

Duets

*Return To
Rich
Winkelman*

S **T** . **H** . **E** **S**
SINGERS
MUSICAL THEATRE
ANTH
OLOGY

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

Compiled and Edited by Richard Walters

ISBN 0-88188-547-9
Copyright © 1986 HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved
For all works contained herein: Unauthorized copying, arranging,
adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

This publication is not for sale in
the E.C. and/or Australia
or New Zealand.

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

Foreword

The Singer's Musical Theatre Anthology is the most comprehensive series of its kind ever to appear in print. Its unique perspective is in looking at the field of musical theatre in terms of vocal literature. One of the prime parameters in choosing the songs for this series was that they should all be, in some way, particularly vocally gratifying.

Many of the songs included here are very familiar to us, yet we seldom see them printed as they were originally written and performed. The long tradition in sheet music throughout this century has been to adapt a song in several ways to conform to a format which makes it accessible to the average pianist. This type of arrangement is what one finds in vocal selections, or in any piano/vocal collection of show music. These sheet arrangements serve their purpose very well, but aren't really the best performing editions for a singer. In contrast, the selections in this series have been excerpted from the original vocal scores. One of the many benefits of this is a much more satisfying piano accompaniment. In addition, many songs included here have never been available separately from the full vocal scores.

In some cases, a song has required some adaptation in order to be excerpted from a show's vocal score. The practice of performing arias as removed from their operatic context gives many precedents for making such adjustments. In many ways, one could view this anthology as a "critical edition," or a "performing edition." Significant editorial adjustments are indicated by footnotes in some instances.

The original keys of this literature (which are used here) can give important information to a singer about the nature of a song and how it should sound, and in most cases they will work very well for most singers. But unlike opera, these original keys do not necessarily need to be reverently maintained. With some musical theatre literature, a singer should not rule out transposing a song up or down for vocal comfortability. Mezzo-sopranos in particular may find some of their songs in inaccessibly low keys and may need to transpose them up. Concerning keys, one important factor to remember is that the preferred vocal sound in women's musical theatre literature is often significantly lower than as defined by classical vocal tradition, especially by operatic standards of tessitura.

There is certainly no codified system for classifying theatre music as to voice type. With some roles the classification is obvious. With others there is a good deal of ambiguity. As a result, a particular singer might find suitable literature in this anthology in both volumes of his/her gender. Specifically, a classically trained mezzo-soprano will find many comfortable songs in the soprano volume.

Any performer of these songs will benefit greatly by a careful study of the show and role from which any given song is taken. This type of approach is taken for granted with an actor preparing a monologue or an opera singer preparing an aria. But because much theatre music has been the popular music of its time, we sometimes easily lose awareness of its dramatic context.

The selections in **The Singer's Musical Theatre Anthology** will certainly be significant additions to a singer's repertory, but no anthology can include every wonderful song. There is a vast body of literature, some of it virtually unknown, waiting to be discovered and brought to life.

I would like to thank the following persons for their help in assembling materials for this series: Judy Bell of The Richmond Organization, Paul McKibbins of Tommy Valando Publications, and Lys Symonette of the Kurt Weill Foundation for Music, Inc.

Richard Walters, editor

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Duets

Contents

Anyone Can Whistle

9 With So Little To Be Sure Of

Babes In Arms

19 You're Nearer

Bells Are Ringing

23 Salzburg

Carousel

28 When The Children Are Asleep

Follies

40 Too Many Mornings

The King and I

49 I Have Dreamed

55 We Kiss In A Shadow

Kiss Me, Kate

60 Wunderbar

Knickerbocker Holiday

68 It Never Was You

76 Will You Remember Me?

The Most Happy Fella

83 My Heart Is So Full Of You

Oklahoma!

92 People Will Say We're In Love

110 In The Shade

96 A Man And A Woman

Porgy And Bess

104 Bess, You Is My Woman

113 I Loves You, Porgy

127 What You Want Wid Bess?

Roberta

132 The Touch Of Your Hand

Show Boat

138 Make Believe

145 You Are Love

Song Of Norway

153 Strange Music

Street Scene

162 We'll Go Away Together

About The Shows

ANYONE CAN WHISTLE

MUSIC AND LYRICS: Stephen Sondheim
DIRECTOR: Arthur Laurents
OPENED: 4/4/64

BOOK: Arthur Laurents
CHOREOGRAPHER: Herbert Ross

Something of a "cult" musical, *Anyone Can Whistle* was an allegorical satire in which Angela Lansbury (in her first Broadway musical) played a corrupt mayor of a bankrupt town who comes up with a scheme to attract tourists: a fake miracle in which a stream of water appears to spout out of a solid rock. The town soon becomes a mecca for the gullible and the pious, but the hoax is exposed when the inmates of a mental institution called the Cookie Jar get mixed up with the pilgrims. Harry Guardino played a candidate for the booby hatch mistaken for the new doctor, and Lee Remick was the head nurse, so inhibited, she was unable to whistle.

BABES IN ARMS

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
DIRECTOR: Robert Sinclair
OPENED: 4/14/37

BOOK: Richard Rodgers and Lorenz Hart
CHOREOGRAPHER: George Balanchine

With such songs as "I Wish I Were In Love Again," "Johnny One Note," "The Lady Is A Tramp," "My Funny Valentine," and "Where Or When," *Babes In Arms* boasted more hits than any of Rodgers and Hart's twenty-nine stage musicals. In the high-spirited, youthful show, a group of youngsters, whose parents are out-of-work vaudevillians, stage a revue to keep from being sent to a work farm. Unfortunately, the show is not a success. Later, when a transatlantic French flyer lands nearby, they attract enough publicity to put on a successful show and have their own youth center. Among the cast's babes in arms were such future stars as Alfred Drake and Dan Dailey, both appearing in their first Broadway roles.

MGM's 1939 film version, starring Mickey Rooney and Judy Garland, retained only two of the Rodgers and Hart songs. The director was Busby Berkeley.

BELLS ARE RINGING

MUSIC: Jule Styne
LYRICS AND BOOK: Betty Comden and Adolph Green
DIRECTOR: Jerome Robbins
OPENED: 11/29/56

CHOREOGRAPHERS: Jerome Robbins and
 Bob Fosse

Ever since appearing together in a night-club revue, Betty Comden and Adolph Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as a meddlesome operator at a telephone answering service who gets involved with her clients' lives. She is in fact so helpful to one, a playwright in need of inspiration, that they meet, fall in love, dance and sing in the subway, and entertain fellow New Yorkers in Central Park. In addition to being Comden and Green's longest-running Broadway hit, *Bells Are Ringing* introduced no less than three standards — "Just In Time," "Long Before I Knew You," and "The Party's Over."

For the 1960 MGM movie version, Miss Holliday was co-starred with Dean Martin in a production directed by Vincente Minnelli.

CAROUSEL

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
OPENED: 4/19/45

CHOREOGRAPHER: Agnes de Mille

The collaborators of *Oklahoma!* chose Ferenc Molnar's *Liliom* as the basis for their second show. Oscar Hammerstein shifted Molnar's Budapest locale to a late nineteenth century fishing village in New England. The two principal roles are Billy Bigelow, a shiftless carnival barker, and Julie Jordan, an ordinary factory worker. This is not merely a simple boy meets girl plot, but contains a predominant theme of tragedy throughout most of the play. The score is rich with musical high points, the first coming with "If I Loved You," sung by Julie and Billy at their first meeting. In "Mister Snow" Carrie, Julie's friend, describes her almost perfect fiancé. Billy's famous "Soliloquy" is Richard Rodgers' longest and most operatic song, and can truly be considered an aria. The show closes with the moving, hymn-like "You'll Never Walk Alone."

*Most of the material in this section was previously published in **The Broadway Fake Book**, for which noted author Stanley Green was consultant and contributor.*

FOLLIES

MUSIC AND LYRICS: Stephen Sondheim
DIRECTORS: Harold Prince and Michael Bennett
OPENED: 4/4/71

BOOK: James Goldman
CHOREOGRAPHER: Michael Bennett

Taking place at a reunion of former *Ziegfeld Follies*-type showgirls, the musical dealt with the reality of life as contrasted with the unreality of the theatre, a theme it explored through the lives of two couples, the upper-class, unhappy Phyllis and Benjamin Stone (Alexis Smith and John McMartin) and the middle-class, unhappy Sally and Buddy Plummer (Dorothy Collins and Gene Nelson). *Follies* also depicted these couples as they were in their youth, a flashback device that prompted Stephen Sondheim to come up with songs purposely reminiscent of the styles of some of the theatre's great composers and lyricists of the past.

The show was given 2 concert performances in September of 1985 at Avery Fisher Hall in New York City, with a cast that included Barbara Cook, George Hearn, Mandy Patinkin, Lee Remick, Carol Burnett and many others. A new recording of the musical was released as a result of these performances.

THE KING AND I

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: John van Druten
OPENED: 3/29/51

CHOREOGRAPHER: Jerome Robbins

The idea of turning Margaret Landon's Novel, *Anna And The King Of Siam*, into a musical first occurred to Gertrude Lawrence who saw it as a suitable vehicle for her return to the Broadway musical stage. Based on the diaries of an adventurous Englishwoman, the story is set in Bangkok in the early 1860s. Anna Leonowens, who has accepted the post of schoolteacher to the Siamese king's children, has frequent clashes with the monarch but eventually comes to exert great influence on him, particularly in creating a more democratic society for his people. The show marked the fifth collaboration between Richard Rodgers and Oscar Hammerstein II, and their third to run over one thousand performances.

Cast opposite Miss Lawrence (who died in 1952 during the run of the play) was the then little-known Yul Brynner. After the original production, Brynner virtually made the King his personal property. In 1956, he co-starred with Deborah Kerr in the Fox movie version directed by Walter Lang. Twenty years later, by now solo starred, he began touring in a new stage production which played New York in 1977 with Constance Towers as Anna, and London in 1979 with Virginia McKenna as Anna. Brynner resumed touring in 1981 and, at the time of his death in 1985, had given thousands of performances as King Rama IV.

KISS ME, KATE

MUSIC AND LYRICS: Cole Porter
DIRECTOR: John C. Wilson
OPENED: 12/30/48

BOOK: Samuel and Bella Spewack
CHOREOGRAPHER: Hanya Holm

The genesis of Cole Porter's longest-running musical occurred in 1935 when producer Saint Subber, then a stagehand for the Theatre Guild's production of Shakespeare's *Taming Of The Shrew*, became aware that its stars Alfred Lunt and Lynn Fontanne, quarreled almost as much in private as did the characters in the play. Years later he offered this parallel story as the basis for a musical comedy to the same writing trio, Porter and the Spewacks, who had already worked on the successful show, *Leave It To Me!* The entire action of *Kiss Me, Kate* occurs backstage and onstage at Ford's Theatre, Baltimore, during a tryout of a musical version of *The Taming Of The Shrew*. The main plot concerns the egotistical actor-producer Fred Graham (Alfred Drake) and his temperamental ex-wife Lili Vanessi (Patricia Morison) who — like Shakespeare's Petruchio and Kate — fight and make up and eventually demonstrate their enduring affection for each other.

One of the chief features of the score is the skillful way Cole Porter combined his own musical world (in "So In Love," "Too Darn Hot," and "Why Can't You Behave?") with Shakespeare's world ("I Hate Men"), while also tossing off a Viennese waltz parody ("Wunderbar") and a comic view of the Bard's plays ("Brush Up Your Shakespeare").

MGM's 1953 screen version, under George Sidney's direction, had a cast headed by Howard Keel, Kathryn Grayson, and Ann Miller.

KNICKERBOCKER HOLIDAY

MUSIC: Kurt Weill

CHOREOGRAPHERS: Carl Randall and Edwin Denby

LYRICS AND BOOK: Maxwell Anderson

DIRECTOR: Joshua Logan

OPENED: 10/19/38

In spite of its relatively short run, *Knickerbocker Holiday* is considered a significant milestone in the development of American Musical Theatre. In one of the first musicals to use an historical subject to comment on contemporary political problems, its anti-facist theme pitted democracy against totalitarianism in retelling of the reign of Gov. Stuyvesant in New Amsterdam in 1647. The story tells how Gov. Stuyvesant (Walter Huston) intervenes on behalf of an independent and troublesome knife sharpener, Brom Broeck (Richard Kollmar) who has been arbitrarily selected by the council to be executed on a trumped up charge, mainly because they had no one to hang. When the father of Tina, (Jeanne Madden), Brom's true love, offers his daughter's hand in marriage to the governor, Stuyvesant reveals his feelings about love and growing old in the touching "September Song." The reactionary governor proceeds to abolish whatever freedoms the town had previously enjoyed, and when Brom protests, throws him jail. But Brom, the freedom loving "first American" escapes and steals the Governor's intended bride.

Nelson Eddy and Charles Coburn starred in the 1944 UA film version, which Harry Joe Brown directed.

THE MOST HAPPY FELLA

MUSIC, LYRICS AND BOOK: Frank Loesser

CHOREOGRAPHER: Dania Krupska

DIRECTOR: Joseph Anthony

OPENED: 5/3/56

Adapted from Sidney Howard's Pulitzer Prize-winning play, *They Knew What They Wanted*, *The Most Happy Fella* was a particularly ambitious work for the Broadway theatre, with more than thirty separate musical numbers including arias, duets, trios, quartets, choral pieces, and recitatives. Robust, emotional expressions (such as "Joey, Joey, Joey") were interspersed with more traditional specialty numbers (such as "Big 'D'" and "Standing On The Corner"), though in the manner of an opera, the program credits did not list individual selections. In the story, set in California's Napa Valley, an aging vinyard owner (played by opera singer Robert Weede, in his first Broadway role) proposes to a waitress, Rosabella (Jo Sullivan), by mail and she accepts. Rosabella is so upset to find Tony old and fat that, on their wedding night, she allows herself to be seduced by Joe, the handsome ranch foreman (Art Lund). Once he discovers that his wife is to have another man's child, Tony threatens to kill Joe, but there is a reconciliation and the vintner even offers to raise the child as his own. A revival of *The Most Happy Fella* played on Broadway in 1979, with Giorgio Tozzi in the leading role. It ran 52 performances.

OKLAHOMA!

MUSIC: Richard Rodgers

CHOREOGRAPHER: Agnes de Mille

LYRICS AND BOOK: Oscar Hammerstein II

DIRECTOR: Rouben Mamoulian

OPENED: 3/31/43

There are many reasons why *Oklahoma!* is a recognized landmark in the history of the American musical theatre. In the initial collaboration between Richard Rodgers and Oscar Hammerstein II, it not only expertly fused the major elements in the production — story, songs and dances — it also utilized dream ballets to reveal hidden desires and fears of the principals. In addition, the musical, based on Lynn Riggs' play, *Green Grow The Lilacs*, was the first with a book that honestly depicted the kind of rugged pioneers who had once tilled the land and tended the cattle. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent Curly (Alfred Drake) or the menacing Jud (Howard Da Silva) gets to take Laurey (Joan Roberts) to the box social. Though she chooses Jud in a fit of pique, Laurey really loves Curly and they soon make plans to marry. At their wedding they join in celebrating Oklahoma's impending statehood, then — after Jud is accidentally killed in a fight with Curly — the couple ride off in their surrey with the fringe on top.

With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for fifteen years. It also toured the United States and Canada for over a decade. In 1979, the musical was revived on Broadway with a cast headed by Laurence Guittard and Christine Andreas, and ran for 293 performances. The film version, the first in Todd-AO, was released by Magna in 1955. Gordon MacRae, Shirley Jones and Charlotte Greenwood were in it, and the director was Fred Zinnemann.

110 IN THE SHADE

MUSIC: Harvey Schmidt
BOOK: N. Richard Nash
DIRECTOR: Joseph Anthony
OPENED: 10/24/63

LYRICS: Tom Jones
CHOREOGRAPHER: Agnes de Mille

N. Richard Nash adapted his own play, *The Rainmaker*, for Schmidt and Jones' first Broadway musical, following their wildly successful *The Fantasticks* Off-Broadway. Nash's play is probably best remembered for the film version which starred Burt Lancaster and Katharine Hepburn. The plot of the musical version remains quite faithful to that of its predecessor. It is a simple tale of Lizzie, an aging unmarried woman who lives with her father and brothers on a drought-stricken ranch in the American west. Starbuck, a transient "rainmaker" comes on the scene and is soon seen to be the con man that he is, despite his dazzling charisma. He does, however, pay sincere attention to Lizzie, and awakens love and life in her. The song in this volume, "Old Maid" is a moving aria that ends the first act, in which Lizzie nakedly reveals her fears of forever being alone.

PORGY AND BESS

MUSIC: George Gershwin
LYRICS: Ira Gershwin and DuBose Heyward
LIBRETTO: DuBose Heyward
DIRECTOR: Rouben Mamoulian
OPENED: 10/10/35

Universally recognized as the most esteemed and popular opera written by an American composer, *Porgy and Bess* began in 1925 as a novel called *Porgy* by DuBose Heyward. Heyward's setting of Catfish Row in Charleston, South Carolina, and his emotional story of the crippled beggar Porgy, the seductive Bess, the menacing Crown, and the slinky cocaine dealer, Sportin' Life, fired Gershwin's imagination even before Heyward and his wife, Dorothy, transformed the book into a play two years later. After many delays, Gershwin, with Heyward and the composer's brother, Ira, began writing the opera late in 1933, and completed it — including orchestrations — in twenty months.

The initial Broadway production, with Todd Duncan and Anne Brown in the title roles, was not a commercial success, though many of the solos and duets — "Summertime," "Bess, You Is My Woman Now," "I Got Plenty O' Nuttin'," "It Ain't Necessarily So" for example — quickly caught on. Four major revivals of *Porgy and Bess* have been mounted on Broadway since the first engagement. In 1942, again with Todd Duncan and Anne Brown, it ran 286 performances in a somewhat trimmed down version. In 1952, as part of a four-year international tour, it returned with William Warfield and Leontyne Price and ran for 305 performances. An acclaimed production in 1976 by the Houston Grand Opera Company featured Donnie Ray Albert as Porgy and Clamma Dale as Bess, and had a 122-performance run on Broadway. A 1983 production was based on the 1976 version and was the first dramatic work ever staged at the Radio City Music Hall. It gave 45 performances. The Metropolitan Opera produced the work in 1985, the first performances ever given in that house.

ROBERTA

MUSIC: Jerome Kern
LYRICS AND BOOK: Otto Harbach
DIRECTOR: Hassard Short
OPENED: 11/18/33

CHOREOGRAPHER: Jose Limon

The musical was adapted from Alice Duer Miller's novel *Gowns by Roberta*, but in the end the little plot that remained in the show seems to be a scant framework for some first rate songs. *Roberta* is probably best remembered as the source for its most famous song, "Smoke Gets In Your Eyes." Two film versions were made of the play, the first one in 1935 and starring Irene Dunne, Fred Astaire and Ginger Rogers.

SHOW BOAT

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Zeke Colvan
OPENED: 12/27/27

CHOREOGRAPHER: Sammy Lee

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/operetta, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* is not only a summing up of all that had come before it, both in the musical and operetta genres, but plants a seed of complete congruity which later further blossoms in the more adventurous shows of the '30's, '40's and '50's. Almost every song in the show is a familiar gem: "Make Believe"; "Can't Help Lovin' Dat Man"; "You Are Love"; "Why Do I Love You?"; "Bill"; and that most classic song of the musical stage, "Ol' Man River." Since its premiere in 1927 the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertoires, or in the many, many amateur productions. *Show Boat* seems to be a permanent fixture in musical theatre.

SONG OF NORWAY

MUSIC AND LYRICS: Robert Wright and George Forrest
 (Based on music by Edvard Grieg)
DIRECTOR: Edwin Lester and Charles K. Freeman
OPENED: 8/21/44

BOOK: Milton Lazarus
CHOREOGRAPHER: George Balanchine

Song Of Norway was first presented in July 1944 by Edwin Lester's Los Angeles and San Francisco Light Opera Company. Its success prompted the move to Broadway. The operetta-type musical, with its lush score based on melodies by Edvard Grieg, spun a romanticized tale of the early years of the composer (played by Lawrence Brooks) who, with his friend, the poet Rikard Nordraak (Robert Schafer), are anxious to bring new artistic stature to Norway. Temporarily thwarted from this noble aim by his dalliance in Rome with an Italian prima donna (Irma Petina), Grieg eventually returns to his country and his patient wife (Helena Bliss) and composes the A-minor Piano Concerto.

A film version of the musical was made by Cinerama in 1970, with Andrew Stone directing. Florence Henderson, Toralv Maustad, and Edward G. Robinson were in the cast.

STREET SCENE

MUSIC: Kurt Weill
LYRICS: Langston Hughes
DIRECTOR: Charles Friedman
OPENED: 1/9/47

BOOK: Elmer Rice
CHOREOGRAPHER: Anna Sokolow

Kurt Weill persuaded Elmer Rice to write the libretto based on his own Pulitzer Prize winning play with poet Langston Hughes supplying the powerful and imaginative lyrics. Billed as "a dramatic musical," the blending of drama and music was very close to genuine opera. In fact, the play went on in 1966 to become part of the repertory of the New York City Opera Company. The story deals principally with the brief, star-crossed romance of Sam Kaplan (Brian Sullivan) and Rose Marrant (Anne Jeffreys) and the tragic consequences of the infidelity of Rose's mother (Polyna Stoska). This plot loosely frames a series of vignettes, each depicting one of the colorful characters inhabiting the seedy tenement of the setting.

WITH SO LITTLE TO BE SURE OF

from *Anyone Can Whistle*

Words and Music by
STEPHEN SONDHEIM

Moderato

mp

pp

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It features a melodic line in the right hand and a supporting bass line in the left hand. The dynamics range from mezzo-piano (mp) to pianissimo (pp).

This system continues the piano accompaniment from the introduction, maintaining the 4/4 time signature and key signature. It includes various musical notations such as slurs, ties, and dynamic markings.

Freely, with expression
HAPGOOD:

With so lit - tle to be sure of,

The first line of the vocal melody is written in a single staff with lyrics underneath. The piano accompaniment is in two staves, providing harmonic support for the vocal line.

If there's an - y - thing at all,

The second line of the vocal melody continues with lyrics underneath. The piano accompaniment continues to support the vocal line.

Copyright © 1964 by Stephen Sondheim
 Burthen Music Co., Inc., owner of publication and allied rights.
 Chappell & Co., Inc., Administrator
 International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
 Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
 Infringers are liable under the law.

If there's an - y - thing at all, I'm sure of

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes chords and melodic lines in both hands, with some notes beamed together. The lyrics are: "If there's an - y - thing at all, I'm sure of".

here and now here and us to - geth - er,

rall.
mf

The second system continues the vocal and piano parts. The vocal line has a few longer notes. The piano accompaniment features more complex chordal textures. Dynamic markings include *rall.* and *mf*. The lyrics are: "here and now here and us to - geth - er,".

All I'll ev - er be I owe you,

a tempo

The third system shows the vocal line and piano accompaniment. The piano part has a prominent melodic line in the right hand. The dynamic marking is *a tempo*. The lyrics are: "All I'll ev - er be I owe you,".

If there's an - y - thing to be.

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part has a more active texture. The lyrics are: "If there's an - y - thing to be.".

Be - ing sure e - nough of you Makes me sure e - nough of

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics "Be - ing sure e - nough of you Makes me sure e - nough of". The piano accompaniment is written on two staves (treble and bass clefs) and features a series of chords and melodic lines that support the vocal melody.

me. Thanks for ev-'ry-thing we did, Ev-'ry-thing that's

rall.
a tempo

The second system continues the musical score. The vocal line includes the lyrics "me. Thanks for ev-'ry-thing we did, Ev-'ry-thing that's". The piano accompaniment features a section marked "rall." (rallentando) followed by a section marked "a tempo" (return to tempo). The piano part includes various chordal textures and melodic fragments.

past, Ev-'ry-thing that's o - ver too

The third system of the score continues the vocal and piano parts. The vocal line has the lyrics "past, Ev-'ry-thing that's o - ver too". The piano accompaniment maintains the harmonic and melodic structure established in the previous systems.

fast. None of it was wast - ed, All of it will

The fourth and final system on this page concludes the musical score. The vocal line includes the lyrics "fast. None of it was wast - ed, All of it will". The piano accompaniment provides the final harmonic and melodic support for the vocal line.

last. _____ Ev - 'ry-thing that's here and now and

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note on 'last.' followed by a series of eighth notes for 'Ev - 'ry-thing that's here and now and'. The piano accompaniment consists of chords and moving lines in both hands, with a 'cresc.' marking over the final two measures.

us to - geth - er. It was mar vel - ous to

The second system continues the vocal line with 'us to - geth - er. It was mar vel - ous to'. The piano accompaniment includes dynamic markings: 'dim.' and 'rall.' in the first two measures, 'R.H.' in the third measure, and 'a tempo' in the fourth measure. The piano part features a wavy line in the bass staff during the 'rall.' section.

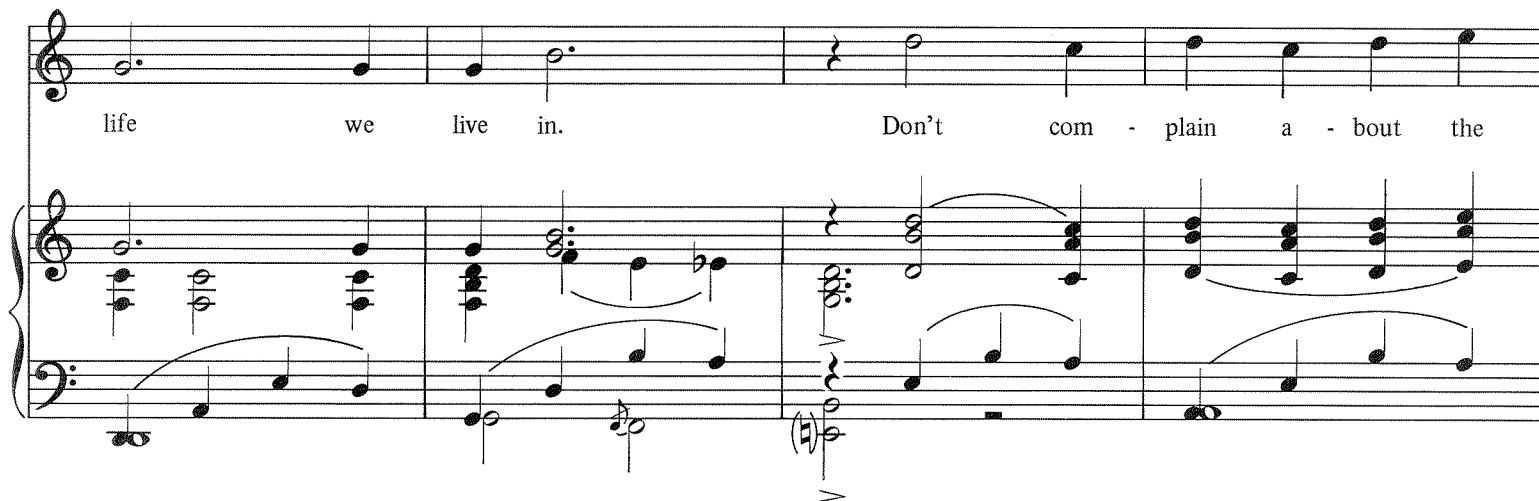
know you And it is - n't real - ly

The third system contains the vocal line 'know you And it is - n't real - ly'. The piano accompaniment continues with chords and moving lines in both hands, maintaining the melodic and harmonic flow.

through. _____ Cra - zy bus - 'ness this, this

The fourth system features the vocal line 'through. _____ Cra - zy bus - 'ness this, this'. The piano accompaniment includes a triplet of eighth notes in the right hand in the second measure, marked with a '3' above the notes. The system concludes with sustained chords in both hands.

life we live in. Don't com - plain a - bout the



time we're giv - en. With so lit - tle to be

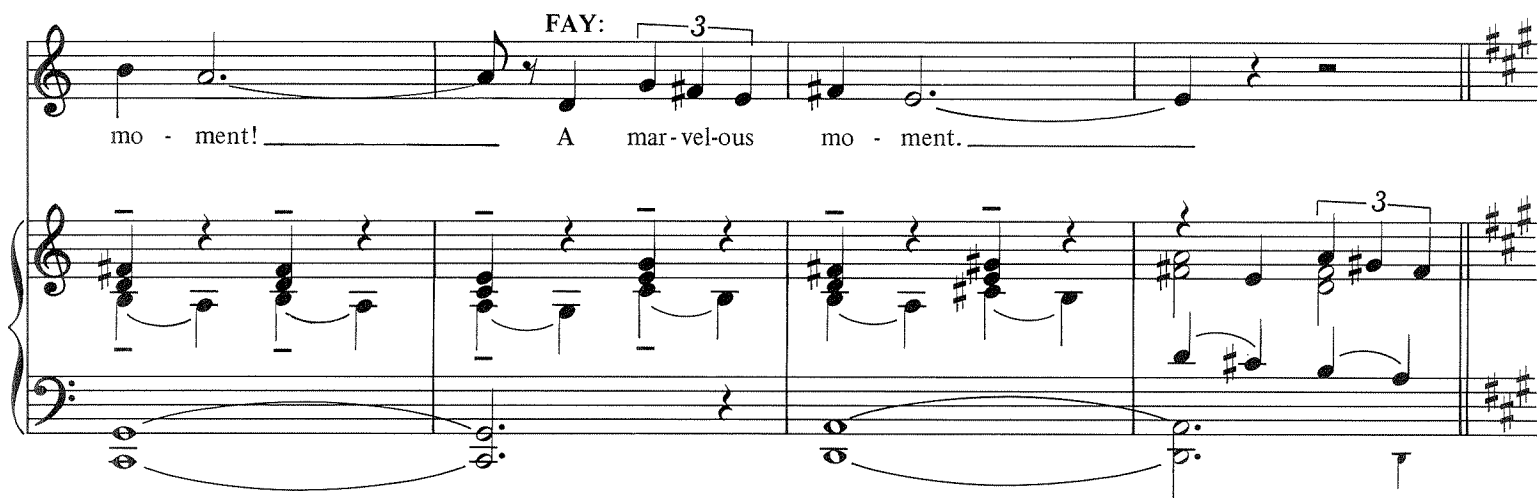


sure of in this world, We had a mo - ment, _____ A mar - vel - ous



mo - ment! _____ A mar - vel - ous mo - ment. _____

FAY:



I need you more than I can say.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "I need you more than I can say." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a flowing melody in the right hand and a steady bass line in the left hand.

I need you more than just to - day.

The second system continues the musical score. The vocal line has the lyrics "I need you more than just to - day." The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the flow of the piece.

I guess I need you more than you need me And

The third system features the lyrics "I guess I need you more than you need me And". The piano accompaniment includes some chordal textures and melodic fragments that support the vocal line.

yet I'm hap - py. All I'll ev - er be I'll

rall. *a tempo*

The fourth system concludes the page with the lyrics "yet I'm hap - py. All I'll ev - er be I'll". The piano accompaniment includes performance markings: "rall." (rallentando) and "a tempo" (return to the original tempo). The system ends with a double bar line.

HAPGOOD:

The more I mem - o - rize your face,

FAY:
owe you. If there's an - y - thing to

R. H.

The more I nev - er want to leave.

be. Be - ing sure e - nough of

Slowly

Come with me, Fay.

you Made me sure e - nough of me. Thanks for ev-'ry-thing we

L.H.

Con moto
(HAPGOOD:)

There's more of love in me right now than all the

(FAY:)
did Ev - 'ry - thing that's past

The first system of the musical score consists of three staves. The top staff is a vocal line for Hapgood, starting with a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4. The lyrics are "There's more of love in me right now than all the". The middle staff is a vocal line for Fay, starting with a whole note G4, followed by a whole rest, then a half note G4, and a whole note G4. The lyrics are "did Ev - 'ry - thing that's past". The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

lit - tle bits of love I've known be - fore.

Ev - 'ry - thing that's o - ver too fast.

simile

The second system of the musical score consists of three staves. The top staff is a vocal line for Hapgood, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a whole note G4. The lyrics are "lit - tle bits of love I've known be - fore.". The middle staff is a vocal line for Fay, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a whole note G4. The lyrics are "Ev - 'ry - thing that's o - ver too fast.". The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The word "simile" is written below the piano part.

None of it was wast - ed

None of it was wast - ed All of it will

The third system of the musical score consists of three staves. The top staff is a vocal line for Hapgood, starting with a whole rest, followed by a half note G4, and a whole note G4. The lyrics are "None of it was wast - ed". The middle staff is a vocal line for Fay, starting with a whole rest, followed by a half note G4, and a whole note G4. The lyrics are "None of it was wast - ed All of it will". The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

(HAPGOOD:)

All of it will last, Ev-'ry-thing that's here and now and

(FAY:)

last, _____ Ev-'ry-thing that's here and now and

Broaden

us to - geth - er. It was mar - vel-ous to

us to - geth - er. It was mar vel-ous to

know you _____ And it's nev - er real - ly

know you And it's nev - er real - ly

BOTH:

through. _____ Cra - zy bus - 'ness this, this life we

live in! Can't com - plain a - bout the time we're giv - en!

With so lit - tle to be sure of in this world, Hold me, _____

rit. *rall.* *pp subito* *tr(13) arp. ad lib.*

Andantino
FAY:


Hold me. _____

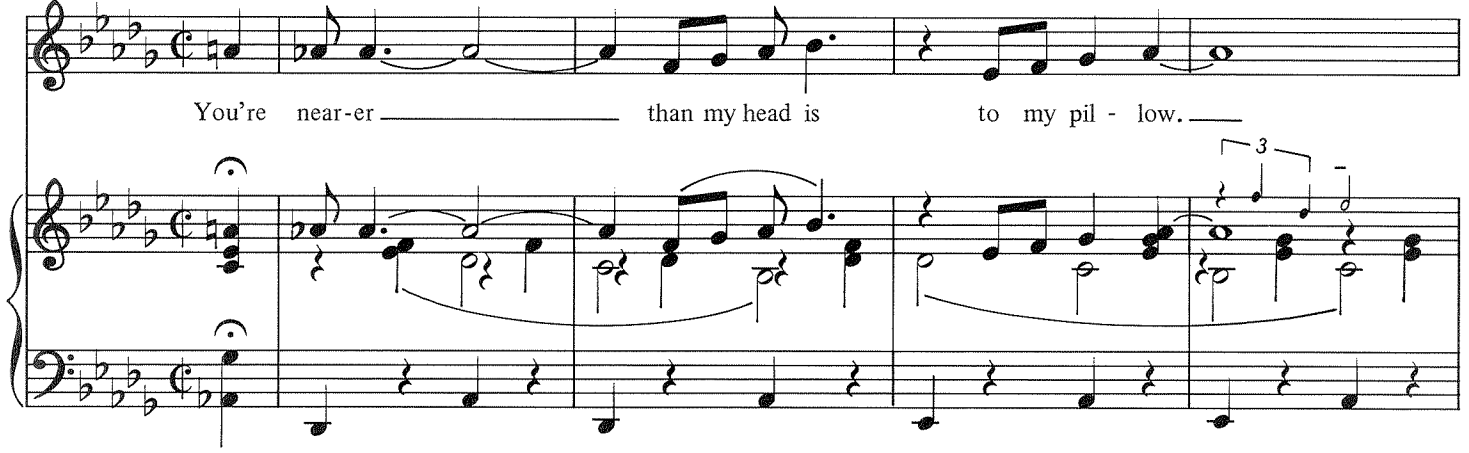
YOU'RE NEARER

from *Babes In Arms*

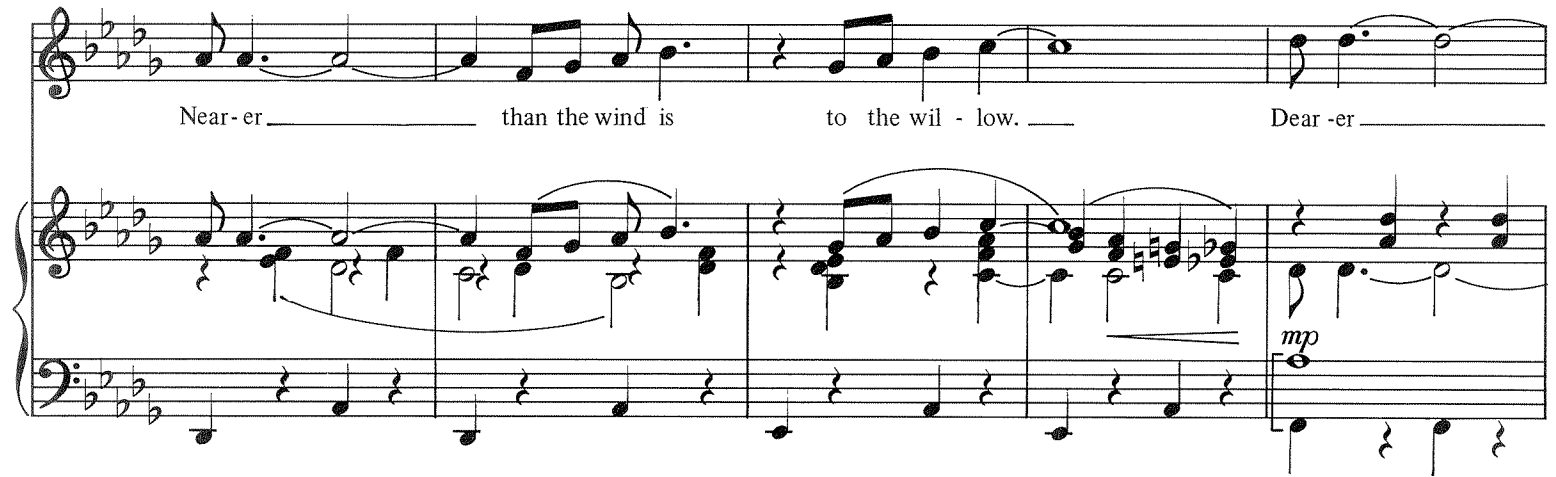
Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

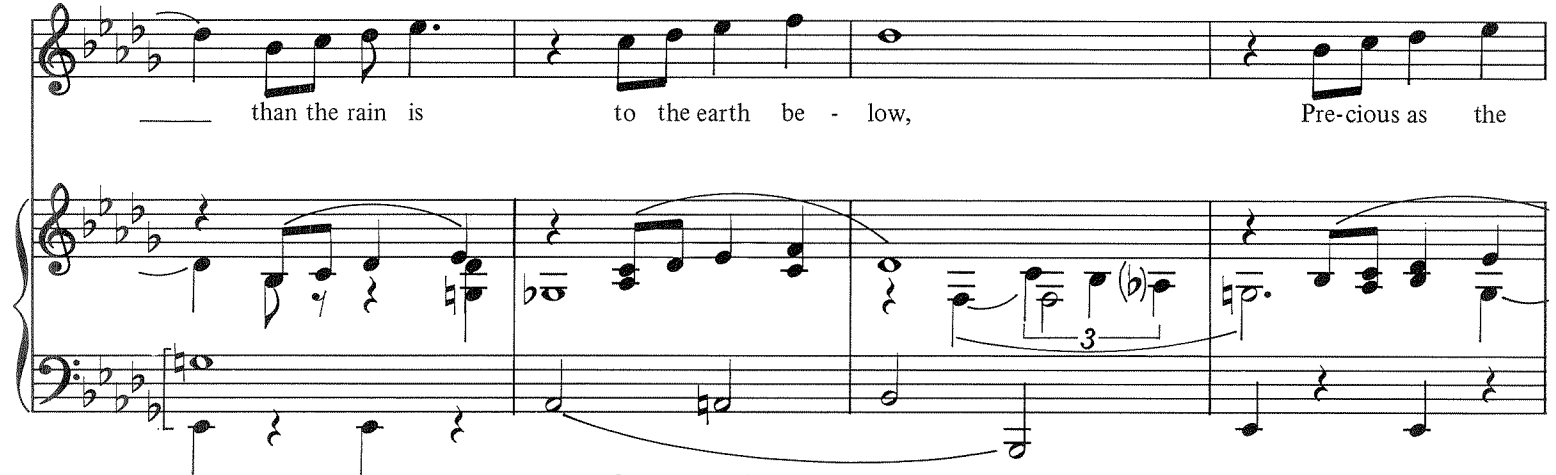
VAL: 



You're near-er _____ than my head is to my pil - low. _____



Near-er _____ than the wind is to the wil - low. _____ Dear - er _____



_____ than the rain is to the earth be - low, Pre-cious as the

sun to the things that grow. You're near-er than the i-vy

to the wall is. Near-er than the win-ter

to the fall is. Leave me, but when you're a-way you'll

JENNIFER:
know You're near-er, for I love you so, You're

p *mf* *mp*

near - er _____ than my head is to my pil - low. _____

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 4/4. The lyrics are "near - er _____ than my head is to my pil - low. _____". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a time signature of 4/4. It features a steady bass line and chords in the right hand.

Near - er _____ than the wind is to the wil - low. _____

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a time signature of 4/4. The lyrics are "Near - er _____ than the wind is to the wil - low. _____". The piano accompaniment is in a grand staff with a key signature of three flats and a time signature of 4/4. It features a steady bass line and chords in the right hand.

VAL:
Dear - er _____ than the rain is to the earth be - low,

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a time signature of 4/4. The lyrics are "Dear - er _____ than the rain is to the earth be - low,". The piano accompaniment is in a grand staff with a key signature of three flats and a time signature of 4/4. It includes a dynamic marking of *mp* (mezzo-piano) and a triplet of eighth notes in the right hand.

JEN:
Pre - cious as the sun to the things that grow. _____ You're

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats and a time signature of 4/4. The lyrics are "Pre - cious as the sun to the things that grow. _____ You're". The piano accompaniment is in a grand staff with a key signature of three flats and a time signature of 4/4. It features a steady bass line and chords in the right hand.

near - er _____ than the i - vy _____ to the wall is. _____

Near - er _____ than the win - ter _____ to the fall is. _____

Slower
BOTH:

Leave me, _____ but when you're a - way _____ you'll know _____ You're

Ad lib.

near - er, _____ for I love you so. _____

rall.

SALZBURG

from *Bells Are Ringing*

Words by BETTY COMDEN & ADOLPH GREEN
Music by JULE STYNE

Freely (*In 2*)

SUE: *Recitativo*

You said it! You said it! I heard you say it! Oh San-dor!

p
(*In 4*)

Slowly (*In 4*)

SANDOR:

Sue, Sue, Sue, I love you, hon - ey. Sue, Sue,

mf

SUE:

Sue, give me your mon-ey. With your life sav-ings in the lit-tle blue sock, We will have e-nough to

SANDOR:

keep us out of hock. We'll fly to - geth - er to a place I know where

mf *p*

SUE: SANDOR:

we, oh so hap-py will be. Oh, where, oh where is this place of mys-ter-y? Where?

Bright Waltz (In 1)

SANDOR:

In Salz - burg — by the

sea, ————— Where love and laugh-ter live e-ter-nal - ly. ————— In

Salz - burg — by the hill, ————— Where gon-do-las go glid - ing by the

SUE: SANDOR: SUE:

mill. What a thrill, dar - ling! Trop - i - cal nights. Fes - ti - val lights.

colla voce

SUE:
Arriba!

SANDOR:

Stru-del for two at the mid-night bull fights. In Salz - burg, — love - ly

rit. *a tempo*

Salz - burg, — Where the fly - ing fish - es play. Where the

schnit-zel is high as an el - e - phant's eye And the skies are not

cloud - y all day. — Come to Salz - burg with me... Lieb - chen!

by the sea! O - le!

BOTH:

SANDOR: Come on, Sue. SUE: Oh, Sandor, tell me more! SANDOR: You want more? (Sung)

mf In

SUE: You said it!
Salz - burg— by the sea, Where all the world's in love with gay Pa -

mf

SUE: You said you love me! SUE: He loves me!
ree. In Salz - burg— on the shore, Where

SUE: (Spoken) San - dor! (Spoken) SUE:
Gei - sha girls keep com - ing back for more. Lieb - chen! We'll live in

SANDOR: BOTH:
style, Gold by the pile. Gou - lash for two as we

rit.

barge down the Nile. In Salz - burg, — love - ly Salz - burg, —

a tempo

SANDOR: Where the corn and 'ta - ters grow. — In our

SUE: —

p

BOTH: sweet home sweet home all the roads lead to Rome, So, my dar - ling, let's

SANDOR: hur - ry and go! — Come to Salz - burg with me... Lieb - chen!

(Spoken)

BOTH: *(Sung)* By the sea. — O - le!

WHEN THE CHILDREN ARE ASLEEP

from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Voice

Piano

mf

Snow: (*sings*)

I

own a lit-tle house, and I sail a lit-tle boat, And the fish I ketch I sell.

And in a man-ner of speak-in' I'm do-in' ver-y well. I

love a lit - tle girl and she's in love with me. And soon she'll be my

bride _____ And in a man-ner of speakin' I should be sat-is-

rall.

Garrie: (Speaks) Mr. Snow: (Sings)

fied! Well, ain't you? If I told you my plans, and the things I in - tend It 'd

p accel.

make ev-'ry curl on yer head stand on end! _____ When I

sf *mf*

Allegretto

make e - nough mon - ey out - a one lit - tle boat, I'll put

mp leggiero

all my mon - ey in an - oth - er lit - tle boat, I'll make

twic't as much out - a two lit - tle boats and the

fust thing you know I'll hev four lit - tle boats! Then eight lit - tle boats, then a

poco a poco cresc.

fleet of lit - tle boats! Then a great, big fleet of great, big

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

boats, _____ All ket-chin' her-ring, bring-in' it to shore.

accel. *mf* *a tempo poco* *p* *a poco*

The second system continues the vocal line and piano accompaniment. The piano part includes dynamic markings: *accel.*, *mf*, *a tempo poco*, *p*, and *a poco*. There are also hairpins and accents in the piano part.

(with emphasis)

Sail-in' out a-gain and bring-in' in more, and more and more And

cresc.

The third system features a vocal line and piano accompaniment. The piano part includes a *cresc.* marking and several accents (v) over the notes. The vocal line has a long note with a slur.

More! _____

ff accel.

The fourth system shows the vocal line and piano accompaniment. The piano part starts with a *ff accel.* marking and includes a *ff* dynamic marking later. The vocal line has a long note with a slur.

Dialogue

Carrie:

Mr. Snow:

Who's goin' t'eat all that herring? They ain't goin' to be herring! Goin' to put them in cans and call 'em sardines. Goin' Slowly and softly

to build a little sardine cannery— then a big one— then the biggest one in the country. Carrie, I'm goin' t' get rich on sardines. I mean we're goin' t'get rich— you and me, and all of us.

*Allegretto*Mr. Snow: *(singing)*

The fust year we're mar-ried we'll hev one lit - tle kid, The

sec - ond year we'll go and hev an - oth - er lit - tle kid, You'll

Carrie:

soon be darn-in' socks fer eight lit - tle feet. Are you build - in' up to an -

cresc.

This block contains the first line of the musical score. It features a vocal line for Carrie and a piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The lyrics are: "soon be darn-in' socks fer eight lit - tle feet. Are you build - in' up to an -".

accel.

Mr. Snow:

oth - er fleet? We'll build a lot more

accel. *p a tempo*

This block contains the second line of the musical score. It features a vocal line for Mr. Snow and a piano accompaniment. The piano part includes *accel.* (accelerando) and *p a tempo* (piano a tempo) markings. The lyrics are: "oth - er fleet? We'll build a lot more".

rooms, Our dear lit - tle house 'll get big - ger, our

This block contains the third line of the musical score. It features a vocal line and a piano accompaniment. The lyrics are: "rooms, Our dear lit - tle house 'll get big - ger, our".

Carrie:

dear lit - tle house 'll get big - ger! And so will my fig - ger.

This block contains the final line of the musical score. It features a vocal line for Carrie and a piano accompaniment. The lyrics are: "dear lit - tle house 'll get big - ger! And so will my fig - ger." The piece concludes with a double bar line and a 4/4 time signature.

Dialogue.

Mr. Snow: Carrie, ken y' imagine how it'll be when all thé kids are upstairs in bed, and you and me sit alone in the firelight?

Moderato (*slowly*) *pp*

Me in my armchair—you on my knee— mebbe? Carrie: Mebbe.

Moderato con moto

When the chil-dren are a - sleep, we'll sit and dream _____ The things that

ev - 'ry oth - er dad and moth - er dream. _____

When the chil-dren are a - sleep and lights are low. _____ If I still

love you The way I love you to - day, You'll

The first system of the musical score. The vocal line is in a single treble clef with a key signature of one flat (Bb). The lyrics are "love you The way I love you to - day, You'll". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

par - don my say - ing: "I told you so!"

The second system of the musical score. The vocal line continues with the lyrics "par - don my say - ing: 'I told you so!'". The piano accompaniment features more complex chordal textures and some melodic movement in the right hand.

When the chil-dren are a - sleep I'll dream with you. We'll think, what

The third system of the musical score. The vocal line begins with the lyrics "When the chil-dren are a - sleep I'll dream with you. We'll think, what". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the left hand.

fun we hev had and be glad that it all came true!

The fourth and final system of the musical score. The vocal line concludes with the lyrics "fun we hev had and be glad that it all came true!". The piano accompaniment features a *rall.* (rallentando) marking and ends with a key signature change to three sharps (F#C#G#).

Moderato

Carrie:

When chil-dren are a-wake, A-romp-in thru the rooms and

run - nin' on the stairs Then in a man-ner of speak - in' A

house is real-ly theirs _____ But once they close their eyes, And

we are left a.-lone And free from all their fuss, _____

Then in a man-ner of speak-in' We can be real-ly us.

This system contains a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

Carrie:
When the chil-dren are a - sleep, We'll sit and dream, _____ The things that

Mr. Snow:
Dream all a - lone.

This system includes two vocal parts and piano accompaniment. Carrie's part has a melodic line with a long note, and Mr. Snow's part has a simple accompaniment. The piano accompaniment includes a *mp* marking.

ev - 'ry oth-er Dad and Mother dream. _____

Dreams that won't be in - ter-rupt-ed

This system continues the vocal and piano parts. The piano accompaniment features a flowing melody in the right hand and a steady bass line.

Carrie:

Lo! And be - hold. If I still

When the chil-dren are a - sleep And lights are low

This block contains the first system of music. It features a vocal line for Carrie and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a whole rest, followed by the lyrics "Lo! And be - hold. If I still". The piano accompaniment consists of chords and moving lines in both hands.

love you the way I love you to - day You'll par-don my say - ing:

This block contains the second system of music. The vocal line continues with the lyrics "love you the way I love you to - day You'll par-don my say - ing:". The piano accompaniment continues with a similar harmonic structure.

"I told you so!"

When the children are a - sleep I'll dream with you,

Mr. Snow:

You'll dream with

mf

This block contains the third system of music. It features a vocal line for Mr. Snow and a piano accompaniment. The key signature remains three sharps and the time signature is 3/4. The vocal line begins with the lyrics "I told you so!" followed by "When the children are a - sleep I'll dream with you,". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte).

— We'll think what fun we hev had And be glad that it all came
me.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a dash and the lyrics "We'll think what fun we hev had And be glad that it all came me." The piano accompaniment consists of chords and moving lines in both hands.

true. You'll still hear me say that the
When to - day is a long time a - go. You'll still hear me say that the

mp *poco espress.*

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "true. You'll still hear me say that the When to - day is a long time a - go. You'll still hear me say that the". The piano accompaniment includes dynamic markings *mp* and *poco espress.*

poco rit. *a tempo*
best dream I know is: When the children are a-sleep I'll dream with you! _____
best dream I know is you! _____

poco rit. *a tempo* *l.h.* *mf*

The third system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics "best dream I know is: When the children are a-sleep I'll dream with you! _____ best dream I know is you! _____". The piano accompaniment includes dynamic markings *poco rit.*, *a tempo*, *l.h.*, and *mf*.

TOO MANY MORNINGS

from *Follies*

Music and Lyrics by
STEPHEN SONDHEIM

Sempre rubato

BEN:

Too man - y morn - ings

R.H. *p*

This system contains the first two staves of the musical score. The top staff is the vocal line for Ben, starting with the lyrics "Too man - y morn - ings". The bottom staff is the piano accompaniment, with the right hand (R.H.) marked *p* (piano). The key signature is B-flat major and the time signature is 4/4. The tempo/mood is indicated as "Sempre rubato".

Wak - ing and pre - tend - ing I reach for you,

This system contains the second two staves of the musical score. The vocal line continues with the lyrics "Wak - ing and pre - tend - ing I reach for you,". The piano accompaniment continues with the same texture as the first system.

Thou - sands of morn - ings Dream - ing of my girl. All that

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics "Thou - sands of morn - ings Dream - ing of my girl. All that". The piano accompaniment concludes with a final chord.

time wast-ed, Mere-ly pass-ing through, Time I could have

R.H.

spent, So con-tent, Wast-ing time with you.

Too man-y morn-ings Wish-ing that the room might be filled with you.

Morn-ing to morn-ing turn-ing in-to days. All the

days _____ that I thought would nev - er end, _____ All the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'days', followed by a melodic phrase for 'that I thought would nev - er end,' and another long note on 'All the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

nights _____ with an - oth - er day to spend. _____ All those

The second system continues the vocal line with 'nights' and 'with an - oth - er day to spend.' The piano accompaniment includes a prominent melodic line in the right hand that mirrors the vocal melody. The lyrics 'All those' are followed by a long note.

times _____ I'd look up to see _____ Sal - ly stand - ing at the

The third system features the lyrics 'times', 'I'd look up to see', and 'Sal - ly stand - ing at the'. The piano accompaniment has a more active bass line with eighth notes. The vocal line has a melodic peak on 'Sal - ly stand - ing'.

door, _____ Sal - ly mov - ing to the bed, _____

The fourth system concludes with the lyrics 'door,' and 'Sal - ly mov - ing to the bed,'. The piano accompaniment features a steady eighth-note bass line. The vocal line has a melodic phrase for 'Sal - ly mov - ing to the bed,'.

Sal - ly rest - ing in my arms With her head a - gainst my

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Sal - ly rest - ing in my arms With her head a - gainst my".

head.

SALLY: If you don't kiss me,

pp

This system contains the second vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "head." and "SALLY: If you don't kiss me,". The piano part includes a *pp* (pianissimo) dynamic marking.

Ben, I think I'm going to die.

Con moto

This system contains the third vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "Ben, I think I'm going to die." The piano part includes a *Con moto* tempo marking.

SALLY:

How I planned: What I'd wear to - night and When should I get here,

fp

This system contains the fourth vocal line and piano accompaniment. The vocal line is in treble clef. The piano accompaniment is in grand staff. The lyrics are: "SALLY: How I planned: What I'd wear to - night and When should I get here,". The piano part includes a *fp* (fortissimo) dynamic marking.

How should I find you, Where I'd stand, What I'd say in case you

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note 'How', followed by quarter notes 'should', 'I', 'find', 'you,'. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

did - n't re - mem - ber, How I'd re - mind you -- You re - mem - bered.

The second system continues the vocal line with 'did - n't re - mem - ber,' and 'How I'd re - mind you --'. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand held across measures.

Meno mosso

And my fears were wrong! Was it ev - er real?

The third system begins with the tempo marking 'Meno mosso'. The vocal line has a longer note for 'And' and 'wrong!'. The piano accompaniment features a more active right hand with eighth-note patterns, labeled 'R.H.' and 'L.H.'.

Did I ev - er love you this much? Did we ev - er feel

The fourth system continues the vocal line with 'Did I ev - er love you this much?' and 'Did we ev - er feel'. The piano accompaniment remains consistent with the previous system.

rit. *a tempo* **BEN:**

so hap - py then? It was al - ways

rit. *pp a tempo*

Rubato

SALLY:

I should_ have worn green. I wore green the

BEN:

real_ And I've al - ways loved you this much.

pp

rit.

last time. The time_ I was hap - py . . .

— We can al - ways feel this hap - py . . .

rit.

Meno mosso

rit. e cresc.

Tempo primo

BOTH:

Too man - y morn - ings _____ Wast - ed in pre -

tend - ing I reach _____ for you. How man - y morn - ings _____

Are there still to come? _____ How much

time _____ can we hope that there will be? _____ Not much

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a long note on 'time', followed by a melodic phrase for 'can we hope that there will be?'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

time, _____ but it's time e - nough for me, _____

The second system continues the vocal and piano parts. The vocal line has a long note on 'time,' followed by a melodic phrase for 'but it's time e - nough for me,'. The piano accompaniment continues with similar rhythmic patterns, including some dynamic markings like 'p' (piano).

_____ If there's time _____ to look up and

The third system continues the vocal and piano parts. The vocal line has a long note on 'If there's time' followed by a melodic phrase for 'to look up and'. The piano accompaniment continues with similar rhythmic patterns.

Molto rubato

(SALLY:) be _____
(BEN:) see _____ Sal - ly stand - ing at the door, _____

The fourth system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#), indicating G major. The vocal line begins with a long note on 'be' (SALLY:) and 'see' (BEN:), followed by a melodic phrase for 'Sal - ly stand - ing at the door,'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The tempo marking 'Molto rubato' is placed above the system.

(S.)
(B.)

Sal - ly mov - ing to the bed, Sal - ly rest - ing in your my

subito p *a tempo*

arms With your head a - gainst my head.

p a tempo

I HAVE DREAMED

from *The King And I*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slowly $\text{♩} = 60$

LUN THA

I have dreamed _____

— that your arms are love - ly, _____

I have dreamed _____ what a joy you'll be. _____

— I have dreamed _____ ev - 'ry word you'll _____

whis - per ————— When you're close, —————

3

— close to me. ————— How you look —

— in the glow of eve - ning, ————— I have dreamed

— and en - joyed the view. ————— In these dreams I've loved you

mf passionately

so That by now I think I know What it's like to be

cresc.

loved by you, I will love be-ing loved by

f *espr.* *rit*

Poco piu mosso $\text{♩} = 97$ TUPTIM

you. A - lone and a - wake, I've

mf *p* *molto legato*

looked at the stars, The same that smiled on

you. _____ And time and a gain, I've thought all the

This system contains a vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The music is in a 4/4 time signature. The lyrics are: "you. _____ And time and a gain, I've thought all the".

Tempo I

things that you were think - ing too. _____

p *rit*

This system includes a tempo change to "Tempo I". The vocal line continues with the lyrics: "things that you were think - ing too. _____". The piano accompaniment features a dynamic marking of *p* (piano) and a *rit* (ritardando) marking. The time signature changes to 4/4.

I have dreamed _____ that your arms are love - ly, _____

p a tempo

This system features the lyrics: "I have dreamed _____ that your arms are love - ly, _____". The piano accompaniment includes a dynamic marking of *p a tempo* and two triplet markings in the right hand.

I have dreamed _____ what a joy you'll be. _____

This system concludes the phrase with the lyrics: "I have dreamed _____ what a joy you'll be. _____". The piano accompaniment continues with triplet markings in the right hand.

I have dreamed _____ ev-'ry word you'll whis - per, _____ When you're

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "I have dreamed" followed by a long horizontal line, then "ev-'ry word you'll whis - per," followed by another long horizontal line, and finally "When you're". The piano accompaniment includes two triplet markings in the right hand, each consisting of three eighth notes.

close, _____ close to me. _____

The second system continues the vocal line with the lyrics "close," followed by a long horizontal line, then "close to me." followed by another long horizontal line. The piano accompaniment continues with chords and moving lines in both hands.

How you look _____ in the glow of eve - ning, _____

The third system features the vocal line with the lyrics "How you look" followed by a long horizontal line, then "in the glow of eve - ning," followed by another long horizontal line. The piano accompaniment continues with chords and moving lines in both hands.

I have dreamed _____ and en - joyed the view. _____ In these

The fourth system features the vocal line with the lyrics "I have dreamed" followed by a long horizontal line, then "and en - joyed the view." followed by another long horizontal line, and finally "In these". The piano accompaniment includes a marking *mf passionately* in the right hand, with an accent (>) over the final notes.

dreams I've loved you so That by now I think I

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment is in two staves (treble and bass clef) with chords and melodic lines. There are dynamic markings like accents (>) and slurs.

TUPTIM
know What it's like to be loved by you, _____

LUN THA
What it's like to be loved_ by_ you, loved by

cresc. *fallargando*

The second system features two vocal parts and piano accompaniment. The vocal parts are in two staves with lyrics. The piano accompaniment is in two staves. There are dynamic markings like *cresc.* and *fallargando*, and slurs.

I will love be - ing loved by you.

you, I will love be - ing loved by you.

molto rit. *ff*

The third system features two vocal parts and piano accompaniment. The vocal parts are in two staves with lyrics. The piano accompaniment is in two staves. There are dynamic markings like *molto rit.* and *ff*, and slurs.

WE KISS IN A SHADOW

from *The King And I*

LUN THA: If only we could stop pretending.
 Con sentimento (♩ = 97)

Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Piano introduction in G major, 4/4 time. The right hand features a melodic line with a fermata over the first measure, while the left hand provides a steady accompaniment of quarter notes. The piece begins with a piano (*p*) dynamic.

LUN THA: (*sings*)

We kiss in a sha - dow We hide from the moon,

The vocal line begins with a quarter rest followed by a half note 'We', a quarter note 'kiss', a quarter note 'in', a quarter note 'a', a half note 'sha - dow', a quarter rest, a quarter note 'We', a quarter note 'hide', a quarter note 'from the', and a half note 'moon,'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *p legato* and *simile*.

Our meet - ings are few and o - ver too soon.

The vocal line continues with a quarter rest, a quarter note 'Our', a quarter note 'meet - ings are', a quarter note 'few and', a quarter note 'o - ver too', and a half note 'soon.' followed by a fermata. The piano accompaniment provides accompaniment for the vocal line.

We speak in a whis - per, A - fraid to be heard;

The vocal line continues with a quarter rest, a quarter note 'We speak in a', a quarter note 'whis - per,', a quarter rest, a quarter note 'A - fraid to be', and a half note 'heard;' followed by a fermata. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

When peo - ple are near, we speak not a word.

A - lone in our se - cret, To - geth - er we sigh For

one smil - ing day to be free,

To kiss in the sun - light And say to the sky:

Be - hold and be - lieve what you see! _____ Be -

hold how my lov - er loves me! _____

LUN THA: Tuptim, when can we meet? When? TUPTIM: It is not possible.

We cannot meet alone ever _____ not ever.

TUPTIM:

We speak in a whis - per, A - fraid to be heard;

When peo - ple are near, We speak not a word.

LUN THA:

A - lone in our se - cret, To - geth - er we sigh For

one smil - ing day to be free,

TUPTIM and LUN THA: (together)

To kiss in the sun - light And say to the

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "To kiss in the sun - light" and "And say to the". The bottom staff is a piano accompaniment in treble and bass clefs, also in F# major and common time. It features a flowing melody in the right hand and a more rhythmic bass line in the left hand, with various articulations and slurs.

sky: Be - hold and be - lieve what you

The second system continues the musical score. The vocal line in the top staff has the lyrics "sky: Be - hold and be - lieve what you". The piano accompaniment in the bottom staff includes a prominent seven-note arpeggiated figure in the right hand, marked with a "7" above it, and continues with a steady accompaniment in the left hand.

see! Be - hold how my lov - er loves

TUPTIM:
LUN THA:

The third system shows the vocal lines for Tuptim and Lun Tha. The lyrics "see! Be - hold how my lov - er loves" are spread across the vocal staves. Tuptim's part is indicated by a wavy line above the staff, and Lun Tha's part is indicated by a wavy line below the staff. The piano accompaniment features a series of chords in the right hand and a steady bass line in the left hand, with a "rit." (ritardando) marking.

me!

pp a tempo rit. 8va

The fourth system concludes the page. The vocal line in the top staff has the lyrics "me!". The piano accompaniment in the bottom staff features a complex texture with multiple layers of notes, including a high-octave section marked "8va". The dynamics include "pp a tempo" and "rit." (ritardando).

WUNDERBAR

from *Kiss Me, Kate*

Words and Music by
COLE PORTER

Tempo di Valse Viennese

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a piano (*pp*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes. The music concludes with a final chord in the right hand.

Piano accompaniment for the first vocal entry. The right hand continues the melodic theme with eighth notes and quarter notes, often using slurs. The left hand maintains a consistent bass line with quarter notes.

Piano accompaniment for the second vocal entry. The right hand features a more active melodic line with eighth notes and quarter notes. The left hand continues with a steady bass line. The dynamic is marked *mf*.

LILLI:

Vocal line for Lilli. The melody is in 3/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics are: "Wun - der - bar, Wun - der - bar! There's our".

FRED:

Vocal line for Fred. The melody is in 3/4 time, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics are: "Wun - der - bar, Wun - der - bar!".

Piano accompaniment for the final section. The right hand features a melodic line with eighth notes and quarter notes, often using slurs. The left hand maintains a steady bass line with quarter notes. The dynamics are marked *p* and *mp*.

fav - 'rite star a - bove; _____

What a bright - shin - ing

mf

molto rit.

Like our love, it's Wun - der - bar!

molto rit.

star! _____ Like our love, it's Wun - der - bar!

p molto rit.

6

a tempo

FRED: Gaz - ing down on the Jung - frau

LILLI: From our se - cret

a tempo

FRED:

LILLI:

cha - let for two, _____ Let us drink, Lieb - chen mein, In the moon-light be -

This system contains the first vocal line for Fred and Lilli, and the first system of piano accompaniment. The vocal line for Fred starts with a half note 'cha' and a quarter note 'let', followed by a two-measure rest. Lilli's line starts with a half note 'In' and a quarter note 'the'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

nign, To the joy of our dream come true. _____

To the joy of our dream come true. _____

poco rit. *a tempo*

poco rit. *a tempo*

poco rit. *a tempo*

This system contains the second vocal line for Fred and Lilli, and the second system of piano accompaniment. The vocal line for Fred starts with a half note 'nign,' and a quarter note 'To'. Lilli's line starts with a half note 'To' and a quarter note 'the'. The piano accompaniment includes tempo markings: 'poco rit.' and 'a tempo' for both vocal and piano parts.

Wun - der - bar, _____ Wun - der - bar! _____

Wun - der - bar, _____ Wun - der - bar! _____ What a

This system contains the third vocal line for Fred and Lilli, and the third system of piano accompaniment. The vocal line for Fred starts with a half note 'Wun' and a quarter note 'der'. Lilli's line starts with a half note 'Wun' and a quarter note 'der'. The piano accompaniment continues with the same rhythmic pattern.

Here am I
per - fect night for love,

mf

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Here am I'. The middle staff is another vocal line with lyrics 'per - fect night for love,'. The bottom two staves are piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

here you are,
Why, it's tru - ly Wun - der -

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'here you are,'. The middle staff is another vocal line with lyrics 'Why, it's tru - ly Wun - der -'. The bottom two staves are piano accompaniment, continuing the melodic and bass lines from the previous system.

Wun - der - bar, Wun - der - bar!
bar! Wun - der - bar, Wun - der - bar! We're a -

p

Detailed description: This system contains the final three staves of music on the page. The top staff is a vocal line with lyrics 'Wun - der - bar, Wun - der - bar!'. The middle staff is another vocal line with lyrics 'bar! Wun - der - bar, Wun - der - bar! We're a -'. The bottom two staves are piano accompaniment, ending with a dynamic marking of *p*.

Not a cloud near or
lone and hand in glove,

mf

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in G major with lyrics 'Not a cloud near or'. The second staff is another vocal line with lyrics 'lone and hand in glove,'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. A dynamic marking of *mf* is present in the piano part.

far, _____ Say you
Why, it's more than Wun - der - bar! _____

Detailed description: This system contains the next two systems of the musical score. The top staff is a vocal line with lyrics 'far, _____ Say you'. The second staff is another vocal line with lyrics 'Why, it's more than Wun - der - bar! _____'. The piano accompaniment continues with chords and moving lines. The key signature changes to A major at the end of the system.

A little brighter
care, dear, _____ Say you long, dear, _____
For you mad - ly. _____ For your

Detailed description: This system contains the final two systems of the musical score. The top staff is a vocal line with lyrics 'care, dear, _____ Say you long, dear, _____'. The second staff is another vocal line with lyrics 'For you mad - ly. _____ For your'. The piano accompaniment continues with chords and moving lines. The key signature remains A major.

Do you swear, dear? _____

kiss. _____ Dar - ling, glad - ly, _____

cresc.

Tempo I

Life's di - vine, dear, _____ Wun - der - bar, _____

_____ And you're mine, dear! _____ Wun - der - bar, _____

f *subito p e rit. molto* *mp a tempo*

_____ Wun - der - bar! _____

_____ Wun - der - bar! _____ There's our fav - 'rite star a - bove. _____

molto rit.

What a bright shin - ing star! _____ Like our love it's

molto rit.

Like our love it's

mf

p molto rit.

Both waltz

Wun - der - bar! _____

Wun - der - bar! _____

f a tempo

cresc.

f

LILLI:

a tempo

Wun - der - bar, Wun - der - bar!

FRED:

molto rit.

a tempo

And you're mine dear! Wun - der - bar, Wun - der - bar!

subito p e molto rit. mp a tempo

What a bright -

There's our fav - 'rite star a - bove. What a bright -

molto rit.

opt.

shin - ing star! Like our love, it's Wun - der - bar!

molto rit.

shin - ing star! Like our love, it's Wun - der - bar!

molto rit.

IT NEVER WAS YOU

(IT NEVER WAS ANYWHERE YOU)

from *Knickerbocker Holiday*

Words by MAXWELL ANDERSON

Music by KURT WEILL

Allegro moderato con espressione

The piano introduction consists of two staves. The right hand features a series of chords and triplets, while the left hand plays a steady bass line with triplets. The tempo is marked 'Allegro moderato con espressione'.

The piano accompaniment for the first system is shown in two staves. It includes a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures and triplets.

BROM:

The vocal line for Brom is written on a single staff. The lyrics are: "I've been hunt - ing through woods, I've been fish - ing o - ver". The melody is simple and follows the natural inflection of the words.

The piano accompaniment for the second system is shown in two staves. It continues the musical themes from the first system, with triplets and chords supporting the vocal line.

Who's a cer-tain fa-ther's daugh - ter; - I've been fol-low - ing trails,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by the lyrics "Who's a cer-tain fa-ther's daugh - ter; -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. There are triplets in the piano accompaniment, indicated by a '3' and a bracket.

I've been star-ing af-ter ships, For a cer-tain pair of eyes -

The second system continues the musical score. The vocal line has a quarter rest followed by "I've been star-ing af-ter ships," and then "For a cer-tain pair of eyes -". The piano accompaniment continues with chords and a bass line, including a triplet in the right hand.

And a cer-tain pair of lips. Yes, I looked ev - 'ry - where

The third system shows the vocal line with a quarter rest followed by "And a cer-tain pair of lips." and then "Yes, I looked ev - 'ry - where". The piano accompaniment continues with chords and a bass line.

You can look with-out wings And I found a great va - ri - e - ty

The fourth system shows the vocal line with a quarter rest followed by "You can look with-out wings" and then "And I found a great va - ri - e - ty". The piano accompaniment continues with chords and a bass line, ending with a triplet in the right hand.

Of in-ter-est-ing things. But it nev-er was you

It nev-er was an-y-where you! An oc-ca-sion-al sun-set re-

mind-ed me, Or a flow'r grow-ing high on a tu-lip tree, Or one red star hung

low in the West, Or a heart-break call from the mea-dow-lark's nest Made me

think for a mo - ment: "May-be it's true _____ I've found her in the

star, in the call, in the blue!" But it nev-er was you, _____ It

nev - er was an - y - where you, an - y - where, an - y - where

pp rit.

you. (Spoken) Couldn't you leave your father's house and marry me - even without his consent? We could live, you see. There's money coming in.

TINA: My father has arranged for me to marry someone else, and he won't tell me who it is - but let's not think about that. Let's just hope that something will happen - and don't stay away so long again - because -

TINA:

I've been run - ning through rains And the winds that fol - low

af - ter For one cer - tain face

And an un - for - got - ten laugh - ter; I've been fol - low - ing

signs, I've been search - ing through the lands

For a cer - tain pair of arms _____ And a cer - tain pair of

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. A long horizontal line indicates a continuation of the melody. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment.

hands. Oh, I tried a kiss here

The second system continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns, including some chords with grace notes.

And I tried a kiss there, For when you're out in com - pa - ny _____

The third system features a vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes some chords with grace notes and a melodic line in the bass clef.

_____ The boys and girls will pair _____ But it nev - er was you _____

The fourth system concludes the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple harmonic accompaniment. There are triplets in both staves.

BROM and TINA:

It nev - er was an - y - where you! An oc - ca - sion - al sun - set re -

mind - ed me, Or a flow'r grow - ing high on a tu - lip tree, Or

one red star hung low in the West, Or a heart - break call from the

mea - dow lark's nest Made me think for a mo - ment: "May - be it's true

I've found her in the star, in the call, in the

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The music features a key signature of one flat and a 4/4 time signature. There are several triplet markings in the piano part.

TINA:
blue!" But it nev - er was you, _____ It nev - er was an - y - where

BROM:
blue!" But it nev - er was you, _____ It nev - er was an - y - where

This system features two vocal parts, TINA and BROM, and piano accompaniment. Both vocal parts have identical lyrics. The piano accompaniment is on two staves. The music includes triplet markings and dynamic markings such as *p*.

you, An - y - where, an - y - where you! _____

you, An - y - where, an - y - where you! _____

This system continues the two vocal parts and piano accompaniment. The lyrics are repeated. The piano accompaniment includes dynamic markings *p* and *ff*, and features a crescendo leading to a fortissimo section.

WILL YOU REMEMBER ME?

(MY LOVE WILL CLING TO YOU)
from *Knickerbocker Holiday*

Words by MAXWELL ANDERSON
Music by KURT WEILL

Tranquillo

p espr.

The first system of piano introduction features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked 'Tranquillo' and 'p espr.'. It begins with a whole rest in the treble and a half note in the bass, followed by a series of eighth and quarter notes in both hands, leading to a sustained chord in the final measure.

p

The second system continues the piano introduction. It features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked 'p'. It begins with a sustained chord in the treble and a half note in the bass, followed by a series of eighth and quarter notes in both hands, leading to a sustained chord in the final measure.

TINA: Moderato, ma poco agitato

Oh, love, will you keep me in mind _____ When they've

pp

The third system contains the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It is marked 'TINA:' and 'Moderato, ma poco agitato'. The lyrics are 'Oh, love, will you keep me in mind _____ When they've'. The piano accompaniment is in a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). It is marked 'pp'. The piano part features a series of chords in the right hand and a simple bass line in the left hand.

tak - en your life a - way, _____ When your voice goes

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'tak - en your life a - way,' followed by a long horizontal line indicating a breath or a long note, and then 'When your voice goes'. The piano accompaniment consists of chords and single notes, with some notes marked with a wavy line (trill or tremolo).

back to the wind, _____ And the light goes out of your

The second system continues the vocal line with 'back to the wind,' followed by another long horizontal line, and then 'And the light goes out of your'. The piano accompaniment continues with similar chordal textures and some melodic movement in the bass line.

day? _____ My love will cling to you, _____ My heart will

The third system features the vocal line with 'day?' followed by a long horizontal line, then 'My love will cling to you,' followed by another long horizontal line, and finally 'My heart will'. The piano accompaniment includes a triplet of eighth notes in the bass line and a *pp* (pianissimo) dynamic marking.

sing to you, _____ Till the hair on my head is thinned _____

The fourth system concludes the vocal line with 'sing to you,' followed by a long horizontal line, then 'Till the hair on my head is thinned' followed by another long horizontal line. The piano accompaniment features several triplet markings in the bass line.

And my lips are gray But when you're but a

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are "And my lips are gray But when you're but a". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and melodic fragments. A triplet of eighth notes is marked in the bass line.

mem - o - ry, Will you, can you re - mem - ber me? Oh, **BROM:**

The second system continues the musical score. The vocal line has the lyrics "mem - o - ry, Will you, can you re - mem - ber me? Oh,". The piano accompaniment continues with similar textures. A section labeled "BROM:" begins at the end of the system, indicated by a key signature change to two sharps (F# and C#).

love, when my eyes are gone blind, And the

The third system of the musical score features the lyrics "love, when my eyes are gone blind, And the". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning. The vocal line has a long note on "blind," that spans across the system.

moss on my stone is gray, And the worms on my

The fourth and final system of the musical score on this page features the lyrics "moss on my stone is gray, And the worms on my". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

corpse have dined _____ In the dark of the sunk - en

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'corpse', followed by a quarter note 'have', a dotted half note 'dined' with a long horizontal line underneath, and then a quarter note 'In', a quarter note 'the', a quarter note 'dark', a quarter note 'of', a quarter note 'the', a quarter note 'sunk', and a quarter note 'en'. The piano accompaniment consists of chords and moving lines in both the right and left hands.

clay, My love will cling to you, My dust will sing to you _____

The second system continues the musical score. The vocal line has a quarter note 'clay,', a quarter note 'My', a quarter note 'love', a quarter note 'will', a quarter note 'cling', a quarter note 'to', a quarter note 'you,', a quarter note 'My', a quarter note 'dust', a quarter note 'will', a quarter note 'sing', and a quarter note 'to', followed by a quarter note 'you' and a long horizontal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

_____ Till your fig - ure is bent and thinned _____ In a

The third system of the musical score shows the vocal line with a long horizontal line, a quarter note 'Till', a quarter note 'your', a quarter note 'fig -', a quarter note 'ure', a quarter note 'is', a quarter note 'bent', a quarter note 'and', a quarter note 'thinned' with a long horizontal line, and a quarter note 'In' followed by a quarter note 'a'. The piano accompaniment continues with chords and moving lines.

far - off day, And when I'm but a mem - o - ry

The fourth system concludes the musical score. The vocal line has a quarter note 'far -', a quarter note 'off', a quarter note 'day,', a quarter note 'And', a quarter note 'when', a quarter note 'I'm', a quarter note 'but', a quarter note 'a', a quarter note 'mem -', a quarter note 'o -', and a quarter note 'ry'. The piano accompaniment features a series of chords in the right hand and a series of chords in the left hand.

Still then, ev - en then, Shall I re - mem - ber thee!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "Still then, ev - en then, Shall I re - mem - ber thee!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a steady bass line with chords in the right hand. A triplet of eighth notes is marked with a "3" in the final measure.

TINA:
Oh, yes, he will keep me in mind

BROM:
Oh, then when my eyes are gone blind

The second system features two vocal parts and a piano accompaniment. The vocal parts are in treble clefs with a key signature of two sharps. TINA's part has the lyrics "Oh, yes, he will keep me in mind". BROM's part has the lyrics "Oh, then when my eyes are gone blind". The piano accompaniment is in a grand staff with a key signature of two sharps. It includes a triplet of eighth notes in the bass line and a dynamic marking of *mf* (mezzo-forte).

When they've ta - ken his life a - way,

And the moss on my stone is gray,

The third system continues with two vocal parts and a piano accompaniment. The vocal parts are in treble clefs with a key signature of two sharps. The first part has the lyrics "When they've ta - ken his life a - way," and the second part has "And the moss on my stone is gray,". The piano accompaniment is in a grand staff with a key signature of two sharps, featuring a steady bass line and chords in the right hand.

When his voice goes back to the wind,

And the worms on my corpse have dined

This system contains the first two vocal staves and the piano accompaniment. The piano part features a complex texture with multiple voices in both hands, including a prominent triplet in the bass line.

And the light has gone out of his day,

in the dark of the sunk - en clay,

This system contains the next two vocal staves and the piano accompaniment. The piano part continues with a similar complex texture, featuring a triplet in the bass line.

This system contains the piano accompaniment for the third system. It features a complex texture with multiple voices in both hands, including a prominent triplet in the bass line.

Till the hair on my head is thinned _____ And my
 Till her fig - ure is bent and thinned _____ In a

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a complex texture with many chords and a triplet of eighth notes in the right hand. Dynamics include a forte (f) marking and a piano (p) marking.

lips are gray, And when you're but a mem - o - ry, Still then, e - ven
 far off day, And when you're but a mem - o - ry, Still then, e - ven

The second system continues the vocal and piano parts. The vocal staves have the same lyrics as above. The piano accompaniment features a prominent bass line with repeated chords in the left hand and a more active right hand. A 'soft' dynamic marking is present.

then, Shall I re - mem - ber thee! _____
 then, Shall I re - mem - ber thee! _____

The third system concludes the piece with the lyrics 'then, Shall I re - mem - ber thee!'. The vocal staves end with a fermata. The piano accompaniment features a final, complex chordal structure with a fermata over the final notes.

MY HEART IS SO FULL OF YOU

from *The Most Happy Fella*

Words and Music by
FRANK LOESSER

TONY: (*Patting her hand*)

'At's-a nice.

Lento (♩ = 112) Rubato (♩ = circa 72)

ROSABELLA:

I love you, I love you, And you

mf *mp*

R. treat me like a ba-by. You just don't seem to un-der-stand. *ten.*

(*Angrily taking her hand away*)

fp *ten.*

Segue

TONY: What, Rosabella, what?

Rubato, quasi recitativo

ROSABELLA:

Like a wom-an loves a man — That's how I love you. —

TONY:

Ro - sa-bel-la, nun-ja say what you no

fp *colla voce* *fp*

R. Like a woman needs a man — Darling, I —
 T. mean.

mf p

TONY: Ma, omma old enough to be you papa. *Quasi tempo* (♩ = circa 100)

R. — need you. — I'm no ba - by I know what —

mf p

R. — I want I want hold - ing you ver - y close —

mf p

R. — to me. Just as close — to me as I pos -

mf p

Quasi recitativo

R. - si - bly can. _____ Not like a child but

T. TONY: *b*³ _____
Ro - sa - bel - la!

pp

R. Like a wom - an holds a man. _____ That's how I'll hold you.

fp *fp*

R. Would - n't blame you if you ran. _____ Now that I've _____

mfpp *fp*

Quasi tempo (♩ = circa 100)

R. - told you. _____ I'm no ba - by. I know what I know,

T. TONY: _____
Ca - ris - si - ma.

mp

Meno mosso (♩=168)

R. And I know it's my plan ————— Just to love you Like a wo-man

Allegro agitato (♩=144)

R. loves a won-der-ful man. —

T. (With great joy) Ro - sa-bel - la, Ro - sa-bel - la!

TONY: Quanto sono contento!

Cosa ti posso dire?

Tu mi stai a cuore!

What can I say?

What can I say?

molto rit.

Segue

MY HEART IS SO FULL OF YOU

Moderato appassionato (♩=circa 84)

TONY:

My heart he's so full of you, So full of

T. you, He's got no room for an-y-t'ing more in

ROSABELLA:
T. My heart is so full of you, So
dere. Ro - sa - bel - la, You make me a

R. full of you There is no room for an-y-thi:g
T. man Cra-zy like fire! Cra-zy wit' love!

R. more. What oth-er wish can I wish?
T. Cra-zy wit' love! Ah, So - no con - ten - to.

R. What oth-er plan can I plan? What oth-er dream can I dream? And what

T. So - no con - ten - to. Tu mi stai a

The first system of the musical score features a vocal line for the Soprano (R.) and a vocal line for the Tenor (T.), both in a key signature of three flats (B-flat major/C minor). The Soprano line begins with a rest followed by a melodic phrase. The Tenor line starts with a triplet of eighth notes, followed by a half note and a quarter note, then a long rest. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand providing a bass line. The system concludes with a fermata over the final notes of both vocal lines.

R. for? — What-ev-er for? When my heart is so full of

T. cuo - re When my heart he's so full of

The second system continues the vocal and piano parts. The Soprano line has a fermata over the first two notes, followed by a melodic phrase. The Tenor line has a fermata over the first two notes, followed by a melodic phrase. The piano accompaniment includes dynamic markings such as *rit.* and *a tempo*. The system ends with a fermata over the final notes of both vocal lines.

R. you, So full of you, There is no room,

T. you, So full of you, He's got no room,

The third system continues the vocal and piano parts. The Soprano line has a fermata over the first two notes, followed by a melodic phrase. The Tenor line has a fermata over the first two notes, followed by a melodic phrase. The piano accompaniment includes dynamic markings such as *rit.* and *ff*. The system ends with a fermata over the final notes of both vocal lines.

R. — no room in my heart — For an-y-thing more. —

T. — no room in my heart — For an-y-ting more. —

pp (under dialogue)

Segue

*TONY: (*Coming out of the clinch*) Carissima! I wanna tell everybody. Everybody in da whole beautiful world! Tonight we give-a big party. Da Sposalizio! Everybody was-a miss da Sposalizio ficause I was-a have accidente. Now, tonight, we gonna have it. (*TONY goes upstage as ROSABELLA runs left to retrieve his cane.*) Then omma gonna get up an' make a speech. A speech like-a dis:

Recitativo

T. La-dies an' gen-tle-men, Om-ma t'row-a dis par-ty to -

*The spoken lines may be omitted.

Tempo I^o

R. What oth-er wish can I wish?

T. day. To make big an-nounce-ment! My wife, she's-a love me now, My wife, she's-a

(Very proudly)

pp *L.H.*

R. What oth-er plan can I plan? What oth-er dream can I dream, And what

T. love me now, My wife, she's - a fall in love wit'

L.H.

R. for - What-ev-er for? When my heart is so

T. me... My heart he's so

molto ritard. *a tempo* *molto ritard.* *a tempo*

molto ritard. *a tempo*

R. full of you, so full of

T. full of you, so full of

R. you. There is no room, no room in my

T. you. Now my young, new heart ain' got no more

rit.

fpp *rit. mp*

R. heart For an - y - thing more.

T. room, For an - y - ting more.

molto allargando

PEOPLE WILL SAY WE'RE IN LOVE

from *Oklahoma!*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are as follows:

Laurey: Why do they think up sto-ries that link my
Curly: Some peo-ple claim that you are to blame as
name with yours? Curly: Why do the neigh-bors chat-ter all day be-
much as I; Why do you take the troub-le to bake my
hind their doors? Laurey: I know a way to prove what they say is quite un-
fav-'rite pie? Grant-in' your wish, I carved our in-i-tials on the
true — Here is the gist, a prac-ti-cal list of "don'ts" for you.
tree! — Just keep a slice of all the ad-vice you give so free.

The piano accompaniment includes dynamic markings: *mp*, *rit.*, and *p*. The score concludes with a double bar line and repeat signs.

Copyright © 1943 by Williamson Music Co. Copyright Renewed.
All Rights Administered by Chappell & Co., Inc.

International Copyright Secured ALL RIGHTS RESERVED Printed in the U.S.A.
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Refrain

Laurey: Don't throw bou - quets at me
 Curly: Don't praise my charm too much

mf

Don't please my folks too much
 Don't look so vain with me

Don't laugh at my jokes too much
 Don't stand in the rain with me

mf

Peo - ple will say we're in love! (Curly: Who laughs at yer jokes?)
 Peo - ple will say we're in love!

mf

Don't sigh _____ and gaze at me _____
 Don't take _____ my arm too much _____

Your sighs _____ are so like mine _____
 Don't keep _____ your hand in mine _____

Your eyes _____ must-n't glow like mine _____ Peo - ple will
 Your hand _____ feels so grand in mine _____ Peo - ple will

say we're in love! _____ Don't start _____ col -
 say we're in love! _____ Don't dance _____ all

lect - ing things _____ (Curly: Like what?) Give me my rose and my
 night with me _____ Till the stars fade from a -

glove. _____ Sweet - heart _____ they're sus -
 bove. _____ (Both:) They'll see _____ it's al -

mp

pect - ing things _____ Peo - ple will say we're in
 right with me _____ Peo - ple will say we're in

mf espr.

1. *rit* love. _____ 2. love. _____

rit *f*

A MAN AND A WOMAN

from *110 In The Shade*

Moderately-In 4

Words by TOM JONES
Music by HARVEY SCHMIDT

FILE:

A man and a wom - an can be

pp

Red. *Red.* etc.

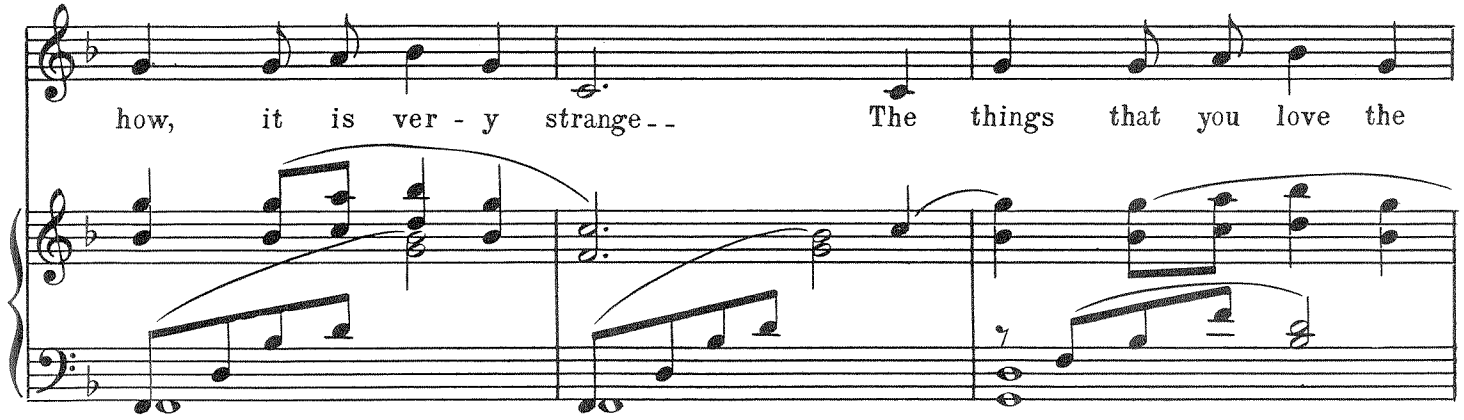
so close to - geth - er That they al - most be - come like one. They

prom - ise to love till life is done. *mf*

A man and a wom - an Can be part of each oth - er, But some -

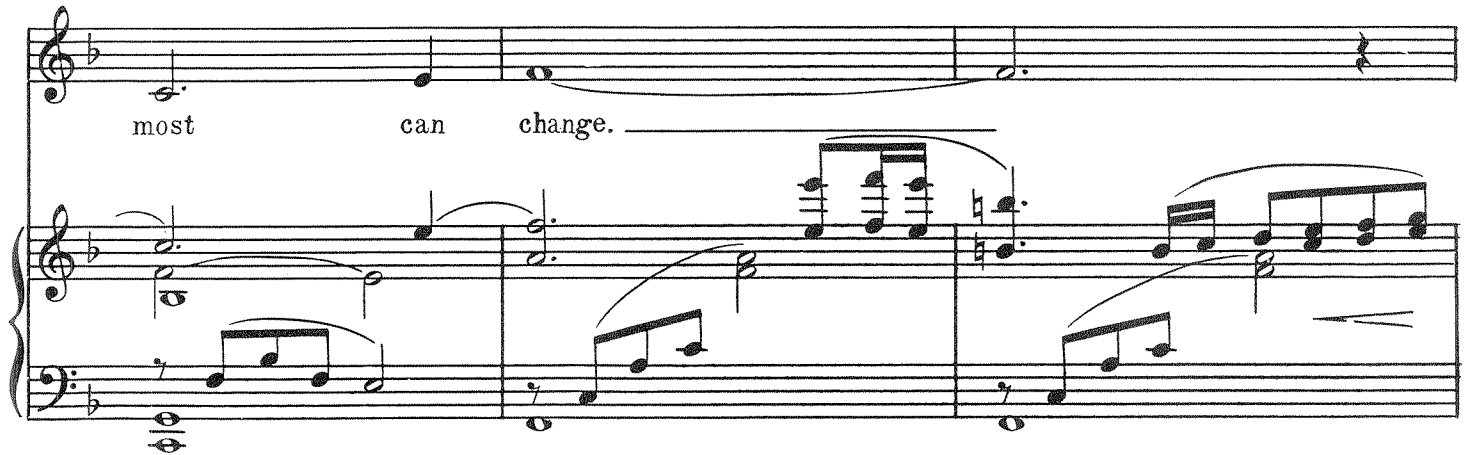
The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady bass line and a more melodic upper line. Dynamics include piano (pp) and mezzo-forte (mf). The lyrics are: 'A man and a woman can be so close together That they almost become like one. They promise to love till life is done. A man and a woman can be part of each other, But some -'.

how, it is ver - y strange-- The things that you love the



The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with the lyrics "how, it is ver - y strange--" followed by a long note, then "The things that you love the". The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

most can change.



The second system continues the vocal line with the lyrics "most can change." followed by a long note. The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line and chordal textures in the treble.

Poco più mosso
Hard times come, And when they do, You don't mean what you
etc.



The third system is marked *Poco più mosso*. The vocal line begins with "Hard times come, And when they do, You don't mean what you" and ends with "etc.". The piano accompaniment features a more active bass line and treble line, with some chromatic movement and a sense of forward motion.

Slightly broader
say. But when you have hurt each oth - er, You



The fourth system is marked *Slightly broader*. The vocal line begins with "say. But when you have hurt each oth - er, You". The piano accompaniment features a more spacious feel with wider intervals and a slower, more deliberate bass line.

start to drift a - way. Then the man and the wom - an, Who were

rit. *a tempo*

so close to - geth - er, can be sud - den - ly so a - lone.. For -

get - ting the love - ly mo - ments they've known.

And the man and the wom - an must go back to just liv - ing all a -

mp *rall.*

Più mosso

LIZZIE:

lone. _____ It does - n't have _____ to be like that. _____ It does - n't

need _____ to end that way. _____ I know it's hard _____ and yet I

feel _____ That you can make it last for - ev - er. For a

rit.

In tempo

man and a wom - an Can be so close to - geth - er That they al - most be - come like

L.H.

L.H.

L.H.

one. They prom - ise to love till life is

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a long note on 'one.' followed by a melodic phrase. The piano accompaniment includes a left-hand part (L.H.) with a descending scale-like motion.

done. A man and a wom-an can be

Str. dolce

The second system continues the vocal line and piano accompaniment. The piano part includes a section marked 'Str. dolce' (string dolce) in the right hand and a left-hand part (L.H.) with a descending scale. The vocal line has a rest followed by the lyrics 'A man and a wom-an can be'.

part of each oth - er, And though trou - bles may come and go, The

The third system shows the vocal line and piano accompaniment. The piano part features a left-hand part (L.H.) with a descending scale. The vocal line continues with the lyrics 'part of each oth - er, And though trou - bles may come and go, The'.

love that they have in - side can grow.

The fourth system concludes the vocal line and piano accompaniment. The piano part features a left-hand part (L.H.) with a descending scale. The vocal line ends with the lyrics 'love that they have in - side can grow.'

Hard times come, But that's all right. You

know that you'll pull through. As long as you have each

oth - er, There's noth - ing you can't do. And the

BOTH:

R.H. *rall.*

Poco meno mosso

LIZZIE:
man and the wom - an, Who were so close to - geth - er, Can be

FILE:
man and the wom - an, Who were so close to - geth - er, Can be

W.W. *allegro*

clos - er as time goes by, As long as they both are
 clos - er as time goes by, As long as they both are

will - ing to try. And the
 will - ing to try. And the

man and the wom-an Will grow clos-er un-til the day they die.
 man and the wom-an Will grow clos-er un-til the day they die. It may be

rit.
a tempo pp

I feel so sure _____ It could be
true, _____ I just don't know.

This system contains the first two lines of the musical score. The top two staves are vocal lines in G major, with lyrics: "I feel so sure _____ It could be true, _____ I just don't know." The piano accompaniment is in the bottom two staves, featuring a rhythmic pattern of eighth notes and chords.

so. A love can last _____ un - til you
A love can last _____ un - til you

mf rit.

This system contains the second two lines of the musical score. The vocal lines continue with lyrics: "so. A love can last _____ un - til you" and "A love can last _____ un - til you". The piano accompaniment includes dynamic markings *mf* and *rit.* (ritardando).

die! _____
die! _____

f molto rit.

This system contains the final two lines of the musical score. The vocal lines end with the word "die!" on a long note. The piano accompaniment features a dynamic marking *f* (forte) and *molto rit.* (molto ritardando).

BESS, YOU IS MY WOMAN

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
 Music by GEORGE GERSHWIN

Poco allargando

mp *espr.* *calmato*

The piano introduction is in 4/4 time, marked *Poco allargando*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in the key of B-flat major. The introduction concludes with a *calmato* (ritardando) effect.

Andantino cantabile

PORGY *mf.*

Bess, you is my wo - man

mf con calore

The first line of the song is in 4/4 time, marked *Andantino cantabile*. Porgy's vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part features a triplet in the right hand and a steady accompaniment in the left hand. The tempo is *mf con calore*.

Po. now, — you is, — you is! An' you mus' laugh an' sing an' dance for

The second line of the song continues the melody. Porgy's vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part features a triplet in the right hand and a steady accompaniment in the left hand.

Po. two in - stead of one. —

The third line of the song concludes the phrase. Porgy's vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The piano part features a triplet in the right hand and a steady accompaniment in the left hand.

Tempo I. molto cantabile

BESS

Por - - gy, I's yo' wo - man now, I is,

mf più espressivo

B. I is! An' I ain' nev-er go-in' no-where 'less you shares de

B. fun. Dere's no

stringendo *rall.* *a tempo*

B. wrin - kle on my brow, no - how, but

Subito più mosso

B. I ain' go-in! You hear me say-in', if you ain' go-in,

L.H.

B. wid you I'm stay - in'. Por - gy, I's yo' wo - man

rall. f a tempo rit.

rall. a tempo f rit.

marcato

B. now! I's yours for ev - er, Morn-in' time an' ev-'nin' time an'

a tempo rit. Poco sostenuto (gently)

a tempo rit. p dolce

B. sum-mer time an' win-ter time. PORGY Morn - in' time an' ev - 'nin' time an'

Po. *mf animando*

sum - mer time an' win - ter time, Bess, _____

Po. *rit.*

— you got yo' man. _____

Tempo I. molto cantabile

BESS

Por - - gy, I's yo' wo - man now, _____ I is, _____

Po. Bess, you is my wo - man now an' for - ev - er.

mf più espressivo

B. I is! An' I ain' nev-er go-in' no-where 'less you shares de
 Po. Dis life is jes' be - gun, — Bess, we two is

B. fun. — *rall.* Dere's *a tempo* no
 Po. one — now an' *rall.* for - ev - er. *a tempo* Oh, Bess, don'

B. wrin - kle on my brow, no - how, but
 Po. min' dose wo - men. You got yo' Por - gy, you loves yo' Por - gy,

Subito più mosso

B. I ain' go - in'! You hear me say - in', if you ain' go - in',

Po. I knows you means it, I seen it in

L.H.

B. wid you I'm stay in'. For gy,

Po. yo' eyes, Bess. We'll go

rall. *f a tempo*

rall. *f a tempo*

rall. *f a tempo*

B. I's yo' wo - man now! I's yours for - ev - er.

Po. swing - in' through de years a - sing - in'

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

rit. *a tempo* *rit.*

gently

B. Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

Po. *(humming)*
Hmm

p dolce

(humming)

B. Hmm

Po. Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

(They embrace.)

B. Oh my Por - gy,

Po. My Bess,

mf animando

p allargando

allargando

B. *a tempo*
my man Por - gy, From dis min - ute I'm tell - in' you, I keep dis vow:

Po. *a tempo*
my Bess, From dis min - ute I'm tell - in' you, I keep dis vow:

*a tempo
dolcissimo*

D. Por - gy, — I's yo' wo - man now. —

Po. Oh, my Bes - sie, we's hap - py now, —

B. We is one now. —

Po. We is one now. —

espr. e rit. *dim.*

I LOVES YOU, PORGY

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato espressivo (♩ = 80)

BESS: *p*

Por - gy, Por - gy, dat you there ain' it? _____

PORGY: *mp*

Thank Gawd, Thank Gawd!_

mf

Poco più mosso

Con tenerezza (♩ = 92)

BESS: *p*

I lone - some here all by my - self, it's hot in there,

p

let me sit here with you in the cool.

PORGY: *mp*

Oh, Bess!

p

I been sick, ain't I?

Bess! You been ver - y

poco animando

mf

mp

p
How long I been
sick. But now I got you back, Bess.

This system contains the first two staves of music. The top staff is the vocal line, starting with a rest followed by the lyrics "How long I been". The bottom staff is the piano accompaniment, starting with a rest followed by the lyrics "sick. But now I got you back, Bess.". A piano dynamic marking (*p*) is placed above the first vocal note.

sick?
O - ver a week now. You come back from

This system contains the next two staves of music. The top staff is the vocal line with the lyrics "sick?". The bottom staff is the piano accompaniment with the lyrics "O - ver a week now. You come back from". A triplet of eighth notes is marked with a "3" above it. A piano dynamic marking (*p*) is placed above the piano accompaniment in the second measure.

Kit - ti - wah with eye like fire - ball, an' Ma - ri - a get you in - to bed,

L.H.

This system contains the final two staves of music. The top staff is the vocal line with the lyrics "Kit - ti - wah with eye like fire - ball, an' Ma - ri - a get you in - to bed,". The bottom staff is the piano accompaniment with the lyrics "Kit - ti - wah with eye like fire - ball, an' Ma - ri - a get you in - to bed,". The left hand part is specifically labeled "L.H." in the first measure.

(Bess catches breath in a sob)

an' you ain' know me. What's the mat - ter, Bess?

mf *p*

BESS: *p*
I guess I ain' know nut - tin' wid de fe - ver, or I ain' come

pp

back at all. _____

PORGY: *mf*
Dat's al - right, Hon - ey, Don't you wor - ry

mf

rall.

Hon - ey, I know you been with Crown.

rall.

L.H. *f stringendo*

Detailed description: This system contains two systems of music. The top system has a vocal line in bass clef with lyrics "Hon - ey, I know you been with Crown." and a piano accompaniment in bass clef. The piano part includes a *rall.* marking and a section marked "L.H. f stringendo" with a box around the notes. The bottom system has a vocal line in treble clef and a piano accompaniment in treble clef, both with *rall.* markings.

BESS:

How you know?

Gawd give crip-ple to un-der-stan' ma - ny thing he ain' give strong men.

fp colla parte

Detailed description: This system contains two systems of music. The top system has a vocal line in treble clef with lyrics "How you know?" and a piano accompaniment in bass clef. The piano part includes a triplet of notes. The bottom system has a vocal line in bass clef with lyrics "Gawd give crip-ple to un-der-stan' ma - ny thing he ain' give strong men." and a piano accompaniment in bass clef. The piano part includes a *fp colla parte* marking.

Allegro con moto (♩ = 158)

You ain' want me to go 'way?

No, no, I ain' want you to

p

mp

Detailed description: This system contains two systems of music. The top system has a vocal line in treble clef with lyrics "You ain' want me to go 'way?" and a piano accompaniment in bass clef. The piano part includes a *p* marking. The bottom system has a vocal line in bass clef with lyrics "No, no, I ain' want you to" and a piano accompaniment in bass clef. The piano part includes a *mp* marking.

go. How things stan' be-tween you an' Crown?

L.H. *fp* *mf* *cresc.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with a left-hand part labeled 'L.H.' and dynamic markings 'fp', 'mf', and 'cresc.'. There are triplets in the vocal lines.

BESS:

He's com - in' for me when de cot - ton come to town.

f

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line. The bottom staff is a piano accompaniment with dynamic marking 'f'. There are triplets in the vocal lines.

ten. *Più mosso*

I tell 'im, yes.

PORGY:

You go -in'?

fp *meno* *mf* *cresc.*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment with dynamic markings 'fp', 'meno', 'mf', and 'cresc.'. There are triplets in the piano accompaniment.

BESS: *accel.*

Por - gy, ——— Gawd, man!

f accel. 3

Detailed description: This system shows the vocal line for BESS in 4/4 time, marked *accel.* The lyrics are "Por - gy, ——— Gawd, man!". The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a steady eighth-note accompaniment. The key signature has one sharp (F#) and one flat (Bb).

Subito moderato

Why yo' mus - cle pull up like that? It make me a - fraid.

mf *p*

Detailed description: This system continues the vocal line for BESS, marked *Subito moderato*. The lyrics are "Why yo' mus - cle pull up like that? It make me a - fraid.". The piano accompaniment features a triplet of eighth notes in the right hand and a melodic line in the left hand. The dynamics shift from *mf* to *p*. The key signature remains one sharp and one flat.

Calmato (♩ = 76)

PORGY: *mp*

You ain' got nut - tin' to be a - fraid of; — I ain' try to keep no wo - man what don't want to stay.

p

Detailed description: This system shows the vocal line for PORGY in 4/4 time, marked *Calmato* with a tempo of quarter note = 76. The lyrics are "You ain' got nut - tin' to be a - fraid of; — I ain' try to keep no wo - man what don't want to stay.". The piano accompaniment features a triplet of eighth notes in the right hand and a melodic line in the left hand. The dynamics are marked *mp* and *p*. The key signature has one sharp and one flat.

If you wants to go to Crown, Dat's for you to say.

Detailed description: This system continues the vocal line for PORGY. The lyrics are "If you wants to go to Crown, Dat's for you to say.". The piano accompaniment continues with the triplet and melodic accompaniment. The key signature remains one sharp and one flat.

Andantino (♩ = 59)

BESS:

mf (with great feeling)

I wants to stay here, but I ain't wor - thy, You is too

sf *p espr. e cantabile*

de-cent to un - der - stan', For when I see him he hyp - no-

tize me, When he take hol' of me with his hot han'.

poco rall.

poco rall.

Animando

Some - day, I know he's com - in' back to call me,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a melodic phrase: "Some - day, I know he's com - in' back to call me,". The piano accompaniment starts with a piano (*p*) dynamic and consists of chords in the right hand and a simple bass line in the left hand.

He's goin' to han - dle me an' hol' me so.

The second system continues the vocal line with the lyrics "He's goin' to han - dle me an' hol' me so." The piano accompaniment continues with similar chordal textures, maintaining the *p* dynamic.

It's goin' to be like dy - in', Por - gy, deep in - side me.

ten.

The third system contains the lyrics "It's goin' to be like dy - in', Por - gy, deep in - side me." The vocal line has a *ten.* (tenuto) marking above the phrase "Por - gy, deep in - side me." The piano accompaniment features more complex chordal structures, including some chromatic movement in the right hand.

But when he calls, I know I have to go.

mf

The fourth system concludes with the lyrics "But when he calls, I know I have to go." The vocal line has a long note on "go" that extends across the system. The piano accompaniment is marked *mf* (mezzo-forte) and features more active, flowing lines in both hands, with some chromaticism and arpeggiated figures.

PORGY: *freely*

If dere war'nt— no Crown, Bess, If dere was on - ly jus' you an'

fpp colla parte

Andantino molto espressivo

BESS: *(trembling with emotion)*

I loves you, Por - gy, don' let him

Por - gy, what den? _____

ten.

mf

take me, Don' let him han-dle me an' drive me mad. If you kin

goin' to live eas - y, you goin' to live high, — you

goin' to out - shine — ev - 'ry wo - man in dis town.

An' re - mem - ber, when Crown_ come that's my

busi - ness. —

ff

Più appassionato, ma ben ritmato

BESS: *ten. ten. ten.* *f*

I loves you, Por-gy, _____ Don' let him
 Bess. _____ What you think I is a-ny-way, to let dat

f *mf*

take me, _____ Don' let him han-dle me _____
 dir - ty houn' dog steal my wo-man? _____ If you wants to stay wid

3

_____ with his hot han'. _____ if you kin
 Por - gy, you go-in' stay, You got a homenow, Hon-ey, an' you got love.

3 3

keep me _____ I wants to stay here _____

So no mo' cry-in', can't you un-der-stand? You go-in' to go a-bout yo'

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "keep me _____ I wants to stay here _____". The middle staff is a vocal line in bass clef with lyrics: "So no mo' cry-in', can't you un-der-stand? You go-in' to go a-bout yo'". The bottom staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords in the right hand.

_____ wid you for ev-er. _____ I got my

busi-ness, sing-in' 'cause yo' got Por-gy, you got a

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "_____ wid you for ev-er. _____ I got my". The middle staff is a vocal line in bass clef with lyrics: "busi-ness, sing-in' 'cause yo' got Por-gy, you got a". The bottom staff is a piano accompaniment in bass clef, continuing the eighth-note bass line and chords.

Maestoso

man. _____

man. _____

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "man. _____". The middle staff is a vocal line in bass clef with lyrics: "man. _____". The bottom staff is a piano accompaniment in bass clef, marked with a forte *f* dynamic. It features a complex rhythmic pattern with triplets and a key signature change to two flats. The system concludes with a double bar line and repeat signs.

WHAT YOU WANT WID BESS?

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato sempre ritmato (♩ = 88)

BESS: (*pleadingly with expression and rhythm*)

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is Moderato sempre ritmato with a quarter note equal to 88 beats per minute. The piano part features a consistent rhythmic pattern of eighth notes with triplet accents. The vocal line is marked with dynamics such as *mf* and *p*, and includes lyrics: "What you want wid Bess?_", "She's get - tin' ole now; Take a fine young gal _", and "for to sat - is - fy Crown. Look at this chest _ an'".

look at these arms — you got.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has four sharps (F#, C#, G#, D#). The vocal line begins with a melodic phrase: 'look at these arms — you got.' The piano accompaniment consists of a right-hand part with eighth-note triplets and a left-hand part with quarter notes. The system concludes with a fermata over the final note of the vocal line.

You know how it al - ways been with me, these

The second system continues the musical score. The vocal line has the lyrics 'You know how it al - ways been with me, these'. The piano accompaniment features eighth-note triplets in the right hand and quarter notes in the left hand. The system ends with a fermata over the final note of the vocal line.

five years I been yo' wo - man, — You could

The third system of the score contains the lyrics 'five years I been yo' wo - man, — You could'. The piano accompaniment continues with eighth-note triplets in the right hand and quarter notes in the left hand. The system concludes with a fermata over the final note of the vocal line.

cresc.
kick me in the street, then when you want - ed me back —

mf *f*

The fourth system begins with the dynamic marking *cresc.* and the lyrics 'kick me in the street, then when you want - ed me back —'. The piano accompaniment features a crescendo in the right hand, moving from *mf* to *f*. The system ends with a fermata over the final note of the vocal line.

you could whis - tle an' _____ there I was _____ back a - gain

mf *p*

lick - in' yo' han'. _ There's plen - ty bet - ter look - in' gal _____ than Bess. _____

mf *p*

CROWN: Can' you see, I'm with Por - gy, What I wants wid oth - er wo-man, I _____ gots a wo-man, yes, _____

now an' for ev - er, I am his wo - man, — he would die — with - out me,

— An' dat is you, yes, dat is you, yes,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "now an' for ev - er, I am his wo - man, — he would die — with - out me,". The middle staff is a vocal line in bass clef with lyrics: "— An' dat is you, yes, dat is you, yes,". The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line with triplets.

Oh, Crown — won't you let me go — to my

I need you now — an' you're mine — jus' as long — as I

mf gradatamente cresc.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "Oh, Crown — won't you let me go — to my". The middle staff is a vocal line in bass clef with lyrics: "I need you now — an' you're mine — jus' as long — as I". The bottom staff is a piano accompaniment in bass clef, with a dynamic marking of *mf gradatamente cresc.* and a melodic line that rises towards the end of the system.

man, — to my man, He is a

want you. No crip-ple go - in' take my wo-man from me. You — got a

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "man, — to my man, He is a". The middle staff is a vocal line in bass clef with lyrics: "want you. No crip-ple go - in' take my wo-man from me. You — got a". The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line that concludes the system.

crip - ple an' needs my love, all my love.
 man to - night an' that is Crown, yes Crown, yes

optional
f con forza

What you want wid Bess? Oh, let me
 Crown. You're my wo - man Bess, I'm tell-in' you,

poco rall.
mf
poco rall.

go to my man, What you want wid Bess?
 now I'm your man.

Lento
più rall.
più rall.
sf mf

THE TOUCH OF YOUR HAND

from *Roberta*

Moderato

Words by OTTO HARBACH
Music by JEROME KERN

Piano introduction in 3/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand, with various dynamics and articulations.

STEPHANIE:

Vocal line and piano accompaniment for the first part of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You and I throughout a summer day Have walked a"

Vocal line and piano accompaniment for the second part of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "sun-lit way Or stopp'd to play."

Vocal line and piano accompaniment for the third part of the song. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "You and I have wandered hand in hand Throughout a"

hap - py land _____ That we had planned. _____

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are "hap - py land _____ That we had planned. _____". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a melodic line in the right hand and a bass line in the left hand. A piano dynamic marking *pp* is present. The system concludes with a double bar line and a key signature change to two sharps (D major).

LADISLAW:

I had hoped that our way might end

pp

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The lyrics are "I had hoped that our way might end". The piano accompaniment is in a grand staff with a key signature of two sharps. It features a melodic line in the right hand and a bass line in the left hand. A piano dynamic marking *pp* is present. The system concludes with a double bar line and a key signature change to one sharp (E major).

Where the sky and blue hor - i - zon blend.

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (E major). The lyrics are "Where the sky and blue hor - i - zon blend.". The piano accompaniment is in a grand staff with a key signature of one sharp. It features a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to two sharps (F# major).

Yet we've both walked our one last mile,

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# major). The lyrics are "Yet we've both walked our one last mile,". The piano accompaniment is in a grand staff with a key signature of two sharps. It features a melodic line in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to one sharp (E major).

poco rall.

It's good - bye for a while.

poco rall.

a tempo

8 -

dolce

Allegretto con anima

When you shall see flow - ers that lie on the

8 -

p

ten.

ten.

ten.

plain. Ly - ing there sigh - ing for one touch of

ten.

ten.

ten.

ten.

rain. Then you may bor - row,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter note 'rain.', followed by a half note 'Then', a quarter note 'you', a quarter note 'may', a half note 'bor -', and a quarter note 'row,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line, with a long slur over the first four measures.

Some glimpse of my sor - row,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Some', a quarter note 'glimpse', a quarter note 'of', a quarter note 'my', a half note 'sor -', and a quarter note 'row,'. The piano accompaniment features a more complex texture with chords and moving lines in both hands, maintaining the eighth-note bass line.

And you'll un - der - stand How I

The third system shows the vocal line with a quarter note 'And', a quarter note 'you'll', a quarter note 'un -', a quarter note 'der -', a half note 'stand', a double bar line, a quarter rest, a quarter note 'How', and a quarter note 'I'. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) above the vocal line and below the piano accompaniment. The piano part features a long slur over the first four measures and a double bar line.

long for the touch of your hand.

The fourth system concludes the vocal line with a quarter note 'long', a quarter note 'for', a quarter note 'the', a quarter note 'touch', a quarter note 'of', a quarter note 'your', and a quarter note 'hand.'. The piano accompaniment includes a dynamic marking of *pp* and a *dolcissimo* marking. The piano part features a long slur over the first four measures and a double bar line.

STEPHANIE:

I've loved you so

LADISLAW:

I've loved you so

You'll nev - er know.

How through those far ways, _____

You'll nev - er know.

How through those far ways,

And strange a - lien

star - ways _____ On

And

strange _____ star - ways

On

cresc.

sea or on land, I will long for the touch of your

sea or on land, I will long for the touch of your

pp

f *pp*

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are "sea or on land, I will long for the touch of your". The first vocal line has a *pp* dynamic marking. The piano accompaniment consists of two staves (treble and bass clef). It features a *f* dynamic marking and a *pp* dynamic marking. The piano part includes chords and melodic lines with various articulations.

hand.

hand.

8 - - - - - 1 *loco*

poco a poco allargando e morendo

Detailed description: This system contains the next two systems of the musical score. The top two staves are vocal lines, both with the lyric "hand.". The piano accompaniment continues with two staves. It includes a section marked "8" with a dashed line and a fermata, followed by the instruction "loco". The tempo/mood instruction "poco a poco allargando e morendo" is written across the piano part. The piano part features complex chordal textures and melodic lines.

8 - - - - - 1

ppp

Detailed description: This system contains the final two systems of the musical score. The top two staves are vocal lines, both with the lyric "hand.". The piano accompaniment consists of two staves. It includes a section marked "8" with a dashed line and a fermata. The piano part features a *ppp* dynamic marking and complex chordal textures. The system concludes with a double bar line.

MAKE BELIEVE

from *Show Boat*

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

pp *deliberato*

The piano introduction consists of three systems of music. The first system shows a treble clef staff with a whole rest. The second system shows the right hand playing a series of chords and moving lines, with a *pp* and *deliberato* marking. The left hand plays a steady bass line.

RAVENAL:

On - ly make be-lieve I love you, On - ly

The vocal line for Ravenal begins with a whole rest, followed by the lyrics "On - ly make be-lieve I love you, On - ly". The melody is simple and melodic, with a long note on "be-lieve" and "you".

ten.
3
colla voce

make be - lieve that you love me. Oth - ers find peace of

The piano accompaniment for the second vocal line features a treble clef staff with a triplet of eighth notes marked *ten.* and a *colla voce* marking. The left hand provides a steady bass line.

mind in pre - tend - ing; _____ Could - n't you? Could - n't I? Could - n't

poco rit.

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'mind', followed by a quarter note 'in', a quarter note 'pre -', a quarter note 'tend -', and a quarter note 'ing;'. There is a long horizontal line indicating a breath or a pause. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo marking 'poco rit.' is placed above the piano part.

we? _____ Make be - lieve our lips _____ are blend - ing _____

a tempo

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note 'we?', followed by a quarter note 'Make', a quarter note 'be -', a quarter note 'lieve', a quarter note 'our', a quarter note 'lips', a quarter note 'are', and a quarter note 'blend -'. There is a long horizontal line. The piano accompaniment continues with similar patterns. The tempo marking 'a tempo' is placed above the piano part.

_____ in a phan - tom kiss, _____ or two or three. _____ Might as

deliberato

3

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a long horizontal line, followed by a quarter note 'in', a quarter note 'a', a quarter note 'phan -', a quarter note 'tom', a quarter note 'kiss,', a quarter note 'or', a quarter note 'two', a quarter note 'or', a quarter note 'three.', a quarter note 'Might', and a quarter note 'as'. There is a long horizontal line. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' and a slur. The tempo marking 'deliberato' is placed above the piano part.

well make be - lieve I love you, _____ For, to tell the truth, _____ I

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a long horizontal line, followed by a quarter note 'well', a quarter note 'make', a quarter note 'be -', a quarter note 'lieve', a quarter note 'I', a quarter note 'love', a quarter note 'you,', a quarter note 'For,', a quarter note 'to', a quarter note 'tell', a quarter note 'the', a quarter note 'truth,', a quarter note 'I'. There is a long horizontal line. The piano accompaniment continues with chords and a steady bass line. The system ends with a double bar line and a repeat sign.

Tempo di Valse lento

do. Your par-don I pray! T'was too much to

p 3

marc. mf 3

say The words that be - tray my heart.

3

mp MAGNOLIA:

We on - ly pre - tend, You do not of - fend

quasi rubato 3

In play - ing a lov - er's part.

3

Allegretto

The game of_ just sup - pos - ing_ is the sweet - est_ game I know; _____

Our_ dreams are more_ ro - man - tic than the world we see.

RAVENAL:

And if the things we dream a - bout don't hap - pen_ to be so, _____

That's just an un - im - port - ant tech - ni - cal - i - ty.

Poco animato ($\text{♩} = \text{♩}$)

MAGNOLIA:

Tho' the cold and bru - tal fact is You and I have nev - er met,

We need not mind con - ven - tion's P's and Q's. _____ If we put our thoughts in

prac - tice We can ban - ish all re - grets, Im - ag - in -

ing most an - y - thing we choose. _____ We could

make be - lieve _____ I love you, _____ We could make be - lieve _____

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "make be - lieve _____ I love you, _____ We could make be - lieve _____".

BOTH:

that you love me. _____ Oth - ers find peace of mind in pre -

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats, and the time signature is 4/4. The lyrics are: "that you love me. _____ Oth - ers find peace of mind in pre -". There is a triplet of eighth notes in the vocal line.

tend - ing _____ Could - n't you? Could - n't I Could - n't we _____

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats, and the time signature is 4/4. The lyrics are: "tend - ing _____ Could - n't you? Could - n't I Could - n't we _____".

RAVENAL:

Make be - lieve our lips _____ are blend - ing _____ in a

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats, and the time signature is 4/4. The lyrics are: "Make be - lieve our lips _____ are blend - ing _____ in a".

BOTH:

phan - tom kiss, or two, or three Might as

MAGNOLIA:
cresc.

RAVENAL:
cresc.

well make be - lieve I love you. For, to

well make be - lieve I love you. For, to

f opt.

f opt.

cresc.

f

dim.

tell the truth, I do.

tell the truth, I do.

YOU ARE LOVE

from *Show Boat*

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Tempo di bolero (♩ = 100)

The musical score is presented in three systems, each with three staves. The top staff is a vocal line, which is mostly blank with a few rests. The middle and bottom staves are for piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/4. The first system includes a piano (*p*) dynamic marking and an accent (^) over the first measure. The second system includes a *poco rit.* marking. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

Tempo di Valse

RAVENAL:

Once a wand'-ring ne'er - do - well, Just a va - grant, rov - ing

fel - low, I went my way.

Life was just a joke to tell. Like a lone - ly Pun - chi -

nel - lo my role was gay.

But I knew the joke was aim - less; Time went on, I

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "But I knew the joke was aim - less; Time went on, I". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with a tilde (~).

liked the game less, For you see, —

The second system continues the musical score. The vocal line has lyrics: "liked the game less, For you see, —". The piano accompaniment continues with similar melodic and harmonic patterns, including some chords with a tilde (~).

Some - where lurked a spark di - vine, And

The third system of the musical score has lyrics: "Some - where lurked a spark di - vine, And". The piano accompaniment continues with melodic and harmonic support for the vocal line.

I kept won - d'ring wheth - er mine would come to

The fourth and final system of the musical score on this page has lyrics: "I kept won - d'ring wheth - er mine would come to". The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

In two

poco agitato

me. _____ Then _____ my

p poco agitato

for - tune turned and I found you. Here _____ you

are with my arms a - round you. You _____ will

MAGNOLIA:

nev - er know what you've meant _____ to me. You're _____ the

RAVENAL:

prize that heav - en has sent _____ to me. Here's _____ a

bright and beau - ti - ful world _____ all new, Wrapped

rit.

Tempo di Valse

up _____ in you.

p

1st time RAVENAL:
2nd time MAGNOLIA:

(Ravenal 2nd time) You _____ are love, Here in my arms

p molto espress.

Where you be - long, And here you will stay,

rubato

colla voce

I'll not let you a - way, I want day af - ter day with

3 3 3

You. You are spring,

dolcissimo

Bud of ro - mance un - furled. You taught me to

see one truth for - ev - er true.

cresc.

Detailed description: This system contains the first line of music. The vocal line is in a treble clef with a key signature of one flat and a common time signature. The lyrics are "see one truth for - ev - er true." The piano accompaniment consists of two staves, treble and bass clef. The right hand features chords and moving lines, with a *cresc.* marking. The left hand provides a steady accompaniment.

BOTH: 2nd time

You are love,

f

appassionato

f

ped

Detailed description: This system contains the second line of music. The vocal line begins with a *f* dynamic and the lyrics "You are love,". The piano accompaniment is marked *appassionato* and *f*. The right hand has a complex texture with many notes, and the left hand has a melodic line with *ped* markings. There are fermatas over the final notes of both parts.

Won - der of all the world.

ped

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Won - der of all the world." The piano accompaniment continues with a melodic line in the left hand and chords in the right hand, both marked with *ped*.

Where you go with me. Heav - en will al - ways

p

1.

Detailed description: This system contains the fourth line of music. The vocal line has the lyrics "Where you go with me. Heav - en will al - ways". The piano accompaniment is marked *p* and includes a first ending bracket labeled *1.* The right hand has chords and moving lines, while the left hand has a simple accompaniment.

2.
MAGNOLIA:

ff rit.

me Heav - en will al - ways

RAVENAL:

ff rit.

me Heav - en will al - ways

Grandioso

be.

be.

Ped

fff

STRANGE MUSIC

from *Song Of Norway*

Words and Music by ROBERT WRIGHT
& GEORGE FORREST

Andante

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante'. The piano part begins with a *ppp* dynamic marking. The first system shows the vocal line starting with a whole rest, followed by a melodic line in the piano. The second system continues the piano accompaniment with a dotted line above the staff indicating an octave. The third system shows the vocal line and piano accompaniment continuing the melodic development.

Moderato

The first system of the score features a piano introduction. It consists of two staves for the piano, with the right hand playing a melodic line and the left hand providing harmonic support. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Moderato'. The introduction concludes with a series of chords in the right hand, marked with a piano dynamic (*pp*).

NINA:

Ah, _____ Ah, _____ The sum - mer winds are

This system contains the first vocal line for Nina. The vocal line is written on a single staff in treble clef. The lyrics are "Ah, _____ Ah, _____ The sum - mer winds are". The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a rhythmic pattern. The dynamic is marked *pp*.

NINA:

sigh - ing. The leaves are lull - a - by - ing.

EDVARD:

No, not the winds! Not leaves, but ma - gic vi - o - lins are all a -

This system contains the second vocal line for Nina and the first vocal line for Edvard. Nina's line continues with the lyrics "sigh - ing. The leaves are lull - a - by - ing." Edvard's line begins with "No, not the winds! Not leaves, but ma - gic vi - o - lins are all a -". The piano accompaniment continues, with the right hand playing chords and the left hand playing a rhythmic pattern. The dynamic is marked *pp*.

EDVARD:

round you, I can hear the chords re - sound Of bound - ing

poco rit.

brass that seems to say, "I've found you," I've found you! I've found

Tempo Calando

you!

EDVARD: (cont.)

Strange mu - sic in my ears! On - ly

now, as you spoke, did it start.

Strange mu - sic of the spheres! Could its

love - ly hum be com - ing from my heart?

You ap - pear, and I hear song su - blime,

Song that I'm _____ In ca - pa - ble of! _____ So

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment includes several triplet markings over eighth notes in both hands.

dear, let me hold you near _____ While we

The second system continues the vocal line with a half note C5, followed by a half note D5. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand.

trea - sure ev - 'ry mea - sure So, that time can nev - er change The

The third system shows the vocal line with a quarter note E5, followed by a quarter note F#5, and then a half note G5. The piano accompaniment includes a *cresc.* marking and a key change to B major at the end of the system.

strange new mu - sic of love! _____

The fourth system features a vocal line starting with a quarter note A4, followed by a quarter note B4, and then a half note C5. The piano accompaniment includes a *f* dynamic marking, a triplet in the left hand, and a *mf* dynamic marking. The system concludes with a key signature change to B minor.

NINA:

f

Strange mu - sic in my ears! On - ly

fp

now, as you spoke, did it start!

3

mf

fp

mf

mf

NINA:
Ah _____

EDVARD:
Strange mu - sic in my ears! _____ On - ly

mf

N. Ah _____ Ah _____ Ah _____

E. now, as you spoke, did it start. _____

3 3 3

N. *f* Strange mu - sic of the spheres! _____ Could its

E. Do I hear an - gels or the

f *p*

N. love - ly hum be com - ing from my heart? _____

E. love - ly hum that's com - ing from my heart? _____

The first system of music consists of three staves. The top staff is for the Soprano (N.), the middle for the Alto (E.), and the bottom for the Piano. The vocal lines are in a key with two flats and a 3/4 time signature. The piano accompaniment features a steady bass line and a treble line with arpeggiated chords and triplets. The lyrics are: "love - ly hum be com - ing from my heart?" for both parts.

N. When you ap - pear I hear a song su - blime, _____

E. You ap - pear, _____ And I hear song su - blime, _____

The second system of music continues the vocal lines and piano accompaniment. The Soprano (N.) line has the lyrics: "When you ap - pear I hear a song su - blime, _____". The Alto (E.) line has the lyrics: "You ap - pear, _____ And I hear song su - blime, _____". The piano accompaniment includes a mezzo-forte (mf) dynamic marking and continues with arpeggiated chords and triplets.

N. Song that I'm _____ In - ca - pa - ble of! _____

E. Song that I'm _____ In - ca - pa - ble of! _____ But you have found it.

The third system of music concludes the vocal lines and piano accompaniment. The Soprano (N.) line has the lyrics: "Song that I'm _____ In - ca - pa - ble of! _____". The Alto (E.) line has the lyrics: "Song that I'm _____ In - ca - pa - ble of! _____ But you have found it." The piano accompaniment continues with arpeggiated chords and triplets.

Dear, let me hold you near, _____ While we

Dear, let me hold you near, _____ While we

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various chordal textures and a long note in the right hand.

trea - sure ev - 'ry mea - sure So that time can ne - ver change The

trea - sure ev - 'ry mea - sure So that time can ne - ver change The

The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, including a *cresc.* marking.

strange new mu - sic of love! _____

strange new mu - sic of love! _____

The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings *f* and *ffz*, and a triplet in the right hand.

WE'LL GO AWAY TOGETHER

from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL

Allegro con brio (♩ = 69)

Piano introduction in B-flat major, 3/4 time. The right hand features a melody starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and A4. The left hand plays a steady eighth-note accompaniment starting with a quarter note G3, followed by eighth notes A3-B3, C4-B3, and A3. Dynamics include *fp* and *p*. The key signature has two flats (B-flat major).

Rose: *p*

When birds get old e-nough They spread their

Vocal line for Rose in B-flat major, 3/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern from the introduction.

wings and fly. It's nat - u - ral for a bird to

Vocal line for Rose in B-flat major, 3/4 time. The melody continues with quarter notes D5, C5, B4, and A4. The piano accompaniment continues with the eighth-note pattern.

Sam: *mf*

want to try the sky. When two peo-ple

Vocal line for Sam in B-flat major, 3/4 time. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note pattern.

are in love their souls grow wings and say:

This system contains the first line of music. The vocal line is on a single staff with lyrics. The piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a dense, rhythmic accompaniment with many sixteenth notes.

The nest is too small now _____ Come a -

This system contains the second line of music. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with a similar rhythmic pattern. A *cresc.* (crescendo) marking is present in the piano part.

way, love, come a - way, come a - way! _____

This system contains the third line of music. The piano accompaniment includes dynamic markings: *p* (piano), *cresc.* (crescendo), and *f* (forte). It also features triplet markings in the bass line.

We'll

This system contains the fourth line of music. The piano accompaniment includes the marking *poco rit.* (poco ritardando) and *l.h.* (left hand) for the final section. The vocal line ends with a *p* (piano) dynamic marking.

Allegro moderato ($\text{♩} = 63$)*with warm and tender expression*

Sam:

go a-way to- geth - er, just we two, just you and I, we'll

p etc.

Rose:

build a house to shel - ter us be - neath a hap - pier sky. We'll

p

go a - way to - geth - er out of shad - ows in - to

p

light, we'll leave be-hind our yes - ter - days and make to mor - row

mf Sam:
bright. Life is a sky-tall moun-tain Where clouds play hide and

seek, But love will blaze a trail for us up

to the high - est peak. _____ May - be we'll find a

rain - bow, May - be there's storm - y weath - er - - But

Rose: *p rit.*

rit. When we go a - way to -
p you'll be in my arms, my love, When we go a - way to -

molto espr. *rit.* *p*

geth - er.

cresc. *ff*

geth - er, when we go a - way to -

cresc. *mf* *f*

a tempo

geth - er.

ff *l.h.*

Rose: I've heard that people are much nicer and friendlier, when you get away from New York. Oh, if we could do it,

p *pp*

Sam!

Sam: We can, if we just make up our minds that we will.

Rose: We wouldn't need

Musical notation for the first system, featuring piano accompaniment and vocal lines for Sam and Rose. The piano part consists of chords in the right hand and a bass line in the left hand. The vocal lines are on a single staff.

much to live on . . . just the two of us.

p Rose:

Home need not be a pal-ace or a

Musical notation for the second system, including piano accompaniment and vocal lines for Rose. The piano part features a triplet in the right hand and a bass line in the left hand. The vocal line is on a single staff.

gold - en cas-tle in Spain.

I'd be con-tent with just a roof to

Musical notation for the third system, including piano accompaniment and vocal lines for Rose. The piano part features a triplet in the right hand and a bass line in the left hand. The vocal line is on a single staff.

keep out snow and rain.

Sam:

Just so we find a shel-ter from

Just so we find a shel-ter from

Musical notation for the fourth system, including piano accompaniment and vocal lines for Sam and Rose. The piano part features a triplet in the right hand and a bass line in the left hand. The vocal lines are on a single staff.

Meno mosso

cold and wind and wea - ther. When we
cold and wind and wea - ther. I'll warm you in my arms, my love, When we

p *Meno mosso*

p *molto espr.*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal parts are in a 4/4 time signature with a key signature of two flats. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include piano (*p*) and *molto espr.* (with a hairpin crescendo).

go a-way to-geth-er. When we go, we two, a -
go a-way to-geth-er. When we go, my love, a -

lento *cresc.* *cresc.*

lento *cresc.*

Detailed description: This system continues the vocal and piano parts. The piano accompaniment includes triplet markings (indicated by a '3' below the notes) in the bass line. Dynamics include *lento* and *cresc.* (with hairpin crescendos).

Allegro con brio

way!
way!

ff *ff*

Detailed description: This system marks a change in tempo to *Allegro con brio*. The vocal parts are reduced to single notes on a long note value, with the word 'way!' repeated. The piano accompaniment is more active, featuring a driving eighth-note bass line with triplet markings and chords in the right hand. Dynamics include *ff* (fortissimo).