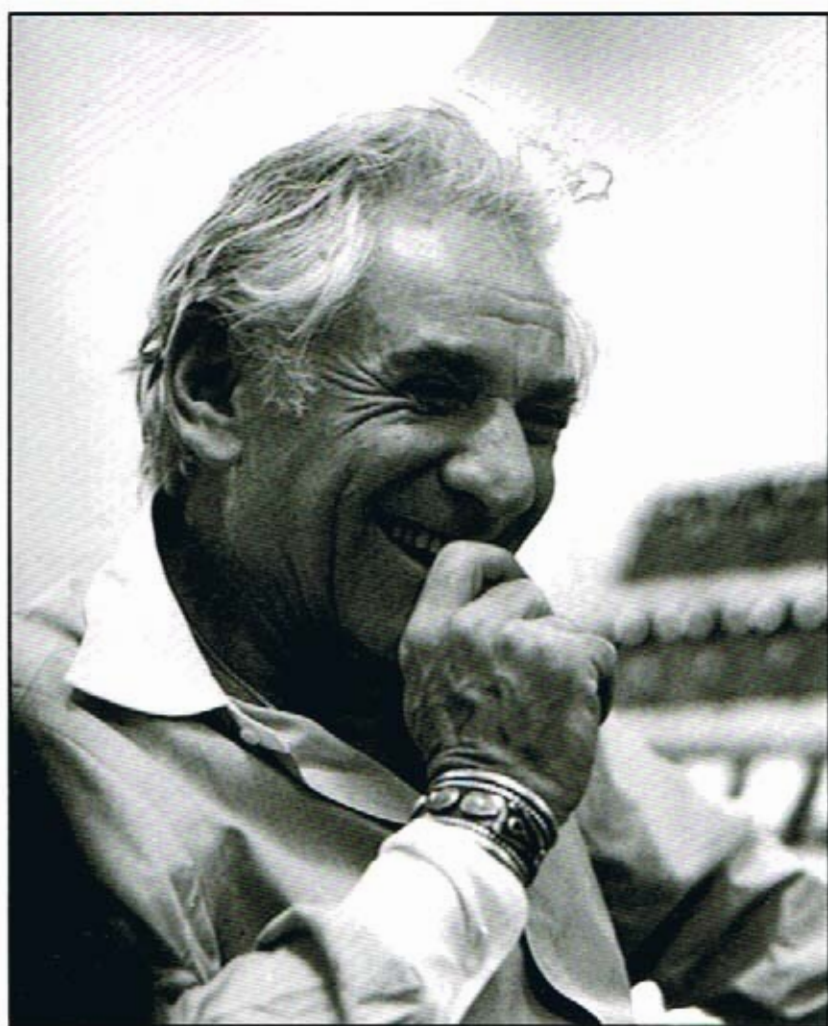


Leonard Bernstein®

# SONG ALBUM



BOOSEY & HAWKES

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## Notes on the Songs by Jack Gottlieb

Only a few 20th century singers have become linked, in the public mind, with composers of art songs: Peter Pears with Benjamin Britten, Pierre Bernac with Francis Poulenc, and Jennie Tourel with Leonard Bernstein. The two song cycles that begin this album, the Rilke songs and the song *Silhouette* were either premiered by or dedicated to Tourel. The *Jeremiah* and *Kaddish* Symphonies were also given their first performances with Tourel as soloist. The Jennie-Lenny team (Bernstein at the piano) also were heard in memorable recitals, including songs of Poulenc, as well as with the New York Philharmonic and other orchestras (Bernstein as conductor) in works by Bach, Foss, Ravel, Berlioz and Mahler.

### I HATE MUSIC!, A Cycle of Five Kid Songs (1943)

First performance: August 24, 1943,  
Jennie Tourel and the composer, Public Library, Lenox, Mass.

Tourel's New York recital debut (at Town Hall) included the Cycle. The date is significant since it was the night before Bernstein's unprecedented debut with the New York Philharmonic: November 13, 1943. Barbra Streisand has recorded the first song, omitting the second "a" of Barbara. Song No. 4 of the Cycle is sometimes known as "A Riddle."

### LA BONNE CUISINE, Four Recipes (1947)

First performance: October 10, 1948,  
Marion Bell, soprano and Edwin MacArthur, piano, Town Hall, New York City.

Émile Dumont's *La Bonne Cuisine Française (Tout ce qui a Rapport a la Table, Manuel-Guide pour la Ville et la Campagne)*: "Fine French Cooking (Everything that has to do with the Table, Manual Guide for City and Country)," was first published in 1899. *Plum Pudding*, adapted by the composer from a larger recipe, appears under *Mets Anglais* ("English Dishes"). *Queues de Bœuf* ("Ox-Tails") is taken whole. *Tavouk Gueneksis*, a Turkish delight, is also complete, and comes from the section *Pâtisserie et Confiserie Turques* ("Turkish Pastry and Sweets"). Two ingredients of the original recipe are missing from the musical setting of *Civet à Toute Vitesse* ("Rabbit at Top Speed"): *muscade* ("nutmeg") and *un verre d'eau-de-vie* ("a glass of brandy").

## LITERAL TRANSLATION

(by Ron Mendelsohn)

### I. PLUM PUDDING

250 grams of Malaga grapes, 250 grams of Corinth grapes; (Corinth grapes); 250 grams of beef kidney fat, and 125 grams of bread crumbs: (of bread crumbs!). 60 grams of powdered or brown sugar; a glass of milk; a half glass of rum or brandy; 3 eggs; a lemon! powdered nutmeg, ginger, cinnamon, mixed (all together about half a teaspoon); half a teaspoon of finely ground salt.

### II. QUEUES DE BŒUF (Ox-Tails)

Ox-tails is not a dish to be scorned. First of all, with enough ox-tails you can make a tolerable stew. The tails that were used to make the stew can be eaten, breaded, and broiled, and served with hot or tomato sauce. Ox-tails is not a dish to be scorned.

### III. TAVOUK GUEUNKSIS

Tavouk Gueunksis, breast of hen; put a hen to boil, and take the white meat and chop it into shreds. Mix it with a broth, like the one for Mahallebi. Tavouk Gueunksis, breast of hen.

### IV. CIVET A TOUTE VITESSE (Quick Stew)

Should you be in a hurry, here's a method for preparing a rabbit stew that I recommend! Cut up the rabbit (hare) as for an ordinary stew: put it in a pot with its blood and liver mashed. A half pound of breast of pork, chopped; twenty or so small onions (a dash of salt and pepper); a liter and a half of red wine. Bring this quickly to boil. After about fifteen minutes, when the sauce is reduced to half of what it was, apply a fire, to set the stew aflame. When the fire goes out, add to the sauce half a pound of butter, worked with flour . . . and serve.

TWO LOVE SONGS, on Poems of Rainer Maria Rilke (1949)  
First performances: No. 1, March 13, 1949; No. 2, March 13, 1963,  
Jennie Tourel and Alan Rogers, Philharmonic Hall, New York City.

In 1908, Rilke (b. Prague, 1875 - d. Valmont, 1926) was secretary to the sculptor Auguste Rodin in Paris. That was the year when Jessie Lemont, herself a poet, met Rilke. Ten years later, her translations from the original German poetry of Rilke first appeared in print in the United States.

SO PRETTY, Words by Betty Comden and Adolph Green (1968)  
First performance: January 21, 1968,  
Barbra Streisand and the composer, Philharmonic Hall, New York City.

The premiere was at a rally-concert called "Broadway for Peace," relating to American involvement in the Vietnam War.

PICCOLA SERENATA (1979)  
First performance: August 27, 1979,  
Christa Ludwig, soprano and James Levine, piano, Salzburg, Austria.

Written on the occasion of Karl Boehm's 85th birthday: "with affection from his admiring colleague," and completed in Munich, August 25, 1979, Bernstein's birthday. The nonsense words imply Hassidic vocalizations, (perhaps a bit ironically?).

SILHOUETTE (GALILEE) Words by the composer (1951)  
First performance: February 13, 1955,  
Katherine Hanse, soprano and Evelyn Swarthout, piano, National Gallery of Art,  
Washington, D.C.

Another birthday piece, this one for Jennie Tourel on her 41st. (The composer has written celebratory birthday songs or piano vignettes throughout his career.) In 1951, Tourel sang, under Bernstein's direction, with the Israel Philharmonic Orchestra. The song incorporates an old Lebanese folk song, the Arabic words of which are paraphrased in the preceding English phrases: "The boys dance beneath the branches of an olive tree."

A SIMPLE SONG and I GO ON, from *Mass, a Theater Piece for Singers, Players and Dancers*. Text by Stephen Schwartz and Leonard Bernstein, in addition to Liturgy of the Roman Mass. (1971)

First performance: September 8, 1971,  
Opening of the John F. Kennedy Center for the Performing Arts, Washington, D.C.,  
Alan Titus, baritone.

These two selections and the *Candide* songs in this album are the only ones to have been originally written for male voice. *A Simple Song* is sung at the beginning of *Mass* by the Celebrant, who is dressed plainly in jeans. By the time he sings *I Go On*, he has become encumbered by robes which symbolize the weighing down of traditional rituals and values.

TAKE CARE OF THIS HOUSE, from *1600 Pennsylvania Avenue*,  
A Musical about the Problems of Housekeeping, Words by Alan Jay Lerner (1976).

First performance: Forrest Theatre, Philadelphia,  
Patricia Routledge, soprano and Ken Howard, baritone.

Sung by John and Abigail Adams (the “upstairs” residents of the White House), followed by Lud and staff (the “downstairs” folk). The show surveyed various Presidents and First Ladies and was written on the occasion of the American Bicentennial Year. The song also was performed at the Presidential Inaugural Concert of Jimmy Carter.

IT MUST BE SO, from *Candide*,  
Words by Richard Wilbur (1955)

First performance: October 29, 1956, Colonial Theater, Boston,  
Robert Rounseville, tenor.

To judge from this elegy, the peripatetic *Candide* must also be pathetic. In the original Lillian Hellman version, *It Must Be So* was first heard after the destruction of our hero’s home land, Westphalia, and after the alleged loss of his beloved Cunegonde. A second verse, *It Must Be Me*, was subsequently heard after an earthquake in Lisbon. Happily, *Candide* recovers from both calamities.

MY HOUSE; PETER, PETER; WHO AM I?; NEVER-LAND from *Peter Pan*,  
Words by the composer (1950)

First performance: April 24, 1950, Imperial Theater, New York City,  
Marcia Henderson as Wendy (for the first three songs), Stephanie Augustine  
and Eleanor Winter as the Mermaids (for *Never-Land*).

In this production of James M. Barrie’s play, neither Peter Pan or Captain Hook sang any songs, although Hook did participate in the *Plank Round*, a pirate chorus. Presumably, Jean Arthur, the movie actress who portrayed Peter Pan, could not carry a tune. Later, a *Soliloquy* was written by Bernstein for Lawrence Tibbett, who was to play the part of Hook. However, this revival was unrealized, and the number was never performed.

All songs in this album have been recorded by Roberta Alexander, soprano and Tan Crone, piano (Etcetera Records, ETC 1037).



*Jennie Tourel and Leonard Bernstein, at a recording session of I Hate Music and La Bonne Cuisine (1960).*  
CBS Records – Don Hunstein, photographer

For Edys

# I HATE MUSIC!

## A Cycle of Five Kid Songs for Soprano

(In the performance of these songs, coyness is to be assiduously avoided. The natural, unforced sweetness of child expressions can never be successfully gilded; rather will it come through the music in proportion to the dignity and sophisticated understanding of the singer.)

Words and Music by  
Leonard Bernstein

## I.

**Moderato** *mp* very legato, contemplative

VOICE

PIANO

*p*

*And. simile al segno \**

My moth - er says that

ba - bies come in bot - tles; - but last week she said they

grew on spe - cial ba - by - bush - es. —

*vehemently*  
*f* *mf*  
 I don't be - lieve in the storks, ei - ther! They're

all in the zoo, bus - y with their own ba - bies! And

*f almost*  
*p*  
*p*

*resentfully*  
 what's a ba - by - bush, an - y - way!?

*mf*  
*dim. poco a poco rit.*

*p* *sweetly slowing up*  
 My name is Bar - ba - ra.

*p* *pp*



## II.

## Allegretto vivace

*p* *leggiero*

*mp* *lightly*

*simile*

Ju - pi - ter\_ has

sev - en moons \_\_\_\_\_ or is it nine? \_\_\_\_\_

Sa - turn has a mil - lion, bil - lion, tril - lion six - ty -

Detailed description: This is a musical score for a piece titled 'Allegretto vivace'. It consists of a piano accompaniment and a vocal line. The piano part is written in treble and bass clefs, with a tempo marking of 'Allegretto vivace' and dynamics of 'p leggiero' and 'mp lightly'. The vocal line is in a single treble clef and includes lyrics about the number of moons of Jupiter and Saturn. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The lyrics are: 'Ju - pi - ter\_ has sev - en moons \_\_\_\_\_ or is it nine? \_\_\_\_\_ Sa - turn has a mil - lion, bil - lion, tril - lion six - ty -'. The piece concludes with a final chord in the piano part.

nine; \_\_\_\_\_ And

*mp* *p*

ev-'ry one is a lit-tle sun, with six lit-tle moons of its own!\_

*Molto meno mosso* *mf* *sadly*

But we have on - ly one! Just

*mf* *p* *mp*

*poco rit.*

think of all the fun we'd have \_\_\_\_\_ if there were

Tempo I

nine! *p* seriously  
Then

*pp* sempre staccato

we could be just nine times more ro - man - tic!

*mf* with growing excitement

Dogs would bay 'til they were fran - tic!

*cresc.*

*cresc.*

we'd have nine tides in the At - lan - tic!

*f* The man in the moon would be gi - gan - tic! *ff*

*f* *Ped.*

**Tempo II** *ff* But we have on - ly one!

*ff* *mf espressivo* *lamentando*

*Ped.*

*mp* On - ly

**Tempo I** *f* one! *pp*

*dim.*

## III.

**Sostenuto** *f* *p* suddenly relaxed

I hate mu - sic! But I like to sing:

*mp* freely, rather tonelessly and carelessly *In tempo*

la dee da da dee; — la dee da dee. But

that's not mu - sic, not what I call mu - sic. No, sir.

**Allegro molto** *f* *mp*

Mu - sic is a lot of men in a

*sfz p*

The musical score is written for voice and piano. It consists of four systems of music. The first system is marked 'Sostenuto' and features a vocal line starting with a forte 'f' dynamic, followed by a 'p' dynamic and the instruction 'suddenly relaxed'. The piano accompaniment is characterized by long, sustained chords. The second system is marked 'mp' with the instruction 'freely, rather tonelessly and carelessly' and 'In tempo'. The vocal line includes a long note with a fermata. The piano accompaniment consists of single notes with fermatas. The third system continues the vocal line with the lyrics 'that's not music, not what I call music. No, sir.' The piano accompaniment features a 'p' dynamic and sustained chords. The fourth system is marked 'Allegro molto' and features a vocal line starting with a forte 'f' dynamic, followed by a 'mp' dynamic. The piano accompaniment is marked 'sfz p' and features a rhythmic pattern of triplets and eighth notes.

*cresc.*  
 lot of tails, mak - ing lots of noise like a

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of eighth notes with lyrics: "lot of tails, mak - ing lots of noise like a". The piano accompaniment is in the left hand, featuring a steady eighth-note bass line with a 7-finger fingering, and a right hand with a melodic line of eighth notes, some beamed in pairs, and a triplet of eighth notes. The key signature has one sharp (F#).

lot of fe - males; *f angrily* Mu - sic *mp* is a

*cresc. poco a poco*

The second system continues the vocal line with lyrics: "lot of fe - males; Mu - sic is a". The piano accompaniment continues with the same eighth-note bass line and melodic right hand. The dynamic marking changes from *f* to *mp* for the vocal line. The piano accompaniment has a *cresc. poco a poco* marking.

lot of folks in a big dark hall, *cresc.* where they

The third system continues the vocal line with lyrics: "lot of folks in a big dark hall, where they". The piano accompaniment continues with the same eighth-note bass line and melodic right hand. The dynamic marking for the vocal line is *cresc.*

real - ly don't want to be at all; with a

The fourth system concludes the vocal line with lyrics: "real - ly don't want to be at all; with a". The piano accompaniment continues with the same eighth-note bass line and melodic right hand.

*più cresc.*

lot of chairs, and a lot of airs, and a

lot of furs and dia - monds!

**Tempo I**

*f* *p relaxed again*

Mu-sic is sil-ly! I hate mu-sic! But I like to sing:

*mp not too slowly* *subito, showing off* *rit.*

la dee da da dee: la dee da dee: la dee da dee.

*p (to herself)*

# IV.

Con brio

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a 7/8 time signature, containing rhythmic patterns of eighth and sixteenth notes. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. Dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also accents (>) over several notes in the piano part.

*p* (but very sharp accents)

The second system includes a vocal line on a single treble clef staff and piano accompaniment on a grand staff. The vocal line has lyrics: "A big In - di - an and a". The piano accompaniment continues with the same rhythmic patterns as the first system. Dynamics include *p* (piano) and *p eguale* (piano eguale). There are sharp accents (>) over the notes "big" and "In" in the vocal line.

lit - tle In - di - an were walk - ing down the street.

The third system includes a vocal line on a single treble clef staff and piano accompaniment on a grand staff. The vocal line has lyrics: "lit - tle In - di - an were walk - ing down the street." The piano accompaniment continues with the same rhythmic patterns. Dynamics include *p* (piano) and *p eguale* (piano eguale). There are sharp accents (>) over the notes "lit", "In", "di", "an", "were", "walk", "ing", "down", and "street" in the vocal line.



*mf* carried forward by the impetus

The lit - tle In - di - an \_\_\_ was the son of the

*mf* *mp* *p*

big In - di - an; but the big In - di -

*cresc.*

an was not the fa - - ther of the lit - tle

*ff* *f*

In - di - an: —

*f pesante, like Indians*

(spoken very fast)

You see the riddle is, if the little Indian  
was the son of the big Indian, but the big  
Indian was not the father of the little Indian,  
(?) who was he?— I'll give you two measures:

*f* triumphantly

His moth - er!

V

Moderato, alla marcia

*f* earnestly

I just found out to - day that I'm a per - son

*assertively*

*Andante* (resigned)

too, like you: I like bal-loons; lots of peo-ple like bal-loons:

*cresc.*

But ev-'ry-one says, "Is-n't she cute? she likes bal-loons!"

**Tempo I** (*recovering assertiveness*)

*mf*

I'm a per - son too, like you!

**Tempo II** (*simply, by way of explanation*)

*mp*

I like things that ev-'ry-one likes: I like soft things and mov-ies and hors-es and

*p*

*poco accel.*

*f appealingly*

warm things and red things: don't you?

*mf*

## Tempo I

*mp straightforward**cresc.*

I have lots of thoughts; like what's behind the

sky; and what's behind what's behind the sky: But

## Tempo II

*mf*

ev'-ry-one says, "Is-n't she sweet? She wants to know ev'-ry-thing!" Don't you? Of

**Tempo I***suddenly a little bit unsure**cresc.*

course I'm ver - y young to be say - ing all these

*gradually recovering assertiveness**f*

things in front of so man-y peo - ple like you; but

**Meno mosso**

I'm a per - son too! Though I'm on - ly

*with dignity**mf*

ten years old; I'm a per - son too, like you!

For Jennie Tourel  
The only begetter of these songs

# LA BONNE CUISINE

## Four Recipes

Texts from  
"La Bonne Cuisine Francaise"  
by Émile Dumont  
English version by L.B.

### I. Plum Pudding

Leonard Bernstein

Allegro molto; matematico ♩ = 192

*mp, preciso e senza espressione (rather grimly)*

Voice

Deux cents cin-quant-e gram-mes de rai -  
Now first you take e - lev - en pounds of

Piano

sins de Ma - la - ga, deux cents cin - quan - te gramm' de rai - sins de Co -  
jui - cy Con - cord grapes com - bined with e - qual parts of ex - tra fine To -

*(with sudden color)*

rinth(e); (Rai - sins \_\_\_\_\_ de Co - rin - the); \_\_\_\_\_  
kays. (Be sure \_\_\_\_\_ they are jui - cy); \_\_\_\_\_

*p* *legatissimo*

(as before)

Deux cents cin-quant-gramm'de grais-se de rog-non de boeuf, et cent vingt-  
And then you take two cups or so of bread-crumbs in - to which you melt a

*ffz*

*(p)*

cinq gramm'de mie de pain é - miet - tée: (de pain \_\_\_\_\_  
pound or so of but-ter, fat, or lard: (Use Spry, \_\_\_\_\_

*p*

*legatiss.*

é - miet - té - - - - - e!  
or use Cris - - - - - co.)

*f*

*mf*

*mf*

Soi-xante gramm'de sucr'en poudre ou de cas-son-a - de; un  
E-lev-en cups of sug-ar (either brown or white or pow - dered); a

*non legato*

*mp*

verr' de lait; un de-mi verr' de rhum ou d'eau-de-vi - e; trois oeufs; un cit-  
 glass of milk, and half a glass of Ba-car-di or brand-y; three eggs, and a

*cresc.* *f*

*cresc.*

ron! Mus - ca - de, gin-gem-bre, can-nell' en  
 lem - on. Now mustard, powdered cin-na-mon, and

*pp*

*ff*

*pp ma poco marcato*

poud-re, mé-lan-gés (en tout la moi-tié d'un - e cuil - lè - re à  
 gin-ger, all to-geth-er mak-ing half a tea-spoon-ful of con - di -

ca - fé;) sel fin la moi-tié d'un - e cuil - lè - re à ca - fé.  
 ment which you com-bine with half a tea-spoon-ful of ta - ble salt.

*ppp*



## II. Queues de Bœuf (Ox-tails)

Allegretto  $\text{♩} = 88$  *mp legato e dolce*

La queue \_\_\_\_\_ de  
Are you \_\_\_\_\_ too

*poco accel.*

bœuf \_\_\_\_\_ n'est pas un mets à dé - dai - gner. \_\_\_\_\_  
proud \_\_\_\_\_ to serve your friends an ox - tail stew? \_\_\_\_\_

*poco accel.*  
*cresc.*

*mf poco più mosso*

D'a - bord \_\_\_\_\_ a - vec as - sez de  
You're wrong! \_\_\_\_\_ For if you have e -

*mf* *poco più mosso*

queues de boeuf on peut fair' un  
nough of them you'll find you can

pot au - feu pas - sa - ble.  
make a fine rag - out.

*mf, darkly*  
Les queues qui ont ser - vi à faire le pot - au -  
Re - move the tails which you have used to make the

feu stew, peuv'nt ét - re man - gé - es, pan -  
and then you can bread them, and

*mp, sub.*  
*p, sub. grazioso*

é - es, et grill - lé - es, et ser - vies \_\_\_\_\_ a - vec u - ne  
 grill them, and pre - pare them with a sauce. \_\_\_\_\_ You'll find them de -

*p, with relish and charm*

sau - ce pi - quan - te ou to - ma - te.  
 li - cious and dif - f'rent and so temp - ting.

La queue \_\_\_\_\_ de bœuf \_\_\_\_\_ n'est pas un mets à  
 Are you \_\_\_\_\_ too proud \_\_\_\_\_ to serve your friends an

dé - dai - gner. \_\_\_\_\_  
 ox - tail stew?

*poco cresc.* *dim.* *pp*  
*(senza Ped.)*

## III. Tavouk Gueunksis

Adagio ♩ = 63

*f, declamando*

Ta - vouk gueunk - sis, poi - trine de pou - le;  
Ta - vouk gueunk - sis, so O - ri - en - tal!

*f, marc.* *mf* *p*

Allegretto alla Turca ♩ = 100

*mf*

Fait' bou - illir u - ne poul',  
Put a chick - en to boil,

*mf, brittle* *mp*

*simile*

dont vous prend - rez les blancs; vous les pil - e - rez de fa - çon à ce  
young and ten - der and sweet; then in the Ar - ab man - ner you

qu'ils se mett' en char - pi - e.  
 slice it up in - to piec - es.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand.

Puis mê - les-lez, mê - les-lez a - vec u - ne bou-  
 Then boil flour and wa - ter, and add to it the

The second system continues the vocal and piano parts. The vocal line includes dynamic markings *f* and *simile*. The piano accompaniment includes dynamic markings *f* and *mp*, and features eighth-note patterns in the right hand.

illi - e, com-me cel - le ci-des - sus, com-me cel - le ci-des-  
 chick-en; then pre-pare it as a - bove, in the man-ner we de -

The third system concludes the vocal and piano parts. The vocal line includes dynamic markings *marc.* and *crescendo*. The piano accompaniment includes dynamic markings *marc.* and *crescendo*, and features eighth-note patterns in the right hand.

*f.* *ff* *molto*

sus du Ma - hal - le - bi.  
 scribed for Ma - hal - le - bi.

*p* (hold as long as possible, but not beyond indication) //

*sempre pp*

*rit.* *cresc.* *al f* *p* **Tempo I (Adagio)**

Ta - vouk gueunk - sis, poi - trine de pou - le.  
 Ta - vouk gueunk - sis, a Turk - ish heav - en.

*rall. e cresc.* *f* *p*

## IV. Civet à Toute Vitesse (Rabbit at Top Speed)

*Presto* ♩ - 208 *breathlessly*

Lors-qu'on se - ra très pres - sé,  
When you have a sud - den guest,

*f, martellato* *p*

vo - ci un' ma - niè - re de con - fec - tion - ner un civ - et de  
or you're in an aw - ful hur - ry, may I say, here's a way to

liè - v - re que je re - com - man - de!  
make a rab - bit stew in no time.

*f come sopra* *r. h.*

Dé - pe - cez le liè - re com - me pour le ci - vet or - di - naire:  
Take a - part the rab - bit in the or - di - na - ry way you do.

*p, come sopra*

Met - tez - le dans u - ne cas - se - ro - le ou un chaud - ron a -  
Put it in a pot or in a cas - se - role, or a bowl with

vec son sang et son foie é - cra - sé!  
all its blood and with its liv - er mashed.

*f, sim.*

*r. h.*

*mp, legato*

Un' de - mi - liv - re de poi - tri - ne de porc (cou-pée en mor-ceaux);  
Take half a pound of breast of pork, fine - ly cut (as fine as pos - si - ble);

*p*



u - ne vingt - ai - ne de pe - tits oi - gnons (un peu de sel et poivr');  
add lit - tle on - ions with some pep - per and salt (say twenty-five or so);

*sim.*

*mp* (forgetting the haste) (remembering same) *f*

un lit - re et de - mi de vin rou - ge. Fait' bou - illir à  
a bot - tle and a half of rich cla - ret. Boil it up, don't

*a tempo*

(*poco rall.*)

*mf* *mp* *f* *p*

*più f* *f*

tout' vi - tes - se, fait' bou - illir à tout' vi - tes - se. Au  
waste a min - ute, on the ver - y hot - test fire. When

*f* *p* *f*

*mp, dolce*

bout de quin - ze mi - nutes en - vi - ron, lors - que la sau - ce est ré - dui - te  
boiled a quar - ter of an hour or more the sauce should now be half of what it

*p*

*senza pedale*

*misterioso* *f* *p*

de moi-tié, ap-pro-chez un pa-pier en-flam-mé, de ma-  
 was be-fore. Then you care-ful-ly ap-ply a flame, as they

*f* *f* *accelerando*

niè-re à met-tre le feu au ra-goût. Lors-qu'il se-  
 do in the best, most ex-pen-sive ca-fès. Af-ter the

*sin* *al* *fine* *cresc.*

ra é-teint, li-èz la sauc(e) a-vec un' de-mi-liv-re de beur-re  
 flame is out, just add the sauce to half a pound of but-ter with flour,

*sin* *al* *fine* *cresc.* *acc.*

*Prestissimo* *ff, rit.*

man-ié de fa-ri-ne. . . Ser-vez.  
 and mix them to-geth-er. . . and serve

*ff* *rit.* *ff*

# TWO LOVE SONGS

## I. Extinguish my eyes...

Poems by  
Rainer Maria Rilke  
English translations by  
Jessie Lemont

Leonard Bernstein

Fast  $\text{♩} = 132$  *pp*

Voice

Piano *pp ma chiaro*

Ex - tin - guish my  
eyes — I still can see you: — Close my ears —  
I can hear your footsteps fall: — And —

The musical score is written for voice and piano. The voice part is in a 6/8 time signature and begins with a rest followed by the lyrics 'Ex - tin - guish my eyes'. The piano accompaniment is in 6/8 time and features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The score includes dynamic markings such as *pp* and *pp ma chiaro*. The lyrics are: 'Ex - tin - guish my eyes — I still can see you: — Close my ears — I can hear your footsteps fall: — And —'. The score is divided into three systems, each with a voice line and a piano grand staff.

Poems used by permission of Columbia University Press.

*sempre pp* (A bit warmer)

with - out feet I still can fol - low you: Voice -

*dim.*

less I can still re - turn your call.

*f*

*f* Break off my arms, and I can em - brace you:

*f with fire*

En - fold you with my heart as with a hand: Hold -

(5)  
my heart, my brain will take fire of you,

*mp*  
*soft.*

*pp sub.*

As flax takes fire from a brand!

*cresc.* *f*

*mp*  
*tr*

*cresc.* *f* *mp*

(18)

*l.h.*

And flame will sweep in a flood:

*f* *pp sub.*

*tr* *pp*

*pp innerly*

Through — all the sing - ing

*sempre pp*

cur - rents of my blood:

*mf warm*

Mm (humming)

*pp possibile*

(long as possible)

(repeat until voice is out)

## II. When my soul touches yours...

Moderately slow and sustained ♩ = 63

Voice

*mf*

When my soul touch-es yours a great chord sings:

Piano

*mf* *mp*

How can I tune it then to oth - er things? Oh, \_\_\_\_\_

*cresc.*

— if some spot in dark-ness could be found That does not vi-brate when your

*f* *mp*

*pp legatissimo (mezza voce)*

depths sound! But ev-'ry-thing that touch-es

*pp* *pp*

*sempre pp*

you and me welds us as played strings sound one mel-o-dy.

*pp legatiss.* *sempre pp* *delicato*

Where, where is the in-stru-ment whence the sounds.

*pp sempre* *tutto legato*



*mf piena voce*

flow? And whose the mag - ic hand that

*tr*

holds the bow? Oh,

*f*

*cresc.*

*f*

sweet song! Oh!

*p* *pp* *(pp)* *ppp*

*long* *senza rit.* *long* *long*

*long*

## SO PRETTY

Words by  
Betty Comden and  
Adolph Green

Leonard Bernstein

Very slowly  $\text{♩} = 54$  *p* (simply)

Voice

We were learn-ing in our school to-day

Piano

*f* *p*

All a-bout a coun-try far a-way, Full of love-ly tem-ples paint-ed gold,

*p* *p* *p* *p*

Mod-ern cit-ies, jun-gles a-ges old. And the peo-ple are so pret-ty there,

*p* *p* *mf* *mf* *p*

*più p* *(rall.)* *p (calmo)*

Shin-ing smiles, and shin-y eyes and hair... Then I had to ask my teach-er why

*mp* *(rall.)* *calmo* *molto piano*

*rit.* *pp* *cresc.*

War was mak-ing all those peo-ple die. They're so pret-ty, — so pret-ty. —

*pp* *cresc.*

*f* *pp* *p*

Then my teach-er said, and

*f cant.* *molto* *p*

*cresc.* *mf* *f*

took my hand, "They must die for peace, you un - der-stand." — But they're

*pp sub. dolce*

so pret-ty, — so pret-ty. —

*pp sub.* *(non cresc.)* *sfz* *f*

*pp rit. (ad lib.)*

I don't un-der-stand. —

*a tempo*

*pp* *mf* *p* *pp*

## PICCOLA SERENATA

Leonard Bernstein

Andantino grazioso (♩ = 60) *p, leggero*

Voice

Piano

*p*

Da ga da ga

dum da lai la lo, Da ga da ga dum la lai la lai la lo,

1. (*sempre p*)

Na na na ni na ni no lai lo, lai lo. Da ga da ga

2. *f sub.*

Bam bam bam bi bam bi bo Ba bi bam bam ba bi Ra ta pla ta po, la li

*f sub.*

dim. *p* *f<sub>sub.</sub>* dim. *come prima pp*

lo, lai lo, lai lo, la li lo! Da ga da ga

dim. *p* *f* dim. *pp*

*tr*

The first system of the musical score consists of two staves. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with the lyrics 'lo, lai lo, lai lo, la li lo!' followed by 'Da ga da ga'. The piano accompaniment provides harmonic support with chords and melodic lines. Dynamic markings include 'dim.' (diminuendo), 'p' (piano), 'f<sub>sub.</sub>' (forced piano), and 'pp' (pianissimo). A trill is indicated above the piano part.

dum da lai la lo, Da ga da ga dum la lai la lai la lo

*pp* *tr*

The second system continues the musical score. The vocal line has the lyrics 'dum da lai la lo, Da ga da ga dum la lai la lai la lo'. The piano accompaniment features a trill in the right hand. Dynamic markings include 'pp' (pianissimo) and 'tr' (trill).

*pp* (*pp!*) (*sempre pp*)

la ha Da ga da ga do

*p leggero e dolce* *pp*

The third system of the musical score shows the vocal line with lyrics 'la ha Da ga da ga do'. The piano accompaniment is marked 'p leggero e dolce' (piano, light and sweet) and 'pp' (pianissimo). Dynamic markings include 'pp', '(pp!)', and '(sempre pp)'.

*niente*

l' - ho.

*cant.* *ppp*

The fourth system concludes the musical score. The vocal line has the lyrics 'l' - ho.' and ends with a fermata. The piano accompaniment is marked 'cant.' (cantabile) and 'ppp' (pianississimo). A dynamic marking of 'niente' (nothing) is written above the vocal line.

For Jennie Tourel, on her birthday in Israel

# SILHOUETTE

## Galilee

Words and Music by  
Leonard Bernstein

Allegretto, molto ritmico ♩ = 108

*p grazioso*

Voice

A last lit-tle bird on a palm feath-er rid - ing,

*f* *p* *staccatissimo*

Black and clean in the af - ter - glow. A

*f* *p*

lone lit-tle girl in the ol-ive grove hid - ing, Croon-ing soft as the

*f* *p*

sun<sup>3</sup> sinks low: oo, oo,

*p*

*pp* (in a harsh whisper)

oo, oo. Hu! hu! \*rr-fáh!

*pp* *mp*

*pp* (head tones)

\*\* oo, oo!

*delicato* *tr*

\*The "rr" should be rolled with the tongue.

\*\*If "oo" is too difficult in this register, "ah" may be sung instead.



*mp*

An old lit-tle jeep through the moun-tains crawl - ing,

*f* *p* *tranquillo*

Tough and ti - ny a - gainst the sun, \_\_\_\_\_ A

*f* *p*

young Ar - ab shep - herd up - on his knees fall - ing, Al - lah, Al - lah, the

day is done, ee, ee,

This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes on the word "day", followed by a half note "is", a dotted half note "done," and two long, sustained "ee" notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

ee, ee: Heel heel 'rr-fáh!

*pp*

*r. h. p*

This system covers measures three through six. The vocal line continues with a triplet of eighth notes on "ee," followed by a dotted half note "ee:". The words "Heel heel 'rr-fáh!" are set to a rhythmic pattern of eighth notes. The piano accompaniment includes a *pp* dynamic marking and a *r. h. p* marking in the right hand.

Ah, ah!

*pp (as before)*

*tr*

This system covers measures seven through ten. The vocal line starts with a long, sustained "Ah," followed by a dotted half note "ah!". The piano accompaniment features a *pp (as before)* dynamic marking and a trill (*tr*) in the right hand.

*f warmly*

The boys in the dark ol - ive groves as - sem - ble,

*ff* *p* *p legato*

Hand in hand in a danc - ing ring, Their

*f* *p*

eyes to the sun, and their lips a - trem - ble, Drunk with love and the

*ff* *sub.*

chant they sing: Wa - lad el - a \*'U - na, wa - lad el - a 'U - na,

Nor - kod \*\*taht el ze - tu - na! Wa - lad el - a 'U - na, wa -

lad el - a 'U - na, Nor - kod taht el ze - tu - na!

\*The "U" is to be pronounced gutturally, deep in the throat.

\*\*The "h" in "taht" is highly aspirated.

*sempre ff*

Ah! Ah! Ah!

*ff* *ff* *ff*

di - mi - nu -

Ah! Ah!

*ff* *mf, cant.* di - mi - nu -

en - do

Ah! Ha! ha! 'rr - fáh!

en - do *p* *pp*

# A SIMPLE SONG

## From *Mass*

Words by  
Stephen Schwartz and  
Leonard Bernstein

Leonard Bernstein

Tranquillo  $\text{♩} = 48$

*f* Sing God a sim - ple song: *p* Lau - da, Lau - dē...

*fff* *p* *f sub.*

\* repeat if acoustically necessary

*f sub.* Make it up\_ as you go a - long: *p* Lau - da, Lau - dē... *f* Sing like you

*p*

like to sing. *dim.* God loves all sim - ple things, *pp* For God is the

*mf* *mp* *pp*

*ppp* sim - plest of all, For God is the sim - plest of all.

*ppp*

attacca

**Poco meno mosso** (♩ = 88)

*(sempre tranquillo)*

*p*

*optional cut*

*p*

I will sing the Lord a

new\_son\_g\_ To praise Him, to bless Him, to bless the Lord. I will sing His prai-ses

while I live All of my days. Blessed is the man who

*meno p*

Flute

*p*

*meno p*

loves the Lord, Blessed is the man who praises Him. Lau-da, Lau-da,

*cresc.* *mf* *dim.*

*cresc.* *mf* *dim.*

*mf* *rhythmic (but lightly)* *dim.*

Lau-dē... And walks in His ways. I will lift up my eyes To the

hills from whence comes my help. I will lift up my voice to the Lord Sing-ing

Lau-da, Lau-dē. For the Lord is my shade, Is the



*mp* *mf* *cresc.*

shade up-on my\_ right hand, — And the sun shall not smite me by day — Nor the

*f* *non dim.* *f sempre*

moon — by night. — Blessed is the man who loves the Lord, —

*f* *sempre f* *rhythmically.*

*mf dim. poco a poco* *p*

Lau- da, — Lau- da, — Lau- dē, — And walks in His ways. —

*mf dim.* *p*

*espr.*

*molto rall. e dim.*

**Cadenza (freely)**

*quasi f* *dim.* *p*

Lau-da, Lau-da, Lau - dē, Lau-da, Lau-da di da di day... —

*quasi f*

**a tempo (più lento)**

All of my days. —

Flute *pp*

*quasi rall.* *p* *pp*

# I GO ON

## From *Mass*

Words by  
Stephen Schwartz and  
Leonard Bernstein

Leonard Bernstein

Andante moderato ( $\text{♩} = 60$ )

*p* *sempre*

When the thun-der rum - bles, Now the Age of

*pp* *pp*

Gold is dead And the dreams we've clung to dy - ing to stay

young Have left us parched and old in - stead, When my cour-age crum - bles,

When I feel con - fused and frail, When my spir - it

fal - ters on de - cay - ing al - tars — And my il - lu - sions fail,

*(No breath, if possible)* **Tranquillo** *cresc.*

I go on - right then, I go on a - gain. I go

*un poco* *mp* *p sub.*

on to say I will cel - e - brate — an - oth - er day... I go

*(non arp.)*

## Tempo I

on... If to-mor-row tum-bles And ev-'ry-thing I

*poco cresc.*

*p* *pp* *pp* *poco cresc.*

*mp* *dim. poco a poco* *p*

love is gone, I will face re-gret All my days, and yet I will still go

*mp* *p*

*pp* *Meno mosso* *ppp* *rall.* *(ad lib.)*

on... on... Lau-da, Lau-da, Lau-

*pp espress. ma semplice* *ppp*

dē, Lau-da, Lau-da di da di day.

*mp* *mp* *pp*

# TAKE CARE OF THIS HOUSE

From *1600 Pennsylvania Avenue*

Words by  
Alan Jay Lerner

Leonard Bernstein

*Espressivo*

Take care of this

house, keep it from harm. ——— If ban-dits break in, sound the a -

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

clean the glow can be seen \_\_\_\_\_ all o - ver the

land. \_\_\_\_\_ Be care - ful at night, check all the

doors. \_\_\_\_\_ If some-one makes off with a dream, the dream will be

yours. \_\_\_\_\_ Take care of this house, \_\_\_\_\_ be al - ways on

*To Coda* ♪

*Bm7* *Bm7* *Am6*  
(E bass)

*Gmaj7* *G* *C9* *Fmaj7* *F* *Cm7*  
(G bass)

*Dm* *Dm7* *Gm6* *Am* *Cm6*  
(D bass)

*Bm* *Cm* *Bb* *Cm*  
(F bass) (F bass)

*mf* *f* *p* *pp* *cresc.* *f* *piu f*

**Dm** **Gb (Db bass)**

call, for this house is the

*dim. molto* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'call,' followed by a quarter note 'for', a quarter note 'this', a half note 'house', and a quarter note 'is'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A '2' above the vocal line indicates a second ending. Chord diagrams for Dm and Gb (Db bass) are provided above the staff.

**Abm (Db bass)** **Bb** **Cm (F bass)** **Dm** **Cm (F bass)** **D.S. al Coda**

hope of us all. Take care of this

Detailed description: This system contains the next two measures. The vocal line continues with 'hope of us all.' and 'Take care of this'. The piano accompaniment provides harmonic support with various chords. Chord diagrams for Abm (Db bass), Bb, Cm (F bass), Dm, and Cm (F bass) are shown above the staff. The section concludes with 'D.S. al Coda'.

**Coda** **Dm** **Gb (Db bass)** *Meno Mosso*

call. Care for this house, it's the

*ff* *mp* *p*

Detailed description: This system contains the third measure. The vocal line begins with 'call.' followed by 'Care for this house, it's the'. The piano accompaniment starts with a fortissimo (ff) dynamic, then moves to mezzo-piano (mp) and piano (p). A '2' above the vocal line indicates a second ending. Chord diagrams for Dm and Gb (Db bass) are provided above the staff. The section is marked 'Coda' and 'Meno Mosso'.

**Abm (Db bass)** **Bb**

hope of us all.

*rall.*

Detailed description: This system contains the final measure. The vocal line ends with 'hope of us all.'. The piano accompaniment features a 'rall.' (ritardando) marking. Chord diagrams for Abm (Db bass) and Bb are shown above the staff.



# IT MUST BE SO

From *Candide*

Words by  
Richard Wilbur

Leonard Bernstein

Slow and free, like a folk-song

My world is dust now, — and all I loved is dead. Oh, let me

trust now — In what my mas-ter said: “There is a sweet-ness — in ev-ry

woe.” It must be so, It must be so.

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*poco rall.* *a tempo* *p* G Dm

The dawn will find me — A - lone in some strange land; But men are

*poco rall.* *p a tempo*

Gm Dm G *pp* *C*

kind - ly: — They'll give a help - ing hand. So said my mas - ter, — and he must

*pp*

Gm Am G Dm *rall.* D

know. It must be so, It must be so. —

*rall.*

# MY HOUSE

From *Peter Pan*

Words and Music by  
Leonard Bernstein

Slowly (♩=60)

*C* *Recitando* *mf*

Will you build me a house? A

Poco piu mosso (♩=72)

*C7 cresc.* *F* *Cmaj7* *F9 dim.* *C9* *E7*

house that real - ly will be mine! Then let my give you my de - sign - A

*Am rit.* *Em* *Fmaj7 molto* *Very slowly* *C*

sim - ple scheme of \_\_\_\_\_ The house I dream of. \_\_\_\_\_

*rit.* *molto* *Lento* *pp*

Very slowly, like a folk-song (♩=50)

*p* F C7sus F C7sus F G

Build my house of wood, Build my house of stone, Build my house of brick and

*p a tempo*

C F C7sus F C7sus

mor - tar; Make the ceil - ing strong, Strong a - gainst the storm,

F G7 C *mf* D7/C C

Shel - ter when the days grow short - er; But build my house of love, and

*mf*

D7/C C D *cresc.* Em *f* A7 D7

paint my house with trust-ing, and warm it with the warmth of your heart;

*cresc.* *f* *dim.*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a melody with lyrics 'paint my house with trust-ing, and warm it with the warmth of your heart;'. The piano accompaniment (middle and bottom staves) features a flowing arpeggiated pattern. Chords are indicated above the vocal line: D7/C, C, D (with 'cresc.'), Em (with 'f'), A7, and D7. Dynamics include 'cresc.', 'f', and 'dim.'.

F/C C7sus F/C C7sus non cresc. F G

*p* Make the floor of faith, Make the walls of truth, Put a roof of peace a -

*p* non cresc.

Detailed description: This system contains the second two lines of music. The vocal line has lyrics 'Make the floor of faith, Make the walls of truth, Put a roof of peace a -'. The piano accompaniment continues with the arpeggiated pattern. Chords are indicated above the vocal line: F/C (with 'p'), C7sus, F/C, C7sus, non cresc. F, and G. Dynamics include 'p' and 'non cresc.'.

C Em Am *rit.* Gm *pp* F C7sus F

bove; On - ly build my house of love. \_\_\_\_\_

*rit.* *pp* *ppp*

roll slowly

Detailed description: This system contains the final two lines of music. The vocal line has lyrics 'bove; On - ly build my house of love.' followed by a long line. The piano accompaniment concludes with a final chord. Chords are indicated above the vocal line: C, Em, Am (with 'rit.'), Gm, pp, F, C7sus, and F. Dynamics include 'rit.', 'pp', and 'ppp'. The instruction 'roll slowly' is written below the piano part.

# PETER, PETER

From *Peter Pan*

Words and Music by  
Leonard Bernstein

Brightly

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing a whole rest. The middle staff is the right-hand piano accompaniment, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking. The bottom staff is the left-hand piano accompaniment, featuring a series of chords with long, sweeping lines. A *rit.* (ritardando) marking is placed above the right-hand piano staff towards the end of the system.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *a tempo*. The lyrics are: "Pe - ter, Pe - ter, You've got a smudge on your face; Al - low me,". Above the vocal line, the chords G and F#m are indicated. The piano accompaniment consists of two staves, with a piano (*p*) dynamic marking. The right-hand piano staff has a *v* (accents) marking above it.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line continues with the lyrics: "Pe - ter, Pe - ter, to wipe it a - way; I know it's". Above the vocal line, the chords F and C are indicated. The piano accompaniment consists of two staves, with a piano (*p*) dynamic marking. The right-hand piano staff has a *v* (accents) marking above it.

D/F# C/E B/D# Am/C D7

just an old ex - cuse to feel your touch, But I love you ver - y

G Ab7 G F#m

much! Pe - ter, Pe - ter, Your hair is all out of place;

*mf* *p*

F C

Al - low me, Pe - ter, Pe - ter, to fix it, I pray;

D/F# C/E B/D#

I have to touch you to make sure you're real - ly real,

Am/C D7 G *mf* Gm Fm7

And I love the way you feel. The touch of you \_\_\_\_\_

*mf espr.*

Bb9 Eb maj7 Fm7 Bb9

\_\_\_\_\_ I'd cher - ish, \_\_\_\_\_ I long for it \_\_\_\_\_ night and

Eb maj7 Cm6 *cresc.* F#dim7 D9b Gm

day. \_\_\_\_\_ With - out your touch \_\_\_\_\_ I'll per - ish, \_\_\_\_\_

*cresc.*

Gm7/F *f* Gm6/E C9 F D7 *sub. p*

\_\_\_\_\_ So I've got to find \_\_\_\_\_ some way; \_\_\_\_\_ Let's

*f* *sub. p*



G F#m

see! It's real - ly true! Be - lieve me,

*p*

F C

Pe - ter, Pe - ter, You've got a mos - qui - to on you! Of course, it's

D/F# C/E B/D# Am/C D7

just a poor ex - cuse to feel your touch, But I want to feel your

G D *dim.* D7 *pp* G C G

touch, And I love you ver - y much!

*pp*

# WHO AM I?

From *Peter Pan*

Words and Music by  
Leonard Bernstein

Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece begins with a piano (*p*) dynamic marking.

*E $\flat$ 6*      *E $\flat$  aug.*      *E $\flat$ 6*   *E $\flat$  aug.*      *E $\flat$*       *Cm*  
 Fun - ny,    the thoughts I have at    night;                      dif - f'rent from the thoughts I have by

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes chords and a bass line that supports the vocal melody. The tempo is marked as Moderato.

*Fm7*      *B $\flat$ 7sus*      *E $\flat$ 6*      *E $\flat$  aug.*      *E $\flat$ 6*      *E $\flat$  aug.*  
 day!                      The                      mo - ment Ma - ma switch - es off the light,                      A

The second system continues the vocal and piano accompaniment. The piano part features a variety of chords, including suspended and augmented chords, and a bass line with moving eighth notes.

*E $\flat$*       *Cm*      *Fm7 rit.*   *B $\flat$ 7sus*      *a tempo* *Em/G*      *Dm*      *G7*  
 thou-sand dif-f'rent ques-tions come my way                      and                      stay:

The third system concludes the vocal and piano accompaniment. The piano part includes a *rit.* (ritardando) section followed by an *a tempo* section. The tempo marking *a tempo* is also present in the piano part.

Refrain

*p* C Em/G C6 C Em/G Am/E

Who am I? Was it all planned in ad-vance. or was

F6 G7 G9 C Em/G C6 C

I just born by chance in Ju - ly? Oh, who on earth am I? Did I

A9b Dm Dm7 G9 C *mf* E7

ev - er live be - fore as a moun-tain li - on or as a fly? My

Am C/G B7/F# E7 Am Dm7 Esus E

friends on - ly think of fun; They're all such in - cur - a - ble tots! Can

Am C/G B7/F# E7 Am7 D7 *pp*

I be the on-ly one who thinks these mys-ter-i-ous thoughts? Some

C Em/G C6 C Em/G Am/E

day I'll die; Will I ev-er live a-gain as a

F6 G7 *cresc.* Em7 C A9b Dm *rit.* Dm7 G9

roost-er or a hen, or a li-on in a den, or a rob-in, or a wren, or a

Gm6 A7 *slower* A>7 *pprit.* C

fly? Oh, who am I?

# NEVER-LAND

From *Peter Pan*

Words and Music by  
Leonard Bernstein

Moderato

*mf dolce*  
*con ped. sempre*

The piano introduction consists of three measures. The right hand features a series of chords in a G major triad, with the third finger of the right hand moving up and down the scale. The left hand plays a steady eighth-note accompaniment.

I  
II

G A G/B D A/C# G/D D7

MERMAIDS:  
This has been a love - ly day of sun and sand \_\_\_\_\_ In

*p*

The vocal line for the Mermaids begins with the lyrics "This has been a love - ly day of sun and sand \_\_\_\_\_ In". The melody is simple and melodic, with a long note on "sand" and "In". The piano accompaniment continues with the same eighth-note pattern as the introduction.

G6 [Tacet]

Nev - er - Land. \_\_\_\_\_

*mf*

The vocal line for the Mermaids continues with the lyrics "Nev - er - Land. \_\_\_\_\_". The melody is simple and melodic, with a long note on "Land". The piano accompaniment continues with the same eighth-note pattern as the introduction.

G A G/B A/C# G/D D7

Eight - een hours of love - ly, la - zy sleight of hand \_\_\_\_\_ In

G6 [Tacet]

Nev - er - Land.

Ab maj7 Ab/C Eb 7/Bb Ab maj7 Ab/C

Trou - bles don't ex - ist, No - one is a

Eb 7/Bb Eb7 Ab maj7 Ab/C Eb m/Bb Ab9

pes - si - mist, Ev - 'ry - one's ex - act - ly what he

$D\flat$        $D\flat 6$       [Tacet]

wants to be. \_\_\_\_\_

*mf*

$B\flat$  maj7/D (I)      F7/C      (II) F7       $B\flat$  maj7       $B\flat$ /D

Here it nev - er rains, (Nev - er!) Here no - one com -

F7/C      F7 (II)       $B\flat$  maj7       $B\flat$ /D      Fm/C       $B\flat 9$

plains of pains, (No - one) Child - ish hearts re - joic - ing in their

$E\flat$        $E\flat 6$       [Tacet]

fan - ta - sy. \_\_\_\_\_

*mf*

G A G/B A/C# G/D D7

*pp*

Love - ly, la - zy life of sea and sun and sand For

This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first measure has a G chord, the second an A chord, the third a G/B chord, the fourth an A/C# chord, the fifth a G/D chord, and the sixth a D7 chord. The lyrics are "Love - ly, la - zy life of sea and sun and sand For". The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Em Eb Cm7

ev - er and Ev - er and Ev - er in

This system contains the next three measures. The vocal line continues with "ev - er and", "Ev - er and", and "Ev - er in". The piano accompaniment changes to a more rhythmic pattern of eighth notes. The chords are Em, Eb, and Cm7. The piano part includes some dynamic markings like *mf* and *dim. al fine*.

G6 [Tacet]

Nev - er - Land.

*mf* *dim. al fine*

This system contains the next two measures. The vocal line has "Nev - er - Land." with a long note. The piano accompaniment continues with a similar eighth-note pattern. The chord is G6. There is a "[Tacet]" marking above the piano part. The piano part ends with a *mf* dynamic and a *dim. al fine* instruction.

G

*pp*

Ped. \*

This system contains the final two measures. The piano accompaniment continues with the eighth-note pattern. The chord is G. The piano part ends with a *pp* dynamic and a *Ped.* (pedal) marking. There is an asterisk at the end of the system.