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.
Foreword

Volume 5 of The Singer’s Musical Theatre Anthology applies the approach of all past volumes in the series, the first of which were published in 1987. These books represent extensive research of available material, always juggling a mixture of objectives and aims. Those aims are:

• To provide an interesting variety of musical theatre literature for an assortment of tastes and talents.

Individual and editorial tastes admittedly and inescapably play a part in the compilations, but we deliberately attempt to consider the broader preferences and needs of the thousands of singers, actors and teachers who use these books. What are the needs of the 17-year-old studying voice? Or the 25-year-old female or male ingénue? Or the 40-year-old moving beyond ingénue roles? What about someone looking for pop/rock style theatre music? We try to consider the character actor-singer as well as the handsome-voiced leading man; those with expansive vocal gifts, and those with limited singing voices; comic songs, charm songs, and dramatic songs; young voices, as well as more mature voices; singers who are sophisticated musicians, and those who are less musically advanced. The singers who use these volumes range in age from teens to senior citizens. We try to imagine as many of them as possible in choosing songs.

• To deliberately represent songs from various eras and styles.

While it is important to stay current and mine songs from contemporary shows, it is equally important to continue to delve deeper into our shared heritage of theatre music. We have sometimes encountered young musical theatre enthusiasts who only know the latest shows, and have never heard of Carousel or The Most Happy Fella. We are equally perplexed when speaking with voice teachers or singers whose knowledge of musical theatre seems to end with Hello, Dolly! Both perspectives are obviously limited.

• Beyond the most prominent songs, also to present intriguing songs that are not often encountered in other collections, and may not be available elsewhere in print.

Only by working through entire scores of musicals, usually also studying cast albums as well, do we discover less obvious songs which otherwise might not have made it onto the contents lists. A song is not worthy of attention solely because it is obscure, of course. But finding valuable songs that may have been forgotten by most, or never known, is one of the riches of the series.

• To present the music in a responsible, faithful edition.

Standard piano/vocal (or piano/vocal/guitar) sheet music has long been the general format for theatre music, and is an important way for songs to be available for the widest possible use, including millions of amateur pianists. But sheet music editions—simplified, often transposed, and usually with the melody in the piano part—are often not the best source for a singing actor. In this series we attempt to present the music as it was originally performed in the first theatrical production, in the original keys, allowing for necessary and practical adjustments in creating an edition of the song. We also provide succinct information about the show, and enough plot synopsis to inform comprehension of the song.

• To categorize songs by voice type for practical use.

Musical theatre is often not composed with traditional voice types in mind. It is sometimes tricky business deciding whether any given song belongs in the soprano or belter volume, or in the tenor or baritone/bass volume. The vocal range of a song only tells part of the story. What is the predominant area of the voice (called the tessitura) in the song? What is the vocal timbre that the song seems to require? What type of voice is on the original cast recording?

Categorizing songs sung by sopranos who also belt is one of the most challenging aspects of the task. This is a different voice type from the naturally lower, more sultry voice that predominantly belts; or a voice of more limited range; or the brassier timbre that has little usable head voice. It is common for a musical theatre role to call for both soprano singing and belting, often times with a mix of approaches within the same song. These parts are usually cast with sopranos who also can belt; at its best it is a natural, unforced belt that is simply part of the vocal equipment of the singer well-suited to musical theatre.

In choosing songs for the soprano volume, we took into consideration whether the singer on the cast album is a soprano, even though she may be belting at times. Kristin Chenoweth is a good example of a soprano who can easily belt, depending on the character and range of the material and how she wants it to sound. Christine Ebersole is also such a singer. Clearly, she is a soprano, and even though her Act II material in Grey Gardens calls for some belting, her vocal instrument still functions as a soprano who belts. Sutton Foster is another current performer whose voice is essentially a soprano that sometimes also belts. At times the choice about where to place songs in The Singer’s Musical Theatre Anthology seems impossible, and compromise is inevitable. For Christine’s songs from Dirty Rotten Scoundrels (originally sung by Sherie René Scott), the solution was to put one in the soprano volume, and the other in the mezzo-soprano/belter volume, even though they are both sung by the same singer. We make the best judgments possible and know that there is sometimes room for other conclusions.

• Overall, to continue to value musical theatre as a body of vocal literature.

Musical theatre is a respectable body of literature that deserves the same consideration as novels, poetry, plays, symphonies, operas, or any composed and deliberately conceived work.

And, by the way, beyond being a wealth of literature deserving high-minded study, musical theatre is also fun, of course. Here’s to having some fun with the songs in this collection.

A four-volume series can’t be done alone. I thank Chris Ruck and Joel Boyd for their aid in preparing the music pages for publication. Michael Dansicker was always ready with ideas and musical sources, and I thank him for his interest and help. Some of the composers were gracious in their accommodations. Most of all, I would like to thank assistant editor Brian Dean for his enthusiastic work on “Volume 5.” Without him, you would not be holding this book in your hands.

Richard Walters
Editor
January, 2008
THE SINGER'S MUSICAL THEATRE ANTHOLOGY
Soprano Volume 5

Contents

THE APPLE TREE
18 What Makes Me Love Him?

BARNUM
15 Love Makes Such Fools of Us All

CANDIDE
22 Glitter and Be Gay

DIRTY ROTTEN SCOUNDRELS
44 Nothing Is Too Wonderful to Be True

DO RE MI
50 Cry Like the Wind

THE DROWSY CHAPERONE
35 Bride’s Lament

FIDDLER ON THE ROOF
54 Matchmaker

FUNNY FACE
62 He Loves and She Loves

GREY GARDENS
66 Daddy’s Girl
76 Will You?
81 Around the World
90 Another Winter in a Summer Town

JUBILEE
97 Begin the Beguine

KISMET
104 Baubles, Bangles and Beads

LADY, BE GOOD!
108 Fascinating Rhythm
113 The Man I Love

THE LIFE
118 I’m Leaving You

THE LIGHT IN THE PIAZZA
121 The Beauty Is
128 Fable

LITTLE WOMEN
139 Some Things Are Meant to Be

MARY POPPINS
146 Practically Perfect
154 Anything Can Happen

MR. PRESIDENT
166 The Secret Service

MYTHS AND HYMNS
170 How Can I Lose You?

OKLAHOMA!
176 People Will Say We’re in Love

ON THE TWENTIETH CENTURY
180 Never

PETER PAN
186 Who Am I?
189 My House

ROSALIE
161 How Long Has This Been Going On?

SHE LOVES ME
192 No More Candy

1600 PENNSYLVANIA AVENUE
194 Take Care of This House

SONGS FOR A NEW WORLD
198 The Flagmaker, 1775

SPRING AWAKENING
208 Whispering

STRIKE UP THE BAND
214 I’ve Got a Crush on You

SUNSET BOULEVARD
240 Too Much in Love to Care

WEST SIDE STORY
219 I Feel Pretty
226 Somewhere

WICKED
238 Let Us Be Glad
229 Thank Goodness

not from a show:
246 The Girl in 14G
ABOUT THE SHOWS

THE APPLE TREE

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Jerry Bock, Sheldon Harnick, with Jerome Coopersmith
DIRECTOR: Mike Nichols
CHOREOGRAPHERS: Herbert Ross, Lee Theodore
OPENED: October 18, 1966, New York; a run of 463 performances

Here was a new concept for Broadway—one musical containing three separate one-act musicals, like Puccini’s Il Trittico or Offenbach’s Tales of Hoffman. Though the stories in The Apple Tree have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. The female and male leads are generally played by the same actors for all three acts; Barbara Harris and Alan Alda were the original Broadway leads. Act I is based on Mark Twain’s book The Diaries of Adam and Eve, and deals with the dawn of humanity and the loss of innocence. “What Makes Me Love Him?” is sung by Eve at the end of Act I, about her imperfect man, Adam. This story of Adam and Eve is about the realizations, compromises and forgiveness required to sustain a loving bond in the first ever human relationship. Act II is based on Frank R. Stockton’s short story, “The Lady or the Tiger?,” in which a warrior’s fate, unresolved in the story, is determined by the choice of door he enters. Act III is based on Jules Feiffer’s short story “Passionella,” a uniquely American take on “Cinderella,” in which a female chimney sweep fulfills her dream of becoming a glamorous movie star. A Broadway revival starring Kristin Chenoweth and Brian d’Arcy Jones opened in December 2006 and ran a few months.

BARNUM

MUSIC: Cy Coleman
LYRICS: Michael Stewart
BOOK: Mark Bramble
DIRECTOR AND CHOREOGRAPHER: Joe Layton
OPENED: April 30, 1980, New York; a run of 854 performances

This version of the story of America’s “Prince of Humbug,” Phineas Taylor Barnum, doesn’t focus on biography or characterization as much as it offers a circus concept musical. The original production had the cast constantly in motion as they tumbled, clowned, marched, twirled, or flew through the air. Jim Dale was the original Barnum on Broadway, and Glenn Close was his wife Charity (Chairy). Barnum defines “humbug” as simply the puffing up of the truth. The show offers a tour of the highlights of Barnum’s career from 1835 to 1880. Along the way various acts appear: Tom Thumb, Jumbo the elephant, and Swedish nightingale Jenny Lind, an opera star. Barnum presents his first American concert, whose feature number is “Love Makes Such Fools of Us All.” Barnum has a dalliance with her and tours with Jenny, leaving his wife for a time. He tires of the demanding diva and returns to Chairy, who is continually trying to convince her husband to settle down to a more normal life away from show business. Barnum does for a time, until Chairy dies. He realizes that a conventional life is not for him, and makes the deal with James A. Bailey to create “The Greatest Show on Earth” (which after a later merger became Ringling Bros. & Barnum & Bailey Circus).

These notes are principally by the editor, with occasional writing by Stanley Green excerpted from Broadway Musicals Show by Show, published by Hal Leonard.
CANDIDE

MUSIC: Leonard Bernstein
LYRICS: Richard Wilbur, John La Touche, Dorothy Parker; additional lyrics by Stephen Sondheim
BOOK: Lillian Hellman; revised by Hugh Wheeler
DIRECTOR: Tyrone Guthrie
CHOREOGRAPHER: Anna Sokolow
OPENED: December 1, 1956, New York; a run of 73 performances

Based on the novel by Voltaire, Candide has had a long history, with various versions of the show emerging. The original version of the show was withdrawn by the writers. Subsequently there was the 1973 Chelsea Version. The 1982 New York City Opera Version, the 1988 Scottish Opera Version (recorded, with Bernstein conducting), and a couple of others along the way. The complex plot is somewhat different in each version. Starting in Westphalia, Germany, described as the "best of all possible worlds," we meet Doctor Pangloss, philosopher and tutor to the virginal royal daughter Cunegonde. Thunder-ten-Tromp (originally played by Barbara Cook), her beautiful brother Maximilian, the baron's bastard nephew Candide, and willing servant Paquette. Candide is thrown out of Westphalia, just as it is sacked and burned by the Bulgarian army. They kill all but the gradually promiscuous Cunegonde, who is to be their concubine in order to survive and escape in the only lifeboat. She escapes, throws her profession, and through a time-share agreement becomes the ornamented mistress of two rich and powerful men. In Act I Cunegonde has developed a strong taste for the luxury given to her by her benefactors, apparent in this witty spin on the operatic tradition of a "jewel song" in "Glitter and Be Gay." As she undresses for the evening she comments on her "fallen state" while removing her finery and jewelry with the help of her maid servant Candide, who believes her dead, finds her there. Their reunion is short-lived as Candide inadvertently kills Cunegonde's two masters. The lovers flee to South America, where they come across Paquette and Maximilian, thought to be dead, but are slaves to the Governor of Buenos Aires. Maximilian is happy to hear from Candide that Cunegonde is alive (though at present she has been captured by pirates), but is still enraged by bastard Candide's interest in his sister. To escape arrest for an accidental crime, Candide escapes and stumbles on the gold city Eldorado. After a time he tires of its riches, and leaves to search for Cunegonde. Who has become enslaved as a courtesan to a Turk. Maximilian is also enslaved there. Candide buys them, and they seek out Doctor Pangloss, who states that his new philosophy is to abandon the illusion of true perfection, and to work hard and live in rustic simplicity.

DIRTY ROTTEN SCOUNDRELS

MUSIC AND LYRICS: David Yazbek
BOOK: Jeffrey Lane
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: March 3, 2005. New York; a run of 627 performances

David Yazbek's follow-up to The Full Monty on Broadway (2000) was also based on a notable movie, Dirty Rotten Scoundrels takes its name and plot from the 1988 film starring Michael Caine and Steve Martin, which itself was a remake of the 1964 movie Bedtime Story starring David Niven, Marlon Brando and Shirley Jones. The essential story remains the same. Two con men are initially at their game separately, preying upon lonely, wealthy women vacationing on the French Riviera. The suave, British Lawrence Jameson (John Lithgow in the original cast) wins and dines women out of their money, posing as a rich, deposed prince needing funds to fight revolutionaries. Cross American Freddy Benson (Norbert Leo Butz in the original cast) tries to usurp the female fortune through a sub story. When the two grifters meet, they decide that the small town on the French Riviera isn't big enough for both of them. They choose a mark, Christine Colgate (Sherri René Scott in the original cast), the "American Soap Queen." Whoever gets to her money first will get to remain in town. In the end, after many double-crosses, the two scoundrels learn that they're not the only schemers on the French Riviera. Christine swindles them both. "Nothing Is Too Wonderful To Be True" is sung near the end of Act I, after Freddy tells Christine that he has lost the use of his legs, and his only hope is $50,000 treatment from Dr. Emil Shuffhausen in Vienna. Christine is touched (or she pretends she is) and promises to help him. Freddy can't believe it, and she sings to assure him. Christine sings the "straight" version of the song, then Freddy adds a more wisecracking version before they briefly sing together at the end. The song has been adapted as a solo for Christine in this edition. This role includes both belting and soprano singing; Christine's song "Here I Am" appears in The Singer's Musical Theatre Anthology: Mezzo-Soprano/Baritone Volume 3.

DO RE MI

MUSIC: Jule Styne
LYRICS: Betty Comden and Adolph Green
BOOK: Garson Kanin
DIRECTOR: Garson Kanin
CHOREOGRAPHERS: Marc Breaux, Dede Wood
OPENED: December 26, 1960, New York; a run of 400 performances

A wild satire on the underworld muscleing in on the jukebox business, Do Re Mi was adapted by Garson Kanin from his own novel. Hubie Cram, a former gangster, is trying to go legit with a scheme to make a fortune in the jukebox and music promotion business. Gangsters come back into his life, causing chaos. Hubie makes a success of Tilda Mullen, an overly earnest young singer with a flair for melodrama. Tilda Mullen sings "Cry Like the Wind" near the middle of Act I. Reflecting her character, the song is naive, empty and excessively moody. With music reminiscent of the raffish denizens of Guys and Dolls, the show offered two of Broadway's top clowns of the era: Phil Silvers as a fast-talking would-be big shot, and Nancy Walker as his long-suffering spouse. The stand-out ballad in the show is "Make Someone Happy." Nathan Lane and Randy Graff starred in a 1999 "Encores!" revival (recorded by DRG).
THE DROWSY CHAPERONE

MUSIC AND LYRICS: Lisa Lambert, Greg Morrison
BOOK: Bob Martin, Don McKellar
DIRECTOR AND CHOREOGRAPHER: Casey Nicholaw
OPENED: May 1, 2006, New York

This show-within-a-show features a rather sour character simply called the Man in Chair, who escapes his depression by obsessively playing an old recording of a 1928 musical, The Drowsy Chaperone. Its story is of an actress, Janet Van De Graaff (Sutton Foster in the original cast), indulgent in vanity, engaged to a man she has only recently met. The show, characters, story and songs are an affectionate send-up of stage and screen clichés. Through it all, the Man in Chair gets swept up in the action, and comments to the audience. As the introduction to “Bride’s Lament,” the Man in Chair states: “Act II of The Drowsy Chaperone begins with this, a haunting lament from a very depressed bride. Now, when you’re listening to this, try to ignore the lyrics. I know it will be difficult, but block them out. They’re not the best. But the tune is beautiful, and it truly communicates the bride’s state of mind. Just ignore the lyrics.” It’s a wacky number. Beyond its emphasis on the lost monkey, she refers to Robert, her fiancé. This song and role is for a soprano who can also belt.

FIDDLER ON THE ROOF

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joseph Stein
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: September 22, 1964, New York; a run of 3,242 performances

An undeniable classic of the Broadway theatre, Fiddler on the Roof takes a compassionate view of a Jewish community in Czarist Russia, where the people struggle to maintain their identity in the face of persecution. Based on tales by Sholem Aleichem, including “Tevye’s Daughters,” the theme struck such a universal response that the fiddler was perched precariously on his roof for a Broadway record for its time of over seven years, nine months. The plot is set in the village of Anatevka in 1905, and tells of the efforts of Tevye, his wife Golde, and their five daughters to cope with their harsh existence. “Matchmaker” comes near the top of the show. Hodel and her sister Chava excitedly sing with another sister, Tzeitel, about finding a husband. After hearing Tzeitel’s reply as she poses as the matchmaker, Yente, the girls realize that a marriage match might not be a happy one, and they backpedal on their wishes in the second verse. Tevye is deeply devoted to Jewish customs, and suffers as his daughters test this with their romances and marriage plans. Disregarding the traditional role of the matchmaker, the play’s end, when a Cossack pogrom has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America. An acclaimed film version was released in 1971. Of the four Broadway revivals to date, the most successful opened in 2004 and ran for nearly two years.

FUNNY FACE

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Fred Thompson, Paul Gerard Smith
DIRECTOR: Edgar MacGregor
CHOREOGRAPHER: Bobby Connolly
OPENED: December 22, 1927, New York; a run of 244 performances

Before becoming a movie star, Fred Astaire was a renowned stage performer in vaudeville and on Broadway, part of a team with his sister, Adele Astaire. Funny Face was the second musical George and Ira Gershwin wrote for the Astaire team. Like Lady Be Good!, the first Gershwin show for the Astaires, it was a light and breezy slap of a musical with timeless classic songs and plenty of opportunities for dance. Frankie Wynne (Adele) is the ward of the protective Jimmie Reeve (Fred). She persuades aviator Peter Thurston to steal her incriminating diary from Jimmie’s safe. Peter steals a bracelet by accident instead, launching a comic chase to various locales, winding up in Atlantic City. “He Loves and She Loves” is a romantic duet for Frankie and Peter near the beginning of Act II. Though her voice is unknown today, Adele Astaire’s light theatre soprano introduced several famous Gershwin standards to the world in the 1920s. Fred Astaire starred with Audrey Hepburn in the 1957 film Funny Face, which retained four original songs, including “He Loves and She Loves,” but used a completely different story. This song and five others from Funny Face were incorporated into the 1983 musical My One and Only, which had a new book.

THE GIRL IN 14G

not from a show

MUSIC: Jeanine Tesori
LYRICS: Dick Scanlan

Though not from a show, “The Girl in 14G” is by theatre songwriters, the team who created the stage musical Thoroughly Modern Millie. It is a character song, theatrical in nature. Its inclusion in this collection seems well-justified. The song is signature literature for Kristen Chenoweth. Recorded on her 2001 solo CD Let Yourself Go.
GREY GARDENS

MUSIC: Scott Frankel
LYRICS: Michael Korie
BOOK: Doug Wright
DIRECTOR: Michael Greif
CHOREOGRAPHER: Jeff Calhoun
OPENED: November 2, 2006, New York; a run of 308 performances

Grey Gardens: the musical, is based on Grey Gardens, the 1975 film documentary, about an eccentric mother and her equally eccentric daughter who remain for decades in a crumbling mansion on Long Island in East Hampton, New York. After a Prologue, Act I of the musical speculates on the past of the principal characters as they were in July, 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith "Little Edie" Bouvier Beale. Their mansion home is refined and cultivated. Little Edie is in a relationship with Joseph Kennedy, Jr (older brother of the president), but her mother sabotages the engagement. Little Edie sings "Daddy's Girl" to Joe, trying to distance herself from her mother's attacks on her character, attempting to convince Joe that he should still marry her. This is the kind of song that is sung by a soprano who mixes "head voice" and belting. The engagement is off, though the guests are assembled for the party. The mother Edith, a singer, glasses over any trouble, instead taking center stage and performing "one of our all-time favorites," the wiseful "Will You?"

In Act II of the musical, set in 1973 and most closely based on the documentary, the 79-year-old Edith, and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin, isolated from the world, drifting in time. Their relationship is complex and co-dependent. In "Around the World" Edie rages about living in her mother's house, but she escapes into make believe with her mementos and memorabilia, and the contrasting sections of music reflect the shift from anger to nostalgic retreat. Later, as Edie is once again on the verge of leaving, she reluctantly stays and dreads "Another Winter in a Summer Town." Christine Ebersole, the original performer of Edith in Act I and Little Edie in Act II, is clearly a soprano, though the range of the Act II songs is modest and they call for some bel canto. Ebersole won a Tony Award for Best Actress in a Musical.

JUBILEE

MUSIC AND LYRICS: Cole Porter
BOOK: Moss Hart
DIRECTOR: Hassaad Shurt
CHOREOGRAPHER: Albertina Rasch
OPENED: October 12, 1935, New York; a run of 169 performances

This Cole Porter/Moss Hart show takes place in a fictional European country. The royal family is threatened with revolution, and in response they give up on ruling the country and instead take individual paths of making their long-held personal dreams come true. Of course, the royals find new romances, who teach them some lessons in humanity from the perspective of the common folk. The Prince meets singer Karen O'Kane who beguiles him as she is performing the song "Begin the Beguine" at their first acquaintance. The revolution turns out to be a hoax. The now wiser royals return to their court with their romances intact. "Begin the Beguine" became a classic, recorded by many artists. The song appeared in a lavish number in the film Broadway Melody of 1938, danced by Eleanor Powell and Fred Astaire, in a 1943 Deanna Durbin picture Her to Hold, and in the highly Hollywoodized 1946 Cole Porter biopic Night and Day.

KISMET

MUSIC AND LYRICS: Robert Wright, George Forrest (based on music by Alexander Borodin)
BOOK: Charles Lederer, Luther Davis
DIRECTOR: Albert Marre
CHOREOGRAPHER: Jack Cole
OPENED: December 5, 1935, New York; a run of 383 performances

The story of Kismet was adapted from Edward Knoblock's play, first presented in New York in 1911 as a vehicle for Otis Skinner. The music of Kismet was adapted from themes by Alexander Borodin in such works as the "Polovetsian Dances" from the opera Prince Igor. The action of the musical occurs within a 24 hour period, in and around ancient Baghdad. A poor, scheming, gypsy-like Public Poet assumes the identity of Hajj the beggar and gets into all sorts of Arabian Nights adventures. His conniving gets him elevated to the position of emir of Baghdad and as a result, his beautiful daughter Marisah weds the handsome young Caliph. In the lead up to "Baubles, Bangles and Beads" in Act 1, Marisah has previously been sent by her father to steal oranges for their breakfast from stall merchants in the bazaar. The fruit vendor victim of her theft pursues her, and her father steps in just in time to give the vendor some money just crafted acquired. The Poet gives Marisah some cash, and she strolls the bazaar, looking at the jewelry and singing "Baubles, Bangles and Beads," accompanied by ensemble. The dashing Caliph first spots her as she sings the number. The film version was directed by Vincente Minnelli was released in 1955, with soprano Ann Blyth as Marisah.
LADY, BE GOOD!

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Guy Bolton, Fred Thompson
DIRECTOR: Felix Edwards
CHOREOGRAPHER: Sammy Lee
OPENED: December 1, 1924, New York; a run of 330 performances

Fred Astaire, teamed with his sister Adele, were vaudeville headliners and minor players in revues on Broadway before the Gershwin brothers featured them in the light and breezy musical Lady, Be Good! and made them stars. This was the first of 14 musicals George and Ira Gershwin wrote for Broadway. Originally titled Black Eyed Susan, Lady, Be Good!, written specifically for the Astaires, has a simple story about Dick Trevor (Fred) and his sister Susie (Adele), a carefree vaudeville team, orphans living in New England. Dick is in love with well-off Shirley, but can’t ask her to marry him because he’s broke. The brother and sister are evicted, which was actually encouraged by the wealthy Jo Vanderwater, in love with Dick, who wanted him to hit bottom and realize the advantages of marrying a woman with money. For the time being Dick and Susie are on the street. They go to Jo’s party, mainly for the free food “Fascinating Rhythm,” from Act I, is performed as an entertainment at the party by Susie and Dick. Considering his financial situation, Dick reluctantly agrees to an engagement to Jo, which makes Susie furious and breaks Shirley’s heart. A supposed bum Susie met on the street turns out to have inherited a fortune. After lots of shenanigans, Susie is engaged to him, and her prospects allow Dick to break his engagement with Jo and go back to Shirley for the happy ending. “The Man I Love,” originally sung by Adele Astaire, was cut from the show during out of town tryouts. For a time the song was included in the score of the 1928 Gershwin musical Rosalie, sung by Marilyn Miller, but it was cut before Broadway. The third strike was in the 1930 Gershwin show Strike Up the Band, sung by Vivian Hart, but it was cut during pre-Broadway tryouts. (The song was later put into a version of Strike Up the Band sometimes performed.) It seems an unlikely beginning for what became one of the biggest torch songs of the 20th century. Though her voice is unknown today, Adele Astaire’s light theatre soprano introduced several famous Gershwin standards to the world in the 1920s. The 1941 film Lady, Be Good! (without an exclamation point) bears little resemblance to the stage musical: it includes “Fascinating Rhythm,” but only one other Gershwin song.

THE LIFE

MUSIC: Cy Coleman
LYRICS: Ira Gasman
BOOK: David Newman, Ira Gasman, Cy Coleman
DIRECTOR: Michael Blakemore
CHOREOGRAPHER: Joey McKneely
OPENED: April 26, 1997, New York; a run of 466 performances

The Life is set on and around 42nd Street of New York City in the 1980s, when the area—before its dramatic revitalization—was still the seedy but lively domain of pimps, hookers, and topless bars. Among several principal characters, Queen is one of the hookers on the street there to earn money to support her man, Fleetwood, a directionless Vietnam veteran pimp. After saving money with plans to leave “the life,” Queen discovers that Fleetwood has spent half of it on drugs. Queen later finds out that Fleetwood has been sleeping with a newcomer to the street, Mary, and ends their bond, singing “I’m Leaving You” to him. Queen later finds herself hopefully trapped in service to another pimp. Memphis. She shoots him after he kills Fleetwood. One of her street sisters, Sonja, says that she will take the rap for Memphis’ murder, portraying it as self-defense. allowing Queen to board a bus and get out of town, finally finding her freedom from “the life.”

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: April 18, 2005, New York; a run of 504 performances

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 story, after a novella by Elizabeth Spencer, concerns a wealthy North Carolina mother, Margaret Johnson (2005 Tony Award winner Victoria Clark in the original cast), and her beautiful, childlike 26-year-old daughter Clara (Kelli O’Hara in the original cast), on extended vacation in Florence and Rome in the summer of 1953. Soon after their arrival in Florence, through a chance encounter, Clara meets Fabrizio, a 20-year-old Italian man who speaks little English. Though there is a spark between them, Margaret protectively takes Clara away. As Clara strolls among the great art in the Uffizi gallery, the paintings speak to her about herself. Italy, and her romantic yearnings as she sings “The Beauty Is.” Fabrizio is determined, and with the help of his father, finally is able to spend time with Clara though Margaret continues to attempt to discourage the romance. Margaret finally reveals the reason for her concern: due to being kicked in the head as a child by a pony. Clara has had arrested mental and emotional development. Margaret takes Clara to Rome to get her away from Fabrizio. but Clara’s feelings for him remain fervent, and after much struggle she convinces her mother not to object to their marriage. Other obstacles emerge. Finally. just before the wedding Clara says to her mother that she cannot bear to leave her, but Margaret reassures her. At the end of the musical, left alone. Margaret sings “Fable,” revealing her worries and unfulfilled wishes, concluding that the hopeful opportunity for real love is worth any risks.
LITTLE WOMEN

MUSIC: Jason Howland
LYRICS: Mindi Dickstein
BOOK: Allan Knee
DIRECTOR: Susan H Schulman
CHOREOGRAPHER: Michael Lichtefeld
OPENED: January 23, 2005, New York; a run of 137 performances

The musical is based on the famous 19th century American novel by Louisa May Alcott about the close-knit March family of Concord, Massachusetts, during the Civil War. Four sisters (Jo, Meg, Amy and Beth) and their mother (Marmee) make the best they can of their lives while the patriarch of the household is serving in the US Army as a chaplain. Among several plot twists involving various sisters, Jo lands in New York, where she is an aspiring writer. She returns to Massachusetts when she hears that Beth, always weak, has contracted scarlet fever. As Jo attends to her dying little sister, a still cheerful and peaceful Beth sings "Some Things Are Meant to Be" with her, eventually asking Jo to "let me go now." Though devastated, the family carries on after Beth's death. Amy marries Laurie, Jo's one-time best-friend who surprised her with a proposal she turned down. Jo matures as a young woman and a writer, and has a loving relationship with the older Professor Blaire. The story ends with the announcement that Jo's book, Little Women, about her life with her sisters, has found a publisher. There have been several non-musical films made of the story. The most often encountered are the 1933 film starring Katharine Hepburn, the 1949 film starring Jane Alyson and Elizabeth Taylor, and the 1994 film starring Winona Ryder, Susan Sarandon and Christian Bale as Laurie.

MARY POPPINS

MUSIC AND LYRICS: Richard M Sherman and Robert B Sherman, with new songs and additional music and lyrics by George Stiles and Anthony Drewe
BOOK: Julian Fellowes
DIRECTOR: Richard Eyre
CHOREOGRAPHER: Matthew Bourne

The magical and prickly character of the British nanny Mary Poppins was created by author PL Travers in eight books published from 1934 to 1988. Mary mysteriously arrives, blown by the wind, at 17 Cherry Tree Lane in London to care for the children of the Banks family. Though stern, Mary Poppins creates fantastical adventures and lessons for the children, often with the company of her chimney sweep friend Bert. Through Mary Poppins' influence, each member of the dysfunctional and disconnected Banks family gets set on the right path, though she leaves for a time to teach them a lesson. Julie Andrews starred in the 1964 Disney film musical, with songs by Richard and Robert Sherman. The stage musical, based on the movie and books, first opened in London in 2004. Nine songs from the movie were incorporated into the stage score, with the addition of seven new songs, including "Anything Can Happen" and "Practically Perfect." Soon after her arrival at the Banks household. Mary inappropriately cites her credentials and describes herself to Jane and Michael in "Practically Perfect," and promises that after a time under her care, the children also will meet the same standards. Near the end of the show, after father George Banks has been suspended without pay from the bank of his employment for supposedly making the wrong choice about investments with a client, he learns that his choice actually has made the bank a fortune and all is well. Mary looks on with the children, teaching them that "Anything Can Happen" if you let it. With all happy and in order, Mary Poppins realizes that the Banks no longer need her, and she leaves them.

MR. PRESIDENT

MUSIC AND LYRICS: Irving Berlin
BOOK: Howard Lindsay and Russel Crouse
DIRECTOR: Joshua Logan
CHOREOGRAPHER: Peter Gennaro
OPENED: October 20, 1962, New York; a run of 265 performances

Irving Berlin's last Broadway score was Mr. President, a story about a fictional American president and his family during their last days in the White House. Present Henderson has lost re-election after a politically disastrous visit to the USSR. After retiring to civilian life, he is bored and decides to run for the US Senate. In Act I the president's young adult daughter, Leslie, complains of the constraints on her life and her lack of privacy in "The Secret Service." The show was considered old-fashioned by critics and audiences of 1962. A year when the Kennedys were the more captivating and glamorous occupants of the real White House.
MYTHS AND HYMNS

MUSIC, LYRICS AND BOOK: Adam Guettel
DIRECTOR: Tina Landau
OPENED: March 31, 1998, New York; a run of 16 performances

The source material for Guettel’s *Myths and Hymns* is just that—mythological figures such as Icarus, Pegasus and Sisyphus, and old texts from a Presbyterian hymnal of 1886 that Guettel found in a used book store. The composer stated, “I used these dissimilar cosmologies as points of departure and discovered as I went along that they have a lot in common—a desire to transcend earthly bounds, to bond with something or someone greater” The song cycle for the theatre premiered Off-Broadway under the name *Saturn Returns*, but was later changed to the present title. Tina Landau, director of Guettel’s *Floyd Collins*, helped conceive this night of music, a staged concert which focuses on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. The final version of the score was recorded on a cast album by the composer (a tenor) with various artists.

OKLAHOMA!

MUSIC: Richard Rodgers
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Rouben Mamoulian
CHOREOGRAPHER: Agnes de Mille
OPENED: March 31, 1943, New York; a run of 2,212 performances

*Oklahoma!*, based on the Lynn Riggs play *Green Grow the Lilacs*, is a recognized landmark in the history of American musical theatre. The initial Richard Rodgers and Oscar Hammerstein II collaboration, is not only expertly fused the major elements in the production—story, songs and dances—it also utilized dream ballets to reveal hidden desires and fears of the principals. *Oklahoma!* captured the America's values of the U.S. during World War II, a distinct change from the urban, edgy wit of the musicals of the 1930s. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent cowboy Curly or the menacing farm hand Jud gets to take farm girl Laurey to the box social. Though she accepts Jud’s invitation in a fit of pique, Laurey really loves Curly. When he finds out that Laurey is going to the social with Jud, Curly tries to convince her to change her mind. Not yet able to fully confess their feelings, they exchange a flirtatious warning in “People Will Say We’re in Love.” Each sings a verse; this solo version for soprano present Laurey’s lyrics only. At the social Jud lashes out at Laurey when she doesn’t return his feelings. She fires him; he threatens her. She turns to Curly for comfort and they finally admit their feelings for one another. At their wedding they join in celebrating Oklahoma’s impending statehood, then—after Jud is accidentally killed in a fight with Curly—the couple rides off in their surrey with the fringe on top. With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for 15 years, until being overtaken by *My Fair Lady*. None of these three revivals to date of *Oklahoma!* on Broadway have enjoyed long runs. The movie version, the first film made in the Todd-AO process, was released in 1955, starring Gordon MacRae and Shirley Jones.

ON THE TWENTIETH CENTURY

MUSIC: Cy Coleman
LYRICS AND BOOK: Betty Comden, Adolph Green
DIRECTOR: Harold Prince
CHOREOGRAPHER: Larry Fuller
OPENED: February 19, 1978, New York; a run of 449 performances

Based on the 1932 Ben Hecht play *Twentieth Century* and the 1934 Howard Hawkes film of the same title, the musical *On the Twentieth Century* takes place on a train traveling from Chicago to New York in the early 1930s. On board is an array of characters, each with a predicament. The show, in the spirit of the nostalgia era of the 1970s, is a screwball comedy that also lampoons operetta at times. Oscar Jaffe (John Cullum in the original Broadway cast) is a megalomaniac theater producer out of cash after a string of flops. He ducks out of Chicago to avoid paying bills and actors for a failed production and books a ticket on the Twentieth Century Limited to gain access to film star Lily Garland, traveling with her annoyingly jealous and self-absorbed movie actor boyfriend, to persuade her to return to the stage. Lily detests the idea of returning to her former Svengali, and makes her reply to Jaffe’s antics who deliver the offer in “Never.” But the battle between Oscar and Lily goes on all the way to New York. The role of Lily was originally played by Madeline Kahn, taken over after two months by Judy Kaye. Other notables in the cast: Kevin Kline (Lily’s boyfriend Bruce Granit), and Imogene Coca as a wealthy religious fanatic, who actually is discovered to be an escaped mental patient.
PETER PAN

MUSIC AND LYRICS: Leonard Bernstein
PLAY: JM Barrie
DIRECTOR: John Burrell
OPENED: April 24, 1950, New York; a run of 321 performances

J M Barrie’s play first appeared in London in 1904, and in New York the following year Peter Pan was revived five times on Broadway between 1906 and 1928. In 1950 veteran film and stage actress Jean Arthur played Peter on Broadway to Boris Karloff’s Captain Hook. Leonard Bernstein and director/choreographer were initially asked to make a musical of Peter Pan, but plans changed when it was discovered that star Jean Arthur couldn’t sing. Instead, incidental music and Bernstein songs were added to the Barrie play, but the result was not a musical. Wendy, oldest of the children in the Darling family, sings “Who Am I?” early in the play before going to bed. She discovers Peter Pan, a fairy-like “boy who wouldn’t grow up.” After he teaches Wendy and her two brothers to fly, he takes them to Neverland, land of the lost boys. Wendy is blown out of the air by a cannon, and Peter and the boys offer to build a house for her, the solo girl there, for recuperation. She describes her dream abode in “My House.” A full-fledged musical, with a score by Jule Styne and others, opened on Broadway in 1954.

ROSALE

MUSIC: George Gershwin. Sigmund Romberg
LYRICS: PG Wodehouse, Ira Gershwin
BOOK: William Anthony McGuire, Guy Bolton
DIRECTOR: William Anthony McGuire
CHOREOGRAPHER: Seymour Felix
OPENED: January 10, 1928, New York; a run of 335 performances

Sigmund Romberg was busy writing The New Moon as well as Rosalie, so George and Ira Gershwin, just finishing the musical Funny Face, were asked to add songs to the incomplete Romberg score. The story was “inspired” by recent news events: Lindbergh’s solo flight to Paris, and the U.S. visit of Romania’s Queen Marie and her princess daughter. In the musical, after West Point ace Richard Fay has flown to the mythical kingdom of Romanza to be near the Princess Rosalie, the royal family goes on a state visit to the U.S. They encounter the plucky Mary O’Brien (the second female lead), who shows the royals New York. Her character has the one song from the show that survived to become a standard. “How Long Has This Been Going On?,” sung to a friend whom she suddenly realizes is her true romance. The verse of the song refers to kissing booths at bazaars, a common charity fundraiser of the period. A 1937 movie, starring Eleanor Powell and Nelson Eddy, retained the basic story but had a completely new score by Cole Porter.

SHE LOVES ME

MUSIC: Jerry Bock
LYRICS: Sheldon Harnick
BOOK: Joe Masteroff
DIRECTOR: Harold Prince
CHOREOGRAPHER: Carol Haney

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. To demonstrate her sales skills, the job-seeking, quick-thinking Amalia Balash (originally played by Barbara Cook) successfully uses an original approach with a music box, instead portraying it as an elaborate candy box with a gentle musical warning about over indulgence. As the music box plays (the piano accompaniment), Amalia sings “No More Candy” to a customer and makes a handsome sale. The store owner is very impressed and hires her. Amalia and Georg, the senior clerk, are soon squabbling regularly. They don’t realize that they are actually anonymous, amorous pen pals who met in a Lonely Hearts newspaper ad. A few months later Amalia and Georg agree to meet one night at the Café Imperiale, 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 over being stood up 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? Amalia suddenly realizes that Georg isn’t so bad, despite their arguments, and when Georg reveals his true identity as her correspondent the two let down their guard and embrace romance. 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.
1600 PENNSYLVANIA AVENUE

MUSIC: Leonard Bernstein
LYRICS AND BOOK: Alan Jay Lerner
DIRECTORS AND CHOREOGRAPHERS: Gilbert Moses, George Faison
OPENED: May 4, 1976, New York; a run of 7 performances

The address of the title is of the White House. The musical focused on the building and its inhabitants, including presidents, first ladies, staff and servants, assaults on the White House in its early years, as well as exploring class and racial issues through the eyes of servants. From Act I, “Take Care of This House,” the stand-out ballad from the score, was sung by first lady Abigail Adams as the term of her husband ends and Thomas Jefferson’s presidency begins. 1600 Pennsylvania Avenue was Leonard Bernstein’s last Broadway musical. Although it was not a success, and he withdrew the work from his canon, he remained fond of the score and used some of its themes in later works. A one-hour concert version, A White House Cantata, was created after Bernstein’s death.

SONGS FOR NEW WORLD

MUSIC AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: October 26, 1995, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffeehouse pianist named Jason Robert Brown play some of his original compositions. A collaboration and a friendship were born when she heard he was working on a concert evening of songs that played like offbeat short stories. Originally conceived as a straight-forward collection of Brown’s theatre and cabaret songs, a more theatrical concept for Songs for a New World began to take shape, though it still was without a conventional plot. The piece was developed at a summer festival in Toronto. It played Off-Broadway in 1995 on a unit set reminiscent of both a ship and a playground. Though its run was brief, the show has gained a fervent following in musical theatre circles. Musically distinctive and precocious, the songs look at life from unusual angles. In the New York production “The Flagmaker, 1775” was performed before a large American flag hanging above the stage. The song portrays the worry and dread of a wife and mother sewing the flag during wartime.

SPRING AWAKENING

MUSIC: Duncan Sheik
LYRICS AND BOOK: Steven Sater
DIRECTOR: Michael Mayer
CHOREOGRAPHER: Bill T. Jones
OPENED: December 10, 2006

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide. The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion. Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids such things. By chance she meets Melchoir in a secluded forest and they surrender to their desires. Melchoir’s friend Moritz is so distraught that he kills himself, and the headmasters of the school blame Melchoir and expel him. Meanwhile, Wendla has become pregnant. In Act II, Wendla sings the ponderous “Whispering” about her difficult predicament and her baby. Though the range of the song is limited, the original cast recording (sung by Lea Michele) demonstrates that it is for an amplified rock soprano timbre, not a theatre belting voice. Wendla’s mother finds someone who will perform an abortion in secret, but Wendla dies as a result of it. Though officially her death is attributed to anemia, Melchoir considers suicide, but the spirits of Wendla and Moritz comfort him and he continues on.
STRIKE UP THE BAND

MUSIC: George Gershwin
LYRICS: Ira Gershwin
BOOK: Morrie Ryskind (based on a libretto by George S. Kaufman)
DIRECTOR: Alexander Leftwich
CHOREOGRAPHER: George Hale
OPENED: January 14, 1930. New York; a run of 191 performances

"Strike Up the Band" was first scheduled for a 1927 Broadway opening, but the original George S. Kaufman book was so uncompromisingly grim in its antiwar sentiment that the show closed on the road. Morrie Ryskind then rewrote the story, putting most of the action in a dream, and lightened up the tone. The revised script is set in and around the Horace Fletcher Chocolate Works company, with scenes also in Switzerland. The story deals with a war between the United States and Switzerland over the issue of tariffs on imported Swiss chocolate, with plenty of room for barbs aimed at jingoists, politicians, and White House advisors. This was the first of a number of shows of the 1930s that, influenced by the Depression and the growing threat of another World War, were emboldened to make satirical observations. But there is also light romance. In Act II, the characters Anne Draper and Timothy Harper sing "I've Got a Crush on You." Though the original performance style was gently rhythmic. From the 1930s on the performance tradition of this standard became slow and earnest. Such love songs were less sentimentally performed in the 1920s and 1930s. Doris Carson, the original performer of the role of Anne Draper, later starred as Frankie Frayne in "On Your Toes". The 1940 Busby Berkeley/Judy Garland/Mickey Rooney movie "Strike Up the Band" is a completely different story; only the show title and title song of the Gershwin stage musical were retained.

SUNSET BOULEVARD

MUSIC: Andrew Lloyd Webber
LYRICS AND BOOK: Don Black, Christopher Hampton
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Bob Avian
OPENED: July 12, 1993. London; a run of 1,529 performances; November 17, 1994, New York; a run of 977 performances

Based on the 1950 Billy Wilder film which starred Gloria Swanson and William Holden. "Sunset Boulevard" provided London's West End and Broadway with a great diva vehicle. In 1950 Hollywood, Norma Desmond is a demented, aging and forgotten movie star of the silent era, living in eerie isolation in a mansion on Sunset Boulevard. Young screenwriter Joe Gillis stumbles into Norma's life and she falls in love with him; he reluctantly accepts her lavish attention. Norma has a pathetic plan to return to the screen with her own hopelessly overwritten script adaptation of "Salome", which she wants Joe to edit. She thrills when the studio calls her, but she's then crushed to learn they don't want her—they want her vintage car as an antique prop. Joe despises himself for playing gigolo to Norma. He has a budding romance with Betty Schaefer (first played on Broadway by Judy Kuhn), a young woman his own age interested in him and his writing. At first Betty helps Joe by editing a script he's written. Trying to hide his life with Norma, he does not reveal much to Betty, who becomes confused. She is engaged to Artie, but Joe's kiss changes her feelings. She is "Too Much in Love to Care," a duet with Joe adapted as a solo for this edition. Joe finally tells Betty the truth. When he tries to move out of Norma's house and life, the star's sanity quickly falls apart. She shoots and kills him. When the police come to take her away, Norma is so deluded that she believes the media crowd gathered is a movie crew, and utters the famous line, "Mr. DeMille, I'm ready for my close-up."

WEST SIDE STORY

MUSIC: Leonard Bernstein
LYRICS: Stephen Sondheim
BOOK: Arthur Laurents
DIRECTOR AND CHOREOGRAPHER: Jerome Robbins
OPENED: September 26, 1957. New York; a run of 732 performances

"West Side Story" is loosely based on William Shakespeare's "Romeo and Juliet." Gangs rule the streets of the west side of New York City in the 1950s, before the area was revitalized with the construction of Lincoln Center in the 1960s. The Jets are tough Americans, in hate-filled rivalry with the Sharks, tough Puerto Ricans. Tony (Larry Kert in the original cast), a former Jet trying to go straight with a regular job, meets Maria (Carol Lawrence in the original cast), sister to one of the Sharks, at a dance held at a gym. They instantly fall in love, drawing anger from Maria's brother, Bernardo, leader of the Sharks. Riff, leader of the Jets, challenges the Sharks to a rumble. Tony later secretly visits Maria's fire escape balcony, where they confirm their love, uniting as one the next day. After business hours, in the bridal shop where Maria works, that evening Tony goes to the rumble to try to stop it, but when Bernardo stabs Riff, Tony instinctively stabs and kills Bernardo. As this is happening, before she knows of Bernardo's death, in her bedroom Maria confides to her friends her emotions at being in love in "I Feel Pretty," which opens Act II. Maria learns from Chino, a Shark, that Tony has killed Bernardo just before Tony steals into her bedroom. First enraged and bitter, she settles down in Tony's embrace, and they dream of a safe and peaceful place away from the gang-ridden existence in the city. After a ballet representing this dream, a character simply called A Girl sings "Somewhere." Chino later shoots and kills Tony. Maria grieves over his body. The 1961 film version retained most of the score, but made significant shifts in song and scene order. At this writing the musical has had two fairly short-lived revivals on Broadway in 1964 and in 1980. The London production opened in 1958.
WICKED

MUSIC AND LYRICS: Stephen Schwartz
BOOK: Winnie Holzman, based on the novel Wicked: The Life and Times of the Wicked Witch of the West by Gregory Maguire
DIRECTOR: Joe Mantello
CHOREOGRAPHER: Wayne Cilento
OPENED: October 30, 2003, New York

Stephen Schwartz’s return to Broadway came with the hit musical Wicked. Based on Gregory Maguire’s 1995 book, the musical chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L. Frank Baum’s The Wonderful Wizard of Oz. As the musical begins, the citizens of Oz celebrate the death of the Wicked Witch of the West, led by Glinda singing “Let Us Be Glad.” A flashback begins that tells the story of the complex relationship between the misunderstood Elphaba Thropp (the Wicked Witch of the West) and the ambitious Galinda Upland (Glinda, the Good Witch of the North). Near the beginning of Act II Glinda and Madame Morrible hold a press conference to announce Glinda’s engagement to Fiyero Tiggular, a Winke Prince, in the song “Thank Goodness.” Glinda and Elphaba form a friendship in secret and unite against the duplicitous Wizard. Fiyero winds up with Elphaba, whose staged death at being melted is actually a hoax. The original cast included Kristin Chenoweth as Glinda, Idina Menzel as Elphaba, Norbert Leo Butz as Fiyero, and Joel Grey as the Wizard.
LOVE MAKES SUCH FOOLS OF US ALL
from Barnum

Music by CY COLEMAN
Lyrics by MICHAEL STEWART

Moderately

JENNY:
Love knows no rules, love has no time.

love laughs at rhyme and reason

Sweeping the stage, mad or sublime,
knowing no age or season

Wise men and fools playing love's

game bend to the same sweet treat-

son Love's siren song, swift as a
flame, breaches the strongest wall

Love has no rules,

love has no time, love makes such fools of us

a tempo
WHAT MAKES ME LOVE HIM?
from The Apple Tree

Words and Music by JERRY BOCK
and SHELDON HARNICK

Moderato

EVE:

What makes me love him?

It's not his singing
I've heard his singing.

It soured the milk
And yet, it's gotten to the

point where I prefer that kind of milk.

Though the tessitura is low, this song should be sung more by a soprano voice rather than a belter.
What makes me love him? It's not his learning.

He's learned so slowly His whole life long, And

Tho' he really knows a multitude of things, They're mostly wrong

He is a good man,
Yet, I would love him

If he abused me,

Or used me ill.

And tho' he's handsome,

I know inside me,

Were he a plain man,

Rubato

[molto rit]

Tempo I°

I'd love him still.

What makes me
love him? It's quite beyond me. It must be

something I can't define, unless it's

Rubato

merely that he's masculine And that he's

mine

a tempo PP P
GLITTER AND BE GAY
from Candide

Tempo di Valse Lente

\( \text{rubato acc} \)

Piano

\[ \text{mf} \]

\[ \text{p} \]

CUNEGONDE

\( \text{p rub} \)

Glitter and be gay,
That's the part I play:

\[ \text{Here I am in Paris, France.} \]
Forced to bend my soul
To a sordid role,

Victimized by bitter, bitter circumstance.

Un poco animato
las for me! Had I remained beside my lady mother, My

Un poco animato

a tempo
cresc

vri tue had re mained unstained Unt il my maid en hand was

a tempo
cresc.
By some Grand Duke or other.

Ah, 'twas not to be;
Harsh necessity

Brought me to this gilded cage

Born to higher things,
Here I droop my wings, Ah!

stentato
cresc.

rall. PP sub. port.
45 a tempo

Sing-ing of a sor-row

nothing can as-

rall.

48 Allegro molto (\( \sigma = 132 \))

And yet, of course, I rath-er like to

suage.

Allegro molto (\( \sigma = 132 \))

ritmico

50

rev-el, ha ha! I have no strong ob-jec-tion to cham-

52
cresc.
pagne, ha ha! My ward-robe is ex-pen-sive as the
54  devil, ha ha!  Perhaps it is igno-ble to com-

56  recit (ad lib.)  ad lib.
plain...  E-nough, e-nough,  of being base-ly tear-ful!
in tempo misurato  in tempo  
cresc  f colla voce  mp  colla voce  mp

59  ad lib.  ad lib.
I'll show my no-ble stuff  By being bright and cheer-ful!
in tempo  a tempo  
colla voce  mp  colla voce  mp

61  f in tempo
Ha ha ha ha ha!
Ha!
(she begins to remove her jewelry and hand it over to the Old Lady)

Ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!
75 ossia

ha! Ha ha ha ha ha ha ha ha ha ha

ff

ha! Ha

78

ad lib. (like a sigh)

Ha ha ha ha ha ha ha ha

p cresc.

81

Tempo primo (sobs) rall. Meno mosso (she continues removing her jewelry)

(parlando) Pearls and ruby rings. Ah, how can worldly things

Tempo primo rall. Meno mosso (colla voce)
Take the place of Honor lost? Can they compensate For my fallen state, Purchased as they were

at such an awful cost? Bracelets...lavallieres Can they dry my tears? Can they blind

my eyes to shame? Can the brightest brooch Shield me from reproach? Can the purest diamond purify my

Allegro molto, come prima

And yet, of course, these trinkets are endearing, ha ha! I'm

Allegro molto, come prima
oh, so glad my sapphire is a star, ha ha! I

rather like a twenty carat earring, ha ha!

I'm not pure, at least my jewels are!

E-nough, e-nough!

I'll take their diamond necklace,

And show my noble stuff
ad lib.

By being gay and reckless!

Ha ha ha ha ha!

(a tempo)

colla voce

(mp)

(mp)

(the jewelry gone, she begins)

Ha!

Ha ha ha ha ha!

Ha ha ha ha ha ha!

(f)

(f p)

(to undress)

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

(cresc.)

Ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha ha ha!

Ha ha ha ha ha
Un poco più mosso
ff * mp sub.

Haha ha ha ha ha ha ha ha
Ha! Observe how bravely I con-
cresc.

coal The dreadful, dreadful shame I feel
Ha ha ha ha! Ha ha ha ha! Ha

cresc.

Ossia

f sempre cresc. ha! Ha ha ha

ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha! Ha ha ha ha!

* Downbeat may be omitted in soprano
Moderately slow

JANET:
I put a monkey on a pedestal
and tried to

make that monkey stay.
And he did, for a time, but he

needed to climb, and with other monkeys
play far away. He left his

Janet is joined by Man in Chair and chorus in the show, adapted here as a solo.

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jack - et on that ped-es-tal be-side his ti - ny rust - y

Piu mosso

cup and I have - n’t got the strength to pick them up

Oh

mon-key, mon-key, mon-key, you broke my heart in two. But I’ll al - ways save that ped-es-tal

for you

Come, my lit - tle mon-key, come, my lit - tle mon - key,
Oh monkey, monkey, monkey, you
broke my heart in two
But I'll always save that pedestal for
you
Come, my little monkey, come, my little monkey,

Moderately

Wait! I'm Janet Van De Graaff! I don't need anyone!

What do I care about the
love of one man when I'm adored by millions?

Do I need to be so gloom-y? No, no, no. I could rule the world if so I chose

Sig-mund Freud sends flow-ers to me ev-'ry show;
Gertrude Stein, she handed me a rose.

I'm

Janet, Janet Van De Graaff Ain't no nail that

I can't hammer Why give up a life of glamour,

(she's having a complete mental breakdown)

life of glamour, life of glamour? No!
I'm an accident waiting to happen

I don't wanna show off no more, I don't wanna spread mirth no more, be the greatest on earth no more

I don't wanna I wanna I don't wanna I wanna I don't I do
I don't do I don't wanna show off!

And I think sure, Janet, sure, Janet,

future is secure, Janet, millions will do just fine But any

future I could ever care to shape includes just one two-tim-in' cad who drives me
Speko (melodramatically): Oh, Robert! What a fool I've been! A hopeless fool! I know now that I love you.

---

that I've thrown it all away! I love you, monkey! Is love enough? Is love ever enough?

---

(sings) That's the story of a
monkey gone a stray I ask the

stars above: is it the monkey or my

pedestal I love?
NOTHING IS TOO WONDERFUL
TO BE TRUE
from Dirty Rotten Scoundrels

Ballad tempo

Christine:

Look at the way the moon behaves.

Look at the way she paints a

silver ribbon on the waves.

One thing I've learned and I'll share with

This song is a duet between Christine and Freddy, adapted here as a solo. A reprise of the song in the show has been incorporated into this edition.

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Nothing is too wonderful to be true

Each moment opens like a flower

The age of miracles comes every hour on the hour

Tum any corner there's something new

And nothing is too wonderful to be
true
If I'm perceived to be naive to be the way

I am, let people say I am a silly goof.
Is life a

plateful? Am I grateful? Every day I am.
It's an amazing world in which we live and I've got livin' proof.
Look at the way the moon behaves.

Look at the way she paints a silver ribbon on the waves.

Leading directly to me and you

Nothing is too wonderful to be true

And when it seems your hopes and dreams are on the run.
bad luck has won again and it won't stop
The clouds will part and you will start to see the sun again
And life's a ball, you're standing tall, you've found your way back to the top.
Breathe in and taste the ocean breeze.
Look at the way the leaves are dancing in the banana trees.

Listen to what they are singing to you:

Nothing is too wonderful, nothing is too wonderful, nothing is too wonderful to be true.
CRY LIKE THE WIND
from Do Re Mi

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE.

Moderately slow

TILDA:

Sighs the wind

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Lost in the hills is my darling, my dear
I listen for his voice, but the
Only sound I hear: Is oo

So I sigh and I cry like the wind,
Like the wind Freely

Lost in the hills is my darling, my dear.
I listen for his voice, But the only sound I hear:

In tempo

So I sigh and I cry like the wind,

Like the wind

Ah
MATCHMAKER
from the Musical Fiddler on the Roof

Words by SHELDON HARNICK
Music by JERRY BOCK

Allegro - In 1

HODEL:

Match - mak - er, match - mak - er, make me a match
Find me a find;
Catch me a catch
Match - mak - er, match - mak - er,

look through your book and make me a per - fect match

This trio for Hodel, Chava and Tzeitel has been adapted as a solo.
Match-maker, match-maker, I'll bring the veil.

You bring the groom—slender and pale
Bring me a ring for I'm longing to be the envy of all I see.

For Papa, make him a
scol-ar For Ma-ma, make him rich as a king. For
me, well-- I wouldn't hol-ler if he were as
hand-some as an-y-thing! Match-mak-er, match-mak-er,
make me a match Find me a find; Catch me a
catch
Night after night in the dark I'm alone, so

find me a match of my own

Optional ending

Continuing to second verse

Slower (still in 1)

own

poco rit

pp
[This interlude represents Tzeitel’s cut section, raising worry over possible bad matches. The actor should shift from bright hope to worry and alarm.]

Allegro

[Tempo primo]

Match-maker,

match-maker, you know that I’m still very young.
Please—take your time! Up to this minute I misunderstood.

stood that I could get stuck for good! Dear

Yen...tie, see that he's gentle. Remember,

ber, you were also a bride. It's not—that—
I'm sentimental, it's just that I'm terrified!

**Marcato**
Match-maker, match-maker,

plan me no plans. I'm in no rush. Maybe I've

Quietly [slower]
learned: Playing with matches a girl can get burned So
Tempo I°

bring me no ring  Groom me no groom  Find me no

mp

find  Catch me no catch,  unless he's a

mf

match  less  match!
Now that I have

found you I must hang around you,

Though you may refuse me, You will never

Originally a duet for Frankie and Peter Thurston, adapted here as a solo
lose me If the human race is

full of happy faces, It's because they

all love That wonderful thing they call love

Slowly (with sentiment)

He loves and she loves and they love, So why can't
you love and I love too?

Birds love and bees love and whispering trees love, And

that's what we both should do

Oh,

I always knew, some day you'd come along;
We'll make a two-some that just can't go wrong, hear me:

He loves and she loves and they love, So won't you

love me as I love you?

Oh,
With agitation

EDIE:

Don't believe a word of my mother,

in - ter - fer - ing pain in the can! Burning up with un - spo - ken

en - vy ______ I got me a bona fide man!
She and Daddy don't have "relations." separate rooms with double-locked doors
"SEX" for her and her eunuch

Swung eighths
stopped at the Punic Wars! I'm my daddy's girl!

Chip off the old man's block! Yes, my daddy's girl!
Prop - er and prim as Plym - outh Rock.

"Take off that lip - stick!"
"Wash off that per - fume!"
"How dare you wear high -

heels!"
As my dad - dy's girl,
I'm im - pas - sioned by

Come prima

good old - fash - ioned i - deals!
Mother has a yen for the spotlight. Daddy disapproves of the stage.

"Never get your name in the papers, except for the nuptial page."

"Modulate your voice to a whisper."

"Always hide your sexual side."
As for getting drunk in that frat-house. Father O'Hanlon

Swung eighths

lied! I'm my daddy's girl! Virginal as a

saint! That's my daddy's girl!

Model of utter self-restraint! Insultations!
False accusatons! Slan-der from Har-vard.

boys. on a dad dy's girl! I ignore 'em with

charm, deco-rum and poise!

All Amer-i-can

cresc

sempre staccato
apple pie, Catholic as the Pope’s right eye, in here, Joe,

my heart, Joe, I’m pure.

Maybe not like the driven snow.

all the same, next to

some I know, girls who smoke and read “Fanny Hill” while
I was reading de Tocqueville!

Listen to reason.

let's not be immature

Honestly Joe, I

thought you said that you were "sure."

Freely

dim.

Broader

rall. expressivo

mp

Tempo I
I'm my daddy's girl, used to his stoney

And I know deep down he's just critical

'cause he cares "Go find a husband!"
"Don't waste your life on talent you have none
of"

How can any man,

Freely

even Joe, match the gift of a father's

Tempo I

love?
WILL YOU?
from Grey Gardens

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

EDITH: Good afternoon everyone, and welcome

to Grey Gardens. I'd like to commence our little tribute to young love with one of our all-time favorites. Gould?—"Will You?"

Cantabile, in 2

If the dialogue is omitted at the beginning, the song may be started at the Cantabile tempo. "Gould" is a reference to a musician.
larks in the meadow sing, will you? When

clouds of a summer storm dissolve and starlight shimmers through, will

Poco piu mosso

you? When

Tempo I

wild geese of autumn fly, will you? When
hearth fires of winter die, will you?

cresc.

time rushes by, memories fade dreams never do

dim
dolce

Poco piu mosso

I will be ever true will you?
espressivo

Edie's going to be tickled pink to see you all here
I'm afraid she's slipped away for the moment

* If the dialogue is omitted, a possible cut may be made from * to **
The guest of honor—she's missing in action!  
Nerves, I'm sure  
But she won't be gone for long, I just know it

Why, just look at the garden—the sound of the ocean, and all of you here, all of you come to celebrate Edie.  
My little Edie.

I have no doubt any minute she'll come breezing down the stairs, or surprise us, maybe, through the patio doors.

dim  
cresc poco a poco

Because I ask you, who could ever bear to leave?  
When wild geese of autumn fly, will
Agitato

you?

As I lay there wonder why, will

cresc

Broader

you?

Time rushes by,

rall.

memories fade

Dreams never do

rall

dolce

Slower

I will be ever

true... will you?

rall.
AROUND THE WORLD
from Grey Gardens

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE

Furioso

\(f \) con pedale

\(\dim\)

EDIE:

It's my mother's house, in my mother's name, and you

can't beat mother at mother's game 'cuz she likes the people who

I don't like and if I don't like it, it's "take a hike," which is

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mother's way
of reminding me
if you live off mother, you
can't be free
So I think
that mother
is very mean
And this
latest thing
with this wash machine?
The one
Jerry brought
Don't be too surprised
if the guy moves in, and I'm
pul-ver-ized
cuz I'm damned if I'm gonna waste my time wash-ing

clothes in that god-dammed ma-chine!!!
strings A silver mask... from a masquerade around and 'round I twirled. You tack them up so you can twirl around the world.

Furioso

It's my mother's house and my
mother's friends, and with Jerry coming, it never ends. It's the
same old story as George Gould Strong, not in twenty years—did we
get along! Though I do feel bad for the way he died in a
two-bit flea-bag, a suicide, it was mother's money, the
Bouvi-ers', and if mother spends it in

cresc.

I do.


cra-z-y ways, no one else took care of her,

mf agitato

on-ly me! She was tak-en care of, not "sex-u-al-ly!" And if

you in-fer they were us-ing her, I will
shove you right under the god-damned bed!!!

world” with stones and shells The nic-est one I lost “A-round the

world” with-out a boat on just a quote from Frost: “Two roads di-

verged in a yel-low wood” A love-ly cros-sing, all A-round the
world, the world a-round the attic wall. "A-round the

a tempo

world" there isn’t room for ev’ry special thing "A-round the

f warmly
a tempo

world" you choose a few that make the music sing A silver

mp dolce
cresc

mask from a masquerade, a-round and ’round

mf

cresc

I twirled. You tack them
up so when you go, the world will be the one you know. A

Freely

bird-cage I plan to hang. I'll get to that some-day. A bird-cage for a bird who flew a-

Poco più mosso e agitato

way A-round the world
ANOTHER WINTER
IN A SUMMER TOWN
from Grey Gardens

Misterioso

EDIE:

Another winter
The renters go home
The maple goes from crimson to brown
Oh God
My

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Brief sections of the song are a duet for Edie and Edith, edited here as a solo for Edie.
God. Another winter in a summer town. The beach is empty. They cover the pools. The patio umbrellas come down. Oh God. My God. Another winter in a summer town.
One little leaf a-drifting in the breeze
refuses to fall from the sky.
Blown by the wind, it clings to the trees,
unwilling to wither and die. The summer's
over but I'm still a girl cavorting in my carnival
crown.

From blossom to blossom, I buzz like a bee—Then

Slower

glance in the mirror, and who do I see?
A middle-aged woman in

poco agitato

haunting me—because it's winter in a summer town

rall

a tempo

Hmm... Hmm... la da da da da

rall 3  cola voce a tempo

con pedale
Da da da da da da da da da
Ah ah

dim
agitato

poco più mosso

Yes-ter-day’s dreams, a fa-ded bou-quet
Ros-es that died on the

poco più mosso

vine
Yes-ter-day seems more real than to-day

cresc
It's difficult drawing the line. My season ended a long time ago, but no one took the party tent down.

Pink paper lanterns still twinkle in place. My young Navy hero; his tender embrace that sapphire blue ocean, oh, how can I face another
Slower

Freely

winter in a summer town?

Oh God

Oh

God

My God

dolce

Tempo I

mf

mp

rall.
BEGIN THE BEGUINE
from Jubilee

Words and Music by
COLE PORTER

KAREN O'KANE:

When they begin the Be-guine

brings back the sound of mu-sic so ten-der

brings back a night of trop-i-cal splen-dor.

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brings back a memory evergreen

with you once more under the stars

down by the shore an orchestra's playing,

even the palms seem to be swaying
When they begin
the Beguine

live it again
is past all endeavor,

except when that tune
clutches my heart.

There we are, swearing to love forever,

And promising
never never to part

moments divine, what rapture serene,

clouds came along to disperse the joys we had tasted,

now when I hear people curse the chance that was wasted,
know but too well what they mean; So don't

let them begin the Be-guine. Let the

love that was once a-fire remain an em-ber; Let it

sleep like the dead de-sire I on-ly re-mem-ber
When they begin the Beguine. Oh yes,

cresc

let them begin the Beguine, make them play

Till the

f

stars that were there before return above you.

Till you

mf

whisper to me once more, "Darling, I love you!"

And we

P
BAUBLES, BANGLES AND BEADS
from Kismet

Words and Music by ROBERT WRIGHT
and GEORGE FORREST
(Music Based on Themes of A. BORODIN)

Moderato

Allegretto moderato
MARSINAII:

Baubles, bangles,

Hear how they jing, jing-a-ling-a, Baubles, bangles,

Bright shiny beads Sparkles, span-gles,

My heart will sing, sing-a-ling-a Wearing baubles

Marsinah is joined by the chorus in the show, adapted here as a solo

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bangles and beads. I'll glitter and gleam so, Make somebody

dream so that some day he may

buy me a ring, ring-a-ling-a. I've heard that's where it
leads,  
Wearing baubles, bangles and

Slow
beads

Piu mosso
I'll glitter and

Sforzando

gleam so,

Make somebody

rall a tempo
dream so That some day he may buy me a
ring, ring-a-ling-a, I've heard that's where it leads,

Wearing amulets, necklaces, stars in one's

hair! Wearing baubles, bangles and

beads
FASCINATING RHYTHM
from Lady, Be Good!

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Moderato

(straight 8ths)

p

f dim. rit.

SUSIE:

Got a little rhythm, a rhythm, a rhythm
That pita-pats through my

p (swing beat)

brain

So darn persistent, The day isn't distant

This number was originally a trio for the characters of Susie Trevor, Dick Trevor and Jeff
When it'll drive me insane
Comes in the morning
Without any warning, And hangs around all day.

I'll have to sneak up to it, Some-day, and speak up to it,

I hope it listens when I say:
Refrain:

Fascinating Rhythm You’ve got me on the go! Fascin-

ating Rhythm I’m all a-quiver What a mess you’re mak-ing! The

neighbors want to know why I’m always shak-ing Just like a fliv-

Each morning I get up with the sun.
(Start a-hopping, never stopping) To find at night, no work has been done

I know that once it didn't matter But now you're doing wrong;

When you start to patter, I'm so unhappy

Won't you take a day off? Decide to run along Some-where
far away off, And make it snappy! Oh, how I

long to be the girl I used to be!

Fascinating Rhythm, Oh, won’t you stop picking on me!

1 Optional repeat

2

(me!) (straight 8ths) (straight 8ths) mf cresc
THE MAN I LOVE

cut from Lady, Be Good!

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Piu` mosso, con bravura

Andante (J = 80)

F C7/G F/A F+1/A Bb6 C7/Bb

When the mellow moon begins to beam, every night I dream a little dream;

F/C D7 Gm7 Fdim7/Ab F/A D7/F/ G9/F C7

and of course Prince Charming is the theme: the he for me.

F C7/G Am Dm Abdim7

though I realize as well as you it is seldom that a dream comes true.

The editor has deliberately removed some doubling of the vocal melody from the accompaniment

The introduction may begin here, played in the Andante tempo of the vocal entrance

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Adagio ($\text{\textit{J}} = 72$)

F
Fm
Cm/Eb

Some day he'll come along,
the man I love;
and he'll be big and strong,

$p$
con tendrezza

D+$
Gm7b5
C
Dm7/C
C7

the man I love;
and when he comes my way,
I'll do my best to

F
Am
Bb maj7
C9
C7b9
F

make him stay
He'll look at me and smile,
I'll understand; and in a little while he'll take my hand;

and though it seems absurd, I know we both won't say a word

Maybe I shall meet him Sunday, maybe Monday, maybe not;

still I'm sure to meet him one day, maybe Tuesday will be
my good-news day, He'll build a little home just meant for two; from which I'll never roam, who would? Would you? And so, all else above, I'm waiting for the man I love

longer version with repeat

love

May-be I shall meet him Sun-day, may-be Mon-day, may-be
not; still I'm sure to meet him one day, maybe Tuesday will be

my good-news day He'll build a little home just meant for two;

from which I'll never roam, who would? Would you? And so, all else above,

I'm waiting for the man I love
I'M LEAVING YOU
from The Life

Music by CY COLEMAN
Lyrics by IRA GASMAN

QUEEN:
I never thought you'd hurt me bad enough
to make me tell you that I

had enough
I thought that love would take us all the way. And now, I

hardly can believe what I'm about to say
I'm leaving you
Whatever happened to that dream we used to share?
Whatever happened to the love that once was there?

Me and you?

I could take losing pride and
los- ing face.
I could take an- y- thing but sec- ond place.

You were the on- ly joy I ev- er knew, but you can save your sweet talk, ba- by, 'cause your

ba- by's through be- liev- ing you I'm

rall.
leav- ing you
ten.
rall
THE BEAUTY IS
from The Light in the Piazza

Words and Music by
ADAM GUETTEL

With a strong pulse

CLARA:
These are very popular in Italy!
It’s the land of naked marble boys!

Something we don’t see a lot in Winston Salem.

That’s the land of corduroys!

Poco più mosso, flowing, but exact tempo

I’m just a someone in an
old museum. Far away from home as someone can go

And the beauty is I still meet people I know

Expressively

This is wanting something This is reaching for it

This is wishing that a moment would arrive This is taking chances.
This is almost touching
What the beauty is...

I don’t understand a word they’re saying
I’m as different here as

different can be,
but the beauty is I still meet people like me.

Tempo I

Everybody’s a mother here
in Italy.

Everybody's a father or

a son.

I think if I had a child.

I would take such care of her.

Then I wouldn't

feel like one.

I've
hard-ly met a sin-gle soul, but I am not a - lone ———— I feel

Tempo II (Poco più mosso)

known!

This is want-ing some-thing

This is pray-ing for it

This is hold-ing breath and keep-ing fin-gers crossed

This is count-ing bless-ings.

This is won-d’ring when

I’ll see that ———— boy a - gain ————
I've got a feeling he's just a someone too

And the beauty is when you realize,

Broader

when you realize someone could be looking for a someone like you

Più mosso

mf  

rit.
FABLE
from The Light in the Piazza

Words and Music by
ADAM GUETTEL

Icy, with intention
(subtle accents)

MARGARET:
You can look in the forest For a secret field

For a golden arrow

For a prince to appear For a fable of
love that will last for ever.

You can look in the ruins For a wishing well

For a magic apple

For a charioteer For a fable of
Warming

love that will carry you

To a moon on a hill,

shape and guide with left hand

to a hidden stream

A lagoon and a red

horizon dream

Silhouette set away

from time forever

8vb. j 8vb. j
To a valley beyond the setting sun

where waters shine and horses run

Where there’s a man

who looks for you

Sinister

But while you look you are changing, turning

You’re a well of wish-
Just a painting on a ceiling

Just a children's fairy

Still you have to look
And look, and look, and look, and look, and look, and look, and look,

and look, and look

For the eyes on a bridge

in a pouring rain

Not the eyes, but the part

you can't explain

For the arms you could fall
For the joy that you thought you'd never know
For here at last away you go

To a man who looks for you

Broadening (A tempo)
If you find in the world in the wide, wide world
controlled rall poco a poco
That someone sees That someone knows

you

Love!

Poco meno mosso

Love if you can, Oh, my Clara
Love if you can and be loved...
Sunlight (A tempo, In 2)

May it last forever

sub p

Clar - ra
The light in the piazza

rall
mf a tempo

8vb

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SOME THINGS ARE MEANT TO BE

from the Stage Musical Little Women

Music by JASON HOWLAND
Lyrics by MINDI DICKSTEIN

Moderately, flowing

G             G/F#       Em7        G/F#

Let's pre-

G             G/F#       Cadd9/E    G/D

tend        we're riding  on a kite

Let's i-

Cadd9       Dsus4       G       Dsus4

mag-ine      we're fly-ing through the air

We'll as-

This duet for Beth and Jo is adapted as a solo
G
Cadd9/E
G/D

Cadd9
Dsus4
G
D

Bm7
Em7
Am7add4
Dsus4
D

Bm7
Em7
Am7add4
Dsus4

Let's be paper we'll soar
wild, up high above the sand Feel the wind, the world at our command Let's en
joy
the view
and never land

Am7  G/B  Dsus4

Floating far from the shore. Some things are meant to be:
The clouds moving

C/E  Am7

fast and free The sun on a silver sea

Gmaj7  C/D  D7sus4

sky that’s bright and blue And some things will never end:
The thrill of our
mag·ic ride. The love that I feel in·side for you

We'll climb high, be·yond the break of
day
Sleep on star·dust and
dine on bits of moon You and I will find the Mil·ky
Way.

We'll be mad and explore.

We'll recline.

Look up on the breeze Dart about sail.

On with windy ease Pass the
days
doing only as we please

That's what living is for

Some things are meant to be:
The tide turning endlessly

hold of me
No matter what I do

But some things will
never die: the promise of who you are, your memories when I am far from you

All my life I’ve lived for... loving you. Let me go now
PRACTICALLY PERFECT
from *Mary Poppins*

Music by GEORGE STILES
Lyrics by ANTHONY DREW

Freely at first \( \text{\textit{d} = 110} \)

MARY POPPINS:

\[ \text{By the time the wind has blown the} \]

\[ \text{weather vane around, I'll show you if I can} \]

\[ \text{No} \]

\[ \text{matter what the circumstance, for one thing I'm renowned: my character is spit spot spick and} \]

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span
I'm practically perfect in every way
Practically perfect, so people say
Each virtue virtually knows no bound
Each trait is great and patent-ly
sound.

I'm practically perfect from head to toe.

If I had a fault, it would never dare to show.

I'm so practically perfect in every way.

Poco più mosso
Both prim and proper and never too stern.

Well educated, yet willing to learn.

I'm clean and honest, my manner refined.

and I wear shoes of the sensible kind.
I suffer no nonsense and whilst I remain, there's nothing else I feel I need explain.

I'm practically perfect in every way.

Practically perfect, that's my forte.
Un-canny nannies are hard to find

Unique, yet meek, un-speak-ably kind

I'm prac-ti-cal-ly per-fect, not slight-ly soiled,

run-ning like an en-gine that's just been fresh-ly oiled
I'm so practically perfect in every way

I'm practically perfect, and here's my aim:

by the time I leave here you both will be the same

You'll be
practically perfect,
practically

cally perfect You will be practically
cally

perfect in every way
Anything Can Happen
from Mary Poppins

Music by GEORGE STILES
Lyrics by ANTHONY DREW

Moderate 2 \( \frac{j}{=} 96 \)

MARY POPPINS:

Anything can happen if you let it.

Sometimes things are difficult, but you can bet it

doesn't have to be so. Changes can be made.

Mary Poppins is joined by chorus in this number, edited here as a solo
You can move a mountain if you use a larger spade

Anything can happen, it's a marvel

You can be a butterfly or just stay larval

Stretch your mind beyond fantastic
Dreams are made of strong elastic

Take some sound advice and don't forget it

Piu mosso $j = 106$

Anything can happen if you let it

Anything can happen if you
let it. You won't know a challenge un-
til you've met it. No one does it for you.
no one but yourself. Vacillating violets get
left up on the shelf. Anything can happen, raise the
curtain. Things you thought impossible will

soon seem certain. Though at first it

may sound clownish, see the

world more upside downish.
Turn it on its head then pirouette it

Anything can happen if you let it.

Con moto \( j = 120 \)

If you reach for the stars, all you get are the stars, but we've found a whole new
If you reach for the heavens, you get the freely stars thrown in. Anything can

Faster $J = 120$

happen if you let it
HOW LONG HAS THIS BEEN GOING ON?

from Rosalie

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

MARY O'BRIEN:

Neath the stars at bazaars often I've had to cast
un poco rit

press men,

Five or ten dollars

then I'd collect from all those press men

Originally a duet for a woman and a man, this edition adapts it as a solo. There is a different male verse not included here.
Don't be sad, I must add that they meant no more than chessmen.

Darling, can't you see, 'twas for charity.

Though these lips have made slips, it was never really serious.

Who'd a' thought I'd be
brought to a state that's so delirious?

I could cry salty tears; Where have I been
I could cry salty tears; Where have I been

all these years? Lit - tle wow, tell me how
all these years? Listen you, tell me how

long has this been going on? There were chills
long has this been going on? What a kick!
up my spine,
How I buzz!
and some thrills I can't define._

Listen sweet,
Hear me sweet,
I repeat: How long has this been going on?_

Oh, I feel that I could melt;
Dear, when in your arms I creep.
in to Heaven I'm hurled!
that divine rendezvous.
I know how Co-

I don't wake me, if
lum - bus fell, finding an - oth - er world!
I'm a - sleep, let me dream that it's true

Kiss me once, then once more, what a dunce I
Kiss me twice, then once more, that makes thrice, let's

was be - fore, What a break! For Heav - en's sake! How
make it four!, What a break! For Heav - en's sake! How

long has this been go - ing on?
long has this been go - ing on?
THE SECRET SERVICE
from Mr. President

Words and Music by
IRVING BERLIN

Moderately Fast

C C6 C

[2nd time mf]

1 The Secret Service
2 Service

C6 Dm7 Dm7/G G7

makes me nervous.

makes me nervous.

those White House dicks get all their

wait ing to ob serve us

kicks when they ob serve us

When I get ready to hold

Just as I wind up, make my

G7 Cmaj7 C Gm7

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steady for the kiss he'll plant, the Secret Service makes me
mind up not to say I won't, the Secret Service makes me

Dm7b5 Dm7/G G7 C6
ner-vous and I can't. They're al-ways spy-ing, no de-
nervous and I don't. When things look rosy they get

Dm7 Dm7/G G7 Dm7 Dm7/G G7
ny-ing. they're al-ways peep-ing, gum-shoe creep-ing, pri-
nos-ey, they'll say, "There's toot-sie, play-ing foot-sie, ver-

Cmaj7 C Gm7 C7 C7#5
ey-ing co-zy" When I'm be-gin-ning to give in, like a
My pulse goes high-er, I'm on fire, shak-ing
maiden aunt, the Secret Service makes me nervous and I
at the knees, the Secret Service makes me nervous and I

can't freeze I've been exposed beyond control,

just like a goldfish in a bowl The President's
will be reported the next day When I'm re-

daughter ported, must drink water, no drink of scotch she might do
it's distorted, they don't see clearly when I'm
G7          Cmaj7          C          Gm7
what       she    had   n't    ought - ter
merely    being    courted

C7          C7#5          F          Fm6          NC          G7          Dm7b5          Dm7/G          G7
cited    that   I    start    to    pant,   the  Sec - ret    Ser - vice    makes   me    ner - vous,    when
pecking    with    a    Car - ry    Gran - t,    they    stand   be - hind    me   to    re - mind    me    who    and

C          C7          F          F#dim7          D7/F#          G7
lamps    are    lit    and    I    say,    "This    is    it,"
what    I    am    when    I    don't    give    a    damn,    the  Sec - ret    Ser - vice    makes    me

Dm7          G7
1
C6          NC          [mf]
ner - vous    and    I    can't
ner - vous    and    I    can't

2
C6
The    Sec - ret
Can't

colo 8vb
HOW CAN I LOSE YOU?
from *Myths and Hymns*

Music and Lyrics by
ADAM GUETTEL

Supple Jazz Waltz ($\text{d} = 144$)

How can I lose you? You're all that I know.

What will I do now? Where will I go? We were together.

Now we are through Why am I losing you?

How can you leave me, leave me this way, leave me to miss you.
day after day? I look around now, you're what I see.

Pictures of you leaving me. No one should always lose

Can't I find some kind of peace? No body owns the

blues, but I have a long term lease
never know why, never know when I'm going along

happens again I have a blind spot forty miles wide

I have a terrible weakness inside! That's how I lose you.

That's how I lose you.
I was another girl, joyous and happy and free
She was a perfect pearl.
when did she turn into me?

How can I lose you? You're all that I had. What did I say, now?

How was I bad? Who can I turn to? Where will I go?

How can I live now, missing you so? How can you leave me? You're
Slower, rubato

all that I know! Oh! That's how I lost you!

That's how I always lost you That's how I'll always lose you

In tempo

Violin Solo

Oh.
PEOPLE WILL SAY WE’RE IN LOVE
from Oklahoma!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

LAUREY:

Why do they think up stories that link my name with yours?

Why do the neighbors chatter all day behind their doors?

I know a way to prove what they say is quite untrue

Here is the gist, a practical list of

Laurey sings a verse, then Curley. This solo edition for soprano only presents Laurey’s verse.
“don’ts” for you

Don’t throw bou-

quets at me

Don’t please my

folks too much

Don’t laugh at my

jokes too much

People will say we’re in
love!  
Don't sigh and gaze at me.

Your sighs are so like mine.

Your eyes mustn't glow like mine.

People will say we're in love.
Don’t start collecting things

Give me my rose and my glove

Sweetheart they’re suspecting things

People will say we’re in love
NEVER
from *On the Twentieth Century*

Music by CY COLEMAN
Lyrics by BETTY COMDEN and ADOLPH GREEN

Freely

LILY:

Let me see, let me see, when

would I be available? When will I be free?

March, September, June, November, Nineteen thirty-three? Nineteen thirty-

Though primarily a solo, Lily is joined by other characters, which have been eliminated in this solo edition.

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Allegro

four?

Thirty five?

Thirty

pp cresc

six?

Never!

mf cresc

Never!

Never, that is the word— I use

Never, that is the word— I choose. Tell him, tell him you really tried
Tell him, tell him that really I'd rather die

Never! Never is much too quick

cresc.

Never! He makes me much too sick Let him save his own hateful hide.

Let him know he's so hateful I'd rather die
Never, that is the word I seek. Never, that is the word I shriek. Never, tell him you heard it here. Tell him, tell him you heard it clear.
Tell him if he comes through the door I will trample him through the floor

Tell him, tell him I'll strangle him Tell him, tell him I'll mangle him

Tell him Go back with him? Here's my return

a tempo

Ah ah,
WHO AM I?
from Peter Pan

Words and Music by
LEONARD BERNSTEIN

G6
G
Em

WENDY:

Fun-ny, the thoughts I have at night; So dif-f'rent from the thoughts I have by
day! The mo-ment Ma-ma switch-es off the light. A

thou-san-d dif-f’rent ques-tions come my way and say:

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Refrain

Who am I? Was it all planned in advance, or was

I just born by chance in July? Oh, who on earth am I? Did I

ev'er live before as a mountain lion or as a fly? My

friends only think of fun: They're all such incurable tots! Can
I be the only one who thinks these mysterious thoughts? Some

day I'll die; Will I ever live again as a

rooster or a hen, or a lion in a den, or a robin, or a wren, or a

fly? Oh, who am I?
MY HOUSE
from Peter Pan

Words and Music by
LEONARD BERNSTEIN

Slowly (\(J = 60\))

\[\text{D} \quad \text{G/A} \quad \text{A} \quad \text{WENDY: recitando} \quad \text{mf}\]

Will you build me a house? A

Poco più mosso (\(J = 72\))

\[\text{D7} \quad \text{G} \quad \text{Dmaj7} \quad \text{G9 dim} \quad \text{D9} \quad \text{F#7/C#} \]

house that really will be mine! Then let me give you my design— A

\[\text{D} \quad \text{Bm} \quad \text{F#m} \quad \text{Gmaj7} \quad \text{Lento} \quad \text{molto rit.} \]

simple scheme of The house I dream of

\[\text{molto rit.} \quad \text{PP}\]

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Build my house of wood,
Build my house of stone,
Build my house of brick
and mortar;
Make the ceiling strong, Strong against the storm,

Shelter when the days grow shorter;
But build my house of love, and
paint my house with trusting, and warm it with the warmth of your heart;

Make the floor of faith, Make the walls of truth, Put a roof of peace above;

Only build my house of love
Spoken before the song

AMALIA: Let me tell you. This little box has been a lifesaver to many, many women. They have a slight tendency to overweight, and don’t we all. We sit home reading a good book, or listening to a symphony, and without realizing it, our hand slips into the candy box.

Andante

We be-come in-dis-creet eat-ing

sweet af-ter sweet, though we know all too well where — that may

lead So this box was de-signed with the two of us in mind, as the
kind of reminder we need
When you
raise the lid the music plays like a disapproving
nod And it sings in your ear "No more candy, my dear" in a
way it's a little like the voice of God
TAKE CARE OF THIS HOUSE
from 1600 Pennsylvania Avenue

Lyrics by ALAN JAY LERNER
Music by LEONARD BERNSTEIN

Espressivo

ABIGAIL:

Take care of this

Andante \( \frac{j}{=} \)

house, keep it from harm. If bandits break in, sound the alarm.

Care for this house, shine it by hand and keep it so.

Originally a duet for Abigail and Lud, this song has been adapted as a solo for this edition.
clean the glow can be seen all over the land Be careful at night, check all the doors If someone makes off with a dream, the dream will be yours Take care of this house, be always on call, for this house is the hope of us
Take care of this house, keep it from harm. If bandits break in, sound the alarm. Care for this house, shine it by hand and keep it so clean the glow can be seen all over the
land Be careful at night, check all the doors If someone makes
off with a dream, the dream will be yours Take care of this
house be always on call Care for this house, it's the

Meno mosso

Adagio

rall.

hope of us all rall.
THE FLAGMAKER, 1775
from Songs for a New World

Music and Lyrics by
JASON ROBERT BROWN

Freely

\[ \text{mf sharply accented} \]

\[ \text{mp} \]

With the guns flaring and the

\[ \text{mp} \]

drums pounding, there's no hope of getting

\[ \text{rest} \]

With the lights glaring and the
calls sounding and the clenching in your chest.

When the man's in battle, and the baby's rattle only makes you more depressed, the wise woman does what she knows: If it's fighting, she fights; if it's sewing, she sews. When the
In Tempo

tension inside overflows and goes too far, one more

start, one more stripe, to escape your lonely bed One more

mf

start, one more stripe Join the blue, the white, and red One more

(fff)

start, one more stripe, as you pray your child's not
dead...

With the

_with a beat_

roof leaking, and the walls wetter, and the

\(mf\)

night as black as

pitch

With the wind shrieking, and his

\(f\) _sharply accented_

\(mp\) _like an echo_
last letter says he's fighting in a
ditch
Then the candle flickers and the
river bickers. What else can you do but
stitch one more
star, one more stripe, 'til you feel the rising sun? One more
star, one more stripe, 'til this foolishness is done One more

(8ef+)(8ef+)
star, one more stripe Who'll be waiting when we've won?
Grab a needle. grab a thimble if it's all that keeps you sane
Think of freedom as a symbol, think of justice as a gain!
Think of
life with independence, think of muskets and brigades, think of

taking the oppressors, think of banners and parades! When the
gate creaks and the paint cracks and the cat cries and the night crawls, raise a
flag! Raise a flag! Raise a
Flag — 'til you're free!!

Star, one more stripe, 'till this blood shed's fin'ly through!

Star, one more stripe 'till they come back home to you!

Star, one more stripe, when there's
nothing you can do!

If they take all the things that de-

mp sharply accented

fine what you were and are

one more...

star

mp
WHISPERING
from Spring Awakening

Slowly and tenderly

Em7  A7/E  Cmaj7/E

With pedal __ A __ A __ etc

Em(add9)  Em7  A7/E

WENDLA:

Whis-per-ing

Hear the ghosts.

Cmaj7/E  Em(add9)  Em7

__ in the moon-light

Sor-row do-ing a new.

A7/E  Cmaj7/E

dance through their bones, through their
skin
Lisa
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ight,
Sister crumples and the neighbors grumble, the preacher issues warnings.

His-story:

Little Miss didn't do right.
Went and ruined all the true plans

shame

such a sin

mystery

Home alone on a school night

Harvest moon over the blue land,

summer longing on the
Listening for the hope, for the new life,

(With pedal)

something beautiful

A new chance Hear its whispering there a-

gain

rall
I FEEL PRETTY
from West Side Story

Lyrics by STEPHEN SONDHEIM
Music by LEONARD BERNSTEIN

Allegro (d. = 66+)

MARIA: mp

I feel pret-ty,

Oh, so pret-ty, I feel pret-ty and wit-ty and bright,

And I pit-y An-y girl who is-n’t me to-

This scene for Maria, Francisca, Rosalia and Consuelo has been adapted as a solo for this edition.
I feel charming.

Oh, so charming.
It's alarming how charming I feel.

And so pretty
That I hardly can believe

I'm real
See the pretty girl in that mirror there: Who can that attractive girl be? Such a pretty face, Such a pretty dress, Such a pretty smile, Such a pretty me!
I feel stunning And en

p sub
tranc-ing._
Feel like run-ning and danc-ing for joy,

For I’m loved._
By a pret-ty won-der-ful boy!

I feel pret-ty._
Oh, so
pretty
That the city should give me its key

committee
Should be organized to honor

me.
I feel dizzy.

I feel sunny.
I feel fizzy and funny and
fine, And so pretty, Miss America can just resign!

See the pretty girl in that mirror there: Who can that attractive girl be? Such a pretty face, Such a pretty
dress, Such a pretty smile, Such a pretty me!

I feel stunning And entrancing. Feel like running and

dancing for joy. For I'm loved By a

pretty wonderful boy!
Adagio $\frac{3}{4} = 72$

There's a place for us, Some-where a place for us.

Peace and qui-et and o-pen air Wait for us Some-where. There's a

time for us, Some day a time for us, Time to-geth-er with

In the show the song is sung by a character simply known as "A Girl"
time to spare, Time to learn, time to care. Some-day!

Some-where We’ll find a new way of liv-ing. We’ll find a way of for-

giv-ing Some-where There’s a
place for us,
A time and place for us
Hold my hand and we're

half-way there
Hold my hand and I'll take you there
Some-how,

Some-day,
Some-where!
Freely

GLINDA:

Fellow Ozians – as terrifying as terror is, let us put aside our panic for this one day – and celebrate!

Oh, what a celebration we’ll have today! Thank Goodness!

Let’s have a celebration the “Glinda” way! Thank Goodness!

Finally a day that’s totally Wicked-Witch-Free, We

Glinda is joined by chorus and others in this number, edited here as a solo version.
could-n't be hap-pi-er, Thank Good-ness!

Moderato

(Spoken) Yes We could-n't be hap-pi-er, Right, dear?

Could-n't be hap-pi-er, Right here, look what we've got: A

fair-y-tale plot, Our ver-y own hap-py end-ing, Where we
could-n't be hap-pi-er, True, dear? Could-n't be hap-pi-
er, And we're hap-py to share our end-ing vi-car-i-ous-
ly with all of you! He could-n't look hand-som-er, I
could-n't be hum-bl-er, We could-n't be hap-pi-er,
Because happy is what happens when all your dreams come true!

That's why I couldn't be happy.
er, No, I could'n't be hap\_pi\_er,

Though it is, I admit, the ti\_ni\_est bit un\_like I an\_tic\_i\_pat\_ed,

But I could'n't be hap\_pi\_er.

Simp\_ly could'n't be hap\_pi\_er (spoken) Well not "simply"
'Cause getting your dreams, It's strange, but it seems a little, well, complicated.

There's a kind of, a sort of cost.

There's a couple of things get lost. There are bridges you cross you didn't know you crossed until you crossed.
And if that joy, that thrill,
doesn't thrill like you think it will.

Still—With this perfect finale, the cheers and the bully hoo.

Who wouldn't be happier?
So I couldn't be happier. Because

happy is what happens when all your dreams come true.

Well, isn't it? Happy is what happens when your dreams come.
Allegro

true

Thank Goodness!

I

couldn't be happier

today!
LET US BE GLAD
from the Broadway Musical Wicked

Freely

With pedal

GLINDA:

Moderato

Let us be glad,

Let us be grateful,

Let us rejoice that Goodness could subdue the wicked workings of "You-know-who!"

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Isn't it nice to know that good will conquer evil?

The truth we all believe'll by and by

Freely

by

outlive a lie

for you and I!
TOO MUCH IN LOVE TO CARE
from Sunset Boulevard

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON

Moderately

BETTY:

When

I was a kid I played in this street, I always loved il-
colla voce

I thought make believe was truer than life, but

This duet for Betty and Joe has been adapted as a solo.
now it's all confusion Please can you tell me what's happening? I just don't know anymore

If this is real, how should I feel? What should I look for?

Please can you tell me what's happening? I just don't know anymore
more

If this is real, how should I feel?

Meno mosso

What should I look for?

I thought I had

everything I needed. My life was set, my dreams were in place

My heart could see way into the future. All of that goes when
I see your face
I should hate you,
there I was, the world in my hand

roll.

Can one kiss kiss a-way ever-thing I planned?
I can’t con-trol

rall.

a tempo

all the things I’m feel-ing
I’m float-ing in mid-air

rall.

a tempo

I know it’s wrong, but I’m too much in love to cure
Poco meno mosso

I thought I had everything I needed My life was set, my

dreams were in place My heart could see way into the future

All of that goes when I see your face This is crazy

You know we should call it a day Sound advice, great advice, let's throw it away
THE GIRL IN 14G

Music by JEANINE TESORI
Lyrics by DICK SCANLAN

Moderate Swing \( \frac{3}{4} \) to

Just moved in

Fourteen "G," so cozy, calm and peaceful

Heaven for a mouse like me with quiet by the leaseful.
Pets are banned, parties too, and no solicitation

Window seat with garden view

No swing

A perfect nook to read a book I'm lost in my Jane Austen when I

À la "Tristan" (no swing)

hear:

"Ah, ah"
Tempo I (Swing)

Say it isn't so

Not the flat be-

sub p

low

From an op-'ra wan-na be__ in

Thirteen "G," a mat-i-nee of some can-ta-ta, Wagner's Ring and Traviata

Faster, à la "Magic Flute" (no swing)

"Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
My first night in Four-teen "G" I'll put up with Puc-
cini

Brew myself a cup of tea

Crochet until she's fini Half past eight,

not a peep except the clock tick
tock-in'
Now I lay me down to sleep.
A com-fy bed

to rest my head
A stretch, a yawn; I'm almost gone, then

Fast Jazz, à la Ella Fitzgerald (Swing)

"Doo-wee zwah—doo—

tah dup—doo spee-di-lee dee—floy—doy bee—blip—
 Tempo I

Now the girl up-stairs

wakes me un-a-

Blow-in' down from Fifteen "G"

She's scat-tin' like her name is El-la

Guess who an-swers a cap-pel-la
Somewhat freely

I'm not one to raise my voice, make a fuss or speak my mind, but

might I query Would you mind it. Could you kindly stop!
Fast March

(Spoken.) "That felt good" Stop!

Broad Swing ($\frac{3}{4}$)

Thirteen, Fifteen,

molto rit

Fourteen "G"—A most unlikely trio
Not quite three-part harmony

All day, all night we're sing'in':

Fast Jazz

"Zoot doo doot floy doy__ a zee bop boo doo"

boy ta boy"

"Stop!"

"Ah"
Ah" Had my fill _

of peace and quiet Shout out loud I've

changed my diet all because of Fourteen "G!"