**Selected Bibliography**


**Cast of Characters** (in order of appearance)

Mary Flynn
Novelist/critic

Franklin Shepard
Composer/film producer; Mary’s friend since 1957

Gussie Carnegie
Broadway star; Frank’s second wife; Joe’s ex-wife

Charles Kringas
Lyricist/playwright; Mary’s friend since 1957; Frank’s friend since school

Joe Josephson
Broadway producer; Gussie’s third husband

Beth Spencer
Singer; Frank’s first wife

**Reflections on the Show**

Almost every scene unfolds in a public place. The cocktail parties; the courthouse steps, with the omnipresent newscasters; the nightclub wedding, and, most dramatically, the studio where Frank and Charley’s collaboration is torn asunder on national television. –Robert Kimball (liner notes), 1981

I like Franklin a lot, but I’m sure sorry for him, because success is very seductive, particularly today, when there’s no privacy. –Hal Prince (producer/director, interview with New York Times), 11/15/1981

I just don’t do interviews—that’s why I have so many friends. –George Furth (playwright, at the opening of the revival for the first Furth-Prince-Sondheim collaboration, *Company*), 2006

It was like, “We are flying,” and then suddenly, we crashed. –Abigail Pogrebin (Beth, original cast, interview for *The Best Worst Thing That Ever Could Have Happened*), 2016

**FIGURE 1.** Examples of reverse reprises in the score of *Merrily We Roll Along*, with Sondheim’s comments (For 1a–c: “Composer’s Note,” 1981; for 1d, *Finishing the Hat: Collected Lyrics* vol. 1, 2010).

(a) Vocal Modular Reprise I: “A release in one song would turn up later—later in the show but earlier in time—as a refrain in another (e.g. ‘[That Frank]’ [1979]/ ‘Our Time’ [1957])…”

FRANK: It’s our time _Com-ing through,[_All our dreams _Com-ing true._]}

FRANK: It’s our time, breathe it in: _Worlds to change and worlds to win._

FRANK, CHARLEY, MARY:

We're op-en-ing doors, Sing-ing, “Here we are!” We’re fill-ing up days...

FRANK, CHARLEY, MARY: Hey, old friends, How do we stay old friends? Who is to say...

FIGURE 2. List of musical numbers with selected Modular and Encore Reprises (bold numbers are highlighted in today’s paper).

1. Overture
2. Merrily We Roll Along [Company]
3. That Frank [Company, Frank]
4. Transition 1 [Company]
5. Old Friends – Like it Was [Mary, Charley]
6. Franklin Shepard, Inc. [Charley]
6a. Transition 2 [Company]
7. Old Friends [Frank, Mary, Charley]
   Modular Reprise: 5. Old Friends – Like it Was
7a. Growing Up (Act One, Part I) [Frank]
7b. Growing Up (Act One, Part II) [Gussie]
   Modular Reprise: 7a. Growing Up (Act One, Part I)
7c. Transition 3 [Company]
8. Not a Day Goes By (Act One) [Beth]
9. Now You Know [Scotty, Tyler, Joe, Jerome, K.T., Mary, Charley, Frank, Company]
   Modular Reprise: 6. Franklin Shepard, Inc.
   Modular Reprise: 2. Merrily We Roll Along
FIGURE 1(c). Vocal Modular Reprise II: “A chorus would be reprised as an interlude
(‘Like it Was’ [1973]/‘Old Friends’ [1968])…”

FRANK: Good friends point out your lies, Where—as old friends live and let live._

FIGURE 2 (continued)

Act Two

Run Time

Chronological Time

10. Entr’acte
10A. Act Two Opening [Gussie]

11. It’s a Hit [Joe, Frank, Mary, Beth, Charley]
   Encore & Modular Reprise: 8. Old Friends
11a. Transition 4 [Company]

12–12b. The Blob, Parts 1–2 and Underscore [Company, Gussie]
   Encore Reprise: 3. That Frank
12c. Growing Up (Act Two) [Gussie]
   Reverse Reprise: 7b. Growing Up (Act One, Part II)
   Modular Reprise: 12a. The Blob, Part 2
12d. The Blob, Part 3 [Company]
13. Good Thing Going [Charley, Frank]

13a. The Blob, Part 4
   [Charley, Frank, Dory, Gussie, Joe, Guests]
   Encore Reprise: 20. Good Thing Going
   Modular Reprise: 12. The Blob, Part 1
13b. Transition 5 [Company]

14 & 14a. Bobby and Jackie and Jack & Playoff
   [Charley, Frank, Beth]

15. Not a Day Goes By (Act Two)
   [Beth, Mary, Frank]
   Encore Reprise: 8. Not a Day Goes By (Act One)
15a. Transition 6 [Tyler, Dory]

16. Opening Doors
   [Charley, Frank, Mary, Joe, First Girl, Beth]
   Modular Reprise: 20. Good Thing Going
16a. Transition 7 [Beth, Frank Jr., Mrs. Spencer]

17–17b. Our Time [Frank, Charley, Company]
**FIGURE 1(d). Encore reprise:** On “Not a Day Goes By [Act One [1966] and Act Two [1960]]”: “In any other musical, the reprise would be the disillusionment; here, it is the promise.”

![Musical notation](image)

**FIGURE 3.** “Now You Know” (1966) form diagram. Modular reprise: “Franklin Shepard, Inc.” (1973); “Merrily We Roll Along”; “That Frank”

<table>
<thead>
<tr>
<th>MODULE 1</th>
<th>MODULE 2</th>
<th>MARY’S SOLO</th>
<th>BIG FINISH (see Mary’s solo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse (m. 1)</td>
<td>Verse (m. 14)</td>
<td>Reprisal (m. 30)</td>
<td>Release; Chorus 3 (m. 147)</td>
</tr>
<tr>
<td>Refrain (m. 11)</td>
<td>Reprisal (m. 26)</td>
<td>Chorus 1 &amp; 2 (m. 30)</td>
<td>Refer to chart</td>
</tr>
<tr>
<td>EM</td>
<td>EM (HC)</td>
<td>~ CM ~ GM (HC)</td>
<td>GM (IAC)</td>
</tr>
<tr>
<td><strong>EM</strong></td>
<td><strong>SCOTTY:</strong> So you’ve made a mistake, So you’re singing the blues...</td>
<td><strong>JOE:</strong> So you’ll sit in the sun...</td>
<td><strong>FRANK:</strong> Right.</td>
</tr>
<tr>
<td><strong>SCOTTY &amp; KATE:</strong> Best thing that ever could have happened...</td>
<td><strong>KATE &amp; TYLER:</strong> Best thing...</td>
<td><strong>MARY:</strong> All right, now you know: Life is crummy. Well, now you know.</td>
<td><strong>GROUP 1:</strong> Best thing that ever could have happened...</td>
</tr>
<tr>
<td><strong>FRANK:</strong> Right.</td>
<td><strong>JOE:</strong> One more thing...</td>
<td>Okay, now you know, Now forget it. Don’t fall apart at the seams. […]</td>
<td><strong>GROUP 2:</strong> Yesterday is done... It’s our time!…</td>
</tr>
<tr>
<td><strong>MARY:</strong> I mean, you’ll come back...</td>
<td></td>
<td>Because now you grow.</td>
<td><strong>ALL:</strong> What’s your choice? It’s called count to ten. […]</td>
</tr>
</tbody>
</table>
FIGURE 4. The scenes surrounding “Not a Day Goes By”: Three solos vs. two trios.

1966
8. “Not a Day Goes By (Act One)”
   Beth’s outburst
9. “Now You Know”
   Mary’s solo
   Frank’s response

1960
14. “Bobby and Jackie and Jack”
   Charley, Beth, and Frank’s showcase
15. “Not a Day Goes By (Act Two)”
   Encore reprise: “Not a Day Goes By (Act One)”
   Beth and Frank’s vows; Mary’s soliloquy

FIGURE 5. Friends’ motto throughout Merrily: “Here’s to us! / Who’s like us? Damn few.”

1979
3. “That Frank”
   Mary’s first words to Frank; Frank’s response (underscore)

1968
7. “Old Friends” (Modular reprise of #5)
   Mary and Frank’s introduction; Charley’s hesitation
   End of first verse (Frank); Charley’s answer (PAC)
   End of second verse (Charley, then trio unison; thwarted by Frank before bridge
   End of third verse (unison), unfinished as build before direct modulation to final verse
   End of (optional!) fourth verse (trio harmony, PAC)

1973
5. “Old Friends – Like it Was”
   Mary’s introduction; Charley’s response (PAC)


<table>
<thead>
<tr>
<th>Introduction (m. 1)</th>
<th>Chorus 1 (m. 27)</th>
<th>Chorus 2 (m. 134)</th>
<th>Chorus 3 (m. 74)</th>
</tr>
</thead>
<tbody>
<tr>
<td>V/BM → V/E♭M</td>
<td>E♭M (HC; first vamp)</td>
<td>E♭M (HC)</td>
<td>→ E♭M (HC; second vamp)</td>
</tr>
<tr>
<td>JOE: Listen to that! Will you listen to that!</td>
<td>FRANK: That’s the sound of a hit! It’s a hit! Gang, I think this is it!</td>
<td>MARY, FRANK, CHARLEY: We’re a hit! We’re a hit!</td>
<td>FRANK, CHARLEY: It’s a hit! It’s a hit!</td>
</tr>
<tr>
<td>FRANK: Do you know what that means?</td>
<td></td>
<td>JOE: You’re ahead, you should quit.</td>
<td>BETH: Will my folks have a fit!</td>
</tr>
<tr>
<td>Canon (m. 104) → “Vamp”</td>
<td>Chorus 4 (m. 134)</td>
<td>...reprise (m. 154) → “Vamp”</td>
<td></td>
</tr>
<tr>
<td>V/AM~V/EM → V/FM (HC)</td>
<td>FM</td>
<td>→ AM (IAC) [no motto!]</td>
<td></td>
</tr>
<tr>
<td>FRANK: Listen to that! Will you listen to that! […]</td>
<td>ALL: It’s a hit! It’s a palpable hit!</td>
<td>FRANK, CHARLEY (later +MARY, BETH): (…Is we’re) still old friends! […]</td>
<td></td>
</tr>
<tr>
<td>ALL: That’s the sound of an audience losing its mind…</td>
<td></td>
<td>ALL: We’ve got a…hit!</td>
<td></td>
</tr>
</tbody>
</table>
**FIGURE 7.**
Functional clash in m. 10 of “The Blob (Part 4).” Above: predominant (to dominant) in FM; below: tonic in B♭M.
Encore reprise: “Good Thing Going”; modular reprise: “That Frank”

<table>
<thead>
<tr>
<th>CHORUS 1</th>
<th>BRIDGE 1</th>
<th>CHORUS 2</th>
<th>BRIDGE 2</th>
<th>CHORUS 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (m. 98)</td>
<td>A′ (m. 106)</td>
<td>A (m. 122)</td>
<td>A′ (m. 130)</td>
<td>A′ (m. 146)</td>
</tr>
<tr>
<td>B (m. 114)</td>
<td>B (m. 114)</td>
<td>V/ii ~ V/A♭M</td>
<td>A♭M (HC)</td>
<td>C (m. 154)</td>
</tr>
<tr>
<td>V/ii ~ V/A♭M</td>
<td>V/ii ~ V/A♭M</td>
<td>V/ii ~ V/A♭M</td>
<td>V/ii ~ V/A♭M</td>
<td>~A♭M (PAC)</td>
</tr>
</tbody>
</table>

**CHARLEY:** Who wants to live in New York?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>They’re always popping their cork—I’ll fix that line.</td>
<td>There’s not a tune you can hum…</td>
<td>Oh sure, I know…</td>
<td>CHARLEY: Who wants to live in New York? […]</td>
<td>JOE: …But that’s just not a hummmmmmm-mable melody!</td>
</tr>
<tr>
<td>That’s great! That’s swell!</td>
<td>Why can’t you throw ‘em a crumb?</td>
<td>Oh sure, I know…</td>
<td>CHARLEY: Who wants to live in New York? […]</td>
<td>JOE: …But that’s just not a hummmmmmm-mable melody!</td>
</tr>
</tbody>
</table>

**FIGURE 8.** “Who Wants to Live in New York?” form diagram: producer’s audition (first row), casting call (second row)

Modular/encore reprise: “Good Thing Going”

<table>
<thead>
<tr>
<th>CHORUS 4</th>
<th>BRIDGE 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (m. 203)</td>
<td>B (m. 219)</td>
</tr>
<tr>
<td>A′ (m. 211)</td>
<td>B (m. 219)</td>
</tr>
</tbody>
</table>

“Opening Doors”
Verse, 2x chorus

<table>
<thead>
<tr>
<th>FRANK:</th>
<th>FIRST GIRL:</th>
<th>ALL:</th>
</tr>
</thead>
<tbody>
<tr>
<td>“We’ll do a revue of our own.”</td>
<td>Who wants to live in New York?</td>
<td>“There’s not enough time!”</td>
</tr>
<tr>
<td>FM (HC)</td>
<td>BETH: They’re always popping their cork.</td>
<td>FRANK: …By the way, I’m told we open Saturday…</td>
</tr>
<tr>
<td>V/ii ~ V/AM</td>
<td>FRANK: Up a tone.</td>
<td>ALL: “There’s not enough time!”</td>
</tr>
</tbody>
</table>