MTR 210
Music Library Orientation

Sept. 3, 2014

Rebecca Belford
UB Libraries
Library home page.
Full scores – almost never available for purchase (rentals only).
Browse catalog by title of musical-omit articles at the beginning (Fiddler on the Roof, not The Fiddler on the Roof)
Search catalog by title of musical, then narrow your search to scores.
Browse M933 by composer of music
Note: some “piano-vocal selections” may not contain all songs—check before you leave the library!
Single songs: useful when score of whole musical unavailable or checked out. Use caution, particularly if you have found a fake book or arrangement, that it is the vocal score of the original version, not a jazz rendition or particular performer or editor’s interpretation.
Search catalog by song title as a keyword, then narrow your search to scores. Put in “quotes” and make sure you are spelling it right!
Collections: May be in 933 (if everything from a musical) or M7 (assorted vocal).
Sometimes by composer, sometimes general, sometimes thematic, sometimes by voice type.
Voice type, indicated on last line of call number:
-2 high voice (collections by voice type only)
-3 medium voice (collections by voice type only)
-4 (collections by voice type only)
Recordings

- Which production?
- Whole works vs. single songs
- Good stuff in CD booklets
- Streaming databases from the UB Libraries

If you need the original Broadway cast recording, make sure it says so in the title or in a note in the catalog record or that it says so on your recording. Lists of songs are in the Table of contents tab.

Browse catalog by title of musical-omit articles at the beginning (Fiddler on the Roof, not The Fiddler on the Roof)

Search catalog by title of musical, then narrow your search to Music Recording (or Audio CD).

CD booklets for whole musicals, and sometimes LP booklets, usually contain the lyrics for the songs, and sometimes partial dialogue, production photos, or historical information.

Single songs: use caution. May be concert version, vocal standards version, loose interpretation by performer. Check catalog record or item carefully. Ask if in doubt. Search catalog by song title as a keyword, then narrow your search to scores. Put in “quotes” and make sure you are spelling it right!

Database: best bet, Naxos Music Library. Again, check which version. Naxos contains streaming versions of previously released albums but may not necessarily include the booklets.
Naxos start page, showing browse to musicals.
Log out when done—we have a limited number of simultaneous users.
To get to Naxos, you can go to “Find Library Materials” from the library homepage, then browse Databases—or go to Music Library home page, then “Research” then “Find Music”
Lyrics/Librettos

- Published separately (books)
- Booklets in CDs (and sometimes records)

http://library.buffalo.edu

Separately: ML50, alphabetical by composer, then title. Collections in ML48, ML49. Musicals, operas, and operettas all combined.
Check catalog record for a note about libretto or lyrics in the “description” tab
Books about musicals

- Method A: Libraries Catalog (keywords or subjects)
- Method B: Call number browse (catalog or on the shelves person)
- Reference books

http://library.buffalo.edu

Catalog advantages: a book can have many topics but can only be in one place on the shelf; e-books can only be found in the catalog/Everything.

Shelf browsing advantages: books adjacent on the shelves are closely related in subject matter; for books without any e-content, easy to scan indexes and for content like bibliographies, references, illustrations

Reference books: some will contain all the factual information you need for a paper; already vetted as reliable source; information condensed into small space
# Common book call numbers

<table>
<thead>
<tr>
<th>Call Number</th>
<th>Description</th>
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<tbody>
<tr>
<td>ML156.4.4</td>
<td>Discographies under .M8 and .046</td>
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<tr>
<td>ML410...</td>
<td>Biographies of composers (arranged alphabetically by composer)</td>
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<td>ML420...</td>
<td>Biographies of singers (arranged alphabetically by performer)</td>
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<tr>
<td>ML1711...</td>
<td>Books about musical theater and opera</td>
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<tr>
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<td>Books about musical theater and opera specific to New York City</td>
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<td>Pronunciation, diction</td>
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<td>MT956</td>
<td>Musical theater production and performance</td>
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<td>PN2061</td>
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<tr>
<td>PN2061</td>
<td>Acting</td>
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<tr>
<td>PN2277.N5</td>
<td>Broadway theater including non-musical productions</td>
</tr>
<tr>
<td>(Lockwood)</td>
<td>(Lockwood)</td>
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We don’t have it/
I can’t find it!

Don’t panic—ask for help!

In the catalog, not on shelf, reasons: checked out, mis-shelved, recently returned, on reserve, in process. What to do: ask for help
Checked out/lost, need it now: ask for help; if looking for single song, check in collections
Checked out/lost, need it NOW, no substitutions accepted, not in collection: ask for help; consider buying online through source like Sheet Music Plus Digital Sheet Music.
We don’t have it: ask for help; borrow through Delivery+ from another library, can take 3-10 days
Can borrow from Buffalo Public library if you can get there.
Articles

- “Everything”
- Music databases
- Interdisciplinary databases
- Newspapers and magazines
- Getting the entire article (“full text”)

http://library.buffalo.edu

Music Index, RILM
Project Music, Academic Search Complete, JSTOR
LexisNexis Academic, Academic Search Complete
Search results
Everything vs. Music Index

"Everything" - articles
leonard bernstein "on the town"

Music Index
leonard bernstein "on the town"
Writing about music/Citing sources

Titles
• “Titles of Songs” go in quotes.
• Titles of Musicals are italicized.

Citing sources
• Prevents plagiarism
• Gives credit where credit is due
• Supports your arguments
  UB Libraries guide:
  Music-specific (Turabian style):
  http://www.lib.uwo.ca/music/citing.html

http://library.buffalo.edu
Grove Music Online: music focus; excellent place to start for composer information; may not have entries for individual shows; extensive bibliographies.
Chapter on Musical Theater Selections contains a list of songs with annotations about range, tempo, difficulty level, voice type, and synopses.
*Broadway Musicals, 1943-2004*
REF ML102.M88 S74 2006

Excellent source. In addition to detailing how the book is organized and how entries are structured, the preface clearly defines the criteria for “Broadway musical” as used in the book (not as simple as it seems). Unique features: extensive entries, standbys listed, revenue information, additional non-Broadway productions listed.
Beginning of the entry for On the Town, with background on Fancy Free, ballet by Jerome Robbins and Leonard Bernstein on which it was based.
*Broadway Musicals, 1943-2004*
REF ML102.M88 S74 2006

- Synoposis
- Before Broadway
  - Theaters, performances, credits, cast recording release, scenes and musical numbers, overall reviews
- After Broadway
  - Films, non-Broadway runs

Part of the entry for On the Town, section on the Broadway Run
Broadway revivals that meet the criteria for ‘Broadway musical’ are listed separately.
Appendix: other musicals that did not meet “Broadway musical” criteria
Song Index, by title
Personnel Index
American Song: The Complete Musical Theatre Companion, 2nd ed.
REF ML128 .M78 B6 1996

American Song: The Complete Musical Theatre Companion, 2nd ed.
4,800 shows from 1877-1995 with cast lists and main crew of the original productions, the opening and closing dates, and all numbers in the order that they appeared—including numbers that were cut in later productions. Includes song index.
For Broadway musicals after 1943, probably better to use the book Broadway Musicals, 1943-2003.
**American Song: The Complete Musical Theatre Companion**

REF ML128 .M78 B6 1996

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**3278 • ON THE TOWN**

**OPENED:** 12/28/1944  
**Theatre:** Adelphi  
**Musical**

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**3279 • ON THE TWENTIETH CENTURY**

**Composer:** Leonard Bernstein  
**Lyricist:** Betty Comden; Adolph Green  
**Libretto:** Betty Comden; Adolph Green  
**Producer:** Paul Feigley; Oliver Smith  
**Director:** George Abbott  
**Choreographer:** Jerome Robbins  
**Costumes:** Alvin Colt  
**Lighting Designer:** Sam Antman  
**Musical Director:** Max Gordon  
**Orchestrations:** Leonard Bernstein; Elliot Jacoby; Hershy Kay; Ted Royal; Don Walker  
**Set Design:** Oliver Smith

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**Songs:**
- Ain't Got No Time (1, 2)  
- Another Love (1)  
- I Love Surfing (2)  
- Charleston (2)  
- Goodnight, Sweetheart (2)  
- The Village Vanguard (2)  
- Bummed Out (1)  
- Daydreams (2)  
- Wake Up My Heart (2)

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**Notes:**
- [1] Cut from show prior to opening.  
- [2] Cut from show prior to opening.  
- Music used in Bernstein's "Symphony No. 2" ("Age of Anxiety").  
- [3] Cut from show prior to opening.  
- Also cut from "Peter Pan."  
- [4] Cut but music used in "Lonely Town Pas de Deux."

Lists shows, 1750-2001, by the year of their production, along with personnel, cast of characters, and songs. The shows include burlesque, comic opera, revues, musicals, rock operas, and of course, musical plays. Revivals are listed only if extensively revised from original productions. Indexes by show title, songs, and selected performers--principal roles.
Like all good reference books, the beginning contains information on how the book is organized and what information appears in each entry.
Lists by show, then lists publications with reviews. Use database or journal lists in catalog to get to full text of the articles.

Critical reviews: getting to articles
Entry: Etude 74:57, Jul 1956

Etude.

Uniform Title: Etude (Philadelphia, Pa. : 1948)
Previous Title: Etude music magazine
Format: Journal
Language: English
Published: Philadelphia : T. Presser Co., 1948
Location Note: Please check full location information for Check availability.

Check Availability
If "Delivery Required" does not appear to the left of the description box, please use "Pickup" to request an item.

Etude.
Locations

Description: Note: Due Date: Due Date: Location: Location:
Items 1-25 of 13.
Item 1
04/01 05/01 On Shelf

Item 2
04/01 05/01 On Shelf

26
People, places, events, musicals, and critical reception, 1866-2006. Includes photographs.
Unique features: Topic entries; Bibliography; Chronology
The Historical Dictionary of the Broadway Musical

ADAMS, LIEE (1956-). Lyricist and librettist whose credits include: *Rye Rye Rudy* (1960); *It’s a Bird, It’s a Plane, It’s Superman!* a failure from 1966; *Applause* (1970); *Bring Back Birdie* (1983); an ill-fated sequel to *Rye Rye Rudy* and *Annie* (Broadway Grand Tour, 1993), a show based on the life of producer Michael Todd that had a short run; *Adam’s Broadway* shows evoke earlier times in 20th-century American history.

ADLER, RICHARD (1921-). Composer, lyricist, and producer, who, with Jerry Ross, wrote *The Pajama Game* (1954) and *Damn Yankees* (1955). He was producer for a handful of ill-fated shows, including *Richard Rodgers’ Box* (1972), and wrote music and lyrics for *Kismet* (1953), a show that pleased for racial tolerance in South Africa and earned him the Tony-w. Sally Ann Howes.

AFRICAN AMERICAN MUSICALS. Shows involving African Americans as either creators or performers or consuming experiences of African Americans have been a reality of the Broadway musical throughout the 20th century and into the 21st. *Cotton* (1908); *A Chorus Line* (1975); *The Great White Hope* (1969); *Ain’t Misbehavin’* (1972); *Dreamgirls* (1981); and *Kiss, Kiss, Bang Bang* (2000) were vehicles for the comic teams of Bert Williams and George Walker and introduced African American elements with increasing rigidity to white audiences. WL Marlon Cocks provided music for the productions. *Mississippi Mud* (1952), developed from a vaudeville sketch, was extremely popular; its score was written by Elsie M. White and lyrics by Fred E. Manne. *Our Man in Havana* (1956) presented a racially integrated cast and had subplots that concerned African American experiences. *Ragtime* (1998); *Porgy and Bess* (1992) also dealt with experiences of African Americans and featured an almost exclusively African American cast, though its creators were white. Another white-directed show involving African Americans was *Cabin in the Sky* (1948), directed by Vernon Duke; and *Lost in the Stars* (1949), directed by Kurt Weill, was concerned South African apartheid.
“The Music of the Night” is the seductive, erotic ballad from the 1988 musical The Phantom of the Opera, composed by Andrew Lloyd Webber (music) and Charles Hart and Richard Stilgoe (lyric). The song is regularly the most famous song from the popular show. The Phantom (Michael Crawford) plays the pipe organ in his underground lair and then sings the ballad hypnotically to the opera singer Christine (Sarah Brightman), asking her to submit to the power of his music.

“The Music That Makes Me Dance” is a rousing torch song by Jule Styne (music) and Bob Merrill (lyric) written for Funny Girl (Barbra Streisand) to sing in Funny Girl (1964) as a replacement for the real Bette’s signature song “My Man.” The beautiful ballad required only a limited amount of publicity because it was overshadowed by the show’s other emotional ballad “People.” Also, the song was dropped from the 1966 film version when the original “My Man” was used. Regardless, it contains one of Styne’s most haunting melodies and an impressive lyric by Merrill. Michael Feinstein recorded the ballad in 1991.

“The Music That’s Not Out of My Life” is the lovely torch song that
Who Sang What on Broadway, 1866-1996

Unique feature: brings together by performer in main part of book. Indexes by composer, lyricist, show title, song title
New Broadway Song Companion. REF ML128 .M78 D48 2009
Lists more than 300 musicals in alphabetical order. Every number in each show is listed, and includes its vocal range, and its style of music (e.g., uptempo, ballad, moving ballad, waltz). Indexes of solo songs are divided into vocal range. Duets, trios, quartets, choruses are separately indexed. Includes composer and lyricist indexes.
The Great Song Thesaurus. REF ML128.S3 L4 1989
List of song titles with brief entries about their origins and uses. It includes songs from musicals. See section IX.
The Great Song Thesaurus
REF ML128.S3 L4 1989

Buccaneer, see Pirate
Buckaroo, see Cowboy
Bucket My Dad’s Dinner Pail; The Old Oaken Bucket
Buckle Buckle Down, Winsocki
Bud, see also Alcohol Persian Rosebud; Rose in the Bud
Buddha, see God
Buddy, See Friend
Buffalo Buffalo Gals (Won’t You Come Out Tonight?), or, Lively Fan; Don’t Put Me Off at Buffalo Any More; Home on the Range, or, Oh, Give Me a Home Where the Buffalo Roam; Put Me Off at Buffalo; Shuffle Off to Buffalo
Bug The Love Bug Will Bite You; Some Little Bug Is Going To Find You (Some Day); Thanks for the Buggy Ride
Bugle Boogie Woogie Bugle Boy (from Company B); Bugle Call (Rag); Bugle Call Rag; Fugue for Tinhorns. I’m Wild About Horns on Automobiles That Go “Ta-Ta-Ta-Ta”; Toy Trumpet; The Trumpeteer, When They Sound the Last All Clear
* Off Broadway Musicals, 1910-2007
REF ML 1711.8 .N3 D54 2010

The following information is included for the productions in this book:

The musical’s identification “tag” (when applicable). For example, *Theater ‘Ye Olde Fragrance From France in Two Explosions, Seven Splinters and a Short Gas Attack,*” and *Get Thee to Canterbury* (1969) called itself “A Medieval Happening”.

The name of the theatre in which the musical originally opened (if a musical transferred to another theatre, I’ve added the transfer date and the name of the new theatre, when known).

The opening date. Opening dates for Off (and Off-Off) Broadway musicals are sometimes difficult to pinpoint, and so to be consistent, I’ve opted to use the opening dates provided by *Best Plays*. However, some musicals aren’t covered in either *Best Plays* or *Theater World*. Sometimes I’ve been able to identify the month and year a musical opened, but not the specific date. And occasionally the precise year is unknown, and so I’ve provided a best guess. In both the Chronology (Appendix A) and in the specific entries, I’ve noted when the precise opening date is unknown.

The number of performances. Again, for consistency, I’ve used the performance numbers given in *Best Plays*, in some instances. If the performance numbers are unknown, the entry indicates such; in other cases, I’ve been able to make a best guess, and these performance numbers are identified as estimated performances.

Casts, credits, songs, critical reception, performance data, and notes of over 1,800 off-Broadway shows. Arranged by show title, with song and name indexes, chronology, grouping by theme, and bibliography
*Off Broadway Musicals, 1910-2007*

**On the Town** (1959). **Theatre:** Carnegie Hall Playhouse; **Opening Date:** January 13, 1959. **Producer:** Barry Gordon; **Director:** Texas Guinan and Adolph Green; **Musician:** Gene Schuette and Adolph Green; **Music:** Leonard Bernstein; **Director:** Gerald Freedman; **Choreography:** Jack Layton; **Scenic:** Joe Verdi; **Costumes:** Joe Ceder. **Producers:** Nancy Elliott Gaines in association with Ulysses Productions.

**Cast:** John Smollett (First Waverly), Upstairs, Party Boy, Bulls Bait); Joe Bova (Cliff), William McWIlliams (Chester); Mark Lusher (Sam); Esther Harvey (Hershe), Musical Comedy Girl, Carol Sue Swift (Hershe's Friend), Second Dancer), Jim Moore (Bill Jones, First Musician), Madame Dell (Lola, Old Lady, Girl Dancer), Mindell Jones (Amputee, Pick W. Bogoslovskia, Wou D'Lious). **Stunt:** Gail Baling (Bailing), First Cat (Hilda), Tom Miller (Fugue, Amusing), Evelyn Russell (Clown), Leonard Drum (Drum, M.C.), Ashton, Joan Adams (Miss Dancer), Smiler (Bunny), Miss Jane Carroll (Marie R. Dill), Gail Baling (Gail, Schmutter), Judith Hanford (Gail), Past King (Ivan's Dance), Bob Darnell (Ballooner).** Sources:** An idea by Jerome Robbins and the libretto: Tony Han (1984), choreography by Jerome Robbins and music by Leonard Bernstein. The entire score is set and sung in New York City during the Week of the Lights. The musical was produced in two acts.

**Act One:** "I'd Like to Be Out of Bed Yet" (John Smollet), "New York, New York" (Harold..."
Song index; detail of title with ID (not page) number
Broadway Musicals, Show by Show (rev ed.). REF ML1711 .G735 2008

Very short entries. Unique features: Theater index, photographs
Broadway Musicals, Show by Show (rev ed.)
REF ML1711.G735 2008
All entries refer to the 10 blocks of Broadway, New York’s historic theater district. Entries on producers, composers, lyricists, playwrights, shows, theater buildings. Unique features: New York based; introduction about the rise of Broadway and Time Square; narrative-style entries; combined index.
On the Spot, 156
“On the Sunny Side of the Street,” 167, 327
On the Town, 4, 67, 111, 184, 194, 340
On the Twentieth Century, 4, 112, 422, 477
On Trial, 229
On Your Toes, 4, 5, 255, 256, 440, 448, 547
The Musical: A Research and Information Guide. REF ML128 .M78 E84 2011
Useful for overall research into history and background of musicals; arranged by topic.
Free resources online
“Trust but verify”

Ovrtur http://www.ovrtur.com/

Internet Broadway Database (IBDB)
http://www.ibdb.com/

Guide to Musical Theatre
http://www.guidetomusicaltheatre.com

CastAlbums.org http://castalbums.org/

Stage Agent http://www.stageagent.com/

Musicals 101 http://www.musicals101.com/
Wikipedia, *On the Town*

*On the Town* is a musical with music by Leonard Bernstein and book and lyrics by Betty Comden and Adolph Green, based on Jerome Robbins' idea for his 1944 ballet *Fancy Free*, which he had set to Bernstein's music. The musical introduced several popular and classic songs, among them "New York, New York", "Lucky Town", "I Can Cook, But...", (for which Bernstein also wrote the lyrics), and "Some Other Time". The story concerns three American sailors on a 24-hour shore leave in New York City during wartime, 1944. Each of the three sailors becomes enamored of a particular woman — and of the city itself.

*On the Town* was first produced on Broadway in 1944 and was made into a film in 1949 — although the film replaced all but three of the original Broadway songs with Hollywood-written substitutes. The show has enjoyed a number of major revivals. The musical integrates dance into its storytelling. Robbins made a number of tablets and extended dance sequences for the show, including the "Imaginary Coney Island" tables.
Ovtur, IBDB

Ovtur, On the Town, productions
http://www.ovtur.com/show/120521

IBDB, On the town, productions
http://ibdb.com/show.php?id=6753

Ovtur: includes London, non-Broadway, and concert versions
Ovtur: includes London, non-Broadway, and concert versions
Ovtur, link from Frank Westbrook

IBDB, link from Frank Westbrook
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