Appendix A: Sources, Published Librettos, and Vocal Scores

Anything Goes (1934)

Source: Original book by Guy Bolton and P. G. Wodehouse, revised by Howard Lindsay and Russel Crouse.

Carousel (1945)

Source: Liliom (1921) by Ferenc Molnár (as adapted by Benjamin F. Glazer) (New York: Samuel French, 1945). [play]
Published Vocal Score: Williamson Music Co., 1945.
Appendix A

The Cradle Will Rock (1937)
Source: Original book by Marc Blitzstein.
PUBLISHED VOCAL SCORE: None (rental available from Tams-Witmark Music Library).

Guys and Dolls (1950)
Source: “The Idyll of Miss Sarah Brown” and “Pick the Winner” by Damon Runyon.

Kiss Me, Kate (1948)
Source: The Taming of the Shrew by William Shakespeare (c. 1592). [play]

Lady in the Dark (1941)
Source: Original book by Moss Hart.
PUBLISHED VOCAL SCORE: Chappell & Co, 1941.

The Most Happy Fella (1956)
Appendix A

My Fair Lady (1956)


On Your Toes (1936)


One Touch of Venus (1943)


Pal Joey (1940)


Appendix A


**Porgy and Bess (1935)**

Published Librettos: London OSA-13116 (1976); RCA ARL 3–2109 (1977); EMI/Angel CDCC-49568 (1986); Columbia OSL 162; reissued on Odyssey Stereo 32-36-0018 (1951), also published in *Great Musicals of the American Theatre Volume One*, ed. Stanley Richards (Radnor, Pa: Chilton Book Company, 1973); see also the published Vocal Score.
Published Vocal Score: Gershwin Publishing Corp./Chappell & Co., 1935.

**Show Boat (1927)**

Source: *Show Boat* by Edna Ferber (Garden City, N.Y.: Doubleday, 1926). [novel]
Published Librettos: Chappell, 1934 (London 1928); act I, scenes 1, 2, 4, 7, and 8, and act II, scene 3 [virtually complete] and scenes 4 and 9 [well represented] in EMI/ Angel CDS-7-49108-2 (1988).
Published Vocal Scores: Harms Co., 1927 (Broadway 1927); Chappell & Co. and T. B. Harms Co., 1928 (London 1928); The Welk Music Group, 1927 (Broadway 1946).

**Sunday in the Park with George (1984)**

Source: Based on the life of the painter Georges Seurat (1859–1891) and the creation of his painting *Sunday Afternoon on the Island of La Grande Jatte* (1884–1886).

**Sweeney Todd: The Demon Barber of Fleet Street (1979)**

Sources: *The String of Pearls: A Romance* by Thomas Peckett Prest, 1846–47 [serialized novel]; *The String of Pearls, or the Fiend of Fleet Street* (produced as *Sweeney Todd*) by George Dibdin Pitt, 1847 [play]; *Sweeney Todd* by Christopher Bond, 1973
Appendix A

[play]. [Hugh Wheeler’s book for Sweeney Todd includes the following credit on the title page: “Based on a version of ‘Sweeney Todd’ by Christopher Bond.”]

West Side Story (1957)

Source: Romeo and Juliet by William Shakespeare (1595). [play]. See also published librettos.
Published Vocal Score: G. Schirmer and Chappell & Co., 1957 and 1959.
Appendix B

Appendix B: Long Runs: Decade by Decade
1920s–2000s

1920s

1. *The Student Prince in Heidelberg* (1924) (Romberg and Donnelly) 608
2. *Blossom Time* (1921) (Romberg and Donnelly) 592
3. *Show Boat* (1927) (Kern and Hammerstein) 575
4. *Sally* (1920) (Kern, Bolton, and Grey) 570
5. *Rose-Marie* (1924) (Friml, Harbach, and Hammerstein) 557
7. *Sunny* (1925) (Kern, Harbach, and Hammerstein) 517
8. *The Vagabond King* (1925) (Friml and Hooker) 511
9. *The New Moon* (1928) (Romberg and Hammerstein) 509
10. *Rio Rita* (1927) (Tierney and McCarthy) 494
11. *Wildflower* (1923) (Youmans, Stothart, Harbach, and Hammerstein) 477
12. *The Desert Song* (1924) (Romberg, Harbach, and Hammerstein) 471

1930s

1. *Hellzapoppin’* (1938) (Fain, Olsen, and Johnson) 1,404
2. *Pins and Needles* (1937) (Rome) 1,108
3. *Of Thee I Sing* (1931) (G. and I. Gershwin) 441
4. *Anything Goes* (1934) (Porter) 420
5. *DuBarry Was a Lady* (1939) (Porter) 408
6. *The Cat and the Fiddle* (1931) (Kern and Harbach) 395
7. *Flying High* (1930) (Henderson, DeSylva, and Brown) 357
8. *Music in the Air* (1932) (Kern and Hammerstein) 342
9. *I Married an Angel* (1938) (Rodgers and Hart) 338
10. *On Your Toes* (1936) (Rodgers and Hart) 315
12. *Roberta* (1933) (Kern and Harbach) 295
13. *I’d Rather Be Right* (1937) (Rodgers and Hart) 290
14. *Babes in Arms* (1937) (Rodgers and Hart) 289

1940s

1. *Oklahoma!* (1943) (Rodgers and Hammerstein) 2,212
2. *South Pacific* (1949) (Rodgers and Hammerstein) 1,925
Appendix B

3.  Annie Get Your Gun (1946) (Berlin and H. and D. Fields) 1,147
4.  Kiss Me, Kate (1948) (Porter and B. and S. Spewack) 1,070
5.  Carousel (1945) (Rodgers and Hammerstein) 890
6.  Follow the Girls (1944) (Shapiro, Pascal, and Charig) 882
7.  Song of Norway (1944) (Wright and Forrest) 860
8.  Where's Charley? (1948) (Loesser and Abbott) 792
9.  Gentlemen Prefer Blondes (1949) (Styne and Robin) 740
10. High Button Shoes (1947) (Styne, Cahn, and Abbott) 727
11. Finian's Rainbow (1947) (Lane and Harburg) 725
12. Bloomer Girl (1944) (Arlen and Harburg) 654
13. Brigadoon (1947) (Lerner and Loewe) 581
14. One Touch of Venus (1943) (Weill, Nash, and Perelman) 567

1950s

1.  My Fair Lady (1956) (Lerner and Loewe) 2,717
2.  The Sound of Music (1959) (Rodgers and Hammerstein) 1,443
3.  The Music Man (1957) (Wilson) 1,375
4.  The King and I (1951) (Rodgers and Hammerstein) 1,246
5.  Guys and Dolls (1950) (Loesser and Burrows) 1,200
6.  Pajama Game (1954) (Adler and Ross) 1,063
7.  Damn Yankees (1955) (Adler and Ross) 1,019
8.  Bells Are Ringing (1956) (Styne, Comden, and Green) 924
9.  Can-Can (1953) (Porter and Burrows) 892
10. Fanny (1954) (Rome, Behrman, and Logan) 888
11. Fiorello! (1959) (Bock and Harnick) 796
12. West Side Story (1957) (Bernstein, Sondheim, and Laurents) 732
13. Gypsy (1959) (Sondheim, and Laurents) 702
14. Li'l Abner (1956) (de Paul and Mercer) 693
15. The Most Happy Fella (1956) (Loesser) 676

1960s

1.  Fiddler on the Roof (1964) (Bock, Harnick, and Stein) 3,242
2.  Hello, Dolly! (1964) (Herman and Stewart) 2,844
3.  The Man of La Mancha (1965) (Leigh, Darion, and Wasserman) 2,328
4.  Hair (1968) (MacDermot, Ragni, and Rado) 1,750
5.  Mame (1966) (Herman, Lawrence, and Lee) 1,508
6.  How to Succeed in Business Without Really Trying (1961) (Loesser and Burrows) 1,417
7.  Funny Girl (1964) (Styne, Merrill, and Lennart) 1,348
8.  Promises, Promises (1968) (Bacharach, David, and Simon) 1,281
9.  1776 (1969) (Edwards and Stone) 1,217
10. Cabaret (1966) (Kander, Ebb, and Masteroff) 1,165
Appendix B

11. A Funny Thing Happened on the Way to the Forum (1962) (Sondheim, Shevelove, and Gelbart) 964

1970s

<table>
<thead>
<tr>
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<th>Year</th>
<th>Authors</th>
<th>Runs</th>
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<tbody>
<tr>
<td>1</td>
<td>A Chorus Line</td>
<td>1975</td>
<td>Hamlish, Kleban, Kirkwood, and Dante</td>
<td>6,137</td>
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<tr>
<td>2</td>
<td>Grease</td>
<td>1972</td>
<td>Jacobs and Casey</td>
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<td>3</td>
<td>Annie</td>
<td>1977</td>
<td>Strouse, Charnin, and Meehan</td>
<td>2,377</td>
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<td>4</td>
<td>Pippin</td>
<td>1971</td>
<td>Schwartz and Hirson</td>
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<td>5</td>
<td>The Magic Show</td>
<td>1974</td>
<td>Schwartz and Randall</td>
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<td>6</td>
<td>The Wiz</td>
<td>1975</td>
<td>Smalls and Brown</td>
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<td>7</td>
<td>The Best Little Whorehouse in Texas</td>
<td>1978</td>
<td>Hall, King, and Masterson</td>
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<td>8</td>
<td>Ain’t Misbehavin’</td>
<td>1978</td>
<td>Waller and Razaf</td>
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<td>9</td>
<td>Evita</td>
<td>1979</td>
<td>Lloyd Webber and Rice</td>
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<td>They’re Playing Our Song</td>
<td>1979</td>
<td>Hamlish, Sager, and Simon</td>
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<td>Shenandoah</td>
<td>1975</td>
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<td>Chicago</td>
<td>1975</td>
<td>Kander, Ebb, and Fosse</td>
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<td>13</td>
<td>Applause</td>
<td>1970</td>
<td>Strouse, Adams, Comden, Green</td>
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<td>14</td>
<td>I Love My Wife</td>
<td>1977</td>
<td>Coleman and Stewart</td>
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<td>15</td>
<td>No, No, Nanette</td>
<td>1971</td>
<td>Youmans, Caesar, and Shevelove</td>
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<td>16</td>
<td>Raisin</td>
<td>1973</td>
<td>Woldin, Brittan, Memiroff, and Zaltberg</td>
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<td>17</td>
<td>Candide</td>
<td>1974</td>
<td>Bernstein, Wilbur, Sondheim, et al., and Wheeler</td>
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<td>18</td>
<td>Jesus Christ Superstar</td>
<td>1971</td>
<td>Lloyd Webber and Rice</td>
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<td>19</td>
<td>Company</td>
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1980s

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<tbody>
<tr>
<td>1</td>
<td>Phantom of the Opera**</td>
<td>1988</td>
<td>Lloyd Webber, Hart, and Stilgoe</td>
<td>8,643</td>
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<td>2</td>
<td>Cats</td>
<td>1982</td>
<td>Lloyd Webber and Eliot</td>
<td>7,485</td>
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<td>3</td>
<td>Les Misérables</td>
<td>1987</td>
<td>Boublil, Schönberg, and Kretzmer</td>
<td>6,680</td>
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<td>4</td>
<td>42nd Street</td>
<td>1980</td>
<td>Warren, Dubin, Stewart, and Bramble</td>
<td>3,486</td>
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<td>5</td>
<td>La Cage aux Folles</td>
<td>1983</td>
<td>Herman and Fierstein</td>
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<td>6</td>
<td>Dreamgirls</td>
<td>1981</td>
<td>Krieger and Eyen</td>
<td>1,522</td>
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<td>7</td>
<td>Me and My Girl</td>
<td>1986</td>
<td>Gay, Rose, and Furber</td>
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1990s

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<th>Runs</th>
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<tbody>
<tr>
<td>1</td>
<td>Beauty and the Beast</td>
<td>1994</td>
<td>Menken, Ashman, and Rice</td>
<td>5,461</td>
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<td>2</td>
<td>Rent</td>
<td>1996</td>
<td>Larson</td>
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<td>3</td>
<td>Chicago (Revival)**</td>
<td>1996</td>
<td>Kander and Ebb</td>
<td>5,088</td>
</tr>
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<td>4</td>
<td>The Lion King**</td>
<td>1997</td>
<td>John and Rice</td>
<td>4,720</td>
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</tbody>
</table>
### Appendix B

5. *Miss Saigon* (1991) (Schönberg and Boublil) 4,097  
7. *Cabaret* (Revival) (Kander and Ebb) 2,378  
8. *Smokey Joe’s Café* (Leiber and Stoller) 2,036  
9. *Crazy for You* (G. and I. Gershwin and Ludwig) 1,622  

#### 2000s

1. *Hairspray* (2002) (Shaiman and Wittman) 2,641  
5. *Aida* (2000) (John and Rice) 1,852  

*Musicals in boldface type are discussed in the text.  
**Running as of February 22, 2009, according to *Playbill*’s “Long Runs on Broadway,” prepared by Ernio Hernandez.*

1920–1959

<table>
<thead>
<tr>
<th>No.</th>
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<th>Years</th>
<th>Run Length</th>
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<tr>
<td>1.</td>
<td>My Fair Lady (1956)*</td>
<td>1956</td>
<td>2,717</td>
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<td>2.</td>
<td>Oklahoma! (1943)</td>
<td>1943</td>
<td>2,212</td>
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<td>3.</td>
<td>South Pacific (1949)</td>
<td>1949</td>
<td>1,925</td>
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<td>4.</td>
<td>The Sound of Music (1959)</td>
<td>1959</td>
<td>1,443</td>
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<td>5.</td>
<td>Hellzapoppin’ (1938)</td>
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<td>6.</td>
<td>The Music Man (1957)</td>
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<td>The King and I (1951)</td>
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<td>Guys and Dolls (1950)</td>
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<td>Annie Get Your Gun (1946)</td>
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<td>Kiss Me, Kate (1948)</td>
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<td>Pajama Game (1954)</td>
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<td>Damn Yankees (1955)</td>
<td>1955</td>
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<td>14.</td>
<td>Bells Are Ringing (1956)</td>
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<td>15.</td>
<td>Can-Can (1953)</td>
<td>1953</td>
<td>892</td>
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<td>Carousel (1945)</td>
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<td>Fanny (1954)</td>
<td>1954</td>
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<td>18.</td>
<td>Follow the Girls (1944)</td>
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<td>19.</td>
<td>Song of Norway (1944)</td>
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<td>Fiorello! (1959)</td>
<td>1959</td>
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<td>Where’s Charley? (1948)</td>
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<td>Gentlemen Prefer Blondes (1949)</td>
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<td>25.</td>
<td>Finian’s Rainbow (1947)</td>
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<td>Li’l Abner (1956)</td>
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<td>The Most Happy Fella (1956)</td>
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<td>Bloomer Girl (1944)</td>
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<td>30.</td>
<td>Call Me Madam (1950)</td>
<td>1950</td>
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<td>31.</td>
<td>The Student Prince in Heidelberg (1924)</td>
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<td>Wish You Were Here (1952)</td>
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<td>Blossom Time (1921)</td>
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<td>Kismet (1953)</td>
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<td>Brigadoon (1947)</td>
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<td>Show Boat (1927)</td>
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<td>Sally (1920)</td>
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<td>38.</td>
<td>One Touch of Venus (1943)</td>
<td>1943</td>
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Appendix C

39. Wonderful Town (1953) 559
40. Rose-Marie (1924) and Good News (1927) 557

1920–2008

1. The Phantom of the Opera** (1988) 8,771
3. Les Misérables (1987) 6,680
4. A Chorus Line (1975) 6,137
5. Beauty and the Beast (1994) 5,461
6. Rent (1996) 5,124
7. Chicago (Revival)** (1996) 5,088
8. The Lion King** (1997) 4,720
9. Miss Saigon (1991) 4,097
10. 42nd Street (1980) 3,486
11. Grease (1972) 3,388
12. Fiddler on the Roof (1964) 3,242
14. Hello, Dolly! (1964) 2,844
15. My Fair Lady (1956) 2,717
17. The Producers (2001) 2,502
19. Annie (1977) 2,377
20. The Man of La Mancha (1965) 2,328
22. Oklahoma! (1943) 2,212
25. Pippin (1971) 1,994
26. South Pacific (1949) 1,925
27. Magic Show (1974) 1,920
28. Aida (2000) 1,852
29. La Cage aux Folles (1983) 1,761
30. Hair (1968) 1,750
31. The Wiz (1975) 1,672
32. The Best Little Whorehouse in Texas (1978) 1,584
33. Crazy for You (1992) 1,622
34. Ain’t Misbehavin’ (1978) 1,604
35. Monty Python’s Spamalot (2005) 1,574
36. Evita (1979) 1,567
37. Jekyll & Hyde (1997) 1,543
38. 42nd Street (Revival) (2001) 1,524
39. Dreamgirls (1981) 1,522
40. Mame (1966) 1,508

*Musicals in boldface type are discussed in the text.
Appendix D

Appendix D: *Show Boat*: 1927–1994

**Broadway 1927**

**Overture**

(Based mainly on “Mis’ry’s Comin’ Around” and “Why Do I Love You?” Other musical material includes “Can’t Help Lovin’ Dat Man” and references to Magnolia’s piano theme and “Ol’ Man River”). [Harms vocal score, 5–11]

**Act I**

Scene 1: The levee at Natchez, on the Mississippi—in the late eighteen eighties.

1. “Opening—Cotton Blossom” (Chorus) [12–44], “Cap’n Andy’s Ballyhoo” (Captain Andy), “Where’s the Mate for Me?” (Ravenal)
2. “Make Believe” (Ravenal and Magnolia) [45–53]
3. “Ol’ Man River” (Joe) [54–65]

Scene 2: Kitchen pantry of the “Cotton Blossom”—a half-hour later.

4. Orchestra: Parthy’s theme, “Ol’ Man River” (verse), Magnolia’s piano theme, second “Mis’ry” theme [66–67]
5. “Can’t Help Lovin’ Dat Man” (Julie, Queenie, and Servants) [68–84]

Scene 3: Outside a waterfront gambling saloon. Simultaneous with scene 2.

6. Orchestra: “Life on the Wicked Stage,” “Make Believe” (sections 5 and 2) [85–86]*
7. “Life on the Wicked Stage” (Ellie and Girls) [87–95]
8. “Till Good Luck Comes My Way” (Ravenal and Men) [96–104]

Scene 4: Auditorium and stage of the “Cotton Blossom”—one hour later.

9. “Mis’ry’s Comin’ Aroun’” (Queenie and Colored Chorus) [105–14]
   Underscoring: “Mis’ry” themes, “Where’s the Mate for Me?,” “If We Were on Our Honeymoon,” “Make Believe” (A section) [115–25]

Scene 5: Box-office, on foredeck of the “Cotton Blossom”—three weeks later.

10. Introduction (“Cotton Blossom”) [126–27]*
11. “I Might Fall Back on You” (Frank, Ellie, and Girls) [128–37]
12. “C’mon folks” (“Queenie’s Ballyhoo”) (Queenie) [138–47]

Scene 6: Auditorium and stage of the “Cotton Blossom”—during the third act of *The Parson’s Bride*—that evening.

13. Incidental Music, played on the stage during the presentation of “The Parson’s Bride” (Lange’s “Blumenlied,” Parson’s Entrance, Villain’s Entrance) [148–49]*

Scene 7: The top deck of the “Cotton Blossom”—later that night.

15. Introduction and Duet “You Are Love” (“Ol’ Man River,” “Can’t Help Lovin’ Dat Man,” “Make Believe”) [152–54]
16. “You Are Love” (Ravenal and Magnolia) [155–61]

Scene 8: The levee—next morning.

17. Finale [162–76]
Appendix D

Act II
18. Entr’acte (“Make Believe,” “Ol’ Man River”) [177–78]*

Scene 1: The Midway Plaisance, Chicago World’s Fair, 1893
19. “Opening—At the Fair” (Chorus) [179–92], Incidental (Fatima’s 2nd Dance) [193]*
20. “Why Do I Love You?” (Magnolia and Ravenal) [193–205]
21. “In Dahomey” (Dahomey Villagers and White Chorus) [206–19]

Scene 2: A room on Ontario Street, 1904. “Good Morning, Carrie” [Cecil Mack and Tim Brymn]*
22. Underscoring during Ellie’s reading of Ravenal’s letter (“Why Do I Love You?”) [220]*

23. “Bill” (Julie) [221–23]
24. “Can’t Help Lovin’ Dat Man” (Reprise) (Magnolia) [224–26]

Scene 4: St. Agatha’s Convent—meanwhile.
25. Service and Scene music (includes “Alma Redemptoris Mater” [Nuns] and a reprise of “Make Believe” [Ravenal]) [227–34]

Scene 5: Corner of lobby of the Sherman Hotel, Chicago, 8 p.m. New Year’s Eve, 1904.

Scene 6: Trocadero Music Hall, New Year’s Eve, 11:30 p.m., 1904.
27. “The Washington Post” (Sousa) [direction for performance only in 236]*
28. “Apache Dance” [not included in Harms] “Goodbye, Ma Lady Love” (Howard) (Frank and Ellie) [236–38]
29. Captain Andy’s Entrance [239] “After the Ball” (Harris) (Magnolia) [239–42]

Scene 7: In front of the office of “The Natchez Evening Democrat,” 1927.
30. “Ol’ Man River” (Reprise) (Joe) [243–44]
31. “Hey, Feller!” (Queenie and Chorus) [245–57]

Scene 8: Top deck of the new “Cotton Blossom,” 1927. “Can’t Help Lovin’ Dat Man” (Radio broadcast/reprise)*
32. “You Are Love” (Reprise) (Ravenal) [258–60]

Scene 9: Levee at Natchez, the next night.
33. “Cotton Blossom” (Chorus) [261], “Why Do I Love You?” (Reprise) (Kim and Chorus) [262–63; Kim’s imitations of her mother, Eccentric Dance, and Tap Dance not included in Harms or the McGlinn recording]
34. Finale (“Make Believe” and “O! Man River”)

Principal Changes in Selected Stage Productions and Films (1928–1994)

1. May 3, 1928, Drury Lane, London (350 performances)*

Added
“How’d You Like to Spoon with Me?” (1905) (replaced “Good-by, Ma Lady Love”)
Appendix D

“Dance Away the Night” (replaced Kim’s reprise of “Why Do I Love You?”) [Chappell, 219–25]

Deleted
Service and Scene Music with “Make Believe” reprise (No. 25) (not included in Chappell Vocal Score)
Apache Dance
“Hey Feller!” (No. 29)
Eccentric Dance and Tap Dance

2. March 16, 1929, Universal Pictures, Paramount Theatre, Palm Beach, Florida
The first film version was distributed the day after the first Broadway production closed on May 4 (following a world premiere in Florida in March and a New York City premiere in April). Although mostly silent, this first of three filmed Show Boats included five synchronized Kern songs (“C’Mon, Folks,” “Can’t Help Lovin’ Dat Man,” “Hey, Feller!” “Bill,” and “Ol’ Man River”). Its story line followed Edna Ferber’s novel more closely than Hammerstein’s libretto.

3. May 19, 1932, Casino, New York (181 performances)

Reinstated
Service and Scene Music with “Make Believe” reprise (No. 25)
“Good-bye, Ma Lady Love” (“How’d You Like to Spoon with Me?” interpolation from 1928 dropped)
“Hey, Feller!” (No. 29)
“Why Do I Love You!” reprise (“Dance Away the Night” from 1928 dropped)
Eccentric Dance and Tap Dance

4. May 14, 1936, Universal Film, Radio City Music Hall, New York

New songs
“I Have the Room above Her”
“Gallivantin’ Aroun’”
“Ah Still Suits Me”

Deleted
“Life on the Wicked Stage” (used as underscoring)
“Till Good Luck Comes My Way” (used as underscoring)
“I Might Fall Back on You”

5. January 5, 1946, Ziegfeld, New York (418 performances)

Added
Dance: “No Gems, No Roses, No Gentlemen”
Dance: No Shoes
Cakewalk
“Nobody Else but Me” (replaced reprise of “Why Do I Love You?”) (No. 31)
Dance 1927 (replaced Eccentric Dance)
**Appendix D**

**DELETED**

- “Life on the Wicked Stage” (moved from No. 7 to No. 11 [“I Might Fall Back on You”] [No. 11])
- “Till Good Luck Comes My Way” (No. 8)
- “Dandies on Parade” (“When the sports of gay Chicago” from “At the Fair”) (No. 19)
- “Hey, Feller!” (No. 29)
  - Eccentric Dance
  - Tap Dance


**REINSTATED**

- “Mis’ry’s Comin’ Aroun’” (No. 9) (reinstated after being dropped during the tryouts in Washington, D.C.)
- “I Might Fall Back on You” (No. 11) (reinstated after being dropped from the 1946 revival)
- “How’d You Like to Spoon with Me?” (reinstated from London 1928)
- “Dance Away the Night” (reinstated from London 1928 production)

**DELETED**

- “Life on the Wicked Stage” (No. 7)
- “In Dahomey” (No. 21)
  - Service and Scene and “Make Believe” reprise
  - Dance: “No Gems, No Roses, No Gentlemen”
  - Dance: “No Shoes” (Cakewalk is the only dance retained from 1946 revival)
  - “Nobody Else but Me” (retained from the 1946 production but placed in a new context and sung by Julie in act I)

**7. October 2, 1994, Gershwin, New York (951 performances)**

**REINSTATED AND ADDED**

- “Mis’ry’s Comin’ Aroun’” (dropped from 1927 production)
- “I Have the Room above Her” (from 1936 film)
  - “Alma Redemptoris Mater” (Gregorian chant interpolation from 1927 production)
- “Why Do I Love You?” (sung by Parthy instead of Magnolia and Ravenal)

**DELETED**

- “In Dahomey”

**DELETED (but used as underscoring)**

- “I Might Fall Back on You” (from 1927 production)
- “It’s Getting Hotter in the North” (dropped from Broadway 1927)
- “Ah Still Suits Me” (1936 film)
- “How’d You Like to Spoon with Me?” (interpolated song from 1905, used in London 1928 and London 1971)
Appendix D

“Dance Away the Night” (London 1928)
“Hey, Feller!” (1927 Broadway)
“The Washington Post” (by John Philip Sousa) (first interpolated in Broadway 1927)

Manuscript Sources for Ravenal’s Entrance and Meeting with Magnolia

1. Before November 1927: Pre-tryout and tryouts Jerome Kern Collection Box 9 (Library of Congress). Manuscript material including an early typed script (26 pages) (Envelope 217) and two piano-vocal drafts (Envelope 245 [Draft 1] and Envelope 238 [Draft 2]).
2. November–December 1927: Tryouts
Tryout Libretto in Billy Rose Theatre Collection, New York Public Library.
3. December 27, 1927: Original New York production
Libretto of New York Production (Hammerstein’s personal copy given to Miles Kreuger on August 3, 1960). Substantial libretto portions published with the McGlinn EMI/Angel recording CDS 7–49108–2, pages 55–130. Vocal Score published by T. B. Harms Co. in April 1928 (268 pp.).
Libretto published by Chappell in 1934.
Vocal Score published by Chappell & Co. Ltd. in 1928 (229 pp.).
5. April 30, 1936: Universal film
Screenplay by Oscar Hammerstein (unpublished).
Libretto of touring version distributed by Rodgers and Hammerstein. Vocal Score based on touring version published by Welk Music Group (192 pp.).

*Songs followed by an asterisk in Broadway 1927 are not included in the McGlinn recording.
†Based on Kreuger, Show Boat, 226–27.
Appendix E

Appendix E: *Anything Goes*: 1934, 1962, and 1987

**Broadway 1934**

*Act I*

Scene 1: The Weylin Caprice Bar.
- “I Get a Kick Out of You” (Reno)

- “Bon Voyage” (Boys/Girls)
- “All through the Night” (Billy/Hope/Sailors)

Scene 3: Mr. Whitney’s and Dr. Moon’s Cabins. The next morning.
- “Sailor’s Chanty” (“There’ll Always Be a Lady Fair”) (Four Sailors)

Scene 4: The Afterdeck. Same morning.
- “Where Are the Men?” (1st & 2nd Girls/Girls’ Chorus)
- “You’re the Top” (Reno/Billy)

Scene 5: Sir Evelyn’s Cabin.
- Reprise: “Sailor’s Chanty” (Four Sailors)

Scene 6: The Deck.
- “Anything Goes” (Reno/Four Sailors)
- Reprise: “You’re the Top” (Reno)

*Act II*

Scene 1: The Lounge. That evening.
- “Public Enemy Number One” (Four Sailors/Passengers)
- “Blow, Gabriel, Blow” (Reno/Company)

Scene 2: The Brig. Five days later.
- “Be Like the Bluebird” (Moonface)
- Reprise: “All through the Night” (Hope/Billy)
- “Buddie, Beware” (Reno) (replaced by a reprise of “I Get a Kick Out of You” by the week of December 10)

- “The Gypsy in Me” (Hope)
- Reprise: “Anything Goes” (All)

**Off-Broadway Revival 1962**

*Act I*

Scene 1: Afterdeck of the Ship.
- “You’re the Top” (Billy/Reno)
- “Bon Voyage” (Company)
Appendix E

“It’s De-Lovely” (Billy/Hope/Company) (introduced in Red, Hot and Blue by Ethel Merman and Bob Hope [October 29, 1936])

Scene 3: Two Cabins on the “A” Deck.
Reprise: “Bon Voyage” (Orchestra)

Scene 4: The Ship’s Deck.
“Heaven Hop” (Bonnie/Girls) (introduced in Paris by Irving Aaronson and the Commanders [October 8, 1928])

Scene 5: The Ship’s Deck.
“Friendship” (Billy/Reno/Moon) (introduced in DuBarry Was a Lady by Ethel Merman and Bert Lahr [December 6, 1939])

Scene 6: Evelyn’s Stateroom.
Reprise: “Bon Voyage” (Orchestra)

Scene 7: The Ship’s Deck.
“I Get a Kick Out of You” (Reno)

Scene 8: The Afterdeck.
“ Anything Goes” (Reno/Chorus)

Act II
Scene 1: Ship’s Lounge.
“Public Enemy Number One” (Chorus)
“Let’s Step Out” (Bonnie/Chorus) (introduced in Fifty Million Frenchmen by Evelyn Hoey and Gertrude McDonald [November 27, 1929])
“Let’s Misbehave” (Reno/Sir Evelyn) (written for Paris but replaced before the New York opening by “Let’s Do It, Let’s Fall in Love”)
“Blow, Gabriel, Blow” (Reno/Chorus)

Scene 2: The Brig.
“All through the Night” (Billy/Hope)
“Be Like the Bluebird” (Moon)
Reprise: “All through the Night”
Reprise: “Bon Voyage” (Orchestra)

Scene 3: The Ship’s Deck.
“Take Me Back to Manhattan” (Reno/Four Angels) (introduced in The New Yorkers by Frances Williams [December 8, 1930])
Reprise: “You’re the Top” (Company)

Vivian Beaumont Revival 1987

Act I
Scene 1: A Smokey Manhattan Bar.
“I Get a Kick Out of You” (Reno)

Scene 2: The Afterdeck of an Ocean Liner Shortly before Sailing.
“There’s No Cure like Travel” (Captain/Sailors) (dropped from original production and replaced by “Bon Voyage”)
“Bon Voyage” (Sailors/Passengers)
Appendix E

“You’re the Top” (Reno/Billy)
“Easy to Love” (Billy) (dropped from original production and replaced by “All through the Night”; introduced in *Born to Dance* by James Stewart, Eleanor Powell, and Reginald Gardiner [April 13, 1936])

Scene 4: Lights up on Whitney’s Stateroom.
“I Want to Row on the Crew” (Whitney) (introduced in *Paranoia* by Newbold Noyes [April 24, 1914])

Scene 5: On Deck, Mid-morning.
“Sailor’s Chantey” (Sailors)
“Friendship” (Reno/Moon) (see act I, scene 5 of 1962 revival)

Scene 6: Evelyn’s Stateroom.
No song

Scene 7: On Deck.
“It’s De-Lovely” (Billy/Hope) (see act I, scene 2 of 1962 revival)

Scene 8: The Same, early the following morning.
“Anything Goes” (Reno)

Act II
Scene 1: The Ship’s Nightclub.
“Public Enemy Number One” (Company)
“Blow, Gabriel, Blow” (Reno/Chorus)
“Goodbye, Little Dream, Goodbye” (Hope) (dropped from *Born to Dance* and *Red, Hot and Blue* in 1936 before its introduction in the English production, *O Mistress Mine* [December 3, 1936])

Scene 2: The Brig.
“Be Like the Bluebird” (Moon)
“All through the Night” (Billy/Hope/Sailors)

Scene 3: On Deck.
“The Gypsy in Me” (Evelyn)

Scene 4: The Brig.
No song

Scene 5: On Deck.
“Buddie, Beware” (Erma, new name for original Bonnie) (dropped from original 1934 production by the week of December 10)
Reprise: “Anything Goes” (Company)
Appendix F: *Porgy and Bess*: Songs, Arias, and Themes (1935)

**Published Vocal Score (Gershwin Publishing Corporation/Chappell & Co.)**

**Act I**
Scene 1: Catfish Row, a summer evening (lyrics by Heyward).
- “Introduction” (Catfish Row)
- “Jasbo Brown Blues” (Catfish Row)
- “Summertime” (Clara)
- “A Woman Is a Sometime Thing” (Jake)
- “Here Come De Honey Man” (Peter)
- “They Pass By Singin’” (Porgy)
- “Oh Little Stars” (Porgy)

Scene 2: Serena’s Room, the following night (lyrics by Heyward).
- “Gone, Gone, Gone” (Catfish Row)
- “Overflow” (Catfish Row)
- “My Man’s Gone Now” (Serena)
- “Leavin’ for the Promise’ Lan” (Bess)

**Act II**
Scene 1: Catfish Row, a month later.
- “It Take a Long Pull to Get There” (Catfish Row) (Heyward)
- “I Got Plenty o’ Nuttin’” (Porgy) (I. Gershwin and Heyward)
- “Buzzard Song” (Porgy) (Heyward)
- “Bess, You Is My Woman” (Porgy and Bess) (Heyward and I. Gershwin)
- “Oh, I Can’t Sit Down” (Catfish Row) (I. Gershwin)

Scene 2: Kittiwah Island, evening, the same day.
- “I Ain’ Got No Shame” (Catfish Row) (Heyward)
- “It Ain’t Necessarily So” (Sporting Life) (I. Gershwin)
- “What You Want Wid Bess?” (Bess) (Heyward)

Scene 3: Catfish Row, before dawn, a week later.
- “Oh, Doctor Jesus” (Catfish Row) (Heyward)
- “Strawberry Woman” (Strawberry Woman) (Heyward)
- “Crab Man” (Crab Man) (Heyward)
- “I Loves You, Porgy” (Bess) (I. Gershwin and Heyward)

Scene 4: Serena’s Room, dawn of the following day.
- “Oh, Hev’nly Father” (Catfish Row) (I. Gershwin and Heyward)
- “Oh, de Lawd Shake de Heavens” (Catfish Row) (Heyward)
- “Oh, Dere’s Somebody Knockin’ at de Do’” (Catfish Row) (Heyward)
- “A Red Headed Woman” (Crown) (I. Gershwin)
Appendix F

Act III

Scene 1: Catfish Row, the next night.
   “Clara, Clara” (Catfish Row) (Heyward)

Scene 2: Catfish Row, the next afternoon.
   “There’s a Boat Dat’s Leavin’ Soon for New York” (Sporting Life)
   (I. Gershwin)

Scene 3: Catfish Row, a week later.
   “Good Mornin’, Sistuh!” (Catfish Row) (Heyward)
   “Oh, Bess, Oh Where’s My Bess” (Porgy) (I. Gershwin)
   “Oh Lawd, I’m on My Way” (Porgy and Catfish Row) (Heyward)
Appendix G

Appendix G: *On Your Toes*: Broadway 1936

*and* Broadway Revival 1983

**Act I**

**Scene 1:** A Vaudeville Stage, sixteen years ago. [About 1920]

“Two a Day for Keith” (Phil II, Lil, and Phil III)

**Scene 2:** The Vaudeville Dressing Room.

**Scene 3:** A Classroom at Knockerbocker [Knickerbocker] University—W.P.A. Extension.

“The Three B’s” [“Questions and Answers (The Three B’s)]] (Junior and the Ensemble)

“It’s Got to Be Love” (Frankie and Junior)

**Scene 4:** Vera’s Apartment, the next morning.

“Too Good for the Average Man” (Peggy and Sergei)

**Scene 5:** Central Park, night. [The Schoolroom as in scene 3]

“There’s a Small Hotel” (Frankie and Junior)

**Scene 6:** A Green Room, Cosmopolitan Opera House.

[The Bare Stage, Cosmopolitan Opera House, the next evening]

“The Heart Is Quicker Than the Eye” (Peggy and Junior) [placed in act II, scene 1 in the 1983 revival]

**Scene 7:** “La Princesse Zenobia” Ballet–Cosmopolitan Opera House.

**Act II**

**Scene 1:** A Planetarium Roof Garden. [The Bare Stage, Cosmopolitan Opera House]

[“The Heart Is Quicker Than the Eye” (Peggy and Junior)]

“Quiet Night” (Crooner) [placed in act II, scenes 2 and 4, in 1983 revival]

“Glad to Be Unhappy” (Frankie and Sidney)

**Scene 2:** The Stage of the Cosmopolitan Opera House. [The Classroom as in Act 1, scenes 3 and 5]

[“Quiet Night” (Hank and Three Girls)]

“On Your Toes” (Frankie, Junior, and the Ensemble)

Reprise: “There’s a Small Hotel” (Peggy and Sergei) [omitted from 1983 revival]

**Scene 3:** Stage Door. [The Bare Stage, Cosmopolitan Opera House]

1936

**Scene 4:** “Slaughter on Tenth Avenue” Ballet.

**Scene 5:** The Stage of the Cosmopolitan Opera House.

Reprise: “There’s a Small Hotel” (Frankie and Junior)

1983

[Scene 4: The Stage Door, Cosmopolitan Opera House.]

[Reprise: “Quiet Night” (Sergei)]

[Scene 5: “Slaughter on Tenth Avenue” Ballet, Stage of Cosmopolitan Opera House.]

[Reprise: “There’s a Small Hotel” (Frankie and Junior)]

Brackets include 1983 revival.
Appendix H: *Pal Joey*: Broadway 1940 and Broadway Revival 1952

**Act I**

Scene 1: Mike’s South Side Night Club. A September afternoon.
   “Chicago [A Great Big Town]” (Joey)
   “You Mustn’t Kick It Around” (Joey, Gladys, Agnes, The Kid, and Ensemble)

Scene 2: The Pet Shop. That evening.
   “I Could Write a Book” (Joey and Linda)

Scene 3: Mike’s Night Club. An evening a month later.
   Reprise: “Chicago” [“A Great Big Town”] (Ensemble)
   “That Terrific Rainbow” (Gladys, Victor, and Ensemble)

Scene 4: (a) A Phone Booth. (b) Vera’s Boudoir. The next afternoon.
   “What Is a Man?” (Vera)

Scene 5: Mike’s Night Club. After closing time that evening.
   “Happy Hunting Horn” (Joey, Terry, and Ensemble)

Scene 6: The Tailor Shop. A few days later.
   “Bewitched, Bothered and Bewildered” (Vera)
   “Pal Joey” (Joey)

Scene 7: Ballet.

**Act II**

Scene 1: Chez Joey. A few weeks later.
   “The Flower Garden of My Heart” (Gladys, Specialty Dancer, and Ensemble) [Louis, Gladys, and Ensemble]
   “Zip” (Melba Snyder)
   “Plant You Now, Dig You Later” (Lowell, Gladys, and Ensemble) [Gladys and Ensemble]

Scene 2: Joey’s Apartment. The next morning.
   “Den of Iniquity” (Vera and Joey)

Scene 3: Chez Joey. That afternoon.
   Reprise: “Chicago (Morocco)” (Dance and song)
   “Do It the Hard Way” (Lowell, Gladys, and Ensemble) [act II, scene 4, sung by Joey]

Scene 4: Joey’s Apartment. Later that afternoon.
   “Take Him” (Linda and Vera)
   Reprise: “Bewitched” (Vera)

Scene 5: The Pet Shop. Later that evening.
   Finale: “I Could Write a Book” (Joey)
   [“I’m Talking to My Pal” (Joey) dropped during Philadelphia tryouts]

Brackets include 1952 changes.
Appendix I: *The Cradle Will Rock* (1937)

Scene 1: Street Corner.
“Moll’s Song” (Moll)
Moll and Gent
Moll and Dick

Scene 2: Night Court.
Moll and Druggist
“Oh, What a Filthy Night Court” (Ensemble)

Scene 3: Mission.
Mrs. Mister and Reverend Salvation

Scene 4: Lawn of Mr. Mister’s Home.
“Croon-Spoon” (Junior and Sister Mister)
“The Freedom of the Press” (Mr. Mister and Editor Daily)
“Let’s Do Something” (Junior and Sister Mister)
“Honolulu” (Editor Daily, Junior Mister, Mr. Mister, and Sister Mister)

Scene 5: Drugstore.
Drugstore scene
“Gus and Sadie Love Song” (Gus and Sadie)

Scene 6: Hotel Lobby.
“The Rich” (Yasha and Dauber)
“Ask Us Again” (Mrs. Mister, Yasha, and Dauber)
“Art for Art’s Sake” (Yasha and Dauber)

Act II

Scene 7: Night Court.
“Nickel under the Foot” (Moll)
“Leaflets” (Larry Foreman)
“The Cradle Will Rock” (Larry Foreman)

Scene 8: Faculty Room.

Scene 9: Dr. Specialist’s Office.
Doctor and Ella
“Joe Worker” (Ella Hammer)

Scene 10: Night Court.
“Finale: The Cradle Will Rock” (reprise) (Ensemble)
Appendix J

Appendix J: *Lady in the Dark* (1941)

**Act I**
1. Glamour Dream.
   “Oh Fabulous One” (Liza Elliott’s Admirers)
   “Huxley” (Sutton and Liza)
   “One Life to Live” (Liza)
   “Girl of the Moment” (Liza Elliott’s Admirers)
2. Wedding Dream.
   “Mapleton High Choral” (Boys and Girls of Mapleton High)
   “This Is New” (Randy and Liza)
   “The Princess of Pure Delight” (Liza)

**Act II**
3. Circus Dream.
   “The Greatest Show on Earth” (Ringmaster [Russell Paxton] and Paraders)
   Ballet: “Dance of the Tumblers”
   “The Best Years of His Life” (Ringmaster, Randy, and Liza)
   “Tschaikowsky” (Ringmaster)
   “The Saga of Jenny” (Liza)
4. Childhood Dream.
   “My Ship” (Liza and Charley Johnson)
Appendix K: *One Touch of Venus* (1943)

**Act I**

Scene 1: Main Gallery of the Whitelaw Savory Foundation of Modern Art.
   "New Art Is True Art" (Savory and Students)
   "One Touch of Venus" (Molly)

Scene 2: Rodney’s Room.
   "How Much I Love You" (Rodney)

Scene 3: Radio City Plaza.
   "I’m a Stranger Here Myself" (Venus)

Scene 4: Arcade of the N.B.C. Building in Radio City.
   Ballet: "Forty Minutes for Lunch"
   "West Wind" (Savory)

Scene 5: Waiting Room of Mid-City Bus Terminal.
   "Way Out West in Jersey" (Mrs. Kramer, Rodney, and Gloria)

Scene 6: The Roof Garden of the Foundation.
   "Foolish Heart" (Venus)

Scene 7: Rodney’s Barbershop.
   "The Trouble with Women" (Taxi, Stanley, Savory, and Rodney)
   "Speak Low" (Venus)

Scene 8: The Roof Garden of the Foundation.
   "Doctor Crippen" (Savory)

**Act II**

Scene 1: Savory’s Bedroom.
   "Very, Very, Very" (Molly)

Scene 2: The Tombs.
   "Speak Low" (reprise) (Rodney and Venus)

Scene 3: The Sitting Room of a De Luxe Suite.
   "That’s Him" (Venus)
   "Wooden Wedding" (Rodney)

Scene 4: The Main Galley of the Foundation.
   "Speak Low" (reprise) (Rodney)
Appendix L: Carousel (1945)

Prelude
An Amusement Park on the New England Coast. May.
“Carousel Waltz” (Orchestra)

Act I
Scene 1: A tree-lined path along the shore. A few minutes later.
“You’re a Queer One, Julie Jordan” (Carrie and Julie)
“Mister Snow” (Carrie)
“If I Loved You” (Billy and Julie)
Scene 2: Nettie Fowler’s Spa on the ocean front. June.
“June Is Bustin’ Out All Over” (Nettie, Carrie, and Ensemble)
Reprise: “Mister Snow” (Carrie and Girls)
“When the Children Are Asleep” (Mr. Snow and Carrie)
“Blow High, Blow Low” (Jigger, Billy, and Men)
“Soliloquy” (Billy)
“Finale” (Billy, Jigger, Nettie, and Chorus)

Act II
Scene 1: On an island across the bay. That night.
“A Real Nice Clambake” (Carrie, Nettie, Julie, Mr. Snow, and Ensemble)
“Geraniums in the Winder” (Mr. Snow)
“There’s Nothin’ So Bad for a Woman” (Jigger and Ensemble)
“What’s the Use of Wond’rin’” (Julie)
Scene 2: Mainland waterfront. An hour later.
“You’ll Never Walk Alone” (Nettie)
Scene 3: Up there.
“The Highest Judge of All” (Billy)
Scene 4: Down here. On a beach. Fifteen years later.
Ballet (Louise, A Younger Miss Snow, The Brothers and Sisters Snow,
Badly Brought Up Boys, A Young Man Like Billy, A Carnival Woman,
Members of the Carnival Troupe)
Scene 5: Outside Julie’s cottage.
Reprise: “If I Loved You” (Billy)
Scene 6: Outside a schoolhouse. Same day.
Reprise: “You’ll Never Walk Alone” (Company)
Appendix M

Appendix M: Kiss Me, Kate (1948)

Act I
Scene 1: Stage of Ford’s Theatre, Baltimore.
   “Another Op’nin, Another Show” (Hattie and Singing Ensemble. Danced by Dancing Ensemble.)
Scene 2: The corridor backstage.
   “Why Can’t You Behave?” (Lois Lane)
Scene 3: Dressing rooms, Fred Graham and Lilli Vanessi.
   “Wunderbar” (Lilli and Fred)
   “So In Love” (Lilli)
Scene 4: Padua.
   “We Open in Venice” (Petruchio, Katherine, Bianca, Lucentio)
Scene 5: Street Scene, Paduа.
   Dance (Dancing Ensemble)
   “Tom, Dick, or Harry” (Bianca, Lucentio, and the Two Suitors (Gremio and Hortensio)
   Specialty Dance (Lucentio)
   “I’ve Come to Wive It Wealthily in Padua” (Petruchio and Singing Ensemble)
   “I Hate Men” (Katherine)
   “Were Thine That Special Face” (Petruchio. Danced by Janet Gaylord and Dancing Girls)
Scene 6: Backstage.
Scene 7: Fred’s and Lilli’s dressing rooms.
Scene 8: Before the curtain.
   “I Sing of Love” (Bianca, Lucentio, and Singing Ensemble)
Scene 9: Exterior church.
   Tarantella (Danced by Bianca, Lucentio, and Dancing Ensemble)
   Finale: “Kiss Me, Kate” (Katherine, Petruchio, and Singing Ensemble)

Act II
Scene 1: Theatre alley.
   “Too Darn Hot” (Paul, Fred Davis, and Eddie Sledge. Danced by Fred Davis, Eddie Sledge, Bill Calhoun and Dancing Ensemble)
Scene 2: Before the curtain.
Scene 3: Petruchio’s house.
   “Where Is the Life That Late I Led?” (Petruchio)
Scene 4: The corridor backstage.
   “Always True to You in My Fashion” (Lois)
Scene 5: Lilli’s dressing room.
Scene 6: The corridor backstage.
   “Bianca” (Bill Calhoun and Singing Girls. Danced by Bill Calhoun and Dancing Girls)
Appendix M

Reprise: “So in Love” (Fred)

Scene 7: Before the asbestos curtain.
  “Brush Up Your Shakespeare” (First Man and Second Man)

Scene 8: Baptista’s home.
  Pavane (Dancing Ensemble)
  “I Am Ashamed That Women Are So Simple” (Katherine)
  Finale (Petruchio, Katherine, and Company)

Spewack Libretto Draft (May 28, 1948)

Act I

Scene 1: The bare stage of Ford’s Theater, Baltimore.
Scene 2: Connecting dressing rooms of Fred and Lilli.
  Background music: “Another Opnin’ [Op’nin’], Another Show”
  “Wunderbar” (Fred and Lilli)
  “It Was Great Fun” [No. 2] (Fred and Lilli)
Scene 3: Iron stairs and landing.
  “Why Can’t You Behave?” (Lois and Bill)
Scene 4: Exterior of Ford Theater.
  “Another Opnin’, Another Show”
Scene 5: Dressing rooms of Lilli and Fred.
  Background music: “Another Opnin’, Another Show”
  “We Shall Never Grow Younger”
Scene 6: Same.
  Background music: “We Shall Never Grow Younger” (Counterpoint, “It Was Great Fun”)
Scene 7: Shrew curtain.
  “We Open in Venice” (Shrew players)
  “If Ever Married I’m” (Bianca) [crossed out]
  “I Sing of Love” (Lucentio and Petruchio) [crossed out]
  “I’ve Come to Wive It Wealthily in Padua” (Petruchio) [crossed out]
  “Were Thine That Special Face” (Petruchio) [crossed out]
Scene 8: Wings.
Scene 9: Opposite wings.
Scene 10: On stage.
  Bill does his specialty with Ballet.
Scene 11: Exterior of Baptista’s house and church.
Scene 12: Same.
Scene 13: Walled garden of Baptista’s house.
  “Tom, Dick or Harry” (Bianca and her suitors, Gremio, Tranio, and Lucentio) [crossed out]
Scene 14: Wings.
Scene 15: Garden.
Scene 16: Lilli’s dressing room.
Appendix M

Scene 17: Exterior church.
   Finaletto: “Kiss Me, Kate” (Petruchio, Katharine, Bianca, Lucentio, and Company) [lyrics yet to be written]

Act II

Scene 1: Theatre alley.
   “Too Darn Hot” (Negroes) [crossed out]
Scene 2: Shrew curtain.
   Background music: “Where Is the Life That Late I Led?”
Scene 3: Main room in Petruchio’s house.
   “Where Is the Life That Late I Led?” (Petruchio)
Scene 4: Back stage.
   “I’ve Been Faithful to You, Darlin’ in my Fashion” (Lois) [p. 2–4–16 missing in typescript]
Scene 5: Lilli’s dressing room.
   “A Woman’s Career” (Fred) [p. 2–5–27 missing in typescript]
Scene 6: Iron staircase.
   Reprise: “We Shall Never Be Younger”
Scene 7: Garden of Baptista’s house.
   Reprise: “I Sing of Love” (Shrew players) [no text included in typescript]
   “I Am Ashamed That Women Are So Simple” [entirely spoken]
   Reprise: “Were Thine That Special Face” [crossed out]
Appendix N

Appendix N: *Guys and Dolls* (1950)

*Act I*

**Scene 1:** Broadway.
Opening (Runyonland) (Ensemble)
“Fugue for Tinhorns” (Nicely-Nicely Johnson, Benny Southstreet, and Rusty Charlie)
“Follow the Fold” (Sarah, Arvide, Agatha, and Mission Group)
“The Oldest Established” (Nathan, Nicely-Nicely, Benny, Brandy-Bottle Bates, and the Crapshooters)

**Scene 2:** Interior of the Save-A-Soul Mission.
“I’ll Know” (Sarah and Sky)

**Scene 3:** A Phone Booth.

**Scene 4:** The Hot Box, Nightclub.
“A Bushel and a Peck” (Adelaide and the Hot Box Girls)
“Adelaide’s Lament” (Adelaide)

**Scene 5:** A Street Off Broadway.
“Guys and Dolls” (Nicely-Nicely and Benny)

**Scene 6:** Exterior of the Mission. Noon, the next day.

**Scene 7:** A Street Off Broadway.

**Scene 8:** Havana, Cuba—El Café Cubana.
Dance: Havana

**Scene 9:** Outside El Café Cubana. Immediately following.
“If I Were a Bell” (Sarah)

**Scene 10:** Exterior of the Mission.
“My Time of Day” (Sky)
“I’ve Never Been in Love Before” (Sky and Sarah)
Incidental music: The Raid

*Act II*

**Scene 1:** The Hot Box Nightclub.
“Take Back Your Mink” (Adelaide and Dolls)
“Adelaide’s Second Lament” (Adelaide)

**Scene 2:** Forty-Eighth Street.
“More I Cannot Wish You” (Arvide)

**Scene 3:** Crap Game in the Sewer.
“Luck Be a Lady” (Sky and the Crapshooters)

**Scene 4:** A Street Off Broadway.
“Sue Me” (Adelaide and Nathan)

**Scene 5:** Interior of the Save-A-Soul Mission.
“Sit Down, You’re Rockin’ the Boat” (Nicely-Nicely and the Crapshooters)
Appendix N

Scene 6: Near Times Square.
“Marry the Man Today” (Adelaide and Sarah)

Scene 7: Broadway.
Reprise: “Guys and Dolls” (Ensemble)
Appendix O: *The Most Happy Fella* (1956)

**Act I**

**OVERTURE**

**Scene 1:** A restaurant in San Francisco; January, 1927.
- “Oooh! my feet!” (Cleo)
- “…I know how it is” (Cleo)
- “…Seven million crumbs” (Cleo)
- “…I don’t know” (Rosabella)
- “…Maybe he’s kind crazy” (Rosabella)
- “SOMEBODY, SOMEWHERE” (Rosabella)

**Scene 2:** Main Street, Napa, California; in April.
- “THE MOST HAPPY FELLA” (Townspeople)
- “…A long time ago” (Marie)
- “STANDING ON THE CORNER” (Herman, Jake, Clem, and Al)
- “JOEY, JOEY, JOEY” (Joe)
- “…Soon you gonna leave me, Joe” (Tony)
- “ROSELLA” (Tony)

**Scene 3:** Tony’s barn; a few weeks later.
- “ABBONDANZA” (Giuseppe, Ciccio, and Pasquale)
- “…Plenty bambini” (Tony)

**Scene 4:** Tony’s front yard.
- “SPOSALIZIO” (Townspeople)
- “…I seen her at the station” (Postman)
- “BENVENUTA” (Giuseppe, Ciccio, and Pasquale)
- “…Aren’t you glad” (Rosabella)
- “…No home, no job” (Rosabella)
- “DON’T CRY” (Joe)

**Act II**

**Prelude**

**Scene 1:** The vineyards; in May.
- “FRESNO BEAUTIES” (Vineyard Workers)
- “…Cold and dead” (Joe and Rosabella)
- “…Love and kindness” (Doc)
- “HAPPY TO MAKE YOUR ACQUAINTANCE” (Rosabella and Tony)
- “…I don’t like this dame” (Cleo)
- “BIG D” (Cleo and Herman)

**Scene 2:** Late in May.
- “HOW BEAUTIFUL THE DAYS” (Tony, Rosabella, Marie, and Joe)

**Scene 3:** The vineyards; in June.
- “YOUNG PEOPLE” (Marie)
Appendix O

“WARM ALL OVER” (Rosabella)
“...Old people gotta” (Tony)

Scene 4: The barn.
“I LIKE EV’RYBODY” (Herman)

Scene 5: The vineyards; in July.
“...I love him” (Rosabella)
“...I know how it is” (Cleo)
“...Like a woman loves a man” (Rosabella)
“MY HEART IS SO FULL OF YOU” (Tony and Rosabella)
“MAMMA, MAMMA” (Tony)

Act III

Prelude

Scene 1: The barn; an hour later.
“...Good-bye darlin’” (Cleo and Herman)
“...I like ev’rybody” (Duet) (Cleo and Herman)
“SONG OF A SUMMER NIGHT” (Doc and the Townspeople)
“PLEASE LET ME TELL YOU” (Rosabella)

Scene 2: Napa Station; A little later.
“...Tell Tony and Rosabella good-bye for me” (Joe)
“...She gonna come home wit’ me” (Tony)
“...Nobody’s ever gonna love you” (Trio) (Marie, Tony, and Cleo)
“...I made a fist!” (Herman)

Finale (Ensemble)
Appendix P: *My Fair Lady* (1956)

**Act I**

**Scene 1:** Outside the Opera House, Covent Garden. A cold March night.  
Overture and Street Entertainers (The Three Buskers)  
“Why Can’t the English?” (Higgins)  
“Wouldn’t It Be Loverly” (Eliza and Costermongers)

**Scene 2:** A Tenement Section—Tottenham Court Road. Immediately following.  
“With a Little Bit of Luck” (Doolittle, Harry, and Jamie)

**Scene 3:** Higgins’s Study. The following morning.  
“I’m an Ordinary Man” (Higgins)

**Scene 4:** Tenement Section—Tottenham Court Road. Three days later.  
“With a Little Bit of Luck” (reprise) (Doolittle and Friends)

**Scene 5:** Higgins’s Study. Later that day.  
“Just You Wait” (Eliza)  
“The Rain in Spain” (Higgins, Eliza, and Pickering)  
“I Could Have Danced All Night” (Eliza, Mrs. Pearce, and Maids)

**Scene 6:** Near the Race Meeting, Ascot. A July afternoon.

**Scene 7:** Inside a Club Ten, Ascot. Immediately following.  
“Ascot Gavotte” (Spectators at the Race)

**Scene 8:** Outside Higgins’s House, Wimpole Street. Later that afternoon.  
“On the Street Where You Live” (Freddy)

**Scene 9:** Higgins’s Study. Six weeks later.

**Scene 10:** The Promenade of the Embassy. Later that night.  
“Promenade” (underscoring)

**Scene 11:** The Ballroom of the Embassy. Immediately following.  
“The Embassy Waltz” (Higgins, Eliza, Karpathy, and Guests)

**Act II**

**Scene 1:** Higgins’s Study. 3:00 the following morning.  
“You Did It” (Higgins, Pickering, Mrs. Pearce, and Servants)  
“Just You Wait” (reprise) (Eliza)

**Scene 2:** Outside Higgins’s House, Wimpole Street. Immediately following.  
“On the Street Where You Live” (reprise) (Freddy)  
“Show Me” (Eliza and Freddy)

**Scene 3:** Flower Market of Covent Garden. 5:00 that morning.  
“Wouldn’t It Be Loverly” (reprise) (Eliza and Costermongers)  
“Get Me to the Church on Time” (Doolittle, Harry, Jamie, and Costermongers)

**Scene 4:** Upstairs Hall of Higgins’s House. 11:00 that morning.  
“A Hymn to Him” (Higgins)

**Scene 5:** The Conservatory of Mrs. Higgins’s House. Later that day.  
“Without You” (Higgins and Eliza)

**Scene 6:** Outside Higgins’s House, Wimpole Street. Immediately following.  
“I’ve Grown Accustomed to Her Face” (Higgins)

**Scene 7:** Higgins’s Study. Immediately following.
Appendix Q

Appendix Q: *West Side Story* (1957)

*Act I*

Prologue: The Months Before.
1. Prologue (Instrumental)
Scene 1: 5:00 p.m. The Street.
2. “Jet Song” (Riff and Jets)
Scene 2: 5:30 p.m. A Back Yard.
3. “Something’s Coming” (Tony)
Scene 3: 6:00 p.m. A Bridal Shop.
Scene 4: 10:00 p.m. The Gym.
4. The Dance and the Gym (Instrumental)
5. “Maria” (Tony)
Scene 5: 11:00 p.m. A Back Alley.
6. Balcony Scene (“Tonight”) (Maria and Tony)
7. “America” (Anita, Rosalia, and Girls)
Scene 6: Midnight. The Drugstore.
8. “Cool” (Riff and Jets)

The Next Day

Scene 7: 5:30 p.m. The Bridal Shop.
9. “One Hand, One Heart” (Tony and Maria)
Scene 8: 6:00 to 9:00 p.m. The Neighborhood.
10. “Tonight” (Quintet) (Maria, Tony, Anita, Riff, and Bernardo)
Scene 9: 9:00 p.m. Under the Highway.
11. The Rumble (Instrumental)

*Act II*

Scene 1: 9:15 p.m. A Bedroom.
12. “I Feel Pretty” (Maria and the Girls)
13. Ballet Sequence (Instrumental, Tony, Maria and a Girl)
Scene 2: 10:00 p.m. Another Alley.
14. “Gee, Officer Krupke” (Jets)
Scene 3: 11:30 p.m. The Bedroom.
15. “A Boy Like That/I Have a Love” (Maria and Anita)
Scene 4: 11:40 p.m. The Drugstore.
16. Taunting (Instrumental)
Scene 5: 11:50 p.m. The Cellar.
Scene 6: Midnight. The Street.
17. Finale (Maria and Tony)

*Libretto Drafts 1 (January 1956) and 2 (Spring 1956)*

*Act I*

Scene 1: An Alleyway. Sundown.
“Rumble Song” [“Mix”?] (Jets and “Tonio”)
Appendix Q

Scene 2: The Crystal Cave. Night.
   Mambo (Pantomime)
   “Maria” (“Tonio”)

   “Maria” (second chorus) (“Tonio”)
   “Love Song” [“One Hand, One Heart” ?] (“Tonio” and Maria)
   “Song for Anita and Girls” [“America” ?]

Scene 4: Drugstore. Night.
   “Cool” (Riff and Jets)

Scene 5: The Neighborhood. The Next Day.
   “Tonight” (Quintet) (Maria, Tony, Anita, Riff, and Bernardo)

Scene 6: Bridal Shop. Late Afternoon.
   “Love Song” [“Oh, Happy We” from Candide ?] (“Tonio” and Maria)
   “Rumble Song” [“Mix” ?] (Instrumental)

Scene 7: The Park. Sundown.
   “Rumble Song” [“Mix” ?] (Jets)

Act II

Scene 1: An Apartment. Early Evening.
   “I Feel Pretty” (Maria and Girls)

Scene 2: A Street. Night.
Scene 3: Police Station. Night.
   “Love Song” (reprise) [“One Hand, One Heart” ?] (“Tonio” and Maria)

Scene 4: Outside the Bridal Shop. Night.
   “Duet” [“I Have a Love” ?] (Anita and Maria)

Scene 5: Drugstore. Night.
   “Duet” (continuation) [“I Have a Love” ?] (“Tonio”)

Scene 6: A Street. Night.

Scene 7: Bridal Shop. Night.
   “This scene will be almost entirely to music. Maria comes in the back door, the music has brief theme of her love with Tonio” [“One Hand, One Heart” ?]

**Broadway 1971**

scene: A party on the stage of the Weismann Theatre  

time: Tonight  

*There will be no Intermission*

“Prologue” [Based on “All Things Bright and Beautiful” from *The Girls Upstairs*, second draft, preceding “Could I Leave You?” and “It Wasn’t Meant to Happen,” planned in 1966 as a second duet for Ben and Sally]†

“Beautiful Girls” (Roscoe and Company) [*The Girls Upstairs*, first and second drafts]‡

“Don’t Look at Me” (Sally, Ben) [*The Girls Upstairs*, second draft]  

“Waiting for the Girls Upstairs” (Buddy, Ben, Phyllis, Sally, Young Buddy, Young Ben, Young Phyllis, Young Sally) [*The Girls Upstairs*, first and second drafts]  

“Rain on the Roof” (The Whitmans) [*Follies*, January 2, 1971]  

“Ah, Paris!” (Solange) [*Follies*, January 2, 1971]  

“Broadway Baby” (Hattie) [*Follies*, January 2, 1971]  


“Bolero d’Amour” (Vincent and Vanessa) [added in 1971 rehearsal; cut in London *Follies* 1987]  

“In Buddy’s Eyes” (Sally) [*Follies*, January 2, 1971]  

“Who’s That Woman?” (Stella and Company) [Mirror Dance Routine in *The Girls Upstairs*, first and second drafts]  

[“Can That Boy Fox-trot!” in *The Girls Upstairs*, second draft, cut in 1971 rehearsals]  

“I’m Still Here” (Carlotta) [replaced “Can That Boy Fox-trot!” during 1971 rehearsals]  

[“Pleasant Little Kingdom” in *The Girls Upstairs*, first draft; cut in 1971]  

“Too Many Mornings” (Ben, Sally) [*The Girls Upstairs*, first and second drafts]  

[“That Old Piano Roll” (Buddy) in *Follies*, September 1970 draft]  

“The Right Girl” (Buddy) [added in 1971 rehearsals]  

“One More Kiss” (Heidi, Young Heidi) [*The Girls Upstairs*, first and second drafts]  

“Could I Leave You?” (Phyllis) [*The Girls Upstairs*, second draft]

‡ Sondheim mentions a predecessor to “Beautiful Girls” called “Bring on the Girls” that Michael Bennett asked him to change when he “joined the show.” See Mandelbaum, “A Chorus Line,” 71.
Appendix R

LOVELAND

1. The Folly of Love
   “Loveland” (Sung by The Ensemble) [rewritten in London Follies 1987]
   The Spirit of First Love (Miss Kathie Dalton)
   The Spirit of Young Love (Miss Margot Travers)
   The Spirit of True Love (Miss Suzanne Briggs)
   The Spirit of Pure Love (Miss Trudy Carson)
   The Spirit of Romantic Love (Miss Linda Perkins)
   The Spirit of Eternal Love (Miss Ursula Maschmeyer)

2. The Folly of Youth
   Scene—A Bower in Loveland.
   [“Who Could Be Blue?” and “Little White House”] [cut in 1971 rehearsals]
   “You’re Gonna Love Tomorrow” (Sung by Mr. Ben Stone and Miss Phyllis Rogers)
   [added in 1971 rehearsals]
   “Love Will See Us Through” (Sung by Mr. Buddy Plummer and Miss Sally Durant)
   [added in 1971 rehearsals]

3. Buddy’s Folly
   Scene—A Thoroughfare in Loveland.
   “The God-Why-Don’t-You-Love-Me-Blues” (Sung and Danced by Mr. Buddy Plummer) (With the Assistance of Miss Suzanne Rogers and Miss Rita O’Connor) [added in 1971 rehearsals]

4. Sally’s Folly
   Scene—A Boudoir in Loveland.
   “Losing My Mind” (Sung by Mrs. Sally Durant Plummer) [added in 1971 rehearsals]

5. Phyllis’s Folly
   Scene—A Honky-Tonk in Loveland.
   “Uptown, Downtown” [cut in 1971 rehearsals]
   “The Story of Lucy and Jessie” (Sung by Mrs. Phyllis Rogers Stone) (Danced by Mrs. Stone and The Dancing Ensemble) [added in 1971 rehearsals; cut in London Follies 1987]

6. Ben’s Folly
   Scene—A Supper Club in Loveland.
   “Live, Laugh, Love” (Sung by Mr. Benjamin Stone) (Danced by Mr. Stone and The Dancing Ensemble) [cut in London Follies 1987]

London Revival 1987

PLACE: The stage of the Weismann Theatre, New York City
TIME: 1970

Act I
“Beautiful Girls” (Roscoe and Company)
“Don’t Look at Me” (Sally, Ben)
“Rain on the Roof” (The Whitmans)
Appendix R

“Ah! Paris” (Solange)
“Broadway Baby” (Hattie)
“Waiting for the Girls Upstairs” (Buddy, Ben, Phyllis)
“Who’s That Woman” (Stella and Company)
“In Buddy’s Eyes” (Sally)
“Country House” (Phyllis and Ben) [replaced “The Road You Didn’t Take”]
“Too Many Mornings” (Ben, Sally)

Act II
“Social Dancing” (Company)
“I’m Still Here” (Carlotta)
“The Right Girl” (Buddy)
“Could I Leave You?” (Phyllis)
“One More Kiss” (Heidi, Young Heidi)
“Loveland” (Roscoe and Company) [rewritten in 1987]
“Love Will See Us Through” (Sung by Mr. Buddy Plummer and Miss Sally Durant)
[revised as Double Duet in 1987]
“Buddy’s Blues” (Sung and Danced by Mr. Buddy Plummer) (With the Assistance of
Miss Suzanne Rogers and Miss Rita O’Connor)
“Losing My Mind” (Sung by Mrs. Sally Durant Plummer)
“You’re Gonna Love Tomorrow” (Sung by Mr. Ben Stone and Miss Phyllis Rogers)
“Ah! But Underneath” (Sung by Mrs. Phyllis Rogers Stone) (Danced by
Mrs. Stone and the Dancing Ensemble) [replaced “The Story of Lucy and Jessie”]
“Make the Most of Your Music” (Sung by Mr. Benjamin Stone) (Danced by Mr. Stone
and the Dancing Ensemble) [replaced “Live, Laugh, Love”]
Double Duet (Young Sally, Young Ben, Young Phyllis, and Young Buddy) [revised
“Love Will See Us Through”]
Appendix S

Appendix S: Sweeney Todd (1979)

Musical Numbers

THE PLACE: London: Fleet Street and environs
THE TIME: The 19th Century

Act I
“The Ballad of Sweeney Todd” (Company)
“No Place Like London” (Anthony, Todd Beggar Women Woman)
“The Barber and His Wife” (Todd)
“The Worst Pies in London” (Mrs. Lovett)
“Poor Thing” (Mrs. Lovett)
“My Friends” (Todd, Mrs. Lovett)
“Green Finch and Linnet Bird” (Johanna)
“Ah, Miss” (Anthony, Beggar Woman)
“Johanna” (Anthony)
“Pirelli’s Miracle Elixir” (Tobias, Dodd, Mrs. Lovett, Company)
“The Contest” (Pirelli)
“Wait” (Mrs. Lovett)
“Kiss Me” (Johanna, Anthony)
“Ladies in Their Sensitivities” (The Beadle)
Quartet (Johanna, Anthony, The Beadle, Judge Turpin)
“Pretty Women” (Todd, Judge Turpin)
“Epiphany” (Todd)
“A Little Priest” (Todd, Mrs. Lovett)

Act II
“God, That’s Good!” (Tobias, Mrs. Lovett, Todd, Beggar Woman, Customers
“Johanna” (Anthony, Todd, Johanna, Beggar Woman)
“By the Sea” (Mrs. Lovett)
“Not While I’m Around” (Tobias, Mrs. Lovett)
“Parlor Songs” (The Beadle, Mrs. Lovett)
“City on Fire!” (Lunatics, Johanna, Anthony)
Final Sequence (Anthony, Beggar Woman, Todd, Judge Turpin, Mrs. Lovett, Johanna, Tobias)
“The Ballad of Sweeney Todd” (Company)
Appendix S

Thematic Reminiscences in *Sweeney Todd*
Final Sequence Beginning with “City On Fire!”

No. 25: FOGG’S ASYLUM (COMPANY) (Vocal Score, p. 315)
“The engine roared, the motor hissed” (The Ballad of Sweeney Todd [based on Gregorian chant, “Dies Irae” or “Day of Wrath”])

No. 25A: FOGG’S PASSACAGLIA (Vocal Score, p. 321)
[First two notes, the half step of “Dies Irae,” repeated in the tenor line.]

No. 26: CITY ON FIRE! (LUNATICS, JOHANNA) (Vocal Score, p. 323)
“City on Fire!” (City on Fire!)
“Will we be married on Sunday?” (Kiss Me)
“City on Fire!” [fragment]

No. 27: SEARCHING (PART I) (MRS. LOVETT, TODD, BEGGAR WOMAN) (Vocal Score, p. 327)
“Nothing’s gonna harm you, not while I’m around” (Not While I’m Around)
“City on Fire!” [fragment]
“Beadle… Beadle… No good hiding, I saw you” (Beggar Woman’s music in No Place Like London) [focuses on the half steps of the first two notes of the “Dies Irae”
“City on Fire!” [fragment]

No. 27A: SEARCHING (PART II) (ANTHONY, JOHANNA, BEGGAR WOMAN) (Vocal Score, p. 335; optional addition for the 1993 London production, p. 390)
“Poor Thing” [“There was a barber and his wife” underscoring]
“Ah, miss, look at me” (Ah, Miss)
“And we’ll sail the world and see its wonders” (No Place Like London)
“Beadle! Beadle! Where are you? [Beggar woman’s music in vocal line, “There was a barber and his wife” from Poor Thing underscoring]

No. 28: THE JUDGE’S RETURN (TODD, JUDGE) (Vocal Score, p. 341)
“The Judge. I have no time.” (Epiphany underscoring) [Sweeney slits the Beggar Woman’s throat]
“Pretty women” (Pretty Women) [Sweeney slits the Judge’s throat]
“Rest now, my friend” (My Friends) [Sweeney’s interrupted attempt to slit Johanna’s throat]

“Lift your razor high, Sweeney” (The Ballad of Sweeney Todd)

No. 29: FINAL SCENE (PART I) (TODD, MRS. LOVETT) (Vocal Score, p. 351)
Beggar Woman’s music for “Lucy” and underscoring (Epiphany)
“No, no, not lied at all” (Poor Thing) together with “Lucy… I’ve come home again” (Epiphany)
“Mrs. Lovett, you’re a bloody wonder” (A Little Priest)
“The history of the world, my pet” (A Little Priest)
“By the sea Mister Todd” [fragment] (By the Sea)
“And life is for the alive, my dear” (A Little Priest) [Sweeney throws Mrs. Lovett into the oven]

No. 29A: FINAL SCENE (PART II) (TODD) (Vocal Score, p. 359)
“There was a barber and his wife” (Poor Thing) [Tobias slits Sweeney’s throat]

No. 29B: THE BALLAD OF SWEENEY TODD (COMPANY) (Vocal Score, p. 362)
“Attend the tale of Sweeney Todd” (The Ballad of Sweeney Todd)
Appendix T

Appendix T: *Sunday in the Park with George* (1984)

**Musical Numbers**

*Act I*

“Sunday in the Park with George” (Dot)
“No Life” (Jules, Yvonne)
“Color and Light” (Dot, George)
“Gossip” (Celeste #1, Celeste #2, Boatman, Nurse, Old Lady, Jules Yvonne)
“The Day Off” (George, Nurse, Franz, Frieda, Boatman, Soldier, Celeste #1, Celeste #2, Yvonne, Louise, Jules, Louis)
“Everybody Loves Louis” (Dot)
“Finishing the Hat” (George)
“We Do Not Belong Together” (Dot, George)
“Beautiful” (Old Lady, George)
“Sunday” (Company)

*Act II*

“It’s Hot Up Here” (Company)
“Chromolume #7” (George, Marie)
“Putting It Together” (George, Company)
“Children and Art” (Marie)
“Lesson #8” (George)
“Move On” (George, Dot)
“Sunday” (Company)
Appendix U


Contents

Prologue
The stage of the Paris Opéra, 1905
Auctioner, Raoul, and Company

OVERTURE

*Act I, Paris 1861*

Scene 1:  The Dress Rehearsal of Hannibal
“Think of Me” (Carlotta, Christine, and Raoul)

Scene 2:  After the Gala
“Angel of Music” (Christine and Meg)

Scene 3:  Christine’s Dressing Room
“Little Lotte . . . / The Mirror . . . (Angel of Music)” (Raoul, Christine, and Phantom)

Scene 4:  The Labyrinth Underground
“The Phantom of the Opera” (Phantom and Christine)

Scene 5:  Beyond the Lake
“The Music of the Night” (Phantom)

Scene 6:  Beyond the Lake, the Next Morning
“I Remember . . . / Stranger Than You Dreamt It . . .” (Christine and Phantom)

Scene 7:  Backstage
“Magical Lasso” (Buquet, Meg, Madame Giry, and Ballet Girls)

Scene 8:  The Manager’s Office
“Notes . . . / Prima Donna” (Firmin, André, Raoul, Carlotta, Giry, Meg, and Phantom)

Scene 9:  A Performance of *Il Muto*
“Poor Fool, He Makes Me Laugh” (Carlotta and Company)

Scene 10:  The Roof of the Opera House
“Why Have You Brought Me Here . . . / Raoul, I’ve Been There” (Raoul and Christine)
“All I Ask of You” (Raoul and Christine)
“All I Ask of You (Reprise)” (Phantom)

*Act II, Six Months Later*

Scene 1:  The Staircase of the Opera House, New Year’s Eve
“Masquerade / Why So Silent” (Company)

Scene 2:  Backstage (Raoul and Giry)
Appendix U

Scene 3: The Manager’s Office
“Notes… / Twisted Every Way… (André, Firmin, Carlotta, Piangi, Raoul, Christine, Giry, and Phantom)

Scene 4: A Rehearsal for Don Juan Triumphant (Christine, Piani, Ryer, Carlotta, Giry, and Company)

Scene 5: A Graveyard in Perros
“Wishing You Were Somehow Here Again” (Christine)
“Wandering Child… / Bravo, Monsieur…” (Phantom, Christine, and Raoul)

Scene 6: Before the Première (Raoul, André, Firmin, Firemen, and Phantom)
Scene 7: Don Juan Triumphant (Carlotta, Piangi, Passarino, and Company)
“The Point of No Return” (Phantom and Christine)

Scene 8: The Labyrinth Underground
“Down Once More… / Track Down This Murderer…” (Company)

Scene 9: Beyond the Lake (Christine, Phantom, Raoul, and Company)

Outline of The Phantom of the Opera,
Act I, Scenes 5 and 6

Scene 5: Beyond the lake

I have brought you (Phantom)
Opening verse to both “Music in the Night” and “Point of No Return,” first heard as underscoring (under the words “Little Lotte”) when Raoul first meets Christine in her dressing room. The melody is based on a whole-tone scale:
E F♯ (ascending) D C (descending)
Reused in Don Juan Triumphant (“Don Juan Triumphs once again!”) as the verse for the song “The Point of No Return.”

“The Music of the Night” (complete tune sung by the Phantom)

Scene 6: The next morning
The Phantom at his organ (instrumental only)
Reused in Don Juan Triumphant (“Serve the meal and serve the maid!”) (Don Juan C)

“Masquerade” (papier-mâché music box)
The beginning of a tune that was heard once before when we saw the music box up for auction in the Prologue to act I. The complete tune opens act II.

I remember (Christine) (Don Juan B)
E-F-B (ascending) F-E (descending) F-B (ascending); Note the prominent use of the tritone between F and B.
Reused in Don Juan Triumphant (“Here the sire may serve the dam”)

“Angel of Music” (Christine)
Second phrase of the original song, beginning with the words “Father once spoke of an angel.” The complete song was heard in Christine’s dressing room.

Damn you! (Phantom)
Appendix U

Curse you! (Phantom) Don Juan A

Beginning with the words “Curse you!” the orchestral underscoring of this pas-
sage consists of a melodic variant derived from the whole-tone scale later prom-
inent in the phrase “Those Who Tangle with Don Juan” (the rehearsal scene in
act II, scene 4) and reused in Don Juan Triumphant (“Passarino, faithful friend”)

Damn you . . . Curse you . . . (Phantom)

Elongation of the first four notes of “Music of the Night” (chorus)

Stranger than you dreamt it— (Phantom)

The material is reused by the Phantom directly before the performance of Don
Juan Triumphant, but not in the opera itself

Yet in his eyes (Orchestra)

The orchestra and only the orchestra presents this dramatically important melody
for the first time. John Snelson calls this melody the “Sympathy” theme and Jes-
sica Sternfeld labels it the “Yet in his eyes” phrase. It will return four times, the
last three of which are sung in three different conversations: Christine to Raoul on
the roof (“Yet in his eyes”), Raoul to Christine shortly before Don Juan Triumphant
(“You said yourself he was nothing but a man”), and Christine to Phantom in his
lair during the final scene (“This haunted face holds no horror for me now”).

Come we must return (Phantom) Recitative

Outline of The Phantom of the Opera Act II, Scene 7

Scene 7: “Don Juan Triumphant”

Thematic Material in Don Juan Triumphant

Don Juan A Those who tangle with Don Juan motive
Don Juan B I remember motive
Don Juan C The Phantom at his organ
Don Juan D I have brought you motive
Don Juan E Gypsy motive (Furtively, we’ll scoff and quaff)
Don Juan F No thoughts within her head

Orchestra (Introduction)

Turbulent variation on the Those who tangle with Don Juan motive (Don Juan A)
followed by I remember (Don Juan B)

CHORUS

Here the sire may serve the dam (based on the I remember motive) (Don Juan B)

CARLOTTA AND CHORUS

Poor young maiden! For the thrill (loosely based on Don Juan A)
Tangled in the winding sheets! (rhythm of the Phantom at his organ motive, Don Juan C)
Don Juan triumphs once again! (I have brought you motive)

ORCHESTRA

Gypsy motive in 7/8 time, Don Juan D, followed by a variation of Don Juan A

DON JUAN (SIGNOR PIANGI)

Passarino, faithful friend (Don Juan A, extended)
Furtively, we’ll scoff and quaff (Don Juan E)
Appendix U

I shall say: “come—hide with me” (Don Juan E in vocal line; Don Juan A in orchestra)

PASSARINO
   Poor thing hasn’t got a chance! (based on Don Juan A)

AMINTA (CHRISTINE)
   No thoughts within her head (Don Juan F)
   Reused in final lair scene on the words “The tears I might have shed for your
dark fate grow cold, and turn to tears of hate…”

DON JUAN (now the PHANTOM)
   For the trap is set and waits for its prey (variation on Don Juan A)
   You have come here (Don Juan D)
   I have brought you (Don Juan D)
   SONG: “The Point of No Return”

AMINTA (CHRISTINE)
   You have brought me (Don Juan D)
   SONG: “The Point of No Return”

BOTH
   SONG: “The Point of No Return”

PHANTOM
   SONG: “All I Ask of You” (last part of the song)