Soprano Volume 3

Return To
Rich Hinkelman

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

Mark Carlstein and Milton Granger, Assistant Editors

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Foreword

The lively and ongoing interest in musical theatre may appear to be ironic in an age seemingly ruled by the media. The movie musical is dead (thank goodness for video and those classic movie channels!), show music is rarely ever broadcast on radio, and hoping to see any musical theatre on television—except for old movies—is usually like waiting for Godot. In such a world it takes a little effort to acquire a taste for musical theatre and a knowledge of shows, though to the devoted *conoscenti* it hardly feels like effort. As Volume 3 of *The Singer's Musical Theatre Anthology* proves, there is an amazing heritage of theatre repertoire and a growing appetite for it among singers of all descriptions.

As in the first two volumes for each voice type of *The Singer's Musical Theatre Anthology*, the editions of almost all the songs have been created from the piano/conductor score (or vocal score) of a show, allowing a more authentic rendition than standard piano/vocal sheet music. Original keys have been preserved whenever possible; occasionally either the original performing key is not known, or I chose to alter it for specific reasons. Common issues faced in creating solo editions of theatre music are removing chorus parts, eliminating other characters' lines, creating or deleting repeats, wrestling with musical form, and finding appropriate beginnings and endings. My aim is to present a performable excerpt from the show that stands alone musically, though is true to its context.

Categorizing musical theatre selections by conventional voice type remains an unending challenge. I have tried to be conservative in my criteria, though I quickly point out to singers and teachers that there is no exact science to this. In comparison, opera fachs are far more definite. Many women have told me they use both the Soprano and Mezzo-Soprano/Belter volumes, depending on the kind of singing they want to do.

I have revised the song contents for several of Volumes 1 and 2 of this series. The changes in most volumes are minimal. However, after persuasive input from singers and teachers, the Mezzo-Soprano/Belter Volume 1 has been revised so that it's all in a belting range. Songs in that volume that were intended for a classically defined mezzo-soprano were replaced. These songs became "homeless" in the series but seemed perfectly appropriate for this Soprano Volume 3 ("One Life to Live," "Stay Well," "Trouble Man"). Upon reconsideration, 14 years after the first compilation, I decided that splitting Eliza Doolittle songs—some in soprano books, others in mezzo-soprano books—was ill-advised. After all, the same woman sings the songs! "Just You Wait" finds its place here, moving from the Mezzo-Soprano/Belter Volume 1.

The Broadway revival of *The Sound of Music* made the stage version of the show more like the film, adding the songs written for the movie ("Something Good" and "I Have Confidence") and moving the original Maria songs from the narrow range of Mary Martin to the Julie Andrews-esque soprano range of Rebecca Luker. "My Favorite Things" is now officially a soprano theatre song as a result, and appears in this volume. As for "Unexpected Song" from *Song and Dance*, the huge range of the song presents a special challenge in voice categorization. I decided that as a song on its own, ignoring the rest of the role of Emma (stunningly performed by Bernadette Peters), it was better suited to a soprano.

The twelve solo volumes of *The Singer's Musical Theatre Anthology* now total nearly 500 songs! The three volumes for any voice type offer a huge number of choices. The soprano books have 132 songs to choose from! Happy hunting.

Richard Walters, editor
August, 2000

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 3

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ABOUT THE SHOWS

The material in this section is by Stanley Green, Richard Walters, and Robert Viagas, some of which was previously published elsewhere.

THE APPLE TREE

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Jerry Bock & Sheldon Harnick, with Jerome Coopersmith
DIRECTOR: Mike Nichols
CHOREOGRAPHERS: Herbert Ross, Lee Theodore
OPENED: 10/18/66, New York; a run of 463 performances

Here was a new concept for Broadway—one musical containing three separate one-act musicals, like Puccini's *Il Trittico* or Offenbach's *Tales of Hoffmann*. Though the stories in *The Apple Tree* have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. Act I is based on Mark Twain's "The Diary of Adam and Eve," and deals with the dawn of humanity and innocence. Act II is based on Frank R. Stockton's short story, "The Lady or the Tiger?," in which a warrior's fate, unresolved in the story, is determined by the choice of door he enters. Act III is based on Jules Feiffer's "Passionella," a uniquely American take on "Cinderella," in which a female chimney sweep fulfills her dream of becoming a glamorous movie star. In the *Diary of Adam and Eve* section, Eve sings "Feelings"—not the lounge hit, but Bock & Harnick's gently comic expression of how the first woman felt when she realized she was a human being, when she realized she was feeling love—and when she realized that the first man wasn't reciprocating. Her conclusion? That feelings are, in the last word of the song, "hell."

BRIGADOON

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Robert Lewis
CHOREOGRAPHER: Agnes de Mille
OPENED: 3/13/47, New York, for a run of 581 performances

Two American tourists, Tommy Albright and Jeff Douglas, stumble upon a mist-shrouded Scottish town that, they eventually discover, reawakens only one day every hundred years. Tommy, who enjoys wandering through the heather on the hill with a local lass, Fiona MacLaren, returns to New York after learning of the curse that has caused the town's excessively somnolent condition. True love, however, pulls him back to the highlands. The tale was made believable not only through its evocative score, but also through de Mille's emotion-charged ballets. Early in the story, Fiona imagines what life will be like when she finally meets the boy of her dreams, in the song "Waitin' for My Dearie."

CAMELOT

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
CHOREOGRAPHER: Hanya Holm
OPENED: 12/3/60, New York, for a run of 873 performances

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—providing imagery (eventually all too apt) for the administration of President John F. Kennedy who used to play the cast album in the White House. About to be separated from Lancelot, Guenevere bids her illicit lover a longing farewell in "Before I Gaze at You Again."

CHICAGO

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Fred Ebb and Bob Fosse
DIRECTOR-CHOREOGRAPHER: Bob Fosse
OPENED: 6/3/75, New York, for a run of 872 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart* this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of the American legal system, political system, media and morals may have been ahead of its time in its original 1975 production (it was also overshadowed by the opening of *A Chorus Line* the same season). But it came roaring back for a stylish, Tony-winning 1996 revival that has already run longer than the original. A "sob-sister" reporter looking for an emotional story falls for the lawyer's line of baloney and starts publicizing Roxie's "plight," assuring her readers that despite the fact that Roxie did shoot a man in cold blood, there's always "A Little Bit of Good" in everyone.

CINDERELLA

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Ralph Nelson
CHOREOGRAPHER: Jonathan Lucas
FIRST AIRED: 3/31/57 on CBS-TV

Ever the innovators, Rodgers & Hammerstein were among the first to explore the new medium of television with a full-length original TV musical. The original broadcast also was fortunate in securing the services of Julie Andrews, fresh from her triumph as the Cinderella-like heroine of *My Fair Lady*. In adapting the children's fairy tale, Hammerstein was careful not to alter or update the familiar story about a young woman who collaborates with her Fairy Godmother to overcome the plots of her evil stepmother and stepsisters so she can go to an opulent ball and meet a handsome prince. Cinderella still loses her magical glass slipper, and the Prince still proclaims that he will marry the girl whose foot fits the slipper. Because the original production was filmed live and could not be preserved except in black-and-white kinescope, a new production was captured on tape in 1965. Starring Lesley Ann Warren, this second version is the one that's been aired numerous times and even released on video. A stage adaptation toured the U.S., and the musical finally made its New York stage debut in 1993 at New York City Opera, with Christa Moore as Cinderella. When we first meet Cinderella, she's hiding in her niche beside the fireplace. But it's not so bad, she tells us in "In My Own Little Corner," because her imagination can whisk her anywhere in the world.

COWGIRLS

MUSIC AND LYRICS: Mary Murfitt
BOOK: Betsie Howie
DIRECTOR AND CHOREOGRAPHER: Eleanor Reissa
OPENED: 4/1/96, New York, for a run of 319 performances

This Off-Broadway spoof recreates the calamitous night the classical Coghill Trio gets booked to play at the grand opening of a country-western music hall. It seems the manager misread the name of their group as the "Cowgirls Trio." The three ladies are left to adapt their classical repertoire to the needs of the hootin' 'n' hollerin' clientele, and they do so *con brio*. Their plight is encapsulated neatly in "From Chopin to Country."

EVENING PRIMROSE

MUSIC AND LYRICS: Stephen Sondheim
TELEPLAY: James Goldman
DIRECTOR: Paul Bogart
FIRST TELECAST: 11/16/66

The short-lived ABC series *Stage 67* presented original teleplays, mostly by theatre writers in New York. Based on a John Collier story, *Evening Primrose* is the story of a poet who gets the bright idea: he'll escape from the pressures and problems of the world by hiding in a big department store. He plans to come out only at night to get what he needs for survival from the store's shelves. Much to his surprise, he finds a whole colony of others who had the same bright idea, already living there. Among them is a young woman who has been raised from early childhood inside the store and has never been outside. They fall in love and plot to escape. The girl gets to sing one of Sondheim's most anthologized songs, the beautiful and eerie "I Remember," in which the girl strains to remember snow and sky and other children—but can describe them only in similes drawn from her department store life (e.g. "trees like broken umbrellas"). Most of the music from this show was recorded by Bernadette Peters and Mandy Patinkin on his *Dress Casual* album.

HELLO, DOLLY!

MUSIC AND LYRICS: Jerry Herman
BOOK: Michael Stewart
DIRECTOR AND CHOREOGRAPHER: Gower Champion
OPENED: 1/16/64, New York; a run of 2,844 performances

Hello, Dolly! tells the story of former life-of-the-party Dolly Gallagher Levi, who emerges from mourning over the loss of her husband with a determination to "rejoin the human race." She plots to marry a wealthy man and use his wealth to bring young people together and "help them grow." One of her matchmaking subjects is a pretty milliner who sings of how she'll wear a hat with "Ribbons Down My Back" to attract the attention of eligible swains. Under the expert direction of Gower Champion, the stylish production, based on Thornton Wilder's *The Matchmaker*, proved not only a triumph for its original star, Carol Channing, but a successful vehicle for a multitude of actresses. Barbra Streisand starred in the movie. Others starred across the country and around the world. Channing was succeeded by Ginger Rogers, Martha Ray, Betty Grable, Phillis Diller, Pearl Bailey (leading an all-black cast) and finally Ethel Merman, who had turned down the role when it was offered to her almost ten years earlier. The show returned to Broadway with Channing twice, 1978 and 1995.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

MUSIC: Jacques Brel
LYRICS: Jacques Brel, others (in French); English lyrics by Eric Blau, Mort Shuman
OPENED: 1968, New York

A long running intimate Off-Broadway hit, the revue is a collection of some 25 songs by Belgian songwriter Jacques Brel (he wrote both music and lyrics for some, lyrics only for others). The show is conceived for four players (two men, two women), and the songs are full of contrasts in subject matter, from the draft, to old age, to bullfights, to death, to love. A film version was released in 1975. Jacques Brel (1929-1978) became a cabaret star in Paris only after no one else would sing his material.

JEKYLL & HYDE

MUSIC: Frank Wildhorn
LYRICS AND BOOK: Leslie Bricusse
DIRECTOR: Robin Phillips
CHOREOGRAPHER: Joey Pizzi
OPENED: 4/28/97, New York; still running as of 7/1/00

Based on Robert Louis Stevenson's 1886 novella, "Dr. Jekyll and Mr. Hyde," this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. These proved especially popular among professional skaters for the background music of their routines. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man's nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. Two women in his life help emphasize this difference: Hyde's scarlet-woman lover, Lucy; and Jekyll's sweet innocent fiance, Emma. Unaware of how dangerous Jekyll's experiment has become, Emma tries to calm and encourage him about their rosy future in "Once Upon a Dream." Later in Act II, both Lucy and Emma air their conflicting feelings about their troubled men in "In His Eyes"—not realizing they're both singing about the same man.

THE KING AND I

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: John van Druten
CHOREOGRAPHER: Jerome Robbins
OPENED: 3/29/51, New York; a run of 1,246 performances

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 stage. Based on the diaries of an adventurous Englishwoman, the story is set in Bangkok in the early 1860s. Anna Leonowens, who has accepted the post of schoolteacher to the Siamese king's children, has frequent clashes with the monarch, but eventually comes to exert great influence on him, particularly in creating a more democratic society for his people. The show marked the fifth collaboration between Richard Rodgers and Oscar Hammerstein II , and their third to run over one thousand performances. Cast opposite Miss Lawrence (who died in 1952 during the run of the play) was the then little-known Yul Brynner. After the original production Brynner virtually made the King his personal property. In 1956, he co-starred with Deborah Kerr in the Fox movie version. Twenty-seven years later, by now solo-starred, Brynner 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 by the time of his death, had given more than 4,000 performances in the role. A critically acclaimed new Broadway production opened in 1996. Mrs. Anna breaks the ice with her new pupils by leading the royal princes and princesses in the lilting "Getting to Know You."

KNICKERBOCKER HOLIDAY

MUSIC: Kurt Weill
LYRICS AND BOOK: Maxwell Anderson
DIRECTOR: Joshua Logan
OPENED: 10/19/38, New York; a run of 168 performances

In spite of its relatively short run, *Knickerbocker Holiday* is considered a significant milestone on Broadway. In one of the first musicals to use a historical subject to comment on contemporary political problems, its anti-fascist theme pitted democracy against totalitarianism in retelling the reign of Governor Stuyvesant in New Amsterdam in 1647. The story tells how the governor intervenes on behalf of an independent and troublesome knife sharpener, Brom Broeck, who has been arbitrarily selected by the council to be executed on a trumped up charge, mainly because they had no one to hang. The musical was one of the earliest Kurt Weill's shows written in America, after his own flight from the totalitarianism of Nazi Germany. Despite the political themes, Weill and Anderson took opportunities to explore tenderness, romance and wistfulness in "It Never Was You."

LADY IN THE DARK

MUSIC: Kurt Weill
LYRICS: Ira Gershwin
BOOK: Moss Hart
DIRECTORS: Hassard Short and Moss Hart
CHOREOGRAPHER: Albertina Rasch
OPENED: 1/23/41, New York; a run of 467 performances

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, has been bothered by her dreams, and visits a psychoanalyst. Her four haunting dreams revolve around four men: Kendall Nesbitt, her married lover who aided her rise to editor; Randy Curtis, a glamorous but shallow Hollywood star; Russell Paxton, the magazine's effeminate and zany photographer; and most importantly, Charlie Johnson, 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. In a moment of inspiration, Liza impetuously leaps out of her limo, commandeers a soapbox in New York's Columbus Circle, and regales the crowd with her ode to whoopee, "One Life to Live."

LES MISÉRABLES

MUSIC: Claude-Michel Schönberg
LYRICS: Herbert Kretzmer and Alain Boublil
ORIGINAL FRENCH TEXT: Alain Boublil and Jean-Marc Natel
DIRECTORS: Trevor Nunn and John Caird
CHOREOGRAPHER: Kate Flatt
OPENED: 9/80, Paris, an initial run of 3 months
10/8/85, London; still running as of 7/1/2000
3/12/87, New York; still running as of 7/1/2000

This quasi-operatic pop epic was one of the defining musicals of the 1980s, distilling the drama from the 1,200 page Victor Hugo novel of social injustice and the plight of the downtrodden (the "miserable ones" of the title). The original Parisian version contained only a few songs; many more were added when the show opened in London. Thus, most of the show's songs were originally written in English. The plot is too rich to encapsulate, but centers on Jean Valjean, a prisoner sentenced to years of hard labor for stealing a loaf of bread for his starving family. He escapes and tries to start a new life, but soon finds himself pursued by the relentless policeman Javert. The pursuit continues for years, across a tapestry of early 19th century France that includes an armed uprising against the government, in which Valjean takes a heroic part. Along the way he acquires an adopted daughter, Cosette, who grows into womanhood and attracts the attention of the handsome revolutionary Marius, and the emnity of a rival, Eponine. The song "In My Life" gives Valjean and the young people a chance to wonder what each of them truly means to the other. It begins as Cosette's solo before becoming an ensemble.

LOST IN THE STARS

MUSIC: Kurt Weill
LYRICS AND BOOK: Maxwell Anderson
DIRECTOR: Rouben Mamoulian
OPENED: 10/30/49, New York, a run of 273 performances

Kurt Weill's final Broadway musical (his second in collaboration with Maxwell Anderson) was written to convey "a message of hope that people, through a personal approach, will solve whatever racial problems that exist." In the idealistic story, adapted from Alan Paton's *Cry, the Beloved Country*, the action is set in and around Johannesburg, South Africa. Absalom Kumalo, the errant son of a black minister, Stephen Kumalo, accidentally kills a white man in a robbery attempt and is condemned to hang. The tragedy, however, leads to a sympathetic bond between Stephen and James Jarvis, the dead man's father, which gives some indication that understanding between the races can be achieved in the land of apartheid. A newer version, presented by Ely Landau's American Film theatre, was shown in 1974 with a cast headed by Brock Peters and Melba Moore. Irina, the girl who is carrying Absalom's child, sings two very different love soliloquies. In Act I she foresees sorrow in the stormy "Trouble Man." In Act II, with her man on trial for murder, she agrees to marry him whatever the verdict, in the limpid, haunting "Stay Well."

LOVE LIFE

MUSIC: Kurt Weill
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Elia Kazan
CHOREOGRAPHER: Michael Kidd
OPENED: 10/7/48, New York; a run of 252 performances

On hiatus from his partnership with composer Frederick Loewe, Alan Jay Lerner collaborated with Kurt Weill on this musical allegory. *Love Life*, termed by its authors as simply "a vaudeville," chronicled the fluctuations of the archetypal Sam and Susan Cooper's marriage through 157 years of American history from 1791 to 1948. The story shows how the growing tensions of modern life make it increasingly difficult for the couple to maintain their matrimonial equilibrium. This ambitious, surreal story is told through ragtime, blues, a madrigal, a ballet, clog dancing, ventriloquism, a minstrel show, and even tightrope walking. Fans have regarded the show as structurally innovative and ahead of its time. "Mr. Right" is a rueful reflection on a seemingly hopeless quest.

MARRY ME A LITTLE

MUSIC AND LYRICS: Stephen Sondheim
DIRECTOR: Norman Rene
CHOREOGRAPHER: Don Johanson
OPENED: 3/12/81, New York; a run of 96 performances

This little Off-Off-Broadway revue (which quickly moved up to Off-Broadway) took a pile of Stephen Sondheim trunk songs, orphaned when they were cut from his well-known shows, or written for shows never produced (plus other apocrypha), and gave them a narrative home. In director Norman Rene's elegantly simple concept, a man and a woman who are living alone in separate apartments, but share the same stage space, a la Alan Ayckbourn, sing about the misfortunes of their love lives that have brought them to these lonely places. The implication is that if they were to meet, they might find happiness. "The Girls of Summer," used in the 1956 N. Richard Nash play of the same name, sings of the moody diffidence of these young women.

MARTIN GUERRE

MUSIC: Claude-Michel Schönberg
BOOK: Alain Boublil and Claude-Michel Schönberg
LYRICS: Alain Boublil and Stephen Clark
DIRECTOR: Conall Morrison
MUSICAL STAGING AND CHOREOGRAPHY: David Bolger
OPENED: June, 1996, London; a run of over 700 performances

There have been several major revisions of the Boublil/Schönberg musical since its inception in 1991. Besides the musical, the 16th century legend inspired the books *The Wife of Martin Guerre* by Janet Lewis, and *The Return of Martin Guerre* by Natalie Zemon Davis. The 1982 film *The Return of Martin Guerre*, starring Gerard Depardieu, is based on the Davis novel. In 1560 the French Catholic mercenary Martin Guerre tells his friend, Arnaud du Thil, of his childhood in the village of Artigat, and of his arranged marriage to Bertrande du Rols. The villainous Guillaume, rebuffed by Bertrande, had convinced the superstitious villagers that Martin's failure to conceive an heir brought on their crop failures. Martin was exiled, later to join the mercenary corps. Martin is stabbed while saving Arnaud's life. After Martin's seven year absence Bertrande is under pressure to take another husband in Guillaume to produce an heir, which the villagers somehow believe will end their drought. In agony she sings "How Many Tears?" Arnaud travels to Artigat, where he is mysteriously believed to be Martin Guerre. Bertrande falls in love with Arnaud, even though she knows he is not Martin. Guillaume, still hoping for Bertrande, charges Arnaud with fraud for impersonating Martin Guerre. At a dramatic moment the real Martin Guerre returns and denounces Arnaud. Learning of the true love between Bertrande and Arnaud, in the spirit of friendship Martin decides to let them go. Protecting Martin from Guillaume's knife, Arnaud is stabbed and dies.

ME AND MY GIRL

MUSIC: Noel Gay
LYRICS: Various
BOOK: L. Arthur Rose and Douglas Furber, revised by Stephen Fry
OPENED: 1937, London; a run of 1,646 performances; New production 8/10/86, New York; a run of 1,420 performances

The cockney character of Bill Snibson originated in 1935 in *Twenty to One*, played by comedian Lupino Lane. The actor became so attached to the role that he initiated a new musical show built around Bill two years later, resulting in *Me and My Girl*, a light social-class song and dance show in which Bill finds himself heir to an aristocratic title. Comedy results from the friction between the proletarian Bill and his hoity-toity new relations. Bill also has to decide whether to submit to an arranged match with a snobby blueblood, or stay true to his special gal from back in Lambeth. Revivals came to London in 1941, 1945 and 1949, but the major rediscovery of the show came in 1985 when Robert Lindsay reinvented the role in London, then in New York. Convinced that her Bill is gone forever, the homegirl sweetheart sighs the rueful little music-box ballad, "Once You Lose Your Heart."

MY FAIR LADY

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Moss Hart
CHOREOGRAPHER: Hanya Holm
OPENED: 3/15/56, New York, a run of 2,717 performances

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 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 Embassy Ball. They were also scrupulous in maintaining the Shavian flavor in their songs, most apparent in such pieces as "Get Me to the Church on Time," "Why Can't the English?," "Show Me" and "Without You." Shaw was concerned that British society had become so stratified and segregated that different classes had developed their own separate accents. His concern was dramatized in the story of Eliza Doolittle (originated in the musical by Julie Andrews), a scruffy flower seller in London's 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. *My Fair Lady* became the longest running production in Broadway history, and remained so for nearly seven years. Three major revivals have been mounted in New York since then. In 1976, the musical ran for 377 performance with Ian Richardson and Christine Andreas as Higgins and Eliza. Harrison returned in 1981 with Nancy Ringham as his Fair Lady. Richard Chamberlain and Melissa Errico brought a radically redesigned version to Broadway in 1993. Harrison and Audrey Hepburn (whose singing was dubbed by Marni Nixon) were seen in the 1964 Warner Bros. movie version, which was directed by George Cukor. In "Wouldn't It Be Loverly," Liza fantasizes about achieving some of the simple pleasures in life. Just a few scenes later she's boiling mad at the condescending Higgins, and fantasizes again in "Just You Wait," but this time about the many ways she'd savor doing him in.

NAUGHTY MARIETTA

MUSIC: Victor Herbert
LYRICS AND BOOK: Rida Johnson Young
DIRECTOR: Jacques Coini
OPENED: 11/7/10, New York; a run of 136 performances

Victor Herbert's crowning achievement came into being because mounting debts had forced opera impresario Oscar Hammerstein (grandfather of lyricist Oscar II) into the area of the more commercial musical theatre. Hammerstein staged Herbert's operetta with all the lavish care of one of his Manhattan Opera productions. Two of his stars, Emma Trentini and Orville Harrold, sang the leading roles of Marietta d'Altena and Capt. Dick Warrington. *Naughty Marietta* takes place in 1780 New Orleans, where the showy, trill-filled "Italian Street Song" is somewhat incongruously sung. Marietta is there to escape from an unwanted marriage in France, and Capt. Dick is there to lead his rangers against a pirate gang led by Bras Pique. Though Marietta is revealed as the pirate leader, she is happy to sing her romantic duets with Capt. Dick. She is, in fact, sure that he is the man for her because he is able to finish the "Dream Melody" (better known as "Ah! Sweet Mystery of Life") that Marietta recalls from her childhood. (The song was memorably used for ribald effect in the Mel Brooks movie *Young Frankenstein.*) The film version of *Naughty Marietta* co-starred Jeanette MacDonald and Nelson Eddy.

OH, KAY!

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Guy Bolton and P.G. Wodehouse
DIRECTOR: John Harwood
CHOREOGRAPHER: Sammy Lee
OPENED: 11/8/26, New York; a run of 256 performances

Following her Broadway appearances in the *Charlot Revues*, Gertrude Lawrence was besieged with offers to star in an American musical comedy. By accepting the leading role in *Oh, Kay!*, Lawrence became the first British actress to originate a part on Broadway before debuting it in London. The production reunited the Princess Theatre librettists Guy Bolton and P.G. Wodehouse, whose book for *Oh, Kay!* retained something of the Anglo-American flavor of their previous *Oh, Boy!* and *Oh, Lady! Lady!!* It's success gave the Gershwins their second-longest running show up to that time. The Prohibition-era action takes place at the home of Jimmy Winter in the imaginary town of Beachampton, Long Island. Jimmy is about to wed when he discovers that he has fallen in love with Kay Denham, who is posing as a cook in his house to be near the hooch that her brother, a titled English bootlegger, has stashed in Jimmy's cellar. Though Kay and Jimmy make their feelings clear to each other, and Kay plaintively pleads for "Someone to Watch Over Me," the couple must survive obstacles, both legal and matrimonial, before settling down to a life of musical-comedy bliss. A revival of *Oh, Kay!*, somewhat revised, was produced Off-Broadway in 1960. David Merrick revived the musical with an all-black cast in the mid-1990s.

ON YOUR TOES

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: George Abbott, Richard Rodgers and Lorenz Hart
DIRECTOR: Worthington Miner and George Abbott (uncredited)
CHOREOGRAPHER: George Balanchine
OPENED: 4/11/36, New York; a run of 315 performances

On Your Toes scored a major theatrical breakthrough as the first Broadway entertainment to combine musical comedy and ballet. Junior Dolan, 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, 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. When the police finally arrest the gunmen, Junior collapses, exhausted to the floor. The musical offered Ray Bolger his first major role, and it also marked the first time that ballet choreographer George Balanchine was engaged to create dances for a book musical.

Rodgers and Hart originally conceived the musical as a screen vehicle for Fred Astaire, but the dancer turned it down reportedly because it did not give him the chance to wear a 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 ran 64 performances. A more successful revival (505 performances) was mounted in 1983, again with Abbott directing. Donald Saddler and Peter Martens based their choreography on Balanchine's original work. Natalia Makarova and Lara Teeter headed the cast. *On Your Toes* was filmed by Warner Bros. in 1939 with Eddie Albert and Vera Zorina, but the score was used only as background. The romantic couple imagines honeymoon bliss in one of the show's best-known standards, "There's a Small Hotel."

THE PHANTOM OF THE OPERA

MUSIC: Andrew Lloyd Webber
LYRICS: Charles Hart, Richard Stilgoe
BOOK: Richard Stilgoe, Andrew Lloyd Webber
DIRECTOR: Harold Prince
CHOREOGRAPHER: Gillian Lynne
OPENED: 1/26/88, New York; still running as of 02/01/00

The most financially successful musical in history is based on the French novel *Le Fantome de l'Opera*, published in 1911. It's the story of a disfigured musical genius who haunts the trackless catacombs beneath the Paris Opera. The world's revulsion at his outer ugliness twists the artist within. He conceives a passion for a lovely young singer, Christine Daae, and hypnotizes her into becoming his student and worshipper. Calling him her Angel of Music, she is willing to do anything for him. The Phantom's spell is broken with the arrival of a young man who vies with the Phantom for Christine's affections. That's when the Phantom turns murderous. The production's most famous element is a chandelier that falls from above the audience and crashes onto the stage. The musical opened in London in 1986 prior to its debut on Broadway some two years later. "Think of Me" is sung at the top of the show to show off Christine's voice. It builds from a pretty melody sung at an audition, to the full operatic treatment on Christine's opening night. "Wishing You Were Somehow Here Again" is Christine's plea, after the Phantom's threat begins to grow, for a friend she can rely on.

PIPE DREAM

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Harold Clurman
CHOREOGRAPHER: Boris Runanin
OPENED: 11/30/55, New York; a run of 246 performances

A Rodgers and Hammerstein musical set in a brothel? Sounds crazy, no? But in John Steinbeck's little village of Cannery Row, they created a collection of soft-centered sinners and sent them about their business in this leisurely paced musical with little conflict. *Pipe Dream* was adapted from John Steinbeck's *Sweet Thursday*, and took a sympathetic look at the inhabitants of skid row in California's Monterey peninsula. The plot is mostly about Doc, a marine biologist, whose romance with a pretty vagrant named Suzy is abetted by Fauna, the warmhearted madam of a local brothel. The song "Sweet Thursday" tries to explain what happens that day to make it always so much sweeter than the others.

PRINCESS IDA

MUSIC: Arthur Sullivan
LIBRETTO: W.S. Gilbert
OPENED: January 5, 1884, London.

This "respectful operatic perversion" takes aim at the incipient feminism of its day. King Gama and his sons arrive at the castle of King Hildebrand to inform him that Gama's daughter Ida, betrothed to Hildebrand's son Hilarion, does not intend to go through with the wedding. She has renounced men completely and established a university for young women at Castle Adamant. When first we meet her there, she prays to Minerva for wisdom in guiding her students in "Oh, Goddess Wise." Shortly thereafter, Hilarion and two friends steal into the castle gardens and disguise themselves as postulants. No sooner has Princess Ida found them out and locked them up than King Hildebrand arrives with an army and an ultimatum: marriage or combat. She chooses the latter, but her ladies are unwilling to do battle. Her father urges her to let her brothers fight it out with Hilarion and his friends. She detests the thought of being fought over by men, but finally agrees. Hilarion prevails, and Princess Ida, her philosophy in ruins, concedes that perhaps she had been mistaken about men.

SATURDAY NIGHT

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Julius J. Epstein, based on the play *Front Porch in Flatbush* by Julius J. Epstein and Philip G. Epstein
DIRECTOR AND CHOREOGRAPHER: Kathleen Marshall
OPENED: 2/14/00, New York; still running as of 2/15/2000

Saturday Night goes down in musical theatre history as having had one of the longest gestation periods on record: 46 years. The story of a group of buddies trying to get dates (and make their fortune) in 1920s Brooklyn, was written by Sondheim in 1954 when the composer was just 24. When the original producer Lemuel Ayers died, so did plans for a Broadway production, and the manuscript sat in Sondheim's trunk for four decades, dismissed (by the composer) as juvenalia. Over the years, several of the songs surfaced in Sondheim anthologies, including "Sondheim: A Celebration." Varese Sarabande's *Unsung Sondheim* album recorded most of the score for the first time. Following a 1996 reading that pleased Sondheim, the show had a successful London production at Bridewell Theatre in 1997. Chicago's Pegasus Players gave the show its U.S. premiere in spring 1999. An Off-Broadway premiere was finally arranged at Second Stage on Valentine's Day, 2000. "So Many People" is a simple love song, with a Sondheimian twist. In the first flush of love, a young couple express sorrow that most of the poor benighted human race will never experience a love as sweet and special as theirs.

SONG AND DANCE

MUSIC: Andrew Lloyd Webber
LYRICS: Don Black, Richard Maltby Jr.
ADAPTATION: Richard Maltby Jr.
DIRECTOR: Richard Maltby Jr.
CHOREOGRAPHER: Peter Martins
OPENED: 9/18/85, New York; a run of 474 performances

The Dance of the title originated in 1979 when Andrew Lloyd Webber composed a set of variations on Paganini's A minor Capriccio that seemed to him to be perfect for a ballet. The Song originated a year later with a one-woman television show, *Tell Me on a Sunday*, which consisted entirely of musical pieces. Two years after that, both works were presented together in London as a full evening's entertainment, now connected with a bit of plot. In New York, this unconventional package won high praise for Bernadette Peters, whose task in Act I was to create, without dialogue or other actors, the character of a free-spirited English girl who has dalliances in America with four men. In the soaring, melodic "Unexpected Song" (one of Lloyd Webber's most frequently performed tunes), she marvels at love's ability to overpower her.

SONGS FOR A NEW WORLD

MUSIC AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: 10/26/95, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffee-house pianist named Jason Robert Brown play some of his original compositions. When she heard he was working on a concert evening of songs that played like offbeat short stories, a collaboration and a friendship were born. Titled *Songs for a New World*, the piece was developed at a summer festival Livent Inc. sponsored in Toronto, and the piece made its Off-Broadway bow October 25, 1995. Musically distinctive and precocious, the songs looked at contemporary life from highly unusual angles. The title of the song "Christmas Lullaby" is certainly ironic. It's actually a parody of Kurt Weill's "Surabaya Johnnie"—but performed by Mrs. Santa Claus as if she were Marlene Dietrich or Lotte Lenya. She spends the comic song bitterly reproaching "Nick" for leaving her alone every Christmas Eve. Not bad for a composer who had just turned 25. Brown's next project, *Parade*, was directed by Prince pere on Broadway in 1998, and won him the 1999 Tony Award for Best Score at age 29.

THE SOUND OF MUSIC

MUSIC: Richard Rodgers
LYRICS: Oscar Hammerstein II
BOOK: Howard Lindsay and Russel Crouse
DIRECTORS: Vincent J. Donehue, Richard Rodgers and Oscar Hammerstein II
CHOREOGRAPHER: Joe Layton
OPENED: 11/16/59, New York; a run of 1,443 performances

For many youngsters growing up in the 1960s, *The Sound of Music* was the first musical they ever saw, either via the long-running 1959 Broadway version (the third-longest run for Rodgers and Hammerstein) with Mary Martin, or via the Oscar-winning 1965 film version with Julie Andrews. The latter became, from 1966 to 1969, the top grossing film ever in North America. A lot of major theatre careers at the dawn of the 21st century started with the song "Do Re Mi." *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 joined Halliday and Hayward as producers. The play is set in Austria in 1938. Maria Rainier (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. She loosens things up around the house, which has been run like a battleship since the death of the children's mother. Maria teaches the children to sing and play, and thereby melts the Captain's heart. 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. A catalog of warm, homey images, "My Favorite Things" is sung in the stage show by Maria and the Mother Abbess to give Maria courage—similar in a way to "I Whistle a Happy Tune" from *The King and I*. In *The Sound of Music* film, Maria sings the tune to the children to comfort them during a thunderstorm. After Hammerstein's death from cancer, Rodgers wrote both music and lyrics for two songs that were added to the film: "I Have Confidence," a whistle-in-the-dark song for Maria as she heads for her first day on the new job, and "Something Good," an intimate love song for the Captain and Maria once they accept their feelings for one another. Both were added to the 1998 Broadway revival. The stage score, written for the modest range of Mary Martin, was transposed up into a soprano range, reflecting the movie's influence on the life of the show.

TITANIC

MUSIC AND LYRICS: Maury Yeston
BOOK: Peter Stone
DIRECTOR: Richard Jones
CHOREOGRAPHER: Lynne Taylor-Corbett
OPENED: 4/23/97, New York, for a run of 804 performances

The whole idea of a musical about the sinking of the luxury liner Titanic was unsettling to many Broadwayites. Few thought Yeston, Stone and company could pull it off. And reports of technological glitches during the early previews threatened to turn the whole project into a joke. And yet, when they finished counting the Tony ballots in 1997, *Titanic* won for Best Musical. Credit the strength of Yeston's score that explored the emotional nuances of a whole tapestry of characters and situations. The music takes theatregoers inside the head of the captain, the shipbuilder, the millionaires, the social climbers and the illiterate immigrants—each with their dreams and worries that are altered forever by that fateful journey. In one of the show's best-remembered scenes, Ida Straus, wife of department store magnate Isidor Straus, is offered a place in one of the few lifeboats. But she refuses to leave his side, choosing to share his fate for better or worse as she always has. In "Still," they marvel that when it comes right down to it, they really have loved each other.

WHERE'S CHARLEY?

MUSIC AND LYRICS: Frank Loesser
BOOK AND DIRECTION: George Abbott
CHOREOGRAPHY: George Balanchine
OPENED: 10/11/48, New York; a run of 792 performances

Where's Charley was based on Brandon Thomas' 1892 London hit, *Charley's Aunt*, one of the most durable farces in the English language. The musical also boasted the first complete Broadway score by Frank Loesser, who would go on to write *Guys and Dolls* and other shows. Oxford undergraduates Charley Wykeham (Ray Bolger) and Jack Chesney (Byron Palmer) wish to entertain their lady friends Amy Spettigue and Kitty Verdun. But to do so, Charley must play chaperone by disguising himself as his own aunt ("From Brazil, where the nuts come from"). Further complications arise when the girls' guardian, Mr. Spettigue, becomes smitten with the "aunt" and proposes marriage. Just when things can't seem to get any worse, the real aunt makes an unexpected appearance. The musical was a perfect vehicle for dancing star Ray Bolger, who nightly invited audiences to join with him in singing "Once in Love With Amy." Bolger again played Charley, and Allyn McLerie was again his Amy, in the 1952 Warner Bros. movie version, directed by David Butler. The adored Amy wants to believe the best of Charley, but in the song "The Woman in His Room," she just can't get over a photograph she has seen on his table—of another woman, in tights!

WHISTLE DOWN THE WIND

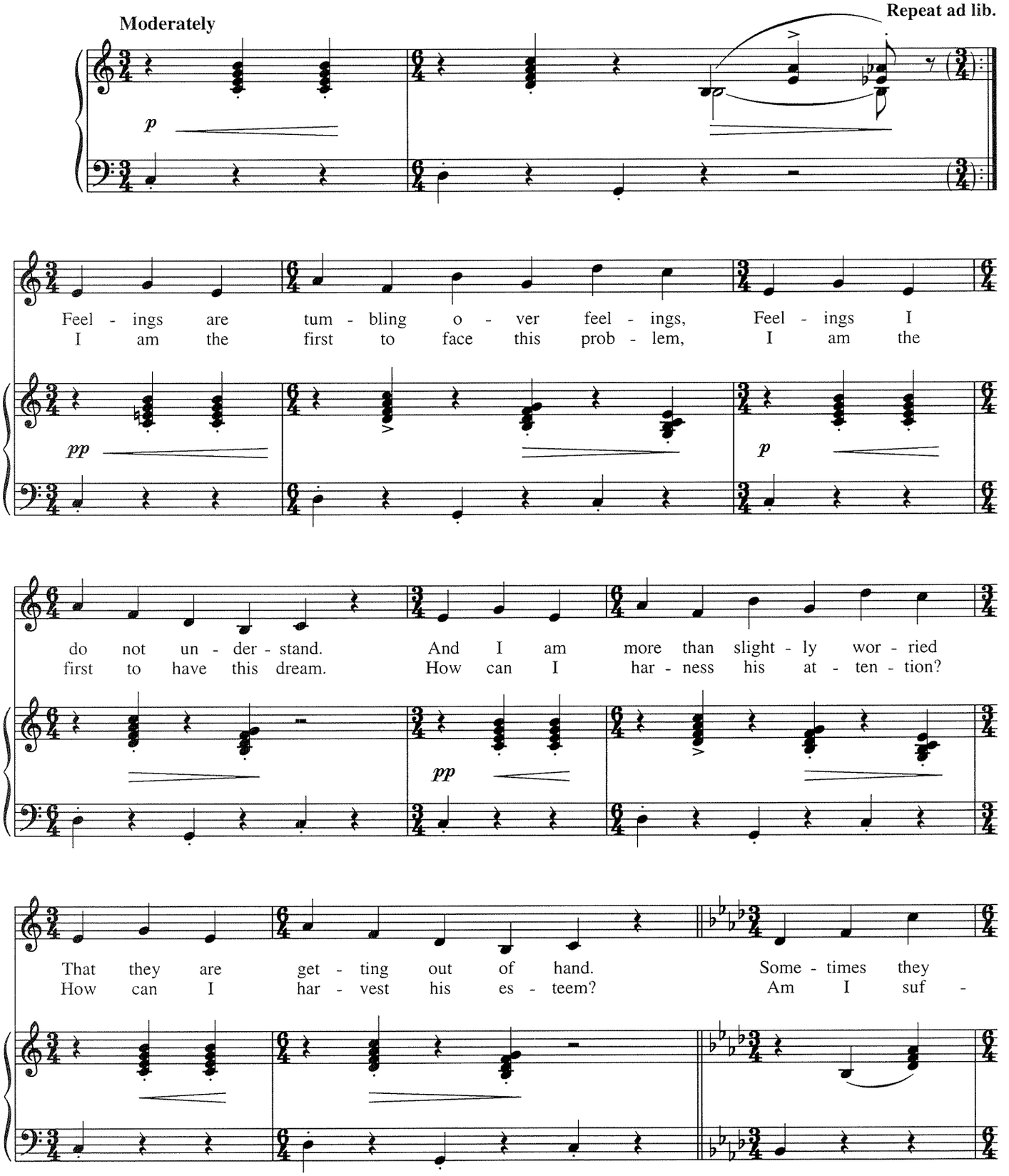
MUSIC: Andrew Lloyd Webber
LYRICS: Jim Steinman
BOOK: Patricia Knop, Gale Edwards and Andrew Lloyd Webber
DIRECTOR: Gale Edwards
CHOREOGRAPHER: Anthony Van Last
OPENED: 7/1/98, London; still playing as of 7/1/2000

Three religious children discover an emaciated bearded stranger sleeping in their barn. When they awaken him demanding to know who he is, he wearily exclaims, "Jesus" and sinks back into a coma. To the children, this means only one thing: The Second Coming is at hand, and right in their back yard! In adapting this simple tale of the redemptive power of faith, Andrew Lloyd Webber and Meat Loaf composer Jim Steinman changed the location from the north of England in Mary Hayley Bell's novel to the bayou country of Louisiana in the late 1950s. They also made the children slightly older, and the stranger (actually an escaped convict) more sinister. The central character, the now-teenaged Swallow, still goes on a journey of awakening—to the prejudice and double-dealing of adults, and to the true power of faith and love. Asserting that an American subject deserved an American tryout, Lloyd Webber gave the musical its February 1997 world premiere at the National Theatre in Washington, D.C., where it got mixed reviews and cancelled its announced Broadway opening—making it the first and only Andrew Lloyd Webber musical to close out of town. A revamped version opened in London's West End in summer 1998. Swallow's father first sings the title song of *Whistle Down the Wind* to the children, to let them know that whenever they call, someone who cares for them will answer. Other characters also sing the song.

FEELINGS

from *The Apple Tree*

Words and Music by JERRY BOCK
and SHELDON HARNICK



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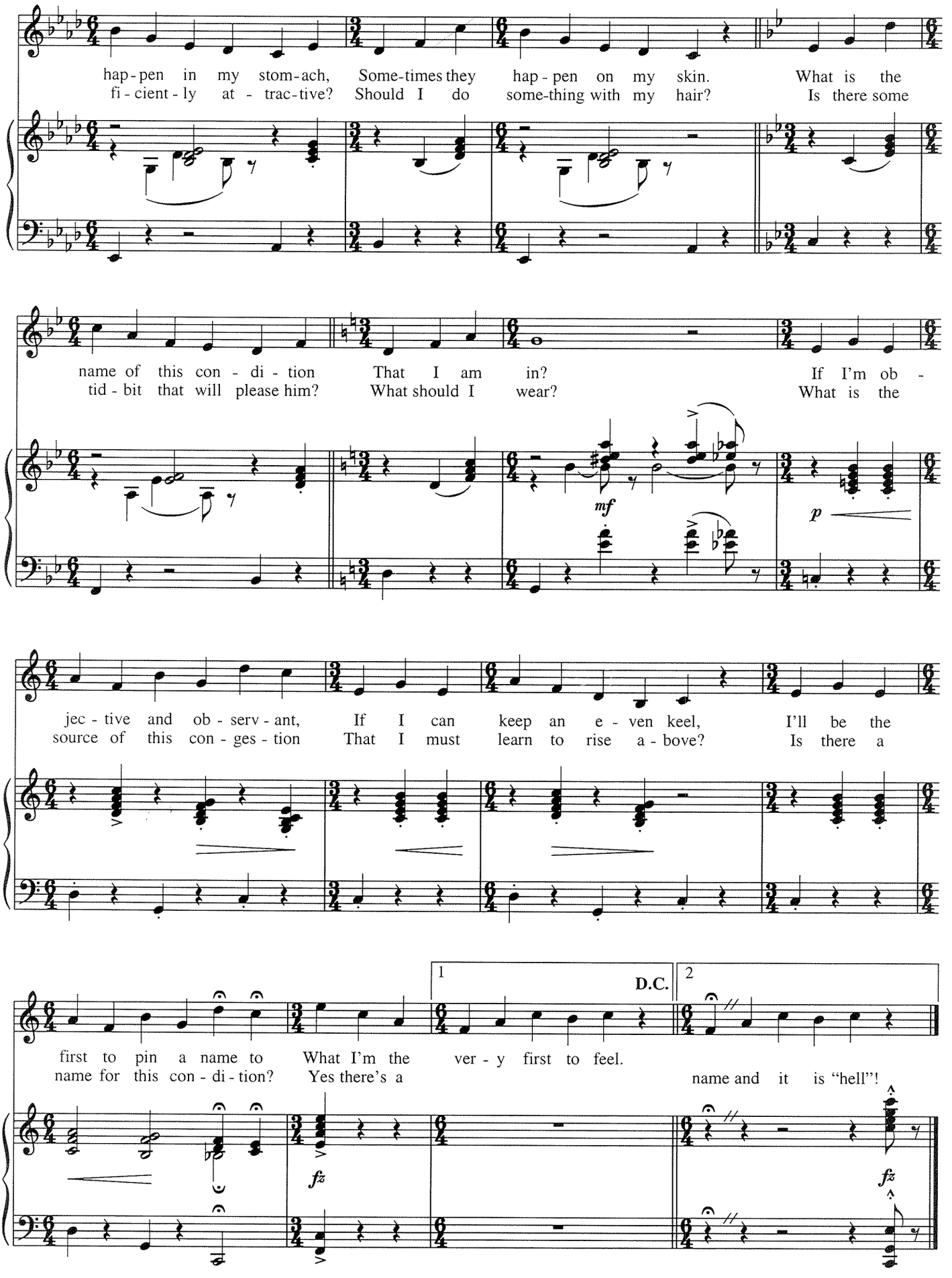
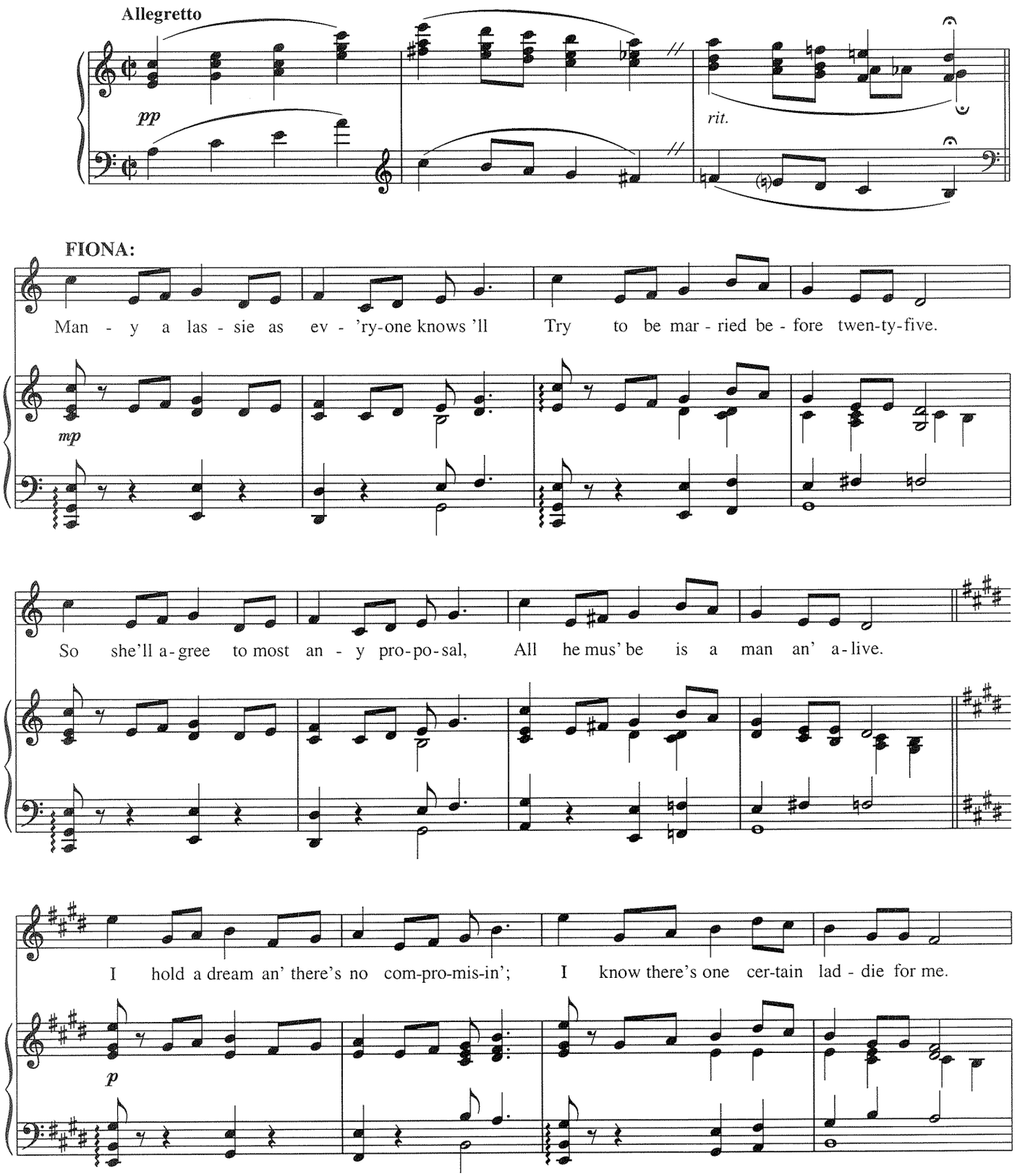

hap - pen in my stom - ach, Some - times they hap - pen on my skin. What is the
fi - cient - ly at - trac - tive? Should I do some - thing with my hair? Is there some
name of this con - di - tion That I am in? If I'm ob -
tid - bit that will please him? What should I wear? What is the
mf
p
jec - tive and ob - serv - ant, If I can keep an e - ven keel, I'll be the
source of this con - ges - tion That I must learn to rise a - bove? Is there a
1
D.C.
2
first to pin a name to What I'm the ver - y first to feel.
name for this con - di - tion? Yes there's a name and it is "hell"!
fz
fz

WAITIN' FOR MY DEARIE

from *Brigadoon*

Music by FREDERICK LOEWE
Lyrics by ALAN JAY LERNER



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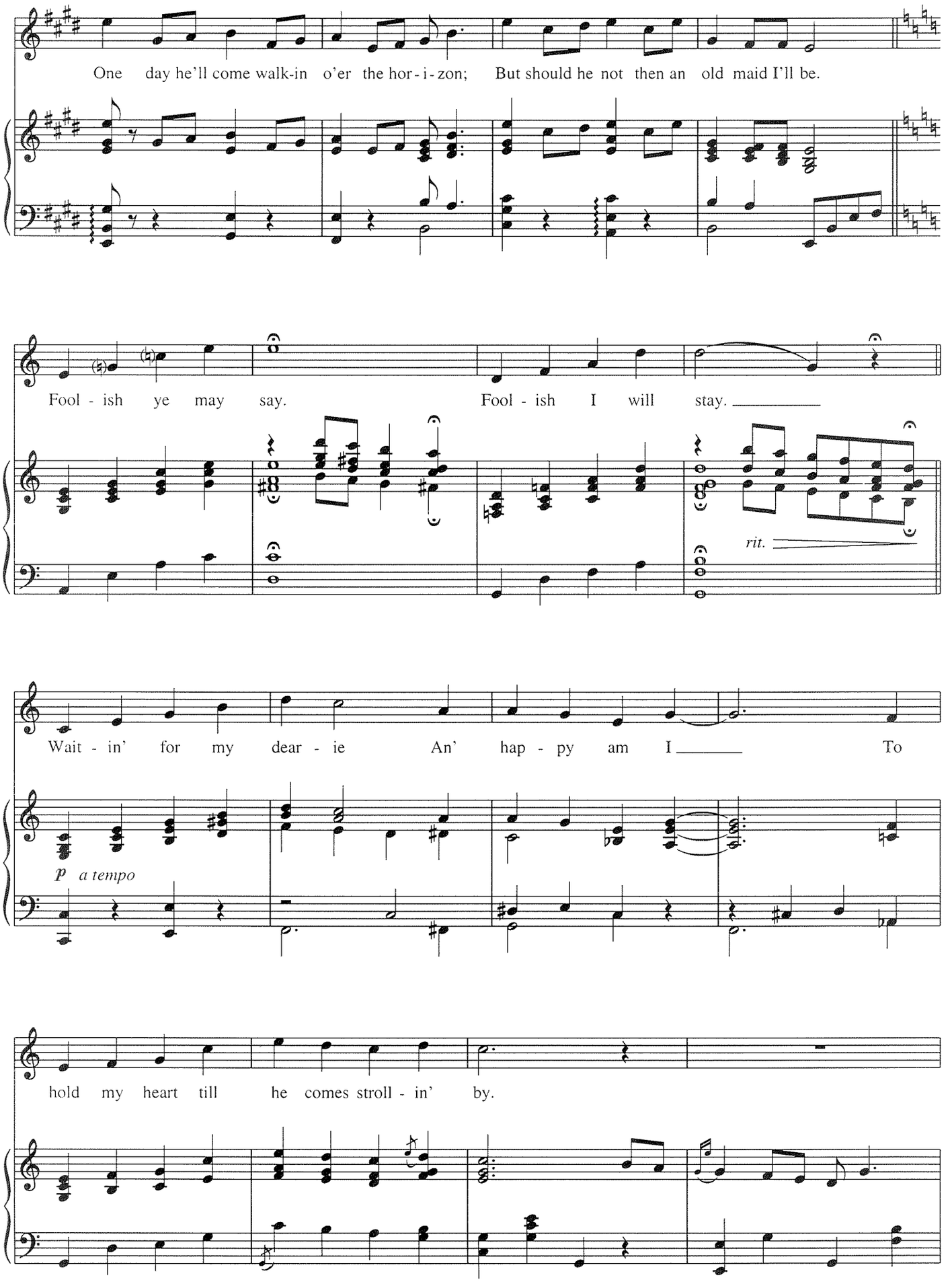
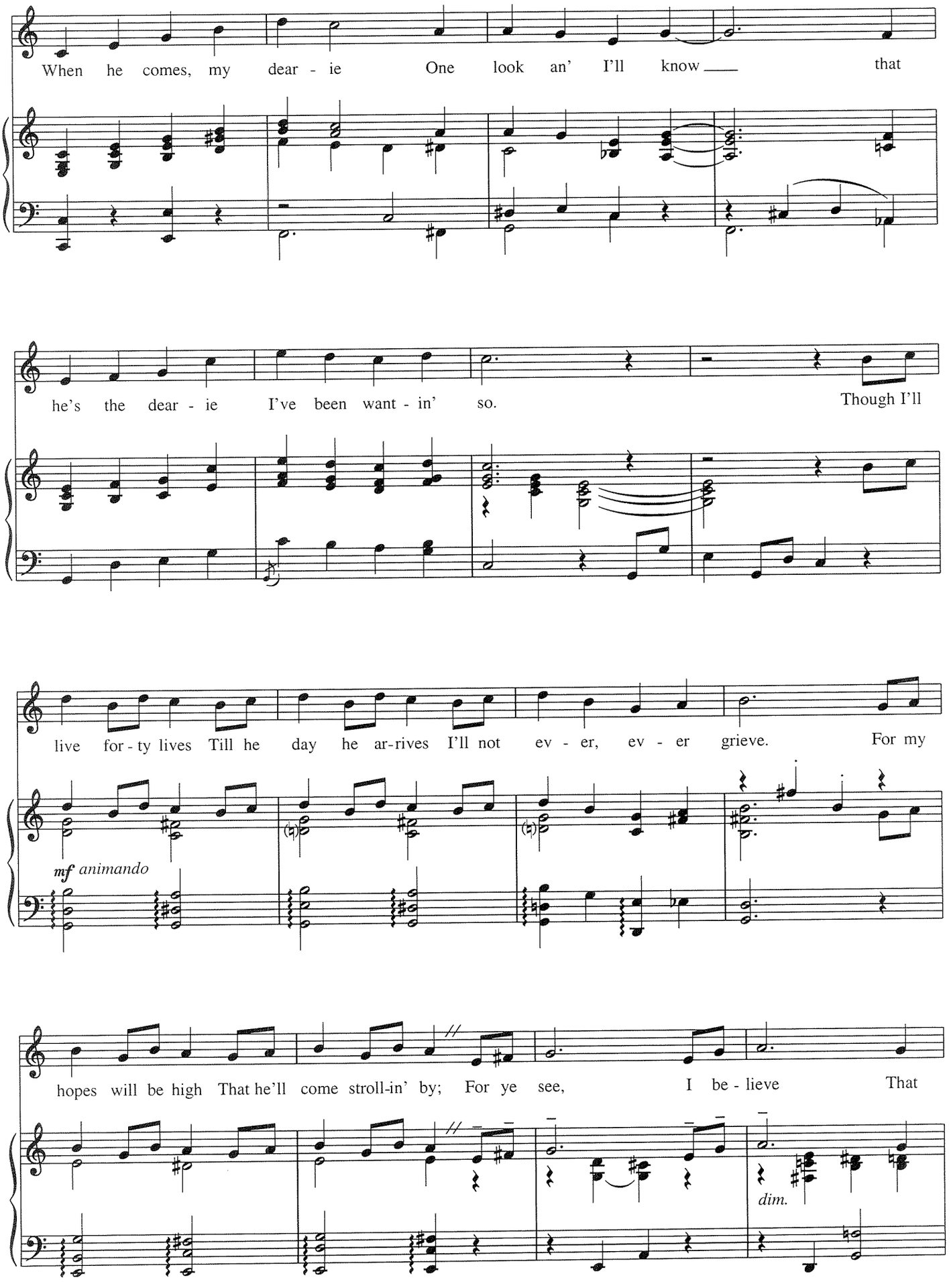
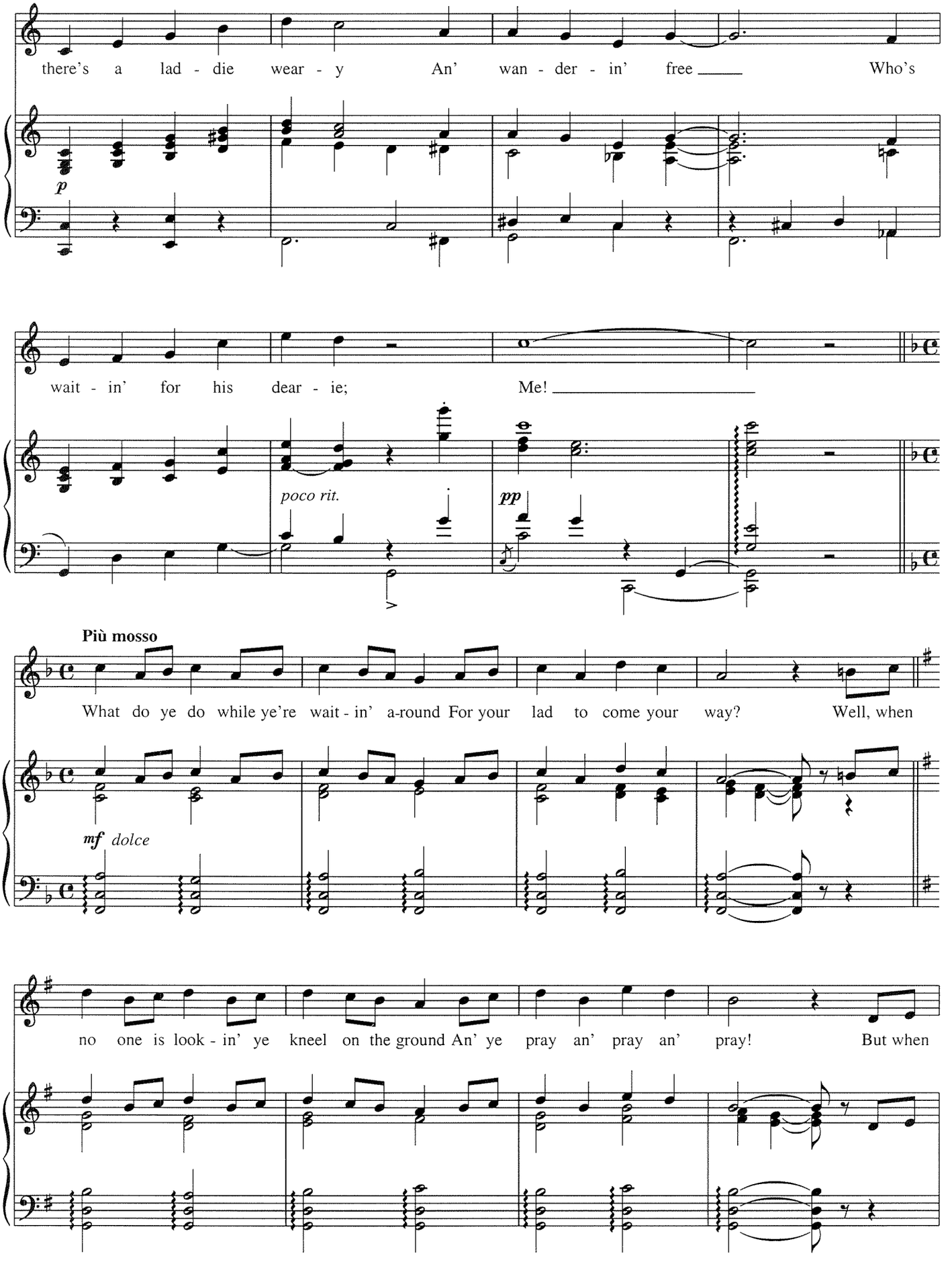
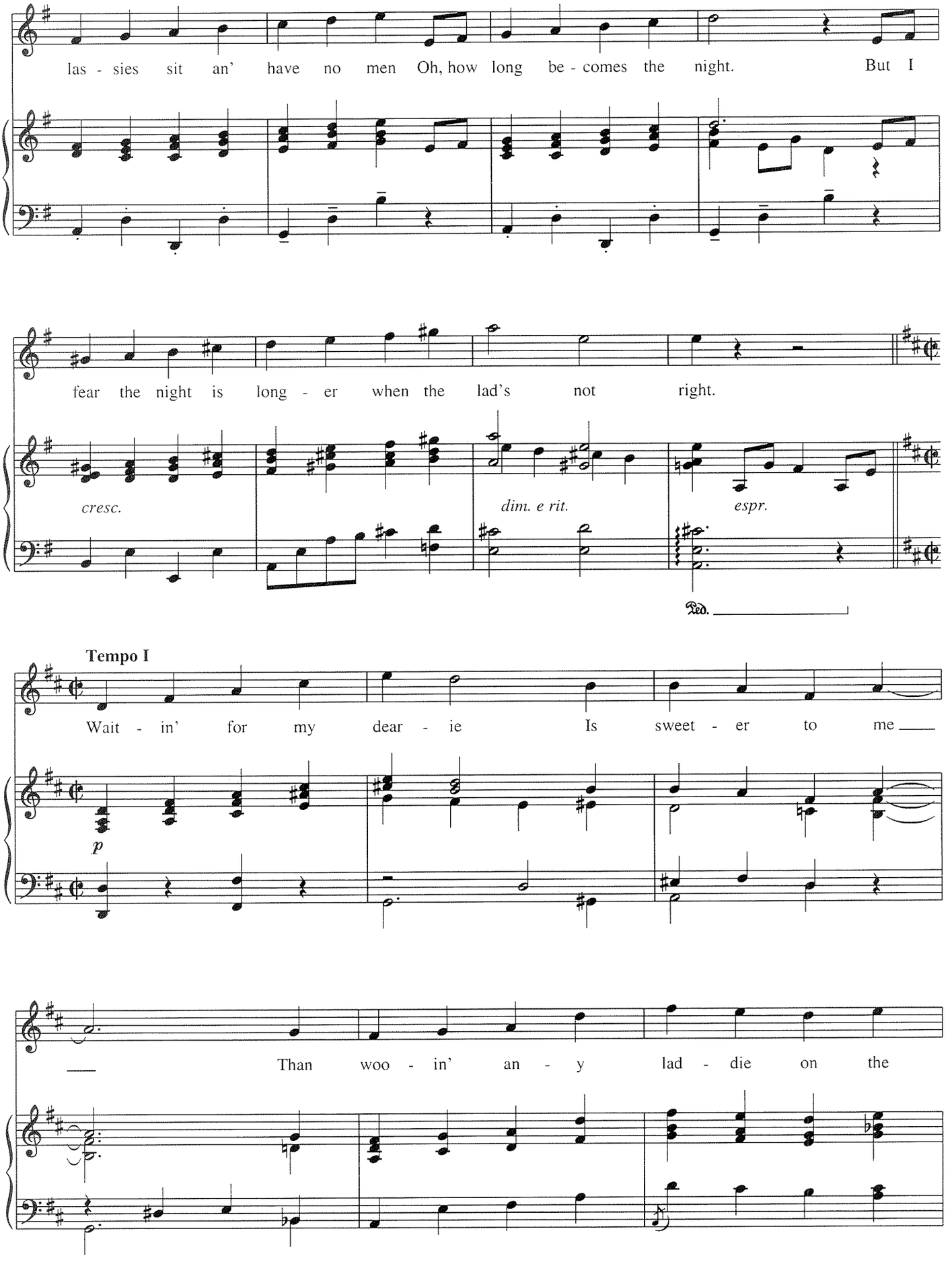
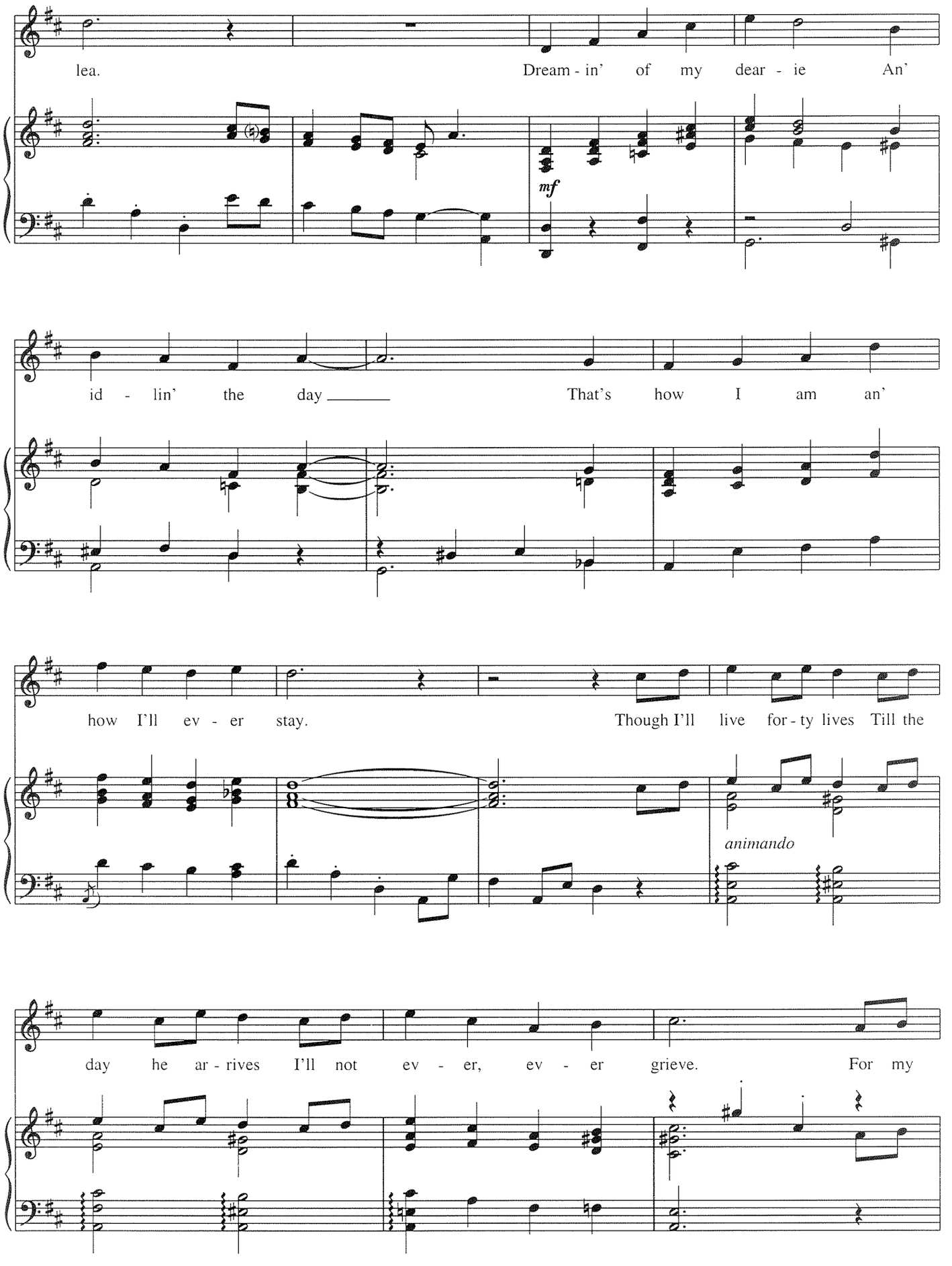
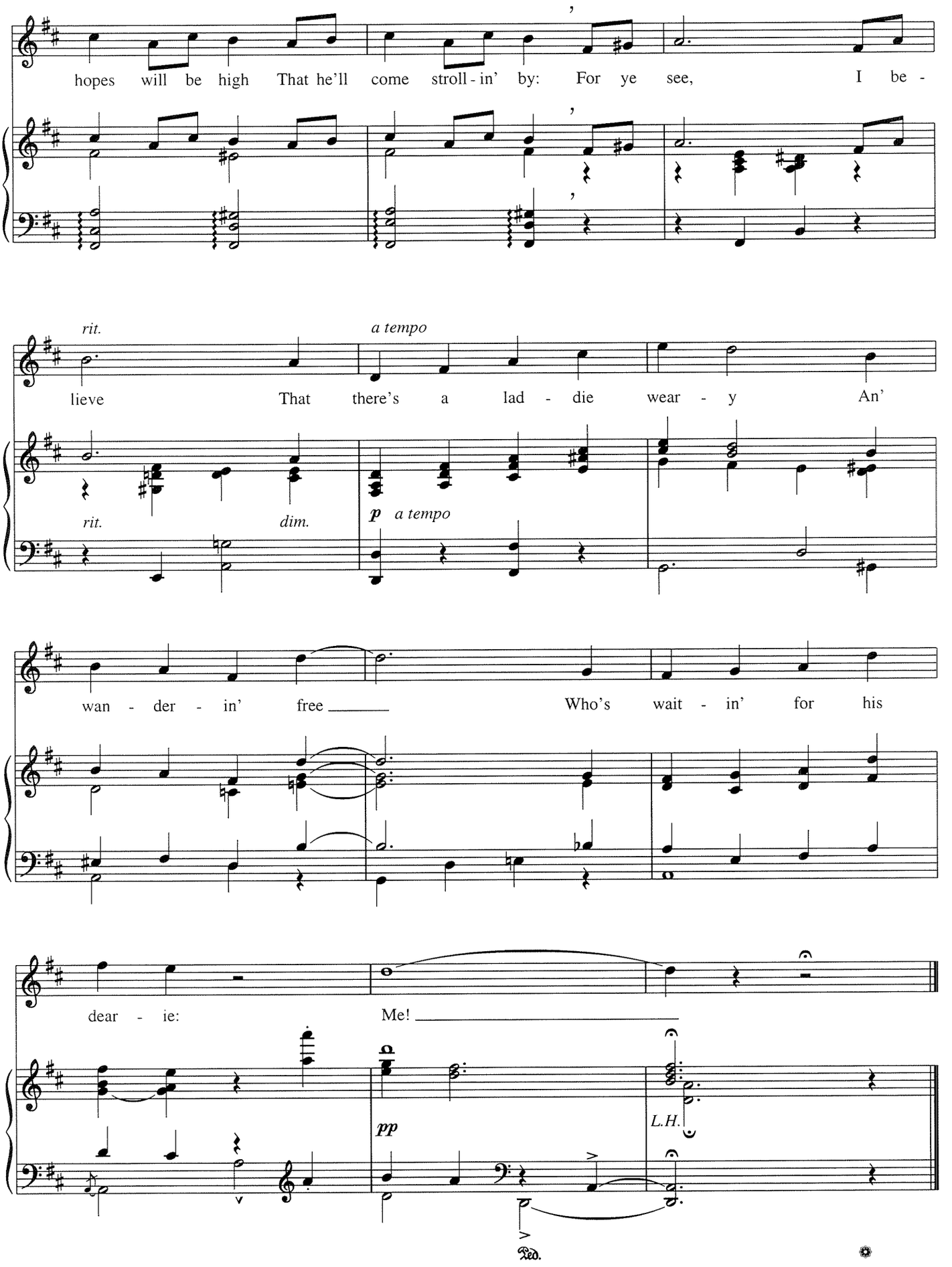

One day he'll come walk-in o'er the hor - i - zon; But should he not then an old maid I'll be.
Fool - ish ye may say. Fool - ish I will stay.
rit.
Wait - in' for my dear - ie An' hap - py am I To
p a tempo
hold my heart till he comes stroll - in' by.


When he comes, my dear - ie One look an' I'll know ___ that
he's the dear - ie I've been want - in' so. Though I'll
live for - ty lives Till he day he ar-rives I'll not ev - er, ev - er grieve. For my
mf animando
hopes will be high That he'll come stroll-in' by; For ye see, I be - lieve That
dim.


there's a lad - die wear - y An' wan - der - in' free Who's
p
wait - in' for his dear - ie; Me!
poco rit.
pp
Più mosso
What do ye do while ye're wait - in' a-round For your lad to come your way? Well, when
mf dolce
no one is look - in' ye kneel on the ground An' ye pray an' pray an' pray! But when


las - sies sit an' have no men Oh, how long be - comes the night. But I
fear the night is long - er when the lad's not right.
cresc.
dim. e rit.
espr.
Ped.
Tempo I
Wait - in' for my dear - ie Is sweet - er to me
p
Than woo - in' an - y lad - die on the

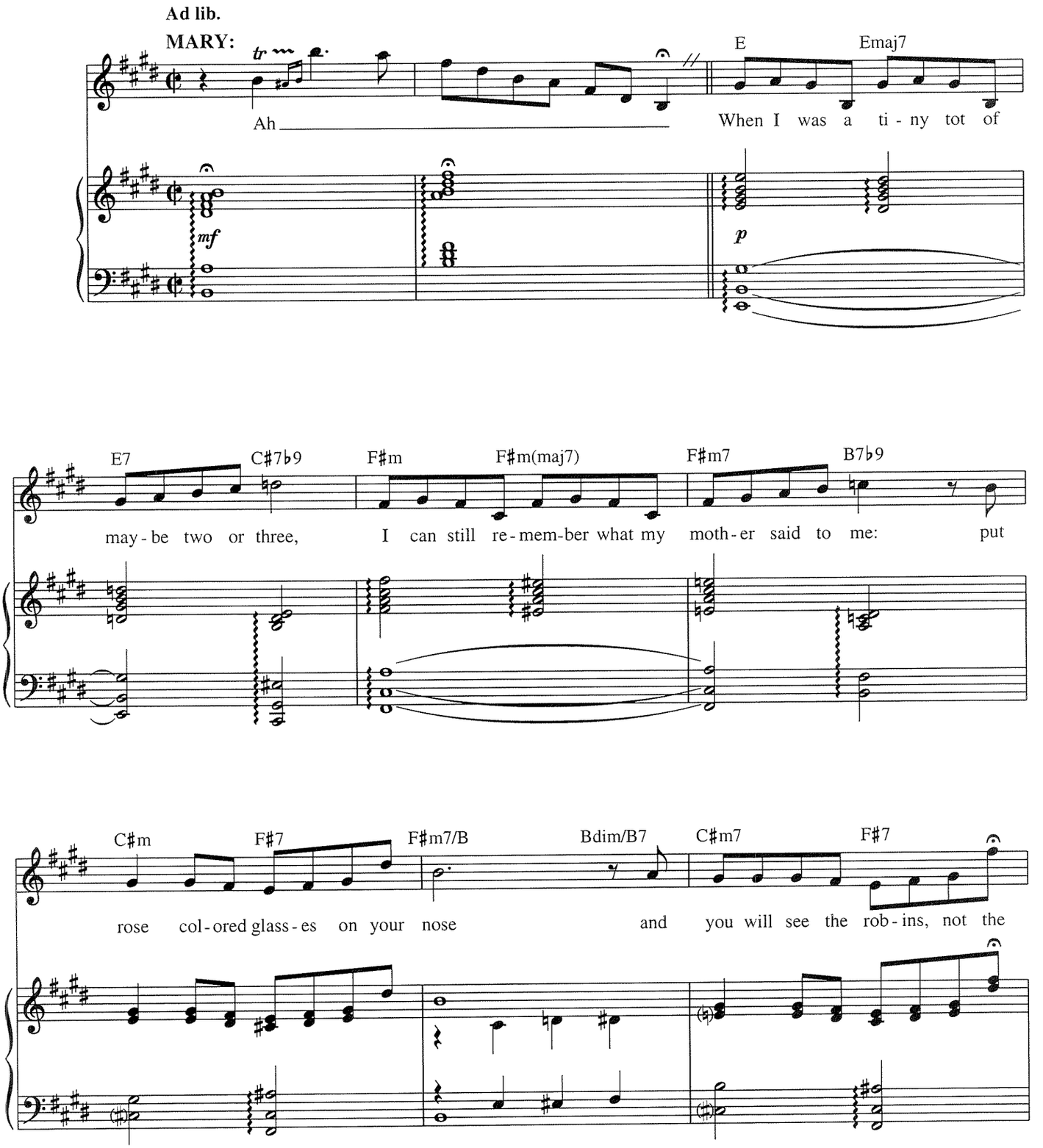

lea.
Dream - in' of my dear - ie An'
mf
id - lin' the day
That's how I am an'
how I'll ev - er stay.
Though I'll live for - ty lives Till the
animando
day he ar - rives I'll not ev - er, ev - er grieve.
For my


hopes will be high That he'll come stroll - in' by: For ye see, I be -
rit.
a tempo
lieve That there's a lad - die wear - y An'
rit.
dim.
p a tempo
wan - der - in' free Who's wait - in' for his
dear - ie: Me!
pp
L.H.
Ped.

A LITTLE BIT OF GOOD

from *Chicago*

Words by FRED EBB
Music by JOHN KANDER



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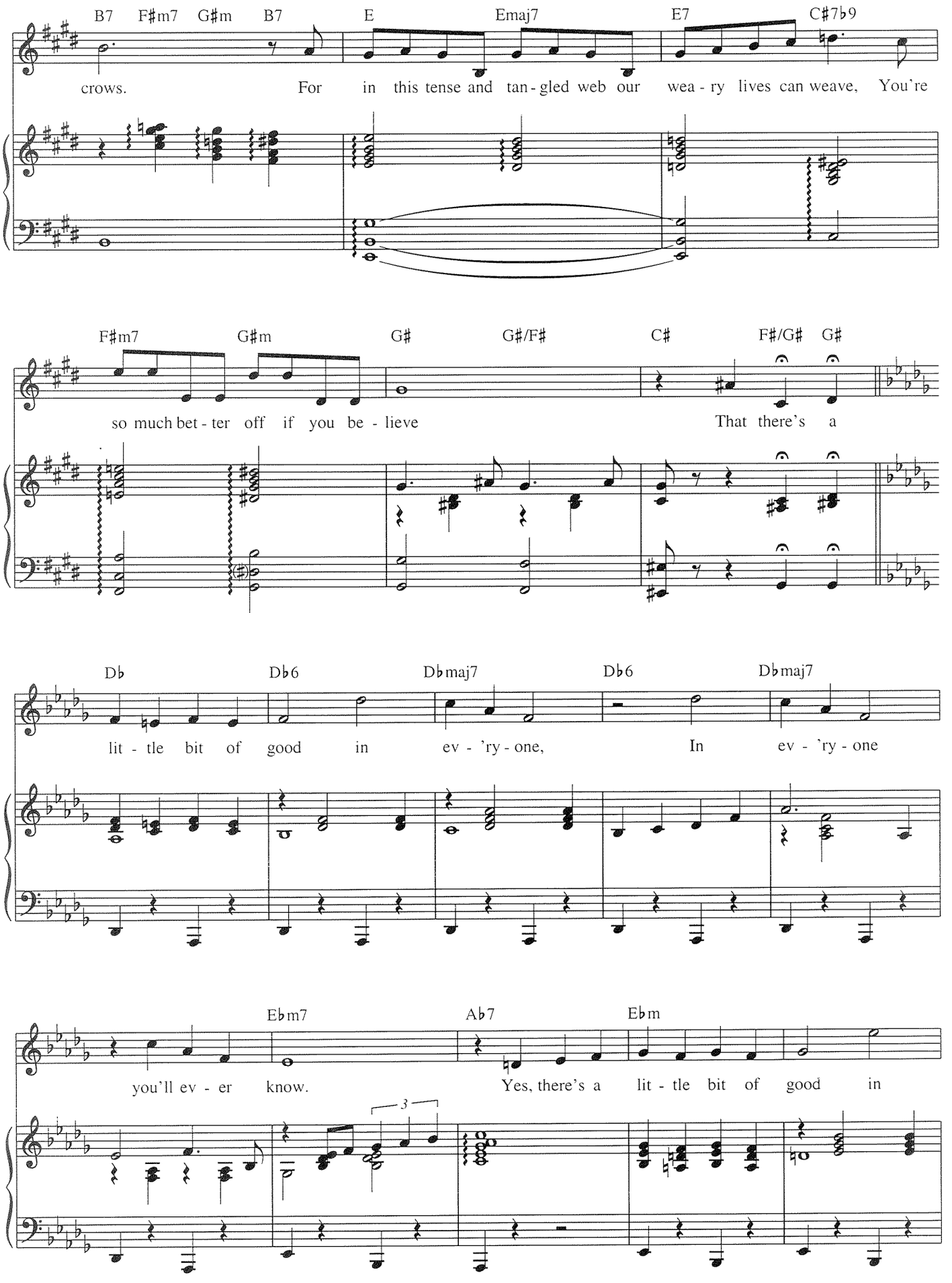
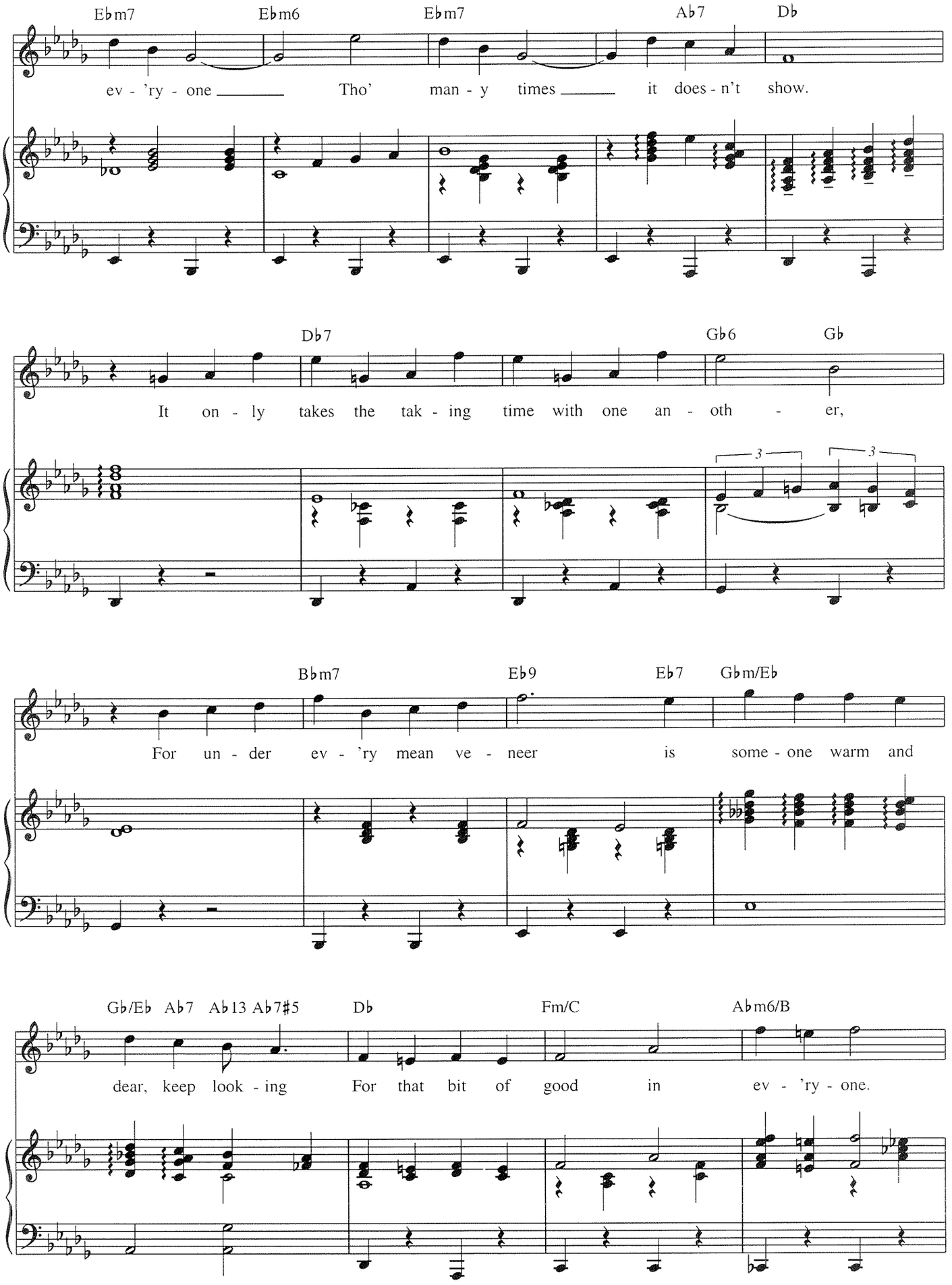
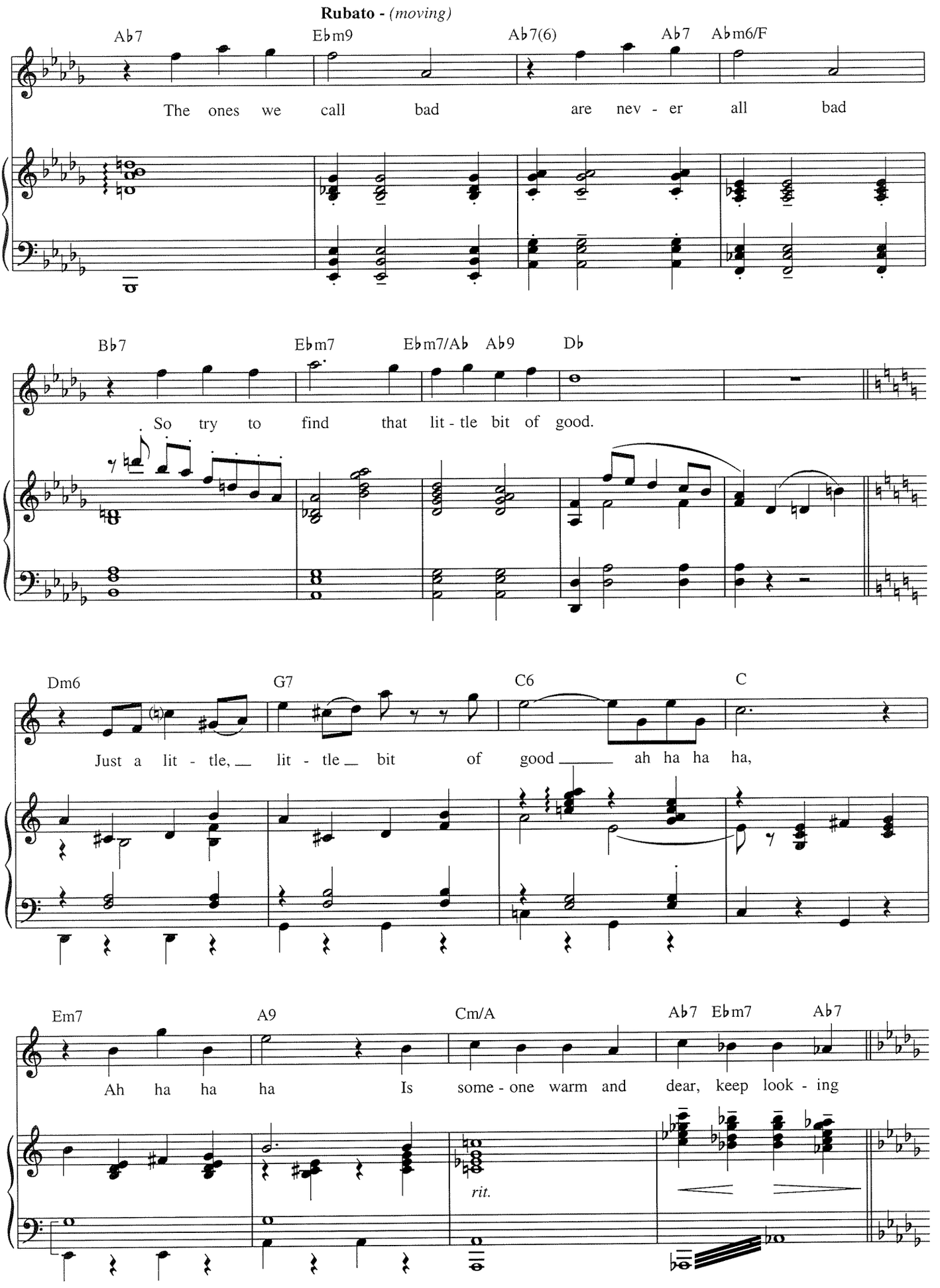
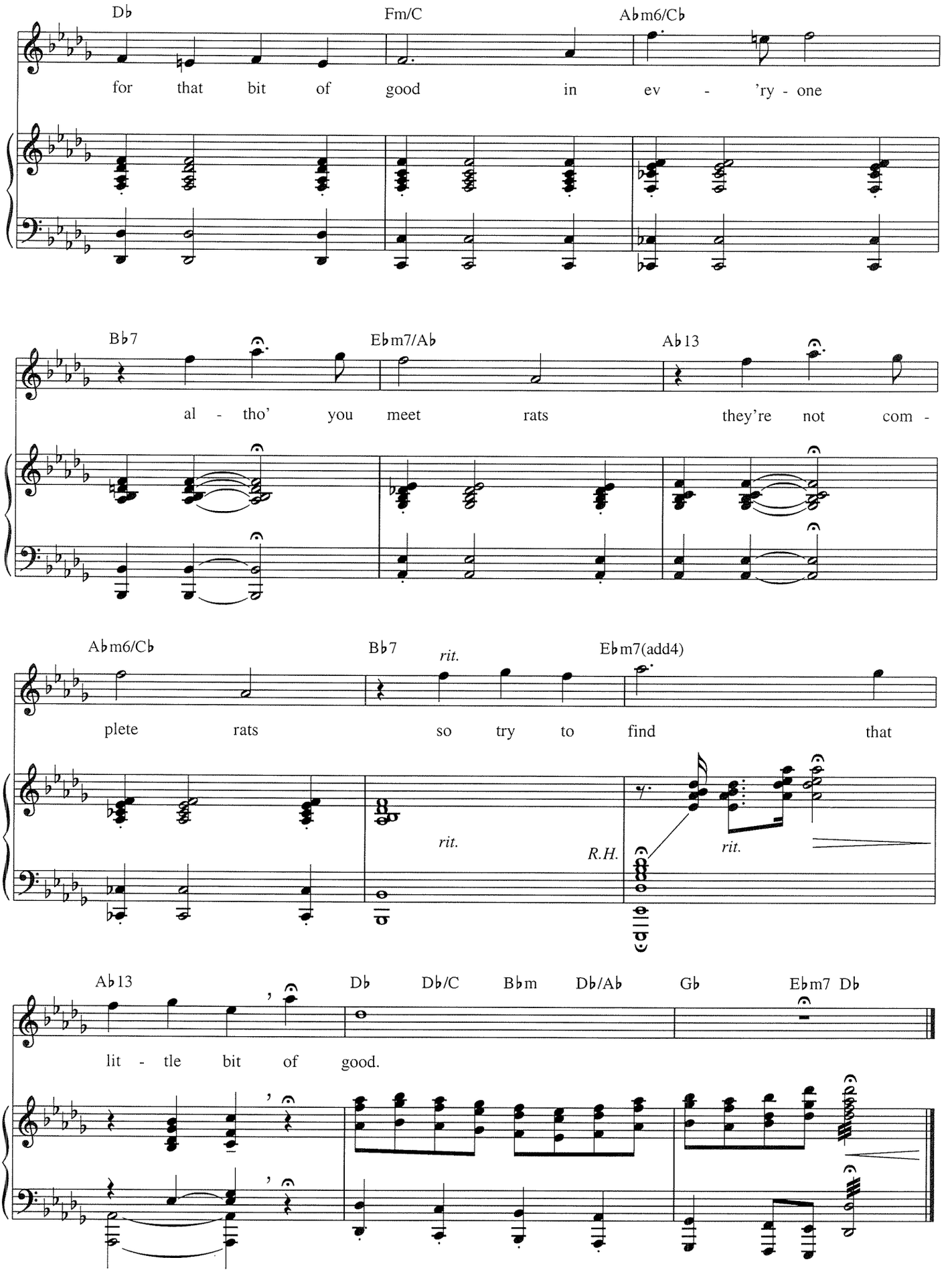

B7 F♯m7 G♯m B7 E Emaj7 E7 C♯7♭9
crows. For in this tense and tan - gled web our wea - ry lives can weave, You're
F♯m7 G♯m G♯ G♯/F♯ C♯ F♯/G♯ G♯
so much bet - ter off if you be - lieve That there's a
D♭ D♭6 D♭maj7 D♭6 D♭maj7
lit - tle bit of good in ev - 'ry - one, In ev - 'ry - one
E♭m7 A♭7 E♭m
you'll ev - er know. Yes, there's a lit - tle bit of good in
3


Ebm7 Ebm6 Ebm7 Ab7 Db
ev - 'ry - one Tho' man - y times it does - n't show.
Db7 Gb6 Gb
It on - ly takes the tak - ing time with one an - oth - er,
3 3
Bbm7 Eb9 Eb7 Gbm/Eb
For un - der ev - 'ry mean ve - neer is some - one warm and
Gb/Eb Ab7 Ab13 Ab7#5 Db Fm/C Abm6/B
dear, keep look - ing For that bit of good in ev - 'ry - one.


Rubato - (moving)
Ab7
Ebm9
Ab7(6)
Ab7
Abm6/F
The ones we call bad are nev - er all bad
Bb7
Ebm7
Ebm7/Ab
Ab9
Db
So try to find that lit - tle bit of good.
Dm6
G7
C6
C
Just a lit - tle, lit - tle bit of good ah ha ha ha,
Em7
A9
Cm/A
Ab7
Ebm7
Ab7
Ah ha ha ha Is some - one warm and dear, keep look - ing
rit.

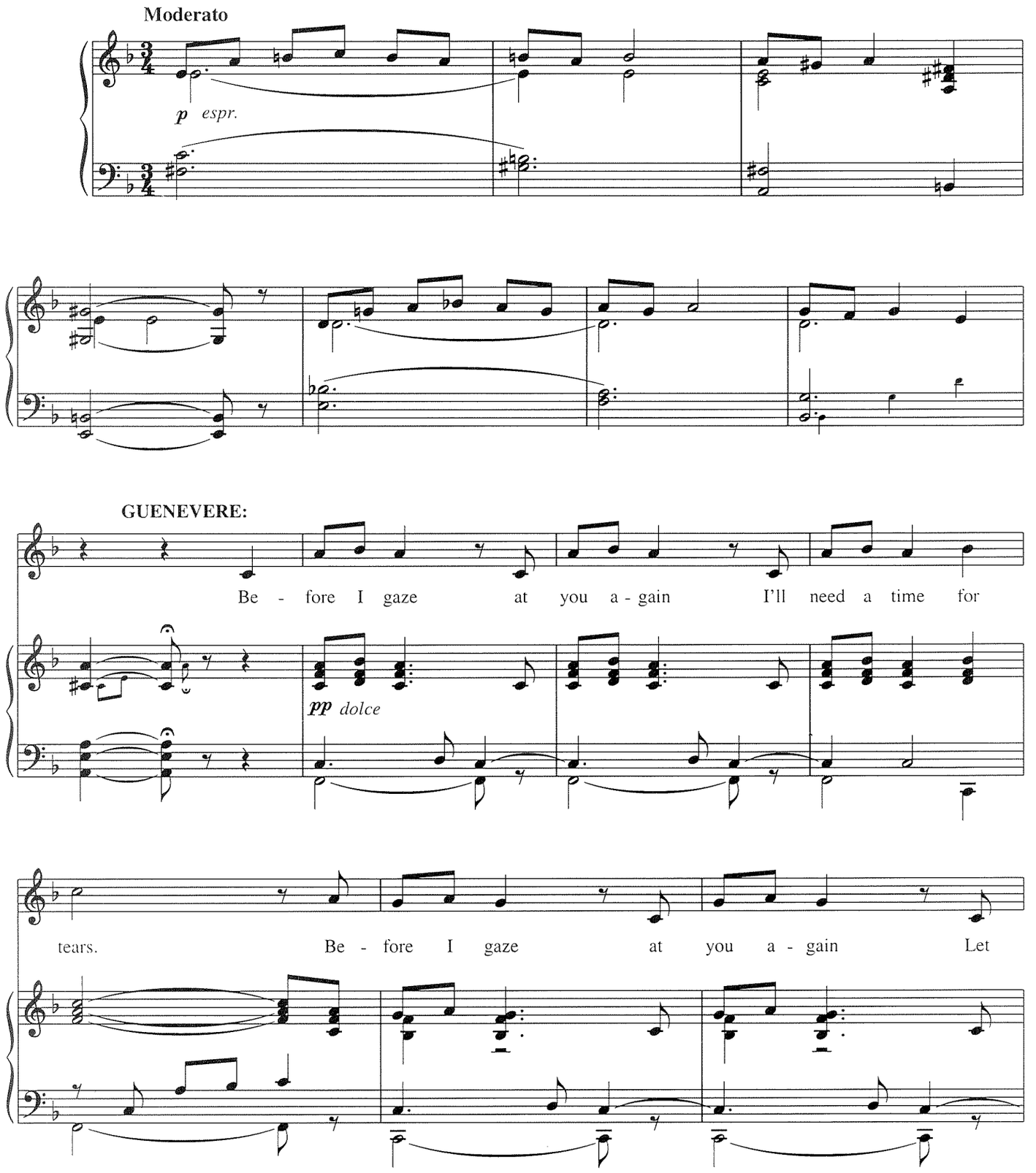
Rubato *(quasi operetta)*



BEFORE I GAZE AT YOU AGAIN

from *Camelot*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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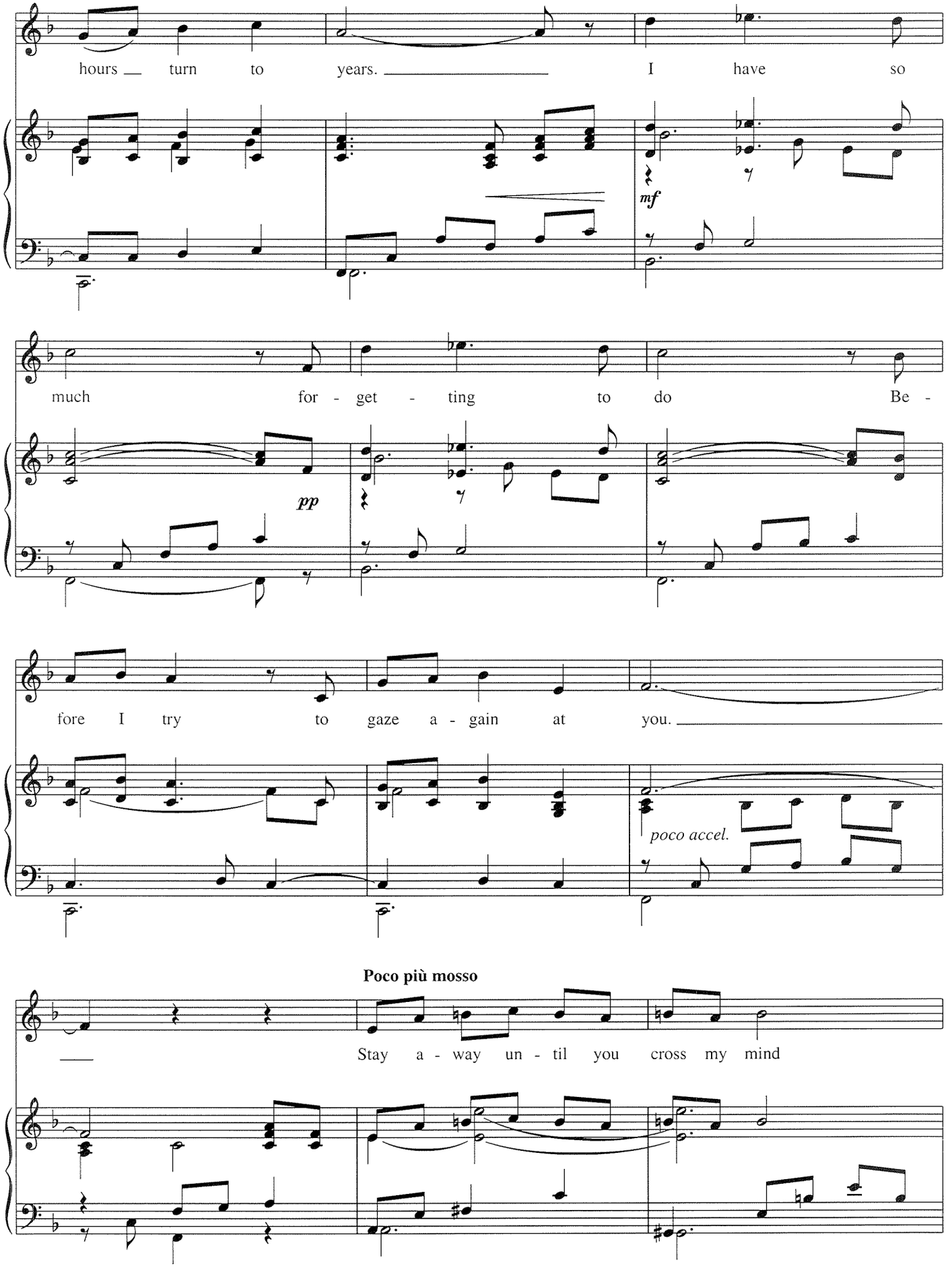
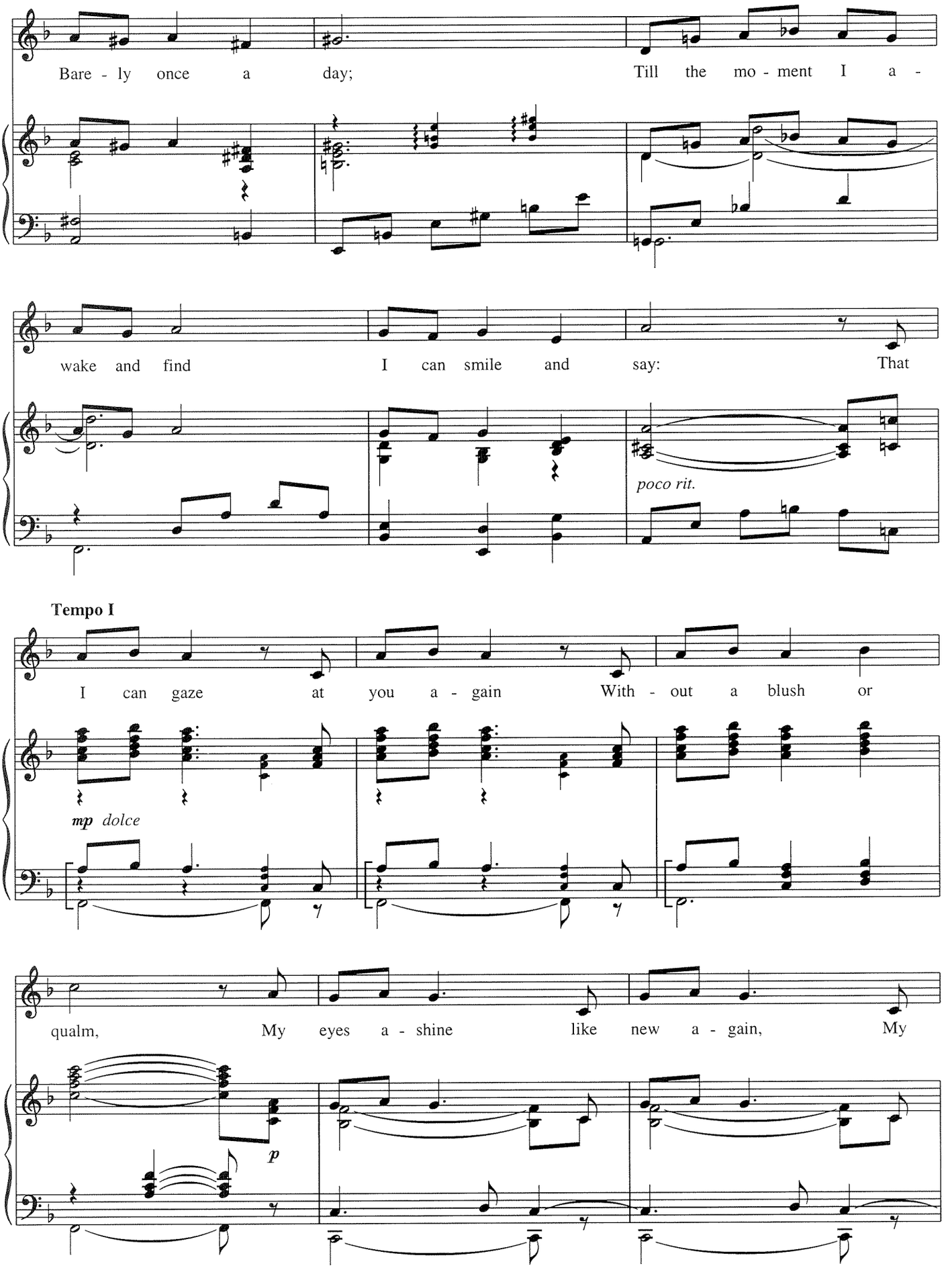
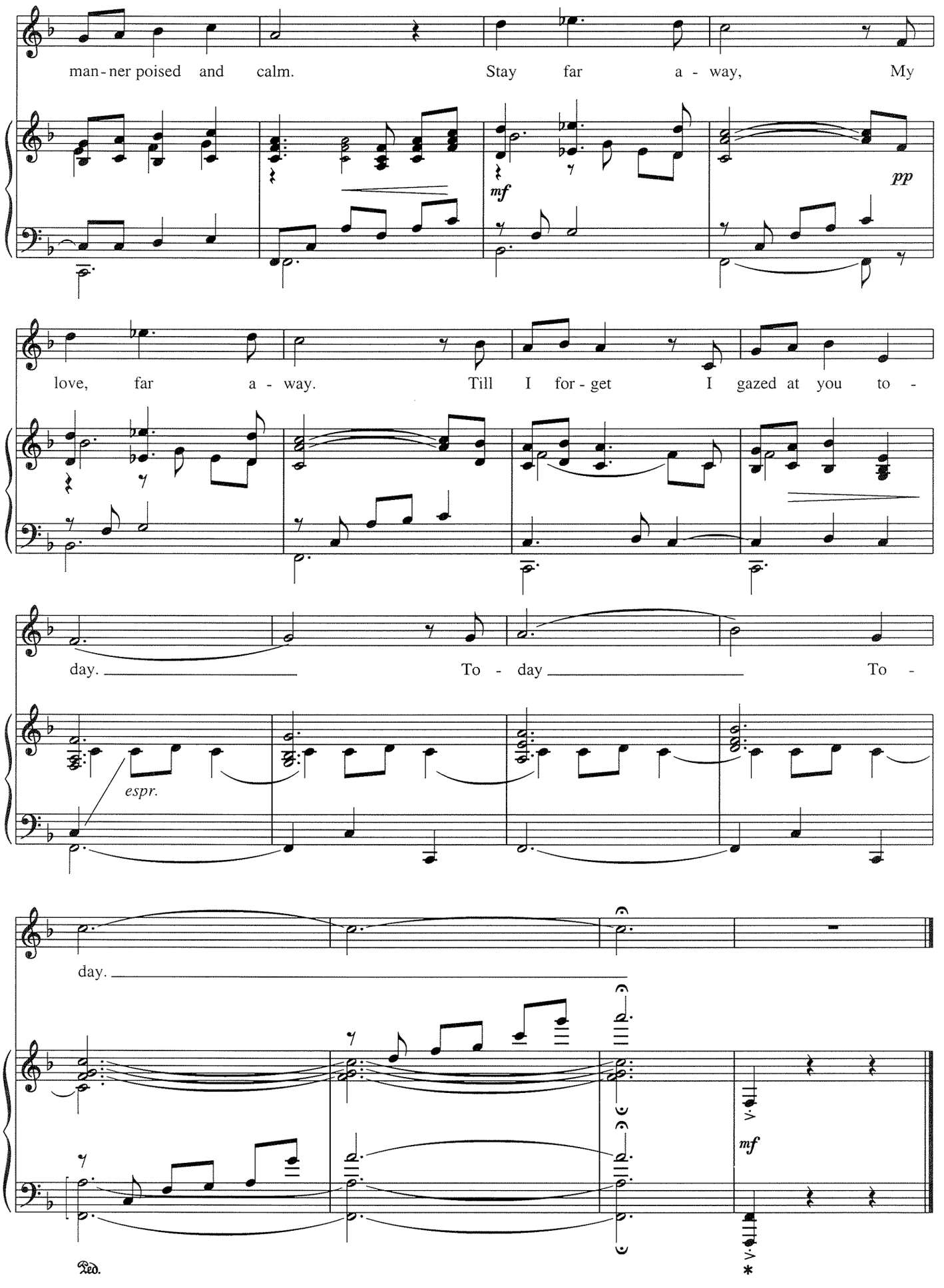

hours turn to years. I have so
mf
much for - get - ting to do Be -
pp
fore I try to gaze a - gain at you.
poco accel.
Poco più mosso
Stay a - way un - til you cross my mind

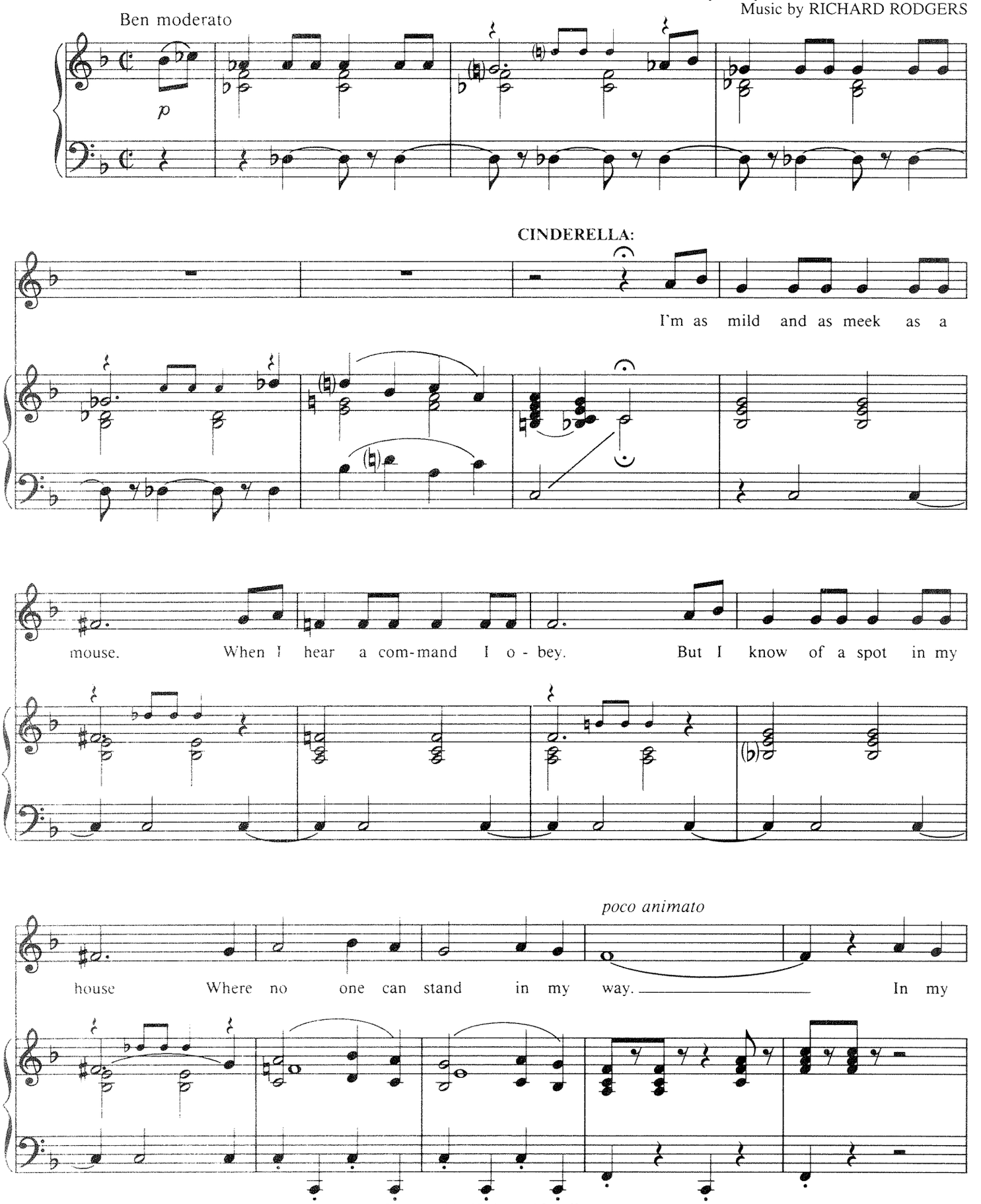

Bare - ly once a day;
Till the mo - ment I a -
wake and find
I can smile and say:
That
poco rit.
Tempo I
I can gaze at you a - gain
With - out a blush or
mp dolce
qualm,
My eyes a - shine like new a - gain,
My
p


man - ner poised and calm. Stay far a - way, My
mf
pp
love, far a - way. Till I for - get I gazed at you to -
day. To - day To -
espr.
day.
mf
Ped.
*

IN MY OWN LITTLE CORNER

from *Cinderella*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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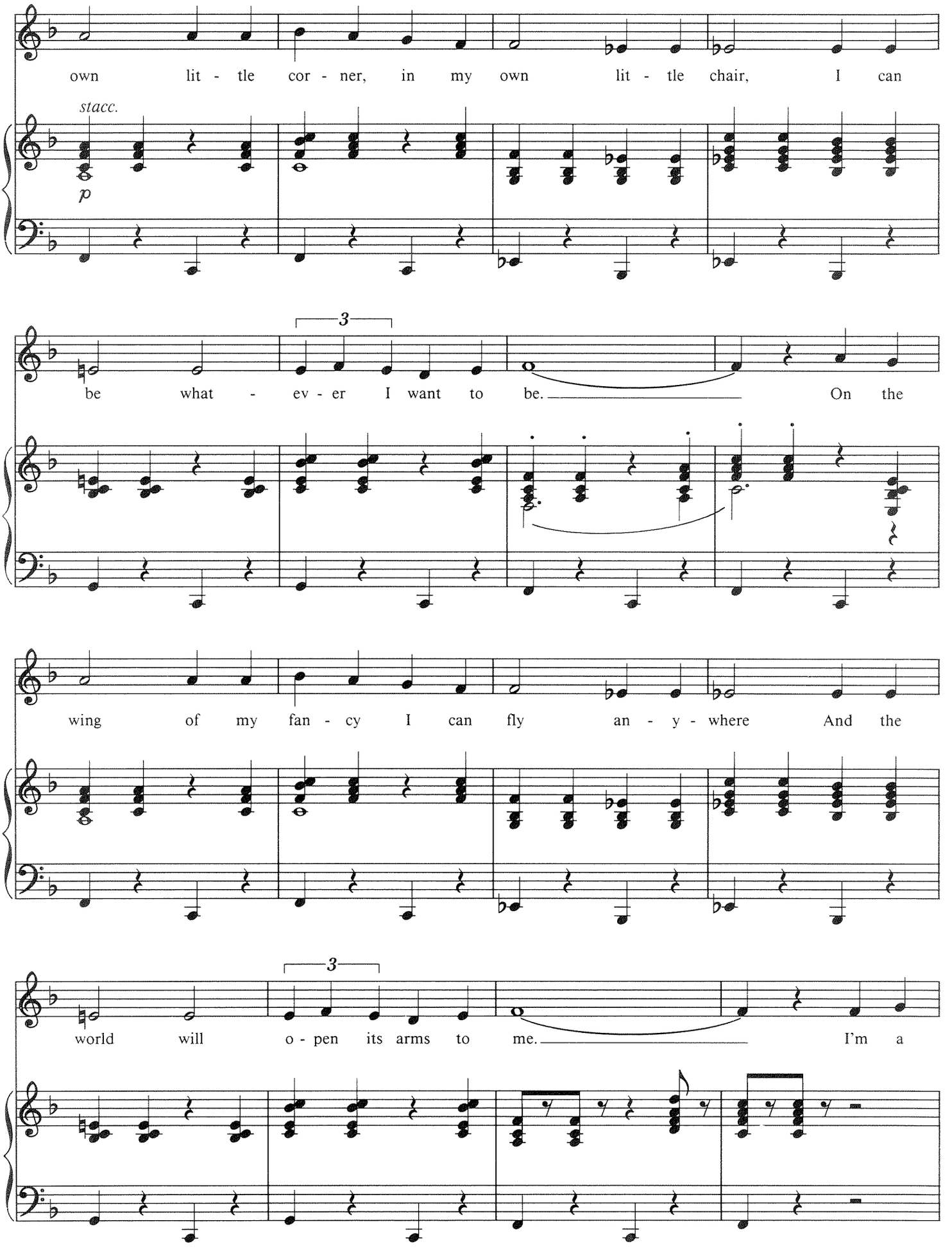
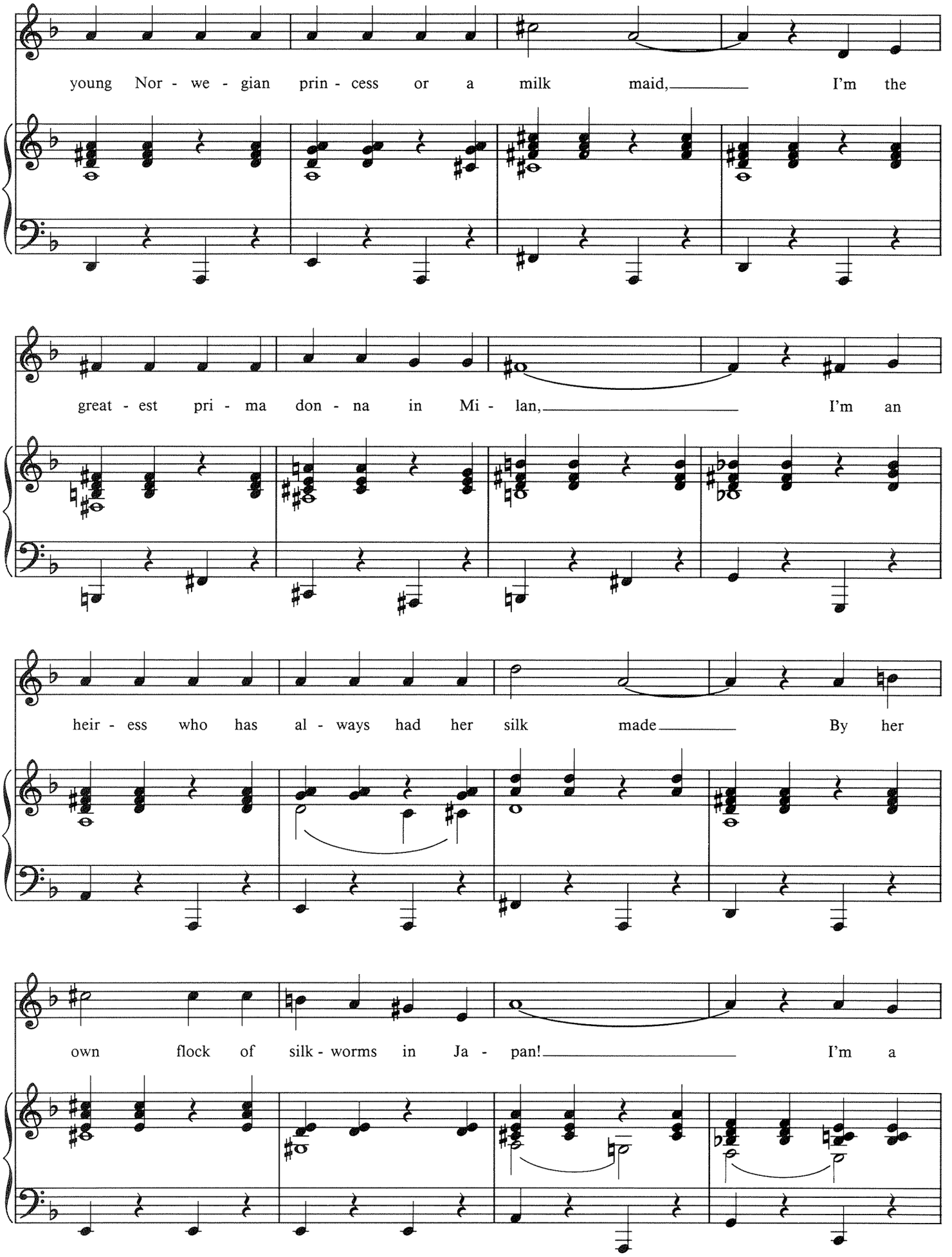
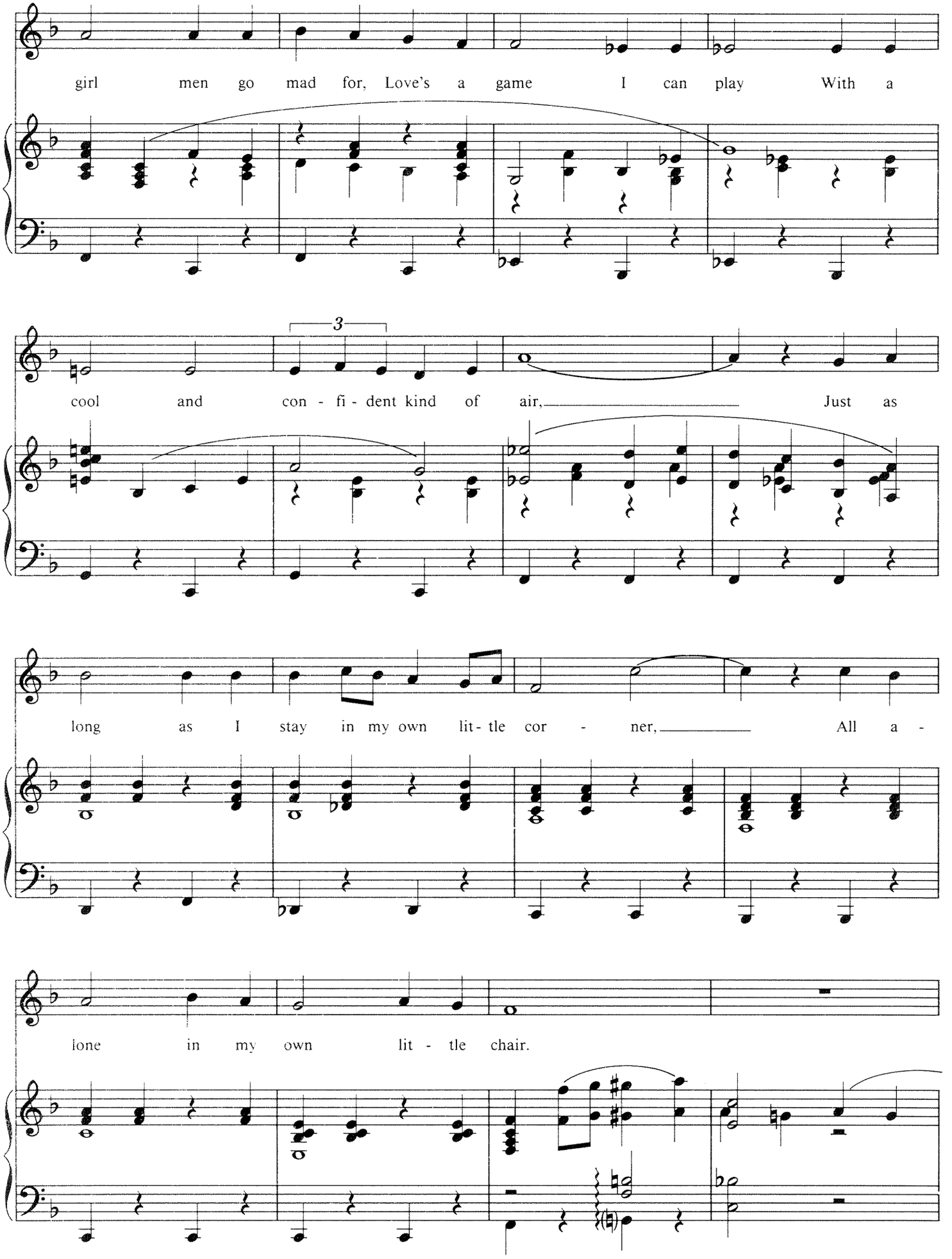
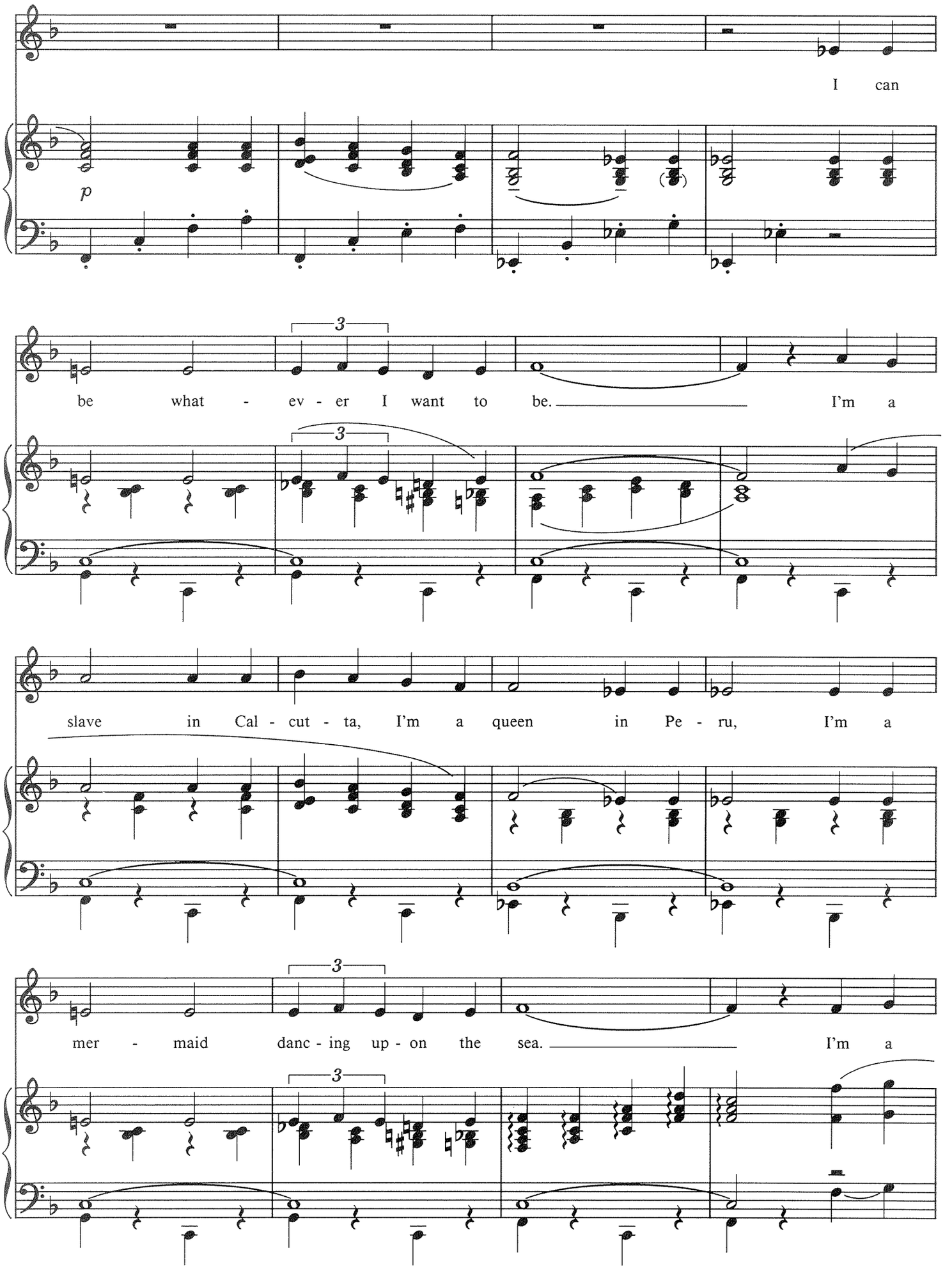
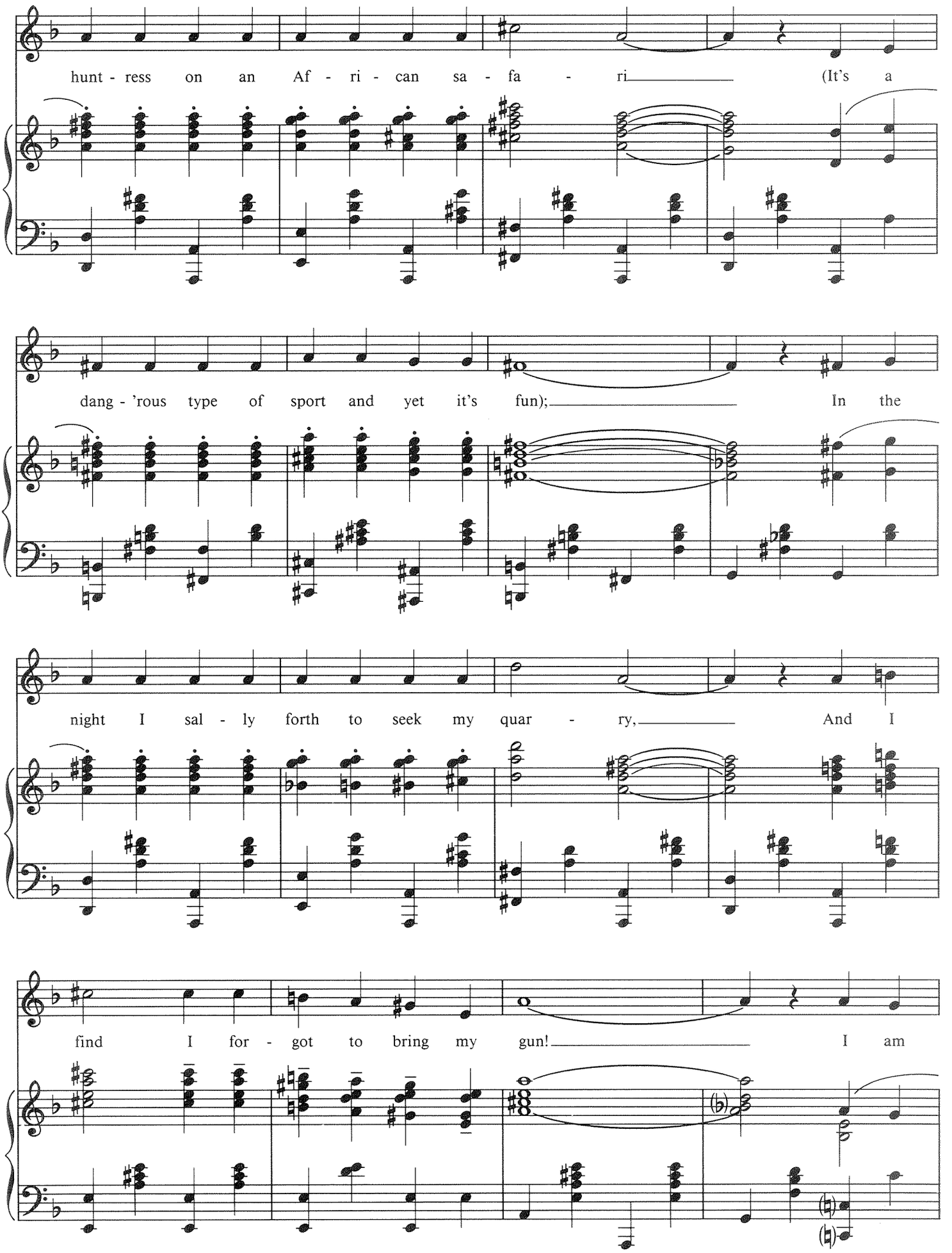
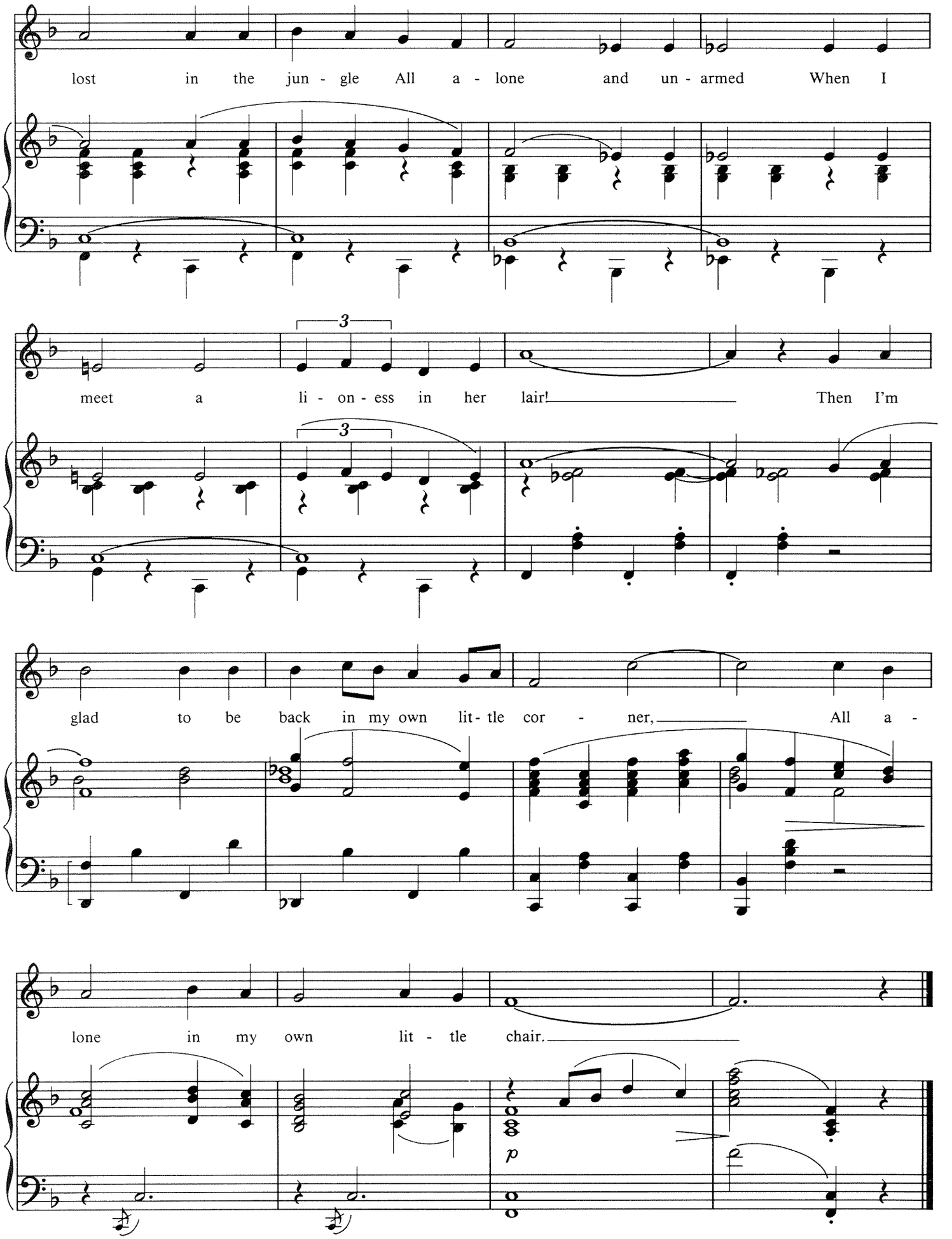

own lit - tle cor - ner, in my own lit - tle chair, I can
stacc.
p
3
be what - ev - er I want to be. On the
wing of my fan - cy I can fly an - y - where And the
3
world will o - pen its arms to me. I'm a


young Nor - we - gian prin - cess or a milk maid, I'm the
great - est pri - ma don - na in Mi - lan, I'm an
heir - ess who has al - ways had her silk made By her
own flock of silk - worms in Ja - pan! I'm a


girl men go mad for, Love's a game I can play With a
3
cool and con - fi - dent kind of air, Just as
long as I stay in my own lit - tle cor - ner, All a -
lone in my own lit - tle chair.


I can
p
3
be what - ev - er I want to be. I'm a
3
slave in Cal - cut - ta, I'm a queen in Pe - ru, I'm a
3
mer - maid danc - ing up - on the sea. I'm a
3

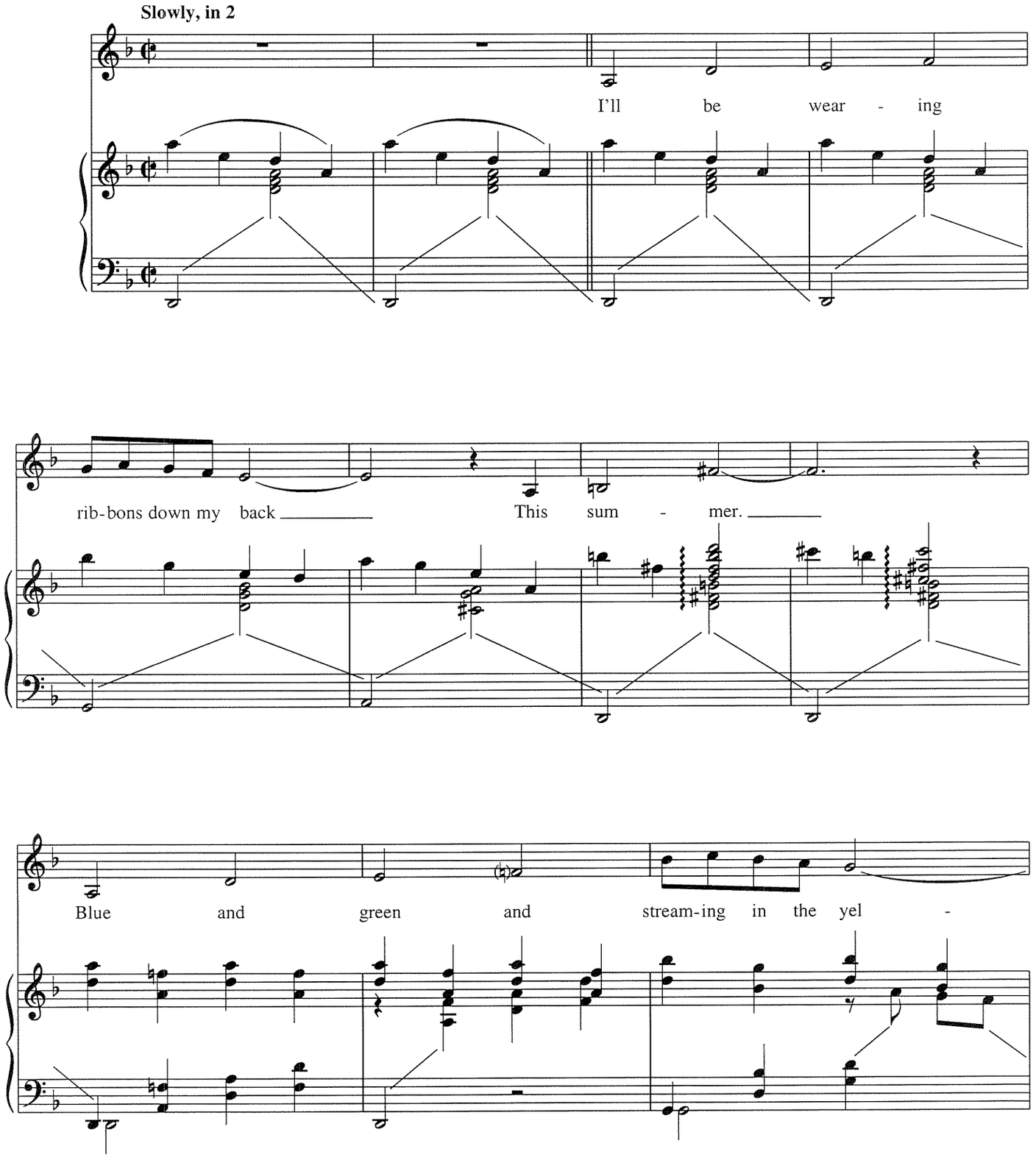

hunt - ress on an Af - ri - can sa - fa - ri (It's a
dang - 'rous type of sport and yet it's fun); In the
night I sal - ly forth to seek my quar - ry, And I
find I for - got to bring my gun! I am


lost in the jun - gle All a - lone and un - armed When I
meet a li - on - ess in her lair! Then I'm
glad to be back in my own lit - tle cor - ner, All a -
lone in my own lit - tle chair.
3
3
p

RIBBONS DOWN MY BACK

from *Hello, Dolly!*

Music and Lyric by
JERRY HERMAN



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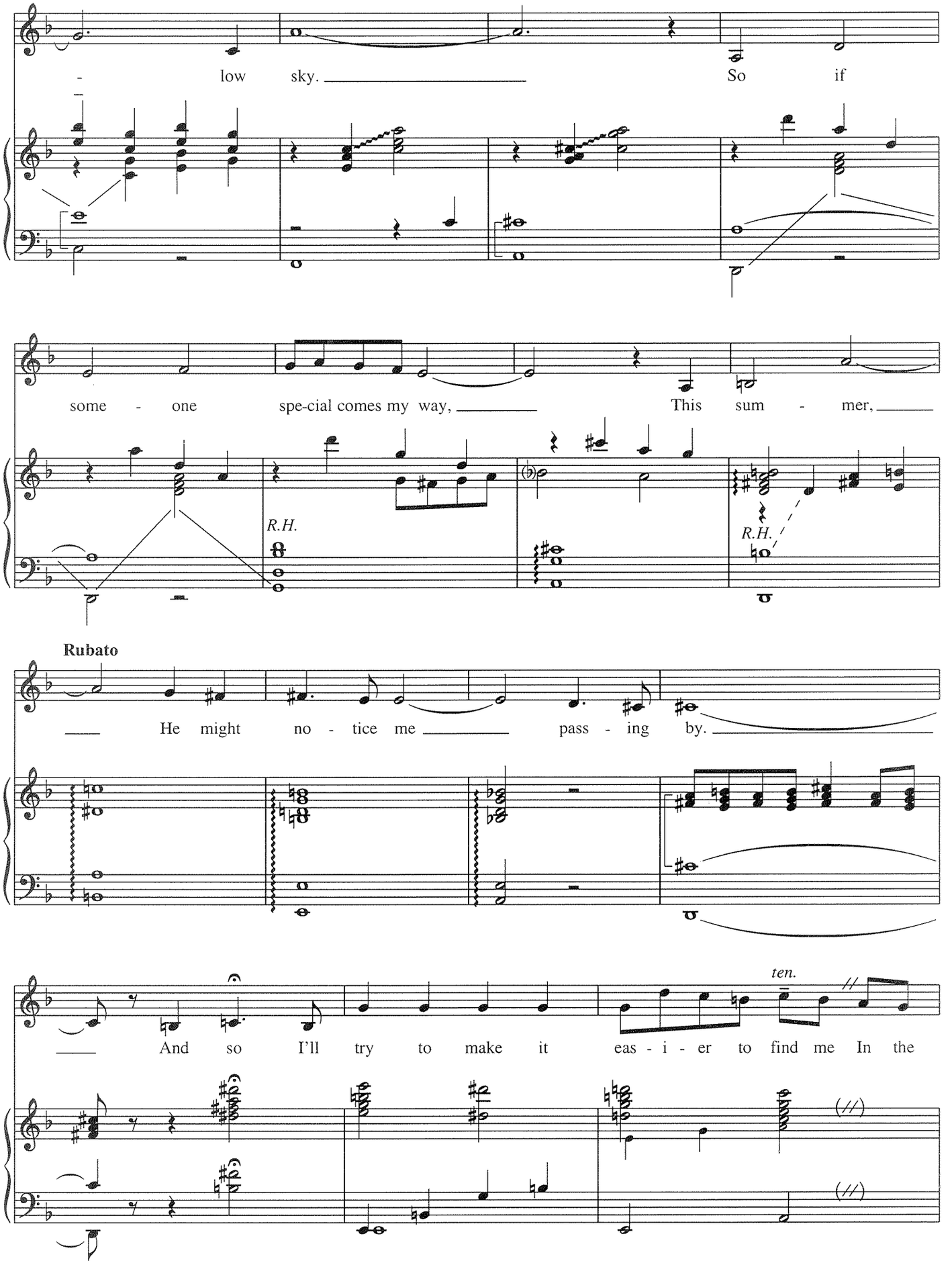
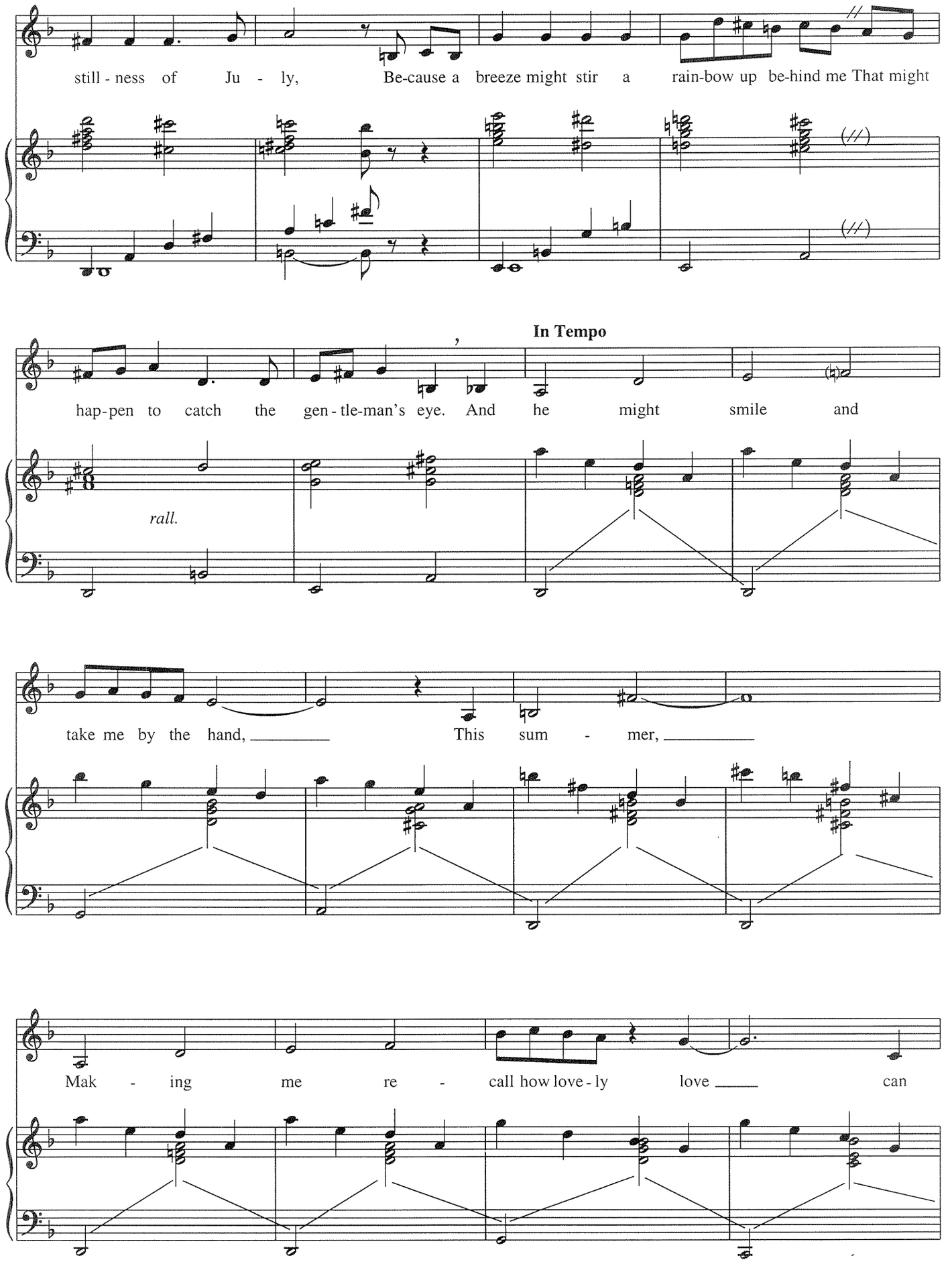
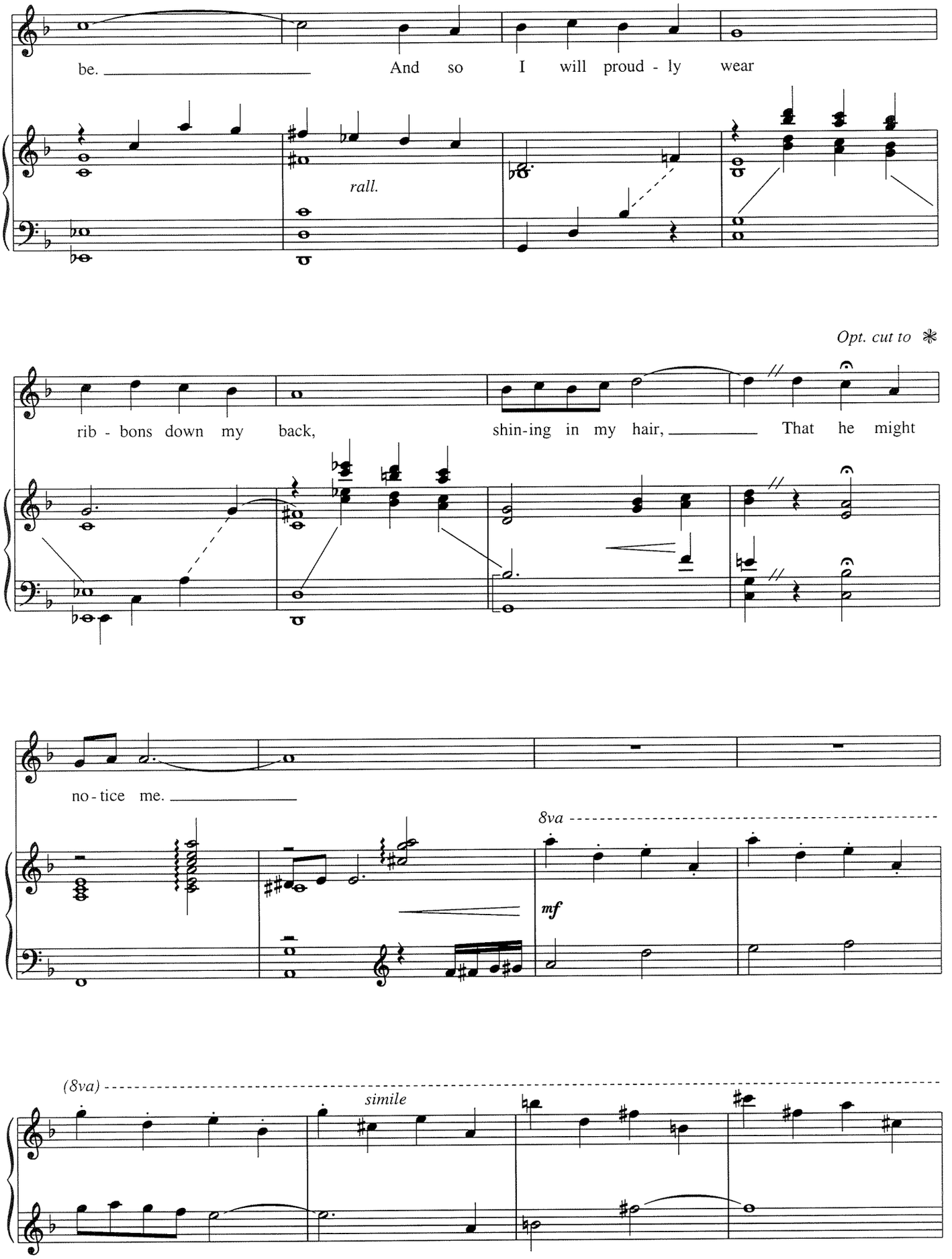
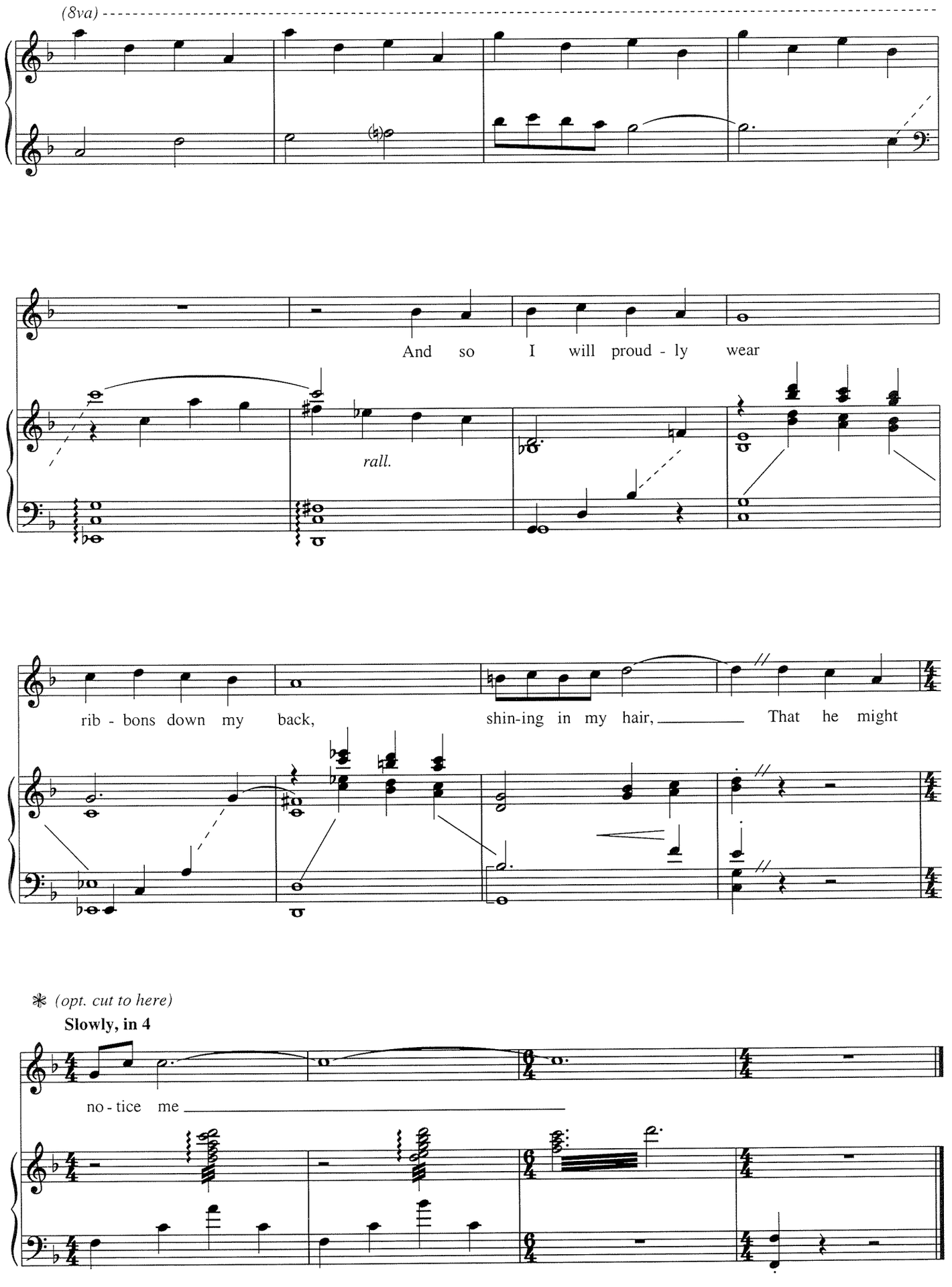

- low sky. So if
some - one spe-cial comes my way, This sum - mer,
R.H.
R.H.
Rubato
He might no - tice me pass - ing by.
And so I'll try to make it eas - i - er to find me In the
ten.


still - ness of Ju - ly, Be-cause a breeze might stir a rain-bow up be-hind me That might
In Tempo
hap-pen to catch the gen - tle-man's eye. And he might smile and
rall.
take me by the hand, This sum - mer,
Mak - ing me re - call how love - ly love can

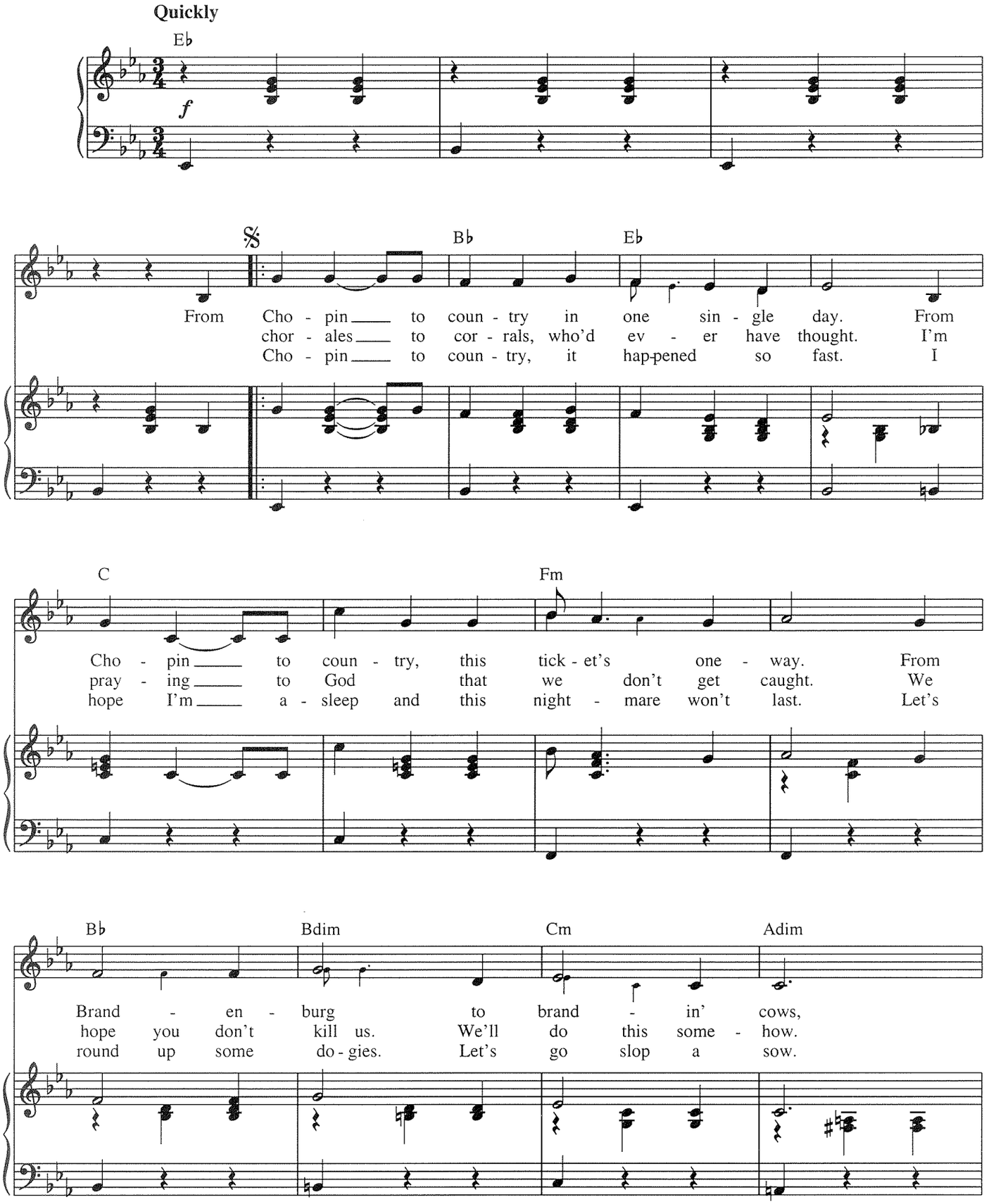

be. And so I will proud - ly wear
rall.
Opt. cut to ✱
rib - bons down my back, shin-ing in my hair, That he might
no - tice me.
8va
mf
(8va)
simile


(8va)
And so I will proud - ly wear
rall.
rib - bons down my back,
shin-ing in my hair,
That he might
* (opt. cut to here)
Slowly, in 4
no - tice me

FROM CHOPIN TO COUNTRY

from *Cowgirls*

Written by MARY MURFITT
Enhanced by FREDERIC CHOPIN



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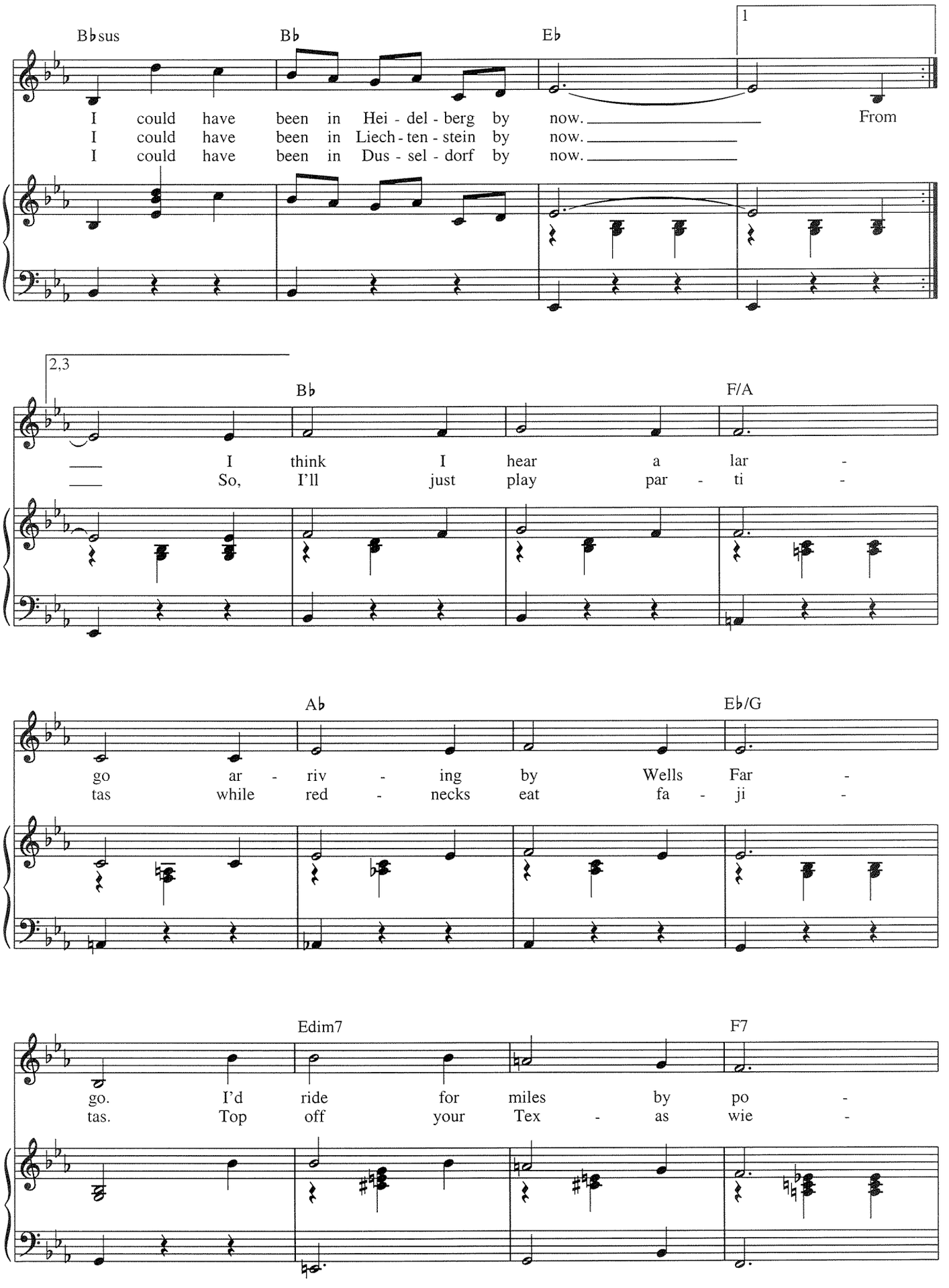
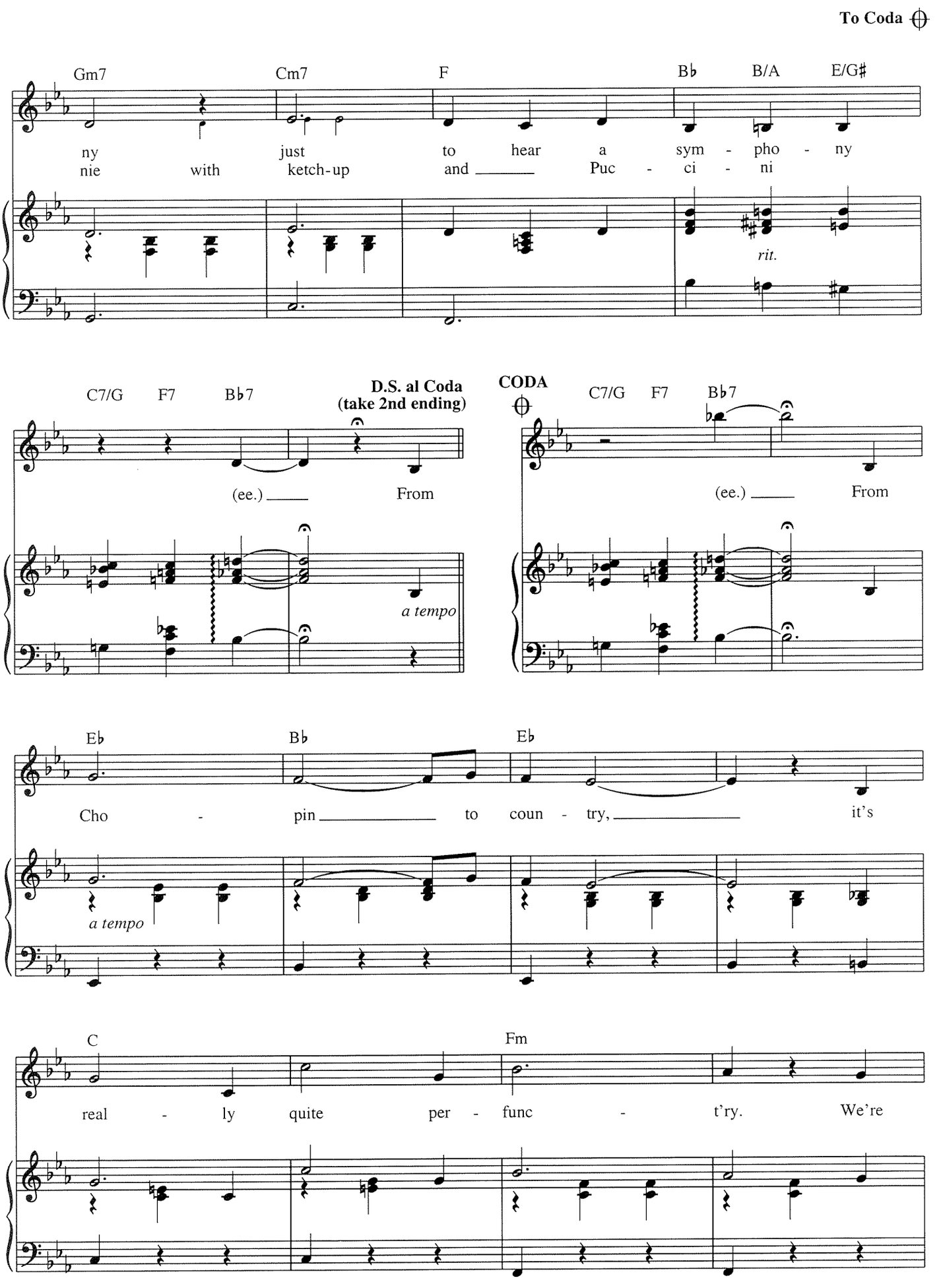
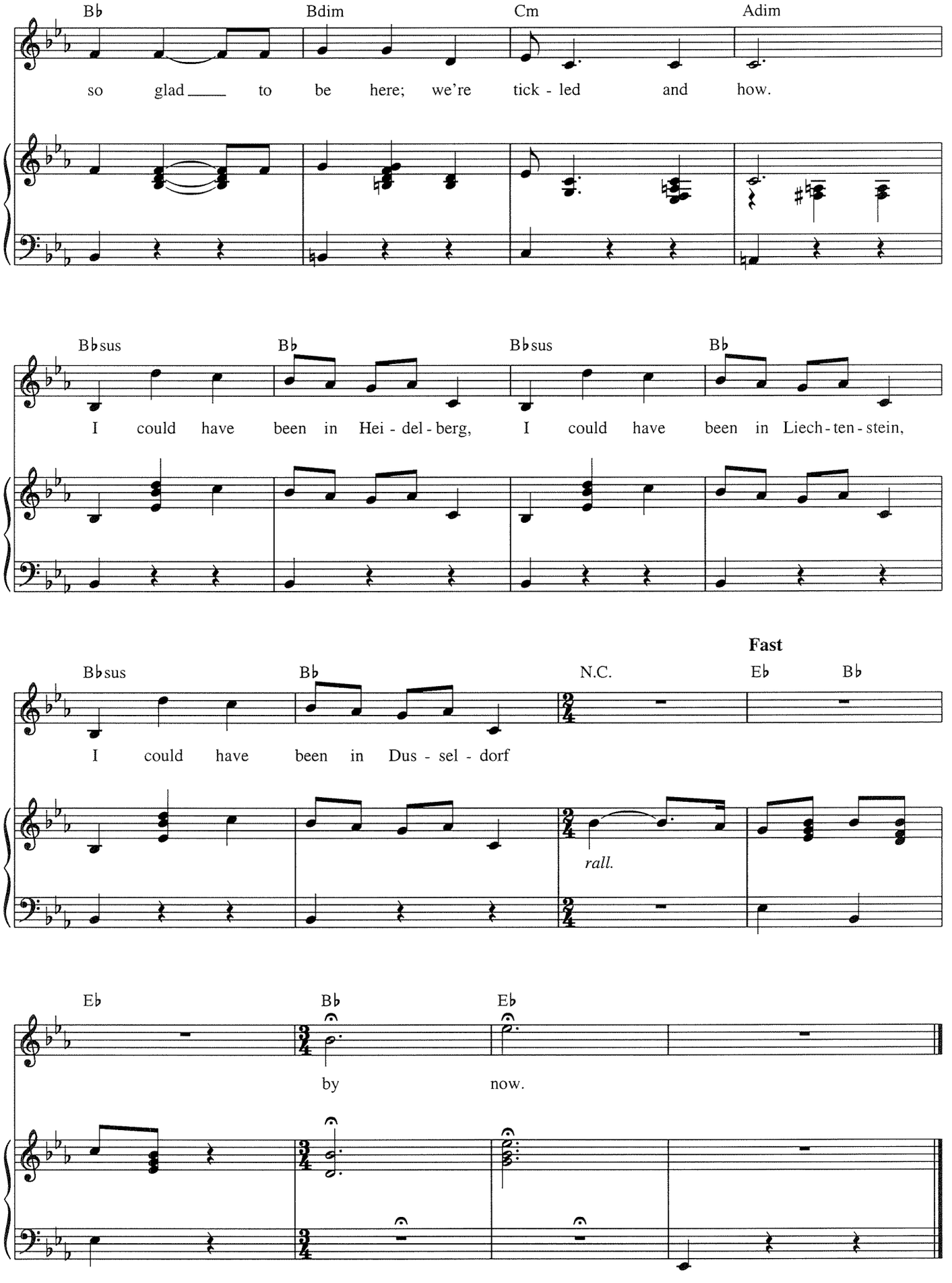

B♭sus
B♭
E♭
1
I could have been in Hei - del - berg by now.
I could have been in Liech - ten - stein by now.
I could have been in Dus - sel - dorf by now.
From
2,3
B♭
F/A
I think I hear a lar -
So, I'll just play par - ti -
A♭
E♭/G
go ar - riv - ing by Wells Far -
tas while red - necks eat fa - ji -
Edim7
F7
go. I'd ride for miles by po -
tas. Top off your Tex - as wie -

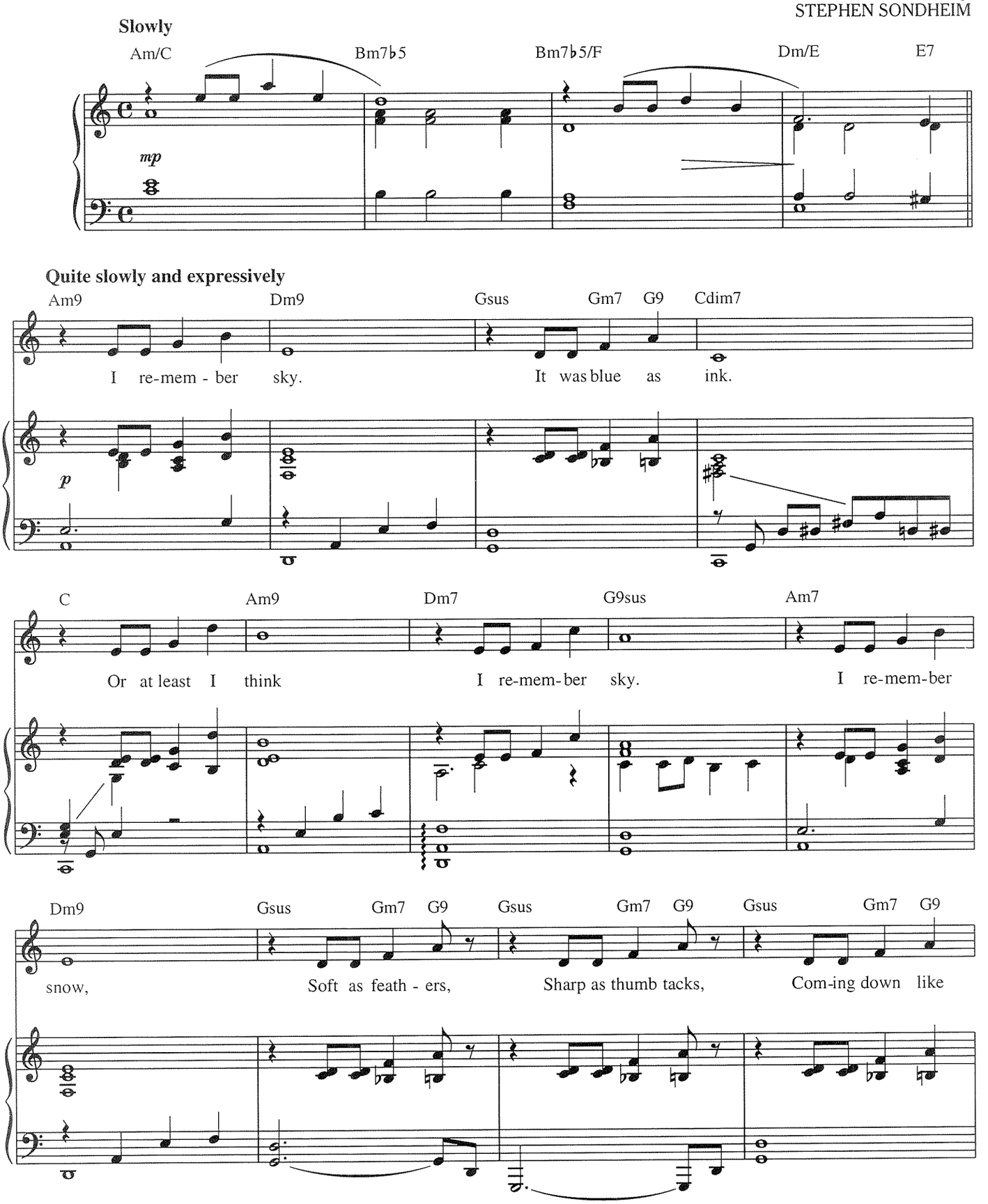

To Coda
Gm7
Cm7
F
B♭
B/A
E/G♯
ny just to hear a sym - pho - ny
nie with ketch-up and ___ Puc - ci - ni
rit.
C7/G
F7
B♭7
D.S. al Coda
(take 2nd ending)
(ee.) ___ From
a tempo
CODA
C7/G
F7
B♭7
(ee.) ___ From
E♭
B♭
E♭
Cho - pin ___ to coun - try, ___ it's
a tempo
C
Fm
real - ly quite per - func - t'ry. We're


B♭
Bdim
Cm
Adim
so glad to be here; we're tick - led and how.
B♭sus
B♭
B♭sus
B♭
I could have been in Hei - del - berg, I could have been in Liech - ten - stein,
B♭sus
B♭
N.C.
Fast
E♭
B♭
I could have been in Dus - sel - dorf
rall.
E♭
B♭
E♭
by now.

I REMEMBER

from the TV production *Evening Primrose*

Words and Music by
STEPHEN SONDHEIM



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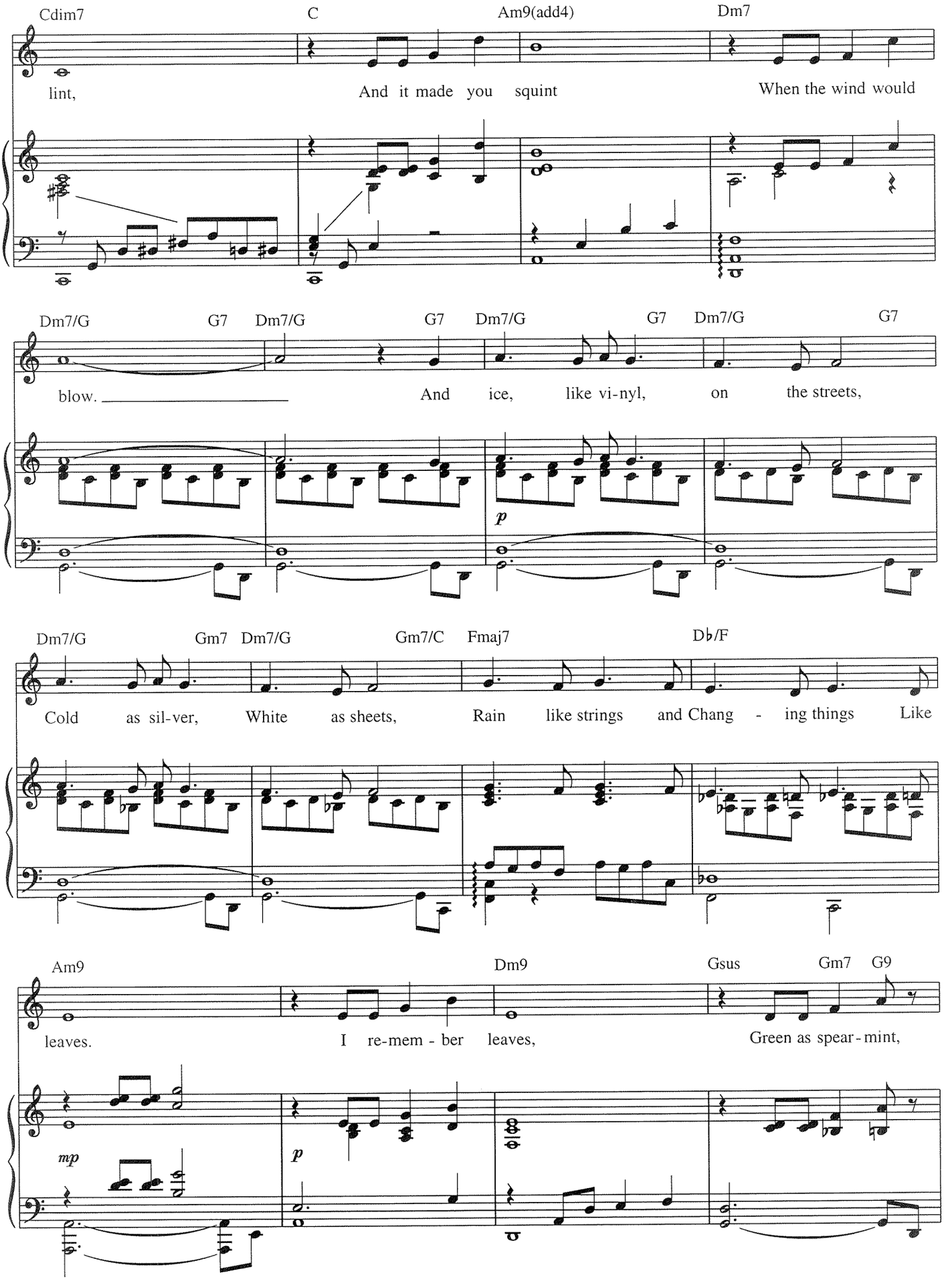
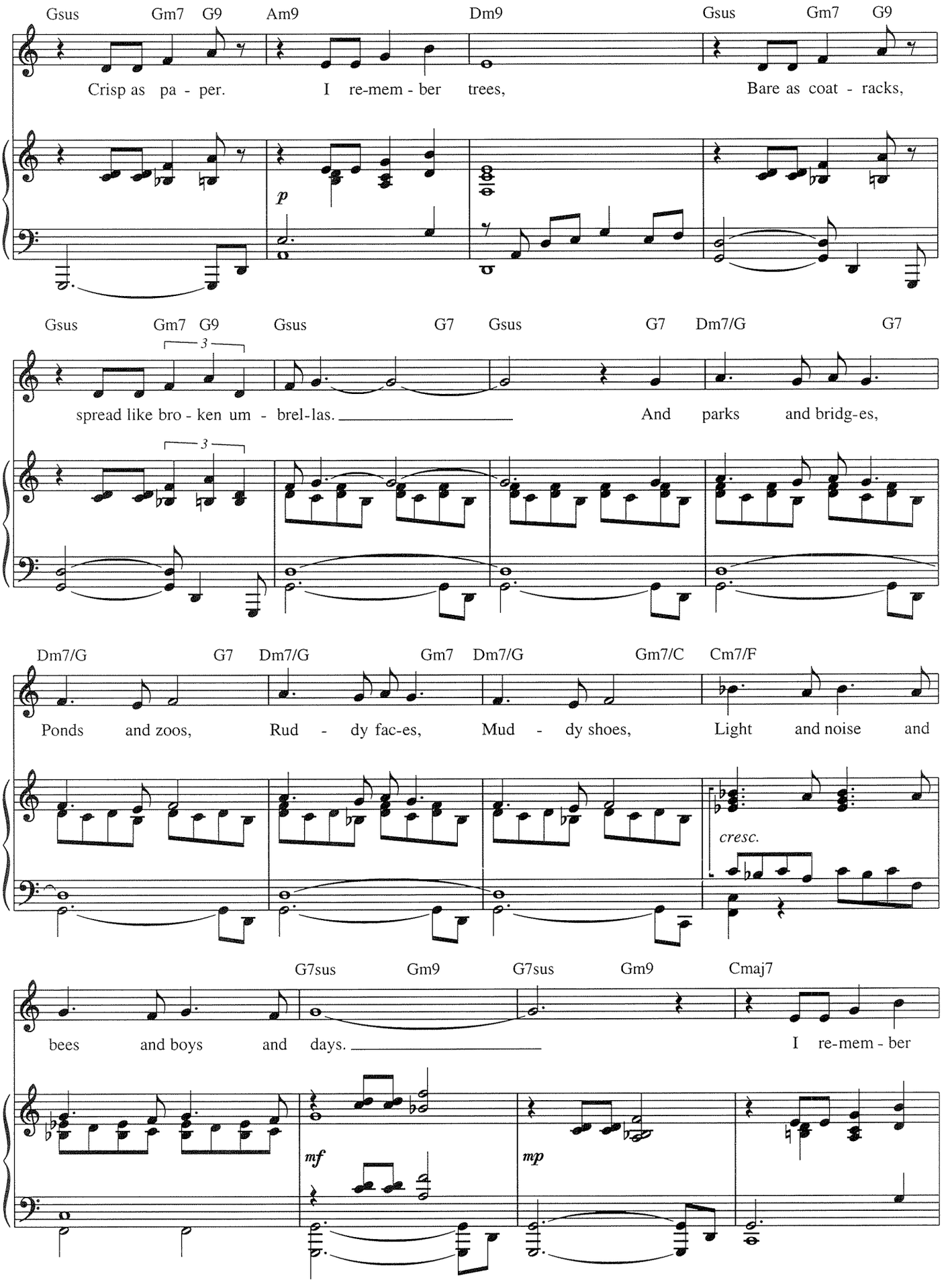
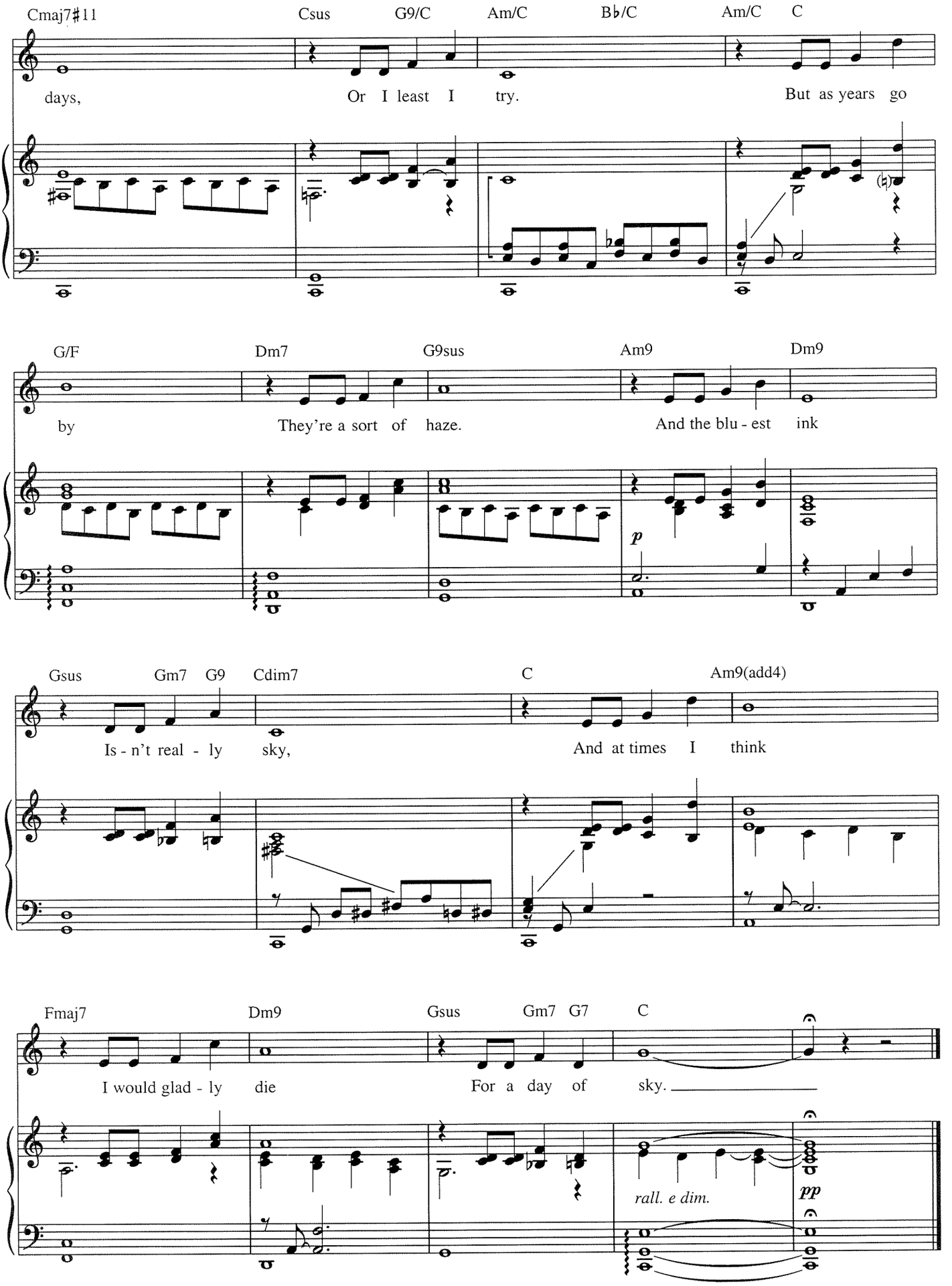
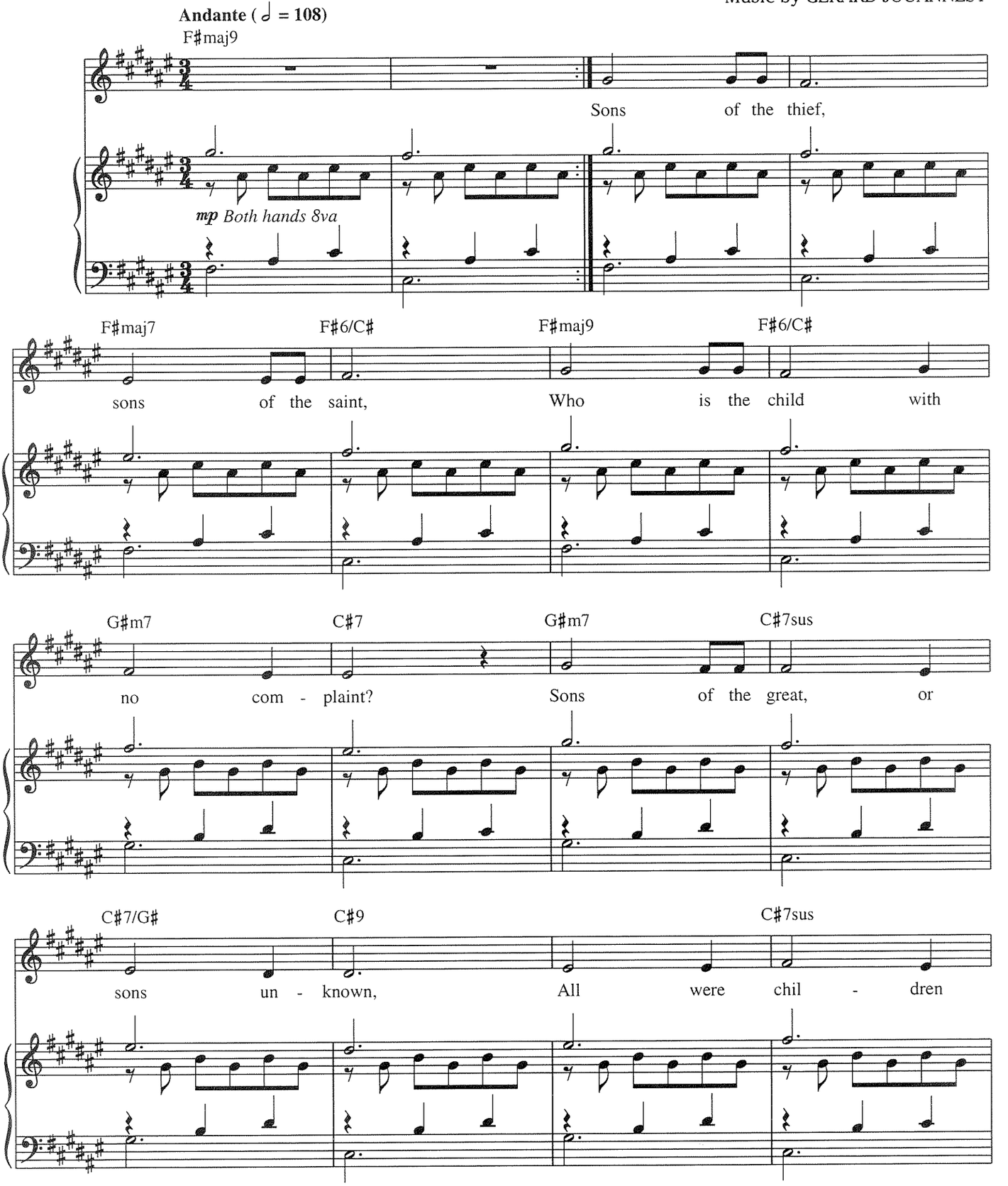

Cdim7
C
Am9(add4)
Dm7
lint,
And it made you squint
When the wind would
Dm7/G
G7
Dm7/G
G7
Dm7/G
G7
Dm7/G
G7
blow.
And ice, like vi-nyl, on the streets,
p
Dm7/G
Gm7
Dm7/G
Gm7/C
Fmaj7
D♭/F
Cold as sil-ver, White as sheets, Rain like strings and Chang - ing things Like
Am9
Dm9
Gsus
Gm7
G9
leaves.
I re-mem - ber leaves,
Green as spear-mint,
mp
p


Gsus Gm7 G9 Am9 Dm9 Gsus Gm7 G9
Crisp as pa - per. I re-mem - ber trees, Bare as coat - racks,
p
Gsus Gm7 G9 Gsus G7 Gsus G7 Dm7/G G7
3
spread like bro - ken um - brel-las. And parks and bridg-es,
Dm7/G G7 Dm7/G Gm7 Dm7/G Gm7/C Cm7/F
Ponds and zoos, Rud - dy fac-es, Mud - dy shoes, Light and noise and
cresc.
G7sus Gm9 G7sus Gm9 Cmaj7
bees and boys and days. I re-mem - ber
mf
mp


Cmaj7#11
Csus
G9/C
Am/C
B♭/C
Am/C
C
days,
Or I least I try.
But as years go
G/F
Dm7
G9sus
Am9
Dm9
by
They're a sort of haze.
And the blu - est ink
p
Gsus
Gm7
G9
Cdim7
C
Am9(add4)
Is - n't real - ly sky,
And at times I think
Fmaj7
Dm9
Gsus
Gm7
G7
C
I would glad - ly die
For a day of sky.
rall. e dim.
pp

SONS OF
(Fils De)
from *Jacques Brel Is Alive and Well and Living in Paris*

French Words by JACQUES BREL
English Words by MORT SHUMAN and ERIC BLAU
Music by GERARD JOUANNEST



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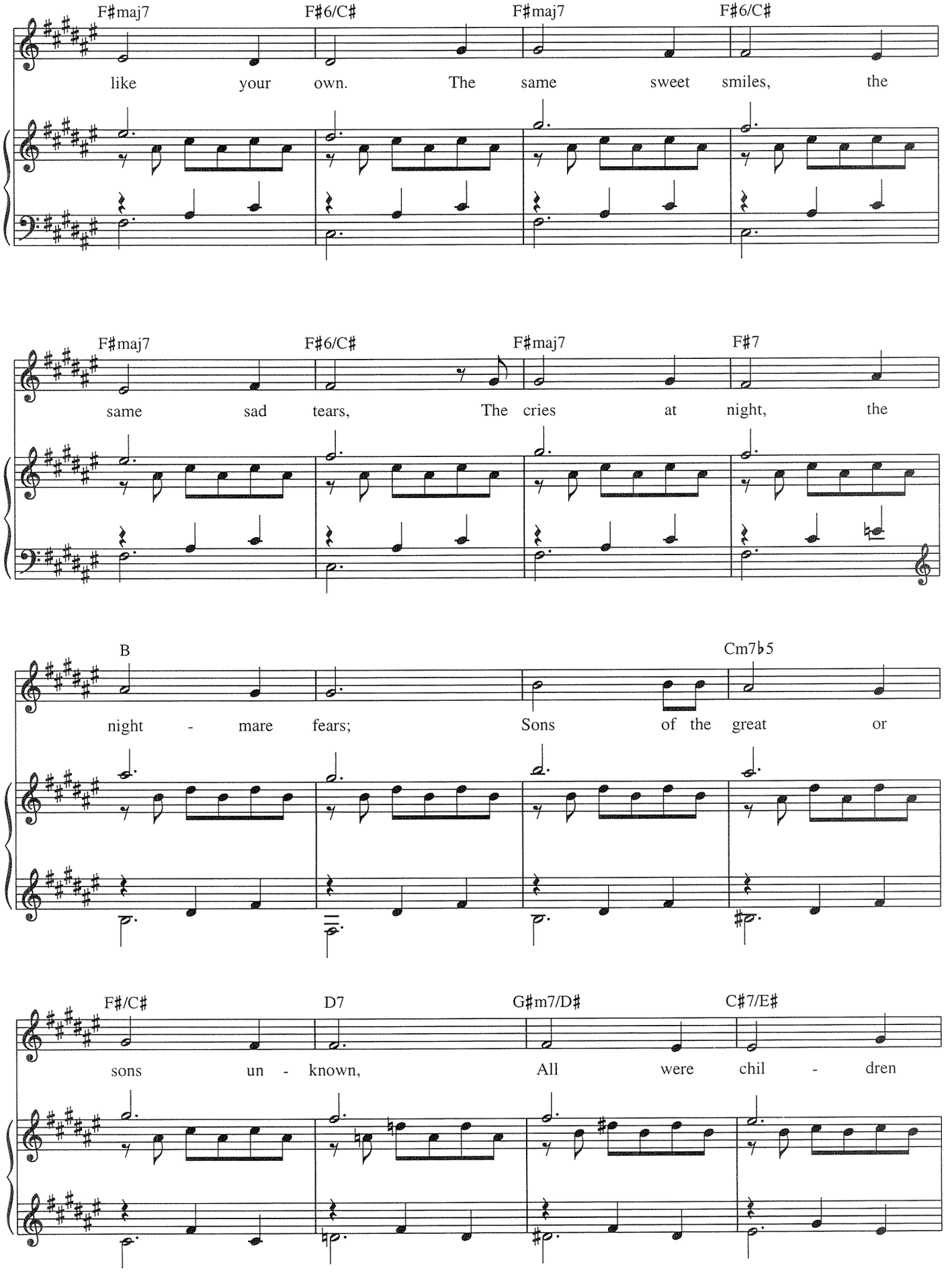
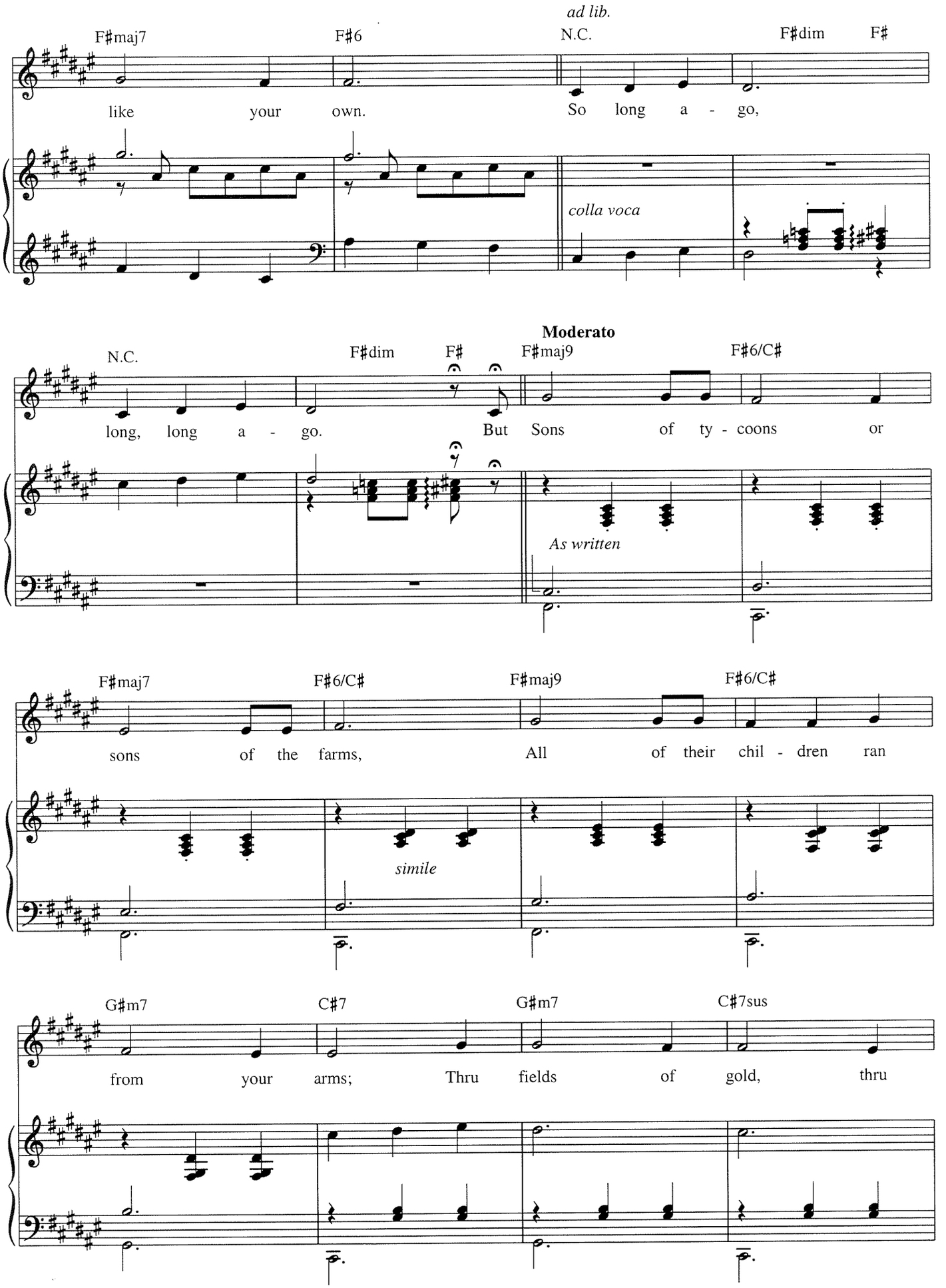
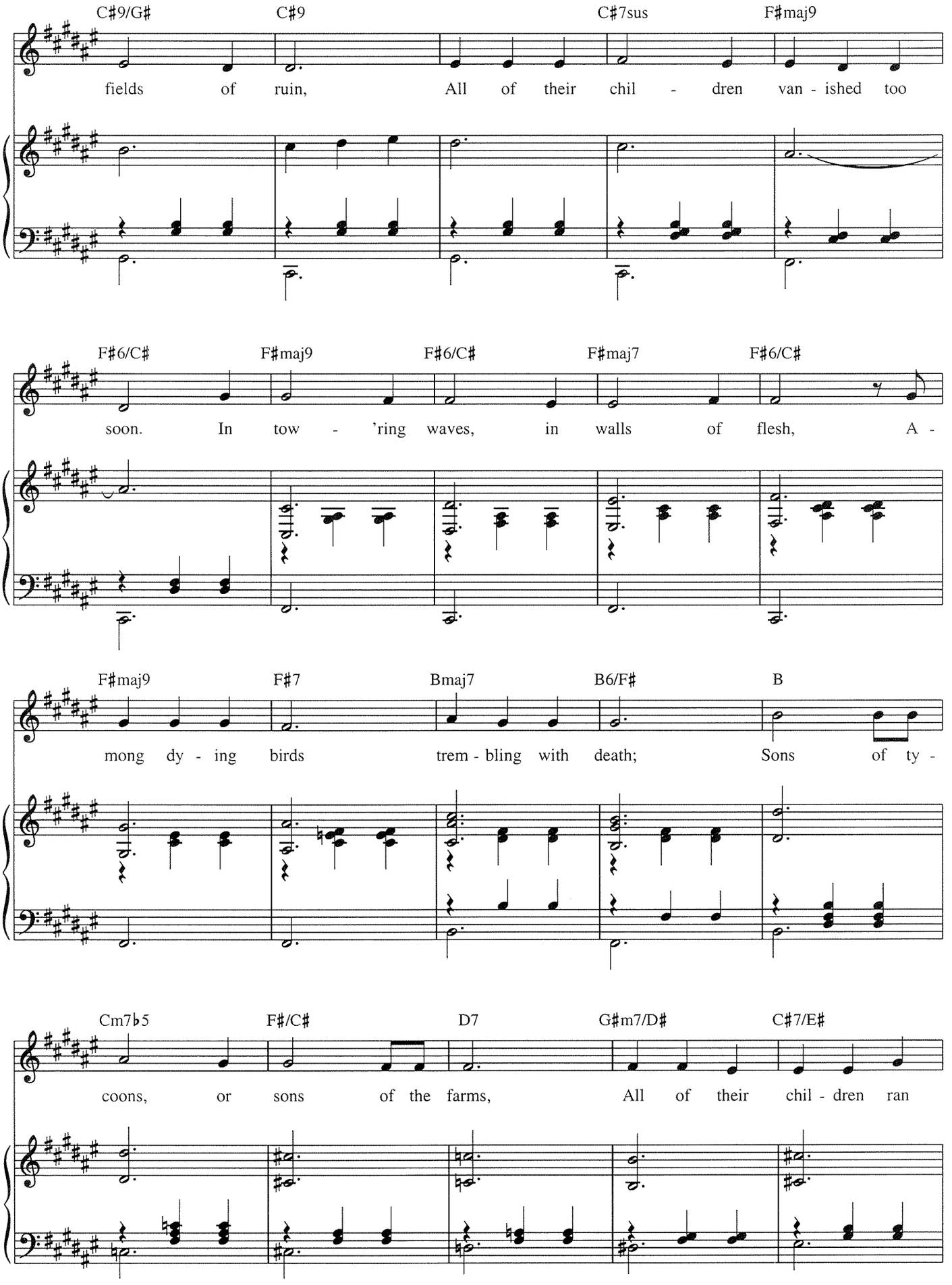
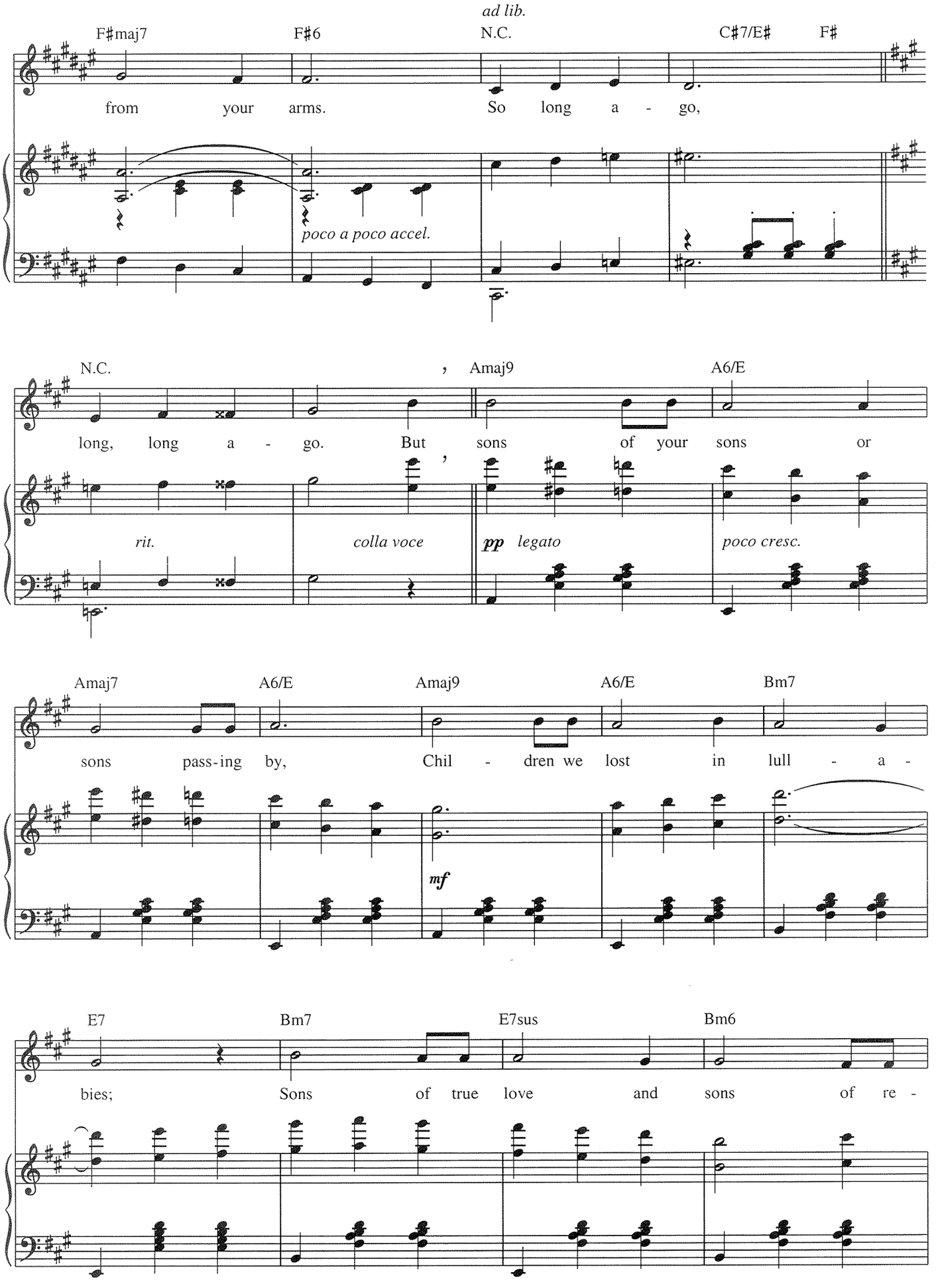
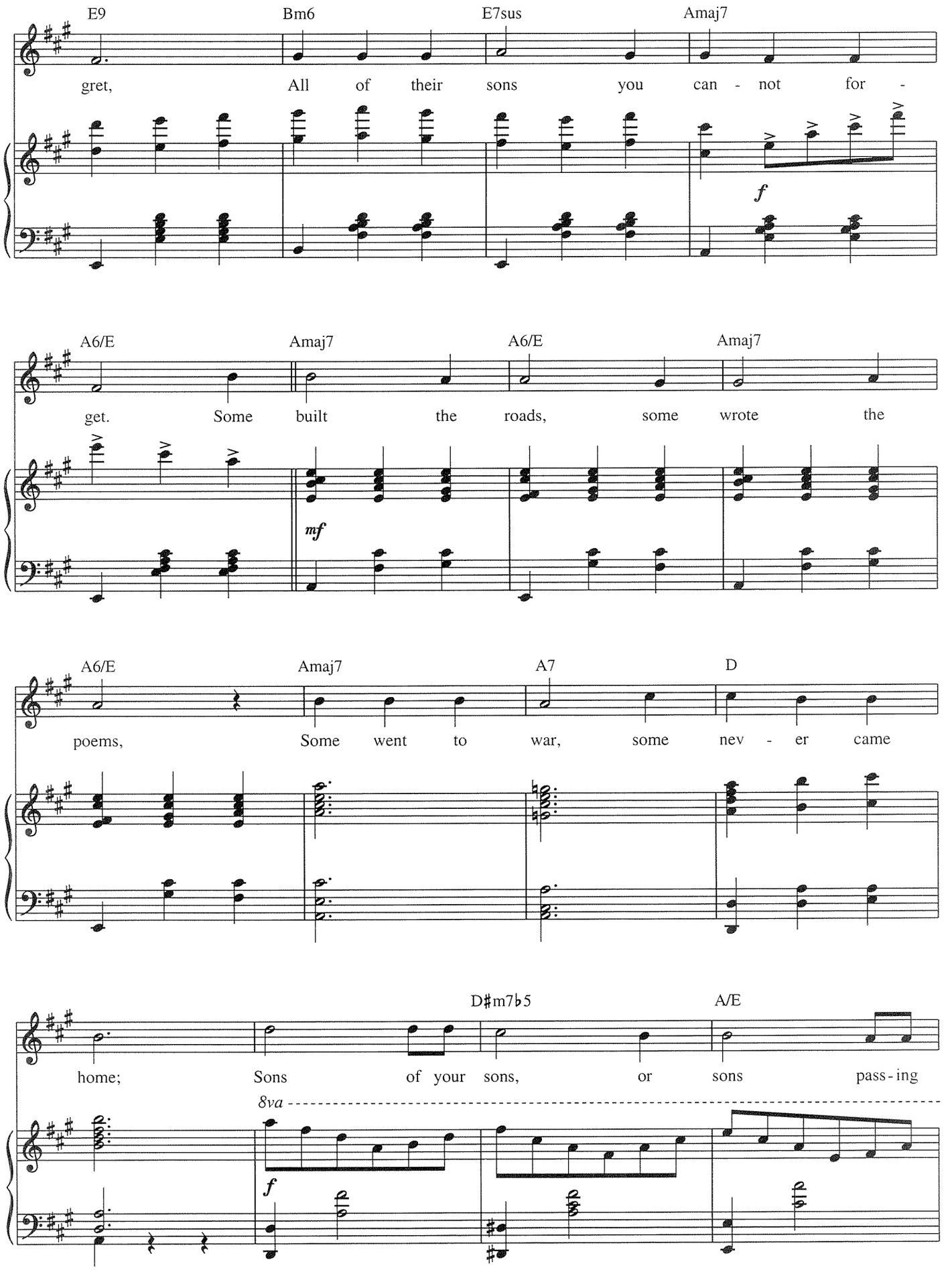
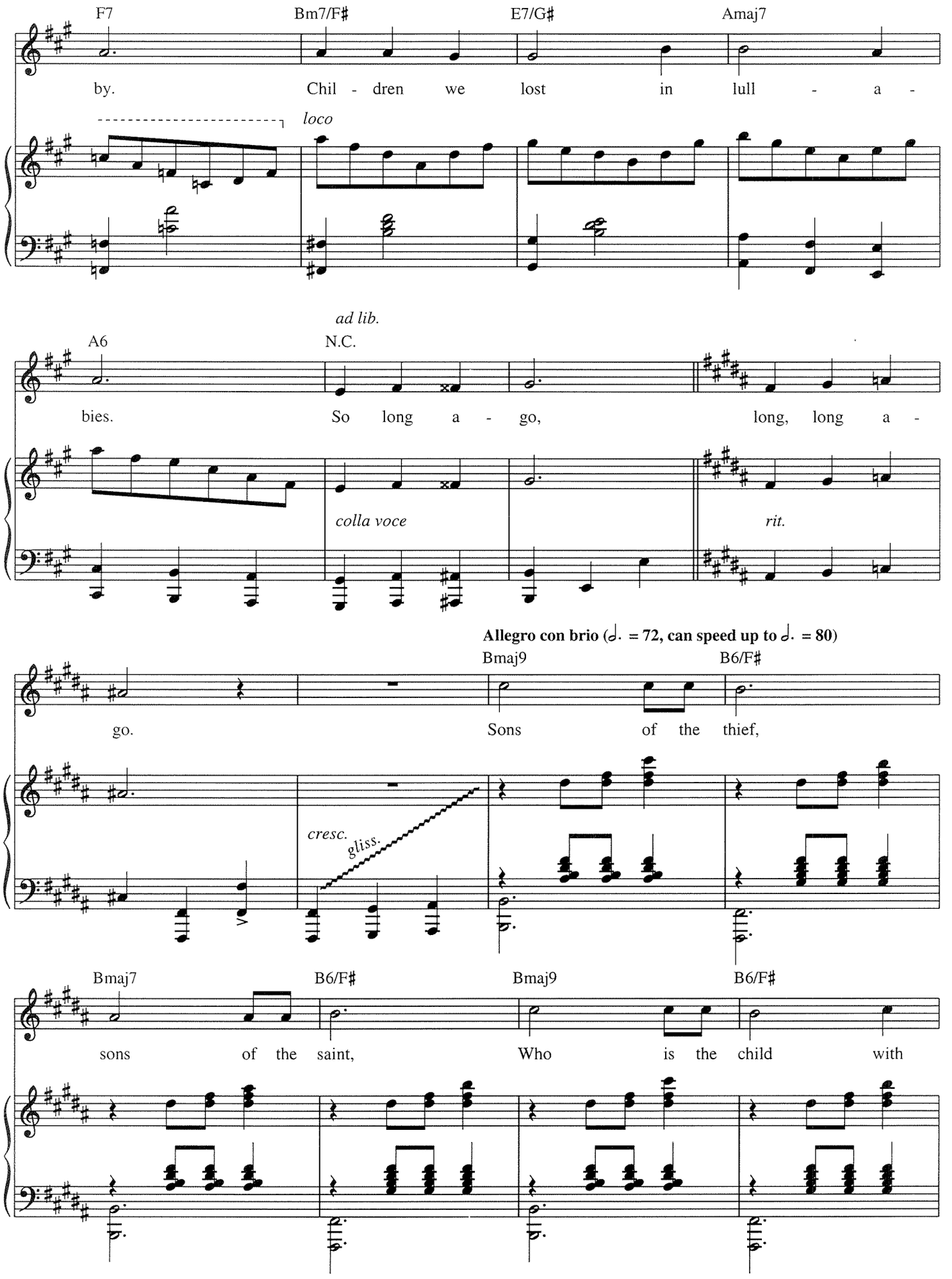

F♯maj7
F♯6/C♯
F♯maj7
F♯6/C♯
like your own. The same sweet smiles, the
F♯maj7
F♯6/C♯
F♯maj7
F♯7
same sad tears, The cries at night, the
B
Cm7♭5
night - mare fears; Sons of the great or
F♯/C♯
D7
G♯m7/D♯
C♯7/E♯
sons un - known, All were chil - dren

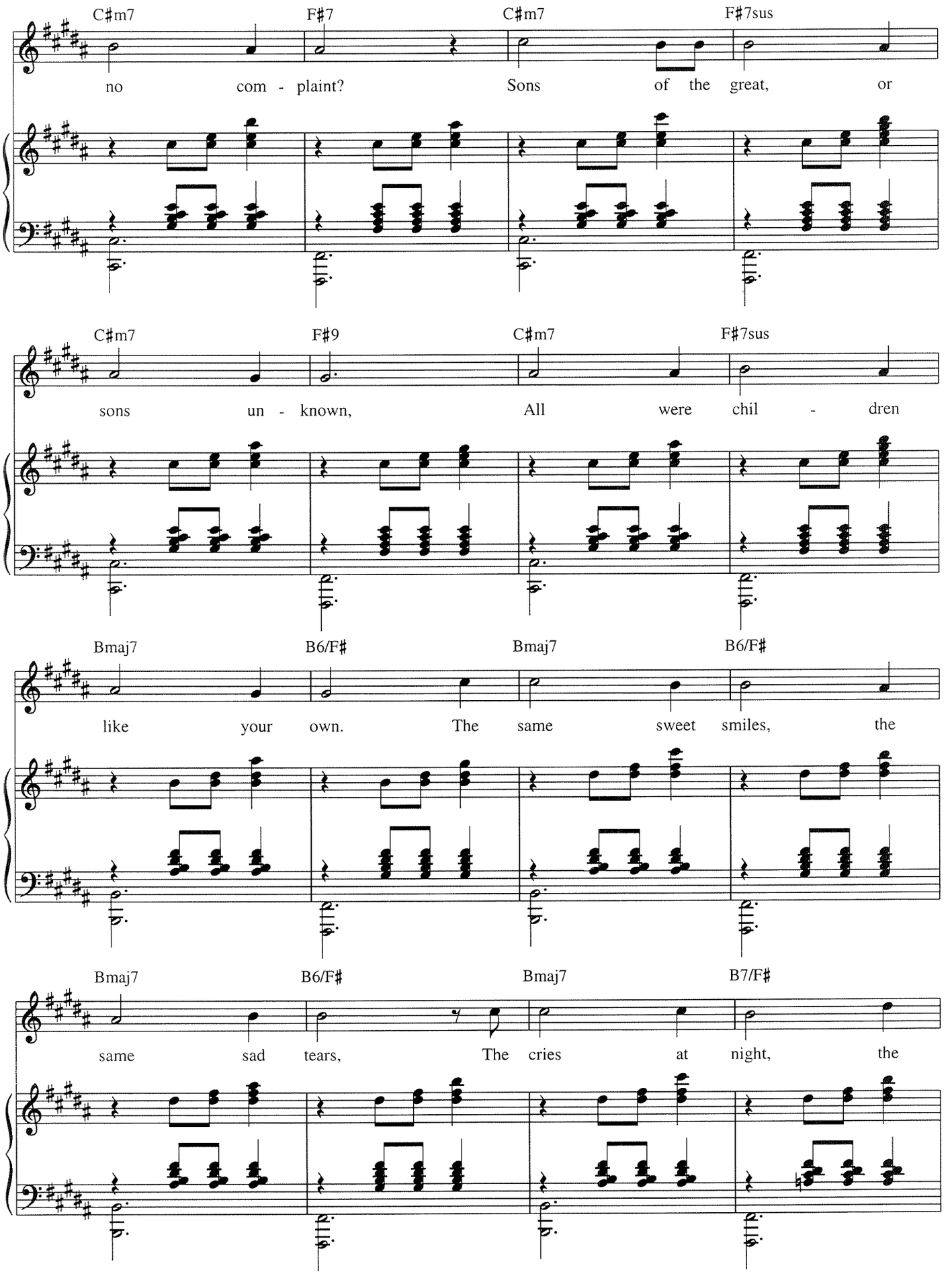

ad lib.
F♯maj7
F♯6
N.C.
F♯dim
F♯
like your own.
So long a - go,
colla voca
Moderato
N.C.
F♯dim
F♯
F♯maj9
F♯6/C♯
long, long a - go.
But Sons of ty - coons or
As written
F♯maj7
F♯6/C♯
F♯maj9
F♯6/C♯
sons of the farms,
All of their chil - dren ran
simile
G♯m7
C♯7
G♯m7
C♯7sus
from your arms;
Thru fields of gold, thru

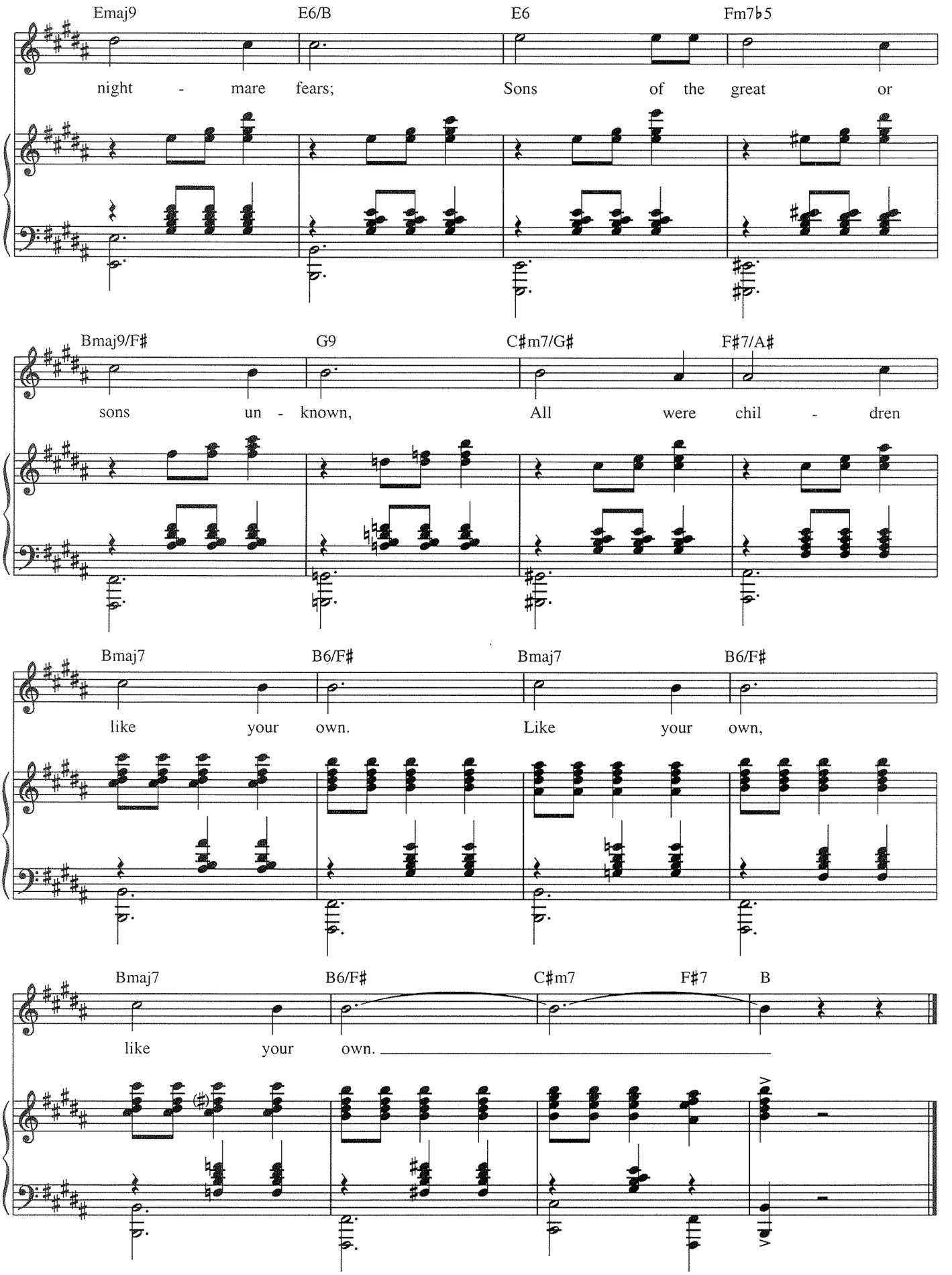

C♯9/G♯ C♯9 C♯7sus F♯maj9
fields of ruin, All of their chil - dren van - ished too
F♯6/C♯ F♯maj9 F♯6/C♯ F♯maj7 F♯6/C♯
soon. In tow - 'ring waves, in walls of flesh, A -
F♯maj9 F♯7 Bmaj7 B6/F♯ B
mong dy - ing birds trem - bling with death; Sons of ty -
Cm7♭5 F♯/C♯ D7 G♯m7/D♯ C♯7/E♯
coons, or sons of the farms, All of their chil - dren ran


ad lib.
F♯maj7
F♯6
N.C.
C♯7/E♯
F♯
from your arms.
So long a - go,
poco a poco accel.
N.C.
Amaj9
A6/E
long, long a - go.
But sons of your sons or
rit.
colla voce
pp legato
poco cresc.
Amaj7
A6/E
Amaj9
A6/E
Bm7
sons pass-ing by,
Chil - dren we lost in lull - a -
mf
E7
Bm7
E7sus
Bm6
bies;
Sons of true love and sons of re -


E9
Bm6
E7sus
Amaj7
gret, All of their sons you can - not for -
f
A6/E
Amaj7
A6/E
Amaj7
get. Some built the roads, some wrote the
mf
A6/E
Amaj7
A7
D
poems, Some went to war, some nev - er came
D♯m7♭5
A/E
home; Sons of your sons, or sons pass - ing
8va
f


F7
Bm7/F♯
E7/G♯
Amaj7
by.
Chil - dren we lost in lull - a -
loco
ad lib.
A6
N.C.
bies.
So long a - go,
long, long a -
colla voce
rit.
Allegro con brio (𝅗𝅥. = 72, can speed up to 𝅗𝅥. = 80)
Bmaj9
B6/F♯
go.
Sons of the thief,
cresc.
gliss.
Bmaj7
B6/F♯
Bmaj9
B6/F♯
sons of the saint,
Who is the child with

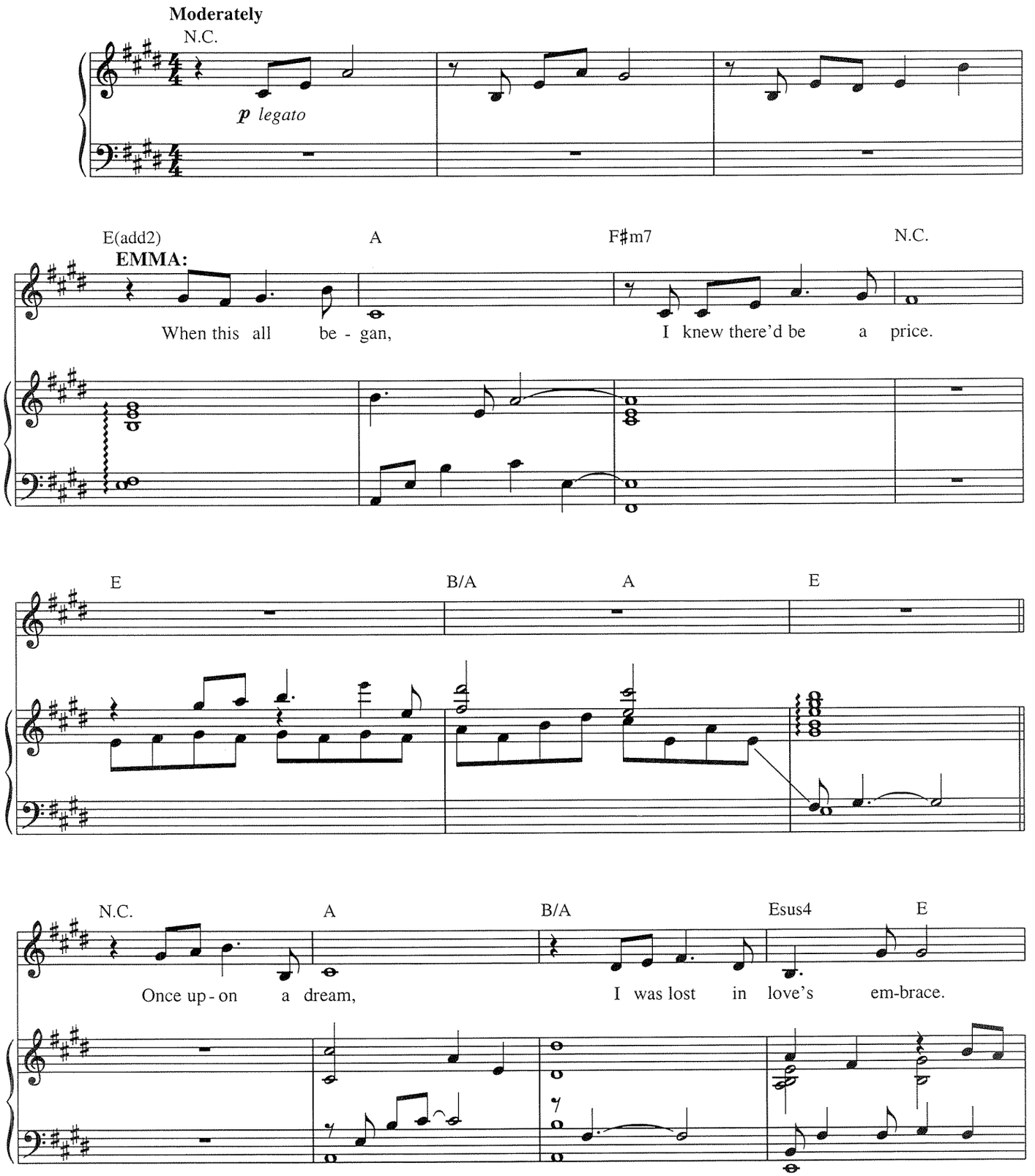

C♯m7
F♯7
C♯m7
F♯7sus
no com - plaint?
Sons of the great, or
C♯m7
F♯9
C♯m7
F♯7sus
sons un - known,
All were chil - dren
Bmaj7
B6/F♯
Bmaj7
B6/F♯
like your own.
The same sweet smiles, the
Bmaj7
B6/F♯
Bmaj7
B7/F♯
same sad tears,
The cries at night, the


Emaj9
E6/B
E6
Fm7♭5
night - mare fears; Sons of the great or
Bmaj9/F♯
G9
C♯m7/G♯
F♯7/A♯
sons un - known, All were chil - dren
Bmaj7
B6/F♯
Bmaj7
B6/F♯
like your own. Like your own,
Bmaj7
B6/F♯
C♯m7
F♯7
B
like your own.

ONCE UPON A DREAM

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN



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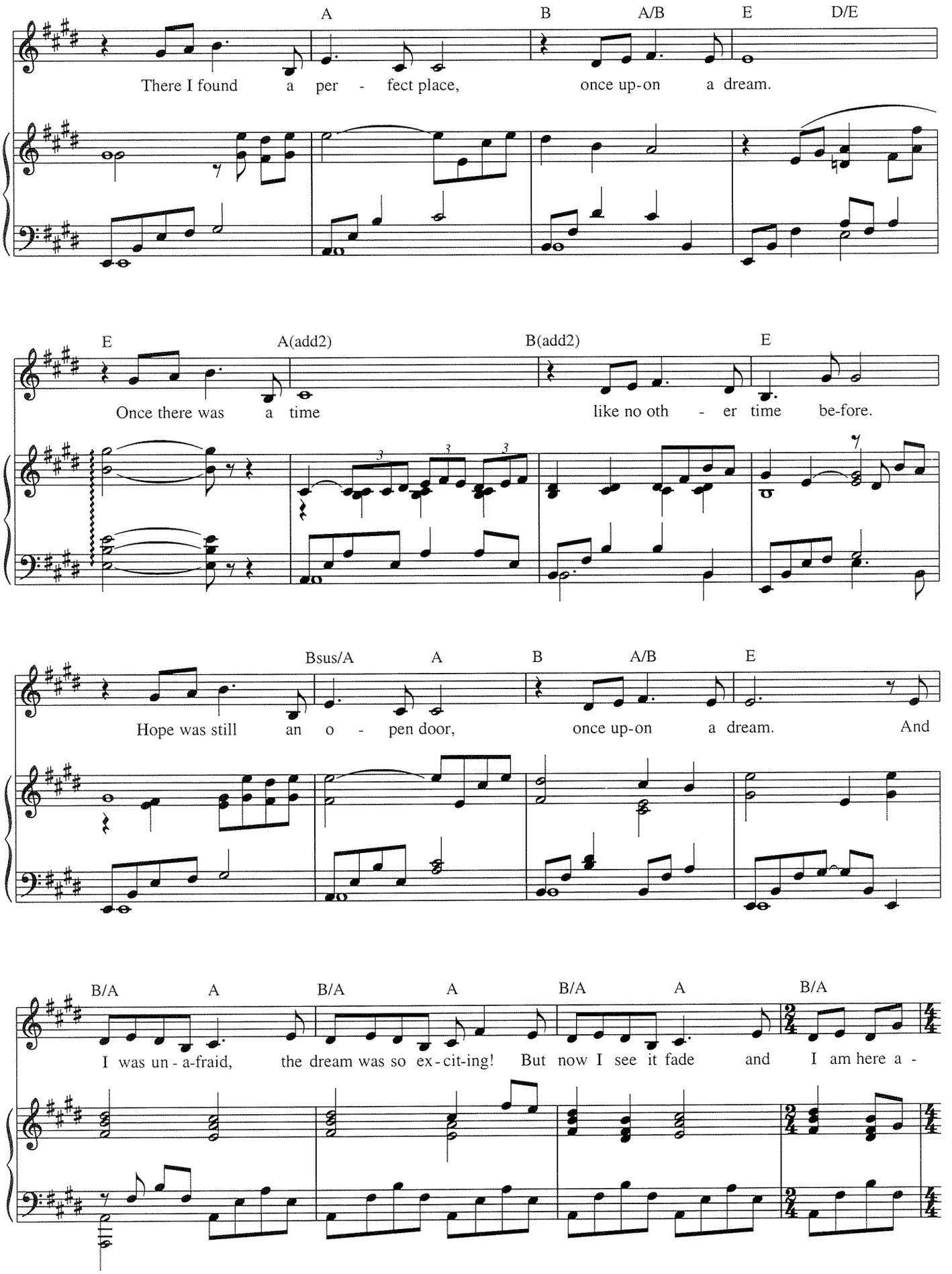
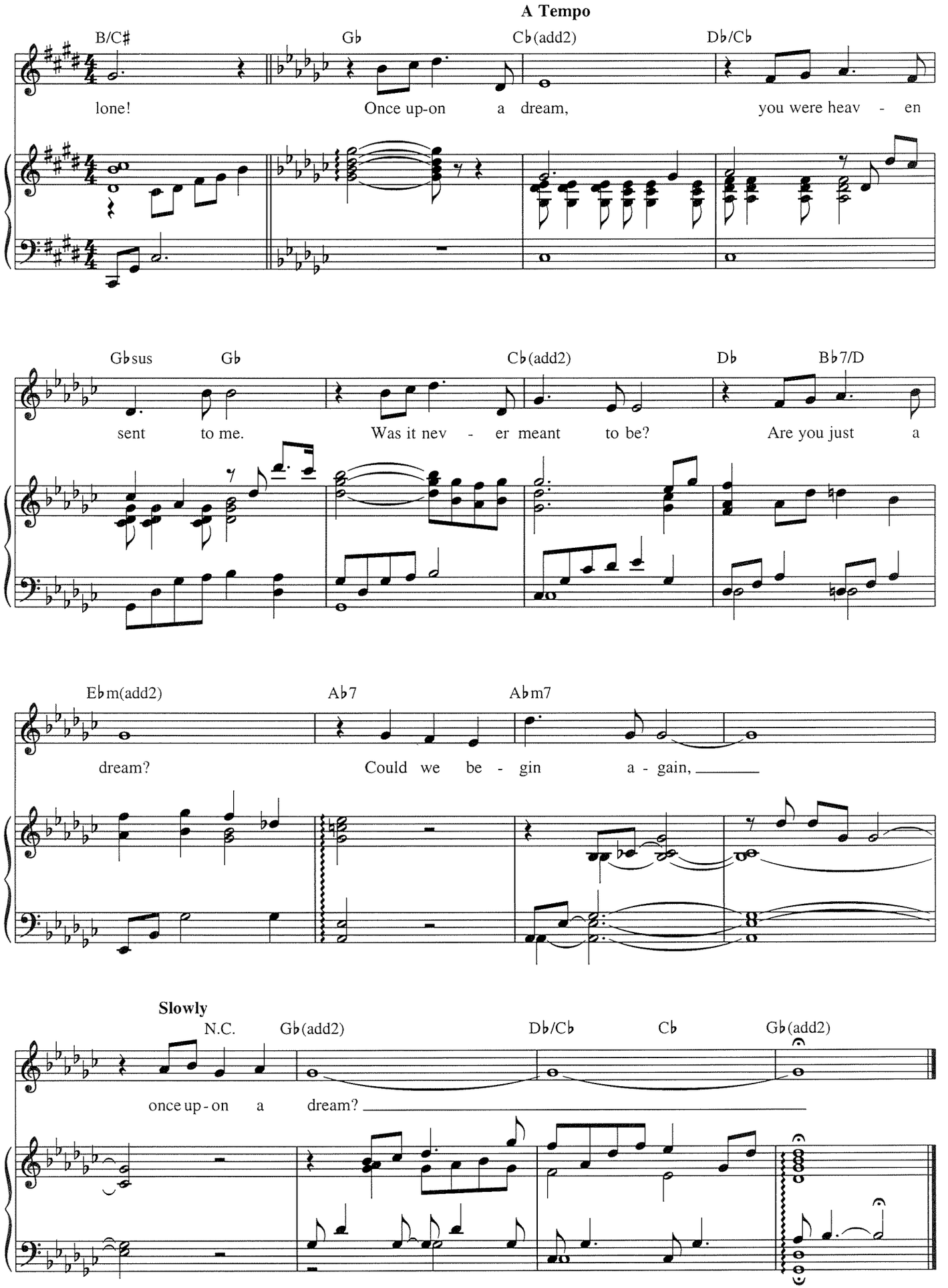
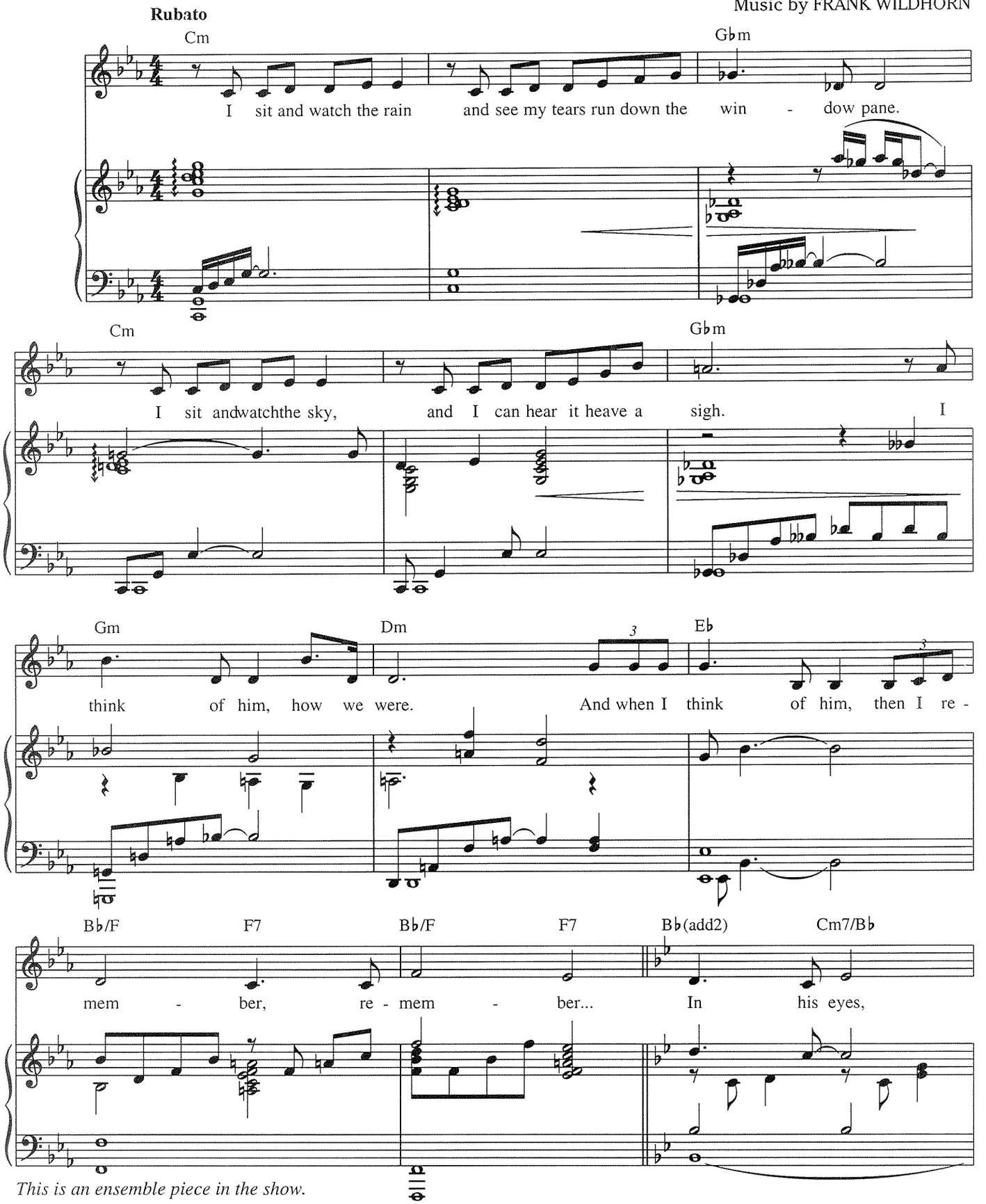

A
B
A/B
E
D/E
There I found a per - fect place, once up-on a dream.
E
A(add2)
B(add2)
E
Once there was a time like no oth - er time be-fore.
Bsus/A
A
B
A/B
E
Hope was still an o - pen door, once up-on a dream. And
B/A
A
B/A
A
B/A
A
B/A
I was un - a-fraid, the dream was so ex-cit-ing! But now I see it fade and I am here a -


A Tempo
B/C♯
G♭
C♭(add2)
D♭/C♭
lone!
Once up-on a dream,
you were heav - en
G♭sus
G♭
C♭(add2)
D♭
B♭7/D
sent to me.
Was it nev - er meant to be?
Are you just a
E♭m(add2)
A♭7
A♭m7
dream?
Could we be - gin a - gain,
Slowly
N.C.
G♭(add2)
D♭/C♭
C♭
G♭(add2)
once up - on a
dream?

IN HIS EYES

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN



This is an ensemble piece in the show.

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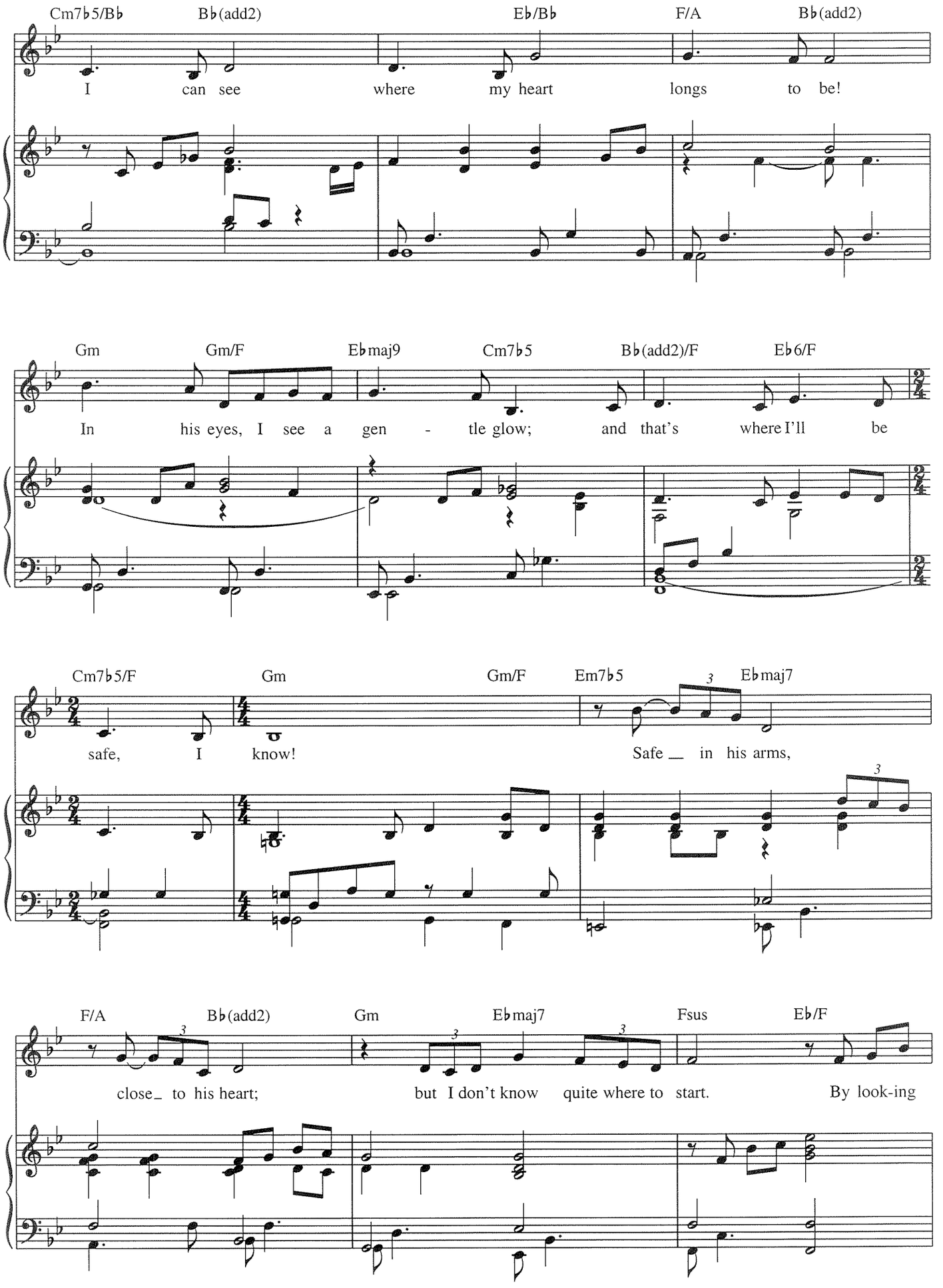
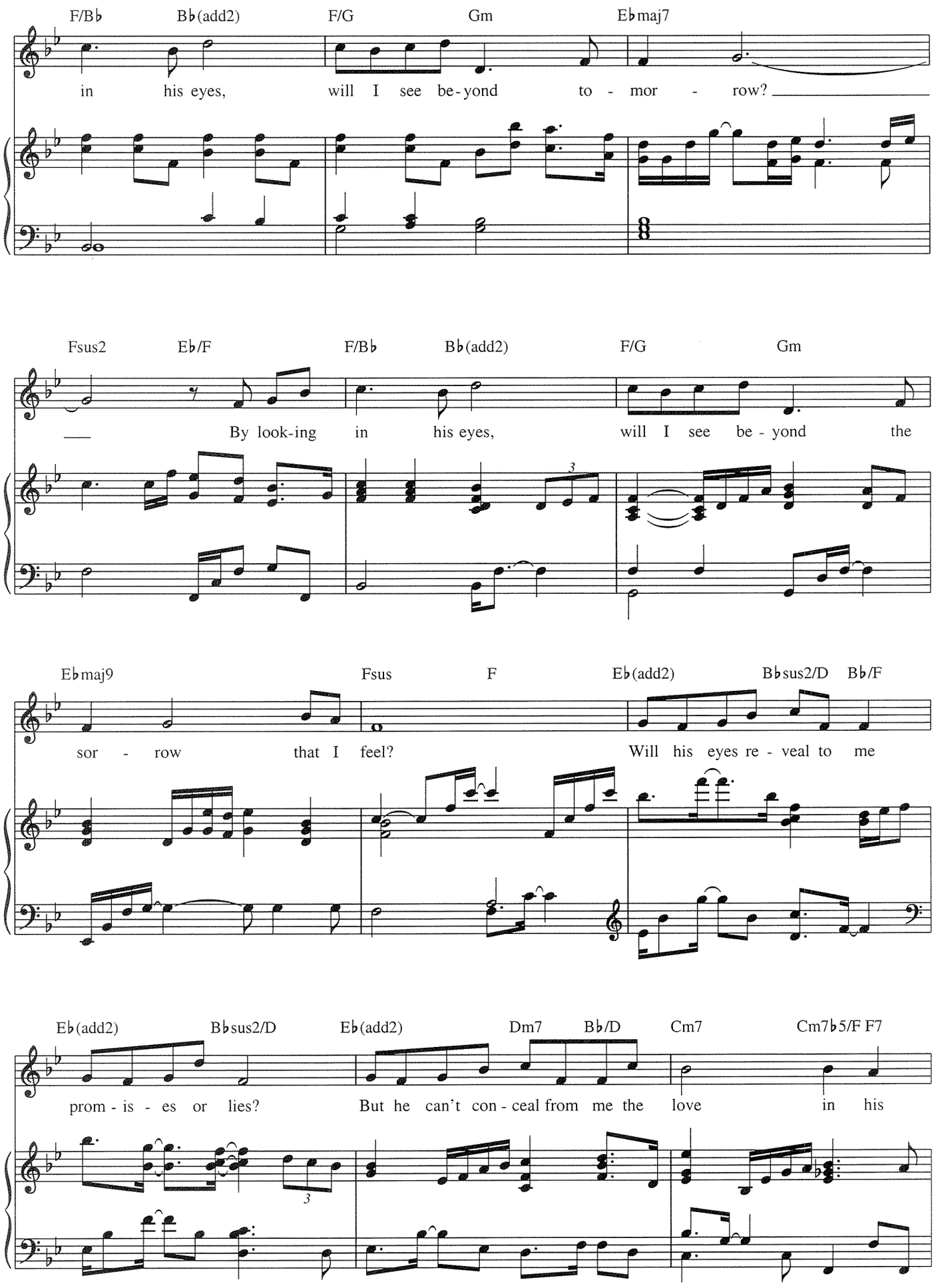
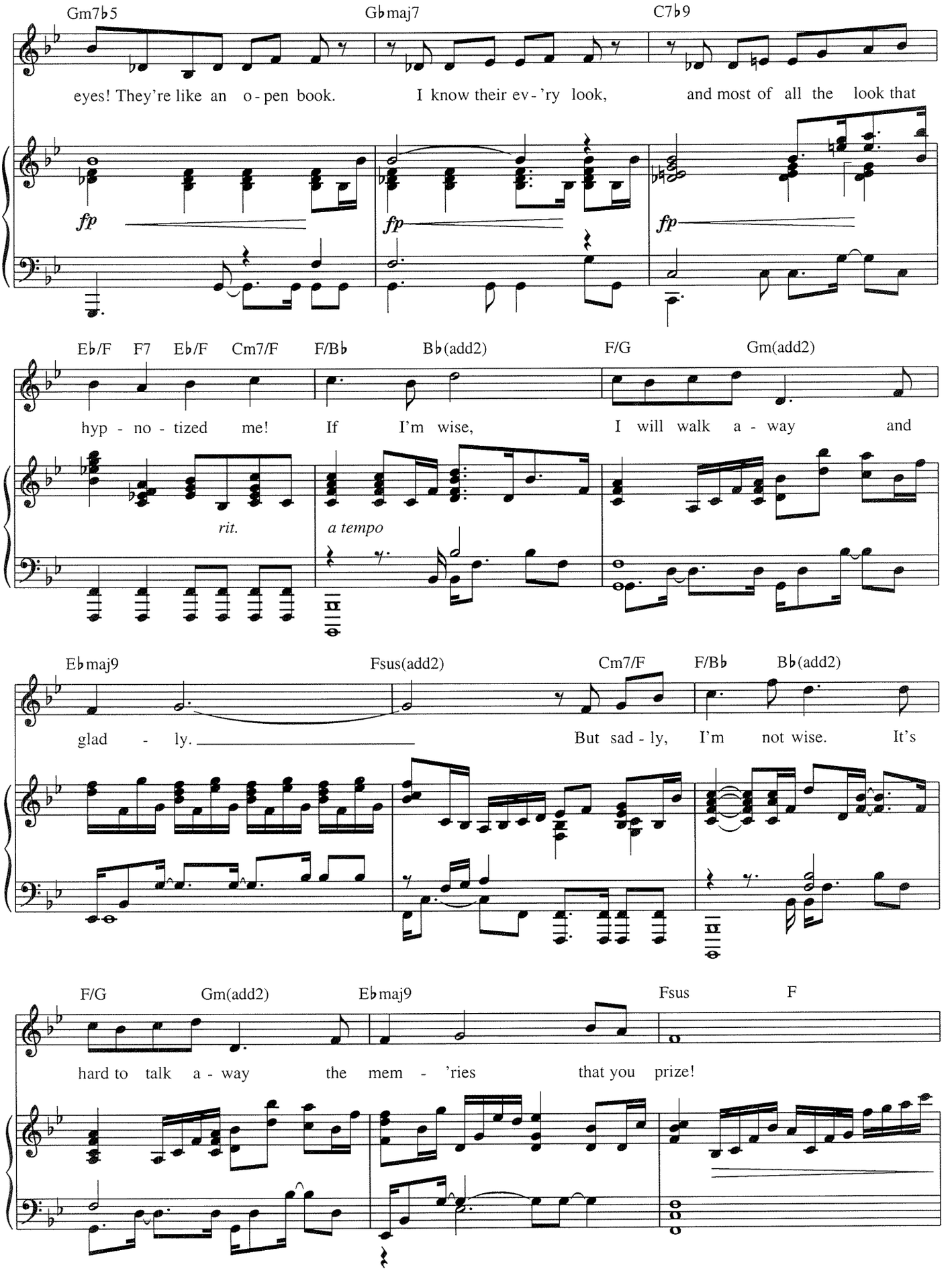
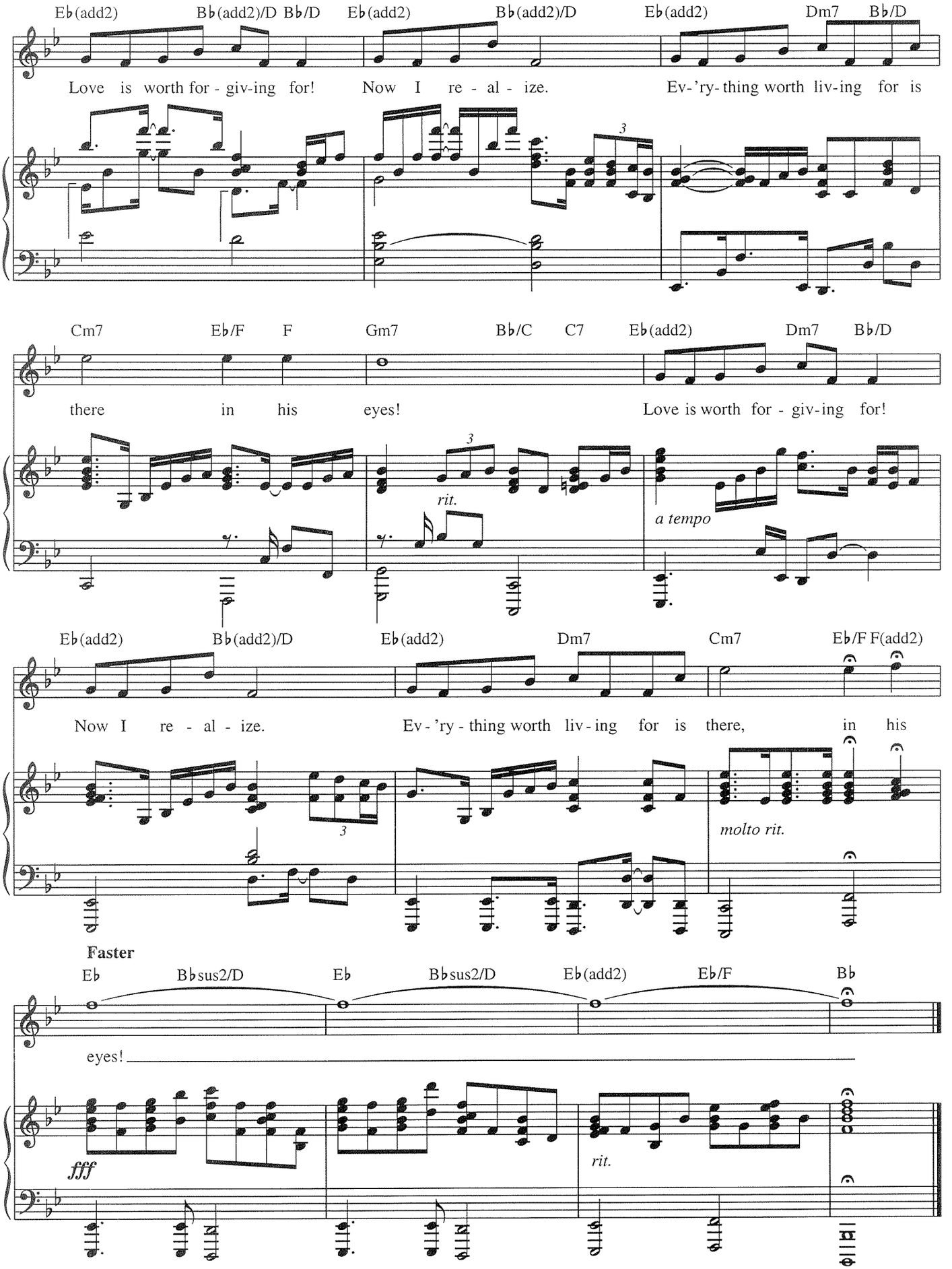

Cm7♭5/B♭ B♭(add2) E♭/B♭ F/A B♭(add2)
I can see where my heart longs to be!
Gm Gm/F E♭maj9 Cm7♭5 B♭(add2)/F E♭6/F
In his eyes, I see a gen - tle glow; and that's where I'll be
Cm7♭5/F Gm Gm/F Em7♭5 E♭maj7
safe, I know! Safe in his arms,
F/A B♭(add2) Gm E♭maj7 Fsus E♭/F
close to his heart; but I don't know quite where to start. By look-ing


F/B♭ B♭(add2) F/G Gm E♭maj7
in his eyes, will I see be-yond to - mor - row?
Fsus2 E♭/F F/B♭ B♭(add2) F/G Gm
By look-ing in his eyes, will I see be - yond the
E♭maj9 Fsus F E♭(add2) B♭sus2/D B♭/F
sor - row that I feel? Will his eyes re - veal to me
E♭(add2) B♭sus2/D E♭(add2) Dm7 B♭/D Cm7 Cm7♭5/F F7
prom - is - es or lies? But he can't con - ceal from me the love in his

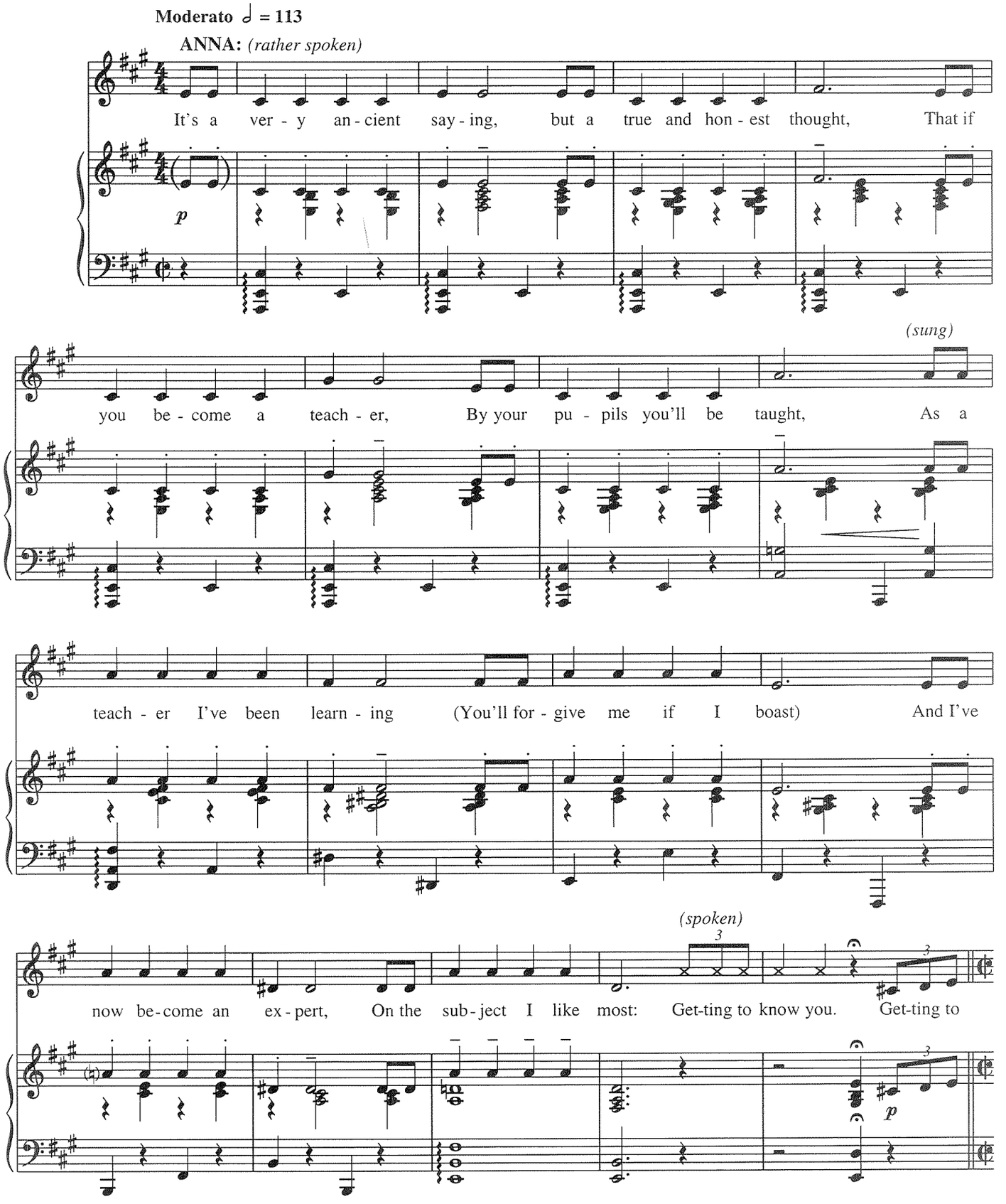

Gm7♭5
G♭maj7
C7♭9
eyes! They're like an o-pen book.
I know their ev-'ry look,
and most of all the look that
fp
fp
fp
E♭/F
F7
E♭/F
Cm7/F
F/B♭
B♭(add2)
F/G
Gm(add2)
hyp-no-tized me!
If I'm wise,
I will walk a-way and
rit.
a tempo
E♭maj9
Fsus(add2)
Cm7/F
F/B♭
B♭(add2)
glad-ly.
But sad-ly, I'm not wise. It's
F/G
Gm(add2)
E♭maj9
Fsus
F
hard to talk a-way the mem-'ries that you prize!


E♭(add2) B♭(add2)/D B♭/D E♭(add2) B♭(add2)/D E♭(add2) Dm7 B♭/D
Love is worth for - giv-ing for! Now I re - al - ize. Ev-'ry-thing worth liv-ing for is
3
Cm7 E♭/F F Gm7 B♭/C C7 E♭(add2) Dm7 B♭/D
there in his eyes! Love is worth for - giv-ing for!
3
rit.
a tempo
E♭(add2) B♭(add2)/D E♭(add2) Dm7 Cm7 E♭/F F(add2)
Now I re - al - ize. Ev - 'ry - thing worth liv - ing for is there, in his
3
molto rit.
Faster
E♭ B♭sus2/D E♭ B♭sus2/D E♭(add2) E♭/F B♭
eyes!
fff
rit.

GETTING TO KNOW YOU

from *The King and I*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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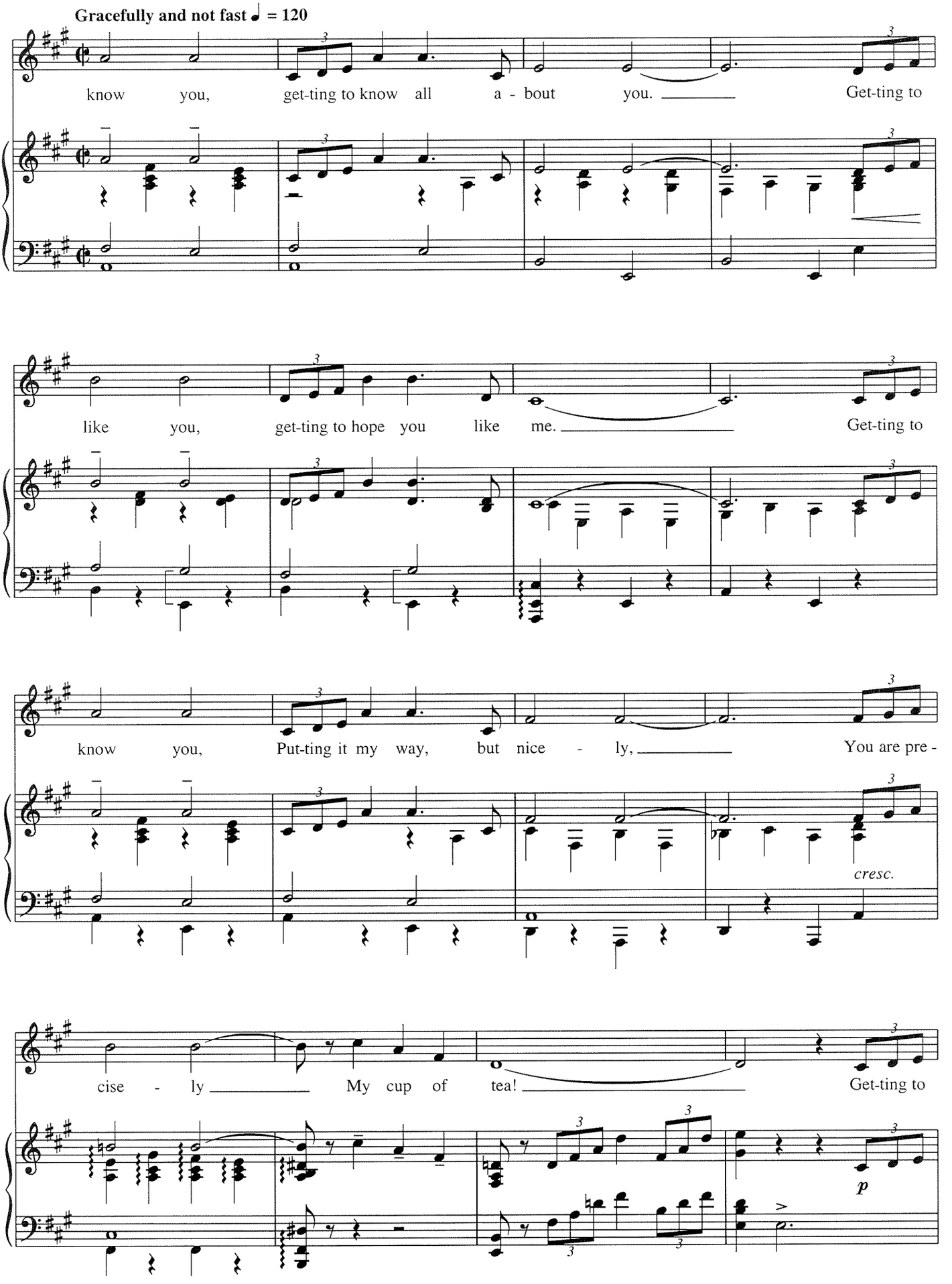
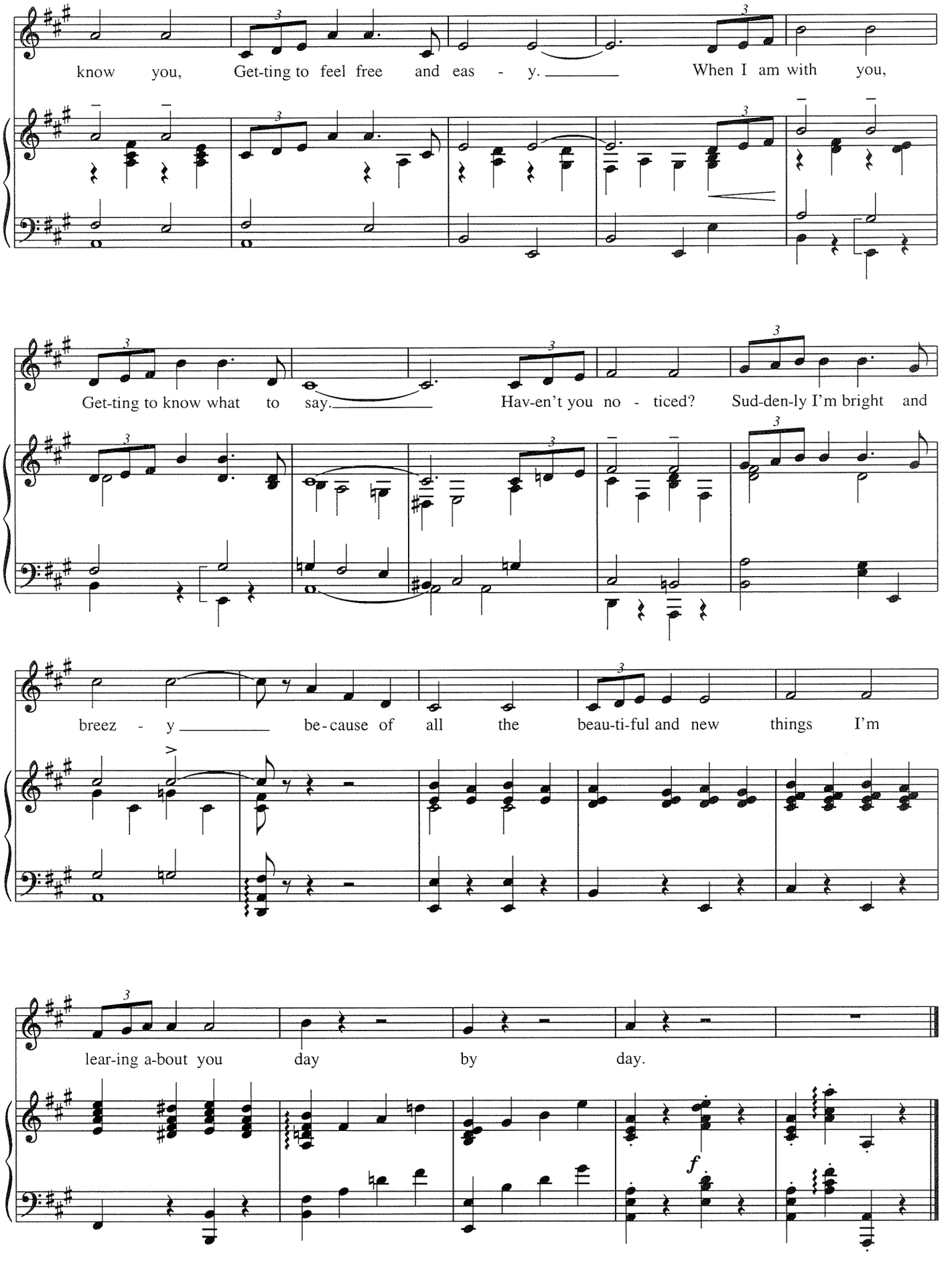

Gracefully and not fast ♩ = 120
know you, get-ting to know all a - bout you. Get-ting to
like you, get-ting to hope you like me. Get-ting to
know you, Put-ting it my way, but nice - ly, You are pre -
cresc.
cise - ly My cup of tea! Get-ting to
p

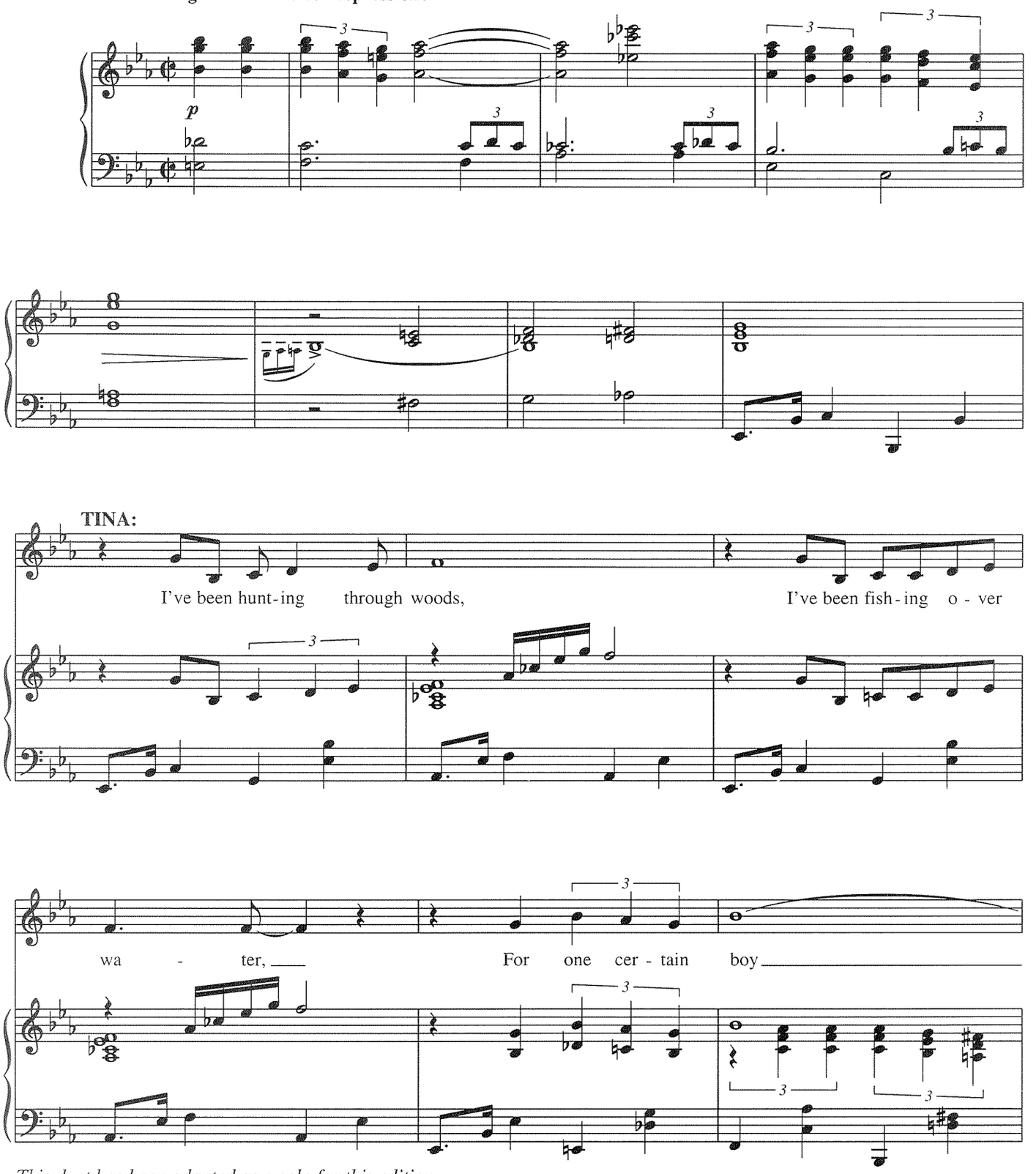

know you, Get-ting to feel free and eas - y. When I am with you,
Get-ting to know what to say. Hav-en't you no - ticed? Sud-den-ly I'm bright and
breez - y be-cause of all the beau-ti-ful and new things I'm
lear-ing a-bout you day by day.
f

IT NEVER WAS YOU

from the musical play *Knickerbocker Holiday*

Words by MAXWELL ANDERSON
Music by KURT WEILL

Allegro moderato con espressione



This duet has been adapted as a solo for this edition

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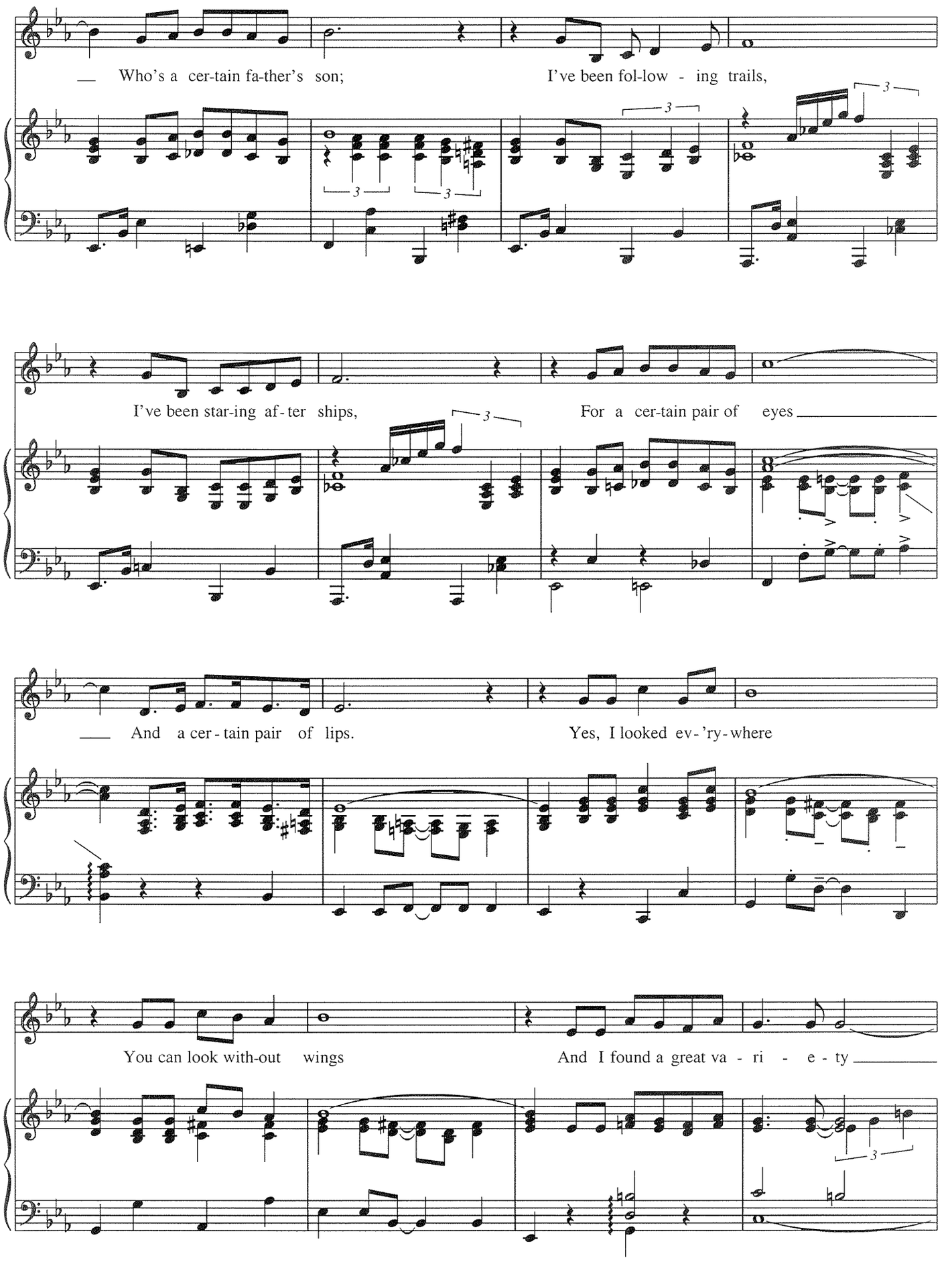
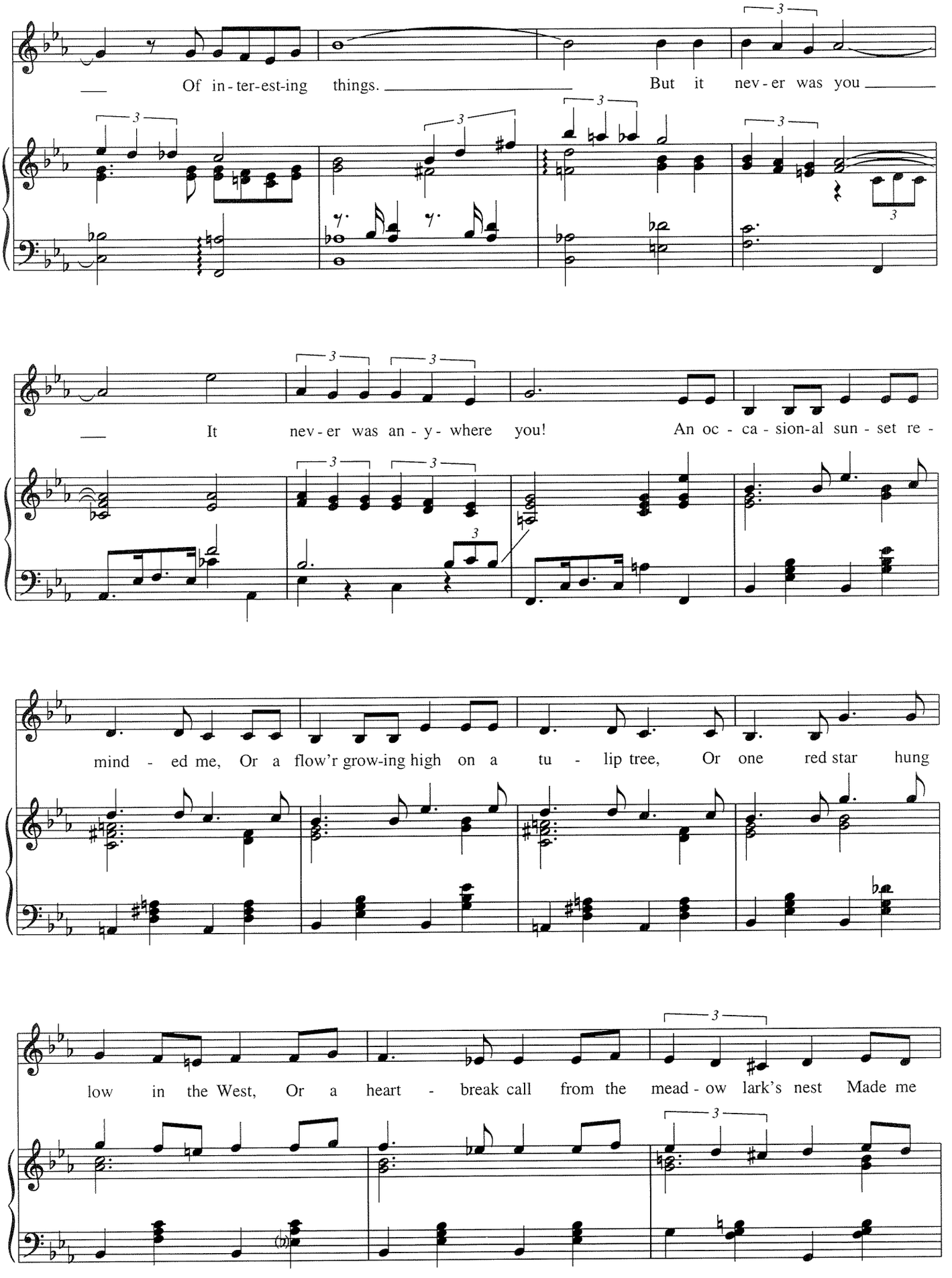
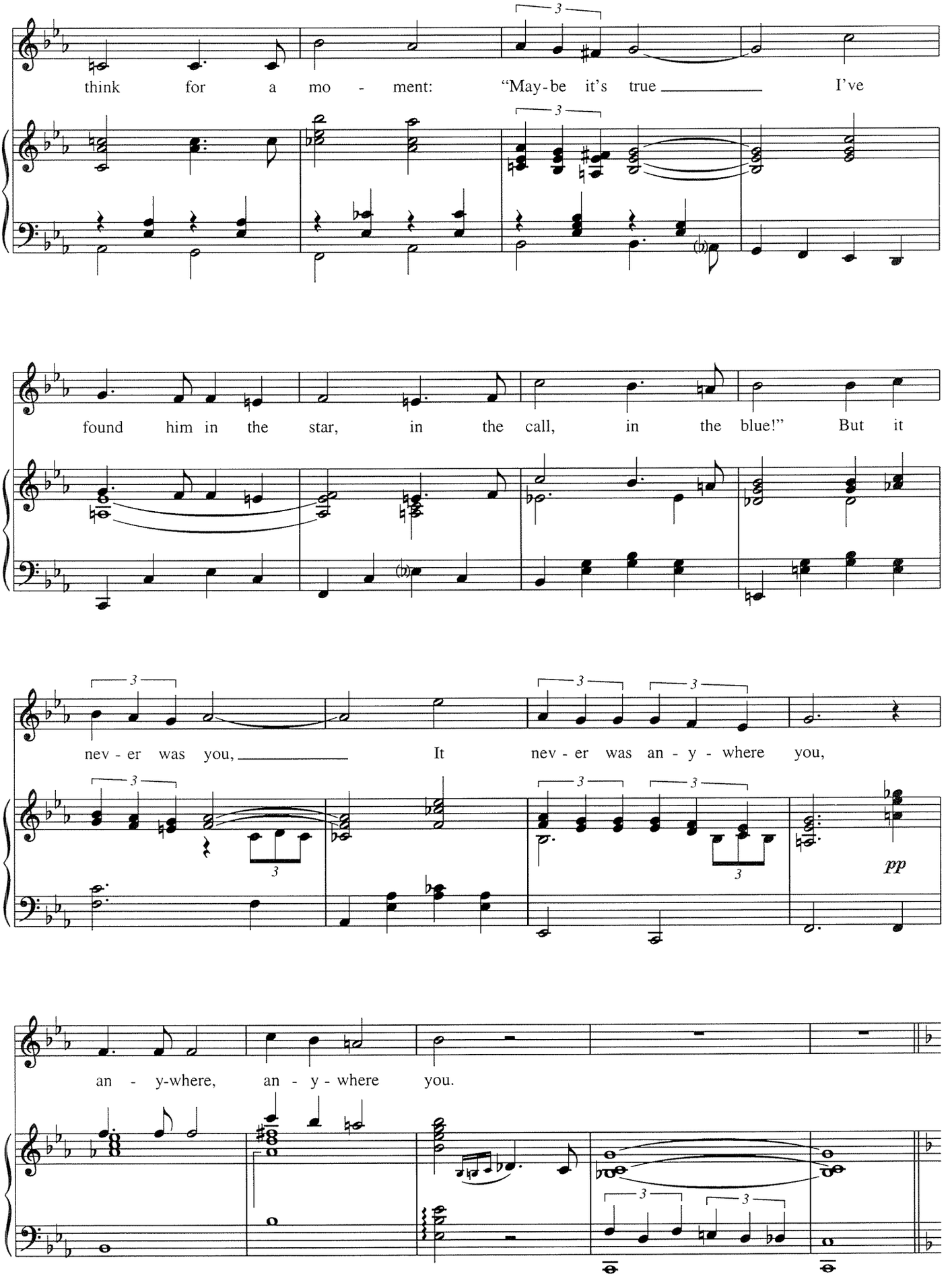
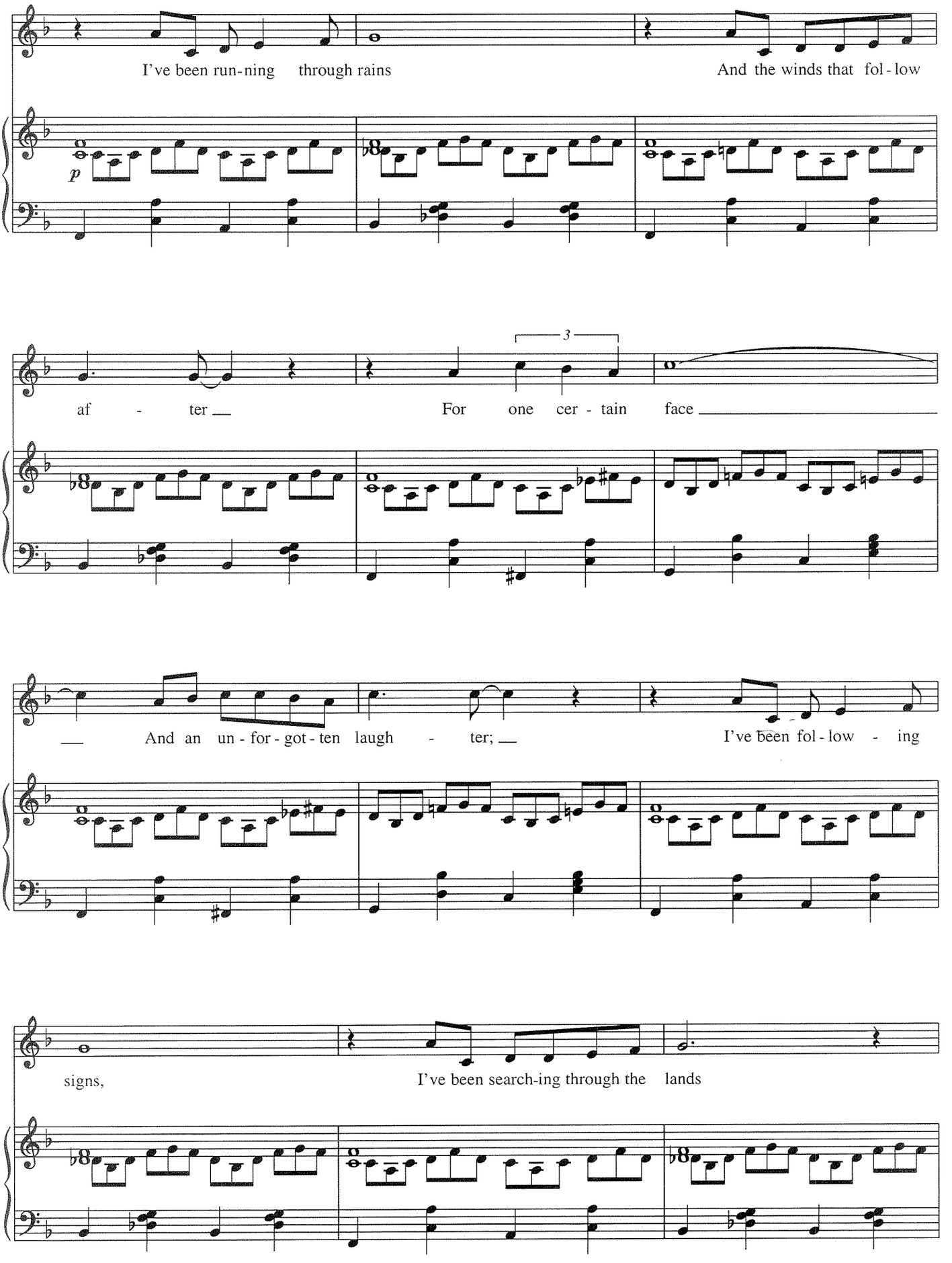
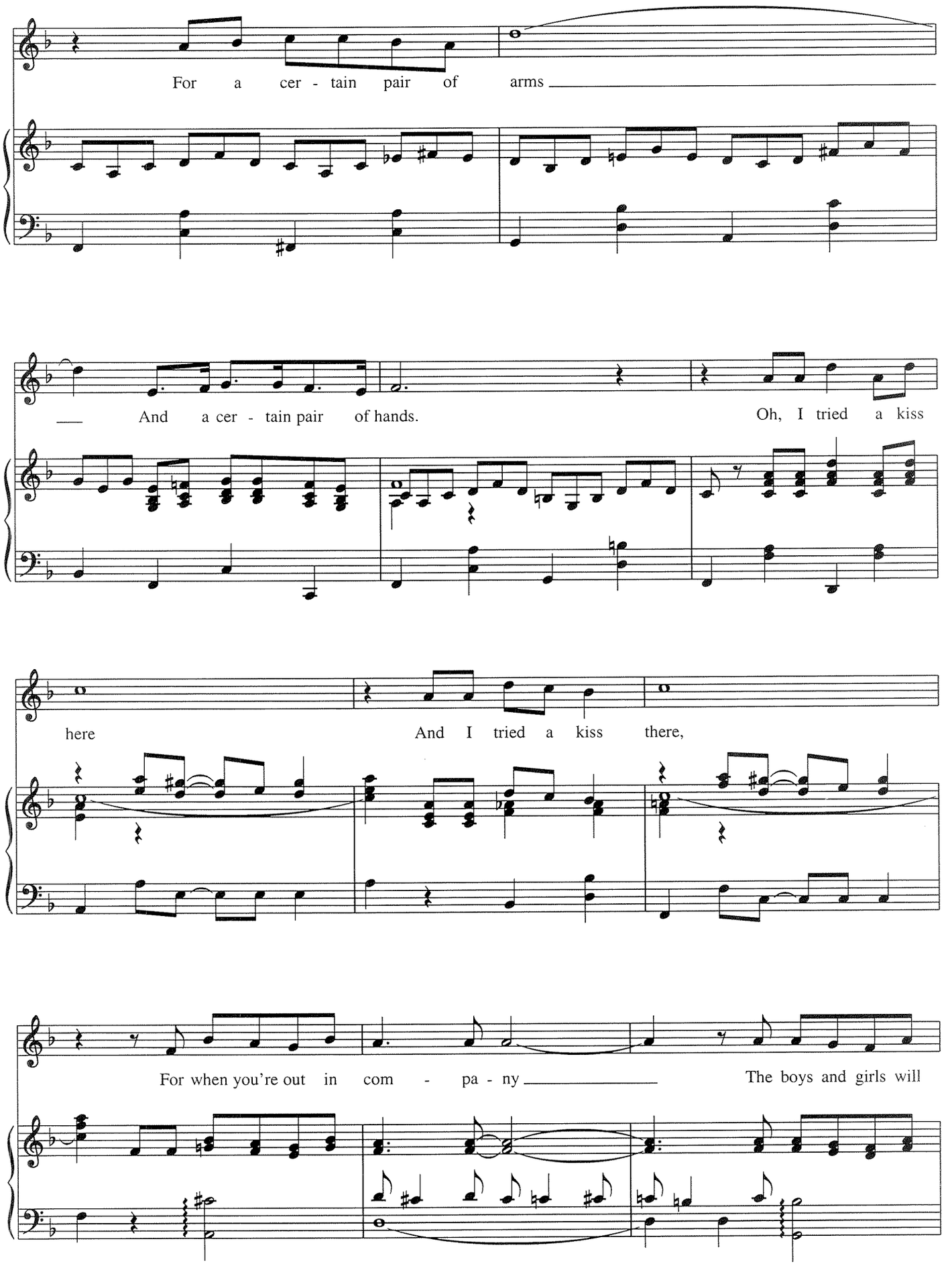
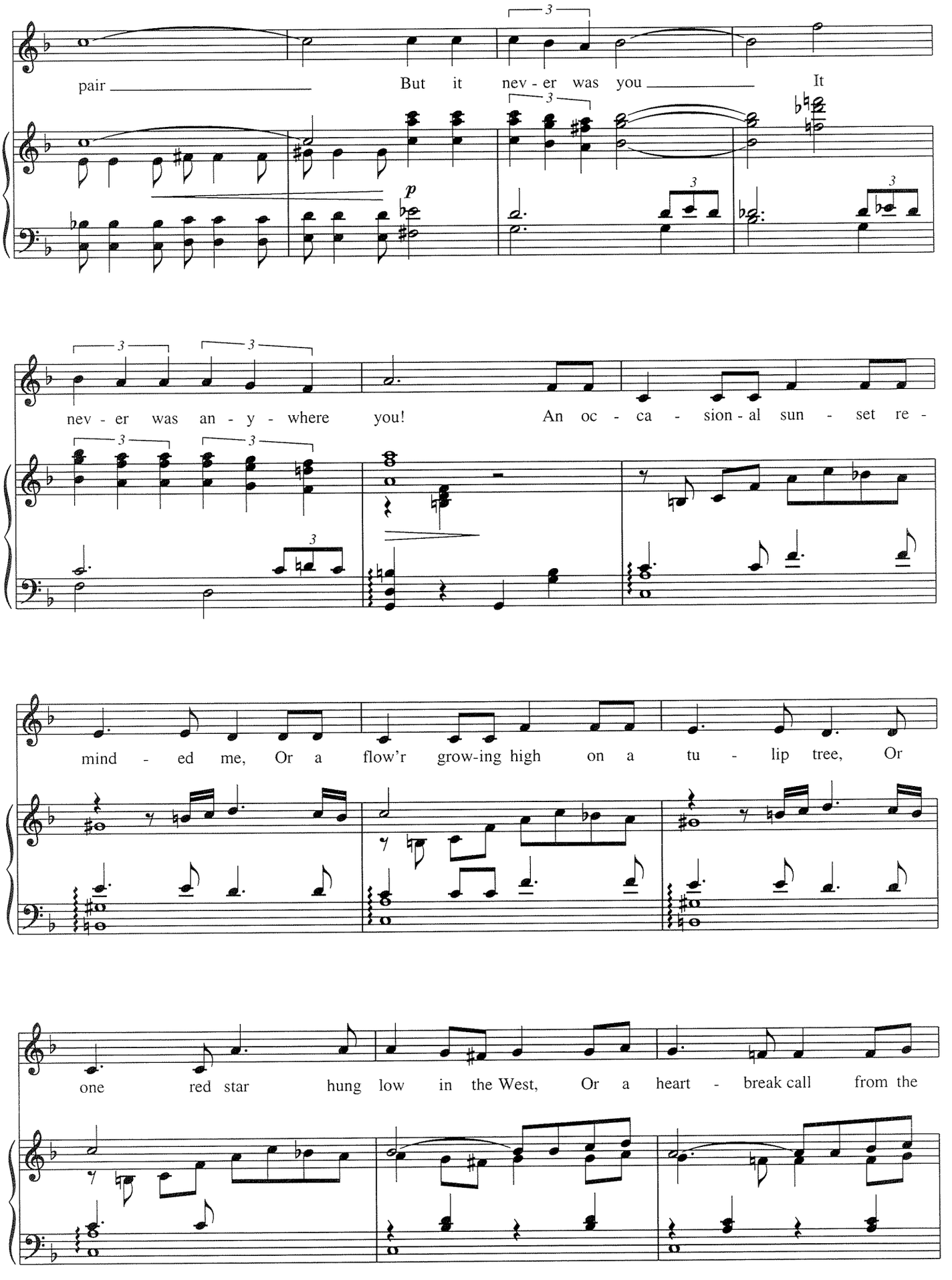

Who's a cer-tain fa-ther's son;
I've been fol-low - ing trails,
I've been star-ing af-ter ships,
For a cer-tain pair of eyes
And a cer-tain pair of lips.
Yes, I looked ev-'ry-where
You can look with-out wings
And I found a great va - ri - e - ty

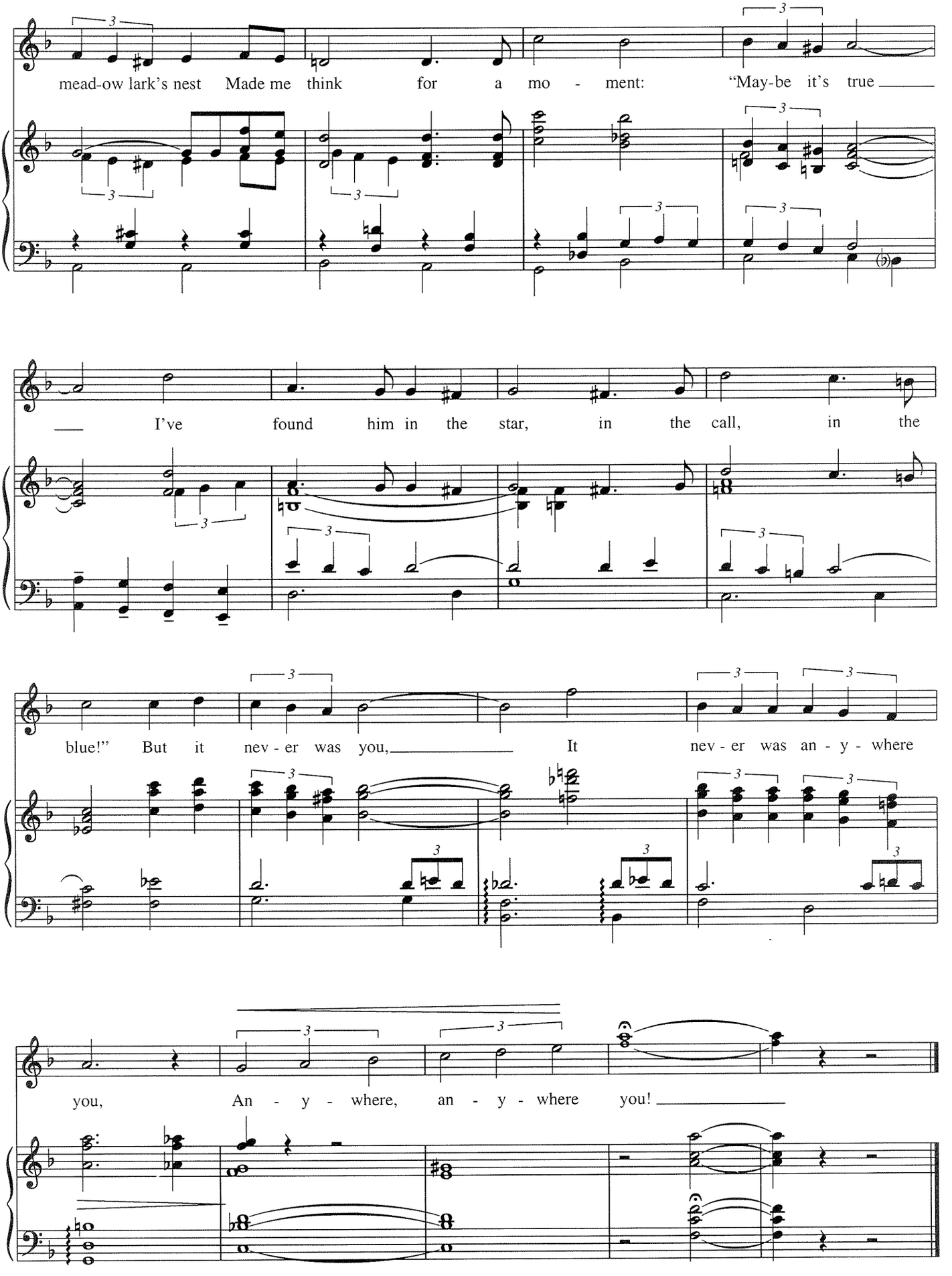

Of in-ter-est-ing things. But it nev-er was you
It nev-er was an-y-where you! An oc-ca-sion-al sun-set re-
mind-ed me, Or a flow'r grow-ing high on a tu-lip tree, Or one red star hung
low in the West, Or a heart-break call from the mead-ow lark's nest Made me


think for a mo - ment: "May-be it's true I've
found him in the star, in the call, in the blue!" But it
nev - er was you, It nev - er was an - y - where you,
pp
an - y-where, an - y - where you.


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


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

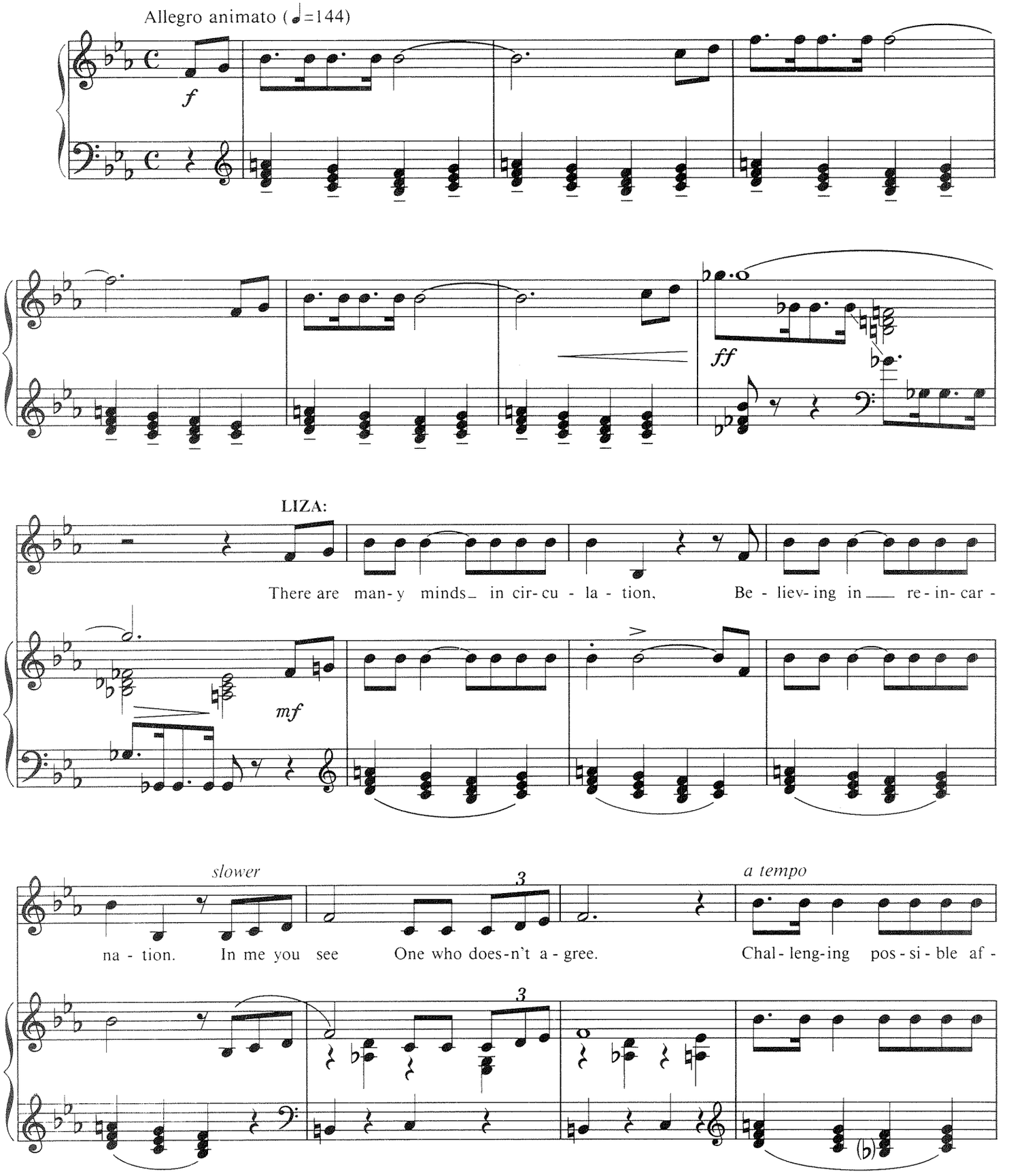

pair
But it nev - er was you
It
p
nev - er was an - y - where you!
An oc - ca - sion - al sun - set re -
mind - ed me, Or a flow'r grow-ing high on a tu - lip tree, Or
one red star hung low in the West, Or a heart - break call from the


mead-ow lark's nest Made me think for a mo - ment: "May-be it's true
I've found him in the star, in the call, in the
blue!" But it nev - er was you, It nev - er was an - y - where
you, An - y - where, an - y - where you!

ONE LIFE TO LIVE

from the musical production *Lady in the Dark*

Words by IRA GERSHWIN
Music by KURT WEILL



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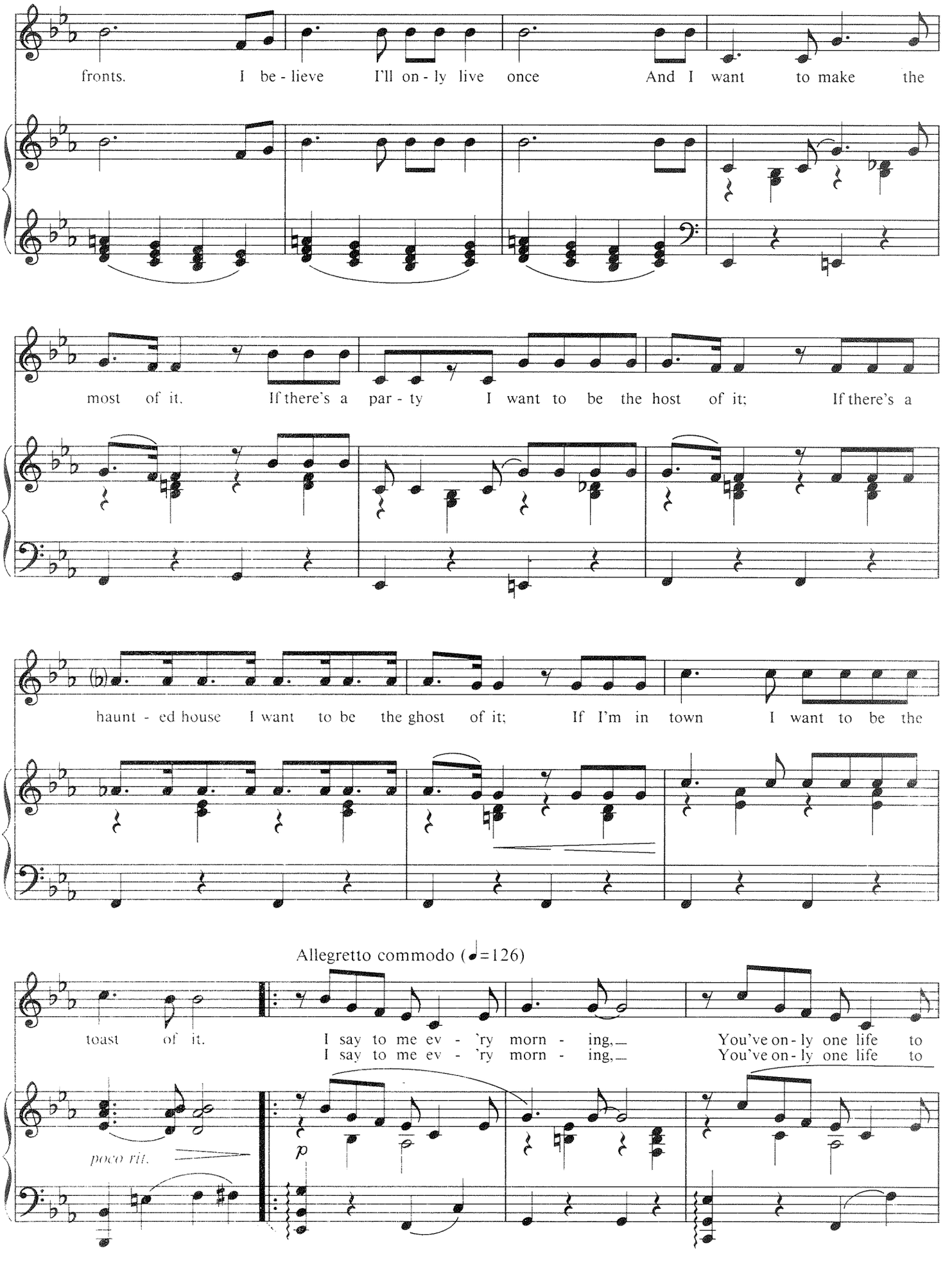
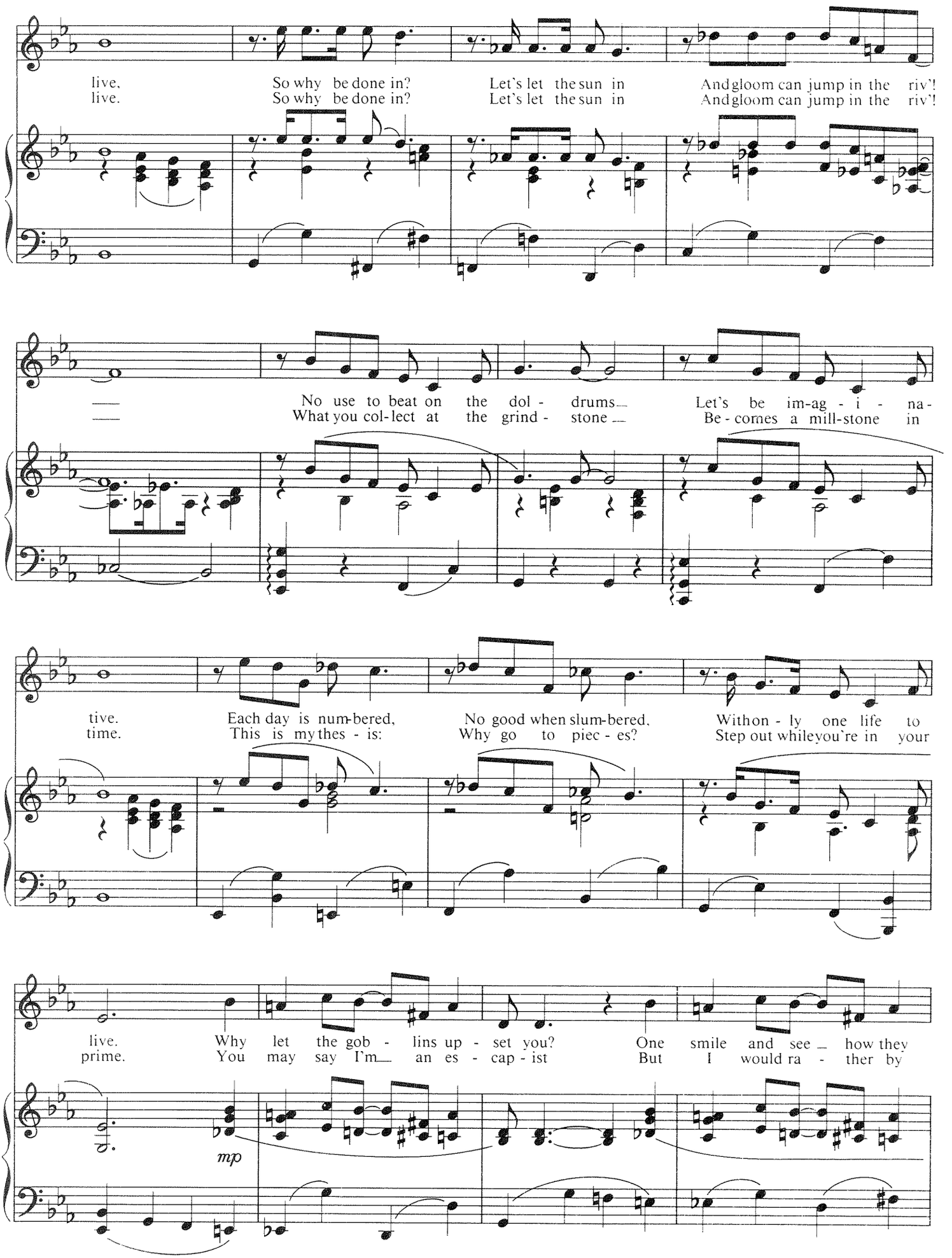
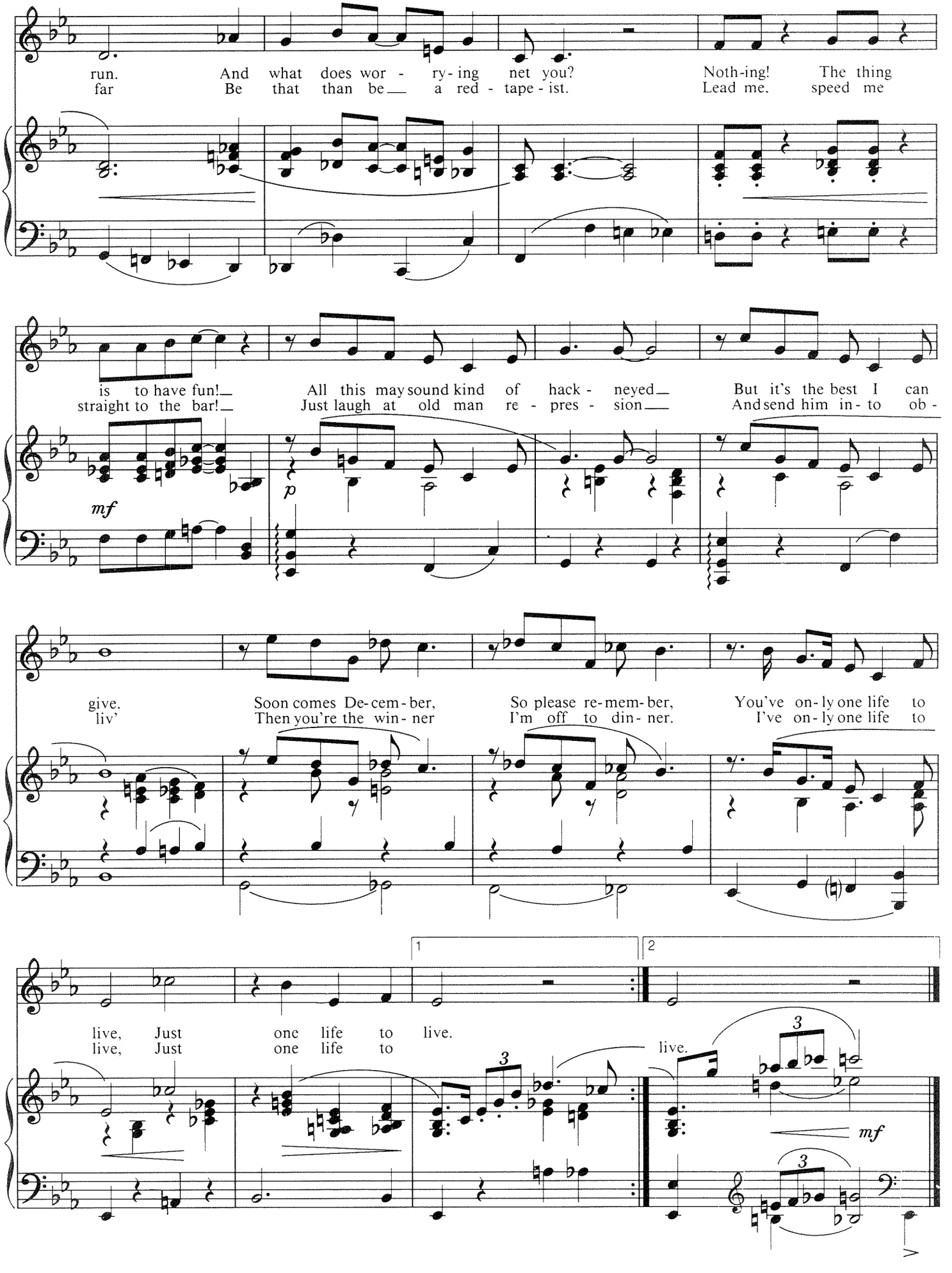

fronts. I be - lieve I'll on - ly live once And I want to make the
most of it. If there's a par - ty I want to be the host of it; If there's a
haunt - ed house I want to be the ghost of it; If I'm in town I want to be the
Allegretto commodo (♩=126)
toast of it. I say to me ev - 'ry morn - ing,_ You've on - ly one life to
I say to me ev - 'ry morn - ing,_ You've on - ly one life to
poco rit.
p

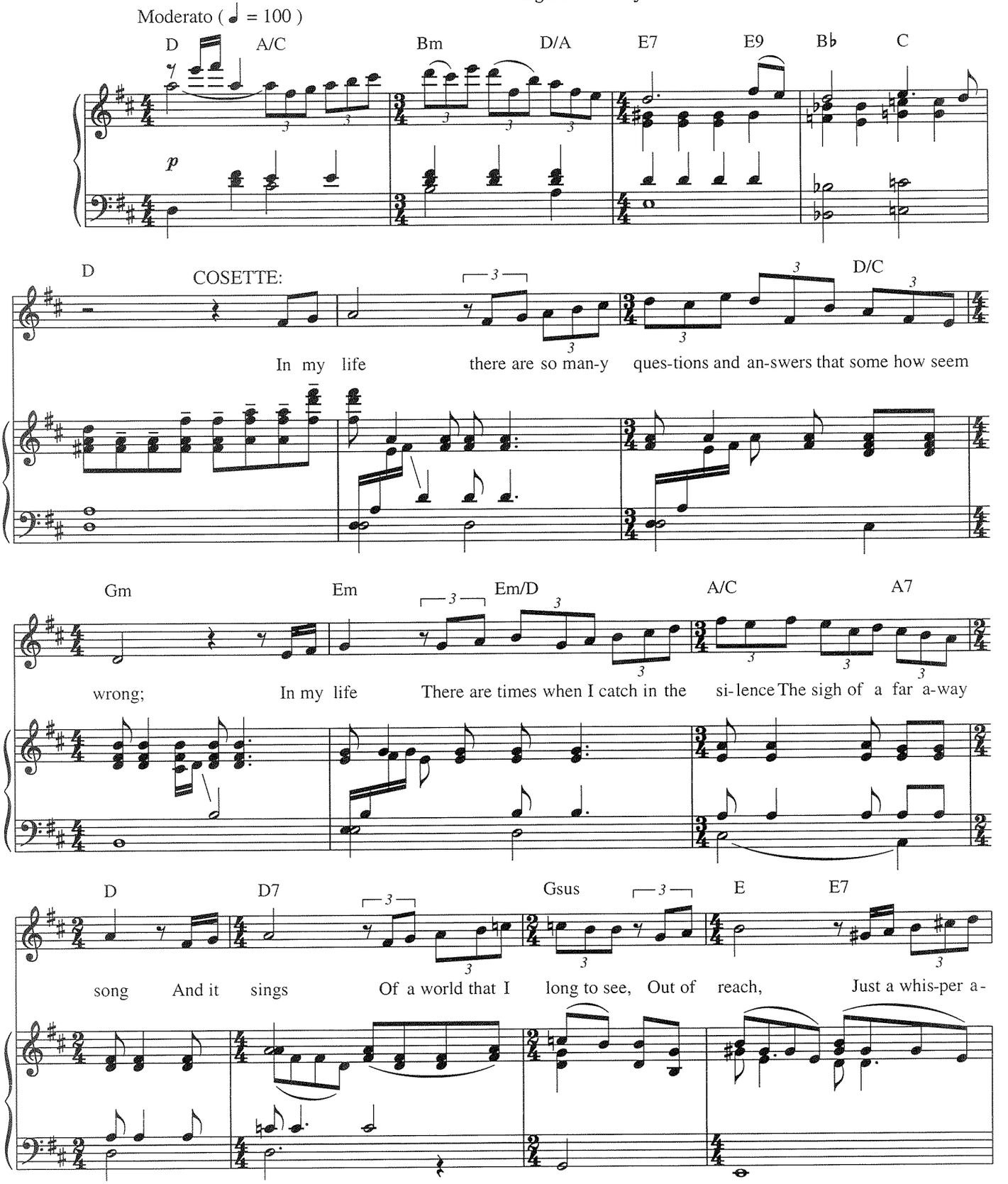

live. So why be done in? Let's let the sun in And gloom can jump in the riv'!
live. So why be done in? Let's let the sun in And gloom can jump in the riv'!
No use to beat on the dol - drums Let's be im-ag - i - na -
What you col-lect at the grind - stone Be - comes a mill-stone in
tive. Each day is num-bered, No good when slum-bered, With on - ly one life to
time. This is my thes - is: Why go to piec - es? Step out while you're in your
live. Why let the gob - lins up - set you? One smile and see how they
prime. You may say I'm an es - cap - ist But I would ra - ther by
mp


run. And what does wor - ry - ing net you? Noth-ing! The thing
far Be that than be a red - tape - ist. Lead me, speed me
is to have fun! All this may sound kind of hack - neyed But it's the best I can
straight to the bar! Just laugh at old man re - pres - sion And send him in - to ob -
mf
p
give. Soon comes De-cem-ber, So please re-mem-ber, You've on-ly one life to
liv' Then you're the win - ner I'm off to din - ner. I've on-ly one life to
1
2
live, Just one life to live.
live, Just one life to live.
3
3
3
mf

IN MY LIFE

from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by HERBERT KRETZMER
Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL



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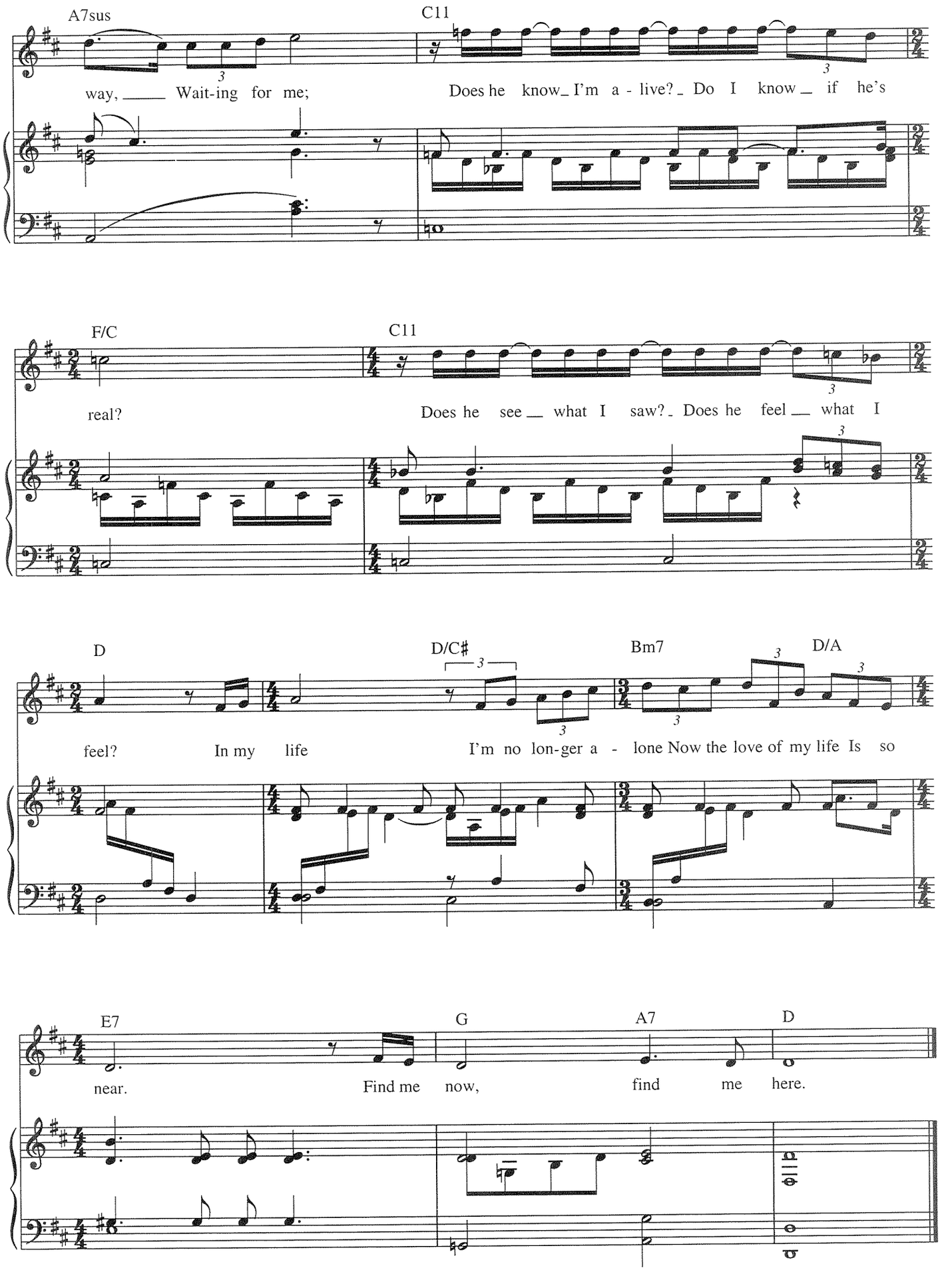
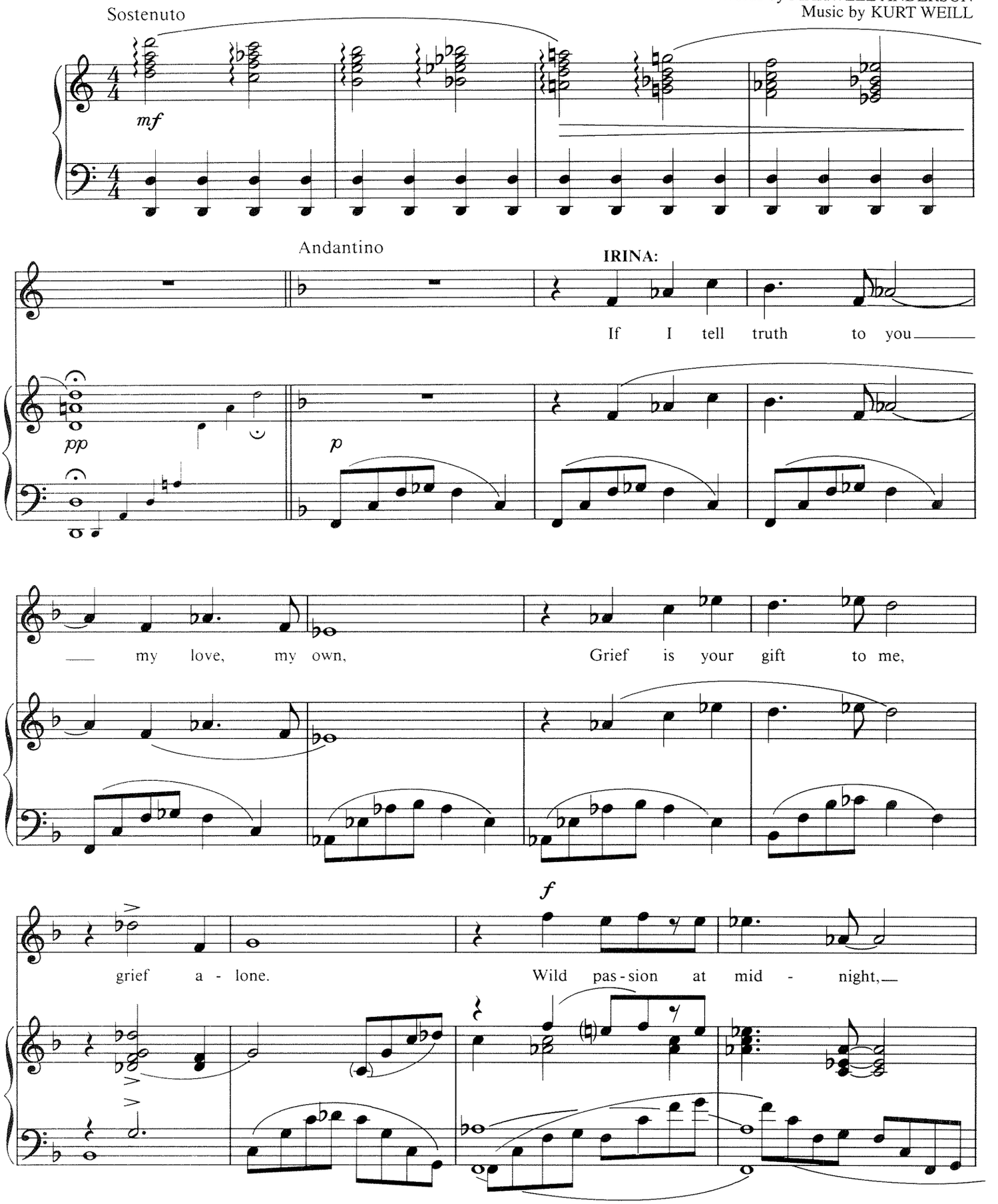

A7sus
C11
way, Wait-ing for me;
Does he know I'm a - live? Do I know if he's
F/C
C11
real?
Does he see what I saw? Does he feel what I
D
D/C♯
Bm7
D/A
feel? In my life
I'm no lon-ger a - lone Now the love of my life Is so
E7
G
A7
D
near.
Find me now, find me here.

STAY WELL

from the musical production *Lost in the Stars*

Words by MAXWELL ANDERSON
Music by KURT WEILL



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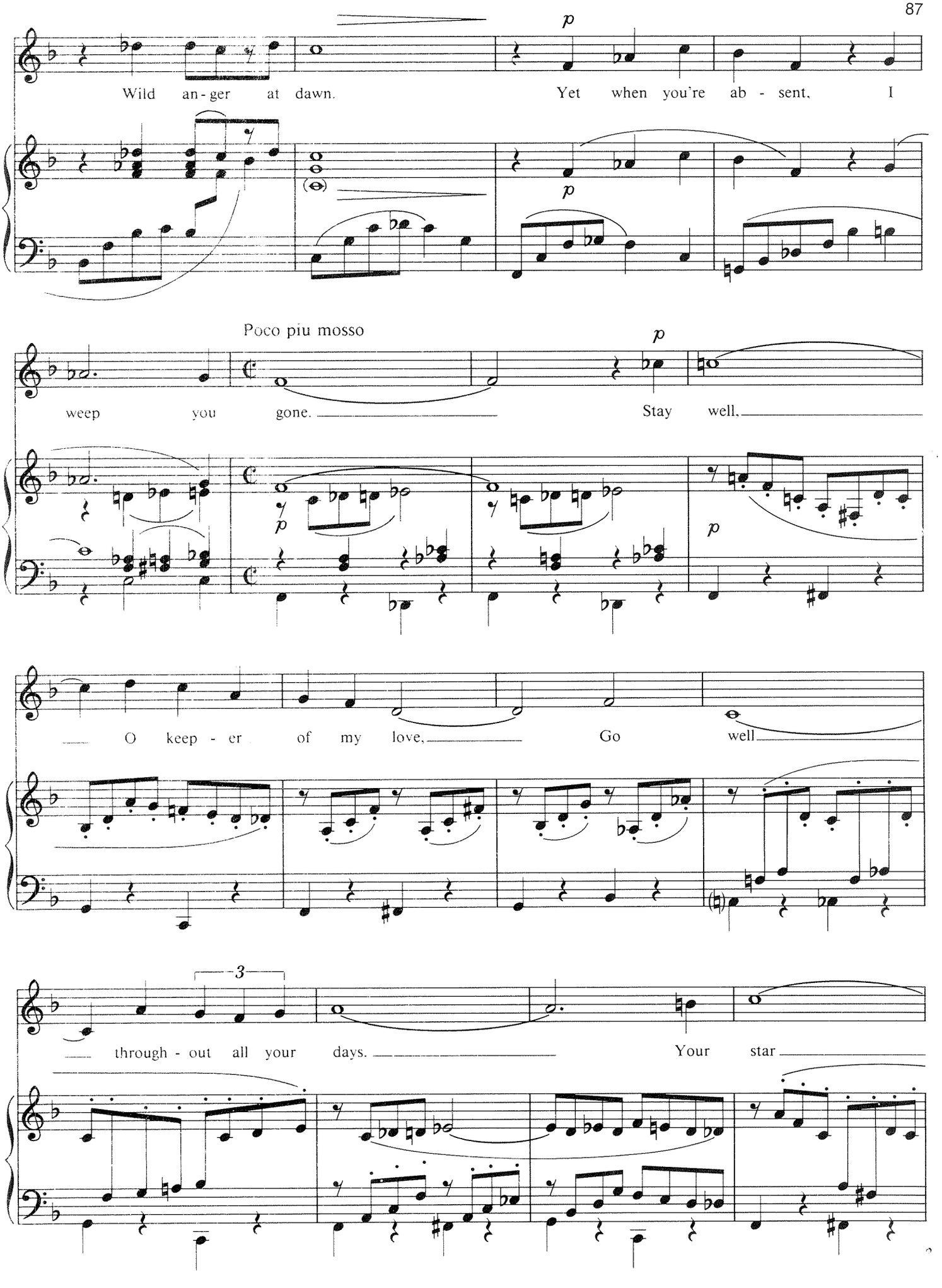
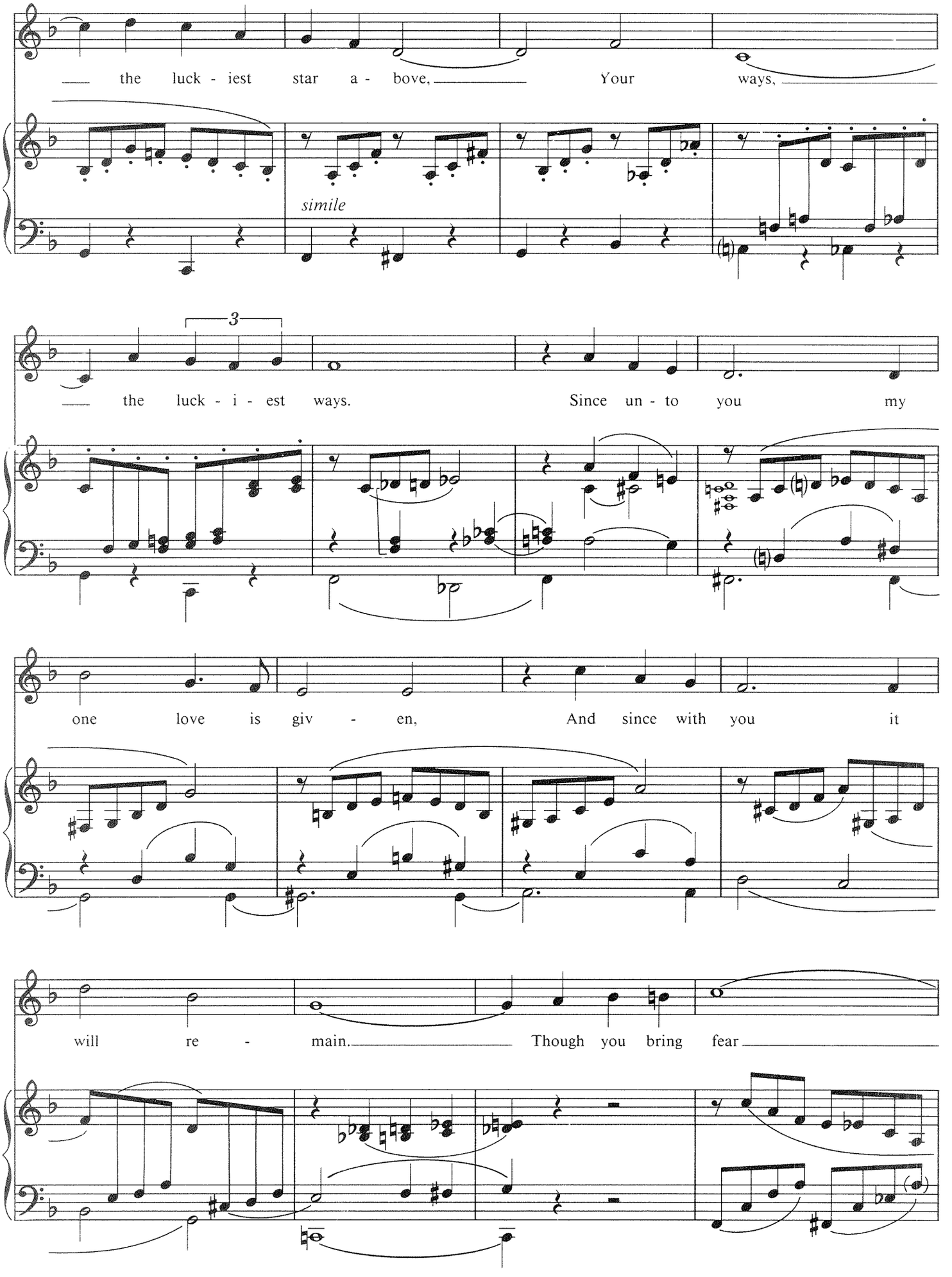
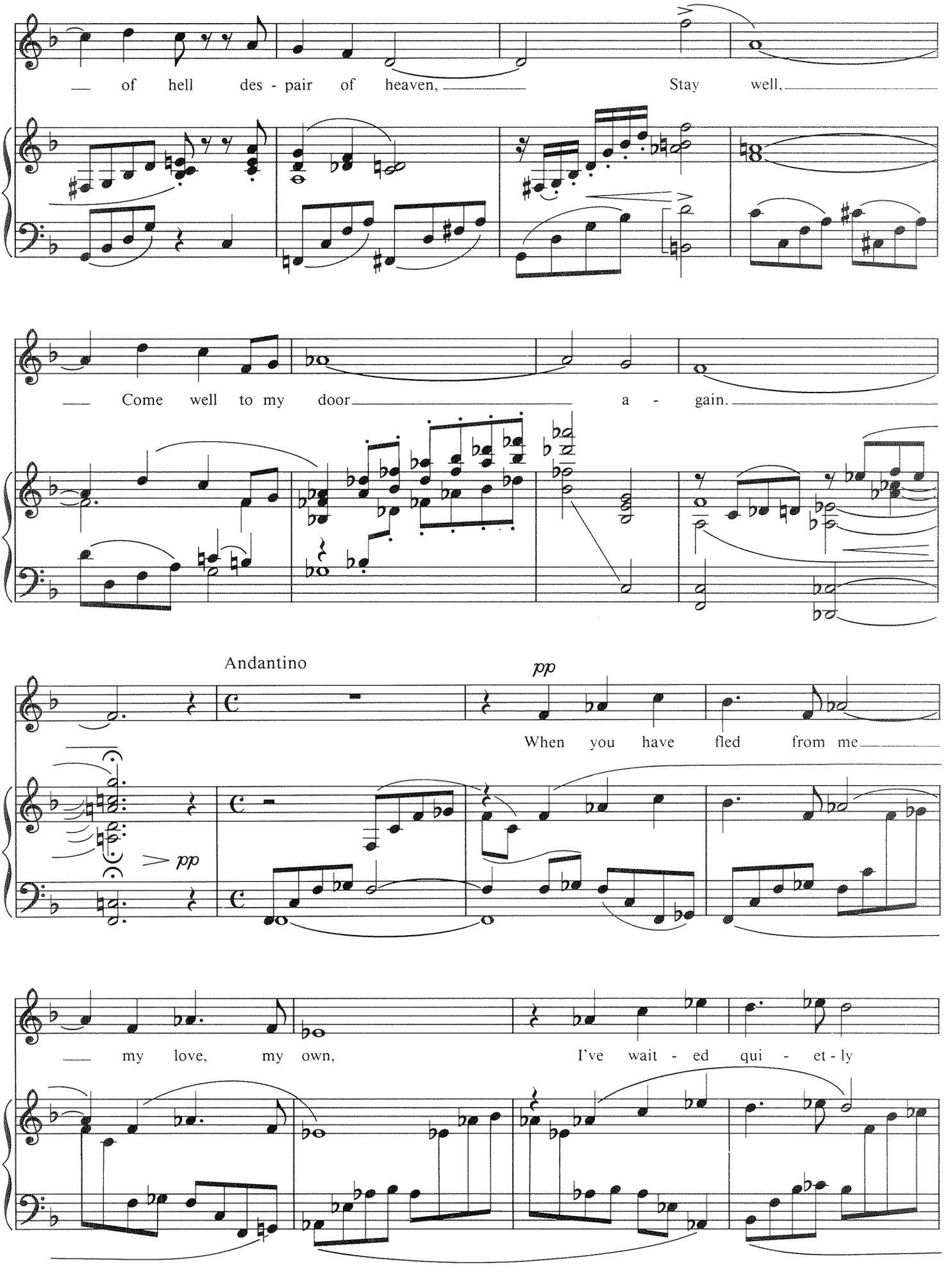
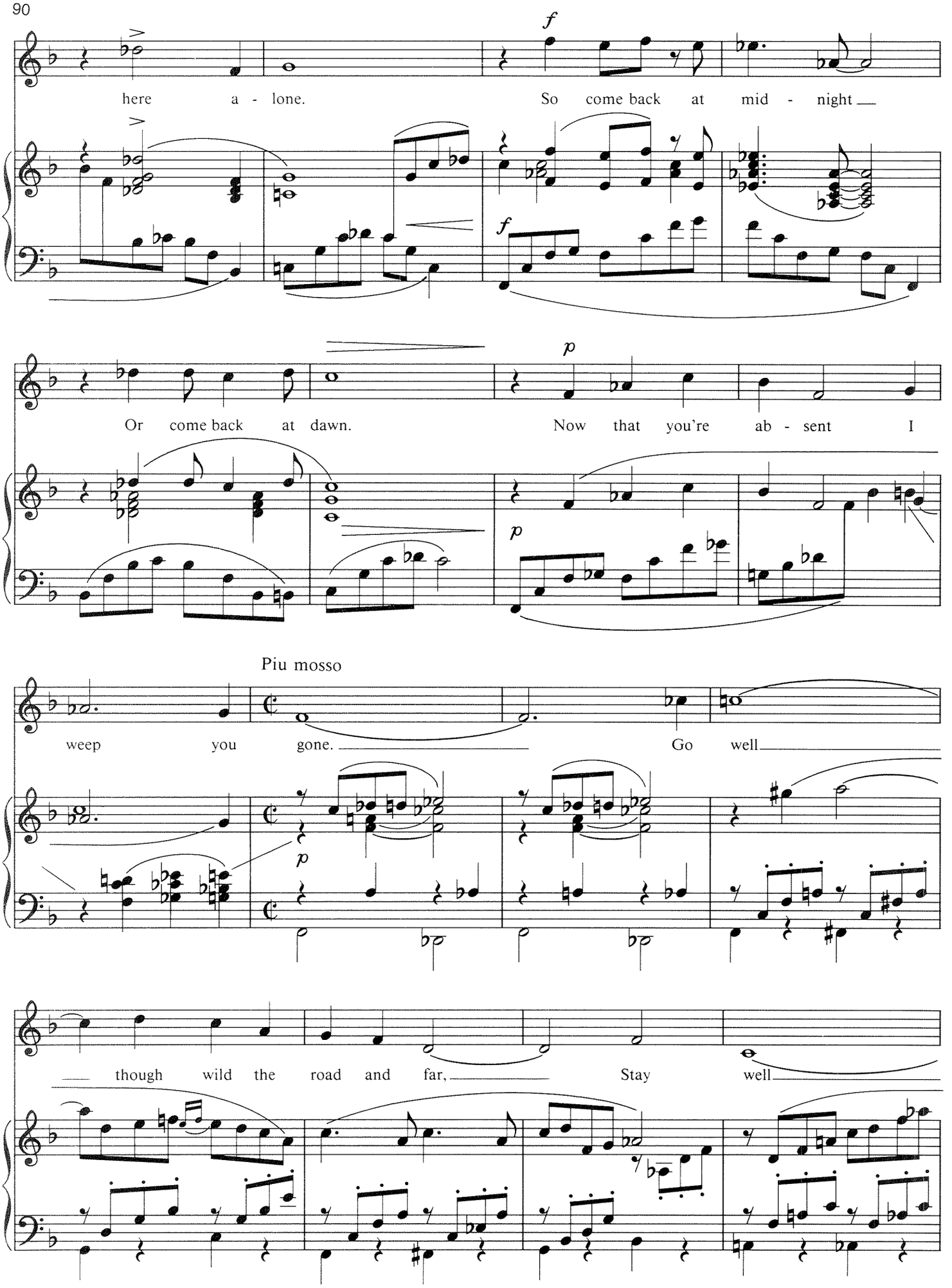
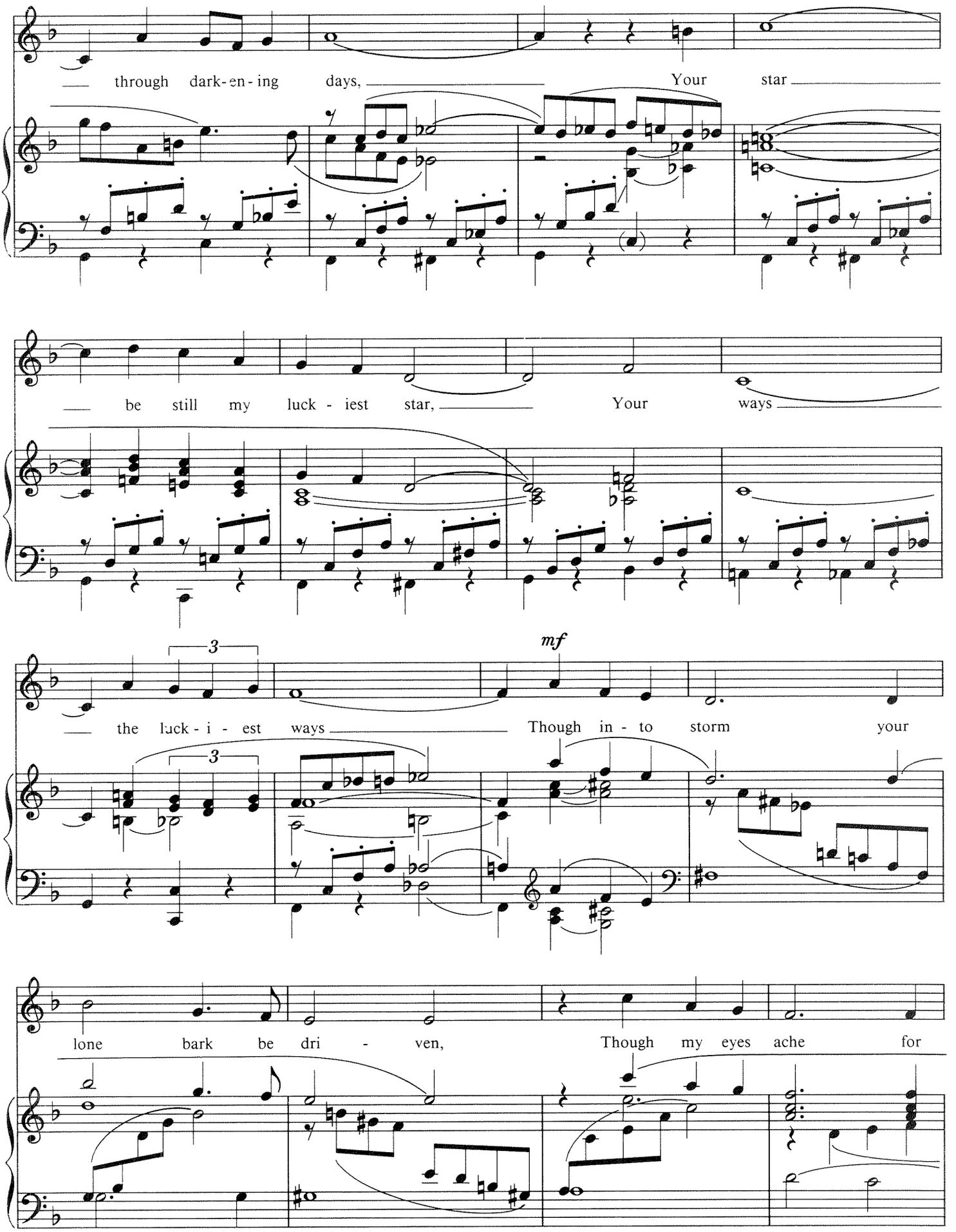
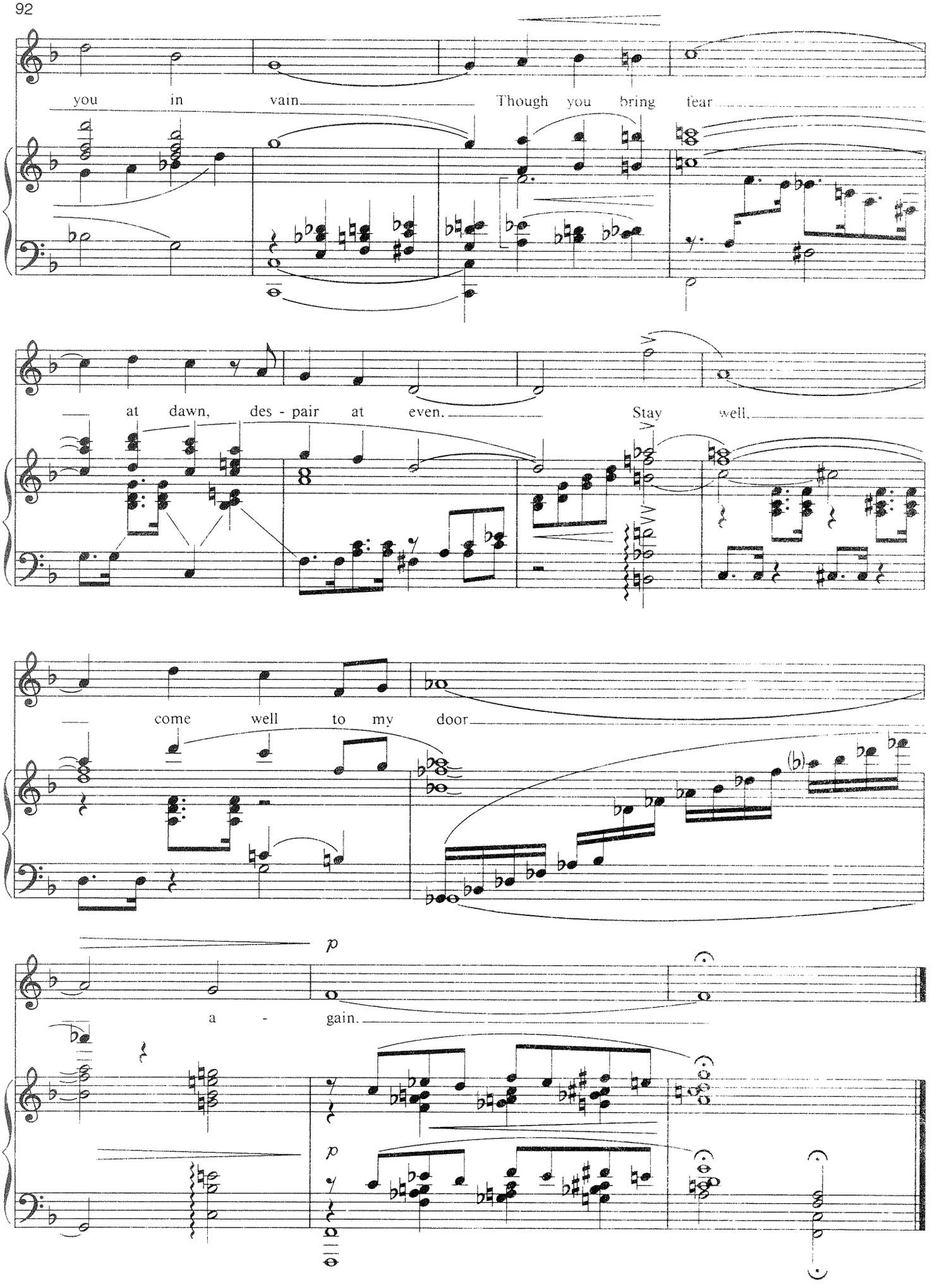

p
Wild an - ger at dawn.
Yet when you're ab - sent, I
p
Poco piu mosso
p
weep you gone.
Stay well,
p
p
O keep - er of my love,
Go well
3
through - out all your days.
Your star


the luck - iest star a - bove, Your ways,
simile
3
the luck - i - est ways. Since un - to you my
one love is giv - en, And since with you it
will re - main. Though you bring fear


of hell des - pair of heaven, Stay well,
Come well to my door a - gain.
Andantino
pp
When you have fled from me
pp
my love, my own, I've wait - ed qui - et - ly


here a - lone.
So come back at mid - night
Or come back at dawn.
Now that you're ab - sent I
Piu mosso
weep you gone.
Go well
though wild the road and far,
Stay well

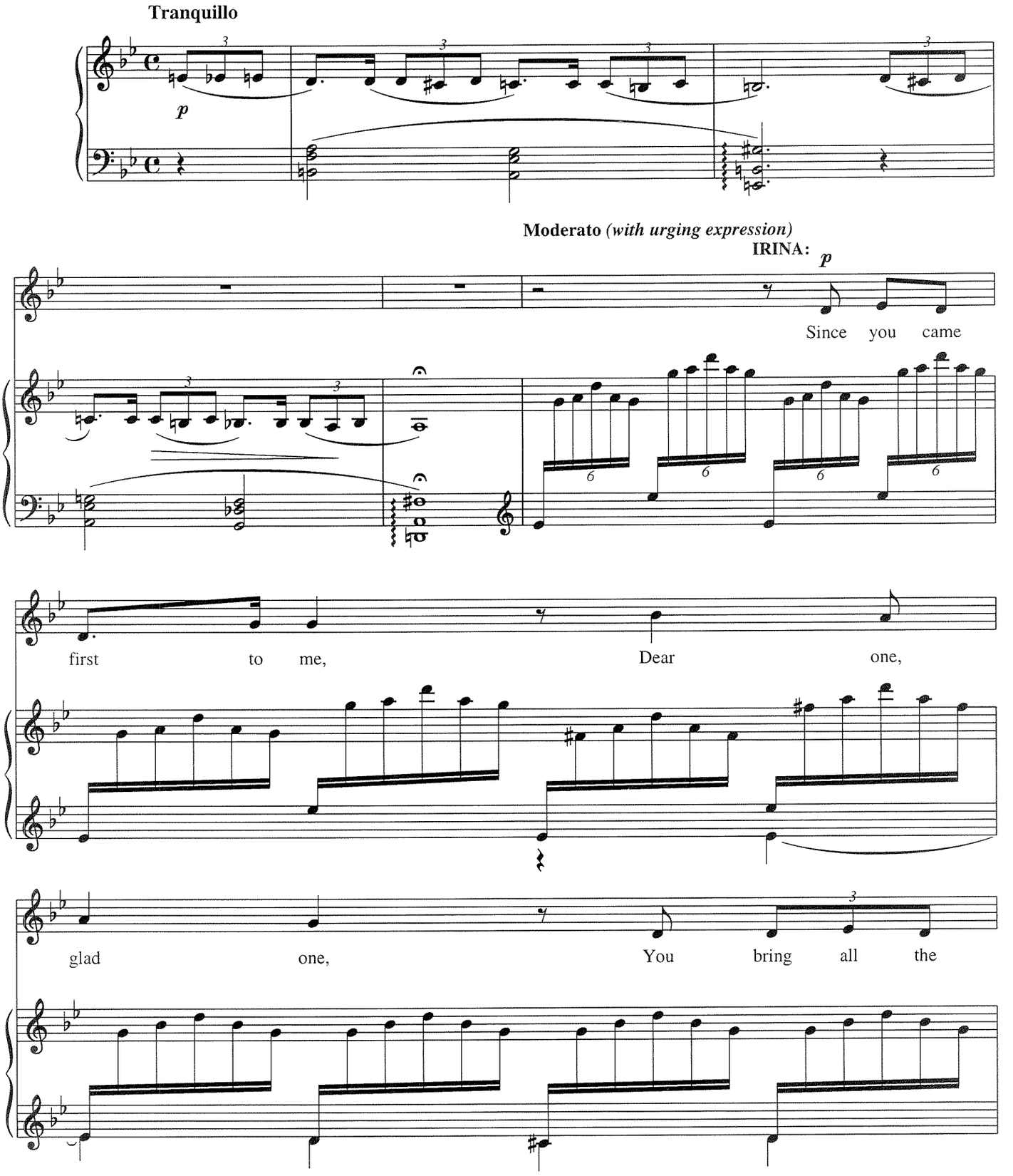

through dark-en-ing days, Your star
be still my luck - iest star, Your ways
3
mf
the luck - i - est ways Though in - to storm your
lone bark be dri - ven, Though my eyes ache for


you in vain Though you bring fear
at dawn, des - pair at even. Stay well,
come well to my door
p
a - gain.
p

TROUBLE MAN

from the musical production *Lost in the Stars*

Words by MAXWELL ANDERSON
Music by KURT WEILL



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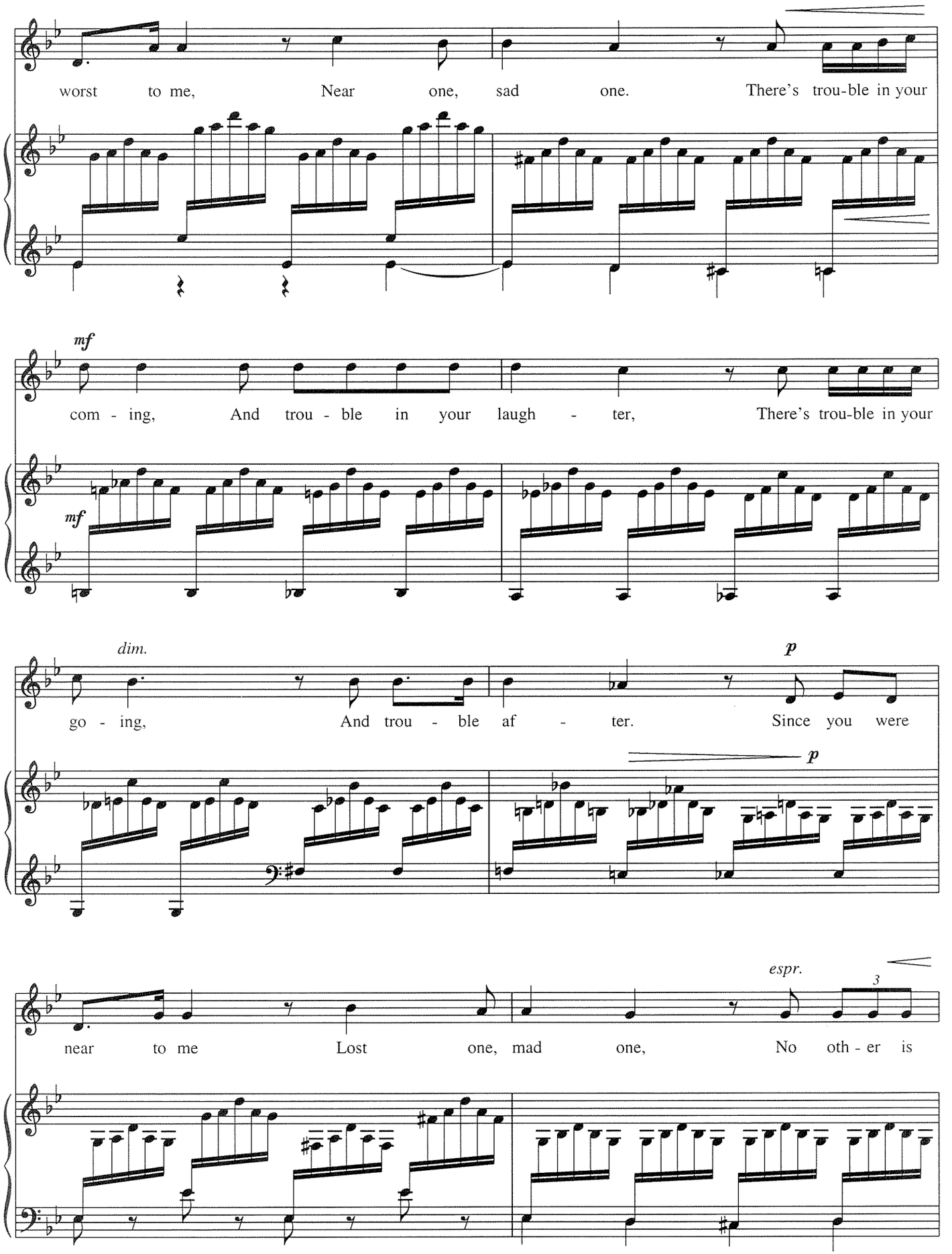
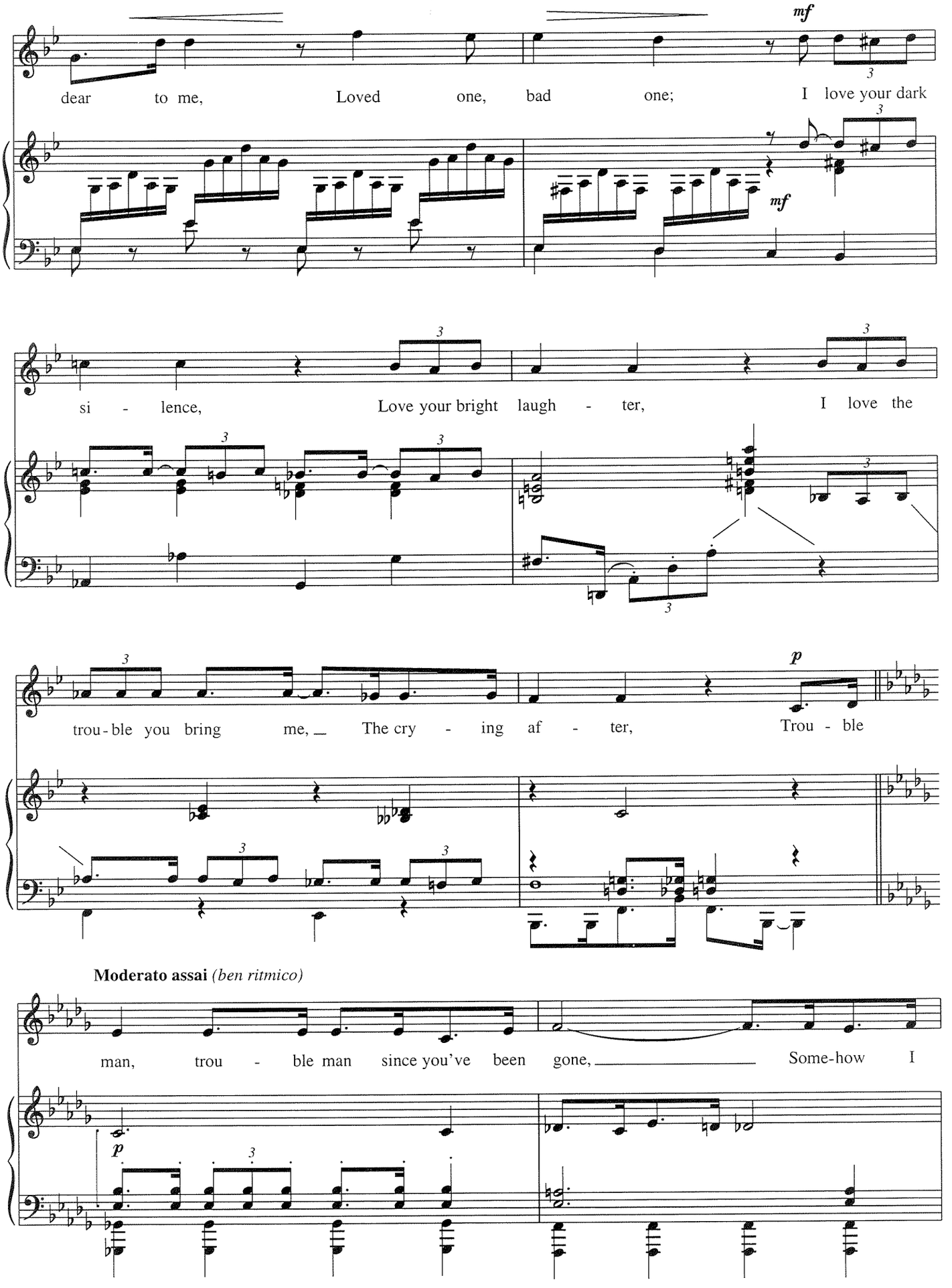
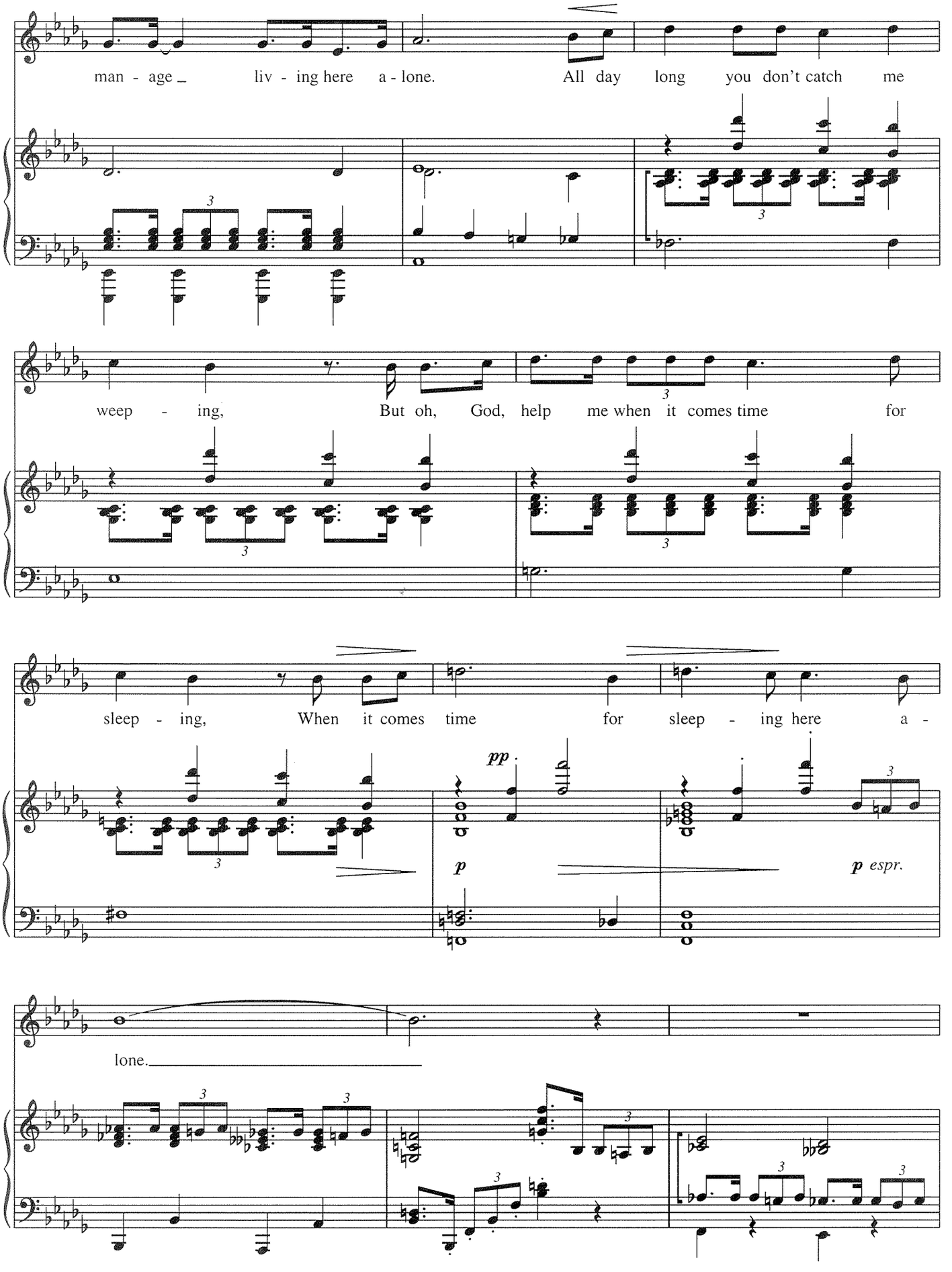
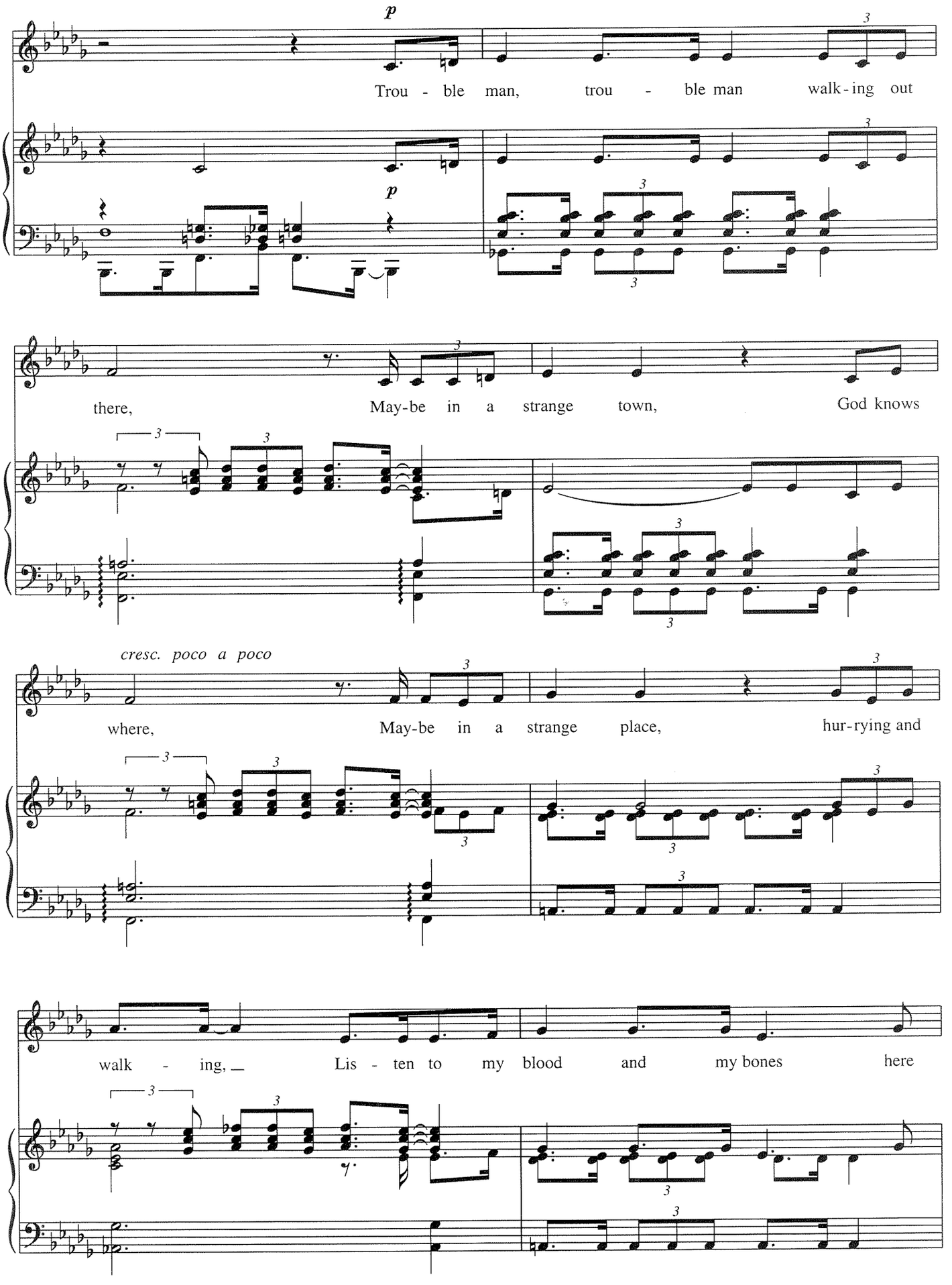
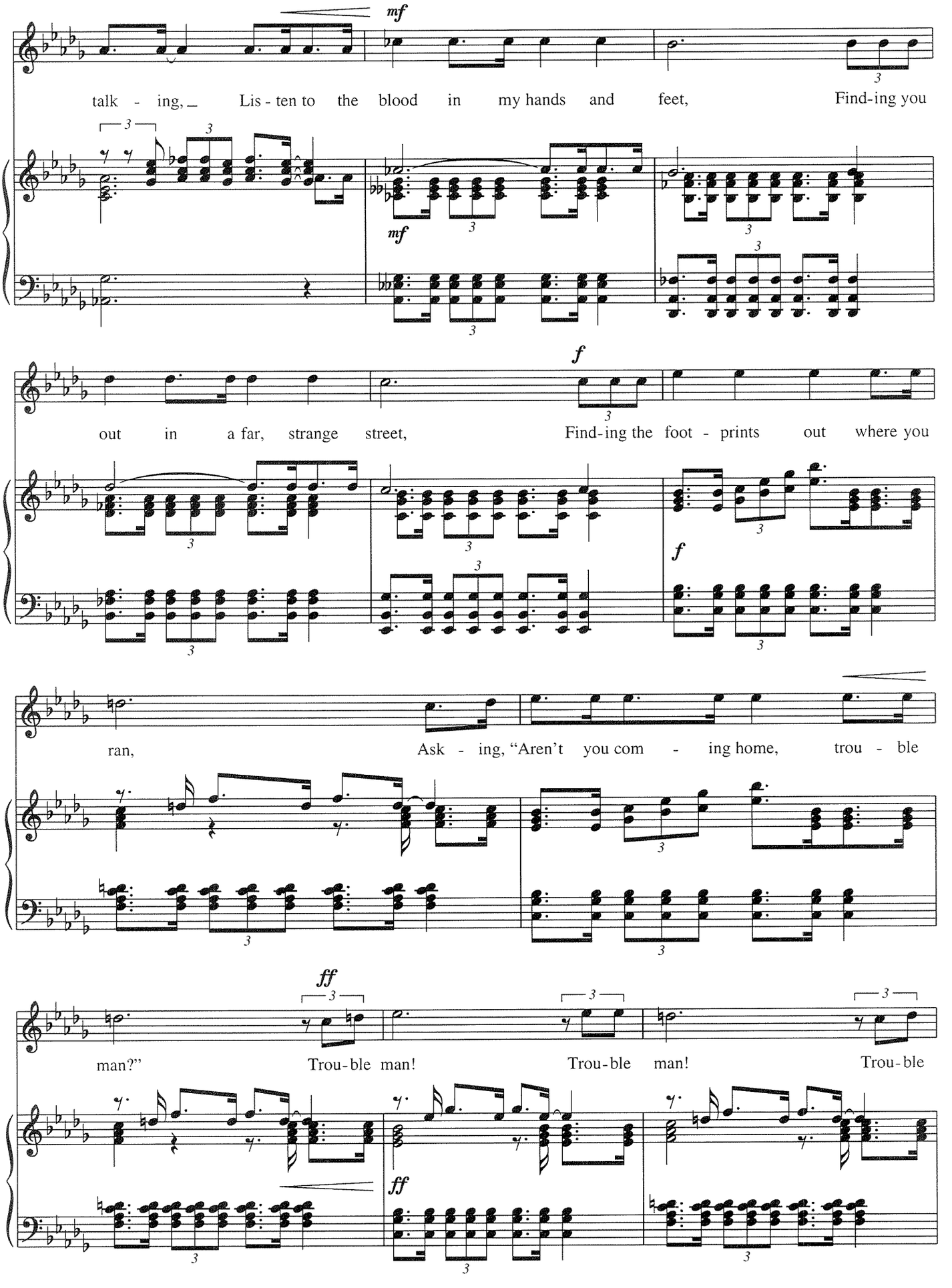
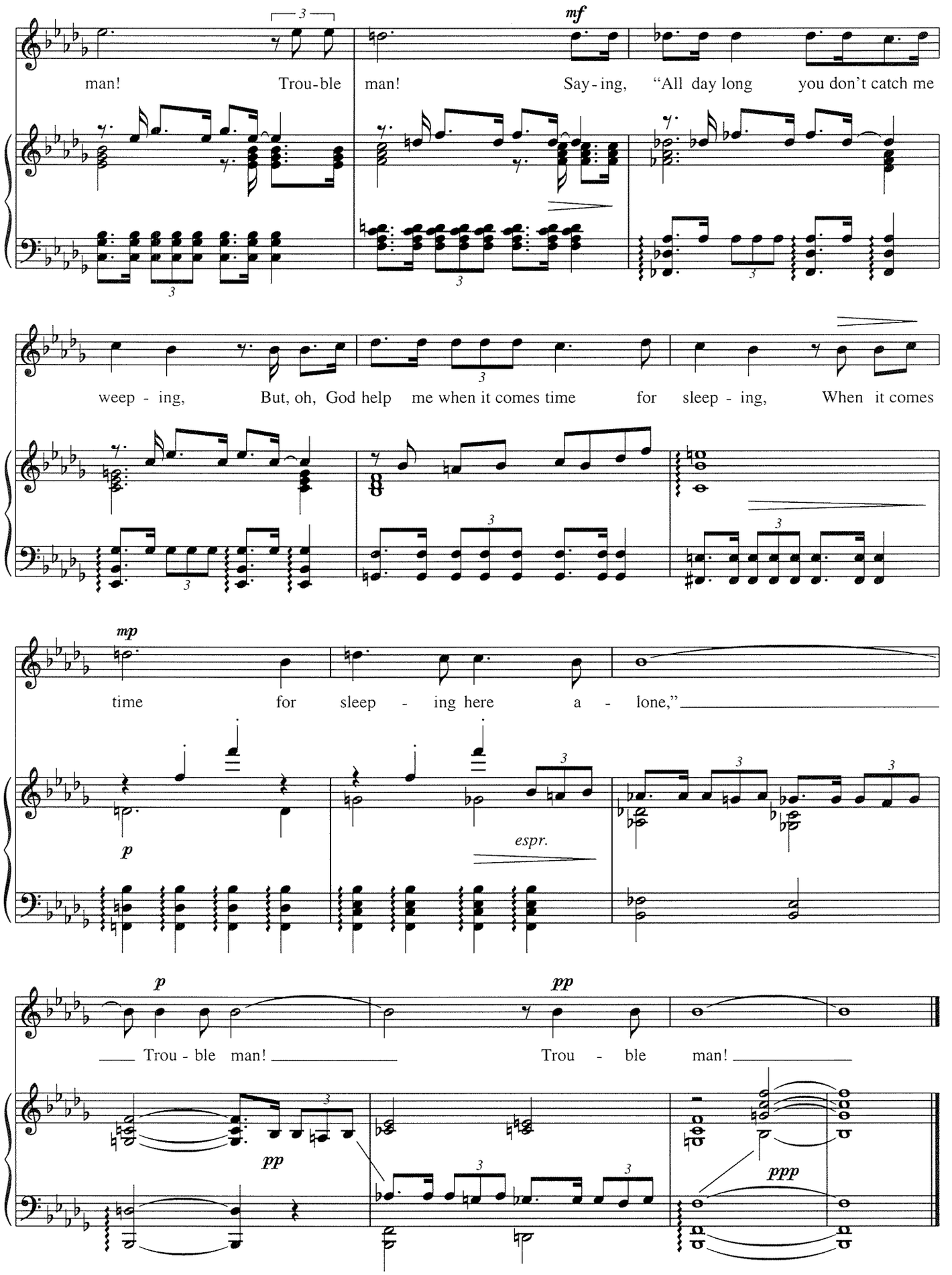

worst to me, Near one, sad one. There's trou-ble in your
mf
com - ing, And trou - ble in your laugh - ter, There's trou-ble in your
mf
dim.
go - ing, And trou - ble af - ter.
p
Since you were
p
espr.
3
near to me Lost one, mad one, No oth - er is


mf
dear to me, Loved one, bad one; I love your dark
mf
si - lence, Love your bright laugh - ter, I love the
trou - ble you bring me, The cry - ing af - ter, Trou - ble
p
Moderato assai (ben ritmico)
man, trou - ble man since you've been gone, Some-how I
p


man - age _ liv - ing here a - lone. All day long you don't catch me
weep - ing, But oh, God, help me when it comes time for
sleep - ing, When it comes time for sleep - ing here a -
pp
p
p espr.
lone.


p
Trou - ble man, trou - ble man walk-ing out
there, May-be in a strange town, God knows
cresc. poco a poco
where, May-be in a strange place, hur-rying and
walk - ing, Lis - ten to my blood and my bones here


mf
talk - ing, _ Lis - ten to the blood in my hands and feet, Find-ing you
f
out in a far, strange street, Find-ing the foot - prints out where you
ran, Ask - ing, "Aren't you com - ing home, trou - ble
ff
man?" Trou-ble man! Trou-ble man! Trou-ble

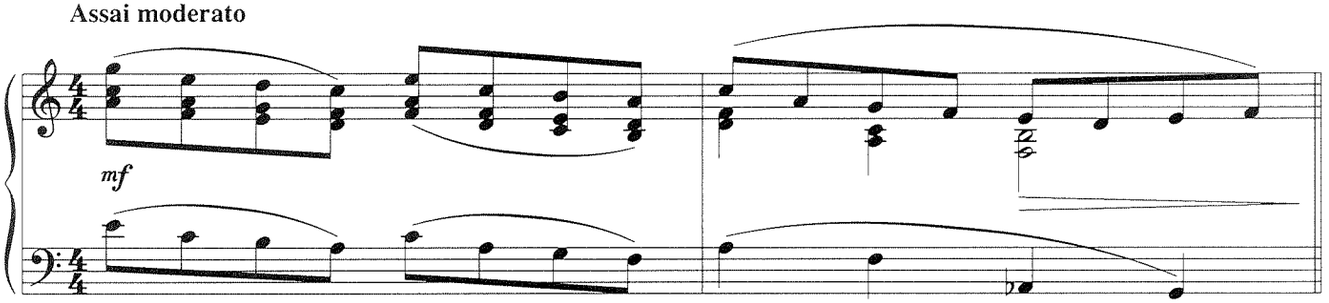

man! Trou-ble man! Say-ing, "All day long you don't catch me
mf
weep - ing, But, oh, God help me when it comes time for sleep - ing, When it comes
time for sleep - ing here a - lone,"
mp
p
espr.
Trou - ble man!
Trou - ble man!
p
pp
pp
ppp

MR. RIGHT

from the musical production *Love Life*

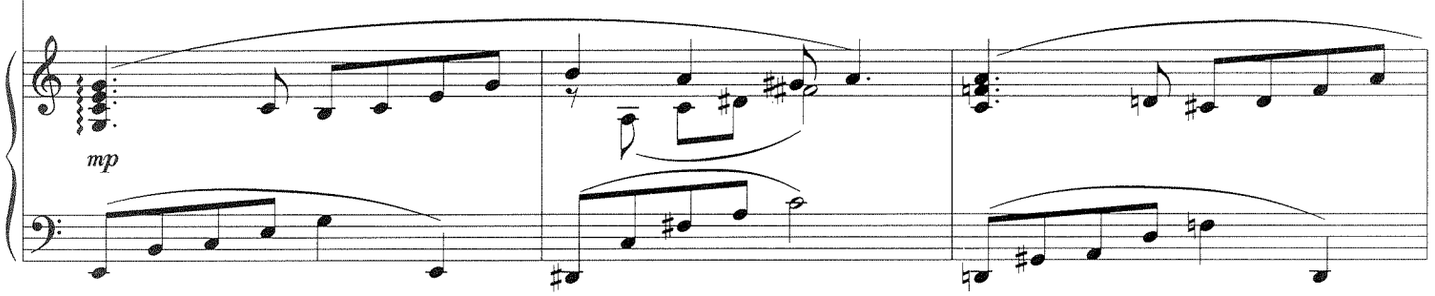
Words by ALAN JAY LERNER
Music by KURT WEILL

Assai moderato



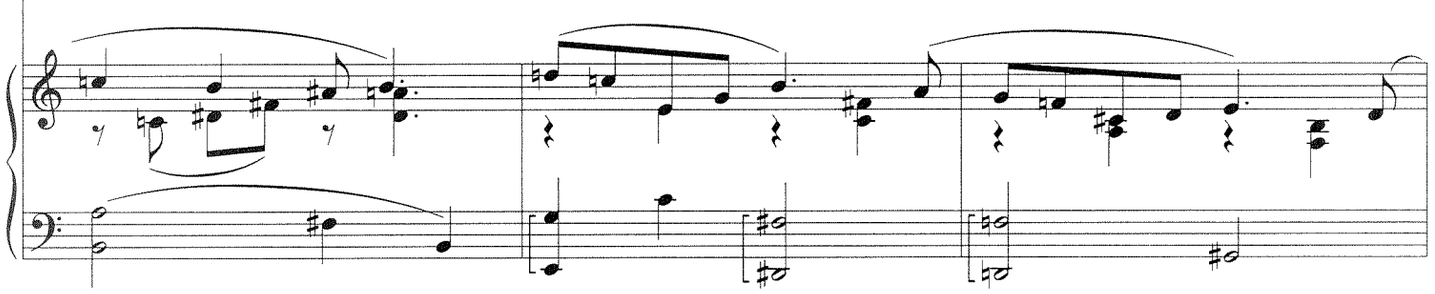
C/E D♯dim7 Dm7

(Spoken:) Yes, I know that somewhere in this wide world there is an ideal man for me, and he'll awaken me – and complete me.



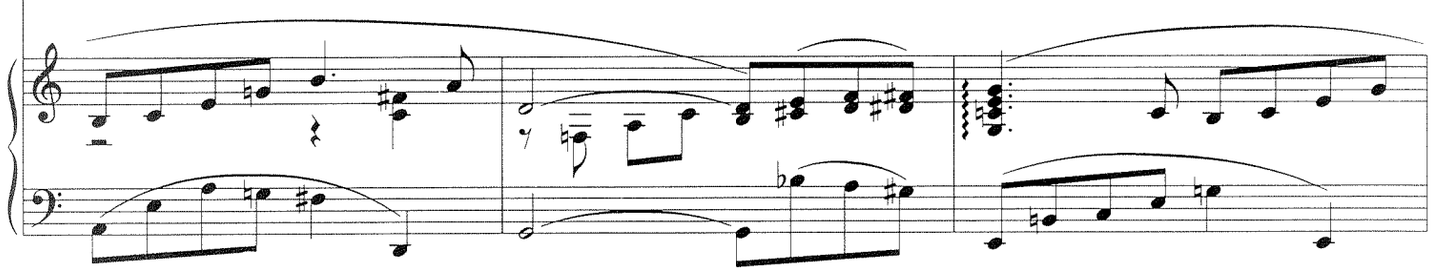
B7♭9 C/E D♯dim7 Dm7 G♯dim7

With Mr. Right I'll never have to explain a thing. He'll always know. We won't have to say a word to each other for years.



Am D7 Dm7/G G7 C/E

If I'm upset because I had trouble with the saleslady in the lingerie department on the second floor of Gimbel's, I won't have to tell him.



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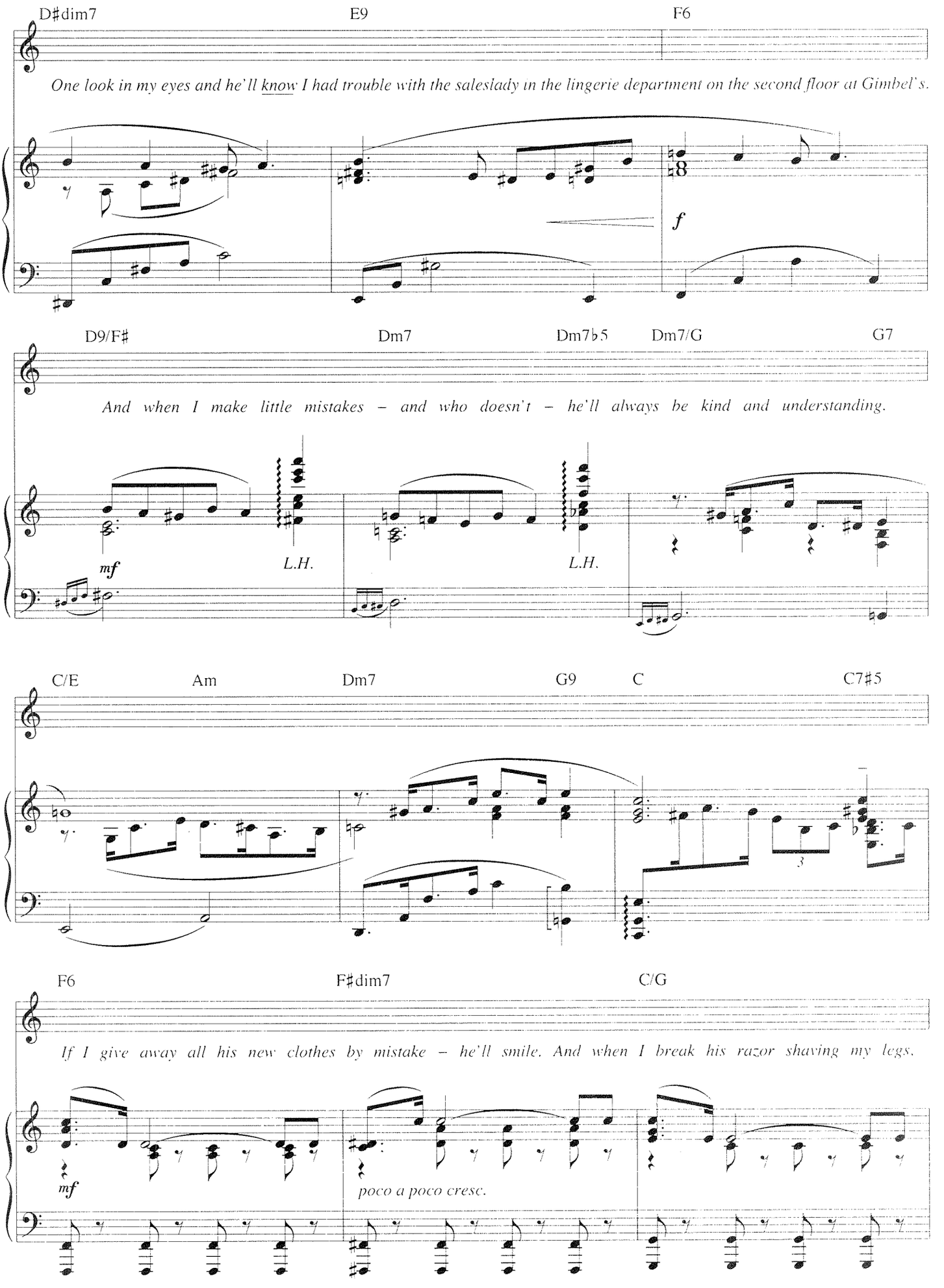
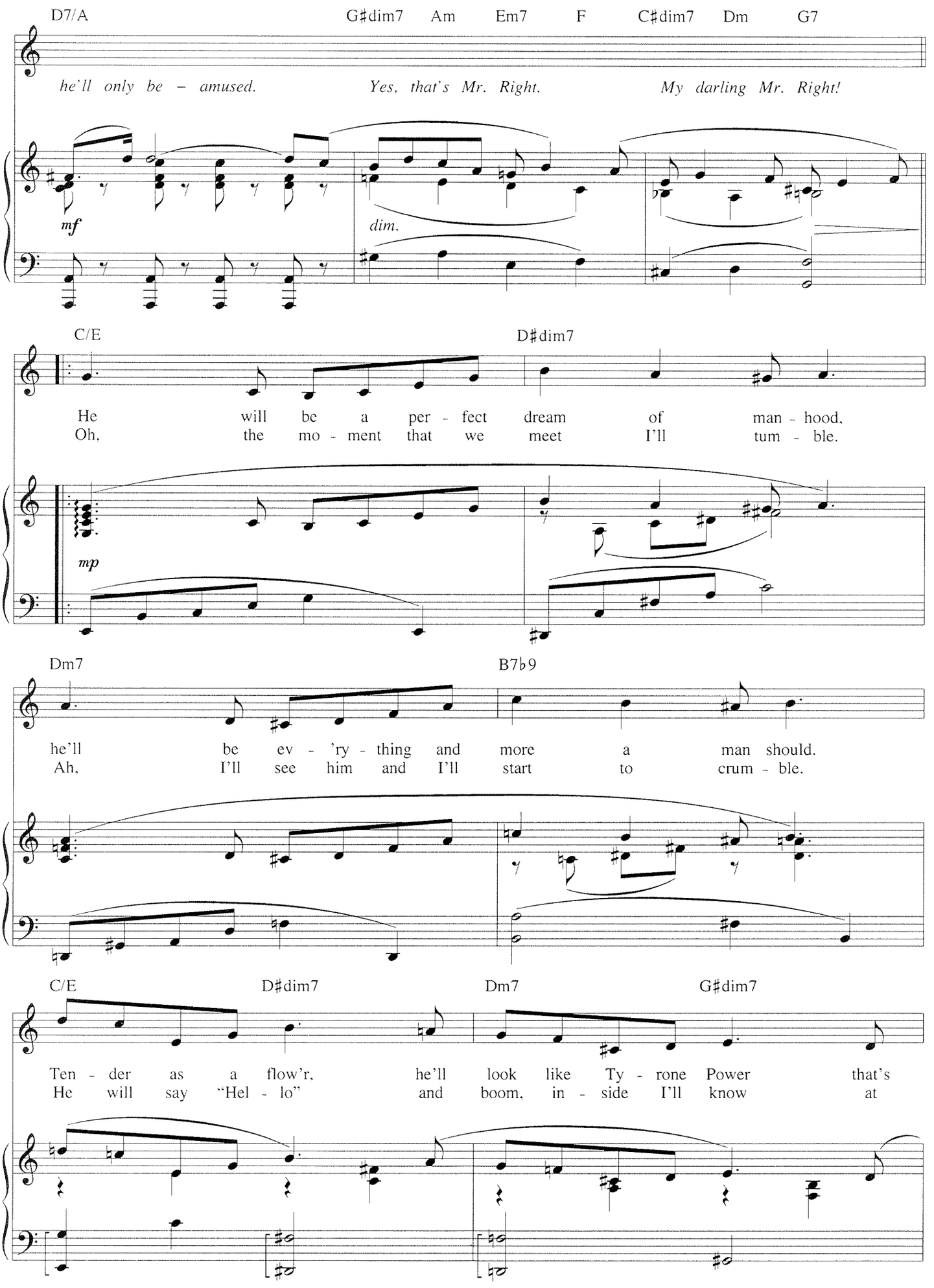
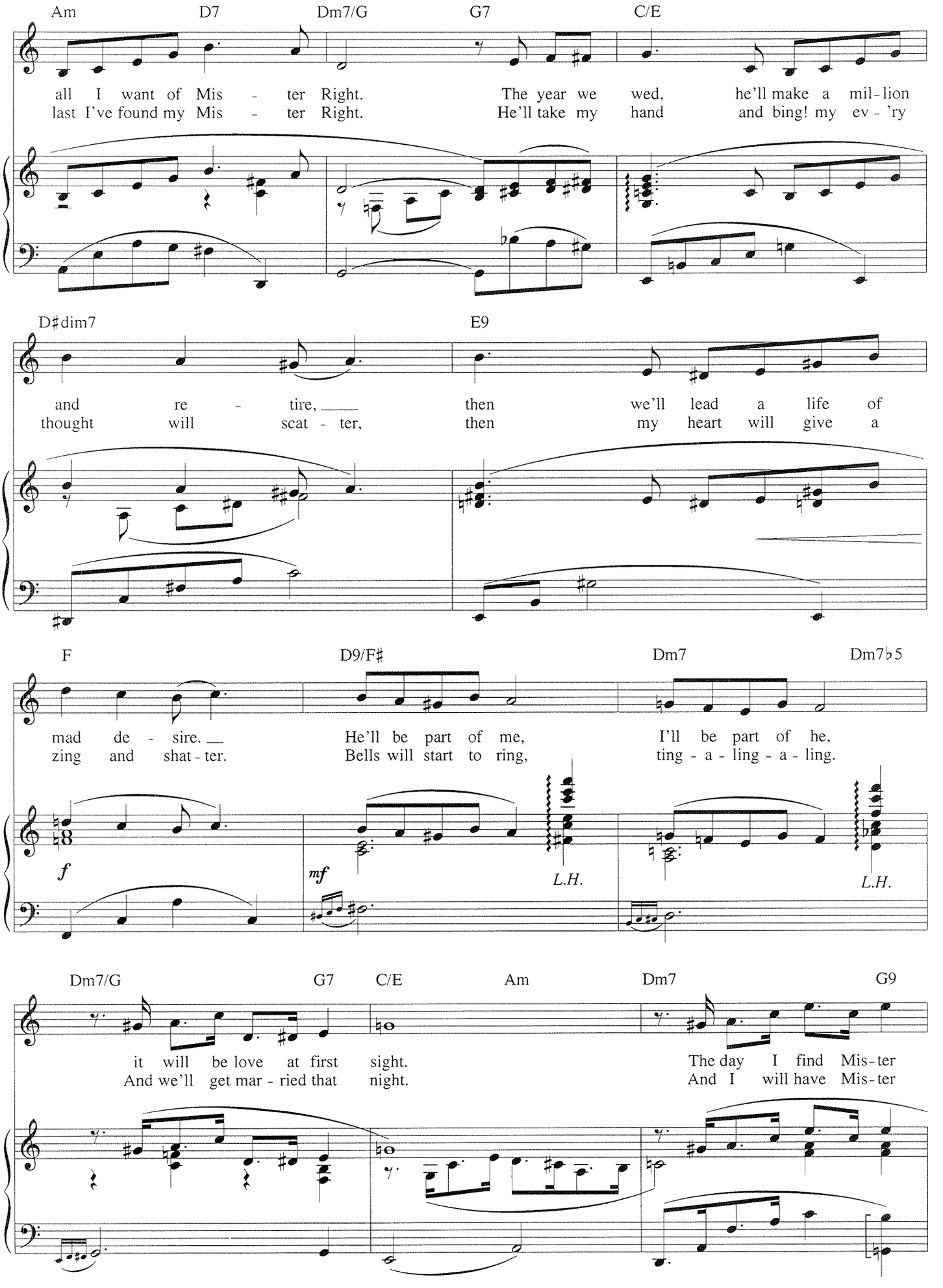
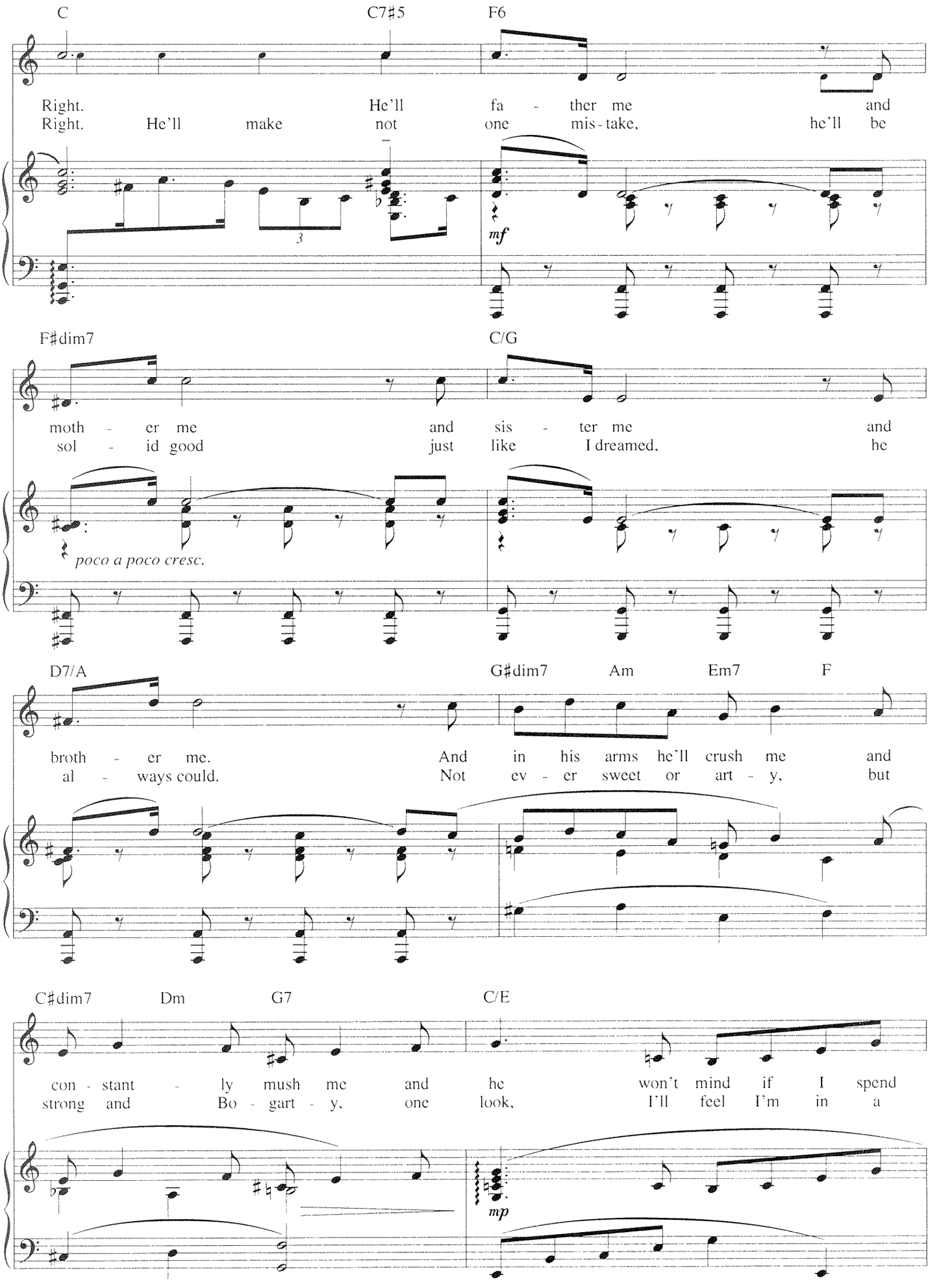
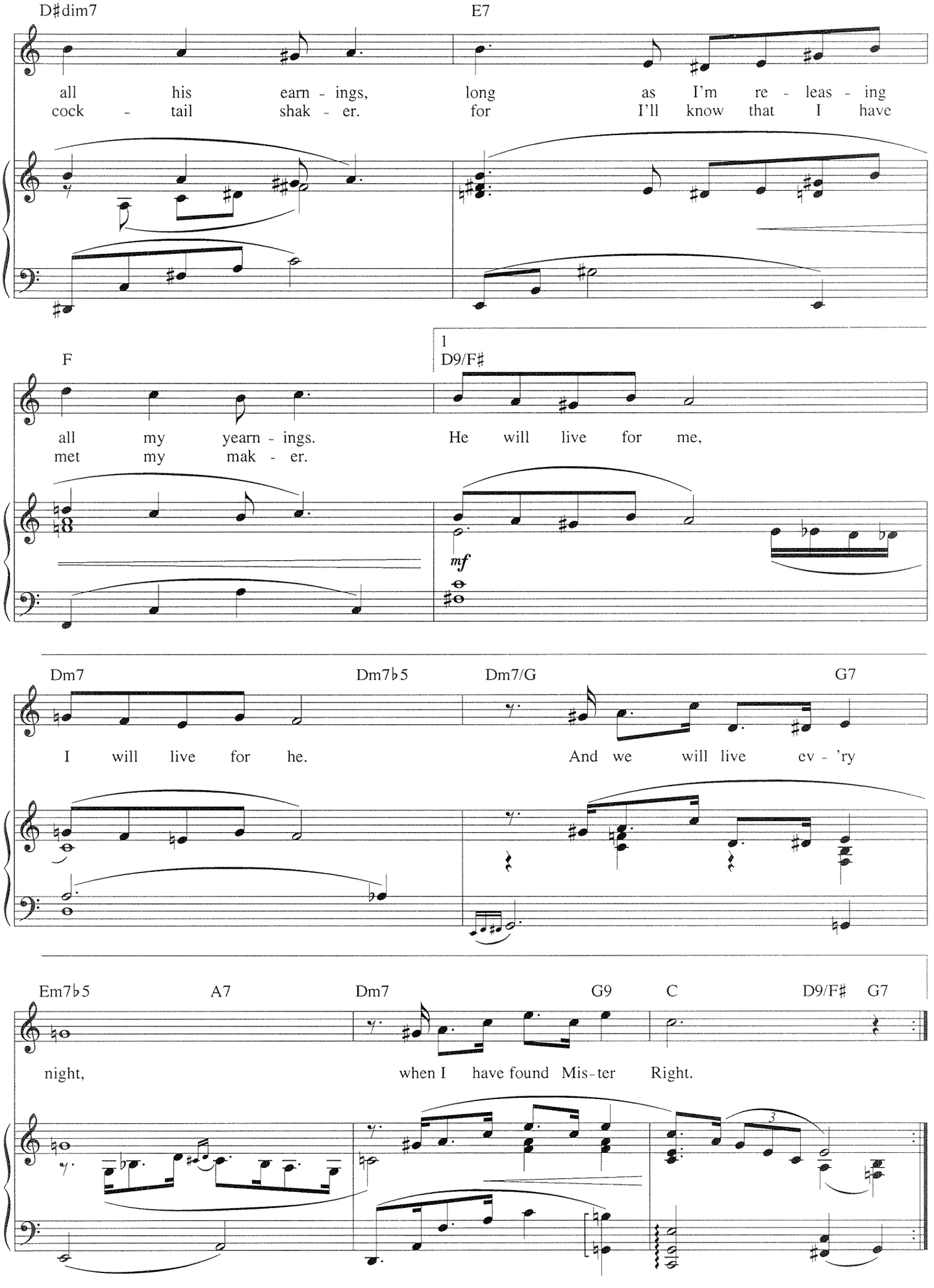

D♯dim7
E9
F6
One look in my eyes and he'll know I had trouble with the saleslady in the lingerie department on the second floor at Gimbel's.
f
D9/F♯
Dm7
Dm7♭5
Dm7/G
G7
And when I make little mistakes – and who doesn't – he'll always be kind and understanding.
mf
L.H.
L.H.
C/E
Am
Dm7
G9
C
C7♯5
F6
F♯dim7
C/G
If I give away all his new clothes by mistake – he'll smile. And when I break his razor shaving my legs.
mf
poco a poco cresc.


D7/A
G♯dim7
Am
Em7
F
C♯dim7
Dm
G7
he'll only be – amused.
Yes, that's Mr. Right.
My darling Mr. Right!
mf
dim.
C/E
D♯dim7
He will be a per - fect dream of man - hood,
Oh, the mo - ment that we meet I'll tum - ble.
mp
Dm7
B7♭9
he'll be ev - 'ry - thing and more a man should.
Ah, I'll see him and I'll start to crum - ble.
C/E
D♯dim7
Dm7
G♯dim7
Ten - der as a flow'r, he'll look like Ty - rone Power that's
He will say "Hel - lo" and boom, in - side I'll know at


Am D7 Dm7/G G7 C/E
all I want of Mis - ter Right. The year we wed, he'll make a mil-lion
last I've found my Mis - ter Right. He'll take my hand and bing! my ev - 'ry
D♯dim7 E9
and re - tire, then we'll lead a life of
thought will scat - ter, then my heart will give a
F D9/F♯ Dm7 Dm7♭5
mad de - sire. He'll be part of me, I'll be part of he,
zing and shat - ter. Bells will start to ring, ting - a - ling - a - ling.
f mf L.H. L.H.
Dm7/G G7 C/E Am Dm7 G9
it will be love at first sight. The day I find Mis-ter
And we'll get mar - ried that night. And I will have Mis-ter


C
C7♯5
F6
Right. He'll fa - ther me and
Right. He'll make not one mis-take, he'll be
mf
F♯dim7
C/G
moth - er me and sis - ter me and
sol - id good just like I dreamed, he
poco a poco cresc.
D7/A
G♯dim7
Am
Em7
F
broth - er me. And in his arms he'll crush me and
al - ways could. Not ev - er sweet or art - y, but
C♯dim7
Dm
G7
C/E
con - stant - ly mush me and he won't mind if I spend
strong and Bo - gart - y, one look, I'll feel I'm in a
mp


D♯dim7
E7
all his earn - ings, long as I'm re - leas - ing
cock - tail shak - er. for I'll know that I have
F
1
D9/F♯
all my yearn - ings. He will live for me,
met my mak - er.
mf
Dm7
Dm7♭5
Dm7/G
G7
I will live for he. And we will live ev - 'ry
Em7♭5
A7
Dm7
G9
C
D9/F♯
G7
night, when I have found Mis-ter Right.
3

2 **Più mosso (Swing tempo)**

D9/F♯ Dm7

He'll have no match! So on him I'll latch

f

Dm7/G G7 C/E A7

the mo - ment he is in sight, the

Dm7 Dm7♭5 C/G C+/G♯

han - dy dan - dy, dream - y, scream - y

f

Am Dm7 G9 C C7 A♭9 C6/9

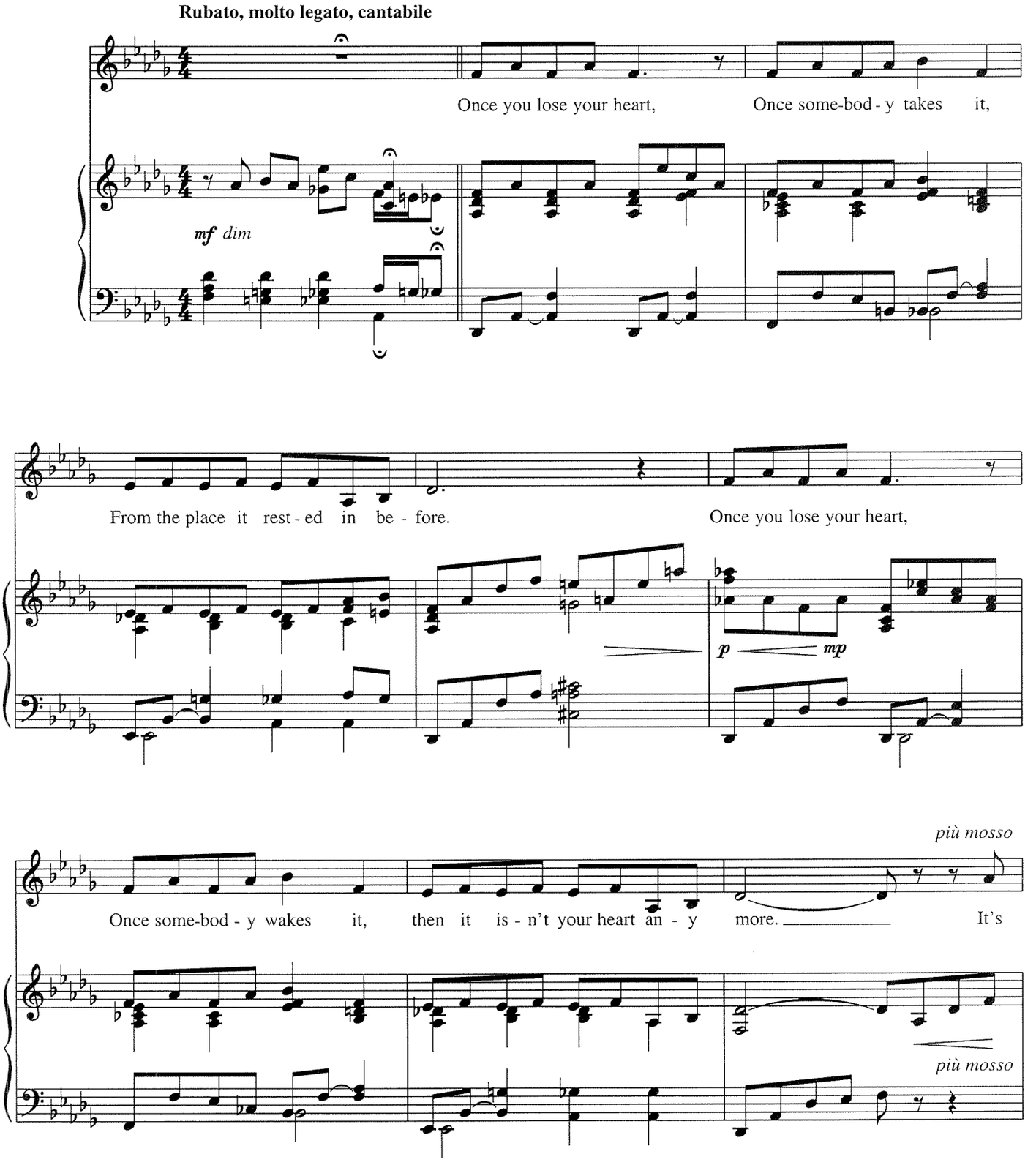
man, Mis - ter Right.

ff

ONCE YOU LOSE YOUR HEART

from *Me and My Girl*

Words and Music by
NOEL GAY



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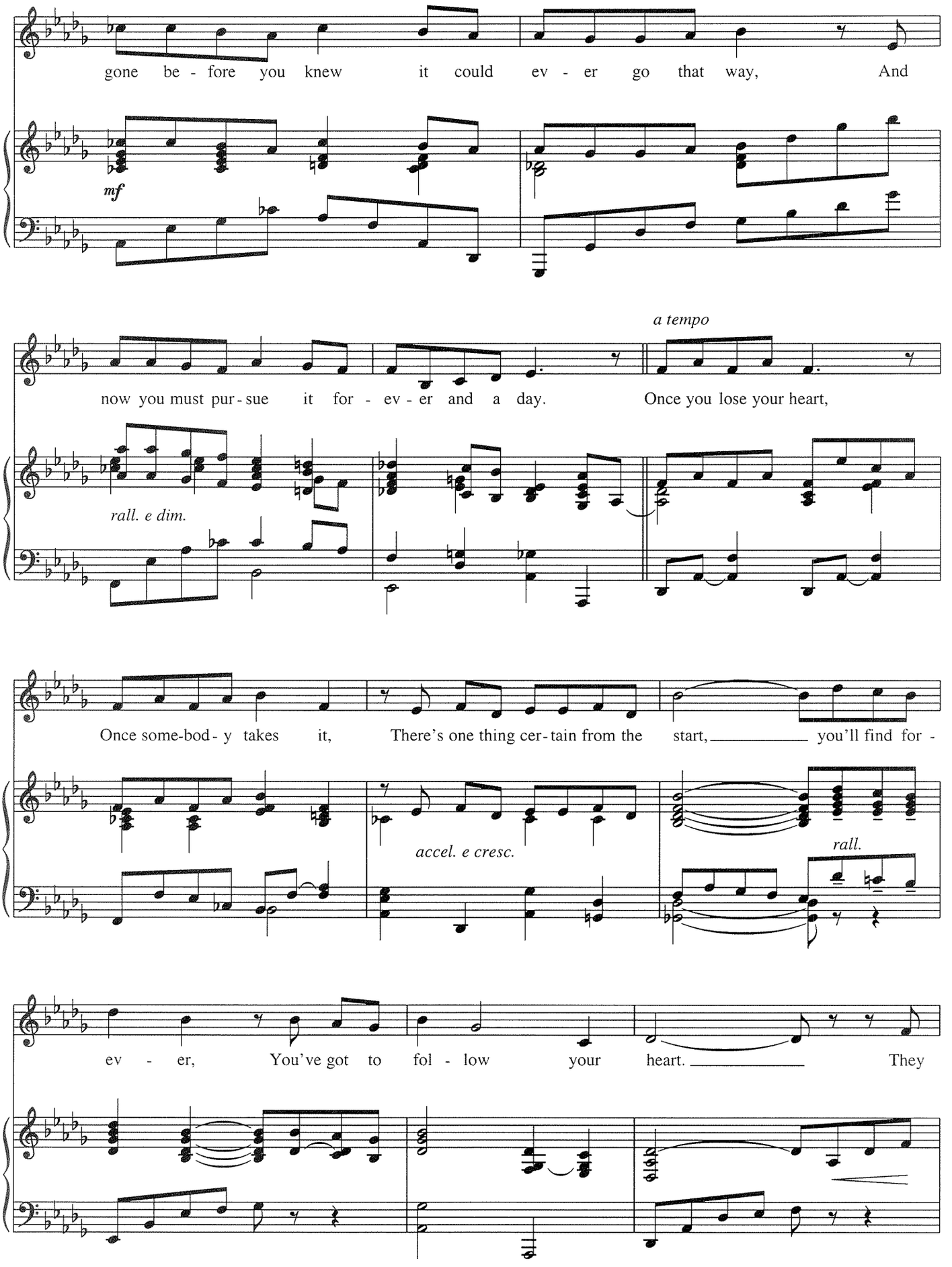
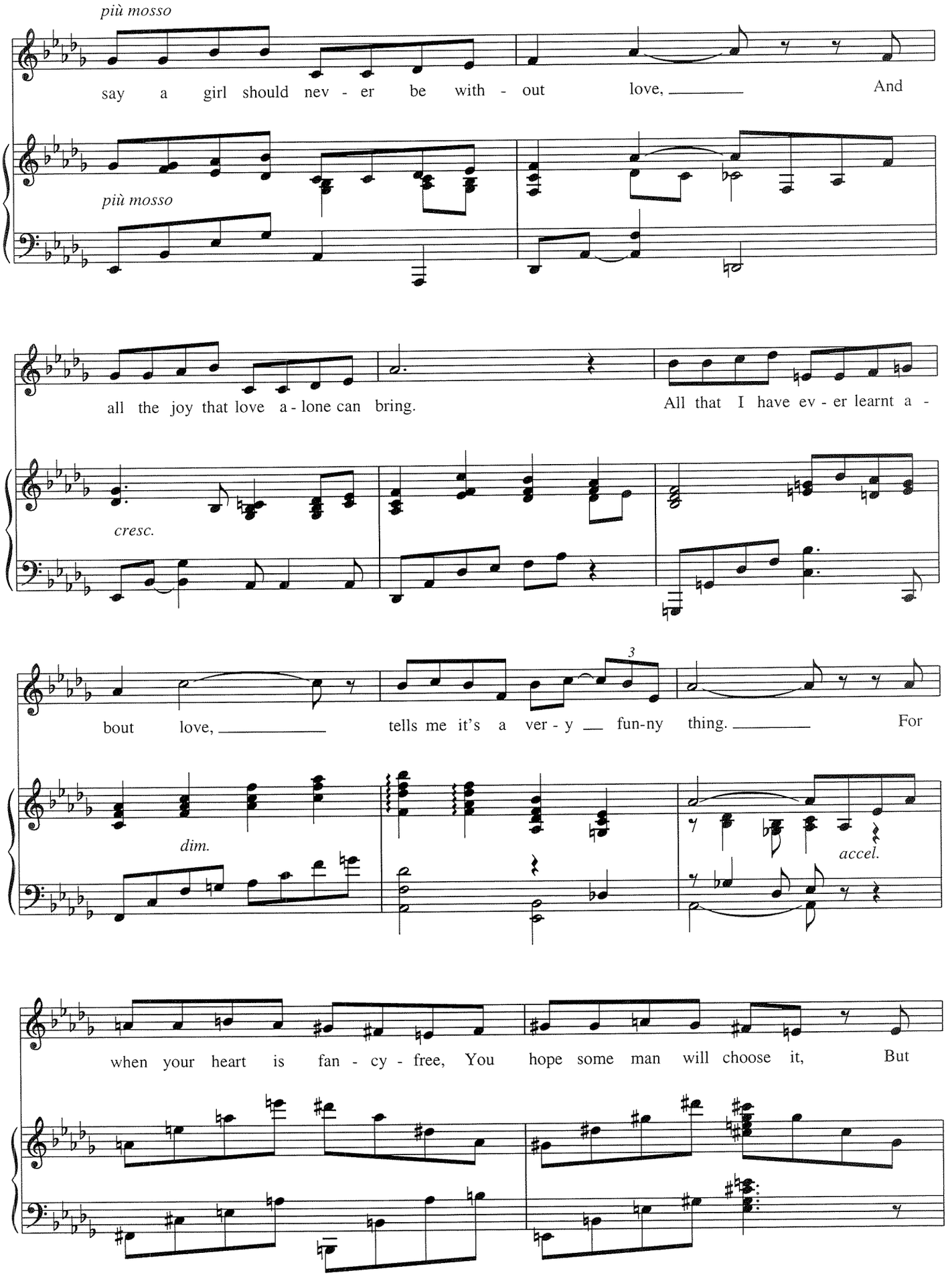
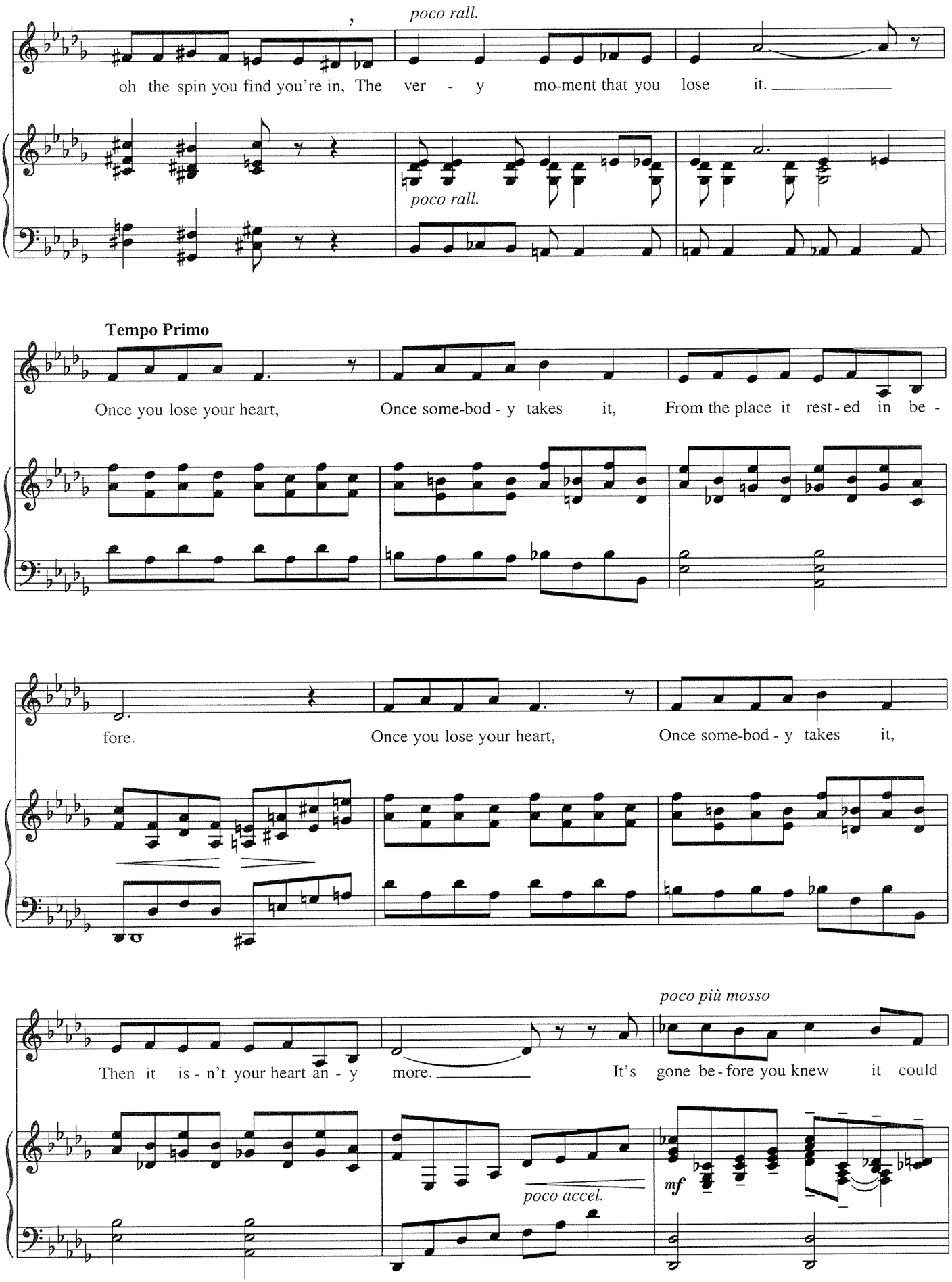
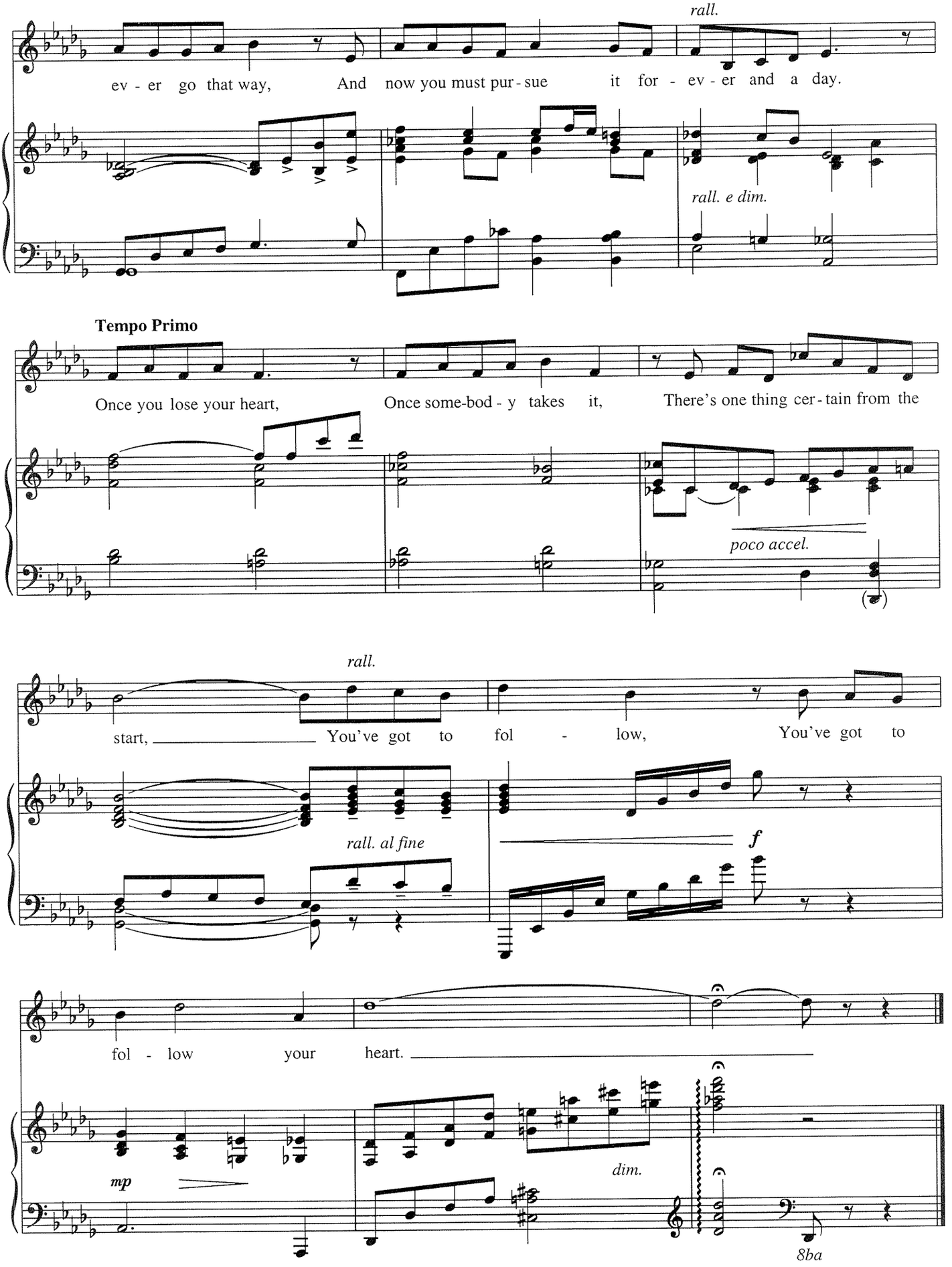

gone be - fore you knew it could ev - er go that way, And
mf
a tempo
now you must pur - sue it for - ev - er and a day. Once you lose your heart,
rall. e dim.
Once some-bod - y takes it, There's one thing cer - tain from the start, you'll find for -
accel. e cresc.
rall.
ev - er, You've got to fol - low your heart. They


più mosso
say a girl should nev - er be with - out love, And
più mosso
all the joy that love a - lone can bring. All that I have ev - er learnt a -
cresc.
3
bout love, tells me it's a ver - y fun-ny thing. For
dim.
accel.
when your heart is fan - cy - free, You hope some man will choose it, But

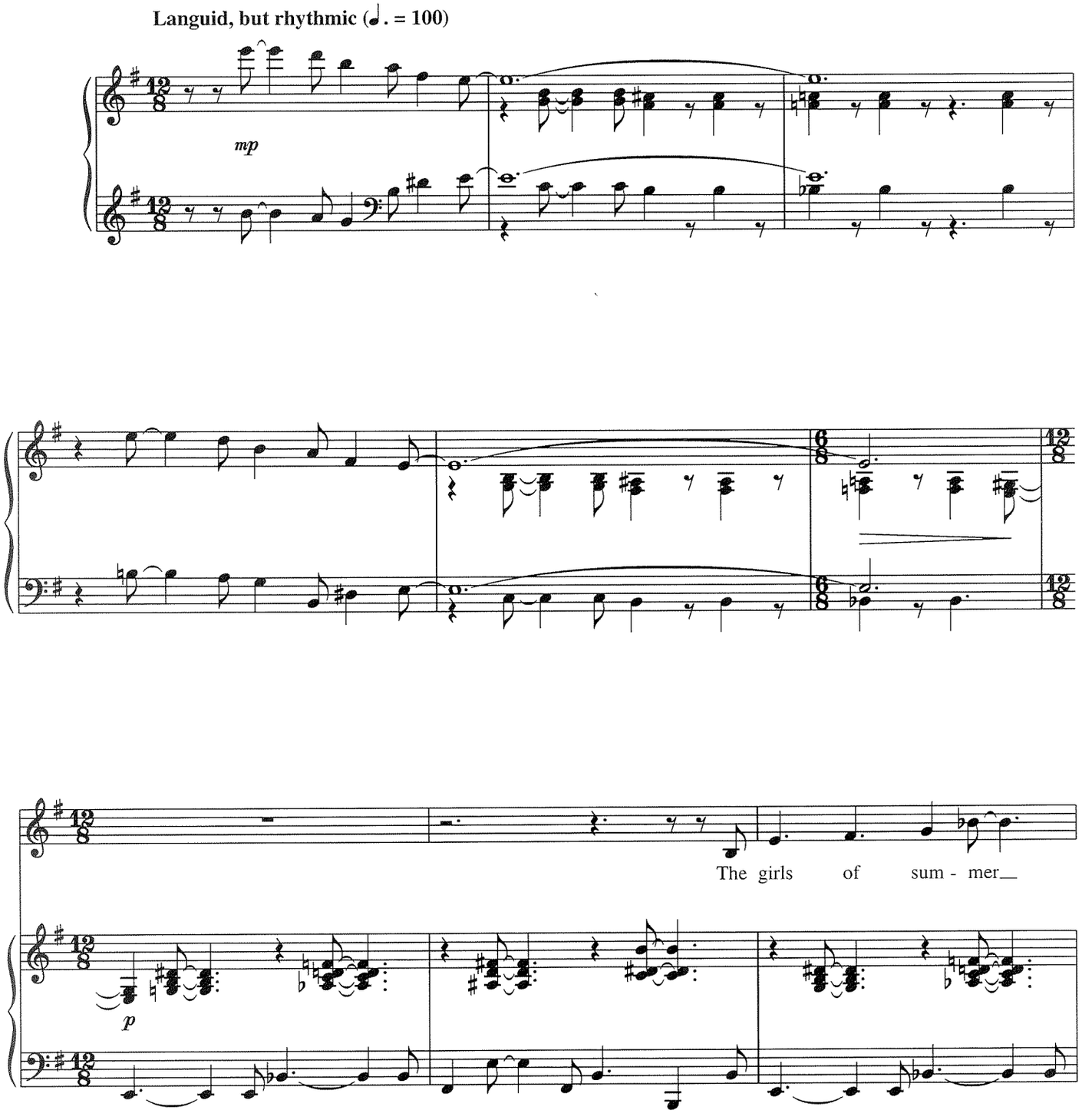

poco rall.
oh the spin you find you're in, The ver - y mo-ment that you lose it.
poco rall.
Tempo Primo
Once you lose your heart, Once some-bod - y takes it, From the place it rest - ed in be -
fore. Once you lose your heart, Once some-bod - y takes it,
poco più mosso
Then it is - n't your heart an - y more. It's gone be - fore you knew it could
poco accel.
mf


rall.
ev - er go that way, And now you must pur - sue it for - ev - er and a day.
rall. e dim.
Tempo Primo
Once you lose your heart, Once some-bod - y takes it, There's one thing cer - tain from the
poco accel.
rall.
start, You've got to fol - low, You've got to
rall. al fine
f
fol - low your heart.
mp
dim.
8ba

THE GIRLS OF SUMMER

from *Marry Me a Little*

Words and Music by
STEPHEN SONDHEIM



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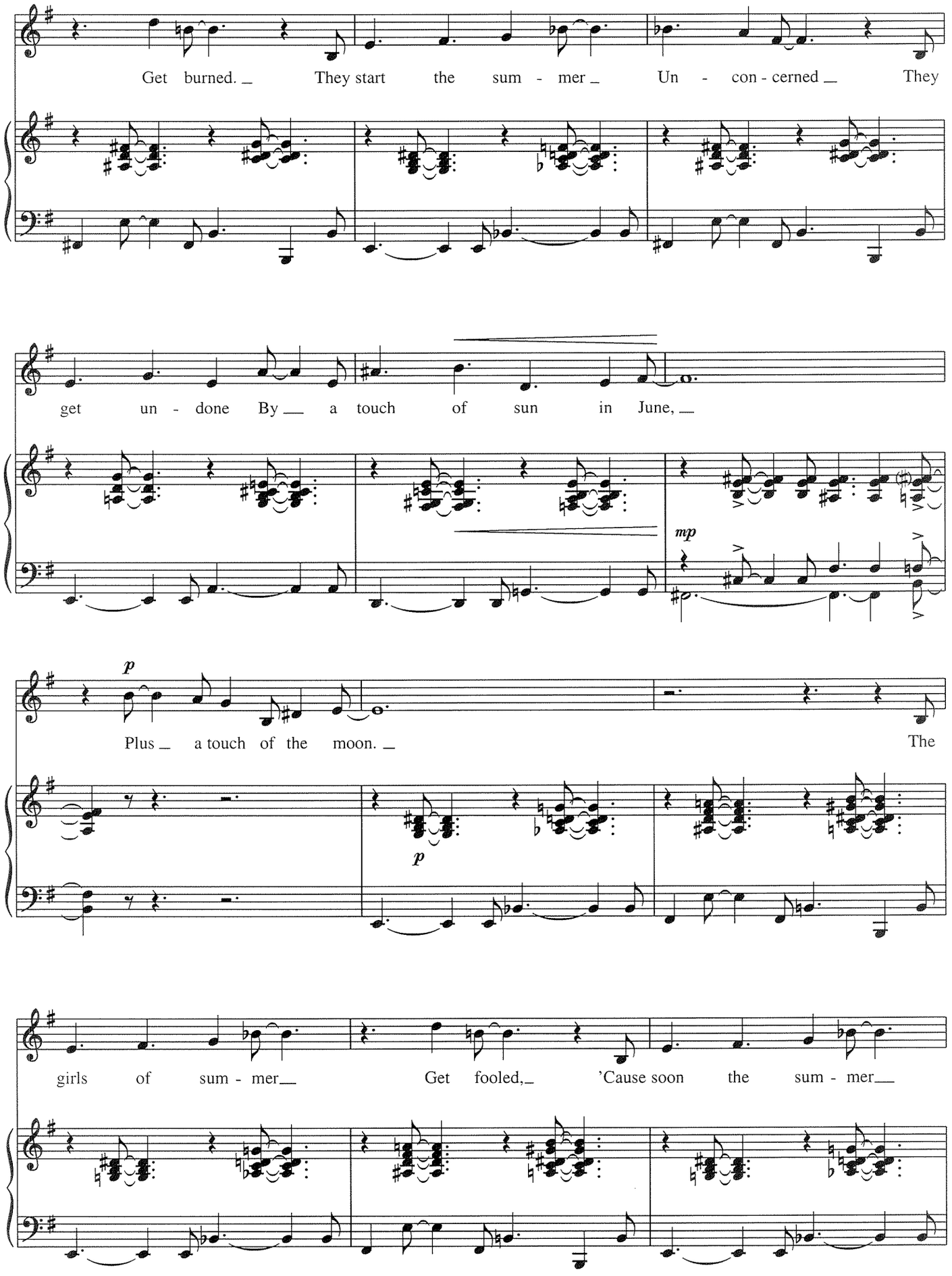
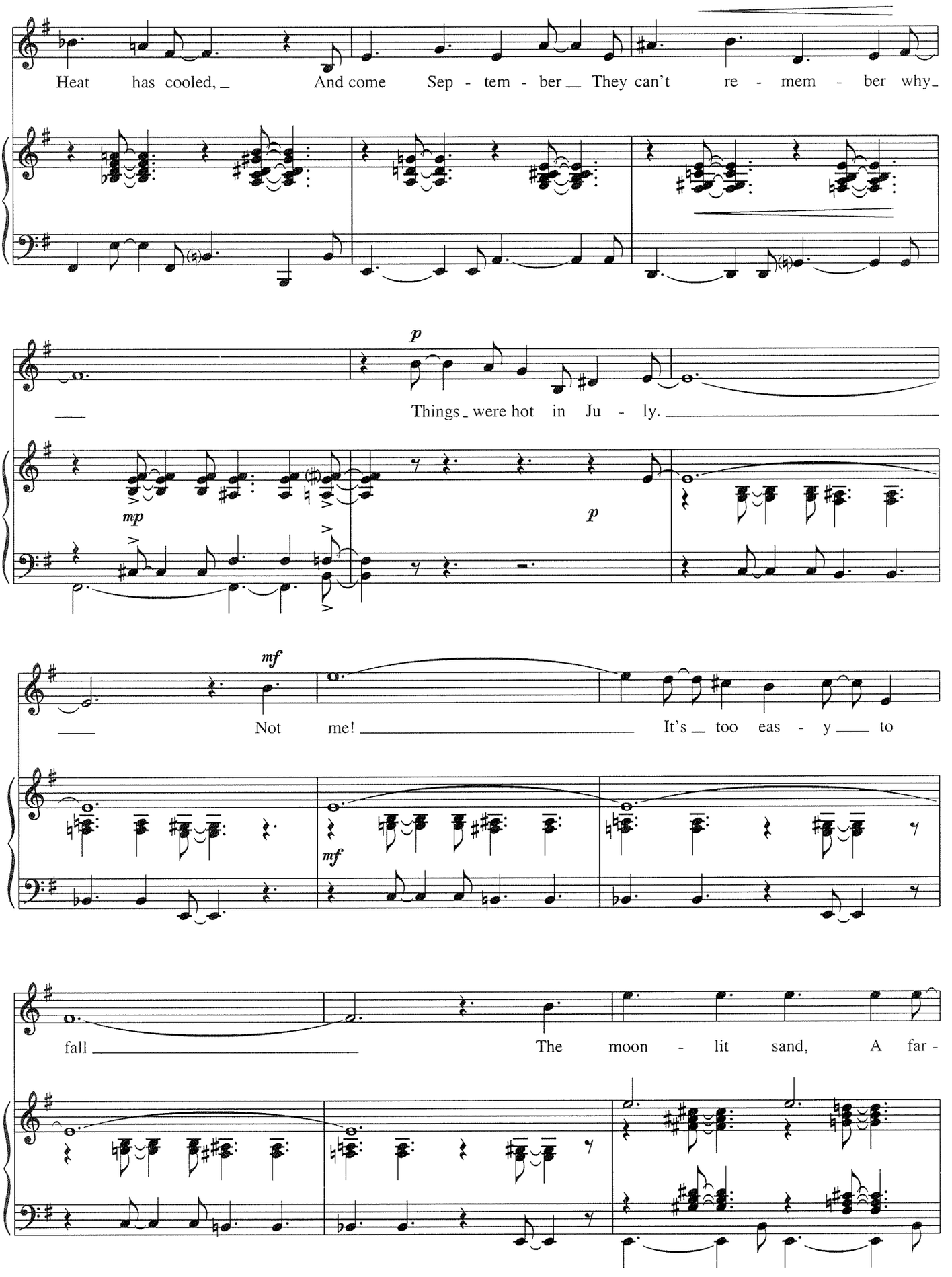
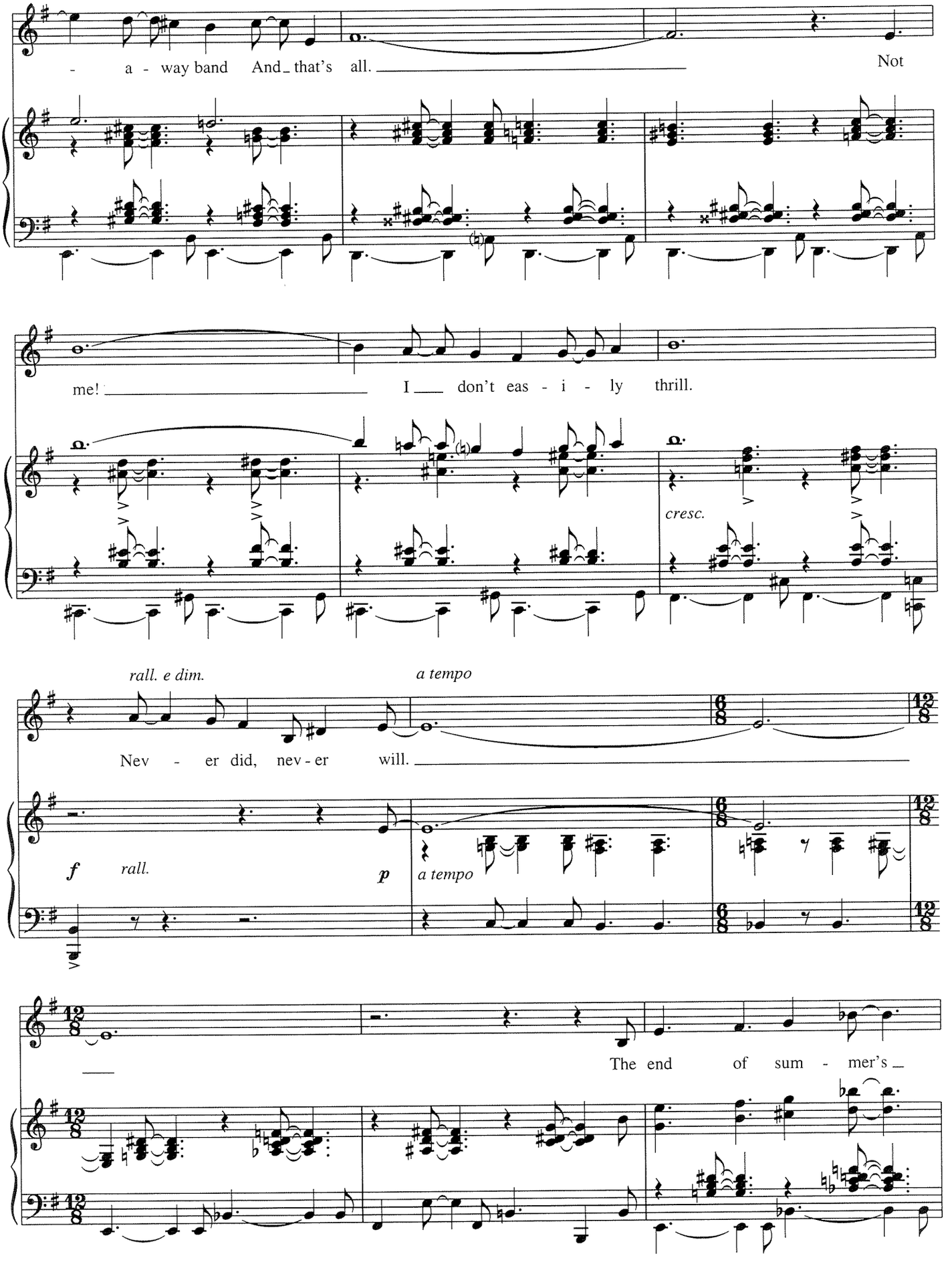
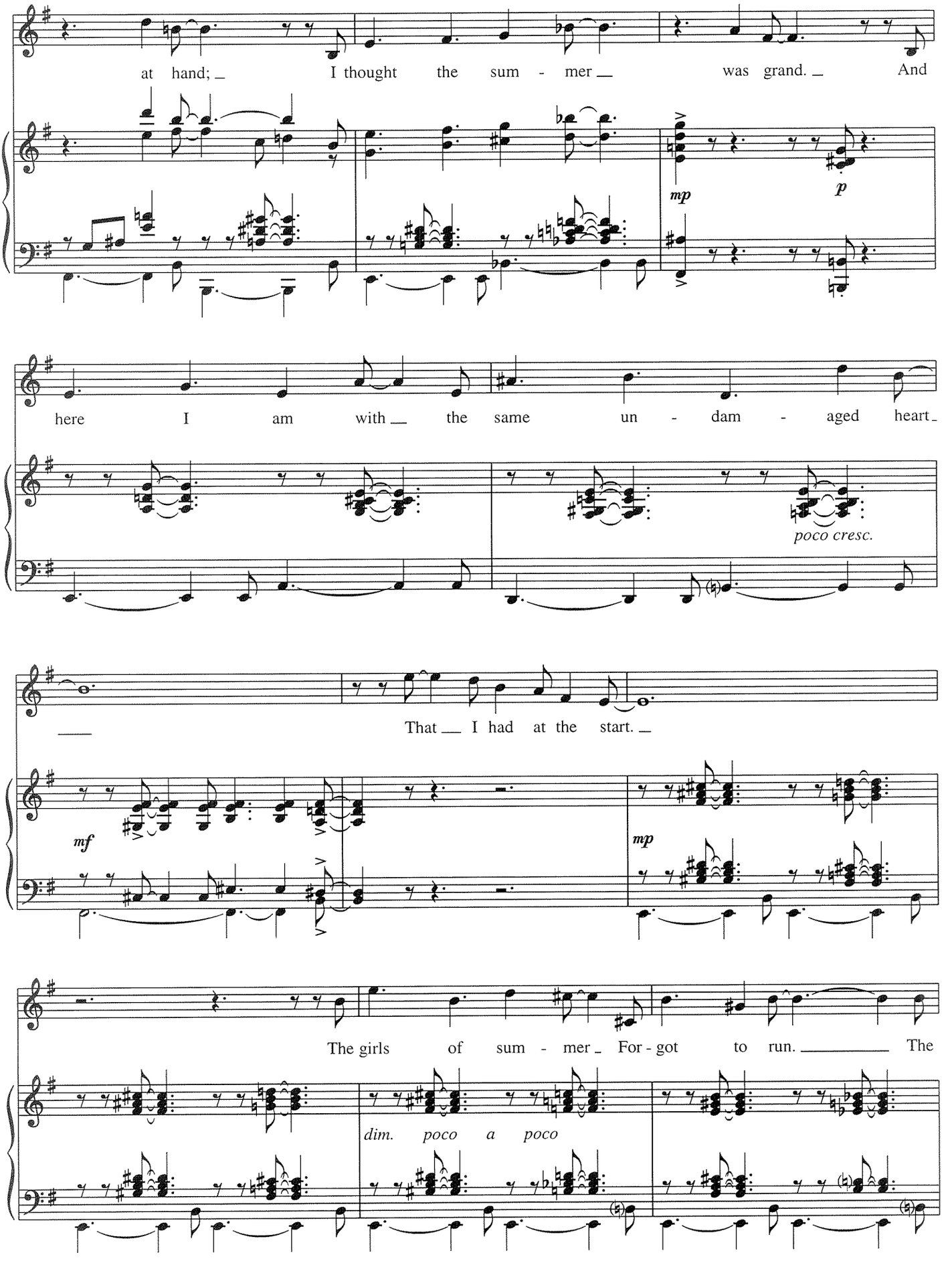
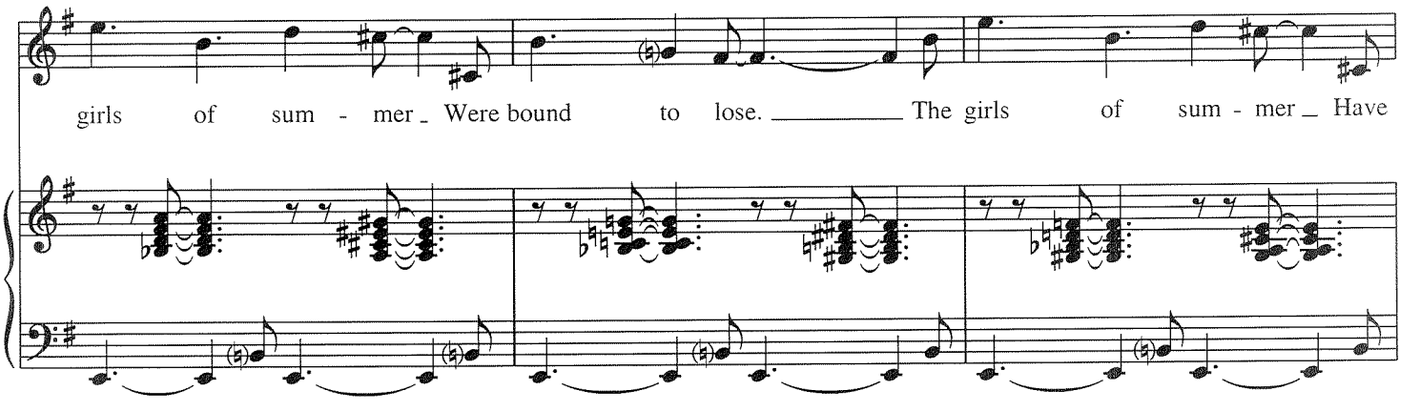
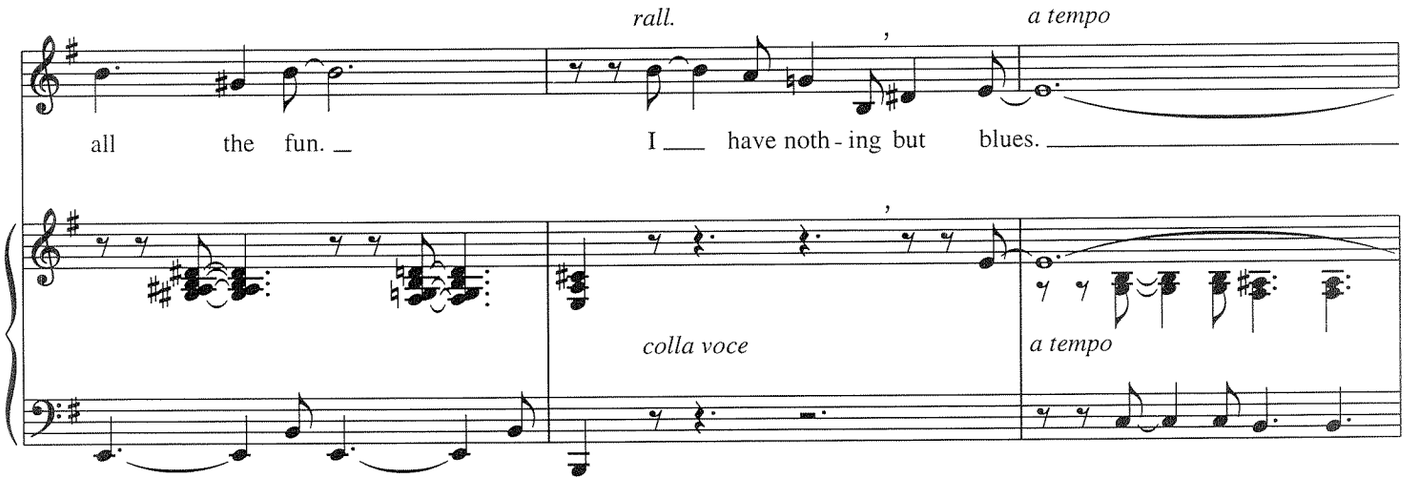

Get burned. _ They start the sum - mer _ Un - con - cerned _ They
get un - done By __ a touch of sun in June, __
mp
p
Plus _ a touch of the moon. _ The
p
girls of sum - mer __ Get fooled, _ 'Cause soon the sum - mer __

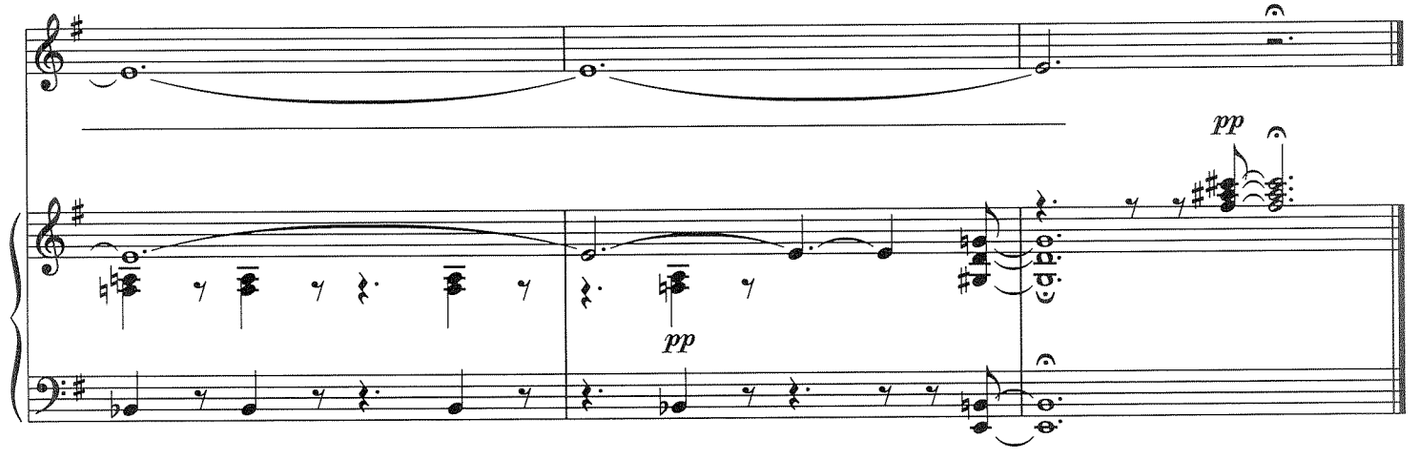

Heat has cooled, And come Sep - tem - ber They can't re - mem - ber why
p
Things were hot in Ju - ly.
mp
p
mf
Not me! It's too eas - y to
mf
fall The moon - lit sand, A far -


- a - way band And_ that's all.
Not
me!
I___ don't eas - i - ly thrill.
cresc.
rall. e dim.
a tempo
Nev - er did, nev - er will.
f
rall.
p
a tempo
The end of sum - mer's_


at hand; I thought the sum - mer was grand. And
mp
p
here I am with the same un - dam - aged heart
poco cresc.
That I had at the start.
mf
mp
The girls of sum - mer For - got to run. The
dim. poco a poco


girls of sum - mer_ Were bound to lose. The girls of sum - mer_ Have

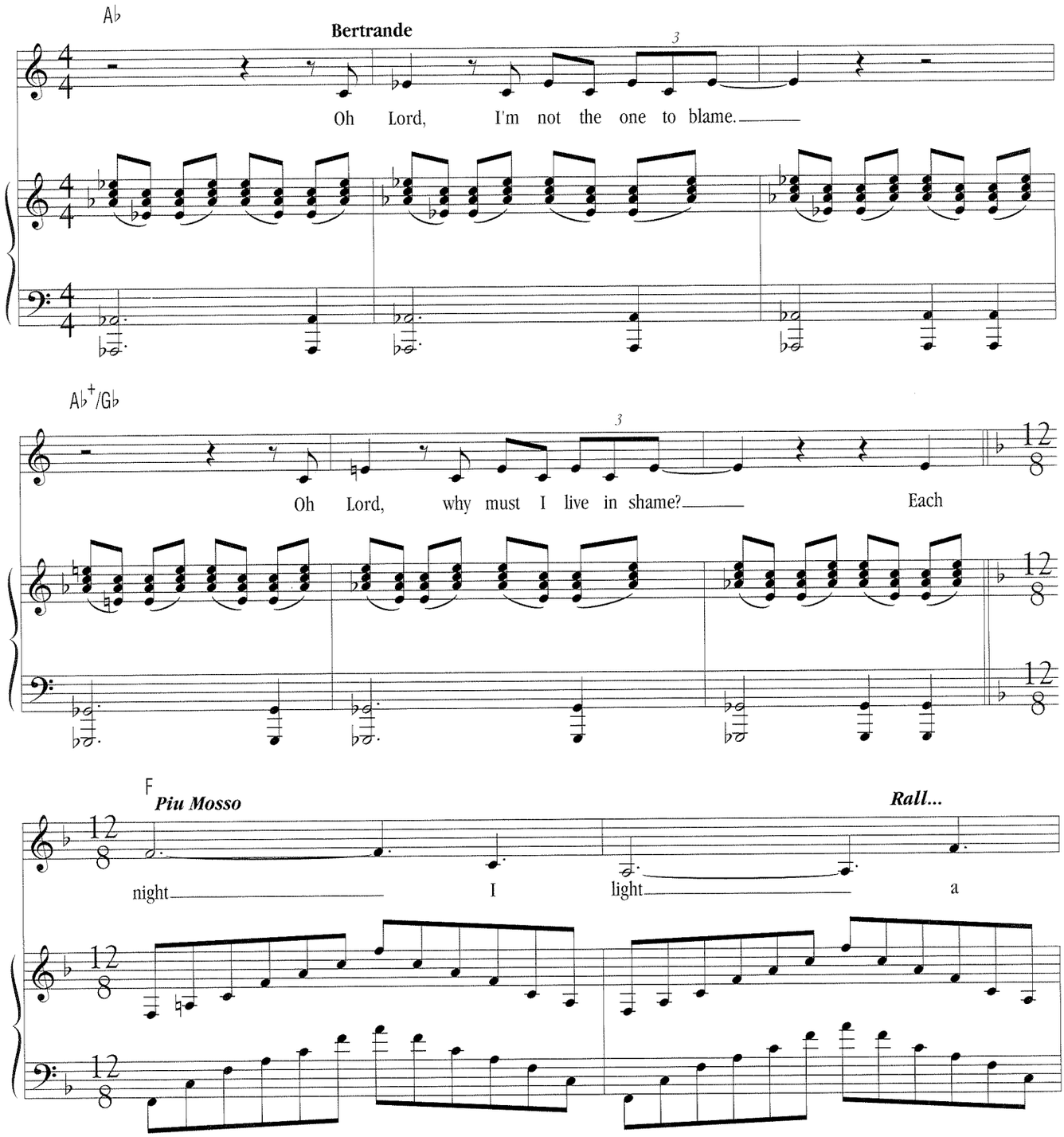

rall.
a tempo
all the fun. _
I ___ have noth - ing but blues.
colla voce
a tempo


pp
pp

HOW MANY TEARS?

from *Martin Guerre*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL and STEPHEN CLARK



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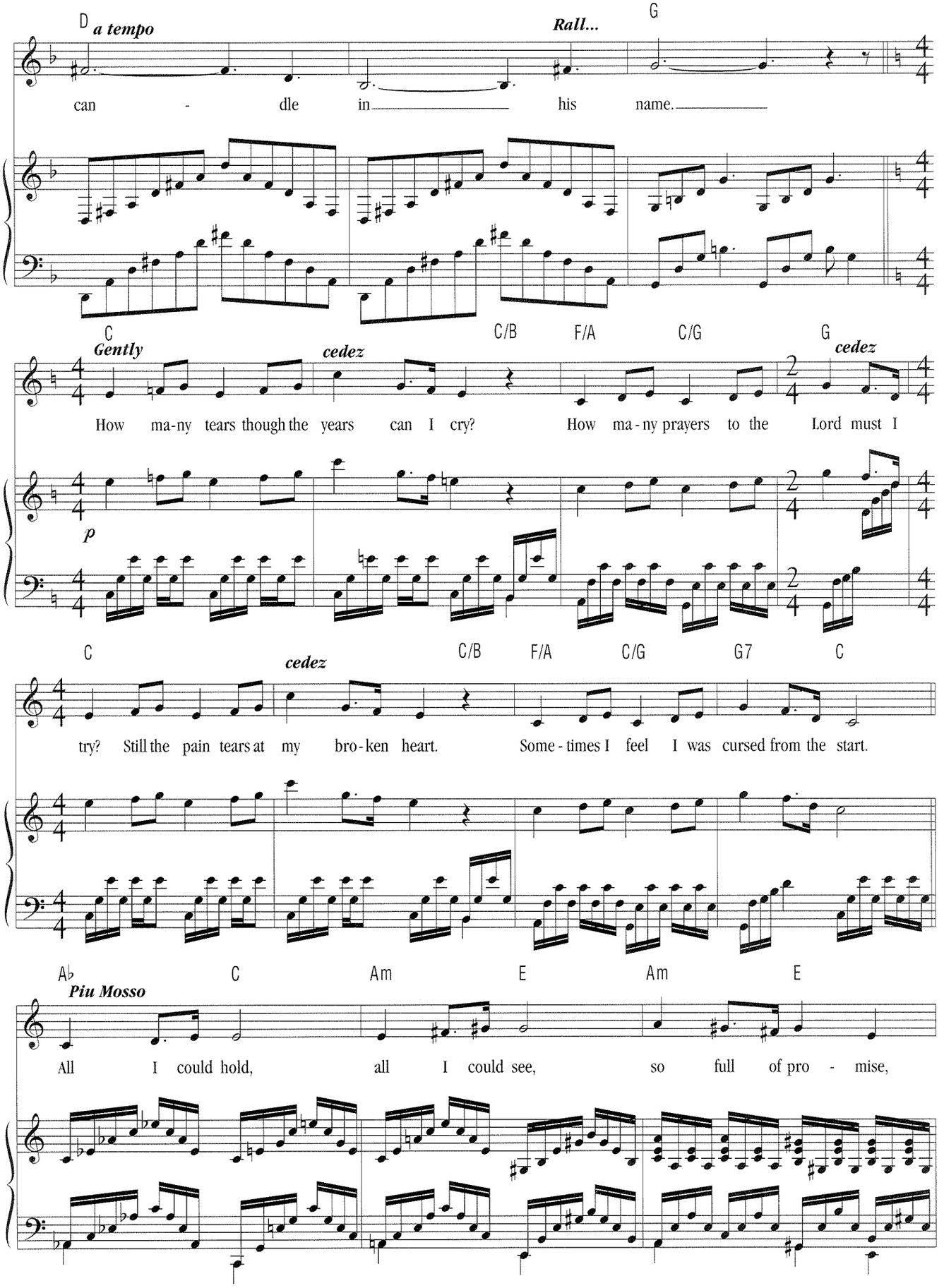
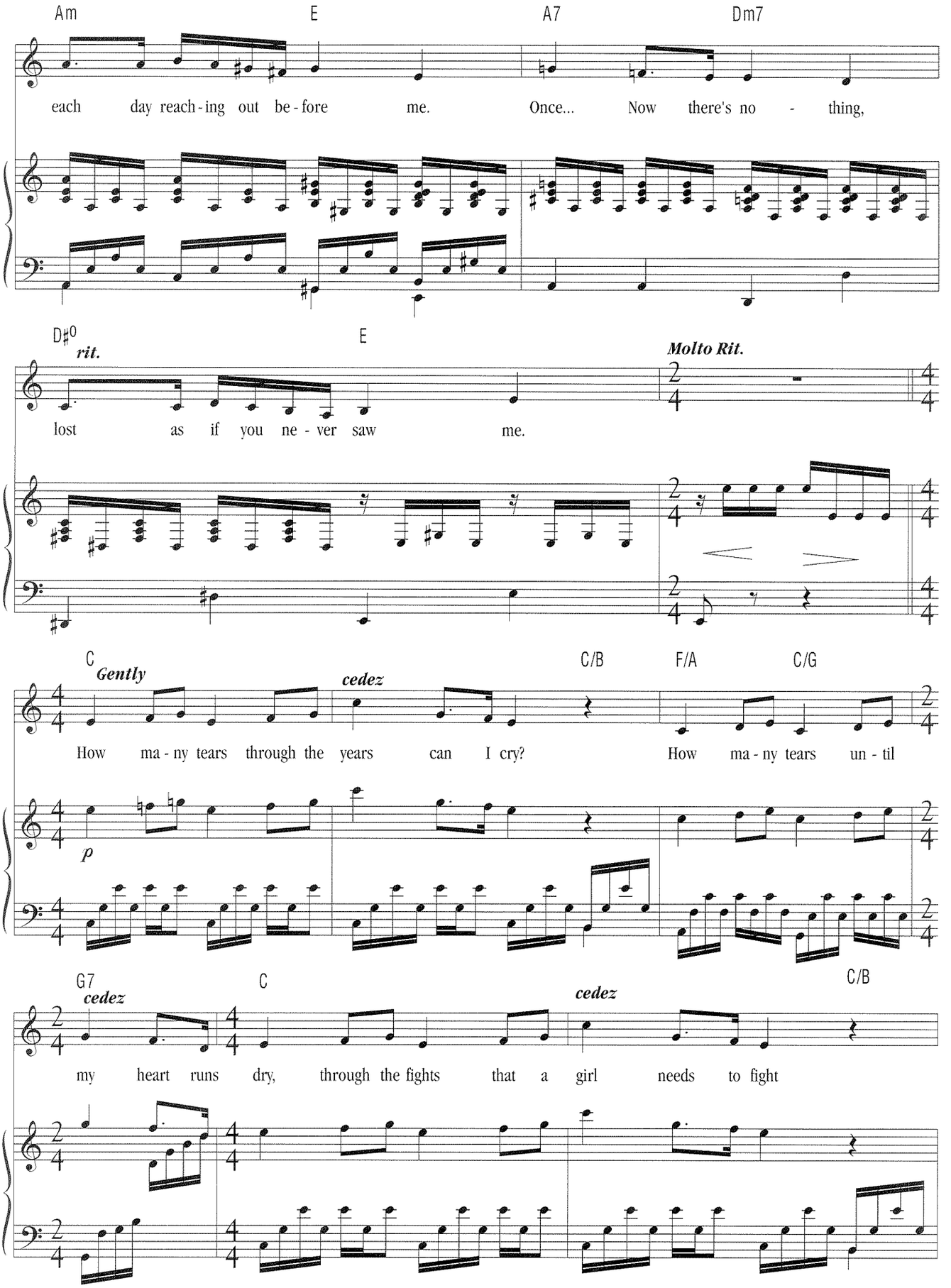
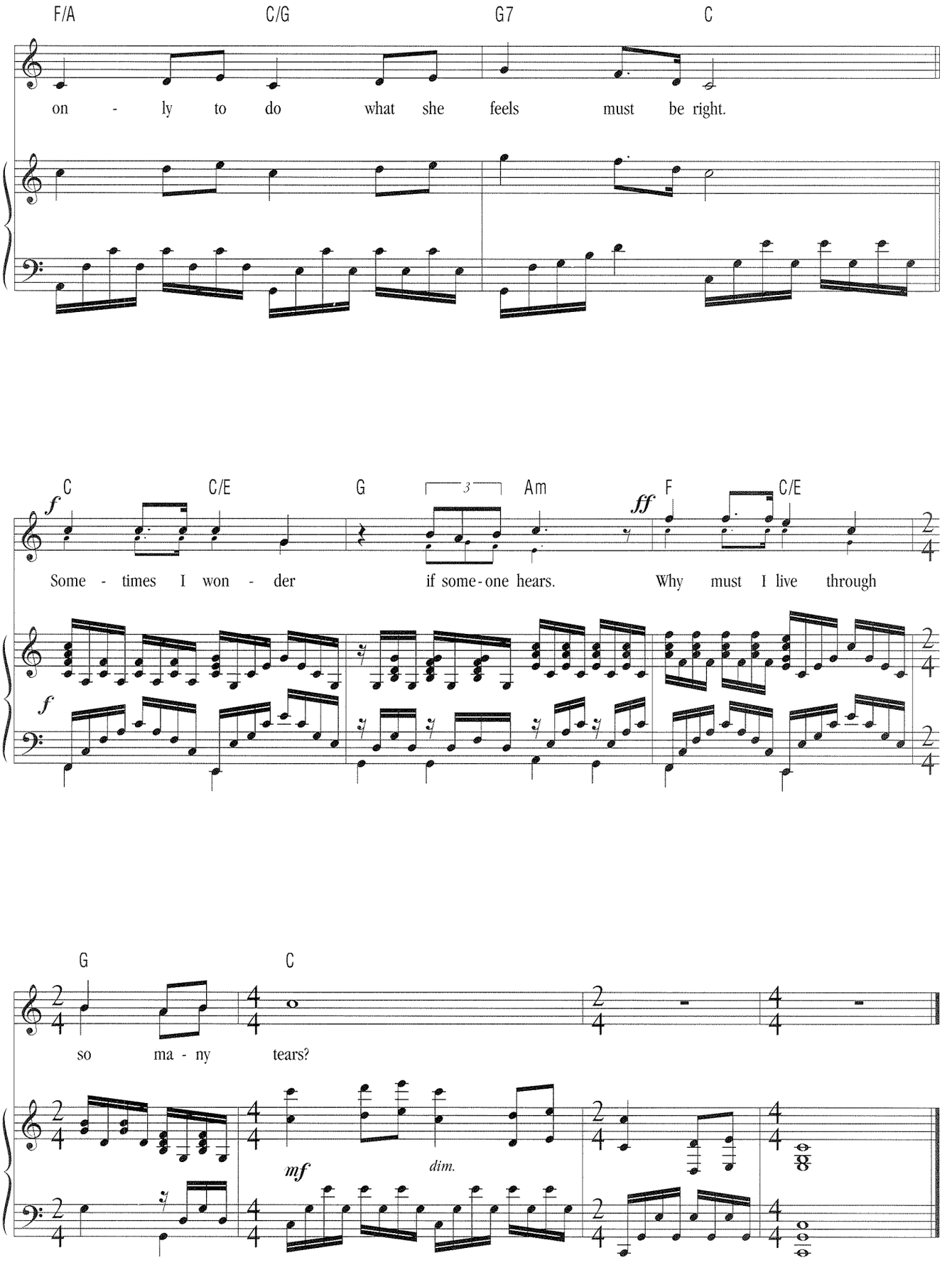

D
a tempo
Rall...
G
can - dle in his name.
C
C/B
F/A
C/G
G
Gently
cedez
cedez
How ma-ny tears though the years can I cry? How ma-ny prayers to the Lord must I
p
C
C/B
F/A
C/G
G7
C
cedez
try? Still the pain tears at my bro-ken heart. Some-times I feel I was cursed from the start.
A♭
C
Am
E
Am
E
Piu Mosso
All I could hold, all I could see, so full of pro - mise,


Am
E
A7
Dm7
each day reach - ing out be - fore me. Once... Now there's no - thing,
D♯o
E
rit.
Molto Rit.
lost as if you ne - ver saw me.
C
Gently
cedez
C/B
F/A
C/G
How ma - ny tears through the years can I cry? How ma - ny tears un - til
p
G7
C
cedez
cedez
C/B
my heart runs dry, through the fights that a girl needs to fight

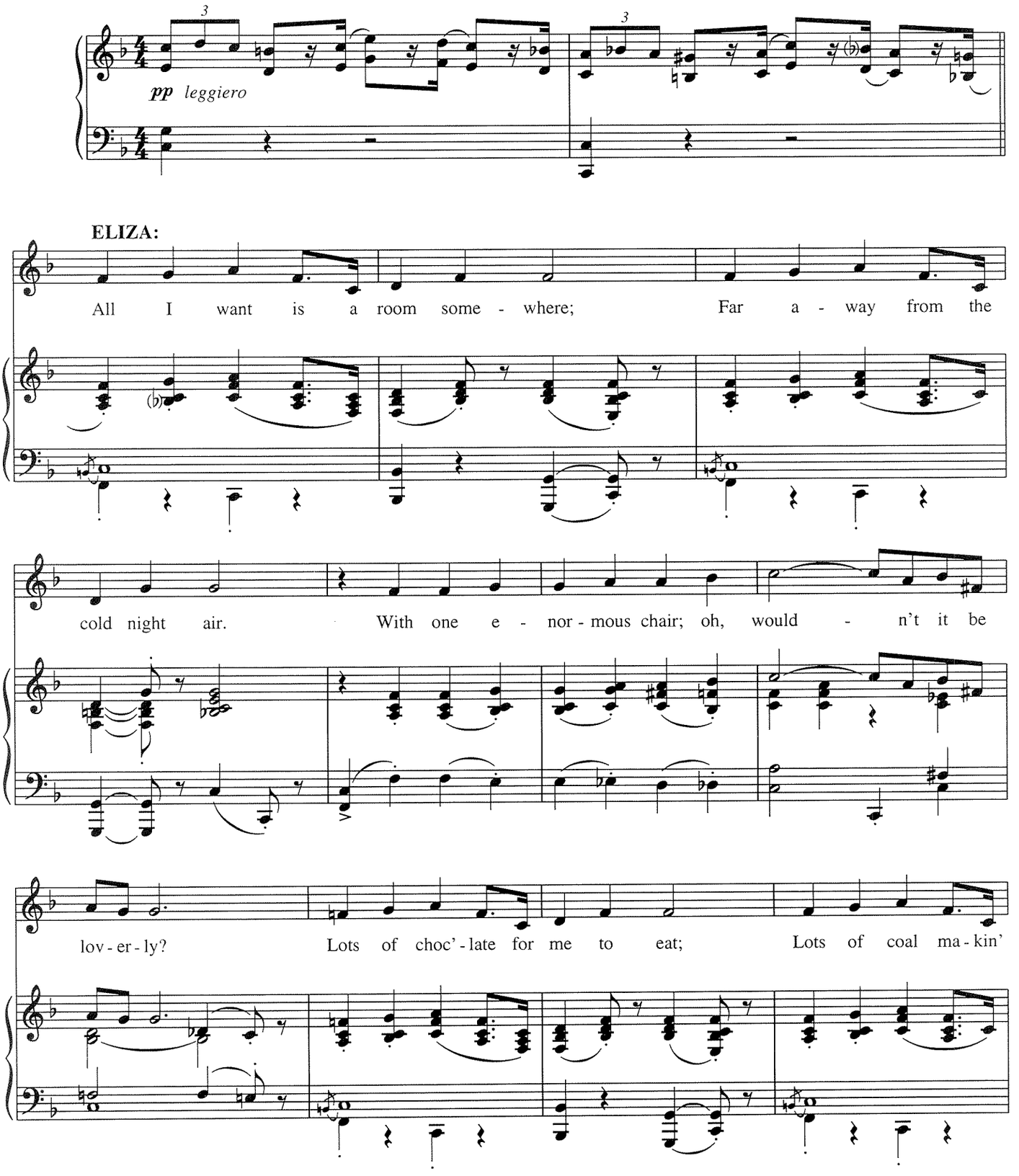

F/A
C/G
G7
C
on - ly to do what she feels must be right.
C
C/E
G
3
Am
F
C/E
f
ff
Some - times I won - der if some-one hears. Why must I live through
G
C
so ma - ny tears?
mf
dim.

WOULDN'T IT BE LOVERLY

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato



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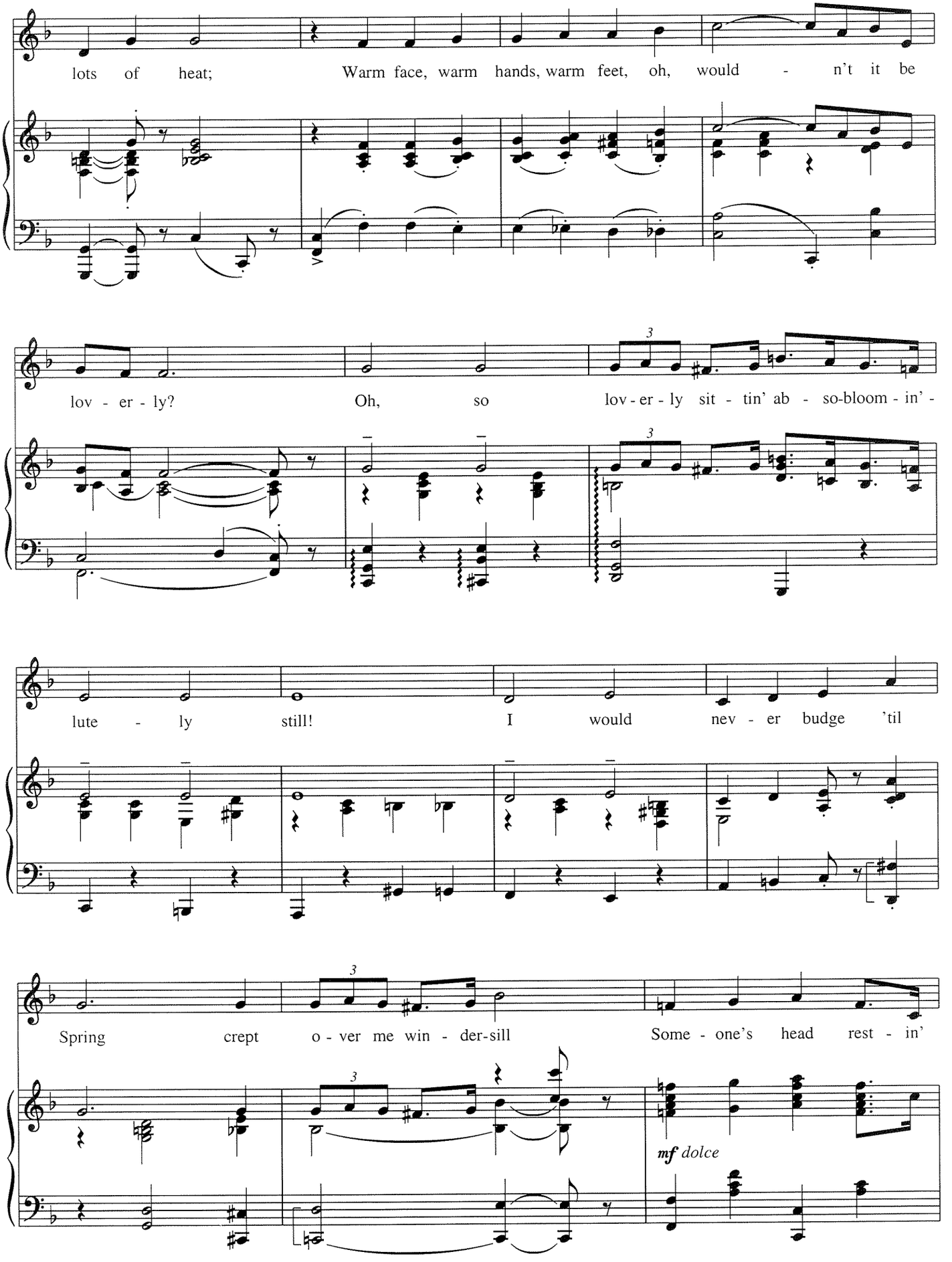
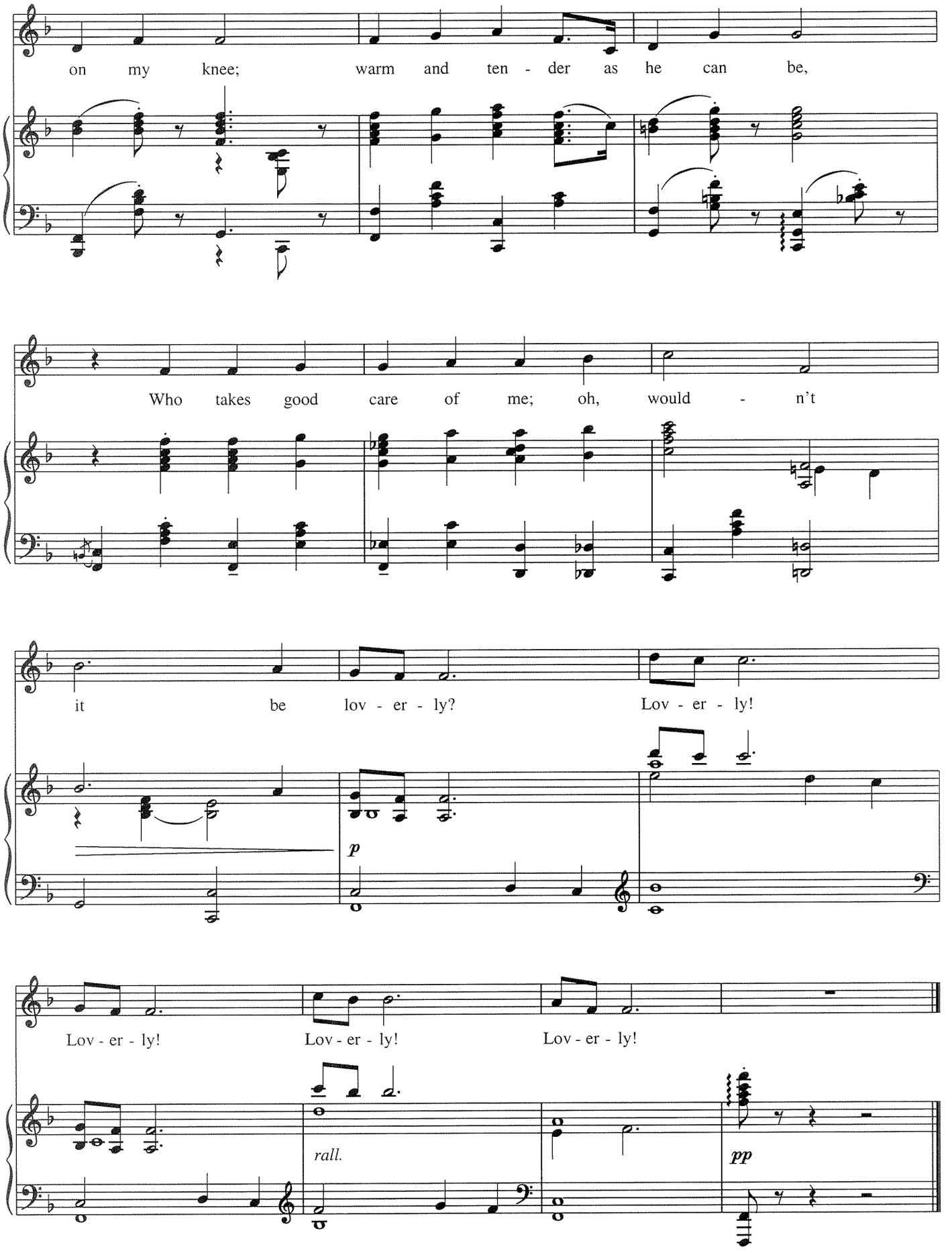
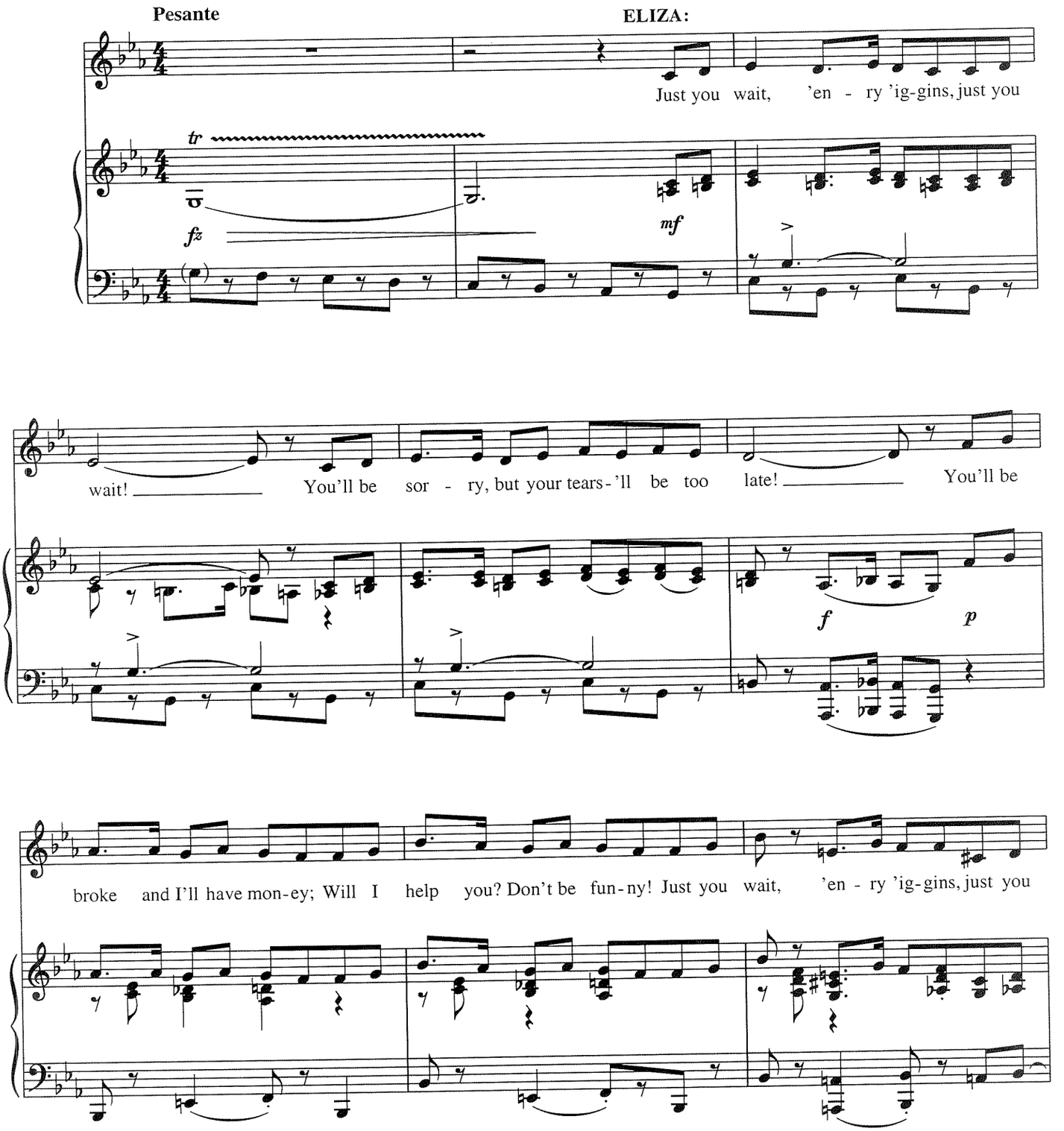

lots of heat; Warm face, warm hands, warm feet, oh, would - n't it be
lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so-bloom - in' -
lute - ly still! I would nev - er budge 'til
Spring crept o - ver me win - der-sill Some - one's head rest - in'
mf dolce


on my knee; warm and ten - der as he can be,
Who takes good care of me; oh, would - n't
it be lov - er - ly? Lov - er - ly!
p
Lov - er - ly! Lov - er - ly! Lov - er - ly!
rall.
pp

JUST YOU WAIT

from *My Fair Lady*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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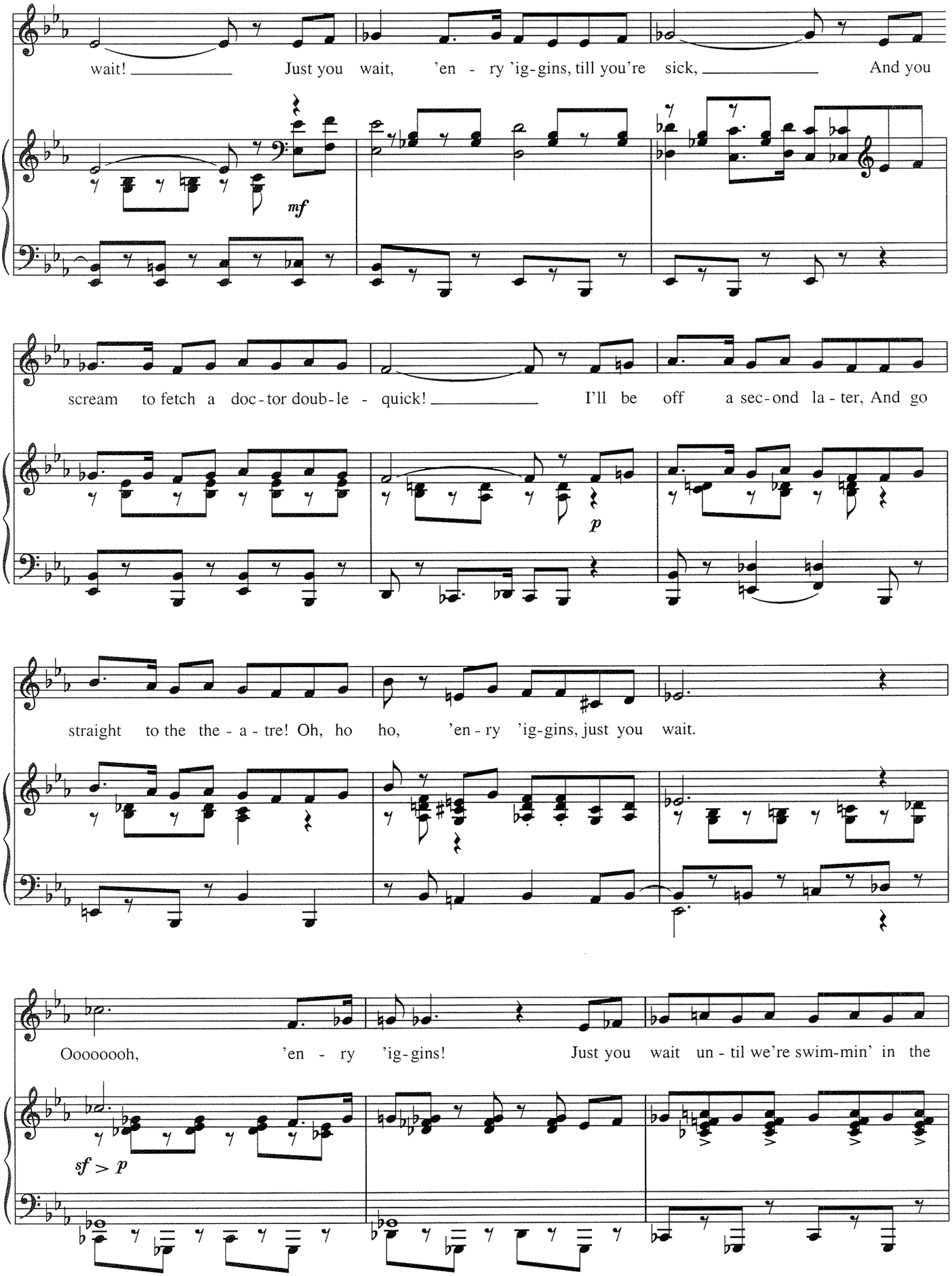
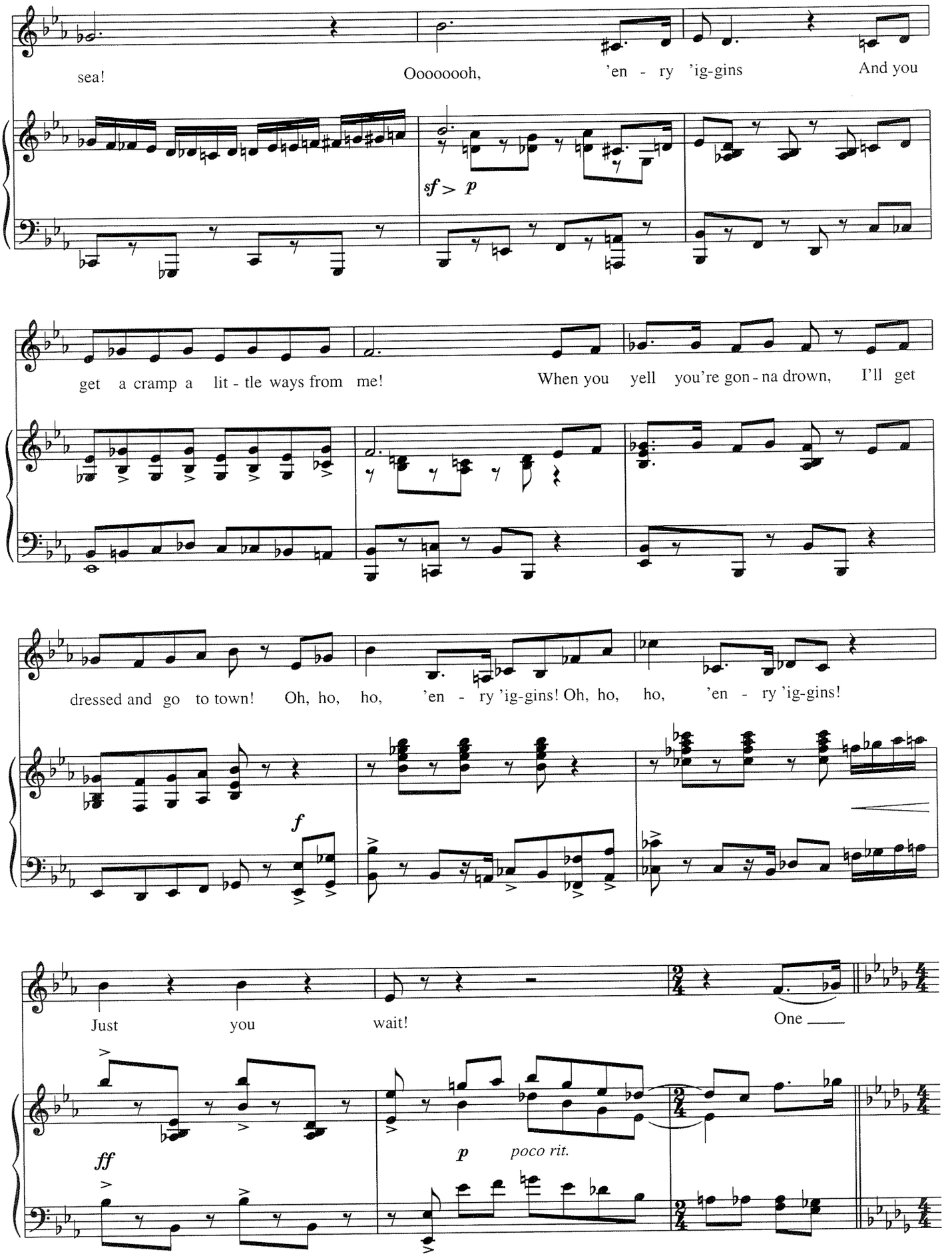
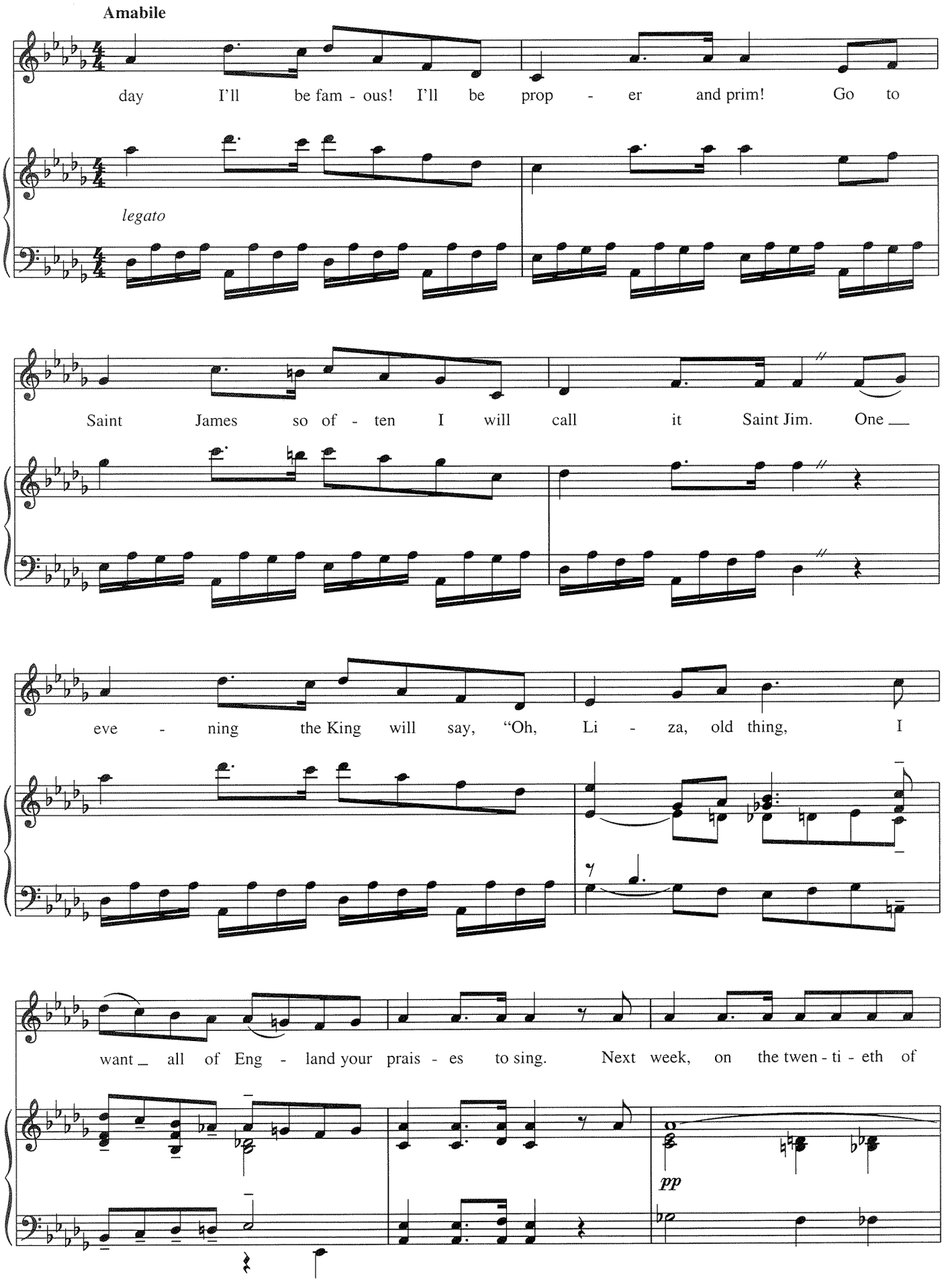
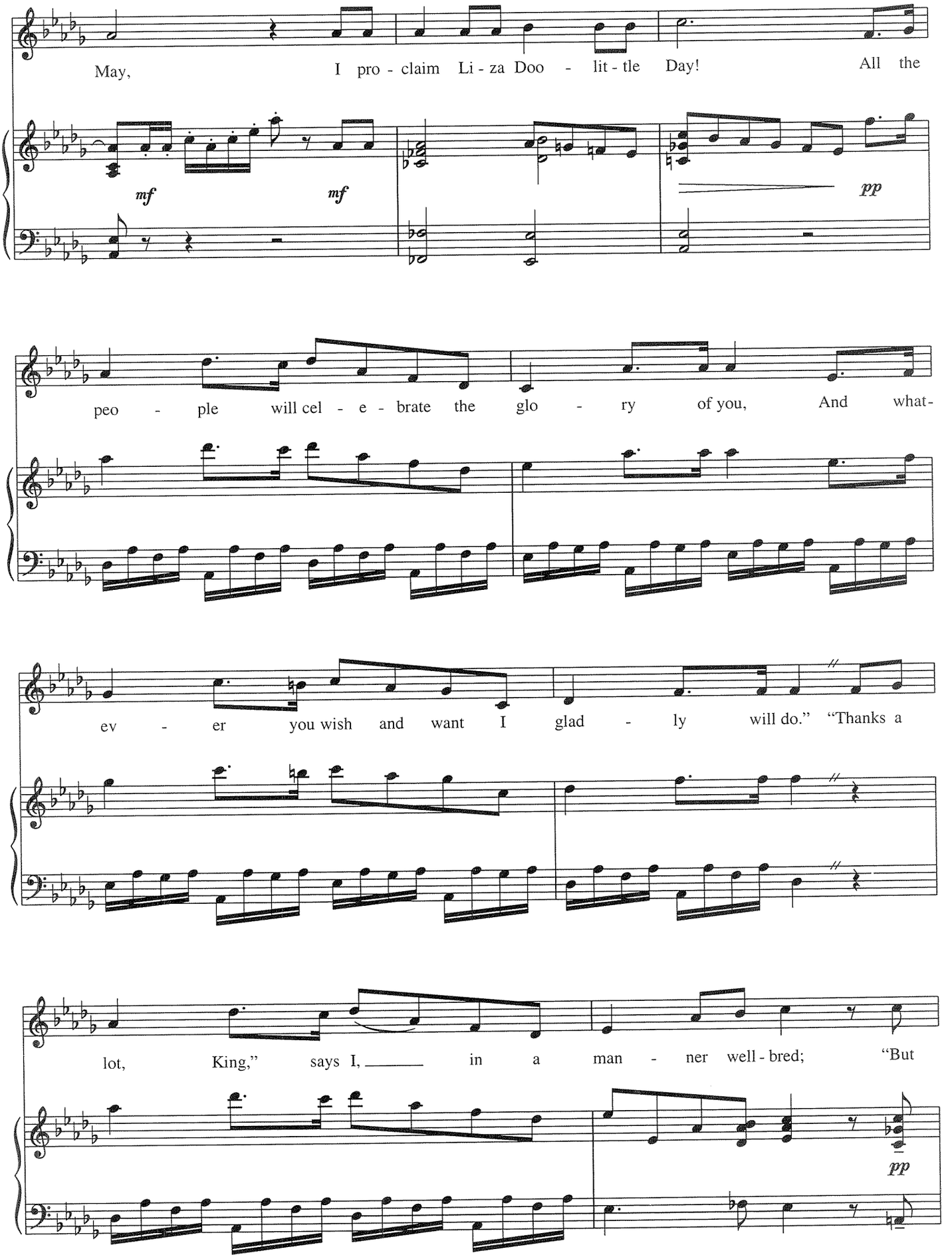
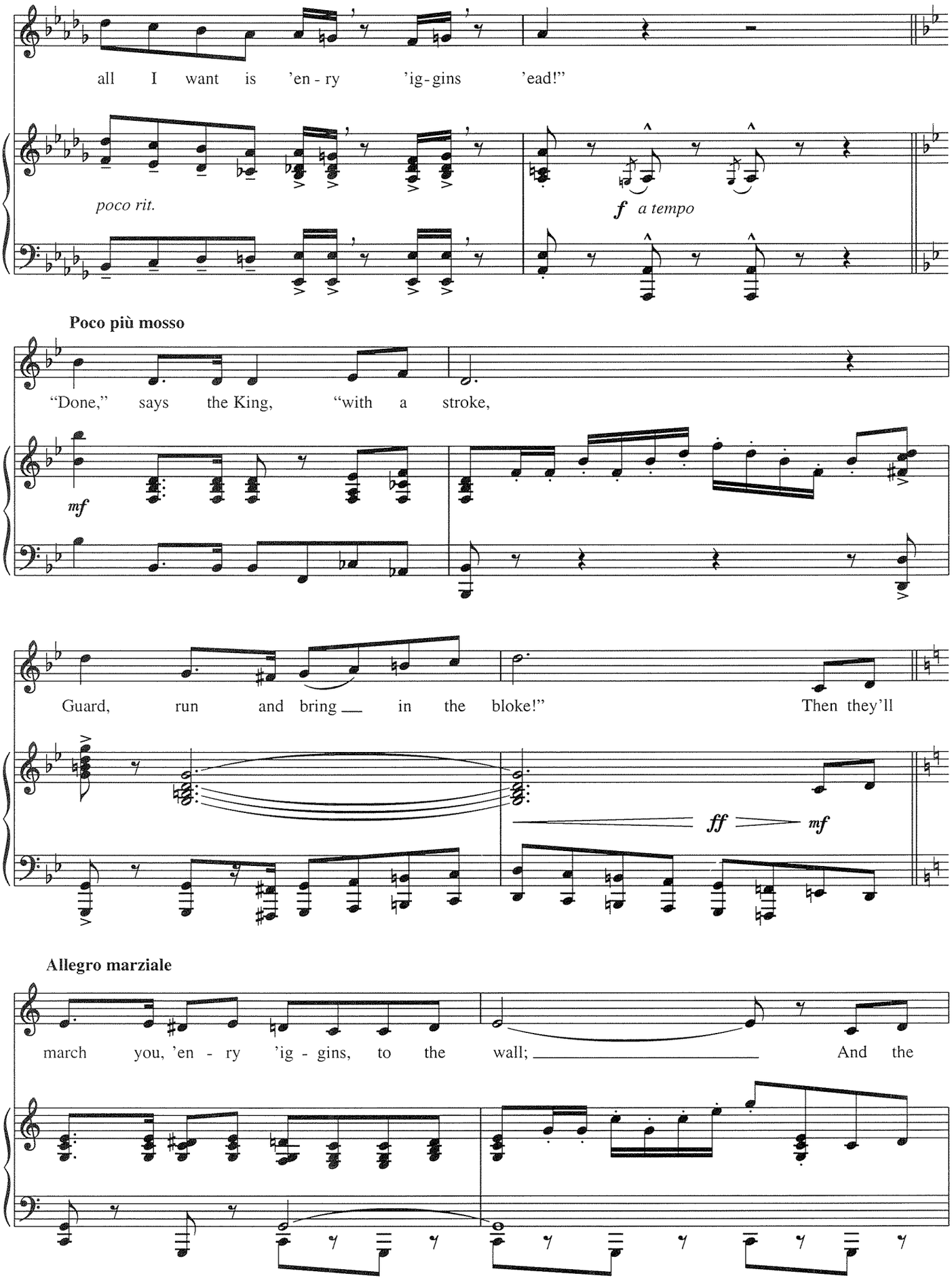
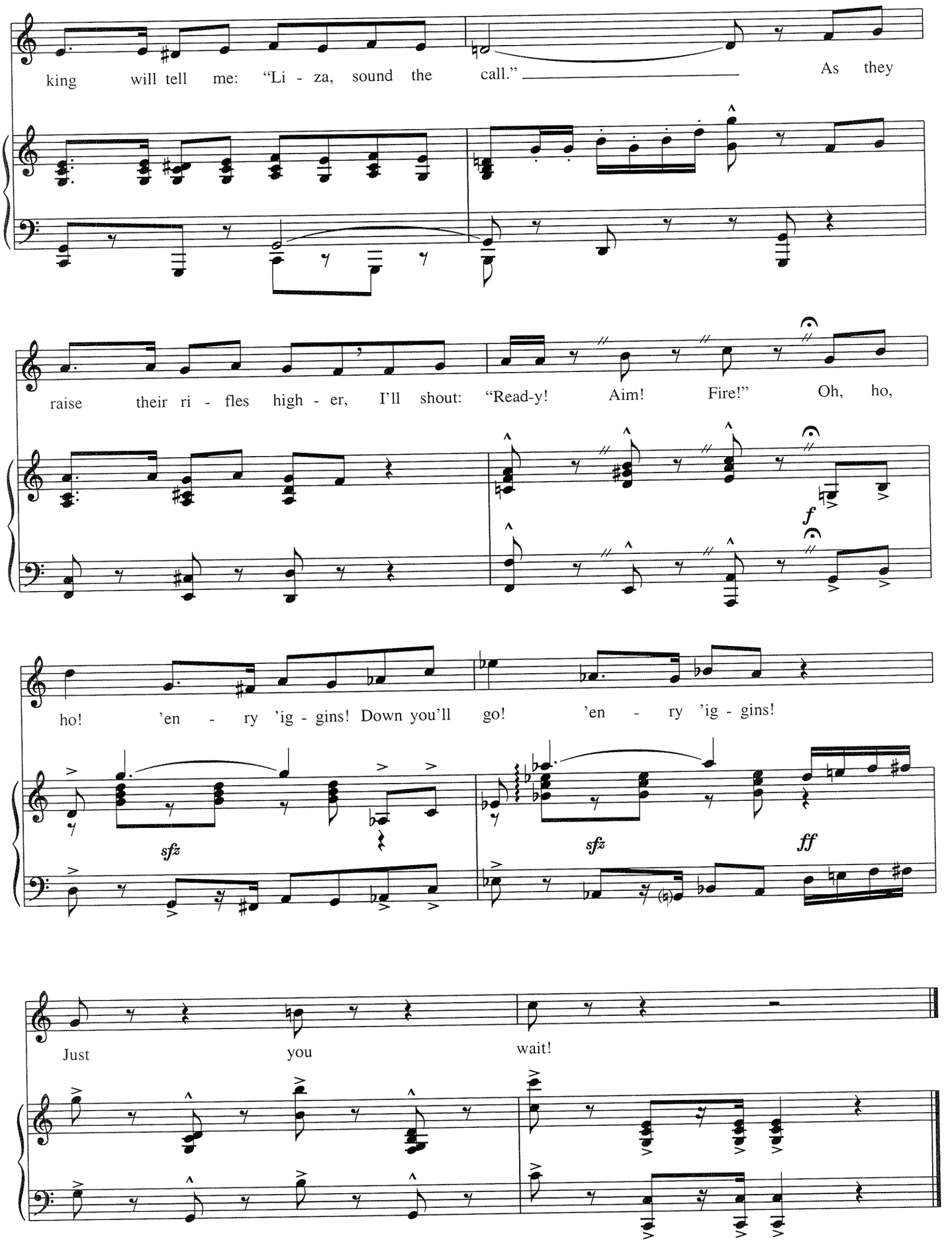

wait! Just you wait, 'en - ry 'ig-gins, till you're sick, And you
mf
scream to fetch a doc-tor doub-le - quick! I'll be off a sec-ond la - ter, And go
p
straight to the the - a - tre! Oh, ho ho, 'en - ry 'ig-gins, just you wait.
Ooooooh, 'en - ry 'ig-gins! Just you wait un - til we're swim-min' in the
sf > p


sea!
Oooooooh,
'en - ry 'ig-gins
And you
sf > p
get a cramp a lit - tle ways from me!
When you yell you're gon - na drown, I'll get
dressed and go to town! Oh, ho, ho, 'en - ry 'ig-gins! Oh, ho, ho, 'en - ry 'ig-gins!
f
Just you wait!
One
ff
p
poco rit.


Amabile
day I'll be fam - ous! I'll be prop - er and prim! Go to
legato
Saint James so of - ten I will call it Saint Jim. One
eve - ning the King will say, "Oh, Li - za, old thing, I
want all of Eng - land your prais - es to sing. Next week, on the twen - ti - eth of
pp


May, I pro - claim Li - za Doo - lit - tle Day! All the
mf mf pp
peo - ple will cel - e - brate the glo - ry of you, And what-
ev - er you wish and want I glad - ly will do." "Thanks a
lot, King," says I, ____ in a man - ner well - bred; "But
pp

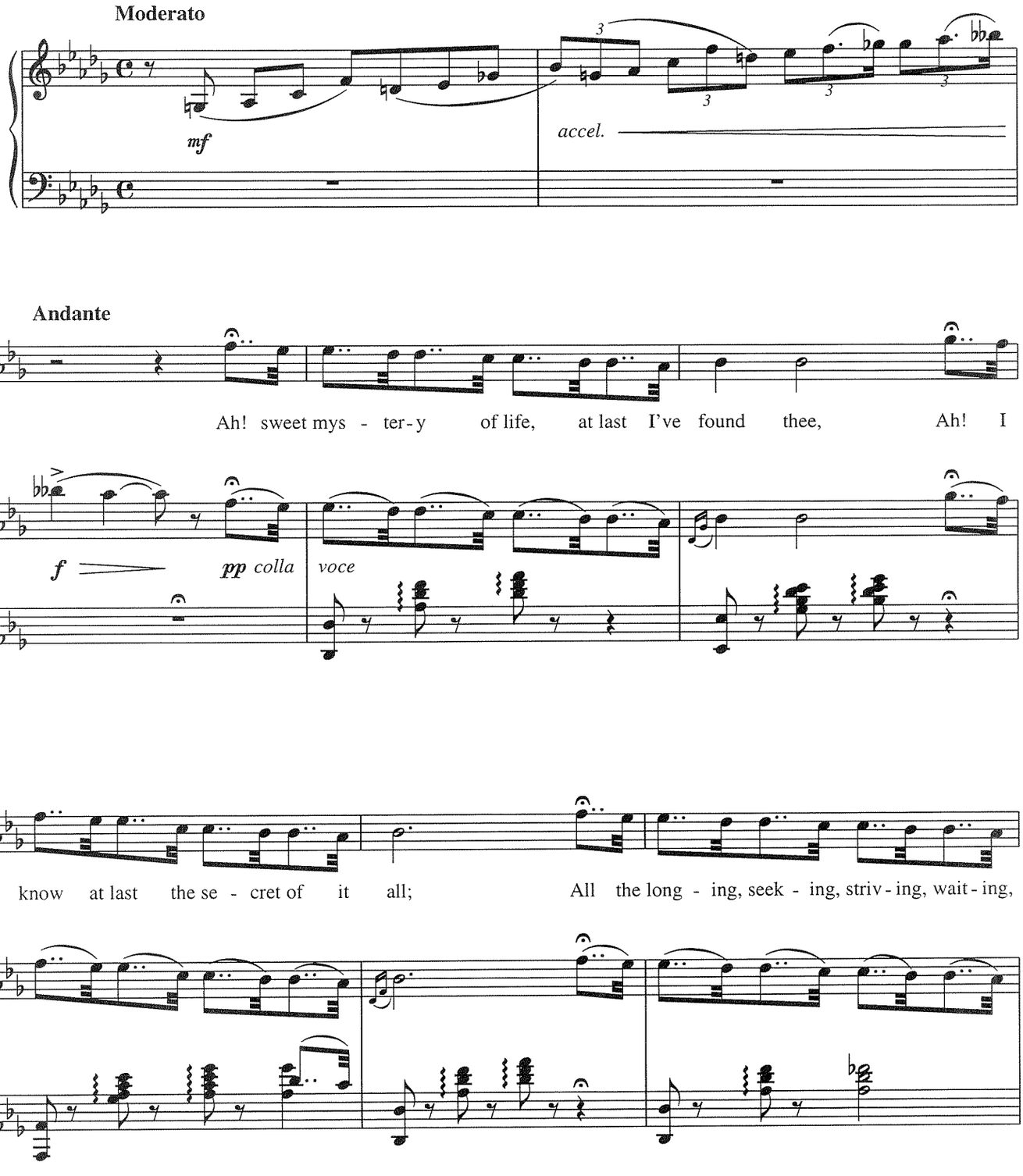

all I want is 'en - ry 'ig - gins 'ead!"
poco rit.
f a tempo
Poco più mosso
"Done," says the King, "with a stroke,
mf
Guard, run and bring in the bloke!" Then they'll
ff
mf
Allegro marziale
march you, 'en - ry 'ig - gins, to the wall; And the


king will tell me: "Li - za, sound the call." As they
raise their ri - fles high - er, I'll shout: "Read-y! Aim! Fire!" Oh, ho,
f
ho! 'en - ry 'ig - gins! Down you'll go! 'en - ry 'ig - gins!
sfz
sfz
ff
Just you wait!

AH! SWEET MYSTERY OF LIFE

from *Naughty Marietta*

Lyrics by RIDA JOHNSON YOUNG
Music by VICTOR HERBERT



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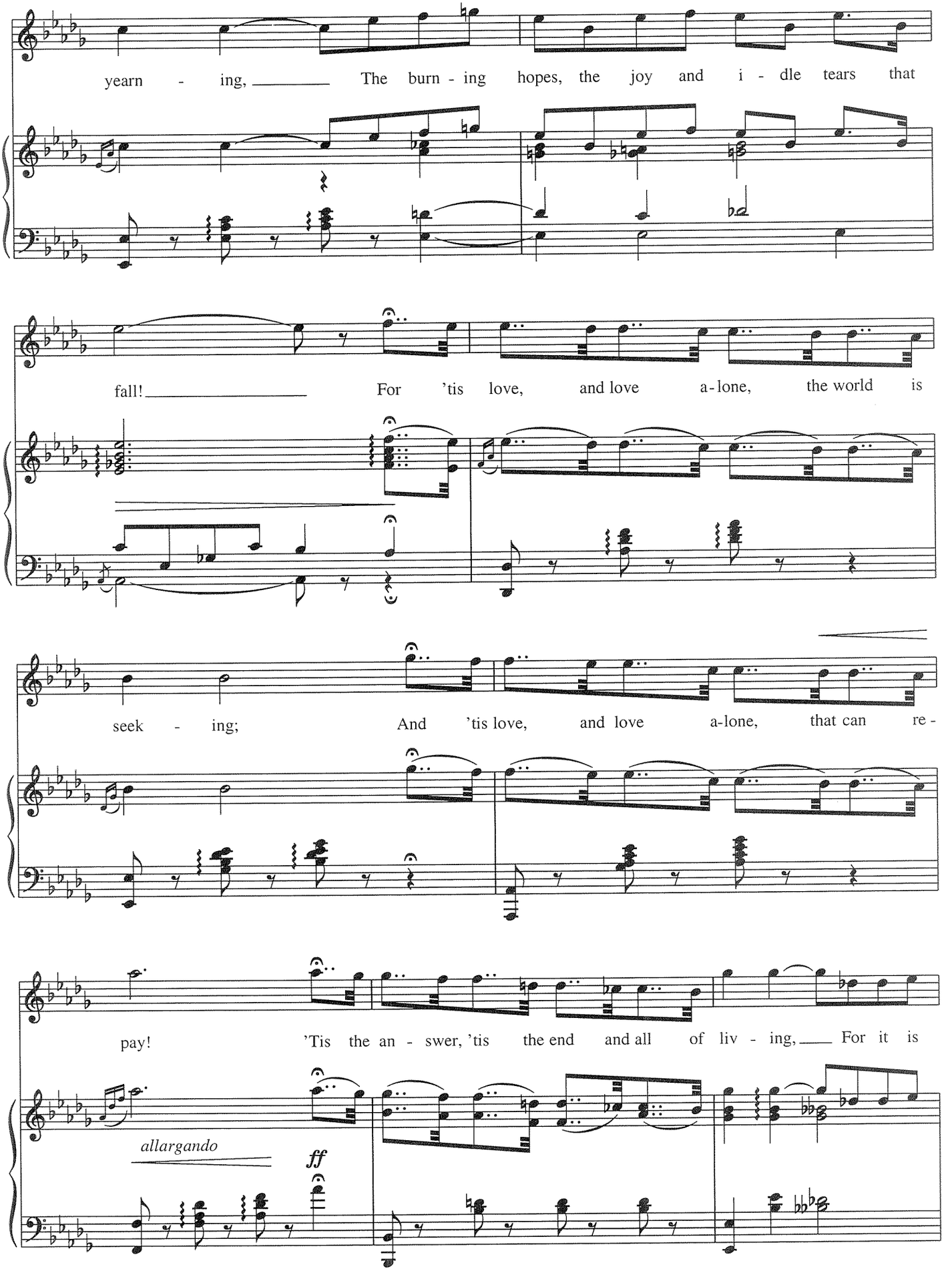
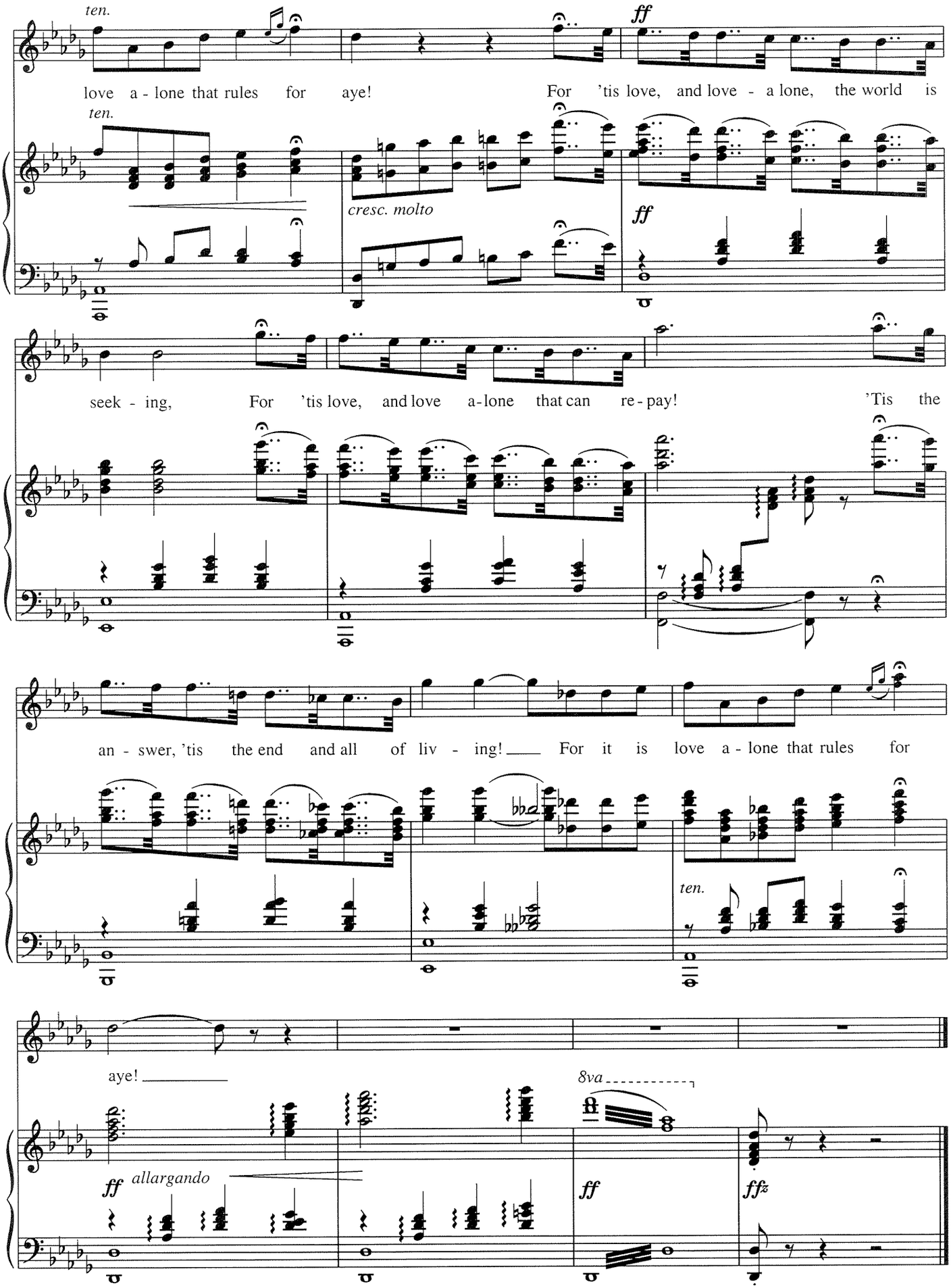
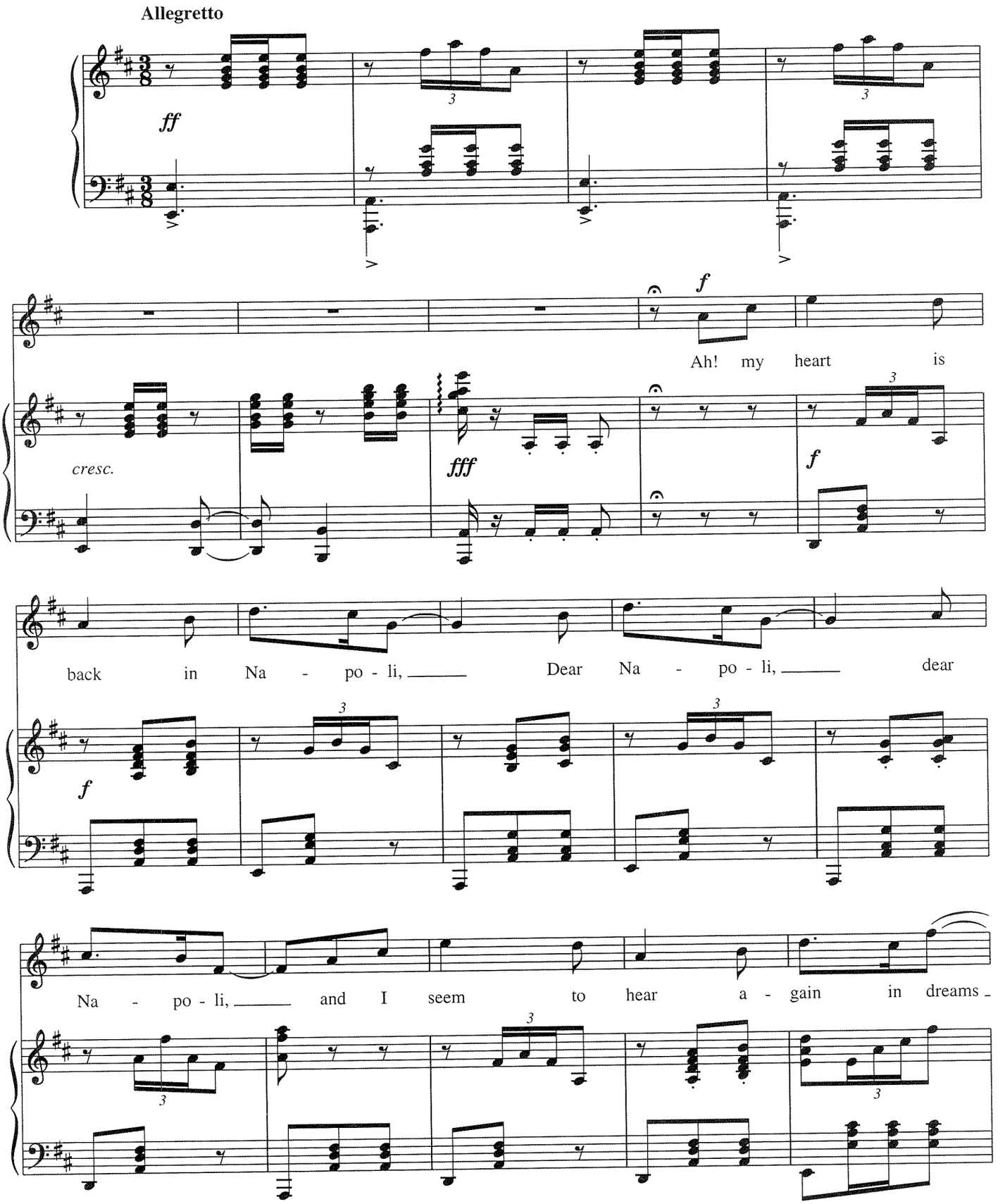

yearn - ing, The burn - ing hopes, the joy and i - dle tears that
fall! For 'tis love, and love a-lone, the world is
seek - ing; And 'tis love, and love a-lone, that can re -
pay! 'Tis the an - swer, 'tis the end and all of liv - ing, For it is
allargando
ff


ten.
ff
love a - lone that rules for aye! For 'tis love, and love - a lone, the world is
ten.
cresc. molto
ff
seek - ing, For 'tis love, and love a-lone that can re-pay! 'Tis the
an - swer, 'tis the end and all of liv - ing! For it is love a - lone that rules for
ten.
aye!
8va
ff allargando
ff
ff

ITALIAN STREET SONG

from *Naughty Marietta*

Lyrics by RIDA JOHNSON YOUNG
Music by VICTOR HERBERT



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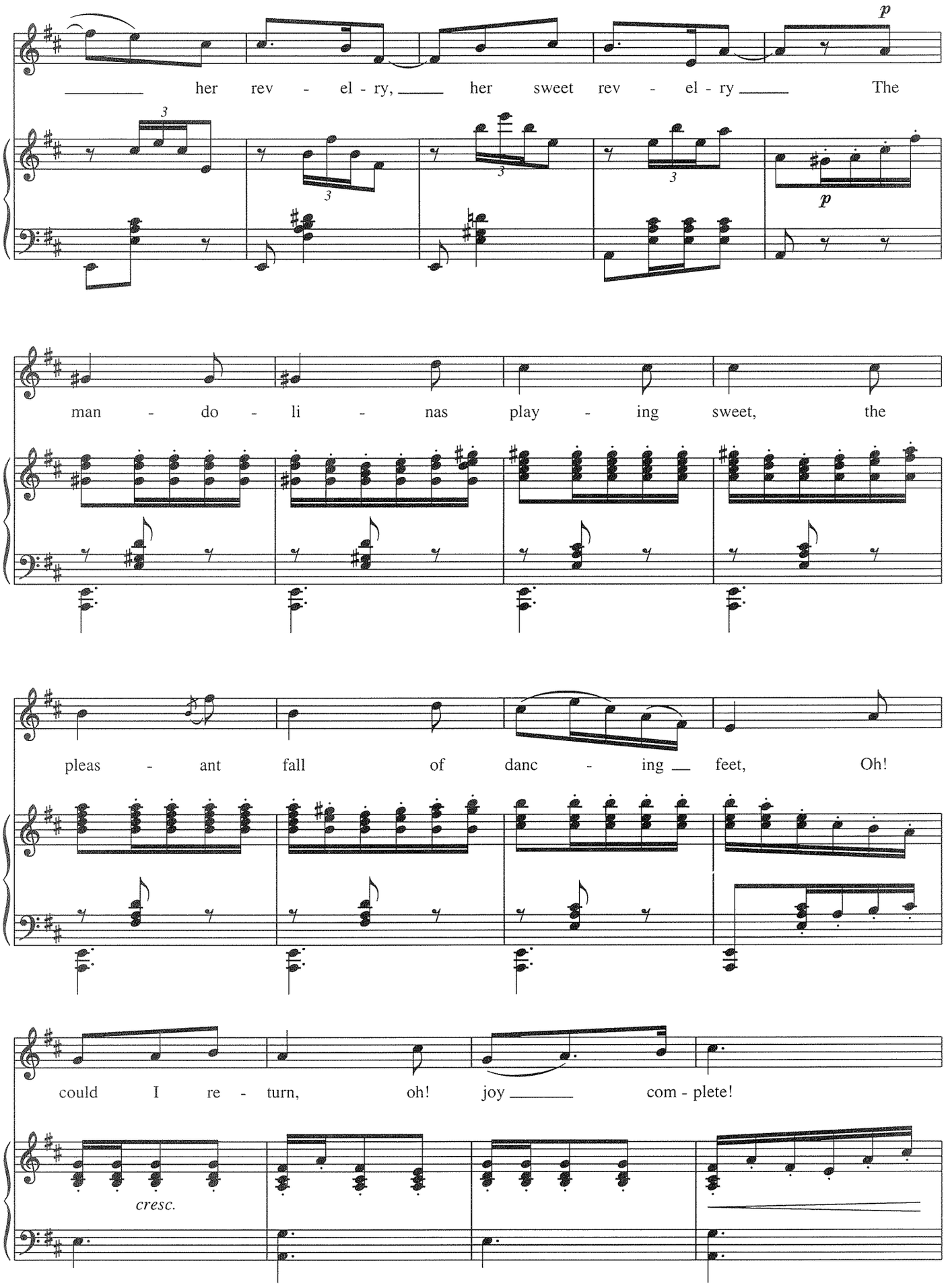
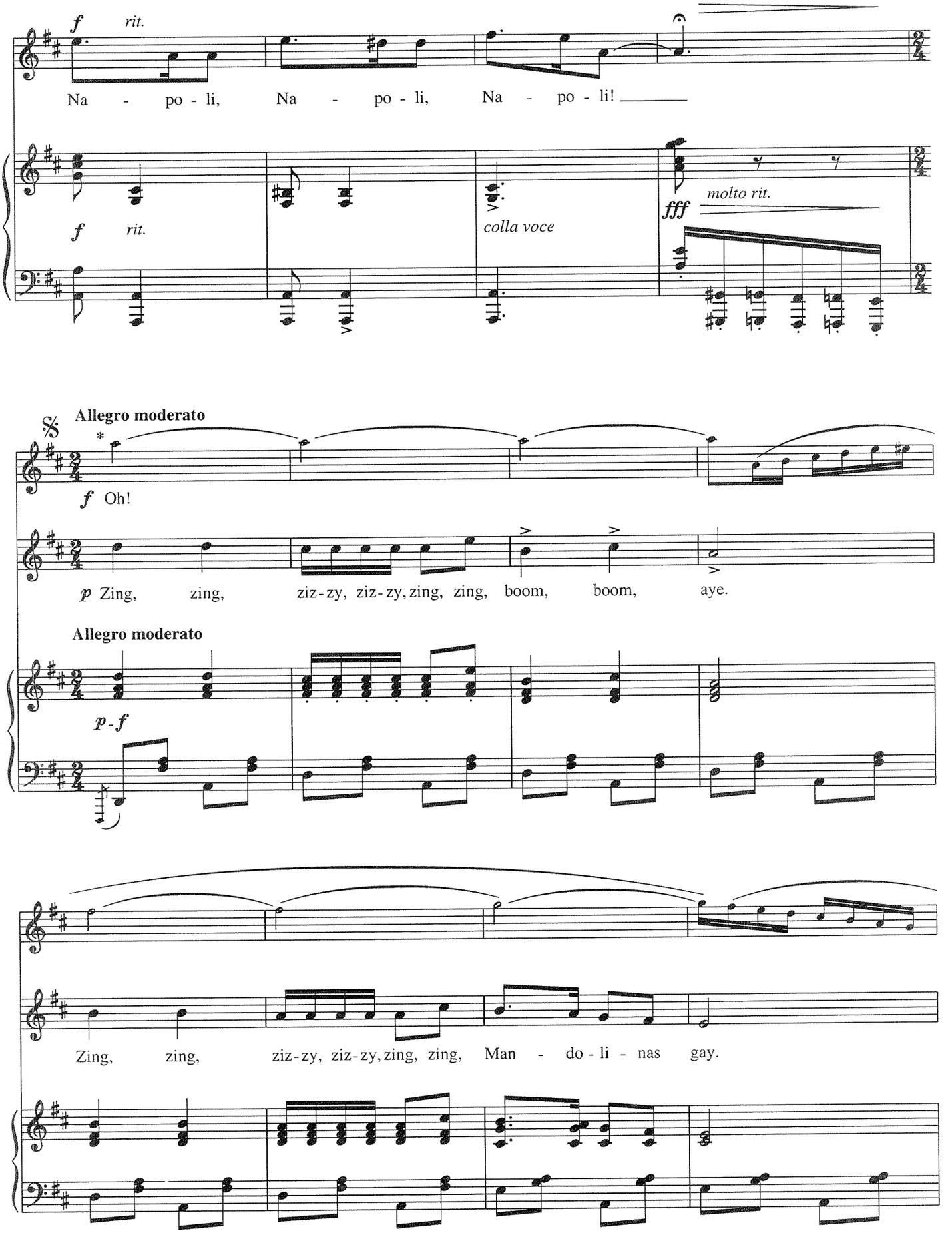
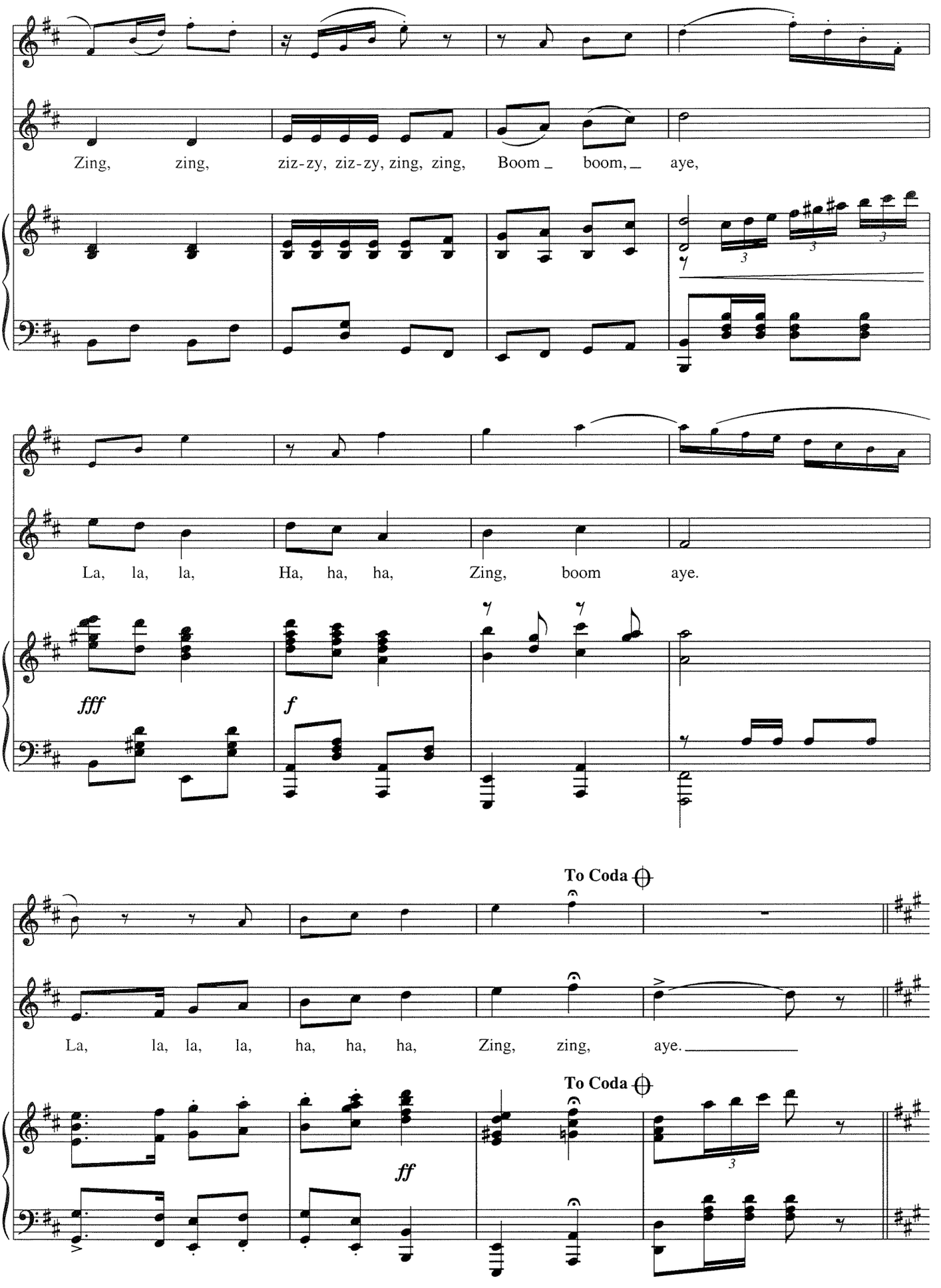
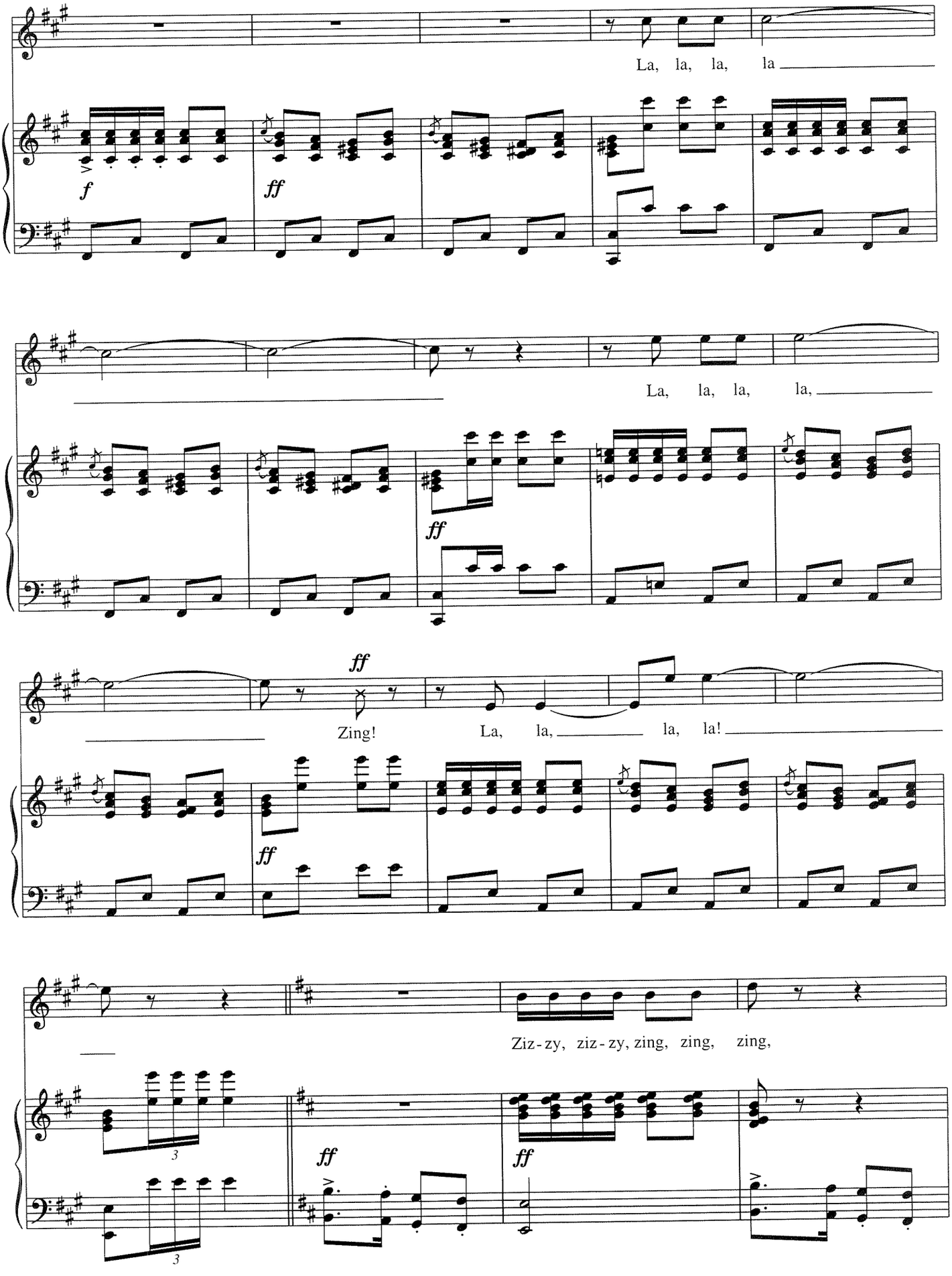
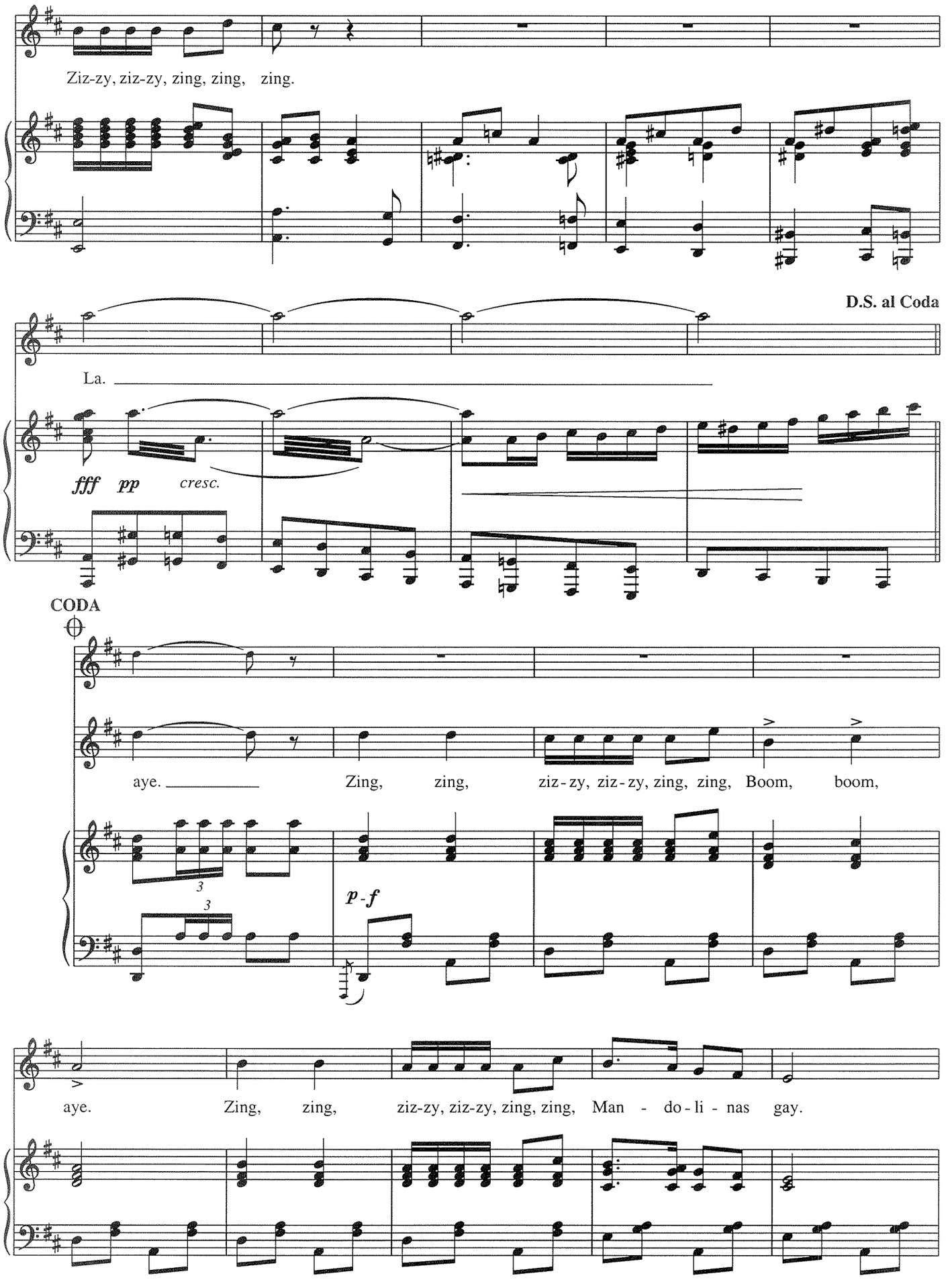

p
her rev - el - ry, her sweet rev - el - ry The
3
3
3
3
p
man - do - li - nas play - ing sweet, the
pleas - ant fall of danc - ing feet, Oh!
could I re - turn, oh! joy com - plete!
cresc.

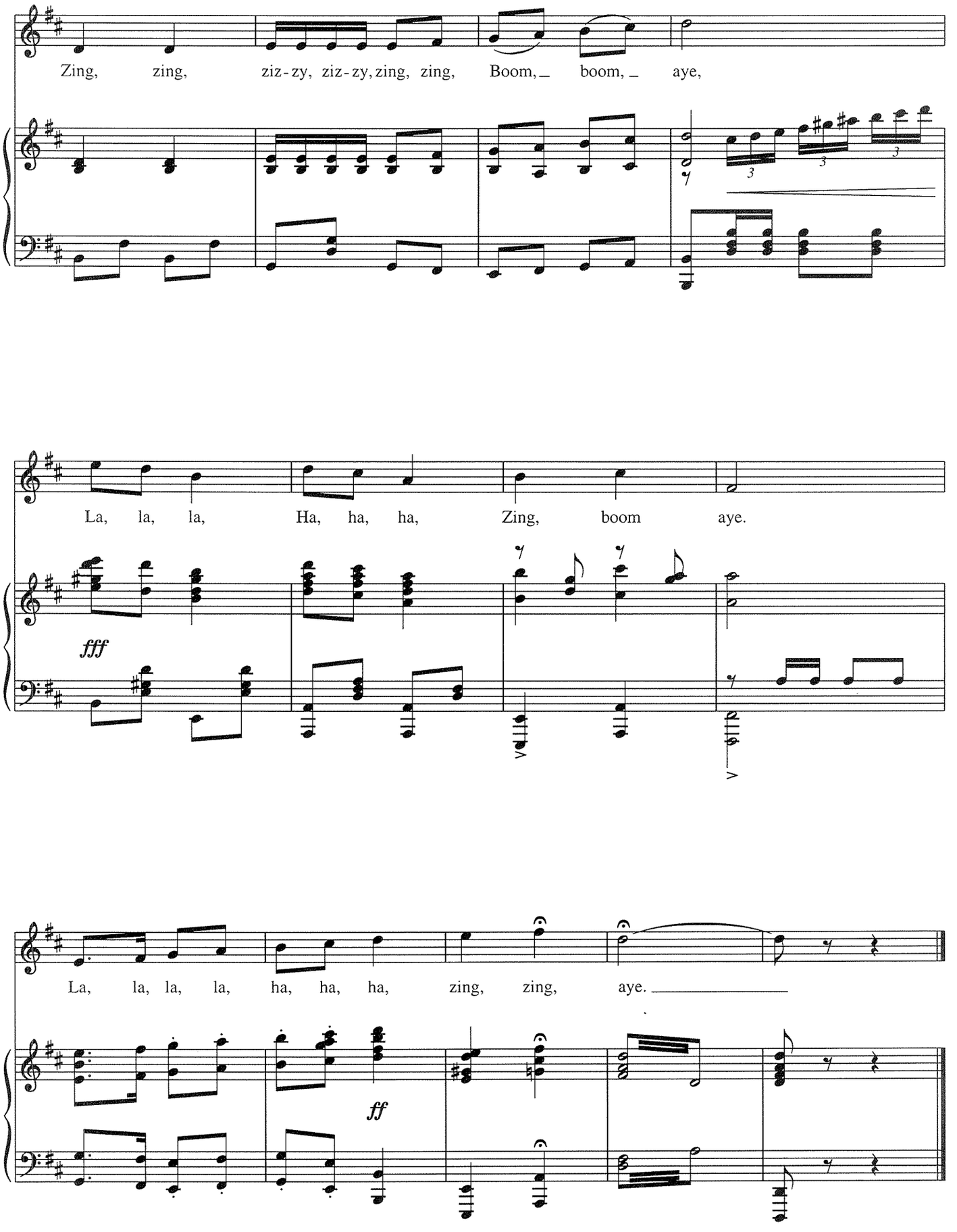


*Optional obligato to be sung 2nd time only on a vowel of choice.


Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom _ boom, _ aye,
La, la, la, Ha, ha, ha, Zing, boom aye.
fff
f
To Coda
La, la, la, la, ha, ha, ha, Zing, zing, aye. _____
To Coda
ff


La, la, la, la
f
ff
La, la, la, la,
ff
Zing!
La, la, la, la!
ff
Ziz-zy, ziz-zy, zing, zing, zing,
3
3
ff
ff


Ziz-zy, ziz-zy, zing, zing, zing.
D.S. al Coda
La.
fff pp cresc.
CODA
aye. Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom,
p-f
aye. Zing, zing, ziz-zy, ziz-zy, zing, zing, Man - do - li - nas gay.

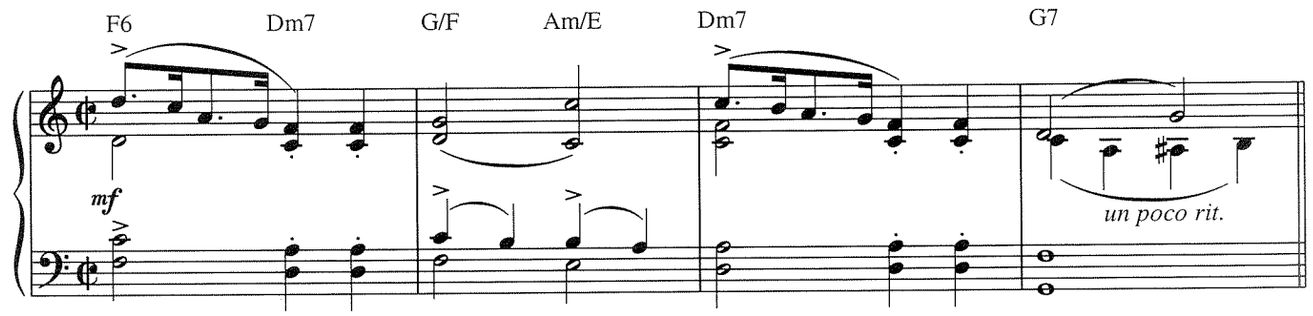

Zing, zing, ziz-zy, ziz-zy, zing, zing, Boom, boom, aye,
La, la, la, Ha, ha, ha, Zing, boom aye.
fff
La, la, la, la, ha, ha, ha, zing, zing, aye.
ff

SOMEONE TO WATCH OVER ME

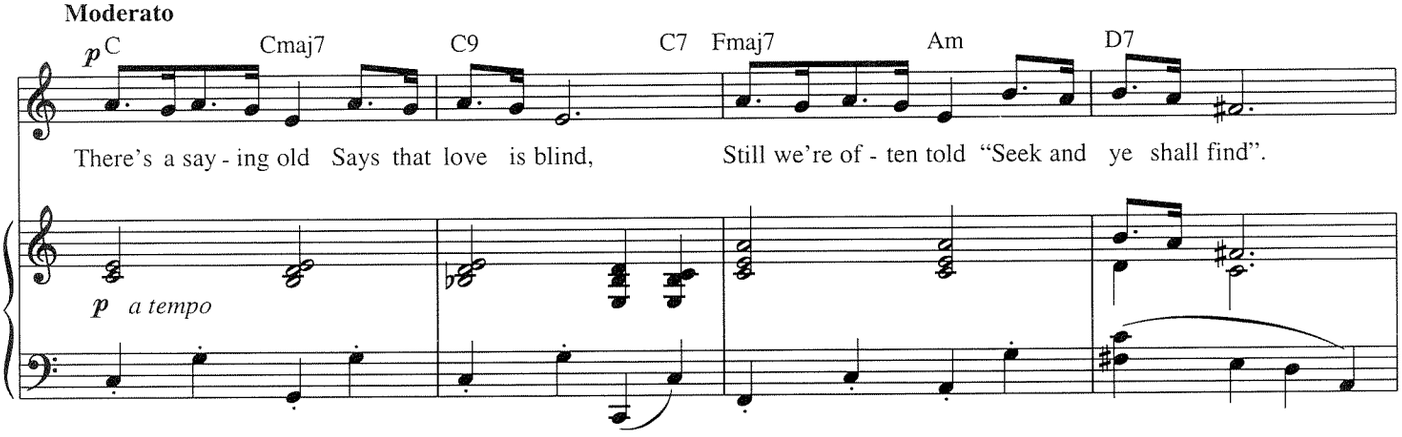
from *Oh, Kay!*

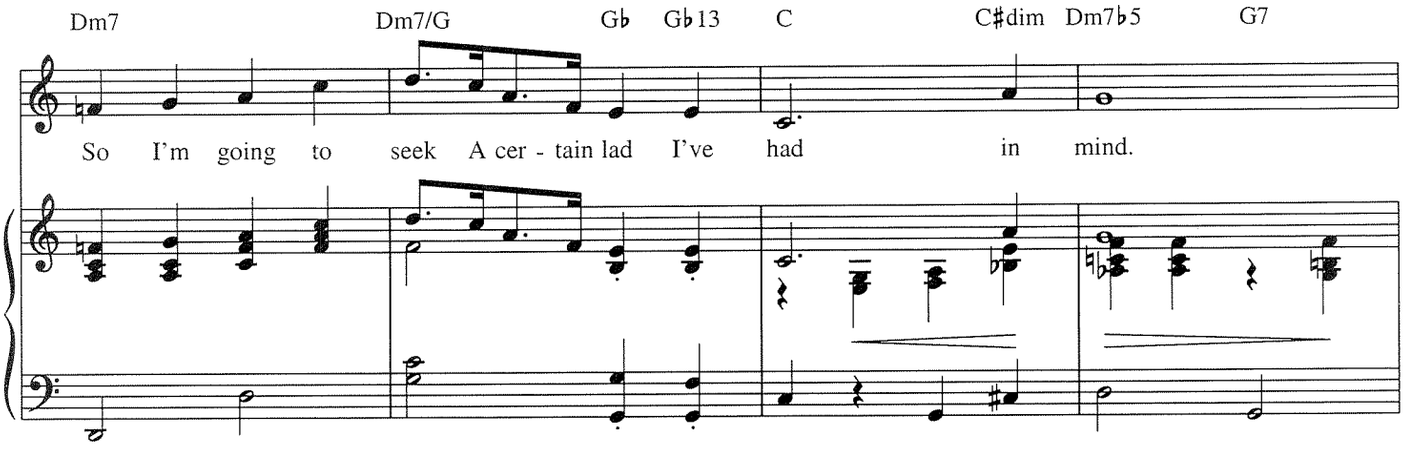
Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

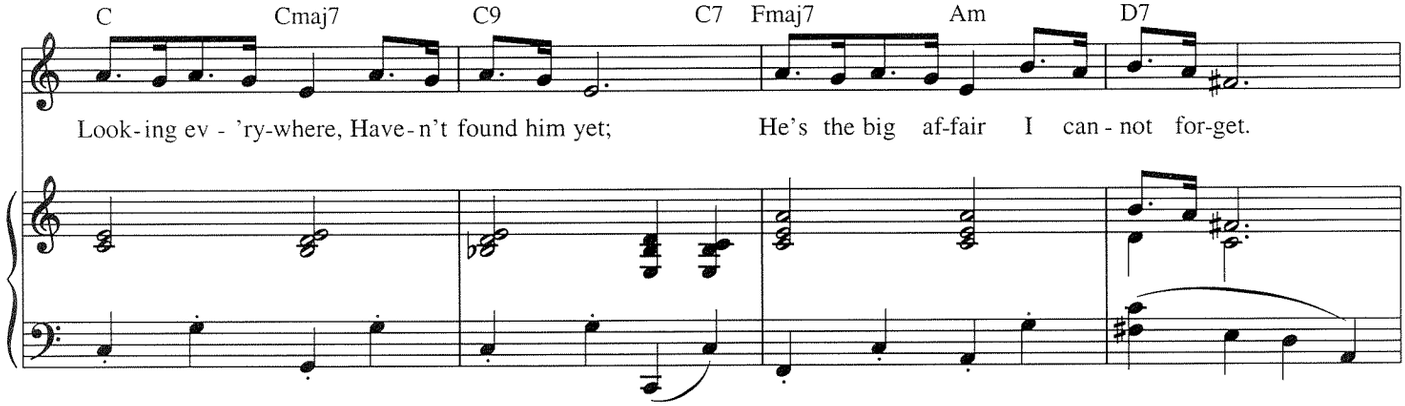
Scherzando



Moderato







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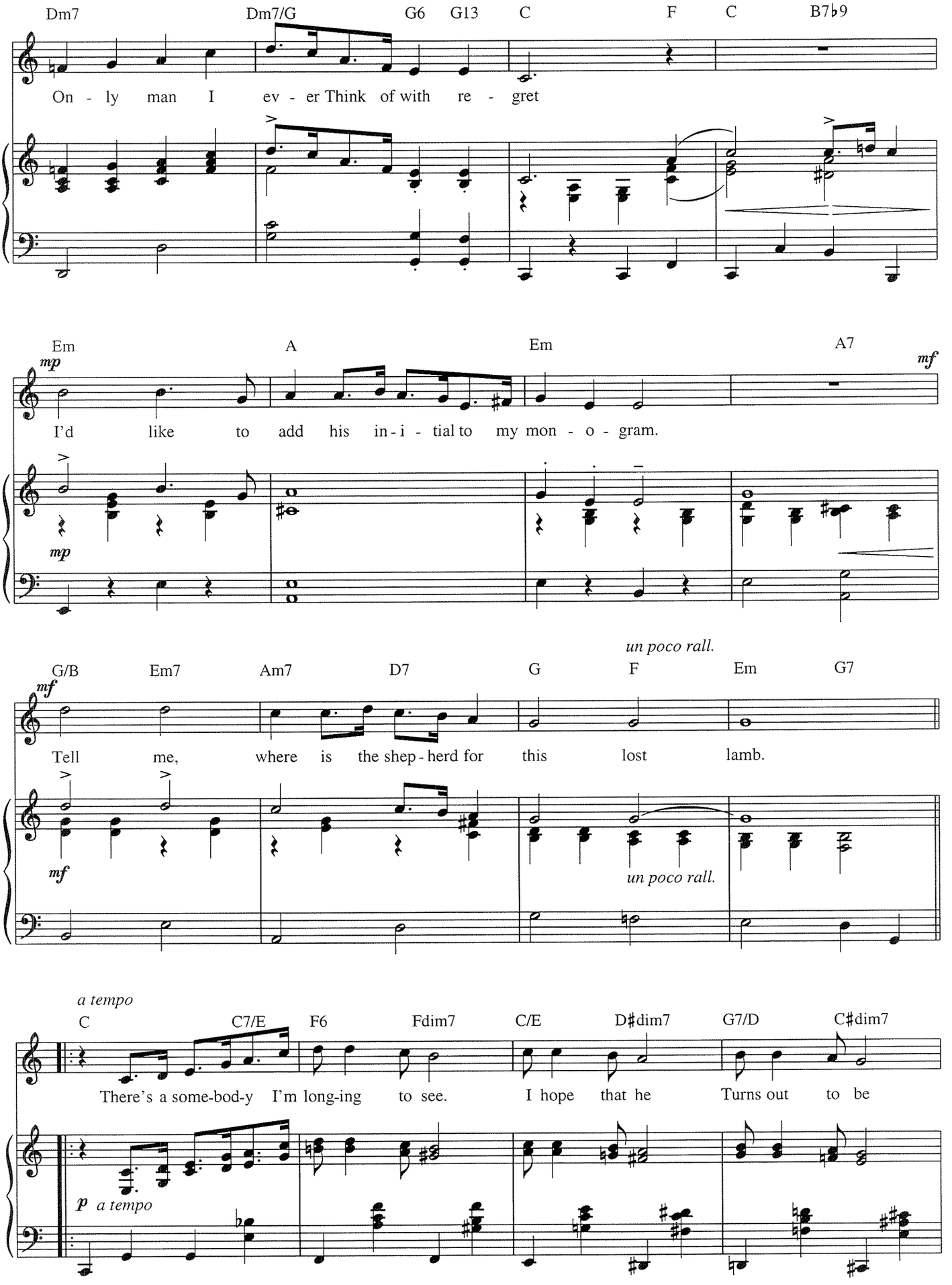
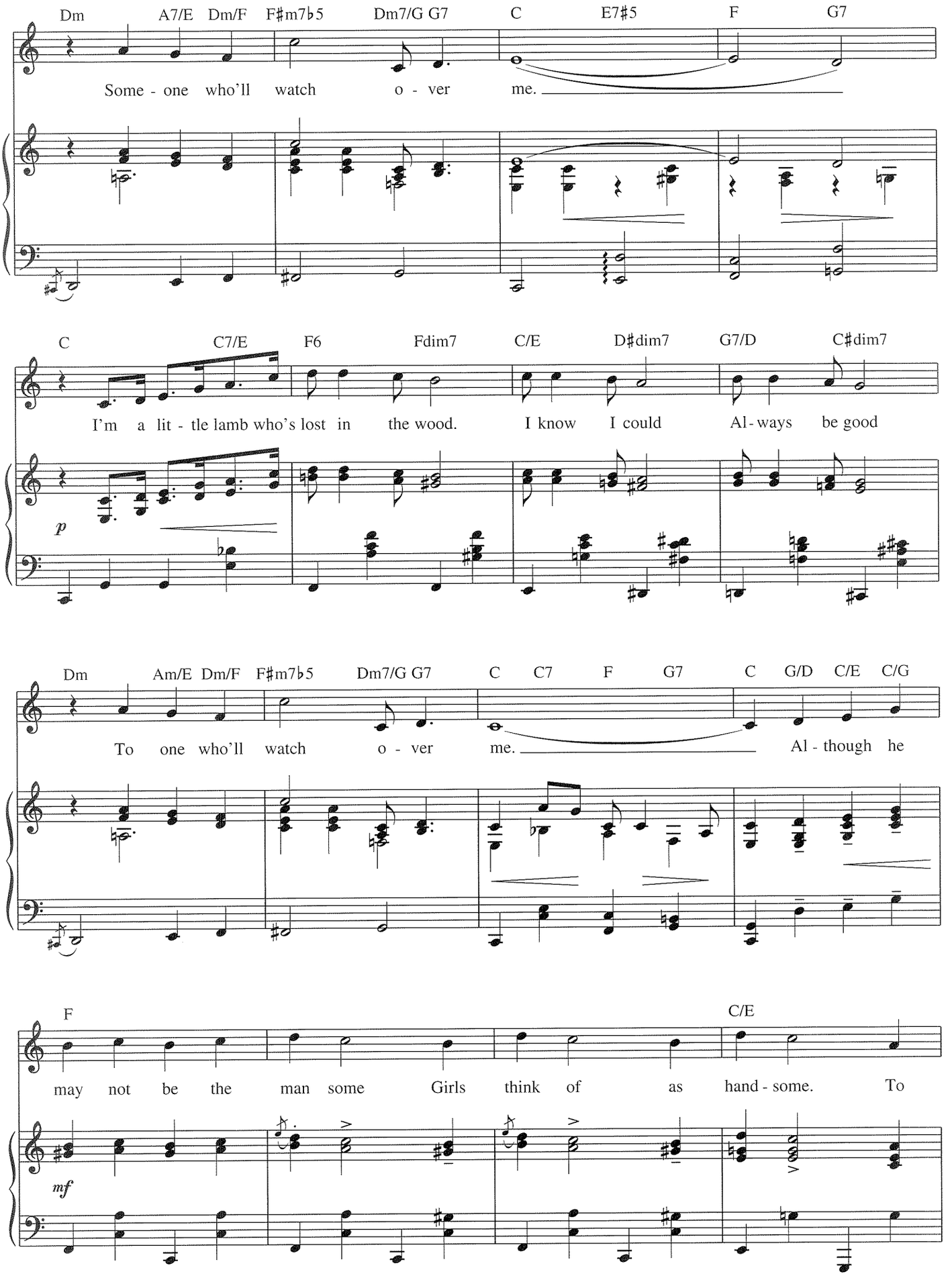
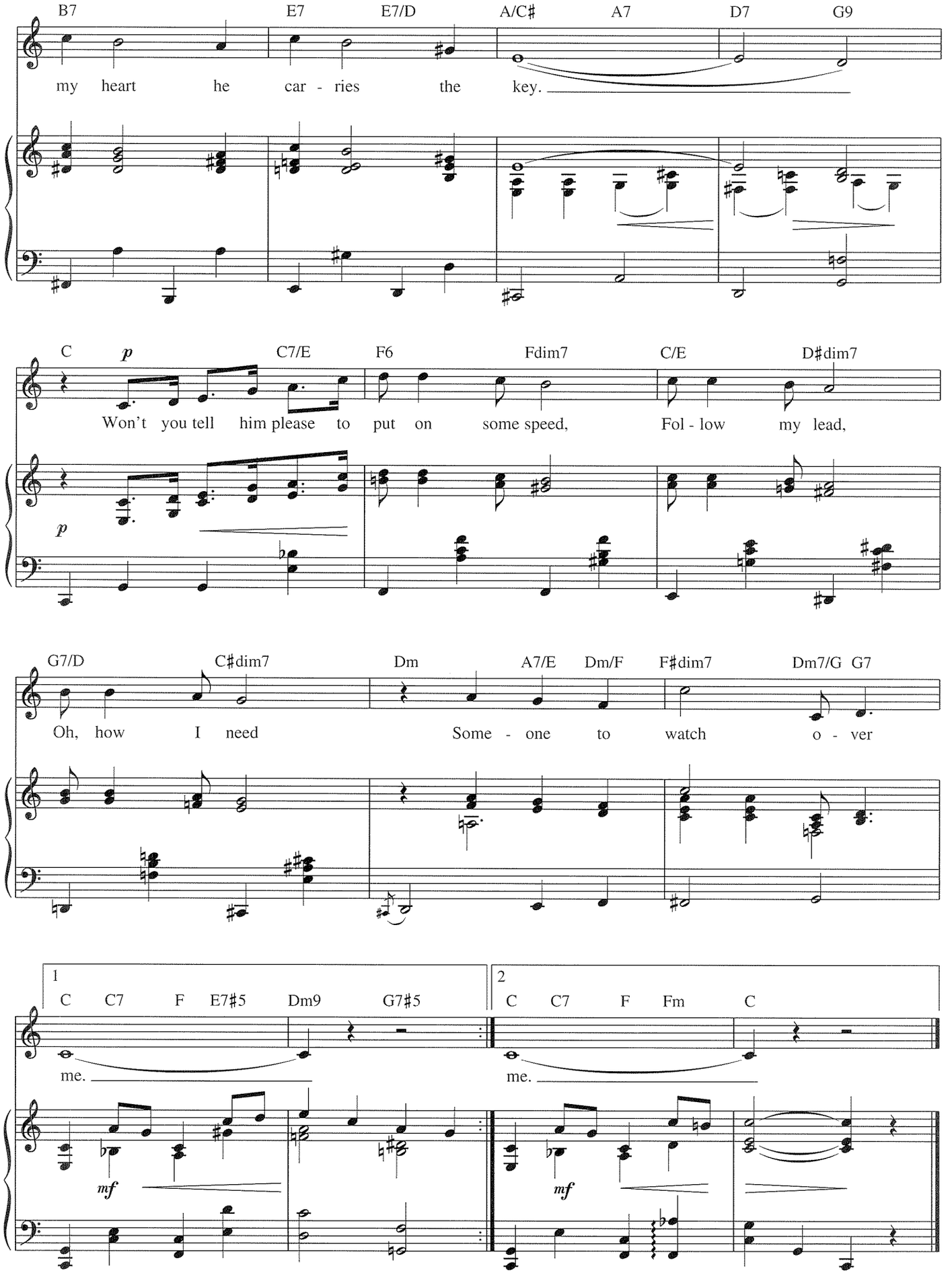

Dm7 Dm7/G G6 G13 C F C B7♭9
On - ly man I ev - er Think of with re - gret
Em A Em A7
mp mf
I'd like to add his in - i - tial to my mon - o - gram.
mp
G/B Em7 Am7 D7 G F Em G7
un poco rall.
mf
Tell me, where is the shep - herd for this lost lamb.
mf
un poco rall.
a tempo
C C7/E F6 Fdim7 C/E D♯dim7 G7/D C♯dim7
There's a some-bod-y I'm long-ing to see. I hope that he Turns out to be
p a tempo

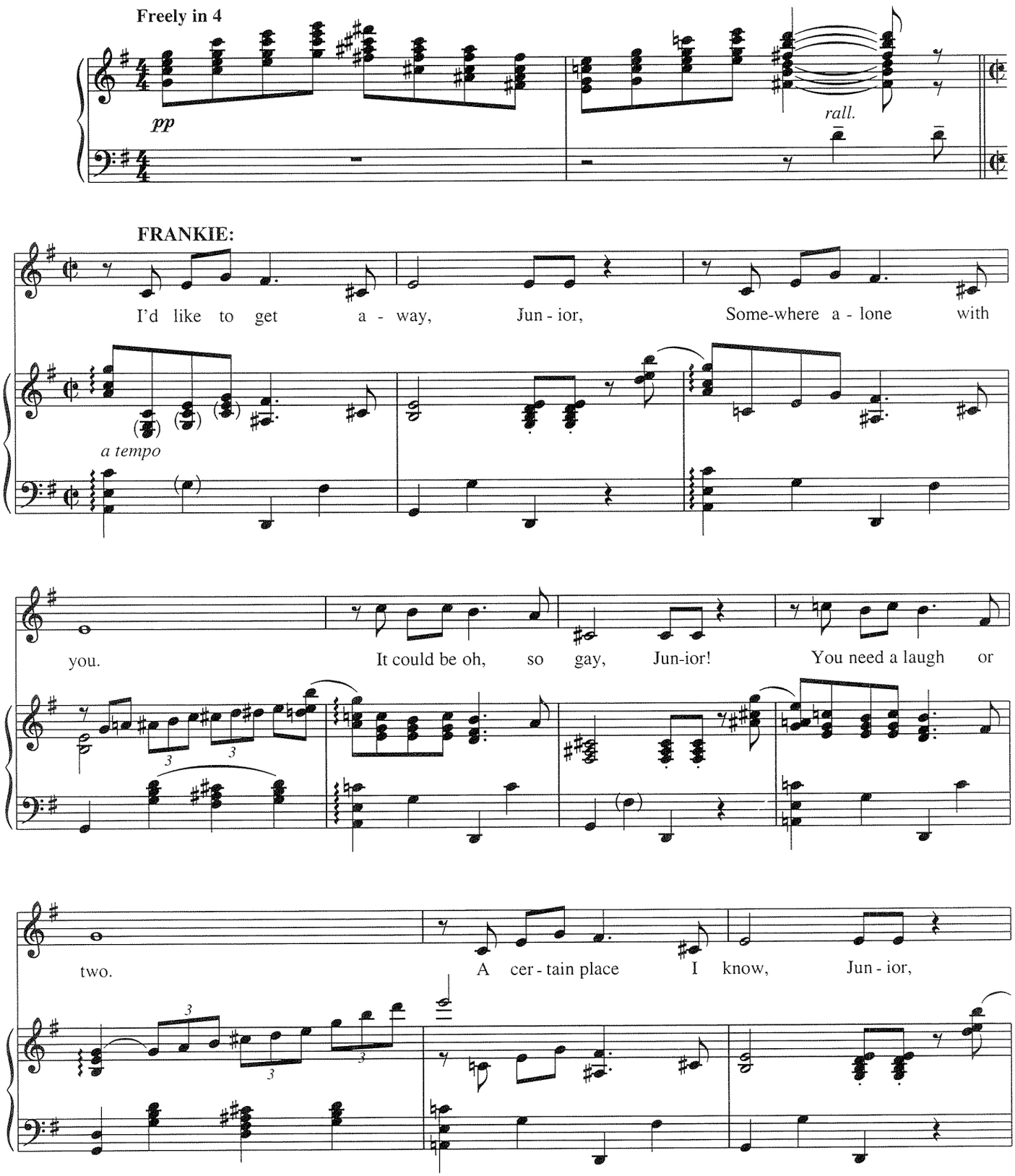

Dm A7/E Dm/F F♯m7♭5 Dm7/G G7 C E7♯5 F G7
Some - one who'll watch o - ver me.
C C7/E F6 Fdim7 C/E D♯dim7 G7/D C♯dim7
I'm a lit - tle lamb who's lost in the wood. I know I could Al - ways be good
p
Dm Am/E Dm/F F♯m7♭5 Dm7/G G7 C C7 F G7 C G/D C/E C/G
To one who'll watch o - ver me. Al - though he
F C/E
may not be the man some Girls think of as hand - some. To
mf


B7 E7 E7/D A/C♯ A7 D7 G9
my heart he car - ries the key.
C p C7/E F6 Fdim7 C/E D♯dim7
Won't you tell him please to put on some speed, Fol - low my lead,
p
G7/D C♯dim7 Dm A7/E Dm/F F♯dim7 Dm7/G G7
Oh, how I need Some - one to watch o - ver
1
C C7 F E7♯5 Dm9 G7♯5
me.
mf
2
C C7 F Fm C
me.
mf

THERE'S A SMALL HOTEL

from *On Your Toes*

Words by LORENZ HART
Music by RICHARD RODGERS



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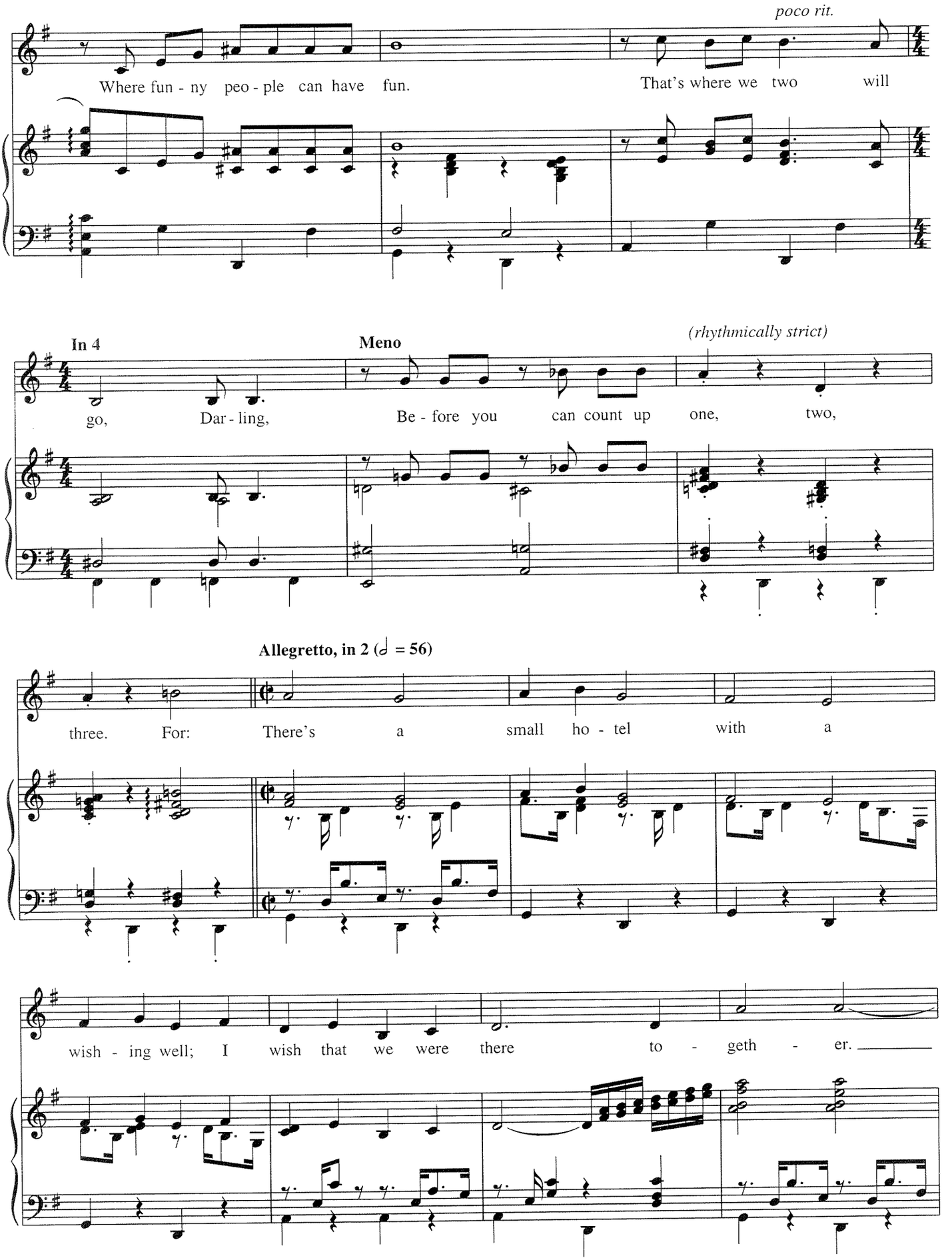
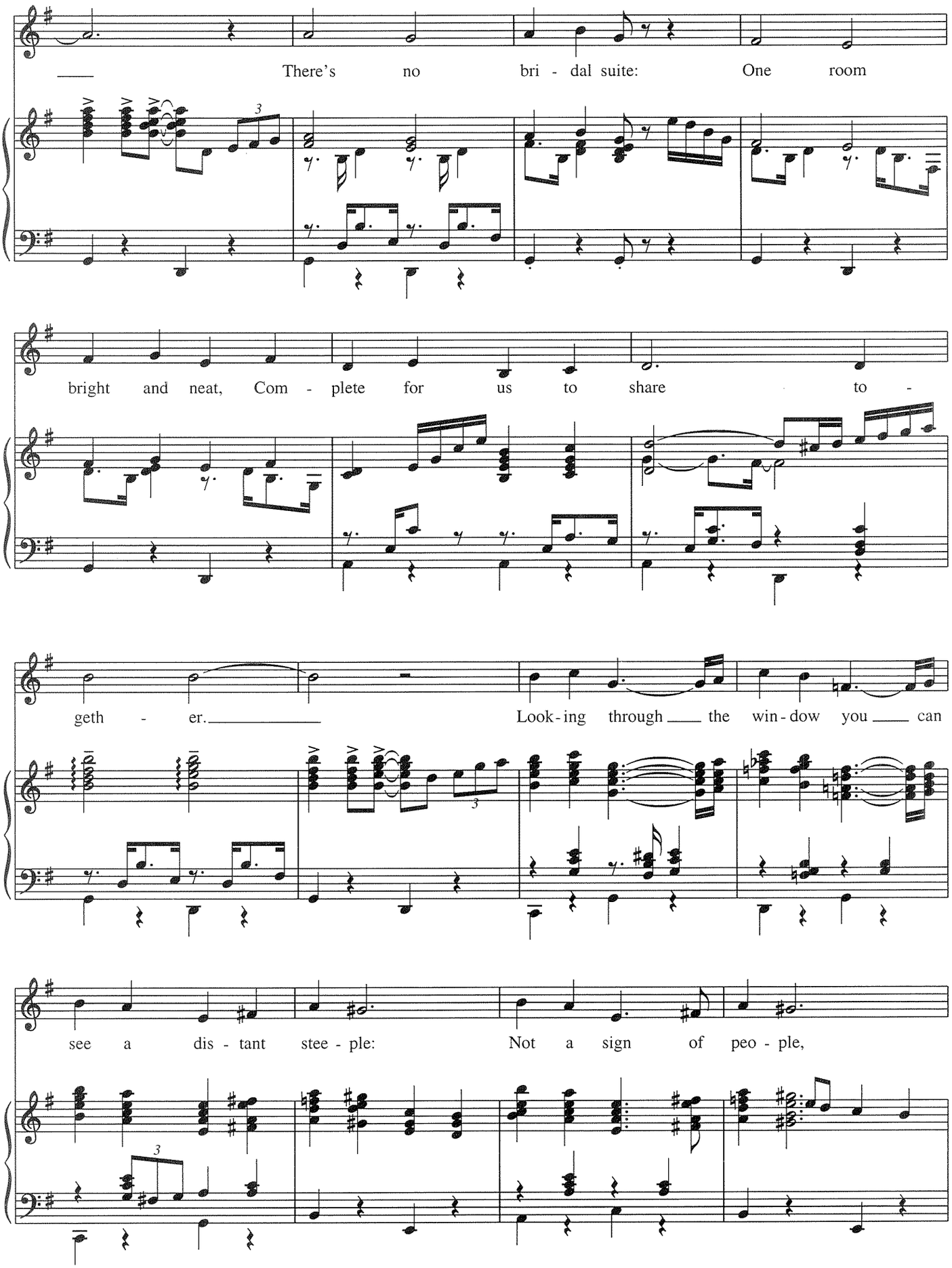
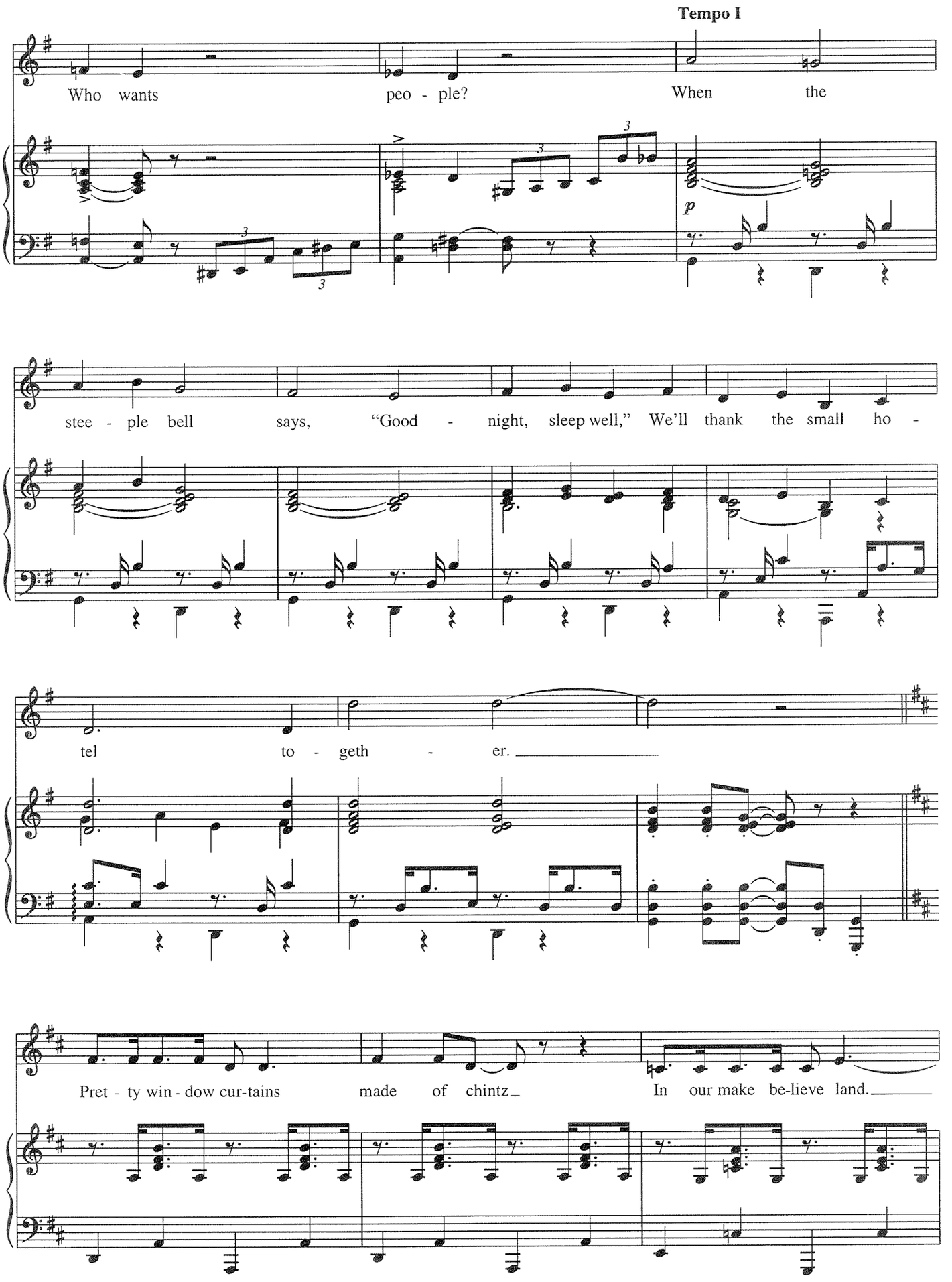
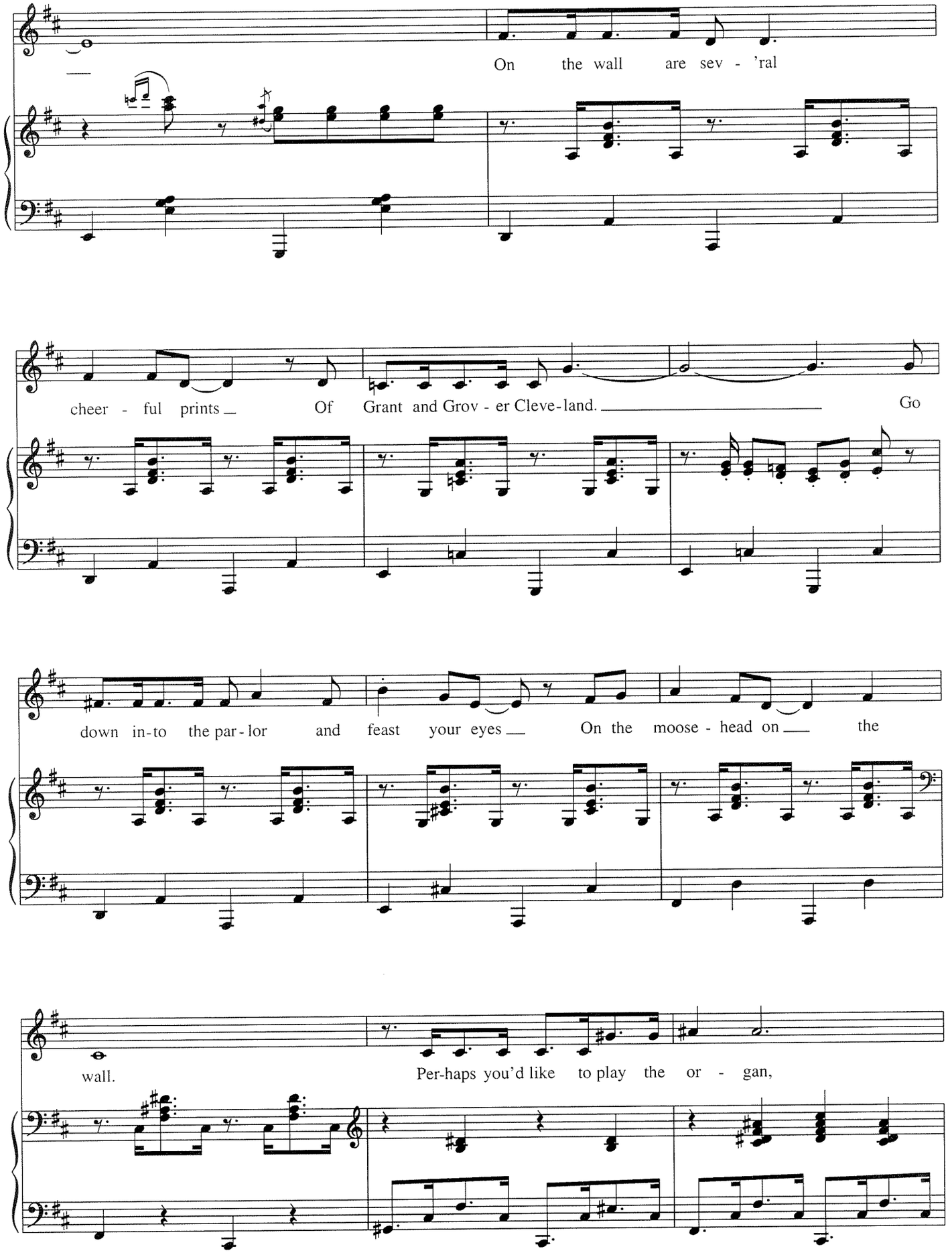
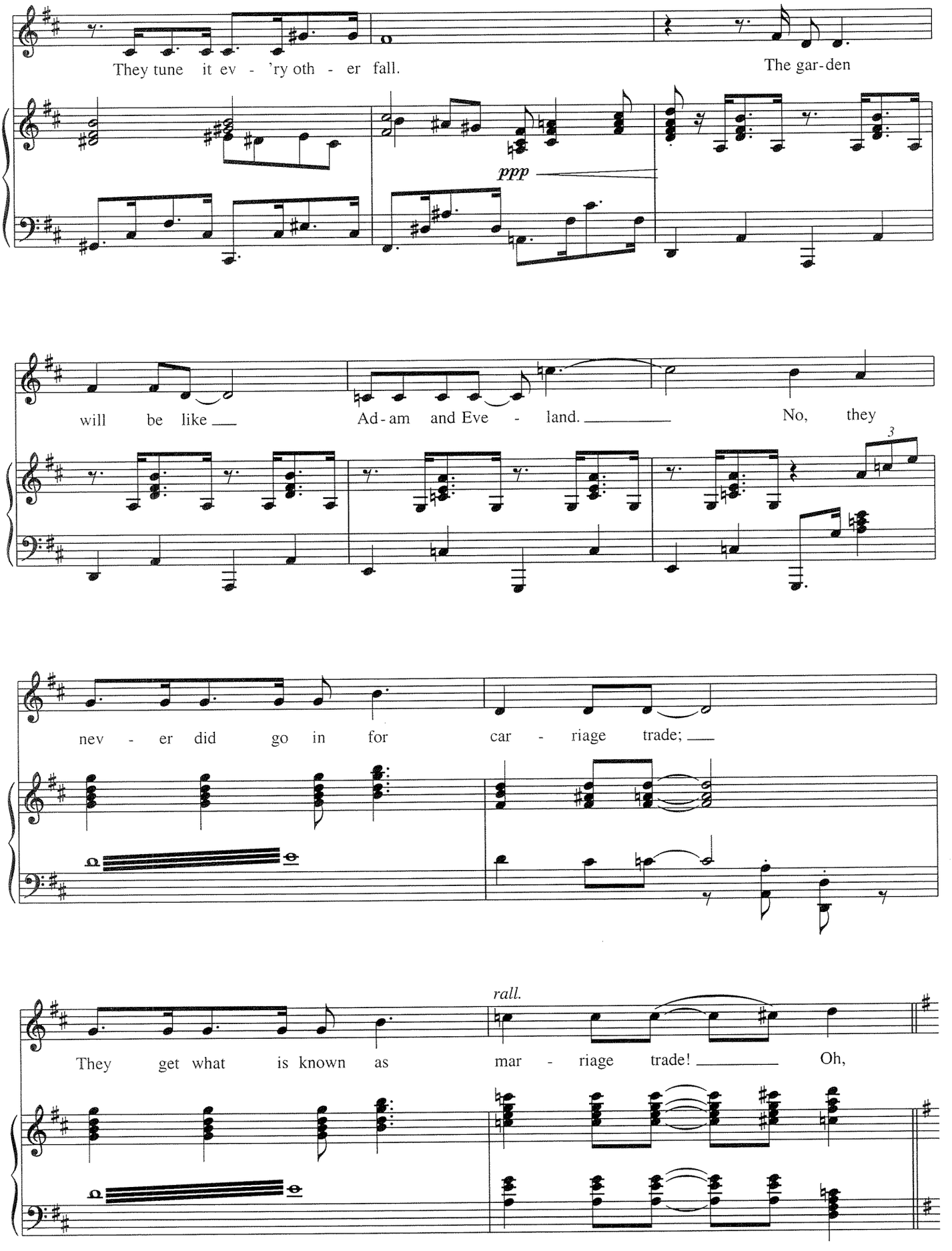
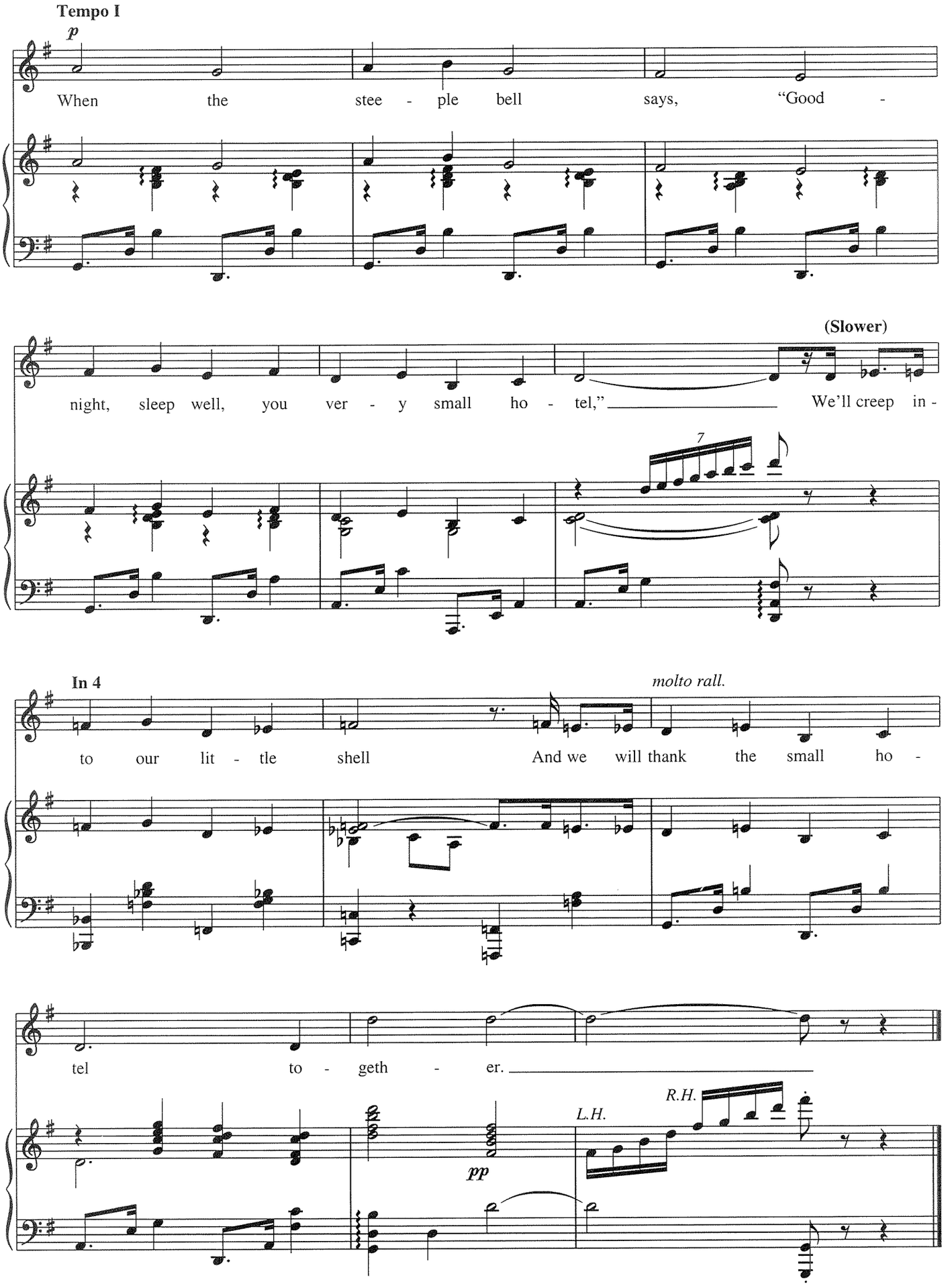

poco rit.
Where fun - ny peo - ple can have fun.
That's where we two will
In 4
Meno
(rhythmically strict)
go, Dar - ling, Be - fore you can count up one, two,
Allegretto, in 2 (𝅗𝅥 = 56)
three. For: There's a small ho - tel with a
wish - ing well; I wish that we were there to - geth - er.


There's no bri - dal suite: One room
bright and neat, Com - plete for us to share to -
geth - er. Look - ing through the win - dow you can
see a dis - tant stee - ple: Not a sign of peo - ple,


Tempo I
Who wants peo - ple? When the
p
stee - ple bell says, "Good - night, sleep well," We'll thank the small ho -
tel to - geth - er.
Pret - ty win - dow cur-tains made of chintz In our make be-lieve land.


On the wall are sev - 'ral
cheer - ful prints Of Grant and Grov - er Cleve-land. Go
down in-to the par-lor and feast your eyes On the moose - head on the
wall. Per-haps you'd like to play the or - gan,

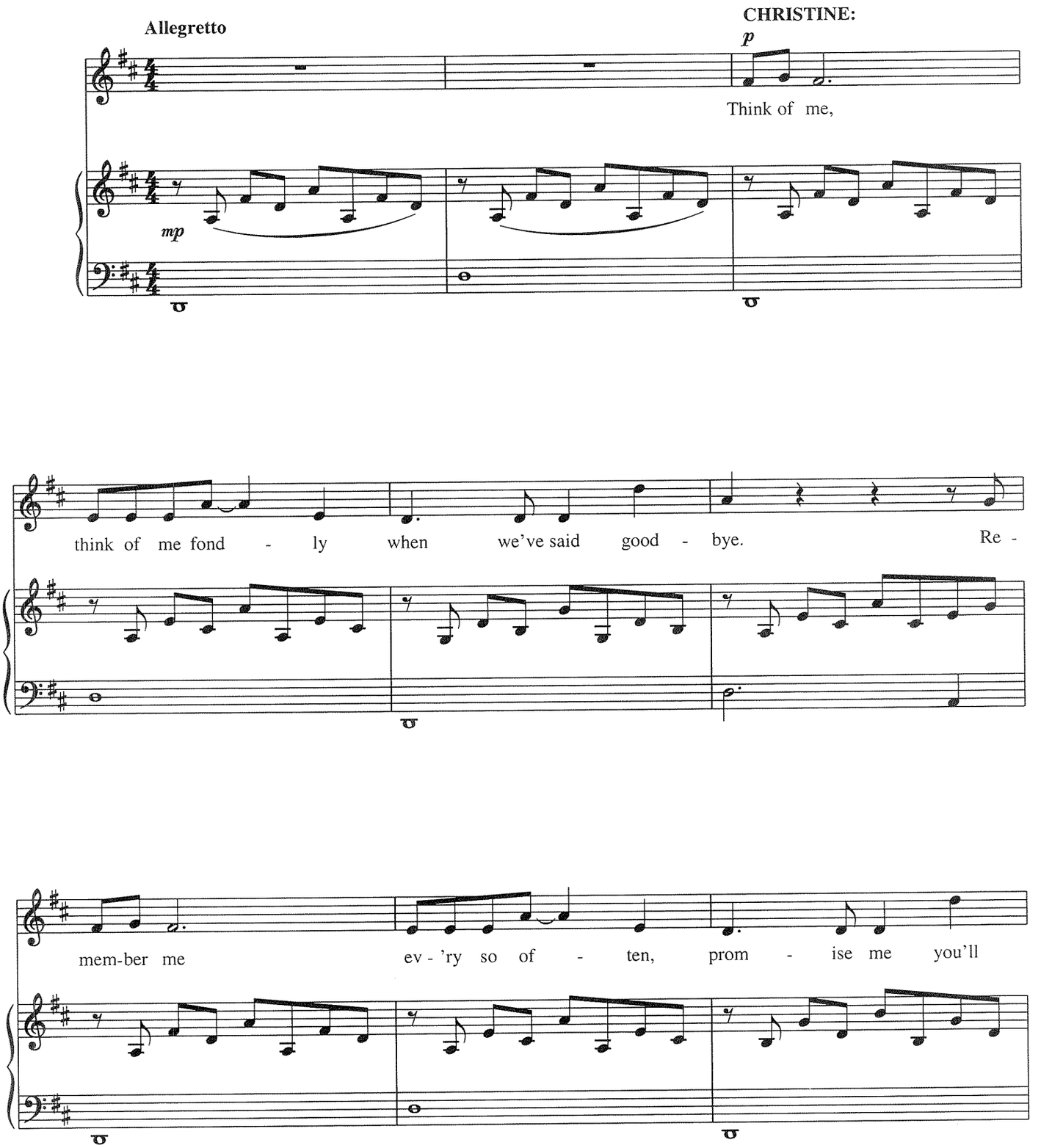

They tune it ev - 'ry oth - er fall.
The gar-den
ppp
will be like
Ad-am and Eve - land.
No, they
3
nev - er did go in for car - riage trade;
rall.
They get what is known as mar - riage trade!
Oh,


Tempo I
p
When the stee - ple bell says, "Good -
night, sleep well, you ver - y small ho - tel," We'll creep in -
(Slower)
7
In 4
molto rall.
to our lit - tle shell And we will thank the small ho -
tel to - geth - er.
pp
L.H.
R.H.

THINK OF ME

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE



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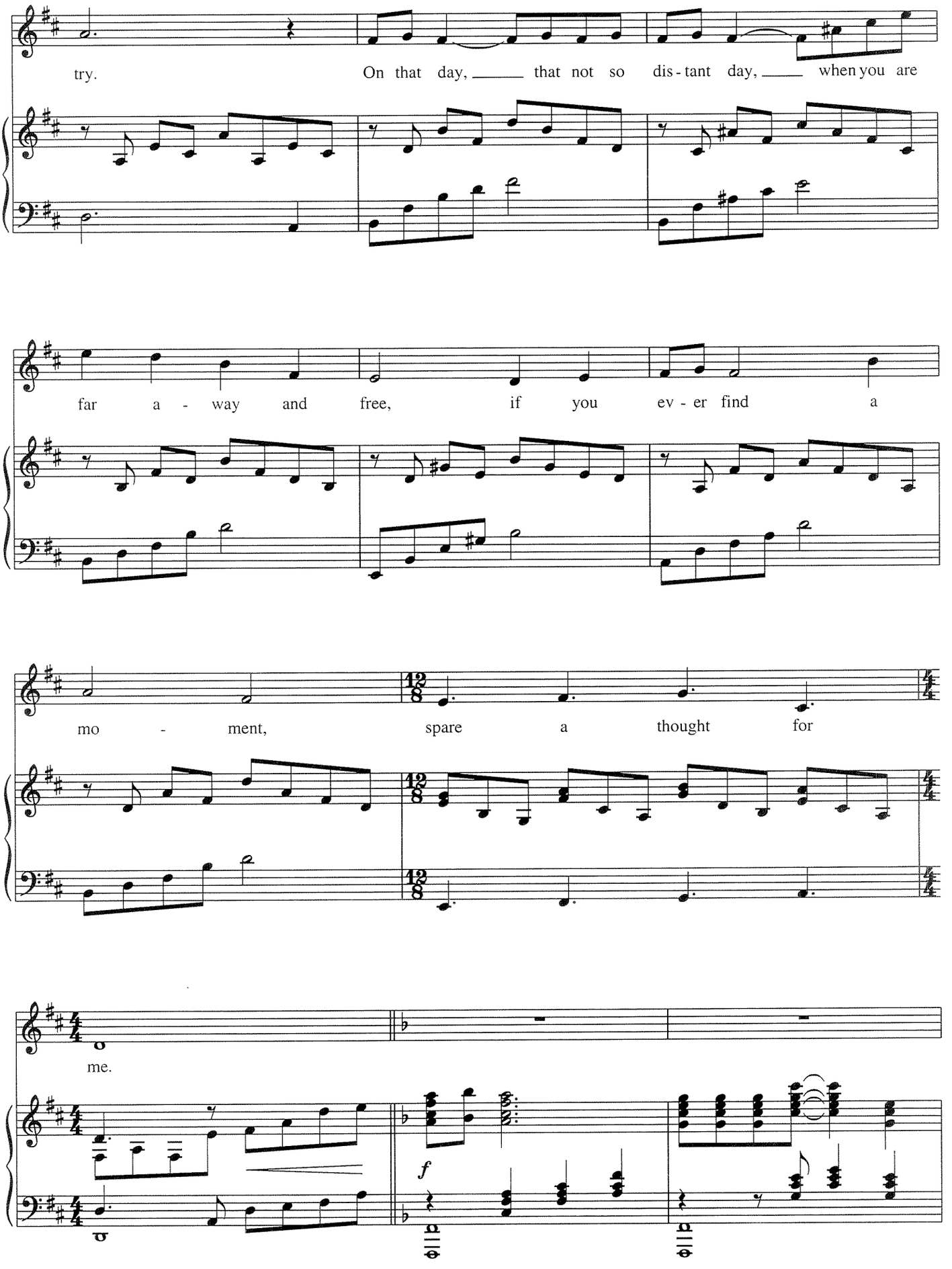
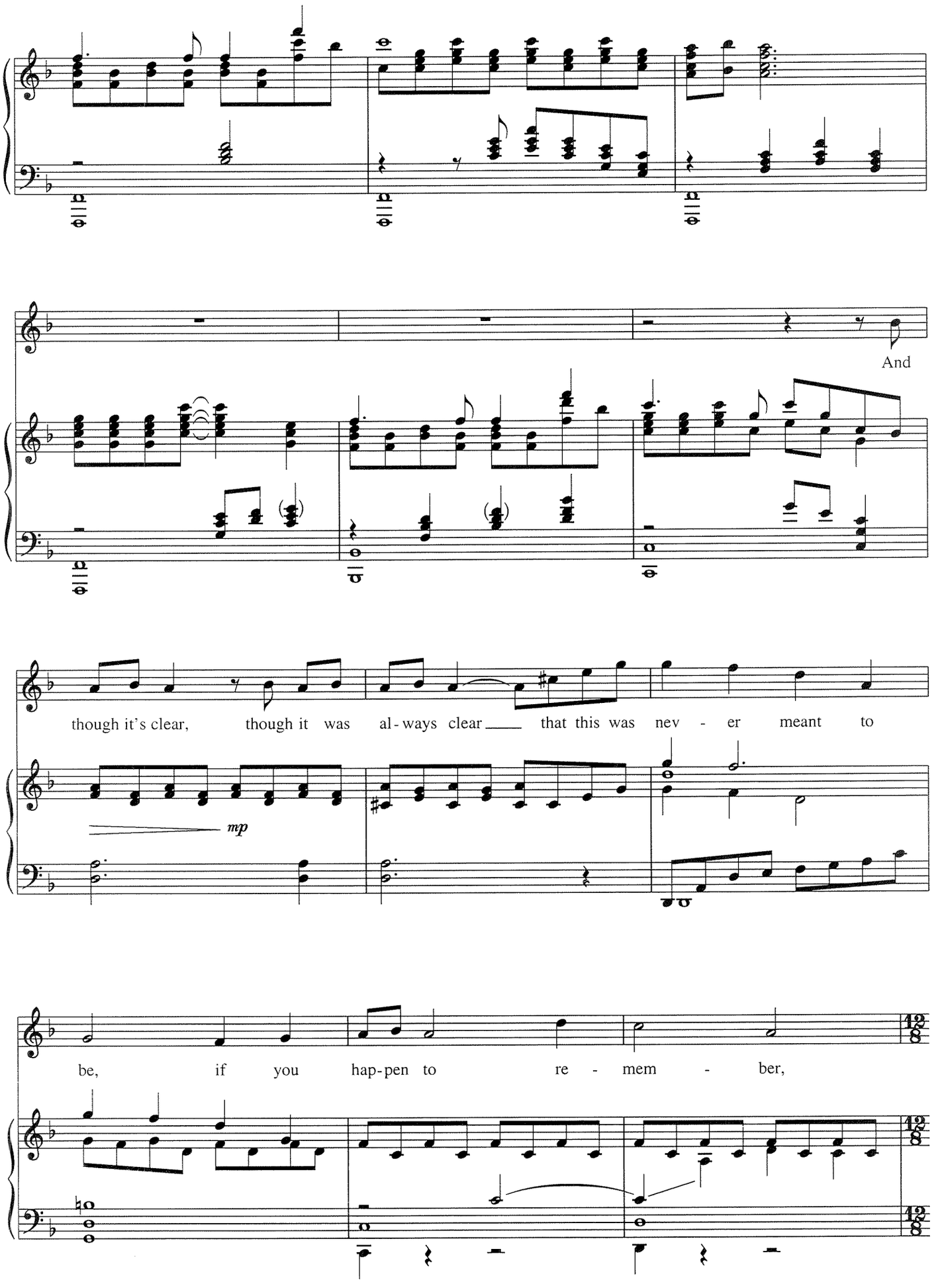
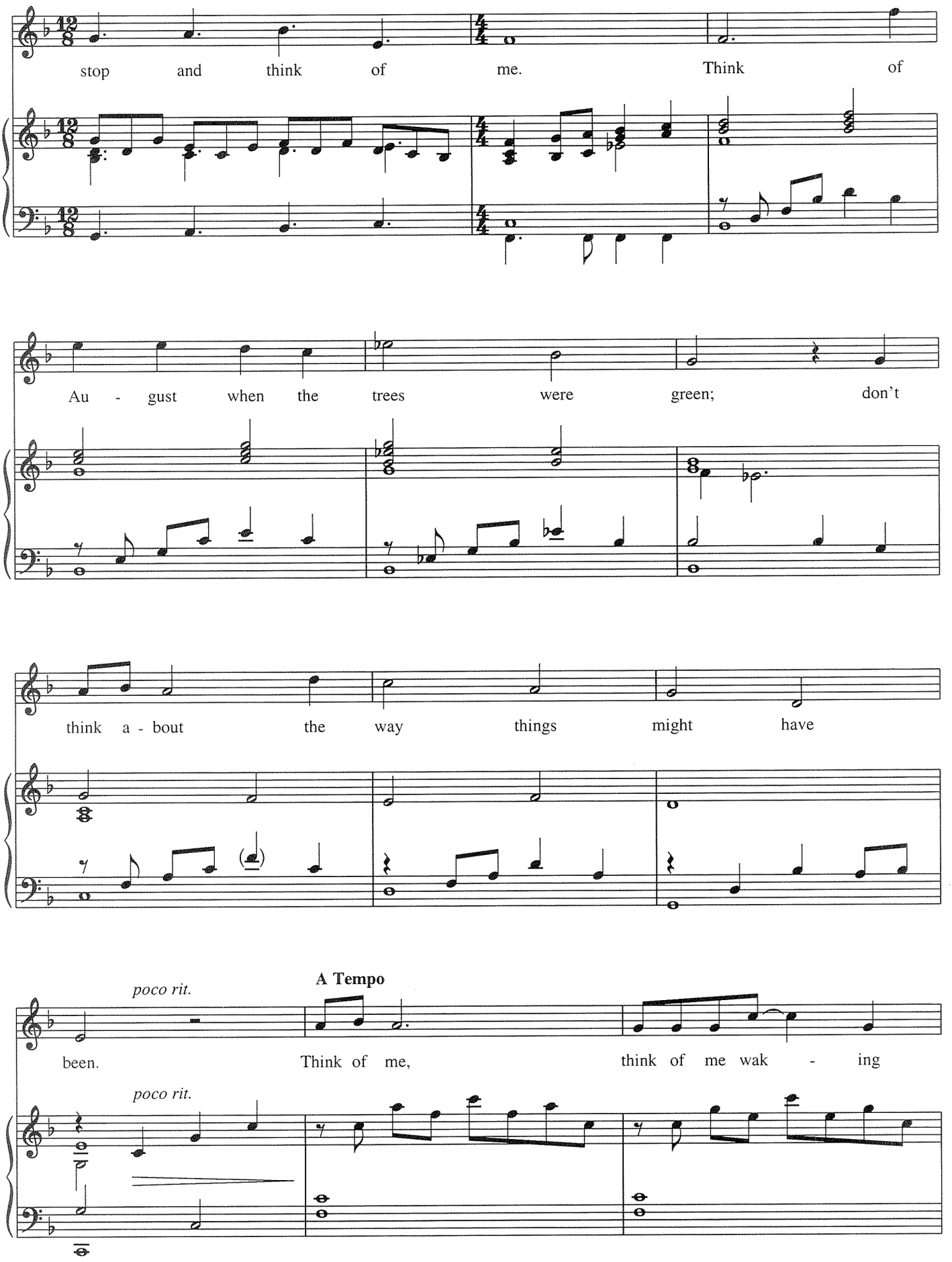
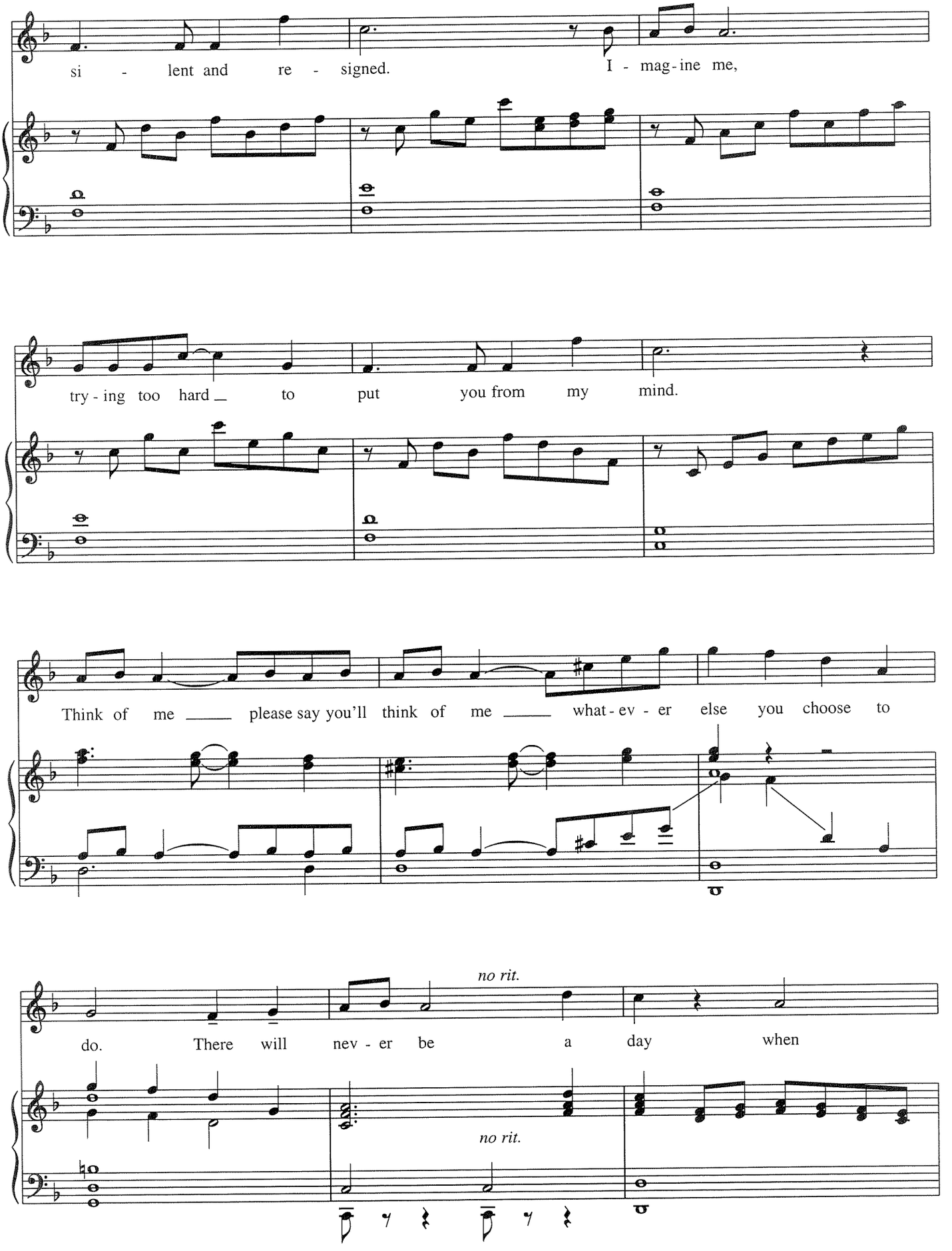
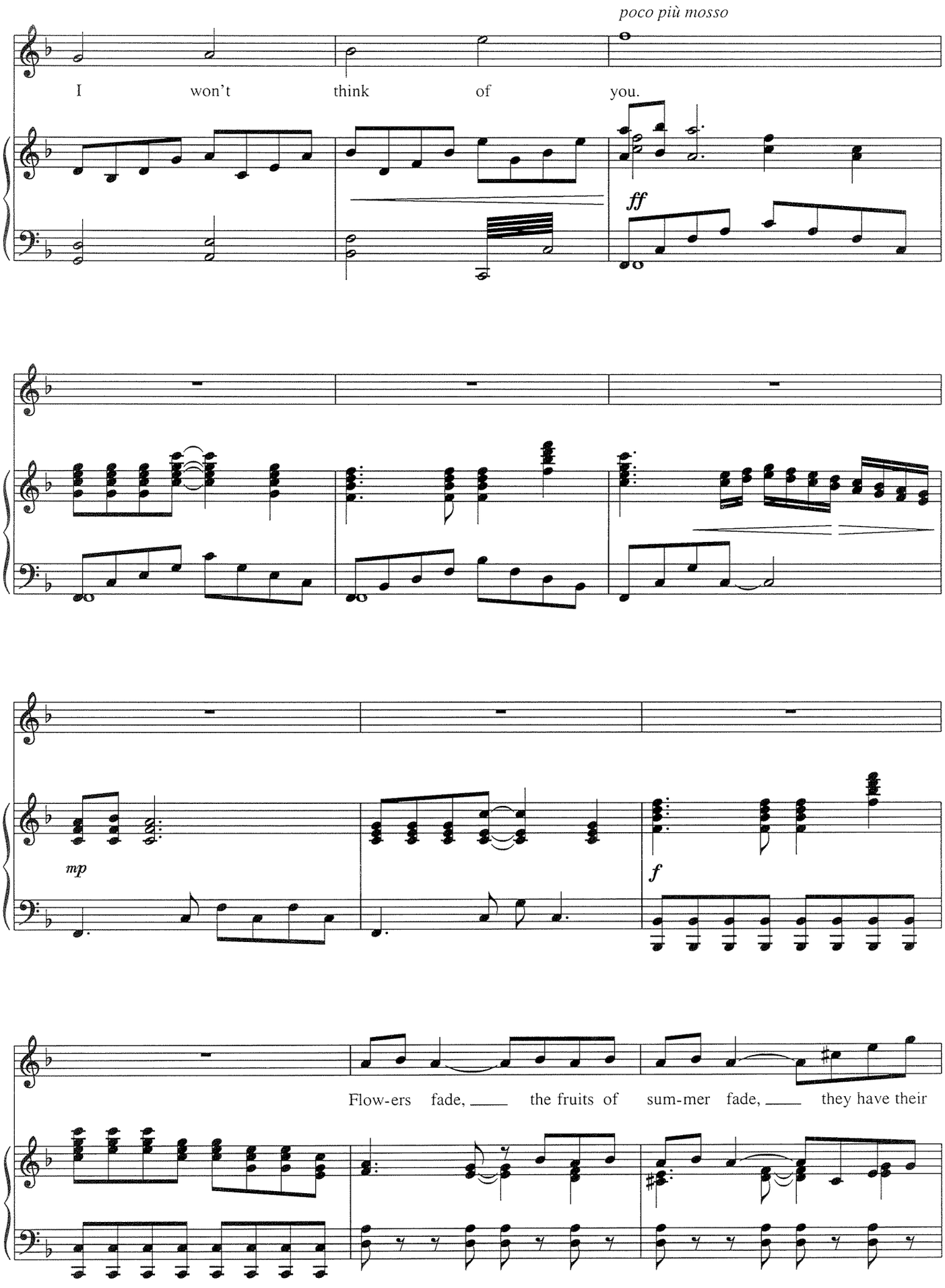
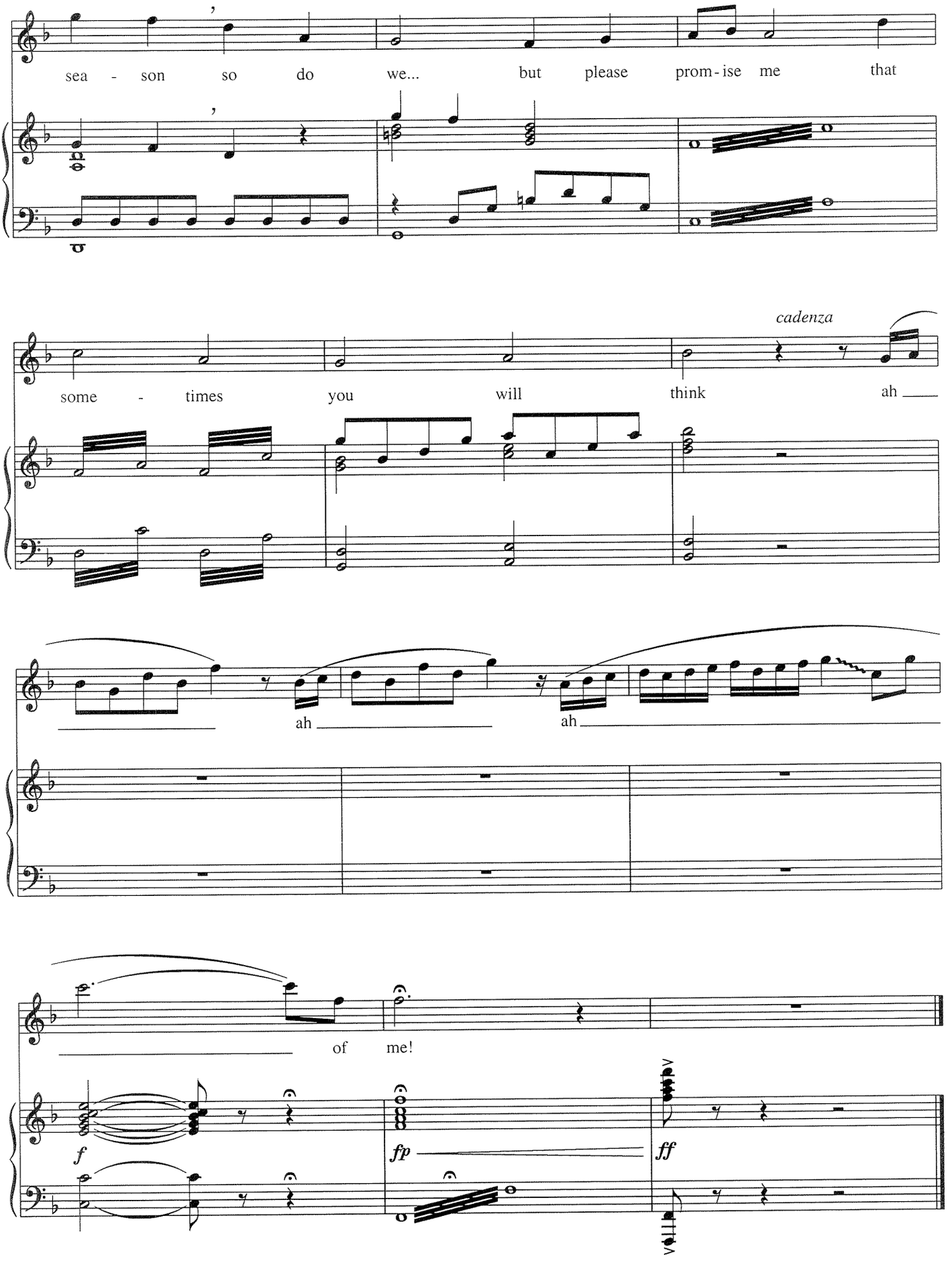

try.
On that day, that not so dis - tant day, when you are
far a - way and free, if you ev - er find a
mo - ment, spare a thought for
me.
f


And
though it's clear, though it was al - ways clear ___ that this was nev - er meant to
mp
be, if you hap - pen to re - mem - ber,


stop and think of me. Think of
Au - gust when the trees were green; don't
think a - bout the way things might have
poco rit.
A Tempo
been. Think of me, think of me wak - ing
poco rit.


si - lent and re - signed. I - mag-ine me,
try - ing too hard to put you from my mind.
Think of me please say you'll think of me what - ev - er else you choose to
no rit.
do. There will nev - er be a day when
no rit.

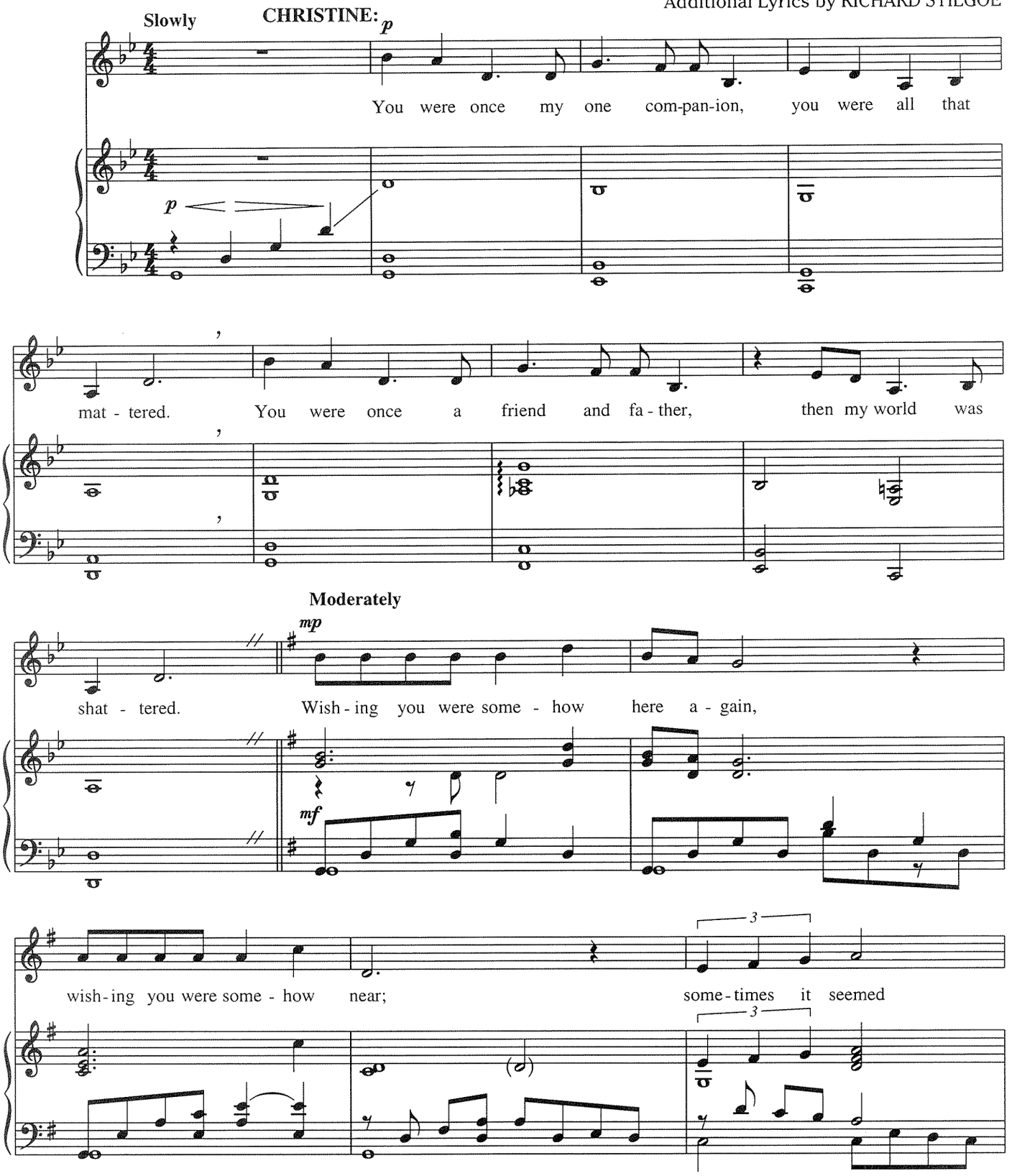

poco più mosso
I won't think of you.
ff
mp
f
Flow-ers fade, the fruits of sum-mer fade, they have their


sea - son so do we... but please prom - ise me that
some - times you will think ah
cadenza
ah
ah
of me!
f
fp
ff

WISHING YOU WERE SOMEHOW HERE AGAIN

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE



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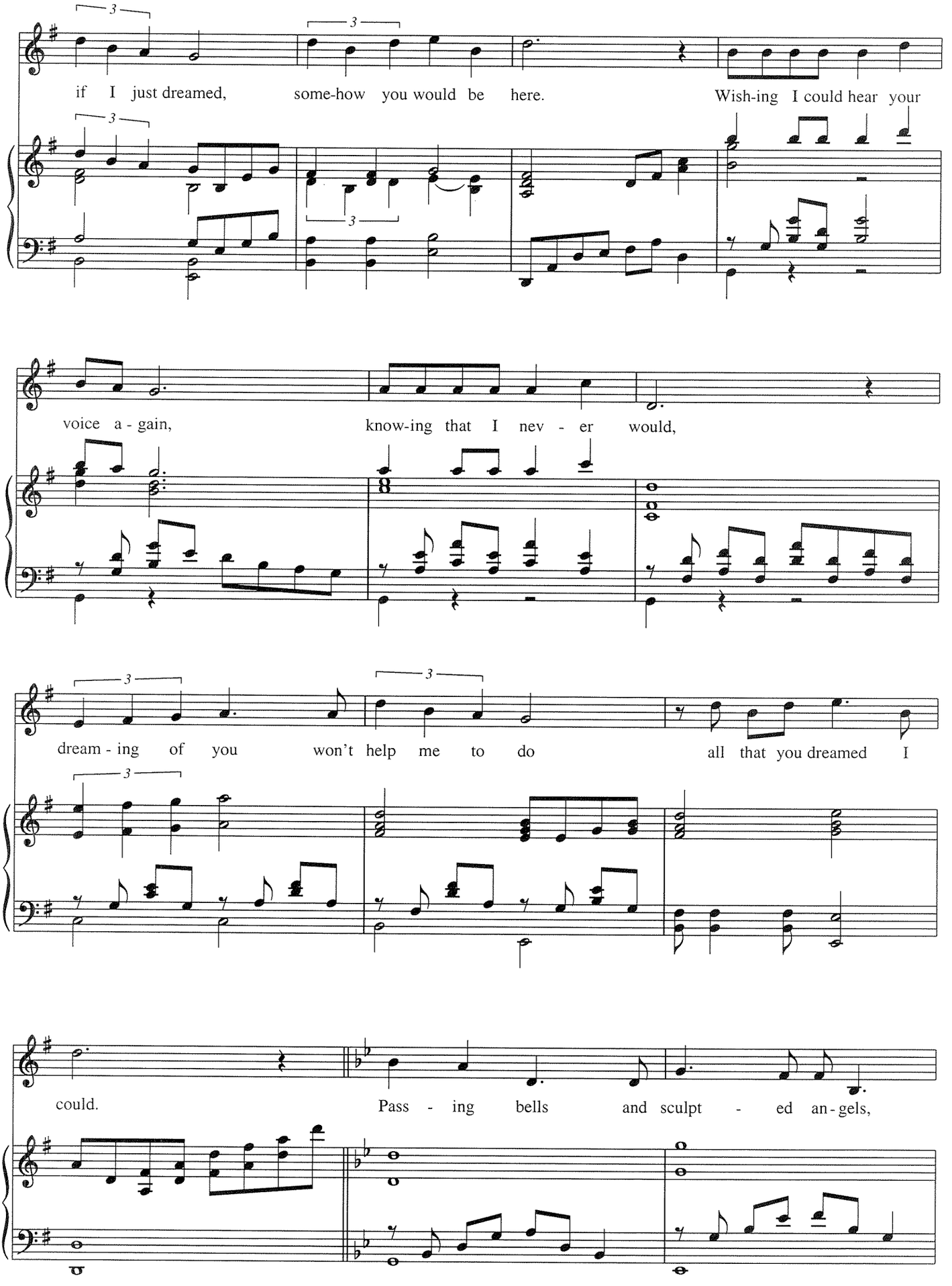
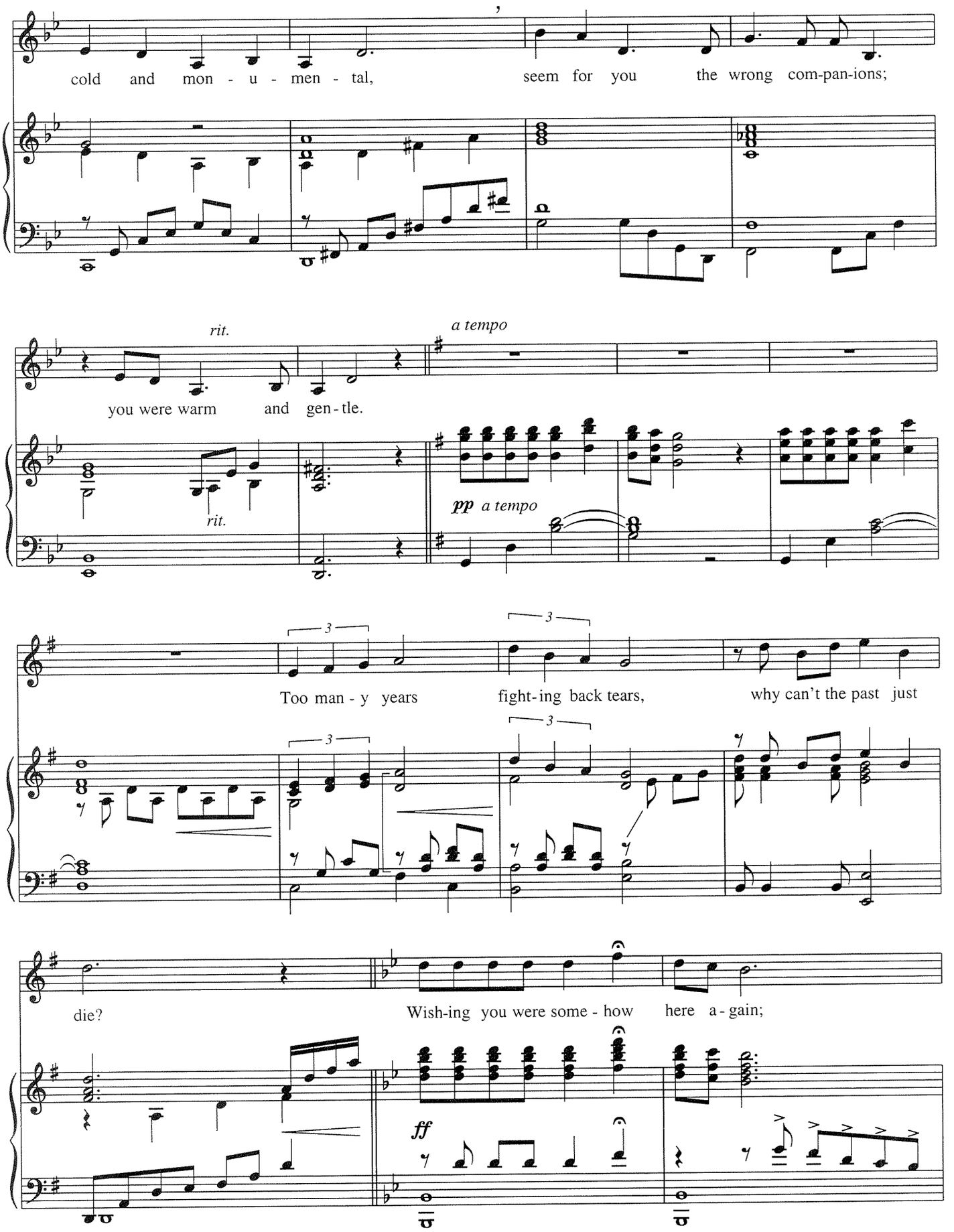
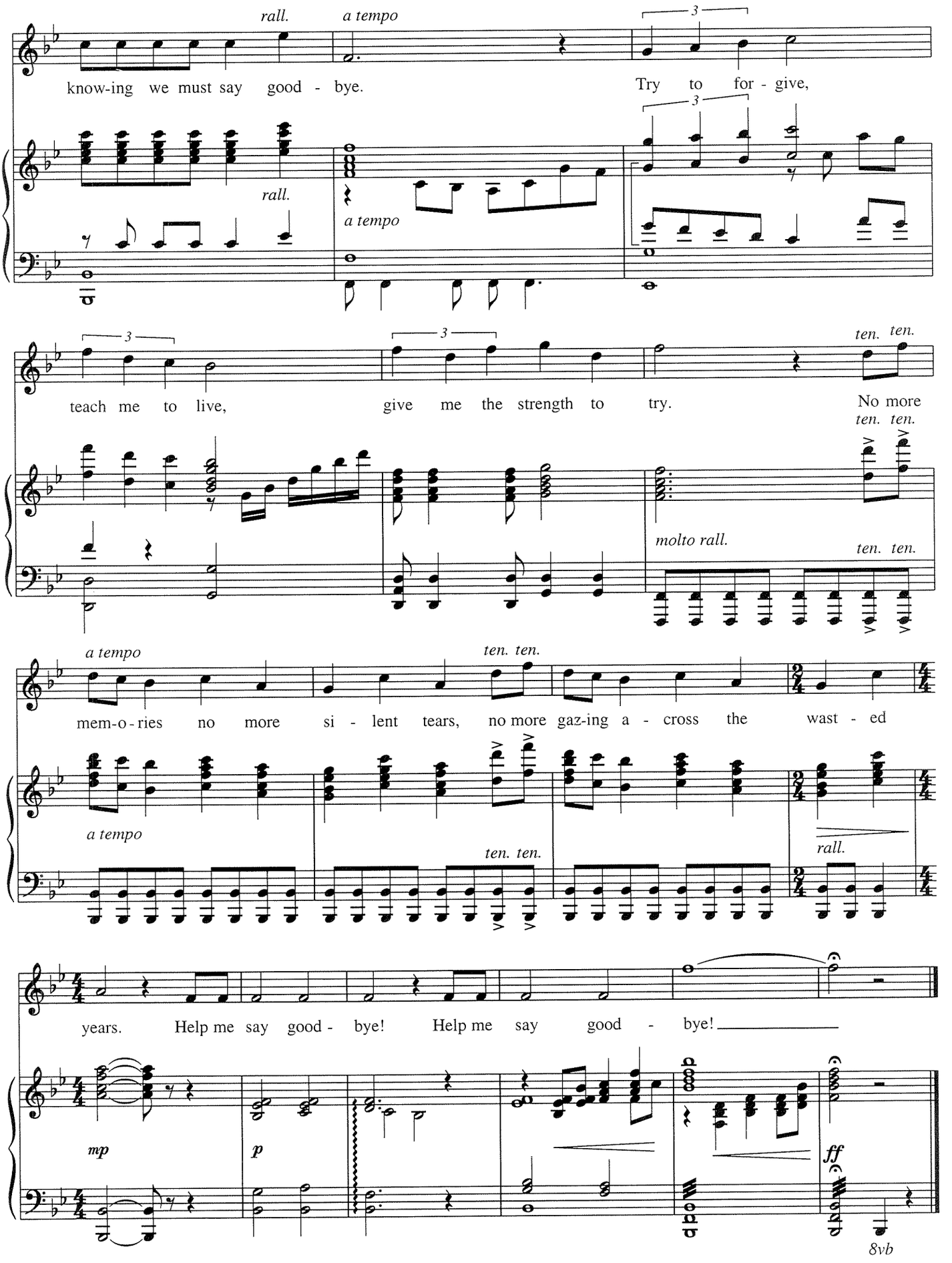

if I just dreamed, some-how you would be here. Wish-ing I could hear your
voice a - gain, know-ing that I nev - er would,
dream - ing of you won't help me to do all that you dreamed I
could. Pass - ing bells and sculpt - ed an - gels,


cold and mon - u - men - tal,
seem for you the wrong com-pan-ions;
rit.
a tempo
you were warm and gen - tle.
rit.
pp a tempo
3
3
Too man - y years
fight - ing back tears,
why can't the past just
3
3
die?
Wish-ing you were some - how here a - gain;
ff

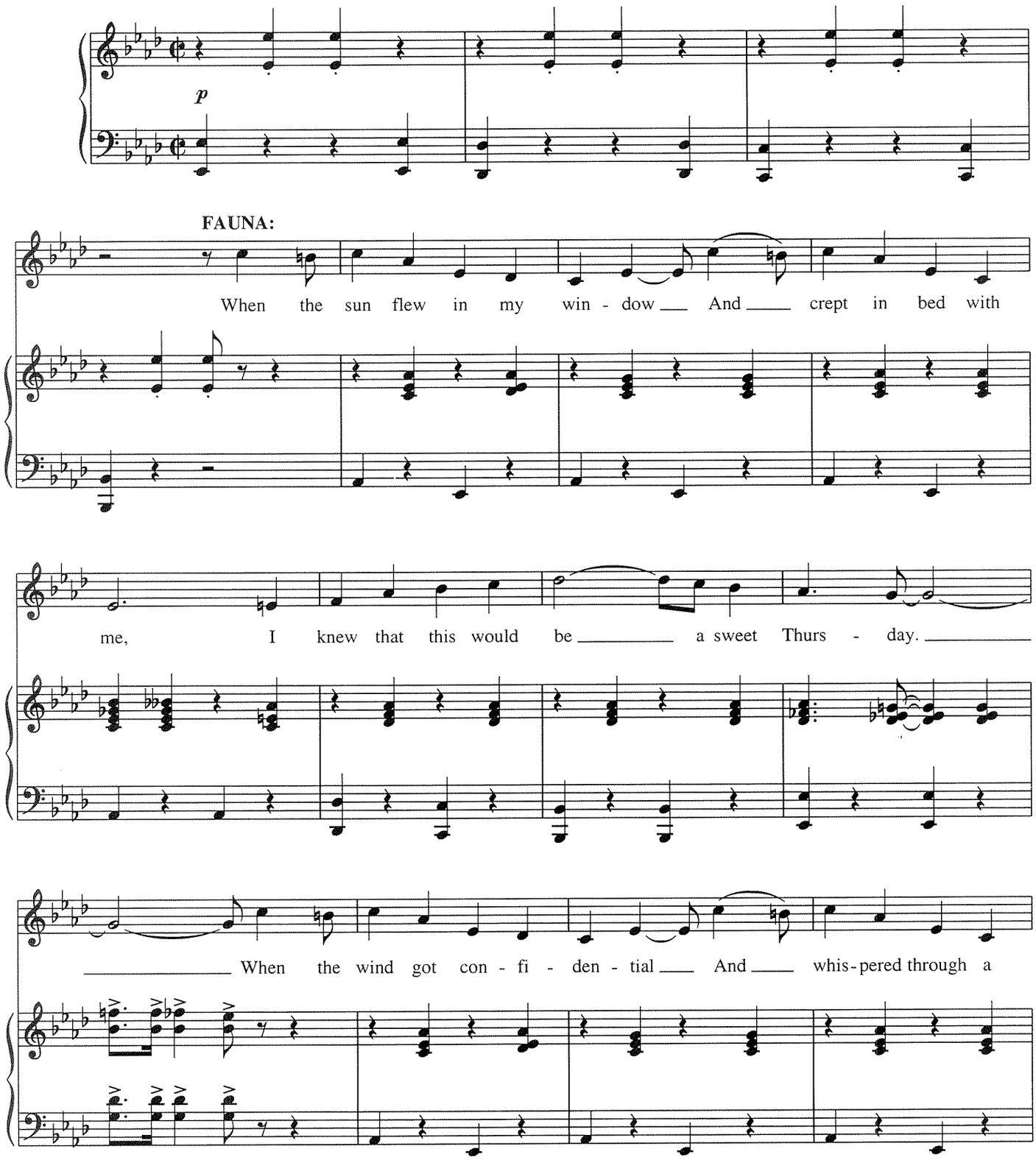

rall.
a tempo
know-ing we must say good - bye.
Try to for - give,
3
rall.
a tempo
3
3
ten. ten.
teach me to live,
give me the strength to try.
No more
ten. ten.
molto rall.
ten. ten.
a tempo
ten. ten.
mem-o-ries no more si - lent tears, no more gaz-ing a - cross the wast - ed
a tempo
ten. ten.
rall.
years. Help me say good - bye! Help me say good - bye!
mp
p
ff
8vb

SWEET THURSDAY

from *Pipe Dream*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Fox Trot tempo (in two)



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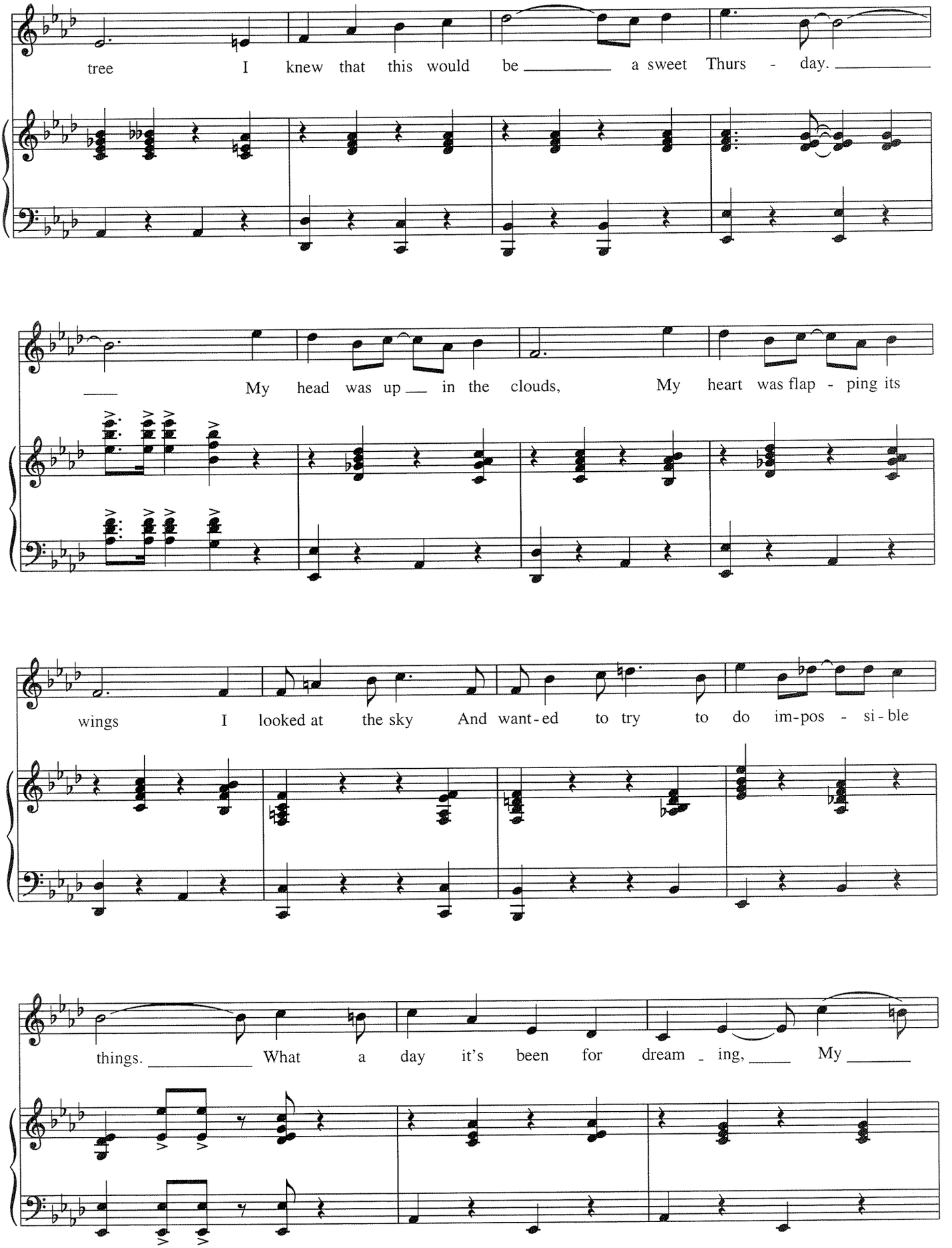
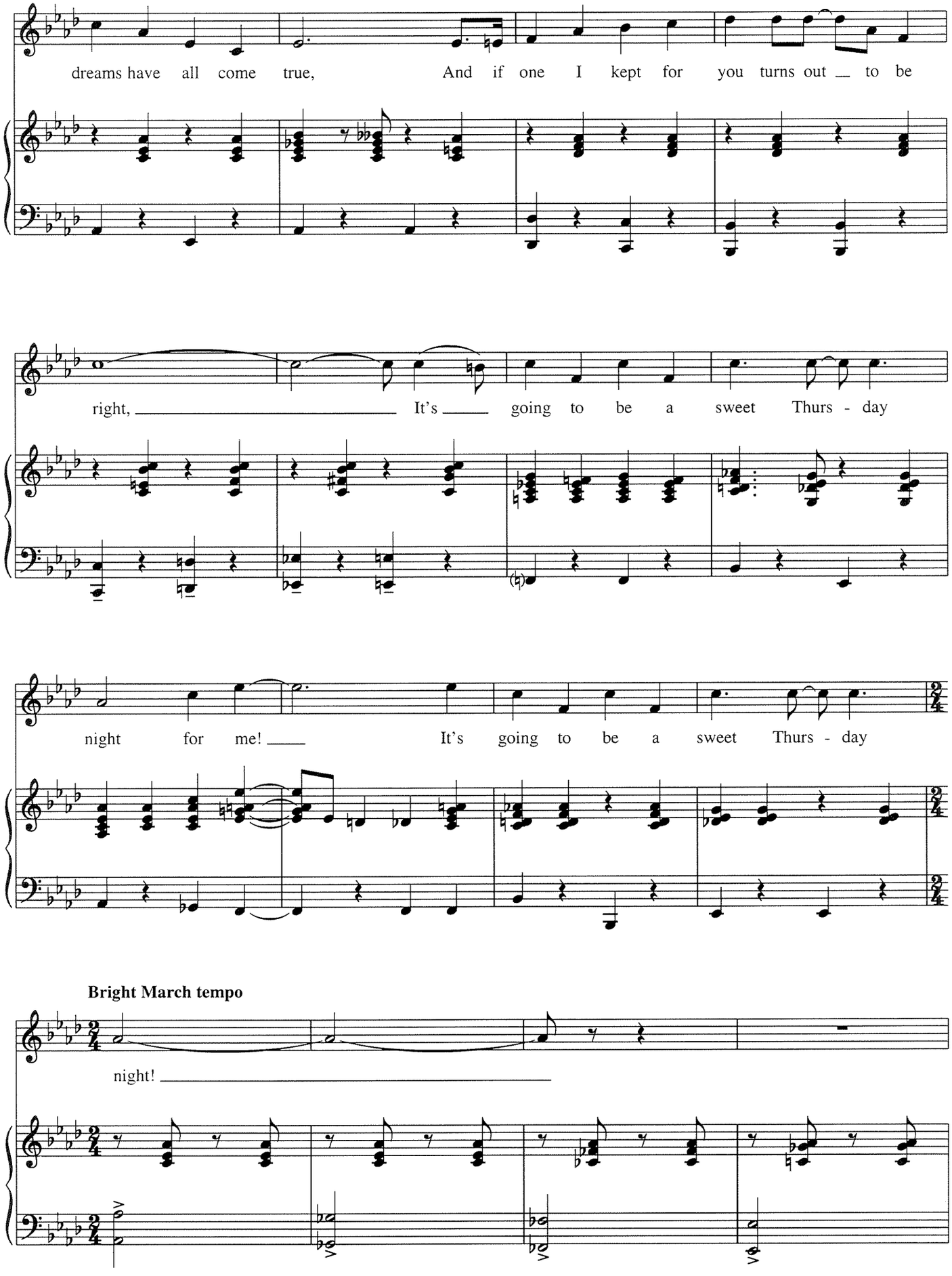
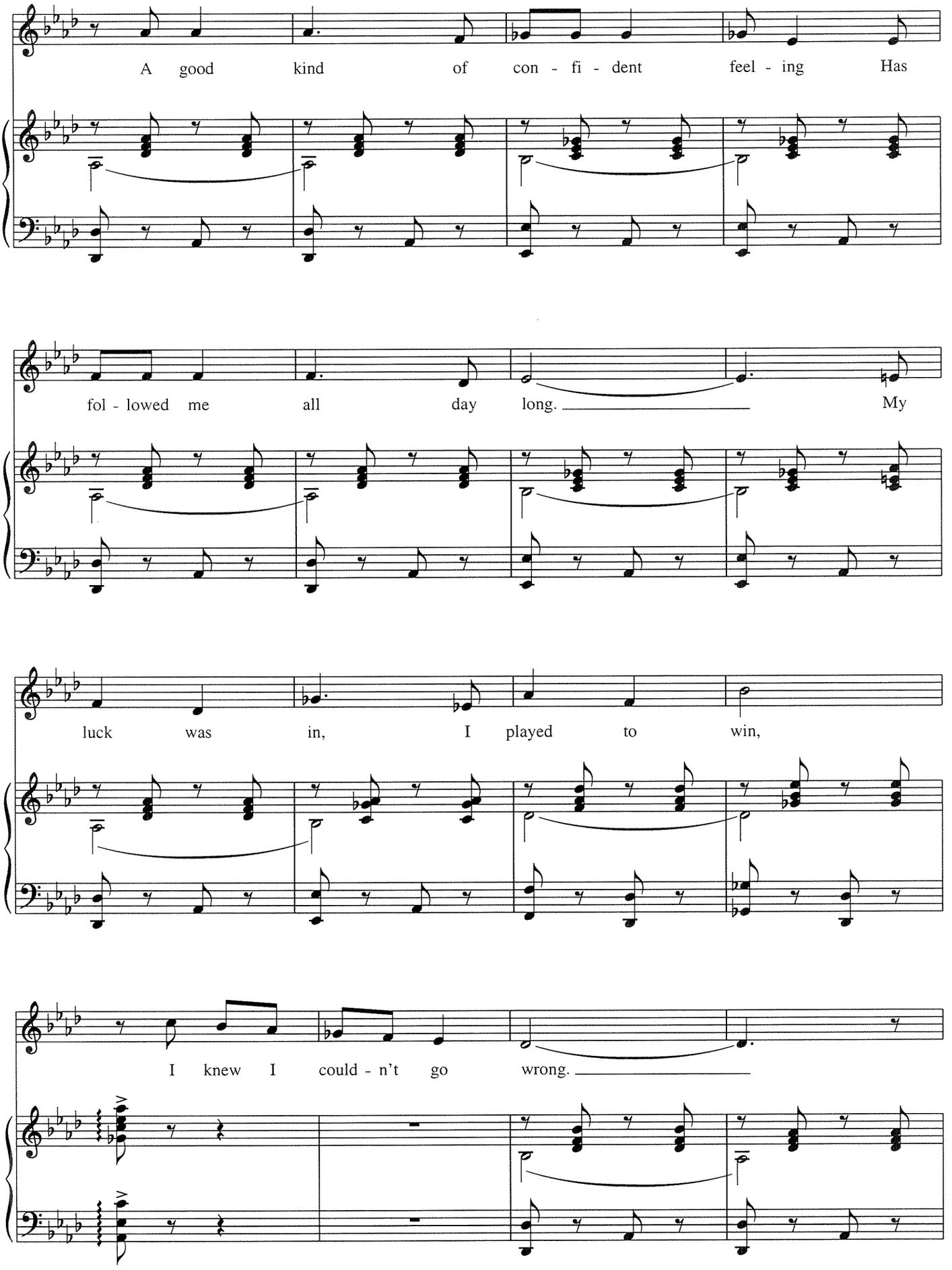
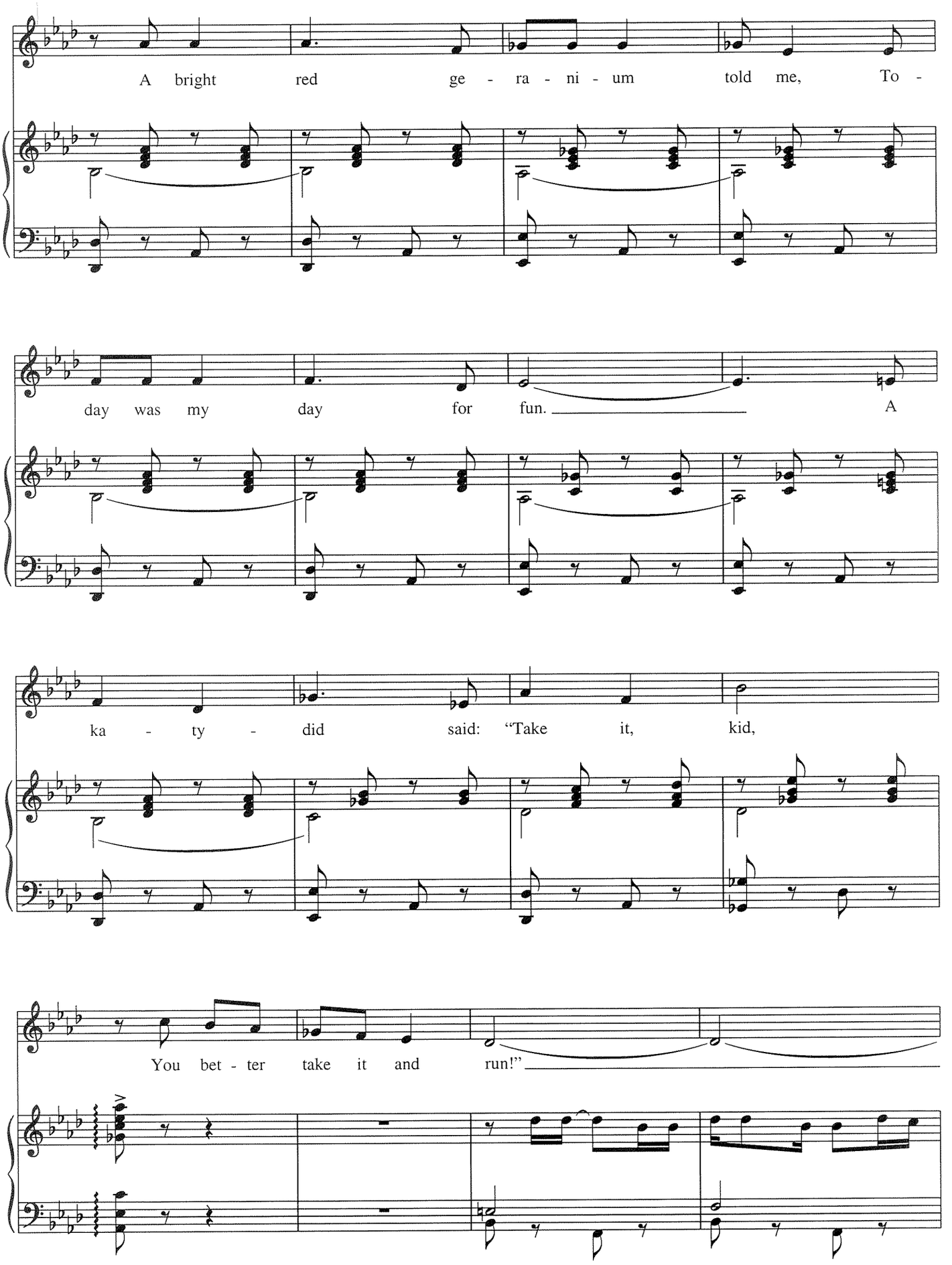
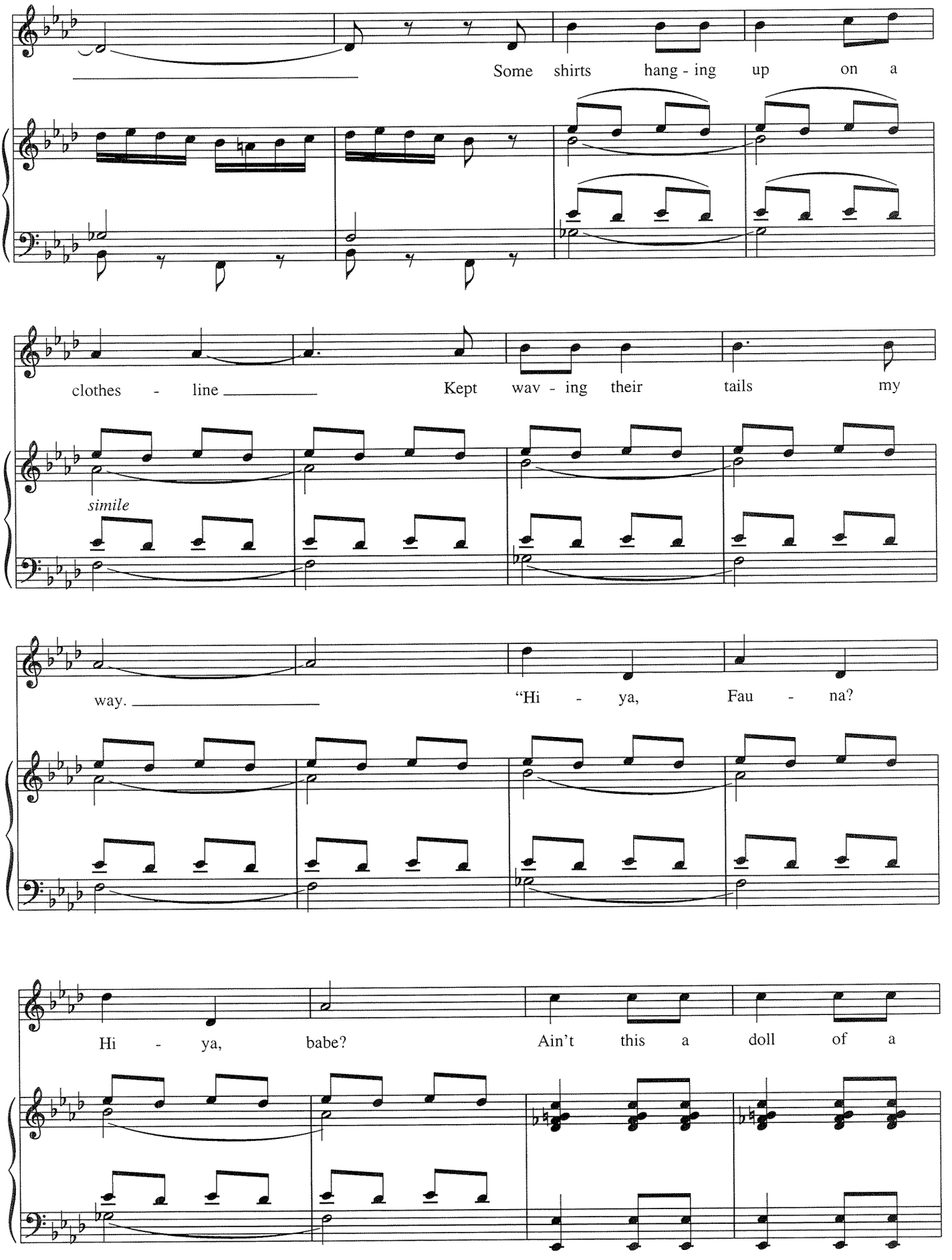
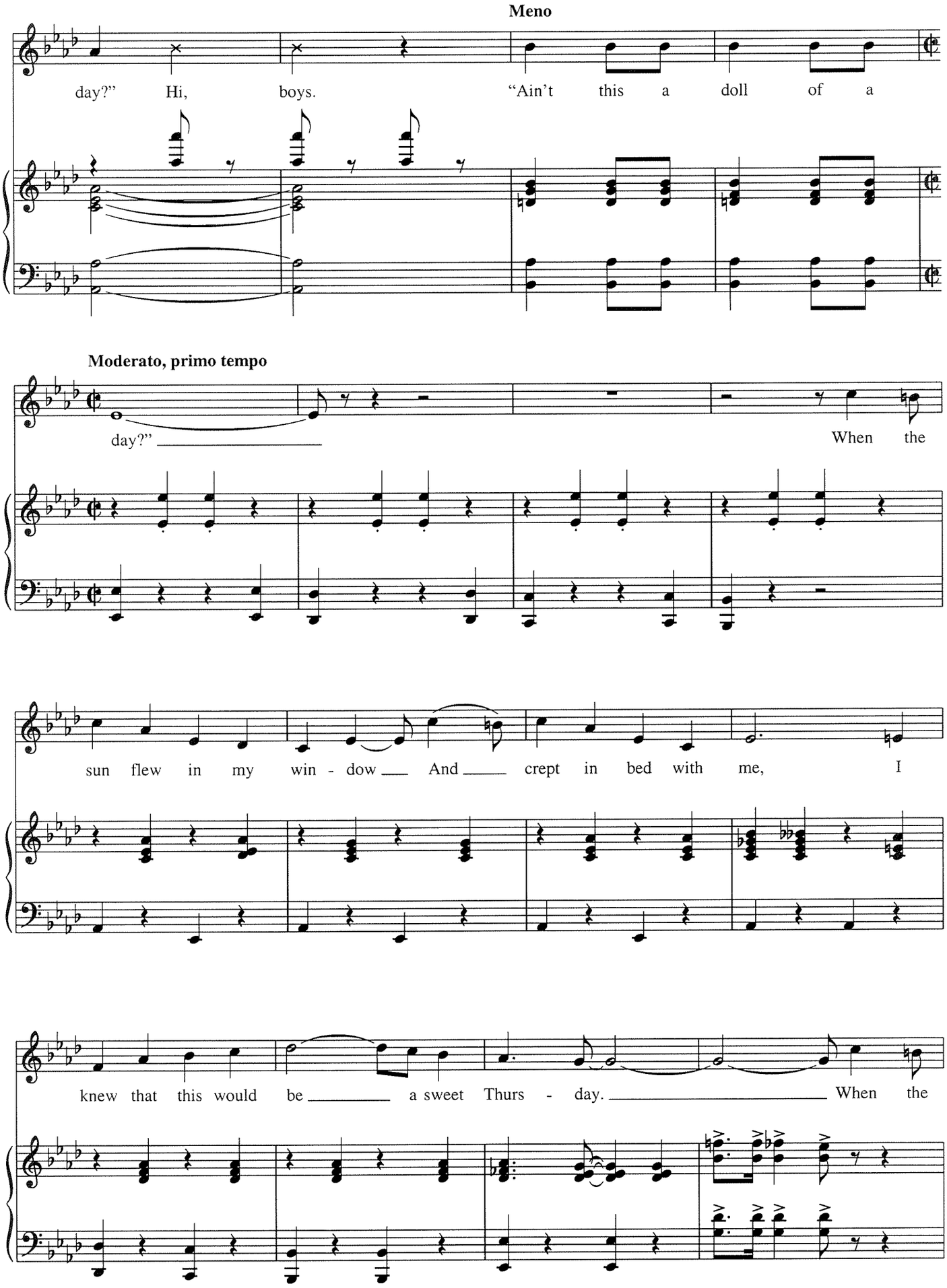

tree I knew that this would be a sweet Thurs - day.
My head was up in the clouds, My heart was flap - ping its
wings I looked at the sky And want-ed to try to do im-pos - si-ble
things. What a day it's been for dream - ing, My

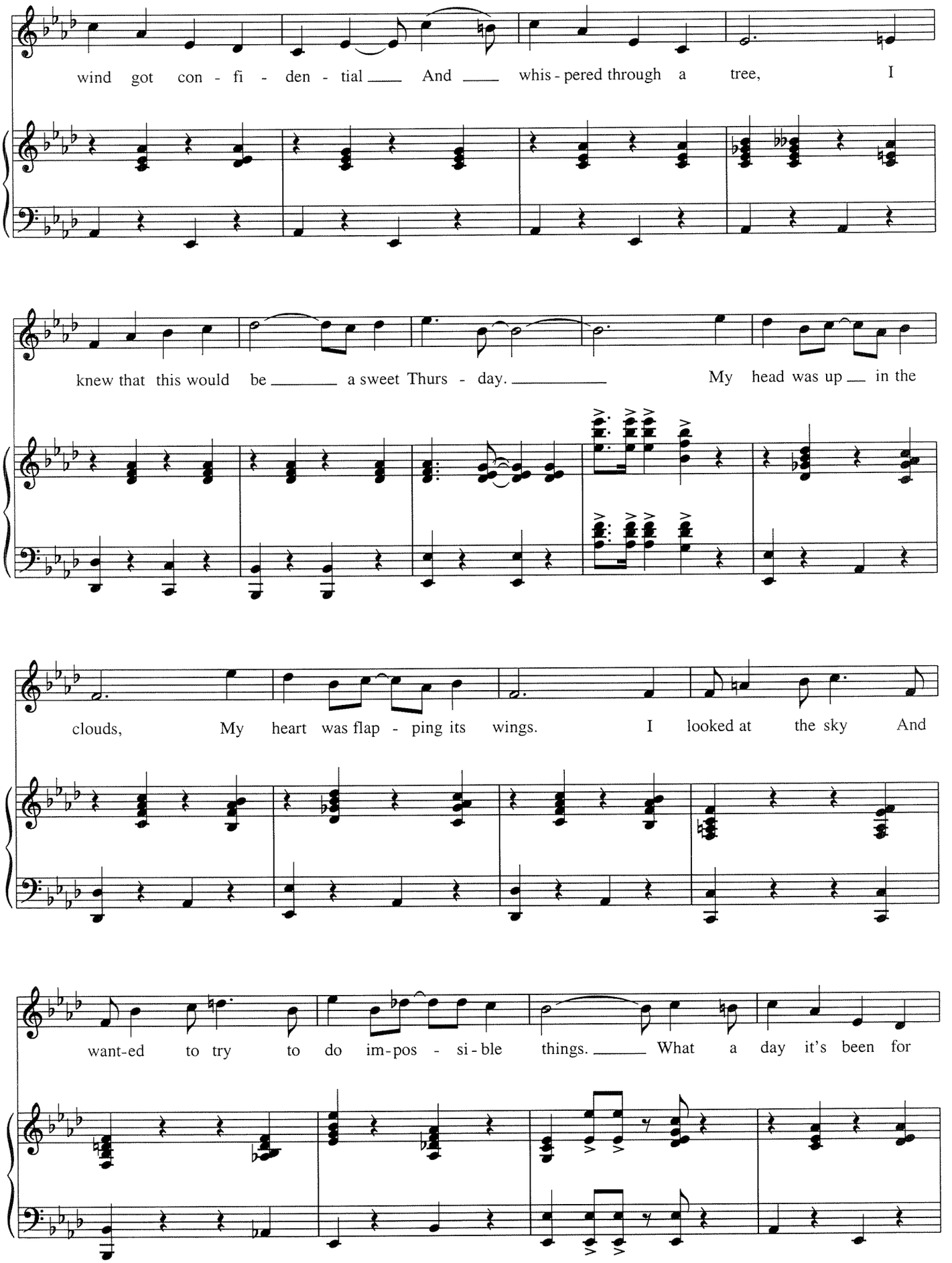

dreams have all come true, And if one I kept for you turns out to be
right, It's going to be a sweet Thurs - day
night for me! It's going to be a sweet Thurs - day
Bright March tempo
night!

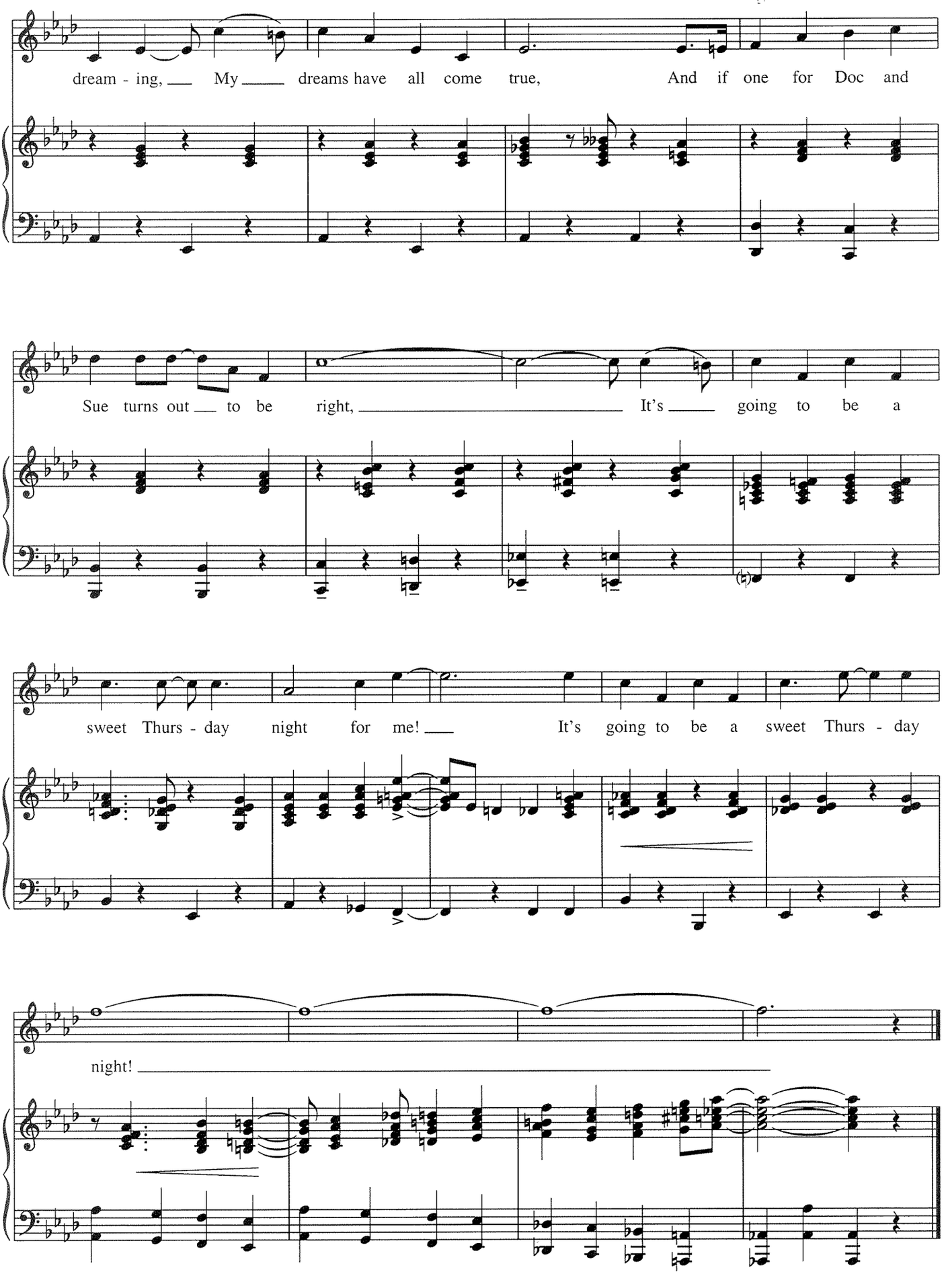

A good kind of con - fi - dent feel - ing Has
fol - lowed me all day long. My
luck was in, I played to win,
I knew I could - n't go wrong.


A bright red ge - ra - ni - um told me, To -
day was my day for fun. A
ka - ty - did said: "Take it, kid,
You bet - ter take it and run!"


Some shirts hang - ing up on a
clothes - line
Kept wav - ing their tails my
simile
way.
"Hi - ya, Fau - na?
Hi - ya, babe?
Ain't this a doll of a


Meno
day?" Hi, boys. "Ain't this a doll of a
Moderato, primo tempo
day?" _____
When the
sun flew in my win - dow ___ And ___ crept in bed with me, I
knew that this would be ___ a sweet Thurs - day. ___ When the

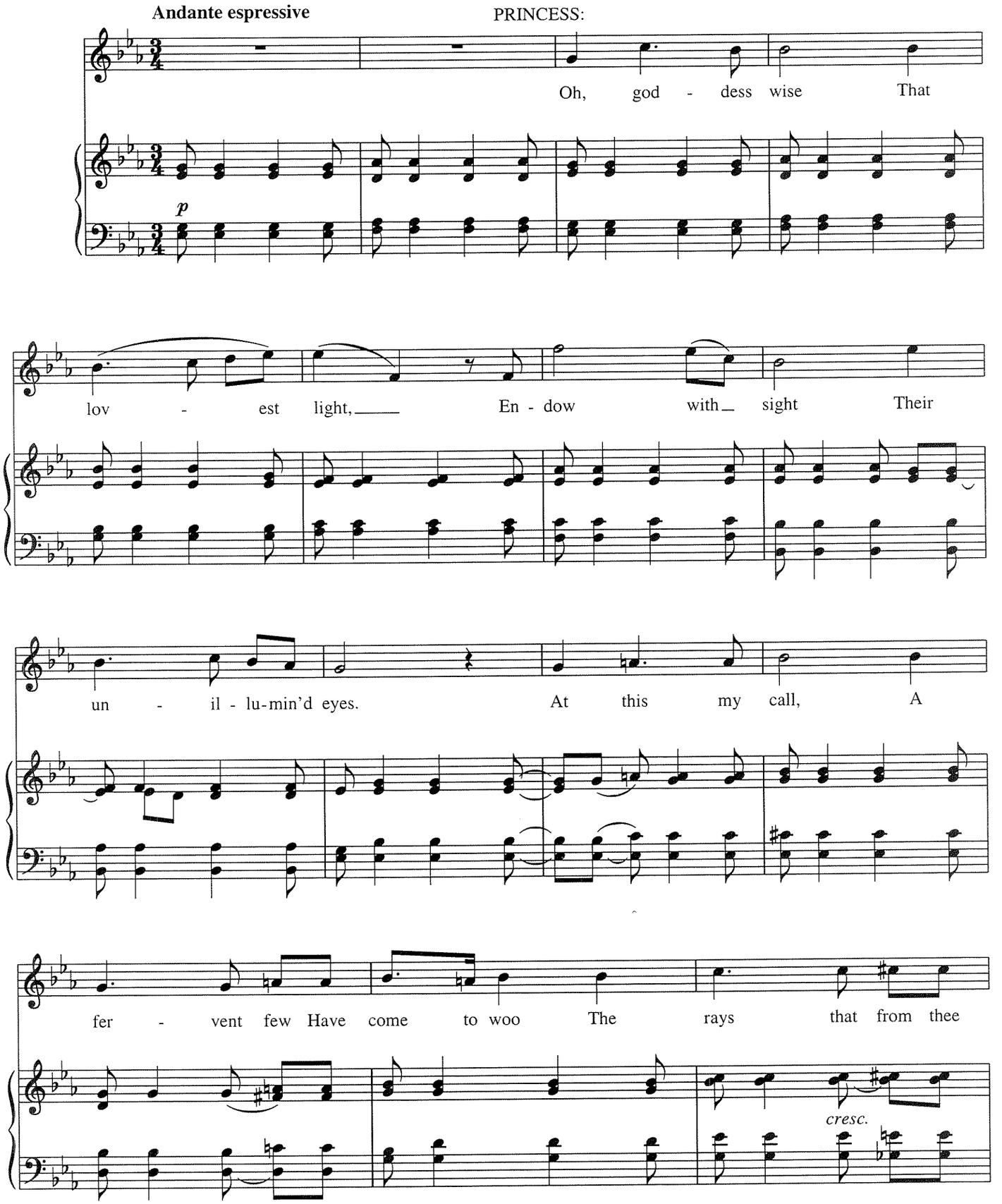

wind got con - fi - den - tial And whis - pered through a tree, I
knew that this would be a sweet Thurs - day. My head was up in the
clouds, My heart was flap - ping its wings. I looked at the sky And
want-ed to try to do im-pos - si-ble things. What a day it's been for


dream - ing, My dreams have all come true, And if one for Doc and
Sue turns out to be right, It's going to be a
sweet Thurs - day night for me! It's going to be a sweet Thurs - day
night!

OH, GODDESS WISE

from *Princess Ida*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN



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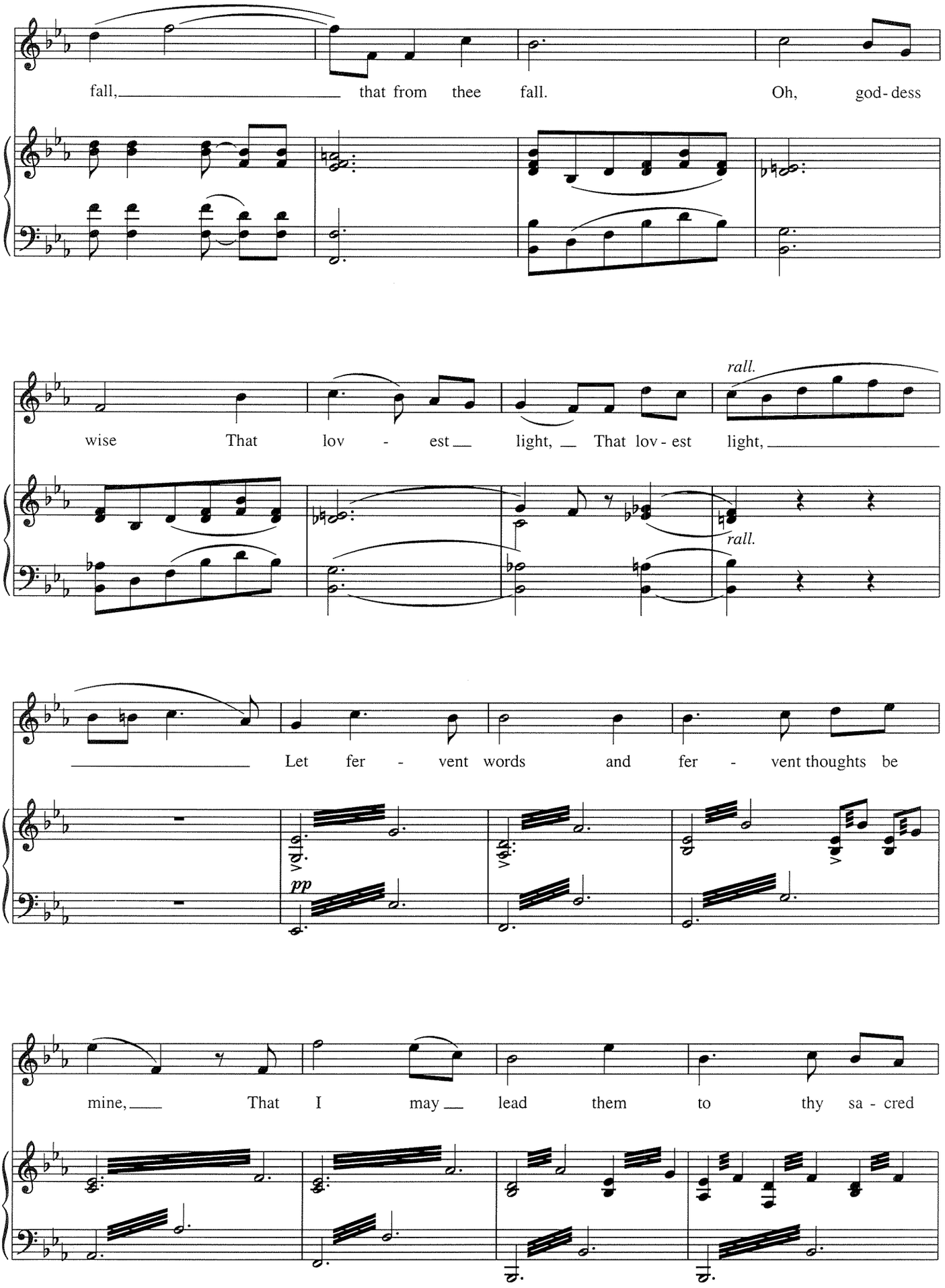
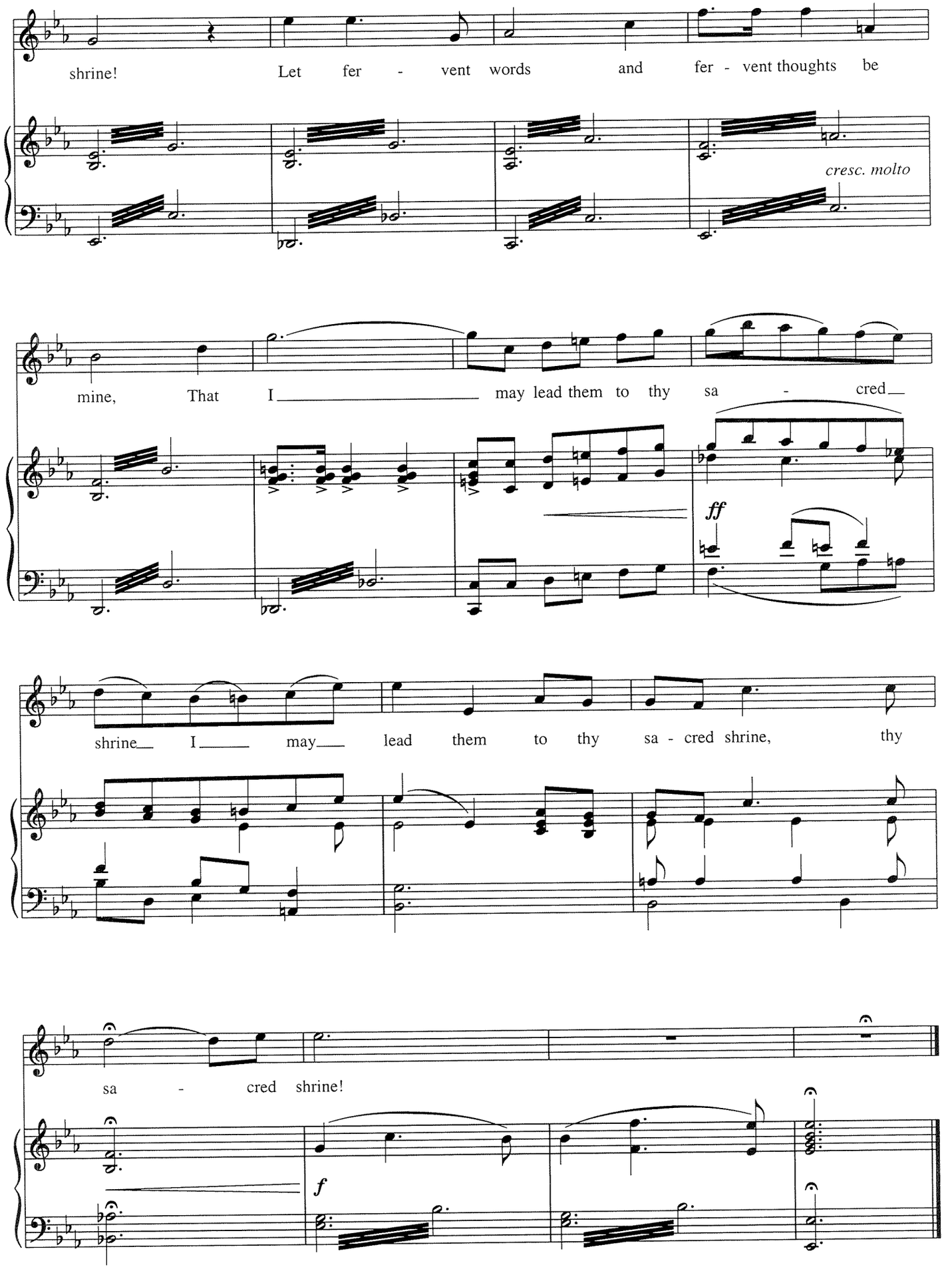
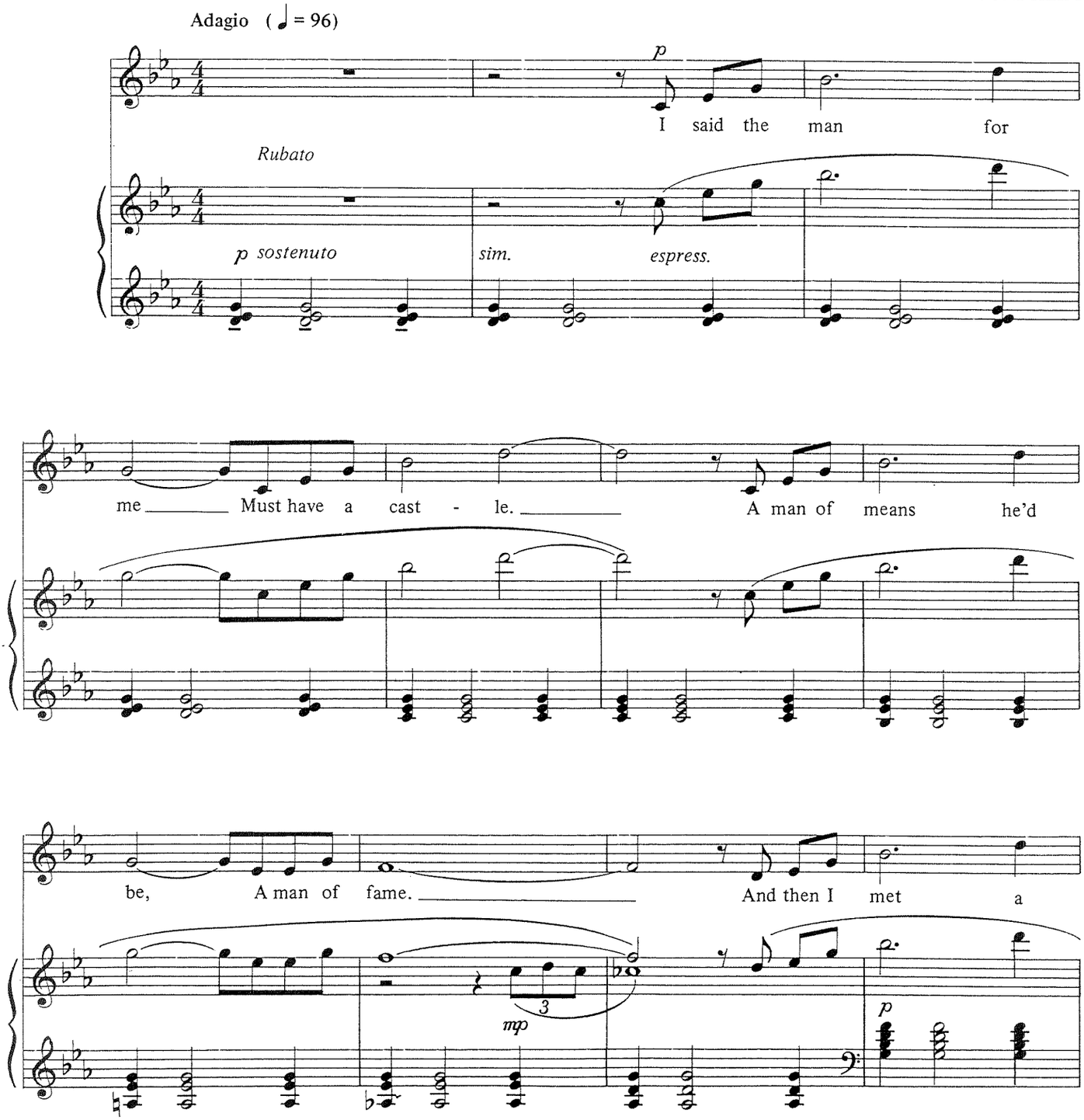

fall, that from thee fall. Oh, god-dess
wise That lov - est light, That lov-est light,
rall.
rall.
Let fer - vent words and fer - vent thoughts be
pp
mine, That I may lead them to thy sa - cred


shrine! Let fer - vent words and fer - vent thoughts be
cresc. molto
mine, That I may lead them to thy sa - cred
ff
shrine I may lead them to thy sa - cred shrine, thy
sa - cred shrine!
f

SO MANY PEOPLE

from *Saturday Night*

Music and Lyrics by
STEPHEN SONDHEIM



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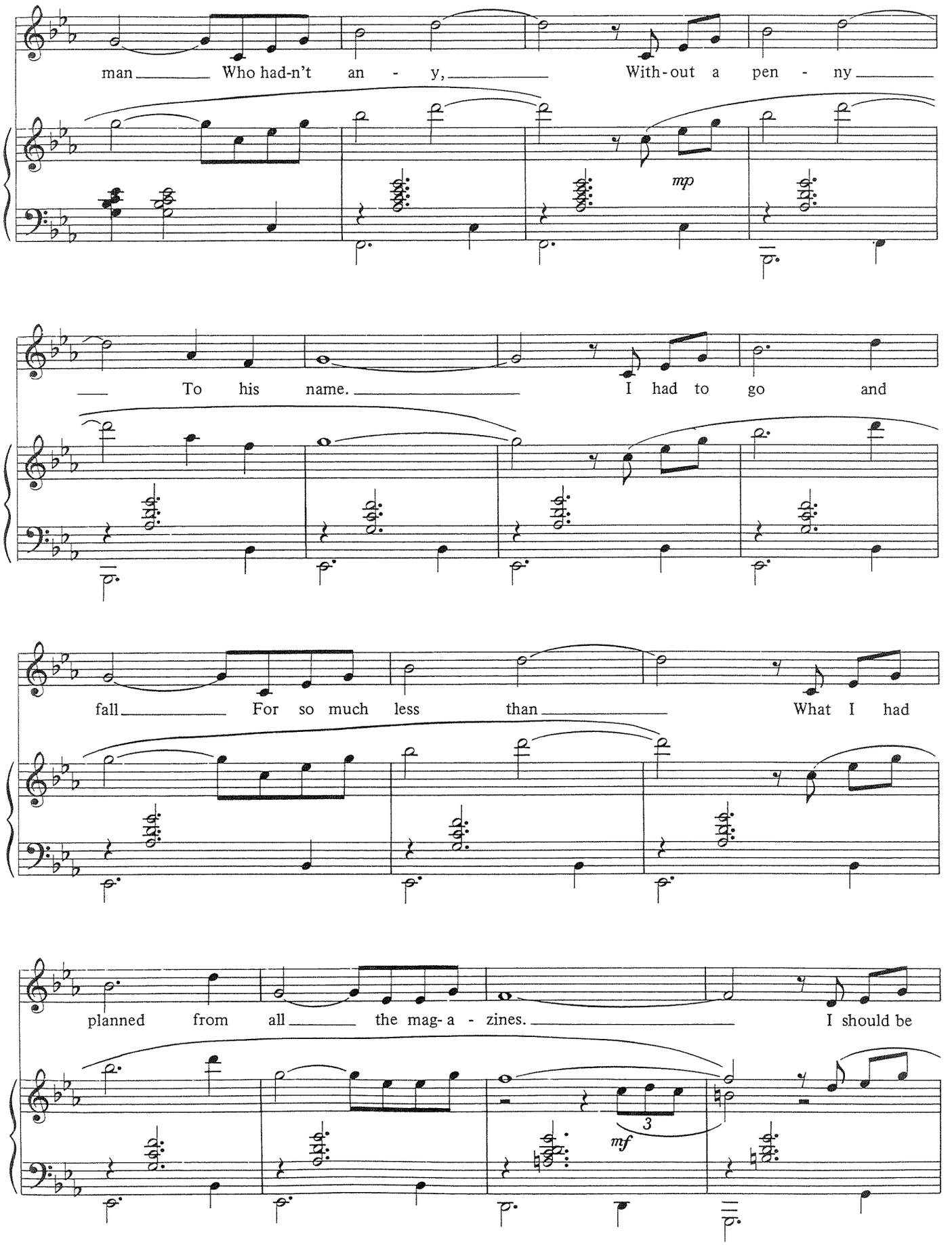
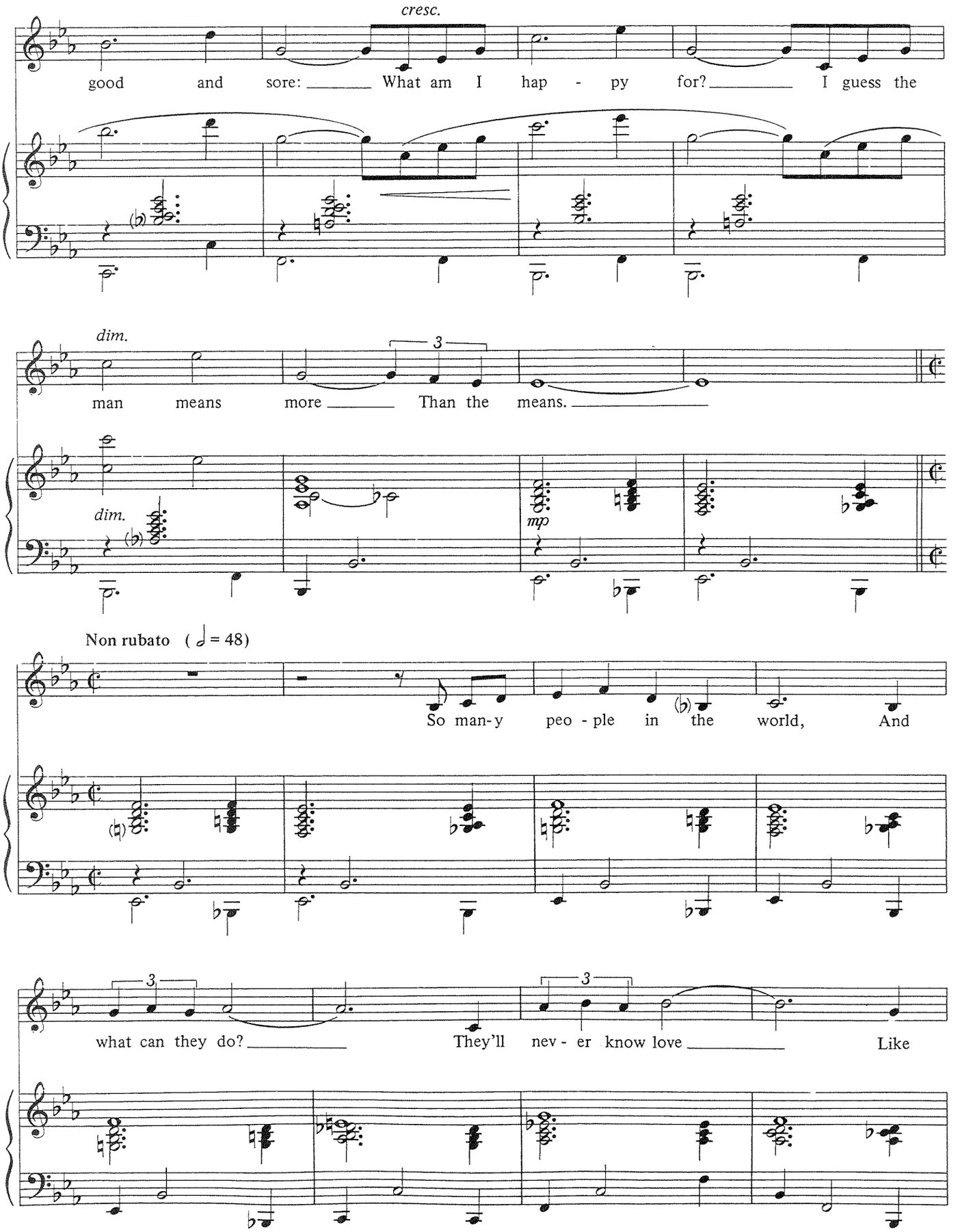
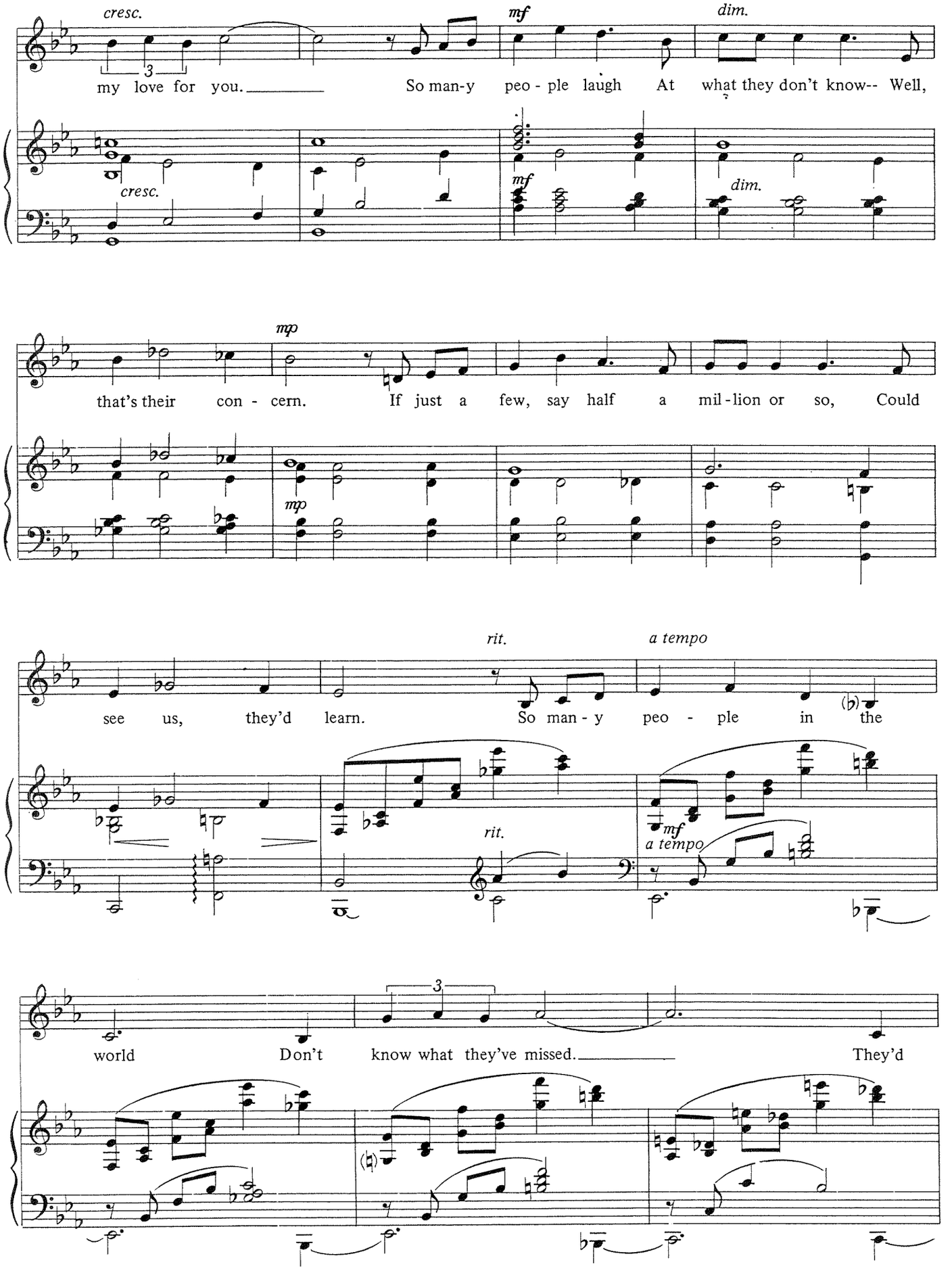
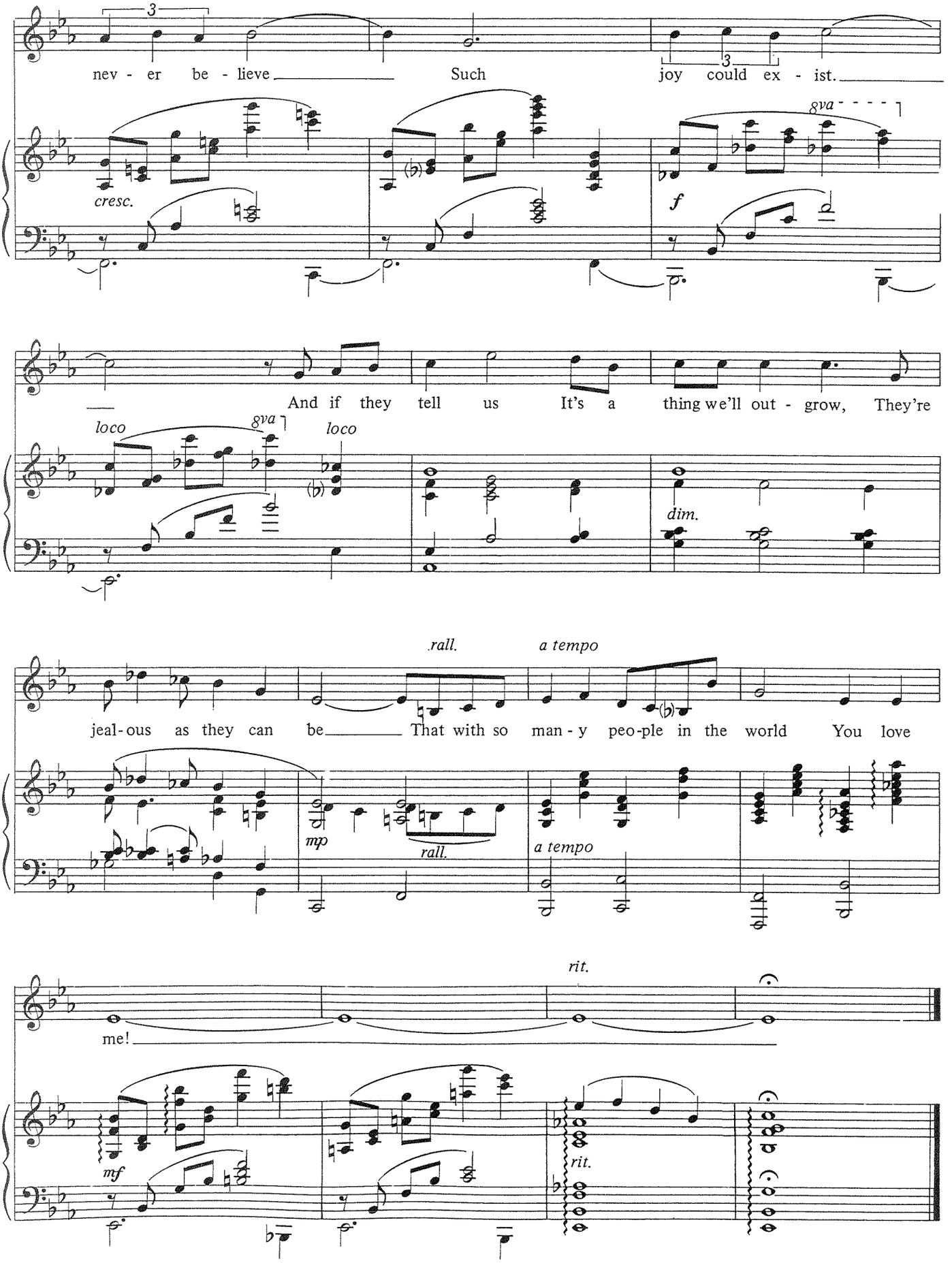

man Who had-n't an - y, With-out a pen - ny
mp
To his name. I had to go and
fall For so much less than What I had
planned from all the mag- a - zines. I should be
3
mf


cresc.
good and sore: What am I hap - py for? I guess the
dim.
man means more Than the means.
dim.
mp
Non rubato (= 48)
So man-y peo - ple in the world, And
what can they do? They'll nev - er know love Like


cresc.
mf
dim.
my love for you.
So man-y peo - ple laugh At what they don't know-- Well,
mp
that's their con - cern.
If just a few, say half a mil - lion or so, Could
rit.
a tempo
see us, they'd learn.
So man - y peo - ple in the
mf
a tempo
world
Don't know what they've missed.
They'd

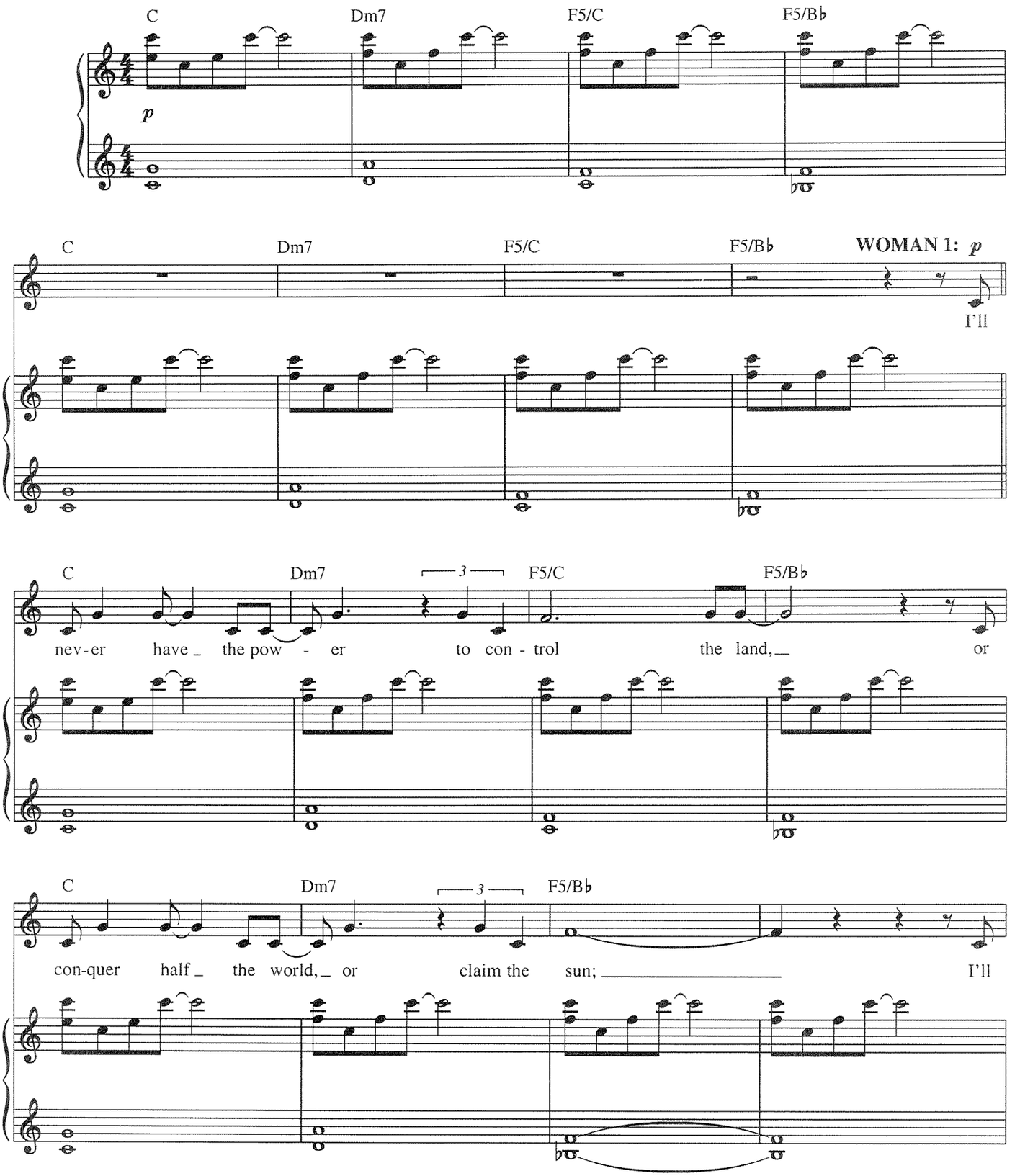

nev - er be - lieve Such joy could ex - ist.
cresc.
8va
f
And if they tell us It's a thing we'll out - grow, They're
loco
8va
loco
dim.
rall.
a tempo
jeal - ous as they can be That with so man - y peo-ple in the world You love
mp
rall.
a tempo
rit.
me!
mf
rit.

CHRISTMAS LULLABY

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN

Simply and serenely



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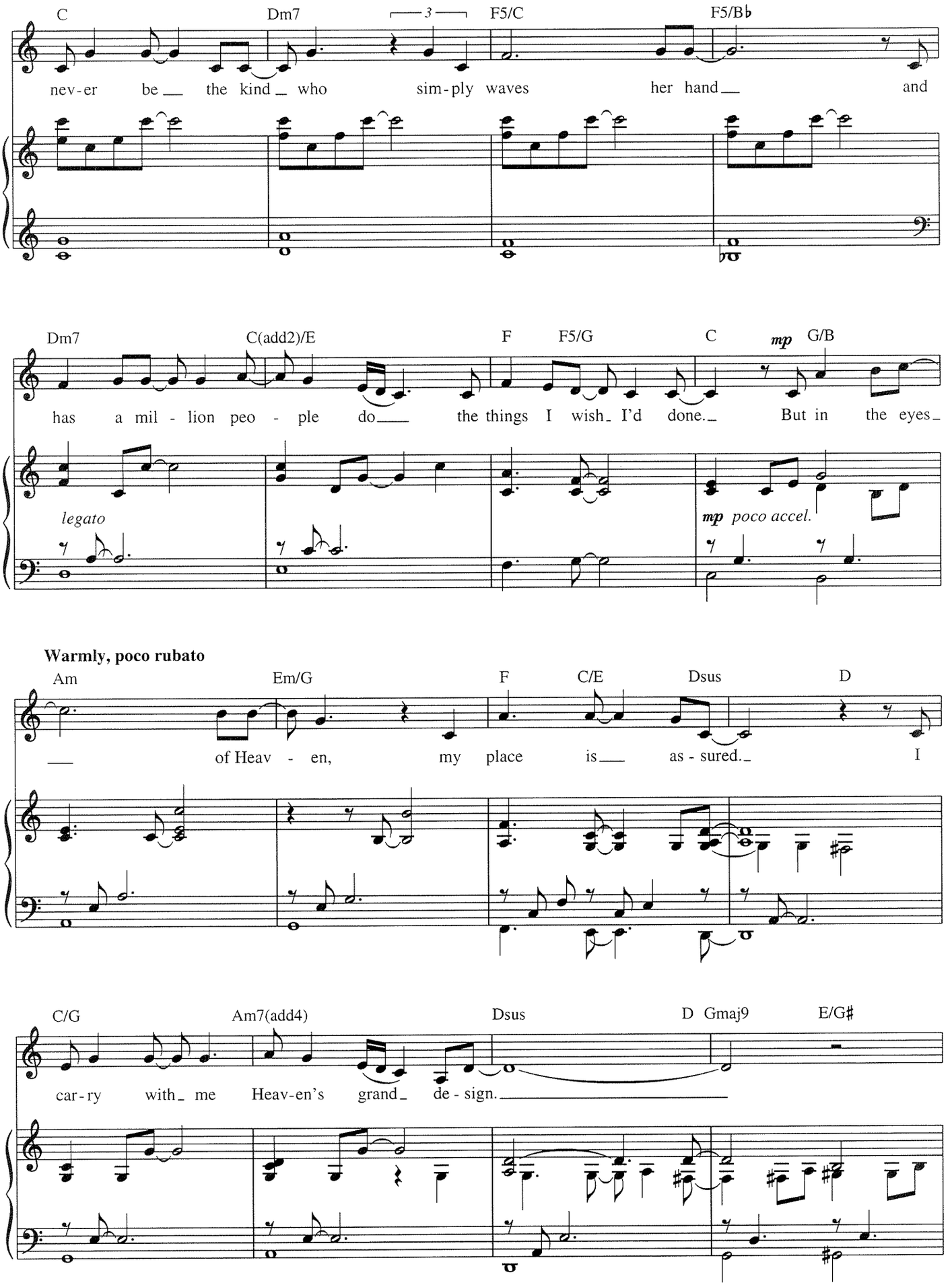
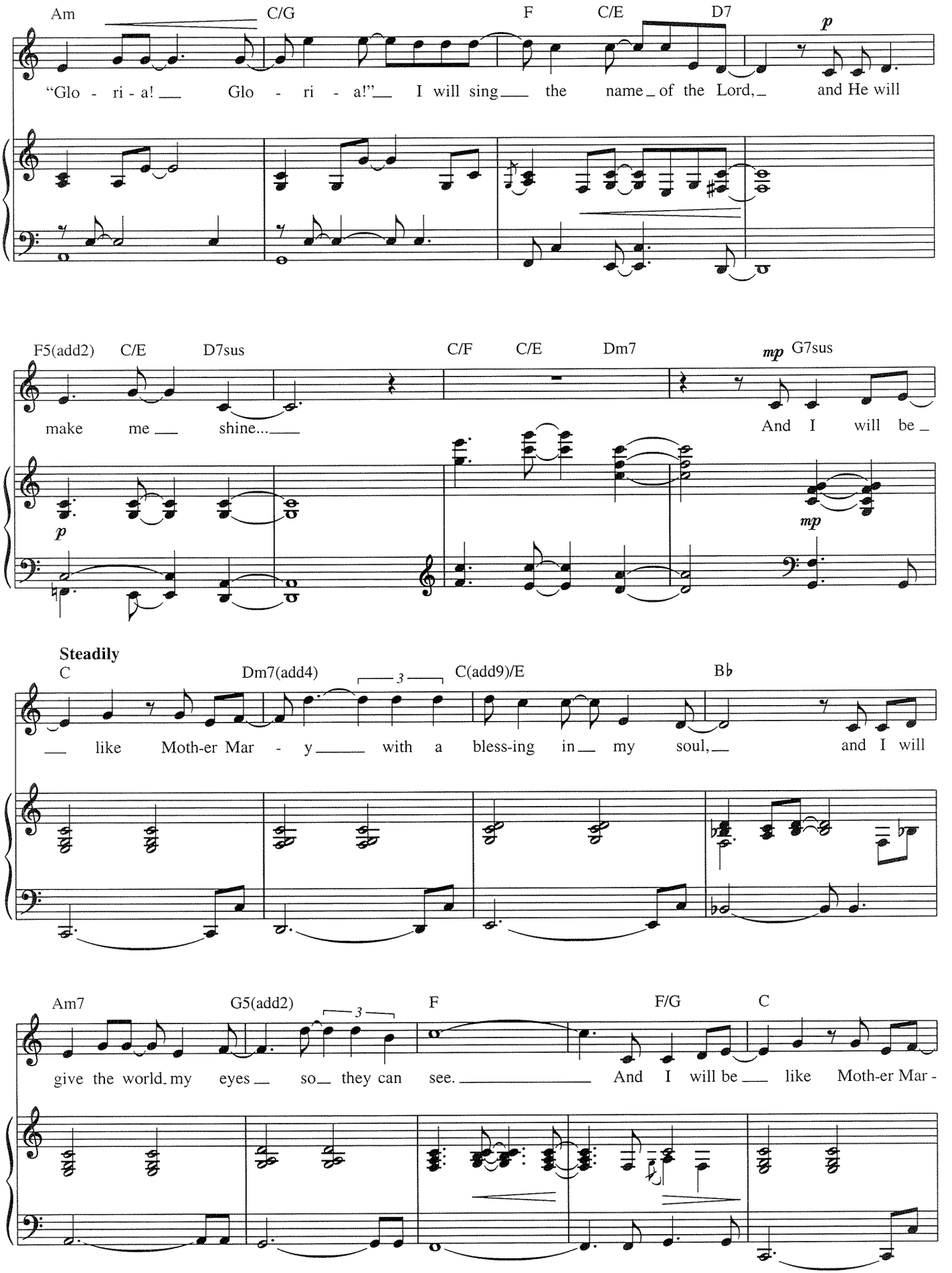
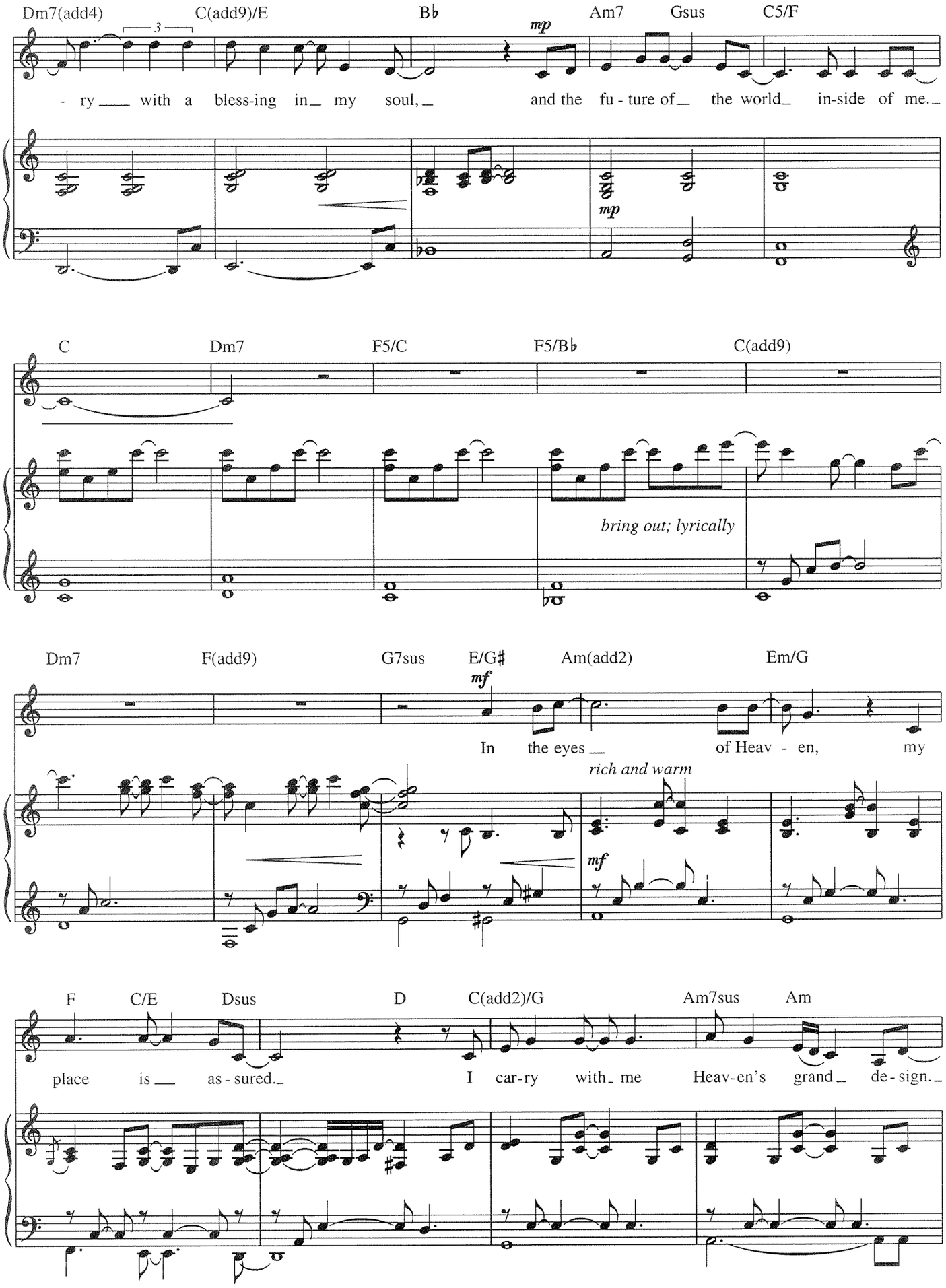
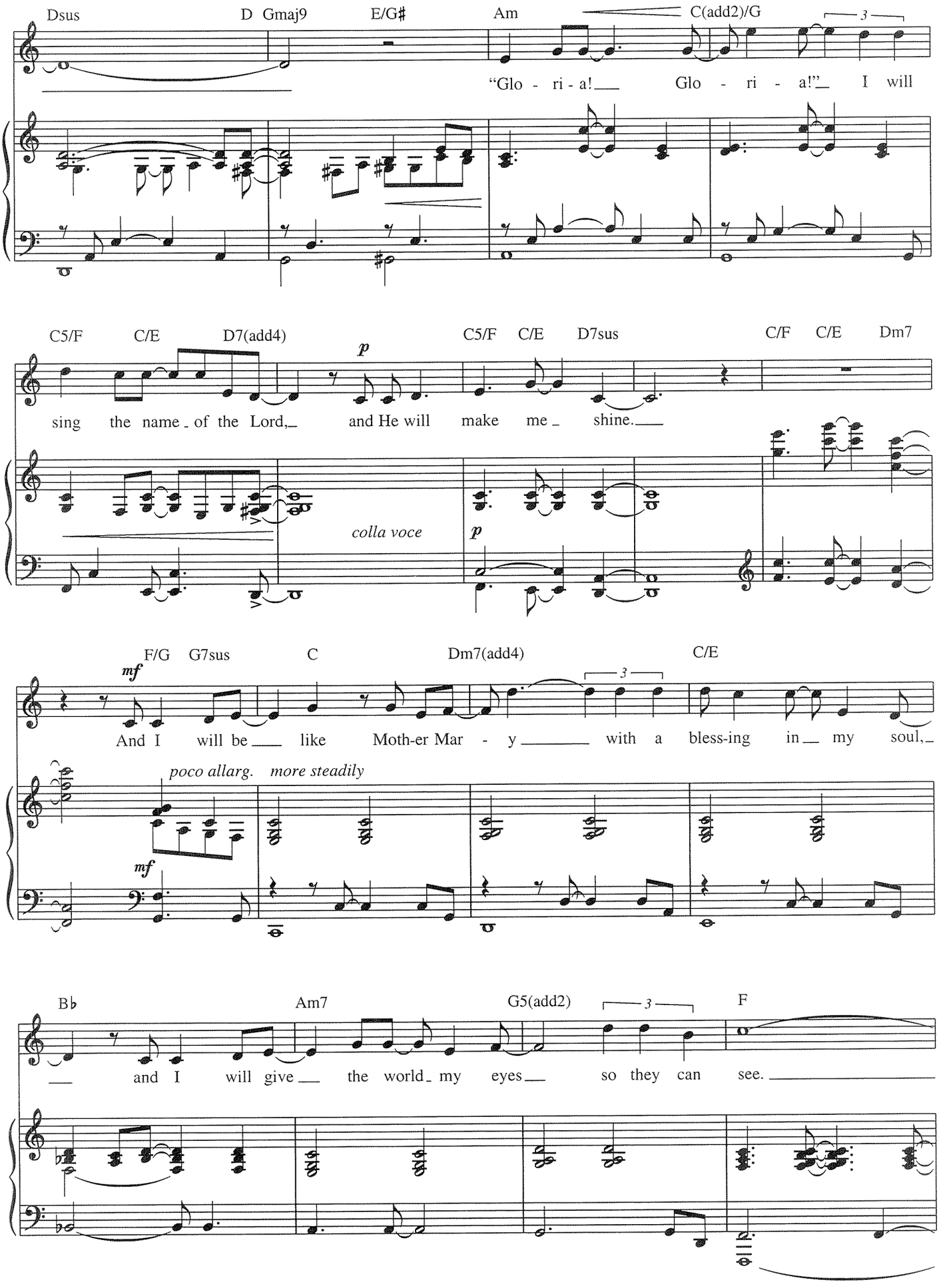
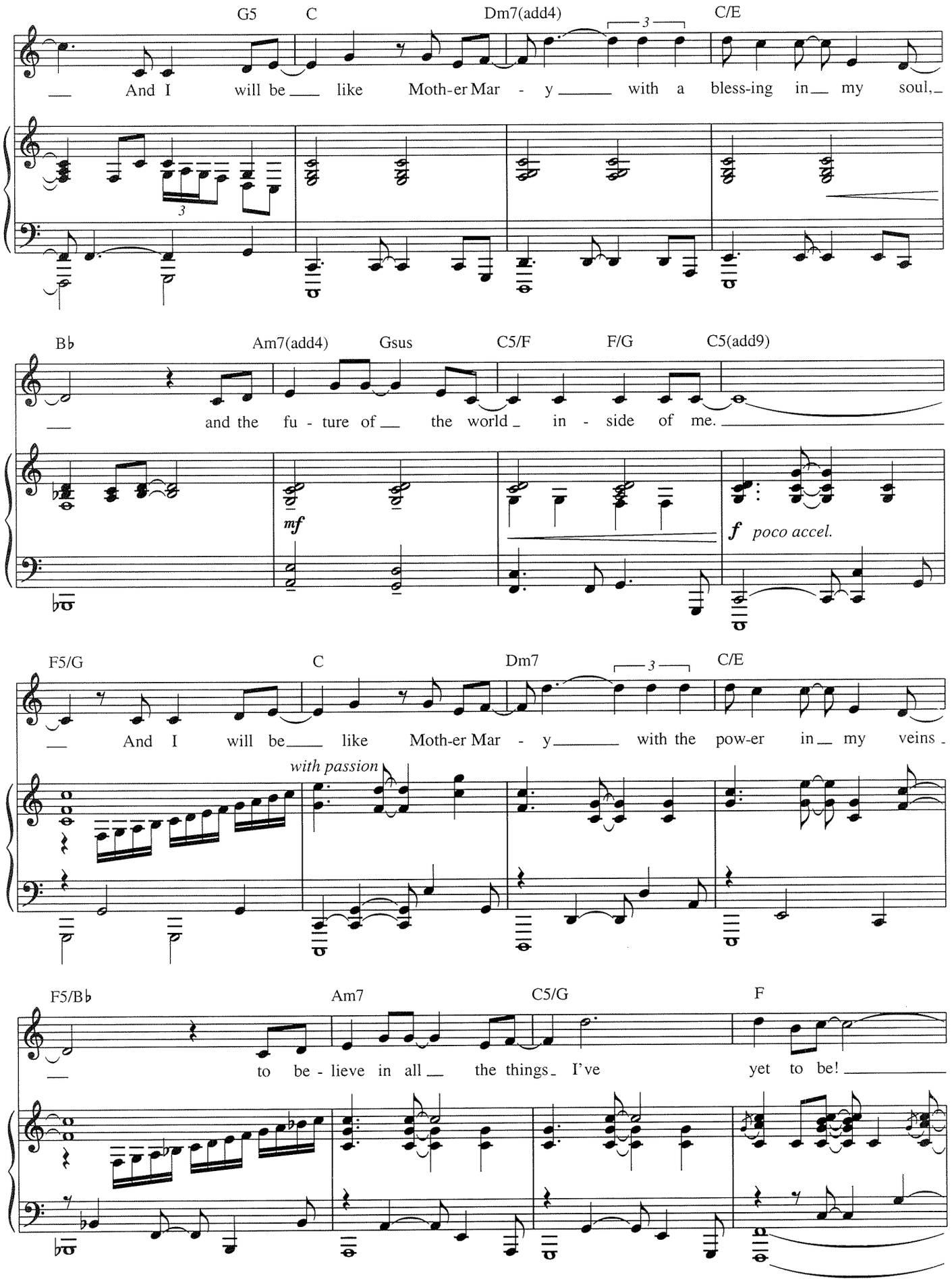
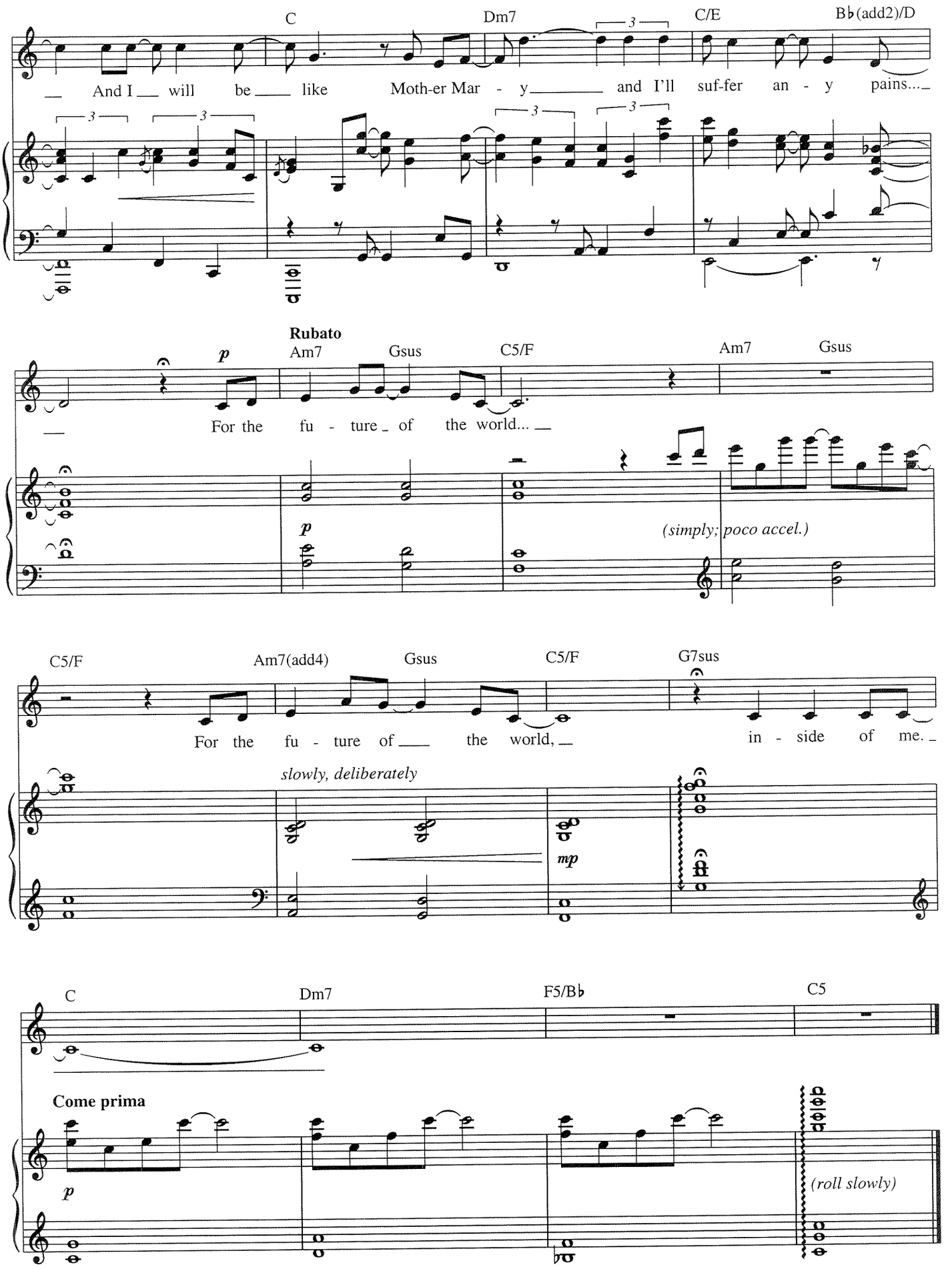

C
Dm7
3
F5/C
F5/B♭
nev-er be the kind who sim-ply waves her hand and
Dm7
C(add2)/E
F
F5/G
C
mp
G/B
has a mil - lion peo - ple do the things I wish I'd done. But in the eyes
legato
mp poco accel.
Warmly, poco rubato
Am
Em/G
F
C/E
Dsus
D
of Heav - en, my place is as - sured. I
C/G
Am7(add4)
Dsus
D
Gmaj9
E/G♯
car-ry with me Heav-en's grand de - sign.


Am
C/G
F
C/E
D7
p
"Glo - ri - a! Glo - ri - a!" I will sing the name of the Lord, and He will
F5(add2)
C/E
D7sus
C/F
C/E
Dm7
mp
G7sus
make me shine...
And I will be
p
mp
Steadily
C
Dm7(add4)
3
C(add9)/E
B♭
like Moth-er Mar - y with a bless-ing in my soul, and I will
Am7
G5(add2)
3
F
F/G
C
give the world my eyes so they can see. And I will be like Moth-er Mar -


Dm7(add4)
C(add9)/E
B♭
Am7
Gsus
C5/F
3
mp
- ry ___ with a bless-ing in_ my soul,_ and the fu - ture of_ the world_ in-side of me._
mp
C
Dm7
F5/C
F5/B♭
C(add9)
bring out; lyrically
Dm7
F(add9)
G7sus
E/G♯
Am(add2)
Em/G
mf
In the eyes _ of Heav - en, my
rich and warm
mf
F
C/E
Dsus
D
C(add2)/G
Am7sus
Am
place is ___ as - sured._ I car-ry with_ me Heav-en's grand_ de - sign._


Dsus
D Gmaj9
E/G♯
Am
C(add2)/G
3
"Glo - ri - a!
Glo - ri - a!"
I will
C5/F
C/E
D7(add4)
p
C5/F
C/E
D7sus
C/F
C/E
Dm7
sing the name of the Lord,
and He will make me shine.
colla voce
p
F/G
G7sus
C
Dm7(add4)
C/E
mf
3
And I will be like Moth-er Mar - y with a bless-ing in my soul,
poco allarg.
more steadily
mf
B♭
Am7
G5(add2)
3
F
and I will give the world my eyes so they can see.

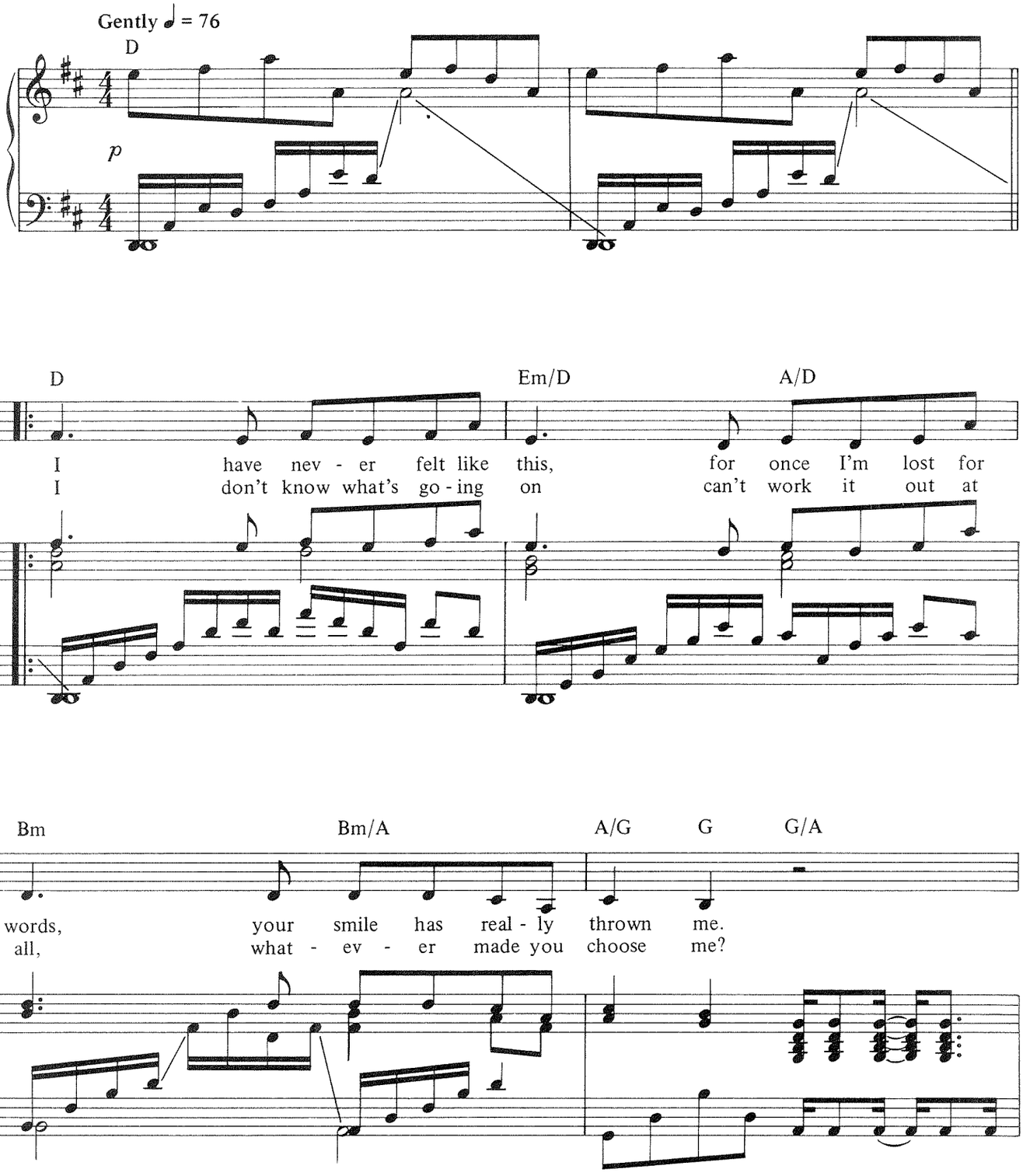

G5
C
Dm7(add4)
C/E
And I will be like Moth-er Mar - y with a bless-ing in my soul,
B♭
Am7(add4)
Gsus
C5/F
F/G
C5(add9)
and the fu - ture of the world in - side of me.
mf
f poco accel.
F5/G
C
Dm7
C/E
And I will be like Moth-er Mar - y with the pow-er in my veins
with passion
F5/B♭
Am7
C5/G
F
to be - lieve in all the things I've yet to be!


C
Dm7
C/E
B♭(add2)/D
And I will be like Moth-er Mar - y and I'll suf-fer an - y pains...
Rubato
p
Am7
Gsus
C5/F
Am7
Gsus
For the fu - ture of the world...
p
(simply; poco accel.)
C5/F
Am7(add4)
Gsus
C5/F
G7sus
For the fu - ture of the world,
in - side of me.
slowly, deliberately
mp
C
Dm7
F5/B♭
C5
Come prima
p
(roll slowly)

UNEXPECTED SONG

from *Song & Dance*

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK



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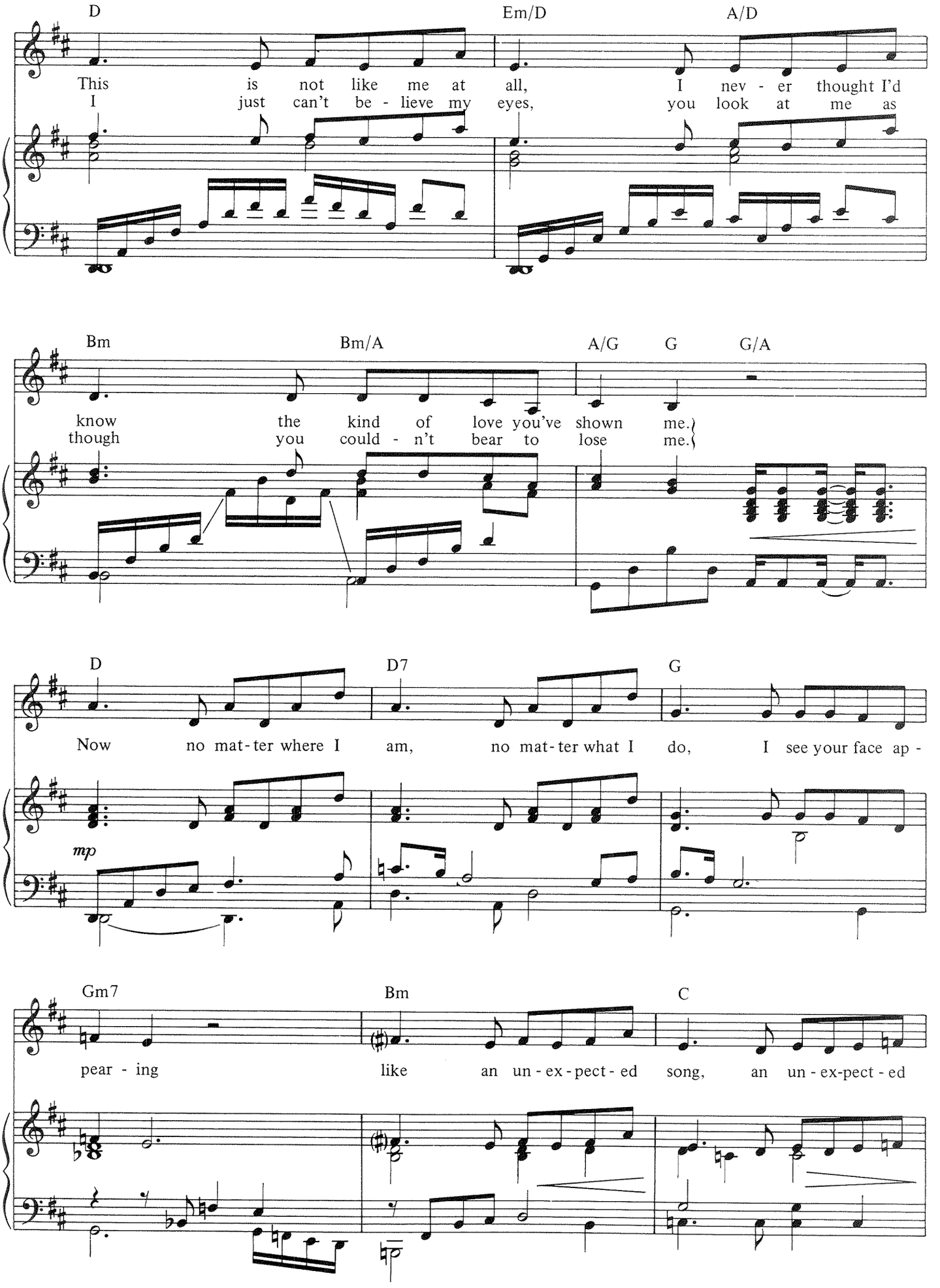
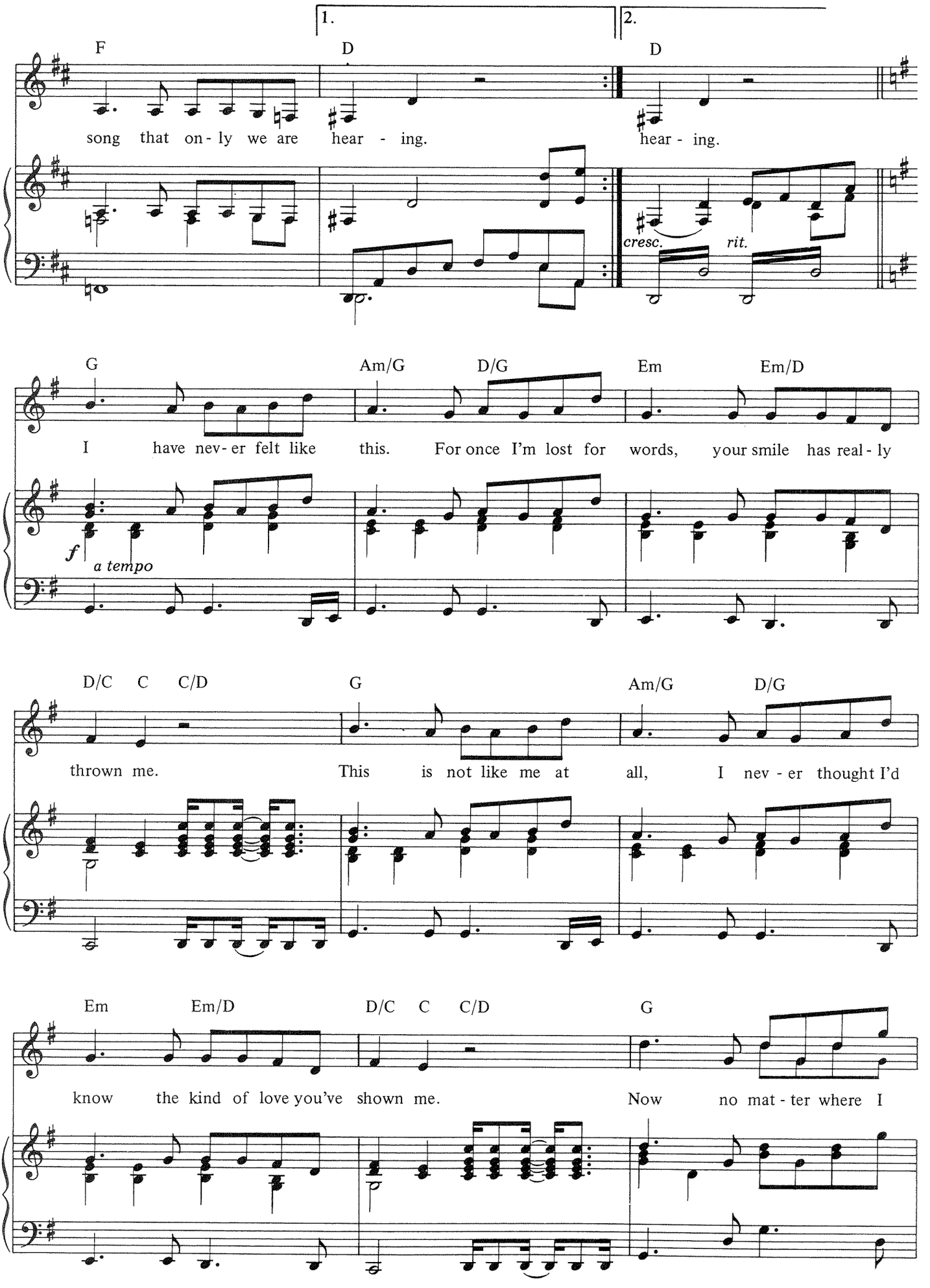
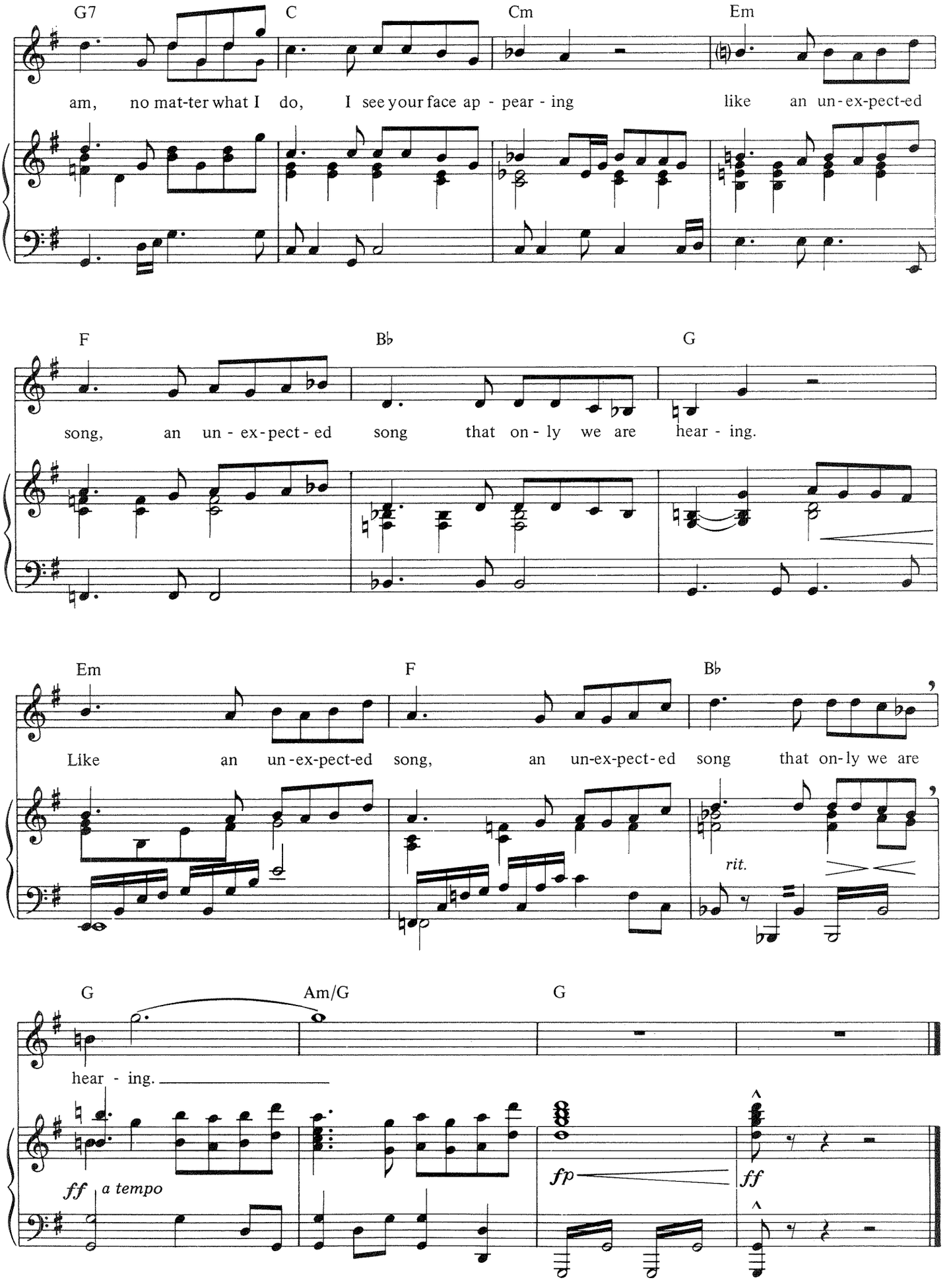

D
Em/D
A/D
This is not like me at all, I nev - er thought I'd
I just can't be - lieve my eyes, you look at me as
Bm
Bm/A
A/G
G
G/A
know the kind of love you've shown me.
though you could - n't bear to lose me.
D
D7
G
Now no mat - ter where I am, no mat - ter what I do, I see your face ap -
mp
Gm7
Bm
C
pear - ing like an un - ex - pect - ed song, an un - ex - pect - ed

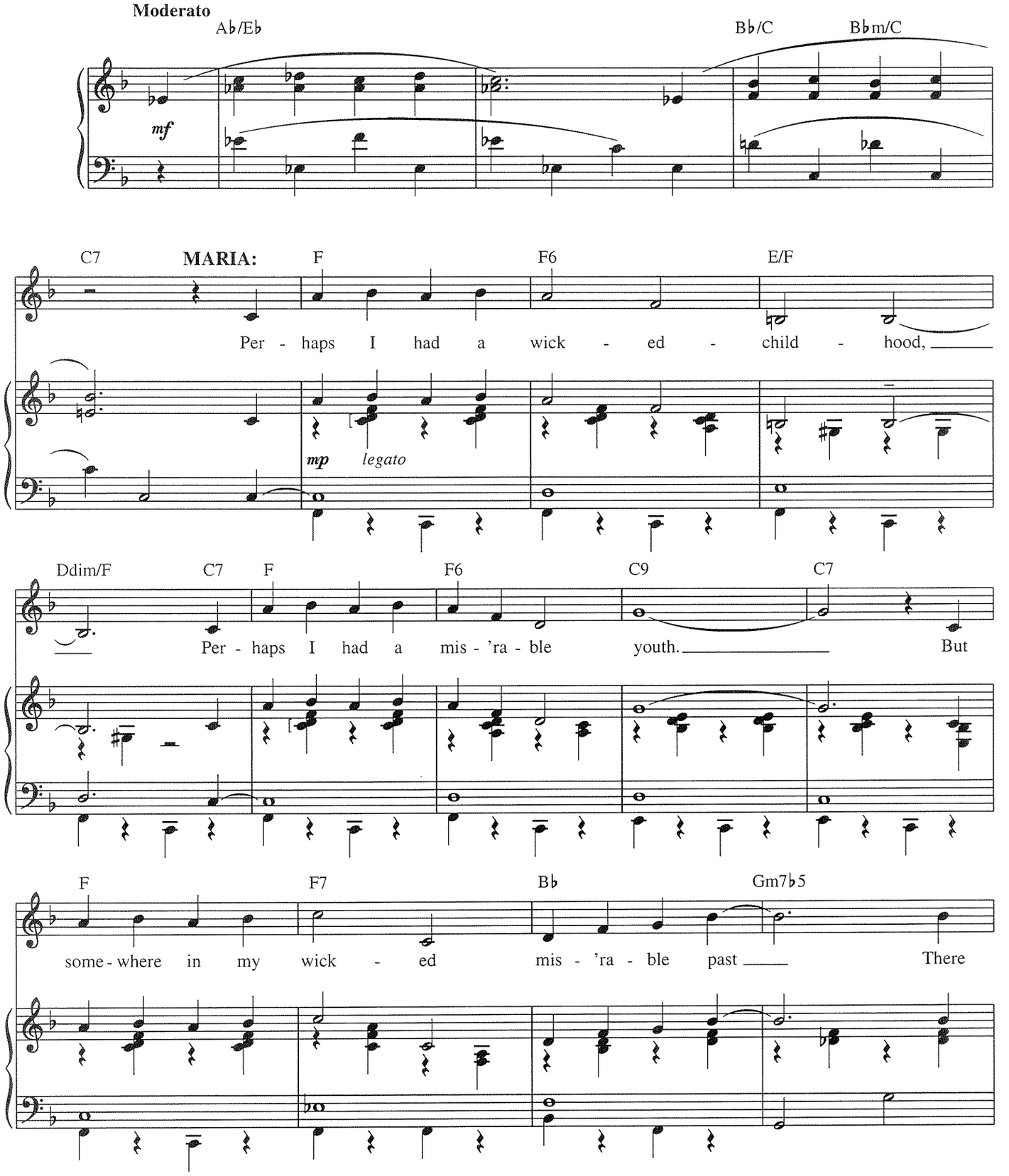

1.
2.
F
D
D
song that on - ly we are hear - ing.
hear - ing.
cresc.
rit.
G
Am/G
D/G
Em
Em/D
I have nev - er felt like this. For once I'm lost for words, your smile has real - ly
f
a tempo
D/C C C/D
G
Am/G
D/G
thrown me. This is not like me at all, I nev - er thought I'd
Em
Em/D
D/C C C/D
G
know the kind of love you've shown me. Now no mat - ter where I


G7
C
Cm
Em
am, no mat-ter what I do, I see your face ap - pear - ing like an un-ex-pect-ed
F
B♭
G
song, an un - ex-pect - ed song that on - ly we are hear - ing.
Em
F
B♭
Like an un-ex-pect-ed song, an un-ex-pect-ed song that on-ly we are
rit.
G
Am/G
G
hear - ing.
ff
a tempo
fp
ff

SOMETHING GOOD

from *The Sound of Music*

Lyrics and Music by
RICHARD RODGERS



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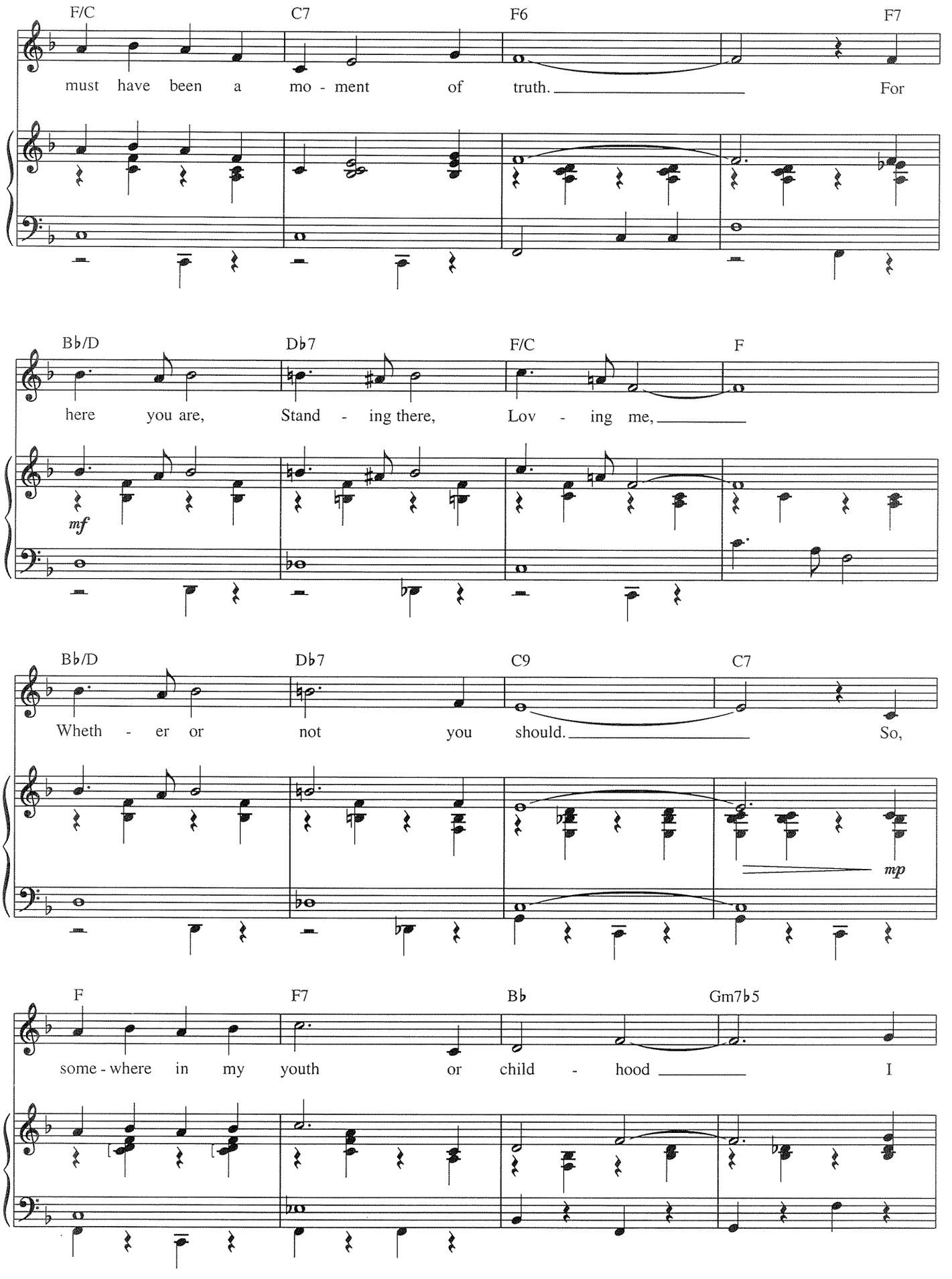
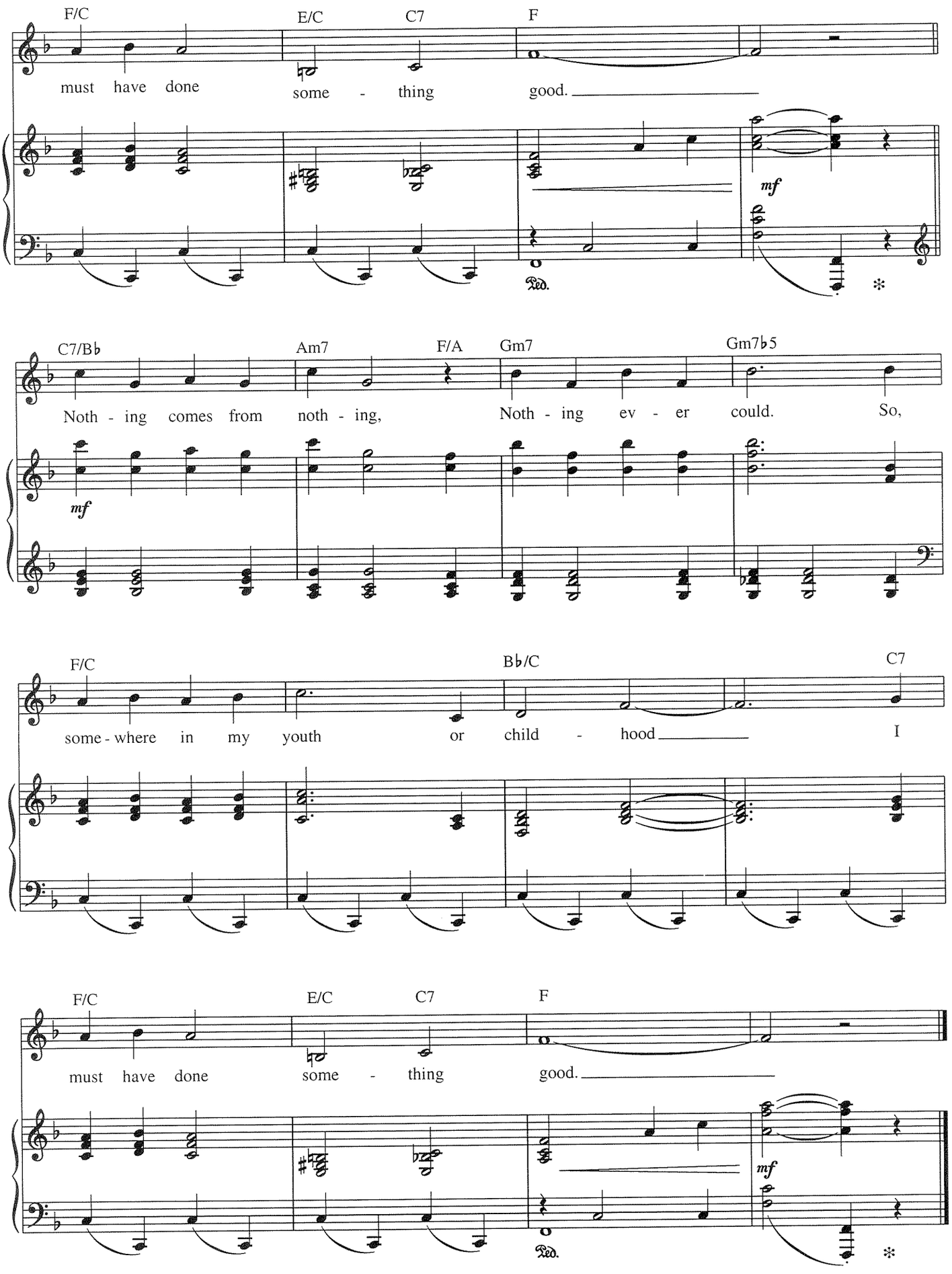
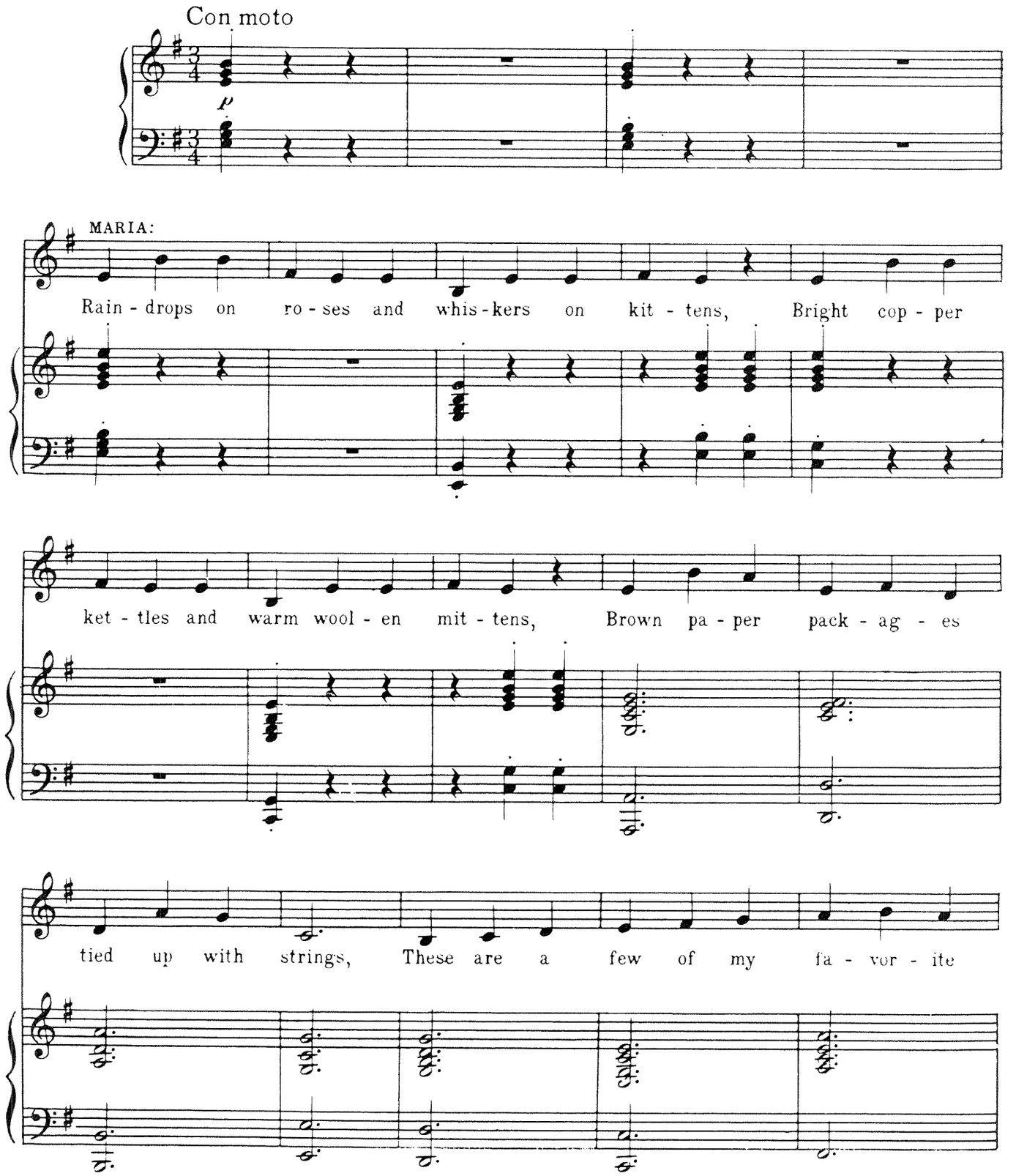

F/C
C7
F6
F7
must have been a mo - ment of truth. For
B♭/D
D♭7
F/C
F
here you are, Stand - ing there, Lov - ing me,
mf
B♭/D
D♭7
C9
C7
Wheth - er or not you should. So,
mp
F
F7
B♭
Gm7♭5
some - where in my youth or child - hood I


F/C
E/C
C7
F
must have done some - thing good.
mf
Ped.
C7/B♭
Am7
F/A
Gm7
Gm7♭5
Noth - ing comes from noth - ing, Noth - ing ev - er could. So,
mf
F/C
B♭/C
C7
some - where in my youth or child - hood I
F/C
E/C
C7
F
must have done some - thing good.
mf
Ped.

MY FAVORITE THINGS

from *The Sound of Music*

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



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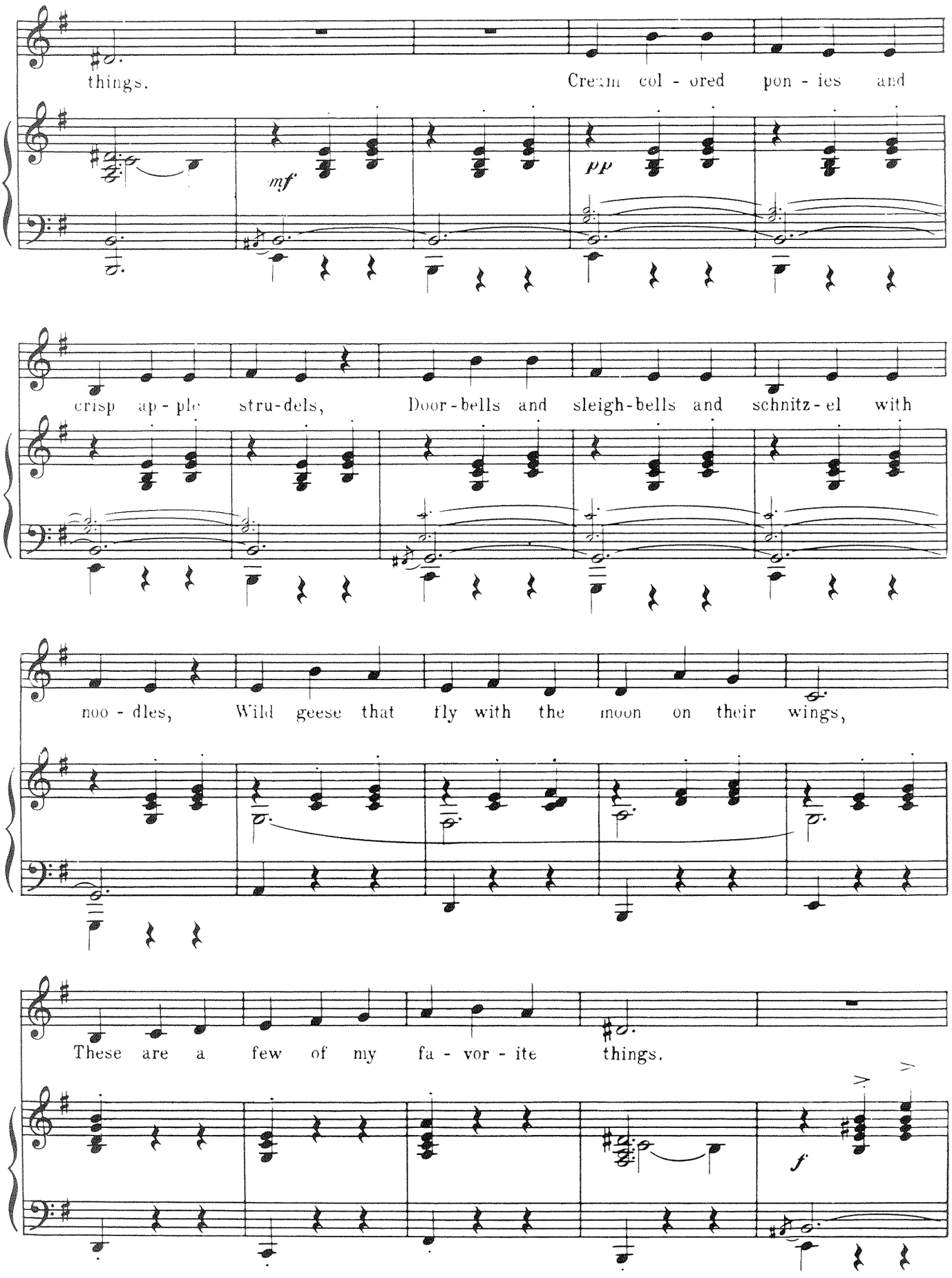
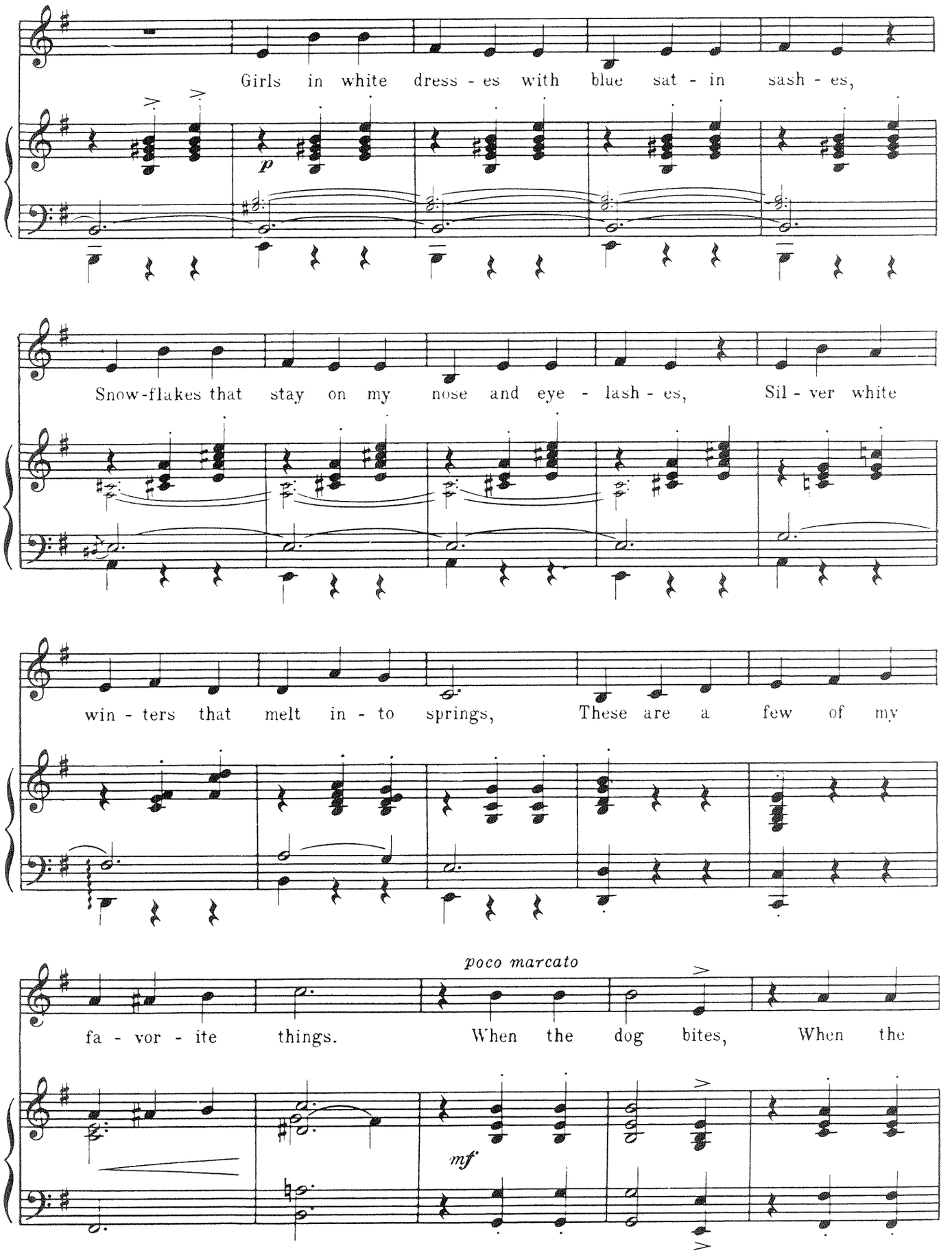
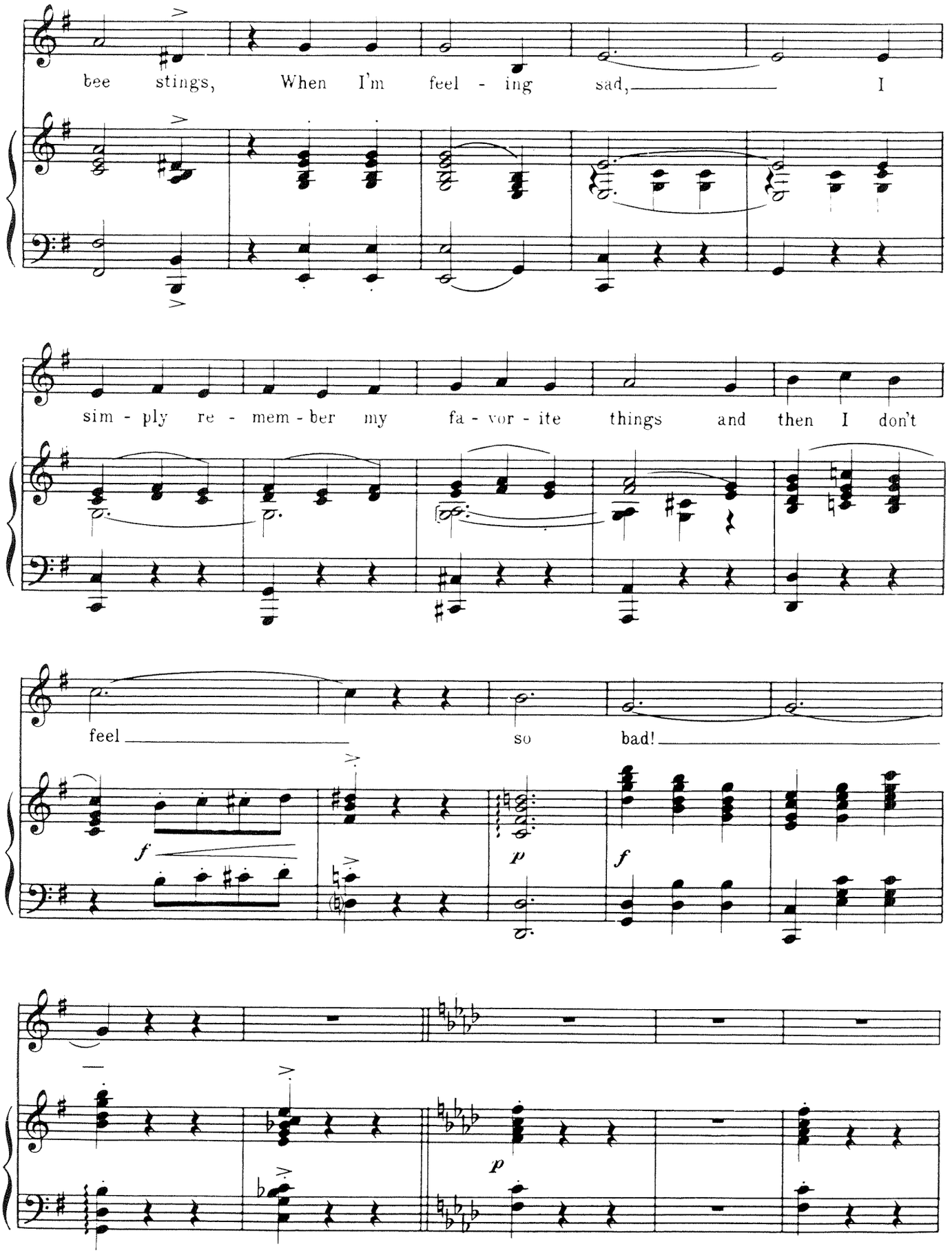
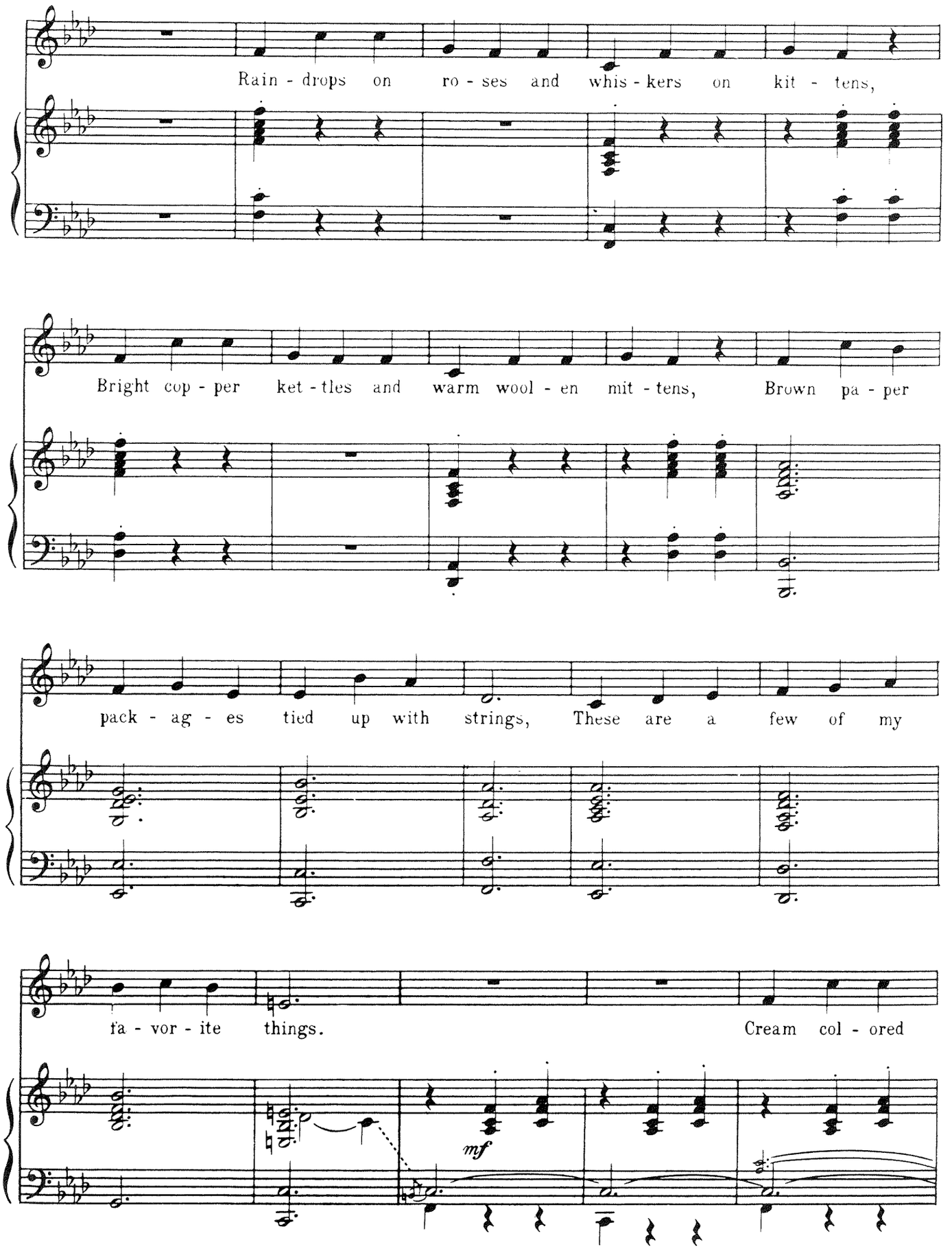
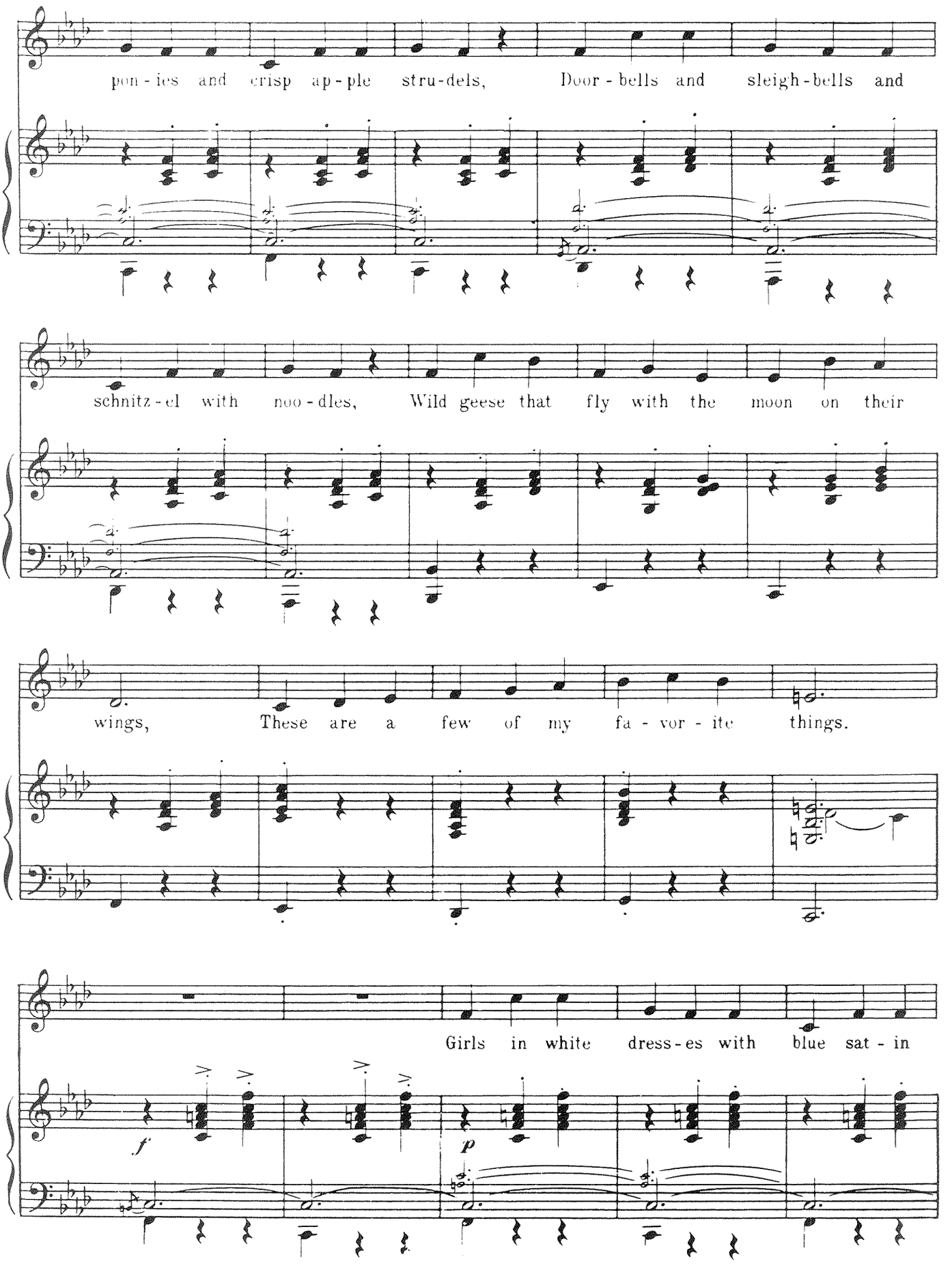
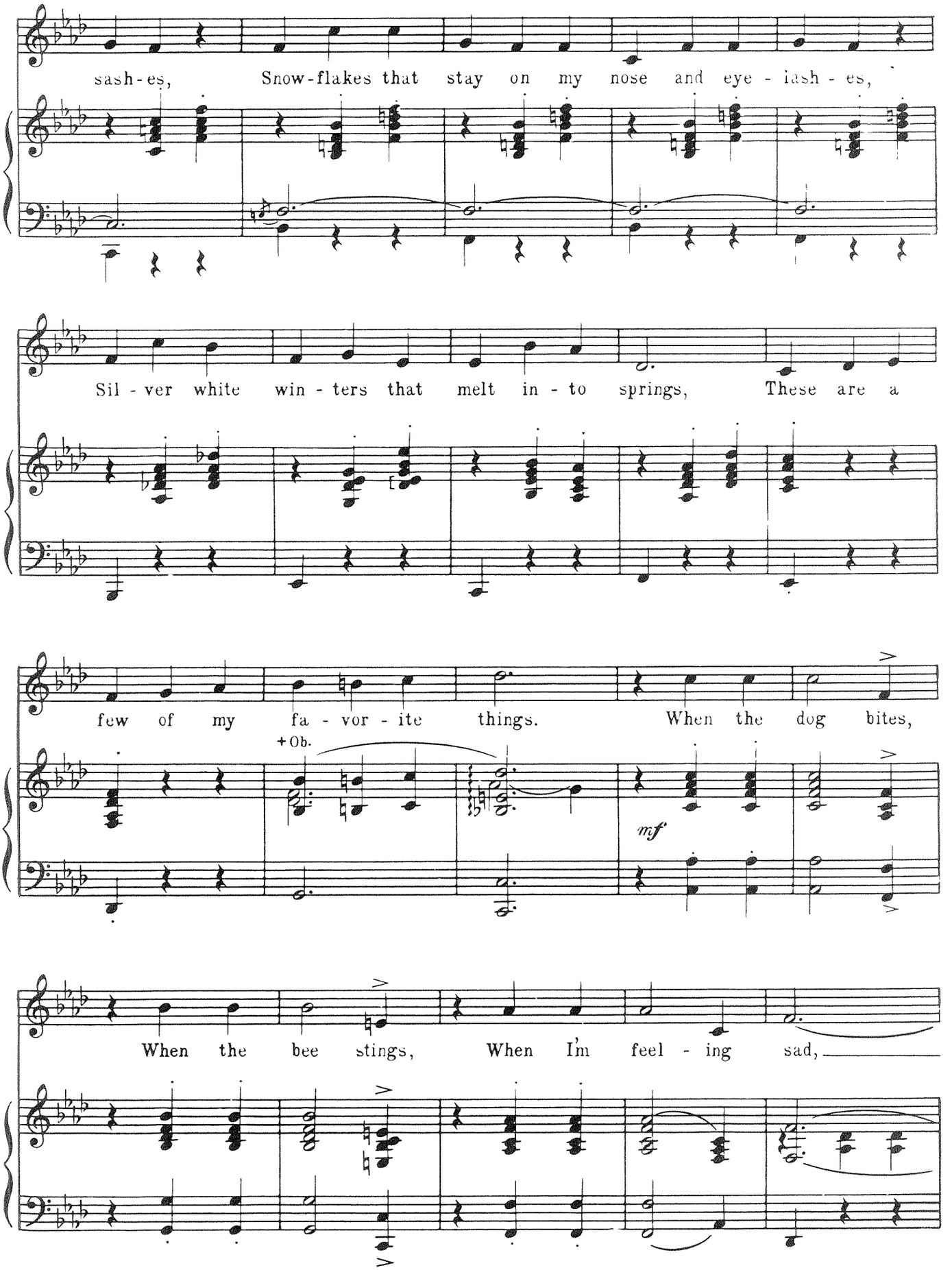

things. Cream col - ored pon - ies and
mf
pp
crisp ap - ple stru-dels, Door-bells and sleigh-bells and schnitz-el with
noo - dles, Wild geese that fly with the moon on their wings,
These are a few of my fa - vor - ite things.
f

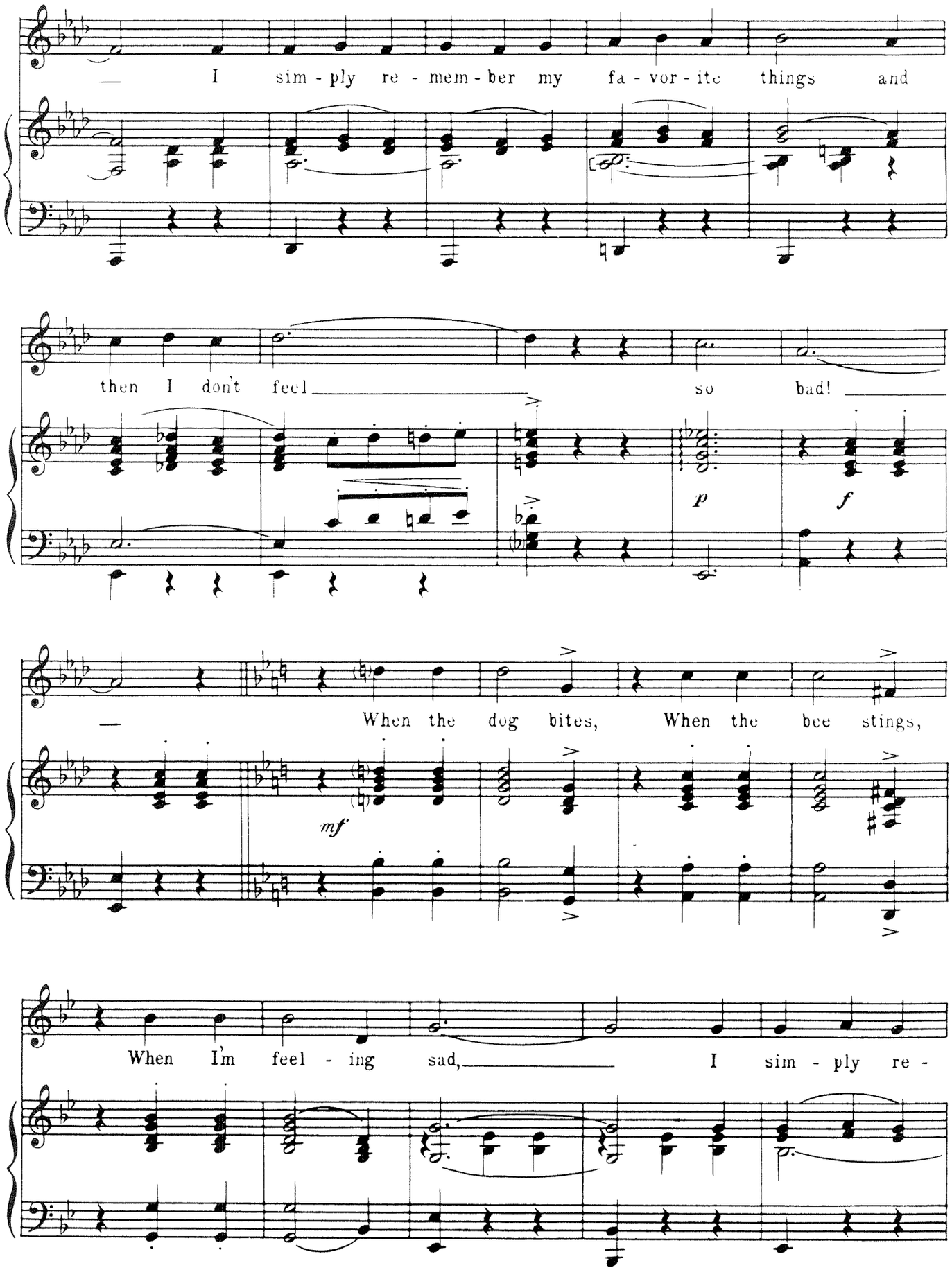

Girls in white dress - es with blue sat - in sash - es,
p
Snow-flakes that stay on my nose and eye - lash - es, Sil - ver white
win - ters that melt in - to springs, These are a few of my
poco marcato
fa - vor - ite things. When the dog bites, When the
mf

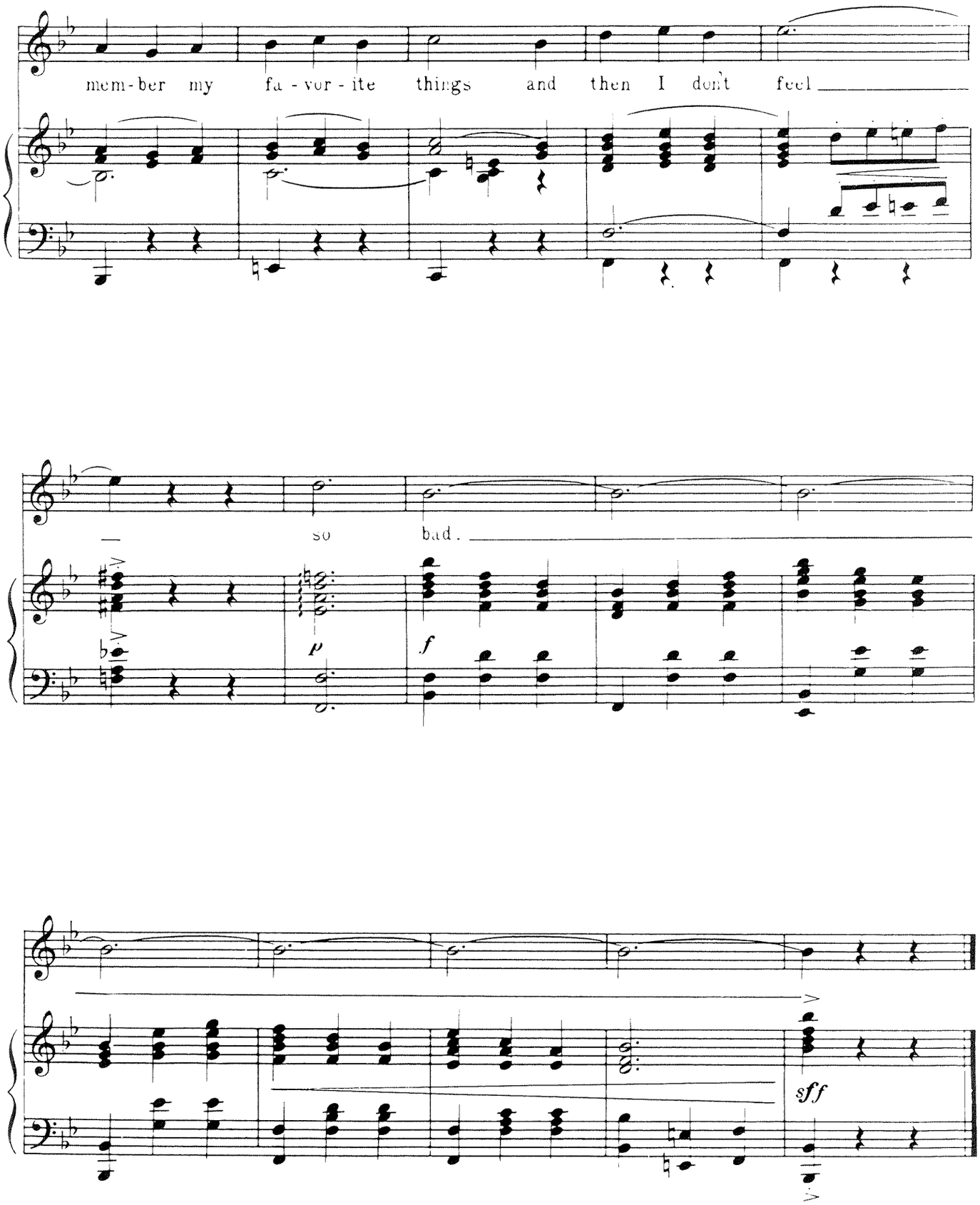

bee stings, When I'm feel - ing sad, I
sim - ply re - mem - ber my fa - vor - ite things and then I don't
feel so bad!
f
p
f
p


Rain - drops on ro - ses and whis - kers on kit - tens,
Bright cop - per ket - tles and warm wool - en mit - tens, Brown pa - per
pack - ag - es tied up with strings, These are a few of my
fa - vor - ite things. Cream col - ored
mf


pon - ies and crisp ap - ple stru - dels, Door - bells and sleigh - bells and
schnitz - el with noo - dles, Wild geese that fly with the moon on their
wings, These are a few of my fa - vor - ite things.
Girls in white dress - es with blue sat - in
f
p


sash-es, Snow-flakes that stay on my nose and eye-lash-es,
Sil-ver white win-ters that melt in-to springs, These are a
few of my fa-vor-ite things. When the dog bites,
+Ob.
mf
When the bee stings, When I'm feel-ing sad,

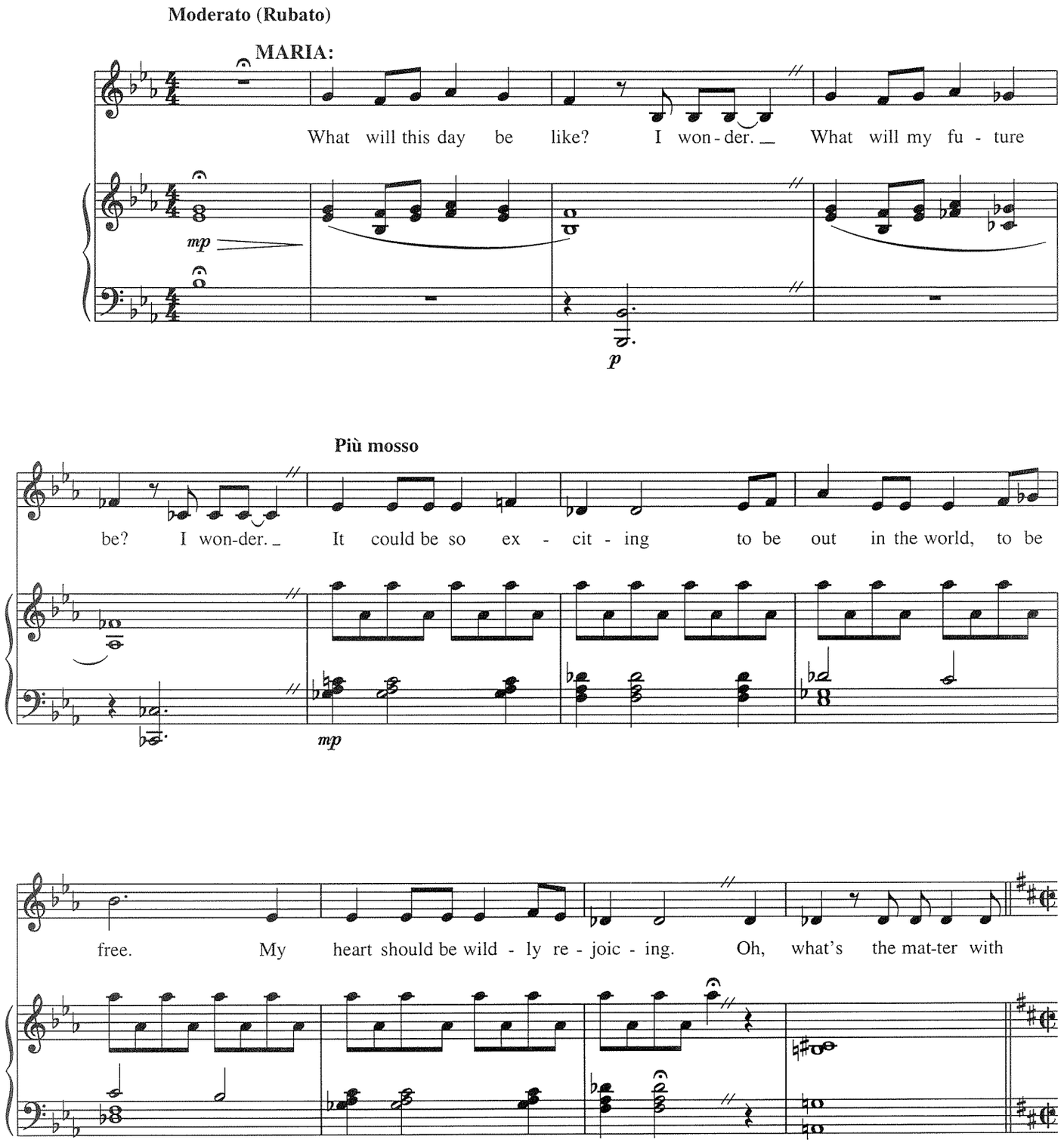

I sim - ply re - mem - ber my fa - vor - ite things and
then I don't feel so bad!
p
f
When the dog bites, When the bee stings,
mf
When I'm feel - ing sad, I sim - ply re -


mem-ber my fa-vor-ite things and then I don't feel
so bad.
p
f
sff

I HAVE CONFIDENCE

from *The Sound of Music*

Music and Lyrics by
RICHARD RODGERS



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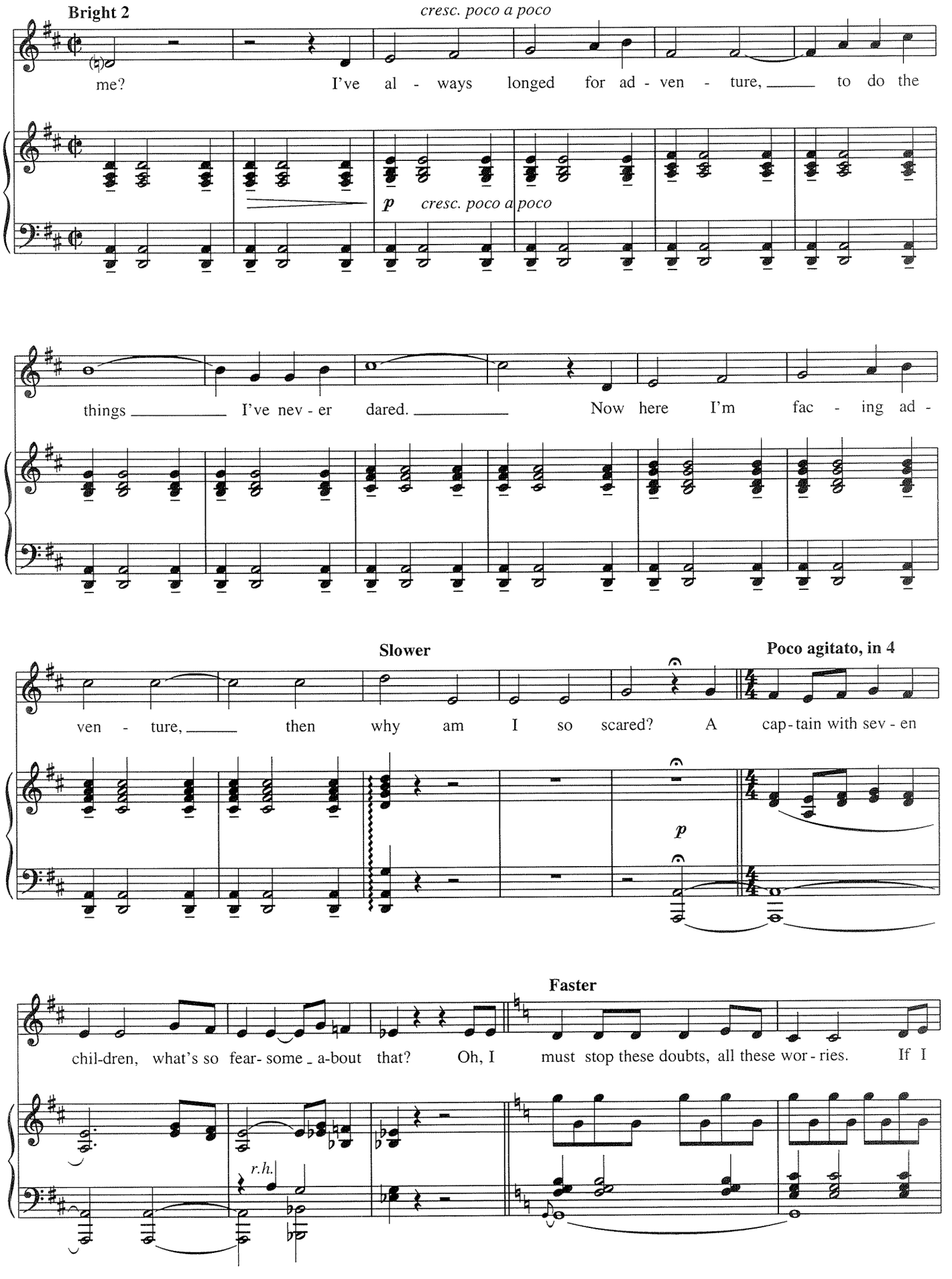
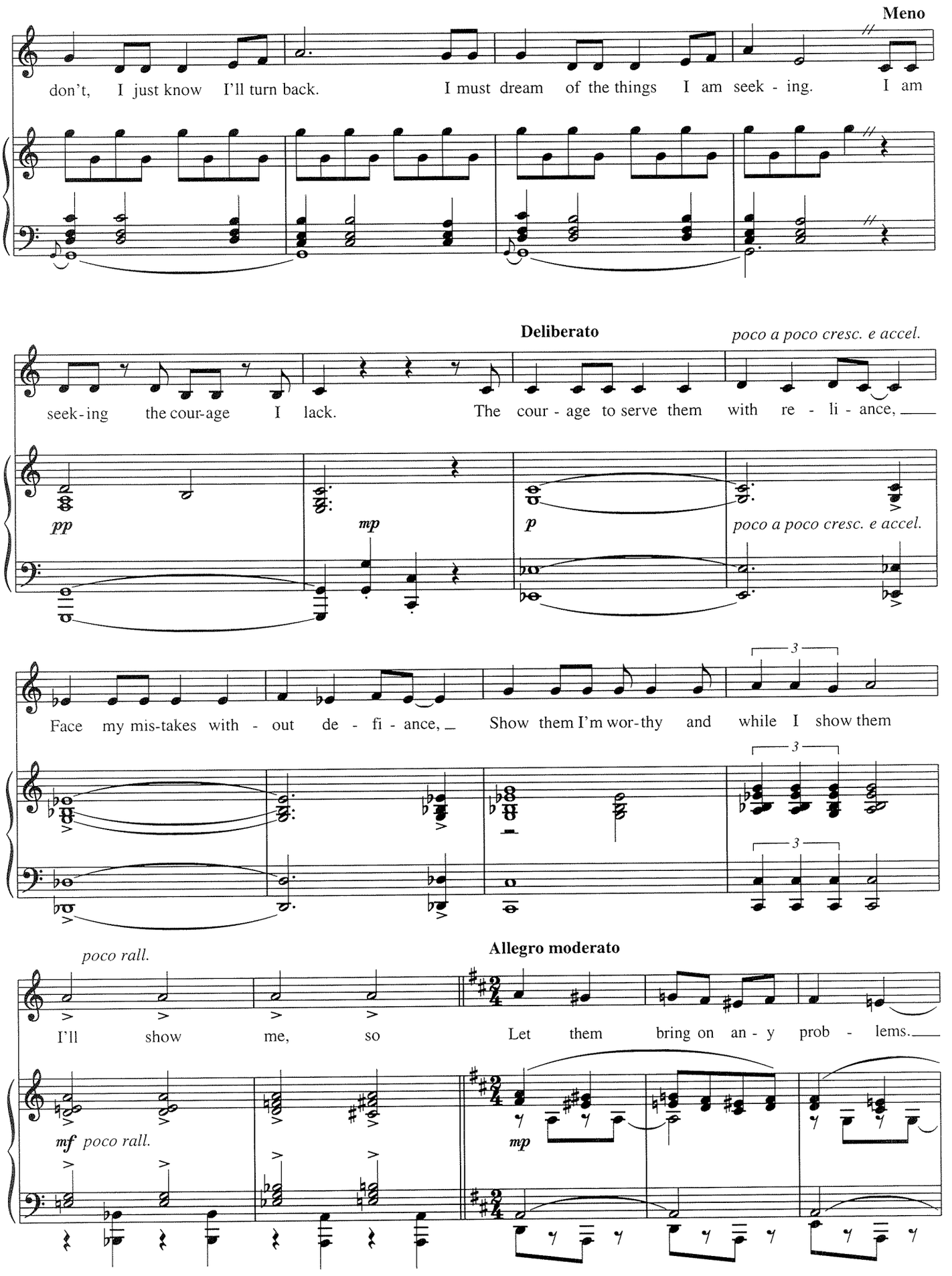
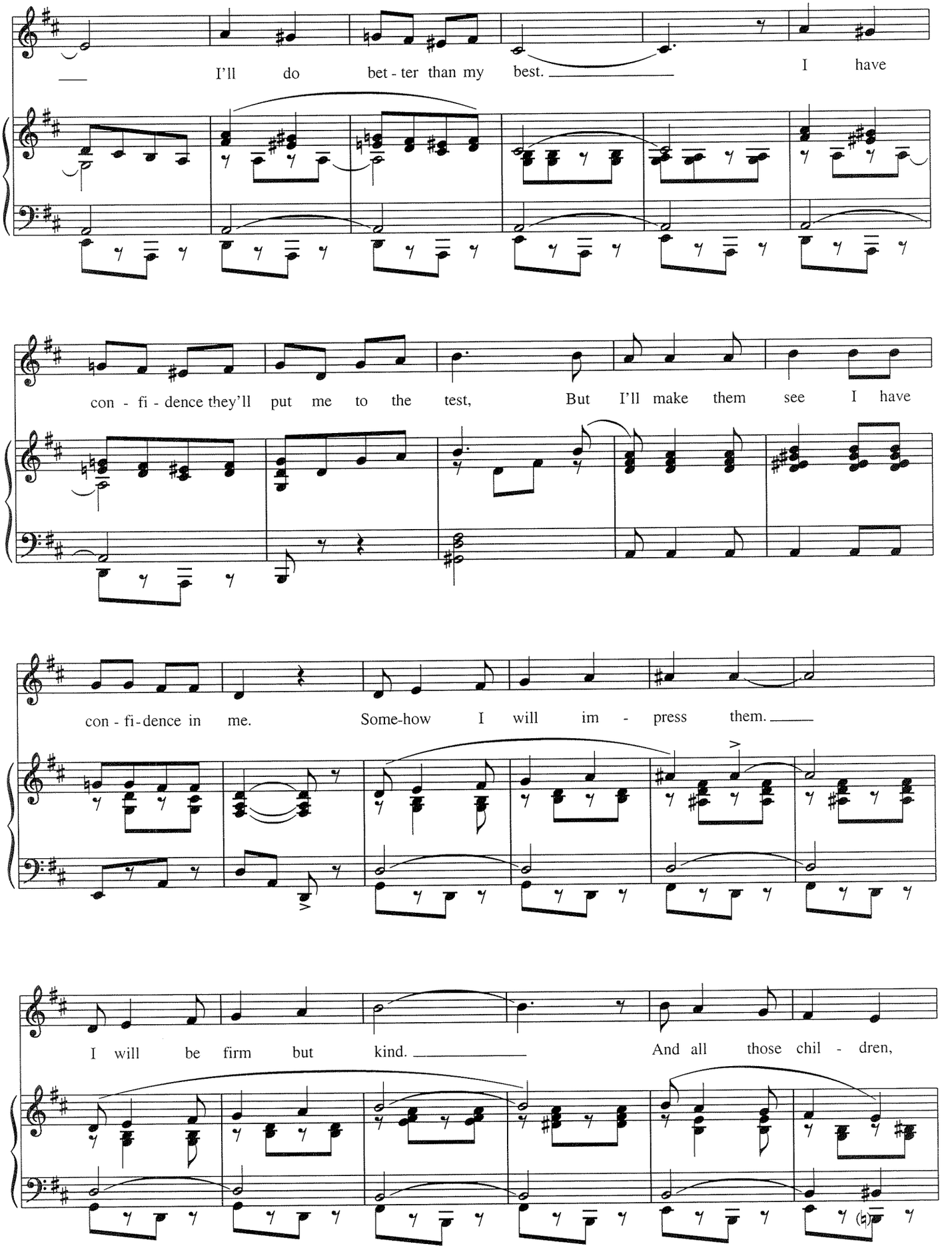
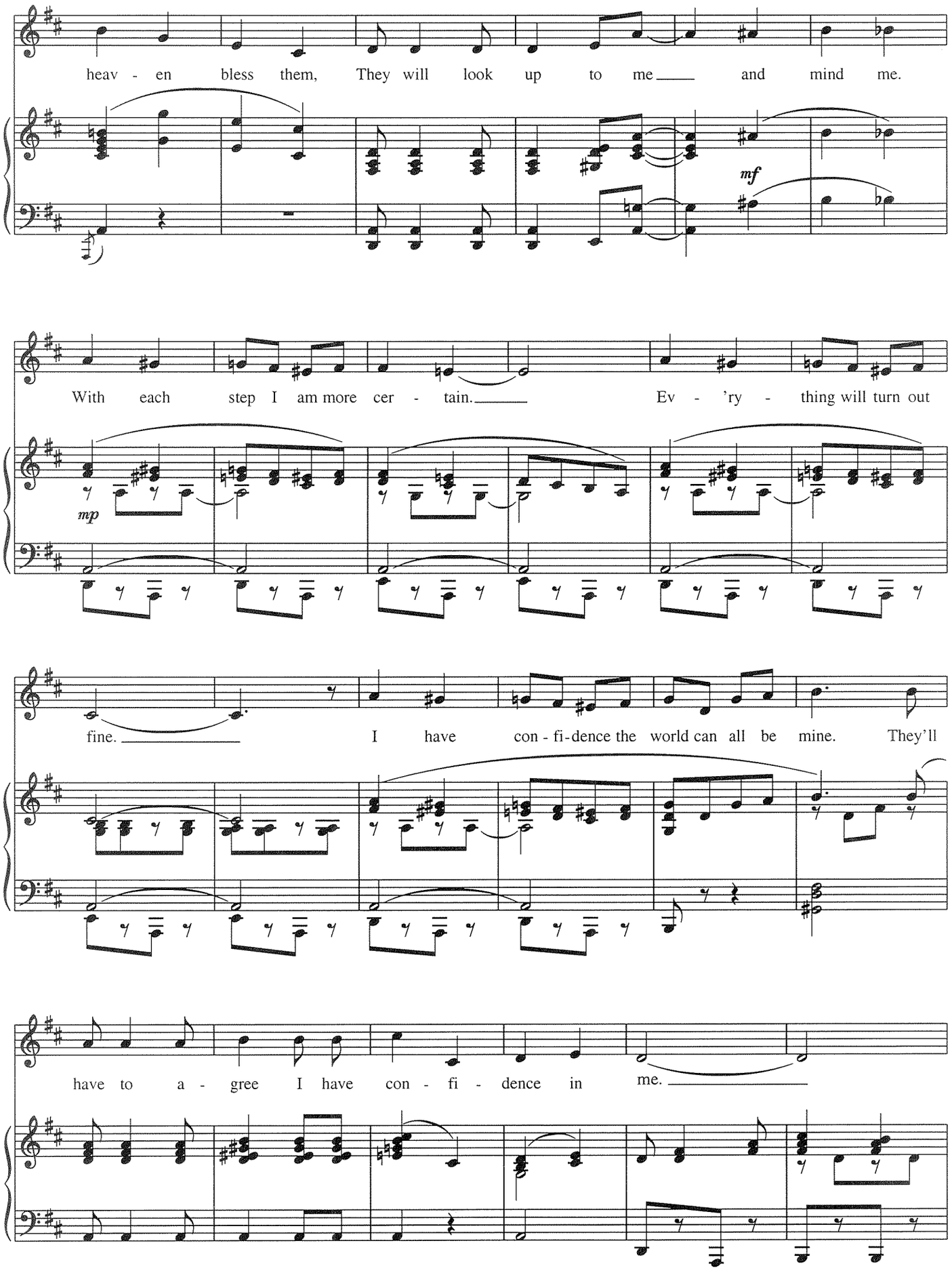
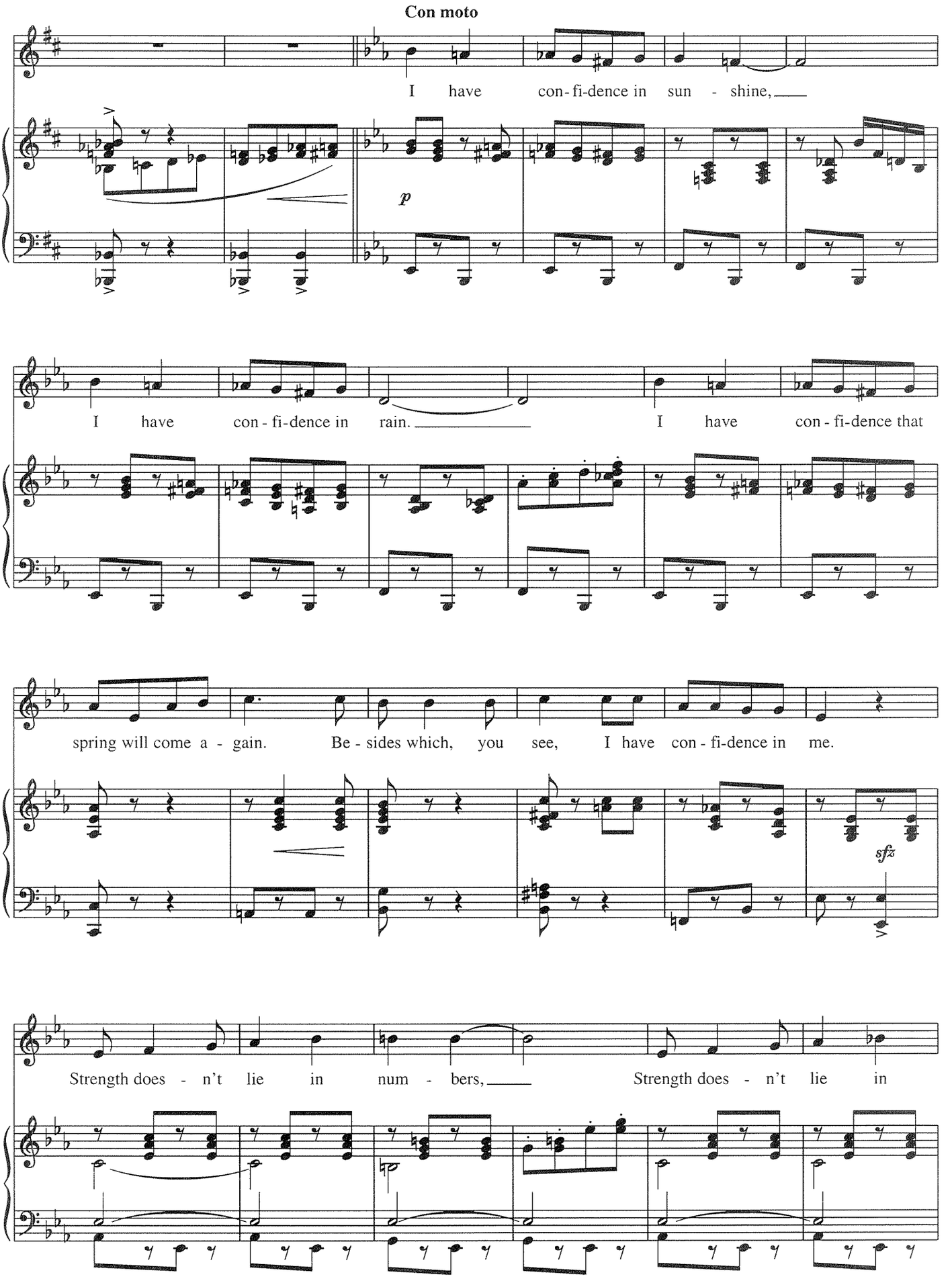
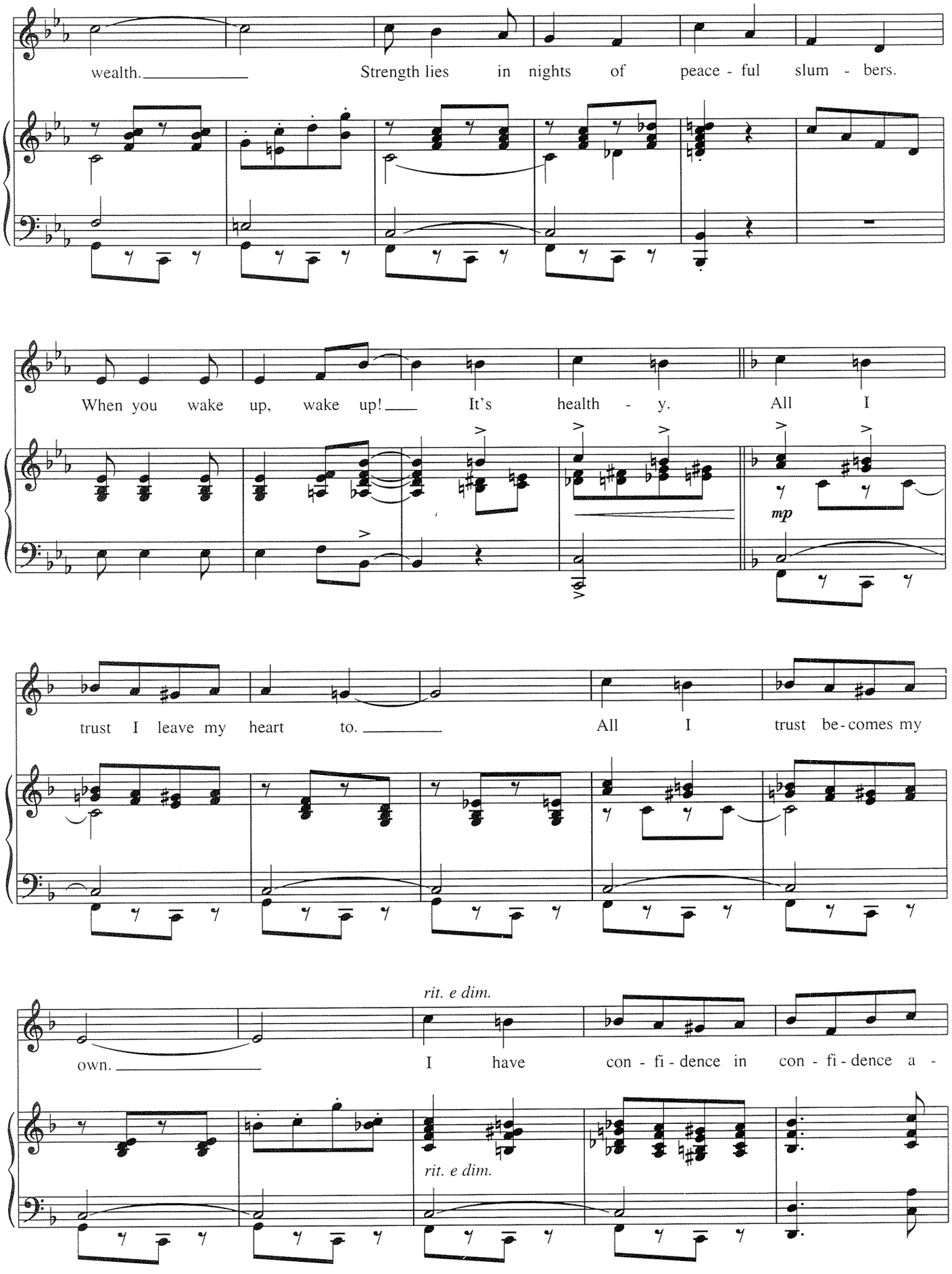

Bright 2
cresc. poco a poco
me? I've al - ways longed for ad - ven - ture, to do the
p cresc. poco a poco
things I've nev - er dared. Now here I'm fac - ing ad -
Slower
Poco agitato, in 4
ven - ture, then why am I so scared? A cap - tain with sev - en
p
Faster
chil-dren, what's so fear- some a-bout that? Oh, I must stop these doubts, all these wor - ries. If I
r.h.

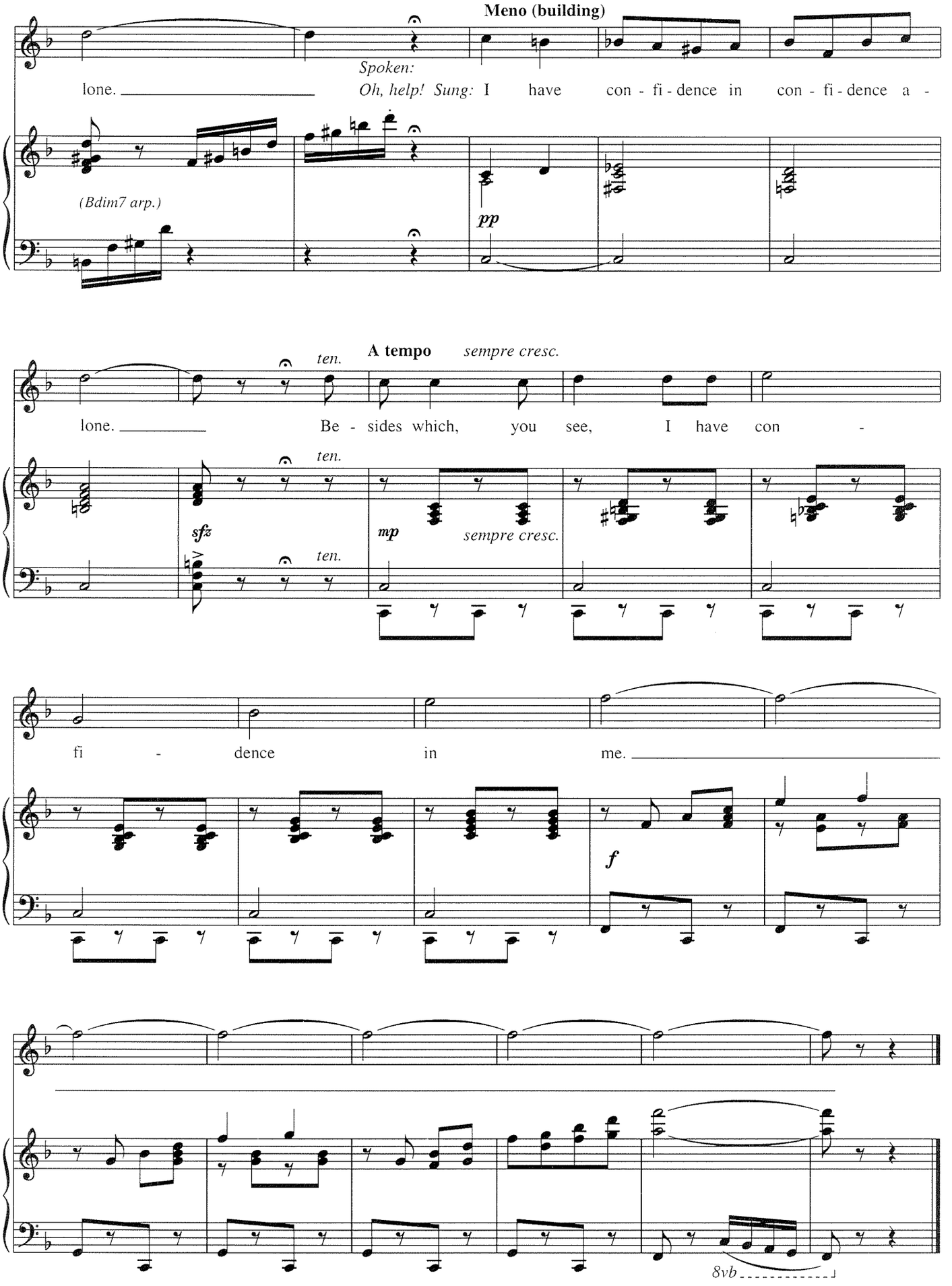

Meno
don't, I just know I'll turn back. I must dream of the things I am seek - ing. I am
Deliberato
poco a poco cresc. e accel.
seek - ing the cour-age I lack. The cour - age to serve them with re - li - ance,
pp
mp
p
poco a poco cresc. e accel.
3
Face my mis-takes with - out de - fi - ance, Show them I'm wor-thy and while I show them
poco rall.
Allegro moderato
I'll show me, so Let them bring on an - y prob - lems.
mf poco rall.
mp


I'll do bet - ter than my best. I have
con - fi - dence they'll put me to the test, But I'll make them see I have
con - fi - dence in me. Some-how I will im - press them.
I will be firm but kind. And all those chil - dren,


heav - en bless them, They will look up to me and mind me.
mf
With each step I am more cer - tain. Ev - 'ry - thing will turn out
mp
fine. I have con - fi - dence the world can all be mine. They'll
have to a - gree I have con - fi - dence in me.


Con moto
I have con-fi-dence in sun - shine,
p
I have con - fi-dence in rain.
I have con - fi-dence that
spring will come a - gain. Be - sides which, you see, I have con - fi-dence in me.
sfz
Strength does - n't lie in num - bers,
Strength does - n't lie in

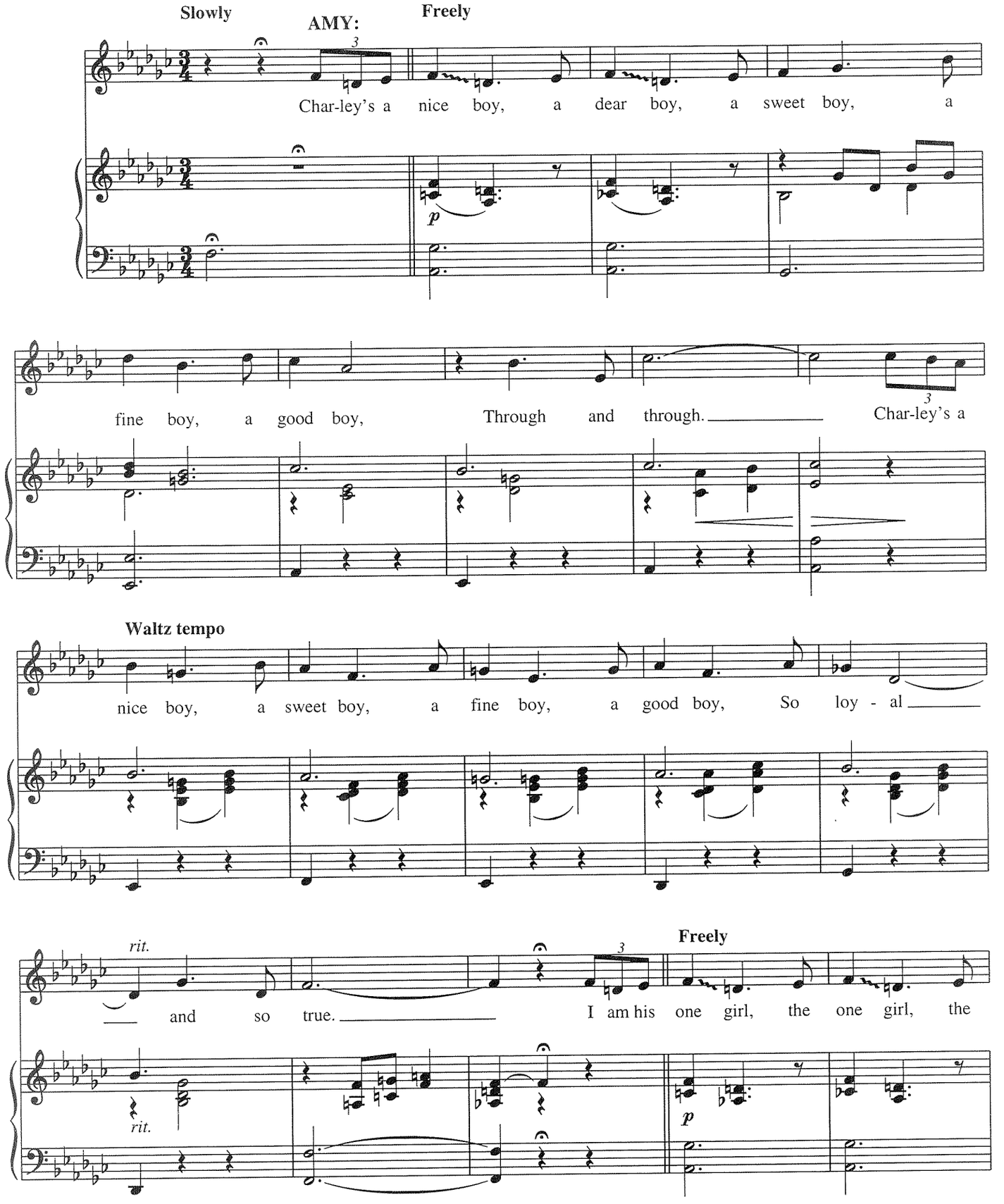

wealth. Strength lies in nights of peace - ful slum - bers.
When you wake up, wake up! It's health - y. All I
mp
trust I leave my heart to. All I trust be - comes my
rit. e dim.
own. I have con - fi - dence in con - fi - dence a -
rit. e dim.


Meno (building)
lone.
Spoken:
Oh, help! Sung: I have con - fi - dence in con - fi - dence a -
(Bdim7 arp.)
pp
A tempo
sempre cresc.
ten.
lone.
Be - sides which, you see, I have con -
sfz
mp
sempre cresc.
fi - dence in me.
f
8vb

THE WOMAN IN HIS ROOM

from *Where's Charley?*

By FRANK LOESSER



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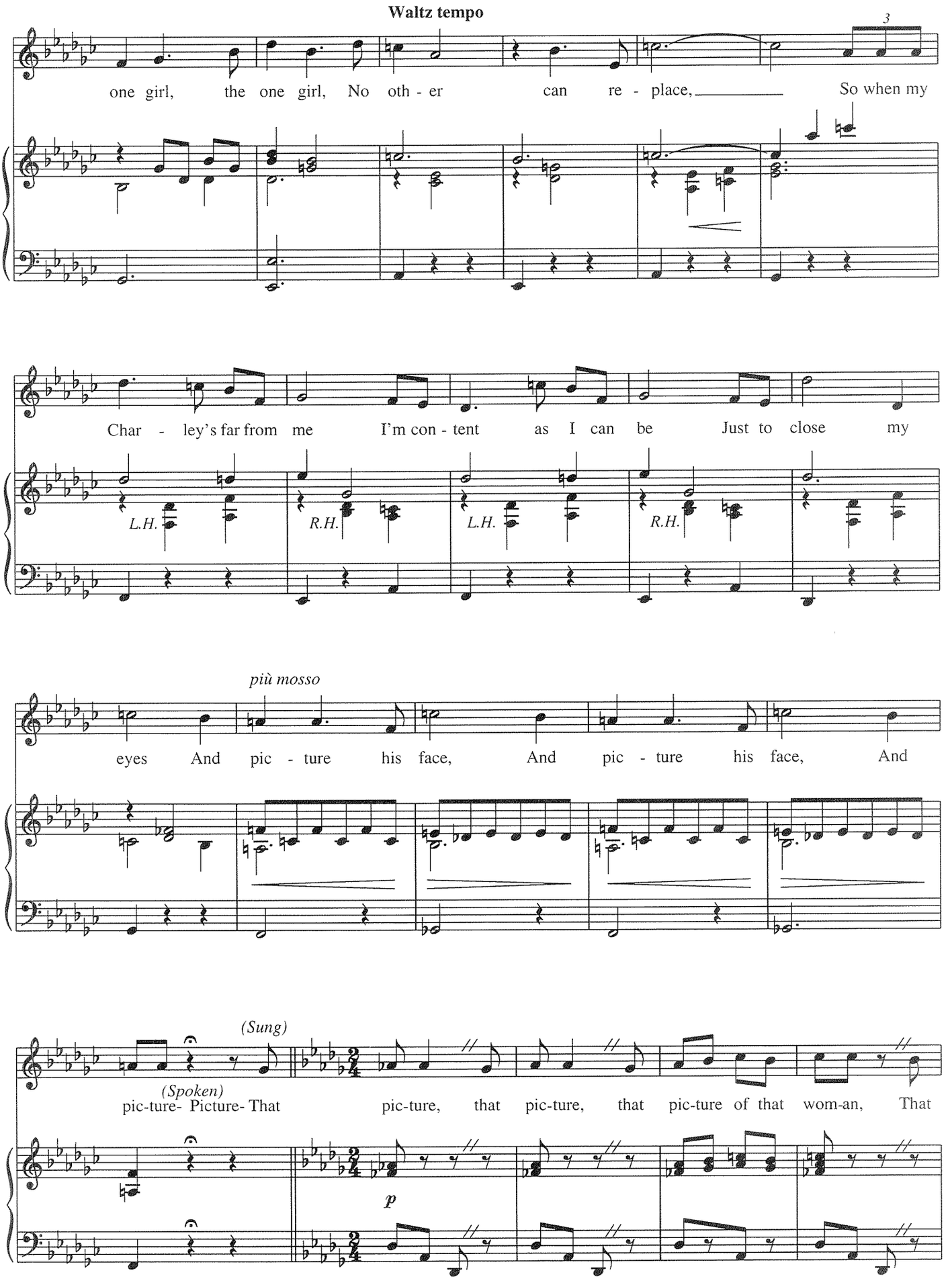
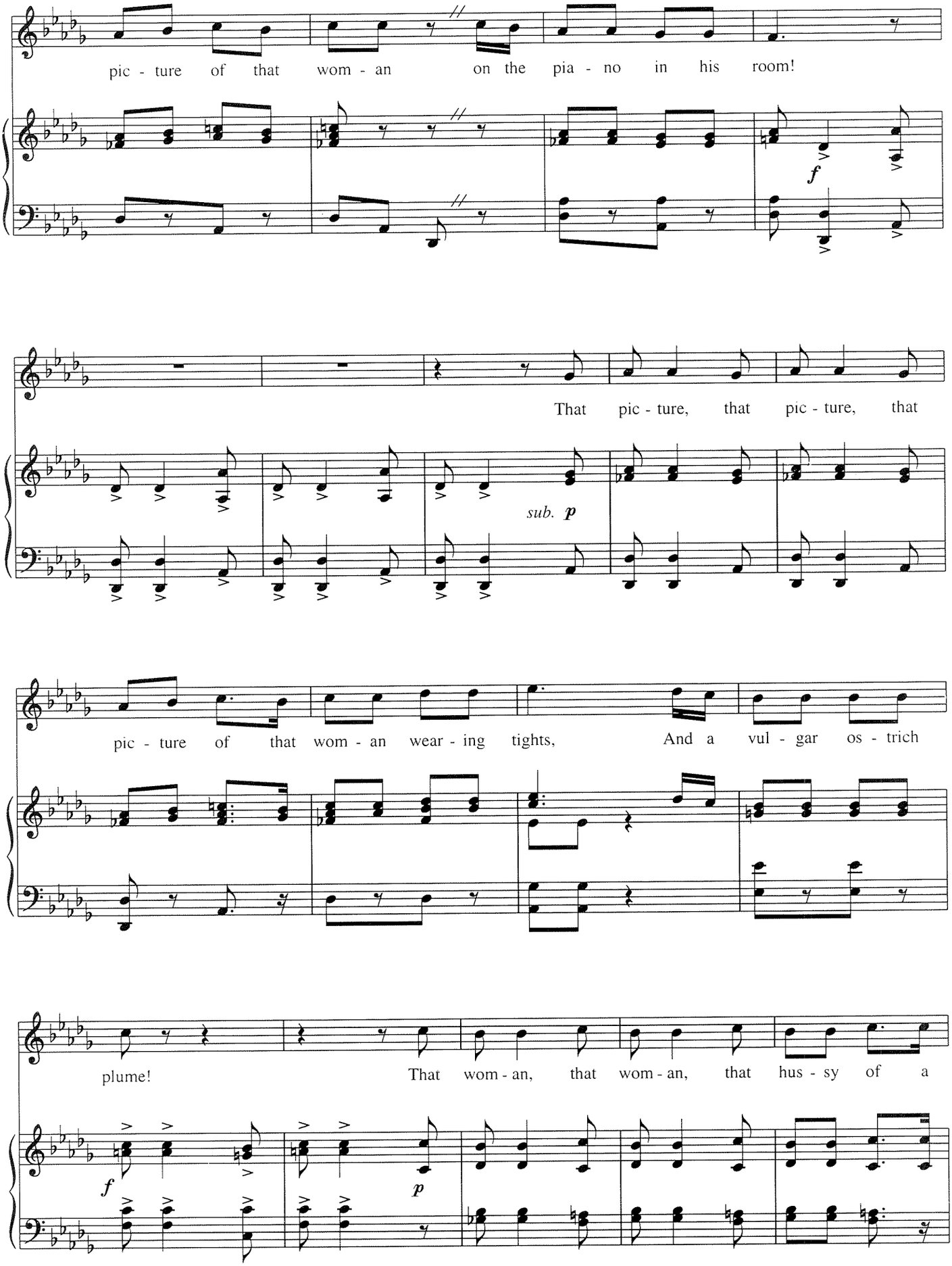
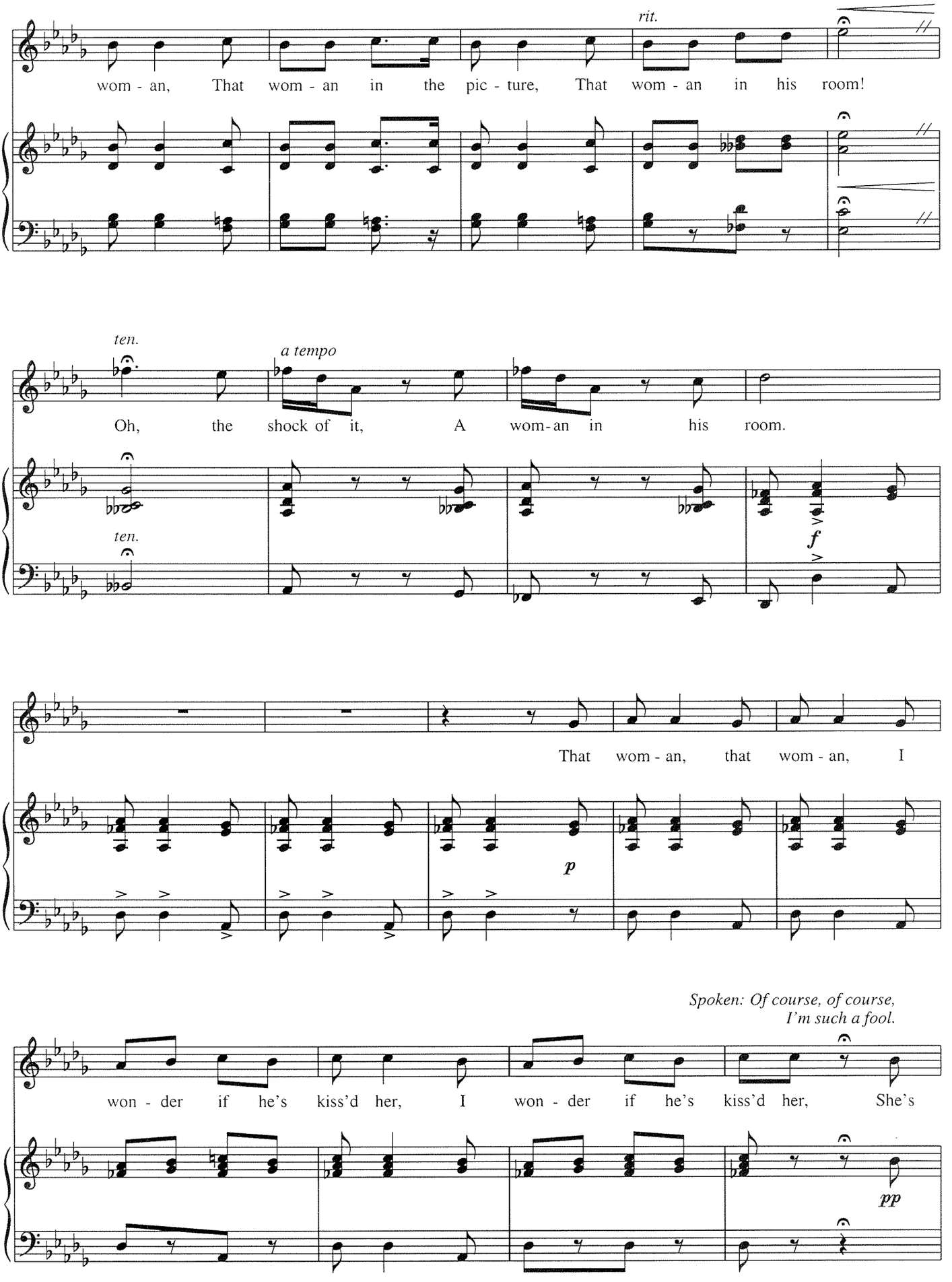
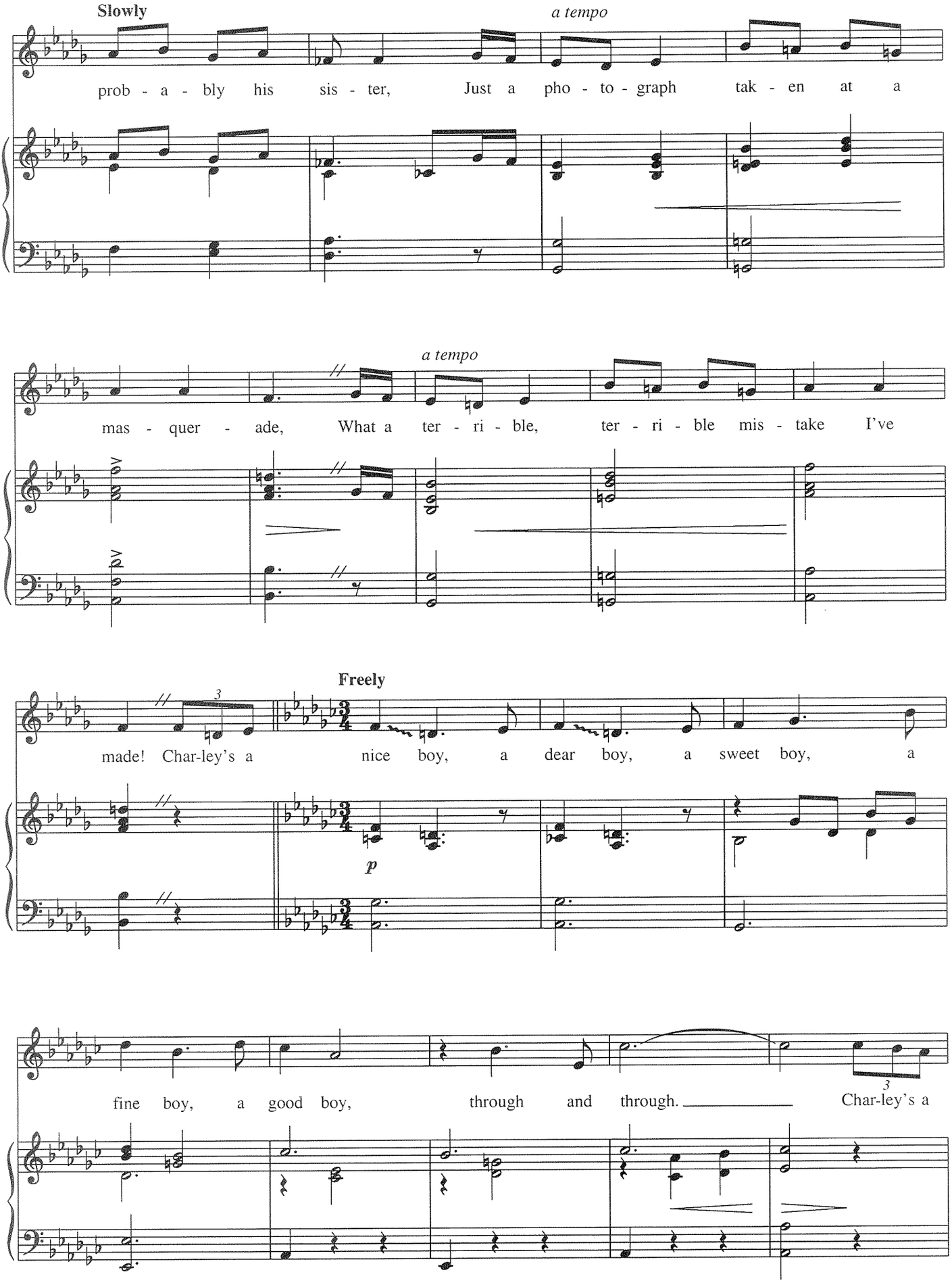
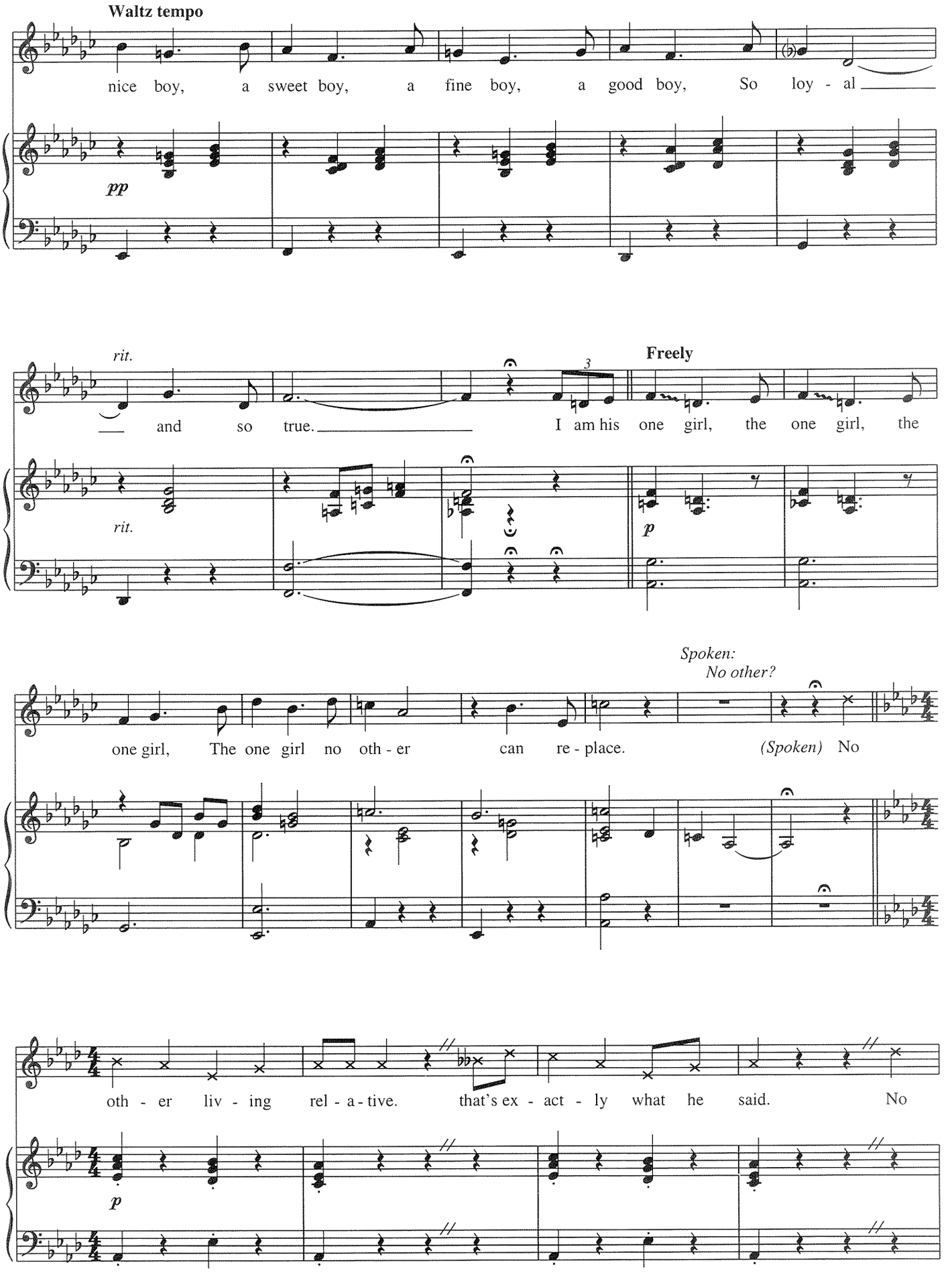
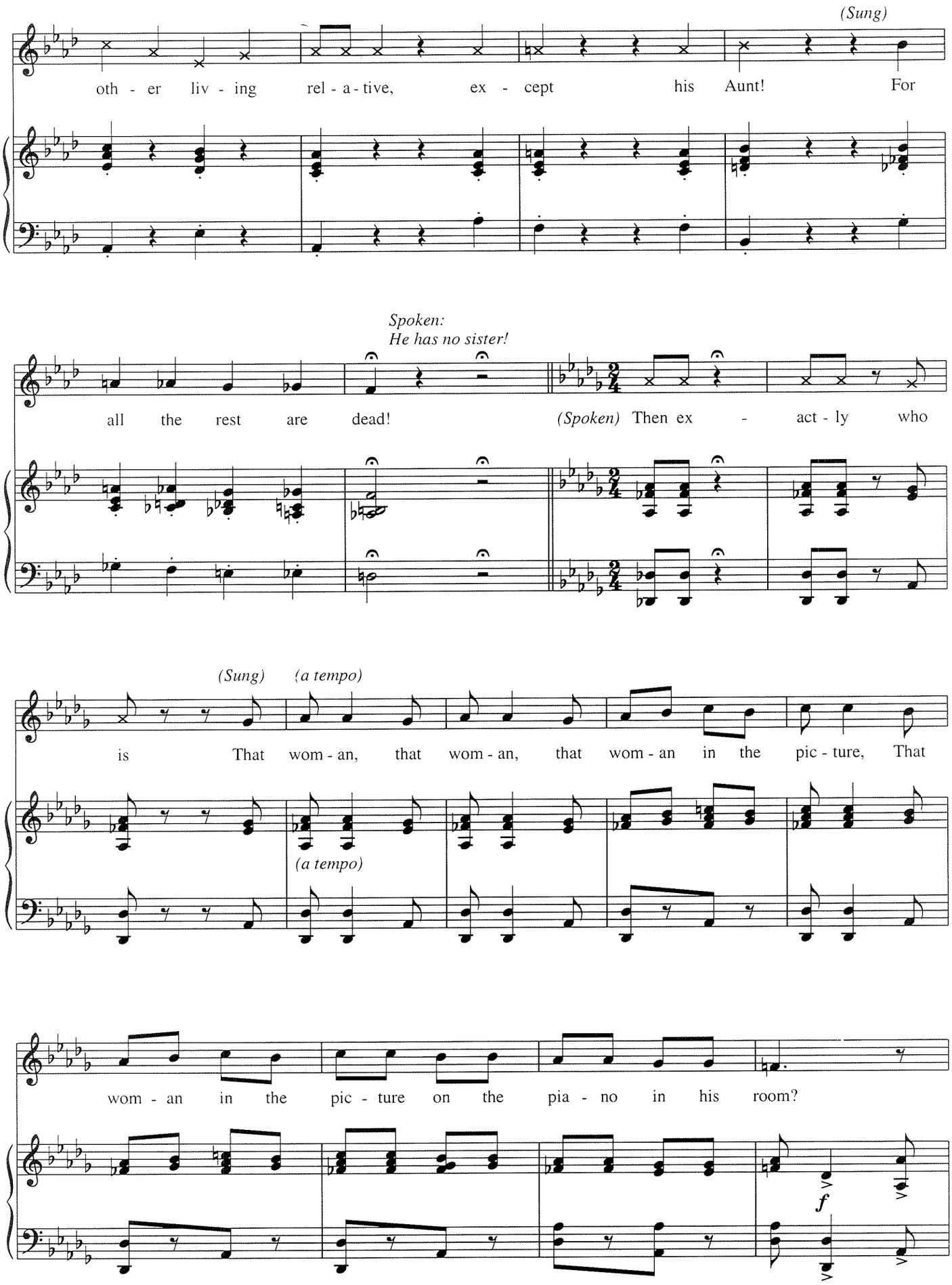

Waltz tempo
3
one girl, the one girl, No oth - er can re - place, So when my
Char - ley's far from me I'm con - tent as I can be Just to close my
L.H.
R.H.
L.H.
R.H.
più mosso
eyes And pic - ture his face, And pic - ture his face, And
(Sung)
(Spoken)
pic-ture- Picture- That pic-ture, that pic-ture, that pic-ture of that wom-an, That
p

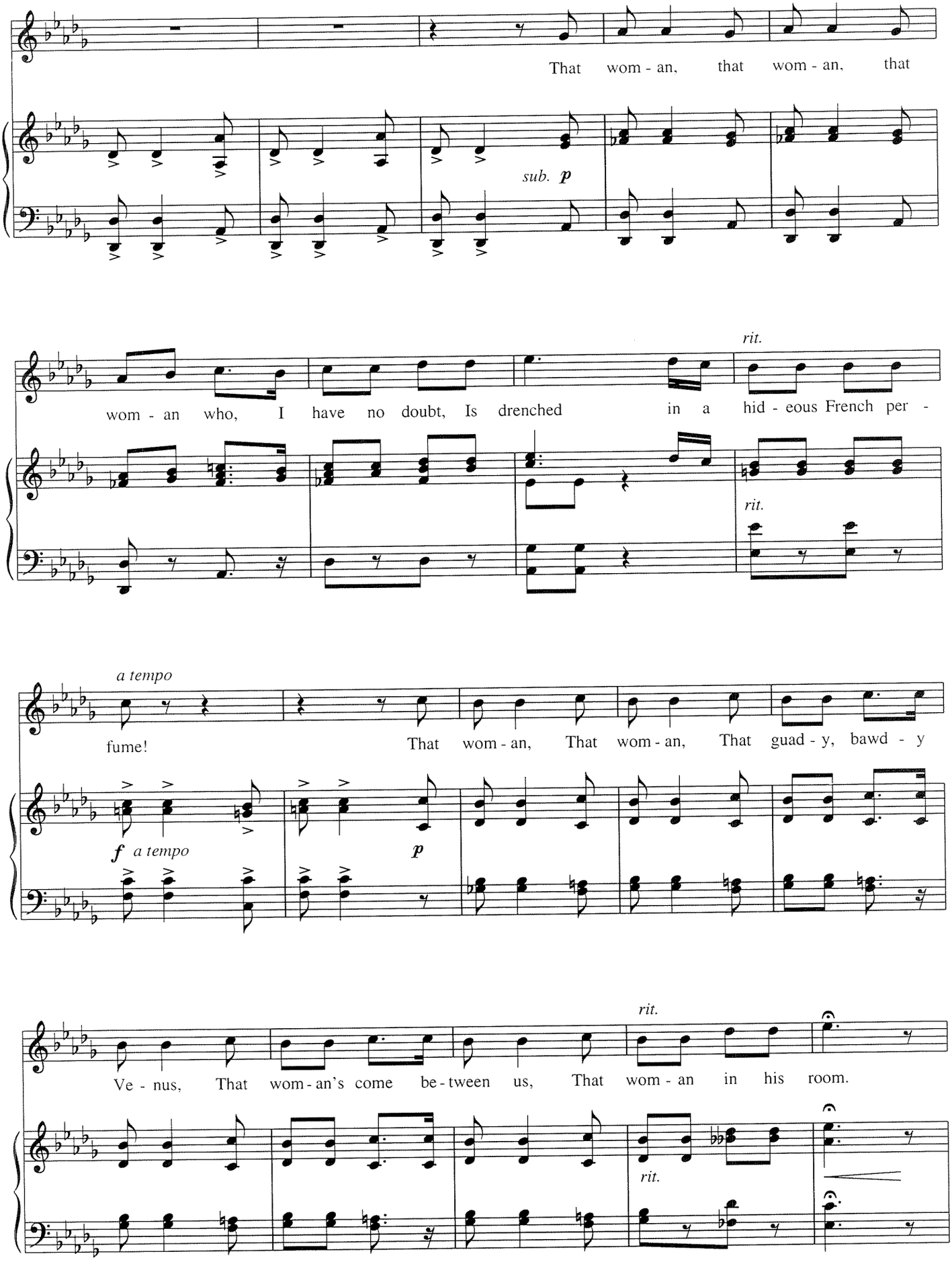

pic - ture of that wom - an on the pia - no in his room!
That pic - ture, that pic - ture, that
sub. p
pic - ture of that wom - an wear - ing tights, And a vul - gar os - trich
plume! That wom - an, that wom - an, that hus - sy of a

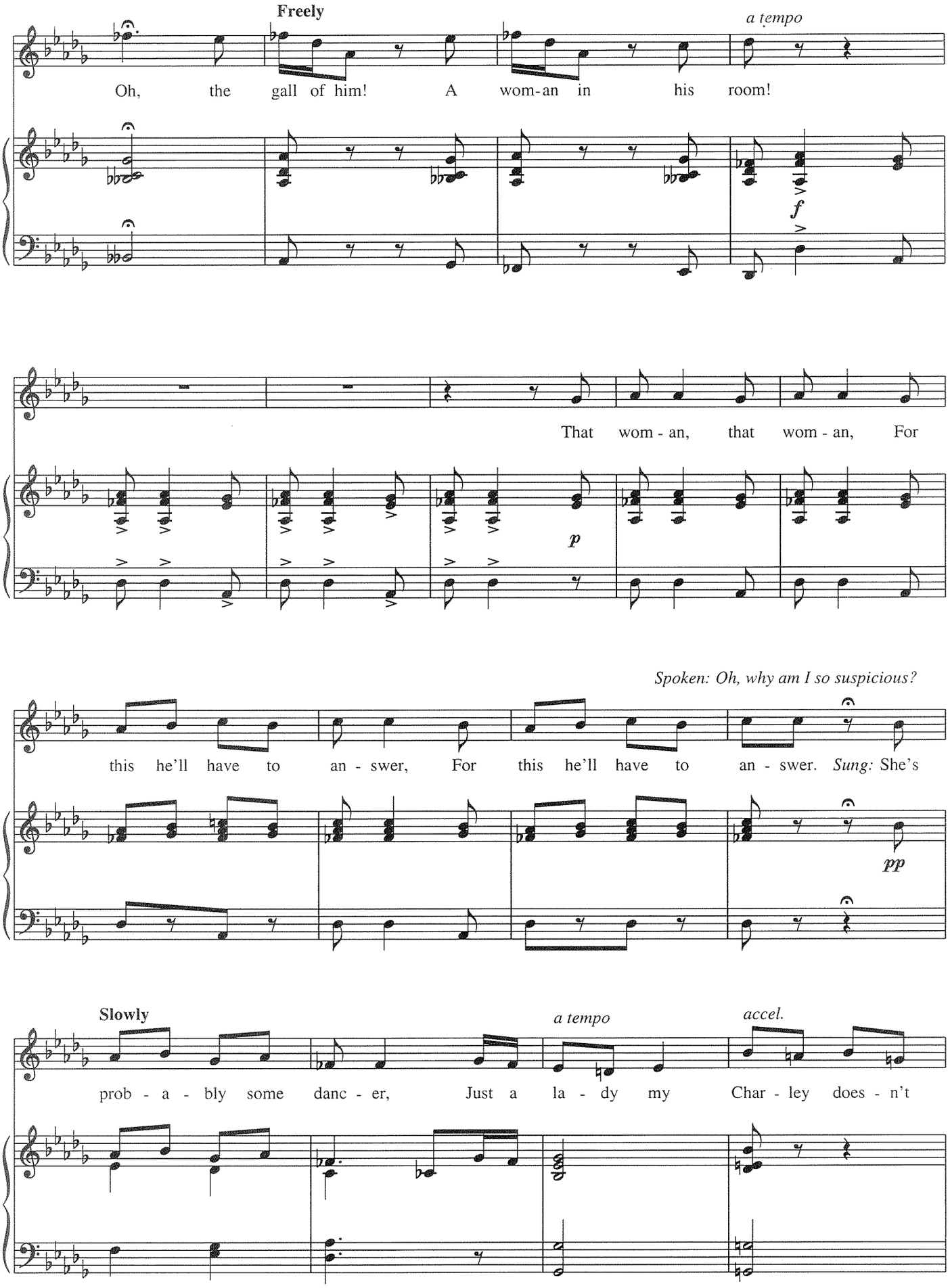

rit.
wom - an, That wom - an in the pic - ture, That wom - an in his room!
ten.
a tempo
Oh, the shock of it, A wom-an in his room.
ten.
f
That wom - an, that wom - an, I
p
Spoken: Of course, of course,
I'm such a fool.
won - der if he's kiss'd her, I won - der if he's kiss'd her, She's
pp

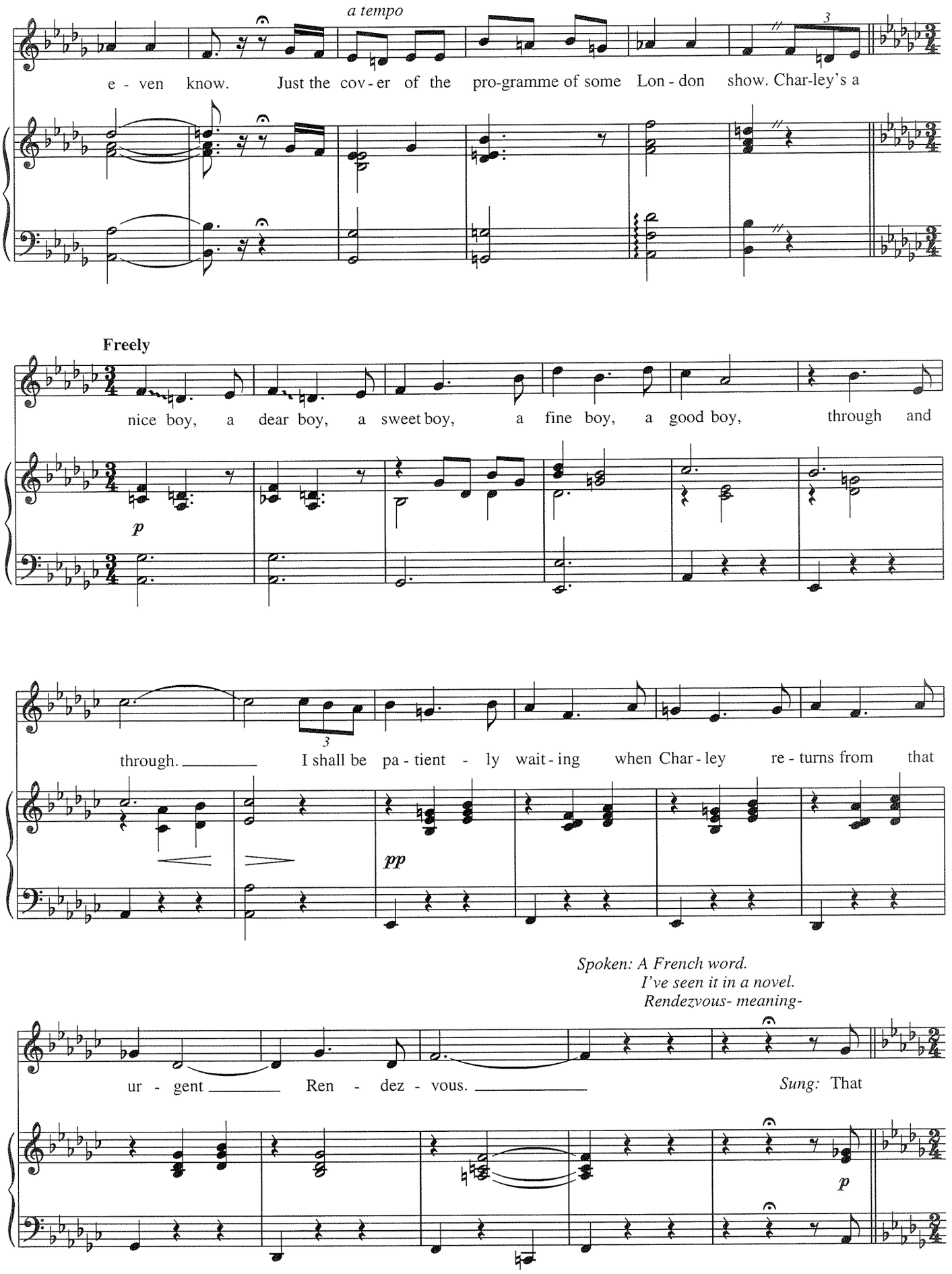

Slowly
a tempo
prob - a - bly his sis - ter, Just a pho - to - graph tak - en at a
a tempo
mas - quer - ade, What a ter - ri - ble, ter - ri - ble mis - take I've
Freely
made! Char-ley's a nice boy, a dear boy, a sweet boy, a
p
fine boy, a good boy, through and through. Char-ley's a

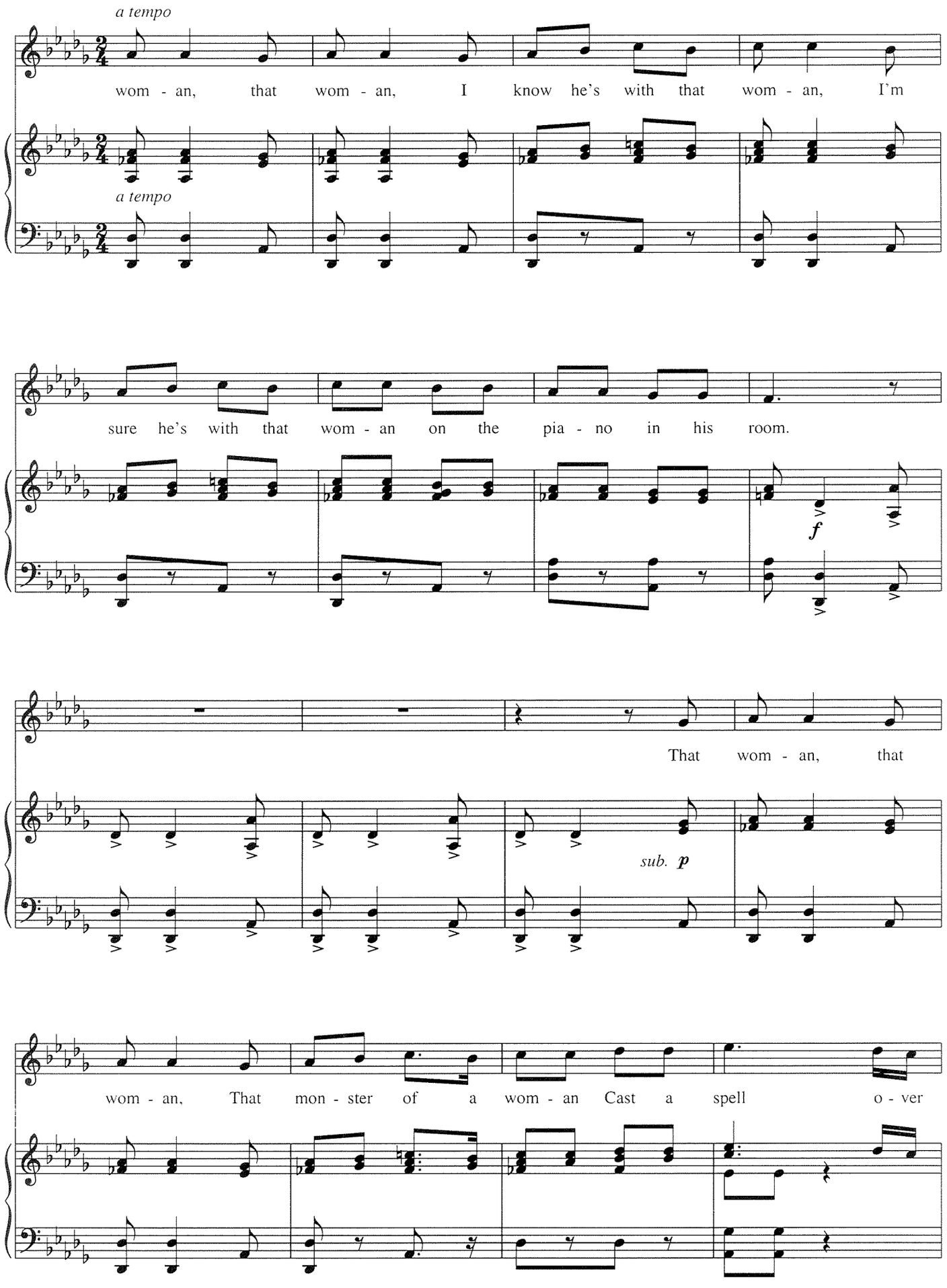

Waltz tempo
nice boy, a sweet boy, a fine boy, a good boy, So loy - al
pp
rit.
and so true.
3
Freely
I am his one girl, the one girl, the
rit.
p
Spoken:
No other?
one girl, The one girl no oth - er can re - place.
(Spoken) No
oth - er liv - ing rel - a - tive. that's ex - act - ly what he said. No
p

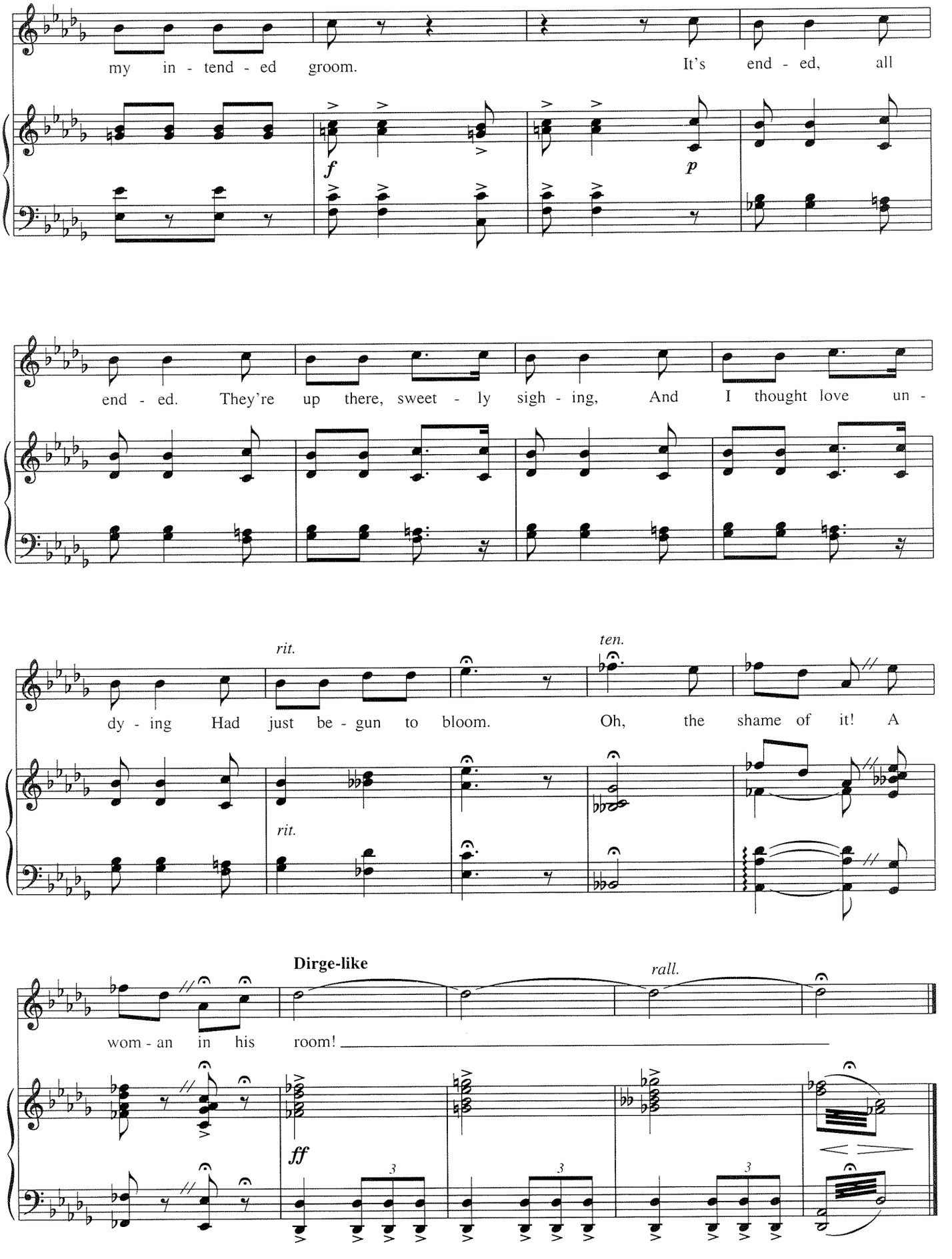

(Sung)
oth - er liv - ing rel - a - tive, ex - cept his Aunt! For
Spoken:
He has no sister!
all the rest are dead!
(Spoken) Then ex - act - ly who
(Sung)
(a tempo)
is That wom - an, that wom - an, that wom - an in the pic - ture, That
(a tempo)
wom - an in the pic - ture on the pia - no in his room?
f


That wom - an, that wom - an, that
sub. p
rit.
wom - an who, I have no doubt, Is drenched in a hid - eous French per -
rit.
a tempo
fume! That wom - an, That wom - an, That guad - y, bawd - y
f a tempo
p
rit.
Ve - nus, That wom - an's come be - tween us, That wom - an in his room.
rit.


Freely
a tempo
Oh, the gall of him! A wom-an in his room!
f
That wom - an, that wom - an, For
p
Spoken: Oh, why am I so suspicious?
this he'll have to an - swer, For this he'll have to an - swer. Sung: She's
pp
Slowly
a tempo
accel.
prob - a - bly some danc - er, Just a la - dy my Char - ley does - n't


a tempo
e - ven know. Just the cov - er of the pro-gramme of some Lon - don show. Char-ley's a
Freely
nice boy, a dear boy, a sweet boy, a fine boy, a good boy, through and
p
through. I shall be pa - tient - ly wait - ing when Char - ley re - turns from that
pp
Spoken: A French word.
I've seen it in a novel.
Rendezvous- meaning-
ur - gent Ren - dez - vous. Sung: That
p

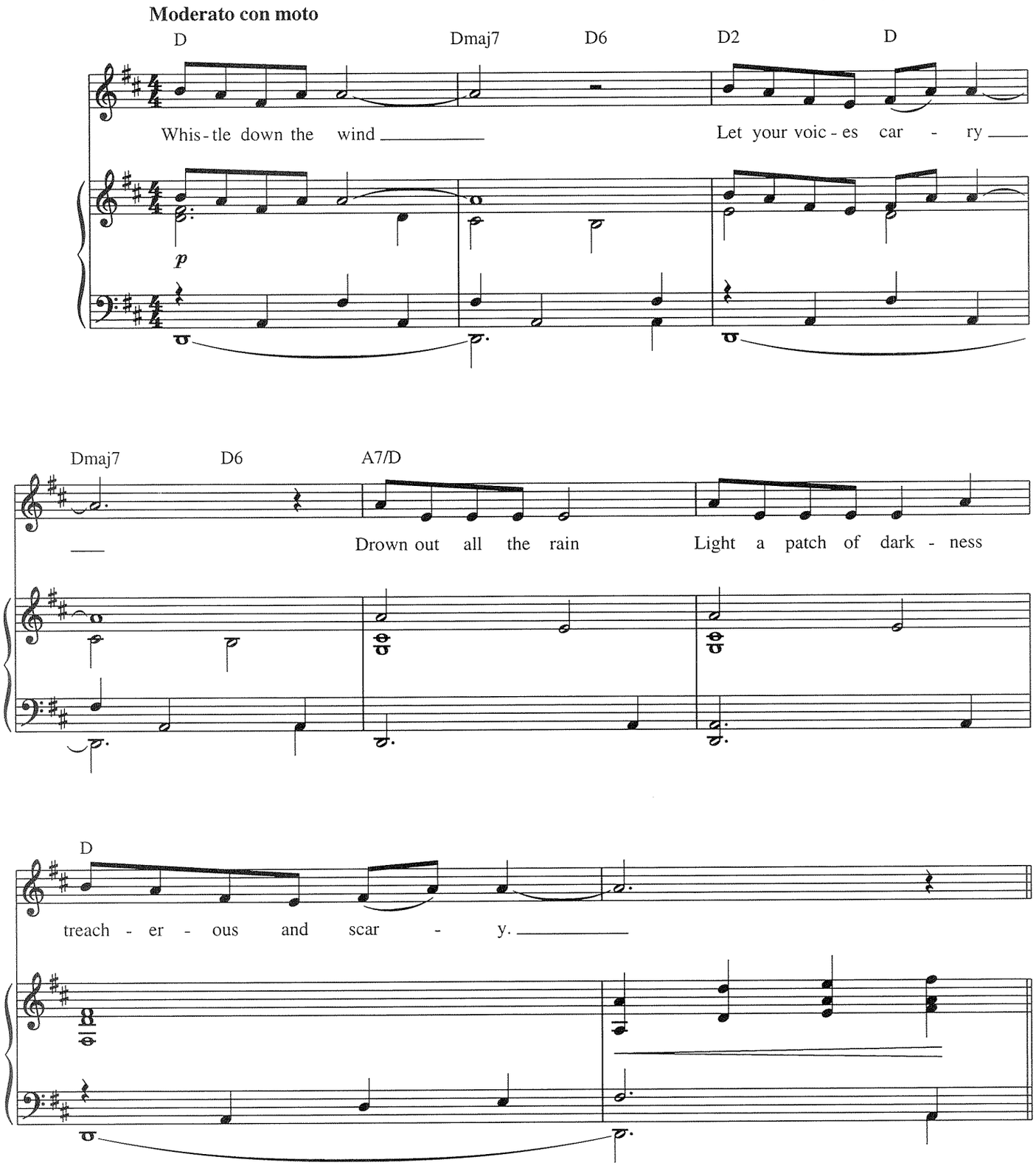

a tempo
wom - an, that wom - an, I know he's with that wom - an, I'm
a tempo
sure he's with that wom - an on the pia - no in his room.
f
That wom - an, that
sub. p
wom - an, That mon - ster of a wom - an Cast a spell o - ver


my in - tend - ed groom. It's end - ed, all
f
p
end - ed. They're up there, sweet - ly sigh - ing, And I thought love un -
rit.
ten.
dy - ing Had just be - gun to bloom. Oh, the shame of it! A
rit.
Dirge-like
rall.
wom - an in his room!
ff

WHISTLE DOWN THE WIND

from *Whistle Down the Wind*

Music by ANDREW LLOYD WEBBER
Lyrics by JIM STEINMAN



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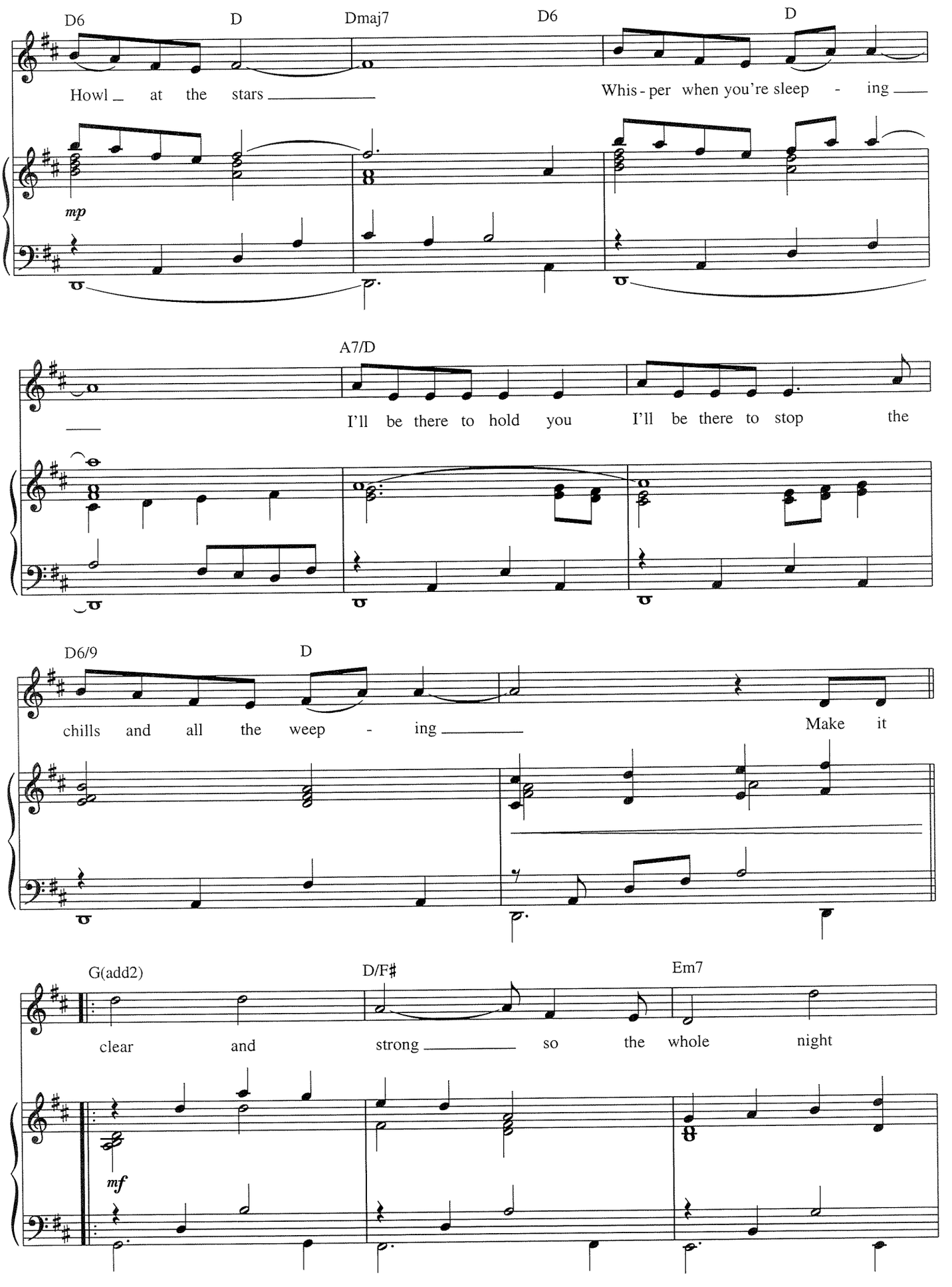
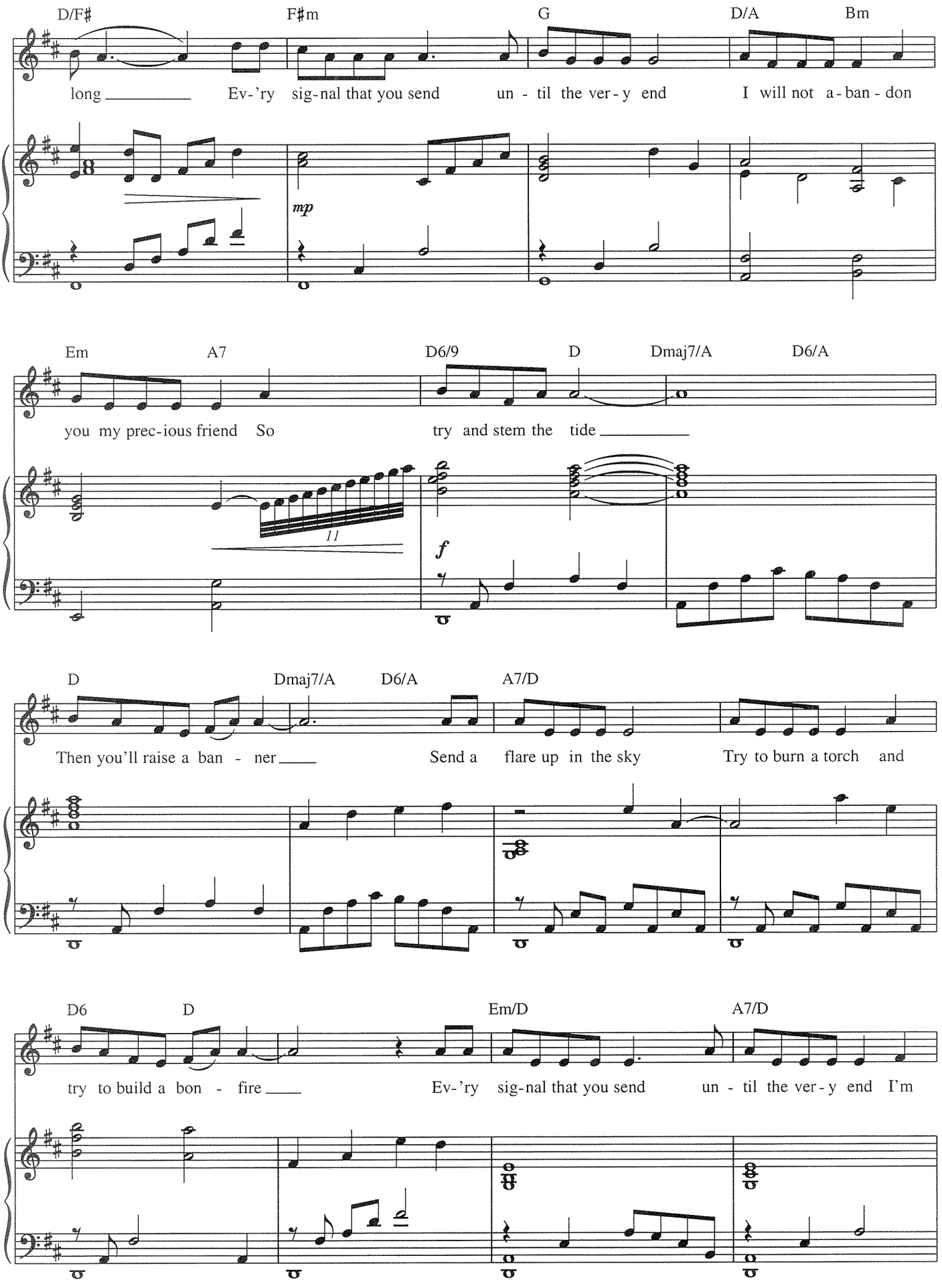
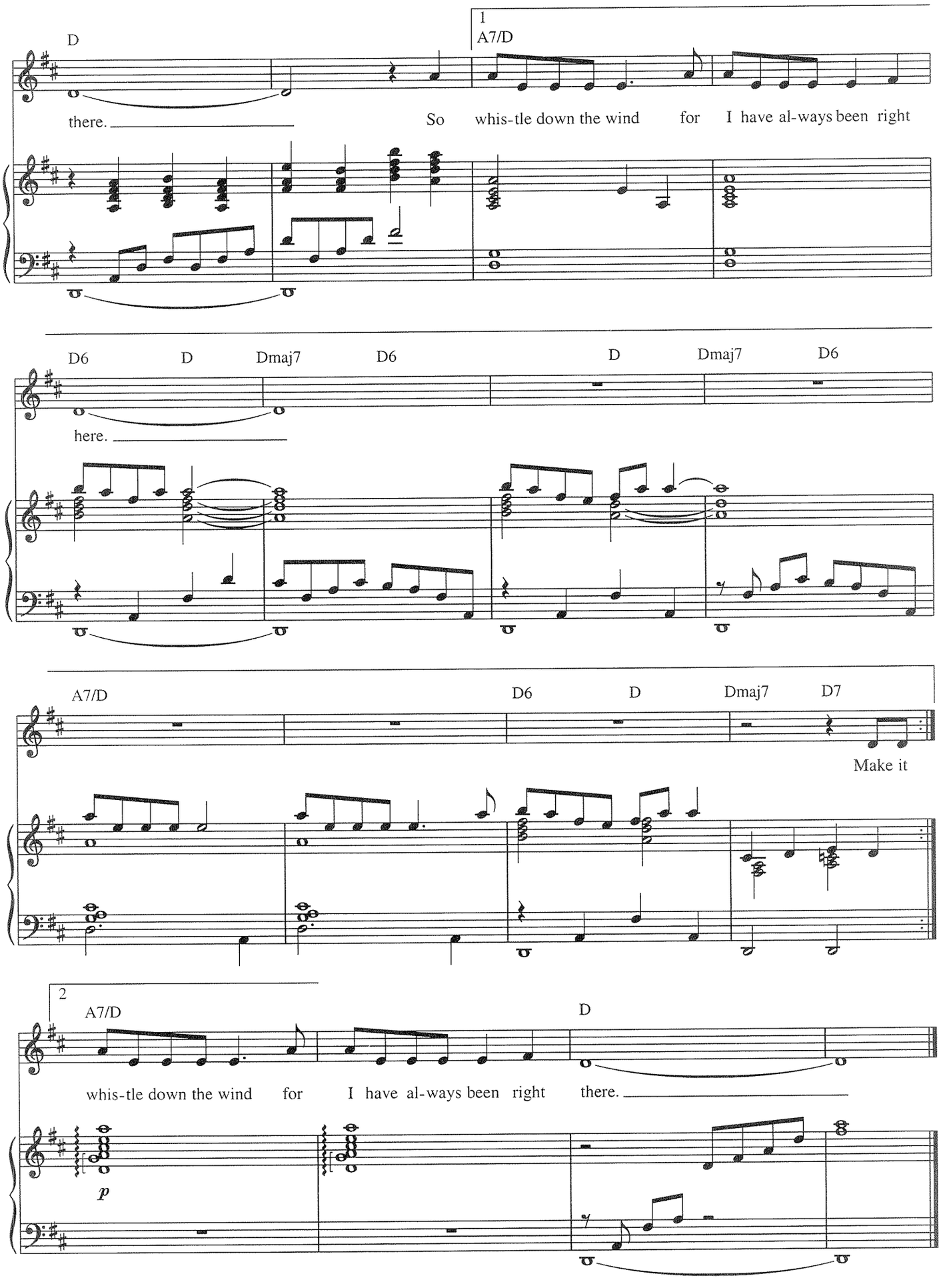
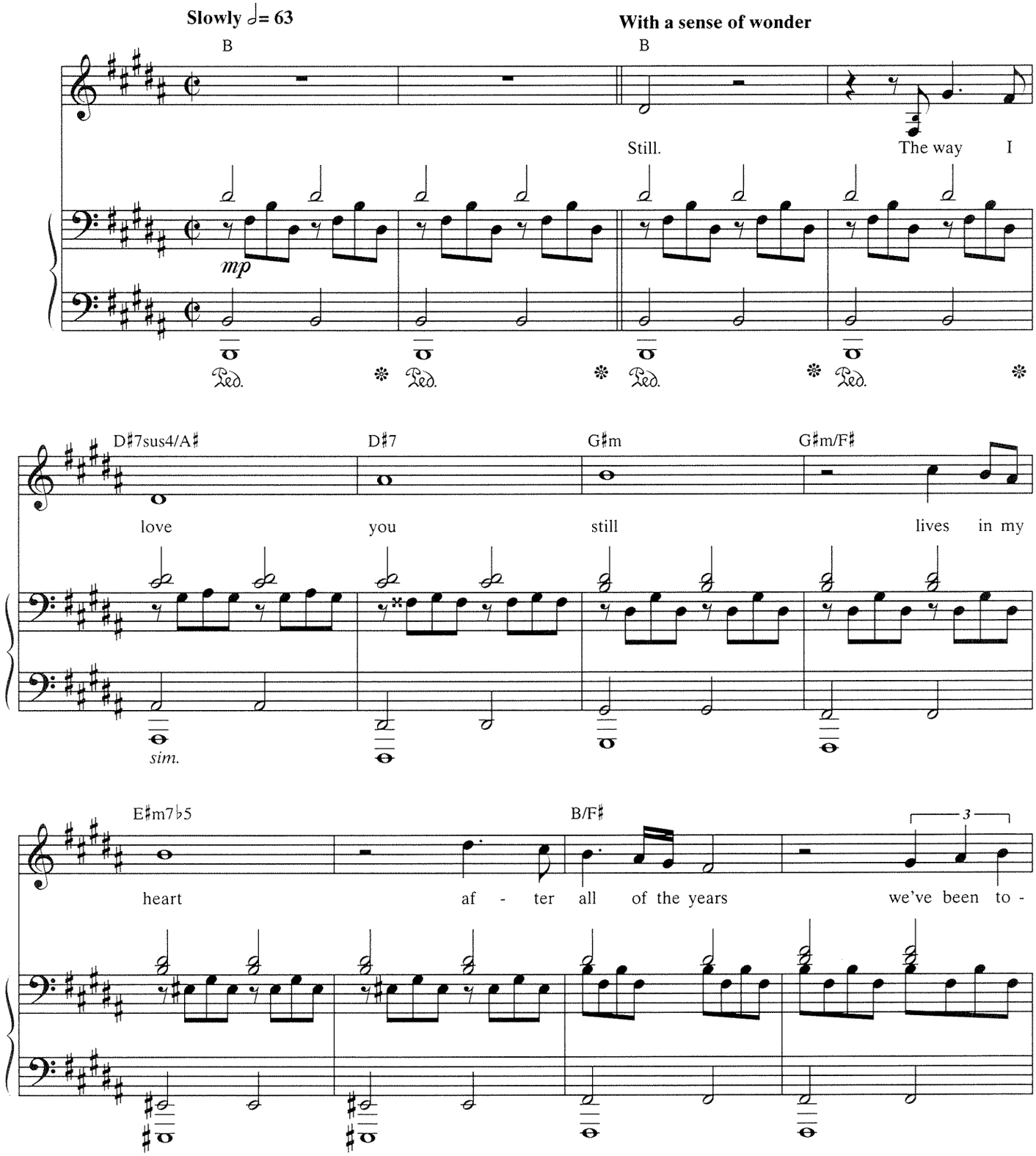

D6
D
Dmaj7
D6
D
Howl _ at the stars _____
Whis - per when you're sleep - ing ____
mp
A7/D
I'll be there to hold you
I'll be there to stop the
D6/9
D
chills and all the weep - ing _____
Make it
G(add2)
D/F♯
Em7
clear and
strong _____ so the whole night
mf


D/F♯ F♯m G D/A Bm
long Ev-'ry sig-nal that you send un - til the ver-y end I will not a-ban-don
mp
Em A7 D6/9 D Dmaj7/A D6/A
you my prec-ious friend So try and stem the tide
11
f
D Dmaj7/A D6/A A7/D
Then you'll raise a ban - ner Send a flare up in the sky Try to burn a torch and
D6 D Em/D A7/D
try to build a bon - fire Ev-'ry sig-nal that you send un - til the ver-y end I'm


D
1
A7/D
there.
So whis-tle down the wind for I have al-ways been right
D6 D Dmaj7 D6 D Dmaj7 D6
here.
A7/D D6 D Dmaj7 D7
Make it
2
A7/D D
whis-tle down the wind for I have al-ways been right there.
p

STILL
from *Titanic*

Music and Lyrics by
MAURY YESTON



This song is sung as a duet in the show; this is the composer's solo edition.

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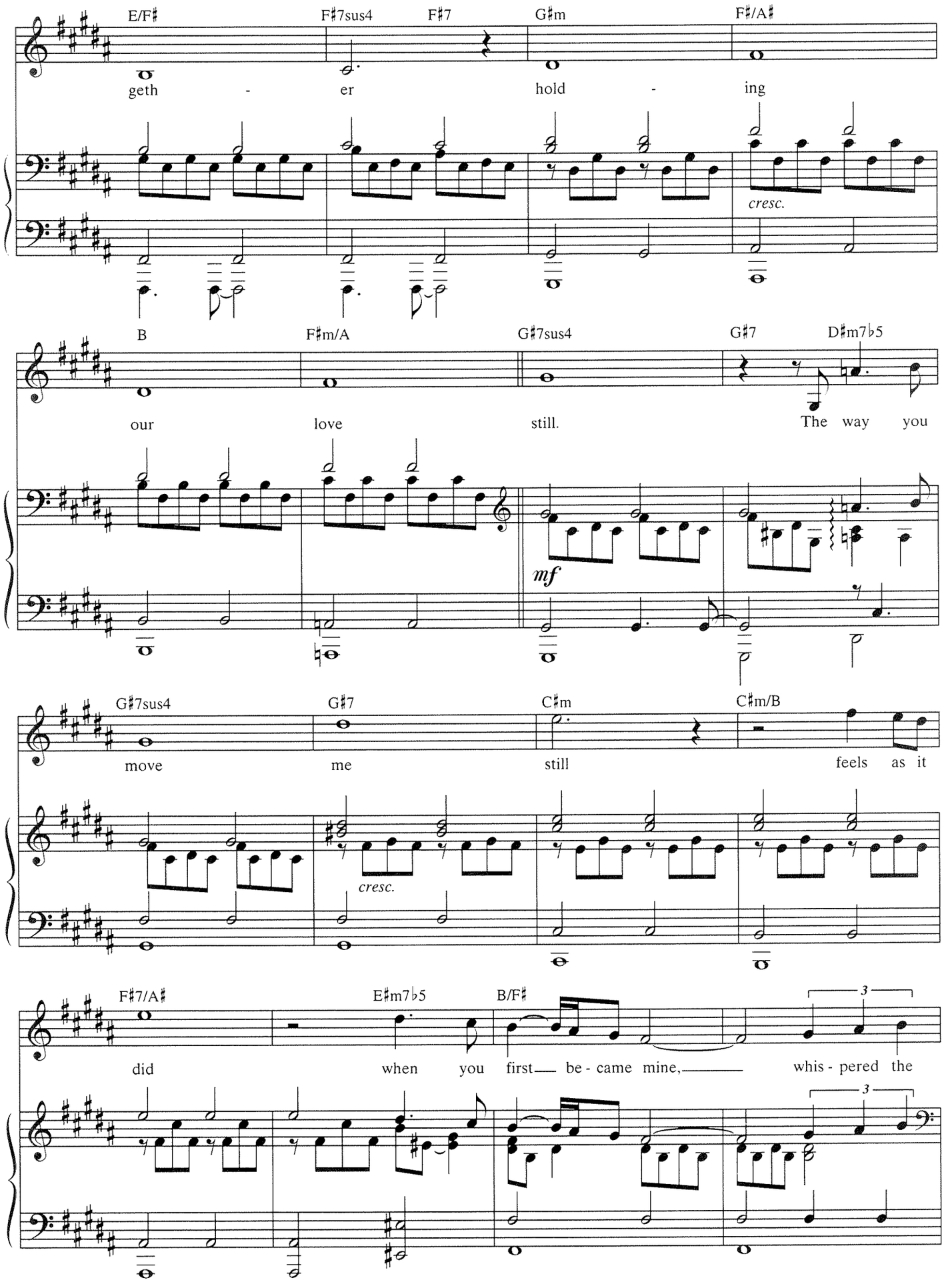
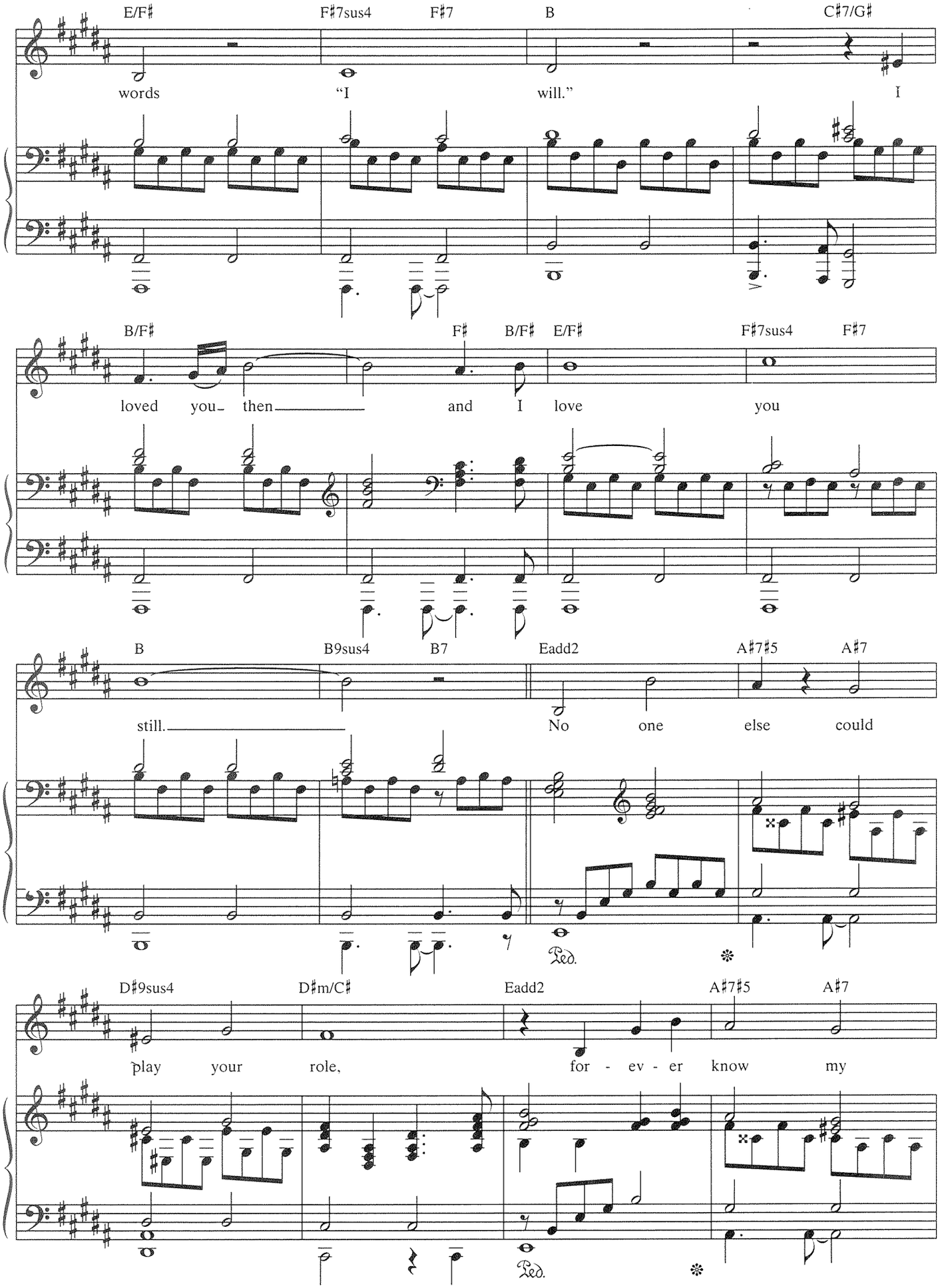
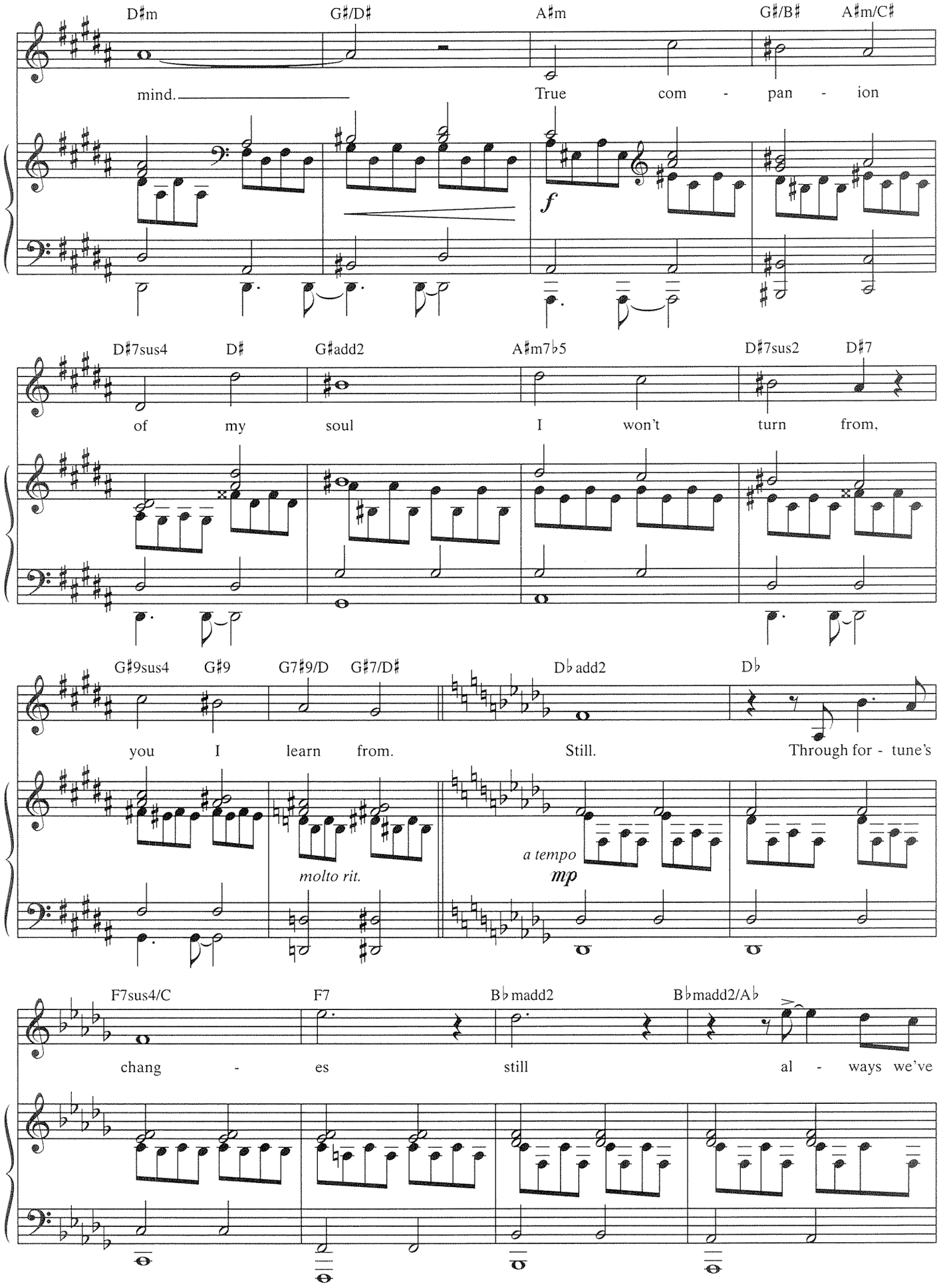
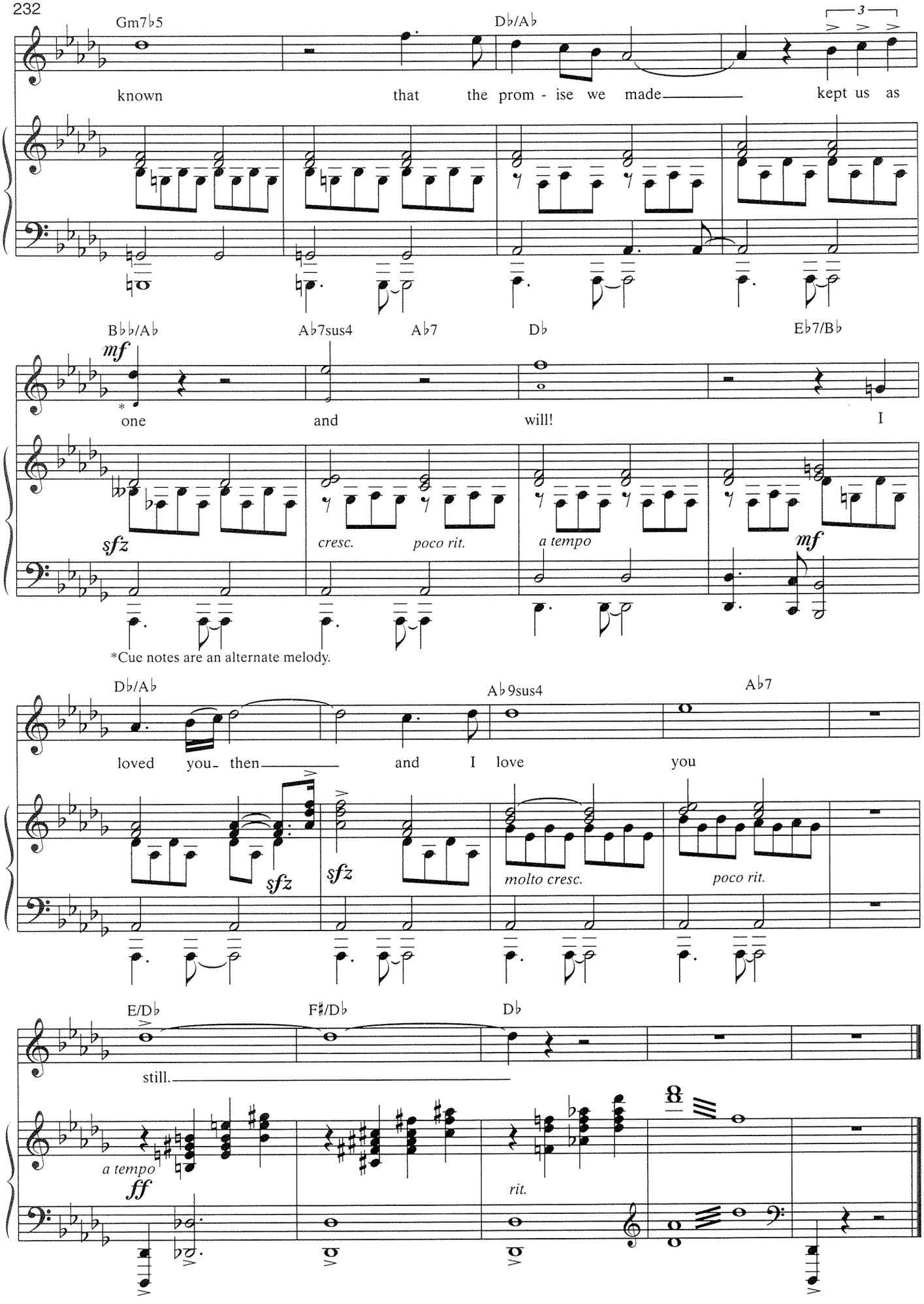

E/F♯
F♯7sus4
F♯7
G♯m
F♯/A♯
geth - er hold - ing
cresc.
B
F♯m/A
G♯7sus4
G♯7
D♯m7♭5
our love still. The way you
mf
G♯7sus4
G♯7
C♯m
C♯m/B
move me still feels as it
cresc.
F♯7/A♯
E♯m7♭5
B/F♯
did when you first be - came mine, whis - pered the
3
3


E/F♯
F♯7sus4
F♯7
B
C♯7/G♯
words
"I
will."
I
B/F♯
F♯
B/F♯
E/F♯
F♯7sus4
F♯7
loved
you
then
and
I
love
you
B
B9sus4
B7
Eadd2
A♯7♯5
A♯7
still.
No
one
else
could
Ped.
D♯9sus4
D♯m/C♯
Eadd2
A♯7♯5
A♯7
play
your
role,
for - ev - er
know
my
Ped.


D♯m
G♯/D♯
A♯m
G♯/B♯
A♯m/C♯
mind.
True com - pan - ion
f
D♯7sus4
D♯
G♯add2
A♯m7♭5
D♯7sus2
D♯7
of my soul
I won't turn from,
G♯9sus4
G♯9
G7♯9/D
G♯7/D♯
D♭add2
D♭
you I learn from.
Still.
Through for - tune's
molto rit.
a tempo
mp
F7sus4/C
F7
B♭madd2
B♭madd2/A♭
chang - es
still
al - ways we've


Gm7♭5
D♭/A♭
3
known that the prom - ise we made kept us as
B♭♭/A♭
A♭7sus4
A♭7
D♭
E♭7/B♭
mf
one and will! I
sfz
cresc. poco rit.
a tempo
mf
*Cue notes are an alternate melody.
D♭/A♭
A♭9sus4
A♭7
loved you- then and I love you
sfz
sfz
molto cresc.
poco rit.
E/D♭
F♯/D♭
D♭
still.
a tempo
ff
rit.