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*The Phantom of the Opera* • *The Producers* • *South Pacific* • *Thoroughly Modern Millie*



THEATRE  
**US HALLS OF RECORDS**

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# ALL TASK OF YOU


from THE PHANTOM OF THE OPERA

Music by ANDREW LLOYD WEBBER

Lyrics by CHARLES HART

Additional Lyrics by RICHARD STILGOE

Andante

RAOUL: 



No more talk of dark - ness, for - get these wide - eyed fears: I'm

 Dbmaj7

 Gb6/Db

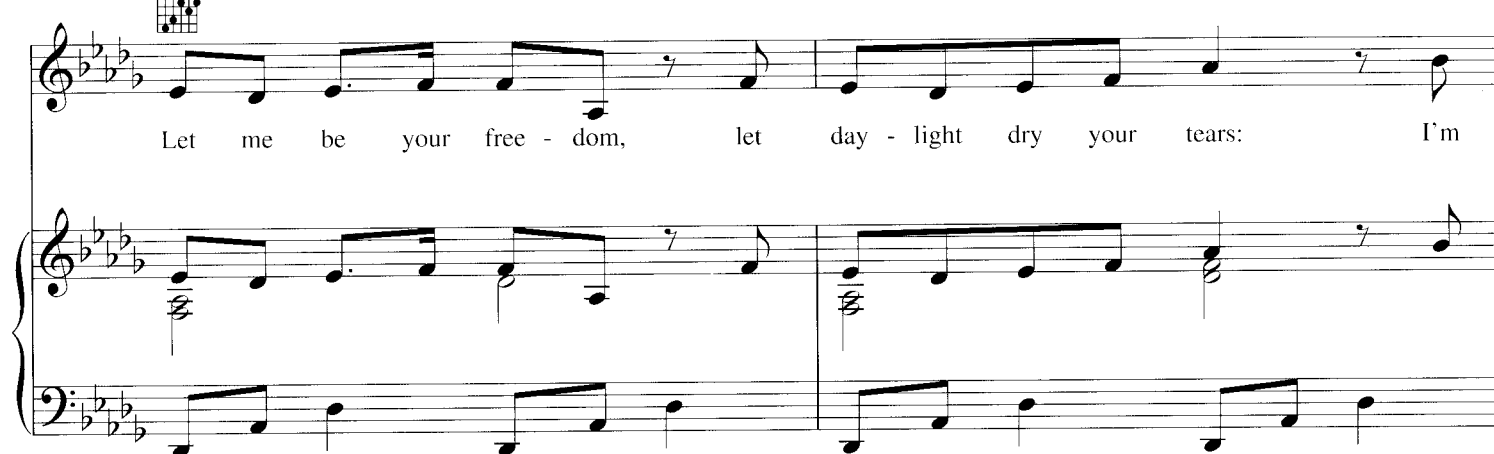
 Cb

 Ab/C



here, noth - ing can harm you, my words will warm and calm you.

 Db



Let me be your free - dom, let day - light dry your tears: I'm

here, with you, be - side you, to guard you and to guide you.

**CHRISTINE:**

Say you love me ev - ery wak - ing mo - ment, turn my head with talk of

sum - mer - time. Say you need me with you now and al - ways;

pro - mise me that all you say is true, that's all I ask of

*rit.*

RAOUL:



Dbmaj7



Gb6/Db



Let me be your shel-ter, let me be your light; you're safe, no one will find you your you.

*a tempo*  
*mf*



CHRISTINE:

fears are far be-hind you. All I want is free-dom, a world with no more night; and



RAOUL:

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one



love, one life time; let me lead you from your sol-i-tude.

Db



Bbm7



Ebm7



Ab



Db/F



Gb

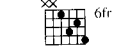


Say you need me with you, here be - side you, an - y - where you go, let me go

Db/Ab



Ebm7/Ab



Ab6



Ebm7/Ab



Db



Bbm7



CHRISTINE:

too.

Chris - tine, — that's all I ask of

Say you'll share with me one

*rit.*

*molto rit.*

*a tempo*

*f*

Ebm7



Ab



Db/F



Bbm7



Ebm7



Ab



Ab7



love, one life - time; say the word and I will fol - low you. —

Db



Bbm7



Ebm7



Ab



Db/F



Gb



8vb

TOGETHER:

CHRISTINE:

Share each day with me, each night, each morn - ing.

Say you love me!

You know I

*rit.*



RAOUL & CHRISTINE:

do. Love me, that's all I ask of you.

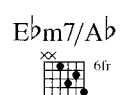
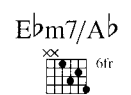
*molto rit.* *a tempo*




CHRISTINE & RAOUL:

An - y - where you go, let me go

*f* *ff largo*



RAOUL & CHRISTINE:

too; love me, that's all I ask of you.

*mp* *molto rit.*



from THE PRODUCERS

Music and Lyrics by  
MEL BROOKS

Freely

Ebm

MAX: Ebm/Bb

The time has come to be a lov - er from the

*fp* > *p* *mf* *colla voce*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment begins with a fortissimo (fp) dynamic, marked *colla voce*, and then softens to piano (p). The piano part features a melodic line in the right hand and a bass line in the left hand, both in 4/4 time.

E/G#

Bb7

Ar - gen-tine, to slick my hair down with Brill - lian-tine,

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note G#4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring a triplet of eighth notes in the right hand.

Ebm

Eb7

and gar - gle hea - vi - ly with Lis - ter - ine. \_\_\_\_\_ It's

*cresc.* *tr* *tr* *tr* *tr*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note A4. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring a triplet of eighth notes in the right hand and a trill in the left hand.

time for Max to put his back - ers on their backs

F7 Ebm/Bb Bb7  
and thrill them with a - maz - ing acts, those a - ging nym - pho - ma - ni -

Tango  
Ebm  
acs. Ah! Ah!

Bb7 Ebm6 Cb7  
They were help - less, - they were hope - less - then a long came Bi -

Bb7 Fm7b5 Bb7 Fm7b5

al - y! They were joy less, — they were boy less, — then a -

Fm7b5 Bb13 Ebm Eb7 Dbm/Eb Eb9 Abm6

long came Bi - al - y! They're my an - gels — I'm their

Ebm/Gb Ebm Cb

dev - il, — and I keep those em - bers a - glow. — When I woo 'em, — I can't

Cb/A Fm7b5 Cb/Gb Abm Abm9/Bb yelled (Bb)

lose 'em, — 'cause I cast my spell 'n' they start yel - lin' fi - re down be - low! They were

E♭6 G♭dim7 B♭7

list - ing, — they were sink - ing, — then a - long came Bi - al - y! They were

Fm7 B♭7 Fm7 B♭7 Fm7 B♭13♭9 E♭6 E♭7 D♭/E♭ E♭7♭9

des - p'rate, — they were drink - ing, — then a - long came Bi - al - y! So ro -

A♭ A♭6 A♭maj7 A♭6 A♭ G7 3 Cm Fm7♭5/C♭

man - tic, — they were fran - tic, — then their prayers were heard up a - bove. Heav-en

E♭/B♭ Am7♭5

sent them — their Bi - al - y! I'm the

*rit.*

SOLO 1:

Fm7 Fm7/Bb Bb7 Eb Bbm7 E7 Eb7 Ab Fm Bbm7 Dbm6

cel - e - bra-tion of love! Life had passed us by and

*f* *dim.* *mf*

Ab/Eb Eb7 Ab SOLO 2: Ab/G Fm Bbm7 Dbm6 Ab/Eb Eb7 Ab SOLO 3:

love had sto-len a-way. At the end of our rope, we'd giv-en up hope of one last roll in the hay. Dis -

Abdim7 Ab/Eb Abdim7 Ab/Eb ALL 3: Abdim7 Ab/Eb Abdim7 Ab/Eb Abm6/Cb

card - ed dolls, a - ban - doned wrecks con - demned to a life of sit-ting and knit-ting, when

Faster, in 4

Eb/Bb Bb7sus Bb7 Bbm Eb7 N.C. Db/Eb

all we real-ly wan-ted was sex!

*cresc.*

We were

Moderately Fast 4

list - ing, — we were sink - ing, — then a - long came Bi -

Chords: Gb, Gb6, Gbmaj7, Gb6, Gb, Gbdim7

al - y! We were des - p'rate — we were drink - ing — then a -

Chords: Db7, Abm7, Db7, Abm7, Db7

long came Bi - al - y! So ro - man - tic, — we were

Chords: Abm7, Db7, Gb6, Gb7, Cb, Cb6

fran - tic, — then our prayers were heard up a - bove. It's Bi -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a dotted quarter note followed by eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

al - y, — hail Bi - al - y! — He's the cul - mi - na-tion, the re - sto - ra-tion, the

G $\flat$ 6/D $\flat$       A $\flat$ 9/E $\flat$       A $\flat$ m9/D $\flat$

The second system continues the vocal and piano parts. The piano accompaniment features a steady bass line with chords in the right hand. Chord changes are indicated above the staff: G $\flat$ 6/D $\flat$ , A $\flat$ 9/E $\flat$ , and A $\flat$ m9/D $\flat$ .

con - sum - ma-tion, the tit - i - la-tion, e - jac - u - la-tion, he's the cel - e -

Ab9

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a consistent bass line with chords in the right hand. A chord change to Ab9 is indicated above the staff.

bra-tion of love! —

A $\flat$ m9   D $\flat$ 7   G $\flat$ 6      C $\flat$ 9      G $\flat$ 6

The fourth system concludes the vocal line and piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand. Chord changes are indicated above the staff: A $\flat$ m9, D $\flat$ 7, G $\flat$ 6, C $\flat$ 9, and G $\flat$ 6.


# ANYTHING YOU CAN DO

from the Stage Production ANNIE GET YOUR GUN





Words and Music by  
IRVING BERLIN


Moderately

C  Dm/F  Dm7 





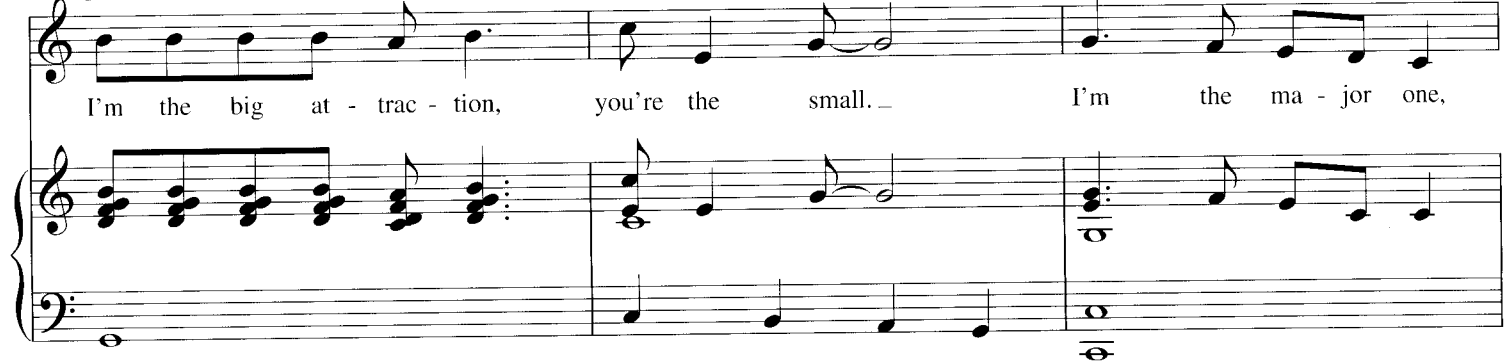
*mp*

G7sus  G7  C  Dm/F 



I'm su - pe - ri - or, you're in - fe - ri - or.

G7  C 



I'm the big at - trac - tion, you're the small. . . I'm the ma - jor one,

D7  G  Cdim  G7/F 



you're the mi - nor one, I can beat you shoot - in', that's not all. —



*Annie:* An - y - thing you can do, I can do bet - ter.  
*Annie:* An - y - thing you can buy, I can buy cheap - er.  
*Annie:* An - y - thing you can lick, I can lick fast - er.

I can do an - y - thing bet - ter than you. — *Frank:* No you can't. —  
 I can buy an - y - thing cheap - er than you. — *Frank:* Fif - ty cents. —  
 I can lick an - y - one fast - er than you. — *Frank:* With your fist. —

— *Annie:* Yes I can. — *Frank:* No you can't. — *Annie:* Yes I can. — *Frank:* No you can't. —  
 — *Annie:* For - ty cents. — *Frank:* Thir - ty cents. — *Annie:* Twen - ty cents. — *Frank:* No you can't. —  
 — *Annie:* With my feet. — *Frank:* With your feet. — *Annie:* With an axe. — *Frank:* No you can't. —

Dm7/G



G



— Annie: Yes I can, — yes I can. —  
 — Annie: Yes I can, — yes I can. —  
 — Annie: Yes I can, — yes I can. —



C



G7



C



An - y - thing you can be, I can be great - er.  
 An - y - thing you can dig, I can dig deep - er.  
 An - y school where you went I could be mas - ter.



G7



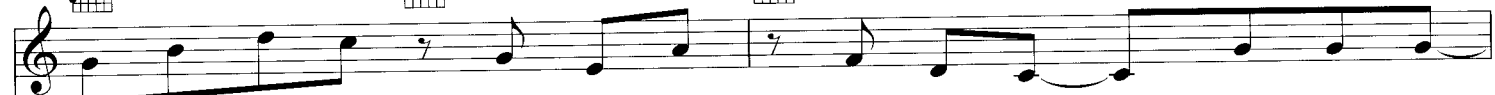
C



G7



C

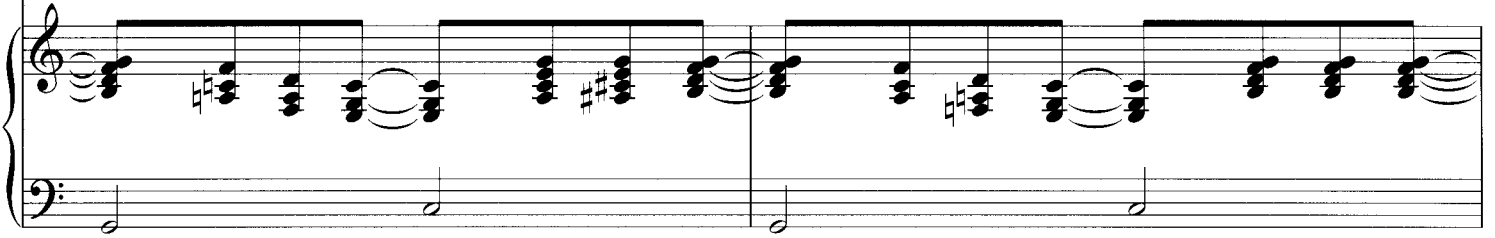


Soon - er or lat - er, I'm great - er than you — Frank: No you're not. —  
 I can dig an - y - thing deep - er than you. — Frank: Thir - ty feet. —  
 I could be mas - ter much fast - er than you. — Frank: Can you spell. —





— Annie: Yes I am. — Frank: No you're not. — Annie: Yes I am. — Frank: No you're not. —  
 — Annie: For - ty feet. — Frank: Fif - ty feet. — Annie: Six - ty feet. — Frank: No you can't. —  
 — Annie: No I can't. — Frank: Can you add. — Annie: No I can't. — Frank: Can you teach. —



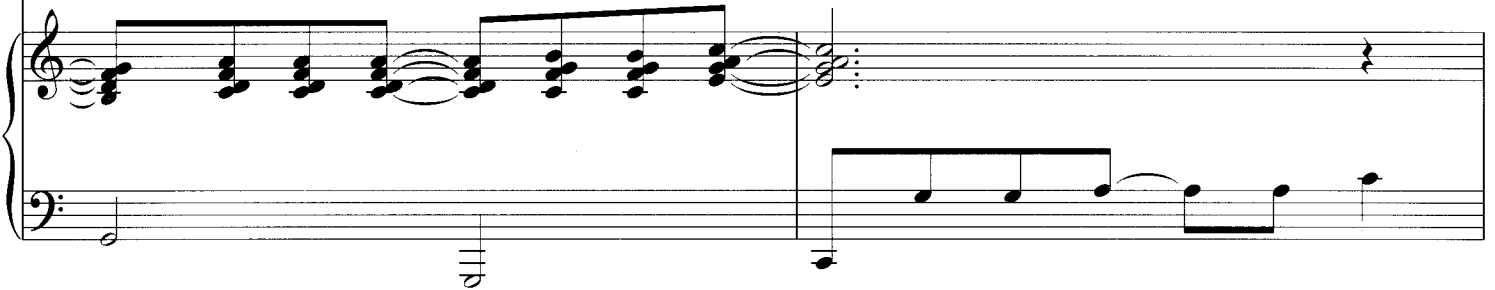
Dm7/G

G7

C



— Annie: Yes I am, — yes I am. —  
 — Annie: Yes I can, — yes I can. —  
 — Annie: Yes I can, — yes I can. —



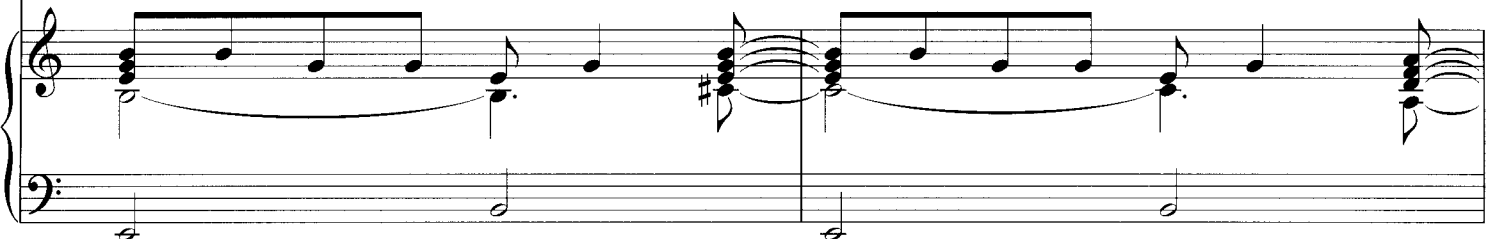
Em

Em6

Dm



Frank: I can shoot a par - tridge with — a sin - gle car - tridge. Annie: I —  
 Frank: I can drink my li - quor fast - er than a flick - er. Annie: I —  
 Frank: I could be a rac - er quite — a stee - ple chas - er. Annie: I —





— can get a spar - row with — a bow and ar - row. *Frank:* I can do most  
 — can do it quick - er and — get e - ven sick - er. *Frank:* I can live on  
 — can jump a hur - dle e - ven with my gir - dle. *Frank:* I can o - pen

D7



G7



an - y - thing. — *Annie:* Can you bake a pie? *Frank:* No.  
 bread and cheese. — *Annie:* And on - ly on that? *Frank:* Yes.  
 an - y safe. — *Annie:* With - out be - ing caught? *Frank:* Yes.

Dm7



G9



G7



C



G7



C



*Annie:* Neith - er can I. An - y - thing you can sing I can sing loud - er.  
*Annie:* So can a rat. An - y note you can reach, I can go high - er.  
*Annie:* That's what I thought. An - y note you can hold I can hold long - er.

G7

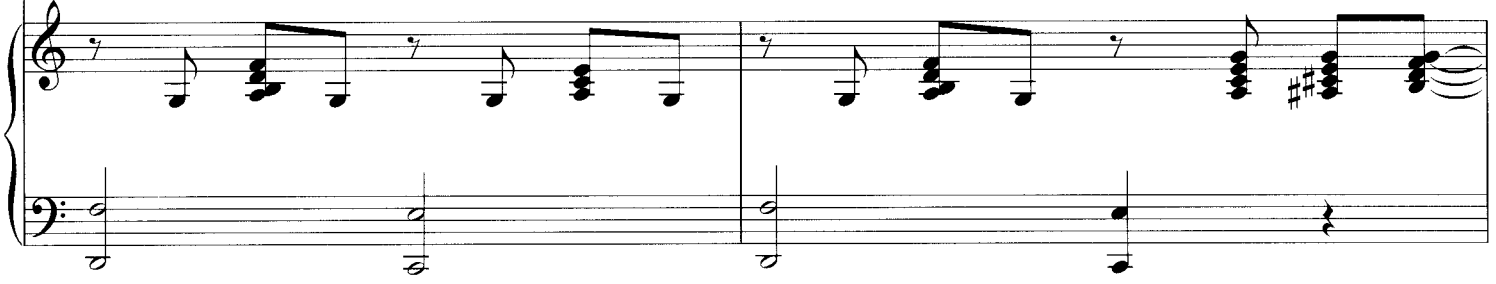
C

G7

C



I can sing an - y - thing loud - er than you. — Frank: No you can't. —  
 I can sing an - y - thing high - er than you. — Frank: No you can't. —  
 I can hold an - y note long - er than you. — Frank: No you can't. —



G7

C

G7

C

G7



— Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —  
 — Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —  
 — Annie: Yes I can. — Frank: No you can't. — Annie: Yes I can. — Frank: No you can't. —



Dm7/G

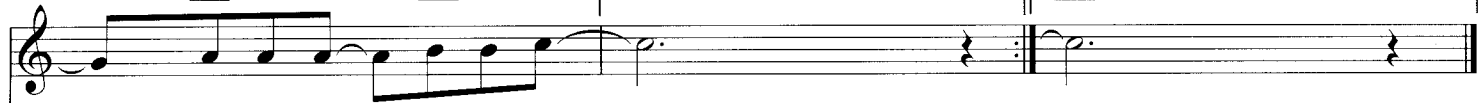
G7

1, 2  
C

3  
C

Fmaj7/G

C6/9



— Annie: Yes I can, — yes I can. —  
 — Annie: Yes I can, — yes I can. —  
 — Annie: Yes I can, — yes I can. —



# BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

F N.C. Eb F G F G

Most peo - ple live on a lone - ly is - land

8vb 8vb

F N.C. A G A G A

Lost in the mid - dle of a fog - gy sea.

8vb

F N.C. Gb Ab Bb Ab Bb

Most peo - ple long for an - oth - er is - land

8vb

One where they know they would like to be. Ba - li

*rit.*

8vb

**Refrain (slowly)**

Fdim F Fdim F

Ha'i may call you an - y night, An - y day. In your

*p-mf*

E/F Db7/F F Db7/F C7 F

heart you'll hear it call you: "Come a - way, Come a - way." Ba - li

Fdim F Fdim F

Ha'i will whis - per On the wind of the sea: "Here am

I, ——— Your spe - cial is - land! Come to me, come to me!" Your

The first system of music features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "I, ——— Your spe - cial is - land! Come to me, come to me!" Your". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

own spe - cial hopes, Your own spe - cial dreams

The second system continues the vocal line with the lyrics "own spe - cial hopes, Your own spe - cial dreams". The piano accompaniment includes a right hand with chords and a left hand with a simple bass line. There are guitar chord diagrams for Bb and Bb+ above the vocal line. The piano part has a *mf* dynamic marking and includes triplet markings in the right hand.

Bloom on the hill - side And shine in the streams. If you

The third system continues the vocal line with the lyrics "Bloom on the hill - side And shine in the streams. If you". The piano accompaniment includes a right hand with chords and a left hand with a simple bass line. There are guitar chord diagrams for Gm, Bbm/Db, and C7 above the vocal line. The piano part has a *mp* dynamic marking.

try, You'll find me, Where the sky Meets the sea. "Here am

The fourth system concludes the vocal line with the lyrics "try, You'll find me, Where the sky Meets the sea. "Here am". The piano accompaniment includes a right hand with chords and a left hand with a simple bass line. There are guitar chord diagrams for Fdim and F above the vocal line.



I, \_\_\_\_\_ Your spe - cial is - land! Come to me, Come to

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

*cresc.*

1 Ha'i! \_\_\_\_\_ Some day you'll see me,

*mf* *mp*

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim7/F Gdim7/F Dm/F

cloud. You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can

Db Eb F

be. "Come to me, Here am I, come to

*mf* *cresc.*

C7 2 F6

me!" Ba - li Ha'i!

*cresc.* *f* *f*

# ANOTHER HUNDRED PEOPLE

from *Company*

Music and Lyrics by  
STEPHEN SONDHEIM

Allegretto ( $\text{♩} = 112$ )

*(dolce e leggiero)*

Piano accompaniment for the first system, featuring a treble and bass clef with a 4/4 time signature. The music is in a 4/4 time signature and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

An - oth - er hun - dred peo - ple just got off of the train \_ and came up through the ground \_ while an -

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "An - oth - er hun - dred peo - ple just got off of the train \_ and came up through the ground \_ while an -"

oth - er hun - dred peo - ple just got off of the bus \_ and are look - ing a - round \_ at an -

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "oth - er hun - dred peo - ple just got off of the bus \_ and are look - ing a - round \_ at an -"

oth - er hun - dred peo - ple who got off of the plane \_ and are look - ing at us \_ who got

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The lyrics are: "oth - er hun - dred peo - ple who got off of the plane \_ and are look - ing at us \_ who got"

off of the train — and the plane and the bus — may - be yes-ter - day. —

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "off of the train — and the plane and the bus — may - be yes-ter - day. —". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and a more melodic treble line with some grace notes.

— It's a ci - ty of strang - ers. —

The second system continues the musical score. The vocal line has a rest followed by the lyrics: "— It's a ci - ty of strang - ers. —". The piano accompaniment maintains its rhythmic pattern, with the bass line providing a consistent accompaniment to the vocal melody.

Some come to work, some — to play. — A ci - ty of strang - ers, —

The third system features the vocal line with lyrics: "Some come to work, some — to play. — A ci - ty of strang - ers, —". The piano accompaniment continues with its characteristic eighth-note bass line and melodic treble line.

— Some come to stare, some — to stay. — And

The fourth system concludes the musical score on this page. The vocal line has lyrics: "— Some come to stare, some — to stay. — And". The piano accompaniment continues until the end of the system.

ev - 'ry day \_\_\_\_\_ the ones who stay \_\_\_\_\_

*(poco cresc.)*

can find each oth - er in the crowd - ed streets and the

*mp*

*gliss.*

guard - ed parks, \_\_\_\_\_ By the rust - y foun - tains and the

dust - y trees with the bat - tered barks, \_\_\_\_\_ And they

walk to - geth - er past the post - ered walls with the crude re - marks.

And they

*cresc.*

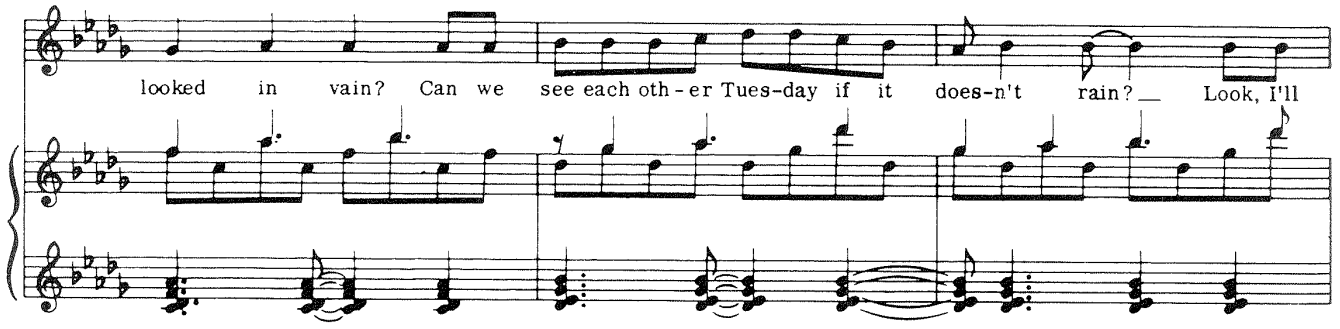
meet at par - ties through the friends of friends who they nev - er know.

*mf*

Will you pick me up \_\_\_ or do I meet you there \_\_\_ or shall we

let it go? Did you get my mes - sage 'cause I

looked in vain? Can we see each oth-er Tues-day if it does-n't rain? — Look, I'll



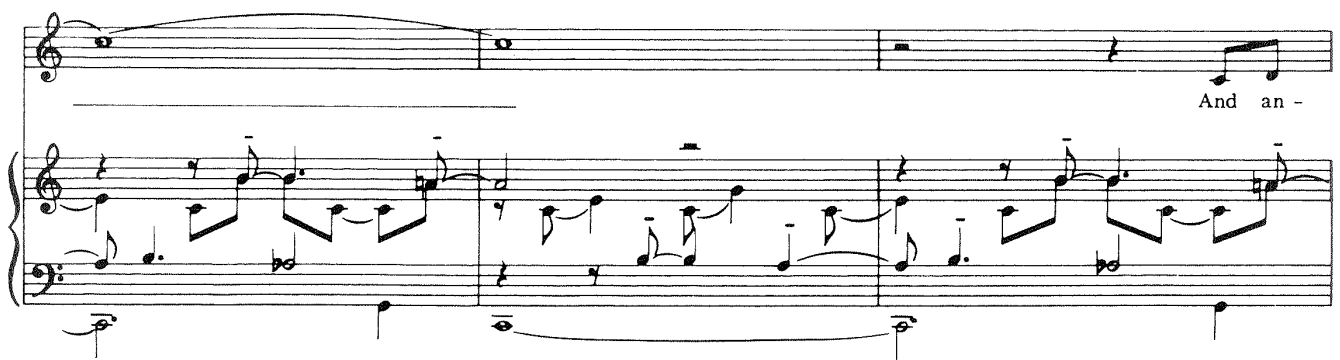
call you in the morn-ing or my ser-vice will ex-plain.

*poco cresc.*

*(dim.)*



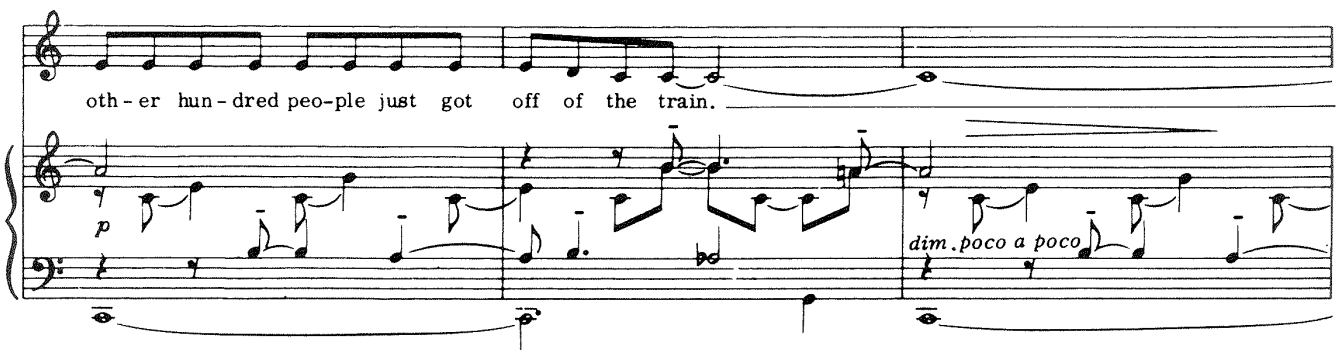
And an -



oth-er hun-dred peo-ple just got off of the train.

*p*

*dim. poco a poco*



*molto rit.*

*pp*



# BEAUTY AND THE BEAST

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Lyrics by HOWARD ASHMAN

Music by ALAN MENKEN

Lyricaly

D(add9)



Dsus



D(add9)



With pedal

Dsus



D(add9)



Dsus



D(add9)



Dsus



D(add9)



A7sus



G/A



A7



D(add9)



D



Em7/A



A7





D(add9)



F#m



Bare - ly e - ven friends,

then some - bod - y

G(add9)



G/A



A7sus



A7



D(add9)



bends

un - ex - pect - ed - ly.

Just a lit - tle

A7sus



G/A



A7



D(add9)



D



Am7



D7



change.

Small, to say the least.

Both a lit - tle

G(add9)



Gmaj7



F#m7



Em7



G/A



A7



scared,

nei - ther one pre - pared,

Beau - ty and the

rall.

D A7sus D(add9)<sup>2fr</sup>

Beast.

*a tempo, tenderly*

A7sus F#m G(add9)

Ev - er just the same. Ev - er a sur -

F#m G(add9) F#m7

prise. Ev - er as be - fore, ev - er just as

Bm Bm7<sup>2fr</sup> C D E

sure as the sun will rise. Tale as old as

*mf*



time, song as old as rhyme, Beau - ty and the

Beast. Tale as old as time, song as old as

*mp* *dim.* *p* *rall.*

rhyme, Beau - ty and the Beast.

*a tempo* *8va* *loco*

*molto rall.* *8va*

*8vb*

# BEFORE THE PARADE PASSES BY

from HELLO, DOLLY!

Music and Lyric by  
JERRY HERMAN

With spirit

*mf*

The piano introduction is in 6/8 time. The right hand features a melodic line with a key signature of one flat (Bb) and a key signature change to two flats (Bb, Eb) in the second measure. The left hand provides a steady bass line with a mix of eighth and quarter notes.

Refrain

Cmaj7

C6

Be - fore The Pa -rade Pass - es By, I'm gon - na  
crowd up a - head, Lis - ten and

*mp - mf*

The first line of the refrain is in 6/8 time. The vocal line starts with a quarter note followed by eighth notes. The piano accompaniment features a steady bass line with chords in the right hand.

Cmaj7

Cdim

Dm7

G7

Dm

go hear and that taste Sat - ur - day's high life; Be - fore The Pa -rade  
Look at that crowd

The second line of the refrain continues the melody. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

Dm7

Dm

Dm(+5)

G7

Pass - es By, I'm gon - na get some life back in - to  
Par - don me if my old spir - it is




The third line of the refrain concludes the phrase. The piano accompaniment features chords in the right hand and a bass line in the left hand.

my show - life. I'm read-y to move out in front,  
 ing. All of those lights o - ver there,


I've had e - nough of just me pass - ing by life; With the  
 Seem to be tell - ing where I'm go - ing; When the

rest of them, With the best of them, I can hold my  
 whis - tles blow And the cym - bals crash. And the spar - klers

head light up the high. For I've got a goal a - gain, I've got a  
 the sky. I'm gon-na raise the roof, I'm gon-na

**Cdim**  **C6**  **D7** 

drive a - gain, I'm gon - na feel my heart com - in' a - live a - gain,  
 car - ry on, Gim - me an old trom - bone, gim - me an old ba - ton,



**Dm**  **G7** 

Be - fore The Pa - rade Pass - es



**1** **C**  **C#dim**  **G7** 

By. 2. Look at the



**2** **C**  **G7**  **C** 

By.



# BEING ALIVE

from COMPANY

Music and Lyrics by  
STEPHEN SONDHEIM

Moderato (♩=112)

ROBERT:

Some - one to hold you too close,  
Some - one to need you too much,  
Some - one to hurt you too  
Some - one to know you too

deep,  
well,  
Some - one to sit in your chair,  
Some - one to pull you up short,  
To ru - in your  
to put you through

sleep, to make you a - ware Of be - ing a - live,  
hell, and give you sup - port Is be - ing a - live,

8vb

\* Add notes in parentheses 2nd time only.

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Be - ing a - live.

2nd time  
*cresc. poco a poco*

3

Detailed description: This system contains the first vocal phrase. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics "Be - ing a - live." are written below the notes. A fermata is placed over the final note. The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the bass and chords in the treble. A dynamic marking of *cresc. poco a poco* is written above the piano part. A bracket with the number "3" is placed over the first three notes of the piano accompaniment.

live, Be - ing a - live.

(*cresc. poco a poco*)

2

3

Detailed description: This system continues the vocal line. The vocal line begins with a fermata over the word "live," followed by the lyrics "Be - ing a - live." with a final fermata. The piano accompaniment continues with the same eighth-note pattern and chords. A dynamic marking of *(cresc. poco a poco)* is written above the piano part. A bracket with the number "3" is placed over the first three notes of the piano accompaniment. A bracket with the number "2" is placed over the first two notes of the piano accompaniment.

Some - one you have to let in,

*sub. p*

Detailed description: This system begins the second vocal phrase. The vocal line starts with a fermata, followed by the lyrics "Some - one you have to let in,". The piano accompaniment continues with the same eighth-note pattern and chords. A dynamic marking of *sub. p* (subito piano) is written above the piano part.

Some - one whose feel - ings you spare, Some - one who, like it or

Detailed description: This system concludes the second vocal phrase. The vocal line continues with the lyrics "Some - one whose feel - ings you spare, Some - one who, like it or". The piano accompaniment continues with the same eighth-note pattern and chords.

not, Will want you to share A lit - tle a lot, is be - ing a -

8vb...

*loco*

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "not, Will want you to share A lit - tle a lot, is be - ing a -". The piano accompaniment consists of a right hand with chords and a left hand with a walking bass line. A "loco" marking is placed above the piano accompaniment in the second measure. An "8vb..." marking is at the bottom of the piano part.

live, Be - ing a - live.

Detailed description: This system contains the next three measures. The vocal line continues with "live, Be - ing a - live." and features a triplet of eighth notes in the second measure. The piano accompaniment continues with a similar rhythmic pattern of chords and bass notes.

Some - one to crowd you with love,

Detailed description: This system contains the next three measures. The vocal line begins with "Some - one to crowd you with love,". The piano accompaniment continues with chords and a bass line.

Some - one to force you to care, Some - one to make you come

Detailed description: This system contains the final three measures. The vocal line continues with "Some - one to force you to care, Some - one to make you come". The piano accompaniment concludes the piece with sustained chords and a final bass line.

through, Who'll al - ways be there, as fright - ened as you of be - ing a -

*loco*

8vb

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains the lyrics "through, Who'll al - ways be there, as fright - ened as you of be - ing a -". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A "loco" marking is present above the piano's right hand in the second measure, and an "8vb" marking is below the piano's left hand in the same measure. The system concludes with a fermata over the final note of the vocal line.

live, Be - ing a -

The second system continues the vocal line with the lyrics "live, Be - ing a -". The piano accompaniment features a complex texture with multiple voices in both hands, including a prominent triplet in the right hand. A fermata is placed over the final note of the vocal line.

live, Be - ing a -

The third system repeats the vocal line with the lyrics "live, Be - ing a -". The piano accompaniment maintains the complex texture from the previous system, with a fermata over the final note of the vocal line.

live, Be - ing a -

*cresc. sempre*

The fourth system repeats the vocal line with the lyrics "live, Be - ing a -". The piano accompaniment includes a "cresc. sempre" (crescendo sempre) marking in the left hand, indicating a continuous increase in volume. A fermata is placed over the final note of the vocal line.

live.

(♩ = 112)

*p*

Some - bod - y hold me too close,      Some - bod - y hurt me too  
 Some - bod - y need me too much,      Some - bod - y know me too

deep,      Some - bod - y sit in my chair      And ru - in my  
 well;      Some - bod - y pull me up      short      And put me through

\* Add notes in parentheses 2nd time only.

sleep and make me a - ware Of be - ing a - live,  
hell and give me sup - port For be - ing a - live,

1

Be - ing a - live.  
Make me a -

2nd time  
*cresc. poco a poco*

1

live, Make me a -

2

live. Make me con -

2

fused, \_\_\_\_\_ Mock me with praise, \_\_\_\_\_

Let me be used, \_\_\_\_\_ Var - y my

days. \_\_\_\_\_ But a - lone \_\_\_\_\_

is a - lone, \_\_\_\_\_ Not a -

live.

*cresc.*

Some - bod - y crowd me with love,

*p.*

Some - bod - y force me to care. Some - bod - y let me come

*p.*

through, I'll al - ways be there as fright - ened as you, To help us sur -

*p.*

vive Be - ing a - live,

Be - ing a - live, Be - ing a -

live.



# BRING HIM HOME

from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL  
and HERBERT KRETZMER

Andante

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. A piano (*p*) dynamic marking is present at the beginning.

L.H. over R.H.

VALJEAN:

The first line of the vocal melody for Valjean is: "God on high, hear my prayer." The piano accompaniment continues with the same eighth-note pattern.

The second line of the vocal melody is: "In my need You have al-ways been there." The piano accompaniment continues with the same eighth-note pattern.

The third line of the vocal melody is: "He is young, he's a - fraid. Let him" The piano accompaniment continues with the same eighth-note pattern. A mezzo-piano (*mp*) dynamic marking is present.

rest hea - ven blessed. Bring him

*poco più mosso* home, bring him home, bring him *rall.*

*più mosso* home. He's like the son I might have known if God had grant-ed me a *mf*

son. The sum-mers die one by one. How soon they fly on and

*rit.* on. And I am old and will be gone. *rall.* Bring him

*dim.* *p*

*a tempo primo* peace, bring him joy. He is

*p* *sim.*

young, he is on-ly a boy. You can

take, you can give. Let him

*poco più mosso*

be, \_\_\_\_\_ let him live. \_\_\_\_\_ If I

The first system consists of a vocal line and piano accompaniment. The vocal line has a long note for 'be,' followed by 'let him live.' and 'If I'. The piano accompaniment features a flowing eighth-note melody in the right hand and a simple bass line in the left hand.

die, \_\_\_\_\_ let me die, \_\_\_\_\_ let him

*rall.*

*dim.*

The second system continues the vocal line with 'die, let me die, let him'. The piano accompaniment continues with a similar texture. A *rall.* marking is placed above the vocal line, and a *dim.* marking is placed below the piano accompaniment.

*a tempo*

live. \_\_\_\_\_ Bring him home, \_\_\_\_\_ bring him

*p*

The third system begins with the tempo marking *a tempo*. The vocal line has 'live. Bring him home, bring him'. The piano accompaniment features a more active eighth-note melody. A *p* (piano) dynamic marking is placed below the piano accompaniment.

*rall. molto*

*a tempo, rall.*

home, \_\_\_\_\_ bring him home. \_\_\_\_\_

*dim.*

*pp dim.*

The fourth system concludes the piece. The vocal line has 'home, bring him home.'. The piano accompaniment features a descending eighth-note scale. A *rall. molto* marking is placed above the vocal line, and an *a tempo, rall.* marking is placed above the piano accompaniment. Dynamic markings *dim.* and *pp dim.* are placed below the piano accompaniment.

# from HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

Handclapping Spiritual Feel

By FRANK LOESSER

**System 1:** Chords: C, G7, C, G7. Lyrics: There is a

**System 2:** Chords: C, G9, C, G7. Lyrics: Broth-er-hood mem-ber-ship Of is Man, free, A be-nev-o-lent Keep a-giv-ing each

**System 3:** Chords: C, A7+5, A7, D7, G7. Lyrics: Broth-er-hood Of you Man, can. A no-ble Oh aren't you

tie that binds all in hu - man hearts and minds in the to one  
 proud to be in that fra - ter - ni - ty, the great big

*C* *C9* *F* *F#dim* *B7*

*mp* *f* *mf*

1  
 Broth - er - hood Of Man. Your life - long

*C* *F/C* *C* *D7* *G7* *Dm7* *G7*

*mp* *mf*

2  
 Broth - er - hood Of Man?

*C* *Am* *Dm7* *G7* *C* *G7*

*mp* *mf*

Man?

*C* *G7* *C* *Cmaj7*

# BRUSH UP YOUR SHAKESPEARE

from KISS ME, KATE

Words and Music by  
COLE PORTER

## Bowery Waltz

Musical notation for the first system of 'Bowery Waltz'. It features a treble and bass clef with a 3/4 time signature. The key signature has one flat (B-flat). The music starts with a piano (*f*) dynamic. Above the staff, there are two guitar chord diagrams: an F major chord and a C7/E chord. The notation includes a melody line with accents and a piano accompaniment with chords and bass notes.

Musical notation for the second system of 'Bowery Waltz'. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "The girls to - day in so - ci - e -". Above the staff, there are two guitar chord diagrams: a C7 chord and an F major chord. The piano accompaniment includes a melody line with accents and a bass line. The dynamic is marked *mp*.

Musical notation for the third system of 'Bowery Waltz'. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "ty Go for clas - si - cal po - et -". Above the staff, there is a guitar chord diagram for a C7/E chord. The piano accompaniment includes a melody line with accents and a bass line.

Musical notation for the fourth system of 'Bowery Waltz'. It includes a vocal line and a piano accompaniment. The vocal line has lyrics: "ry, So, to win their hearts, one must quote with". Above the staff, there are four guitar chord diagrams: a C7 chord, a C7/E chord, a C7 chord, and a C7/E chord. The piano accompaniment includes a melody line with accents and a bass line.

C7 2fr

ease Aes - chy - lus and Eu - ri - pi -

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat). The vocal line starts with a whole note 'ease', followed by a half note 'Aes', a quarter note 'chy', and a quarter note 'lus'. This is followed by a whole rest, then a half note 'and', a quarter note 'Eu', a quarter note 'ri', and a whole note 'pi'. The piano accompaniment consists of chords and single notes in the bass line.

des, One must know Ho - mer and b'lieve me,

The second system continues the vocal line with a whole note 'des,', a half note 'One', a half note 'must', a half note 'know', a half note 'Ho - mer', a half note 'and', a half note 'b'lieve', and a whole note 'me,'. The piano accompaniment continues with chords and bass line notes.

C7/E

bo, Soph - o - cles, al - so Sap - pho -

The third system features a vocal line with a whole note 'bo,', a half note 'Soph', a half note 'o - cles,', a half note 'al - so', a half note 'Sap', and a whole note 'pho -'. The piano accompaniment includes a 7th fret barre in the bass line.

C7 2fr C7/E C7 2fr C7/E

ho, Un - less you know Shel - ley and Keats and

The fourth system features a vocal line with a whole note 'ho,', a half note 'Un - less', a half note 'you', a half note 'know', a half note 'Shel - ley', a half note 'and', a half note 'Keats', and a whole note 'and'. The piano accompaniment continues with chords and bass line notes.



**C** *2fr*

Pope, Dain - ty deb - bies will call you a

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a C chord and a 2-finger barre. The lyrics are "Pope, Dain - ty deb - bies will call you a".

**C/E** **F** **C/E**

dope. But the po - et of them all

This system continues the vocal line and piano accompaniment. The lyrics are "dope. But the po - et of them all". The piano part includes a trill (tr) in the right hand.

**C/G** **C/E** **F** **C/E**




Who will start 'em sim - ply rav - in'

This system continues the vocal line and piano accompaniment. The lyrics are "Who will start 'em sim - ply rav - in'". The piano part includes a triplet (3) in the right hand. A dynamic marking of *sfz* is present at the beginning.

**C/G** **C/E** **F** **C/E**

Is the po - et peo - ple call

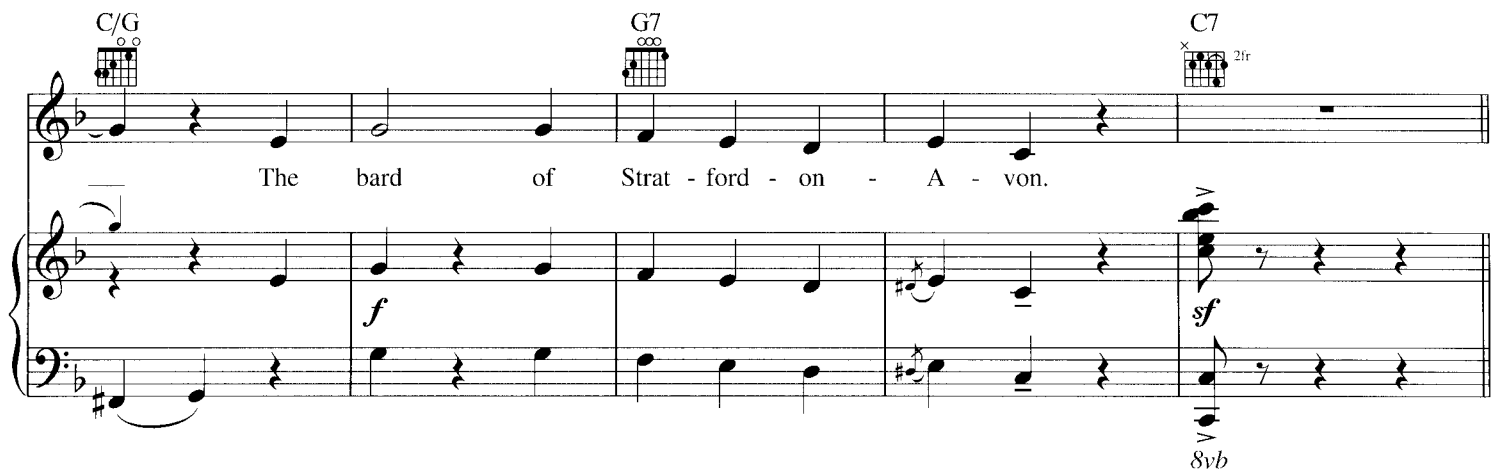
This system continues the vocal line and piano accompaniment. The lyrics are "Is the po - et peo - ple call". The piano part includes a 7-finger run (7) in the right hand. A dynamic marking of *sfz* is present at the beginning.





C/G  G7  C7 

The bard of Strat - ford - on - A - von.

*f* *sf*

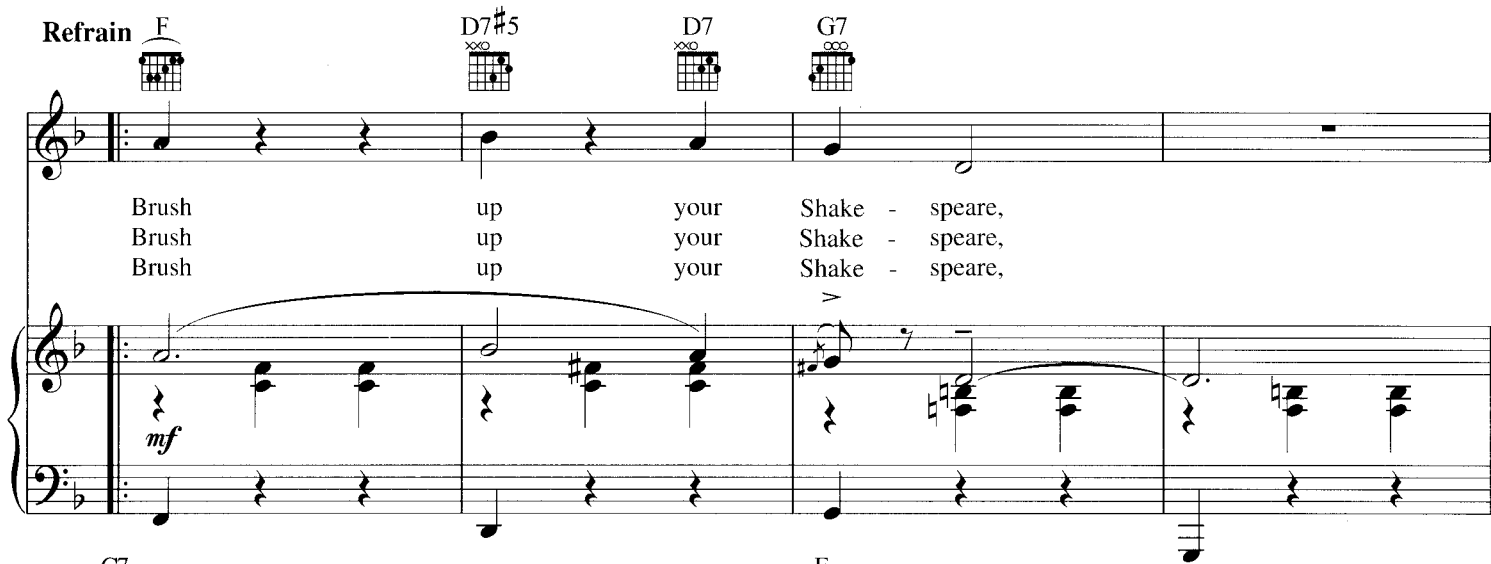
8vb





Refrain F  D7#5  D7  G7 

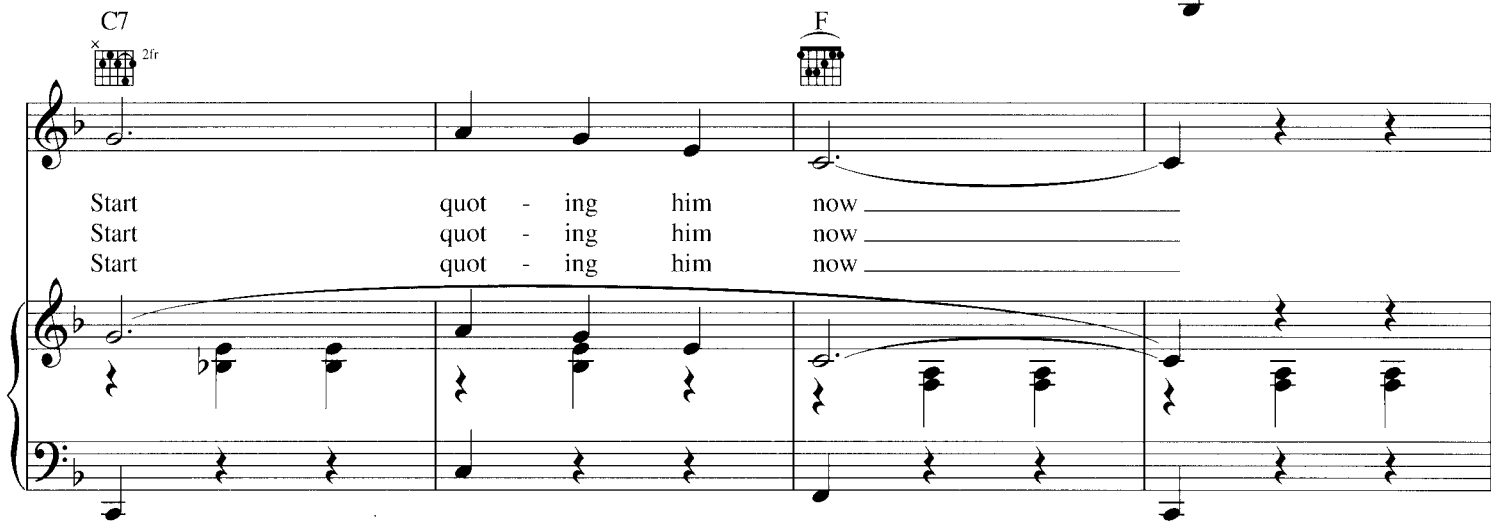
Brush up your Shake - speare,  
 Brush up your Shake - speare,  
 Brush up your Shake - speare,




*mf*



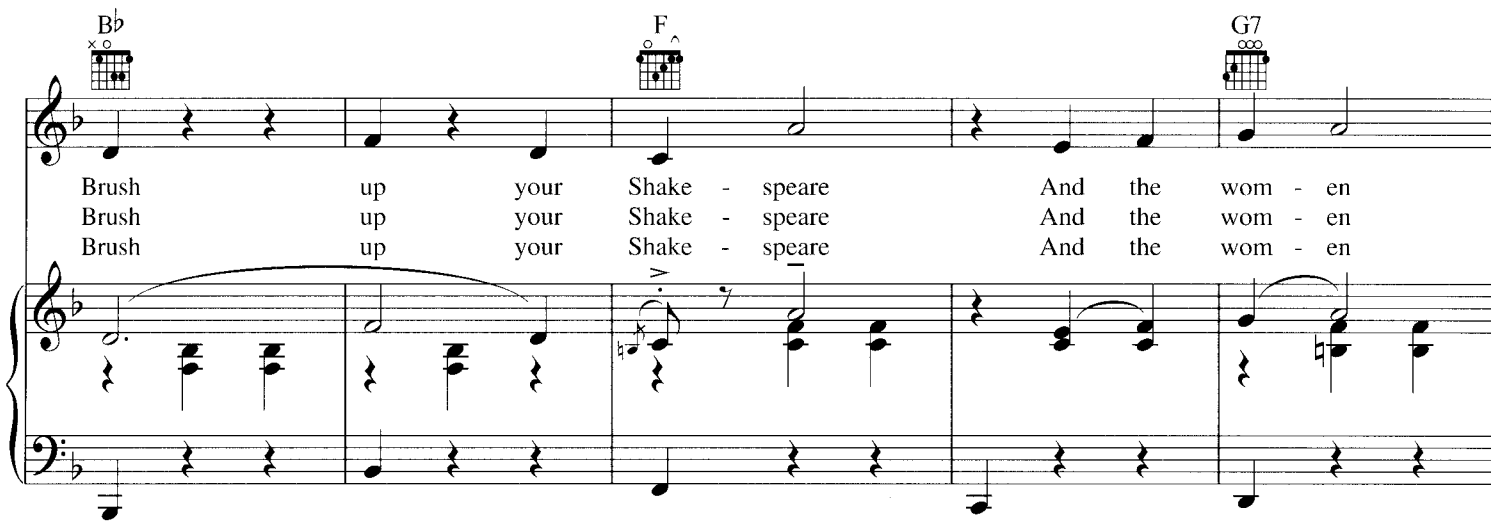
C7  F 

Start quot - ing him now  
 Start quot - ing him now  
 Start quot - ing him now



Bb  F  G7 

Brush up your Shake - speare And the wom - en  
 Brush up your Shake - speare And the wom - en  
 Brush up your Shake - speare And the wom - en



you will wow. Just de - claim a few lines from O -  
 you will wow. If your goil is a Wash - ing - ton  
 you will wow. If you can't be a ham and do

thel - la And they'll think you're a heck - uv - a fel - la,  
 Heights dream, Treat the kid to A Mid - sum - mer Night's Dream,  
 Ham - let They will not give a damn or a damn - let.

If your blonde won't re - spond when you flat - ter 'er Tell her  
 With the wife of the Brit - ish em - bes - si - da Try a  
 Just re - cite an oc - ca - sion - al son - net, and your

what To - ny told Cle - o - pa - ter - er. And if still to be  
 crack out of Troi - lus and Cres - si - da, If she says she won't  
 lap - 'll have Hon - ey up - on it. When your ba - by is

shocked she pre - tends, well, Just re - mind her that All's Well That  
 buy it or tike\* it, Make her \*tike it, what's more, As You  
 plead - ing for plea - sure Let her sam - ple your Mea - sure for

*F/A* *C* *G7/D* *C7/E* *F* *D7#5* *D7* *G7*

Ends Well. Brush up your Shake - speare  
 Like It. Brush up your Shake - speare  
 Mea - sure. Brush up your Shake - speare

*mf* *f* *mf*

*F* *C7* *1, 2* *F* *C7*

And they'll all kow - tow!  
 And they'll all kow - tow!  
 And they'll all kow - tow!

*3* *F* *G9* *C7* *F* *C7* *F*

tow!

\*Cockney for "take"




# CAMELOT







from CAMELOT

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE




**Moderato**

*f*




F/C  C  Gm7 

C7  F  F6  Fmaj7  F6  F 

A law was made a dis - tant moon a - go here \_\_\_\_\_

F6  Fmaj7  F6 

— Ju - ly and Au - gust can - not be too

F  Cdim  C7 

hot; And there's a le - gal

Cdim

C7

lim - it to the snow here \_\_\_\_\_ in

F

F6

Fmaj7

F6

F

F6

Cam - e - lot.

Fmaj7

F6

F

Fmaj7

Bb

Gb

F

The win - ter is for - bid - den till De -

*mf*

Fmaj7

cem - ber \_\_\_\_\_ and ex - its March the

B $\flat$  G $\flat$  F Cdim

sec - ond on the dot. By

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'sec', a quarter note 'ond', a quarter note 'on', and a quarter note 'the'. The piano accompaniment features a steady bass line and chords in the right hand. Chord diagrams are provided for B $\flat$ , G $\flat$ , F, and Cdim.

C7 Cdim C7

or - der sum - mer lin - gers through Sep - tem - ber

This system contains measures 3 and 4. The vocal line continues with 'or - der', 'sum - mer', 'lin - gers', and 'through'. The piano accompaniment maintains the harmonic structure. Chord diagrams are provided for C7, Cdim, and C7.

E7 A

in Cam - e - lot.

*mp*

This system contains measures 5 and 6. The vocal line has a rest in measure 5, followed by 'in' and 'Cam - e - lot.' in measure 6. The piano accompaniment includes a dynamic marking of *mp* in measure 6. Chord diagrams are provided for E7 and A.

A7 D Dmaj7

Cam - e - lot!

This system contains measures 7 and 8. The vocal line has a rest in measure 7, followed by 'Cam - e - lot!' in measure 8. The piano accompaniment continues with the established harmonic pattern. Chord diagrams are provided for A7, D, and Dmaj7.

D6 D Dmaj7 D6 D Em

Cam - e - lot! I know it  
I know it

Dmaj7 Em D Em Dmaj7 Em

sounds a bit bi - zarre,  
gives a per - son pause,

D F

but in Cam - e - lot,  
but in Cam - e - lot,

*mf*

Cdim Gm7 Dm6

Cam - e - lot, that's how con - di - tions  
Cam - e - lot, those are the le - gal



are. laws. The The

C9 Cdim Gm7 Dm6 C C7

*mp*

rain may nev - er fall till af - ter sun down. By  
 snow may nev - er slush up - on the hill - side. By

F F6 Fmaj7 F6 F

eight the morn - ing fog must dis - ap - pear. In  
 nine P. M. the moon - light must ap - pear.

Fmaj7 Bb Gb F Cdim

short, there's sim - ply not a more con - gen - ial spot for

C7 F A7 Dm7 F7

B $\flat$  Cdim Gm B $\flat$ m F B $\flat$  F B $\flat$  F B $\flat$  F

hap - p'ly - ev - er - af - ter - ing than here in

*poco rit.* *a tempo*

C7sus C7 1 F

Cam e lot!

*accel.* *f*

C7sus C9 B $\flat$  A Am C7 2 F C7 F6 C

The lot!

*mf* *f*

B $\flat$  Cdim C7 C7sus F

*rall. e dim.* *p* *f*

# from JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

Music by ANDREW LLOYD WEBBER

Lyrics by TIM RICE

**Expressively**

JOSEPH

Fm E Fm E Fm Cb9

Close ev' - ry door to me,

Fm Cb9 Fm Db Bbm Cb9

hide all the world from me. Bar all the win-dows and shut out the light.

Fm Cb9 Fm Cb9 Fm Db

Do what you want with me, hate me and laugh at me. Dark-en my day-time and  
I do not mat-ter, I'm on - ly one per-son. Des - troy me com - plete-ly and

Bbm6 Cb5 C7 Ab7 Db Eb Ab

tor - ture my night. If my life were im - port-ant I would ask will I live or die. But  
throw me a - way.

Gb7 Fm Db C7 Fm Cb9 Fm

I know the answers lie far from this world. Close ev' - ry door to me, keep those I

cb9 Fm Db Bbm C Ab

love from me. Child - ren of Is - rael are nev - er a - lone. For I know I shall

Db Eb Ab Gb7 Fm Bbm G7 C7 Fm

find, my own peace of mind. For I have been prom - ised a land of my own.

CHORUS

Fm cb9 Fm Cb9 Fm

Close ev' - ry door to me, hide all the world from me. Bar all the

win - dows and shut out the light. la la la la la la la la la la la la

Chords: Db, Bbm, Cb9, Fm, Cb9

la la

Chords: Fm, Cb9, Fm, Db, Bbm

la.

Chords: C7, Ab7, Db, Eb, Ab, Gb7

Just give me a num - ber in - stead of a

Chords: Fm, Db, C7, JOSEPH Fm, Cb9, Fm

Chords: Cb9, Fm, Db, Bbm, C7

name. For - get all a - bout me and let me de - cay.

Chords: F#m, C#7, F#m, C#7, F#m

Close ev' - ry door to me, hide those I love from me. Child - ren of

Chords: D, Bm, C#7, A7, D

Is - rael are nev - er a - lone. For we know we shall find our

Chords: E, A, G7, F#m, D, Bm, C#7, F#m

own peace of mind. For we have been pro - mised a land of our own.

# ELABORATE LIVES

from Walt Disney Theatrical Productions' AIDA

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately, with rubato

Piano introduction in 4/4 time, marked *p*. The key signature has three flats (B-flat major/C minor). The music features a descending eighth-note melody in the right hand and a steady bass line in the left hand. Chord diagrams above the staff indicate Gb5, Ebm, and Cb5(add9).

Vocal entry for RADAMES: "We all lead such e-lab-o-rate lives." The piano accompaniment continues with the descending eighth-note melody. Chord diagrams above the staff indicate Gb/Db (4fr), Db, Gb, Cb/Gb, and Gb.

Vocal entry: "Wild am-bi-tions". The piano accompaniment continues with the descending eighth-note melody. Chord diagrams above the staff indicate Cb, Fb/Cb, Cb, Db, and Gb/Db (4fr).

Vocal entry: "in our sights How an af-fair". The piano accompaniment continues with the descending eighth-note melody. Chord diagrams above the staff indicate Db, Gb, Cb/Gb, and Gb.

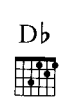


of the heart sur - vives

Abm/Cb

Days a - part and hur - ried nights

**With strict rhythm**



Seems quite un - be - liev - a - ble to me

Ebm

I don't want to live like that Seems quite un - be -



xoxo

liev-a-ble to me I don't want to love like that

Db Eb

I just want our time to be \_\_\_\_\_ Slow - er and

*colla voce*

Ab7 Db Cb(add9) Gb Cb/Gb

gen - tler, wis - er, free

Gb Cb/Gb Gb

We all \_\_\_\_\_ live \_\_\_\_\_ in ex - trav - a - gant times\_



Play-ing games we can't all win



Un - in - tend - ed



e - mo - tion - al crimes Take some out



take oth - ers in


Db  Bb/D 

I'm so tired — of all — we're going through I — don't want to



Ebm  Bb/D 

live like that — I'm so tired of all we're going through —



Cb  Db 

I don't want to love like that I just want to be with you —



Eb  Ab7  Db 

Now and for - ev-er, — peace - ful,



Cb/Gb

Gb

Cb

Fb/Cb

true ——— This may not be the mo-ment

Cb

E

Gb

Cb/Gb

Gb

to tell you face to face But I could wait for -

Ab/Eb

Ab/C 3fr

Db

ev-er ——— for the per - fect time ——— and place

*rall.*

Db7 4fr

Cb/Db 8fr

Gb

Cb/Gb

Gb

Cb

Fb/Cb

**RADAMES:**  
**AIDA:** We all lead such e - lab - o - rate lives ———

Cb Db Gb/Db Db Gb Cb/Gb

We don't know whose words are true

This system contains the first line of music. It features a vocal line with lyrics and a piano accompaniment with guitar chord diagrams above and below. The chords are Cb, Db, Gb/Db, Db, Gb, and Cb/Gb. The piano part includes a bass line with a '4fr' marking and a treble line with a 'p' dynamic marking.

Gb Bb

Strangers, lovers, husbands,

This system contains the second line of music. It features a vocal line with lyrics and a piano accompaniment with guitar chord diagrams above and below. The chords are Gb and Bb. The piano part includes a bass line with a 'p' dynamic marking.

Ebm Abm/Cb Abm/Cb

wives Hard to know who's loving

This system contains the third line of music. It features a vocal line with lyrics and a piano accompaniment with guitar chord diagrams above and below. The chords are Ebm, Abm/Cb, and Abm/Cb. The piano part includes a bass line with a 'p' dynamic marking.

Db Gb/Db Db Bb/D

AIDA:

who Too many choices tear us apart

This system contains the fourth line of music. It features a vocal line with lyrics and a piano accompaniment with guitar chord diagrams above and below. The chords are Db, Gb/Db (with '4fr' marking), Db, and Bb/D (with '3' marking). The piano part includes a bass line with a 'p' dynamic marking and a treble line with a '3' marking.

RADAMES:

I don't want to live like that

Too man-y choic - es

Bb/D

Cb

tear us a - part

I don't want to love like that

Db(add9)

Eb

Ab7

I just want to touch your heart

May this con - fes - sion

*colla voce*

*pp*

*sempre p*

Db5

Cb5(add9)

Gb5/Db

Db5

Gb

RADAMES:

AIDA:

be the start

# EVERYTHING'S COMING UP ROSES

from GYPSY

Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Briskly

Piano introduction in C major, 4/4 time. The music is marked 'Briskly' and 'f' (forte). It consists of a series of chords and arpeggios in the right hand, with a steady bass line in the left hand.

Cdim



Dm7



G7+5



C6



Cm



Vocal line starting with the lyrics: "Things look swell, Things look great, Gon - na". The melody is simple and follows the chord changes.

Things

look

swell,

Things

look

great,

Gon - na

Piano accompaniment for the first vocal line. It features a steady bass line and chords in the right hand, with some grace notes and ornaments.

Dm7



G7



C



B7 + 5(b9)



B7



Em



Vocal line starting with the lyrics: "have the whole world on a plate. Start - ing here,". The melody is simple and follows the chord changes.

have

the whole world

on

a

plate.

Start -

ing

here,

Piano accompaniment for the second vocal line. It features a steady bass line and chords in the right hand, with some grace notes and ornaments.

C7



Fmaj7



C



Vocal line starting with the lyrics: "Start ing now, hon - ey, Ev' - ry - thing's". The melody is simple and follows the chord changes.

Start

ing

now,

hon -

ey,

Ev' -

ry -

thing's

Piano accompaniment for the third vocal line. It features a steady bass line and chords in the right hand, with some grace notes and ornaments.

com - ing up ros es!

**Cdim** **Dm7** **G7+5** **C6** **Cm**

Clear the decks, Clear the tracks, We got

**Dm7** **G7** **C6** **B7 + 5(b9)** **B7** **Em**

noth - ing to do but re - lax, Blow a kiss,

**C7** **Fmaj7** **C** **Em**

Take a bow, hon - ey, Ev' - ry - thing's com - ing



up ros - es! Now's our

3

*mf*

**Cmaj7** **C6** **Dm7** **G9**

in - ning, Stand the world on its ear!

**C** **Am** **B7** **Em**

Set it spin - ning,

**Am7** **D7** **F#** **G7** **Cdim**

That - 'll be just the be - gin - ning! Cur - tain

3

*mf*

20.

up, Light the lights, We got noth - ing to hit

G7 C6 B7 + 5(b9) B7 Em C7

but the heights! We'll be swell, We'll be

Fmaj7 Fm6 Em7 Am7 D9

great! I can tell, Just you wait!

G7 C G7 Am7 Fm C

That luck - y star I talk a - bout is

*Vo* *cresc.*

due! \_\_\_\_\_ Hon - ey, ev' - ry

3

thing's com - ing up ros - es for me and

3

for you! \_\_\_\_\_ Things look

3

*ff* *mf*

you. \_\_\_\_\_

3

*ff*

due!

Hon - ey, ev' - ry

thing's com - ing up ros - es for me and

for you! \_\_\_\_\_ Things look

you. \_\_\_\_\_



# THE GIRL THAT I MARRY

from the Stage Production ANNIE GET YOUR GUN

Words and Music by  
IRVING BERLIN

Moderate Waltz

The musical score is presented in three systems. Each system includes a piano accompaniment (left hand) and a vocal melody (right hand). The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Moderate Waltz' and the dynamics are marked 'mp' (mezzo-piano). Chord diagrams are provided above the piano part for each measure. The lyrics are: 'The girl that I marry will have to be as soft and as'. The score includes a repeat sign at the end of the first vocal phrase.

Chord diagrams shown above the piano part:

- B $\flat$
- B $\flat$ /F
- Bdim7
- F7/C
- F7
- Gm/F
- F7
- E $\flat$ /F
- F7
- B $\flat$ /D
- Cm7/E $\flat$
- F7
- B $\flat$
- B $\flat$ /F
- Cm7
- F7
- F7/C

Lyrics: The girl that I marry will have to be as soft and as

F7 Bb F7

pink as a nurs - er - y. The

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G minor, starting with a quarter note 'pink', followed by quarter notes 'as' and 'a', then a half note 'nurs - er - y.', and finally a quarter note 'The'. Above the first three measures are guitar chord diagrams for F7, Bb, and F7. The piano accompaniment features a treble clef with a half note 'pink' and quarter notes 'as' and 'a', followed by a half note 'nurs - er - y.' and a quarter note 'The'. The bass clef has a half note 'pink' and quarter notes 'as' and 'a', followed by a half note 'nurs - er - y.' and a quarter note 'The'.

F7 Bb

girl I call my own

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a quarter note 'girl', a half note 'I call', and a quarter note 'my own'. Above the first and third measures are guitar chord diagrams for F7 and Bb. The piano accompaniment continues with a treble clef and bass clef, with a long note in the treble clef spanning the last two measures.

C7/E F7/Eb Bb/D Cm/Eb

will wear sat - ins and lac - es and

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a quarter rest, followed by quarter notes 'will', 'wear', 'sat - ins', and 'and', then quarter notes 'lac - es' and 'and'. Above the first four measures are guitar chord diagrams for C7/E, F7/Eb, Bb/D, and Cm/Eb. The piano accompaniment continues with a treble clef and bass clef.

Bb/F F7 Bb Bb/F

smell of col - ogne. Her nails will be pol - ished and

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody has a quarter note 'smell', a quarter note 'of', a quarter note 'col - ogne.', a quarter note 'Her', a quarter note 'nails', a quarter note 'will', a quarter note 'be', a quarter note 'pol - ished', and a quarter note 'and'. Above the first four measures are guitar chord diagrams for Bb/F, F7, Bb, and Bb/F. The piano accompaniment continues with a treble clef and bass clef.

in her hair, she'll wear a gar - den - ia. And

This system contains the first two lines of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "in her hair, she'll wear a gar - den - ia. And". The piano accompaniment (bottom two staves) features a bass clef and a key signature of two flats. Above the first staff, there are four guitar chord diagrams, each with a "3" above it, indicating a triplet. The piano accompaniment consists of chords and single notes in the right hand and a bass line in the left hand.

I'll be there, 'stead of flit - tin' I'll be

This system contains the third and fourth lines of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "I'll be there, 'stead of flit - tin' I'll be". The piano accompaniment (bottom two staves) features a bass clef and a key signature of two flats. Above the first staff, there are two guitar chord diagrams: one labeled "Bb" and another labeled "Bb9". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand.

sit - tin' next to her and she'll

This system contains the fifth and sixth lines of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "sit - tin' next to her and she'll". The piano accompaniment (bottom two staves) features a bass clef and a key signature of two flats. Above the first staff, there is one guitar chord diagram labeled "Eb" with a "3" above it. The piano accompaniment features a long melodic line in the right hand and a bass line in the left hand.

purr like a kit - ten. A

This system contains the seventh and eighth lines of music. The vocal line (top staff) has a treble clef and a key signature of two flats. The lyrics are "purr like a kit - ten. A". The piano accompaniment (bottom two staves) features a bass clef and a key signature of two flats. Above the first staff, there are five guitar chord diagrams labeled "Edim7", "Bb/F", "Fdim", "F7", and "F9". The piano accompaniment includes a long melodic line in the right hand and a bass line in the left hand.

Bb



Bb/F



Bdim



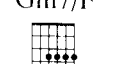
F7/C



F7



Gm7/F



doll I can car - ry, the girl that I

mar - ry must be.

The be.

F7



Eb/F



F7



1 Bb/D



Cm7/Eb



Bb



2 Bb/D



Cm7/Eb



F7



Bb



# from HELLO, DOLLY!

Music and Lyric by  
JERRY HERMAN

## Medium Strut

Chord diagrams: C13 (2fr), C9#5, Cm7 (3fr), F9, Bb, Bdim7

Chord diagrams: Cm7(add11) (3fr), F6, Bb, Gm (3fr)

Hel - lo, Dol - ly, well, hel - lo,

Chord diagrams: Bbmaj7/D (3fr), Dbdim7, Cm7(add11) (3fr)

Dol - ly, it's so nice to have you back where you be - long.

Chord diagrams: F7, Cm (3fr), Cm(maj7) (8fr), Cm7 (3fr), Ab/C (3fr)

You're look - ing swell, Dol - ly, we can tell,



3fr 3fr 3fr 3fr

Dol - ly, you're still glow - in', you're still crow - in', you're still go - in'

F7 Bb Gm 3fr

strong. We feel the room sway - in', for the band's

Fm7 Bb7 Fm7 Bb7 Ebmaj7 Eb6 3fr

play - in' one of your old fav - 'rite songs from 'way back when.

Am7b5/D 4fr D7 Gm 3fr Dm Gm 3fr

So, { take her wrap, fel - las. Find her an emp - ty  
 gol - ly gee, fel - las, find her a va - cant

lap, knee, } fel - las. } fel - las. } Dol - ly 'll nev - er go a - way a -

Chords: Dm, C9, C9#5, Cm7 3fr, F9

gain! Hel - go a - way,

Chords: Bb, Bdim7, Cm7 3fr, F7, Cm7 3fr, F9

Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er

Chords: C13 2fr, C9#5, Cm7 3fr, F9, C9, C9#5

go a - way a - gain!

Chords: Cm7 3fr, F9, Bb, F7, Bb

# HELLO, YOUNG LOVERS

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

**Molto moderato**

8va  
C  
x 0 0 0

G  
0 0 0 0

*mp*

This system shows the beginning of the piece. It features a guitar part with two chords: a C major chord (x 0 0 0) and a G major chord (0 0 0 0). The piano accompaniment is in 4/4 time, starting with a mezzo-piano (*mp*) dynamic. The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

**Slowly**

C  
x 0 0 0

(8va)

When I think of Tom I think a - bout a night When the

*p*

*legato*

This system contains the first line of the vocal melody. The tempo is marked "Slowly". The guitar part has a C major chord (x 0 0 0). The piano accompaniment starts with a piano (*p*) dynamic and includes a *legato* marking. The lyrics are: "When I think of Tom I think a - bout a night When the".

G  
0 0 0 0

C  
x 0 0 0

earth smelled of sum - mer, And the sky was streaked with white, And the soft mist of Eng - land was

This system contains the second line of the vocal melody. The guitar part has a G major chord (0 0 0 0) and a C major chord (x 0 0 0). The piano accompaniment continues with the same accompaniment pattern.

G  
0 0 0 0

sleep - ing on a hill; I re - mem - ber this \_\_\_\_\_ And I al - ways

This system contains the third line of the vocal melody. The guitar part has a G major chord (0 0 0 0). The piano accompaniment continues with the same accompaniment pattern. The lyrics are: "sleep - ing on a hill; I re - mem - ber this \_\_\_\_\_ And I al - ways".

will. There are new lov - ers now on the

*mf* *mp*

D/F# Fdim7

same si - lent hill, Look - ing on the same blue sea. And I

A7/E Eb7b5 D Dm6

know Tom and I are a part of them all, And they're all a part of Tom

A Dm

and me. Hel -

*rit.* *mf a tempo*

G7 C C6 Cmaj7 C6

Gracefully

C(add9) C Cmaj7 C6

lo, young lov - ers, who - ev - er you are, I

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a repeat sign. The piano accompaniment begins with a piano (*p*) dynamic. Chord diagrams for C(add9), C, Cmaj7, and C6 are shown above the vocal staff.

Cmaj7 C6 G7/B Fm/C

hope your trou - bles are few. All my good

Detailed description: This system contains measures 5 through 8. The piano accompaniment continues with the same texture. Chord diagrams for Cmaj7, C6, G7/B, and Fm/C are shown above the vocal staff.

G7/B Eb/Bb G7/B Dm7 Dm7/G G7

wish - es go with you to - night— I've been in love like

Detailed description: This system contains measures 9 through 14. The piano accompaniment features some tremolos in the right hand. Chord diagrams for G7/B, Eb/Bb (6fr), G7/B, Dm7, Dm7/G, and G7 are shown above the vocal staff.

C C(add9) C Cmaj7

you. Be brave, young lov - ers, and fol - low your

Detailed description: This system contains measures 15 through 18. The piano accompaniment includes a mezzo-forte (*mf*) dynamic in the first measure and a piano (*p*) dynamic in the second measure. Chord diagrams for C, C(add9), C, and Cmaj7 are shown above the vocal staff.

star, Be brave and faith - ful and true.

Cling ver - y close to each oth - er to - night— I've been in

love like you. I know how it feels I to have

wings on your heels, And to fly down a street in a trance.

You fly down a street on a chance that you'll meet, And you

meet — not real - ly by chance. Don't

*p*

cry, young lov - ers, What - ev - er you do, Don't cry be -

cause I'm a - lone. All of my mem - 'ries are

Eb/Bb

G7/B

Dm/

G7



hap - py to - night - I've had a love of my

C7

F/A

Fm/Ab



own, I've had a love of my

*mf*

C+/G

C6/G

Dm

Eb/G

G7



own, like yours, I've had a love of my

*cresc. ed allargando*

1 C6

G7

2 C6



own. Hel - own.

*mf a tempo* *p* *f*



# AIN'T DOWN YET

from THE UNSINKABLE MOLLY BROWN

By MEREDITH WILLSON

March tempo

Piano introduction in B-flat major, 2/4 time. The piece starts with a piano (*f*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

**E<sub>b</sub>** **F#dim** **B<sub>b</sub>7** **E<sub>dim</sub>** **B<sub>b</sub>7/F**

I'm goan' to learn to read and write, I'm goan' to

The vocal line is in the upper treble clef. The piano accompaniment is in the grand staff. The lyrics are written below the vocal line. The piano part features chords and a bass line that supports the melody.

**B<sub>b</sub>7** **B<sub>b</sub>7+5** **E<sub>b</sub>** **G7**

see what there is to see, So if you go from

The vocal line continues in the upper treble clef. The piano accompaniment continues in the grand staff. The lyrics are written below the vocal line. The piano part features chords and a bass line that supports the melody.

**C<sub>m</sub>** **E<sub>b</sub>m6/G<sub>b</sub>** **B<sub>b</sub>/F** **F7**

no - where on the road to some - where and you meet an - y - one you'll know it's

The vocal line continues in the upper treble clef. The piano accompaniment continues in the grand staff. The lyrics are written below the vocal line. The piano part features chords and a bass line that supports the melody.

me. You'll see me car - ried shoul - der high,

Bb7/F Bb7 Bb7+5 Eb Eb7

By fa - mous peo - ple I've nev - er met, But till I leave the rear,

Ab B7 Eb/Bb Bb7 Eb

it's from the rear you'll hear, "I Ain't Down Yet."

Edim Bb7/F Edim Bb7/F Edim

Tacet To show \_\_\_\_\_ that you know, \_\_\_\_\_ you got to show you know you

Bb7/F Bb7 2 Eb B7 Eb

know! I'm goan' to Yet."

*sfz*

# from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by ALAIN BOUBLIL,  
 JEAN-MARC NATEL and HERBERT KRETZMER

Andante

**Chords:** Eb, Eb/D, Cm, Eb/G, Ab, Ab/Bb, Eb, Eb/D, Cm, Eb/Bb, Ab, Ab/G, Fm7, Bb, Eb, Eb/D.

**Lyrics:** Fantine: I dreamed a dream in days gone by, when hope was high and life worth liv - ing. I dreamed that love would nev - er

Cm7



Eb/Bb



Ab



Ab/G



die.

I dreamed that God would be for -

Fm7



Bb



Eb



Eb/D



giv - ing.

Then I was young and un - a -

Cm



Eb/Bb



Ab



Ab/G



fraid,

and dreams were made and used and

Fm7



Bb6



Eb



Eb/D



wast - ed.

There was no ran - som to be

paid, no song un - sung, no wine un - tast - ed.

But the ti - gers come at night with their voic - es soft as

*poco più mosso*

thun - der, as they tear your hope a - part,

as they turn your dream to shame.

{ He } slept a sum - mer by my  
 { She }

*rall.* *a tempo*

side.  
 { He } filled my days with end - less won - der.  
 { She }

{ He } took my child-hood in { his } stride,  
 { She } but { he } was gone when au - tumn  
 { her }

came.  
*poco accel. e cresc.*

And still I dreamed {he'd} come to me, {she'd}

*mf* *pìu mosso* 3

that we would live the years to - geth - er. But there are dreams that can - not

Bb Bb/A Gm7 C F F/E

be, and there are storms we can - not weath - er.

Dm7 F/C Bb Bb/A Gm7 C

*cresc.*

I had a dream my life would

F F/E Dm7 F/C

*f* *appassionato* 3

B $\flat$       B $\flat$ /A      Gm7      B $\flat$ /C      C

be so dif - f'rent from this hell I'm

F      F/E      Dm7      F/C

liv - ing, so dif - f'rent now from what it seemed.

*cresc.*      *ff*      *dim.*      *poco rall.*

B $\flat$       C      F      F/E

Now life has killed the dream I dreamed.

*mp*      *p*      *a tempo*

Dm7      F/A      B $\flat$       C9      F

*rall.*



# from the Stage Production ANNIE GET YOUR GUN

Words and Music by  
IRVING BERLIN

Light bounce


The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a consistent bass line of eighth notes: Bb2, Bb3, Bb4, Bb5, Bb6, Bb7, Bb8. The vocal line includes lyrics and guitar chord diagrams above it.

**System 1:** Chords: C13, C6/9, Gm7. Lyrics: (none)

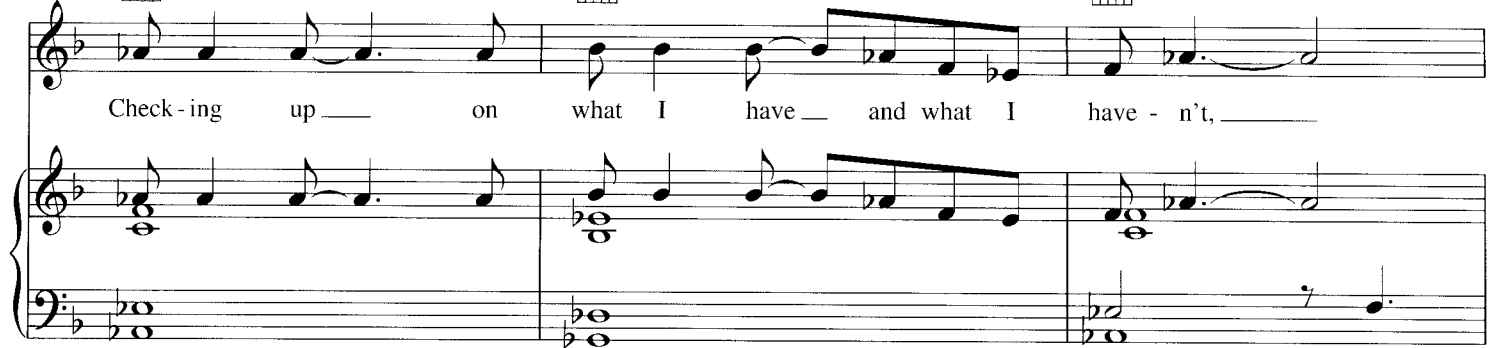
**System 2:** Chords: C13, F6, Eb6. Lyrics: Tak - ing stock \_ of what I have \_ and what I

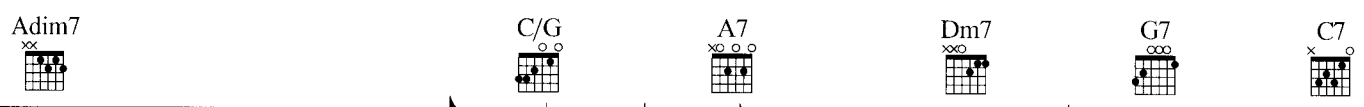
**System 3:** Chords: F6, C13, C9#5, F6, Dm7. Lyrics: have - n't, \_ what do I find? \_ The things I've got will

**System 4:** Chords: G, C7, F6, Bb/F, F6. Lyrics: keep me sat - is - fied. \_

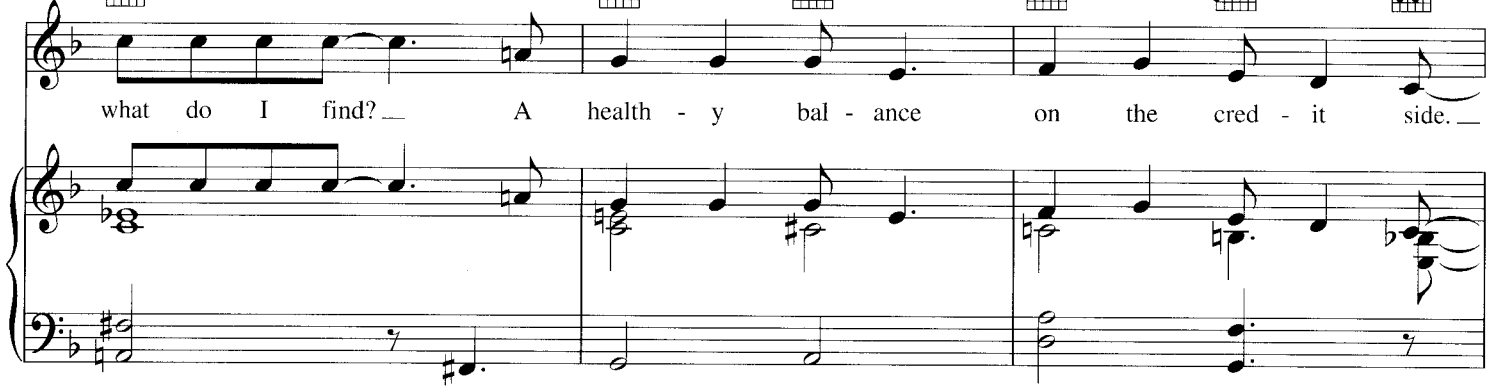


Check - ing up \_\_\_ on what I have \_\_\_ and what I have - n't, \_\_\_





what do I find? \_\_\_ A health - y bal - ance on the cred - it side. \_\_\_



**Moderate jump tempo**



Got no dia - mond,

*poco accel.*





got no pearl, \_\_\_ still I think \_\_\_ I'm a luck - y girl. \_\_\_ I got the



Bb6/9      F/A      Gm7      F6      Bbmaj9      F(add9)/A

sun in the morn - ing and the moon at night.

Gm7      F6      C7b5/Gb      F6      C7b5/Gb      F6

Got no man - sion, got no yacht,

C7b5/Gb      F6      Fmaj7      F7      Bb6/9      F/A

still I'm hap - py with what I've got. — I got the sun in the morn - ing and the

Gm7      F6      Bbmaj9      F(add9)/A      Gm7      F6

moon at night.

5fr 5fr

Sun - shine \_\_\_\_\_ gives me a love - ly day.

D9 4fr G13 3fr C9sus

\_\_\_\_\_ Moon - light \_\_\_\_\_ gives me the Milk -

C9 C7b5/Gb F6

- y Way. \_\_\_\_\_ Got no check - books,

C7b5/Gb F6 C7b5/Gb F6

got no banks, \_\_\_\_\_ still I'd like \_\_\_\_\_ to ex -

Fmaj7 F7 Bb7/9 F/A

press my thanks. — I got the sun in the morn - ing and the

Gm7 F6 Bb7maj9 F(add9)/A

moon at night.

Gm7 F6 F7 Bb6/9 F/A Abdim7 Gm7

— And with the sun in the morn - ing and the moon in the eve - ning, I'm —

C7b9 F6 1 C13 2 Gb7#9 F6/9

all right. —

# I'VE NEVER BEEN IN LOVE BEFORE

from GUYS AND DOLLS

By FRANK LOESSI

Slowly

Piano introduction in B-flat major, 4/4 time. The music starts with a piano (*mp*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Slowly'.

First line of the song. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "I've Nev - er Been In Love Be - fore Now I". The piano accompaniment includes a piano (*mp*) dynamic and a piano (*mf*) dynamic.

Chords: F7, Bb, Gm, Cm7, F7, F7+5, Bbmaj7

Second line of the song. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "all thought at my once heart it's you safe It's you thought for I - ev knew - er the". The piano accompaniment includes a piano (*mp*) dynamic and a piano (*mf*) dynamic.

Chords: Dm7/G, G7, Cm, F7

Third line of the song. The vocal line is in B-flat major, 4/4 time. The piano accompaniment is in B-flat major, 4/4 time. The lyrics are: "more. I've score. But this is". The piano accompaniment includes a piano (*mp*) dynamic and a piano (*mf*) dynamic.

Chords: Bb, Db9, Gb, B9-5, F7, Bb, Bbmaj7, Bb9, Bb7-5, Bb7+5

**Ebmaj7**
**Cm7**
**F7**
**Bbmaj7**
**Ebmaj7**

wine that's all too strange and strong I'm full of fool - ish

**Gm**
**C7**
**A7**
**D**
**A7**
**F7**
**F7-5**

song and out my song must pour So please for -

**Bb**
**Gm**
**Cm7**
**F7**
**F7+5**
**Bbmaj7**
**Dm7/G**
**G7**

give this help - less haze I'm in I've real - ly nev - er

**Cm**
**Cm7**
**F7-9**
**Bb**
**Eb**
**Gbdim**
**Bb**

been in love be - fore.

from MAME

Music and Lyric by  
JERRY HERMAN

Slow (Ad lib)

Abmaj7

Abdim

Where's that boy with the  
Where's that girl with the

Ebmaj7

Fm7

Bb7sus

Bb7-9

Ebmaj7

bu - gle?  
prom - ise?  
The My girl lit - tle love who was al - ways my big ro - mance;  
The My girl who tried to show me what love could be;

Gm9

C7-9

Fmaj7

F6

Gm7

C7sus

C7-9

F6

Where's that boy with the bu - gle? And why did I ev - er buy him those damn long pants?  
Where's that girl with the prom - ise? And why do I feel the some - one to blame is me?

*Sya*

*ped.*

Slowly in tempo

Guitar Tacet

F6

Fmaj7

F7

Am7

Did {he} need a strong-er hand? Did {he} need a light-er touch?  
Did {she} need a strong-er hand? Did {she} need a light-er touch?



Was I soft or was I tough? Did I give e - nough? Did I give too much?

Cm6 D7-9 Gm Gm7 Bbm6

At the mo - ment that {he/she} need - ed me, Did I ev - er turn a -

Am7 Fdim Gm7 G9

way? Would I be there when {he/she} called, If {He/She} Walked In - to My

C7sus C7-9 Fmaj9 C7 Guitar Tacet F6

Life to - day. Were his days a lit - tle dull? Did she mind the lone - ly nights?

Fmaj7 F7 Am7 D7 G9 G9+5

Were his nights a lit - tle wild? Did I o - ver - state my Did she count the emp - ty days? Was I si - lent, was I

plan? cold? Did I stress the man? And for - get the child. Was I quick to scold? Was I slow to praise?

A7-5      D7-9      Gm      Gm7      Bbm6      Am7

And there must have been a mil - lion things, That my heart for - got to say.

Fdim      Gm7      G9      C7sus      C7-9      F

Would I think of one or two, — If {He} {She} Walked In - to My Life — to - day.

Guitar Tacet      Db      Db6      Dbmaj7      Db6      Ebm7

Should I blame the times I pam - pered {him,} {her,} Or blame the times I bossed {him;} {her;}

Ab7      Db      Db6      Dbmaj7      Db6      Gm7

What a shame I nev - er real - ly found the {boy,} {girl,} Be - fore I lost {him,} {her.}



# IF I CAN'T LOVE HER

from Walt Disney's BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN  
Lyrics by TIM RICE

Freely

Piano introduction in 4/4 time, marked *pp*. The right hand features a melody of eighth notes, and the left hand provides a bass line. Chord diagrams for C and Am are shown above the staff.

First vocal line for the Beast. The melody is on a single staff with lyrics: "Beast: And in my twist - ed face \_\_\_\_". The piano accompaniment is on a grand staff. Chord diagrams for F, C/G, G7, and C are shown above the vocal staff.

Second vocal line for the Beast. The melody is on a single staff with lyrics: "there's not the slight - est trace \_\_\_\_ of an - y - thing that e - ven". The piano accompaniment is on a grand staff. Chord diagrams for Am and C/G are shown above the vocal staff.

Third vocal line for the Beast. The melody is on a single staff with lyrics: "hints of kind - ness. And from my tor - tured shape, \_\_\_\_". The piano accompaniment is on a grand staff. Chord diagrams for F, Fmaj7/G, G, and Eb are shown above the vocal staff. The piano part is marked *mp*.

no com - fort, no es - cape. — I see, but deep with - in is

With more motion

ut - ter blind - ness. Hope - less, — as my

*rall.*

dream dies. — As the time flies, — love a

lost il - lu - sion. Help - less, — un - for -

*a tempo*

giv - en. Cold and driv - en to this

Moderately

sad con - clu - sion. No beau - ty could

*rit.* *dim.* *mp tenderly*

move me, no good - ness im - prove me.

No pow - er on Earth, if I can't love



her. No pas - sion could reach me,



no les - son could teach me how I could have

*poco cresc.*



loved her and make her love me too. If I

*dim.*

**Agitated**



can't love her, then who?

*rit.* *mf*

Am Dm/A G Em Am

Long a - go, I should have seen

*sim.*

Am Dm/A G Em Am

all the things I could have been.

*sfz* *sim.*

Bb F/A Bb C/Bb Gm7 3fr

Care - less and un - think - ing, I moved

*sfz* *sim.*

Asus A

on - ward!

*f* *rall.*



ff a tempo

D/A G6/9 D/F#


Em/G F#m/A G/B A/C# D Em7sus


No pain could be


rall. f a tempo


D/F# Gmaj7 G6 D/A G/B A/C# D A/C#


deep - er. No life could be cheap - er.



  
 No point an - y - more, if I can't love




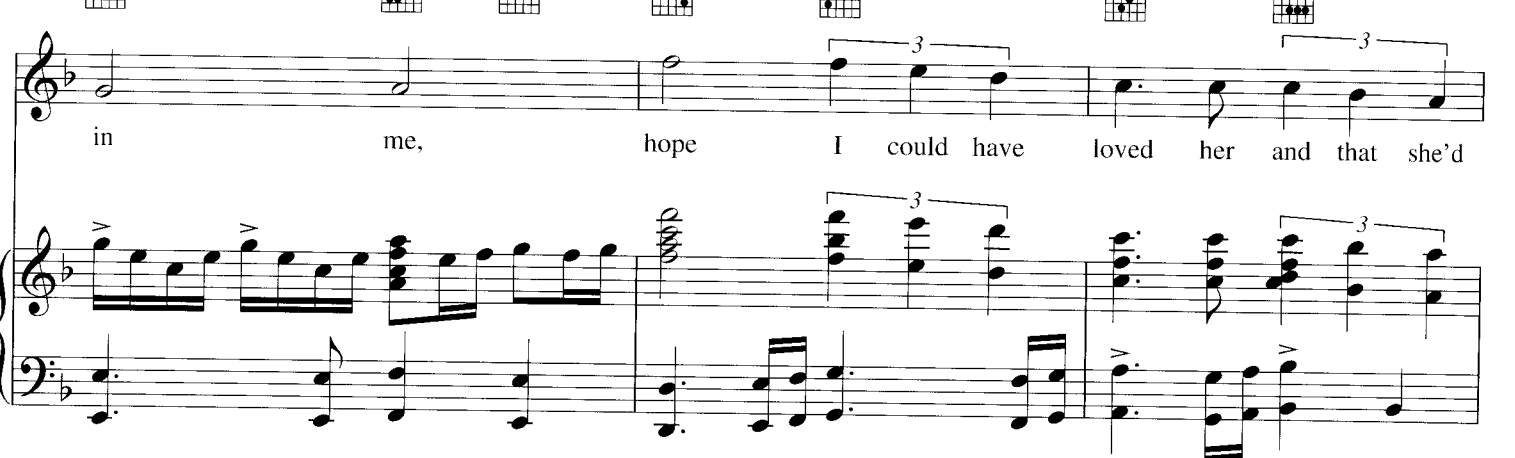

  
 her. No spir - it could

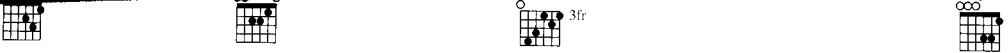



  
 win me. No hope left with -




  
 in me, hope I could have loved her and that she'd





set me free. But it's not to

*mf* moving ahead



be. If I can't love her,



let the world be done with me.

*rall. e cresc.*

*ff* / *a tempo*

*broadening*



# IF I LOVED YOU



from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Allegretto moderato

N.C.



A7  D 

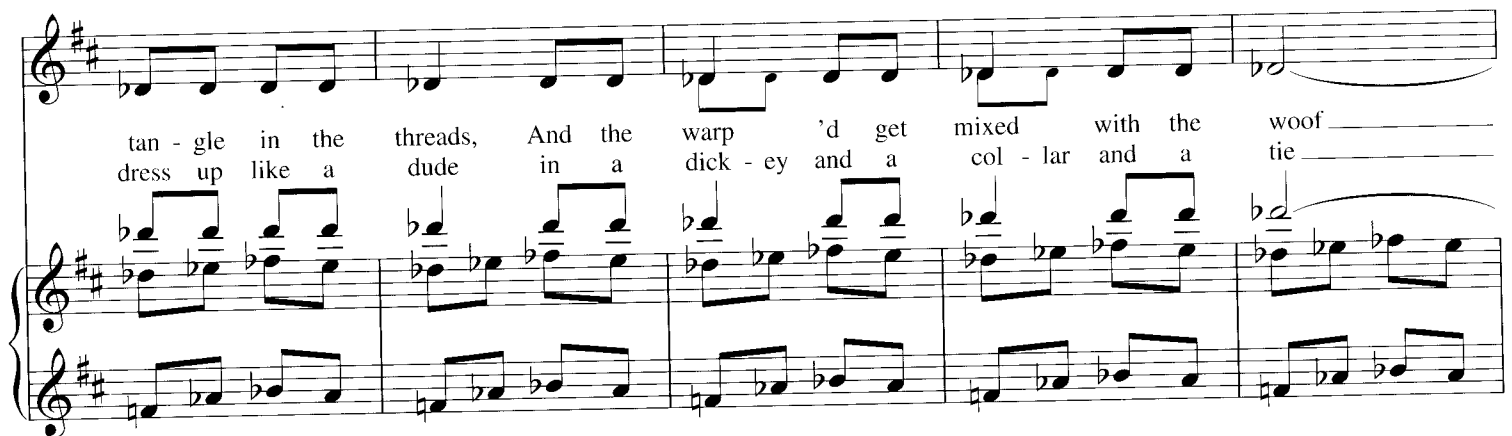
When I worked in the mill, Weav-in' at the loom, I'd gaze ab-sent-  
Kind-a scraw-ny and pale, Pick-in' at my food And love-sick like



mind-ed at the roof And half the time the shut-tle 'd  
an-y oth-er guy I'd throw a-way my sweat-er and



tan-gle in the threads, And the warp 'd get mixed with the woof  
dress up like a dude in a dick-ey and a col-lar and a tie



A

If I loved you! Oh,  
If I loved you! Oh,

D/F#      C(add9)/G      C/G      G7

some - how I can see just ex - ack - ly how I'd be.

*p*      *rit.*

**Refrain** (with great warmth and slowly)

C      Cdim7      C/E      E+

If I loved you, Time and a - gain I would try to say

*mf*

Dm/F      D#dim7      C/E      Em

All I'd want you to know.

*cross hands*

If I loved you, Words — would-n't come — in an

eas - y way, 'Round in cir - cles I'd go.

*cresc.*

Long - in' to tell you, but a - fraid and

*mf espr.*

shy, I'd let my gold - en chanc - es pass me

by!                      Soon                      you'd                      leave                      me,                      off — <sup>3</sup> you would go — <sup>3</sup> in the

E+

Dm/F

D#dim7

C/G

Em

mist of day,                      Nev - er,                      nev - er                      to know

C

Em

Dm/F

C/E

Dm7

Dm7/G

G7

How                      I                      loved                      you,                      If                      I

*mf* *molto espr.*                      *f*                      *rit.*

1 C

Dm7/G

G7

2 C

loved                      you.                      loved                      you.

*a tempo*                      *Ped.*                      *L.H.*                      \*

# (The Quest)

from MAN OF LA MANCHA

Lyric by JOE DARION  
Music by MITCH LEIGH

**Tempo di Bolero**

**Abmaj9**

1. To dream the im - pos - si - ble dream, to  
 (2. To) right the un - right - a - ble wrong, to

**Dbmaj9**

fight the un - beat - a - ble foe, To  
 love pure and chaste from a - far, To

**Cm**

**Cm7**

**Db6**

bear with un - bear - a - ble sor - row, to  
 try when your arms are too wea - ry, to



B♭m Eb7

run \_\_\_\_\_ where the brave dare not go. \_\_\_\_\_ 2. To

The first system of the musical score consists of two staves. The top staff is a vocal line in a key signature of three flats (B♭m) and a common time signature. It contains the lyrics "run \_\_\_\_\_ where the brave dare not go. \_\_\_\_\_ 2. To". The bottom staff is a piano accompaniment, also in three flats, featuring a rhythmic pattern of eighth notes with slurs and triplets. The key signature changes to Eb7 in the second measure.

2 B♭m Eb7 B♭m7

reach \_\_\_\_\_ the un - reach - a - ble star! \_\_\_\_\_ This is my

The second system of the musical score consists of two staves. The top staff is a vocal line in a key signature of three flats (B♭m) and a common time signature. It contains the lyrics "reach \_\_\_\_\_ the un - reach - a - ble star! \_\_\_\_\_ This is my". The bottom staff is a piano accompaniment, also in three flats, featuring a rhythmic pattern of eighth notes with slurs and triplets. The key signature changes to Eb7 in the second measure and B♭m7 in the third measure.

A♭ Fm

quest, \_\_\_\_\_ to fol - low that star, \_\_\_\_\_ No mat - ter how

The third system of the musical score consists of two staves. The top staff is a vocal line in a key signature of three flats (A♭) and a common time signature. It contains the lyrics "quest, \_\_\_\_\_ to fol - low that star, \_\_\_\_\_ No mat - ter how". The bottom staff is a piano accompaniment, also in three flats, featuring a rhythmic pattern of eighth notes with slurs and triplets. The key signature changes to Fm in the second measure.

Cm Db6

hope - less, \_\_\_\_\_ no mat - ter how far; \_\_\_\_\_ To fight for the

The fourth system of the musical score consists of two staves. The top staff is a vocal line in a key signature of three flats (Cm) and a common time signature. It contains the lyrics "hope - less, \_\_\_\_\_ no mat - ter how far; \_\_\_\_\_ To fight for the". The bottom staff is a piano accompaniment, also in three flats, featuring a rhythmic pattern of eighth notes with slurs and triplets. The key signature changes to Db6 in the second measure.

Fm E E+

right \_\_\_\_\_ with - out ques - tion or pause. \_\_\_\_\_ To be will - ing to

Ab/Eb Ab+5/E Fm Gb

march in - to hell for a heav - en - ly cause! \_\_\_\_\_ And I

Bbm Gb

know, \_\_\_\_\_ if I'll on - ly be true \_\_\_\_\_ To this glo - ri - ous

C Db6

quest, \_\_\_\_\_ that my heart \_\_\_\_\_ will lie peace - ful and

calm, \_\_\_\_\_ When I'm laid to my rest, \_\_\_\_\_ And the world \_\_\_\_\_ will be bet-ter for

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major/D-flat minor). The lyrics are: "calm, \_\_\_\_\_ When I'm laid to my rest, \_\_\_\_\_ And the world \_\_\_\_\_ will be bet-ter for". The piano accompaniment consists of a right hand with a steady eighth-note accompaniment and a left hand with a simple bass line. There are triplets in both hands. A dynamic marking of *mf* is present in the right hand.

D♭maj9

this; \_\_\_\_\_ That one man, \_\_\_\_\_ scorned and cov-ered with

The second system continues the vocal line and piano accompaniment. The lyrics are: "this; \_\_\_\_\_ That one man, \_\_\_\_\_ scorned and cov-ered with". The piano accompaniment features triplets and accents in both hands.

Cm

Cm7

D♭6

scars, \_\_\_\_\_ Still strove \_\_\_\_\_ with his last ounce of cour-age, \_\_\_\_\_ To

The third system continues the vocal line and piano accompaniment. The lyrics are: "scars, \_\_\_\_\_ Still strove \_\_\_\_\_ with his last ounce of cour-age, \_\_\_\_\_ To". The piano accompaniment features triplets and accents in both hands.

A♭

rall.

E♭9

B♭m7/E♭

*a tempo*

A♭

reach \_\_\_\_\_ the un-reach-a-ble stars. \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "reach \_\_\_\_\_ the un-reach-a-ble stars. \_\_\_\_\_". The piano accompaniment features triplets and accents in both hands. A dynamic marking of *fz* is present in the right hand. The tempo marking *a tempo* is repeated.

# from HAIRSPRAY

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

'60s rhythm ballad

A F#<sup>+</sup> F#7 B C#m/E E7

A Dm A E

A C#<sup>+</sup>

They say it's a man's world. — Well, that can - not — be de - nied. —  
A king ain't a king with - out the pow'r be - hind the throne. —  
Just like Frank-ie Av - a - lon — has his fav - 'rite — Mouse-ke - teer, —

D B7

But what good's a man's — world with - out a wom - an — by his side? —  
A prince is a pau - per, babe, with - out a chick to — call his own. —  
I dream of a lov - er, babe, to say the things I — long to hear. —

And so I will wait un - til that mo - ment \_\_\_\_\_ you de -  
 So please, dar - ling, choose me. \_\_\_\_\_ I don't wan - na \_\_\_\_\_ rule a -  
 So come clos - er, ba - by, \_\_\_\_\_ oh, and whis - per \_\_\_\_\_ in my

side \_\_\_\_\_ that I'm your man and you're my girl, \_\_\_\_\_ that  
 lone. \_\_\_\_\_ Tell me I'm your king and you're my queen, \_\_\_\_\_ that  
 ear \_\_\_\_\_ that you're my girl and I'm your boy, \_\_\_\_\_ that

*mf*

I'm the sea and you're the pearl. \_\_\_\_\_ It takes two, \_\_\_\_\_ ba - by, \_\_\_\_\_ it \_\_\_\_\_ takes  
 no one else can come be - tween. \_\_\_\_\_ It takes two, \_\_\_\_\_ ba - by, \_\_\_\_\_ it \_\_\_\_\_ takes  
 you're my pride and I'm your joy, \_\_\_\_\_ that

1 Bm/A A E two. \_\_\_\_\_  
 2 Bm/A A A7 two. \_\_\_\_\_

*Pesante*

D7 A7

Lan - ce - lot had Guin - e - vere. Miss - us Claus had old Saint Nick. \_

D7 A7

Ro - me - o had Ju - li - et, \_\_\_\_\_ and Liz, well, she has her Dick. \_ They

D7 A F#m

say it takes two to tan - go, but that tan - go's \_ child's \_ play. \_ So

**D.S. al Coda**

B7 A9/C# Bm7(b5)/D B7/D# E9 F#m7 Gm6 E9/G#

take me to the dance floor, \_ and we'll twist the night a - way. \_

*ff*

CODA

A D A D

I'm the sand and you're the tide. ... I'll be the groom if you'll be my bride. ... It takes

A E E7 C#m/E Bm/A A F#m

two, ba - by, it takes two. It takes

B9 E7

two, ba - by, It takes

A Dm A

two.

# THE JOINT IS JUMPIN'

from AIN'T MISBEHAVIN'

Words by ANDY RAZAF and J.C. JOHNSON  
Music by THOMAS "FATS" WALLER

Tempo di-sturb de neighbors

Piano introduction in B-flat major, 4/4 time. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic.

Bb



Eb



Bb



F7



Bb



F7



They have a new ex - pres - sion a - long old Har - lem way — that

*mf*

The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part features a steady bass line and chords in the right hand.

Bb



Eb



Bb



F7



Bb



tells you when a par - ty is ten times more — than gay. — To

The vocal line continues in the treble clef, and the piano accompaniment remains in the grand staff. The piano part features a steady bass line and chords in the right hand.

D



A7



D



A7



D



A7



D



Bbm



say that things are jump - in' leaves not a sin - gle doubt — that

The vocal line concludes in the treble clef, and the piano accompaniment remains in the grand staff. The piano part features a steady bass line and chords in the right hand.



F C7 F F#dim Gm7 C7 F7

ev - 'ry - thing is in full swing\_ when you hear some - bod - y shout: (Here 'tis)

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7

This joint is jump - in', it's real - ly jump - in'.  
 This joint is jump - in', it's real - ly jump - in'.

Bb Bb7 Eb Edim Bb F7 Bb

Come in cats\_ an' check\_ your hats, I mean\_ this joint\_ is jump - in'.  
 Ev - 'ry Mose\_ is on\_ his toes, I mean\_ the joint\_ is jump - in'.

D A7 D A7 D A7 D C7

The pi - an - o's thump - in', the danc - ers bump - in'.  
 No time for talk - in', it's time\_ for walk - in'. (Yes!)

F C7 F F#dim C7 F7

This here spot is more than hot, in fact the joint is jump - in'.  
 Grab a jug and cut the rug, I mean this joint is jump - in'.

Bb7 Edim Bb7 Eb Bb7 Eb

Check your weap - ons at the door, be sure to pay your quar - ter.  
 Get your pig feet, beer and gin, there's plen - ty in the kitch - en.

C7 F9 C7+5 F7

Burn your leath - er on the floor, grab an - y - bod - y's daugh - ter.  
 Who is that that just came in? Just look at the way he's switch - in'.

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7

The roof is rock - in', the neigh - bor's knock - in'.  
 Don't mind the hour, 'cause I'm in pow - er.

Bb Bb7 Eb Edim 1. Bb F7 Bb F7

We're all bums\_ when the wag-on comes\_ I mean\_ this joint is jump - in'. Let it beat!  
 I got bail\_ if we go to jail\_ I mean\_

2. Bb Eb Bb F+ Bb Bdim Cm7 F9 Bb Bdim

— this joint is jump - in'. This joint is jump - in', It's real-ly jump-

Cm7 F7 Bb Bb7 Eb Ebm Bb Eb

in. We're all bums\_ when the wag-on comes\_ I mean\_ this joint is jump-

Bb F+ Bb Bb7 Eb Ebm Bb Bb+ Gm7 C7 F7 Bb

in'. *Don't give your right name. No, No, No!*

# KIDS!

from BYE BYE BIRDIE

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

Charleston tempo (not too fast)

Piano introduction in C major, 2/4 time, Charleston tempo. The piece begins with a piano (*mf*) dynamic. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a simple bass line. The introduction concludes with a final chord in C major.

Refrain

C C6 Cmaj7 C6

KIDS! I don't know what's wrong with these KIDS to - day!

*f-p*

Chord diagrams for C, C6, Cmaj7, and C6 are provided above the staff. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with a dynamic marking of *f-p*.

C C6 G9 G7

KIDS! 1. 2. Who can un - der - stand an - y - thing they say?  
3. E - ven I don't un - der - stand what they say!

Chord diagrams for C, C6, G9, and G7 are provided above the staff. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

E7 A7

KIDS! They are dis - o - be - di - ent, dis - re - spect - ful oafs!  
KIDS! They are so ri - dic - u - lous and so im - ma - ture!

Chord diagrams for E7 and A7 are provided above the staff. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes.

Nois - y cra - zy slop - py la - zy loaf - ers!  
 I don't see why an - y - bod - y wants 'em!

G7+5 (Tacet) C C6 Cmaj7

1. While we're on the sub-ject: KIDS! You can talk and talk — till your face is blue!  
 2. Why are they so dread-ful? KIDS! They are just im-pos - si - ble to con-troll!  
 3. Why are they so dread-ful? KIDS! What the dev-il's wrong with these KIDS to - day?

C6 C7 F E F6 E F6

KIDS! But they still do just — what they want to do!  
 KIDS! With their aw - ful clothes and their rock and roll!  
 KIDS! Who could guess that they — would turn out that way!

F B7+5 B7 Em7Am7 Em7 C6 Em7 A7+5 A7 F6

Why can't they be like <sup>we</sup><sub>you</sub> were, Per-fect in ev - 'ry way? What's the mat - ter with

D9 G7 1. C C#dim Dm7 G7+5 2. C6

KIDS to - day? day?

# LEANING ON A LAMP POST

from ME AND MY GIRL

By NOEL GAY

Moderately, with a lilting swing (♩ = ♩<sup>3</sup>)

Eb D7 Gm Gb7b5 Bb/F F7 Bb  
 mf  
 Bb Gm Cm7 F7 Bb Bdim F7  
 Lean - ing on a lamp, May - be you think I look a tramp, Or you may  
 Bb Gm7 C7 F7 Bb Dbdim Cm7 F7  
 think I'm hang - ing 'round to steal a car. \_\_\_\_\_ But  
 Bb Gm Cm7 F7 Bb6 Bdim F7  
 no, I'm not a crook, And if you think that's what I look, I'll tell you

Bb Bb/A Gm C7 F Cm7 F7

why I'm here and what my mo - tives are. I'm

Bb Bbmaj7 Bb6 Bb Cm7 F7

lean - ing on a lamp - post at the cor - ner of the street, In case a cer - tain lit - tle la - dy comes

Bb Cm7 F Eb Dm7 Gm7

by. Oh me, Oh my, I

F/C C7 Eb/F F7 Bb Bbmaj7

hope the lit - tle la - dy comes by. I don't know if she'll get a - way, She

Bb6 Bb Cm7 D7 Gm Bb

does - n't al - ways get a - way, But an - y - way I know that she'll try. Oh

Cm7 F Eb Dm7 Gm7 F/C C7

me, Oh my, I hope the lit - tle la - dy comes

F F7 Cm7 F7 F+

by. There's no oth - er girl I could wait for, But

Bb F6 Eb/F D Gm C7

this one I'd break an - y date for, I won't have to ask what she's



late for, She'd nev - er leave me flat, She's not a girl like that, She's

ab - so - lute - ly won - der - ful and mar - ve - lous and beau - ti - ful, And an - y - one can un - der - stand

Bb Bb/A Gm Bb Cm7 D

why I'm lean - ing on a lamp - post at the cor - ner of the street, In case a

Gm Bb7 D+ Eb D7 Gm Gb7-5

cer - tain lit - tle la - dy comes by. I'm by.

Bb/F F7 1 Bb F7 2 Bb

# A LOT OF LIVIN' TO DO

from BYE BYE BIRDIE

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

With a steady growing drive

*pp*

The piano introduction consists of a steady eighth-note accompaniment in the bass clef and a treble clef staff with rests.

Refrain



There are {girls} guys just ripe for some kiss - in' - And I

*p*

The first system of the refrain features a vocal line and piano accompaniment. The piano part includes a *p* dynamic marking.

Cmaj7



mean to kiss me a few! Oh, those

*sempre stacc.*

The second system of the refrain continues the vocal and piano parts. The piano part includes a *sempre stacc.* marking.

Fmaj7



{girls} guys don't know what they're miss - in', - I've

The final system of the refrain concludes the vocal and piano parts.

got A LOT OF LIV - IN' \_\_\_\_\_ TO DO! (And there's  
Six - zilla')



wine }  
steaks) all read - y for tast - in' \_\_\_\_\_ And there's

*mp*

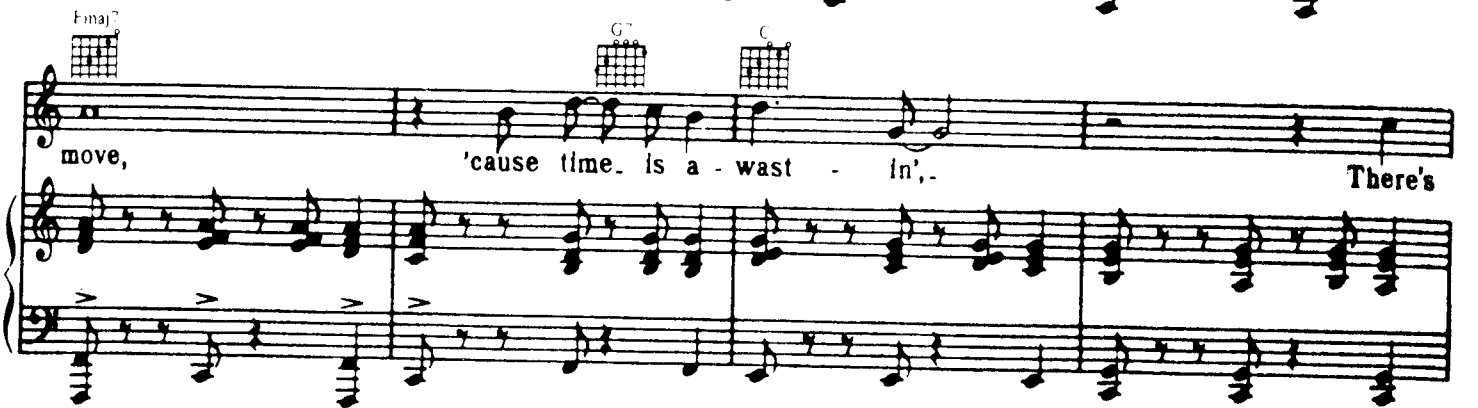


Cad - il - lacs all shin - y and new! Got - ta

3



move, 'cause time is a - wast - in' \_\_\_\_\_ There's



such A LOT OF LIV - IN' \_\_\_\_\_ TO DO!



from BYE BYE BIRDIE

Lyric by LEE ADAMS  
Music by CHARLES STROUSE

With a steady growing drive

*pp*

Refrain

There are {girls} {guys} just ripe for some kiss - in' - And I

*p*

mean to kiss me a few! Oh, those

*sempre stacc.*

{girls} {guys} don't know what they're miss - in' - I've

got A LOT OF LIV - IN' TO DO! (And there's Siz - zilla')

wine } all read - y for tast - in' And there's  
steaks)

Cad - il - lacs all shin - y and new! Got - ta

move, 'cause time is a - wast - in' There's

such A LOT OF LIV - IN' TO DO!

There's mu - sic to play, — plac - es to go! —

The first system of music features a vocal line with lyrics "There's mu - sic to play, — plac - es to go! —". The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a similar eighth-note pattern. Chord diagrams for Eb and Bb are shown above the vocal line.

Peo - ple to see! Ev - 'ry - thing

The second system continues the vocal line with lyrics "Peo - ple to see! Ev - 'ry - thing". The piano accompaniment remains consistent. Chord diagrams for Eb and Bb are shown above the vocal line.

for you and mel Life's a

The third system continues the vocal line with lyrics "for you and mel Life's a". The piano accompaniment remains consistent. Chord diagrams for G and G7 are shown above the vocal line.

ball, if on - ly you know it!

The fourth system continues the vocal line with lyrics "ball, if on - ly you know it!". The piano accompaniment remains consistent. Chord diagrams for Cmaj7 and C6 are shown above the vocal line.

And it's all just walt - in' for

The fifth system concludes the vocal line with lyrics "And it's all just walt - in' for". The piano accompaniment remains consistent. Chord diagrams for Cmaj7 and C7 are shown above the vocal line.

you! You're a - live,

The first system of music features a vocal line with the lyrics "you! You're a - live,". The piano accompaniment consists of a treble and bass clef with chords and melodic lines. A guitar chord diagram for G is shown above the first measure.

so come on and show it! There's

The second system continues the vocal line with "so come on and show it! There's". The piano accompaniment includes a treble clef with a triplet of eighth notes and a bass clef. A guitar chord diagram for G is shown above the first measure.

such A LOT OF LIV-IN' TO DO! There are

The third system has the vocal line "such A LOT OF LIV-IN' TO DO! There are". The piano accompaniment features a treble clef with a melodic line and a bass clef. A guitar chord diagram for Dm7 is shown above the first measure. The instruction "ff subito p" is written in the piano part.

LIV-IN', Such A LOT OF LIV-IN' What A

The fourth system contains the vocal line "LIV-IN', Such A LOT OF LIV-IN' What A". The piano accompaniment includes a treble clef with a melodic line and a bass clef. Guitar chord diagrams for G7, Dm7, and G7 are shown above the first, second, and third measures respectively.

LOT OF LIV - IN' TO DO!

The fifth system has the vocal line "LOT OF LIV - IN' TO DO!". The piano accompaniment features a treble clef with a melodic line and a bass clef. Guitar chord diagrams for G7-9 and C6 are shown above the first and second measures respectively. The instruction "ff" is written in the piano part.

# LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lento

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

**C**  
x 0 0 0

**G7sus**  
0 0 0

I have wished be - fore. I will wish no

*mp*

Moderato espressivo  
Refrain

**G7**  
0 0 0

**Cmaj7**  
0 0 0

**F6**  
0 0 0

more. Love, look a - way! Love, look a - way from

*p*

**C(add9)**  
x 0 0 0

**C**  
x 0 0 0

**Bdim**  
x x 0 0

**E7b9**  
0 0 x

**Am**  
x 0 0

**F6**  
x 0 0

**Dm7**  
x 0 0

me. Fly, when you pass my door, Fly and get lost at



sea. Call it a day. Love, let us say we're

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'sea. Call it a day. Love, let us say we're'. The bottom two lines are the piano accompaniment. Above the vocal line, there are three guitar chord diagrams: F0, F0, and F0.

through. No good are you for me, No good am I for

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'through. No good are you for me, No good am I for'. The bottom two lines are the piano accompaniment. Above the vocal line, there are seven guitar chord diagrams: C(add9), C, Bdim7, E7b9, Am, F6, and G7sus.

you. Want - ing you so, I try too much.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'you. Want - ing you so, I try too much.'. The bottom two lines are the piano accompaniment. Above the vocal line, there are six guitar chord diagrams: C, F6, F6/E, Dm7, G7, and C. The piano part includes a dynamic marking of *mf* and the instruction *espressivo*.

After you go, I cry too much.

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'After you go, I cry too much.'. The bottom two lines are the piano accompaniment. Above the vocal line, there are five guitar chord diagrams: F6, F6/E, Dm7, G7, and Cmaj7. The piano part includes a dynamic marking of *mf*.

Love, look a - way.

*p*

Lone - ly though I may be, Leave me and set me

*cresc.*

free, Look a - way, look a - way, look a - way from

*f molto espr.*

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

*mp* *rall.* *mp* *p*

Ped. \*

# LUCK BE A LADY

from GUYS AND DOLLS

By FRANK LOESSE

Moderately

G7+5

C

G7+5

C9

They call you La - dy Luck but there is room for doubt At

F6

F#dim

C

F9

G7+5

C

times you have a ver - y un - la - dy like way of run - ning out. You're on a date with me the

G7+5

C9

F6

F#dim

C

F9

B9

pick - ings have been lush And yet be - fore this eve - ning is ov - er you might give me the brush. You

E

C7

E

A<sup>b</sup>

C

Dm7

G7

might for - get your man - ners, you might re - fuse to stay, And so the best that I can do is

pray.

C Db7 C Db7

Luck Be A La - dy to - night

C Db7 C Db7

Luck Be A La - dy to - night

C Db7 C Db7 C

Luck. if you've ev - er been a la - dy to be - gin with Luck Be A

La - dy to - night.

Chord diagrams:  $\text{Db}7$ ,  $\text{C}$ ,  $\text{Db}7$ ,  $\text{C}$ ,  $\text{Ab}7$

Luck, let a gen - tle - man see

Chord diagrams:  $\text{Db}$ ,  $\text{D}7$ ,  $\text{Db}$ ,  $\text{D}7$

How nice a dame you can be

Chord diagrams:  $\text{Db}$ ,  $\text{D}7$ ,  $\text{Db}$ ,  $\text{D}7$

I know the say you've treat - ed oth - er guys you've been with Luck Be A

Chord diagrams:  $\text{Db}$ ,  $\text{D}7$ ,  $\text{Db}$ ,  $\text{D}7$ ,  $\text{Db}$

La - dy with me.

D A7-9 D

la - dy does - n't leave her es - cort It is - n't

Am6 Bm7 E7 E7-9

fair It is - n't nice!

Am B7-9

la - dy does - n't wan - der all ov - er the room and

Em B7 G9 Dm7 G7

blow on some oth - er guy's dice. So.

let's keep the par - ty po - lite

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The lyrics are "let's keep the par - ty po - lite". The piano part includes a bass line with chords and a treble line with chords. Chord diagrams for C and Db7 are provided below the bass line.

Never get out of my sight

Stick with me

The second system continues the vocal line with the lyrics "Never get out of my sight" and "Stick with me". The piano accompaniment continues with similar chordal accompaniment. Chord diagrams for Db7 and C are provided below the bass line.

ba - by I'm the fel - low you came in with,

Luck Be A La - dy,

The third system features the lyrics "ba - by I'm the fel - low you came in with," and "Luck Be A La - dy,". The piano accompaniment continues with chordal accompaniment. Chord diagrams for C and Db7 are provided below the bass line.

Luck Be A La - dy,

Luck Be A La - dy to - night.

The fourth system features the lyrics "Luck Be A La - dy," and "Luck Be A La - dy to - night." The piano accompaniment continues with chordal accompaniment. Chord diagrams for Db7 and C are provided below the bass line.

The fifth system shows the continuation of the piano accompaniment. It includes a final chord in the bass line and a dynamic marking of *ff* (fortissimo) in the piano part. The system concludes with a double bar line.

# MAKE SOMEONE HAPPY

from DO RE MI

Words by BETTY COMDEN  
and ADOLPH GREEN  
Music by JULE STYNE

Moderately

mf mp

The piano introduction consists of two staves. The right hand starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The left hand plays a bass line of G2, Bb2, D3, and F3. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

Eb

Eb+

Eb6

Eb

Eb+



Make

some-one hap - py,

Make just one

Eb6

Bbm7



some - one hap - py,

Make just one heart the heart you

Eb7

Ab

Ab+

Ab6

Eb6



sing

to.

One smile that cheers you,



One face that lights when it nears you, One {man girl} you're

Gm7



Fm7



Bb7-9



Eb



Eb+



ev' - ry - thing to. Fame,

Eb6



Eb



Eb+



Eb6



Bbm7



if you win it, Comes and goes in a min - ute. Where's the real

Eb7



Ab



Ab+



stuff in life to cling to? Love

A♭6



A♭m6



B♭7-9



Musical staff with treble clef and key signature of two flats. Lyrics: is the an - swer, Some - one to love is the an - swer.

is the an - swer, Some - one to love is the an - swer.

Musical staff with grand staff (treble and bass clefs). Includes piano accompaniment for the first system.

E♭



E♭6



E♭maj7



Cm7



Gm7



C9



Musical staff with treble clef. Lyrics: Once you've found {him, her,} Build your world a - round {him, her,}

Once you've found {him, her,} Build your world a - round {him, her,}

Musical staff with grand staff. Includes piano accompaniment for the second system.

Fm7



B♭7



E♭



Gm7



C7-9



Musical staff with treble clef. Lyrics: Make \_\_\_\_\_ some - one hap - py, Make just one \_\_\_\_\_ some - one hap - py

Make \_\_\_\_\_ some - one hap - py, Make just one \_\_\_\_\_ some - one hap - py

Musical staff with grand staff. Includes piano accompaniment for the third system.

Fm7



B♭7-5



Fm7



B♭7



E♭



Musical staff with treble clef. Lyrics: And you \_\_\_\_\_ will be hap - py too. \_\_\_\_\_

And you \_\_\_\_\_ will be hap - py too. \_\_\_\_\_

Musical staff with grand staff. Includes piano accompaniment for the fourth system, ending with a fermata and 'rall. e dim' marking.

mf

rall. e dim

# MAME

from MAME

Music and Lyric by  
JERRY HERMAN

With a lilt

*mf*

**C** **C6** **Cmaj7** **C#dim** **Dm7** **G7**

You coax the blues right out\_ of the horn,  
You've brought the cake - walk back\_ in-to style, Mame, \_\_\_\_\_  
Mame, \_\_\_\_\_

*mp - mf*

**Dm** **Dm(+7)** **Dm7** **G7** **Cmaj7** **C6** **Cmaj7**

You charm the husk right off\_ of the corn,  
You make the weep - in' wil - lowtree smile, Mame, \_\_\_\_\_  
Mame, \_\_\_\_\_

**Am** **Am(+7)** **Am7** **Am6** **Em**

You've got the ban - joes strum - min' and plunk - in' out a tune to beat the  
Your skin is Dix - ie sat - in, there's reb - el in your man - ner and your

A9

Dm

Dm(+7)

Dm7

G7

G9+5

band, speech, The You whole may plan be - ta - tion's hum - min' since Man - hat - tan, but

C

C#dim

Dm7

G7

C

C6

you brought Dix - ie back to Dix - ie - land. You make the  
Geor - gia nev - er had a sweet - er peach. You make the our

Cmaj7

C#dim

Dm7

G7

Dm

Dm(+7)

cot - ton eas - y to pick, Mame, — You give my  
black - eyed peas and our grits, Mame, — Seem like the

Dm7

G7

E7

Dm6

E7

Am

Am(+7)

old mint ju - lep a kick, Mame, — You make the  
bill of fare at the Ritz, Mame, — You came, you

Am7      Adim      Em      A9

old saw, mag - no - lia tree      blos - som at the men - tion of your name,  
 you con - quered and      ab - so - lute - ly noth - ing is the same.

Dm      Dm(+7)      Dm7      G7      Em      Em(+7)      Em7

You've made us feel a - live a - gain,      You've giv - en  
 Your spe - cial fas - ci - na - tion 'll      Prove to be

A9      D7      Dm7      G7      G7-9

us in the drive a - gain,      To make the South re - vive a - gain,  
 in - spi - ra - tion - al,      We think you're just sen - sa - tion - al,

C      Cdim      Dm7      G7      C

Mame.      Mame.

# MAYBE THIS TIME

from the Musical CABARET

Words by FRED EBB  
Music by JOHN KANDER

Slowly

G G# G6 G+

mp

May-be this time \_ I'll be luck-y. \_ May-be this time\_ he'll stay.

G G# G6 G9

May - be this time, \_ For the first time, \_ love won't hur - ry a -

C C+ Am/C

C#dim D7 E+

way. He will hold me fast.

A9 D7 G9 C Cm

I'll be home at last. Not a los - er an - y - more, like the

G E9 A7 D9 G G+

last time and the time be - fore. Ev - 'ry - bod - y loves a win - ner

G6 G9 C C+

so no - bod - y loved me. La - dy Peace - ful. La - dy Hap - py.

Am7 C#dim D7

That's what I long to be. All the odds are in my fa - vor

Em A9 G/D

Some-thing's bound \_ to be - gin. It's \_ got to hap-pen, \_

G+ Am9 G Eb7

hap-pen some - time \_ May-be this time I'll win.

Ab Ab+ Ab13

Ev - 'ry - bod - y \_ loves a win - ner \_ so no - bod - y loved

Ab9 Ab7 Db Db+

me. La - dy Peace - ful, \_ La - dy Hap - py. \_



Db6

Ddim

Eb7

That's what I long to be.

All the odds are

in my fa - vor.

Some-thing's bound to be - gin.

It's got to hap - pen,

hap - pen some - time.

May - be this time.

May - be this time I'll win.

*rit.*

*cresc.*

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MCA

# MEMORY

from CATS

Music by ANDREW LLOYD WEBBER  
Text by TREVOR NUNN after T.S. ELIOT

Freely

mp

The piano introduction is in 12/8 time, marked *mp*. It features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand.

Bb

A guitar chord diagram for Bb major, showing the fretting on the 2nd fret of the 1st, 3rd, and 4th strings, and the 3rd fret of the 5th and 6th strings.

Gm

A guitar chord diagram for G minor, showing the fretting on the 3rd fret of the 2nd, 3rd, and 4th strings, and the 3rd fret of the 5th and 6th strings.

GRIZABELLA:

Mid - night. \_\_\_\_\_ Not a sound from the pave - ment. \_\_\_\_\_ Has the moon lost her  
Mem - ory \_\_\_\_\_ all a - lone in the moon - light \_\_\_\_\_ I can smile at the

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, mirroring the piano introduction.

Eb

A guitar chord diagram for Eb major, showing the fretting on the 1st fret of the 1st, 3rd, and 4th strings, and the 3rd fret of the 5th and 6th strings.

Dm

A guitar chord diagram for D minor, showing the fretting on the 2nd fret of the 2nd, 3rd, and 4th strings, and the 2nd fret of the 5th and 6th strings.

mem - ory? \_\_\_\_\_ She is smil - ing a - lone. \_\_\_\_\_ In the  
old days, \_\_\_\_\_ I was beau - ti - ful then. \_\_\_\_\_ I re -

The piano accompaniment for the second vocal line continues with a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand. The piece concludes with a final chord in the right hand.

lamp - light the with - ered leaves col - lect at my feet and the  
mem - ber the time I knew what hap - pi - ness was, let the

1

wind be - gins to moan.

2

mem - ory live a - gain.

Ev - 'ry street lamp seems to beat a

fa - tal - is - tic warn - ing.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line consists of quarter notes: fa, tal, is, tic, warn, ing. The piano accompaniment includes a bass line with quarter notes and a treble line with chords and some melodic fragments.

Some - one mut - ters — and a street lamp gut - ters — and

The second system continues the piece. The vocal line has quarter notes: Some, one, mut, ters, and, a, street, lamp, gut, ters, and. The piano accompaniment features a more active bass line with eighth notes and a treble line with chords and melodic lines.

soon it will be morn - ing.

*poco rit.*

The third system concludes with the vocal line: soon, it, will, be, morn, ing. The piano accompaniment has a steady bass line. The tempo marking *poco rit.* (poco ritardando) is placed in the lower right of the system.

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

*a tempo*

The fourth system begins with the vocal line: Day, light, I, must, wait, for, the, sun, rise, I, must, think, of, a. The piano accompaniment has a rhythmic bass line with eighth notes. The tempo marking *a tempo* (return to tempo) is placed in the lower left of the system.

new life \_\_\_\_\_ and I must-n't give in. \_\_\_\_\_ When the

10/8

dawn comes to - night will be a mem - o - ry too \_\_\_\_\_ and a

10/8

new day \_\_\_\_\_ will be - gin.

12/8

12/8

Burnt out ends of smo - ky days, — the stale cold smell — of

morn - ing. The street lamp dies, an - oth - er

night is o - ver, an - oth - er day is

dawn - ing. Touch me. It's so eas - y to

*poco rit.* *a tempo*

leave me all a - lone with the mem - ory of my days in the

*rall.*

sun. \_\_\_\_\_ If you touch me you'll un - der - stand what

*a tempo*

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

*rall.*

gun.

*a tempo - slightly slower*



# MY HEART STOOD STILL

from A CONNECTICUT YANKEE

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

**Chords:** F/A, G#dim7, Gm7, C7, F/A, G#dim7, Gm7, C7, F, Eb, F, Eb, Db, Gm7, C7, F.

**Lyrics:**

Martin: I laughed at my sweet hearts days  
 Sandy: Through all my school days

I met at schools;  
 I hat - ed boys;

All in - dis - creet hearts  
 Those Ap - ril - Fool - days

Seemed ro - man - tic fools. A house in  
 Brought me love - less joys. I read my

**Performance Notes:** *mf*, *rit.*, *p a tempo*

Ice - land Was my heart's do - main. I  
 Pla - to, Love, I thought a sin; But

saw your eyes; Now cas - tles rise in Spain!  
 since your kiss, I'm read - ing Mis - sus Glyn!

I took one look at you,

That's all I meant to do; And then my

heart stood still! My feet could

step and walk, My lips could move and talk,

And yet my heart stood still! Though not a

sin - gle word was spok - en, I could tell you knew, That un - felt

clasp of hands \_\_\_\_\_ Told me so well you knew. \_\_\_\_\_

*rall.*

I nev - er lived at all Un - til the

*a tempo*

thrill of that mo - ment when My heart stood

1 still. 2 still. \_\_\_\_\_

# OKLAHOMA

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately

C7 F G7 C F G7

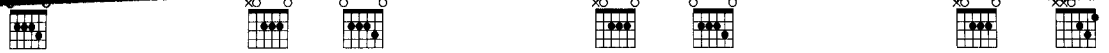
Brand new state! Brand new

C F G7 F

state, gon - na treat you great! Gon - na give you

Em7(add4) A

bar - ley, car - rots and per - ta - ters, pas - tures fer the



cat - tle, spin - ach and ter - may - ters! Flow - ers on the

prai - rie where the June bugs zoom, plen' - y of



air and plen' - y of room, plen' - y of



room to swing a rope! \_\_\_\_\_ Plen' - y of



heart and plen' - y of hope.

Guitar chords: Gdim, Dm7, C, Am

O

Guitar chords: G7, C

k - la - hom - a where the wind comes

Guitar chords: F, C

sweep - in' down the plain, and the wav - in'

Guitar chords: Gdim, G7sus, G7, C9

wheat can sure smell sweet when the wind comes

The first system of music features a vocal line with lyrics "wheat can sure smell sweet when the wind comes" and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. Above the vocal line, four guitar chord diagrams are provided: C major, G7, C major, and G7.

right be - hind the rain. O -

The second system continues the vocal line with lyrics "right be - hind the rain. O -". The piano accompaniment continues with similar harmonic support. Above the vocal line, four guitar chord diagrams are provided: A7, D7, G7, and C major.

- k - la - hom - a ev - 'ry night my

The third system continues the vocal line with lyrics "- k - la - hom - a ev - 'ry night my". The piano accompaniment continues. Above the vocal line, three guitar chord diagrams are provided: F major, C major, and G7.

hon - ey lamb and I, sit a - lone and

The fourth system concludes the vocal line with lyrics "hon - ey lamb and I, sit a - lone and". The piano accompaniment continues. Above the vocal line, four guitar chord diagrams are provided: Gdim, G7sus, G7, and C9.



talk and watch a hawk mak - in' laz - y

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving bass lines. Above the system, three guitar chord diagrams are shown: G7, C, and F.

cir - cles in the sky. We know we be -

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'sky.' and then continues with 'We know we be -'. The piano accompaniment features chords and moving bass lines. Above the system, three guitar chord diagrams are shown: G7, C, and F.

long to the land and the land we be -

The third system continues the vocal line and piano accompaniment. The vocal line has a long note for 'land' and then continues with 'and the land we be -'. The piano accompaniment features chords and moving bass lines. Above the system, two guitar chord diagrams are shown: C and G.

long to is grand! And when we say

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note for 'grand!' and then continues with 'And when we say'. The piano accompaniment features chords and moving bass lines. Above the system, five guitar chord diagrams are shown: D7, G9, Em, G7, and C. The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) in the final measure.



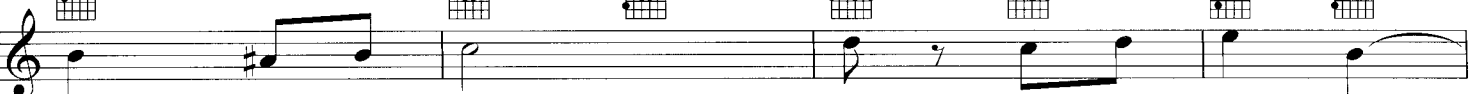
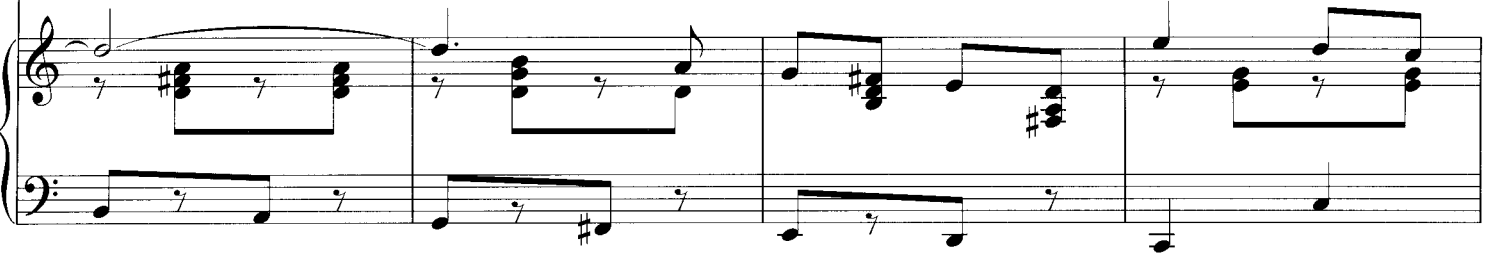
(Yell)



yeeow! A - yip - i - o - ee - ay!



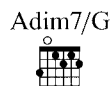
We're on - ly say - in' you're do - in'



fine, Ok - la - hom - a! Ok - la - hom - a



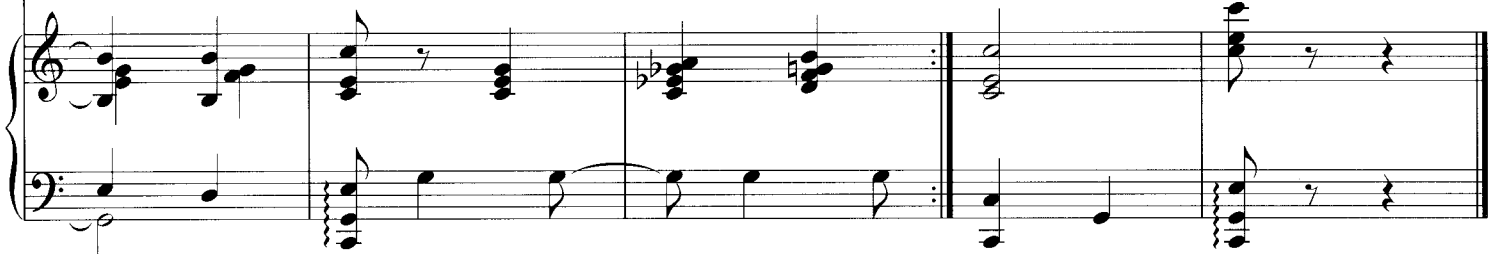
1



2



O. K. K.



# ONCE YOU LOSE YOUR HEART

from ME AND MY GIRL

Words and Music by  
NOEL GAY

Slowly, with expression

F/A G#dim Gm C13  $\text{\textcircled{S}}$  F Fmaj7 Am7b5 D7

Once you lose your heart, — Once some-bod - y takes it,

Dm7 G7 Gm7/C C9 F C7#5 F Fmaj7

From the place it rest - ed in be - fore. Once you lose your heart, —

Am7b5 D7 Dm7 G7 Gm7/C C9 F

Once some-bod - y wakes it, Then it is - n't your heart an - y - more. — It's

F9

Bb

Bb6

gone be - fore you knew it could ev - er go that way, And

Am7b5

Cm/D

D7b9

G7

Gm/C

C7

F

Fmaj7

now you must pur - sue it for - ev - er and a day. \_\_\_\_\_ Once you lose your heart, \_\_\_\_\_

To Coda ⊕

Am7b5

D7

G9

Cm7

F7

Cm7

F7

Once some - bod - y takes it, There's one thing cer - tain from the

Bb

Gm7

start, \_\_\_\_\_ You'll find for - ev - er, You've got to

Gm7/C C7 F Gm7 C7

fol - low your heart. They say a girl should nev - er be with -

F F#dim Gm7 C7

out love, \_\_\_\_\_ And all the joy that love a - lone can

F Bm7b5 E7

bring. All that I have ev - er learnt a -

Am Dm7 G7 Dm G7 C

bout love, \_\_\_\_\_ Tells me it's a ve - ry fun - ny thing. For

B7m7 Eb7 Ab Ab6

when your heart is fan - cy free, You hope some man will choose it, But

Gm7b5 C7 Fm G7sus G7/D C#7 C C7#5 D.S. al Coda

on the spin you find you're in, The ver - y mo - ment that you lose it.

CODA

Cm7 F7 Bb Gm7

There's one thing cer - tain from the start, You've got to fol - low, You've got to

Gm/C C6 C+ C7 F Db/F F

fol - low your heart.

# ONE

from A CHORUS LINE

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Moderately

*mf*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

**Ebmaj7**

**A7**

One sin-gu-lar sen-sa-tion ev-'ry lit-tle step she takes,

The first system of lyrics is accompanied by piano chords. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

**A7**

**Ebmaj7**

One thrill-ing com-bi-na-tion

The second system of lyrics continues the musical phrase. The piano accompaniment features a bass line with a triplet of eighth notes.

**Gm7-5**

**C7**

Ev-'ry move that she makes.

The final system of lyrics concludes the piece. The piano accompaniment features a triplet of eighth notes and a descending bass line.

Am7-5

D7

One smile and sud- den- ly no- bod- y

Gm

D7

Gm

G#m7-5

else will do, You know you'll

C#7

F#m

C#7/E#

A7/E

A7

nev- er be lone- ly with you know who.

Ebmaj7

One mo- ment in her pres- ence

A7

and you can for- get the rest,



For the girl is second best to none,

*cresc.*

son, Ooh! Sigh! Give her your attention,

do I really have to mention she's

the one?

*mf*

Repeat and Fade.

# PEOPLE

from FUNNY GIRL

Words by BOB MERRILL  
Music by JULE STYNE

Moderately

Piano introduction in B-flat major, 4/4 time. The right hand features a triplet of eighth notes (Bb, D, F) followed by a series of chords and a melodic line. The left hand provides a simple bass line. Dynamics include *mf* and *mp*.

Bb



F7



Bb



Peo - ple,

peo - ple who need peo - ple

*mp*

Cm7



F7



Eb



Bbmaj7



Are the luck - i - est peo - ple in the

D7sus



D7



Gm



world.

We're child - ren

*espressivo*

need - ing oth - er child - ren \_\_\_\_\_ And yet,

**Bbm** **C7** **Fmaj7** **F6** **G** **Bbm6** **Gdim**

let - ting our grown up pride Hide all the need in -

**F** **Fdim** **Gm7** **C7**

side, Act - ing more like child - ren, than

**E** **F7** **Gm7** **F9** **Bb**

child - ren. \_\_\_\_\_ Lov - ers \_\_\_\_\_

*rit.* *mp a tempo*

are ver - y spe - cial peo - ple, They're the

**E<sub>b</sub>**

**B<sub>b</sub>maj7**

**Fm7**



luck - i - est peo - ple in the world.

**B<sub>b</sub>9**

**E<sub>b</sub>**

**E<sub>b</sub>m**



With one per - son, One ver - y spe - cial

**B<sub>b</sub>**

**Fm7**

**E<sub>b</sub>**



per - son, A feel - ing deep in your soul

Says: you were half, now you're whole. No more hun - ger and thirst, But

**Cm7** **F7** **Bb** **Bb7**

first, be a per - son who needs peo - ple. Peo - ple who need

*mf* *molto espressivo*

**Eb** **Ebm** **Eb** **Bb** **Cm7**

peo - ple. Are the luck - i - est peo - ple in the

*f*

1 **Bb** **Gm7** **Cm7** **F7** 2 **Bb** **Gm7** **Bb6**

world. world.

*rit.* *p*

# PUT ON A HAPPY FACE

from BYE BYE BIRDIE

Music by CHARLES STROUSE

Lyric by LEE ADAMS

Rhythmically (lightly)

*mf*

Gray skies are gon - na clear up, \_\_\_\_\_ put on a hap - py

face; \_\_\_\_\_ Brush off the clouds and cheer up, \_\_\_\_\_

put on a hap - py face. \_\_\_\_\_ Take off the gloom - y

mask of trag - e - dy, it's not your style;

You'll look so good that you'll be glad — ya' de - cid - ed to smile! —

Abmaj7 D7 G7 C7 F7 Fm7

Pick out a pleas - ant out - look, —

Bb9 Eb Eb6 Gm7 C7

stick out that no - ble chin; Wipe off that "full of

Fm7 Bb9 Fm7 Bb9 Eb Eb6

doubt" look, \_\_\_\_\_ slap on a hap - py grin! And

spread sun - shine all o - ver the

place, just put on a hap - py

face! face!

Abmaj7

Bb9

Eb 3fr

Fm7

Bb7

G7#5

G7

C9

F9

Fm7

Bb9

1

Eb 3fr

Eb6

Fm7

Bb7

2

Eb 3fr

Eb6

Fm7

Eb 3fr



# SEASONS OF LOVE

from RENT

Words and Music by  
JONATHAN LARSON

Moderately

B $\flat$ sus2 Am7 Gm7 C7sus F C Dm Am B $\flat$ sus2 Am7

*mf*

Gm7 C7sus Dm Am B $\flat$ sus2 Am7 Gm7 C7sus F C Dm Am

Five hun-dred twen-ty five thou-sand six hun-dred min - utes,

B $\flat$ sus2 Am7 Gm7 C7sus Dm Am B $\flat$ sus2 Am7

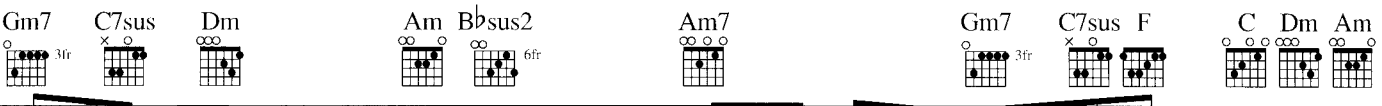
five hun-dred twen-ty five thou-sand mo-ments so — dear. — Fivehun-dredtwen-ty five thou-sand

Gm7 C7sus F C Dm Am B $\flat$ sus2 Am7 Gm7 C7sus Dm Am

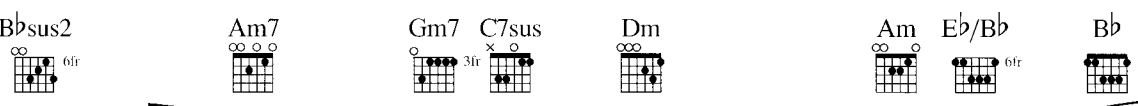
six hun-dred min - utes. How do you meas-ure, meas-ure a — year? — In



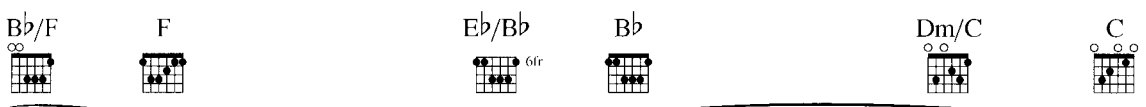
day-lights, in sun-sets, in mid-nights, in cups — of cof-fee, in inch-es, in miles, in



laugh-ter, in — strife, — in five hun-dred twen-ty five thou-sand six hun-dred min-utes. How



do you meas-ure a year in — the life. — How a-bout love? —



How a-bout love? — How a-bout

love? Meas - ure in love.

Sea - sons of love, sea - sons of

love. Five hun-dred twen - ty five thou-sand

six hun-dred min - utes five hun-dred twen - ty five thou-sand jour-neys to plan. -

C9sus

Bb7sus2

Am7

Gm7 C7sus

F

C

Dm

Am

Bb7sus2

Am7

Gm7 C7sus

Dm

Am

Bb7sus2

Am7

Gm7 C7sus

F

C

Dm

Am

Bb7sus2

Am7

Gm7 C7sus

Dm

Am

B♭sus2  
6fr

Am7

Gm7 C7sus  
3fr

F

C Dm Am B♭sus2  
6fr

Am7

Five hun-dred twen - ty five thou - sand six hun-dred min - utes. How do you meas - ure the life of a

Gm7 C7sus  
3fr

Dm

Am B♭sus2  
6fr

Am7

Gm7 C7sus  
3fr

F

C Dm Am

wom-an or — a man? — In truth that — she learned or in times that — he cried, — in

B♭sus2  
6fr

Am7

Gm7 C7sus  
3fr

Dm

Am B♭sus2  
6fr

Am7

bridg - es — he burned or the way that she died. — It's time now to sing out, though the

Gm7 C7sus  
3fr

F

C Dm Am B♭sus2  
6fr

Am7

Gm7 C7sus  
3fr

Dm

Am

sto - ry nev - er ends. — Let's cel - e - brate, re - mem - ber a year in the life of — friends. Re - mem - ber the

love, re-mem-ber the love,

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'love, re-mem-ber the love,' with a long note on 'love,'. The piano accompaniment (bottom two staves) features a bass line with eighth notes and a treble line with chords and eighth notes. Chord diagrams for 6fr are shown above the vocal line.

re-mem-ber the love, meas - ure in

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 're-mem-ber the love, meas - ure in'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Dm/C, C, Eb/Bb, Bb, Gm/F, and F are shown above the vocal line.

love. Sea - sons of love,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'love. Sea - sons of love,'. The piano accompaniment includes an 8va marking with a dashed line. Chord diagrams for Eb(add2), C9sus, Bbsus2, and Am7 are shown above the vocal line.

sea - sons of love.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'sea - sons of love.' with a long note on 'love.'. The piano accompaniment concludes the piece. Chord diagrams for Gm7, C7sus, F, C, Dm, Am, Bbsus2, Am7, Gm7, C7sus, and Dm are shown above the vocal line.

# SHADOWLAND

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music by LEBO M and HANS ZIMMER  
Lyrics by MARK MANCINA and LEBO M

Emotionally, slowly

C/E



F(add9)



G(add9)



C(add9)



Am7



Fmaj9



Chorus:

Fat - she \_\_\_\_\_ le - so \_\_\_\_\_ le - a \_\_\_\_\_

*p*

G



Am



Fmaj7



F6



G



C(add9)/E



ha - la - le - la. \_\_\_\_\_ Fat - she \_\_\_\_\_ le - so \_\_\_\_\_

Dm7



C(add9)/E



Fmaj7



Gsus



G



Nala:


le - a \_\_\_\_\_ ha - la - le - la. \_\_\_\_\_ Shad-ow -

Am  

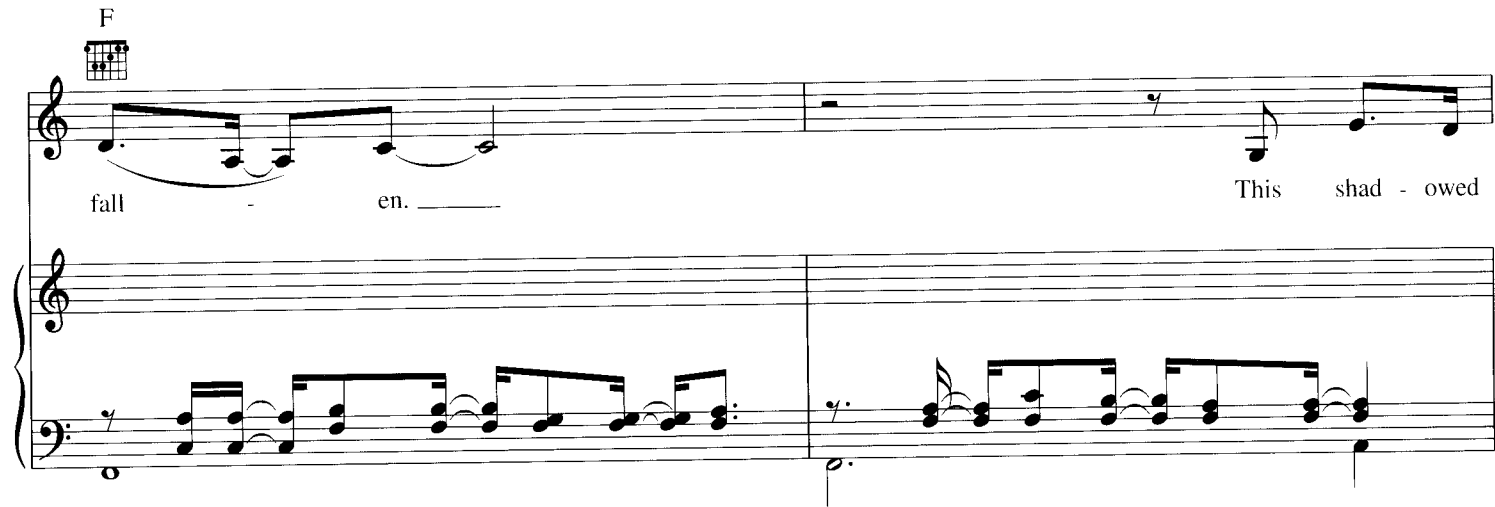
land, \_\_\_\_\_ the leaves \_ have

R.H.



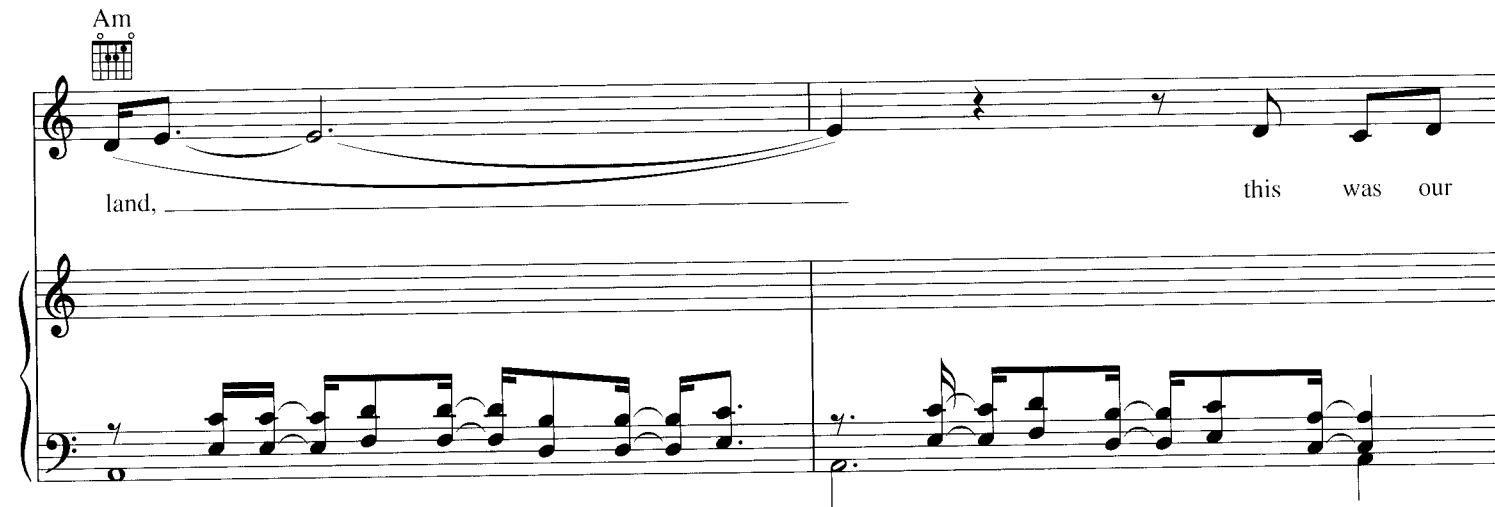
F 

fall en. \_\_\_\_\_ This shad - owed



Am 

land, \_\_\_\_\_ this was our



Gsus  3fr 

home. \_\_\_\_\_ The \_\_\_\_\_ riv - er's



dry, \_\_\_\_\_ the ground has

F

bro - ken. \_\_\_\_\_ So I must

C

go, \_\_\_\_\_ now I \_\_\_\_\_ must

E7sus

E7

go. \_\_\_\_\_ And where the



jour - ney — may lead me, — let your prayers — be my

*mf*

Am

guide. I can - not stay here, — I my fam - i - ly, but I'll re -

E7 F6/9 Gsus

mem - ber my pride. I have no choice. I will find my

*Chorus:* Pride - land, — my land, —

*mp*

Asus A F6/9

way. Le - a ha - la - le - la. Take this prayer -

tear - stained — dry land. — Take this —

3fr

what lies out there. Le - a ha - la - le - la.

with you, fat she le so.

Detailed description: This system contains the first line of music. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has lyrics: "what lies out there. Le - a ha - la - le - la." The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. Three guitar chord diagrams are shown above the vocal staff: a 3-fingered Dm chord, a Dm chord, and a C7 chord.

Dm

Bb maj7

C7

Detailed description: This system shows the piano accompaniment for the second line of music. It features a grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a rhythmic pattern. The system is divided into three measures. Above the first measure is a Dm chord diagram. Above the second measure is a Bb maj7 chord diagram. Above the third measure is a C7 chord diagram.

Dm

Detailed description: This system shows the piano accompaniment for the third line of music. It features a grand staff with treble and bass clefs. The right hand plays chords, and the left hand plays a rhythmic pattern. The system is divided into three measures. Above the first measure is a Dm chord diagram.

A7

D7(no3rd)

*cresc.*

Detailed description: This system shows the piano accompaniment for the fourth line of music. It features a grand staff with treble and bass clefs. The right hand has a long note in the first measure followed by chords in the second and third measures. The left hand plays a rhythmic pattern. The system is divided into three measures. Above the first measure is an A7 chord diagram. Above the second measure is a D7(no3rd) chord diagram. The word "cresc." is written below the piano part in the second measure.



Introductory piano accompaniment consisting of two systems of treble and bass clef staves. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the accompaniment with similar parts.

E7sus



E7



Am



*Chorus:*



First system of the chorus, including vocal melody and piano accompaniment. The vocal line begins with the lyrics "And where the jour - ney may". The piano accompaniment features a treble clef staff with chords and a bass clef staff with a bass line.

And where the jour - ney may

F



F/G



Am



Second system of the chorus, including vocal melody and piano accompaniment. The vocal line continues with the lyrics "lead you, let this prayer be your guide. Though it may". The piano accompaniment continues with chords and bass line.

lead you, let this prayer be your guide. Though it may

E7



To Coda ⊕

Final system of the chorus, including vocal melody and piano accompaniment. The vocal line concludes with the lyrics "take you so far - a - way, always re - mem - ber your". The piano accompaniment concludes with chords and bass line.

take you so far - a - way, always re - mem - ber your

pride. Fat - she le - so

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a whole note 'pride.' followed by a half note 'Fat', a quarter note 'she', a half note 'le', and a quarter note 'so'. The piano accompaniment starts with a whole note chord, followed by a half note chord marked *mp*, and then continues with a rhythmic pattern of eighth and quarter notes.

le - a ha - la - le - la. Fat - she

The second system continues the vocal line with 'le - a', 'ha - la - le - la.', and 'Fat - she'. The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

le - so le - a ha - la - le - la. And where the

The third system includes the vocal line with 'le - so', 'le - a', 'ha - la - le - la.', and 'And where the'. The piano accompaniment includes a *cresc.* marking and a *f* marking. The system concludes with the instruction 'D.S. al Coda'.

CODA Am  
pride. And where the jour - ney may

The CODA section begins with a double bar line and a Coda symbol. The vocal line starts with 'pride. And where the' in 2/4 time, followed by 'jour - ney may' in 4/4 time. The piano accompaniment mirrors this structure, with chords in the right hand and a simple bass line in the left hand.

lead you, — let this prayer — be your guide. Though it may

take you — so far-a-way, al-ways re-mem-ber your

pride. *(ad lib.)* Mm. Gi

gi-za bu-ya-bo. — Be-si-bo, — my peo-ple, be-si-bo. —

# SOME ENCHANTED EVENING

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

*mf* *cresc.* *ten.* *ten.* *rit.*

*slowly, with expression*

Some en - chant - ed eve - ning \_\_\_\_\_ You may see a stran - ger, \_\_\_\_\_

*p a tempo*

\_\_\_\_\_ You may see a stran - ger \_\_\_\_\_ A - cross a

*p a tempo*

Fmaj7 F6 C6/E Dm7 G7 Dm E7

crowd - ed room And some - how you know, You know e - ven

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment, featuring a treble and bass clef. Above the vocal line, seven guitar chord diagrams are provided: Fmaj7, F6, C6/E, Dm7, G7, Dm, and E7. Some chords have a '3' above them, indicating a triplet. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Am C7/G F C/E Dm7 G7

then That some - where you'll see her a - gain and a -

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, six guitar chord diagrams are provided: Am, C7/G, F, C/E, Dm7, and G7. A '3' above the C/E chord indicates a triplet. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking 'mf' is present in the piano part.

Cmaj7 C7 C+ Cdim7/G C

gain. Some en - chant - ed eve - ning

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: Cmaj7, C7, C+, Cdim7/G, and C. A 'p' dynamic marking is present in the piano part.

G7

Some - one may be laugh - ing,

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. A G7 guitar chord diagram is provided above the vocal line. The piano accompaniment features a complex rhythmic pattern with many beamed notes.

You may hear her laugh - ing A - cross a crowd - ed room

C6/E Dm7 G7 Dm E7 Am C7/G

And night af - ter night, As strange as it seems,

F C/E Dm7 G7 C

The sound of her laugh - ter will sing in your dreams.

*mf*

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Who can ex - plain it? Who can tell you why?

*pp* tenderly and legato



Fools give you reasons, Wise men never try.

*cresc. molto*

Some enchanted evening

*mp*

When you find your true love, When you feel her call you

A - cross a crowd - ed room, Then fly to her

*mf*

side \_\_\_\_\_ And make her your own, \_\_\_\_\_ Or all through your

*f* *molto espr.*

Dm7 G7 Dm7 E7 Am7 C7/G C/E

life you may dream all a - lone. \_\_\_\_\_

*rit.* *a tempo dim.*

Dm Dm7/G G7 C

Once you have found her, Nev - er let her go. Once you have found her,

*pp legatissimo*

G7sus G7 Cmaj9 C Dm7 G7 C6 C G7sus G7 Cmaj9 C

Nev - er let her go! \_\_\_\_\_

*rit.* *mf*

Dm7/G C

# SOMEONE LIKE YOU

from Jekyll & Hyde

Words by LESLIE BRICUSSE

Music by FRANK WILDHORN

Slowly, with expression

**Chord Diagrams:**

- F:
- Bb/F:
- C/F:
- C/E:
- Dm:
- Dm/C:
- Bb:
- C:
- D:
- A/D:
- G/D:
- D:
- A/D:
- G:
- Gsus:
- G:
- F:
- C/F:

**Lyrics:**

I peered through win-dows, watched life go by. Dreamed of to-mor-row,  
It's like you took my dreams, made each one real. You reached in-side of me  
but stayed in-side. The past was hold-ing me,  
and made me feel. And now I see a world

keep - ing life at bay. I wan - dered, lost in yes - ter -  
 I've nev - er seen be - fore. Your love has o - pened ev - 'ry

*cresc.*

day, door. want - ing to fly, but scared to try. Then  
 You've set me free, now I can soar. For

some - one like you found some - one like me, and  
 some - one like you found some - one like me. You

sud - den - ly heart. noth - ing is the same. My  
 touched my heart. Noth - ing is the same. There's a

*dim.*

heart's tak - en wing, and I feel so a - live, 'cause  
 new way to live, a new way to love, 'cause

1  
 F Dm7 Gm7 Db/Gb F Em7 Em7/A A7  
 some - one like you found me.

2  
 F Dm7 Gm7 C7sus Db B/C# C#7  
 some - one like you found me. Oh,

*molto rit.*

F# G#m7  
 some - one like you found some - one like me, and

*f a tempo*

F# F#/A# B G#m/7b9 3fr  
 sud - den - ly ——— noth - ing will ev - er be the same. My

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "sud - den - ly ——— noth - ing will ev - er be the same. My". Above the vocal line are guitar chord diagrams for F#, F#/A#, B, and G#m/7b9 (3fr). The bottom two staves are the piano accompaniment, starting with a grand staff (treble and bass clefs) and the same key signature. The piano part features a melodic line in the right hand and a bass line in the left hand. There are triplets in both hands. A dynamic marking of *p* is present at the end of the system.

F# D#m G#7sus A#m C#/D# D#7b9  
 heart's tak - en wing, — and I feel so a - live, ——— 'cause

Detailed description: This system contains the third and fourth staves of music. The top staff is the vocal line with lyrics "heart's tak - en wing, — and I feel so a - live, ——— 'cause". Above the vocal line are guitar chord diagrams for F#, D#m, G#7sus (4fr), A#m, C#/D#, and D#7b9. The bottom two staves are the piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the end of the system.

G#m C#7sus F#  
 some - one like you loves me, ———

Detailed description: This system contains the fifth and sixth staves of music. The top staff is the vocal line with lyrics "some - one like you loves me, ———". Above the vocal line are guitar chord diagrams for G#m (4fr), C#7sus, and F#. The bottom two staves are the piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *p* is present at the end of the system.

Bmaj7 F#  
 loves — me. ———

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line with lyrics "loves — me. ———". Above the vocal line are guitar chord diagrams for Bmaj7 and F#. The bottom two staves are the piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *pp* is present at the end of the system.

# THE SWEETEST SOUNDS

from NO STRINGS

Lyrics and Music by  
RICHARD RODGERS

Moderately

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *mf*, *dim.*, and *rit.*

Dm7

G7

What do I real- ly hear \_\_\_\_\_ And what is in the ear of my mind?

*p* *a tempo*

Bb

F6

Gm7

Gm6

A7

Which sounds are true and clear \_\_\_\_\_ And which will nev-er be de- fined?

Dm

Gm

The sweet- est sounds I'll ev- er

E7

A7

Dm



hear Are still in- side my head...

Gm



The kind- est words I'll ev- er

Gm7

C7

Fmaj7

F6



know Are wait- ing to be said.

Gm6

A7

Dm

Gm



The most en- tranc- ing sight of

E7

A7

Cm7



all is yet for me to see.



And the dear-est love in all the

world is wait- ing some- where for me.

is wait- ing some- where, Some- where for

1. me. The

2. me.

# TELL ME ON A SUNDAY

from SONG AND DANCE

Music by ANDREW LLOYD WEBBER

Lyrics by DON BLACK

Slowly (♩ = 126)

C G7 F B♭ F C G7

*mp espressivo*

The piano introduction is in 4/4 time. The right hand features a series of chords: C, G7, F, B♭, F, C, G7. The left hand plays a rhythmic accompaniment of eighth notes, starting with a quarter rest followed by eighth notes on G, A, B, and C.

C G7 C Dm G

Don't write a let - ter when you want to leave,

The vocal line begins with a quarter rest, followed by eighth notes on G, A, B, and C. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords C, G7, C, Dm, and G.

Em Am F Am Dm7 Em7

don't call me at 3 a. m. from a friend's a - part - ment; I'd like to choose how I

The vocal line continues with eighth notes on G, A, B, and C. The piano accompaniment includes a melodic line in the right hand with an 8va marking and a bass line in the left hand, with chords Em, Am, F, Am, Dm7, and Em7.

Bb Eb Bb G F Bb F

hear the news; take me to a park that's cov-ered with trees: — tell me

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (Bb and Eb). The vocal line begins with a quarter rest, followed by the lyrics 'hear the news; take me to a park that's covered with trees: — tell me'. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

C G7 C G7 C

on a Sun - day please. Let me down eas - y,

The second system continues the musical score. The key signature changes to C major. The vocal line has a quarter rest followed by the lyrics 'on a Sunday please. Let me down easily,'. The piano accompaniment features a steady bass line and chords in the right hand.

Dm G Em Am

no big song and dance, no long fac - es no long looks,

The third system continues the musical score. The key signature remains C major. The vocal line has a quarter rest followed by the lyrics 'no big song and dance, no long faces no long looks,'. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

F Am7 Dm7 Em7

no deep con - ver - sa - tions I know the way we should

The fourth system concludes the musical score. The key signature remains C major. The vocal line has a quarter rest followed by the lyrics 'no deep conversations I know the way we should'. The piano accompaniment maintains the same rhythmic and harmonic structure as the previous systems.

B $\flat$  E $\flat$  B $\flat$  C G

spend the day; take me to a zoo that's got chim - pan - zees, — tell me

*poco animato*

C G7 C B $\flat$  F/A

on a Sun - day please. Don't want to know who's to blame,

Fm/A $\flat$  C/G F B $\flat$  Am G

it won't help know-ing. Don't want to fight day and night, bad e - nough — you're go - ing.

*rallentando*

G7/F C Dm G

Don't leave in si - lence with no words at all.

Em Am F Am7 Dm7 Em7

Don't get drunk and slam the door; - that's no way to end this; I know how I want you to

Bb Eb Bb C G F Bb F

say good - bye; find a cir - cus ring with a fly - ing tra - peze, - tell me

C G7 C Bb F/A Fm/Ab C/G

on a Sun - day please. I don't

F Bb Am G G7/F C

want to fight day and night; bad e - nough you're go - ing. Don't leave in si - lence

with no words at all; don't get drunk and slam the door, that's no way to end this; I

Dm7 Em7 Bb Eb Bb Am7/G G7

know how I want you to say good - bye; don't run off in the pour - ing rain; don't call

Am7/G G7 Am7/G F

me as they call your plane; take the hurt out of all the pain! — Take me

C/G G7 F Bb F C/G G7 C

to a park that's cov-ered with trees, — tell me on a Sun - day please.

# TEN CENTS A DANCE

from SIMPLE SIMON

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Moderately' and the dynamic is 'mf'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The vocal melody is written in the treble clef. The lyrics are: 'I work at the Pal - ace Ball - room, but, gee, that pal - ace is cheap. When I get back to my chill - y hall room I'm much too ti - red to sleep. I'm one of those la - dy teach - ers, a beau - ti - ful host - ess, you'.

**Chord Progression:**

- System 1: Eb, Cm, Fm7, Bb7, Eb, Cm7
- System 2: Fm7, B7, Eb, Cm, Fm7, Bb7, Eb, Cm
- System 3: Fm7, Bb7, Eb, Cm, Gm, Cm, Gm, Fm7, Bb7
- System 4: Eb, Bb7, Eb, Cm, Fm7, Bb7, Eb, Cm

**Lyrics:**

I work at the Pal - ace Ball - room, but, gee, that pal - ace is  
 cheap. When I get back to my chill - y hall room I'm much too ti - red to  
 sleep. I'm one of those la - dy teach - ers, a beau - ti - ful host - ess, you

know; one that the pal - ace fea - tures at ex - act - ly a dime a

Slowly, quasi rubato

throw. Ten cents a dance, that's what they pay me. Gosh, how they weigh me

*poco rit.*

down! Ten cents a dance, pan - sies and rough guys,

tough guys who tear my gown! Sev - en to mid - night, I hear drums,



loud-ly the sax - o-phone blows,      trum-pets are tear - ing my ear - drums.

Cus-tom - ers crush my toes.      Some-times I think I've found my he - ro

but it's a queer ro - mance.      All that you need - is a tick - et;

come on, big boy. ten cents a dance!      ten cents a dance!

Fight-ers and sail-ors and bow-leg - ged tail - ors can pay for their tick - ets and

rent me! Butch - ers and bar - bers and rats from the har - bors are

Eb Cm Cm(maj7) Cm7 Cm6

sweet - hearts my good luck has sent me. Though I've a cho - rus of

Eb/Bb Bb7#5 Eb Gm Eb7/G C/G Eb7/G

el - der - ly beaux, stock-ings are por - ous with holes at the toes.

Gm Eb7/G C7 Am F7/A D/A F7/A Am F7/A D7

I'm here till clos - ing time, dance and be mer - ry, it's

on - ly a dime. Some - times I think I've found my he - ro

but it's a queer ro - mance. All that you need — is a

tick - et! Come on, big boy, ten cents a dance! —

# THERE IS NOTHIN' LIKE A DAME

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Allegro

*f*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a rhythmic melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some chords. The bass line is primarily quarter notes and eighth notes. The piece ends with a series of chords in the right hand.

*F*

We got sun - light on the sand, We got moon - light on the sea, We got

*mf*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment has a steady eighth-note bass line and chords in the right hand. The lyrics are: "We got sun - light on the sand, We got moon - light on the sea, We got".

*C7*

man - goes and ba - na - nas You can pick right off a tree, We got *F* vol - ley - ball and

The second line continues the vocal melody and piano accompaniment. The piano accompaniment includes a *C7* chord marking. The lyrics are: "man - goes and ba - na - nas You can pick right off a tree, We got vol - ley - ball and".

*Gm7* *G7b5*

ping - pong And a lot of dan - dy games! What ain't we got? We

*marcato*

The third line concludes the vocal melody and piano accompaniment. The piano accompaniment includes *Gm7* and *G7b5* chord markings and a *marcato* dynamic marking. The lyrics are: "ping - pong And a lot of dan - dy games! What ain't we got? We".

C7 F

ain't got dames! We get

*f* *mf*

F C7

pack - ag - es from home, We get mov - ies, we get shows, We get speech - es from our  
rest - less, we feel blue, We feel lone - ly and, in brief We feel ev - 'ry kind of

F

skip - per And ad - vice from Tok - yo Rose, We get let - ters doused with per - fume, We get  
feel - ing but the feel - ing of re - lief. We feel hun - gry as the wolf felt When he

Gm7 G7b5 C7 F

diz - zy from the smell! What don't we get? You know darn well!  
met Red Rid - ing Hood. What don't we feel? We don't feel good!

*marcato*

A7 *Recit. (ad lib. on pitch)* D7#5 G7b5 C9(add6)

We got nothin' to put on a clean white suit for. What we need is what there ain't no substi - tute for.  
 Lots of things in life are beautiful, but broth - er, There is one particular thing that is nothin' oth - er.  
 whatsoever in any way, shape or form like any

C7 Fmaj7 F6 Gm7 C7

There is noth - in' like a dame, Noth - in' in the

F(add2) F Gm7 C7 A7 D7#5(b9) D7b9

world, There is noth - in' you can name That is

Gm7 C7

an - y - thin' like a dame! We feel

2 F C7

dame! \_\_\_\_\_ There are no books like a dame, \_\_\_\_\_

*mp* *p*

Gm7 C7 F6 Fmaj9 F6

\_\_\_\_\_ And noth - in' looks like a dame. \_\_\_\_\_ There are no

*poco a poco cresc.*

C7 Gm9 G7 F6

drinks like a dame, \_\_\_\_\_ And noth - in' thinks like a dame, \_\_\_\_\_

Fmaj7 F6 C7 Gm7 C7

\_\_\_\_\_ Noth - in' acts like a dame, \_\_\_\_\_ Or at -

F6 Fmaj9 F6 Gm7

tracts like a dame. There ain't a thing that's

*più cresc.*

G7

wrong with an - y man here That can't be cured by

Gm7 Am Gm7 Am Gm7 Am

put - tin' him near A girl - y, wo - man - ly, fe - male,

*rit. f*

Gm7 C7 F

fem - i - nine dame!

*a tempo ff*



# THERE'S A SMALL HOTEL

from ON YOUR TOES

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Am7 D7/A D7/F# Am/G Am7/C D7

*mp*

*poco rit.*

Gmaj7 G6 Gmaj7 G6 G

There's a small ho - tel With a wish - ing well; I

*p*

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there to - geth - er.

*mf*

Gmaj7 G6 Gmaj7 G6 G

There's a brid - al suite; One room bright and neat, Com -

*p*

Detailed description: This is a musical score for the song 'There's a Small Hotel'. It is written for voice and piano. The score is in 4/4 time and the key signature has one sharp (F#). The tempo is marked 'Moderately'. The piece begins with a piano introduction in the right hand, marked 'mp', with a 'poco rit.' marking. The guitar chords for this section are Am7, D7/A, D7/F#, Am/G, Am7/C, and D7. The vocal line starts with the lyrics 'There's a small ho - tel With a wish - ing well; I'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the bass line, marked 'p'. The second system continues the vocal line with 'wish that we were there to - geth - er.' and includes a triplet of eighth notes in the piano right hand, marked 'mf'. The final system continues the vocal line with 'There's a brid - al suite; One room bright and neat, Com -' and features a piano accompaniment marked 'p'. The guitar chords for the second system are Gmaj7, G6, Gmaj7, G6, and G. The guitar chords for the third system are Am7, D7, Gmaj7, G6, Gmaj7, and G6. The guitar chords for the fourth system are Gmaj7, G6, Gmaj7, G6, and G.

Am7 D7 Gmaj7 G6

plete for us to share to - geth - er.

Gmaj7 G6 C Dm7 G7

Look - ing through the win - dow you can

*mf*

C D#dim E7 Am

see a dis - tant stee - ple; Not a sign of

E7 F Am Cm7 D7 Gmaj7 G6

peo - ple, Who wants peo - ple? When the

*p*

stee - ple bell says, "Good - night, sleep well," we'll

1

Am7 D7 Gmaj7 G6 Am7 D7

thank the small ho - tel to - geth - er.

2

D7 Bb Cm7 F7

tel. We'll creep in - to our lit - tle shell And we will

G Am7 D7 Gmaj7

thank the small ho - tel to - geth - er.

rit. L.H. mf

Red.

# THEY LIVE IN YOU

Disney Presents THE LION KING: THE BROADWAY MUSICAL

Music and Lyrics by MARK MANCINA,  
JAY RIFKIN and LEBO M

Spiritually, steadily

N.C.

*p*

The piano introduction consists of a steady, rhythmic accompaniment in the right hand, primarily using eighth and sixteenth notes. The left hand provides a simple bass line with occasional rests.

F#2 *Chorus:*

In - gon - ya - ma nengw' en - a - ma - ba - la.

The chorus features a vocal line with lyrics and a piano accompaniment. The piano part continues the rhythmic pattern from the introduction, with some melodic flourishes in the right hand.

*Mufasa:*

In - gon - ya - ma nengw' en - a - ma - ba - la. Night

*L.H.*

Mufasa's part includes a vocal line with lyrics and a piano accompaniment. The piano part features a more active right hand with some grace notes and a steady bass line.

E2

and the spir - it — of life call - ing.

*L.H.*

The final part of the score includes a vocal line with lyrics and a piano accompaniment. The piano part continues with the established rhythmic and melodic motifs.

B2

Mufasa:

Chorus:

F#2

Oh oh i - yo. Ma - me - la. Oh oh i - yo.

This system contains the first two measures of the musical score. The vocal line for Mufasa sings "Oh oh i - yo." followed by the Chorus singing "Ma - me - la. Oh oh i - yo." The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line in the left hand, with "L.H." markings above the piano part.

Mufasa:

And a voice with the

This system contains the third and fourth measures. Mufasa's vocal line continues with "And a voice" and "with the". The piano accompaniment continues with the same rhythmic pattern, including "L.H." markings.

E2

B2  
Chorus:

fear of a child ask - ing. Oh oh i - yo.

This system contains the fifth and sixth measures. The Chorus sings "fear of a child ask - ing. Oh oh i - yo." The piano accompaniment continues with the same rhythmic pattern, including "L.H." markings.

Mufasa:

F#2  
Chorus:

Oh ma - me - la. Oh oh i - yo.

This system contains the seventh and eighth measures. Mufasa sings "Oh ma - me - la." and the Chorus sings "Oh oh i - yo." The piano accompaniment continues with the same rhythmic pattern, including "L.H." markings.

*Chorus:*

Ma-me - la ma - me - la iyo. He - - la.

*Mufasa:* F#2

Wait, there's no moun - tain too great.

E2

L.H.

B2

Hear these words and have \_\_\_ faith. Oh

L.H.

*Chorus:* E2

oh oh i - yo.

*Mufasa:* F#m

Have faith. He - la hey ma-me - la.

*Chorus:*

L.H.

cresc.

*Mufasa:*

He - la hey ma-me - la. He - la hey ma-me - la. He - la. They live in you.

*Chorus:* D *Mufasa:* A *Chorus:* E

He - la hey ma-me - la he - la. They live in me. He - la hey ma-me - la

*Mufasa:* D *Chorus:* A *Mufasa:*

he - la. They're watch - ing o - ver. He - la hey ma-me - la. Ev - 'ry-thing we see.

*Chorus:* E *Mufasa:* F#m E *Chorus:* D

He - la hey ma-me - la. In ev - 'ry crea - ture. He - la hey ma-me - la.

A *Mufasa:* E *Chorus:* A/C# *Mufasa:*

In ev - 'ry star. He - la hey ma-me - la. In your re - flec -

D F#2

- tion They live in you.

*p*

F#m E D *Chorus:*

They live in you. He - la hey ma-me - la

*mf*

A *Mufasa:* E *Chorus:* *Mufasa:*

he - la. They live in me. He - la hey ma-me - la he - la. They're watch - ing o -



**D** *Chorus:* **A** *Mufasa:* **E** *Chorus:*

- ver. Hey ma-me - la. Ev - 'ry-thing we see. He - la hey ma-me - la.

**F#m** *Mufasa:* **E** **D** *Chorus:* **A** *Mufasa:*

In ev - 'ry crea - ture. He - la hey ma-me - la. In ev - 'ry star.

**E** *Chorus:* **A/C#** **D**

He - la hey ma-me - la. In your\_ re-flec - tion. They live in you.

**F#m9** *Chorus:* **Repeat and Fade**

In-gon-ya - ma nengw' en-a - ma-ba - la. In-gon-ya - ma nengw' en-a - ma-ba - la.

# THIS IS THE MOMENT

from JEKYLL & HYDE

Words by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Slowly

Esus2                      A/E                      Esus2                      A/E                      A/B

This is the

*p*

3

F#m7/B                      Emaj7                      F#m7/B

mo-ment, — this is the day,                      when I send all my doubts and de-mons — on their

3                      3                      3

Emaj7                      C#madd2                      G#m

way.                      Ev-'ry en- deav-our —                      I have made ev - er —                      is

3                      3                      3

F#m7 E/G# A B7sus4

com - ing — in - to play, is here and now — to-day. This is the

F#m7/B Emaj7 F#m7/B

mo - ment, — this is the time when the mo - men - tum and the mo - ment are in

*mp*

Emaj7 C#madd2 G#m

rhyme. Give me this mo - ment, — this — pre - cious chance. I'll

F#m7 E/G# A A/B B7

gath - er — up my past and make some sense — at last. This is the

E F#m7/E E F#m7b5/E  
 mo - ment when all I've done, all of the  
 mo - ment, my fi - nal test. Des - ti - ny

E C#m Amaj7 B/A  
 dream - ing, schem - ing and scream - ing be - come one!  
 beck - oned, I nev - er reck - oned sec - ond best. This is the  
 I won't look

F#m7 B/A G#m7 C#m To Coda  
 day, see it spar - kle and shine, when all I've  
 down, I must not fall. This is the

F#m7 F#m7/B E Esus4 B/A A G#m7 E/G#  
 lived for \_\_\_\_\_ be - comes mine! For all these years I've

B/A

E/G#

F#m7

E/G#

faced the world— a - lone,

and now the time has come— to

Am

Bsus4

A/B

*D.S. al Coda*

prove to them— I made it— on my own.

This— is the

Coda

F#m7

E/G#

F#m7

F#m7/B B7

E

C7

mo-ment, the sweet-est mo-ment of them all!

This is the

F

Gm7/F

F

Gm7b5/F

mo - ment.

Damn all the odds.

This day or

F 3 Dm7 Bbmaj7 C/Bb 3

nev - er, I'll sit for - ev - er with the gods! When I look

Gm7 C/Bb 3 3 Am7 C/D Dm 3

back, I will al - ways re - call mo - ment for

Gm7 F/A 3 Bb F/A 3 Gm7 Bb/C C7

mo - ment, this was the mo - ment the great - est mo - ment of them

Gm7/F G7/F Gm7/F Gm7/C F

all.

*ff* *rit.*

# THOROUGHLY MODERN MILLIE

from THOROUGHLY MODERN MILLIE

Words by SAMMY CAHN  
Music by JAMES VAN HEUSEN

## Hot Dixieland (♩ = $\overset{\frown}{\text{3}}$ )

A6 A°7 A6

Eb9b5 Bb7#5/D Db9#11 F/C C+add2 F6/C

There are those, — there are those, —

Gm7/C C7b9 Gm7/C Dm/C

I sup - pose, — I sup - pose, — think we're mad,

G°/C Bbm/C

think we're mad, — heav - en knows, — heav - en knows, —

F/C

G7

C7

heav - en knows, — the world has gone to rack — and to

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'heav - en' followed by a quarter note 'knows,' and a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

F6

F°7

F6

F°7

ruin.

The second system continues the vocal line with a quarter note 'ruin.' followed by a quarter rest. The piano accompaniment features a more active right hand with chords and eighth notes, while the left hand has a steady bass line. The key signature remains one flat.

F6

F°7

F6

A7

What we

The third system shows the vocal line with a quarter note 'What' and a quarter rest. The piano accompaniment has a dynamic marking of *f* (forte) in the first measure, which changes to *mf* (mezzo-forte) in the final measure. The key signature remains one flat.

Dm

Dm(maj7)

Dm7

think is chic, u - nique, and quite a - dor - a - ble, —

The fourth system features a vocal line with a quarter note 'think' followed by a quarter rest. The piano accompaniment continues with chords and a bass line. The key signature remains one flat.



G9 F6/C D7b9

they think is odd and Sod - om and Go -

*cresc.*

C D♭/C B♭7b5

mor - rah - ble!

*f*

A7 Tacet D

But the fact is ev - 'ry - thing to - day is thor - ough - ly

*mf*

E9 E13 Tacet A7 A7/B

mod - ern. (Check your per - son - al - i - ty.) Ev - 'ry - thing to -

C<sup>7</sup> A7/C<sup>#</sup> D7 D9 Tacet

day makes yes - ter - day slow. (Bet - ter face re - al - i - ty.)

G Gm6 D F<sup>#</sup>/C<sup>#</sup>

It's not in - san - i - ty, says Van - i - ty

Bm E13 F<sup>#</sup>m G<sup>o</sup> E7/G<sup>#</sup>

Fair. In fact, it's styl - ish to

N.C. A7 A<sup>o</sup> A7 A<sup>o</sup>

raise your skirts and bob your hair, Raise your skirts and bob your hair, Raise your skirts and

F9 E9 A7 D6

bob your hair! — Have you seen the way they kiss — in the  
 bob your hair! —

E9 E13 N.C. A7

mov - ies? — (Is - n't it de - lect - a - ble?) Paint - ing lips and

N.C. F#13 Tacet

pen - cil - lin - ing your brow now is quite re - spect - a - ble.

G Gm6 D

Good - bye, good good - y girl, I'm chang - ing, and

B9 Em7 A Em7 A7 Em7 A7 Em7

how. So beat the drums 'cause here comes Thor - ough - ly Mod - ern

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

G/A A7 D6 Bb7 D B°7

Mil - lie now!

The second system continues the piece. The vocal line has a quarter rest followed by a dotted quarter note. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

F#7 Bm Bm(maj7)

What we think is chic, — u - nique, and quite a -

The third system shows the vocal line with a quarter rest followed by a series of quarter notes. The piano accompaniment uses block chords and simple bass lines.

Bm7 E9 Bm

dor - a - ble, — they think is odd — and

The fourth system concludes the piece. The vocal line has a quarter rest followed by a series of quarter notes. The piano accompaniment features a melodic line in the right hand and a steady bass line.

E7 A

Sod - om and Go - mor - rah - ble! But the fact is,

F Tacet G9

ev - 'ry - thing to - day is thor - ough - ly mod - ern.

*mp*

Tacet C7

(Bands are get - tin' jazz - i - er.) Ev - 'ry - thing to - day is start - ing to

Tacet F13 Tacet B6

go. (Cars are get - tin' snaz - zi - er.) Men say

*mf*

it's crim - i - nal what wom - en - 'll do.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a B-flat major key signature and 4/4 time. The lyrics are "it's crim - i - nal what wom - en - 'll do." The piano accompaniment features a steady bass line and chords in the right hand.

What they're for - get - ting is this is nine - teen

This system includes the lyrics "What they're for - get - ting is this is nine - teen". Above the vocal line, the chord symbols G9, N.C., and C7 are indicated. The piano accompaniment continues with a consistent harmonic support.

twen - ty - two! —

The third system features the lyrics "twen - ty - two! —". A chord symbol F is placed above the vocal line. A dynamic marking *f* (forte) is present in the piano accompaniment. The piano part includes some rests and a steady bass line.

This system contains the final part of the score with the lyrics "twen - ty - two! —". Above the vocal line, the chord symbols G7, Am7, Bbm6, G7/B, and C9 are indicated. The piano accompaniment concludes with a series of chords and a final bass note.

First system of the score, showing a treble clef with a whole rest and a grand staff with chords and a melodic line.

Bb6

Good - bye, good good -

Bbm

Second system of the score, featuring a vocal line with the lyrics "Good - bye, good good -" and piano accompaniment. Chords Bb6 and Bbm are indicated above the vocal line.

F/C

y girl, I'm chang - ing, and how!

D9

*mf cresc.*

Third system of the score, featuring a vocal line with the lyrics "y girl, I'm chang - ing, and how!" and piano accompaniment. Chords F/C and D9 are indicated above the vocal line. The piano part includes the dynamic marking *mf cresc.*

Tacet

A7 D9

I'm chang - ing, and how! So

*f* *mp*

Fourth system of the score, featuring a vocal line with the lyrics "I'm chang - ing, and how! So" and piano accompaniment. Chords A7 and D9 are indicated above the vocal line. The piano part includes dynamic markings *f* and *mp*.

beat the drums 'cause here comes thor - ough - ly Hot off the press! One step

*grad. cresc.*

a - head! Jazz Age! Whoop - ee, ba - by! We're so Thor - ough - ly

Gm7 Tacet

Mod - ern Mil - lie

*f*

R.H. *gliss.*

F Db7 F6

now!

*ff*

*gliss.*

*gliss.*



# 'TIL HIM

from THE PRODUCERS

Music and Lyrics by  
MEL BROOKS

## Moderate Ballad

Fadd9

Fsus

Fadd9

Fsus

Piano introduction in 4/4 time, key of Bb. The music is marked *mp*. The right hand features a melodic line with a descending eighth-note pattern, while the left hand provides a steady bass line with quarter notes.

F

Bb/F

C7/F

F(add9)

C7/F

LEO:

Vocal line for LEO: "No one ev - er made me feel like some - one 'til him." The piano accompaniment is marked *p* and features a melodic line in the right hand and a bass line in the left hand.

Fadd9

C7/F

Am7b5

D7

Vocal line: "Life was real - ly noth - ing but a glum one 'til him." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Gm7

C7

C7/Bb

Am7

Vocal line: "My ex - ist - ence bor - dered on the trag - ic, al - ways tim - id, nev - er took a". The piano accompaniment is marked *mp* and features a melodic line in the right hand and a bass line in the left hand.

chance, then I felt his mag - ic and my heart be - gan to dance!

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Gm7/C C13 F Bb/F C7 Fmaj7

I was al-ways frigh-tened, fraught with wor - ry 'til him.

*mp*

The second system continues the piece. The vocal line has a whole rest followed by the lyrics. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano). The key signature remains Bb.

C7/F F(add9) C7/F Am7b5

I was go - ing no-where in a hur - ry 'til him.

The third system features the vocal line and piano accompaniment. The piano accompaniment includes a dynamic marking of *mp*. The key signature remains Bb.

D7 Bb Gm7b5

He filled up my emp - ty life,

*f*

The fourth system concludes the piece. The vocal line has a whole rest followed by the lyrics. The piano accompaniment includes a dynamic marking of *f* (forte) and a fingering of 5. The key signature remains Bb.

Am7 Am7/D D7 G7sus G7 Bb/C Gm7b5/C

filled it to the brim. There could nev - er ev - er be an - oth - er one like

*poco rit.* *a tempo* *mp* *poco rit.*

F C7 F F#m7/B

him.

B9 E A/E B7/E

**MAX:**

No one ev - er ev - er real - ly knew me 'til

*mp*

E(add9) A/E B7 E B7/E B7/A

him. Ev - 'ry-one was al-ways out to screw me 'til

G#m7b5

C#7b5

C#7

F#m7

him. Nev - er met a man I ev - er

B7

G#m7

C#9

trust - ed, al - ways dealt with shy - sters in the past.

F#m7

Fdim7

F#7sus

F#

B7sus

Now I'm well - ad - just - ed 'cause I've got a friend at last.

*poco rit.*

*poco rall.*

B9

C9

**A Tempo**

Fmaj7

Bb/F

C7/F

Al - ways play - ing sin - gles, nev - er dou - bles 'til

*mp*

F Bb/F F(add9) C7/F

him. Nev - er had a pal to share my trou - bles 'til

Am7b5 D7 LEO & MAX: Gm7 Bbm

him. He filled up my emp - ty life

Am7 Am7/D D7 LEO: G7sus G7 Gm7b5

Filled it to the brim There could nev - er ev - er be an - oth - er one

*poco rit.* *poco rit.*

Slowly F Bb/F F(add9)

like him.

# TILL THERE WAS YOU

Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'p' (piano). It features a melody in the right hand and a bass line in the left hand. The melody consists of a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of a series of quarter notes: G2, Bb2, D3, F3, G2, Bb2, D3, F3. The piece concludes with a final chord of G4.

Bb7b9 Eb Edim Fm7

There were bells on the hill, but I nev - er heard them

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment provides harmonic support with chords and a bass line.

Abm6 Eb Gbdim Fm7 Bb7b9

ring - ing, No, I nev - er heard them at all till there was

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes a triplet of eighth notes: G4, A4, Bb4. The piano accompaniment continues with chords and a bass line.

Eb Abmaj7 Bb7 Bb7b9 Eb Edim

you. There were birds in the sky, but I

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment provides harmonic support with chords and a bass line.

Fm7 Abm6 Eb Gbdim

nev - er saw them wing - ing, No, I nev - er saw them at

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'nev', a quarter note 'er', a quarter note 'saw', a quarter note 'them', a quarter note 'wing', a quarter note 'ing', a quarter note 'No,', a quarter note 'I', a quarter note 'nev', a quarter note 'er', a quarter note 'saw', a quarter note 'them', and a quarter note 'at'. The piano accompaniment features a bass line with a half note 'F', a half note 'C', and a half note 'F'. The right hand has a melody with a triplet of eighth notes in the final measure.

Fm7 Bb7b9 Eb Abmaj7 Eb9maj7

all till there was you. And there was

Detailed description: This system contains measures 3-5. The vocal line has a half note 'all', a half note 'till there was', a half note 'you.', a quarter rest, a quarter note 'And', a quarter note 'there', and a quarter note 'was'. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note 'F' in the bass line. A piano dynamic marking 'p' is present in the final measure.

Ab Adim Eb

mu - sic and there were won - der - ful ros - es, they

Detailed description: This system contains measures 6-8. The vocal line has a quarter note 'mu', a quarter note 'sic', a quarter note 'and', a quarter note 'there', a quarter note 'were', a quarter note 'won', a quarter note 'der', a quarter note 'ful', a quarter note 'ros', a quarter note 'es,', a quarter note 'they'. The piano accompaniment features a triplet of eighth notes in the right hand and a half note 'Ab' in the bass line. A mezzo-forte dynamic marking 'mf' is present in the first measure.

C7 C7#5 Fm7 F7

tell me in sweet fra - grant mead - ows of

Detailed description: This system contains measures 9-11. The vocal line has a quarter note 'tell', a quarter note 'me', a quarter note 'in', a quarter note 'sweet', a quarter note 'fra', a quarter note 'grant', a quarter note 'mead', a quarter note 'ows', and a quarter note 'of'. The piano accompaniment includes a triplet of eighth notes in the right hand and a half note 'C' in the bass line. A diminuendo dynamic marking 'dim.' is present in the final measure.

Bb7      Bb7#5      Bb7b9      Eb

dawn,      and      dew,      There was      love      all a -

*mp*      *p*      8va

Edim      Fm7      Abm6

round,      but I      nev - er heard      it sing - ing,      No, I

Eb      Gbdim      Fm7      Bb7b9      1 Eb

nev - er heard it at all      till there was you.

3      3      3

Ebmaj7      2 Eb      Ab9maj7      Ebmaj7

And there was you.

*molto rit.*      *pp*



# TIMELESS TO ME

from HAIRSPRAY

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Easy Swing tempo (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

E C#m7 F#m7 F#m7/B

E C#m7 F#m7 B13#9

E6 Gdim7#5 Gdim7

**WILBUR:**  
Styles keep a - chang - in'. The world's re - ar - rang - in', but

F#m7 Bdim7 F#m/A Fdim7

Ed - na, you're time - less to me. ———

F#m7 B9 A7/B

Hem - lines are short - er. A beer costs a quar - ter, but

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G4, and F#4. The piano accompaniment consists of chords and moving lines in both hands.

E6 C#m7 Cm7

time can - not take what comes free. \_\_\_\_\_

The second system continues the musical score. The vocal line has a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and ends with a half note on G4. The piano accompaniment continues with chords and moving lines, including a change in the bass line to a lower register.

Bm7 Bm9 E9 A6 G#7#9/E

You're like a stink - y old cheese, babe, just get - tin' ri - per with age. \_

The third system of the musical score. The vocal line starts with a quarter note on G4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G4, and F#4. The piano accompaniment features chords and moving lines in both hands.

A6 C#m7 C#9 F#9 F9 F#9 Fm7

— You're like a fa - tal dis - ease, babe. But

The fourth and final system of the musical score. The vocal line begins with a quarter rest, followed by a quarter note on G4, then eighth notes on A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G4, and F#4. The piano accompaniment continues with chords and moving lines in both hands.

F#m7 C9+ B9 B13b9 E6

there's no cure, so let this fe - ver rage. Some folks can't stand it, say

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "there's no cure, so let this fe - ver rage. Some folks can't stand it, say". The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. Chord symbols F#m7, C9+, B9, B13b9, and E6 are placed above the vocal line.

Gdim7#5 F#m7

time is a ban - dit, but I take the op - po - site view. —

The second system continues the musical score. The vocal line has the lyrics "time is a ban - dit, but I take the op - po - site view. —". The piano accompaniment continues with similar harmonic and rhythmic patterns. Chord symbols Gdim7#5 and F#m7 are placed above the vocal line.

F#m7 D#m7b5 G#7

— 'Cause when I need a lift, time — brings a gift: an -

The third system of the musical score shows the vocal line with the lyrics "— 'Cause when I need a lift, time — brings a gift: an -". The piano accompaniment provides harmonic support. Chord symbols F#m7, D#m7b5, and G#7 are placed above the vocal line.

C#m7 Cm7 Bm7 E7 E9 A6

oth - er day with you. — A twist or a waltz, it's

The fourth system concludes the musical score. The vocal line has the lyrics "oth - er day with you. — A twist or a waltz, it's". The piano accompaniment features a final cadence. Chord symbols C#m7, Cm7, Bm7, E7, E9, and A6 are placed above the vocal line.

A#dim7

E6/B

D#7+

all the same schmaltz with just a change in the sce - ner - y. —

D9#11

C#7

F#m7

G9#11

F#m7

B7b9

You'll nev - er be old hat. That's that! You're time - less to

E6

G9

C6

me. — **EDNA:** Fads keep a - fad - in'.

D#dim7#5

D#dim7

Dm7

Gdim7

Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me. —

Dm/

Gdim7/ Dm/ A7

Hair - dos are high - er. Mine

G9 Cdim7/G C6

feels like barbed wi - re, but you say I'm chic as can be! \_\_\_\_

Am7 Abm7 Gm7

You're like a rare vin - tage

Gm9 C9 C9#5 F6 E(#9)/C F6

Rip - ple, a vin - tage they'll nev - er for - get. So

pour me a teen - y ween - y tri - ple — and we can toast — the fact we

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'pour me a teen - y ween - y' followed by a triplet of notes, then 'and we can toast — the fact we'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents.

Ab9#5 G9 G13b9 C6/9 Ab7/Eb

ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.

The second system continues the musical score. The vocal line has the lyrics 'ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.' The piano accompaniment includes a dynamic marking of *sfz* (sforzando) under the first measure. The system is annotated with chord symbols: Ab9#5, G9, G13b9, C6/9, and Ab7/Eb.

Dm7

Soon there'll be noth - ing at all. So,

The third system of the musical score shows the vocal line with the lyrics 'Soon there'll be noth - ing at all. So,'. The piano accompaniment features a long, sustained chord in the right hand. The system is annotated with the chord symbol Dm7.

Bm7b5 E7b9 Am7 Abm7

you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —

The fourth system concludes the musical score. The vocal line has the lyrics 'you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —'. The piano accompaniment includes dynamic markings of *v* (accent) and *sfz*. The system is annotated with chord symbols: Bm7b5, E7b9, Am7, and Abm7.

Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they

C6/G B7#5 Bb9#11 A7 Dm7 Eb9  
all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!

Dm7 G7b9 C6 Ab7  
You're time - less to me.

Db6 Edim Ebm7  
*f*

Piano accompaniment for the first system. The right hand features a melodic line with grace notes and a final quarter note, while the left hand provides a steady bass line of eighth notes.

Db6 Bbm7 Am7 Abm7

EDNA: You're like a brok - en down

Piano accompaniment for the second system. It includes a vocal line for Edna and a piano accompaniment. The piano part features a melodic line with a dynamic marking of *mf* and a crescendo hairpin.

Abm9 Db9 Db7#5 Gb6 Abm7 Adim Gb6/Bb Gb6

Chev - y. All you need is a fresh coat of paint. WILBUR: And Ed - na,

Piano accompaniment for the third system. It includes a vocal line for Wilbur and a piano accompaniment. The piano part features a melodic line with a dynamic marking of *v* and a crescendo hairpin.

Bbm7 Bbm9 Eb9 D9 Eb9 Dm7 Ebm7

you got me go - in' hot and heav - y. You're fat and old, but ba - by,

Piano accompaniment for the fourth system. It includes a vocal line and a piano accompaniment. The piano part features a melodic line with a dynamic marking of *v* and a crescendo hairpin.



A9#5      A9      A15      D15

bor - ing you ain't!      **BOTH:** Some folks don't get it, but

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'bor - ing you ain't!' and then transitions to 'BOTH: Some folks don't get it, but'. The piano accompaniment includes a treble clef with chords and a bass clef with a bass line. A dynamic marking 'sfz' is present in the piano part.

Bb7/F      Em7

we nev - er fret it 'cause we know that time is our friend. —

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'we nev - er fret it 'cause we know that time is our friend. —'. The piano accompaniment features chords and a bass line. A chord change from Bb7/F to Em7 is indicated above the vocal line.

C#m7b5

And it's plain to see that

The third system of music shows the vocal line and piano accompaniment. The vocal line lyrics are 'And it's plain to see that'. The piano accompaniment includes a treble clef with chords and a bass clef with a bass line. A chord change to C#m7b5 is indicated above the vocal line.

F#7      Bm7      A#m7      Am7

you're stuck with me un - til the bit - ter end. —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are 'you're stuck with me un - til the bit - ter end. —'. The piano accompaniment features chords and a bass line. Chord changes from F#7 to Bm7, A#m7, and Am7 are indicated above the vocal line.

And we got a kid who's

*ff*

blow - in' the lid off the Turn - blad fam - 'ly tree. — EDNA: You'll al - ways

*mf*

hit the spot, big shot! You're time - less to me.

*sfz*

WILBUR: You'll al - ways be du jour, mon a - mour. You're time - less to

*mf*

me. **EDNA:** You'll al - ways be first **WILBUR:** string. Ring - a - ding -

*mp rubato*

*Ped.* \*

**BOTH:** ding! You're time - less to me. **EDNA:** You're time - less to

*Swing tempo again* (♩ = ♪<sup>3</sup>)

Em7 A9 D6 Bm7 Em7

me. **WILBUR:** You're time - less to me.

D6 Bm7 Em7 D6 Bm7

**BOTH:** You're time - less to me!!

*Slowly*

*allargando colla voce*

*(straight 8ths)*

*p*

8va - 7

8vb

# TOMORROW

from the Musical Production ANNIE

Music by CHARLES STROUSE  
Lyric by MARTIN CHARNIN

Moderately slow

*mf*







The sun - 'll come out \_\_\_\_\_ to - mor - row,





bet your bot - tom dol - lar that to - mor - row \_\_\_\_\_ there'll be





sun! Jus' think - ing a - bout \_\_\_\_\_ to - mor - row



B♭maj7

Am7

Dm

Dm/C



clears a - way the cob - webs and the sor - row \_\_\_\_\_ till there's

B♭maj7

C

Fm

A♭/E♭



none. When I'm stuck \_\_\_\_\_ with a day that's gray and

D♭

E♭

A♭

A♭maj7



lone - ly, I just stick \_\_\_\_\_ out my chin and grin and

C7sus

C7



say: \_\_\_\_\_ Oh! the

*f* *mp*

F Fmaj7 Bbmaj7 Am7

sun - 'll come out \_\_\_\_\_ to - mor - row, { So you } got to hang on till to -  
 { Oh! I }

Dm Dm/C Gbmaj7 C7sus C7

mor - row come what may! To -

1 (small notes are optional harmony)

F Fmaj7 F7 Bb Bbm6 6tr

mor - row, to - mor - row, I love ya to - mor - row, you're

F C7sus C7 F Fmaj7 Bbmaj7/F Gm7(add4)

{ al - ways } a day a - way! \_\_\_\_\_ The

{ on - ly }

F Fmaj7 F7 Bb Bbm6

mor - row, to - mor - row, I love ya to - mor - row, you're

F C7sus C7 F C7sus F Fmaj7

{ al - ways } a day a - way! To - mor - row, to - mor - row, I  
{ on - ly }

F7 Bb Bbm6 F C7sus C7

love ya to - mor - row, you're { al - ways } a day a -  
{ on - ly }

F Fmaj7 Bbmaj7/F Gm7(add4) F

way!

# UNUSUAL WAY

(In a Very Unusual Way)

from NINE

Words and Music by  
MAURY YESTON

Flowing (♩=84)

C#m G#/C# C#m G#/C# *mp*

In a

*mp*

*Red.* *Red.* *Red.* *Red.*

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver - y un - u - su - al way one time — I need - ed you. — In a  
ver - y un - u - su - al way I think — I'm in love. — with you. — In a

*Red.* *Red.* *Red.* *Red.* *sim.*

F#m F#m/E B7/D# B7 E E/D# G#/D#

ver - y un - u - su - al way you were — my — friend.  
ver - y un - u - su - al way I want — to — cry.



C#m C#m/B F#m/A F#m/A G#7 C#m C#m/B

May - be it last - ed a day, — may - be it last - ed an hour, —  
 Some-thing in - side — me goes weak, — some-thing in - side — me sur - ren - ders,

1. A D Bm7/E Em7/A

but some-how it will nev er end... In a

2. A D Bm7/E E7 E/D C#m C#m/B F#m/A

and you're the rea - son why, — you're the reason — why. —

D#m7/G#

5

led.

F#/G# E#m/G#

You don't know what you do to me,

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

\* *Ad.* \* *Ad.*

F#/G# E#m/G#

you don't have a clue.

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

\* *Ad.* \* *Ad.*

F#/G# E#m/G#

You can't tell what it's like to be

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

\* *Ad.* \* *Ad.*

F#/G# E#m/G#

me, looking at you. It

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

\* *Ad.* \* L.H.

F#/G# A#m F# D#m7/G# G#7

scares me so—— that I can hard-ly speak. In a

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver-y un-u - su-al way I owe— what I am—— to you.— Though at

F#m F#m/E B7/D# B7 E E/D# G#/D#

times it ap-pears—— I won't stay, I nev - er—— go.

C#m C#m/B F#/A# F#m/A G#7 C#m C#m/B

Spe-cial to me in my life since the first day—— that I met—— you,

A A/C# D B7/D# E

how could I ev - er for-get — you once — you had touched — my soul? —

G#7/D# C#m C#m/B F#/A#

In a ver-y un-u - su-al way —

F#m/A A/G# D#m7/G#

you've made me

C# F#/C# C# F#/C# rit. C#

whole.

# WE CAN DO IT

from THE PRODUCERS

Music and Lyrics by  
MEL BROOKS

MAX:

*Dbadd9* *recit.* *E/B*

What did Lew - is say to Clark when ev - 'ry - thing looked bleak?

*f colla voce* *gliss.*

*Dbadd9* *3* *3* *G/D*

What did Sir Ed-mund say to Ten-zing as they strug-gled t'ward Ev - er - est's peak?

*3* *3* *gliss*

*Eadd9* *3* *3*

What did Wash - ing - ton say to his troops be - fore they crossed the Del - a - ware? -

LEO: What did they say?

Moderately slow

F13#11      Bb      Bb+      Bb6

I'm sure you're well a - ware! ...      We can do it!      We can do it!

Bb+      Bb      Fm7      Bb<sup>6</sup>      Eb      Eb+

We can do it, me and you!      We can do it!      We can

Eb6      Eb+      Eb      Em7b5      A7#5b9

do it!      We can make our dreams come true!      > Ev - 'ry

**A Tempo-Moderately**

Dm      Dm(maj7)      Dm7      G9      Cm      Cm(maj7)      Cm7

thing you've ev - er want-ed is just wait - ing to be had. \_\_\_\_\_

Beau - ti - ful girls — wear - ing noth - ing but pearls — Ca -

ress - ing you un - dres - sing you and driv - ing you mad! — We can

Gm11 C9 F F7 *subito p*

do it! We can do it! This is not the

Bb Bb+ Bb6 Bb+ Bb

*mp*

time to shirk! We can do it! You won't

Fm9 Bb7b9 Eb Eb+

*mf*

E♭6

E♭+

E♭

Am7

rue it say "good - bye" to pet - ty clerk!

D7

Gm

Gm(maj7)

Gm7

C7

Hi, pro - duc - er! Yes pro - duc - er! I mean

Dm7/F

B♭/F

Dm7/F

D♭6/F

C7♭5

B♭/F

you sir, go ber - serk! We can do it! We can

*gliss.*

Gm

Cm7

Ddim7

E♭

F7

do it! And I know it's gon - na



MAX: Whataya say, Boom!

LEO:

*Bb* *Bb* *recit.*

work! What do I say? Fin-'lly a chance to be a Broad-way pro -

*colla voce*

*f*

*Db* *Bb* *G*

duc - er. What do I say? Fin-'lly a chance to make my dreams come true sir.

*gliss.*

*E* *F/E* *F#/E* *F13#11*

What do I say? What do I say? Here's what I say to you sir... I can't

*A tempo*

*Bb* *Bb+* *Bb6* *Bb+* *Bb*

do it, I can't do it, I can't do it,

*mp*

that's not me. I'm a loser, I'm a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by the lyrics "that's not me. I'm a loser, I'm a". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

*Eb*maj7      *Eb*6      *Eb*      *Em*7b5

cow - ard, I'm a chick - en, don't you see?

The second system continues the vocal line with the lyrics "cow - ard, I'm a chick - en, don't you see?". Above the vocal staff, four chord symbols are indicated: *Eb*maj7, *Eb*6, *Eb*, and *Em*7b5. The piano accompaniment features a consistent eighth-note bass line and a melodic right-hand part.

*A*7      *Dm*      *Dm*(maj7)      *Dm*7      *G*9

When it comes to woo - ing wo - men there's a

The third system has the lyrics "When it comes to woo - ing wo - men there's a". Above the vocal staff, five chord symbols are shown: *A*7, *Dm*, *Dm*(maj7), *Dm*7, and *G*9. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with its characteristic eighth-note bass line.

*Cm*      *Cm*(maj7)      *Cm*7      *Cm*6

few things that I lack \_\_\_\_\_

The fourth system contains the lyrics "few things that I lack \_\_\_\_\_". Above the vocal staff, four chord symbols are listed: *Cm*, *Cm*(maj7), *Cm*7, and *Cm*6. The piano accompaniment maintains the eighth-note bass line and melodic right-hand part.

C7 D7 Dim7/G

Beau - ti - ful girls, — wear - ing noth - ing but pearls, — cha - sing me, em -

MAX: You miserable, cowardly, wretched little caterpillar.  
 Don't you ever want to become a butterfly?  
 Don't you want to spread your wings...

C9 F7 Ebm/F

bra - cing me - I'd have an at - tack!

*cresc. (dialogue continues)*

...and flap your way to glory?

Em/F# E9/F#

LEO:

F#13 B B+

MAX: Mis - ter Bi - al - y - stock, please  
 We can do it, we can

B6 B+ B B6

stop the song, you got me wrong. I'll say "so long," I'm not as strong a

do it, we can grab that Ho - ly

*cresc. poco a poco*

F#m7 B13 E E+

per - son as you think. Mis - ter Bi - al - y - stock, just

Grail. We can do it, we can

E6 E+ E

take a look, I'm not a crook. I'm just a shnook, the bot - tom line is

do it, drink cham - pagne, not gin - ger

A#m7 D#7 G#m G#m(maj7) G#m7

that I stink! I can't do

ale. Come on, Le - o, can't you see - o?

**LEO:**

C#7 D#m7/F# B/F# D#m7/F# B6/F# C#9b5

it. You see Ri - o, I see jail.

Ow!

**MAX:**

B/F#

We can do it,

LEO:

B6/F#

D#m/F#

B/F#

G#m

I can't do it \_\_\_\_\_ I can - not, can - not,

MAX:

\_\_\_\_\_ we can do it, \_\_\_\_\_

C#m7

D#dim7

C#m7/F#

F#9

can - not, can - not, do it 'cause I know it's gon - na

\_\_\_\_\_

B

B+

B6

B+

(B)

fail! \_\_\_\_\_ It's gon - na fail!

We can do it, I know we can - not fail!

# WELCOME TO THE 60's

from HAIRSPRAY

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Bright and loads of fun (♩ =  $\overset{3}{\text{♩}}$ )

C Em7 Dm7 F

*f*

1 C/F Dm7/G 2 F/G TRACY C

Hey — ma - ma, hey ma - ma,  
— ma - ma, hey ma - ma,

*mf*

Em7 Dm7 F/G

look a - round! — Ev - 'ry - bod - y's groov - in' to a brand new sound. Hey —  
take my hand. — EDNA: First — let's make a pit - stop at the wie - ner stand. — T: Hey —

C Em7 Dm7

— ma - ma, hey ma - ma, fol - low me! — I — know some - thing's in you that you  
— ma - ma, hey ma - ma, take a chance. — E: Oh Tra - cy, it's been years since some - one

F/G

Dm7

Em7

wan - na set free. — So let go, — go, go of the past — now. — Say hel - lo —  
 asked me to dance. — T: So let go, — go, go of the past — now. — Say hel - lo —

Dm7

G

Em7

Ebm7

Dm7

— to the love — in your heart. — Yes, I know — that the world's — spin - ning fast —  
 — to the light — in your eyes. — Yes, I know — that the world's — spin - ning fast —

Em7

F

F/G

**TRACY, DYNAMITES & ENSEMBLE**

— now. — You got - ta get your - self a brand new start. } Hey ma - ma, wel - come to the  
 — now, but you got - ta run the race to win the prize. }

C

Em7

Dm7

six - ties! Oh - oh - oh - oh - oh. — Oh —



F/G C Em7

ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh. -

Dm7 F/G C

Go ma - ma, go, go, go!

C/Bb F F/G

**DYNAMITES & ENSEMBLE**

Wel - come to the six - ties! Wo - oh - oh - oh - oh. - Hey - a ma -

C C/Bb F F/G

**TRACY**

ma! - Yeah, yeah, yeah! - Yeah, - yeah, yeah! Hey -

Bb DYNAMITES

F

TRACY

— yeah, yeah! Wel - come to the rhy - thm of a brand new day. — Take your old -

Dm7

F/G TRACY & DYNAMITES

Bb

MR. PINKY'S STAFF

- fash - ioned fears — and just throw — them a - way. — You should add some col - or and a

F

Dm7

G9sus

D/E

DYNAMITES & ENSEMBLE

fresh new "do" 'cause it's time for a star who looks just like you. —

E

C#

B/C#

F#

JUDINE

Don't - cha let no - bod - y try to

## KAMILAH

steal your fun, 'cause a lit - tle touch of lip - stick nev - er hurt no one. The

*sfz*

Detailed description: This block contains the first system of a musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'steal your fun, 'cause a lit - tle touch of lip - stick nev - er hurt no one. The'. The piano part includes a dynamic marking *sfz* (sforzando) at the end of the first measure.

fu - ture's got a mil - lion roads for you to choose, but you'll walk -

G

Detailed description: This block contains the second system of the musical score. The vocal line continues with the lyrics 'fu - ture's got a mil - lion roads for you to choose, but you'll walk -'. A chord symbol 'G' is placed above the first measure of the vocal line. The piano accompaniment continues with a steady bass line and chords. There is an accent (^) over the first note of the piano part in the second measure.

a lit - tle tall - er in some high - heeled shoes. And

SHAYNA

*sfz*

Detailed description: This block contains the third system of the musical score. The vocal line has the lyrics 'a lit - tle tall - er in some high - heeled shoes. And'. The name 'SHAYNA' is written above the second measure of the vocal line. The piano accompaniment features a consistent rhythmic pattern. A dynamic marking *sfz* is present in the piano part.

once you find the style that make you feel like you, some - thing fresh,

A7sus A Asus

Detailed description: This block contains the fourth system of the musical score. The vocal line has the lyrics 'once you find the style that make you feel like you, some - thing fresh,'. Chord symbols 'A7sus', 'A', and 'Asus' are placed above the vocal line at the beginning, middle, and end of the system respectively. The piano accompaniment continues with the same rhythmic structure.

DYNAMITES & ENSEMBLE

TRACY, DYNAMITES & ENSEMBLE

some - thing new. Step on out! Hear us shout! Ma - ma, that's

D Eb/F F Eb/F F Eb/F

your cue!

F Cm7 Bb/D Eb F Bb

ENSEMBLE

EDNA

Yeah, yeah, yeah! Hey, Tra - cy, hey ba - by,

*ff* *mp*

Dm7 Ebmaj7 Eb/F

look at me! I'm the cu - test chick - ie that you ev - er did see. Hey

B $\flat$

— Tra - cy, hey ba - by, look at us! Where \_

E $\flat$ /F Cm7

— is there a team that's half as fab - u - lous?! I let go, — go, go of the past \_

Dm7 Cm7 F Dm7 D $\flat$ m7

— now. \_ Said hel - lo — to this red — car - pet ride. — Yes, I know \_

Cm7 Dm7 E $\flat$

— that the world's — spin - ning fast now. Tell Lo - la - bri - gi - da to step a - side!

EDNA & ENSEMBLE

Your ma - ma's wel - com - ing the six - ties! Oh - oh - oh - oh - oh. -

Cm7

Eb/F

Bb

TRACY & EDNA

Oh — your ma - ma's wel - com - ing the six - ties! Oh -

Dm7

Cm7

Eb/F

oh - oh - oh - oh. — Go, — ma - ma, go, go, go! -

Bb/F

Eb/F

Bb/F

Eb/F

Cm/F

Bb/F

Eb/F

ENSEMBLE

Wel - come to the six - ties!

8vb 8vb 8vb

O - pen the door — for the girl —

*8vb*

— who has more, — she's a star! — Tra - cy, go, — go, go!

*B/F#* *E/F#*

*ff*

**EVERYONE**

Hey, ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh.

*F#7sus* *B* *D#m7*

*sfz*

Oh — ma - ma, wel - come to the six - ties! Oh -

*C#m7* *E/F#* *B*

oh - oh - oh - oh. Go, ma - ma, go, - go - go!

B B7sus/A B/A E  
Wel - come to the six - ties!

E/F# B/F# E/F# B B7sus/A B/A  
Go, ma - ma! Woh - oh - oh - oh - oh - woh

E E/F# B/F# E/F# B  
oh - oh. Go, ma - ma, go, go, go!



# WHAT I DID FOR LOVE

from A CHORUS LINE

Music by MARVIN HAMLIS

Lyric by EDWARD KLEB

Slowly

Cmaj7

C7

Kiss to-day good-bye,

*p*

*rit.*

*a tempo*

the sweet-ness and the sor-row

We did what we

had to do,

And I can't re-gre

What I did for love, What I did for love.

Dm7-5

G7-9

Look, my eyes are dry, the gift was yours to

bor-row. It's as if we always knew,

**Dm7** **Fm6** **G7sus** **C6** **G/B** **Am7** **Am7-5**

But I won't forget what I did for love, what I did for

**D7** **Dm7-5** **Fm6/G**

love. Gone, love is never

**G7-9** **E7** **Am7** **F13-9** **E7-9** **E7**


gone, As we travel on,

**Am7** **F#m7-5** **B7** **Em7**

love's what we'll re- mem- ber. Kiss to-day— good-by



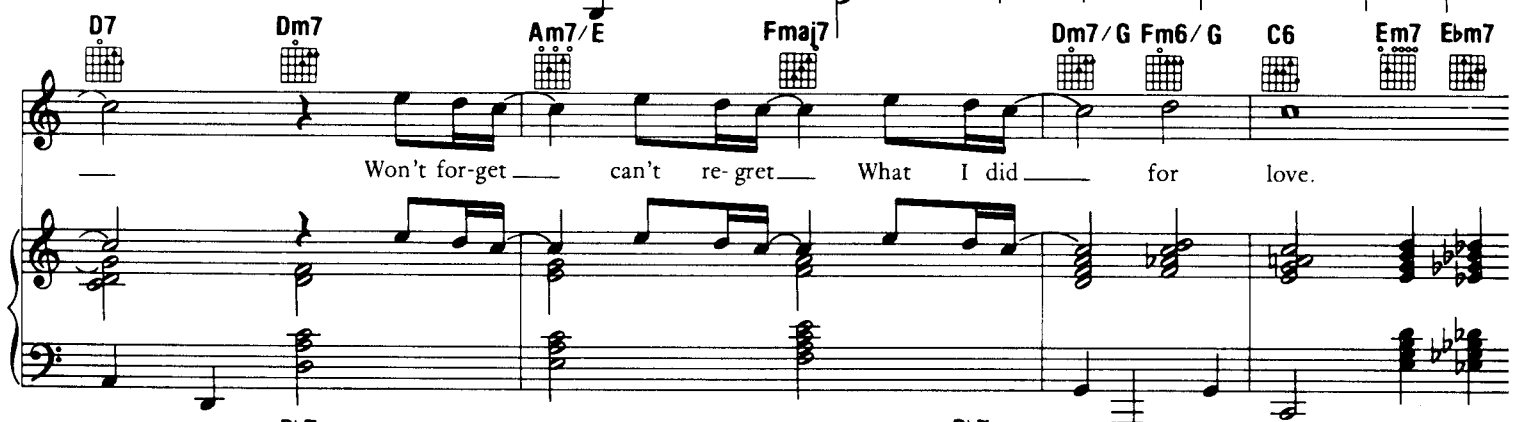
and point me t'ward to- mor-row.



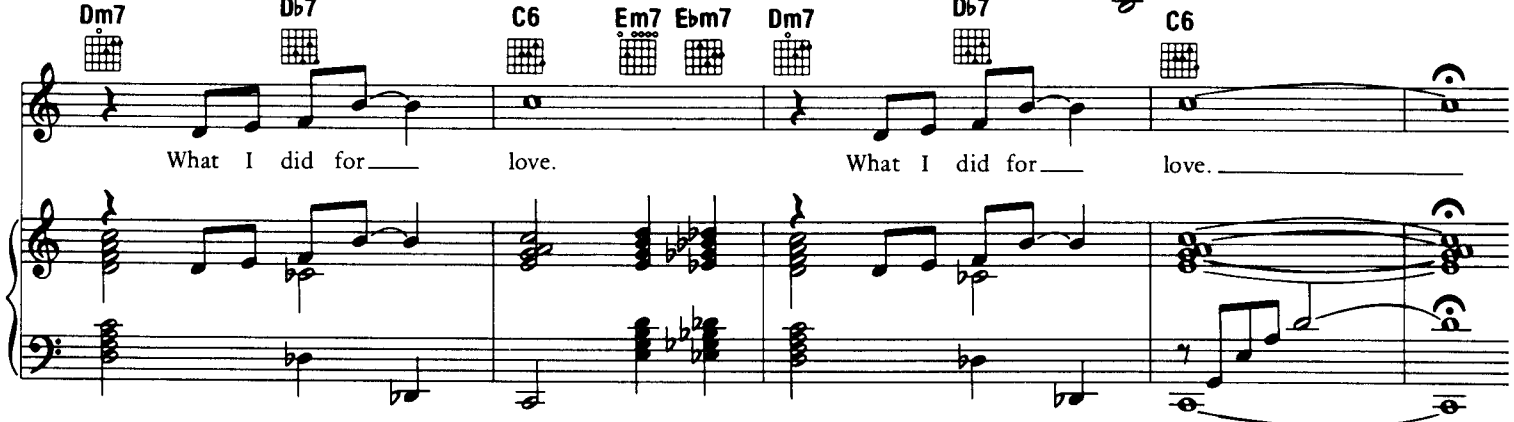
Wish me luck, — the same — to you.



Won't for- get — can't re- gret — What I did — for love.



What I did for — love. What I did for — love.



Cmaj7

C7

A

Dm7

Fm6

G7sus

C

G/B

Gm6/Bb

Am7

Ab7

D7

Dm7

Am7/E

Fmaj7

Dm7/G

Fm6/G

C6

Em7

Ebm7

Dm7

Db7

C6

Em7

Ebm7

Dm7

Db7

C6

# WHEN YOU GOT IT, FLAUNT IT

from THE PRODUCERS

Music and Lyrics by  
MEL BROOKS

Moderate Swing (♩ = ♩<sup>3</sup>)

C7 ULLA: F6 G7

Ven you got it, flaunt it.

*elaborate C7 arpeggio*

*p*

C9 F#dim7 Gm7 C+ F6

Step right up and strut your stuff. Peo - ple tell you mod - es - ty's a

Gm7 C7/G Gm11 C13 (F)

wir - tue, — but in the thea - tre mod - es - ty can hurt you. — Ven you

F6/C G9/D C7

got it, flaunt it. Show your as - sets let 'em know you're

*mp*

Em7 A7 D9 G13

proud. Your good - ies you must push, stick your chest out, shake your tush, ven you

F6/C G9/C C7b9 F6 Gm7/C F6 Cool Swing F

got it, shout \_ it out loud! \_\_\_\_\_ Ven you got it

*mf* *mp*

G C7 F6 F#dim7 C13

show it put your hid - den trea - sures on dis - play

Vi - o - lin - ists love to play an E - string\_ But au - di - enc - es real - ly love a

F/A G#dim7 Gm7 C13 F6 G7  
 G - string\_ Ven you got it, shout it. \_\_\_\_

C7 A7 D7  
 Let the whole world hear vat you're a - bout Clothes may make the man, all a

G7 Gm9 Db7#5 C13 F6  
 girl needs is a tan ven you got it let \_\_\_\_ it hang out. \_\_\_\_ Ven

Sweetly

Em7b5  
straight 8ths

A7

Dm

A7b9/D

Dm

Em7b5

A7

I was just a lit - tle girl in Sve - den \_\_\_\_\_ my thought-ful mo - ther gave me this ad -

Dm

Dm7

G7

C6

Am7

vice: If na - ture bles - ses you from top to bot - tom, \_\_\_\_\_

Swing! (♩ = ♪<sup>3</sup>)

Dm11

G13

C13

show that top to bot - tom, don't think twice. \_\_\_\_\_ Don't think

Ab m9/Db

Db13

Abm/Db

Bbm/Cb

Cb/Bb

Db/Ab

twice. \_\_\_\_\_ Ven you

Broad swing

G6 G6/F# Em7 G6/D A13 A13/G A13/F# A13/E

got it \_\_\_\_\_ share it. \_\_\_\_\_

*ff*

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The first line of music includes a vocal line with lyrics 'got it \_\_\_\_\_ share it. \_\_\_\_\_' and a piano accompaniment with triplets in both hands. The second line of music continues the piano accompaniment with triplets. Chord symbols G6, G6/F#, Em7, G6/D, A13, A13/G, A13/F#, and A13/E are placed above the vocal line.

D7 D9 G6 E7/G# Am7 D9

Let the pub - lic feast up - on your charms.

Detailed description: This system contains the third and fourth lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The third line of music includes a vocal line with lyrics 'Let the pub - lic feast up - on your charms.' and a piano accompaniment with triplets in both hands. The fourth line of music continues the piano accompaniment with triplets. Chord symbols D7, D9, G6, E7/G#, Am7, and D9 are placed above the vocal line.

G G/F# Em7 G/D Am11 D7 Am11 D13

Peo - ple say that be - ing prim is prop - er, \_\_\_\_\_ But ev - 'ry show-girl knows that "prim" will

*mf*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The fifth line of music includes a vocal line with lyrics 'Peo - ple say that be - ing prim is prop - er, \_\_\_\_\_ But ev - 'ry show-girl knows that "prim" will' and a piano accompaniment with triplets in both hands. The sixth line of music continues the piano accompaniment with triplets. Chord symbols G, G/F#, Em7, G/D, Am11, D7, Am11, and D13 are placed above the vocal line.

G Eb9 Ab Ab/G Fm9 Ab/Eb

stop her. \_\_\_\_\_ Ven you got it. \_\_\_\_\_

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The seventh line of music includes a vocal line with lyrics 'stop her. \_\_\_\_\_ Ven you got it. \_\_\_\_\_' and a piano accompaniment with triplets in both hands. The eighth line of music continues the piano accompaniment with triplets. Chord symbols G, Eb9, Ab, Ab/G, Fm9, and Ab/Eb are placed above the vocal line.



Bb7 Eb7 Bbm/D**b**

give it. \_\_\_\_\_ Don't be self - ish, give it all a -

C7 Bbadd9/D Ebdim7 C7/E

vay! \_\_\_\_\_ Don't be

F7

shy, be bold and cute, \_\_\_\_\_ show the

*p* *ff*

Bb9b5

boys that birth - day suit \_\_\_\_\_ ven you

*p* *ff*

"Going home"

Bbm9

Dbm7

got it \_\_\_\_\_ If you got it \_\_\_\_\_

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'got' followed by a dotted half note 'it'. The piano accompaniment features a bass line of quarter notes and a treble line with chords and some melodic movement. The key signature has three flats.

Ab6/Eb

Bb9/Eb

Eb13

Once you got it shout out hoo -

*gliss.*

Detailed description: This system contains measures 3-5. The vocal line has a half note 'Once', a dotted half note 'you got it', and a triplet of eighth notes 'shout out hoo'. The piano accompaniment includes triplets in both hands and a glissando in the bass line. The key signature has three flats.

Samba-straight 8ths

Eb7

Ab

ray!

*ff*

Detailed description: This system contains measures 6-7. The vocal line has a half note 'ray!'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The key signature has three flats.

Ab/Gb

Db/F

Dbm/Fb

Eb7sus

Ab<sup>6</sup>

*fff*

Detailed description: This system contains measures 8-9. The piano accompaniment features a bass line of quarter notes and a treble line with chords and eighth-note patterns. The key signature has three flats.

# WHO WILL LOVE ME AS I AM?

from SIDE SHOW

Words by BILL RUSSELL  
Music by HENRY KRIEGER

## Ballad

Ab Ab/Gb Fm Ab/Eb

Like a

fish plucked from the o - cean Tossed in - to a for - eign stream, - Al-ways

Db(add9) Ab/C Eb/Bb Ab

knew that I was dif - f'rent Of-ten fled in - to a dream. - I ig -

Cm Db Bbm7 Ebsus Eb

The musical score is written in 4/4 time with a key signature of three flats (B-flat major/D-flat minor). It consists of three systems of music. Each system includes a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). Chord symbols are placed above the vocal line and below the piano accompaniment. The lyrics are written below the vocal line.

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.

Db(add9)

Ab/C

Eb/Bb

Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. — But I

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The vocal line begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5, then a quarter rest, and continues with eighth notes on Bb4, A4, G4, and F4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The chords are Db(add9), Ab/C, Eb/Bb, and Ab.

Cb(add9)

Bbm7

Ab

Ebsus

Eb

Ab

float - ed with \_ the ques - tion Who will love me as I am? —

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, a quarter rest, eighth notes on A4, Bb4, and C5, a quarter rest, eighth notes on Bb4, A4, G4, and F4, and a half note on E4. The piano accompaniment features chords in the right hand and notes in the left hand. The chords are Cb(add9), Bbm7, Ab, Ebsus, Eb, and Ab.

Db(add9)

Ab/C

Eb/Bb

— Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, eighth notes on A4, Bb4, and C5, a quarter rest, eighth notes on Bb4, A4, G4, and F4, and a quarter note on E4. The piano accompaniment features chords in the right hand and notes in the left hand. The chords are Db(add9), Ab/C, and Eb/Bb.

Ab

Cm

Db

Ab/Bb

Bb9

— Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, eighth notes on A4, Bb4, and C5, a quarter rest, eighth notes on Bb4, A4, G4, and F4, and a quarter note on E4. The piano accompaniment features chords in the right hand and notes in the left hand. The chords are Ab, Cm, Db, Ab/Bb, and Bb9.

Bbm7/Eb Eb6 Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb

Could we bend the laws of na - ture? Could a li - on love a lamb?

*poco rall.* *mf a tempo*

Ab(add9) Cb(add9) Bbm7 Ab Db/Eb

Who could see be - yond \_ this sur - face? Who will love me as I am?

Eb Db(add9) Db/Eb Ab(add9)

Who will ev - er call to say "I love \_ you"? Send me

*poco rall.* *mf*

Db(add9) Eb(add9) Ab Db(add9) Eb(add9)

flow - ers or a tel - e - gram \_ Who could proud - ly stand \_ be - side \_

\*optional duet part

Fm7

E♭

D♭(add9)

E♭sus

E♭

me Who will love me as I am? Like a

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line begins with a half rest followed by the lyrics 'me'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats (B-flat major or D-flat minor).

D♭(add9)

A♭/C

E♭/B♭

clown whose tears cause laugh - ter Trapped in - side the cen - ter ring.

The second system continues the musical piece. The vocal line has lyrics 'clown whose tears cause laugh - ter Trapped in - side the cen - ter ring.' The piano accompaniment features a steady bass line and chords in the right hand. The key signature remains three flats.

A♭

Cm

D♭(add9)

A♭/B♭

B♭9

E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.

The third system of music includes the lyrics 'E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.' The piano accompaniment continues with a consistent bass line and harmonic support in the right hand. The key signature is three flats.

D♭/E♭

E♭7

D♭

D♭/E♭

A♭(add9)

Who would want to join this mad - ness? Who would

*poco rall.* *mf*

The fourth system concludes the page with the lyrics 'Who would want to join this mad - ness? Who would'. The piano accompaniment includes dynamic markings: 'poco rall.' (poco ritardando) and 'mf' (mezzo-forte). The key signature remains three flats.

change my mon - o - gram? \_\_\_\_\_ Who will be part of \_\_\_\_\_ my cir -

- cus? Who will love me as I am? \_\_\_\_\_ Who will ev - er

*poco rall.*

call to say "I love \_\_\_\_\_ you"? Send me flow - ers or a tel - e - gram? -

Who could proud - ly stand \_\_\_\_\_ be - side \_\_\_\_\_ me? Who will

Db(add9) Db/Eb Eb Ab(add9) Ab/C

love me as I am?

The first system features a vocal line with the lyrics "love me as I am?". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady bass line. The key signature has three flats (B-flat major/D-flat minor).

Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb Ab(add9)

Who could

*ff*

The second system continues the vocal line with the lyrics "Who could". The piano accompaniment features a right hand with complex chordal textures and a left hand with a steady bass line. A dynamic marking of *ff* (fortissimo) is present. The key signature remains three flats.

Cb Bbm7 Ab Ebsus Db/Eb Eb

proud - ly stand be - side me? Who will love me as I

*p*

*8vb*

The third system features a vocal line with the lyrics "proud - ly stand be - side me? Who will love me as I". The piano accompaniment has a right hand with chords and a left hand with a steady bass line. A dynamic marking of *p* (piano) is present. An *8vb* (8va) marking is shown below the bass line. The key signature remains three flats.

Ab Ab/C Db(add9) Dbmaj7/Eb Ab

am?

*f* *allargando* *sfz* *ff*

The fourth system concludes the vocal line with the lyrics "am?". The piano accompaniment features a right hand with chords and a left hand with a steady bass line. Dynamic markings include *f* (forte), *allargando* (ritardando), *sfz* (sforzando), and *ff* (fortissimo). The key signature remains three flats.



# WITH A SONG IN MY HEART

from SPRING IS HERE

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Chords: Eb (3fr), Cm (3fr), Fm7, Bb7, Cm (3fr), Fm7

Chords: Bb7sus, Bb7, Eb (3fr), Bbm7, Eb7

Stacy: Though I know that we meet ev - 'ry night And we  
Betty: Oh, the moon's not a moon for a night; And these

Chords: Ab (4fr), Eb/Bb (6fr), Cm (3fr)

could - n't have changed since the last time, To my joy and de - light it's a  
stars will not twin - kle and fade out! And the words in my ears will re -

Chords: Fm7, Bb7, Eb (3fr), Ab (4fr), Ab/Eb, Eb (3fr), Bb7, Eb (3fr)

new kind of love at first sight. Though it's you and it's I all the  
sound for the rest of my years. In the morn - ing I'll find with de -

time light Ev - 'ry meet - ing's a mar - vel - ous pas - time You're in -  
 Not a note of our mu - sic is played out, It will

creas - ing - ly sweet, So when - ev - er we hap - pen to meet  
 be just as sweet, And an air that I'll live to re - peat:

Eb/Bb Cm Fm7 Bb7 Eb Ab

I greet you With a song in my heart.

Eb E7/B Bb7 Bb7#5(b9) Eb Bb7

rall. a tempo

I be-hold your a - dor - a - ble face, Just a song at the start,

Eb Bb7 Eb G7

R.H.

But it soon is a hymn to your grace. When the mu - sic

The first system features a vocal line in G minor with lyrics "But it soon is a hymn to your grace. When the mu - sic". The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for the first system are: Gm7 (3fr), Fm7, Eb6, and D7 (3fr).

swells I'm touch - ing your hand; It tells that you're

The second system continues the vocal line with lyrics "swells I'm touch - ing your hand; It tells that you're". The piano accompaniment includes triplets and a crescendo marking. Chord diagrams for the second system are: Am7b5, Ab (4fr), Fm7 (3), Eb6, and D7 (3).

stand - ing near, and At the sound of your

The third system continues the vocal line with lyrics "stand - ing near, and At the sound of your". The piano accompaniment includes a decrescendo marking and a piano dynamic marking. Chord diagrams for the third system are: Fm, D7, G7, C7, Fm, Bb7, and Eb (3fr).

voice Heav - en o - pens its por - tals to me.

The fourth system concludes the vocal line with lyrics "voice Heav - en o - pens its por - tals to me.". The piano accompaniment includes a triplet. Chord diagrams for the fourth system are: Bb7, Eb (3fr), and Bb7.

E<sub>b</sub> 3fr G7 Cm 3fr

Can I help but re - joice \_\_\_\_\_ That a song such as

G7 Cm Cm/B<sub>b</sub> Am7<sub>b</sub>5 F7 Eb/B<sub>b</sub> 6fr

ours came to be? But I al - ways knew \_\_\_\_\_ I would live life

*mp* *cresc.*

F7 Eb/B<sub>b</sub> 6fr Ab6 3fr B<sub>b</sub>7

through \_\_\_\_\_ With a song in my heart for

*rall.*

1 Eb E7/B B<sub>b</sub>7 B<sub>b</sub>7#5(b9) 2 Eb 3fr

you. \_\_\_\_\_ you. \_\_\_\_\_

*a tempo* *p*

# WITH ONE LOOK

from SUNSET BOULEVARD

Music by ANDREW LLOYD WEBBER

Lyrics by DON BLACK

and CHRISTOPHER HAMPTON,

with contributions by AMY POWERS

**Lento moderato**

*mp espressivo*

E D/E E A E/G# D/F# E

A F#m Bm7 D/E E7/D

**NORMA** With one look I can break your heart, with one look I play ev - ery part.

A/C# Em A D A/C# Bm7 E7

I can make your sad heart sing, with one look you'll know all you need to know.

A F#m Bm7 D/E E7/D

With one smile I'm the girl next door or the love that you've hun - gered for.

A/C#

Em7

A

D

A/E

E7

A

When I speak it's with my soul I can play a-ny role. No

E7/A

A

E7/A

D

A/C#

Bm7

E

words can tell the stor-ies my eyes tell, watch me when I frown, you can't write that down. You

C

G/C

C

G

A

F#m7

A/E

Bm7

E

know I'm right, it's there in black and white, when I look your way you'll hear what I say. Yes,

A

F#m

Bm7

E

E7/D

with one look I put words to shame, just one look sets the screen a-flame.

A/C#

Em7

A

D

A/C#

Bm7

E7

Si - lent mu-sic starts to play, one tear in my eye makes the whole world cry.

A

F#m

Bm7

D/E

E7/D

With one look they'll for - give the past, they'll re - joice I've re - turned at last

A/C#

Em/B

A/C#

D

A/E

E7

A

to my peo-ple in the dark, still out there in the dark.

D

Bm

Em7

G/A

A

*f*

D/F# Am D G D/F# Em7 A

Si - lent mu - sic starts to play. With one look you'll know all you need to know.

*p* *mf*

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6

They'll say Nor - ma's back at last. This time I am stay - ing, I'm stay - ing for good, I'll be

**rit.** A Emaj7 **molto rit.** E/F# **a tempo** B

back where I was born to be, with one look I'll be me.

*ff*



# WITHOUT YOU

from RENT

Words and Music by  
JONATHAN LARSON

Moderately flowing

Dsus2

D

Dsus2

The first system of piano accompaniment consists of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F# and C#). The music begins with a *mf* dynamic. The bass line features a steady eighth-note pattern. Above the staves, guitar chord diagrams for Dsus2, D, and Dsus2 are provided.

*With pedal*

D

Dsus2

D

The second system includes vocal lines and piano accompaniment. The vocal line starts with a rest, followed by the lyrics "With - out you, the", "out you, the", and "out you, the". The piano accompaniment continues with the eighth-note bass line. Chord diagrams for D, Dsus2, and D are shown above the vocal staff.

Dsus2

D

Dsus2

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "ground", "breeze", "hand", "thaws,", "warms,", "gropes,", "the", "rain", "the", "girl", "ear", "falls,", "smiles,", "hears,". The piano accompaniment maintains the eighth-note bass line. Chord diagrams for Dsus2, D, and Dsus2 are shown above the vocal staff.

D

Dsus2

D

The fourth system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "the", "the", "the", "grass", "cloud", "pulse", "grows.", "moves.", "beats.", and "With -", "With -", "With -". The piano accompaniment continues with the eighth-note bass line. Chord diagrams for D, Dsus2, and D are shown above the vocal staff.

Dsus2

D

Dsus2



out you, the seeds root,  
 out you, the tides change,  
 out you, the eyes gaze,

D

Dsus2

D



the flow - ers bloom, the  
 the boys run, the  
 the legs walk, the

Dsus2

D

Bm7



chil - dren play, the stars gleam,  
 o - ceans crash, the crowds roar,  
 lungs breathe, the mind churns,

Gsus2

Bm7

Gsus2



the po - ets dream, the  
 the days soar, the  
 the heart yearns, the

F#m Gsus2 Dsus2

ca - gles fly with - out you.  
 ba - bies cry with - out you.  
 tears dry with - out you.

D Bm7 Gsus2 To Coda

The earth turns, the  
 The moon glows, the  
 Life goes on, but

Bm7 Gsus2 F#m Gsus2

sun burns, } but I die  
 riv - er flows,

Dsus2 1 D

with - out you.

Dsus2
D
D
Bbsus2/D

With - — The world re -

Dsus2
Bbsus2/D
Dsus2
Bbsus2/D

vives, — col - ors — re - new, — but I — know

A/C#
Am/C
G/B
Gm/Bb

blue, on - ly blue, lone - ly

D/A
Gm/Bb
Asus
A

blue, — with - in — me blue —

*rit.*

with - out you. \_\_\_\_\_

*a tempo*

**CODA** Bm7 Gsus2 F#m Gsus2

I'm gone \_\_\_\_\_ 'cause I die \_\_\_\_\_ with-out

Dsus2 D Dsus2 D

you, \_\_\_\_\_ with-out \_\_\_\_\_ you, \_\_\_\_\_ with-out \_\_\_\_\_

Dsus2 D Dsus2 D(add2)

you, \_\_\_\_\_ with-out you. \_\_\_\_\_

*rall.*

# YOU ARE BEAUTIFUL

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderato

G6b5

G6b5

A - long the Hwang Ho

*f* *mp*

G Dmaj7 D G6b5

Val - ley where young men walk and dream, A flow - er boat with

Am7 B(add9)

sing - ing girls came drift - ing down the stream. I saw the face of

*legato e rit.*

on - ly one come drift - ing down the stream.

*p* *più rit.* *mp* *a tempo*

**Refrain (tranquillo)**

D6/9 D D6/9 D

You are beau - ti - ful, small and shy.

*p dolce*

Em A F#m/E G/A A Em A

You are the girl whose eyes met mine Just as your boat sailed

D D6/9 D

by. This I know of you,

noth - ing more, You are the girl whose

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'noth' followed by a quarter rest, then a quarter note 'ing' and a half note 'more,'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#). The right hand plays a sequence of chords and notes, while the left hand provides a steady bass line. Above the first measure, there are two guitar chord diagrams: one for a 4-fingered chord and another for a similar chord.

eyes met mine Pass - ing the riv - er shore.

F#m/E G/A A Em A9 D9 4fr

Detailed description: This system contains the next two measures. The vocal line continues with 'eyes met mine' and 'Pass - ing the riv - er shore.'. The piano accompaniment continues with the same style. Above the first measure of this system, there are six guitar chord diagrams labeled F#m/E, G/A, A, Em, A9, and D9 4fr.

You are the girl whose laugh I heard, Sil - ver and soft and

G D G

Detailed description: This system contains the next two measures. The vocal line continues with 'You are the girl whose laugh I heard, Sil - ver and soft and'. The piano accompaniment continues. Above the first measure of this system, there are three guitar chord diagrams labeled G, D, and G. A dynamic marking 'mf' is present at the beginning of the piano part.

bright; Soft as the fall of lo - tus leaves

D(add9) 2fr G/B D/A

Detailed description: This system contains the final two measures. The vocal line continues with 'bright; Soft as the fall of lo - tus leaves'. The piano accompaniment concludes the piece. Above the first measure of this system, there are three guitar chord diagrams labeled D(add9) 2fr, G/B, and D/A.



Brush-in' the air of night. While your flower boat

D6/9 4fr      D      Em      A      F#m/E      G/A      A

sailed a - way, Gen - tly your eyes looked back on mine,

Em      A7      D7sus      D7      G

clear - ly you heard me say: "You are the girl I will

*mf più espr.*

A9      1 D      A7sus      A7      2 D

love some - day." day."

*p*

Ped. \*

# YOU WALK WITH ME

from THE FULL MONTY

Words and Music by  
DAVID YAZBEK

Moderately slow, but moving ahead

B E F#5 B E F#5 B E F#

MALCOLM:

Is it the wind \_\_\_\_\_

*mp*

B E F# D#m G#m C#m F#

o - ver my shoul - der? \_\_\_\_\_ Is it the wind that I hear gent - ly whis - per - ing

*poco rit.*

B E G#m7b5/D C#7 F#7 B E G#m7b5/D C#7 F#7

"Are you a - lone \_\_\_\_\_ there in the val - ley?" \_\_\_\_\_

*a tempo*

clarinet

No, not a - lone for you walk, you walk\_ with me.

*poco rit.* *a tempo*

B E7 G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

Is it the wind there o - ver my shoul-der?

A+/G G#m7 C# F# B/D A E G#m7 C#

Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the val - ley,

A7 G#m7 C#7 F#7 B E G#m7b5/D C#7 F#7

nev - er a - lone for you walk\_ with me. When eve-ning falls

*poco rit.* *a tempo*

and the air gets cold - er, when shad-ows cov - er the road I am fol - low - ing  
*poco rit.*

B E G#m7b5/D C#7 F#7 B E G#m7b5/D C#7 F#7

will I be a - lone there in the dark - ness?

*a tempo*

D#m G#m C#m F# D#m G#m C#m F#

**ETHAN:**

No, not a - lone, not a-lone and I'll nev - er be... Nev - er a - lone. You are walk - ing, you're walk - ing with

*rit.* *a tempo*

B E G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

*clarinet*

me. **BOTH:\***

Is it the wind there o - ver my shoulder?

\*Sing the top line melody in this section for a solo version of the song.

Is it your voice call - ing qui - et - ly? O - ver the hill - top, down in the - val - ley,

A7 G#m7 C#7 F#7 G#m7 B A E G#m7 C#

nev - er a - lone for you walk - with me. O - ver the hill - top, down in the - val - ley.

A7 G#m7 C# F#7 B E G#m7b5/D C#7 F#7

Nev - er a - lone for you walk - with me.

*poco rit.* *a tempo*

A+/G G#m7 C# F#7 B E G#m7b5/D C#7 F#7 B

**MALCOLM:** *clarinet*

Nev - er a - lone for you walk - with me.

*rit.* *a tempo* *rit.*

# YOU'RE JUST IN LOVE

from the Stage Production CALL ME MADAM

Words and Music by  
IRVING BERLIN

Moderately

F



mp

First system of piano accompaniment for the song. It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The music features a steady bass line with quarter notes and a treble line with chords and some melodic movement. A dynamic marking of *mp* is present.

I hear sing - ing and there's no one there.

Second system of music, including the vocal line and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "I hear sing - ing and there's no one there."

C7



I smell blos - soms and the trees are bare.

Third system of music, including the vocal line and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "I smell blos - soms and the trees are bare."

All day long I seem to walk on air, I won - der

Fourth system of music, including the vocal line and piano accompaniment. The vocal line is on a single treble staff with lyrics underneath. The piano accompaniment is on a grand staff. The lyrics are: "All day long I seem to walk on air, I won - der"



why? \_\_\_\_\_ I won - der why? \_\_\_\_\_

why? \_\_\_\_\_ I won - der why? \_\_\_\_\_

F



I keep toss - ing in my sleep at night. \_\_\_\_\_

I keep toss - ing in my sleep at night. \_\_\_\_\_

F7



Bb



And what's more I've lost my ap - pet - ite. \_\_\_\_\_

And what's more I've lost my ap - pet - ite. \_\_\_\_\_

Gm



Gm7



C7



F








D7b9




Stars that used to twin - kle in the skies \_\_\_\_\_ are twin - kling

Stars that used to twin - kle in the skies \_\_\_\_\_ are twin - kling

3  3  3   

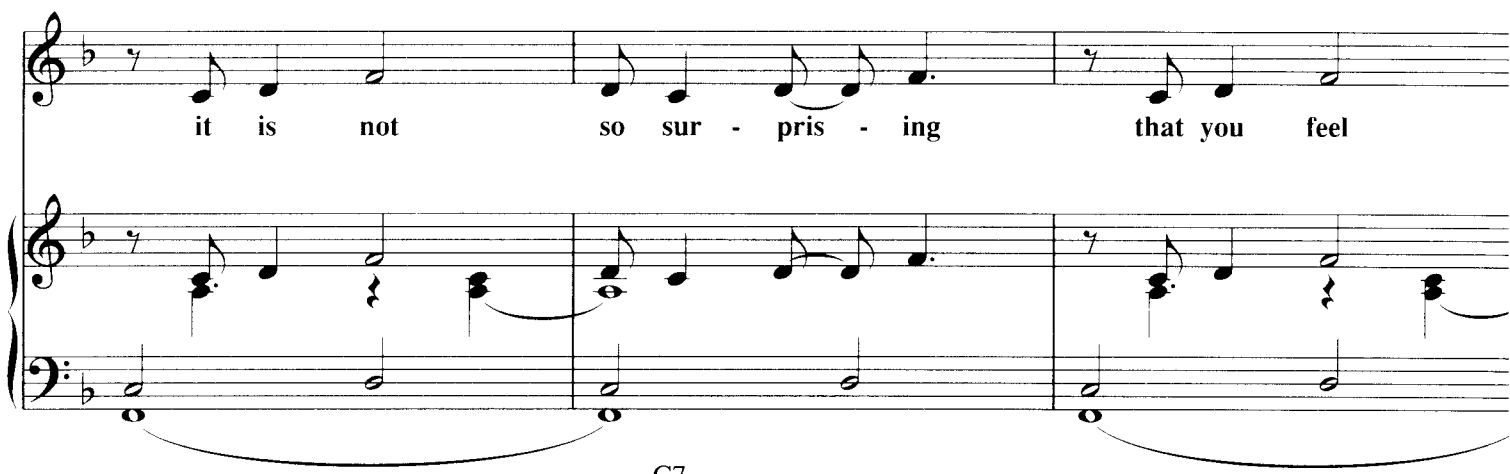
in my eyes, I wonder why?




You don't need an - a - lyz - ing,

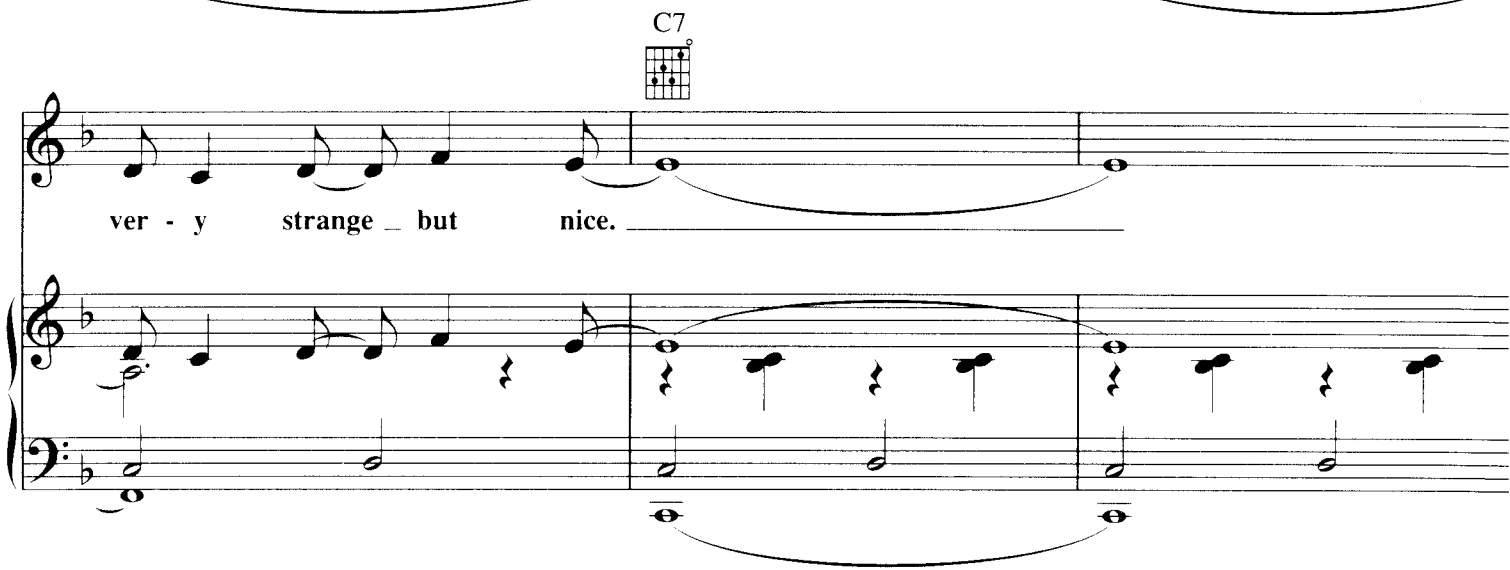


it is not so sur - pris - ing that you feel



C7 

ver - y strange but nice.





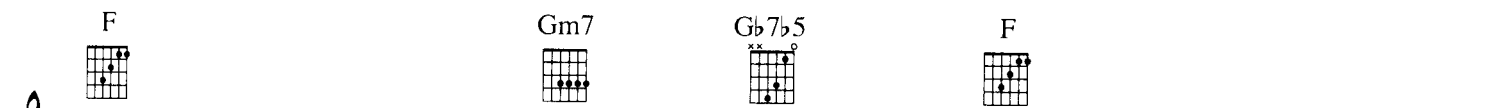
Your heart goes pit - ter pat - ter. I know just



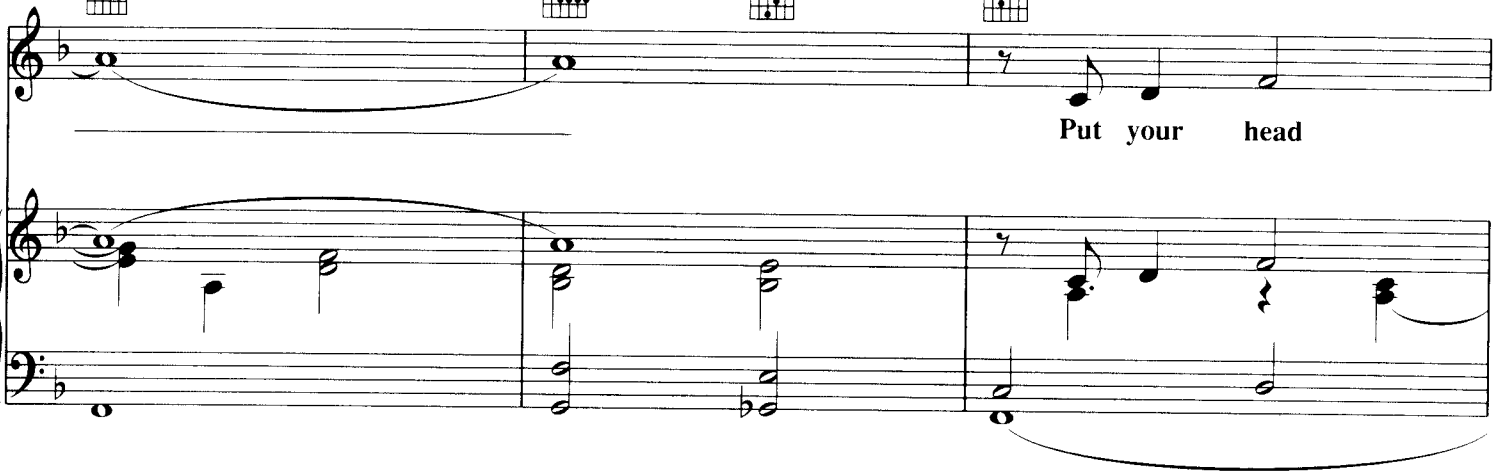
what's the mat - ter, be - cause I've been there once \_ or twice.



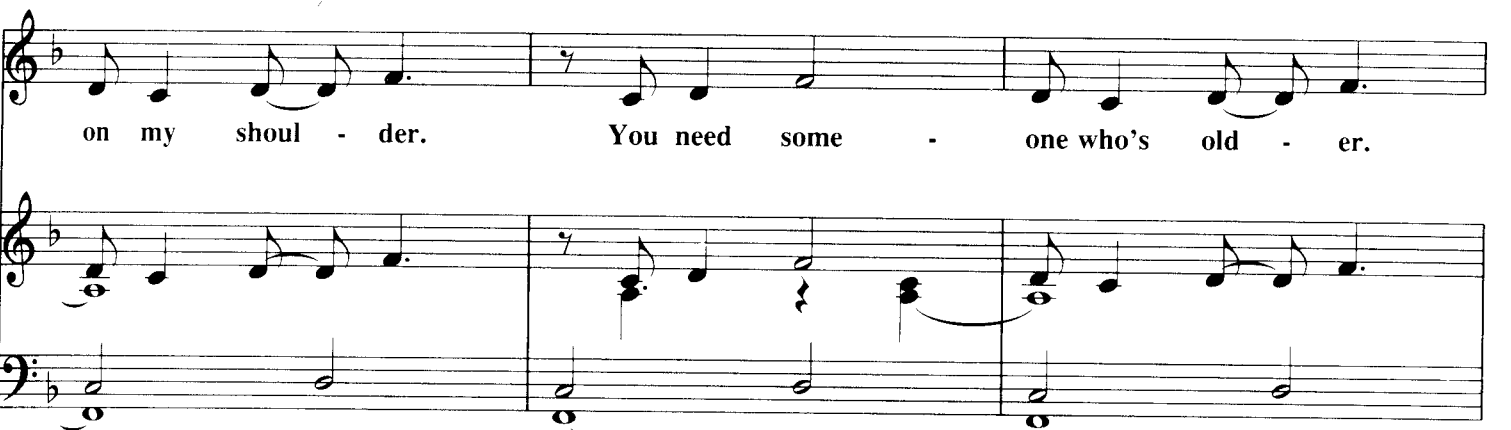
F Gm7 Gb7b5 F



Put your head



on my shoul - der. You need some - one who's old - er.



F7

Bb



A rub - down with a vel - vet glove.

Gm

Gm7

C7



There is noth - ing you can take

F

D7

Gm



to re - lieve that pleas - ant ache. — You're not sick you're

Bbm6/Db

C7

F



just in love.

I hear sing - ing and there's no - one there. —

You don't need an - a - lyz - ing, it is not

*mp*

I smell blos - soms and the

so sur - pris - ing that you feel ver - y strange - but nice. —

C7

trees are bare. — All day long I seem to

Your heart goes pit - ter pat - ter.

walk on air I wonder why?

I know just what's the matter, because I've

I wonder why? I keep

been there once or twice. Put your head

F Gm7 Gb7b5 F

toss - ing in my sleep at night.

on my shoul - der, You need some - one who's old - er.

And what's more I've lost my ap - pet - ite.  
 A rub - down with a vel - vet glove.

Gm Gm7 C7 F D7b9  
 Stars that used to twin - kle in the skies are twin - kling  
 There is noth - ing you can take to re - lieve that plea - sant ache.

Gm Bbm6/Db C7 F6 Dm7 Gm7 Gb7 F6  
 in my eyes, I won - der why?  
 You're not sick, you're just in love.