

Musical Theatre Collaboration:
Finding the Right "Keys" to Unlock the Performance Door

by

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ABSTRACT

The piano-vocal scores of musical theatre songs often contain simplistic and uninspired piano writing. Characteristically, the scores have right-hand figuration that doubles the voice line, restricting the singer from having the rhythmic and melodic freedom that is an essential component of the style. In addition, the piano-vocal scores have shallow bass lines and thin textures, making it difficult for the pianist to offer the support and expression that the music deserves. Editors may choose this writing style to make the score pianistically accessible for voice teachers accompanying their students, or to provide melodic assistance for less experienced singers. Conductor-vocal scores do exist and more closely resemble what an orchestra might play, but they are expensive, at times only available as rental scores, or highly inconvenient to locate. Therefore, I have designed twelve techniques to enhance piano-vocal scores, and will demonstrate those techniques through seven songs selected from the canon of musical theatre repertoire. The project is intended to be a teaching tool for advanced collaborative pianists working with advanced musical theatre singers, as many of the techniques create virtuosic piano writing and are designed for use with little to no prior rehearsal, which could potentially distract, rather than benefit, a beginning singer. The ultimate aim of enhancing the piano-vocal score is for the finished product to be creative and inspiring. Further objectives include: the creation of orchestral textures, allowing the singer more freedom, the creation of a piano part that is technically rewarding, and piano writing that inspires the singer. Through my descriptions of the techniques and discussions of the piano-vocal score enhancements, I hope to demonstrate that the singer, pianist, and audience all

benefit when collaborative pianists enhance the piano-vocal score of musical theater repertoire.

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CHAPTER 1

INTRODUCTION

“Oh sweetie, please don’t play the melody,” says the voice teacher to the collaborative pianist at a musical theatre student’s lesson. “Um, then what do you propose I play instead?” may be the next thought of the pianist, befuddled by the request. The piano-vocal scores of musical theatre songs often contain simplistic and uninspired piano writing. Characteristically, the scores have right-hand figuration that doubles the voice line, restricting the singer from having the rhythmic and melodic freedom that is an essential component of the style. In addition, the piano-vocal scores have shallow bass lines and thin textures, making it difficult for the pianist to offer the support and expression that the music deserves. Although *conductor*-vocal scores exist and more-closely resemble what an orchestra might play, they are expensive and highly inconvenient to locate. In fact, contemporary musical theatre conductor-vocal scores are often available as rental only. Collaborative pianists playing for musical theatre students nearly always play from *piano*-vocal scores and, therefore, what the voice teacher is actually saying is, “Please turn this boring accompaniment into something creative, musical, and inspiring.” But the question remains, how?

In my pursuit to answer this question, I designed twelve techniques to enhance the piano-vocal scores of seven songs selected from the canon of musical theatre repertoire, written between 1903-1986. The project is intended to be a teaching tool for advanced collaborative pianists working with advanced musical theatre singers. Many of the techniques I’ll be introducing create virtuosic piano writing and are designed for use with little to no prior rehearsal, which could potentially distract, rather than benefit, a

beginning singer. I intentionally did not choose any repertoire by noted musical theatre composer Stephen Sondheim, as the piano-vocal scores of his works are already musically sophisticated and inspiring. In addition, I did not choose songs from the very-contemporary pop musical theatre repertoire, as I have rarely experienced that repertoire in my five years as a musical theatre pianist in higher education.

In the succeeding chapters, I put each song in the context of its corresponding musical. Then, I describe in great detail the techniques used and, using several musical excerpts, often juxtapose the original piano-vocal score with the new and improved score. Where I juxtapose passages, the two excerpts share a common number, followed by “PV” for the original piano-vocal score version or “JN” (Jaime Namminga) for my version. In general, “PV” is henceforth used to represent *piano-vocal score*. In addition, I discuss the reasons for incorporating particular techniques into specific songs and, occasionally within the song discussions, make some performance suggestions for the pianist. Through my descriptions and discussions, I hope to demonstrate that the singer, pianist, and audience all benefit when collaborative pianists enhance the PV of musical theater repertoire.

Before moving into the song chapters, I will discuss the objectives of enhancing the PV, and then define each specific enhancing technique. First, it is important to note that the objective is NOT to transform the score into a completely different song. Therefore, I did not extensively re-harmonize the melody the way jazz musicians frequently do, nor did I change the overall style of the songs, such as turning a waltz into a lullaby. In addition, I intentionally kept stylistic consistency throughout each song. In keeping with the previous example, I did not write four measures of a waltz pattern and

then suddenly switch into lullaby mode. Making significant changes as such could distract singers, interfere with their artistic choices, and could ultimately be musically unsatisfying.

The ultimate aim of enhancing the PV is for the finished product to be creative and inspiring. Further objectives result from that aim. The first objective is to create orchestral writing. In this case, “orchestral” does not refer to imitating a specific orchestration from a musical production. After all, musicals are constantly being re-orchestrated, so there is not one true orchestration. Rather, “orchestral” refers to a more sophisticated writing. For example, this may mean a thicker, richer texture, if the music calls for a dramatic or romantic character, or light and lyrical counter melodies, if the character is amusing or cheerful. The next objective is to allow the singer more freedom. When the piano part doubles the singer’s exact melody, as is often the case in the PV, the singer is very restricted in rhythmic and melodic possibilities. However, when the pianist does not play the melody, the singer can improvise the notes and rhythms, and take more liberties with the phrasing, which again, is not only *permitted* in musical theatre, but is an *essential* component of the style. The next objective of enhancing the PV is to create writing that is technically rewarding for the pianist who, subsequently, will become more challenged and engaged. I have often heard pianists say, “It’s easy rep, *just* musical theatre,” to which I think, “sure, if you play only what is on the page.” And finally, if the pianist is more challenged and engaged, the singer will be more inspired, resulting in a musical, entertaining performance that is satisfying for both performers and audience.

I created twelve techniques to enhance the PV, using some of the techniques in several songs and others only once or twice. Although many of the technique choices I

made were logical to me before I wrote them down, there was also some trial and error involved, in which I could see the theory and logic only after I tried it out. Some of the enhancing techniques are simpler, intended for an on-the-spot situation, such as sight reading at an audition or lesson. Others are more complex and require practice time, for instance, in preparation for a recital. After discussion of all the songs, I reflected on this idea of *simple vs. complex* in the concluding chapter.

I have defined each of the twelve enhancing techniques, and have also included a brief explanation of when or why to use them. In addition, I have assigned each one initials that I will use to reference them in the succeeding song chapters.

1) Bass Interest (BI): The BI technique creates an interesting bass line, such as an ostinato or walking bass that one might hear in jazz. An interesting bass line is so foundational in enhancing music.

2) Stride-Bass Accompaniment (SBA): The SBA technique creates an accompaniment in which there is a single bass note (or doubled in octaves) on the strong beats, and a chord higher in the bass register on the weak beats. In the vernacular, this is often referred to as “um-chuck” accompaniment. Although this is one of the simplest techniques to incorporate, it should be used selectively, as it is not always stylistically appropriate.

3) Rhythmic Interest or Complexity (RIC): The RIC technique changes a rhythm of straight quarter or eighth notes into one of more interest or complexity, for instance, dotted-eighth-sixteenths or triplets. Using this technique can create forward momentum in the music.

4) Counter melody (CM): The CM technique creates a melody that stands apart from the vocal line. Countermelodies are common in the art songs of composers such as Gabriel

Fauré and Hugo Wolf. Using this technique adds much interest to the music, as the audience listens for two different melodies.

5) Decorative Ornamenting (DO): The DO technique creates slight variation on a melody, and its use adds interest to a repetitive song in which the same motive is heard over and over. This is similar to the technique used in the repeat of the ‘A’ section of a Baroque *da capo* aria.

6) Improvisatory Figuration (IF): The IF technique creates an improvisatory melody whose notes neighbor the basic outlined harmony of the moment. This technique works particularly well if the bass line is already adequate, but the pianist merely wants to avoid doubling the melody. I used this in nearly every song for this project, so there are many examples.

7) Melodic Motive (MM): The MM technique creates a melody based on one existent earlier in the song. The melody may be a long phrase or simply a short motive. An example of this technique is the pianist playing a motive from the melody of the verse while the singer has the melody of the refrain. The MM is a creative way to both unify the song and help the audience remember the main tune.

8) Text Painting (TP): The TP technique creates a direct correlation between the music and the text, such as, a fast trill in the piano’s upper register to represent birds singing, or quick descending bass notes to represent the words “falling down.” This is a valuable technique to use if the pianist wants to draw attention to specific words.

9) Vocal Duet (VD): The VD technique creates a melodic line to be in duet with the vocal line, often a continuous specific interval away from the vocal line, such as parallel thirds or sixths. This is a good technique to use if the pianist wants a simple

accompaniment while still avoiding melodic doubling. I call this technique “vocal duet” because it resembles a duet between two voices.

10) Arpeggiated Accompaniment (AA): The AA technique changes the existing blocked chords or single notes into an accompaniment pattern of smaller note values, such as eighths, sixteenths, or triplets, that outline the basic written harmony. The AA is a great technique if one wants a flowing accompaniment underneath a lyrical melody.

11) Filling out the Texture (FT): The FT technique creates extra notes within the written harmony to create a fuller, richer sound. For example, in a hymn or chorale with four parts, one could extend the bass part down an octave or two, bring the tenor part up into the right hand, and play the three upper voices up an octave. Then, one could play the harmony during the subdivided beats so that the song always has a feeling of forward momentum, rather than feeling stuck. This technique is often used to embellish a big piano solo.

12) Progressive Accompaniment (PA): The PA technique begins a song with a simple accompaniment, then fills out the texture little by little as the song progresses. This is a good technique to use in a song that reaches a dramatic climactic point, and is also a technique that naturally incorporates multiple other techniques.

Subsequent chapters will demonstrate how these techniques are put into actual practice through musical examples. For a more compact list of the enhancing techniques with the correlating initials, please refer to *Appendix A*.

CHAPTER 2

KA-LU-A FROM *GOOD MORNING DEARIE*

Good Morning Dearie is a musical originally produced by Charles Dillingham, with music by Jerome Kern, and lyrics by Anne Caldwell. Its Broadway premiere was November 21, 1921, the first of 347 performances.¹ *Good Morning Dearie* is about a wealthy man named Billy Van Cortlandt, who is engaged but in love with another woman, Rose-Marie. As they are not able to be together, Billy sings “Ka-lu-a” as he remembers Rose-Marie.²

Example 1. Kern, Jerome. “Ka-lu-a,” mm. 5-8: PV.³

The image shows a musical score for the song "Ka-lu-a" from the musical *Good Morning Dearie*. It consists of three staves: a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The score begins at measure 5, indicated by a '5' above the first measure. The vocal line starts with the lyrics "Where the feath-ered palm trees light-ly sway,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios. The score ends at measure 8.

¹*Internet Broadway Database*, <https://www.ibdb.com/Production/View/5764> (Accessed March 5, 2016).

²William A. Everett and Paul R. Laird, *The A to Z of the Broadway Musical* (Scarecrow Press, 2009), 128.

³Jerome Kern, “Ka-lu-a,” In *Good Morning Dearie* (New York: M. Witmark & Sons, 1903), 2.

Example 1. Kern, Jerome. “Ka-lu-a,” mm. 5-8: JN.

The image shows a musical score for measures 5-8 of Jerome Kern's "Ka-lu-a". It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Where the feath-ered palm trees light - ly sway,". The piano accompaniment is in the grand staff (treble and bass clefs). The right hand features a percussive eighth-note chord pattern, while the left hand plays a steady habanera rhythm. The score is marked with a '5' at the beginning of the first measure.

My first priority was to give the bass line some rhythmic interest, as it is incredibly sparse in the PV, consisting mainly of a single quarter note on the strong beats of the measure, as seen in Ex. 1: PV, mm. 5-8. I chose to use an ostinato pattern, in this case a habanera rhythm, as seen in Ex. 1: JN, mm. 5-8. In this instance, I actually used two techniques in one, BI and RIC. The habanera is used most commonly in a tango,⁴ and it fits well here because a great majority of the music in *Good Morning Dearie* is dance music, though I chose the habanera mostly because of its charm. I suggest that pianists keep the habanera rhythm very steady, as one would with any ostinato.

I left the right-hand (RH) percussive eighth-note chords as notated in the PV (Ex. 1: PV, mm. 7-8, and Ex. 1: JN, mm. 7-8), as that writing is not only a great filler while the singer sustains a long note, but also is complimented quite nicely by the habanera. In deciding how to best replace the RH melodic doubling, I wanted to use a thin texture to match that of the LH, but also melodicism to contrast with the interesting rhythm of the LH. Therefore, IF was a great technique choice here. One can see a bit of the figuration

⁴*Tango Musicology*, (Word Press: 2013), <http://www.tangomusicology.com/wordpress/the-habanera-rhythm>.

in the above excerpts, but here in Ex. 2: PV and JN, mm. 9-12 is another before-and-after passage to show more of it.

Example 2. Kern, Jerome. "Ka-lu-a," mm. 9-12: PV.⁵

9

Set in o - pal, rose and pearl, Are my mem-'ries of a girl;—

Example 2. Kern, Jerome. "Ka-lu-a," mm. 9-12: JN.

9

Set in o - pal, rose and pearl, Are my mem-'ries of a girl;—

In Ex. 2: PV, mm. 9-12, the RH has the exact rhythm as the singer, just in a blocked-chord form, which is very restricting for the singer. By using IF, the singer has freedom in the quarter-note measures (Ex. 2: JN, mm. 9 and 11). However, it is quite

⁵Kern, "Ka-lu-a," 3.

effective to double the rhythm when it is syncopated, as in Ex. 2: JN, mm. 10 and 12. Such syncopations are distinctive rhythmic elements of this style, and because of this, the singer will not take rhythmic liberties in these moments but rather, choose to highlight them.

Example 3. Kern, Jerome. "Ka-lu-a," mm. 18-33: PV.⁶

18

When it's moon-light in Ka-lu-a, Night like

22

this is di-vine:

⁶Ibid., 4.

26

It was moon-light in Ka - lu - a, when your

This musical system covers measures 26 to 29. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "It was moon-light in Ka - lu - a, when your". The music is in a major key with a 4/4 time signature. The piano accompaniment consists of chords and moving lines in both hands.

30

kiss - es met mine:

This musical system covers measures 30 to 33. It continues the vocal line and piano accompaniment from the previous system. The lyrics are: "kiss - es met mine:". The piano accompaniment features a prominent bass line and chordal support.

Example 3. Kern, Jerome. "Ka-lu-a," mm. 18-33: JN.

18

When it's moon-light in Ka - lu - a, Night like

This musical system covers measures 18 to 21. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are: "When it's moon-light in Ka - lu - a, Night like". The music is in a major key with a 4/4 time signature. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

22

this is di - vine:

26

It was moon-light in Ka - lu-a, When your

30

kiss es met mine:

For the quiet refrain in C Major (Ex. 3: JN, mm. 18-33), I wanted to continue with the IF but change to an even calmer, legato texture, so I tried out a figuration based on the C Major scale and discovered that it was musically effective! At the end of the first of these two identical vocal phrases (Ex. 3: JN, m. 25), I noodled down to the dominant note G, then started over with the scale on the second phrase, this time noodling back up to the tonic note C (Ex. 3: JN, m. 33), to give the phrase some closure. I suggest pianists add

some rubato to the IF, in order to keep the phrasing interesting, opposite of how one would approach a Hanon exercise!

Example 4. Kern, Jerome. "Ka-lu-a," mm. 52-53: PV.⁷

52



Example 4. Kern, Jerome. "Ka-lu-a," mm. 52-55: JN.

52



At the end of the song, I tagged on a short postlude that did not exist in the PV, using a motive from the refrain but decorating it with a couple chromatic neighbor tones, thus, using two techniques in one, MM and DO (Ex. 4: JN, mm. 52-55).

⁷Ibid., 5.

CHAPTER 3

FORTY-FIVE MINUTES FROM BROADWAY FROM *FORTY-FIVE MINUTES FROM BROADWAY*

Forty-Five Minutes from Broadway is a musical originally produced by Klaw & Erlanger, with both music and lyrics by George M. Cohan. Its Broadway premiere was January 1, 1906, the first of 90 performances.⁸ *Forty-Five Minutes from Broadway* is about a small-town housemaid, Mary, who inherits a great deal of money but gives it up to be with New-Yorker Kid Burns. In this title song, Burns gives his city-boy view of life in the small town.⁹

My first thought when glancing at the PV of this song was, there is no PA. From beginning to end, it has a big-waltz texture. While this song does not have a dramatic climax by any means, every song has some type of progression and, in this case, it is simply the verse leading to the refrain. “What can one find and where can one find it?” is the verse’s question, and the answer is in the refrain, which is also the most memorable tune, thus justifying use of PA for my main technique. As I stated in the introduction, the PA naturally incorporates other techniques.

I have juxtaposed Ex. 5: PV through Ex. 9 PV with Ex. 5: JN through Ex. 9: JN, to illustrate the PV’s lack of PA next to the new version’s PA.

⁸*Internet Broadway Database*, (Accessed March 5, 2016).

⁹*Musicals101.com: The Cyber Encyclopedia of Musical Theatre, Film & Television*, <http://www.musicals101.com/lycohan2.htm> (Accessed February 2, 2016).

Example 5. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 5-8: PV.¹⁰

5

Out west I have found, that's where hay-seeds a - bound, And Mis

The image shows a musical score for measures 5-8. The top staff is a vocal line in 3/4 time, starting with a rest for two measures, then singing the lyrics. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

Example 5. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 5-8: JN.

5

Out west I have found, that's where hay-seeds a - bound, And Mis

The image shows a musical score for measures 5-8. The top staff is a vocal line in 3/4 time, starting with a rest for two measures, then singing the lyrics. The bottom two staves are piano accompaniment, with the right hand playing a more active melodic line and the left hand playing a bass line.

I started the verse with a LH 1/1-2 pattern, a type of BI, along with some IF in the RH (Ex. 5: JN, mm. 5-8).

¹⁰George M. Cohan, "Forty-Five Minutes from Broadway," In *Forty-Five Minutes from Broadway* (New York: F.A. Mills, 1905), 3.

Example 6. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 13-16: PV.¹¹

13

though this may be, you can take it from me, You don't

Detailed description: This musical score is for measures 13-16 of "Forty-Five Minutes from Broadway" in PV. It features a vocal line in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5. A fermata is placed over the final G5. The piano accompaniment is in 3/4 time and consists of chords in the right hand and chords with a bass line in the left hand. The chords in the right hand are: G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4. The left hand plays a bass line of quarter notes: G3, F3, E3, D3.

Example 6. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 13-16: JN.

13

though this may be, you can take it from me, You don't

Detailed description: This musical score is for measures 13-16 of "Forty-Five Minutes from Broadway" in JN. It features a vocal line in 3/4 time with a key signature of two flats. The melody is identical to the PV version: G4, A4, Bb4, C5, D5, E5, F5, G5 with a fermata. The piano accompaniment is in 3/4 time. The right hand plays eighth-note patterns: G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4, G4-A4-Bb4. The left hand plays chords with a bass line: G3, F3, E3, D3.

I kept the same BI pattern in mm. 13-16 (Ex. 6: JN), but expanded it to an octave.

¹¹Ibid.

Example 7. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 21-22: PV.¹²

21

you want to find the real

This musical score is for measures 21-22 of "Forty-Five Minutes from Broadway" in PV. It features a vocal line in 3/4 time with a key signature of two flats (B-flat and E-flat). The lyrics are "you want to find the real". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a waltz-like pattern of eighth notes.

Example 7. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 21-22: JN.

21

you want to find the real

This musical score is for measures 21-22 of "Forty-Five Minutes from Broadway" in JN. It features a vocal line in 3/4 time with a key signature of two flats. The lyrics are "you want to find the real". The piano accompaniment features a right-hand part with triplet eighth notes and a left-hand part with a waltz pattern of eighth notes.

Beginning in m. 21, I changed the RH IF from eighth notes to triplets, and the LH BI from a 1/1-2 to a waltz pattern (Ex. 7: JN).

¹²Ibid.

Example 8. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 36-39: PV.¹³

36

for - ty - five min - utes from Broad - way,

This musical score is for measures 36-39 of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line consists of four measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a half note G4; and the fourth measure has a half note F4. The piano accompaniment consists of four measures: the first measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; the second measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; the third measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; and the fourth measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3.

Example 8. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 36-39: JN.

36

for - ty - five min - utes from Broad - way,

This musical score is for measures 36-39 of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line consists of four measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a half note G4; and the fourth measure has a half note F4. The piano accompaniment consists of four measures: the first measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; the second measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; the third measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3; and the fourth measure has a bass clef with a quarter note G2, a quarter note B2, and a quarter note D3.

At the refrain in m. 36 (Ex. 8: JN), I continued the LH waltz pattern, but expanded the RH IF to a higher register of the keyboard.

¹³Ibid.

Example 9. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 53-68: PV.¹⁴

53

Oh! What a fine bunch of farm - ers. Oh! What a rube at-mos phere.____

60

— They have whis-kers like hay, and im - a-gine Broad-way on - ly for - ty five

66

min - utes from here.____

¹⁴Ibid.

Example 9. Cohan, George M. "Forty-Five Minutes from Broadway," mm. 53-68: JN.

53

Oh! what a fine bunch of farm - ers. Oh! What a

rube at - mos - phere. They have whis - kers like hay, and im

a - gine Broad - way on - ly for - ty - five min - utes from here.

As illustrated in Ex. 9: JN, The IF is in octaves, beginning in m. 55, and I harmonically filled out the noodling from m. 65 to the end, thus using FT.

As this is a PA, pianists should play softly and a bit transparent at the beginning of the song, then become louder and more expressive throughout. They should also take time to enjoy the final large phrase (Ex. 9: JN, mm. 53-68), giving a more emphasized downbeat in the bass and using some nice Brahmsian rubato on the octave IF.

CHAPTER 4

LOOK FOR THE SILVER LINING FROM *SALLY*

Sally is a musical originally produced by Florenz Ziegfeld, Jr., with music by Jerome Kern, and lyrics by Clifford Grey. Its Broadway premiere was December 21, 1920, the first of 561 performances.¹⁵ Sally Green is hired to wash dishes at the Alley Inn in Greenwich Village, and is less than thrilled by her new position. She meets Connie, who is not only a waiter, but is also the Grand Duke Constantine of Czechogovinia. At a dinner party in Connie's honor, Sally meets millionaire Richard Farquar's son Blair, who tries to encourage her to "Look for the Silver Lining."¹⁶

¹⁵*Internet Broadway Database.*

¹⁶*The Guide to Musical Theatre*, <http://www.guidetomusicaltheatre.com/shows/sally.htm#> (Accessed February 1, 2016).

Example 10. Kern, Jerome. “Look for The Silver Lining,” mm. 3-4: PV.¹⁷

3

As I wash my dish- es, I'll be fol- low-ing your plan,

Example 10. Kern, Jerome. “Look for The Silver Lining,” mm. 3-4: JN.

3

As I wash my dish- es, I'll be fol- low-ing your plan,

Once again, I used the PA technique, but this time intending it to be a lead-in to the refrain, rather than a progression to the end of the song. As illustrated in Ex. 10: PV, mm. 3-4, with the exception of the melodic doubling in the RH, the opening of the PV already contains the perfect simplistic writing for the PA technique. Therefore, I took away the RH and kept what was written in the LH for the first couple bars of the singer's entrance (Ex. 10: JN, mm. 3-4).

¹⁷Jerome Kern, “Look for the Silver Lining,” In *Sally* (New York: T.B. Harms, 1920), 2.

Example 11. Kern, Jerome. "Look for The Silver Lining," mm. 5-6: PV.¹⁸

5

till I see the bright-ness in ev-'ry pot and pan.

This musical score is for measures 5 and 6 of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest in measure 5, followed by the lyrics 'till I see the bright-ness in ev-'ry pot and pan.' The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Example 11. Kern, Jerome. "Look for The Silver Lining," mm. 5-6: JN.

5

till I see the bright-ness in ev-'ry pot and pan.

This musical score is for measures 5 and 6 of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line is identical to the PV version. The piano accompaniment in measure 5 is identical to the PV version, but in measure 6, the right hand has a whole rest, and the bass line continues with eighth notes.

For the next two measures (Ex. 11: JN, mm. 5-6), I added a simple eighth-note pattern to give the music a sense of rolling forward.

¹⁸Ibid.

Example 12. Kern, Jerome. “Look for The Silver Lining,” mm. 7-8: PV.¹⁹

Example 12. Kern, Jerome. “Look for The Silver Lining,” mm. 7-8: JN.

In the PV, the piano writing of Ex. 12: PV, mm. 7-8 is nearly identical to that of Ex. 10: PV, mm. 3-4, but how could I mimic that when the music clearly calls for something with more substance, as the vocal line of this first large phrase climaxes to the high F (Ex. 12: PV, m. 8), rather than noodling back to the original F of m. 4 (Ex. 10: PV, m. 4)? So this time, I kept the descending bass but transformed the original thirds to octaves and added the harmony in the RH to thicken the texture (Ex. 12: JN, mm. 7-8). As this is the climax of the PA, pianists should play mm. 7-8 with much passion.

¹⁹Ibid.

Example 13. Kern, Jerome. “Look for The Silver Lining,” mm. 9-11: PV.²⁰

9

so I'll keep re-peat-ing in my mind:_____

Example 13. Kern, Jerome. “Look for The Silver Lining,” mm. 9-11: JN.

9

so I'll keep re-peat-ing in my mind:_____

As the vocal line then descends from the F, giving a sense of dissipation, I used half notes in the piano part (Ex. 13: JN, m. 9), similar to the PV, but without the melodic doubling, as illustrated in Ex. 13: PV, m. 9. In the ensuing bars (Ex. 13: JN, mm. 10-11), I stayed mostly true to the PV, except I filled out the LH with a moving AA figure, and took the RH up an octave so it would better lead into the upcoming CM (Ex. 14: JN, mm. 12-19).

²⁰Ibid.

Example 14. Kern, Jerome. "Look for The Silver Lining," mm. 12-19: PV.²¹

12

Look for the sil-ver lin- ing when-e'er a cloud ap -pears in the

This musical system covers measures 12 through 17. It features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "Look for the sil-ver lin- ing when-e'er a cloud ap -pears in the". The accompaniment consists of a piano part with a treble and bass clef, providing harmonic support with chords and moving lines.

18

blue. Re-mem-ber

This musical system covers measures 18 and 19. The vocal line continues with the lyrics: "blue. Re-mem-ber". The piano accompaniment continues with chords and moving lines, maintaining the harmonic structure of the piece.

²¹Ibid., 3.

Example 14. Kern, Jerome. "Look for The Silver Lining," mm. 12-19: JN.

12

Look for the sil-ver lin- ing when-e'er a cloud ap -

17

pears in the blue. Re- mem-ber

Looking at the piano texture of the refrain in the PV, one will notice that without the melodic doubling, it is basically a SBA between the two hands (Ex. 14: PV, mm. 12-19). In keeping with the SBA, I transferred all the notes to the LH, changing a few notes here and there, and used the CM technique in the upper register of the piano, albeit an ornamented CM, thus using DO as well (Ex. 14: JN, mm. 12-19). While I could have written, in mm. 13-14, straight quarter notes D C B^b A^b G E^b D C, I instead decorated beat two of each measure by adding triplets (Ex. 14: JN). I suggest that pianists play the SBA and CM very light and cheerfully.

Example 15. Kern, Jerome. "Look for The Silver Lining," mm. 34-38: PV.²²

34

strife. So al-ways look for the sil-ver lin - ing,

Example 15. Kern, Jerome. "Look for The Silver Lining," mm. 34-38: JN.

34

strife. So al-ways look for the sil-ver

38

lin - ing,

Adding decoration creates interest, especially when the singer is holding out a long note. One such case is in the PV, which features only quarter-note movement in the

²²Ibid., 4.

piano part during the sustained notes (Ex. 15: PV, mm. 34 and 36). While I could have featured the same by writing quarters E^b A^b C on beats 2-4 of m. 34, I instead ornamented them into triplets, providing a more active rhythm to fill out the beats (Ex. 15: JN).

Example 16. Kern, Jerome. “Look for The Silver Lining,” mm. 39-43: PV.²³

39

and try to find the sun-ny side of life.

Example 16. Kern, Jerome. “Look for The Silver Lining,” mm. 39-43: JN.

39

and try to find the sun-ny side of life.

Ped.

In the last five measures of the song, mm. 39-43, I ended the SBA and broadened the note values to create a natural sense of finality (Ex. 16: JN).

²³Ibid., 4.

CHAPTER 5


MARY'S A GRAND OLD NAME FROM *FORTY-FIVE MINUTES FROM BROADWAY*

Housemaid Mary sings “Mary’s a Grand Old Name” to proudly explain how she got her name.²⁴

²⁴*Musicals101.com: The Cyber Encyclopedia of Musical Theatre, Film & Television*, <http://www.musicals101.com/lycohan2.htm> (Accessed February 2, 2016).


Example 17. Cohan, George M. “Mary’s A Grand Old Name,” mm. 1-4: PV.²⁵

1



Example 17. Cohan, George M. “Mary’s A Grand Old Name,” mm. 1-4: JN.

1 **Moderato - Swing the 8th**



At first glance of the melody, my instinct was to swing the eighth note²⁶, so I syncopated the introduction to set the tone for that style, and also indicated to *swing the 8th*, should there be any question (Ex. 17: JN, mm. 1-4). I also changed the LH E on beat

²⁵George M. Cohan, “Mary’s a Grand Old Name,” In *Mary’s a Grand Old Name* (New York: F.A. Mills, 1905), 3.

²⁶The relaxation of a two-eighth-note rhythm or a dotted-eighth/sixteenth-note rhythm that approximates a quarter/eighth-note value of a triplet figure.

two of the first measure to E^b for more spice and the RH note to D on the downbeat of m. 2 because it makes more sense with the contour of the melody.

Example 18. Cohan, George M. “Mary’s A Grand Old Name,” mm. 5-6: PV.²⁷

5

My moth-er's name was Ma - ry,

Example 18. Cohan, George M. “Mary’s A Grand Old Name,” mm. 5-6: JN.

5

My moth-er's name was Ma - ry,

The PV has RH melodic doubling in the top layer of texture but includes other harmonic notes as well (Ex. 18: PV, mm. 5-6). I used a LH walking bass, which is a type of BI, and IF in the RH, these techniques complimenting one another nicely for the desired light character (Ex. 18: JN, mm. 5-6). The noodling notes in m. 5 are simply the

²⁷Ibid.

notes of its harmony, an F major triad, with the added sixth (D) because it is in the melody, and the B natural because it is a passing tone from A to C (Ex. 18: JN).

Example 19. Cohan, George M. “Mary’s A Grand Old Name,” mm. 9-10: PV.²⁸

9

Be-cause her name was Ma - ry,

Example 19. Cohan, George M. “Mary’s A Grand Old Name,” mm. 9-10: JN.

9

Be-cause her name was Ma - ry,

In the PV (Ex. 19: PV, mm. 9-10), there are three basic harmonies: F major, A major, and D minor. Therefore, the eighth-note figuration in Ex. 19: JN, mm. 9-10 comprises the notes that belong to these three triads, with the addition of a couple passing tones. The MM technique also exists here. See the first three notes of the vocal melody

²⁸Ibid.

in m. 5 (Ex. 18: JN). The first three notes of the figuration in m. 9 is a retrograde version of that vocal melody (Ex. 19: JN).

Example 20. Cohan, George M. “Mary’s A Grand Old Name,” mm. 21-24: PV.²⁹

21

Ma - ry, Ma - ry, plain as an-y name can be; But with pro

Example 20. Cohan, George M. “Mary’s A Grand Old Name,” mm. 21-24: JN.

21

Ma - ry, Ma - ry, plain as an-y name can be; But with pro

Look first at the PV refrain (Ex. 20: PV, mm. 21-24). If one takes away the melody, it’s a form of SBA, which would be adequate writing, yet somewhat square. Look now at the new version (Ex. 20: JN, mm. 21-24). These measures include IF based on the harmonies again, but also some DO, for example, the A G[#] A G[#] eighth notes in m.

²⁹ Ibid., 4-5.

24. The G#s are merely chromatic neighbor tones that jazz it up a bit. The triplets in m. 10 (Ex. 19: JN) serve the same purpose, as I could have simply written a quarter-note C on beat four. Pianists should keep all the noodling pretty light, swinging the rhythm where there are eighths.

In regard to the bass-clef writing, I wrote straight quarter notes, intending for it to resemble a jazz bass player's line (Ex. 20: PV, mm. 21-24). Pianists should imitate as such, putting some weight into the keys but with separation between each quarter.

Example 21. Cohan, George M. "Mary's A Grand Old Name," mm. 11-12: PV.³⁰

11

she called me Ma-ry too.____

Detailed description: This musical score is for measures 11-12 of 'Mary's A Grand Old Name' in PV style. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5, ending with a half note G4. The piano accompaniment consists of chords in the right hand and quarter notes in the left hand.

Example 21. Cohan, George M. "Mary's A Grand Old Name," mm. 11-12: JN.

11

she called me Ma - ry too.____

Detailed description: This musical score is for measures 11-12 of 'Mary's A Grand Old Name' in JN style. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is common time (C). The vocal line is identical to the PV version. The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with quarter notes.

³⁰ Ibid., 3.

Example 22. Cohan, George M. "Mary's A Grand Old Name," mm. 27-28: PV.³¹

27

say Ma - rie. _____

Example 22. Cohan, George M. "Mary's A Grand Old Name," mm. 27-28: JN.

27

say Ma - rie. But it was

The bass line has two functions: its straight quarters contrast with the treble's swinging eighths, and it is the root of the harmony, often walking to get there. In Ex. 21: JN, mm. 11-12 and Ex. 22: JN, mm. 27-28, the bass line walks down a 5-note pattern to shift from V/V to V and from V to I, respectively.

³¹ Ibid., 4.

Example 23. Cohan, George M. "Mary's A Grand Old Name," mm. 33-36: PV.³²

33

some-thing there that sounds so fair, it's a grand old name!

The musical score for Example 23 (PV) consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in 4/4 time and B-flat major. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with some chords and melodic lines.

Example 23. Cohan, George M. "Mary's A Grand Old Name," mm. 33-36: JN.

33

some-thing there that sounds so fair, it's a grand old name!

The musical score for Example 23 (JN) consists of three staves. The top staff is the vocal line in treble clef, with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The music is in 4/4 time and B-flat major. The vocal line is identical to the PV version. The piano accompaniment is more complex, featuring melodic doubling in the right hand and a more active bass line in the left hand.

As is common for this style, the final phrase of the PV (Ex. 23: PV, mm. 33-36) is identical to the introductory phrase (Ex. 17: PV, mm. 1-4). Therefore, I kept the PV's LH octave and put a halt to the IF to thicken the texture of the RH (Ex. 23: JN, mm. 33-36), thus matching the accompaniment I used for the introduction (Ex. 17: JN, mm. 1-4), with the exception of melodic doubling.

³²Ibid., 5.

CHAPTER 6

THINK OF ME FROM *PHANTOM OF THE OPERA*

Phantom of the Opera is a musical originally produced by The Really Useful Theatre Company Ltd., with music by Andrew Lloyd Webber, and lyrics by Charles Hart. Its Broadway premiere was January 26, 1986, and it is still running, having 11,686 performances as of February 28, 2016.³³ The phantom is a mysterious composer with facial deformities who has been haunting the Paris Opera House for years. He begins tutoring and writing operas for aspiring soprano star, Christine Daaé. When the lead soprano for the opera Hannibal refuses to sing “Think of Me” after a scenery mishap, Christine sings it and is chosen to be the lead soprano for the evening.³⁴

³³*Internet Broadway Database.*

³⁴*Broadway.com*, <http://www.broadway.com/shows/the-phantom-of-the-opera/story/> (Accessed February 1, 2016).

Example 24. Webber, Andrew Lloyd. "Think of Me," mm. 1-6: PV.³⁵

1

Think of me, think of me fond- ly

5

when we've said good-bye. Re

³⁵Andrew Lloyd-Webber. "Think of Me," In *The Singer's Musical Theatre Anthology: Soprano Volume 3* (Hal Leonard Corporation, 2000), 153.

Example 24. Webber, Andrew Lloyd. "Think of Me," mm. 1-10: JN.

1



Think of me, think of me fond- ly

5

when we've said good- -bye. Re-mem-ber me - once in a while, please

9

pro- mise me you'll try.

I have always been baffled why the PV introduces the song with a lovely two-measure AA, but then immediately doubles the voice line upon the singer's entrance (Ex. 24: PV, mm. 1-6). I re-notated it to keep the AA going through the first eight-bar phrase (Ex. 24: JN, mm. 1-10).

Example 25. Webber, Andrew Lloyd. "Think of Me," mm. 11-18: PV.³⁶

11

When you find that once a- gain you long to take your heart back and be free, if you

This musical score covers measures 11 through 14. It is written in G major (one sharp) and 4/4 time. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line with half notes G2, B1, and D2 in the left hand. The lyrics are: "When you find that once a- gain you long to take your heart back and be free, if you".

15

ev-er find a mo- ment, spare a thought for me.

This musical score covers measures 15 through 18. It continues in G major and 4/4 time. The vocal line (top staff) starts with a half note G4, followed by quarter notes A4, B4, and C5. At measure 16, the time signature changes to 12/8 for two measures, then returns to 4/4. The piano accompaniment (middle and bottom staves) features a steady eighth-note accompaniment in the right hand and a bass line with half notes G2, B1, and D2 in the left hand. The lyrics are: "ev-er find a mo- ment, spare a thought for me."

³⁶Ibid., 154.

Example 25. Webber, Andrew Lloyd. "Think of Me," mm. 11-18: JN.

11
When you find that once a- gain you long to take your heart back and be

14
free, if you ev-er find a mo- ment, spare a thought for

18
me.

On the next phrase, I replaced the bass whole notes of mm. 11-16 (Ex. 25: PV) with a dotted-quarter/eighth/half note pattern, using the BI/RIC techniques, and eliminated the RH melodic doubling by use of the IF technique (Ex. 25: JN, mm. 11-16). I basically left m. 17 as it was, but in m. 18, I replaced the PV's bass whole note (Ex. 25: PV) with an eighth-note filler to help the pianist make a convincing crescendo, as it is the measure leading up to a key change and big piano solo (Ex. 25: JN).

Example 26. Webber, Andrew Lloyd. “Think of Me,” mm. 19-22: PV.³⁷

19

Example 26. Webber, Andrew Lloyd. “Think of Me,” mm. 19-22: JN.

19

There are two piano solos in this song, and they are mostly identical in the PV, but I re-notated the first one to be simpler, contrasting to the more virtuosic second solo, as demonstrated later in the chapter. I chose the AA technique for the LH on the first solo (Ex. 26: JN, mm. 19-22), and it should be played using some rubato but saving most of the drama for the second solo.

³⁷Ibid.

Example 27. Webber, Andrew Lloyd. "Think of Me," mm. 27-32: PV.³⁸

27

ne-ver said_our love was ev-er green or as unchang - ing as the sea, but if

Detailed description: This block contains the musical notation for measures 27 through 30. It features a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "ne-ver said_our love was ev-er green or as unchang - ing as the sea, but if".

31

you can still re-mem - ber,

Detailed description: This block contains the musical notation for measures 31 and 32. It features a vocal line in the top staff, a piano accompaniment in the middle staff, and a bass line in the bottom staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "you can still re-mem - ber,".

³⁸Ibid., 155.

Example 27. Webber, Andrew Lloyd. "Think of Me," mm. 27-32: JN.

27

ne-ver said_our love was ev-er green_ or as unchang-ing as the sea, but if

31

you can still re - mem - ber,

At the singer's entrance, m. 27 (Ex. 27: JN), I continued with the AA in the LH and a double-layered IF in the RH, then added the bass dotted rhythm again at m. 31.

Example 28. Webber, Andrew Lloyd. "Think of Me," mm. 35-42: PV.³⁹

35

Think of all the things we've shared and seen; don't

The musical score for measures 35-42 is presented in three systems. The first system (measures 35-38) features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "Think of all the things we've shared and seen; don't". The piano accompaniment consists of chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

39

think a-bout the things which might have been.

The second system (measures 39-42) continues the vocal line and piano accompaniment. The lyrics are: "think a-bout the things which might have been.". The musical notation follows the same format as the first system, with a vocal line and piano accompaniment in three staves.

³⁹Ibid., 155.

Example 28. Webber, Andrew Lloyd. "Think of Me," mm. 35-42: JN.

35

Think of all the things we've shared and seen; don't

39

think a-bout the things which might have been.

At the bridge, beginning in m. 35, the PV has a type of AA (Ex. 28: PV), so I kept that idea, expanding it with a bass octave on the downbeats and making the two hands a duet with one another, intending a lush sound (Ex. 29: JN). My version of mm. 39-42 is nearly identical to the PV, dropping out the RH part so that it winds down for the next delicate section.

Example 29. Webber, Andrew Lloyd. "Think of Me," mm. 43-50: PV.⁴⁰

43

Think of me, think of me wak - ing si - lent and re - signed Im

This musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: "Think of me, think of me wak - ing si - lent and re - signed Im". The middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

47

ag-ine me, try-ing too hard - to put you from my mind.

This musical score continues from the previous system, covering measures 47-50. It features the same three-staff format: vocal line, piano accompaniment, and bass line. The lyrics are: "ag-ine me, try-ing too hard - to put you from my mind." The musical notation continues with similar rhythmic patterns and melodic lines.

⁴⁰ Ibid., 156.

Example 29. Webber, Andrew Lloyd. "Think of Me," mm. 43-50: JN.

43

Think of me, think of me wak - ing si - lent and re - signed Im

47

ag - ine me, try - ing too hard - to put you from my mind. Re

Beginning at m. 43, I used the same AA written in the PV (Ex. 29: PV, mm. 43-50), and simply took away the melodic doubling, for the first four measures (Ex. 29: JN). However, on the next phrase beginning at m. 47, I used the think-of-me motive as a noodling technique, so MM and IF in one!

Example 30. Webber, Andrew Lloyd. "Think of Me," mm. 51-62: PV.⁴¹

51

call those days, look back on all those times, think of the things we'll nev - er

This system contains measures 51, 52, and 53. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "call those days, look back on all those times, think of the things we'll nev - er".

54

do. There will nev-er be a day when I won't think of

This system contains measures 54, 55, 56, 57, and 58. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "do. There will nev-er be a day when I won't think of".

59

you. We

This system contains measures 59, 60, 61, and 62. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "you. We".

⁴¹Ibid.

Example 30. Webber, Andrew Lloyd. "Think of Me," mm. 51-62: JN.

51

call those days,___ look back on all those times,___think of the things we'll nev - er

This musical system covers measures 51 to 53. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The piano part includes a 'Ped.' (pedal) marking under the first measure. The vocal line consists of eighth and quarter notes.

54

do. There will nev-er be a day when I won't

This musical system covers measures 54 to 56. It continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes in the right hand starting in measure 55. The vocal line continues with quarter and eighth notes. The bass line provides harmonic support with chords and single notes.

58

think of you.

62

We

At m. 51 (Ex. 30: JN), I once again used the bass dotted-rhythm pattern and IF in the RH, but this time with an overall thickened texture for more drama, leading into the second piano solo, beginning at m. 59. For this solo, I modeled the PV's blocked-chord accompaniment (Ex. 30: PV, mm. 59-62), but I gave the bass more substance (Ex. 30: JN, mm. 59-62). I also brought the RH up an octave, again with a thicker texture than in the first solo, as the singer's ascension to the high E^b in m. 59 definitely signifies that the music should be more dramatic. This is a great example of the FT technique. Compare Ex. 26: PV, mm. 19-22 on p. 47 with Ex. 30: PV, mm. 59-62 to see how similar the two solos are. Then, observe the differences in my versions (Ex. 26: JN, mm. 19-22 on p. 47 and Ex. 30: JN, mm. 59-62). As the texture is thick and the rhythms are challenging in m. 58, the measure before the solo, I suggest that pianists stretch it, which the singer

should do naturally with her ascent to the E^b (Ex. 30: JN, m. 59). In addition, pianists should really enjoy the solo, playing it with extreme rubato.

In m. 62 of my version, the LH comes to a halt on beat two, rather than continuing the four-beat emphasis as during the rest of the solo (Ex. 30: JN, mm. 59-62). This is to wind down for the calm final section, mm. 63-70 (Ex. 31: JN), in which I combined the techniques used previously: AA, IF, and BI/RIC.

Example 31. Webber, Andrew Lloyd. “Think of Me,” mm. 63-70: PV.⁴²

63

ne-ver said_ our love was ev-er green or as un chang-ing as the sea, but please

67

pro-mise me that some-times you will think

⁴² Ibid., 158.

Example 31. Webber, Andrew Lloyd. "Think of Me," mm. 63-70: JN.

63

nev-er said our love was ev-er green or as unchang-ing as the sea, but please

This musical system covers measures 63 to 66. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "nev-er said our love was ev-er green or as unchang-ing as the sea, but please".

67

pro-mise me that some - times you will think

This musical system covers measures 67 to 70. It continues the vocal line and piano accompaniment. The lyrics are: "pro-mise me that some - times you will think".

Example 32. Webber, Andrew Lloyd. “Think of Me,” mm. 71-73: PV.⁴³

71

of me!

Example 32. Webber, Andrew Lloyd. “Think of Me,” mm. 71-73: JN.

71

of me!

I left the famous ending cadenza alone, of course, and just simply added tremolos on the final measures (Ex. 32: JN, mm. 71-72), which will help offer support to the soprano singing her heart out on the high B^b.

⁴³Ibid.

CHAPTER 7

I CAN'T DO THE SUM FROM *BABES IN TOYLAND*

Babes in Toyland is a musical originally produced by Fred R. Hamlin and Julian Mitchell, with music by Victor Herbert, and lyrics by Glen MacDonough. Its Broadway premiere was October 13, 1903, the first of 192 performances.⁴⁴ Alan and Jane live with their violent uncle, Barnaby, but they make an escape to Toyland after being threatened with murder. Before their escape, they are heard singing “I Can’t Do the Sum” as they practice their math skills.⁴⁵

I approached this chapter a bit differently than the others up to this point. As “I Can’t Do the Sum” is a strophic song with a generic accompaniment for all five verses, I included the complete PV in *Appendix C*, for the reader’s reference. Then, throughout this chapter, I included excerpts of my version, verse by verse.

I mentioned earlier in my explanation of the enhancing goals that I did not drastically modify the style to any of the songs, but there are exceptions to every rule. I created each verse to be unique, so as to keep the audience engaged. In my enhancing process, I mainly used the following techniques: TP, IF, and DO.

⁴⁴*Internet Broadway Database.*

⁴⁵*TheatreHistory.com*, “Babes in Toyland,” <http://www.theatrehistory.com/american/musical028.html> (Accessed February 1, 2016).

Example 33. Herbert, Victor. "I Can't Do the Sum," mm. 13-17: JN.

13

files, If the mates were al-most six feet high, And the bos' n near the same, Would

I used the same basic SBA of the PV for the first verse, as it is charming if played only on verse one. At mm. 15 and 17 (Ex. 33: JN), I used TP, notating a significant leap into a higher register on the words "six feet high" and also on "near the same," as these words reference "six feet high."

Example 34. Herbert, Victor. "I Can't Do the Sum," mm. 17-19: JN.

17

same, Would you sub-tract or mul - ti - ply, To

On the next phrase (Ex. 34: JN), I "subtracted" notes from m. 18, illustrated with rests and "multiplied" the notes by use of the triplets in m. 19. I could have simply written those triplets as straight eighths but instead used the DO technique to paint the text.

Example 35. Herbert, Victor. "I Can't Do the Sum," mm. 14-18: JN.

14

name? Oh! Oh! Oh!

I wrote the same accompaniment for "Oh!....." (Ex. 35: JN, mm. 14-18) in each of the verses because it is nice for both singer and listener to have something consistent to hold onto and also for continuity in the piece. In mm. 15-16, I used the IF technique and then DO, represented by the triplets in m. 17, as it makes for a silly contrast to the singer's lyrical line there. As it is the same accompaniment five times, the pianist should play it the same way five times, very plainly as written.

Example 36. Herbert, Victor. "I Can't Do the Sum," mm. 25-40: JN.

25



Put down six and car-ry two, Gee! but this is hard to do;

32



You can think and think and think Till your brains are numb, I don't care what

38



teach-er says, I can't do the sum. If

As the character of this song is light-hearted, I like the simplicity of the SBA that is already written. Therefore, for the first four times through the refrain, I simply took away the doubling melody, leaving the SBA (Ex. 36: JN, mm. 25-40). However, there are two sets of 2-measure interludes in the refrain that answer the singer's statements "Put down six and carry two" and "Gee! but this is hard to do." I left the PV version as written on the first refrain (Ex. 36: JN, mm. 27-28 and 31-32). Observe Ex. 37: JN

through Ex. 44: JN, in which I used the DO technique to vary these interludes on the succeeding refrains, getting progressively fancier as the song goes on.

Example 37. Herbert, Victor. "I Can't Do the Sum," mm. 63-64: JN.

63

Musical score for Example 37, measures 63-64. The score is in 2/4 time and consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#), containing two whole rests. The middle staff is a treble clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a bass clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Example 38. Herbert, Victor. "I Can't Do the Sum," mm. 67-68: JN.

67

Musical score for Example 38, measures 67-68. The score is in 2/4 time and consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#), containing two whole rests. The middle staff is a treble clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a bass clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Example 39. Herbert, Victor. "I Can't Do the Sum," mm. 99-100: JN.

99

Musical score for Example 39, measures 99-100. The score is in 2/4 time and consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#), containing two whole rests. The middle staff is a treble clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff is a bass clef staff with a key signature of one sharp, containing two measures of music: the first measure has a quarter note G2, a quarter note A2, and a quarter note B2; the second measure has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2.

Example 40. Herbert, Victor. "I Can't Do the Sum," mm. 103-104: JN.

103

Musical score for Example 40, measures 103-104. The score is in 2/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The first two measures of the grand staff are empty. The third measure contains a complex rhythmic pattern with sixteenth and thirty-second notes in the treble clef staff, and a bass clef staff with a quarter note and a half note. The fourth measure continues the pattern with a similar treble clef staff and a bass clef staff with a quarter note and a half note.

Example 41. Herbert, Victor. "I Can't Do the Sum," mm. 135-136: JN.

135

Musical score for Example 41, measures 135-136. The score is in 2/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The first two measures of the grand staff are empty. The third measure contains a complex rhythmic pattern with sixteenth and thirty-second notes in the treble clef staff, and a bass clef staff with a quarter note and a half note. The fourth measure continues the pattern with a similar treble clef staff and a bass clef staff with a quarter note and a half note.

Example 42. Herbert, Victor. "I Can't Do the Sum," mm. 139-140: JN.

139

Musical score for Example 42, measures 139-140. The score is in 2/4 time and consists of three staves: a grand staff (treble and bass clefs) and a separate treble clef staff. The first two measures of the grand staff are empty. The third measure contains a complex rhythmic pattern with sixteenth and thirty-second notes in the treble clef staff, and a bass clef staff with a quarter note and a half note. The fourth measure continues the pattern with a similar treble clef staff and a bass clef staff with a quarter note and a half note.

Example 43. Herbert, Victor. "I Can't Do the Sum," mm. 171-172: JN.

171

Musical score for Example 43, measures 171-172. The score is in 2/4 time and consists of three staves. The top staff is a grand staff with a treble clef and a 2/4 time signature, containing two whole rests. The middle staff is a grand staff with a treble clef and a 2/4 time signature, containing a complex chordal texture with many notes, including a trill in the final measure. The bottom staff is a grand staff with a bass clef and a 2/4 time signature, containing a simple bass line with quarter notes and chords.

Example 44. Herbert, Victor. "I Can't Do the Sum," mm. 175-176: JN.

175

Musical score for Example 44, measures 175-176. The score is in 2/4 time and consists of three staves. The top staff is a grand staff with a treble clef and a 2/4 time signature, containing two whole rests. The middle staff is a grand staff with a treble clef and a 2/4 time signature, containing a complex chordal texture with many notes, including a trill in the final measure. The bottom staff is a grand staff with a bass clef and a 2/4 time signature, containing a simple bass line with quarter notes and chords.

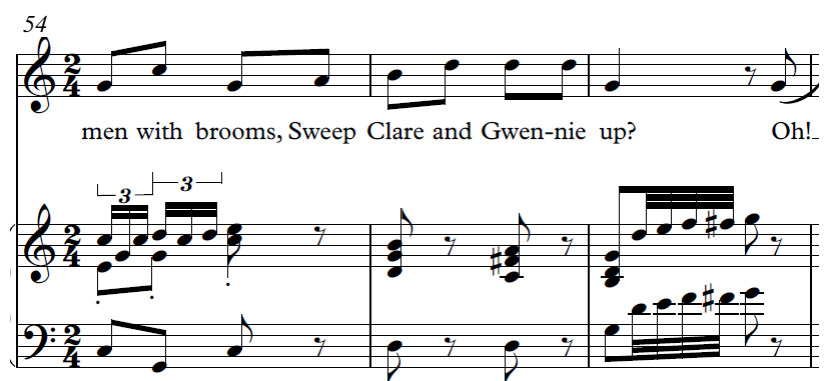
Example 45. Herbert, Victor. "I Can't Do the Sum," mm. 40-48: JN.

For verse two, beginning in m. 41 (Ex. 45: JN), I used the SBA in the LH with an IF in the RH. The figuration that I used in mm. 41 and 45 are merely a diminution of the vocal line in those measures. Pianists should play the IF subtly, so that the SBA is the main foundation, and the noodling is just along for the ride.

Two subtle uses of the TP technique in this verse include the F[#]/G cluster in m. 44 (Ex. 45: JN) to represent a car horn for the words "auto ride" and, in the following excerpt (Ex. 46: JN), the "sweeping" chromatic 32nd notes in both hands after "up" in "Sweep Clare and Gwennie up?"

Example 46. Herbert, Victor. "I Can't Do the Sum," mm. 54-56: JN.

54



men with brooms, Sweep Clare and Gwen-nie up? Oh!

Example 47. Herbert, Victor. "I Can't Do the Sum," mm. 148-164: JN.

148 **Slowly and with Feeling**

sum. If Har - old took sweet Im - o - gene With him one eve to dine, And

153

or-dered half the bill of fare, With cat - a - racts of wine, If the bill of fare were

158

thir-teen nine-ty five, And poor Har - old had but four, How ma - ny things would

162

Har-old strike, Be-fore he struck the floor? Oh!

Ped.

Verse three (Ex. 47: JN, mm. 148-164) is to have a very lush character, fitting for the words but also to keep the audience engaged. I indicated in the score *Slowly and with Feeling* and, throughout the entire verse, used the AA technique with some passing tones in between the chord tones to give the verse a sense of clichéd romanticism. This verse should be played passionately and with a rich sound, until the moment is interrupted by the 32nd-note descent after “struck the floor,” another example of TP (Ex. 47: JN, m. 164).

Example 48. Herbert, Victor. “I Can’t Do the Sum,” mm. 173-181: JN.

173

sum. If a wom-an had an Eng-lish pug, Ten chil-dren and a cat, And she

178

tried in sev-en hours to find A for-ty dol-lar flat, With

In verse four (Ex. 48: JN, mm. 174-181), I brought back the SBA and added some arpeggiated IF in the RH. There is a TP glissando on the word *cat*, which could be heard as either the cat meowing or running away (Ex. 48: JN, m. 177).

Example 49. Herbert, Victor. "I Can't Do the Sum," mm. 181-189: JN.

181

flat, With naught but sun-ny out-side rooms, In a neigh-bor-hood of tone, How

This musical score covers measures 181 to 185. It features a vocal line in 2/4 time with lyrics: "flat, With naught but sun-ny out-side rooms, In a neigh-bor-hood of tone, How". The piano accompaniment consists of a treble and bass staff. The treble staff has a whole rest in measure 181, followed by chords in measures 182-185. The bass staff has a quarter note in measure 181, followed by chords in measures 182-185.

186

old would those ten chil-dren be, be fore they found a home? Oh!

This musical score covers measures 186 to 189. It features a vocal line in 2/4 time with lyrics: "old would those ten chil-dren be, be fore they found a home? Oh!". The piano accompaniment consists of a treble and bass staff. The treble staff has a whole rest in measure 186, followed by chords in measures 187-189. The bass staff has a whole note in measure 186, followed by chords in measures 187-189.

In the next passage (Ex. 49: JN, mm. 182-189), I switched to a blocked-chord accompaniment, giving time for contemplation on the current math problem, as though the answer may be really profound. I advise both pianist and singer to treat this passage like recitative, heightening the suspense as much as possible, and the pianist should be extra sensitive to ensemble here. But then the suspense is broken as it simply goes back to the "Oh....." section (Ex. 35: JN, mm. 14-18, p. 59) and into the refrain with a "this is old hat" demeanor from the musicians.

Example 50. Herbert, Victor. "I Can't Do the Sum," mm. 196-212: JN.

196 **Broadly**

sum. If a pound of prunes cost thir - teen cents At half past one to -

200

day, And the gro - cer is so bald he wears a dol - lar five tou -

204

pee, And if with ev - 'ry pound of tea, He will give two cut glass

208

plates, How soon would Wil-lie break his face, On his new roll - er skates? Oh!

The priority of the piano writing on the fifth and final verse (Ex. 50: JN, mm. 196-212) was to be more virtuosic, a *grand-finale* sound. I thickened the texture of the SBA throughout the whole verse, and I used the diminution IF of verse two (Ex. 45: JN, p. 64), but this time in octaves and with syncopation (Ex. 50: JN, mm. 197-199). I indicated *Broadly* on the score, encouraging the pianist to really enjoy the richer writing (Ex. 50: JN).

Example 51. Herbert, Victor. "I Can't Do the Sum," mm. 217-224: JN.

217

Put down six and car-ry two, Gee! but this is

hard to do;

In the first part of the final refrain (Ex. 51: JN, mm. 217-224), I used the same IF pattern as the verse, but I dropped the upper octave of the RH and changed the LH tenth to merely an octave. This gives the singer the spotlight on her question, and then the pianist gets a moment in the sun with a grand answer.

Example 52. Herbert, Victor. "I Can't Do the Sum," mm. 225-232: JN.

225

You can think and think and think Till your brains are numb, I don't care what

230

teach - er says, I can't do the sum.

In the final phrase, beginning in m. 225 (Ex. 52: JN), I continued the IF technique in the RH and the SBA in the LH, but thinned the texture, all to remind the audience that it is still a silly song; nothing dramatic has happened. M. 230 is a melodic sequence of m. 229, and I used a triplet DO in the penultimate bar, then ended with a high two-note cluster and the lowest Cs on the piano, sounding at different times to once more reinforce the whimsy of the song.

CHAPTER 8

MEMORY FROM *CATS*

Cats is a musical originally produced by The Really Useful Theatre Company Ltd., with music by Andrew Lloyd Webber, and lyrics by T.S. Eliot. Its Broadway premier was September 23, 1982, the first of 7,485 performances.⁴⁶ One night a year, the Jellicle Cats reunite for a ball, to celebrate who they are, and to tell stories. At the end of the night, their wise leader Old Deuteronomy chooses one cat to journey to the Heaviside layer to be reborn into a new life. At the ball, Grizabella, who was once a glamour cat but is no longer part of the tribe, is shunned by the others. She sings “Memory,” a remembrance of her past in the tribe and a declaration of her desire for a fresh start at life.⁴⁷

⁴⁶*Internet Broadway Database.*

⁴⁷*Cats*, <http://www.catsthemusical.com/about-the-show/the-story> (Accessed February 2, 2016).

Example 53. Webber, Andrew Lloyd. "Memory," mm. 1-10: PV.⁴⁸

1

3

Mid - night. Not a sound from the pave - ment. Has the moon lost her
 Me - mory All a-lone in the moon - light I can smile at the

5

me - mory? She is smil-ing a - lone. In the
 old days, I was beau-ti-ful then. I re-

⁴⁸Andrew Lloyd-Webber. "Memory," In The Singer's Musical Theatre Anthology: Mezzo Soprano/Belter Volume 1 (Hal Leonard Corporation, 1987), 68.

7

lamp - light the wi-thered leaves col - lect at my feet _____ And the
mem - ber the time I knew what hap-pi-ness was, _____ Let the

Musical score for measures 7-8. The score is in 10/8 time, with a key signature of one flat (B-flat). It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: "lamp - light the wi-thered leaves col - lect at my feet _____ And the mem - ber the time I knew what hap-pi-ness was, _____ Let the". The piano accompaniment and bass line provide harmonic support.

1.
wind _____ be-gins to moan.

Musical score for measures 9-10. The score is in 6/8 time, with a key signature of one flat (B-flat). It consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has lyrics: "1. wind _____ be-gins to moan.". The piano accompaniment and bass line provide harmonic support.

Example 53. Webber, Andrew Lloyd. "Memory," mm. 1-6: JN.

The image shows a musical score for the song "Memory" from the musical *Cats*. It consists of three systems of music, each with a vocal line and a piano accompaniment line. The key signature is B-flat major (two flats) and the time signature is 12/8. The first system (measures 1-2) shows the piano accompaniment with a steady eighth-note pattern. The second system (measures 3-4) includes the vocal line with the lyrics: "Mid - night. Not a sound from the pave - ment. Has the moon lost her". The third system (measures 5-6) includes the vocal line with the lyrics: "me - mory? She is smil-ing a- lone. In the".

Knowing that "Memory" is the most memorable (pun intended) song of the musical *Cats* and that Grizabella is so passionate about what she sings, not to mention the number of modulations in this song, there is one major element of the PV that bothers me: the lack of PA throughout. The introduction is a nice, calm AA on a B^b harmony, and that accompaniment continues through not only the first verse but the second as well (Ex. 53: PV).

My top priority for this song was to rectify the lack of a PA. I do like the beauty and simplicity of the PV's AA at the beginning (Ex. 53: PV, mm. 1-2), so I simply removed the RH melody, leaving the AA by itself for verse one, as illustrated in Ex. 53: JN. I suggest the pianist allow the RH to help the LH, for the smoothest possible playing.

Example 54. Webber, Andrew Lloyd. "Memory," mm. 11-18: JN.

11

Me - mory All a-lone in the moon - light I can smile at the

13

old days, I was beau-ti-ful then. I re-

15

mem - ber the time I knew what hap - pi - ness was, Let the

17

me - mory live - a - gain.

In verse two (Ex. 54: JN, mm. 11-18), I continued the AA in the LH and added a RH melodic line beginning a third above the vocal line in m. 11, using the VD technique. Although the VD has the same rhythm as the vocal line, its harmonic aspect compliments the singer, and unlike melodic doubling, which only restricts the singer, a VD is charming if ensemble is not perfect. However, pianists must still play verse two intuitively, being sensitive to any rhythmic liberties the singer may choose to take. At m. 15, the piano melody has a head start in moving up the scale, to overlap the singer's melody and end up a third above at m. 16 (Ex. 54: JN).

Example 55. Webber, Andrew Lloyd. "Memory," mm. 19-22: PV.⁴⁹

19



E - very street lamp seems to beat a fa - tal - is - tic war - ning.

Example 55. Webber, Andrew Lloyd. "Memory," mm. 19-26: JN.

19



E - very street lamp seems to beat a fa - tal - is - tic war - ning. Some - one mut - ters and a street lamp gut - ters and

22

⁴⁹Ibid., 69.

25

soon it will be morn - ing.

In mm. 19-22 of the PV (Ex. 55: PV, mm. 19-22), the sparse bass writing, combined with the RH blocked chords, causes the music to seem stuck. To replace the sparse bass and the RH blocked chords, I notated a flowing AA, in contrary motion between the two hands (Ex. 55: JN, mm. 19-26). Pianists should use rubato in these phrases, rushing the beat on the first half of the measures, then sitting on the RH D minor harmony against the LH E^b Major.

Example 56. Webber, Andrew Lloyd. "Memory," mm. 27-30: PV.⁵⁰

27

Day - light. I must wait for the sun - rise, I must think of a

29

new life And I must-n't give in. When the

Example 56. Webber, Andrew Lloyd. "Memory," mm. 27-34: JN.

27

Day - light. I must wait for the sun - rise, I must think of a

⁵⁰Ibid., 70.

29

new life And I must-n't give in. When the

31

dawn comes to-night will be a me-mo-ry too. And a

33

new day will be - gin.

In the PV, the verse tune returns with the AA again, this time with the melodic doubling an octave higher than the voice (Ex. 56: PV, mm. 27-30). I again left the AA of the LH but progressed from a VD to an IF and at a higher register in the RH (Ex. 56: JN, mm. 27-30). Whereas the RH line ascended in m. 15 (Ex. 54: JN, p. 77), its sister

measure in verse two, this time the RH line *descends* to end up a third above the vocal line, in mm. 31-32 (Ex. 56: JN).

Example 57. Webber, Andrew Lloyd. “Memory,” mm. 35-36: PV.⁵¹

35

Musical score for Example 57, measures 35-36. The score is in 12/8 time and features three staves. The top staff is a vocal line with a whole rest in both measures. The middle staff is the right-hand piano accompaniment, starting with a block chord in the first measure and moving to a descending eighth-note line in the second measure. The bottom staff is the left-hand piano accompaniment, featuring a steady eighth-note bass line.

Example 57. Webber, Andrew Lloyd. “Memory,” mm. 35-42: JN.

35

Musical score for Example 57, measures 35-42. The score is in 12/8 time and features three staves. The top staff is a vocal line with a whole rest in both measures. The middle staff is the right-hand piano accompaniment, showing a descending eighth-note line in the first measure and a more complex rhythmic pattern in the second measure. The bottom staff is the left-hand piano accompaniment, featuring a steady eighth-note bass line.

⁵¹Ibid.

37

40

55

I included the first two measures of the PV piano solo to demonstrate its texture (Ex. 57: PV, mm. 35-36). I replaced the AA with writing that employs the FT technique (Ex. 57: JN, mm. 35-42). This includes greater depth in the bass and arpeggiated flourishes in between the RH melodic material, creating a more substantial sound. Pianists should play this solo with great rubato, changing pedal only on the downbeat of each measure, then becoming softer only where it is marked in m. 42 (Ex. 57: JN).

Example 58. Webber, Andrew Lloyd. "Memory," mm. 43-44: PV.⁵²

43

Burnt out ends of smo-ky days, the

Example 58. Webber, Andrew Lloyd. "Memory," mm. 43-50: JN

43

Burnt out ends of

44

smo - - ky days, the

⁵²Ibid., 71.

45

stale cold smell of mor- ning. The

This system contains measures 45 and 46. It features a vocal line in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The vocal line begins with a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and block chords in the left hand.

47

street lamp dies, an - o - ther

This system contains measures 47 and 48. The vocal line continues with a quarter note on G4, a half note on A4, and a quarter note on B4. The piano accompaniment maintains the eighth-note pattern in the right hand and block chords in the left hand.

48

night is ov - er, an -

This system contains measures 49 and 50. The vocal line has a quarter note on G4, a half note on A4, and a quarter note on B4. The piano accompaniment continues with the eighth-note pattern in the right hand and block chords in the left hand.

49

o - ther day is dawn- ing.

This system contains measures 51 and 52. The vocal line has a quarter note on G4, a half note on A4, and a quarter note on B4. The piano accompaniment features a more complex texture in the right hand, including sixteenth-note runs and chords, with some notes marked with a '2' for a second ending. The bass line continues with block chords.

In m. 43 (Ex. 58: PV), the accompaniment with its blocked chords becomes sparse, taking a step backwards in its textural progress. My version includes a broad SBA that moves mostly with the vocal line, complimented by a RH broken-chord pattern, a type of RI (Ex. 58: JN, mm. 43-49).

The pianist should again use rubato in these phrases, as with the passage's first appearance in the key of D minor (Ex. 55: JN, mm. 19-26, p. 79), rushing the beat on the first half of the measures, then sitting on the RH B^b minor harmony against the LH C^b Major. Using this rubato style will create a tremolo sound, rather than a rhythm.

Example 59. Webber, Andrew Lloyd. "Memory," mm. 51-61: PV.⁵³

51

Touch me. It's so ea-sy to leave me. All a-lone with the

53

me mory. Of my days in the sun. If you touch me you'll un-der-stand what

⁵³Ibid., 72.

56

hap-pi-ness is. Look a new day has be-gun.

This musical system covers measures 56 to 58. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The lyrics are: "hap-pi-ness is. Look a new day has be-gun." The piano accompaniment includes chords and melodic lines in both the right and left hands.

59

This musical system covers measures 59 to 61. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats and the time signature is 12/8. The vocal line contains rests for measures 59 and 60, followed by a note in measure 61. The piano accompaniment continues with chords and melodic lines.

Example 59. Webber, Andrew Lloyd. "Memory," mm. 51-61: JN.

51

Touch me. It's so ea-sy to leave me All a-lone with the

This musical system covers measures 51 to 53. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats and the time signature is 12/8. The lyrics are: "Touch me. It's so ea-sy to leave me All a-lone with the". The piano accompaniment includes chords and melodic lines in both the right and left hands.

53

me - mory _____ Of my days in the sun. _____ If you

55

touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-

58

gun.

In the PV, the blocked chords continue on the final verse in Db major, along with a very shallow bass line (Ex. 59: PV, mm. 51-57). I used the FT technique, adding depth to the bass and arpeggiated flourishes in both hands (Ex. 59: PV, mm. 51-54). In mm.

55-57 (Ex. 59: JN), I wrote sustained chords, allowing the singer to take substantial liberties, if she so desires.

I suggest that the pianist play the arpeggios in mm. 51-54 with much athleticism but also taking rhythmic liberties, perhaps starting slowly and then accelerating to the top. At the sustained chords beginning in m. 55, one should continue to play strongly to encourage a very rich sound from the singer. I made only one small change to the postlude, as it is a melodic theme from the musical and should not be changed significantly. I simply added a third in the chord of the penultimate measure to maintain the harmonic richness, as the sound of m. 58's chord will not last without use of the sostenuto pedal (Ex. 59: JN, mm. 58-61). I advise the pianist *not* to use the sostenuto pedal on the low D^b of the postlude but rather, experiment with half or flutter pedaling, as a glossy, atmospheric sound is effective here.

CHAPTER 9

CONCLUSION

Before attempting to incorporate any of the twelve enhancing techniques, pianists should listen to professional recordings of musical theatre repertoire, so that they may best understand the music's style. In addition, as is true in *all* musical collaborations, balance is an important component. In light of this, careful consideration of the singer's vocal maturity, and whether or not the singer will be using a microphone in the performance are essential in making choices about enhancing techniques.

Simple techniques vs. complex techniques: how does one distinguish between the two? After having seen the enhancing process of each song, one may have noticed that I used the following techniques most frequently: AA, SBA, FT, IF, and RIC. I call these *simple* or *on-the-spot* techniques because they share a common factor: employing them uses notes that either already exist in the PV or are implied. In other words, these are techniques based on what the pianist can see measure-by-measure. Examples include:

- The AA is created by breaking apart an existing or implied harmony.
- The SBA creates rhythmic interest on an existing or implied harmony.
- The FT fills in extra notes of an existing or implied harmony.
- The IF is creating motion within the measures based on notes from an existing or implied harmony.
- The RIC technique subdivides existing note values to make them more compact, which is a basic aural skills practice.

All five of these techniques can be used by an advanced pianist when sight-reading.

For most pianists, the remaining techniques (BI, DO, CM, VD, MM, TP, and PA) require more time to create and practice to incorporate into the texture because, unlike the *on-the-spot* techniques, they incorporate material not already existent or implied in the PV. Examples include:

- I would want to understand the style of a song before adding a special bass part (BI).
- I would need to familiarize myself with a melody before decorating it (DO), creating a CM or VD for it, or using part of it as a MM.
- I would need to know the text before I can paint it (TP).
- I would want to analyze what exactly the music is progressing toward before enhancing with a PA.

I waited for this final chapter to expound on the *simple vs. complex* idea because it is directly related to a greater conclusion. Mere knowledge of the benefits to a performance when enhancing the PV is worthless if the pianist doesn't have the tools to actually enhance the PV. Collaborative pianists are expected to possess an array of skills to be of the utmost value to singers, instrumentalists, and conductors. Enhancing music is just one of them. Unfortunately, there are not enough hours in a lifetime to acquire specialized training in each individual skill, but the good news is that, in this case, one doesn't need to. Enhancing music, like all other skills, is one that requires time and practice. However, there is great variety and flexibility in the techniques I have demonstrated, as there are innumerable *correct* ways of incorporating them into the music, and it is possible that one may never play a song the exact same way twice. Through learning the enhancing techniques and recognizing which are more easily

accessible and which require more time and practice, pianists can incorporate those techniques with which they are most comfortable and, in the process, enable the performance of musical theatre repertoire to reach its highest potential.

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APPENDIX A
ENHANCING TECHNIQUES

- 1) Bass Interest (BI)
- 2) Stride-Bass Accompaniment (SBA)
- 3) Rhythmic Interest or Complexity (RIC)
- 4) Countermelody (CM)
- 5) Decorative Ornamenting (DO)
- 6) Improvisatory Figuration (IF)
- 7) Melodic Motive (MM)
- 8) Text Painting (TP)
- 9) Vocal Duet (VD)
- 10) Arpeggiated Accompaniment (AA)
- 11) Filling out the Texture (FT)
- 12) Progressive Accompaniment (PA)

APPENDIX B

PERMISSION EMAIL FOR ANDREW LLOYD-WEBBER SONGS

Jaime Namminga <jnamming@asu.edu>

10/9/2015

Dear Faber Music, Ltd:

I am a doctoral student in collaborative piano at Arizona State University writing my dissertation on Musical Theatre: the benefits for singers when pianists enhance the piano-vocal score to create a more orchestral style, thus preparing the singers for a performance with orchestra. I am seeking your permission to print in my paper excerpts of both your original publication and then excerpts of the enhancements I have made of "Memory" from *Cats*. Thank you kindly for your consideration, and I look forward to hearing back from you.

Sincerely:

Jaime Namminga

Rowan Baker <rowan.baker@reallyuseful.com>

01/9/2016

Dear Jaime,

Faber & Faber passed on your request to include 'Memory' in your dissertation, and I have the Sibelius file.

Generally this should be fine, though can I ask what the supplementary material in the RH piano is?

When will you have what you consider to be the final version of the excerpt you will include?

Using 'Think Of Me' is fine too, no need to go to F&F as we still hold the rights and would've separately licensed their version(s) - just send me whatever ALW material you plan to pianistically enhance when it's all done, and I'll sign them off.

Looking forward to hearing from you!

Best wishes,

--

Rowan Baker

Music Coordinator

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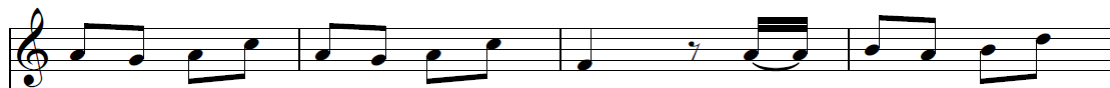
APPENDIX C

I CAN'T DO THE SUM FROM *BABES IN TOYLAND* (VICTOR HERBERT) PV⁵⁴

⁵⁴ Victor Herbert, "I Can't Do the Sum," In *Babes in Toyland*, (New York: M. Witmark & Sons, 1903), 2-4.



If a steam-ship weighed ten
 If Clar-ence took fair
 If Har- old took sweet
 If a wom- an had an
 If a pound of prunes cost



thous- and tons And sailed five thous- and miles, With a car- go large of
 Gwen- do - lin out for an au - to ride, And if at six - ty
 Im - o - gene with him one eve to dine, And or- dered half the
 Eng- lish pug, ten chil- dren and a cat, And she tried in sev - en
 thir- teen cents at half past one to - day, And the gro - cer is so



o - ver- shoes, And carv - ing knives and files, If the mates were al - most
 miles an hour, one kiss to cap - ture tried, And quite for - got the
 bill of fare, with cat - a - racts of wine, If the bill of fare were
 hours to find a for - ty dol - lar flat, With naught but sun - ny
 bald he wears a dol - lar five tou - pee, And if with ev - ry



six feet high, And the bos' - n near the same, Would you sub - tract or
 steer - ing gear, on her hon-eyed lips to sup, How soon could twen - ty
 thir-teen nine ty five, And poor Har - old had but four, How ma - ny things would
 out - side rooms, in a neigh-bor-hood of tone, How old would those ten
 pound - of tea, he will give two cut glass plates, How soon would Wil - lie

mul - ti - ply, To find the cap-tains name? Oh! Oh! Oh!
 men with brooms, sweep Clare and Gwen-nie up?
 Har - old strike, be - fore he struck the floor?
 chil-dren be, be - fore they found a home?
 break his face, on his new roll - er skates?

23

Put down six and car-ry two, Gee! but this is

hard to do; You can think and think and think Till your brains are

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and continues with eighth notes B4, A4, G4, F4, E4, D4, and C4. The piano accompaniment consists of chords and single notes in both hands, with some notes marked with accents.

numb, I don't care what teach-er says, I can't do the sum.

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a half note C4, followed by a quarter note D4, then eighth notes E4, F4, G4, A4, and B4. The piano accompaniment continues with chords and single notes, ending with a double bar line.

APPENDIX D

I CAN'T DO THE SUM FROM *BABES IN TOYLAND* (VICTOR HERBERT)

ARRANGED BY JAIME NAMMINGA

1

If a steam-ship weighed ten thous-and tons And sailed five thous-and

8

miles, With a car-go large of o-ver-shoes, And carv-ing knives and files, If the mates were al-most

14

six feet high, And the bos'n near the same, Would you sub-tract or mul - ti - ply, To find the cap-tains name? Oh!

21

Oh! Oh! Put down six and car-ry two,

29

Gee! but this is hard to do; You can think and think and think Till your brains are numb,

37

I don't care what teach-er says, I can't do the sum. If Clar ence took fair Gwen-do - lin Out for an au - to

44

ride, And if at six-ty miles an hour, One kiss to cap-ture tried, And quite for-got the steer-ing gear, On her

51

hon-eyed lips to sup, How soon could twen-ty men with brooms, Sweep Clare and Gwen-nie up? Oh!

57

Oh! Oh! Put down six and car-ry two,

65

Gee! but this is hard to do; You can think and think and think Till your brains are numb,

73

Slowly and with Feeling

I don't care what teach-er says, I can't do the sum. If Har - old took sweet Im - o-gene With him one eve to

80

dine, And or - dered half the bill of fare, With cat - a - racts of wine, If the bill of fare were

86

thir-teen nine-ty five, And poor Har - old had but four, How ma - ny things would Har - old strike, Be -

91

fore he struck the floor? Oh! Oh! Oh! Put down six and

98

car-ry two, Gee! but this is hard to do; You can think and

106

think and think Till your brains are numb, I don't care what teach-er says, I can't do the sum. If a

113

wom - an had an Eng-lish pug, Ten chil-dren and a cat, And she tried in sev-en hours to find A for-ty dol-lar

120

flat, With naught but sunny out-side rooms, In a neigh-bor-hood of tone, How old would those ten chil-dren be, be

127

fore they found a home? Oh! Oh! Oh! Put down six and car-ry two,

135

Gee! but this is hard to do; You can think and think and think

143

Broadly

Till your brains are numb, I don't care what teach-er says, I can't do the sum. If a pound of prunes cost

150

thir-teen cents At half past one to-day, And the gro- cer is so bald he wears a dol- lar five tou

156

pee, And if with ev - 'ry pound of tea, He will give two cut glass plates, How soon would Wil-lie

162

break his face, On his new roll - er skates? Oh! Oh! Oh!

169

Put down six and car - ry two, Gee! but this is hard to do;

175

You can think and think and think Till your brains are

180

numb, I don't care what teach-er says, I can't do the sum.