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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])…"

FIGURE 1(b). Instrumental Modular Reprise: "A melody would become an accompaniment (*'Old Friends' [1968]* / 'Opening Doors' [1958])…"

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).

Run Time — *Act One*

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

Event Time — 1979 1973 1968 1966 — *Chronological Time*

FIGURE 1(c). **Vocal Modular Reprise II:** "A chorus would be reprised as an interlude
(*'Like it Was' [1973]*/'Old Friends' [1968])…"

MARY: Char - ley, Why can't it be ___ like it was? I liked it the way [that…]

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

FIGURE 2 (continued)

Run Time — *Act Two*

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]
18 & 19. Bows & Exit Music

Chronological Time — 1964 · 1962 · 1960 · 1958 · 1957

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."
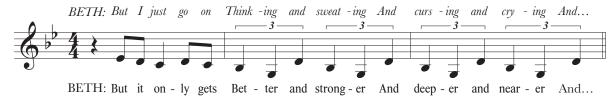

BETH: *But I just go on Think-ing and sweat-ing And curs-ing and cry-ing And…*

BETH: *But it on-ly gets Bet-ter and strong-er And deep-er and near-er And…*

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

MODULE 1 **Verse (m. 1)**	Refrain (m. 11)	MODULE 2 Verse (m. 14)	Refrain (m. 26)	MARY'S SOLO ⟶ Chorus 1 & 2 (m. 30)	Release (m. 56)	Chorus 3 (m. 76)
EM	EM (HC)	EM	EM (HC)	GM (IAC)	~ CM ~ GM (HC)	GM (IAC)
SCOTTY: ***So you've made a mistake, So you're singing the blues…***	SCOTTY & KATE: *Best thing that ever could have happened…* FRANK: Right.	JOE: *So you'll sit in the sun…*	KATE & TYLER: *Best thing…* JOE: *One more thing…*	MARY: *All right, now you know: Life is crummy.* *Well, now you know.*	*Okay, now you know, Now forget it. Don't fall apart at the seams. […]* *It's called what's your choice? It's called count to ten.*	*Because now you grow.* *That's the killer is, Now you grow.*

MODULE 3 Verse (m. 96)	Refrain (m. 108)	**MODULE 4** **Verse (m. 131)**	**Refrain** & dance break (m. 147)	BIG FINISH (see Mary's solo) Release; Chorus 3
EM	EM (HC)	⟶ **FM (!)**	⟶ V/GM (!) (HC) ⟶ (dance)	⟶ B♭M (HC; IAC)
SCOTTY: *So you'll find a new gal, So you'll write a new play…*	SCOTTY & KATE: *Best thing that ever could have happened…* MARY: *I mean, you'll come back…*	**FRANK: *Right! You've gotta let go, Gotta do it from scratch…***	GROUP 1: *Best thing that ever could have happened…* **GROUP 2:** ***Yesterday is done… It's our time!…***	ALL: *What's your choice? It's called count to ten.* […] *Because now you grow. That's the killer is, Now you grow.*

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)*

1973
5. "Old Friends – Like it Was"
    *Mary's introduction; Charley's
        response (PAC)*

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)*

FIGURE 6. "It's a Hit!" (1964) form diagram. *Encore & modular reprise: "Old Friends" (1968)*

Introduction (m. 1)	Chorus 1 (m. 27)	Chorus 2 (m. 134)	Chorus 3 (m. 74)
V/BM➔V/E♭M	E♭M (HC; first vamp)	E♭M (HC)	➔EM (HC; second vamp)
JOE: *Listen to that! Will you listen to that!* FRANK: *Do you know what that means?*	FRANK: *That's the sound of a hit! It's a hit! Gang, I think this is it!*	MARY, FRANK, CHARLEY: *We're a hit! We're a hit!* JOE: *You're ahead, you should quit.*	FRANK, CHARLEY: *It's a hit! It's a hit!* BETH: *Will my folks have a fit!*

Canon (m. 104) ➔ "Vamp"	Chorus 4 (m. 134)	**...reprise** (m. 154) ➔ "Vamp"
V/AM~V/EM➔V/FM (HC)	FM	➔AM (IAC) [*no motto!*]
FRANK: *Listen to that! Will you listen to that!* […] ALL: *That's the sound of an audience losing its mind…*	ALL: *It's a hit! It's a hit! It's a palpable hit!*	**FRANK, CHARLEY (later +MARY, BETH): (…Is we're) still old friends!** […] ALL: *We've got a…hit!*

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
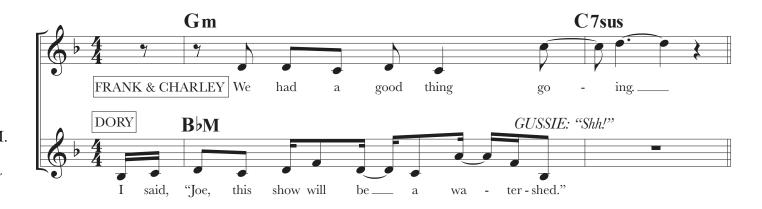Thing Going"; modular
reprise: "That Frank"*

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"

CHORUS 1		BRIDGE 1 [!]	CHORUS 2 [!!]		BRIDGE 2	CHORUS 3	
A (m. 98)	A' (m. 106)	B (m. 114)	A (m. 122)	A' (m. 130)	B (m. 138)	A' (m. 146)	C [!] (m. 154)
A♭M (HC)	A♭M (~V/ii)	V/ii ~ V/A♭M	A♭M (HC)	A♭M (~V/ii)	V/ii ~ V/A♭M	A♭M (~V/ii)	~A♭M (PAC)
CHARLEY: ***Who wants to live in New York?***	*They're always popping their cork*—I'll fix that line.	JOE: *That's great! That's swell!*	*There's not a tune you can hum…*	*Why can't you throw 'em a crumb?*	*Oh sure, I know…*	CHARLEY: *Who wants to live in New York? […]* JOE: *Listen, boys, maybe it's me…*	JOE: *…But that's just not a hummmmmm-mable melody!*

"Opening Doors" Verse, 2x chorus	**CHORUS 4**		BRIDGE 4		*"Opening Doors" Verse, 2x chorus*
	A (m. 203)	A' (m. 211)	B (m. 219)		
FRANK: "We'll do a revue of our own."	FM (HC)	FM→GM→AM (~V/ii)	V/ii ~ V/AM		*ALL: "There's not enough time!"*
	FIRST GIRL: ***Who wants to live in New York?***	BETH: *They're always popping their cork.* FRANK: Up a tone.	[*Introductions*] FRANK: *…By the way, I'm told we open Saturday…*		