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

Compiled and Edited by Richard Walters

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Foreword

When I conceived and compiled the first volumes of The Singer's Musical Theatre Anthology, released in 1987, I couldn't have possibly imagined the day when I would be writing the foreword for Volume 4. Such a venture is made possible only by the lively and sustained interest of singing actors of all descriptions, be they students or professionals. As a researcher I can only present you with practical choices from existing theatre literature. Without the dedicated pursuit of that music by people such as you, dear reader, these collections would remain on a shelf, unopened.

Volume 4 allows inclusion of songs from shows opened since Volume 3 (released in 2000), as well as a continuing, deeper look into both classic and contemporary musical theatre repertory. As has been the case with each of the solo voice volumes in this series, songs are chosen with many types of talent in mind. All songs do not suit all singers. It is good and natural for any performer to stretch as far as possible, attempting diverse material. But it is also very important ultimately to know what you do well. That is an individual answer, based on your voice, your temperament and your look. This collection has enough variety of songs that any interested performer should be able to find several viable choices.

You will come up with a more individual interpretation, conjured from the ground up in the manner that all the best actors work, if you learn a song on your own, building it into your unique singing voice, without imitating a recorded performance. Particularly try to avoid copying especially famous renditions of a song, because you can probably only suffer in the comparison. Would you learn a role from Shakespeare, Shaw or Edward Albee solely by mimicking a recording, film or video/DVD of it? Your answer had better be of course not! The same needs to be true of theatre music. After you know the notes and lyrics very well, study the character's stated and unstated motivations and thoughts to come up with your own performance. Explore your own ideas about musical and vocal phrasing to express the character's emotions. In other words, make a song your own, and no one can take it away from you. It's yours for life.

Original keys are used exclusively in this edition. Sometimes these reflect the composer's musical/vocal concept, and sometimes they are merely the keys best suited to the original performers. Still, they give a singer a very good idea of the desired vocal timbre for a song as presented in its authentic theatre context. There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt will be able to sing songs from the soprano volumes as well as the mezzo-soprano/belter volumes. Belters may decide to work on their "head voice" in soprano songs. Men who have voices that lie between tenor and baritone, commonly called "baritones" (a common range in contemporary musical theatre), may find songs in both the tenor and baritone/bass volumes.

In my foreword for Volume 3 of The Singer's Musical Theatre Anthology, written in 2000, I stated that the movie musical was dead. What a difference five years makes! The genre appears to be gaining a little steam at this writing, evidence of the continued relevance of musical theatre to a wider audience.

The books comprising Volume 4 of this series would not have been possible without the enthusiastic help of Brian Dean as assistant editor, and I thank him heartily.

All the selections from all volumes of this series, including duets, total nearly 700 songs. A marathon performance of all the songs in all volumes of The Singer's Musical Theatre Anthology would take more than 40 hours. What fun that would be!

Richard Walters,
December, 2005
# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

## Soprano Volume 4

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ABOUT THE SHOWS

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

BEAUTY AND THE BEAST

MUSIC: Alan Menken
LYRICS: Howard Ashman and Tim Rice
BOOK: Linda Woolverton
DIRECTOR: Robert Jess Roth
CHOREOGRAPHER: Matt West
OPENED: 4/18/94, New York; still running as of December 2005

Disney made its Broadway debut with a big-budget adaptation of its own 1991 Oscar-nominated animated film musical. Like the classic fairy tale on which it is based, Beauty and the Beast tells the story of a witch who transforms a haughty prince into a fearsome Beast (and his retainers into household objects). Her spell can be broken only when the prince learns how to love, and how to inspire love. Lyricist Ashman died in 1991 before the film opened. The stage score includes several trunk songs written for the film, but not used, plus five new songs with lyrics by Broadway veteran Rice. Belle is a dreamy, bookish ingénue, a bit of a social outcast in her own way. Much to her surprise she falls in love with the initially brutish Beast. Belle sings “Home,” added for the Broadway score, after first being imprisoned in the Beast’s castle.

THE BOY FRIEND

MUSIC, LYRICS AND BOOK: Sandy Wilson
DIRECTOR: Cy Feuer
CHOREOGRAPHER: John Heawood
OPENED: 1/14/54, London; a run of 2,084 performances
9/30/54, New York; a run of 485 performances

The Boy Friend is nostalgically set in the roaring twenties. Following a mild trend in the 1950s for interest in that era, it evokes the stylized lyrics, melodies and rhythms of the 1920s in its score. Rich lords and ladies summer on the French Riviera. Polly Brown is an heiress who is posing as a commoner, looking for a boy friend not interested in her money. Sans companionship at the outset, Polly meets the handsome messenger boy Tony, cutely expressing her feelings for him in the bouncy “I Could Be Happy With You.” After a series of misunderstandings and misrepresentations, she eventually learns that Tony is, in fact, an English lord. On the beach at a dance, the peppy French maid Hortense extols the wonders of their glamorous locale in “It’s Nice in Nice.” The Boy Friend ran to great success in London, and its New York premiere was the Broadway debut for eighteen-year-old Julie Andrews. The 1972 film was adapted rather freely by director Ken Russell, but kept most of the songs intact. It starred fashion model Twiggy and the equally leggy Tommy Tune. The Boy Friend has a little performed sequel, written in 1964, called Divorce Me, Darling.

BYE BYE BIRDIE

MUSIC: Charles Strouse
LYRICS: Lee Adams
BOOK: Michael Stewart
DIRECTOR AND CHOREOGRAPHER: Gower Champion
OPENED: 4/14/60, New York; a run of 607 performances

The first musical to deal with rock and roll and its effect on the youth, Bye Bye Birdie was also the first musical by collaborators Charles Strouse and Lee Adams. Conrad Birdie is the Elvis-inspired pop star who is being drafted. As a publicity stunt before he leaves the army, his agent decides that he will kiss a young lady live on the Ed Sullivan television show while performing his new song “One Last Kiss.” The ingenuity of his affection is teenager Kim McAfee. Tempered flare when her current romance is trend upon. During the live broadcast, Birdie is punched out by Kim’s jealous boyfriend, before the singer can plant the kiss on Kim. A chase ensues the next day as Birdie tries to get out of town. Early in the show, Kim, recently having stepped down from the presidency of the Conrad Birdie fan club, sings of her burgeoning adulthood in “How Lovely to Be a Woman.” After jumping back on the Birdie bandwagon, Kim has to assure her boyfriend Hugo that she only has eyes for him (“One Boy”). The original production starred Dick Van Dyke, Chita Rivera, Kay Medford and Charles Nelson Reilly. The 1963 movie starred Van Dyke, Janet Leigh, Maureen Stapleton, Paul Lynde, and Ann-Margret. A TV version was made in 1995 with Jason Alexander, Vanessa Williams, and Chynna Phillips. A sequel, Bring Back Birdie, by the same authors, had a short run in 1981.
CINDERELLA

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Ralph Nelson
CHOREOGRAPHER: Jonathan Lucas
FIRST AIRED: 3/1/57 on CBS-TV

Ever the innovators, Rodgers and Hammerstein were among the first to explore the new medium of television with a full-length original TV musical. The show also was fortunate in securing the services of Julie Andrews. Fresh from her triumph as the Cinderella-like heroine of My Fair Lady, Hammerstein was careful not to alter or update the familiar story about a young woman whose Fairy Godmother helps her to overcome the plots of her evil stepmother and stepisters so that she can go to an opulent ball and meet the 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. "A Lovely Night" is the morning after song of recalling the Prince's ball. Cinderella's stepmother and stepisters do not understand how she can describe it so perfectly, but they joyfully join in the number. The 1957 live broadcast drew the largest American television audience to date. A 1965 TV production was made in color, starring Lesley Ann Warren. A new production was filmed for ABC-TV starring Brandy, Whitney Houston, Bernadette Peters and others, first airing in 1997. In 2004, a black-and-white kinescope taping of the rehearsal for the original 1957 production starring Julie Andrews was discovered and subsequently released on DVD. A stage adaptation toured the U.S.; the musical finally made its New York stage debut in 1993 at New York City Opera.

A DATE WITH JUDY (film)

MUSIC AND LYRICS: various writers
SCREENPLAY: Dorothy Cooper, Dorothy Kingsley and Aileen Leslie
DIRECTOR: Richard Thorpe
CHOREOGRAPHER: Stanley Donnan
RELEASED: 1948, MGM

Based on the popular, homespun radio program of the same name, which ran from 1941-1950, the MGM movie treatment of A Date with Judy starred ingénue Jane Powell in the title role. Judy is a boy-crazy teenager, happy to gossip and Jadelle, dates from her hours spent on the telephone. In this droll musical, she has a boyfriend, Oogie, but she changes affections when a new boy, Stephen (Robert Stack), comes to town. Stephen is more interested in the young Carol Pringle (Elizabeth Taylor) who is Oogie's sister. After many colorful mishaps and misunderstandings, including Carmen Miranda teaching Judy's dad (Wallace Beery) to conga, all the characters end up happy in the end. "It's a Most Unusual Day," written by Harold Adamson and Jimmy McHugh, comes back more than once in the movie as a kind of a good-natured audience sing-along. First crooned by Powell, a short-lived TV show aired with the same title in 1952.

A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE

MUSIC: Frank Lazarus. featuring songs of many others
LYRICS AND BOOK: Dick Vosburgh
DIRECTOR AND CHOREOGRAPHER: Tommy Tune
OPENED: 5/1/80. New York; a run of 588 performances

The slash in the title shows the dual nature of this good-natured revue-musical. The first act is a musical revue, put on by the cinephile usherettes at the famous Grauman's Chinese Theater in Hollywood, and includes many well-loved songs, such as "Thanks for the Memory." The second act is a movie that is being shown at Grauman's, a madcap, original Marx brothers musical, set in the Ukraine the night before the Revolution (based on Anton Chekhov's 19th century farcical play The Bear). In the first act, a Jerry Herman song, "Nelson," lambasts the Nelson Eddy/Jeanette MacDonald movie musical romance, notably in the Canadian Mountie/Opera Singer matchup in 1936's Rose-Marie (also known as Indian Love Call). An usher, posing as Jeanette, sings about their (Canadian) rocky romance to a life-size cardboard cutout of Nelson.

DRAT! THE CAT!

MUSIC: Milton Schafer
LYRICS AND BOOK: Ira Levin
DIRECTOR AND CHOREOGRAPHER: Joe Layton
OPENED: 10/10/65, New York; a run of 8 performances

"Drat! The Cat" is set in 1890s New York City. A cat burglar is on the prowl, thieving from the richest of New York's upper class. Bob Purefoy (Elliott Gould) is the policeman on the case. His first act of prevention is to protect the upper crust party thrown by the Van Guilders. He falls immediately in love with their daughter, Alice (Leslie Ann Warren). Little does he know that she is actually the cat burglar he is trying to catch! Her crime spree stems from her rebellion against her parents' wishes for her to settle down and be married. She wants instead to make a career for herself. Stylish, she feigns interest for Purefoy, and even offers to help the policeman to catch the cat. In the end, Purefoy allows her to escape, and she realizes that she actually does have real feelings for him ("I Like Him"). The show had a short run, but gained some notoriety when Barbara Streisand, Gould's wife at the time, recorded a single of his song in the show "She Touched Me" as "He Touched Me." A new studio recording was produced in 1997.
FANNY

MUSIC AND LYRICS: Harold Rome
BOOK: S N Berman and Joshua Logan
DIRECTOR: Joshua Logan
CHOREOGRAPHER: Helen Tamiris
OPENED: 11/4/54, New York; a run of 888 performances

Fanny takes us to the colorful, bustling port of Marseilles "not so long ago" for a musical version of Marcel Pagnol's French film trilogy, Marius. Fanny and César (originally played onscreen by Ezio Pinza). Compressed into an evening's entertainment, the action-packed story concerns Marius, who yearns to go to sea; his father, César, the local café owner; Panisse, a prosperous middle-aged sail maker; and Fanny, the girl beloved by both Marius and Panisse. Though Fanny has a child with Marius just before he ships off, Panisse marries her and brings up the boy as his own. When Marius returns demanding both Fanny and his son, César convinces him that Panisse has the more rightful claim. Years later, however, the dying Panisse dictates a letter to Marius offering him Fanny's hand in marriage. Earlier, seeing that Marius's attention is kept by another girl, Fanny passionately professes her love for Marius in "I Have to Tell You." All of the songs were eliminated for the 1961 screen version directed by Logan.

FLORA, THE RED MENACE

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: George Abbott and Robert Russell; based on the novel Love Is Just Around the Corner by Lester Atwell
DIRECTOR: George Abbott
CHOREOGRAPHER: Lee Theodore
OPENED: 5/11/65, New York; a run of 87 performances

Kander and Ebb had written a handful of successful songs in the early sixties, but Flora the Red Menace was their first Broadway musical. It was also the Broadway debut of nineteen-year-old Liza Minnelli, starting a lifelong relationship between Liza and the songwriting duo. The show was set in Depression-era New York. Flora (Minnelli) is an earnest high school graduate, looking for a job and a way to change the world. She finds work in the art department of Garrett and Melick's, a leading department store. At the same time, she meets and starts to fall for the stammering but incendiary Harry, who is a card carrying Communist. He pressures her to join the party. The show is about Flora balancing the pro-union agenda of her boyfriend's party and her need for a job. A lovely ballad sung by Liza Minnelli when her range was higher and lighter, is a wonderful evocation of first love, not announced brassy and loud as Flora expected, but rather as "A Quiet Thing."

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Burt Shevelove and Larry Gelbart
DIRECTOR: George Abbott
CHOREOGRAPHER: Jack Cole
OPENED: 5/8/62, New York; a run of 964 performances

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients, Forum is a bawdy, farcical, pell-mell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, A Funny Thing Happened on the Way to the Forum opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed. To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254-184 BC), then wrote an original book incorporating such typical characters as the conniving servants, the insidious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero). and the senile old man. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. The 1997 Broadway revival starred Nathan Lane as Pseudolus; the role was later played by Whoopi Goldberg. Philia is the ingenuous slave girl. the object of Hero's affection. Philia's strong suit is that she is absolutely "Lovely," as she tells us in this song.
INTO THE WOODS

MUSIC AND LYRICS: Stephen Sondheim
BOOK AND DIRECTION: James Lapine
CHOREOGRAPHER: Lar Lubovitch
OPENED: 11/5/87, New York; a run of 765 performances

Into the Woods brought together for the second time the Pulitzer Prize winning team of Lapine and Sondheim. Instead of the “art of making art,” this time they turned to children’s fairy tales as their subject. The book of Into the Woods often focuses on the darker, grotesque aspects of these stories, but by highlighting them, it touches on the themes of interpersonal relationships, death, and what we pass on to our children. Act One begins with the familiar “once upon a time” stories, and masterfully interweaves the plots of Snow White, Little Red Riding Hood, Cinderella, Jack and the Beanstalk, a Baker and his Wife and others. Act Two concerns what happens after “happily ever after,” as reality sets in, and the fairy tale plots dissolve into more human stories. Cinderella evaded the prince earlier in the show. She sings of their second meeting, where she narrowly avoided capture by the prince “On the Steps of the Palace.” At the end of the show, the Baker quietly tells his infant son the story of the boy’s birth, and the morals we have all learned through the night of the theatre. The Witch sings “Children Will Listen” (later joined by the whole ensemble). Though the role of the Witch is principally for a belter, “Children Will Listen” is in a more soprano range, thus suited to this volume. A revival came to Broadway in 2002, starring Vanessa Williams as the Witch.

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, 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, Brynner began touring in a new stage production which played New York in 1977 and London in 1979, eventually performing the role 4,625 times. A new Broadway production opened in 1996, starring Donna Murphy and Lou Diamond Phillips. Tuptim is a beautiful young woman who was given as a gift to the King of Siam by the King of Burma. She is in love with Lun Tha, the Burmese messenger who brought her to Siam. The two of them secretly meet and sing two duets expressing their longing: “We Kiss in a Shadow” and “I Have Dreamed.” Both have been adapted as solos for this edition.

THE LIGHT IN THE PIAZZA

MUSIC AND LYRICS: Adam Guettel
BOOK: Craig Lucas, based on the novella of the same name by Elizabeth Spencer
DIRECTOR: Bartlett Sher
CHOREOGRAPHER: Jonathan Butterell
OPENED: 4/18/05, New York; still running as of December 2005

Finding inspiration in the same country as his grandfather Richard Rodgers’ Do I Hear a Waltz?, Adam Guettel’s The Light in the Piazza follows Americans abroad in Italy. The plot concerns a mother and her daughter Clara on extended holiday in Florence in 1953. Clara is mentally challenged, having the mind of a ten-year-old, but the passions of a young woman. She sings of her pleasure in simple things in “The Light in the Piazza.” An Italian man, Fabrizio, falls for the beautiful girl, and much of the story revolves around Clara’s mother trying to protect her child from a perceived incompatibility with the young suitor. In the end, Clara and Fabrizio will be married. A non-musical movie treatment was made in 1962, starring Olivia de Havilland and Rosanno Brazzi.
MAN OF LA MANCHA

MUSIC: Mitch Leigh
LYRICS: Joe Darion
BOOK: Dale Wasserman
DIRECTOR: Albert Marre
CHOREOGRAPHER: Jack Cole
OPENED: 11/22/65, New York; a run of 2,328 performances

Cervantes' great demented hero. Don Quixote, is the unlikely hero of this popular musical of the 1960s. Although very much rooted in the Spanish novelist's work, this musical version was adapted from Dale Wasserman's television play, I, Don Quixote. The principal characters, besides Don Quixote, are Sancho Panza, the Don's squire and sidekick, and Aldonza, who Quixote sees as his grand lady. Dulcinea, Quixote hounds the fierce Aldonza with his overtures of love; she in turn continually spurns him. As her heart gradually thaws, she wonders, "What Does He Want Of Me?" The film version, released in 1972, starred Peter O'Toole and Sophia Loren Man of La Mancha has returned several times to Broadway, with revivals in 1972, 1977, 1992, and 2002.

MONTY PYTHON'S SPAMALOT

MUSIC: John Du Prez and Eric Idle
LYRICS: Eric Idle
BOOK: Eric Idle, "lovingly ripped off from the motion picture Monty Python and the Holy Grail"
DIRECTOR: Mike Nichols
CHOREOGRAPHER: Casey Nicholaw
OPENED: 3/17/05, New York; still running as of December 2005

Eric Idle, one of the founding members of the British television comedy troupe "Monty Python's Flying Circus," made his Broadway writing debut with Monty Python's Spamalot, billed as "a new musical lovingly ripped off from the motion picture Monty Python and the Holy Grail." As in the movie, the show involves the wacky adventures of King Arthur and his band of knights in their search for the Holy Grail: shrubbery, and in the musical, success on the Great White Way. The lavish Spamalot was directed by luminary Broadway and movie director Mike Nichols. The original cast starred Tim Curry, Hank Azaria, and David Hyde Pierce. True to characteristic Python irreverence and silliness, Spamalot lambasts the musical genre at every step, one such example being the aptly named "The Song That Goes Like This," sung by The Lady of the Lake and Sir Dennis Galahad. The song has been adapted as a solo for this edition.

MUSIC IN THE AIR

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Jerome Kern and Oscar Hammerstein II
OPENED: 11/8/32, New York, a run of 342 performances

A "show within a show": Music in the Air reunited Show Boat writers Jerome Kern and Oscar Hammerstein. In the small Bavarian town of Edendorf, a music teacher, Walter, begins a trek to Munich to try to get his songs published. He is joined by his daughter Sieglinde, and her soon-to-be sweetheart Karl. Once in Munich they become mixed up in the middle of an opera production, and a rocky relationship between the diva Frieda, and her lover, the librettist/impressor Bruno. Outraged by the attention Bruno gives young Sieglinde, Frieda storms out of the production, and attempts to take the handsome Karl with her. Undaunted by the chaos surrounding his operetta, librettist Bruno continually tries to win the heart of Sieglinde. As in the duet "The Song Is You" (here presented as a soprano solo) The young country girl ends up being cast in the lead role, but against expectations in musical theatre, she doesn't have the skills to save the show! Father, daughter and Karl end up back in Edendorf to a happy ending of published songs and young love. A movie was made in 1934 with Gloria Swanson in the diva's role.

MYTHS AND HYMNS

MUSIC, LYRICS AND BOOK: Adam Guettel
DIRECTOR: Tina Landau
OPENED: 3/31/98, New York; a run of 16 performances

The source material for Guettel's Myths and Hymns is just that—mythological figures such as Lerneus, Pegasus and Sisyphus, and old texts from an 1886 Presbyterian Hymnal Guettel found in a used book store. The song cycle for the theatre premiered under the name Saturn's Return but was later changed to the present title Floyd Collins. Director Landau helped stage this night of music, which focused on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. "Migratory V" acknowledges our solitary achievements, but asks if we can come together in one voice, as does a flock of birds, can we not achieve a glimpse of the eternal?
THE NEW MOON

MUSIC: Sigmund Romberg
LYRICS: Oscar Hammerstein II
BOOK: Oscar Hammerstein II, Frank Mandel and Laurence Schwalb
DIRECTOR: Edgar MacGregor (uncredited)
CHOREOGRAPHER: Bobby Connolly
OPENED: 9/19/28, New York; a run of 509 performances

Hammerstein and Romberg's follow-up to their popular Desert Song had everything from young love and marriage to murder, double crossing, piracy, and revolution. The New Moon is a sprawling musical, set in French Colonial New Orleans, on the ship the New Moon, and on the Isle of Pines. Noble-born Robert Mission killed the King of France's cousin and had himself sold into bondage as cover to escape to America. The plot follows Robert's attempt to gain stouthearted supporters against the King, and to woo the hand of the beautiful Marianne, the daughter of the household where he is indentured. Vicome Ribaud is sent from France to track down the lawless Mission. Robert is caught and is being extradited to France on the New Moon, along with Marianne, who has come along because she has been engaged for years to the ship's infatuated captain Georges. While on board, she writes Robert a love note reading, "Lover, Come Back to Me." Sympathizers of Robert, in the guise of pirates, attack the ship and rescue him, and he leads them to the Isle of Pines, where they will try to live Robert's utopian, nationalistic vision. Ribaud is still with them, and he secretly summons two French ships to the island to rescue himself and catch Robert for the second time. When the ships arrive, they bring news that more revolution has occurred in France, and Robert's loyalty to the country but defiance of the King is saluted. Robert will stay to rule the Isle of Pines with Marianne by his side. A movie starring Jeanette MacDonald and Nelson Eddy was released in 1940.

110 IN THE SHADE

MUSIC: Harvey Schmidt
LYRICS: Tom Jones
BOOK: N Richard Nash
DIRECTOR: Joseph Anthony
CHOREOGRAPHER: Agnes De Mille
OPENED: 10/24/63, New York; a run of 330 performances

N Richard Nash adapted his play, The Rainmaker, for Schmidt and Jones' first Broadway musical, following their wildly successful Off-Broadway musical The Fantasticks. Nash's play is probably best remembered for the film version which starred Burt Lancaster and Katharine Hepburn. It is a simple tale of Lizzie, an aging, unmarried woman who lives with her father and brothers on a drought-stricken ranch in the American west. Starbuck, a transient "rainmaker," comes on the scene and is soon viewed to be the con man that he is, despite his dazzling charisma. He does, however, pay somewhat sincere attention to Lizzie, and awakens love and life in her. Nevertheless, she sees no future with Starbuck, and winds up with a reliable local suitor instead. The show was featured in a prominent production by New York City Opera in 1992. Lizzie's first song, "Love Don't Turn Away," implores love to not pass by her "open arms that are aching for their first embrace."

ONE TOUCH OF VENUS

MUSIC: Kurt Weill
LYRICS: Ogden Nash
BOOK: S J Perelman and Ogden Nash
DIRECTOR: Elia Kazan
CHOREOGRAPHER: Agnes De Mille
OPENED: 10/7/43, New York; a run of 367 performances

One Touch of Venus gathered together many of Broadway's best—the prolific Kurt Weill, witty Ogden Nash in his first and only book musical, celebrated motion picture and Broadway director Elia Kazan, choreographer Agnes De Mille, and Mary Martin in her second musical and first starring role, as the statue come to life. At one time, Marlene Dietrich was considered for the role of Venus. A rich patron in the arts, Whitlaw Savory, imports a statue of Venus to his foundation. His barber, Rodney Hatch, absent-mindedly places the engagement ring meant for his fiancée Gloria upon the ring of Venus, which brings her to life, and makes her fall in love with him. Venus experiences present-day New York while pursuing Rodney, and being chased by the old man Savory. In her quest to entice Rodney, she also banishes the meddlesome Gloria to the North Pole. Though at first staying true to the acerbic Gloria, Rodney eventually succumbs to the wiles of Venus, as she beckons him to come to her and "Speak Low." The production was marked by beautiful, New York inspired ballets by De Mille, such as "Forty Minutes for Lunch." A movie version was released in 1948, starring Ava Gardner.
PAL JOEY

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: John O’Hara
DIRECTOR: George Abbott
CHOREOGRAPHER: Robert Alton
OPENED: 12/25/40; a run of 374 performances

With its heel for a hero, its smoky night-club atmosphere, and its true-life characters, *Pal Joey* was a major breakthrough in bringing about a more adult form of musical theatre. Adapted by John O’Hara from his own *New Yorker* short stories, the show is about Joey Evans, an entertainer at a small Chicago nightclub, who is attracted to the innocent Linda English, but drops her in favor of a wealthy, middle-aged Vera Simpson. Vera builds a glitzy nightclub, the Chez Joey, for her paramour but she soon grows tired of him, and Joey, at the end, is on his way to other conquests. In his only major Broadway role, Gene Kelly got the chance to sing “I Could Write a Book,” and Vivienne Segal as Vera, introduced “Bewitched.” Vera is wise to Joey, but enjoys their affair. The comic-naughty song “Bewitched” was given a different, sanitized lyric by Hart for its life apart from the show and became a popular standard. Though it had a respectable run, *Pal Joey* was considered somewhat ahead of its time when it was first produced. A 1952 Broadway revival, with Miss Segal repeating her original role and Harold Lang as Joey, received a more appreciative reception and went on to a run of 542 performances. In 1957, Columbia made a film version (a loose adaptation), with George Sidney directing, starring Frank Sinatra, Kim Novak and Rita Hayworth.

PHANTOM

MUSIC AND LYRICS: Maury Yeston
BOOK: Arthur Kopit, from the novel *The Phantom of the Opera* by Gaston Leroux
OPENED: 1991, Houston

Yeston’s *Phantom* has never had a Broadway run, but it has played widely in the United States, receiving raves from critics in Chicago, Boston, New York. Houston and other places. Yeston and Kopit actually wrote their show before Lloyd Webber wrote his, but were unable to get any financing for a Broadway production after the British musical was announced. Yeston, composer of *Nine, Grand Hotel*, and *Titanic*, was once a music textbook author and professor at Yale, and also composed a cello concerto for Yo-Yo Ma. The story of *Phantom* is familiar: Young ingenue Christine Daaé works her way from obscurity to a starring role in the Paris Opera house with help from the menacing and manipulative Phantom. When she first sets foot on stage, only a costume girl at the time, she sings of the thrill she feels as she knows she is “*Home*.”

PINS AND NEEDLES

MUSIC AND LYRICS: Harold Rome
BOOK: Arthur Arnt, Marc Blitzstein, Emmanuel Eisenberg, Charles Friedman. David Gregory, Joseph Schrank, Arnold B. Horwitt, John Latouche, Harold Rome
DIRECTOR: Charles Friedman
CHOREOGRAPHER: Benjamin Zemach
OPENED: 11/27/37, New York; a run of 1,108

Harold Rome was a prolific songwriter in the 1930s, though his often politically slanted songs were not widely known. Enter the International Ladies Garment Workers Union, and soon Rome would be a star. The ILGWU held meetings in the Princess Theatre, and they decided to put on an inexpensive revue for fun. *Pins and Needles* began to take form when the young Rome was brought in to write his catchy songs. The musical, a mix of story, songs and skits looking at current events through union eyes (and a socialist spirit of the era), was written by, among others, John Latouche and Marc Blitzstein. The show became a runaway hit, and is the only non-union “union” musical to succeed on Broadway, owing some of its longevity to keeping itself topical by introducing a new skit or song every few months to keep it fresh. A studio recording, produced by Rome in 1952, starred Barbara Streisand, who in the same year would make her Broadway debut in Rome’s *I Can Get It for You Wholesale*. “Nobody Makes a Pass at Me” is the lament of a woman who, despite her best efforts at primping and preening, still fails to attract a man. Today it is a charming, anachronistic survey of the products used in the 1930s.

PLAIN AND FANCY

MUSIC: Albert Hague
LYRICS: Arnold B. Horwitt
BOOK: Joseph Stein and Will Glickman
DIRECTOR: Morton Da Costa
CHOREOGRAPHER: Helen Tamiris
OPENED: 1/27/55, New York; a run of 461 performances

The setting of *Plain and Fancy* is Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they had inherited—but not before they had a chance to meet the local people and appreciate their simple but unyielding way of living. The warm and atmospheric score was composed by Albert Hague, familiar as the bear foot music teacher in the film and TV series *Fame*. A young Barbara Cook, in her second Broadway show, plays the part of Amish girl Hilda, who is arranged to be married to a much older man. Furious at her situation, she thumbs her nose at her betrothed and tradition in “I’ll Show Him.”
RAGS

MUSIC: Charles Strouse
LYRICS: Stephen Schwartz
BOOK: Joseph Stein
DIRECTOR: Gene Saks
CHOREOGRAPHER: Ron Field
OPENED: 8/21/86, New York, a run of 4 performances

On paper, Rags looked like a sure hit, with music by Charles Strouse (Bye Bye Birdie, Annie), lyrics by Stephen (Godspell) Schwartz, a book by Fiddler on the Roof’s Joseph Stein, and starring operatic diva Teresa Stratas. However, this sprawling musical, set in 1910 in New York’s Lower East Side, and chronicling the lives of the Jewish immigrants who made their way there, could not find favor in its short Broadway run. The score features a wide range of music including Klezmer, Ragtime, and musical comedy. The show has found a new life in many revivals over the years. Rebecca (Stratas) and her young son come to America to reunite with her husband, who has already made the passage from Russia. In “Children of the Wind” she likens the spreading of her family, and all refugees, to being tossed about by the wind.

RAGTIME

MUSIC: Stephen Flaherty
LYRICS: Lynn Ahrens
BOOK: Terrence McNally, from the novel by E.L. Doctorow
DIRECTOR: Frank Galati
CHOREOGRAPHER: Graciela Daniele
OPENED: 1/19/98, New York, a run of 834 performances

Ahrens and Flaherty’s Ragtime takes its book from the popular novel by E.L. Doctorow about the immigrant experience. A stellar cast, including Andrea McDonald and Brian Stokes Mitchell, helped propel the Broadway run. Set at the turn of the 20th century, this musical has a large cast with many interwoven storylines as the characters move from the time of horse-drawn carriages into the modern age of the automobile. This dense plot pits poor immigrants side by side with Henry Ford, Booker T. Washington, Admiral Perry and J.P. Morgan. Sarah (McDonald) is a poor African-American mother who has just given birth to a son. His father, the ragtime pianist Coalhouse Walker Jr., left Sarah before she knew she was pregnant. A rich woman finds the child, left in her garden where Sarah tried to abandon him, just as the police arrive with the new mate mother. The woman takes pity on her, and agrees to take care of Sarah and the child. She sings the lullaby of remorse, “Your Daddy’s Hands,” to her infant son, who, despite Sarah’s attempt to forget his father, reminds her of him.

ROBERTA

MUSIC: Jerome Kern
LYRICS AND BOOK: Otto Harbach
DIRECTOR: Hassard Short
CHOREOGRAPHER: José Limón
OPENED: 11/18/33, New York; a run 295 performances

The musical was adapted from Alice Duer Miller’s novel Gowns by Roberta, but in the end, the little plot that remained in the show seemed to be a scant framework for some first rate songs. Roberta is probably best remembered as the source for its most famous song, “Smoke Gets in Your Eyes.” Vaudeville star Bob Hope had his first major Broadway musical role in the production. “Yesterday,” which had little to do with the story of an American football player who inherits a Paris salon, laments the present melancholy of a lover who had better luck in the past. Two film versions were made of the show: a 1935 version which starred Irene Dunne, Fred Astaire and Ginger Rogers, and Lovely to Look At in 1952.

1776

MUSIC AND LYRICS: Sherman Edwards
BOOK: Peter Stone
DIRECTOR: Peter Hunt
CHOREOGRAPHER: Onna White
OPENED: 3/16/69, New York; a run of 1,217 performances

Sherman Edwards’ background as a high school history teacher made him a perfect choice to bring the American Revolution to the Broadway stage. Edwards’ characters of our history leap off the page and their real personalities shine through—the disliked firebrand John Adams, the quiet lover Thomas Jefferson, and the witty Benjamin Franklin, among many others. The cast consists of largely the signers of the Declaration of Independence. We see the fierce debates over states rights, individual autonomy and slavery in the hot Philadelphia days of that defining year. Much of the dialogue is taken verbatim from memoirs and letters of the actual participants. 1776 is not a typical musical with large dance numbers and many songs. It allows ample time for the plot to unfold, and often there are very long breaks with no music as the delegates debate in Congress. Remarkably enough, the florid writer Jefferson is portrayed as a man of few words. When his wife Martha Jefferson is asked how he found the words to propose to her, she replies that it was through music that he won her heart (“He Plays the Violin”). The 1972 movie, directed by Hunt, kept many of the original Broadway actors including William Daniels (Adams). Ken Howard (Jefferson) and Howard Da Silva (Franklin). A Broadway revival was staged in 1997.
SHE LOVES ME

MUSIC: Jerry Bock
LYRICS: Sheldon Hanick
BOOK: Joe Masteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney
OPENED: 4/23/63. New York; a run of 302 performances

The closely integrated, melody drenched score of *She Loves Me* is certainly one of the best ever written for a musical comedy. It was based on a Hungarian play, *Parfumerie*, by Miklos Laszlo, that had already been used as the basis for two films, *The Shop Around the Corner* (1940), and, adapted to an American setting, *in the Good Old Summertime* (1949). Set in the 1930s in what could only be Budapest, the tale is of the people who work in Maraczek’s Parfumerie, principally the constantly scrambling sales clerk Amalia Balash (Barbara Cook) and the manager Georg Nowack (Daniel Massey). It is soon revealed that they are anonymous, amorous pen pals who agree to meet one night at the Café Imperial, though neither knows the other’s identity. That evening Georg realizes that it is Amalia who is waiting for him at the restaurant, but he doesn’t let on. She is so disheartened that she calls in sick the next day. Georg brings her ice cream and is especially gentle to her, while also planting doubts about her “dear friend” pen pal. Could he be bald, or fat, or old? She ponders Georg’s visit in “Vanilla Ice Cream” *She Loves Me*, which would have starred Julie Andrews had she not been filming *Mary Poppins*, was one of Barbara Cook’s most magical portrayals. A Broadway revival opened in 1993. The same basic story was adapted for the 1998 film *You’ve Got Mail*.

SHOW BOAT

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Zeko Colvan and Oscar Hammerstein II
CHOREOGRAPHER: Sammy Lee
OPENED: 12/27/27. New York; a run of 572 performances

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*. That landmark of the 1927 season, Edna Ferber’s novel of life on the Mississippi, was the source for this musical/operetta, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* not only summed up all that had come before it, both in the musical and operetta genres, and in a distinctly American style. But additionally planted a seed of complete congruity which would later blossom in the more adventurous shows of the ’30s, ’40s and ’50s. Since its premiere in 1927, the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertories, or in the many, many amateur productions. A major Broadway revival opened in 1994. At their first meeting, Ravenal mistakenly thinks Magnolia an actress; she is not (yet), but is happy to “Make Believe” with him. The opening number of the second act, “Why Do I Love You?” has the incredible newlyweds Ravenal and Magnolia brimming with love for each other.

SIMPLE SIMON

MUSIC: Richard Rodgers
LYRICS: Lorenz Hart
BOOK: Ed Wynn and Gay Bolton
DIRECTOR: Zeko Colvan
CHOREOGRAPHER: Seymour Felix
OPENED: 2/18/30, New York; a run of 135 performances

*Simple Simon* was a musical comedy meant to showcase the talents of Broadway legend Ed Wynn. In this Ziegfeld production, Wynn plays Simon, a newspaper vendor who enjoys a good fairy tale over a good headline. Most of the show is a dream of Simon’s, which takes place in two fantasy kingdoms and involves King Cole, Cinderella, Prince Charming and even the Trojan Horse. Interestingly enough, two of the more famous songs from the production, “Dancing on the Ceiling” and the torch song “He Was Too Good to Me,” were cut before the show opened, both probably written for Ruth Etting. This style of musical in this period typically had little character-driven plot context for songs.
ST. LOUIS WOMAN

MUSIC: Harold Arlen
LYRICS: Johnny Mercer
BOOK: Arna Bontemps and Countee Cullen
DIRECTOR: Rouben Mamoulian
CHOREOGRAPHER: Charles Walters
OPENED: 3/30/46, New York; a run of 113 performances

St Louis Woman, based on Arna Bontemps novel, God Sends Sunday, was something of a non-operative Porgy and Bess. Set in 1898, it tells of a fickle St Louis woman, Della Green, who is first the girlfriend of saloon-keeper Bigelow Brown, then falls for L'il Augie, a jockey with an incredible winning streak. Before Brown is killed by a rejected lover, he puts a curse on L'il Augie which ends the winning streak and cools Della's affection. The lovers are, however, reunited for the final singing of their impassioned duet, "Come Rain or Come Shine." In 1959, a revised version of St Louis Woman, relocated to New Orleans and retitled Free and Easy, was performed in Amsterdam and Paris. "I Wonder What Became of Me," sung by the melancholy character Leah, is a rarely heard ballad from the composer of "Over the Rainbow."

SWEET ADELINE

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Reginald Hammerstein
CHOREOGRAPHER: Danny Dare
OPENED: 9/3/29, New York; a run of 234 performances

Sweet Adeline paired Jerome Kern and Oscar Hammerstein for the first time since their 1927 smash Show Boat, and was intended as a vehicle for Helen Morgan, the original Julie in Show Boat. Set in and around New York in 1898, the story concerns Addie Schmidt, the daughter of a Hoboken beer garden owner, and her three loves. After Tom Martin has gone to fight in the Spanish-American war, Addie, now known as Adeline Belmont, becomes a Broadway star and falls for wealthy socialite James Day. But his family disapproves and she happily ends up in the arms of composer Sid Barnett. The show was a family affair for Oscar, produced by his uncle Arthur, and playing in his theatre, and also directed by his brother Reginald. The show capitalized on the brief resurgence of 1890s trends in the 1930s. Down on her luck and blue, a lovesick Adeline melodramatically ponders, "Why Was I Born?" A movie version starring Irene Dunne was released in 1935.

URINETOWN

MUSIC: Mark Hollmann
LYRICS: Mark Hollmann and Greg Kotis
BOOK: Greg Kotis
DIRECTOR: John Rando
CHOREOGRAPHER: John Carrafa
OPENED: 9/20/01, New York; a run of 963 performances

Without seeing the show, it is hard to believe a production called Urinetown would come to Broadway, but it did. and had a successful run at that. Greg Kotis had the seed of the idea while broke in Europe and faced with a Parisian pay-per-use toilet. This helped him envision the drought-stricken world where a greedy conglomerate, Urine Good Company, owns all the toilets in the city, thus making it a "Privilege to Pee." This show delights in its self-awareness and lampooning of the musical genre, with intentionally cheesy lyrics and a wee plot. Bobby Strong helps the masses to overthrow the corrupt company, while falling for the boss's daughter Hope. She gives him advice. after the jailing of his own father Old Man Strong, to "Follow Your Heart." The show's original opening date of September 13, 2001, was postponed due to the World Trade Center attacks.

WONDERFUL TOWN

MUSIC: Leonard Bernstein
LYRICS: Betty Comden and Adolph Green
BOOK: Joseph A. Fields and Jerome Chodorov
DIRECTOR: George Abbott
CHOREOGRAPHER: Donald Saddler
OPENED: 2/25/53, New York; a run of 559 performances

Wonderful Town reunited the creative team that made 1944's On the Town so successful: Bernstein, Comden and Green, and director George Abbott. Set in New York. this show is not a sequel; rather it is based on the hit Broadway play My Sister Eileen, which itself was based on Ruth McKinney's semi-autobiographical New Yorker short stories. The musical was conceived as a showcase for Rosalind Russell as Ruth. Ruth and Eileen are two sisters making their way in Greenwich Village, originally from a small town in Ohio. Ruth is a writer, and Eileen is well-pretty. As Ruth chases the story, Eileen is chased by suitors after suitors. Ruth's editor, Bob Baker, comes over to apologize for being curt with Ruth, and Eileen immediately says "A Little Bit in Love" with him. After a raucous night with seven amours, Conga-dancing Brazilian naval cadets that lands Eileen in jail, all is well in the end as she realizes that Ruth and Bob love one another, and Eileen finds a singing career. A revival came to Broadway in 2002, with Donna Murphy as Ruth and Jennifer Westfeldt as Eileen.
Home
from Walt Disney’s Beauty and the Beast: The Broadway Musical

Music by ALAN MENKEN
Lyrics by TIM RICE

Lyrically
Deus

Cm/D Gm/D D7

G/BELLE:
G/F# G/E G/D

Yes, I made the choice For Pa-pa, I will stay.

poco rit
mp a tempo

C C/B Am7 C/D Gsus G

But I don’t deserve to lose my freedom in this way, you monster!

Esus Em Am7 B7sus B7

If you think that what you’ve done is right, well

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then you're a fool! Think a -

gain!

Is this home? Is this where I should learn to be hap -

py?

Is this what I must learn to be - lieve in?

Never dreamed that a home could be dark and

Try to find Some-thing good in this trag -
C          G/D          C/E          C          C/B          Am

cold place

I was told ev'ry

Just in case I should

cresc

C/G          F          C/E          E7sus          E/G#          Am          C7/G
day in my child--hood: Even when we grow old,
stay here for-ev--er held in this semp--ty space,
dim

F          C/E          G/D          G7          Csus          C          E7sus/B          E7/B

home should be where the heart is Nev--er were words so

Oh, but that won't be eas--y I know the rea--son

Am          C7/G          F6          G7sus          G7

true! My heart's far, far a--way Home is.

My heart's far, far a--way Home's a
here for a day or forever? Shut a-

way from the world until who knows when?

Oh, but then, as my life has been altered

dim pushing ahead

once, it can change again Build higher walls a-
round me, change ev'ry lock and key Nothing

G6 F#7sus F# Bm lasts, nothing holds all of me

Am7 D7 G6 F#m Em F#m/A A7

My heart's far, far away, home and

poco rit p nostalgically

D D/C# Bm Gm/Bb D

free!

a tempo rit PP
I COULD BE HAPPY WITH YOU
from The Boy Friend

Words and Music by
SANDY WILSON

Moderato

POLLY:

I don't claim that I am psychic, but one look at you and I kick a-

mf colla voce

This song is a duet for Polly and Tony in the show, adapted as a solo for this edition
I'm not one to make predictions, but I've thrown off all restrictions and

don't mind confessing I think it's a blessing That you are here

Though I'm prepared to find I'm wrong, I've

legato

got a funny feeling we belong Together
(Not too fast)

I could be happy with you

mf a tempo

you could be happy with me

I'd be contented to live anywhere,

rall.

What would I care, As long as you were there?
Skies may not always be blue, But

one thing is clear as can be, I know that

I could be happy with you, My darling. If

you could be happy with me.

* The companion accompaniment CD omits the optional repeat.
Skies may not always be blue,
But

one thing is clear as can be
I know that

I could be happy with you, My darling, If

you could be happy with me
IT’S NICER IN NICE
from The Boy Friend

Words and Music by
SANDY WILSON

Con vivo (in 2)

HORTENSE:

I’m

often asked if I would like to travel,

And

visit other lands across the sea,

But

though it might be pleasant, I think that for the present, This
is the place where I prefer to be
Let others go to Sweden or Siam.
I think I'll stay exactly where I am
They say it's lovely when a
Young lady's in Vienna, But it's
people's one desire is
To go to Buenos Aires But it's
nic-er, much nic-er in Nice, in Nice, in Nice, in Nice

Am-ster-dam or Brus-sels The men have great big mus-cles, But they’re nic-er, much
laws are rath-er vague in The town of Cop-en-hag-en But they’re nic-er, much

nic-er in Nice I’ve heard that the I -
nic-er in Nice And some may like a

flut-ter In Bom-bay or Cal-cutta, But they might have

tul-i-ans Are ver-y fond of dal-liance, And they’re al-so
keen on it in Greece. Oh, la, la! But whatever they may trouble with the police.

say, this is where I want to stay. For it's so much nicer in fun, but when all is said and done. It is so much nicer in

Nice. Some

Nice. But they
might have trouble with the p'lice! Oh, mon Dieu! Though I

know a love affair is delicious anywhere, It is

so much nicer. So much nicer.

So much nicer in Nice!
HOW LOVELY TO BE A WOMAN

from Bye Bye Birdie

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Poco rubato

KIM:

When you're a skin-ny child of four-teen wire-d with braces from ear to ear, you doubt that you could ever be ap-

Then hal-le-lu-jah!

You are fif-teen And the braces dis-app-ea And your skin is smooth and clear And you

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have that happy, grown up, female feeling!

How lovely to be a woman! The wait was well worthwhile, how lovely to
wear mascara, and smile a woman's

smile How lovely to have a figure

That's round instead of flat, When

ever you hear boys whistle You're what they're
whistling all it's wonderful to feel.

The way a woman feels,

It gives you such a glow just to know you're

wearing lipstick and heels how lovely to
be a woman, And have one job to do: To pick out a boy and train him.

and then when you are through, You've made him the man you want him to be.
Life's lovely when you're a woman like me! How wonderful to know
The things a woman knows! How marvelous to wait
For a date  In simply beautiful

clothes!  How lovely to be a woman

And change from boys to men!  To

go to a fancy night club,  And stay out
after ten!

How lovely to be so
grown up and free!

Life's lovely when you're a woman

like me!

a tempo

con rubato

a tempo
ONE BOY
from Bye Bye Birdie

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Rubato
Moderately (\( \frac{3}{4} \))

KIM:

One boy,

One special boy,
One boy to go with, To talk with, and walk with

One boy, That's the way it should be

One boy One certain boy

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One boy to laugh with, To joke with, Have Coke with One boy,

Not two or three

One day you find out This is what life is

all a bout, You need some one who
Is living just for you One boy,

One steady boy, One boy to be with, Forever And ever

One boy. That's the way it should be.

That's the way it should be
A LOVELY NIGHT
from Cinderella

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegro

CINDERELLA:

A love-ly night, A

love-ly night, A fi-ner night you know you'll nev-er

see

You meet your prince, A

charm-ing prince, As charm-ing as a prince will ev-er

This song is an ensemble number in the show, adapted as a solo for this edition

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bible
The stars in a hazy heaven

Tremble above you, While he is whispering.

"Darling, I love you." You say goodbye, away you fly, But on your lips you keep a kiss.
All your life you'll dream of this lovely, lovely night!

The stars in a hazy heaven trembling above me,
Danced when he promised     Always to love me. The

day came through,     Away I flew, But

on my lips he left a kiss— All my life I’ll dream of this

Love—ly, love—ly night ————

rall.
IT'S A MOST UNUSUAL DAY
from A Date with Judy

Words by HAROLD ADAMSON
Music by JIMMY McHUGH

Moderately, not too slowly

\[\text{Eb} \quad \text{Fm6/D} \quad \text{Cm7} \quad \text{Fm7} \quad \text{Bb7sus} \quad \text{Bb7}\]

\[\text{Eb} \quad \text{Fm6/D} \quad \text{Cm} \quad \text{Fm7b5}\]

I woke up singing this morning, got

\[\text{Eb/Bb} \quad \text{Emaj7/Bb} \quad \text{Eb6/Bb} \quad \text{Fm7b5} \quad \text{Bb7sus} \quad \text{Bb7b5} \quad \text{Eb} \quad \text{Eb/C} \quad \text{Bb7b9}\]

out of the right side of bed

\[\text{Eb} \quad \text{Fm6/D} \quad \text{Cm} \quad \text{Fm7b5}\]

I woke up singing this morning and

\[\text{Eb} \quad \text{Fm6/D} \quad \text{Cm} \quad \text{Fm7b5}\]
wondering what was ahead
I took one good look at the sun
and was I the luckiest one
It's a most unusual day,
most unusual sky,
feel like not a
throwing my worries away, as an
sign of a cloud passing by, and if

old native born Californian would say, It’s a
I want to sing, throw my heart in the

most unusual day There’s a

ring, It’s a most unusual day There are
people meeting people, There is sunshine

everywhere There are people greeting

people and a feeling of spring in the air

It's a most unusual time, I keep
feeling my temperature climb

have in the usual way. Well there's only one thing to

say, It's a most unusual, most unusual, most unusual day.
NELSON
from A Day in Hollywood/A Night in the Ukraine

Music and Lyric by
JERRY HERMAN

My heart, my love, my life is his a-

lone

But if, but if, but if the truth be
F7sus \[ \text{poco rit} \] F7 \[ \text{poco rit} \]

known. My hero must stand on a box in our love scenes And

Cm7 F7 Cm7 D7 Gm

God, does he act like a lox in our love scenes Oh, Nel

Gm7 C7 Cm7

son, what you're putting me through oo oo oo oo

F7 Bb Bb/A Bb/G

And all of his notes a-bove B flat ver-

pie- ture of strength, and good breed-ing, of
bottlenotes below
Oh, course, and of passion and warmth, (I'm discussing his horse) Darling

Nelson, don't call me, I'll call you oo oo oo
Nelson, don't call me, I'll call you oo oo oo

oo oo
His making casts such a
A symbol of virtue and

pall, It's hard not to sleep through it all
class, America's sweethearts, my ass
His vocal chords carry insurance by Lloyd's and

"A pair made in heaven," the fans love to say, but

so, might I add, should his adenoids. The lights wilt his

each time we kiss. I swear that he's gay. In film after

hesitate 1st time a tempo 2nd time

hair-do on camera he'll primp and quite frankly, his hair isn't

film after film I betrothed him, we snuggled and smooched, and oh

all that goes limp Darling Nelson, how in

God, how I loathed him My Nelson, oh so
credibly boring
calm ing you'll never
that's not singing, it's

snoring!
What you're putting me through!

A what you're putting me through!

through!

f a tempo
I LIKE HIM
from *Drat! The Cat!*

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Moderately

\[ \text{Bb}_7 \quad \text{Cm}_7 \quad \text{Dm}_7 \quad \text{Em}_7 \quad \text{F13} \]

\[ \text{Bb}_7 \quad \text{Cm}_7 \quad \text{Dm}_7 \quad \text{Eb}_7 \quad \text{Edim}_7 \]

ALICE:

I like him! I like him! How strange the feeling, I like him!

\[ \text{Bb}_7 \quad \text{F1} \quad \text{F7(b9)} \quad \text{Bb}_7 \quad \text{Cm}_7 \quad \text{Dm}_7 \quad \text{Eb} \quad \text{F} \]

I never dreamed it could be

\[ \text{Bb}_7 \quad \text{Cm}_7 \quad \text{Dm}_7 \quad \text{Eb}_7 \quad \text{Edim}_7 \]

He's foolish, unworldly and yet appealing, I like him!

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I feel alive and free

How did the birds and the bees outsmart me?

Who's little arrows are these that dart, dart, dart me?
I like him! I like him! Up to the ceiling, I like him!

He's my he!

Z. I like him! I like him! And he likes me!
I HAVE TO TELL YOU
from Fanny

Appassionato e agitato

FANNY:
I have to, I have to, I have to tell you:

I have to, but I don't know where to start...
I have to, I have to, I have to say what I'm shouting in my heart

Poco meno mosso

I love you, I love you, I'll always love you

Love you, need you, want you my life through!
(poco meno)

I've said it, I've told you, And now for -

poco rit.

get it

Un - less you have to say it too

May - be you do

poco rit

allargando

a tempo

rall
A QUIET THING
from Flora, The Red Menace

Words by FRED EBB
Music by JOHN KANDER

Rubato

When it all comes true

Just the way you planned,
It’s funny but the bells don’t

Amaj7/E       E9sus      Amaj7/E       E9sus

FLORA:

F♯m7               Bm7

sempre legato

E7(13)        C♯m7       F♯m7

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Poco rubato

ring
It's a quiet thing

colla voce

A little faster
Amaj7

When you hold the world
In your trembling

mp

E7(13)

hand,
You'd think you'd hear a choir

Bm7

sing
It's a quiet thing.

cresc. e poco accel
Con moto

There are no exploding fireworks
Where's the roaring of the crowds?

Way up here among the clouds.

I don't hear the drums, I don't hear the band.
sounds I'm told such moments bring

Poco rubato

Happiness comes in on tip-toe

Well,

Slower

what-d'ya know?

It's a quiet thing

A

very quiet thing
LOVELY
from A Funny Thing Happened on the Way to the Forum

Words and Music by
STEPHEN SONDHEIM

Moderately (a slow “2”)

PHILIA:

I’m

love - ly. All I am is love - ly Love-ly is the

one thing I can do

This song is a duet for Philia and Hero in the show, adapted as a solo for this edition

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Win - some, What I am is win - some, ra - di - ant as in some dream come true

Oh, Is - n’t it a shame I can nei - ther

sew, Nor - cook, nor read or write my name But I’m
happy

Mere-ly be- ing love- ly,

For it's

one thing I can give to you

I'm love- ly,

All I am is

love- ly

Love- ly is the one thing I can
do            Win - some,       What I am is

win - some,       Radiant as in some dream come

true            Oh,            Isn’t it a

shame           I can neither sew, Nor cook, nor read or write my
name...
And I'm happy.
Happy that I'm

lovely.
For there's one thing
loveliness can

do.
It's a gift for me to share with

you
slowly
ON THE STEPS OF THE PALACE
from Into the Woods

Allegretto grazioso (♩ = 88)

CINDERELLA: mp

He's a very smart prince.

He's a prince who prepares.

Knowing this time I'd run from him...

He spread pitch on the stairs.

I was caught unaware.

And I thought: Well, he...
This is more than just malice.

Better stop and take stock while you're standing here stuck on the steps of the palace.

You think, what do you want? You think, make a decision.

Why not stay and be caught? You think, well, it's a thought. What would be his response?
But then what if he knew who you were
When you know that you're not what he thinks that he
wants?
And then what if you are
What a

prince would envision?
Although how can you know who you are
Till you know what you
want, which you don't? So then, which do you pick: Where you're safe out of sight, and yourself, But where every thing's
wrong?  Or where ev’rything’s right And you know that you’ll never be -

long?  And which ever you pick, Do it quick, ’Cause you’re starting to

stick To the steps of the palace  It’s your first big deci - sion

The choice isn’t easy to make  To ar - rive at a ball is ex -
cit-ing and all—Once you’re there, though, it’s scar-y —— And it’s fun to de-ceive When you

know you can leave, But you have to be war-y —— There’s a lot that’s at stake, But you’ve

stalled long e-nough, ’Cause you’re still stand-ing stuck in the stuff on the steps. Bet-ter run a-long home

And a-void the col-li-sion —— E-ven though they don’t care, You’ll be
better off there where there's nothing to choose, so there's nothing to lose
So you

pry up your shoes

Then from out of the blue,

And without any guide,

You know what your decision is,

Which is not to decide

You'll just leave him a clue:
For example, a shoe
And then see what he'll do

Now it's he and not you who is stuck with a shoe,
In a stew,
In the goo,

And you've learned something, too,
Something you never knew,

On the steps of the palace
CHILDREN WILL LISTEN
from Into the Woods

Music and Lyrics by
STEPHEN SONDHEIM

Steady \( J = 100 \)

\( p \) legato, molto espressivo

WITCH:

Careful the things you say,
Children will listen

Careful the things you do,
Children will

This song is an ensemble number in the show, adapted as a solo for this edition.
see And learn

Children may not obey, but

children will listen

Children will look to you

for which way to turn, To
learn what to be

Careful before you say,

“Listen to me”

Children will

listen

Careful the wish you make,

Wishes are children
Careful the path they take— Wishes come true,
Not free.

Cresc. poco a poco

Careful the spell you cast,

Not just on children
Sometimes the spell may last
Past what you can see

And turn against you

Careful the tale you tell
That is the spell

Children will listen
I HAVE TO TELL YOU
from Fanny

Words and Music by
HAROLD ROME

Appassionato e agitato

FANNY:

I have to, I have to, I have to tell you:

I have to, but I don't know where to start

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I have to, I have to, I have to say what I'm shouting in my heart

Poco meno mosso

I love you, I love you, I'll always love you

Love you, need you, want you my life through!
I've said it, I've told you, And now for -

get it Un - less you have to say it too

May - be you do

rall
WE KISS IN A SHADOW
from The King and I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Con sentimento $d = 97$

TUPTIM:

We kiss in a shadow
We hide from the moon,

Our meetings are few and over too soon.

We speak in a whisper,
Afraid to be heard;

This song is a duet for Lun Tha and Tuptim, adapted as a solo for this edition.

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When people are near, we speak not a word

A lone in our secret,
Together we sigh

For one smiling day to be free,

To kiss in the sunlight
And say to the sky:
Behold and believe what you see!

Behold how my lover loves me!

Alone in our secret,
Together we sigh

For

One smiling day to be free,
To kiss in the sunlight

And say to the sky:

Believe what you see!

Behold how my lover loves me!
THE LIGHT IN THE PIAZZA
from The Light in the Piazza

Words and Music by
ADAM GUETTEL

Con moto (in 2)
CLARA:

I don't see a miracle shining from the sky

I'm no good at statues and stories I try

That's not what I think about. That's not what I see
I know what the sunlight can be

The light

The light in the piazza

Tiny sweet, and then it grows, and then it fills the

air
Who knows what you call it I don't care!

accel
Out of somewhere

Tempo I

I have something I have never had, and

sad is happy

That's all I see.
The light in the piazza

It's rushing up

It's pouring out

It's flying through the

air,

all through the air
Who knows what you call it. But it's there!

It is there!

All I see is, all I want is tearing from in-

Tempo I'

side

sub mp
see it! Now I see it every-where! It's every-where! It's every-thing and
everywhere!

Fabrizio

The light in the

piazza

My love
WHAT DOES HE WANT OF ME
from Man of La Mancha

Lyric by JOE DARION
Music by MITCH LEIGH

Moderately

ALDONZA:

1. Why does he do the
   things he does?

2. Why does he say the
   things he says?

Why does he march through that
"Sweet Dulcinea" and "mis-sive" and such,
Covered with glory and
"Nethermost hern of thy

rusty old tin?"

Why does he live in a world that can't be,
And

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What does he want of me?
What does he want of me?

Doesn’t he know he’ll be

laughed at wherever he’ll go?
And why I’m not laughing myself...

I don’t know
Why does he want the
things he wants? Why does he want these things? Why does he bat - ter at walls that won’t break? Why does he give when it’s nat-ural to take? Where does he see all the good he can see, and what does he want of me? What does he want of a tempo me? p a tempo
THE SONG THAT GOES LIKE THIS
from Monty Python's Spamalot

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Sweetly

LADY:

Once in ev'ry show, there

comes a song like this
It starts out soft and low,
and ends up with a kiss
Oh,

where is the song that goes like this?

This song is a duet for the Lady of the Lake and Sir Dennis Galahad in the show, adapted as a solo for this edition.
A sentimental song that casts a magic spell.

They all will hum along. We'll overact like hell. Oh, this is the song that goes like this.

Now we can go straight into the middle eight, a bridge that is too
fur for me
I'll sing it in your face
while we both embrace,
and then we change the key!
Now we're into E
That's awfully high for me
But ev'ryone can see we should have stayed in D
For this is our
song that goes like this

I

can’t believe there’s more.
It’s far too long, I’m sure
That’s the

trouble with this song.
it goes on and on and on
For

this is our song that is too long.
We'll be singing this 'til dawn
You'll wish that you weren't born
Let's forget this damn refrain before we go insane.
The song always ends like this!
THE SONG IS YOU
from Music in the Air

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andantino semplice

SIEGLINDE:
I hear music when I look at you, a beautiful theme of every dream I ever knew, down deep in my heart, I hear it play, I feel it start, then melt away I hear music when I touch your

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hand, a beau-ti-ful mel-o-dy from some en-chant-ed land, Down deep in my

heart, I hear it say, Is this the day?

I a-lone have heard this lone-ly strain,

I a-lone have heard this glad re-frain, Must it be For-ev-er in-
side of me, Why can't I let it go, Why can't I let you know, Why can't I

cresc e rall

let you know the song my heart would sing, That beautiful

mf a tempo

rhapsody of love and youth and spring, The music is sweet, The words are

true, The song is you

P tranquillo

PP
MIGRATORY V
from Myths and Hymns

Music and Lyrics by
ADAM GUETTEL

Contemplative (J = 72)

We
sail above the weather

We

search the ocean floor

We

rival our creation

still

yearning for more

But
Can we fly together?

Migratory

Wonderful if that's what God could see.

A single voice in whispered prayer can only
pray to travel there but all as one, we sound the everlasting sound, and sing our salvation...
that's what God could see

Rubato-vocalise

\[\text{music notation}\]
LOVER, COME BACK TO ME
from *The New Moon*  
Lyrics by OSCAR HAMMERSTEIN II  
Music by SIGMUND ROMBERG

Moderato  
G/D Am/D Bm/D D7 G/D Am/D D Em/D D7 Am7 D7

MARIANNE:
G/B A7 G D7sus4 D9 G

You went away, I let you, We broke the ties that bind;

Bm Dm6/F E7 E7b5/Bb D/A A7 D

I wanted to forget you And leave the past behind.

Bb F7 F7sus4 F7 Gm Gm6/E A7 D7 D7sus4 D7

Still, the magic of the night I met you Seems to stay forever in my mind

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The sky was blue, And high above The moon was new And so was love.

This eager heart of mine was singing: "Lover, where can you be?"

You came at last, Love had its day, That day is past. You've gone a-way

This aching heart of mine is singing: "Lover, come back to me!" When
I remember every little thing you used to do,
I'm so lonely,

Every road I walk along I've walked along with you,
No wonder I am lonely

The sky is blue,
The night is cold,
The moon is new,
But love is old,

And, while I'm waiting here, this heart of mine is singing: "Lover come back to me!"
LOVE, DON'T TURN AWAY
from 110 In the Shade

Words by TOM JONES
Music by HARVEY SCHMIDT

LIZZIE:

Maybe Could be Maybe

fpp  fpp  fpp

Could be. It might just be... Yip-pee!

Moderately - in 4

I have so many things I want to

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do for you       I have so many things saved up to
say       I have so many longings that be-
long to you. So, Love, don’t turn a-
way       I have so many songs I want to
Sing to you, I have so many smiles that I could cry.

I have so many kisses I could bring to you.

So, love, don’t pass me by.

I can’t offer you lots of fancy things To
make you come and stay
But I could wash your socks and mend your coat and

cook you lots of good things every day
So, Love, if you're looking for a

happy place,
I've a heart that is absolutely

free!
Open arms that are aching for their
first embrace
So, Love, discover

me

Love, don't pass me

Slower

by

Love don't turn a-

Poco più mosso

way
SPEAK LOW
from the Musical Production One Touch of Venus

Words by OGDEN NASH
Music by KURT WEILL

Slowly
F6  D7/F#  Gm7  C+  F6  D7

Gm7

C+

Gm9

C9

VENUS:

Speak low when you speak,

Gm9

love,

C9

Gm9

C9

Our summer day withers a-

Gm9

C7

F6

D7/F#

way too soon,

too soon

Speak

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Bbm6/9          Eb9         Bbm6/9
low__          when you speak, love,_

Eb9
__
Our. mo. ment is swift, like ships a: drift, we're swept a -

F6            D7/E#        Gm7            C+          Gm9
part          too          soon          Speak low,___

C9            Gm9
__
darling, speak low,___ love is a

C9
__
spark lost in the dark too soon, too

soon I feel wherever I
go that tomorrow is near, tomorrow is

here and always too soon
Time is so old and love so brief.
Love is pure gold and

time a thief We're late.

darling, we're late, The curtain de
scends, every thing ends too soon, too soon. I wait, darling. I wait. Will you speak low to me. speak expressivo

love to me and soon
BEWITCHED
from *Pal Joey*

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately - In 2

VERA:
He's a fool and don't I know it.

But a fool can have his charms. I'm in love and don't I show it.

Like a babe in arms Love's the same old sad sensation.

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Late-ly I’ve not slept a wink Since this half-pint im-i-ta-tion
Put me on the blink I’m wild a-gain! Be-
guiled a-gain! A sim-per-ing, whim-per-ing child a-gain Be-
mean a lot! But now I’m like sweet sev-en-teen a lot Be-
tit-e a-gain, And on my pro-ver-bi-al seat a-gain Be-
witched, both-ered and be-wil-dered am I
witched, both-ered and be-wil-dered am I
witched, both-ered and be-wil-dered am I
Could n't sleep And would n't sleep Un - 
I 'll sing to him Each spring to him And
What am I? Half shot am I To

Til I could sleep where I should n't sleep Be - witched, both - ered and be -
wor - ship the trou - sers that cling to him Be - witched, both - ered and be -
think that he loves me, So hot am I. Be - witched, both - ered and be -

Will - ered am I. Will - ered am I. Will - ered am I. Lost my heart, but what
When he talks He is Though at first we said

Seek - ing "No, sir" My mis - take, I a - gree.
Words to get off his chest. Now we're two lit - tle dears
He's a laugh, but I love it. Because the laugh's on me.
Horizontally speaking, he's at his very best.
You might say we are closer than Roe-buck is to Sears.

I'm still he is, but still he is All wine and I'll keep him un-
Vexed again, perplexed again, Thank God I can be over-
dumb again, and numb again, A rich, ready, ripe little

Be-witched, bothered and bewildered like
sexed again, Be-witched, bothered and bewildered am
plum again Be-witched, bothered and bewildered am
HOME
from Phantom

Words and Music by
MAURY YESTON

Moderately \( \text{L} = 88 \)

\text{CHRISTINE:}

\begin{align*}
\text{All my life I've been waiting in my mind, in a rocking chair, for my fancy to take the air, I would know the time.} \\
\text{Tick and tock went my childhood,}
\end{align*}

\text{Ped simile}

This song is a duet for the Phantom and Christine in the show, adapted as a solo for this edition.
Father said I would know the place,
skin would tingle and pulse.

would race as they do,
it's here! I'm

Faster $J = 112$

home, where music fills the air,
and year I'm

Here, where fables come alive,

a tempo più mosso

home, where a thousand lovers cry, swoon and sigh, and I'm

year we forget our troubled nights under lights, and each
Where every violin plays a treat as
sweet as a honeycomb.

Wherever music plays, I know
And if I'm singing then I know

I'm home
I'm home
Where ev'ry English horn makes me feel glad I'm born, and any woodwind will excite a thrill that's new! The giant contrabass, the great soprano's face.
combine to make a perfect world far better than what's outside. Dreams, I've lived within my dreams,

now it seems I've awakened and they're real, pinch and feel! If one day
walk upon this stage, from these wings, and play under-
neath this dome, and if I

molto ritenuto 
sing with all my heart, I'll be

molto ritenuto 

home.
NOBODY MAKES A PASS AT ME
from Pins and Needles

Words and Music by
HAROLD ROME

Moderato

I want men that I can squeeze, that I can please, that I can tease.

Two or three or four or more! What are those fools waiting for?

I want love and I want kissing—I want more of what I'm missing.

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No body comes knock-ing at my front door. What do they think my knock-er's for? If they
don't come soon there won't be any more! What can the mat-ter be?

Slow swing

wash my clothes with Lux, my et-i-quette's the best, I spend my hard-earned backs on just
Gir-dies come from Best, the Times ads say they're chic, and up a-bove I'm dressed in the

what the ads sug-gest, Oh dear, what can the mat-ter be? No body makes a
bras-siere of the week, Oh dear, what can the mat-ter be? No body makes a
pass at me! I'm full of Kellogg's bran, eat grape-nuts on the sly, A
date is on the can of the coffee that I buy. Oh dear, what can the mat-
ger my culture in, I began "Gone with the Wind". Oh dear, what can the mat-
ter be? Nobody makes a pass at me! Oh, Bertrice Fairfax,
ter be? Nobody makes a pass at me! Oh, Dorothy Dix, please,
give me the bare facts, How do you make them fall?
show me some tricks, please, I want some men to hold
If you don't save me, the things the Lord gave me, never will be any use to me at all I sprinkle on a dash of "Fragrance de Amour," The ads say "Makes Men Rash," but I guess their smell is poor. Oh dear, what can the manner be? Nobody makes a pass at me I use Ovaltine and Listerine, 

I want attention and things I won't mention, and I want them all before I get too old I use Mum every day and Angelus Lip-lure, But still men stay away, just like lvy soap, I'm pure. Oh dear, what can the matter be? Nobody makes a To Coda Patter (faster)
Bar-ba-sol and Mus-ter-ole, Life Buoy soap and Flit, So why ain’t I got it? I use

Co-ca Co-la and Mar-mo-la, Cris-co, Les-co and Ma-zo-la, Ex-lax and Va-pex, So

why ain’t I got sex? I use Al-bo-lene and May-bel-lene, A-lka Selt-zer, Bro-mo Selt-zer,

D.S. al Coda CODA

O-do-ro-no and Sen-sa-tion So why ain’t I got fas-ci-na-tion? My
I'LL SHOW HIM
from Plain and Fancy

Words by ARNOLD B. HORWITT
Music by ALBERT HAGUE

Allegretto

HILDA:

Maybe he thinks I'm sitting in a corner,

sobbing like a ninny with my eyes all red?

Or

maybe he thinks I'm standing in the garden, staring at his window.

Wishing I was dead?

Well, he can just
Fast (in 2)

go and soak his head!

I’ll 1 show him! I’ll
2 show him!  How

show him how lit - tle I care
easy he is to for - get

When we meet I’ll just stand with my nose in the air!

In a week I won’t e - ven re - mem - ber him, yet
Though he's sighing, I'll be flirting,

And pleading and down on his knees
With fellows I don't even know

I'll tell him I think he's full of cheese!

In wherever it is fellows go!
He can just save his breath,
Fancy dress—es I'll wear,

leave me al—one
pants un—der—neath

If he's starv—ing to
Fine per—fu—me in my

dead I won't throw him a bone
hair And a rose in my teeth

I'll show him! How hap—py I am to be
I'll show him! I'll show him the way he showed
free, me, Of a nothing

What a smart girl

ff

L. H.

To Coda

who's nothing to me

Tempo I

a luminous

He'll find out I'm not yet such a baby.

I'm all through with acting like a dunce

An-y girl who thinks he's worth the
having,  Ought to have her head examined once

He's too old for me, he must be fifty.

Any feller fifty is no prize,  furthermore, his

eyes are kind of shifty  I don't trust a man with
shift-y eyes!

I’ll can be!

He won’t find me sitting home and moping.

I’ll go places where I’ve never been.

Pa-pa says by
Lancaster is sinful,
I'll go down to

Presto (in 1)

Lancaster and sin!
CHILDREN OF THE WIND
from Rags

Lyric by STEPHEN SCHWARTZ
Music by CHARLES STROUSE

Misterioso

Hiding in the

wheat-fields from the cosacks and the screams,

flames are on the

hillside, blood is in the streams

All the world is

burning; that's the way that it seems.

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David, did they hurt you, darling? Show me where they hurt you, darling.

Poco agitato

Every night it fills my dreams I see us

running through the forest and there's forty miles to go.

sneaking past the border in the silent snow,
sleeping under haystacks, eating roots where they grow,

beggning on the pier at Danzig. Well, we made it here from Danzig;

Risoluto

what's another mile or so? We're children

Calmato

(let ring)

of the wind, blown across the earth, pieces of the
heart scattered worlds apart, so far from

those we love, all the children of the wind.

There's a morning I want some-day to see; all the children of my

children are there And they're very, very noisy, running through my
kitchen And we've been there for a lifetime. And I'll know then

they will never be __________________________

children of the wind, longing to be one

half a world away.

We will make our
way Great ships and iron trains cross the

seas and plains, take us to the day

Bring us to the shore, no more the children of the

wind

grandioso a tempo
YOUR DADDY'S SON
from Ragtime

Words and Music by STEPHEN FLAHERTY
and LYNN AHRENS

Moderately slow
C♯m7      D♯m7      G♯m
SARAH:

Emaj7

Ooh —— ooh

With pedal

G♯m      Emaj7      G♯m      F♯/A♯      B7      C♯7
poco rit

ooh —— ooh

poco rit

Emaj7

G♯m9        a tempo

ooh

a tempo

G♯m      D♯7/A♯      G♯m/B      C♯7      Emaj7

Dad-dy played pi-an-o, played it ver-y well. Mu-sic from those hands could

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catch you like a spell. He could make you love him 'fore the tune was done.

You have your Daddy's hands You are your Daddy's son

Ooh ooh Daddy never knew that

you were on your way. He had other ladies and other tunes to play.
When he up and left me, I just up and run. Only thing in my head, you were your Daddy's son.

Couldn't hear no music.

Couldn't see no light. Mamma, she was frightened.
crazy from the fright

Tears without no comfort,

screams without no sound

Only darkness and pain,

anger and pain, the blood and the pain! I buried my heart in the ground!

In the ground when I
160

Slower
Emaj9

Tempo I
G#m9

Emaj9

buried you in the ground

G#m
D#7/A#
G#m/B
C#9
Emaj9
B/D#
C#m9
D#7/G B#7

Dad-dy played piano
Bet he's play-in' still
Ma-ma can't forget him
Don't suppose I will

G#m
D#7/A#
G#m/B
C#7
poco rit
Emaj9

God wants no excuses
I have only one:
you had your Dad-dy's hands
Forgive me

C#m9
D#m11
G#m9
poco rit
a tempo
Emaj9
G#m

You were your Dad-dy's son
YESTERDAYS
from Roberta

Words by OTTO HARBACH
Music by JEROME KERN

Moderately

Yes-ter-days, Yes-ter-

days Days I knew as hap-py, sweet se-ques-ter’d days

Old-en days, gold-en days Days of

mad ro-mance and love, Then gay Youth was mine,

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Faster

Truth was mine, Joy-ous, free and flam-ing life, for-sooth, was

mine. Sad am I, Glad am I, for to-

day I’m dream-ing of Yes-ter-days!
HE PLAYS THE VIOLIN
from 1776

Words and Music by
SHERMAN EDWARDS

Freely

MARTHA:
Oh, he never speaks his passions, he never speaks his views Whereas

other men speak volumes, the man I love is mute In truth I can't recall being

wooed with words at all, even now. He
Brightly
plays the violin

He tucks it right under his chin, and he
bows! Oh, he bows!

For he knows, yes, he knows

That it's
Heigh! Heigh! Heigh! diddle diddle twixt my heart, Tom and his fiddle my strings are unstrung.

Heigh! Heigh,
Heigh, Heigh

I am undone

I hear his violin

lin

and I get that feeling with
in,

And I sigh!

Oh, I sigh

He draws near!

Very near!

And it's Heigh!

Heigh!

Heigh diddle diddle

and "good
bye" to the fiddle My strings are un-strung!

Heigh! Heigh,

Heigh, Heigh,

I am un-strung
When heaven calls to me

sing me no sad elegy

Say I died loving bride,

loving wife,

loving
life,
For it was Heigh,
Heigh,
Heigh did-dle did-dle twixt my heart
Tom and his fiddle and ever will be
Heigh, heigh,
heigh,

Through eternity

he plays the violin

lin
VANILLA ICE CREAM
from She Loves Me

Words by SHELDON HARNICK
Music by JERRY BOCK

Lento

AMALIA:
(Spoken) Dear Friend. I am so sorry about last night. It was a

nightmare in every way. But, together, you and I will laugh at

last night some day. Ice cream. he bought me

Ice cream. vanilla ice cream. Imagine

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that!

first time we were together without a

Allegro

spat!

he was so friendly. That isn't like him.
I'm simply stunned!

Will wonders never cease?

Will wonders never cease?

It's been a most peculiar day!

Will wonders never cease?

(Spoken) Oh!
Where was I?
Recitativo (Presto - ad lib.)

I am so sorry about last night. It was a nightmare in every way but together, you and I will laugh.

Tempo Primo (Lento)

Last night some day - I sat there waiting in that café and never...

guessing that you were fat. that you were near. You were outside looking...

Largissimo

(Spoken) Oh, my I am so sorry about last night. Last night.

Slow Polka

Dear Friend.
accel poco a poco

I was so nasty! Well, he deserved it!

accel poco a poco

Moderato Allegro

But even so that George

accel

is not like this George This is a new George

that I don’t know Somehow.
it all reminds me of Doctor Jekyll and Mister Hyde. For right before my eyes a man that I despise has turned into a man I like! It's almost like a
dream and strange as it may seem, he came to offer

Dictated - slowly

me

vanilla ice

colla voce

Presto

cream!

8va

loc. vo.
MAKE BELIEVE
from Show Boat

Tempo di Valse lento

quasi rubato

MAGNOLIA: Allegretto

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

our dreams are more romantic than the world we

This song is a duet for Magnolia and Ravenal in the show, adapted as a solo for this edition.
And if the things we dream about don't happen to be so,
That's just an unimportant technicality

Poco animato (d = j)

Tho' the cold and brutal fact is

You and I have never met,

We need not
mind convention's P's and Q's

If we put our thoughts in practice
We can banish all regret,

Imagining most anything

thing we choose
We could
make believe I love you, We could

make believe that you love me Others

find peace of mind in pretending Couldn't

you? Couldn't I? Couldn't we Make be-
lieve our lips are blending in a
phantom kiss, or two, or three Might as
cresc.
well make believe I love you For, to
cresc
tell the truth, I do
WHY DO I LOVE YOU?
from Show Boat

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

MAGNOLIA:

\( p \) I'm walking on the

\( p \) air, dear, For life is fair, dear, to

lovers. I'm in the seventh

This song is a duet for Magnolia and Ravenal in the show, adapted as a solo for this edition.
heaven
(There's more than seven, my heart dis-
covers)
In this sweet improbable and unreal
world, Finding you has given me my ideal world.

Why do I love you? Why do you love me?
Why should there be two
Happy as we?

Can you see the why or wherefore

I should be the one you care for?

You’re a lucky boy, I am lucky too
All our dreams of joy
Seem to come true.

Maybe that's because you love me,

Maybe that's why I love you.

Darling, you have only just an hour to play.
I am always lonely when you go away.

Hours are not like years, So dry your tears

What a pair of love-birds! My darling.

You'll come home as early as you can.
Meanwhile I'll be good and patient with my man

Why do I love you? Why do you love me?

Why should there be two Happy as we?

Can you see the why or wherefore?
I should be ______ the one you care for? You're a lucky boy,

I am lucky too; All our dreams of joy

seem to come true ______ May be that's ______ because you love

me, May be that's why I love you.
HE WAS TOO GOOD TO ME
from Simple Simon

Words by LORENZ HART
Music by RICHARD RODGERS

There goes my young intended, The thing is ended,
regrets are vain
I'll never find another half so sweet,
and we'll never meet again
I was a good sport.

Told him Good-bye, Eyes dim. But why complain?

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Slowly, with feeling

He was too good to me How can I get along now?

So close he stood to me, Ev'rything seems all wrong now!

He would have brought me the sun Making me

smile That was his fun!
When I was mean to him He'd never say, "Go 'way now"

I was a queen to him, who's goin' to make me gay now?

It's only natural I'm blue,

He was too good to be true
I WONDER WHAT BECAME OF ME
from St. Louis Woman

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Slow and steady


LEAH:

Lights are bright, Pi - a - nos mak - ing mu - sic all the

a tempo

night And they pour cham - pagne just like

it was rain It’s a sight to see, But I
wonder what became of me
Crowds go by.
That merry making laughter in their eyes.
And the laughter's fine,
But I wonder what became of mine.
Life's sweet as honey And yet it's funny, I get a
feeling that I can't analyze, It's like, Well, maybe, Like when a baby
sees a bubble burst... before its
Oh, I've had my fling, I've been around and seen most every
had my thrills, They've lit my cigarettes with dollar
thing, But I can't be gay, for along the
way — Some-thing went a-stray And I can’t ex-plain, It’s the

same cham-pagne, It’s a sight to see But I won-der what be-came of me

Oh, I’ve
WHY WAS I BORN?
from Sweet Adeline

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante con moto

Eb
Cm/Eb
Eb

ADELILE:

Spending these lonesome evenings With nothing to do but to live in dreams that I

\( p \) a tempo

Bb7/D
Bb7/F
Bb7

make up, All by myself:

Eb

Dreaming that you're beside me, I picture the prettiest stories only to

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Bb7/D  Bb7/F  Bb7  Eb  G
wake up,  All by myself  What is the good of

Em/G  G  Bb7  poco rit  Eb  Eb/G  Ebdim7/F#  Ebdim7/A
me, by myself?  Why was I born?

Bb7/F  Bb7  Ab/C  Bb/D  Cm/D  Cm  Eb/Bb  Cm6/A  Ab6  Ab6/C
Why am I living?  What do I get?  What am I

Bb7/D  Bb7  Eb  Eb/G  Abmaj7  Bb7
giving?  Why do I want a thing I dare n't hope for?  What can I
hope for? I wish I knew. Why do I try To draw you near me? Why do I cry?

You never hear me I'm a poor fool, but what can I do?

Why was I born to love you?
FOLLOW YOUR HEART
from Urinetown

Music and Lyrics by MARK HOLLMANN
Book and Lyrics by GREG KOTIS

Light waltz

HOPE:

When darkness surrounds you and you lose your way, you

have your own compass that turns night to day, and

it's even with you before you depart. Be

This song is a duet for Hope and Bobby in the show, adapted as a solo for this edition

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still, hear it beating, it's leading you: follow your heart

rit  a tempo

We all want a world filled with peace and
joy, with plenty of water for each girl and boy
That bright, shining world is just waiting to start
No meanness or sorrow, just cleanliness tomorrow, if only you follow your heart
Follow into the open air.

far from squallor and noise.
Follow, someone is waiting there. Someone who shares all your hopes and your joys. Some day I'll meet someone whose heart joins with mine, aortas and arteries.
all intertwined They'll beat so much stronger than
they could apart, eight chambers of muscle to
hustle the love in our heart!

Love is kind and considerate,
love is peaceful and fair,

Love can creep up so suddenly;

when you least think of it, your love is there

We all want a world filled with peace and with joy, with plenty of...
justice for each girl and boy. That bright, shining world is just waiting to start. No anger or badness, just laughter and gladness. If only I

Slower

Colla voce (slower)

A tempo (slow)

Follow your heart
A LITTLE BIT IN LOVE
from Wonderful Town

Lyrics by BETTY COMDEN and ADOLPH GREEN
Music by LEONARD BERNSTEIN

Moderato

Leisurely (♩=♩)

EILEEN: p with charm

Mm, I'm a little bit in love, Never felt this way before

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haps a little bit more

(rhythmically)

When he looks at me, ev'rything's hazy and all out of focus

When he touches me, I'm in the spell of a strange hocus pocus

It's so I don't know I'm so I don't know I don't
know, but I know if it's love, then it's lovely! Mm, It's so nice to be alive. When you meet someone who be-

wishes you. Will he be my all, or did I just fall a little bit, a little bit in
When he looks at me, every thing's hazy and all out of focus

When he touches me, I'm in the spell of a strange hocus pocus

It's so I don't know I'm so I don't know I don't know, but I know if it's love, then it's lovely!
It's so nice to be alive
When you meet someone who bewitches you
Will he be my all, or did I just fall a little bit, a little bit in love