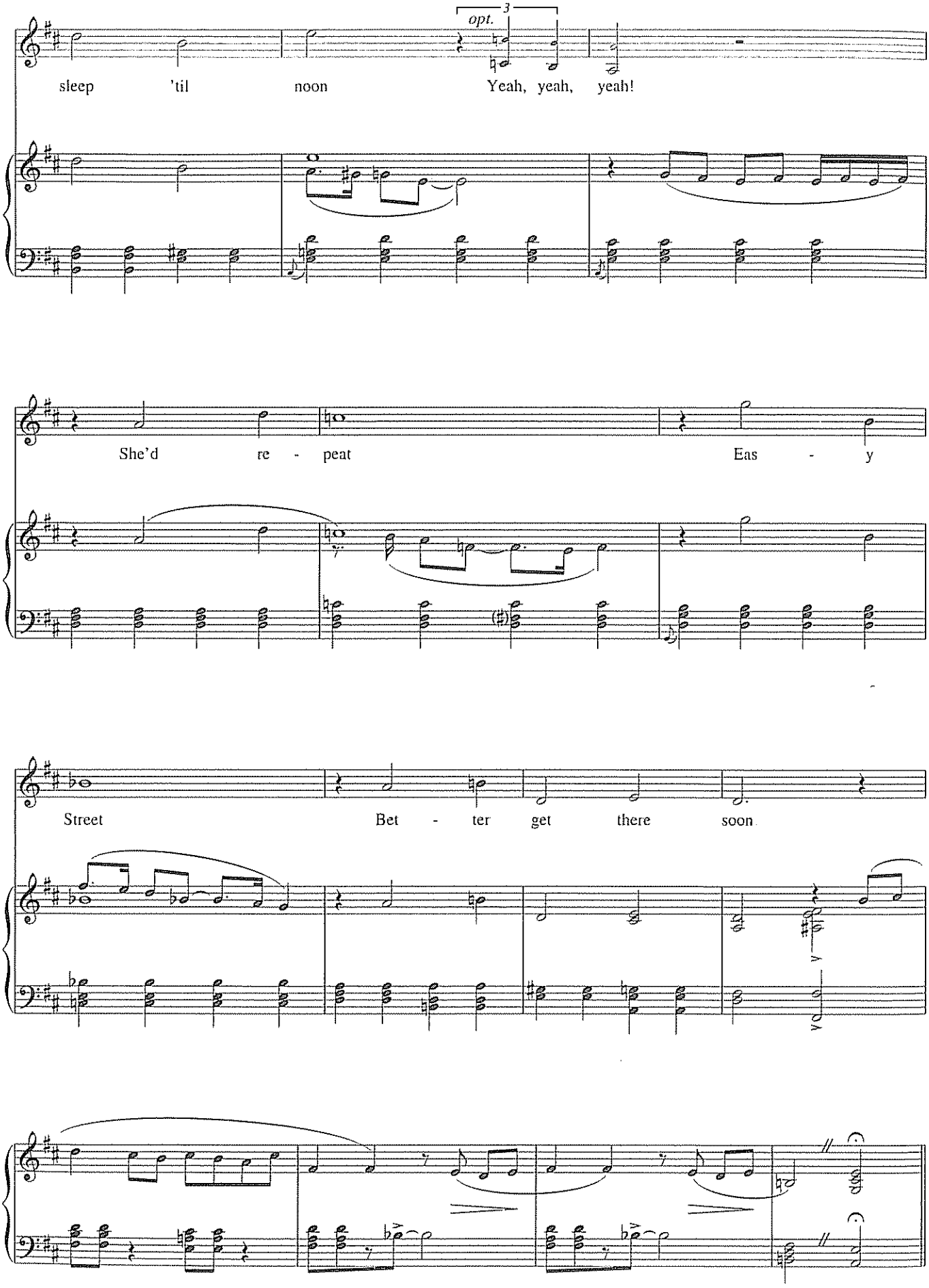
Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

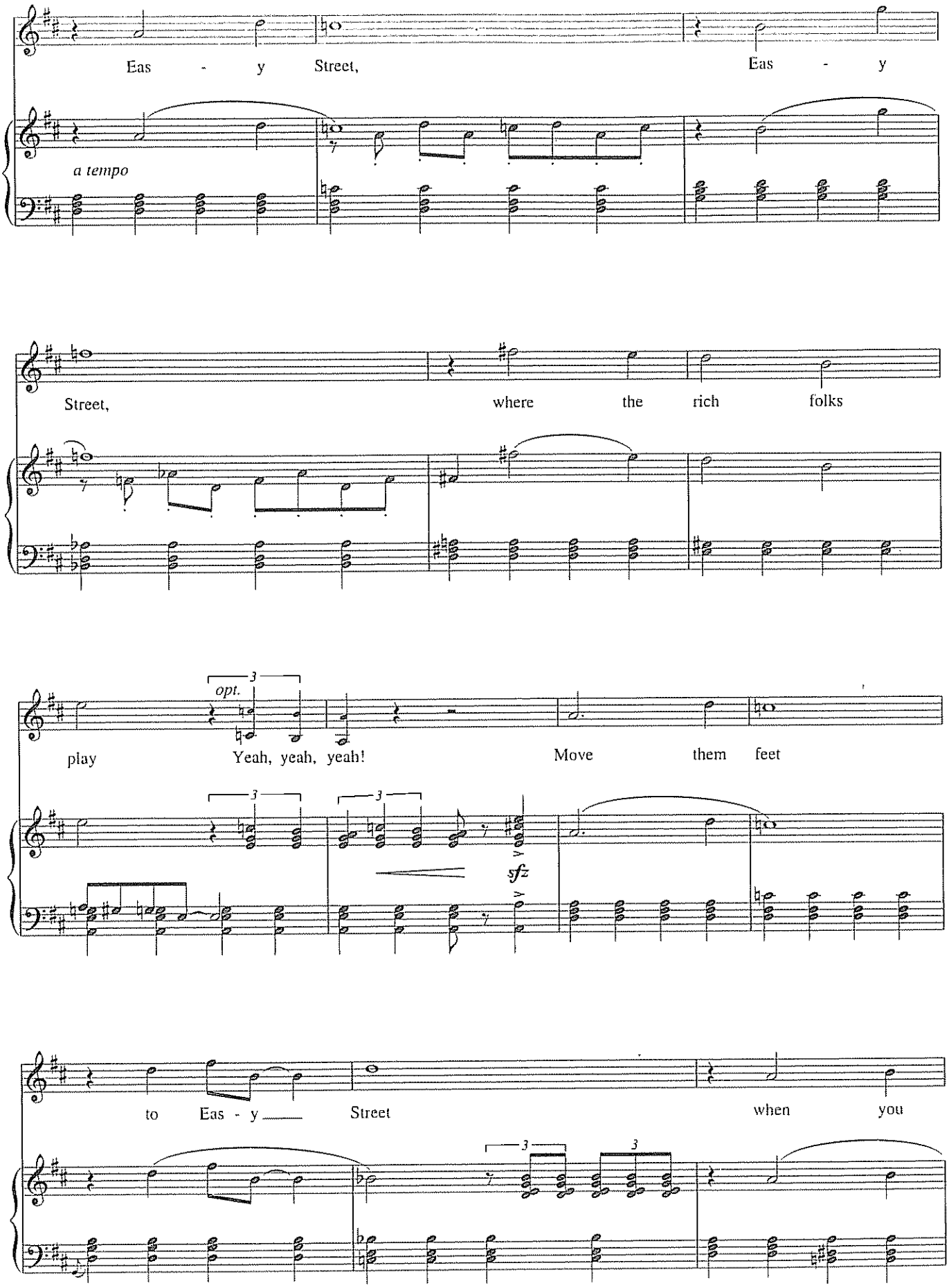


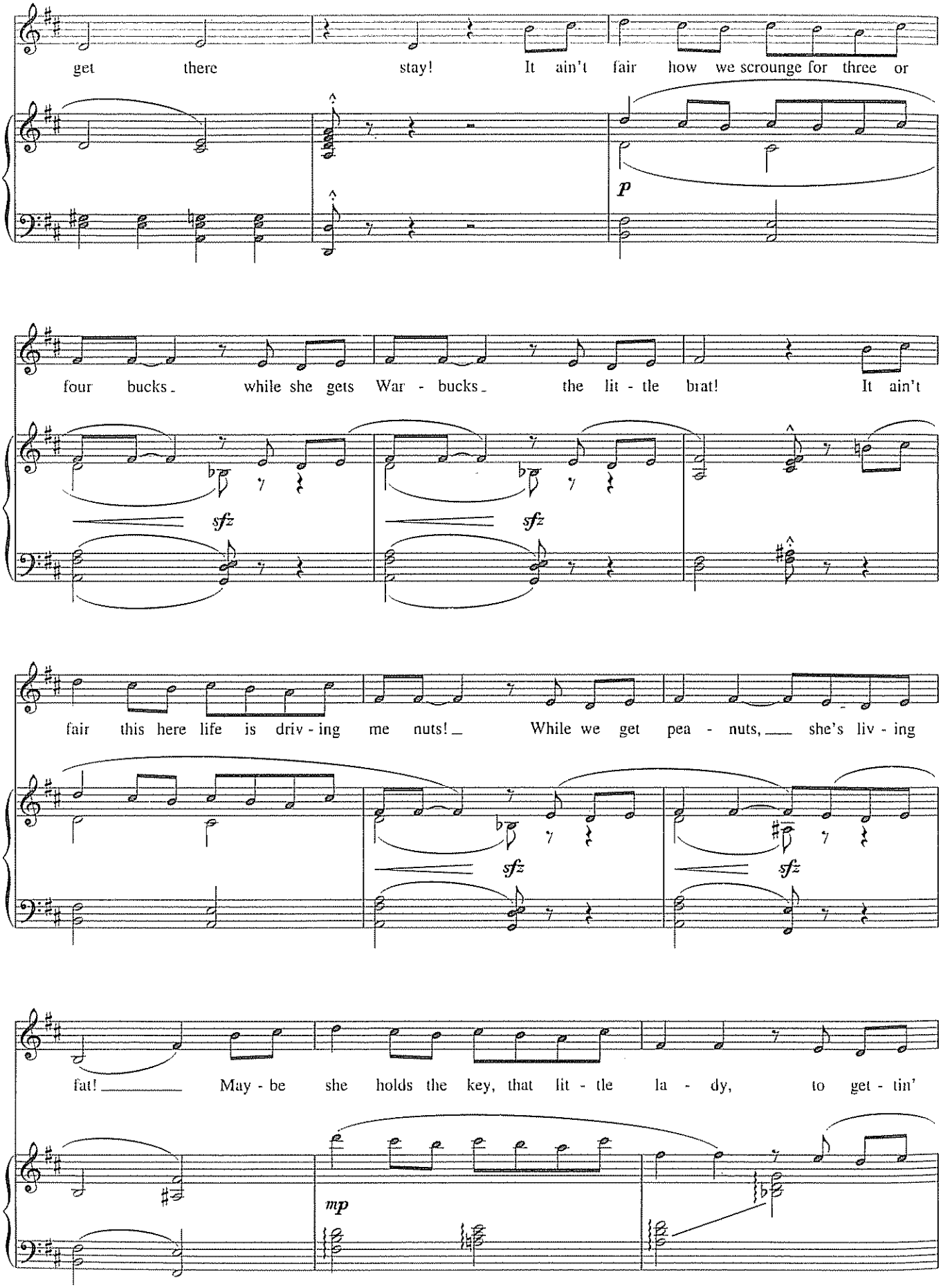
This song for Rooster, Miss Hannigan. and Lily has been adapted as a solo for this edition

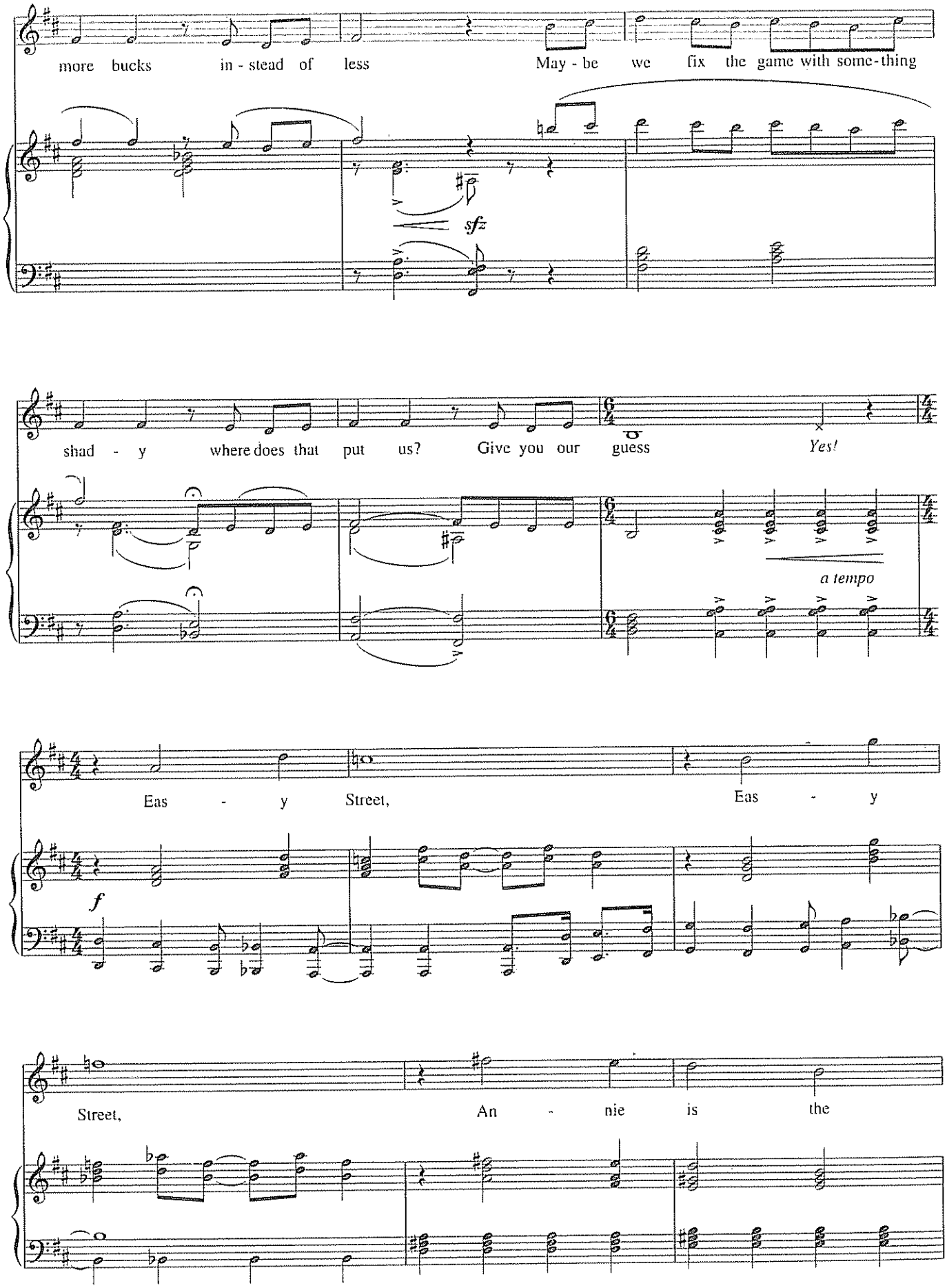
© 1977 (Renewed) EDWIN H. MORRIS & COMPANY, A Division of MPL Music Publishing, Inc and CHARLES STROUSE
All rights on behalf of CHARLES STROUSE owned by CHARLES STROUSE PUBLISHING (Administered by WILLIAMSON MUSIC)
All Rights Reserved Used by Permission
www CharlesStrouse.com

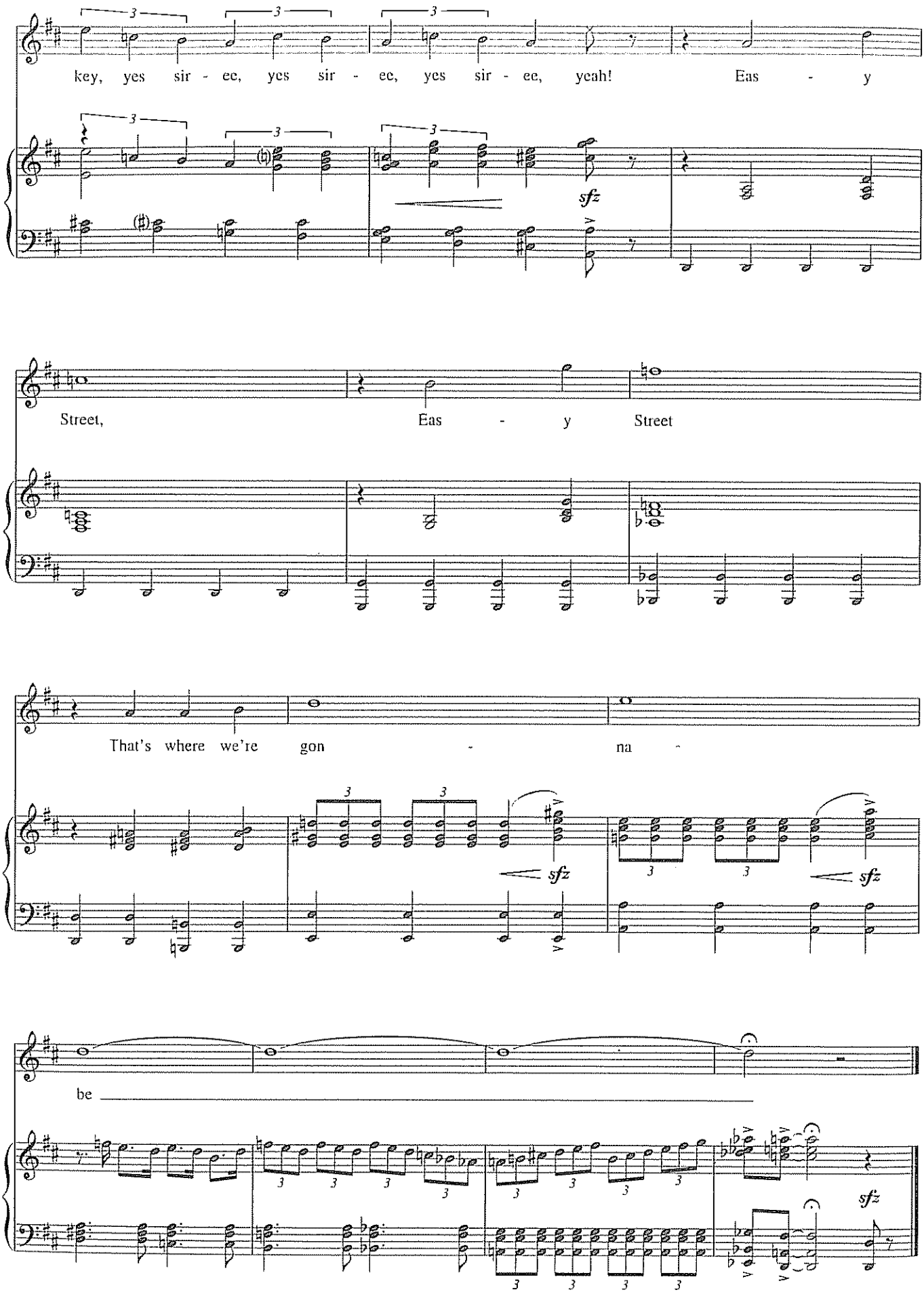

get there by play-ing from the rule book, you stack the ac - es, you load the
dice!" Moth-er dear, oh, we know you're down there lis - t'ning how can we
Slow drag
fol - low your sweet ad - vice to Eas - y
Street, Eas - y Street, where you


opt.
3
sleep 'til noon Yeah, yeah, yeah!
She'd re - peat Eas - y
Street Bet - ter get there soon


Eas - y Street, Eas - y
a tempo
Street, where the rich folks
opt.
play Yeah, yeah, yeah! Move them feet
sfz
to Eas - y Street when you


get there stay! It ain't fair how we scrounge for three or
p
four bucks while she gets War - bucks the lit - tle brat! It ain't
sfz
sfz
fair this here life is driv - ing me nuts! While we get pea - nuts, she's liv - ing
sfz
sfz
fat! May - be she holds the key, that lit - tle la - dy, to get - tin'
mp


more bucks in - stead of less
May - be we fix the game with some - thing
sfz
shad - y where does that put us?
Give you our guess
Yes!
a tempo
Eas - y Street,
Eas - y
f
Street,
An - nie is the


key, yes sir - ee, yes sir - ee, yes sir - ee, yeah! Eas - y
sfz
Street, Eas - y Street
That's where we're gon - na
sfz
sfz
be
sfz

STAY WITH ME

from *City of Angels*

Music by
Lyrics by

Moderate ballad tempo (♩ = 88-90)

f

JIMMY:

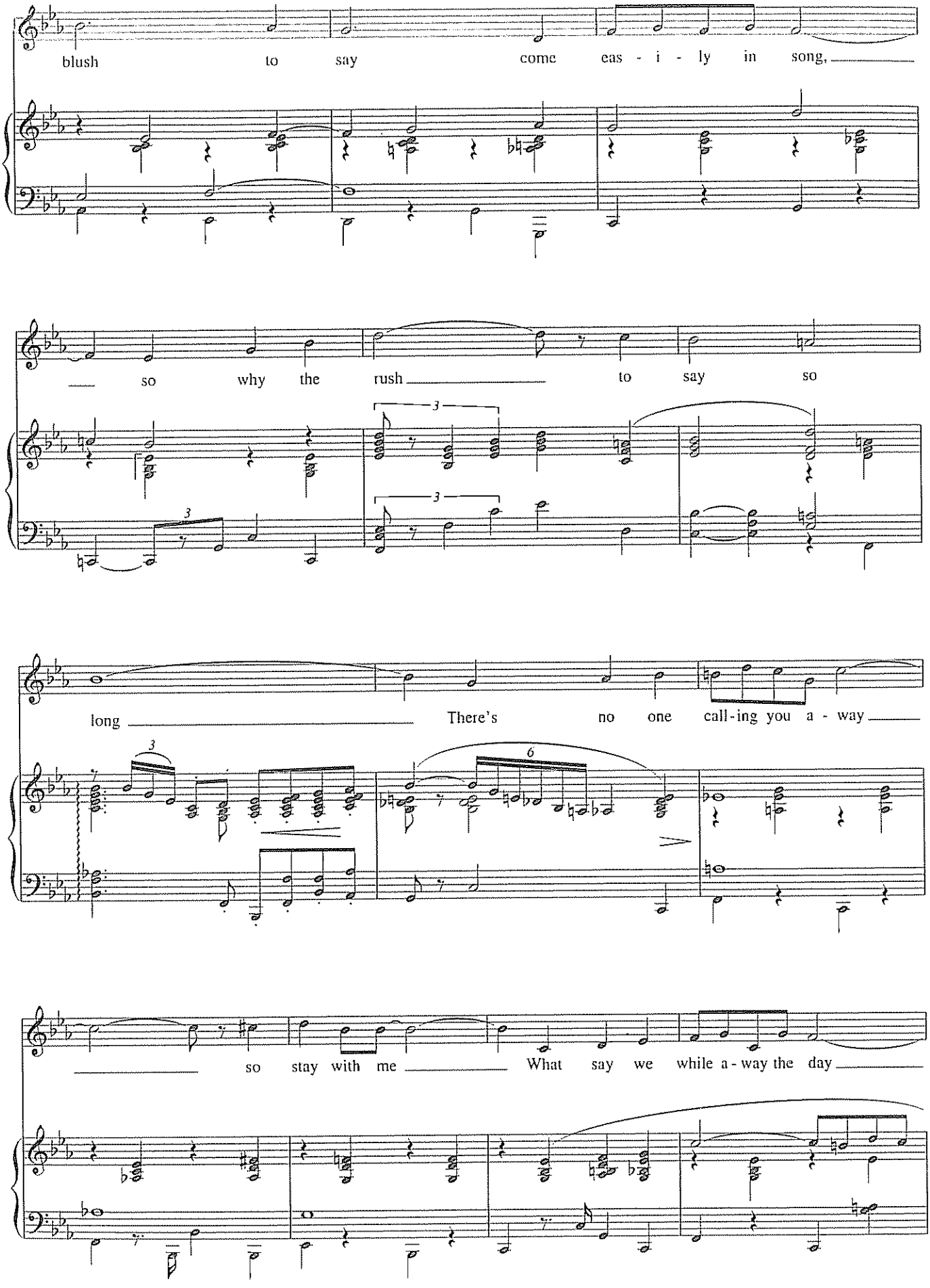
I'm in a sen - ti - men - tal way so

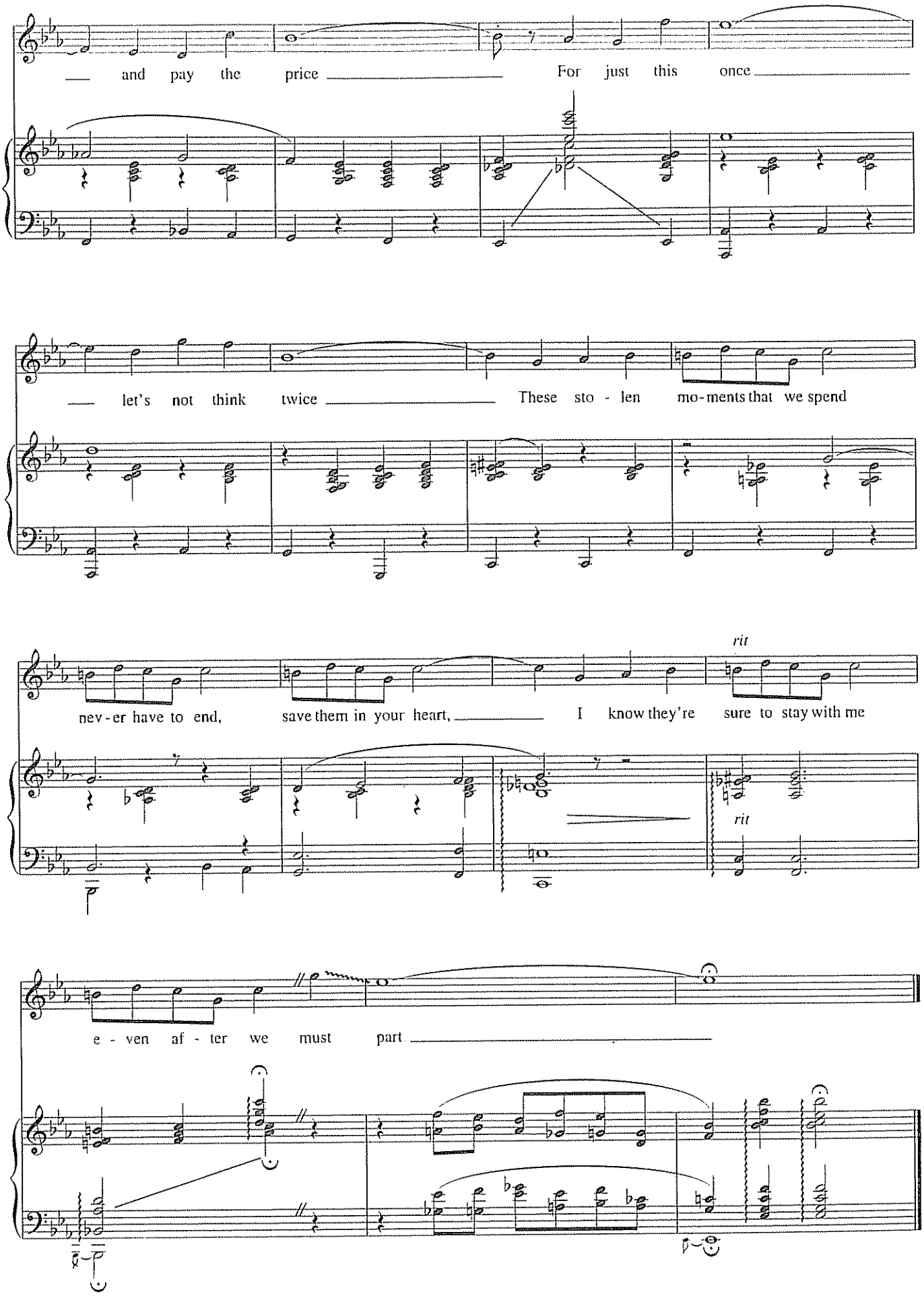
sfz *mp*

stay with me I'll ask the or - ches - tra to play

your fa - v'rite song Thoughts that we would

Copyright © 1990 Notable Music Company, Inc
All Rights Administered by Chrysalis Music
All Rights Reserved Used by Permission

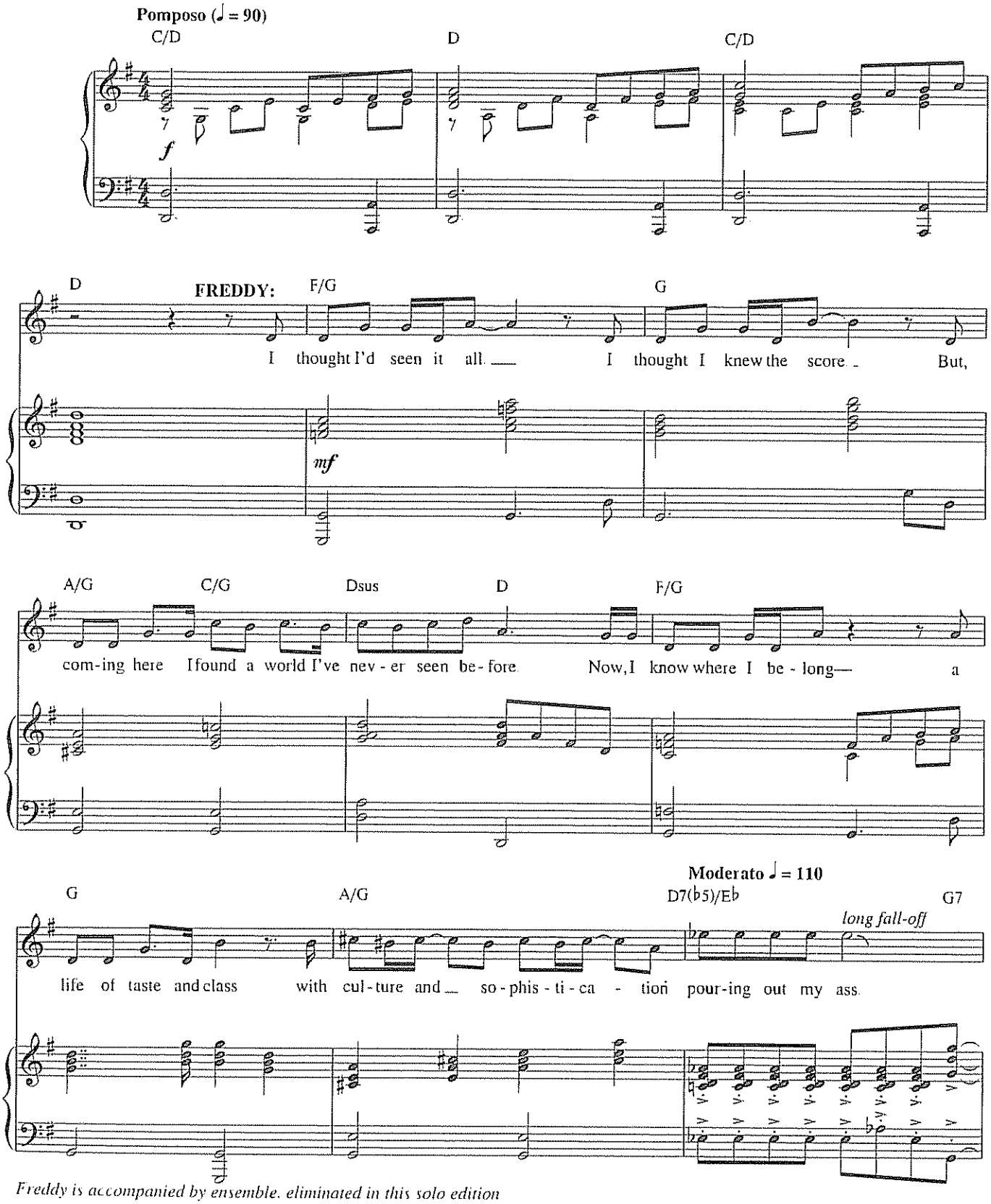

blush to say come eas - i - ly in song,
so why the rush to say so
long There's no one call-ing you a - way
so stay with me What say we while a - way the day


and pay the price For just this once
let's not think twice These sto - len mo - ments that we spend
rit
nev - er have to end, save them in your heart, I know they're sure to stay with me
rit
e - ven af - ter we must part

GREAT BIG STUFF

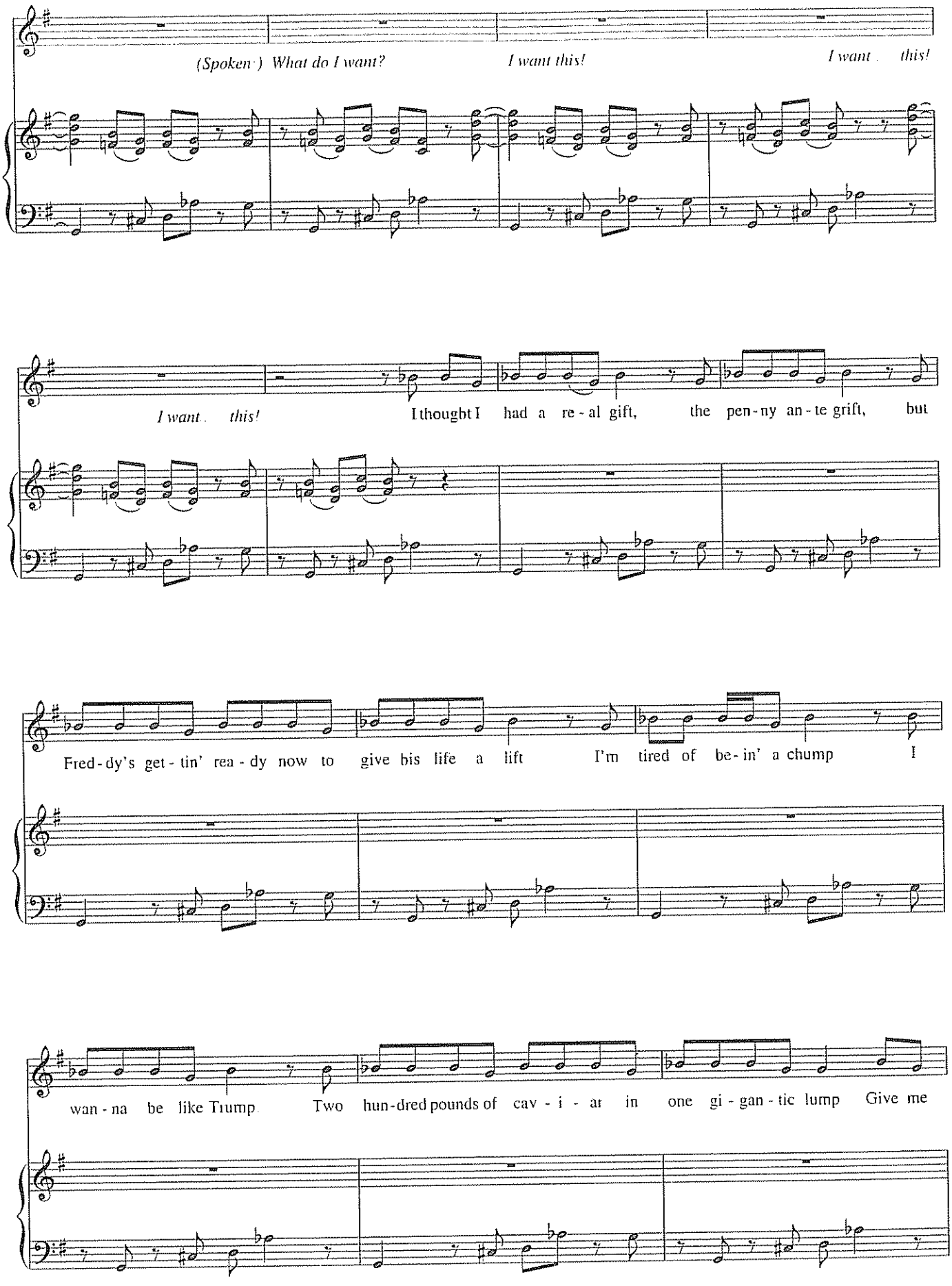
from *Dirty Rotten Scoundrels*

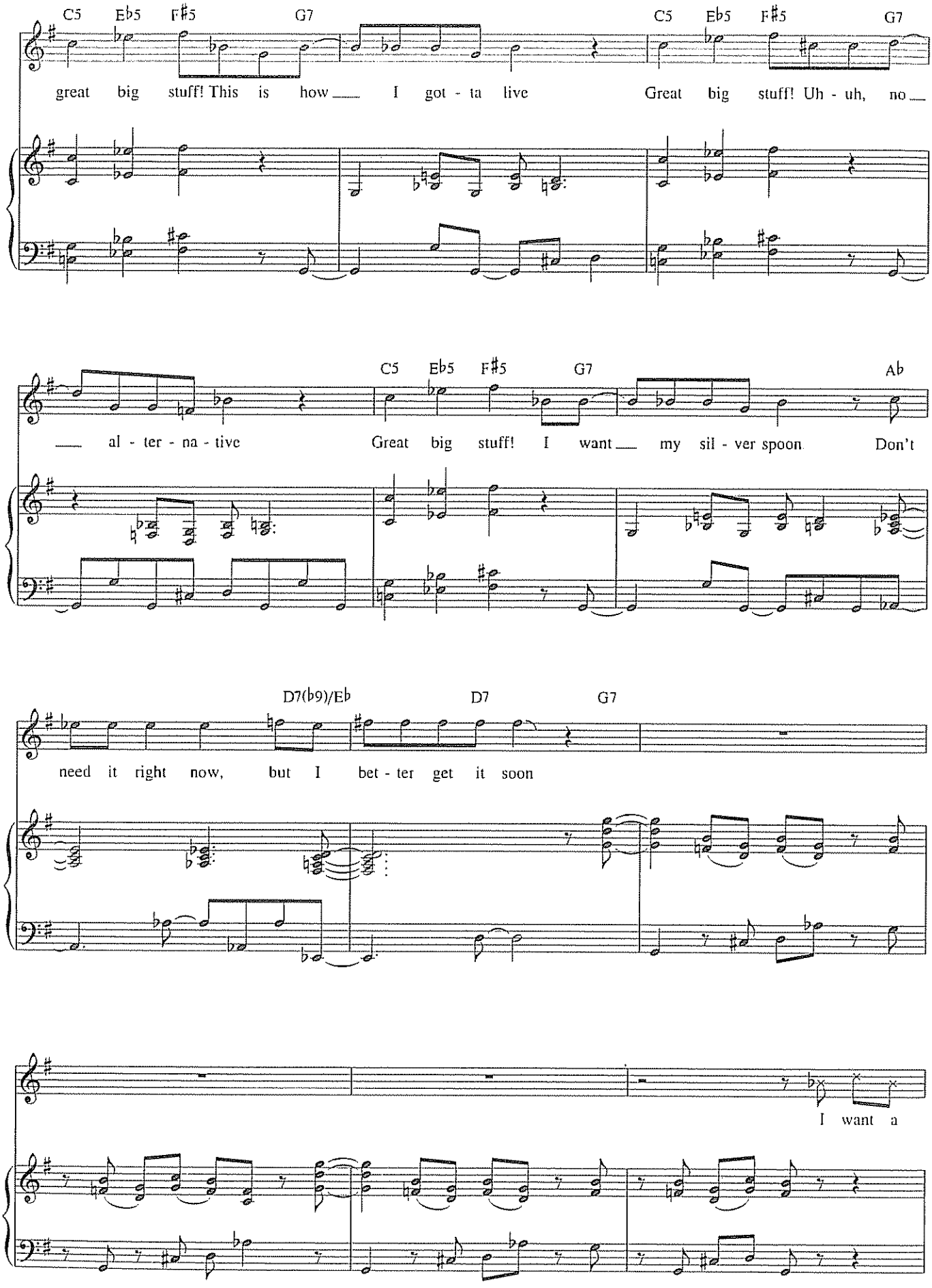
Words and Music by
DAVID YAZBEK

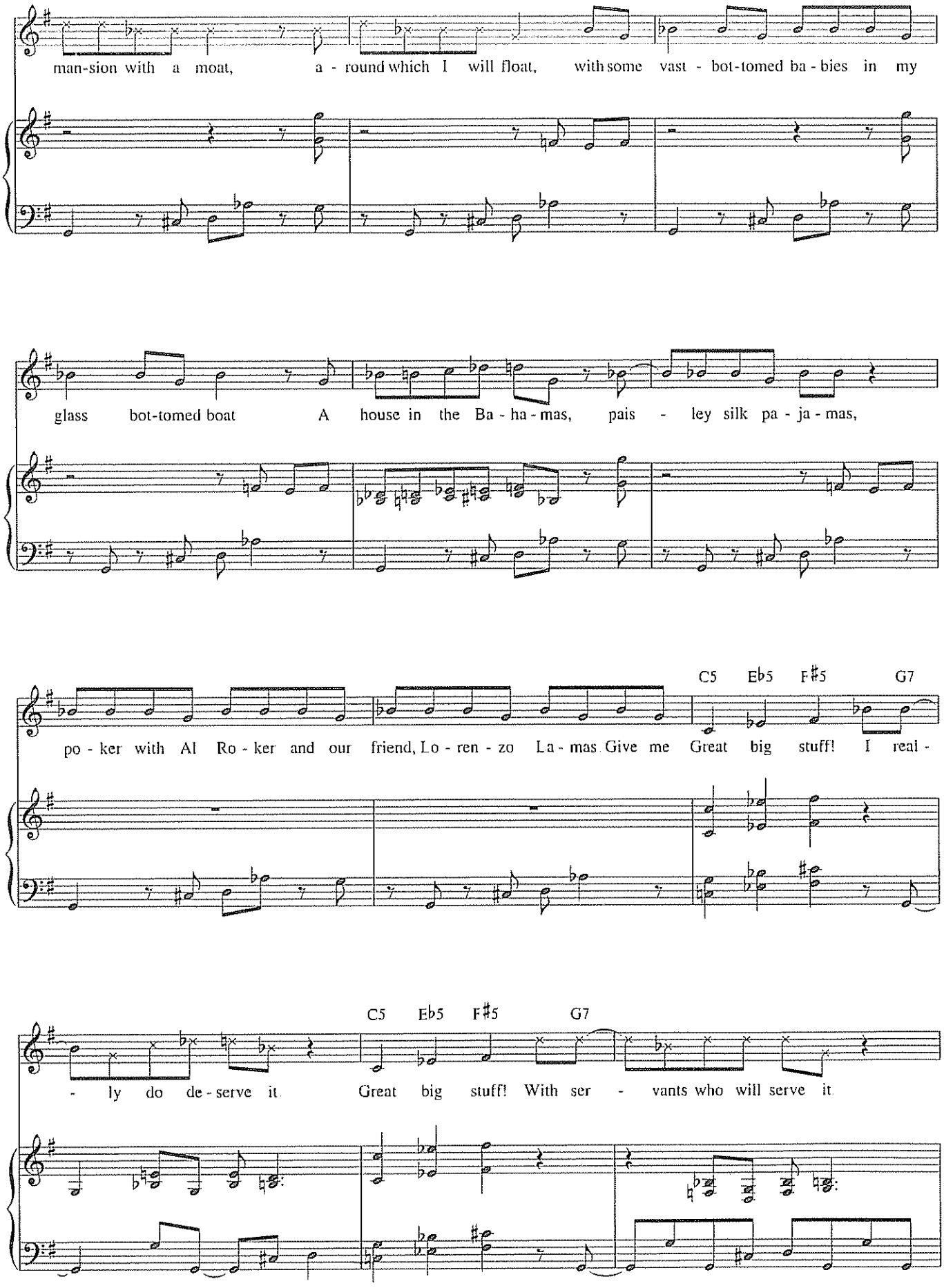


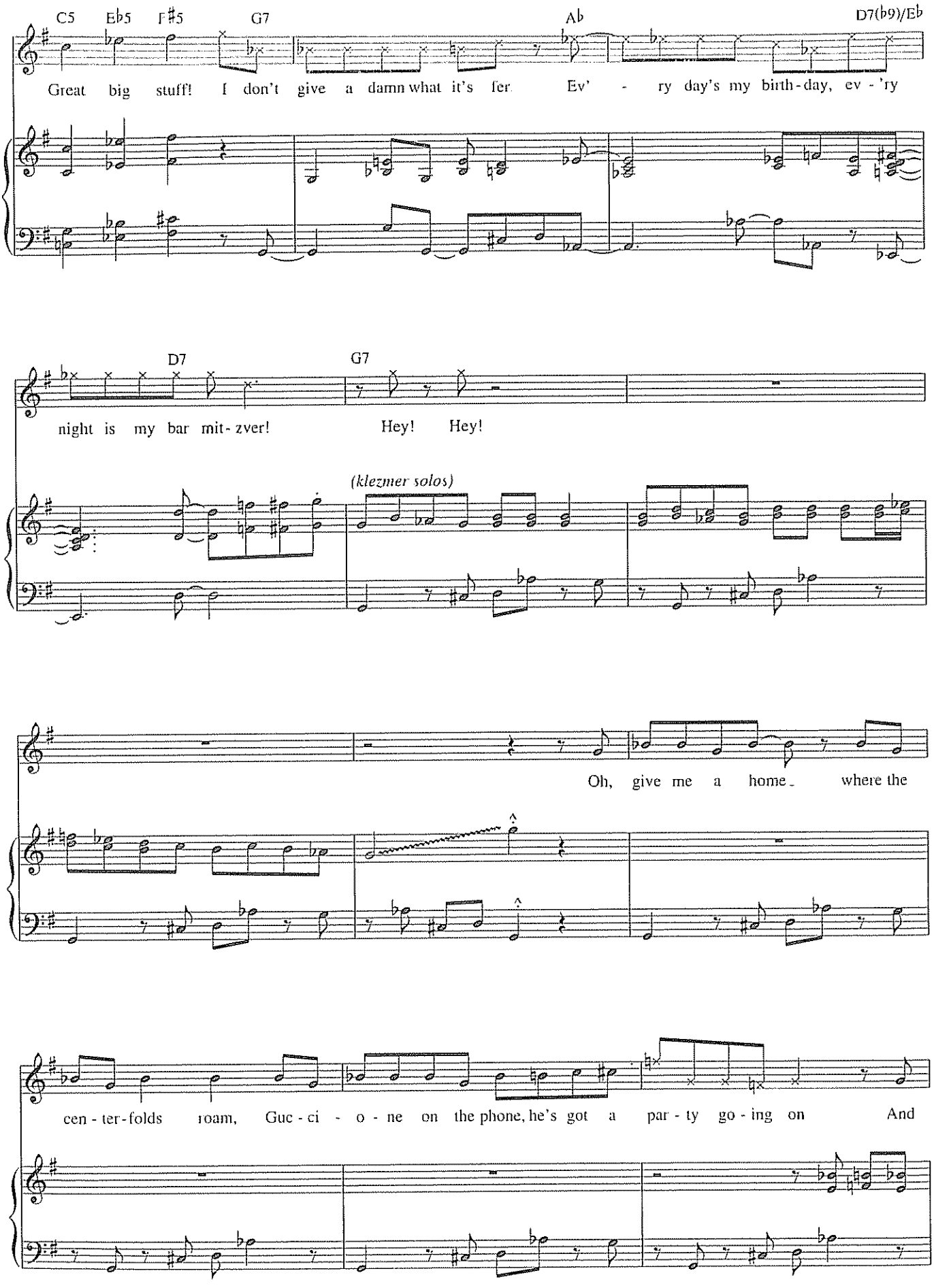
Freddy is accompanied by ensemble, eliminated in this solo edition

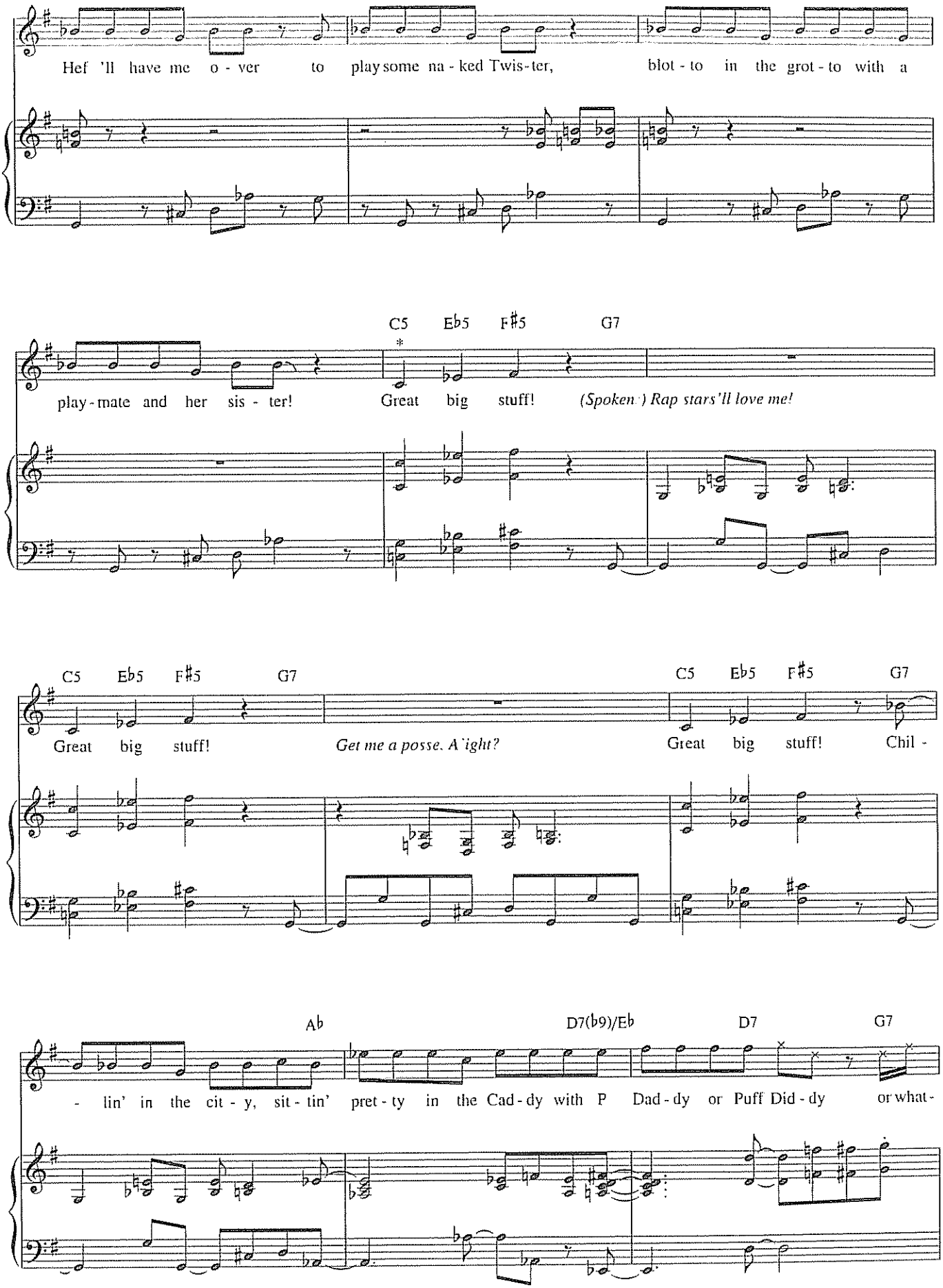
Copyright © 2004 David Yazbek
All Rights Reserved Used by Permission


(Spoken:) What do I want?
I want this!
I want this!
I want this!
I thought I had a re - al gift, the pen - ny an - te grift, but
Fred - dy's get - tin' rea - dy now to give his life a lift I'm tired of be - in' a chump I
wan - na be like Trump. Two hun - dred pounds of cav - i - ar in one gi - gan - tic lump Give me

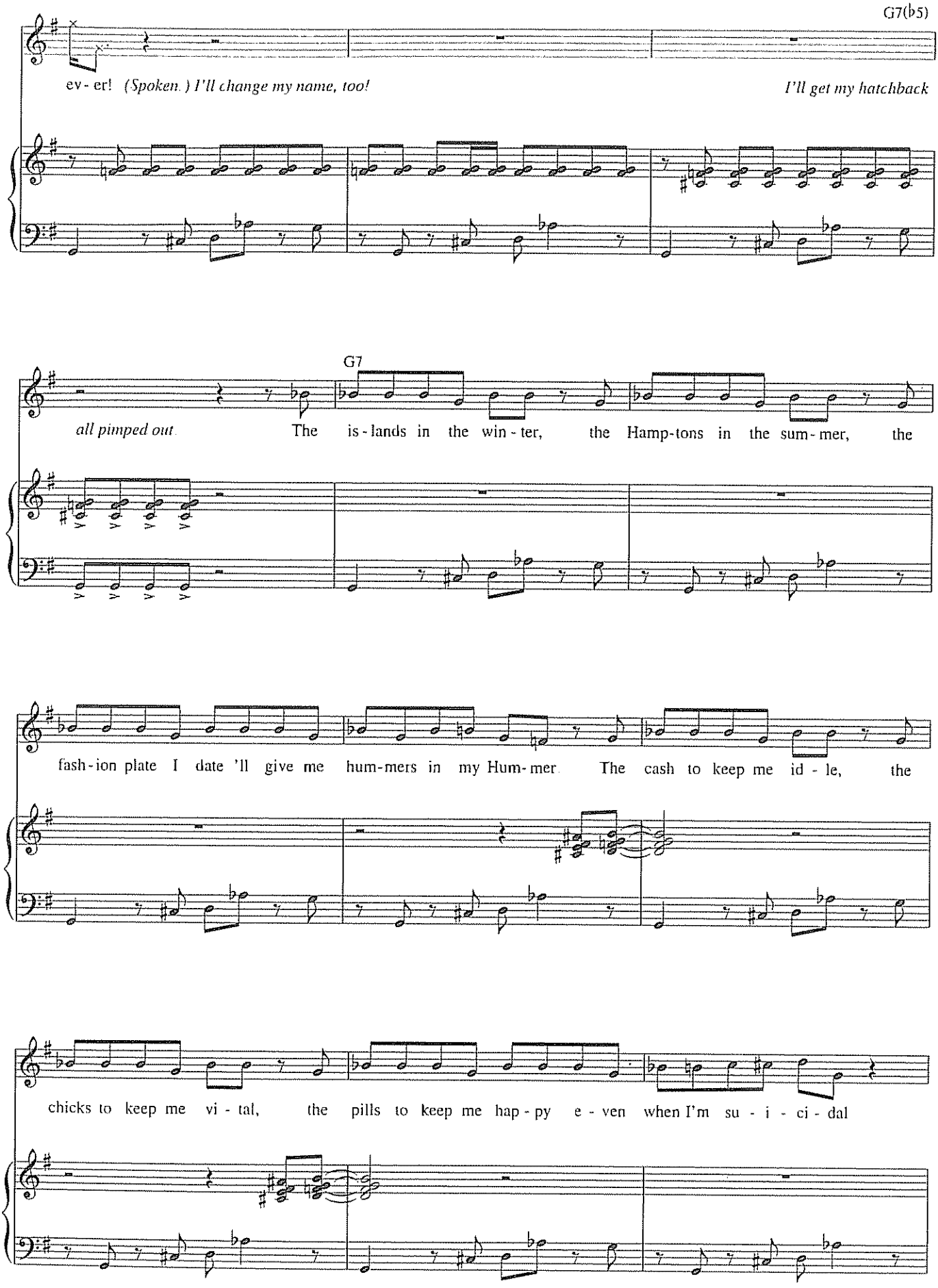

C5 Eb5 F#5 G7
great big stuff! This is how I got - ta live
C5 Eb5 F#5 G7
Great big stuff! Uh - uh, no
C5 Eb5 F#5 G7 Ab
al - ter - na - tive
Great big stuff! I want my sil - ver spoon
Don't
D7(b9)/Eb D7 G7
need it right now, but I bet - ter get it soon
I want a

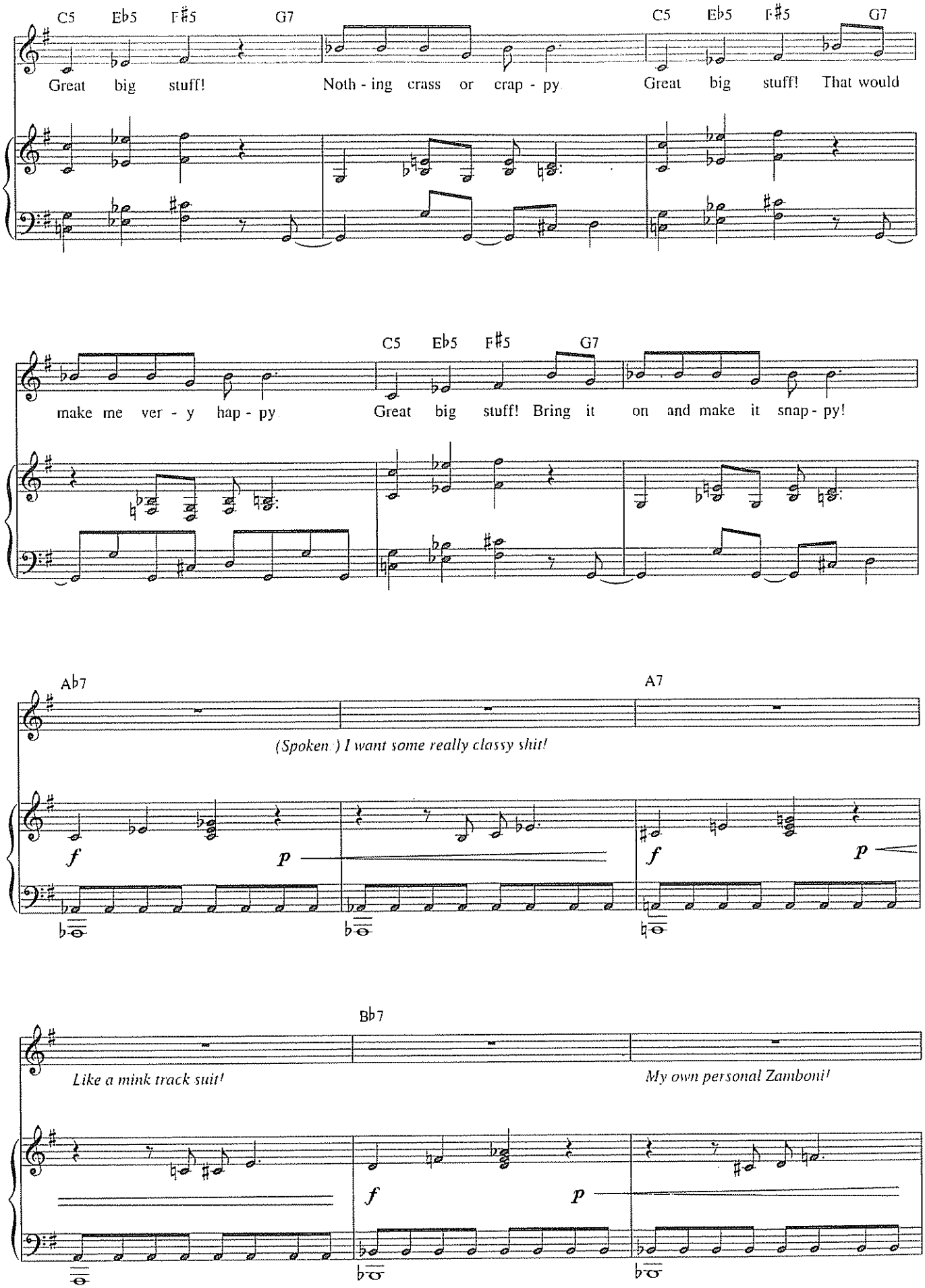

man-sion with a moat, a - round which I will float, with some vast - bot-tomed ba - bies in my
glass bot-tomed boat A house in the Ba - ha - mas, pais - ley silk pa - ja - mas,
C5 Eb5 F♯5 G7
po - ker with Al Ro - ker and our friend, Lo - ren - zo La - mas Give me Great big stuff! I real -
C5 Eb5 F♯5 G7
- ly do de - serve it Great big stuff! With ser - vants who will serve it

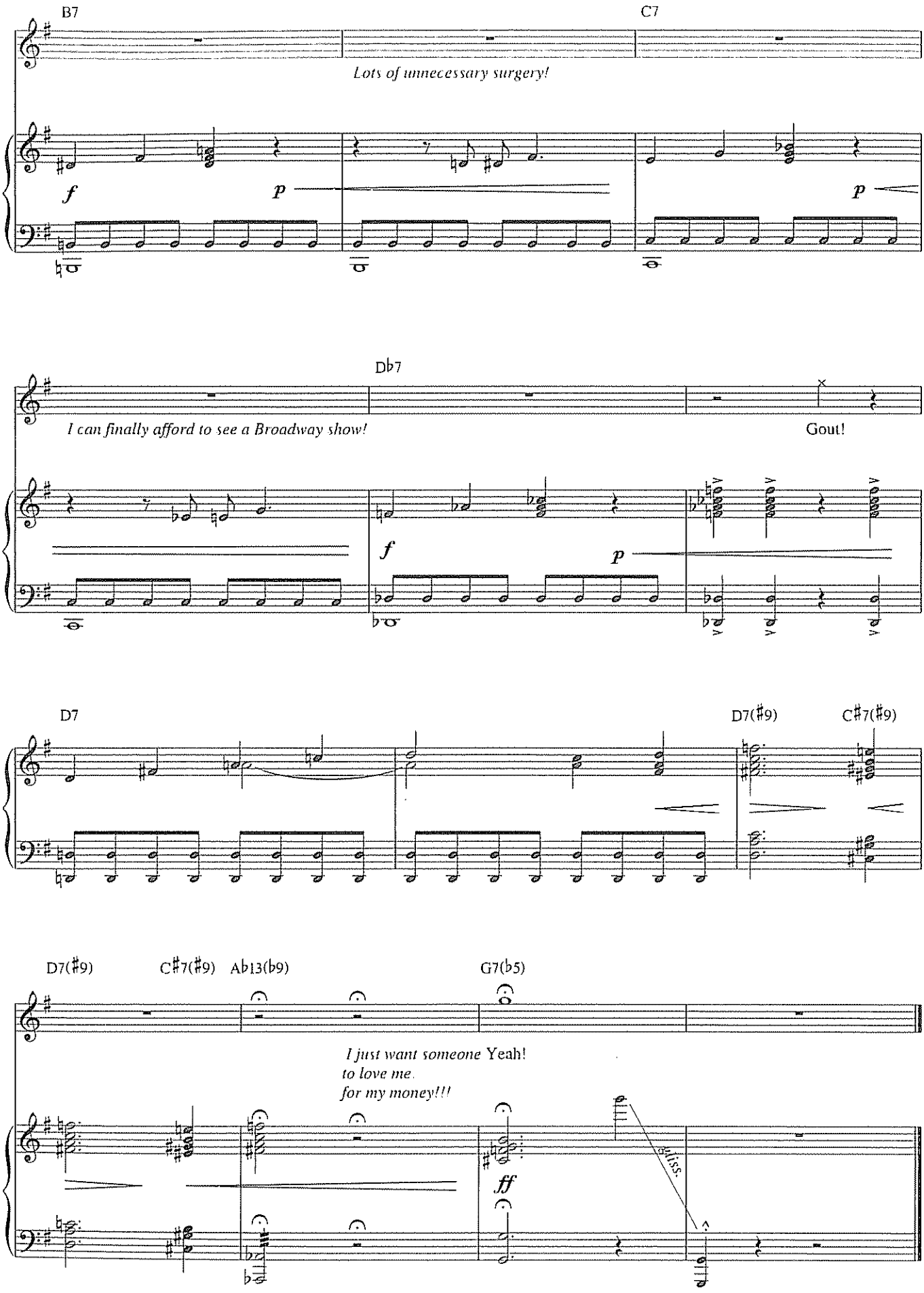

C5 E♭5 F♯5 G7 A♭ D7(♭9)/E♭
Great big stuff! I don't give a damn what it's fer Ev' - ry day's my birth-day, ev - 'ry
D7 G7
night is my bar mit-zver! Hey! Hey!
(klezmer solos)
Oh, give me a home where the
cen - ter-folds roam, Guc - ci - o - ne on the phone, he's got a par - ty go - ing on And



*This phrase, sung by ensemble in the show, can be sung one octave higher by Freddy from this point on, each time it occurs


G7(♭5)
ev - er! (Spoken.) I'll change my name, too!
I'll get my hatchback
G7
all pimped out
The is - lands in the win - ter, the Hamp-tons in the sum - mer, the
fash - ion plate I date 'll give me hum-mers in my Hum - mer
The cash to keep me id - le, the
chicks to keep me vi - tal, the pills to keep me hap - py e - ven when I'm su - i - ci - dal

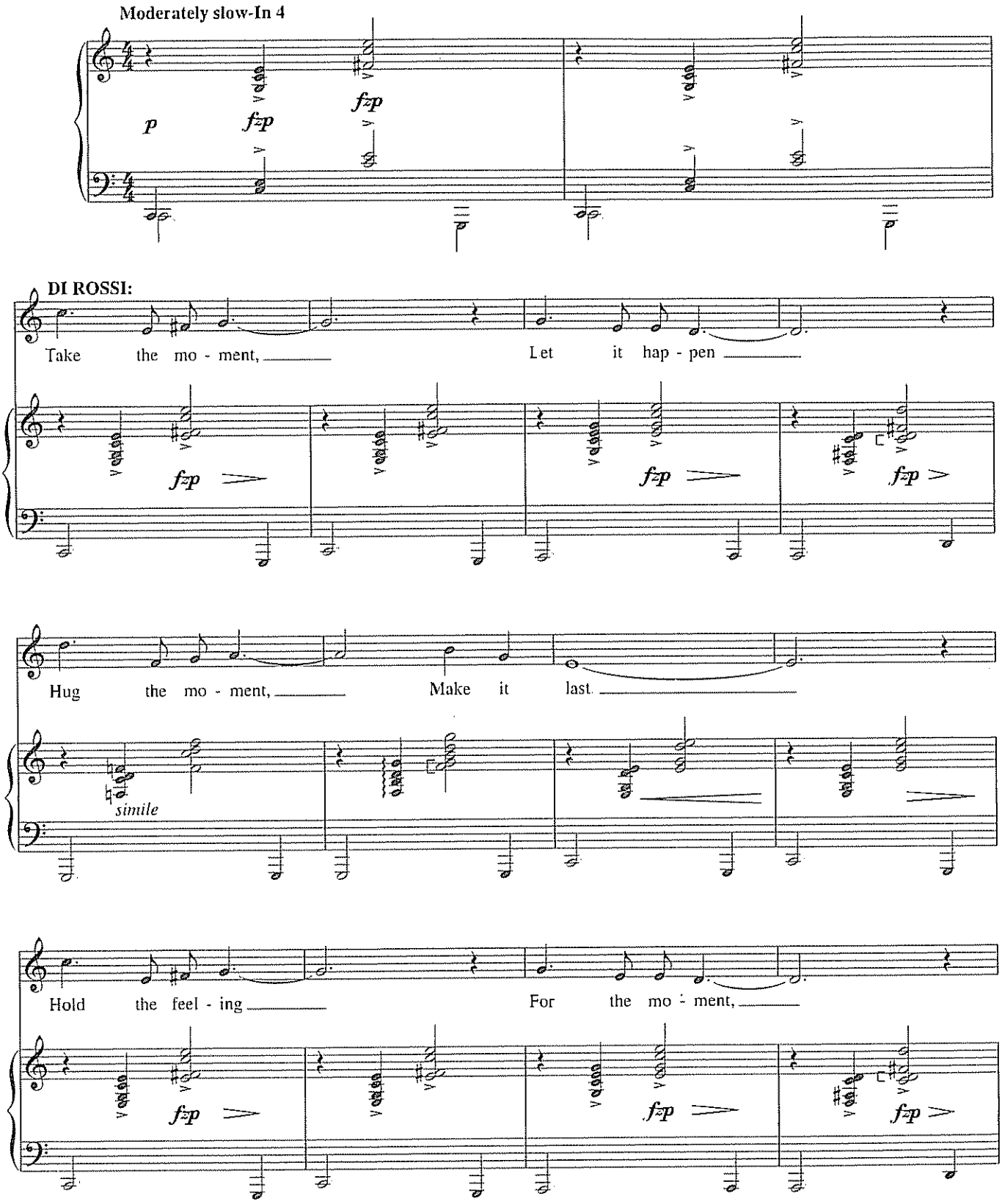

C5 Eb5 F#5 G7
Great big stuff! Noth - ing crass or crap - py
C5 Eb5 F#5 G7
Great big stuff! That would
make me ver - y hap - py
C5 Eb5 F#5 G7
Great big stuff! Bring it on and make it snap - py!
Ab7
A7
(Spoken) I want some really classy shit!
f
p
f
p
Bb7
Like a mink track suit!
My own personal Zamboni!
f
p


B7
C7
Lots of unnecessary surgery!
f
p
p
Db7
I can finally afford to see a Broadway show!
Gout!
f
p
D7
D7(♯9)
C♯7(♯9)
D7(♯9)
C♯7(♯9)
Ab13(b9)
G7(b5)
I just want someone Yeah!
to love me.
for my money!!!
ff
bliss.

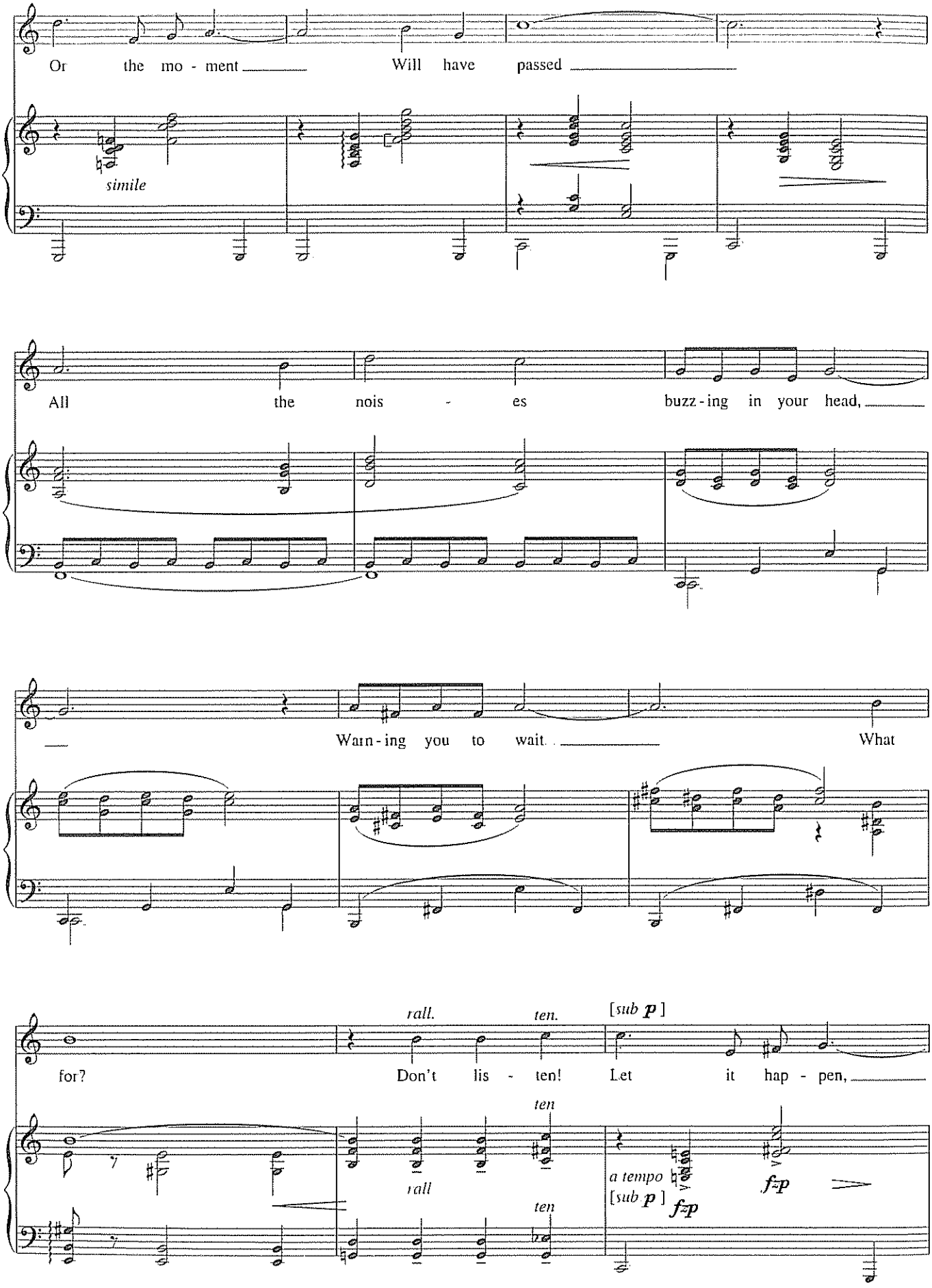
TAKE THE MOMENT

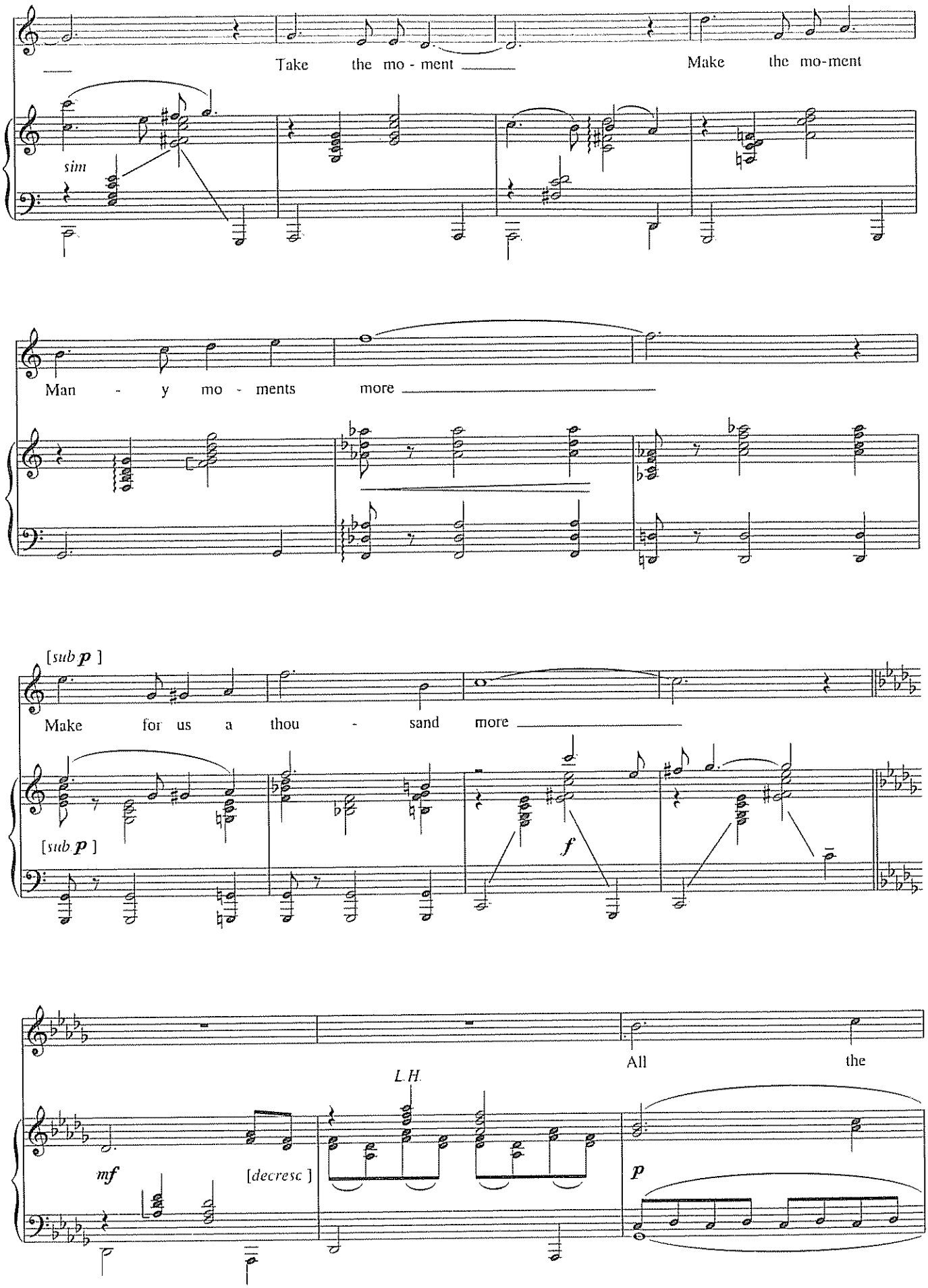
from *Do I Hear a Waltz?*

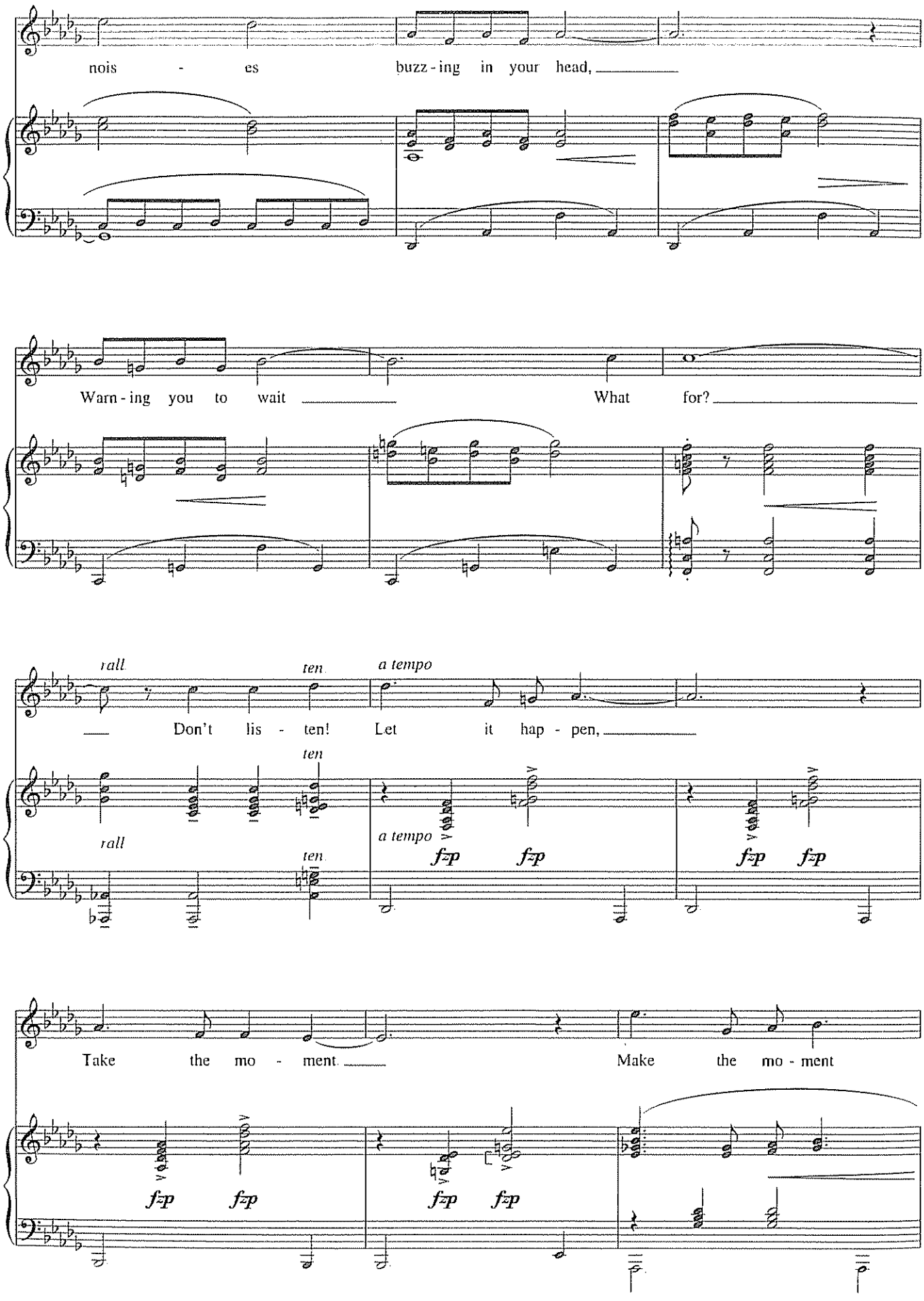
Music by RICHARD RODGERS
Lyrics by STEPHEN SONDHEIM

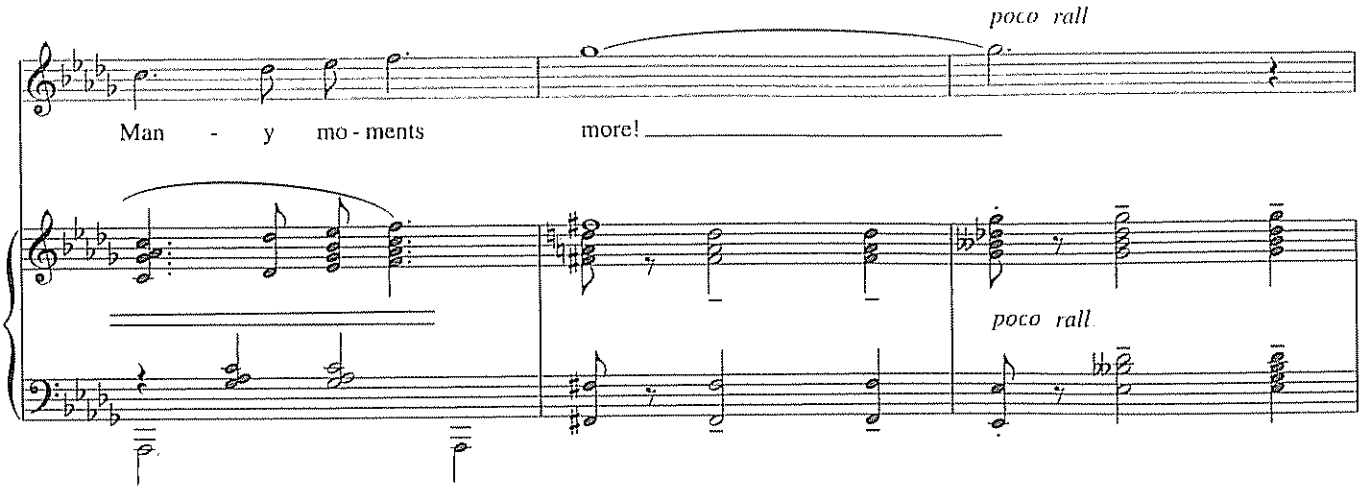


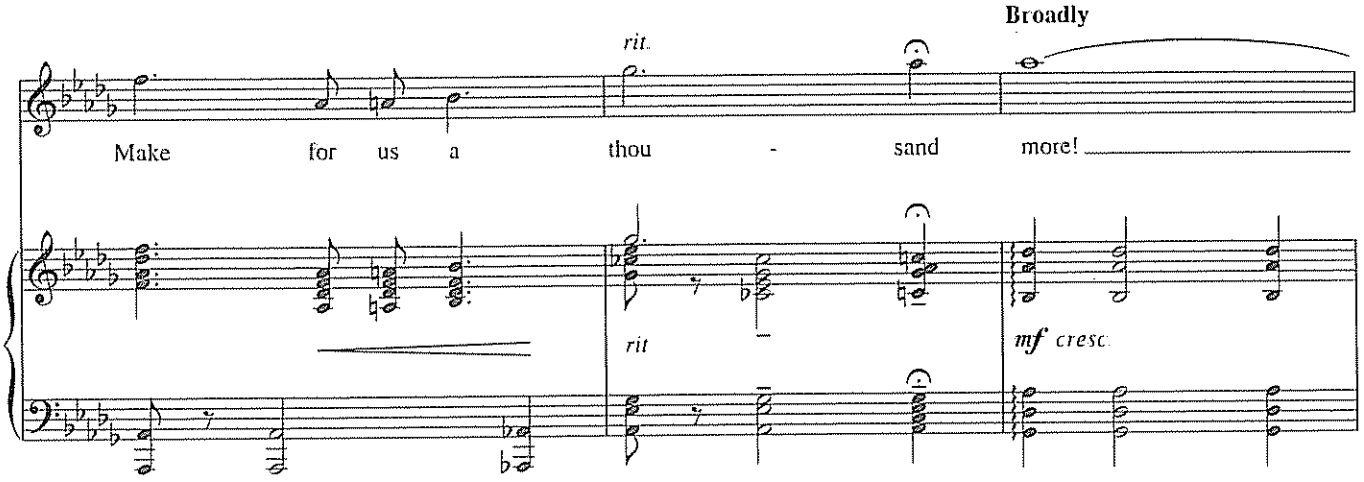
Copyright © 1965 by Richard Rodgers and Stephen Sondheim
Copyright Renewed
Williamson Music and Burthen Music Co., Inc., owner of publication and allied rights throughout the world
International Copyright Secured All Rights Reserved

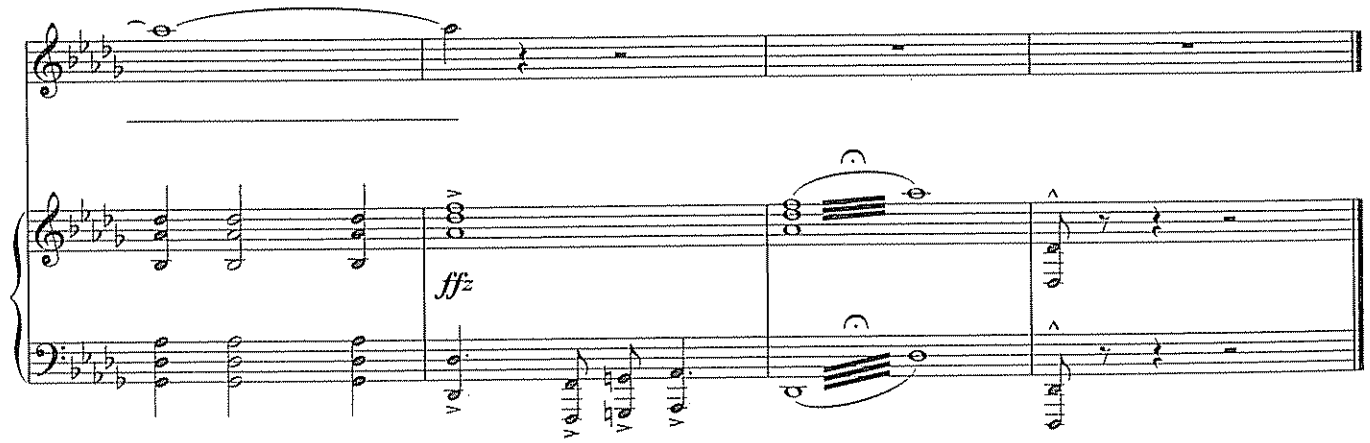

Or the mo - ment
Will have passed
simile
All the nois - es
buzz - ing in your head,
Warn - ing you to wait.
What
for?
rall.
ten.
[sub p]
Don't lis - ten!
Let it hap - pen,
ten
rall
ten
a tempo
[sub p]
fzp
fzp


Take the mo - ment
Make the mo-ment
sim
Man - y mo - ments more
[sub p]
Make for us a thou - sand more
[sub p]
f
All the
L.H.
mf
[decresc]
p


nois - es buzz - ing in your head,
Warn - ing you to wait What for?
rall ten a tempo
Don't lis - ten! Let it hap - pen,
ten
rall
ten
a tempo
fzp fzp fzp fzp
Take the mo - ment Make the mo - ment
fzp fzp fzp fzp


poco rall
Man - y mo - ments
more!
poco rall


Broadly
rit.
Make for us a thou - sand more!
rit
mf cresc.

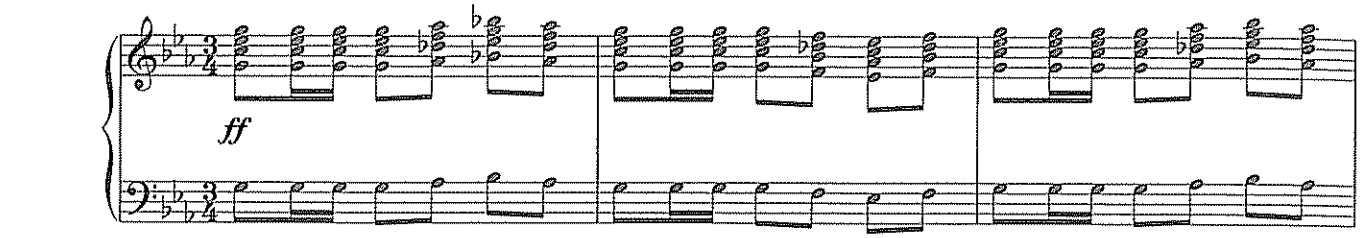

ffz

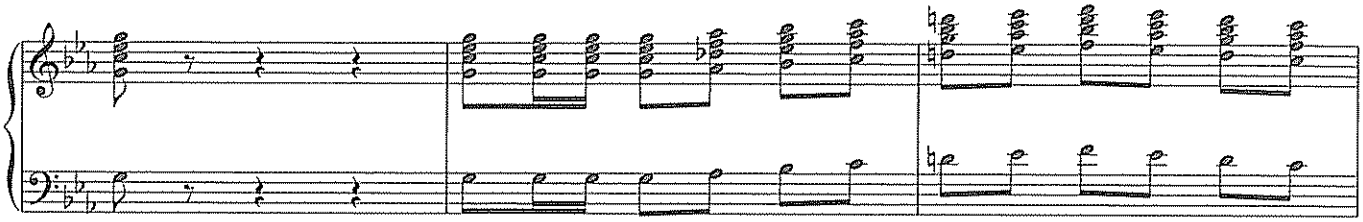
I AM ALDOLPHO

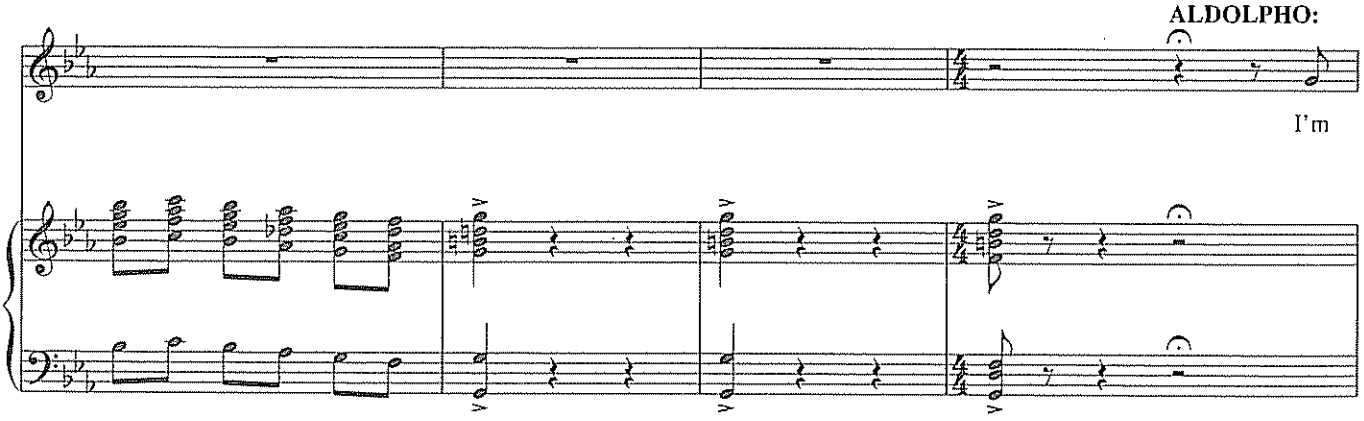
from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT
and GREG MORRISON

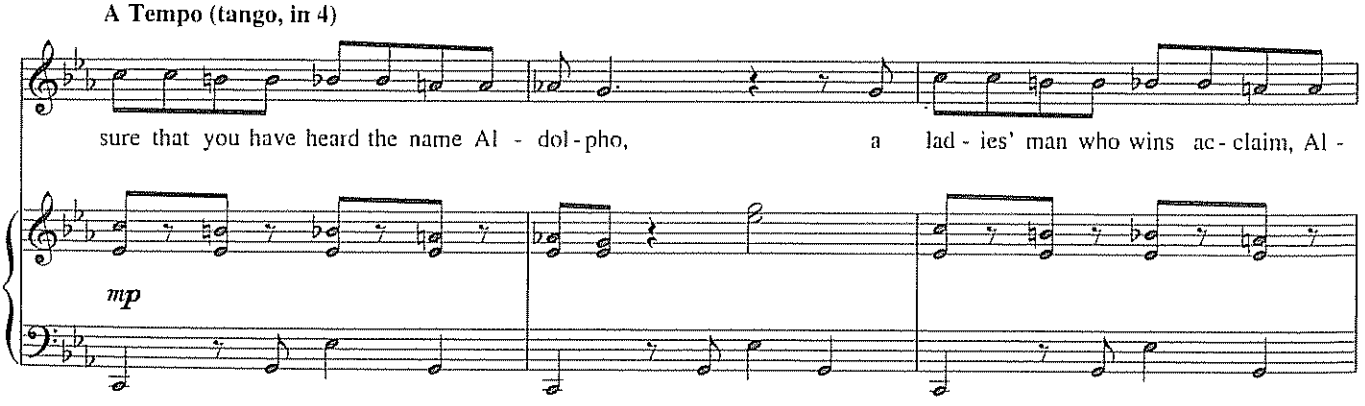
Bright Paso Doble



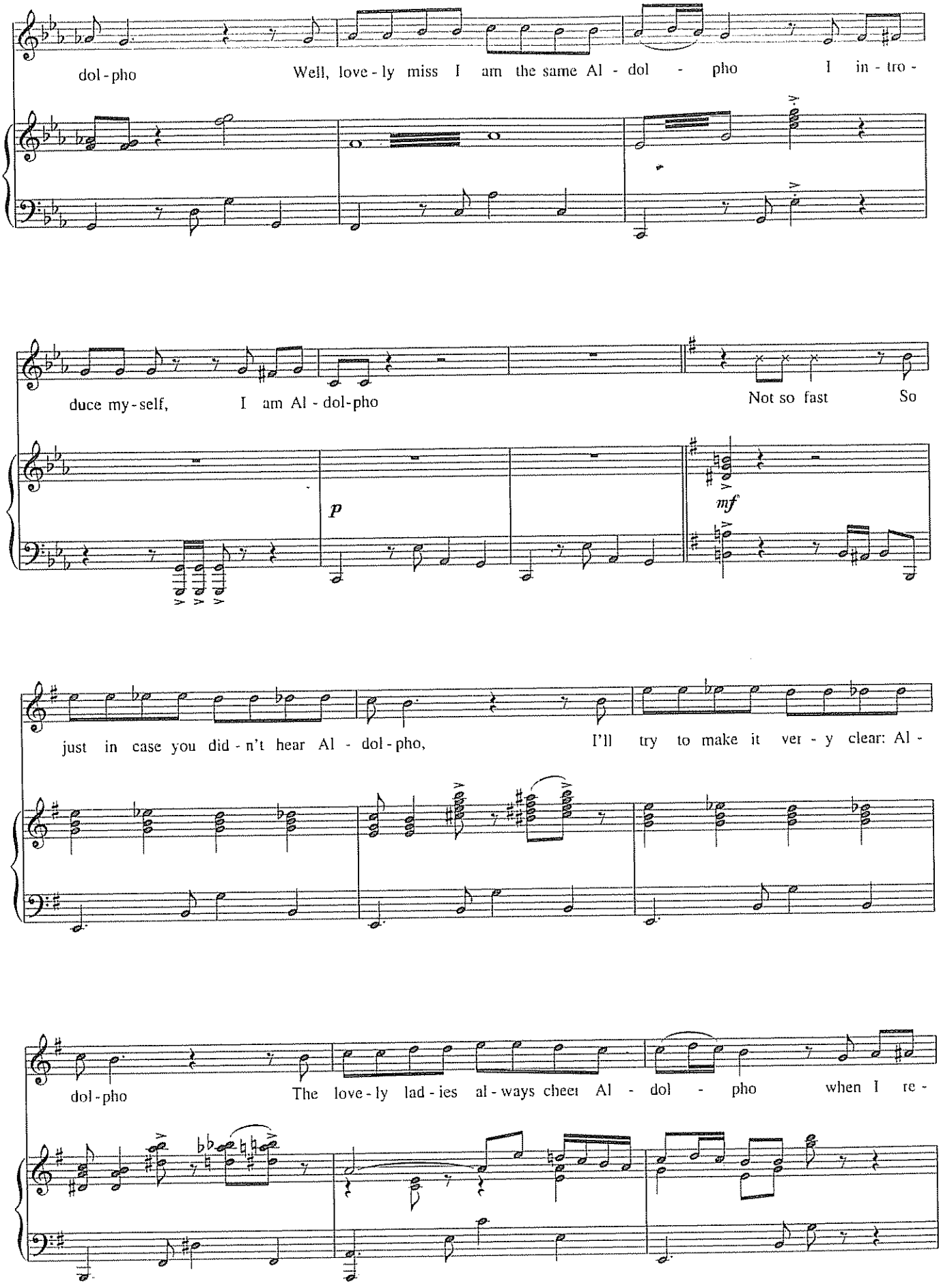


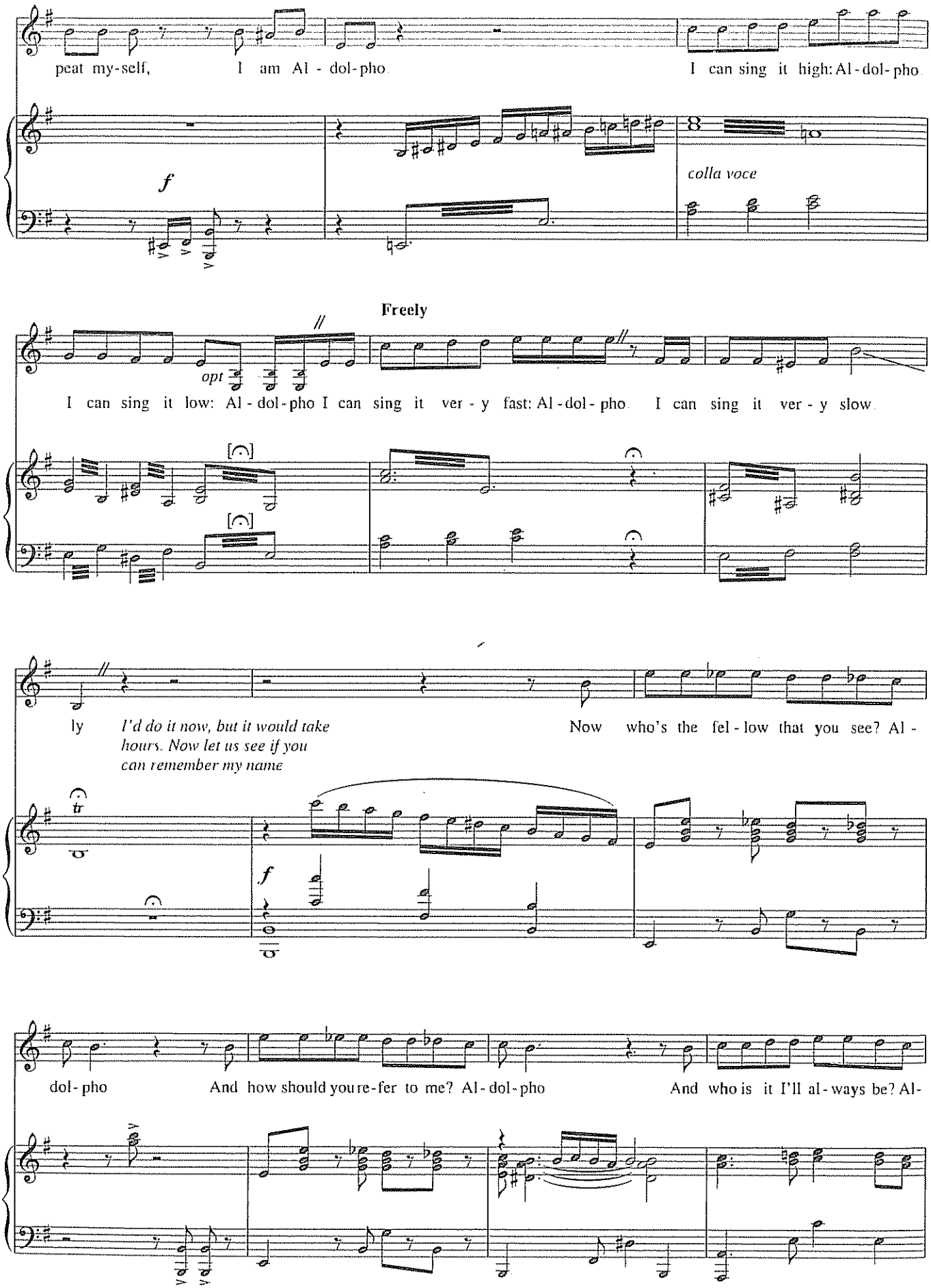


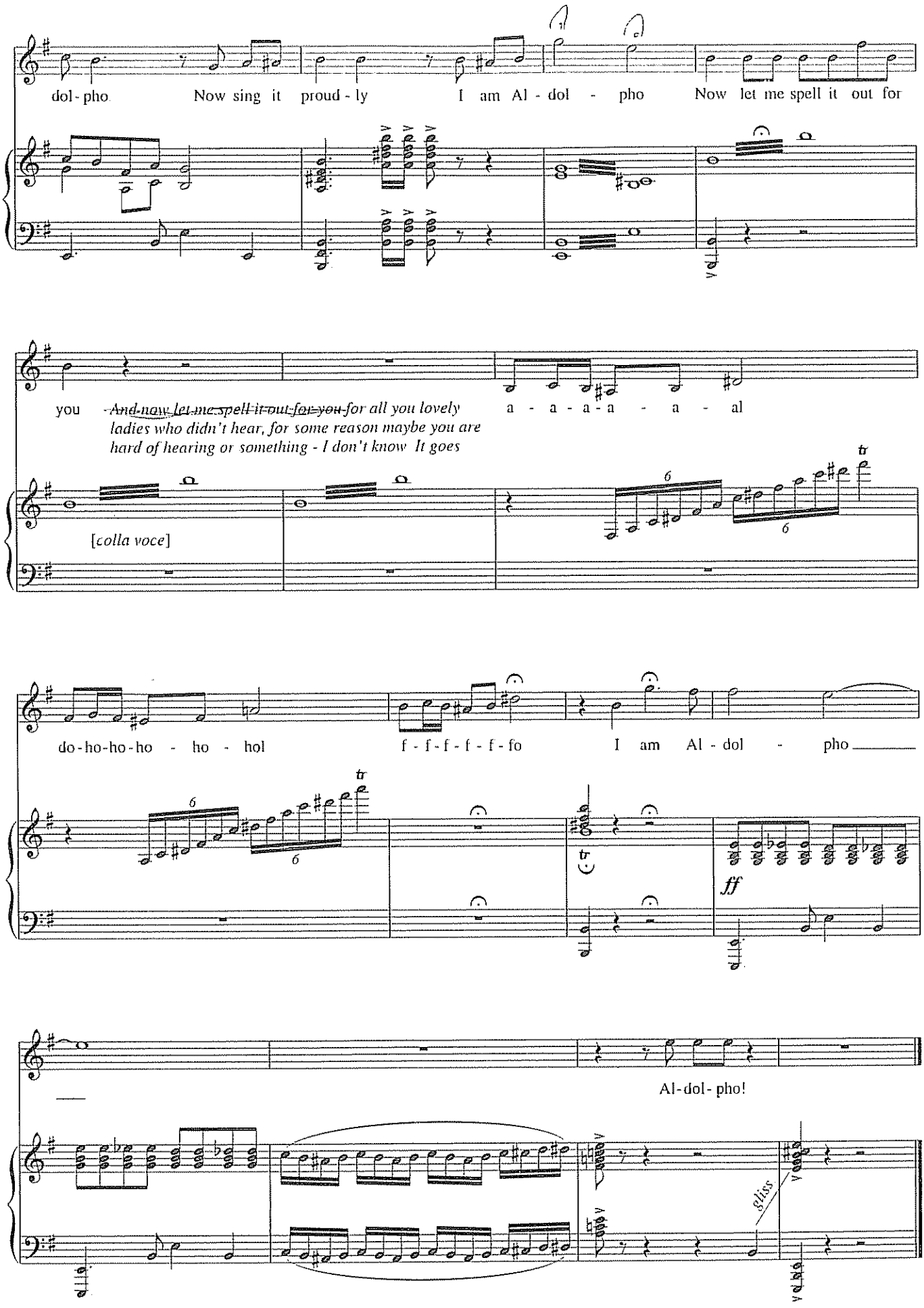
A Tempo (tango, in 4)



Copyright © 1999 Lisa Lambert and Gmorr Inc
All Rights Reserved Used by Permission


dol - pho
Well, love - ly miss I am the same Al - dol - pho I in - tro -
duce my - self, I am Al - dol - pho
p
Not so fast So
mf
just in case you did - n't hear Al - dol - pho,
I'll try to make it ver - y clear: Al -
dol - pho
The love - ly lad - ies al - ways cheer Al - dol - pho when I re -


peat my-self, I am Al - dol-pho. I can sing it high: Al-dol-pho.
f
colla voce
Freely
opt
I can sing it low: Al - dol-pho I can sing it ver - y fast: Al-dol-pho. I can sing it ver - y slow.
ly
I'd do it now, but it would take hours. Now let us see if you can remember my name
Now who's the fel - low that you see? Al -
tr
f
dol-pho And how should you re-fer to me? Al-dol-pho And who is it I'll al-ways be? Al-

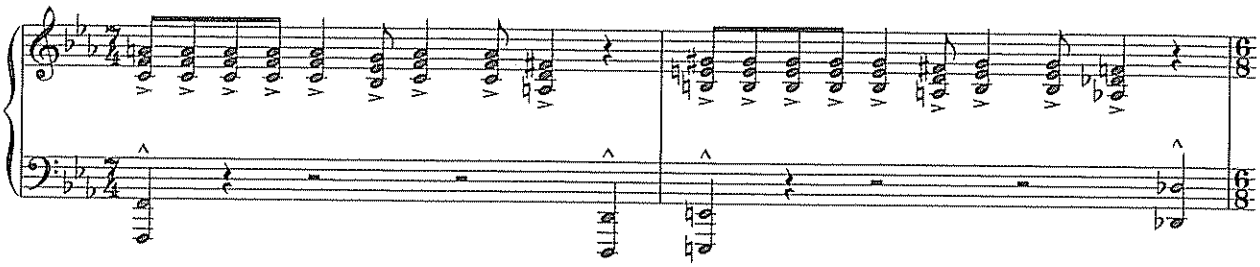

dol - pho
Now sing it proud - ly
I am Al - dol - pho
Now let me spell it out for
you
~~And now let me spell it out for you~~ for all you lovely ladies who didn't hear, for some reason maybe you are hard of hearing or something - I don't know It goes
a - a - a - a - a - a - al
[colla voce]
do - ho - ho - ho - ho - hol
f - f - f - f - f - fo
I am Al - dol - pho
ff
Al - dol - pho!
gliss

ALAS FOR YOU

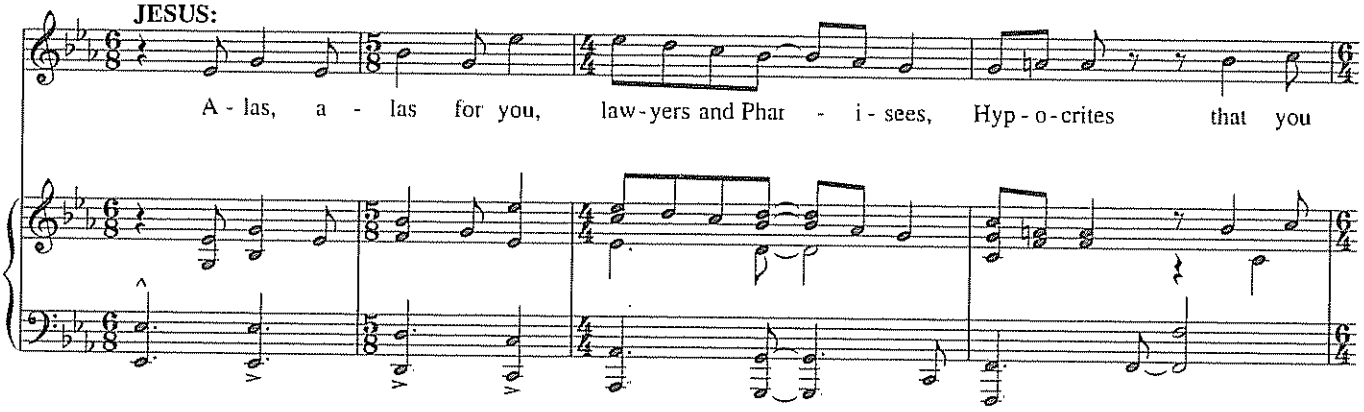
from the Musical *Godspell*

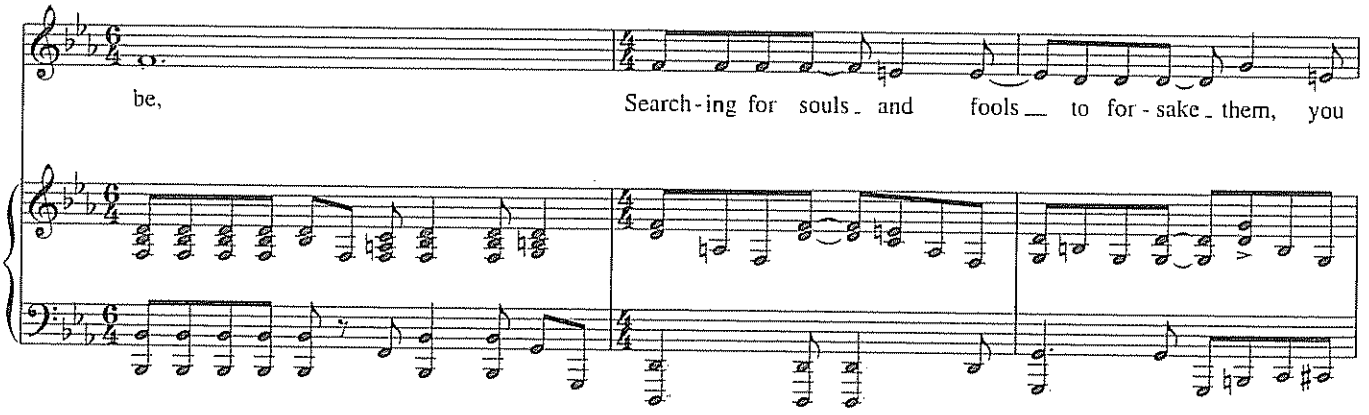
Words and Music by
STEPHEN SCHWARTZ

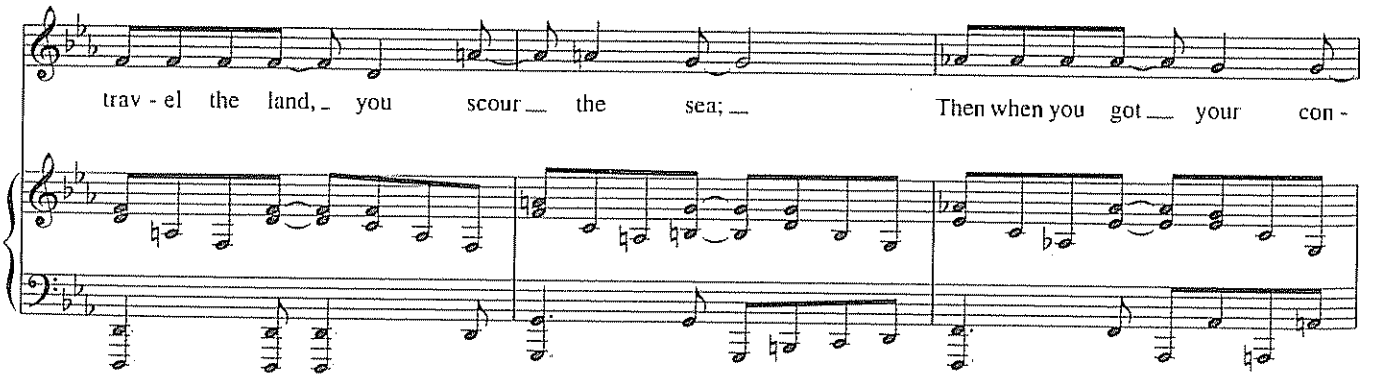
Fast



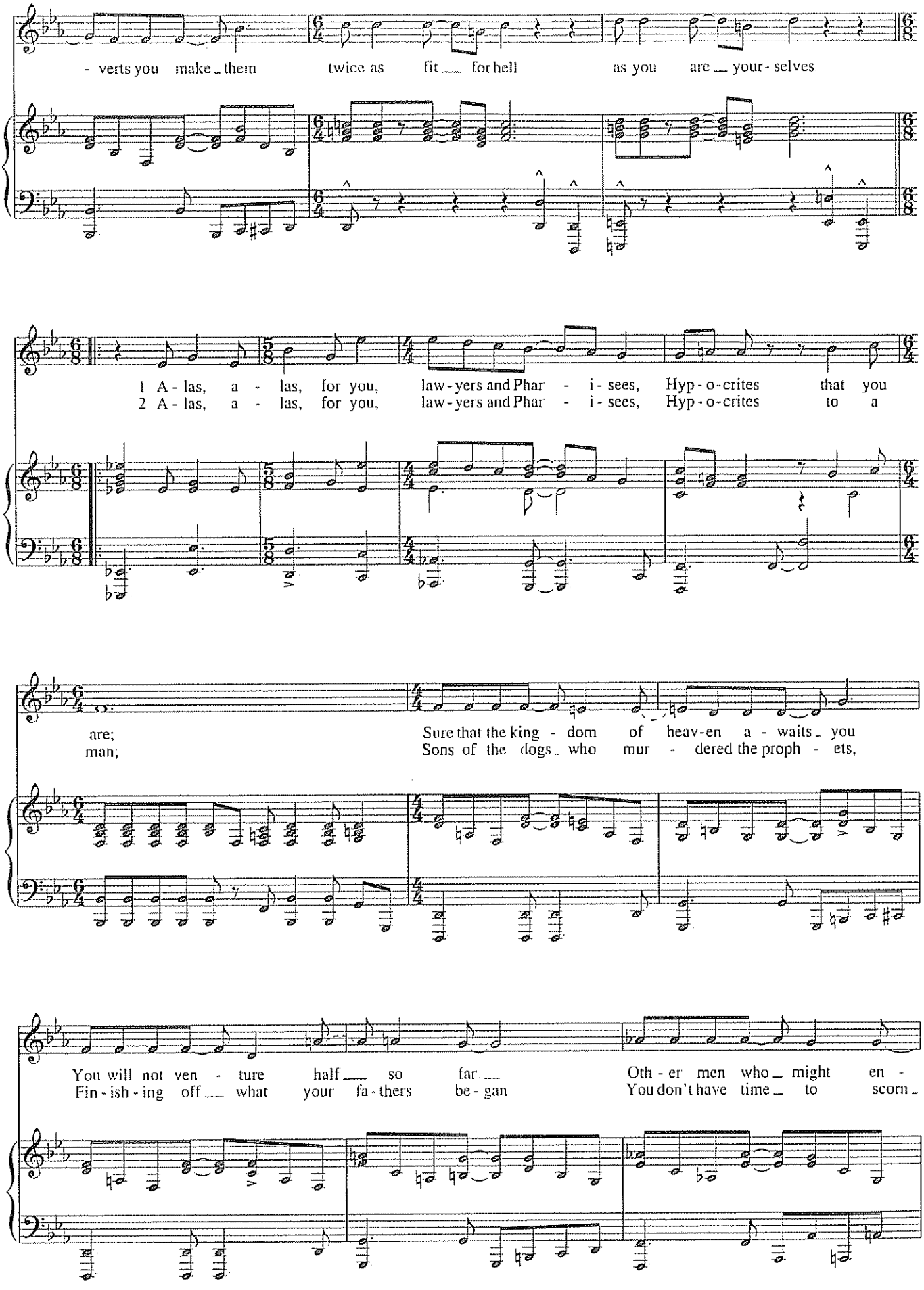
JESUS:

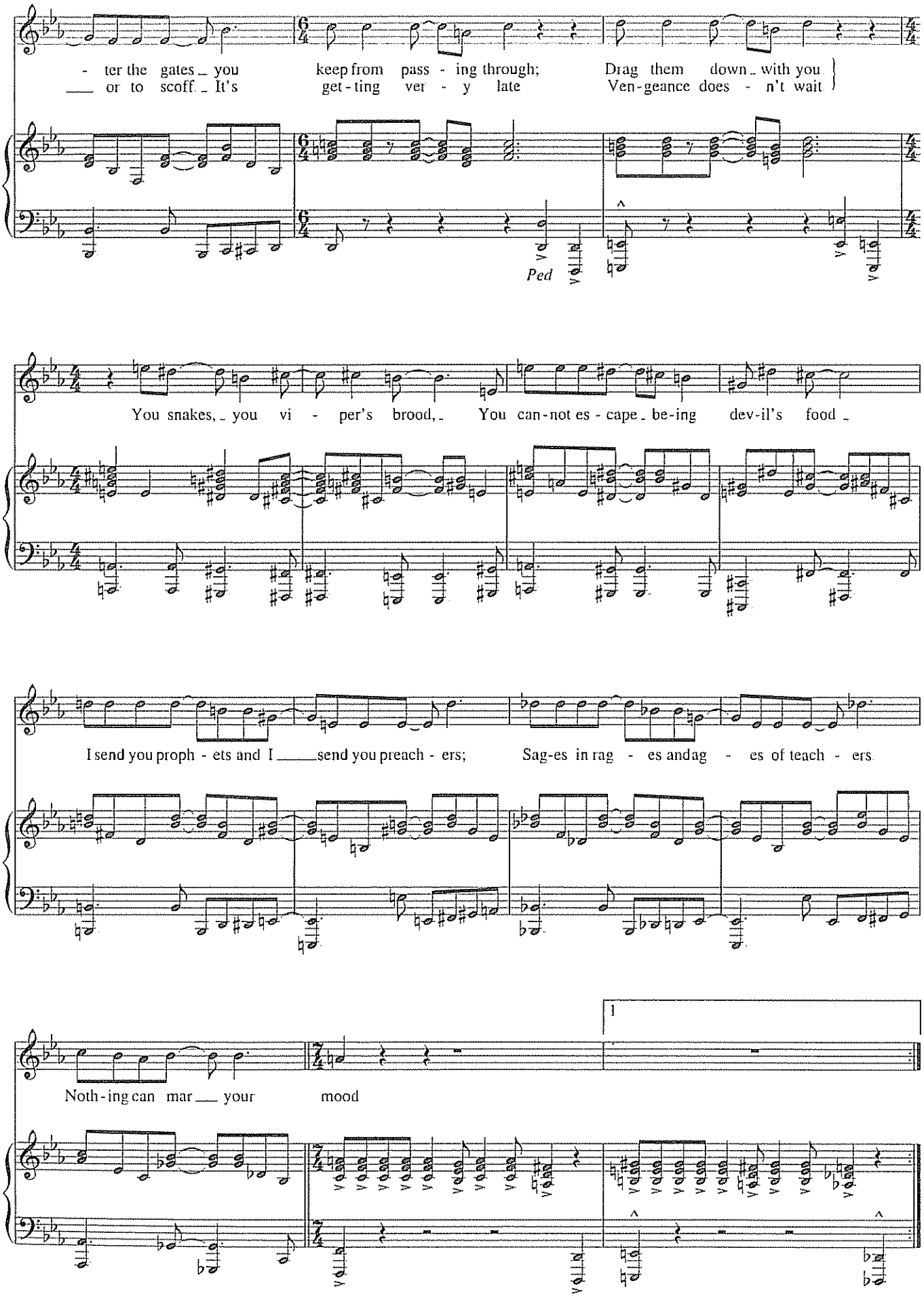


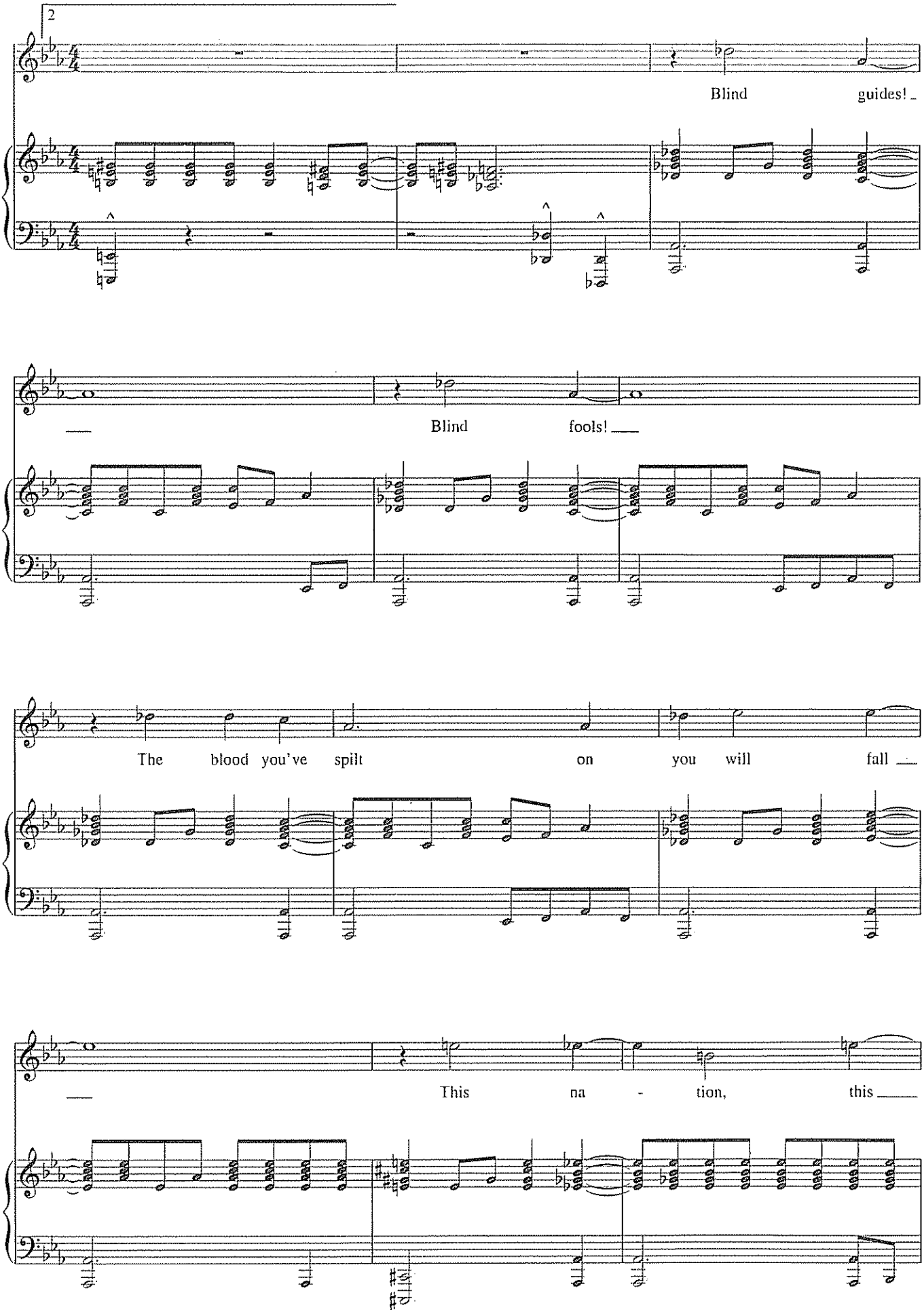


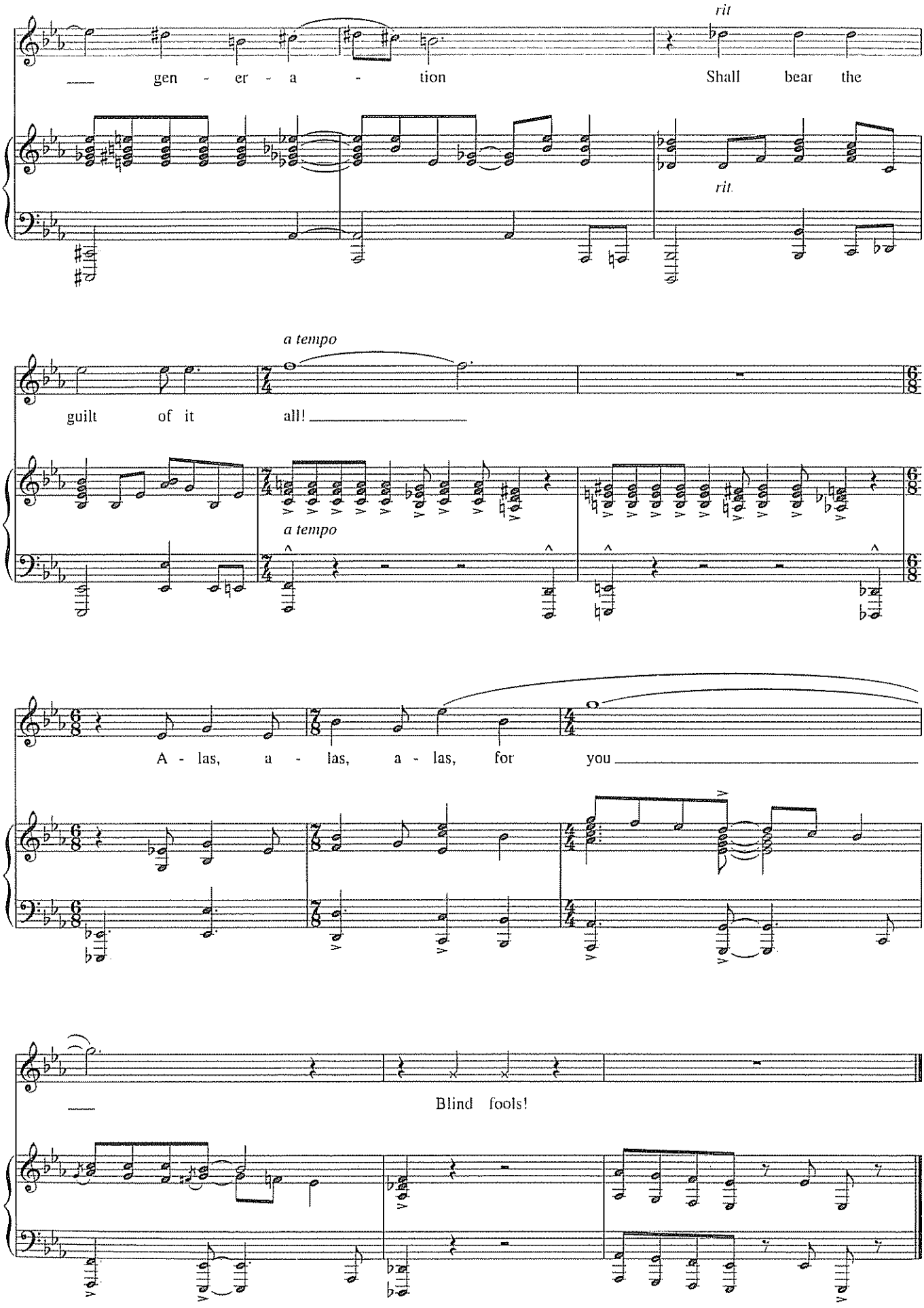


Copyright © 1971 by Range Road Music Inc., Quartet Music and New Cadenza Music Corporation
Copyright Renewed
International Copyright Secured All Rights Reserved
Used by Permission


- verts you make them twice as fit for hell as you are your - selves
1 A - las, a - las, for you, law - yers and Phar - i - sees, Hyp - o - crites that you
2 A - las, a - las, for you, law - yers and Phar - i - sees, Hyp - o - crites to a
are;
man;
Sure that the king - dom of heav - en a - waits you
Sons of the dogs who mur - dered the proph - ets,
You will not ven - ture half so far
Fin - ish - ing off what your fa - thers be - gan
Oth - er men who might en -
You don't have time to scorn

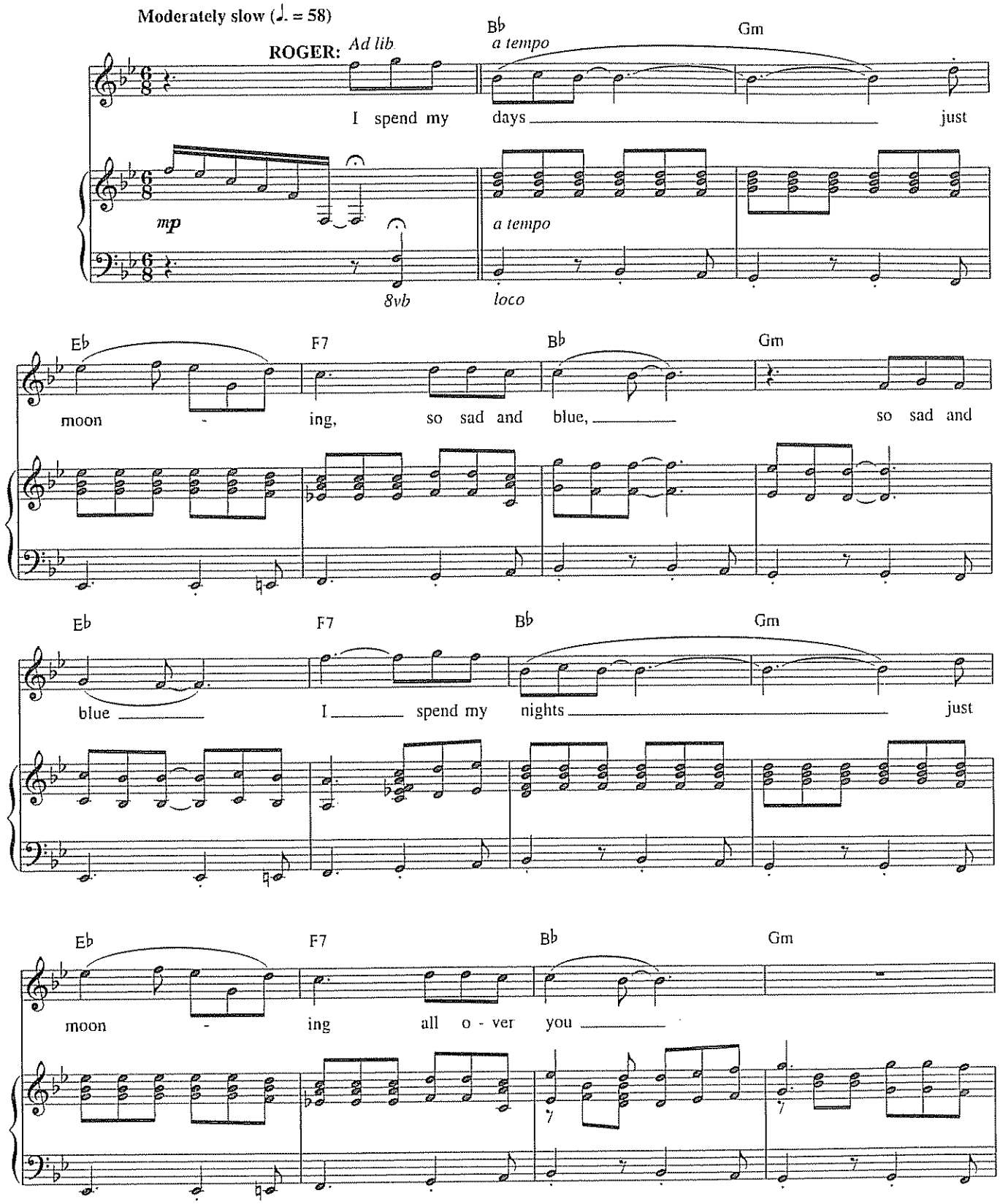

- ter the gates _ you keep from pass - ing through; Drag them down _ with you
___ or to scoff _ It's get - ting ver - y late Ven - geance does - n't wait
Ped
You snakes, _ you vi - per's brood, _ You can - not es - cape _ be - ing dev - il's food _
I send you proph - ets and I ____ send you preach - ers; Sag - es in rag - es and ag - es of teach - ers
1
Noth - ing can mar ___ your mood


2
Blind guides!
Blind fools!
The blood you've spilt on you will fall
This na - tion, this


rit
gen - er - a - tion
Shall bear the
rit.
a tempo
guilt of it
all!
a tempo
A - las, a - las, a - las, for you
Blind fools!

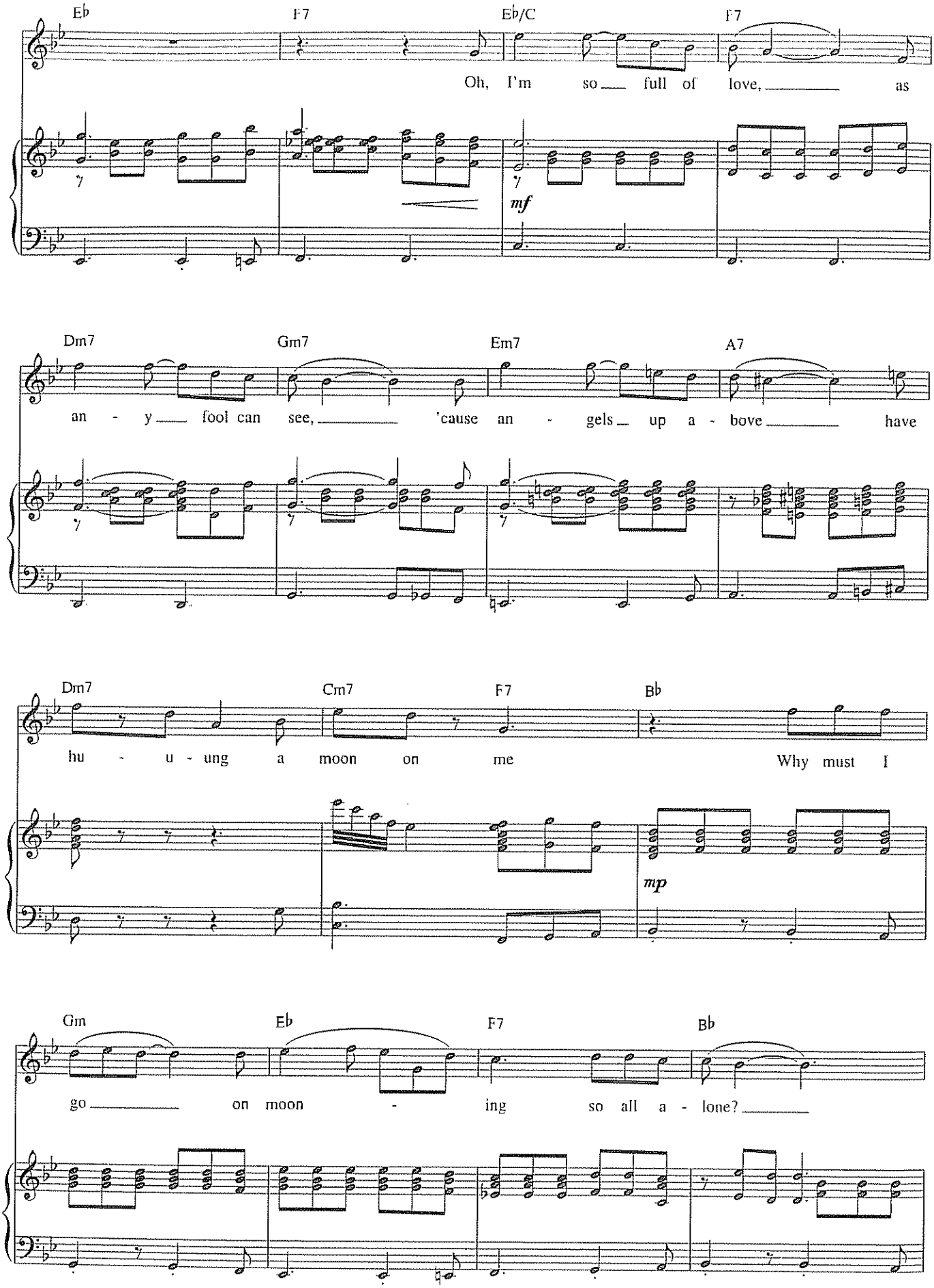
MOONING
from *Grease*

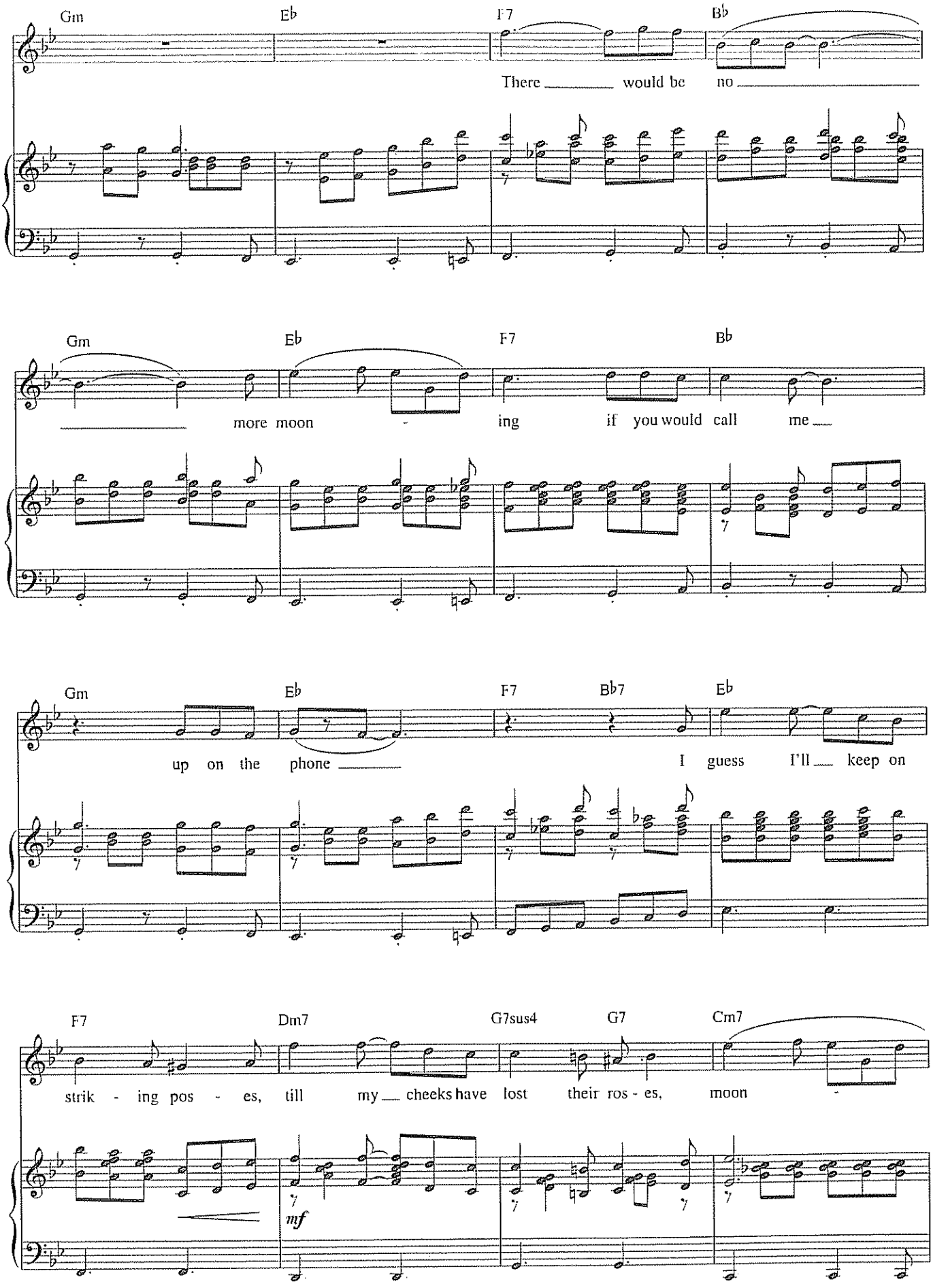
Lyric and Music by WARREN CASEY
and JIM JACOBS

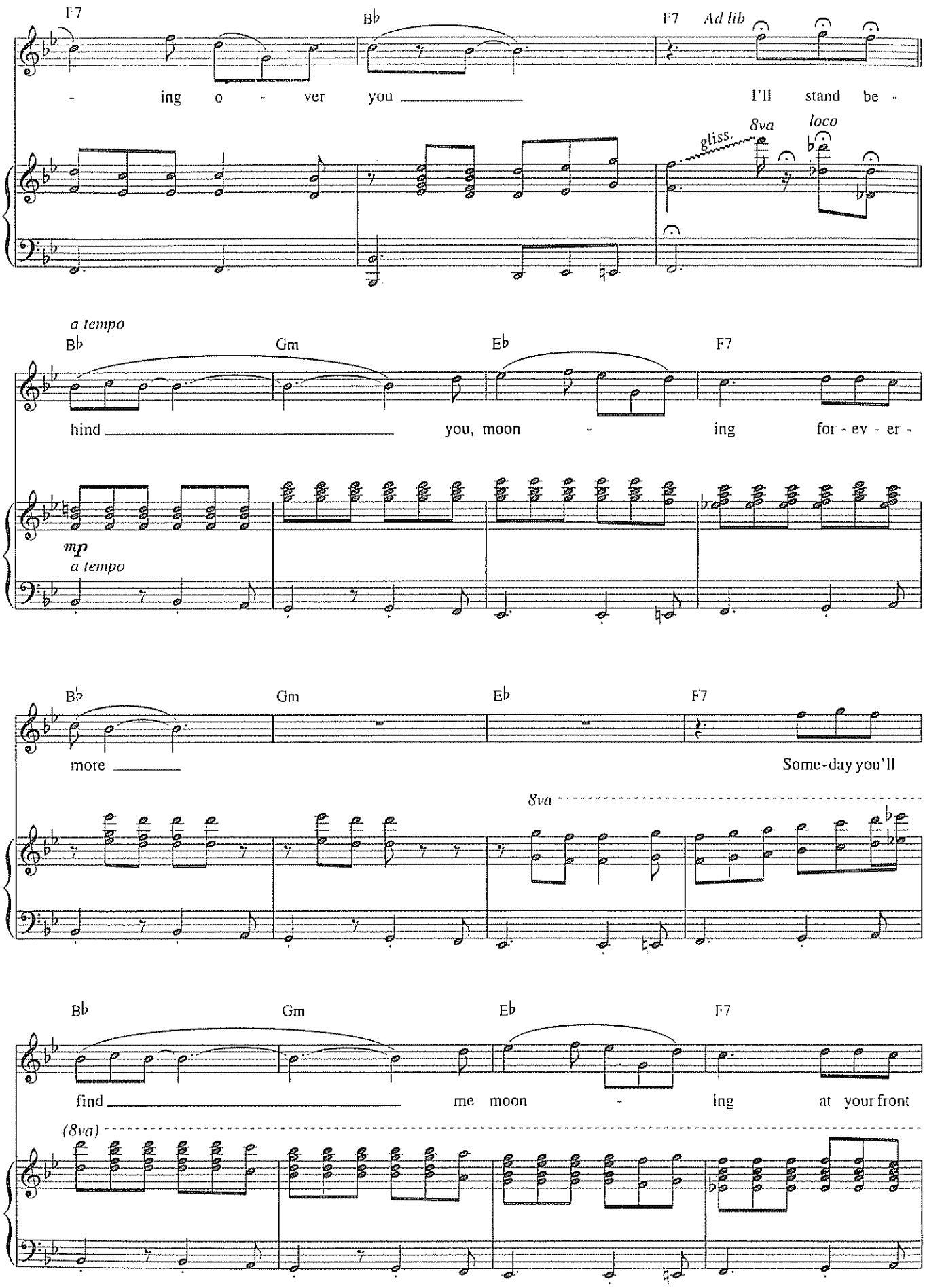


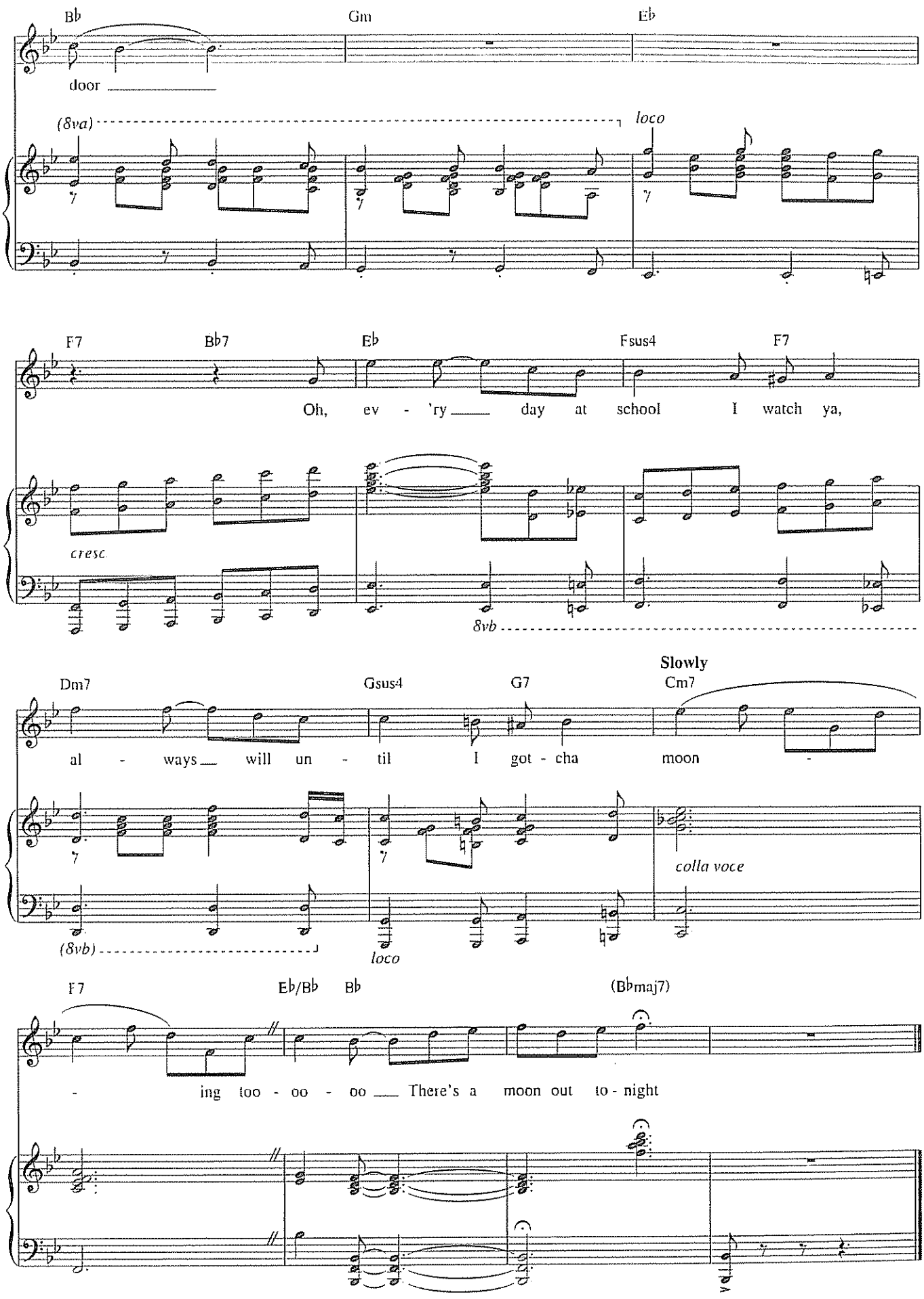
This song is a duet for Roger and Jan in the show, adapted as a solo for this edition

© 1971, 1972 WARREN CASEY and JIM JACOBS
© Renewed 1999, 2000 JIM JACOBS and THE ESTATE OF WARREN CASEY
All Rights Administered by EDWIN H. MORRIS & COMPANY, A Division of MPL Music Publishing, Inc.
All Rights Reserved


Eb
F7
Eb/C
F7
Oh, I'm so full of love, as
mf
Dm7
Gm7
Em7
A7
an - y fool can see, 'cause an - gels up a - bove have
Dm7
Cm7
F7
Bb
hu - u - ung a moon on me Why must I
mp
Gm
Eb
F7
Bb
go on moon - ing so all a - lone?

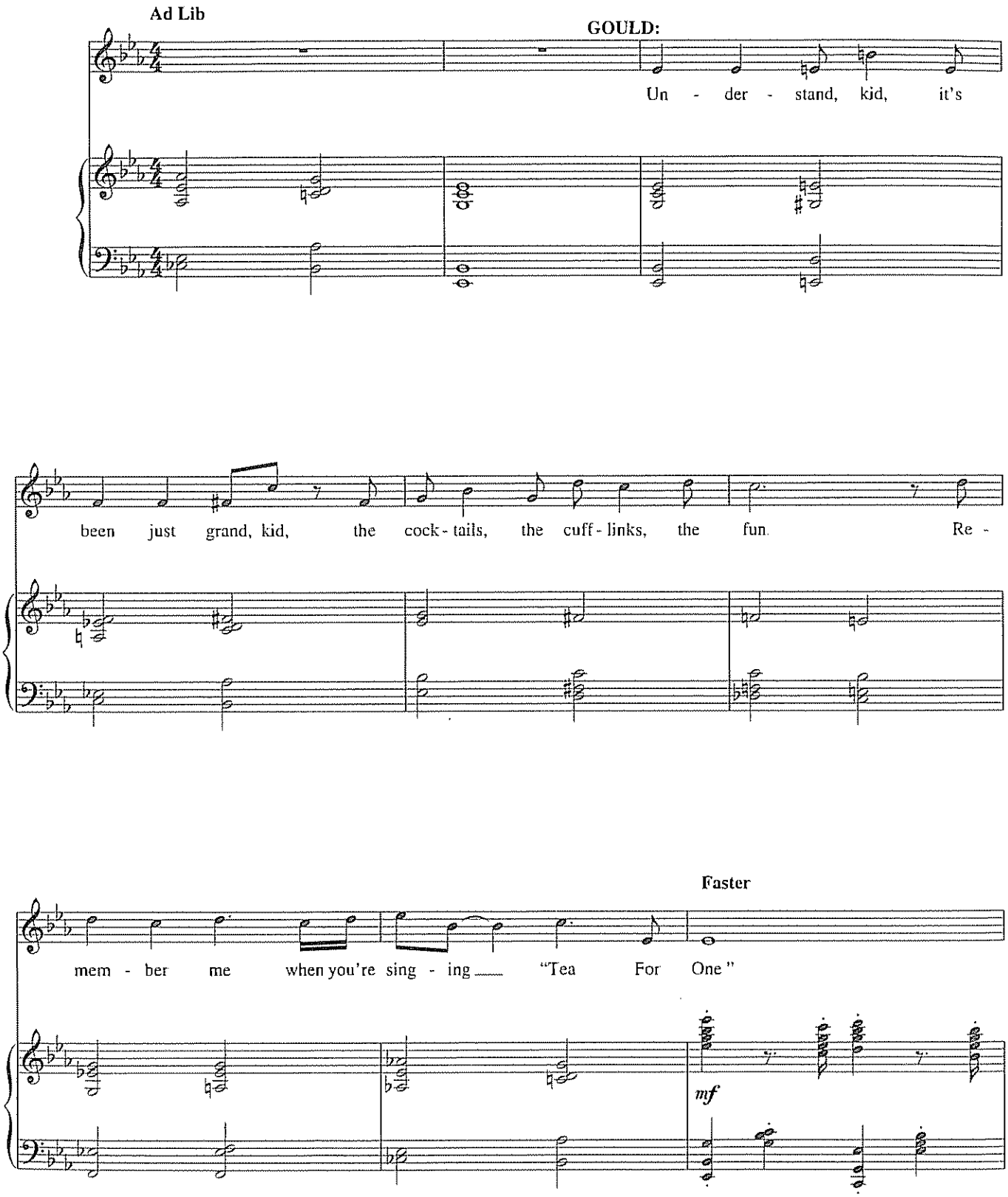

Gm
Eb
F7
Bb
There would be no
Gm
Eb
F7
Bb
more moon ing if you would call me
Gm
Eb
F7
Bb7
Eb
up on the phone I guess I'll keep on
F7
Dm7
G7sus4
G7
Cm7
strik - ing pos - es, till my cheeks have lost their ros - es, moon
mf


F7
B♭
F7
Ad lib
- ing o - ver you
I'll stand be -
gliss.
8va
loco
a tempo
B♭
Gm
E♭
F7
hind you, moon - ing for - ev - er -
mp
a tempo
B♭
Gm
E♭
F7
more
Some-day you'll
8va
B♭
Gm
E♭
F7
find me moon - ing at your front
(8va)

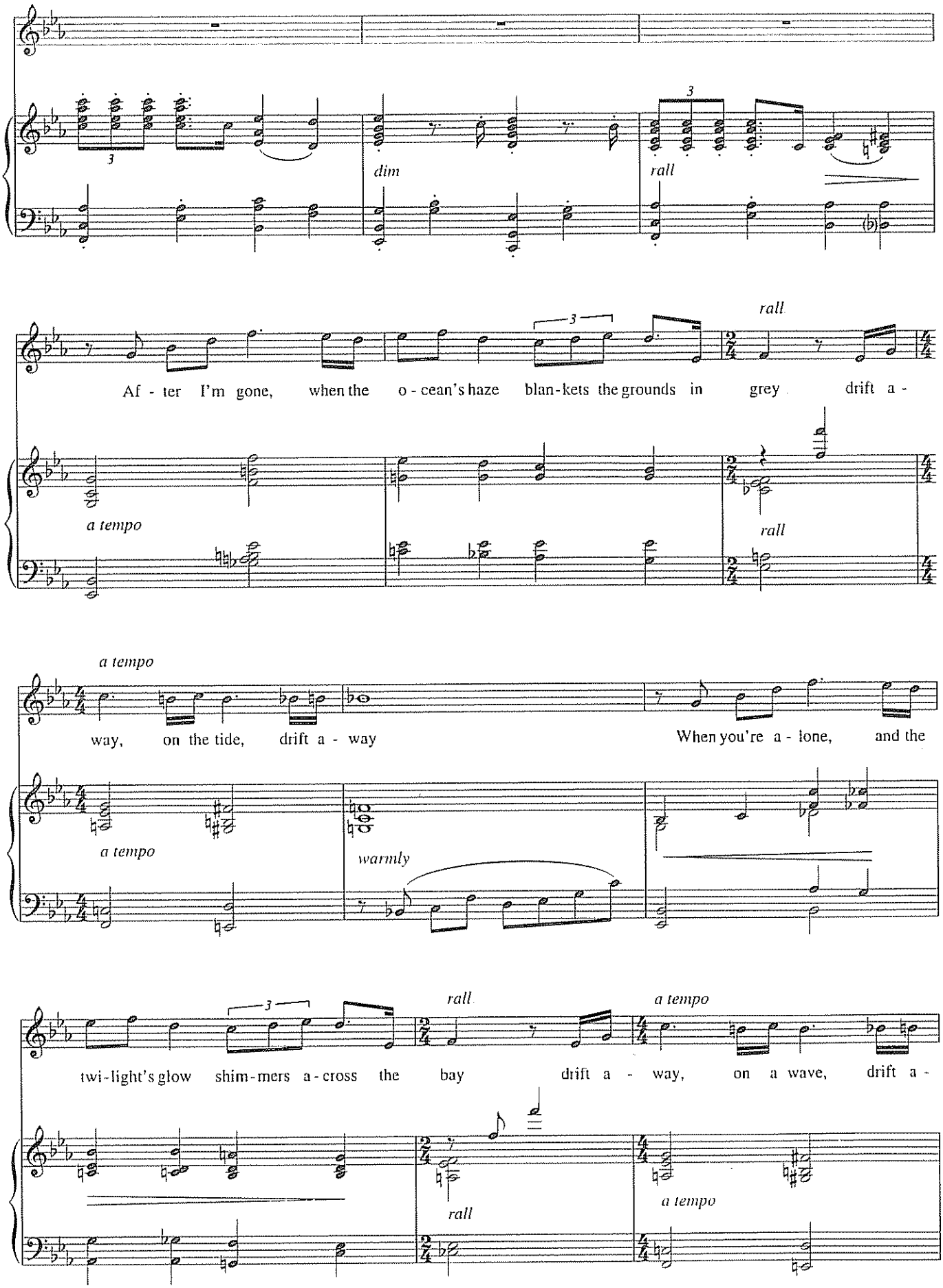

B♭
Gm
E♭
door
(8va)
loco
F7
B♭7
E♭
Fsus4
F7
Oh, ev - 'ry day at school I watch ya,
cresc.
8vb
Slowly
Dm7
Gsus4
G7
Cm7
al - ways will un - til I got - cha moon
colla voce
(8vb)
loco
F7
E♭/B♭
B♭
(B♭maj7)
- ing too - oo - oo There's a moon out to - night

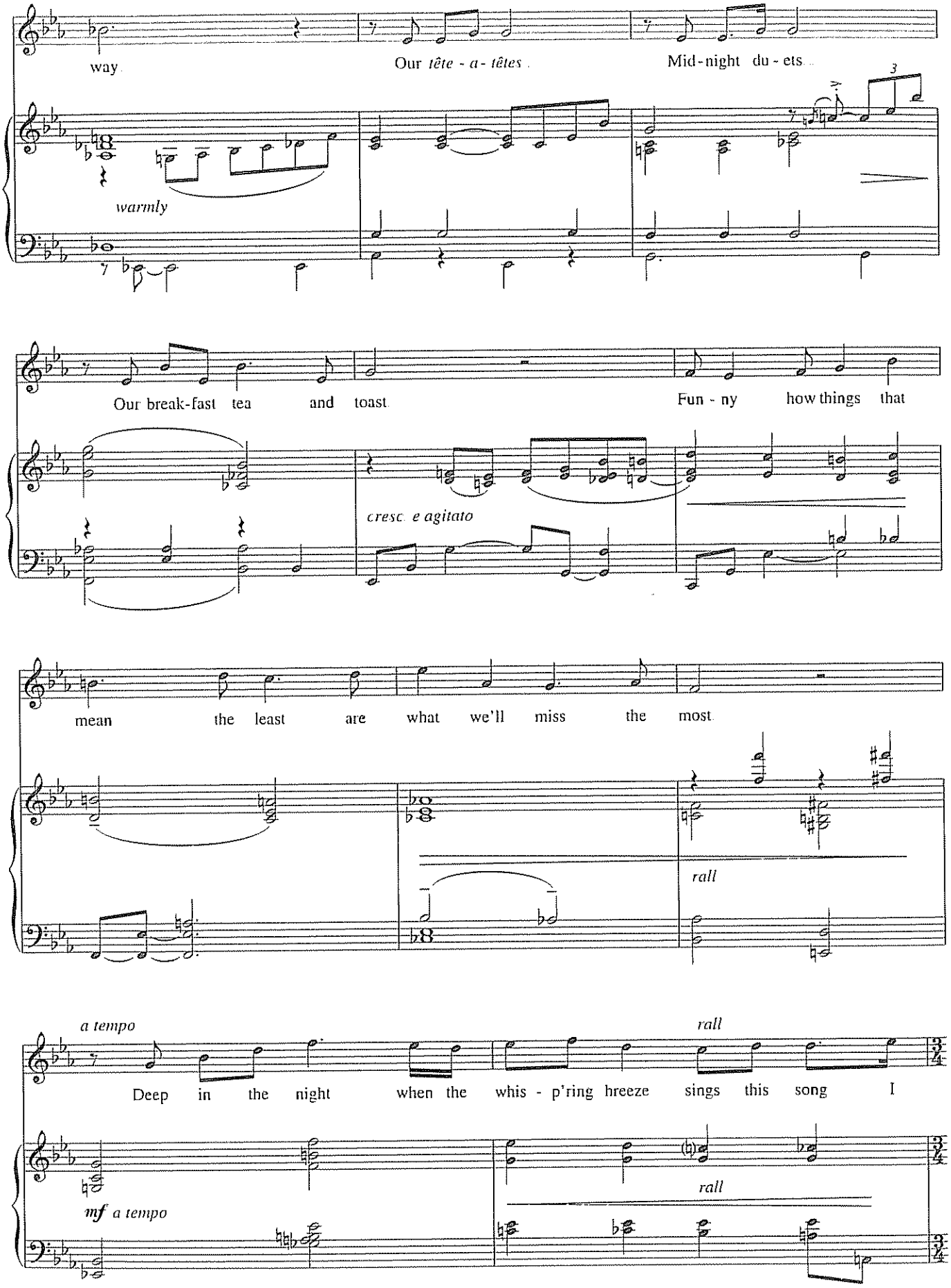
DRIFT AWAY
from *Grey Gardens*

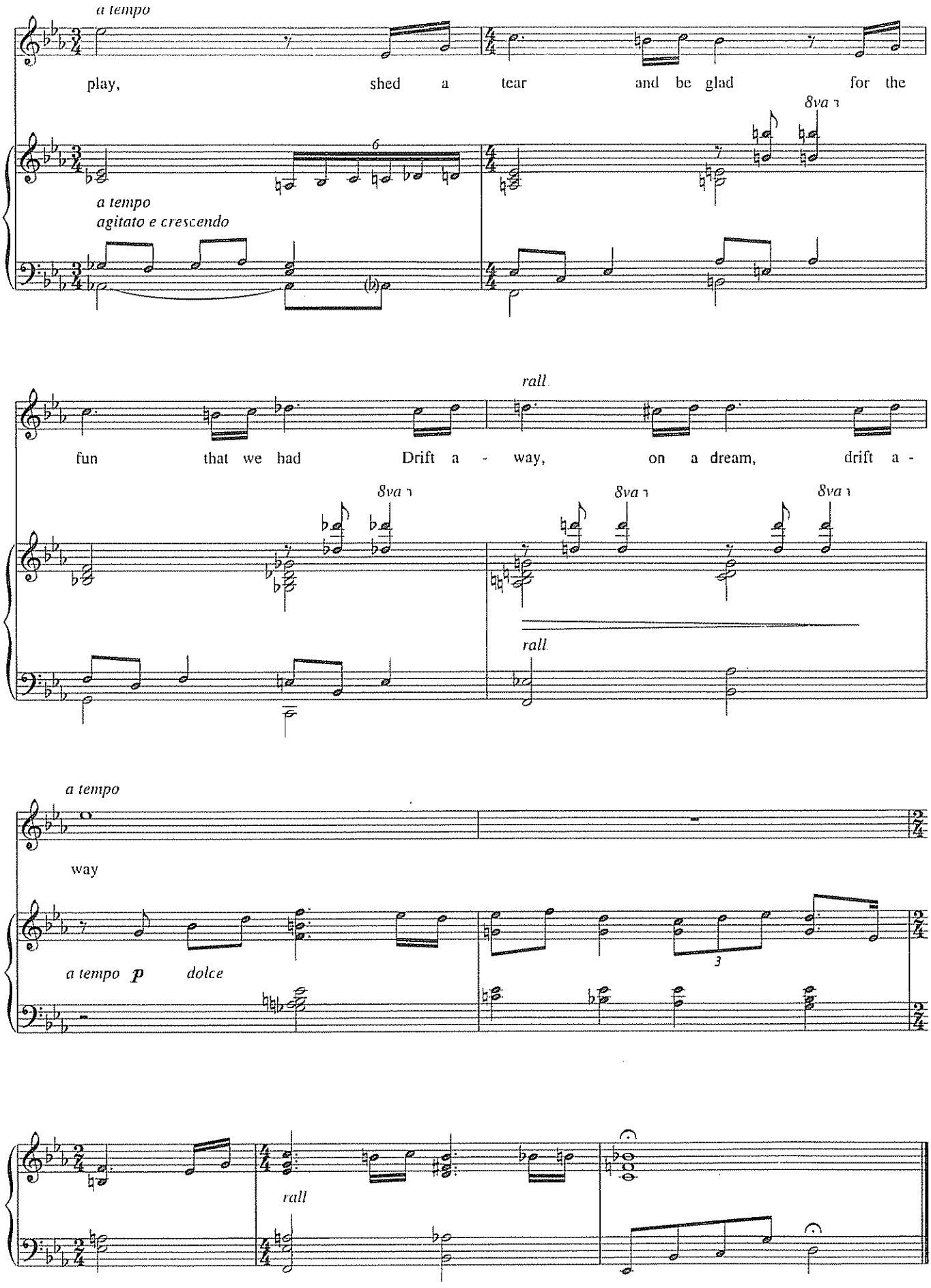
Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE



Copyright © 2006, 2007 by Staunch Music and Korie Music
Publishing and Allied Rights Administered by Williamson Music throughout the world
International Copyright Secured All Rights Reserved


dim
rall
rall
Af - ter I'm gone, when the o - cean's haze blan-kets the grounds in grey drift a -
a tempo
rall
a tempo
way, on the tide, drift a - way
When you're a - lone, and the
a tempo
warmly
rall
a tempo
twi-light's glow shim-mers a-cross the bay drift a - way, on a wave, drift a -
rall
a tempo

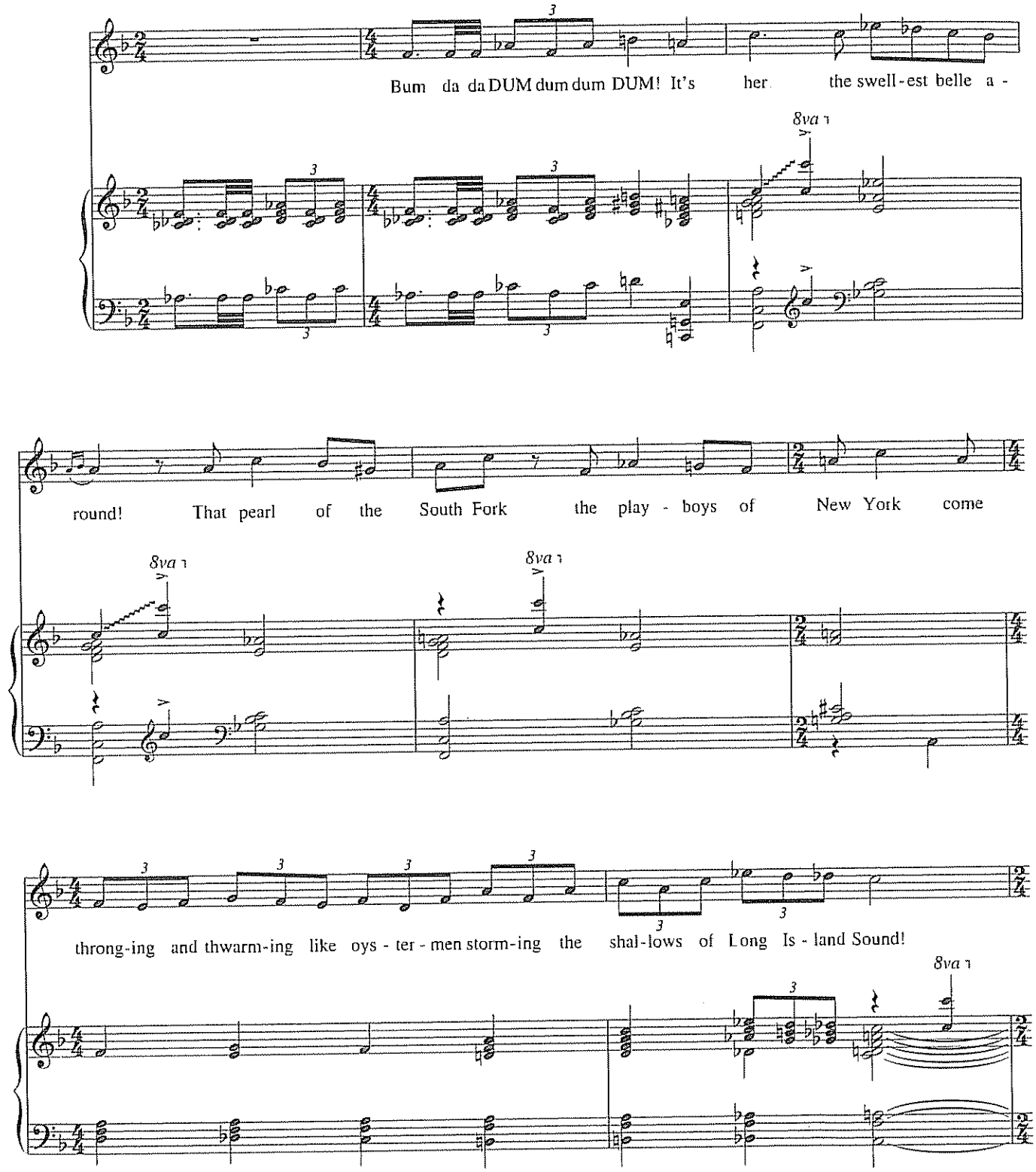

way
Our tête - a - têtes
Mid - night du - ets
warmly
Our break-fast tea and toast
Fun - ny how things that
cresc. e agitato
mean the least are what we'll miss the most
rall
a tempo
rall
Deep in the night when the whis - p'ring breeze sings this song I
mf a tempo
rall


a tempo
play, shed a tear and be glad for the
8va
a tempo
agitato e crescendo
rall
fun that we had Drift a - way, on a dream, drift a -
8va
8va
8va
rall
a tempo
way
a tempo p dolce
3
rall

BODY BEAUTIFUL BEALE

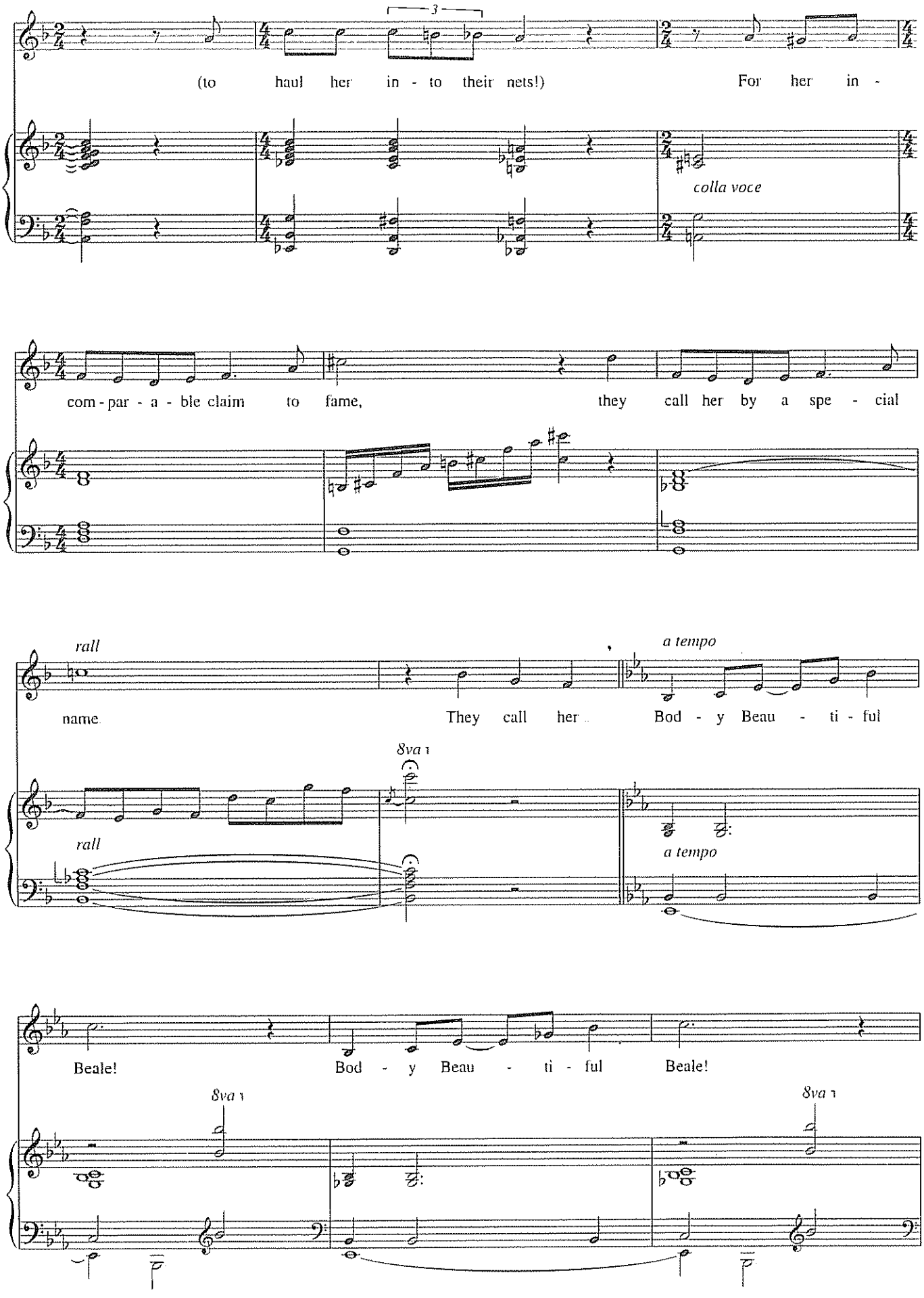
from *Grey Gardens*

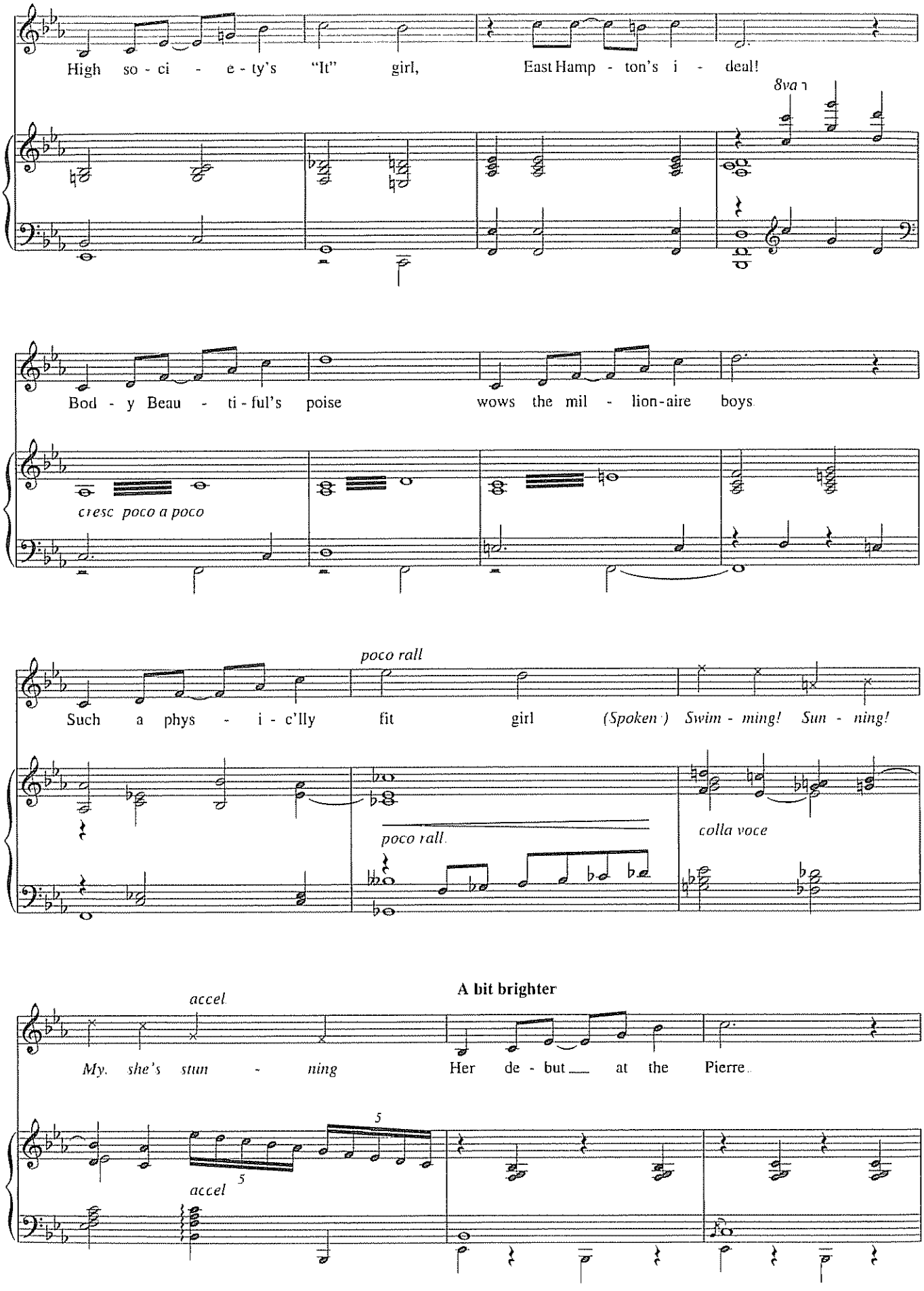
Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

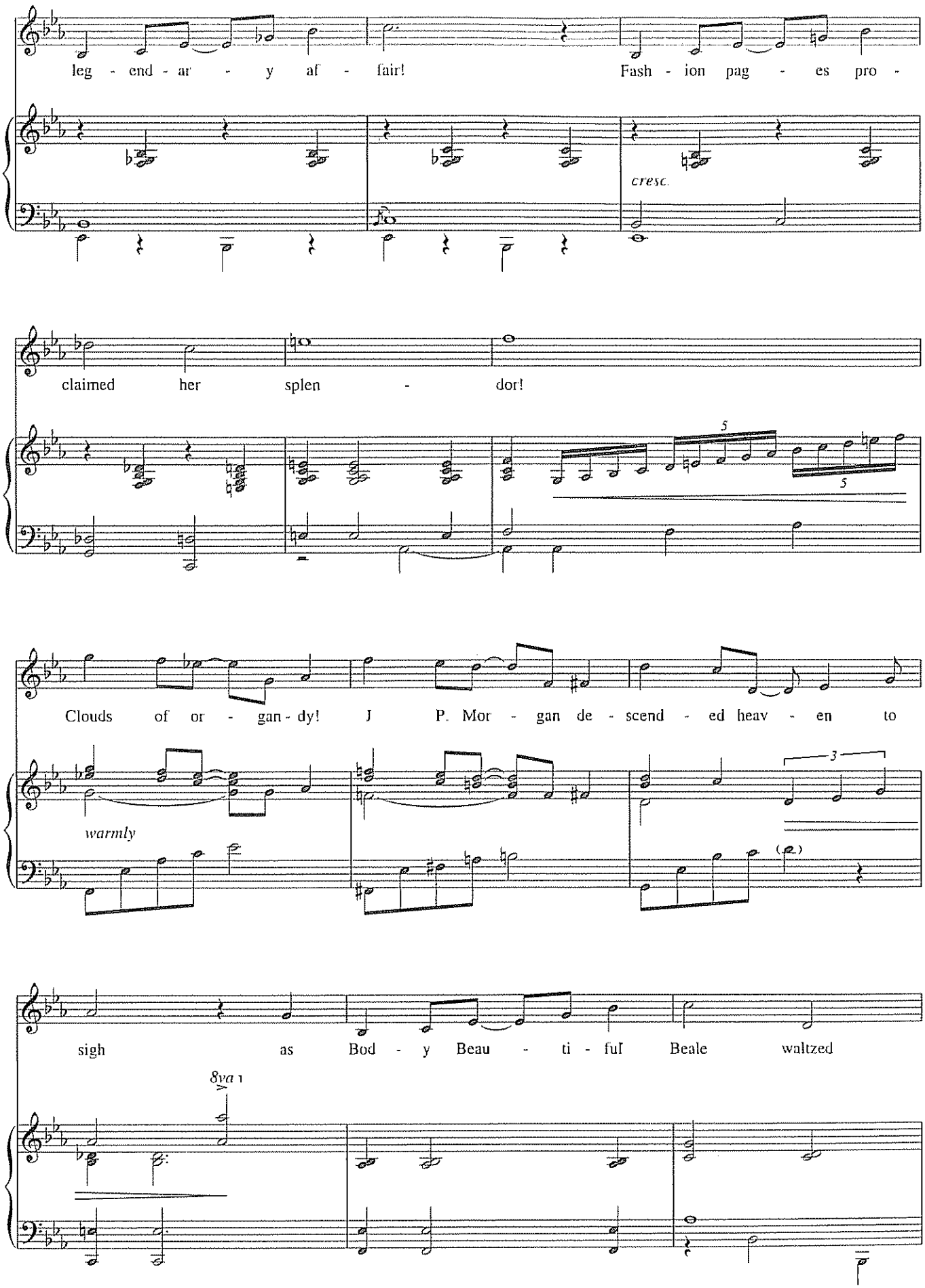


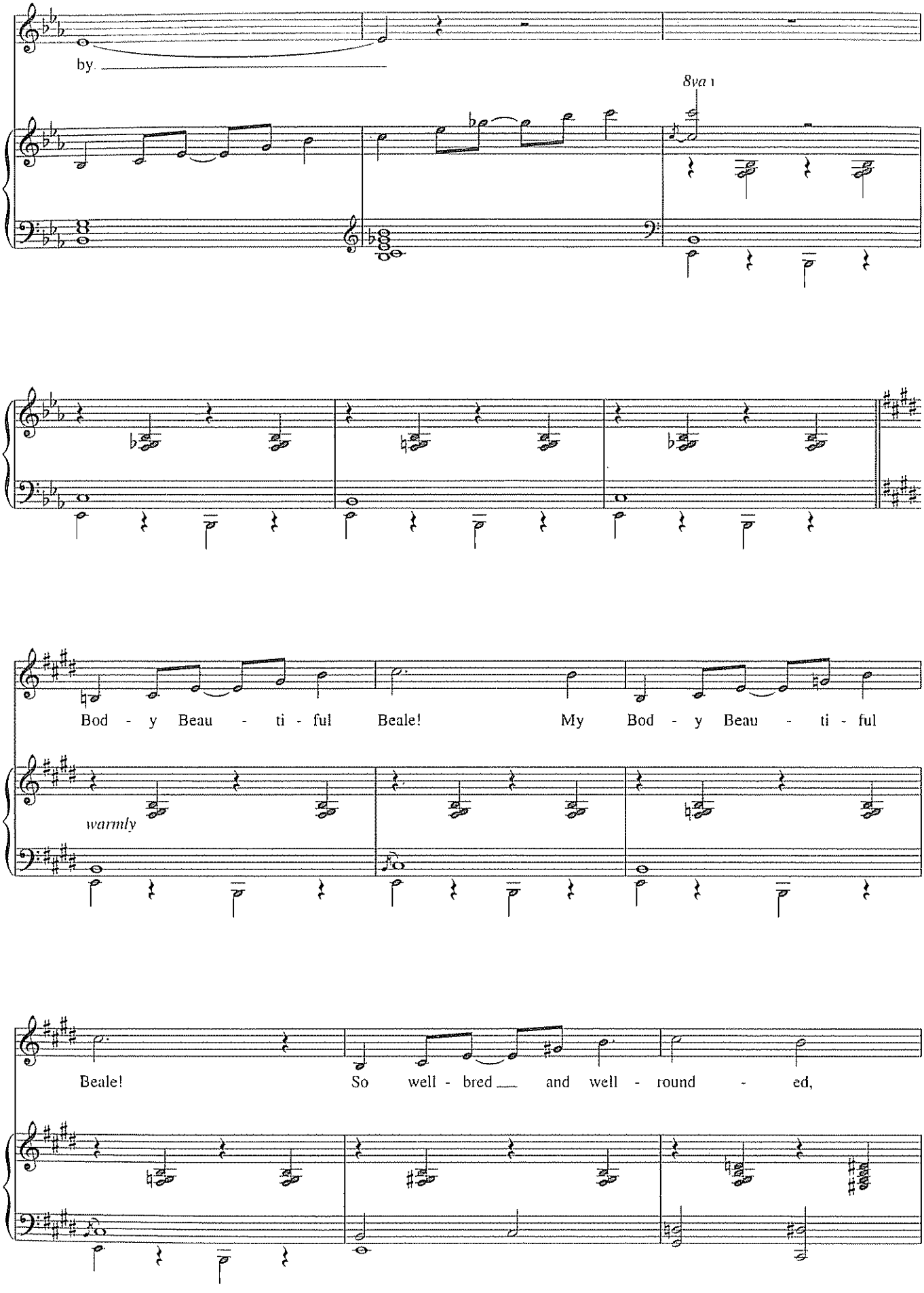
The song's first verse is primarily sung by Gould, the second verse is sung by Joe Kennedy, engaged to Edie The song has been adapted as a solo for this edition "Body Beautiful Beale" appeared in the Off-Broadway version of Grey Gardens, but was cut for Broadway

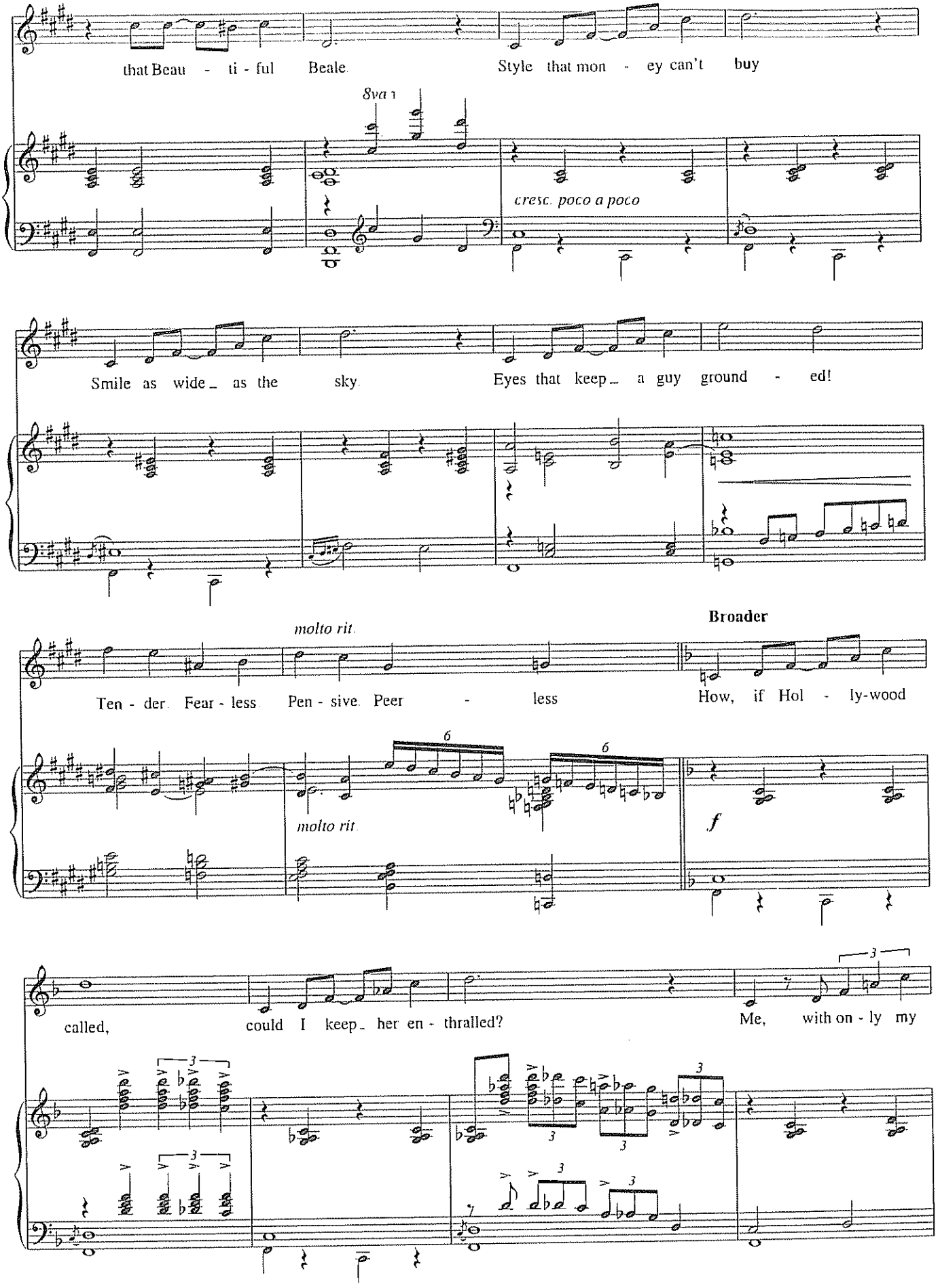
Copyright © 2006, 2007 by Staunch Music and Korie Music
Publishing and Allied Rights Administered by Williamson Music throughout the world
International Copyright Secured All Rights Reserved

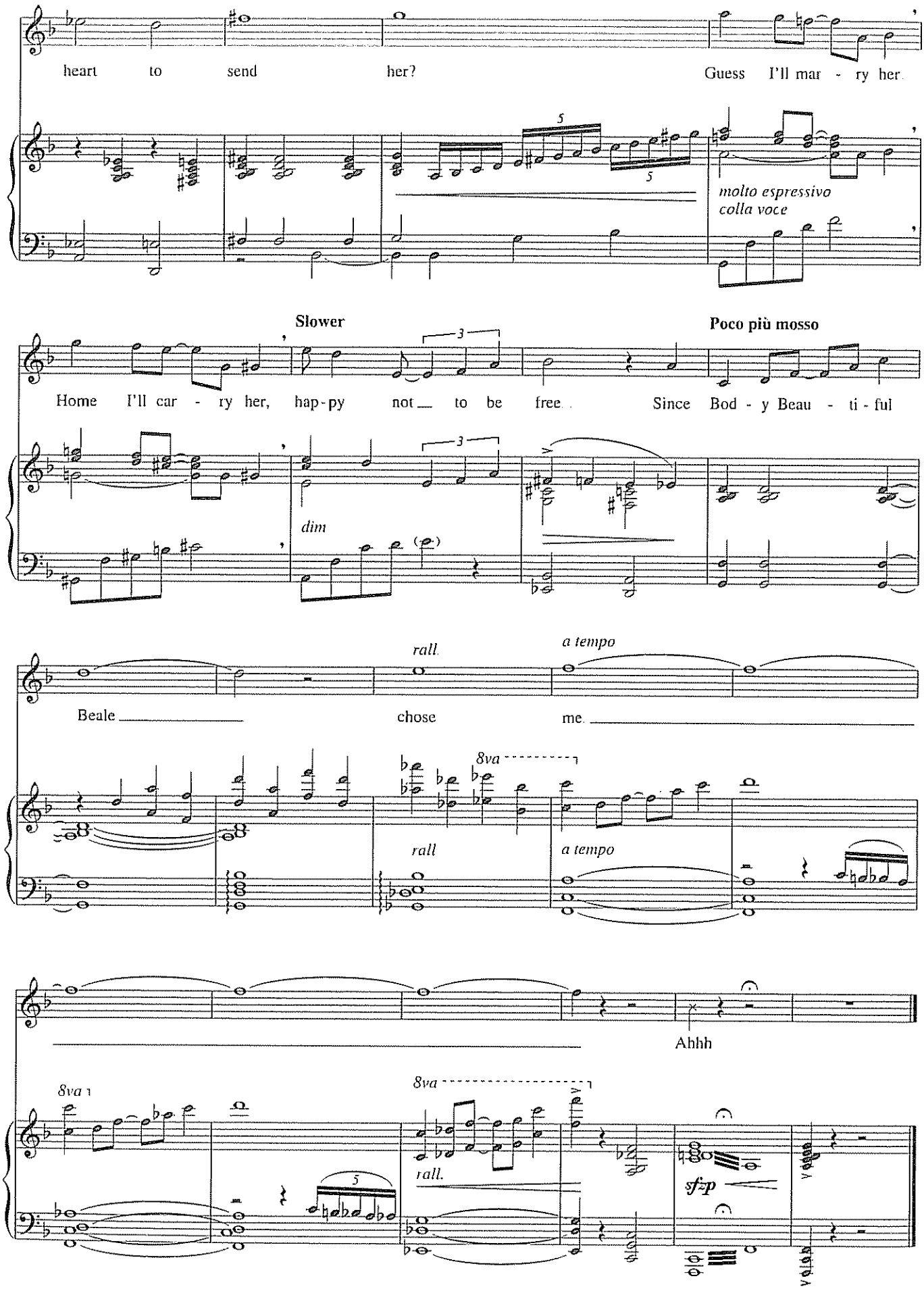

3
(to haul her in - to their nets!)
For her in -
colla voce
com - par - a - ble claim to fame,
they call her by a spe - cial
rall
name
a tempo
They call her
Bod - y Beau - ti - ful
8va
rall
a tempo
Beale!
Bod - y Beau - ti - ful
Beale!
8va
8va


High so - ci - e - ty's "It" girl, East Hamp - ton's i - deal!
8va
Bod - y Beau - ti - ful's poise wows the mil - lion-aire boys.
cresc poco a poco
poco rall
Such a phys - i - c'lly fit girl (Spoken:) Swim - ming! Sun - ning!
poco rall.
colla voce
A bit brighter
accel.
My, she's stun - ning Her de - but at the Pierre.
5
5
accel


leg - end - ar - y af - fair!
Fash - ion pag - es pro -
cresc.
claimed her splen - dor!
5
5
Clouds of or - gan - dy! J P. Mor - gan de - scend - ed heav - en to
warmly
3
sigh as Bod - y Beau - ti - ful Beale waltzed
8va

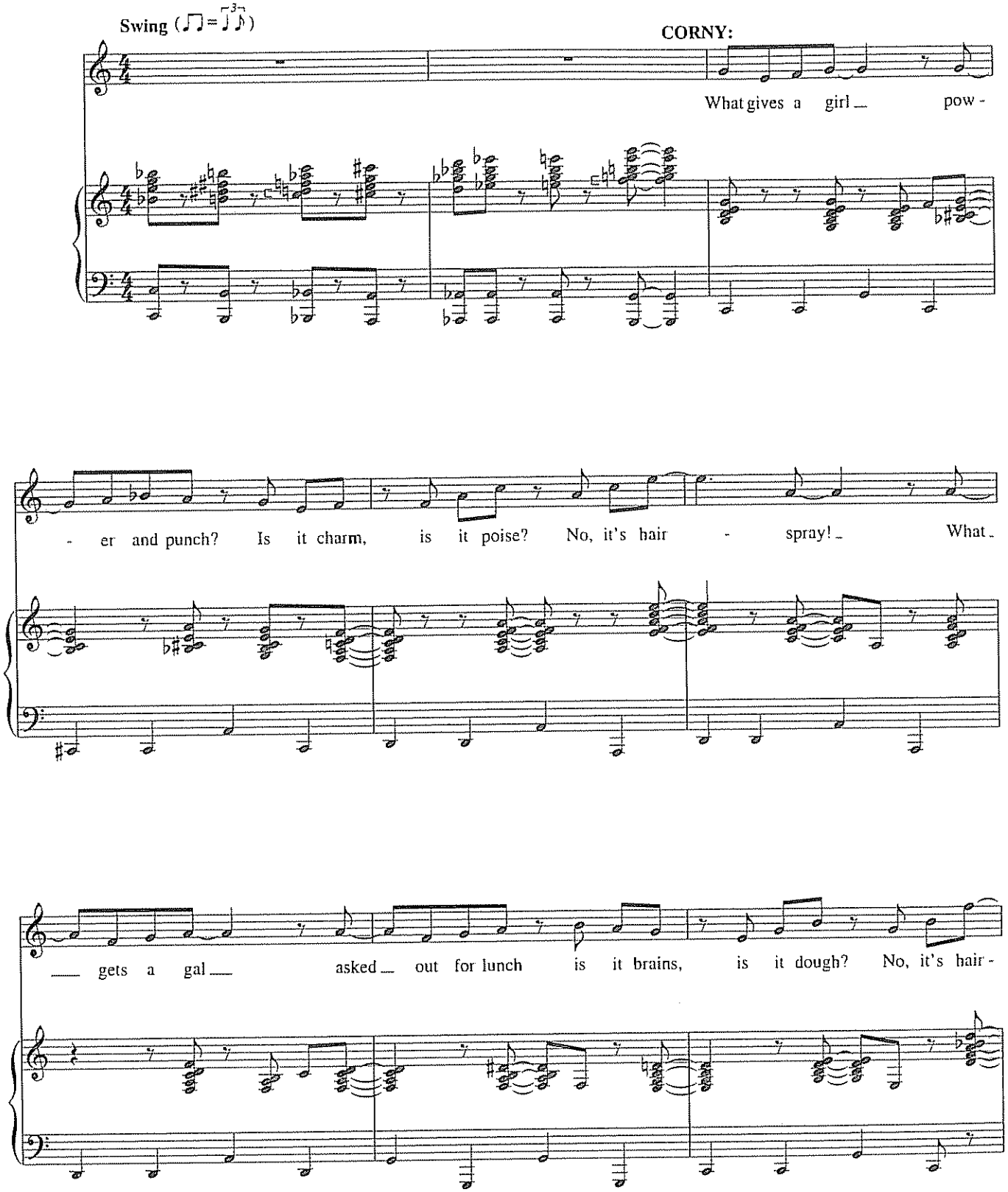

by.
8va
Bod - y Beau - ti - ful Beale! My Bod - y Beau - ti - ful
warmly
Beale! So well - bred and well - round - ed,


that Beau - ti - ful Beale
Style that mon - ey can't buy
8va
cresc. poco a poco
Smile as wide as the sky
Eyes that keep a guy ground - ed!
molto rit.
Broader
Ten - der. Fear - less. Pen - sive. Peer - less
How, if Hol - ly-wood
molto rit.
f
called,
could I keep her en - thralled?
Me, with on - ly my


heart to send her?
Guess I'll mar - ry her.
molto espressivo
colla voce
Slower
Poco più mosso
Home I'll car - ry her, hap - py not to be free.
Since Bod - y Beau - ti - ful
dim
rall.
a tempo
Beale chose me.
8va
rall
a tempo
Ahhh
8va
8va
rall.
sf=p

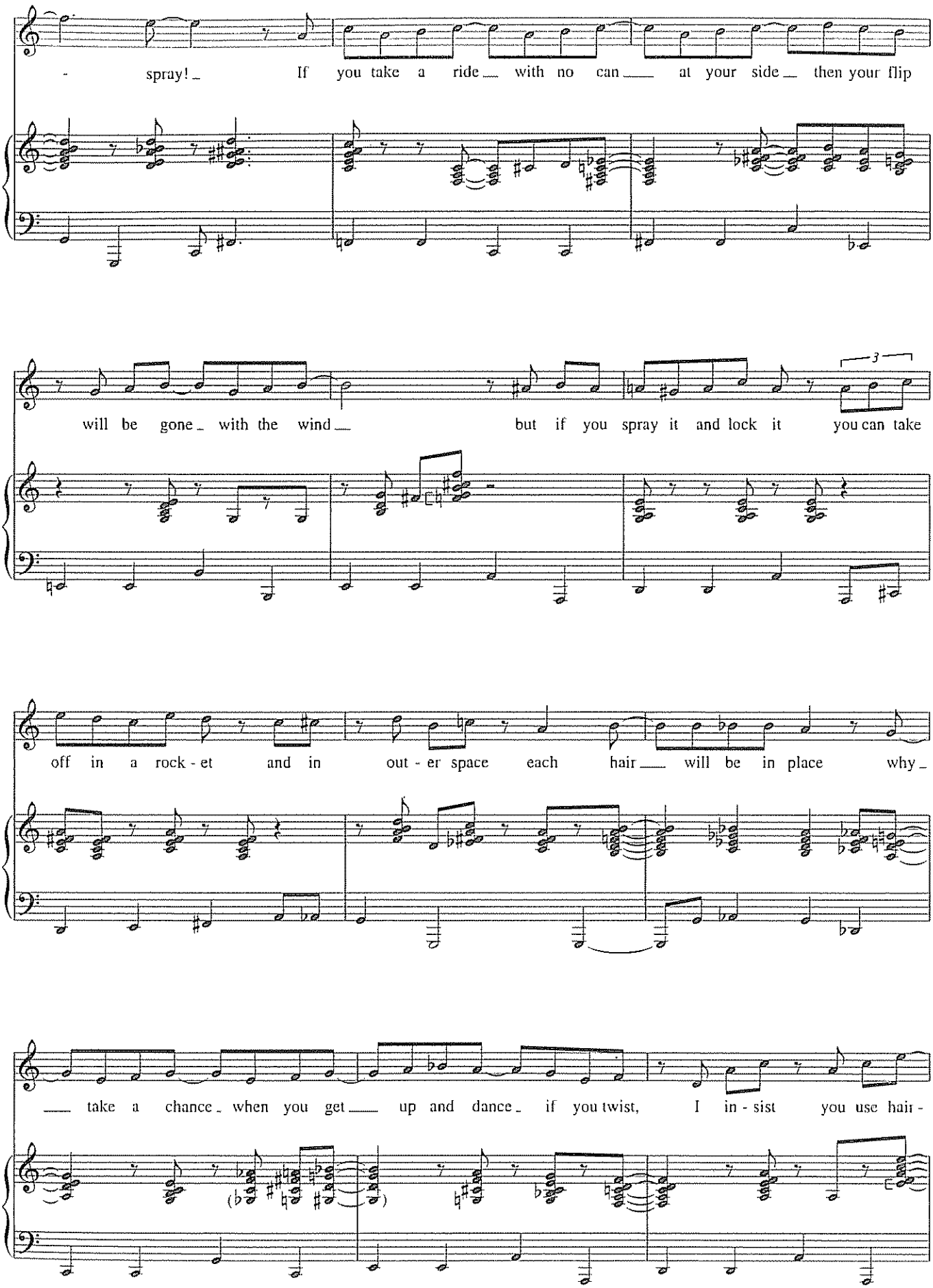
HAIRSPRAY
from *Hairspray*

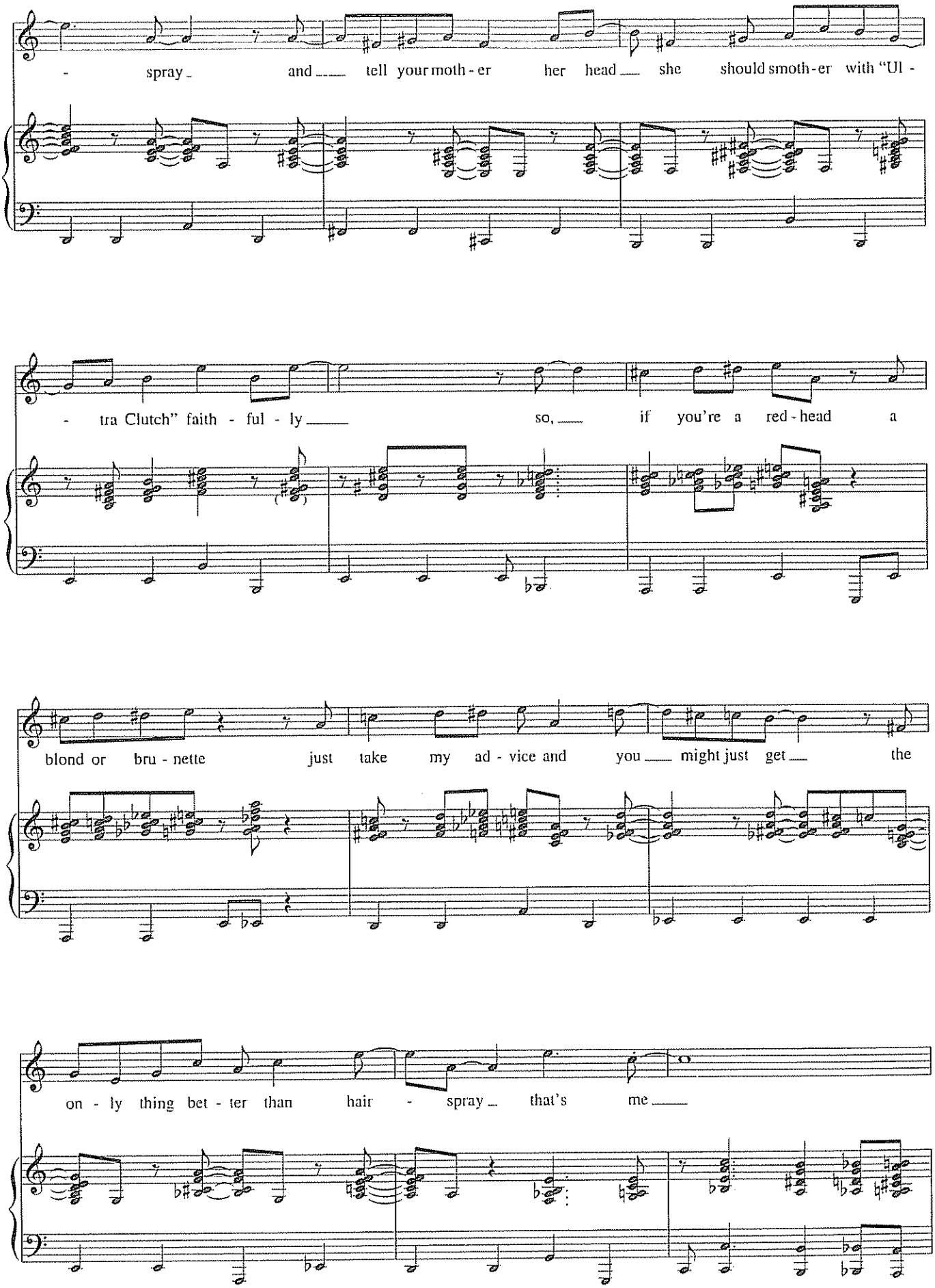
Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

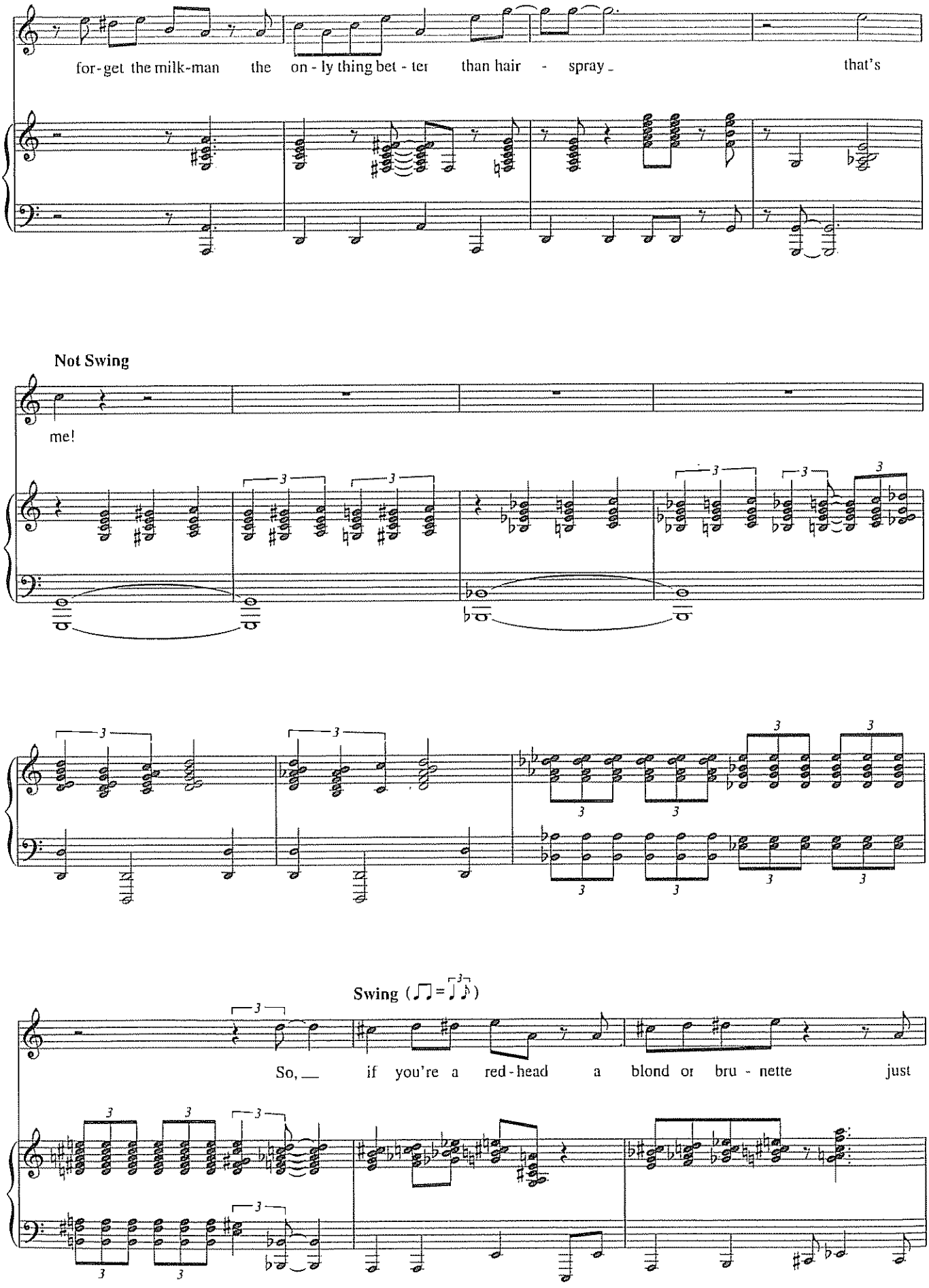

Swing (♫ = ♩ ♪)
CORNY:
What gives a girl pow-
-er and punch? Is it charm, is it poise? No, it's hair - spray! What
gets a gal asked out for lunch is it brains, is it dough? No, it's hair-

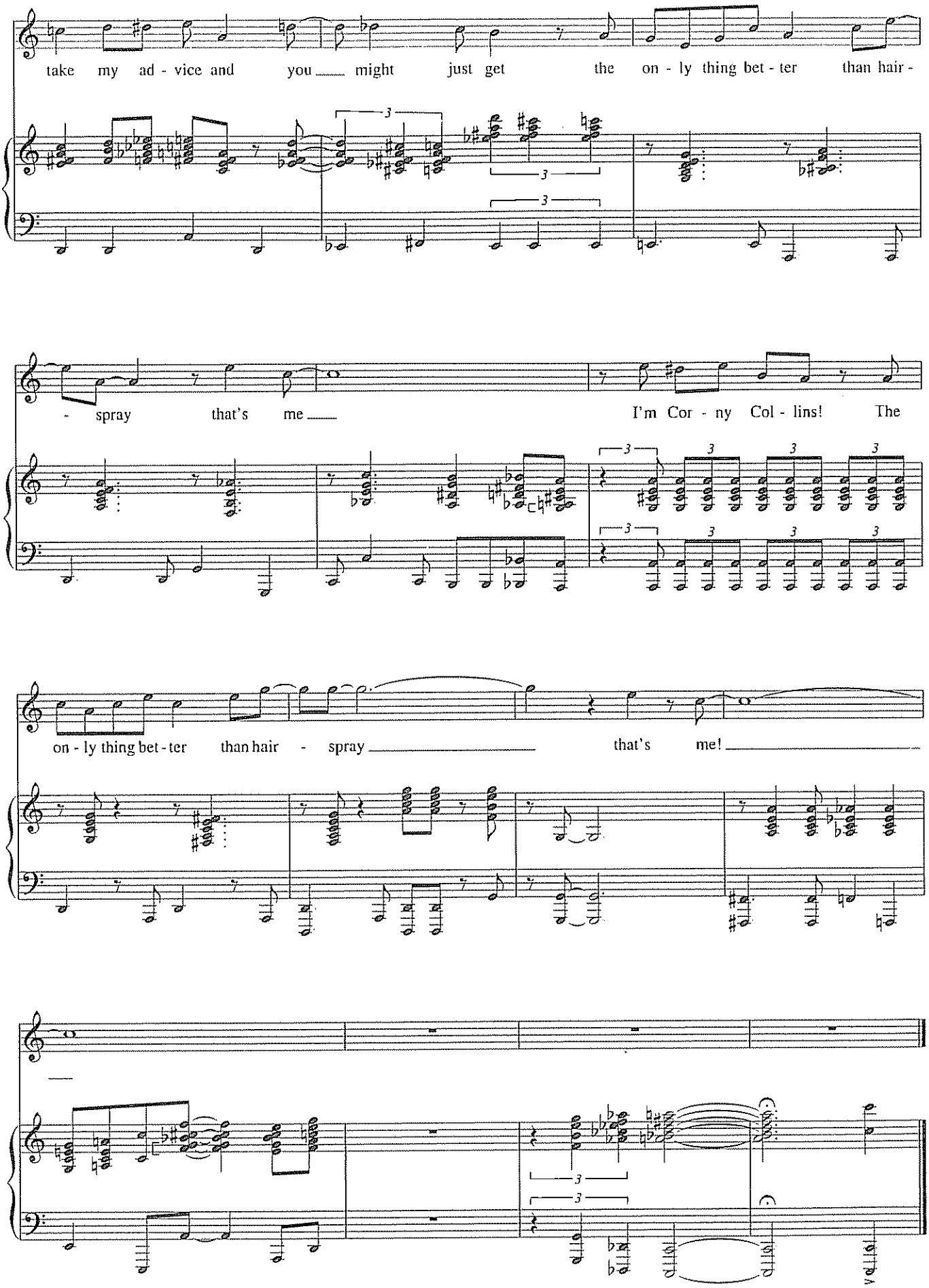
Corny is accompanied by chorus in this song, adapted here as a solo

Copyright © 2001 by Winding Brook Way Music and Walli Woo Entertainment
All Rights Reserved Used by Permission


spray! If you take a ride with no can at your side then your flip
will be gone with the wind but if you spray it and lock it you can take
3
off in a rock - et and in out - er space each hair will be in place why
take a chance when you get up and dance if you twist, I in - sist you use hair -


- spray and tell your moth - er her head she should smoth - er with "Ul -
- tra Clutch" faith - ful - ly so, if you're a red - head a
blond or bru - nette just take my ad - vice and you might just get the
on - ly thing bet - ter than hair - spray that's me


for-get the milk-man the on-ly thing bet-ter than hair - spray _ that's
Not Swing
me!
Swing (♫ = ♩♪)
So, __ if you're a red-head a blond or bru-nette just

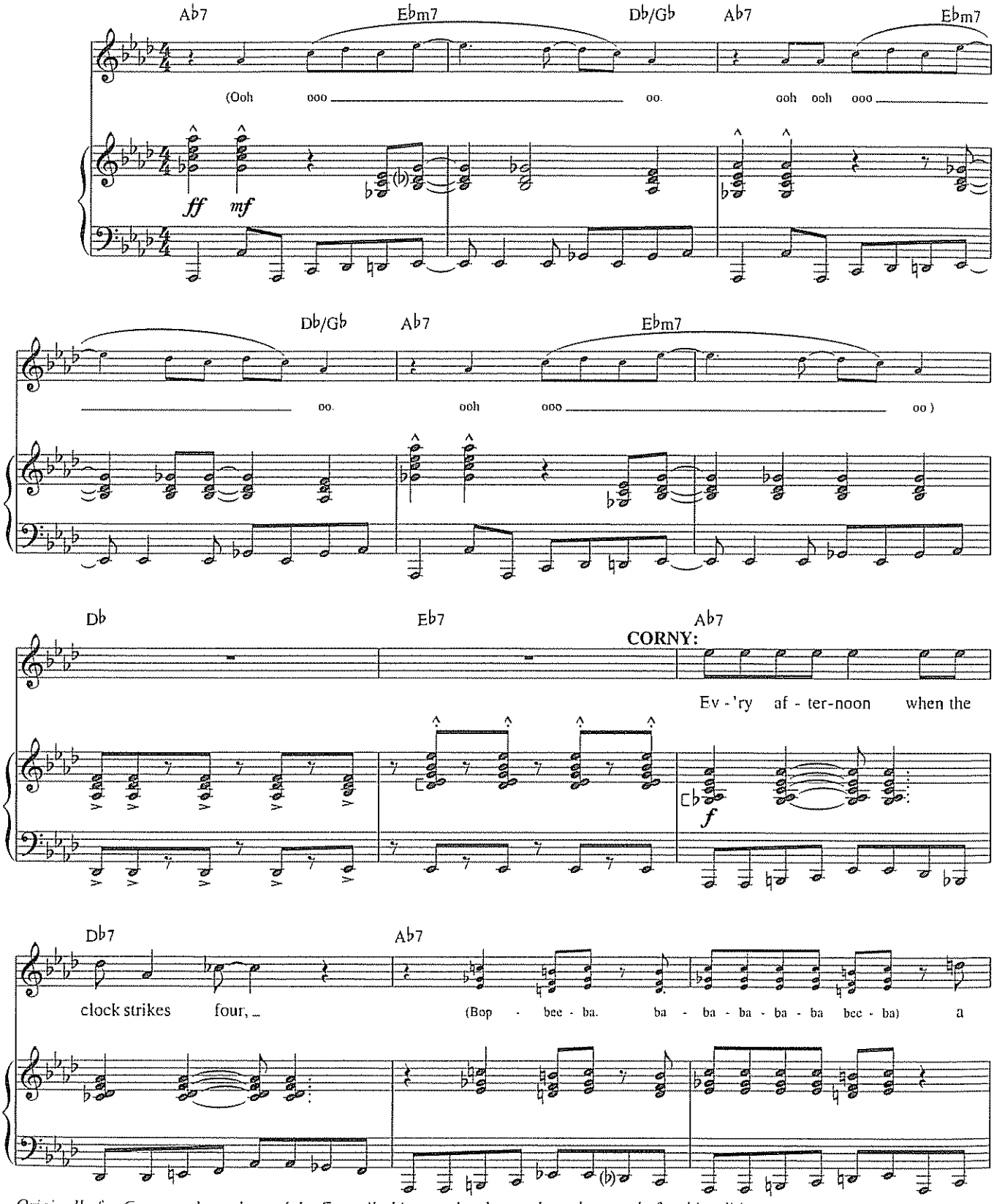

take my ad - vice and you might just get the on - ly thing bet - ter than hair -
- spray that's me
I'm Cor - ny Col - lins! The
on - ly thing bet - ter than hair - spray
that's me!

THE NICEST KIDS IN TOWN

from *Hairspray*

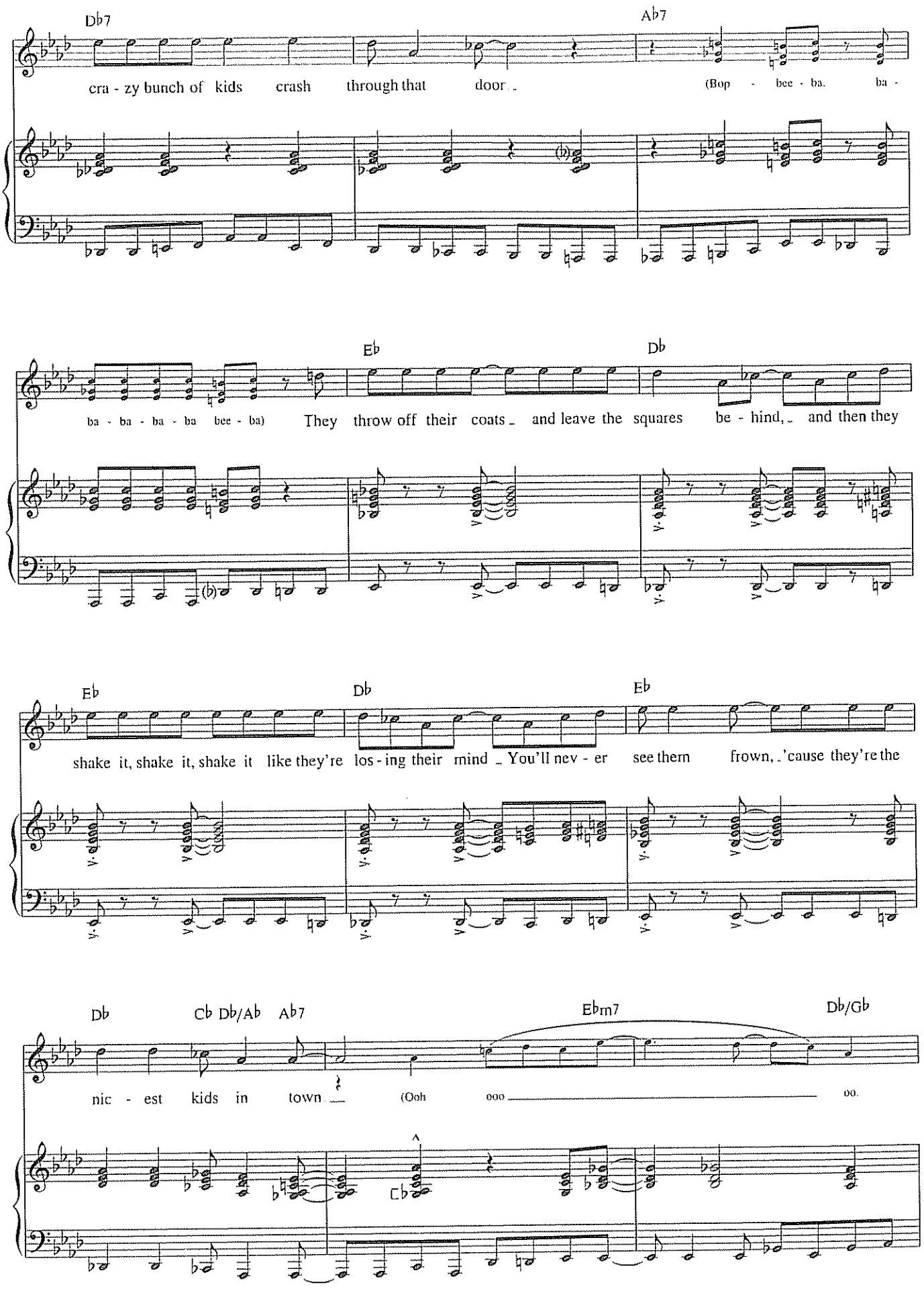
Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

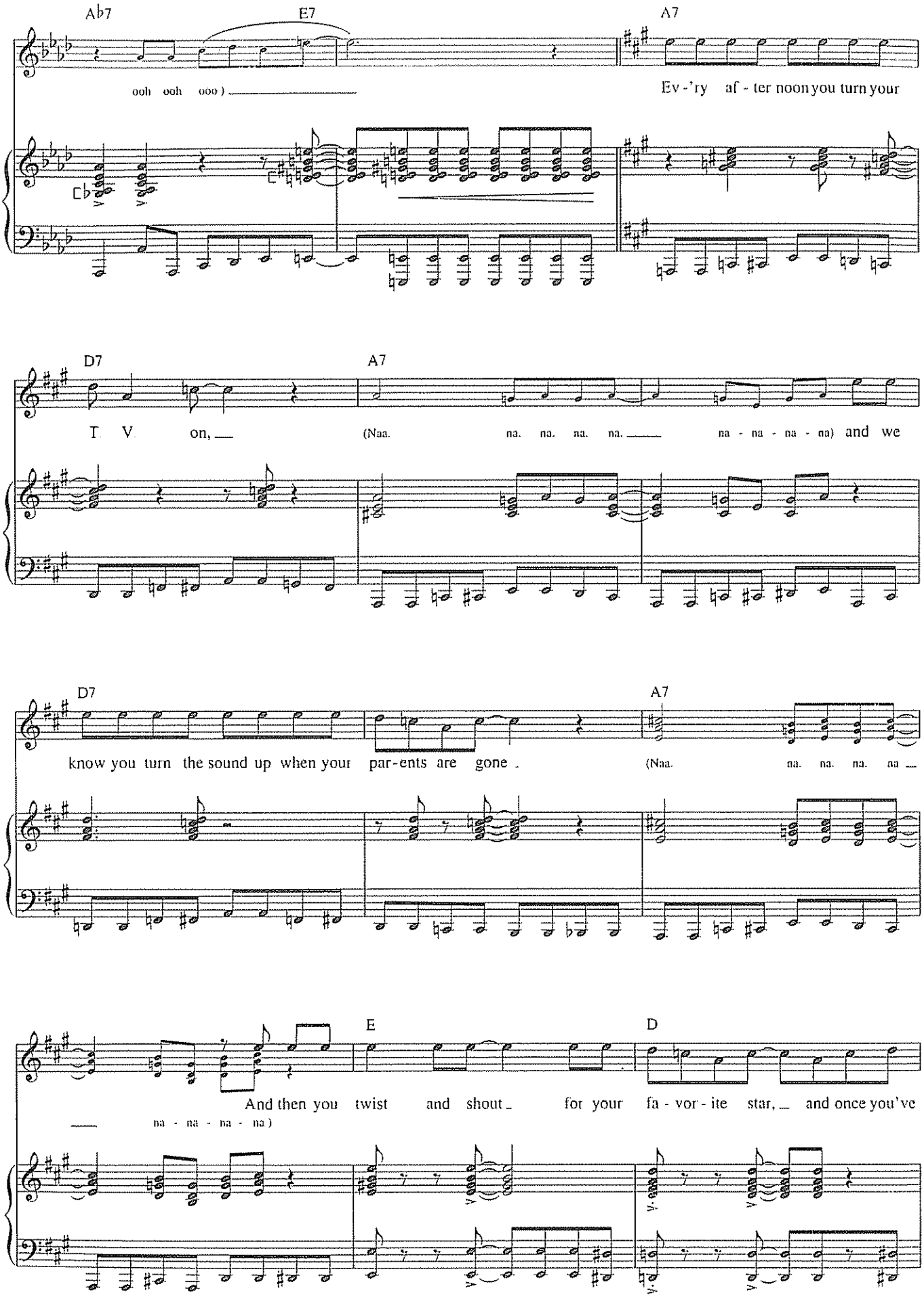
Fast Rock 'n' Roll

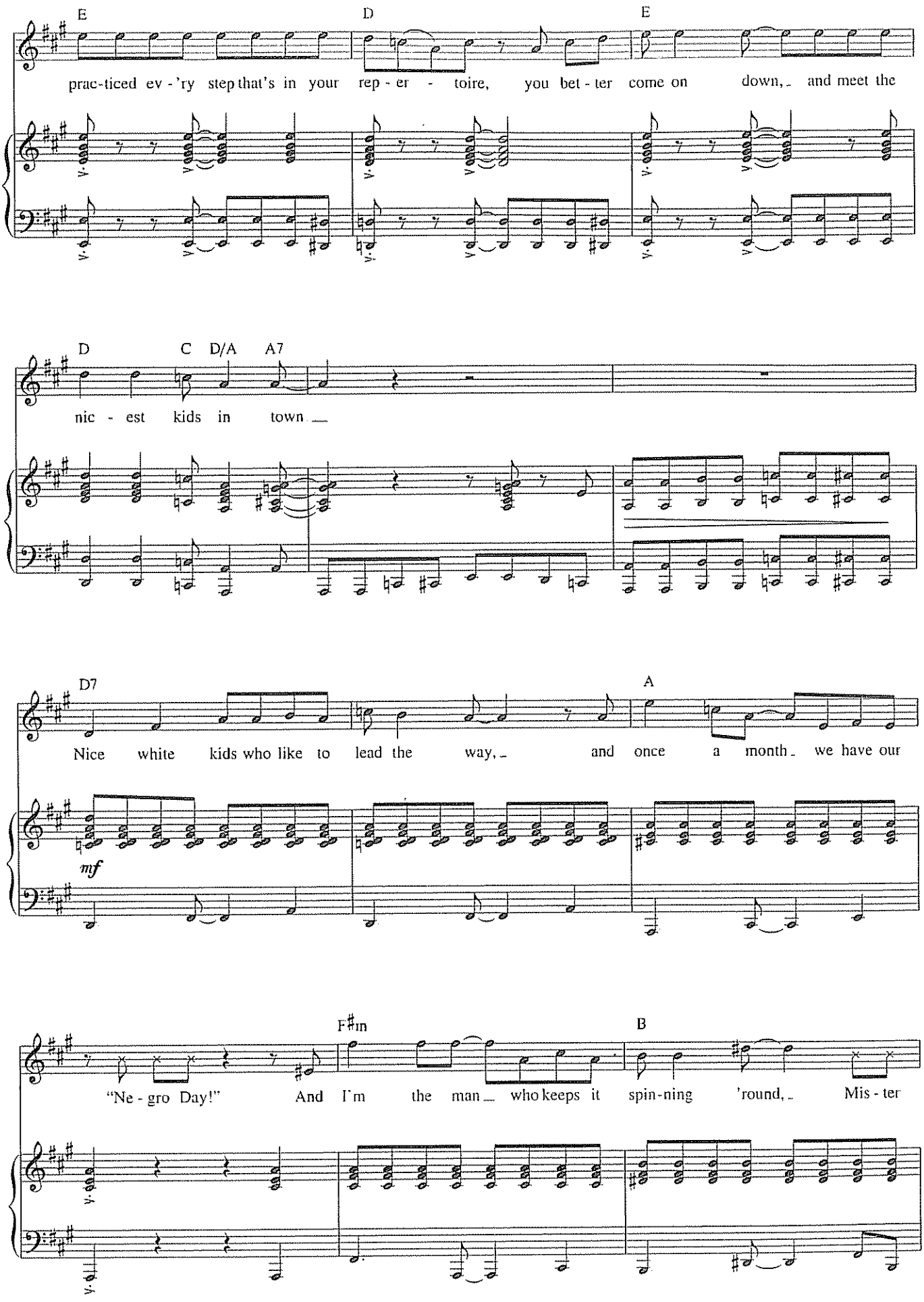


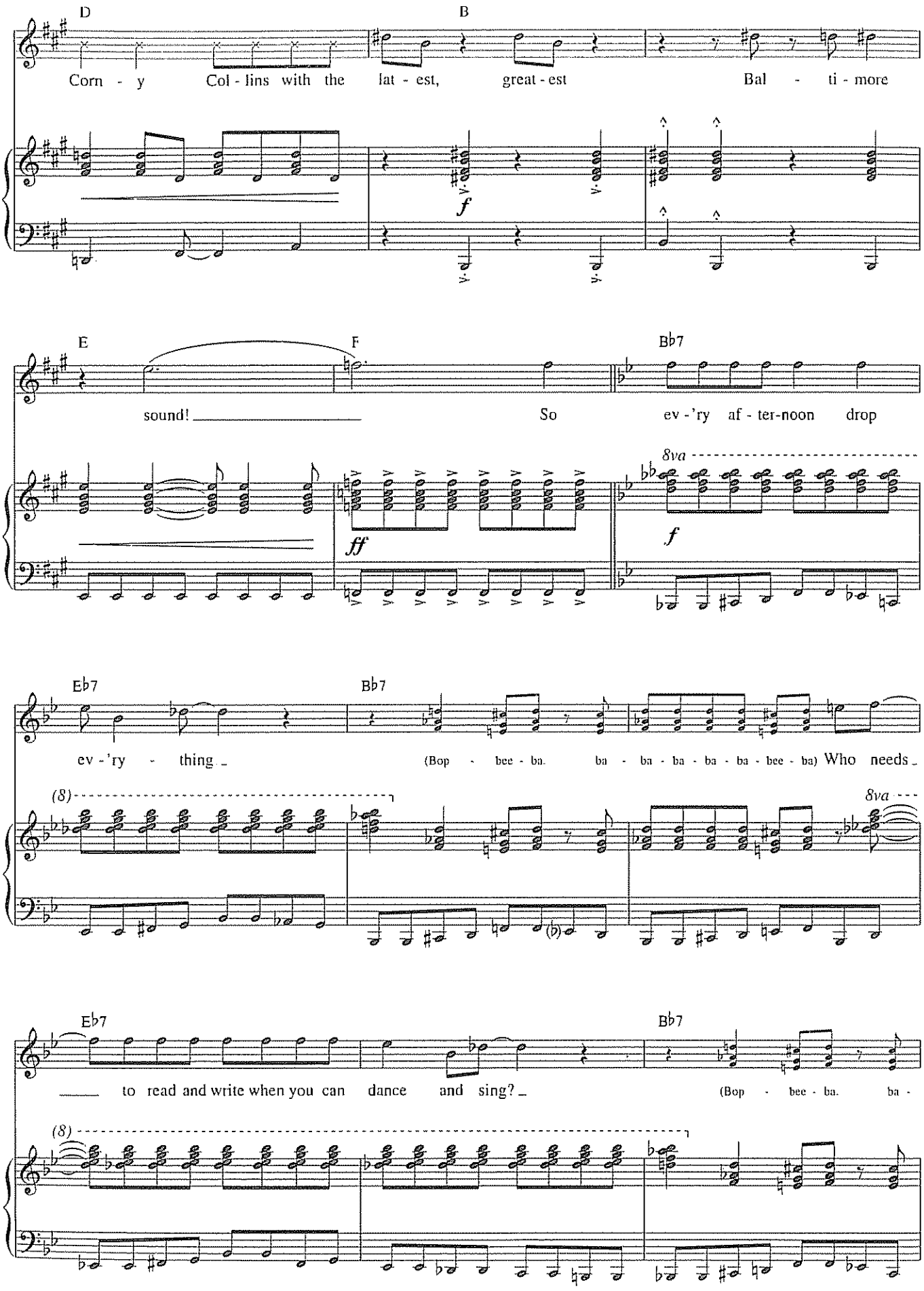
Originally for Corny and members of the Council, this song has been adapted as a solo for this edition

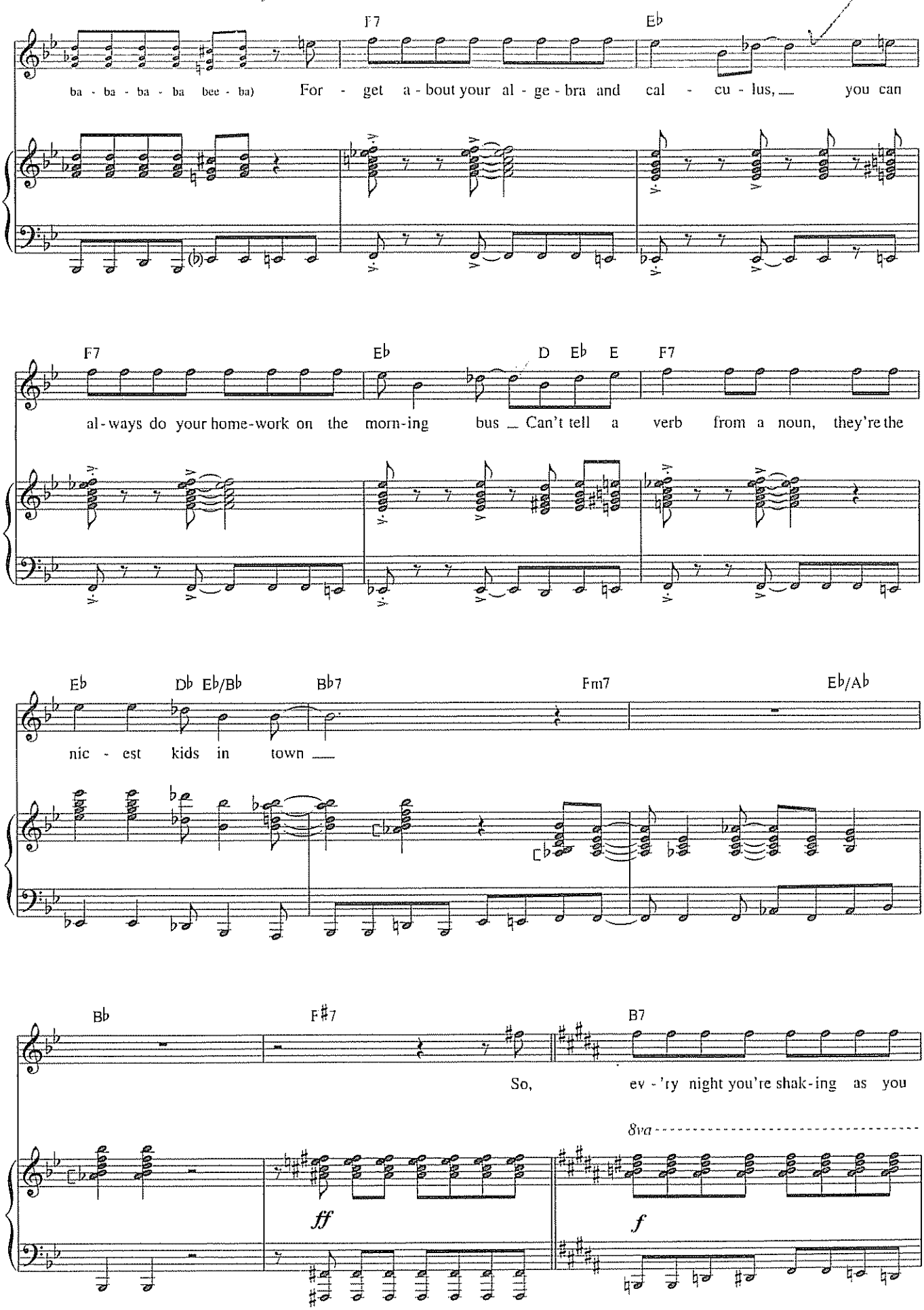
Copyright © 2001 by Winding Brook Way Music and Walli Woo Entertainment
All Rights Reserved Used by Permission

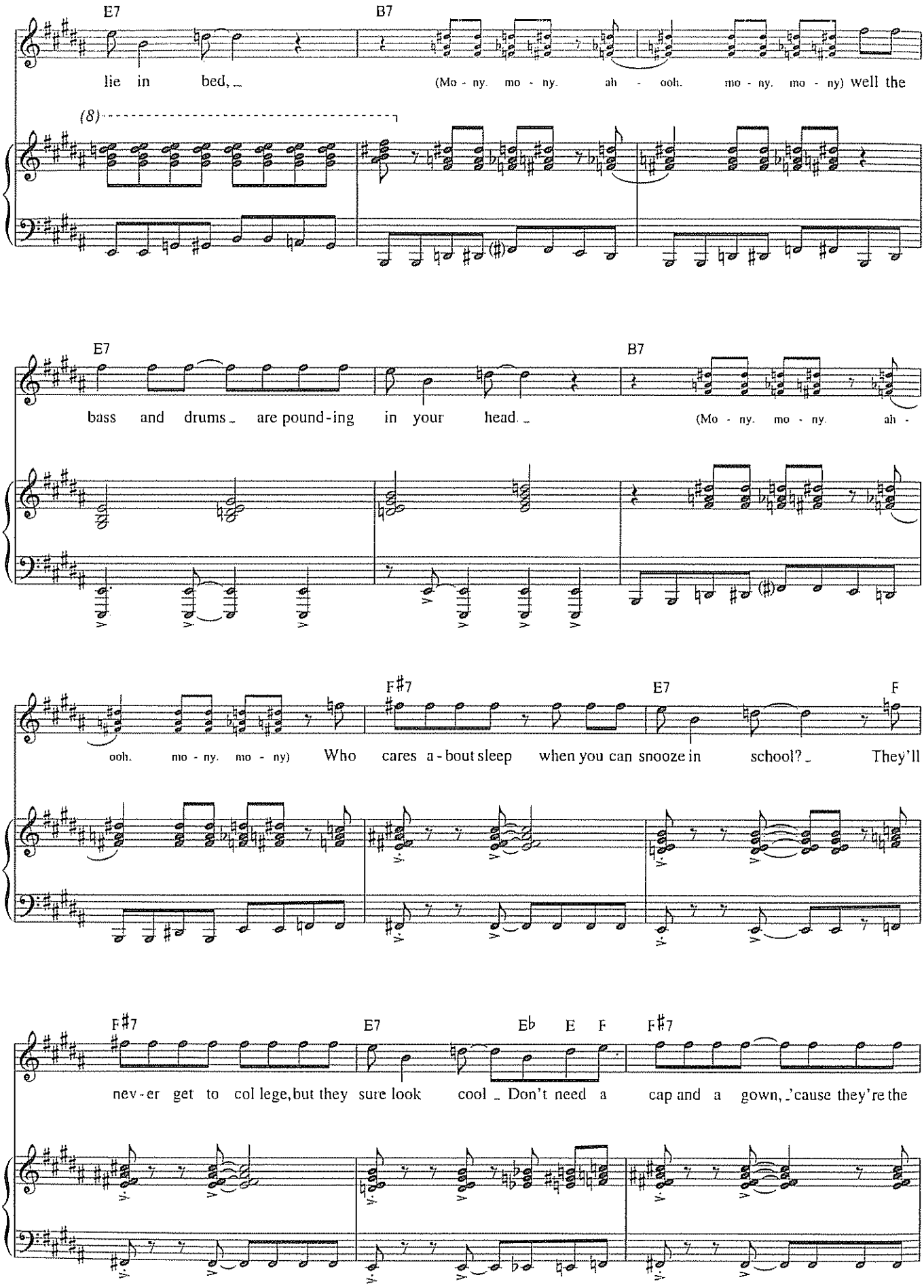

Db7
Ab7
cra - zy bunch of kids crash through that door
(Bop - bee - ba. ba -
Eb
Db
ba - ba - ba - ba bee - ba) They throw off their coats and leave the squares be - hind, and then they
Eb
Db
Eb
shake it, shake it, shake it like they're los - ing their mind You'll nev - er see them frown, 'cause they're the
Db
Cb Db/Ab Ab7
Ebm7
Db/Gb
nic - est kids in town
(Ooh ooo oo.

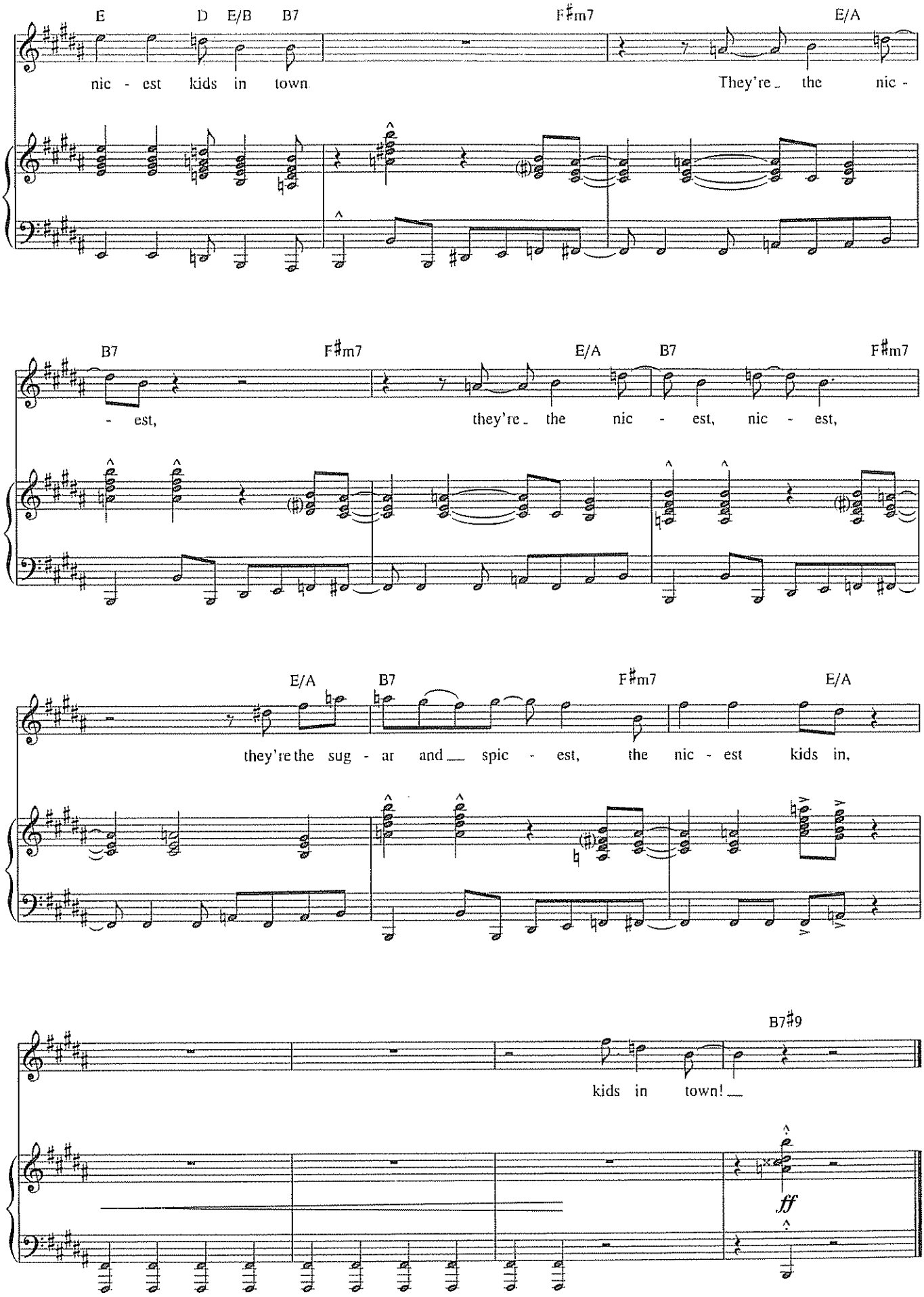

Ab7
E7
A7
ooh ooh ooo)
Ev - 'ry af - ter noon you turn your
D7
A7
T. V. on,
(Naa. na. na. na. na.
na - na - na - na) and we
D7
A7
know you turn the sound up when your par-ents are gone .
(Naa. na. na. na. na
E
D
And then you twist and shout for your fa - vor - ite star, and once you've
na - na - na - na)


E
D
E
prac-ticed ev-'ry step that's in your rep-er-toire, you bet-ter come on down, and meet the
D
C
D/A
A7
nic-est kids in town
D7
A
Nice white kids who like to lead the way, and once a month we have our
mf
F♯m
B
"Ne-gro Day!" And I'm the man who keeps it spin-ning 'round, Mis-ter


D
B
Corn - y Col - lins with the lat - est, great - est Bal - ti - more
f
E
F
B♭7
sound! So ev - 'ry af - ter-noon drop
8va
ff
f
E♭7
B♭7
ev - 'ry - thing (Bop - bee - ba. ba - ba - ba - ba - ba - bee - ba) Who needs
(8)
8va
E♭7
B♭7
to read and write when you can dance and sing? (Bop - bee - ba. ba -
(8)


F7
Eb
ba - ba - ba - ba bee - ba) For - get a - bout your al - ge - bra and cal - cu - lus, you can
F7
Eb
D Eb E
F7
al - ways do your home-work on the morn-ing bus Can't tell a verb from a noun, they're the
Eb
Db Eb/Bb
Bb7
Fm7
Eb/Ab
nic - est kids in town
Bb
F#7
B7
So, ev - 'ry night you're shak-ing as you
8va
ff
f


E7
B7
lie in bed, _
(Mo - ny. mo - ny. ah - ooh. mo - ny. mo - ny) well the
(8)
E7
B7
bass and drums _ are pound-ing in your head. _
(Mo - ny. mo - ny. ah -
F♯7
E7
F
ooh. mo - ny. mo - ny) Who cares a-bout sleep when you can snooze in school? _ They'll
F♯7
E7
E♭ E F
F♯7
nev-er get to col lege, but they sure look cool _ Don't need a cap and a gown, 'cause they're the

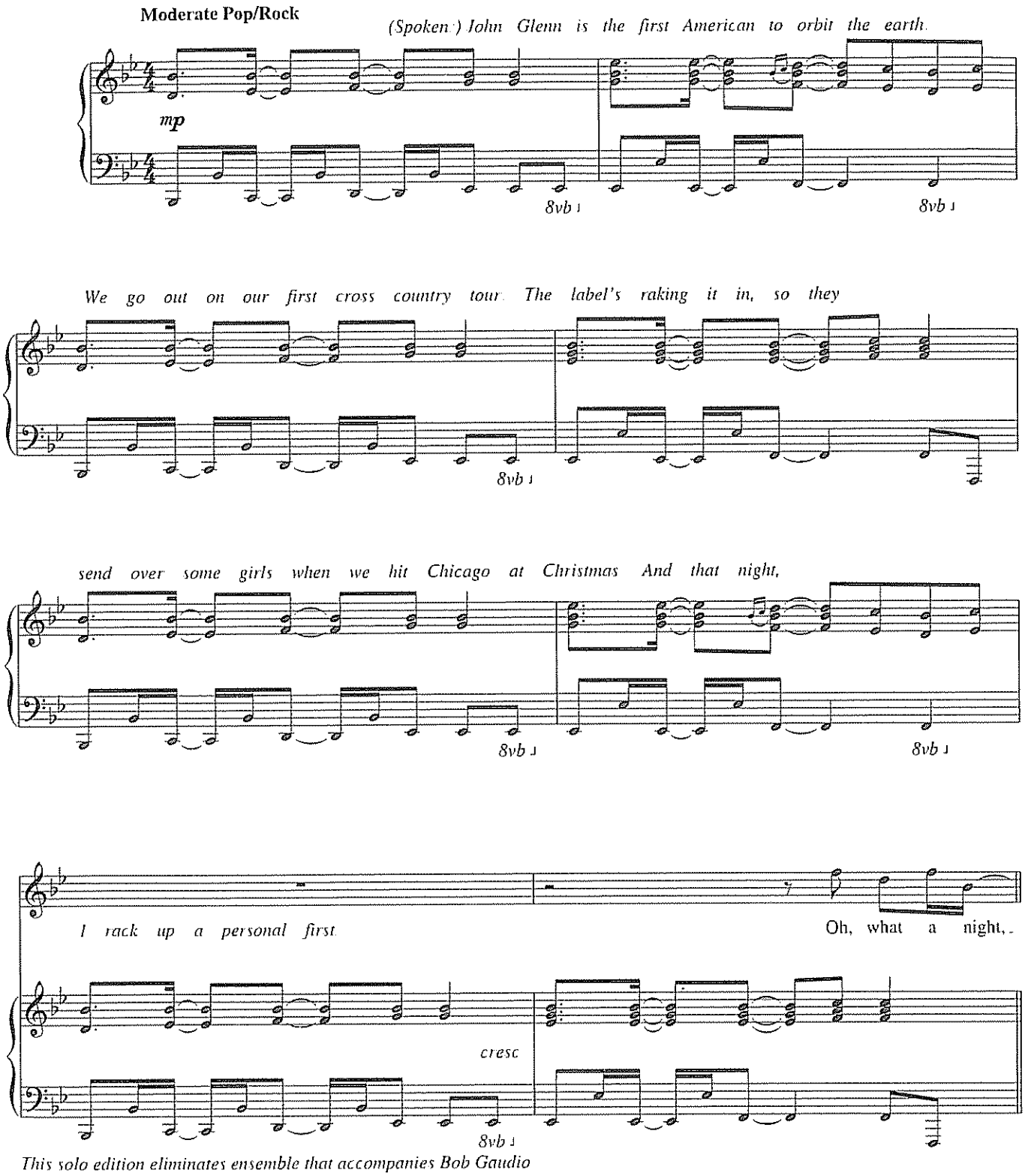

E
D
E/B
B7
F♯m7
E/A
nic - est kids in town
They're the nic -
B7
F♯m7
E/A
B7
F♯m7
- est,
they're the nic - est, nic - est,
E/A
B7
F♯m7
E/A
they're the sug - ar and spic - est, the nic - est kids in,
B7♯9
kids in town!
ff

DECEMBER 1963
(Oh, What a Night)
featured in *Jersey Boys*

Words and Music by ROBERT GAUDIO
and JUDY PARKER

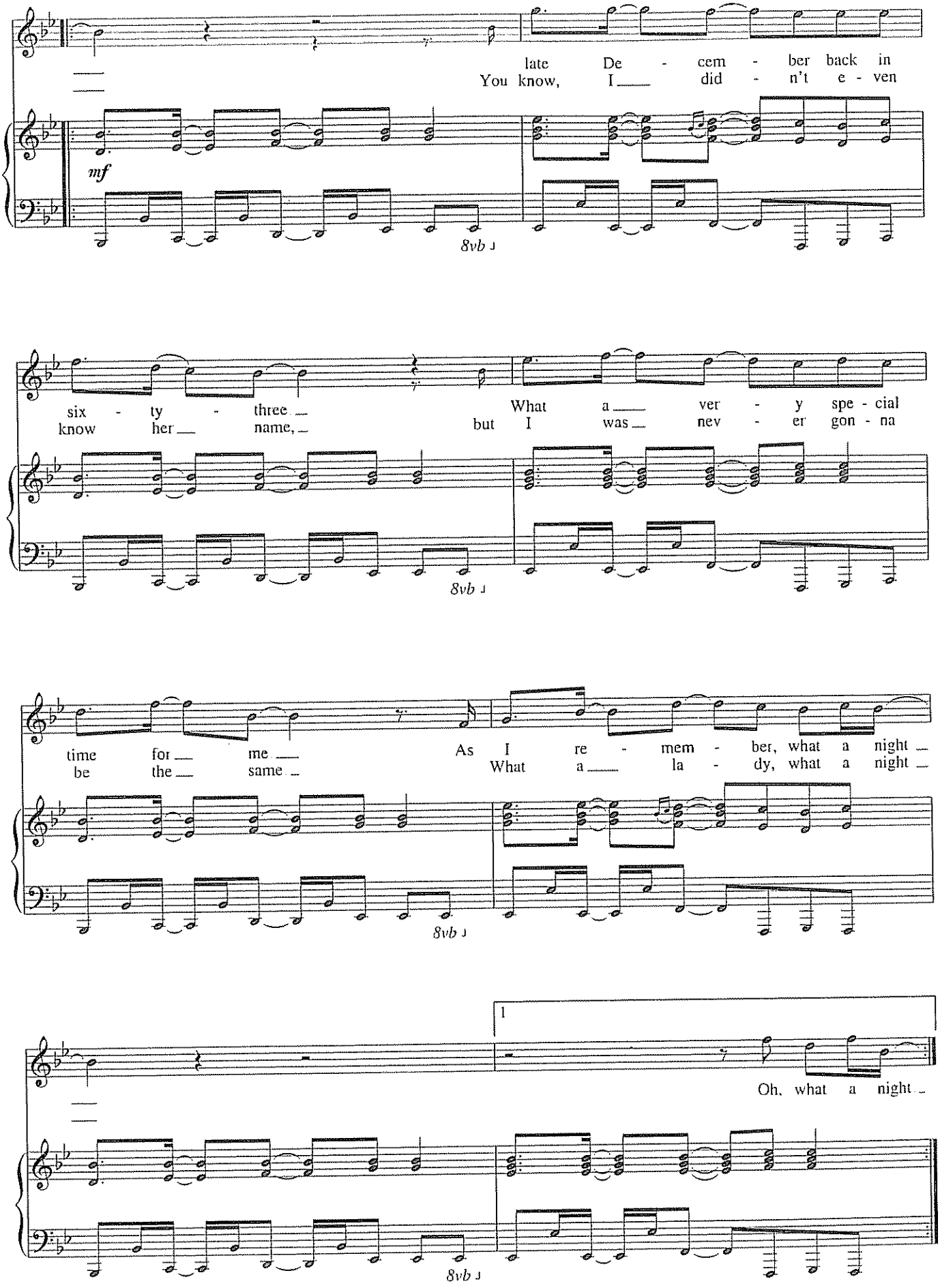
BOB GAUDIO: (*spoken before intro*) *It's a season of firsts.*

Moderate Pop/Rock



This solo edition eliminates ensemble that accompanies Bob Gaudio

© 1975 (Renewed 2003) JOBETE MUSIC CO., INC. and SEASONS MUSIC COMPANY
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission


late De - cem - ber back in
You know, I did - n't e - ven
mf
8vb
six - ty - three
know her name,
but I was nev - er gon - na
What a ver - y spe - cial
8vb
time for me
be the same
As I re - mem - ber, what a night
What a la - dy, what a night
8vb
1
Oh, what a night
8vb

2

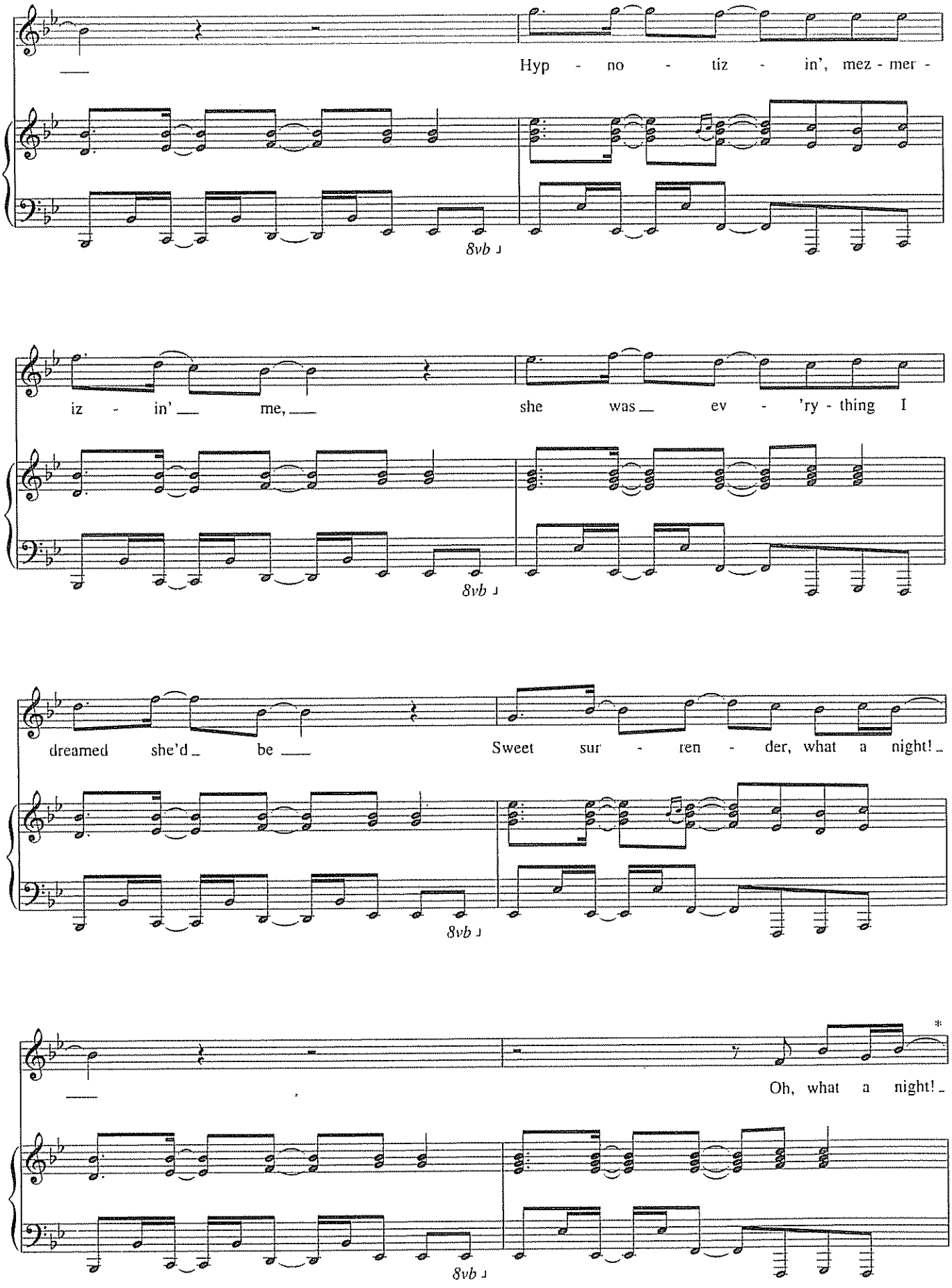
Oh I, I got a fun - ny feel - in' when she

walked in the room. Yeah, oh

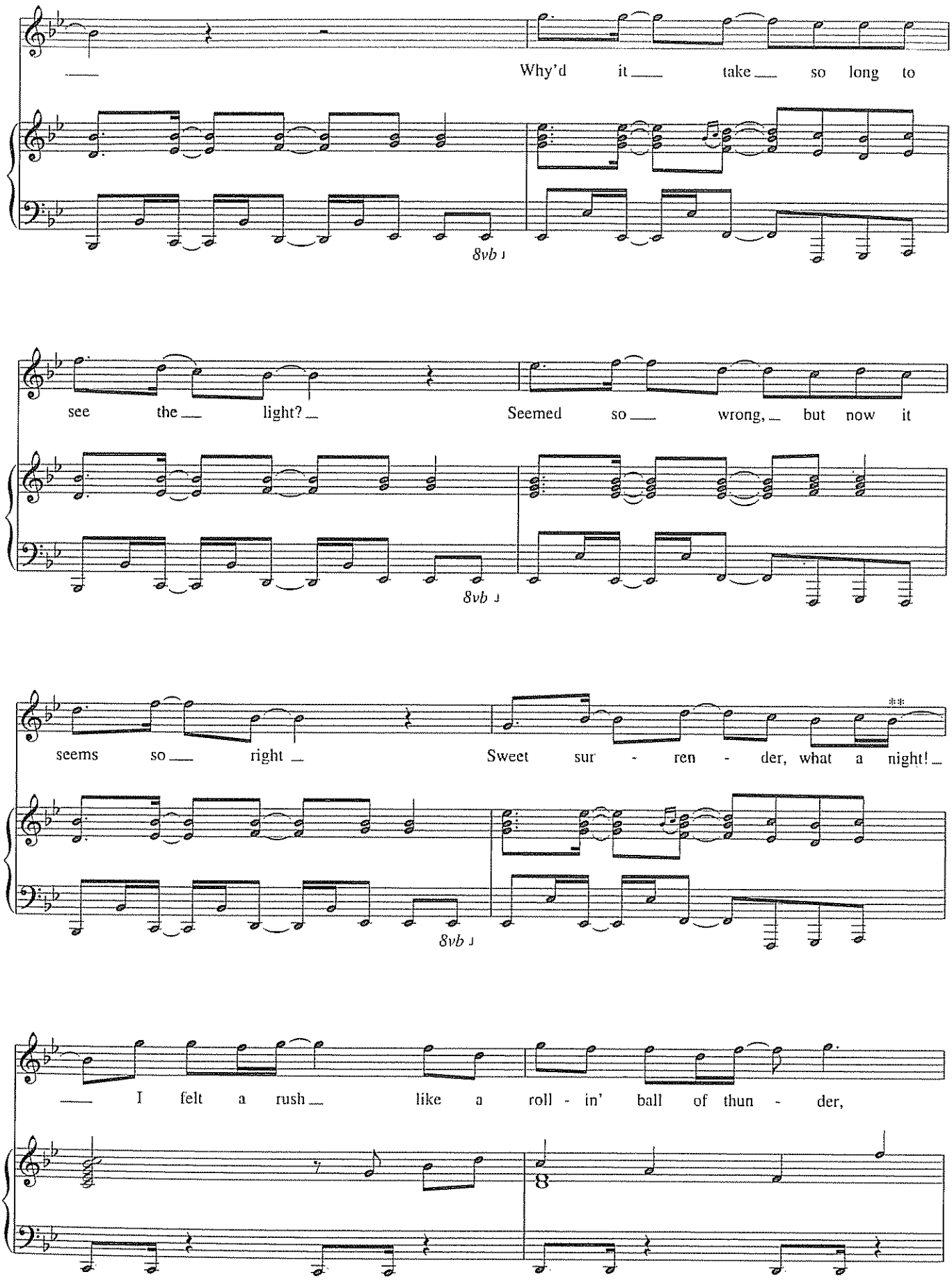
my, as I re - call it end - ed much

too soon Oh, what a night!

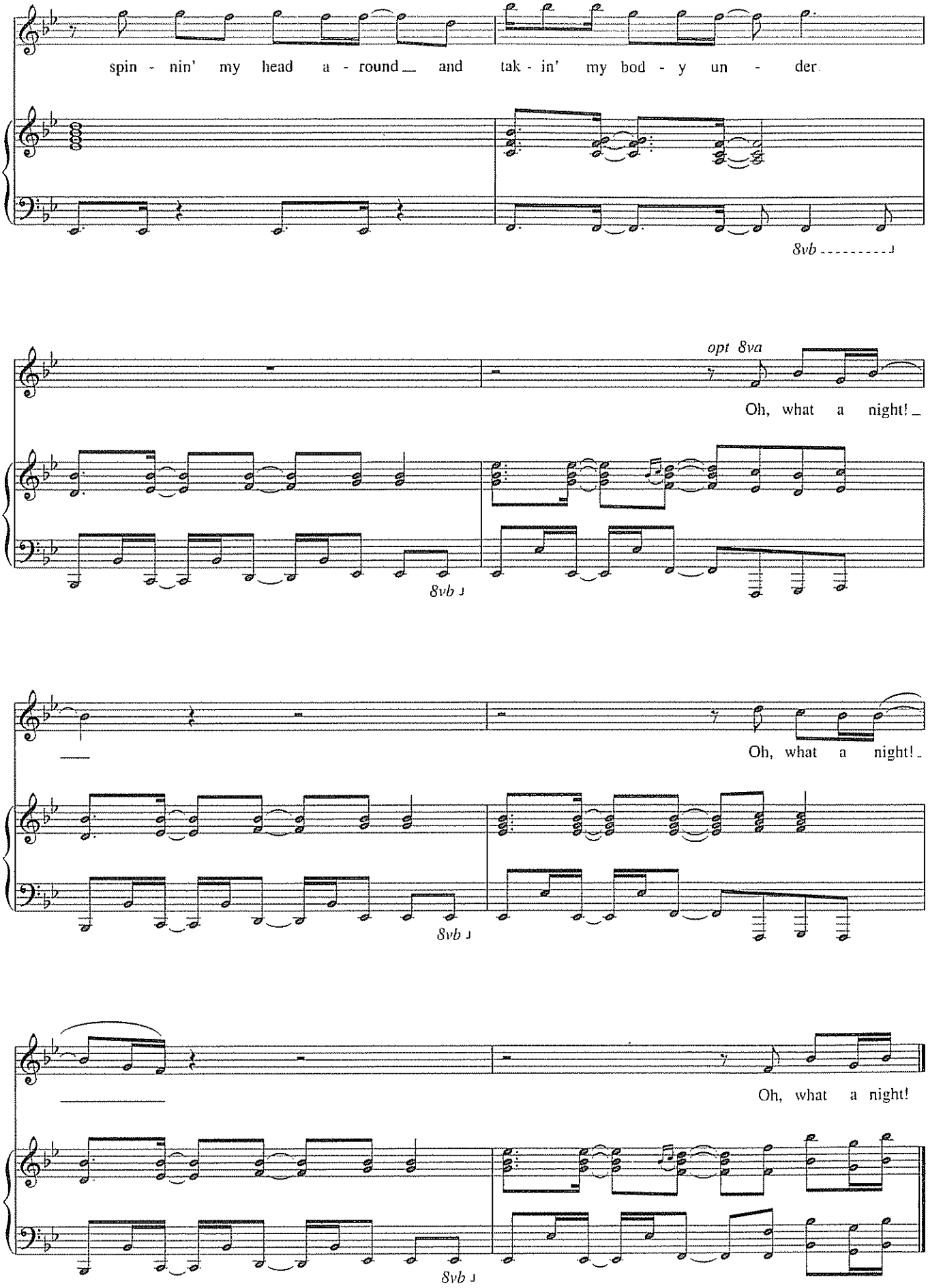
8vb



* *The instrumental interlude has been eliminated from this solo vocal edition*



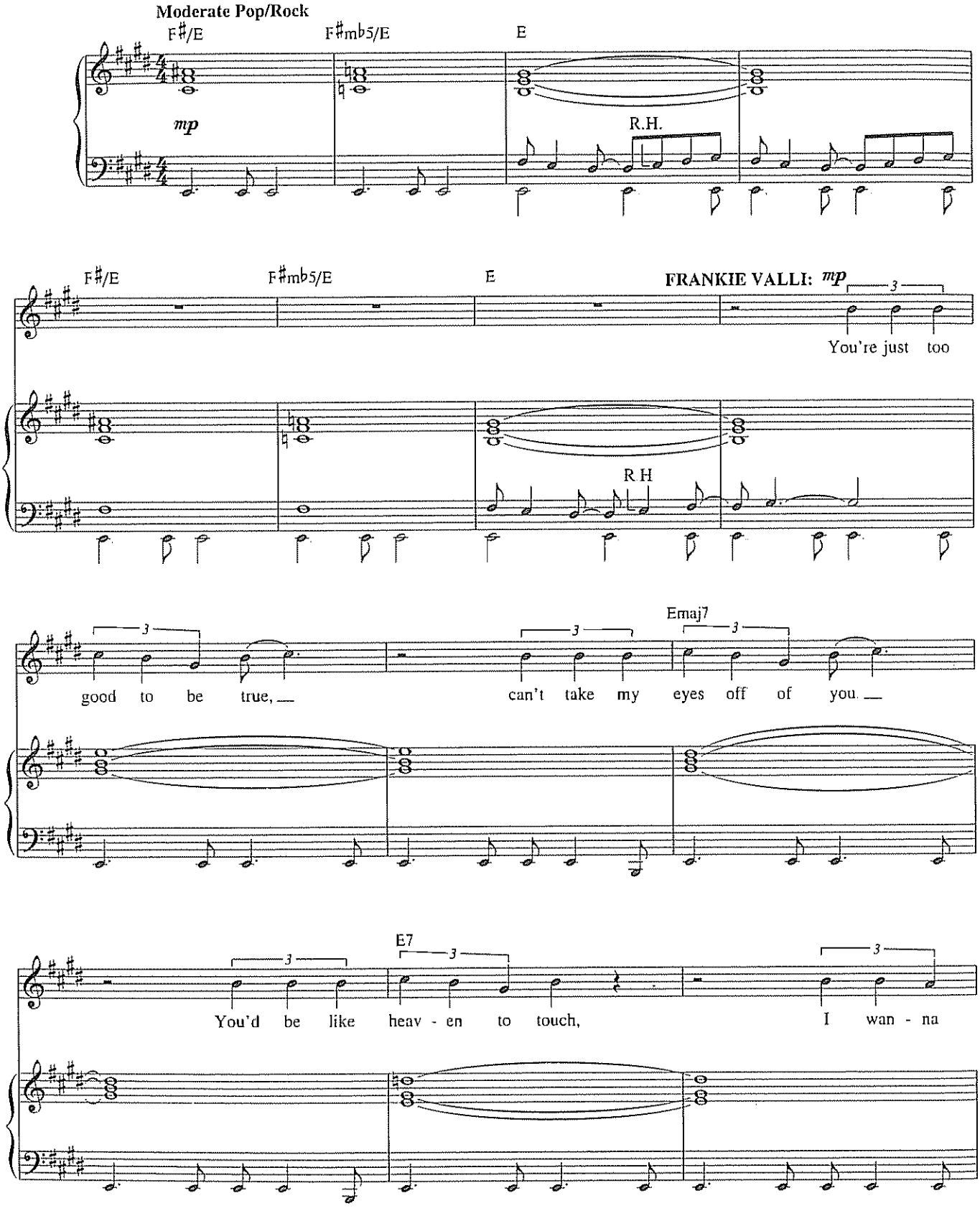
** *A possible editorial suggestion: don't sing the word "night" here, simply "what a ". This allows a clean entrance at "I felt a rush".*


spin - nin' my head a - round and tak - in' my bod - y un - der
8vb
opt 8va
Oh, what a night!
8vb
Oh, what a night!
8vb
Oh, what a night!
8vb

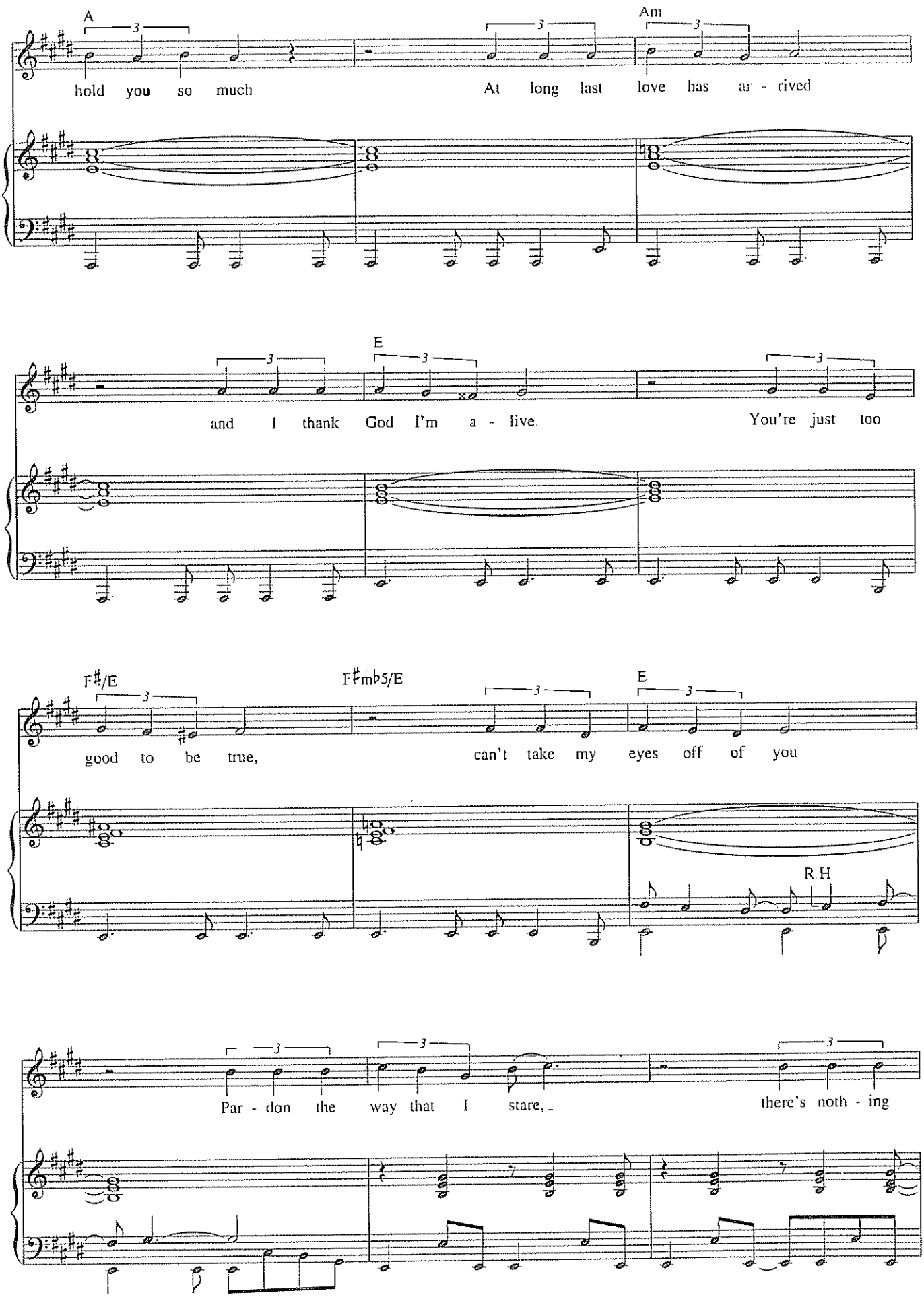
CAN'T TAKE MY EYES OFF OF YOU

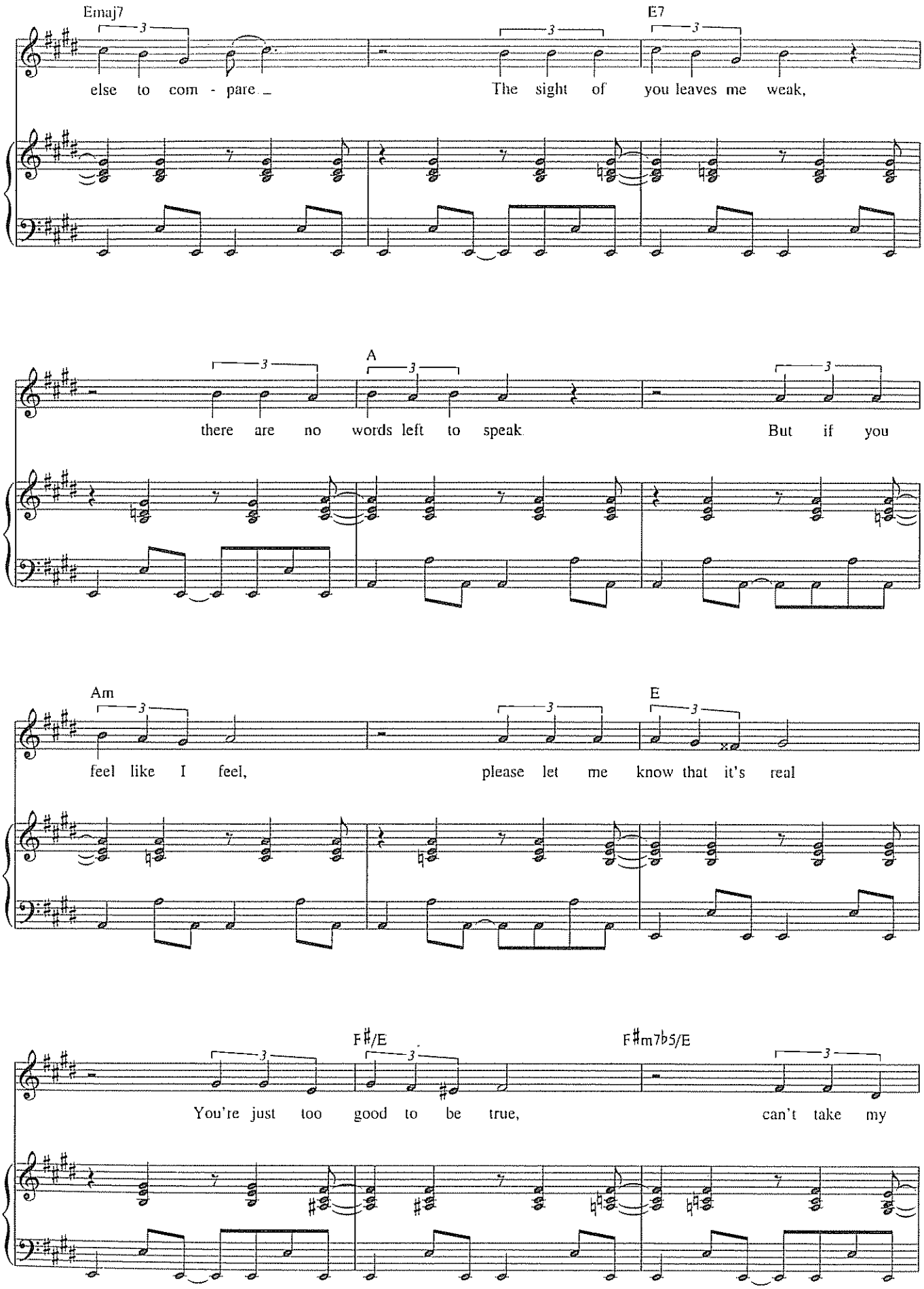
from *Jersey Boys*

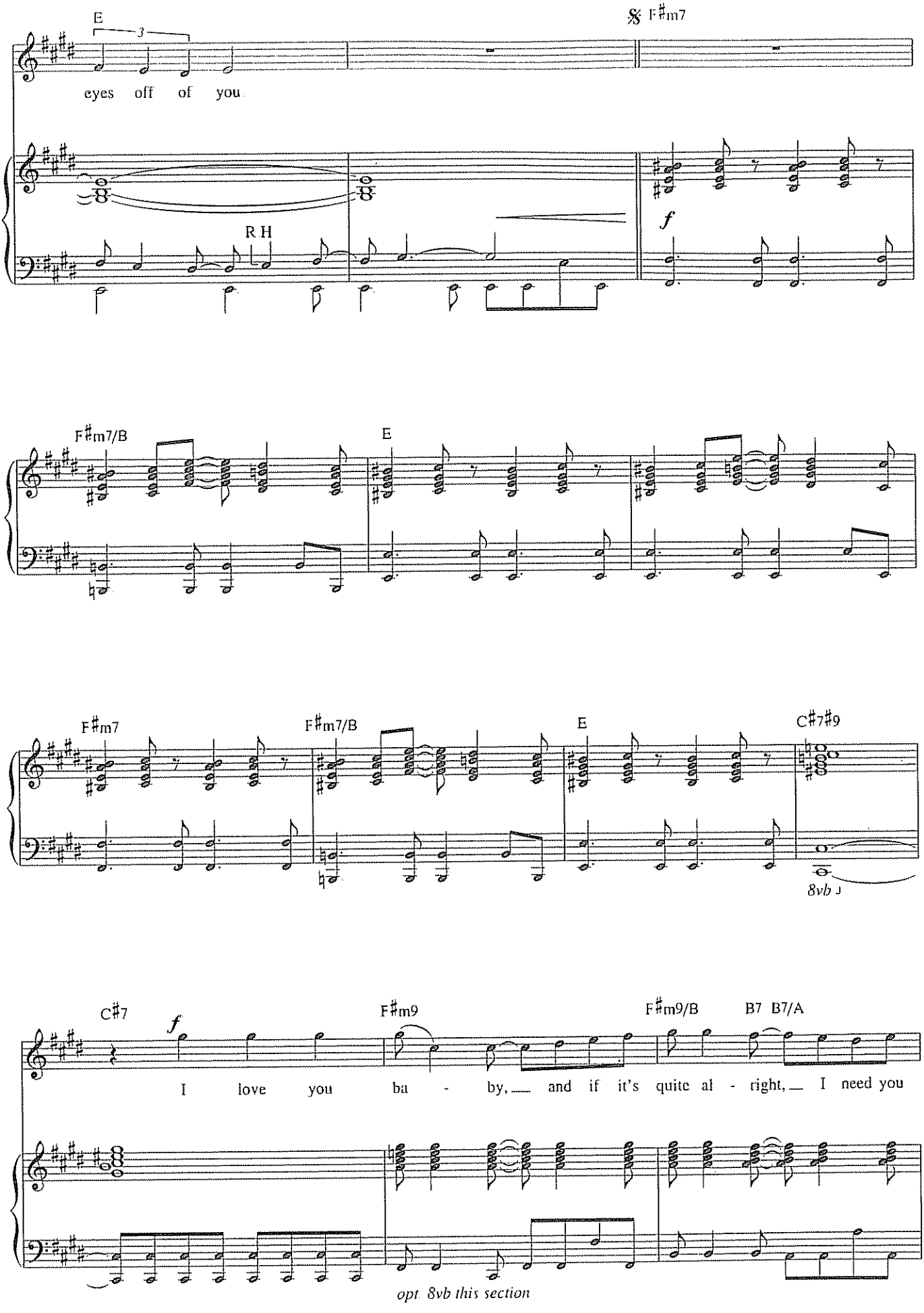
Words and Music by BOB CREWE
and BOB GAUDIO

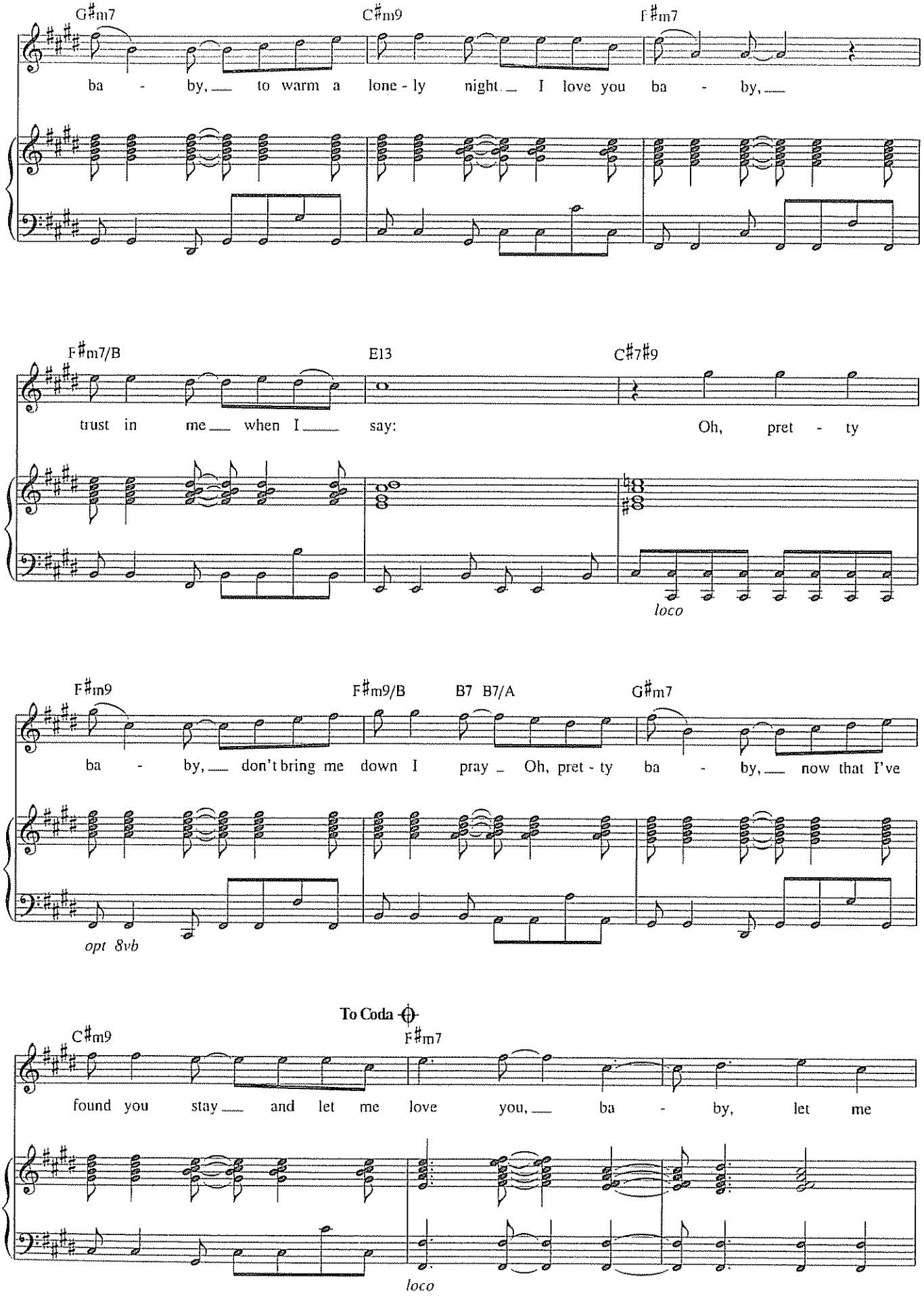


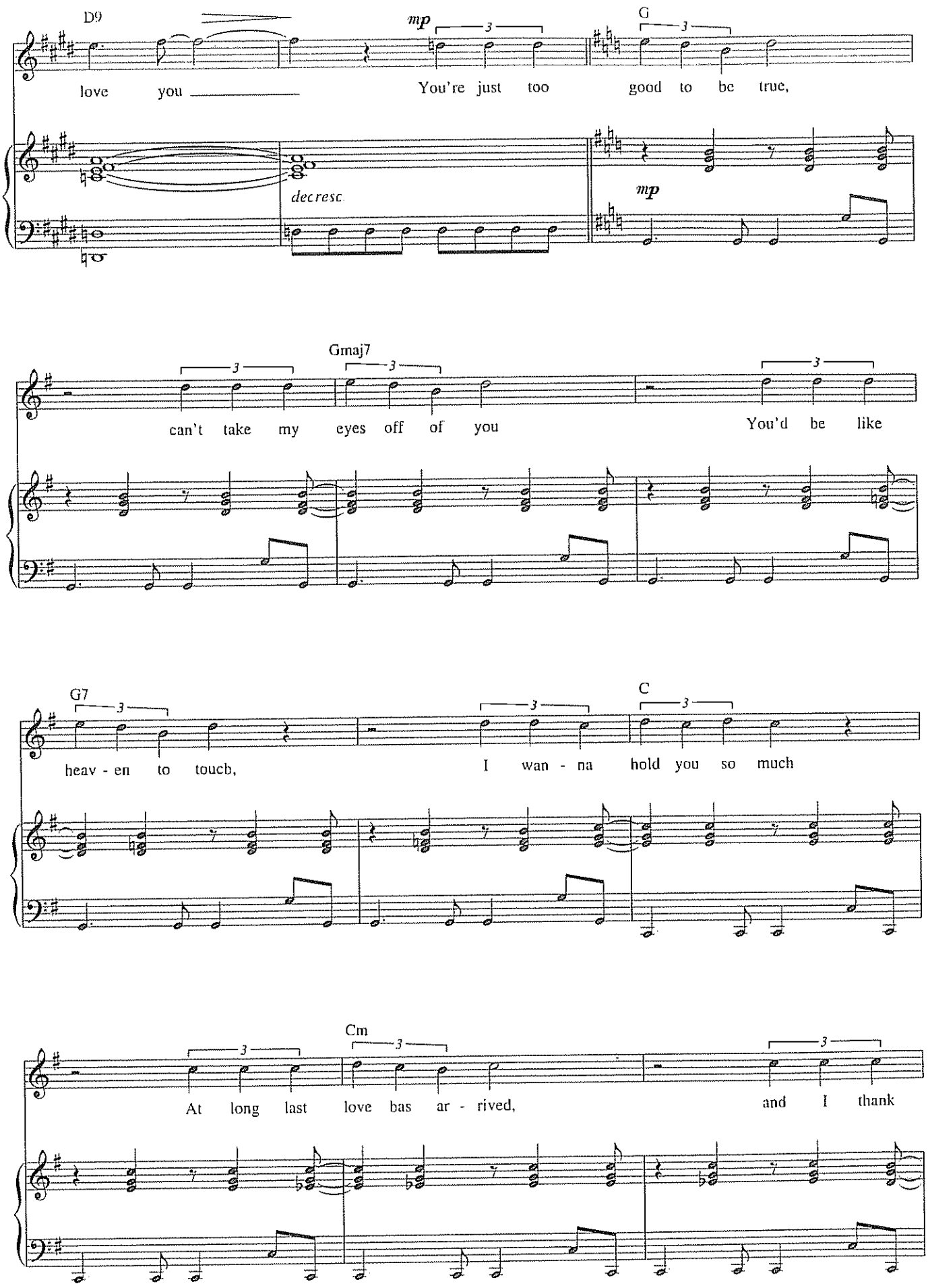
© 1967 (Renewed 1995) EMI LONGITUDE MUSIC and SEASONS FOUR MUSIC
All Rights Reserved International Copyright Secured Used by Permission

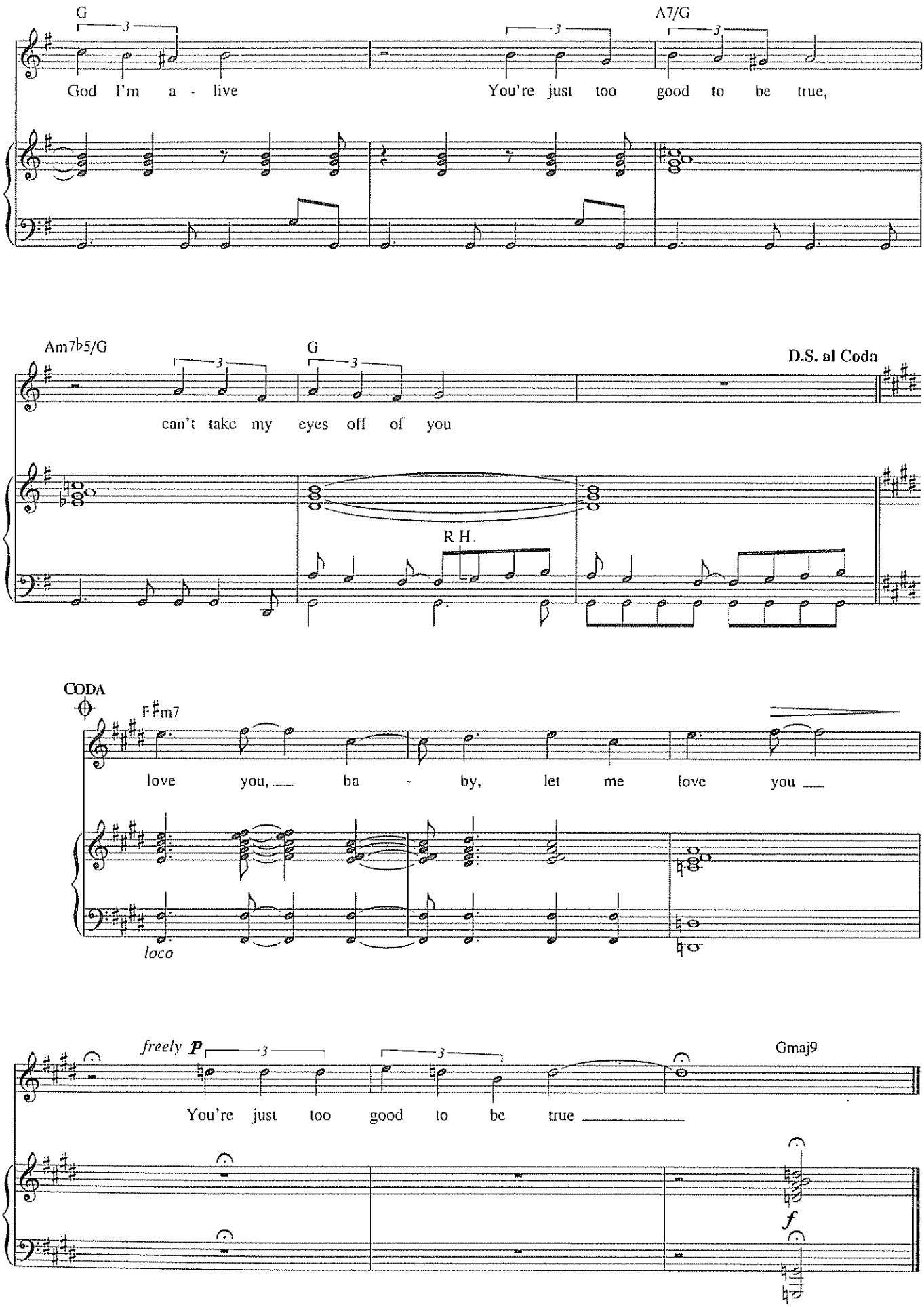

A
Am
hold you so much
At long last love has ar - rived
E
and I thank God I'm a - live
You're just too
F♯/E
F♯mb5/E
E
good to be true,
can't take my eyes off of you
R H
Par - don the way that I stare,
there's noth - ing


Emaj7
E7
else to com - pare
The sight of you leaves me weak,
A
there are no words left to speak
But if you
Am
E
feel like I feel,
please let me know that it's real
F♯/E
F♯m7♭5/E
You're just too good to be true,
can't take my


E
3
eyes off of you
F♯m7
R H
f
F♯m7/B
E
F♯m7
F♯m7/B
E
C♯7♯9
8vb
C♯7
f
I love you ba - by, and if it's quite al - right, I need you
F♯m9
F♯m9/B
B7 B7/A
opt. 8vb this section


G♯m7
C♯m9
F♯m7
ba - by, to warm a lone - ly night I love you ba - by,
F♯m7/B
E13
C♯7♯9
trust in me when I say: Oh, pret - ty
loco
F♯m9
F♯m9/B
B7 B7/A
G♯m7
ba - by, don't bring me down I pray Oh, pret - ty ba - by, now that I've
opt 8vb
To Coda
C♯m9
F♯m7
found you stay and let me love you, ba - by, let me
loco

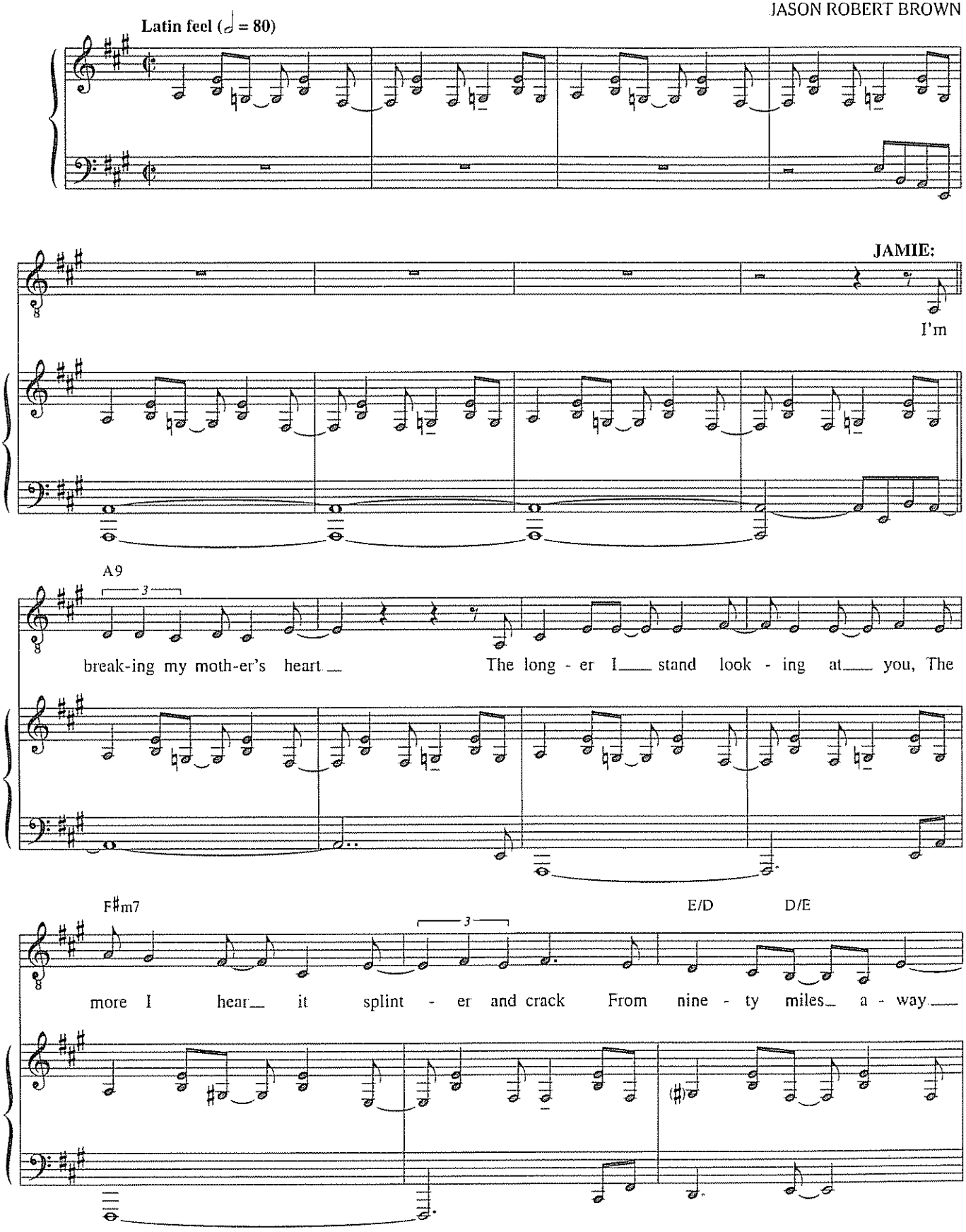

D9
G
mp
love you
You're just too good to be true,
decresc.
mp
Gmaj7
can't take my eyes off of you
You'd be like
G7
C
heav - en to touch,
I wan - na hold you so much
Cm
At long last love has ar - rived,
and I thank


G
A7/G
God I'm a - live
You're just too good to be true,
Am7♭5/G
G
D.S. al Coda
can't take my eyes off of you
R.H.
CODA
F♯m7
love you, ba - by, let me love you
loco
freely P
Gmaj9
You're just too good to be true
f

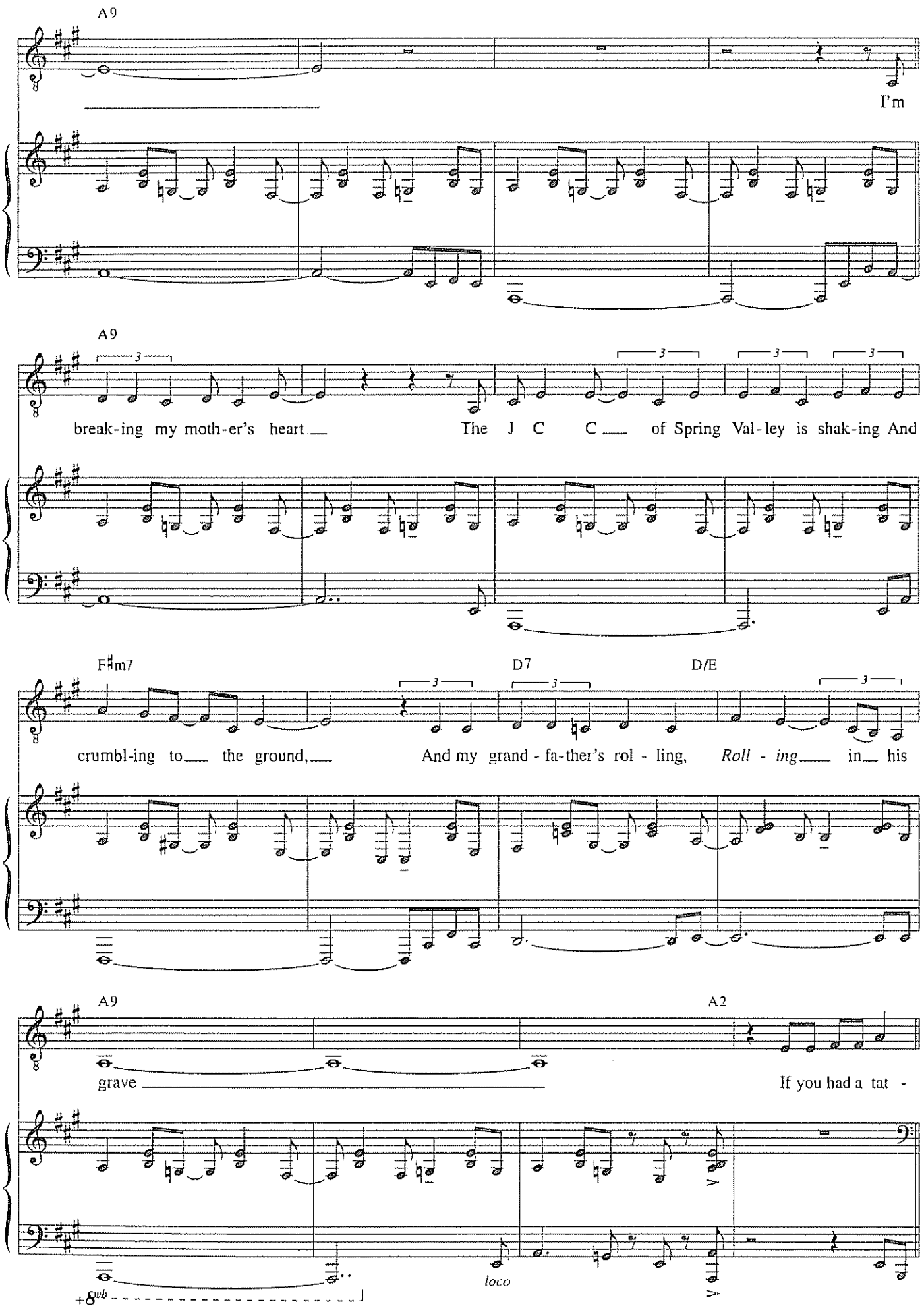
SHIKSA GODDESS

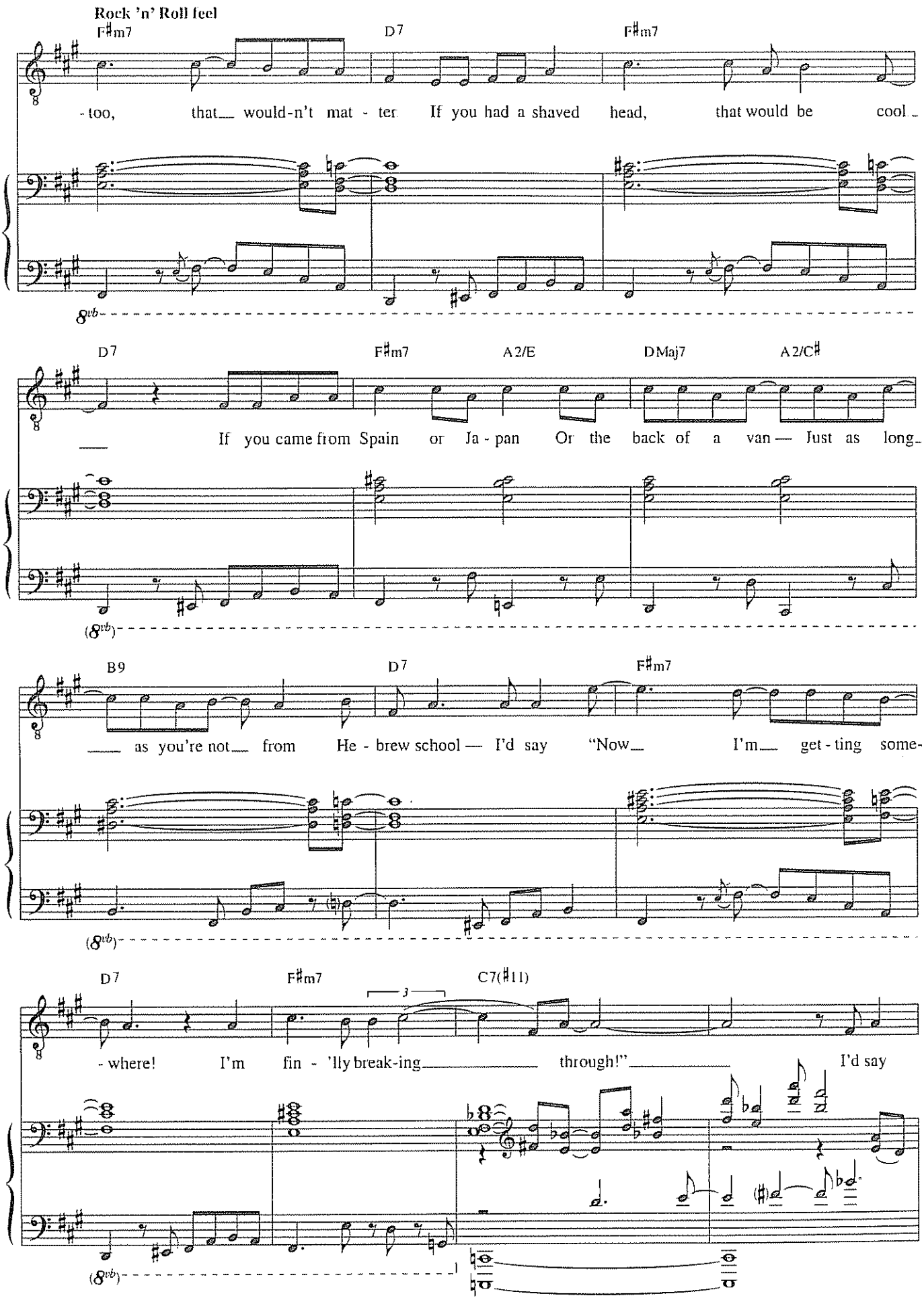
from *The Last Five Years*

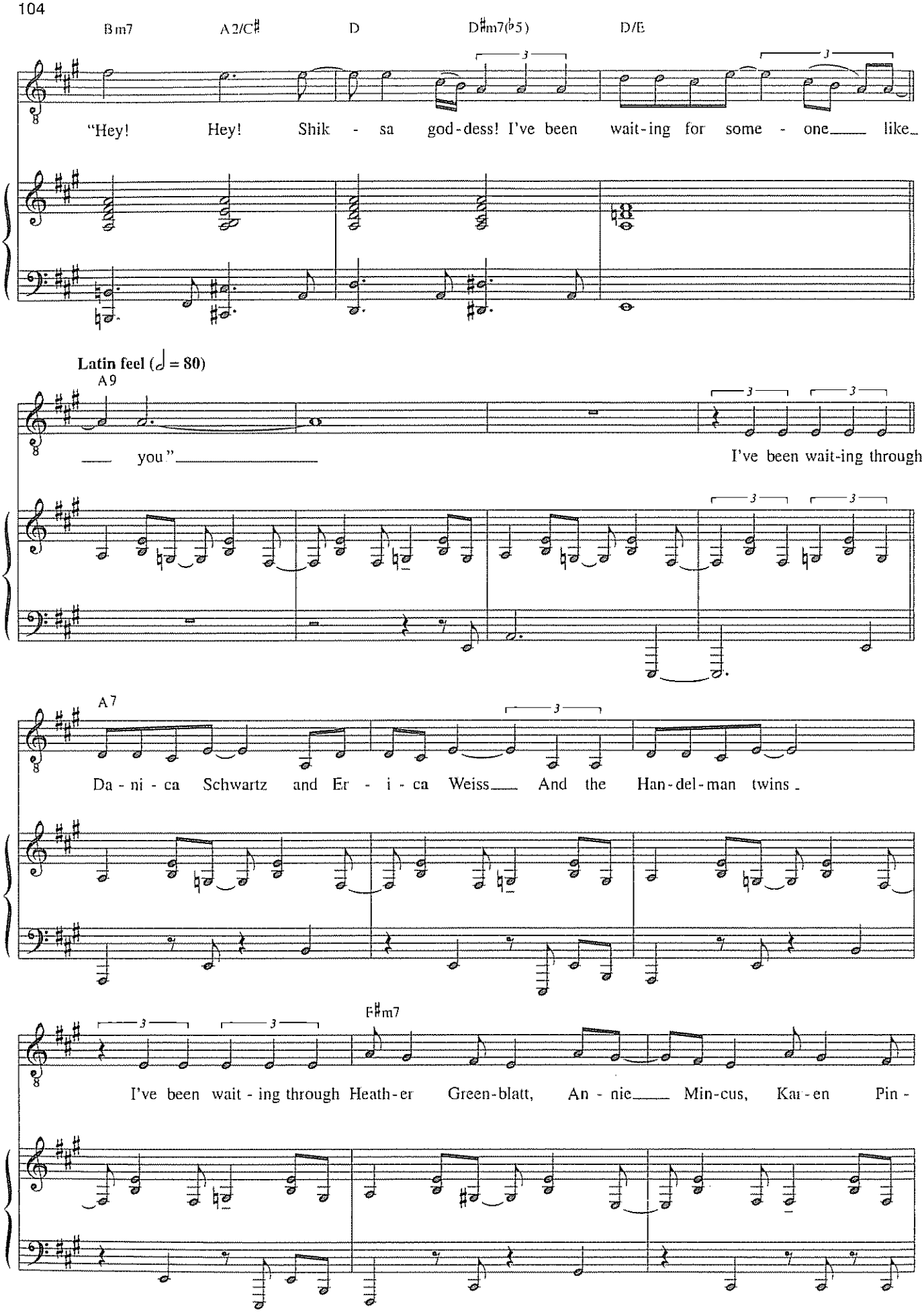
Music and Lyrics by
JASON ROBERT BROWN

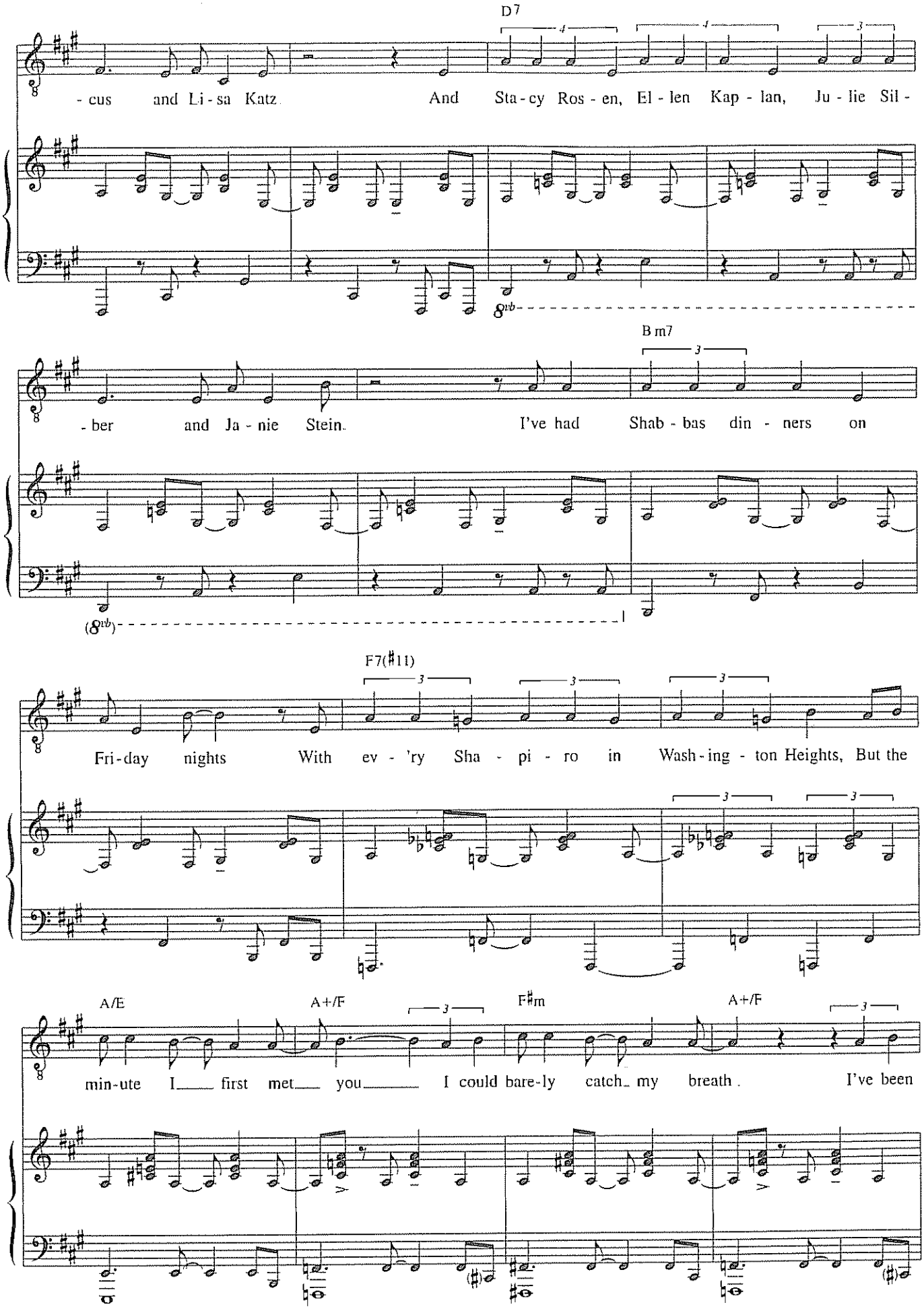


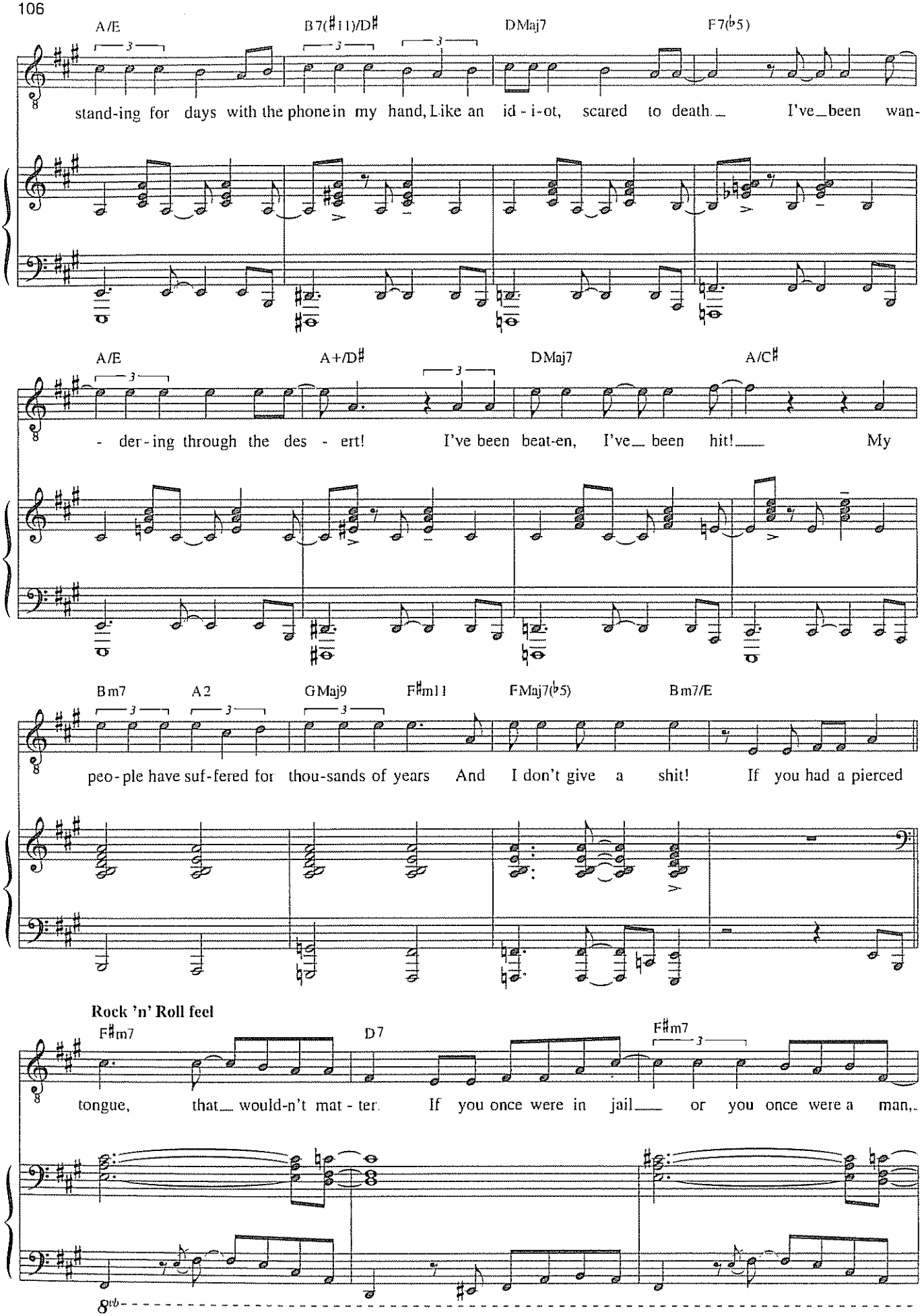
Copyright © 2002 by Jason Robert Brown
All rights Controlled by Semolina Farfalle Music Co Inc (ASCAP)
International Copyright Secured All Rights Reserved

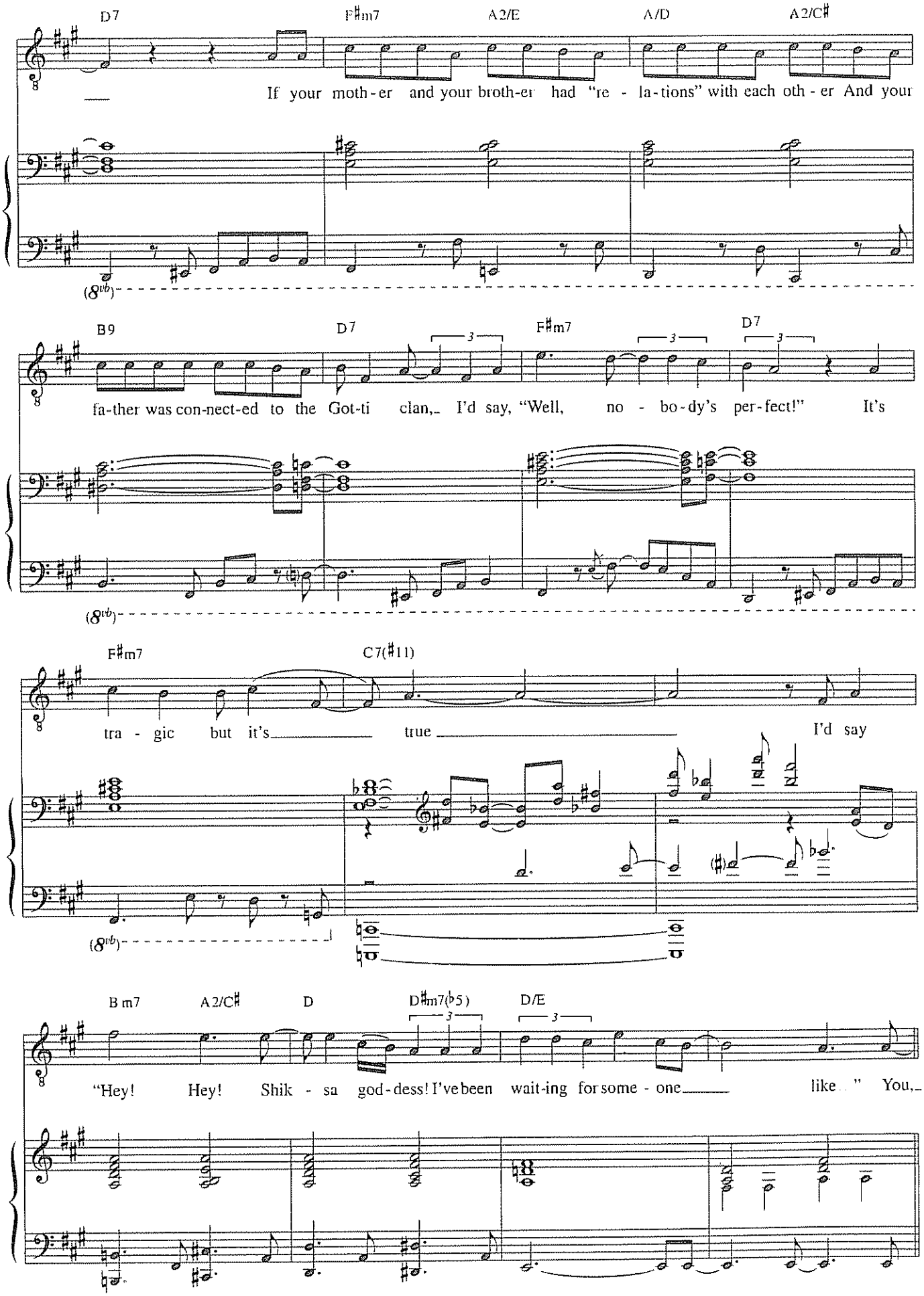

A9
I'm
A9
break-ing my moth-er's heart
The J C C
of Spring Val-ley is shak-ing And
F♯m7
D7
D/E
crumbl-ing to the ground,
And my grand - fa-ther's rol - ling,
Roll - ing
in his
A9
A2
grave
If you had a tat -
loco
+8vb

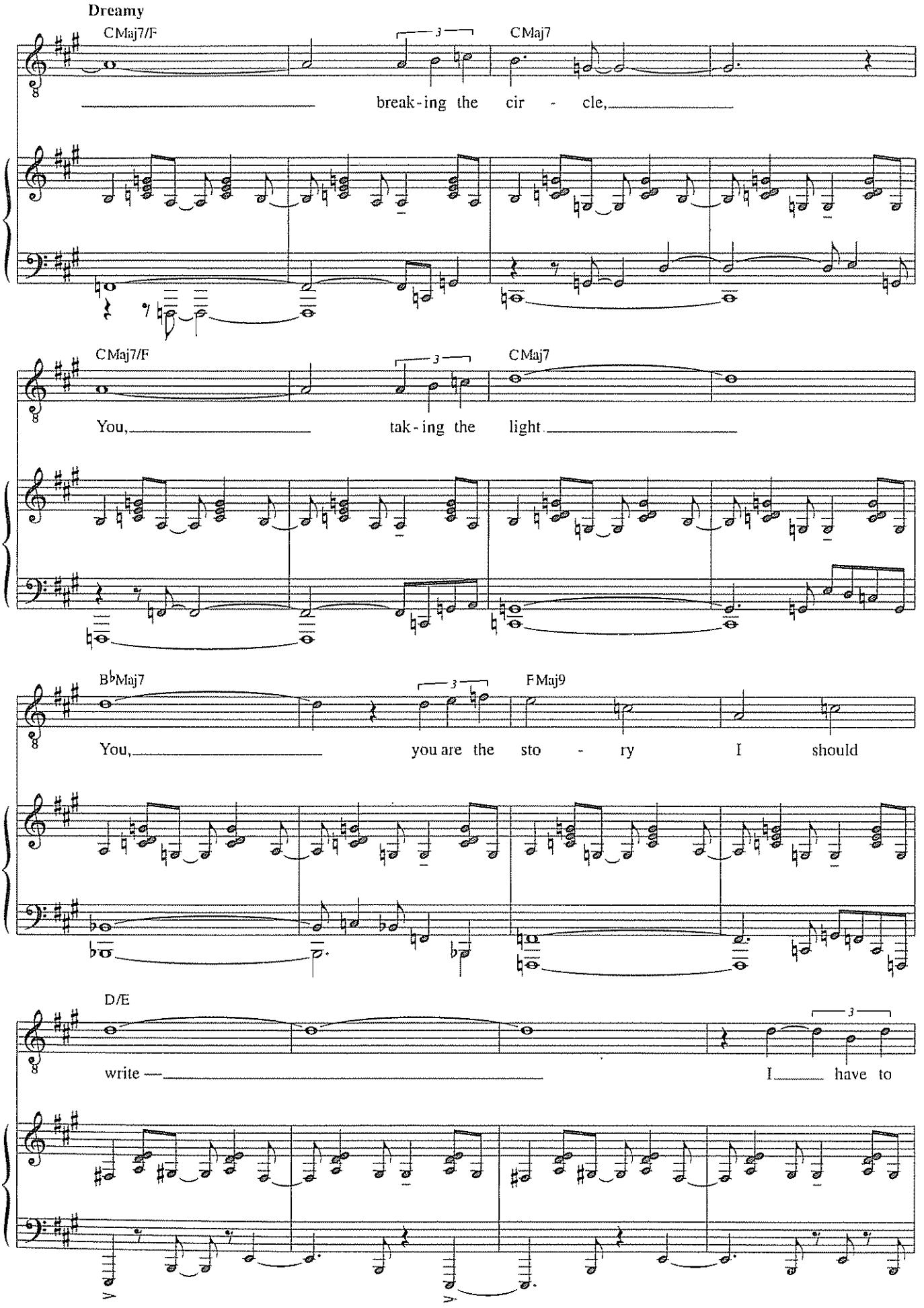

Rock 'n' Roll feel
F♯m7
D7
F♯m7
- too, that would-n't mat - ter If you had a shaved head, that would be cool
8vb
D7
F♯m7
A2/E
DMaj7
A2/C♯
If you came from Spain or Ja - pan Or the back of a van — Just as long
(8vb)
B9
D7
F♯m7
as you're not from He - brew school — I'd say "Now I'm get - ting some-
(8vb)
D7
F♯m7
C7(♯11)
3
- where! I'm fin - 'lly break-ing through!" I'd say
(8vb)

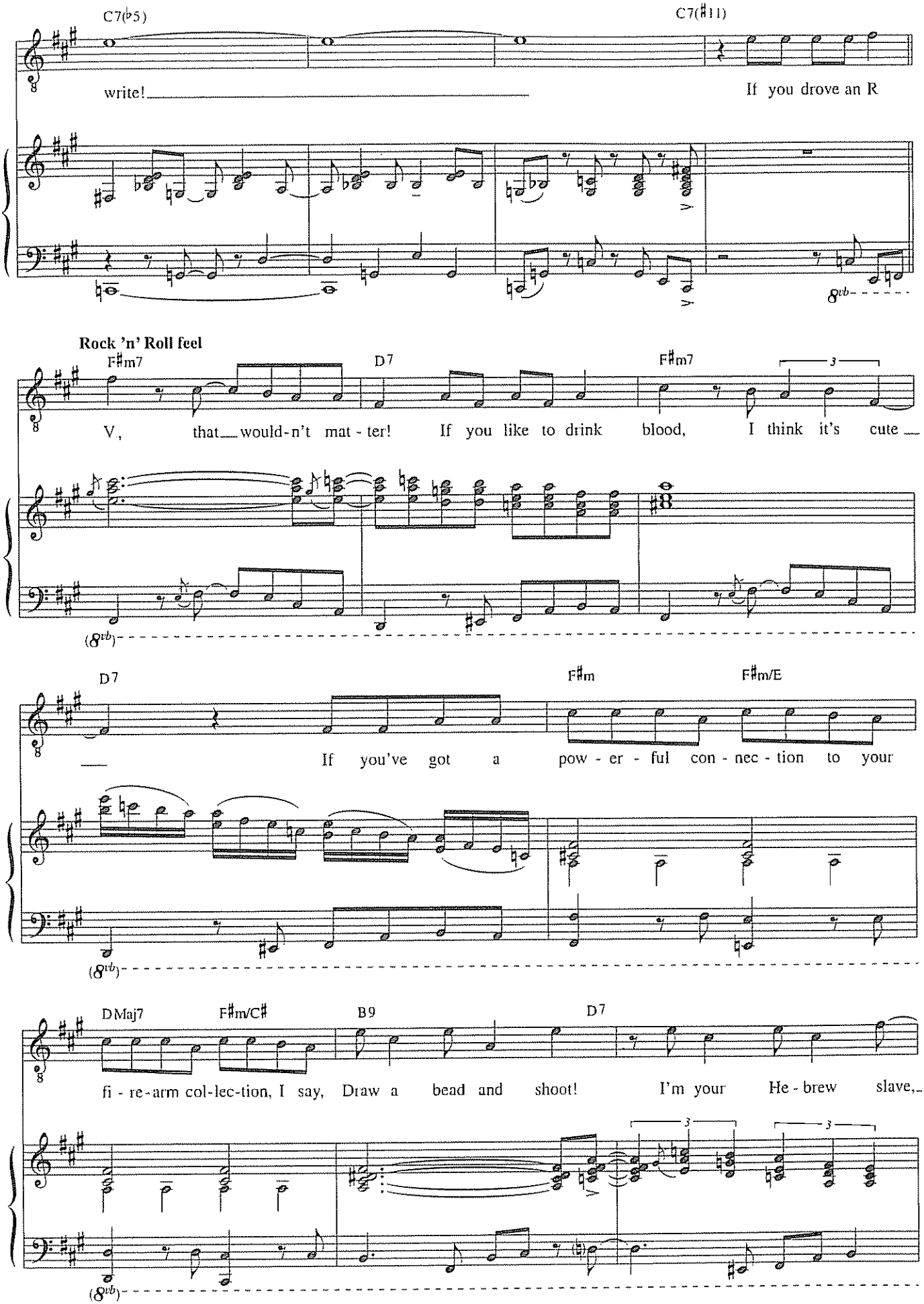

Bm7
A2/C♯
D
D♯m7(♭5)
D/E
"Hey! Hey! Shik - sa god-dess! I've been wait-ing for some - one like
Latin feel (♩ = 80)
A9
you"
I've been wait-ing through
A7
Da - ni - ca Schwartz and Er - i - ca Weiss And the Han-del-man twins
F♯m7
I've been wait - ing through Heath-er Green-blatt, An - nie Min-cus, Kar-en Pin -

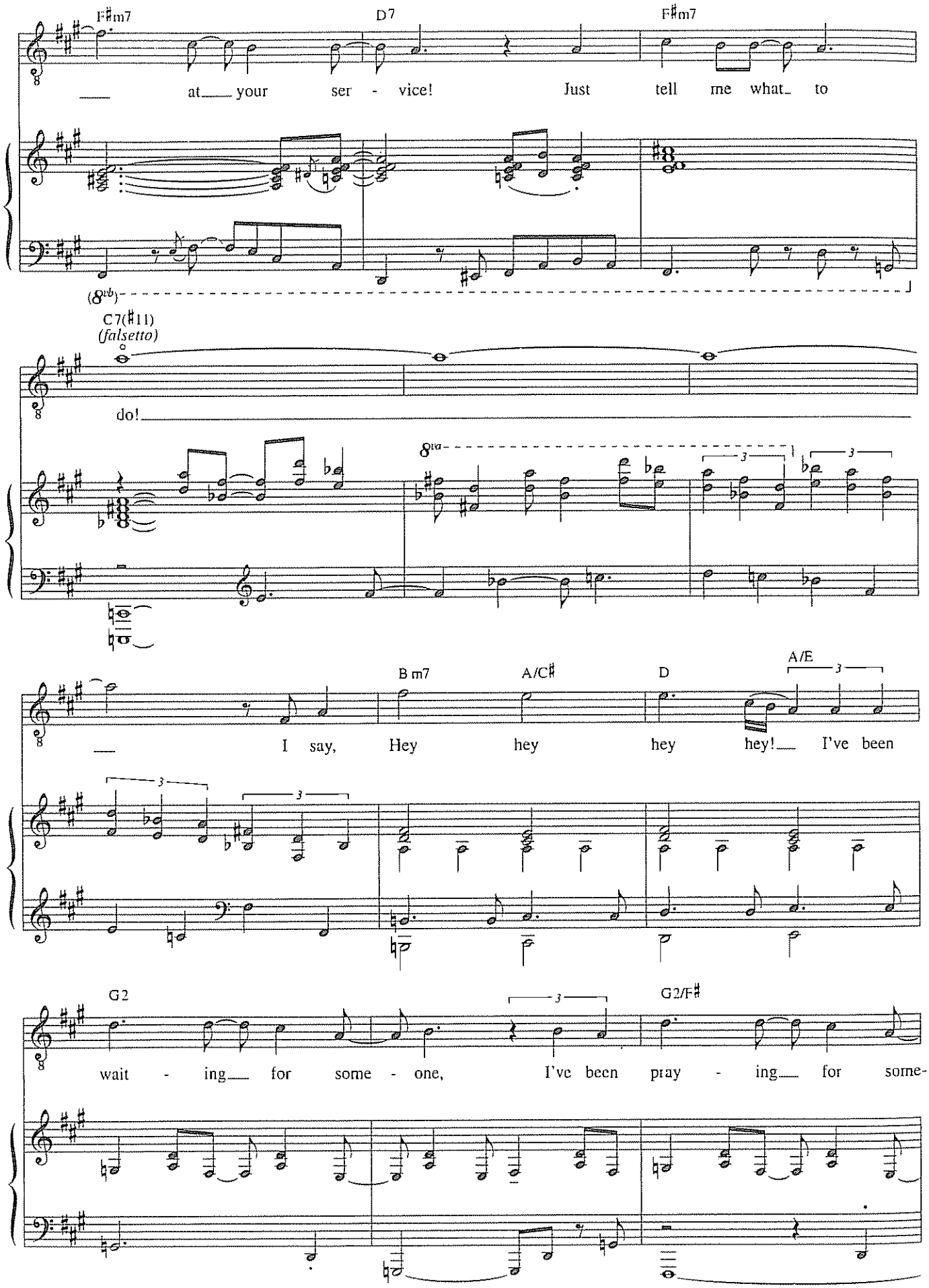

D7
- cus and Li - sa Katz. And Sta - cy Ros - en, El - len Kap - lan, Ju - lie Sil -
8vb
B m7
- ber and Ja - nie Stein. I've had Shab - bas din - ners on
(8vb)
F7(♯11)
Fri - day nights With ev - 'ry Sha - pi - ro in Wash - ing - ton Heights, But the
A/E
A+/F
F♯m
A+/F
min - ute I first met you I could bare - ly catch my breath. I've been

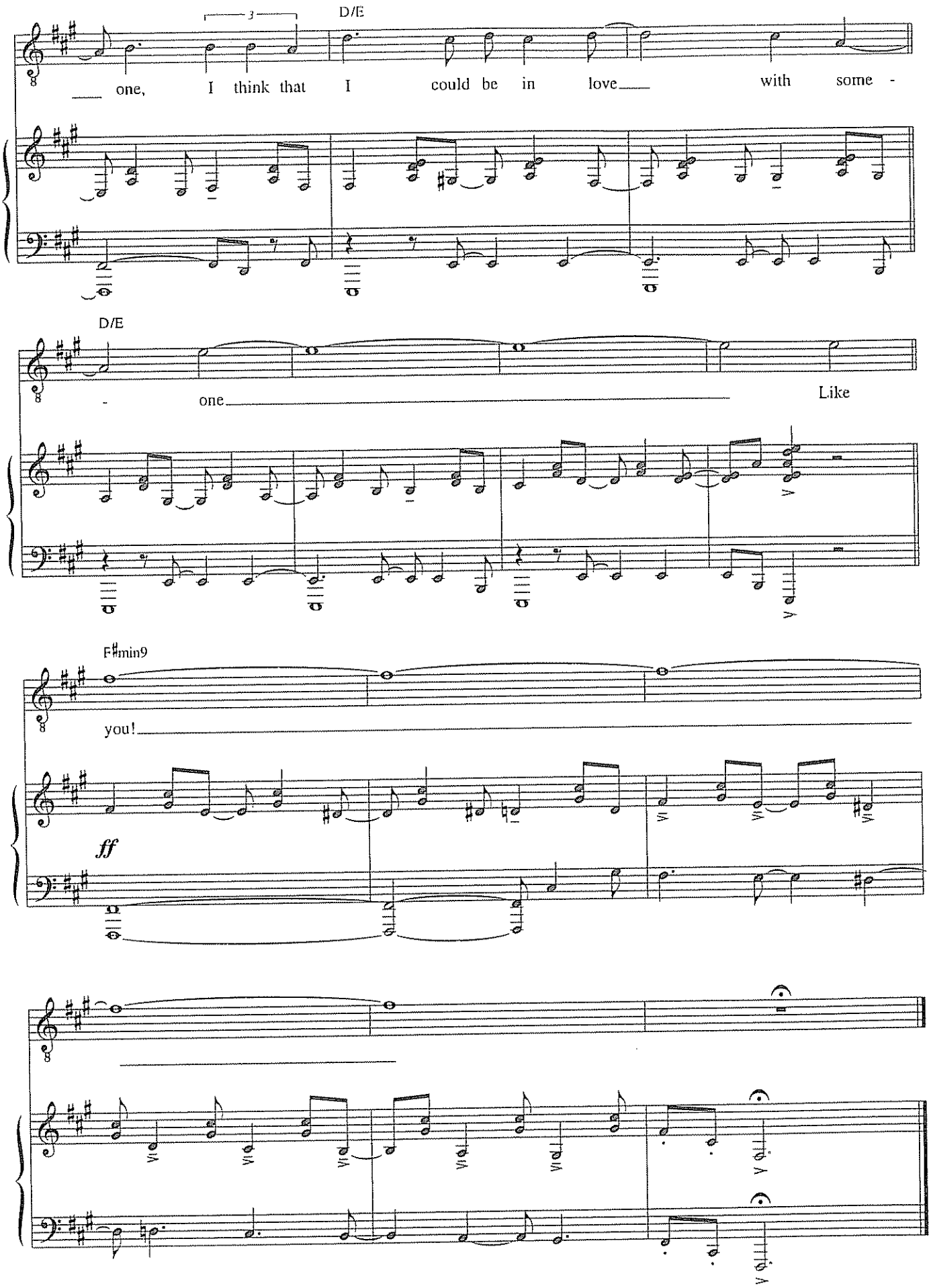

A/E
B7(♯11)/D♯
DMaj7
F7(♭5)
stand-ing for days with the phone in my hand, Like an id - i - ot, scared to death. I've been wan-
A/E
A+/D♯
DMaj7
A/C♯
- der - ing through the des - ert! I've been beat-en, I've been hit! My
Bm7
A2
GMaj9
F♯m11
FMaj7(♭5)
Bm7/E
peo - ple have suf - fered for thou - sands of years And I don't give a shit! If you had a pierced
Rock 'n' Roll feel
F♯m7
D7
F♯m7
tongue, that would-n't mat - ter. If you once were in jail or you once were a man,
8vb


D7
F♯m7
A2/E
A/D
A2/C♯
If your moth-er and your broth-er had "re - la-tions" with each oth-er And your
(8vb)
B9
D7
F♯m7
D7
fa-ther was con-nect-ed to the Got-ti clan,_ I'd say, "Well, no - bo-dy's per-fect!" It's
(8vb)
F♯m7
C7(♯11)
tra - gic but it's_____ true _____ I'd say
(8vb)
B m7
A2/C♯
D
D♯m7(♭5)
D/E
"Hey! Hey! Shik - sa god-dess! I've been wait-ing for some - one_____ like . . " You,_


Dreamy
CMaj7/F
CMaj7
break-ing the cir - cle,
CMaj7/F
CMaj7
You, tak-ing the light
B♭Maj7
FMaj9
You, you are the sto - ry I should
D/E
write I have to


C7(♭5)
C7(♯11)
write!
If you drove an R
8vb
Rock 'n' Roll feel
F♯m7
D7
F♯m7
3
V, that would-n't mat - ter! If you like to drink blood, I think it's cute
(8vb)
D7
F♯m
F♯m/E
If you've got a pow - er - ful con - nec - tion to your
(8vb)
DMaj7
F♯m/C♯
B9
D7
fi - re - arm col-lec-tion, I say, Draw a bead and shoot! I'm your He - brew slave,
3
3
(8vb)

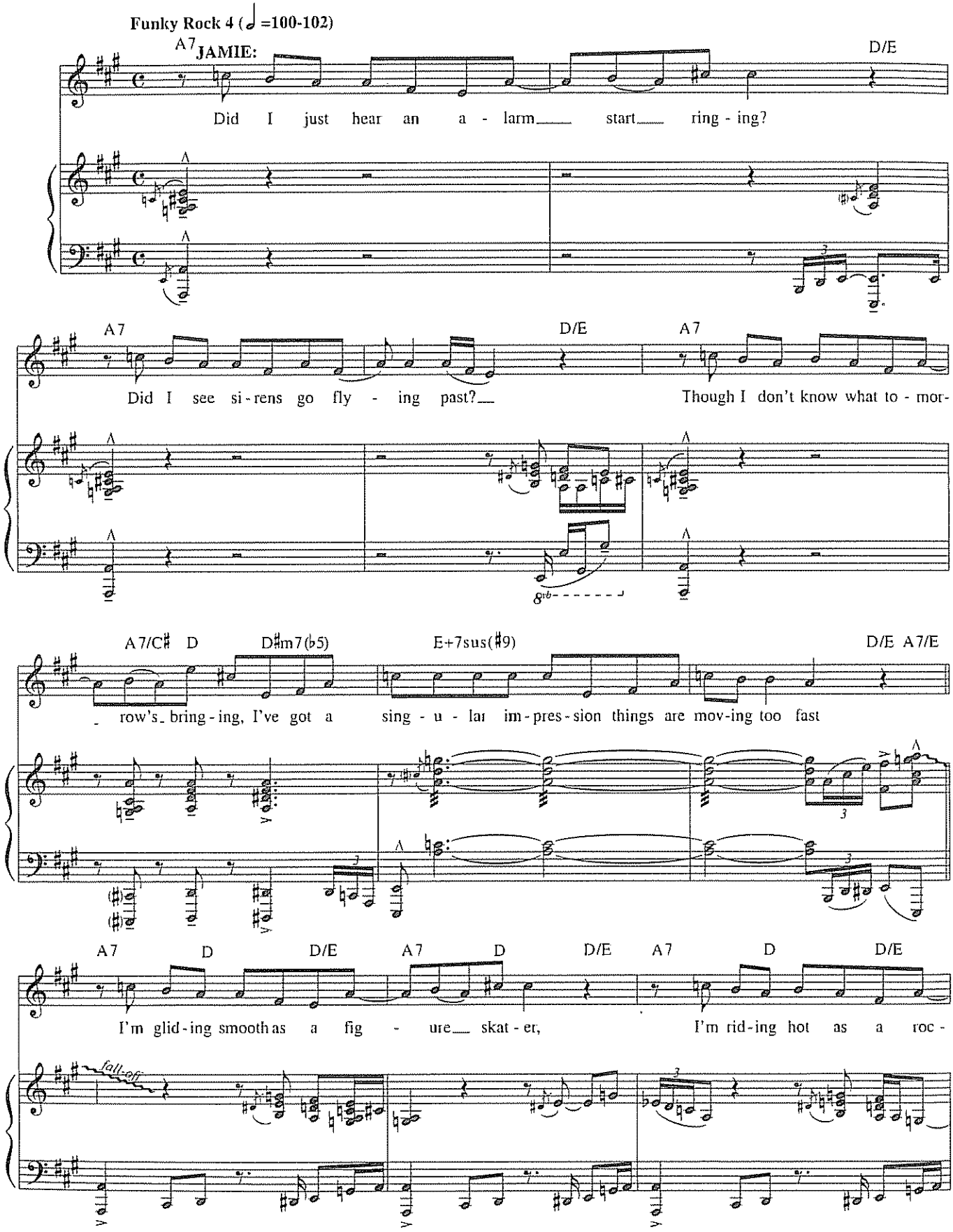

F♯m7
D7
F♯m7
at your ser - vice! Just tell me what to
(8vb)
C7(♯11)
(falsetto)
do!
8va
B m7
A/C♯
D
A/E
I say, Hey hey hey hey! I've been
G2
G2/F♯
wait - ing for some - one, I've been pray - ing for some-


D/E
one, I think that I could be in love with some -
D/E
- one
Like
F♯min9
you!
ff

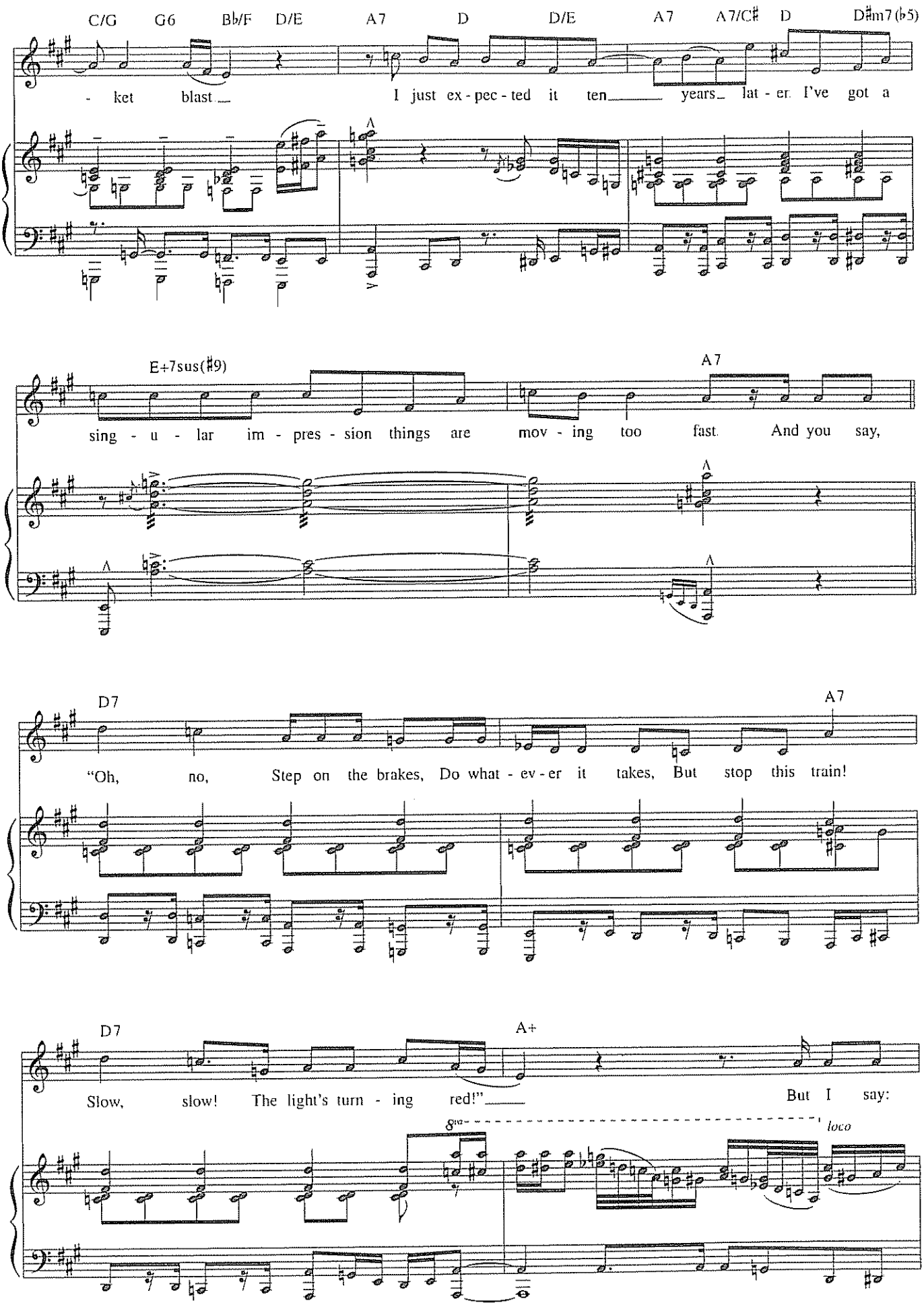
MOVING TOO FAST

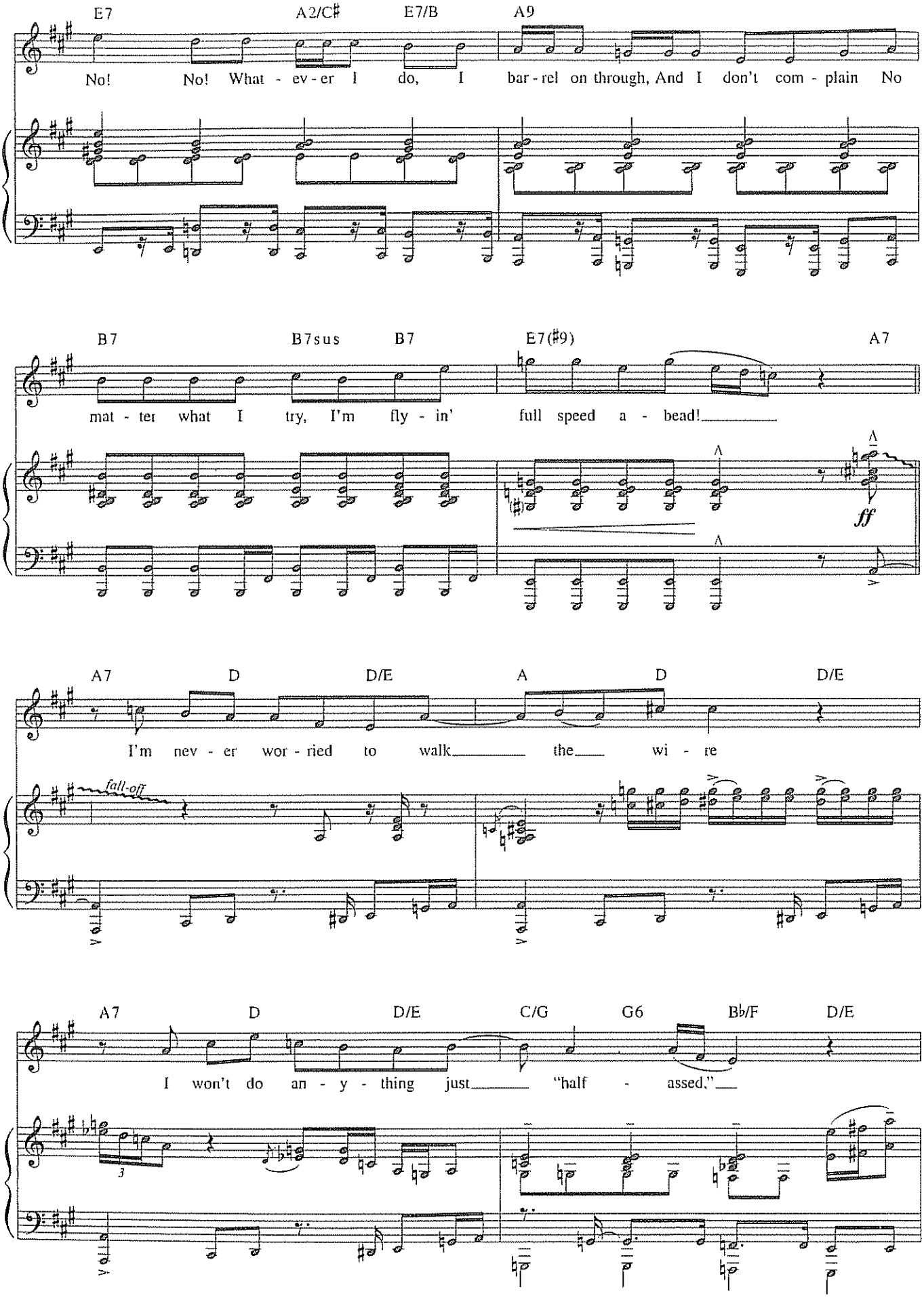
from *The Last Five Years*

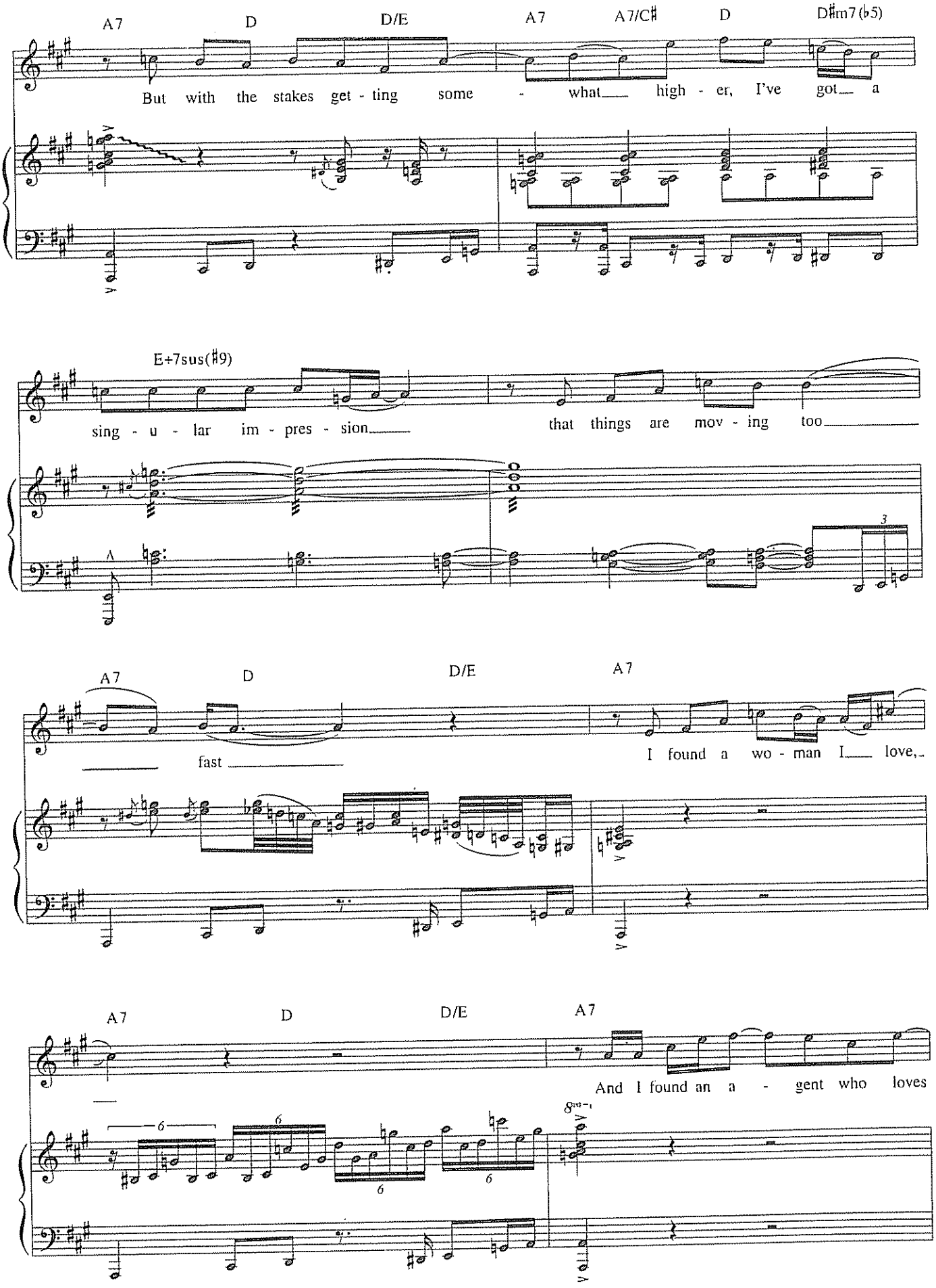
Music and Lyrics by
JASON ROBERT BROWN

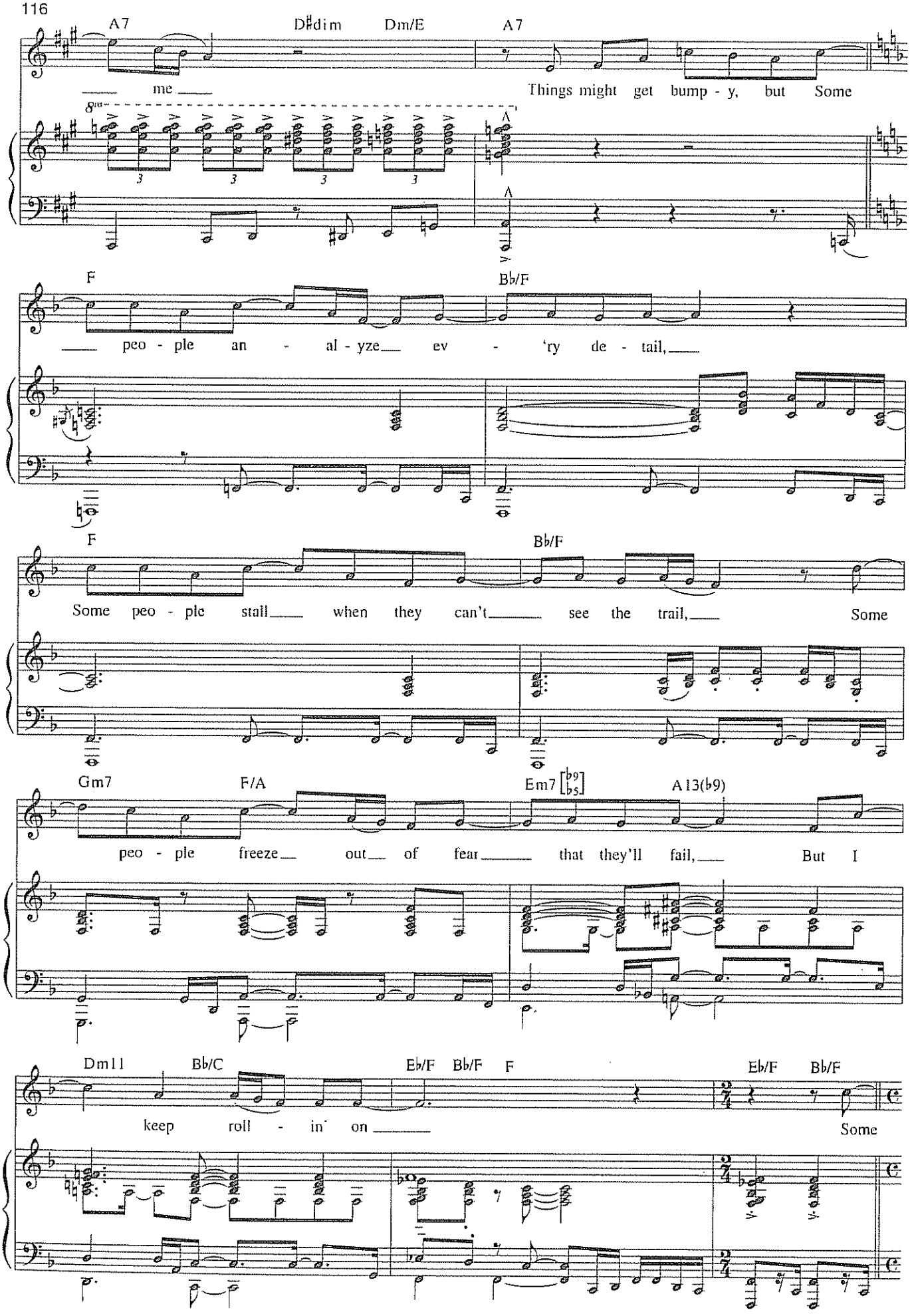


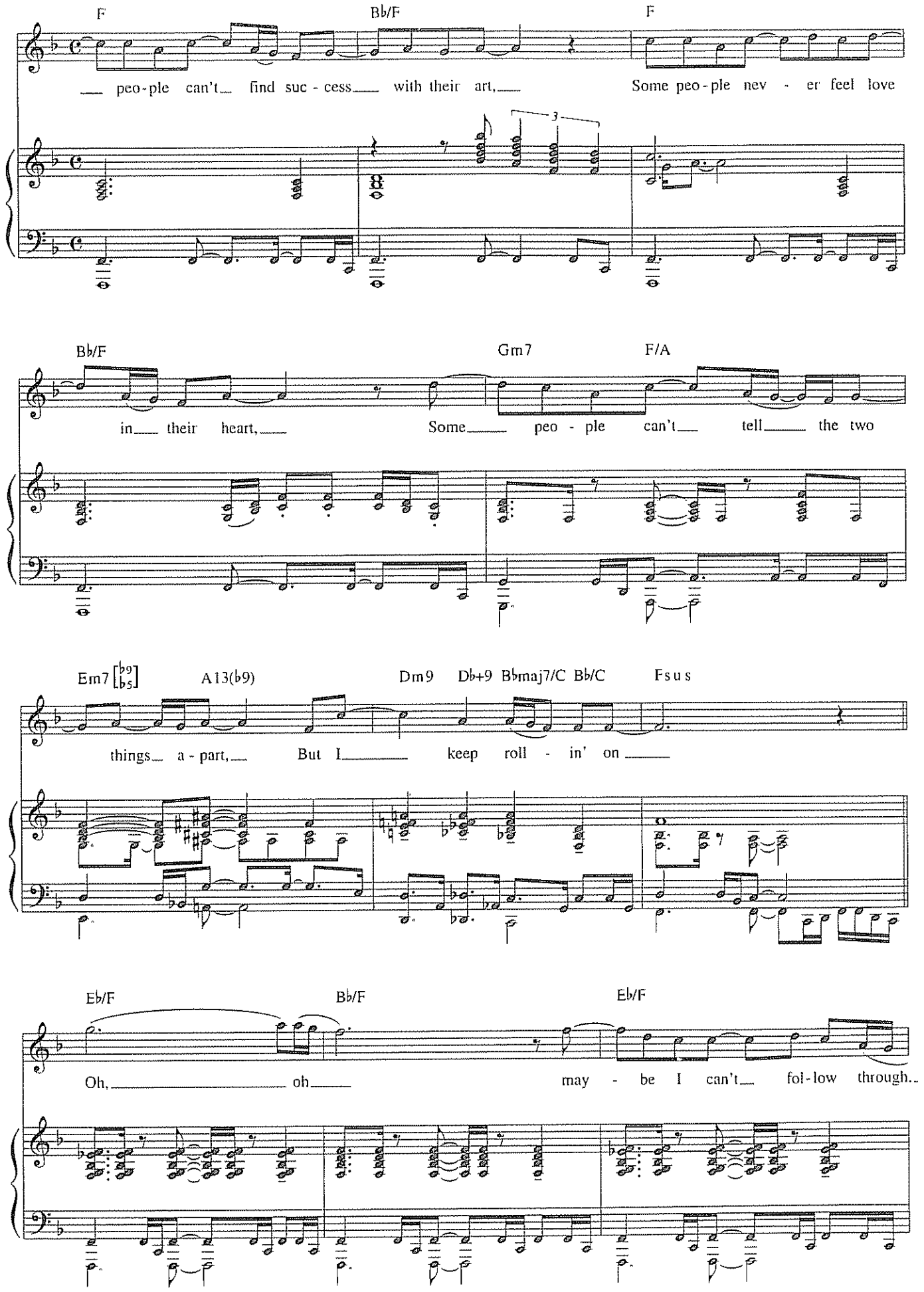
Copyright © 2002 by Jason Robert Brown
All Rights Controlled by Semolina Farfalle Music (ASCAP)
International Copyright Secured All Rights Reserved

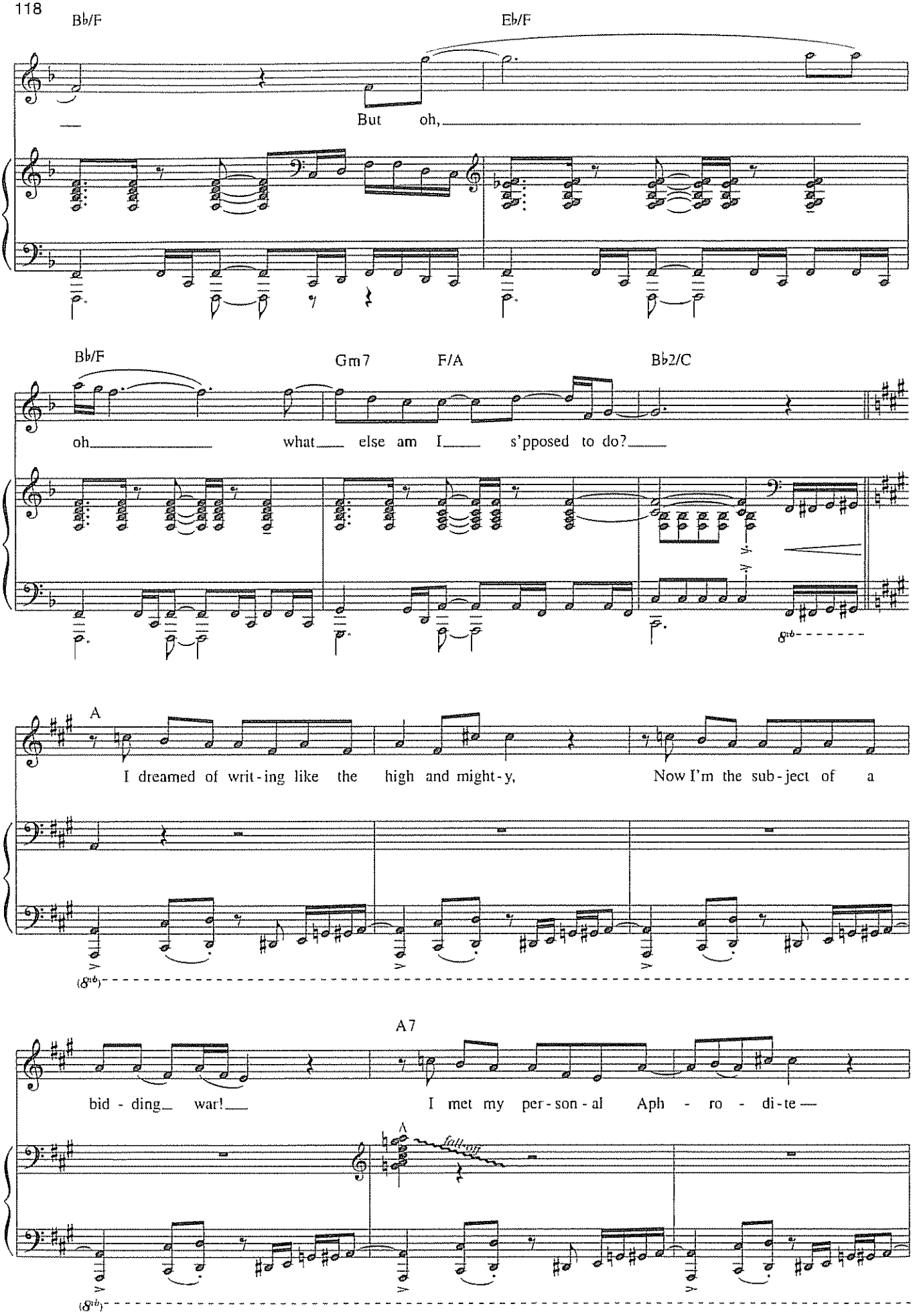

C/G G6 B♭/F D/E A7 D D/E A7 A7/C♯ D D♯m7(♭5)
- ket blast I just ex - pec - ted it ten years lat - er. I've got a
E+7sus(♯9) A7
sing - u - lar im - pres - sion things are mov - ing too fast. And you say,
D7 A7
"Oh, no, Step on the brakes, Do what - ev - er it takes, But stop this train!
D7 A+
Slow, slow! The light's turn - ing red!" But I say:
8va
loco

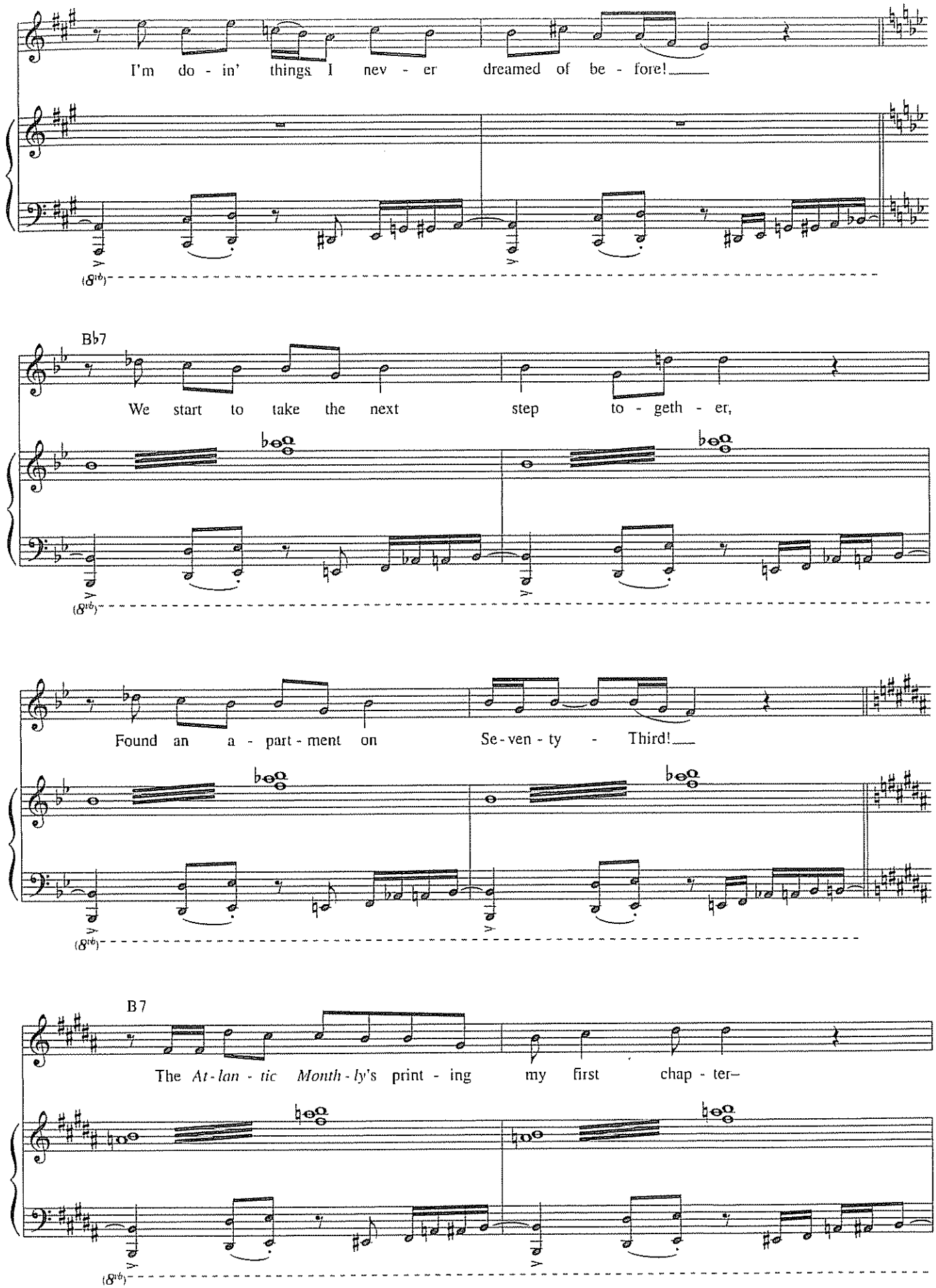

E7
A2/C♯
E7/B
A9
No! No! What - ev - er I do, I bar - rel on through, And I don't com - plain No
B7
B7sus
B7
E7(♯9)
A7
mat - ter what I try, I'm fly - in' full speed a - bead!
ff
A7
D
D/E
A
D
D/E
I'm nev - er wor - ried to walk the wi - re
fall-off
A7
D
D/E
C/G
G6
B♭/F
D/E
I won't do an - y - thing just "half - assed,"

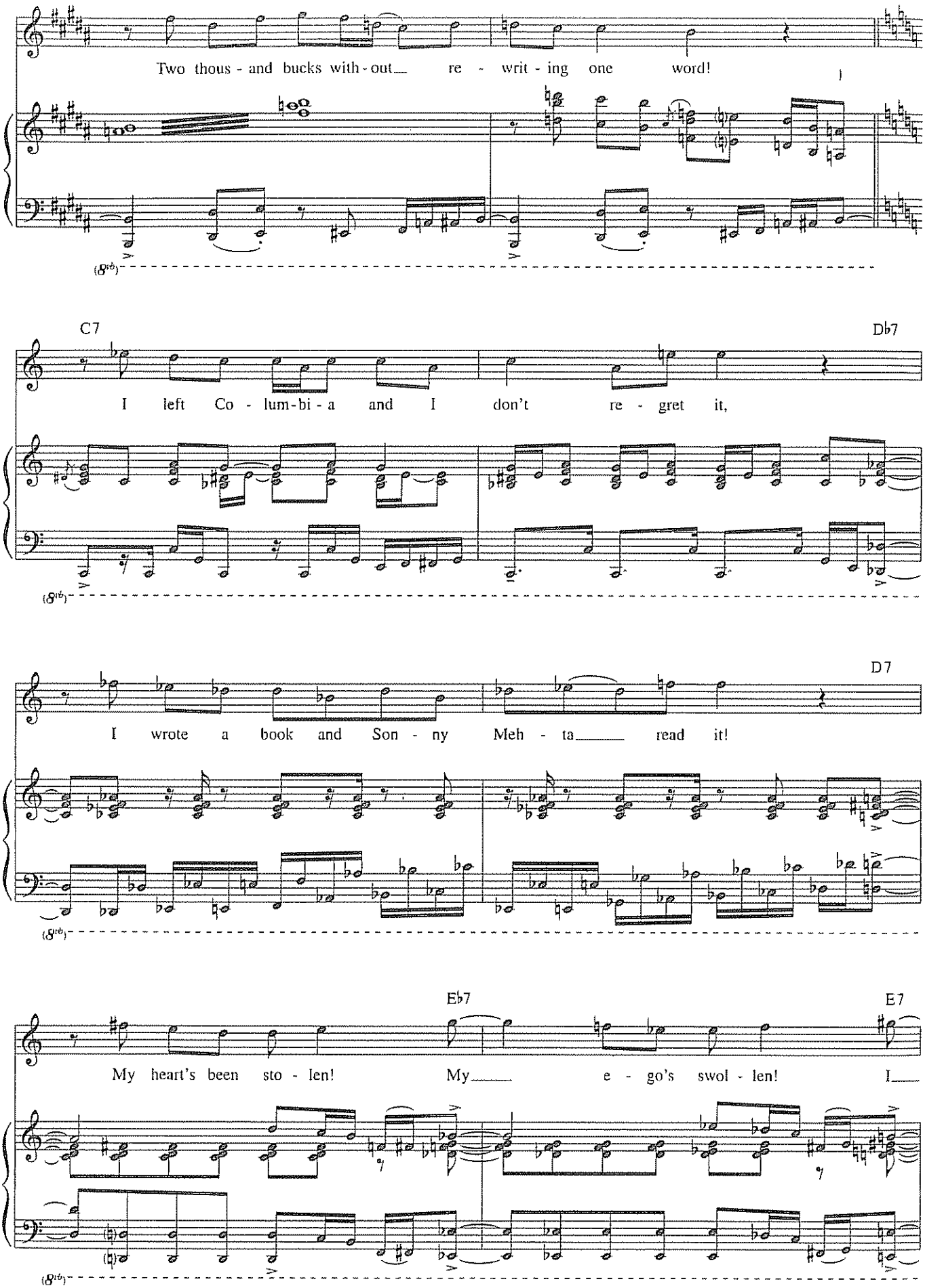

A7 D D/E A7 A7/C♯ D D♯m7(♭5)
But with the stakes get - ting some - what high - er, I've got a
E+7sus(♯9)
sing - u - lar im - pres - sion that things are mov - ing too
A7 D D/E A7
fast
I found a wo - man I love,
A7 D D/E A7
And I found an a - gent who loves

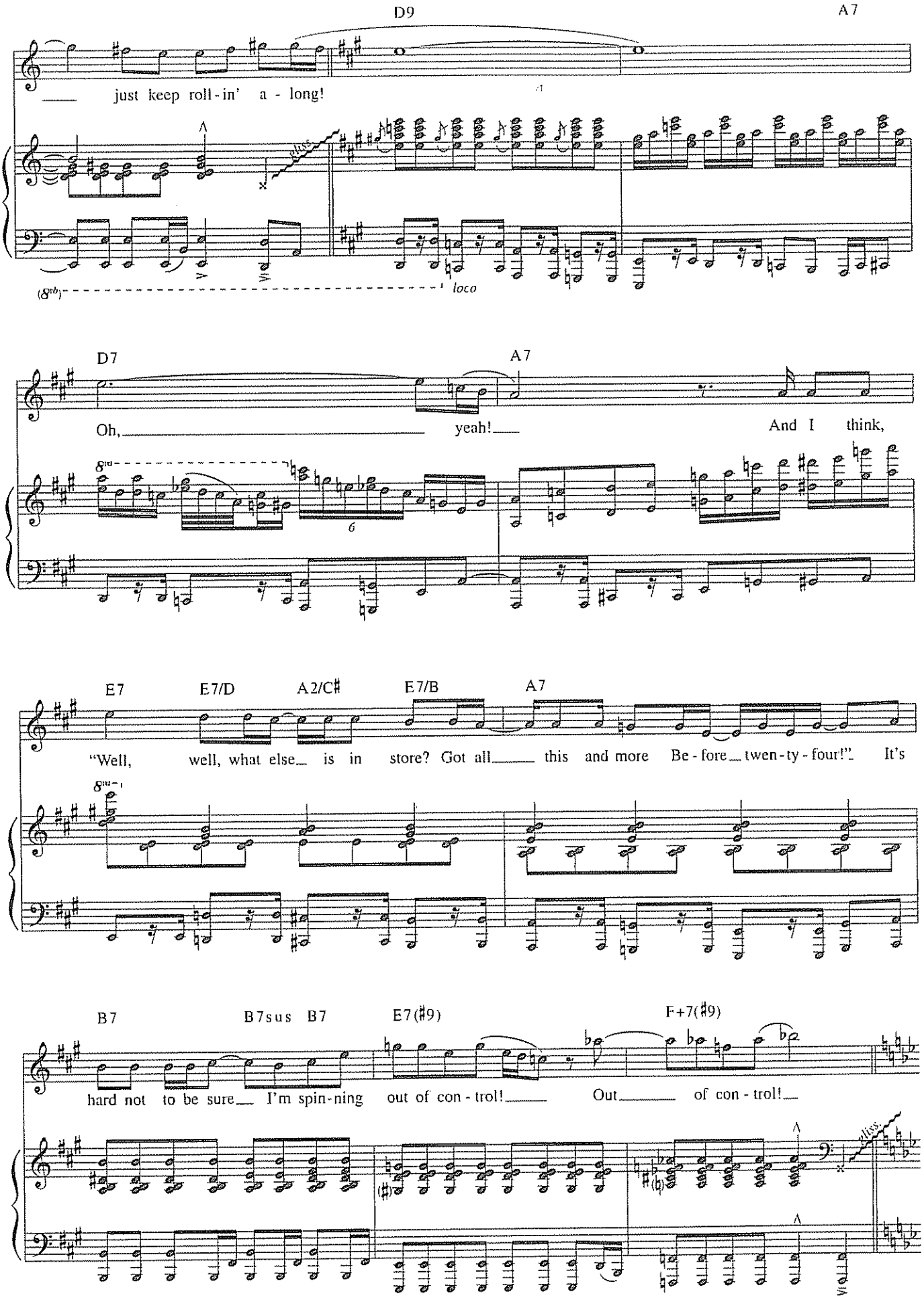

A7
D♯dim
Dm/E
A7
me
Things might get bump - y, but Some
8va
F
B♭/F
peo - ple an - al - yze ev - 'ry de - tail,
F
B♭/F
Some peo - ple stall when they can't see the trail, Some
Gm7
F/A
Em7 [♭9 ♭5]
A13(♭9)
peo - ple freeze out of fear that they'll fail, But I
Dm11
B♭/C
E♭/F
B♭/F
F
E♭/F
B♭/F
keep roll - in' on
Some

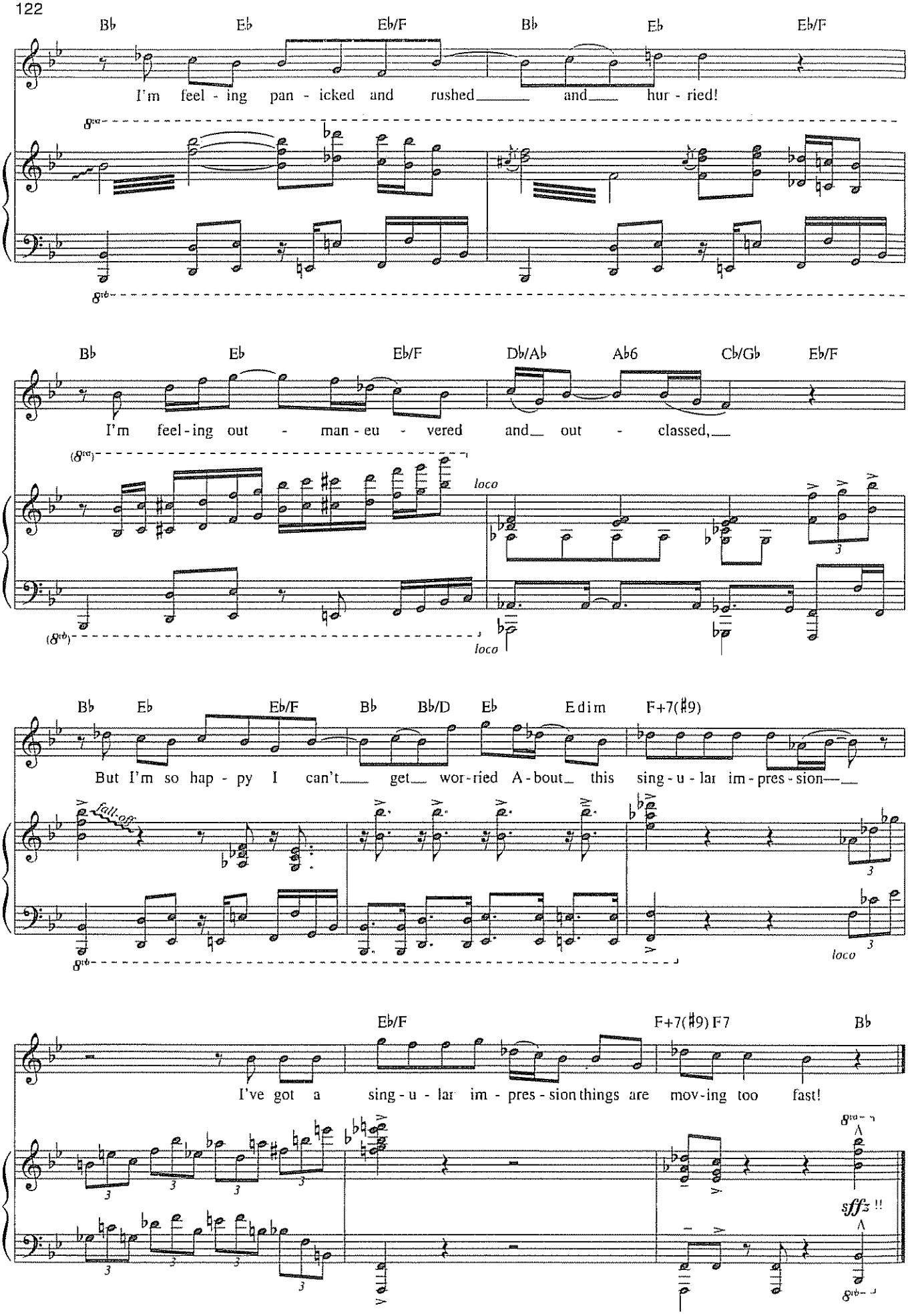

F
Bb/F
F
peo-ple can't find suc-cess with their art,
Some peo-ple nev-er feel love
3
Bb/F
Gm7
F/A
in their heart,
Some peo-ple can't tell the two
Em7 [b9 b5]
A13(b9)
Dm9
Db+9
Bbmaj7/C
Bb/C
Fsus
things a-part,
But I keep roll-in' on
Eb/F
Bb/F
Eb/F
Oh, oh
may-be I can't fol-low through..


B♭/F
E♭/F
But oh,
B♭/F
Gm7
F/A
B♭2/C
oh what else am I s'pposed to do?
A
I dreamed of writ-ing like the high and might-y,
Now I'm the sub-ject of a
A7
bid - ding war!
I met my per-son-al Aph - ro - di-te
A
full


I'm do - in' things I nev - er dreamed of be - fore!
B♭7
We start to take the next step to - geth - er,
Found an a - part - ment on Se - ven - ty - Third!
B7
The At - lan - tic Month - ly's print - ing my first chap - ter–


Two thous - and bucks with - out re - writ - ing one word!
C7
Db7
I left Co - lum - bi - a and I don't re - gret it,
D7
I wrote a book and Son - ny Meh - ta read it!
Eb7
E7
My heart's been sto - len! My e - go's swol - len! I

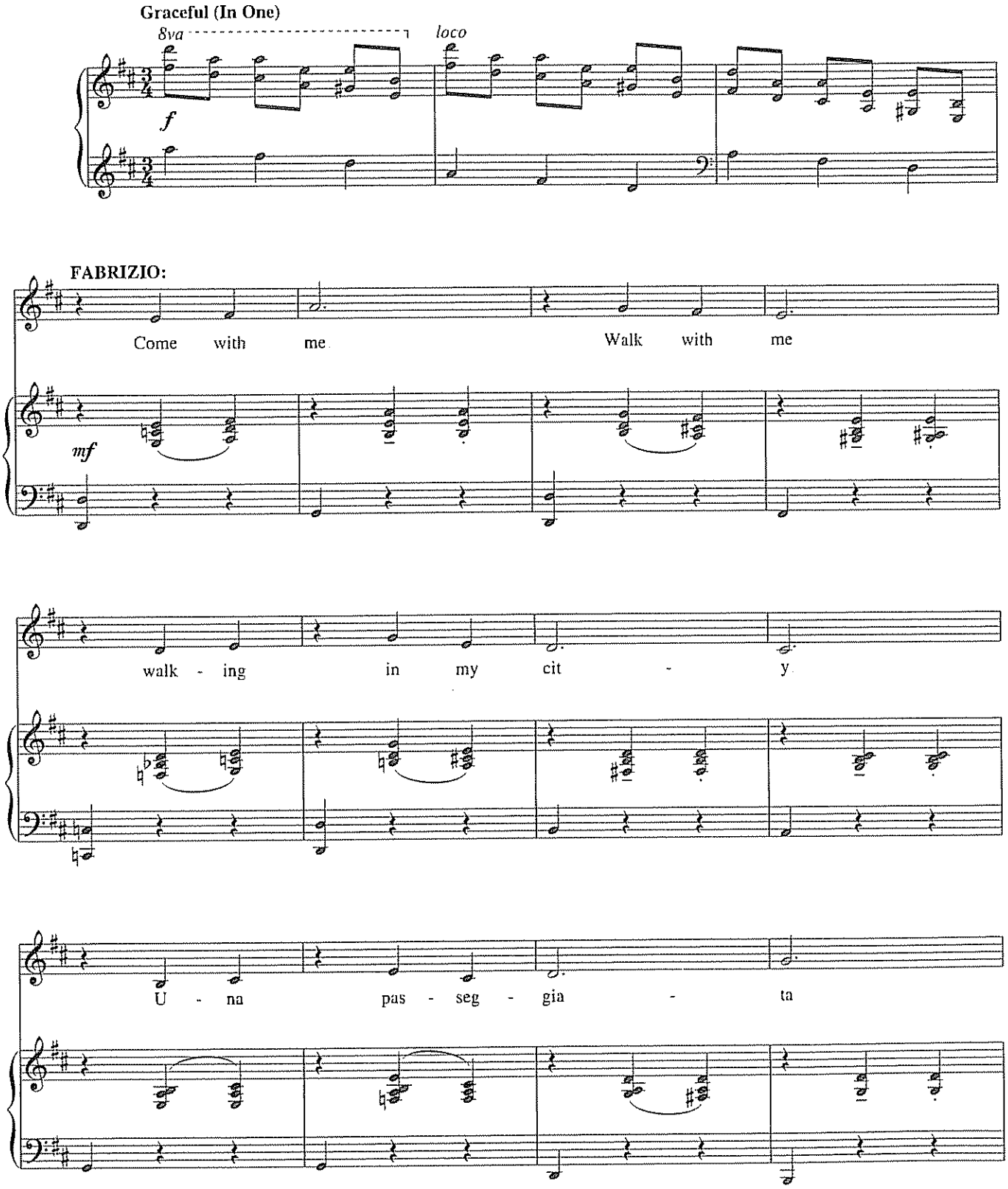

D9
A7
just keep roll-in' a - long!
(8vb)
loco
D7
A7
Oh, yeah!
And I think,
E7
E7/D
A2/C♯
E7/B
A7
"Well, well, what else is in store? Got all this and more Be-fore twen-ty-four!" It's
B7
B7sus
B7
E7(♯9)
F+7(♯9)
hard not to be sure I'm spin-ning out of con-trol! Out of con-trol!


Bb Eb Eb/F Bb Eb Eb/F
I'm feel - ing pan - icked and rushed and hur - ried!
8va
8vb
Bb Eb Eb/F Db/Ab Ab6 Cb/Gb Eb/F
I'm feel - ing out - man - eu - vered and out - classed,
(8va)
loco
(8vb)
loco
Bb Eb Eb/F Bb Bb/D Eb Edim F+7(♯9)
But I'm so hap - py I can't get wor - ried A - bout this sing - u - lar im - pres - sion
fall off
8vb
loco
Eb/F F+7(♯9) F7 Bb
I've got a sing - u - lar im - pres - sion things are mov - ing too fast!
8va
sffz !!
8vb

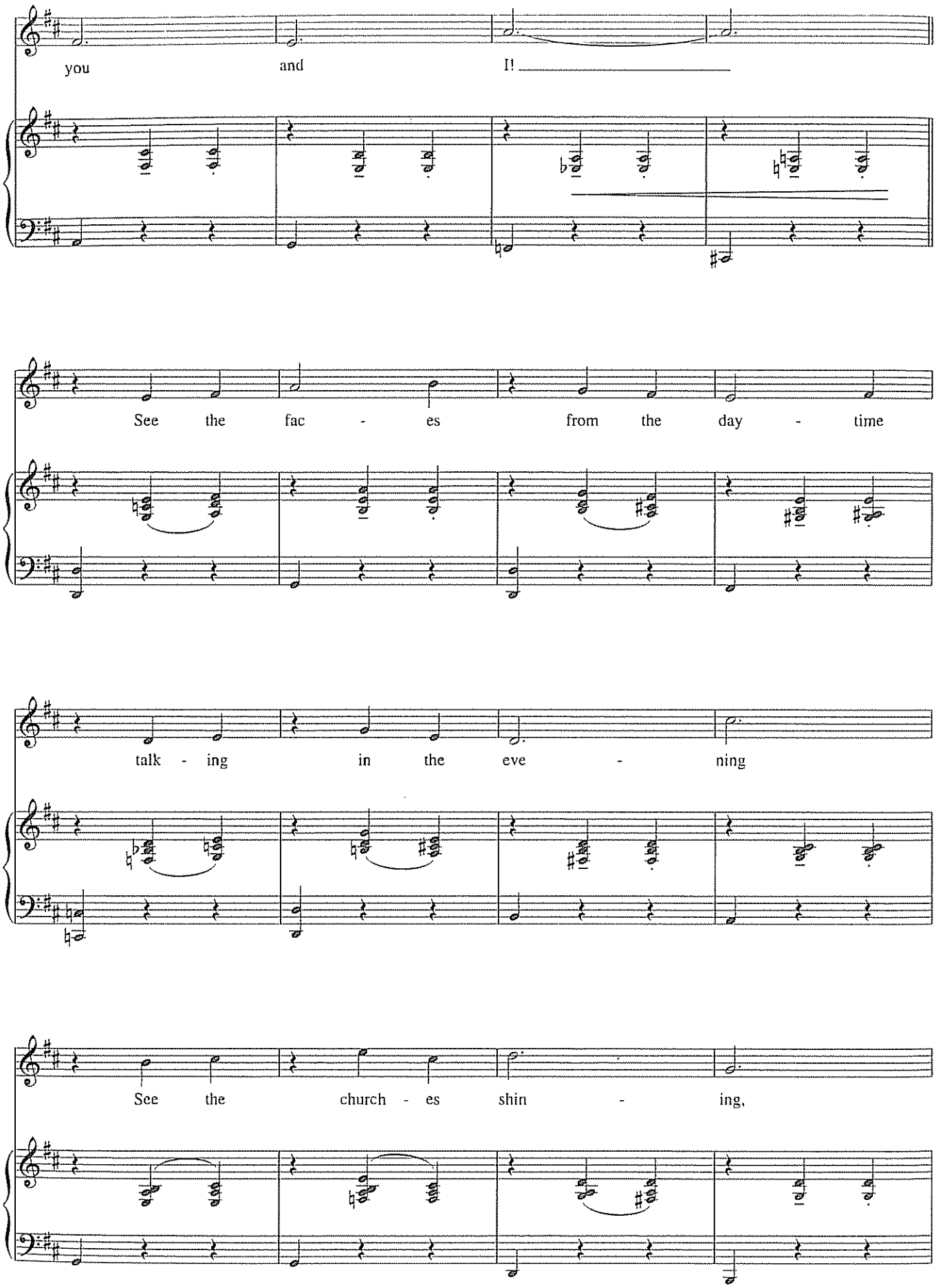
PASSEGGIATA

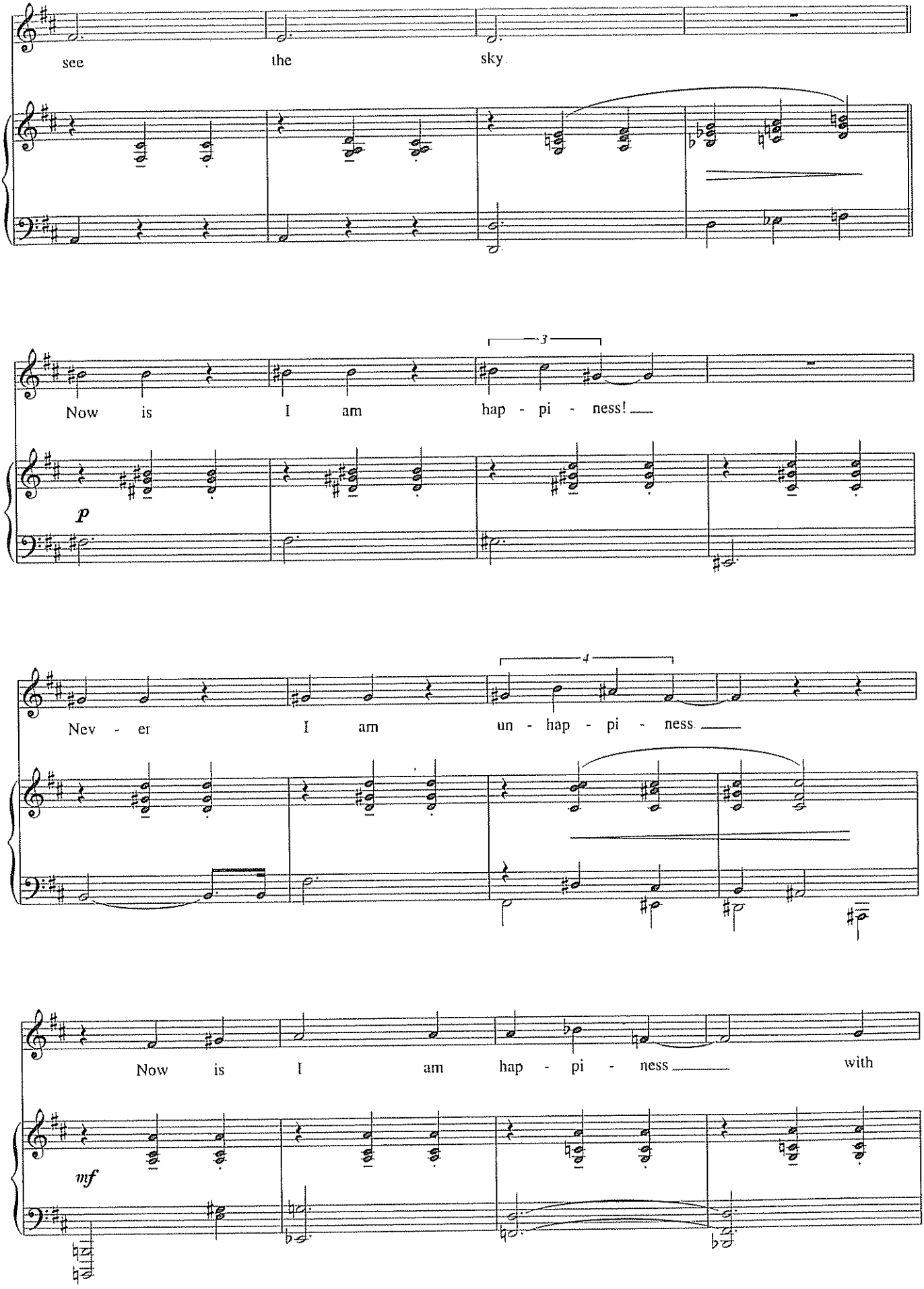
from *The Light in the Piazza*

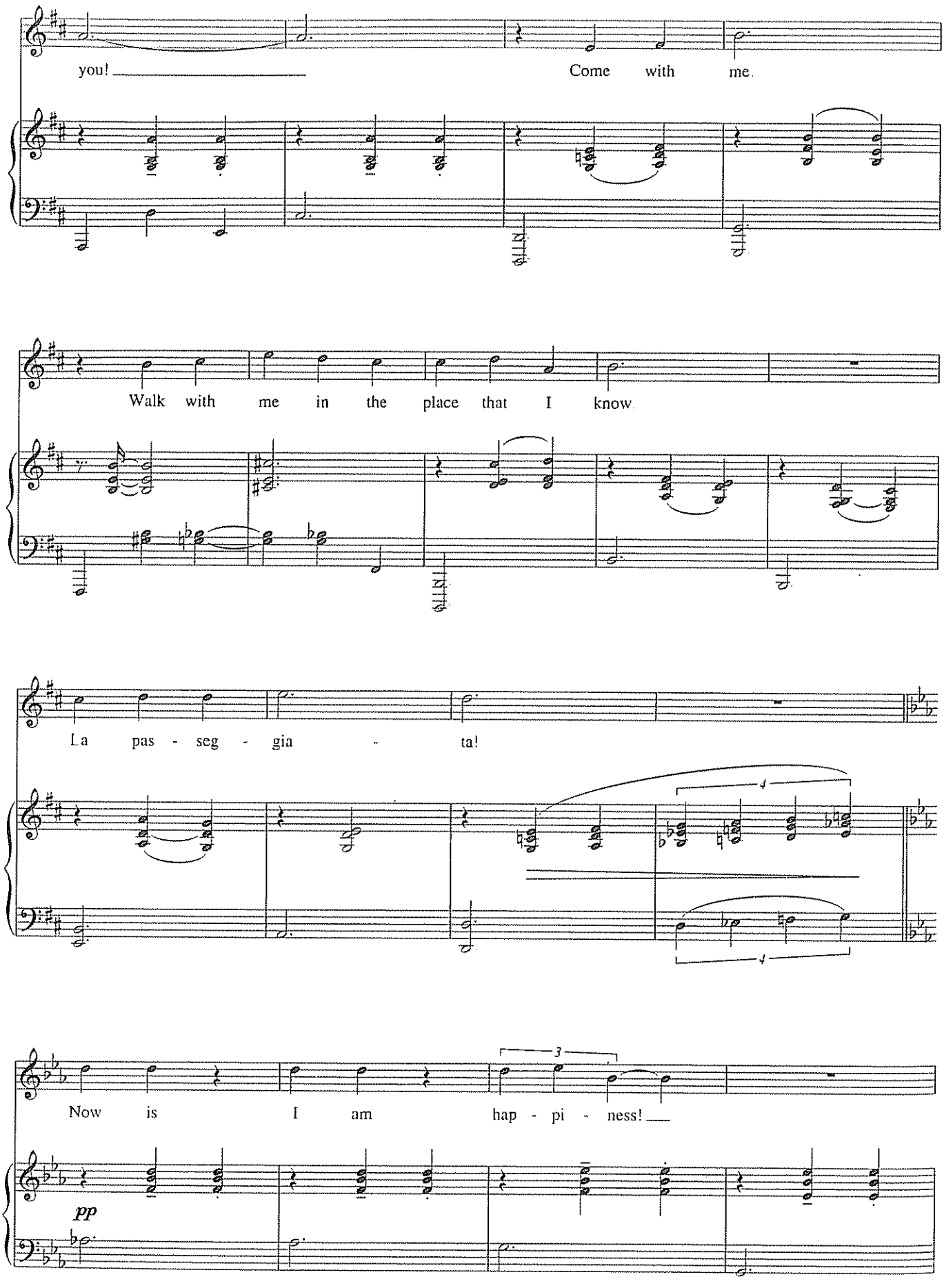
Words and Music by
ADAM GUETTEL

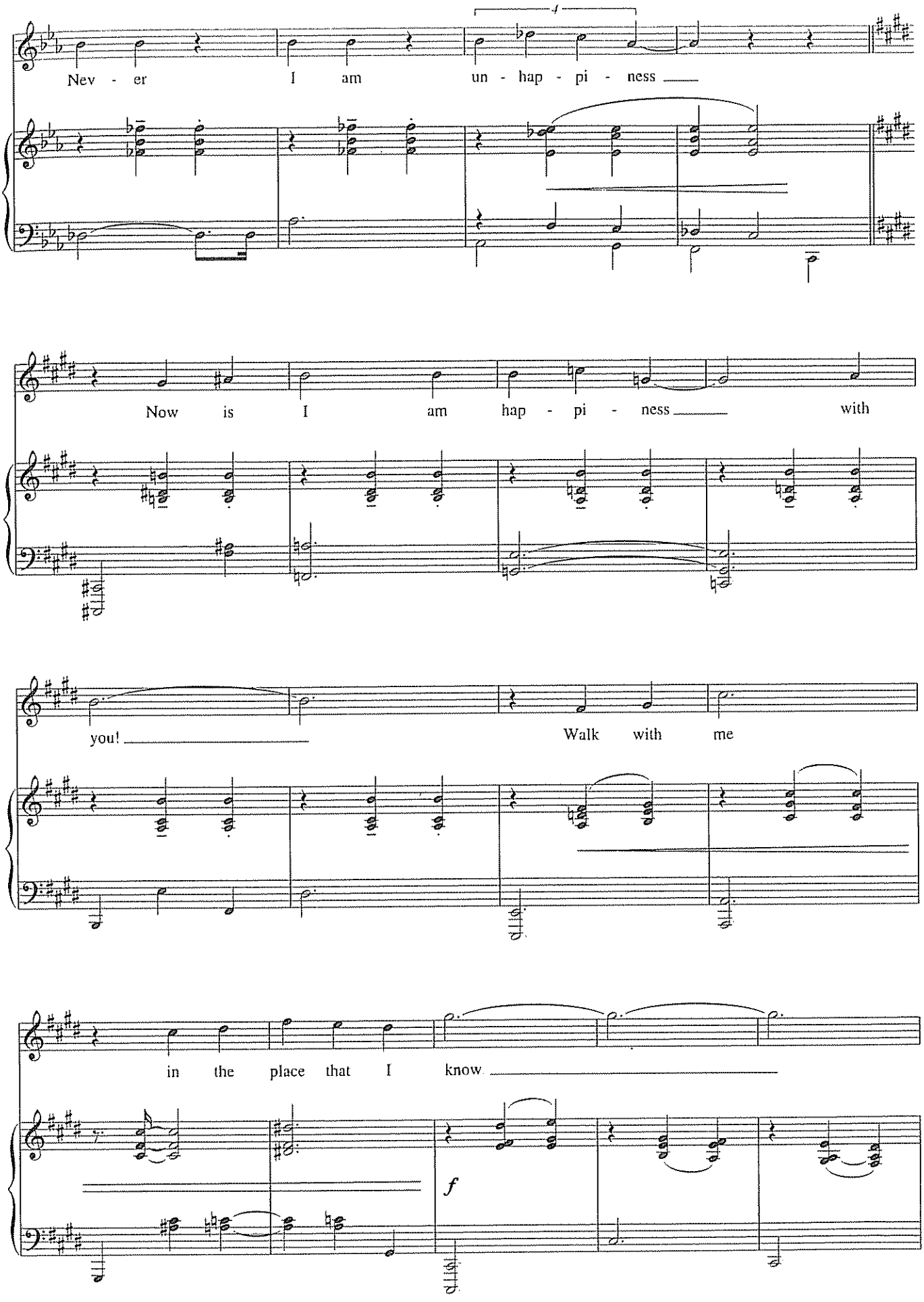


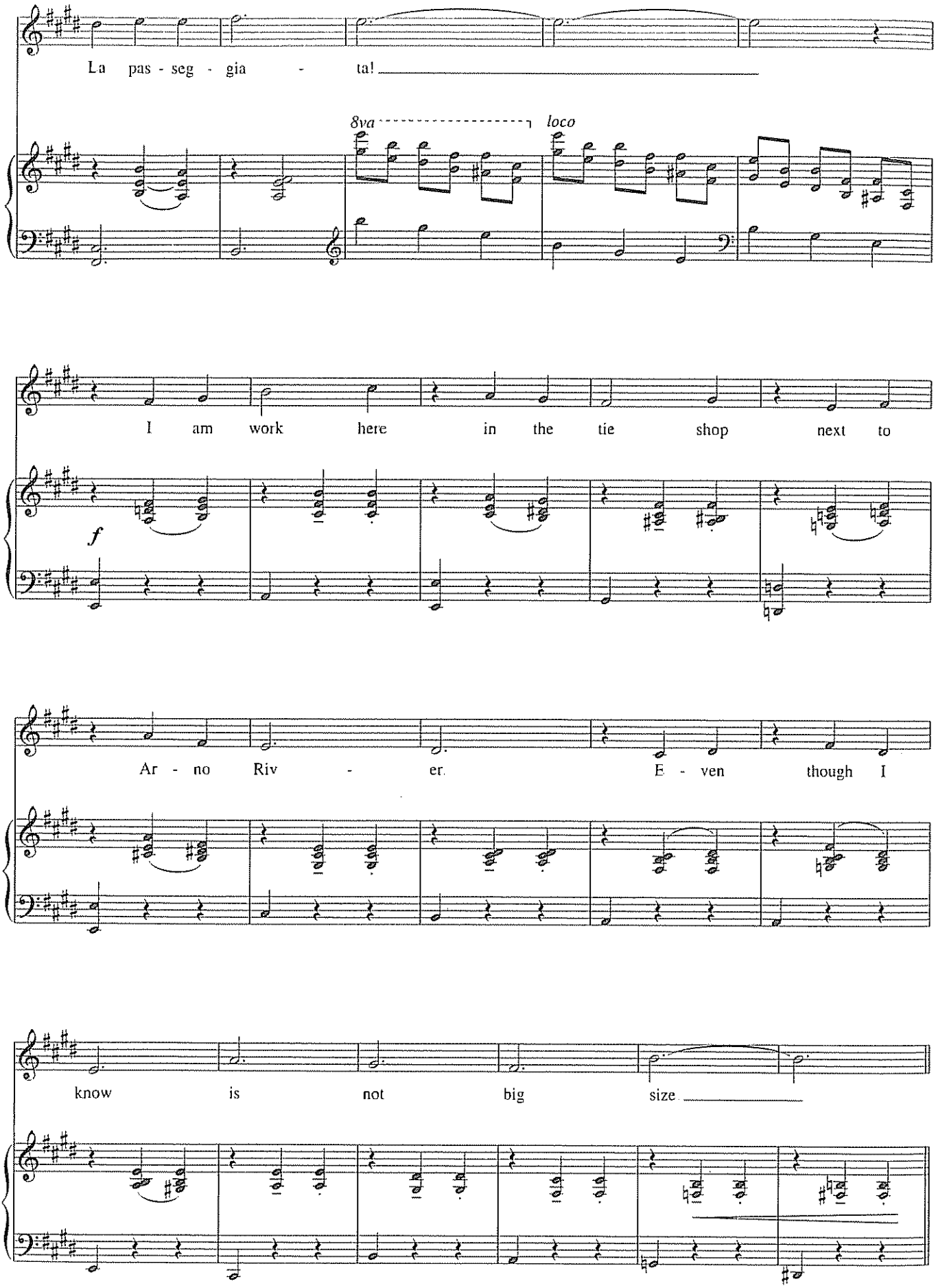
Copyright © 2005 MATTHEW MUSIC
Publishing and Allied Rights Administered by WILLIAMSON MUSIC throughout the world
International Copyright Secured All Rights Reserved

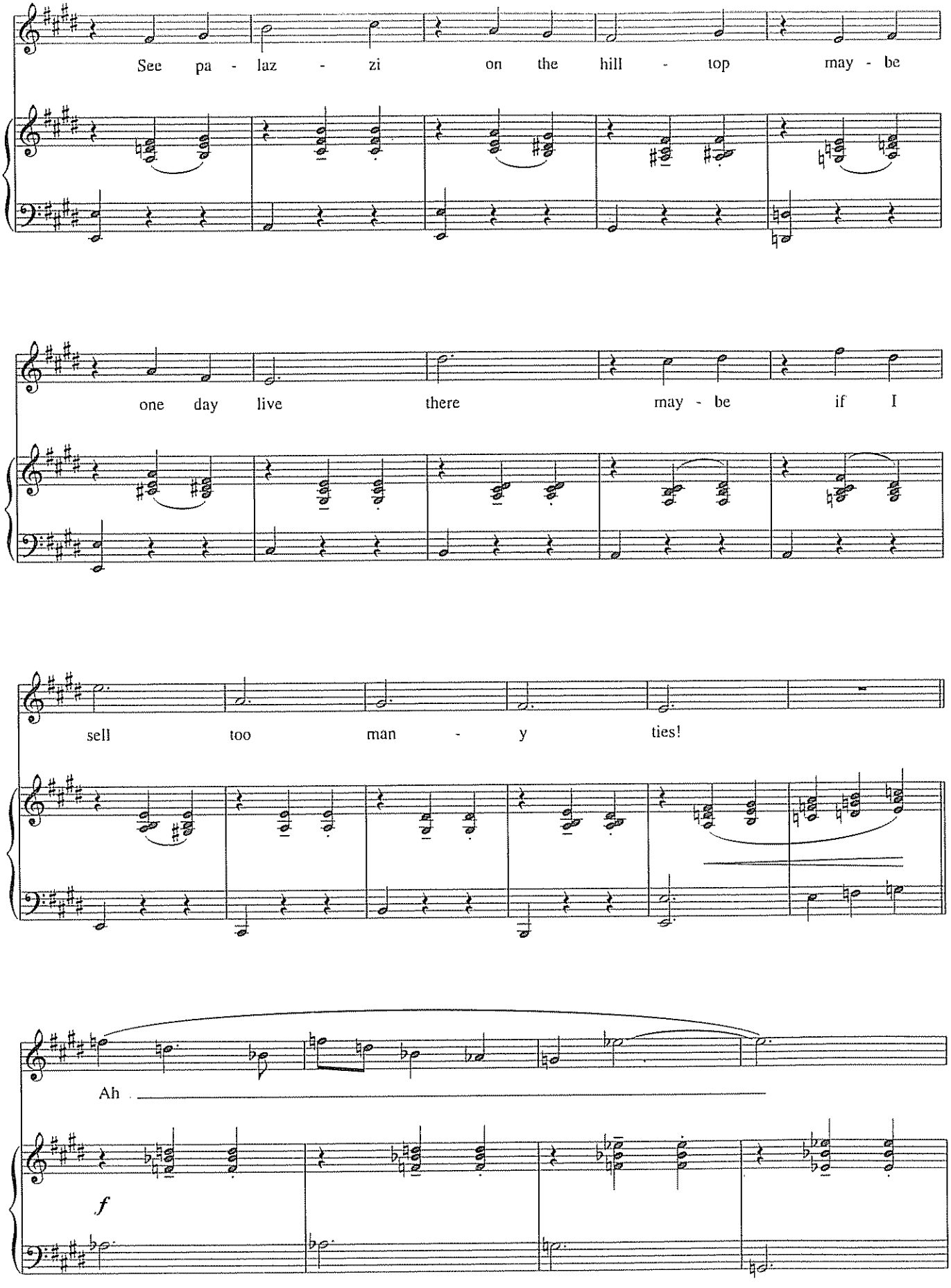

you and I!
See the fac - es from the day - time
talk - ing in the eve - ning
See the church - es shin - ing,

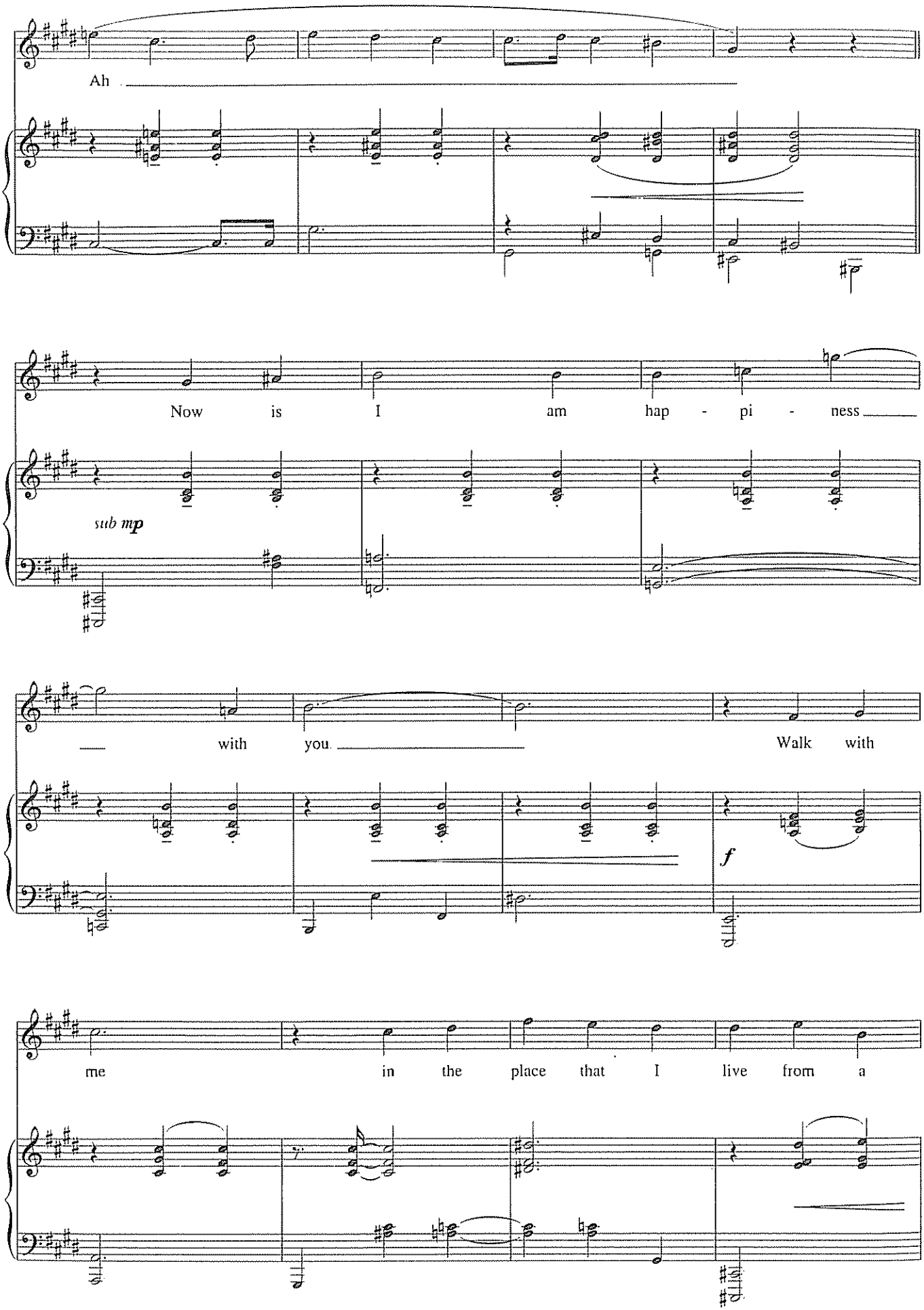

see the sky
Now is I am hap - pi - ness!
p
Nev - er I am un - hap - pi - ness
Now is I am hap - pi - ness with
mf

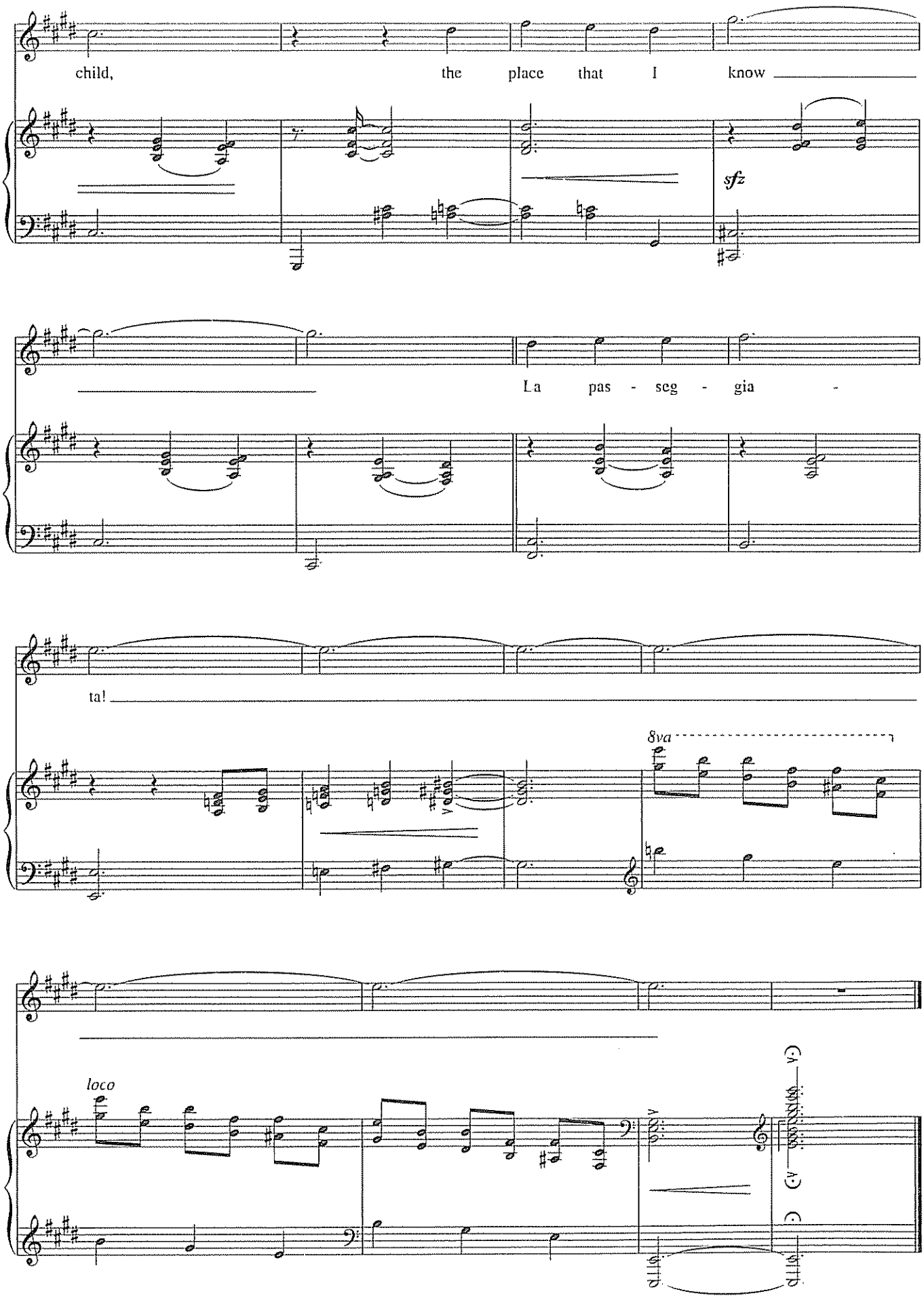

you!
Come with me.
Walk with me in the place that I know.
La pas - seg - gia - ta!
Now is I am hap - pi - ness!
pp


Nev - er I am un - hap - pi - ness
Now is I am hap - pi - ness with
you!
Walk with me
in the place that I know
f


La pas - seg - gia - ta!
8va
loco
I am work here in the tie shop next to
f
Ar - no Riv - er. E - ven though I
know is not big size


See pa - laz - zi on the hill - top may - be
one day live there may - be if I
sell too man - y ties!
Ah
f

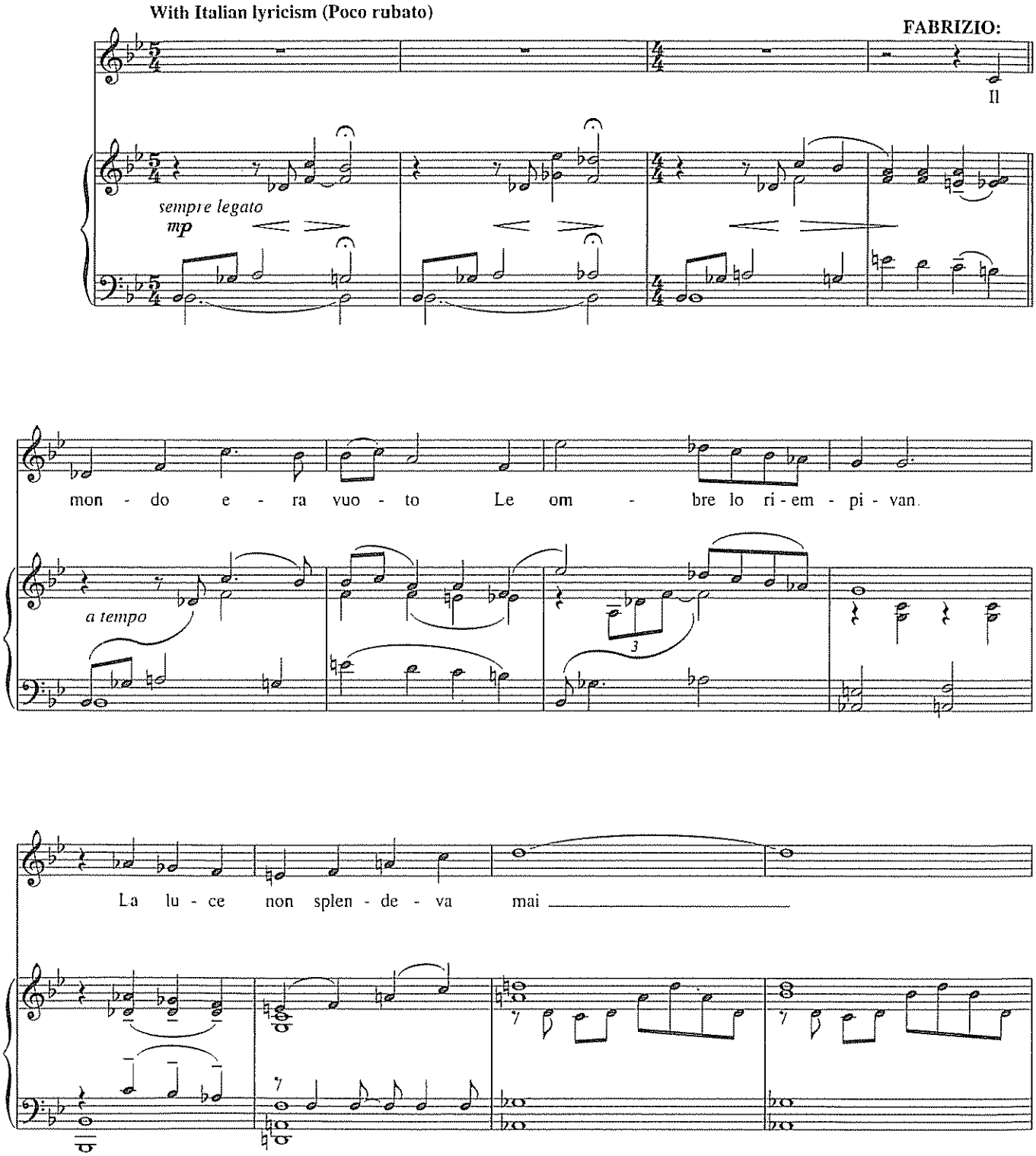

Ah
Now is I am hap - pi - ness
sub mp
with you. Walk with
f
me in the place that I live from a


child, the place that I know
sfz
La pas - seg - gia -
ta!
8va
loco

IL MONDO ERA VUOTO

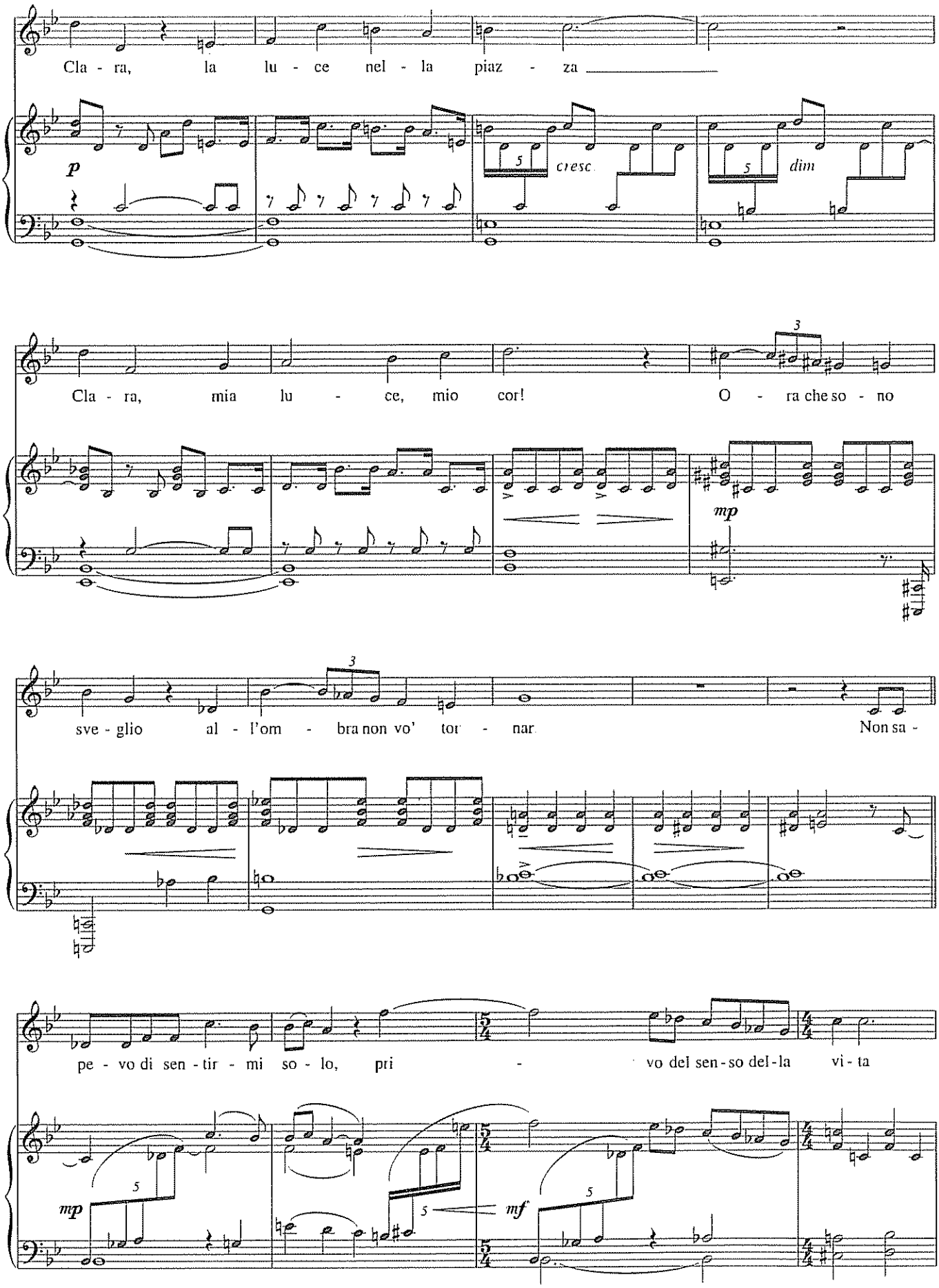
from *The Light in the Piazza*

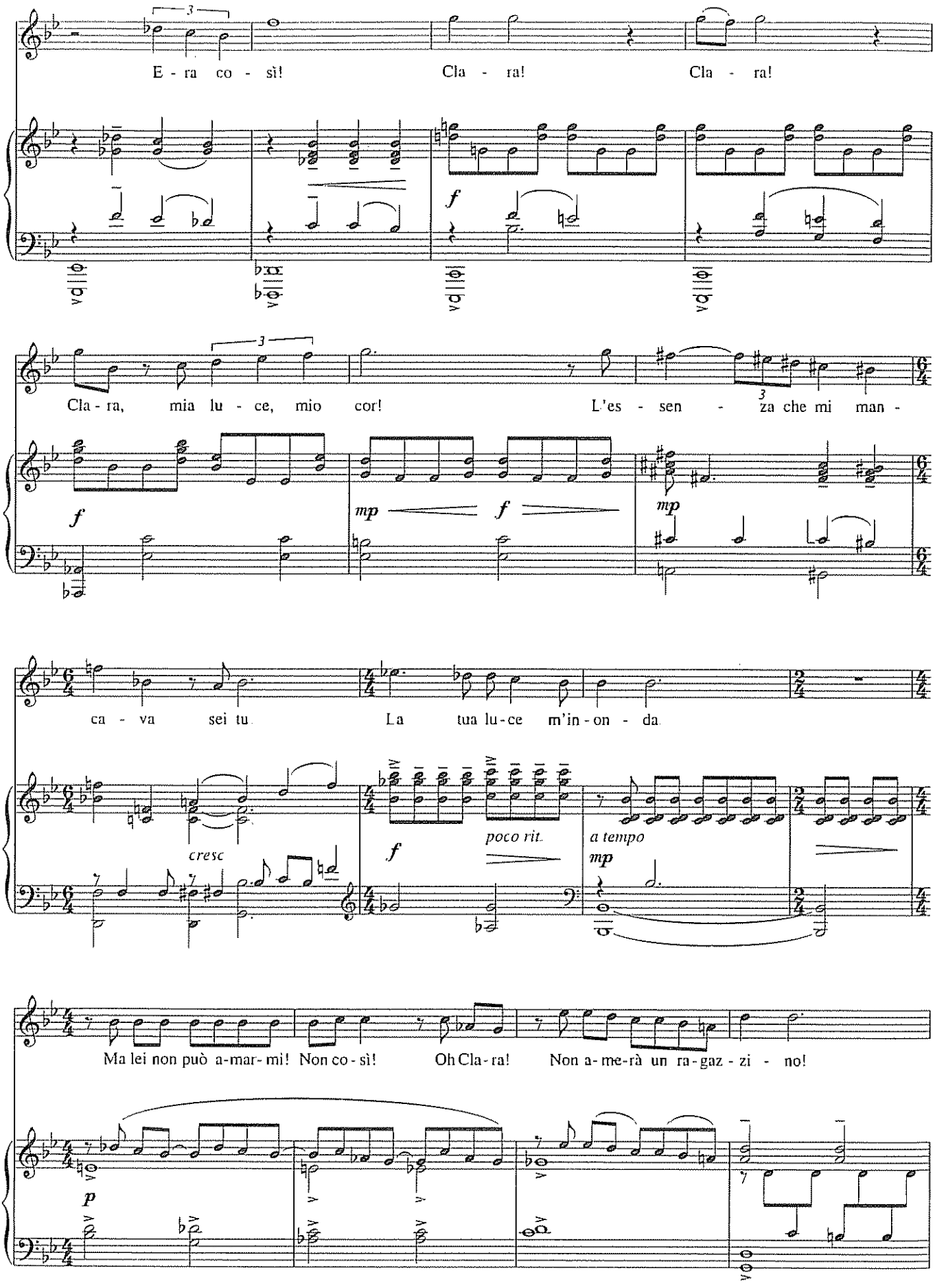
Words and Music by
ADAM GUETTEL
Italian Translation by Judith Blazer

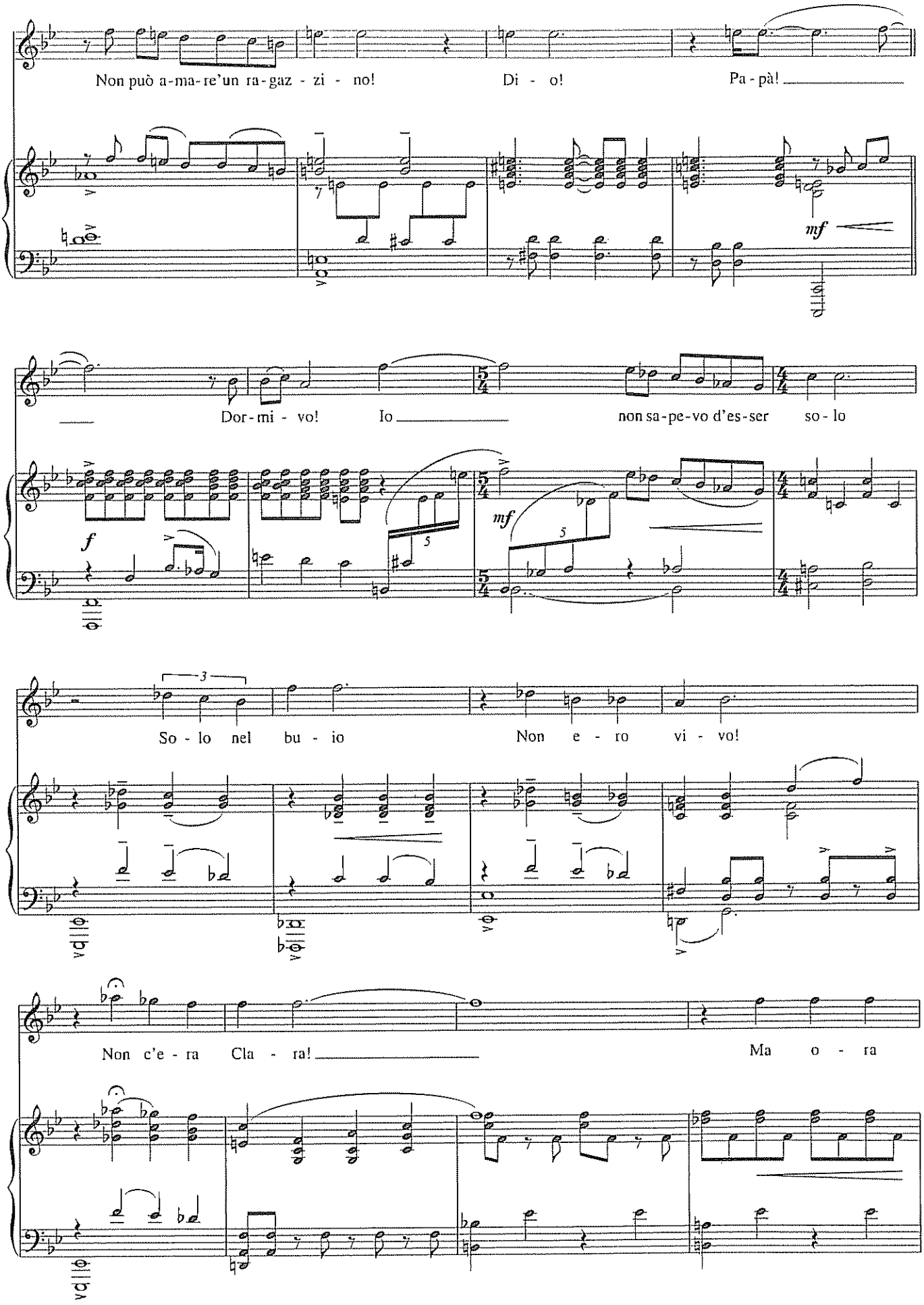


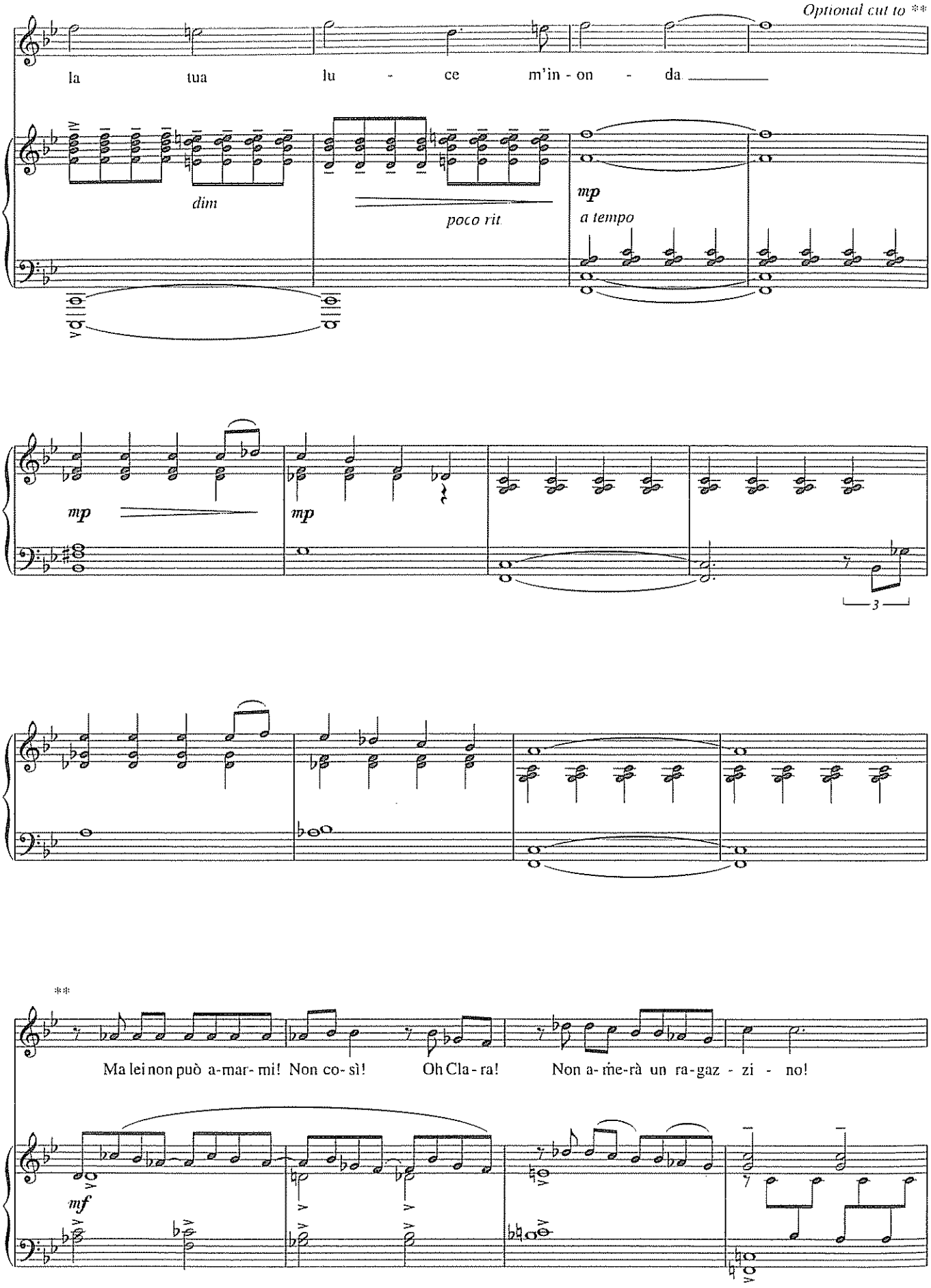
The song is a whole step lower on the cast recording This higher key was subsequently provided by the composer for vocal comfortability in the role

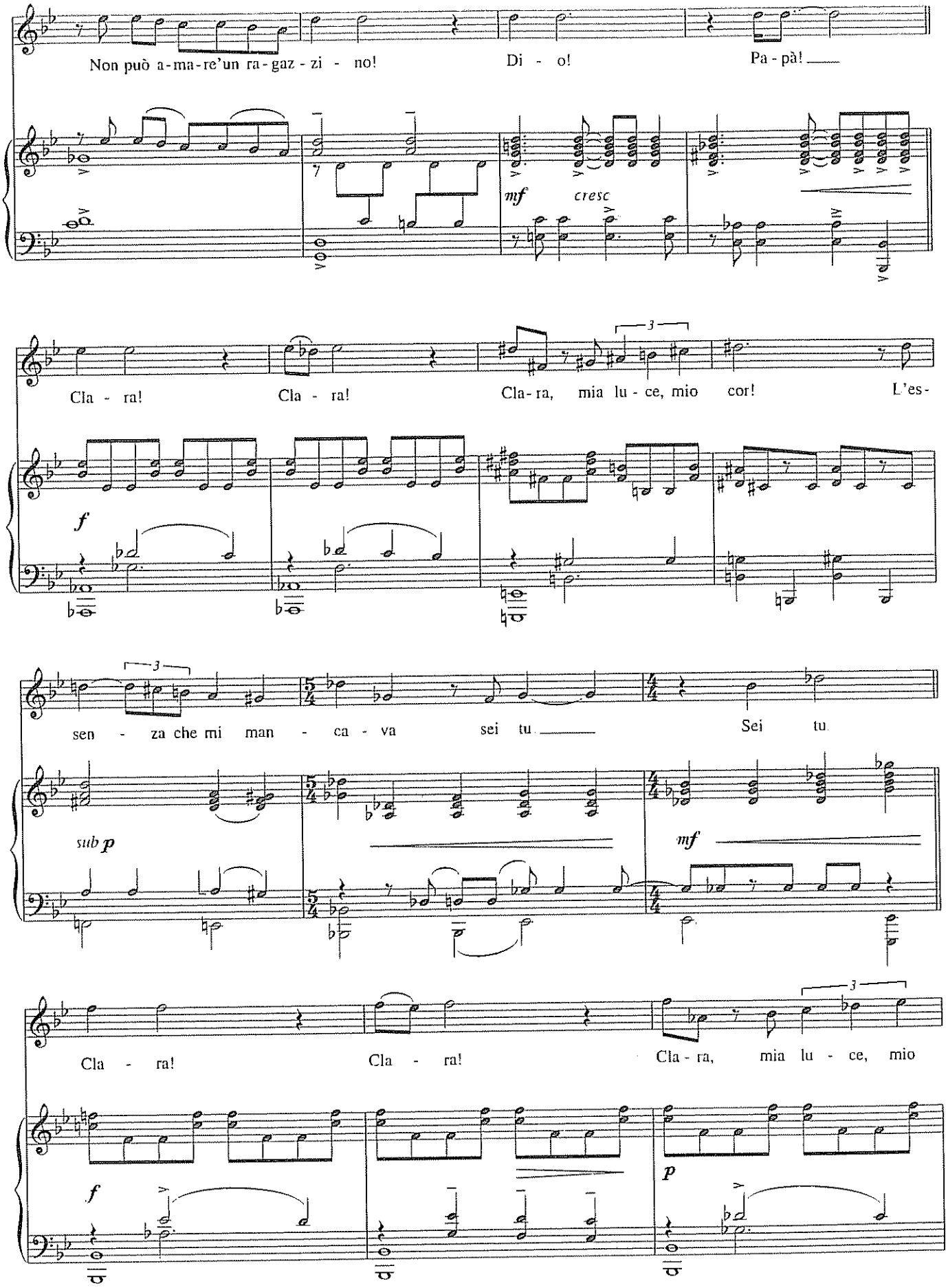
Copyright © 2005 MATTHEW MUSIC
Publishing and Allied Rights Administered by WILLIAMSON MUSIC throughout the world
International Copyright Secured All Rights Reserved

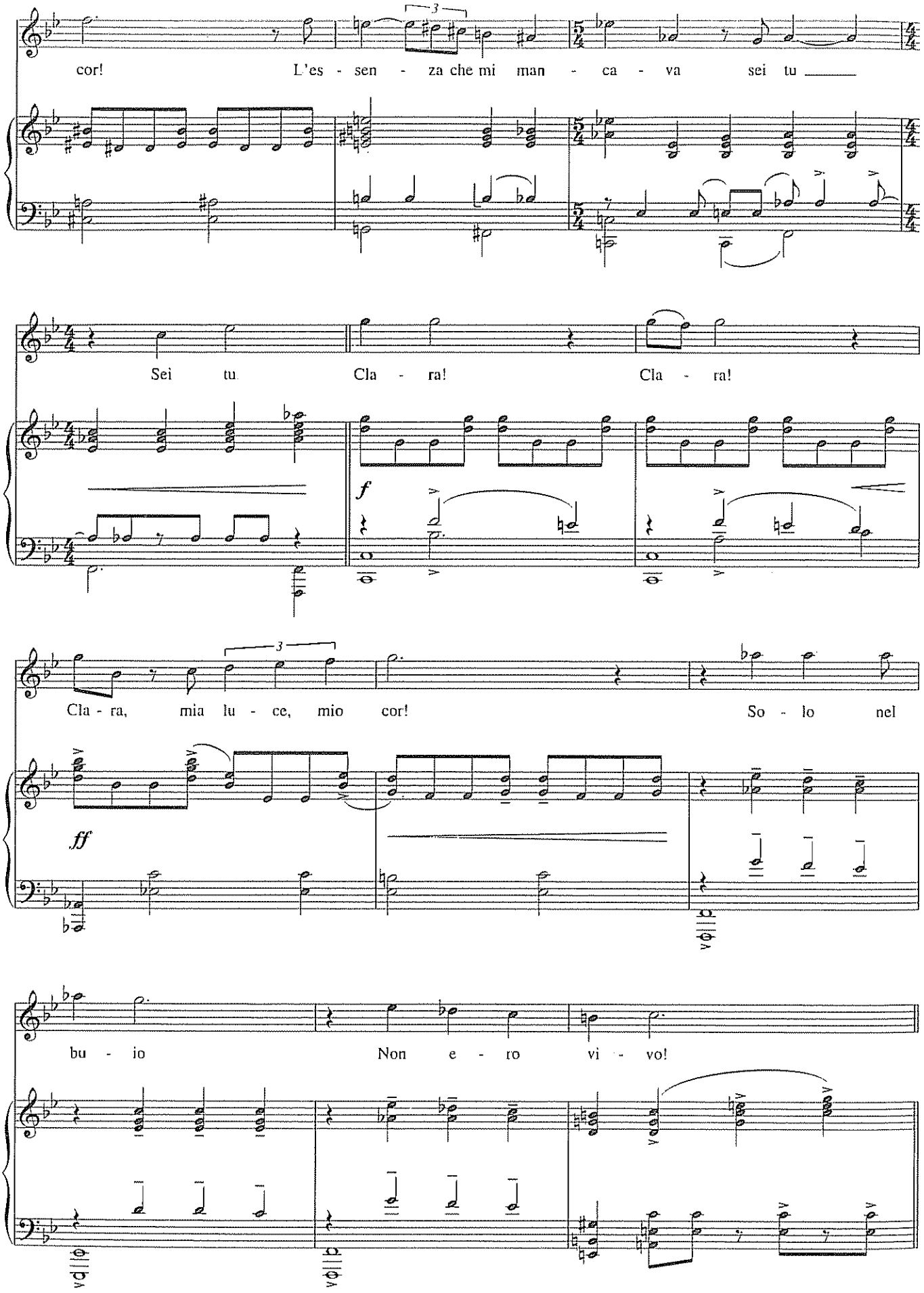

Cla - ra, la lu - ce nel - la piaz - za
p
cresc
dim
Cla - ra, mia lu - ce, mio cor! O - ra che so - no
mp
sve - glio al - l'om - bra non vo' tor - nar Non sa -
pe - vo di sen - tir - mi so - lo, pri - vo del sen - so del - la vi - ta
mp
mf

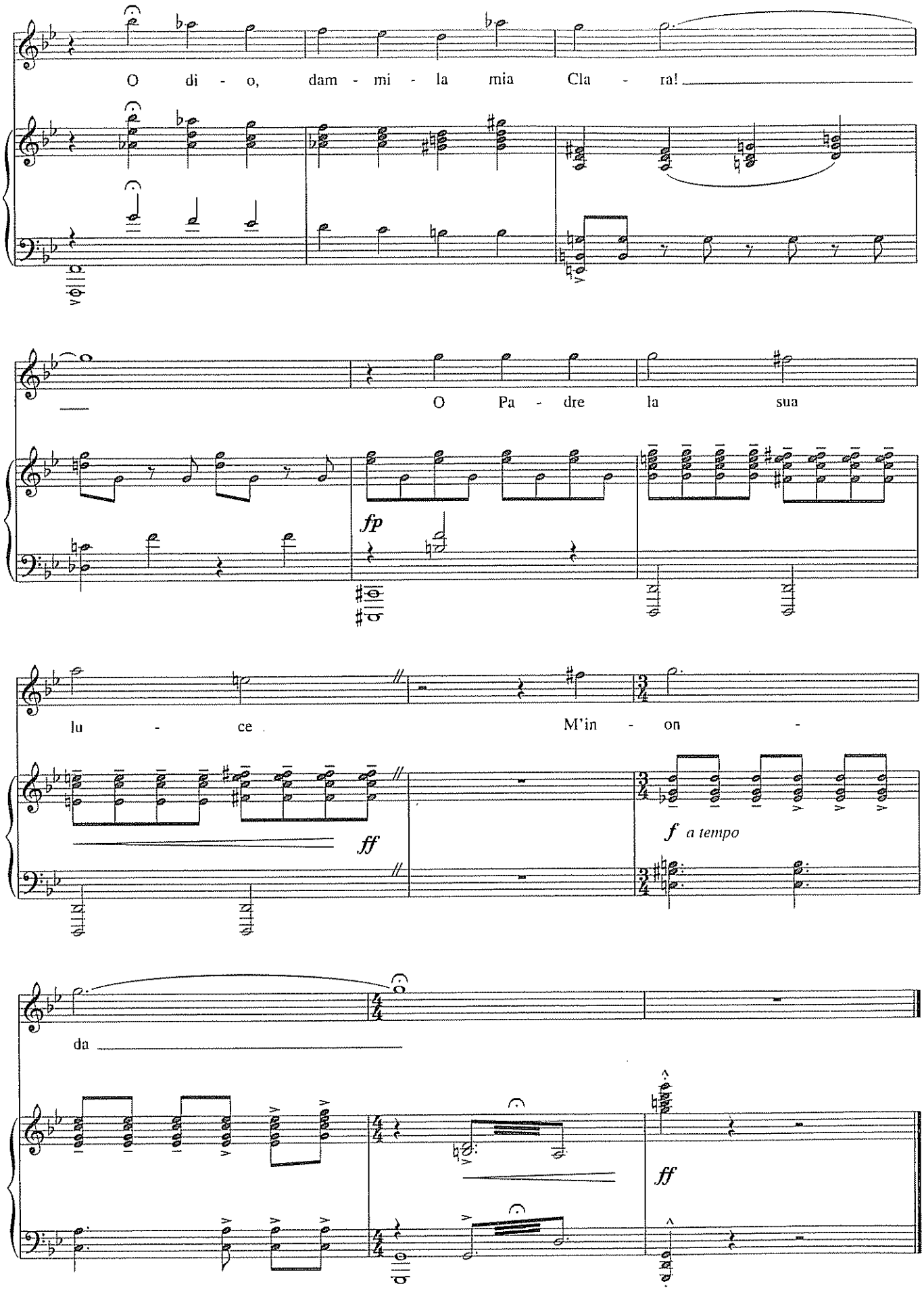

E - ra co - sì!
Cla - ra!
Cla - ra!
Cla - ra, mia lu - ce, mio cor!
L'es - sen - za che mi man -
ca - va sei tu
La tua lu - ce m'in - on - da
cresc
poco rit.
a tempo
Ma lei non può a-mar-mi! Non co - sì!
Oh Cla - ra!
Non a - me-rà un ra - gaz - zi - no!


Non può a-ma-re'un ra-gaz - zi - no!
Di - o!
Pa-pà!
mf
Dor-mi - vo!
Io
non sa-pe-vo d'es-ser so - lo
f
mf
So - lo nel bu - io
Non e - ro vi - vo!
Non c'e - ra Cla - ra!
Ma o - ra


Optional cut to **
la tua lu - ce m'in - on - da
dim
poco rit.
mp
a tempo
mp
mp
3
**
Ma lei non può a-mar- mi! Non co- sì!
Oh Cla - ra!
Non a- me-rà un ra-gaz - zi - no!
mf


Non può a-ma-re'un ra-gaz-zi - no!
Di - o!
Pa-pà!
mf
cresc
Cla - ra!
Cla - ra!
Cla-ra, mia lu - ce, mio cor!
L'es-
f
sen - za che mi man - ca - va
sei tu
Sei tu
sub p
mf
Cla - ra!
Cla - ra!
Cla-ra, mia lu - ce, mio
f
p

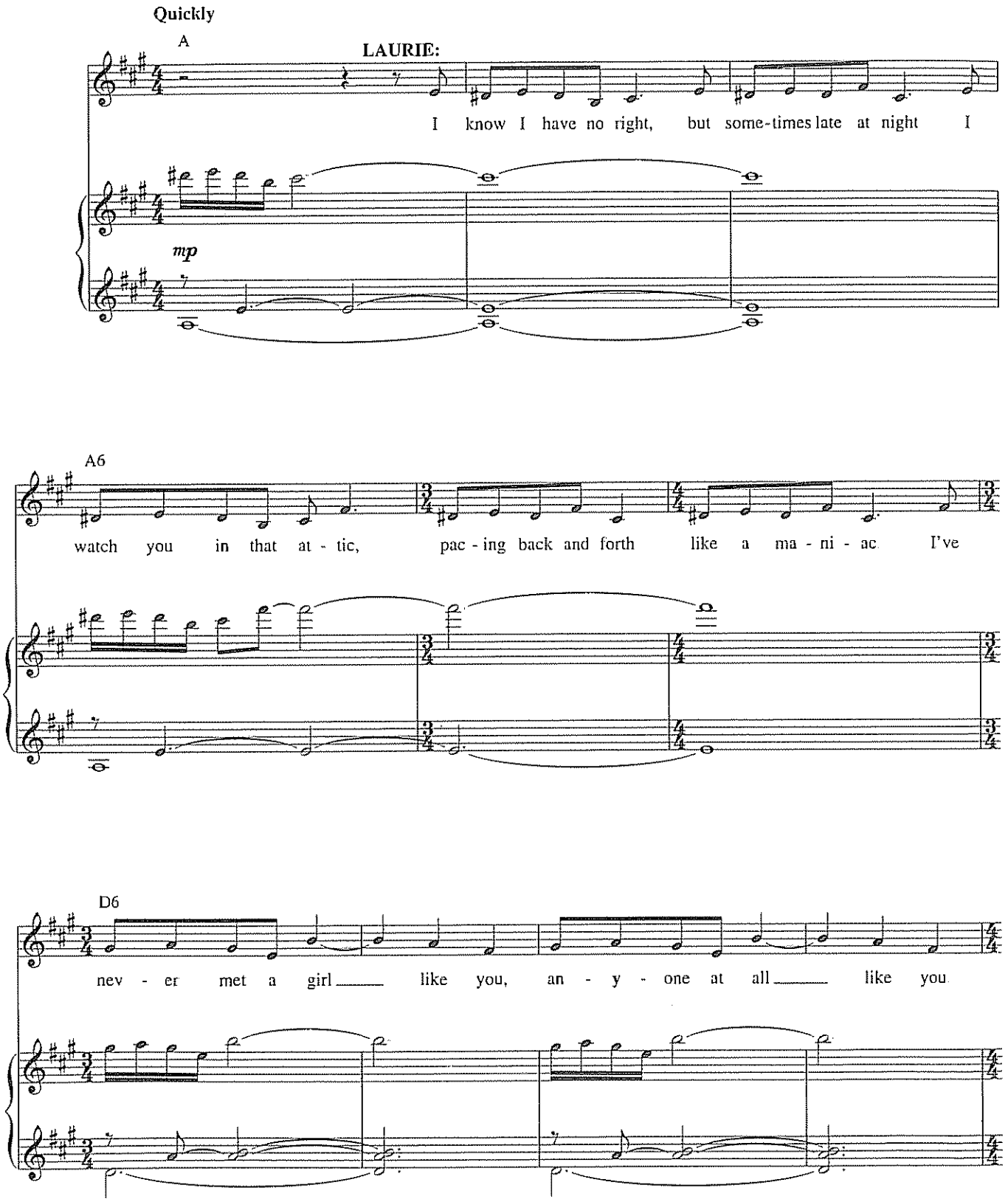

cor! L'es - sen - za che mi man - ca - va sei tu
Sei tu Cla - ra! Cla - ra!
f
Cla - ra, mia lu - ce, mio cor! So - lo nel
ff
bu - io Non e - ro vi - vo!


O di - o, dam - mi - la mia Cla - ra!
O Pa - dre la sua
fp
lu - ce
M'in - on -
ff
f a tempo
da
ff

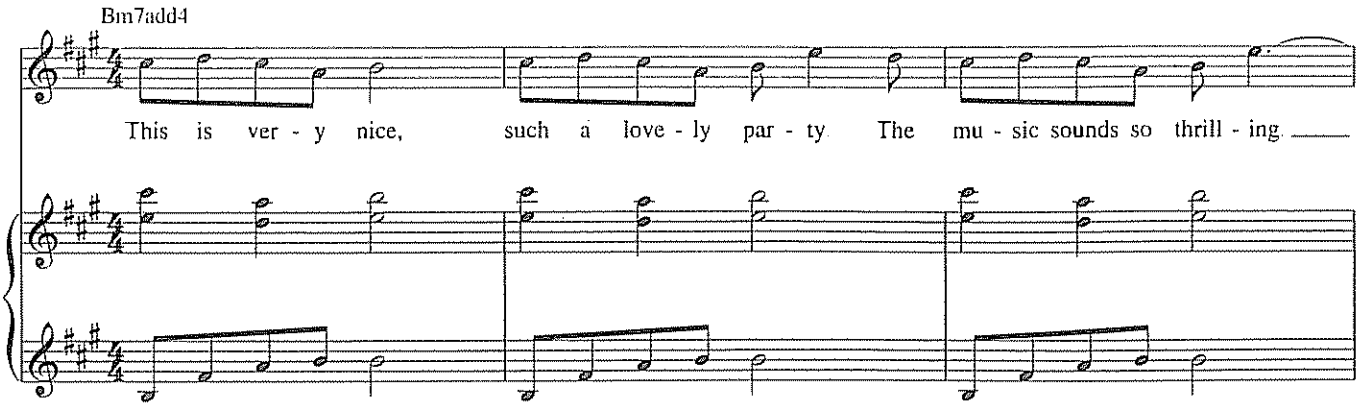
TAKE A CHANCE ON ME

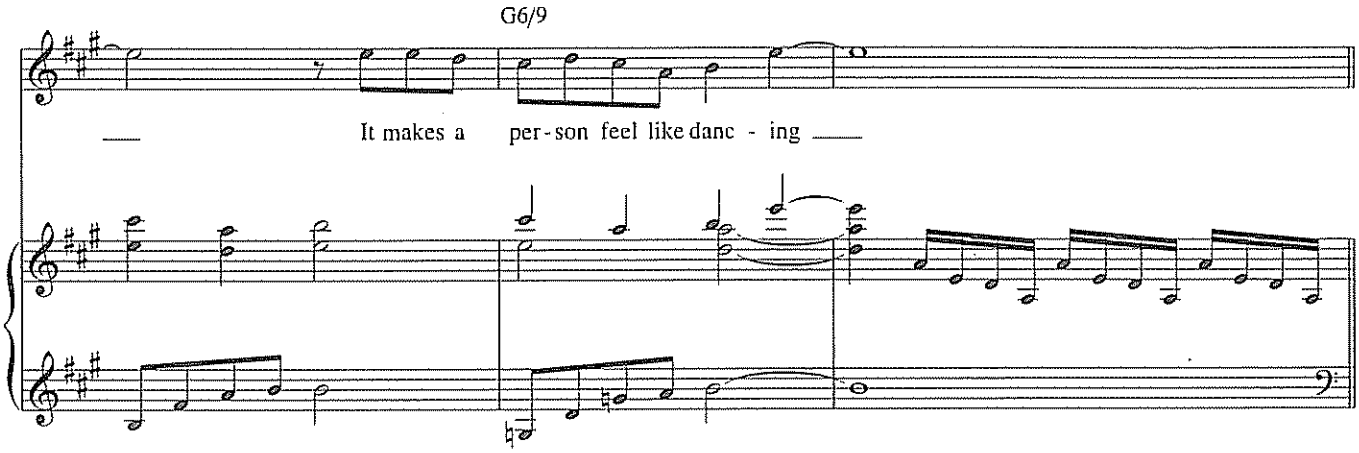
from the Stage Musical *Little Women*

Music by JASON HOWLAND
Lyrics by MINDI DICKSTEIN

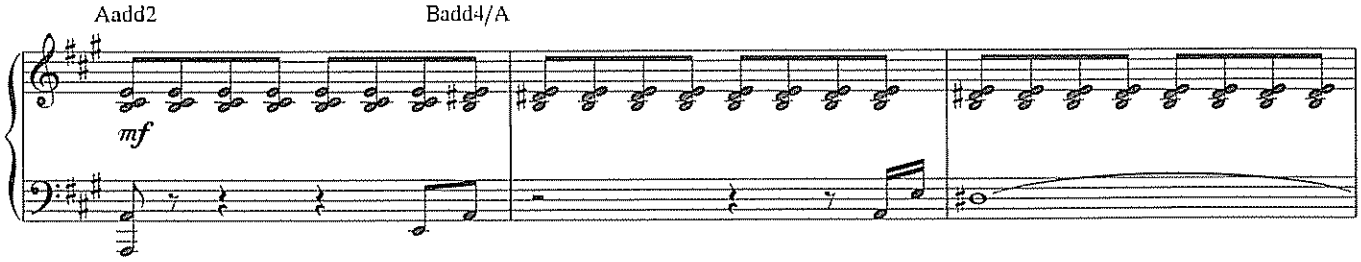


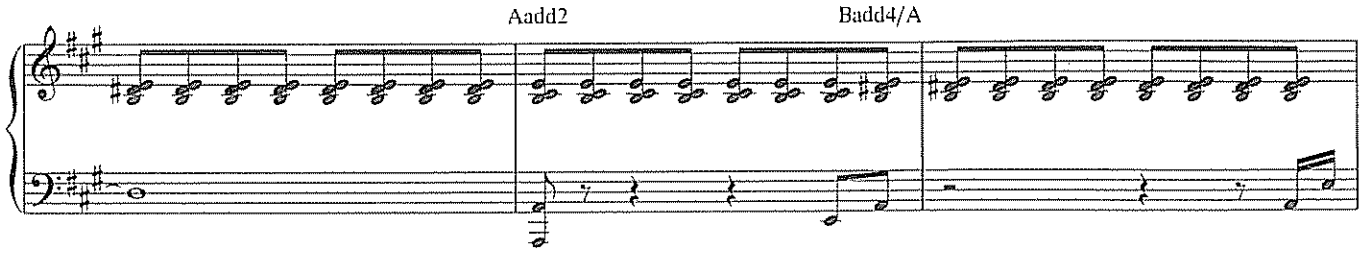
Copyright © 2005 Cherry River Music Co. (BMI), Howland Music (BMI) and Little Esky Publishing (ASCAP)
Worldwide Rights for Howland Music Administered by Cherry River Music Co.
Worldwide Rights for Little Esky Publishing Administered by Cherry Lane Music Publishing Company, Inc
International Copyright Secured All Rights Reserved

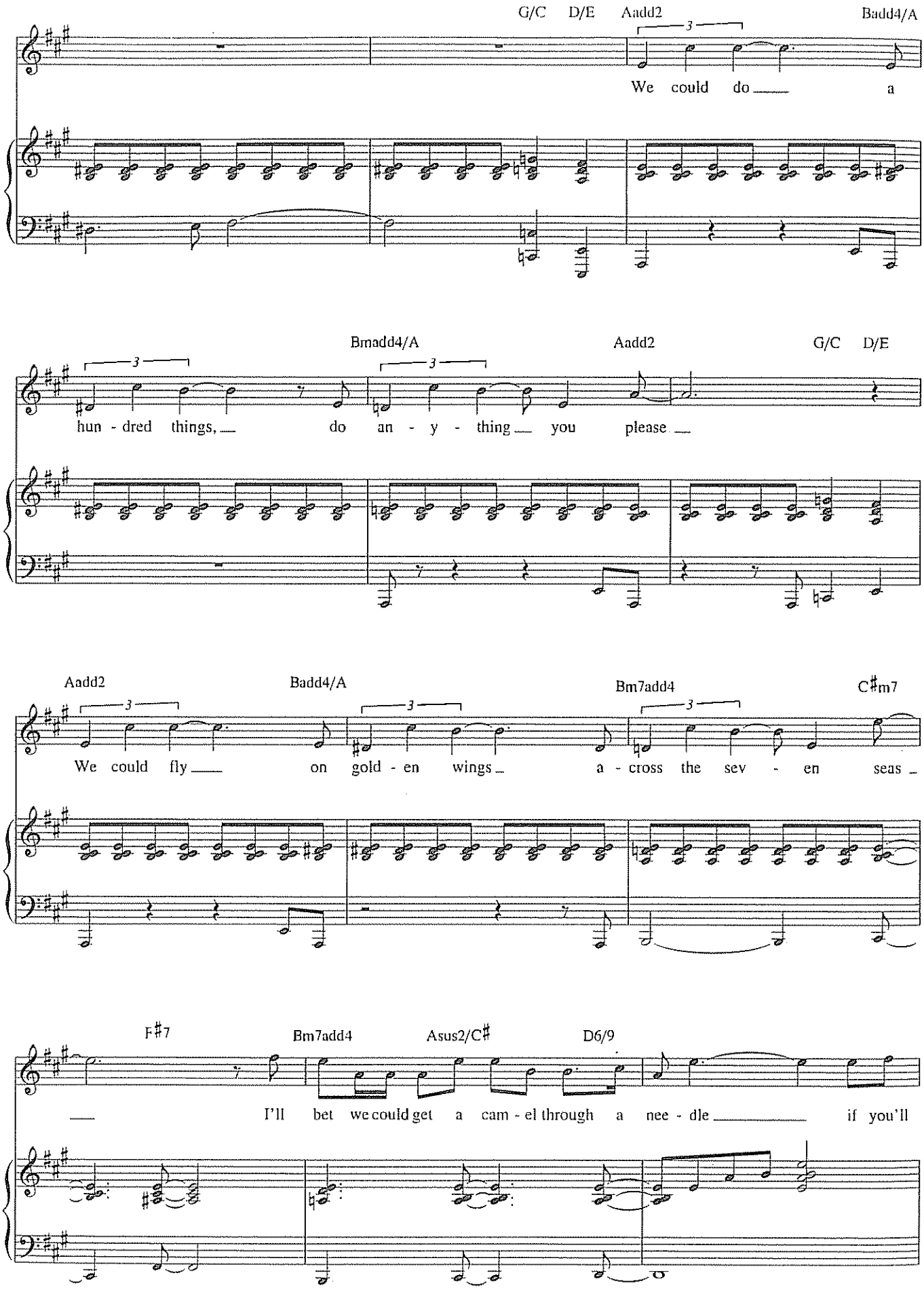


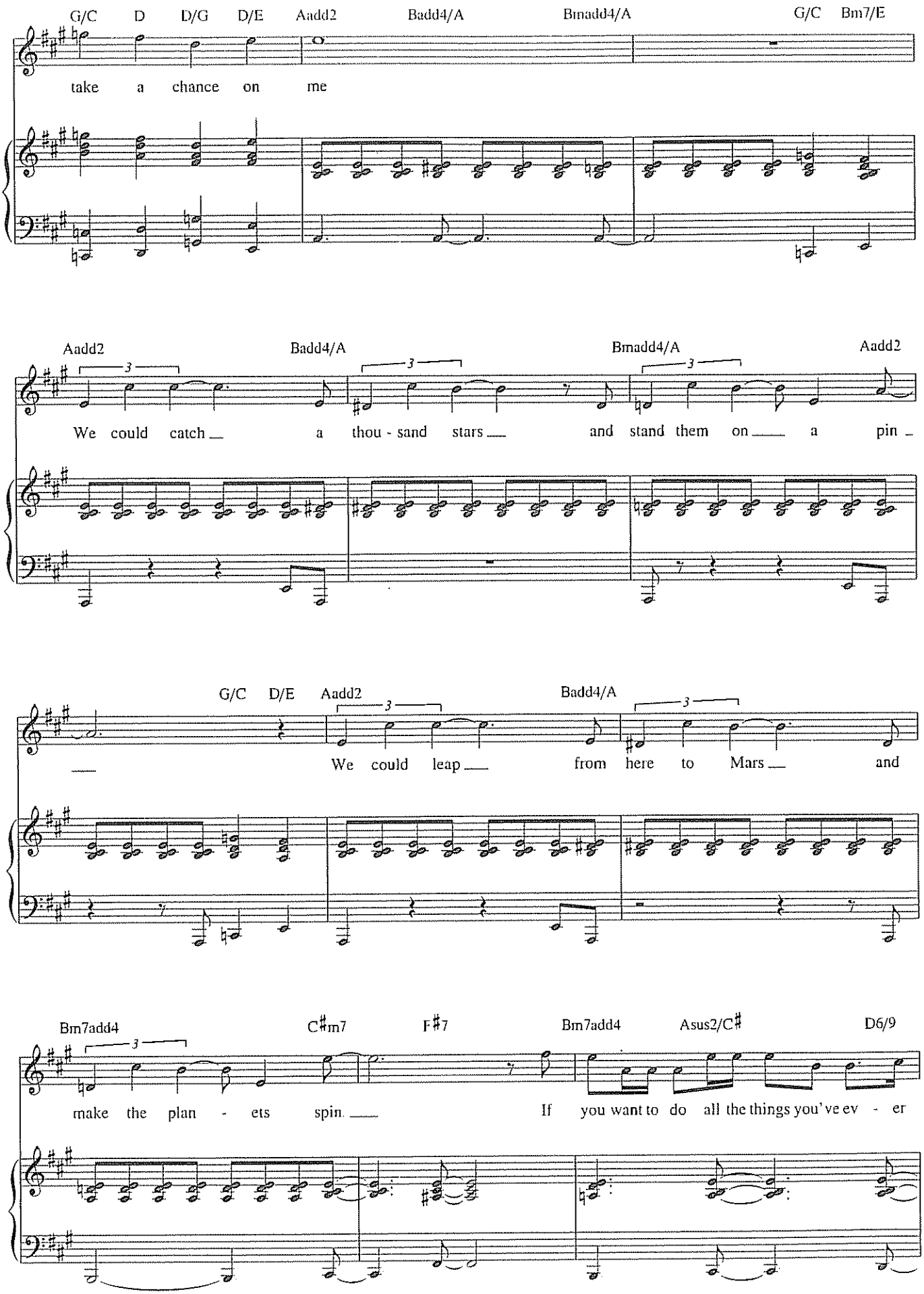


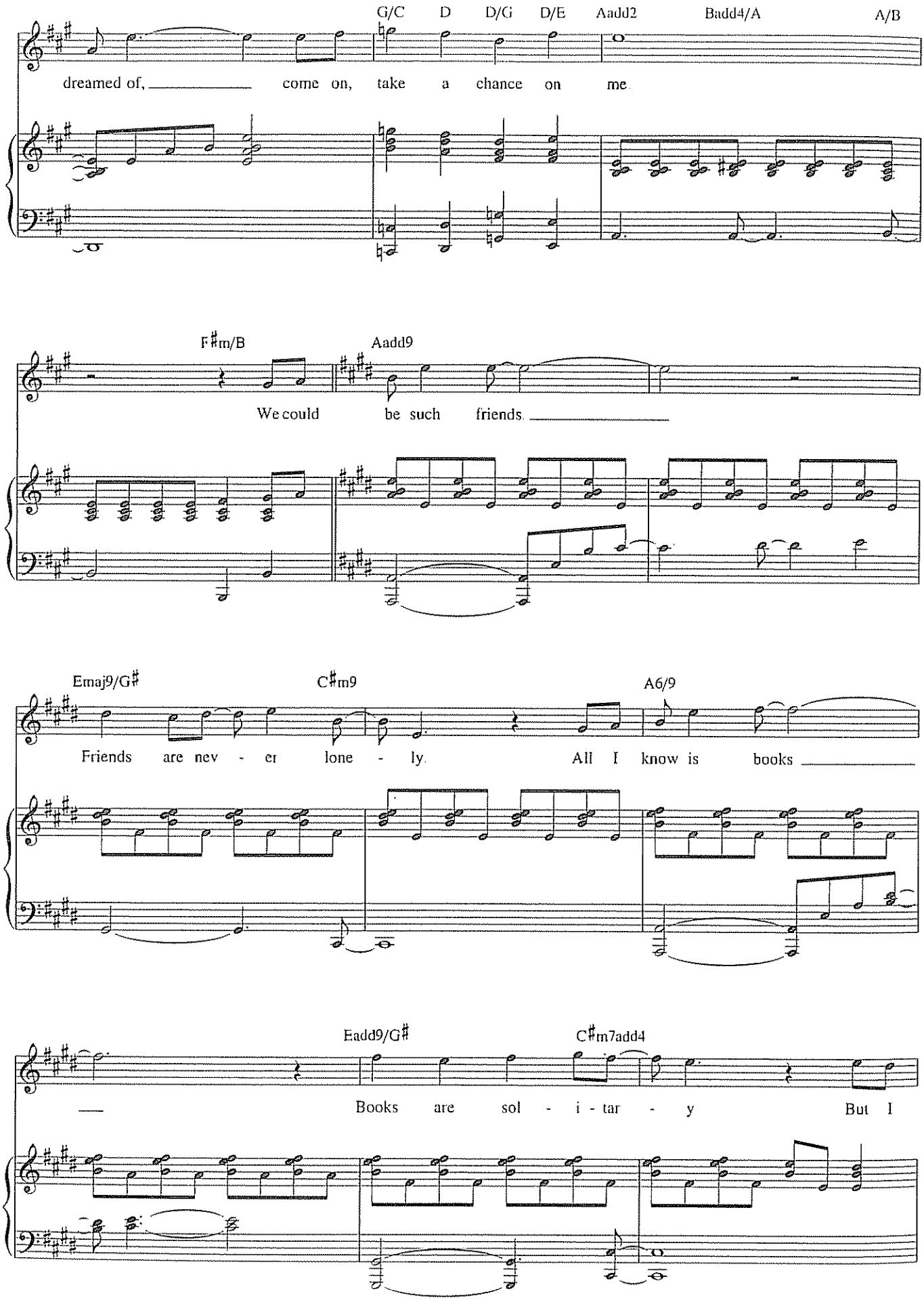
(rhythmically steady)

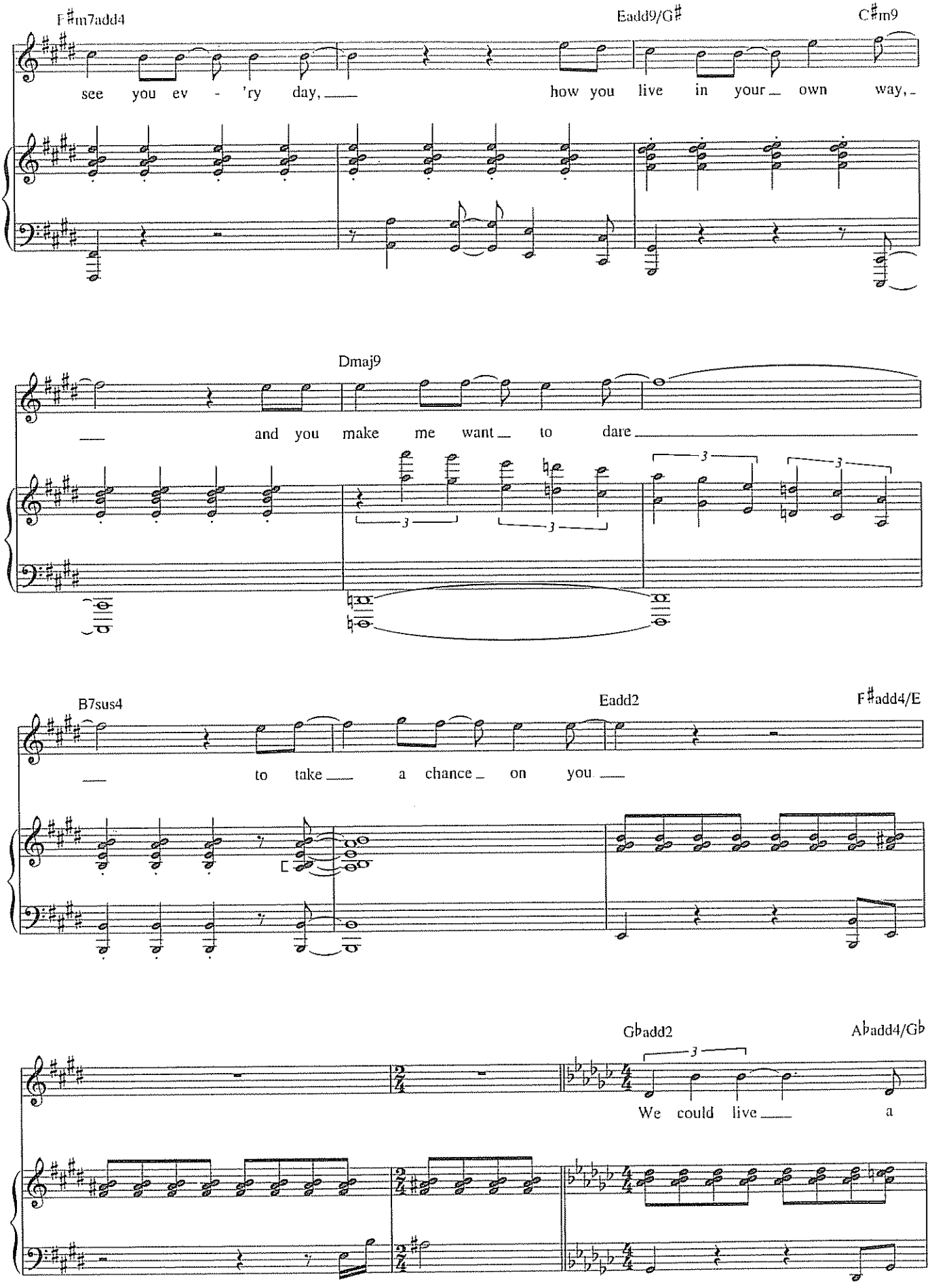


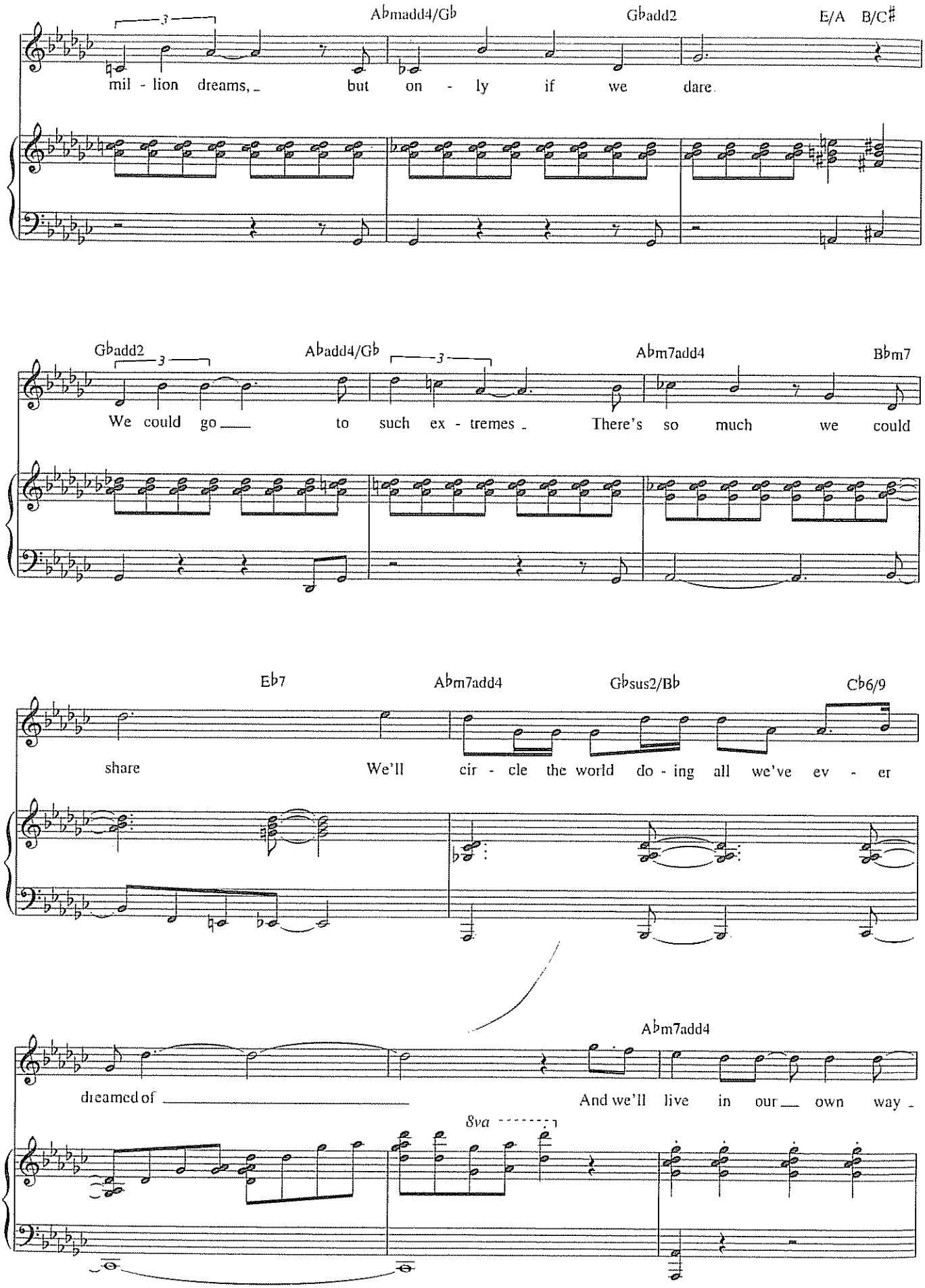


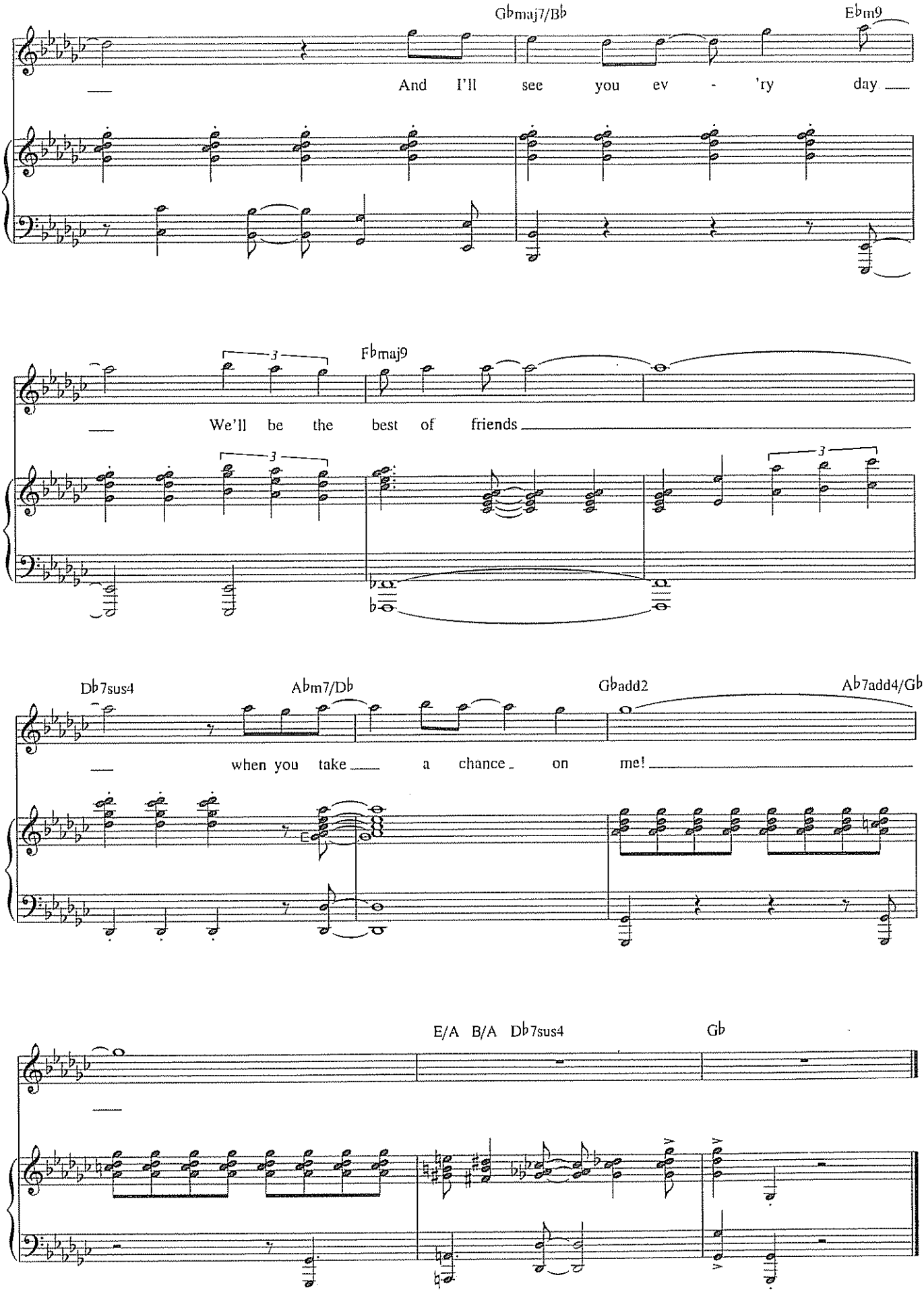

G/C D/E Aadd2 Badd4/A
We could do a
Bmadd4/A Aadd2 G/C D/E
hun - dred things, do an - y - thing you please
Aadd2 Badd4/A Bm7add4 C♯m7
We could fly on gold - en wings a - cross the sev - en seas
F♯7 Bm7add4 Asus2/C♯ D6/9
I'll bet we could get a cam - el through a nee - dle if you'll


G/C D D/G D/E Aadd2 Badd4/A Bmadd4/A G/C Bm7/E
take a chance on me
Aadd2 Badd4/A Bmadd4/A Aadd2
We could catch a thou - sand stars and stand them on a pin
G/C D/E Aadd2 Badd4/A
We could leap from here to Mars and
Bm7add4 C♯m7 F♯7 Bm7add4 Asus2/C♯ D6/9
make the plan - ets spin. If you want to do all the things you've ev - er


G/C D D/G D/E Aadd2 Badd4/A A/B
dreamed of, come on, take a chance on me
F♯m/B Aadd9
We could be such friends
Emaj9/G♯ C♯m9 A6/9
Friends are nev - er lone - ly. All I know is books
Eadd9/G♯ C♯m7add4
Books are sol - i - tar - y But I


F♯m7add4
Eadd9/G♯
C♯m9
see you ev - 'ry day,
how you live in your own way,
Dmaj9
and you make me want to dare
B7sus4
Eadd2
F♯add4/E
to take a chance on you
Gbadd2
Abadd4/Gb
We could live a

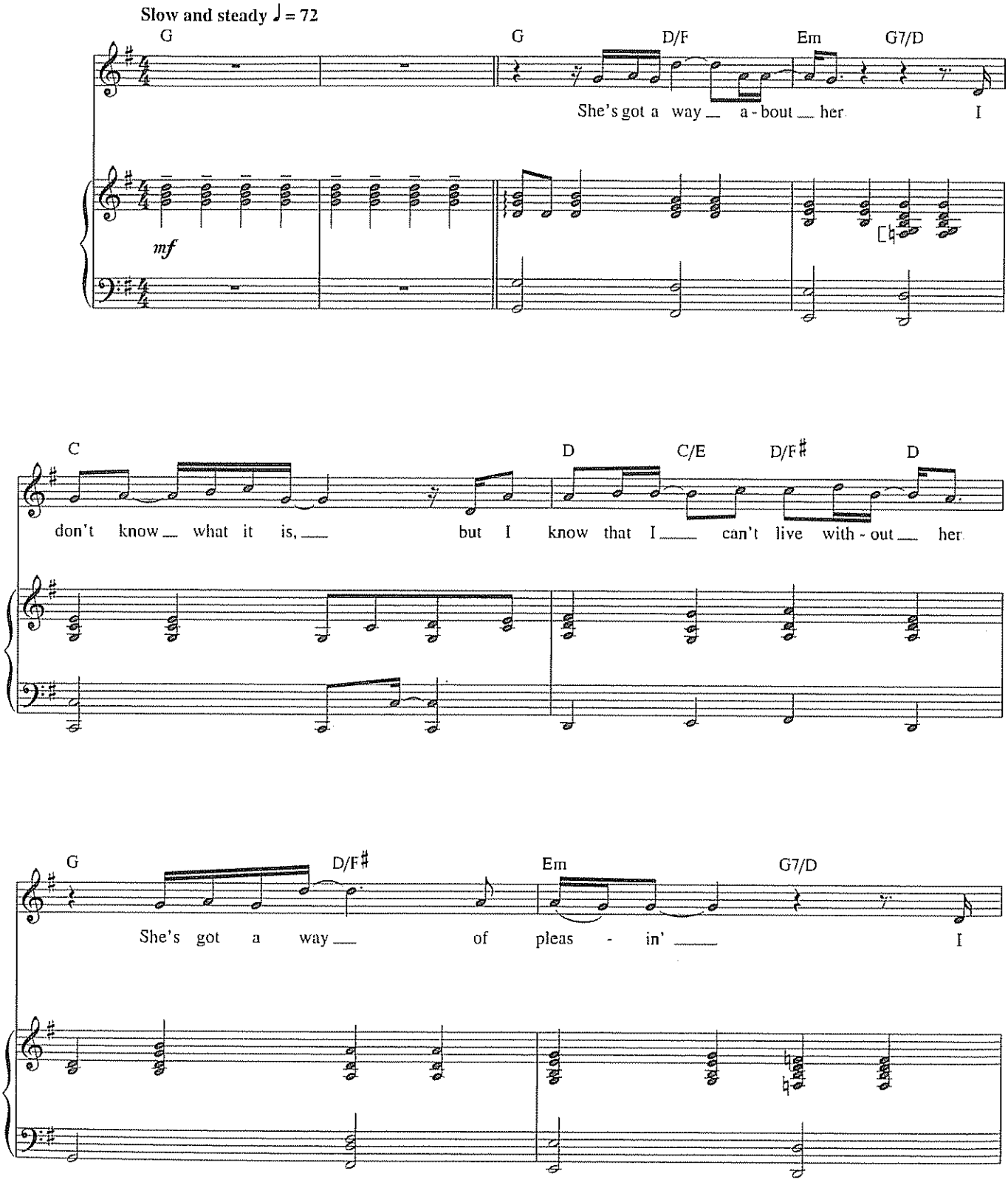

A♭madd4/G♭
G♭add2
E/A
B/C♯
mil - lion dreams, but on - ly if we dare
G♭add2
A♭add4/G♭
A♭m7add4
B♭m7
We could go to such ex - tremes There's so much we could
E♭7
A♭m7add4
G♭sus2/B♭
C♭6/9
share We'll cir - cle the world do - ing all we've ev - er
A♭m7add4
dreamed of And we'll live in our own way
8va


Gbmaj7/Bb
Ebm9
And I'll see you ev - 'ry day
Fbmaj9
We'll be the best of friends
Db7sus4
Abm7/Db
Gbadd2
Ab7add4/Gb
when you take a chance on me!
E/A B/A Db7sus4
Gb

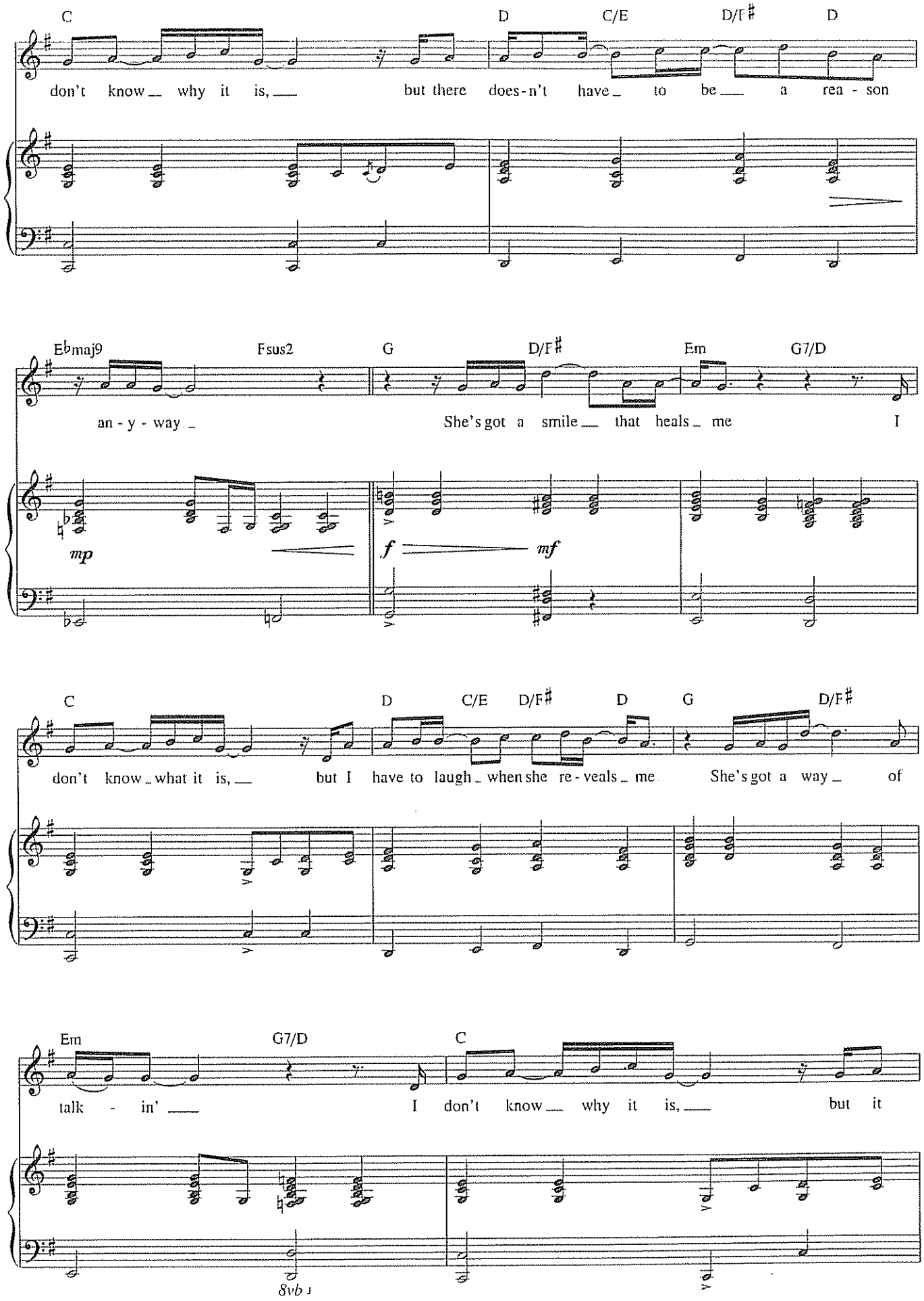
SHE'S GOT A WAY

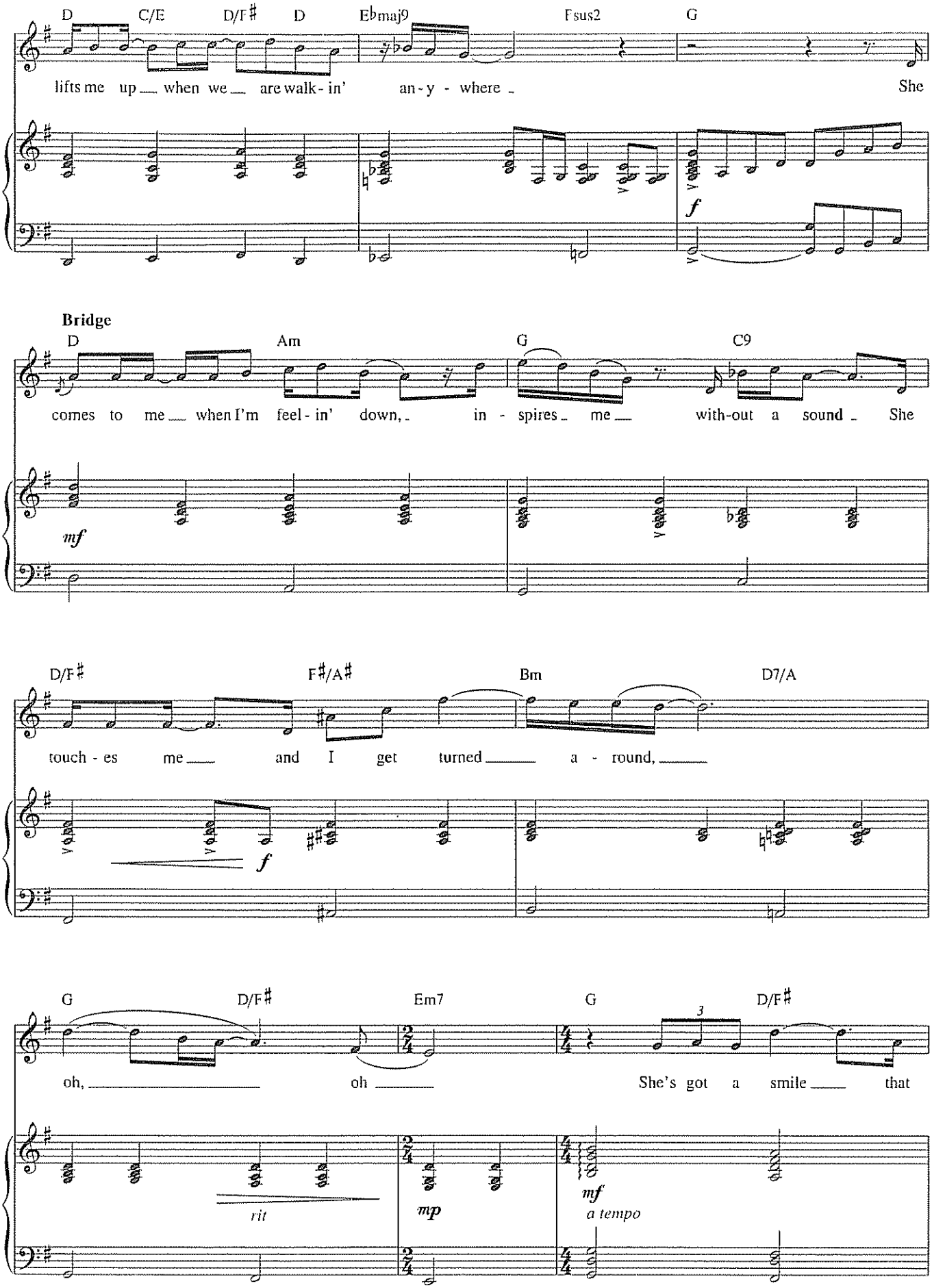
from *Movin' Out*

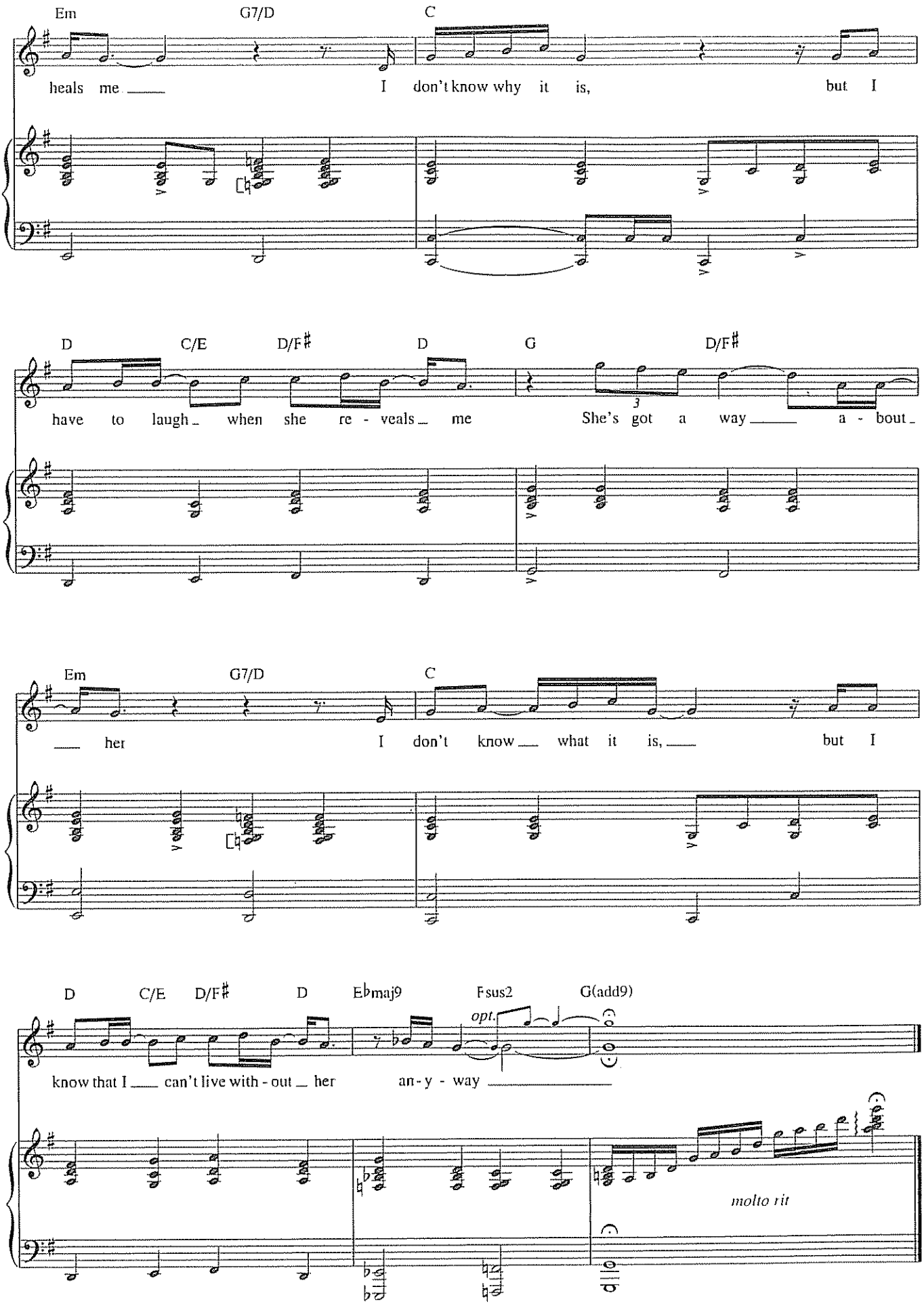
Words and Music by
BILLY JOEL



© 1971 (Renewed 1999) IMPULSIVE MUSIC
All Rights Reserved International Copyright Secured Used by Permission


C
D
C/E
D/F♯
D
don't know why it is, but there does-n't have to be a rea - son
E♭maj9
Fsus2
G
D/F♯
Em
G7/D
an - y - way
She's got a smile that heals me
I
mp
f
mf
C
D
C/E
D/F♯
D
G
D/F♯
don't know what it is, but I have to laugh when she re - veals me
She's got a way of
Em
G7/D
C
talk - in'
I don't know why it is, but it
8vb

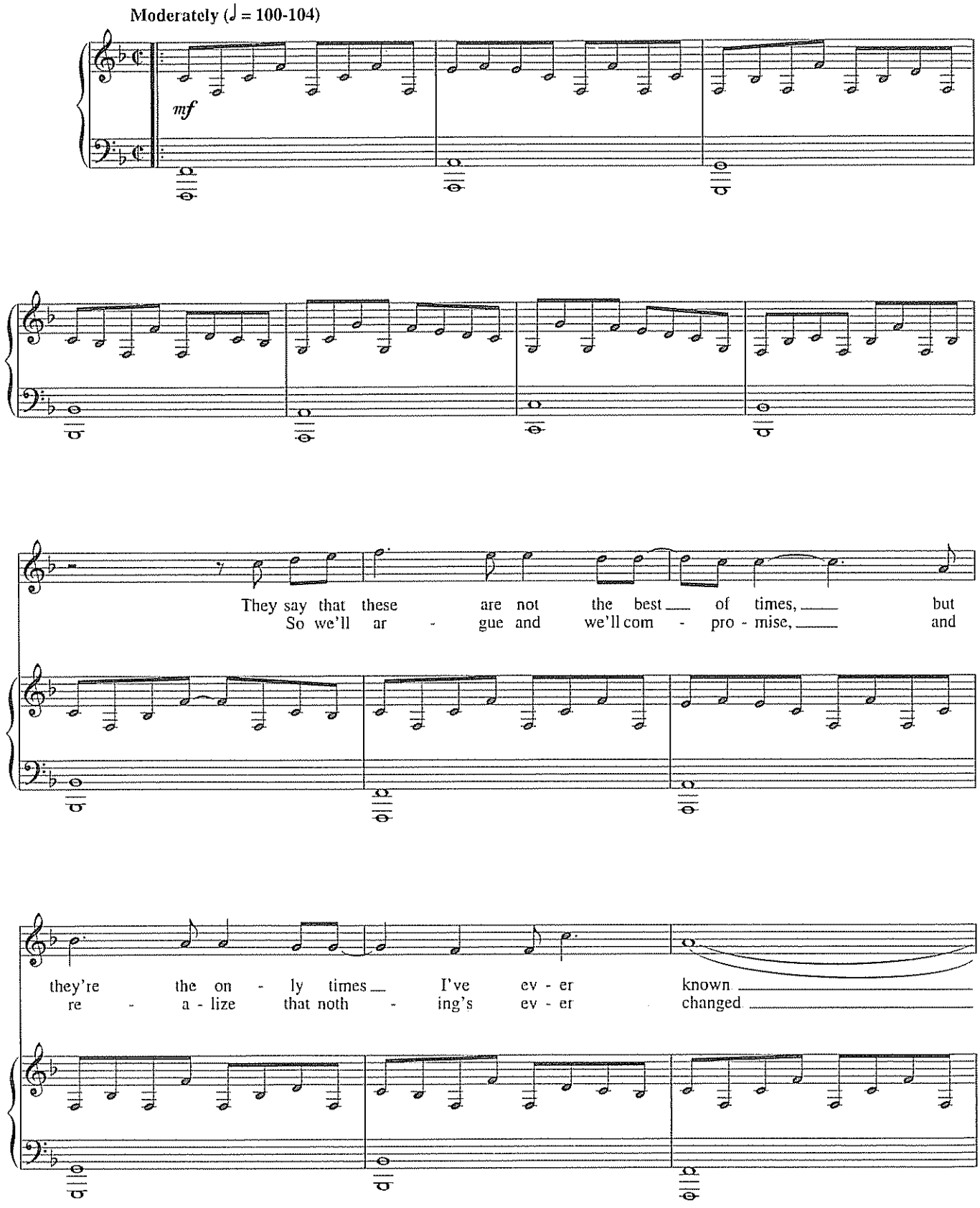

D C/E D/F♯ D Ebmaj9 Fsus2 G
lifts me up when we are walk - in' an - y - where She
f
Bridge
D Am G C9
comes to me when I'm feel - in' down, in - spires me with-out a sound She
mf
D/F♯ F♯/A♯ Bm D7/A
touch - es me and I get turned a - round,
f
G D/F♯ Em7 G D/F♯
3
oh, oh She's got a smile that
rit
mp
mf
a tempo


Em G7/D C
heals me I don't know why it is, but I
D C/E D/F♯ D G D/F♯
have to laugh when she re - veals me She's got a way a - bout
Em G7/D C
her I don't know what it is, but I
D C/E D/F♯ D E♭maj9 Fsus2 G(add9)
opt.
know that I can't live with - out her an - y - way
molto rit

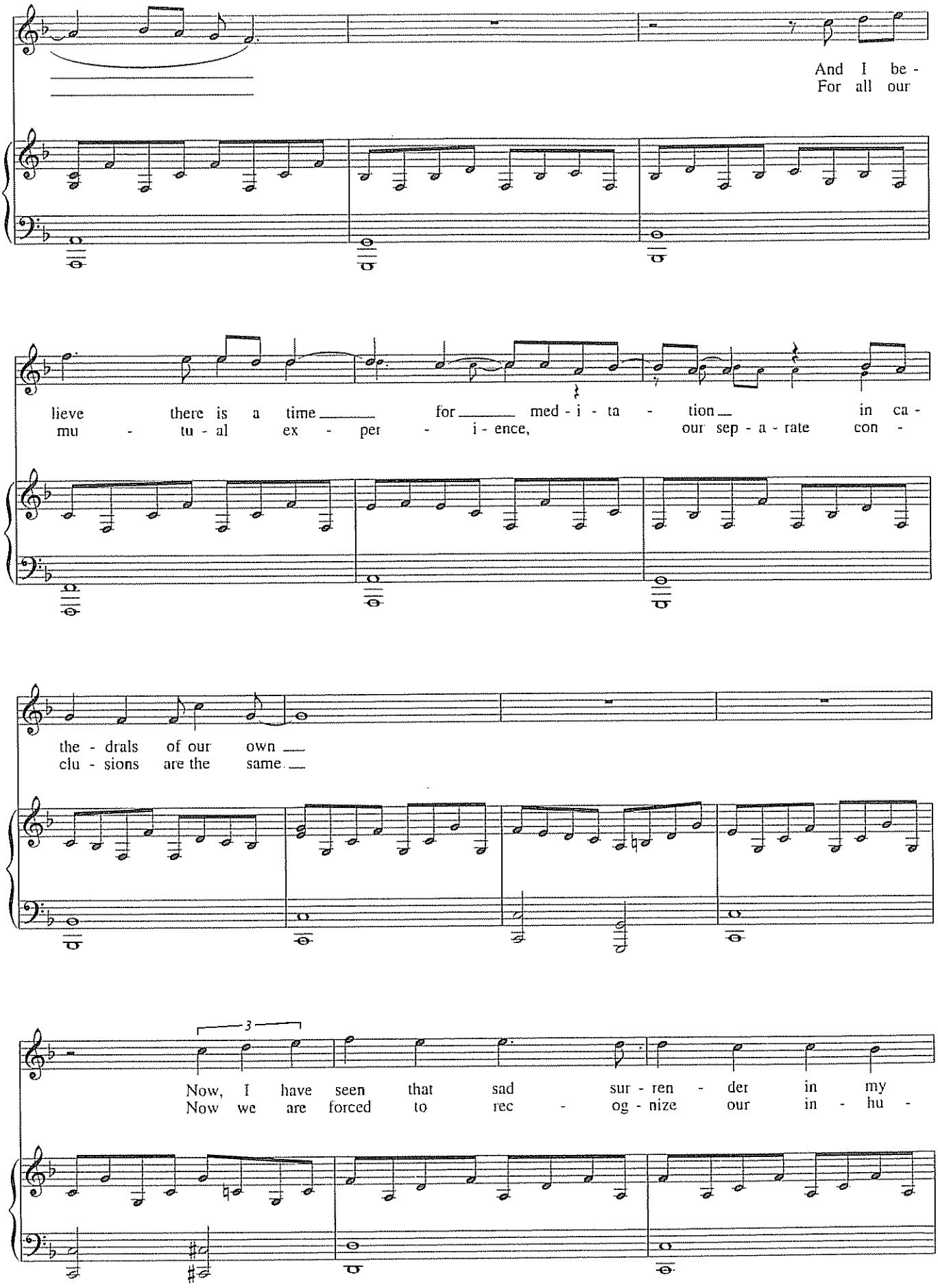
SUMMER, HIGHLAND FALLS

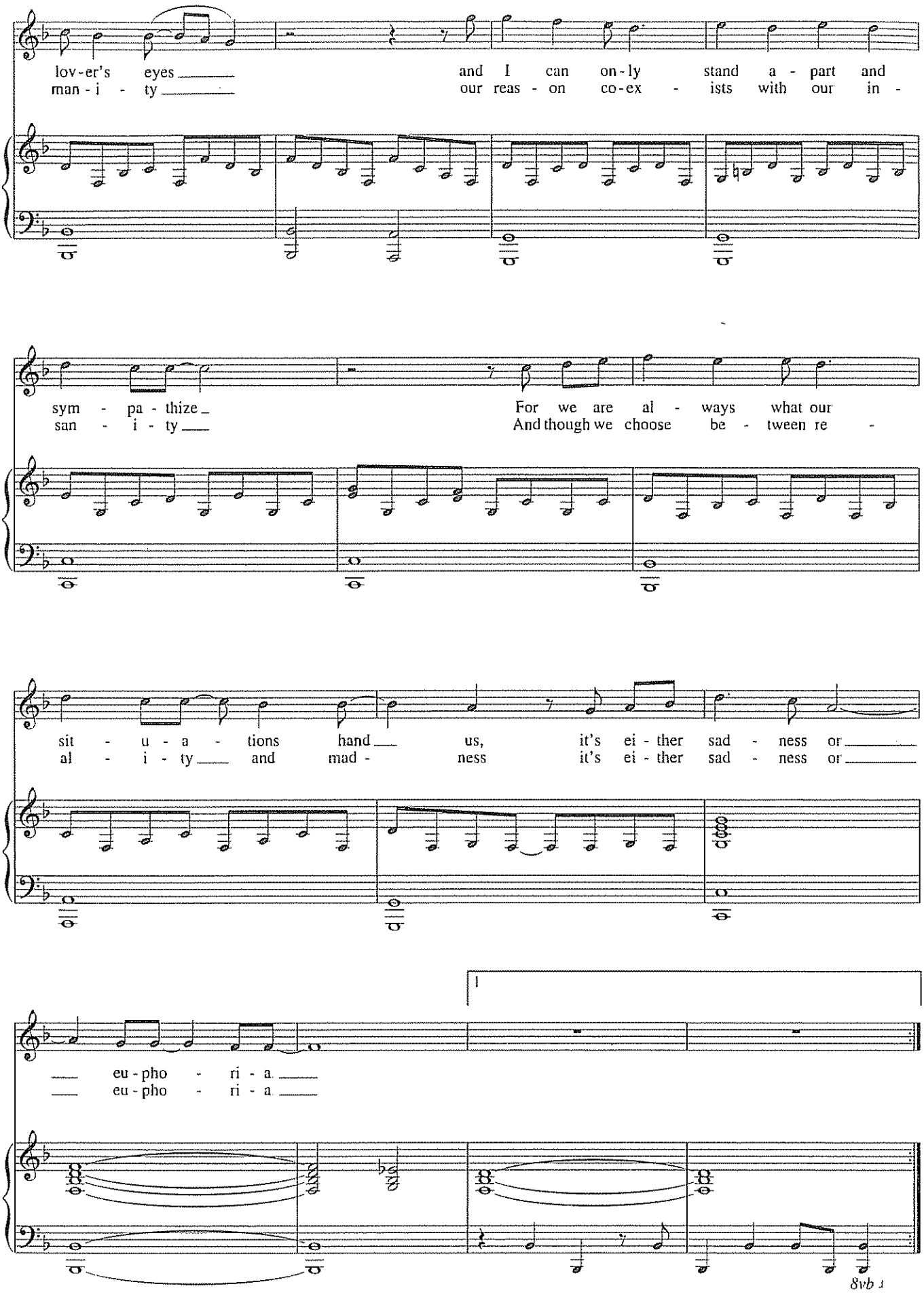
from *Movin' Out*

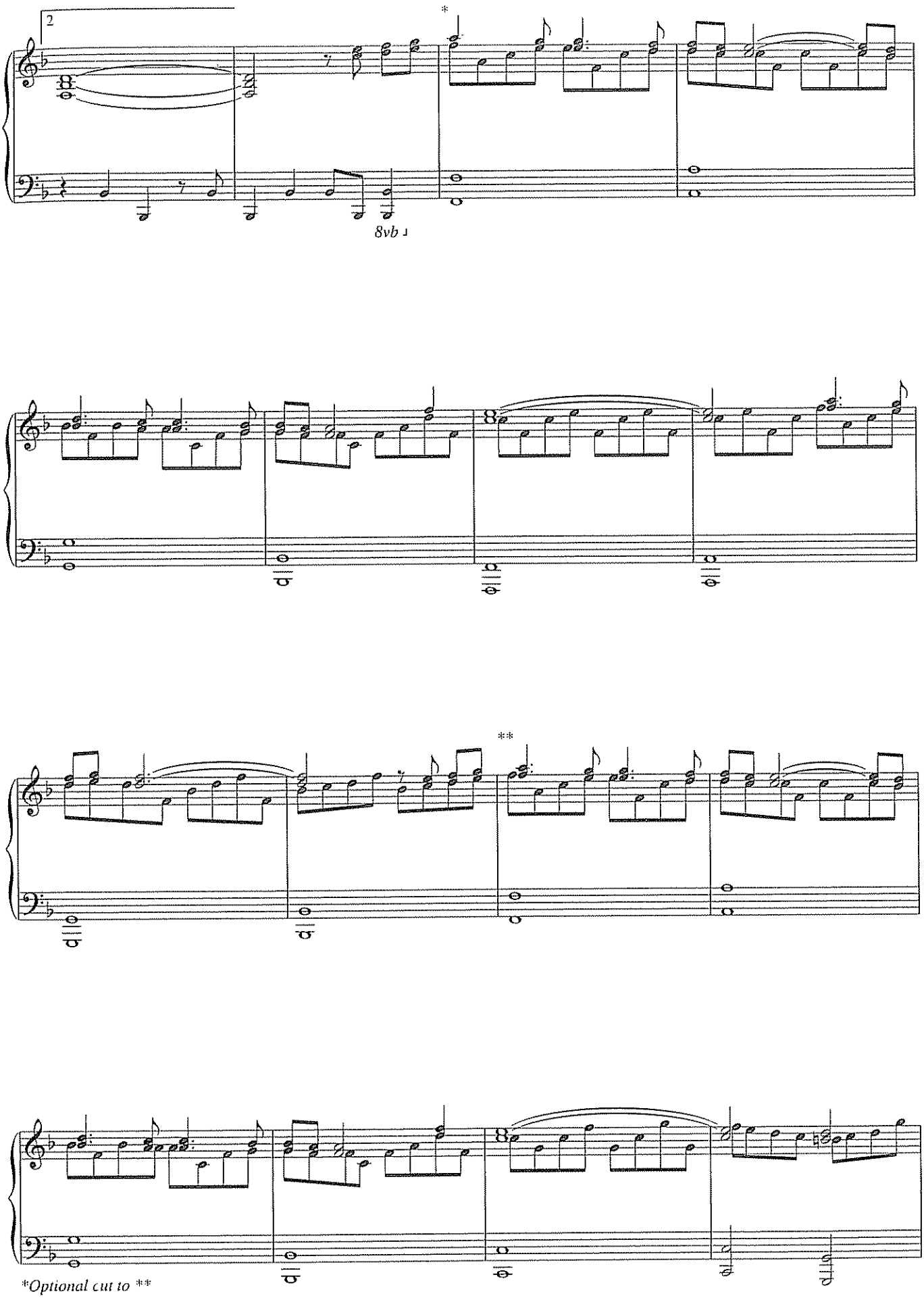
Words and Music by
BILLY JOEL

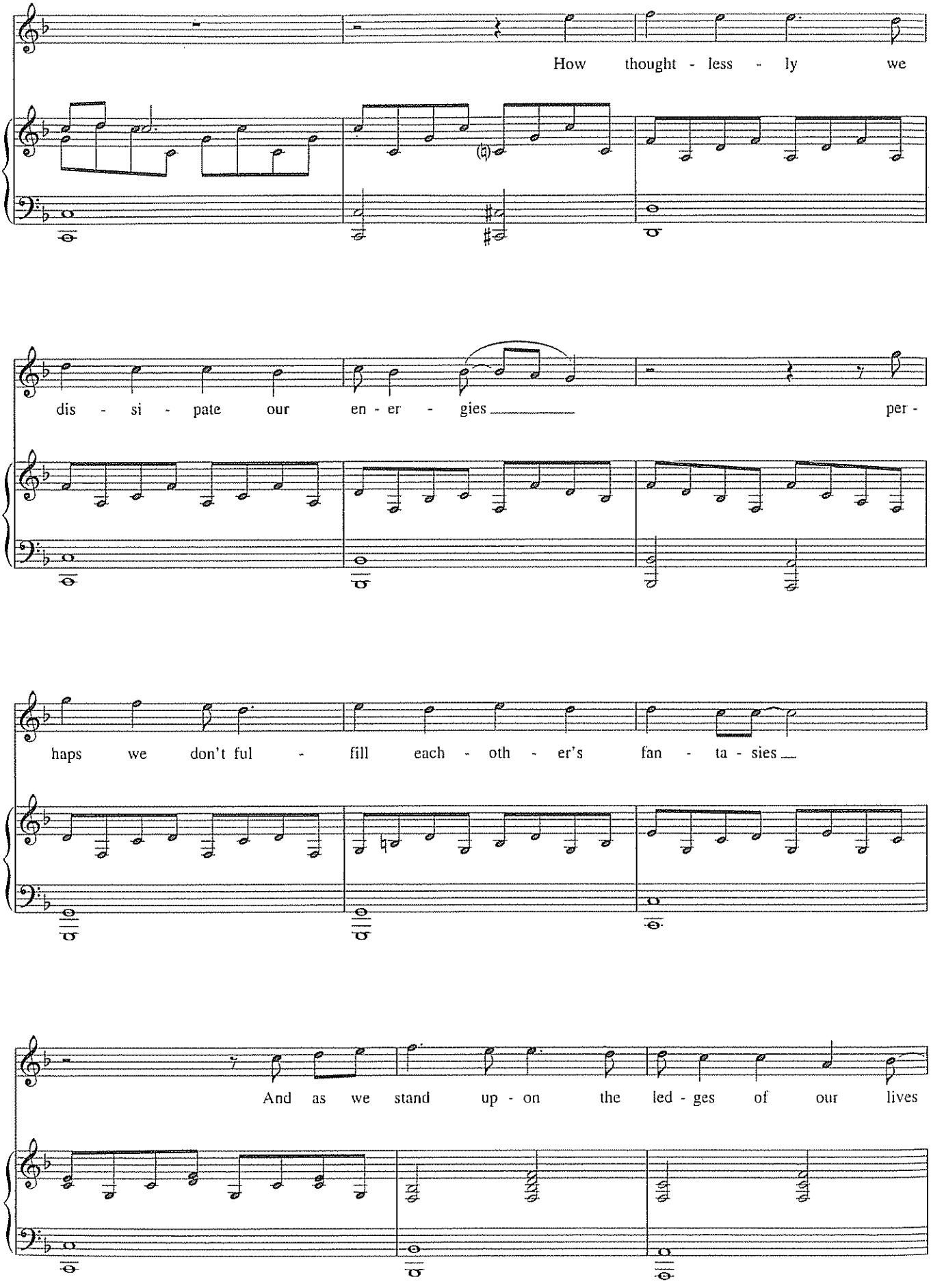


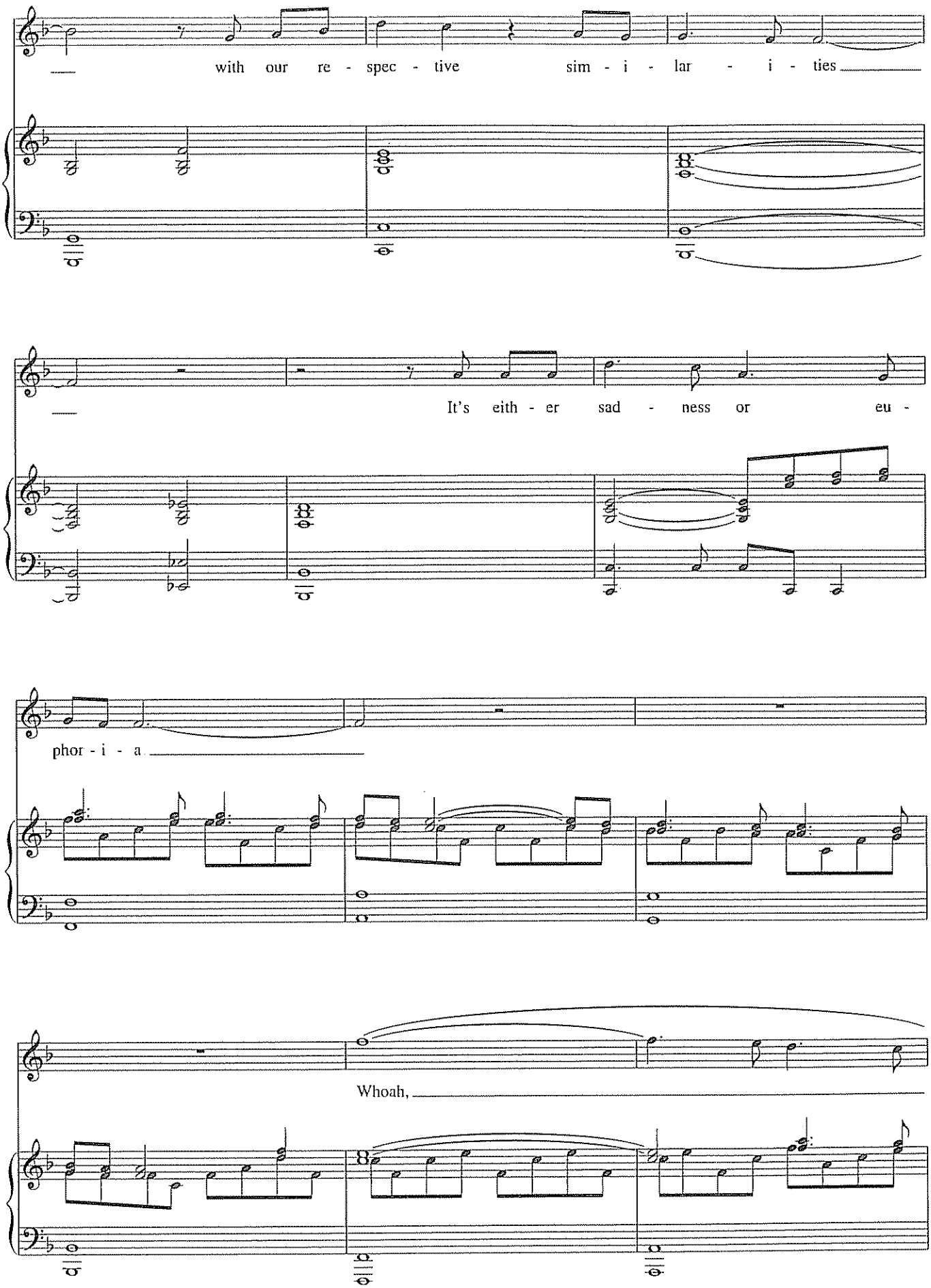
© 1976 (Renewed 2004). 1978 JOEL SONGS
All Rights Reserved International Copyright Secured Used by Permission

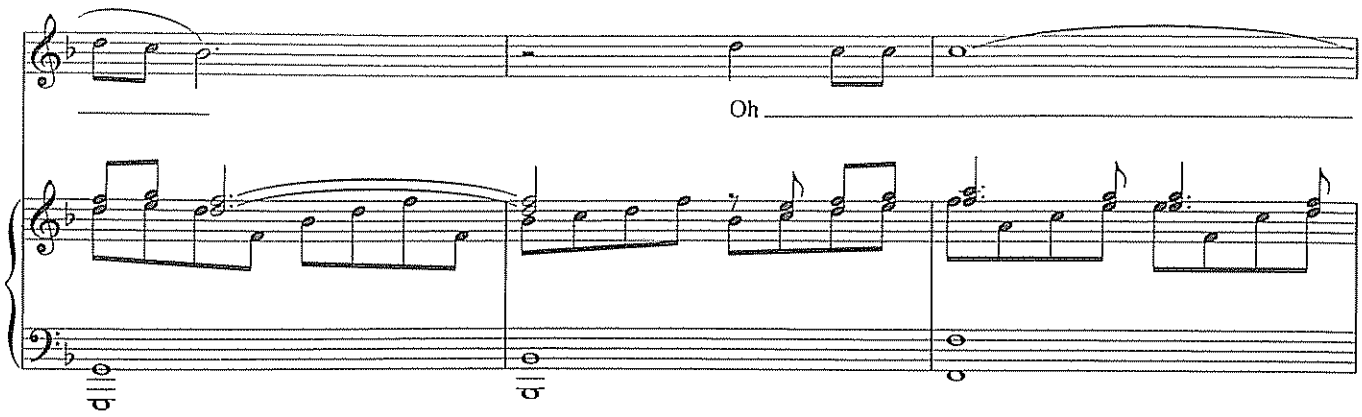

And I be -
For all our
lieve there is a time for med - i - ta - tion in ca -
mu - tu - al ex - per - i - ence, our sep - a - rate con -
the - drals of our own
clu - sions are the same
3
Now, I have seen that sad sur - ren - der in my
Now we are forced to rec - og - nize our in - hu -

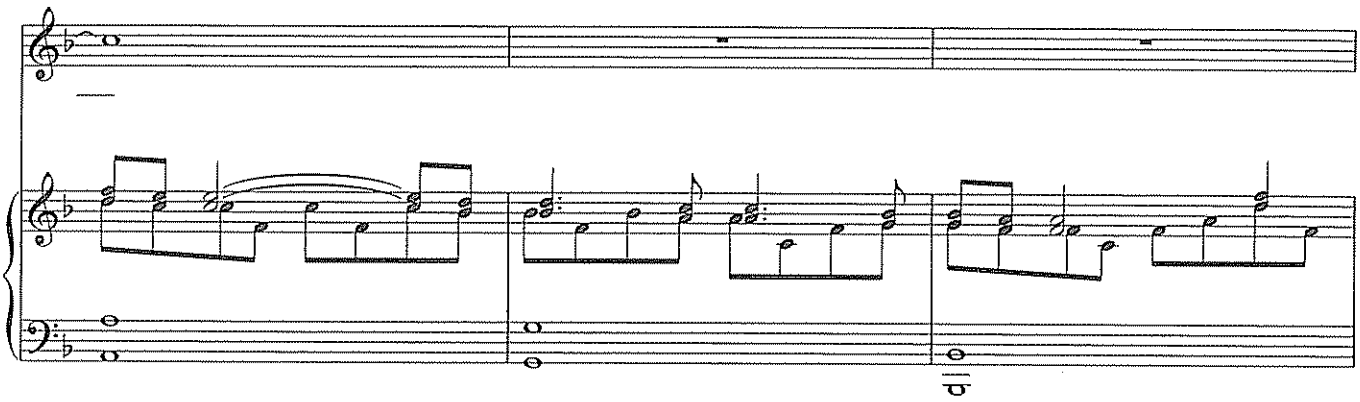

lov-er's eyes
man - i - ty
and I can on-ly stand a - part and
our reas - on co-ex - ists with our in -
sym - pa - thize
san - i - ty
For we are al - ways what our
And though we choose be - tween re -
sit - u - a - tions hand us,
al - i - ty and mad - ness
it's ei - ther sad - ness or
it's ei - ther sad - ness or
eu - pho - ri - a
eu - pho - ri - a
8vb

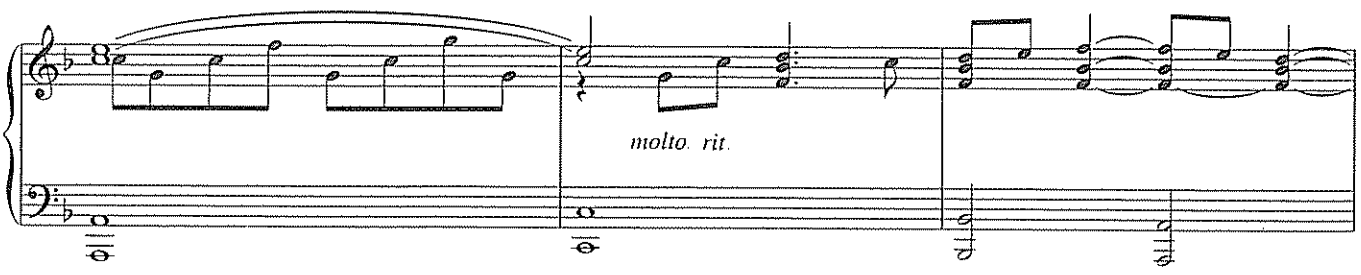

2
*
8vb
**
*Optional cut to **

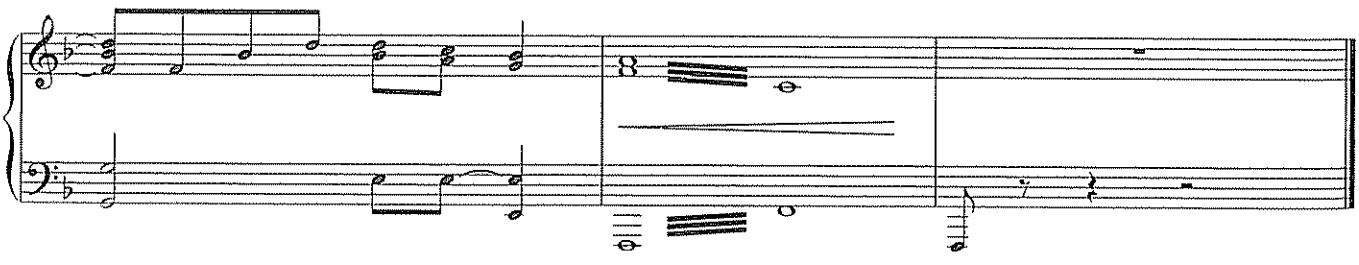

How thought - less - ly we
dis - si - pate our en - er - gies per -
haps we don't ful - fill each - oth - er's fan - ta - sies
And as we stand up - on the led - ges of our lives


with our re - spec - tive sim - i - lar - i - ties
It's eith - er sad - ness or eu -
phor - i - a
Whoah,


Oh



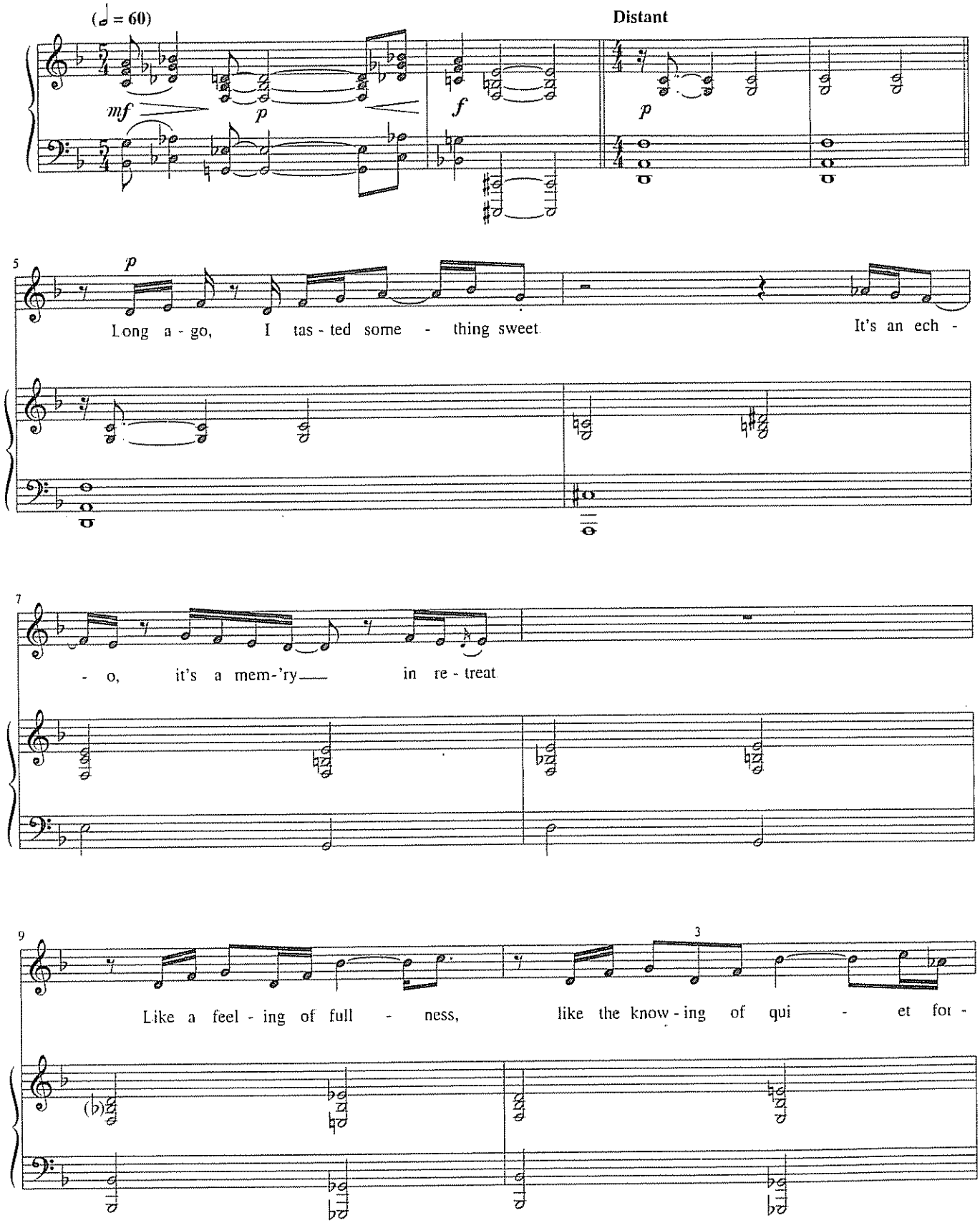

molto. rit.



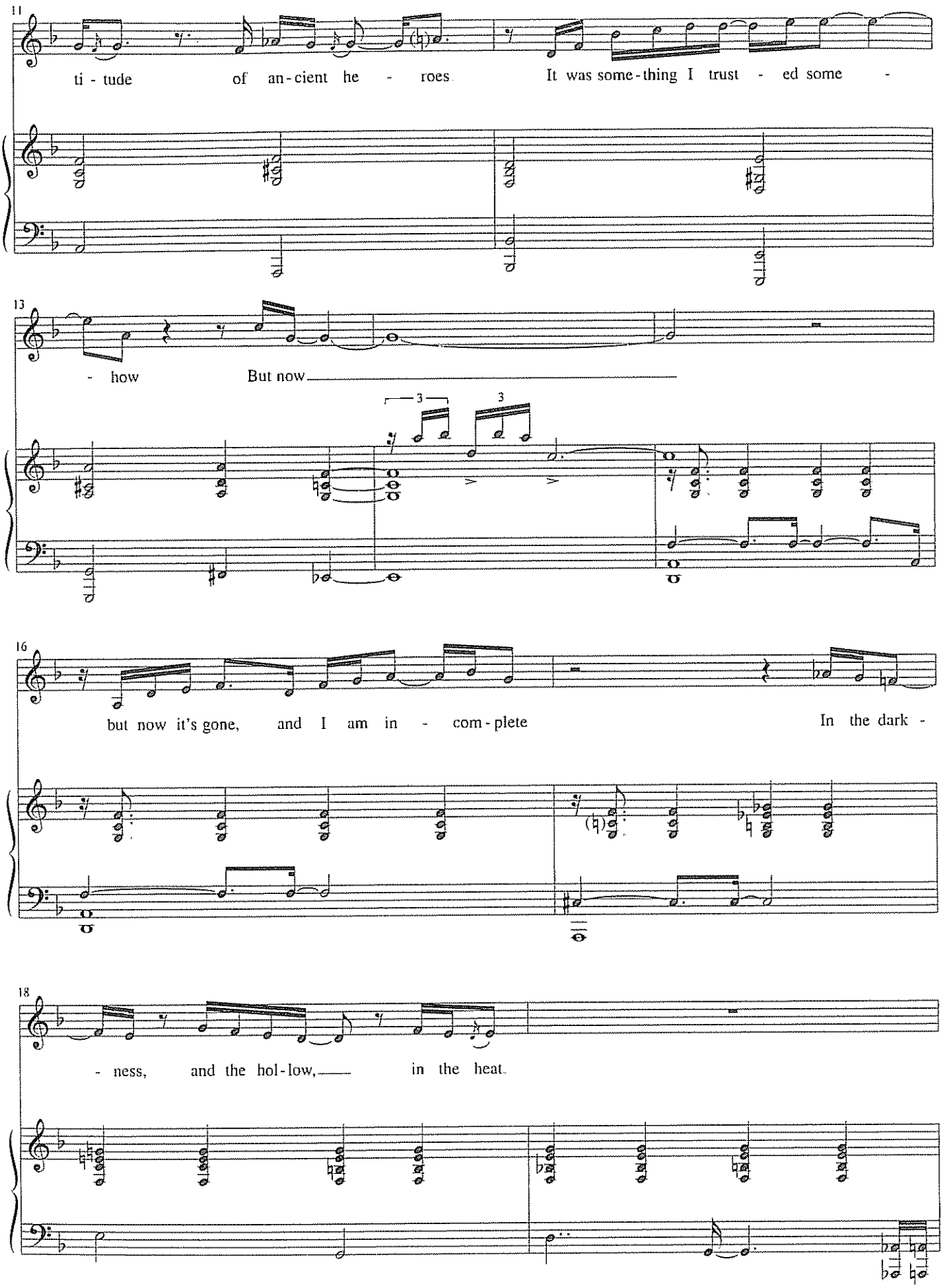
SATURN RETURNS

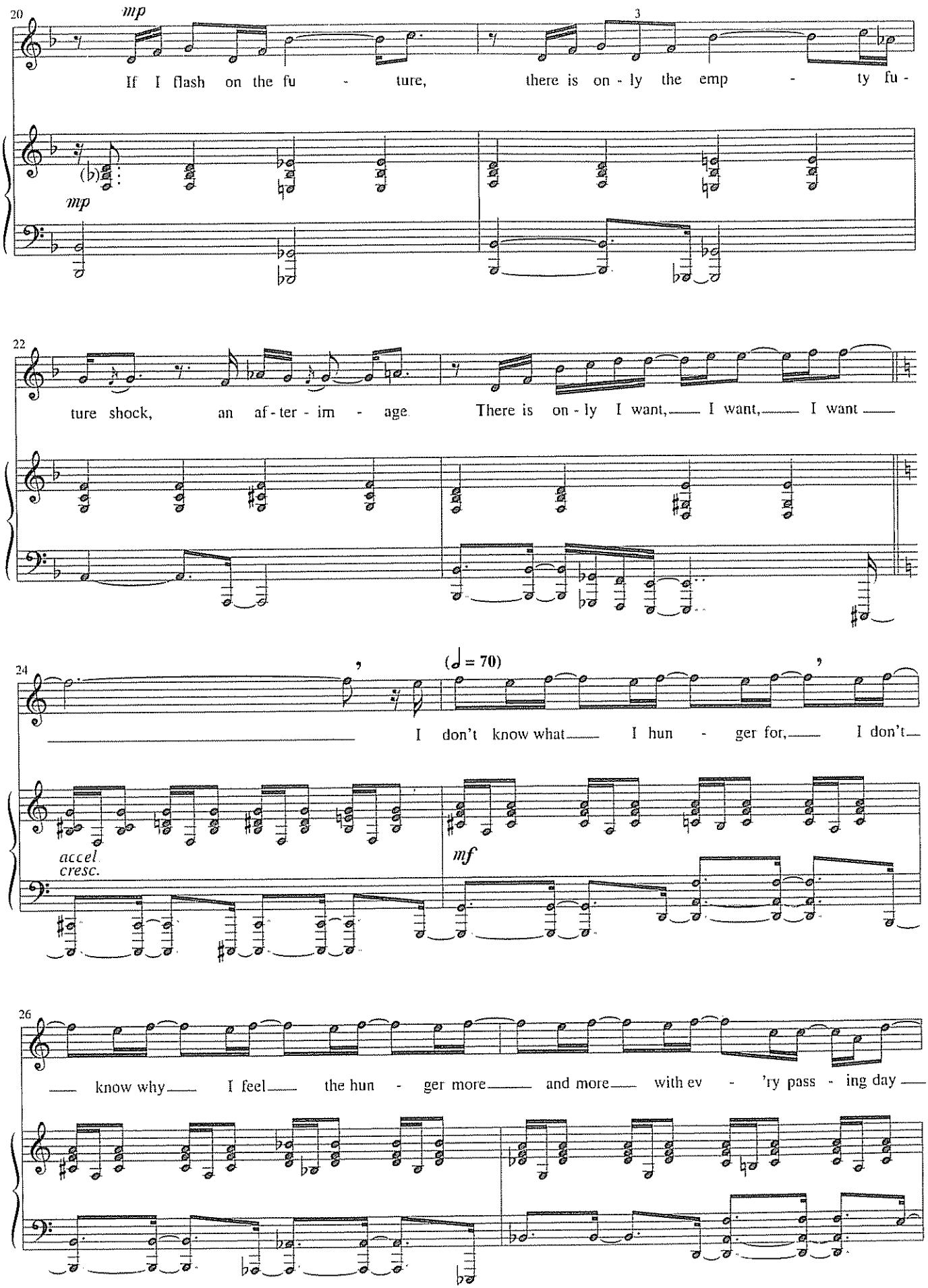
from *Myths and Hymns*

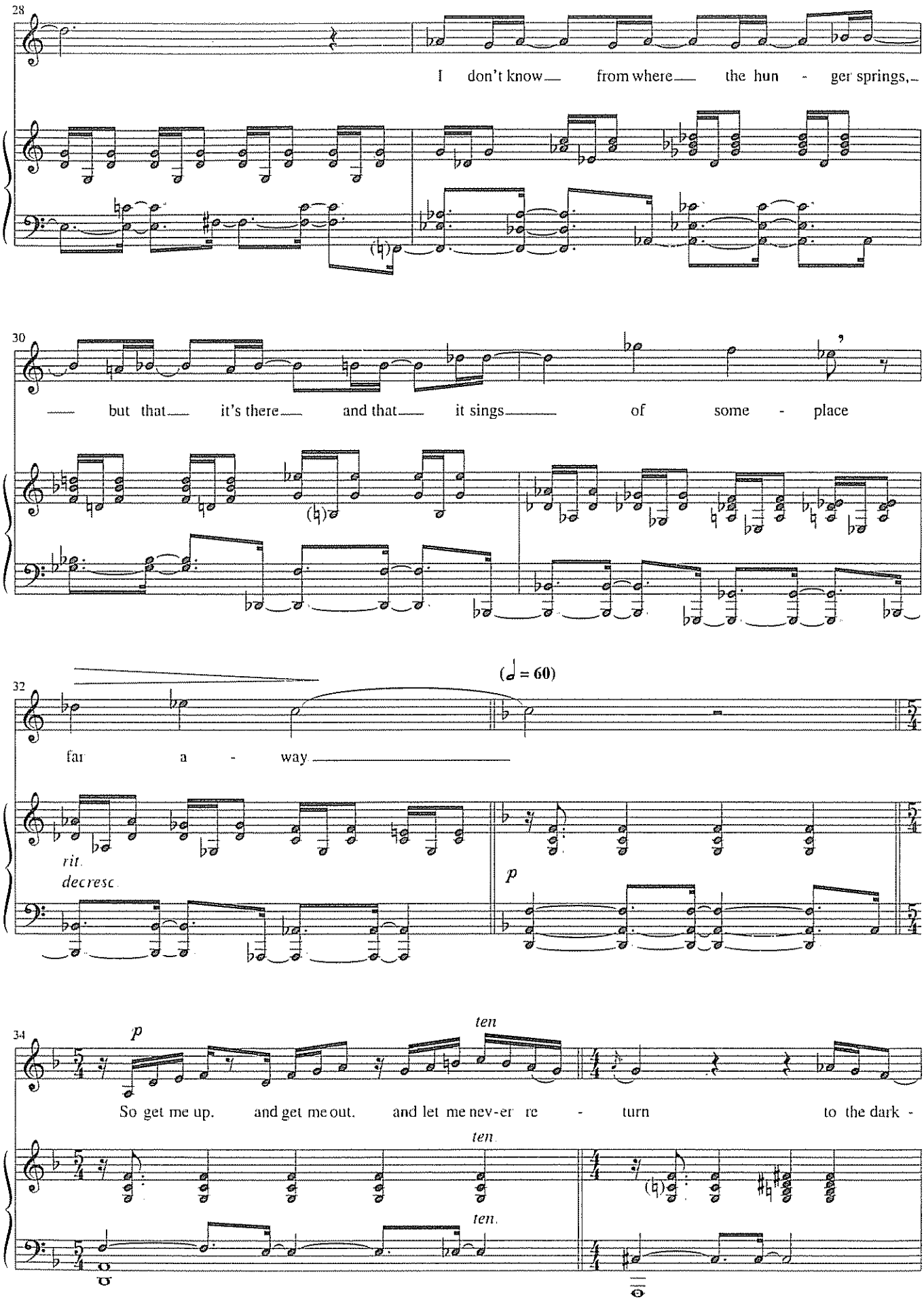
Music and Lyrics by
ADAM GUETTEL

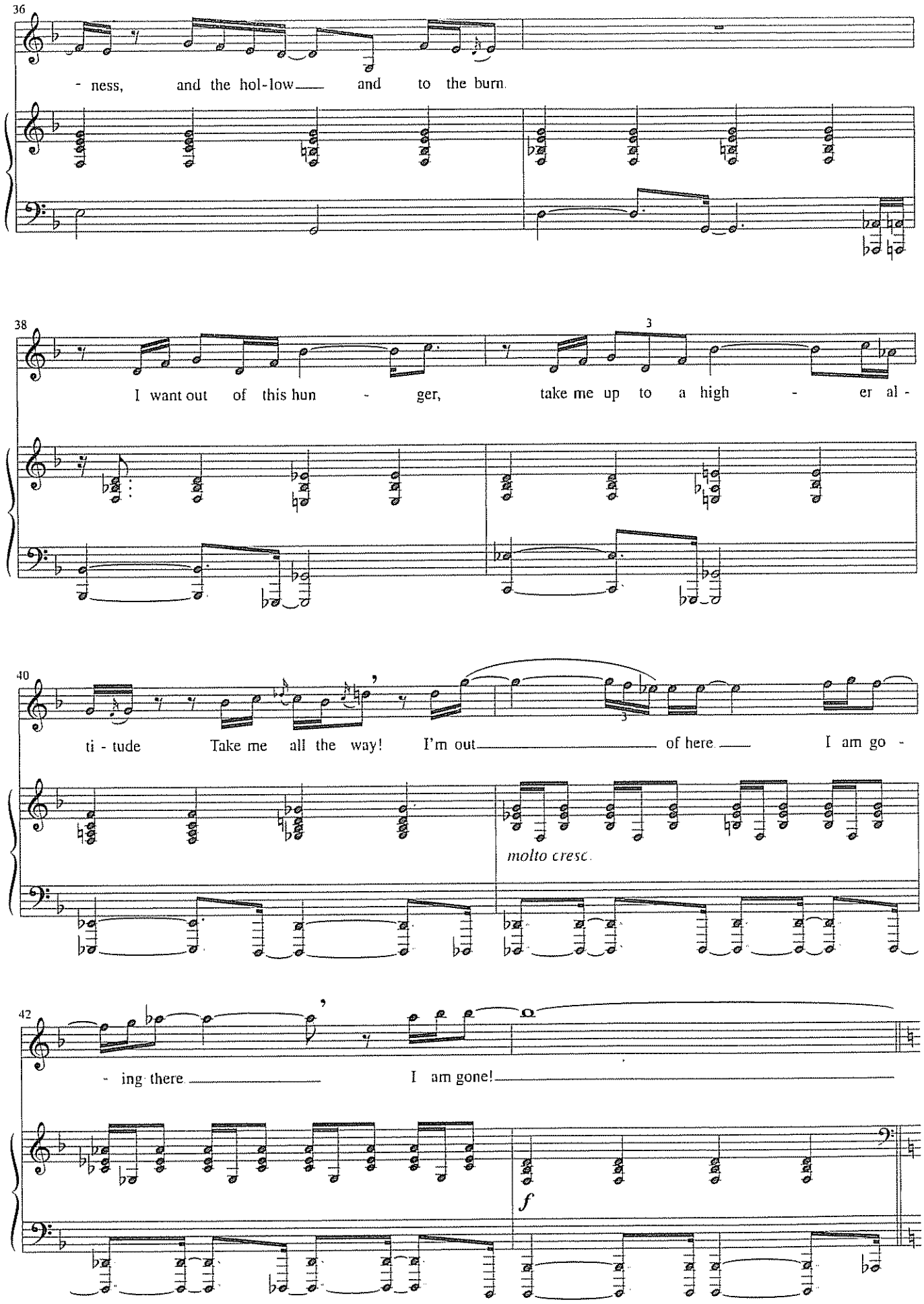


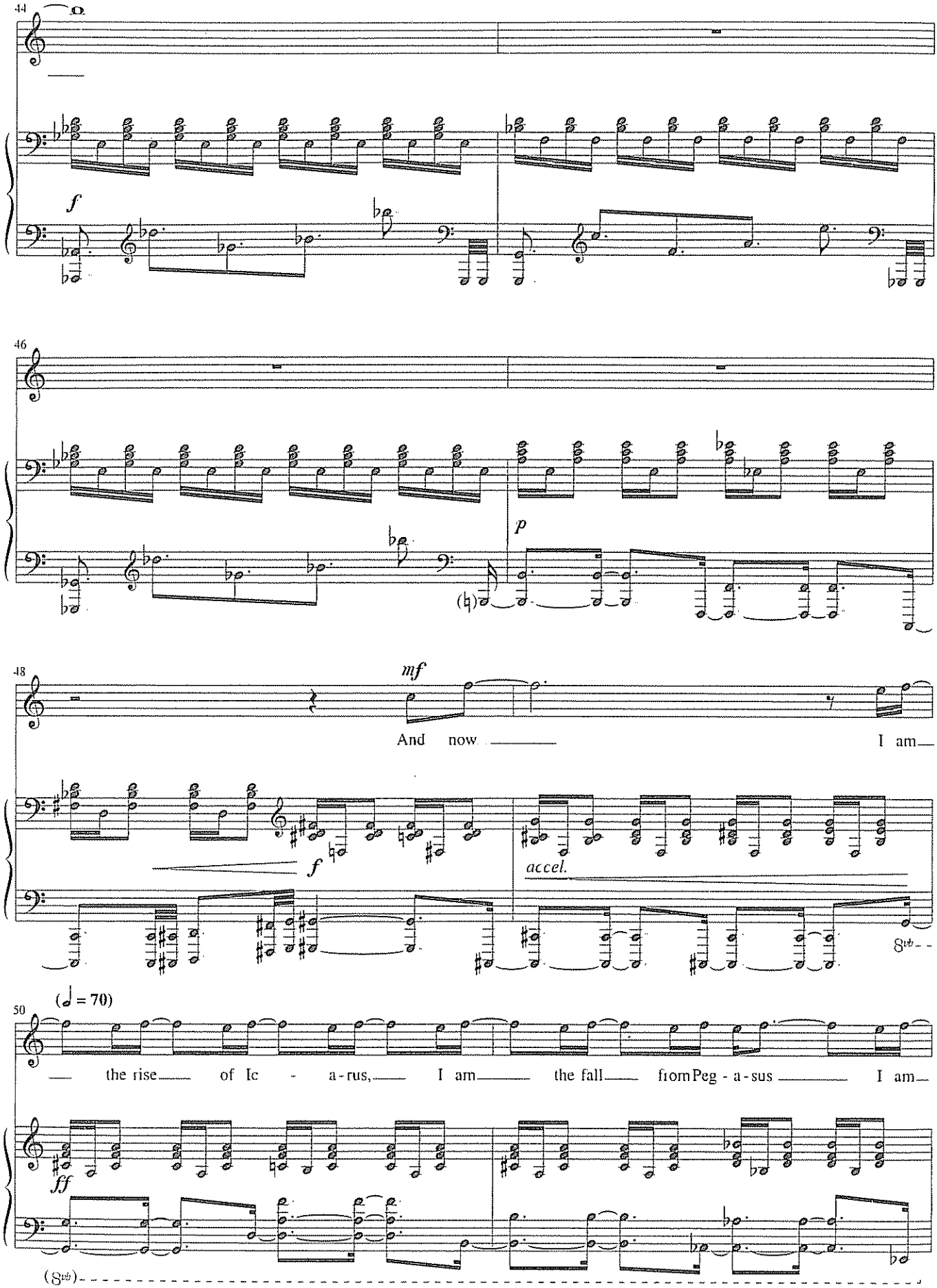
Copyright © 1999 by WILLIAMSON MUSIC and MATTHEW MUSIC
All Rights Administered by WILLIAMSON MUSIC throughout the world
International Copyright Secured All Rights Reserved

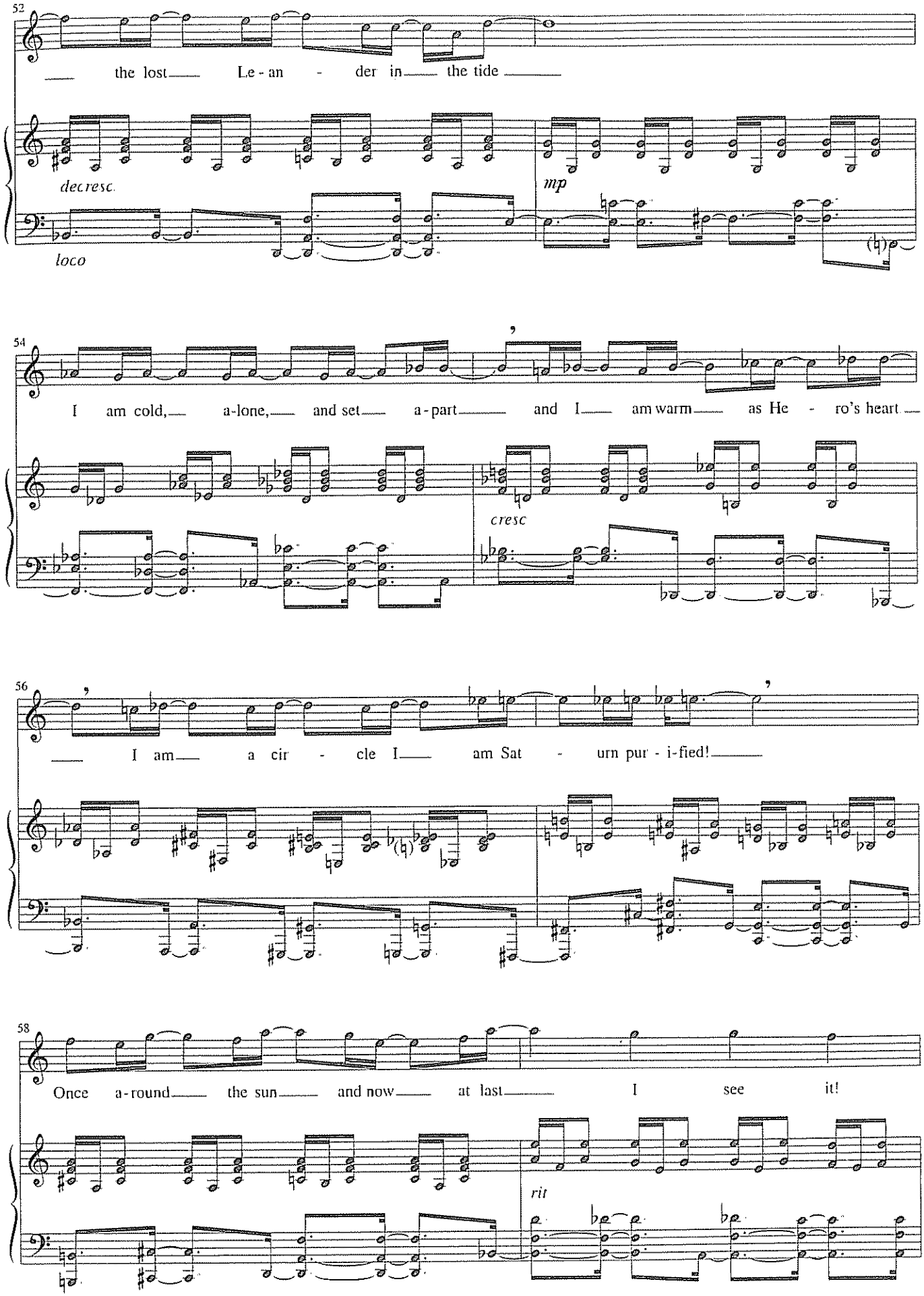

11
ti - tude of an - cient he - roes It was some - thing I trust - ed some -
13
- how But now
3
3
16
but now it's gone, and I am in - com - plete In the dark -
18
- ness, and the hol - low, in the heat.

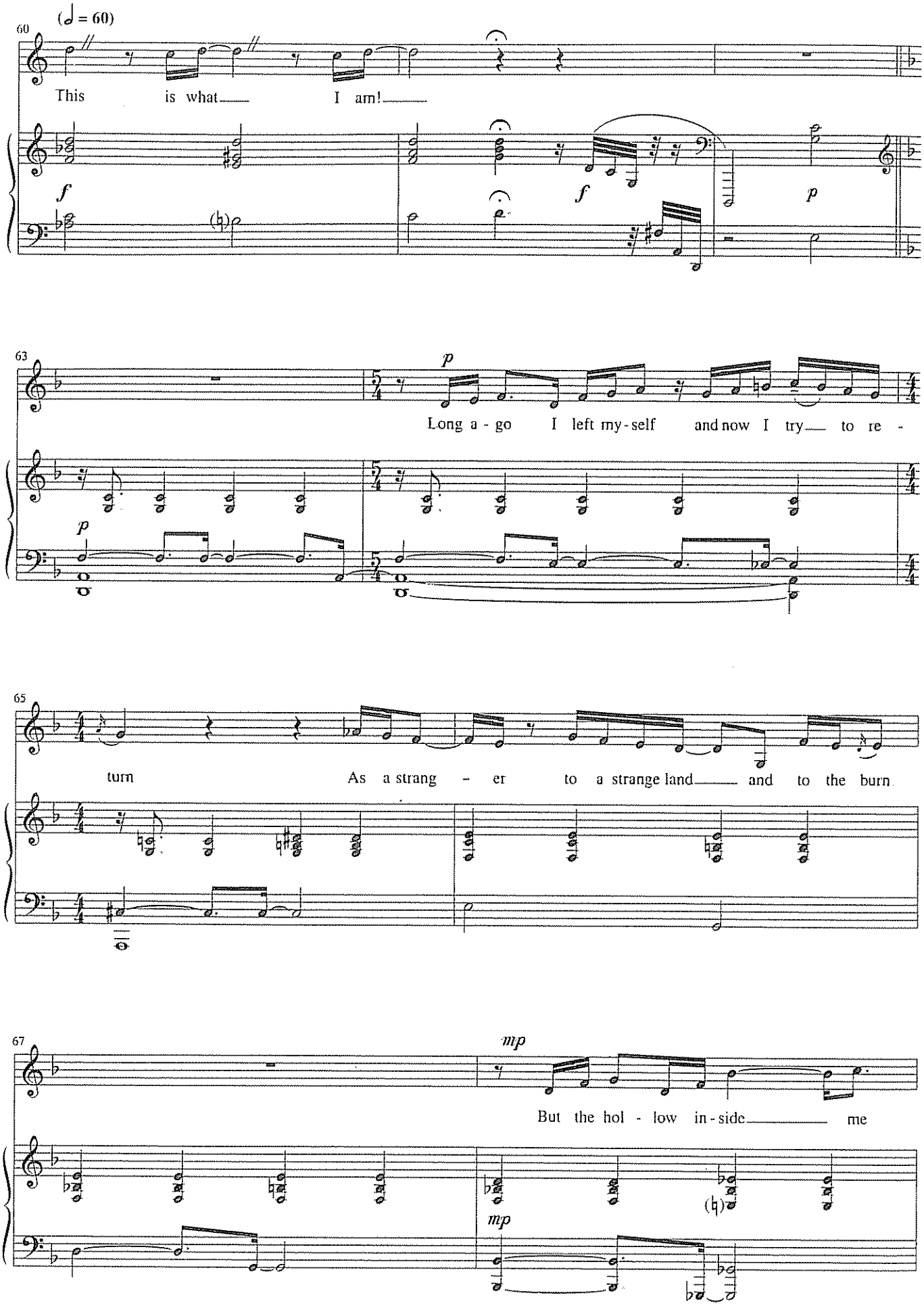

20
mp
3
If I flash on the fu - ture, there is on - ly the emp - ty fu -
mp
22
ture shock, an af - ter - im - age. There is on - ly I want, I want, I want
24
(♩ = 70)
I don't know what I hun - ger for, I don't
accel.
cresc.
mf
26
know why I feel the hun - ger more and more with ev - 'ry pass - ing day

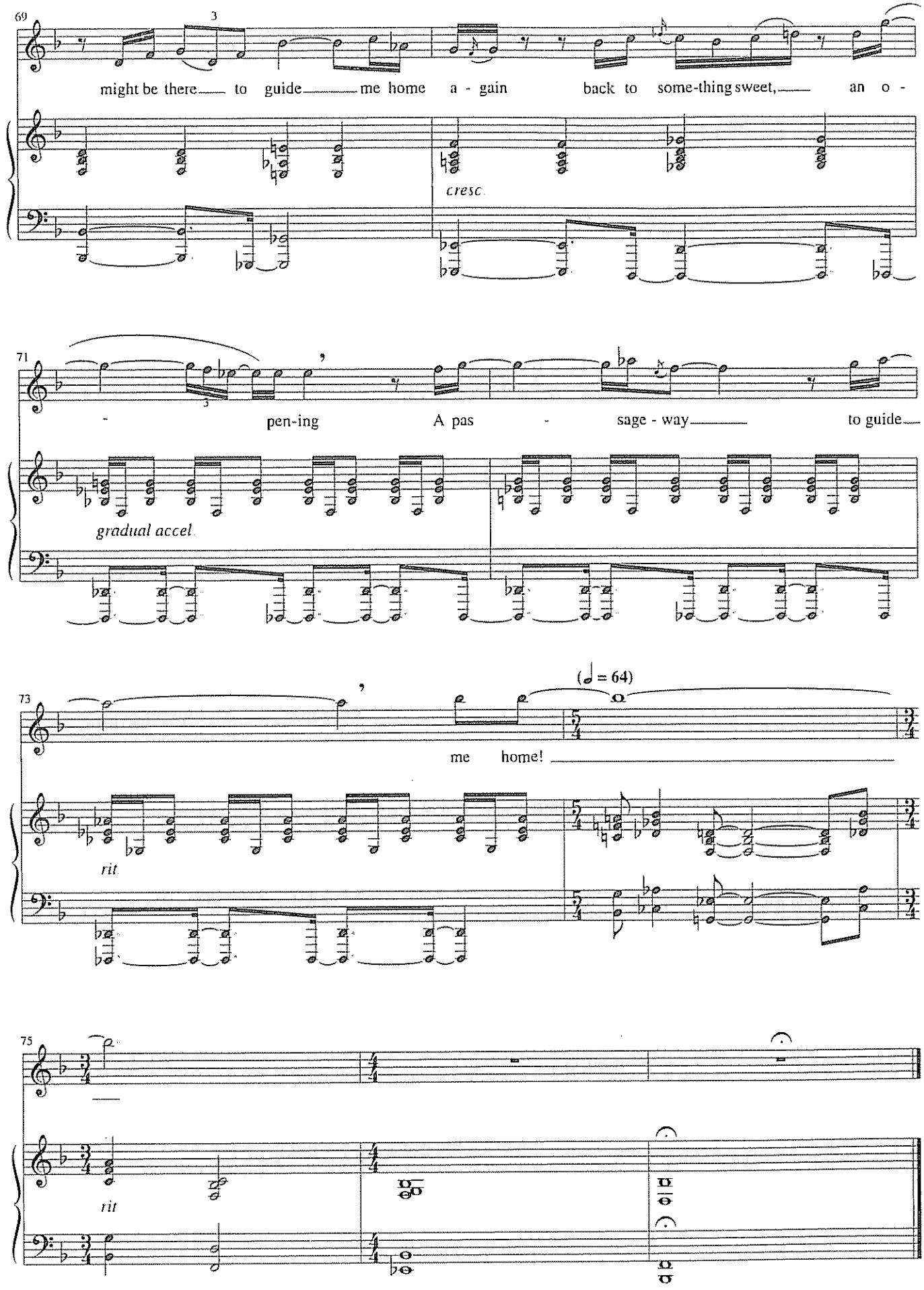

28
I don't know from where the hun - ger springs,
30
but that it's there and that it sings of some - place
32
(♩ = 60)
far a - way
rit.
decresc.
p
34
p
ten
So get me up. and get me out. and let me nev-er re - turn to the dark -
ten.
ten.


36
- ness, and the hol-low and to the burn.
38
3
I want out of this hun - ger, take me up to a high - er al -
40
ti - tude Take me all the way! I'm out of here. I am go -
molto cresc.
42
- ing there. I am gone!
f


44
f
46
p
48
mf
And now
I am
f
accel.
8vb
50
(♩ = 70)
the rise of Ic - a - rus, I am the fall from Peg - a - sus I am
ff
(8vb)


52
the lost Le - an - der in the tide
decresc.
mp
loco
54
I am cold, a-lone, and set a-part and I am warm as He - ro's heart
cresc
56
I am a cir - cle I am Sat - urn pur - i-fied!
58
Once a-round the sun and now at last I see it!
rit


(♩ = 60)
60
This is what I am!
f
f
p
63
p
Long a - go I left my-self and now I try to re -
p
65
turn As a strang - er to a strange land and to the burn
67
mp
But the hol - low in-side me
mp

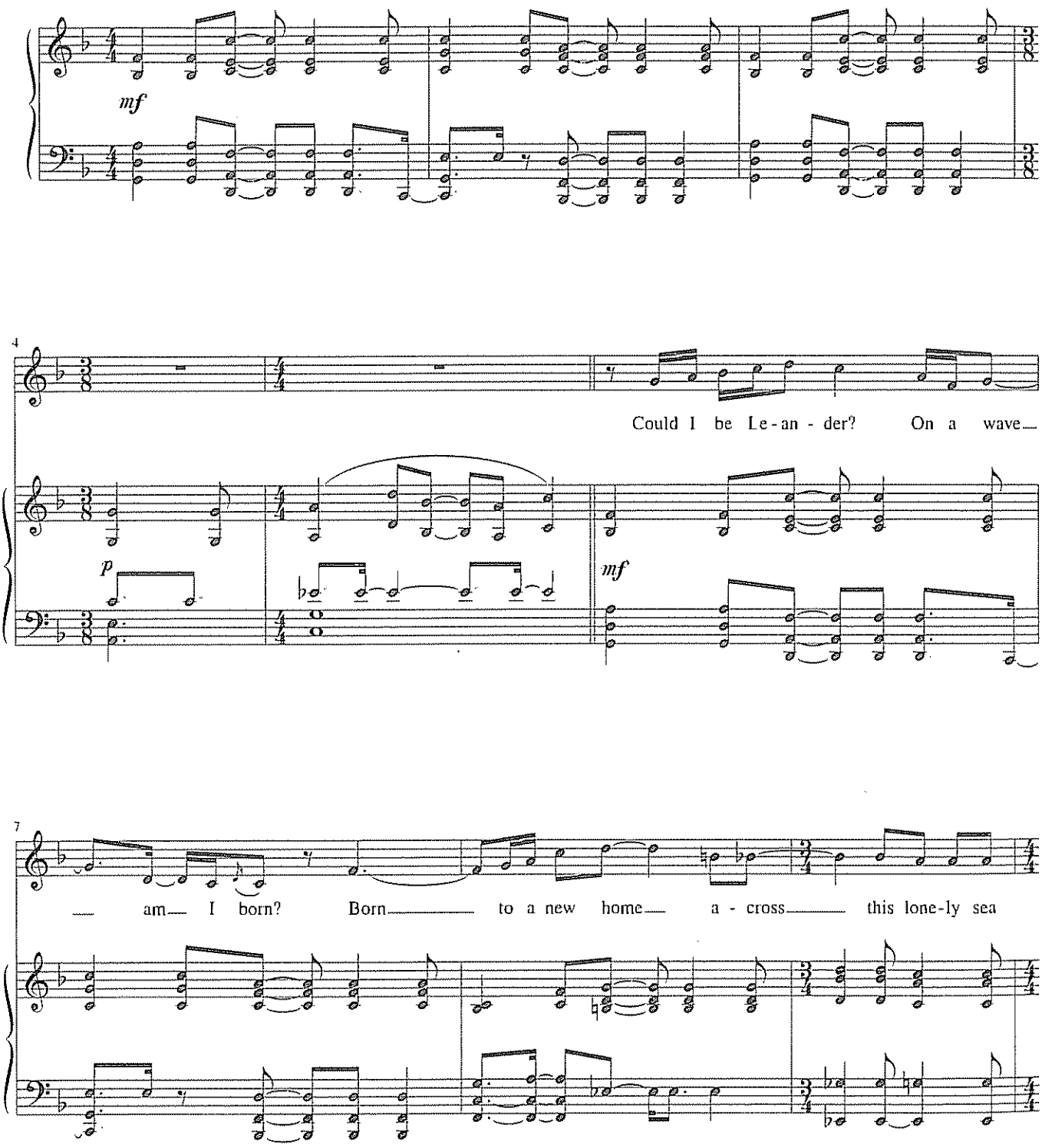

69
might be there to guide me home a - gain back to some-thing sweet, an o -
cresc.
71
- pen-ing A pas - sage - way to guide
gradual accel.
73
(♩ = 64)
me home!
rit.
75
rit.

HERO AND LEANDER

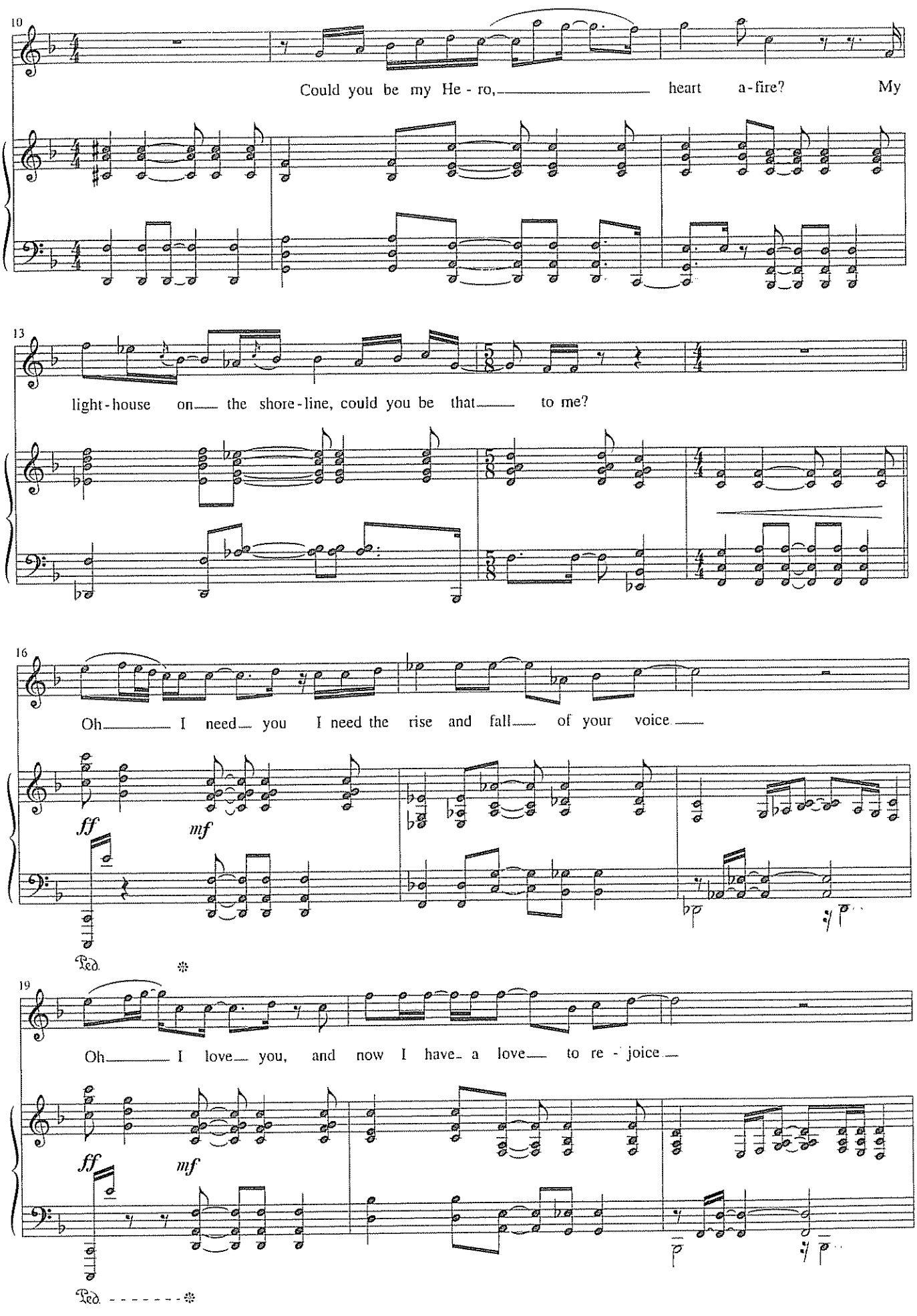
from *Myths and Hymns*

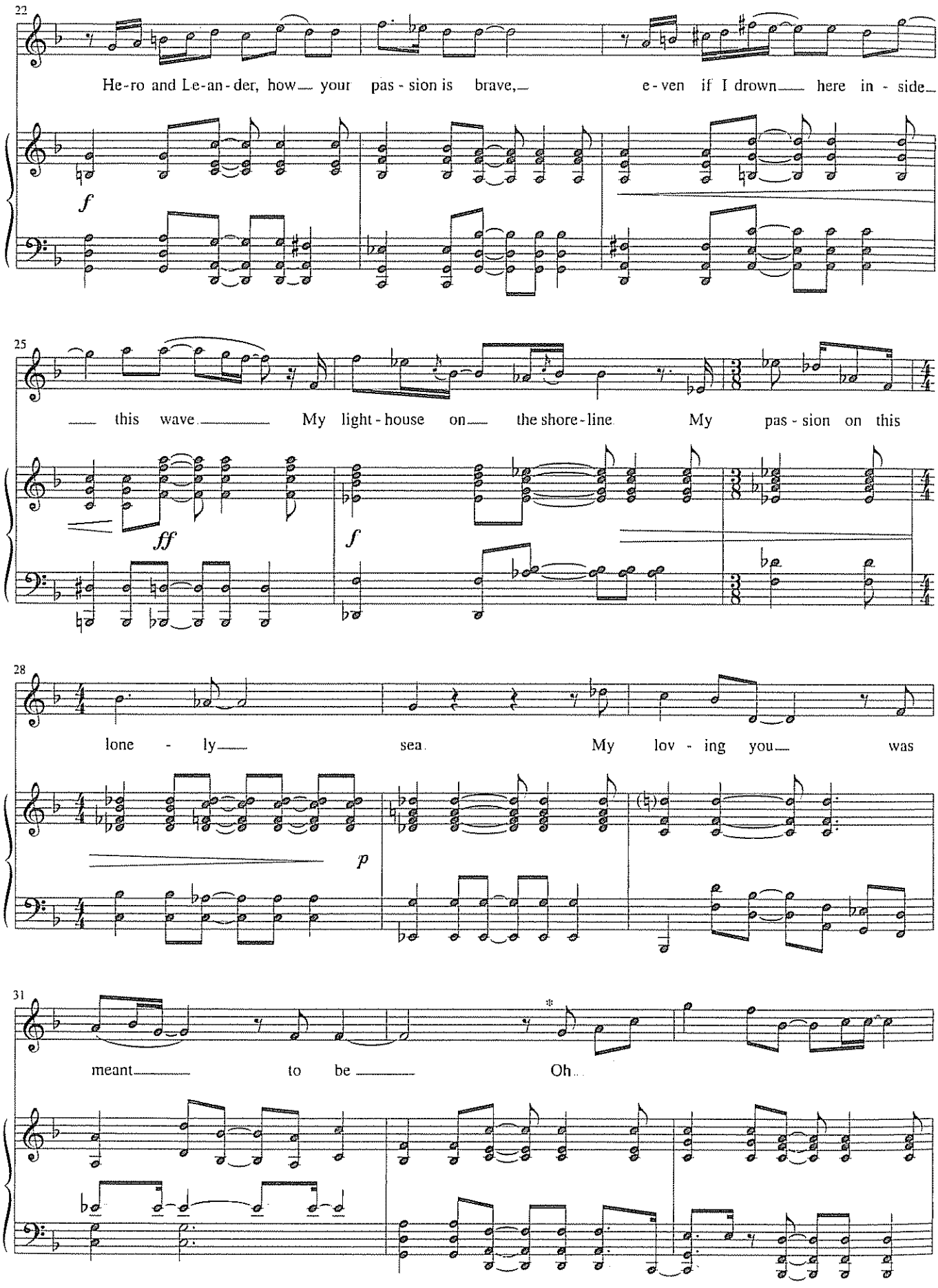
Music and Lyrics by
ADAM GUETTEL

In rolling waves

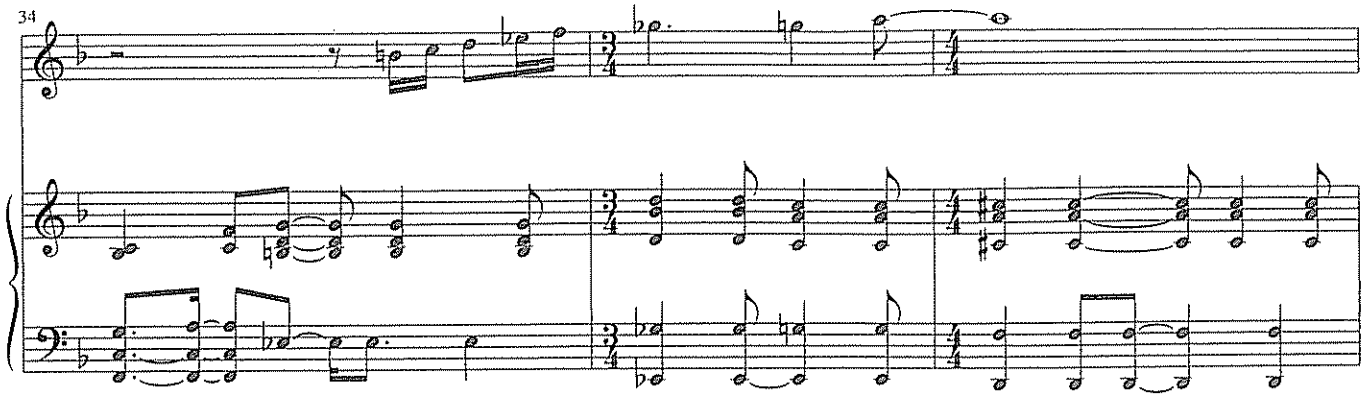


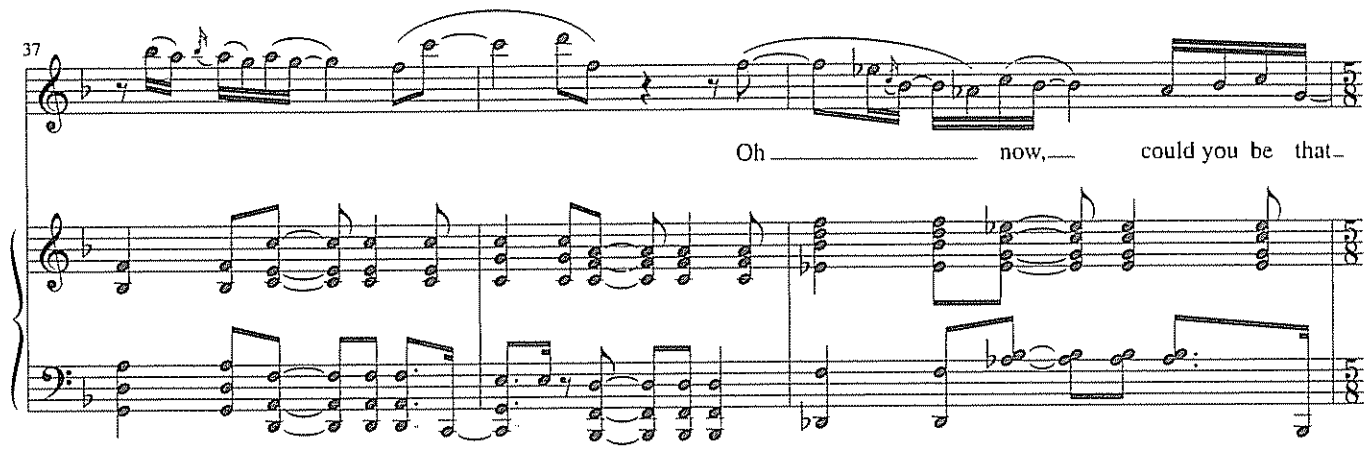
Copyright © 1999 by WILLIAMSON MUSIC and MATTHEW MUSIC
All Rights Administered by WILLIAMSON MUSIC throughout the world
International Copyright Secured All Rights Reserved

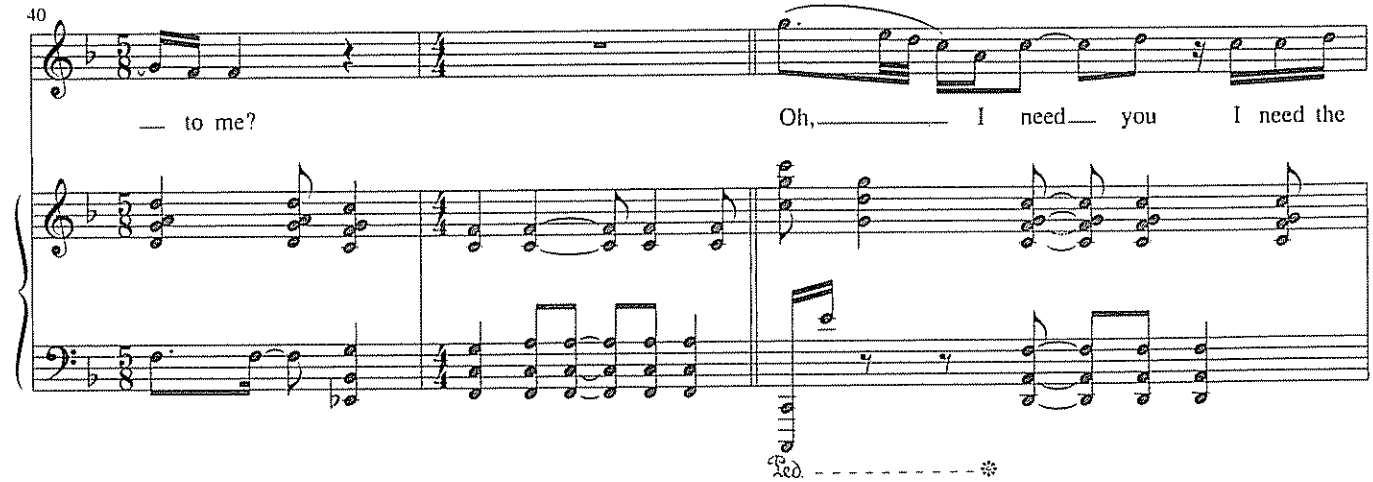

10
Could you be my He - ro, heart a-fire? My
13
light-house on the shore-line, could you be that to me?
16
Oh I need you I need the rise and fall of your voice
ff
mf
Ped.
19
Oh I love you, and now I have a love to re - joice
ff
mf
Ped.

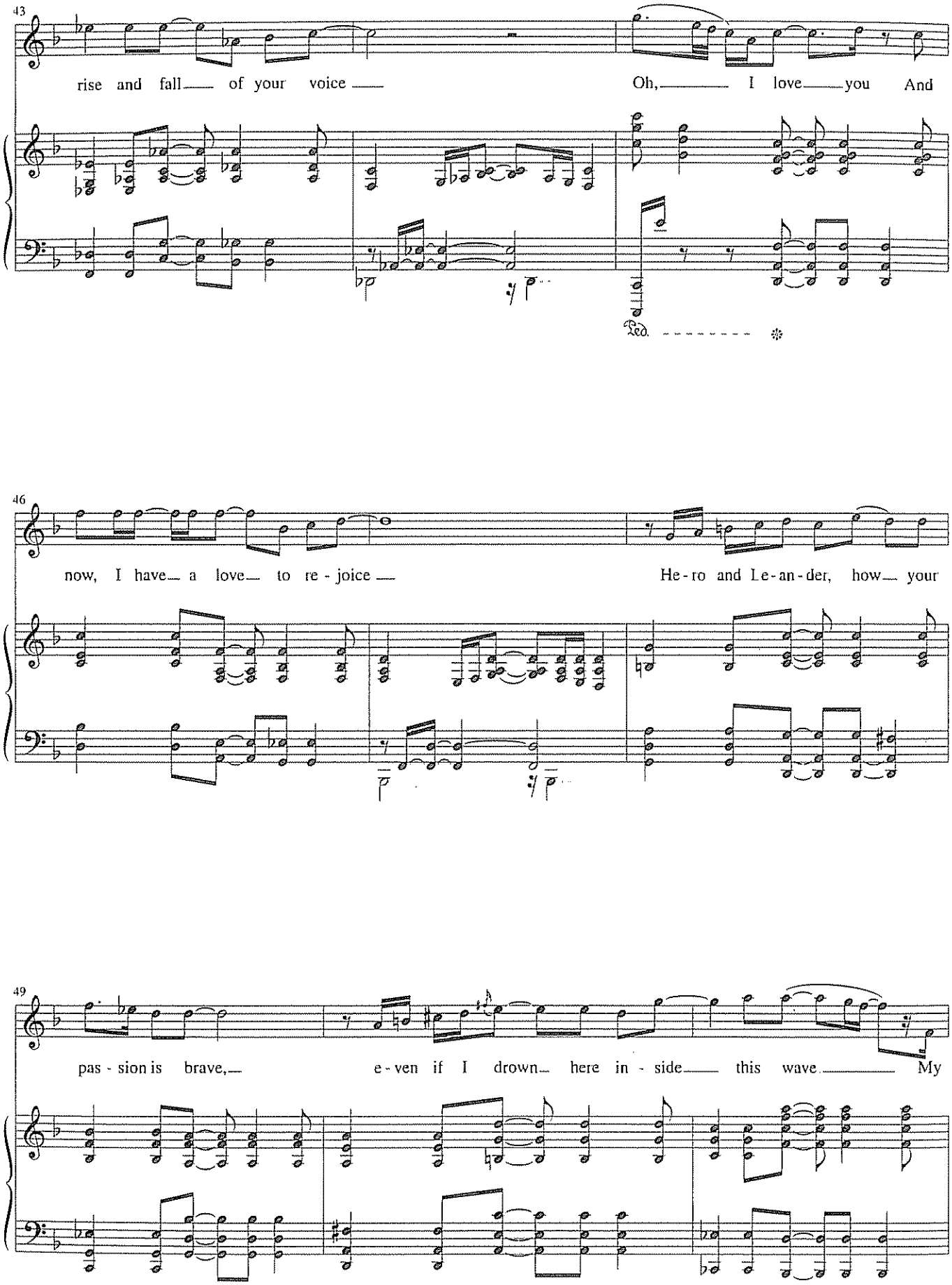


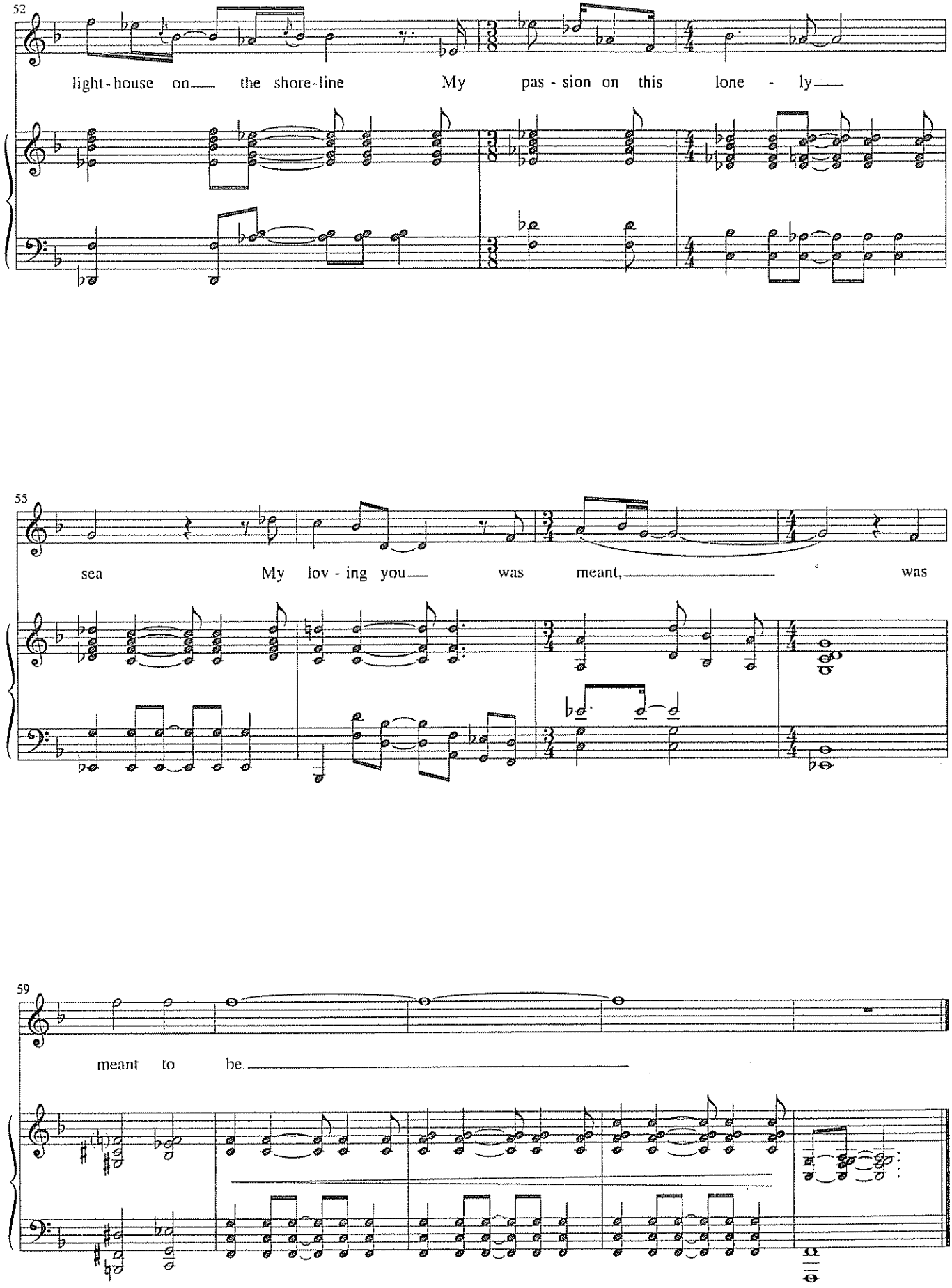
* *A possible vocalise. Ad lib instead if you prefer.*


34


37
Oh now, could you be that


40
to me?
Oh, I need you I need the


43
rise and fall of your voice
Oh, I love you And
Ped.
46
now, I have a love to re - joice
He - ro and Le - an - der, how your
49
pas - sion is brave,
e - ven if I drown here in - side this wave
My


52
light-house on the shore-line My pas-sion on this lone-ly
55
sea My lov-ing you was meant, was
59
meant to be

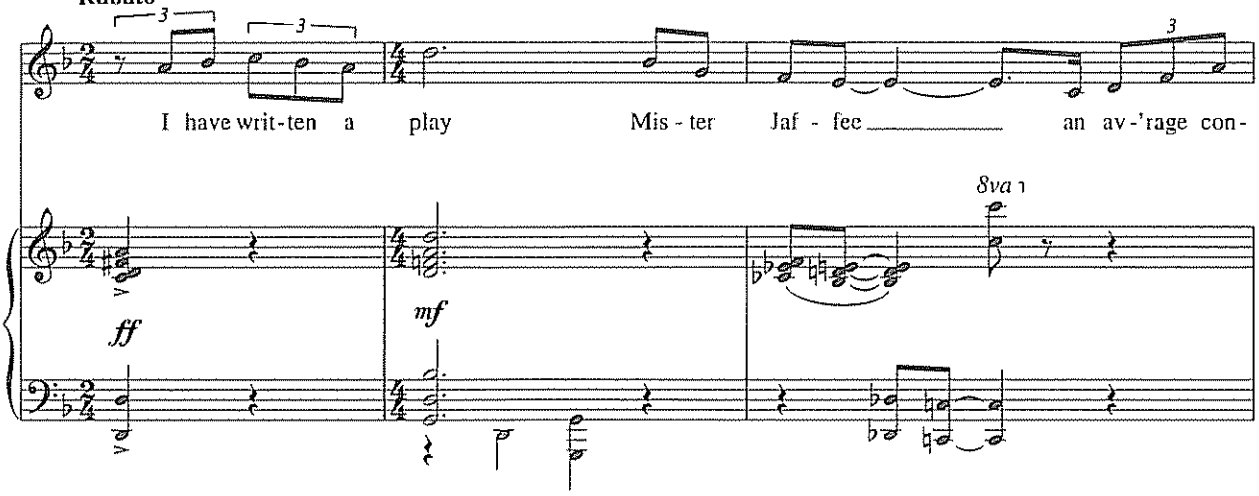
I HAVE WRITTEN A PLAY

from *On the Twentieth Century*

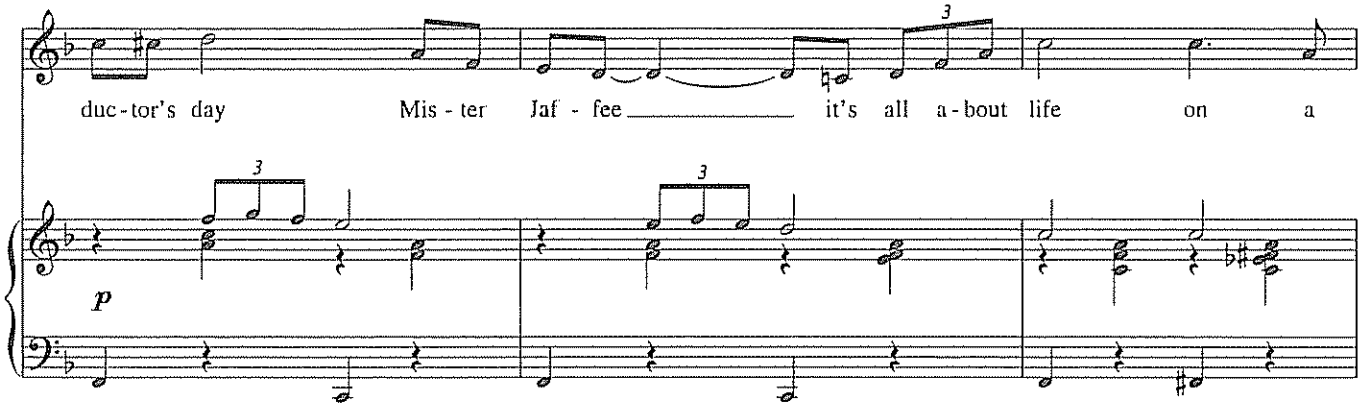
Music by CY COLEMAN
Lyrics by BETTY COMDEN and ADOLPH GREEN

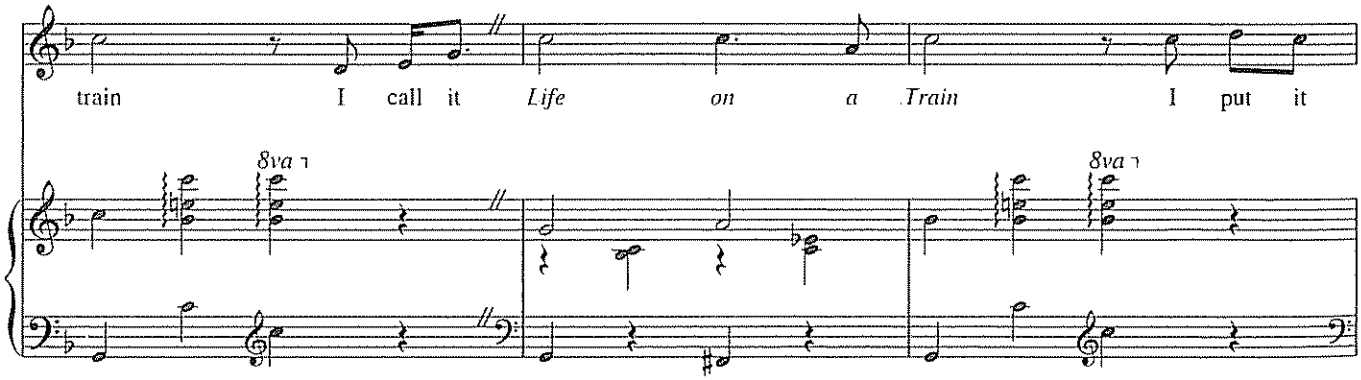
CONDUCTOR: *(spoken introduction before the song)*: *I hate to bother you, Mr. Jaffee, but...*

Rubato

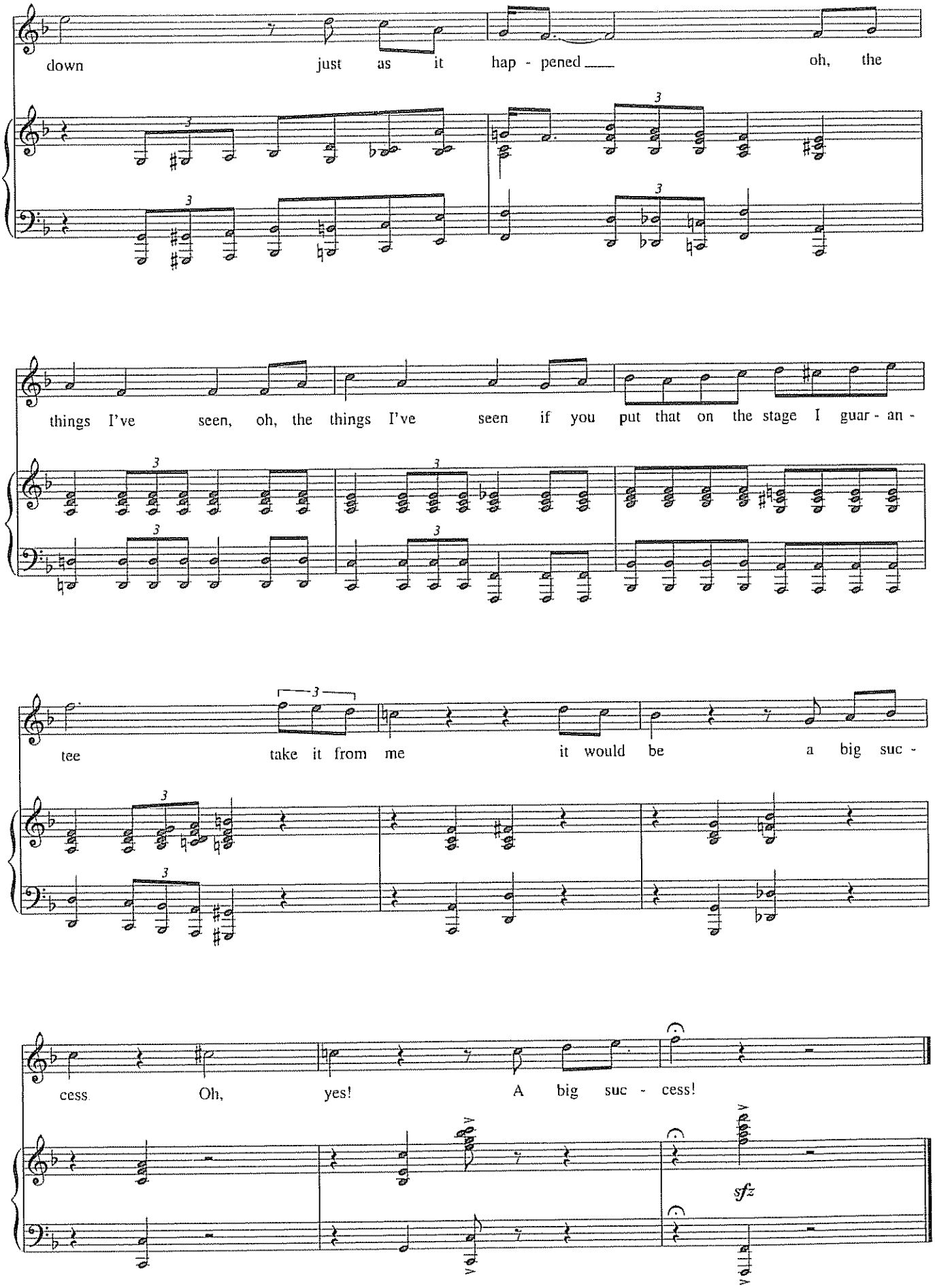


Shuffle (♩♫ = ♩♪)





Copyright © 1991 Notable Music Company, Inc. and Betdolph Music, Inc
All Rights Administered by Chrysalis Music
All Rights Reserved Used by Permission

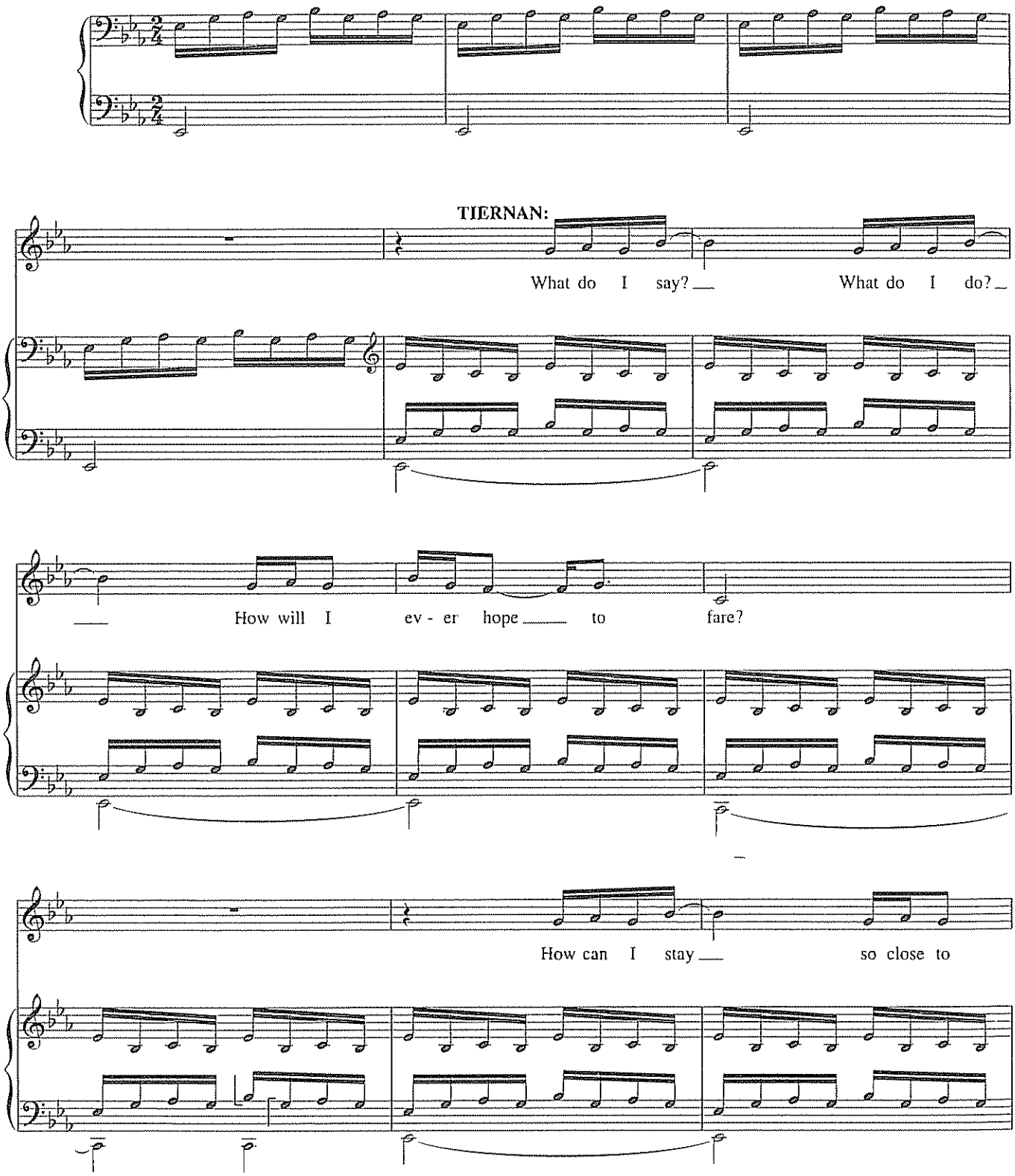

down just as it hap - pened oh, the
things I've seen, oh, the things I've seen if you put that on the stage I guar - an -
tee take it from me it would be a big suc -
cess Oh, yes! A big suc - cess!
sfz

I'LL BE THERE

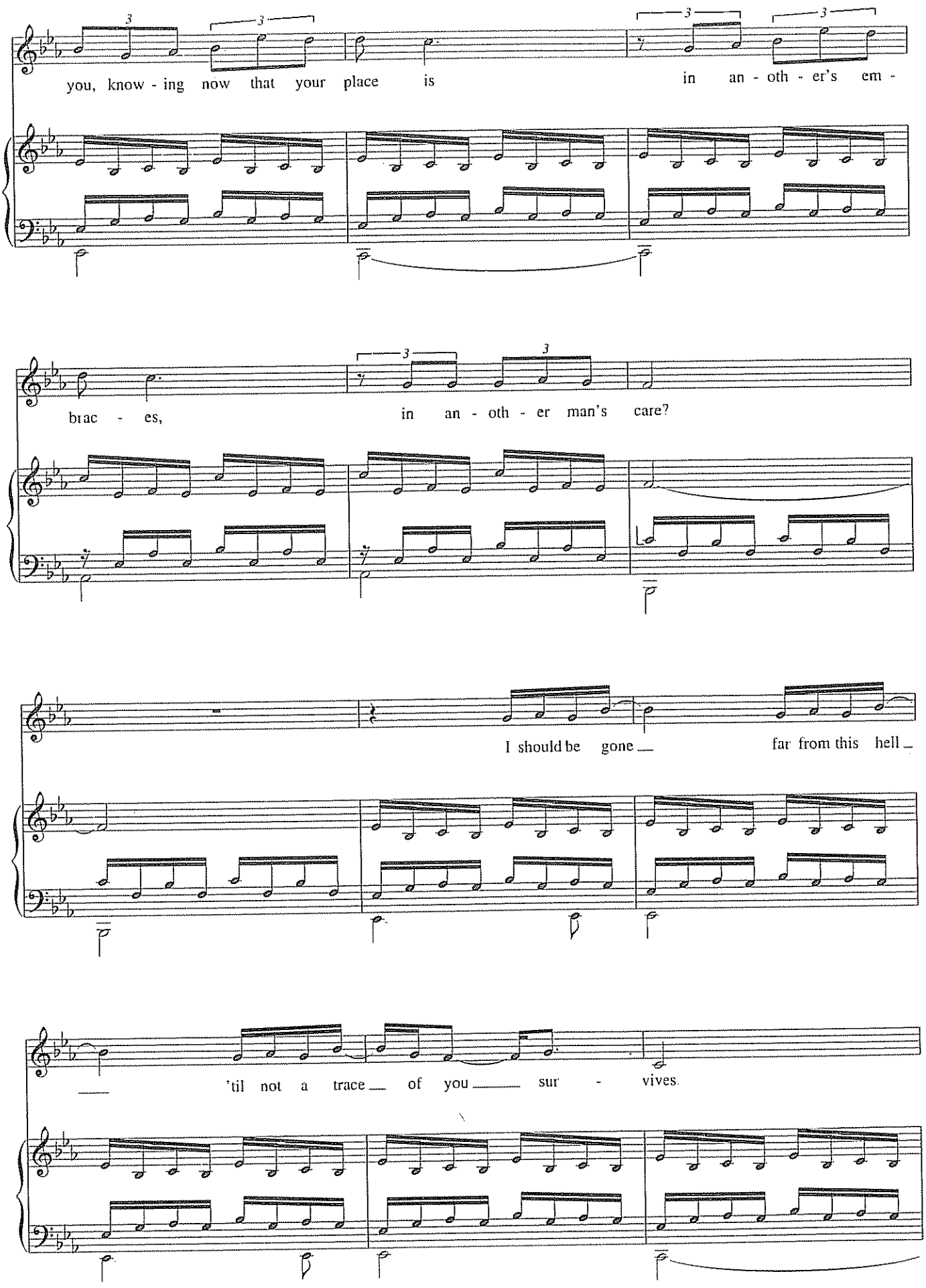
from *The Pirate Queen*

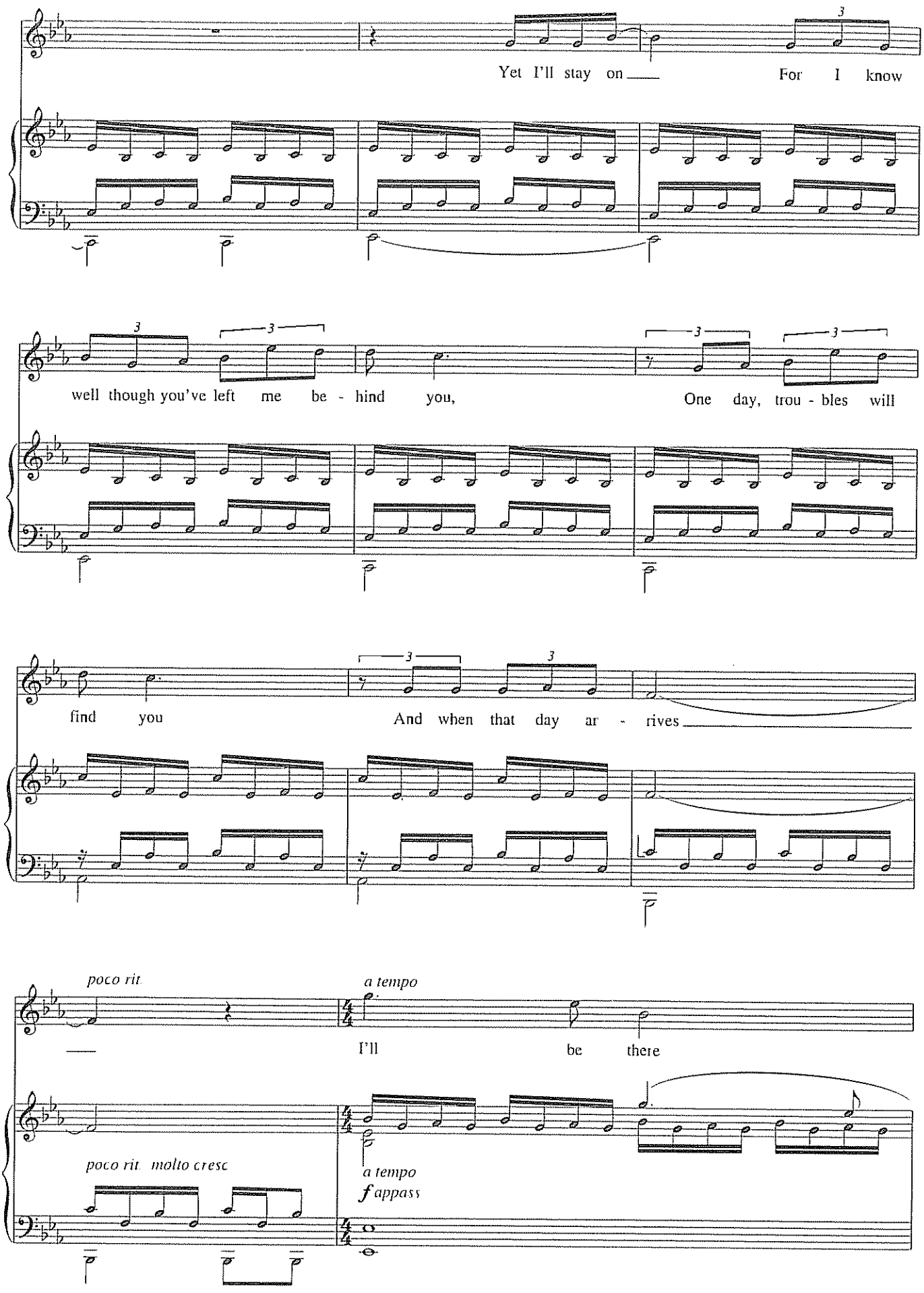
Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL,
RICHARD MALTBY, JR. and JOHN DEMPSEY

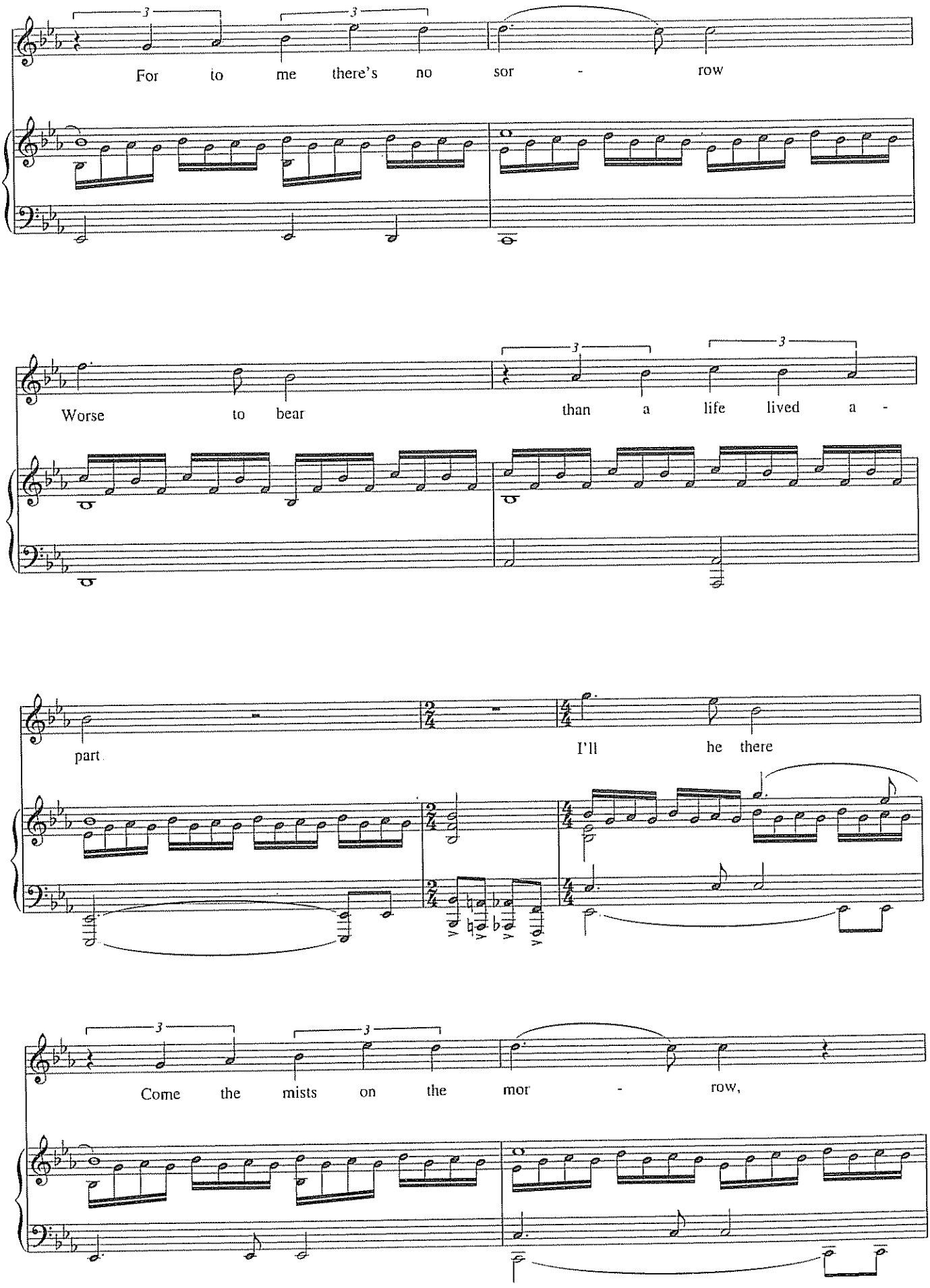
Moderately slow, flowing

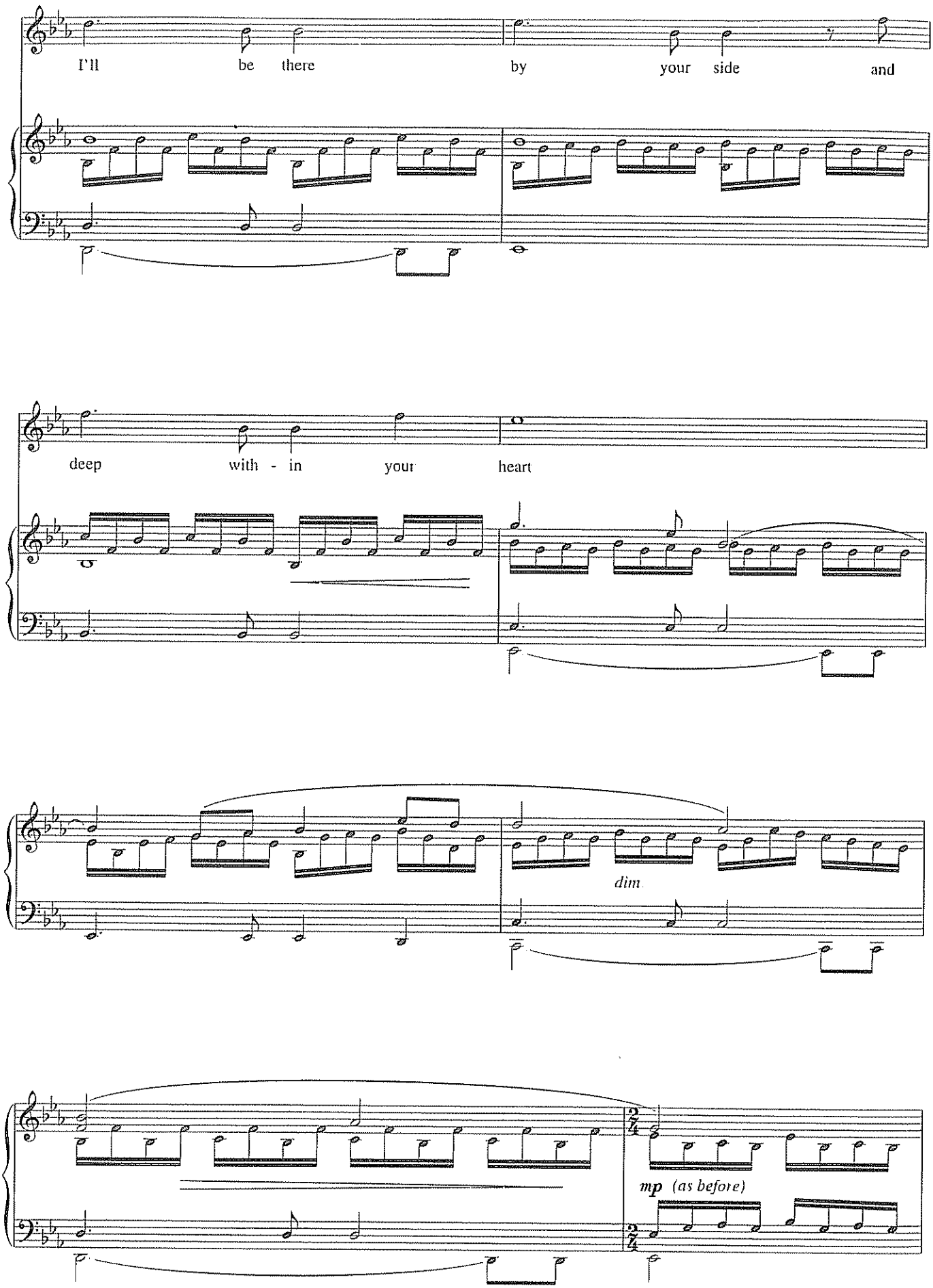


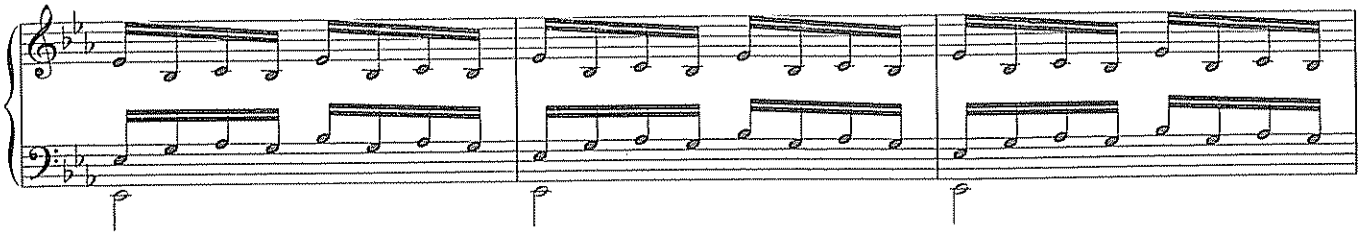
Copyright © 2005, 2006, 2007 by Bouberg Music Ltd
Mechanical and Publication Rights for the U.S.A. Administered by Alain Boublil Music Ltd. (ASCAP) c/o Joel Faden & Company, Inc.
1775 Broadway, Suite 708, New York, NY 10019. Tel. (212) 246-7203. Fax (212) 246-7217. E-mail mwlock@joelfaden.com
International Copyright Secured All Rights Reserved This music is copyright Photocopying is illegal
All Performance Rights Restricted

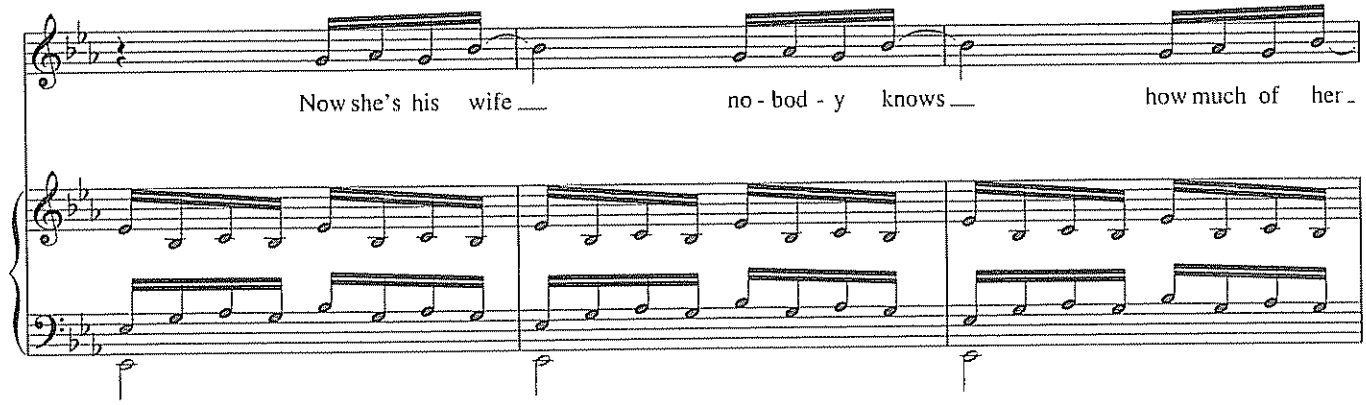

you, know - ing now that your place is in an - oth - er's em -
brac - es, in an - oth - er man's care?
I should be gone far from this hell
'til not a trace of you sur - vives

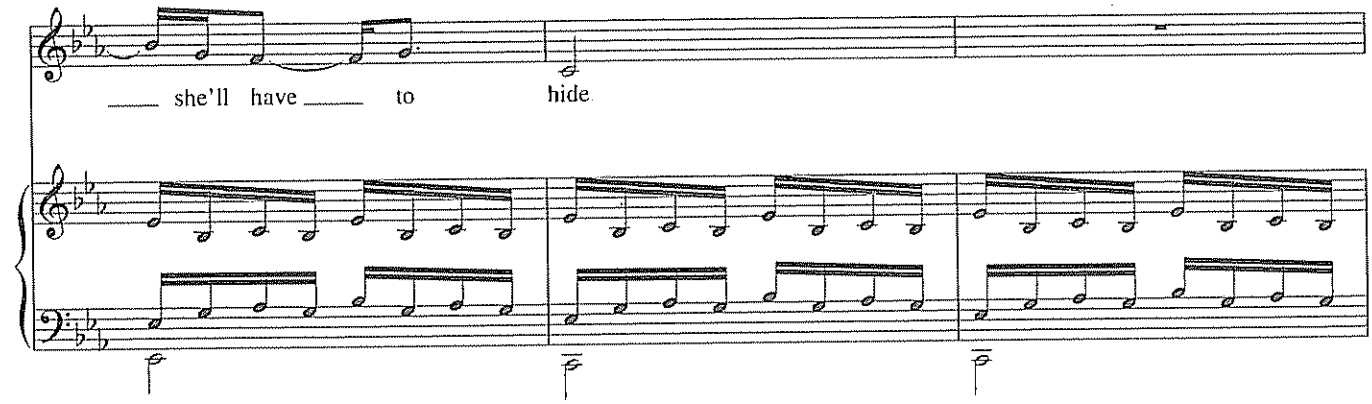

Yet I'll stay on
For I know
well though you've left me be - hind you,
One day, trou - bles will
find you
And when that day ar - rives
poco rit
a tempo
I'll be there
poco rit molto cresc
a tempo
f appass

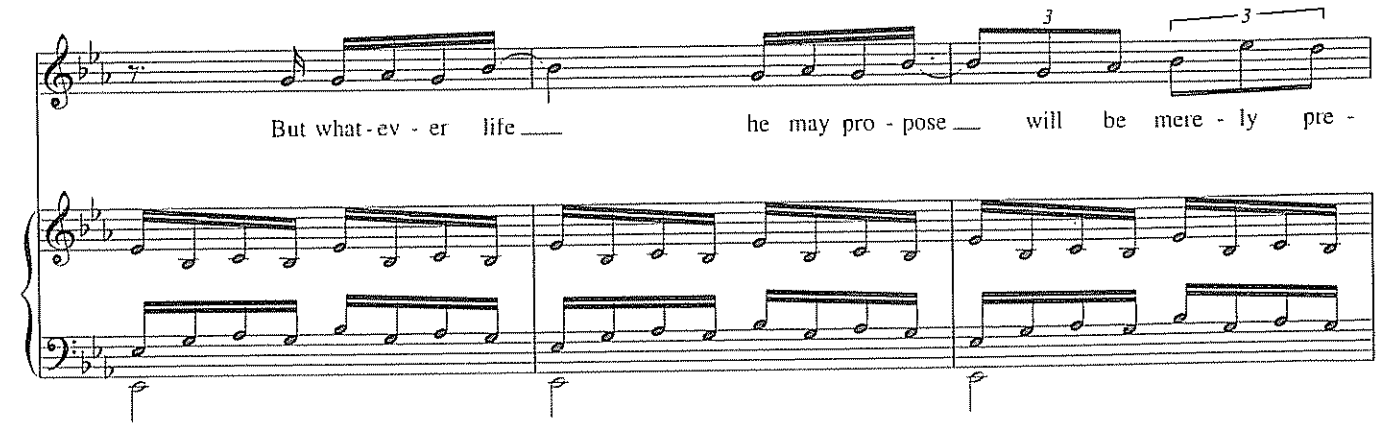

For to me there's no sor - row
Worse to bear than a life lived a -
part
I'll he there
Come the mists on the mor - row,

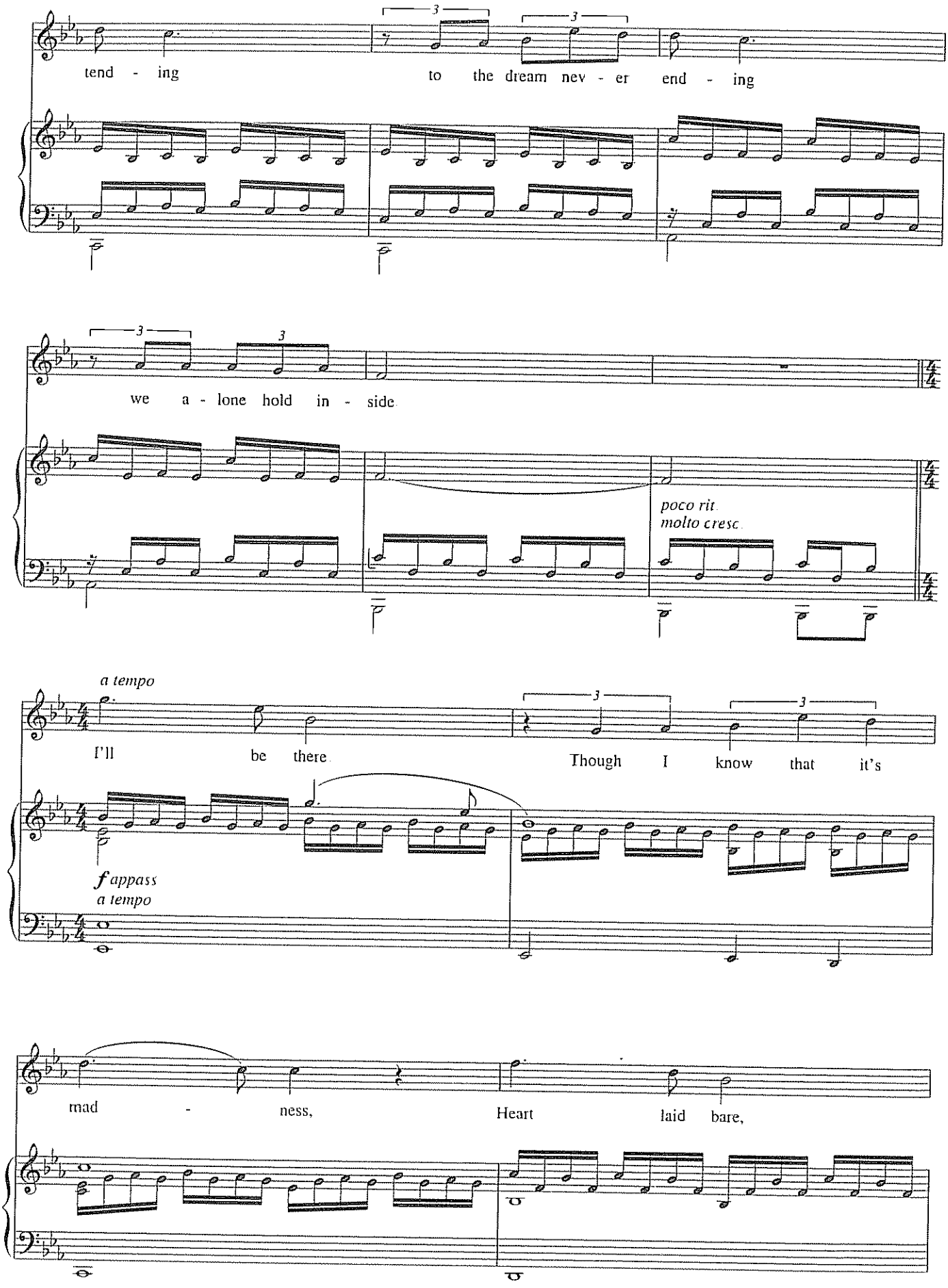

I'll be there by your side and
deep with - in your heart
dim.
mp (as before)

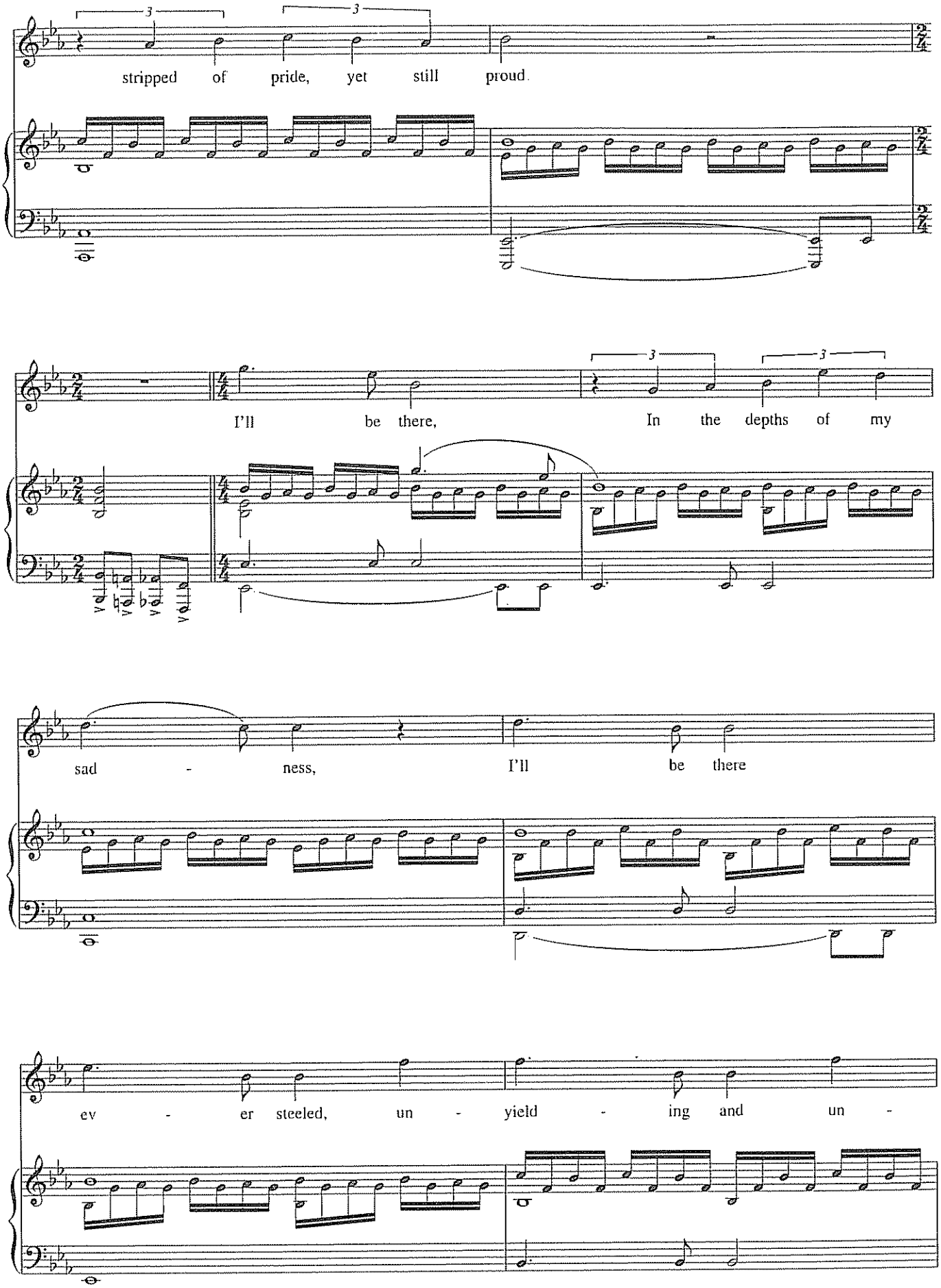


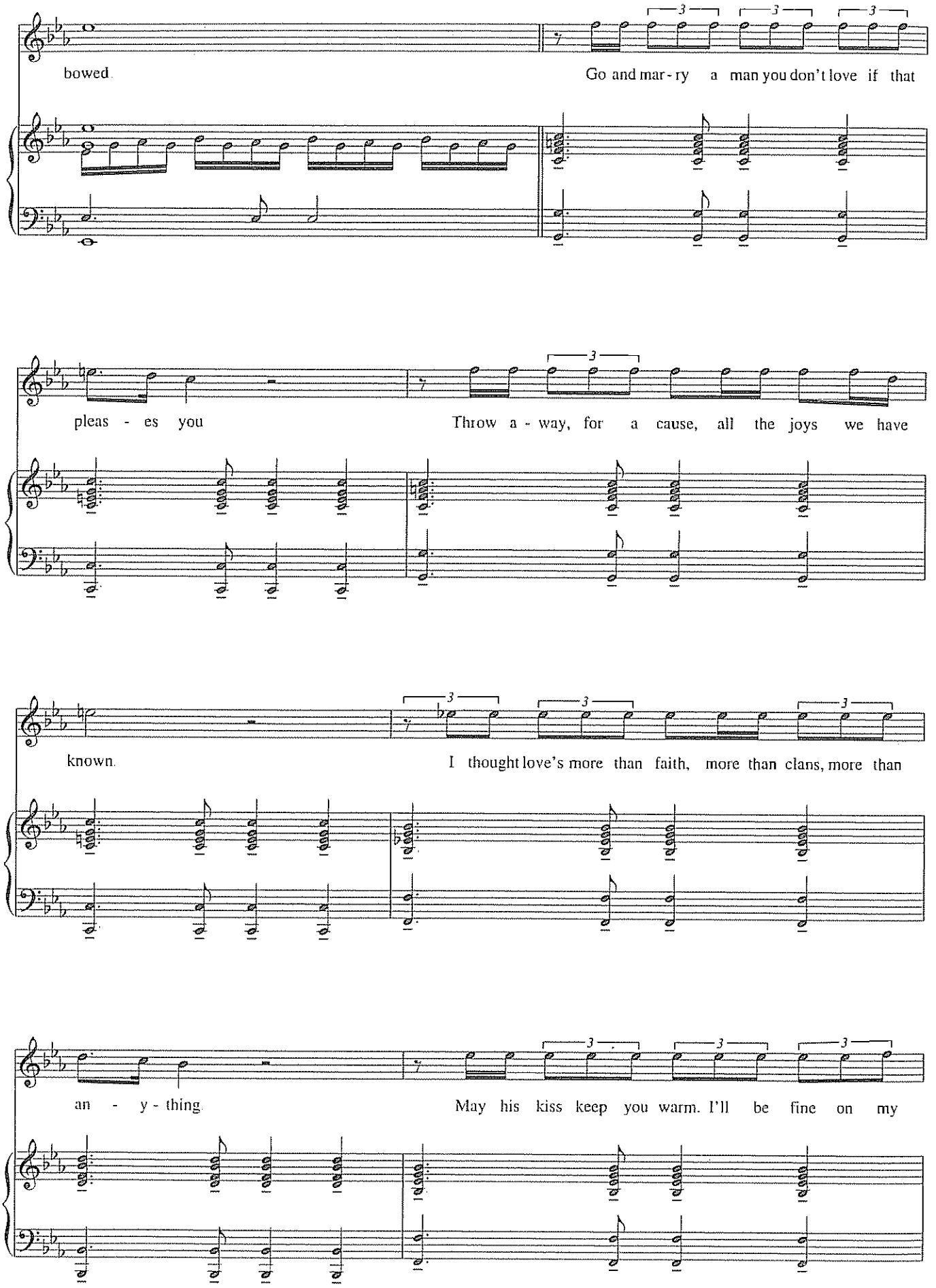

Now she's his wife
no - bod - y knows
how much of her

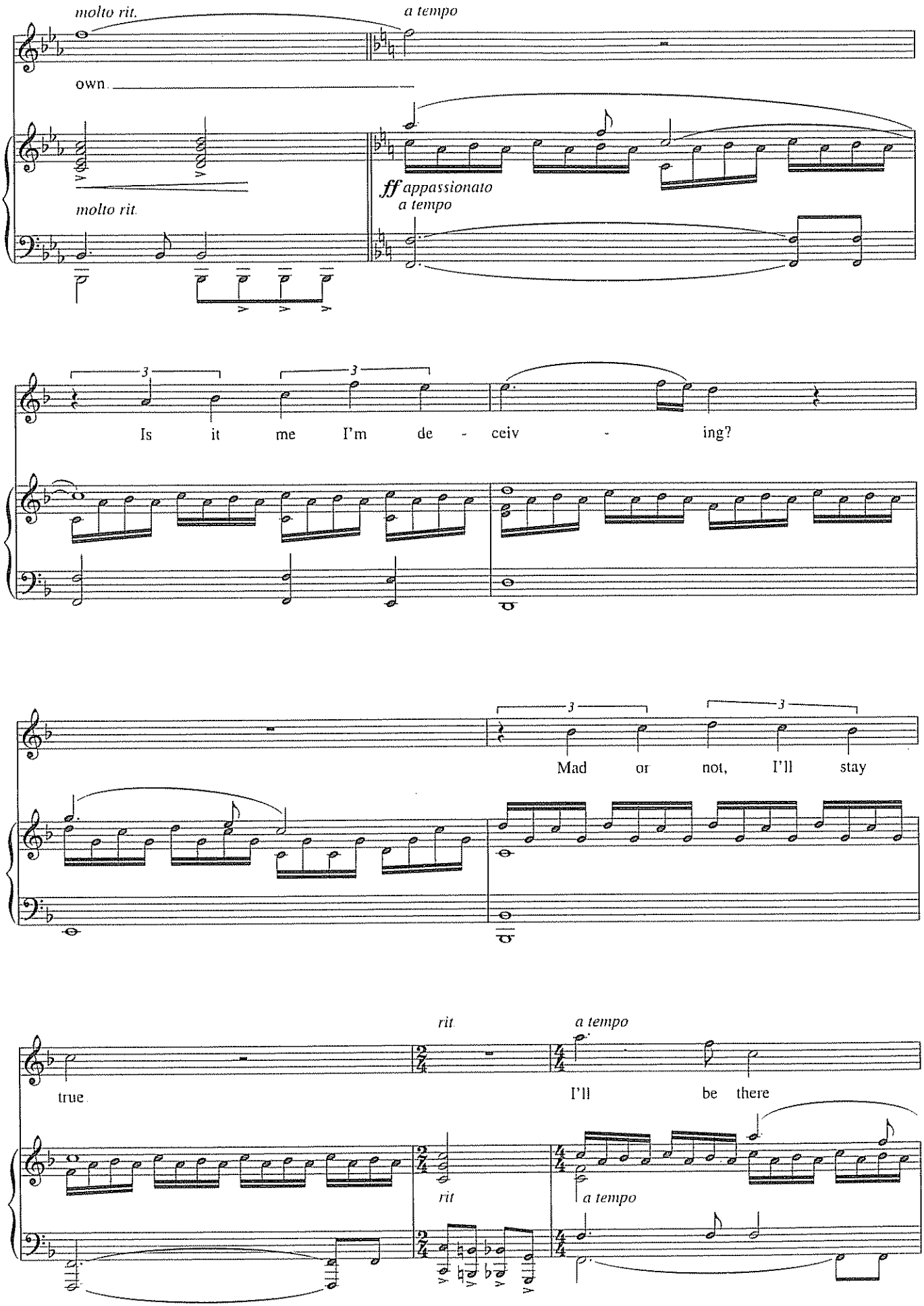

she'll have to hide

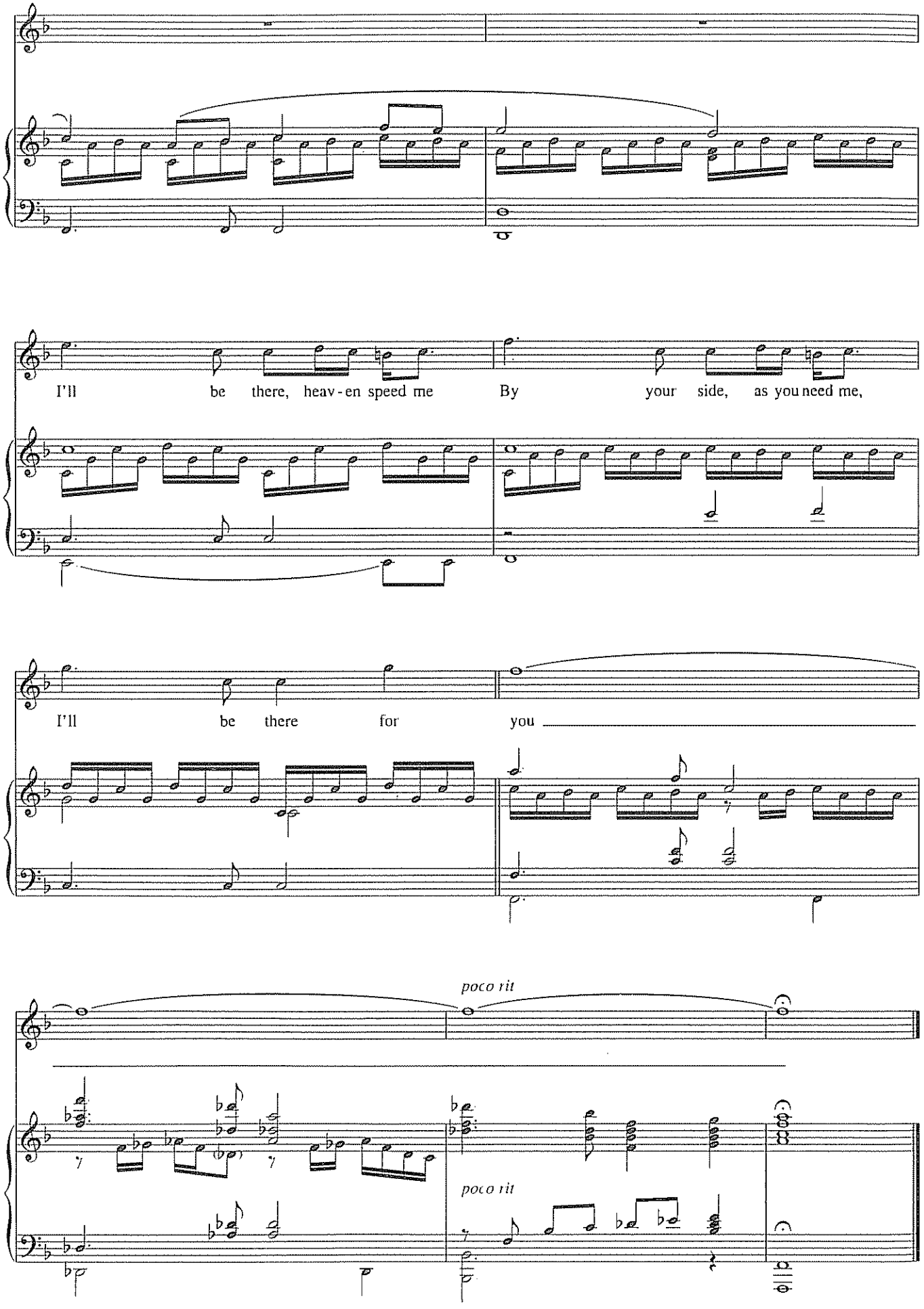

3
3
But what - ev - er life
he may pro - pose
will be mere - ly pre -


tend - ing
to the dream nev - er end - ing
we a - lone hold in - side
poco rit.
molto cresc.
a tempo
I'll be there.
Though I know that it's
fappass
a tempo
mad - ness,
Heart laid bare,


stripped of pride, yet still proud.
I'll be there, In the depths of my
sad - ness, I'll be there
ev - er steeled, un - yield - ing and un -


bowed.
Go and mar - ry a man you don't love if that
pleas - es you
Throw a - way, for a cause, all the joys we have
known.
I thought love's more than faith, more than clans, more than
an - y - thing.
May his kiss keep you warm. I'll be fine on my

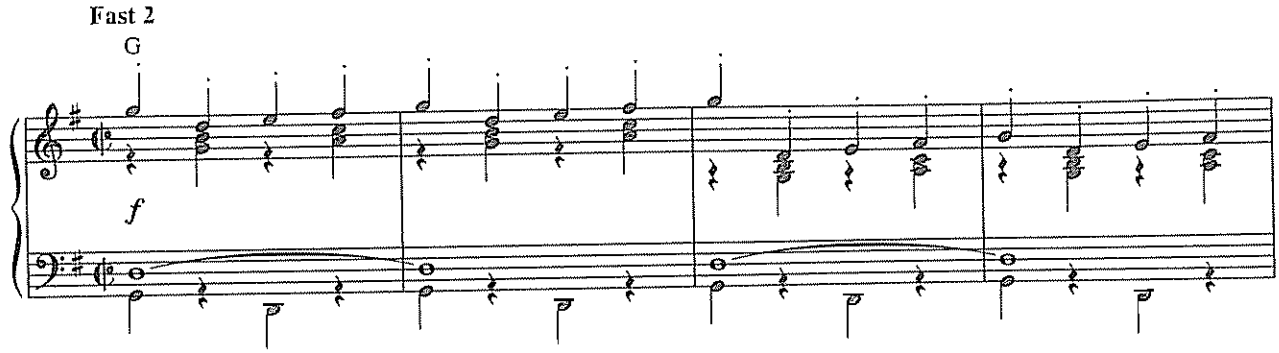

molto rit.
a tempo
own.
molto rit.
ff appassionato
a tempo
Is it me I'm de - ceiv - ing?
Mad or not, I'll stay
true.
rit.
a tempo
I'll be there
rit
a tempo

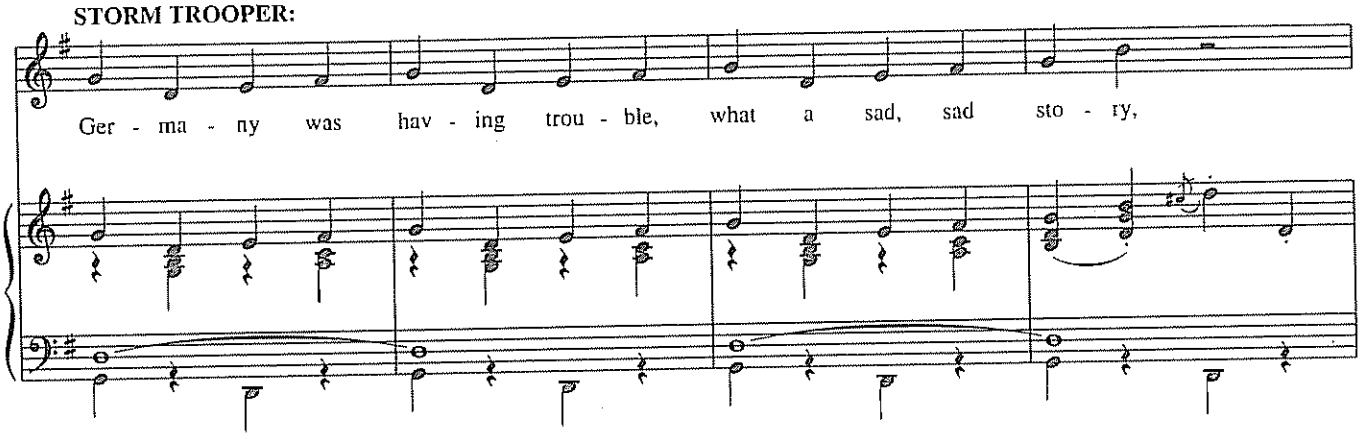

I'll be there, heav - en speed me By your side, as you need me,
I'll be there for you
poco rit
poco rit

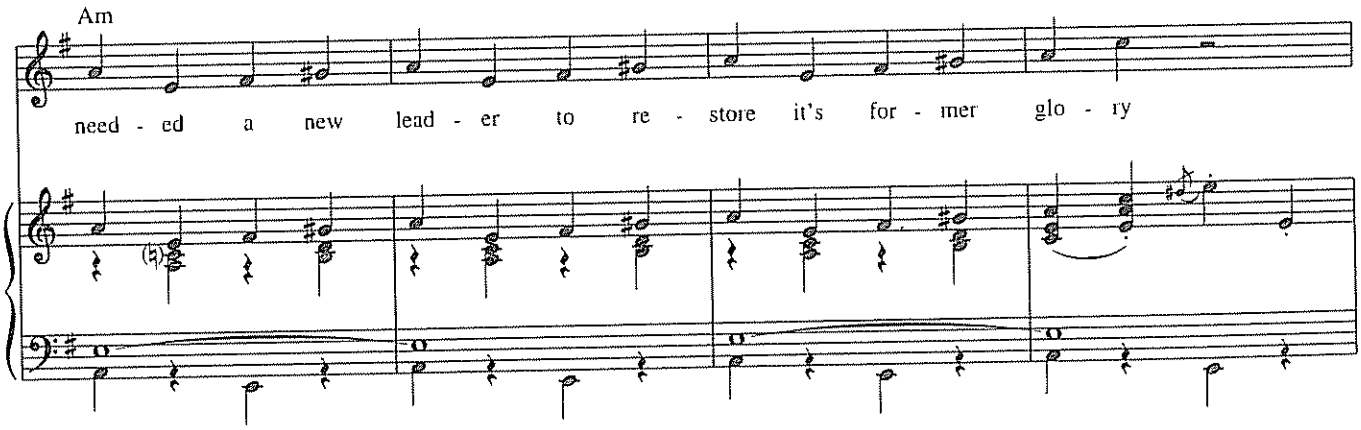
SPRINGTIME FOR HITLER

from *The Producers*

Music and Lyrics by
MEL BROOKS

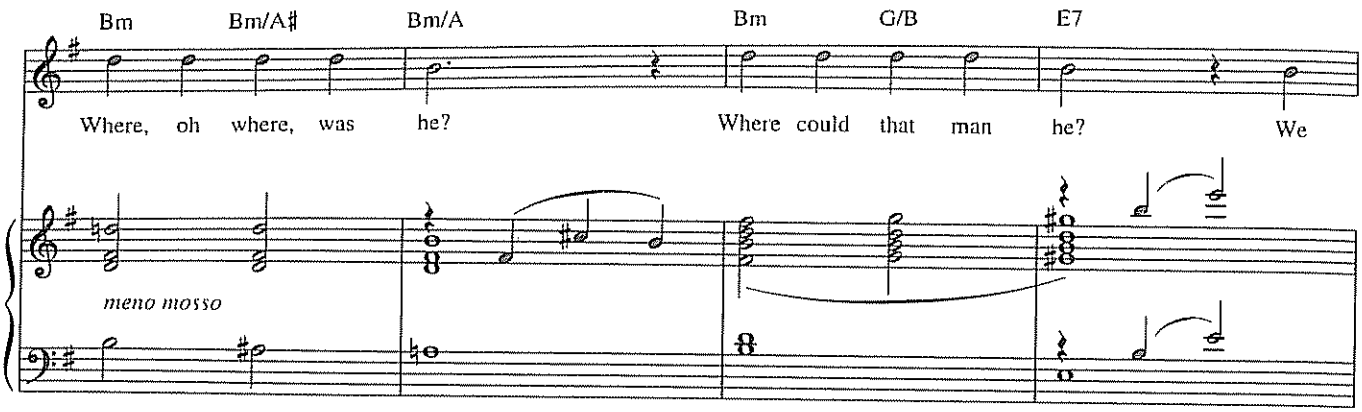


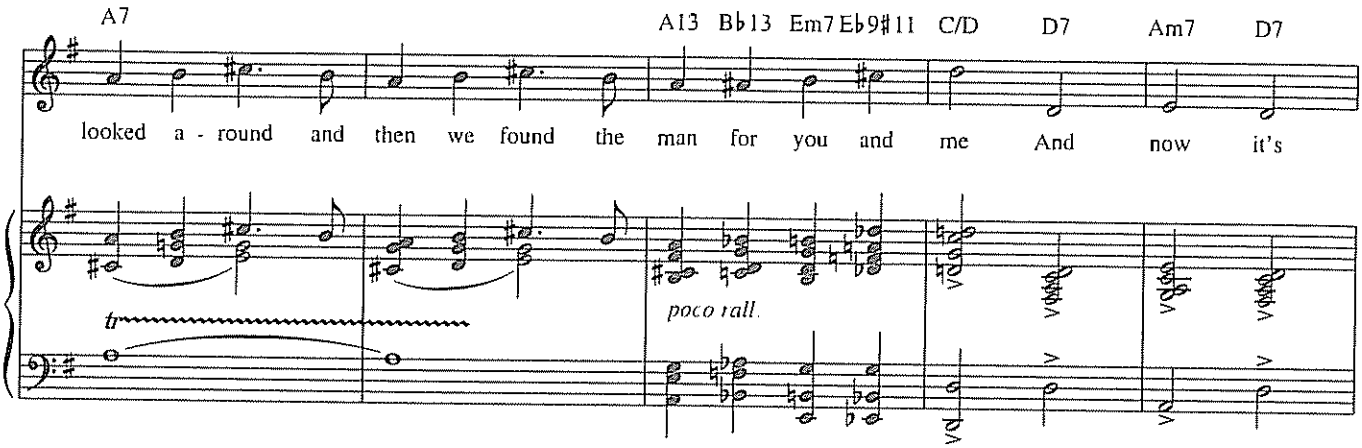




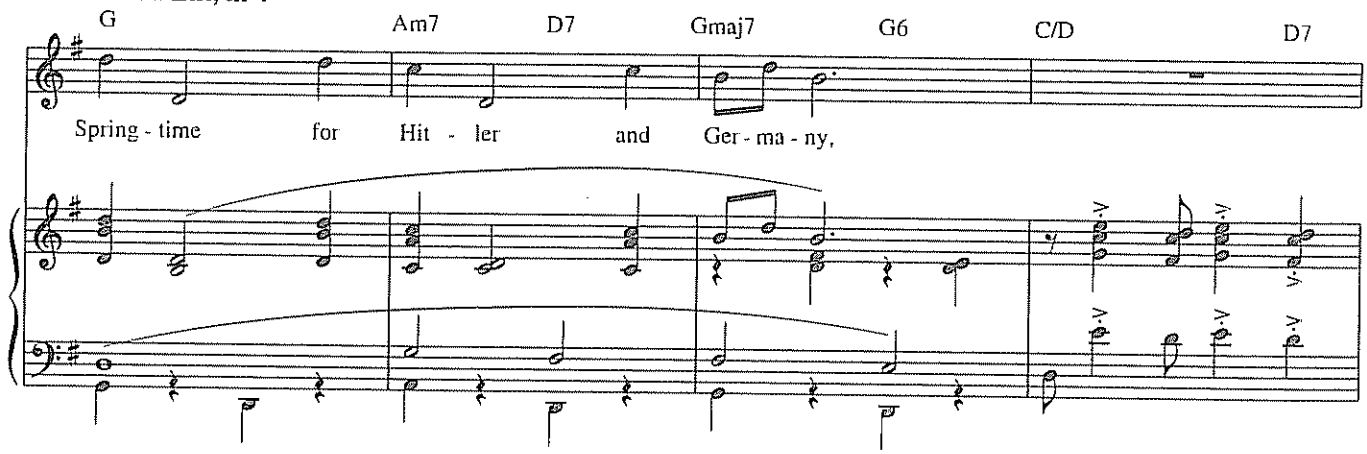
The Storm Trooper introduces the song in this production number, which has been adapted as a solo

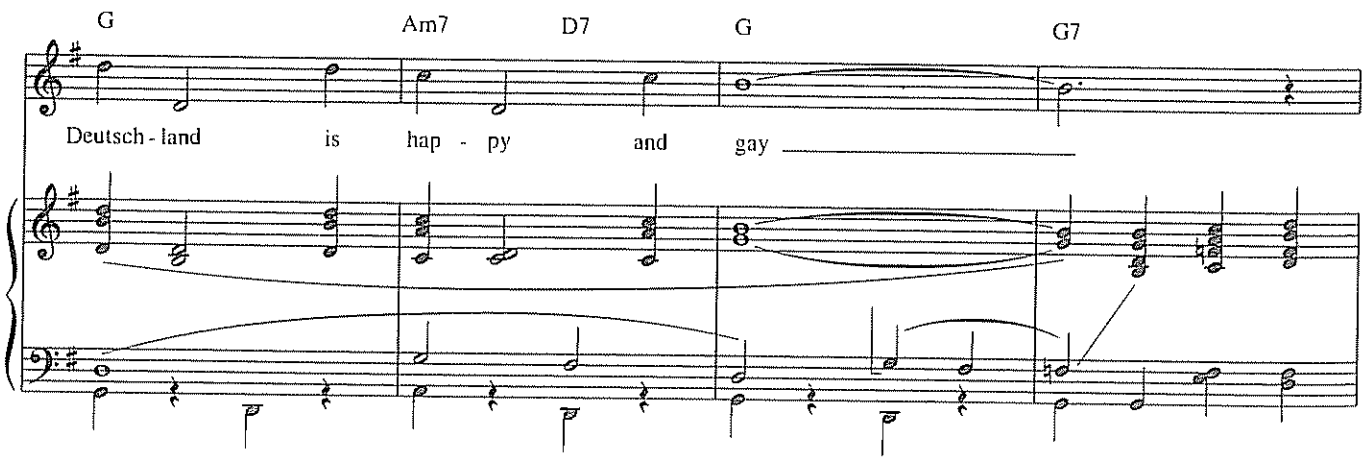
Copyright © 1968 (Renewed 1996) by Ensign Music
International Copyright Secured All Rights Reserved

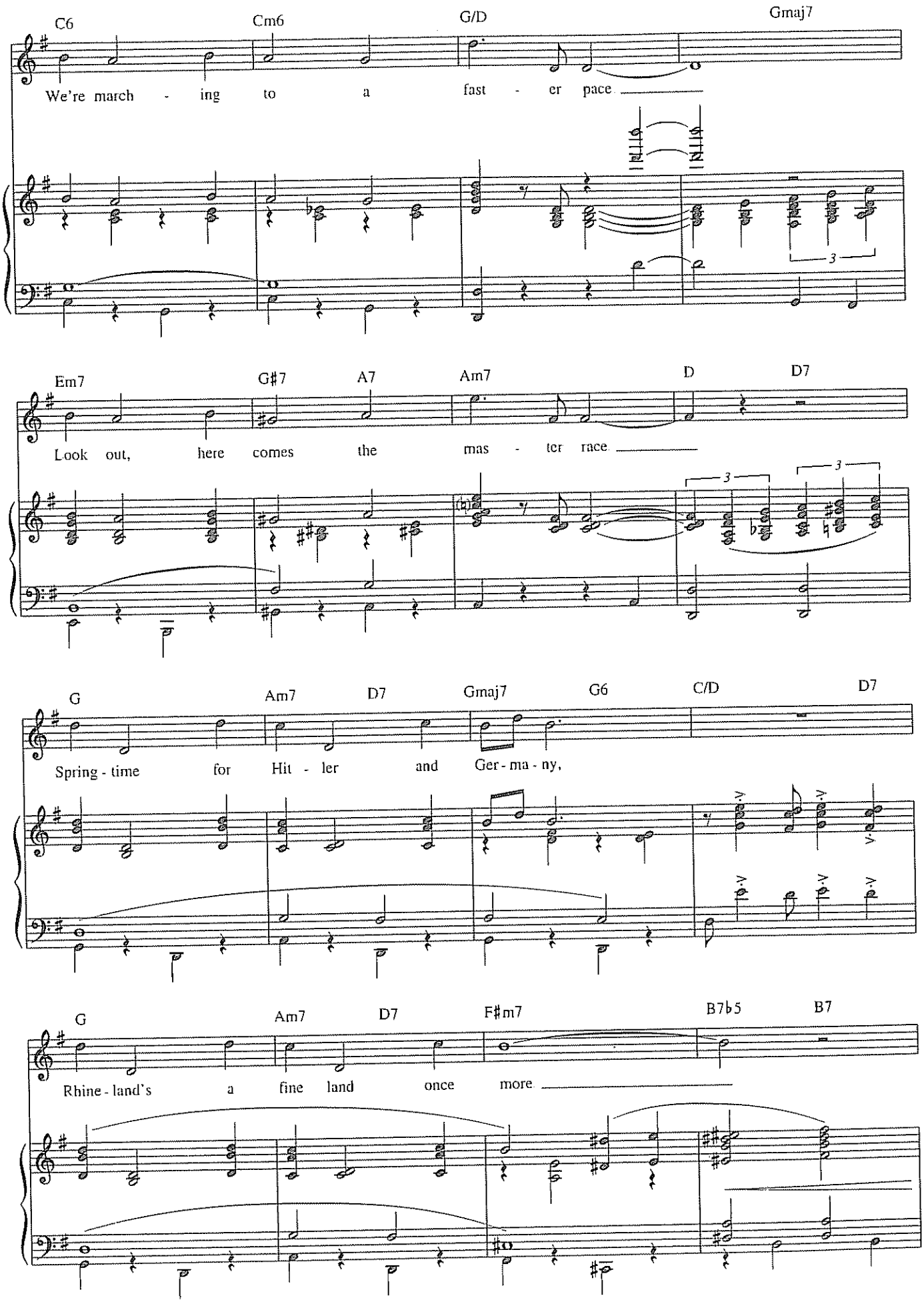


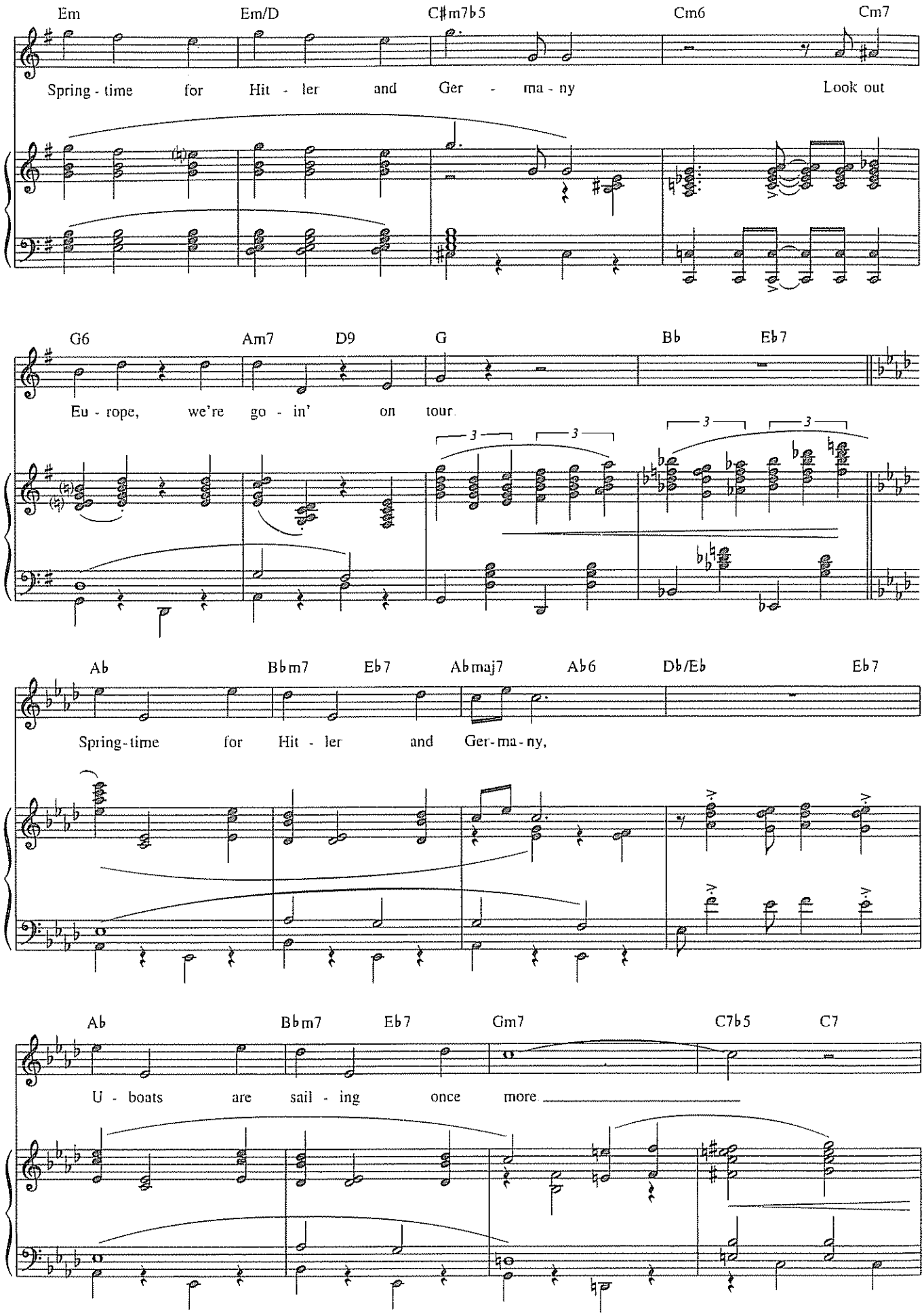


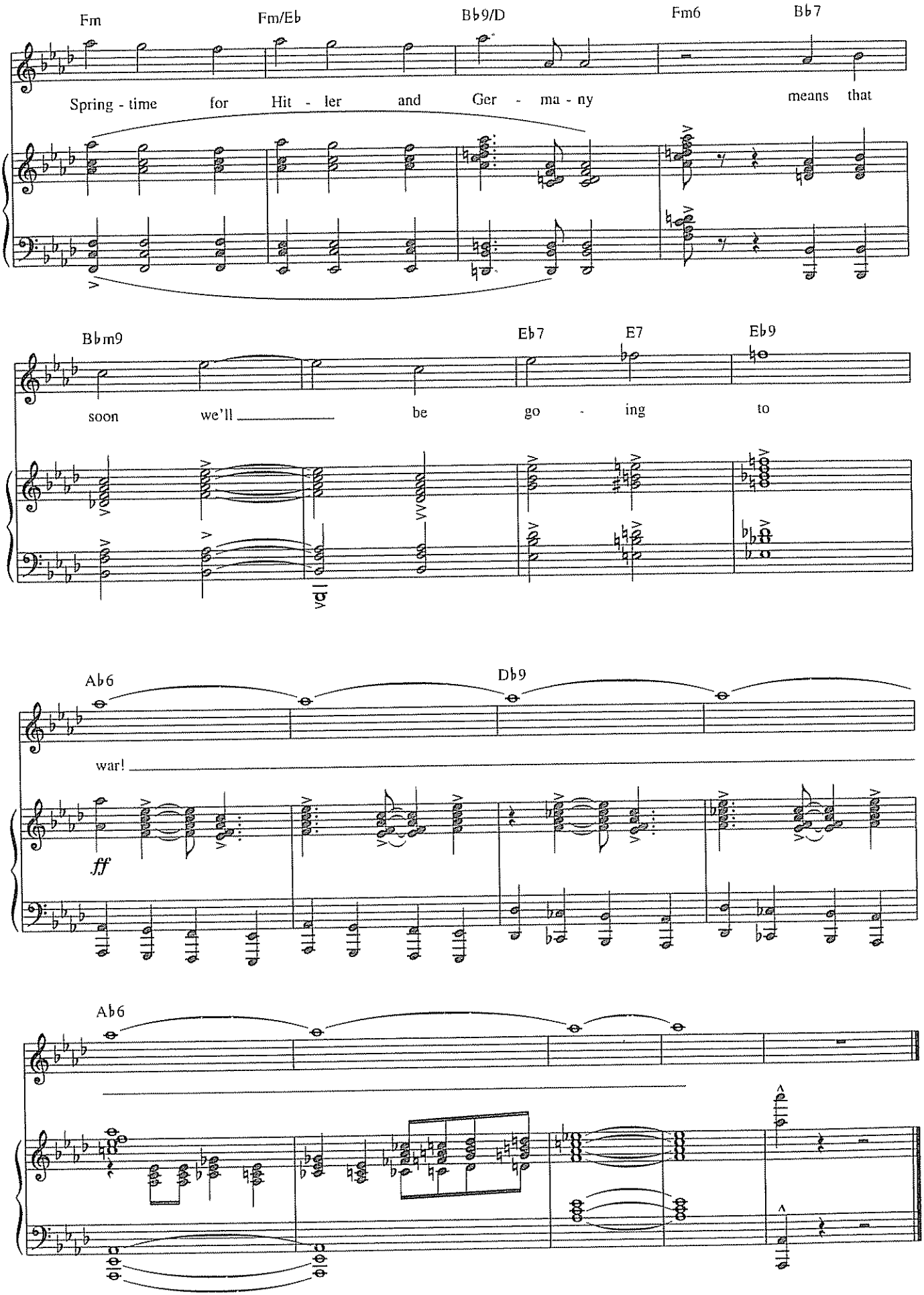
With a Lilt, in 4





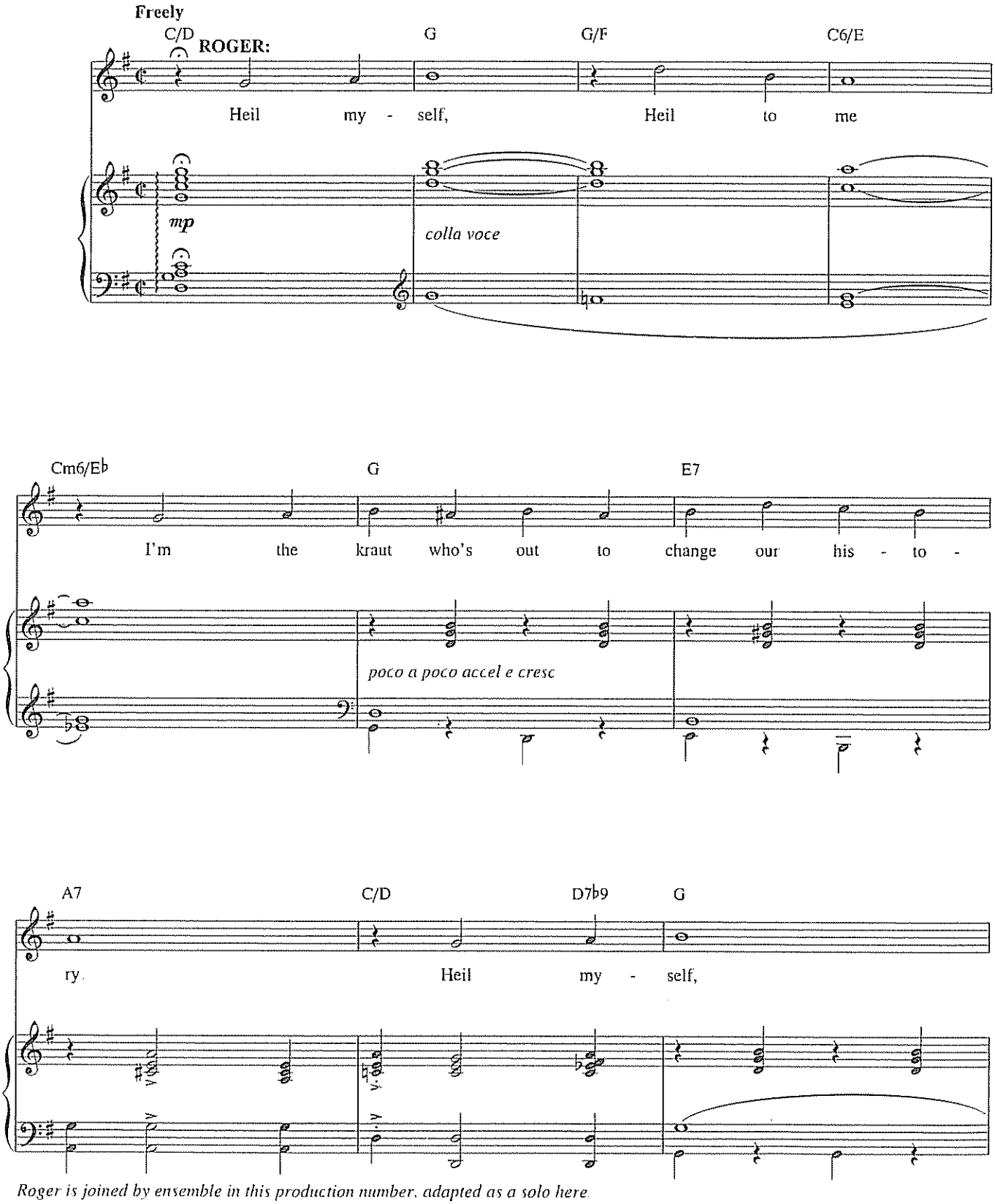

C6
Cm6
G/D
Gmaj7
We're march - ing to a fast - er pace
Em7
G♯7
A7
Am7
D
D7
Look out, here comes the mas - ter race
G
Am7
D7
Gmaj7
G6
C/D
D7
Spring - time for Hit - ler and Ger - ma - ny,
G
Am7
D7
F♯m7
B7♭5
B7
Rhine - land's a fine land once more


Em
Em/D
C♯m7♭5
Cm6
Cm7
Spring - time for Hit - ler and Ger - ma - ny Look out
G6
Am7
D9
G
B♭
E♭7
Eu - rope, we're go - in' on tour
3
3
3
3
A♭
B♭m7
E♭7
A♭maj7
A♭6
D♭/E♭
E♭7
Spring-time for Hit - ler and Ger-ma-ny,
A♭
B♭m7
E♭7
Gm7
C7♭5
C7
U - boats are sail - ing once more


Fm
Fm/Eb
B♭9/D
Fm6
B♭7
Spring - time for Hit - ler and Ger - ma - ny means that
B♭m9
E♭7
E7
E♭9
soon we'll be go - ing to
A♭6
D♭9
war!
ff
A♭6

HEIL MYSELF
from *The Producers*

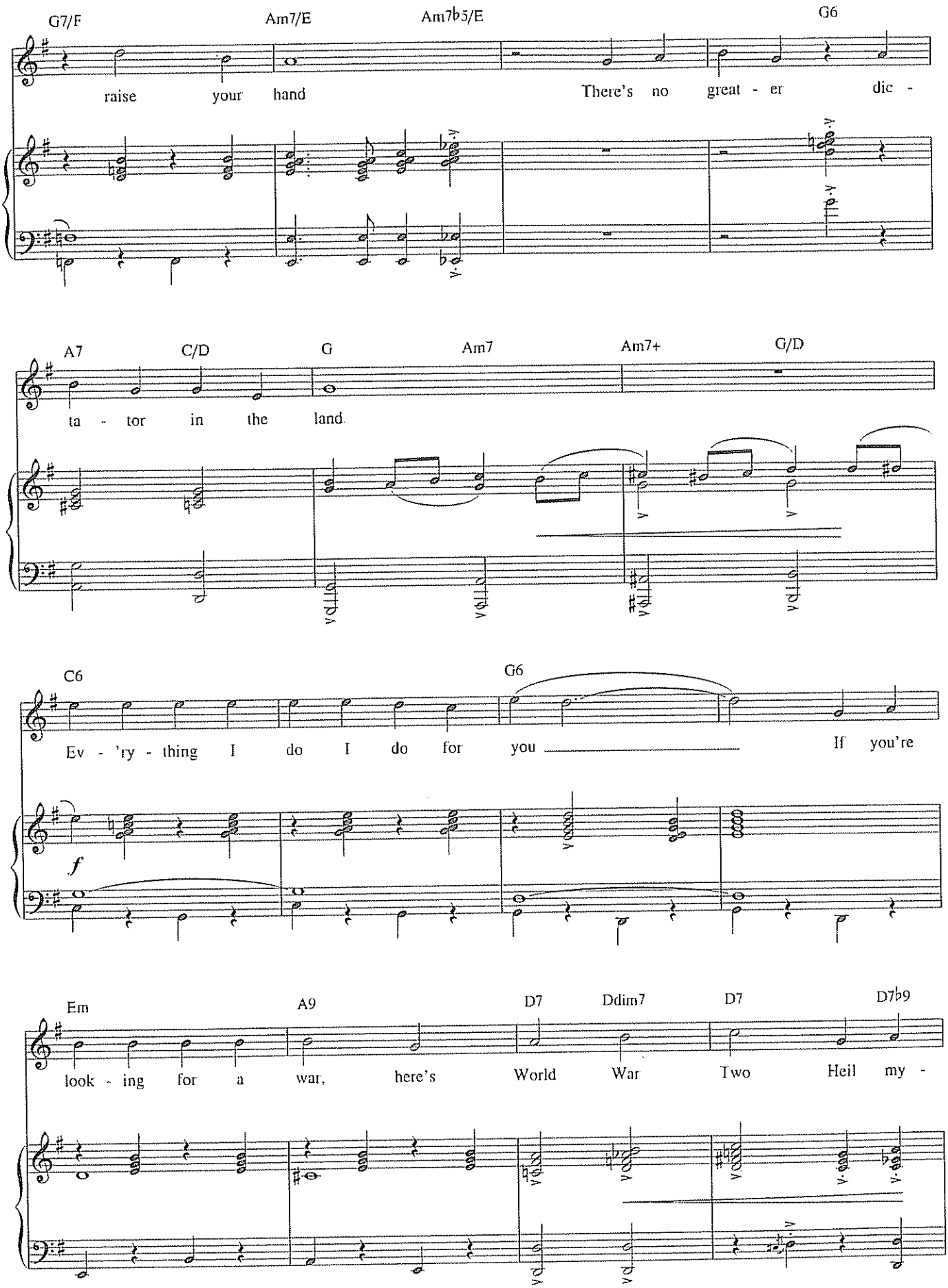
Music and Lyrics by
MEL BROOKS

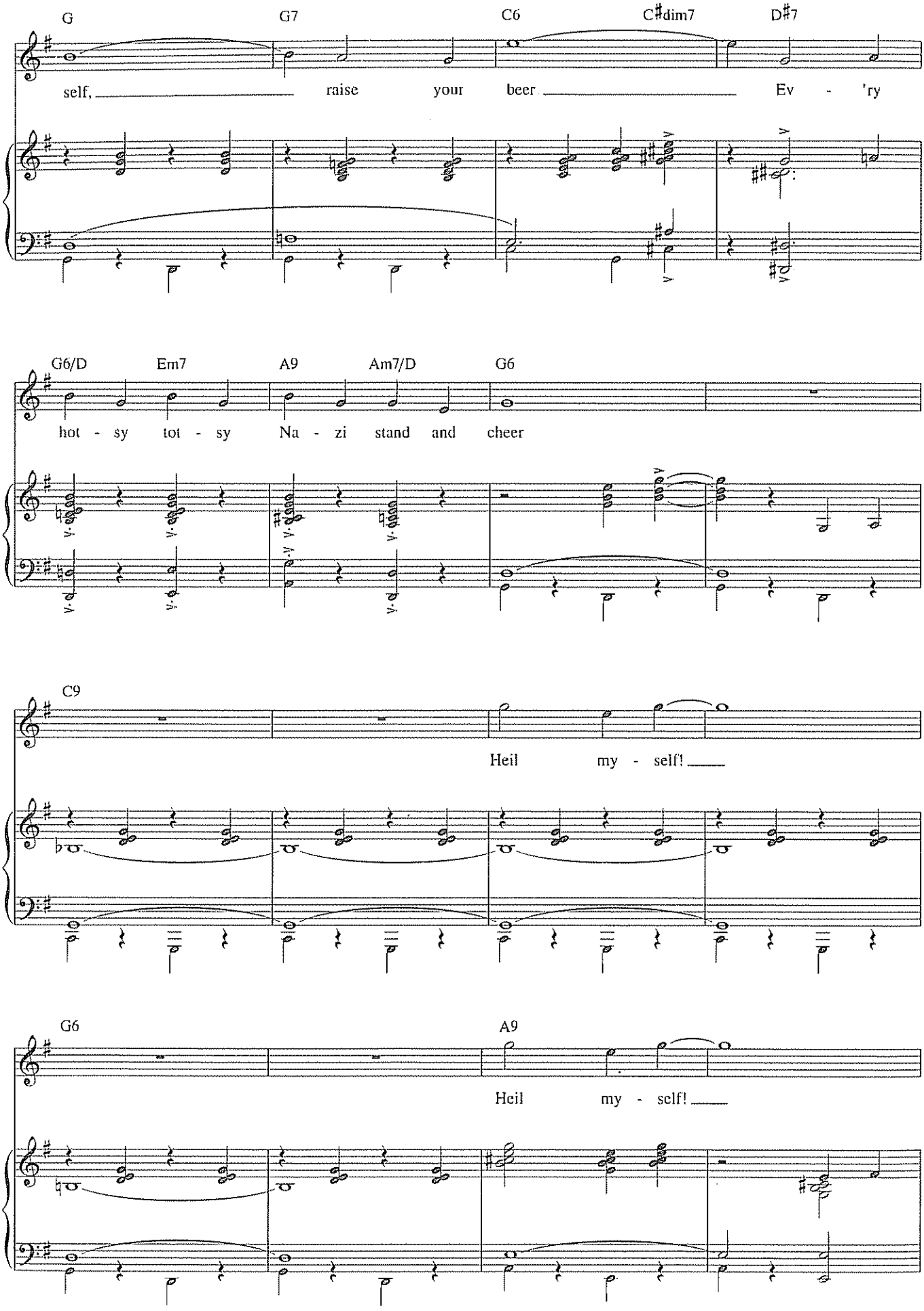


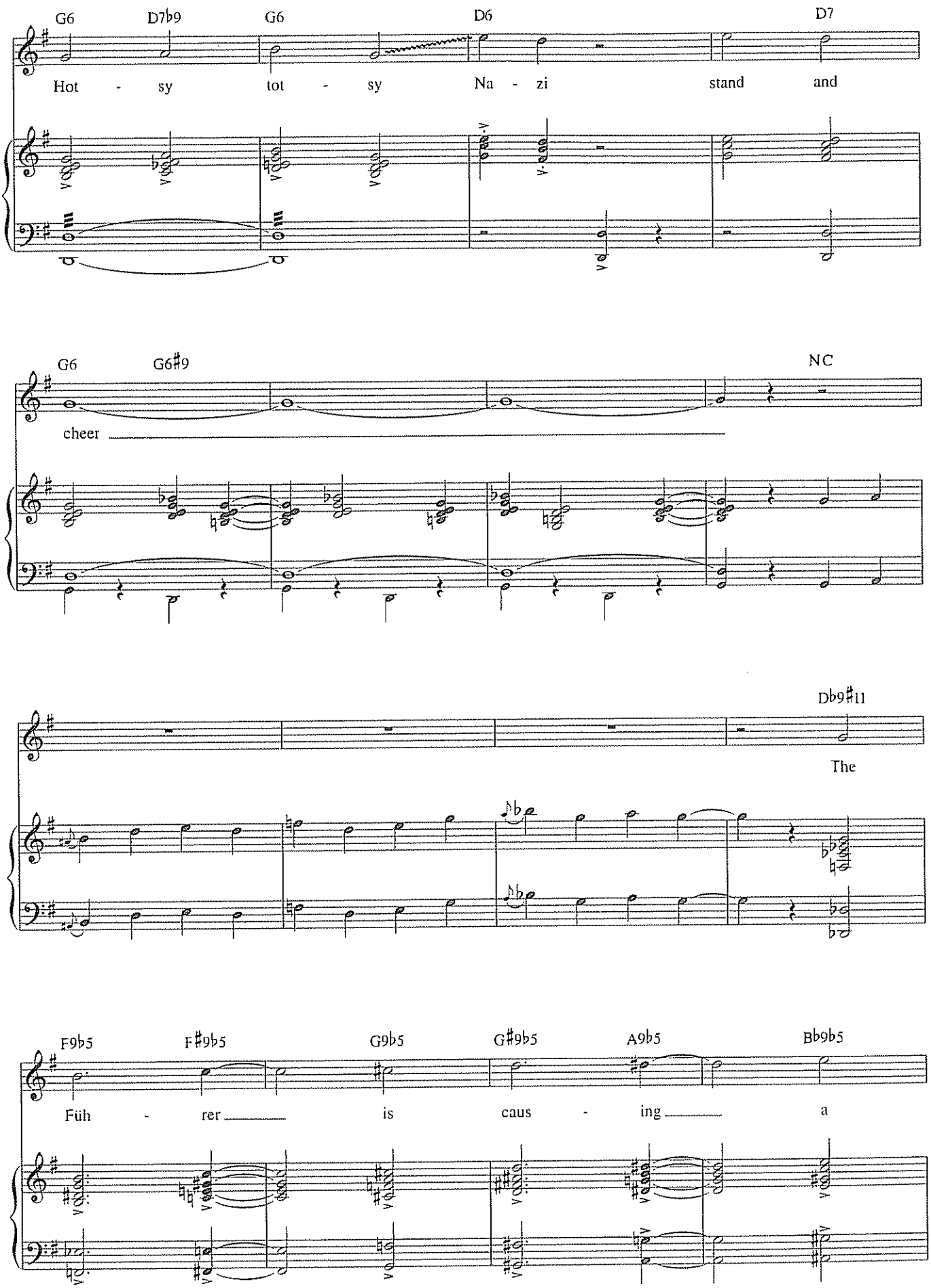
Roger is joined by ensemble in this production number, adapted as a solo here.

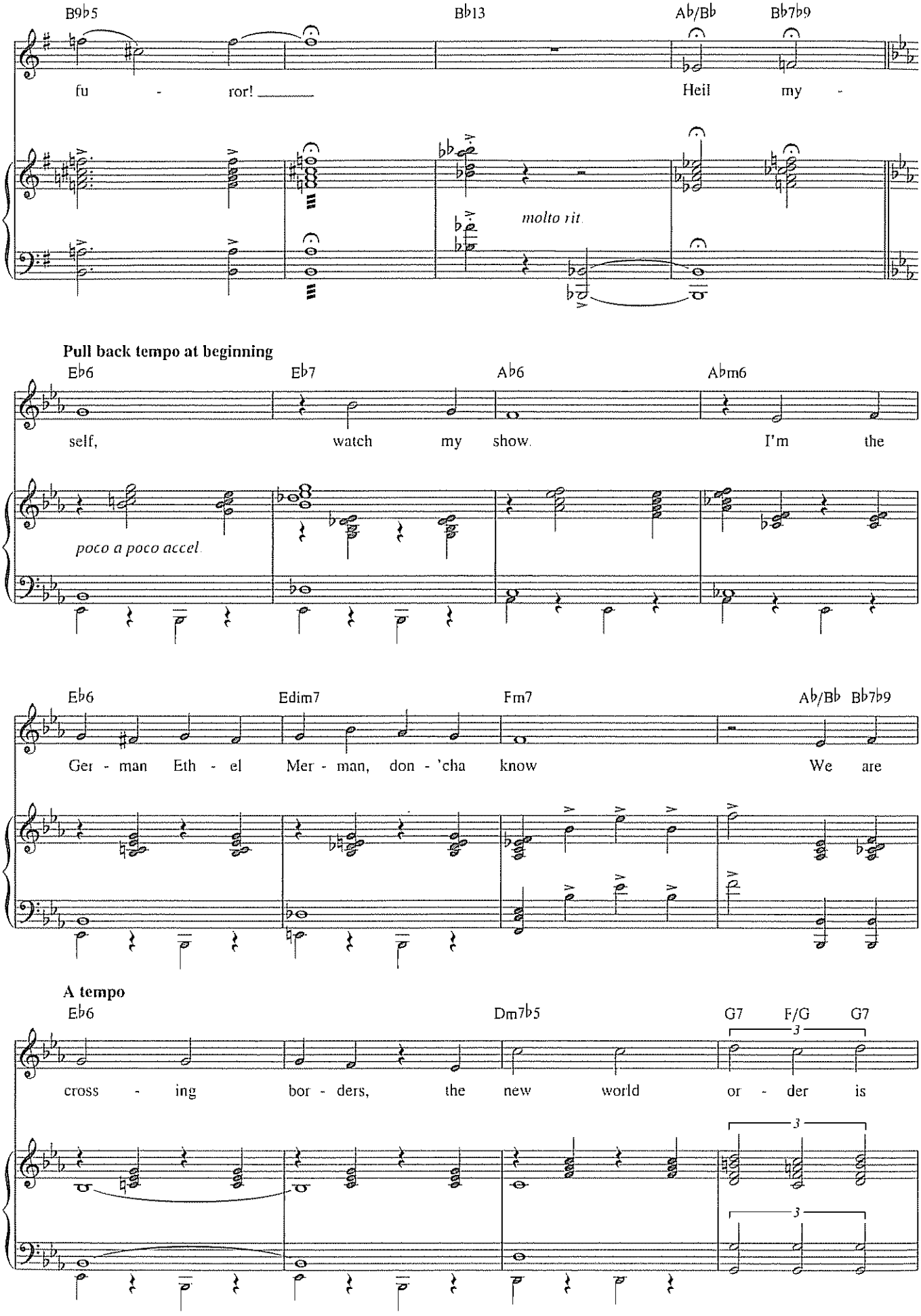
Copyright © 2000 Mel Brooks Music (BMI)
All Rights Reserved Used by Permission

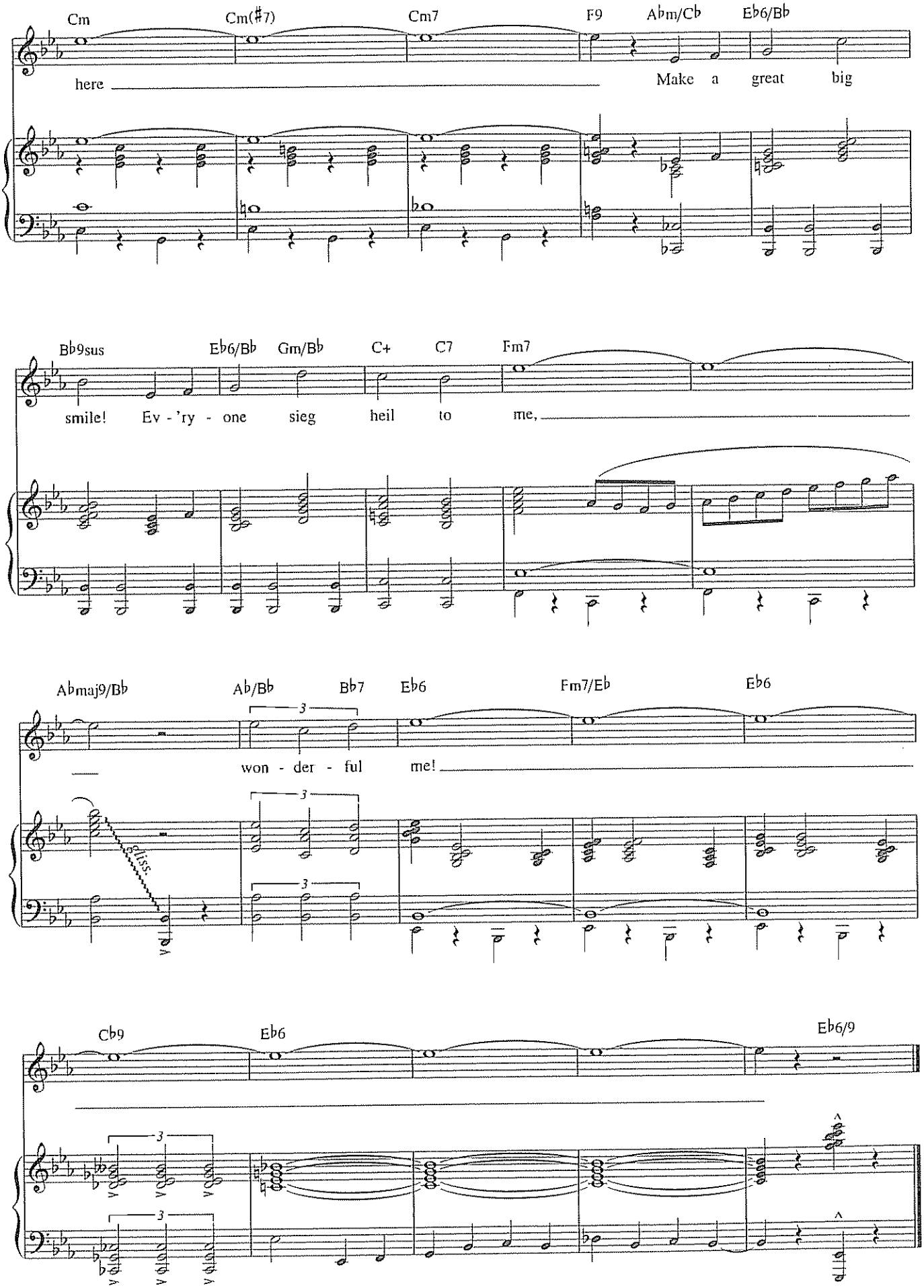
Fast 2


G7/F
Am7/E
Am7♭5/E
G6
raise your hand
There's no great - er dic -
A7
C/D
G
Am7
Am7+
G/D
ta - tor in the land.
C6
G6
Ev - 'ry - thing I do I do for you
If you're
f
Em
A9
D7
Ddim7
D7
D7♭9
look - ing for a war, here's World War Two Heil my -


G
G7
C6
C♯dim7
D♯7
self, raise your beer Ev - 'ry
G6/D
Em7
A9
Am7/D
G6
hot - sy tot - sy Na - zi stand and cheer
C9
Heil my - self!
G6
A9
Heil my - self!


G6
D7♭9
G6
D6
D7
Hot - sy tot - sy Na - zi stand and
G6
G6♯9
NC
cheer
D♭9♯11
The
F9♭5
F♯9♭5
G9♭5
G♯9♭5
A9♭5
B♭9♭5
Füh - rer is caus - ing a

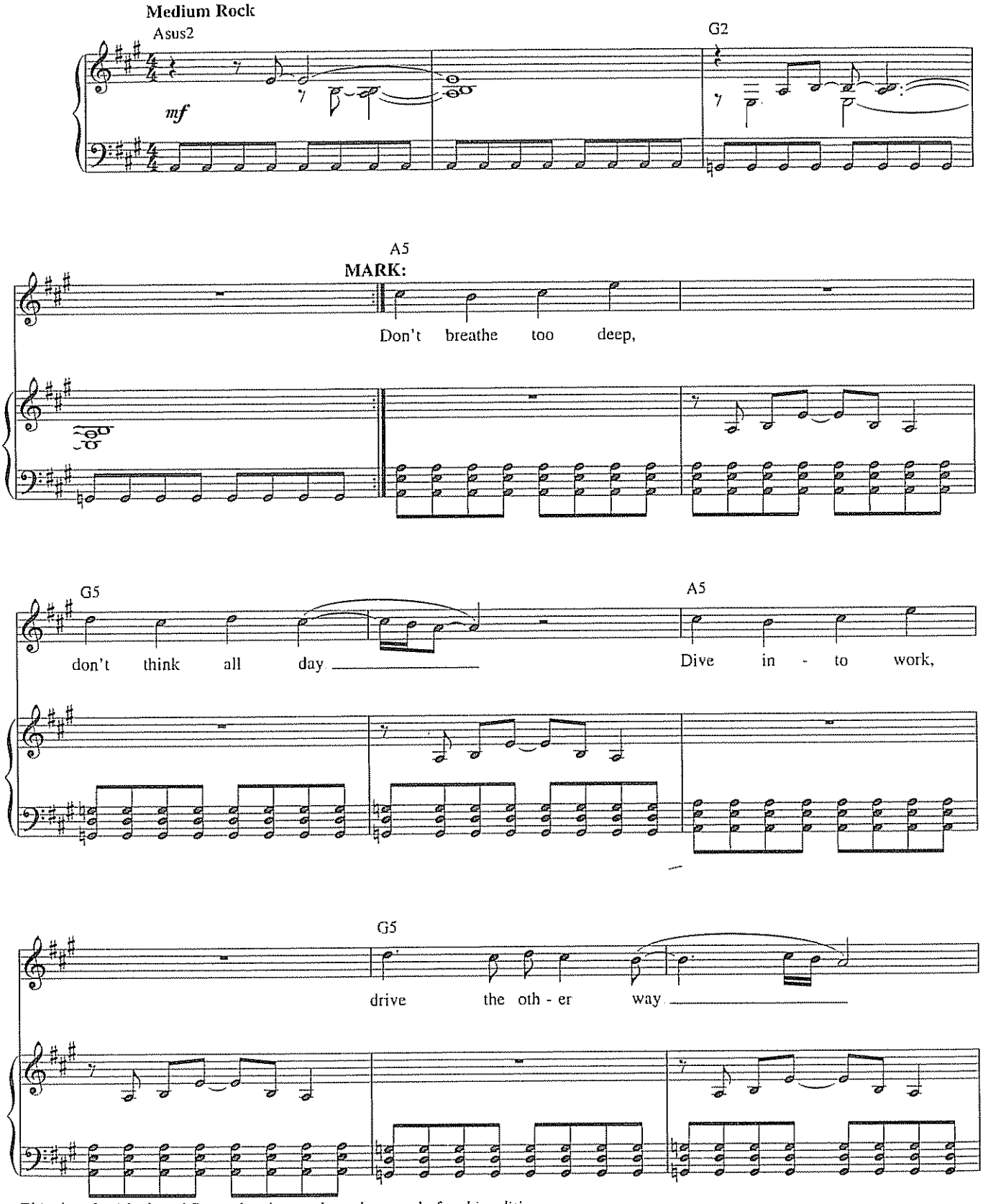

B9♭5
B♭13
A♭/B♭
B♭7♭9
fu - ror! ___
Heil my -
molto rit.
Pull back tempo at beginning
E♭6
E♭7
A♭6
A♭m6
self, watch my show. I'm the
poco a poco accel.
E♭6
Edim7
Fm7
A♭/B♭ B♭7♭9
Ger - man Eth - el Mer - man, don - 'cha know We are
A tempo
E♭6
Dm7♭5
G7
F/G
G7
cross - ing bor - ders, the new world or - der is
3
3
3


Cm
Cm(♯7)
Cm7
F9
A♭m/C♭
E♭6/B♭
here
Make a great big
B♭9sus
E♭6/B♭
Gm/B♭
C+
C7
Fm7
smile! Ev - 'ry - one sieg heil to me,
A♭maj9/B♭
A♭/B♭
B♭7
E♭6
Fm7/E♭
E♭6
won - der - ful me!
gliss.
C♭9
E♭6
E♭6/9

WHAT YOU OWN

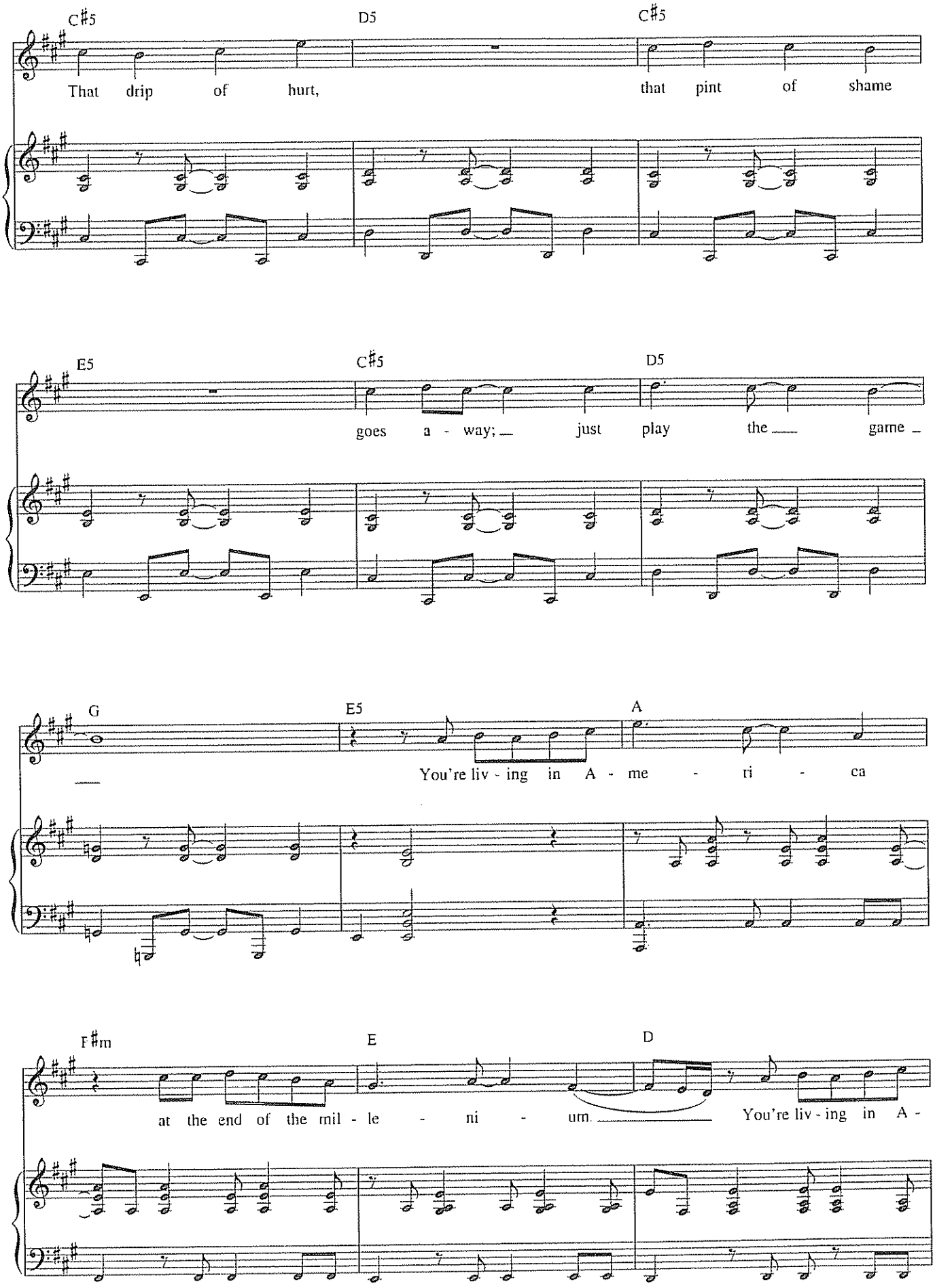
from *Rent*

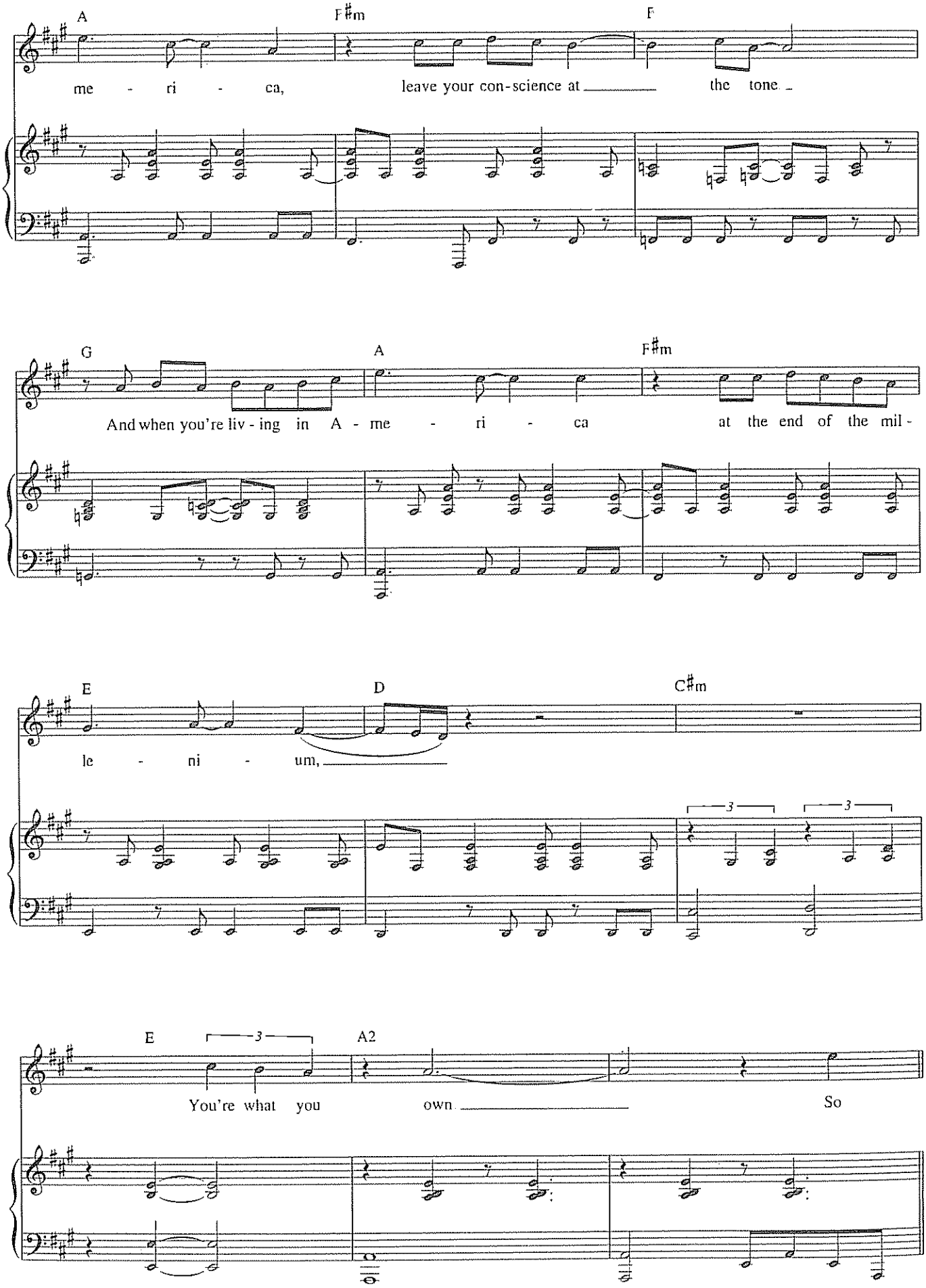
Words and Music by
JONATHAN LARSON

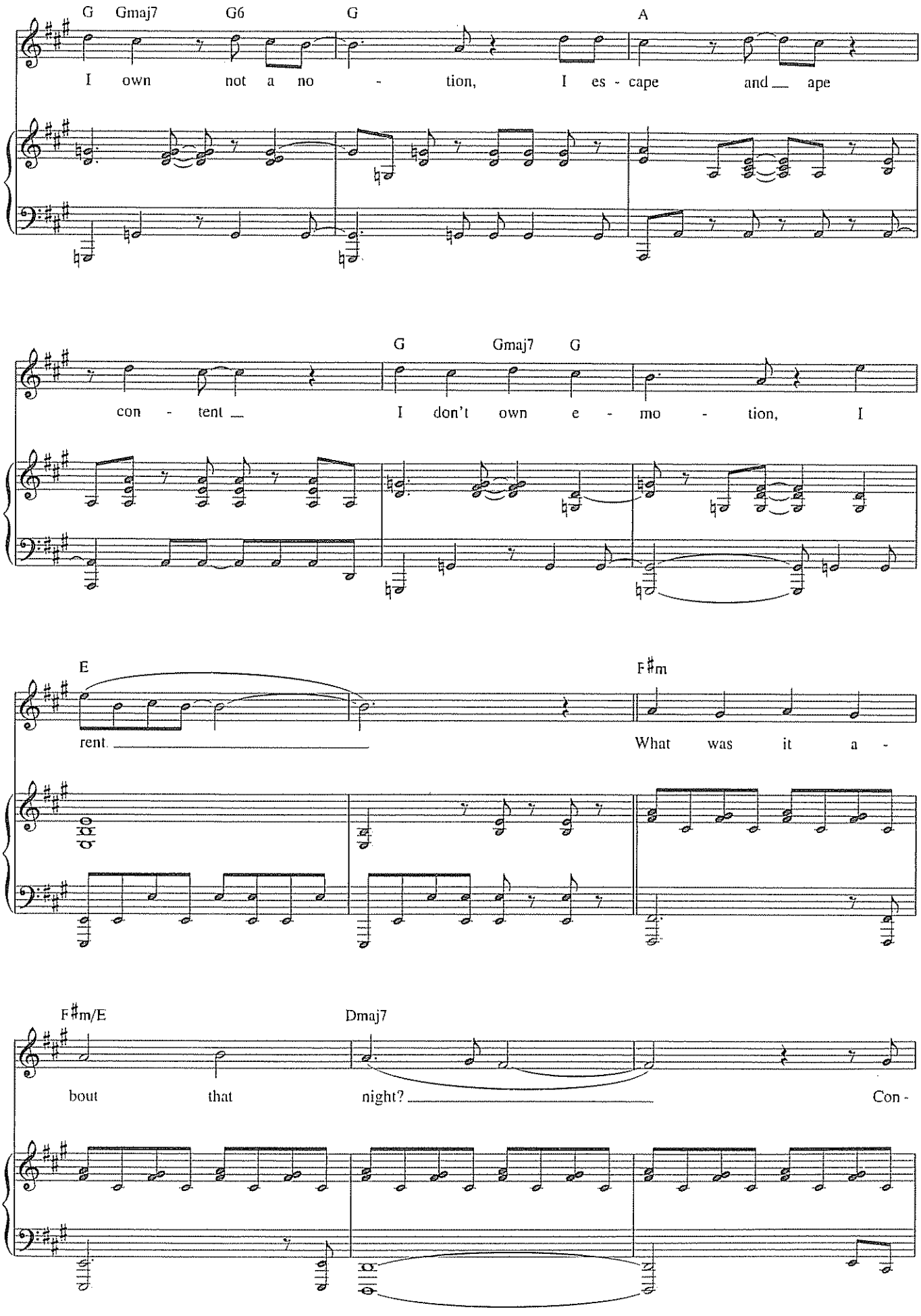


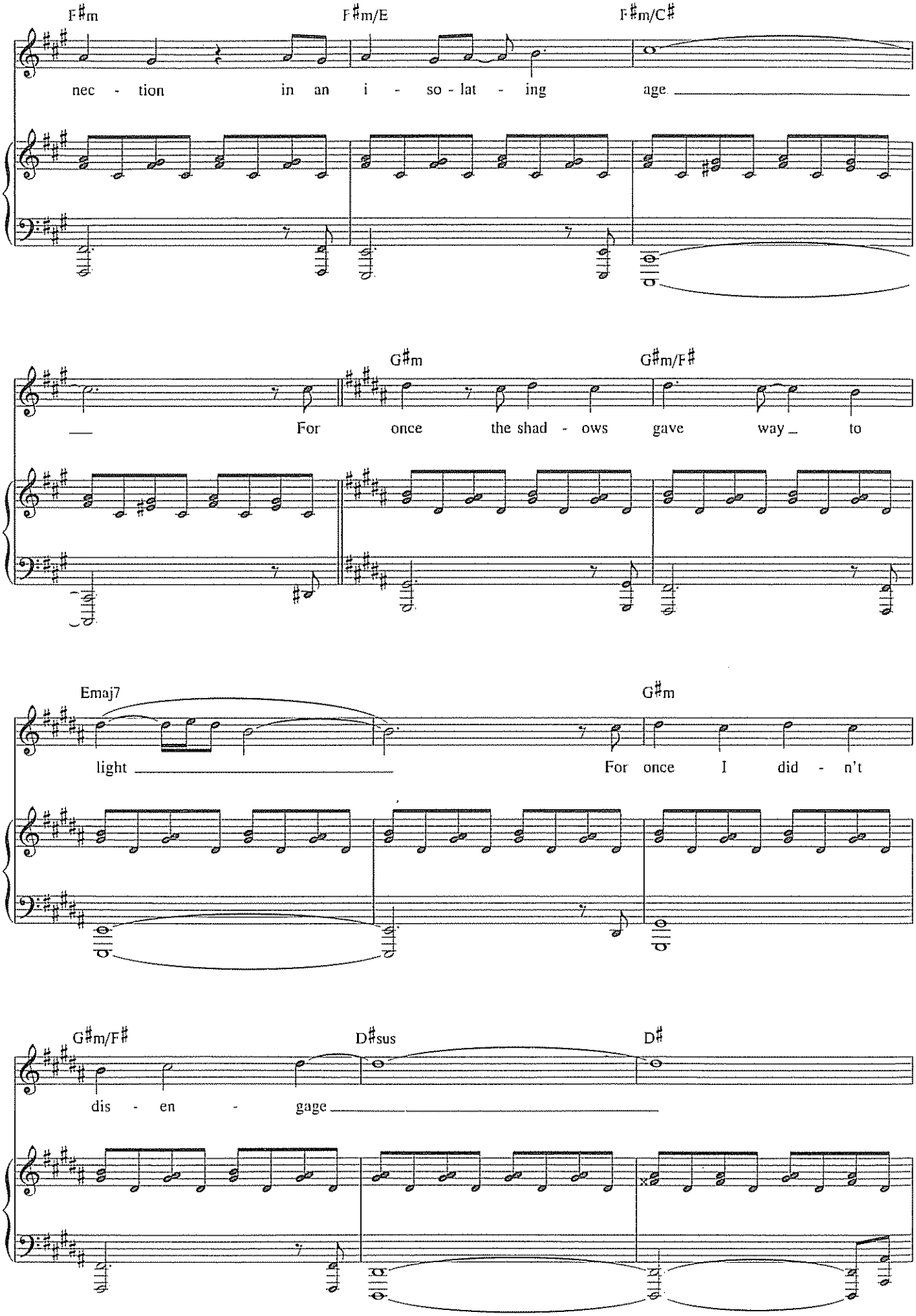
This duet for Mark and Roger has been adapted as a solo for this edition

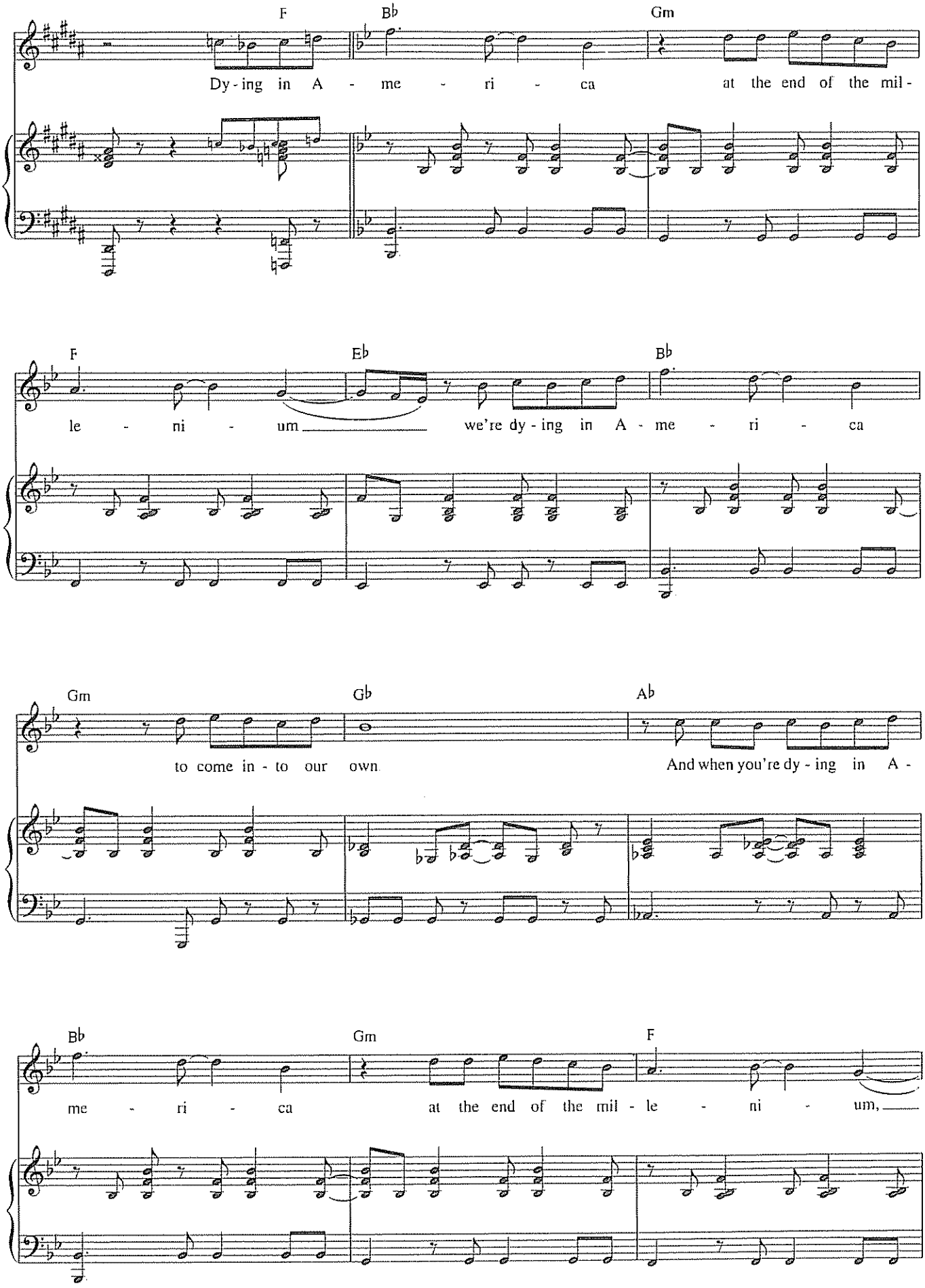
Copyright © 1996 FINSTER & LUCY MUSIC LTD. CO.
All Rights Controlled and Administered by UNIVERSAL MUSIC CORP
All Rights Reserved Used by Permission

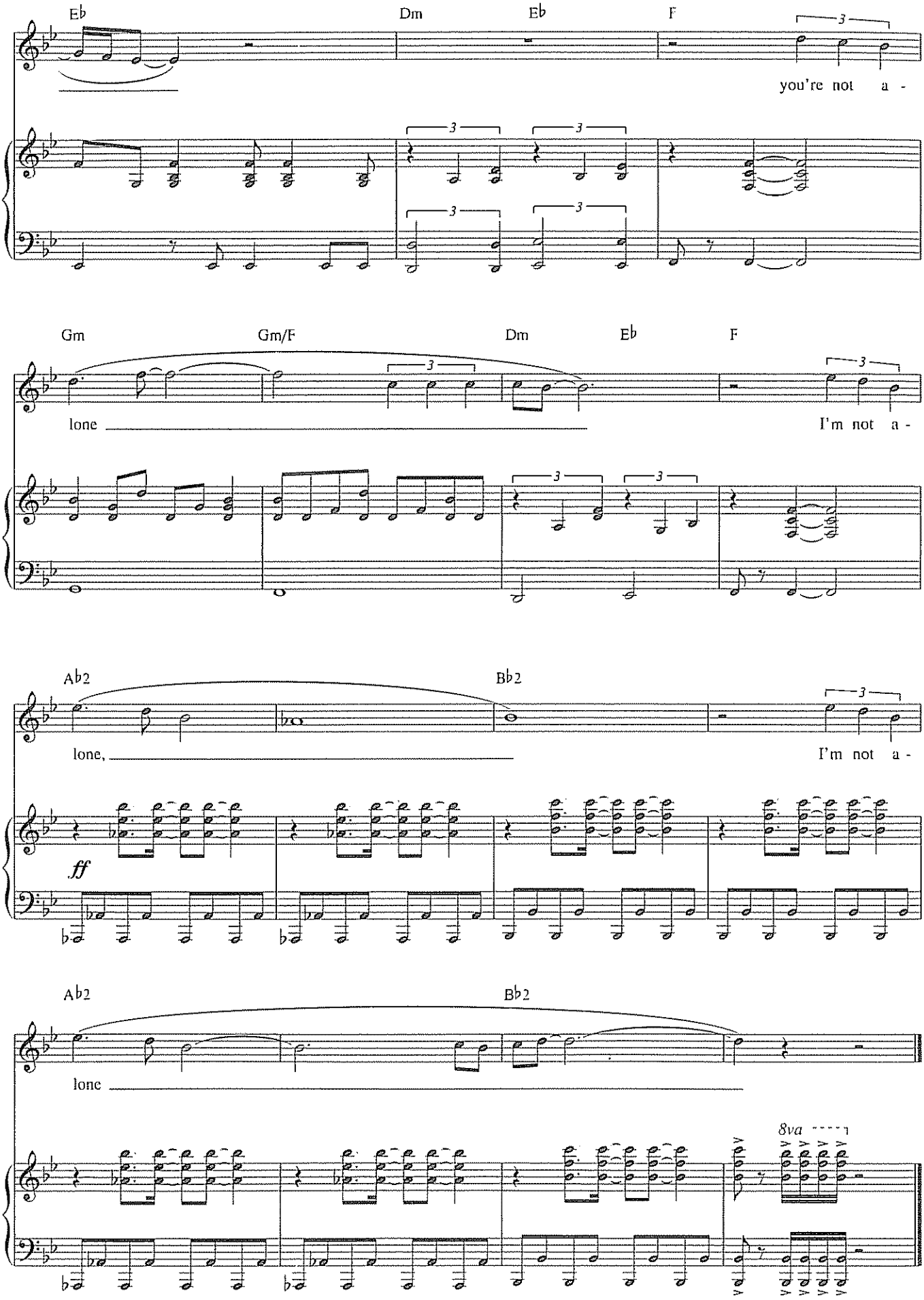

C♯5
D5
C♯5
That drip of hurt, that pint of shame
E5
C♯5
D5
goes a - way; just play the game
G
E5
A
You're liv - ing in A - me - ri - ca
F♯m
E
D
at the end of the mil - le - ni - um. You're liv - ing in A -


A
F♯m
F
me - ri - ca, leave your con-science at the tone
G
A
F♯m
And when you're liv - ing in A - me - ri - ca at the end of the mil -
E
D
C♯m
le - ni - um,
3
3
E
3
A2
You're what you own So


G Gmaj7 G6 G A
I own not a no - tion, I es - cape and ape
G Gmaj7 G
con - tent I don't own e - mo - tion, I
E F♯m
rent. What was it a -
F♯m/E Dmaj7
bout that night? Con -


F♯m
F♯m/E
F♯m/C♯
nec - tion in an i - so - lat - ing age
G♯m
G♯m/F♯
For once the shad - ows gave way to
Emaj7
G♯m
light
For once I did - n't
G♯m/F♯
D♯sus
D♯
dis - en - gage


F
B♭
Gm
Dy - ing in A - me - ri - ca at the end of the mil -
F
E♭
B♭
le - ni - um we're dy - ing in A - me - ri - ca
Gm
G♭
A♭
to come in - to our own And when you're dy - ing in A -
B♭
Gm
F
me - ri - ca at the end of the mil - le - ni - um,

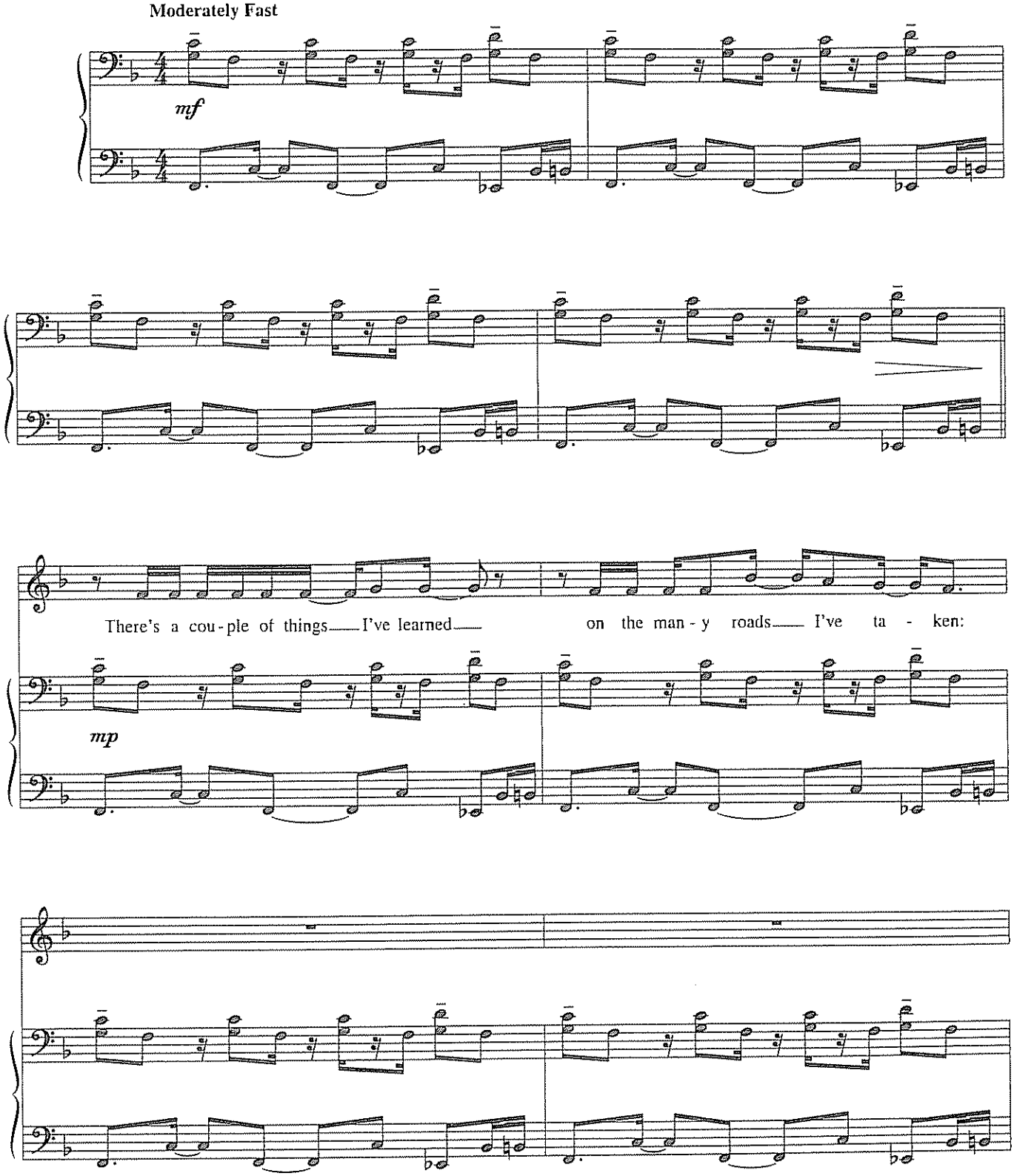

Eb
Dm
Eb
F
you're not a -
Gm
Gm/F
Dm
Eb
F
lone
I'm not a -
Ab2
Bb2
lone,
I'm not a -
ff
Ab2
Bb2
lone
8va

SHE CRIES

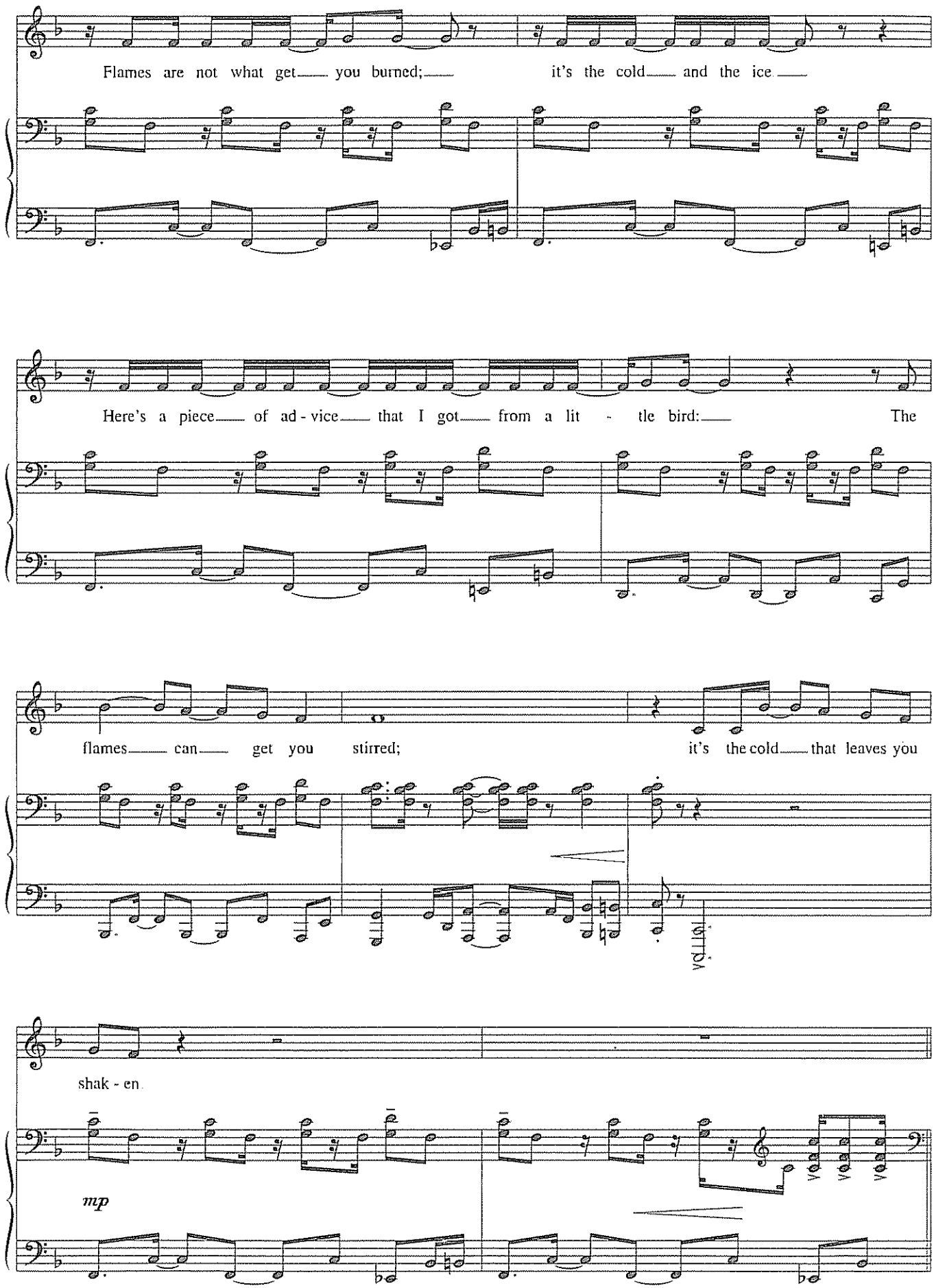
from *Songs for a New World*

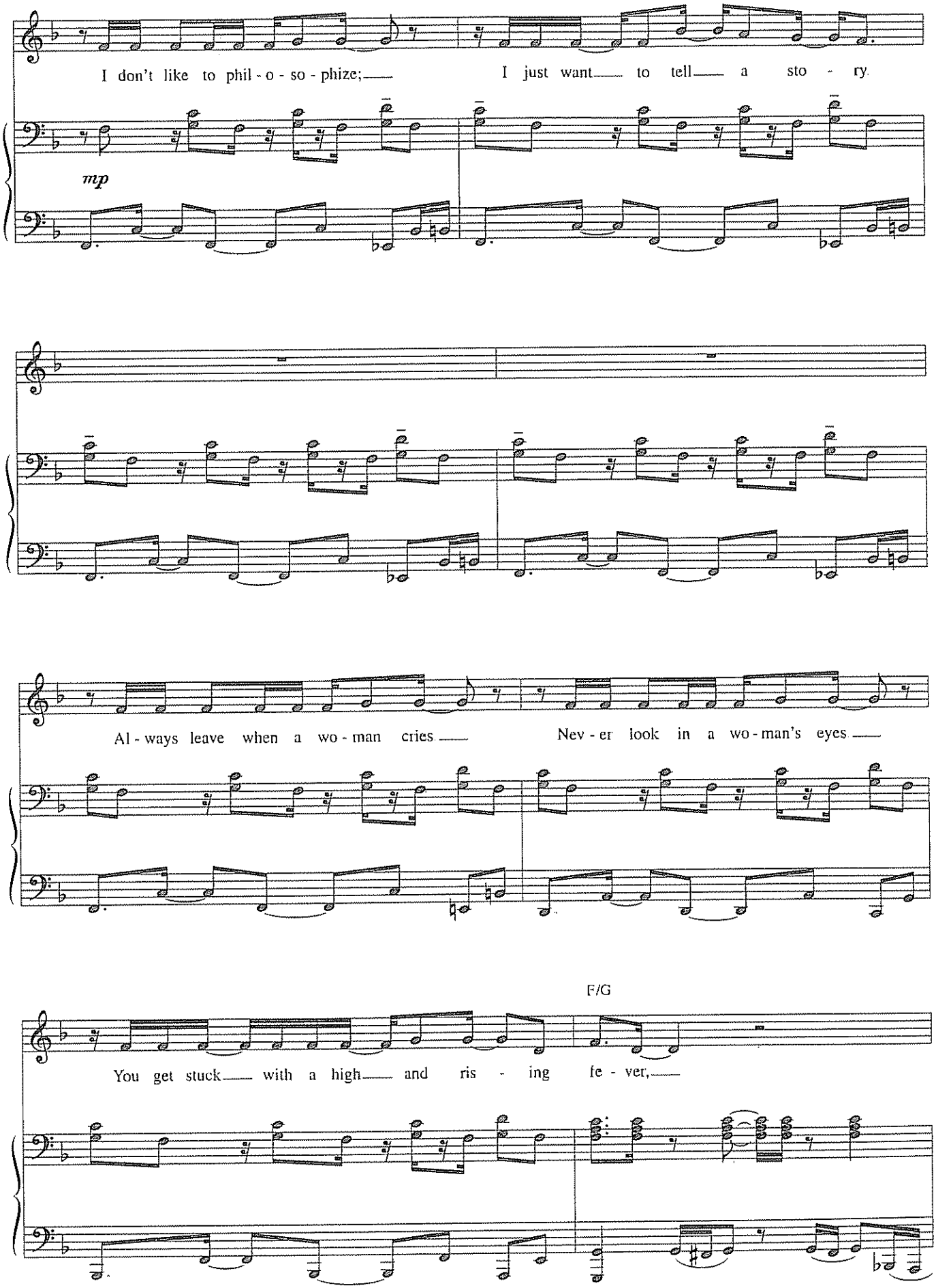
Music and Lyrics by
JASON ROBERT BROWN

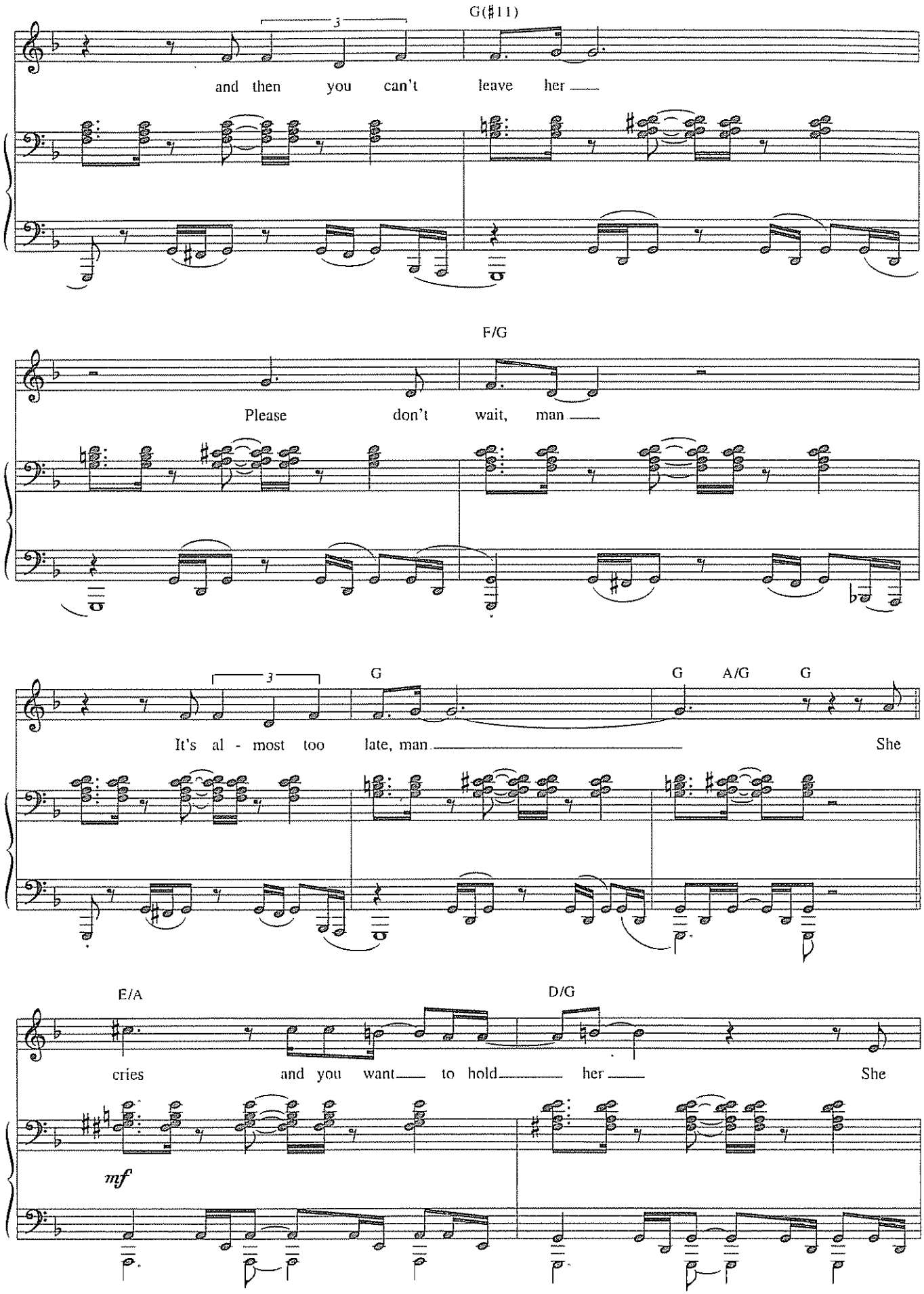
Moderately Fast

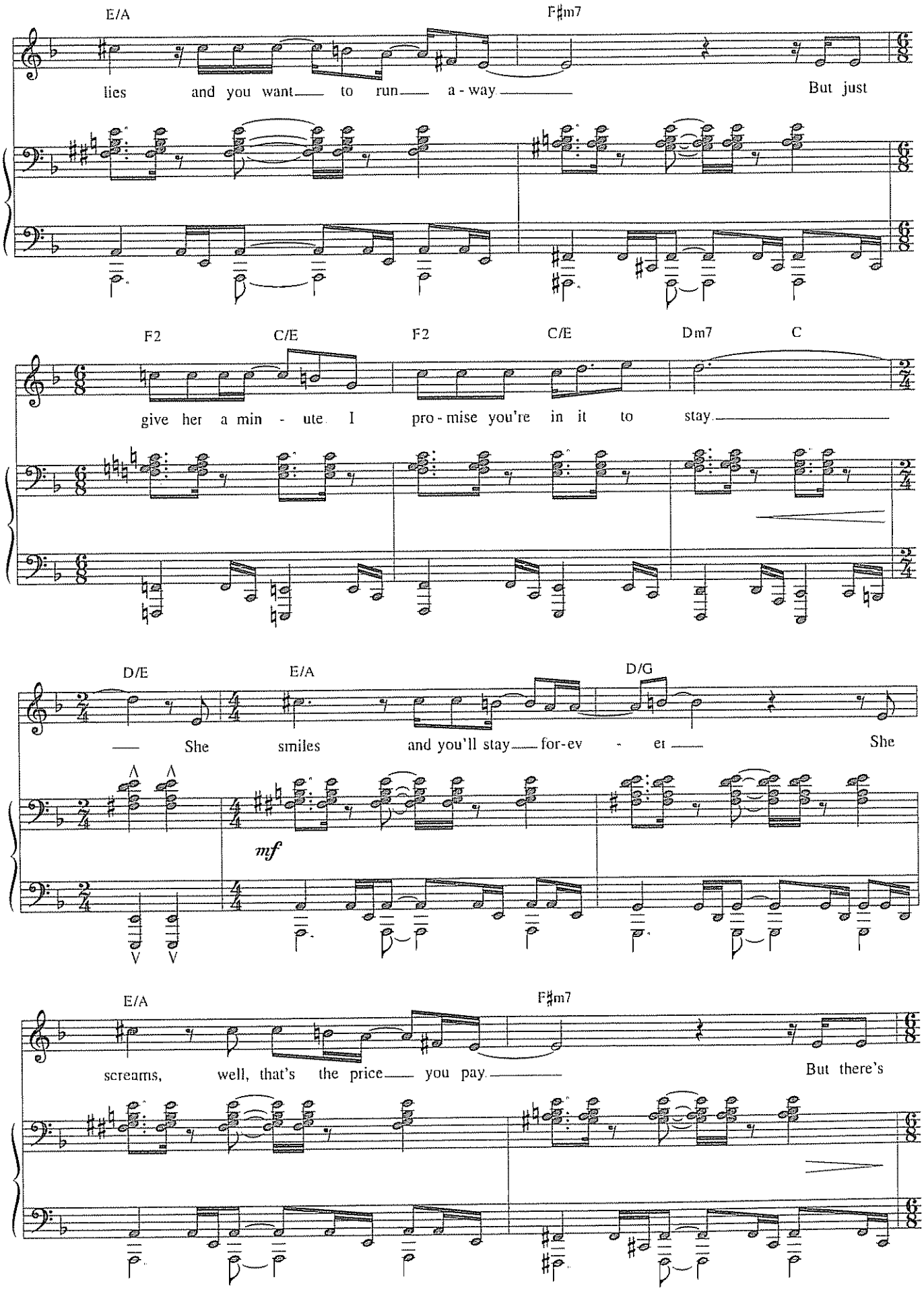


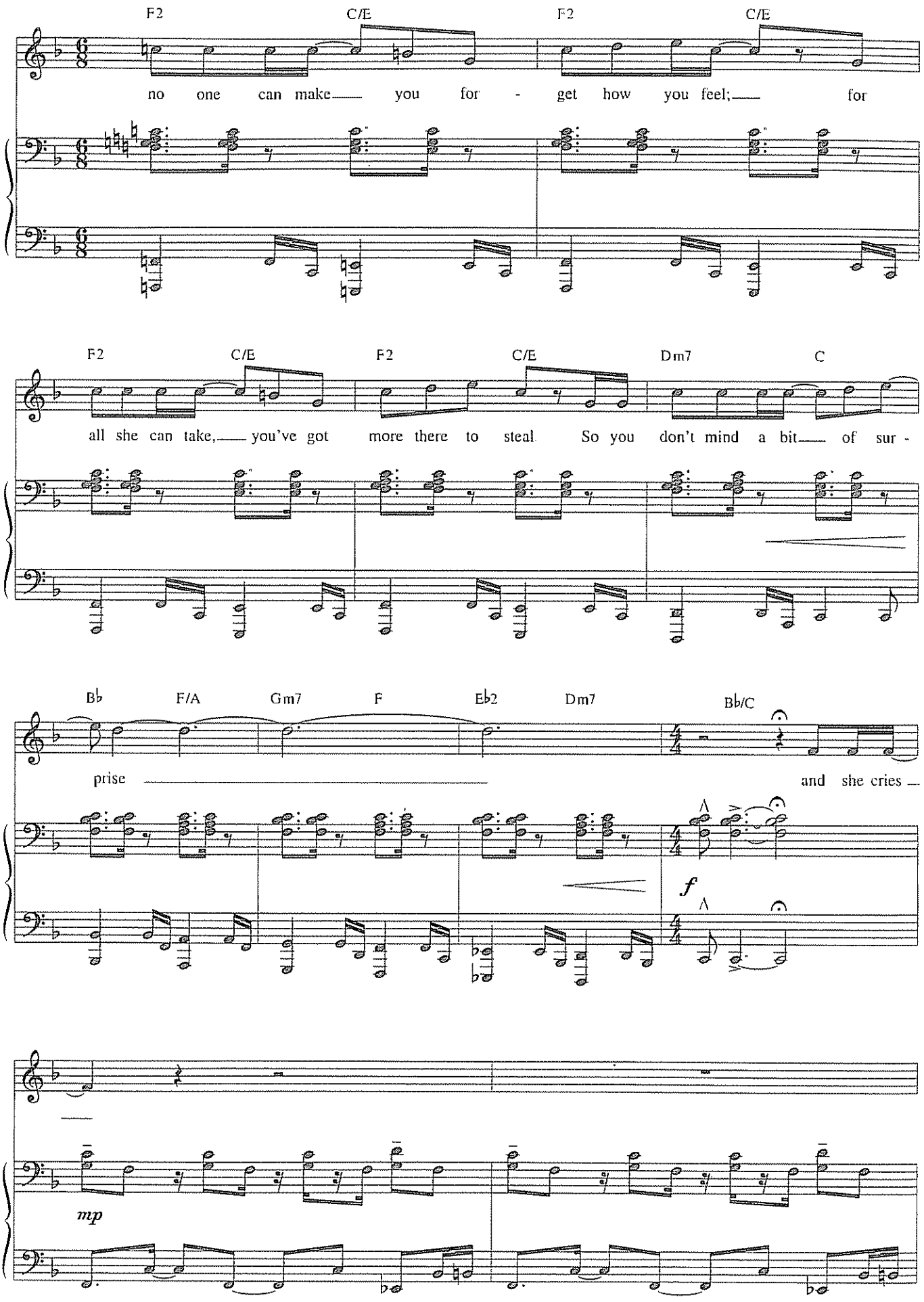
Copyright © 1996 by Jason Robert Brown (ASCAP)
All Rights Reserved Used by Permission

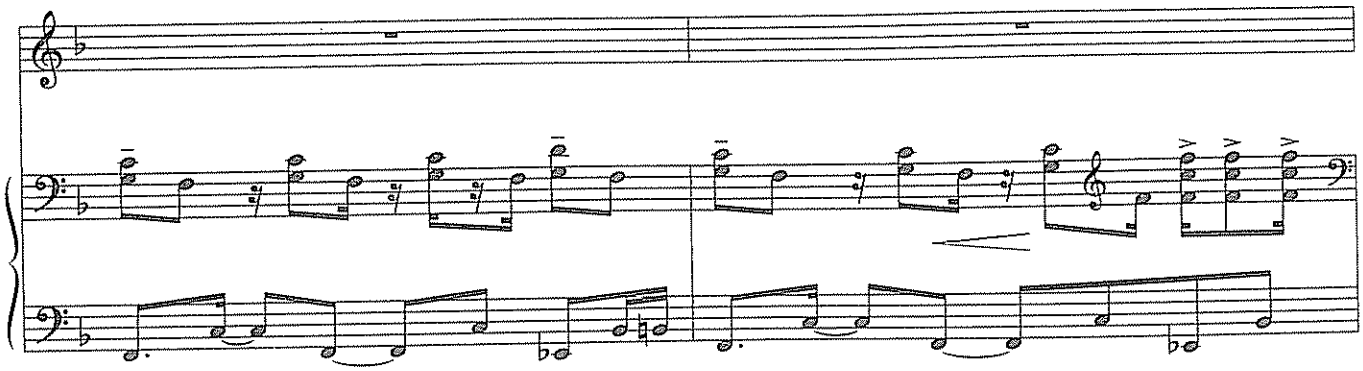

Flames are not what get you burned; it's the cold and the ice
Here's a piece of ad - vice that I got from a lit - tle bird: The
flames can get you stirred; it's the cold that leaves you
VOLTA
shak - en
mp

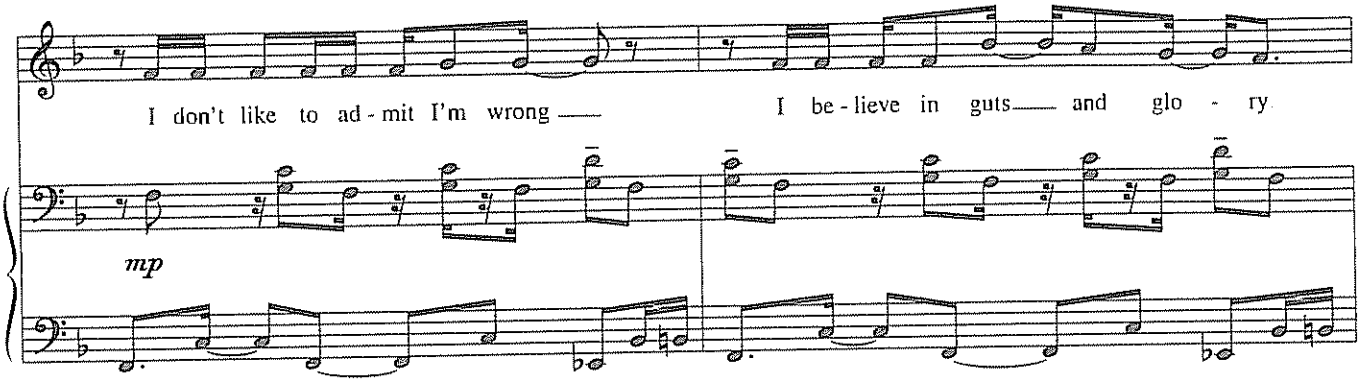

I don't like to phil - o - so - phize;
I just want to tell a sto - ry
mp
Al - ways leave when a wo - man cries
Nev - er look in a wo - man's eyes
F/G
You get stuck with a high and ris - ing fe - ver,

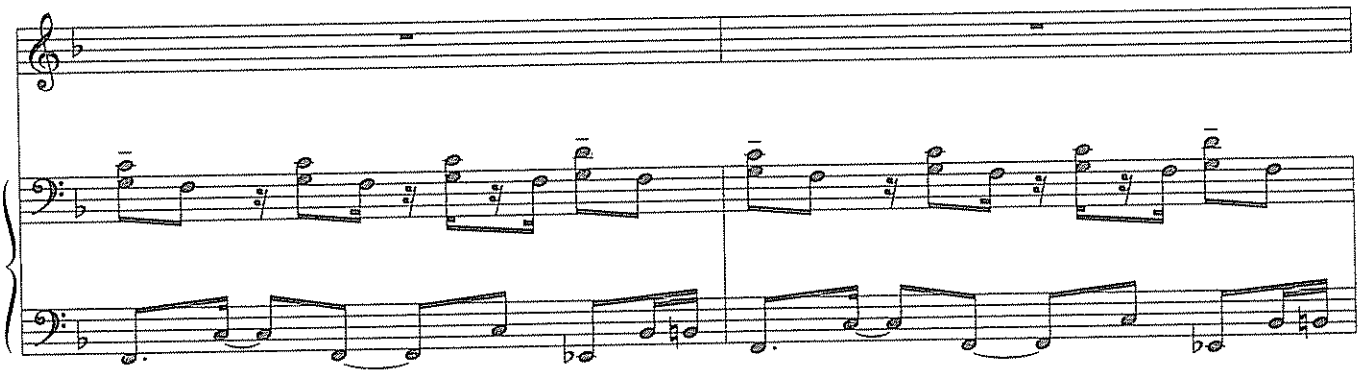

G(♯11)
3
and then you can't leave her
F/G
Please don't wait, man
G
G A/G G
3
It's al - most too late, man
She
E/A
D/G
cries and you want to hold her
She
mf

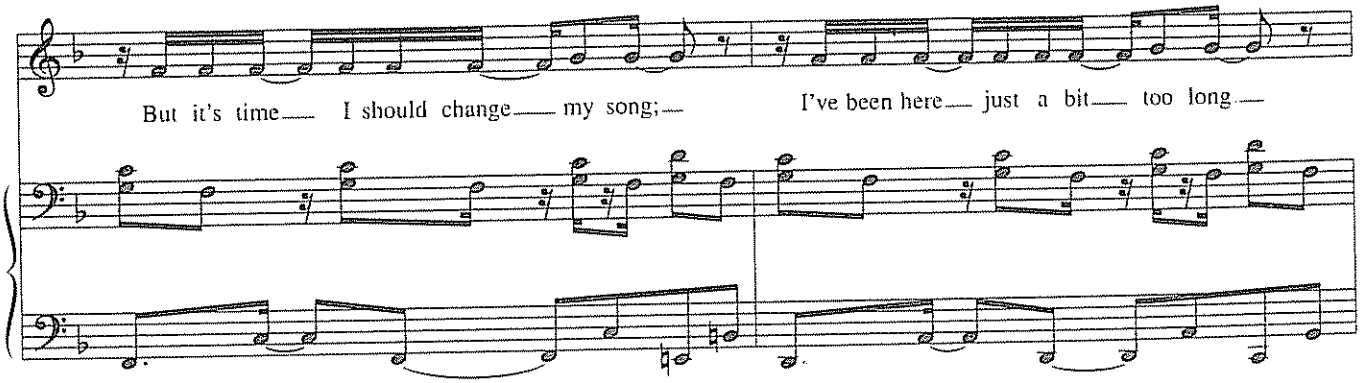

E/A
F♯m7
lies and you want to run a - way But just
F2 C/E F2 C/E Dm7 C
give her a min - ute I pro - mise you're in it to stay
D/E E/A D/G
She smiles and you'll stay for-ev - er She
mf
E/A
F♯m7
screams, well, that's the price you pay But there's

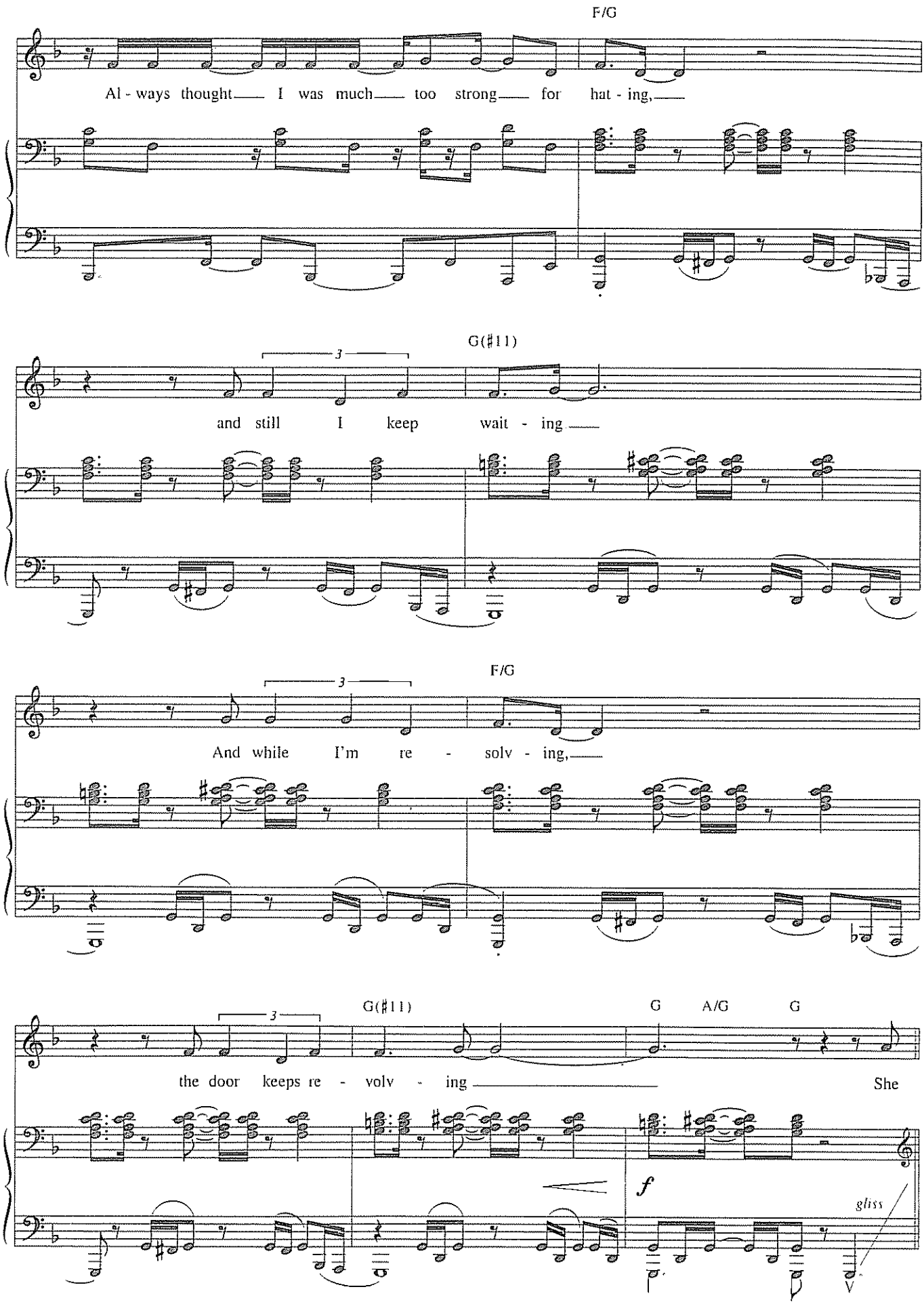

F2
C/E
F2
C/E
no one can make you for - get how you feel; for
F2
C/E
F2
C/E
Dm7
C
all she can take, you've got more there to steal So you don't mind a bit of sur -
B♭
F/A
Gm7
F
E♭2
Dm7
B♭/C
prise
and she cries
f
mp

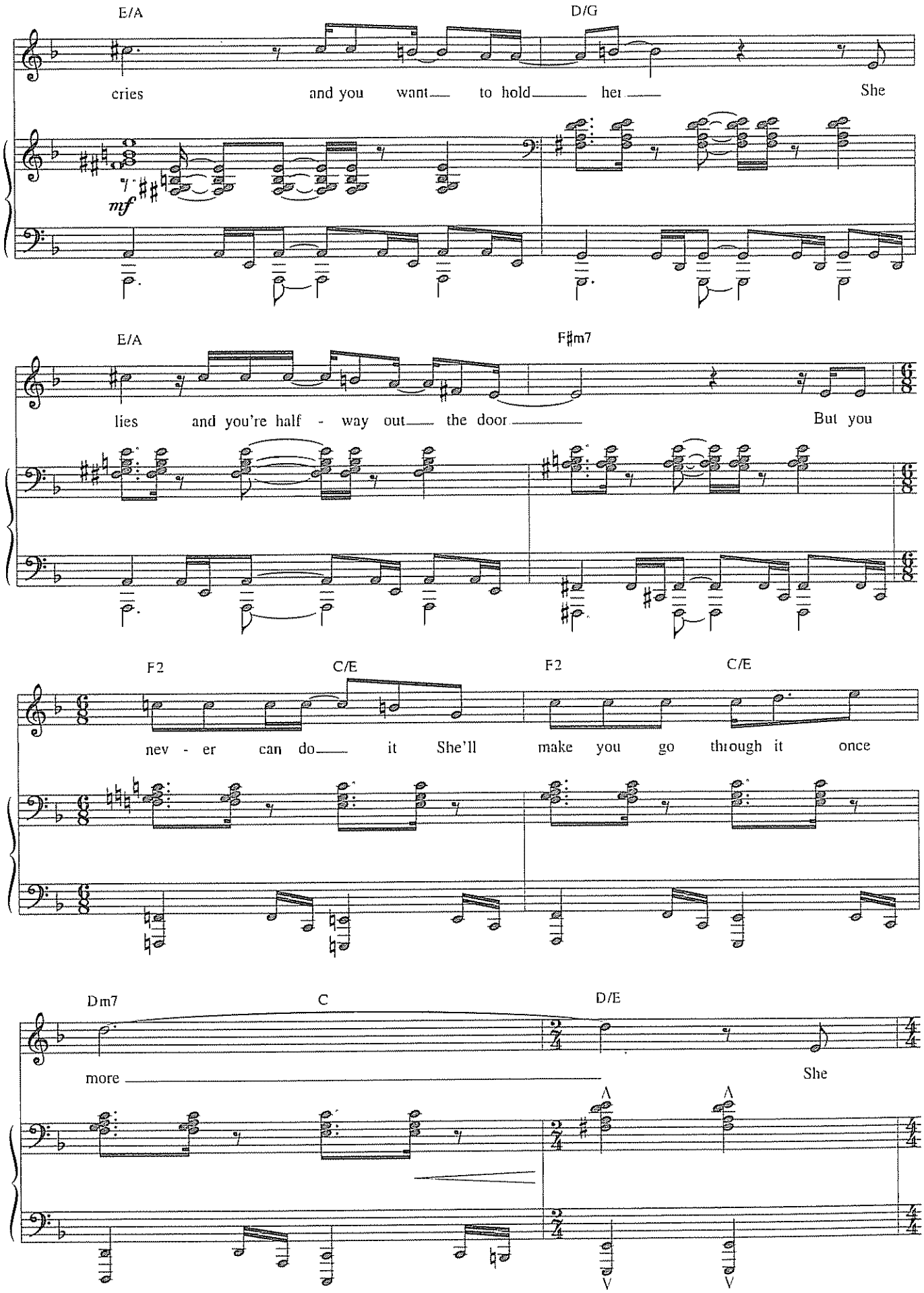


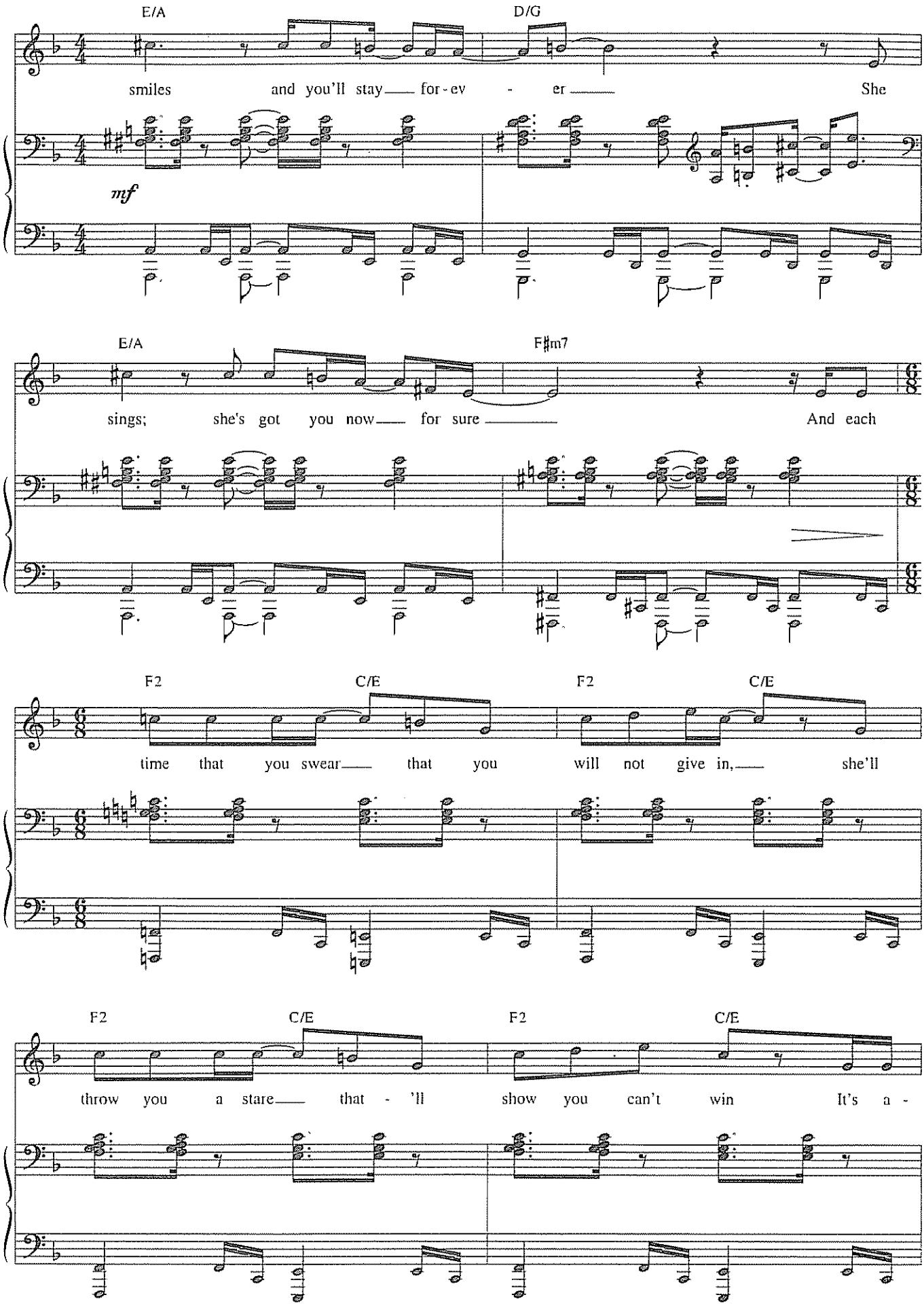

I don't like to ad - mit I'm wrong
I be - lieve in guts and glo - ry
mp

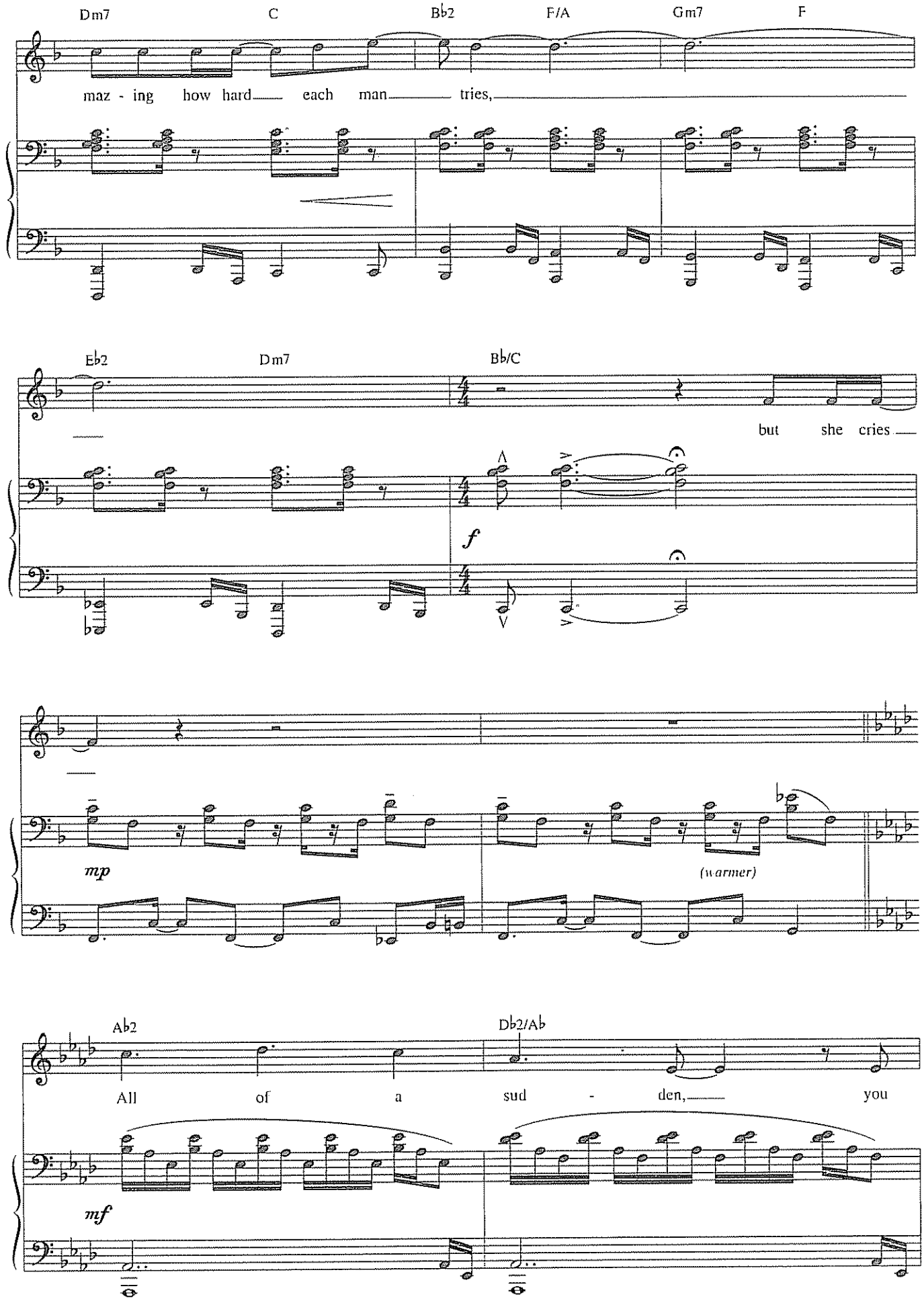


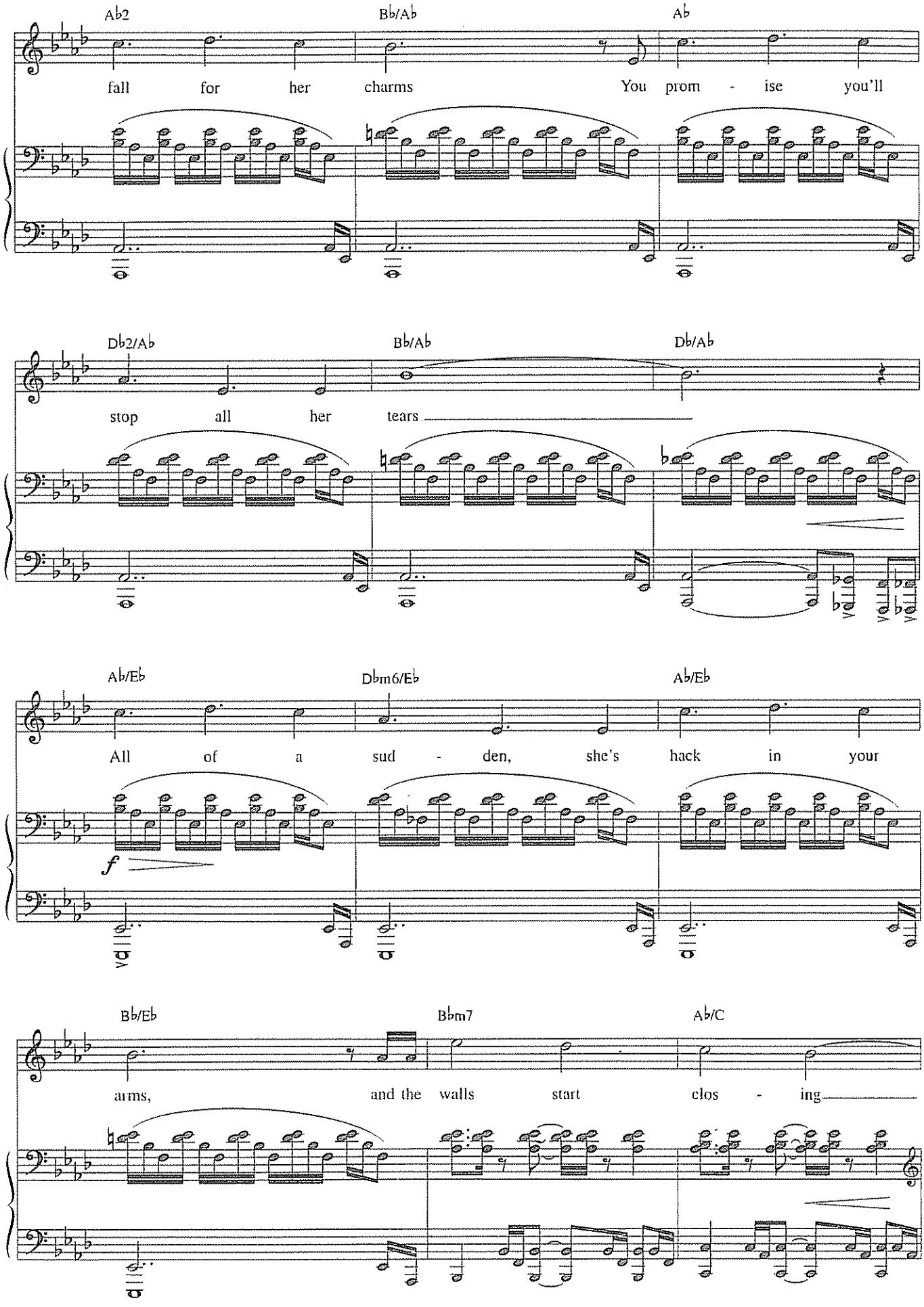

But it's time I should change my song;
I've been here just a bit too long

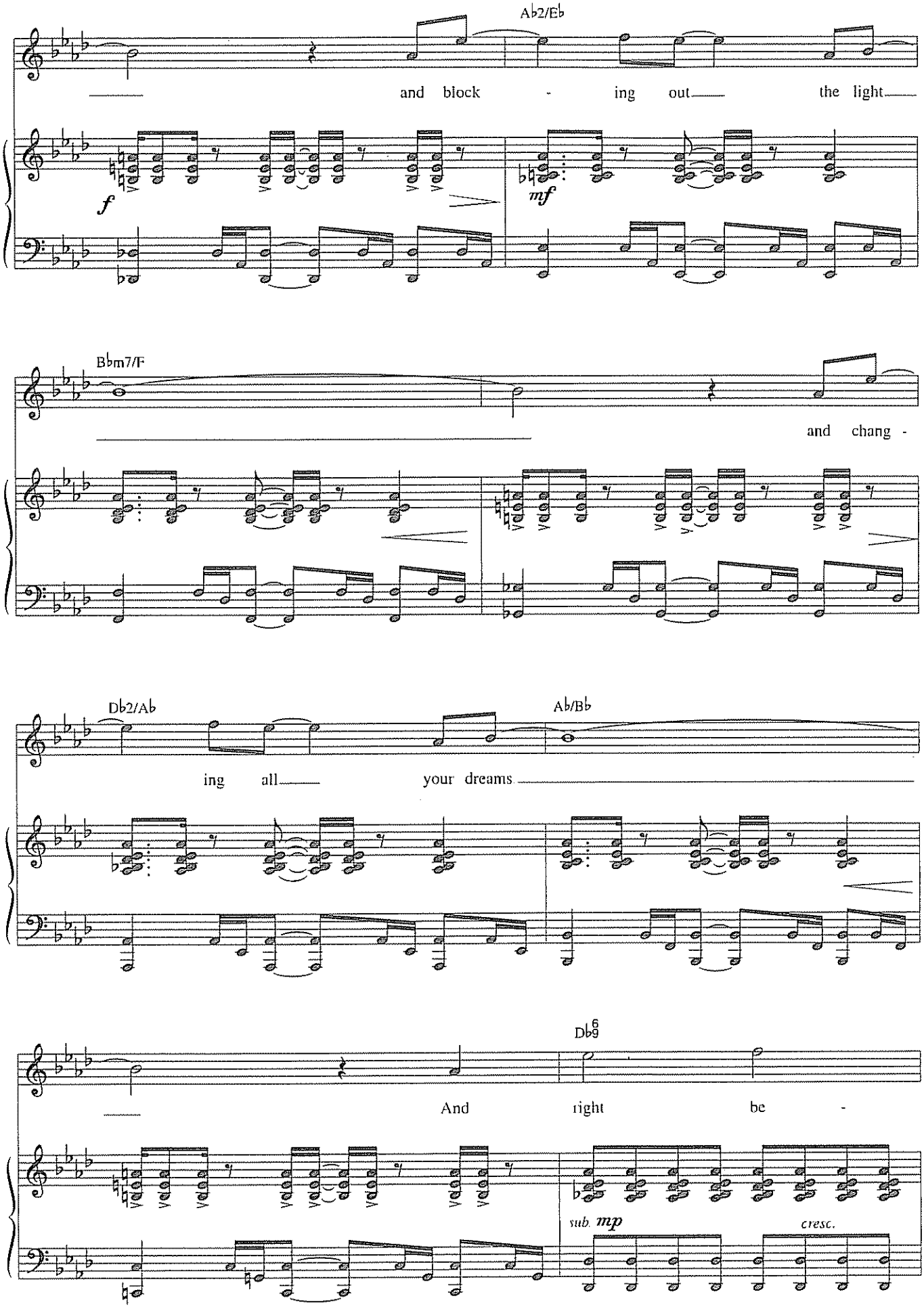

F/G
Al - ways thought I was much too strong for hat - ing,
G(♯11)
3
and still I keep wait - ing
F/G
3
And while I'm re - solv - ing,
G(♯11)
G
A/G
G
3
the door keeps re - volv - ing
She
f
gliss

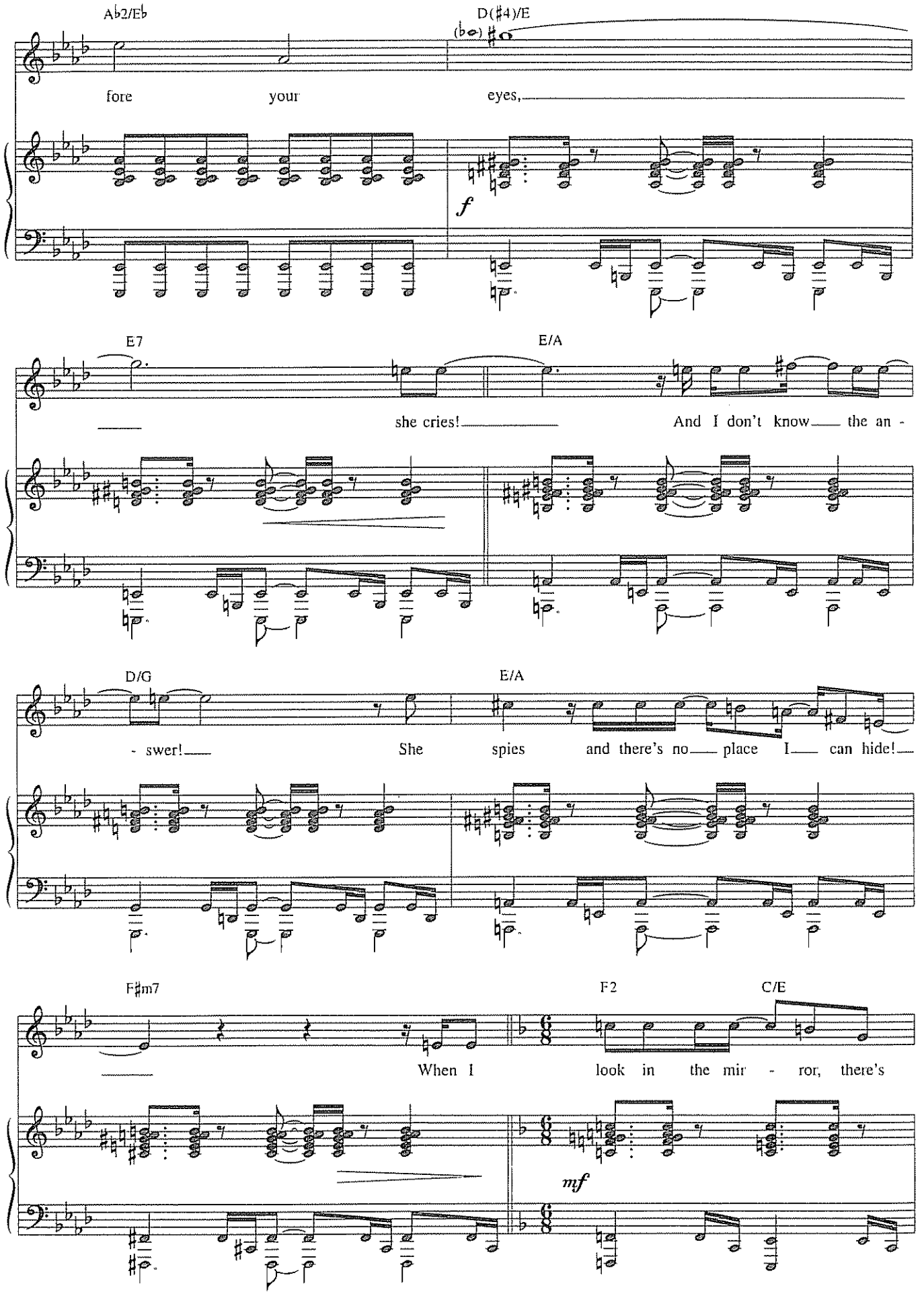

E/A
D/G
cries and you want to hold her She
mf
E/A
F♯m7
lies and you're half - way out the door But you
F2
C/E
F2
C/E
nev - er can do it She'll make you go through it once
Dm7
C
D/E
more
She

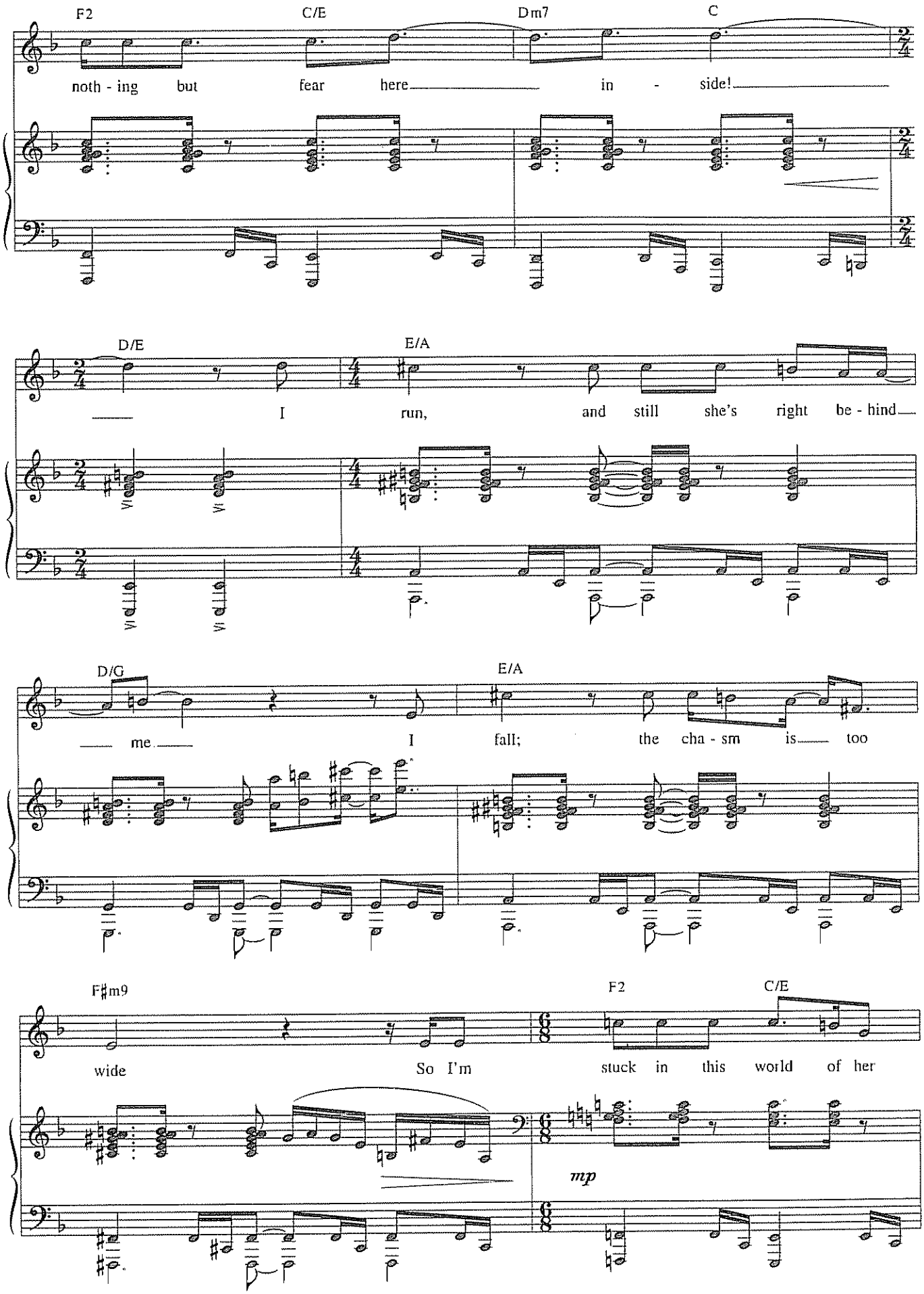

E/A
D/G
smiles and you'll stay for-ev - er She
mf
E/A
F♯m7
sings; she's got you now for sure And each
F2
C/E
F2
C/E
time that you swear that you will not give in, she'll
F2
C/E
F2
C/E
throw you a stare that - 'll show you can't win It's a -

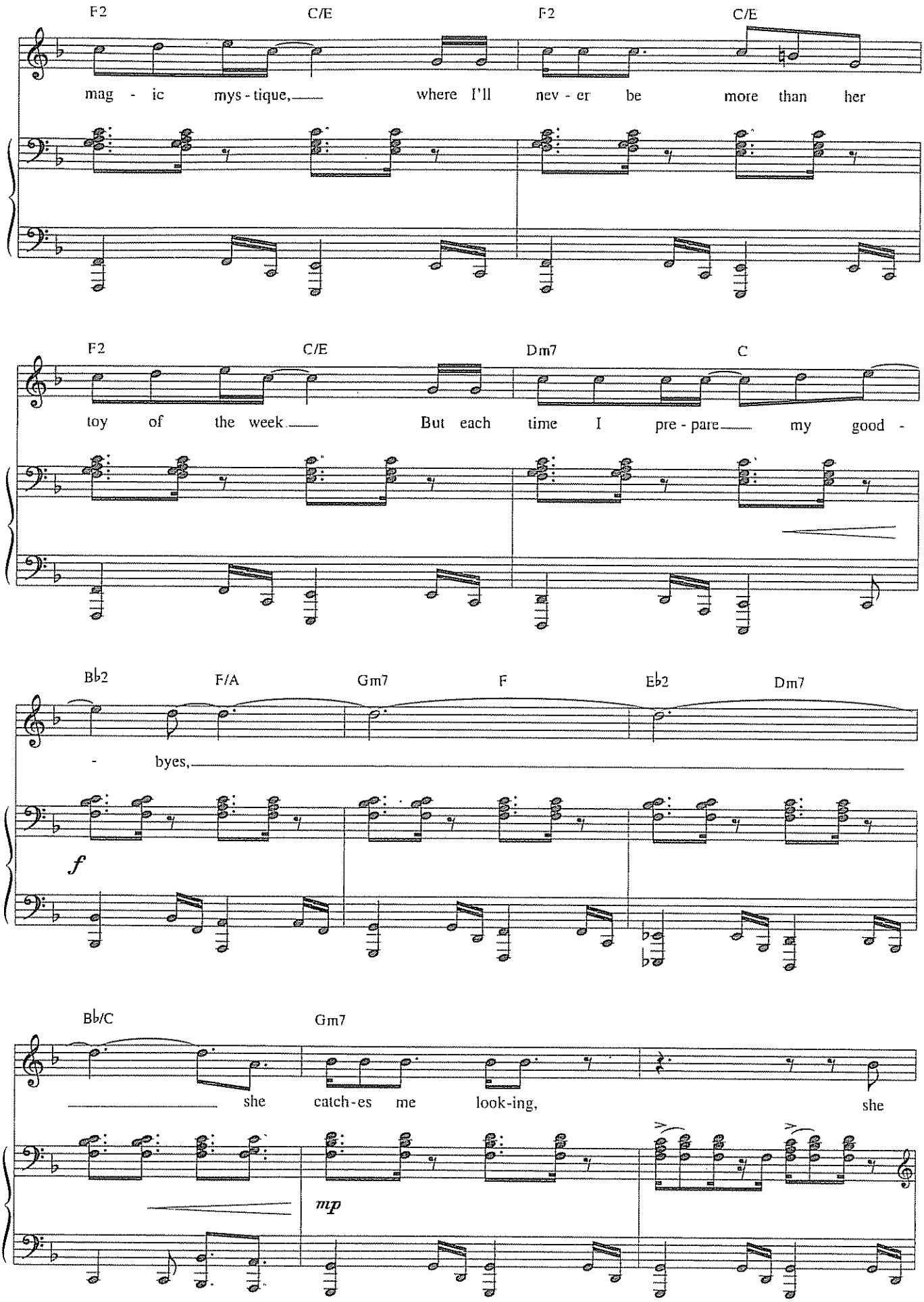

Dm7
C
B♭2
F/A
Gm7
F
maz - ing how hard each man tries,
E♭2
Dm7
B♭/C
but she cries
f
mp
(warmer)
A♭2
D♭2/A♭
All of a sud - den, you
mf

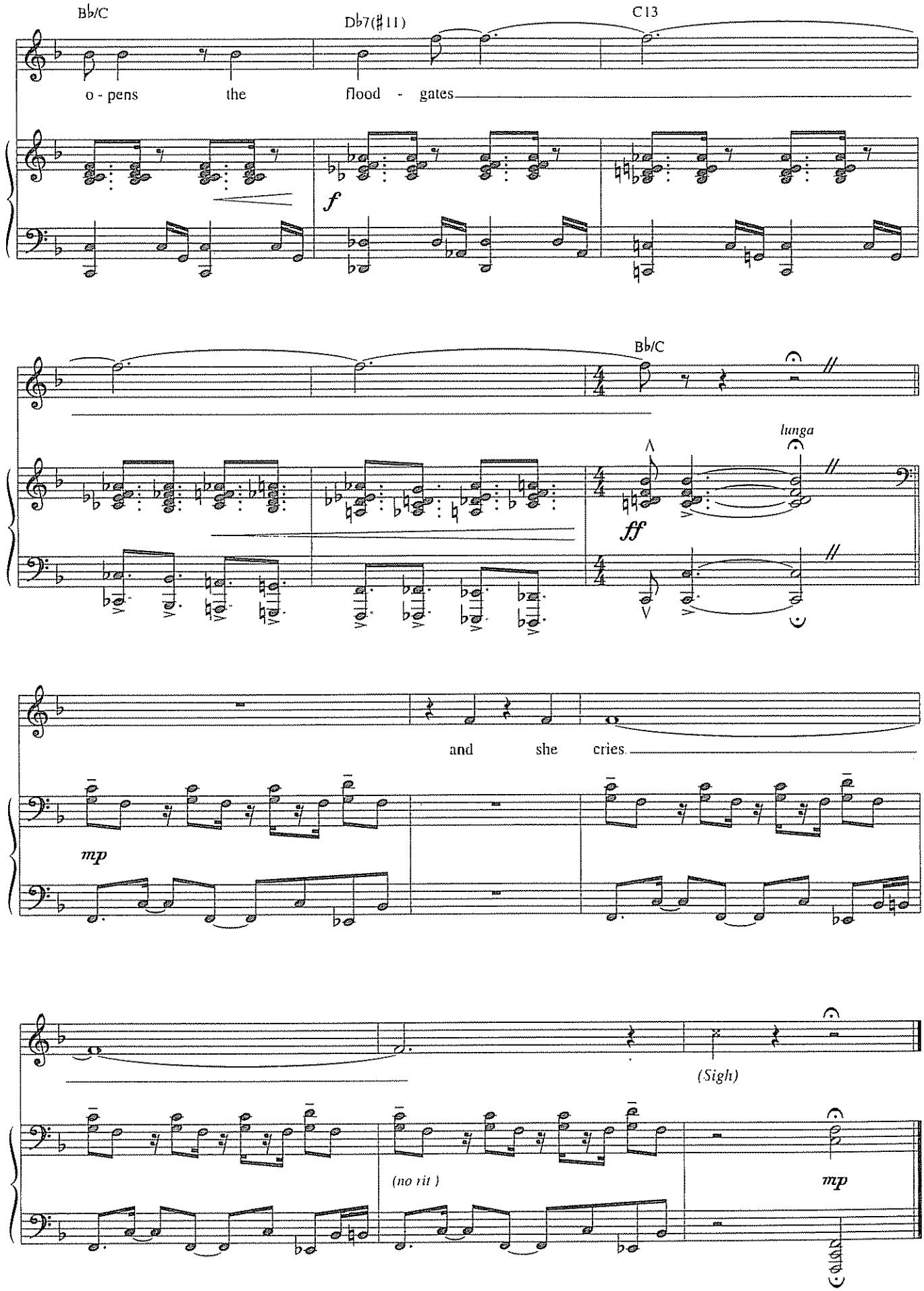

Ab2
Bb/Ab
Ab
fall for her charms
You prom - ise you'll
Db2/Ab
Bb/Ab
Db/Ab
stop all her tears
Ab/Eb
Dbm6/Eb
Ab/Eb
All of a sud - den, she's back in your
f
Bb/Eb
Bbm7
Ab/C
arms,
and the walls start clos - ing


A♭2/E♭
and block - ing out the light
f
mf
B♭m7/F
and chang -
D♭2/A♭
A♭/B♭
ing all your dreams.
D♭9 6
And right be -
sub. mp
cresc.


Ab2/Eb
D(♯4)/E
(be)
fore your eyes,
f
E7
E/A
she cries! And I don't know the an -
D/G
E/A
- swer! She spies and there's no place I can hide!
F♯m7
F2
C/E
When I look in the mir - ror, there's
mf


F2
C/E
Dm7
C
noth - ing but fear here in - side!
D/E
E/A
I run, and still she's right be - hind
D/G
E/A
me I fall; the cha - sm is too
F♯m9
F2
C/E
wide So I'm stuck in this world of her
mp

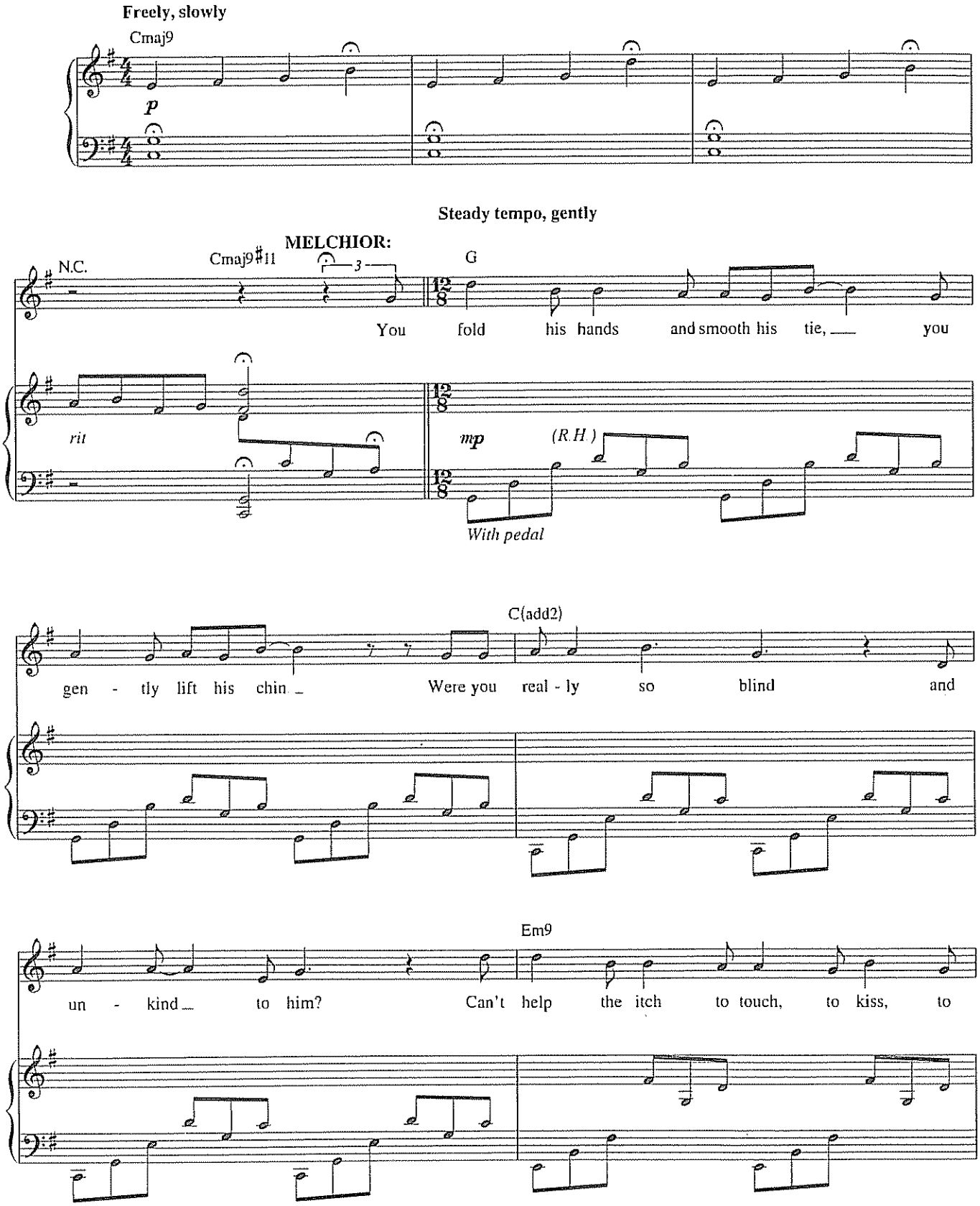

F2
C/E
F2
C/E
mag - ic mys - tique, where I'll nev - er be more than her
F2
C/E
Dm7
C
toy of the week But each time I pre - pare my good -
B♭2
F/A
Gm7
F
E♭2
Dm7
- byes,
f
B♭/C
Gm7
she catch - es me look - ing, she
mp


B♭/C
D♭7(♯11)
C13
o - pens the flood - gates
f
B♭/C
lunga
ff
and she cries.
mp
(Sigh)
(no rit.)
mp

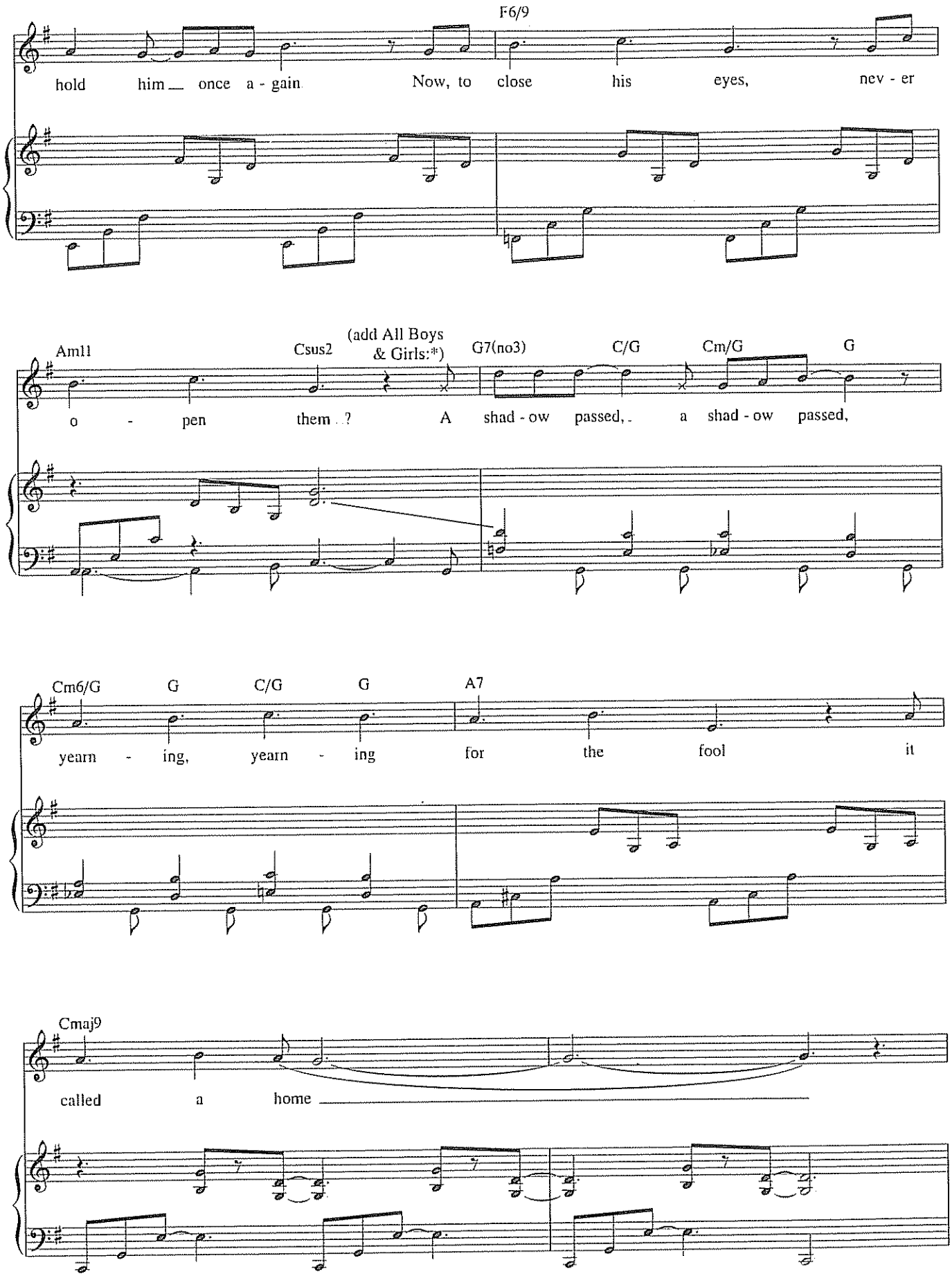
LEFT BEHIND

from *Spring Awakening*

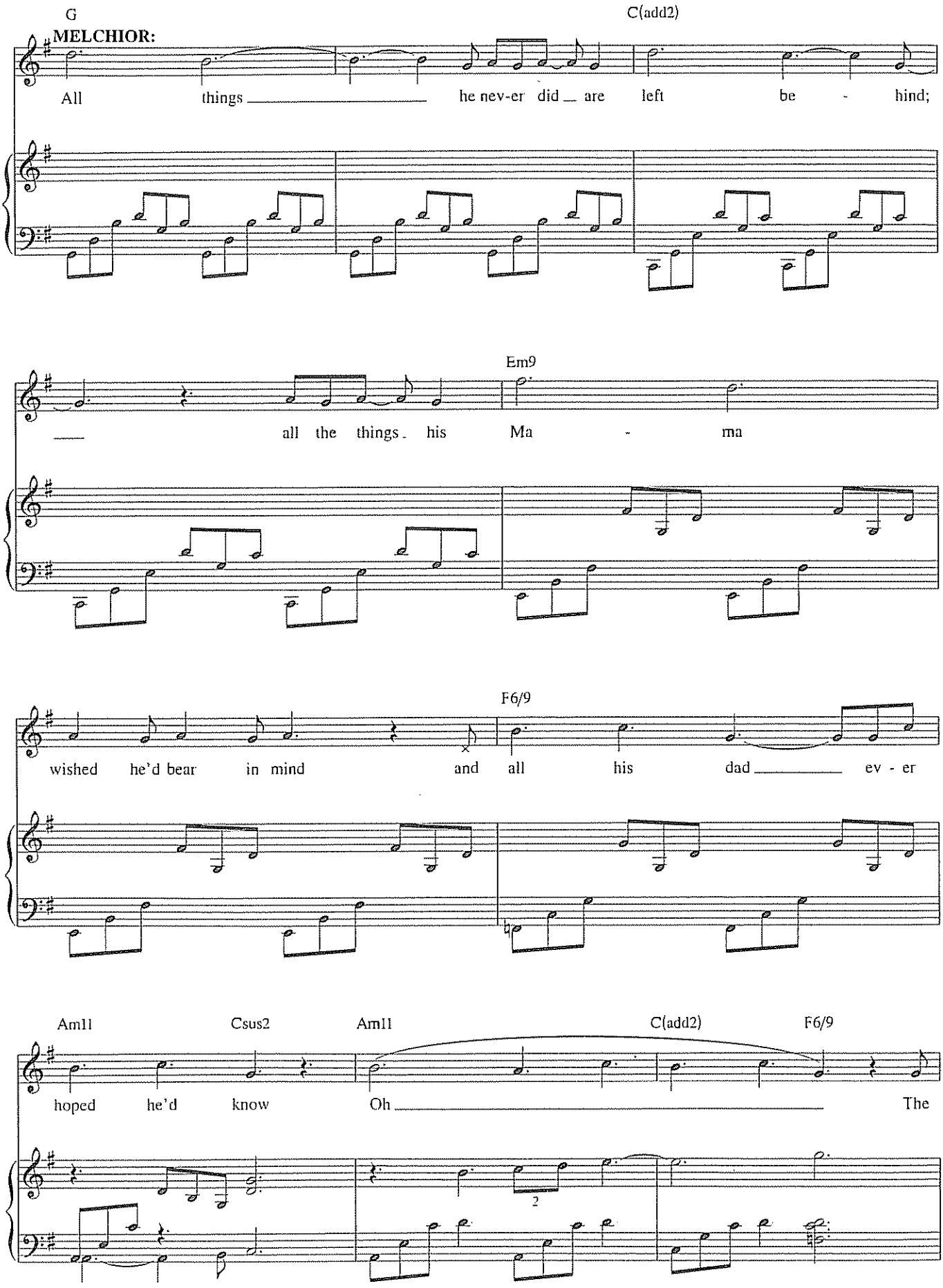
Music by DUNCAN SHEIK
Lyrics by STEVEN SATER

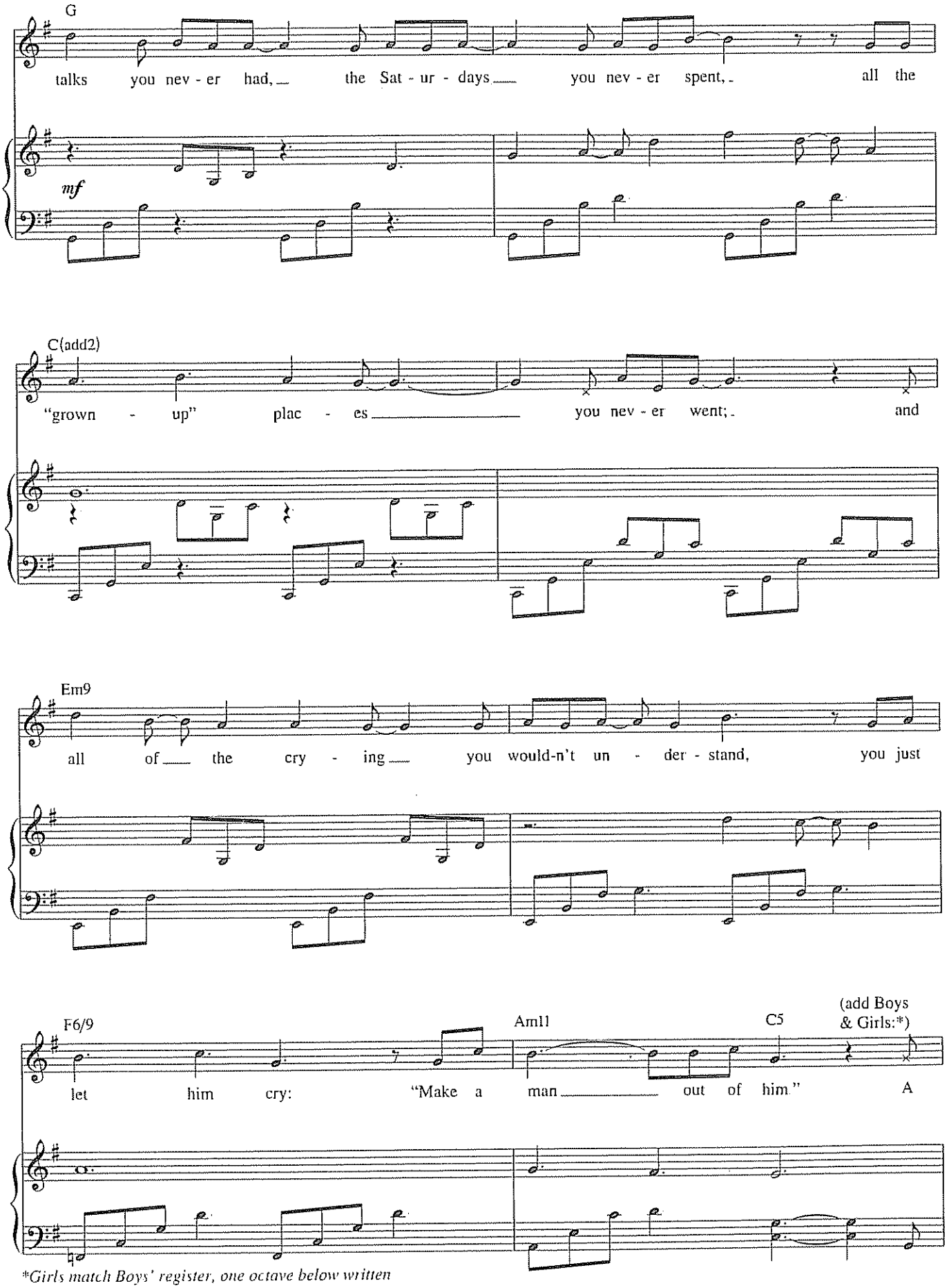


Copyright © 2006 by Universal Murls - Careers, Duncan Sheik Songs, Happ Dog Music and Kukuzo Productions, Inc
All Rights for Duncan Sheik Songs and Happ Dog Music Administered by Universal Music - Careers
International Copyright Secured All Rights Reserved

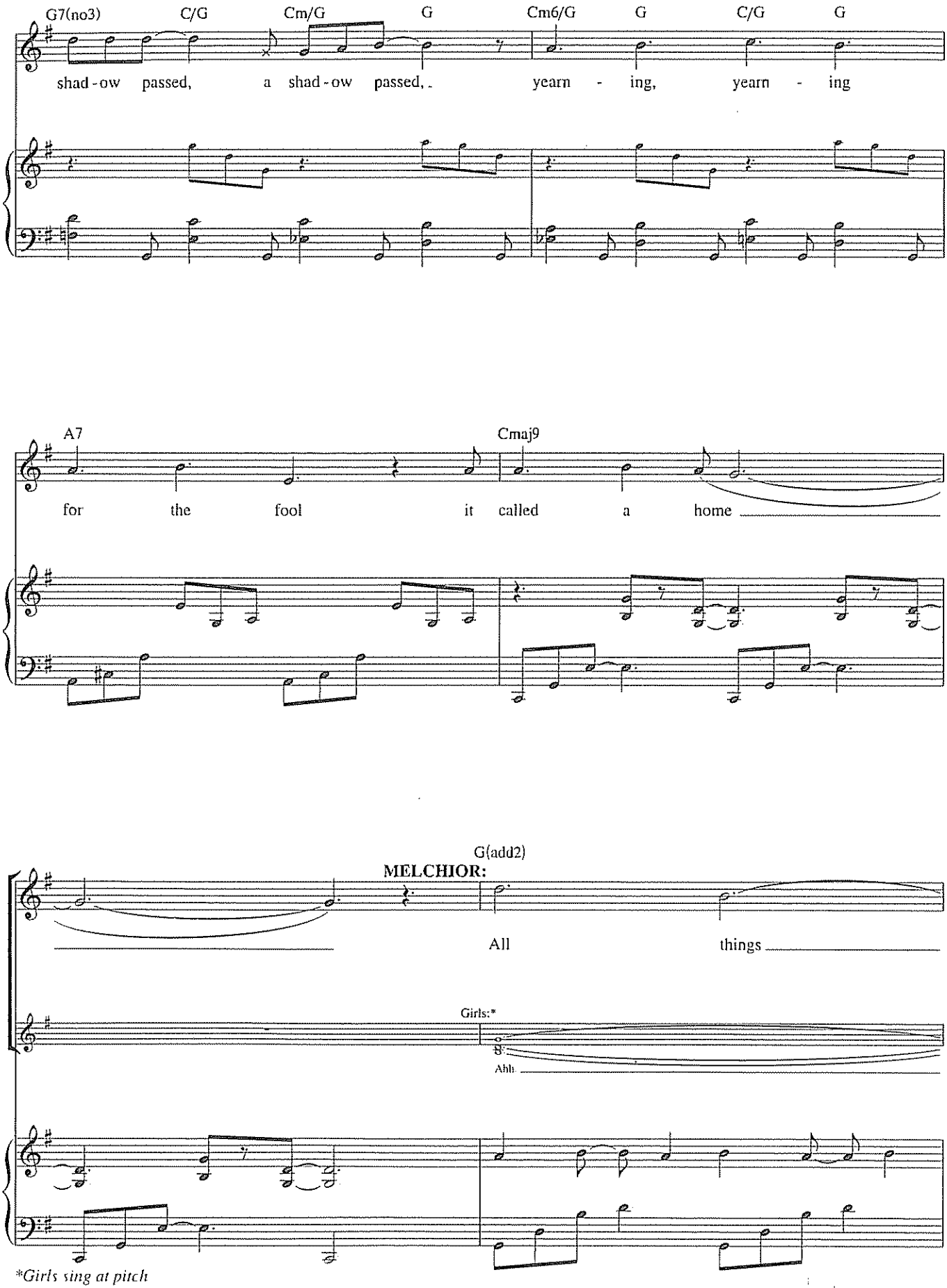


Girls match Boys' register, one octave below written

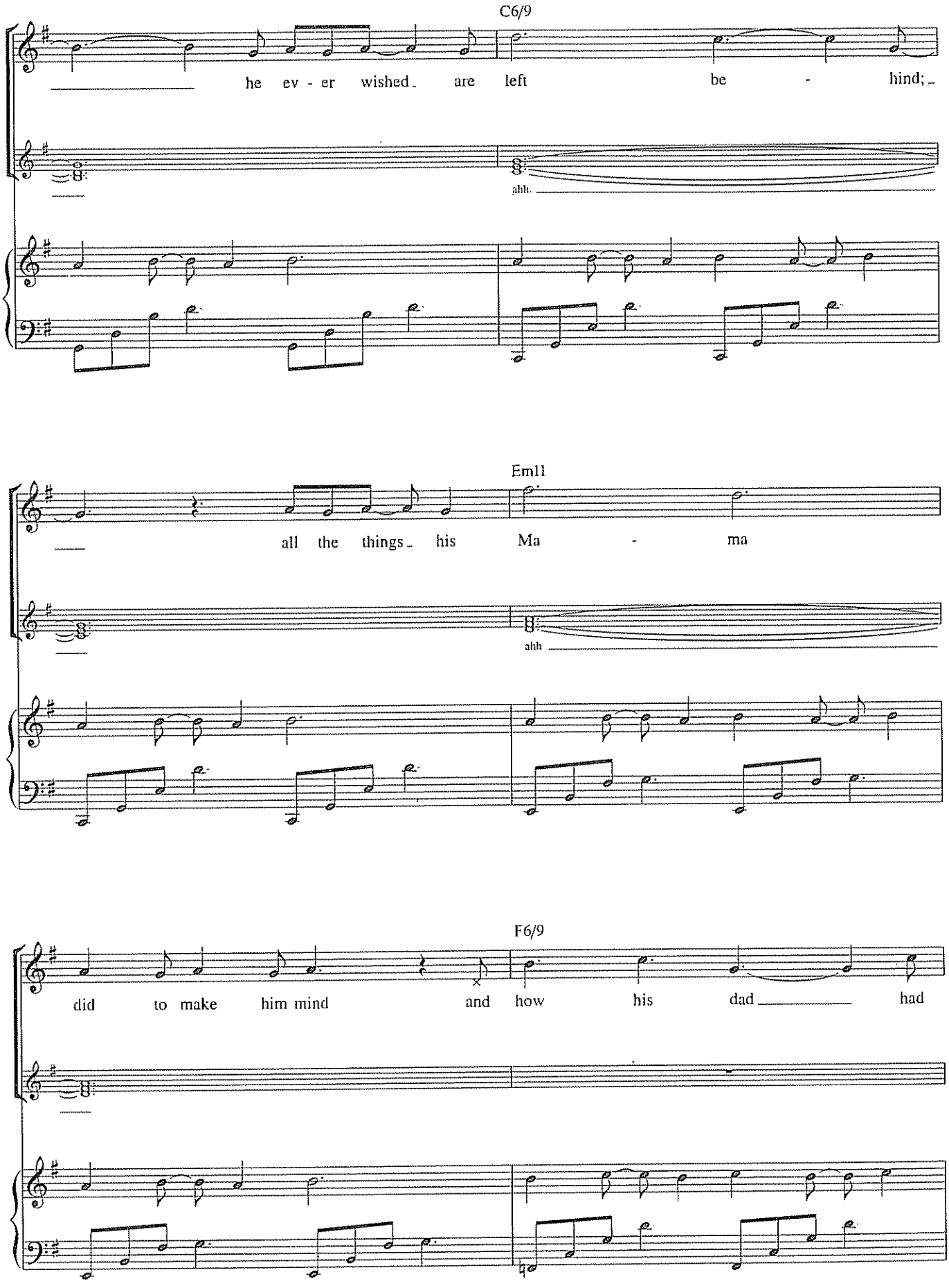

G
C(add2)
MELCHIOR:
All things he nev-er did are left be - hind;
Em9
all the things his Ma - ma
F6/9
wished he'd bear in mind and all his dad ev - er
Am11
Csus2
Am11
C(add2)
F6/9
hoped he'd know Oh The

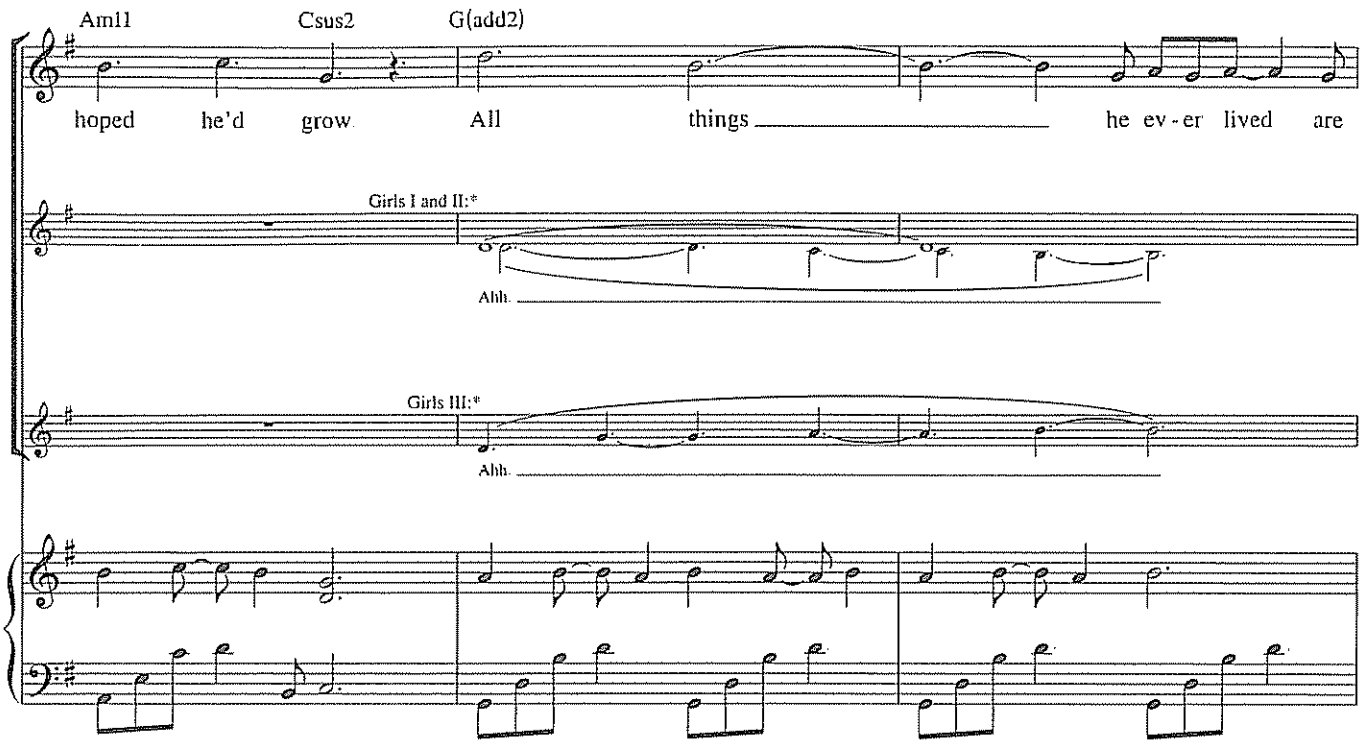


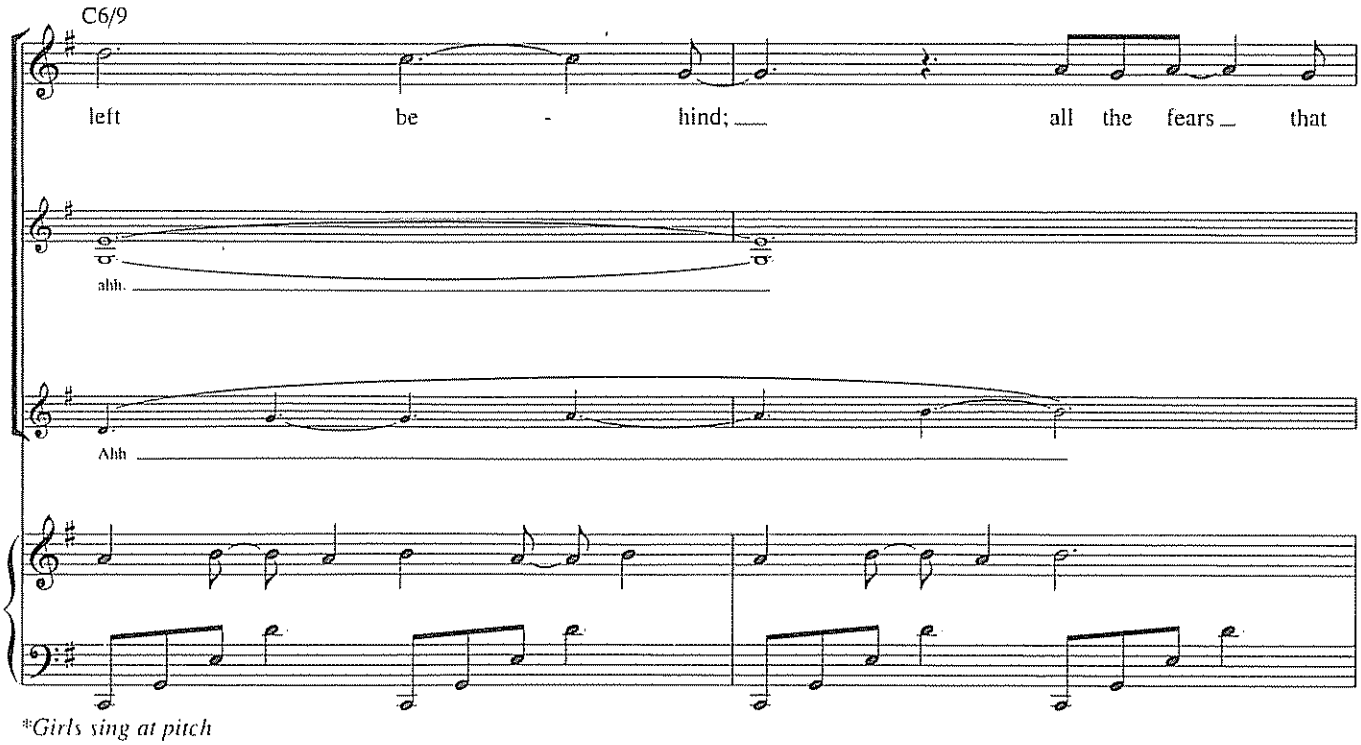
*Girls match Boys' register, one octave below written



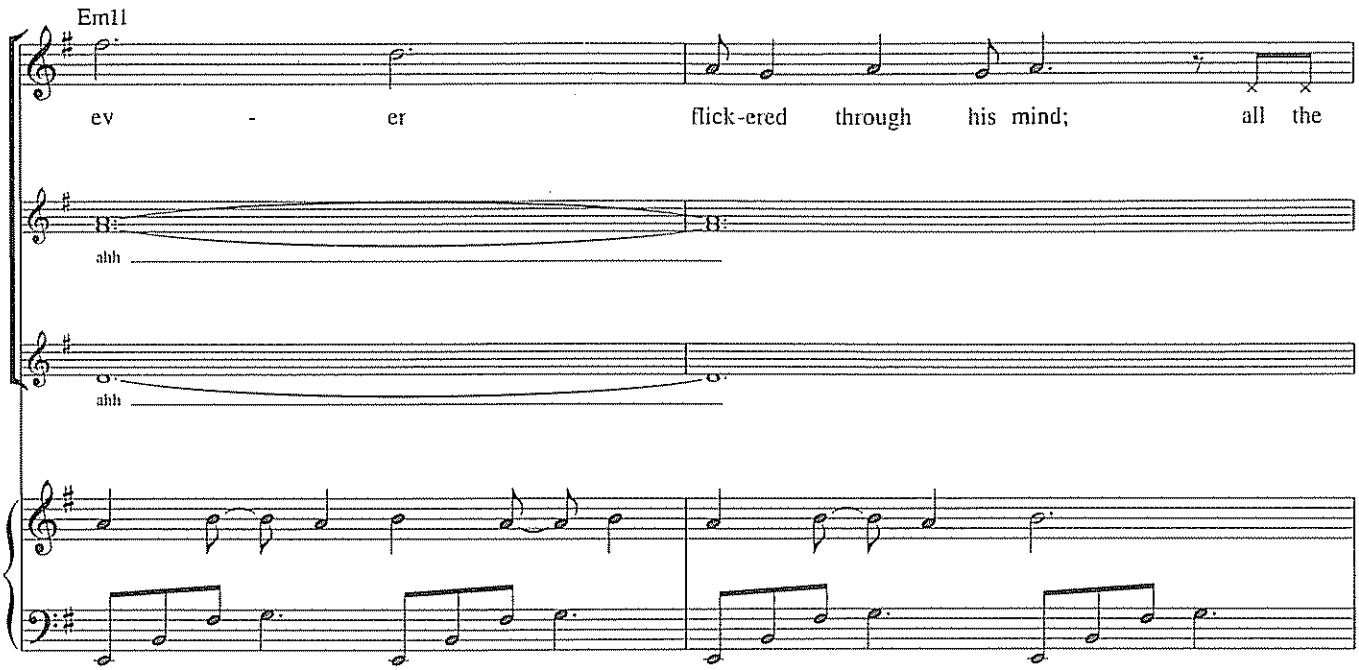
*Girls sing at pitch

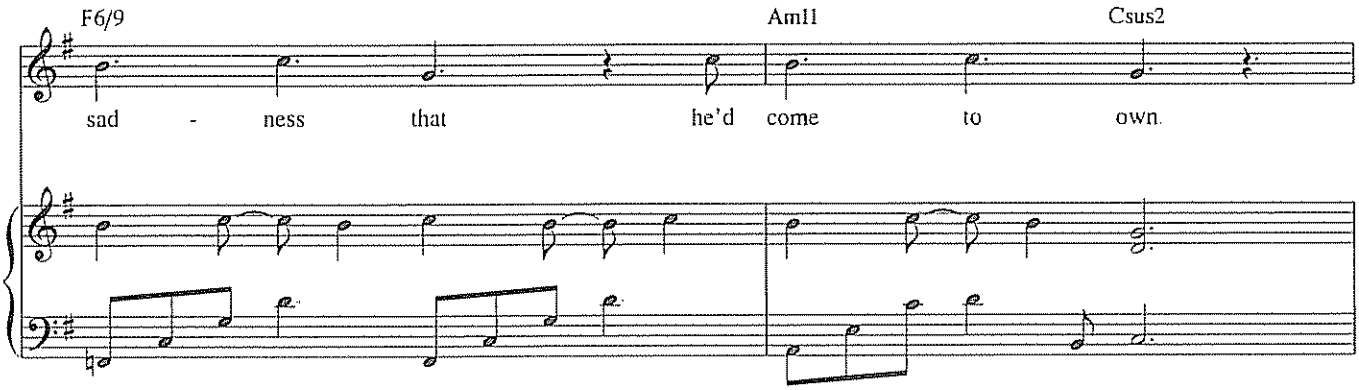

C6/9
he ev - er wished are left be - hind;
ahh
Em11
all the things his Ma - ma
ahh
F6/9
did to make him mind and how his dad had

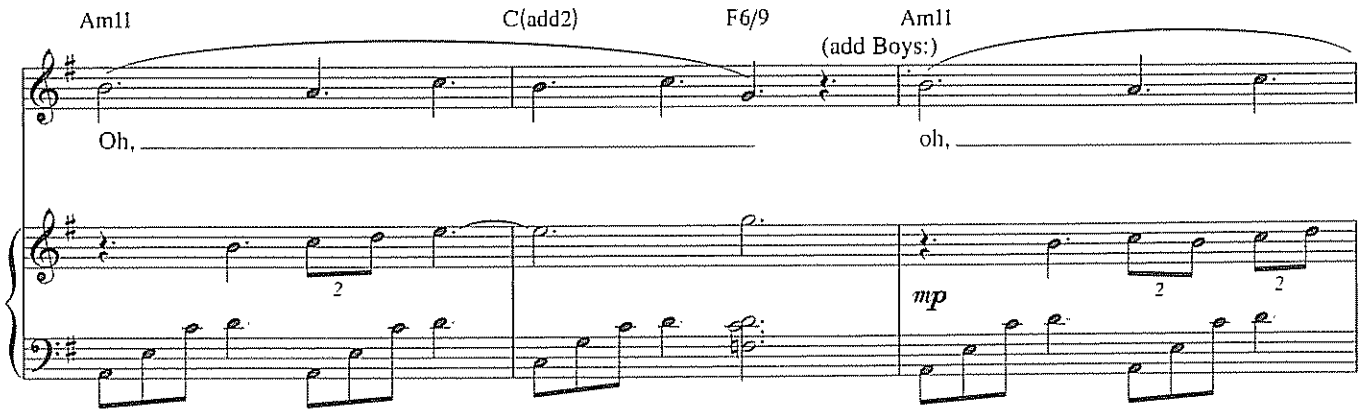


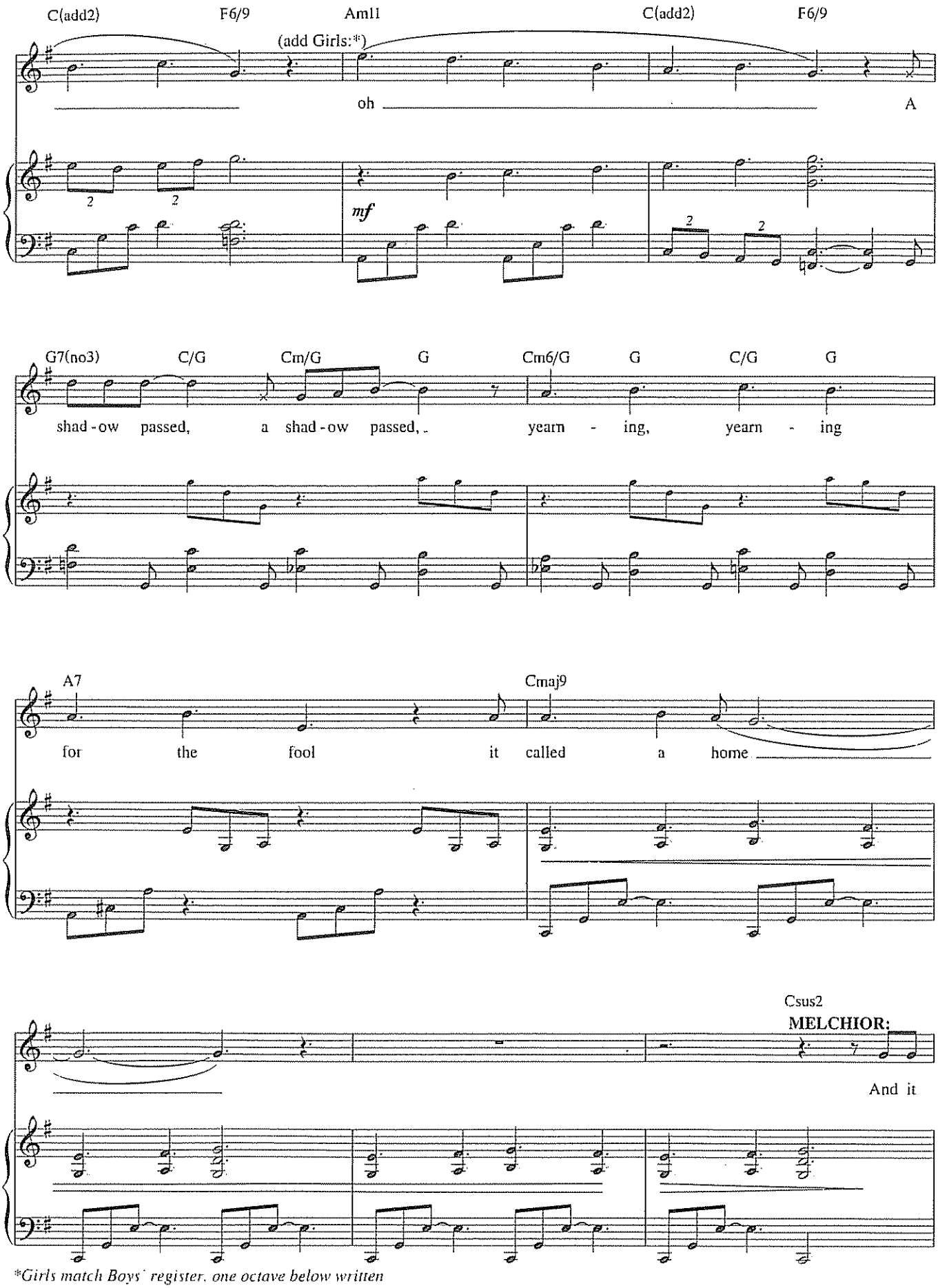


Girls sing at pitch

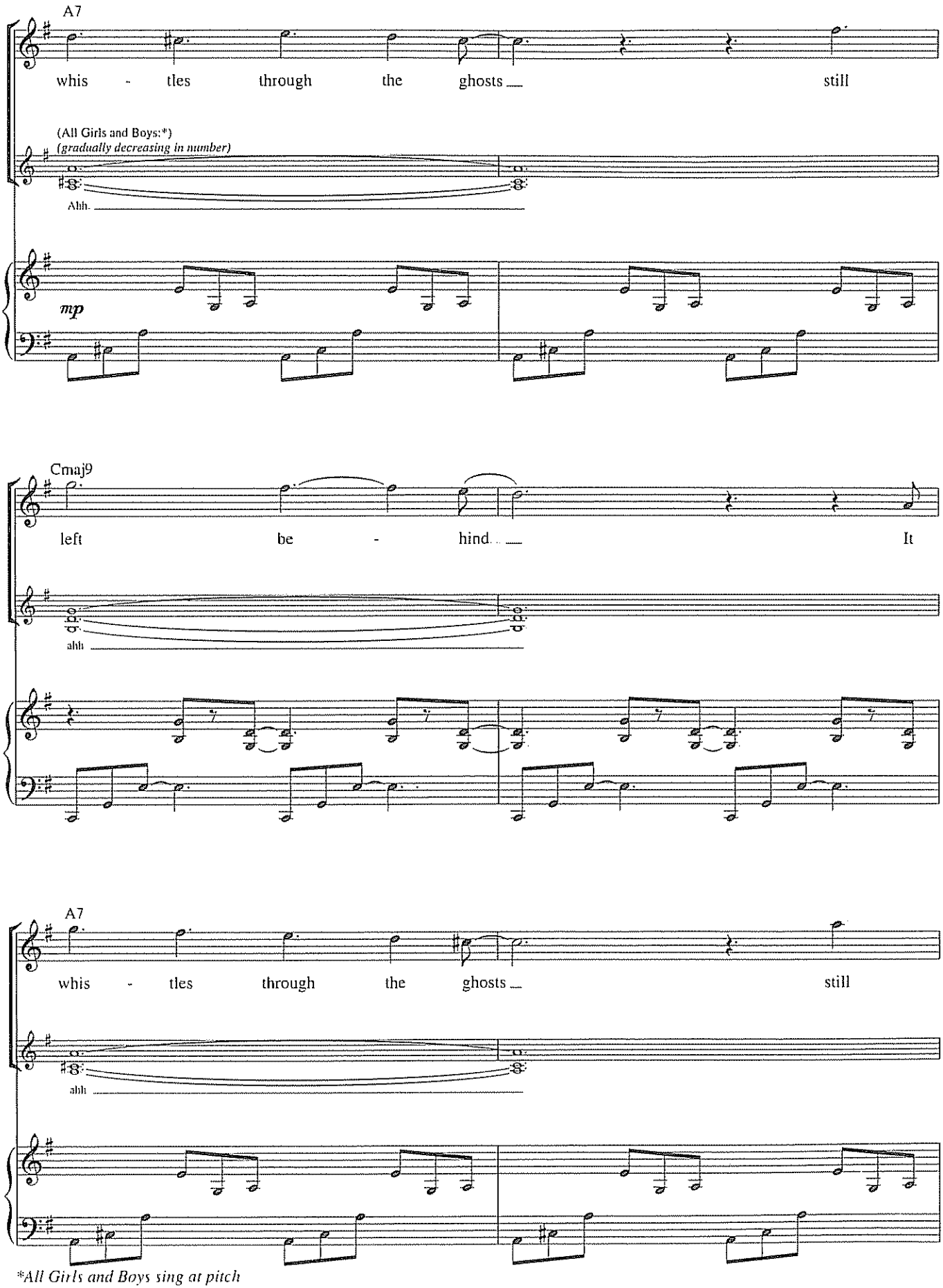

Em11
ev - er flick-ered through his mind; all the
ahh
ahh


F6/9
Am11
Csus2
sad - ness that he'd come to own.

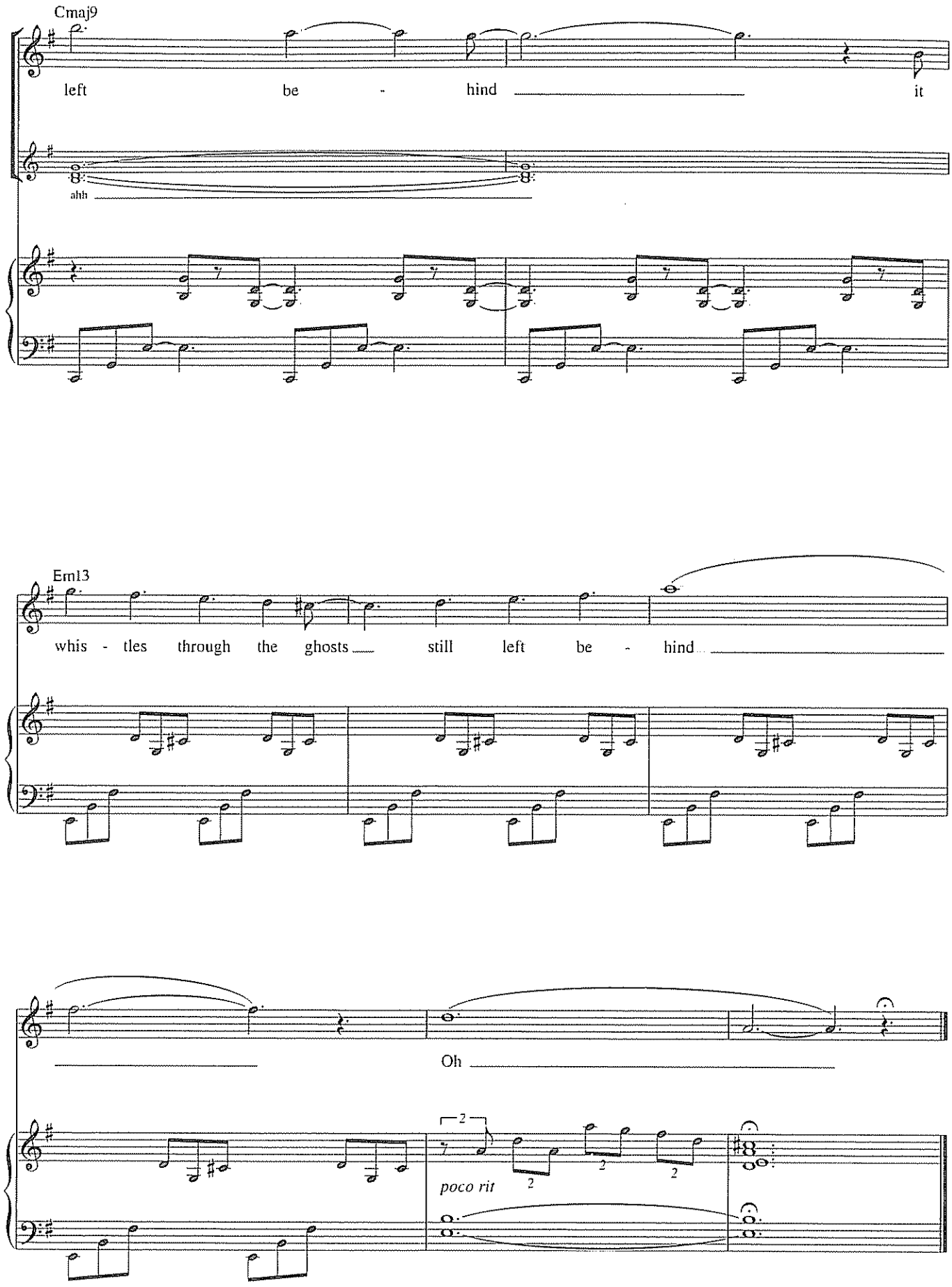

Am11
C(add2)
F6/9
Am11
(add Boys:)
Oh,
oh,
mp



*Girls match Boys' register, one octave below written



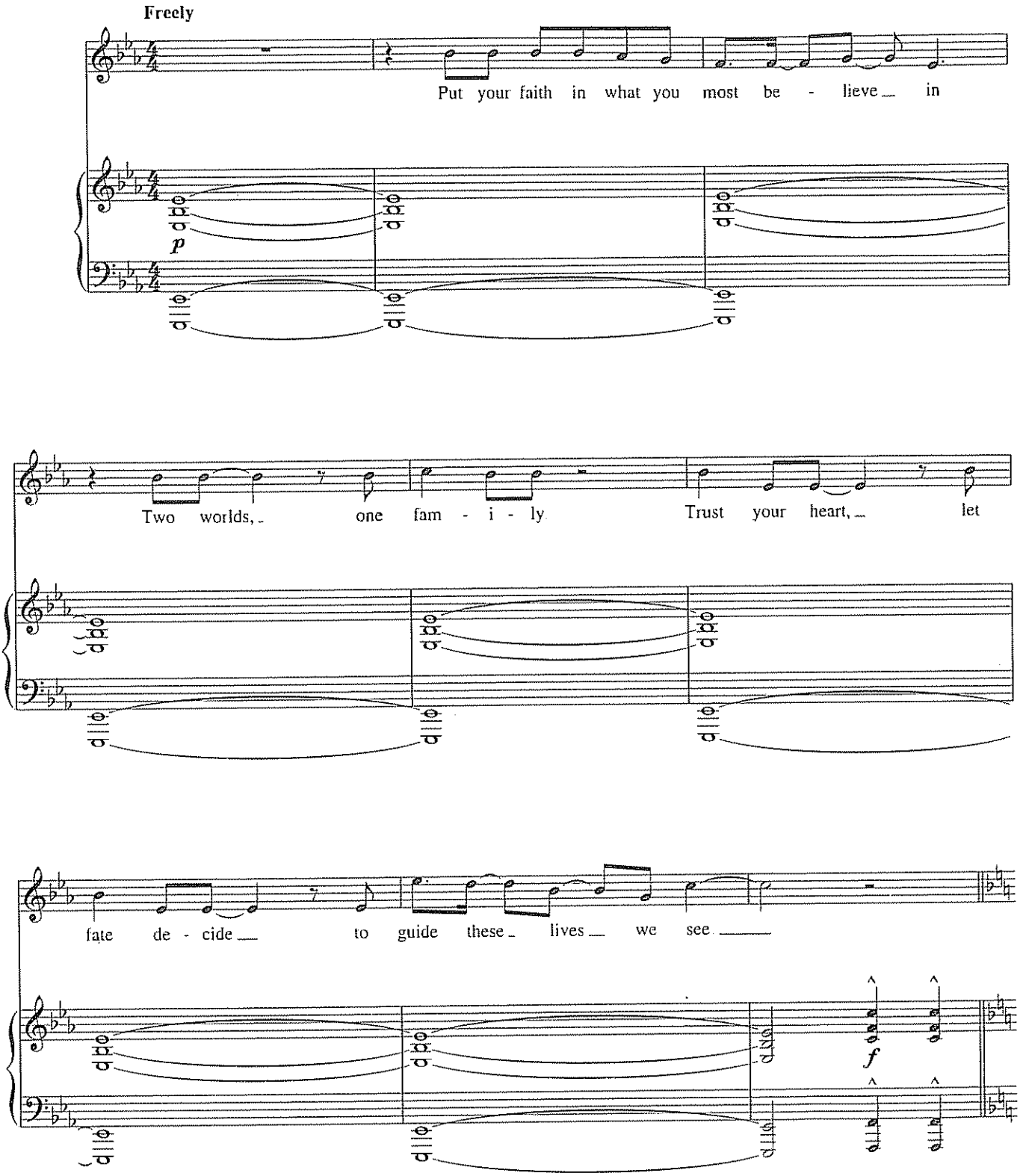
*All Girls and Boys sing at pitch


Cmaj9
left be - hind it
ahh
Em13
whis - tles through the ghosts still left be - hind
Oh
poco rit

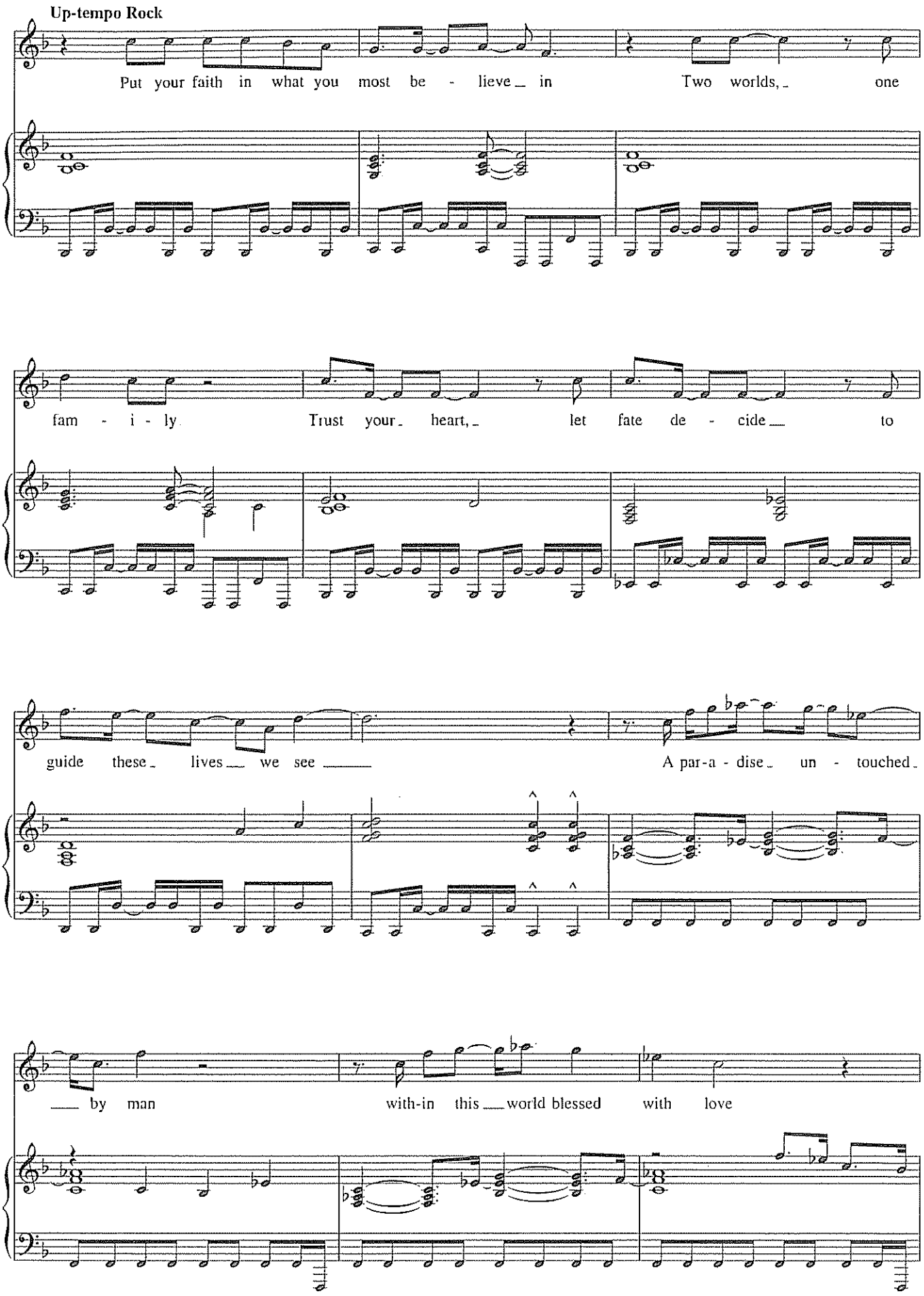
TWO WORLDS

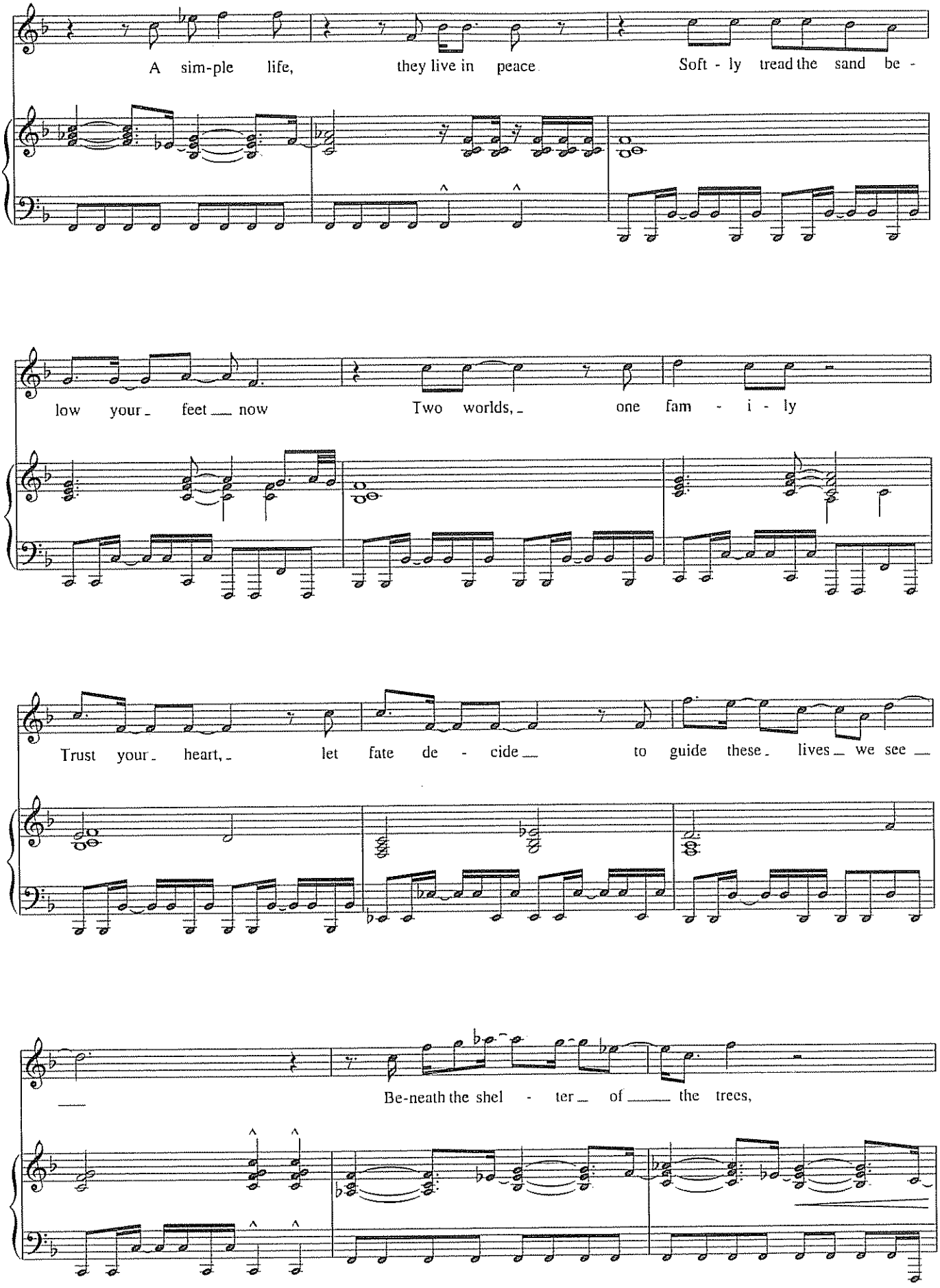
from *Disney Presents Tarzan The Broadway Musical*

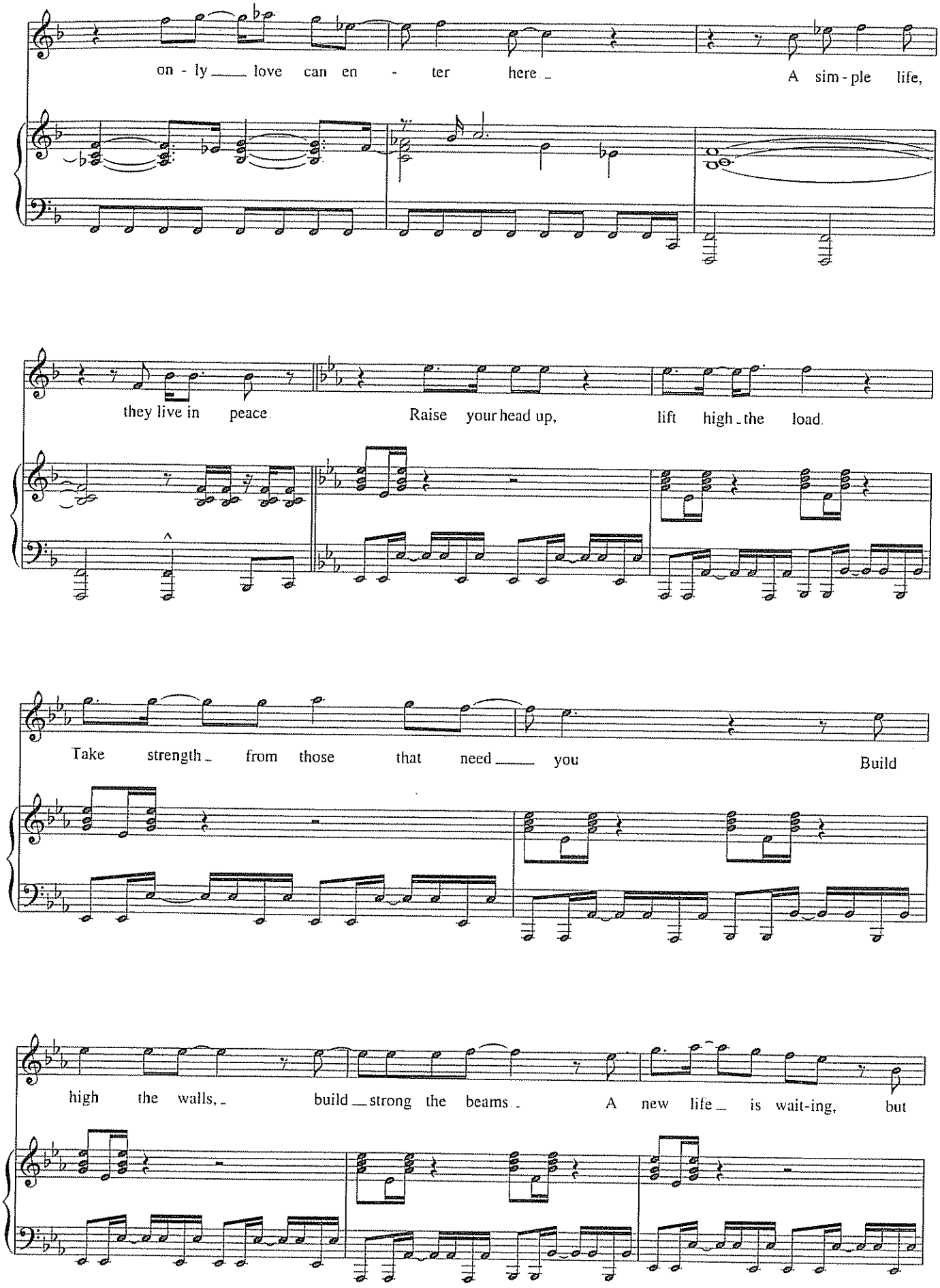
Words and Music by
PHIL COLLINS

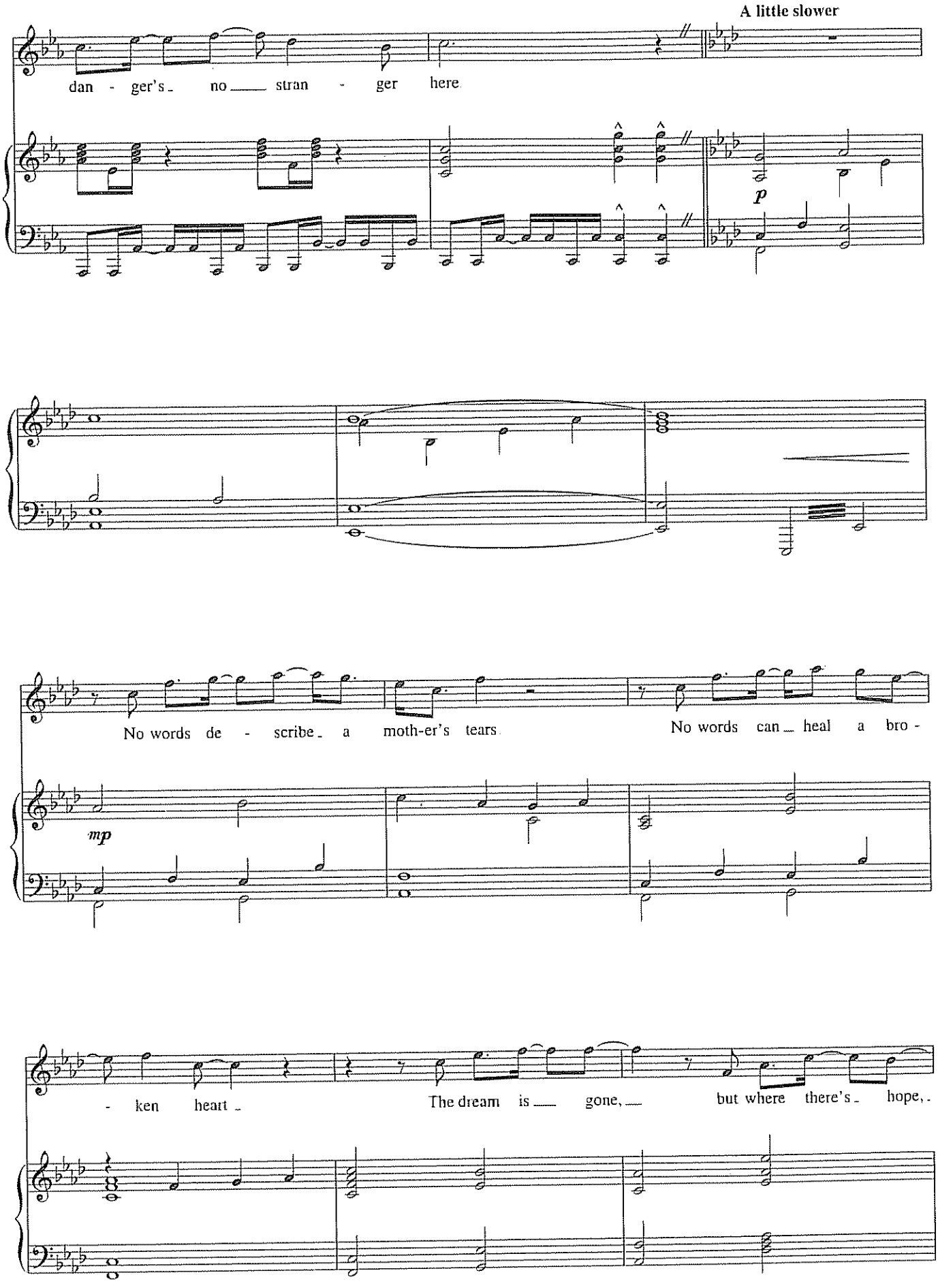


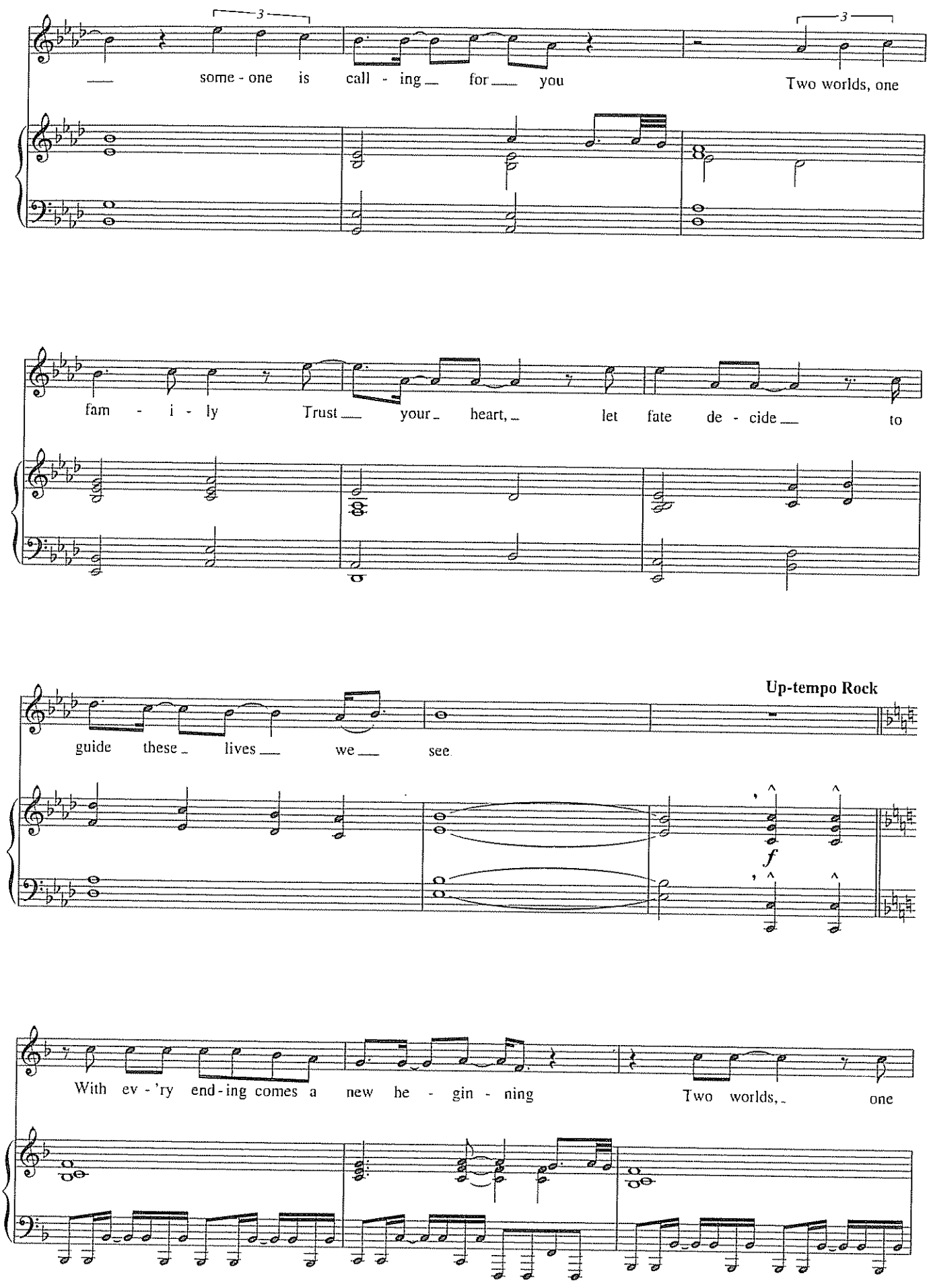
© 1998 Edgar Rice Burroughs, Inc and Walt Disney Music Company
All Rights Reserved Used by Permission

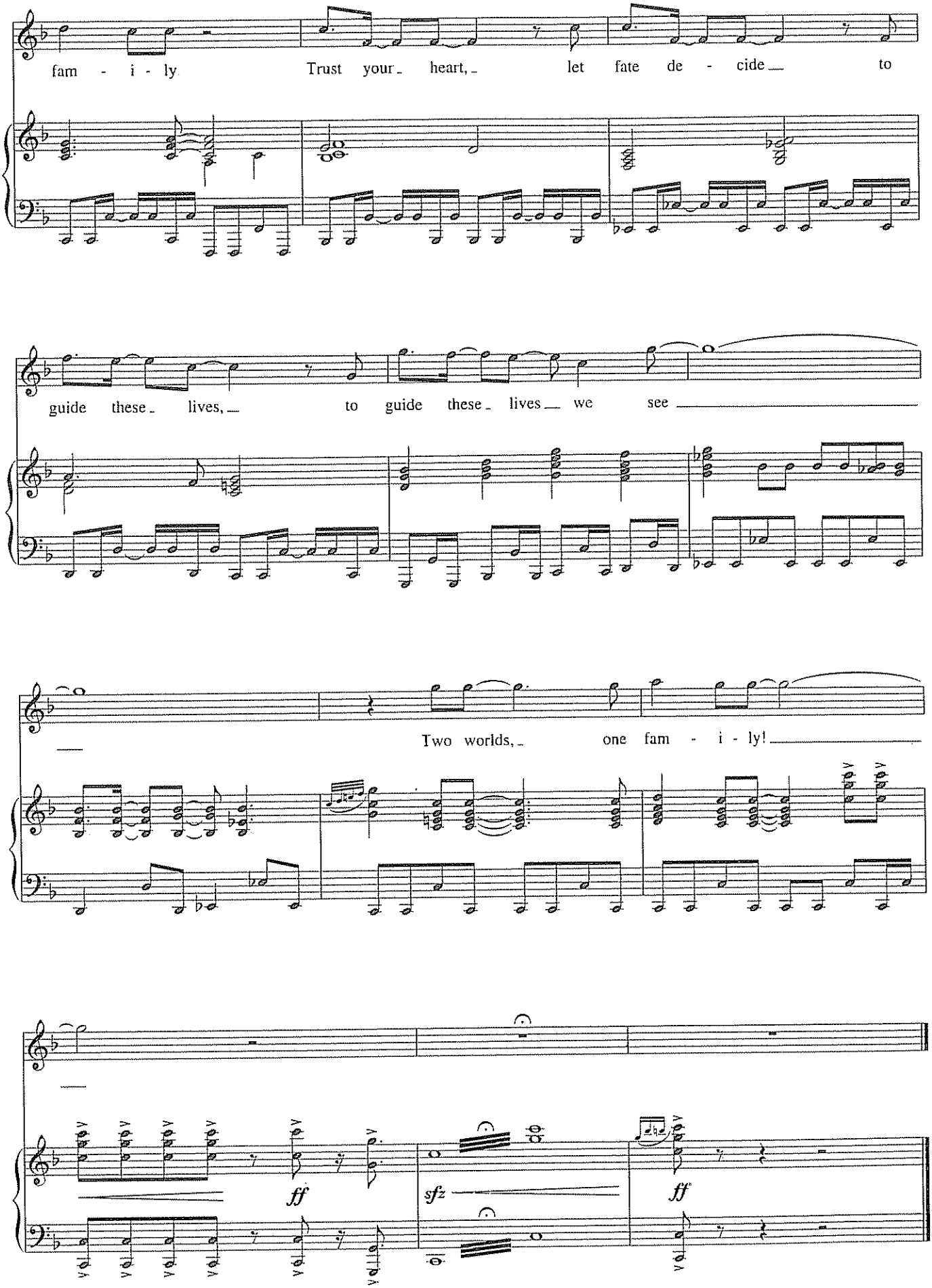

Up-tempo Rock
Put your faith in what you most be - lieve in Two worlds, one
fam - i - ly Trust your heart, let fate de - cide to
guide these lives we see A par-a - dise un - touched
by man with-in this world blessed with love


A sim-ple life, they live in peace Soft - ly tread the sand be -
low your_ feet___ now Two worlds,_ one fam - i - ly
Trust your_ heart,_ let fate de - cide___ to guide these_ lives___ we see___
Be-neath the shel - ter___ of_____ the trees,


on - ly love can en - ter here A sim - ple life,
they live in peace Raise your head up, lift high the load
Take strength from those that need you Build
high the walls, build strong the beams A new life is wait-ing, but


A little slower
dan - ger's no stran - ger here
p
No words de - scribe a moth-er's tears
No words can heal a bro -
mp
- ken heart
The dream is gone,
but where there's hope,

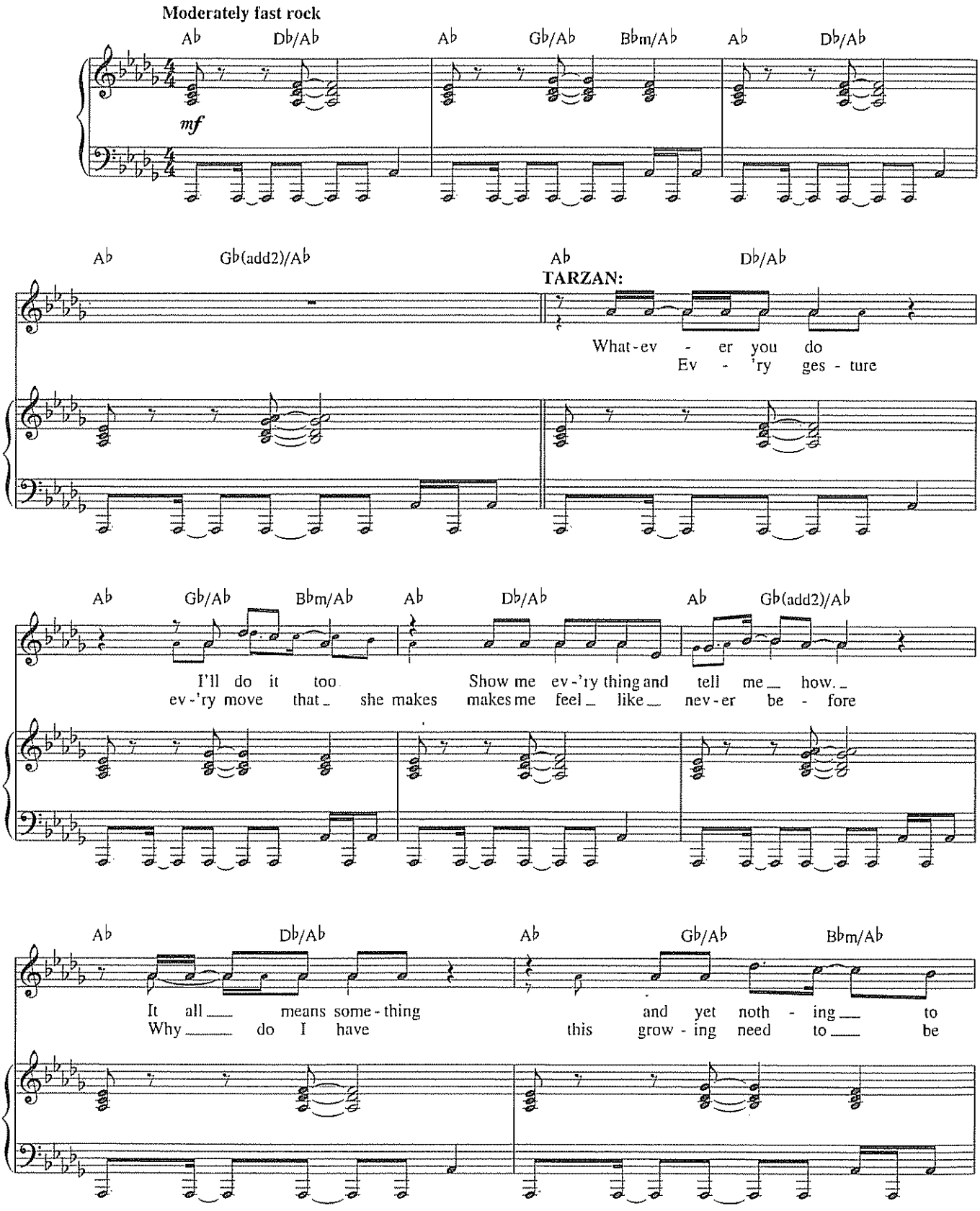

some - one is call - ing for you
Two worlds, one
fam - i - ly Trust your heart, let fate de - cide to
Up-tempo Rock
guide these lives we see
f
With ev - 'ry end - ing comes a new be - gin - ning
Two worlds, one


fam - i - ly Trust your heart, let fate de - cide to
guide these lives, to guide these lives we see
Two worlds, one fam - i - ly!
ff
sfz
ff

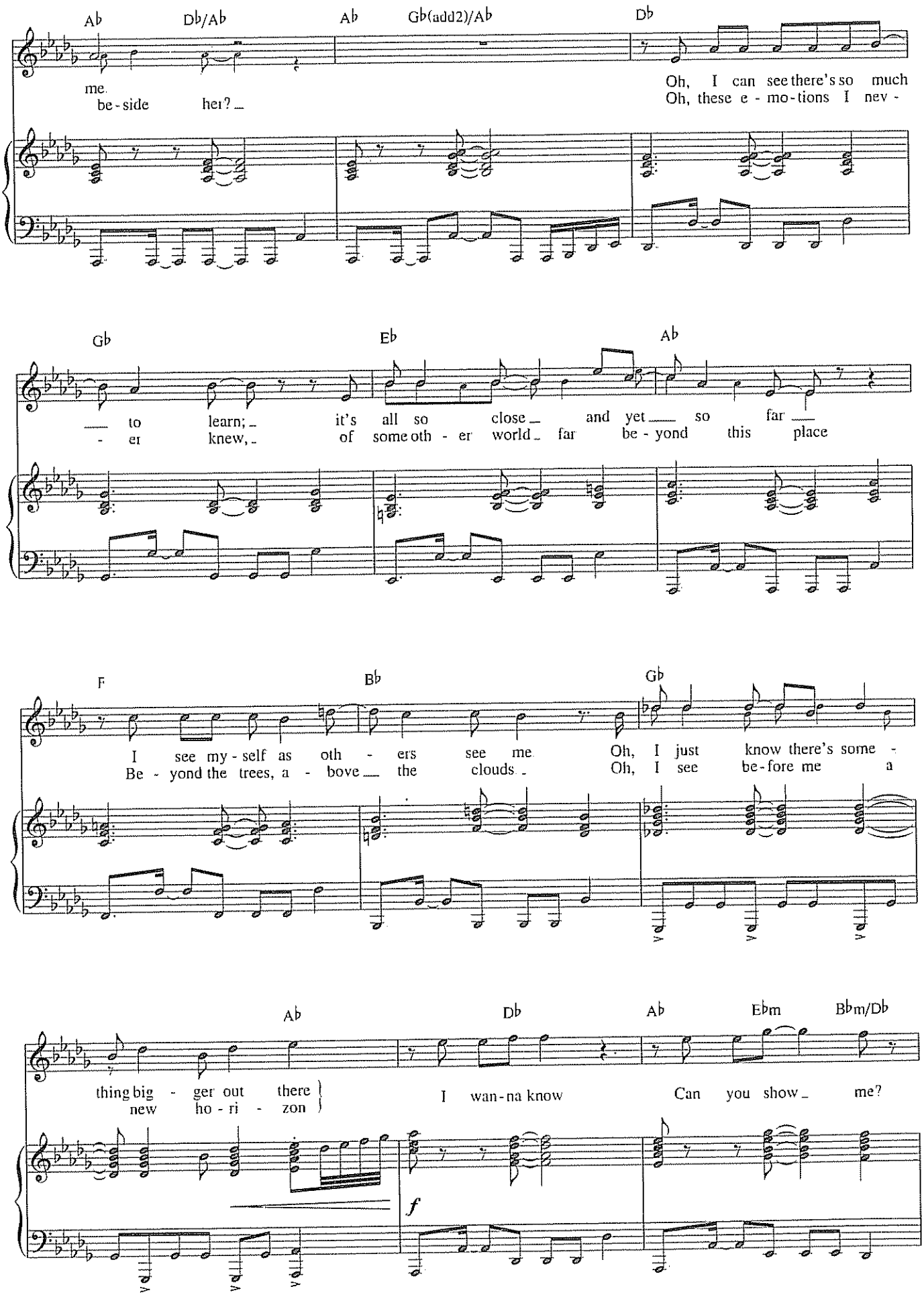
STRANGERS LIKE ME

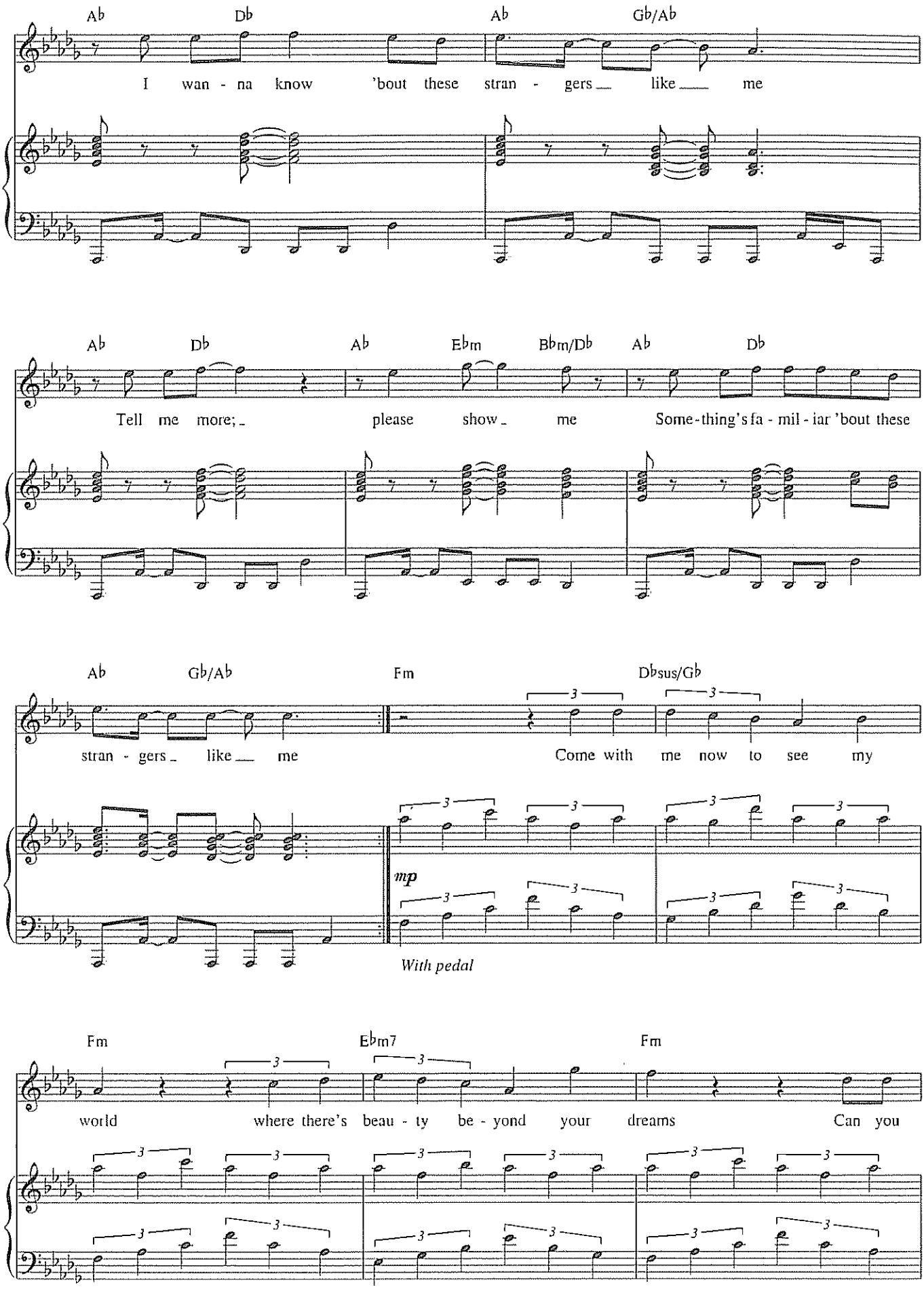
from *Disney Presents Tarzan The Broadway Musical*

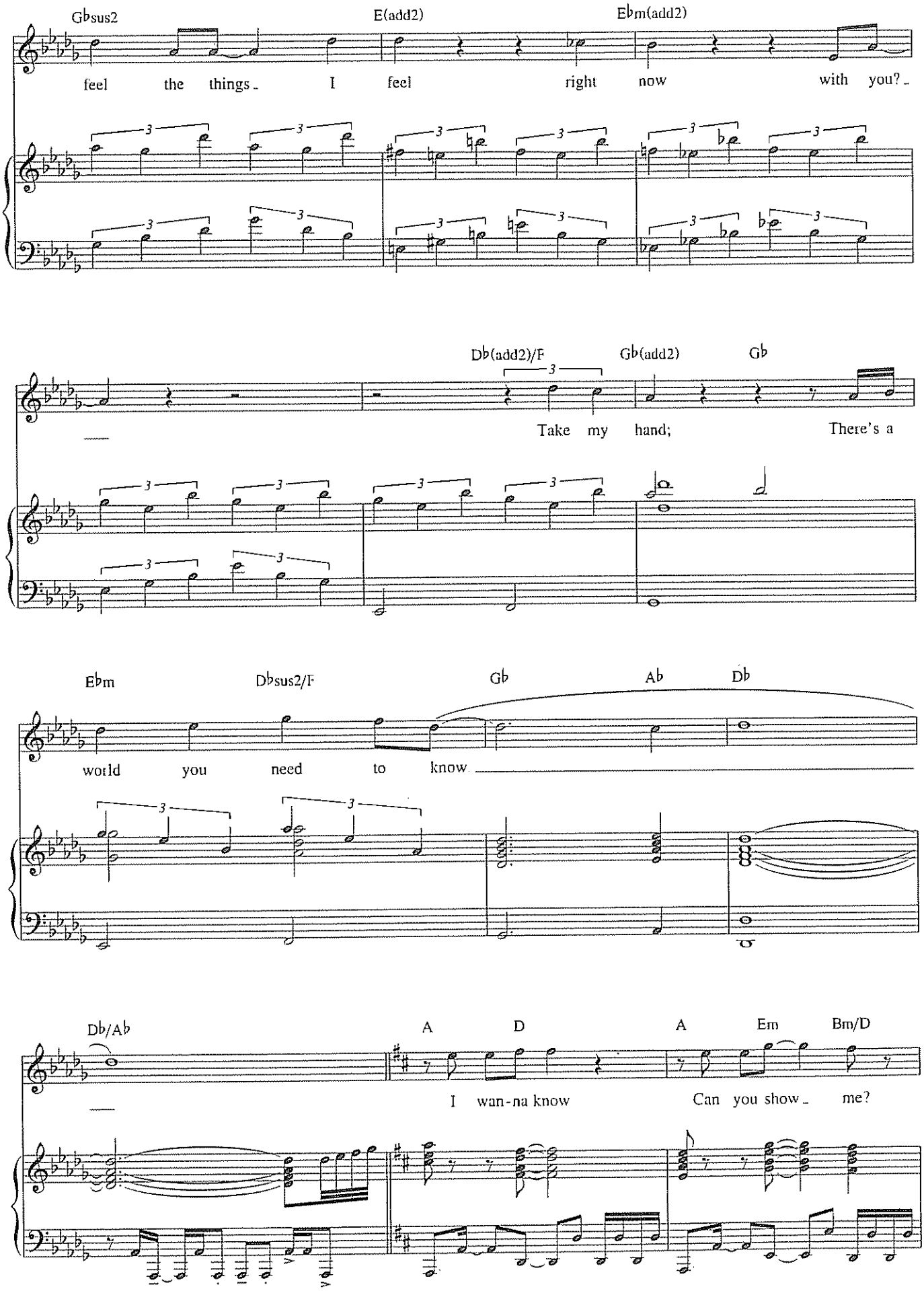
Words and Music by
PHIL COLLINS

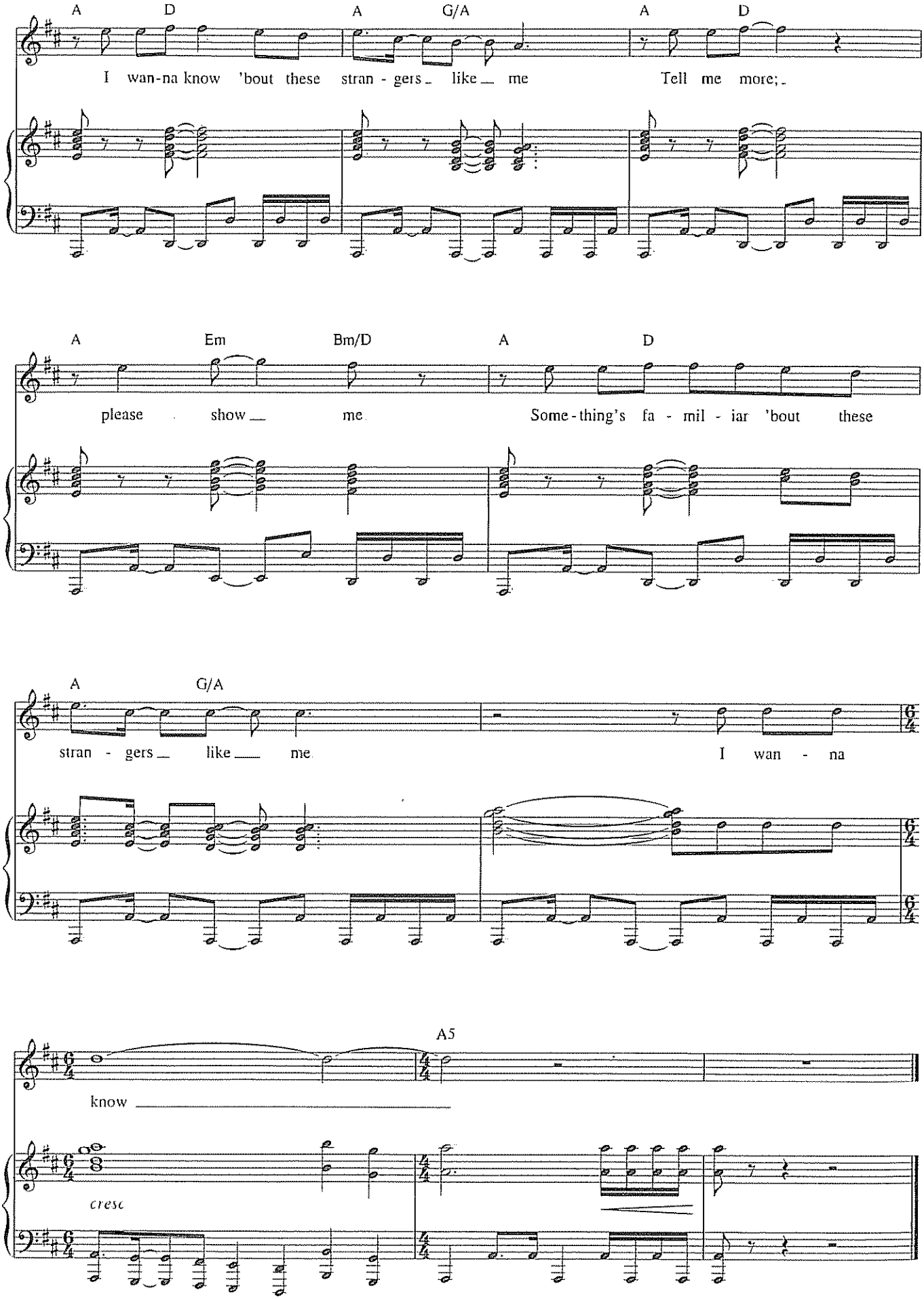


Copyright © 1999 Edgar Rice Burroughs, Inc and Walt Disney Music Company
All Rights Reserved Used by Permission


Ab
Db/Ab
Ab
Gb(add2)/Ab
Db
me.
be - side her? _
Oh, I can see there's so much
Oh, these e - mo - tions I nev -
Gb
Eb
Ab
_ to learn; _ it's all so close _ and yet _ so far _
- er knew, _ of some oth - er world _ far be - yond this place
F
Bb
Gb
I see my - self as oth - ers see me Oh, I just know there's some -
Be - yond the trees, a - bove _ the clouds _ Oh, I see be - fore me a
Ab
Db
Ab
Ebm
Bbm/Db
thing big - ger out there
new ho - ri - zon
I wan - na know
Can you show _ me?
f


Ab Db Ab Gb/Ab
I wan - na know 'bout these stran - gers like me
Ab Db Ab Ebm Bbm/Db Ab Db
Tell me more; please show me Some-thing's fa - mil - iar 'bout these
Ab Gb/Ab Fm Dbsus/Gb
stran - gers like me Come with me now to see my
mp
With pedal
Fm Ebm7 Fm
world where there's beau - ty be - yond your dreams Can you


Gbsus2
E(add2)
Ebm(add2)
feel the things I feel right now with you?
Db(add2)/F
Gb(add2)
Gb
Take my hand; There's a
Ebm
Dbsus2/F
Gb
Ab
Db
world you need to know
Db/Ab
A
D
A
Em
Bm/D
I wan-na know Can you show me?


A D A G/A A D
I wan-na know 'bout these stran - gers like me Tell me more;
A Em Bm/D A D
please show me Some-thing's fa - mil - iar 'bout these
A G/A
stran - gers like me I wan - na
A5
know
cresc

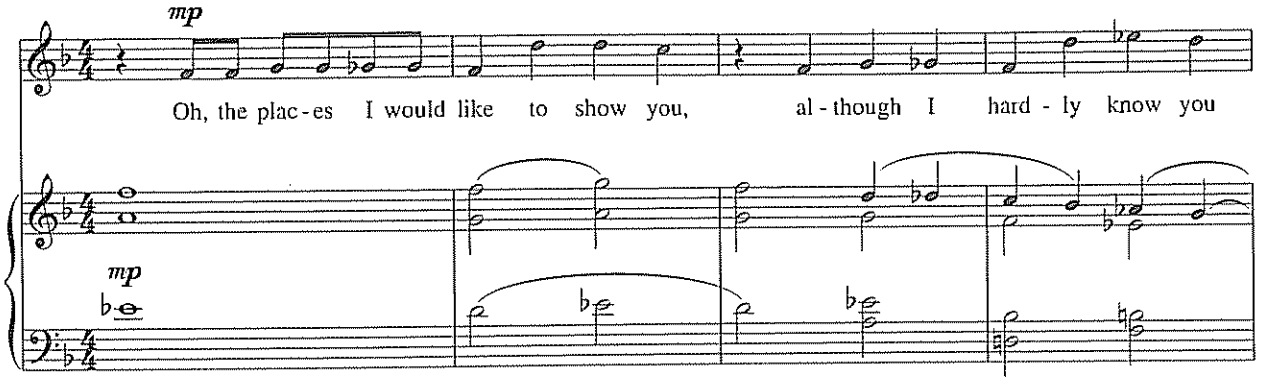
WHAT DO I NEED WITH LOVE?

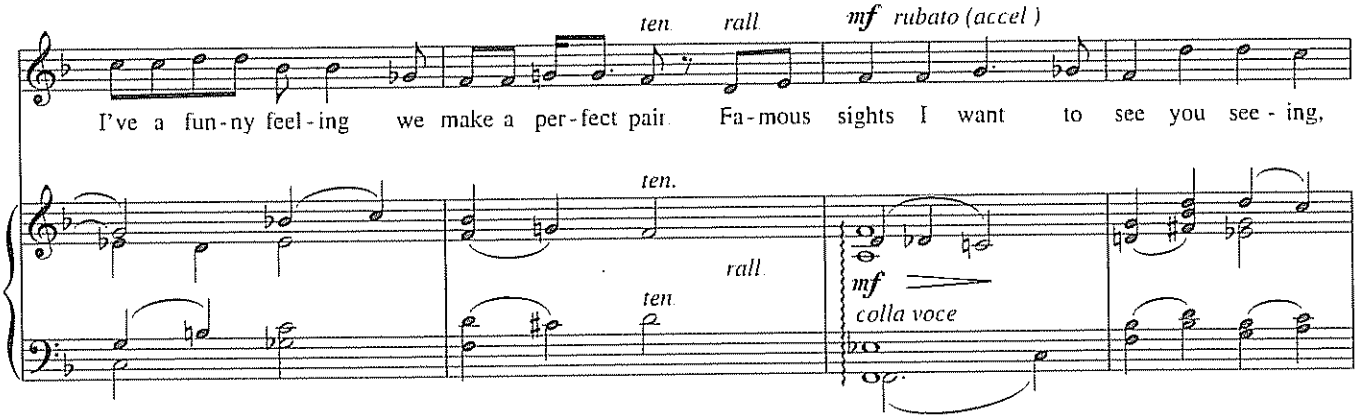
from *Thoroughly Modern Millie*

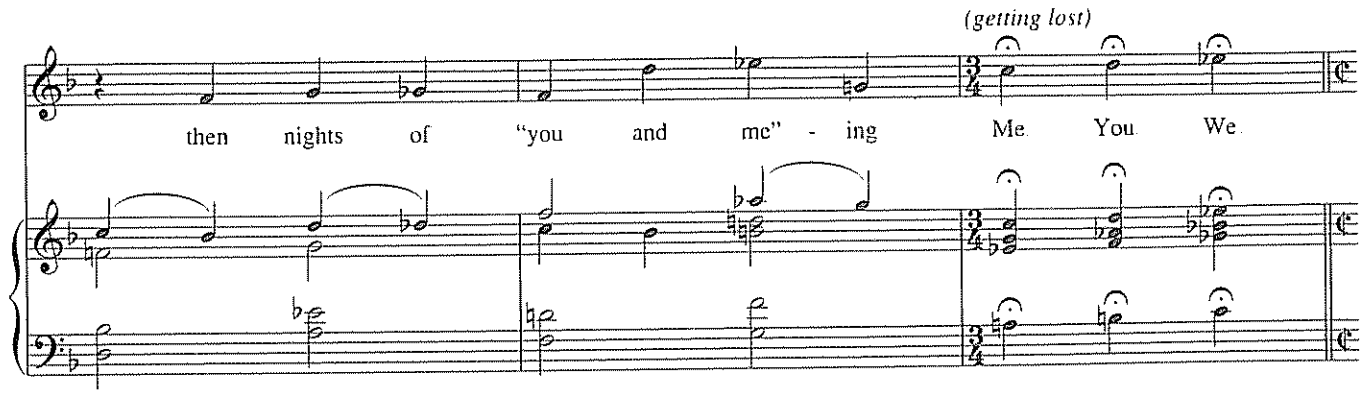
Music by JEANINE TESORI
Lyrics by DICK SCANLAN

Freely, conversational

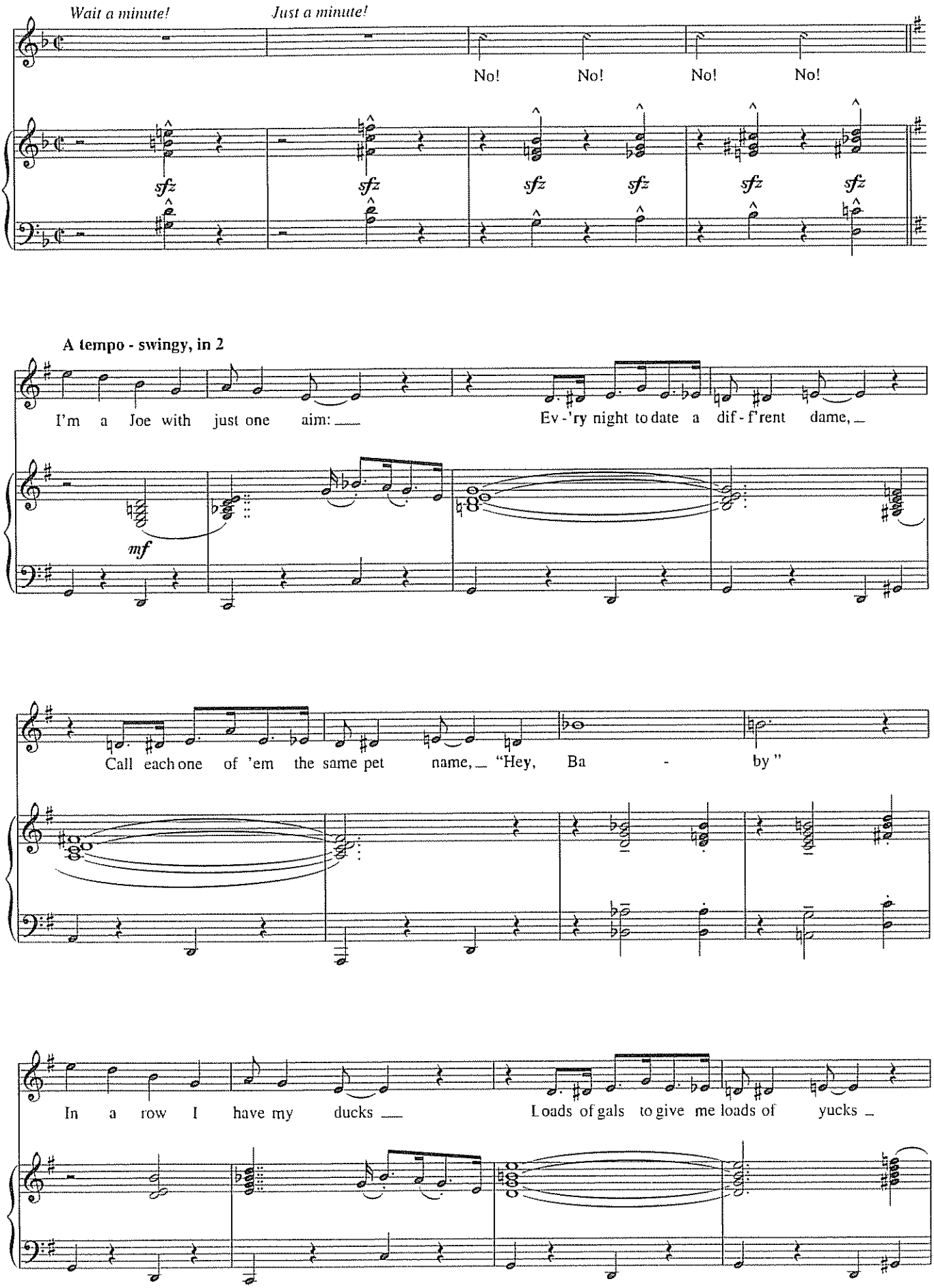
JIMMY:

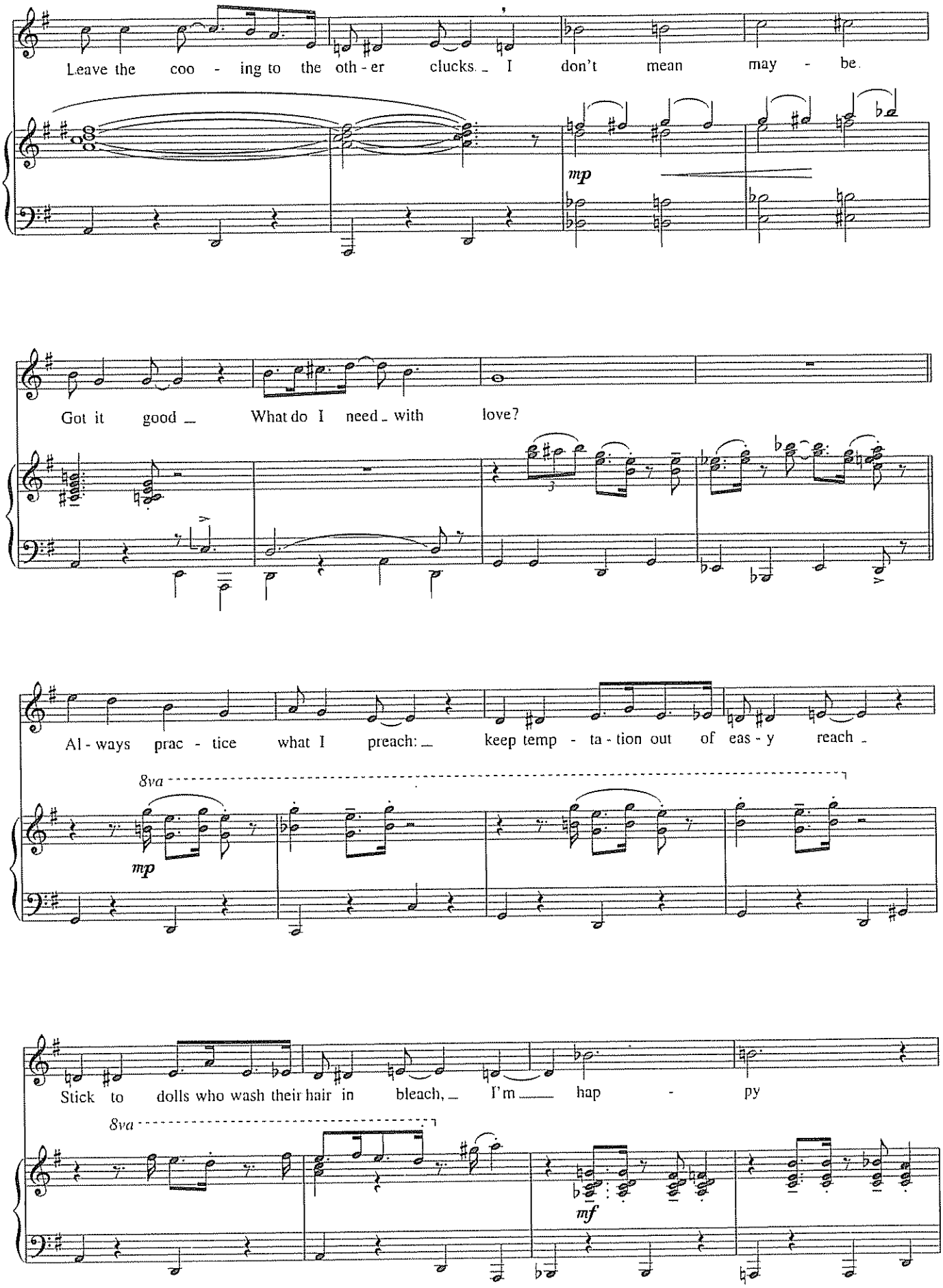


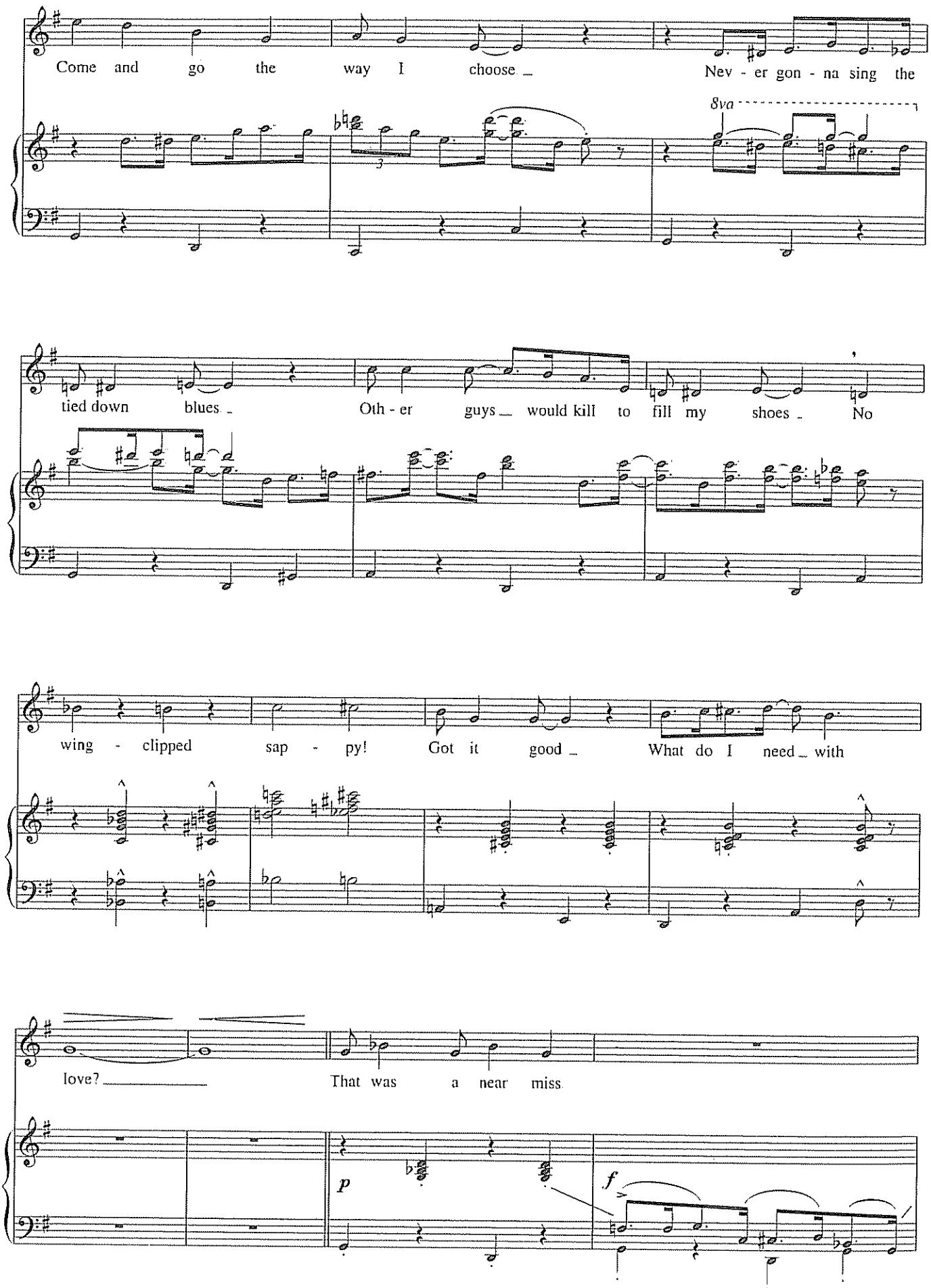


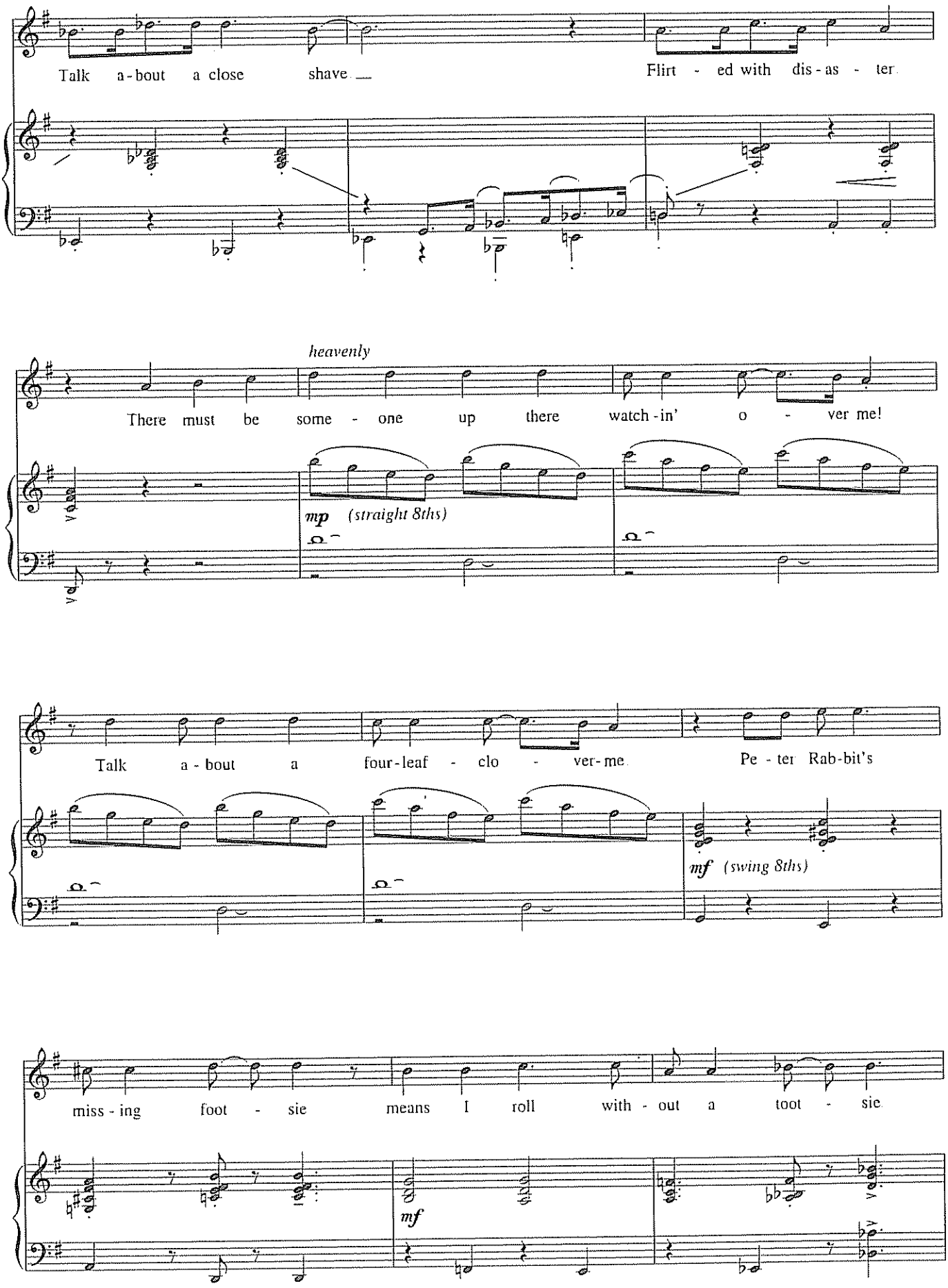


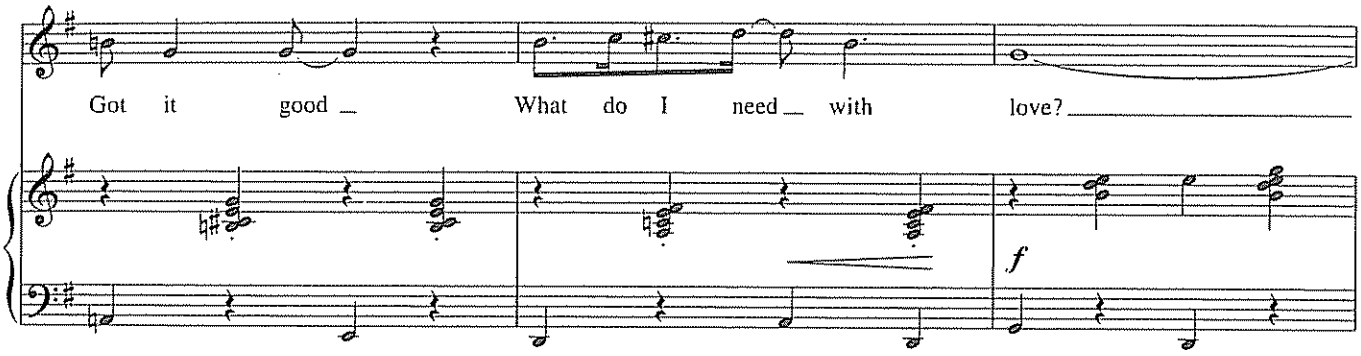
Copyright © 2001 That's Music To My Ears Ltd. and Thoroughly Modern Music Publishing Co.
International Copyright Secured. All Rights Reserved

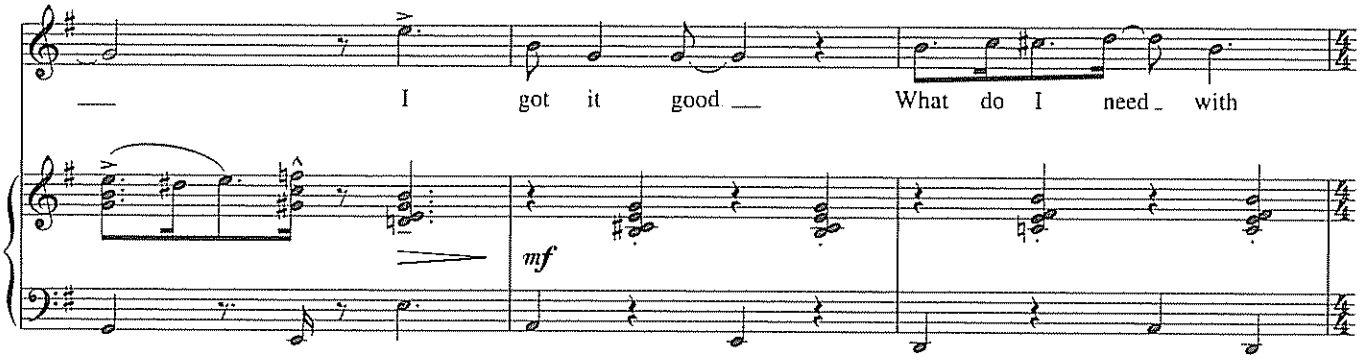

Wait a minute!
Just a minute!
No! No! No! No!
sfz sfz sfz sfz sfz sfz
A tempo - swingy, in 2
I'm a Joe with just one aim:
Ev-'ry night to date a dif-f'rent dame,
mf
Call each one of 'em the same pet name, "Hey, Ba - by"
In a row I have my ducks
Loads of gals to give me loads of yucks


Leave the coo - ing to the oth - er clucks. I don't mean may - be.
mp
Got it good What do I need with love?
Al - ways prac - tice what I preach: keep temp - ta - tion out of eas - y reach
8va
mp
Stick to dolls who wash their hair in bleach, I'm hap - py
8va
mf

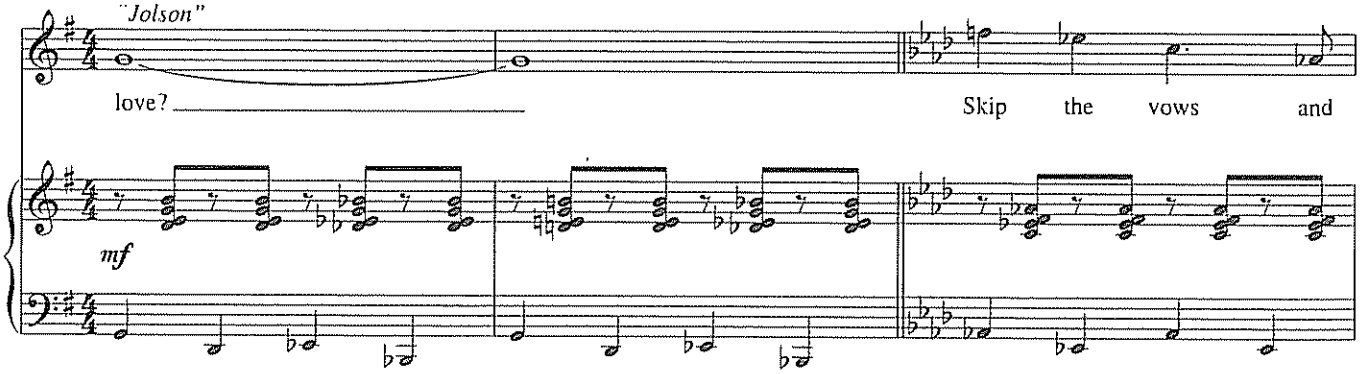

Come and go the way I choose
Nev - er gon - na sing the
8va
tied down blues
Oth - er guys would kill to fill my shoes
No
wing - clipped sap - py!
Got it good
What do I need with
love?
That was a near miss
p
f

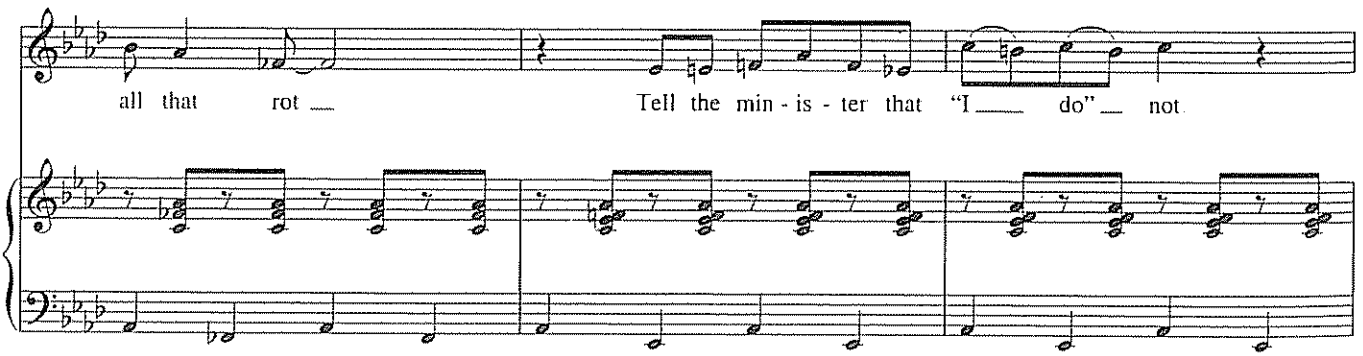

Talk a - bout a close shave
Flirt - ed with dis - as - ter
heavenly
There must be some - one up there watch - in' o - ver me!
mp (straight 8ths)
Talk a - bout a four - leaf - clo - ver - me
Pe - ter Rab - bit's
mf (swing 8ths)
miss - ing foot - sie means I roll with - out a toot - sie
mf

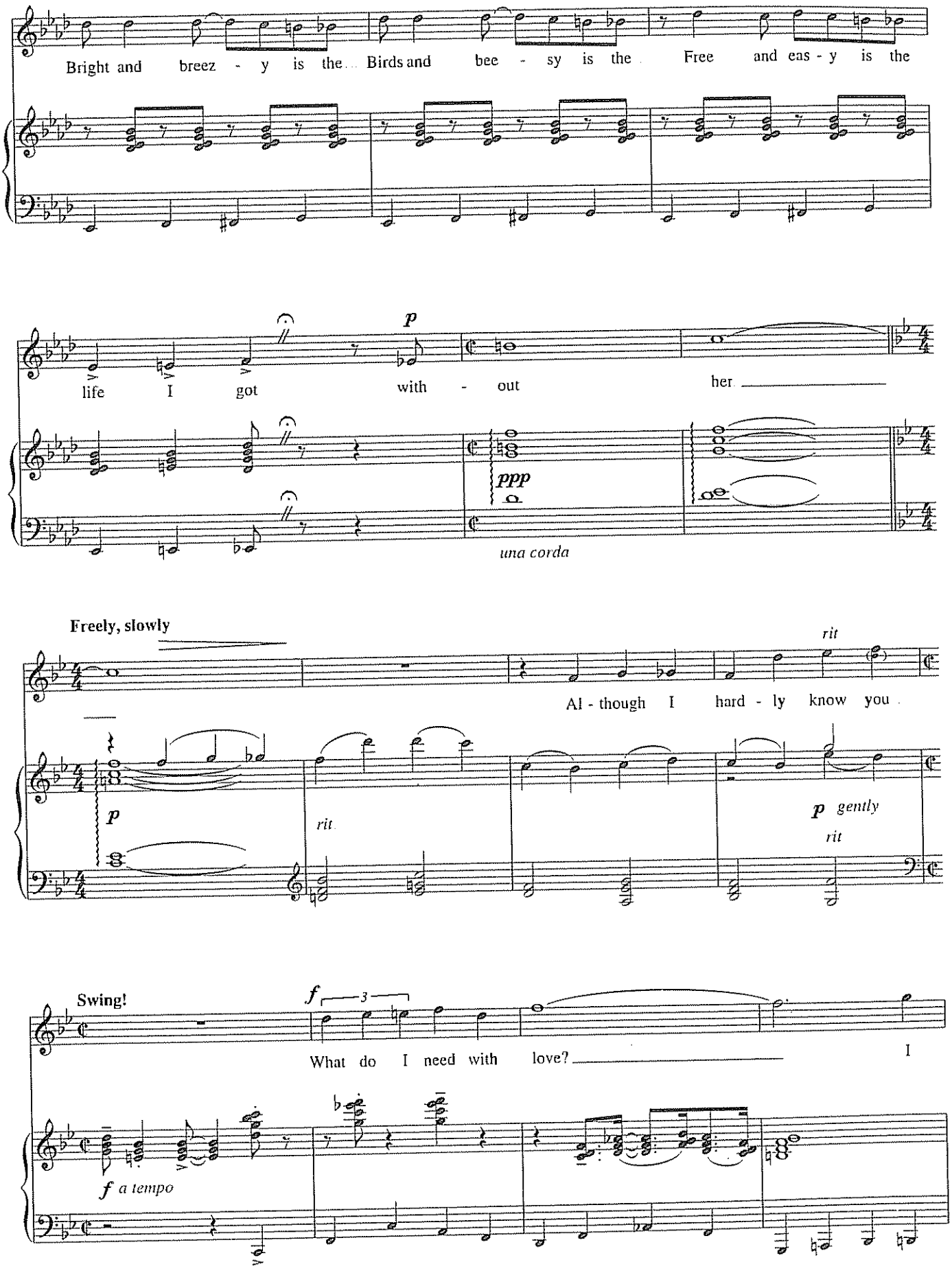


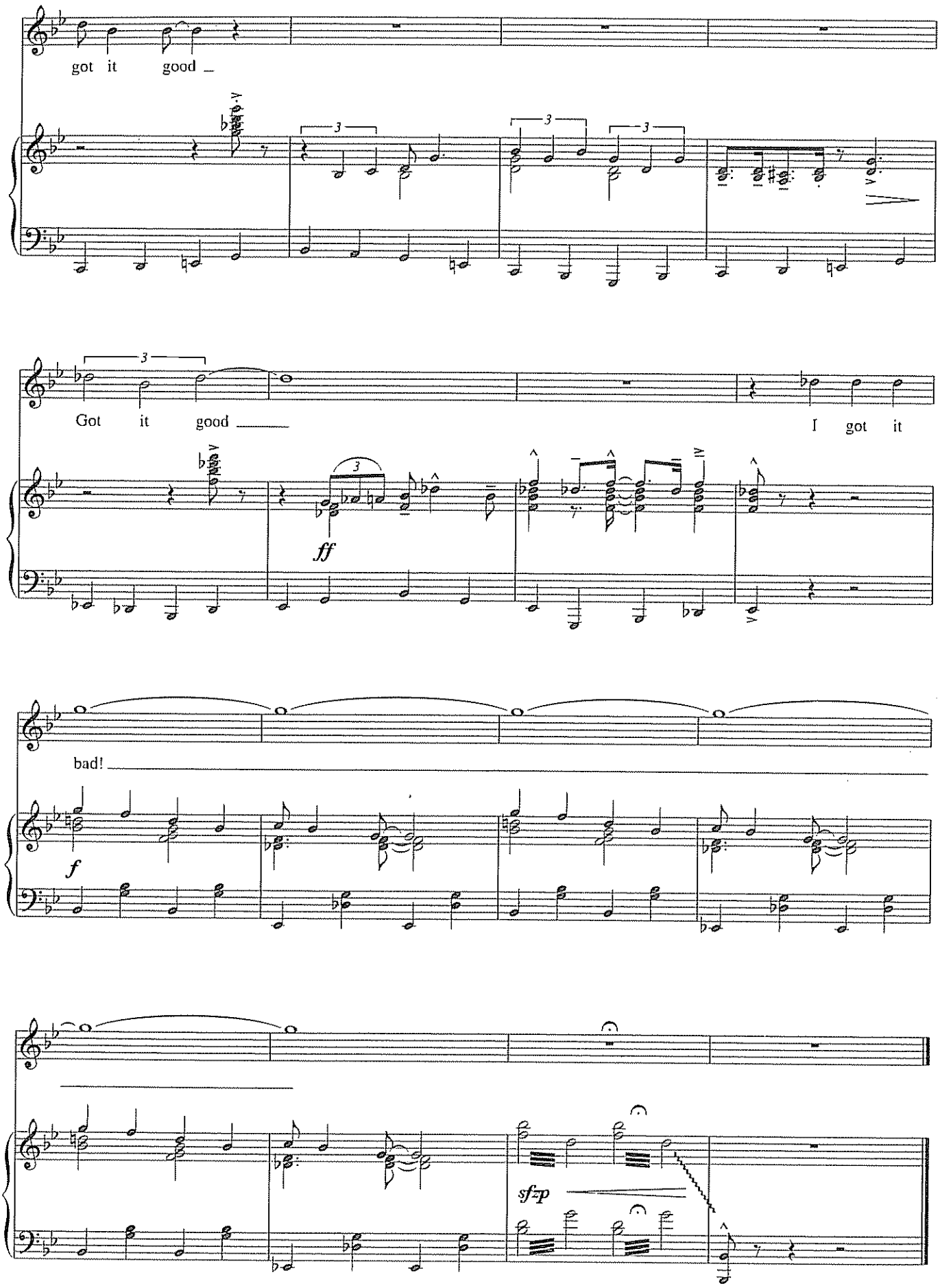


Double time feel - Straight 8ths





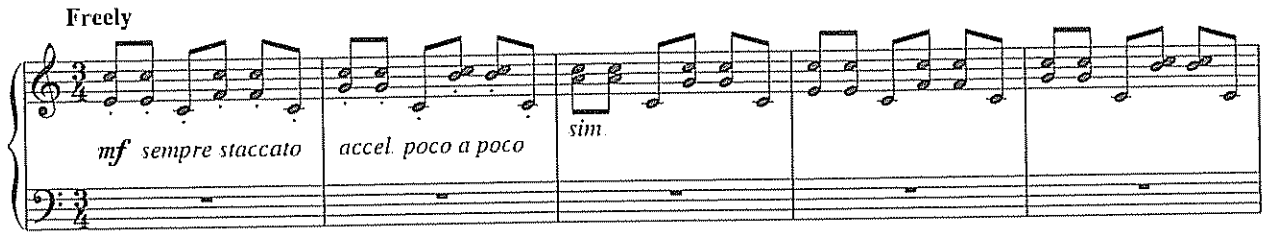

Bright and breez - y is the Birds and bee - sy is the Free and eas - y is the
p
life I got with - out her
ppp
una corda
Freely, slowly
rit
Al - though I hard - ly know you
p
rit
p gently
rit
Swing!
f
3
What do I need with love?
I
f a tempo

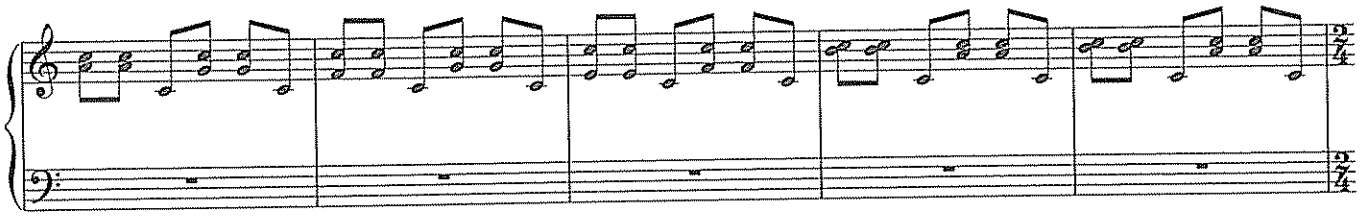

got it good _
Got it good _____
I got it
ff
bad! _____
f
sf=p

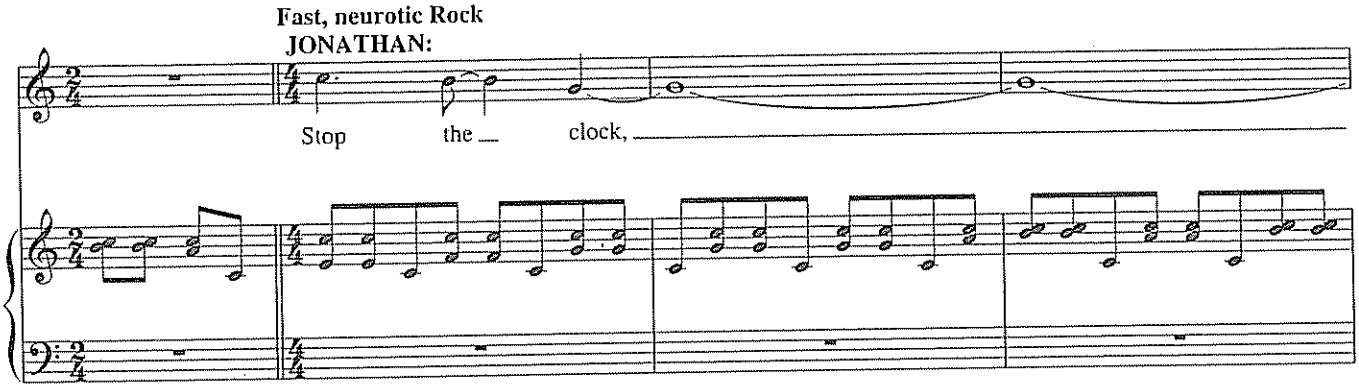
30/90

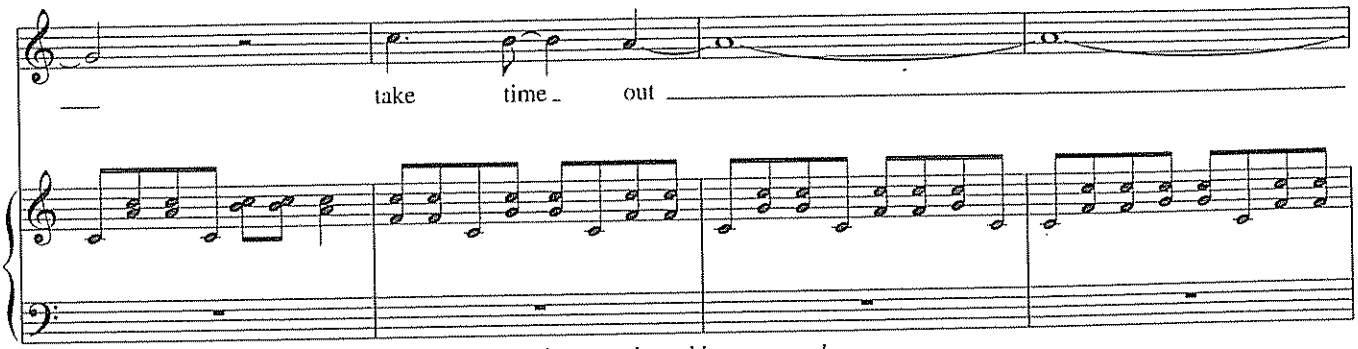
from *tick, tick...BOOM!*

Words and Music by
JONATHAN LARSON



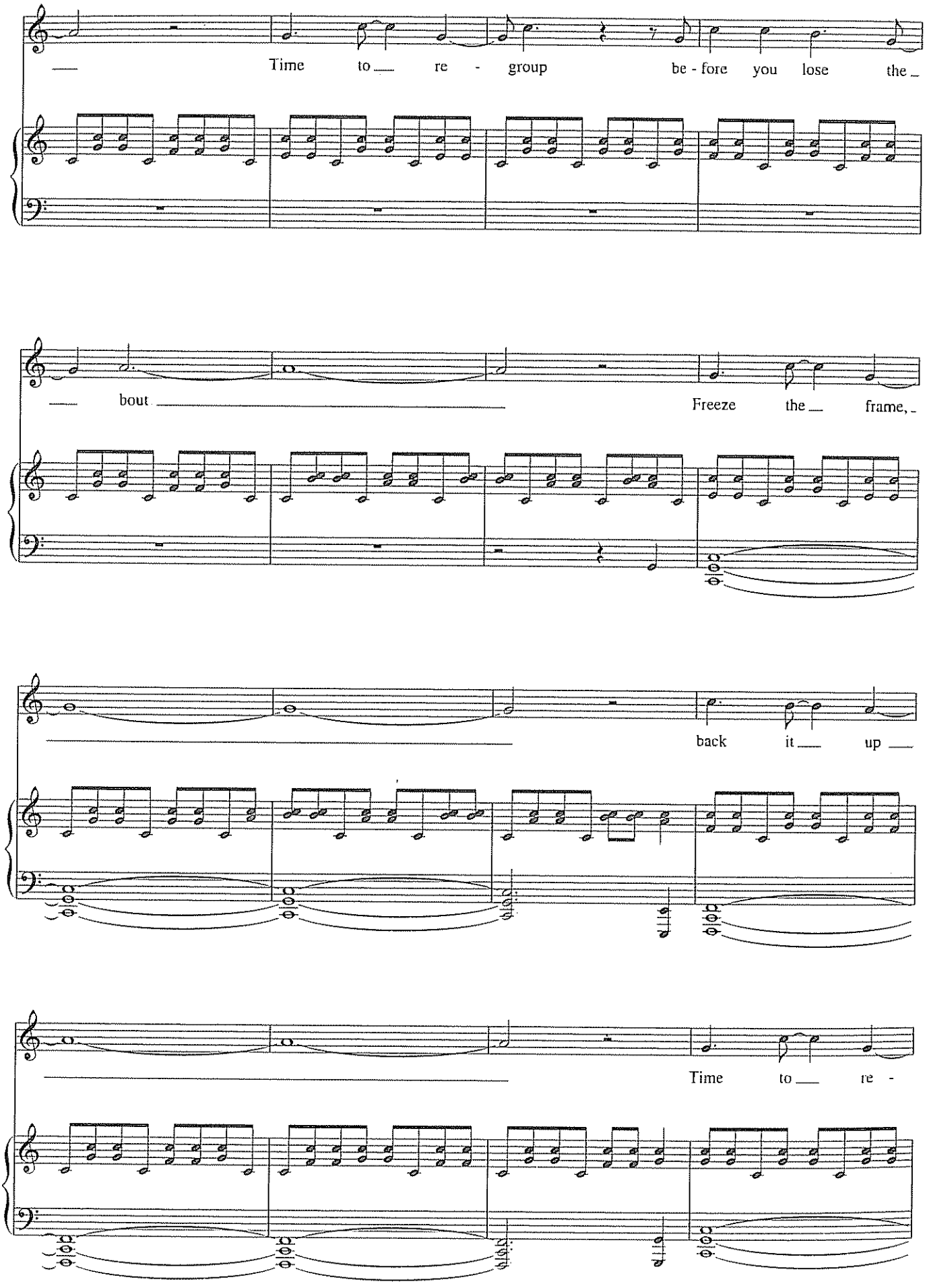


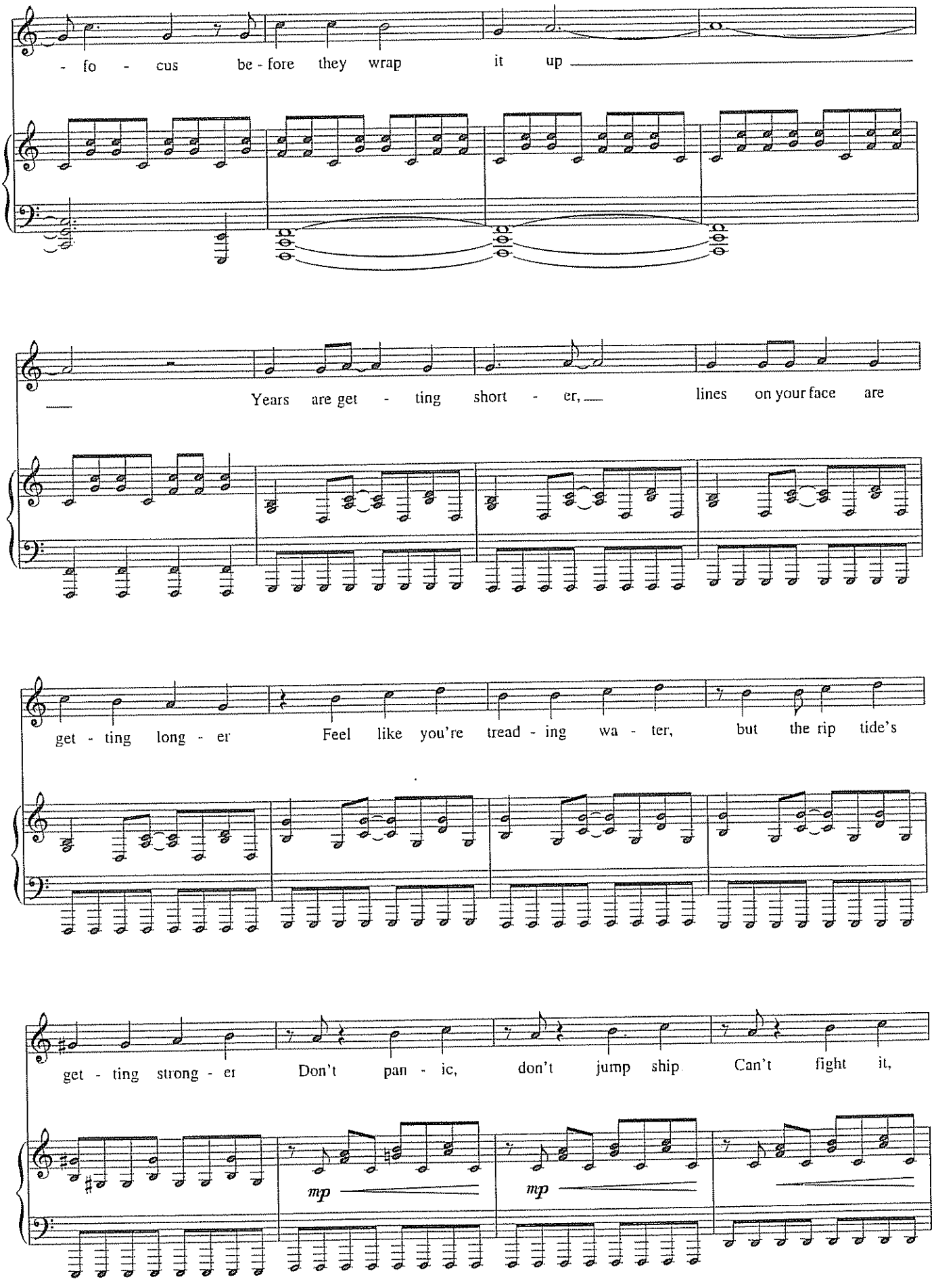


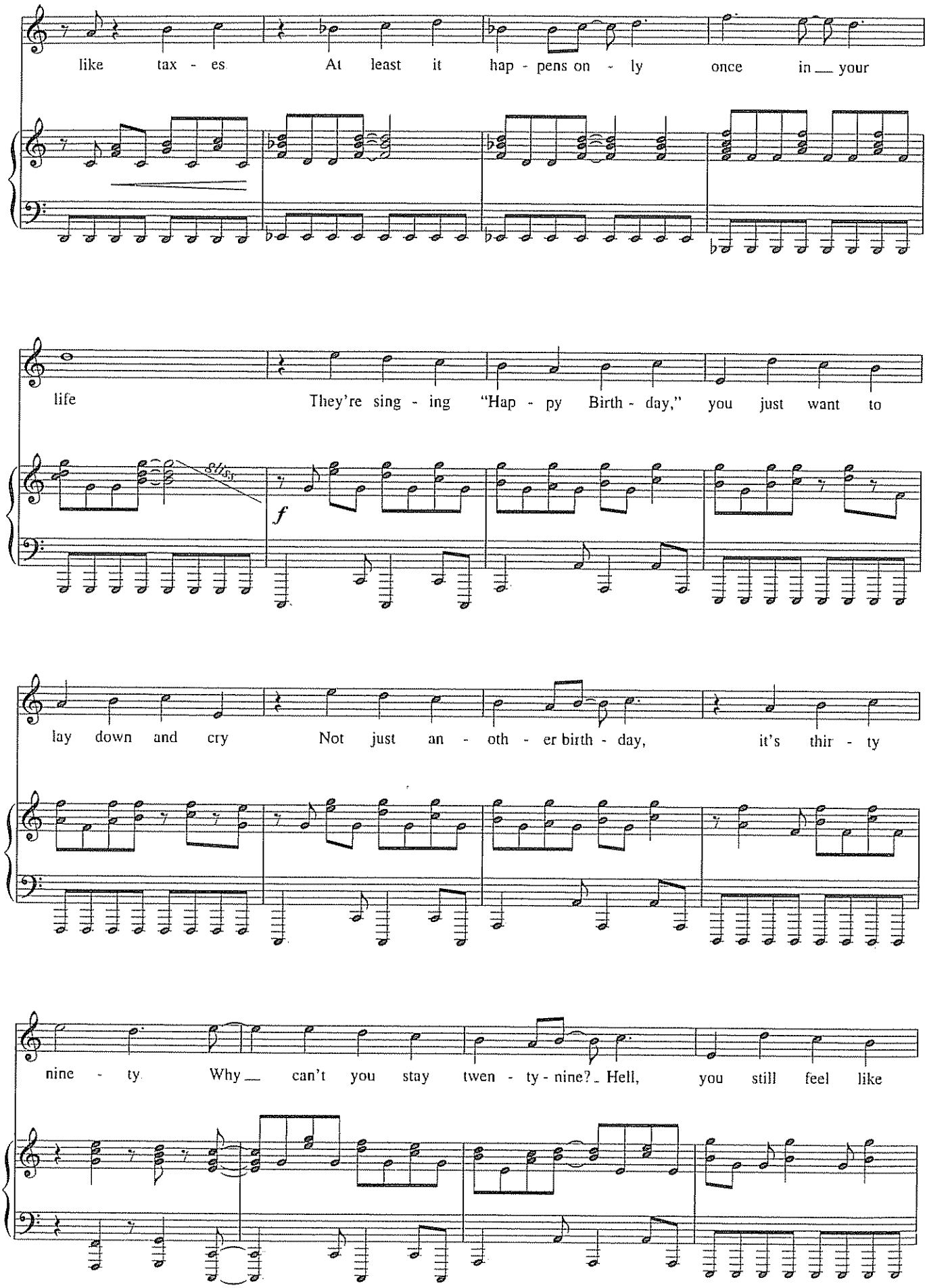


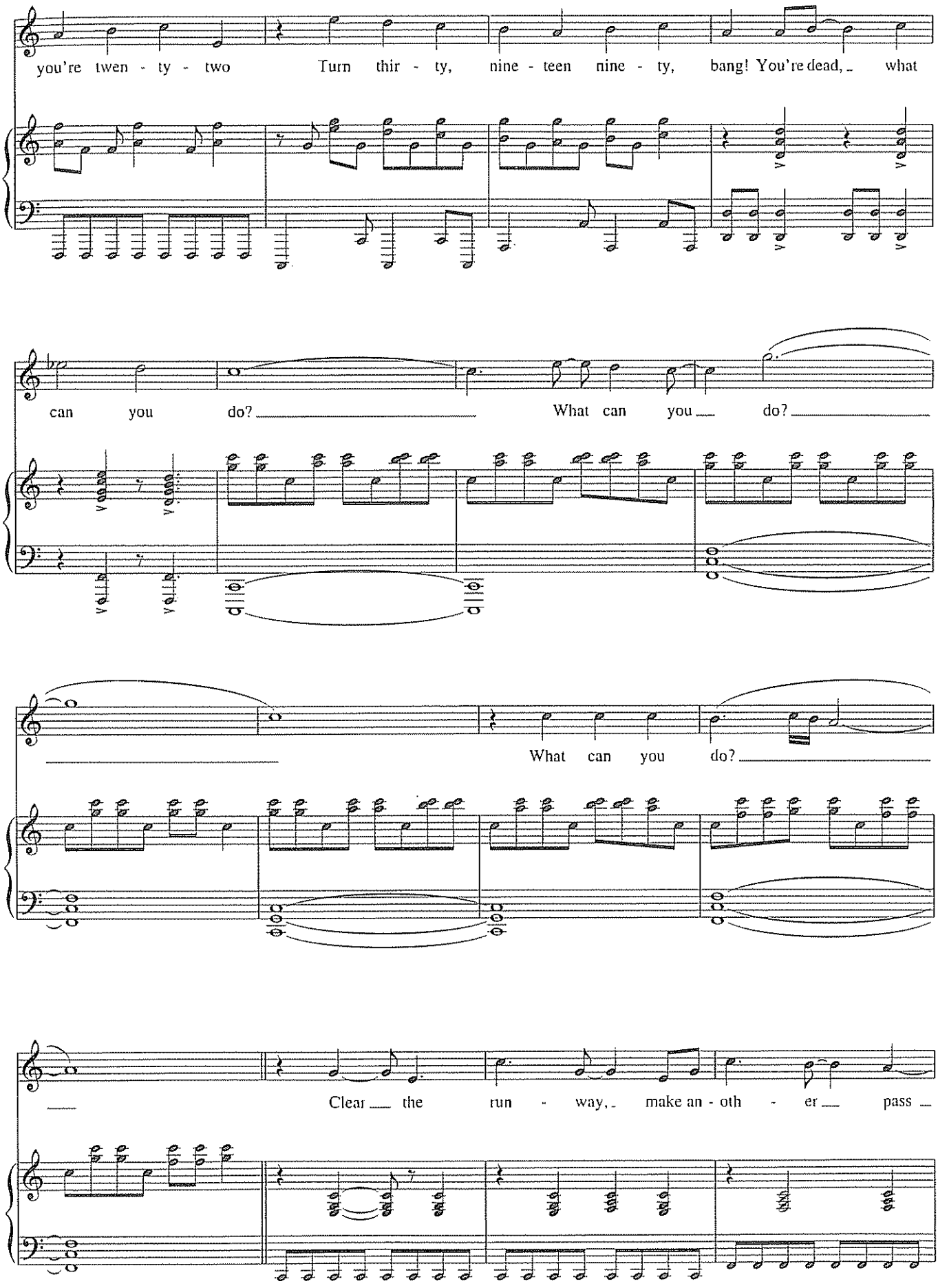
Jonathan is joined by Mike and Susan in the original song, adapted here as a solo

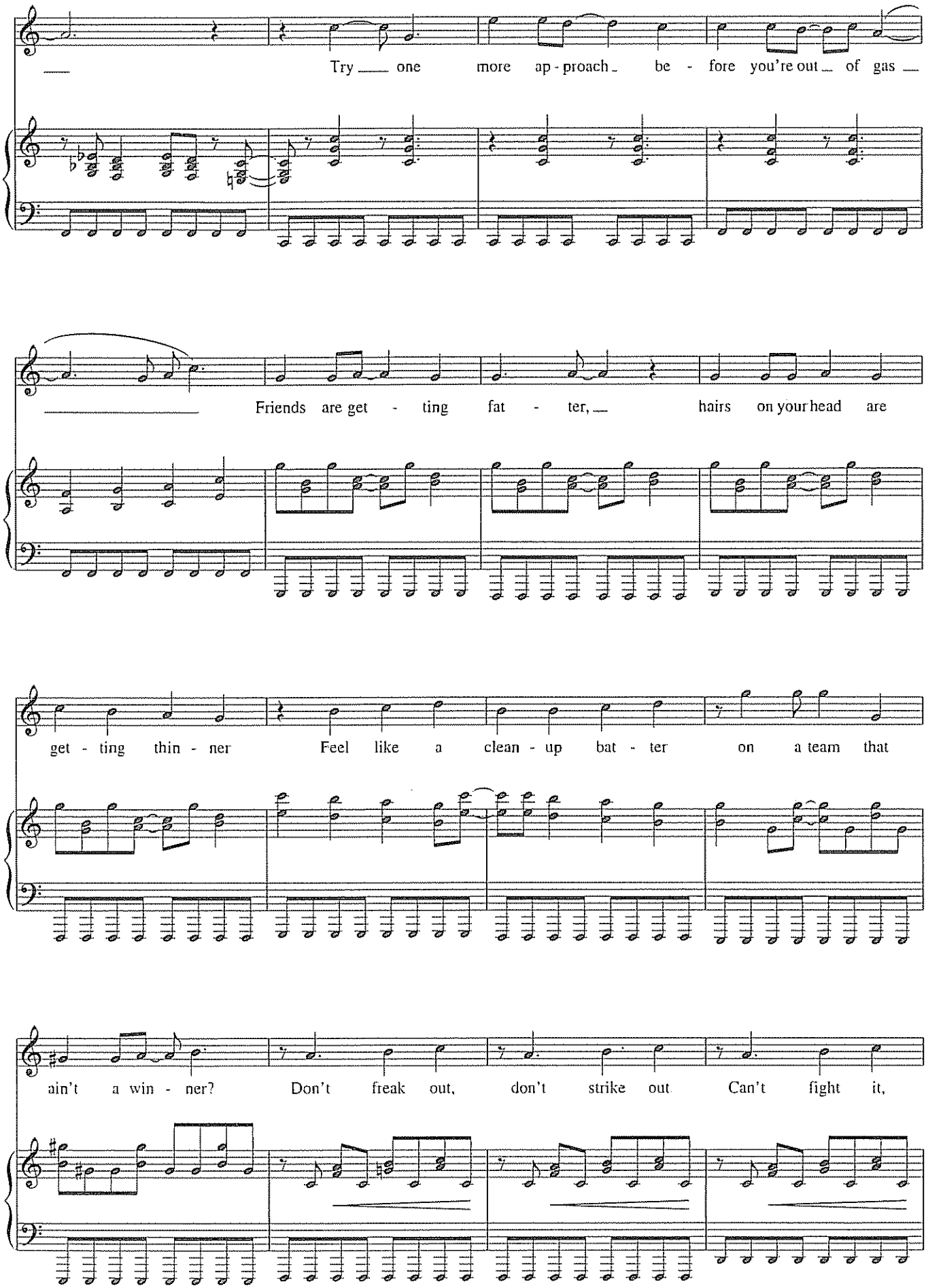
Copyright © 2001 SKEEZIKS LTD. CO.
All Rights Controlled and Administered by UNIVERSAL MUSIC CORP
All Rights Reserved Used by Permission

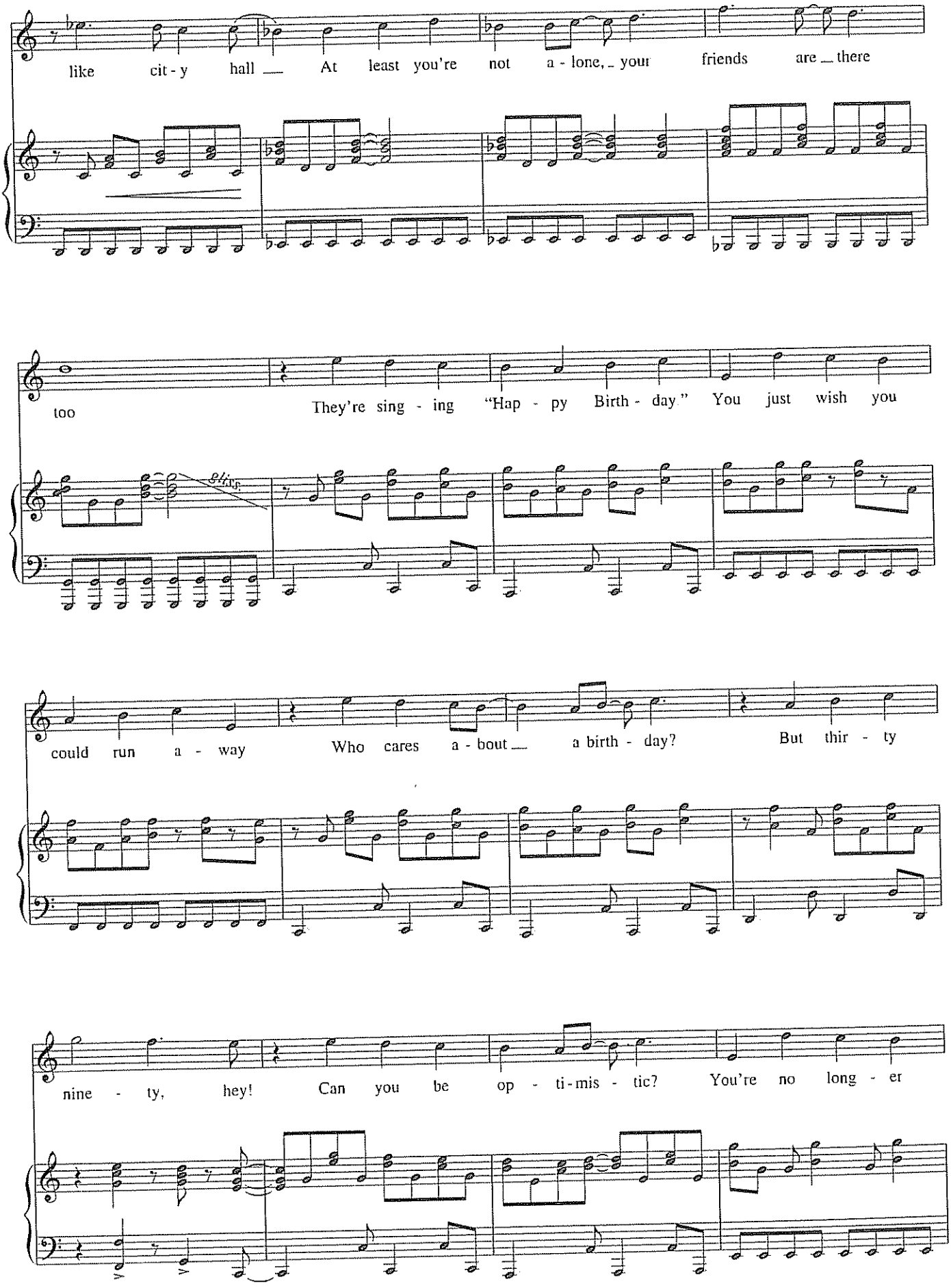

Time to re - group be - fore you lose the
bout
Freeze the frame,
back it up
Time to re -

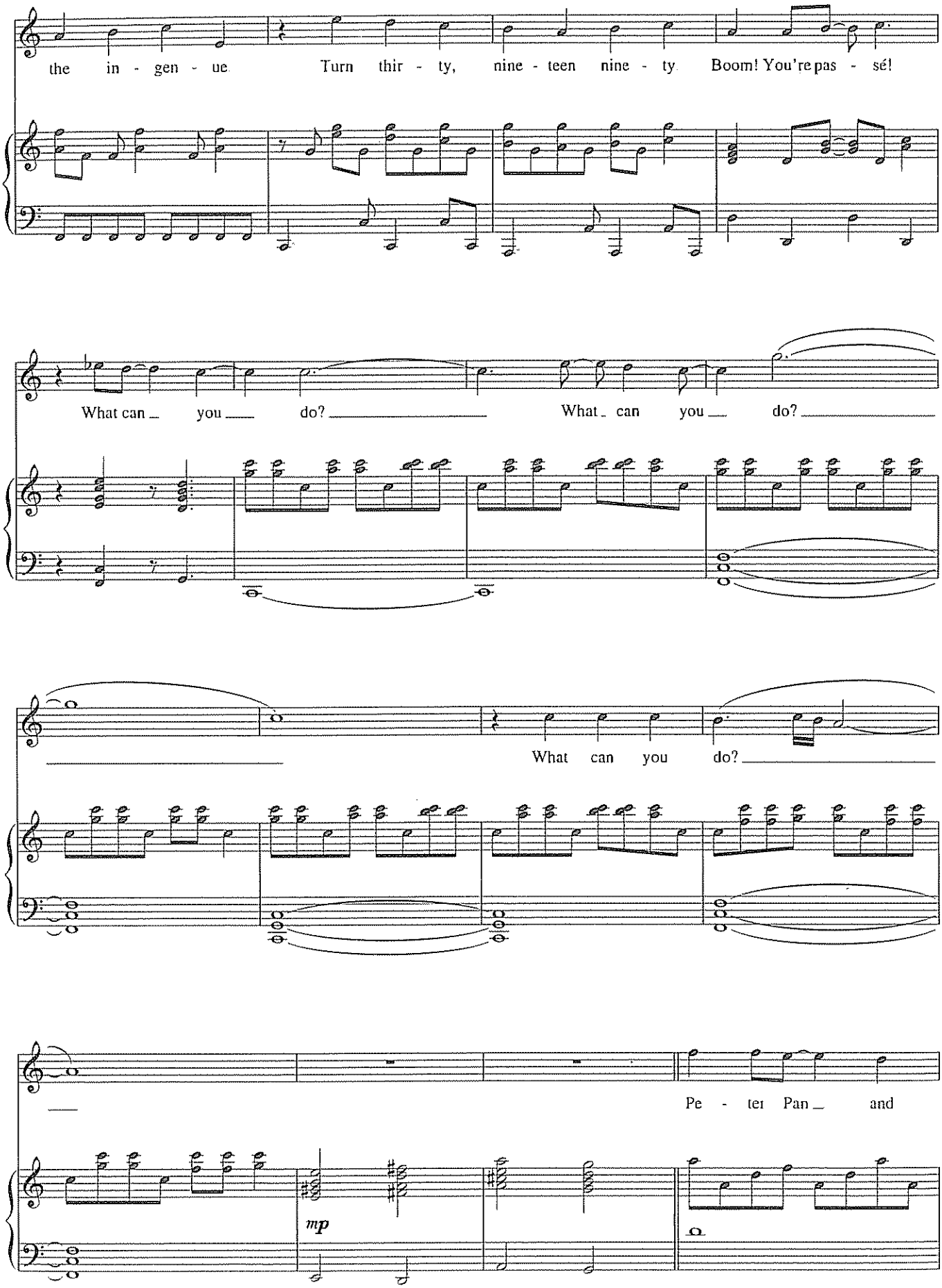

- fo - cus be - fore they wrap it up
Years are get - ting short - er, lines on your face are
get - ting long - er Feel like you're tread - ing wa - ter, but the rip tide's
get - ting strong - er Don't pan - ic, don't jump ship Can't fight it,
mp
mp

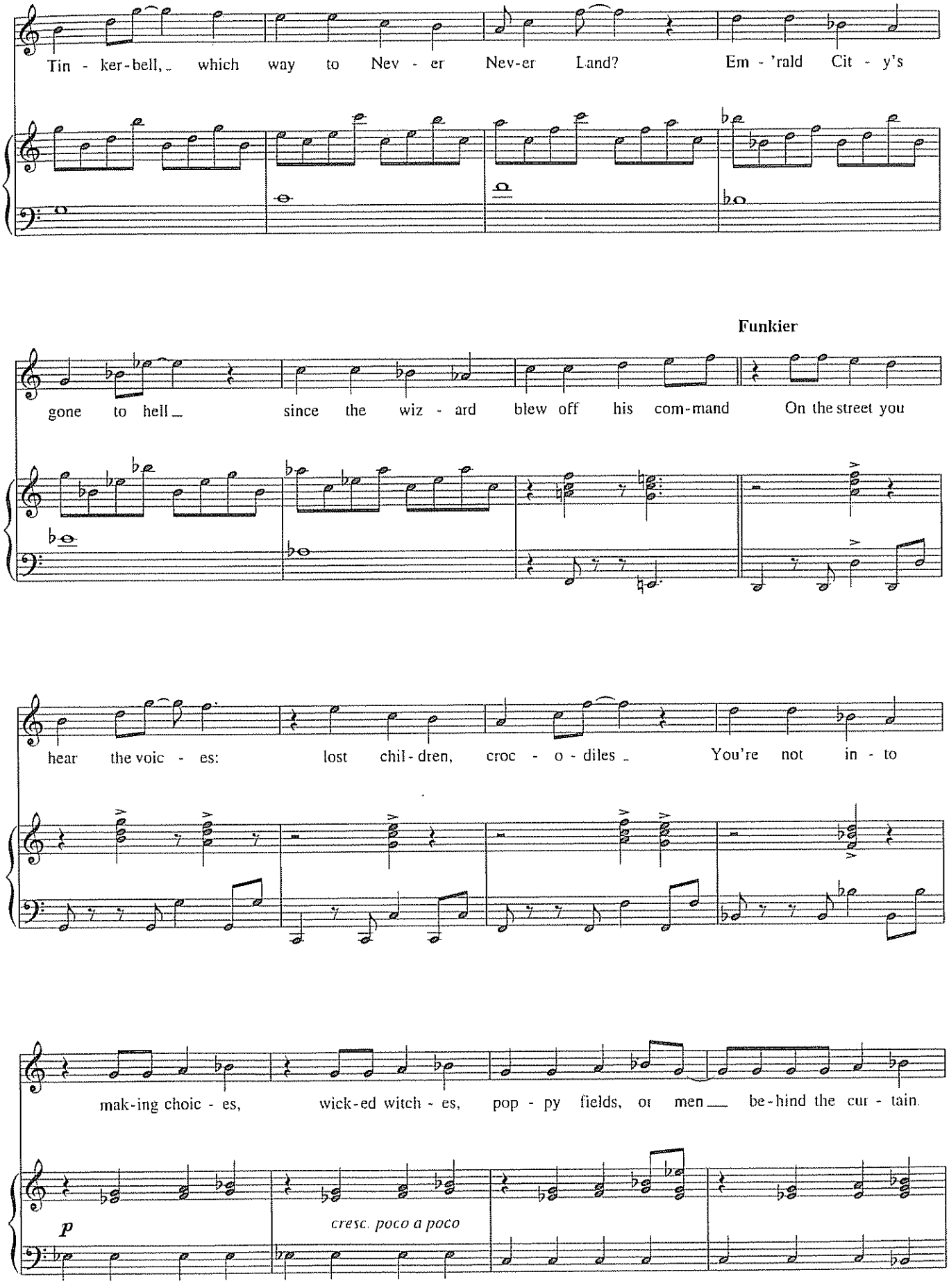

like tax - es At least it hap - pens on - ly once in your
life They're sing - ing "Hap - py Birth - day," you just want to
f
lay down and cry Not just an - oth - er birth - day, it's thir - ty
nine - ty Why can't you stay twen - ty - nine? Hell, you still feel like

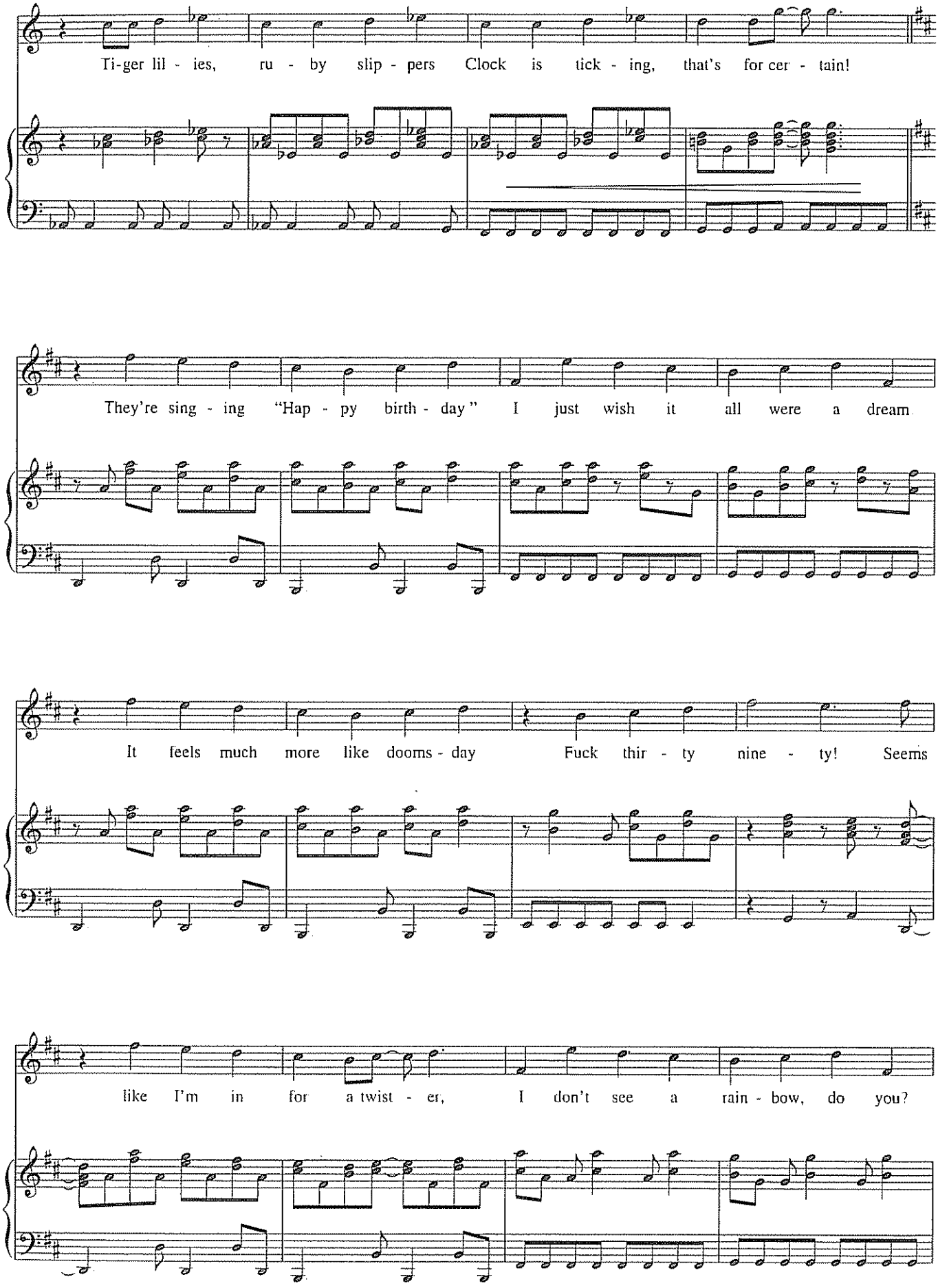

you're twen - ty - two Turn thir - ty, nine - teen nine - ty, bang! You're dead, what
can you do? What can you do?
What can you do?
Clear the run - way, make an - oth - er pass

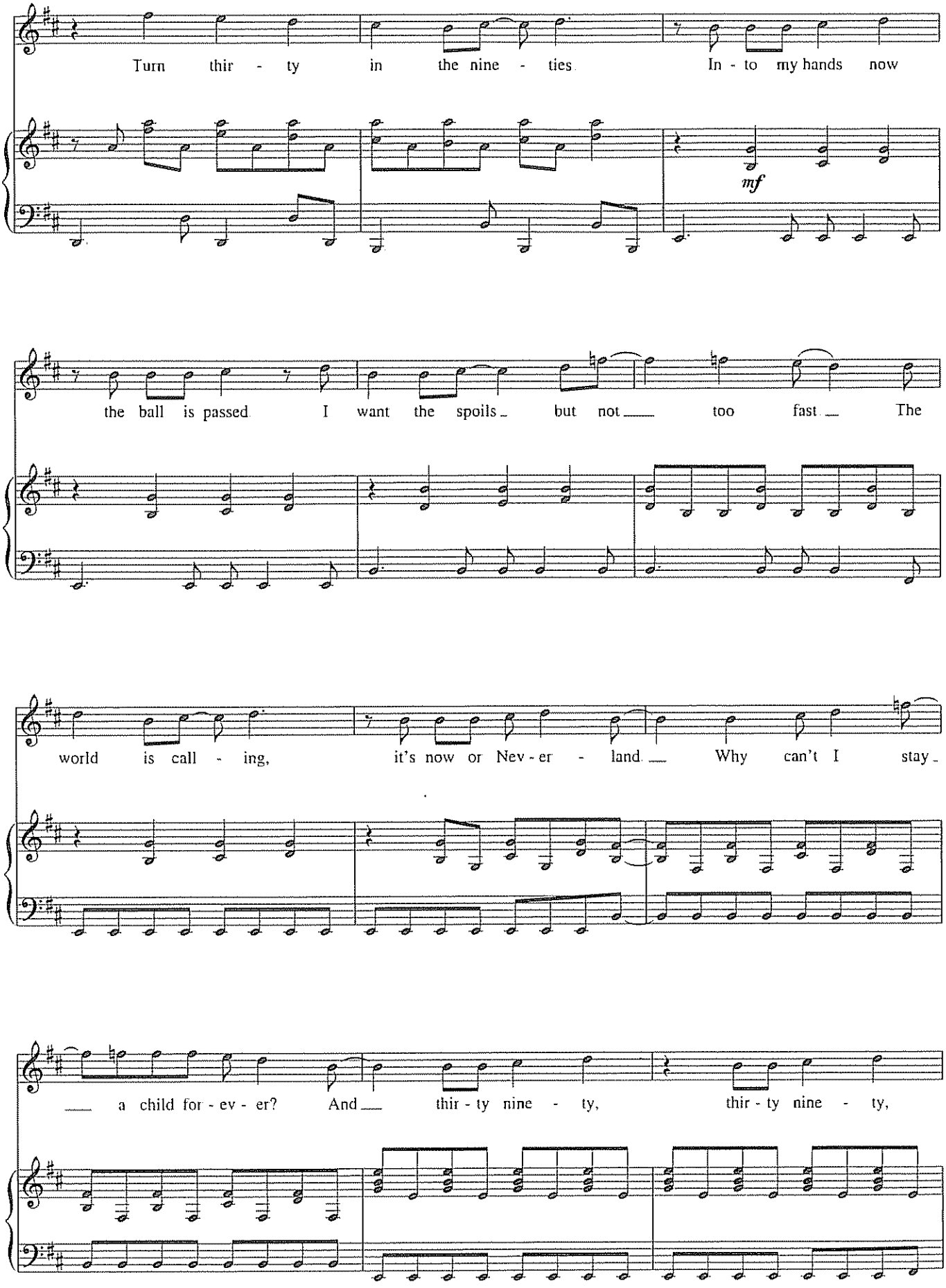

Try one more ap - proach be - fore you're out of gas
Friends are get - ting fat - ter, hairs on your head are
get - ting thin - ner Feel like a clean - up bat - ter on a team that
ain't a win - ner? Don't freak out, don't strike out Can't fight it,

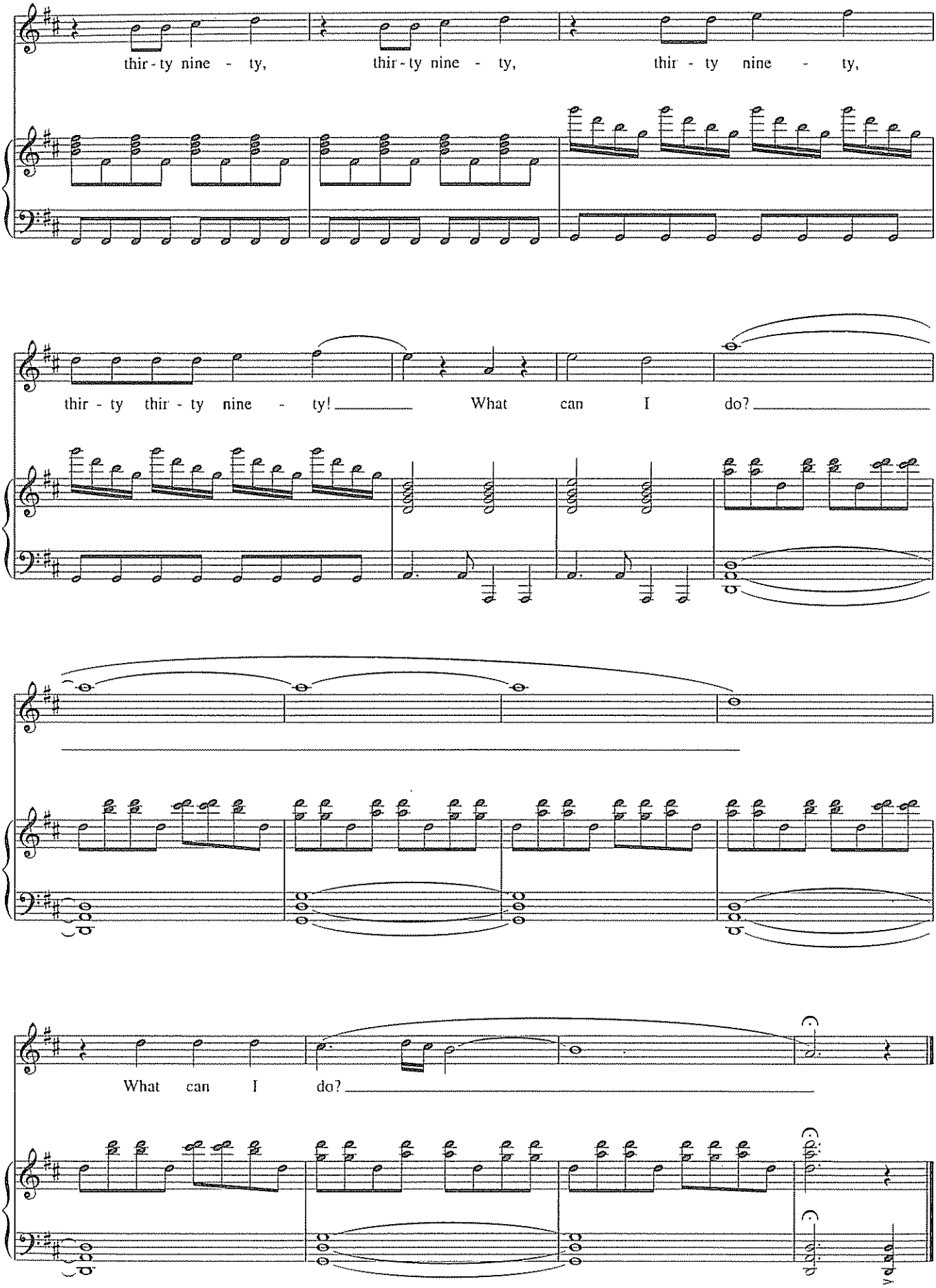

like cit - y hall At least you're not a - lone, your friends are there
too They're sing - ing "Hap - py Birth - day" You just wish you
could run a - way Who cares a - bout a birth - day? But thir - ty
nine - ty, hey! Can you be op - ti - mis - tic? You're no long - er


the in - gen - ue
Turn thir - ty, nine - teen nine - ty
Boom! You're pas - sé!
What can you do?
What can you do?
What can you do?
Pe - ter Pan and
mp


Tin - ker-bell, which way to Nev - er Nev-er Land? Em - 'rald Cit - y's
Funkier
gone to hell since the wiz - ard blew off his com-mand On the street you
hear the voic - es: lost chil-dren, croc - o - diles You're not in - to
mak-ing choic - es, wick-ed witch - es, pop - py fields, or men be-hind the cur - tain.
p
cresc. poco a poco


Ti-ger lil - ies, ru - by slip - pers Clock is tick - ing, that's for cer - tain!
They're sing - ing "Hap - py birth - day" I just wish it all were a dream
It feels much more like dooms - day Fuck thir - ty nine - ty! Seems
like I'm in for a twist - er, I don't see a rain - bow, do you?


Turn thir - ty in the nine - ties In - to my hands now
mf
the ball is passed I want the spoils but not too fast The
world is call - ing, it's now or Nev - er - land Why can't I stay
a child for - ev - er? And thir - ty nine - ty, thir - ty nine - ty,


thir - ty nine - ty, thir - ty nine - ty, thir - ty nine - ty,
thir - ty thir - ty nine - ty! What can I do?
What can I do?

SUNDAY

from *tick, tick...BOOM!*

Words and Music by
JONATHAN LARSON

Freely

JONATHAN:

Order!

Tension!

Balance!

3

Sondheimian e non rubato

Brunch!

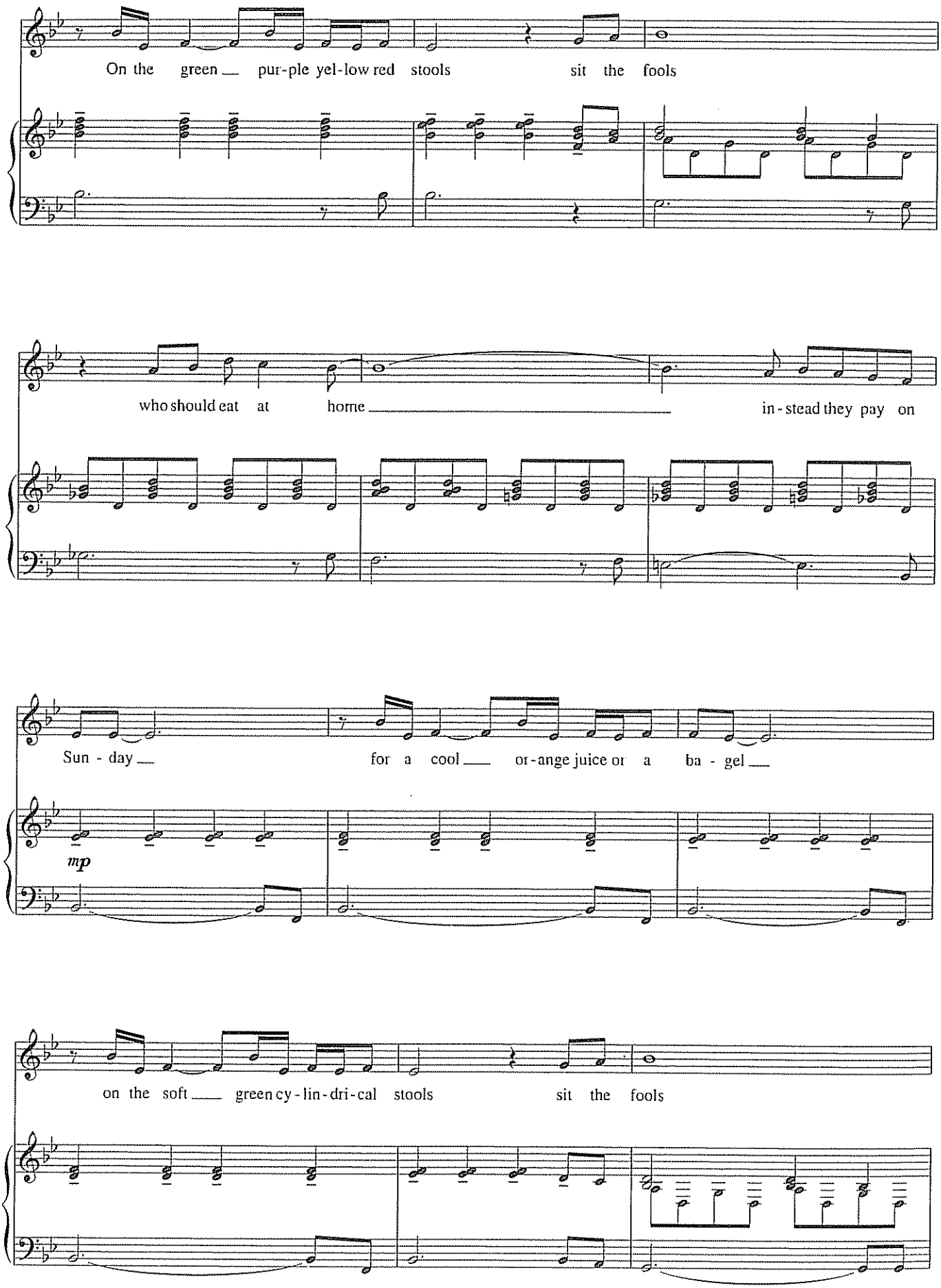
molto rit.

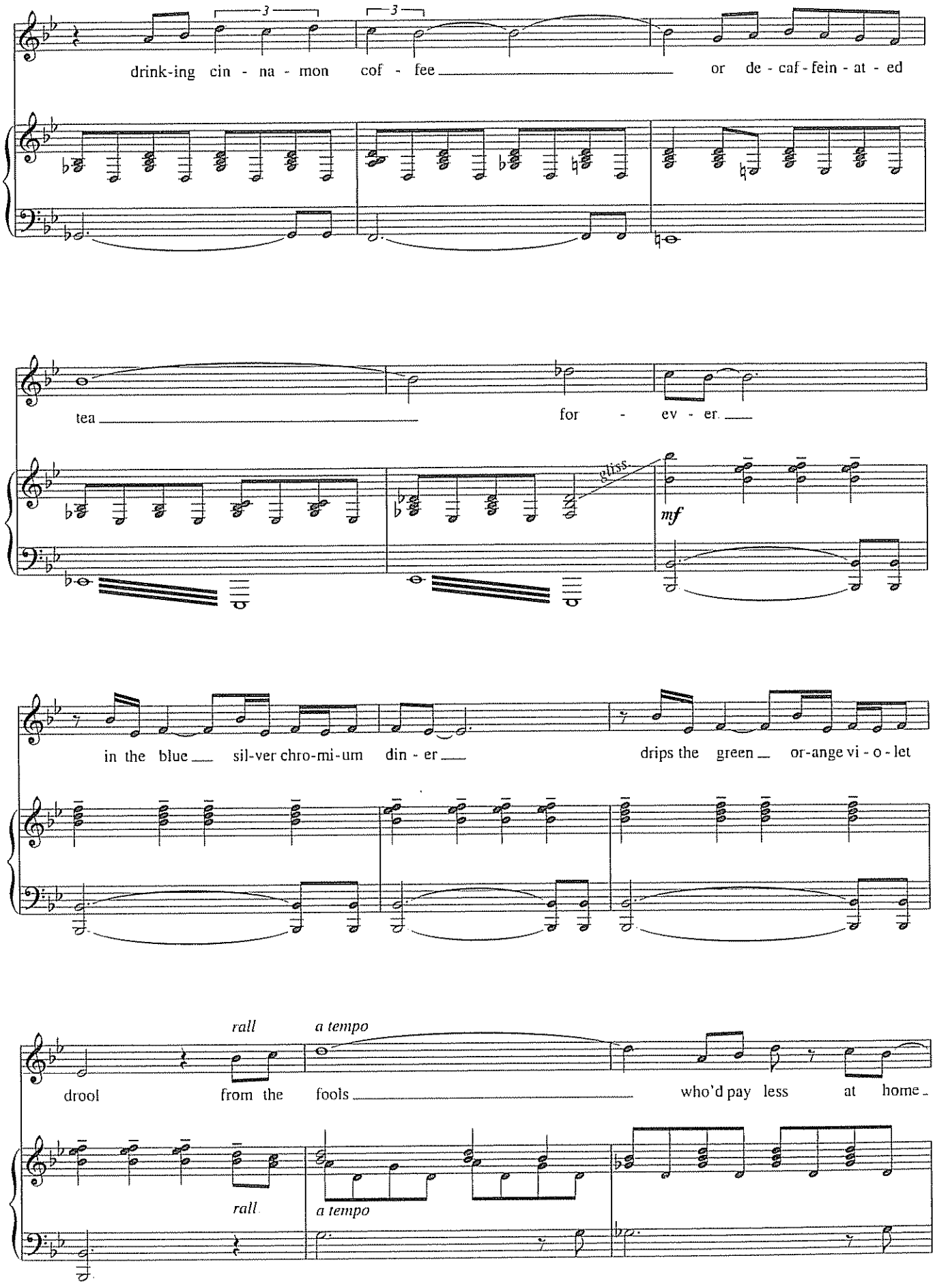
Sun - day in the blue sil-ver chro-mi-um di - ner

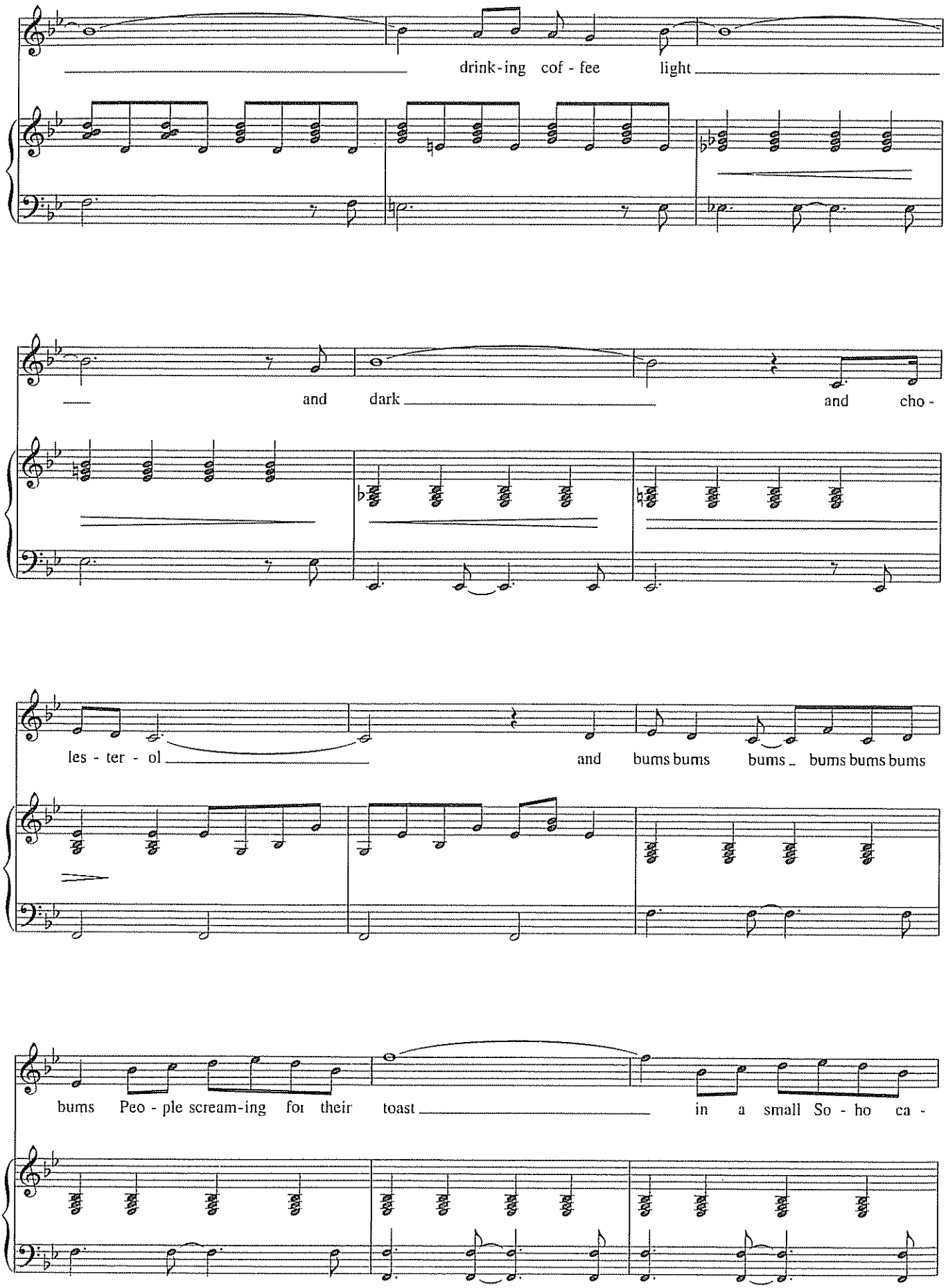
p a tempo

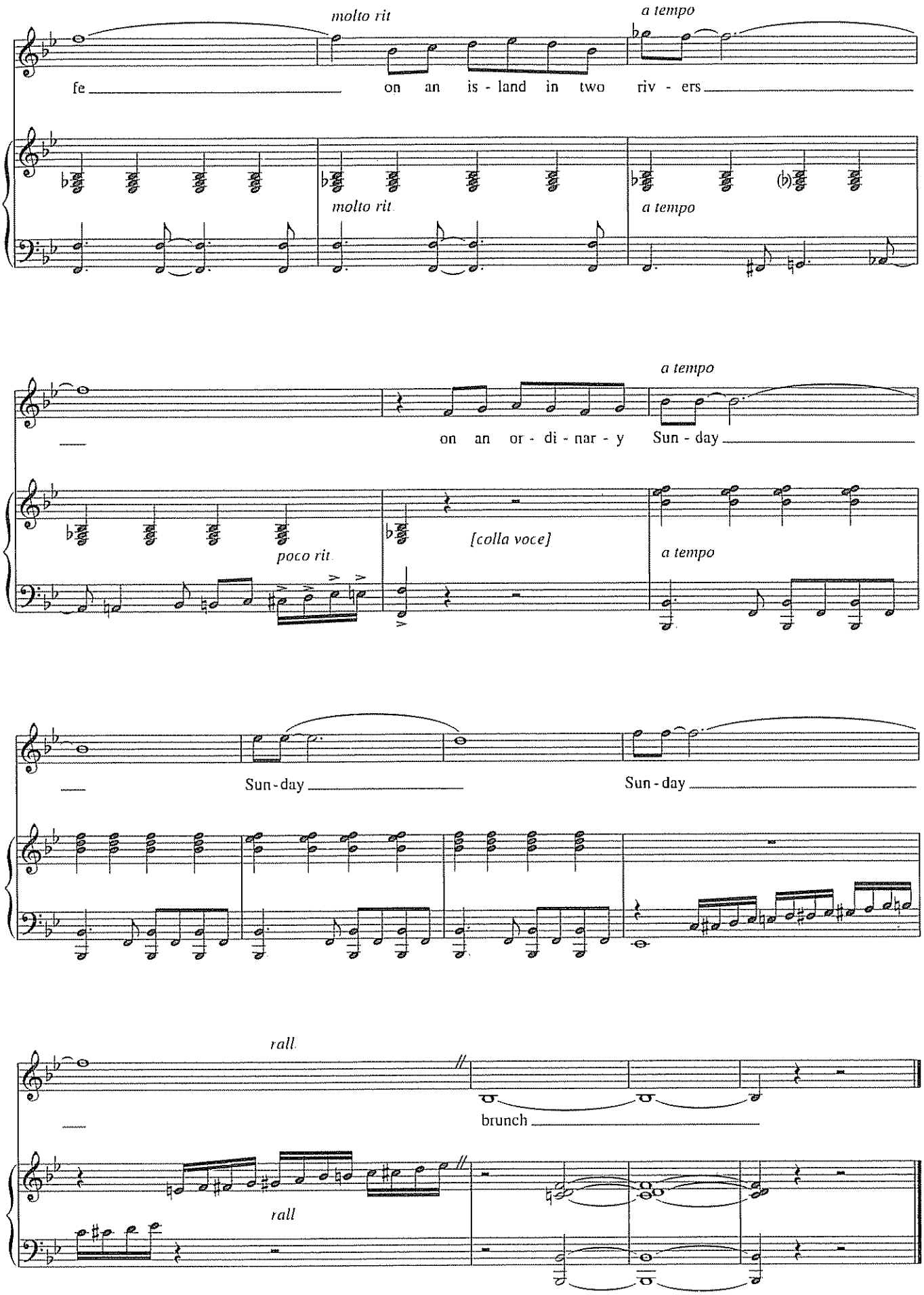
Adapted as a solo for this edition.

Copyright © 2001 SKEEZIKS LTD. CO.
All Rights Controlled and Administered by UNIVERSAL MUSIC CORP
All Rights Reserved International Copyright Secured Used by Permission


On the green pur-ple yel-low red stools sit the fools
who should eat at home in-stead they pay on
Sun - day for a cool or-ange juice or a ba - gel
mp
on the soft green cy - lin - dri - cal stools sit the fools


drink-ing cin - na - mon cof - fee or de - caf - fein - at - ed
tea for - ev - er.
glissando
mf
in the blue sil-ver chro-mi-um din - er drips the green or-ange vi - o - let
rall
a tempo
drool from the fools who'd pay less at home
rall
a tempo

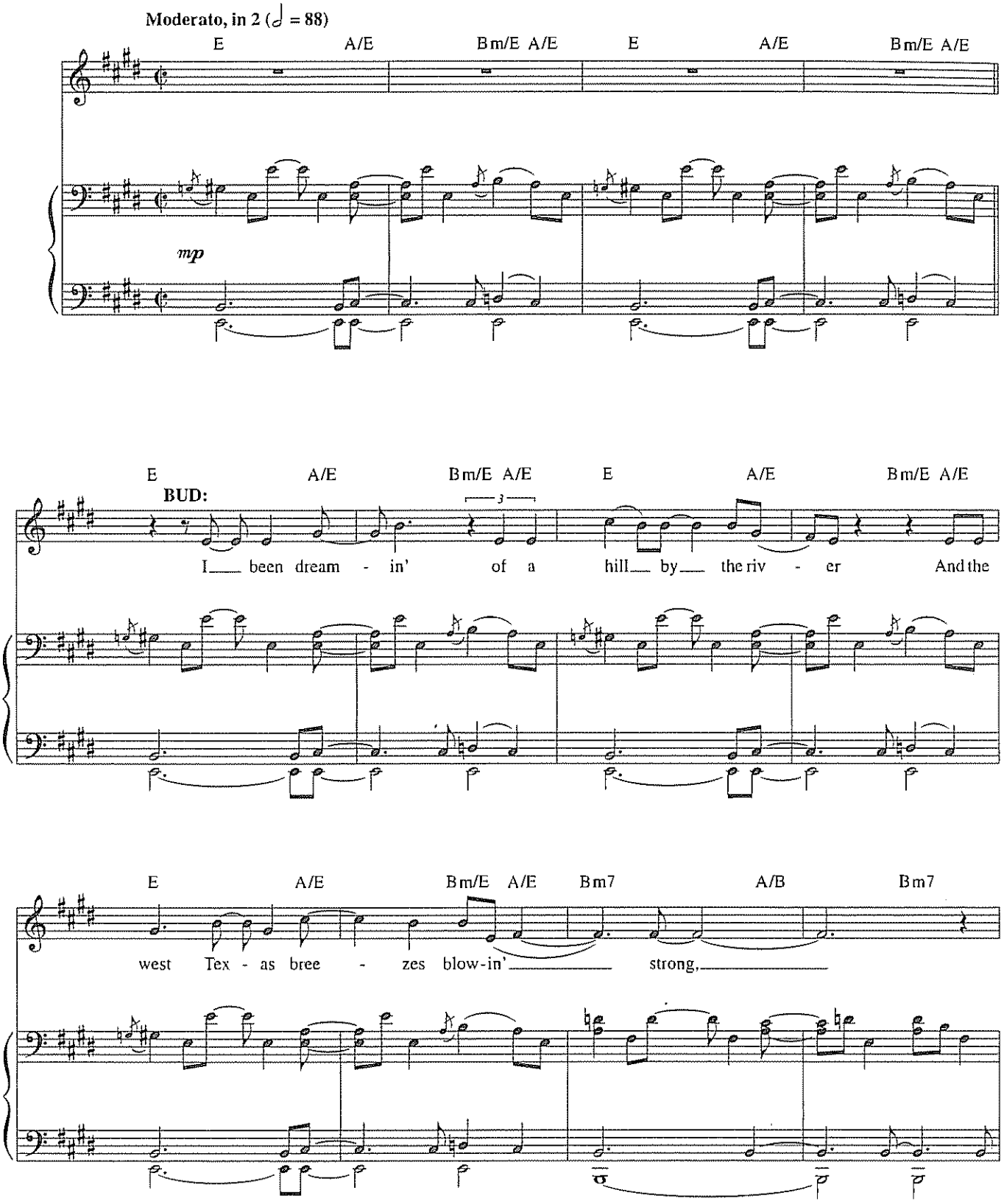

drink-ing cof - fee light
and dark and cho -
les - ter - ol and bums bums bums bums bums bums
bums Peo - ple scream-ing for their toast in a small So - ho ca -


molto rit
a tempo
fe on an is - land in two riv - ers
molto rit
a tempo
a tempo
on an or - di - nar - y Sun - day
poco rit
[colla voce]
a tempo
Sun - day
Sun - day
rall
brunch
rall

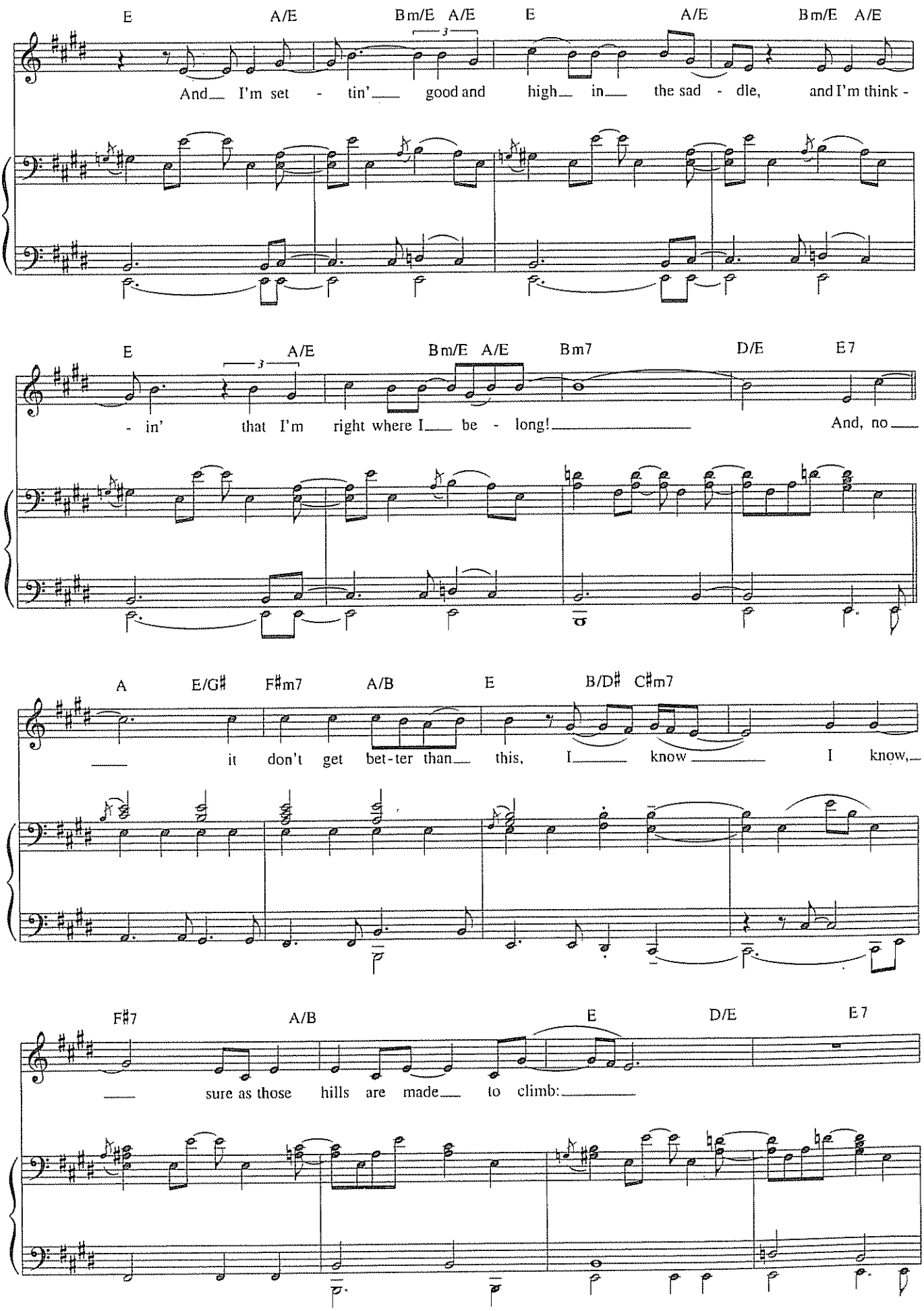
IT DON'T GET BETTER THAN THIS

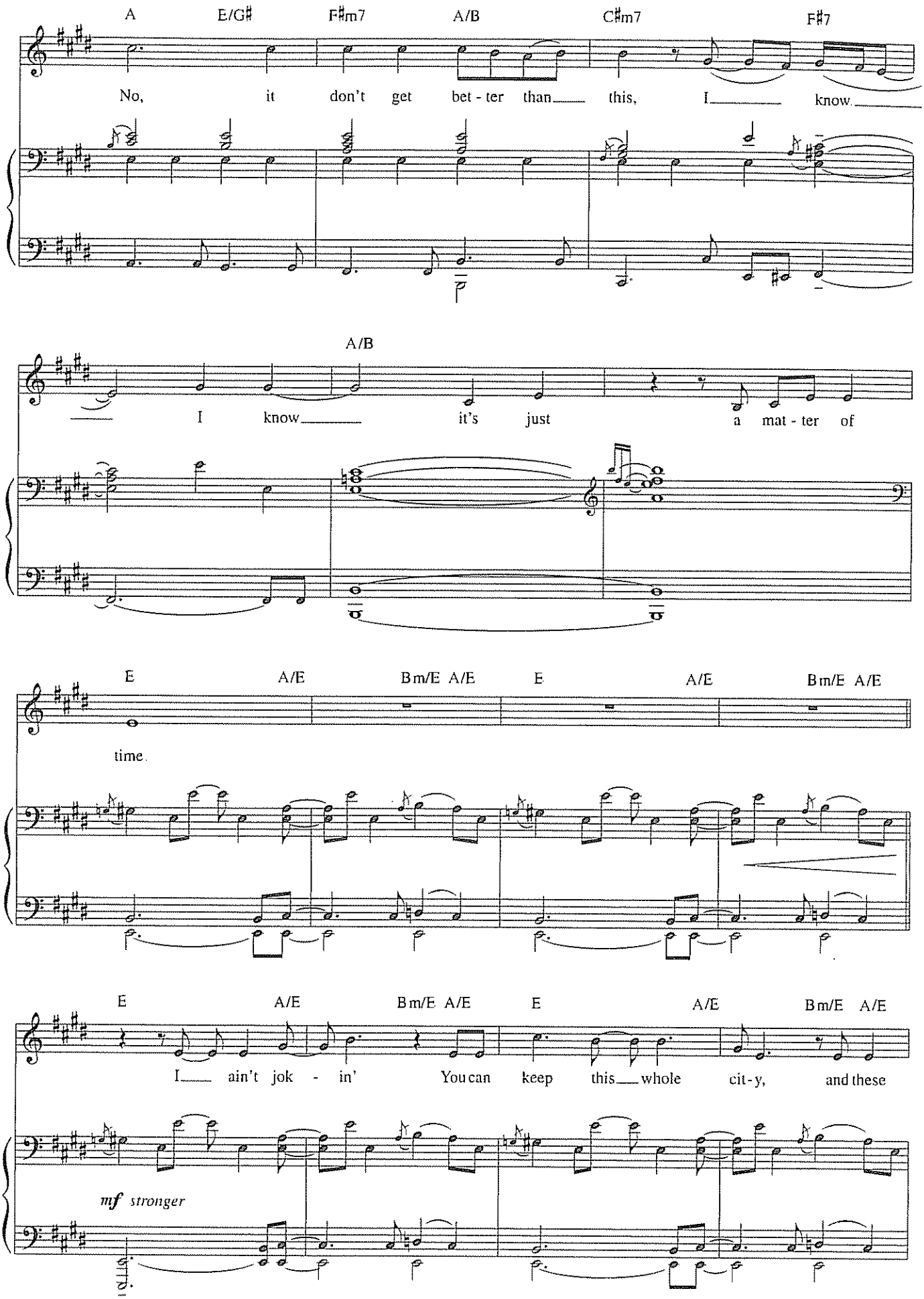
from *Urban Cowboy the Musical*

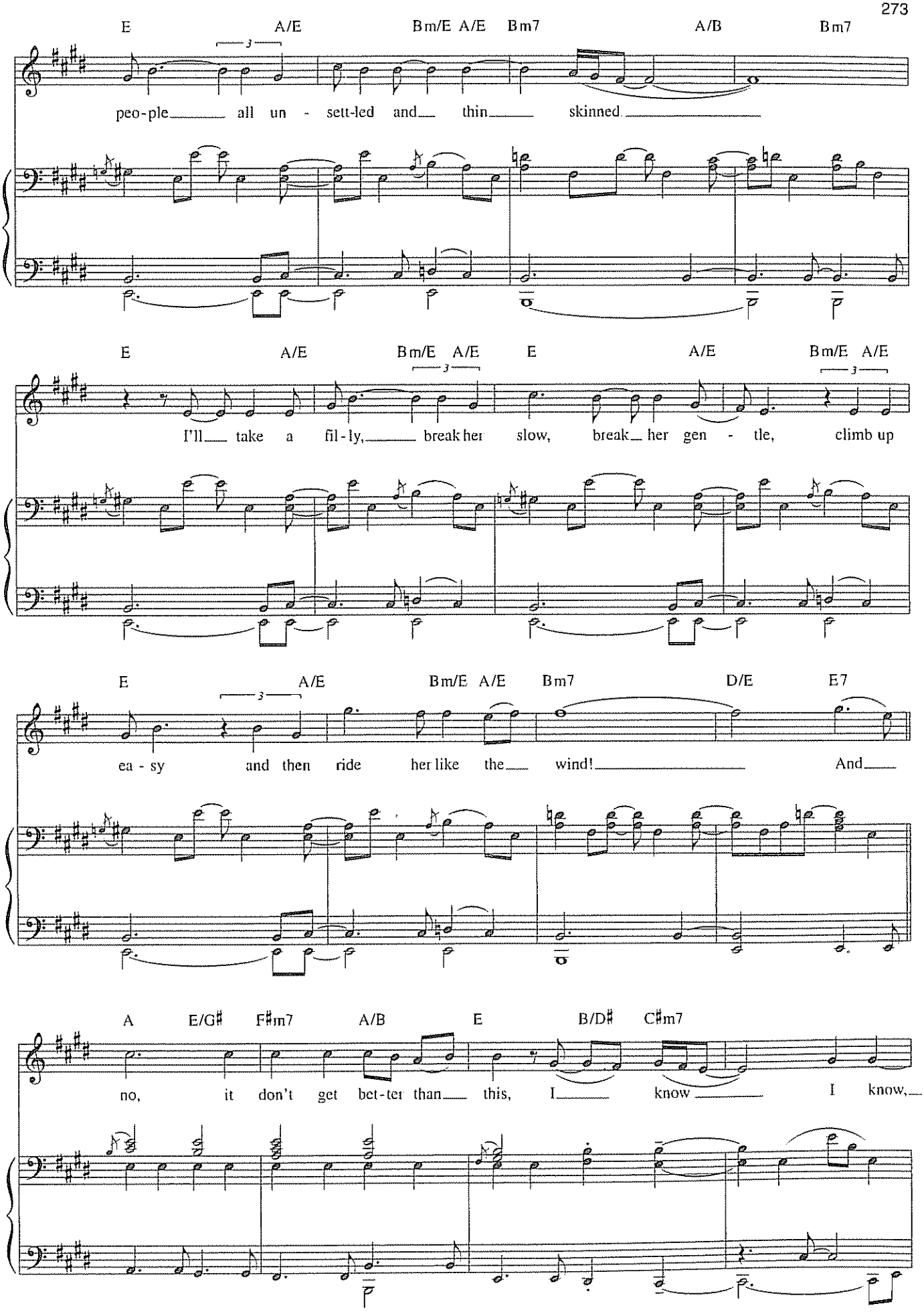
Music and Lyrics by
JASON ROBERT BROWN

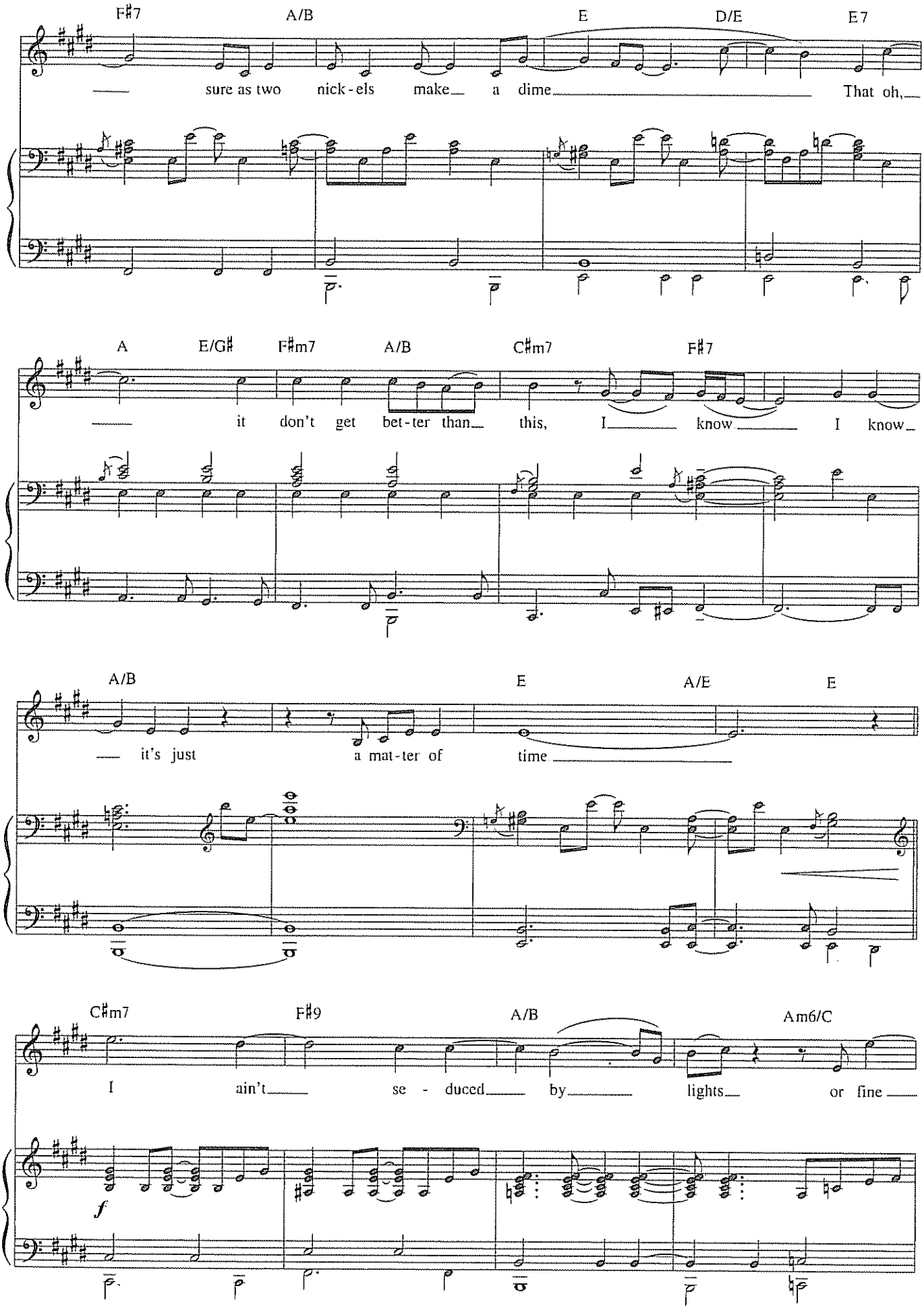


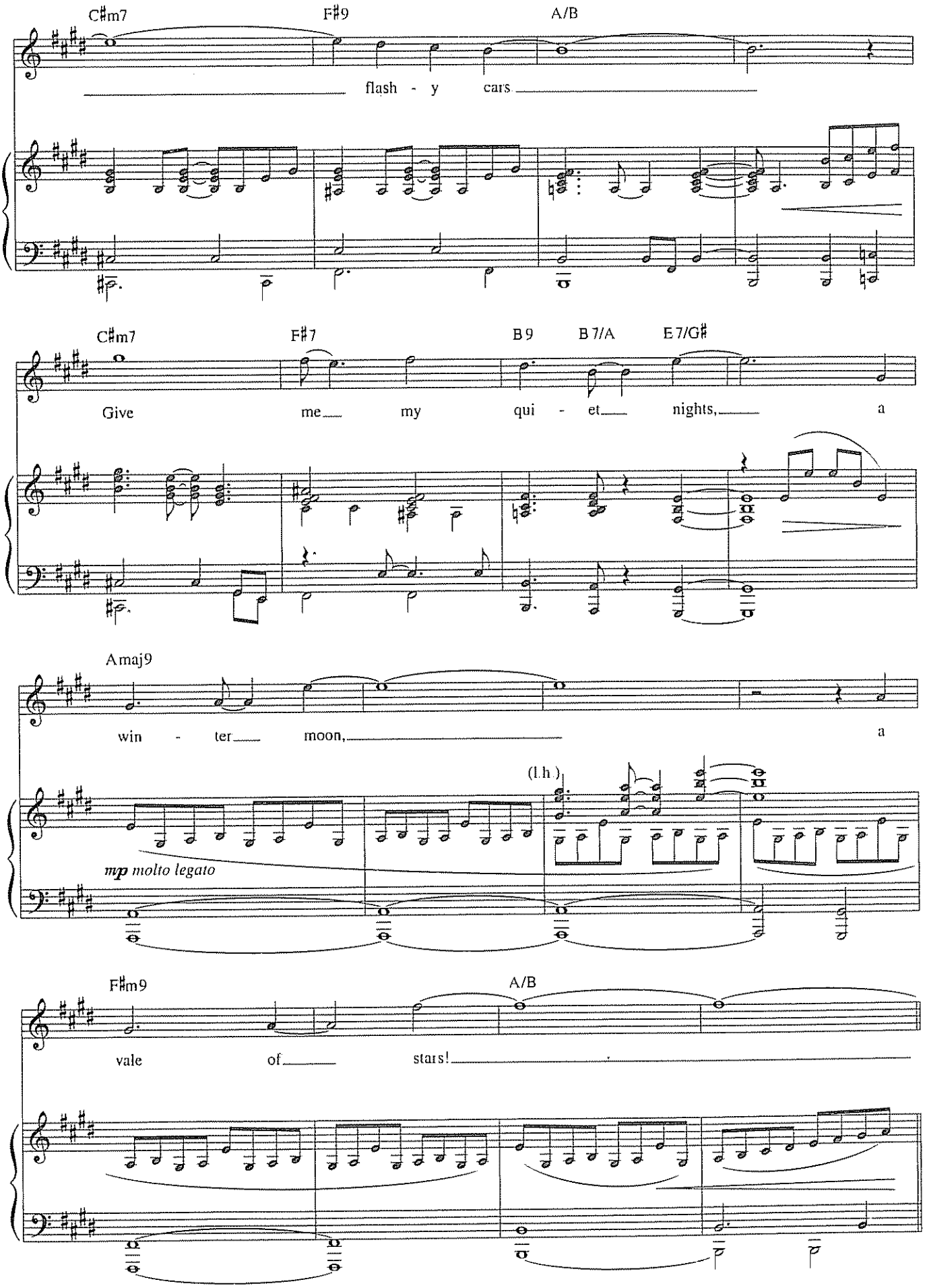
Copyright © 2003 by Jason Robert Brown
All Rights Controlled by Semolina Farfalle Music (ASCAP)
International Copyright Secured All Rights Reserved

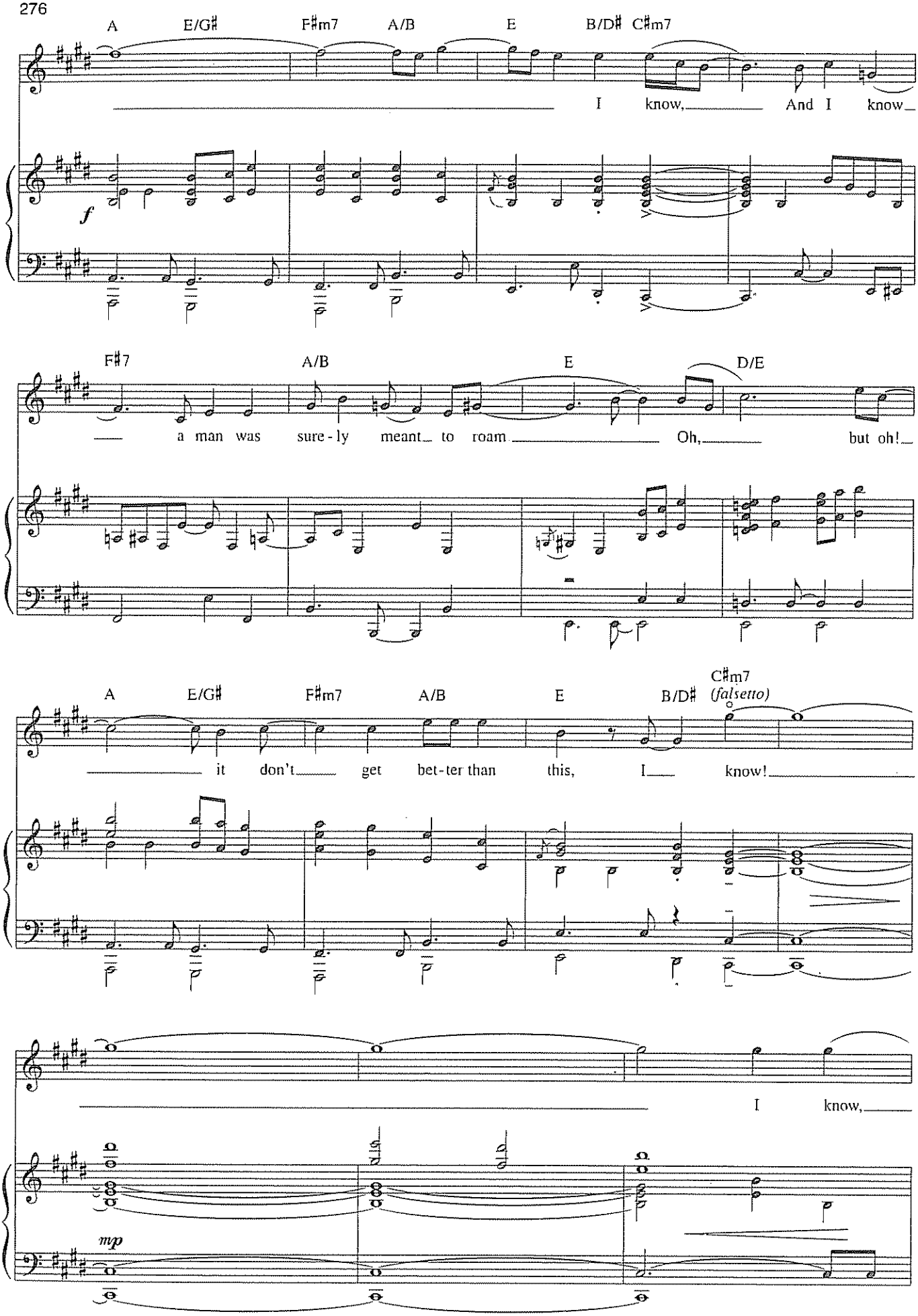

E A/E Bm/E A/E E A/E Bm/E A/E
And I'm set - tin' good and high in the sad - dle, and I'm think -
E A/E Bm/E A/E Bm7 D/E E7
- in' that I'm right where I be - long! And, no
A E/G♯ F♯m7 A/B E B/D♯ C♯m7
it don't get bet-ter than this, I know I know,
F♯7 A/B E D/E E7
sure as those hills are made to climb:

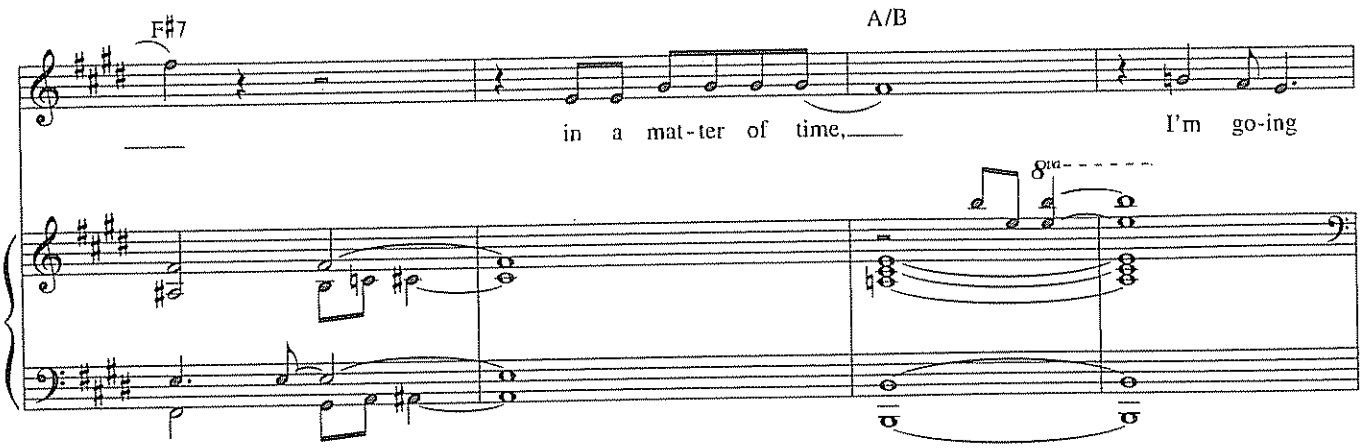

A E/G♯ F♯m7 A/B C♯m7 F♯7
No, it don't get bet - ter than this, I know
A/B
I know it's just a mat - ter of
E A/E B m/E A/E E A/E B m/E A/E
time.
E A/E B m/E A/E E A/E B m/E A/E
I ain't jok - in' You can keep this whole cit - y, and these
mf stronger

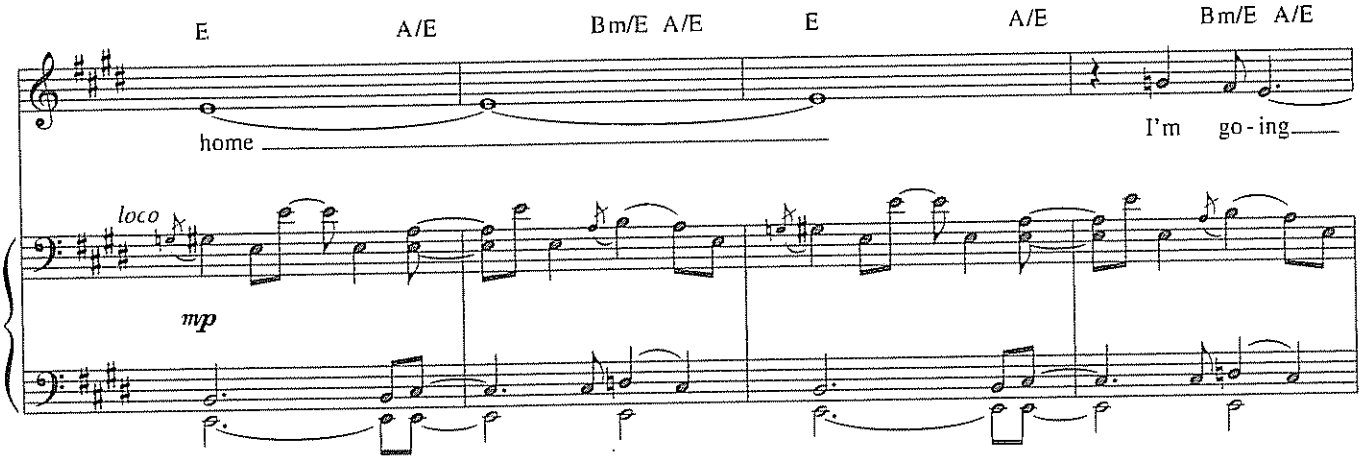

E A/E Bm/E A/E Bm7 A/B Bm7
peo-ple all un - sett-led and thin skinned
E A/E Bm/E A/E E A/E Bm/E A/E
I'll take a fil-ly, break her slow, break her gen - tle, climb up
E A/E Bm/E A/E Bm7 D/E E7
ea - sy and then ride her like the wind! And
A E/G♯ F♯m7 A/B E B/D♯ C♯m7
no, it don't get bet-ter than this, I know I know,

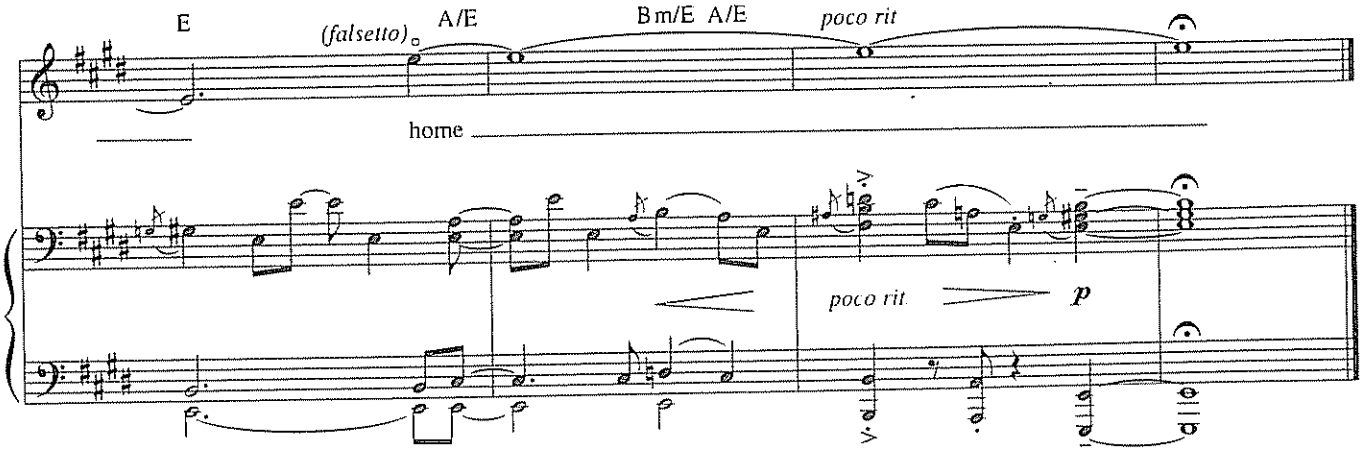

F♯7 A/B E D/E E7
sure as two nick-els make a dime That oh,
A E/G♯ F♯m7 A/B C♯m7 F♯7
it don't get bet-ter than this, I know I know
A/B E A/E E
it's just a mat-ter of time
C♯m7 F♯9 A/B Am6/C
I ain't se - duced by lights or fine
f


C♯m7
F♯9
A/B
flash - y cars
C♯m7
F♯7
B9
B7/A
E7/G♯
Give me my qui - et nights, a
Amaj9
win - ter moon, a
(l.h.)
mp molto legato
F♯m9
A/B
vale of stars!


A E/G♯ F♯m7 A/B E B/D♯ C♯m7
I know, And I know
f
F♯7 A/B E D/E
a man was sure-ly meant to roam Oh, but oh!
A E/G♯ F♯m7 A/B E B/D♯ C♯m7
(falsetto)
it don't get bet-ter than this, I know!
I know,
mp


F♯7
A/B
in a mat-ter of time,
I'm go-ing
8va

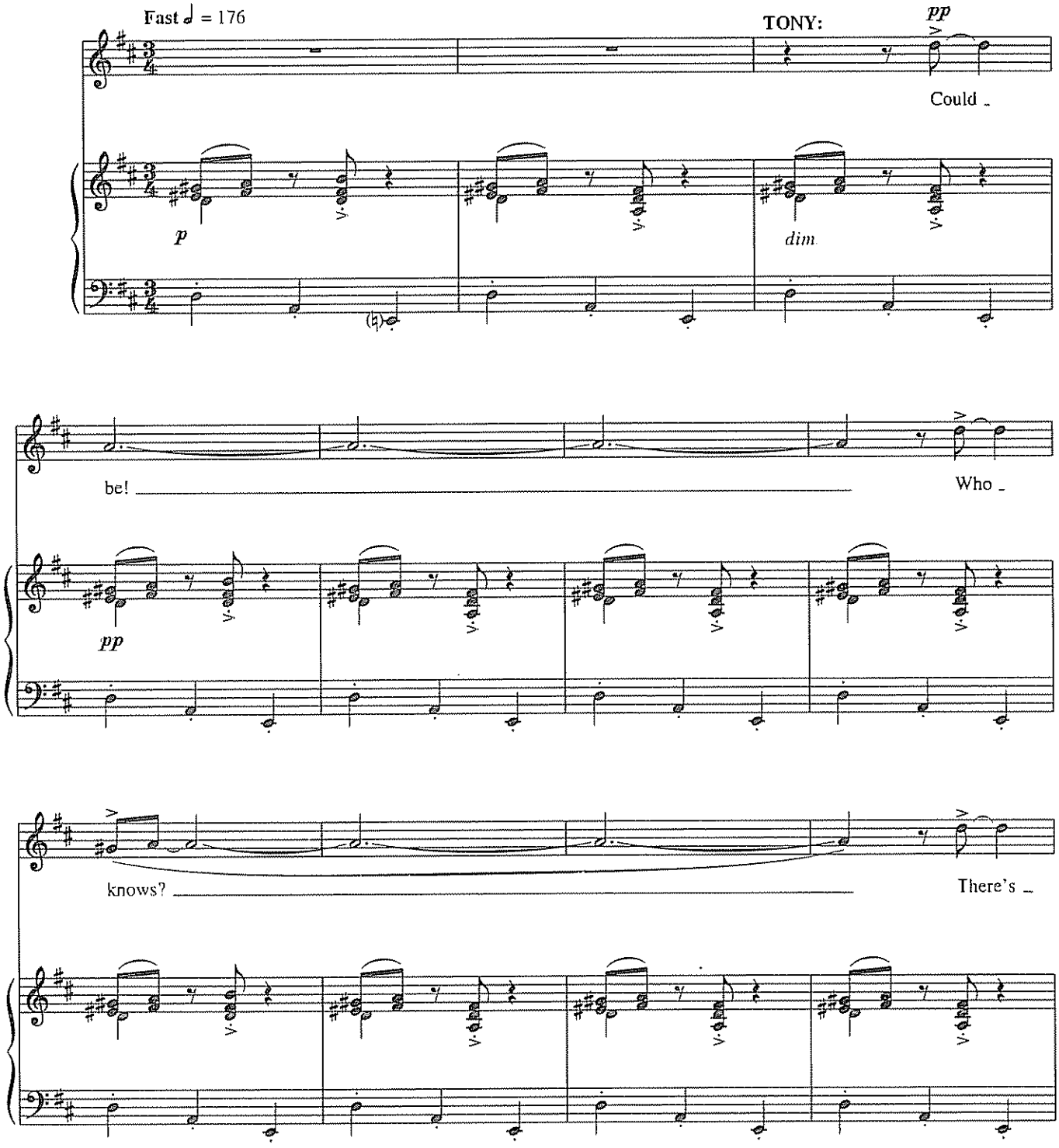

E
A/E
Bm/E A/E
E
A/E
Bm/E A/E
home
I'm go-ing
loco
mp


E
(falsetto)
A/E
Bm/E A/E
poco rit
home
poco rit
p

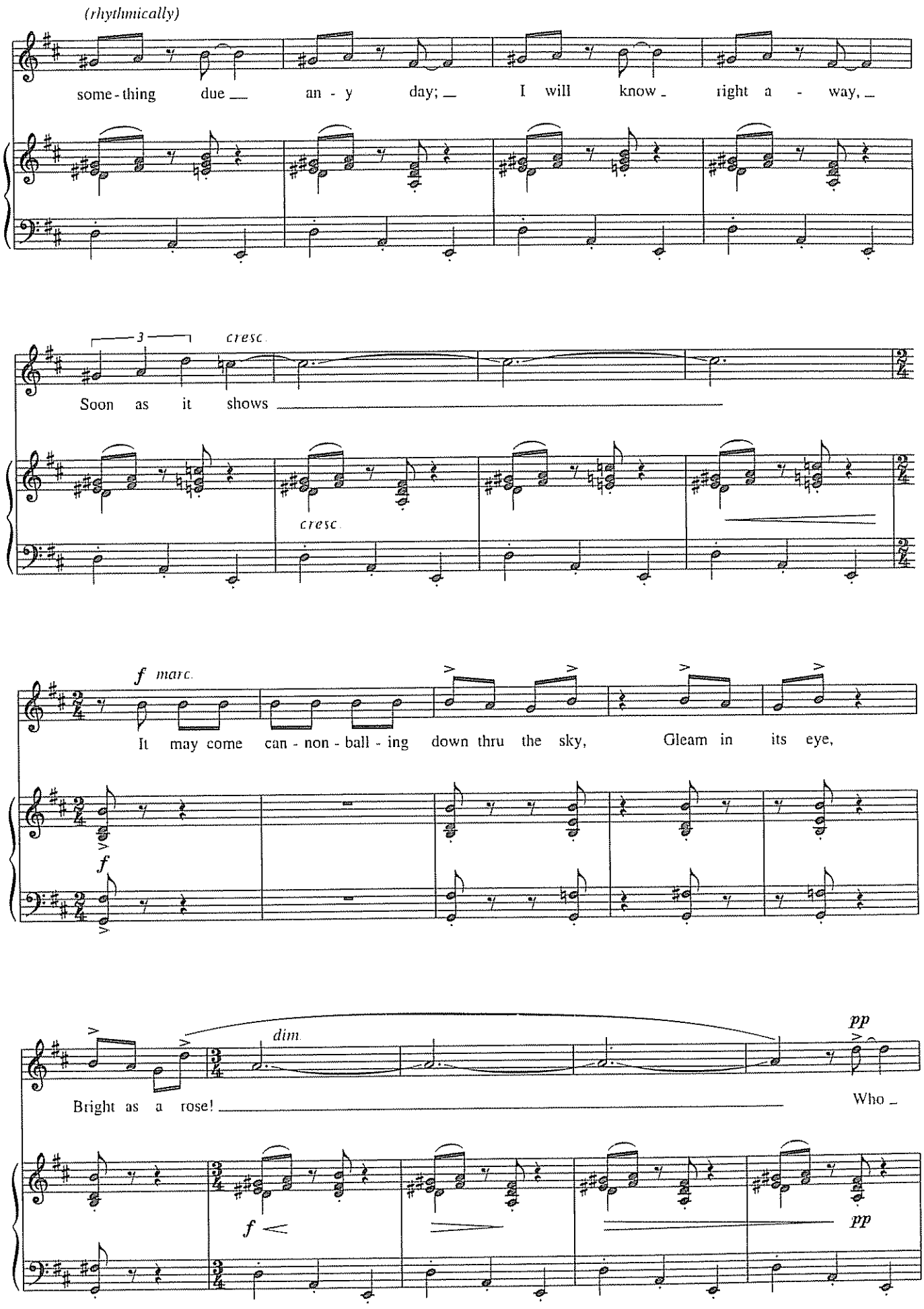
SOMETHING'S COMING

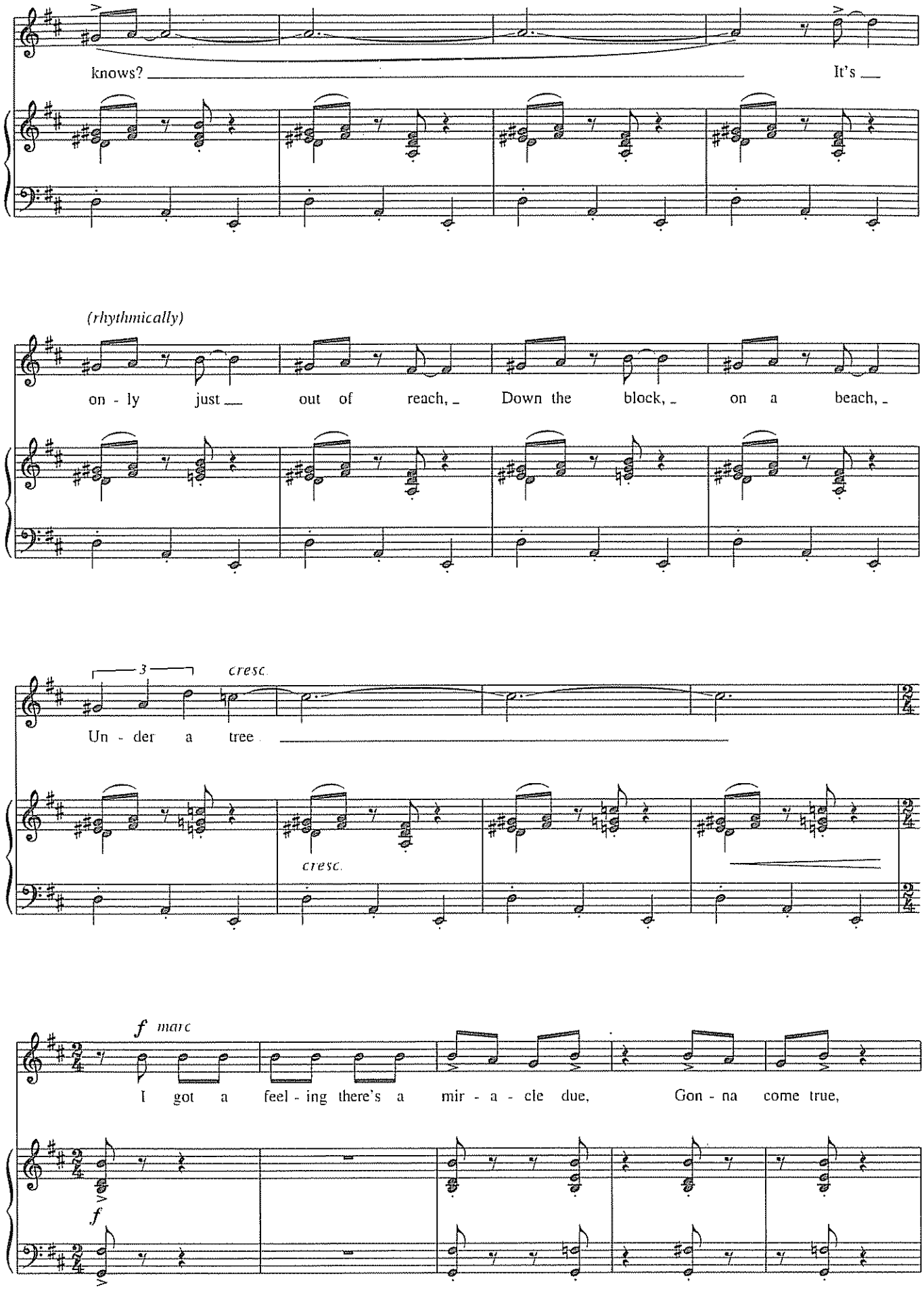
from *West Side Story*

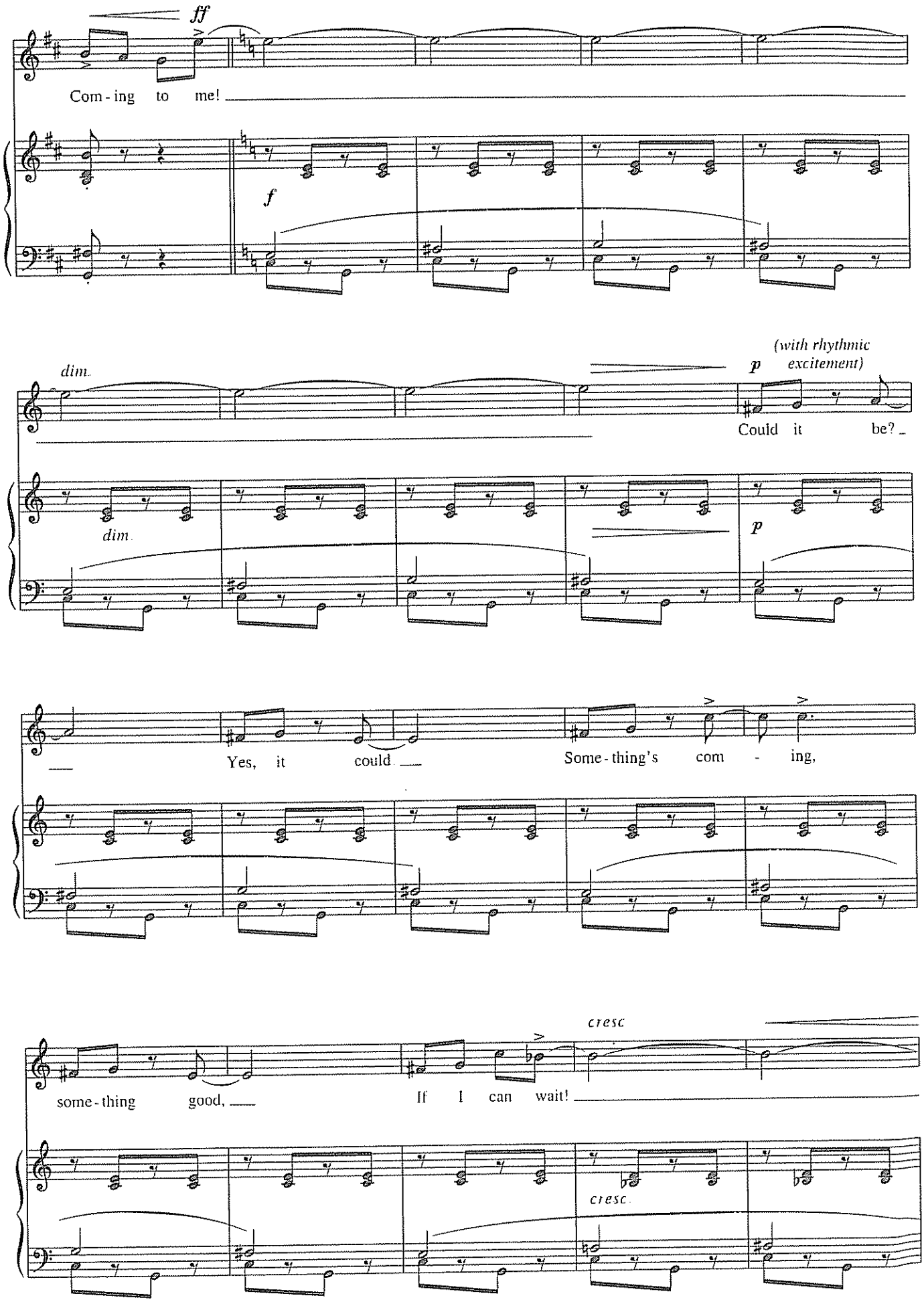
Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

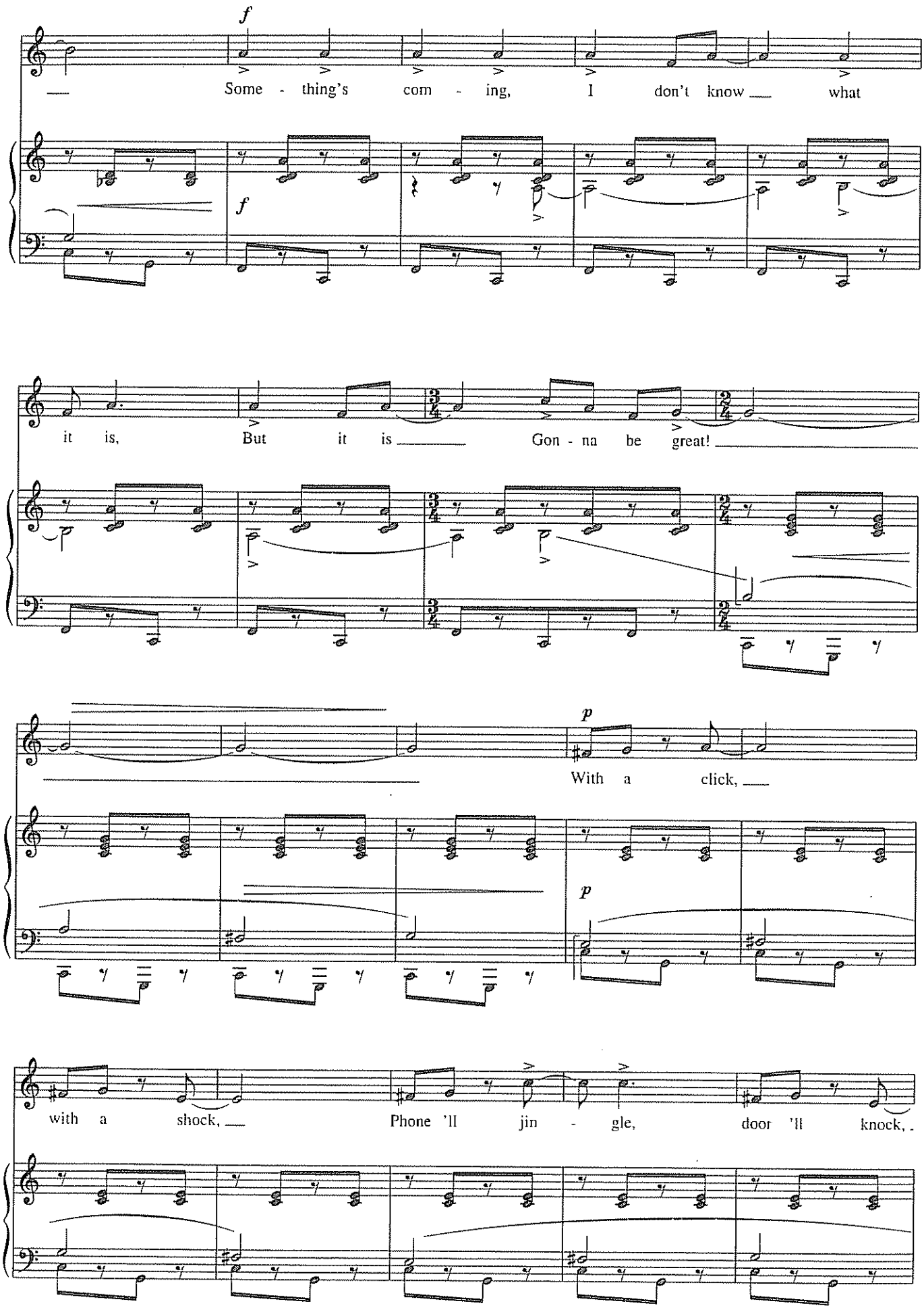


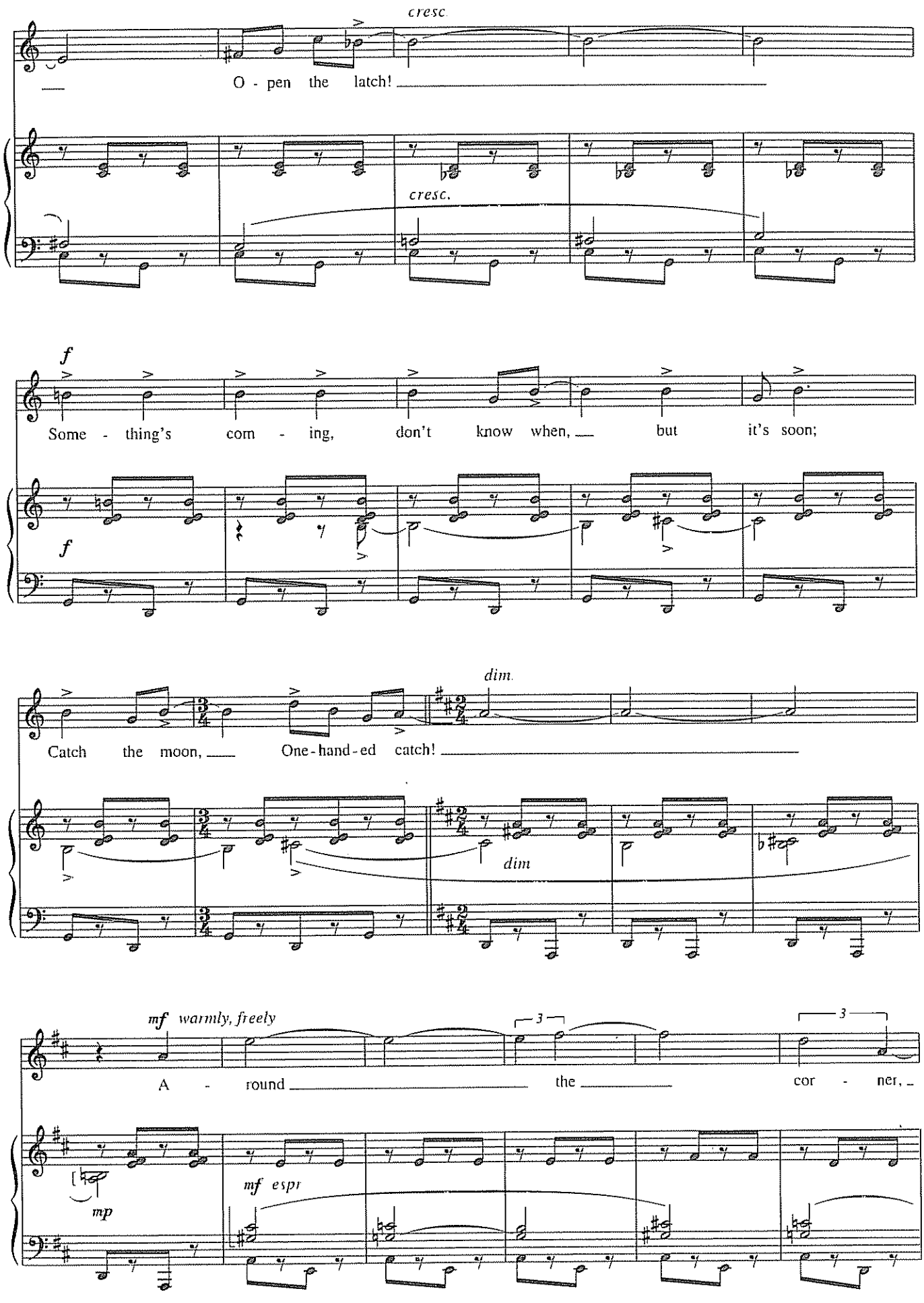
Copyright © 1957, 1958 by Amberson Holdings LLC and Stephen Sondheim
Copyright Renewed
This arrangement Copyright © 2006 by Amberson Holdings LLC and Stephen Sondheim
Leonard Bernstein Music Publishing Company LLC, Publisher
Boosey & Hawkes, Inc., Sole Agent
Copyright for All Countries All Rights Reserved

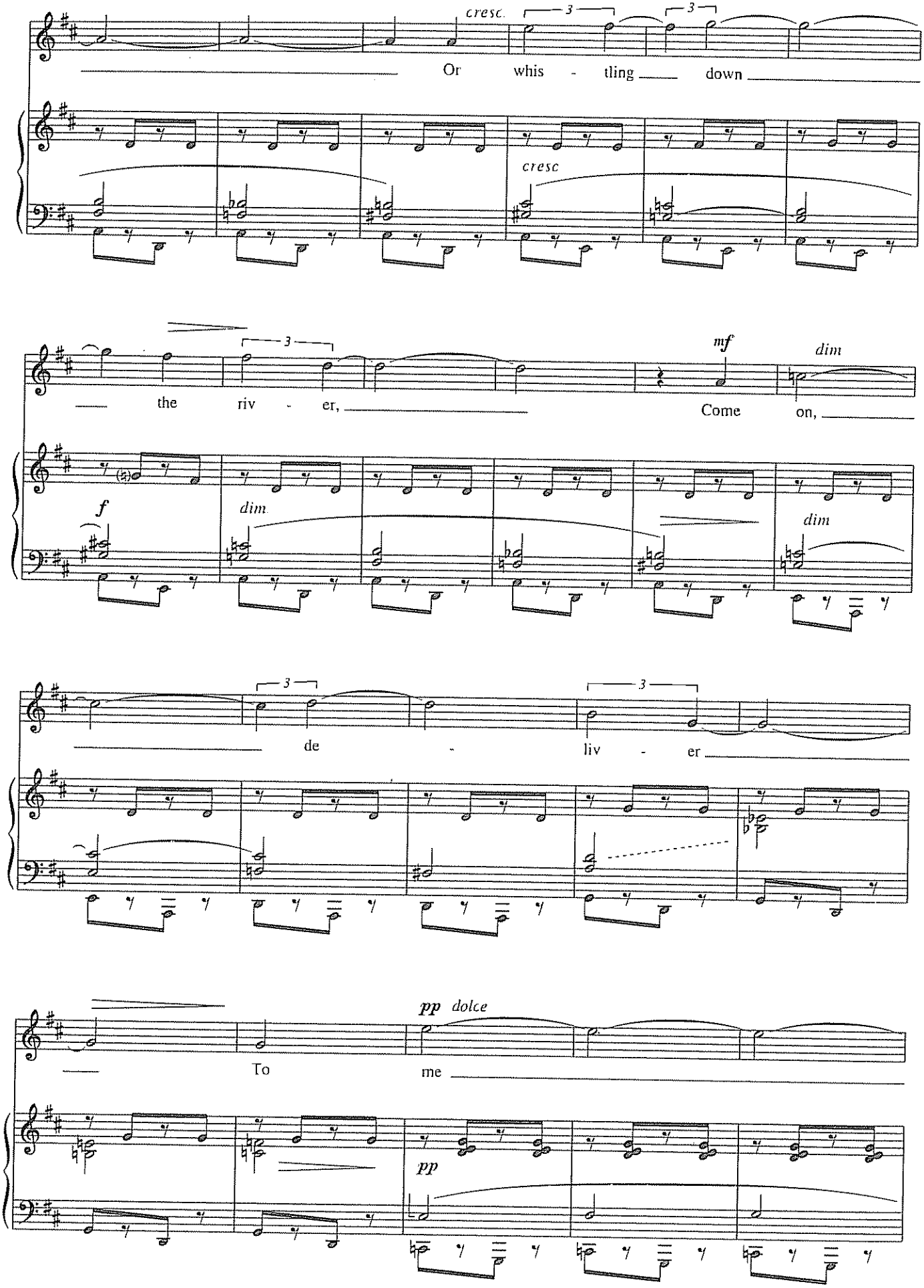

(rhythmically)
some - thing due an - y day; I will know right a - way,
3
cresc.
Soon as it shows
cresc.
f marc.
It may come can - non - ball - ing down thru the sky, Gleam in its eye,
f
dim.
pp
Bright as a rose!
Who
f
pp

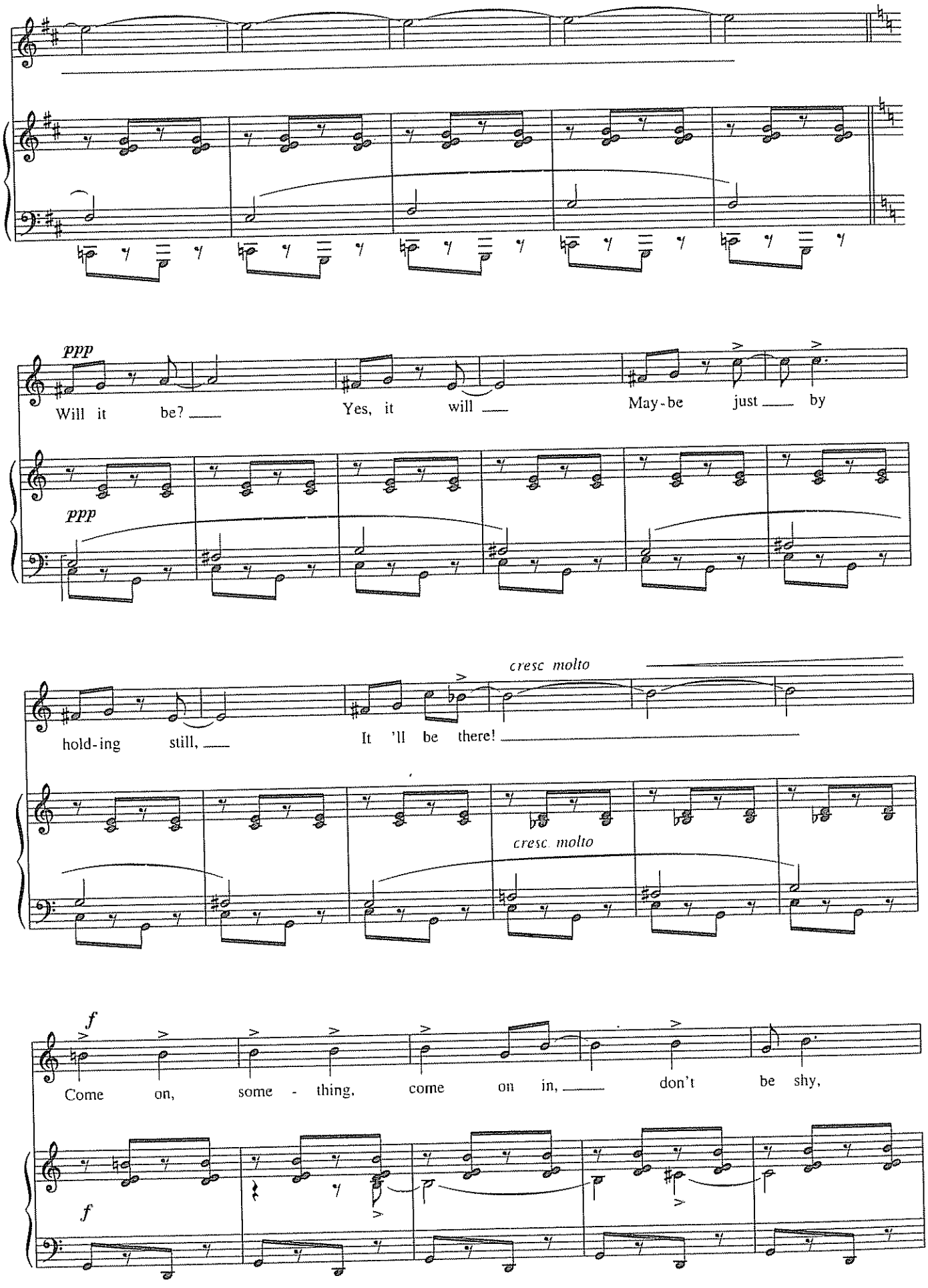

knows? It's
(rhythmically)
on - ly just out of reach, Down the block, on a beach,
3
cresc.
Un - der a tree
cresc.
f marc
I got a feel - ing there's a mir - a - cle due, Gon - na come true,
f

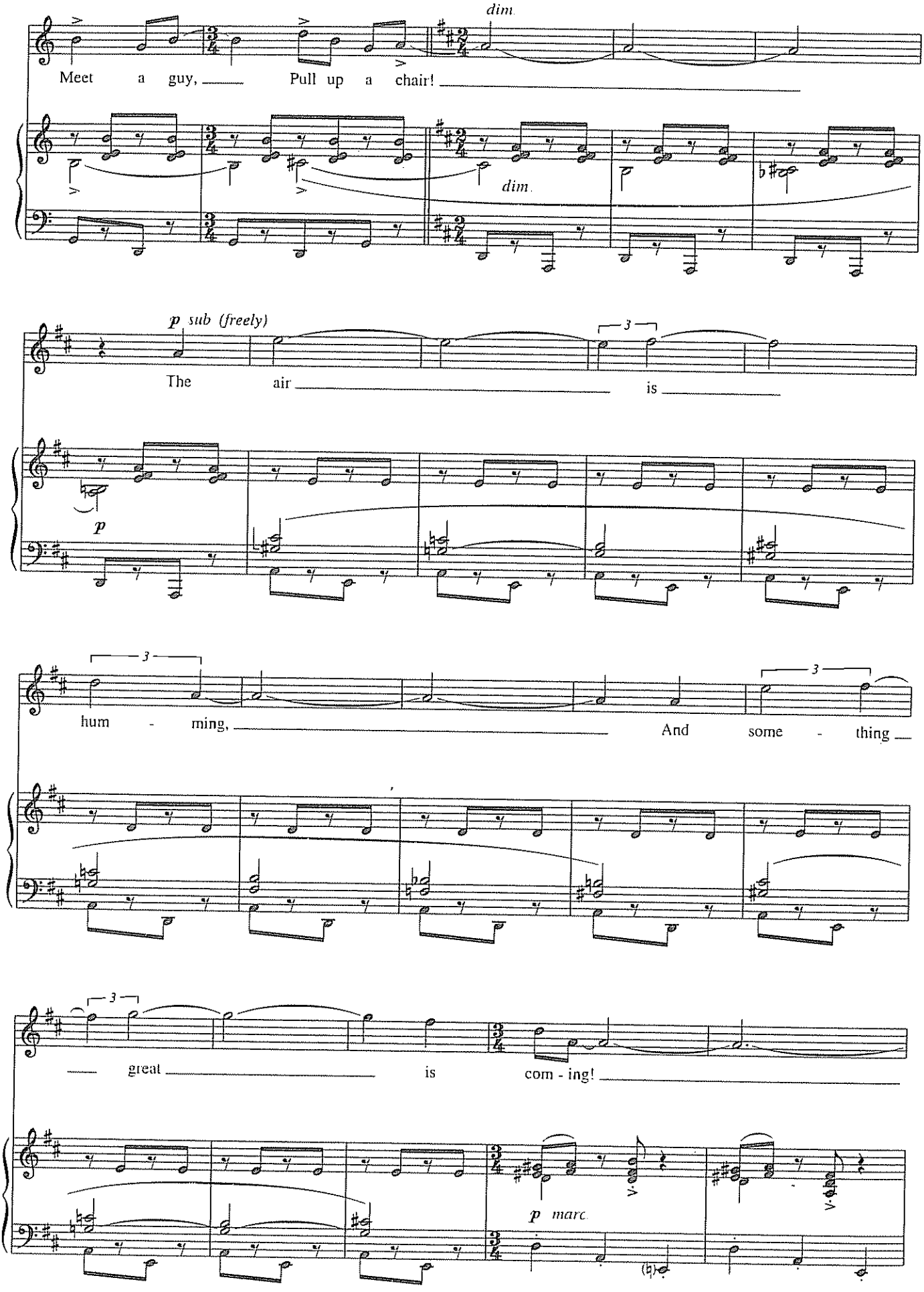

ff
Com - ing to me!
f
dim.
(with rhythmic excitement)
p
Could it be?
dim.
p
Yes, it could
Some - thing's com - ing,
some - thing good,
If I can wait!
cresc
cresc.

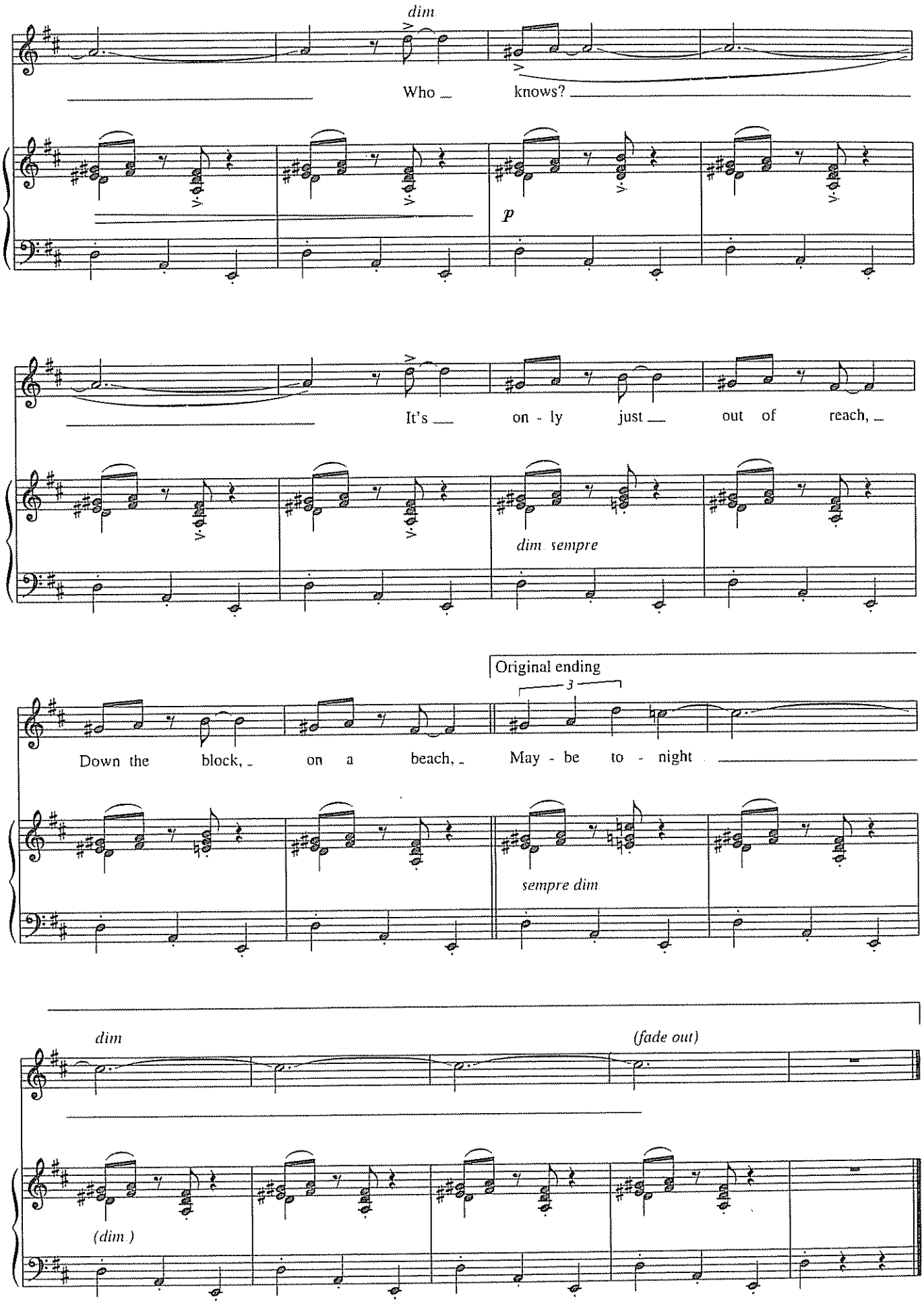

f
Some - thing's com - ing, I don't know what
f
it is, But it is Gon - na be great!
p
With a click,
p
with a shock, Phone 'll jin - gle, door 'll knock,

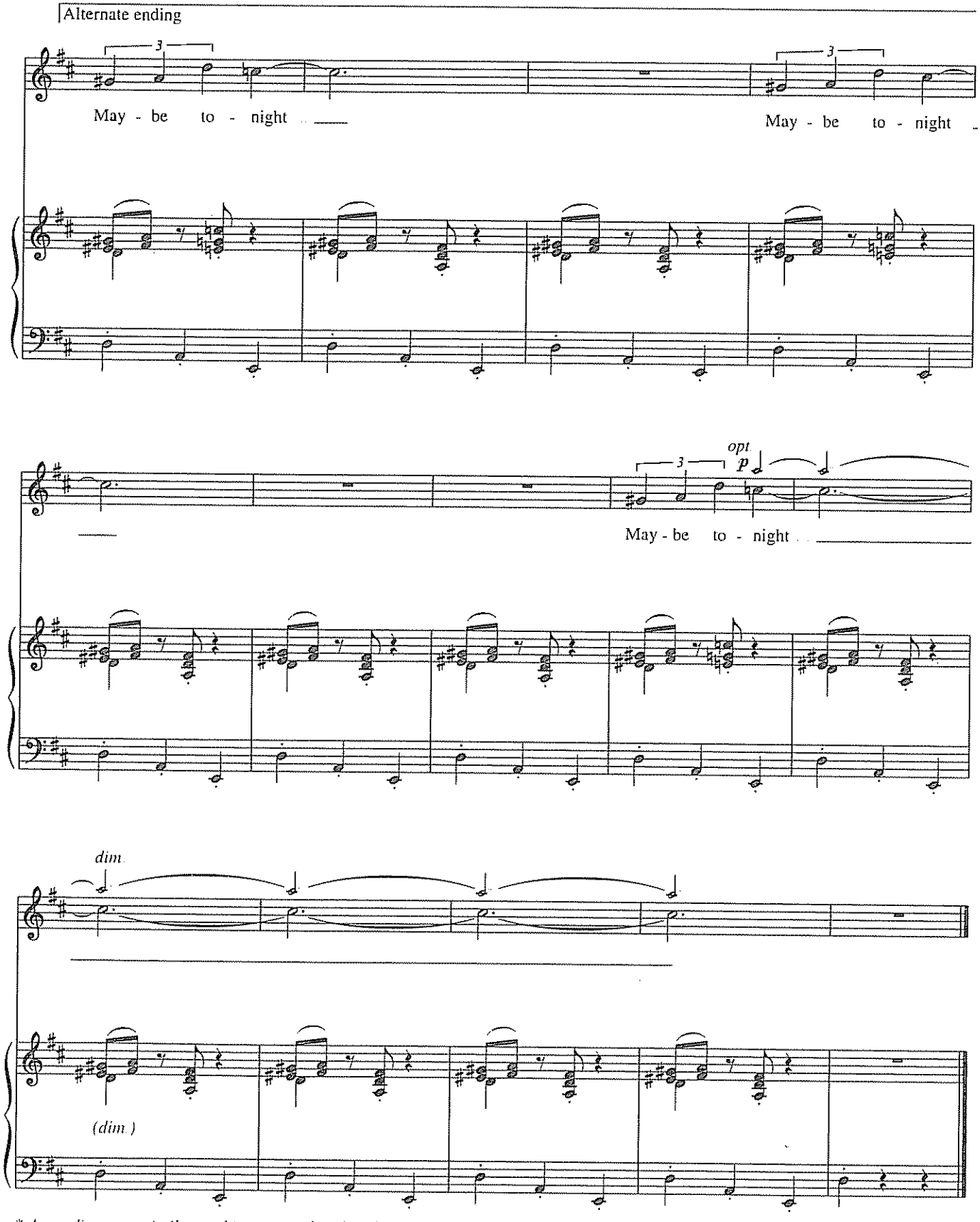

cresc.
O - pen the latch!
cresc.
f
Some - thing's com - ing, don't know when, but it's soon;
f
dim.
Catch the moon, One-hand-ed catch!
dim
mf warmly, freely
3
3
A - round the cor - ner,
mp
mf espr


cresc.
3
3
Or whis - tling down
cresc
3
mf
dim
the riv - er,
Come on,
f
dim.
dim
3
3
de - liv - er
pp dolce
To me
pp


ppp
Will it be? Yes, it will May-be just by
ppp
cresc molto
hold-ing still, It 'll be there!
cresc. molto
f
Come on, some - thing, come on in, don't be shy,
f


dim.
Meet a guy, Pull up a chair!
dim.
p sub (freely)
3
The air is
p
3
3
hum - ming, And some - thing
3
great is com - ing!
p marc.


dim
Who knows?
p
It's on - ly just out of reach,
dim. sempre
Original ending
3
Down the block, on a beach, May - be to - night
sempre dim.
dim
(fade out)
(dim.)

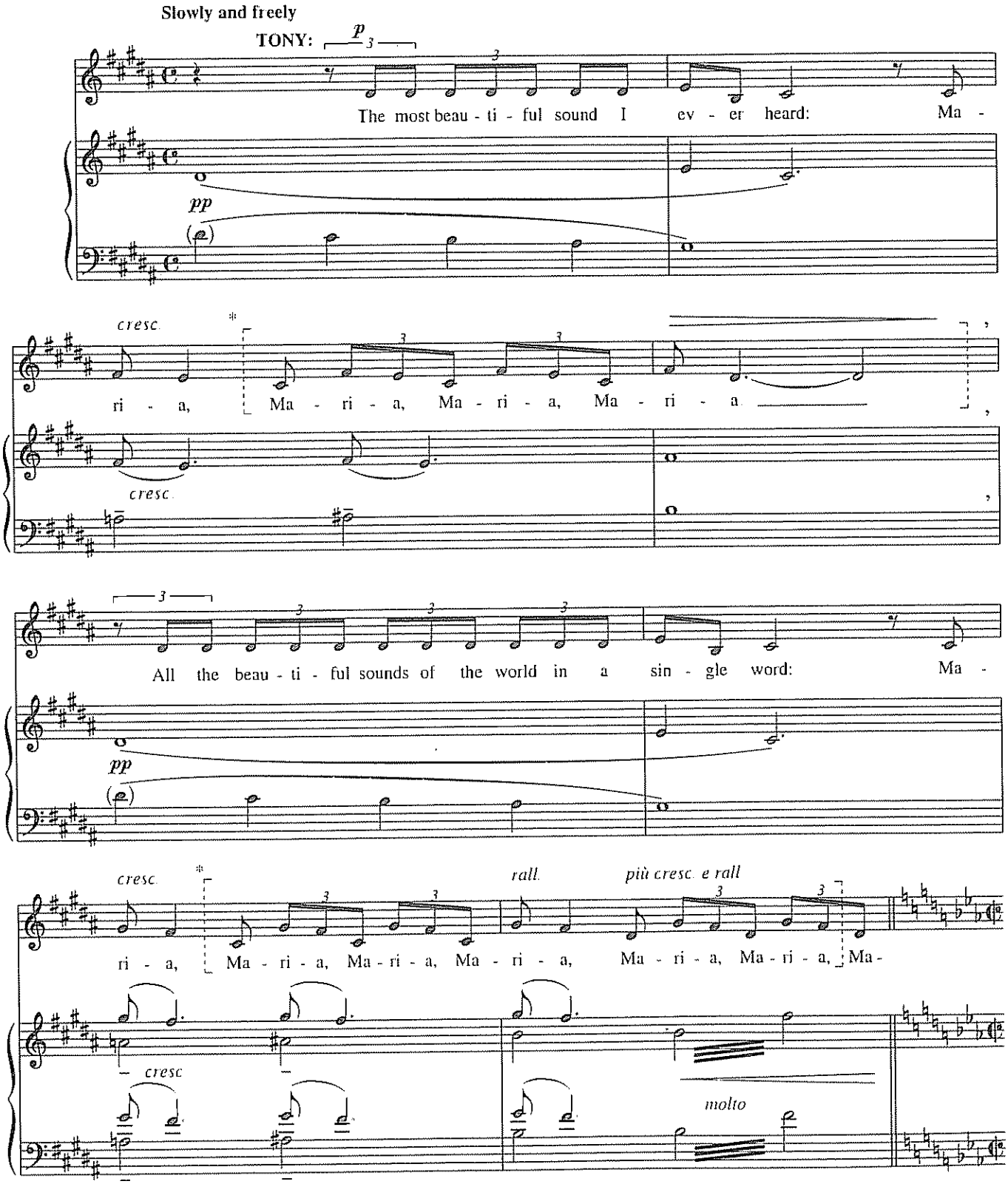


* *An ending very similar to this was used in the film version of West Side Story*

MARIA

from *West Side Story*

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM



* *Original Broadway production. The repeated "Marias" were sung by off-stage voices.*

Copyright © 1956, 1957 by Amberson Holdings LLC and Stephen Sondheim
Copyright Renewed
This arrangement Copyright © 2006 by Amberson Holdings LLC and Stephen Sondheim
Leonard Bernstein Music Publishing Company LLC, Publisher
Boosey & Hawkes, Inc., Sole Agent
Copyright for All Countries All Rights Reserved

Moderato con anima

mf warmly

ri - a! I've just met a girl named Ma - ri - a, And

dolce
mp

mf

sud - den - ly that name Will nev - er be the same To me Ma -

cresc.

ri - a! I've just kissed a girl named Ma - ri - a, And

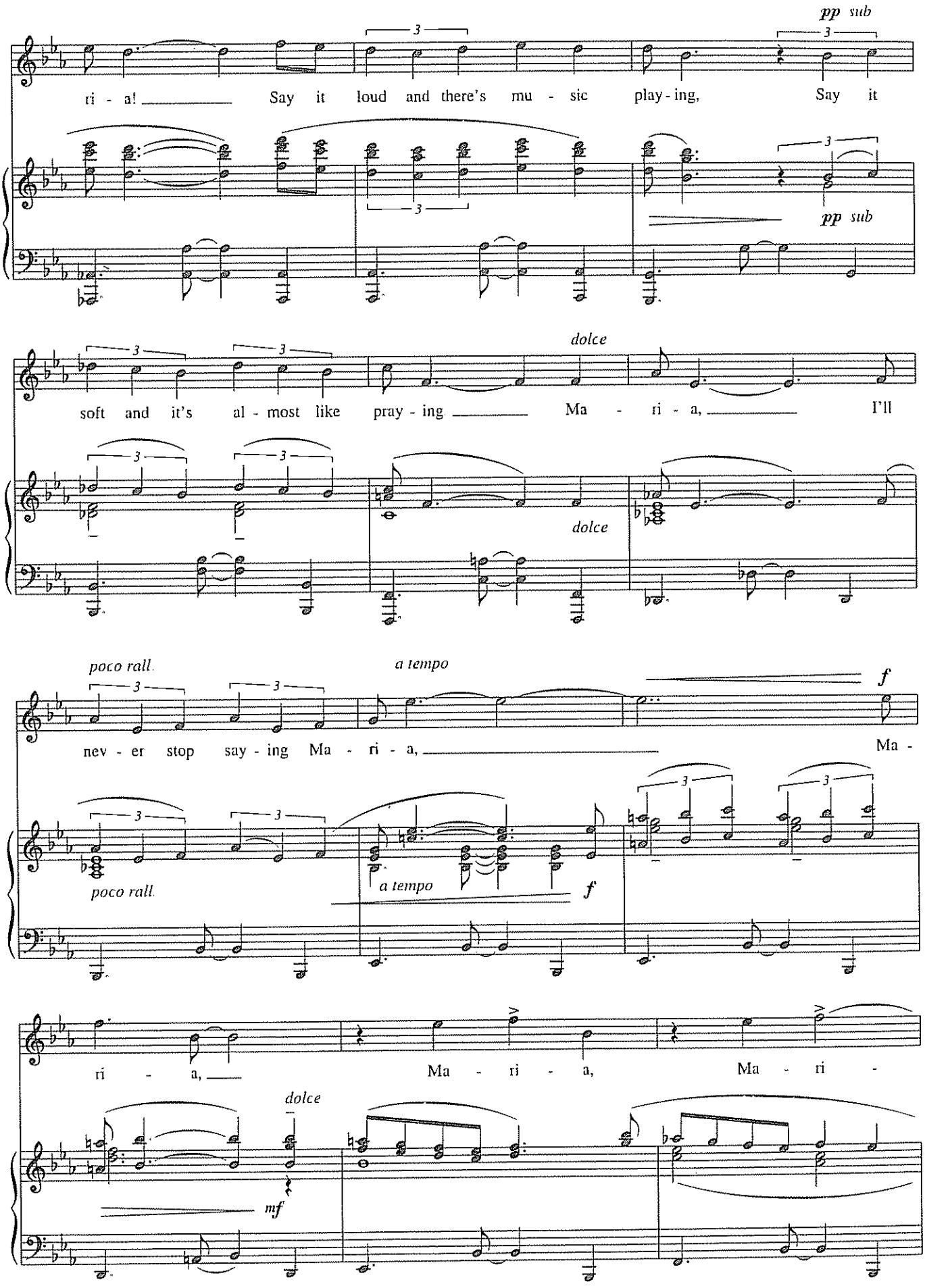
f

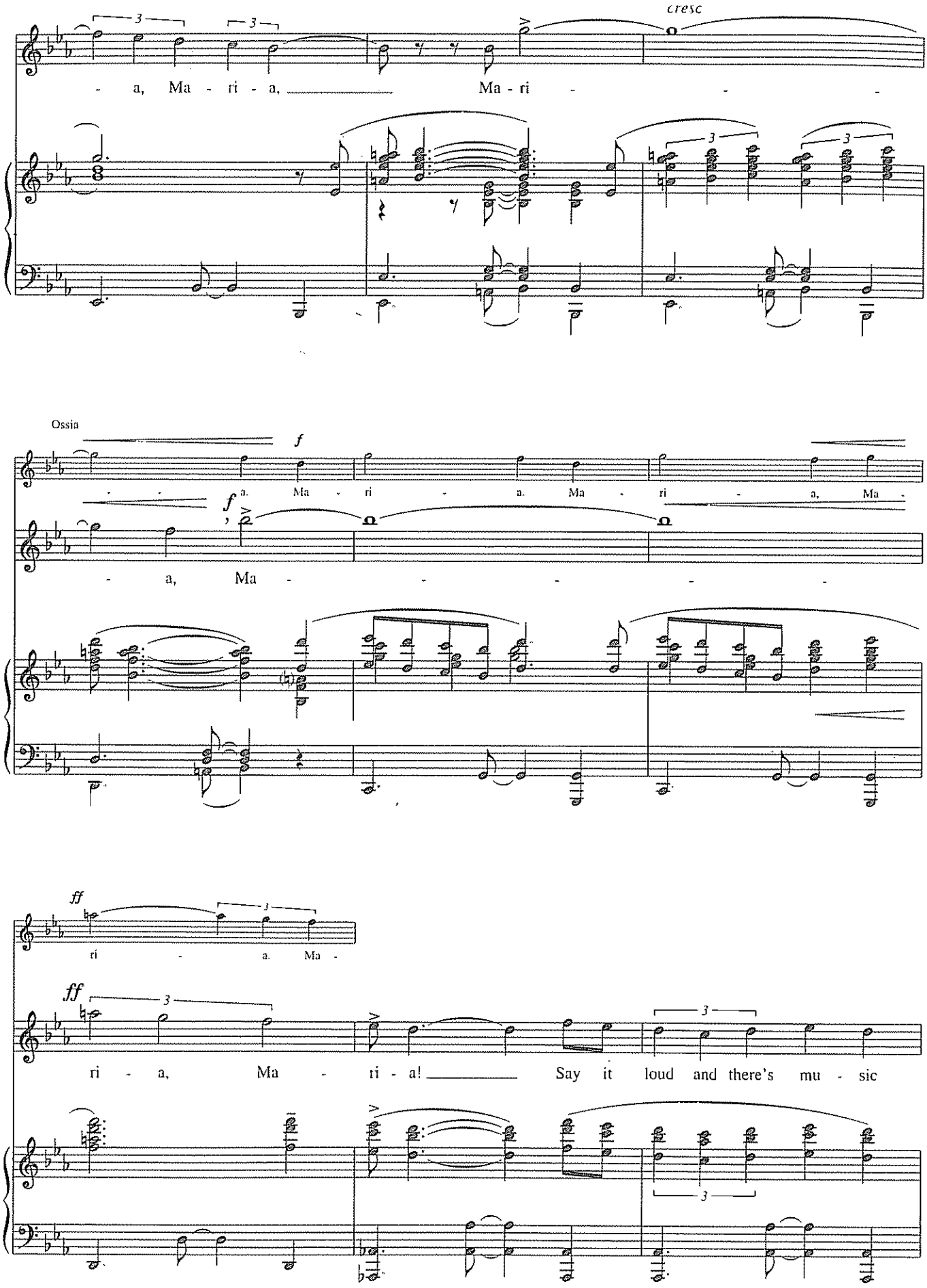
cresc.

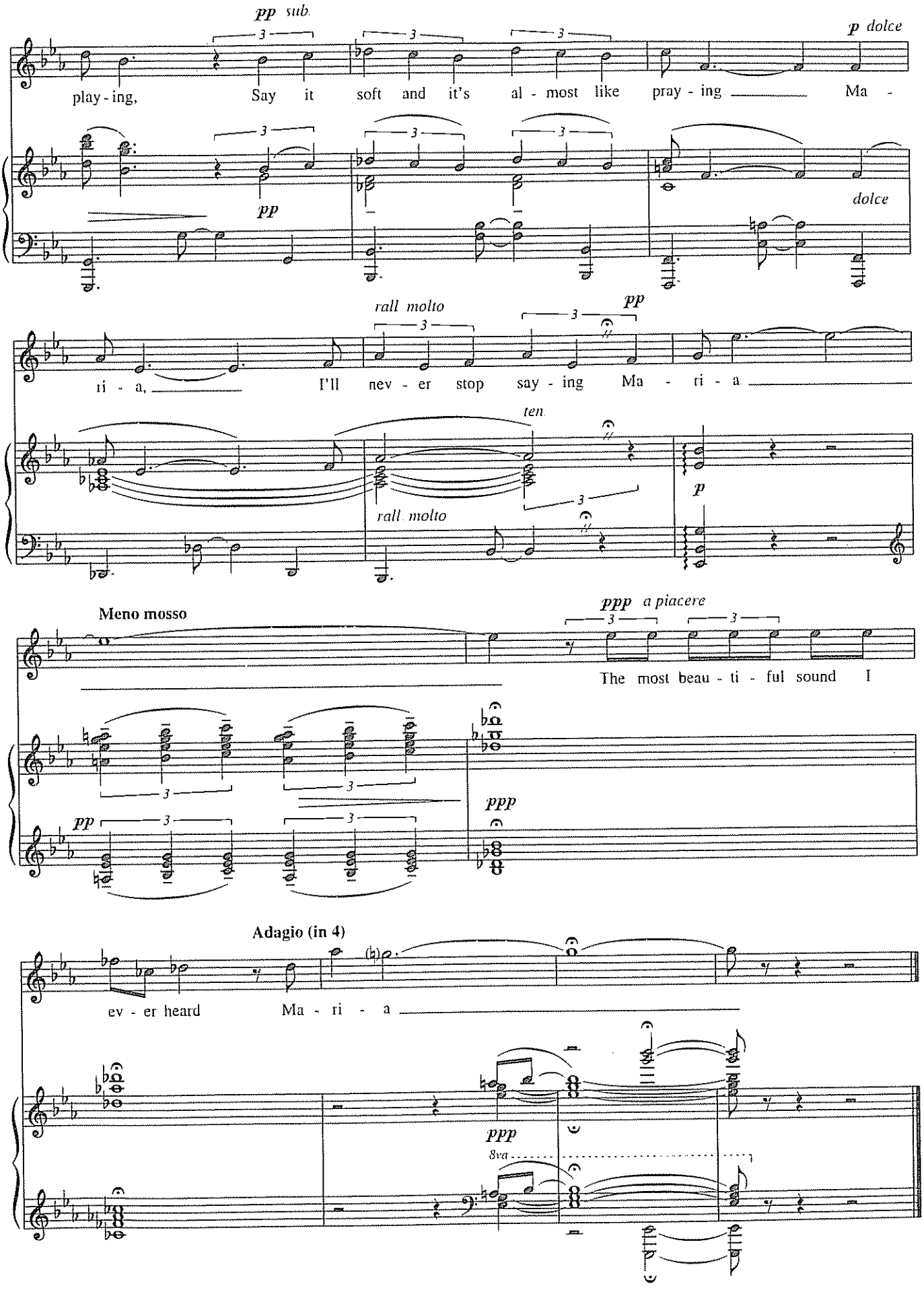
ff

sud - den - ly I've found How won - der - ful a sound Can be! Ma -

f


pp sub
ri - a! Say it loud and there's mu - sic play - ing, Say it
pp sub
dolce
soft and it's al - most like pray - ing Ma - ri - a, I'll
dolce
poco rall.
a tempo
f
nev - er stop say - ing Ma - ri - a, Ma -
poco rall.
a tempo
f
ri - a, Ma - ri - a, Ma - ri -
dolce
mf


cresc
- a, Ma - ri - a, Ma - ri - -
Ossia
f
- - a. Ma - ri - a. Ma - ri - a, Ma -
f
- a, Ma - - - - -
ff
ri - a. Ma -
ff
ri - a, Ma - ri - a! Say it loud and there's mu - sic


pp sub.
p dolce
play - ing, Say it soft and it's al - most like pray - ing Ma -
pp
dolce
rall molto
pp
ri - a, I'll nev - er stop say - ing Ma - ri - a
ten.
rall. molto
p
Meno mosso
ppp a piacere
The most beau - ti - ful sound I
pp
ppp
Adagio (in 4)
ev - er heard Ma - ri - a
ppp
8va