Duets

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

This publication is not for sale in the E.C. and/or Australia or New Zealand.
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
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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 Holiday. The idea they eventually hit upon was to cast Miss Holliday as a meekly-awkward 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 Lilli 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  
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-fascist 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.


THE MOST HAPPY FELLA

MUSIC, LYRICS AND BOOK: Frank Loesser  
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 vintner (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  
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

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 Ciamma 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

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

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 repertories, 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
BOOK: Milton Lazarus
(Director based on music by Edvard Grieg)
CHOREOGRAPHER: George Balanchine
DIRECTOR: Edwin Lester and Charles K. Freeman
OPENED: 8/21/44

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 (Irra 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
BOOK: Elmer Rice
DIRECTOR: Charles Friedman
CHOREOGRAPHER: Anna Sokolow
OPENED: 1/9/47

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 Maurrant (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

Freely, with expression

HAPGOOD:

With so little to be sure of,

If there's anything at all,
If there's anything at all, I'm sure of here and now and us together,

All I'll ever be I owe you,

If there's anything to be,
Being sure enough of you

Makes me sure enough of me.

Thanks for ev’ry-thing we did,

Ev’ry-thing that’s past,

Ev’ry-thing that’s over too

Fast.

None of it was wasted,

All of it will
last. __________
Ev’ry-thing that’s here
and now
and
us to-get-her.
It was mar-vel-ous to
R.H.
dim.
R.H.
rail.
a tempo
know
you
And it isn’t rea-ly
through.
Cra-zy bus’ness this, this
life we live in. Don’t complain about the
time we’re given. With so little to be
sure of in this world, We had a moment, A marvelous

FAY: A marvelous moment.
I need you more than I can say.

I need you more than just today.

I guess I need you more than you need me And

yet I'm happy. All I'll ever be I'll

a tempo
HAPGOOD:

The more I memorize your face,

FAY:

owe you. If there’s anything to

The more I never want to leave.

be.

Being sure enough of

Slowly

Come with me, Fay.

you Made me sure enough of me. Thanks for everything we
There's more of love in me right now than all the
did.

Ev'ry-thing that's past,

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

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

None of it was wast- ed

None of it was wast-ed All of it will
(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-get-her. It was mar-vel-ous to

us to-get-her. It was mar-vel-ous to

know you And it's nev-er re-al-ly

know you And it's nev-er re-al-ly
BOTH:

through. Cra-z-y 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,

Hold me.
YOU’RE NEARER
from Babes In Arms

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

VAL:

You’re nearer____ than my head is to my pillow.____

Near-er____ than the wind is to the willow.____

Dear-er____

____ than the rain is to the earth below,____

Precious as the
sun to the things that grow.

You're nearer

than the ivy
to the wall is.

Near-er

than the winter
to the fall is.

Leave me,

but when you're away

you'll

know You're nearer,

for I love you so,

You're

JENNIFER:
near-er than my head is to my pil-low.

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

VAL:

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

JEN:

Precious 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.

Slower

BOTH:

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

Ad lib.

near-er, for I love you so.
SALZBURG
from Bells Are Ringing

Freely (In 2)

Words by BETTY COMDEN & ADOLPH GREEN
Music by JULE STYNE

SUSTAIN: Recitative

You said it! You said it! I heard you say it! Oh Sandor!

Slowly (In 4)

SANDOR:

Sue, Sue, Sue, I love you, honey. Sue, Sue,

SUE:

Sue, give me your money. With your life savings in the little blue sock, We will have enough to

SANDOR:

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

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Intringers are liable under the law.
SUE: we, oh so happy will be. Oh, where, oh where is this place of mystery? Where?

Bright Waltz (In 1)

SANDOR: In Salzburg by the sea, where love and laughter live eternally. In Salzburg by the hill, where gondolas gliding by the mill. What a thrill, darling! Tropical nights. Festival lights.
SANDOR:

Strudel for two at the midnight bull fights. In Salzburg, lovely

Salzburg, Where the flying fishes play. Where the schnitzel is high as an elephant's eye And the skies are not cloudy all day. Come to Salzburg with me... Liebchen!

BOTH:

by the sea! Ole!
SANDOR: Come on, Sue. SUE: Oh, Sandor, tell me more! SANDOR: You want more?

(Sung)

In

SUE: You said it!

Salzburg by the sea, Where all the world's in love with gay Par-

(Sung)

ree. In Salzburg on the shore, Where

(Spoken) Sandor! (Spoken) SUE:

Geisha girls keep coming back for more. Liebchen! We'll live in

(Spoken)

style, Gold by the pile. Goulash for two as we

BOTH:
SANDOR:

Where the corn and 'taters grow.

In our

BOTH:

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

(Spoken)

hurry and go! Come to Salz-burg with me... Lieb-chen!

BOTH: (Sung)

By the sea.
WHEN THE CHILDREN ARE ASLEEP
from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Voice

Piano

Snow (sings)

own a little house, and I sail a little boat, and the fish I catch I sell.

And in a manner of speakin' I'm doin' very well.
love a little girl and she's in love with me. And soon she'll be my bride. And in a manner of speakin' I should be satisfied.

Carrie: Mr. Snow: (Speaks) (Rings)

fied! Well, ain't you? If I told you my plans, and the things I intend It'd make ev'ry curl on yer head stand on end! When I
Allegretto

make enough money out a one little boat, I'll put

all my money in another little boat, I'll make

twic't as much out a two little boats and the

fust thing you know I'll hev four little boats! Then eight little boats, then a
fleets of little boats! Then a great, big fleet of great, big boats, All ketchin' herring, bringin' it to shore.

(with emphasis)
Sailin' out again and bringin' in more, and more and more And

More!
**Dialogue**

**Carrie:**

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' 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.

**Mr. Snow:**

Slowly and softly

-- Musical notation --

**Allegretto**

**Mr. Snow:** (singing)

The fust year we're married we'll hev one little kid, the second year we'll go and hev another little kid, you'll

-- Musical notation --
Carrie:
soon be darn-in’ socks fer eight lit-tle feet. Are you build-in’ up to an-

Mr. Snow:
other fleet? We’ll build a lot more

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.
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)

Me in my armchair—you on my knee—mebbe?

Carrie: Mebbe.

Moderato con moto

When the children are a-sleep, we’ll sit and dream. The things that every other dad and mother dream.

When the children are a-sleep and lights are low. If I still
love you The way I love you today, You'll

pardon my saying: "I told you so!"

When the children are asleep I'll dream with you. We'll think, what

fun we've had and be glad that it all came true!
Moderato

When children are awake, A-romp-in thru the rooms and runnin' on the stairs Then in a manner of speakin' A house is really theirs But once they close their eyes, And we are left alone And free from all their fuss,
Then in a manner of speakin'
We can be really us.

Carrie:
When the children are asleep,
We'll sit and dream,
The things that
Dream all alone.

Mr. Snow:
every other Dad and Mother dream.

Dreams that won't be interrupted
Lo! And behold. If I still

When the children are asleep And lights are low.

love you the way I love you today You'll pardon my saying:

"I told you so!" When the children are asleep I'll dream with you.

You'll dream with
We'll think what fun we've had, And be glad that it all came me.

You'll still hear me say that the
When today is a long time ago, You'll still hear me say that the

best dream I know is: When the children are asleep I'll dream with you!

best dream I know is you!
TOO MANY MORNINGS
from Follies

Sempre rubato

BEN:

Too many mornings

Waking and pretending I reach for you,

Thousands of mornings Dreaming of my girl. All that
time wasted, Mere-ly pass-ing through,

spent, So con-tent,

Too man-y morn-ing__ Wishing that the room might be filled with you.

Morn-ing to morn-ing turning in-to days,

All the
days that I thought would never end, All the
ights with another day to spend, All those
times I'd look up to see Sal-ly stand-ing at the
door, Sal-ly mov-ing to the bed,
SALLY: If you don’t kiss me, head.

Ben, I think I’m going to die.

Con moto

SALLY:

How I planned: What I’d wear tonight and When should I get here,
How should I find you, Where I'd stand, What I'd say in case you didn't remember, How I'd remind you -- You remembered.

Meno mosso

And my fears were wrong! Was it ever real?

Did I ever love you this much? Did we ever feel
rit. a tempo

BEN:

so happy then?

It was always

Rubato

SALLY:

I should have worn green.

I wore green the real

And I've always loved you this much.

BEN:

last time.

The time I was happy...

We can always feel this happy...

rit.
Meno mosso

Tempo primo

BOTH:

Too many mornings wasted in premise

tending I reach for you. How many mornings

Are there still to come? How much
(SALLY:) be
(BEN:) see
Sally standing at the door,

Molto rubato

If there's time to look up and

But it's time enough for me,

Can we hope that there will be?

Not much

Time,

Time,
Sally moving to the bed, Sally resting in my arms
With your head against my head.
I HAVE DREAMED
from *The King And I*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Slowly $d = 60$

\[\text{Lun Tha} \]

\[\text{I have dreamed} \]

\[\text{that your arms are lovely,} \]

\[\text{I have dreamed what a joy you'll be.} \]

\[\text{I have dreamed ev'ry word you'll} \]
whisper

When you're close,

close to me.

How you look

in the glow of evening,

I have dreamed.

and enjoyed 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
loved by you, I will love being loved by
Poco piu mosso $d=97$

TUPTIN

you.

Alone and awake, I've

looked at the stars, The same that smiled on
you. And time and again, I've thought all the

things that you were thinking too.

I have dreamed that your arms are lovely,

I have dreamed what a joy you'll be.
I have dreamed _ every word you'll whisper, _ When you're close, _ close to me.

How you look _ in the glow of evening, _

I have dreamed _ and enjoyed the view _ In these
dreams I’ve loved you so That by now I think I

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

LUNTHA
What it’s like to be loved by you, loved by

cresc.

– I will love being loved by you.

you, I will love being loved by you.

molto rit.
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

We kiss in a shadow
We hide from the moon,

Our meetings are few and over too soon.

We speak in a whisper,
A afraid to be heard;

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When people are near, we speak not a word.

Alone in our secret, together we sigh for

One smiling day to be free,

To kiss in the sunlight and say to the sky:
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 whisper, Afraid to be heard;

When people are near, We speak not a word.

LUN THA:

Alone in our secret, Together we sigh For

one smiling day to be free,
TUPTIM and LUN THA: (together)

To kiss in the sunlight

And say to the sky:

Behold and believe what you see!

Behold how my lover loves me!

TUPTIM:

LUN THA:
WUNDERBAR
from Kiss Me, Kate

Tempo di Valse Viennese

Words and Music by COLE PORTER

LILLI:

Wunderbar, Wunderbar! There's our

FRED:

Wunderbar, Wunderbar!
favourite star above;

What a bright shining

molto rit.

Like our love, it's Wunderbar!

molto rit.

star! Like our love, it's Wunderbar!

p molto rit.

a tempo

FRED:

LILLI:

Gazing down on the Jungfrau From our secret
FRED: chalet for two, Let us drink, Liebchen mein, In the moon-light be-

LILLI: poco rit. a tempo

nign, To the joy of our dream come true.

poco rit. a tempo

To the joy of our dream come true.

Wunderbar, Wunderbar! Wunderbar, Wunderbar!

What a
Here am I
perfect night for love,

here you are.

Why, it's truly Wunder-

Wunderbar, Wunderbar!
Wunderbar, Wunderbar!
We're a-
Not a cloud near or
lone and hand in glove,

far,
Say you

Why, it's more than Wun-der-bar!

A little brighter
care, dear,
Say you long, dear,

For you mad-ly.
For your
Do you swear, dear?

kiss.

Darling, gladly,

Tempo I

Life's divine, dear,

Wunderbar,

And you're mine, dear! Wunderbar,

Wunderbar!

Wunderbar! There's our fav'rite star above.
What a bright shining star! Like our love it's

Both waltz

Wonderbar!
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!
IT NEVER WAS YOU  
(IT NEVER WAS ANYWHERE YOU)  
from Knickerbocker Holiday  

Words by MAXWELL ANDERSON  
Music by KURT WEILL  

Allegro moderato con espressione  

BROM:  
I've been hunting through woods,  
I've been fishing over  

water,  
For one certain girl  

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Who's a certain father's daughter,
I've been following trails,

I've been staring after ships,
For a certain pair of eyes,

And a certain pair of lips.
Yes, I looked everywhere.

You can look without wings
And I found a great variety.
Of interesting things, But it never was you,

It never was anywhere you! An occasional sunset rose,

mind ed me, Or a flow'ring high on a tulip tree, Or one red star hung

low in the West, Or a heart-break call from the meadow-lark's nest Made me
think for a moment: “May-be it’s true. I’ve found her in the
star, in the call, in the blue!” But it never was you, It
never was any-where you, an-y-where, an- y-where
(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 some-
thing will happen— and don’t stay away so long again— because—
TINA:

I've been running through rains
And the winds that follow

after

For one certain face

And an un-forgotten laughter;
I've been following

signs,
I've been searching through the lands
For a certain pair of arms ________________________ And a certain pair of hands.

Oh, I tried a kiss here

And I tried a kiss there, For when you're out in company

The boys and girls will pair ________________________ But it never was you
BROM and TINA:

It never was anywhere you! An occasional sunset reminded me, or a flower growing high on a tulip tree, or one red star hung low in the West, or a heartbreak call from the meadowlark’s nest. Made me think for a moment: “Maybe it’s true...”
I've found her in the star, in the call, in the
tina: blue! But it never was you, It never was anywhere
brom: blue! But it never was you, It never was anywhere

you, anywhere, anywhere you!

you, anywhere, anywhere you!
WILL YOU REMEMBER ME?
(MY LOVE WILL CLING TO YOU)
from Knickerbocker Holiday

Words by MAXWELL ANDERSON
Music by KURT WEILL

Tranquillo

TINA:  Moderato, ma poco agitato

Oh, love, will you keep me in mind When they've
taken your life away,

When your voice goes back to the wind,

And the light goes out of your day?

My love will cling to you,

My heart will sing to you,

Till the hair on my head is thinned
And my lips are gray
But when you’re but a

memory,
Will you, can you remember me? Oh,

love, when my eyes are gone blind,
And the

moss on my stone is gray,
And the worms on my
corpse have dined

In the dark of the sunk - en

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

Till your figure is bent and thinned
In a

far - off day,
And when I’m but a mem - o - ry
Still then, even then, Shall I remember thee!

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

BROM:
Oh, then when my eyes are gone blind

When they've taken his life away,

And the moss on my stone is gray,
When his voice goes back to the wind,
And the worms on my corpse have dined.

And the light has gone out of his day,
in the dark of the sunken clay,
Till the hair on my head is thinned And my
Till her figure is bent and thinned In a

lips are gray, And when you're but a memory, Still then, even
far off day, And when you're but a memory, Still then, even

then, Shall I remember thee!
then, Shall I remember thee!
MY HEART IS SO FULL OF YOU
from The Most Happy Fella

Words and Music by FRANK LOESSER

TONY: (Putting her hand) 'At's-a nice.

I love you, I love you, And you

Rosabella: treat me like a baby.

You just don't seem to understand.

(Angrily taking her hand away)

TONY: What, Rosabella, what?

Rubato, quasi recitativo

Like a woman loves a man—That's how I love you.

Rosabella: Rosabel-la, nun-ja say what you no

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Like a woman needs a man
Darling, I mean.

TONY: Ma, emma old enough to be you papa.
Quasi tempo (≈ circa 10c)

I need you. I'm no baby. I know what

I want I want holding you very close

to me. Just as close to me as I pos-
Quasi recitativo

- si - bly can.
Not like a child but

Ro - sa - bel - la!

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

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

Quasi tempo (q = circa 100)

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

Ca - ris - si - ma.
And I know it's my plan
Just to love you
Like a woman.

I loves a wonderful man.

(With great joy) Rosabella, Rosabella!

TONY: Quanto sono contento! Cosa ti posso dire? Tu mi stai a cuore! What can I say? What can I say?

My heart is so full of you.

MY HEART IS SO FULL OF YOU
you, He's got no room for anything more in

ROSABELLA:
My heart is so full of you, So
dere. Rosabel-la, You make me a

full of you. There is no room for an-y-thin:

man Crazy like fire! Crazy wit' love!

more. What oth-er wish can I wish?

Cra-zy wit' love! Ah, So no con-ten-to.
What other plan can I plan? What other dream can I dream? And what

So no contento. Tu mi stai a

for? Whatever for? When my heart is so full of
cuore When my heart he's so full of

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

you, So full of you, He's got no room,
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 fcause 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

Ladies an' gentlemen, Omma trow-a dis party to-

*The spoken lines may be omitted.
What other wish can I wish?

day. To make big announcement!
My wife, she's a love me now. My wife, she's a

(Very proudly)

What other plan can I plan?
What other dream can I dream, And what love me now. My wife, she's a fall in love wit'

molto ritard. a tempo

for. Whatever for? When my heart is so

molto ritard. a tempo

me.

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

full of you, so full of

You.

There is no room, no room in my

you.

Now my young, new heart ain' got no more

molto allargando

heart For anything more.

molto allargando

room, For any'ting more.

molto allargando
PEOPLE WILL SAY WE’RE IN LOVE
from Oklahoma!

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Laurey: Why do they think up stories that link my name with yours?
Curly: Why do the neighbors chatter all day because much as I,
Why do you take the trouble to bake my cake and
hind their doors? Laurey: I know a way to prove what they say is quite unfav’rite pie?
Grant’in’ your wish, I carved our initials on the true tree!

Here is the gist, a practical list of “don’ts” for you.
Just keep a slice of all the advice you give so free.
Refrain

Laurey: Don't throw bouquets at me.
Curly: Don't praise my charm too much.

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.

People will say we're in love! (Curly: Who laughs at yer jokes?)
People will say we're in love!
Don't sigh and gaze at me.
Don't take my arm too much.

Your sighs are so like mine.
Your hand feels so grand in mine.

Your eyes mustn't glow like mine.
People will say we're in love!

Don't start cold.
Don't dance all.
lecting things  (Curly: Like what?)  Give me my rose and my
ight with me  Till the stars fade from a-

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

pecting things  People will say we're in
right with me  People will say we're in

1.  love.  2.  love.
A MAN AND A WOMAN
from 110 In The Shade

Moderately - In 4

Words by TOM JONES
Music by HARVEY SCHMIDT

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 very strange. The things that you love the most can change.

Poco più mosso

Hard times come, And when they do, You don't mean what you say. But when you have hurt each other, You
start to drift away. Then the man and the woman, Who were

so close together, can be suddenly so alone. For-

getting the lovely moments they've known.

And the man and the woman must go back to just living all a-

my rail.
Più mosso

LIZZIE:

lone. It doesn’t have to be like that. It doesn’t need to end that way. I know it’s hard and yet I feel that you can make it last forever. For a

In tempo

man and a woman can be so close together that they almost become like
They promise to love till life is done.
A man and a woman can be part of each other. And though troubles may come and go, the love that they have inside can grow.
Hard times come, But that's all right. You know that you'll pull through. As long as you have each other. There's nothing you can't do. And the

Poco meno mosso

FILE:

man and the woman, Who were so close together, Can be
closer as time goes by,     As long as they both are
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
I feel so sure, it could be true,
I just don't know.

A love can last until you
A love can last until you

Die!
Die!

Molto rit.
BESS, YOU IS MY WOMAN
from Porgy And Bess

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN

Poco allargando

Andantino cantabile

Bess, you is my woman

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

two instead of one.
Want no wrinkle on yo' brow, no-

how, because de sorrow of de past is all done.

done. Oh, Bess, my Bess! De real-

happiness is jes' begun.
Tempo I. molto cantabile

BESS

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gy, I's yo' wo-
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I ain' go-in'! You hear me say-in', if you ain' go-in',

wid you I'm stay-in'. Por-gy, I's yo' wo-man now! I's yours for ev-er,- Morn-in' time an' ev'-nin' time an'

sum-mer time an' win-ter time. PORGY

Morn-in' time an' ev'-nin' time an'
**Po.**

summer time an' winter time, Bess,

---

**Po.**

you got yo' man.

---

**Tempo I. molto cantabile**

*BE SS*

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

---

Bess, you is my wo - man now an' for - ev - er.
I is! An' I ain' never go-in' no-where 'less you shares de
Dis life is jes' be-gun, Bess, we two is

rall. a tempo
fun.
Dere's a tempo no
one now an' fore-ver. Oh, Bess, don'
stringendo rall. a tempo

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

I ain’ go-in’!
You hear me say-in’, if you ain’ go-in’,

I knows you means it,
I seen it in

 wid you I’m stay in.
Por gy,

yo’ eyes, Bess.
We’ll go

It’s yo’ woman now!
It’s yours for ever.

swing in’ through de years a sing’ in’
Morn-in' time an' ev'-nin' time an' summer time an' winter time.

 Hmm

 Morn-in' time an' ev'-nin' time an' summer time an' winter time.

 (They embrace)

 allargando

 Oh my Porgy,

 My Bess,
my man Por-gy, From dis min-ute I'm tell-in' you, I keep dis vow:

my Bess, From dis min-ute I'm tell-in' you, I keep dis vow:

Por-gy— Ts yo' wo-man now.

Oh, my Bes-sie, we's hap-py now, We is one now.
I LOVES YOU, PORGY
from Porgy And Bess

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato expressivo (♩ = 80)

BESS: p

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

PORGY:

Thank Gawd, Thank Gawd!

Poco più mosso
Con tenerezza ($\frac{1}{16} = 92$)

**BESS:**

$p$

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

$\frac{3}{4}$

let me sit here with you in the cool.

$\frac{3}{4}$

PORGY: $mp$

Oh, Bess!

$\frac{3}{4}$

I been sick, ain't I?

$\frac{3}{4}$

Bess!

You been ver-y

$poco animando$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

$\frac{3}{4}$
How long I been sick.
But now I got you back, Bess.

O'er a week now. You come back from Kittiwah with eye like fire-ball, an' Maria get you into bed.
(Bess catches breath in a sob)

an' you ain' know me. What's the matter, Bess?

BESS: p

I guess I ain' know nut-tin' wid de fe-ver, or I ain' come back at all.

(Porgy:

Dat's al-right, Honey, Don't you wor-ry
Honey, I know you been with Crown.

How you know?

Gawd give crippled to understand many thing he ain’ give strong men.

Allegro con moto (\( \hat{\nu} = 158 \))

You ain’ want me to go ‘way?

No, no, I ain’ want you to
How things stan' be-tween you an' Crown?

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

PORGY:
You go-in'?
BESS: accel.

Por - gy,

Gawd, man!

Subito moderato

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

Calmato ($d = 76$)

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.

If you wants to go to Crown, Dat’s for you to say.
Andantino (d = 59)

BESS:
mf (with great feeling)

I wants to stay here, but I ain't worthy, You is too
decent to understand, For when I see him he hypo-

poco rall.

...
Animando

Someday, I know he's comin' back to call me,

He's goin' to handle me an' hol' me so.

It's goin' to be like dyin', Porgy, deep inside me.

But when he calls, I know I have to go.
If dere war’nt no Crown, Bess, If dere was only jus’ you an’

Andantino molto espressivo

BESS: (trembling with emotion)

I loves you, Por-gy, don’ let him
ten.

Por-gy, what den?

Don’ let him han-dle me an’ drive me mad. If you kin
take me,
keep me, I wants to stay here
Wid you for-ev-er, an' I'd be

a tempo

Allegr\(\text{\textit{o}}\) (\(d = 108\))
(sobs)

glad.

a tempo

PORGY: \(f\) (with strength and rhythm)

There, there Bess, you don' need to be a-fraid no

mo', You's picked up hap-pi-ness an' laid yo' wor-ries down, You
goin' to live easy, you goin' to live high, you

goin' to outshine every woman in dis town.

An' remember, when Crown come that's my

busi ness.
Più appassionato, ma ben ritmato

I loves you, Porgy,
Don't let him

Bess.
What you think I is anyway, to let dat

take me,
Don't let him handle me

dirty houn' dog steal my woman?
If you wants to stay wid

with his hot han',
if you kin

Porgy, you goin' stay,
You got a homenow, Hon-ey, an' you got love.
keep me

So no mo' cry-in',
can't you un-der-stand?

You go-in' to go a-bout yo'

wid you for ev-er.

I got my

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

Maestoso

man.

man.
WHAT YOU WANT WID BESS?
from Porgy And Bess

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN

Moderato sempre ritmato (\( \dot{=} 88 \))

BESS: (pleadingly with expression and rhythm)

What you want wid Bess?

She's gettin' ole now;

Take a fine young gal

for to satisfy Crown.

Look at this chest an'

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look at these arms you got,

You know how it always been with me, these

five years I been yo’ woman, You could

cresc.

kick me in the street, then when you wanted me back
you could whistle
an' there I was back again

lickin' yo' han'
There's plenty better lookin' gal than Bess.

CROWN:
Can' you see, I'm with Porgy,

What I wants wid oth'er wo-man, I gets a wo-man, yes,
now an’ for ev’er, I am his wo’man, he would die without me,

An’ dat is you, yes, dat is you, yes,

Oh, Crown won’t you let me go to my

I need you now an’ you’re mine jus’ as long as I

man, to my man, He is a

want you. No crip-ple go’in’ take my wo’man from me. You got a
cripple an' needs my optional love, all my love.

man to-night an' that is Crown, yes Crown, yes

poco rall.

What you want wid Bess? Oh, let me

Crown.

You're my woman Bess, I'm tellin' you,

poco rall.

più rall.

Lento

go to my man, What you want wid Bess?

now I'm your man.
THE TOUCH OF YOUR HAND
from Roberta

Moderato

Words by OTTO HARBACH
Music by JEROME KERN

STEPHANIE:

You and I throughout a summer day Have walked a

sun-lit way Or stopp'd to play.

You and I have wandered hand in hand Throughout a
happy land——That we had planned.

LADISLAY:
I had hoped that our way might end

Where the sky and blue horizon blend.

Yet we've both walked our one last mile,
rain.

Then you may borrow,

Some glimpse of my sorrow,

And you'll understand

How I long for the touch of your hand.
STEPHANIE:

I've loved you so

LADISLAW:

You'll never know. How through those far ways,

And strange alien star ways On
sea or on land, I will long for the touch of your
hand.

8

poco a poco allargando e morendo

8
MAKE BELIEVE
from Show Boat

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderato

RAVENAL:

Only make believe I love you, Only

make believe that you love me. Others find peace of

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mind in pretending; couldn't you? couldn't I? couldn't we?

Make believe our lips are blending.

in a phantom kiss, or two or three.

Might as well make believe I love you, for, to tell the truth, I...
Tempo di Valse lento

Your pardon I pray!

T'was too much to say

The words that betray my heart.

mp MAGNOLIA:

We only pretend,

You do not offend

In playing a lover's part.
Allegretto

The game of just supposing is the sweetest game I know;

Our dreams are more romantic than the world we see.

RAVENAL:

And if the things we dream about don't happen to be so,

That's just an unimportant technicality.
Poco animato \( \text{\( d = \frac{3}{4} \)} \)

MAGNOLIA:

Tho' the cold and brutal fact is
You and I have never met,

We need not mind convention's P's and Q's.
If we put our thoughts in practice
We can banish all regrets,
Imagining most anything we choose.

We could
make believe I love you, We could make believe

BOTH:

that you love me. Others find peace of mind in pre-

tending Couldn't you? Couldn't I Couldn't we

RAVENAL:

Make believe our lips are blending in a
BOTH:
phantom kiss, or two, or three

MAGNOLIA:
well make believe I love you.

RAVENAL:
well make believe I love you.

For, to

tell the truth, I do.

tell the truth, I do.
YOU ARE LOVE
from Show Boat

Tempo di bolero \( \text{(} \text{p} \text{)} \) 100

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

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Tempo di Valse

RAVENAL:

Once a wand’ring ne’er-do-well,

Just a vagrant, roving fellow, I went my way.

Life was just a joke to tell.

Like a lonely Punchinello my role was gay.
But I knew the joke was aimless; Time went on, I liked the game less, For you see, somewhere lurked a spark divine, And I kept wondering whether mine would come to
In two

me.

Then my

po- co agi- ta- to

for- tune turned and I found you.

Here you

are with my arms around you.

You will

MAGNOLIA:

ne- ver know what you've meant to me.

You're the
RAVENAL:

prize that heaven has sent to me. Here's a

bright and beautiful world all new, Wrapped

Tempo di Valse

up in you.

1st time RAVENAL:

2nd time MAGNOLIA:

You are love, Here in my arms

(Raven 2nd time)
P molto espress.
Where you belong, And here you will stay,

I'll not let you away, I want day after day with

You, You are spring,

Bud of romance unfurled, You taught me to
BOTH: 2nd time

You are love,

Wonder of all the world,

Where you go with me. Heaven will always
2.

MAGNOLIA:

me
H e a v e n  w i l l  al w a y s

RAVENAL:

me
H e a v e n  w i l l  a l w a y s

Grandioso

be...

be...
STRANGE MUSIC
from Song Of Norway

Words and Music by ROBERT WRIGHT & GEORGE FORREST

Andante
NINA:

Ah, __________ Ah, __________ The summer winds are

NINA:

sighing. The leaves are hull-a-bying.

EDVARD:

No, not the winds! Not leaves, but magic violins are all a-
EDVARD:

round you, I can hear the chords resound Of bounding

brass that seems to say, “I’ve found you,”

I’ve found you!

Tempo Calando

you!

Strange music in my ears!

On ly
now, as you spoke, did it start.

Strange music 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 incapable of!

dear, let me hold you near. While we

treasure every measure So, that time can never change

strange new music of love!
NINA: \[ f \] Strange music in my ears! Only

now, as you spoke, did it start!

mf
NINA:

EDVARD:

Strange music in my ears!

Only

Ah

Ah

Ah

Ah

Ah

now, as you spoke, did it start.

Strange music of the spheres!

Could its

Do I hear angels or the
lovely hum being coming from my heart?

lovely hum that's coming from my heart?

When you appear I hear a song sublime,

You appear. And I hear song sublime,

Song that I'm incapable of!

Song that I'm incapable of! But you have found it.
Dear,
let me hold you near,

While we

Dear,
let me hold you near,

The
treasure
every measure
So that time can never change

The
treasure
every measure
So that time can never change

cresc.

strange
new music
of love!

strange
new music
of love!
WE’LL GO AWAY TOGETHER
from Street Scene

Words by LANGSTON HUGHES
Music by KURT WEILL

Allegro con brio (d. 69)

Rose:

When birds get old enough
They spread their wings and fly.

It's natural for a bird to want to try the sky.

When two people

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are in love their souls grow wings and say:

The nest is too small now

Come away, love, come away, come away!

We'll
Allegro moderato (d: 63)
with warm and tender expression

Sam:
go away together, just we two, just you and I, we'll

etc.

build a house to shelter us beneath a happier sky. We'll

go away together out of shadows into

light, we'll leave behind our yesterdays and make to morrow
bright. Life is a sky-tall mountain Where clouds play hide and seek,
But love will blaze a trail for us up to the highest peak.
Maybe we'll find a rainbow, Maybe there's stormy weather—But
Rose: When we go away together, you'll be in my arms, my love. When we go away together, we'll be happy, happy together. A tempo.

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

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

Rose: We wouldn't need much to live on... just the two of us.

Rose:

Home need not be a palace or a golden castle in Spain. I'd be content with just a roof to keep out snow and rain.

Sam: Just so we find a shelter from
Meno mosso

cold and wind and weather.

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

Meno mosso

lento
go away together.

cresc.
When we go, we two, a-

cresc.
go away together. When we go, my love, a-
lento

Allegro con brio

way!

way!