Soprano Volume 1
Revised Edition

THE SINGERS
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.

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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 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 “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 comfort. 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.

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.

In the Revised Edition we answered some criticisms of where songs were previously published, and also have been able to slightly improve the overall mix of selections. We have moved “My Funny Valentine,” “The Saga of Jenny,” and “Glad to Be Unhappy” into Soprano Volume I, a more natural vocal fit for those wonderful songs in their original keys. “Ten Minutes Ago” has also been added to the Revised Edition.

Richard Walters, editor
THE SINGER'S MUSICAL THEATRE ANTHOLOGY
Soprano

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ALLEGRO

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR AND CHOREOGRAPHER: Agnes de Mille
OPENED: 10/10/47

Allegro was the third Rodgers and Hammerstein musical on Broadway and the first with a story that had not been based on a previous source. It was a particularly ambitious undertaking, with its theme of the corrupting effect of big institutions told through the life of a doctor, Joseph Taylor, Jr. (John Battles), from his birth in a small American town to his thirty-fifth year. Joe grows up, goes to school, marries a local belle (Roberta Jonay), joins the staff of a large Chicago hospital that panders to wealthy patients, discovers that his wife is unfaithful, and, in the end, returns to his home town with his adoring nurse (Lisa Kirk) to dedicate himself to healing the sick and helping the needy. One innovation in the musical was the use of a Greek chorus to comment on the action and sing directly to the actors and the audience.

BABES IN ARMS

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

BOOK: Richard Rodgers and Lorenz Hart
CHOREOGRAPHER: George Balanchine

With such songs as “I Wish I Were in Love Again,” “Johnny One Note,” “The Lady Is a Tramp,” “My Funny Valentine,” and “Where or When,” Babes in Arms boasted more hits than any of Rodgers and Hart’s twenty-nine stage musicals. In the high-spirited, youthful show, a group of youngsters, whose parents are out-of-work vaudevillians, stage a revue to keep from being sent to a work farm. Unfortunately, the show is not a success. Later, when a transatlantic French flyer lands nearby, they attract enough publicity to put on a successful show and have their own youth center. Among the cast’s babies 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.

THE BOYS FROM SYRACUSE

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
DIRECTOR: George Abbott
OPENED: 11/23/38

BOOK: George Abbott
CHOREOGRAPHER: George Balanchine

The idea for The Boys from Syracuse began when Rodgers and Hart, while working on another show, were discussing the fact that no one had yet done a musical based on a play by Shakespeare. Their obvious choice was The Comedy of Errors chiefly because Lorenz Hart’s brother Teddy Hart was always being confused with another comic actor, Jimmy Savo. Set in Ephesus in ancient Asia Minor, the ribald tale concerns the efforts of two boys from Syracuse, Antipholus and his servant Dromio (Eddie Albert and Jimmy Savo) to find their long-lost twins, also named Antipholus and Dromio (Ronald Graham and Teddy Hart). Complications arise when the wives of the Ephesians, Adriana (Muriel Angelus) and her servant Luce (Wynn Murray), mistake the two strangers for their husbands. A highly successful Off Broadway revival of The Boys from Syracuse was presented in 1963 and ran for 502 performances. The movie version, which RKO-Radio released in 1940, starred Allan Jones and Joe Penner (both in dual roles). It was directed by A. Edward Sutherland.

CAMELOT

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
OPENED: 12/3/60

CHOREOGRAPHER: Hanya Holm

Lerner and Loewe’s first Broadway production following their spectacular hit, My Fair Lady, was another musical based on a highly esteemed work of British fiction, T.H. White’s novel, The Once and Future King. Again, too, they were joined by fair lady Julie Andrews and director Moss Hart for an opulently mounted retelling of the Arthurian legend, with its high-minded knights of the round table and its tragic romantic triangle involving King Arthur, his queen Guenevere, and his trusted knight, Sir Lancelot. Helped by a huge advance ticket sale, Camelot easily surmounted a divided press to become something of a Broadway legend itself.

In 1980, during a tour headed by Richard Burton, the original King Arthur, Camelot returned to New York to play the New York State Theatre for 56 performances. After Burton was succeeded on the road by Richard Harris, the musical came back again, this time to the Winter Garden for an additional 48 performances. Mr. Harris also starred in the film version with Vanessa Redgrave, which Joshua Logan directed for Warner Bros. in 1967.

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.
CAROUSEL

MUSIC: Richard Rodgers
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 fiancé. Billy’s famous “Soliloquy” is Richard Rodgers longest and most operatic song, and can truly be considered an aria. The show closes with the moving, hymn-like “You’ll Never Walk Alone.”

CELEBRATION

MUSIC: Harvey Schmidt
LYRICS AND BOOK: Tom Jones
DIRECTOR: Tom Jones
OPENED: 1/22/69

The setting is New Year’s Eve, that most hopeful of holidays; the theme is of personal renewal and growth. Typically, using a minimum of characters, Schmidt and Jones tell their story with moving simplicity. The song chosen for this anthology, “Under the Tree,” is written for a solo singer with a trio, but has been adapted for one singer in the edition that appears here.

CINDERELLA

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Ralph Nelson
OPENED: 3/31/57 (television)

When CBS-TV decided to mount a musical version of Cinderella, the network was fortunate in securing the services of Julie Andrews, fresh from her engagement as the Cinderella-like heroine of My Fair Lady, as well as the Broadway theatre’s most illustrious writing team, Richard Rodgers and Oscar Hammerstein II. In adapting the children’s fairy tale, Hammerstein was careful not to alter or update the familiar story. It was still about the put upon drudge (Julie Andrews), her wicked Stepmother (Ilka Chase) and Stepsisters (Kaye Ballard and Alice Ghostley), her Fairy Godmother (Edith Adams), the ball that the King and Queen (Howard Lindsay and Dorothy Stickney) give for their son (Jon Cypher), the love that blossoms when Cinderella and the Prince meet. Cinderella’s loss of a glass slipper, and the Prince’s discovery that the foot that belongs to the slipper also belongs to his inamorata.

Because the production was filmed live and could not be preserved except in black-and-white kinescope, a new production was filmed in 1965, and has since been repeated eight times. Heading the cast were Lesley Ann Warren (Cinderella), Stuart Damon (The Prince), Celeste Holm (Fairy Godmother), Walter Pidgeon (King), and Ginger Rogers (Queen). The stage adaptation (which includes the song “Boys and Girls Like You and Me,” originally intended for Oklahoma!) has been produced frequently throughout the United States.

THE FANTASTICKS

MUSIC: Harvey Schmidt
LYRICS AND BOOK: Tom Jones
DIRECTOR: Word Baker
OPENED: 5/3/60

The statistics alone are, well, fantastic. Since The Fantasticks opened over 40 years ago at a tiny Greenwich Village theatre, there have been, to date, many thousands of productions in the United States, fifteen touring companies, hundreds of productions in more than 66 foreign countries, and the backers have received more than 10,000% profit on their initial investment of $16,500. No other production, on or off Broadway, has ever enjoyed such a lengthy run. Curiously, the initial reviews were either mixed or negative, and producer Lore Noto seriously considered closing the show after its first discouraging week. But an Off Broadway award, the popularity of the song “Try to Remember,” and, most important, word of mouth, all helped to turn the show’s fortunes around.

The fragile fantasy is concerned with the theme of seasonal rebirth, or the paradox of “why Spring is born out of Winter’s laboring pain.” In the story, adapted from Edmond Rostand’s play, Les Romaneques, the fathers of two youthful lovers, Luisa and Matt, feel they must show parental disapproval to make sure that their progenies remain together. When this deception is revealed, the lovers’ quarrel and Matt goes off to seek adventure. At the end, after a number of degrading experiences, he returns to Luisa’s waiting arms.
FIDDLER ON THE ROOF

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: 9/22/64

An undeniable classic of the Broadway theatre, *Fiddler on the Roof* took a compassionate view of a Jewish community in Czarist Russia where people struggled to maintain their traditions and identity in the face of persecution. Despite a story that some thought had limited appeal (it was based on tales by Sholom Aleichem, including “Tevye’s Daughters”), the theme struck such a universal response that the Fiddler was perched precariously on his roof for a record run of over seven years, nine months. The plot is set in the village of Anatevka in 1905 and deals mainly with the efforts of Tevye (Zero Mostel), a dairyman, his wife Golde (Maria Karnilova), and their five daughters to cope with their harsh existence. At the play’s end, when a Cossack pogrom has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America.

Because of the musical’s lengthy run, Zero Mostel was succeeded after a year by Luther Adler, followed by Herschel Bernardi, Harry Goz, Paul Lipson, and Jan Peerce. Others who took over roles during the Broadway engagement were Pia Zadora and Bette Midler, playing two of the daughters. *Fiddler on the Roof* was revived on Broadway at the Winter Garden in 1976, with Zero Mostel again in the lead, and at the New York State Theatre in 1981 with Herschel Bernardi and Maria Karnilova.

The United Artists film version, directed by Norman Jewison, opened in 1971 with Topol (who had played Tevye in London), Norma Crane and Molly Picon. Isaac Stern was the violin soloist heard on the soundtrack.

FLOWER DRUM SONG

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
DIRECTOR: Gene Kelly
OPENED: 12/1/58

It was librettist Joseph Fields who first secured the rights to C.Y. Lee’s novel and then approached Rodgers and Hammerstein to join him as collaborators. To dramatize the conflict between the traditionalist older Chinese-Americans living in San Francisco and their thoroughly Americanized offspring, the musical tells the story of Meili (Miyoshi Umeki), a timid “picture bride” from China, who arrives to fulfill her contract to marry night-club owner Sammy Fong (Larry Blyden). Sammy, however, prefers dancer Linda Low (Pat Suzuki), who obviously enjoys being a girl, and the problem is resolved when Sammy’s friend Wang Ta (Ed Kenney) discovers that Meili is really the bride for him. *Flower Drum Song* marked the only Broadway musical directed by Gene Kelly.

In Universal’s 1961 movie version, the cast was headed by Miyoshi Umeki, Nancy Kwan, and James Shigeta. Henry Koster was the director.

FOLLIES

MUSIC AND LYRICS: Stephen Sondheim
DIRECTORS: Harold Prince and 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 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 two 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.
A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

MUSIC AND LYRICS: Stephen Sondheim
DIRECTOR: George Abbott
OPENED: 5/8/62

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients, this was a bawdy, farcical, pellmell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, A Funny Thing Happened on the Way to the Forum opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed.

To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254–184 BC), then wrote an original book incorporating such typical Plautus characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero), and the senile old man. One situation, regarding the senile old man who is kept from entering his house because he believes it is haunted, was, in truth, originally discovered in a play titled Mostellaria.

In 1972, Phil Silvers at last got his chance to appear as Pseudolus in a well-received revival whose run was curtailed by the star’s illness. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. Richard Lester was the director.

HAPPY END

MUSIC: Kurt Weill
WORDS: Bertolt Brecht
ADAPTATION: Elisabeth Hauptmann
OPENED: 9/2/29 (Berlin)

Few musical plays have fostered such high expectations and received such complete condemnation as did Happy End at the time of its premiere. The German press seemed convinced that Brecht and Weill had attempted to duplicate their early success with The Threepenny Opera, and the virtually unanimous verdict was that they had failed miserably. It was not until the 1956 revival in Munich that the show began to be seen and appreciated on its own terms. Happy End seems to be slowly gaining a following, yet still remains one of Weill’s least known works. The one song from the show which has always maintained a fame of its own, even among the infamy of the show’s premiere, is “Surabaya Johnny.” It is sung by Lilian Holiday, lieutenant of the Salvation Army, to Bill Cracker, a Chicago gangster and dance hall owner. Lilian chose this song to sing to Bill because she is out to save his soul, as well as trying to convince him of the pain he has caused her.

THE KING AND I

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

One of the chief features of the score is the skillful way Cole Porter combined his own musical world (“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.

LADY IN THE DARK

† MUSIC: Kurt Weill  BOOK: Moss Hart
LYRICS: Ira Gershwin  CHOREOGRAPHER: Albertina Rasch
DIRECTORS: Hassard Short and Moss Hart
OPENED: 1/23/41

Although dreams had long been employed as a theatrical device, Moss Hart was the first to write a musical play dealing with their psychoanalytic implications. An austere and businesslike Liza Elliot (Gertrude Lawrence), editor of a successful fashion magazine, had been bothered by her dreams and visits a psychoanalyst. Her four haunting dreams revolve around four men: Kendall Nesbitt (Bert Lytell), her married lover who aided her rise to editor; Randy Curtis (Victor Mature), a glamorous but shallow Hollywood star; Russell Paxton (Danny Kaye), the magazine’s effeminate and zany photographer; and most importantly, Charlie Johnson (MacDonald Carey), the magazine’s crusty advertising manager. In relating her dreams, Liza finally comes to understand that all her decisions in life were made because of her father’s rejection. With the exception of “My Ship,” the musical numbers were sung only during the elaborate dream sequences Liza describes to her doctor.

Ginger Rogers and Ray Milland starred in the 1944 Paramount film version under the direction of Mitchell Leisen.

ME AND JULIET

MUSIC: Richard Rodgers  CHOREOGRAPHER: Robert Alton
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: George Abbott
OPENED: 5/28/53

*Me and Juliet* was Rodgers and Hammerstein’s Valentine to show business, with its action—in *Kiss Me, Kate* fashion—taking place both backstage in a theatre and onstage during the performance of a play. Here the tale concerns a romance between a singer in the chorus (Isabel Bigley) and the assistant stage manager (Bill Hayes) whose newfound bliss is seriously threatened by the jealous electrician (Mark Dawson). A comic romantic subplot involves the stage manager (Ray Walston) and the principal dancer (Joan McCracken). The melody of the show’s best-remembered song, “No Other Love,” had previously been composed by Rodgers as background music for the “Beneath the Southern Cross” episode in the NBC-TV documentary series *Victory at Sea*.

MERRILY WE ROLL ALONG

MUSIC: Stephen Sondheim  BOOK: George Furth
DIRECTOR: Harold Prince  CHOREOGRAPHER: Larry Fuller
OPENED: 11/16/81

Founded on the George S. Kaufman-Moss Hart play of the same name, *Merrily We Roll Along* had a highly innovative concept: it told its tale backwards—or from the present when Franklin Shepard (Jim Walton) is a rich, famous, but morally compromised film producer and composer to his idealistic youth when he graduated from high school. Though daring and original, *Merrily We Roll Along* proved too much of a musical morality play, and represented the only out-and-out commercial failure with which composer-lyricist Sondheim and director Prince were associated together.
THE MOST HAPPY FELLA

MUSIC, LYRICS AND BOOK: Frank Loesser
DIRECTOR: Joseph Anthony
OPENED: 5/3/56

Adapted from Sidney Howard's Pulitzer Prize-winning play, They Knew What They Wanted, The Most Happy Fella was a particularly ambitious work for the Broadway theatre, with more than thirty separate musical numbers including arias, duets, trios, quartets, choral pieces, and recitatives. Robust, emotional expressions (“Joey, Joey, Joey”) were interspersed with more traditional specialty numbers (“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 vineyard 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.

THE MUSIC MAN

MUSIC, LYRICS AND BOOK: Meredith Willson
DIRECTOR: Morton Da Costa
OPENED: 12/19/57

With The Music Man, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle America he knew growing up in an Iowa town. It is the Fourth of July, 1912, in River City, Iowa, and “Professor” Harold Hill, a traveling salesman of musical instruments, has arrived to con the citizens into believing that he can teach the town's children how to play in a marching band. But instead of skipping town before the instruments are to arrive, Hill is persuaded to remain because of the love of a good woman, librarian Marian Paroo. The story ends with the children, though barely able to produce any kind of a recognizable musical sound, being hailed by their proud parents.

The show, which took eight years and over thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre.

It was also the first musical-stage appearance of Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. Shirley Jones and Hermione Gingold were also in the movie, which was directed by the original stage director, Morton Da Costa.

MY FAIR LADY

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
OPENED: 3/15/56

The most celebrated musical of the 1950s began as an idea of Hungarian film producer Gabriel Pascal, who devoted the last two years of his life to trying to find writers to adapt George Bernard Shaw's play, Pygmalion, into a stage musical. The team of Lerner and Loewe also saw the possibilities, particularly when they realized that they could use most of the original dialogue and simply expand the action to include scenes at the Ascot Races and the Embassy Ball. They were also scrupulous in maintaining the Shawian flavor in their songs, most apparent in such pieces as “Get Me to the Church on Time,” “Just You Wait,” “Why Can’t the English?,” “Show Me,” and “Without You.”

Shaw's concern with class distinction and his belief that barriers would fall if all Englishmen would learn to speak properly was conveyed through a story about Eliza Doolittle (Julie Andrews) a scruffy flower seller in Covent Garden, who takes speech lessons from Prof. Henry Higgins (Rex Harrison) so that she might qualify for the position of a florist in a shop. Eliza succeeds so well that she outgrows her social station and—in a development added by librettist Lerner—even makes Higgins fall in love with her. Though the record was subsequently broken, My Fair Lady became the longest running production in Broadway history, remaining for over six and a half years. Two major revivals were mounted in New York. In 1976, the musical ran for 377 performances with Ian Richardson and Christine Andreas as Higgins and Eliza; in 1981, it lasted 119 performances with Rex Harrison in his original role and Nancy Ringham. Harrison and Audrey Hepburn (whose singing was dubbed by Marni Nixon) were costarred in the 1964 Warner Bros. movie version, which was directed by George Cukor.
OKLAHOMA!

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
OPENED: 3/31/43

There are many reasons why Oklahoma! is a recognized landmark in the history of 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 rides 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.

ON YOUR TOES

MUSIC: Richard Rodgers, Lorenz Hart
LYRICS: Lorenz Hart
DIRECTORS: Worthington Miner, (George Abbott, uncredited)
BOOK: George Abbott, Richard Rodgers and Lorenz Hart
CHOREOGRAPHER: George Balanchine
OPENED: 4/11/36

On Your Toes scored a major theatrical breakthrough as the first Broadway entertainment to combine musical comedy and ballet. The story tells of how Junior Dolan (Ray Bolger), an ex-vaudevillian now a music teacher in New York, persuades a classical ballet company to perform a modern work, “Slaughter on Tenth Avenue,” and then assumes the leading male role himself. Because he has also become involved with the company’s chief ballerina, Vera Barnova (Tamara Geva), Vera’s jealous lover and dancing partner hires two thugs to kill Junior during a performance of the ballet. To avoid being a target, Junior keeps dancing after the ballet is over; after the police have arrested the gunmen, he falls exhausted to the floor. The musical offered Ray Bolger his first major role and it also marked the first time that the ballet choreographer, George Balanchine, was engaged to create dances for a book musical.

Rodgers and Hart had originally conceived the musical as a screen vehicle for Fred Astaire, but the dancer turned it down because it did not give him the chance to wear top hat, white tie and tails. Though George Abbott, the book’s co-author, was to have directed the production, repeated delays forced him to withdraw; he did, however, return to the show when it was having problems during the Boston tryout. On Your Toes has had two major Broadway revivals. In 1954, Abbott and Balanchine put together a production starring Bobby Van, Vera Zorina, and Elaine Stritch, which had a run of 64 performances. A more successful Broadway revival was mounted in 1983, again with Abbott directing and with choreography by Donald Saddler and Peter Martins, based on Balanchine’s original work. The cast was headed by Natalia Makarova (Vera) and Lara Teeter (Junior).

With Eddie Albert and Vera Zorina in the leads (and the music used only as background), On Your Toes was filmed by Warner Bros. in 1939. Ray Enright directed.

110 IN THE SHADE

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

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

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

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

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

ROBERTA

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

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," which appears in this volume. Two film versions were made of the play, the first one in 1953 and starring Irene Dunne, Fred Astaire and Ginger Rogers.

SHOW BOAT

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

No show ever to hit Broadway was more historically important, and at the same time more beloved than Show Boat, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/operetta, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. Show Boat is not only a summing up of all that had come before it, both in the musical and operetta genres, but plants a seed of complete congruity which later further blossoms in the more adventurous shows of the '30s, '40s, and '50s. 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, "Of 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 operetta repertoires, or in the many, many amateur productions. Show Boat seems to be a permanent fixture in musical theatre.

THE SOUND OF MUSIC

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
DIRECTOR: Vincent J. Donehue
OPENED: 11/16/59

Rodgers and Hammerstein's final collaboration became their third longest running Broadway production. The story of The Sound of Music was adapted from Maria Von Trapp's autobiographical The Trapp Family Singers and the German film version, which Mary Martin was convinced would provide her with an ideal stage vehicle. Her husband, Richard Halliday, and producer Leland Hayward secured the rights and, initially, they planned to use only the music associated with the famed singing family plus one additional song by Rodgers and Hammerstein. Eventually, the songwriters were asked to contribute the entire score, and they also joined Halliday and Hayward as producers.

The play is set in Austria in 1938. Maria Rainer (Miss Martin), a free-spirited postulant at Nonnburg Abbey, takes a position as governess to the seven children of the widowed and autocratic Capt. Georg Von Trapp. (Theodore Bikel). After Maria and the captain fall in love and marry, their happiness is quickly shattered by the Nazi invasion which forces the family to flee over the Alps to Switzerland.

The 1965 film version, presented by 20th Century-Fox and directed by Robert Wise, starred Julie Andrews and Christopher Plummer. According to Variety, from 1966 through 1969 The Sound of Music was the All-Time Box-Office Champion in rentals received in the U.S.-Canadian Market.
STREET SCENE

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

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

“Somehow I Never Could Believe” is one of the few truly great arias ever to emerge from a Broadway show. It is a full-blown, soaring operatic masterpiece which shows Weill at his American best.

Sweeney Todd, the Demon Barber of Fleet Street

MUSIC AND LYRICS: Stephen Sondheim
DIRECTOR: Harold Prince
OPENED: 3/1/79

Despite the sordidness of its main plot—a half mad, vengeance-obsessed barber in Victorian London slits the throats of his customers whose corpses are then turned into meat pies by his accomplice, Mrs. Lovett—this near-operatic musical is a bold and often brilliant depiction of the cannibalizing effects of the Industrial Revolution. Sweeney Todd first appeared on the London stage in 1842 in a play called A String of Pearls, or The Fiend of Fleet Street. Other versions followed, the most recent being Christopher Bond’s Sweeney Todd, produced in 1973, which served as the basis of the musical. Sondheim’s masterwork is quickly gaining a foothold in the operatic repertory, with prominent productions at Houston and at New York City Opera.

The Threepenny Opera

MUSIC: Kurt Weill
WORDS: Bertolt Brecht
ENGLISH TRANSLATION: Marc Blitzstein
OPENED: 1928 (Berlin), 3/10/54 (New York)

The premiere of The Threepenny Opera in 1928 marked the 200th anniversary of The Beggar’s Opera, and the earlier work is the basis for the famous Brecht-Weill collaboration. It revealed a revolutionary new style of German musical theatre, full of sardonic wit and political power. “Mack the Knife” has proven to be a durably popular product of the show, recorded and performed in widely varying styles and arrangements. Although the show had been performed in New York as early as the ’30s, it didn’t gain wide popularity until the famous 1954 production which starred Weill’s widow, Lotte Lenya. That production went on to boast one of the longest runs in New York theatrical history, and the show continues to frequently appear on stages around the world.

Two By Two

MUSIC: Richard Rodgers
LYRICS: Martin Charnin
DIRECTOR: Joe Layton
OPENED: 1/10/70

After an absence of almost thirty years, Danny Kaye returned to Broadway in a musical based on the legend of Noah and the Ark. Adapted from Clifford Odets’ play, The Flowering Peach, Two by Two dealt primarily with Noah’s rejuvenation and his relationship with his wife and family as he undertakes the formidable task that God has commanded. During the run, Kaye suffered a torn ligament in his left leg and was briefly hospitalized. He returned hobbling on a crutch with his leg in a cast, a situation he used as an excuse to depart from the script by cutting up and clowning around. For his third musical following Oscar Hammerstein’s death, composer Richard Rodgers joined lyricist Martin Charnin (later to be responsible for Annie) to create a melodious score that included “The Golden Ram.”
COME HOME
from Allegro

Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN II

Andante

COME HOME FROM ALLEGRO

MARGORIE

Come home, come home, where the brown birds fly—
Through a pale blue sky,
To a tall green tree—
There is no finer sight—
For a man to see—
Come home, Joe, come home.

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lie by a laughing spring— Where the breezes sing,

— And caress your ear— There is no

sweet-er sound— For a man to hear— Come home, Joe,

— come home. You will find a world of
honest friends who miss you, You will shake the hands of

men whose hands are strong. And when all their wives and

kids run up and kiss you, You will know that you are

back where you belong. You'll know you're back where there's
work to do, Where there's love for you For the love you give.
There is no bet-ter life For a man to live,
Come home, Joe, come home,
Come home, Joe, come home.
MY FUNNY VALENTINE

from Babes in Arms

Moderately (in 4)

Music by RICHARD RODGERS

Words by LORENZ HART

SUSIE:

Behold the way our fine feathered friend his virtue doth parade. Thou knowest not, my dimwitted friend, the picture thou hast made. Thy vacant brow and thy tousled hair conceal thy good intent. Thou noble, upright, truthful, sincere and slightly dopey gent. You're

Slowly, in tempo

my funny valentine, Sweet comic valentine,
You make me smile with my heart.

Your looks are laughable, unphotographable,

Yet, you're my favorite work of art. Is your

figure less than greek? Is your mouth a little weak? When you
o - pen it to speak, are you smart? But

don't change a hair for me, Not if you care for me.

More freely

Stay, lit - tle val - en - tine, stay!

Slower

Each day is Val - en - tine's day.
WHERE OR WHEN
from Babes in Arms

Words by LORENZ HART
Music by RICHARD RODGERS

Freely
JENNIFER:
When you're a - wake, the things you think
Come from the dreams you dream.

Light rhythm, moderately
Thought has wings — and lots of things — are sel-dom what they seem.

More freely

Ad lib.

Sometimes you think you've lived be - fore
All that you live to - day.
Light rhythm

More freely

Things you do come back to you as though they knew the way. Oh, the

Ad lib.

Moderately

tricks your mind can play! It seems we stood and talked like

this before. We looked at each other in the same way then,

But I can't remember where or when.
The clothes you're wearing are the clothes you wore. The

smile you are smiling you were smiling then. But I can't remember where or

when.

Some things that happen for the

first time. Seem to be happening a
And so it seems that we have

met before, And laughed before, And

cresc. poco a poco

loved before, But who knows where or

when?
Some things that happen for the first time

Seem to be happening a
gain. And so it seems that we have met before And laughed before And loved before, But who knows where or when.
FALLING IN LOVE WITH LOVE
from *The Boys from Syracuse*
Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di valse

ADRIANA: A tempo - In one
I weave with
poco rall.

brightly colored strings To keep my mind off other things; So ladies, let your fingers dance,
And keep your hands out of romance.

Lovely witches, let the stitches

Keep your fingers under control.

Cut the
thread, but leave. The whole

heart whole.

Merry maids can sew and

In 3

sleep, Wives can only sew and weep!
A tempo - In 1

Falling in love with love Is falling for make-believe.

Falling in love with love Is playing the fool.

Caring too much is such a juvenile fancy.
Learning to trust is just for children in school.

I fell in love with love. One night when the moon was full.

I was unwise with eyes. Unable to see.

Cresc. poco a poco.
I fell in love with love, With love everlasting

But love fell out with rall. molto rall. cresc.

A tempo

me!
In 3

A shade slower

I fell in

rall.

espress.

mp

love with love One night when the moon was full...

I was unwise with eyes Unable to see.

cresc. poco a poco
I fell in love with

poco rall.

love With love ever lasting,

But love fell out with

molto rall.

me!
I LOVED YOU ONCE IN SILENCE
from Camelot

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Andante

GUENEVERE: Moderato

I loved you once in silence,

And misery was all I knew.

Trying so to keep my love from showing.
All the while not knowing You loved me too.

Yes, loved me in lonely silence;

Your heart filled with dark despair... Thinking

love would flame in you forever, And I'd never,
never know the flame was there.

Then one day we cast away our secret longing; The raging tide we held inside would hold no more. The silence at last was broken! We flung wide our prison...
door.

Ev’ry joy - ous word of love was spo - ken...

rall.
Andante

And now there’s twice as much grief, Twice the strain for us, Twice the de -

rall.

colla voce

pair, Twice the pain for us As we had known

be - fore.

poco rubato
THE SIMPLE JOYS OF MAIDENHOOD
from Camelot

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Animato molto

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GUENEVERE: Moderato

St. Gen-e-vieve! St. Gen-e-vieve! It's

P colla voce

Guene-vere! Re-mem-ber me? St. Gen-e-vieve! St. Gen-e-vieve! I'm

o-ver here be-neath this tree. You know how faith-ful and de-vout I am. You

must ad-mit I've al-ways been a lamb. But Gen-e-vieve, St. Gen-e-vieve, I
Allegro

(with vehement rebellion)

won't o-bey you an-y-more! You'v'e gone a bit too far. I

pp

won't be bid and bar-gain'd for Like beads at a ba-zaar. St.

Gen-e-vieve, I've run a-way, E-lud-ed them and fled, And from

now on I in-tend to pray to some-one else in-stead.
Moderato
(plaintively)

Oh,

Genevieve, St. Genevieve, Where were you when my youth was sold? Dear

Genevieve, sweet Genevieve, Shan't I be young before I'm

Allegro

Optional cut to **

old?
Shall I, St. Genevieve? Why must I suffer this squalid destiny? Just when I reach the golden age of eligibility and wooability. Is my fate determined by love and courtship?

Oh, no. Clause one: fix the border; Clause two: establish trade;

Clause three: deliver me; Clause four: stop the war; five, six: pick up sticks. How cruel! How un-

Poco meno mosso

*** just! Am I never to know the joys of maidenhood? The conventional, ordinary, garden variety joys of maidenhood?

**If the cut is taken the spoken lines are omitted.
Allegretto
(She sings)

Where are the simple joys of maidenhood? Where are

all those adoring, daring boys? Where's the

knight pining so for me He leaps to death in woe for me? Oh,

where are a maiden's simple joys? Shan't
I have the normal life a maiden should? Shall I

never be rescued in the wood? Shall two

knights never tilt for me And let their blood be spilt for me? Oh,

where are the simple joys of maidenhood?
Shall I not be on a pedestal, Wor-shipped and com-pet-ed for?

Not be car-ried off, or bet-ter st'll, Cause a lit-tle war?

Where are the sim-ple joys of maid-en-hood? Are those

sweet, gen-tle pleas-ures gone for good? Shall a
feud not begin for me? Shall kith not kill their kin for me? Oh,

where are the trivial joys...? Harmless, convivial joys...?

Where are the simple joys of maidenhood?

Poco più mosso
IF I LOVED YOU
from Carousel

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto moderato

p delicato

JULIE:

When I worked in the mill
Weav-in' at the loom,
I'd

legato sempre

gaze absent-minded at the roof.
And half the time the

shuttle 'd tangle in the threads,
And the warp 'd get mixed with the
If I loved you, But

Broadly

some-how I ken see jest ex-ack-ly how I'd be.

Moderato espressivo

If I loved you,

try to say All I'd want you to know.
If I loved you,

Words wouldn't come in an easy way. Round in

circles I'd go! Long in to

tell you, but afraid and shy, I'd let my
golden chances pass me by! Soon you'd leave me
off you would go in the mist of day.

Never, never to know.

How I loved you if I loved you!
Moderato con grazia
Carrie: (sings)

His name is Mister Snow, And an up-standing man is he. He comes home ev'ry night in his round-bottomed boat With a net full of herring from the sea. An almost perfect beau, As refined as a girl could
wish, But he spends so much time in his round-bottomed boat, That he

can't seem to lose the smell of fish!

The first time he kissed me, the whiff of his cologne Knocked me

flat on the floor of the room, But now that I love him, my
heart's in my nose, And fish is my fav'-rite perfume! Last

night he spoke quite low, And a fair spok-en man is

he,
And he said, "Miss Pipp-er-idge, I'd like it fine If

I could be wed with a wife,
And, in-deed, Miss Pipp-er-idge, if
you'll be mine, I'll be yours for the rest of my life!" Next moment we were promised! And now my mind's in a maze, For all it ken do is look forward to That wonderful day of days.
REFRAIN

Moderato (with expression)

When I marry Mister Snow,

The flowers 'll be buz-zin' with the hum of bees, The

birds 'll make a rack-et in the church-yard trees, When I

mar-ry Mis-ter Snow.
Then it's off to home we'll go, And

both of us'll look a little dream-y-eyed, A-driv'in' to a cottage by the

ocean side Where the salty breezes blow.

He'll carry me 'cross the threshold, And I'll be as meek as a
lamb. Then he'll set me on my feet And I'll say, kind a sweet,

“Well, Mis-ter Snow, here I am!” Then I'll

kiss him so he'll know That

ev'-ry-thin' 'll be as right as right ken be,
livin' in a cottage by the sea with me,
For I love that Mister Snow,
That young, sea-farin;
bold and darin', Big, be-whiskered, over bearin'
poco a poco cresc.
darlin', Mister Snow!
WHAT'S THE USE OF WOND'RIN'
from Carousel

Assai moderato
Julie:(softly and earnestly)

What's the use of won-d'rin' if he's good or if he's bad, Or

if you like the way he wears his hat? Oh! what's the use of won-d'rin', If he's

good or if he's bad? He's your fel-ler and you love him. Thats all there is to
Com-mon sense may tell you, That the end-in' will be sad, And now's the time to break and run away. But what's the use of won-drin' if the end-in' will be sad? He's your fel-ler and you love him— There's noth-in' more to say.
Some-thin' made him the way that he is,

Whether he's false or true And some-thin' gave him the things that are his One of those things is you.

So when he wants your kisses you will give them to the lad, And
anywhere he leads you, you will walk and anytime he needs you, you'll go

running there like mad! You're his girl and he's your feller

And all the rest is "talk!"
YOU’LL NEVER WALK ALONE
from Carousel

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

NETTIE:

When you walk through a

storm, Keep your chin up high And don’t be a

fraid of the dark. At the end of the
storm is a golden sky And the
sweet silver song of a lark.

Walk on through the wind, Walk
on through the rain, Tho' your dreams be
tossed and blown, Walk on, walk on. with hope in your heart, And you’ll never walk alone,

You’ll never walk alone! ff with great expression

allarg.
UNDER THE TREE
from Celebration

Lyrics by TOM JONES
Music by HARVEY SCHMIDT

Slowly and quietly

ANGEL:

Under the tree,
Under the tree,

Downwhere the leaves bil-low,

Under the tree,

There is a green pil-low.

This song was originally written for a solo singer with a trio as a chorus.
Slightly rubato

I know a way; Follow me, follow me. Don't be afraid;

Follow me, follow me. Give me your hand. Undo my hair.

Open my heart. Take me! Take me! Under the tree,

Under the tree, Down where the leaves billow, billow.
Under the tree make love to me. Flesh of my flesh God made you
Made you a part of my very inside.
Flesh of my flesh God made you So we could be close to
gather for life.
Breathe and I know you are breathing.
Die and I think I would die.
Grieve and my own heart starts

You and I we are one person.

Flesh of my flesh God made you.
Part of my own

And we must stay forever.
Slower

Side by side, Side by side.

Under the tree,

Under the tree, Down where the leaves bil-low, bil-low

Under the tree, make love to me.

rall. al fine

8va 3

8va 15ma

8va
TEN MINUTES AGO
from Cinderella

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

CINDERELLA:

Ten minutes ago I saw you. I looked up when you came through the door. My head started reeling. You gave me the feeling the room had no ceiling or...

The song is sung twice in the show, first by the Prince, then by Cinderella.
floor. Ten minutes ago I met you

And we murmured our how-do-you-do’s. I

wanted to ring out the bells And fling out my arms and to

sing out the news: I have found him! He’s an
an - gel, ______ With the dust of the stars in his eyes. 

We are danc - ing, ______ we are fly - ing ______ And he's 

tak - ing me back to the skies. __________ In the arms of my 

love I'm fly - ing ______ O - ver moun - tain and mead - ow and
glen.

And I like it so well that for all I can tell I may never come down again!

I may never come down to earth again.

Ten gain!

8va
MUCH MORE
from The Fantasticks

Moderately - with spirit $\dot{\text{d}} = 160$

Words by TOM JONES
Music by HARVEY SCHMIDT

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I'd like to swim in a clear blue stream Where the water is icy cold;
Then go to town in a golden gown And have my fortune told. Just
once! Just once! Just once before I'm

*small notes are optional throughout.
I'd like to be not evil, But a little worldly wise. To be the kind of girl designed To be kissed upon the eyes. I'd like to dance till two o'clock Or sometimes dance till

(Same tempo - non accel.)

pp poco a poco cresc.
dawn,
Or if the band could stand it, Just go
on and on and on! Just once!
8va
once!
Before the chance is gone!
I'd

like to waste a week or two, And nev-er do a
Chore. To wear my hair un-fast-en ed So it

A tempo (non accel.)

Billows to the floor. To do the things I've

Allarg. poco rall. pp poco a poco cresc. (no pedal)

dreamed about, But nev-er done be-fore. Per-

haps I'm bad, or wild, or mad, With lots of grief in
store,

But I want much more than keeping house! Much more!

Much more!

Much more!
FAR FROM THE HOME I LOVE
from Fiddler on the Roof

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Andantino - in 4

In 2

HODEL:

How can I hope to make you understand
Why I do what I do?

Why I must travel to a distant land,
Far from the home I love.

Once I was happily content to be
As I was, Where I was:

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Close to the people who are close to me, Here in the home I love.

Piu mosso

Who could see that a man would come Who would change the shape of my dreams?

Meno mosso-In 4

Help less now, I stand with him, Watching older dreams grow dim.

In 2

Oh, what a melancholy choice this is, Wanting home, wanting him.
Closing my heart to ev’ry hope but his; Leaving the home I love.

There where my heart has settled long ago. I must go I must go.

In 4

Who could imagine I’d be wandering so Far from the home I love. Yet there with my love I’m home.
LOVE, LOOK AWAY
from Flower Drum Song

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento

HELEN:

I have wished be-fore.
I will wish no more.

Love, look a-way!
Love look a-way from me.
Fly when you pass my
door, Fly and get lost at sea.
Call it a day.

Love, let us say we're through.
No good are you for me,
No good am I for

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you. Want-ing you so, I try too much.____

Af-ter you go I cry too much.____ Love, look a-way,

Lonely though I may be, Leave me and set me free, Look a-

poco rit.

way, look a-way, look a-way from me.

poco rit. e più espr.
ONE MORE KISS
from Follies

A Slow Waltz

Music and Lyrics by STEPHEN SONDHEIM

HEIDI:

One more kiss before we part...

One more kiss and farewell.

Never shall we meet again. Just a kiss and then we

In the show this song is sung as a duet (two sopranos).
break the spell.

One more kiss to

melt the heart.

One more glimpse of the past.

One more souvenir of bliss.

Knowing well that

this one must be the last.

Dreams
are a sweet mistake. All dreamers must wake. On then with the dance,

no backward glance Or my heart will break, Never look back.

Never look back. One more
kiss before we part, Not with tears or a

sigh. All things beautiful must die.

Now that our love is done, Lover give me

one more kiss and goodbye.
THAT’LL SHOW HIM
from A Funny Thing Happened on the Way to the Forum

Moderately-In 4

PHILIA:

Let the captain wed me and woo me.

I shall play my part! Let him make his mad-passion to me,

You will have my heart. He can have the body he paid for,

Nothing but the body he paid for. When he has the body he paid for,

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Our revenge will start!

When I kiss him, I'll be kissing you.

So I'll kiss him morning and night—That'll show him!

When I hold him, I'll be holding you,
So I'll hold him ten times as tight—That'll show him too!

I shall coo and tenderly stroke his hair—

Wish that you were there.

You'd enjoy it! When it's evening And we're in our
tent for two, I'll sit on his knee,

Get to know him intimately, That'll show him

How much I really love you!
SURABAYA JOHNNY
from *Happy End*

English words by MICHAEL FEINGOLD
Original German words by BERT BRECHT
Music by KURT WEILL

Moderato \( \frac{1}{4} = 66 \)

Lilian: \( \frac{p}{6} \)

I had just turned sixteen that

season when you came up from Burma to stay.

And you

told me I ought to travel with you, You were sure it would be o
kay. When I asked how you earned your living I can still hear what you said to me: You had some kind of job with the railway, and had nothing to do with the sea. You said a lot, Johnny, all one big lie, Johnny. You cheated me blind, Johnny, from the minute we

no one’s mean-er than you. Sur- ra- ba- ya John- ny.

(spoken) my God, and I still love you so! Sur- ra- ba- ya John- ny.
why'm I feeling so blue? You have no heart, John-ny,

and I still love you so!

At the start ev’ry day was Sunday, till we went on our way one fine night. And be-fore two more weeks were...

over you thought noth-ing I did was right. So we trekked up and down through the
Punjab from the source of the river to the sea: When I look at my face in the mirror there's an old woman staring back at me. You didn't want love, Johnny, you wanted cash, Johnny, but I saw your lips, Johnny, and that was that. You wanted it all, Johnny, I gave you more, Johnny. Take that damn
pipe out of your mouth, you rat! Su-ra-ba-ya John-ny, no one's mean-er than you.

Su-ra-ba-ya John-ny, (spoken) my God, and I still love you so! Su-ra-ba-ya John-ny, why'm I feel-ing so blue?

You have no heart, John-ny, and I still love you.
I would never have thought of asking where you got that peculiar name, but from one end of the coast to the other you were known every where we came. And one day in a two-bit flop house I'll wake up to the roar of the sea, and you'll leave without one word of warning on the
ship waiting down at the quay.* You have no heart, Johnny, you're just a

louse, Johnny. How can you go, Johnny, and leave me flat? You're still my

love, Johnny, like the day we met, Johnny. (spoken) Take that damn

pipe out of your mouth, you rat! Surabaya Johnny.

*pronounced “key”
no one's meaner than you, Surabaya Johnny

(spoken) my God, and I still love you so! Surabaya Johnny, why'm I feeling so blue? You have no

heart, Johnny, and I still love you so!
HELLO, YOUNG LOVERS
from The King and I

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Andante con moto $ \dot{=} 84$

ANNA:

When I think of Tom
I think about a night when the earth smelled of summer and the sky was streaked with white
And the soft mist of England was sleeping on a hill, I re-

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member this And I always will There are

new lovers now on the same silent hill Looking on the same blue sea, And I

know Tom and I are a part of them all, And they're all a part of Tom and

\[ \text{poco riti.} \]

\[ j = 50 \]

Hello, young lovers, whoever you are, I
hope your troubles are few. All my good wishes go with you tonight

I've been in love like you. Be brave, young lovers, and follow your star, Be brave and faithful and true,

Cling very close to each other tonight. I've been in love like
you. I know how it feels to have wings on your heels. And to fly down a street in a trance. You fly down a street on the chance that you’ll meet, And you meet not really by chance. Don’t cry, young lovers what
ev-er you do, Don’t cry be-cause I’m a-lone,
All of my mem’ries are
hap-py to-night, I’ve had a love of my own,
I’ve had a love of my own, like
yours, I’ve had a love of my own.
MY LORD AND MASTER
from The King and I

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Con moto d=60
TUPTIM

He is pleased with me,

My Lord and Master declares he's pleased with me; what does he mean?
What does he know of me, this Lord and Master?

When he has looked at me, what has he seen?
Something young, soft and slim, Painted cheek, tapping limb,

p poco piu mosso

Smiling lips all for him. Eyes that shine just for him, So he thinks—

allarg. e cresc.

— just for him. Though the man may be—

rit mf a tempo rit p a tempo

— My Lord and Master— Though he may study me—
as hard as he can, The smile beneath my smile

He'll never see He'll never know I love another man

He'll never know I love another man.

ed allargando a tempo cresc.
SOMETHING WONDERFUL
from The King and I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato $\frac{3}{4} = 64$

LADY THIANG:

This is a man who thinks with his heart, His heart is not always wise. This is a man who stumbles and falls, But this is a man who tries. This is a man you'll forgive and forgive, and help and protect, as long as you
Con calore \( \text{\( \frac{\text{i}}{\text{j}} = 110 \)} \)

He will not always say what you would have him say,

But now and then he'll say something wonderful.

The thoughtless things he'll do will hurt and worry you.
Then all at once he'll do something wonderful. He has a thousand dreams that won't come true. You know that he believes in them, and that's enough for you. You'll always go along, defend him when he's wrong.
And tell him when he's strong, He is

wonderful. He'll always need your love,

And so he'll get your love. A man who needs your love

can be wonderful.

ritt. cresc. $ff$
SO IN LOVE
from Kiss Me, Kate

Words and Music by
COLE PORTER

Andante

LILLI:

Strange, dear, but true dear, When I'm close
to you, dear, The stars fill the sky, So in love with you am I.

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Without you, my arms fold about you. You know, darling, why so in love with you am I...

In love with the night mysterious.
The night when you first were there. In love with my joy delirious. When I knew that you could care. So taunt me, and hurt me. Deceive me, desert me.
I'm yours 'til I die.

So in love,

So in love with you, my love, am I.
NO OTHER LOVE
from Me and Juliet

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tempo di Tango

JEANIE:

No oth-er love have I-

p espr.

Only my love for you.

Only the dream we knew

No oth-er love.

Watch-ing the night go by,

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Wishing that you could be
Watching the night with me,

Into the night I cry:
Hurry home, come home to me!

Set me free,
Free from doubt
And
free from longing, into your arms I'll fly.

Locked in your arms I'll stay,

Waiting to hear you say:

No other love have I,

No other love.
MY SHIP
from Lady in the Dark

Words by IRA GERSHWIN
Music by KURT WEILL

Tranquillo (d = 72)

Andante espressivo (d = 88)

LIZA

My ship has sails that are made of silk, The decks are trimmed with gold, And of jam and spice there's a paradise in the hold.

My ship's a-glow with a million pearls And rubies fill each bin, The sun sits high in a sapphire sky When my ship comes

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in. I can wait the years Till it appears One fine day one spring, But the

pearls and such They won't mean much if there's missing just one thing. I do not care if that
day arrives, That dream need never be, If the ship I sing doesn't

also bring my own true love to me, If the ship I sing doesn't

(slow) also bring my own true love to me.
THE SAGA OF JENNY
from Lady in the Dark

Words by IRA GERSHWIN
Music by KURT WEILL

Allegretto quasi andantino

LIZA:
There once was a girl named Jenny, Whose

virtues were varied and many, Excepting that she was inclined

Always to make up her mind... And Jenny points a moral With which you cannot quarrel, As
Refrain (leisurely)

she was three,

That

thirty-nine,

fifty-one,

Eve she lit the candles, tossed the tapers away... Little Jenny was an orphan on seventeen to Vassar it was quite a blow. That in twenty-seven languages she got herself all dolled up in her satins and furs. And she got herself a husband, but only on vacation, but the Latins agree... Jenny was the one who started the Good very day her book was published his 'try relates. There were wives who shot their husbands in some
(small notes only for 4th refrain)

Christmas day,
Poor Jenny!
Bright as a penny!
Her

He wasn't hers.
Poor Jenny!
Bright as a penny!
Her

Neighbor policy.
Poor Jenny!
Bright as a penny!
Her

Thirty-three states.
Poor Jenny!
Bright as a penny!
Her

Equal would be hard to find.
She lost one dad and mother,
A

Equal would be hard to find.
To Jenny I'm beholden,
Her

Equal would be hard to find.
Deserved a bed of roses,
But

Equal would be hard to find.
Oh, passion doesn't vanish,
In

Sister and a brother,
But she would make up her mind.

Heart was big and golden,
But she would make up her mind.

History discloses,
That she would make up her mind.

Portuguese or Spanish,
But she would make up her mind.

Many other ladies,
But she would make up her mind.
6. Jenny made her mind up at seventy-five,

She would live to be the oldest woman alive,

Gin and rum and destiny play funny tricks.
And poor Jenny kicked the bucket at seventy-six.

Jenny points a moral With
which you cannot quarrel. Makes a lot of common sense!

Jenny and her saga Prove that you are gaga If you don't keep sitting on the fence.

Jenny and her story Point the way to glory

To all man and woman kind... Anyone with vision
NOT A DAY GOES BY
from Merrily We Roll Along

Words and Music by STEPHEN SONDHEIM

Rubato

Not a day goes by.

Not a single day

But you're somewhere a part of my life. And it looks like you'll stay.

As the days go by,

I keep thinking, when does it end?
Where's the day I'll have started getting?
But I just go on thinking and sweating And
cursing and crying And turning and reaching And waking and dying And no,
Not a day goes by, Not a blessed day
But you're still somehow part of my life. And you won't go away. So there's hell to
pay. And un-til I die, I'll die
day after day After day after day After day after day After
till the days go by!
Till the days go by!
Till the days go by!
GOODNIGHT, MY SOMEONE
from The Music Man

By MEREDITH WILLSON

Moderato

MARIAN:

L.H. Good-night, my

some-one, good-night, my love. Sleep tight my some-one, sleep

Freely
tight my love. Our star is shining its bright-est

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light for good-night, my love, for good-night.

dreams be yours, dear, if dreams there be; Sweet dreams
to
carry you close to me. I wish they may, and I

wish they might. Now good-night, my someone, good-night.
Poco mosso

True love can be whispered from heart to heart, when

lovers are parted they say. But I must de-

pend on a wish and a star, as long as my heart does n’t

know who you are. Sweet dreams be yours, dear, if dreams there

Tempo I
be. Sweet dreams to carry you close to me. I wish they may, and I wish they might. Now good-night, my someone, good-night.

Good-night. Good-night.
MY WHITE KNIGHT
from The Music Man

Words and Music by
MEREDITH WILLSON

MARIAN: Moderato

My white knight, not a Lancelot, nor an

angel with wings; Just someone to love me, who is not ashamed of a

few nice things. My white knight what my heart would say if it only knew how.

Slightly slower

Please, dear Venus, show me now.

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Poco mosso

All I want is a plain man; All I want is a modest man; A quiet man, a gentle man, a straightforward and honest man to sit with me in a cottage somewhere in the state of Iowa. And I would like him to be more interested in me than he is in him.
self. And more in'trest-ed in us than in me.

Poco lento
ten.

And if oc-ca-sion'ly he'd pon-der what makes Shakes-peare and Beet-hov-en great,

Lento
Molto lento
ten.

bim I could love 'til I die. Him I could love 'til I die.

Tempo I

My white knight, not a Lance-lot nor an an-gel with wings;
Just someone to love me, who is not ashamed of a few nice things. My white
knight; let me wait with him where the others ride by; Walk, and love him.

Very broadly

Molto lento

Tempo I

'Otil I die. 'Til I die.

poco cresc.
molto cresc.
TILL THERE WAS YOU
from The Music Man

By MEREDITH WILLSON

Slowly

pp

MARIAN: Moderato e Rubato

There were bells on the hill, but I never heard them ringing. No, I never heard them at all, till there was
There were birds in the sky, but I never saw them winging. No I never saw them at all, till there was music and there were wonderful roses, they tell me, in sweet fragrant meadows of
dawn and dew. There was love all around, but I never heard it singing. No, I never heard it at all, till there was you.
There was love all a-
round, but I nev-er heard it sing-ing. No, I nev-
er heard it at all, till there was you.
molto espressivo

rit.

a tempo

rit.
ad lib. trem.
molto rit.
I COULD HAVE DANCED ALL NIGHT
from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Allegro molto

ELIZA:

Bed! Bed! I
couldn’t go to bed! My head’s too light to try to set it down!

Sleep! Sleep! I
could n't sleep tonight!
Not for all the jewels in the crown!
I could have danced all night!
I could have danced all night!
And still have begged for
more, I could have spread my wings
And done a thousand things I've never done before.

I'll never know what made it so ex
citing: Why all at once my

heart took flight... I

know when he began to dance with

me, I could have danced, danced, danced, All
I could have danced all night!

And still have begged for more.

I could have spread my...
wings
And done a thou
sand things
I've
nev
er
done
be
fore.
I'll nev-er know what made it so
ex-
cit-
ing:
Why all at once
my
I only took flight.
know when he began to dance with
cresc.
me. I could have danced, danced, danced
all night!
SHOW ME
from My Fair Lady

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Andantino

Subito agitado
ELIZA:

Words! Words! Words! I'm so sick of words! I get

Molto vivace

words all day through; First from him, now from you! Is that all you

blisters can do?

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furiou\$ly

Don't talk of stars
Sing me no song!
burn-ing a-bove.
Read me no rhyme!

If you're in love,
Don't waste my time;
Show me!

Tell me no dreams
Don't talk of June!
filled with desire.
Don't talk of fall!

If you're on fire,
Don't talk at all;
Show me!

Here we are together in the middle of the night!
Never do I ever want to hear another word.

Don't talk of
There isn't

spring!
Just hold me tight!

one
I haven't heard.

An - y - one who's ever been in love - I'll tell you that
Here we are together in what ought to be a dream;

This is no time for a chat!
Say one more word and I'll scream!
Have n't your lips longed for my
Have n't your arms hungered for

p subito

Don't say how much;
Please don't explain;

Show me!
Show me!

mI

Show me!
Show me!

Don't talk of
Don't wait

sf
sf
sf

love
till

last
winkless and time,
lines

Make pop out no
tall
MANY A NEW DAY
from Oklahoma!

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto

Why should a woman who is healthy and strong
Blubber like a baby if her man goes away?
A-weepin' and awaitin' how he's done her wrong.

That's one thing you'll never hear me say!
Never gonna think that the...
The only man among men.
I'll snap my fingers to
show I don't care, I'll buy me a brand new dress to wear, I'll scrub my neck and I'll
brush my hair And start all over again.

Refrain
Con grazia - non legato

Many a new face will please my eye, Many a new love will find me,
Never've I once looked back to sigh over the romance behind me,

Man-y a new day will dawn before I do!

Man-y a light lad may kiss and fly, A kiss gone by is by-gone,

Never've I asked an August sky, "Where has last July gone?"
Never've I wandered through the rye,
Wonderin' where has some guy gone,
Many a new day will dawn before I do!

Never've I chased the honey bee who carelessly calked me,
Somebody else just as sweet as he, cheered me and con-
soled me. Never've I wept into my tea over the deal some one

doled me, Many a new day will dawn, Many a red sun will

set, Many a blue moon will shine, before I

do!

f a tempo
OUT OF MY DREAMS
from Oklahoma!

Tempo di valse

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

LAUREY:

Out of my dreams and into your arms I long to fly
I will come as evening comes to

woo a waiting sky.

Out of my

This song appears in a somewhat different form here than in the context of the show.
Mr. Hammerstein revised the lyrics so that the song could stand alone, and it is this revision that is used here.
dreams and into the hush of falling shades.

owls, When the mist is low and stars are breaking through. Then out of my dreams I'll go.

Into a dream with
you.

Won't have to make up any more stories

You'll be there!

Think of the bright mid-summer night glories we can
Won't have to go on kissing a day

I'll have you

You'll be real

Real as the white moon lighting the blue.

Out of my
dreams and into your arms, I long to fly

I will come as evening comes to woo a

waiting sky. Out of my dreams and

into the hush of falling shadows
When the mist is low and stars are breaking through

Then out of my dreams I'll go into a dream with you.
GLAD TO BE UNHAPPY
from *On Your Toes*

Words by LORENZ HART
Music by RICHARD RODGERS

FRANKIE:

Look at your-self: If you had a sense of hu-mor you would laugh to beat the band.

Look at your-self: Do you still be-lieve the ru-mer that ro-

mance is sim- ply grand?

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on the chin, You have lost that bright tooth-paste grin.

My mental state is all a-jumble: I sit around and sadly mumble:

Fools rush in, so here I am, Very glad to be unhappy: I can't win, but
here I am, More than glad to be un-hap-py,

Un-re-qui-ted love's a bore, And I've got it pret-ty bad.

But for some-one you a-dore,

It's a pleas-ure to be sad. Like a stray-ing
baby lamb
     With no mam-my and no pap-py, I'm so un-

poco rall.

happ-y but oh, so glad.

Un-re-quit-ed love's a bore,
     And I've got it pret-ty
bad. But for some-one you adore.

It's a pleasure to be sad. Like a straying baby lamb With no mam-my and no papp-y. I'm so un-

happy. But oh, so glad.
OLD MAID
from 110 in the Shade

Words by TOM JONES
Music by HARVEY SCHMIDT

Not too slowly-In 4

LIZZIE:

Always being one.

Never being two.

Rearrange the furniture, There's

nothing else to do.

Keep an empty house.

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Watch your brothers wed.
Dream an empty dream at night

(Spoken)
on an empty bed.
Old maid!

(Sung)
Old maid!
Growing old alone.

Lone\-lier with age.
Buy a tiny
mockingbird And lock him in a cage. Visiting your

kin Yearly family tours. Mustn’t love the

(Spoken) kids too much. They’re never really yours. Old maid!

(Sung) Old maid! Be kind to your poor aunt

(cresc.)
Lizzie, Her nerves are none too good. She

simile

brings you a present when she comes. Kiss her like you

should. Be thoughtful and sweet and proper, Un-


til she goes away. She's been here a week and a half to-day.
When will she ever go? Go where?

(Spoken)

Go where?

My

Piu mosso-In 2

(Sung)

dress is too tight. My skin is alive all over. It's

(Spoken)

turning tonight, And yet not a sign of breeze. I'm
(Sung)

all tied up! My clothes seem to be on fire! They're

tying me up and burning me to the bone!

Why won't it rain?

Please let it rain!
Oh, God. Don't

let me live and die alone!

Molto mosso
SUMMERTIME
from Porgy and Bess

Words by DUBOSE HEYWARD
Music by GEORGE GERSHWIN

Allegretto semplice

Lullaby, with much expression

Moderato

time an' the liv-in' is eas-y, Fish are

jump-in', an' the cot-ton is high.
Oh, yo' dad-dy's rich, An yo' ma is good-look-in',
Poco animato.

So hush, lit-tle ba-by, don't you cry.
Poco animato

One of these morn-in's
Svo.

Poco rit. Tempo I

You goin' to rise up sing-in', Then you'll spread yo' wings.
an' you'll take the sky.

But till that

morn-in' there's a noth-in' can harm you

With

R.H.

Dad-dy an' Mam-my stand-in' by.

mp

dim.

dim.

gvo.
SMOKE GETS IN YOUR EYES
from Roberta

Words by OTTO HARBACH
Music by JEROME KERN

STEPHANIE:

They asked me how I knew My true love was true.

I of course replied "Something here inside, Cannot be denied."

They said "Some day you'll
find
All who love are blind,
When your heart's on

fire,
You must realise
Smoke gets in your eyes."

So I chaffed them and I gaily laughed to think they could

doubt my love.
Yet, today my love has flown away I am with-
out my love. Now laughing friends de-
ride tears I cannot hide. So I smile and say “When a lovely flame
dies, Smoke gets in your eyes.”
They said "Some-day you'll find
All who love are blind."

When your heart's on fire,
You must realise Smoke gets in your eyes."

So I caffed them and I gaily laughed to think they could doubt my
love, 
Yet to-day my love has flown away I am with-
out my love. 
Now laughing friends de-
ride Tears I can-not hide, 
So I smile and 
say. "When a love-ly flame dies, Smoke gets in your eyes."
BILL
from Show Boat

Words by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

JULIE:

I used to dream that I would dis-

cover, the perfect lover, some day.

I know I'd re-

cognize him if ever he came round my

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I always used to fancy then. He'd be

one of the god-like kind of men. With a giant brain and a

noble head. Like the heroes, one bold in the world for me. But a

long came Bill, who's not the type at all. You'd meet him on the street and nev-

er
notice him, 

brag about; And yet to be

up on his knee So comf y and room y seems

find in a statue. Oh, I can t ex plain. It s sure ly not his brain that

natural to me. Oh, I can t ex plain. It s sure ly not his brain that

makes me thrill. I love him be cause he s

wonder ful. Be cause he s just my Bill. He can t play
man.                 It mus’ be sump-in’ dat_

_de an-gels done plan._

p
Fish get to swim and birds got to fly, I got to love one

man till I die... Can’t help lov-in’ dat man... of mine...
Tell me he's lazy, tell me he's slow.

dolce

Tell me I'm crazy, maybe I know.

Can't help

pp cresc. e piu appas.

lovin' dat man of mine.

When he goes away

Dat's a rainy day.

And when he comes
back dat day is fine! De sun will shine!

He kin come home as late as kin be. Home wid-out him ain’t

no home to me! Can’t help lov-in’ dat man of mine!
CLIMB EV’RY MOUNTAIN
from The Sound of Music

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

MOTHER ABBESS:

Climb ev’ry mountain, Search high and low.

Follow ev’ry byway, Ev’ry path you know.
Climb ev'ry mountain, Ford ev'ry stream.

Follow ev'ry rainbow Till you find your dream.

Dream that will need all the love you can give.

Ev'ry day of your life for as long as you live.
Climb every mountain, Ford every stream.
Follow every rainbow, Till you find your dream.
A dream that will need all the love you can give.
day of your life  for as long as you live...

cresc.

Poco pesante

Climb ev'ry mountain,  Ford ev'ry stream.

f

mp

Fol low ev'ry rainbow  Till you find your
cresc.
coll'a voce  rit.

dream.

a tempo

ff  molto  rit.
SOMEHOW I NEVER COULD BELIEVE
from *Street Scene*

Words by LANGSTON HUGHES
Music by KURT WEILL

Andante molto espressivo (\( \text{d.} \ 69 \))

Mrs. Maurrant: with great feeling and warmth

Somehow I never could believe

That life was meant to be all dull and gray.

(fallargando)

Somehow I always will believe

There'll be a brighter day.

Folks should try to find a way to get along together, a way to

Poco più mosso
dolce espr.

dim.

dim.

p

p
make the world a singing happy place,

Full of laughter and kind words,

and friendliness on everybody's face.

But somehow in the world that I grew up in the streets were dark with misery and distress.

The endless daily grind was too
much for them. It took away all hope of happiness.

When I was a girl, I remember, I used to dream about a party dress to wear. But I never had a party dress.

And I guess my dreams got lost somewhere—no one seemed to care.
a tempo

But when I grew up I said, "I'll make it!" For I believed there'd be a lucky star above me. In the fairy tales I read, the maiden always said: "I know I'll find a fairy prince to love me."
So I went wand'ring down the pavements of New York
And through the subway's roaring tunnels underground,

Hop ing I'd discover some wonderful
Frank was the one that I found.

Oh, on the day that we were married I took a flower from my bouquet.

And I
pressed it in a book and put the book away.

Tempo I°

sometimes now I go and take a look, the flower's dry, the perfume's gone, the petals all turned grey.

Oh dream of love! Should
love turn out that way?

Allegretto

But then the babies came.

Their little arms made a ring-a-round-a rosy about me,

Yet as they grew older, they, too, seemed to grow away Un-
till even Wil-lie, my lit-tle boy Wil-lie seems he can get a-long with-

Lento, quasi misterioso ( \( j = 62 \))

out me._ I don't know_ it looks like something aw-ful hap-pens In the

pizz.

kitch-ens where wo-men wash their dish-es. Days turn to months—months turn to years,

(simile)

The greasy soap-suds drown our wish-es.
There's got to be a little happiness somewhere

appassionato

where some hand to touch

that's warm and kind! And there must

be two smiling eyes somewhere
that will smile back into mine.

I never could believe that life was meant to
be all dull and grey.

I always will believe there'll be a brighter day!
WHAT GOOD WOULD THE MOON BE?
from *Street Scene*

Tranquillo (quietly moving)

ROSE:

I've looked in the windows at diamonds, They're beautiful but they're cold. I've seen

Broadway stars in fur coats That cost a fortune so I'm told. I
guess I'd look nice in diamonds, and sabres might add to my charms. But if

someone I don't care for would buy them I'd rather have two loving

arms! What good would the moon be

unless the right one shared its beams? What good would dreams-come-
true be
If love wasn't in those dreams?

And a primrose path
What would be the fun
Of walking down a path like that without the right one?

What good would the
night be._\\n
Un - less the right lips whis - per

low: Kiss me, oh, dar - ling, kiss me, While ev'ning

stars still glow? No, it won't be a prim - rose path for -

molto esp-r.

me, No, it won't be dia - monds or gold, But may - be there
will be

Someone who'll love me,

Some one who'll love just me

To have and to

hold!
Green Finch and Linnet Bird
from Sweeney Todd

Allegretto, poco rubato (♩ = 112)

Johanna: mp

Green finch and linnet bird,

nightingale, blackbird, How is it you sing?

How can you jubilate, sitting in cages, Never taking wing?

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Outside the sky waits, beckoning, beckoning.

Just beyond the bars.

How can you remain, staring

at the rain, maddened by the stars?

How is it you sing anything?
How is it you sing?
Green finch and linnet bird,

nightingale, blackbird, How is it you sing?

con poco moto
Whence comes this melody constantly flowing?

is it rejoicing or merely halloing?

a tempo

mp

L.H.
simile

cresc. poco a poco

cresc. poco a poco
Are you discussing or fussing or simply dreaming?

Are you crowing?

Are you screaming?

Ring-dove and robin, is it for wages, singing to be sold?
Have you decided it's safer in cages,

Singing when you're told?

My cage has many rooms,

damask and dark.

Nothing there sings, not even my lark.

Larks never will, you know, when they're captive. Teach me to be
more adaptable. Ah,

Tranquillo

Green finch and lin-net bird, night-ingale, black-bird, Teach me how to sing.

If I cannot fly, let me sing.

a tempo
BARBARA SONG
from The Threepenny Opera

English Words by MARC BLITZSTEIN
Original German Words by BERT BRECHT
Music by KURT WEILL

Very Freely Moderato Assai (\( \dot{4} = 63 \))

I used to believe, in the days I was pure, and I first to appear was a young man from Kent. He was day comes a man, but what kind of a man? Do you

was pure, like you used to be. My wonderful someone will all that a man ought to be. The second was older, and know why he does what he does? He walked into my room and he

come to me some day and then, it will all depend on me. If he's a bolder I mean, and the third one was crazy mad for me. They were all hung up his hat, and I just didn't know where I was. He was a

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good man, if he's a rich man, wears a fine cravat, smokes a cigarette.
rich men, they were all fine men, wore silk cravats. smoked a big cigarette.
lean man, he was a mean man. He didn't own a cravat, smoked no cigarette.

and if he's gallant and treats me like a lady, then
and since they always made me feel a perfect lady, I
and God knows he never made me feel a lady, there

Piu Animato

I shall tell him: "Sorry."
said politely: "Sorry."
just wasn't time for: "Sorry."

Chin up high, keep your
I would sigh, keep my
Chin up high? My chin was

poco rit.
accel.
powder dry, don't relax or go too far.
chin up high, never relaxed or went too far.
down my shoes, and I relaxed, but far too far.

Look, the moon is gonna shine till dawn.
Well I let the moon go shining on.
Oh, the way the moon kept shining on. The

Keep the little rowboat cruising on and on.
Well, I let the rowboat cruise around till dawn.
You stay
night was nice for rowing and this girl was gone,
I stayed
not so
Broadly

per - pen - di - cu - lar. Oh, you can't just
per - pen - di - cu - lar. I could not just
per - pen - di - cu - lar. So you let a

let a man walk over you, cold and
let a man walk over me, perhaps my
man just walk right over you. Who said

dignified is what you are.
dignity went rather far.
dignified is what you are.
Such a whole lot of things can happen;
Such an interesting lot of things might have happened;
Such a wonderful lot of terrible things did happen;
so firmly I simply and now it's

say, but sweetly: "Sorry."
indicated: "Sorry."

The you can tell me: "Sorry."
PIRATE JENNY
from The Threepenny Opera

You gentle- men can watch while I'm
gen- tle- men can say, "Hey girl
Then you gen- tle- men can wipe off the

scrub- bin' the floors, and I'm scrub- bin' the floors while you're
finish the floors, get up- stairs, make the beds, earn your
laugh from you face, ev- 'ry build- in' in town is a

gawk- in', and may- be once you tip me and it
keep here!" You toss me your tips and look
flat one. Your whole stink- in' place will be

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makes you feel swell, on a rat-ty wa-ter-front in a
out at the ships; but I'm count-in' your heads while I
down to the ground, on-ly this cheap ho-tel stand-in'

rat-ty old ho-tel, and you nev-er guess to who you're
make up the beds 'cause there's no bod-y gon-na
up safe and sound, and you yell, 'Why the hell spare
talk-in', and you nev-er guess to who you're talk-in'.
sleep here. To-night none of you will sleep here.
that one?" And you yell, "Why the hell spare that one?"
Suddenly one night, there's a scream in the night, and you
Then that night there's a bang in the night, and you
All the night through with the noise and to-do, you

yell, "What the hell could that been?"
yell, "Who's that kick-in' up a row?"
And you wonder who's that person lives up there.
And you

Then you

see me kind-a grinnin' while I'm scrubbin'. And you say "What the hell's she got to
see me kind-a star-in' out the win-da. And you say "What's she got to stare at
see me step-pin' out into the morn-ing, look-in' nice with a ribbon in my


grin?"
now?"

And a ship, a black freight-er, with a hair.
And the ship, the black freight-er, turns a-
skull on its mast-head will be com-in' in. air!
around in the harbor, shoot-in' guns from the bow!
flag up its mast-head and a cheer rings the

Meno mosso (like a slow march)

By noon-time the dock is all

swarm-in' with men, com-in' off of that ghost-ly freight-er. They're
movin' in the shadows where no one can see, and they're chainin' up people and bringin' them to me, askin' me, "Kill them now or later?" Askin' me, "Kill them now or later?" Noon by the clock and so still on the dock, you can
hear a fog-horn miles away.

In that quiet of death, I'll say, (spoken freely) "Right now!"

And they pile up the bodies and I'll say,

Broadly

"That'll learn you!"

Then a ship, the black freighter, disappears out to sea, and on it is me.
Andantino \( \dot{=} 46 \)

**Jenny**

In to the fire has our Mac

Remember Cleo...tra

Like a grind organ

Heath, kept from the fry-ing...y.

While Her

He was tough and used his sense, he remained the
pride of swindler and fence, was every chip\-ple’s promised
she reclined on her asp. It bit her, she died in agon-

man. Then with\-out one friend.

went soft as soap, forgot the things that he had
She sensed her end. And girls who were\-n’t fair at

won. He trusted us and was undone. His melt-
ing all lived to see Cle\-o\-pa\-tra’s fall; her ver-
y
heart, it put him on the spot

glam-or put her on the spot.

I was thinking about re-

form-ing, guess not.
paid off, guess not.

Remember Julius Caesar's

fame recall his history.

Of
all the dogs, top dog was he, but his best friends
did him in thoroughly; and all because, top
dog was he. He screamed en-

route: "Et tu, you brute!"
I hope you got the moral now, but I'll spell it for you any-
how: His high position put him on the spot.

Is it worth it to be top dog? Guess not.
THE GOLDEN RAM
from Two by Two

Maestoso

Words by MARTIN CHARNIN
Music by RICHARD RODGERS

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Huz - zah! Huz - zah!

Guess who's got 'em all!

Ye who want - eth, Come and touch - eth, The Golden Ram is velvet on thy skin! Ye, who lust - eth,
Come and try-eth, The services are waiting to begin!

— Huz-zah! — Huz-zah!

Ye who need-eth release! — Huz-zah!

— Huz-zah! — Come and get-teth some
peace!  ——  Huz - zah!  ——  Huz - zah!  ——

Take a ride on the Ram!  ——  Huz - zah!  ——  Huz - zah!  ——

There's a seat saved for Ham!  ——  If life's ash - en.  With no
passion, The Golden Ram will show thee what to do!

Play it safest, Don't tell Japheth, The Golden Ram is waiting just for you!

La La

(assia)

The simile
SOMEBODY, SOMEWHERE
from The Most Happy Fella

By FRANK LOESSER

Molto espressivo e con calore \( d = 54 \)

ROSABELLA:

Want-ing to be

wanted.

Need-ing to be need-ed.

That's what it is.

That's what it is.

Now I'm lucky that
Lamentando \( (\text{d} = 60-69) \)

Some-bod-y, some-where

Wants me and needs me

\[ \text{mf} \]

That's ver-y won-der-ful

to

\[ \text{L.H.} \]

accel.

Tempo I

know.

Some-bod-y lone-ly

Wants

\[ \text{accel.} \]

me to care

Wants me of all peo-ple

To
accel.

smile and say “Hello”

Largamente ($d = 60$)

Somebody, somewhere

Wants me and needs me

Meno mosso ($d = 80$)

And that’s very wonderful to know.