Return To
Rich
Hinkelman

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

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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

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ANYONE CAN WHISTLE

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Arthur Laurents
DIRECTOR: Arthur Laurents
CHOREOGRAPHER: Herbert Ross
OPENED: 4/4/64

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
BOOK: Richard Rodgers and Lorenz Hart
LYRICS: Lorenz Hart
CHOREOGRAPHER: George Balanchine
DIRECTOR: Robert Sinclair
OPENED: 4/14/37

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 RINGNG

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

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
CHOREOGRAPHER: Agnes de Mille
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
OPENED: 4/19/45

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 fiance. 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
BOOK: James Goldman
DIRECTORS: Harold Prince and Michael Bennett
CHOREOGRAPHER: Michael Bennett
OPENED: 4/4/71

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
CHOREOGRAPHER: Jerome Robbins
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: John van Druten
OPENED: 3/29/51

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
BOOK: Samuel and Bella Spewack
DIRECTOR: John C. Wilson
CHOREOGRAPHER: Hanya Holm
OPENED: 12/30/48

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
LYRICS AND BOOK: Maxwell Anderson
DIRECTOR: Joshua Logan
OPENED: 10/19/38
CHOREOGRAPHERS: Carl Randall and Edwin Denby

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
DIRECTOR: Joseph Anthony
OPENED: 5/3/56
CHOREOGRAPHER: Dania Krupska

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
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
OPENED: 3/31/43
CHOREOGRAPHER: Agnes de Mille

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
LYRICS: Tom Jones
BOOK: N. Richard Nash
CHOREOGRAPHER: Agnes de Mille
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 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
CHOREOGRAPHER: Jose Limon
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
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 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 (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 (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

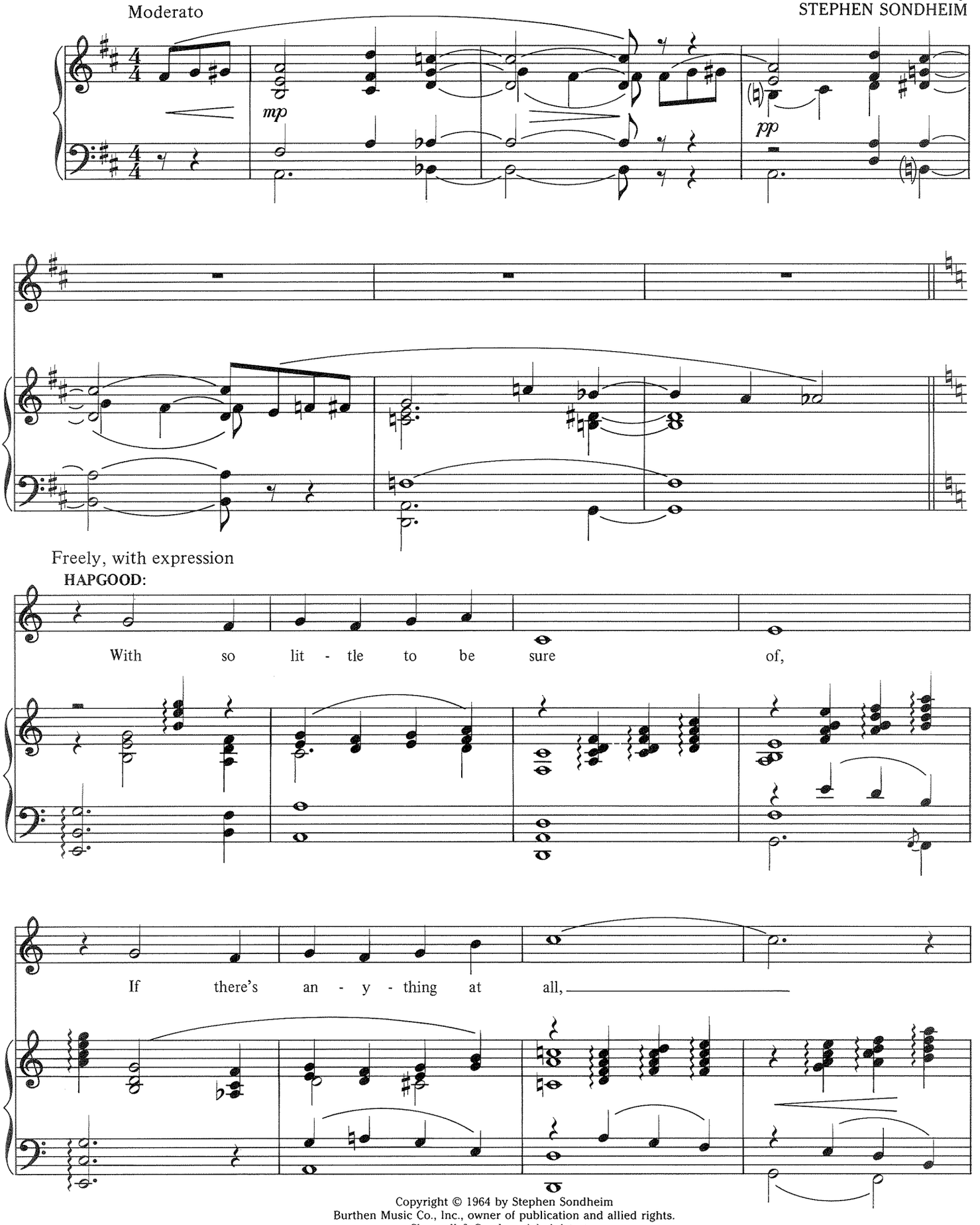
MUSIC: Kurt Weill
LYRICS: Langston Hughes
DIRECTOR: Charles Friedman
OPENED: 1/9/47
BOOK: Elmer Rice
CHOREOGRAPHER: Anna Sokolow

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 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



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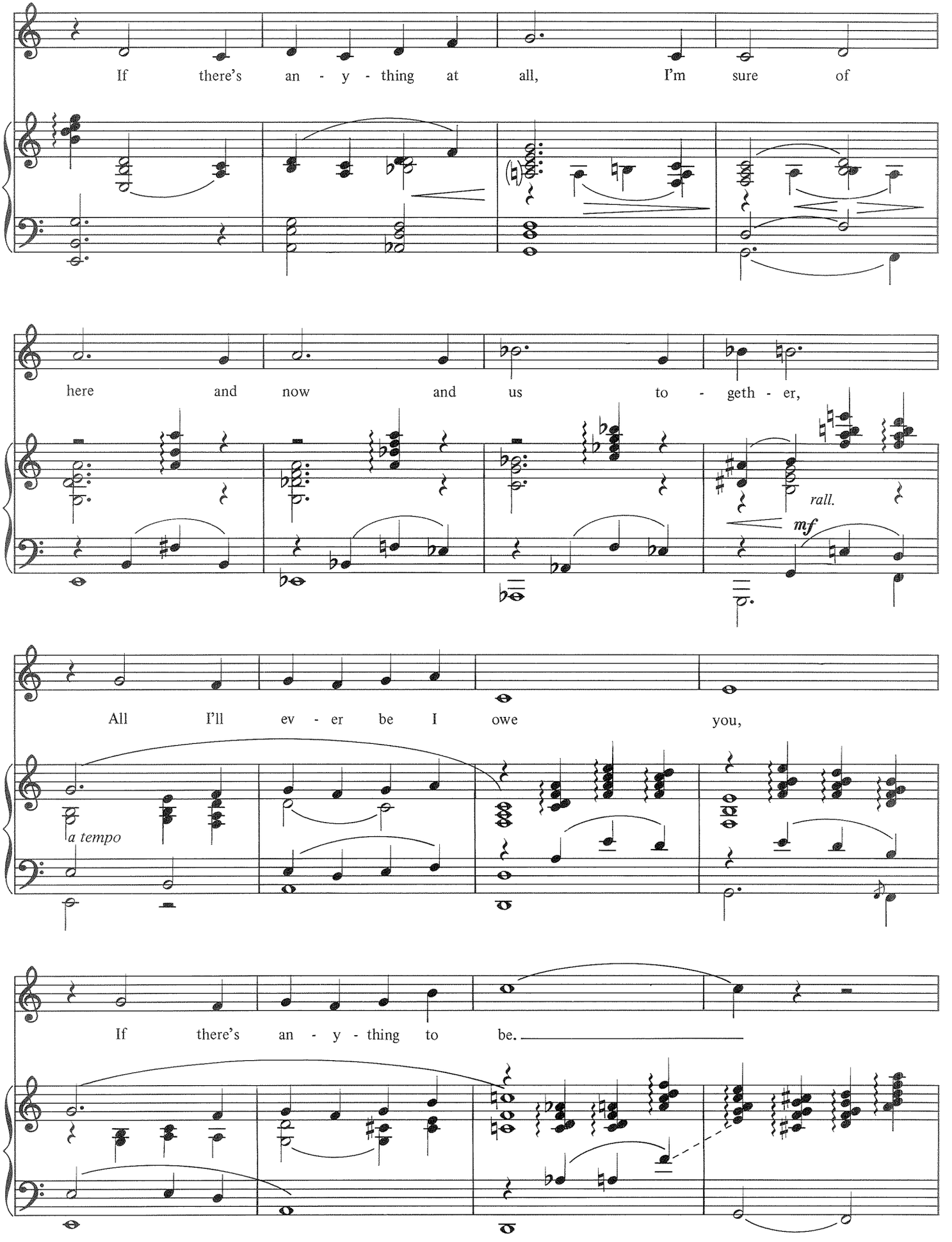
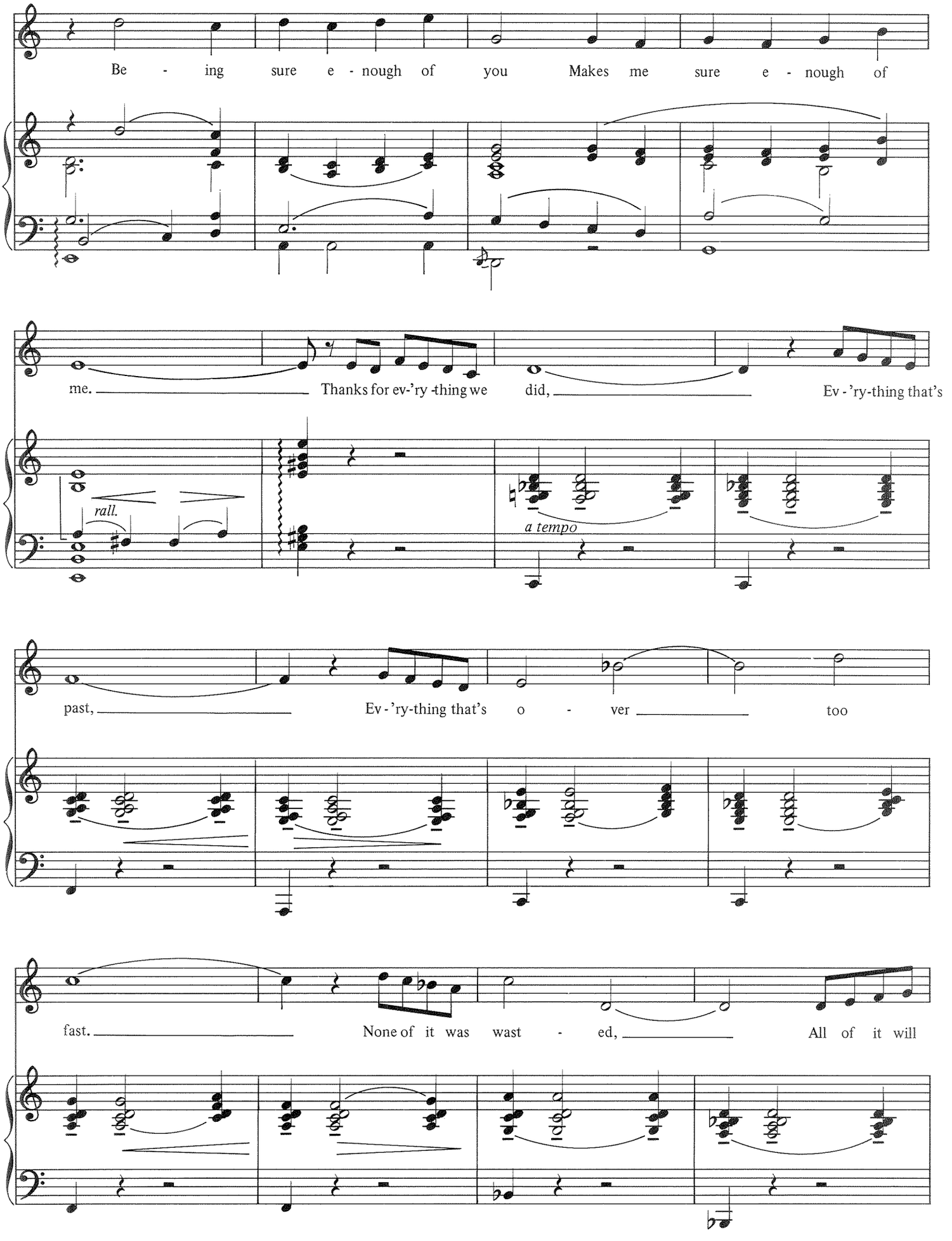
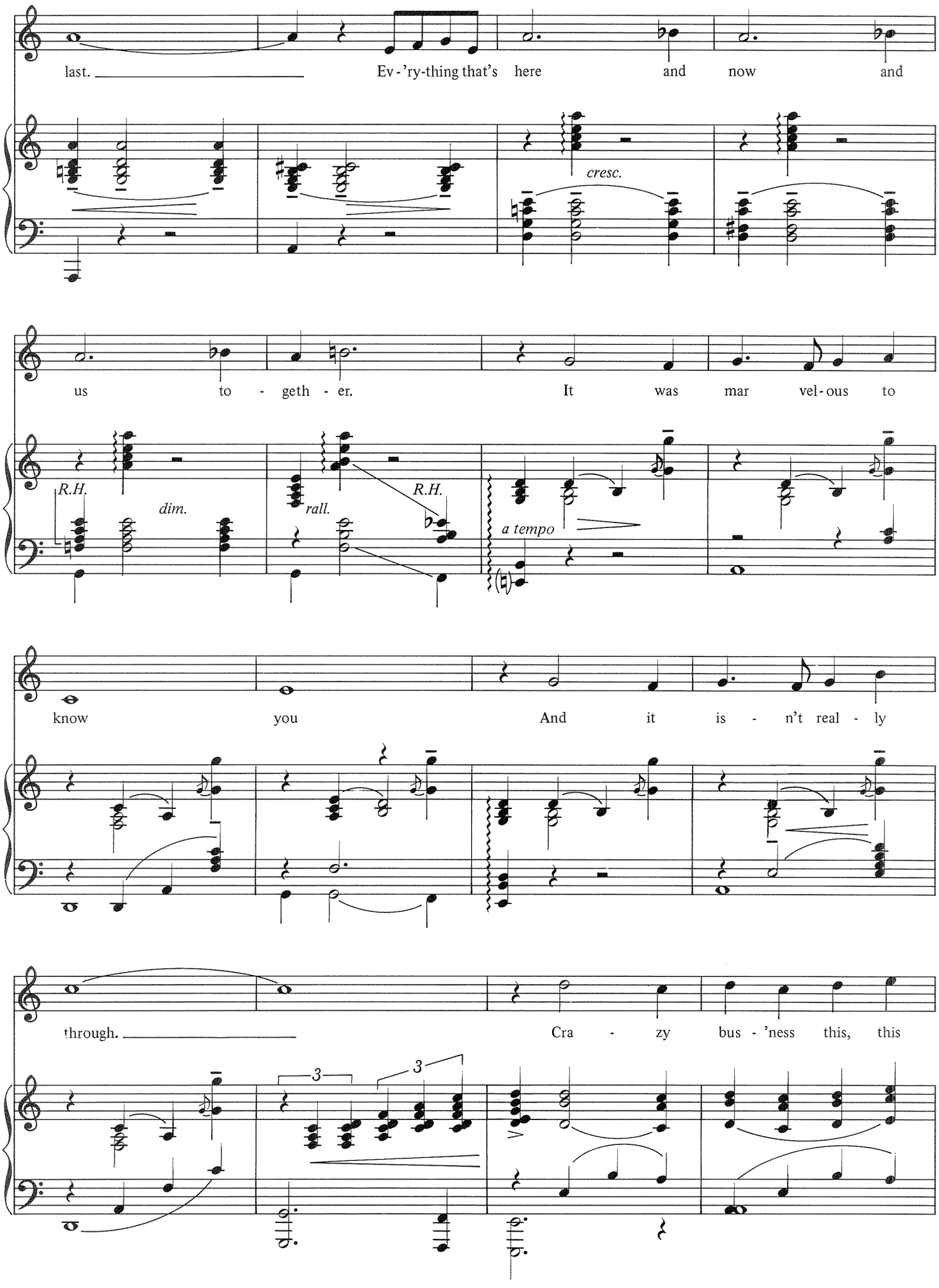
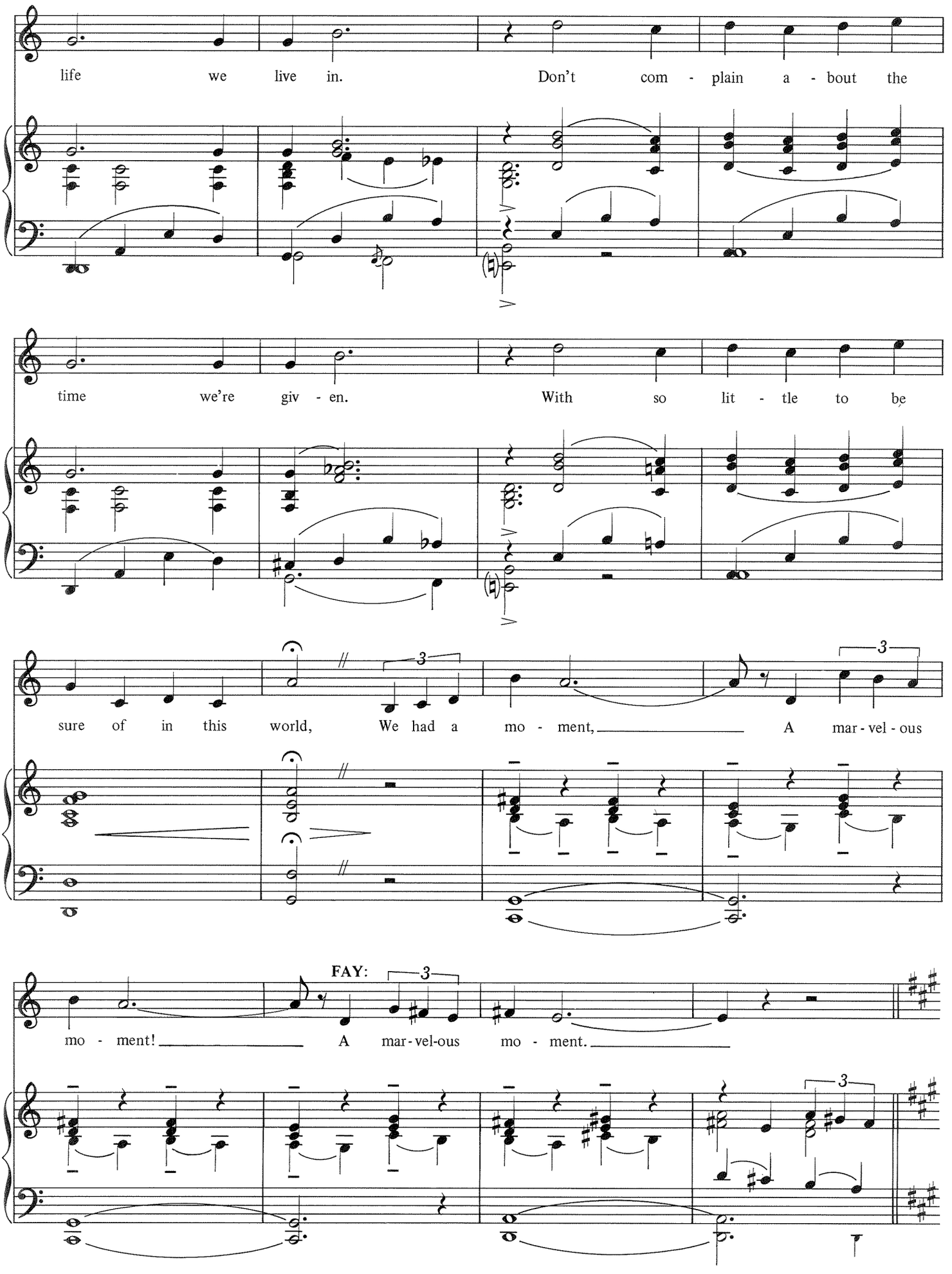
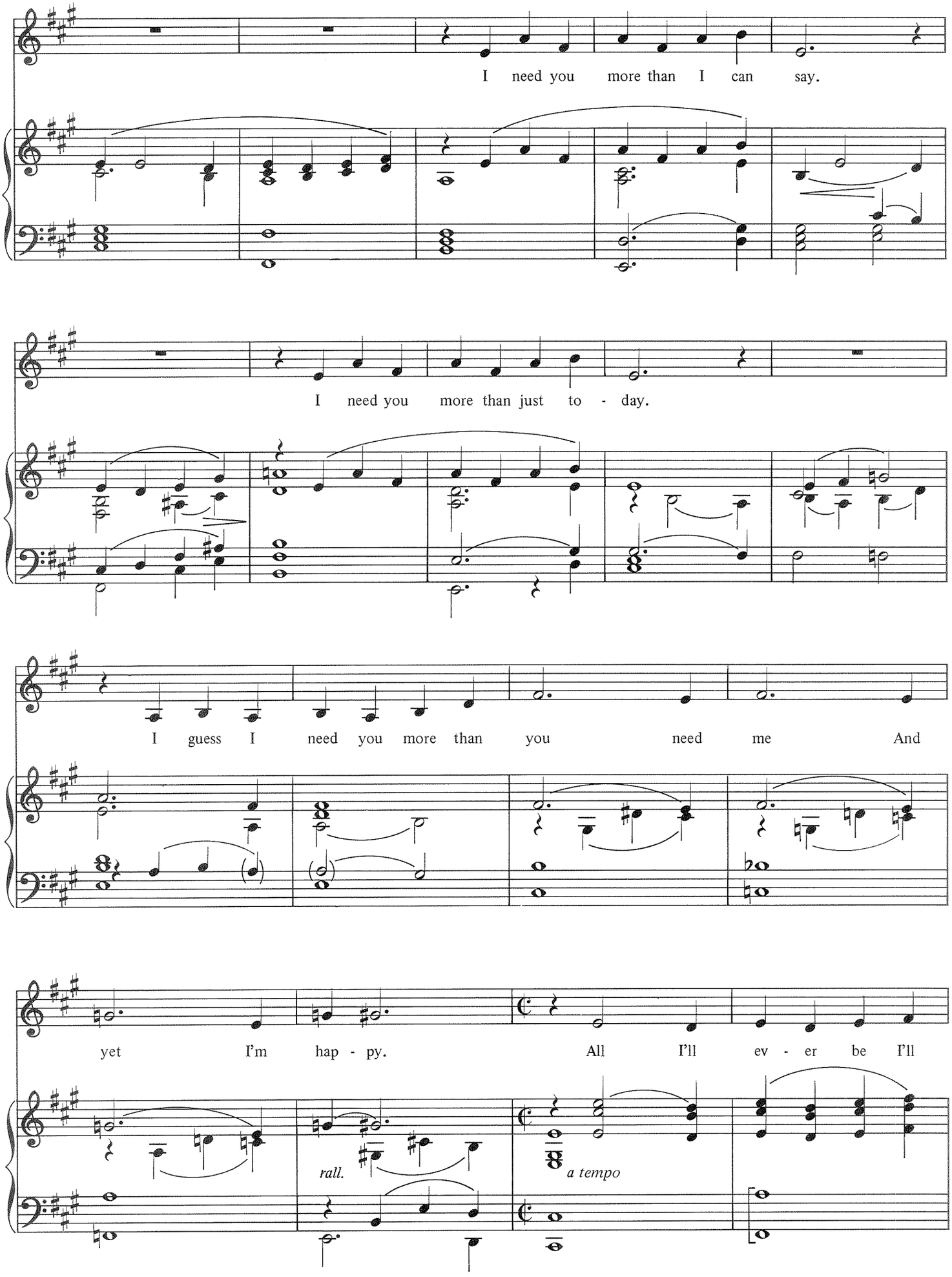
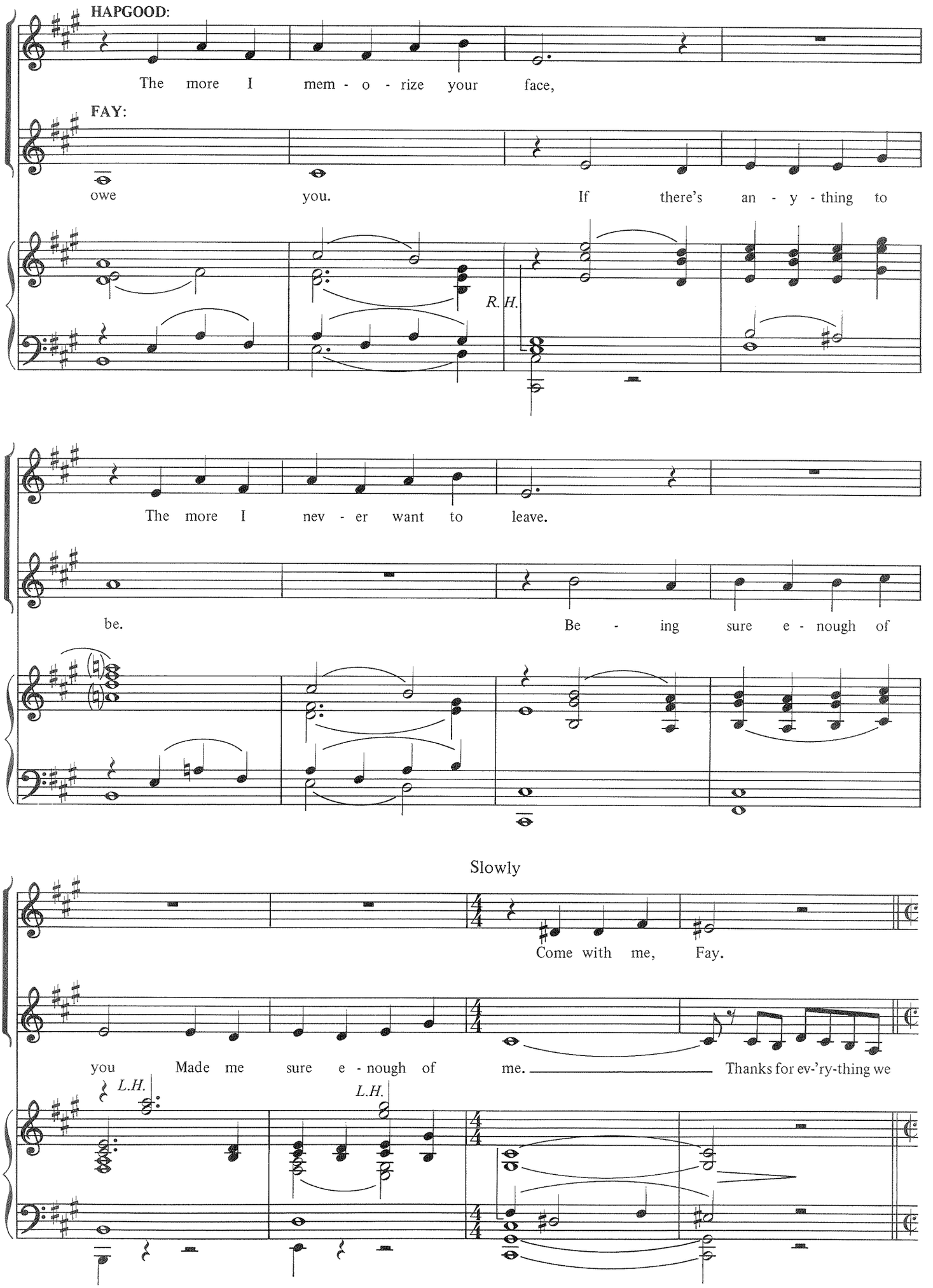

If there's an - y - thing at all, I'm sure of
here and now and us to - geth - er,
rall.
mf
All I'll ev - er be I owe you,
a tempo
If there's an - y - thing to be.

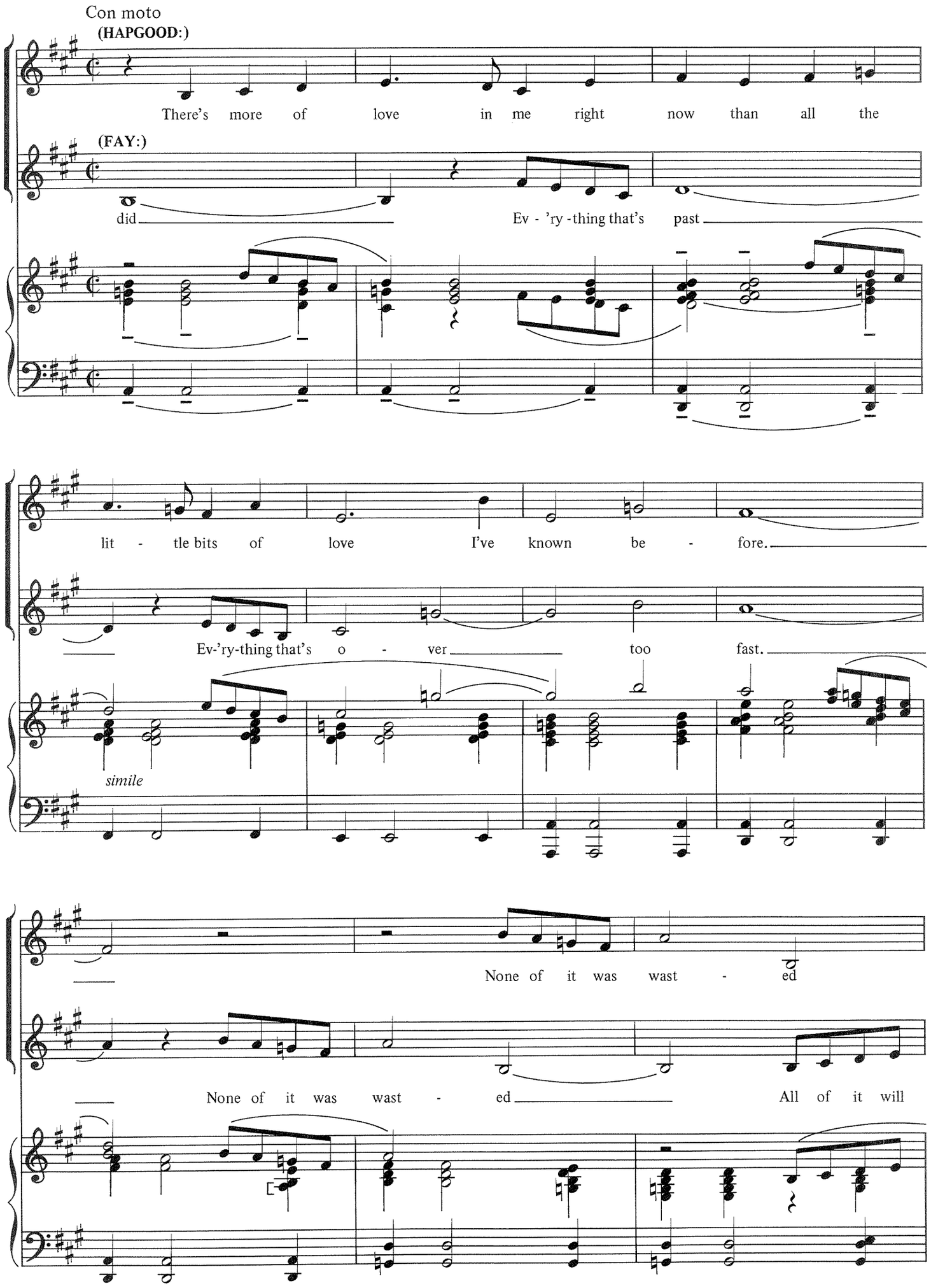

Be - ing sure e - nough of you Makes me sure e - nough of
me. Thanks for ev-'ry -thing we did, Ev - 'ry-thing that's
rall.
a tempo
past, Ev - 'ry-thing that's o - ver too
fast. None of it was wast - ed, All of it will

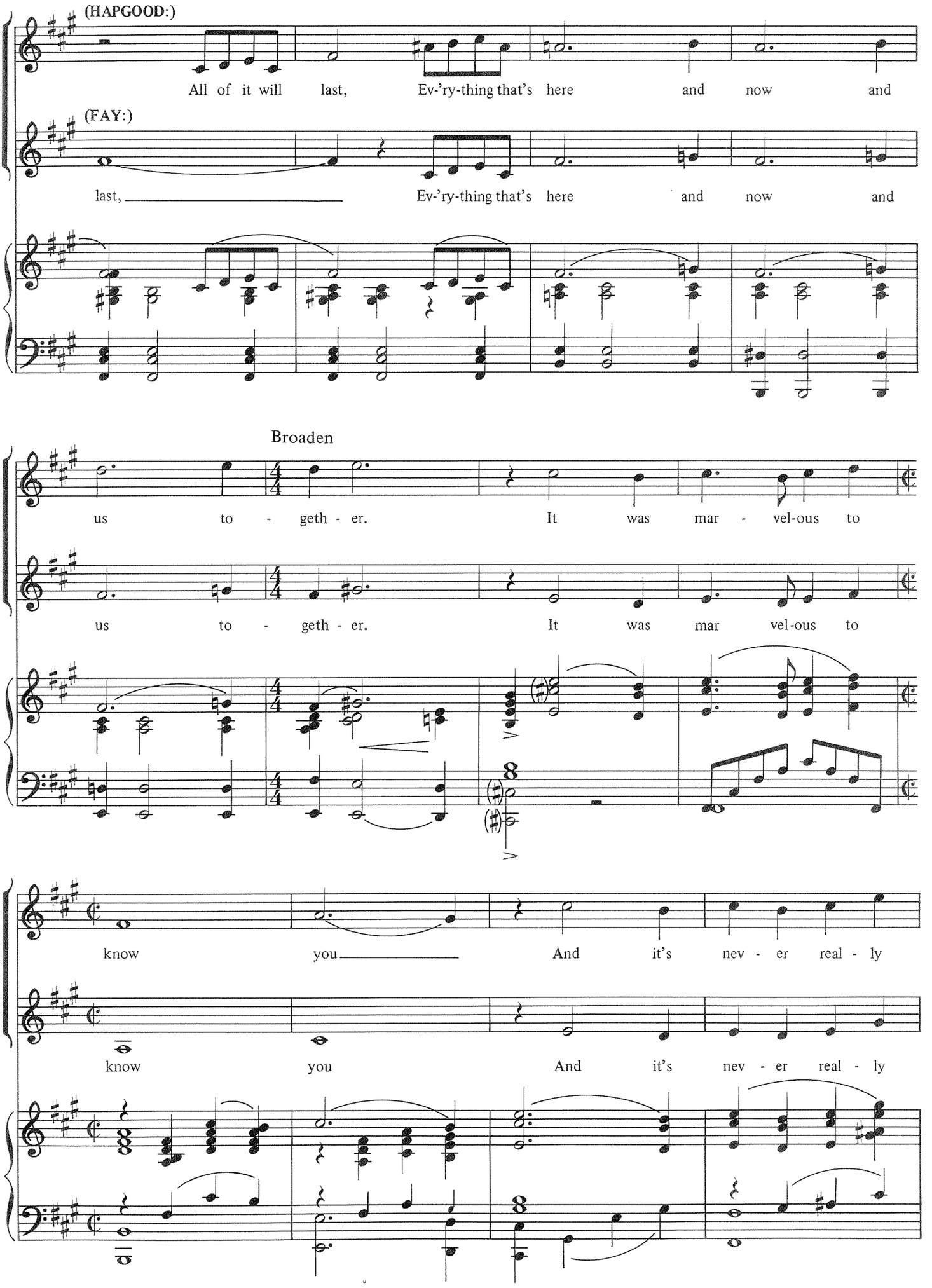

last.
Ev - 'ry-thing that's here and now and
cresc.
us to - geth - er.
It was mar vel - ous to
R.H.
dim.
rall.
R.H.
a tempo
know you
And it is - n't real - ly
through.
Cra - zy bus - 'ness this, this
3
3

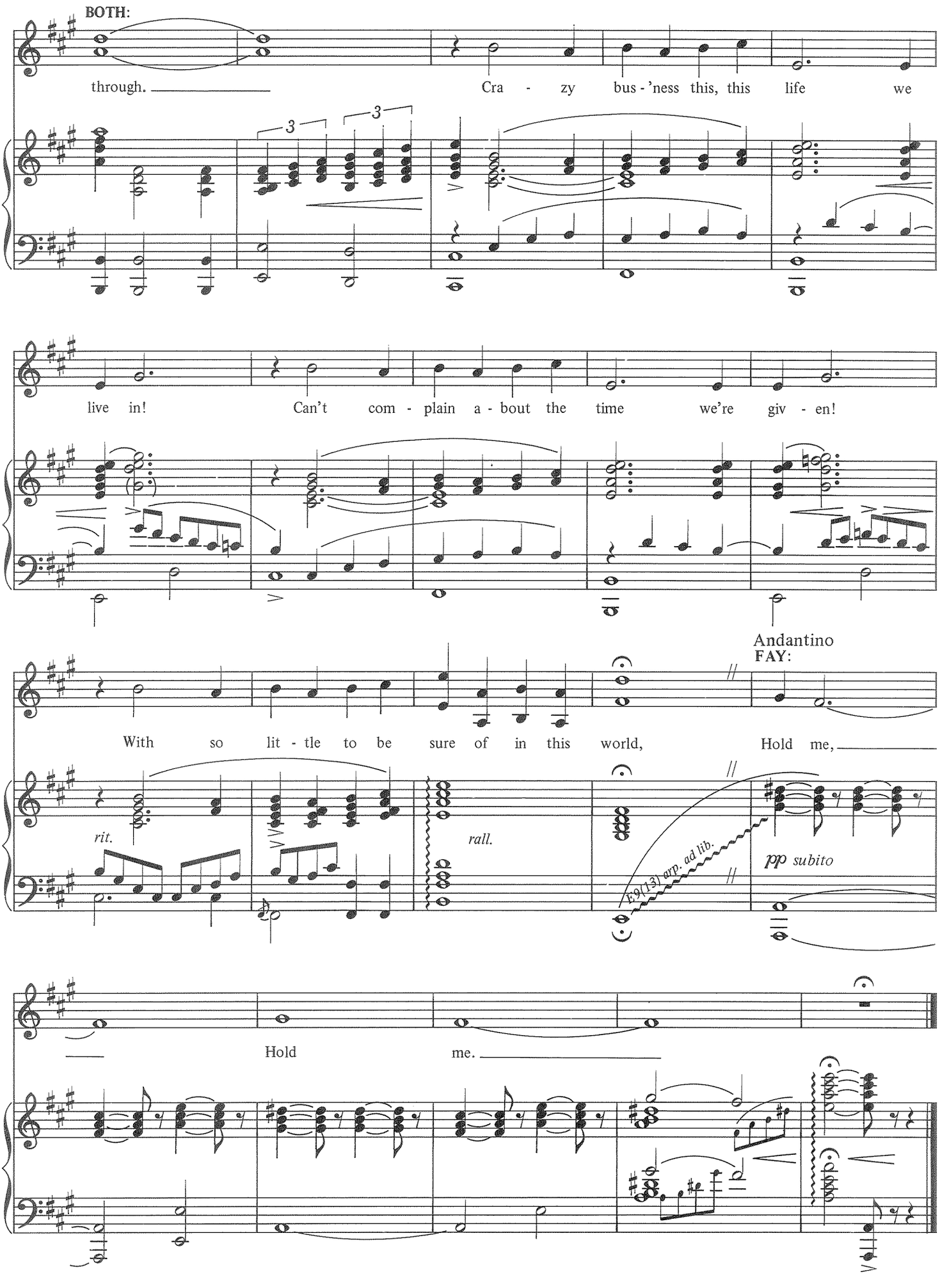

life we live in. Don't com - plain a - bout the
time we're giv - en. With so lit - tle to be
sure of in this world, We had a mo - ment, A mar - vel - ous
FAY:
mo - ment! A mar - vel-ous mo - ment.


I need you more than I can say.
I need you more than just to - day.
I guess I need you more than you need me And
yet I'm hap - py.
All I'll ev - er be I'll
rall.
a tempo


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.
L.H.

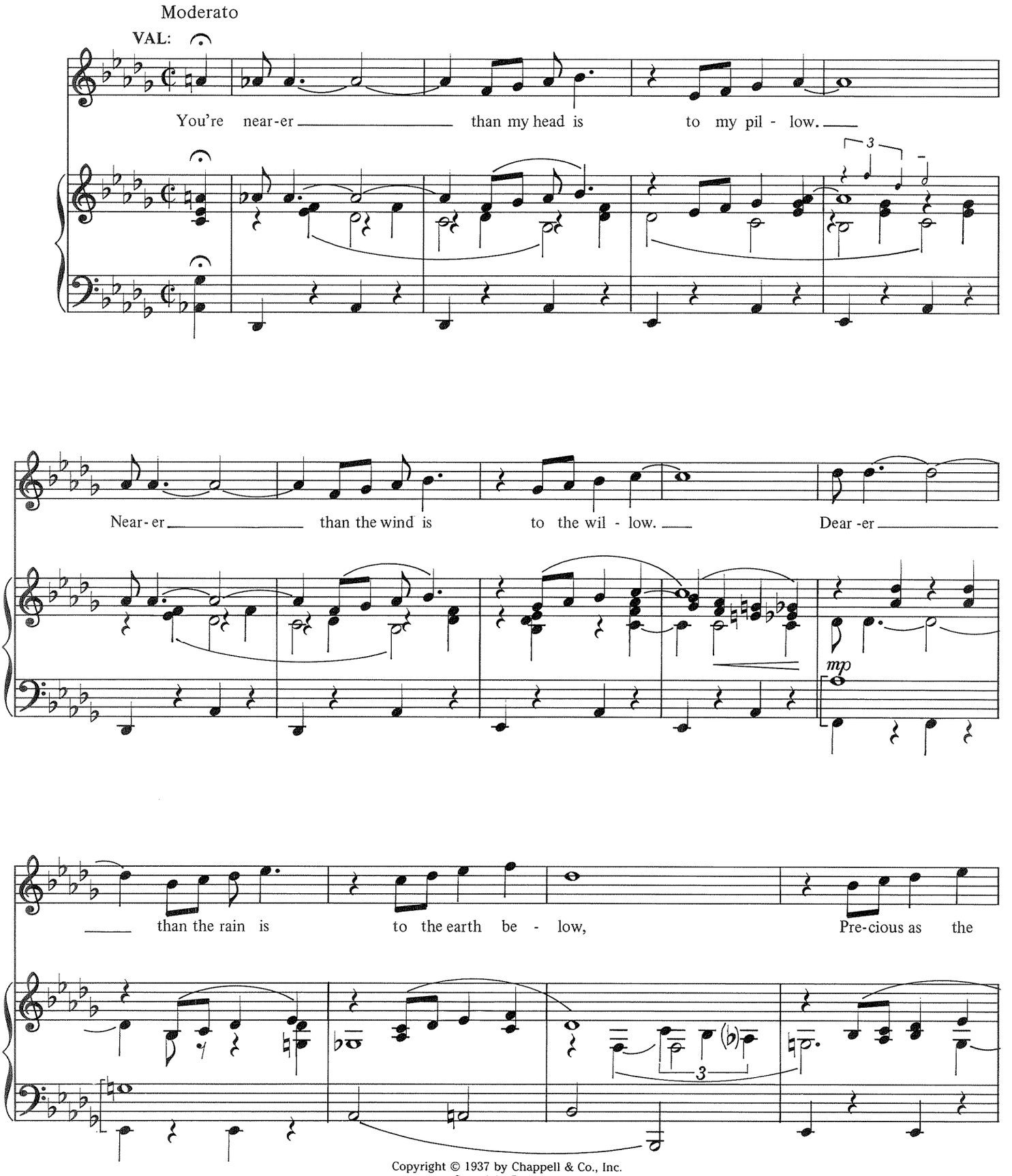

Con moto
(HAPGOOD:)
There's more of love in me right now than all the
(FAY:)
did
Ev - 'ry - thing that's past
lit - tle bits of love I've known be - fore.
Ev-'ry-thing that's o - ver too fast.
simile
None of it was wast - ed
None of it was wast - ed
All of it will


(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 - 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!
Andantino
FAY:
With so lit - tle to be sure of in this world,
Hold me,
rit.
rall.
E9(13) arp. ad lib.
pp subito
Hold
me.

YOU'RE NEARER
from *Babes In Arms*

Words by LORENZ HART
Music by RICHARD RODGERS



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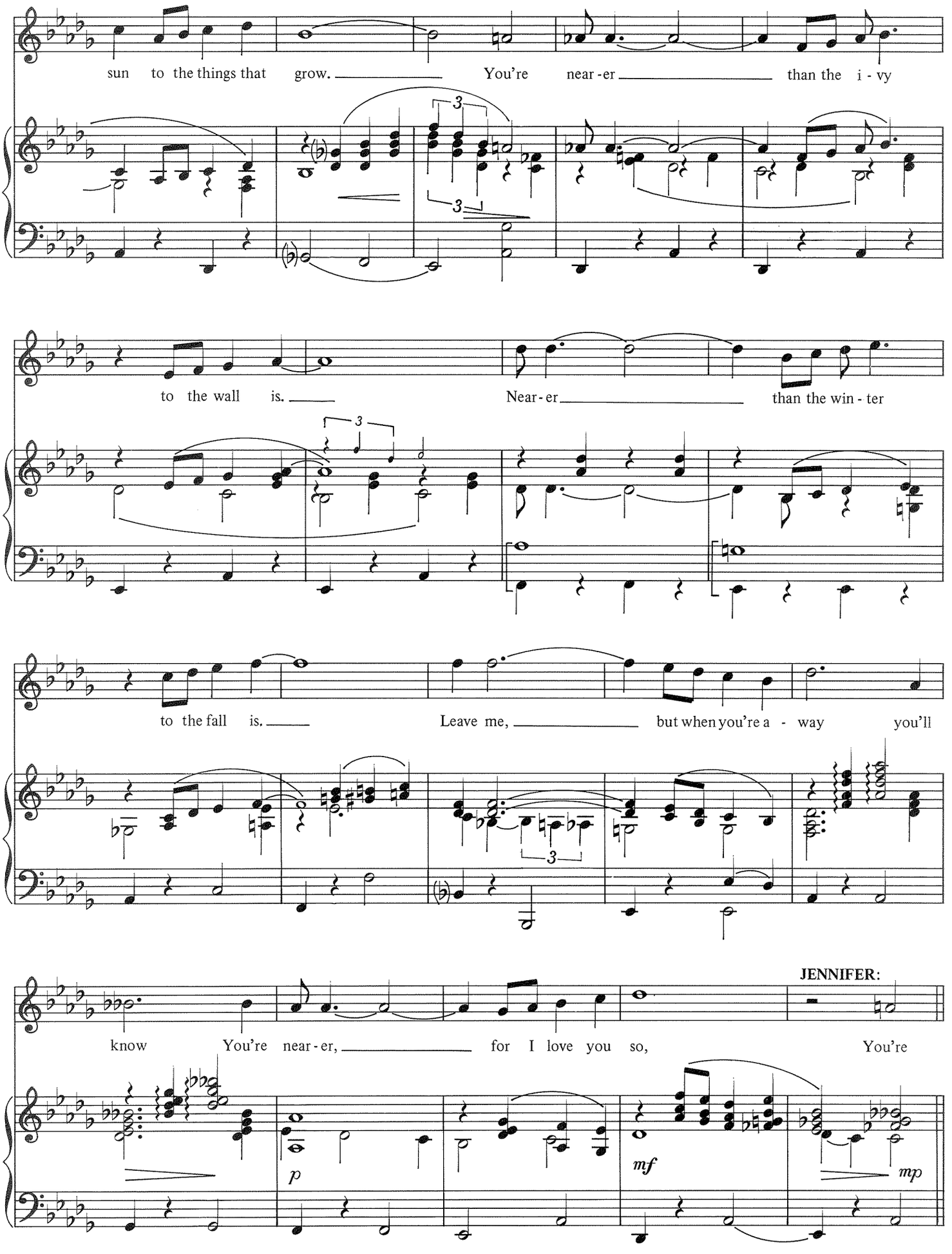
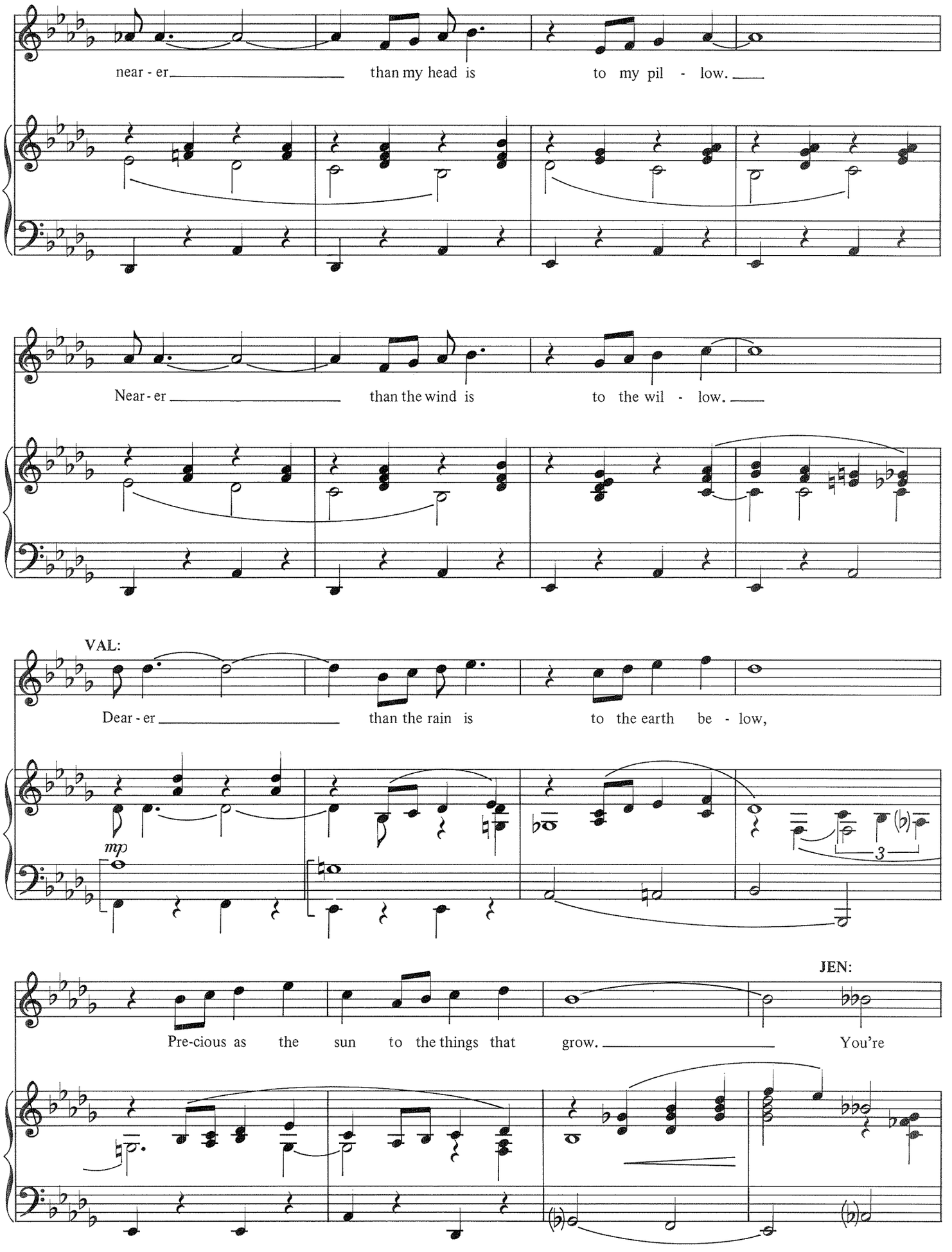
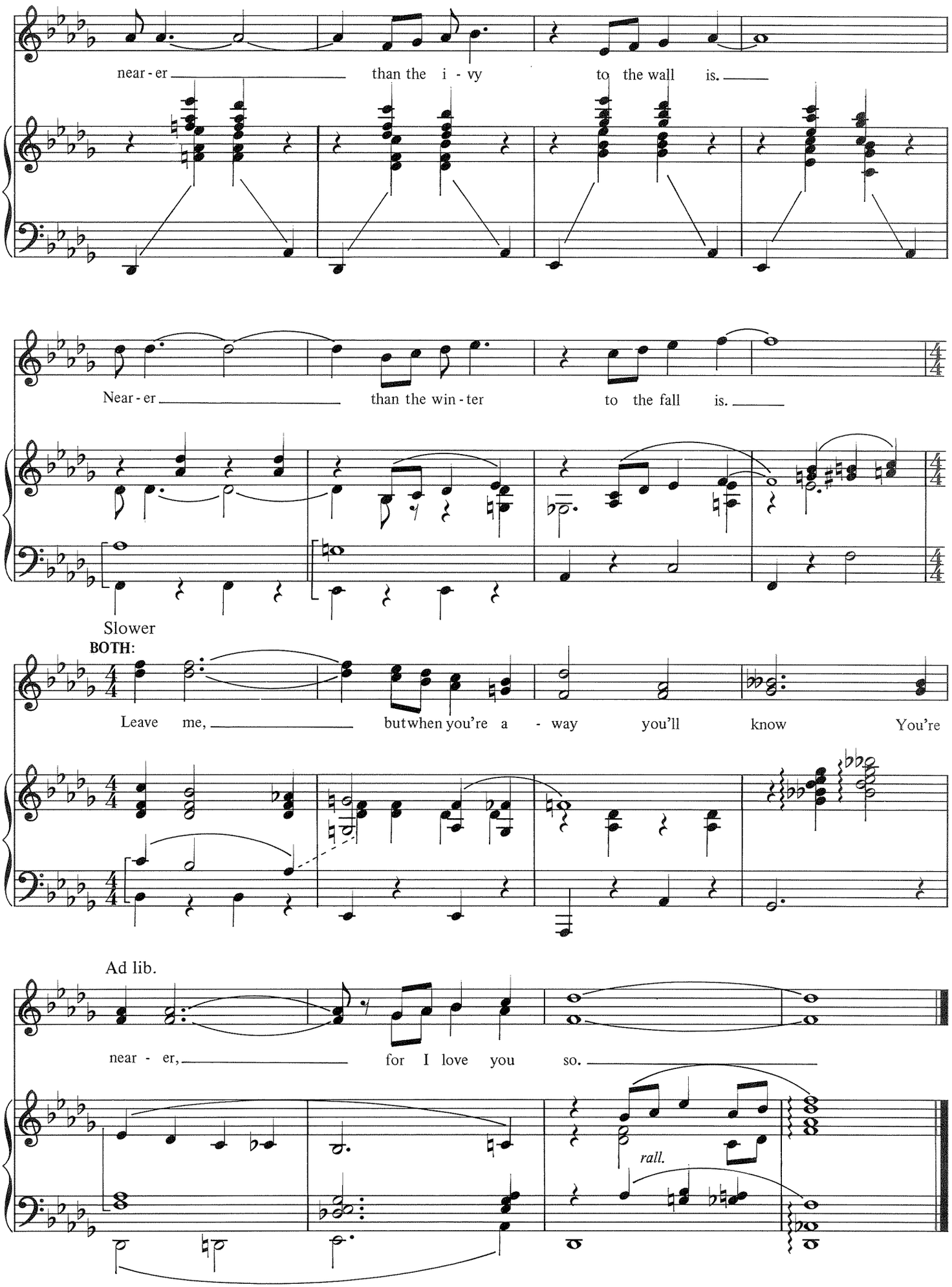
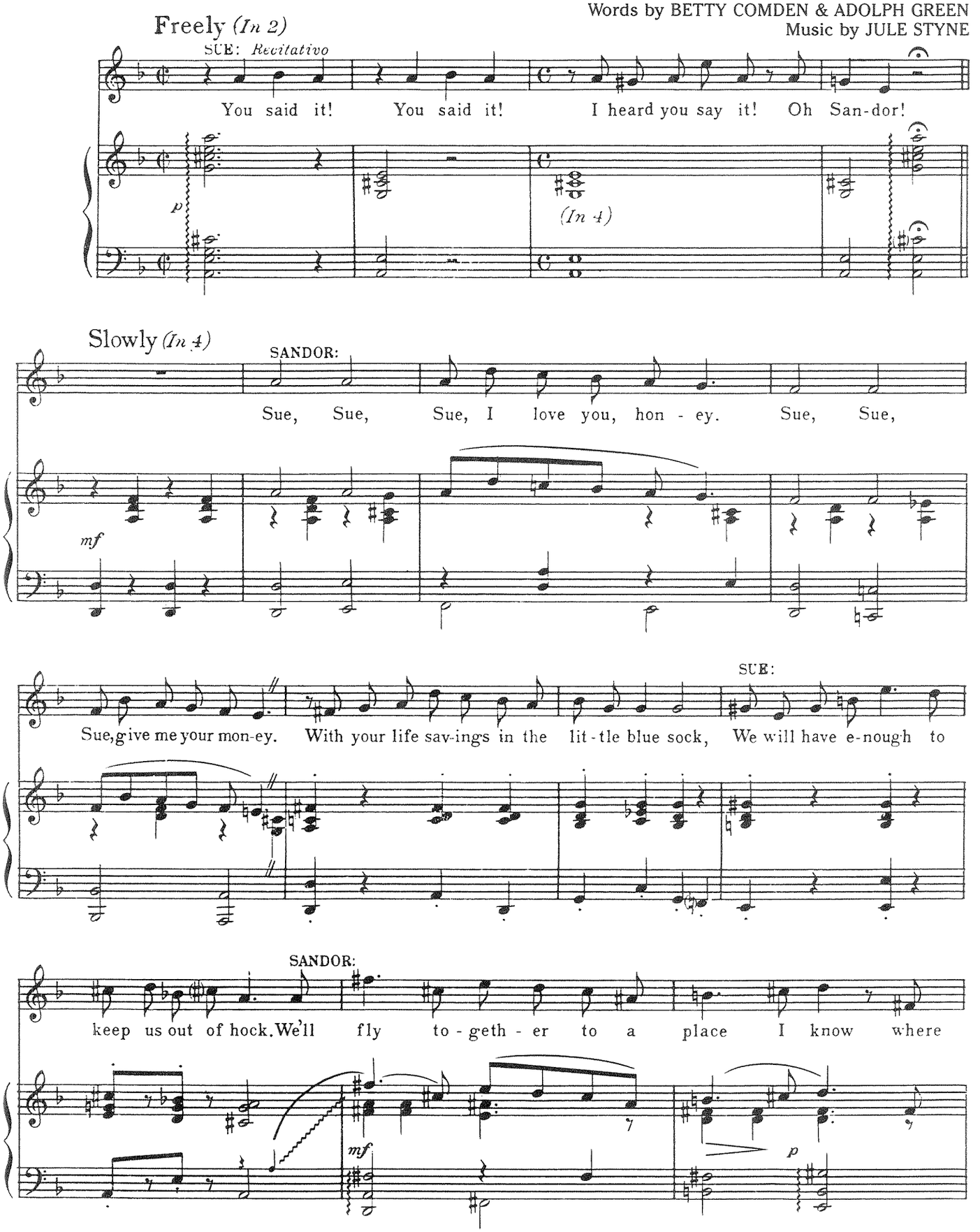

sun to the things that grow. You're near-er than the i-vy
to the wall is. Near-er than the win-ter
to the fall is. Leave me, but when you're a-way you'll
JENNIFER:
know You're near-er, for I love you so, You're
p
mf
mp


near - er than my head is to my pil - low.
Near - er than the wind is to the wil - low.
VAL:
Dear - er than the rain is to the earth be - low,
mp
3
JEN:
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.
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



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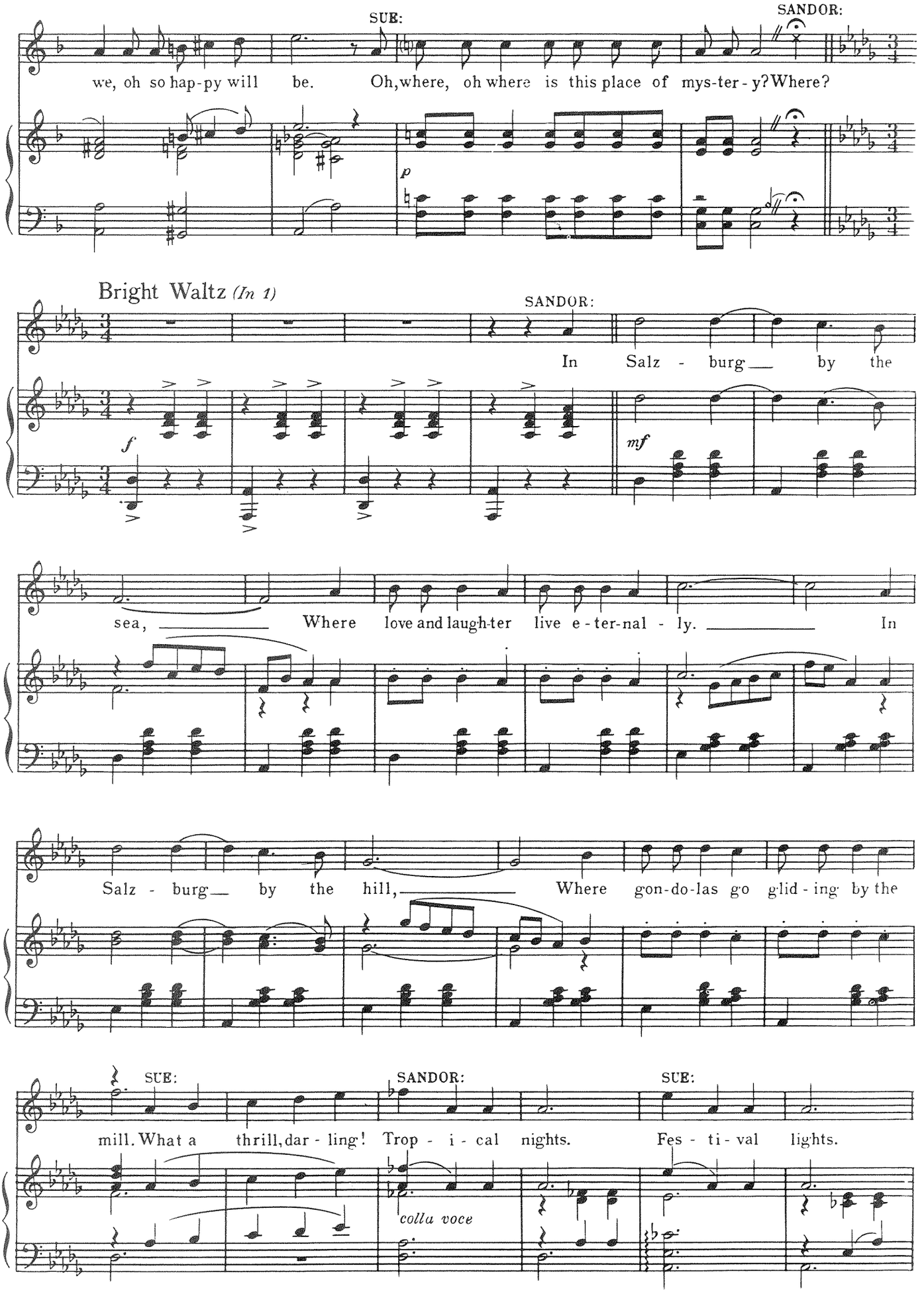
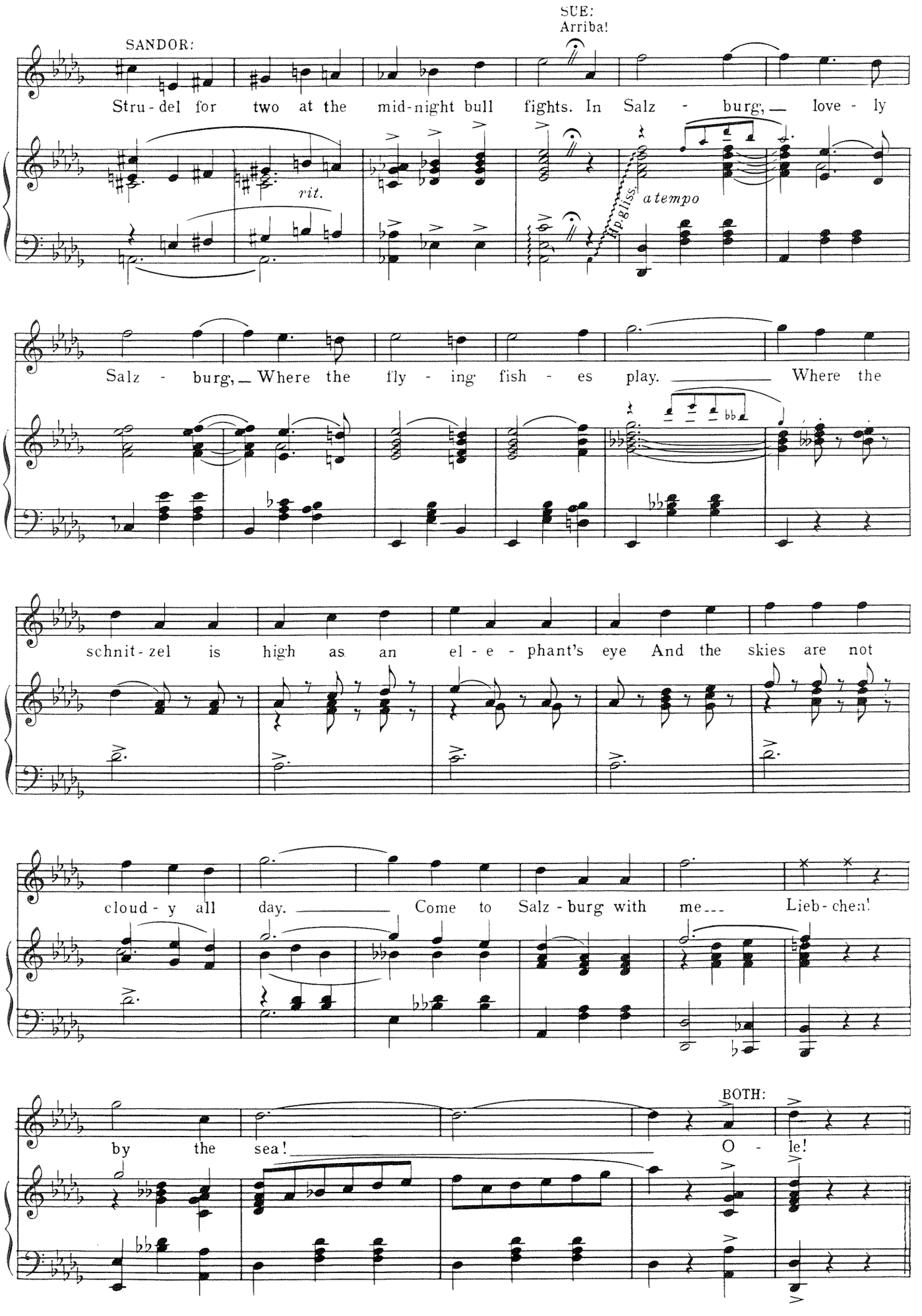
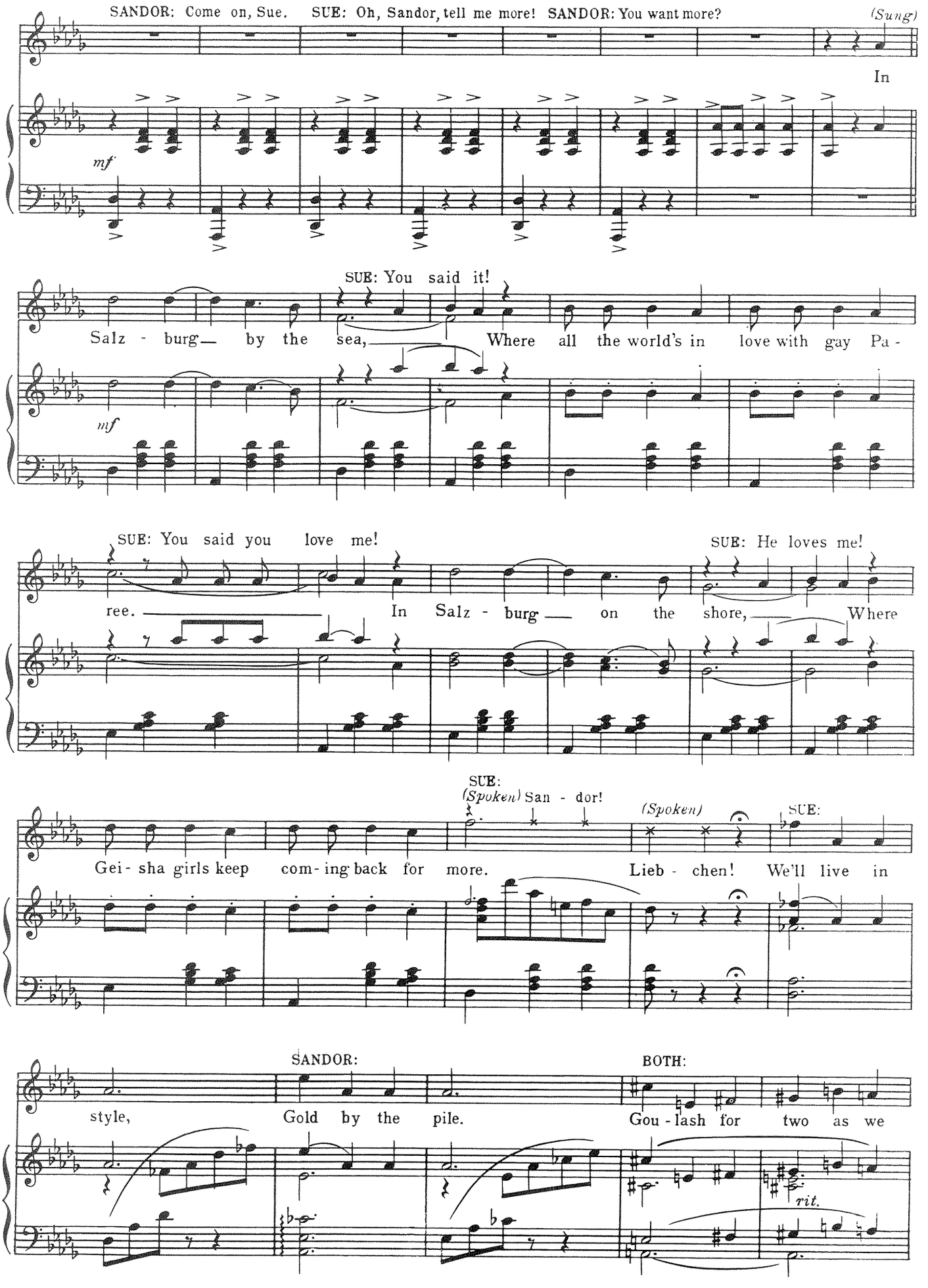
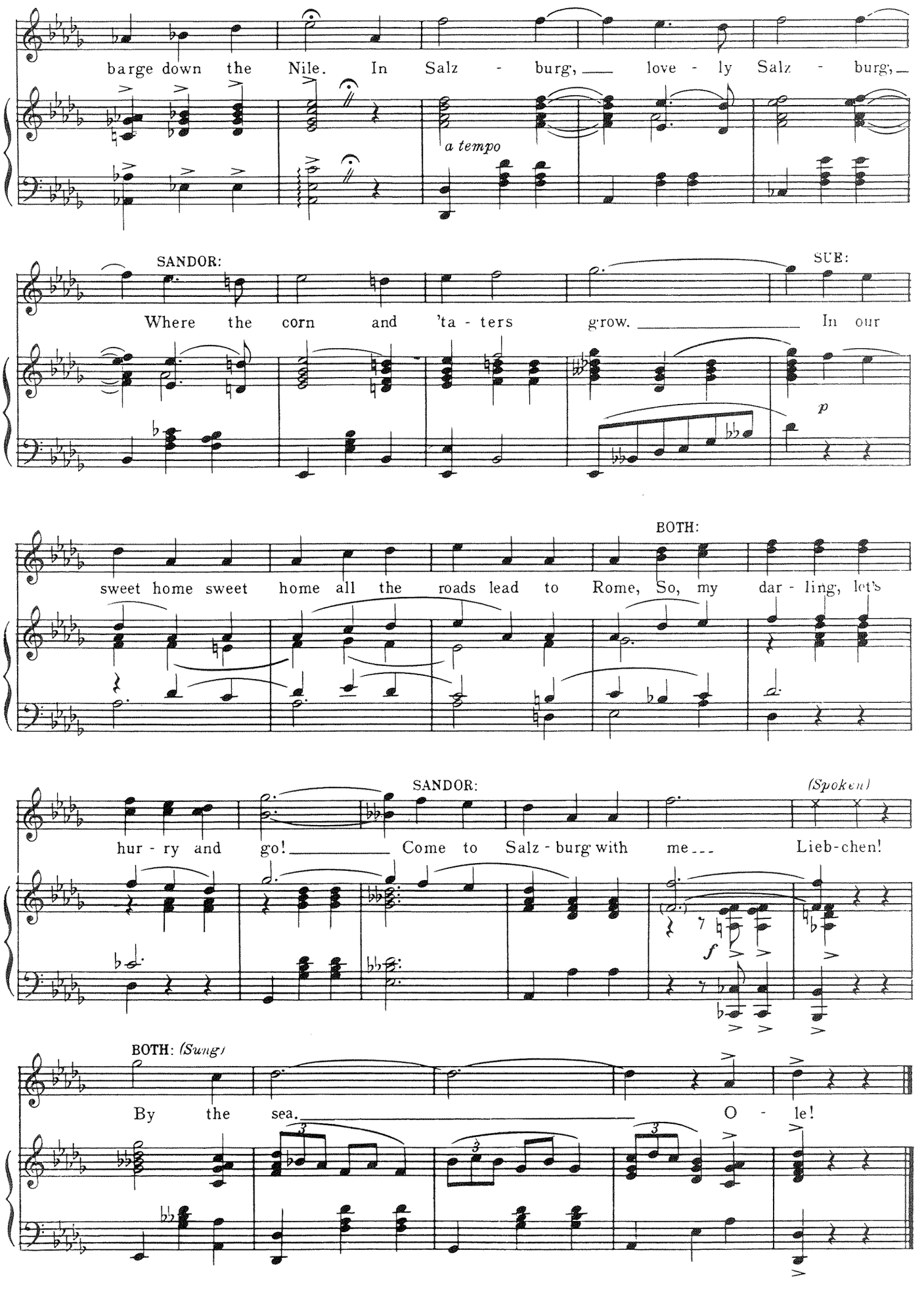

SUE:
SANDOR:
we, oh so hap-py will be. Oh, where, oh where is this place of mys-ter-y? Where?
p
Bright Waltz (In 1)
SANDOR:
In Salz - burg by the
f
mf
sea, Where love and laugh-ter live e-ter-nal - ly. In
Salz - burg by the hill, Where gon-do-las go glid - ing by the
SUE:
SANDOR:
SUE:
mill. What a thrill, 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.
Hp. gliss.
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!
BOTH:
by the sea! O - le!

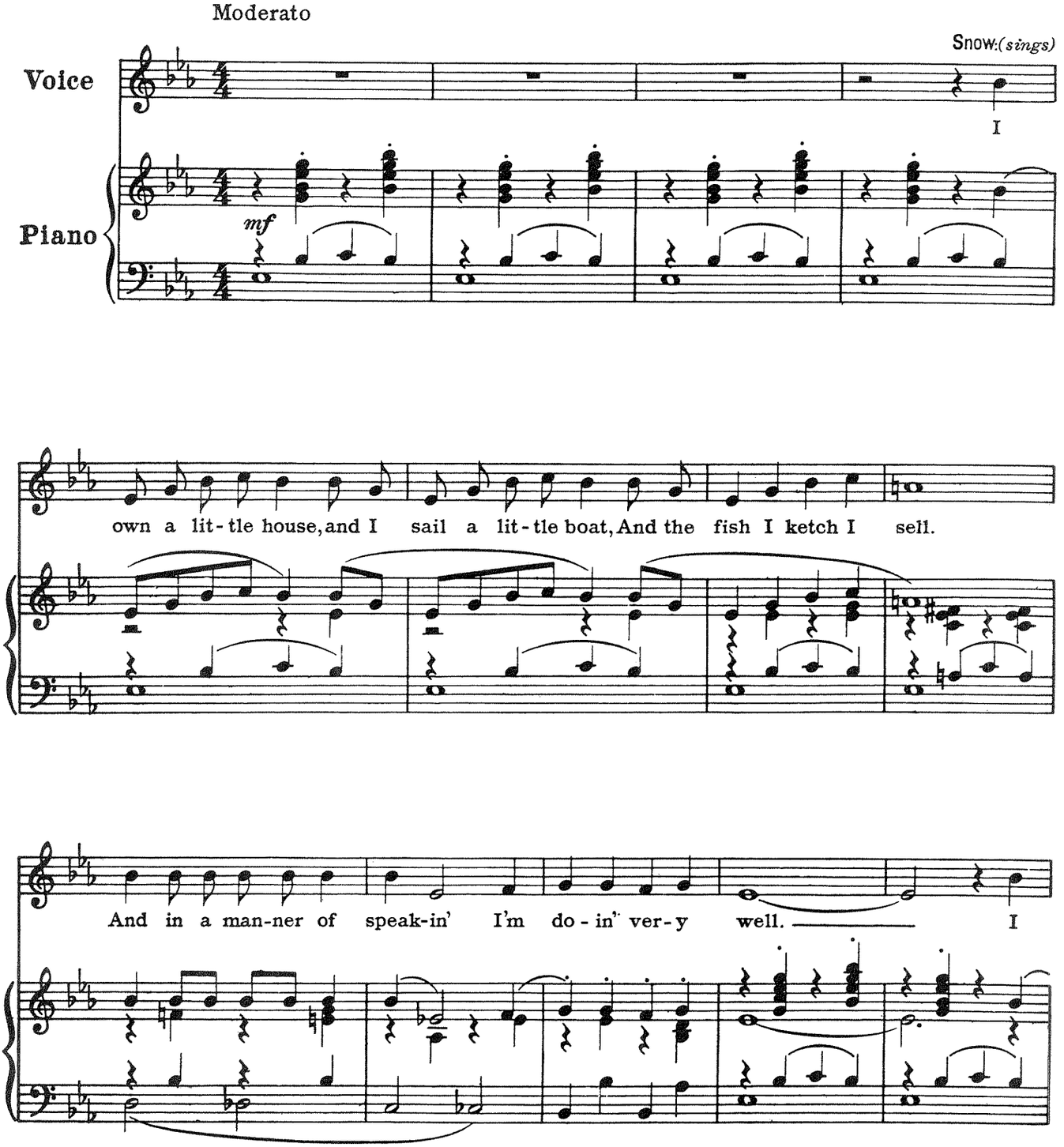

SANDOR: Come on, Sue.
SUE: Oh, Sandor, tell me more!
SANDOR: You want more?
(Sung)
In
mf
SUE: You said it!
Salz - burg by the sea, Where all the world's in love with gay Pa -
mf
SUE: You said you love me!
SUE: He loves me!
ree. In Salz - burg on the shore, Where
SUE:
(Spoken) San - dor!
(Spoken)
SUE:
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.
SUE:
In our
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
(Spoken)
Lieb-chen!
f
BOTH: (Sung)
By the sea.
O - le!

WHEN THE CHILDREN ARE ASLEEP

from *Carousel*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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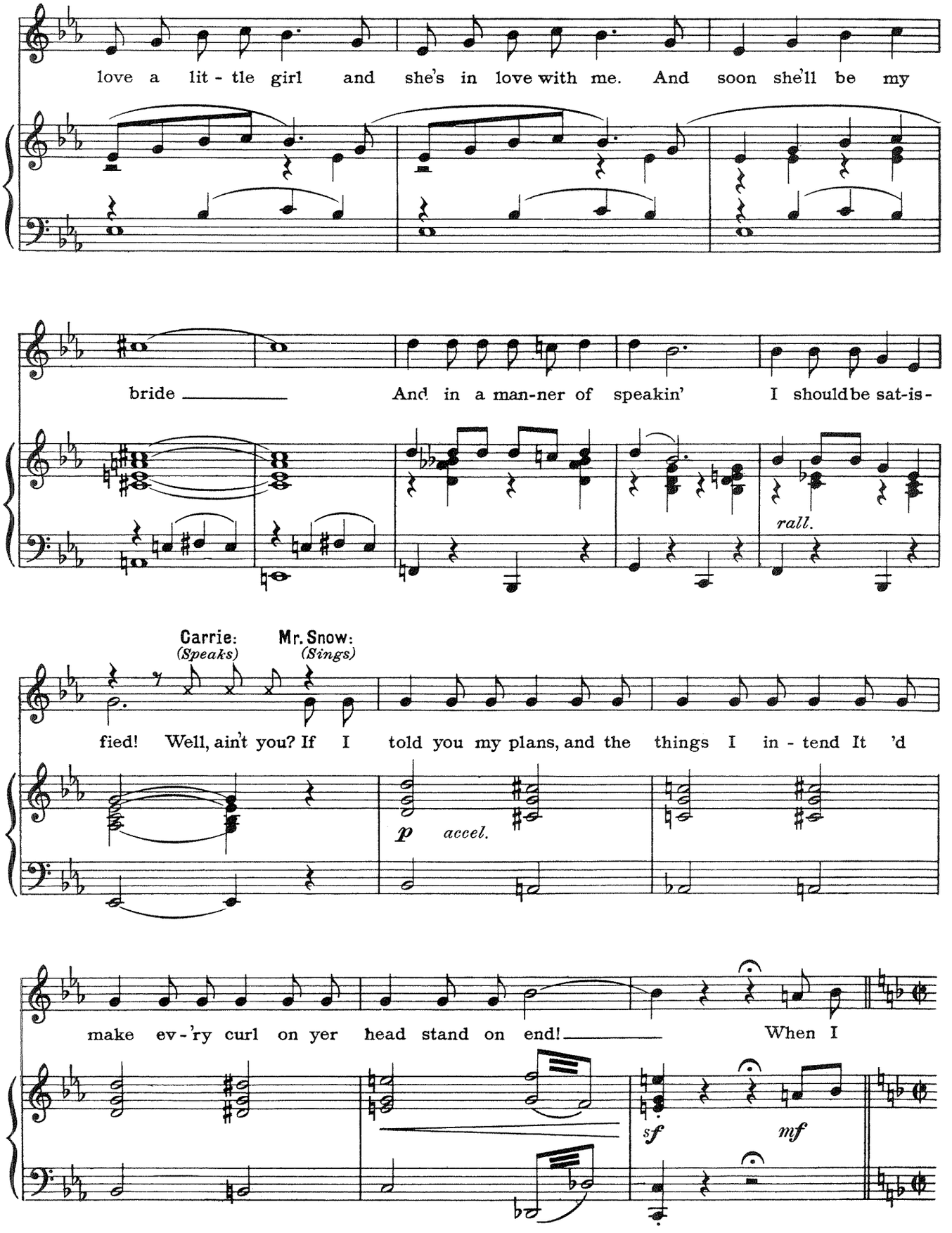
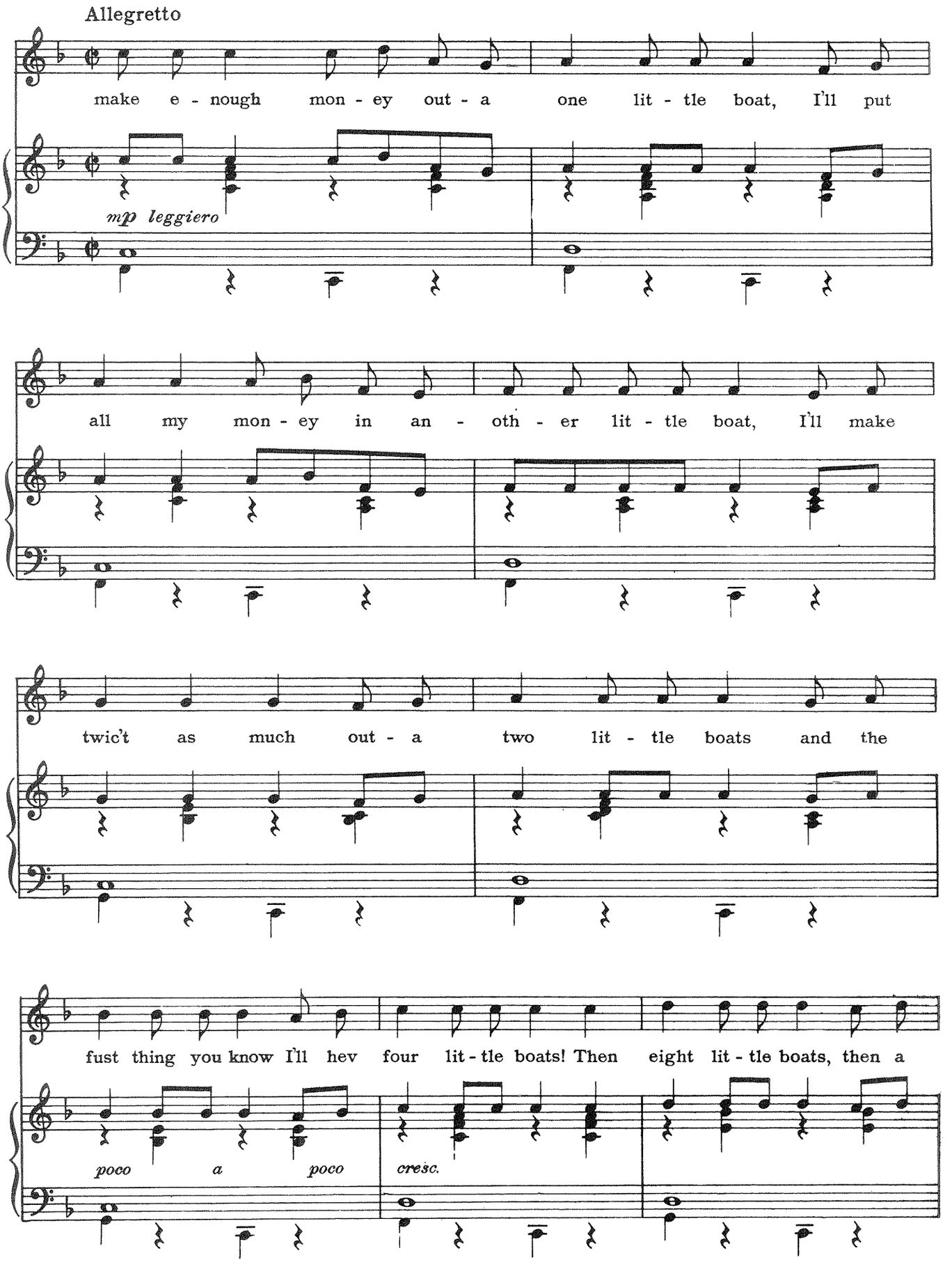
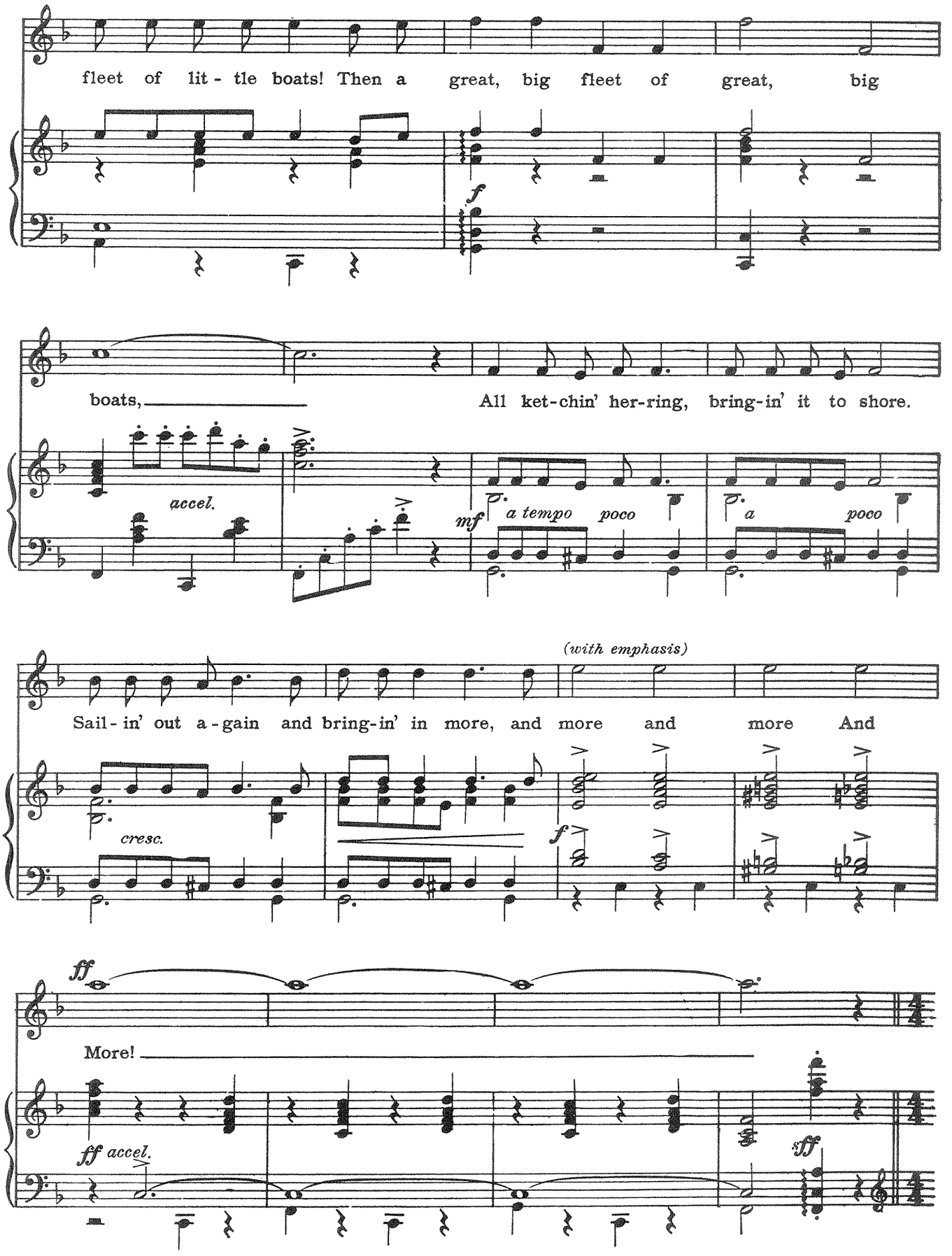

love a lit - tle girl and she's in love with me. And soon she'll be my
bride And in a man-ner of speakin' I should be sat-is-
rall.
Carrie: (Speaks)
Mr. Snow: (Sings)
fied! Well, ain't you? If I told you my plans, and the things I in - tend It 'd
p
accel.
make ev - 'ry curl on yer head stand on end! 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.

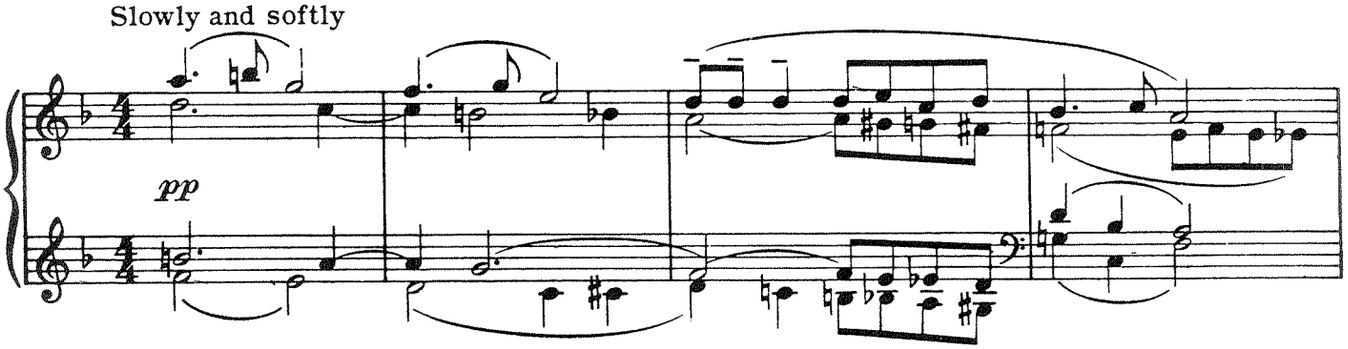

fleet of lit - tle boats! Then a great, big fleet of great, big
f
boats,
All ket-chin' her-ring, bring-in' it to shore.
accel.
mf
a tempo poco
a poco
(with emphasis)
Sail - in' out a - gain and bring-in' in more, and more and more And
cresc.
f
ff
More!
ff accel.
sff

Dialogue

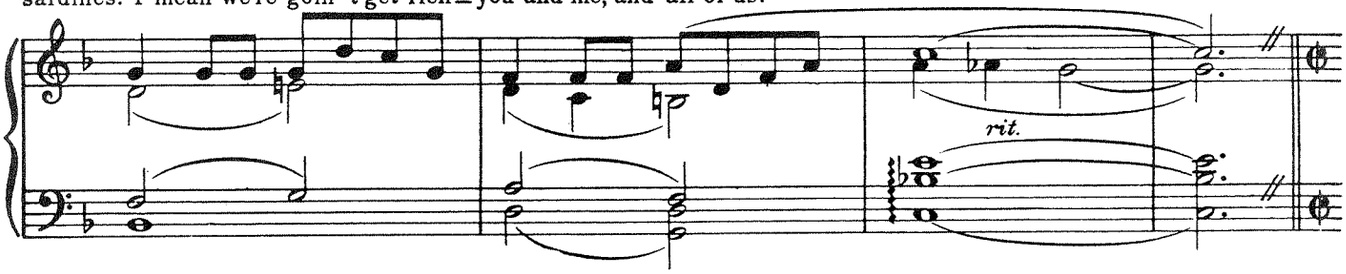
Carrie: Who's goin' t'eat all that herring?

Mr. Snow: They ain't goin' to be herring! Goin' to put them in cans and call 'em sardines. Goin'

Slowly and softly

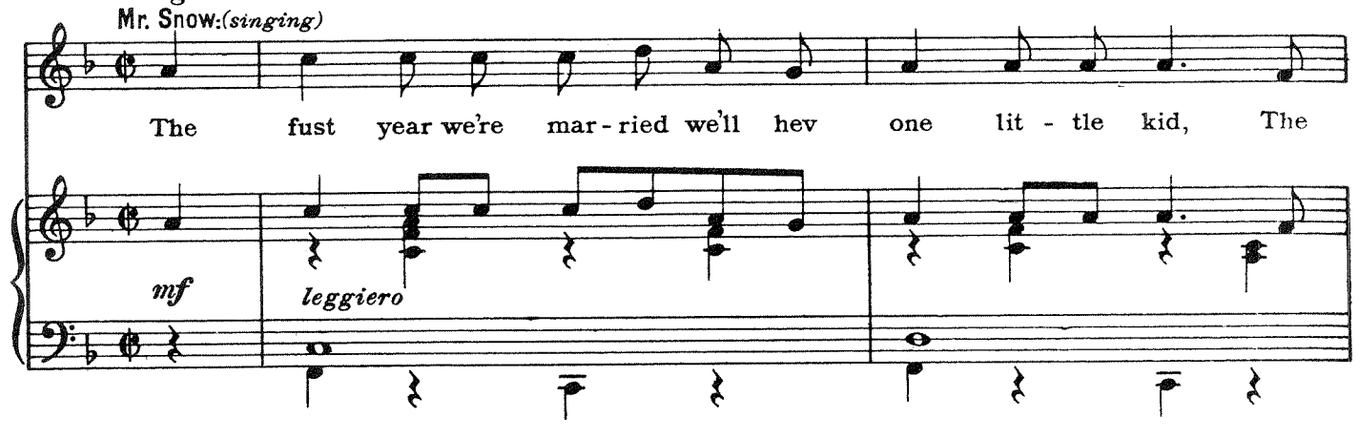


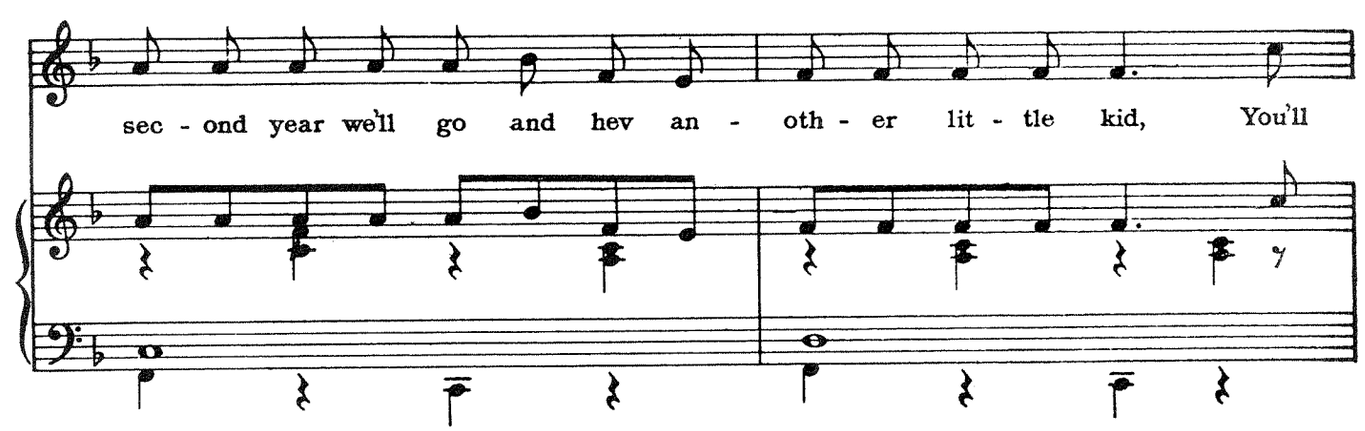
to build a little sardine cannery— then a big one— then the biggest one in the country. Carrie, I'm goin' t' get rich on sardines. I mean we're goin' t'get rich— you and me, and all of us.

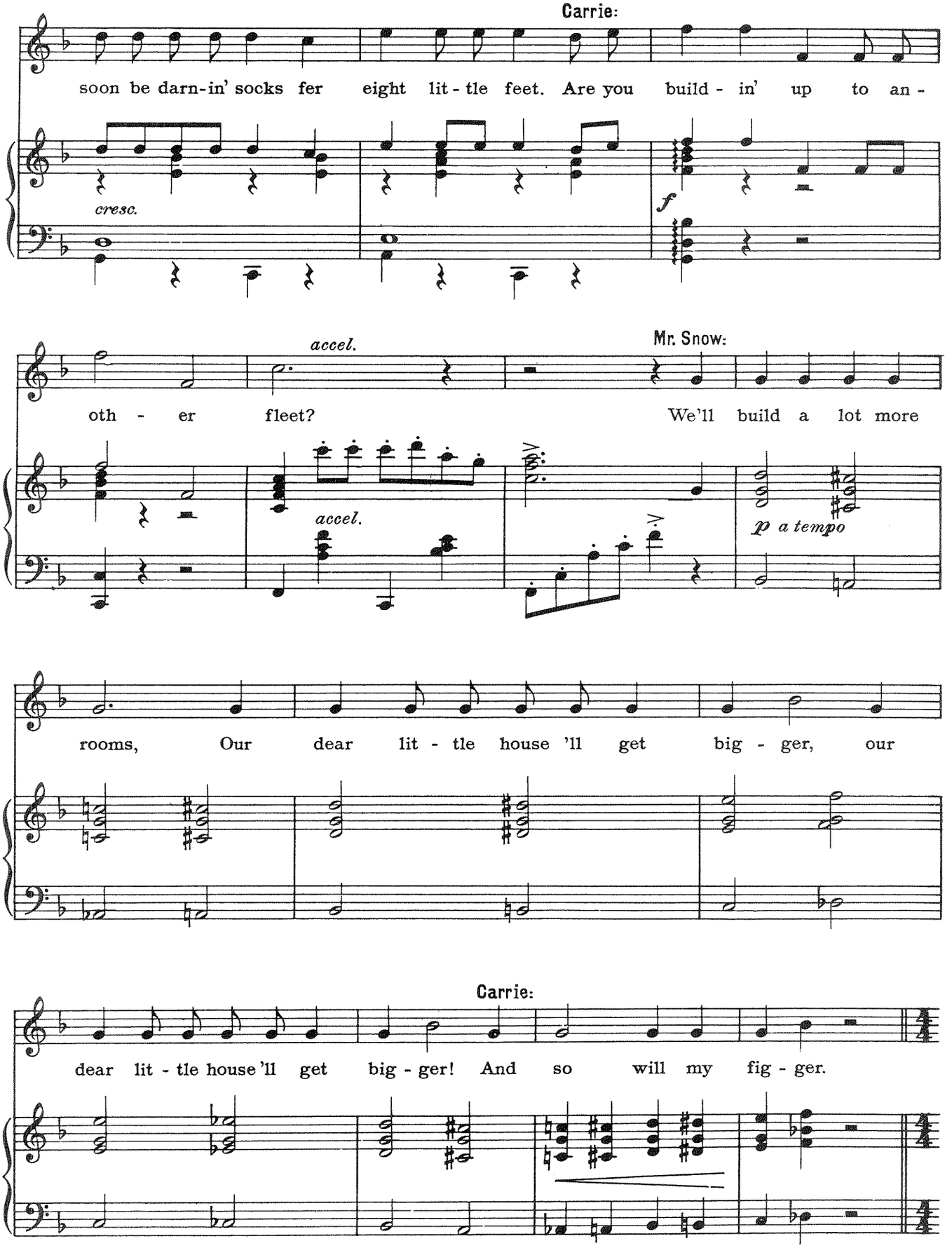


Allegretto

Mr. Snow: *(singing)*

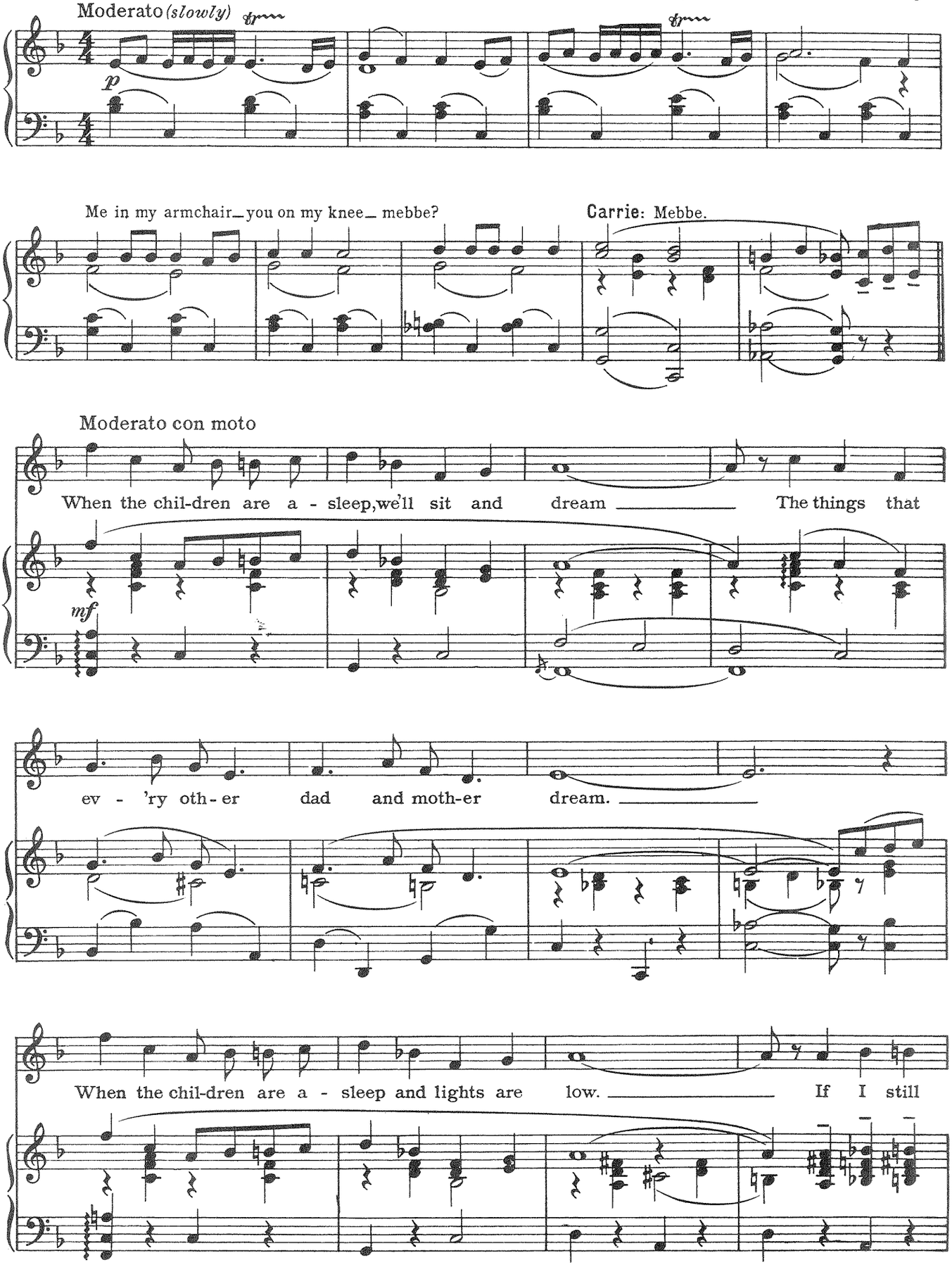


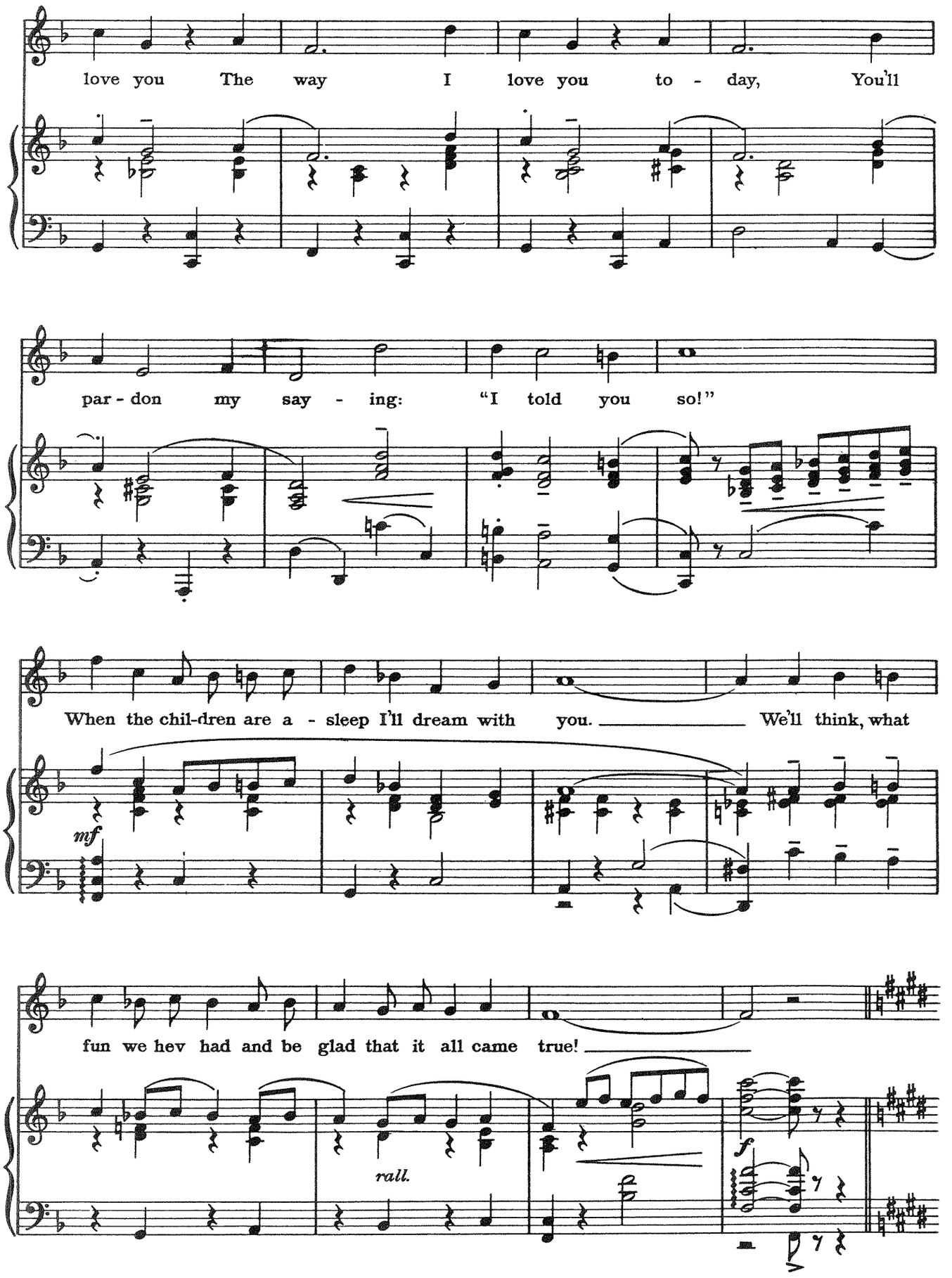


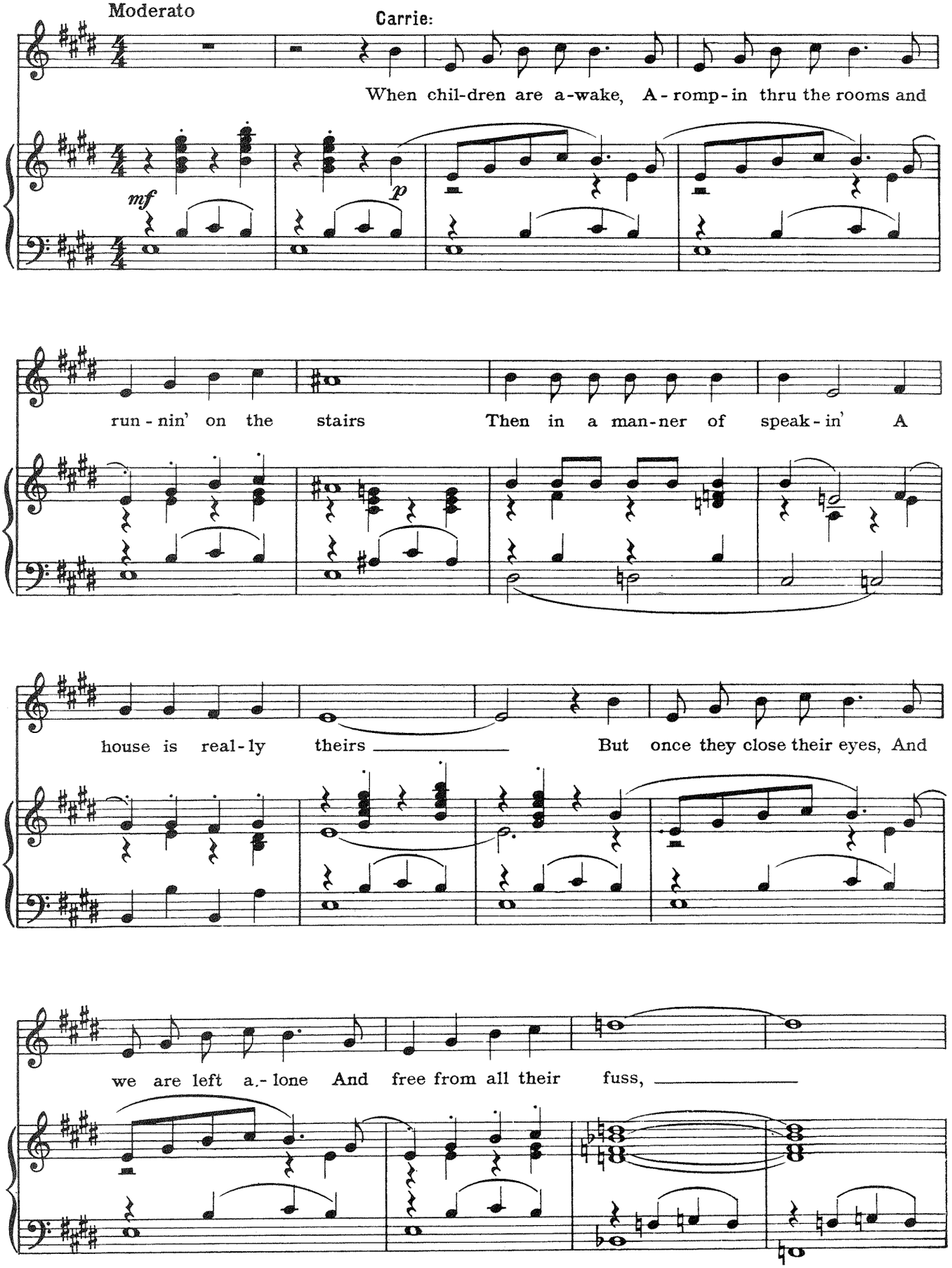

Carrie:
soon be darn-in' socks fer eight lit - tle feet. Are you build - in' up to an -
cresc.
f
accel.
Mr. Snow:
oth - er fleet? We'll build a lot more
accel.
p a tempo
rooms, Our dear lit - tle house 'll get big - ger, our
Carrie:
dear lit - tle house 'll get big - ger! And so will my fig - ger.

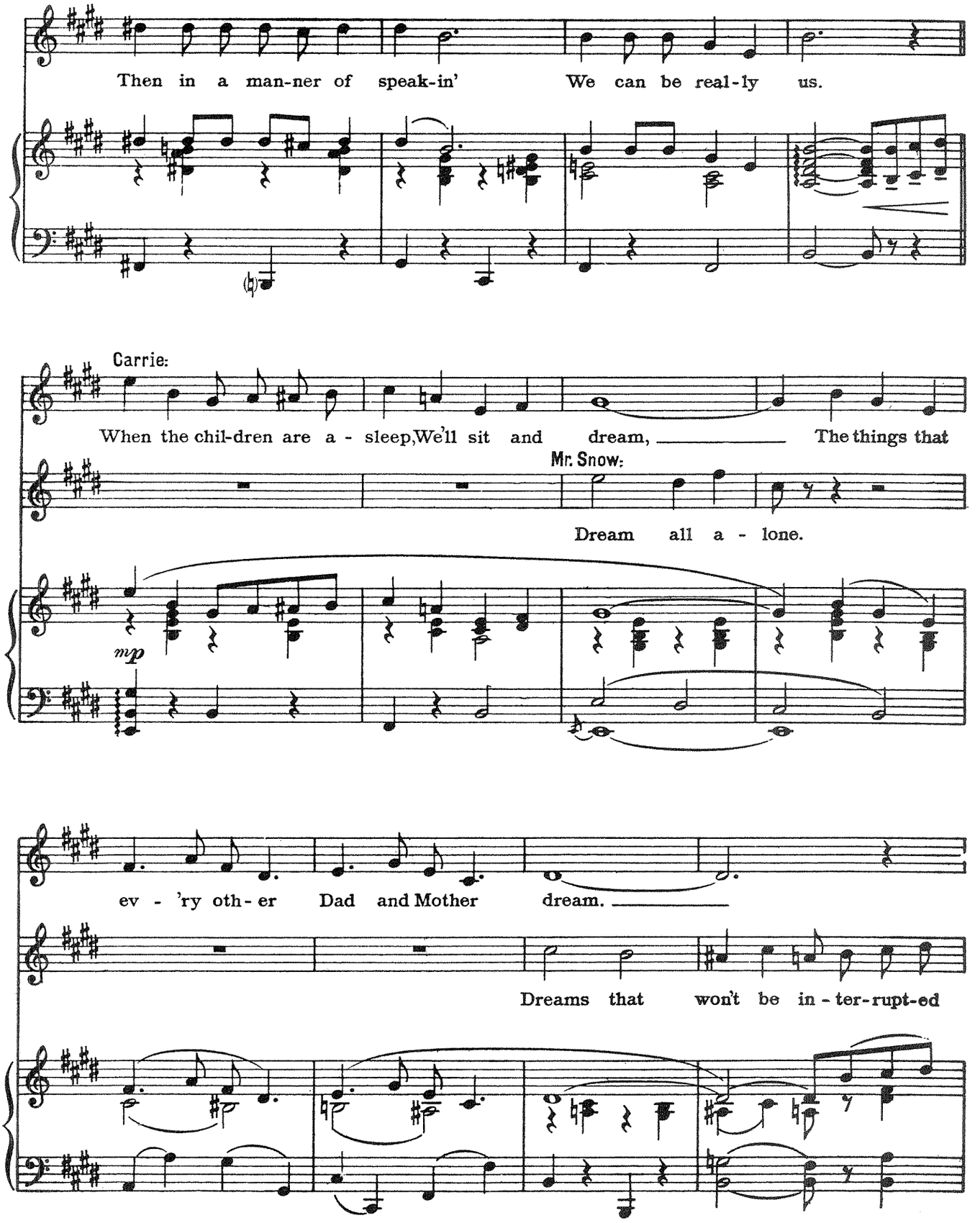
Dialogue.

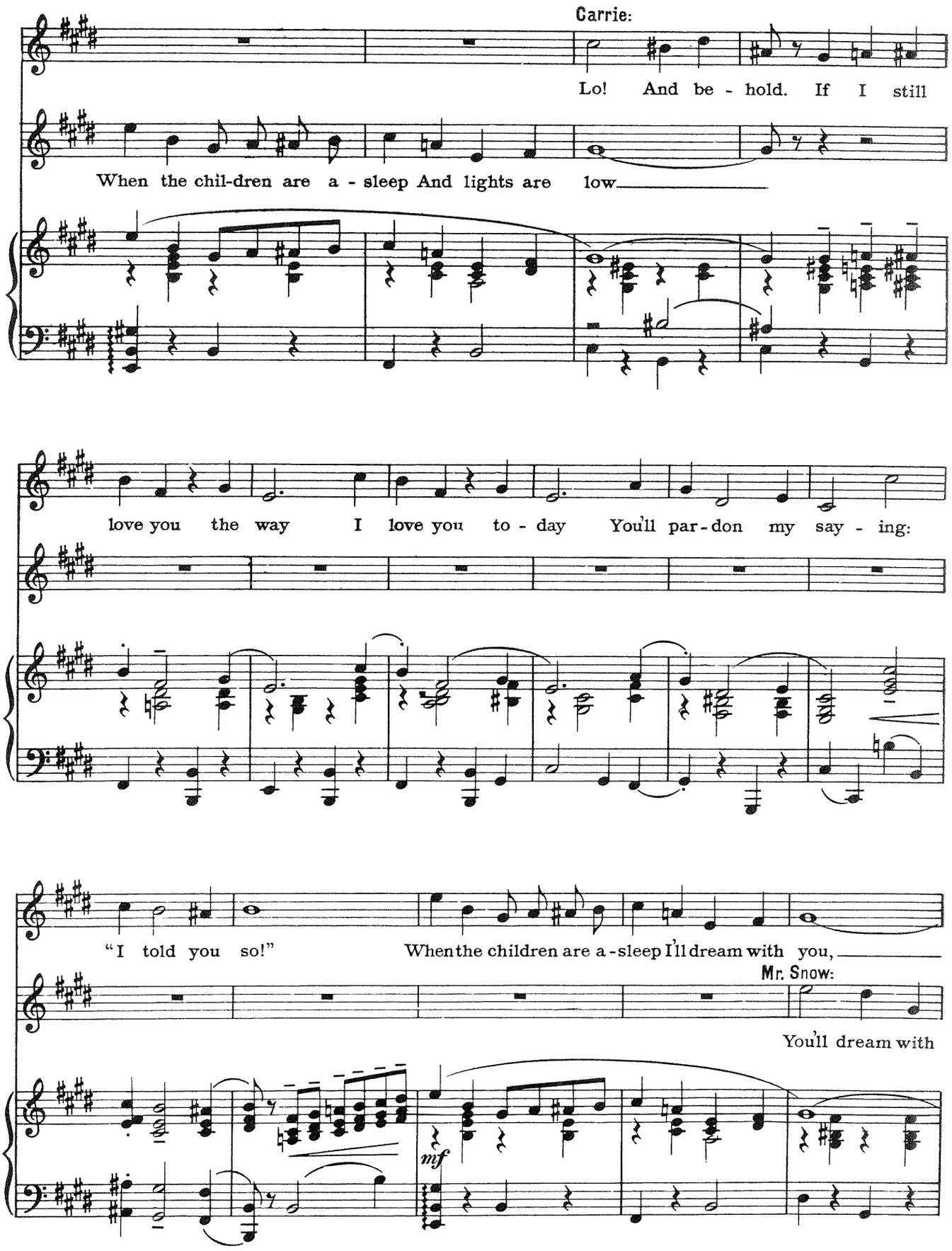
Mr. Snow: Carrie, ken y'imagine how it'll be when all thé kids are upstairs in bed, and you and me sit alone in the firelight?

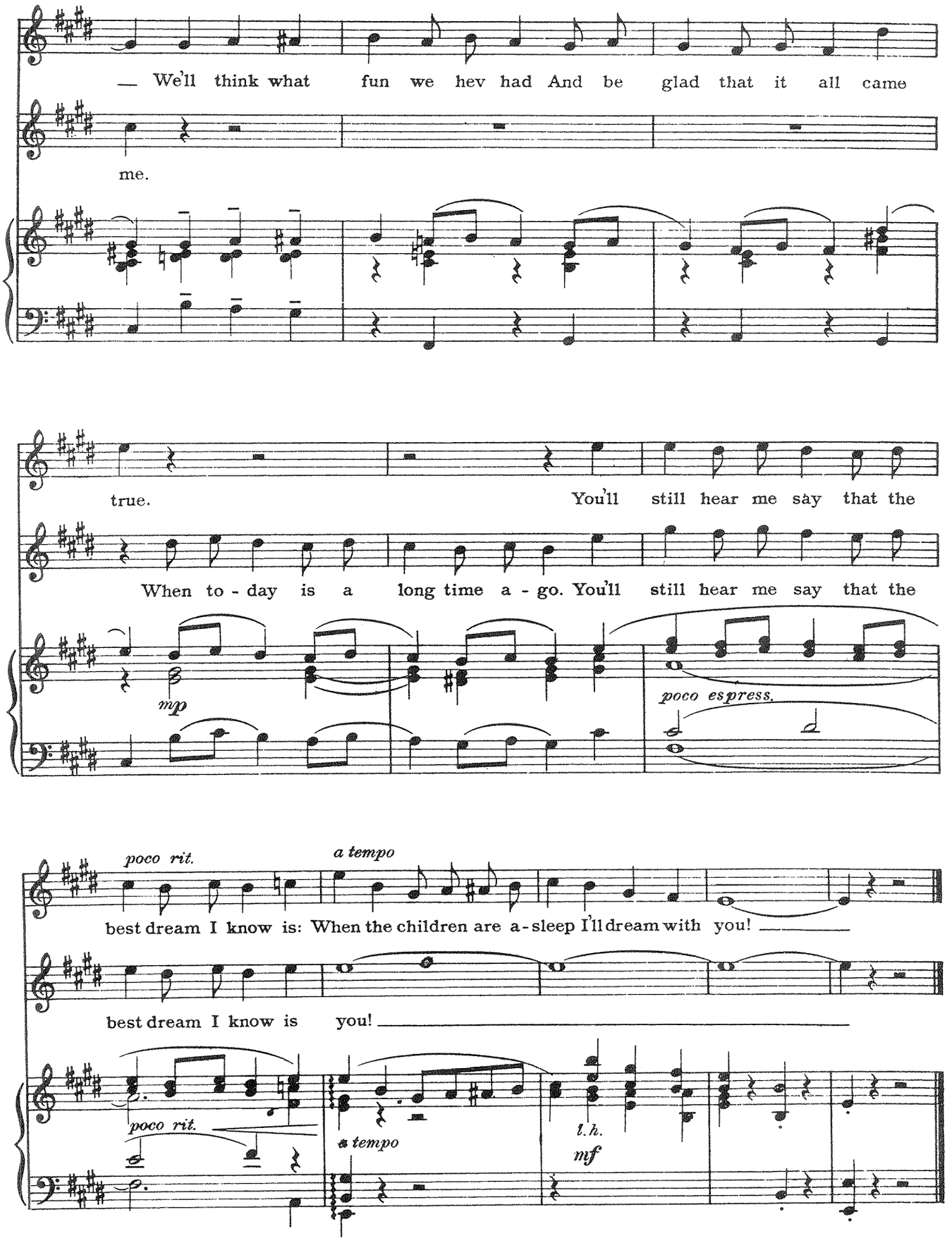



love you The way I love you to - day, You'll
par - don my say - ing: "I told you so!"
When the chil-dren are a - sleep I'll dream with you. We'll think, what
mf
fun we hev had and be glad that it all came true!
rall.
f


Moderato
Carrie:
When chil-dren are a-wake, A-romp-in thru the rooms and
mf
p
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,

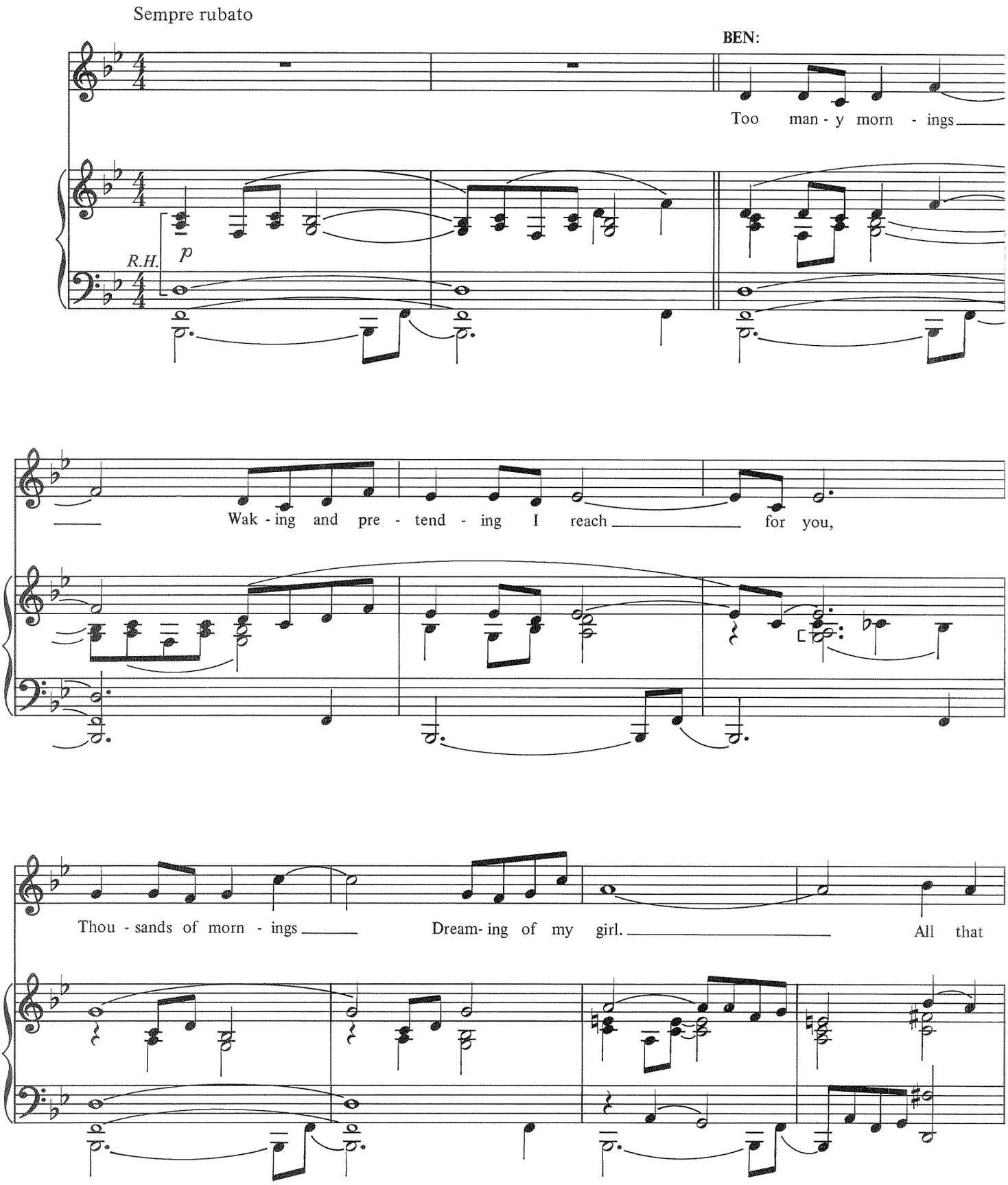

Then in a man-ner of speak-in' We can be real-ly us.
Carrie:
When the chil-dren are a - sleep, We'll sit and dream, The things that
Mr. Snow:
Dream all a - lone.
mp
ev - 'ry oth - er Dad and Mother dream.
Dreams that won't be in - ter - rupt - ed


Carrie:
Lo! And be - hold. If I still
When the chil-dren are a - sleep And lights are low
love you the way I love you to - day You'll par-don my say - ing:
"I told you so!" When the children are a-sleep I'll dream with you,
Mr. Snow:
You'll dream with
mf


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

TOO MANY MORNINGS
from *Follies*

Music and Lyrics by
STEPHEN SONDHEIM



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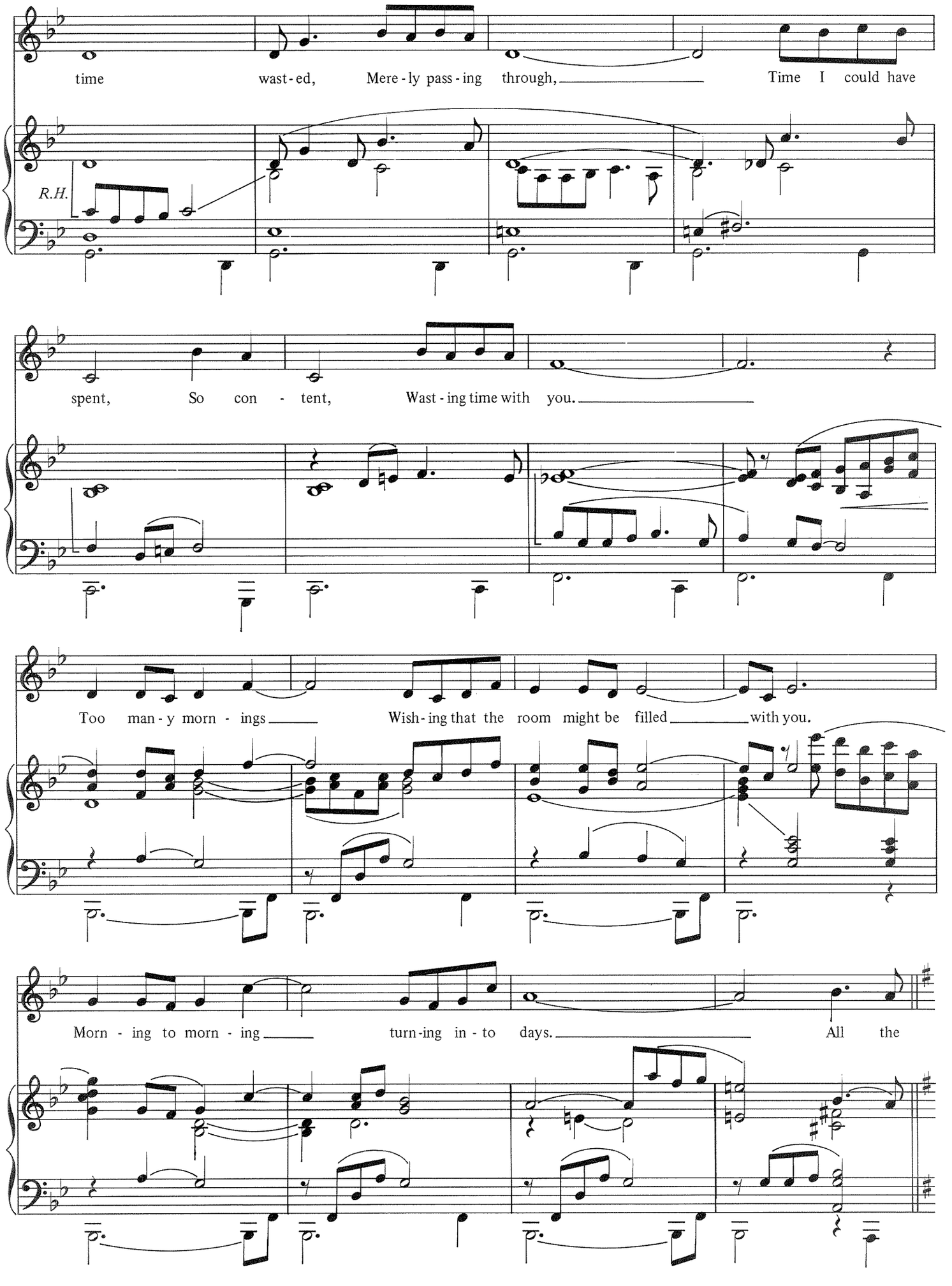
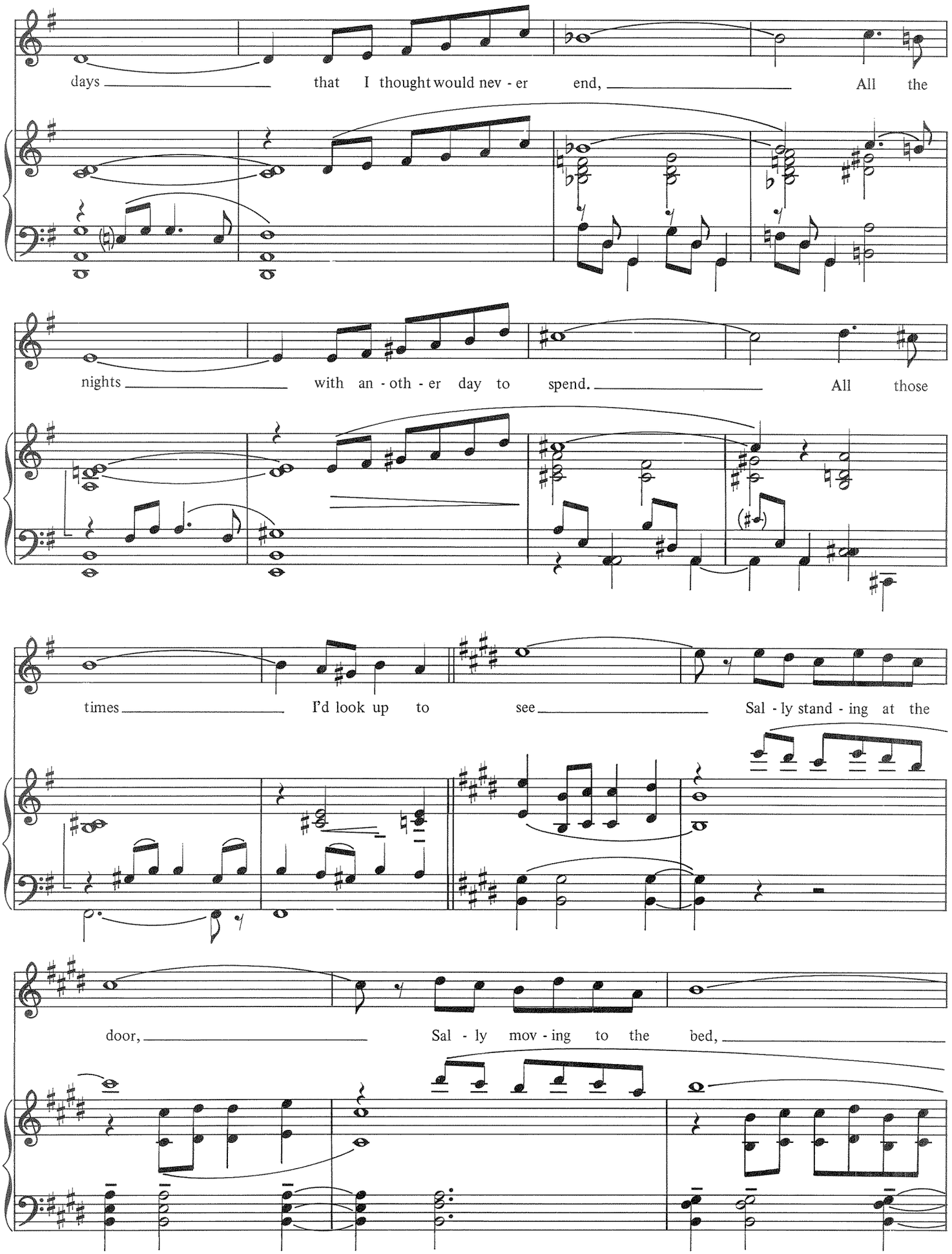
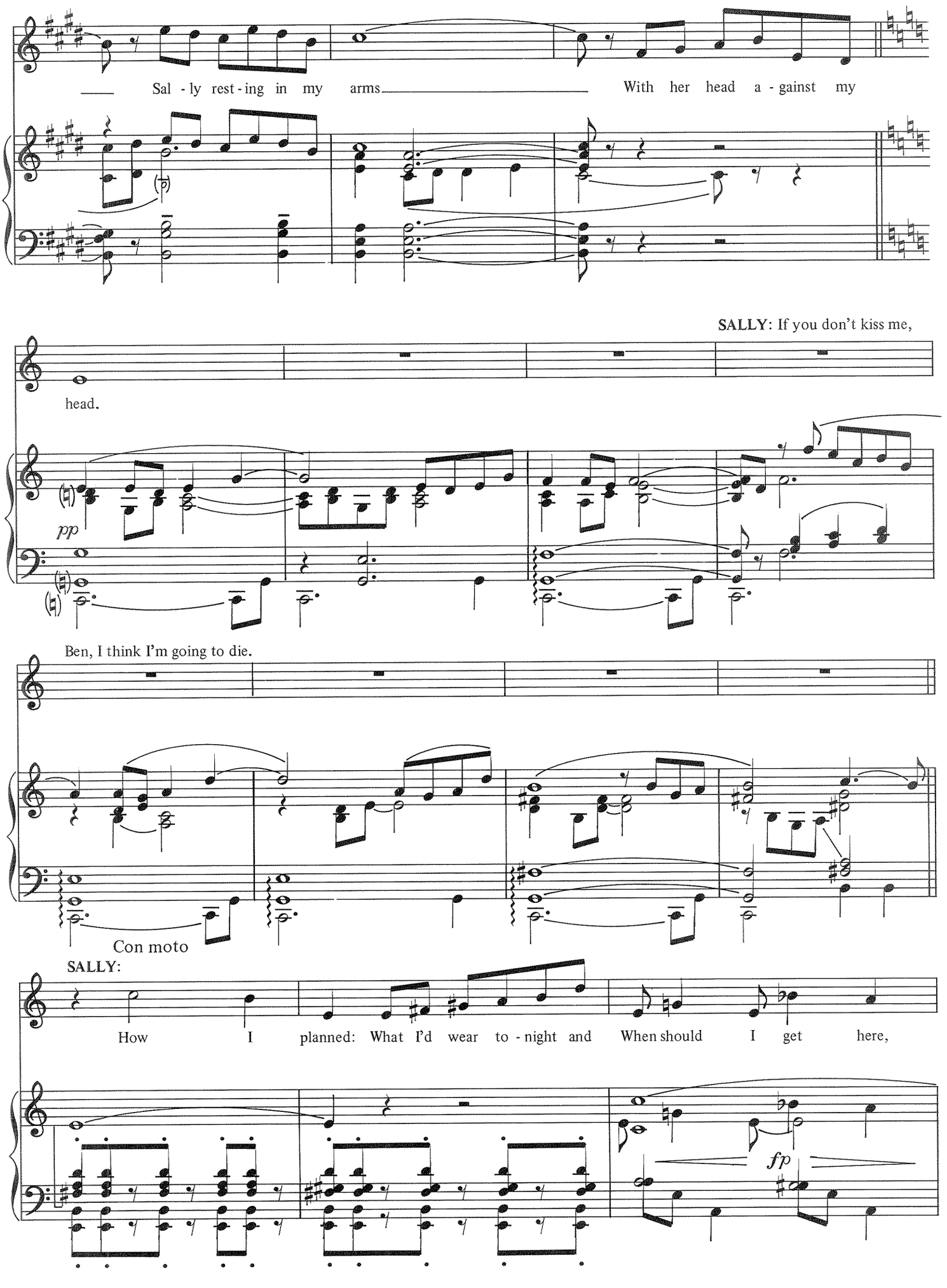
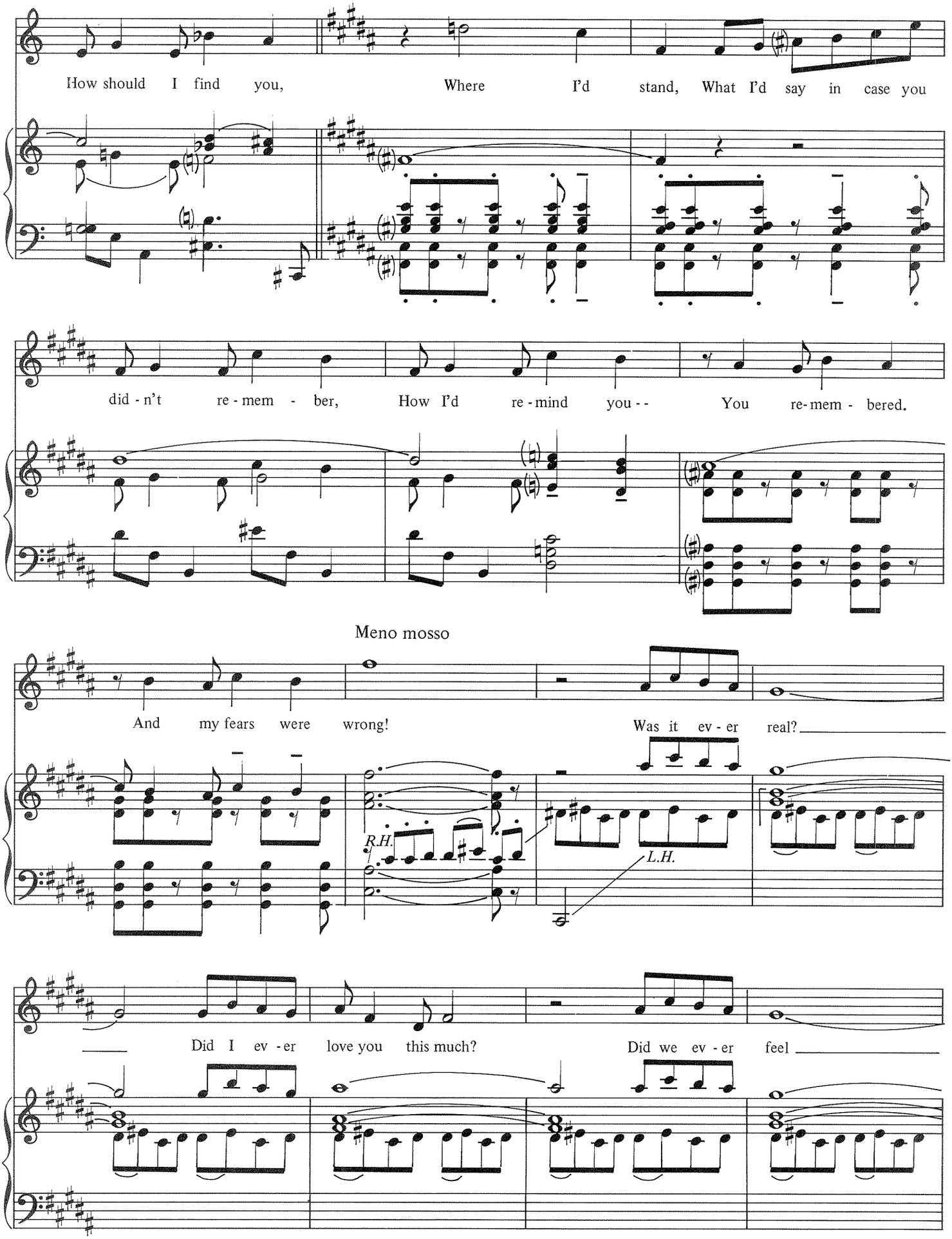
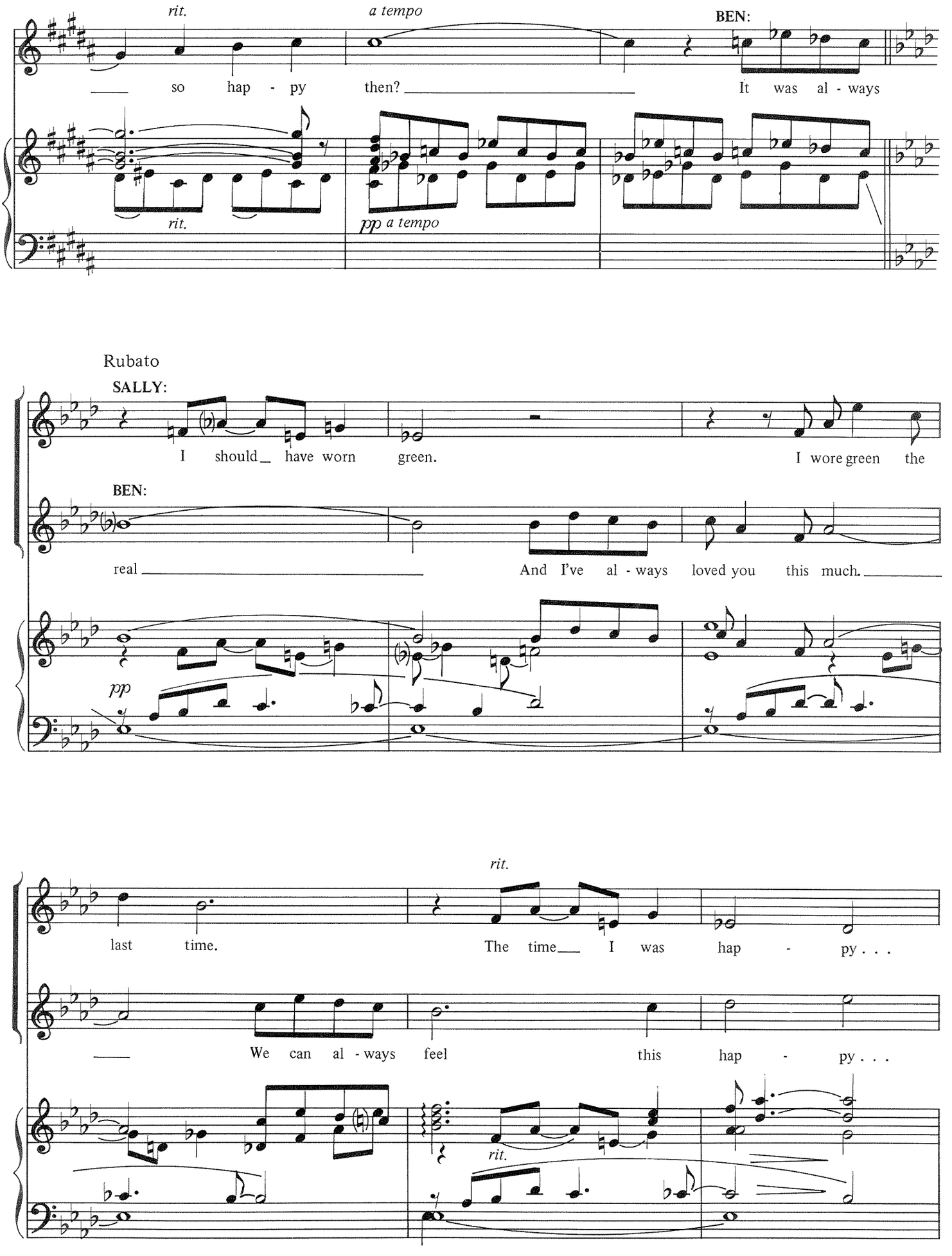

time wast-ed, Mere-ly pass-ing through, Time I could have
R.H.
spent, So con - tent, Wast-ing time with you.
Too man-y morn - ings Wish-ing that the room might be filled with you.
Morn - ing to morn - ing turn-ing in-to days. All the


days that I thought would nev - er end, All the
nights with an - oth - er 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,


Sal - ly rest - ing in my arms
With her head a - gainst my
SALLY: If you don't kiss me,
head.
pp
Ben, I think I'm going to die.
Con moto
SALLY:
How I planned: What I'd wear to - night and
When should I get here,
fp


How should I find you, Where I'd stand, What I'd say in case you
did - n't re - mem - ber, How I'd re - mind you - - You re - mem - bered.
Meno mosso
And my fears were wrong! Was it ev - er real?
R.H.
L.H.
Did I ev - er love you this much? Did we ev - er feel


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.

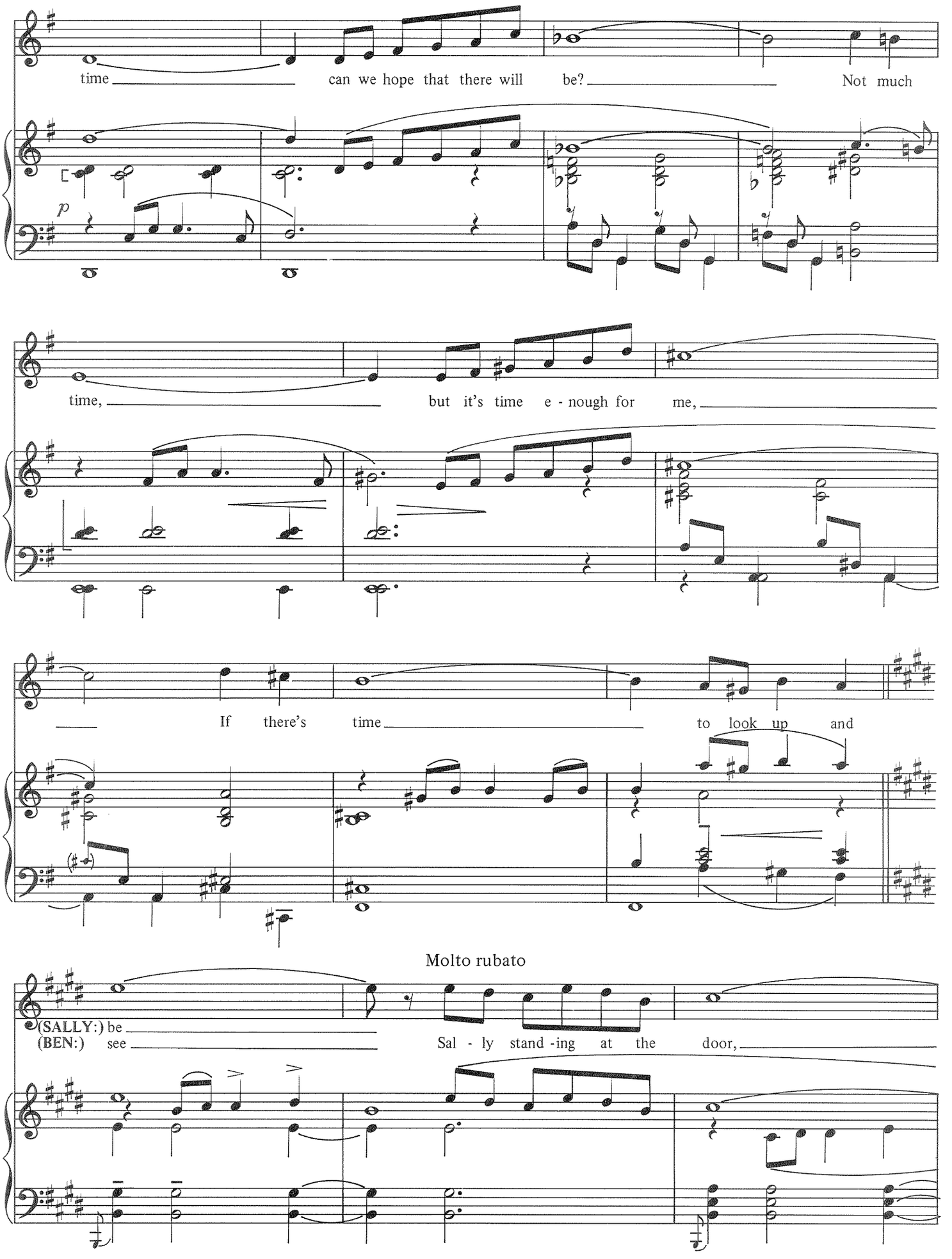
Tempo primo

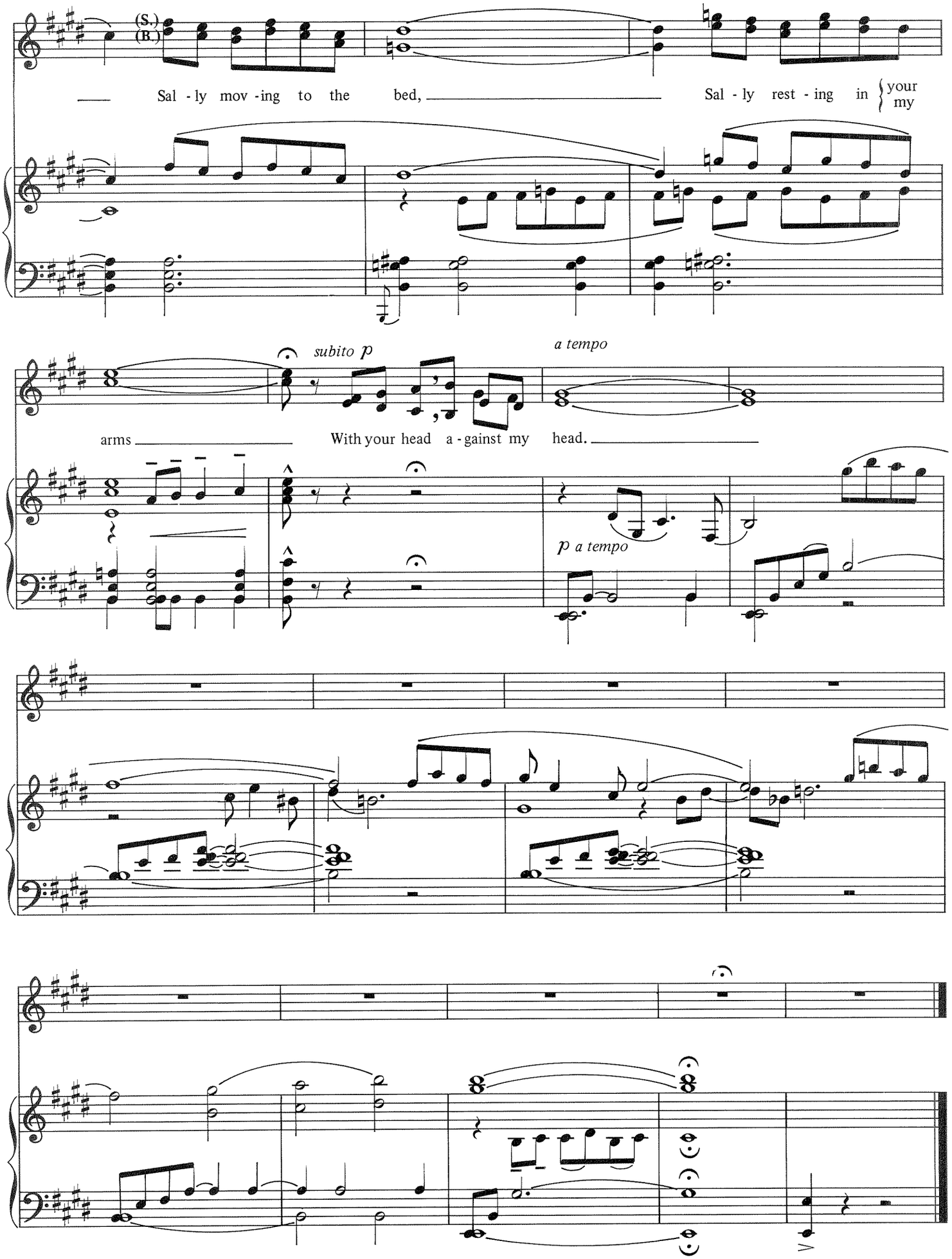
BOTH:

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

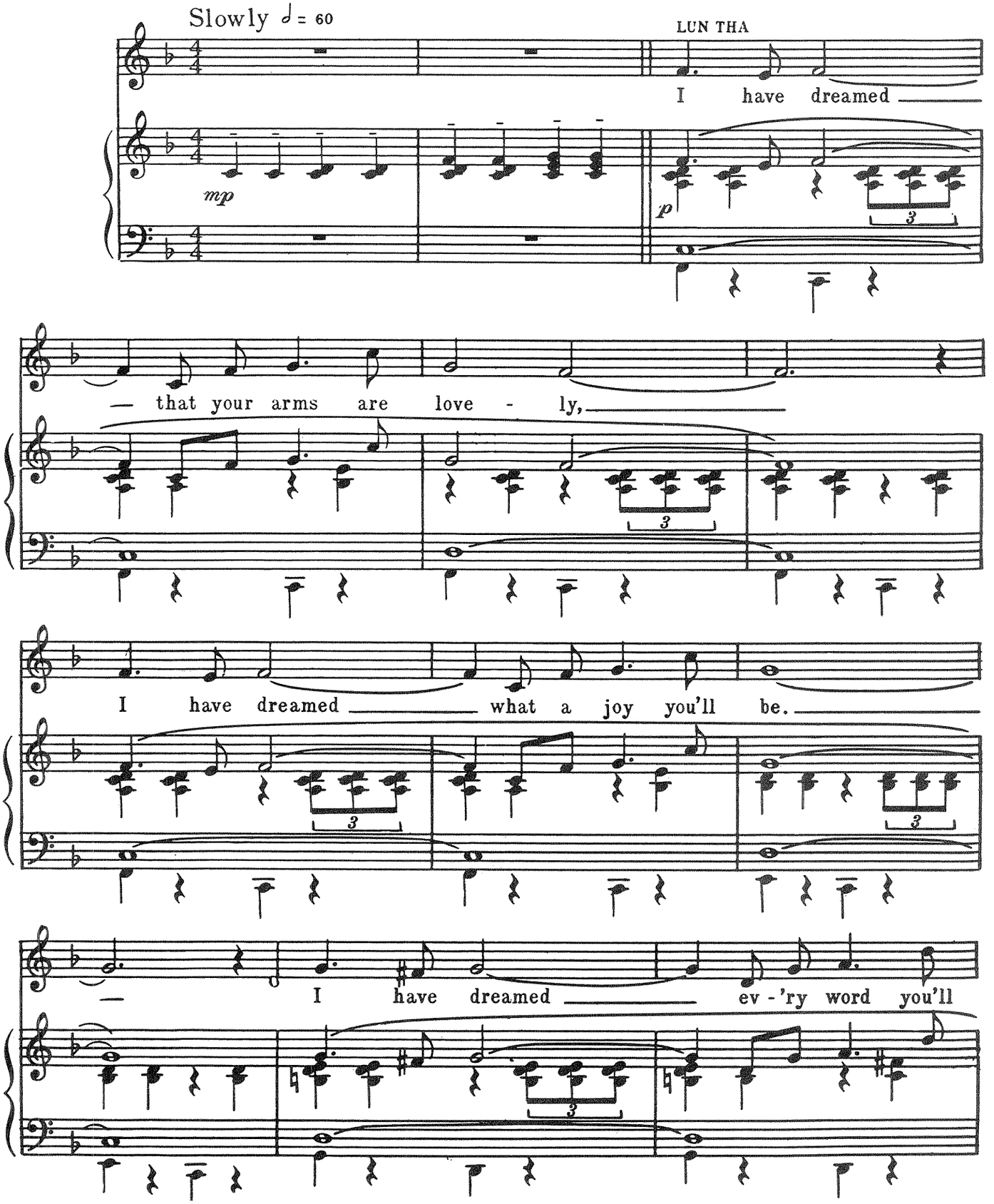

time can we hope that there will be? Not much
p
time, but it's time e - nough for me,
If there's time to look up and
Molto rubato
(SALLY:) be
(BEN:) see
Sal - ly stand - ing at the door,


(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



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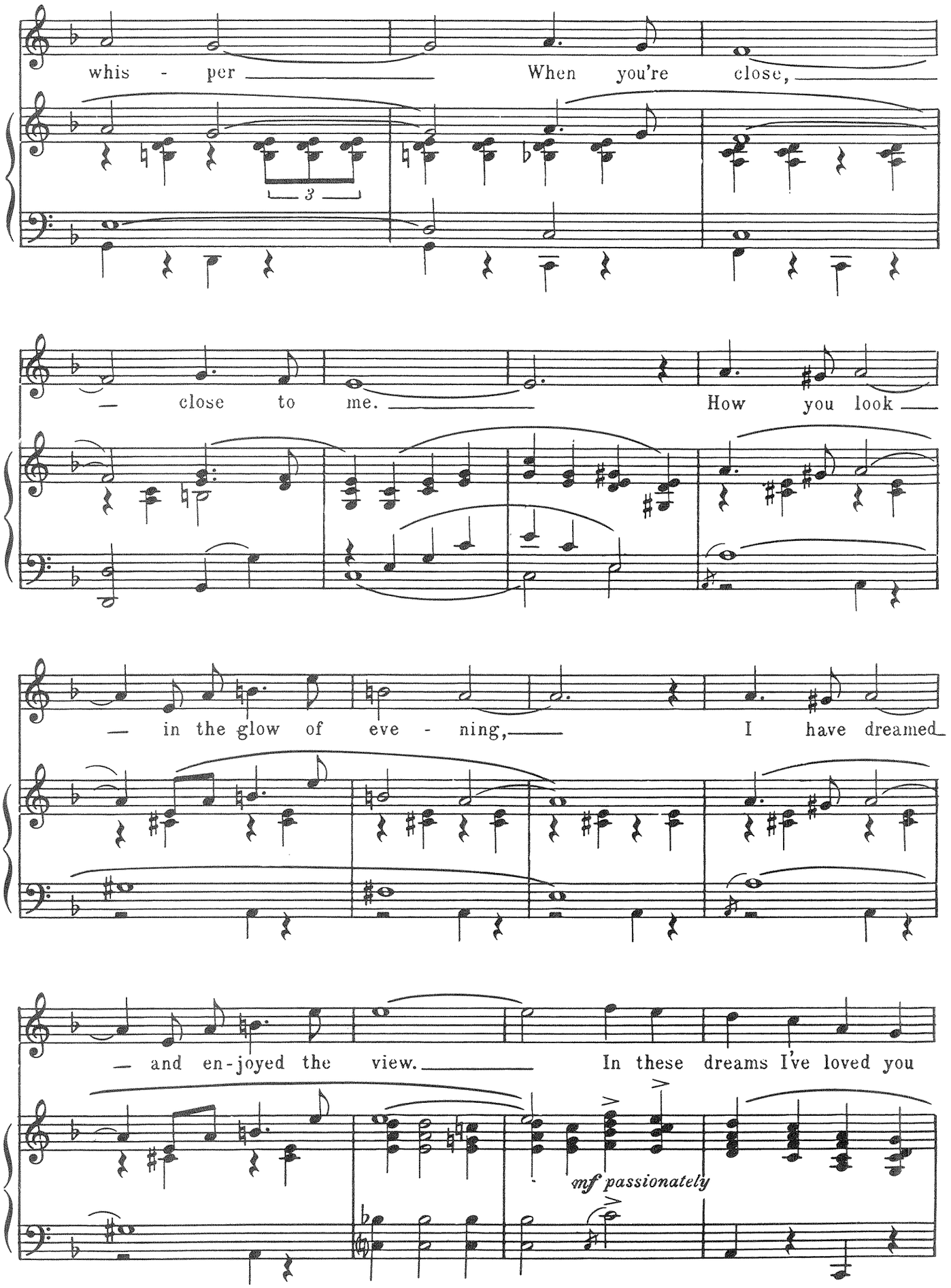
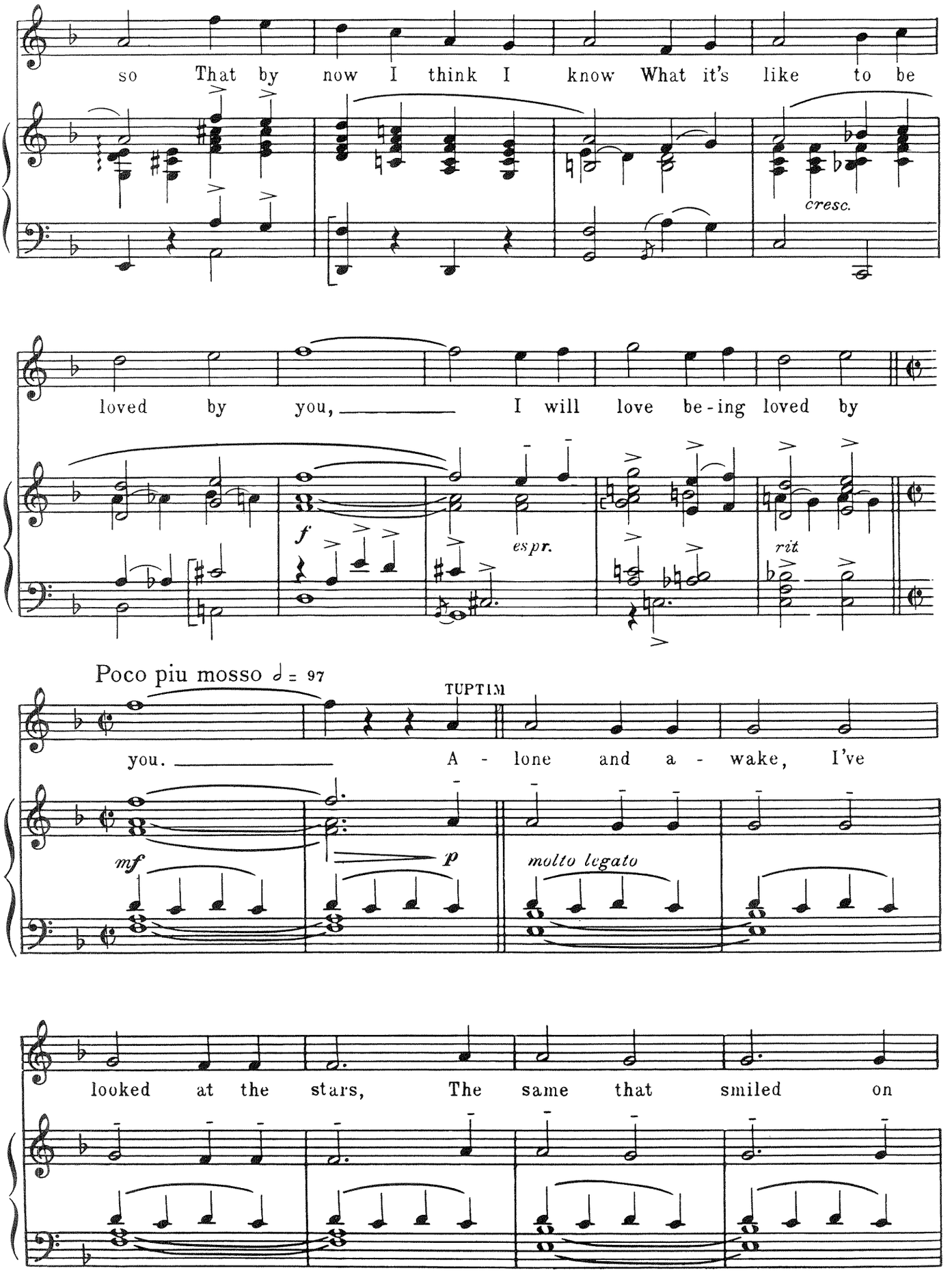
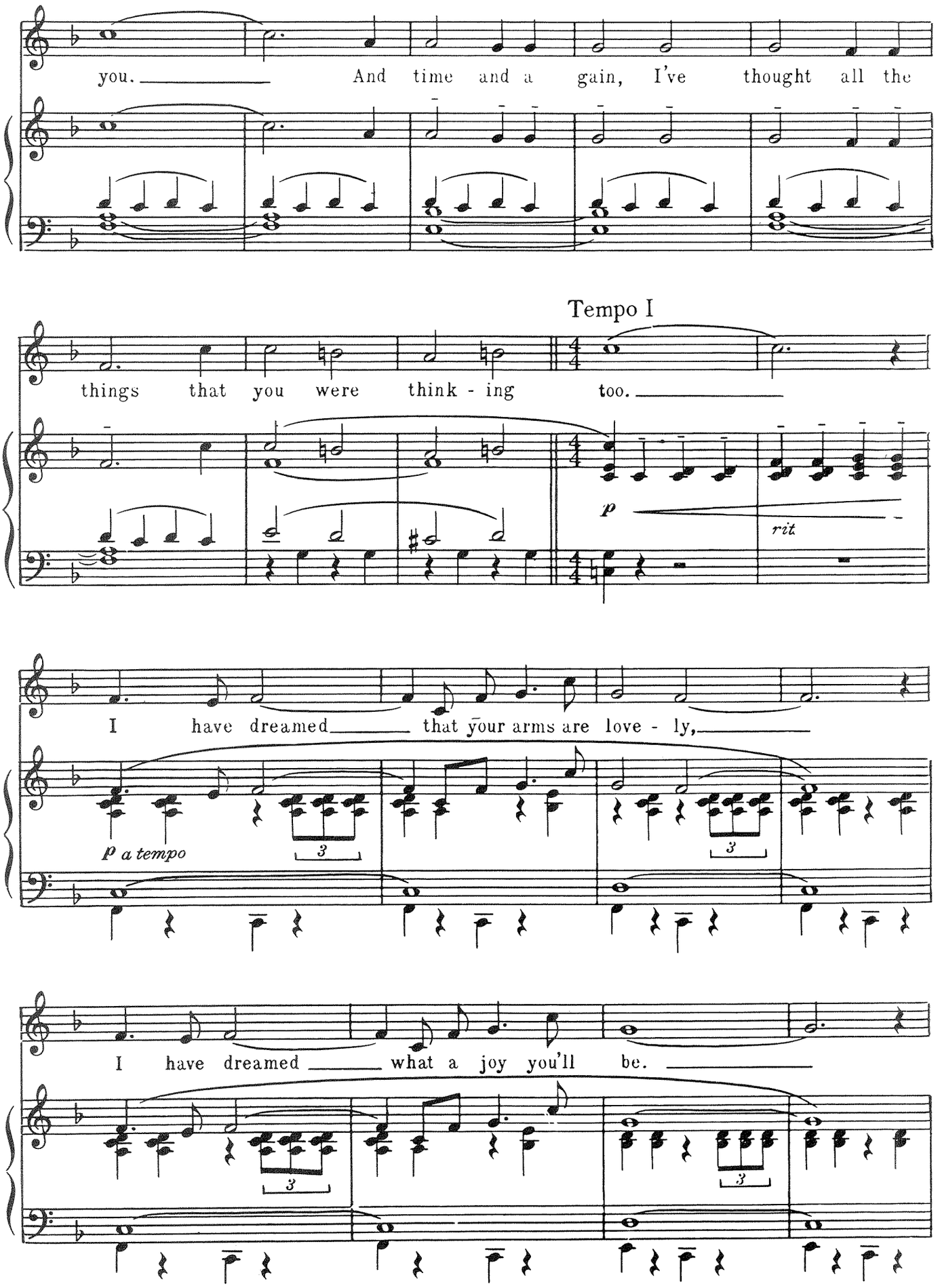
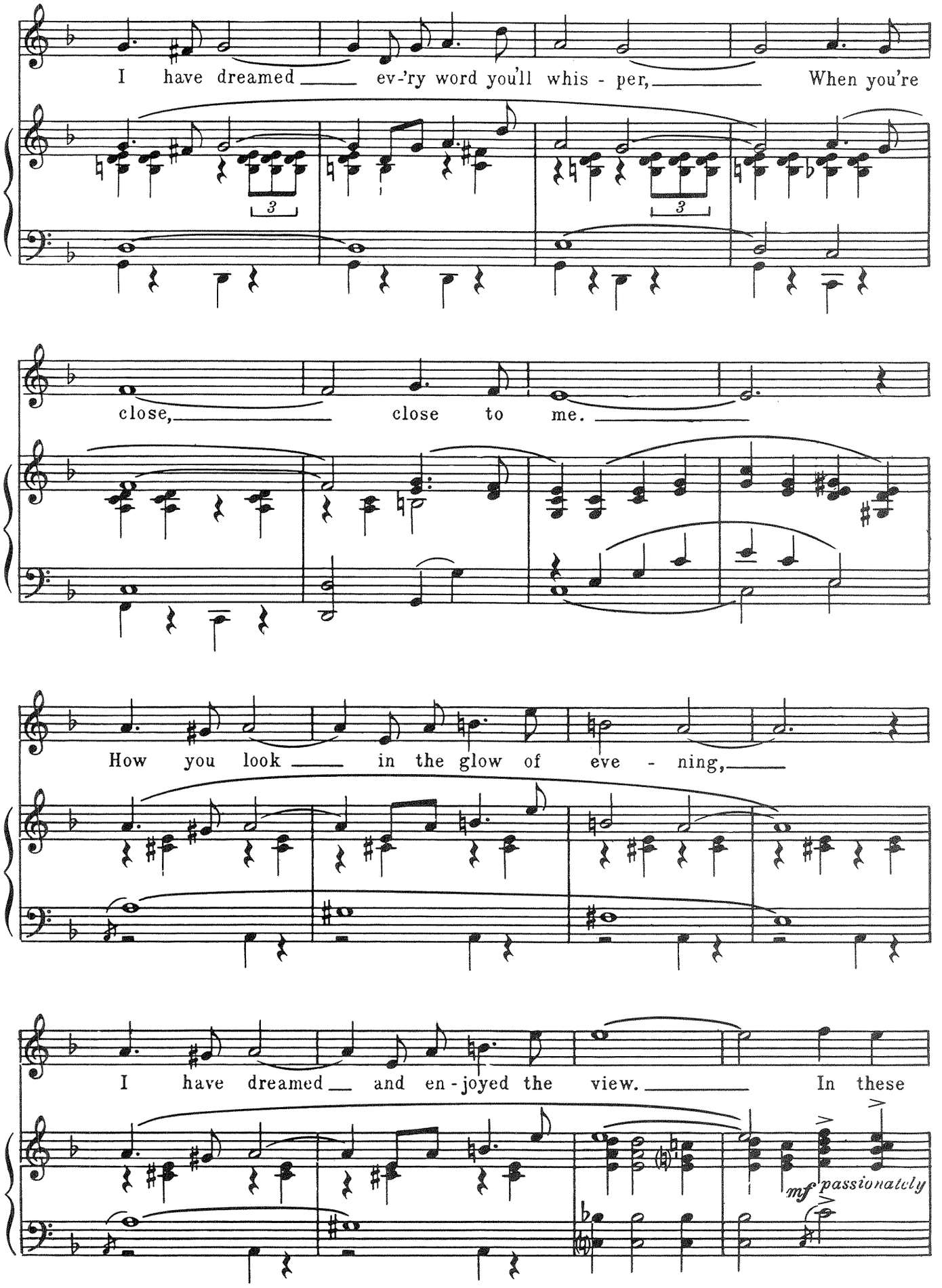
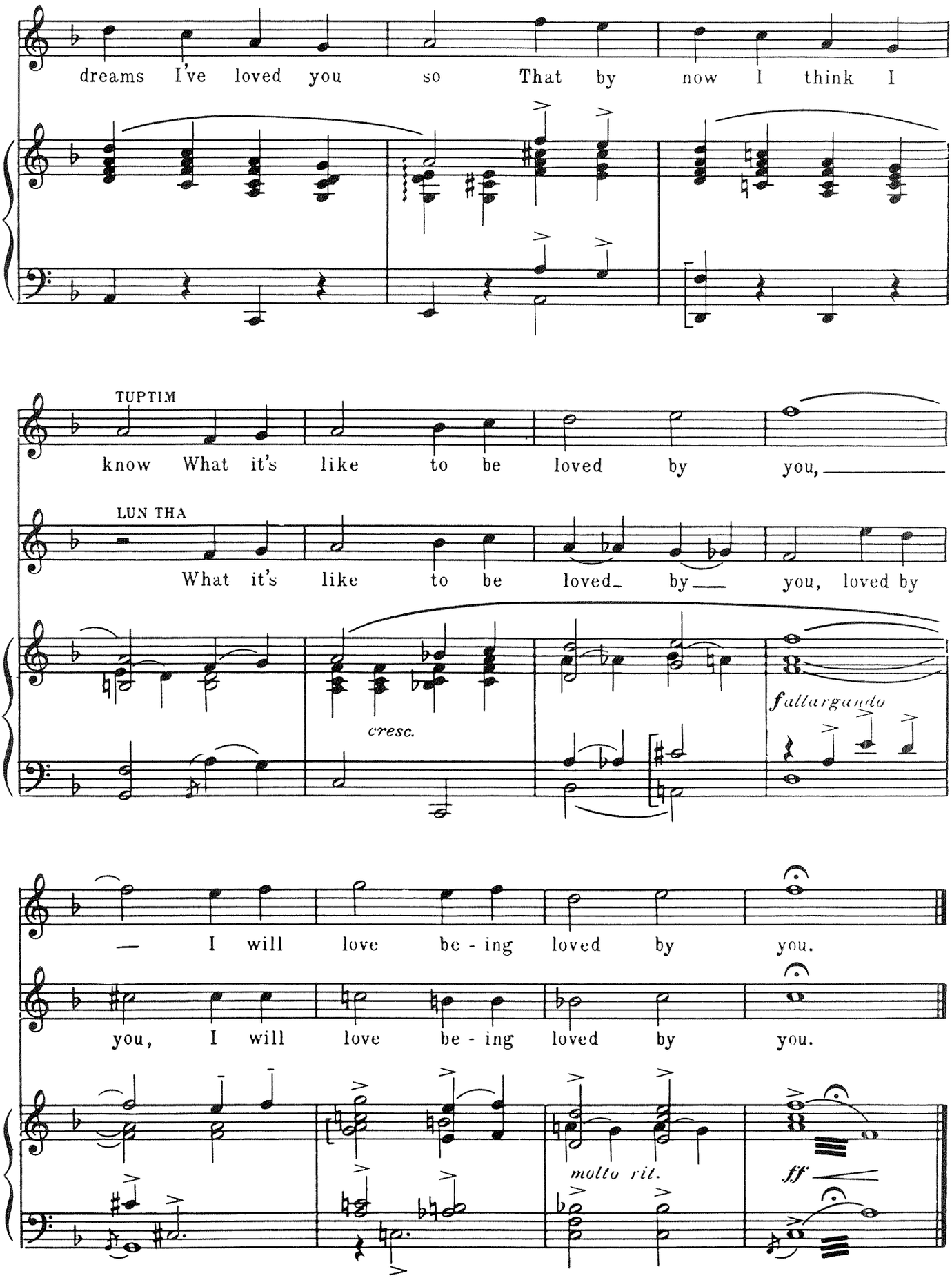

whis - per
When you're close,
3
— close to me.
How you look
— in the glow of eve - ning,
I have dreamed
— and en-joyed the view.
In these dreams I've loved you
mf passionately


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 ♩ = 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
Tempo I
things that you were think - ing too.
p
rit
I have dreamed that your arms are love - ly,
p a tempo
3
I have dreamed what a joy you'll be.


I have dreamed ev-'ry word you'll whis - per, When you're
close, close to me.
How you look in the glow of eve - ning,
I have dreamed and en-joyed the view. In these
mf passionately


dreams I've loved you so That by now I think I
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
— I will love be - ing loved by you.
you, I will love be - ing loved by you.
molto rit.
ff

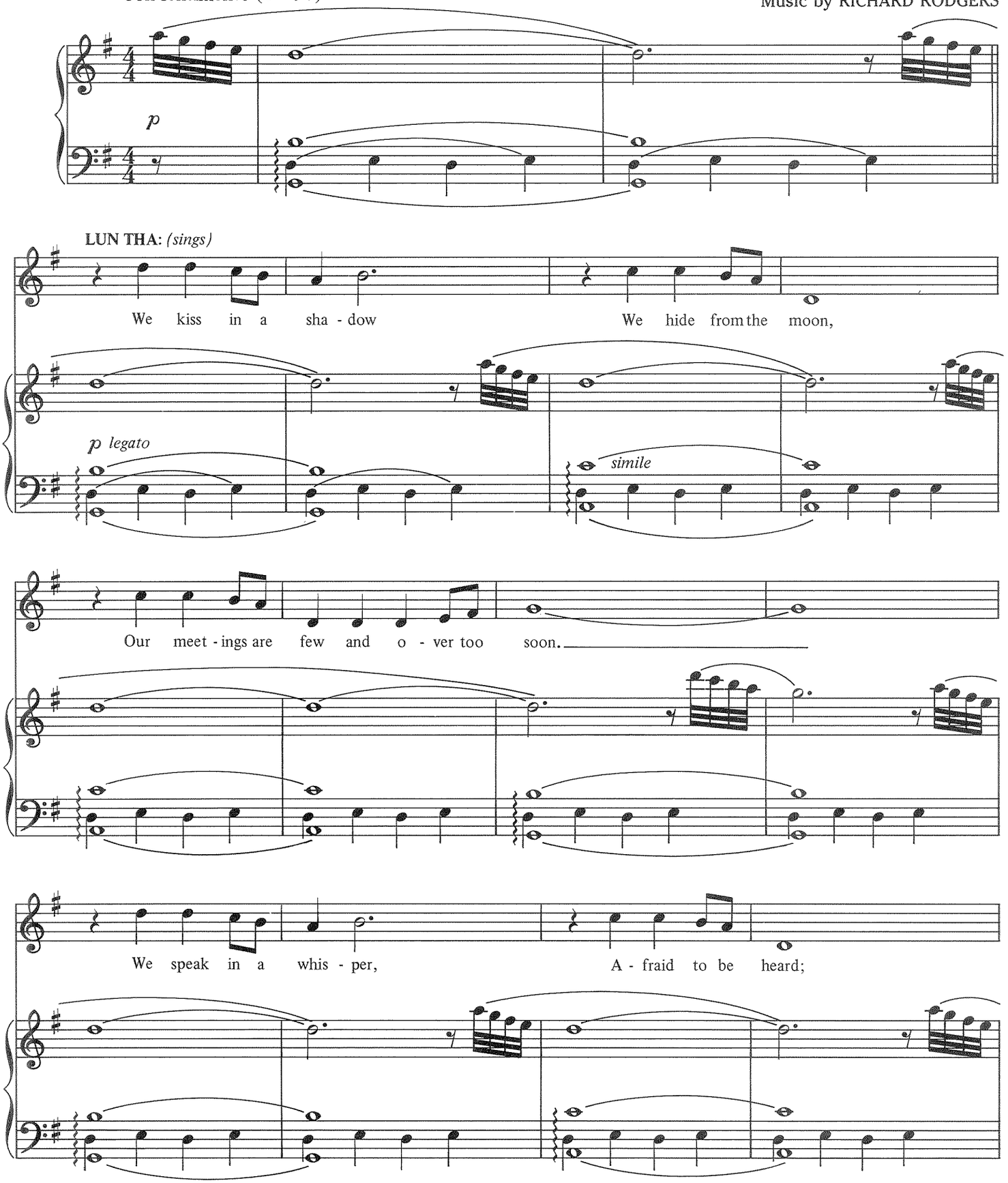
WE KISS IN A SHADOW

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



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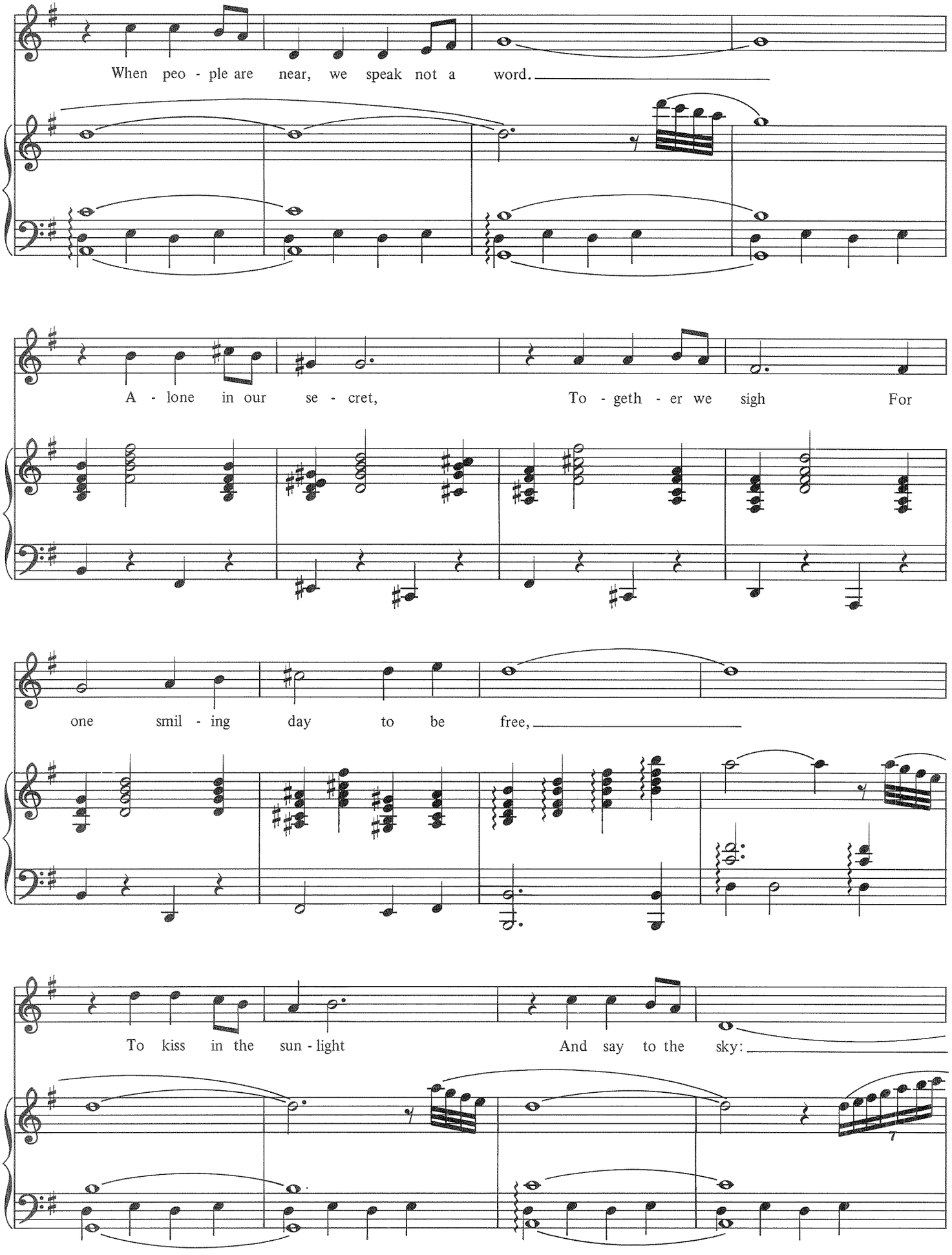
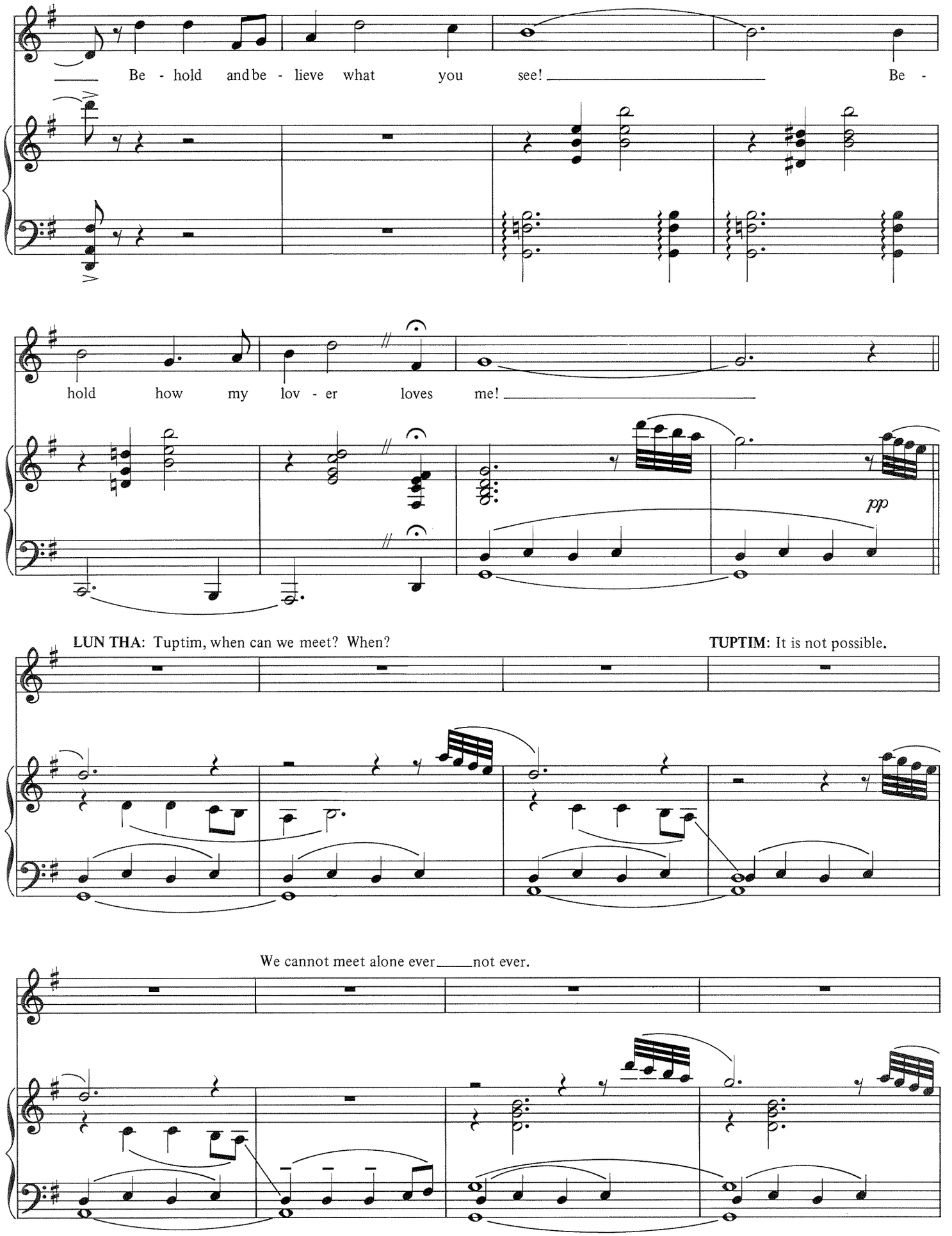
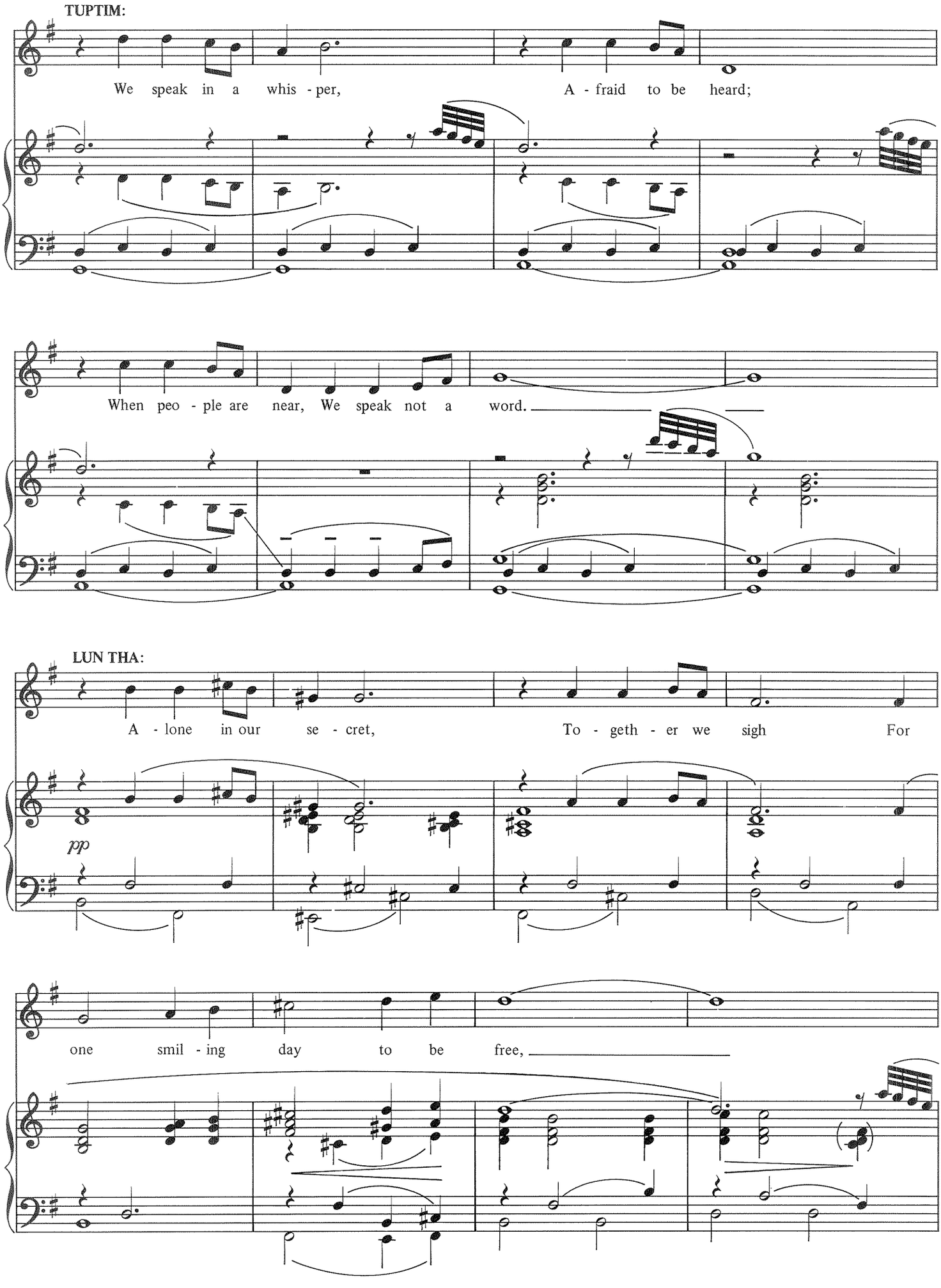
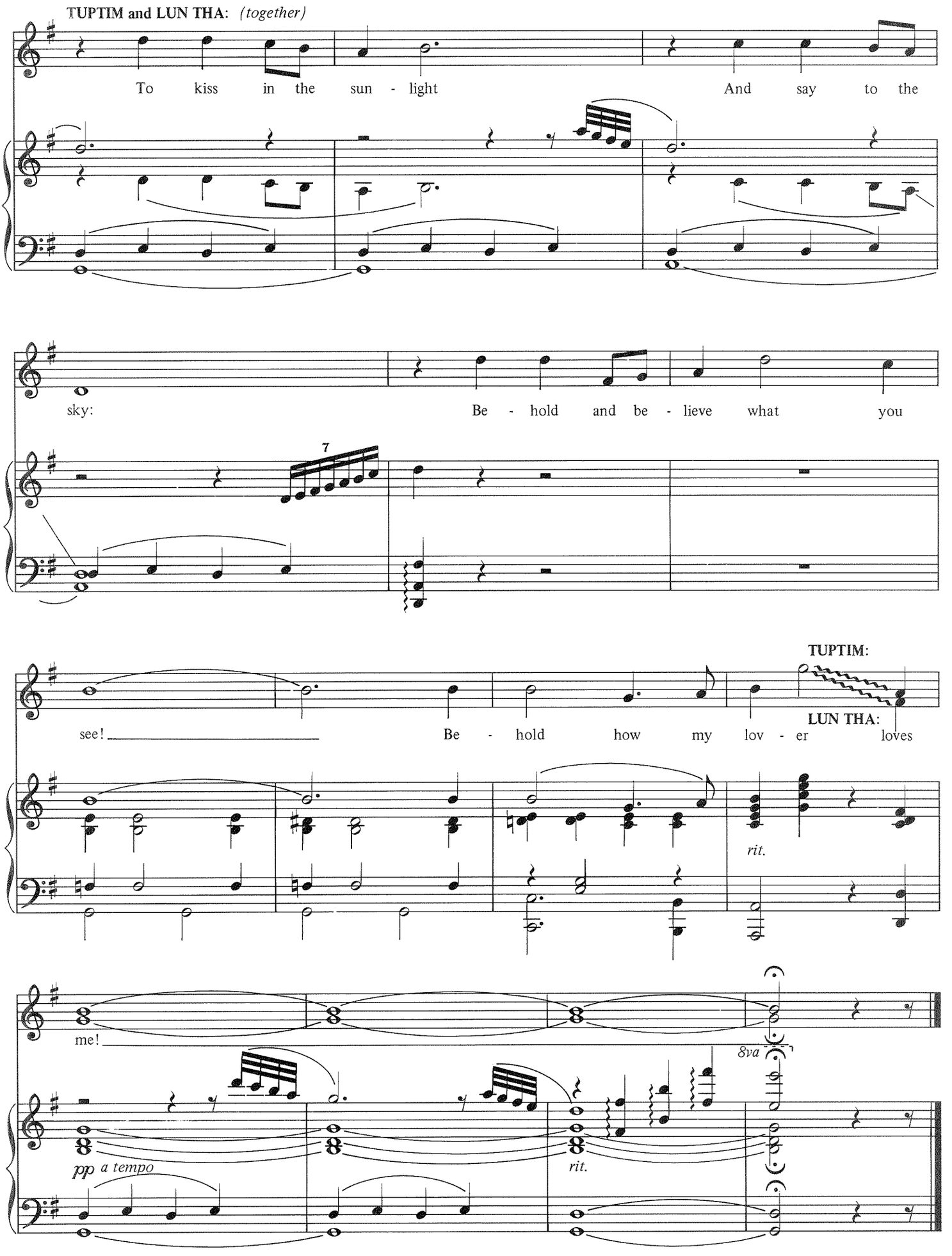

When peo - ple are near, we speak not a word.
A - lone in our se - cret, To - geth - er we sigh For
one smil - ing day to be free,
To kiss in the sun - light And say to the sky:
7


Be - hold and be - lieve what you see! Be -
hold how my lov - er loves me!
pp
LUN THA: Tuptim, when can we meet? When?
TUPTIM: It is not possible.
We cannot meet alone ever not ever.

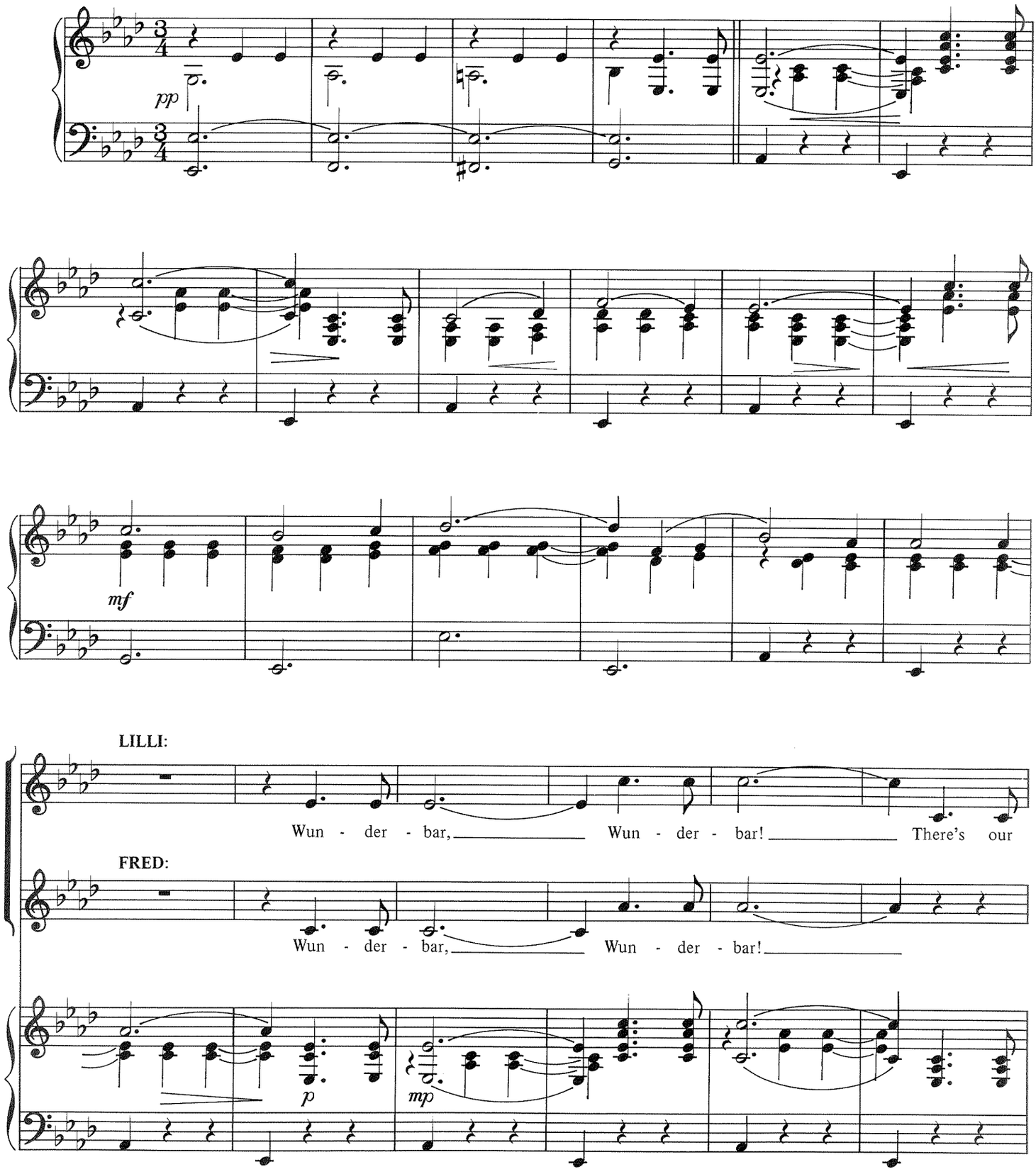

TUPTIM:
We speak in a whis - per, A - fraid to be heard;
When peo - ple are near, We speak not a word.
LUN THA:
A - lone in our se - cret, To - geth - er we sigh For
pp
one smil - ing day to be free,


TUPTIM and LUN THA: (together)
To kiss in the sun - light
And say to the
sky:
Be - hold and be - lieve what you
7
TUPTIM:
see!
Be - hold how my lov - er
LUN THA:
loves
rit.
me!
8va
pp a tempo
rit.

WUNDERBAR
from *Kiss Me, Kate*

Words and Music by
COLE PORTER

Tempo di Valse Viennese



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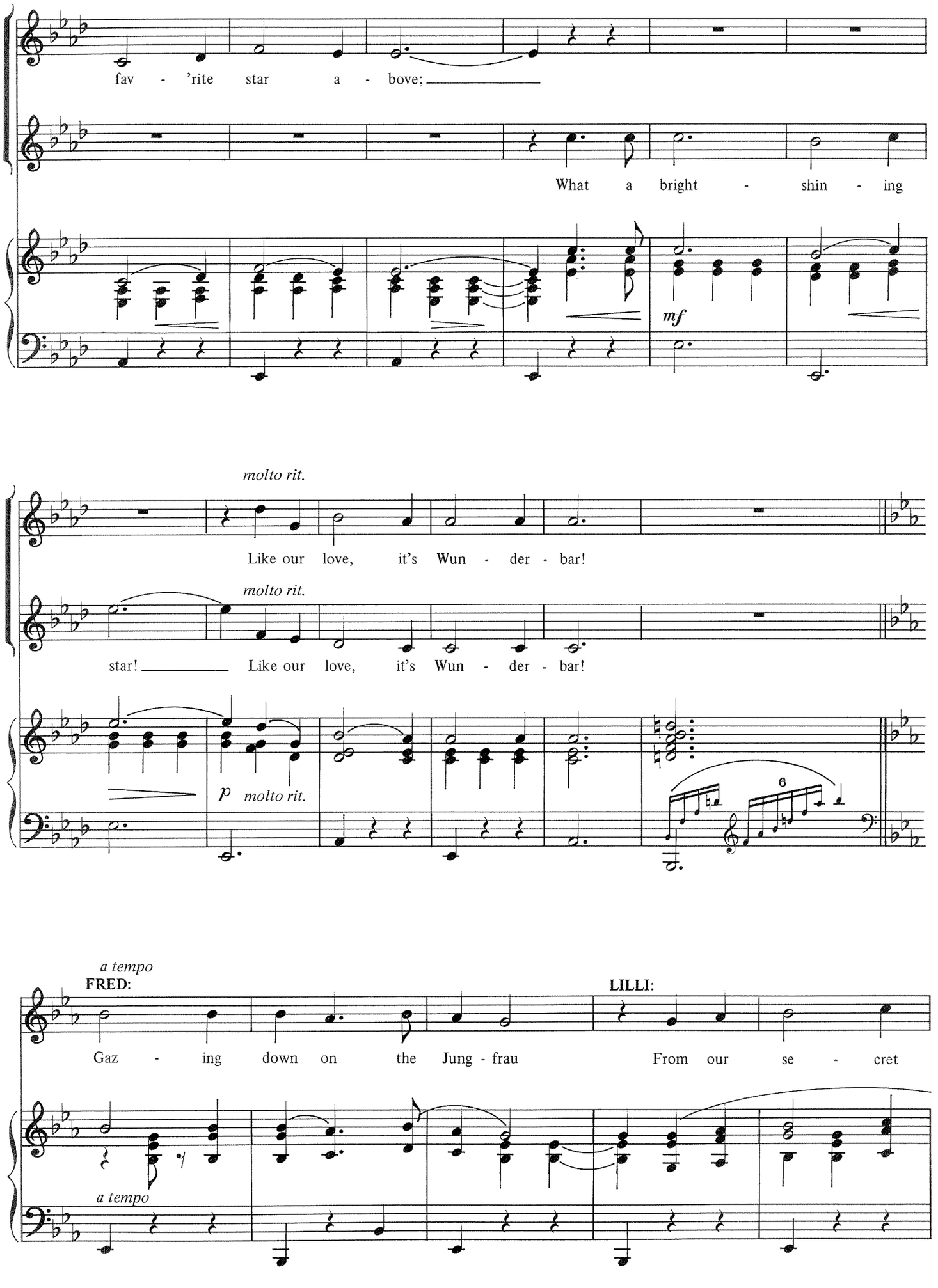
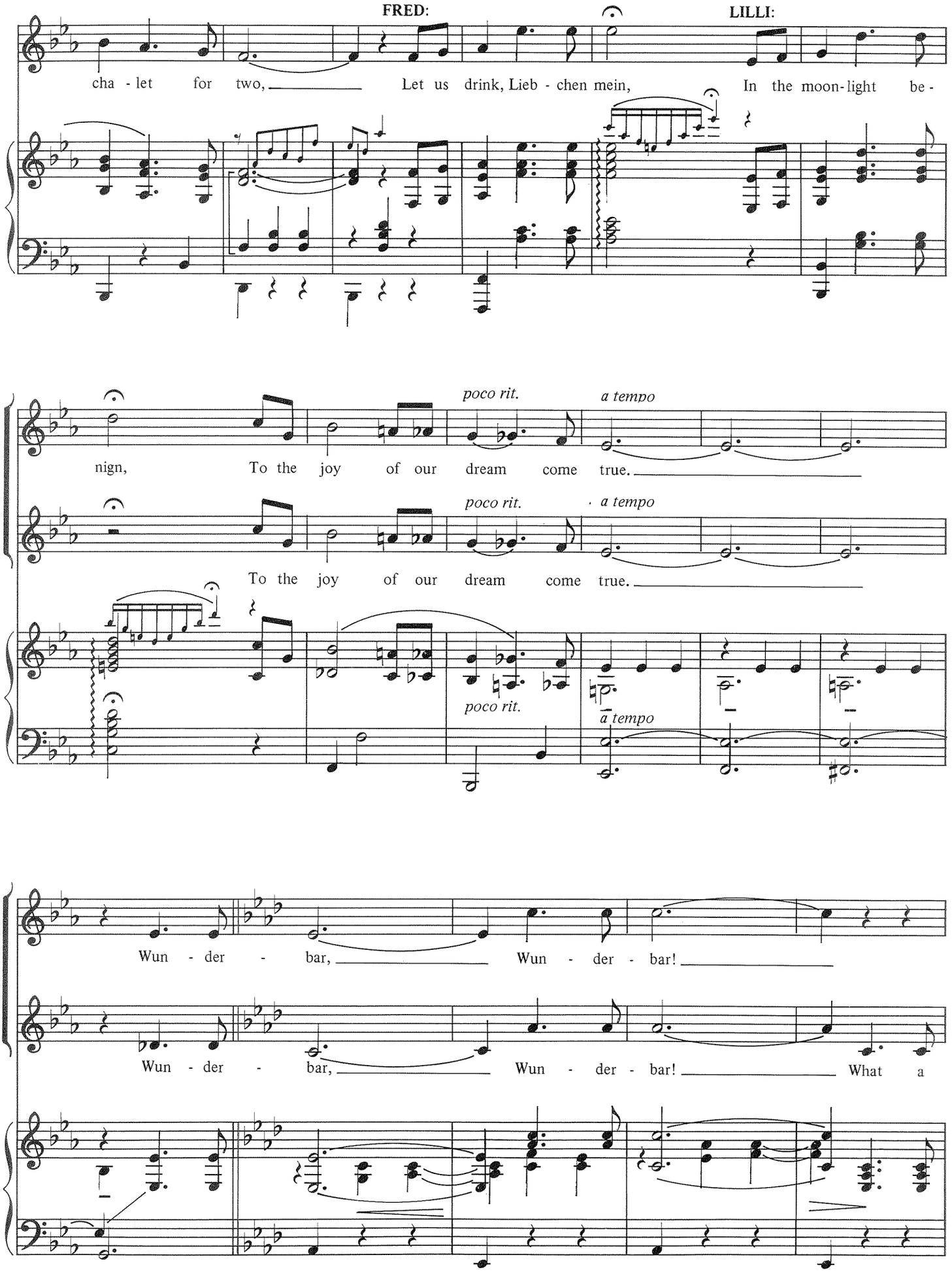
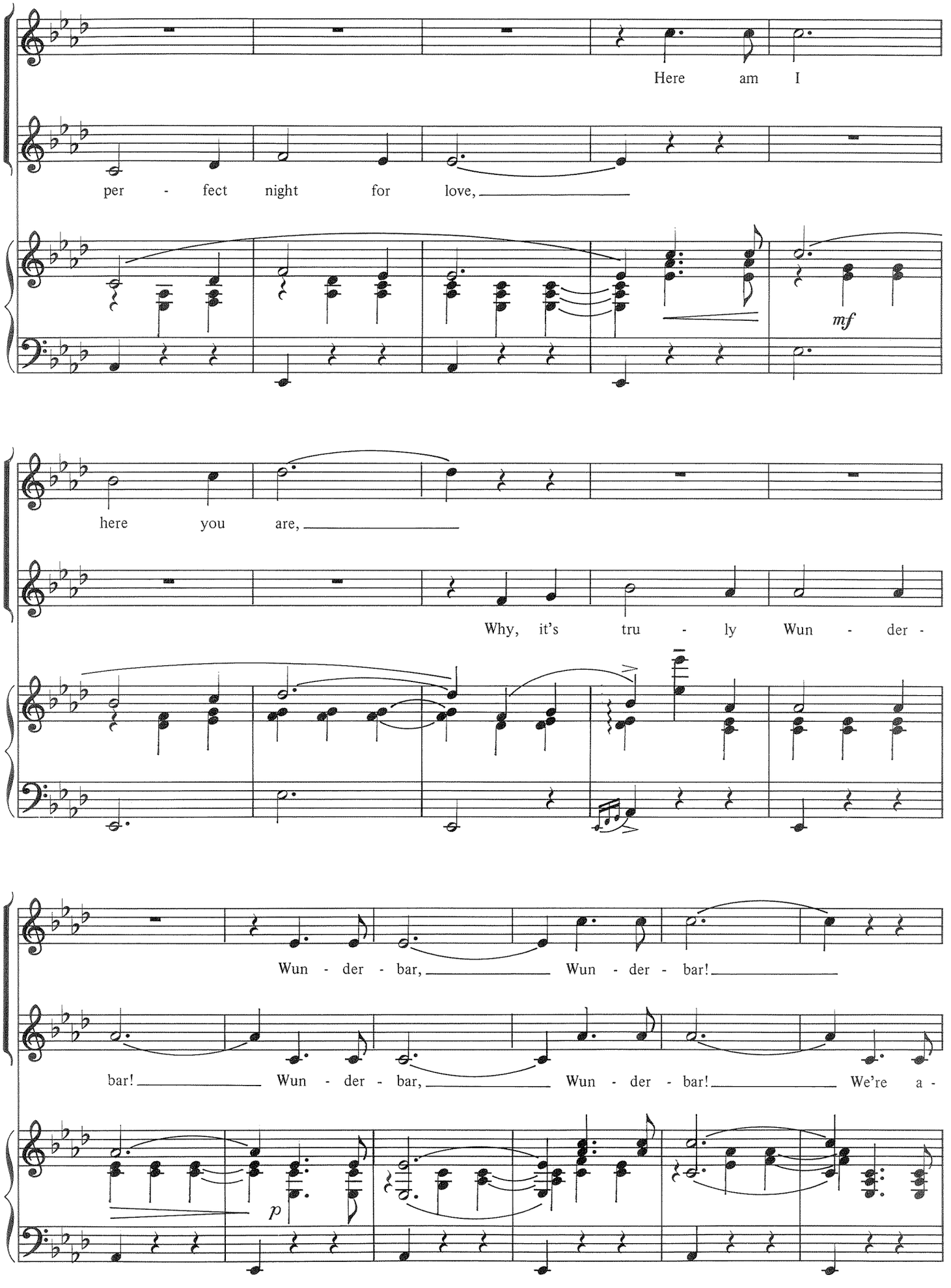
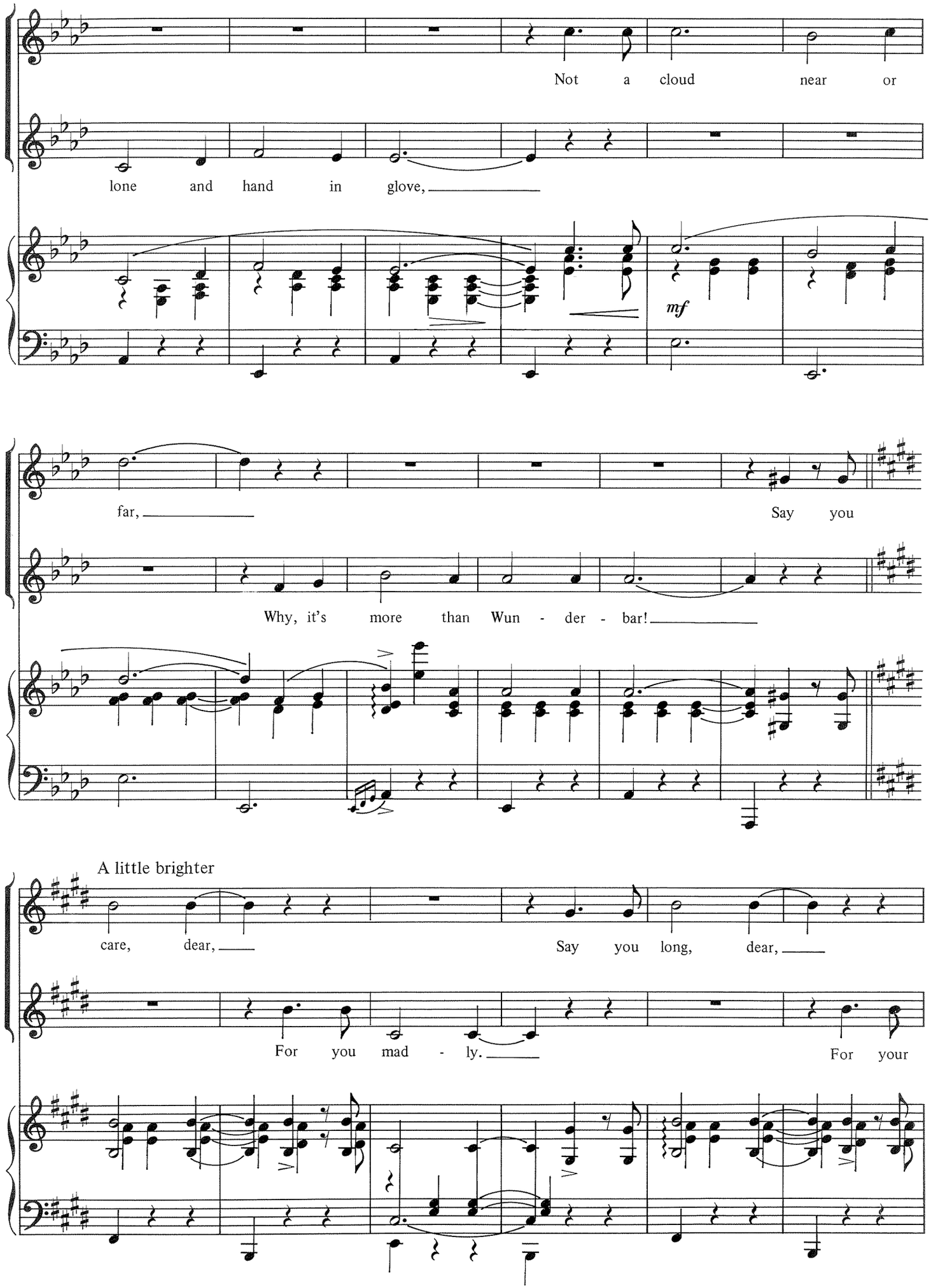
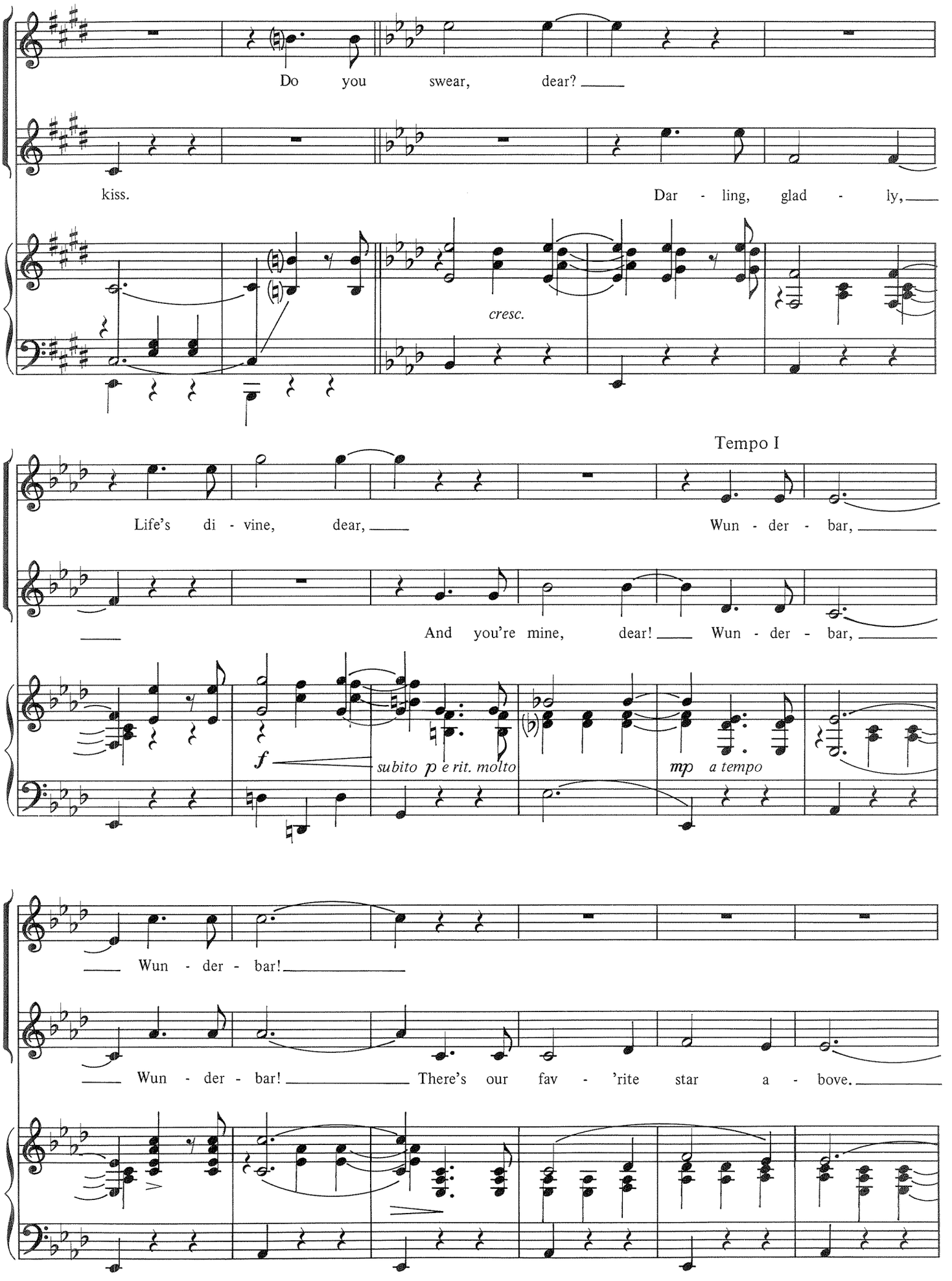
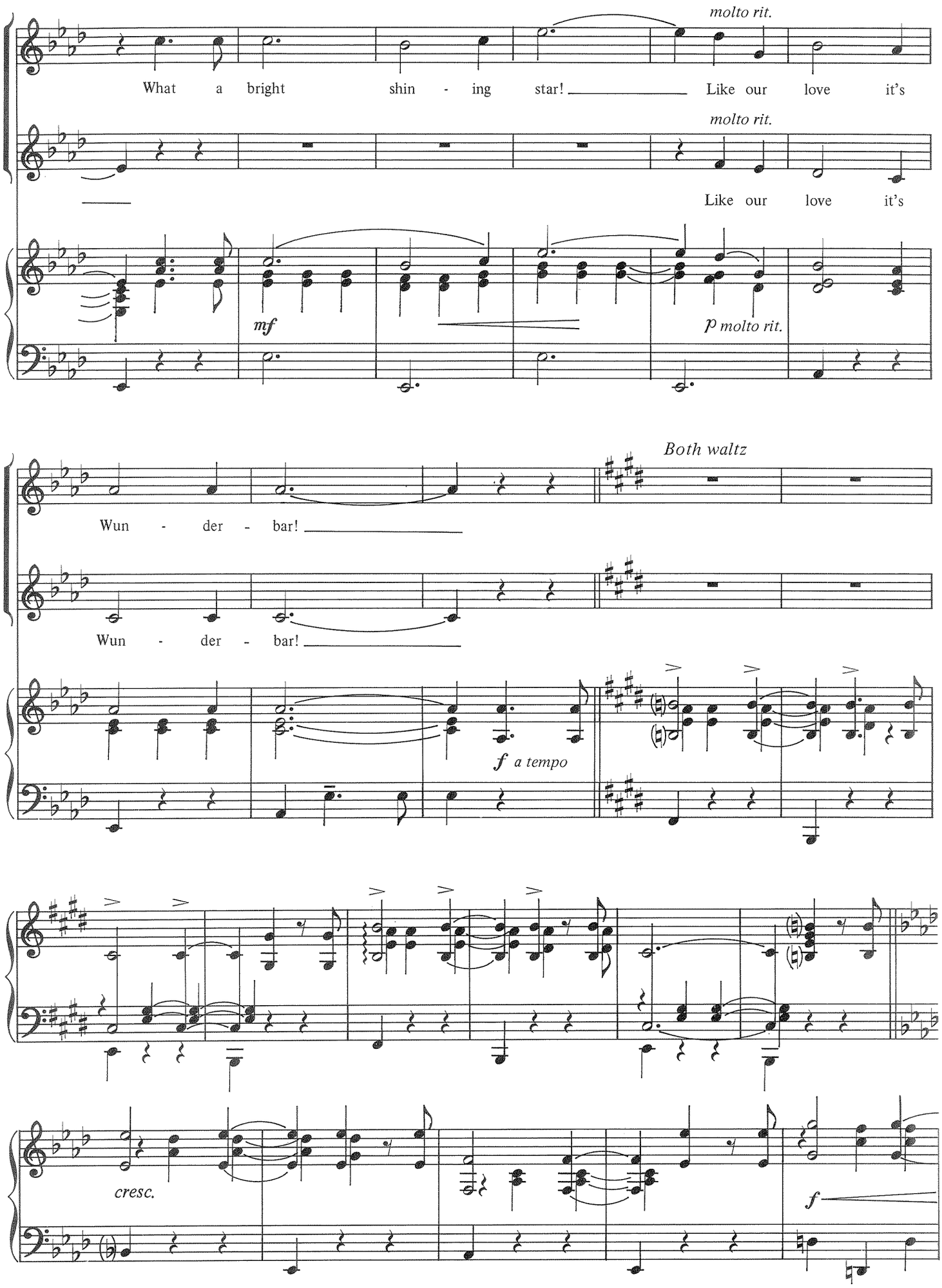

fav - 'rite star a - bove;
What a bright - shin - ing
mf
molto rit.
Like our love, it's Wun - der - bar!
molto rit.
star!
Like our love, it's Wun - der - bar!
p
molto rit.
6
a tempo
FRED:
LILLI:
Gaz - ing down on the Jung - frau
From our se - cret
a tempo

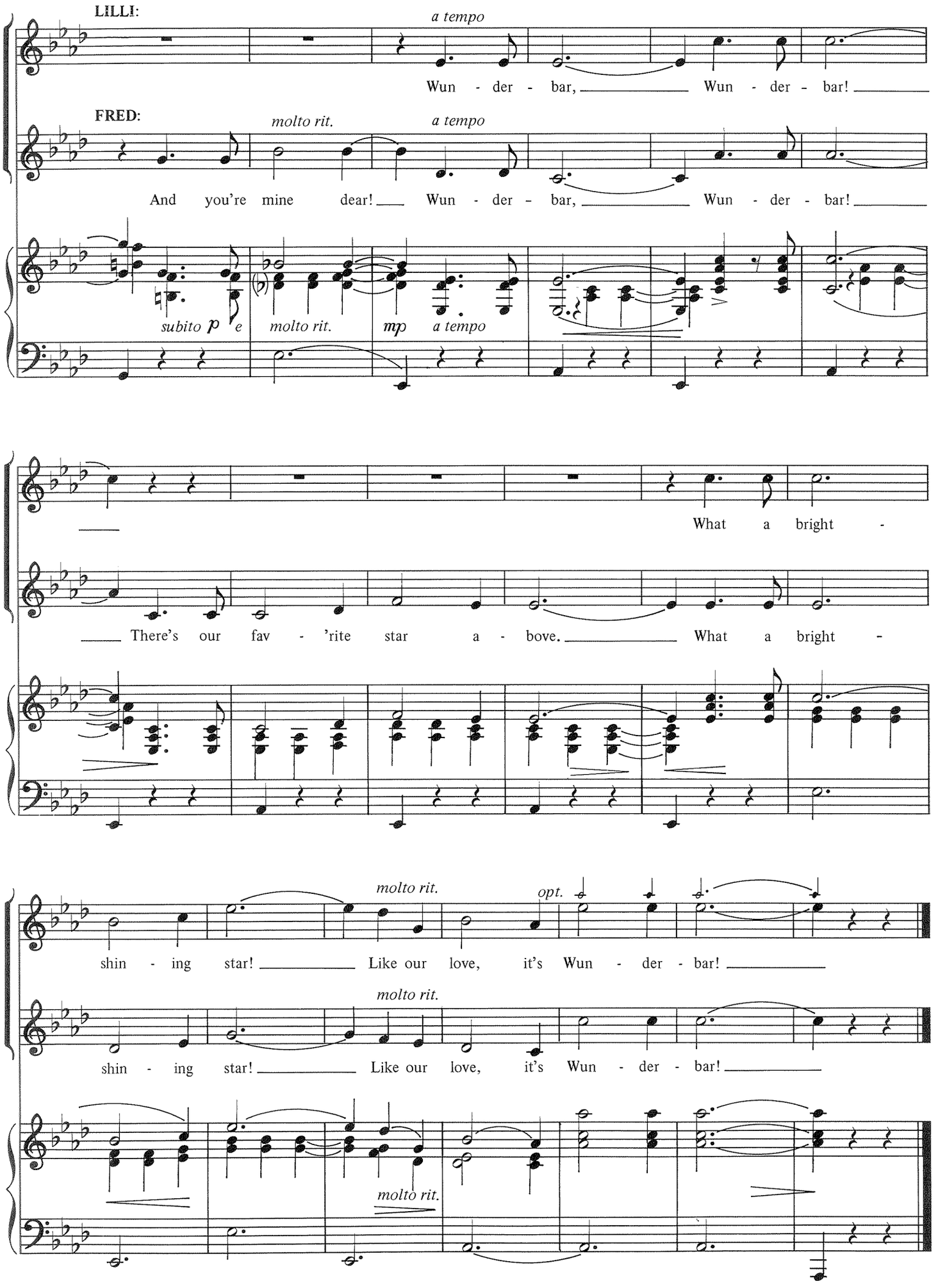

FRED:
LILLI:
cha - let for two, Let us drink, Lieb - chen mein, In the moon-light be -
poco rit.
a tempo
nign, To the joy of our dream come true.
poco rit.
a tempo
To the joy of our dream come true.
poco rit.
a tempo
Wun - der - bar, Wun - der - bar!
Wun - der - bar, Wun - der - bar! What a


Here am I
per - fect night for love,
mf
here you are,
Why, it's tru - ly Wun - der -
Wun - der - bar, Wun - der - bar!
bar! Wun - der - bar, Wun - der - bar! We're a -
p


Not a cloud near or
lone and hand in glove,
mf
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.
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.

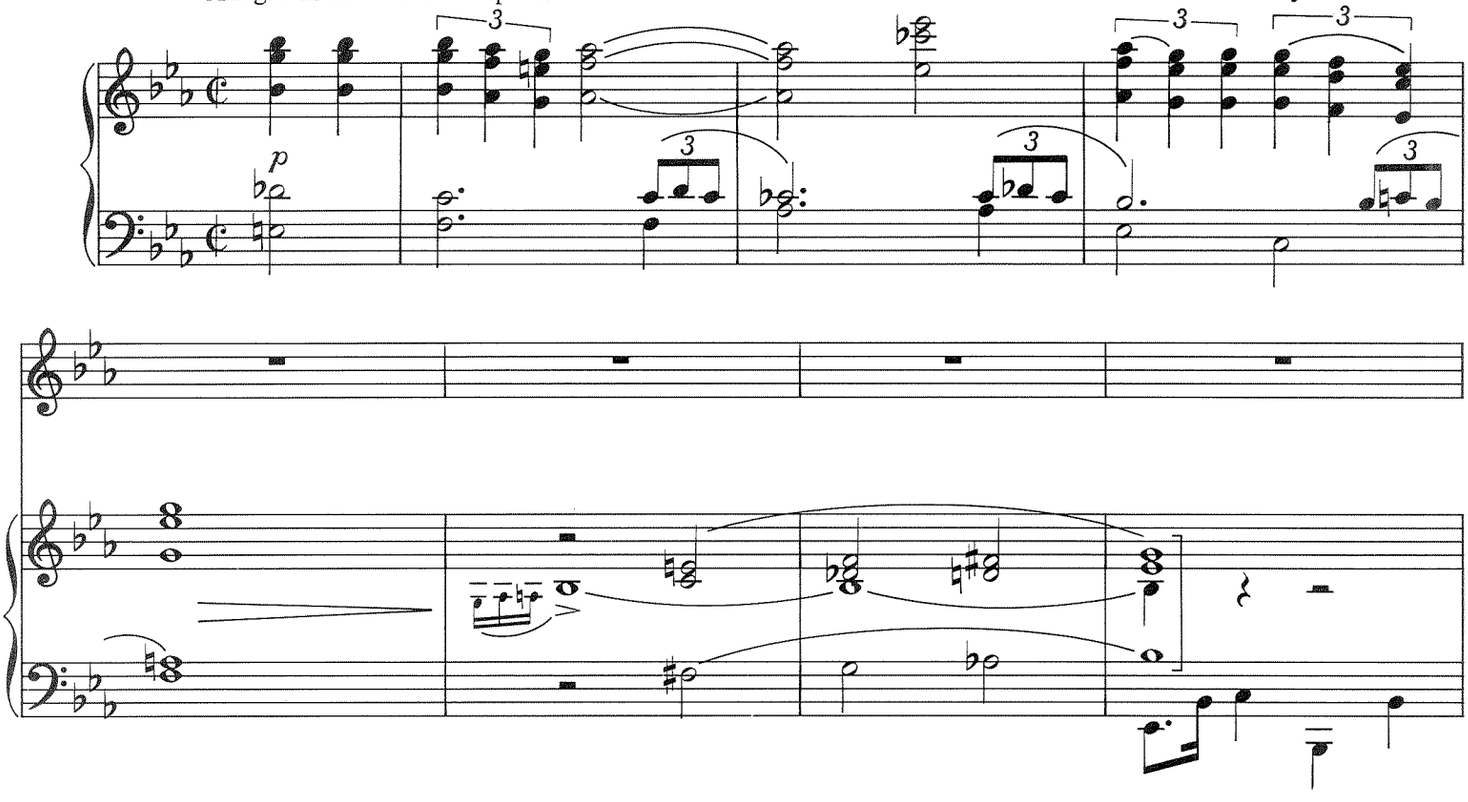
IT NEVER WAS YOU

(IT NEVER WAS ANYWHERE YOU)

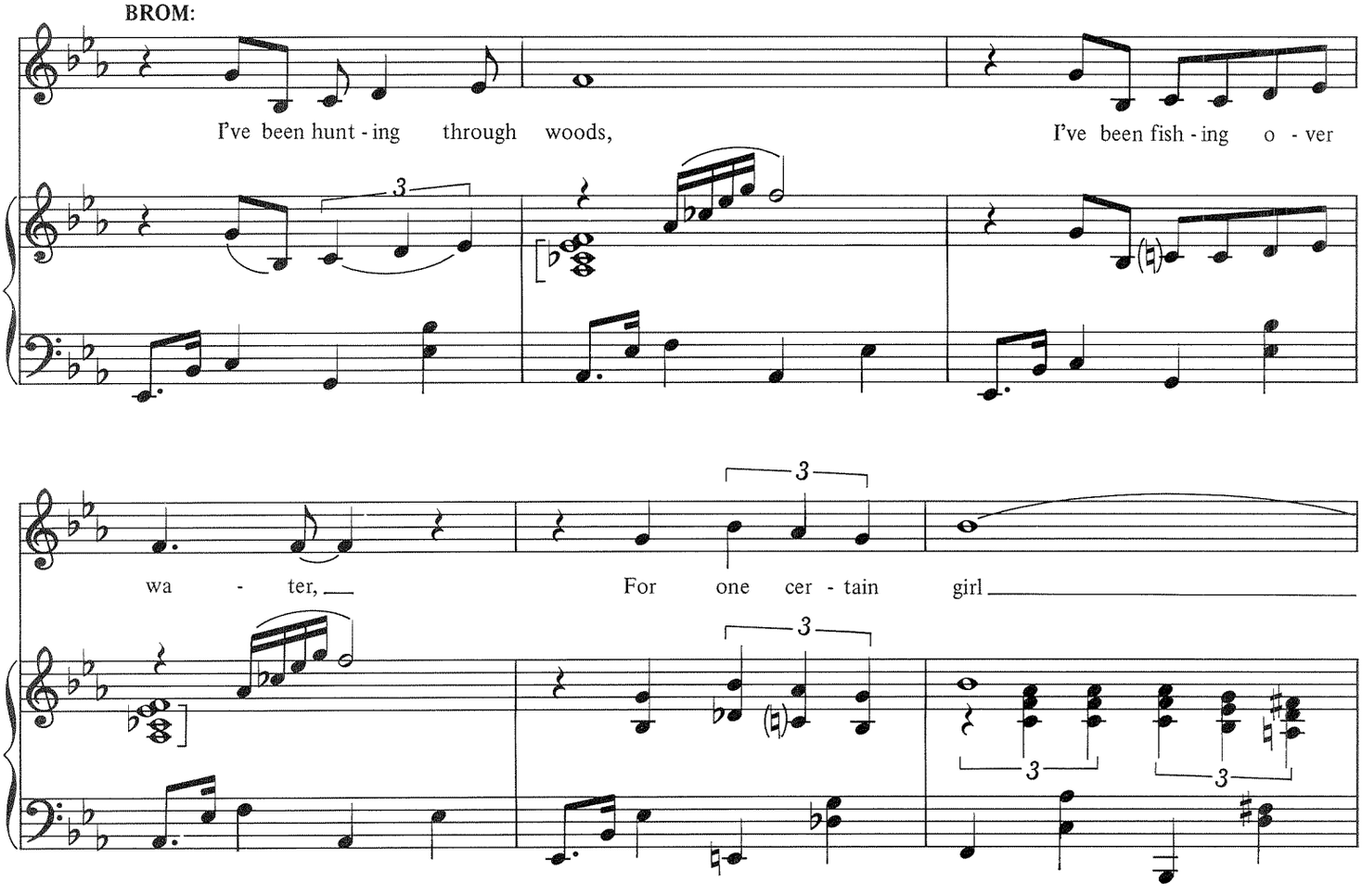
from *Knickerbocker Holiday*

Words by MAXWELL ANDERSON
Music by KURT WEILL

Allegro moderato con espressione



BROM:



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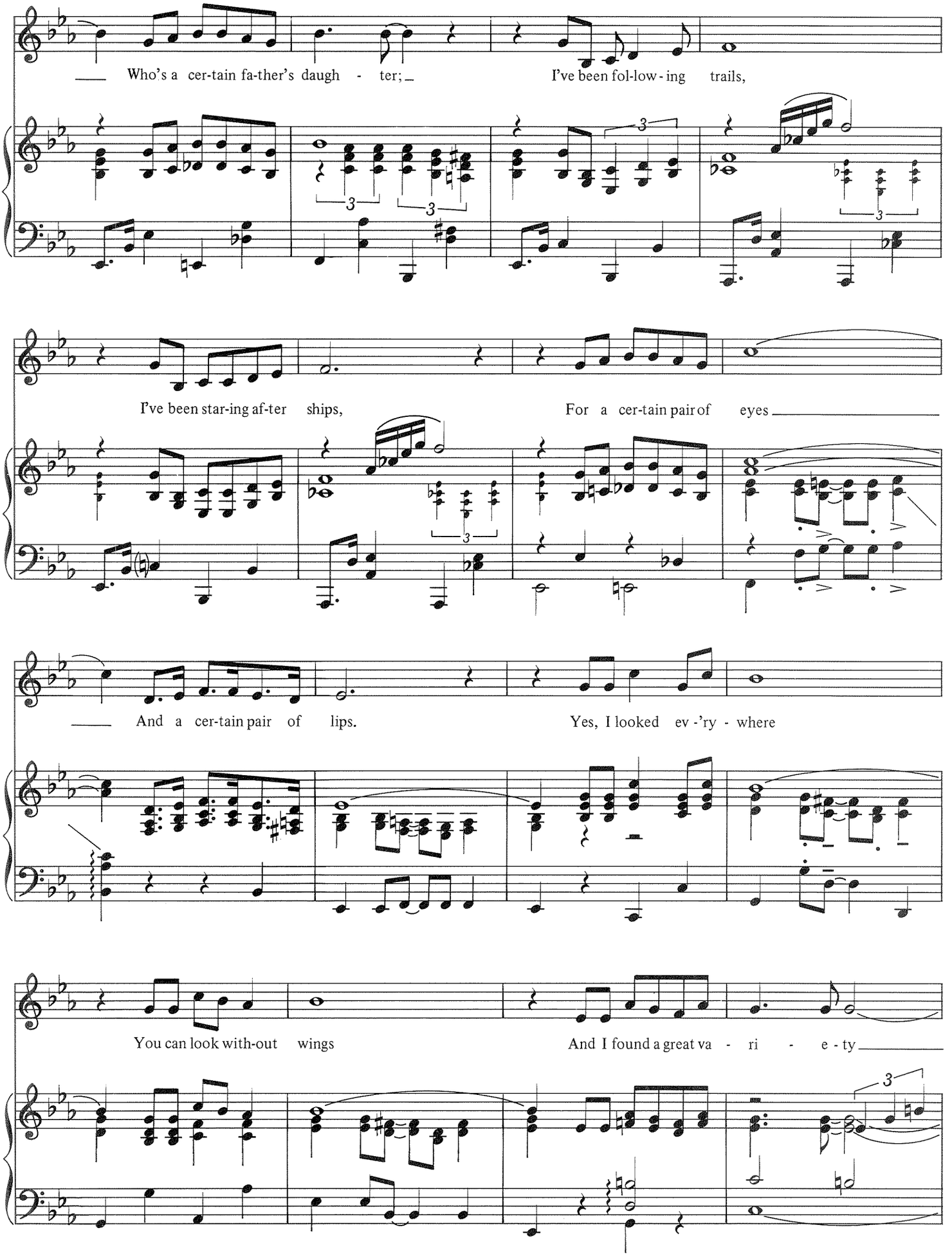
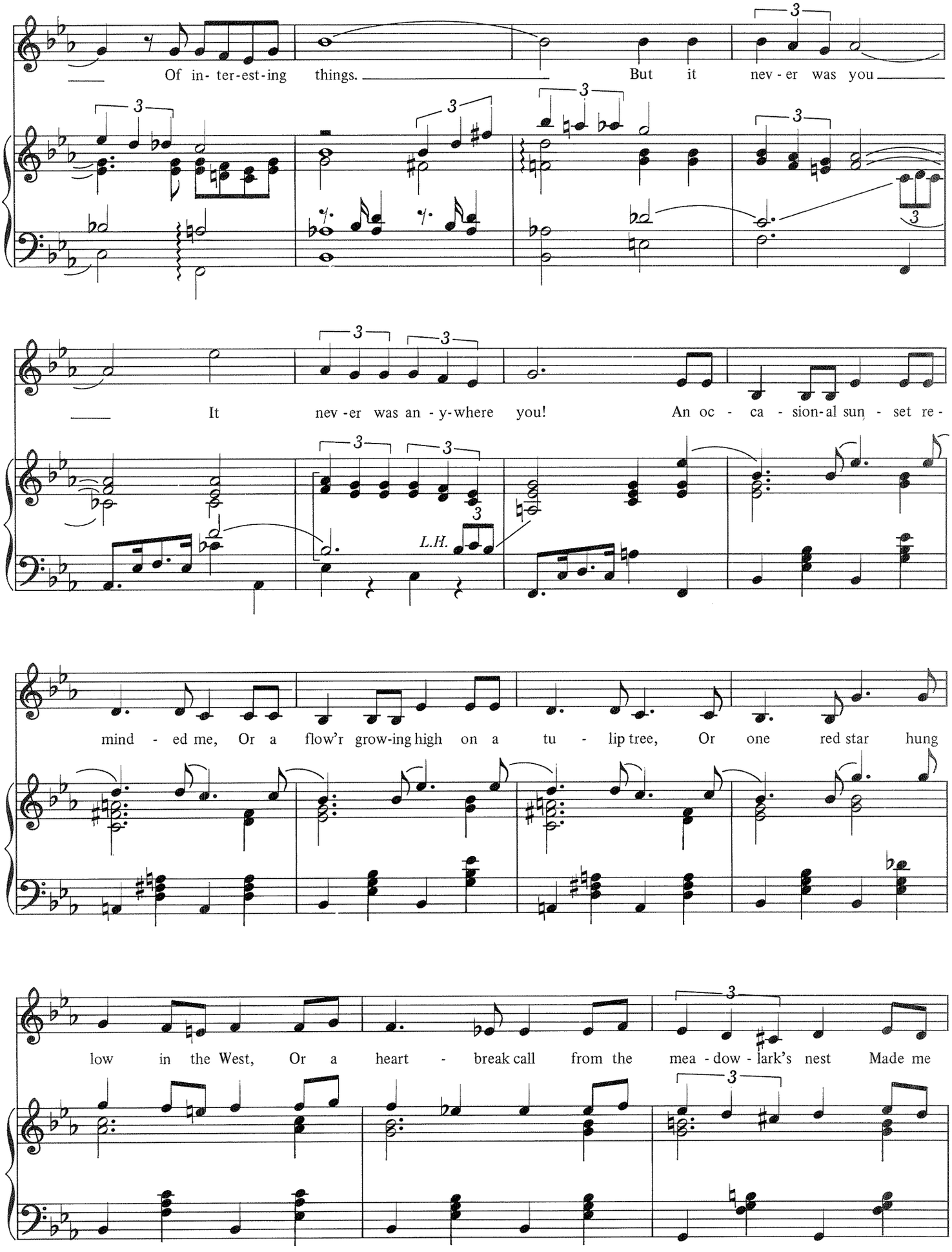
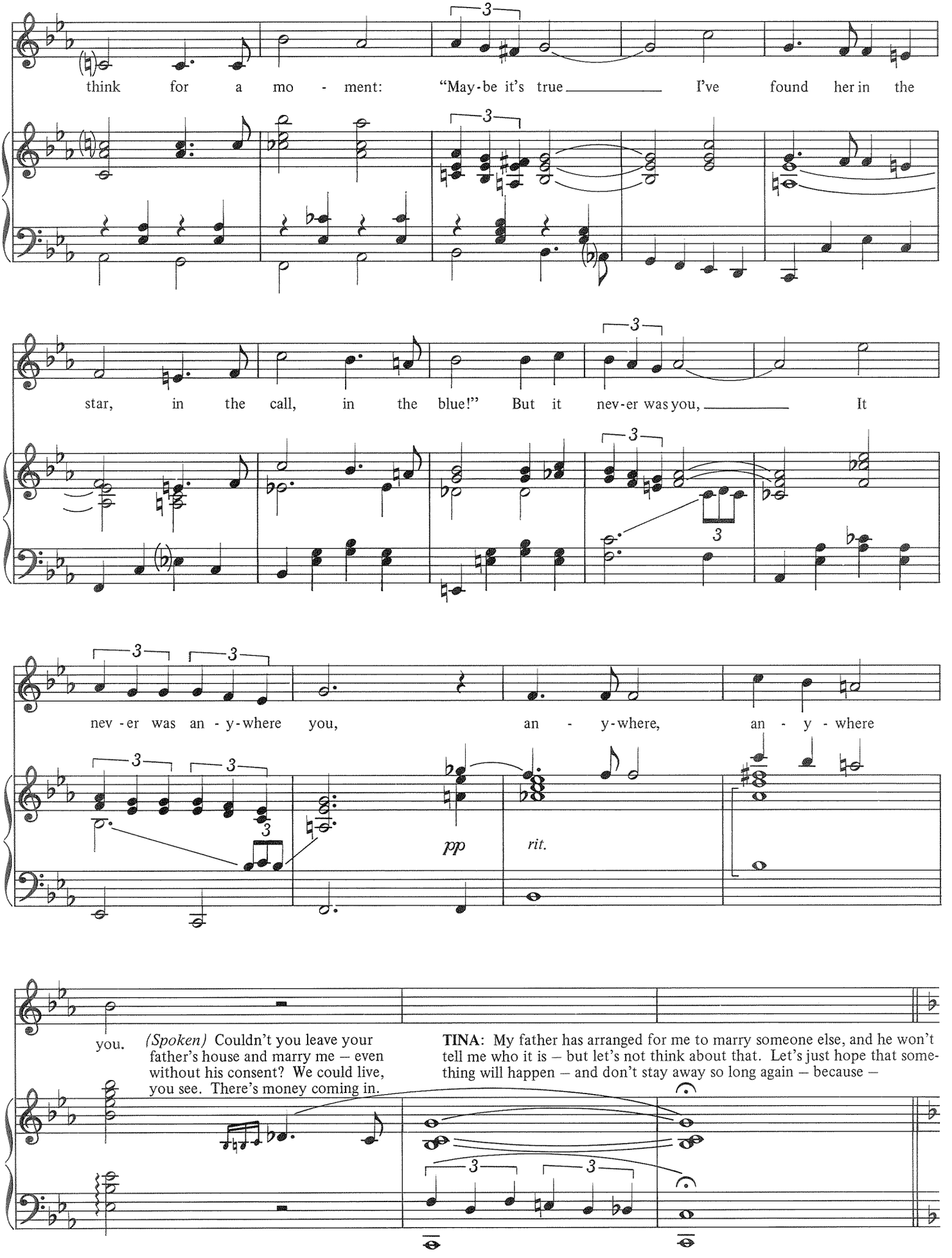
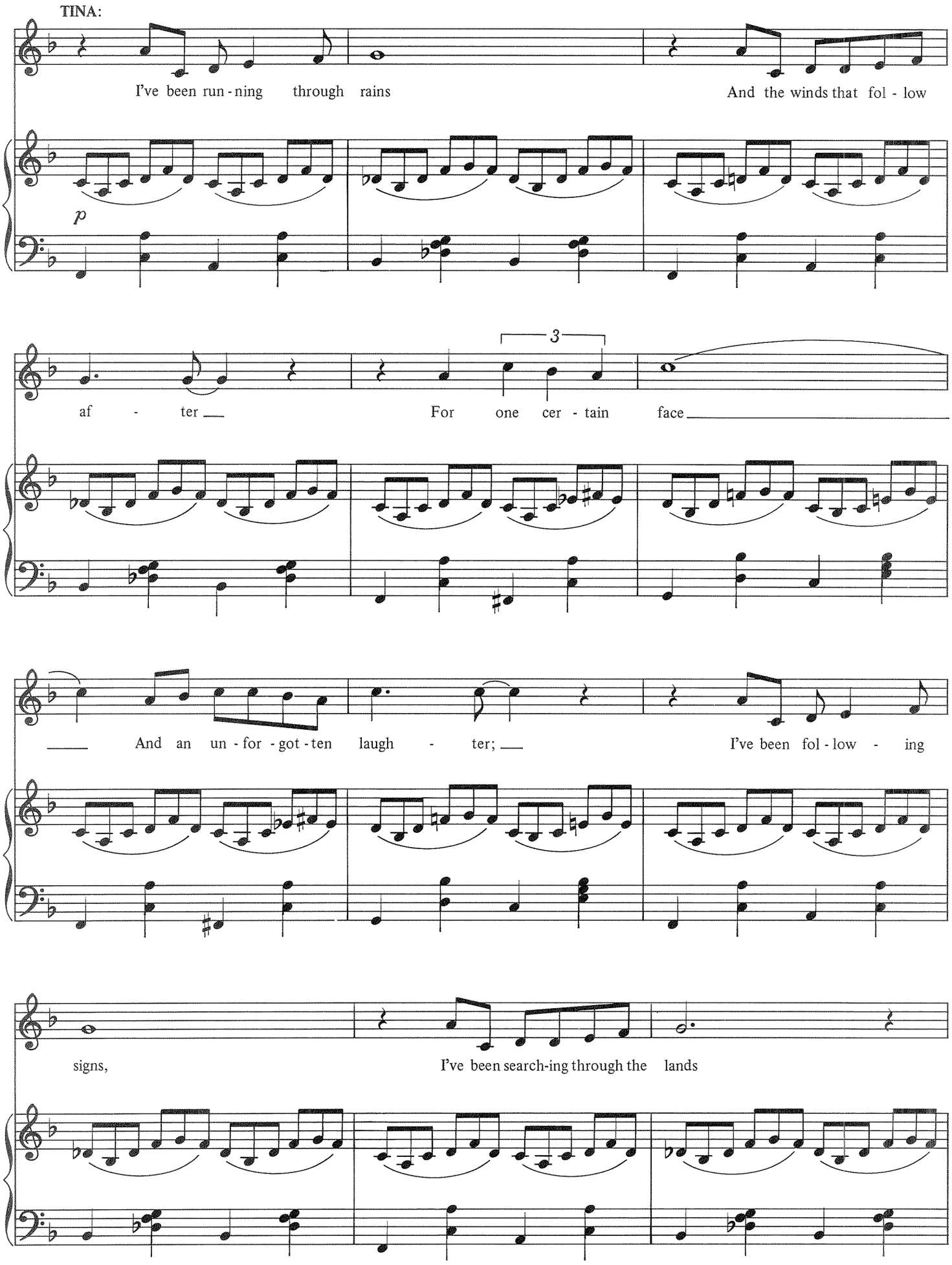
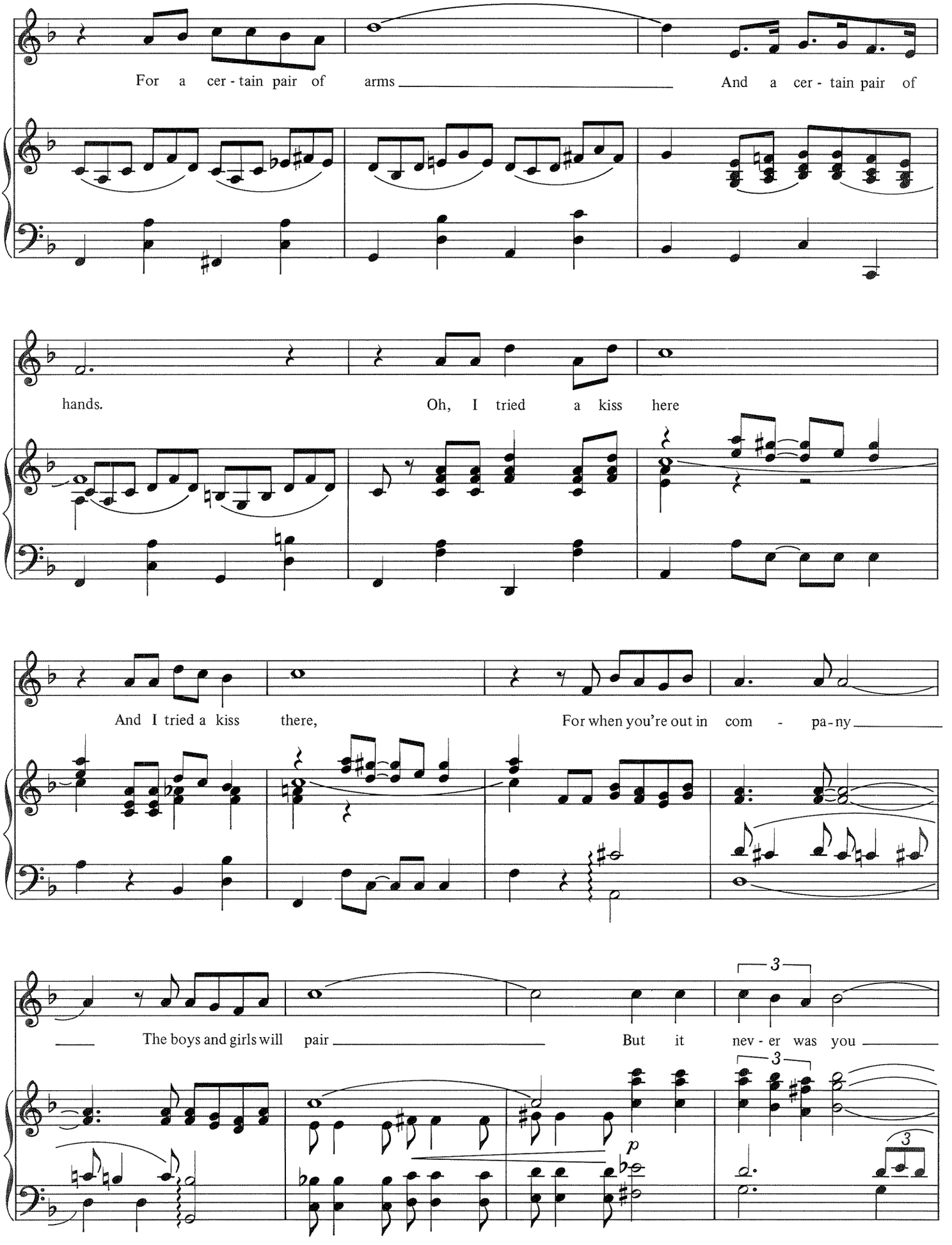
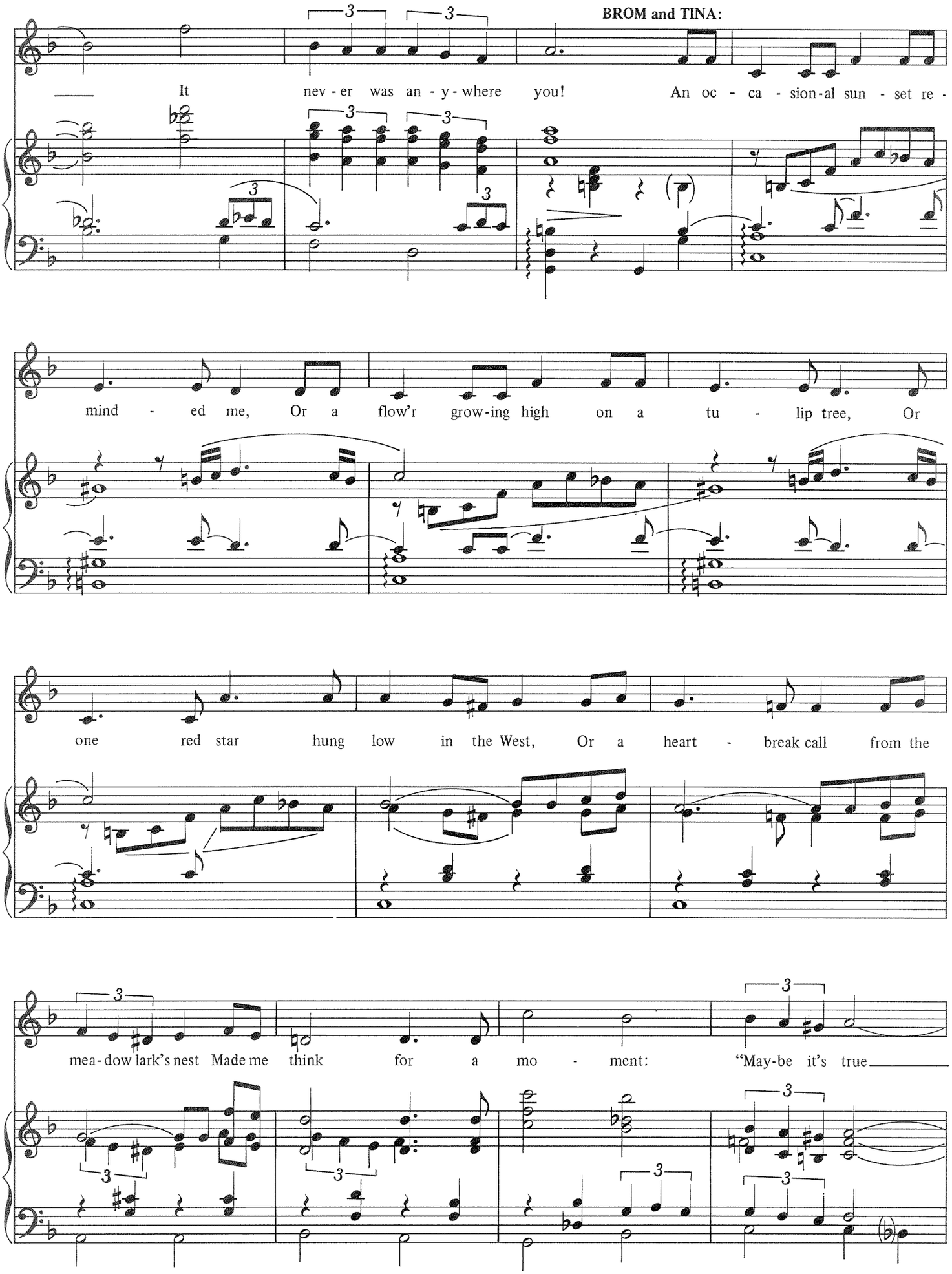

Who's a cer-tain fa-ther's daugh - ter;
I've been fol-low-ing trails,
I've been star-ing af-ter ships,
For a cer-tain pair of eyes
And a cer-tain pair of lips.
Yes, I looked ev -'ry - where
You can look with-out wings
And I found a great va - ri - e - ty

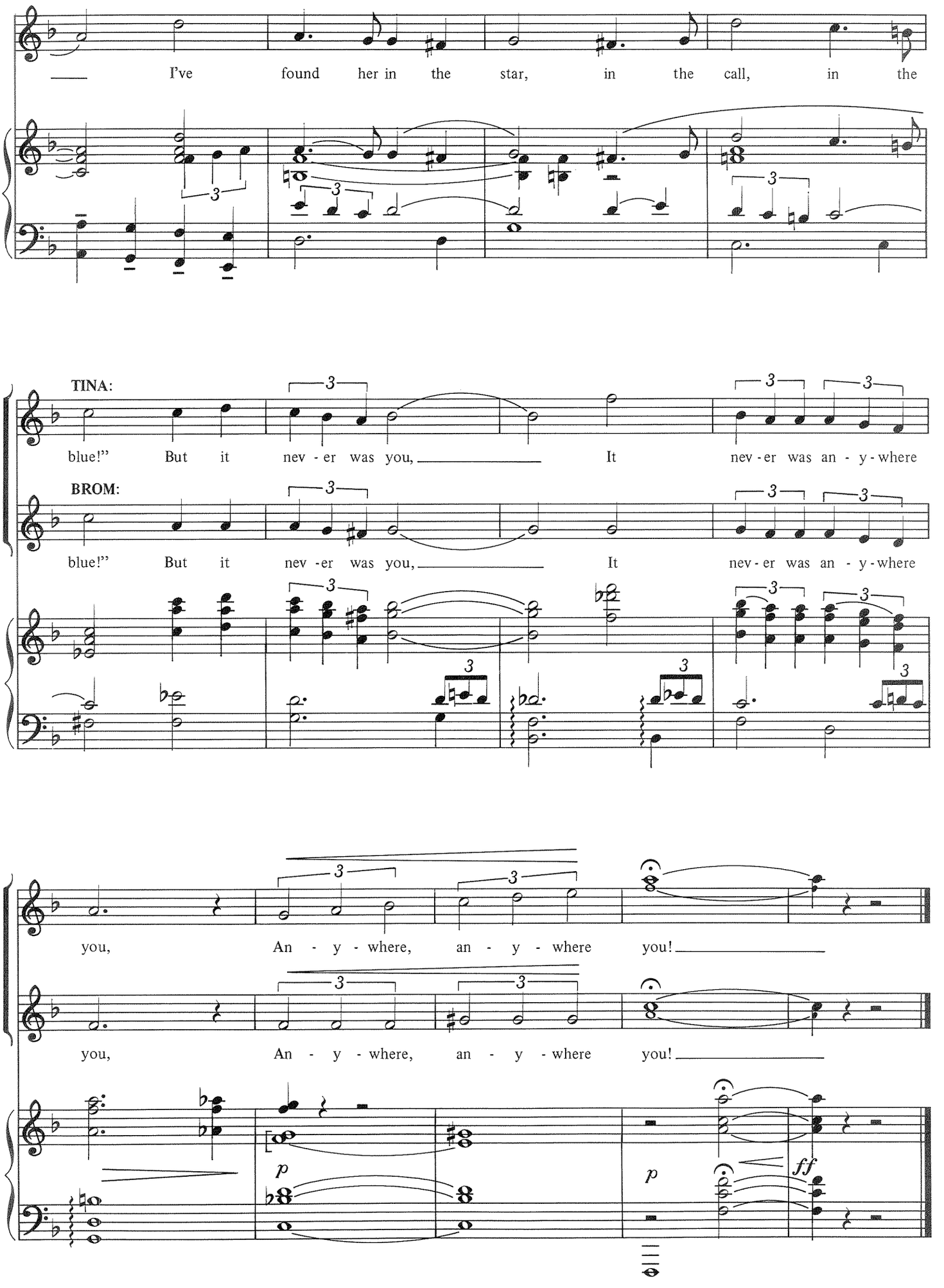

Of in- ter-est-ing things. But it nev - er was you
It nev - er was an - y-where you! An oc - ca - sion-al sun - set re -
L.H.
mind - ed me, Or a flow'r grow-ing high on a tu - lip tree, Or one red star hung
low in the West, Or a heart - break call from the mea - dow - lark's nest Made me


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
p
af - ter
For one cer - tain face
3
And an un - for - got - ten laugh - ter;
I've been fol - low - ing
signs,
I've been search-ing through the lands

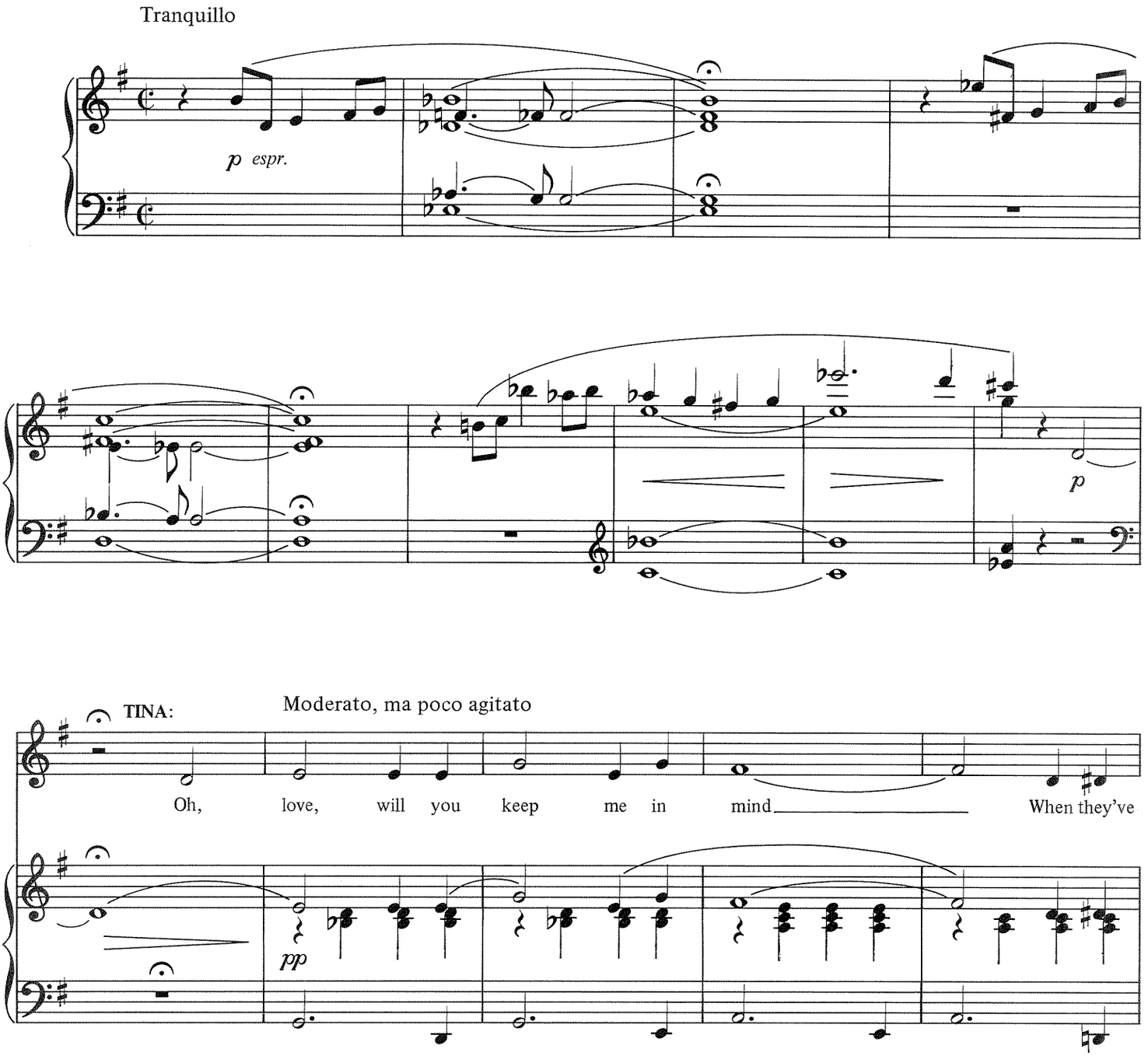

For a cer - tain pair of arms
And a cer - tain pair of
hands.
Oh, I tried a kiss here
And I tried a kiss there,
For when you're out in com - pa - ny
The boys and girls will pair
But it nev - er was you
3
3
3
p


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
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
you, An - y - where, an - y - where you!
you, An - y - where, an - y - where you!
p
p
ff

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

Words by MAXWELL ANDERSON
Music by KURT WEILL



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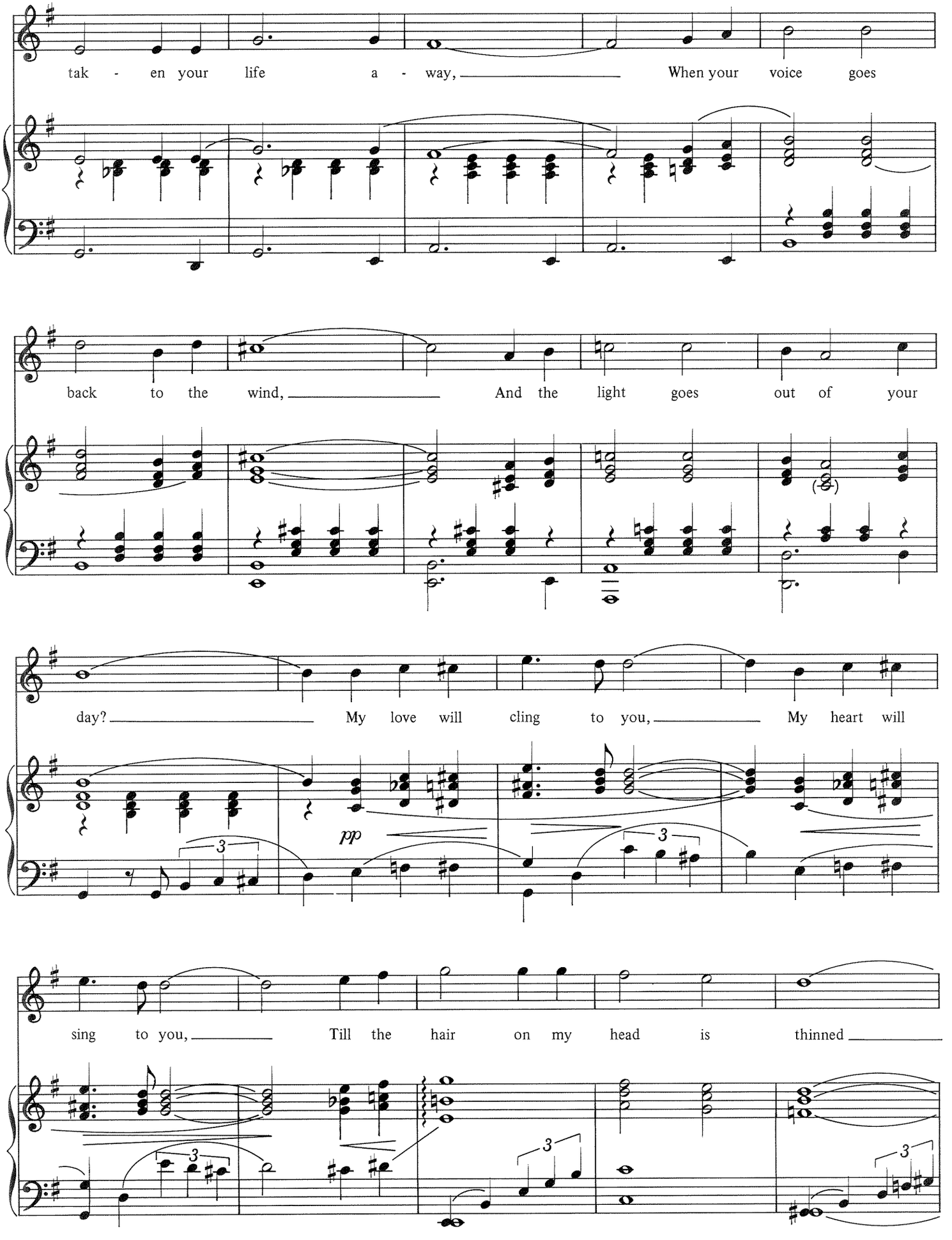
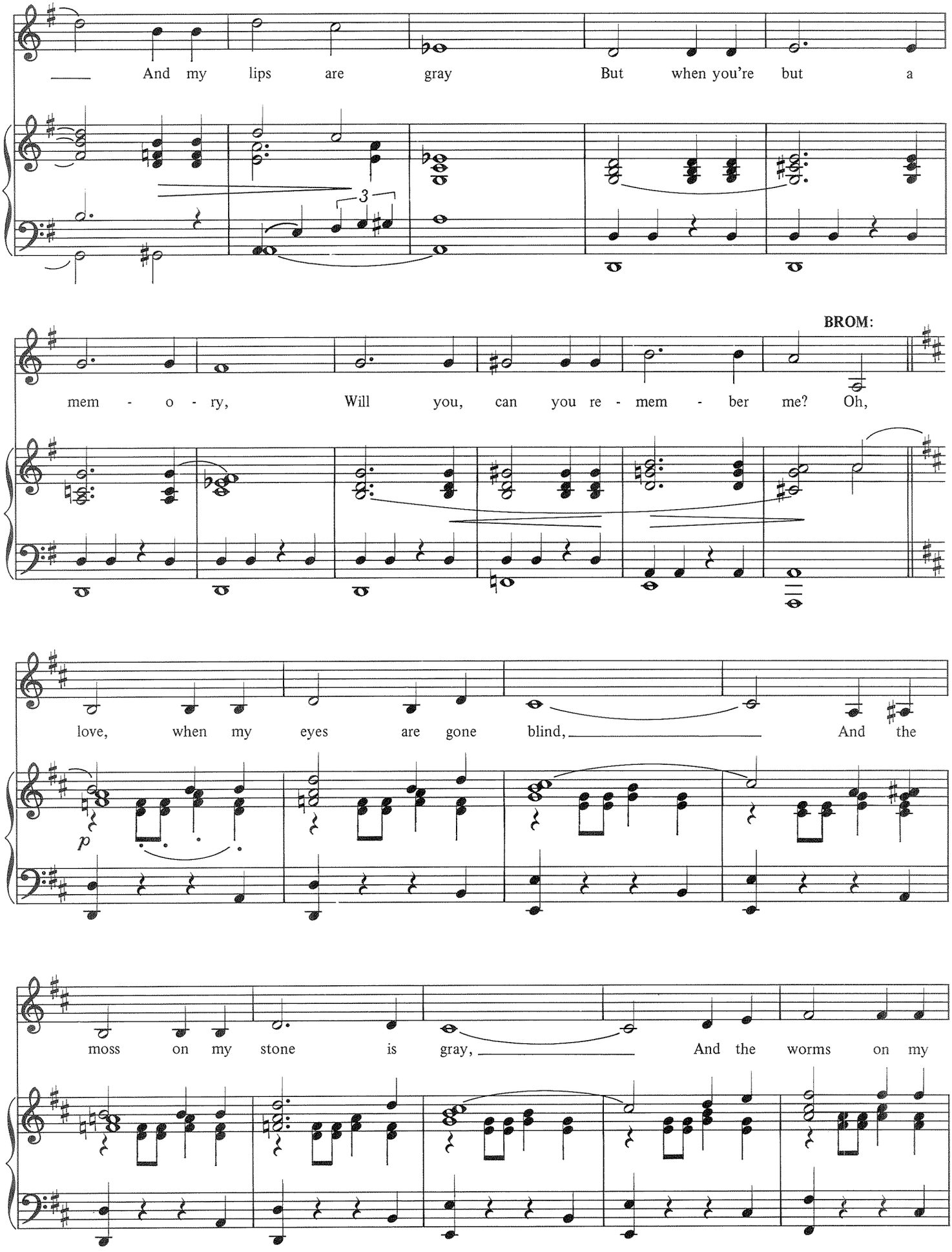
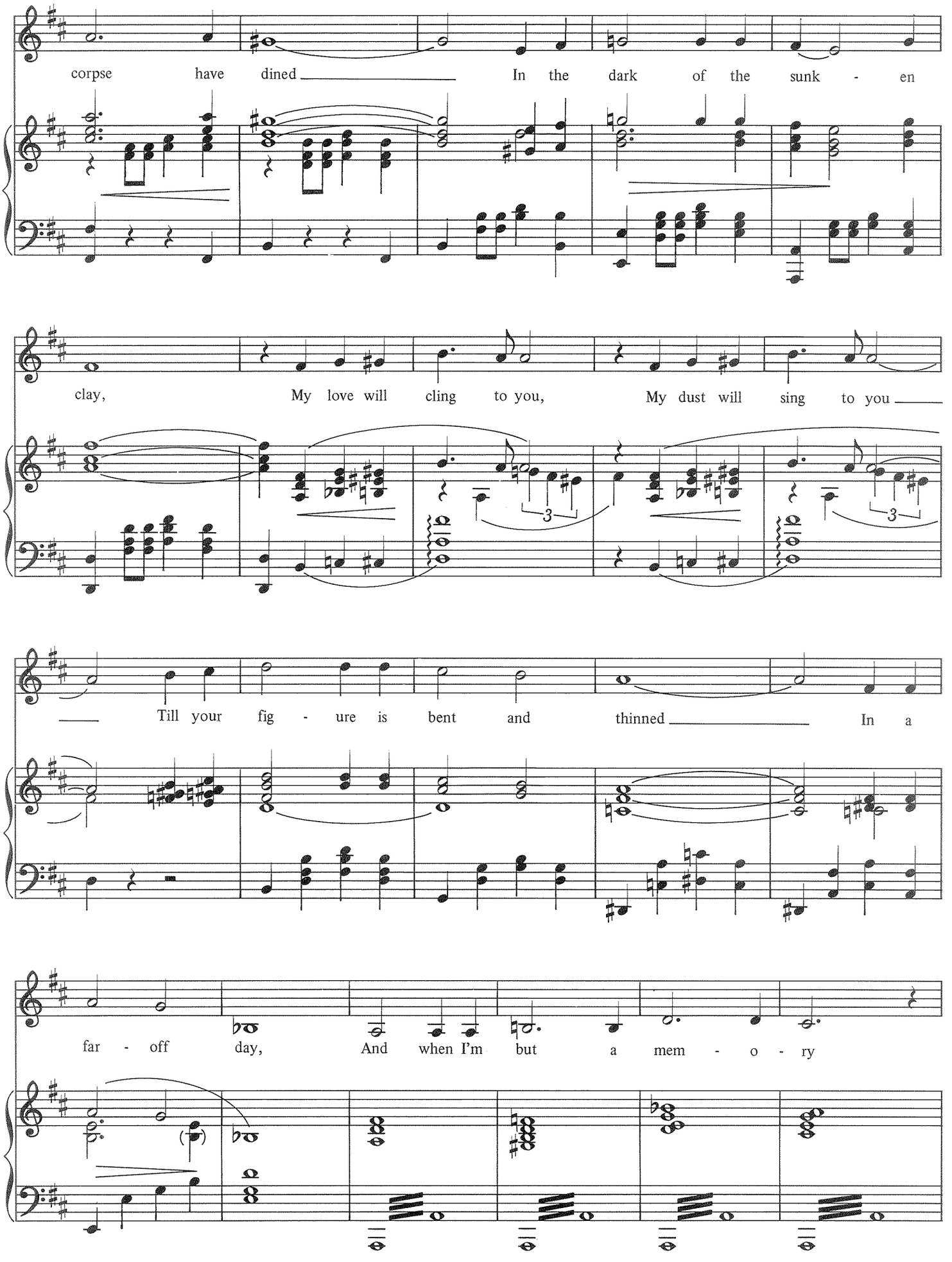
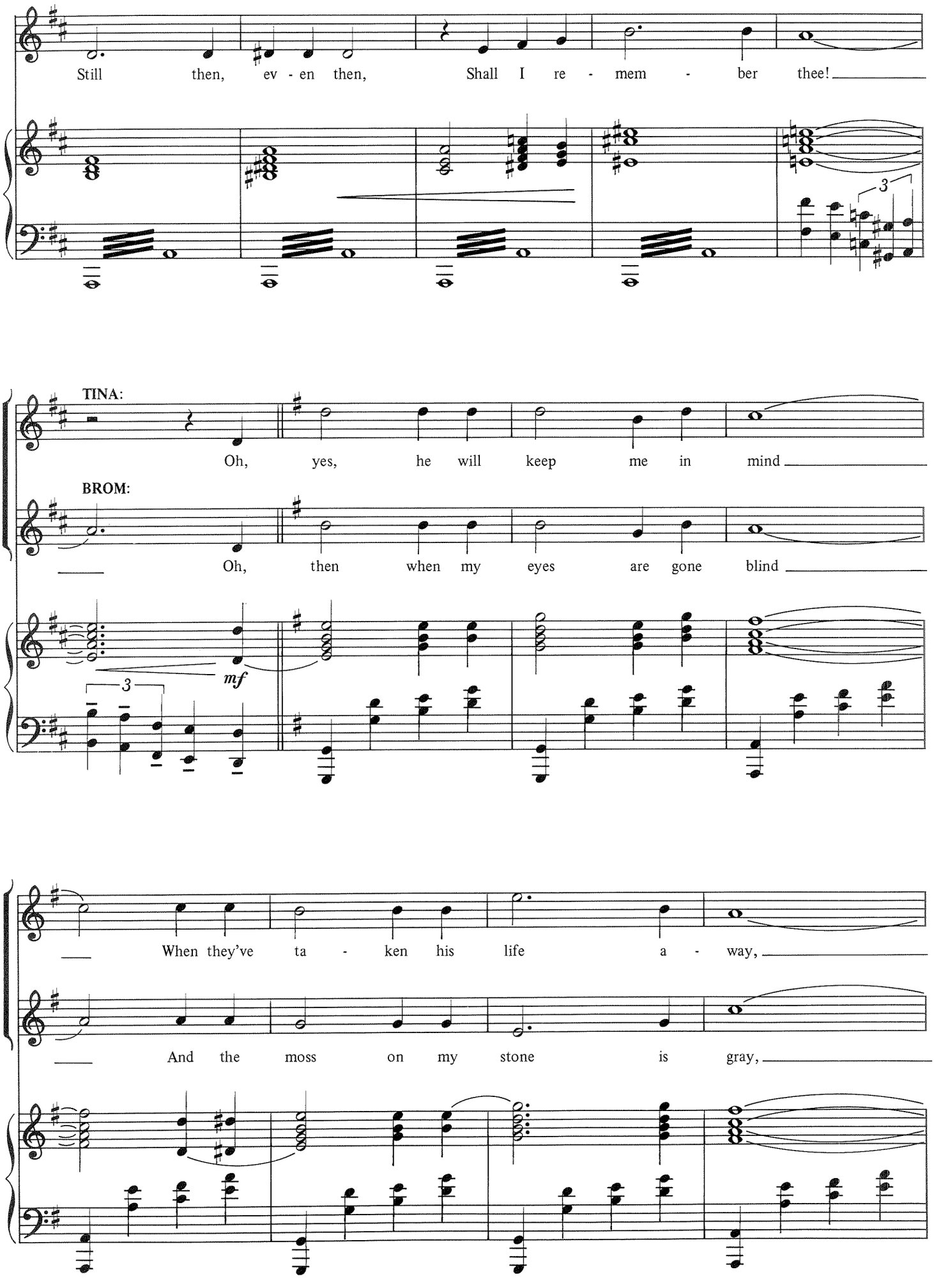
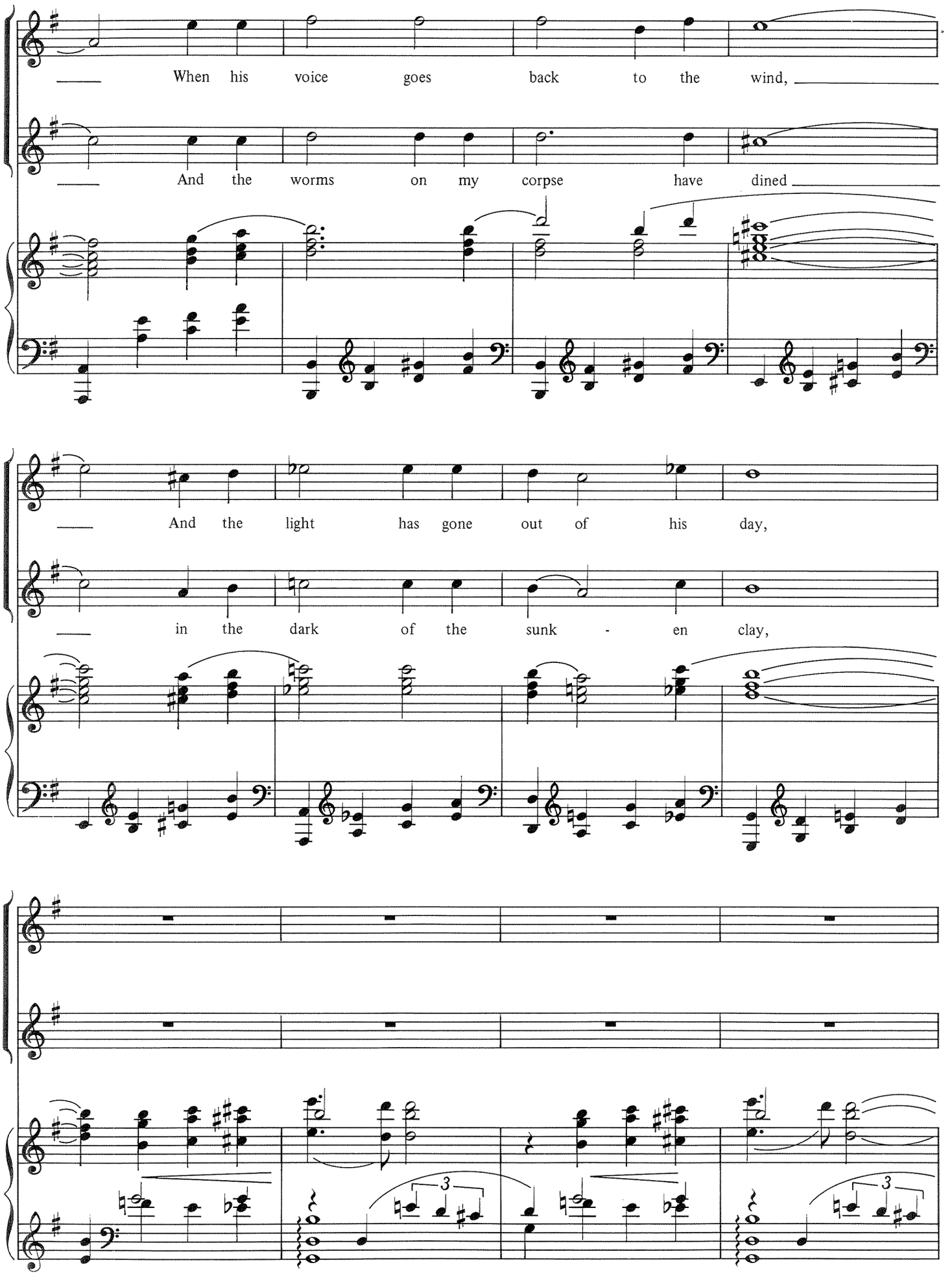
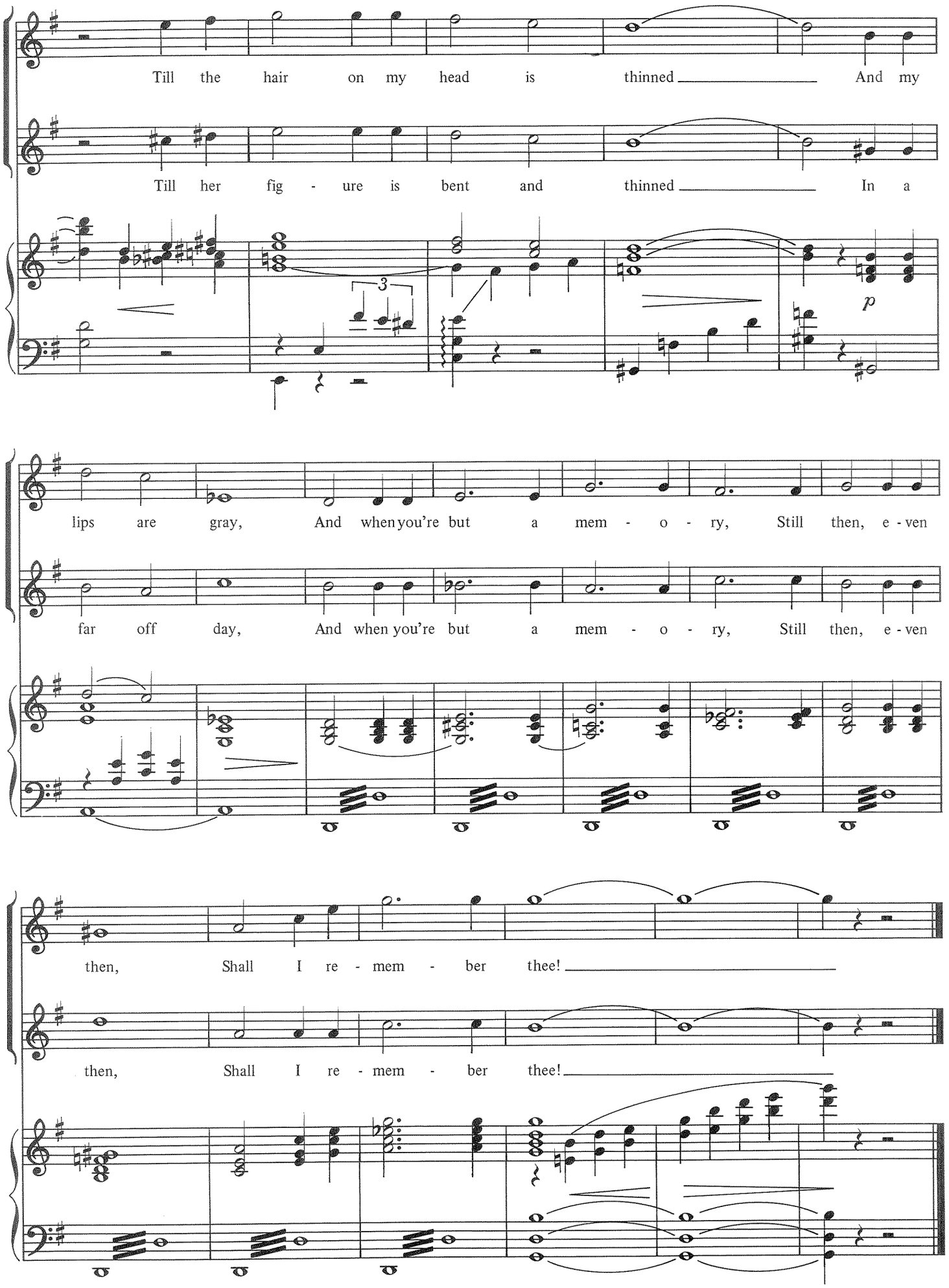

tak - en your life a - way, When your voice goes
back to the wind, And the light goes out of your
day? My love will cling to you, My heart will
pp
sing to you, Till the hair on my head is thinned


And my lips are gray But when you're but a
3
BROM:
mem - o - ry, Will you, can you re - mem - ber me? Oh,
love, when my eyes are gone blind, And the
p
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 fig - ure is bent and thinned In a
far - off day, And when I'm but a mem - o - ry


Still then, ev - en then, Shall I re - mem - ber thee!
3
TINA:
Oh, yes, he will keep me in mind
BROM:
Oh, then when my eyes are gone blind
mf
3
When they've ta - ken his life a - way,
And the moss on my stone is gray,

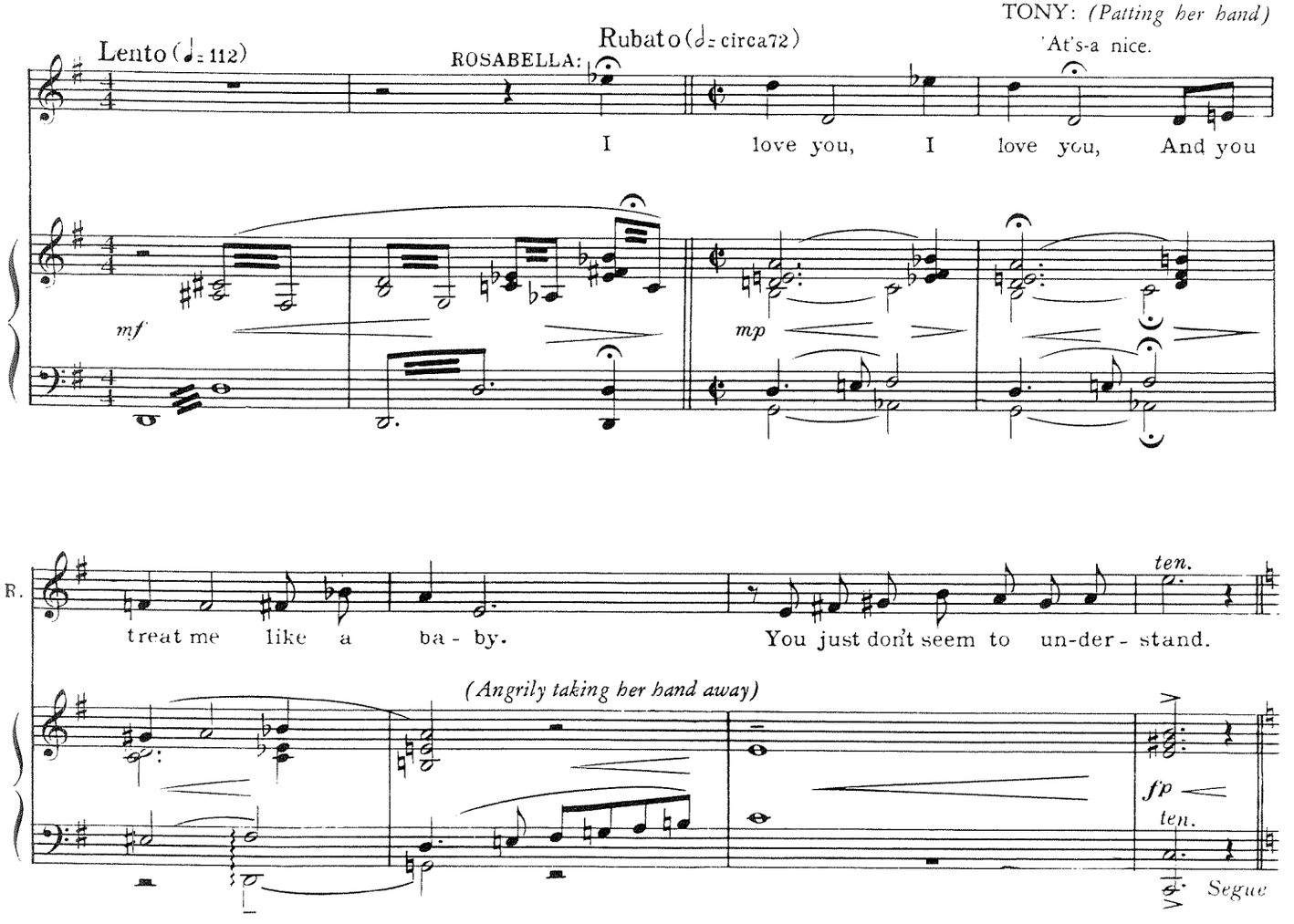

When his voice goes back to the wind,
And the worms on my corpse have dined
And the light has gone out of his day,
in the dark of the sunk - en clay,
3
3


Till the hair on my head is thinned And my
Till her fig - ure is bent and thinned In a
p
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
then, Shall I re - mem - ber thee!
then, Shall I re - mem - ber thee!

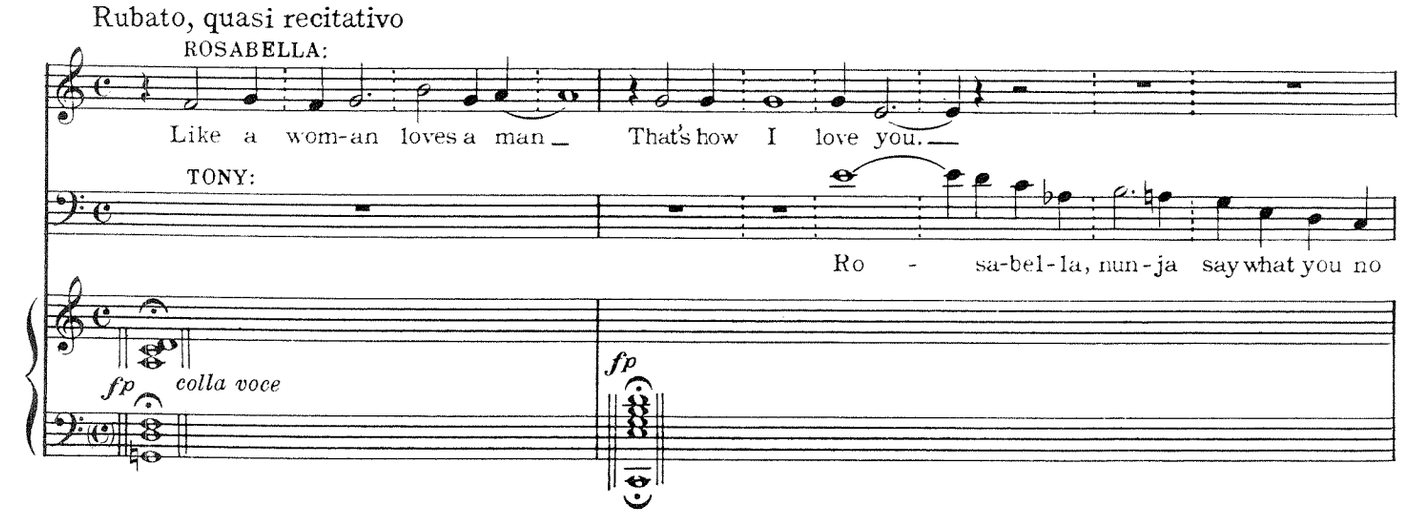
MY HEART IS SO FULL OF YOU

from *The Most Happy Fella*

Words and Music by
FRANK LOESSER



TONY: What, Rosabella, what?



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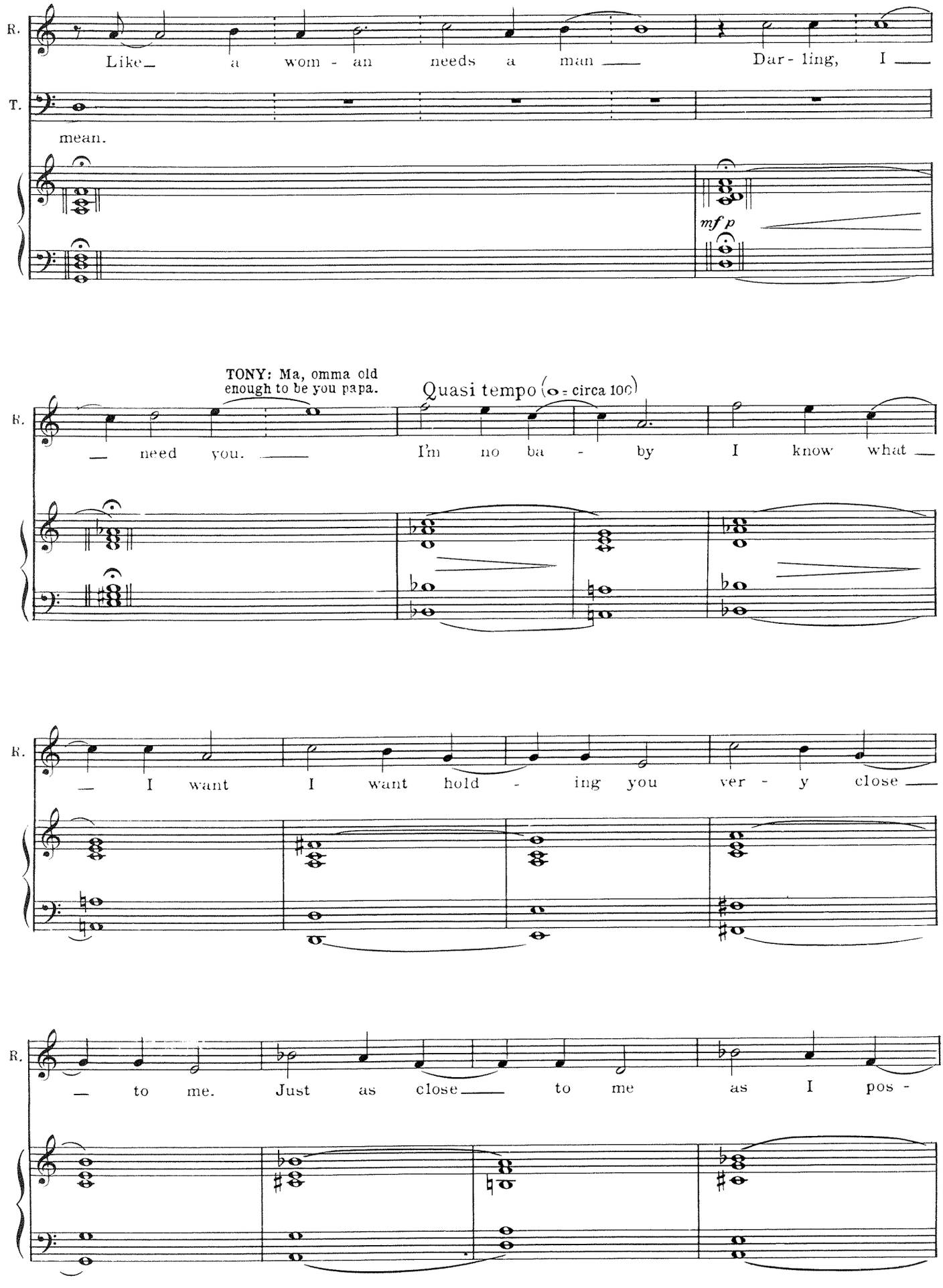
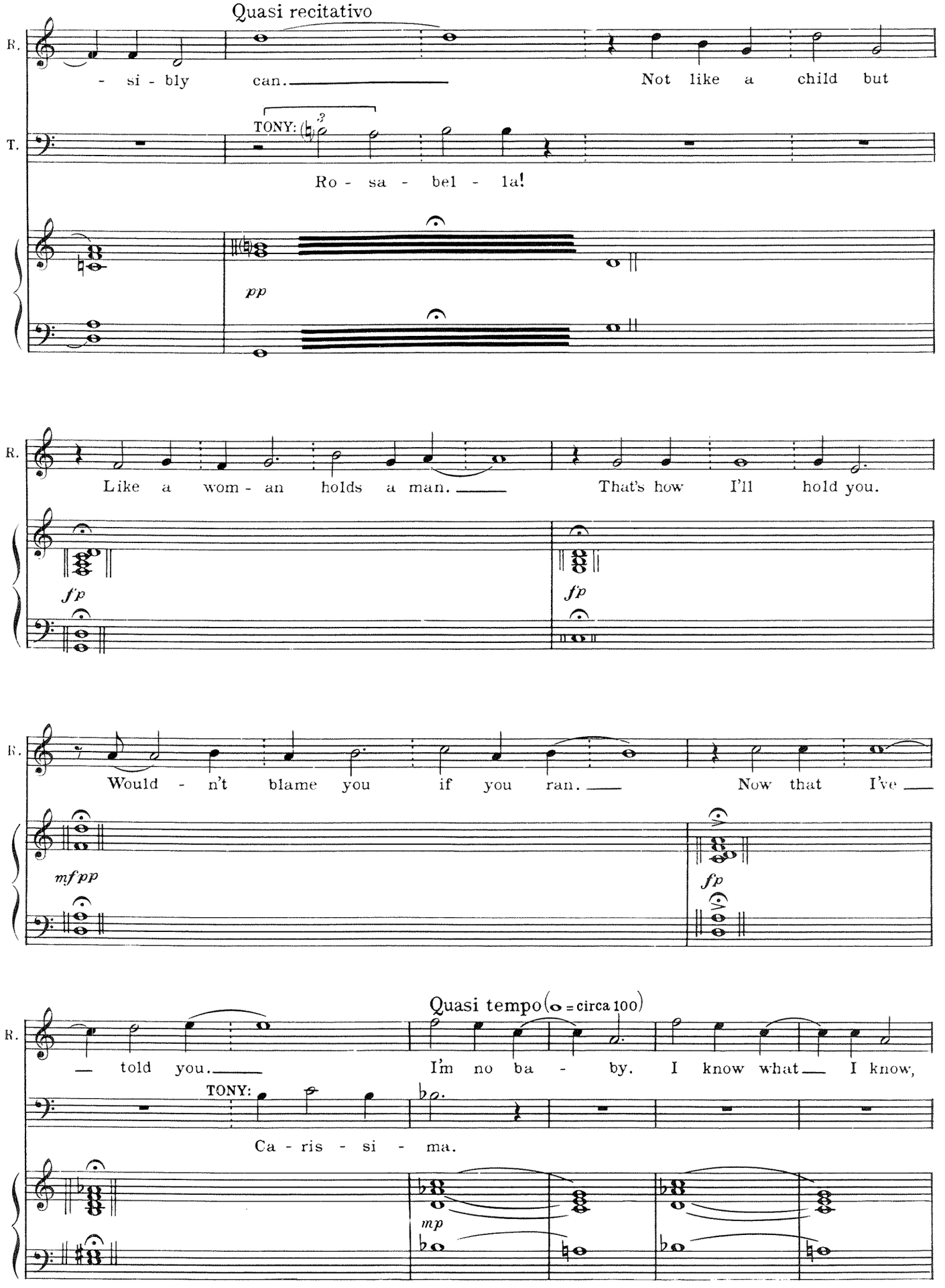
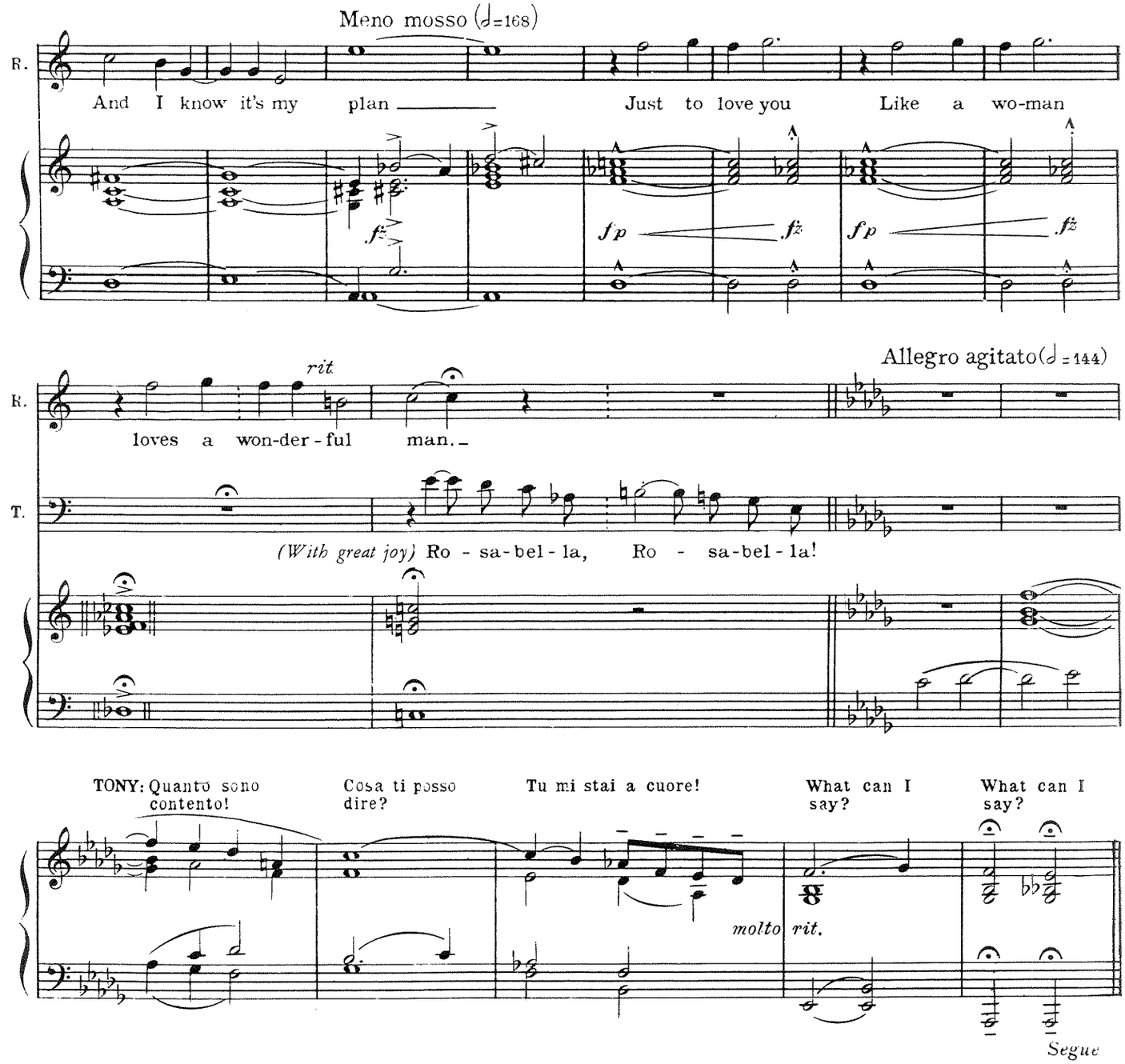
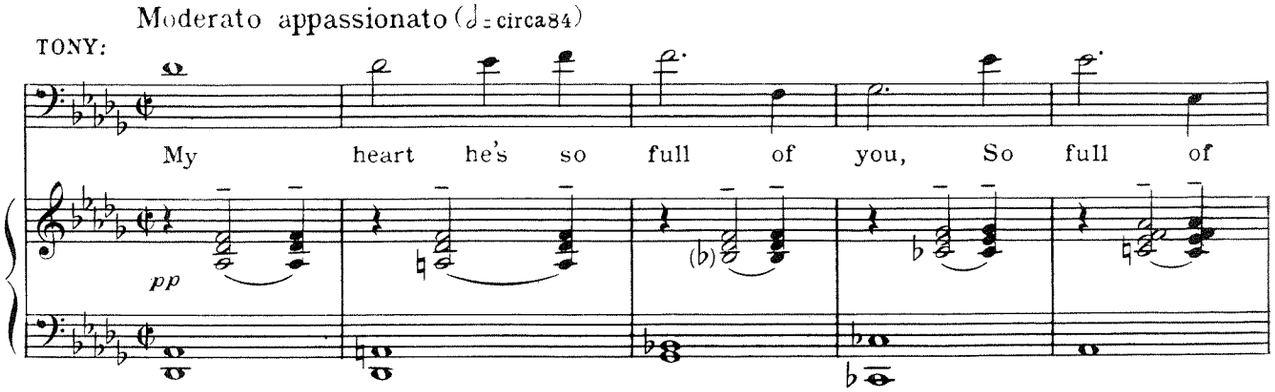
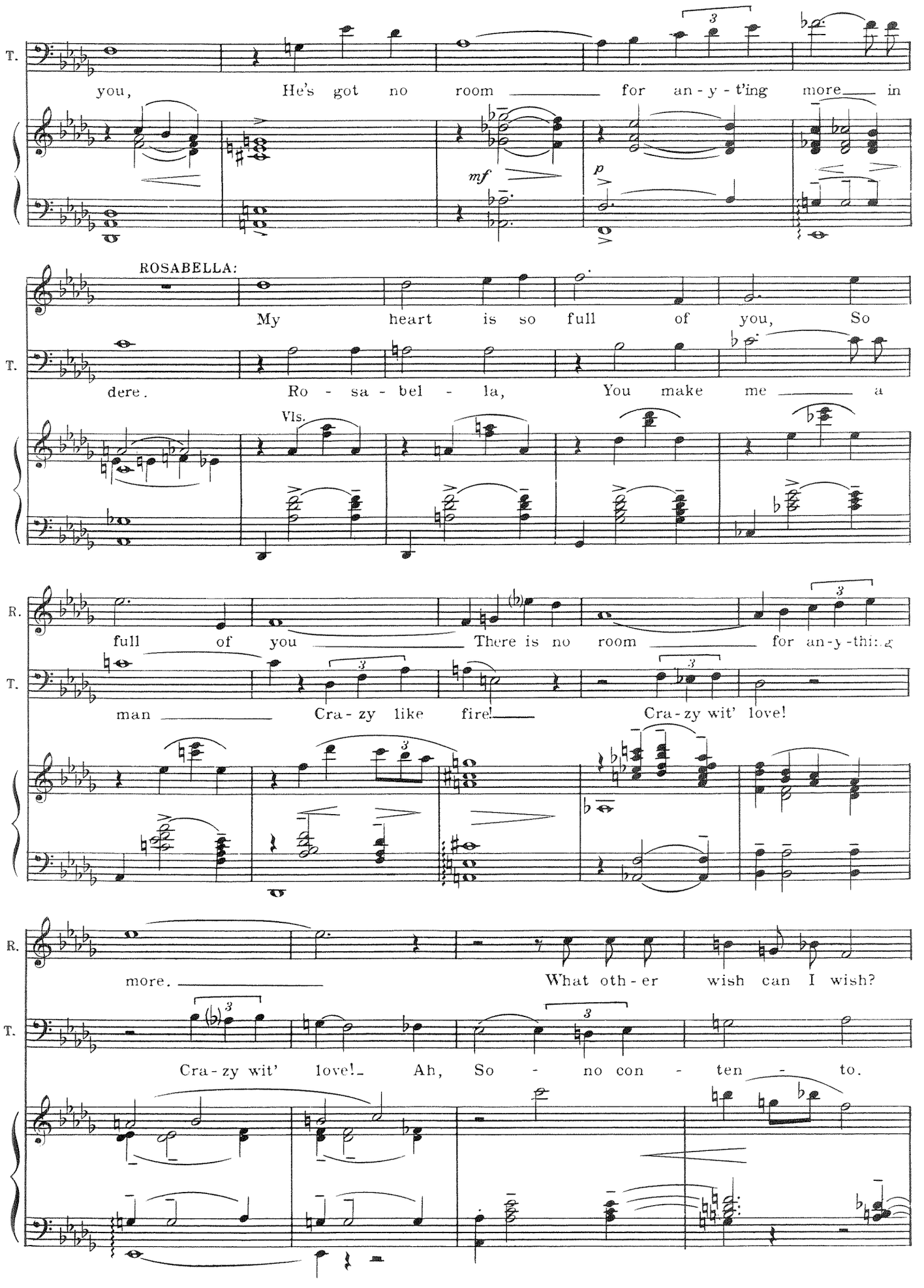

R.
Like a wom - an needs a man Dar - ling, I
T.
mean.
mf p
TONY: Ma, omma old enough to be you papa.
Quasi tempo (𝅝 = circa 100)
R.
need you. I'm no ba - by I know what
R.
I want I want hold - ing you ver - y close
R.
to me. Just as close to me as I pos -

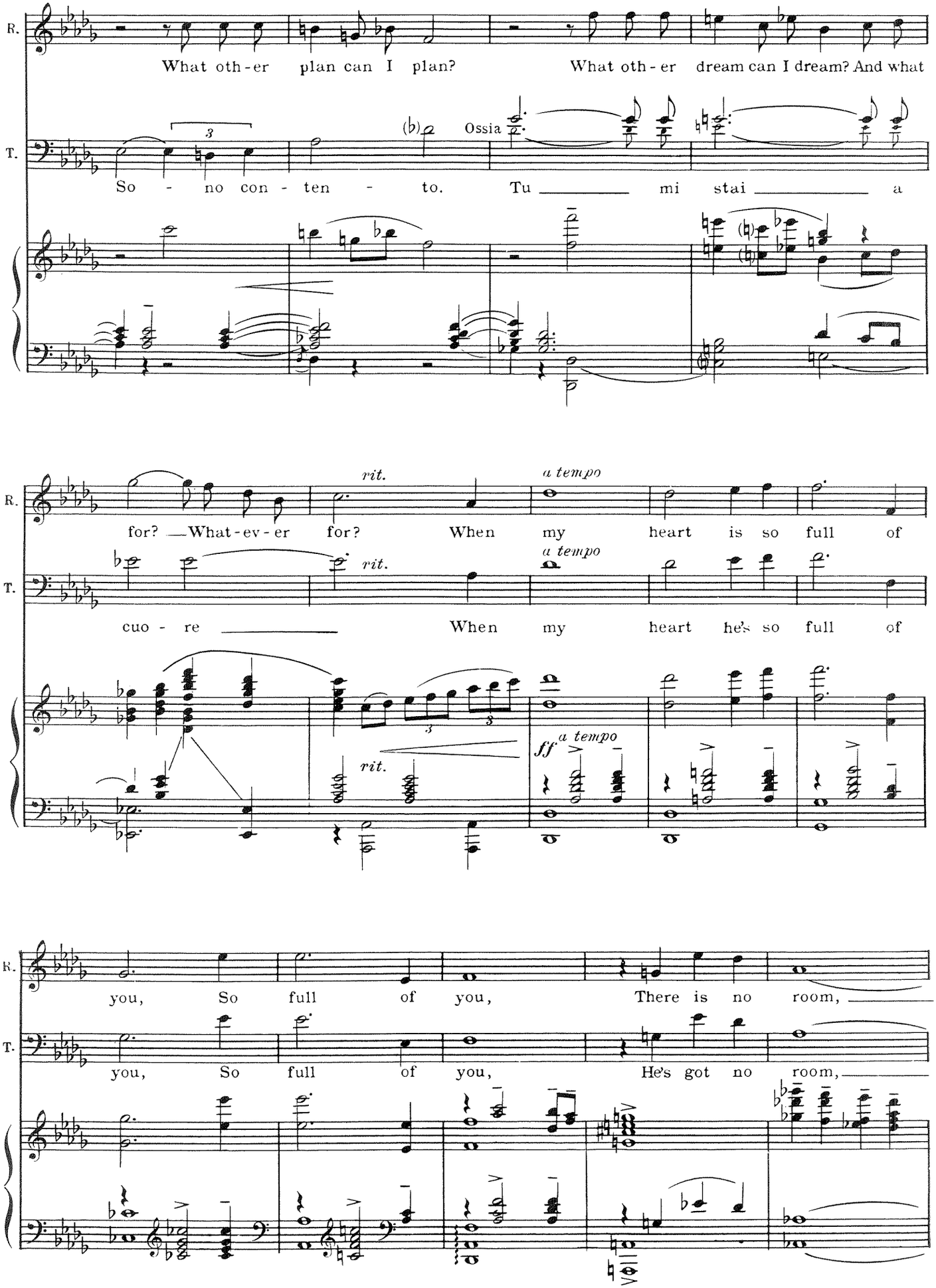

Quasi recitativo
R.
- si - bly can.
Not like a child but
T.
TONY:
Ro - sa - bel - la!
pp
Like a wom - an holds a man.
That's how I'll hold you.
fp
fp
Would - n't blame you if you ran.
Now that I've
mf pp
fp
Quasi tempo (o = circa 100)
told you.
I'm no ba - by. I know what I know,
TONY:
Ca - ris - si - ma.
mp

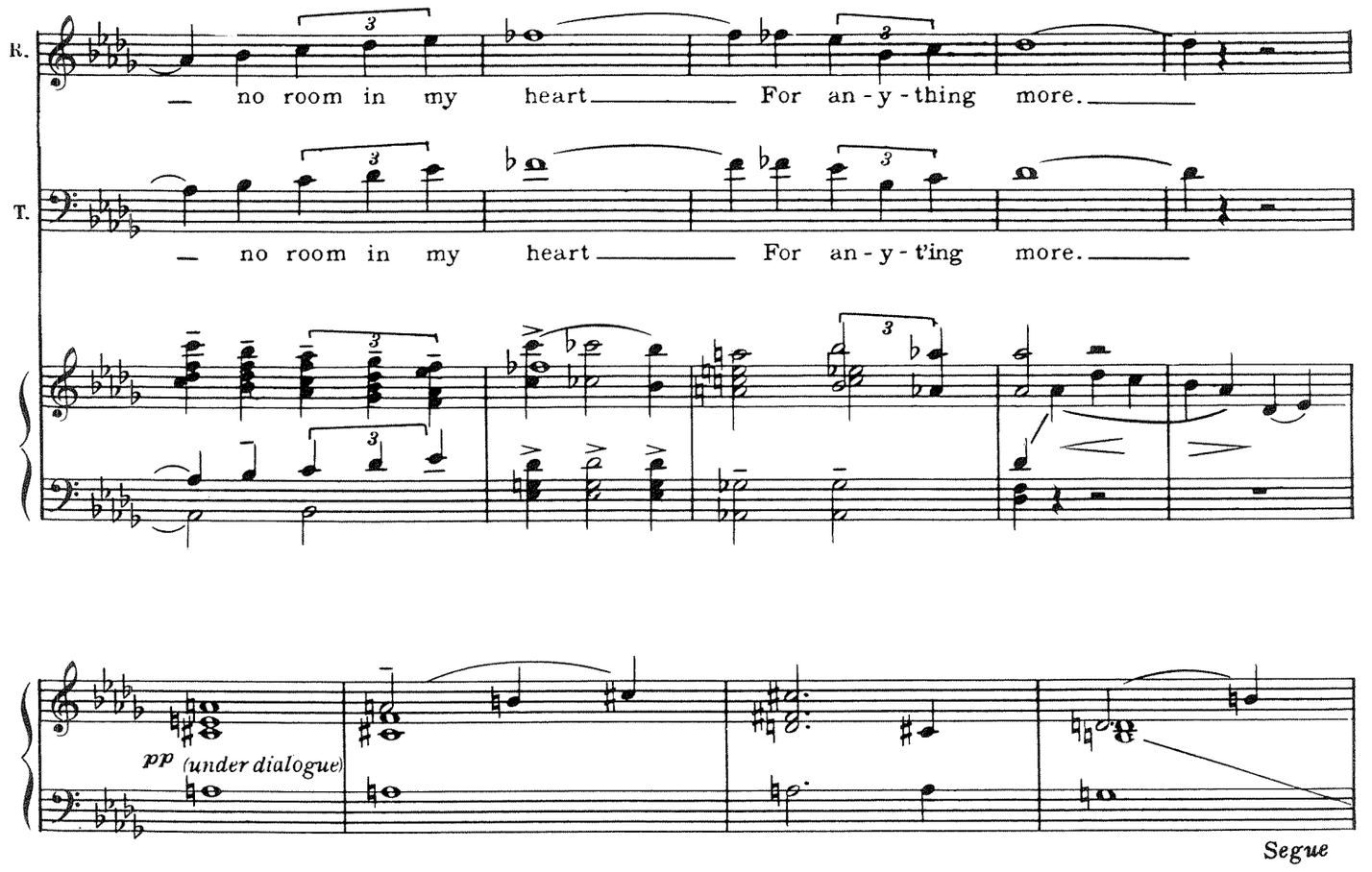


MY HEART IS SO FULL OF YOU

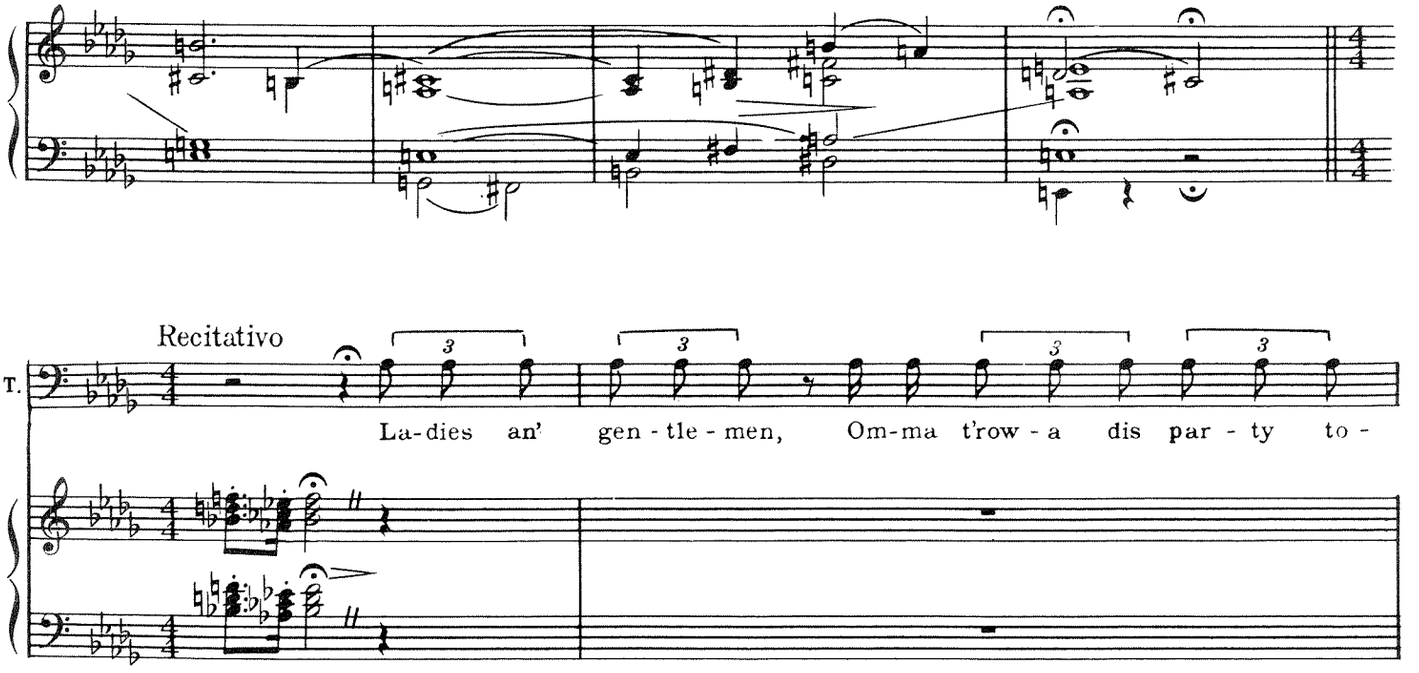



T.
you, He's got no room for an-y-t'ing more in
mf
p
ROSABELLA:
My heart is so full of you, So
T.
dere. Ro-sa-bel-la, You make me a
Vls.
R.
full of you There is no room for an-y-thing
T.
man Cra-zy like fire! Cra-zy wit' love!
R.
more. What oth-er wish can I wish?
T.
Cra-zy wit' love! Ah, So-no con-ten-to.

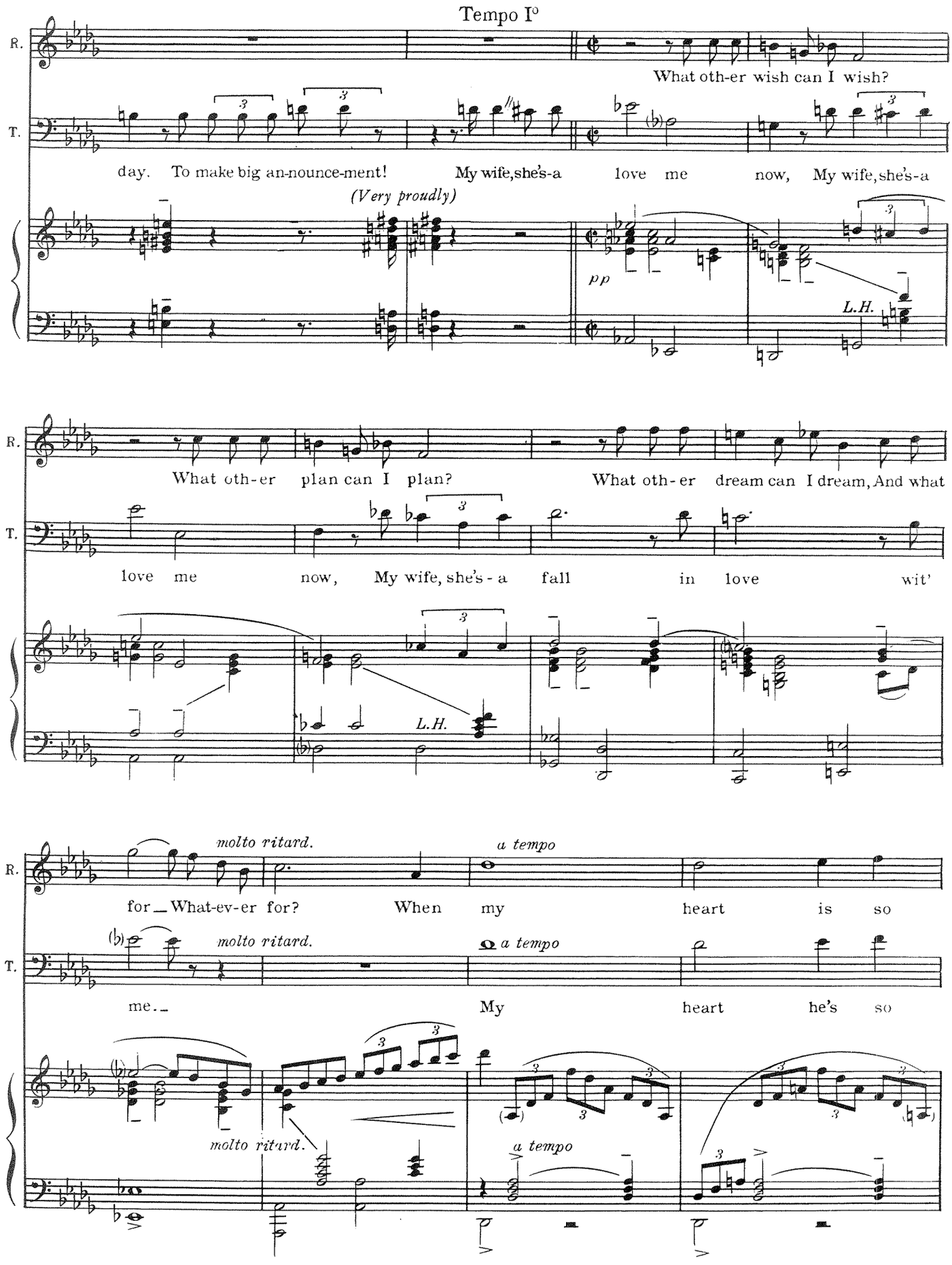

R.
What oth-er plan can I plan? What oth-er dream can I dream? And what
T.
So - no con - ten - to. Tu mi stai a
Ossia
R.
for? What-ev-er for? When my heart is so full of
rit.
a tempo
T.
cuo - re When my heart he's so full of
rit.
ff a tempo
R.
you, So full of you, There is no room,
T.
you, So full of you, He's got no room,

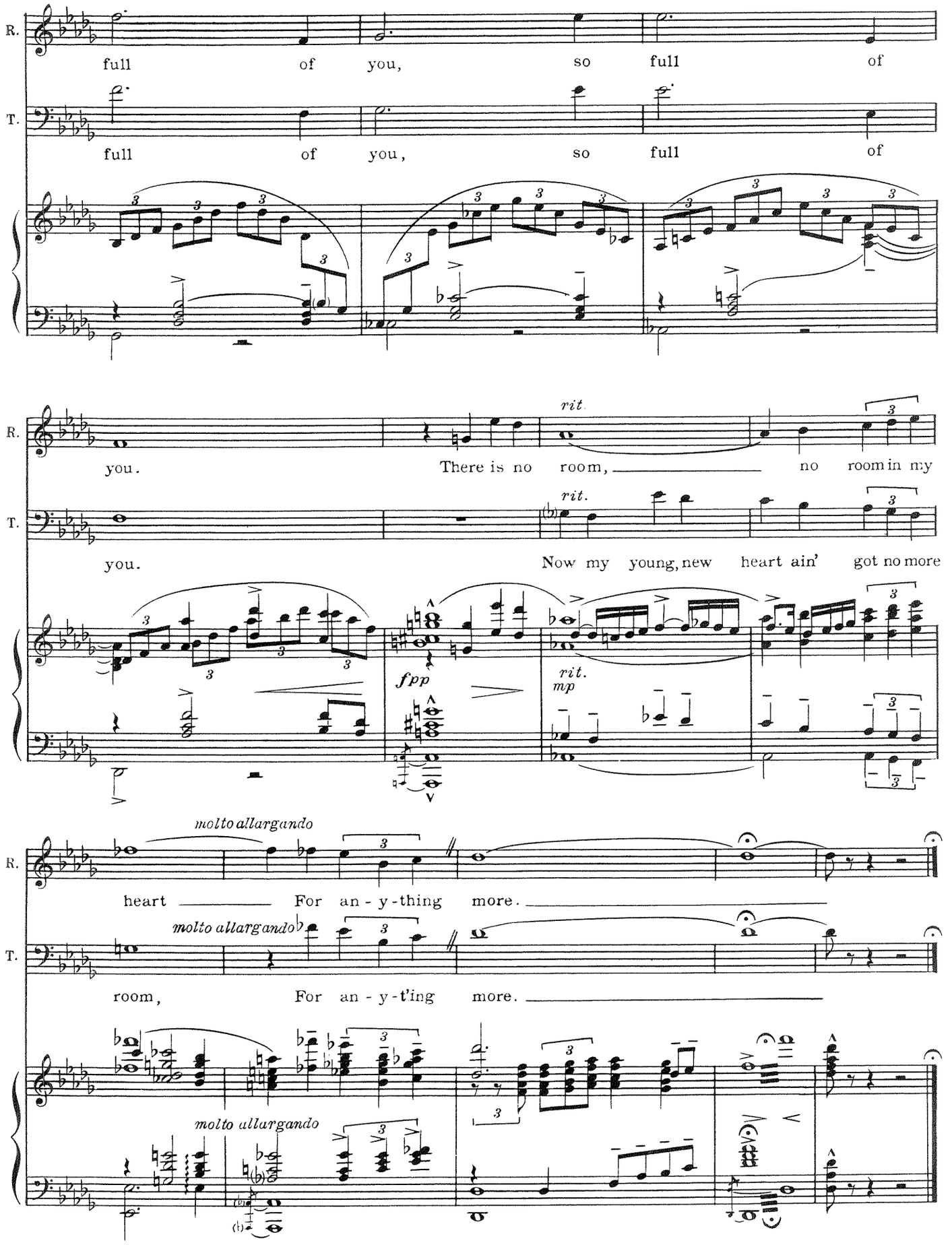


*TONY: *(Coming out of the clinch)* Carissima! I wanna tell everybody. Everybody in da whole beautiful world! Tonight we give-a big party. Da Sposalizio! Everybody was-a miss da Sposalizio ficause I was-a have accidente. Now, tonight, we gonna have it. *(TONY goes upstage as ROSABELLA runs left to retrieve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



*The spoken lines may be omitted.

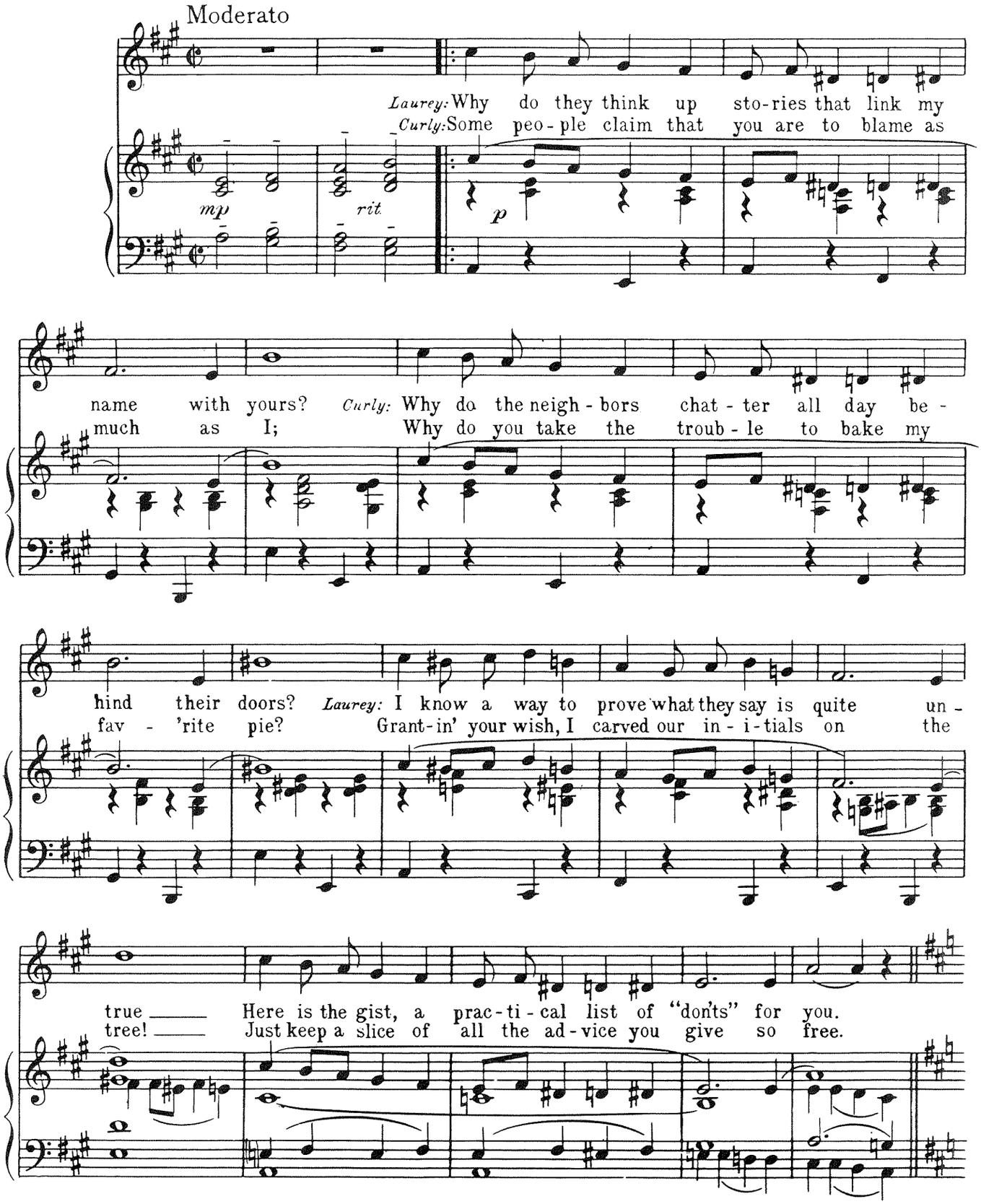

Tempo I°
R.
T.
What oth-er wish can I wish?
day. To make big an-nounce-ment! My wife, she's-a love me now, My wife, she's-a
(Very proudly)
pp
L.H.
What oth-er plan can I plan? What oth-er dream can I dream, And what
love me now, My wife, she's - a fall in love wit'
molto ritard.
a tempo
for_What-ev-er for? When my heart is so
me._ My heart he's so


R.
full of you, so full of
T.
full of you, so full of
rit.
you. There is no room, no room in my
rit.
you. Now my young, new heart ain' got no more
fpp
rit.
mp
molto allargando
heart For an - y - thing more.
molto allargando
room, For an - y - t'ing more.
molto allargando

PEOPLE WILL SAY WE'RE IN LOVE

from *Oklahoma!*

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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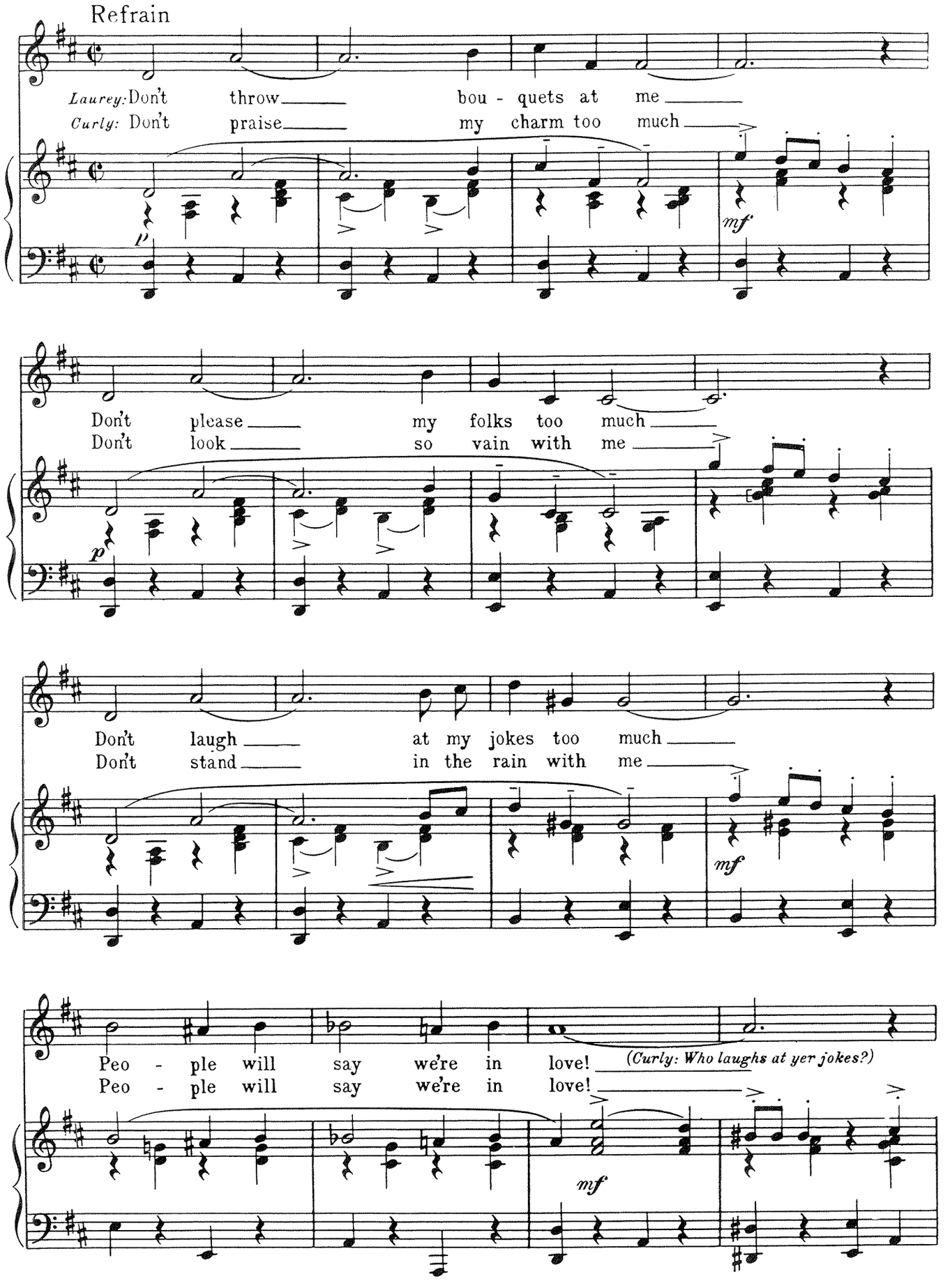
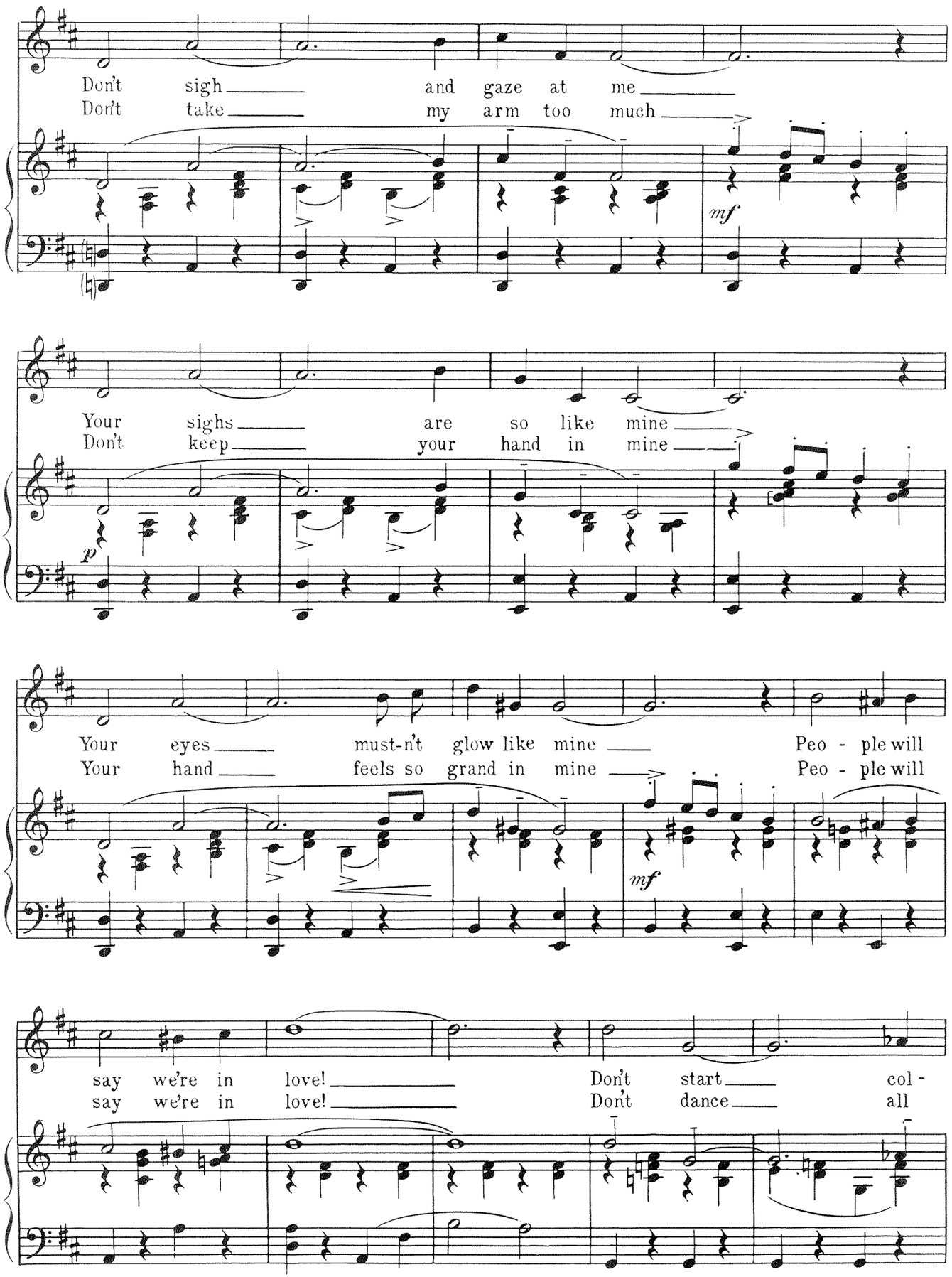
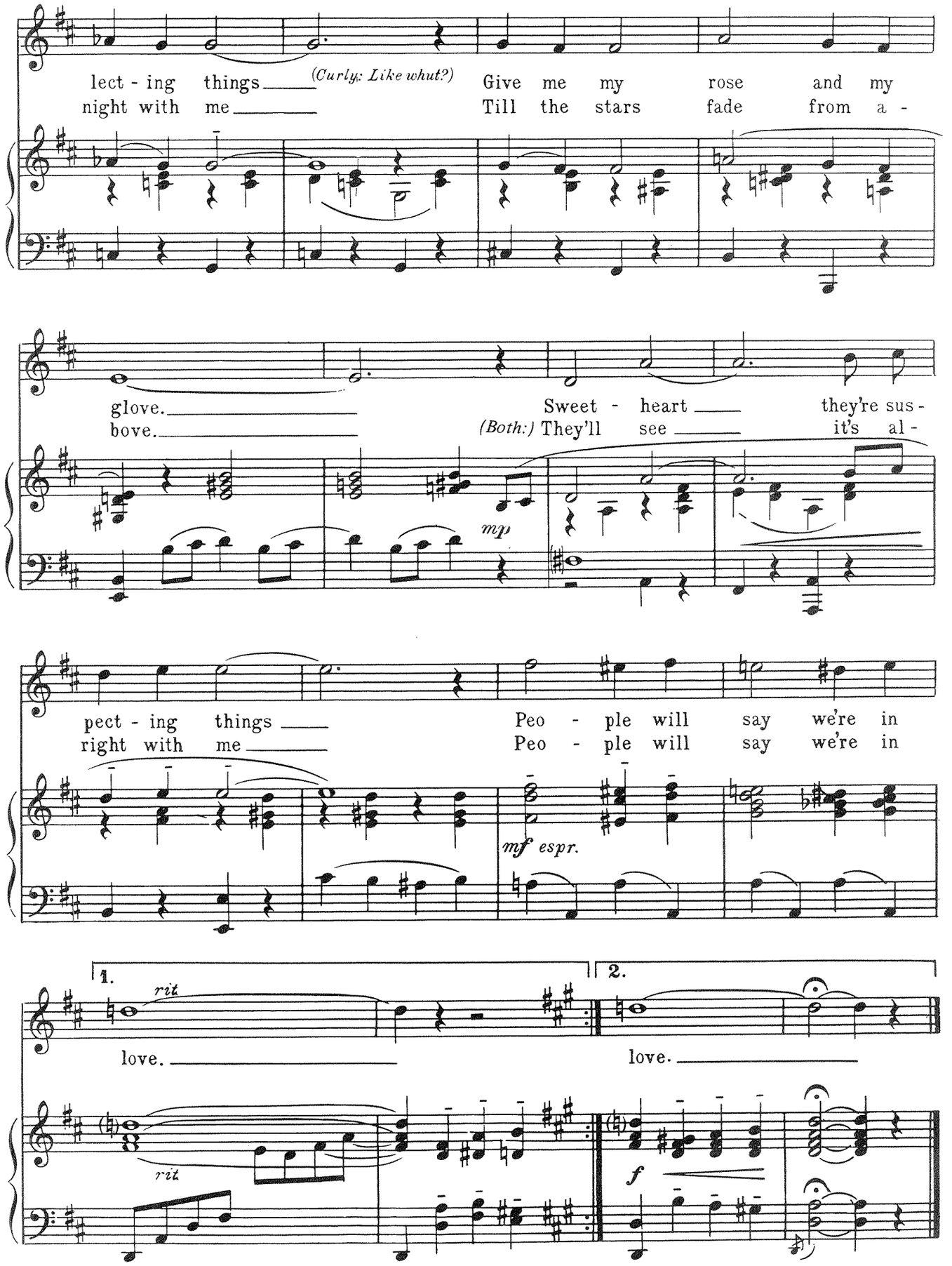

Refrain
Laurey: Don't throw bou - quets at me
Curly: Don't praise my charm too much
p
mf
Don't please my folks too much
Don't look so vain with me
p
Don't laugh at my jokes too much
Don't stand in the rain with me
mf
Peo - ple will say we're in love! (Curly: Who laughs at yer jokes?)
Peo - ple will say we're in love!
mf

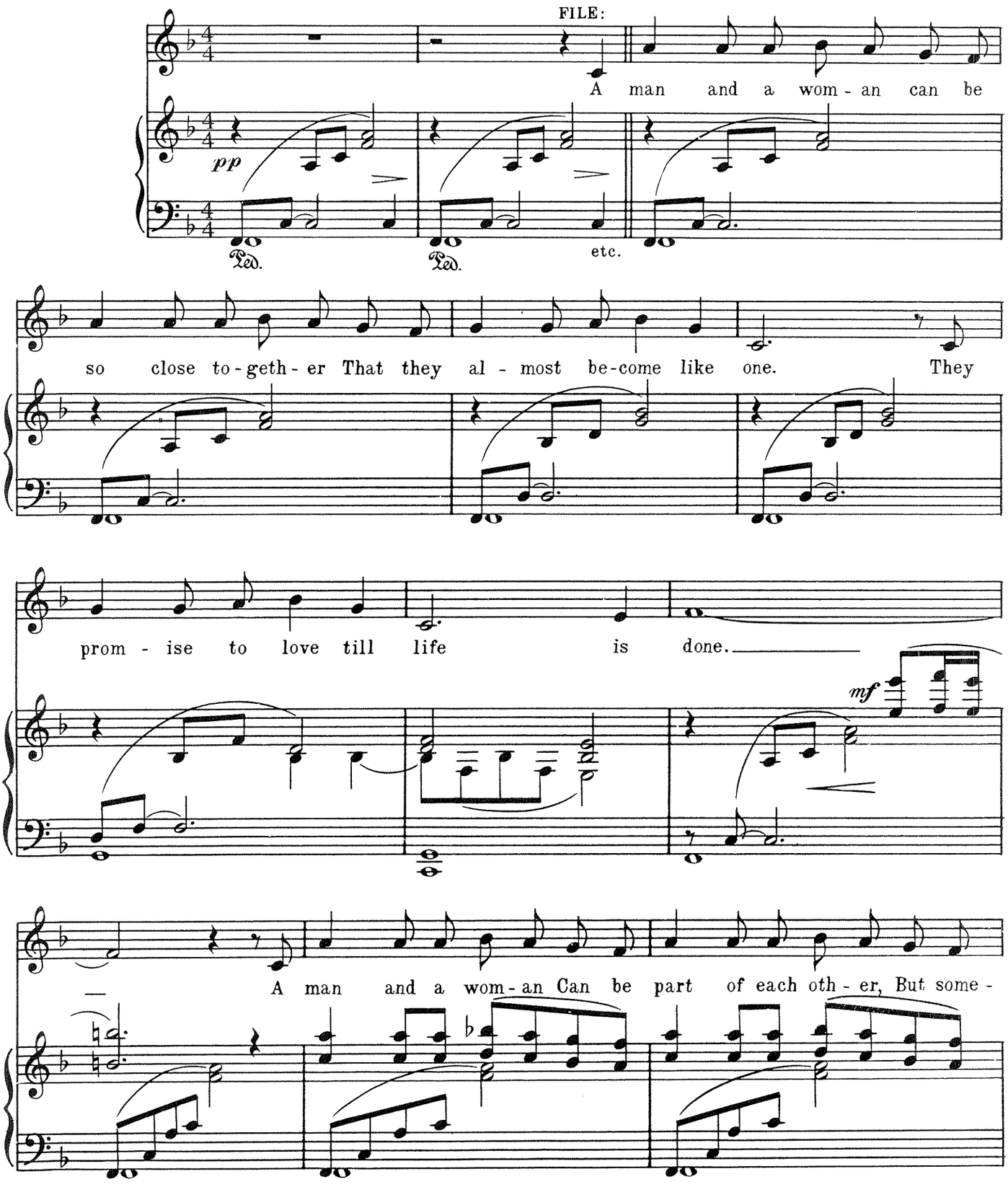

Don't sigh and gaze at me
Don't take my arm too much
mf
Your sighs are so like mine
Don't keep your hand in mine
p
Your eyes must-n't glow like mine
Your hand feels so grand in mine
Peo - ple will
Peo - ple will
mf
say we're in love!
say we're in love!
Don't start col -
Don't dance all


lect - ing things (Curly: Like whut?) 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*

Words by TOM JONES
Music by HARVEY SCHMIDT

Moderately - In 4



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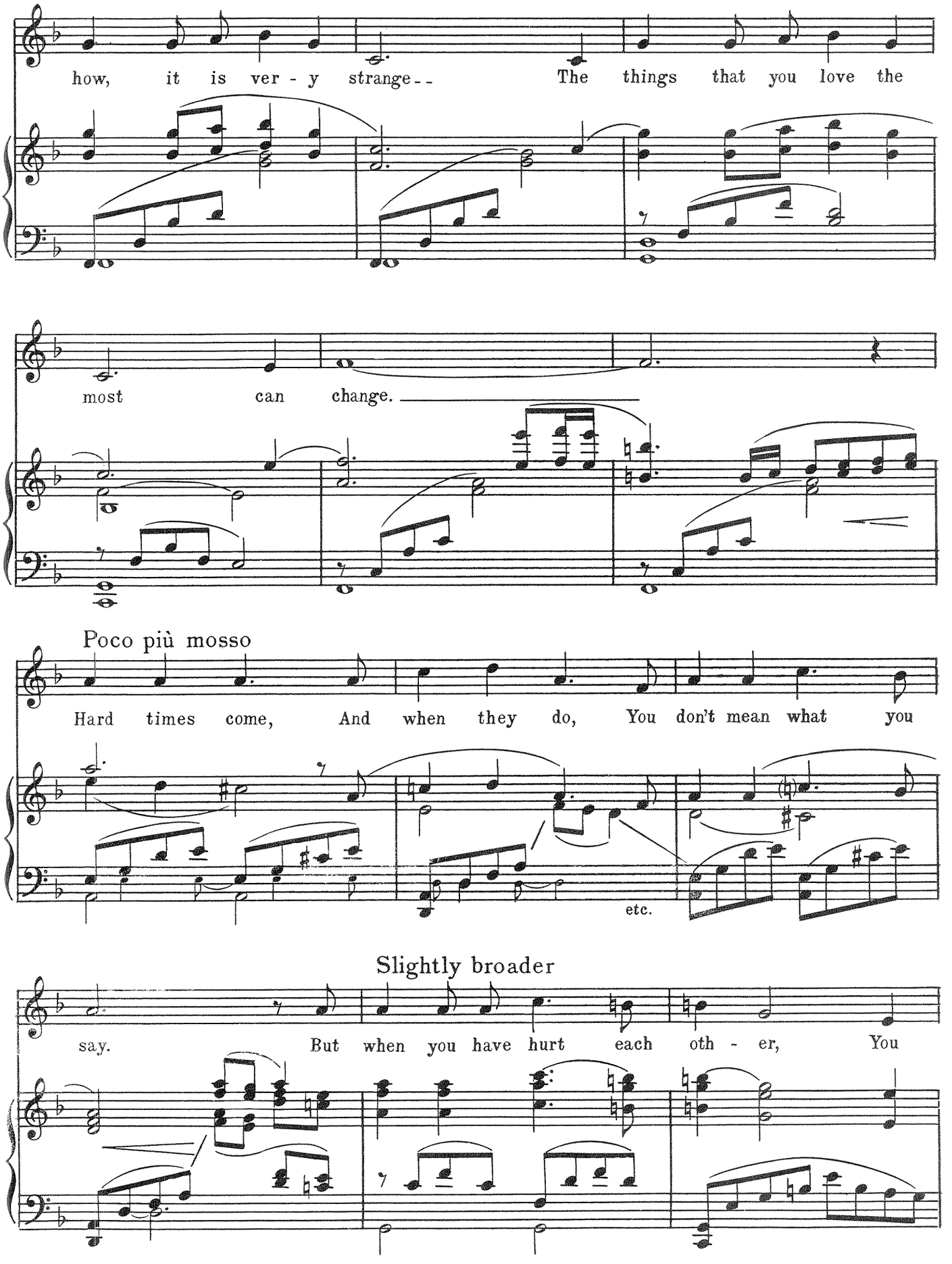
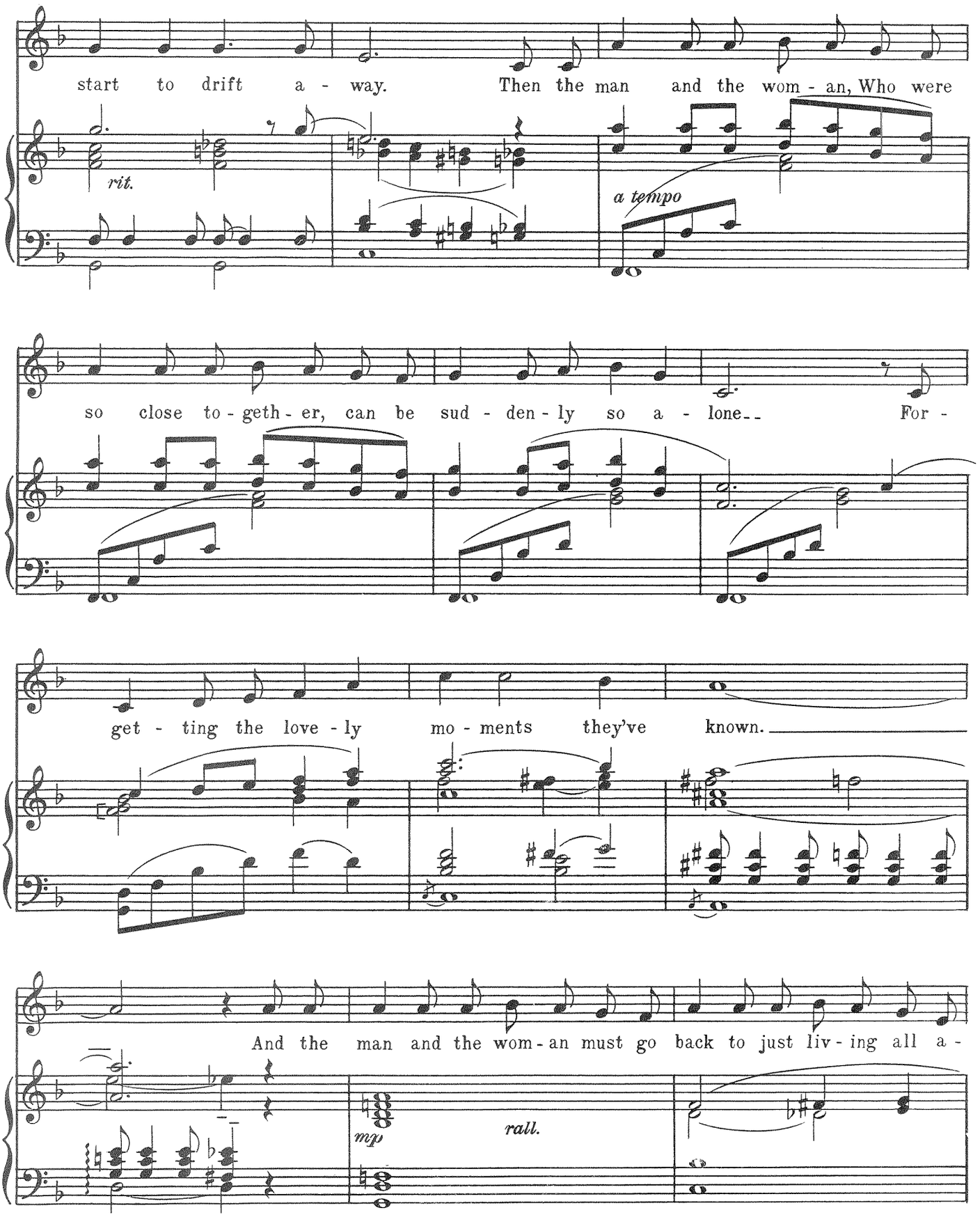
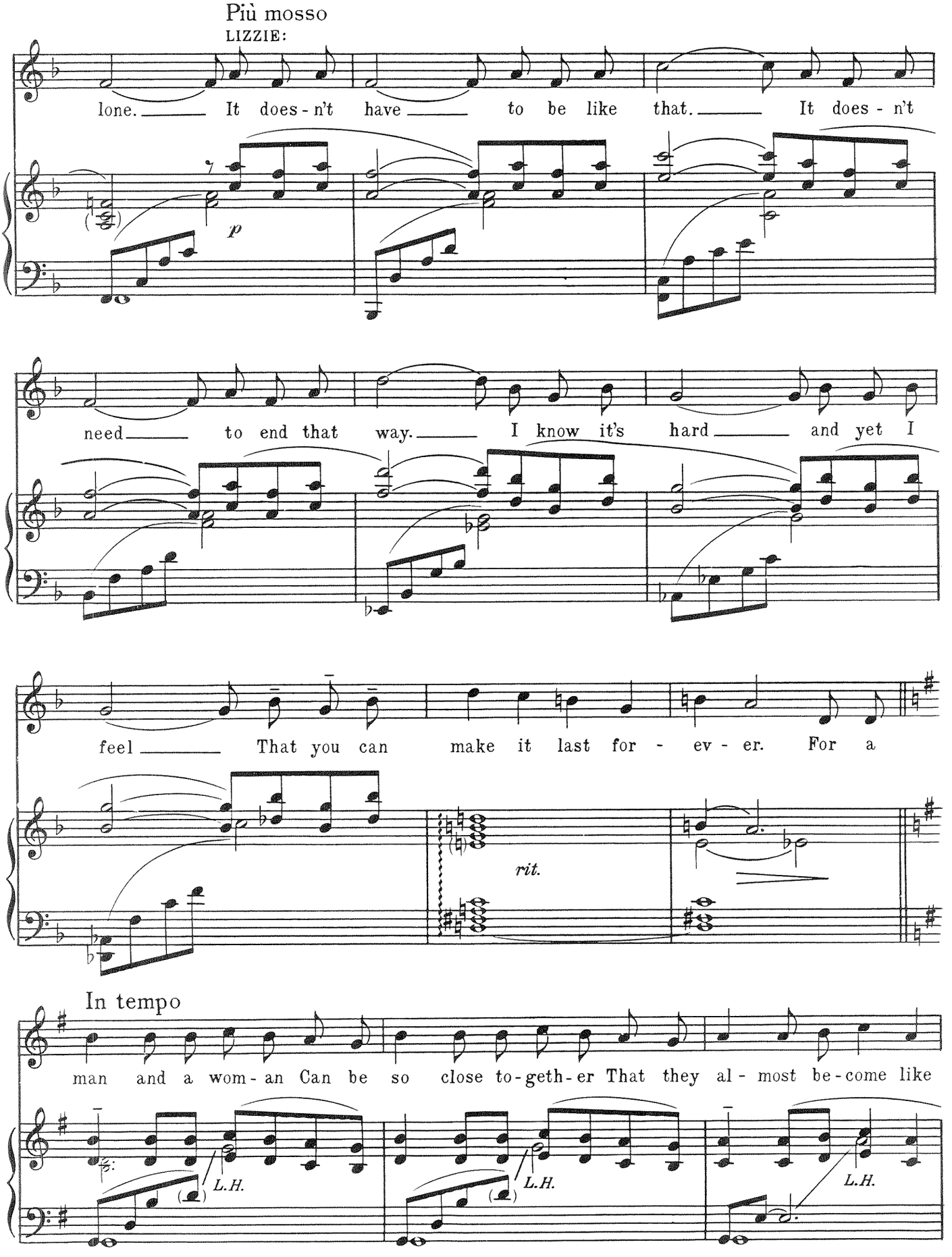
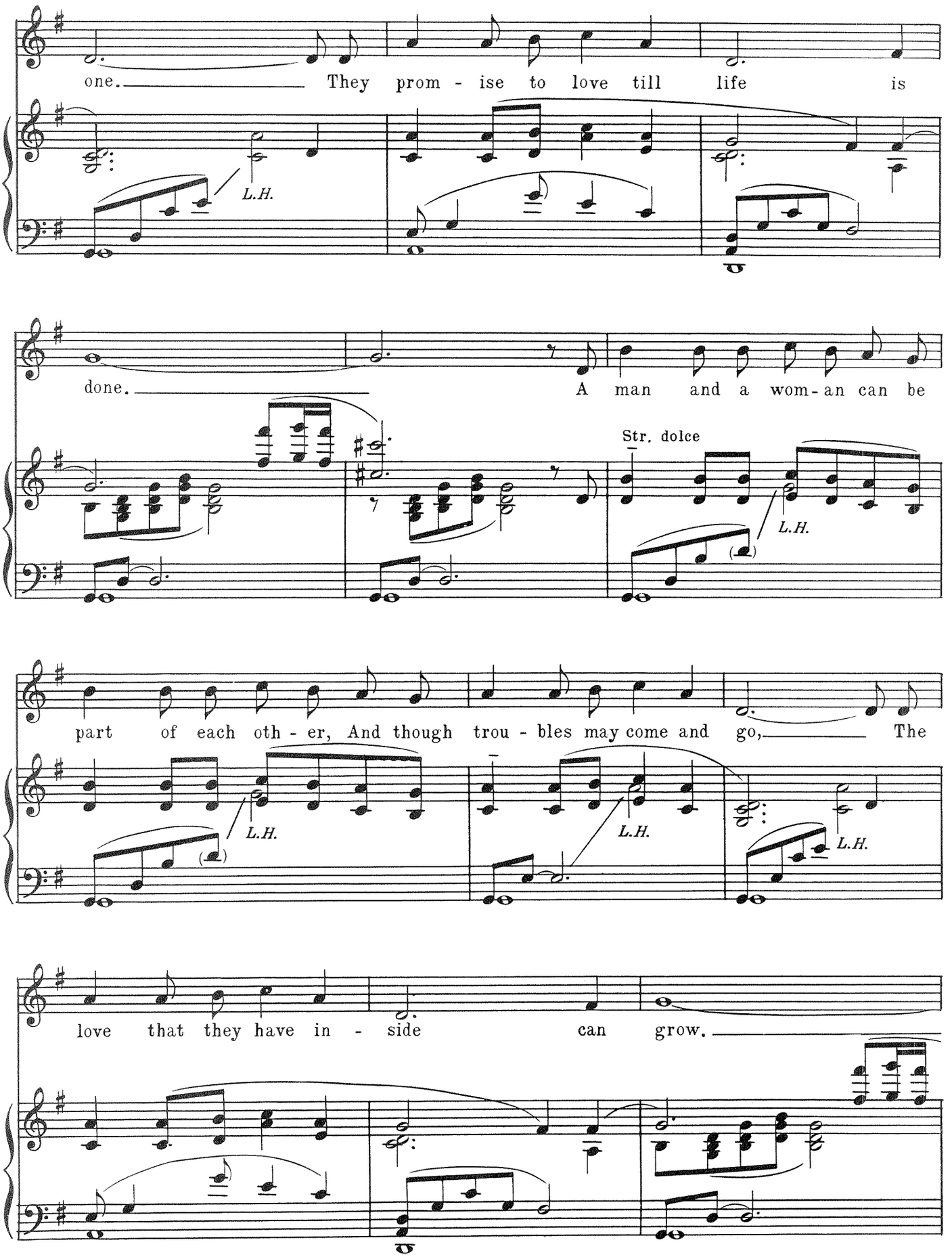
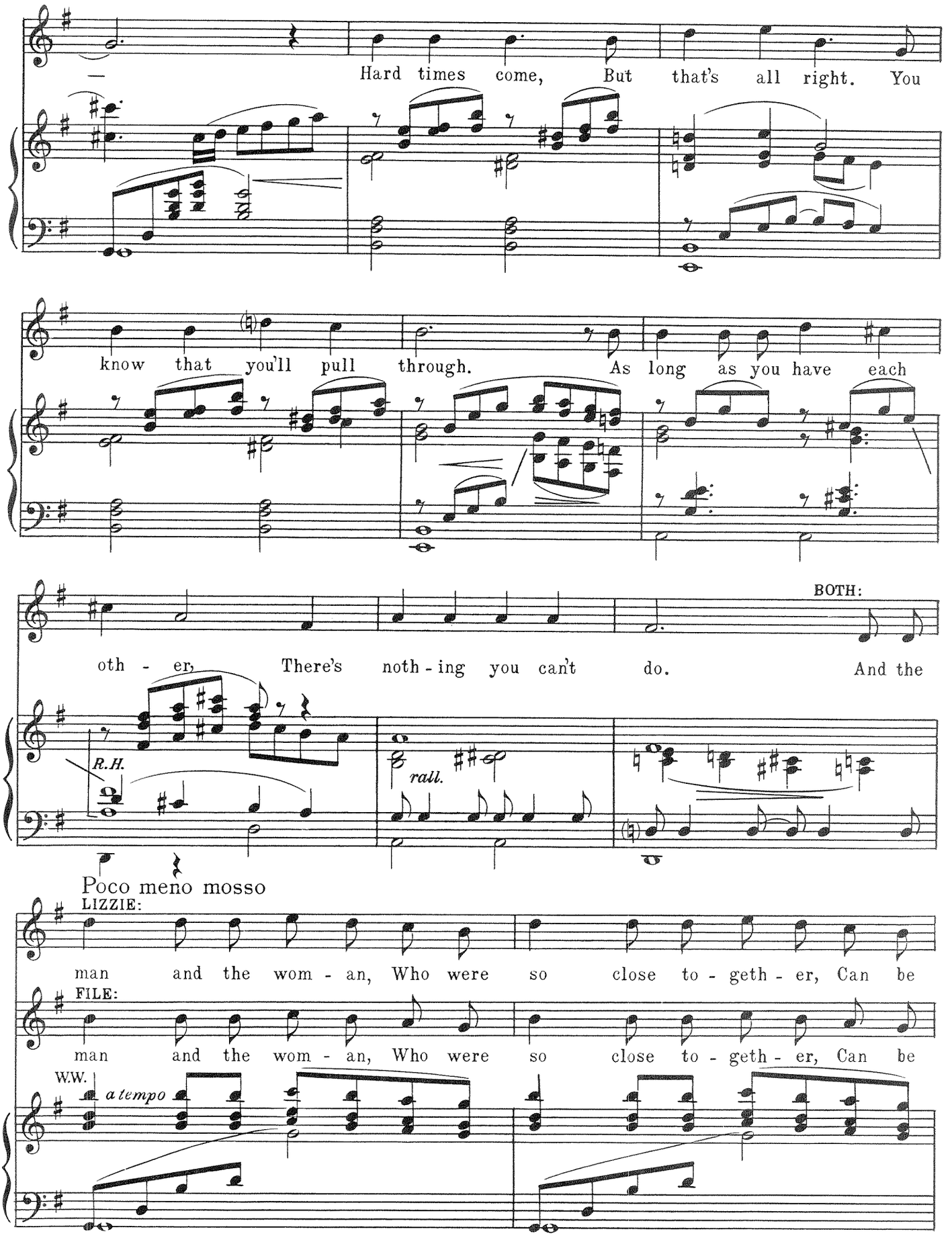
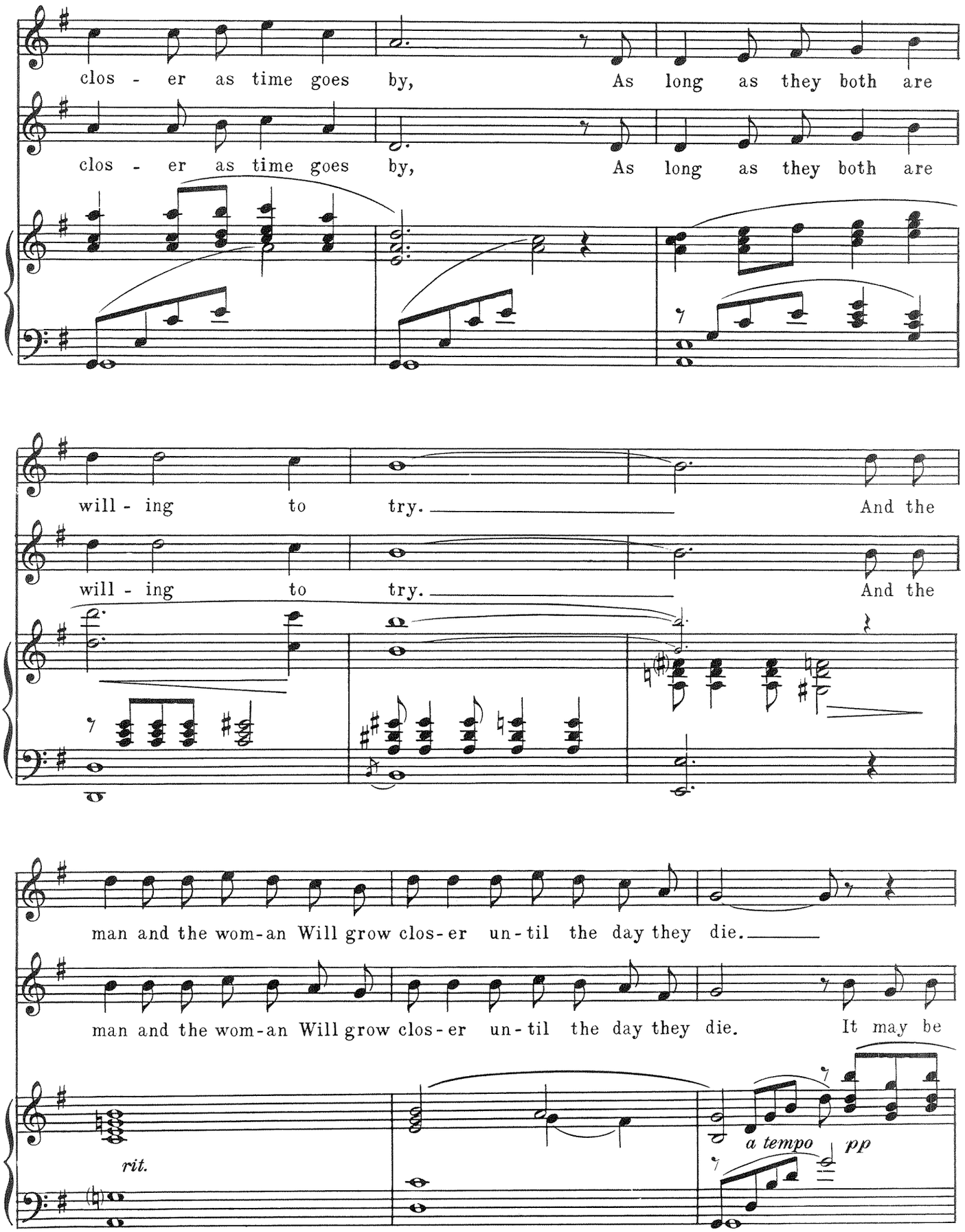

how, it is ver - y strange-- The things that you love the
most can change.
Poco più mosso
Hard times come, And when they do, You don't mean what you
etc.
Slightly broader
say. But when you have hurt each oth - er, You

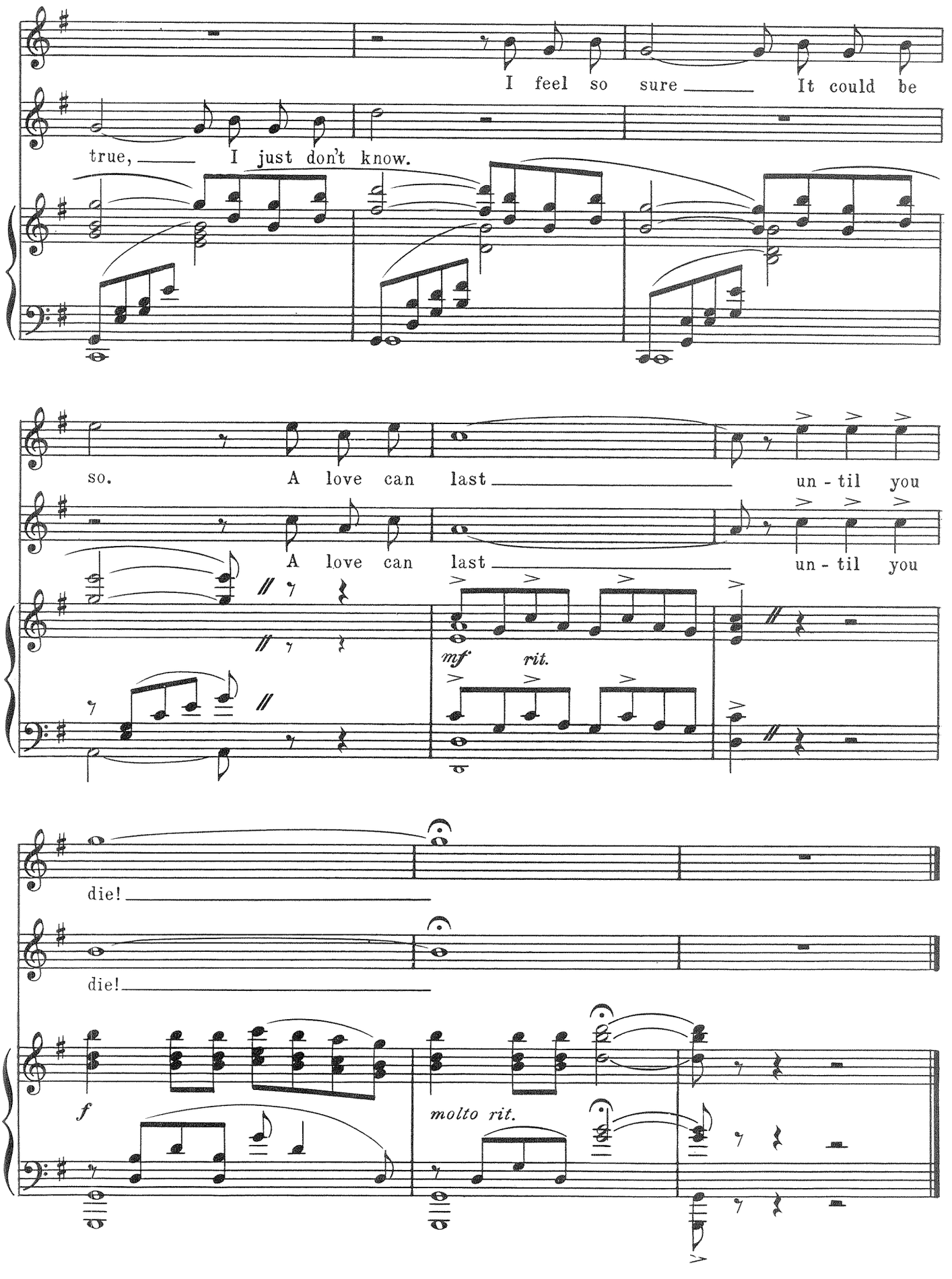

start to drift a - way. Then the man and the wom - an, Who were
rit.
a tempo
so close to - geth - er, can be sud - den - ly so a - lone__ For -
get - ting the love - ly mo - ments they've known.
And the man and the wom - an must go back to just liv - ing all a -
mp
rall.


Più mosso
LIZZIE:
lone. It does-n't have to be like that. It does-n't
p
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
L.H.
done. A man and a wom - an can be
Str. dolce
L.H.
part of each oth - er, And though trou - bles may come and go, The
L.H.
L.H.
L.H.
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
BOTH:
oth - er, There's noth - ing you can't do. And the
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.
a tempo

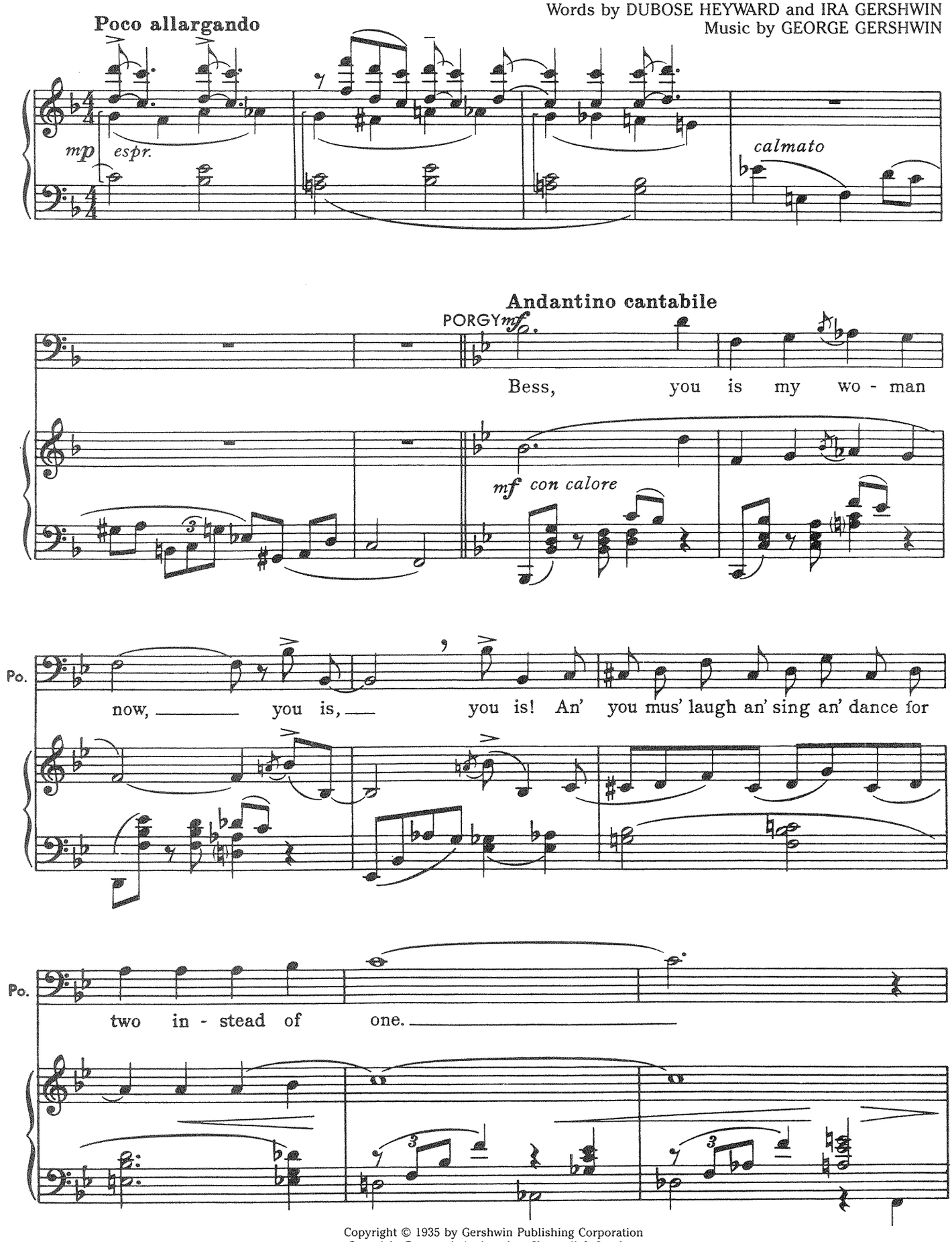

clos - er as time goes by, As long as they both are
clos - er as time goes by, As long as they both are
will - ing to try. And the
will - ing to try. And the
man and the wom-an Will grow clos-er un-til the day they die.
man and the wom-an Will grow clos-er un-til the day they die. It may be
rit.
a tempo
pp


I feel so sure It could be
true, I just don't know.
so. A love can last un - til you
A love can last un - til you
mf
rit.
die!
die!
f
molto rit.

BESS, YOU IS MY WOMAN

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN



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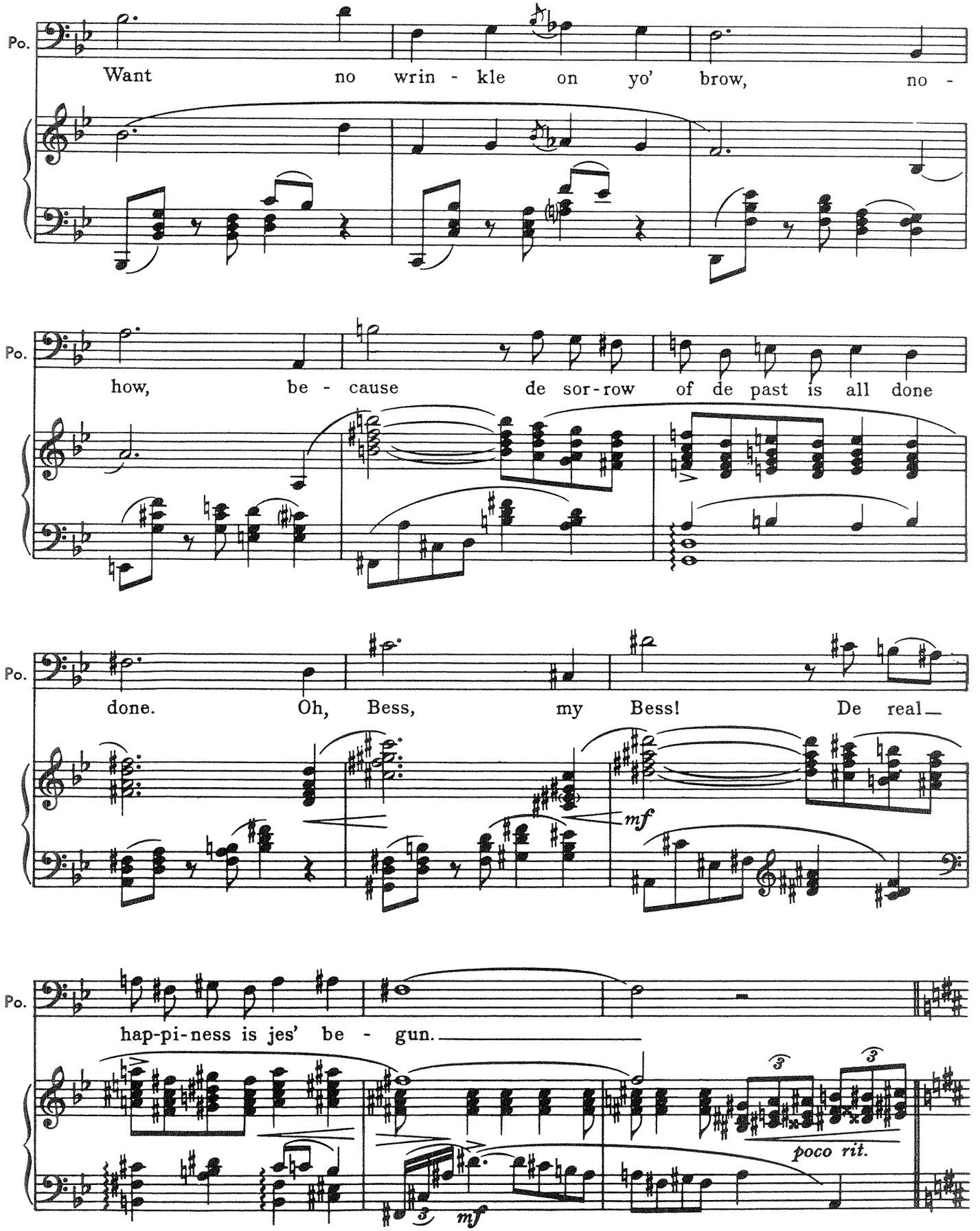
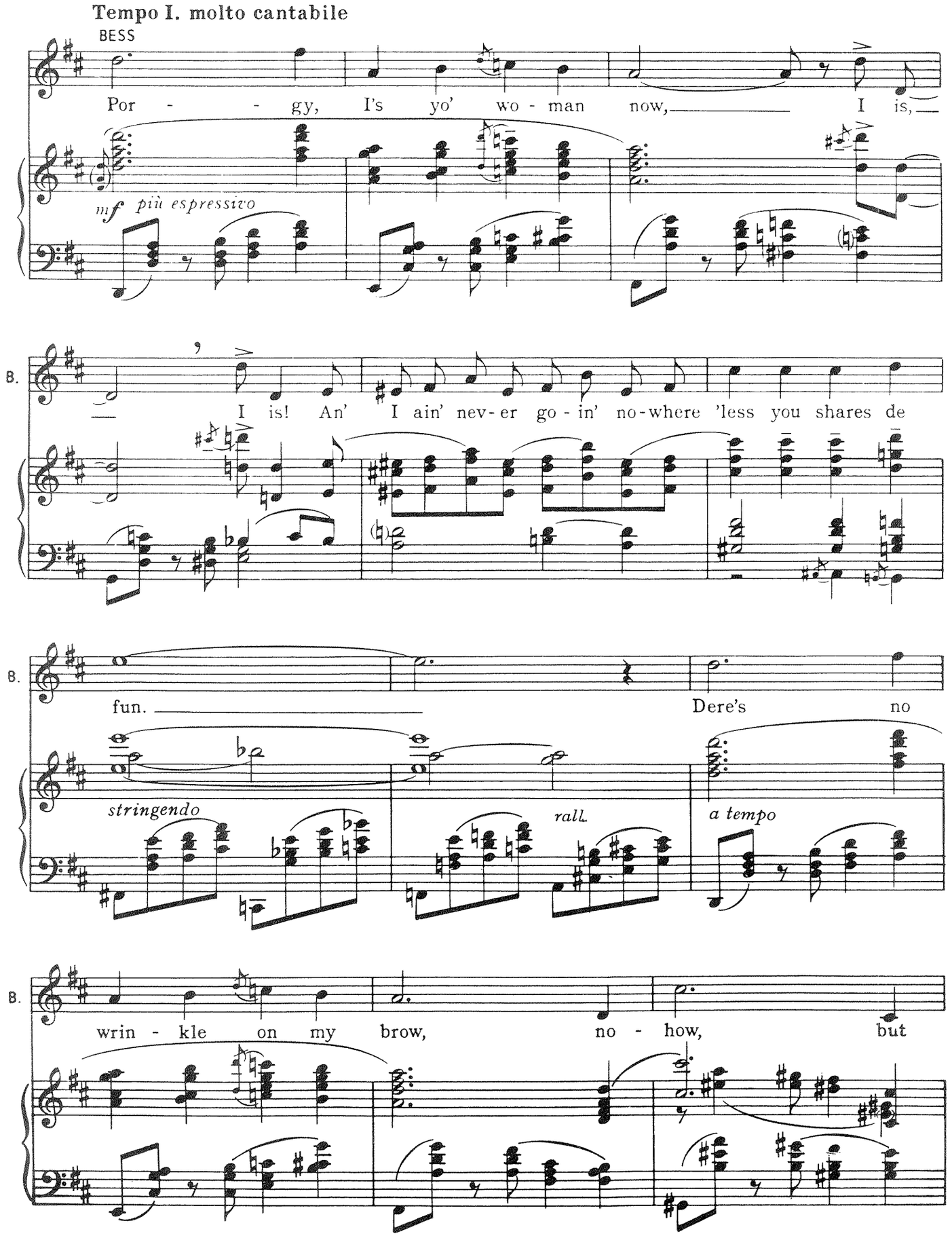
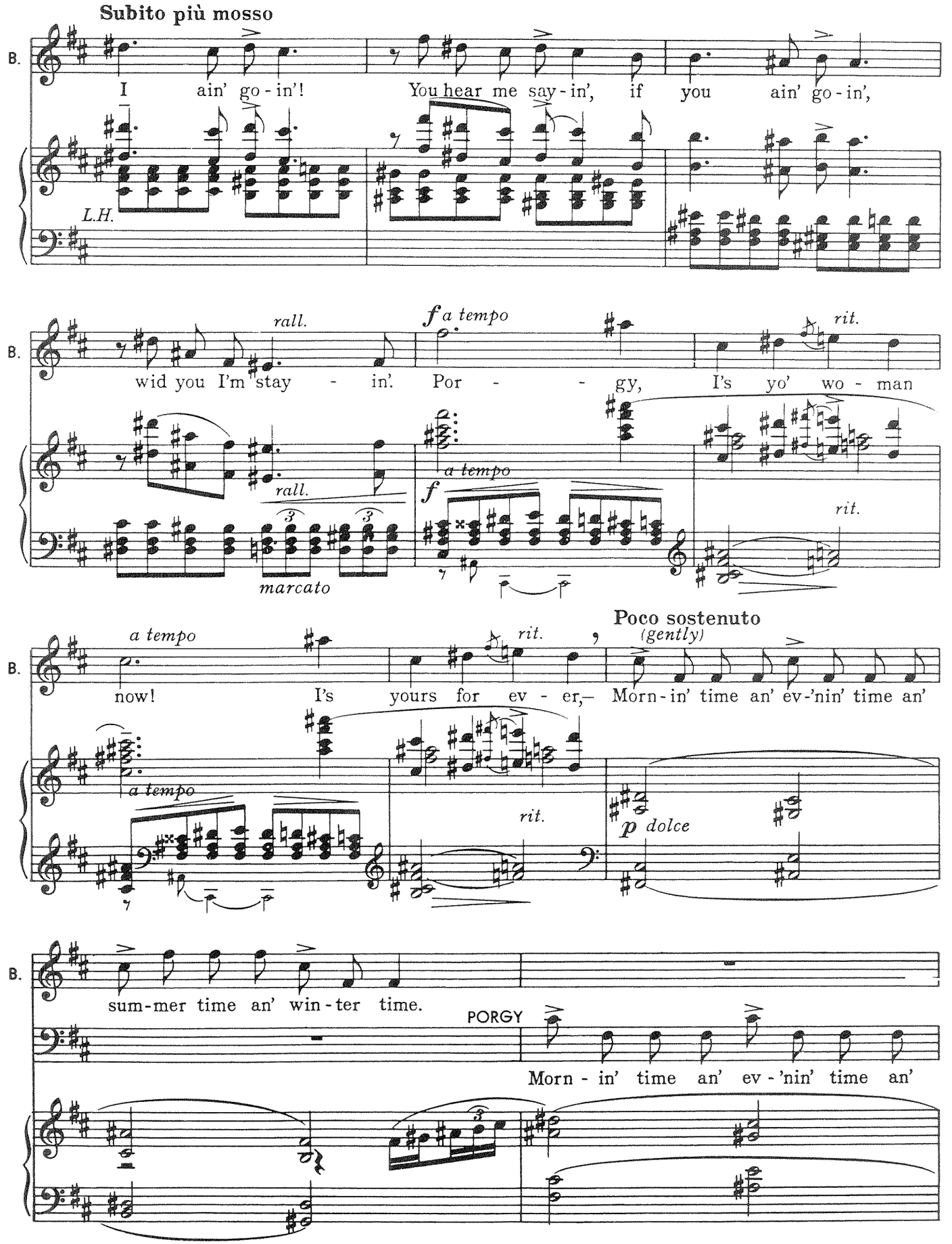
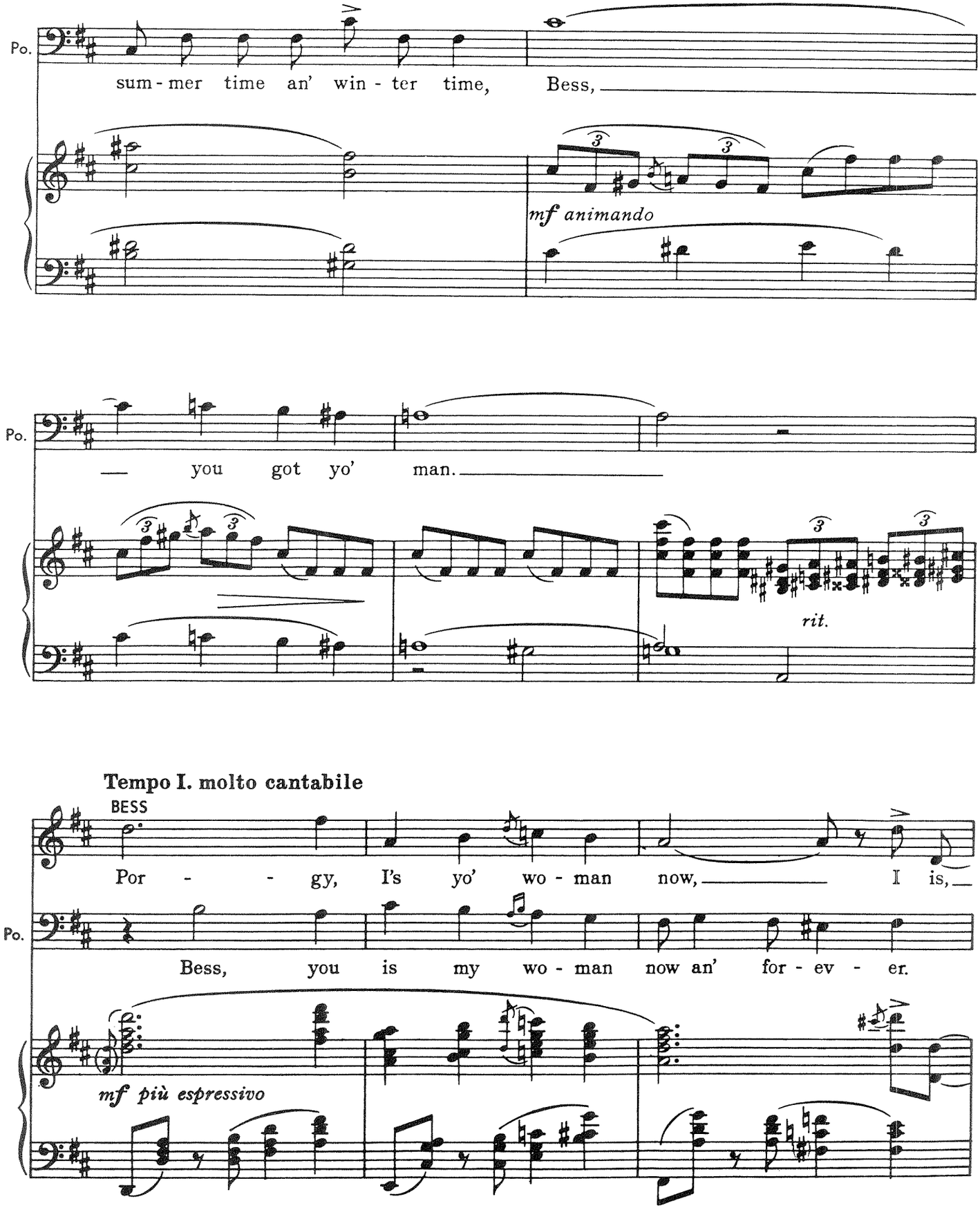
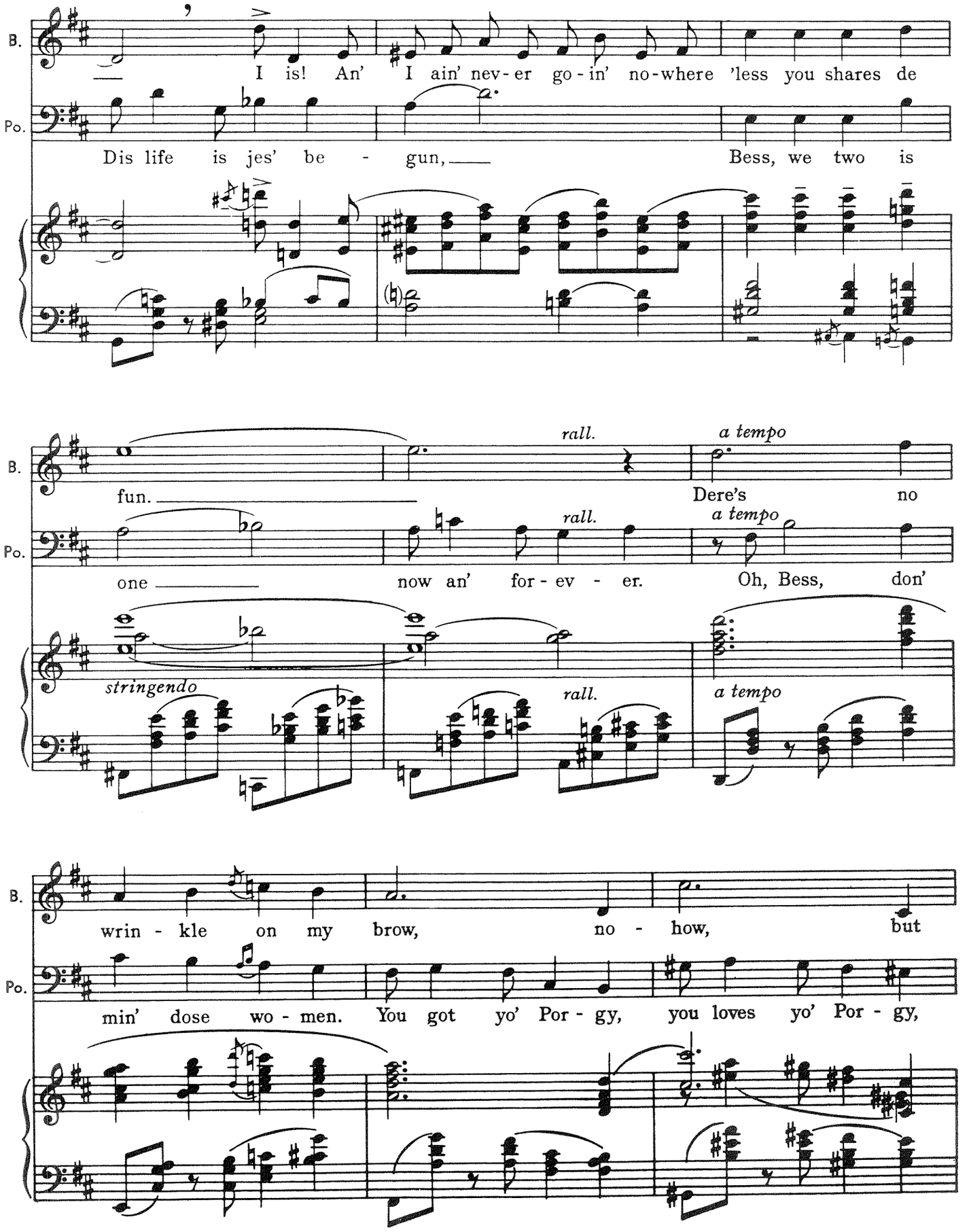
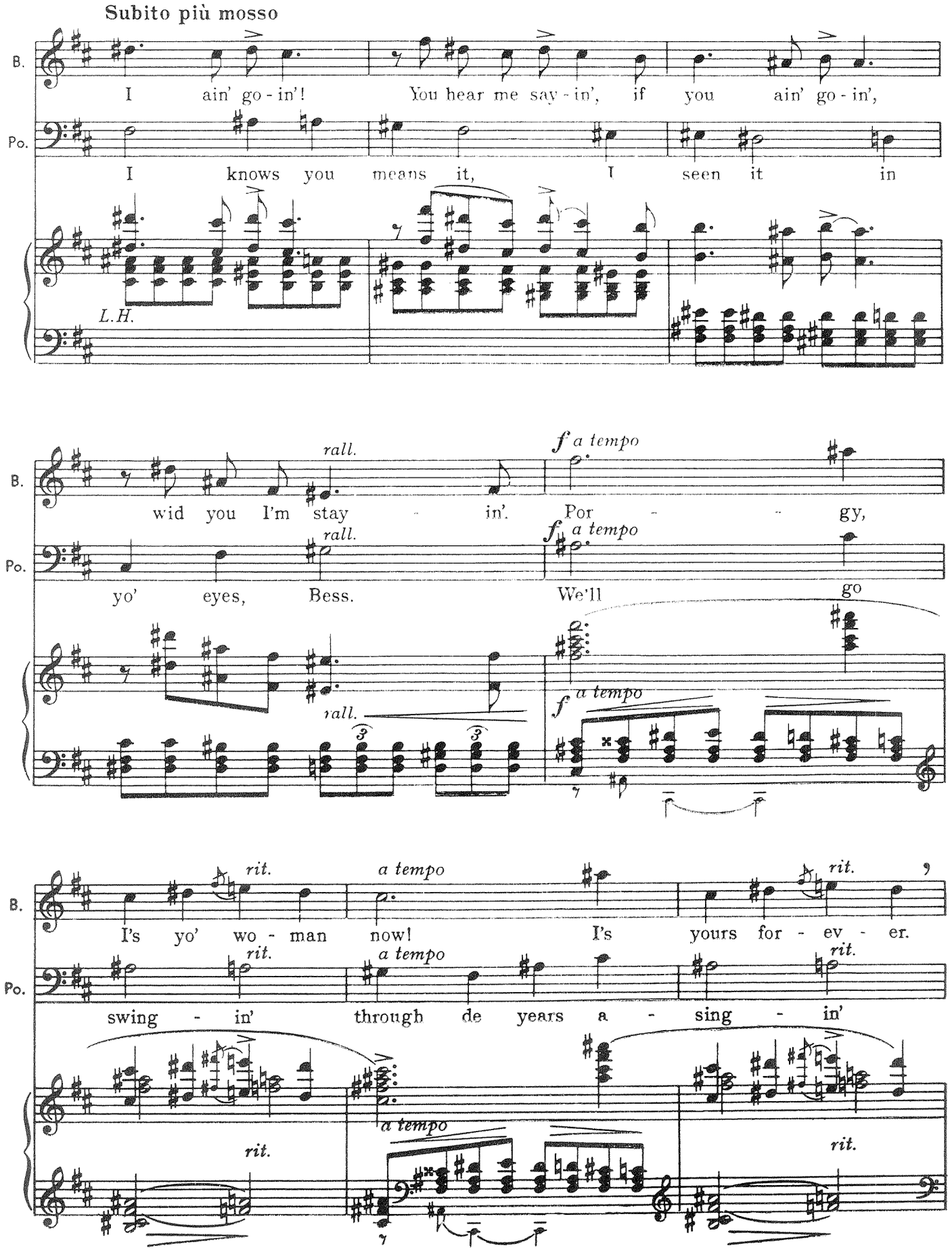

Po.
Want no wrin - kle on yo' brow, no -
Po.
how, be - cause de sor-row of de past is all done
Po.
done. Oh, Bess, my Bess! De real_
mf
Po.
hap-pi-ness is jes' be - gun._
poco rit.
mf

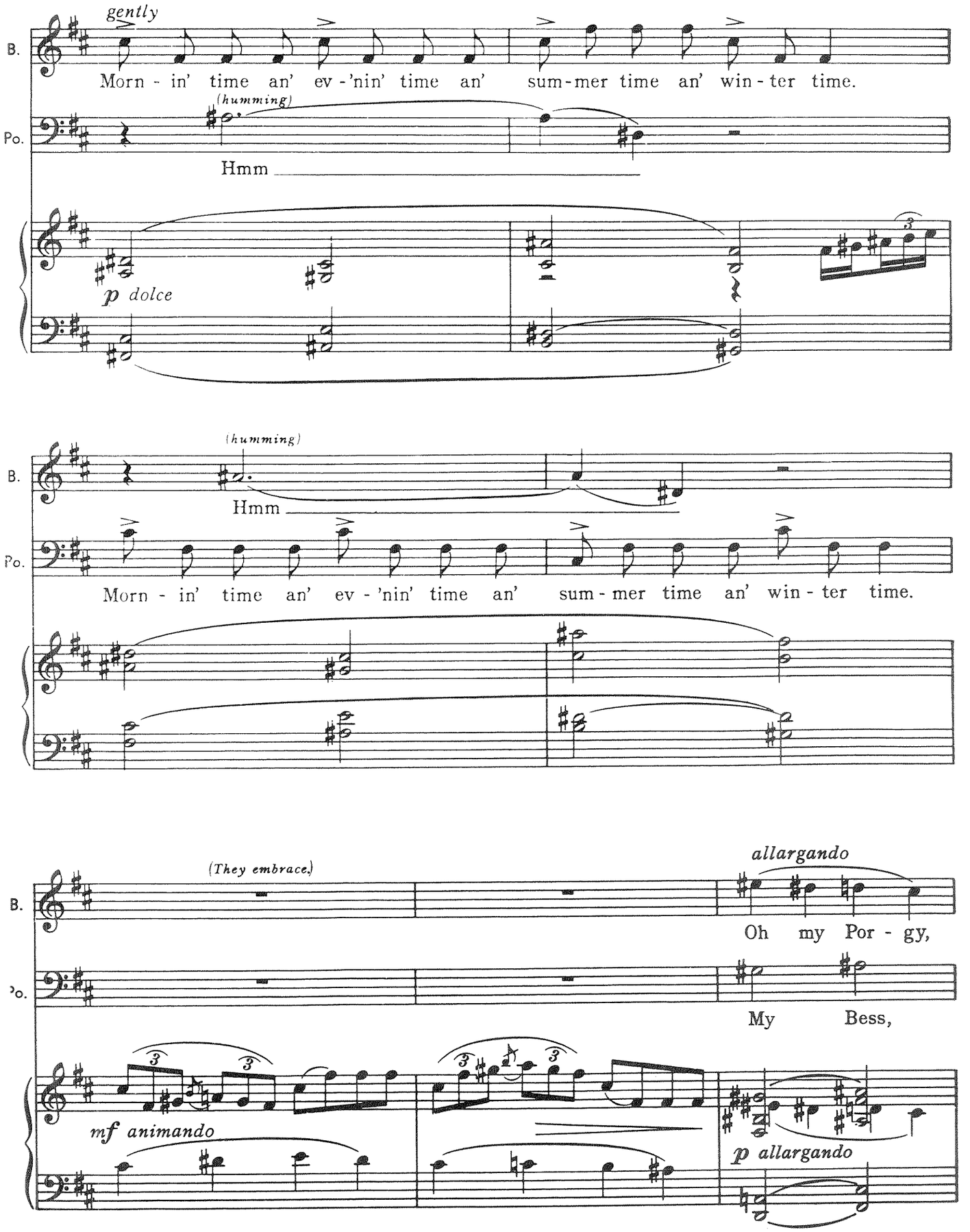

Tempo I. molto cantabile
BESS
Por - - gy, I's yo' wo - man now, I is,
mf più espressivo
B.
I is! An' I ain' nev-er go - in' no-where 'less you shares de
B.
fun. Dere's no
stringendo
rall.
a tempo
B.
wrin - kle on my brow, no - how, but

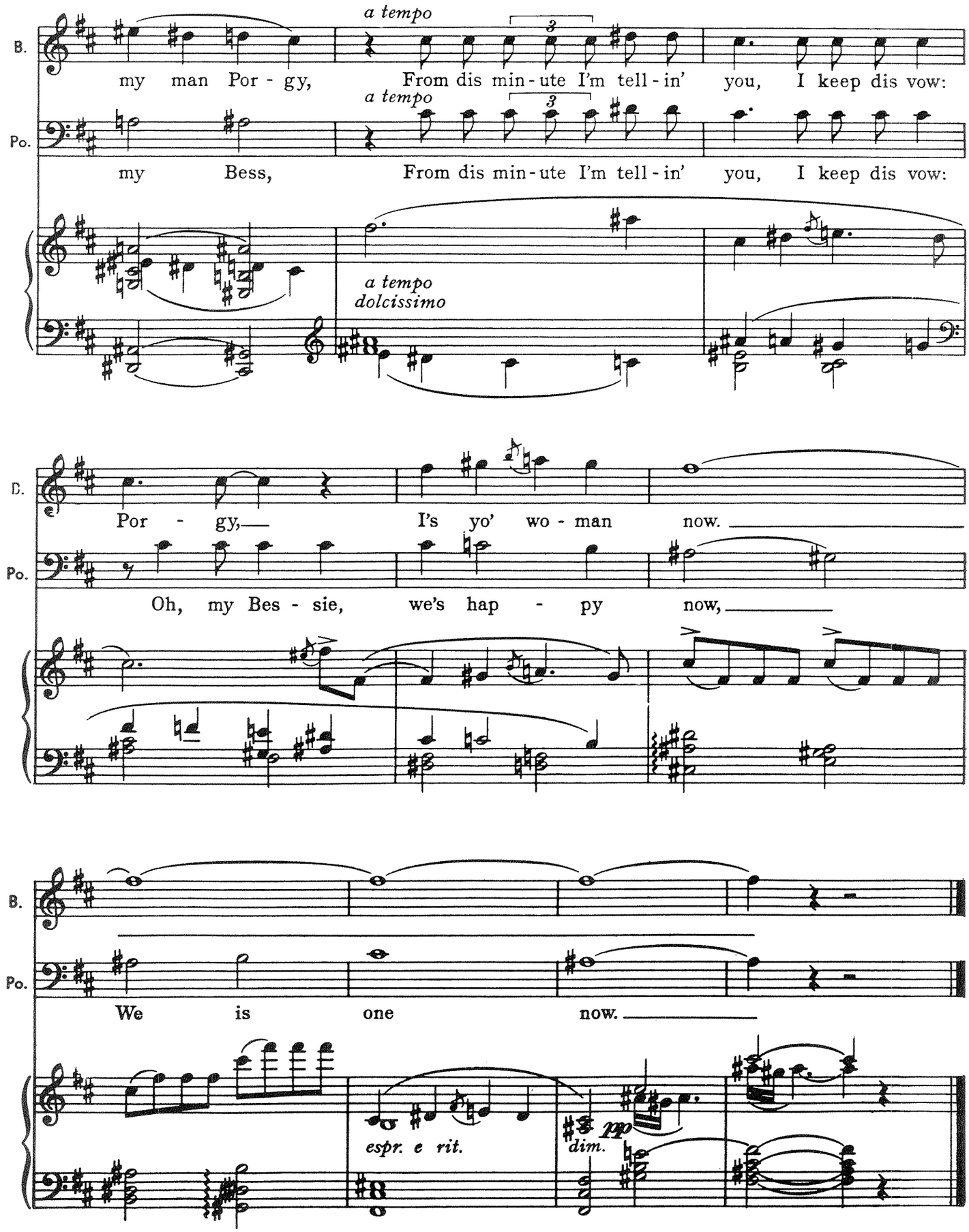

Subito più mosso
B.
I ain' go - in'! You hear me say - in', if you ain' go - in',
L.H.
rall.
wid you I'm stay - in'. Por - - gy, I's yo' wo - man
a tempo
rit.
marcato
now! I's yours for ev - er,— Morn - in' time an' ev - 'nin' time an'
Poco sostenuto
(gently)
p dolce
sum - mer time an' win - ter time.
PORGY
Morn - in' time an' ev - 'nin' time an'


Po.
sum - mer time an' win - ter time, Bess,
mf animando
Po.
— you got yo' man.
rit.
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.
Po.
I is! An' I ain' nev-er go-in' no-where 'less you shares de
Dis life is jes' be - gun, Bess, we two is
rall.
a tempo
fun.
Dere's no
one now an' for-ev - er. 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 più mosso
B.
Po.
I ain' go - in'! You hear me say - in', if you ain' go - in',
I knows you means it, I seen it in
L.H.
rall.
wid you I'm stay - in'.
f a tempo
Por - - gy,
yo' eyes, Bess.
We'll go
a tempo
rit.
I's yo' wo - man now!
I's yours for - ev - er.
swing - in' through de years a - sing - in'

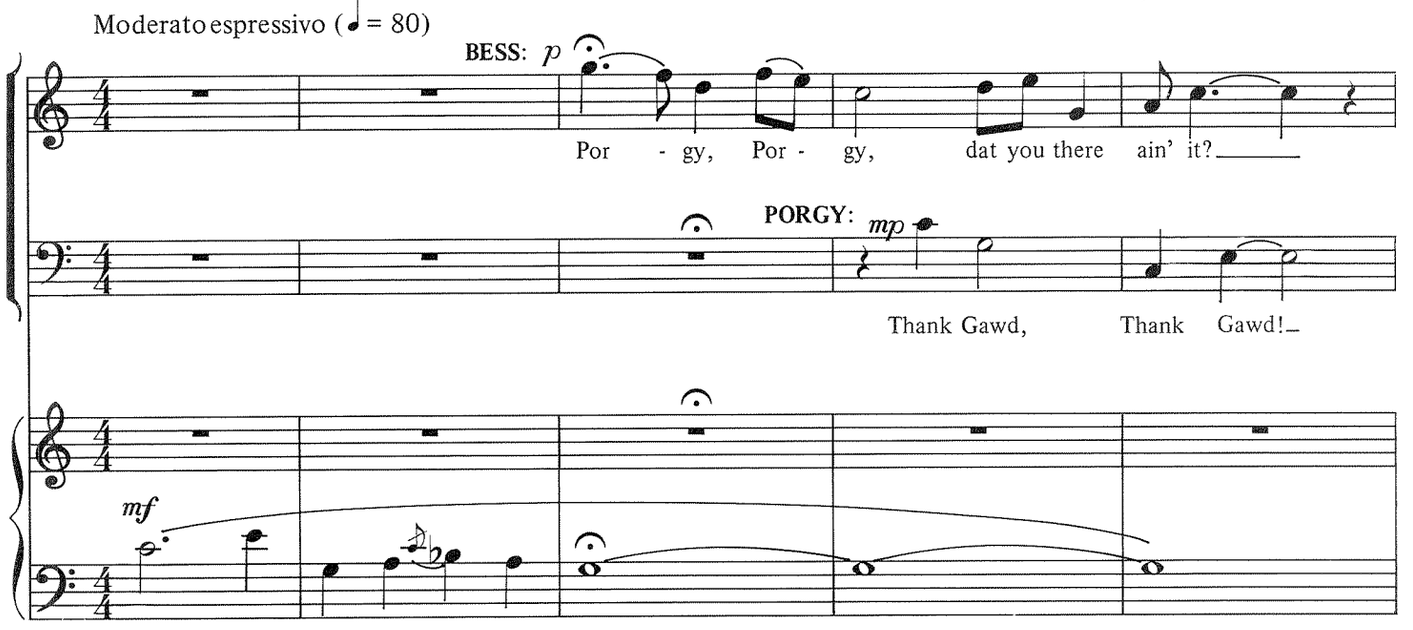

gently
B.
Morn - in' time an' ev - 'nin' time an' sum-mer time an' win - ter time.
(humming)
Po.
Hmm
p dolce
(humming)
B.
Hmm
Po.
Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.
(They embrace.)
allargando
B.
Oh my Por - gy,
Po.
My Bess,
mf animando
p allargando

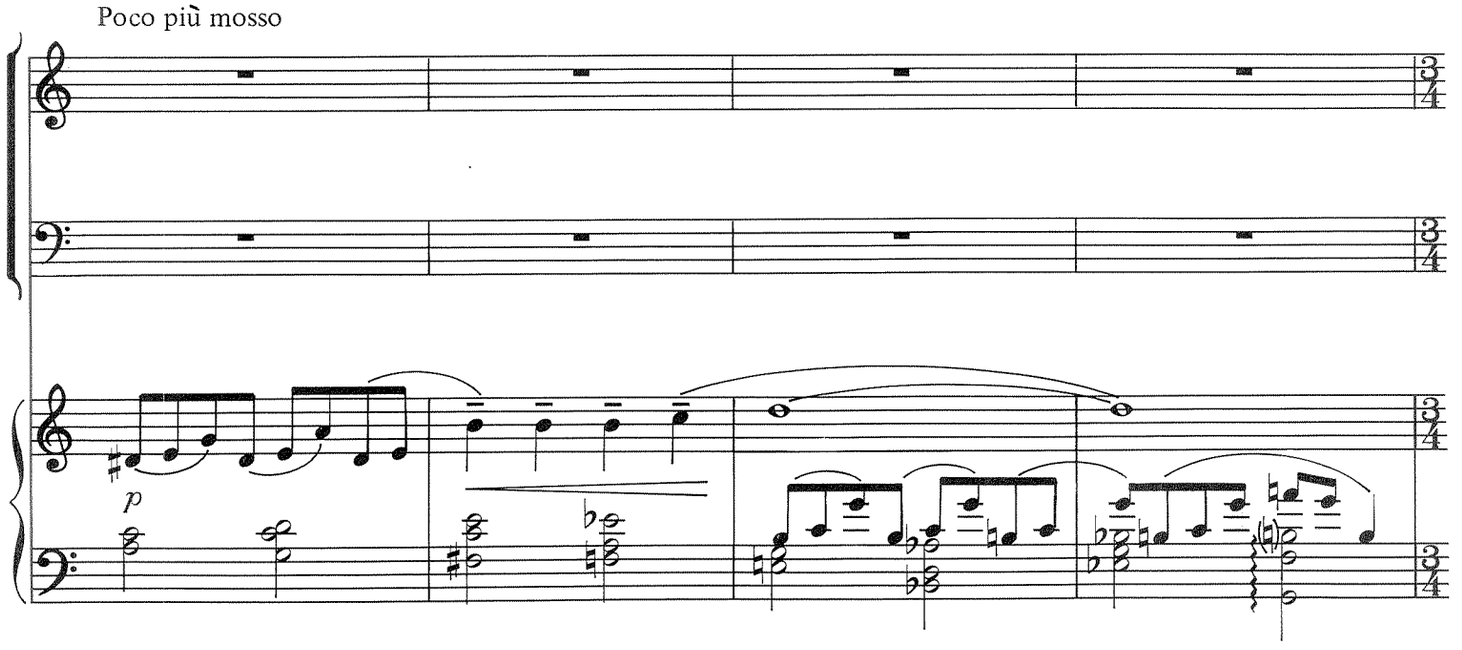

B.
my man Por - gy,
a tempo
From dis min - ute I'm tell - in' you, I keep dis vow:
Po.
my Bess,
a tempo
From dis min - ute I'm tell - in' you, I keep dis vow:
a tempo
dolcissimo
B.
Por - gy,
I's yo' wo - man now.
Po.
Oh, my Bes - sie, we's hap - py now,
B.
We is one now.
Po.
espr. e rit.
dim.
pp

I LOVES YOU, PORGY

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN





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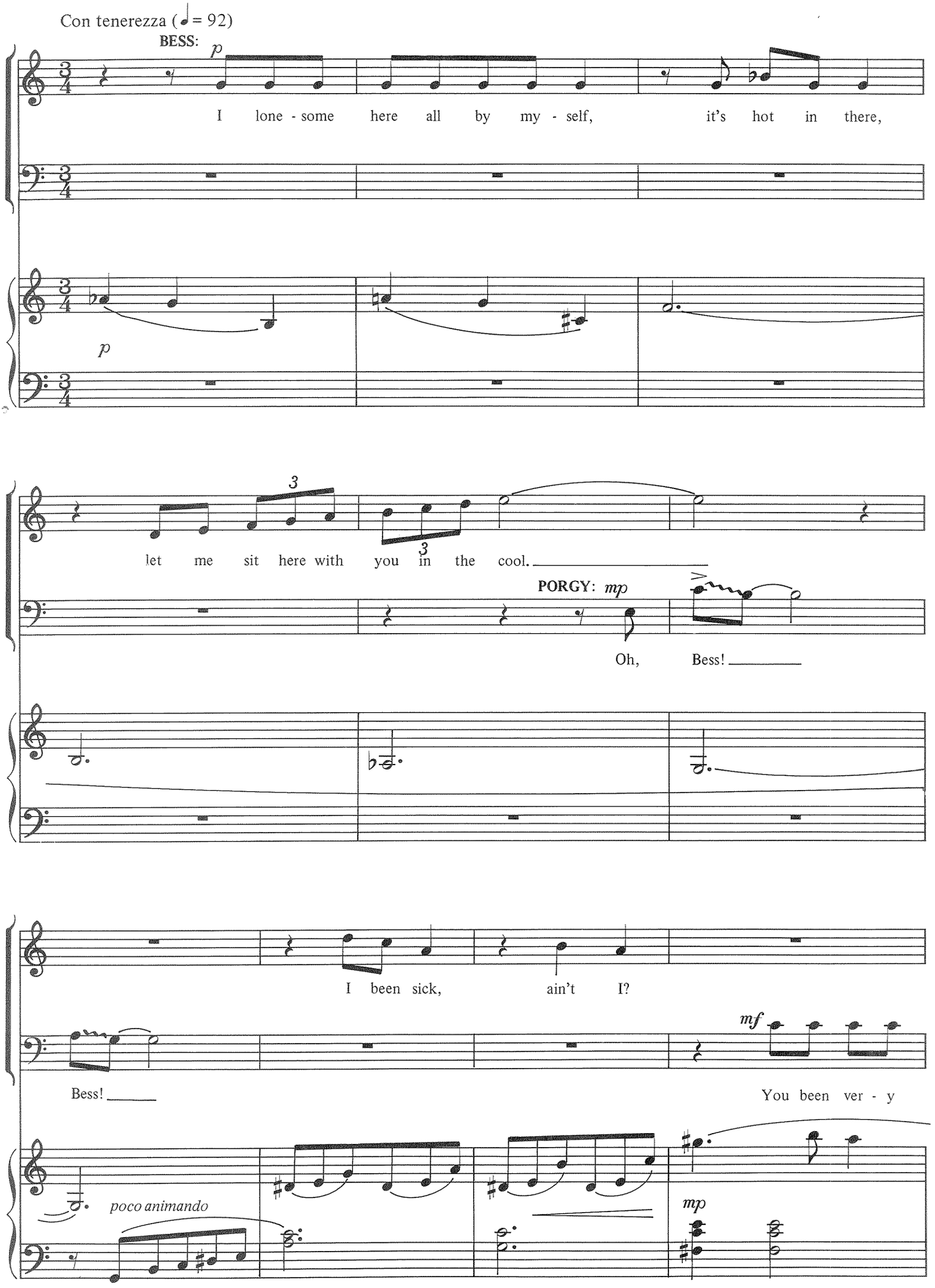
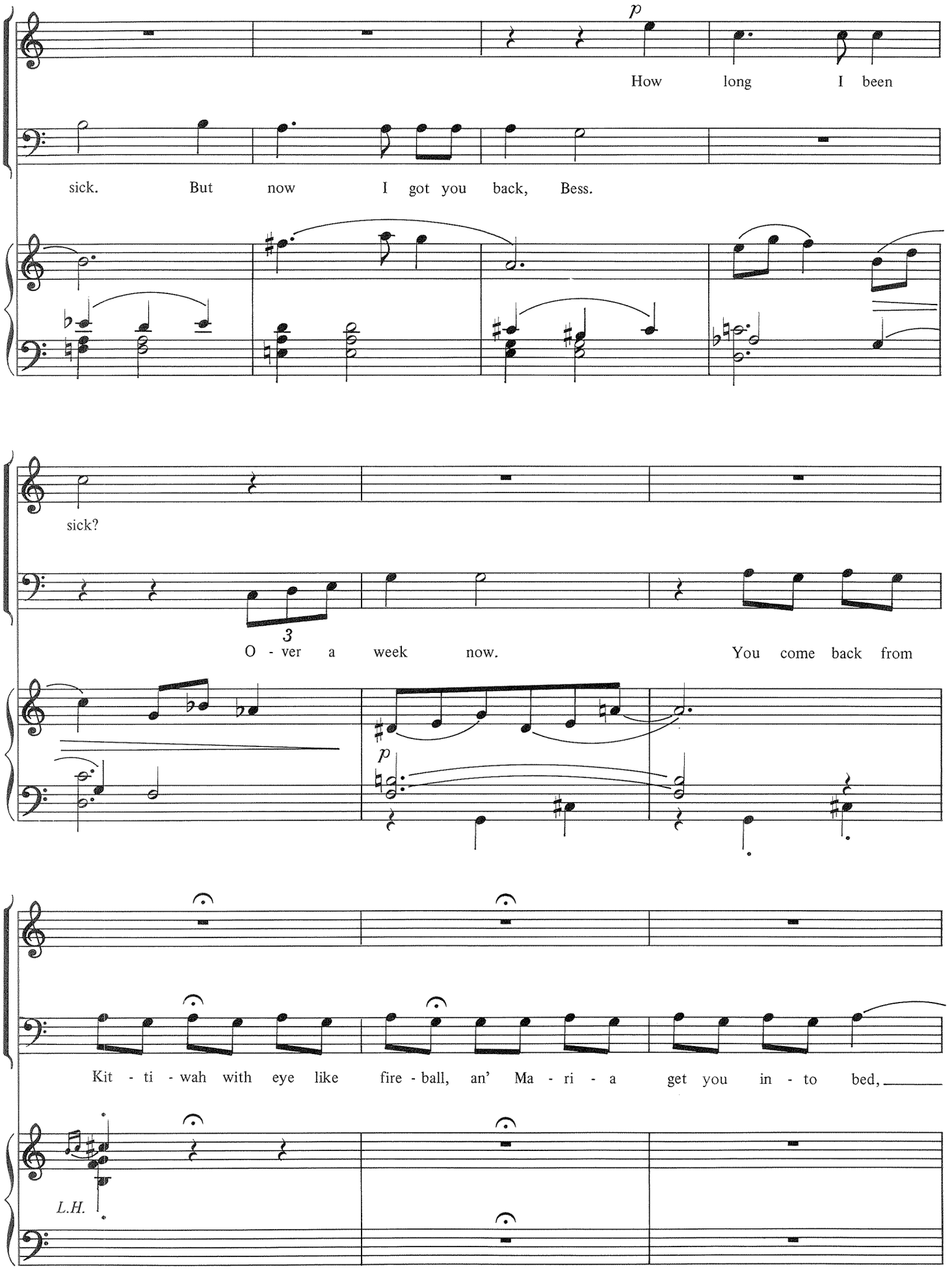
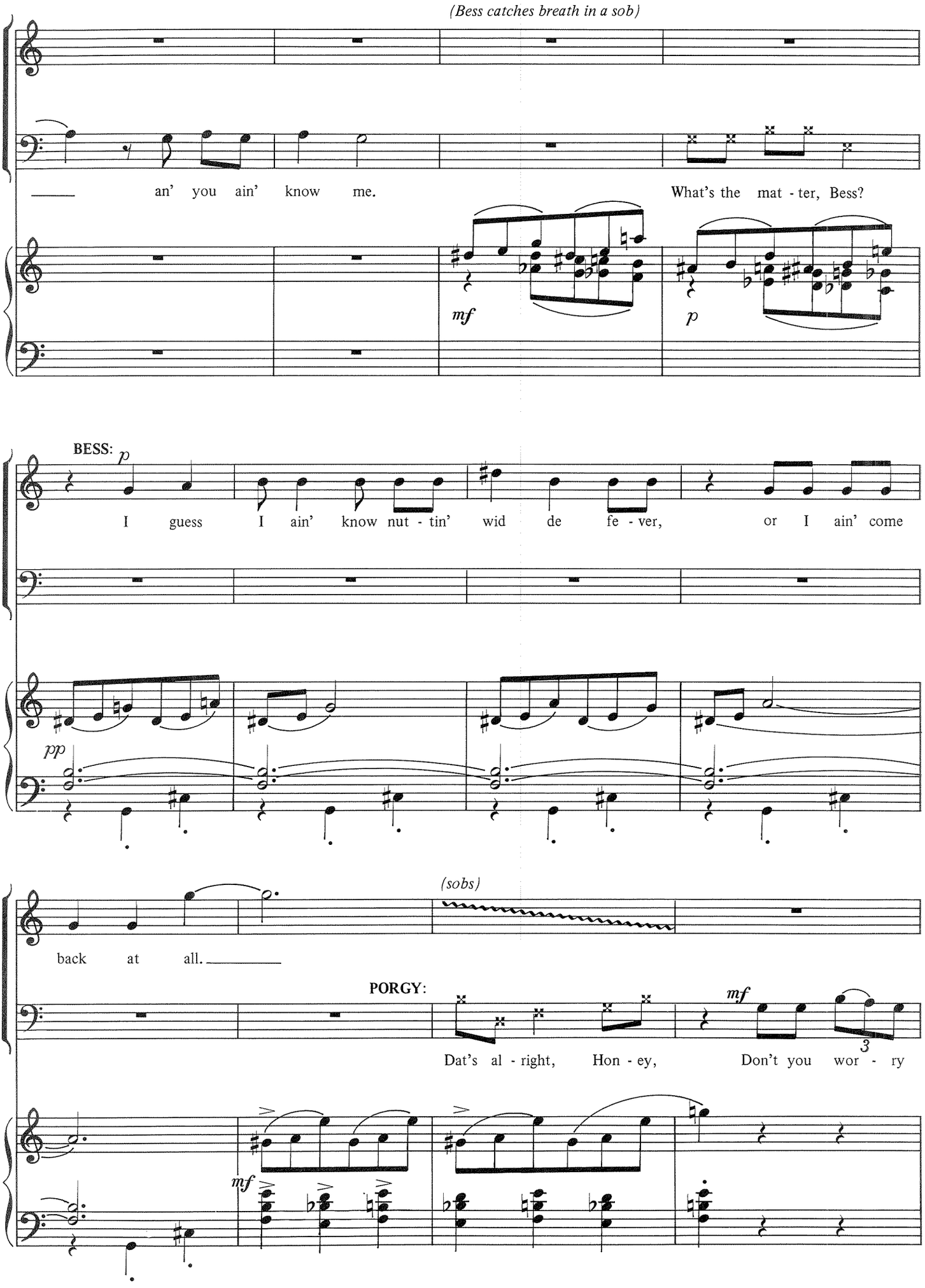
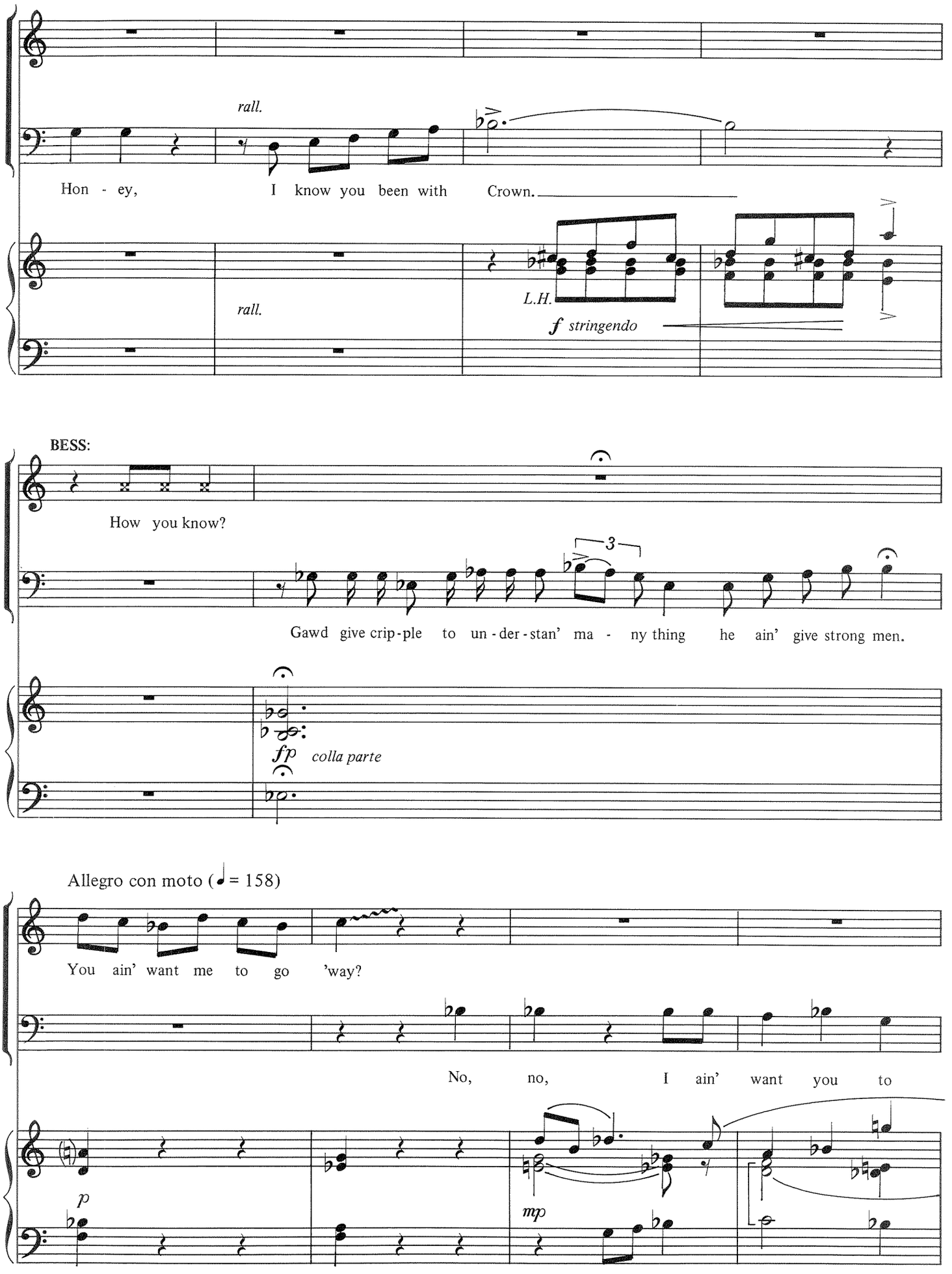
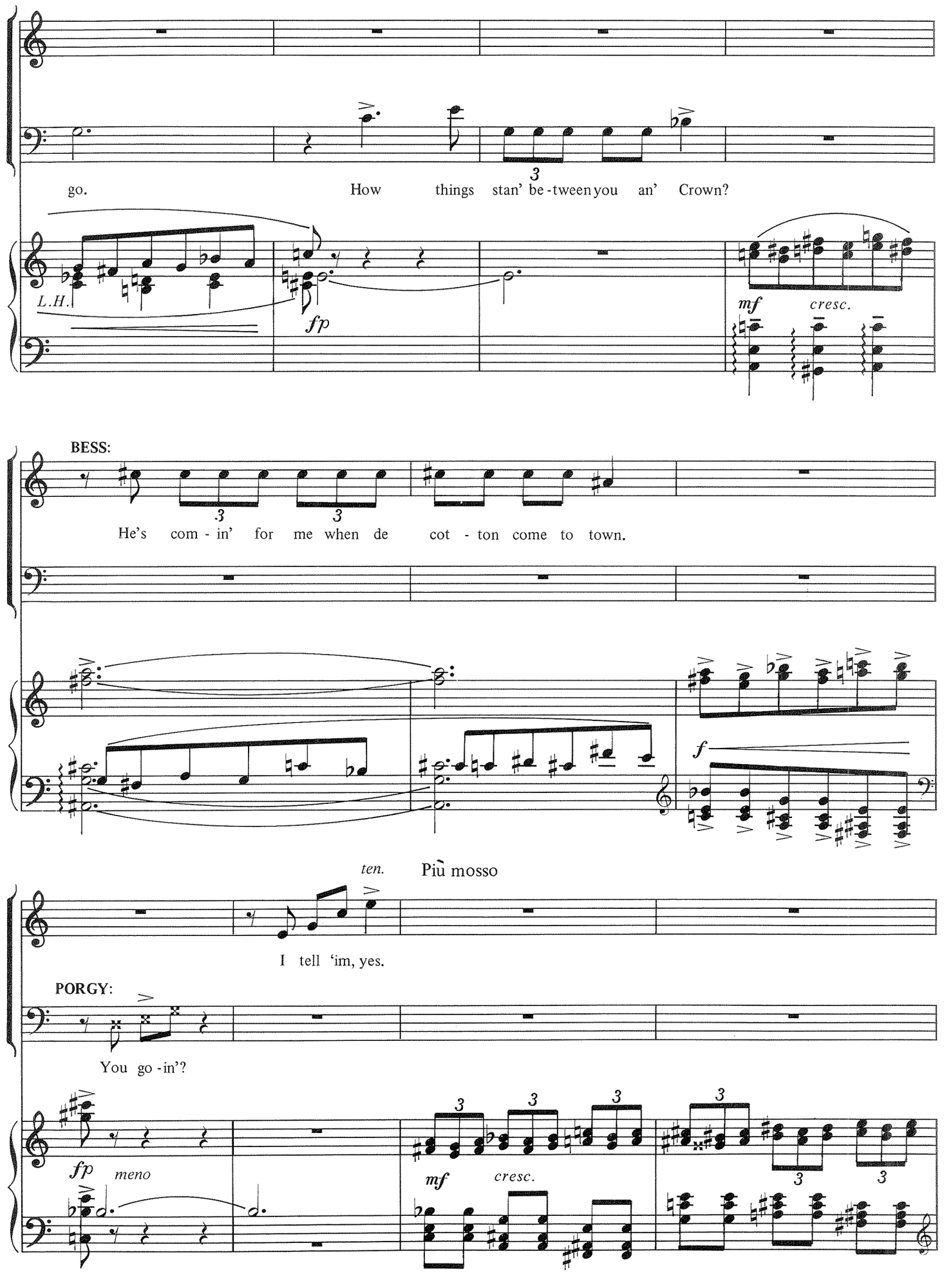
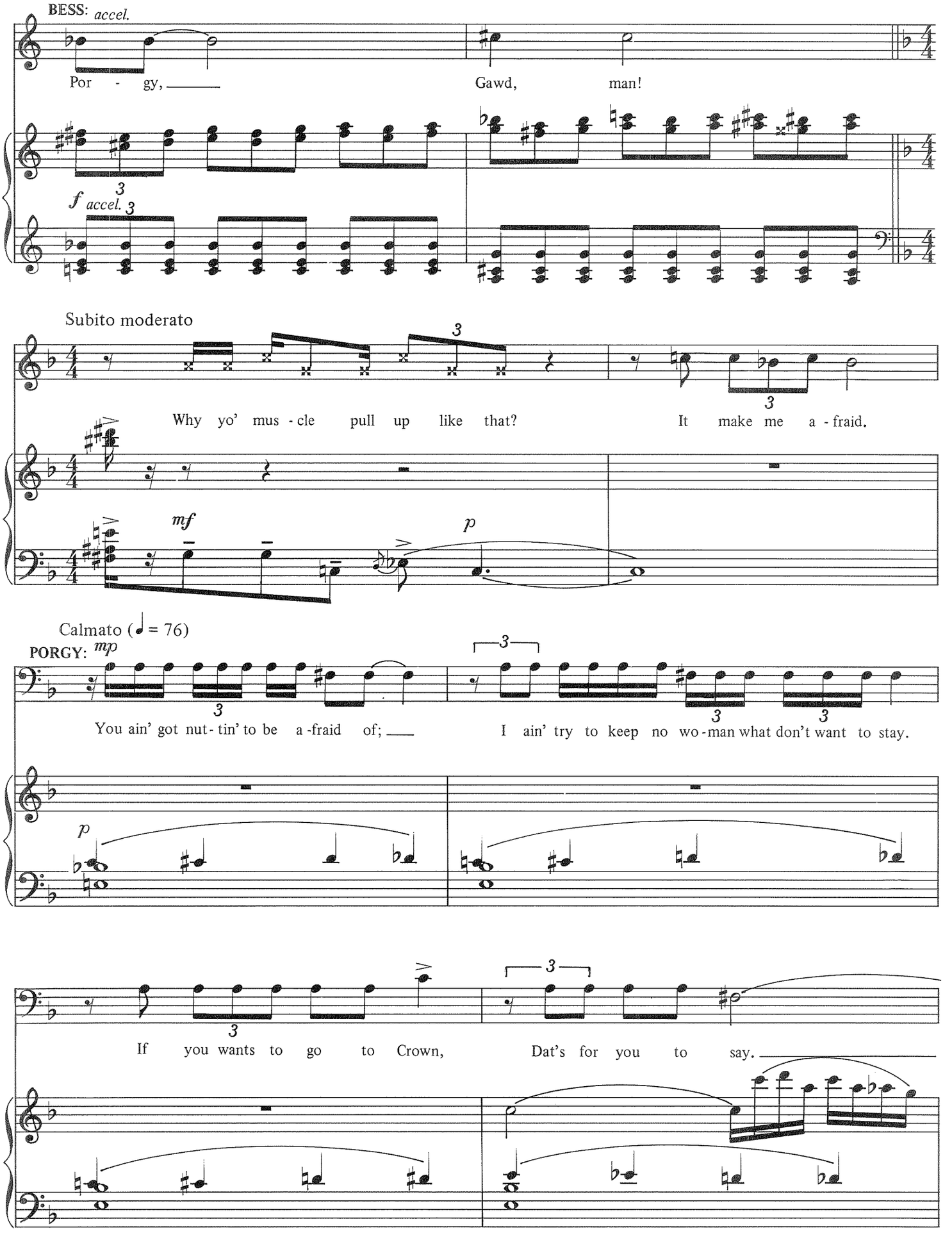

Con tenerezza (♩= 92)
BESS:
p
I lone - some here all by my - self, it's hot in there,
p
let me sit here with you in the cool.
PORGY: mp
Oh, Bess!
I been sick, ain't I?
mf
Bess!
You been ver - y
poco animando
mp


p
How long I been
sick. But now I got you back, Bess.
sick?
3
O - ver a week now. You come back from
p
Kit - ti - wah with eye like fire - ball, an' Ma - ri - a get you in - to bed,
L.H.


(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
(sobs)
back at all.
PORGY:
mf
Dat's al - right, Hon - ey, Don't you wor - ry
3
mf


rall.
Hon - ey, I know you been with Crown.
rall.
L.H.
f stringendo
BESS:
How you know?
3
Gawd give crip-ple to un-der-stan' ma - ny thing he ain' give strong men.
fp colla parte
Allegro con moto (♩= 158)
You ain' want me to go 'way?
No, no, I ain' want you to
p
mp


go.
How things stan' be-tween you an' Crown?
L.H.
fp
mf
cresc.
BESS:
He's com-in' for me when de cot-ton come to town.
f
ten.
Più mosso
I tell 'im, yes.
PORGY:
You go-in'?
fp
meno
mf
cresc.


BESS: accel.
Por - gy,
Gawd, man!
f accel.
Subito moderato
Why yo' mus - cle pull up like that?
It make me a - fraid.
mf
p
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
If you wants to go to Crown,
Dat's for you to say.

Andantino (♩ = 59)

BESS: *mf* *(with great feeling)*

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

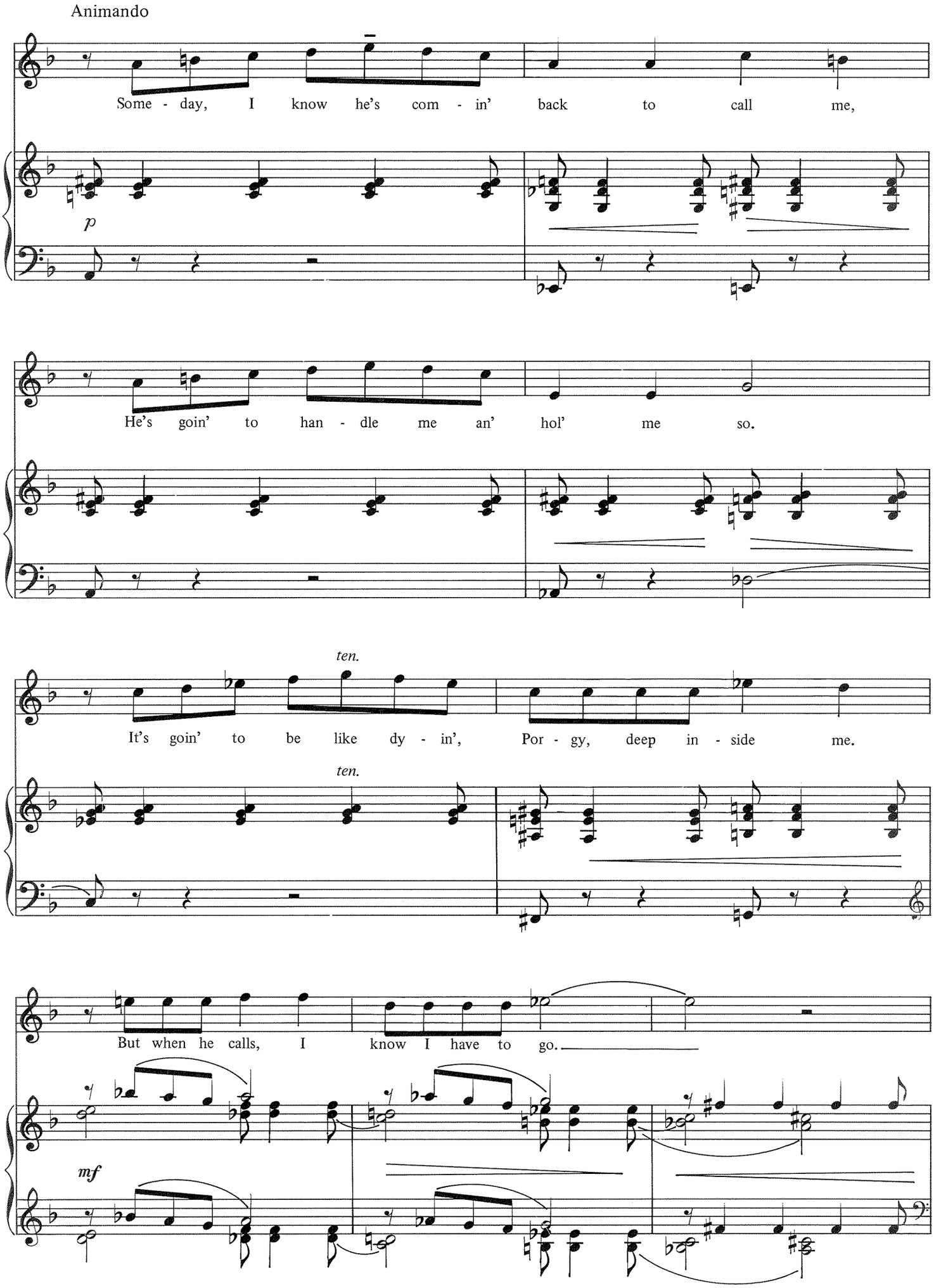
sf *p espr. e cantabile*

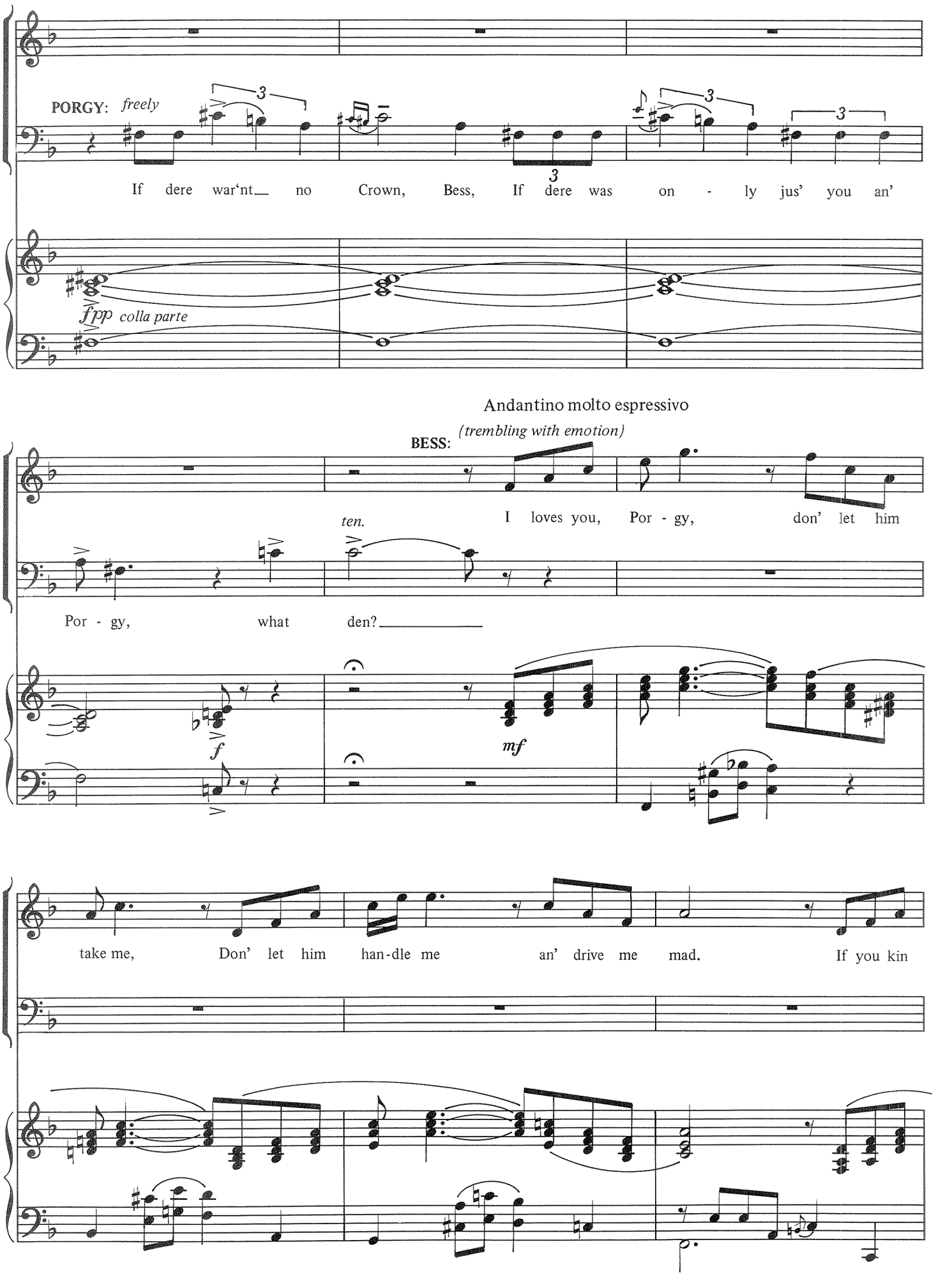
de - cent to un - der - stan', For when I see him he hyp - no -

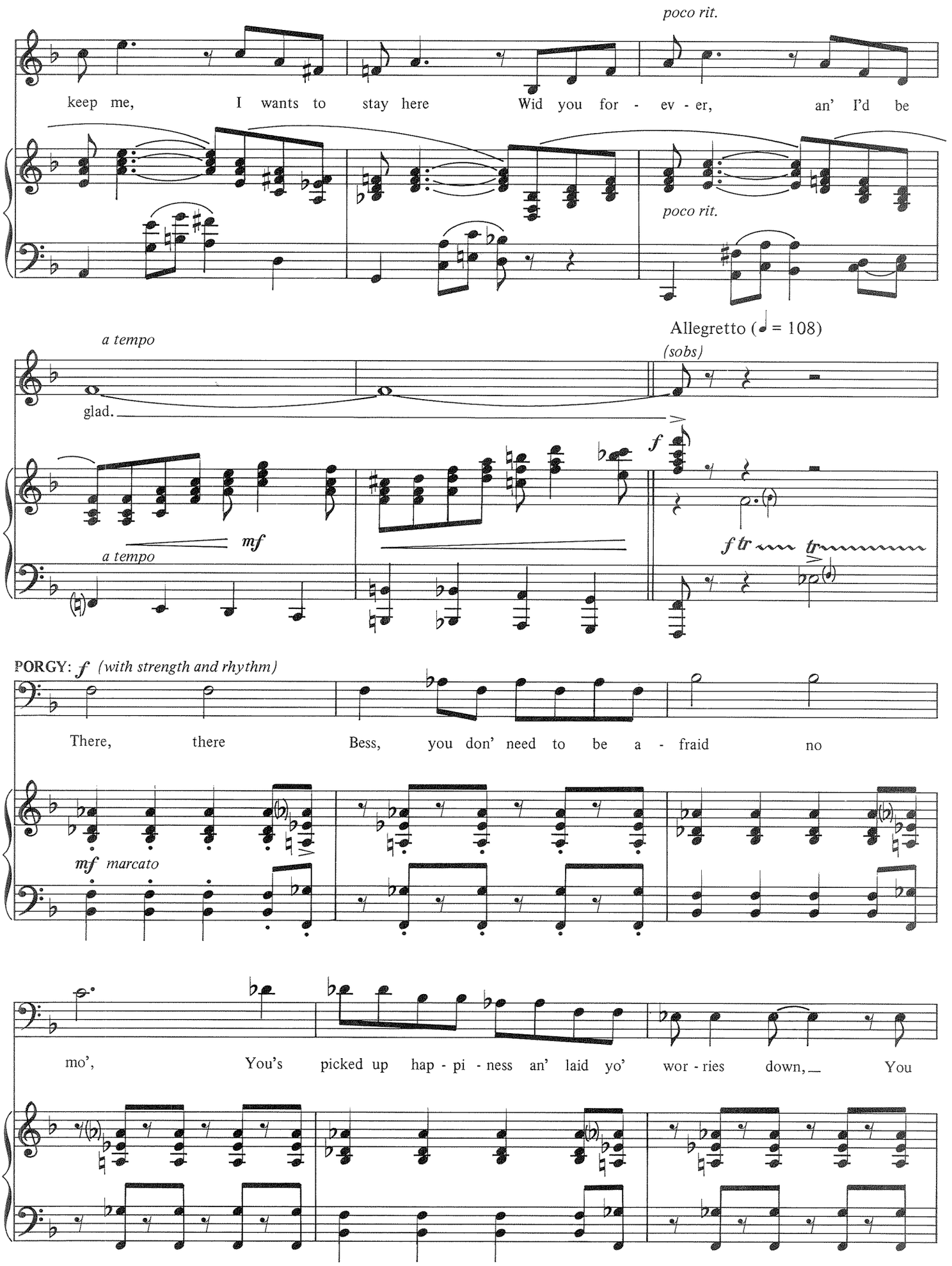
poco rall.

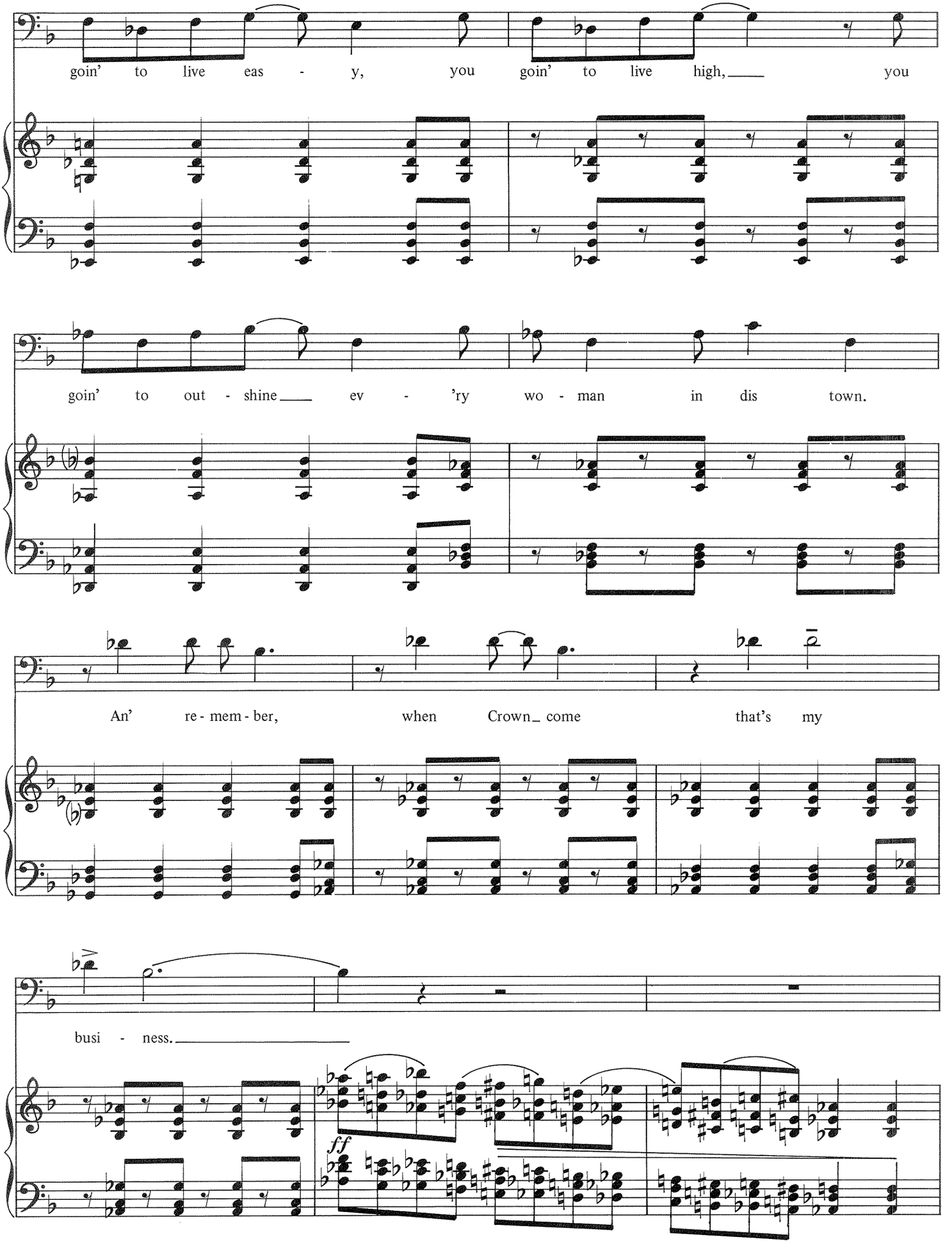
tize me, When he take hol' of me with his hot han'.

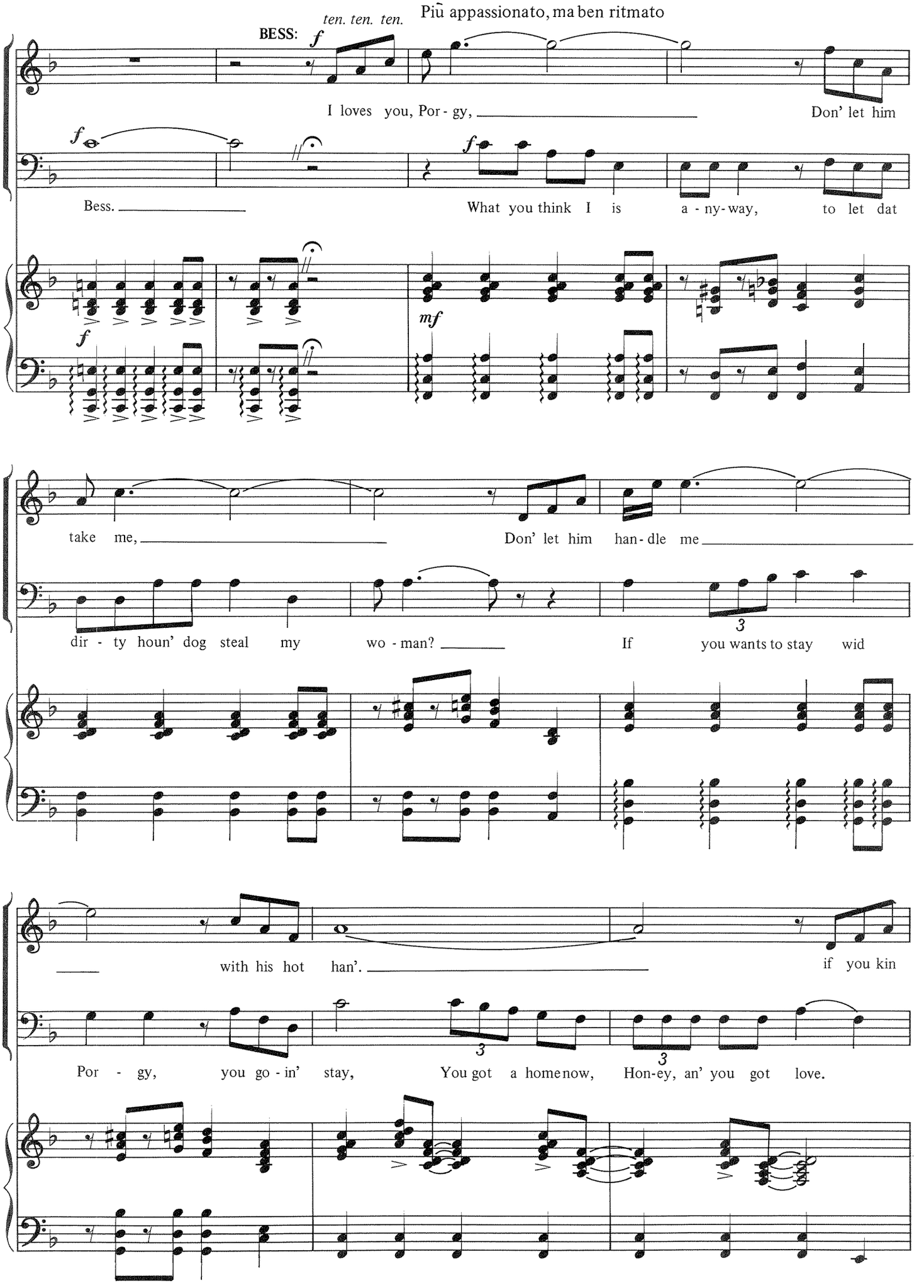
poco rall.

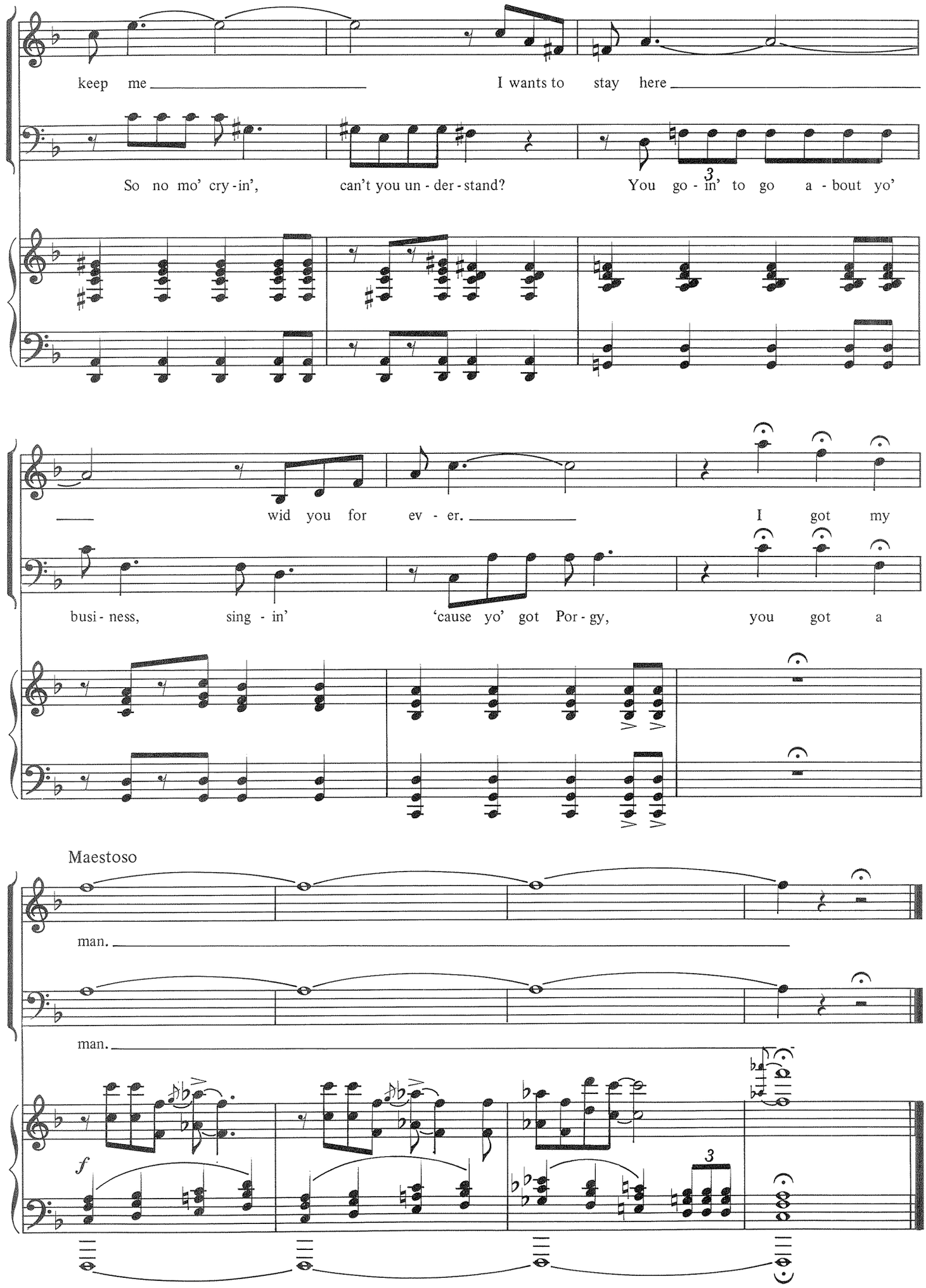

Animando
Some - day, I know he's com - in' back to call me,
p
He's goin' to han - dle me an' hol' me so.
ten.
It's goin' to be like dy - in', Por - gy, deep in - side me.
ten.
But when he calls, I know I have to go.
mf


PORGY: freely
If dere war'nt no Crown, Bess, If dere was on - ly jus' you an'
fpp colla parte
Andantino molto espressivo
(trembling with emotion)
BESS:
I loves you, Por - gy, don' let him
ten.
Por - gy, what den?
f
mf
take me, Don' let him han-dle me an' drive me mad. If you kin


poco rit.
keep me, I wants to stay here Wid you for - ev - er, an' I'd be
poco rit.
a tempo
glad.
Allegretto (♩ = 108)
(sobs)
f
mf
a tempo
f tr
tr
PORGY: f (with strength and rhythm)
There, there Bess, you don' need to be a - fraid no
mf marcato
mo', You's picked up hap - pi - ness an' laid yo' wor - ries down, You


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

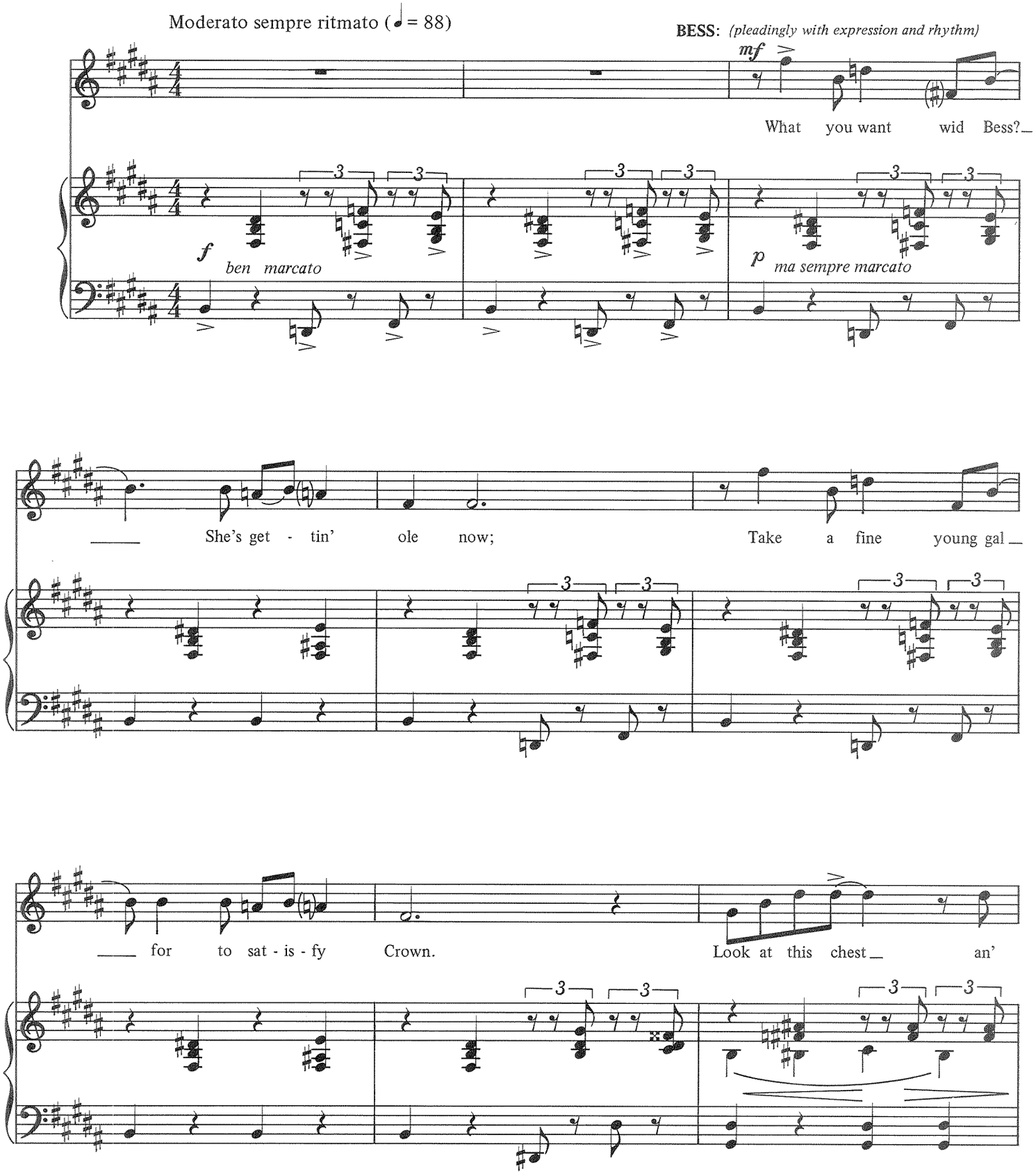

Più appassionato, ma ben ritmato
ten. ten. ten.
BESS:
I loves you, Por - gy, Don' let him
Bess. What you think I is a - ny - way, to let dat
take me, Don' let him han - dle me
dir - ty houn' dog steal my wo - man? If you wants to stay wid
with his hot han'. if you kin
Por - gy, you go - in' stay, You got a home now, Hon-ey, an' you got love.


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'
wid you for ev-er.
I got my
busi-ness,
sing-in'
'cause yo' got Por-gy,
you got a
Maestoso
man.
man.
f
3
3

WHAT YOU WANT WID BESS?

from *Porgy And Bess*

Words by DUBOSE HEYWARD and IRA GERSHWIN
Music by GEORGE GERSHWIN



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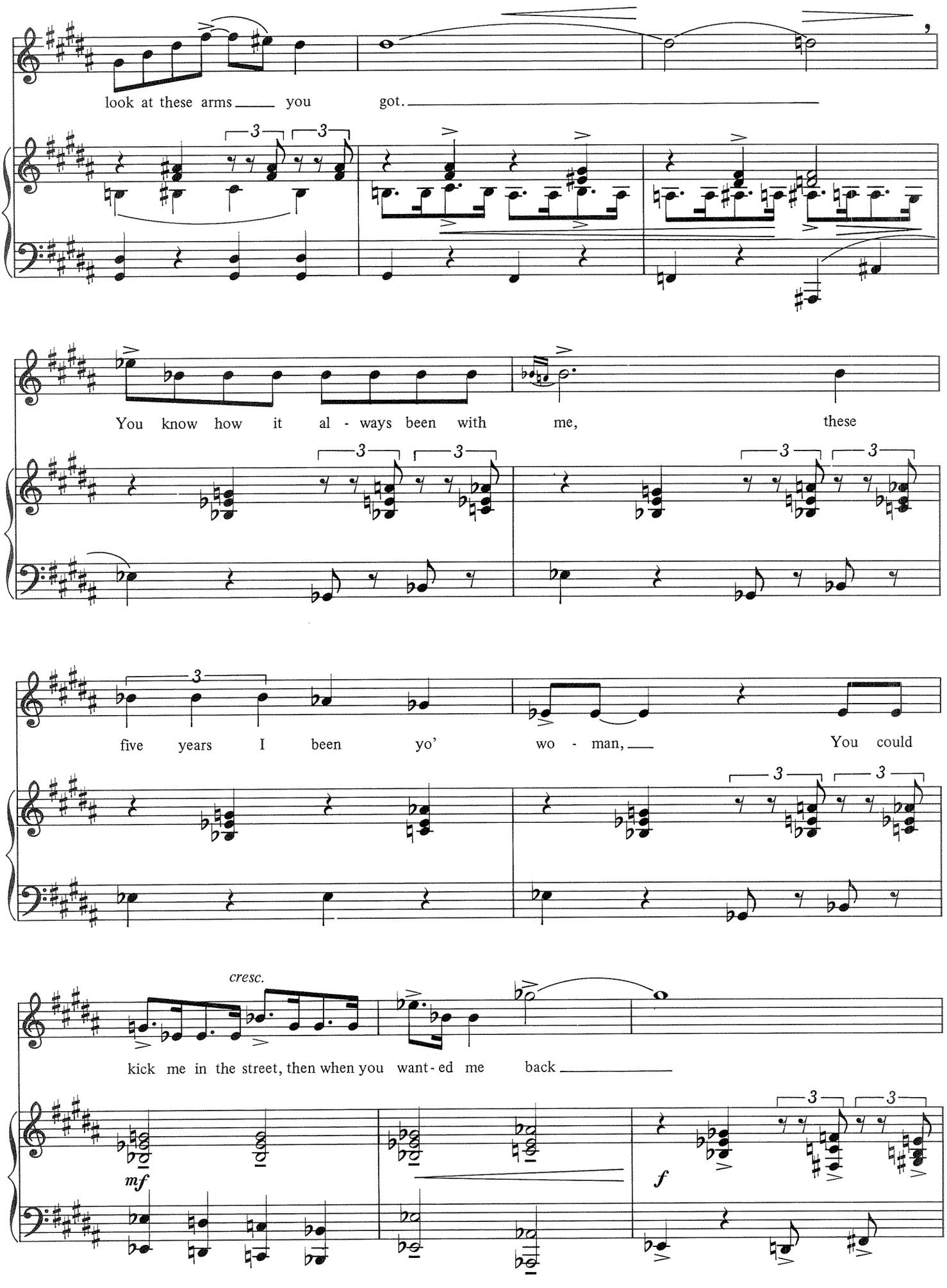
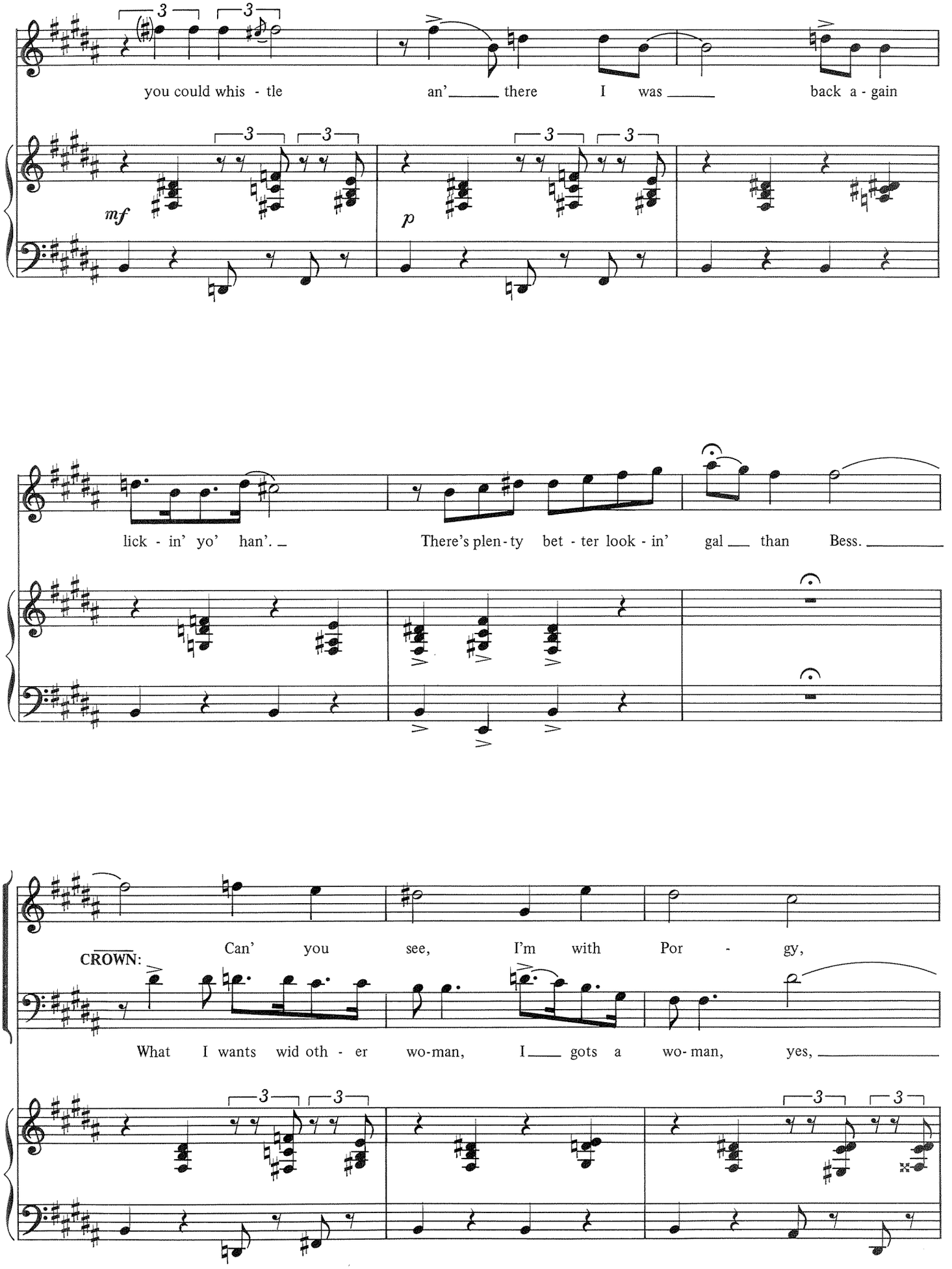
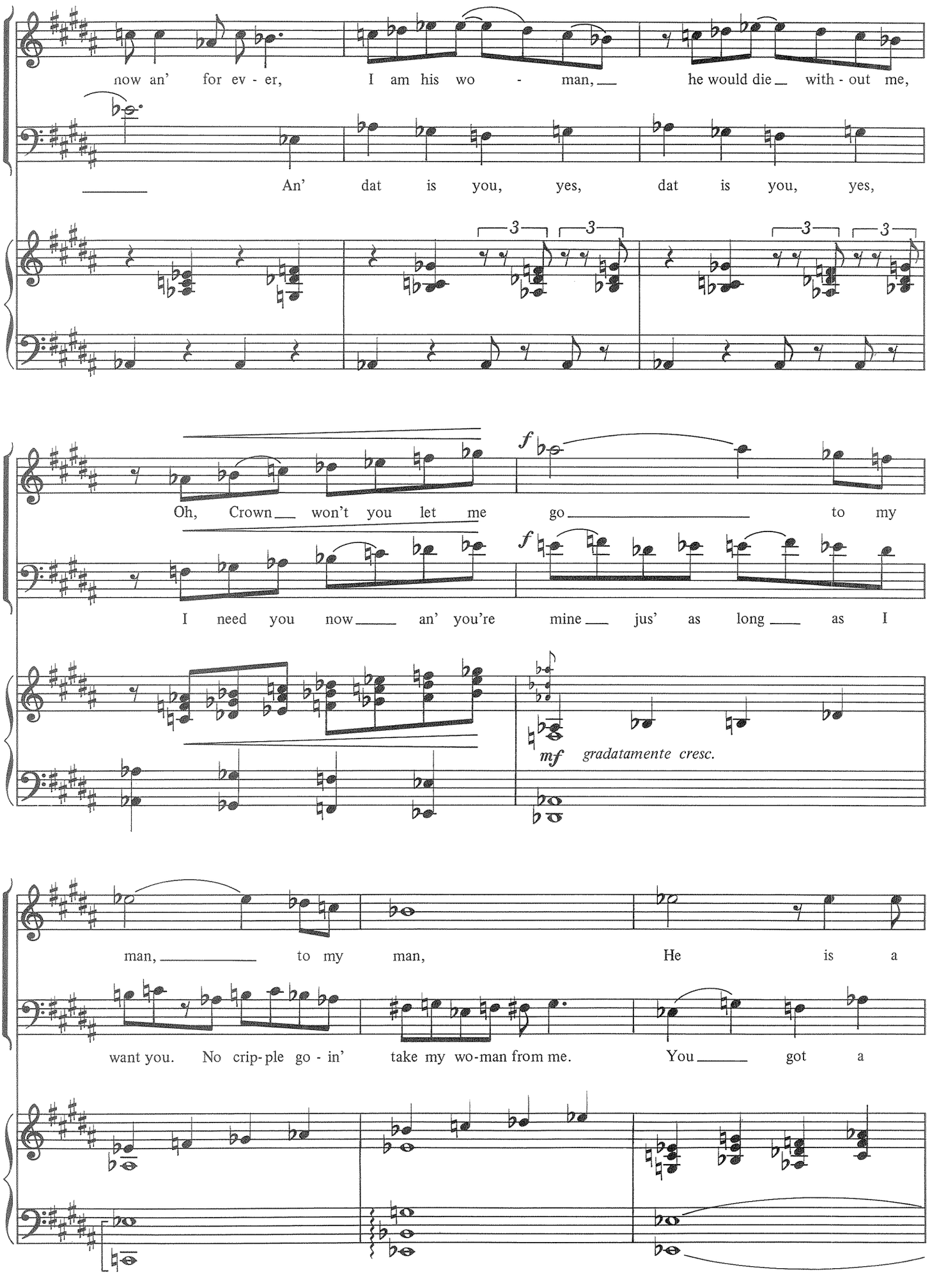
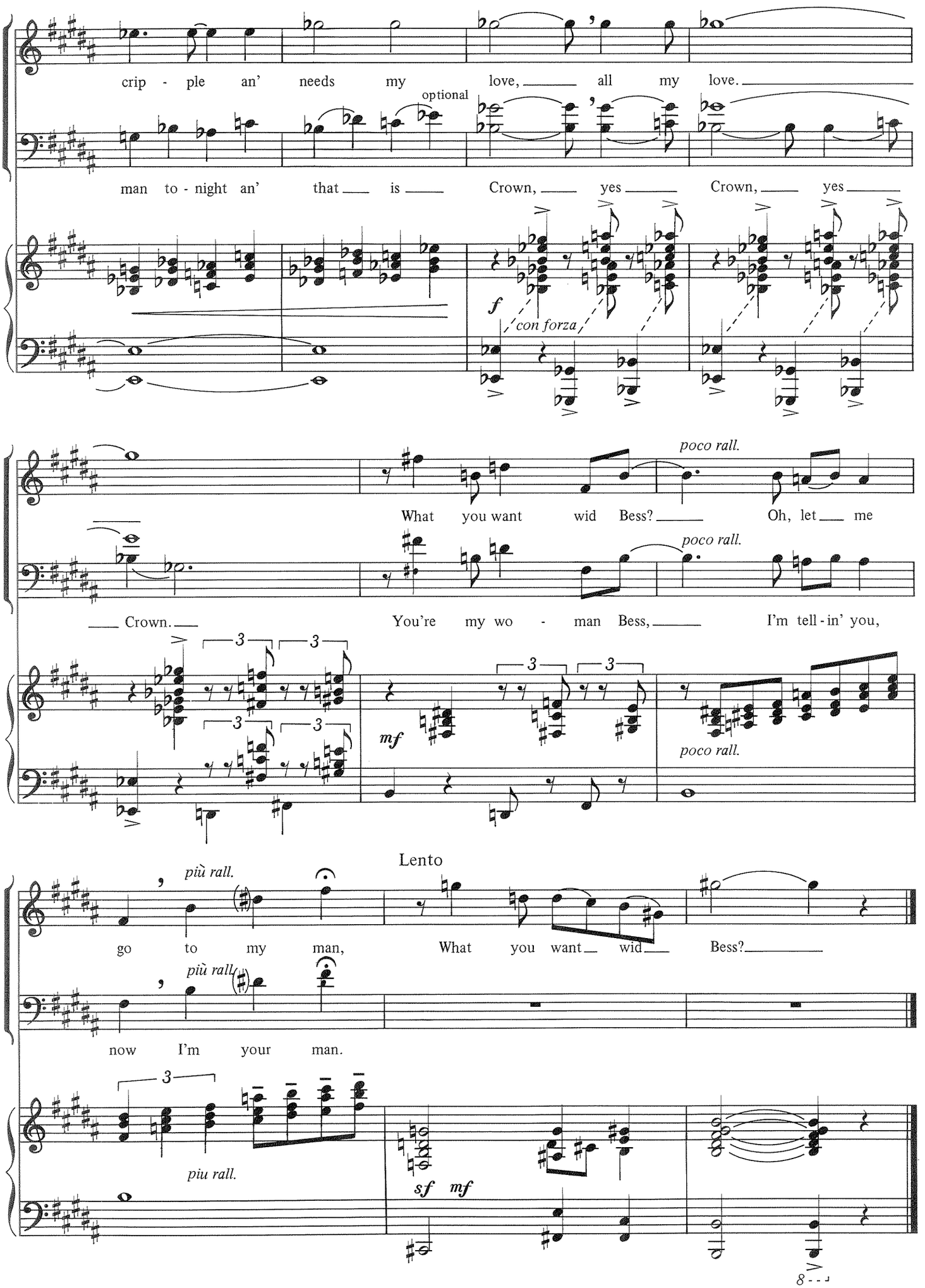

look at these arms you got.
You know how it al - ways been with me, these
five years I been yo' wo - man, You could
cresc.
kick me in the street, then when you want - ed me back
mf
f


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. _____
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,
3 3 3 3
Oh, Crown won't you let me go to my
f
I need you now an' you're mine jus' as long as I
f
mf gradatamente cresc.
man, to my man, He is a
want you. No crip-ple go - in' take my wo-man from me. You got a

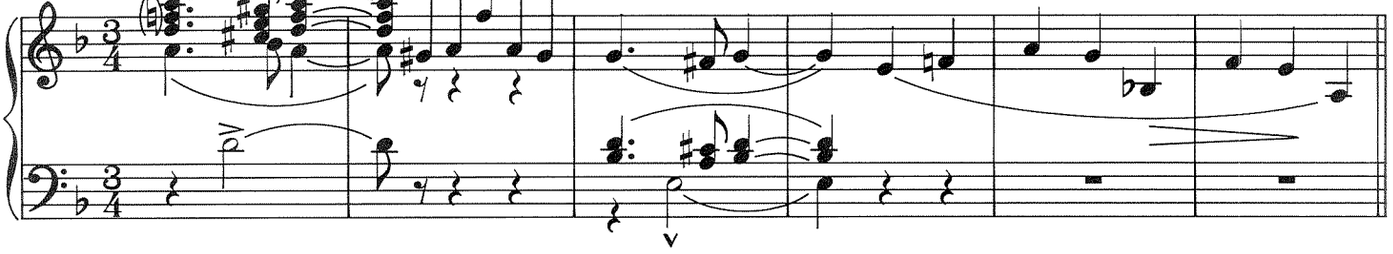

crip - ple an' needs my love, all my love.
optional
man to - night an' that is Crown, yes Crown, yes
f
con forza
poco rall.
What you want wid Bess? Oh, let me
Crown.
You're my wo - man Bess, I'm tell - in' you,
3
mf
Lento
più rall.
go to my man, What you want wid Bess?
now I'm your man.
piu rall.
sf mf
8

THE TOUCH OF YOUR HAND

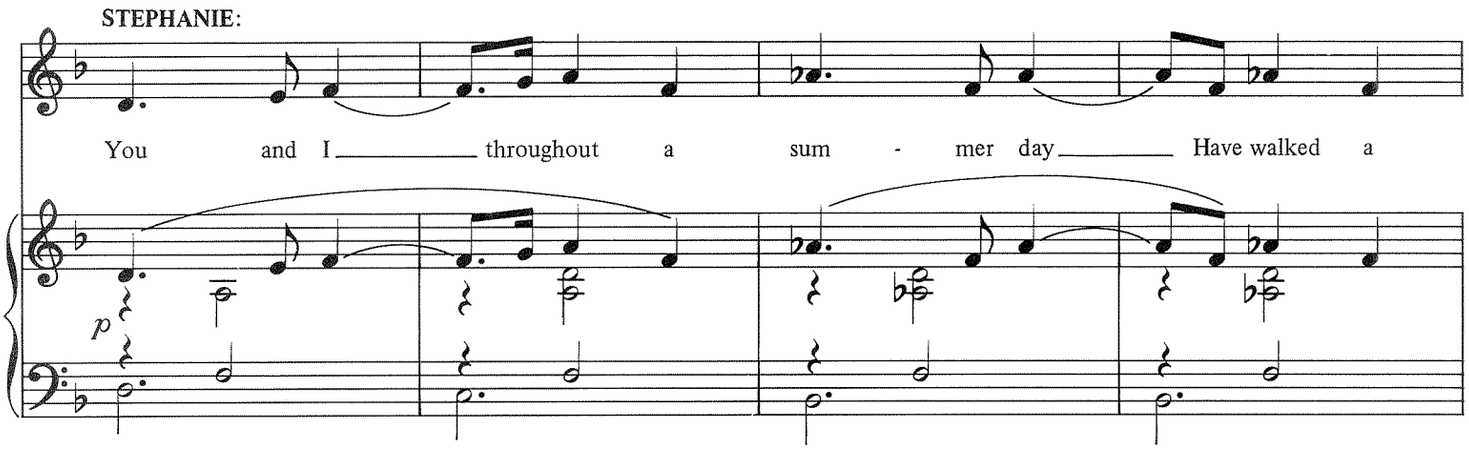
from *Roberta*

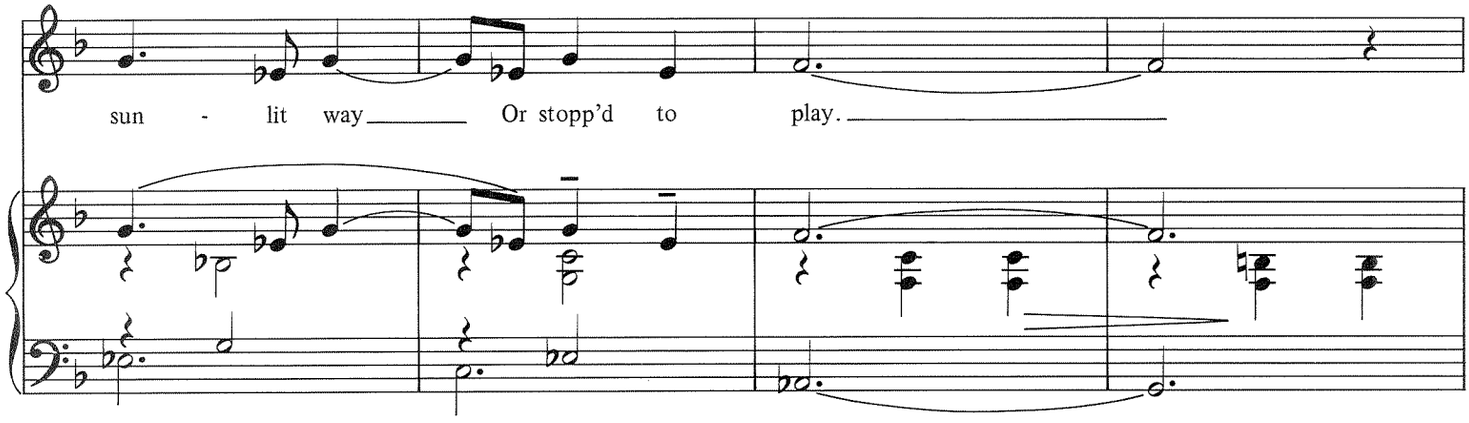
Moderato

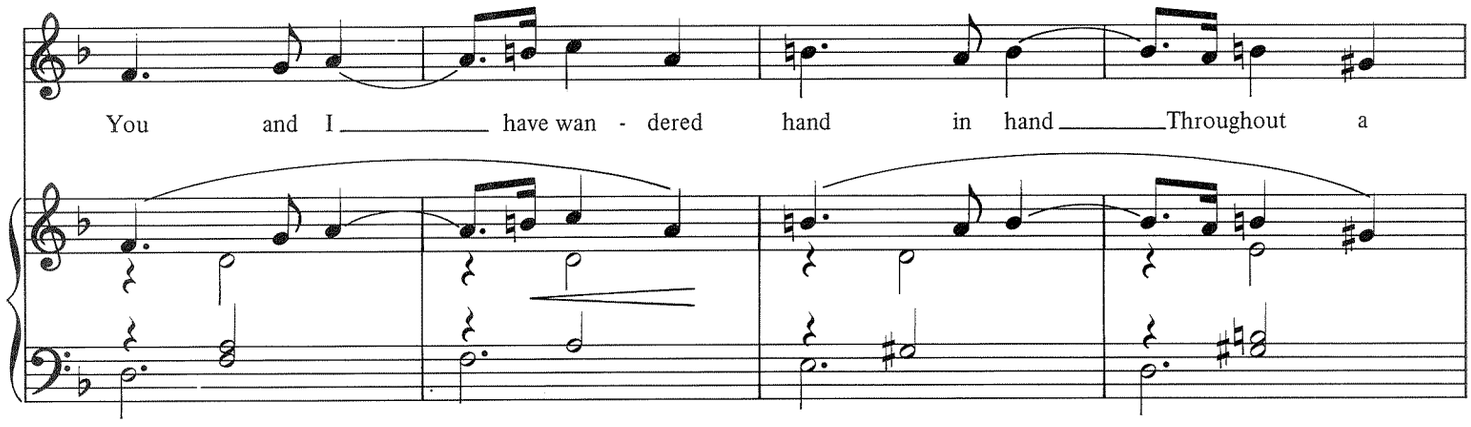
Words by OTTO HARBACH
Music by JEROME KERN



STEPHANIE:







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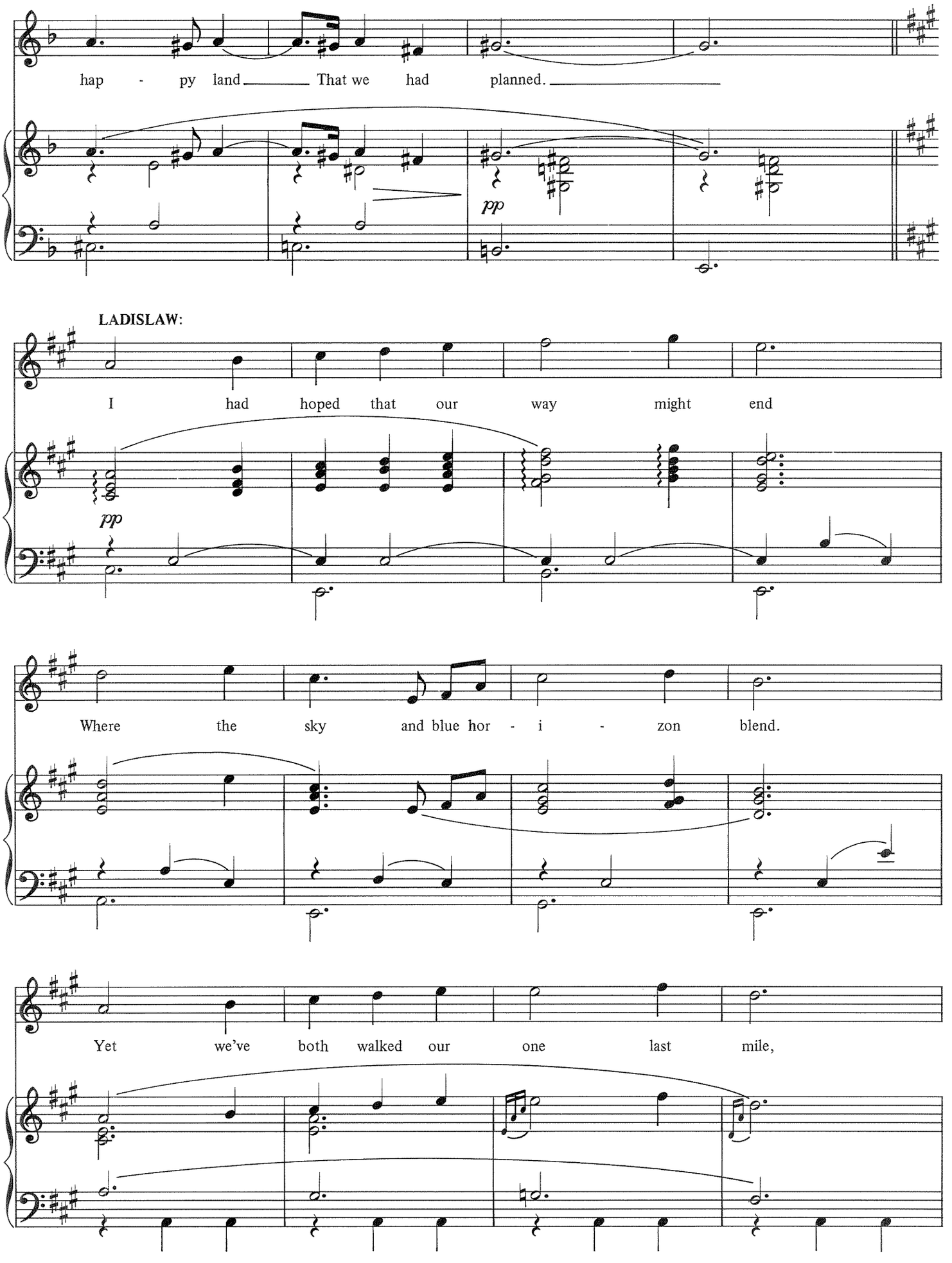
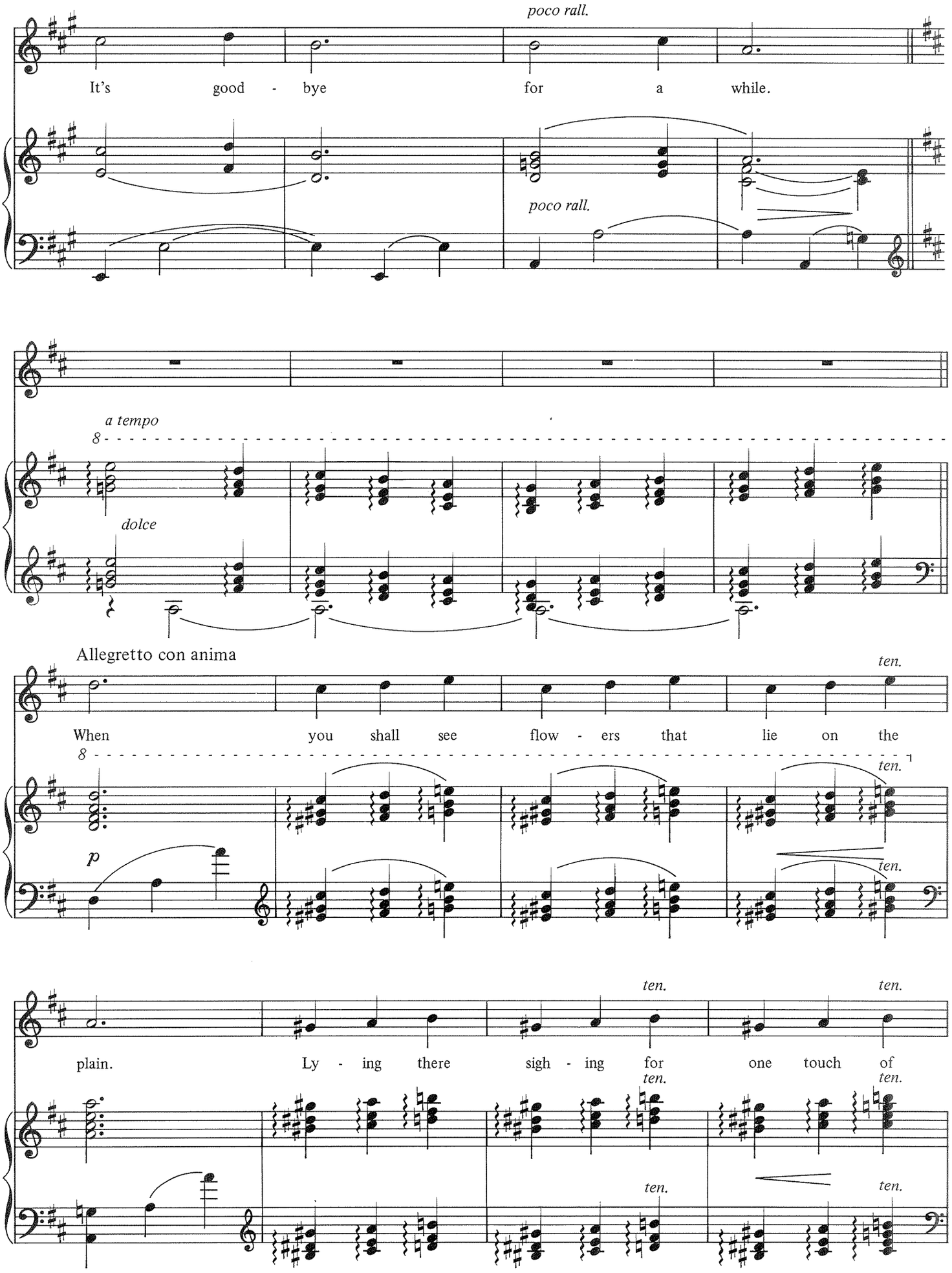
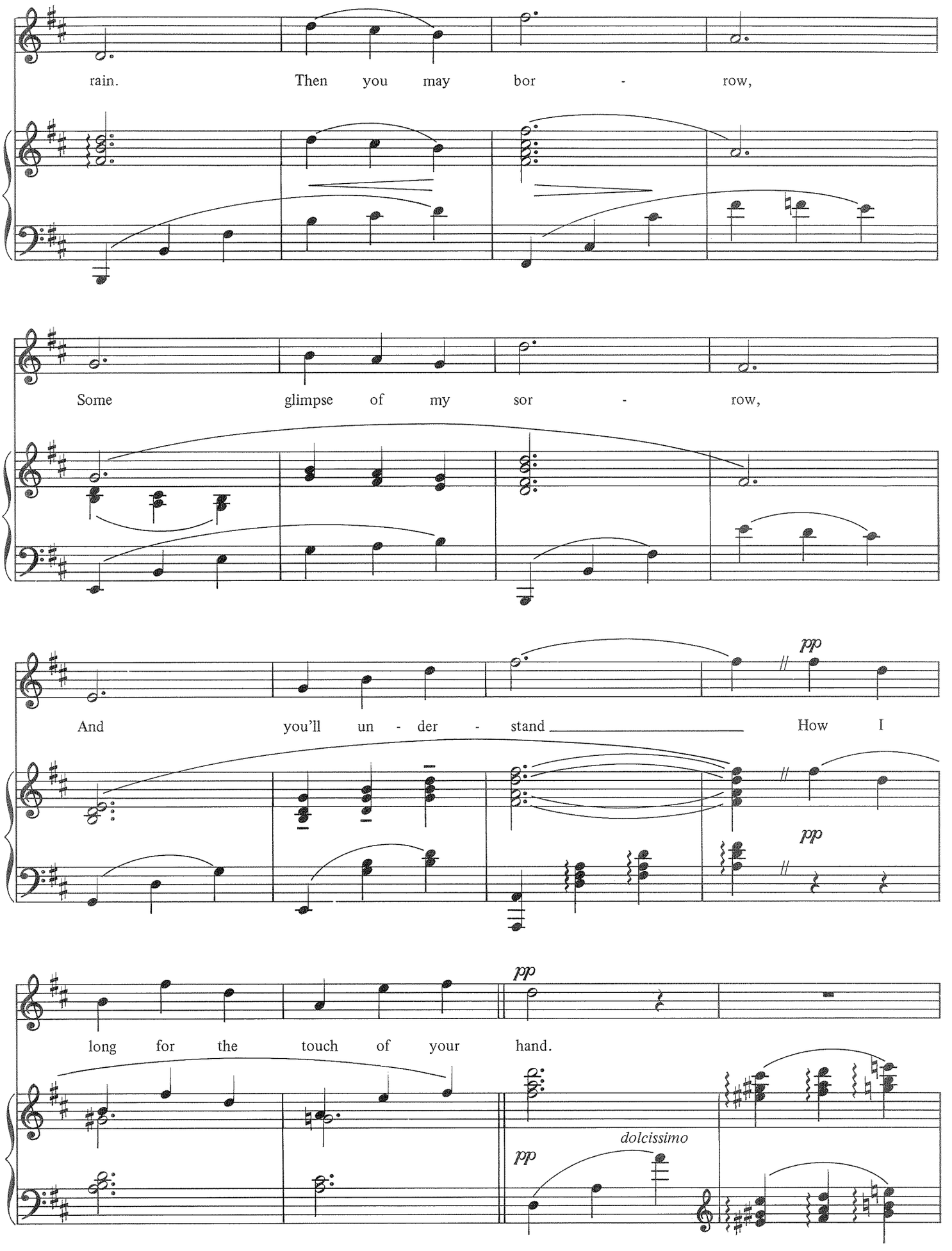
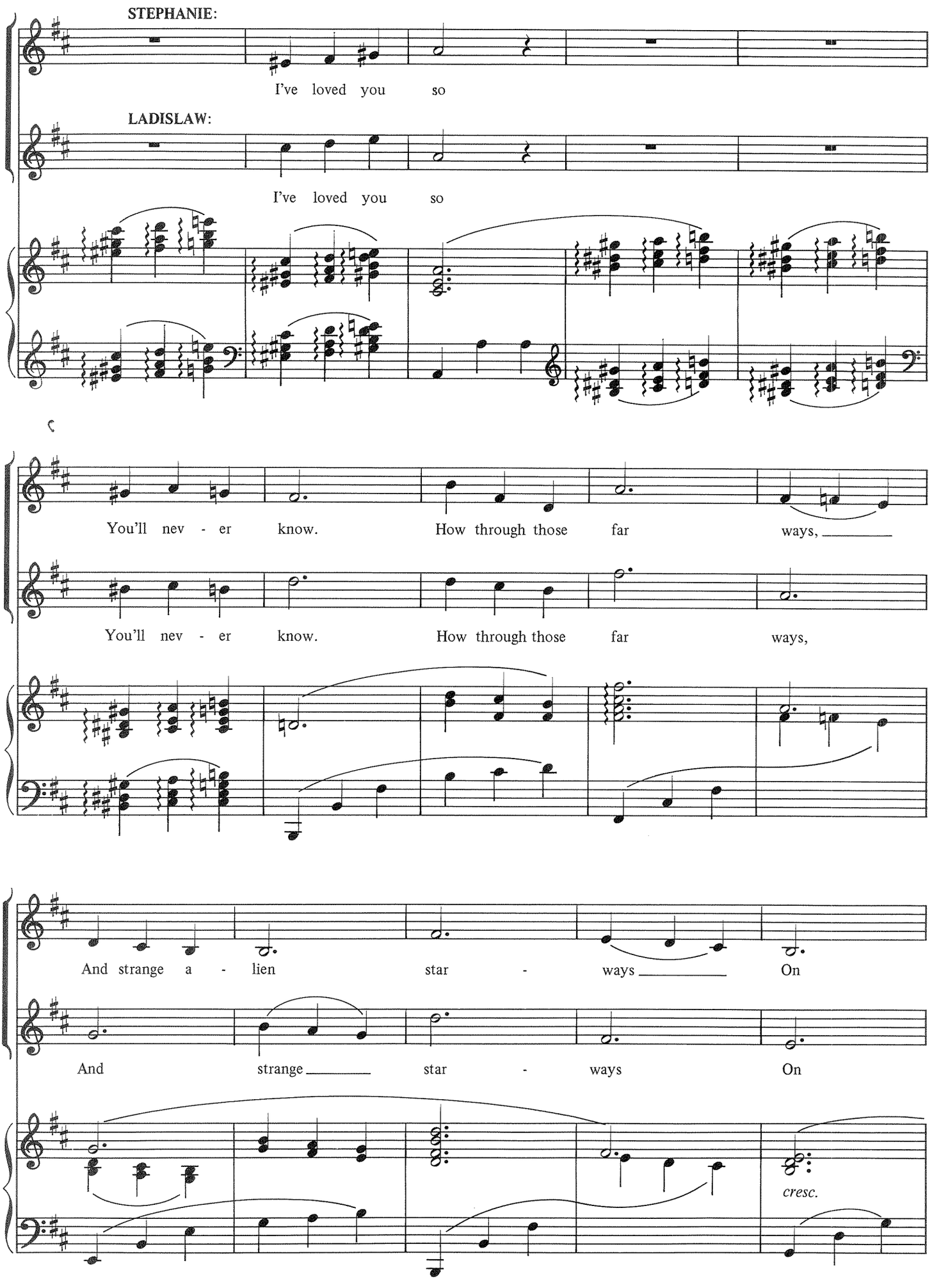
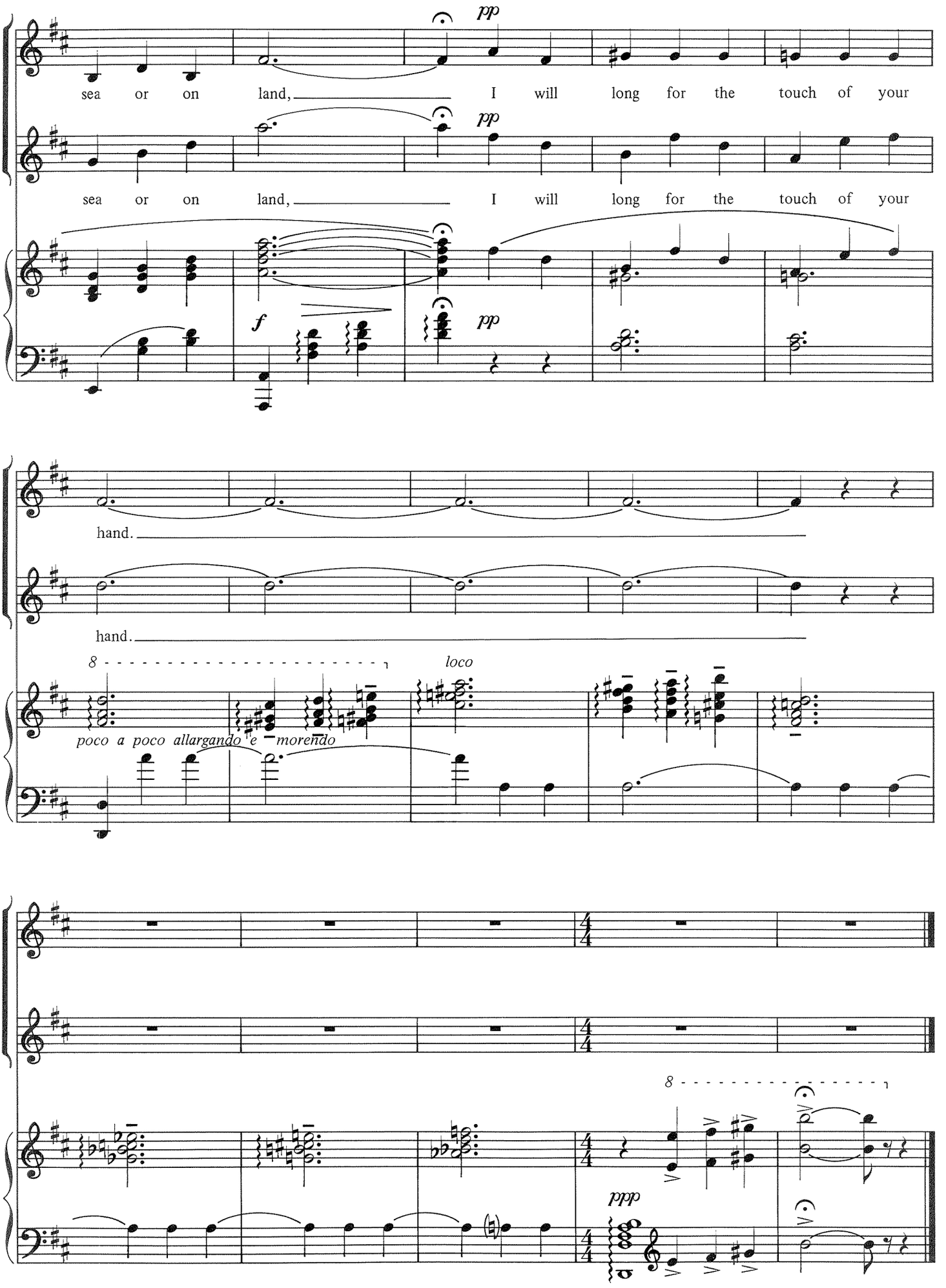

hap - py land That we had planned.
pp
LADISLAW:
I had hoped that our way might end
pp
Where the sky and blue hor - i - zon blend.
Yet we've both walked our one last mile,


poco rall.
It's good - bye for a while.
poco rall.
a tempo
dolce
Allegretto con anima
When you shall see flow - ers that lie on the
ten.
p
plain. Ly - ing there sigh - ing for one touch of

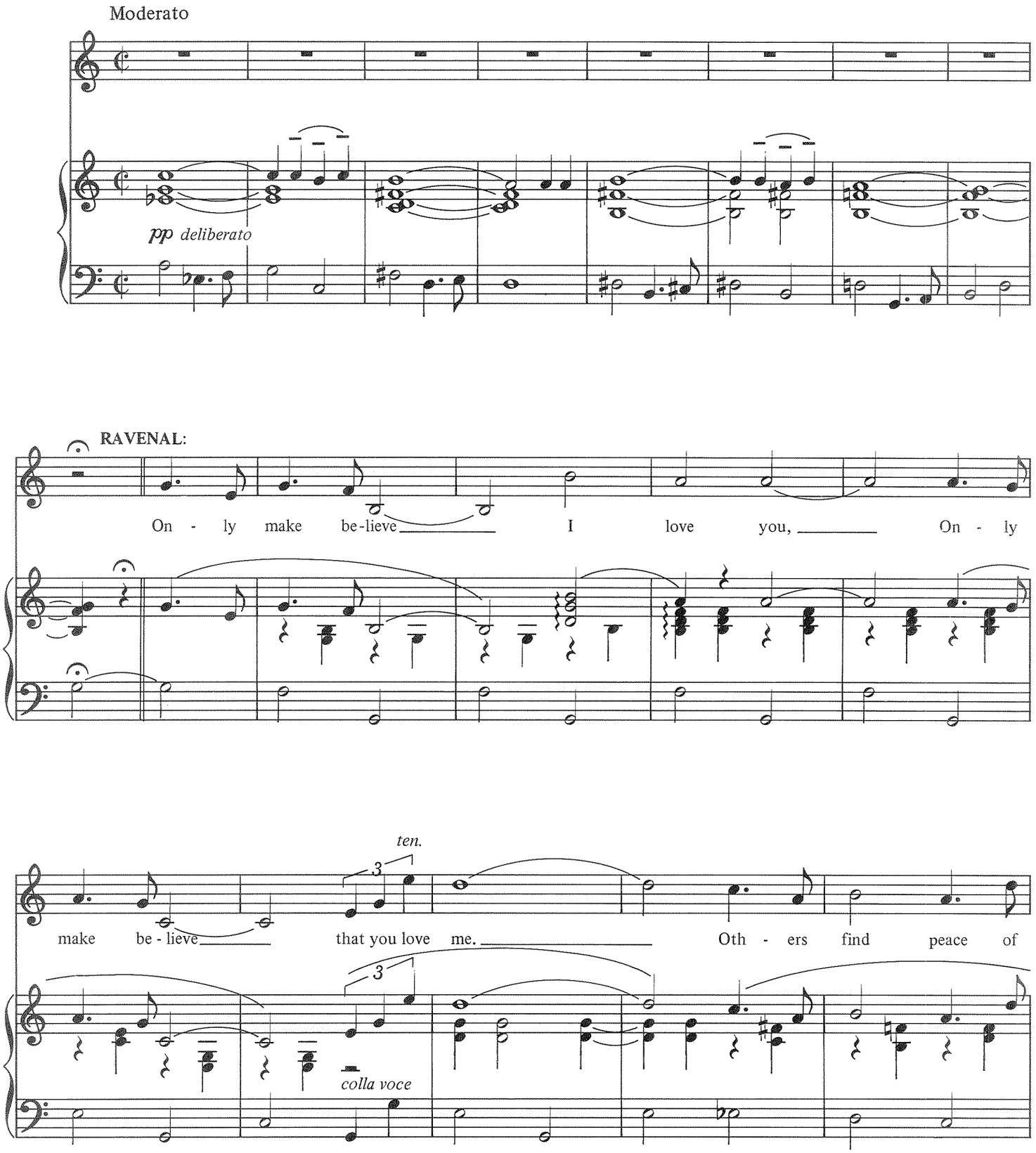

rain. Then you may bor - row,
Some glimpse of my sor - row,
And you'll un - der - stand How I
pp
long for the touch of your hand.
dolcissimo


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.


pp
sea or on land, I will long for the touch of your
pp
sea or on land, I will long for the touch of your
f
pp
hand.
hand.
8
loco
poco a poco allargando e morendo
4/4
8
ppp

MAKE BELIEVE
from *Show Boat*

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN



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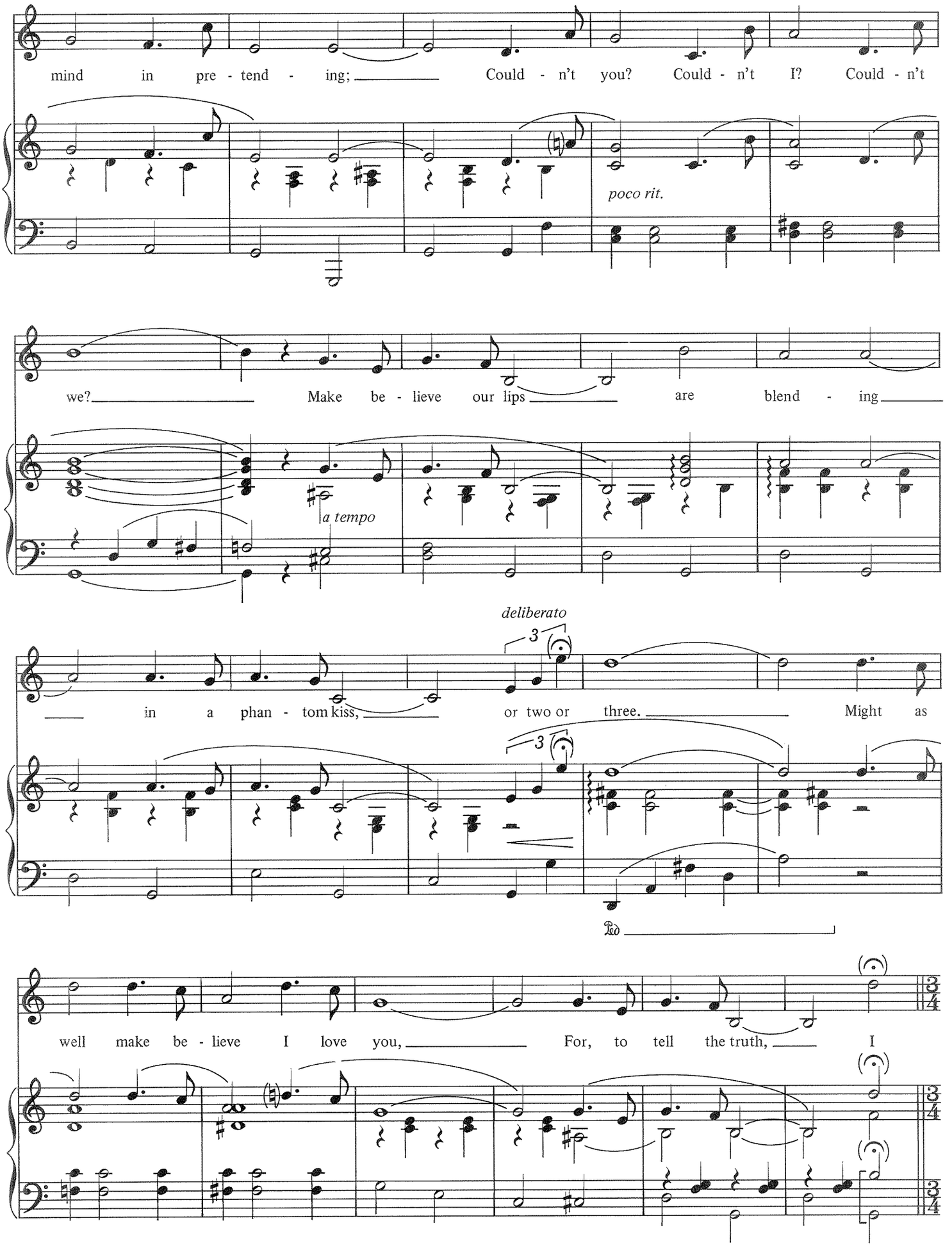
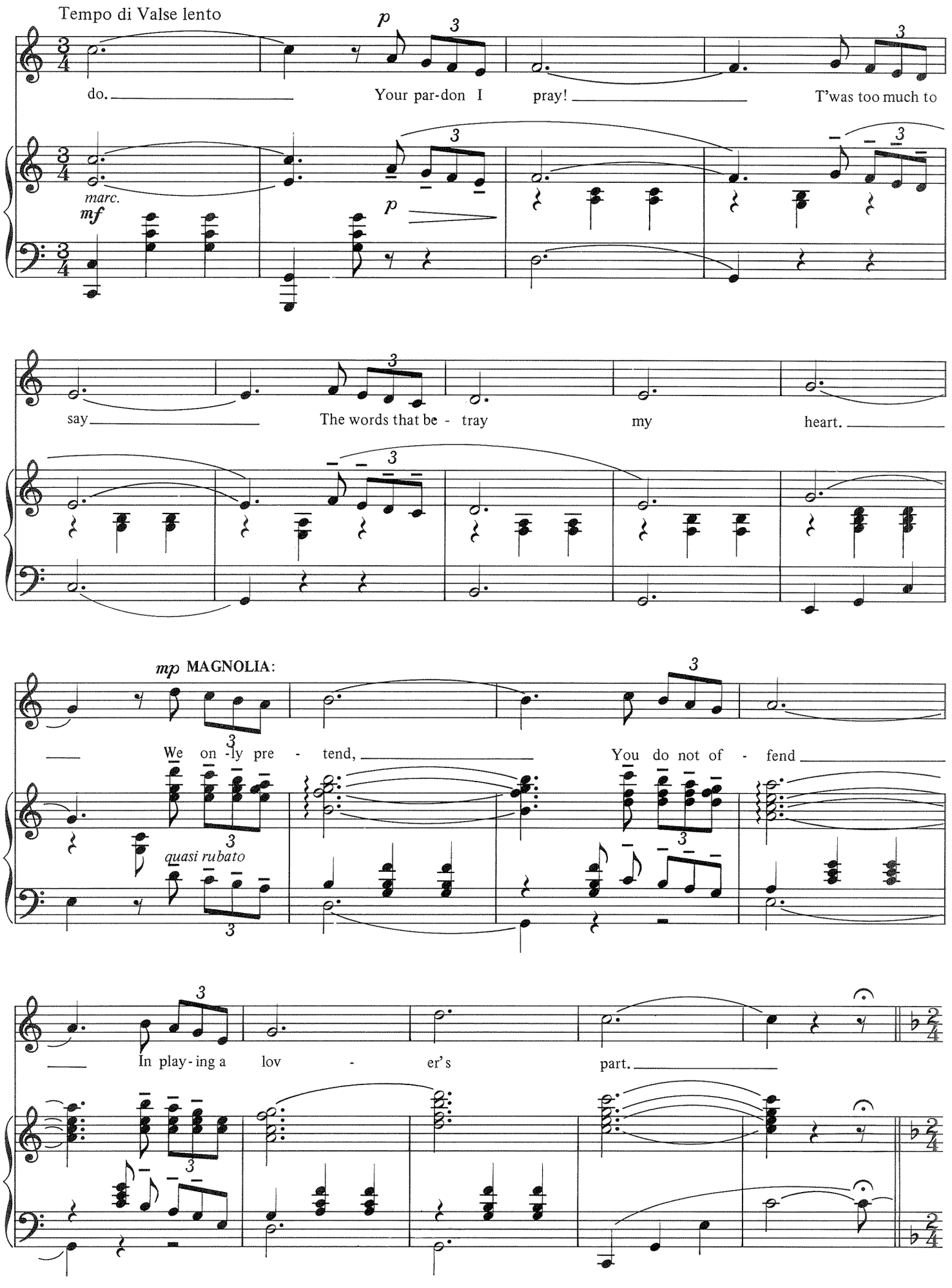
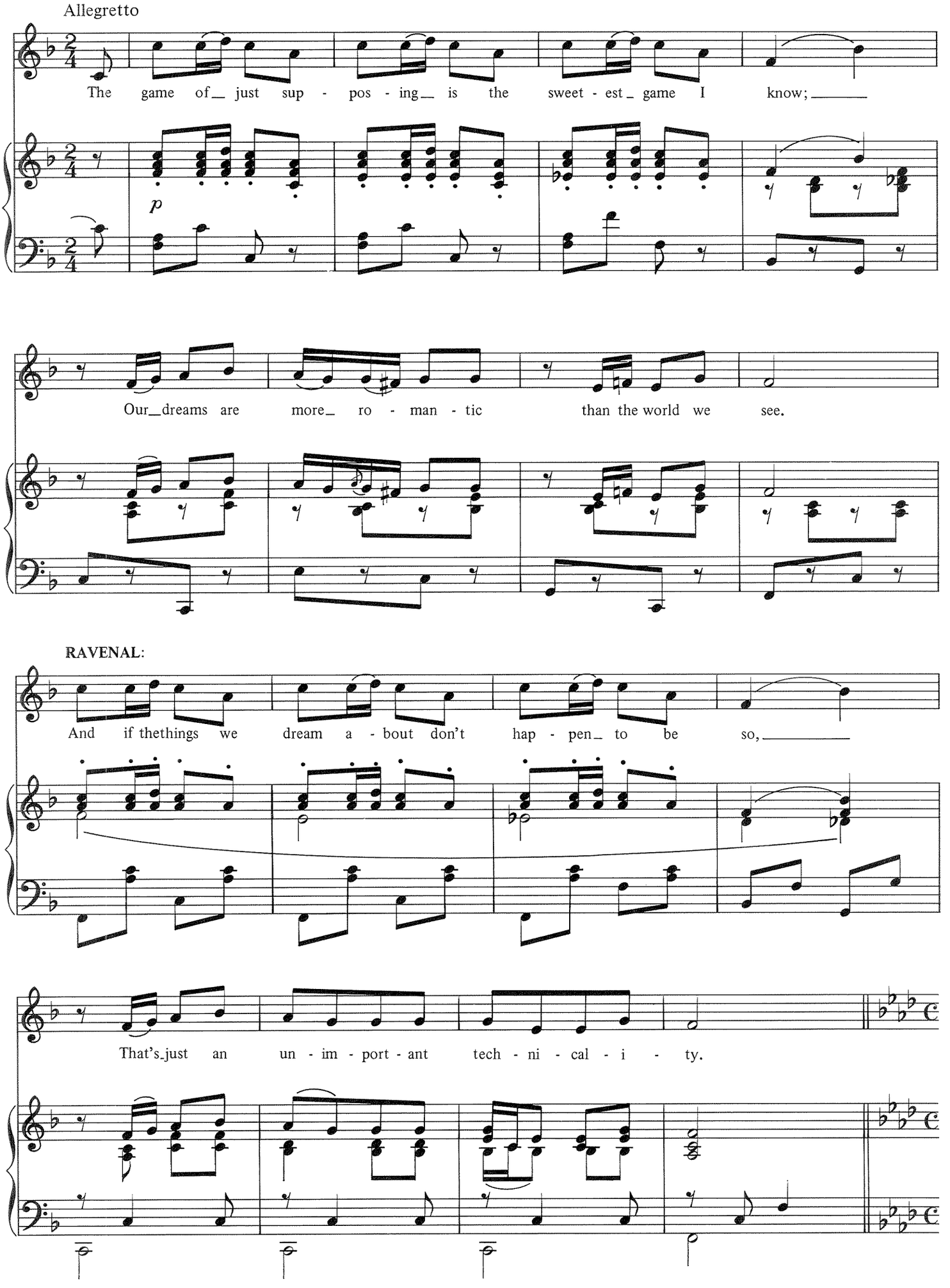
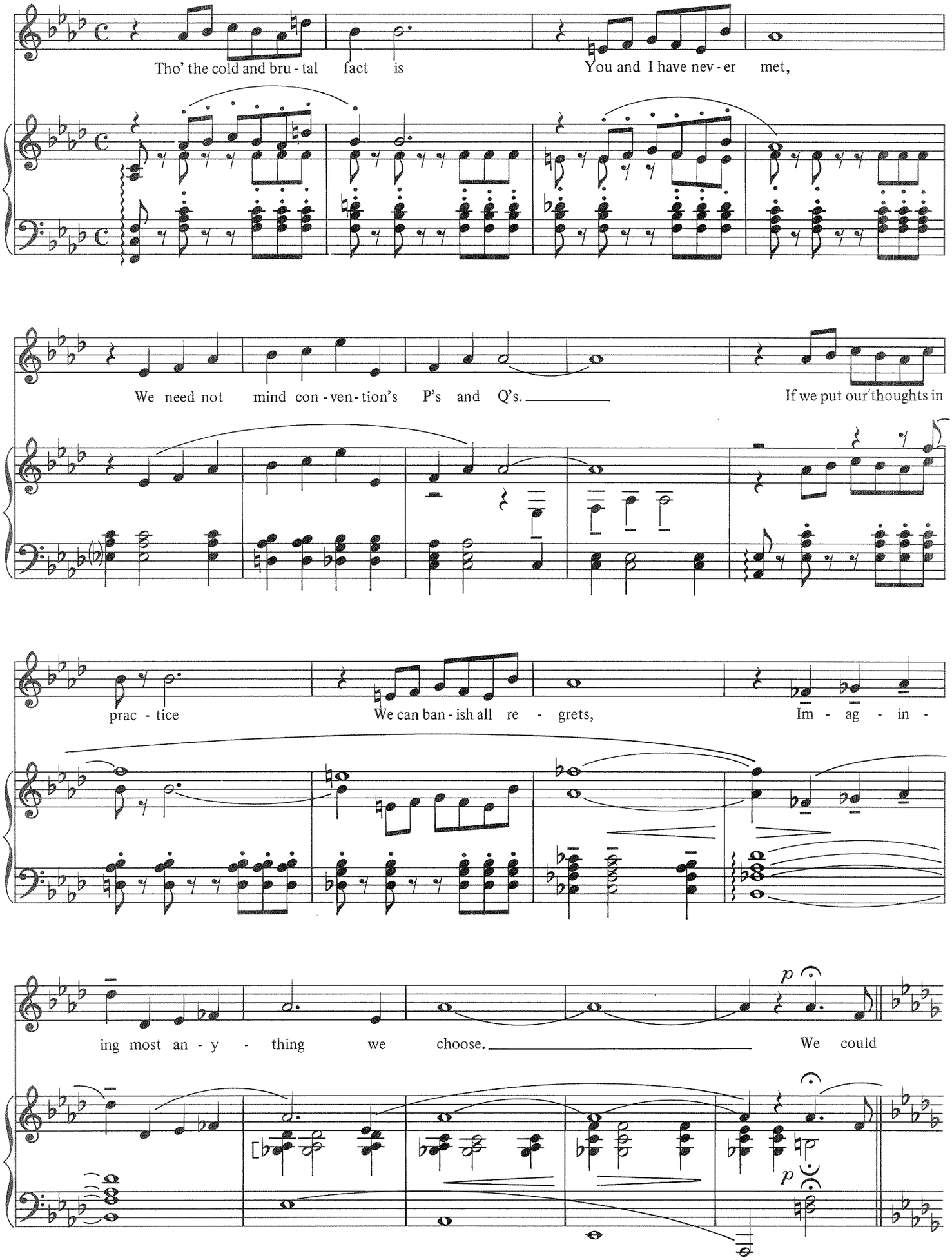
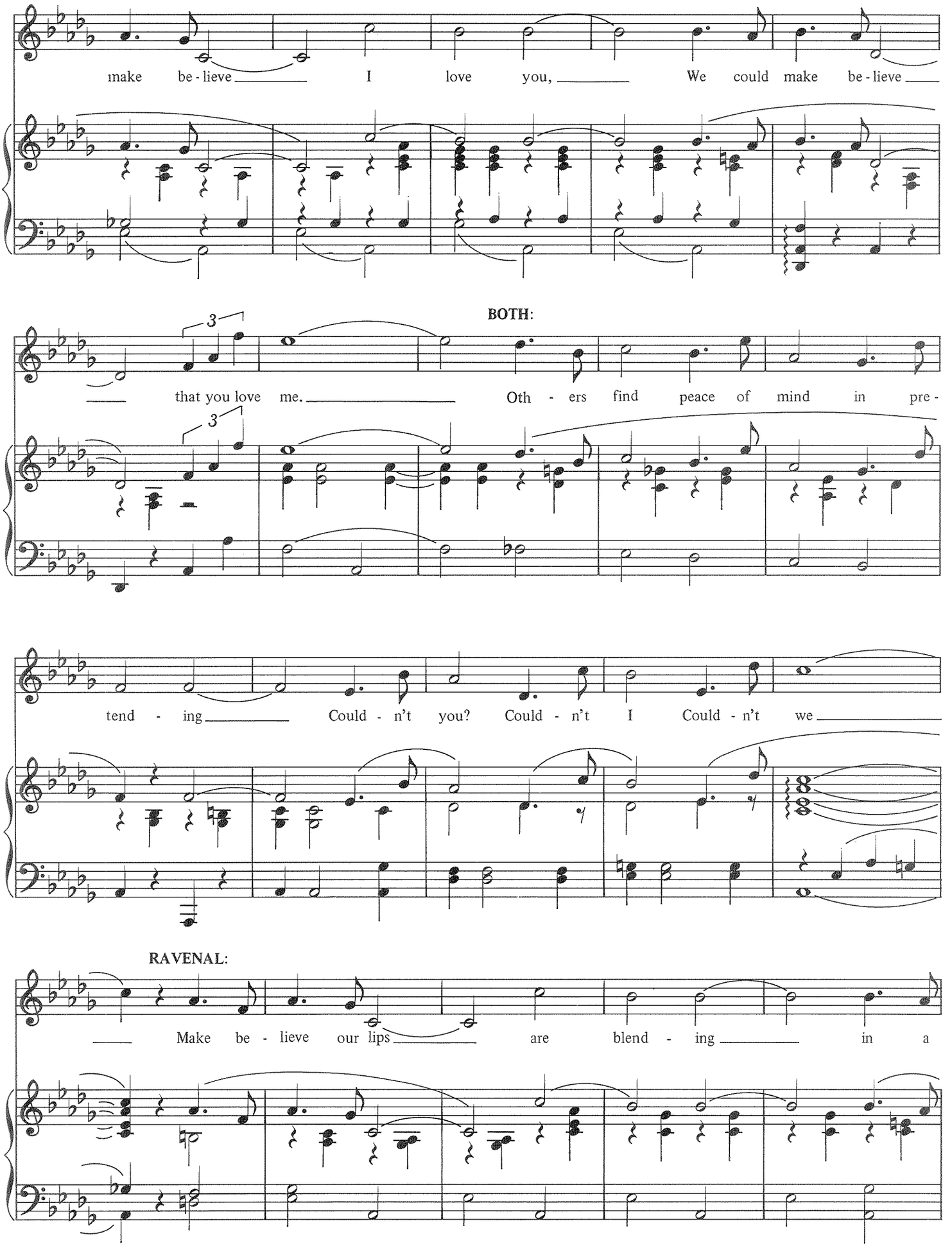
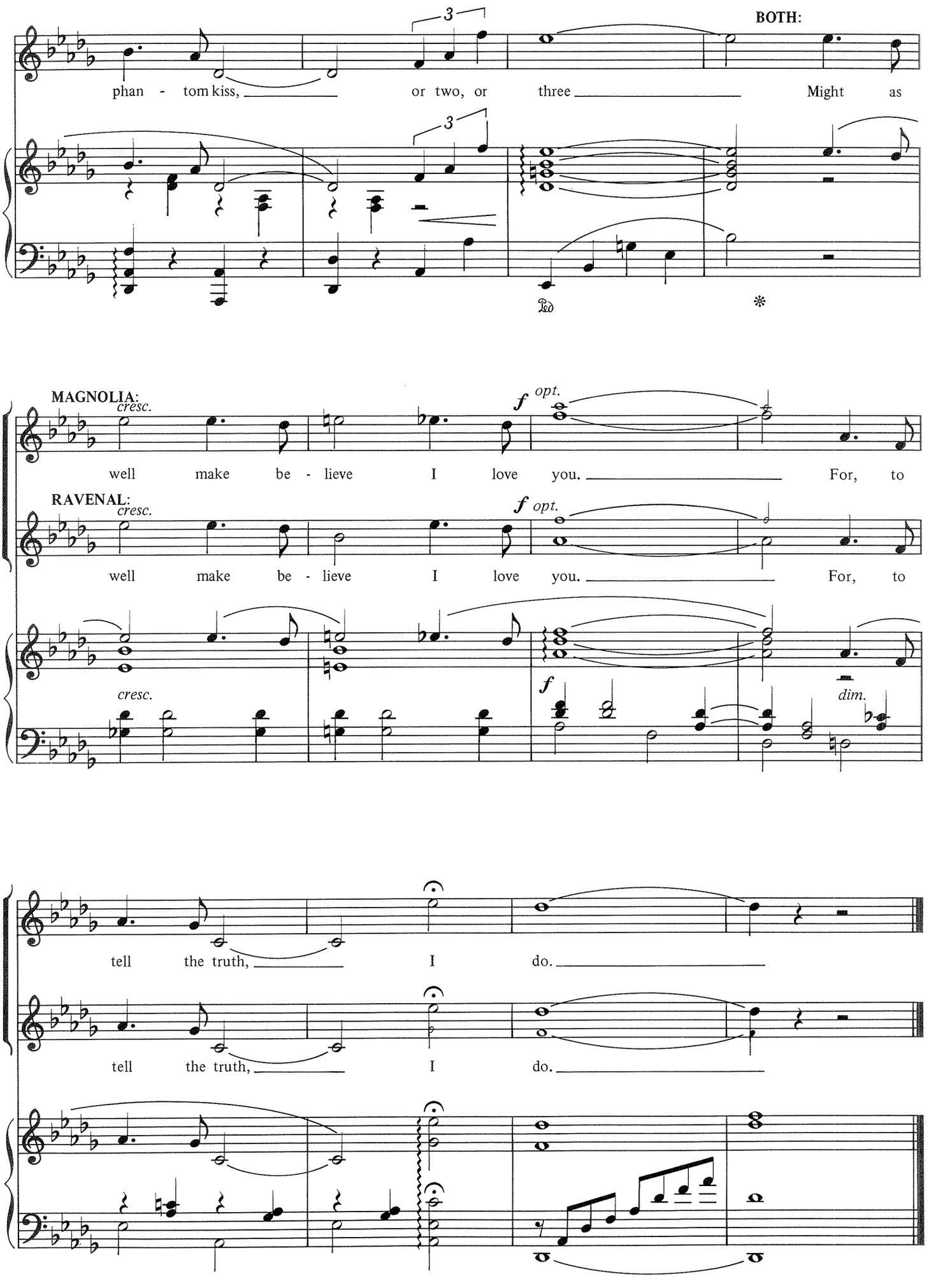

mind in pre - tend - ing; Could - n't you? Could - n't I? Could - n't
poco rit.
we? Make be - lieve our lips are blend - ing
a tempo
deliberato
3
in a phan - tom kiss, or two or three. Might as
3
Ped
well make be - lieve I love you, For, to tell the truth, I


Tempo di Valse lento
p
do.
Your par-don I
pray!
T'was too much to
marc.
mf
p
say
The words that be - tray
my
heart.
mp MAGNOLIA:
We on -ly pre - tend,
You do not of - fend
quasi rubato
In play - ing a
lov - er's
part.


Allegretto
The game of just sup - pos - ing is the sweet - est game I know;
p
Our dreams are more ro - man - tic than the world we see.
RAVENAL:
And if thethings 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 (𝅗𝅥 = ♩)
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

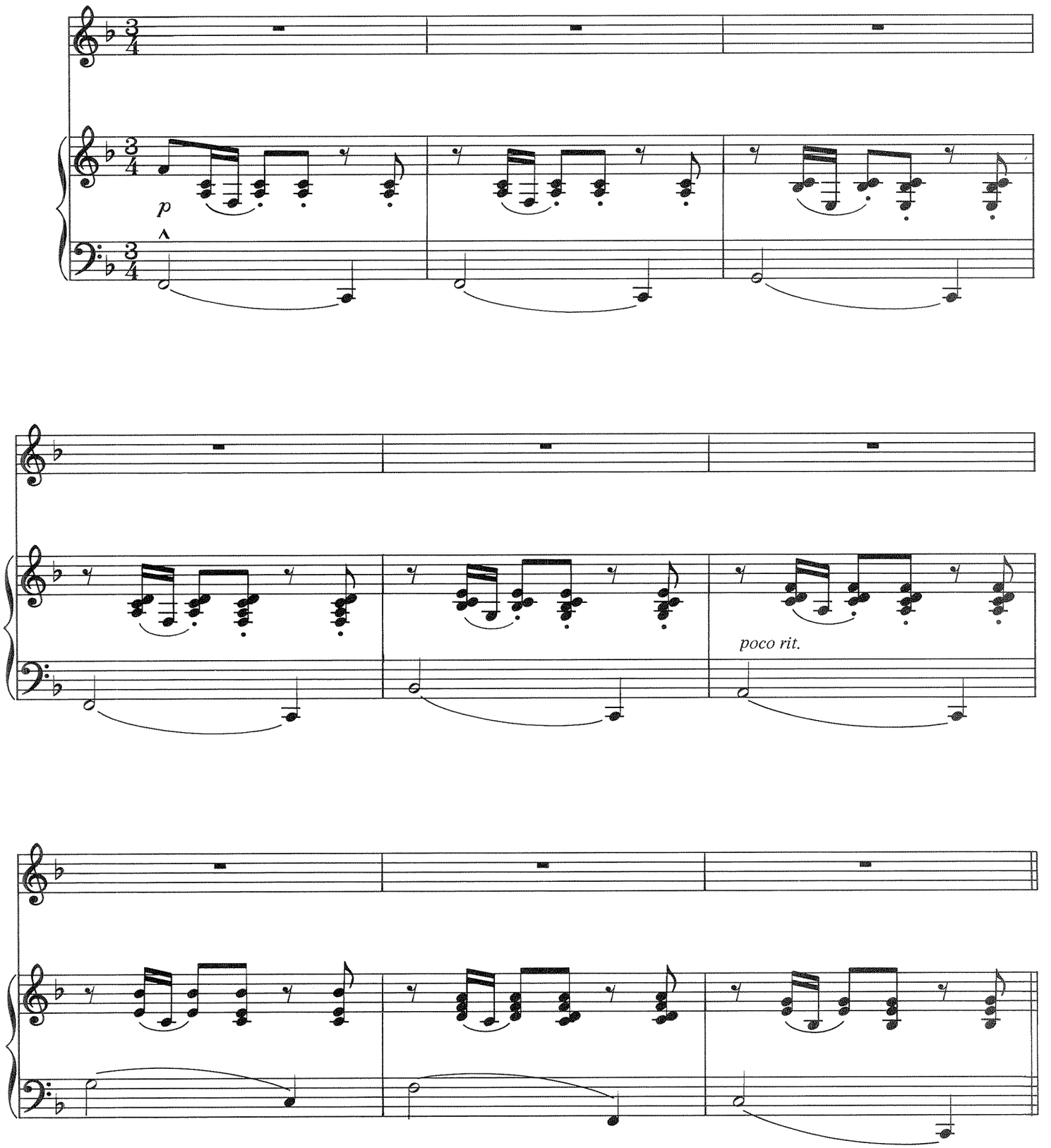

make be - lieve I love you, We could make be - lieve
BOTH:
that you love me. Oth - ers find peace of mind in pre -
tend - ing Could - n't you? Could - n't I Could - n't we
RAVENAL:
Make be - lieve our lips are blend - ing in a


BOTH:
phan - tom kiss, or two, or three Might as
3
3
Ped.
*
MAGNOLIA:
cresc.
f opt.
well make be - lieve I love you. For, to
RAVENAL:
cresc.
f opt.
well make be - lieve I love you. For, to
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)



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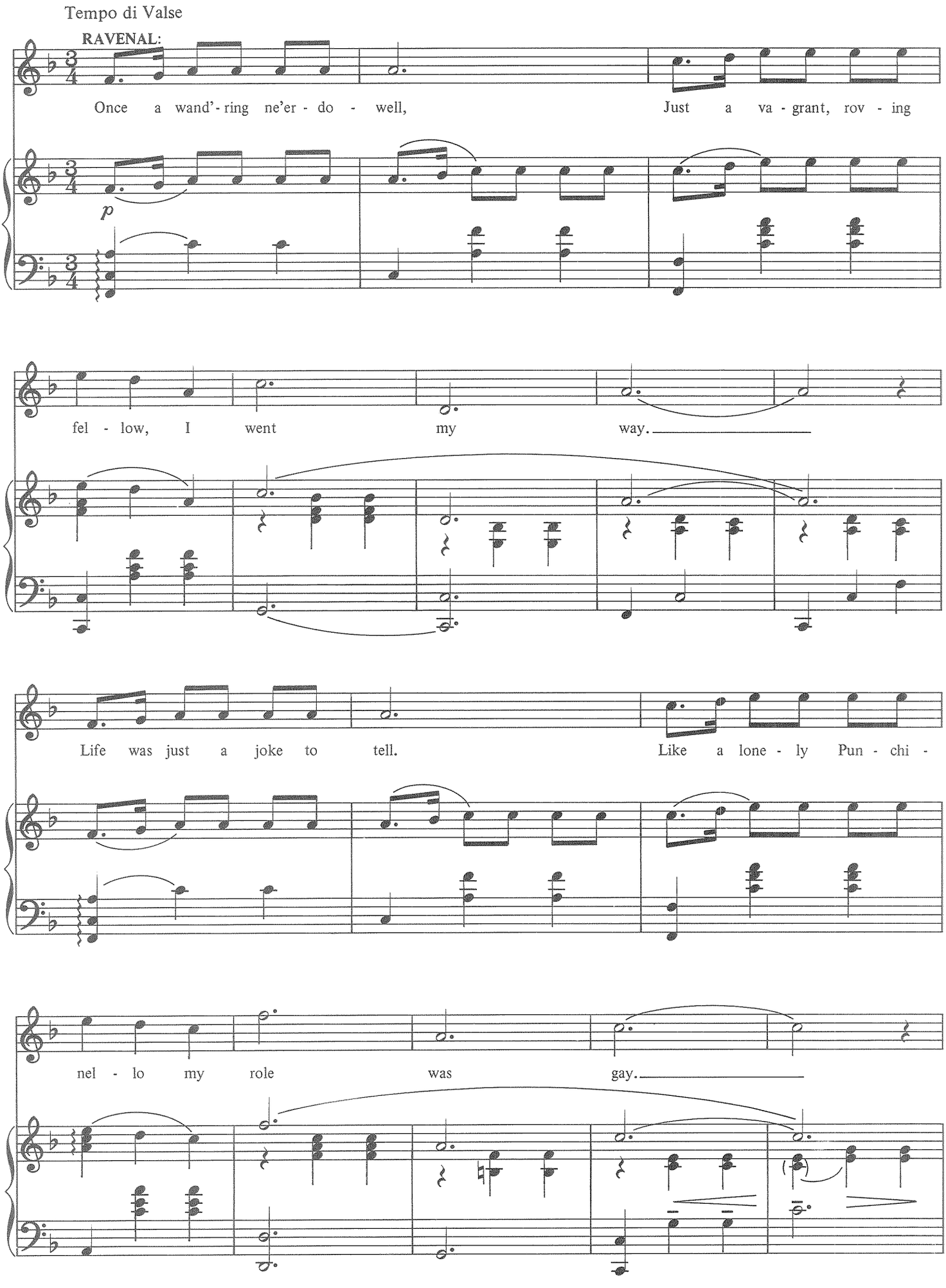
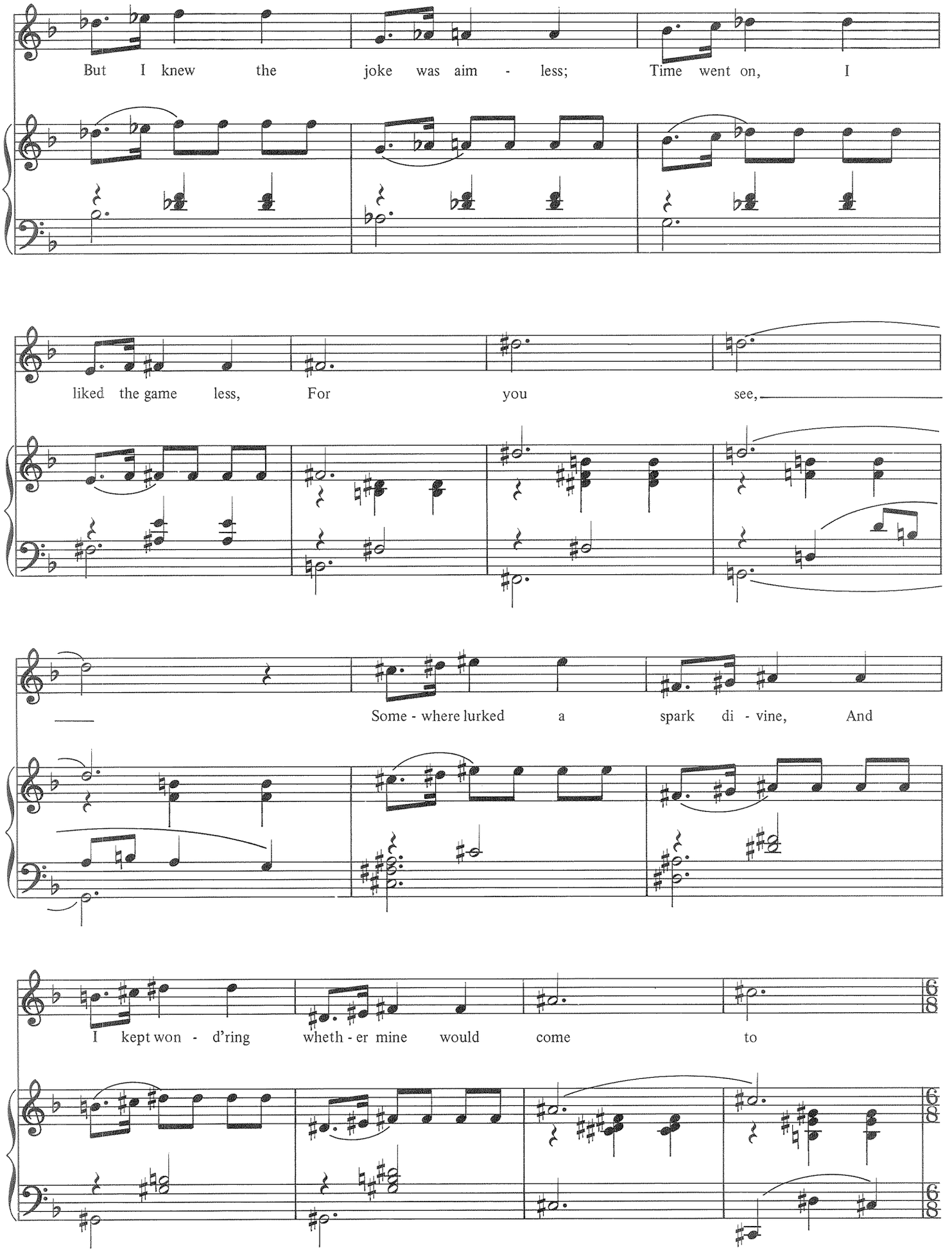
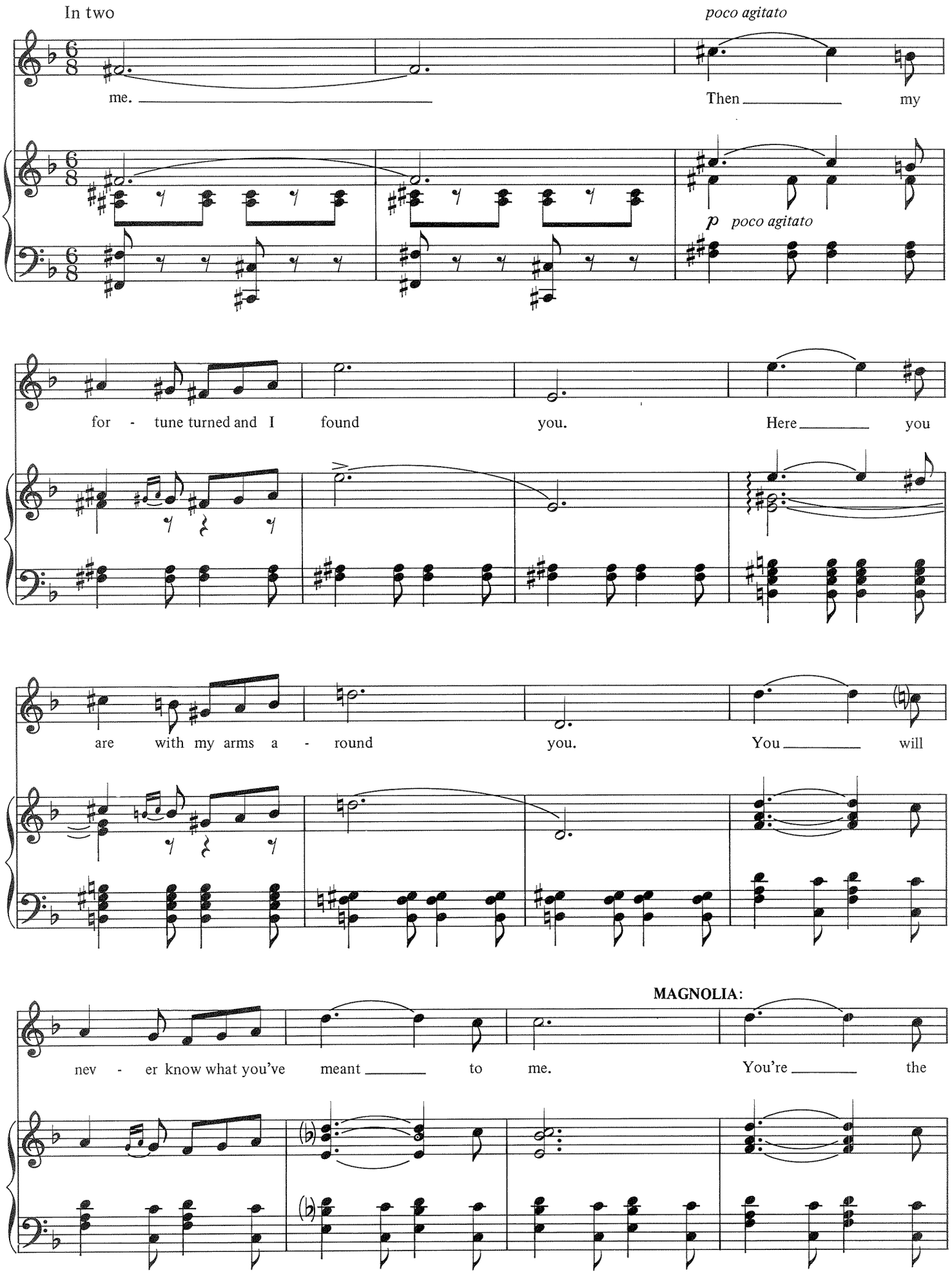
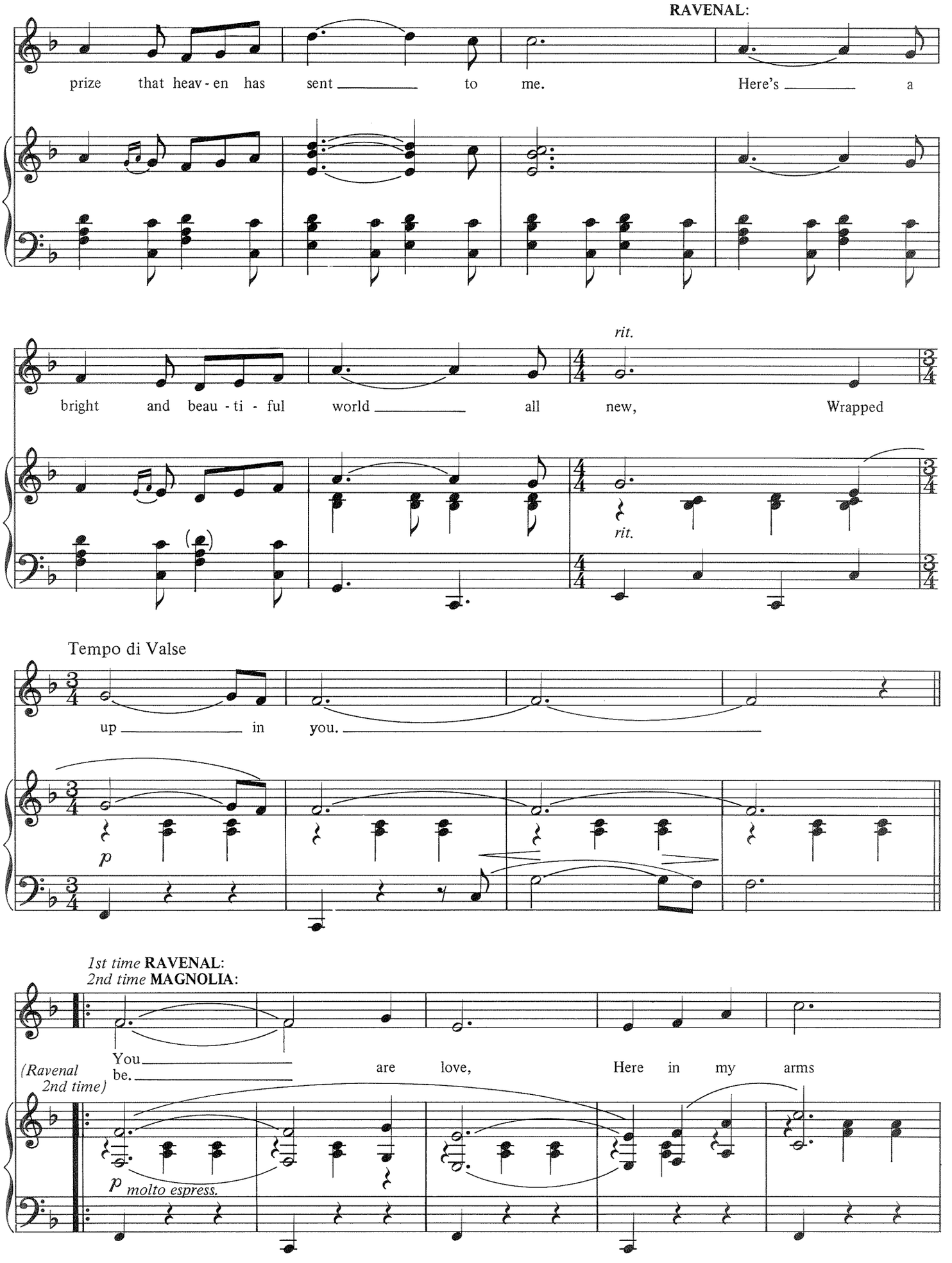
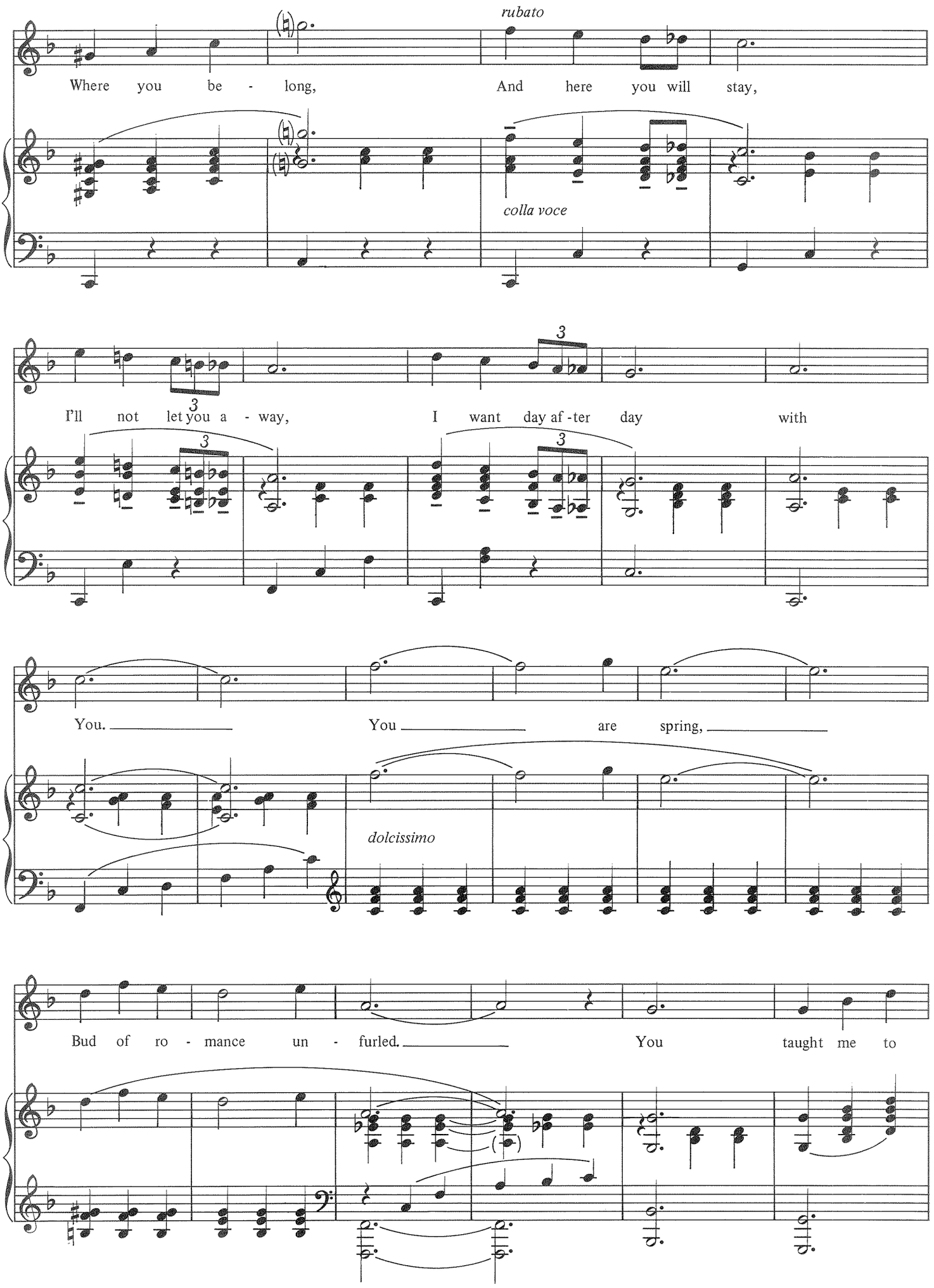
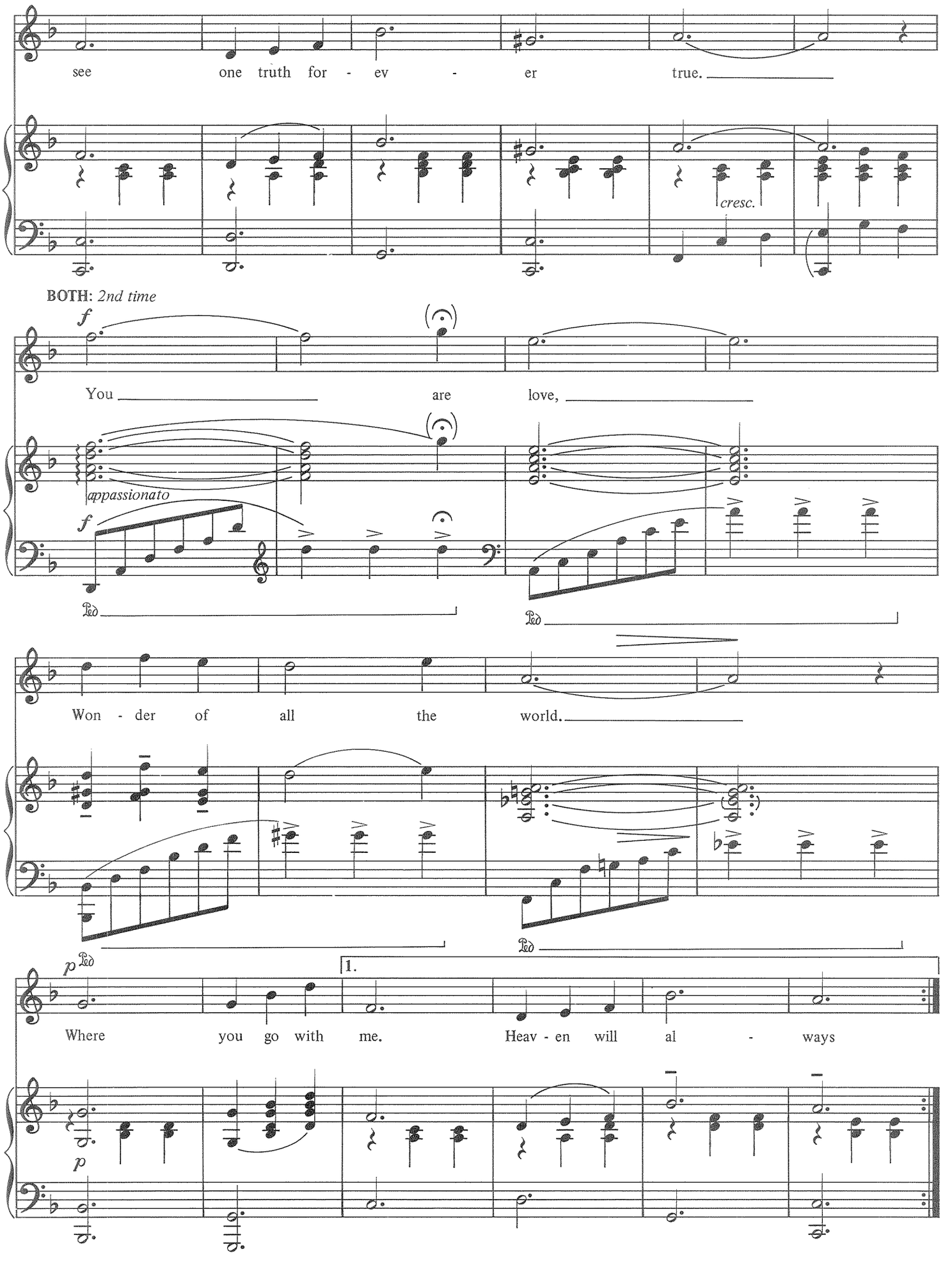

Tempo di Valse
RAVENAL:
Once a wand'-ring ne'er - do - well, Just a va - grant, rov - ing
p
fel - low, I went my way.
Life was just a joke to tell. Like a lone - ly Pun - chi -
nel - lo my role was gay.

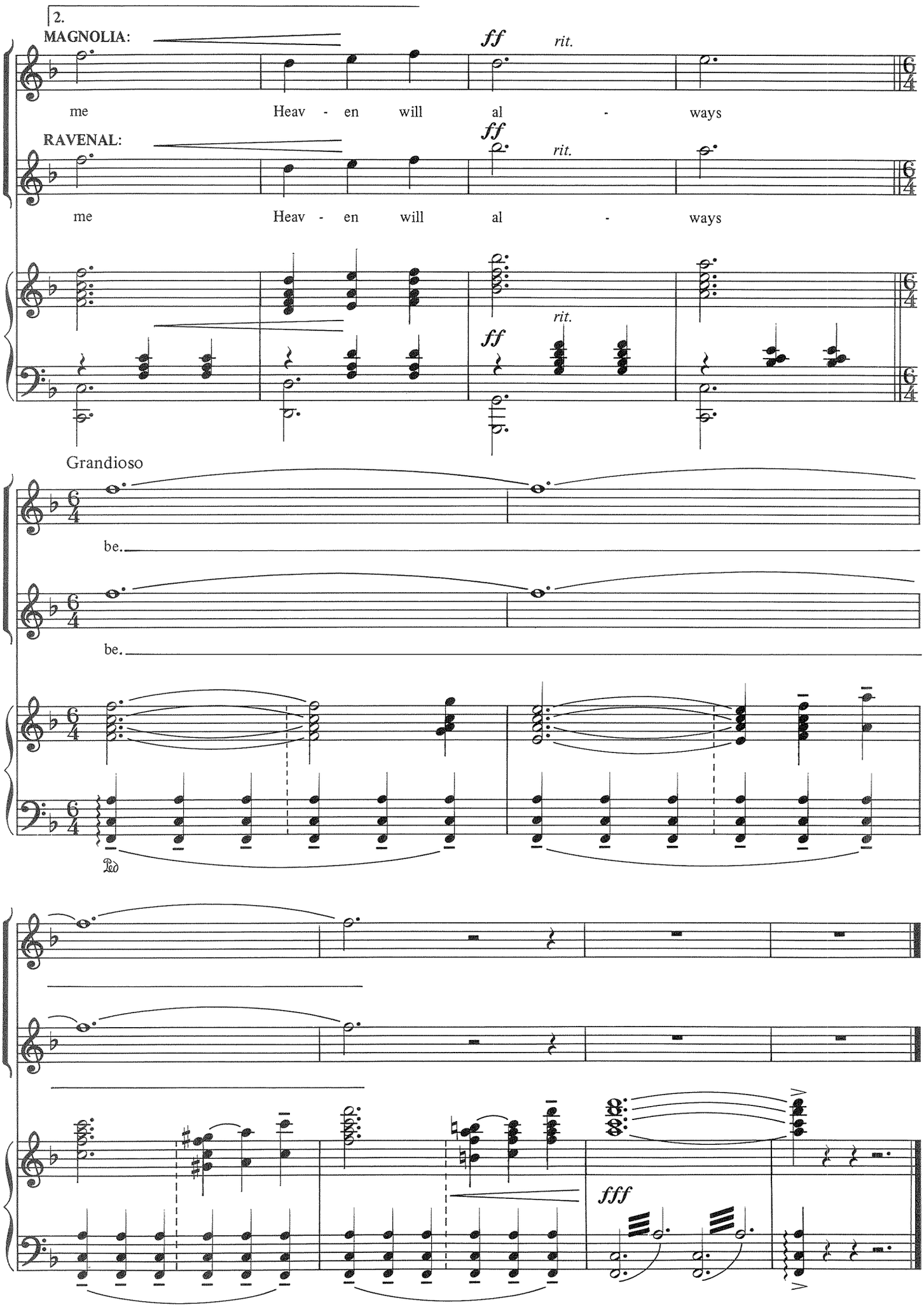

But I knew the joke was aim - less; Time went on, I
liked the game less, For you see,
Some - where lurked a spark di - vine, And
I kept won - d'ring wheth - er mine would come to


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
rit.
bright and beau - ti - ful world all new, Wrapped
rit.
Tempo di Valse
up in you.
p
1st time RAVENAL:
2nd time MAGNOLIA:
You
be.
are love, Here in my arms
(Ravenal 2nd time)
p molto espress.


rubato
Where you be - long,
And here you will stay,
colla voce
I'll not let you a - way,
I want day af - ter day
with
You.
You
are spring,
dolcissimo
Bud of ro - mance un - furled.
You
taught me to


see one truth for - ev - er true.
cresc.
BOTH: 2nd time
f
You are love,
appassionato
f
Ped
Ped
Won - der of all the world.
Ped
p Ped
1.
Where you go with me. Heav - en will al - ways
p

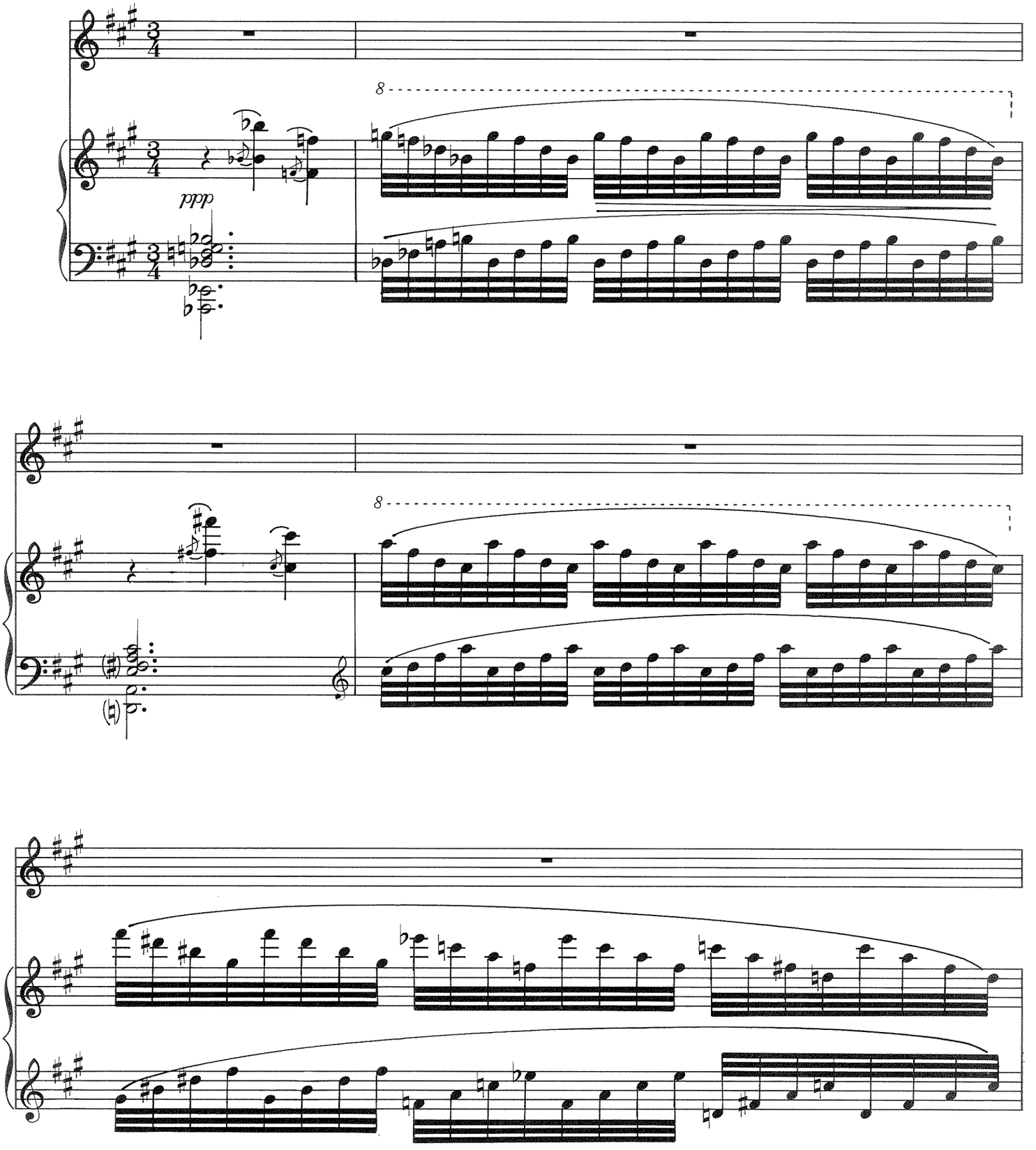

2.
MAGNOLIA:
ff
rit.
me Heav - en will al - ways
RAVENAL:
ff
rit.
me Heav - en will al - ways
rit.
ff
Grandioso
be.
be.
Ped
fff

STRANGE MUSIC

from *Song Of Norway*

Words and Music by ROBERT WRIGHT
& GEORGE FORREST

Andante



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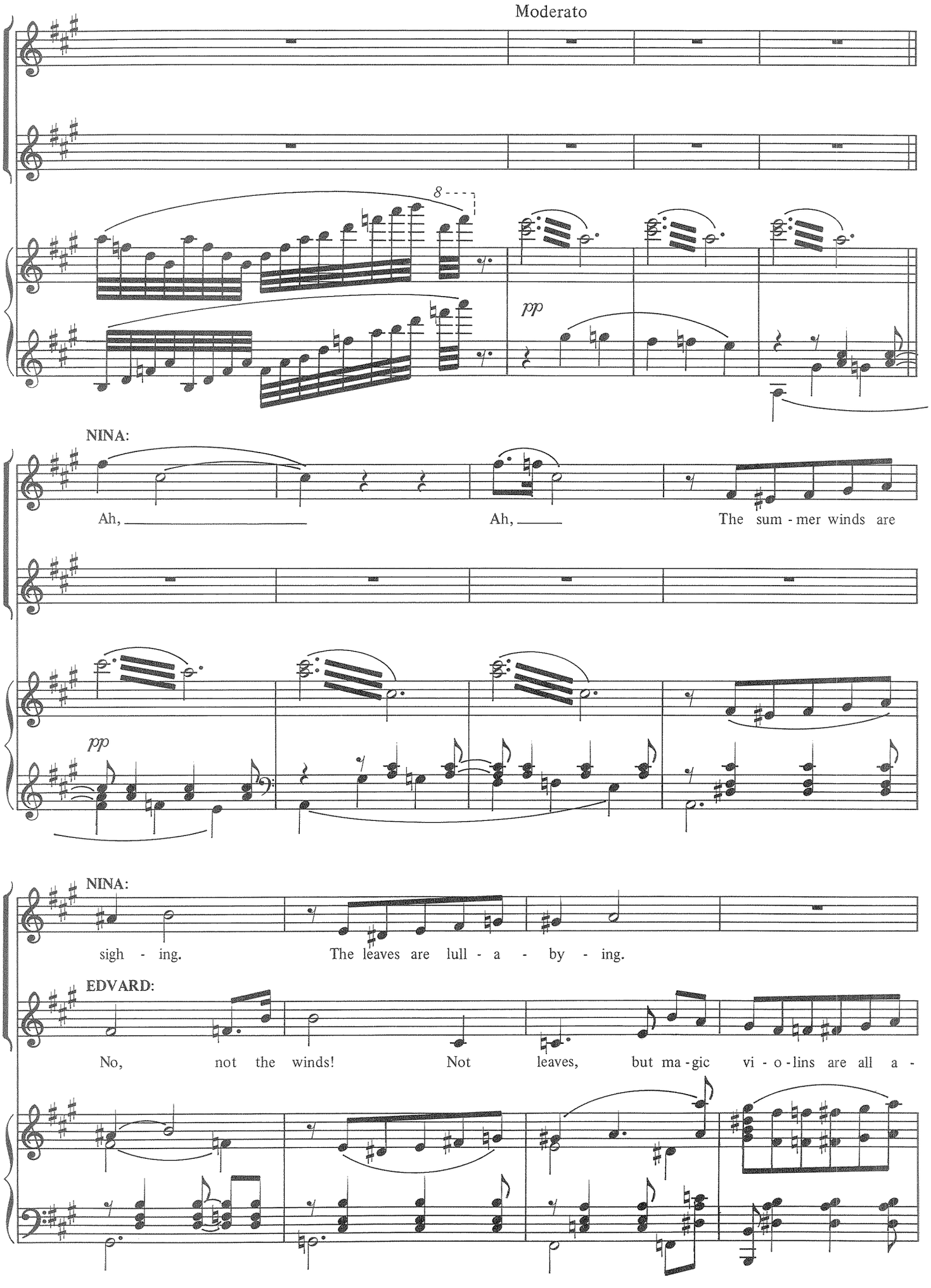
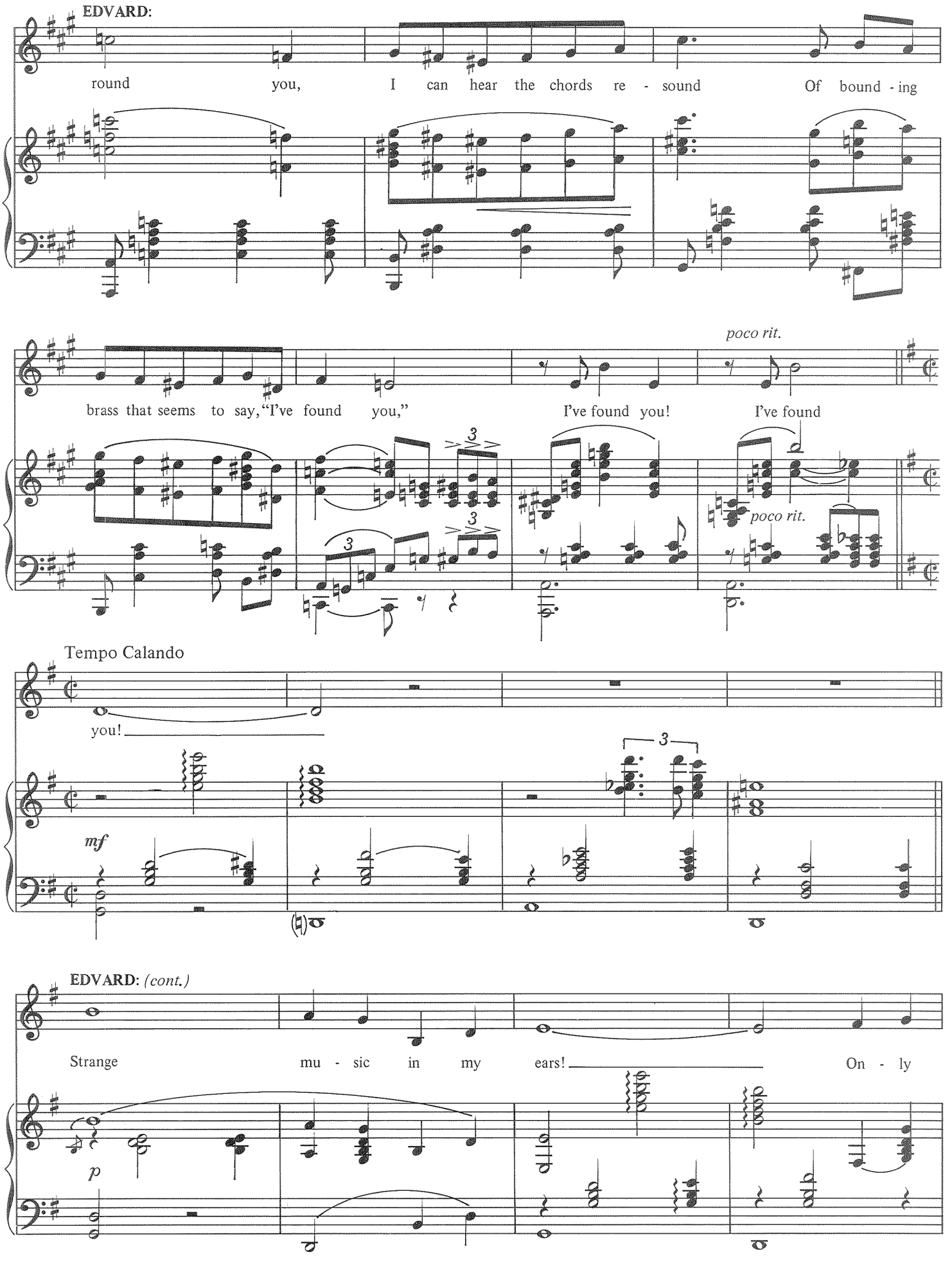
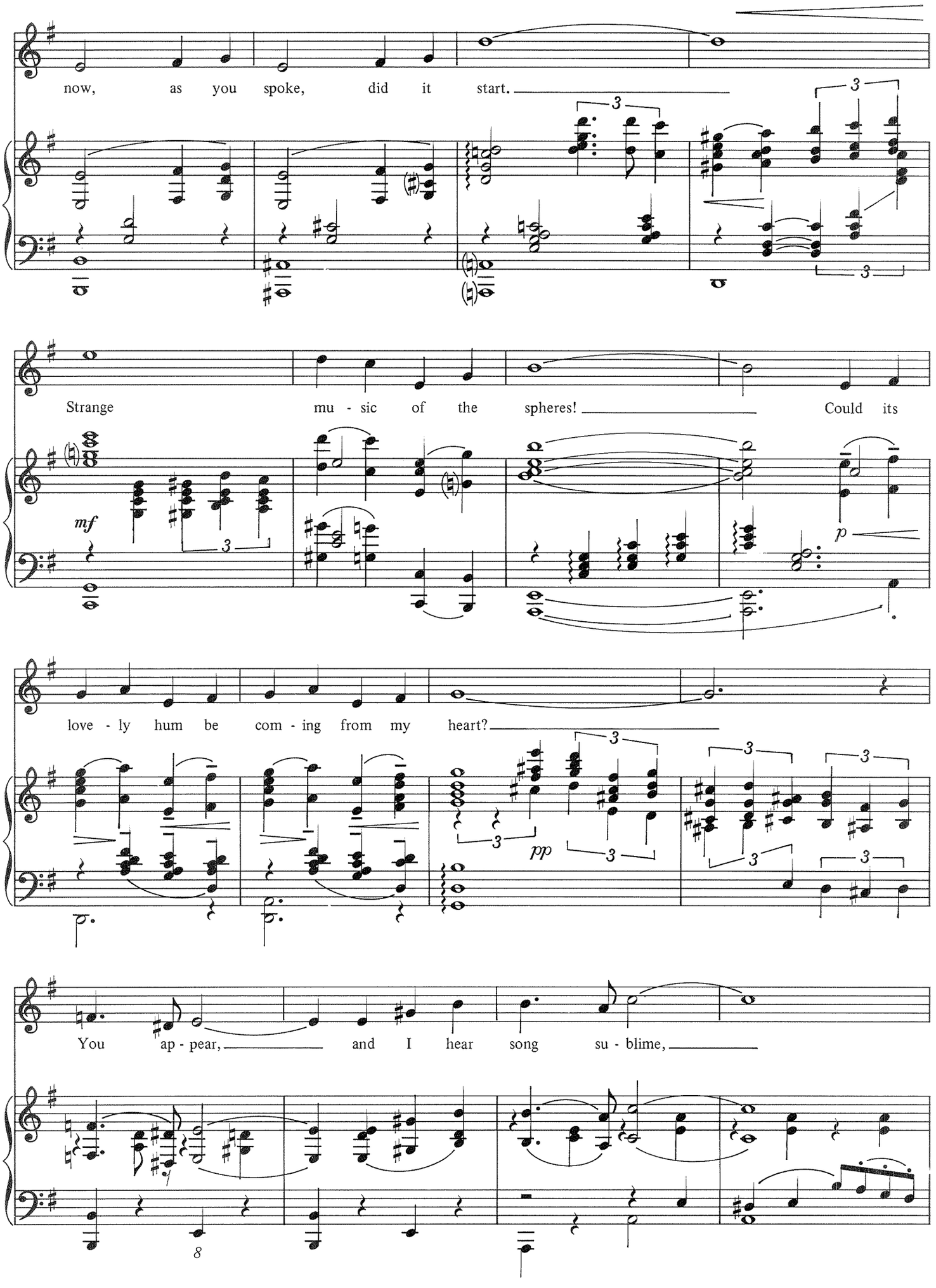
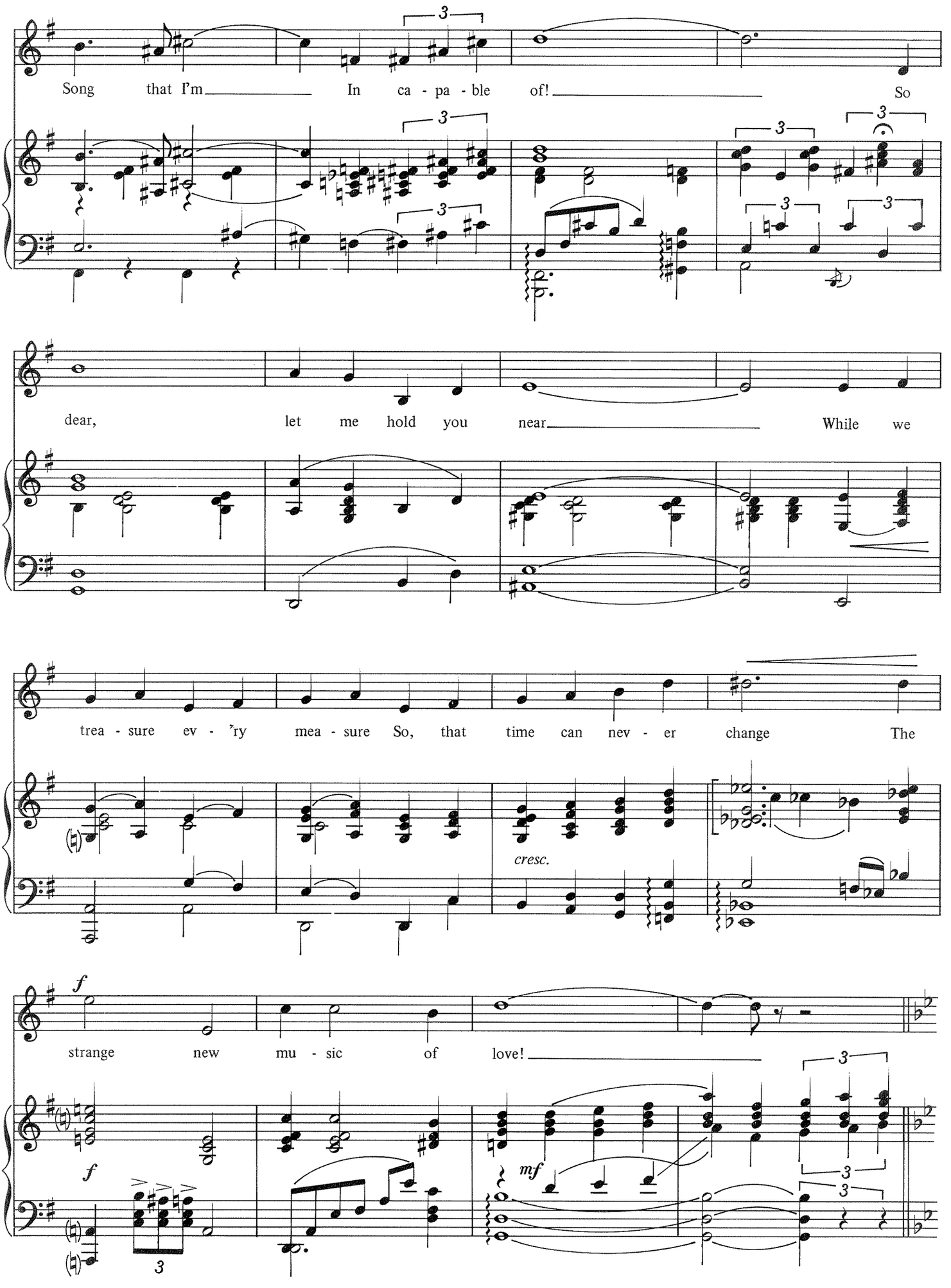
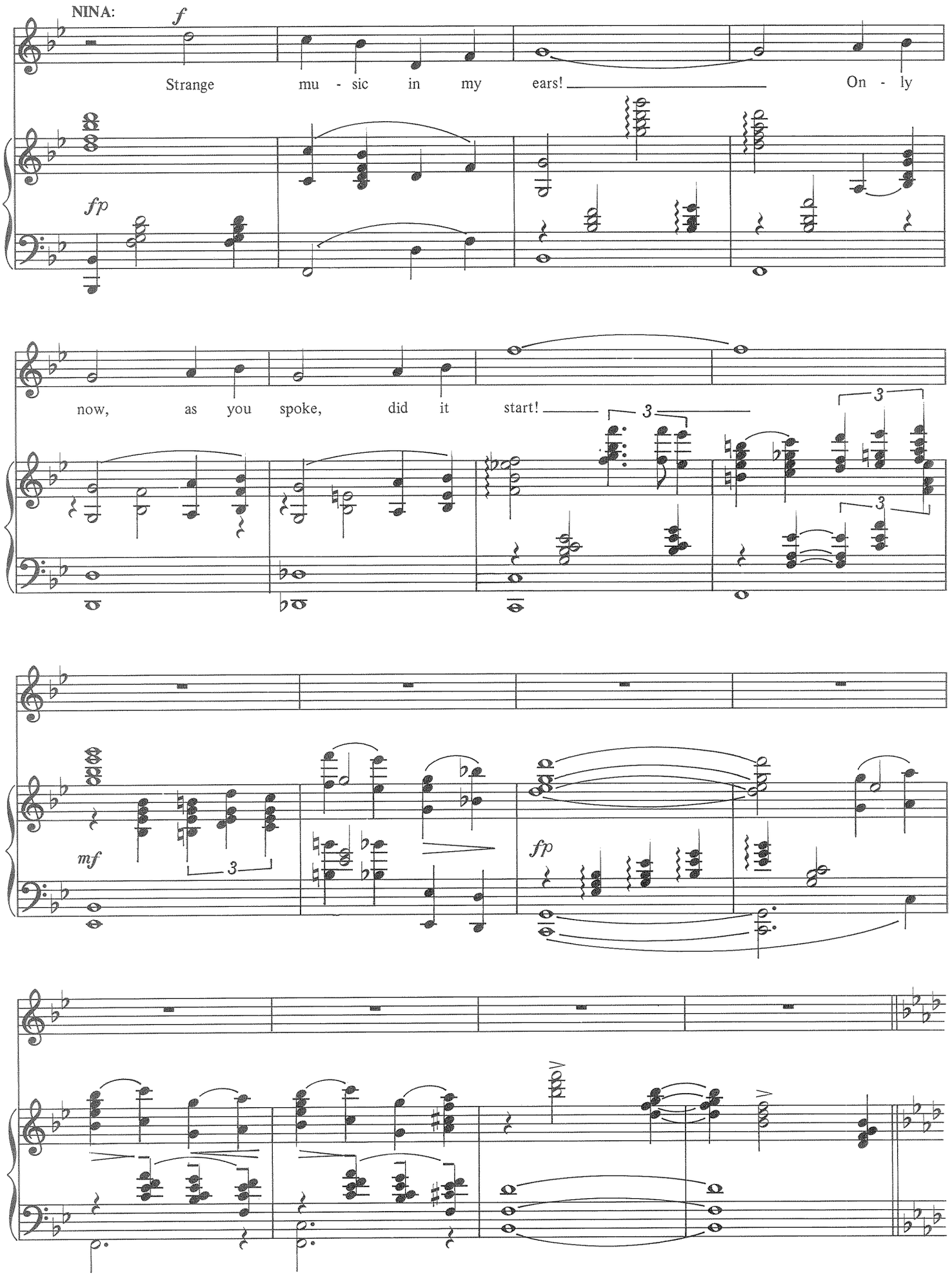
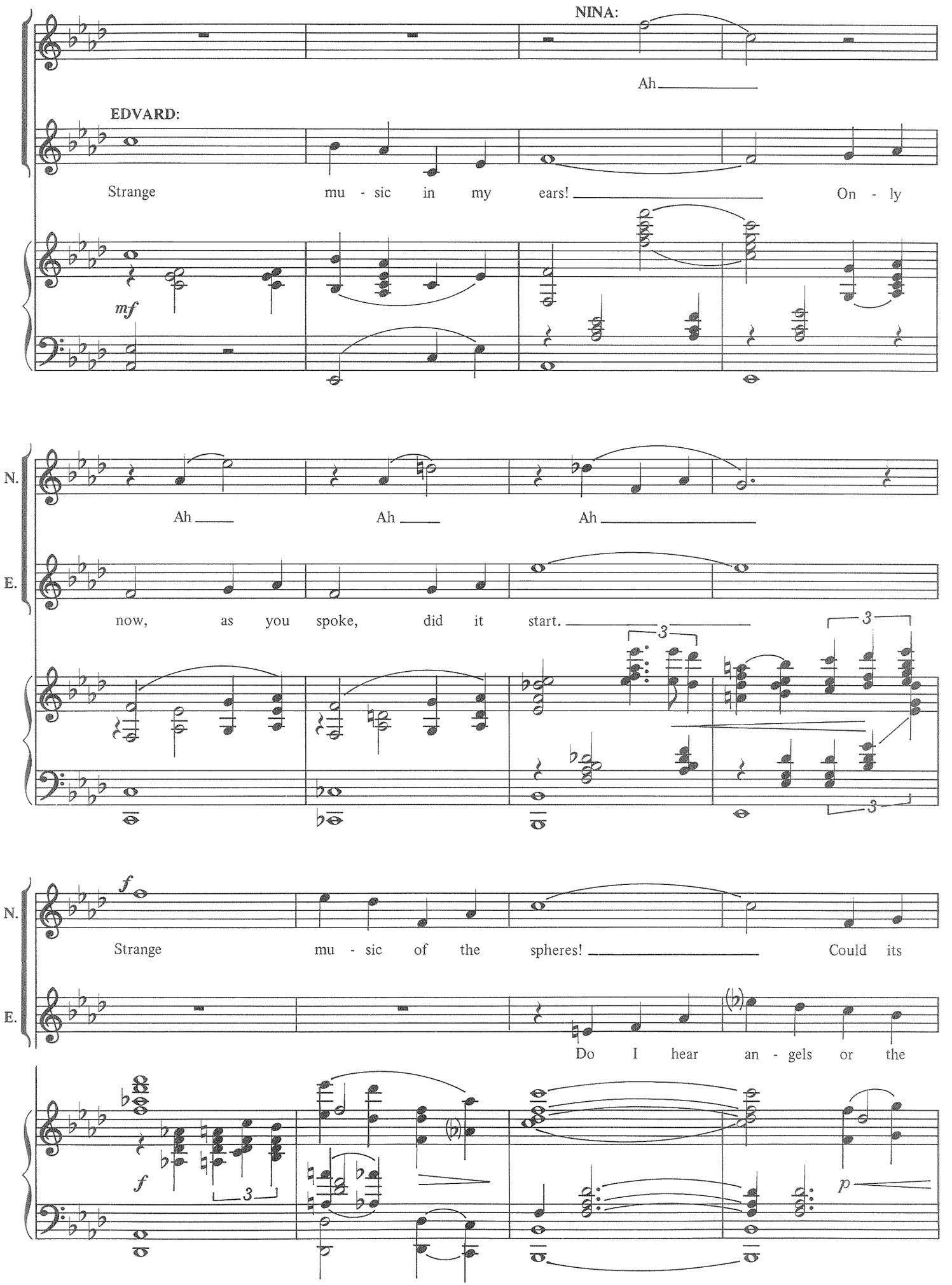

Moderato
8
pp
NINA:
Ah,
Ah,
The sum - mer winds are
pp
NINA:
sigh - ing.
The leaves are lull - a - by - ing.
EDVARD:
No, not the winds!
Not leaves, but ma - gic vi - o - lins are all a -

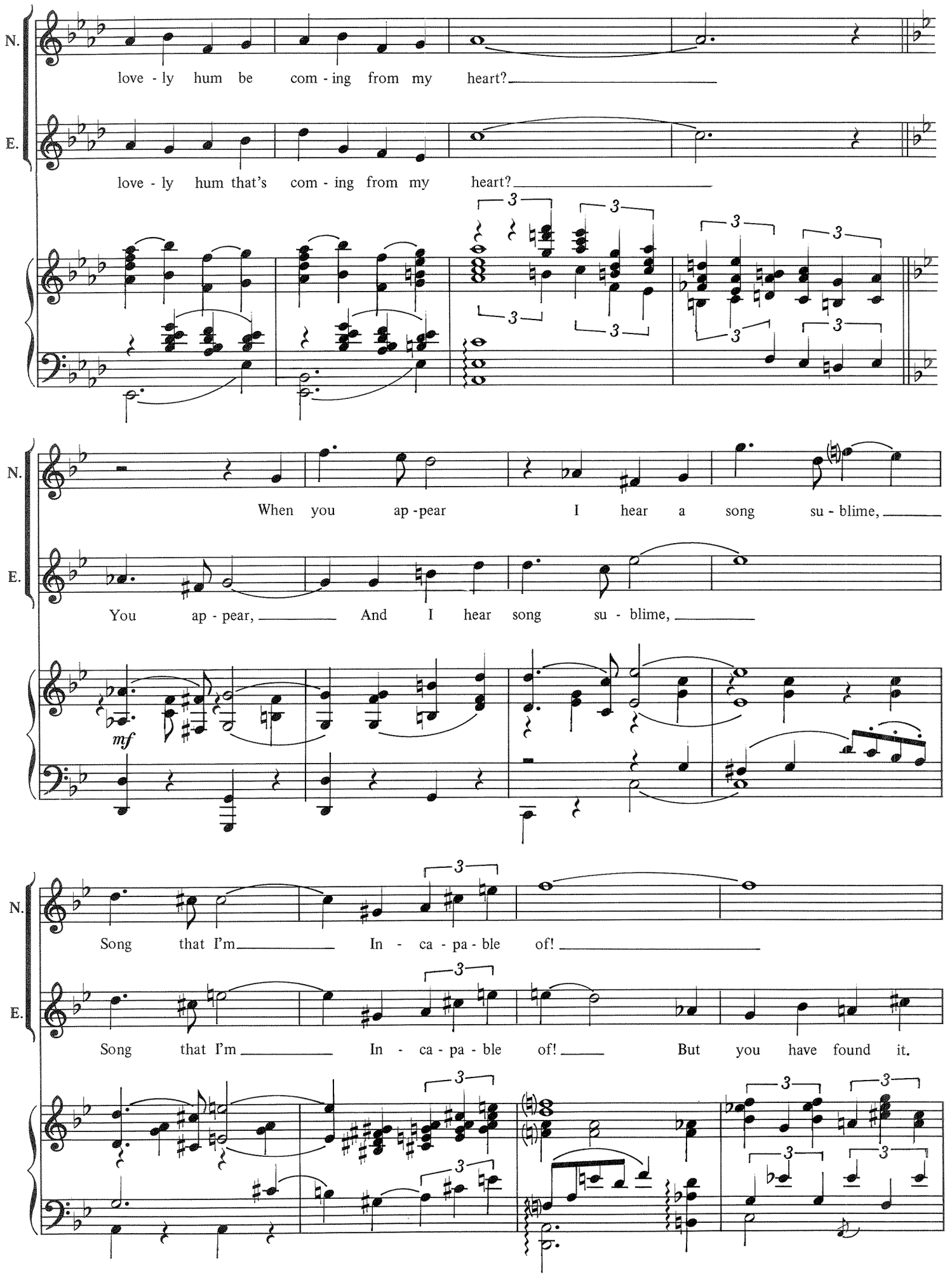

EDVARD:
round you, I can hear the chords re - sound Of bound - ing
poco rit.
brass that seems to say, "I've found you," I've found you! I've found
poco rit.
Tempo Calando
you!
mf
EDVARD: (cont.)
Strange mu - sic in my ears! On - ly
p

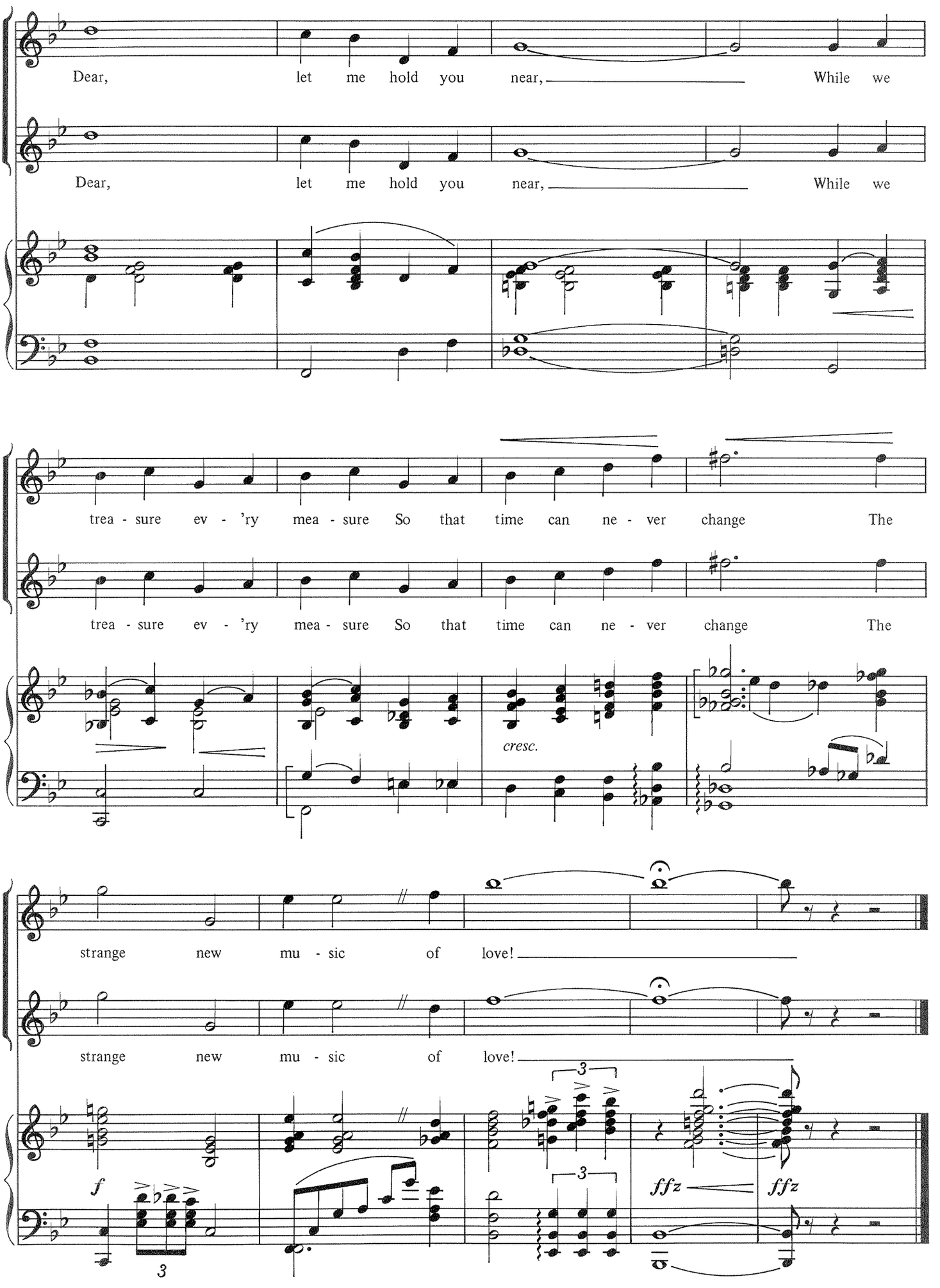

now, as you spoke, did it start.
Strange mu - sic of the spheres! Could its
mf
p
love - ly hum be com - ing from my heart?
pp
You ap - pear, and I hear song su - blime,
8


Song that I'm In ca - pa - ble of! So
dear, let me hold you near While we
trea - sure ev - 'ry mea - sure So, that time can nev - er change The
cresc.
f
strange new mu - sic of love!
f
mf


NINA:
f
Strange mu - sic in my ears! On - ly
fp
now, as you spoke, did it start!
3
3
3
3
mf
3
fp


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
3
p

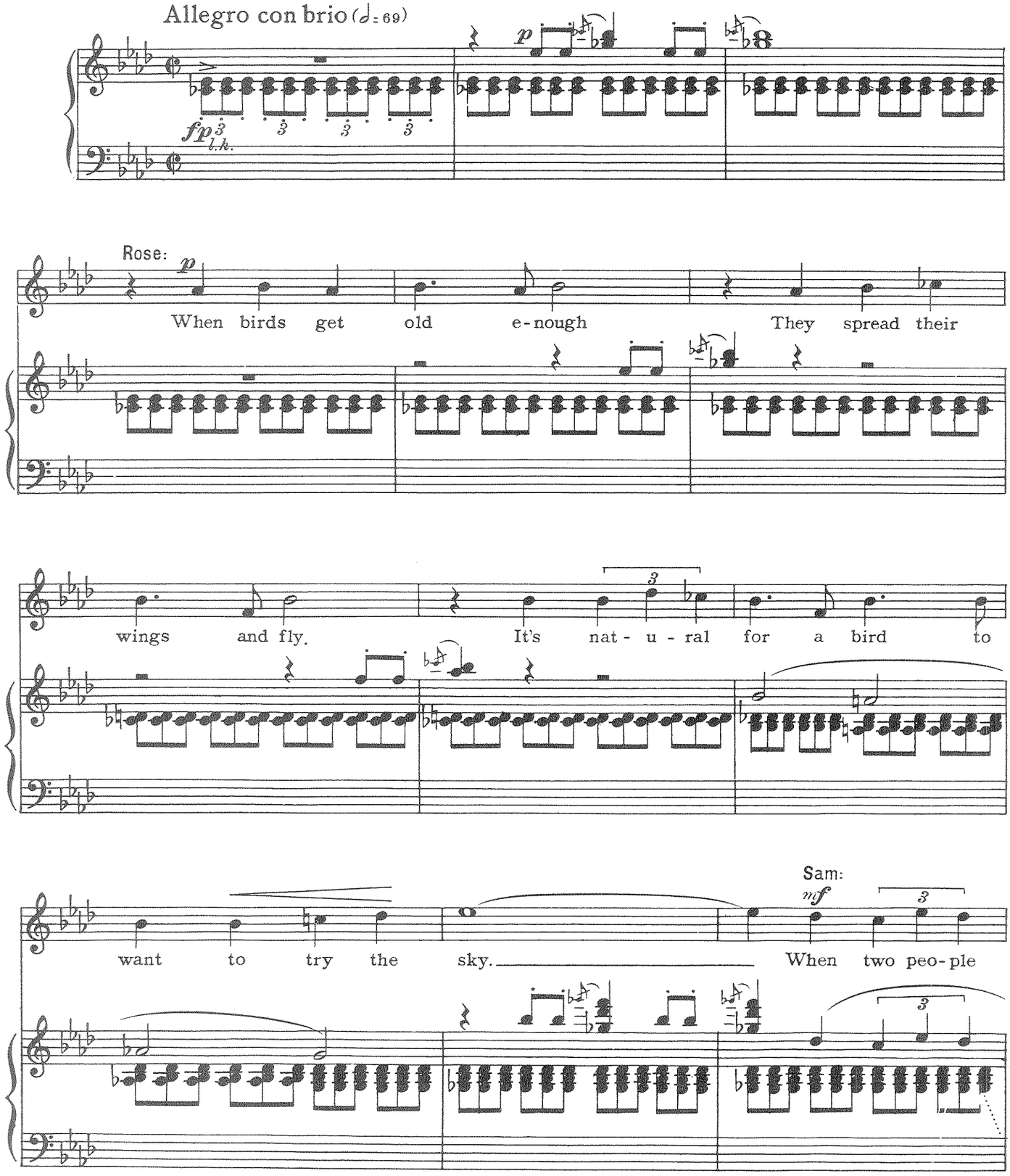

N.
love - ly hum be com - ing from my heart?
E.
love - ly hum that's com - ing from my heart?
N.
When you ap - pear I hear a song su - blime,
E.
You ap - pear, And I hear song su - blime,
mf
N.
Song that I'm In - ca - pa - ble of!
E.
Song that I'm In - ca - pa - ble of! But you have found it.


Dear, let me hold you near, While we
Dear, let me hold you near, While we
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
cresc.
strange new mu - sic of love!
strange new mu - sic of love!
f
3
3
3
ffz
ffz

WE'LL GO AWAY TOGETHER

from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL



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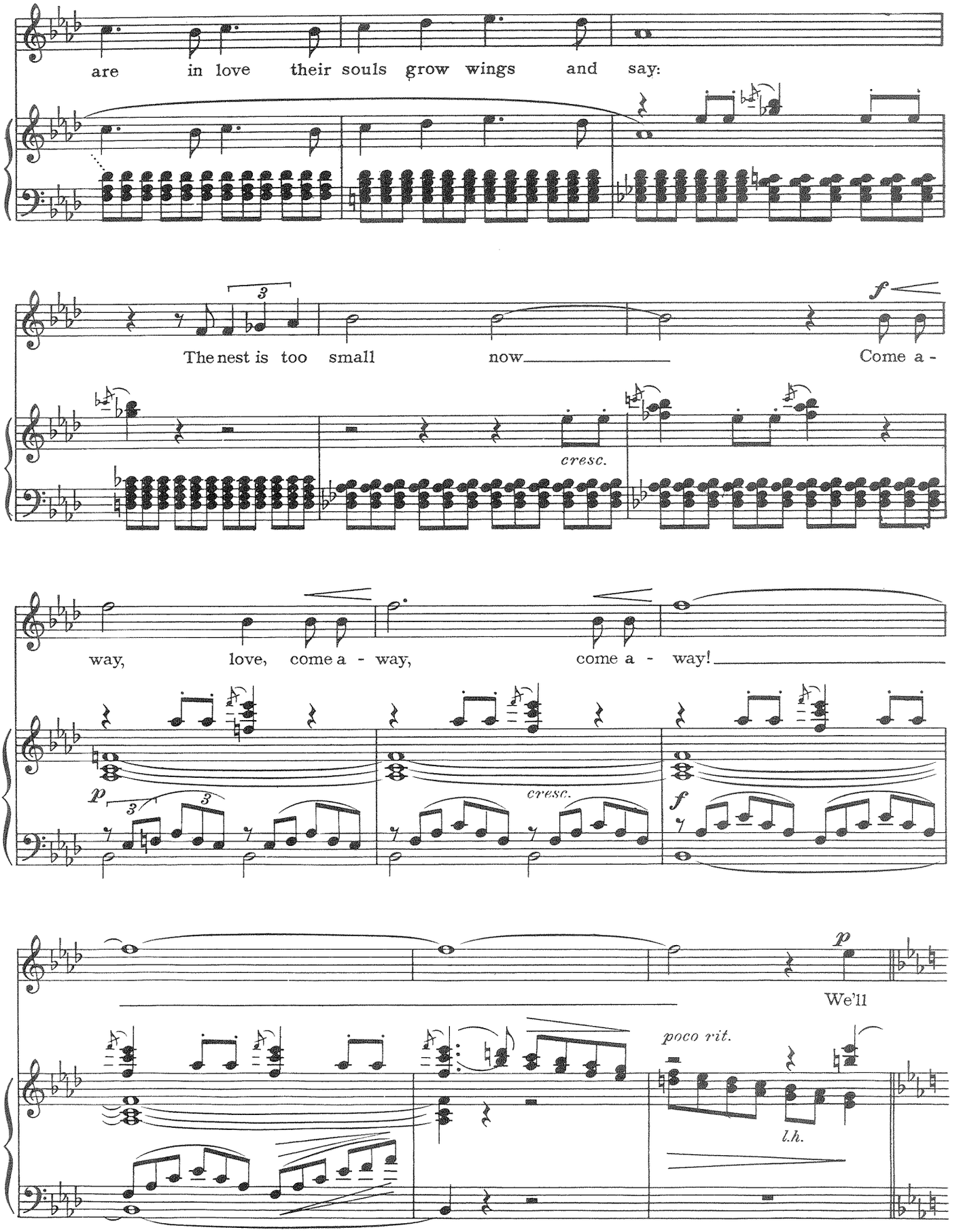
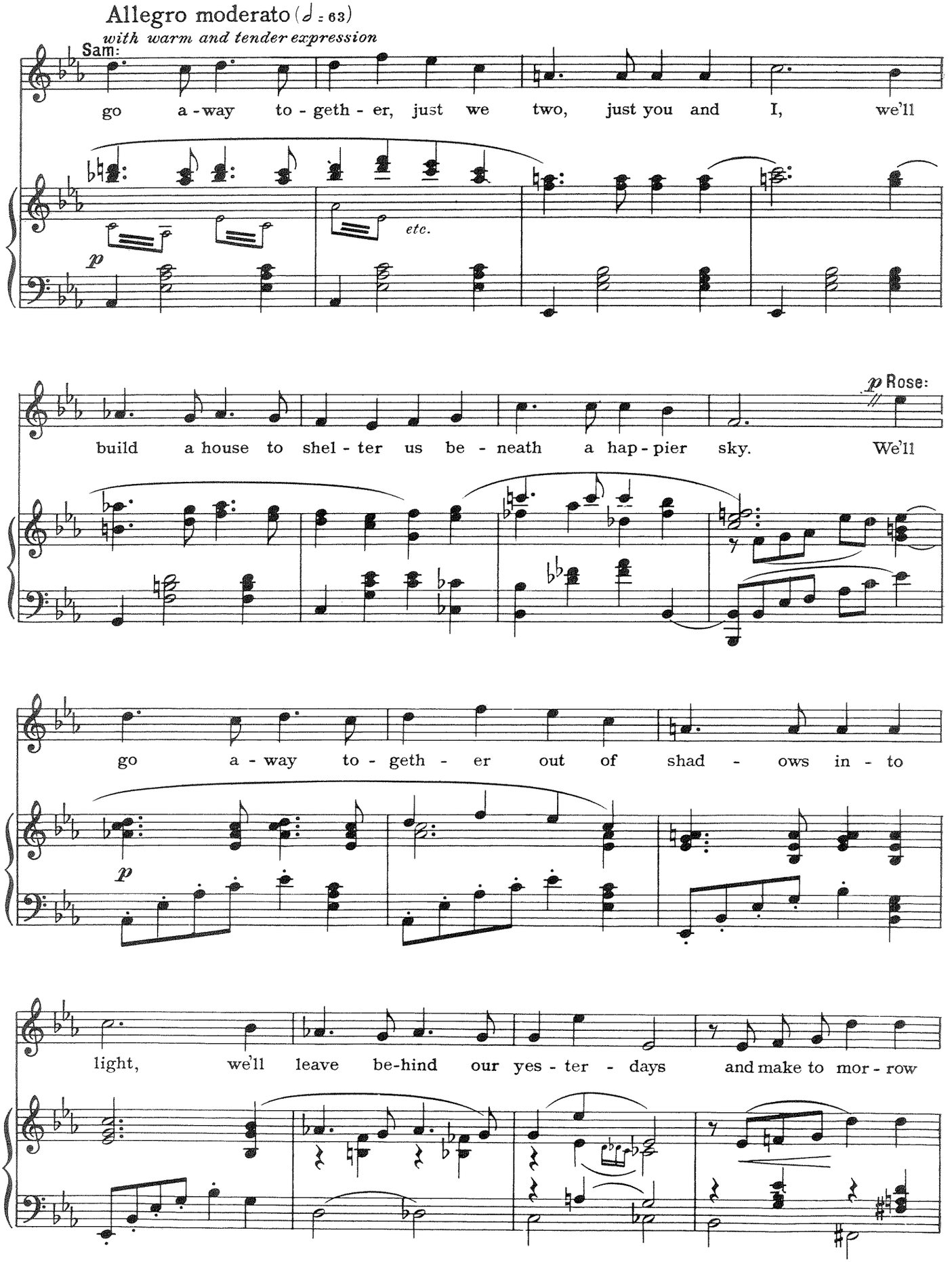
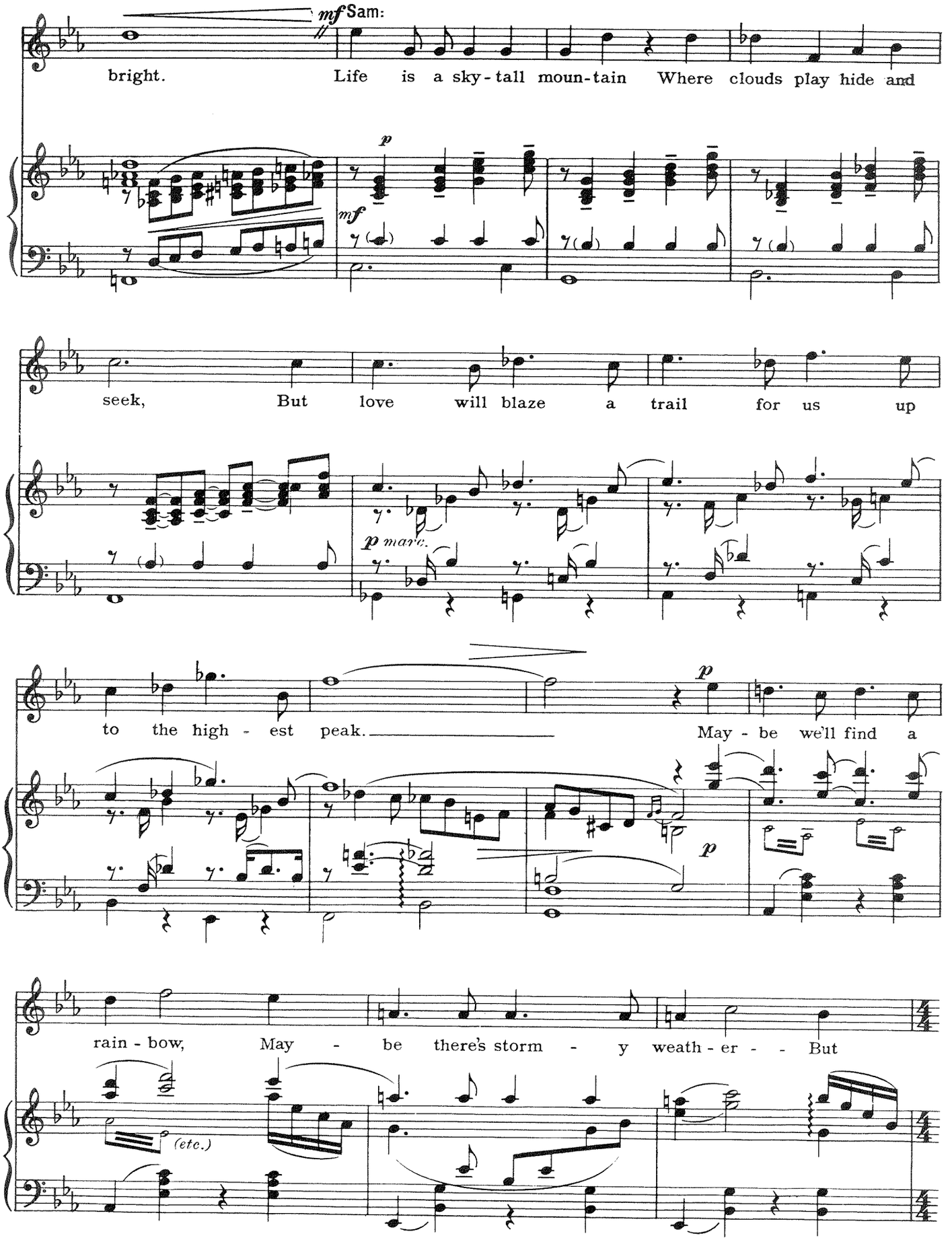
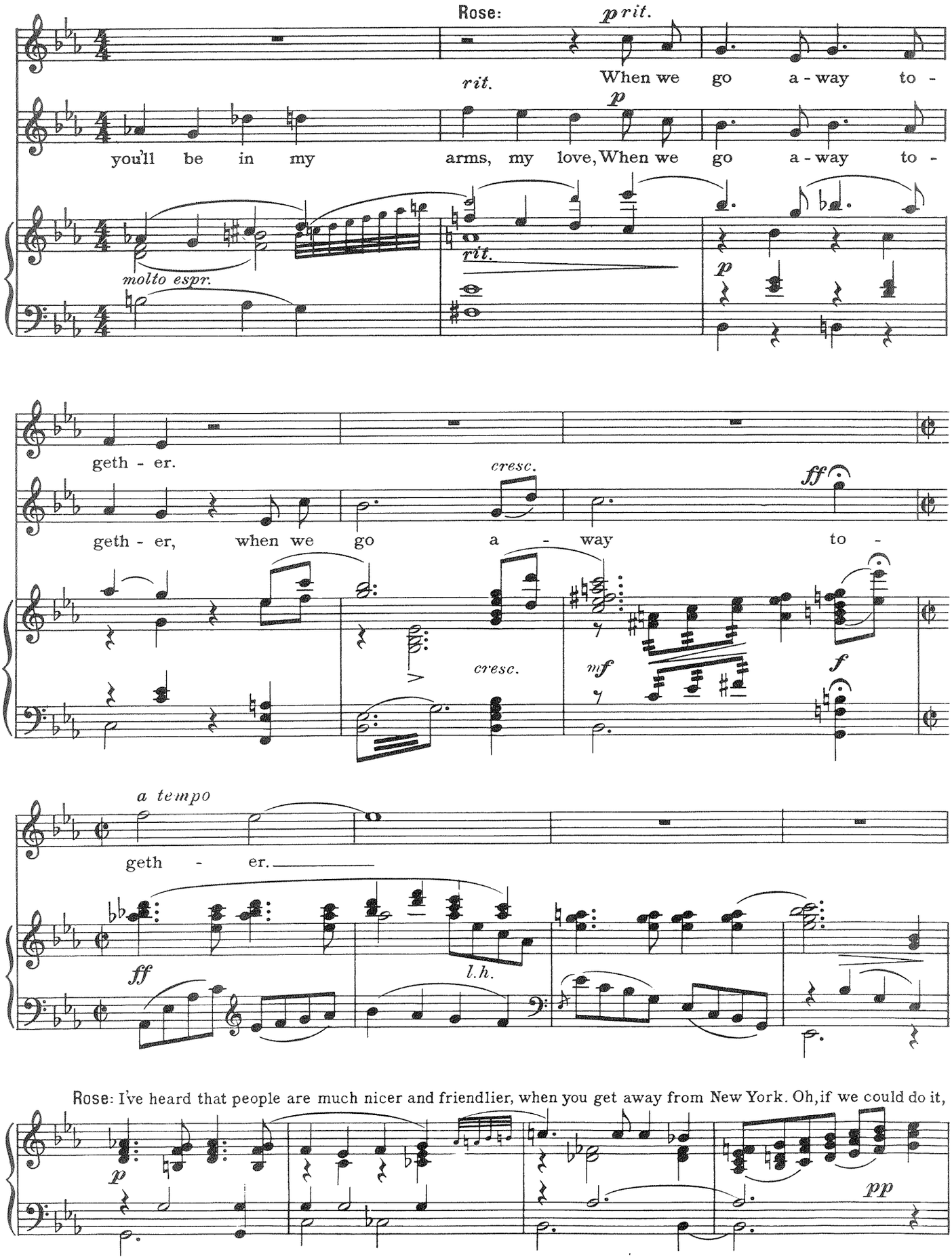
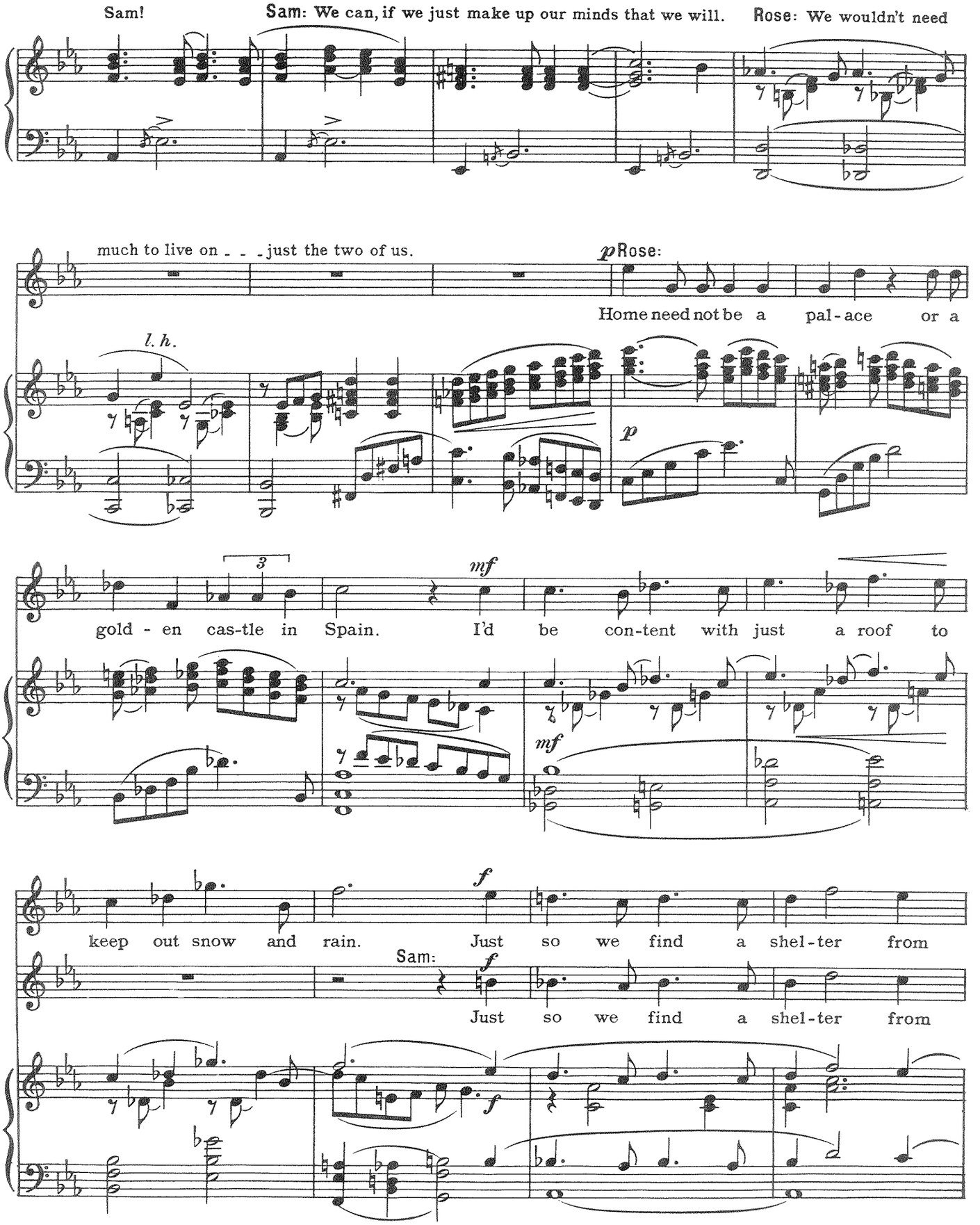
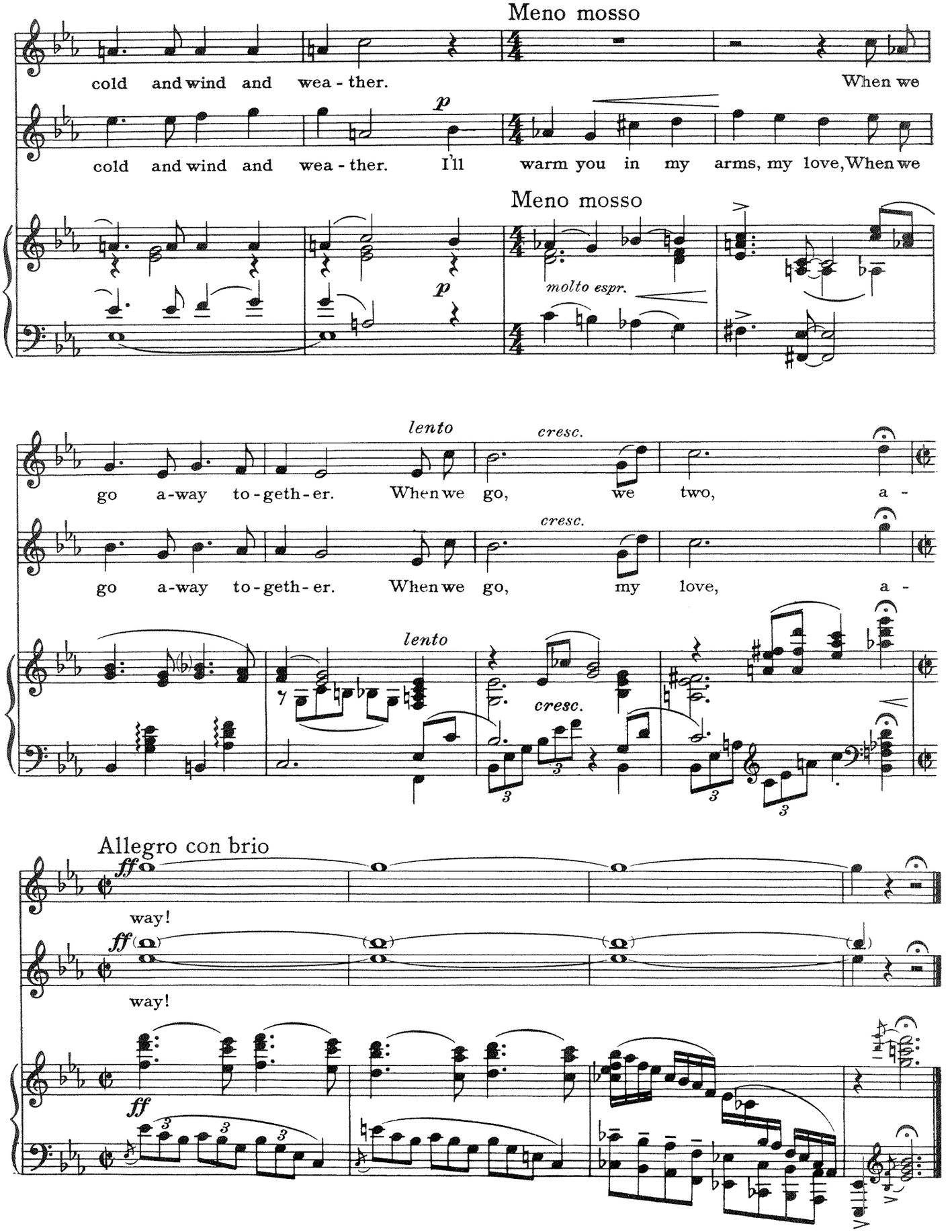

are in love their souls grow wings and say:
The nest is too small now
Come a -
cresc.
way, love, come a - way, come a - way!
p
cresc.
f
p
We'll
poco rit.
l.h.


Allegro moderato (𝅗𝅥 = 63)
with warm and tender expression
Sam:
go a - way to - geth - er, just we two, just you and I, we'll
etc.
p
build a house to shel - ter us be - neath a hap - pier sky. We'll
p Rose:
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
p
mf
seek, But love will blaze a trail for us up
p marc.
to the high - est peak. May - be we'll find a
p
p
rain - bow, May - be there's storm - y weath - er - - But
(etc.)


Rose:
p rit.
When we go a - way to -
you'll be in my arms, my love, When we go a - way to -
rit.
molto espr.
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
much to live on - - - just the two of us.
p Rose:
Home need not be a pal-ace or a
l. h.
p
3
mf
gold - en cas-tle in Spain. I'd be con-tent with just a roof to
mf
f
keep out snow and rain. Just so we find a shel-ter from
Sam:
f
Just so we find a shel-ter from
f


Meno mosso
cold and wind and wea - ther.
When we
p
cold and wind and wea - ther. I'll warm you in my arms, my love, When we
Meno mosso
p
molto espr.
lento
cresc.
go a-way to-geth-er. When we go, we two, a -
cresc.
go a-way to-geth-er. When we go, my love, a -
lento
cresc.
Allegro con brio
ff
way!
ff
way!
ff