

BROADWAY MUSICALS

Show by Show

1972-1988



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HL Hal Leonard Publishing Corporation
777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

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ISBN 0-7935-0782-0

THANK HEAVEN FOR YOU

(From "DON'T BOTHER ME, I CAN'T COPE")

Moderately slow

Words and Music by MICKI GRANT

mp

The piano introduction consists of four measures in C major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The first measure starts with a C major chord, and the second measure has a C major chord with a first inversion. The third and fourth measures continue the pattern with C major and C major first inversion chords.

C

When I'm wor-ried, — just a smile from you is
tired — you can touch my brow and I'm

The first vocal line is in C major, 4/4 time. It begins with a C major chord. The melody consists of quarter notes: C4, E4, G4, A4, G4, F4, E4, D4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand: C4, E4, G4, A4, G4, F4, E4, D4.

Dm7

G7

Dm7

all I need, — When I'm fail- ing, — just a
good as new, — And when trou- bles — mul- ti -

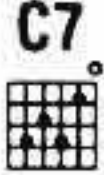
The second vocal line continues the melody. It features a Dm7 chord for the first measure, a G7 chord for the second measure, and a Dm7 chord for the third measure. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody.

G7

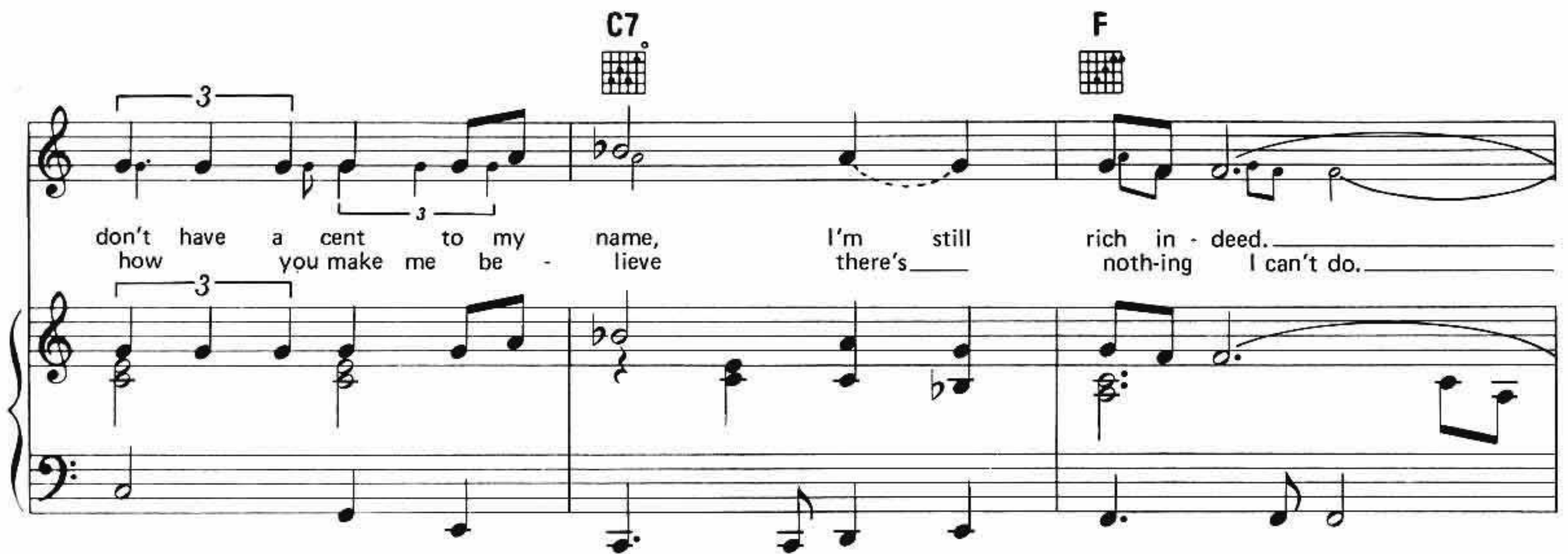
C



word ply, from you and I'll suc- ceed. — When I
you make them seem so few. — And some -

The third vocal line includes a triplet of eighth notes (G4, A4, B4) in the second measure. The piano accompaniment continues with the same eighth-note bass line and quarter-note melody.

C7  **F** 

don't have a cent to my name, I'm still rich in - deed.
 how you make me be - lieve there's noth - ing I can't do.

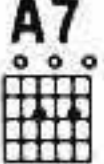
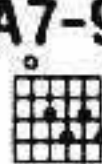
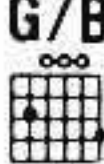
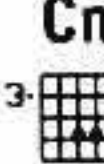
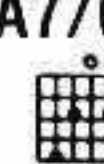
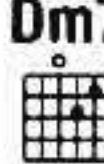


Fm  **C/G** 

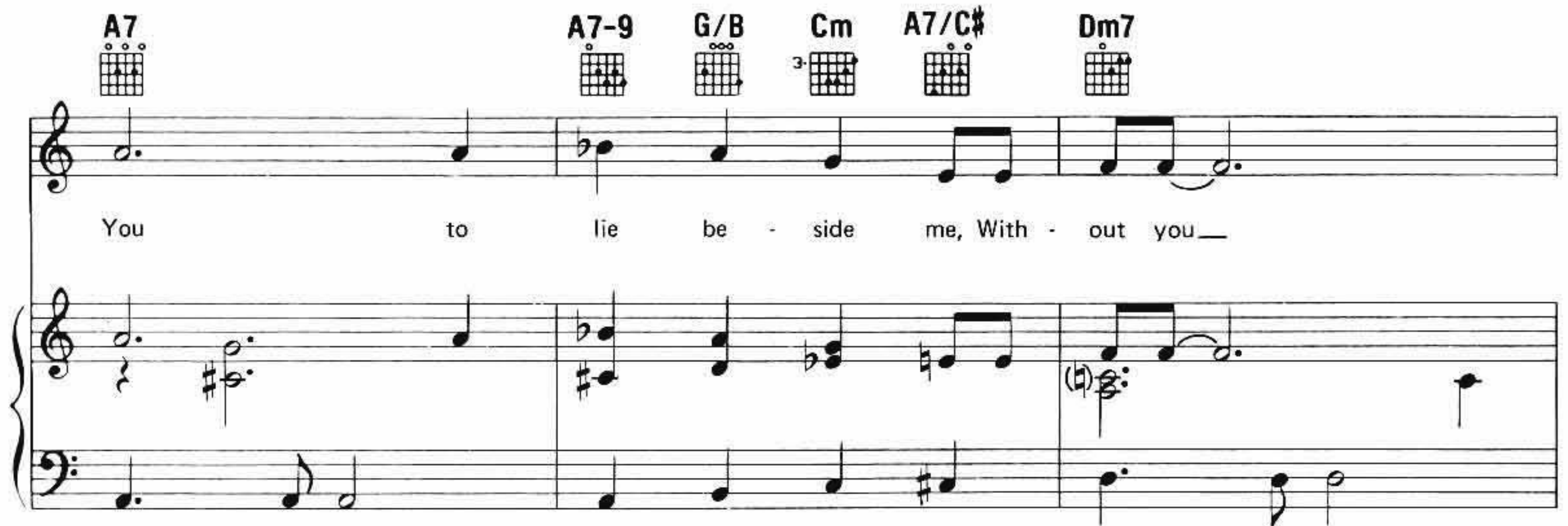
'Cause I've got you and your love to guide me,


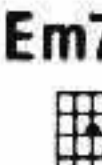
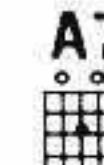

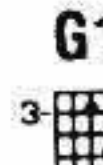
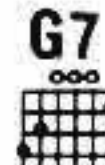
mf



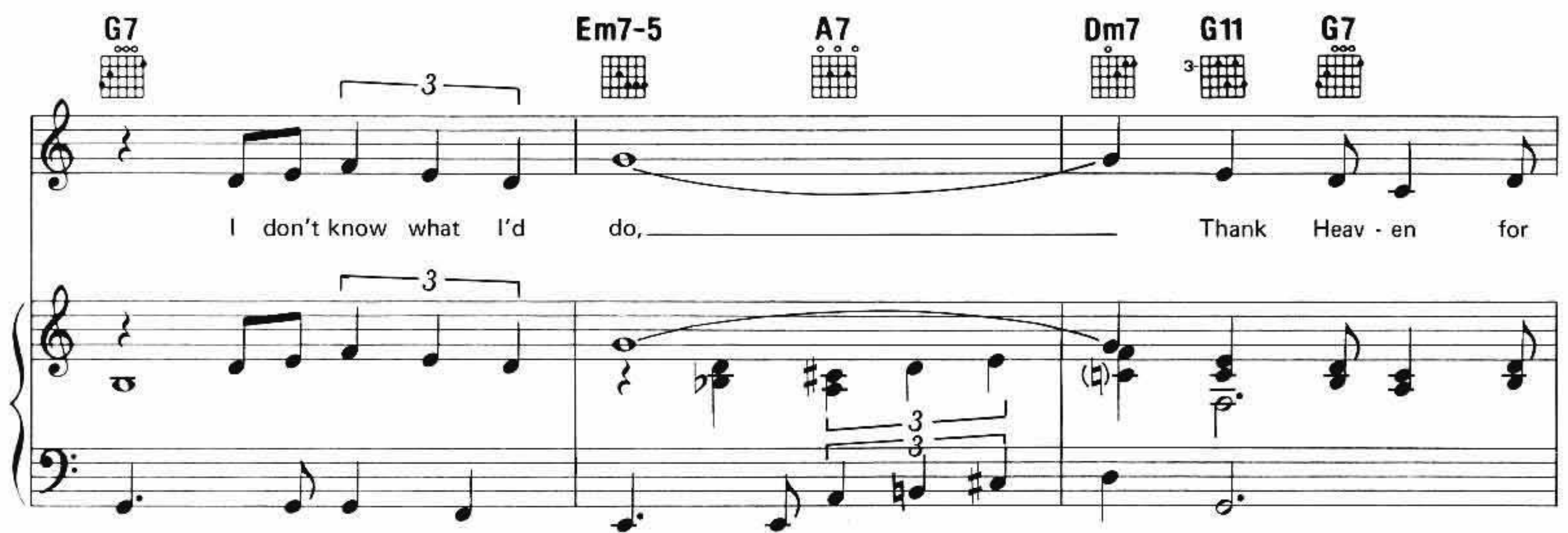
A7  **A7-9**  **G/B**  **Cm**  **A7/C#**  **Dm7** 

You to lie be - side me, With - out you—

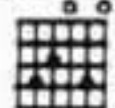


G7  **Em7-5**  **A7**  **Dm7**  **G11**  **G7** 

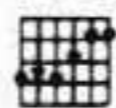
I don't know what I'd do, Thank Heav - en for



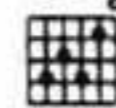
C(add9)



¹ F/G



² C7

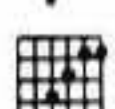


you.

When I'm

Be -

F

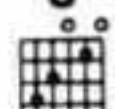


fore you came a - long

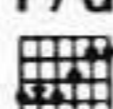
ev' - ry - thing went wrong,

and it

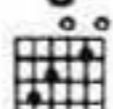
C



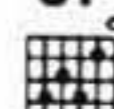
F/G



C



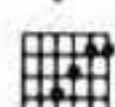
C7



did - n't take much to make a mess of me.

Oh, but

F



now I'm step-ping high, -

my head's

in the sky, -

D7 **G7** **C**

Noth - ing can get the best of me. 'Cause I've got you and your

A7 **A7-9** **G/B** **Cm** **A7/C#**

love to guide me, You to lie be - side me, With -

Dm7 **G7** **Em7-5** **A7**

out you — I don't know what I'd do,

Dm7 **G11** **G7** **C(add9)** **F/G** **C**

— Thank Heav - en for you.

Summer Nights

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately

mf

D G A G D G A G

Boy: "Sum-mer lov-in', had me a blast."
 "She swam by me; she got a cramp."
 "Took her bowl- ing in the ar- cade."

Girl: "Sum-mer lov-in' hap-pened so fast."
 "He ran by me; got my suit damp."
 "We went stroll- ing; drank lem-on-ade."

D G A B E A E A

Boy: "Met a girl, cra-zy for me."
 "Saved her life; she near-ly drowned"
 "We made out un-der the dock."

Girl: "Met a boy, cute as can be."
 "He showed off, splash-ing a-round."
 "We stayed out till ten o-clock."

D G A B ¹²Em7 A D Tacet

Sum-mer days drift-ing a-way to, uh, oh, those Sum-mer Nights. Well-a, well-a, well-a
 Sum-mer sun, some-thing's be-gun. But, uh, oh, those Sum-mer Nights.
 Sum-mer fling don't mean a thing. But,

D G E A D G E A
 uh. Tell me more. Tell me more. Did you get ver - y far? — Tell me more. Tell me more. Like, does he have a car? —
 uh. Tell me more. Tell me more. Was it love at first sight? — Tell me more. Tell me more. Did she put up a fight? —

D G A G 3 Em7 A Bb
 uh, oh, those Sum - mer Nights. —

Eb Ab F Bb Eb Ab F Bb Eb Ab
 Tell me more, tell me more. But you don't got to brag. — Tell me more, tell me more. 'Cause he sounds like a drag. —

Eb Ab Bb Ab Eb Ab
 Shu-da bop bop. Shu-da bop bop. Shu-da bop bop. Shu-da bop bop. Girl: "He got friend-ly,

Bb Ab Eb Ab Bb Ab

hold - ing my hand." _____ Boy: "She got friend - ly, down in the sand."

Eb Ab Bb C F Bb F Bb

Girl: "He was sweet; just turned eight-teen." Boy: She was good. You know what I mean."

Eb Ab Bb C Fm7 Bb Cb

Sum-mer heat; boy and girl meet. — But, uh, oh those Sum-mer Nights. —

E A F# B E A

Tell me more. Tell me more. How much dough did he spend? — Tell me more. Tell me

Slowly

F# B E A D G A G

more. Could she get me a friend? Girl: "It turned cold-er; that's where it ends."

mp

D G A G D G A B

Boy: "So I told her we'd still be friends." Girl: "Then we made our true love vow."

Freely

E A E A D G A B

Boy: "Won-der what she's do-in' now." Sum-mer dreams ripped at the seams. But,—

Em7 A Tacet D G D

oh, those Sum-mer Nights. Tell me more. Tell me more.

SEND IN THE CLOWNS

(From the Musical "A LITTLE NIGHT MUSIC")

Music and Lyrics by
STEPHEN SONDHEIM

Slowly

Eb
3

Ebsus

Is - n't it rich? Are we a

p *poco rit.* *a tempo* *poco rit.* *a tempo*

Eb
3

Ebmaj9

Eb
3

Abmaj9

Ab6

pair? Me here at last on the ground, you in mid - air... Send in the

Bb/Eb

Ab/Eb

Bb/Eb

Ab/Eb

Eb
3

Ebsus

clowns. Is - n't it bliss? Don't you ap -

poco rit. *a tempo* *poco rit.* *a tempo*

Eb
3

Abmaj9

Ab6

prove? One who keeps tear - ing a - round, one who can't move... Where are the

Bb/Eb **Fm/Eb** **Eb** **Gm** **Dm7**

clowns? Send in the clowns. Just when I'd stopped op - en - ing

Gm **Dm9** **Gm**

doors, Fin - al - ly know - ing the one that I want - ed was

Cm7 **G** **Eb6/Bb** **F7/A** **Ab6**

yours, Mak - ing my en - trance a - gain with my u - su - al

Gsus **Fm7-5** **Gm/Bb** **Ab6/Bb** **Bb/Eb** **Ab**

flair, Sure of my lines, No one is there.

poco rit.

Bb/Eb **Ab** **Eb** **Ebsus** **Eb** **Ebmaj9**

Don't you love farce? My fault, I fear. I thought that
 rich, Is - n't it queer, Los - ing my

a tempo *poco rit.*

Eb **Abmaj9** **Ab6** **Bb7/Eb**

you'd want what I want. Sor-ry, my dear. But where are the clowns? Quick, send in the
 tim - ing this late in my ca - reer? And where are the clowns? There ought to be

Eb **Ebsus** **Eb** **Ebsus**

clowns. Don't both - er, they're here. Is - n't it

Eb **Ebsus** **Eb**

clowns. Well, may - be next year... *ten.*

poco rit. *a tempo* *rit.*

AND ALL THAT JAZZ

Words by FRED EBB
Music by JOHN KANDER

mf

(f)

Detailed description: This system shows the piano introduction for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a series of chords, starting with a C major chord and moving through several other chords. The bass staff contains a simple bass line with some eighth notes. The dynamic marking 'mf' is placed below the treble staff, and '(f)' is placed below the bass staff.

C

Come on, babe, — why don't we paint the town, — And

(f)

Detailed description: This system contains the first line of the vocal melody and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a C major chord. The piano accompaniment is on two staves (treble and bass clefs). The lyrics 'Come on, babe, — why don't we paint the town, — And' are written below the vocal staff. The dynamic marking '(f)' is placed below the piano accompaniment.

G+5 C

all that jazz! — I'm gon - na rouge my knees — and roll my stock - ings down —

(f)

Detailed description: This system contains the second line of the vocal melody and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a G+5 chord and moving to a C major chord. The piano accompaniment is on two staves (treble and bass clefs). The lyrics 'all that jazz! — I'm gon - na rouge my knees — and roll my stock - ings down —' are written below the vocal staff. The dynamic marking '(f)' is placed below the piano accompaniment.

G7

And all that jazz! — Start the car, — I know a whoop-ee spot — where the

Detailed description: This system contains the third line of the vocal melody and its piano accompaniment. The vocal line is on a single staff with a treble clef, starting with a G7 chord. The piano accompaniment is on two staves (treble and bass clefs). The lyrics 'And all that jazz! — Start the car, — I know a whoop-ee spot — where the' are written below the vocal staff.

Ab7 C

gin is cold__ but the pi - an - o's hot. It's just a nois - y hall__ where there's a

Gm6/Bb A7 Ab7 G7 C G7+5

night - ly brawl__ And all that jazz!

Db Ab7+5 Db

Slick your hair__ and wear your

8va *loco*

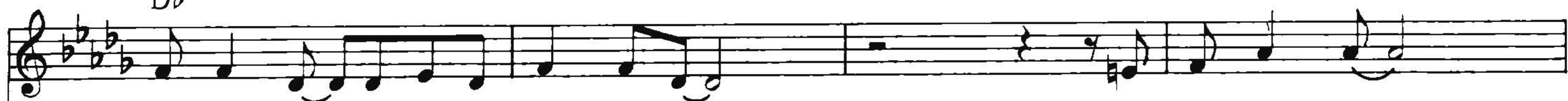
mf (Rag time style)

Ab+5

buck - le shoes__ And all that jazz!__ I hear that

8va *loco*

Db



Fa - ther Dip_ is gon-na blow the blues_ And all that jazz!_

8va----- loco

8va--- loco



Ab7

A7



Hold on, hon, we're gon-na bun - ny hug, I bought some as - pi - rin down at U -



Db

Db/C

Abm6/Cb

Bb7



nit - ed Drug_ In case we shake a - part_ and want a brand new start_ to



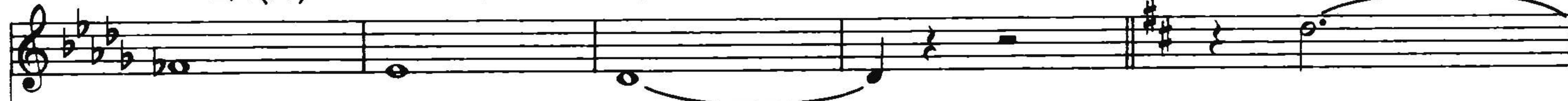
Eb7(b9)

Ab7

Db

A7

D



do that jazz!_ Oh, _____



A+5

— I'm gon - na see my She - ba shim-my shake. (And all that jazz!_)

D

Oh, she's gon - na shim-my till her gar - ters break. (And

A7

all that jazz!_) Show her where to park her gir - dle,

Bb7

D

D/C#

Oh, her moth - er's blood - 'd cur - dle if she'd hear her

D/C# B7 E7(b9) A7 D

ba - by's queer__ for all that jazz!_____

G7 C

Find a flask, we're play - ing fast and loose__ And

Oh, _____ you're gon - na see your She - ba

mf *8va* *loco*

G+5 C

all that jazz!__ Right up here__ is where I

shim-my shake,__ And all that jazz!__ Oh, _____

store the juice, — And all that jazz! —

— I'm gon - na shim - my till my gar - ters break, — And all that jazz! —

8va ----- *loco*

G7 Ab7

Come on, babe, — we're gon - na brush the sky. — I bet - cha luck - y Lin - dy nev - er

Show — me where to park my gir - dle, Oh, —

C C/B Gm6/Bb A7

flew so high, — 'Cause in the stra - to - sphere — how could he lend an ear — to

— my moth - er's blood - d cur - dle if she'd hear — her ba - by's queer — for

Ab7 (Both) G7 C

all that jazz!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line, written in a single treble clef, contains the lyrics "all that jazz!". Above the vocal line, the chords Ab7 (Both), G7, and C are indicated. The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays a series of chords and melodic fragments, including a glissando marked "gliss." and a fortissimo "ff" dynamic. The left hand provides a simple harmonic accompaniment.

G+5 C

The second system of the musical score continues the piano accompaniment. It features a G+5 chord and a C chord. The right hand continues with complex chordal textures and melodic lines, while the left hand maintains a steady harmonic accompaniment.

G7

The third system of the musical score continues the piano accompaniment with a G7 chord. The right hand features intricate chordal patterns and melodic runs, while the left hand provides a consistent harmonic support.

Ab7

The fourth system of the musical score continues the piano accompaniment with an Ab7 chord. The right hand features a descending melodic line with complex chordal accompaniment, while the left hand provides a steady harmonic accompaniment.

C C/B C/Bb

No, I'm no - one's wife, — but oh, I

A7 Dm7

love my life — and all

8va

ff

Dm7/G C C/Bb

that jazz!

(8va)

F/A Fm/Ab C/G G C

That jazz!

(8va)

sfz

One

(From "A CHORUS LINE")

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately

mf

Ebmaj7 **A7**

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

A7 **Ebmaj7**

One thrill- ing com- bi- na- tion

Gm7-5 **C7**

Ev- 'ry move that she makes.

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

mf

A7

and you can for- get the rest,

Abmaj7 **Am7-5** **D7** **Gm**

For the girl is sec- ond best _____ to none,

cresc.

G7 **C7** **F7** **Bb7**

son, Ooh! Sigh! Give her your at- ten- tion,

Gm7 **C7** **F7**

do I real- ly have to men- tion she's

Bb7 **Ebmaj7** **Fm7**

the one?

mf

Ebmaj7 **Fm7** Repeat and Fade.

From the Joseph Papp Production of Michael Bennett's "A CHORUS LINE"

WHAT I DID FOR LOVE

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Slowly

C (add 9) C

Kiss to-day— good-bye,

p

A7sus A7 Dm7 Fm

— the sweet-ness and the sor-row. — We did what — we

C G (B bass) D9 NC

had to do, — And I can't re-gret —

Fm Fm (D bass) G G (F bass)

— What I did for love, — What I did for — love. —

G7 NC C (add 9) C A7sus A7

— Look, my eyes — are dry, — the gift was ours to (dream)

mf

Dm7 Fm C G (B bass)

bor - row. — It's as if — we al - ways

D9 NC Fm

knew, — But I won't for - get — What I did for love, —

Fm (D bass) G G (F bass) G (E bass) G (D bass)

What I did for love.

cresc.

Am (G bass) Am (G bass) Fmaj7 E7sus E7 Am (G bass) Am (G bass)

Gone, love is nev - er gone,

Am (F bass) B7sus B7 Em (add 9) Em G (A bass) A7

As we tra - vel on, love's what we'll re -

Fm (D bass) G7 NC C (add 9) C

mem - ber. Kiss to-day good-bye,

mp

A7sus A7 Dm7 Fm

and point me t'ward to - mor-row. Wish me luck, — the same —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: A7sus, A7, Dm7, and Fm. The bottom two staves are piano accompaniment. The first staff of piano accompaniment has a treble clef and contains a melodic line with some grace notes. The second staff has a bass clef and contains a bass line. The lyrics are: "and point me t'ward to - mor-row. Wish me luck, — the same —".

C G (B bass) Am (G bass) D7 (F# bass) Am7 (E bass) D7 F C (E bass)

to you. Won't for-get, — can't re-gret — What I did —

cresc.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are nine guitar chord diagrams: C, G (B bass), Am, Am (G bass), D7 (F# bass), Am7 (E bass), D7, F, and C (E bass). The bottom two staves are piano accompaniment. The first staff of piano accompaniment has a treble clef and contains a melodic line. The second staff has a bass clef and contains a bass line. The lyrics are: "to you. Won't for-get, — can't re-gret — What I did —". A *cresc.* marking is present in the piano accompaniment.

Dm7 G7sus G7 C (Bb bass) Fm (Ab bass) NC

for love. What I did for —

mf

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are six guitar chord diagrams: Dm7, G7sus, G7, C (Bb bass), Fm (Ab bass), and NC. The bottom two staves are piano accompaniment. The first staff of piano accompaniment has a treble clef and contains a melodic line. The second staff has a bass clef and contains a bass line. The lyrics are: "for love. What I did for —". A *mf* marking is present in the piano accompaniment.

C (Bb bass) Fm (Ab bass) NC C

love, What I did for — love. —

p rall. *pp*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are four guitar chord diagrams: C (Bb bass), Fm (Ab bass), NC, and C. The bottom two staves are piano accompaniment. The first staff of piano accompaniment has a treble clef and contains a melodic line. The second staff has a bass clef and contains a bass line. The lyrics are: "love, What I did for — love. —". *p rall.* and *pp* markings are present in the piano accompaniment.

TOMORROW

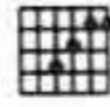
(From "ANNIE")

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

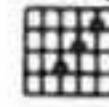
Moderately slow

mf

F

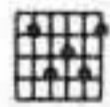


Fmaj7

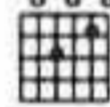


The sun - 'll come out _____ to - mor - row,

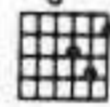
Bbmaj7



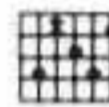
Am7



Dm

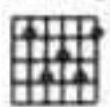


Dm/C

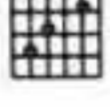


bet your bot - tom dol - lar that to - mor - row _____ there'll be

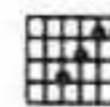
Bbmaj7



C



F

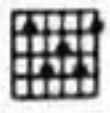


Fmaj7

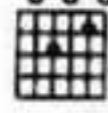


sun! Jus' think - ing a - bout _____ to - mor - row

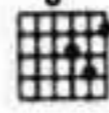
Bbmaj7



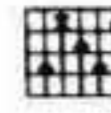
Am7



Dm

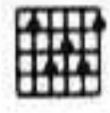


Dm/C

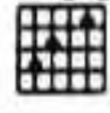


clears a - way the cob - webs and the sor - row _____ till there's

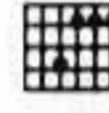
Bbmaj7



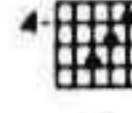
C



Fm

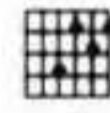


Ab

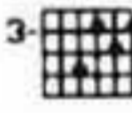


none. When I'm stuck _ with a day that's gray and

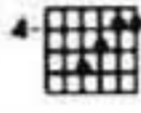
Db



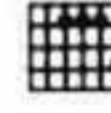
Eb



Ab

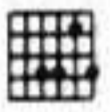


Abmaj7



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 -

(small notes are optional harmony)

F

Fmaj7

F7

Bb

mor - row, to - mor - row, I love ya to - mor - row, you're

F

C7sus

C7


F

Fmaj7

Bbmaj7/F


C7sus

{al - ways} a day a - way! _____ The
 {on - ly}

F



Fmaj7

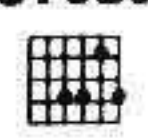

F7

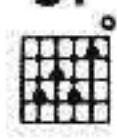

Bb


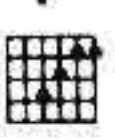


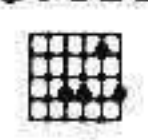
mor - row, to - mor - row, I love ya to - mor - row, you're


F


C7sus



C7


F


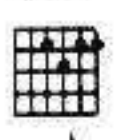
C7sus


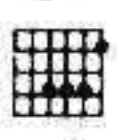
F


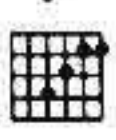
Fmaj7

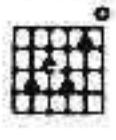
{ al - ways }
 { on - ly } a day a - way! To - mor - row, to - mor - row, I

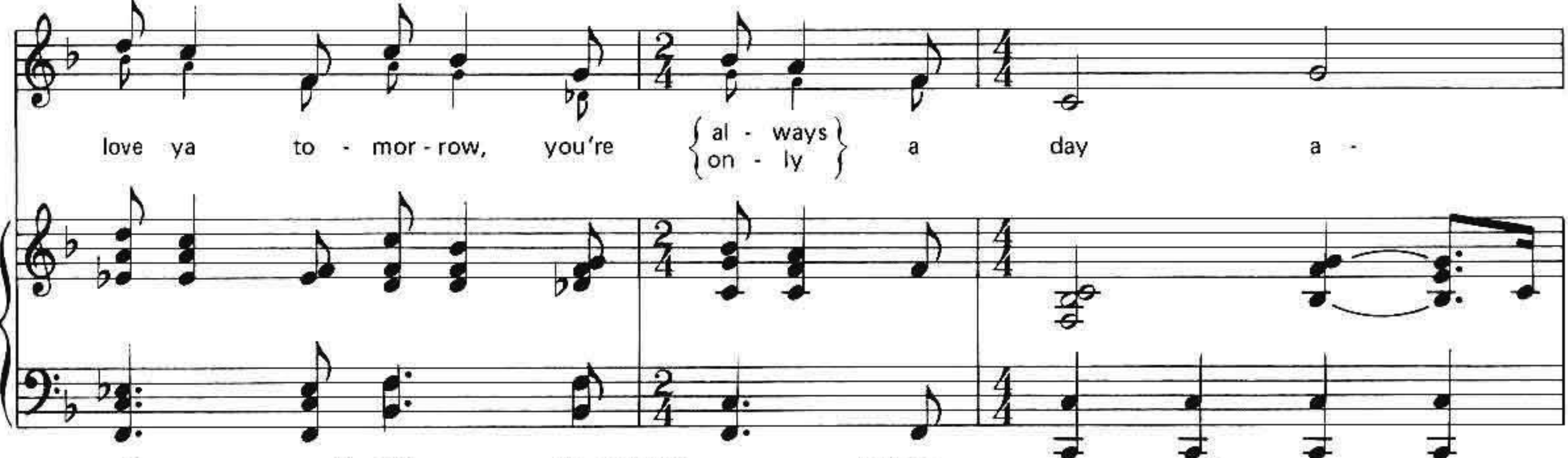
F7


Bb


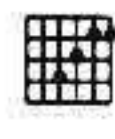
F


C7sus

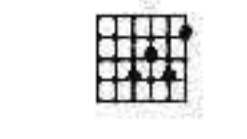

C7




love ya to - mor - row, you're { al - ways }
 { on - ly } a day a -

F


Fmaj7


Bbmaj7/F


C7sus


F




way!

IN A SIMPLE WAY I LOVE YOU

Lyrics by GRETCHEN CRYER
Music by NANCY FORD

Moderately slow

D



mp

Dmaj7



G/D



A/D



In a sim-ple way I love _ you,
In a sim-ple way I love _ you,

that's all that I can
when you're reach-ing out to

D



F#m



G



do.
me.

I'll make mu-sic while you sing your song,
I will be there when you need a friend,

Asus



A



1 D



I un-der-stand
I'll help you be

what you're go - ing through.
what you

2 D Bsus B Em G/D

want to be. I hear your voice sing out, -

A/C# D Dsus D Bsus B

just let it go. I'll give you

Em G/D C Asus A

room to breathe and room to grow.

poco rit.

D Dmaj7 G/D A/D

In a simple way I love you, I'm here to see you

a tempo

D

F#m

G

through.

I'll make mu-sic while you sing your song

Asus

A

D

Bsus

B

while you do

what you have to do.

I'll be be-side you

Em

Asus

A

rain or shine. —

Love has man - y fac - es, and

poco a poco ritard.

G

D

one of them — is — mine.

a tempo

ritard.

pp

OLD FRIEND

Lyrics by GRETCHEN CRYER
Music by NANCY FORD

Moderately slow



Love is rare, life is strange. Noth-ing lasts,



peo-ple change. Ev-ry



time I've lost an-oth-er lov-er, I call up my old



friend. And I say let's get to-geth-er, I'm un-der the weath-er,

Am7

D7

G

D/F#



an-oth - er love _ has come to an end. _ And he lis - tens as I tell him my sad

Em

Gsus

G/D

C

G/B

Am



sto - ry, and won - ders at my taste in men. And we

C/D

D

Am7

D

Am7

D



pon - der why I do it and the pain of get - ting thru it, and he laughs and says, "You'll do it a - gain."

Gsus

G

C

D/C

Bm7

G/B



And we sit in a bar and talk 'til two _ a - bout

F/A Csus/G C/G D/F#

life and love as old friends do. And tell each oth - er what

Em Em/D Cmaj7 D/C Bm7 G/B

we've been through, - how love is rare _____ and life is strange,

Cmaj7 D/C Bm7 G/B Cmaj7 A/C#

To Coda ⊕

noth - ing lasts _____ and peo - ple change.

Dsus D C/D D G D/F# Em Gsus/D G/D

And I ask him if his life is ev - er lone - ly,

C G/B Am C/D D

and if he ev - er feels de - spir, And he says he's learned to love it 'cause that's

Am7 D Am7 D Gsus G D.S. al Coda

real-ly all part of it, and it helps him feel the good times when they're there. Yes, we

CODA Cmaj7 D/C Bm7 G/B Cmaj7 A/C#

Dsus D C/D D G D/F# Em Gsus/D G/D

And we won-der if I'll live with an - y lov - ers,

C(add9) C G/B Am C/D D

or spend my life a - lone. And the bar-tend-er is doz-ing, and it's

Am7 D Am7 D Gsus G

get-ting time for clos - in' and we fig-ure that I'll go it on my own. But we'll

C D/C Bm7 G/B F/A

meet the year we're _ six - ty two, and trav-el the world as

Csus/G C/G D/F# Em Em/D

old friends do, and tell each oth - er what we've been through, - how

Cmaj7

D/C

Bm7

G/B

Cmaj7

D/C

love

is rare

and life is strange.

Noth-ing lasts

Bm7

G/B

Cmaj7

D/C

Bm7

G/B

and peo-ple change.

Love is rare,

life is strange.

Cmaj7

D/C

Bm7

G/B

Cmaj7

D/C

Noth-ing lasts,

peo-ple change.

Oo

Bm7

G/B

Csus

C

Dsus

D

G(add9)

G

Oo.

poco a poco ritard.

DON'T CRY FOR ME ARGENTINA

(From the opera "EVITA")

Lyric by TIM RICE

Music by ANDREW LLOYD WEBBER

Slowly

C

F/C

It won't be ea - sy, you'll think it strange When I

G7/C

try to ex - plain how I feel, That I still need your love af - ter

C

Am/C

all that I've done: You won't be - lieve me All you will see is a





girl you once knew Al - though she's dressed up to the nines at





six - es and sev - ens with you. I had to let it



hap - pen, I had to change; Could - n't stay all my life down at




heel: Look - ing out of the win - dow, stay - ing out of the sun.

This musical score is for a song, featuring a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes guitar chord diagrams for D, D/C, G/B, D7, G, C, F/C, G7/C, and C. The lyrics are: "girl you once knew Al - though she's dressed up to the nines at six - es and sev - ens with you. I had to let it hap - pen, I had to change; Could - n't stay all my life down at heel: Look - ing out of the win - dow, stay - ing out of the sun." The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *mf*.

Am/C



So I chose free - dom Run - ning a - round try - ing

D

D/C

G/B

ev - 'ry - thing new, but noth - ing im - pressed me at all, I

D7

G

C




nev - er ex - pect - ed it to. Don't cry for me Ar - gen -

rall. *mp - f a tempo*

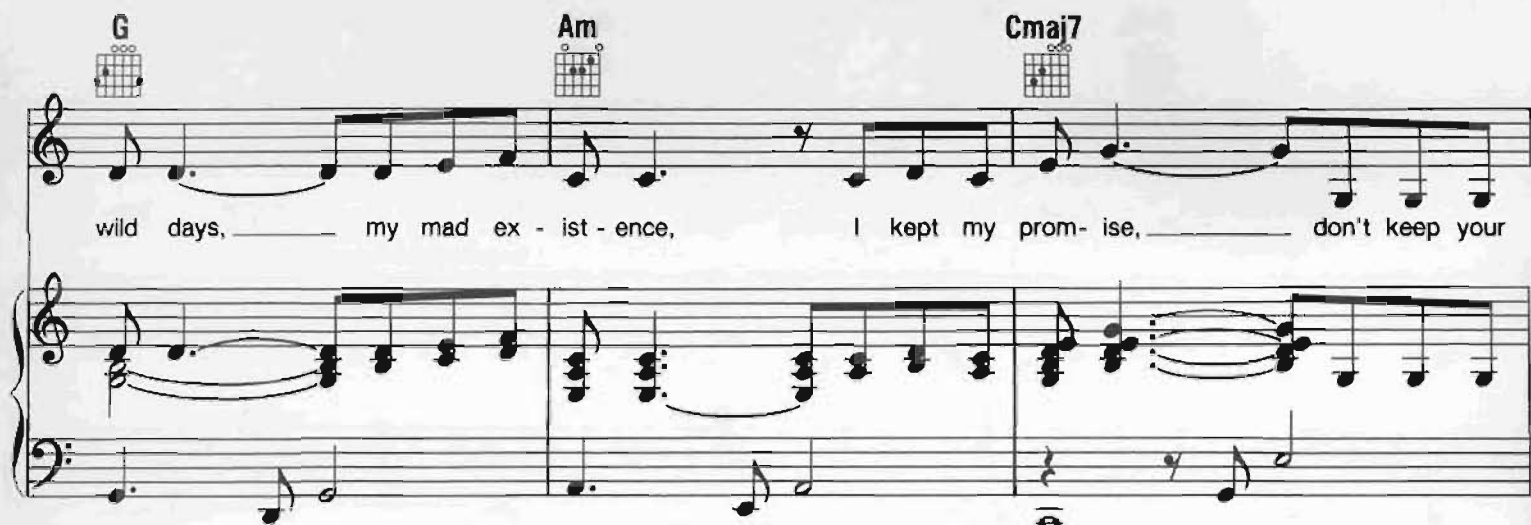
F/C C






C

ti - na the truth is I nev - er left you. All through my

G  **Am**  **Cmaj7** 

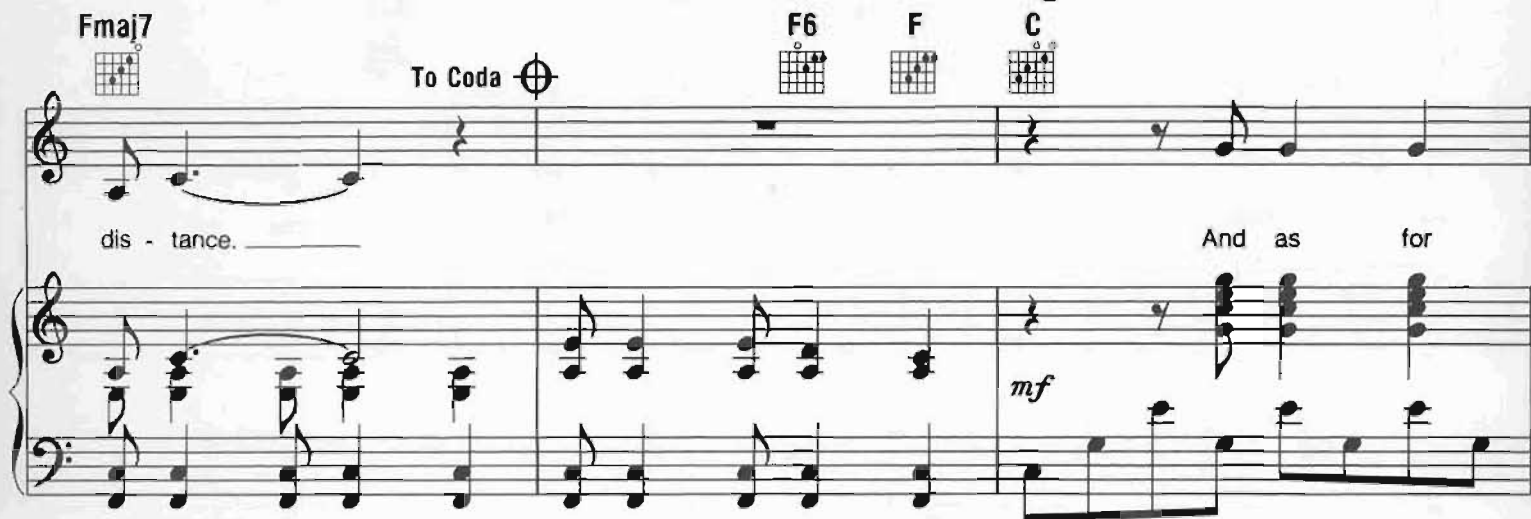
wild days, _____ my mad ex - ist - ence, I kept my prom - ise, _____ don't keep your




Fmaj7  **To Coda**  **F6**  **F**  **C** 

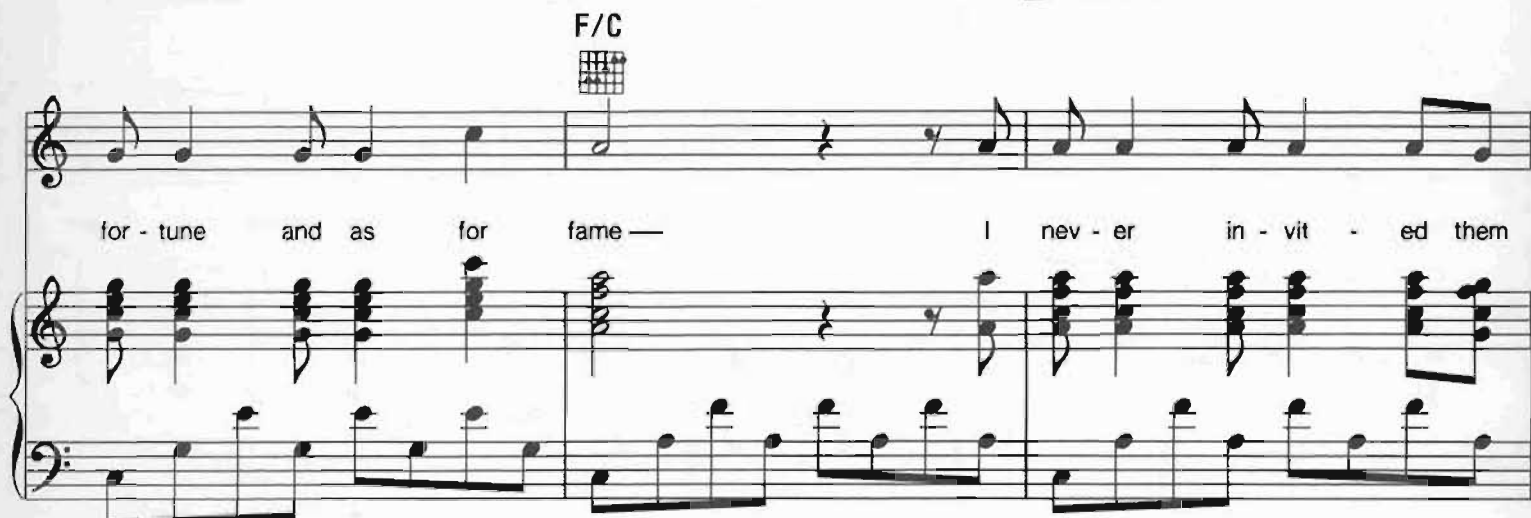
dis - tance. _____ And as for

mf



F/C 

for - tune and as for fame — I nev - er in - vit - ed them



G7/C  **C** 

in: Though it seemed to the world they were all I de - sired.

3



Am/C



They are il - lu - sions, they're not the so - lu - tions they

D



D/C



G/B



prom - ised to be, the an - swer was here all the time

D7



G



D.S. al Coda

love you and hope you love me.

rall.

Freely

CODA

Fmaj7



Have I said too much? There's

p

Em7



noth - ing more I can think of to say to you But

Fmaj7

C

all you have to do is look at me to know that ev - 'ry word is true.

Broadly

F/C

C

F/C

C

ff

Dm

C

G

Am

ten. ten. ten.

Cmaj7

Fmaj7

C

rit.

NOT WHILE I'M AROUND

Lyrics and Music by
STEPHEN SONDEIM

Allegretto (♩ = 176)

Not to wor - ry, not to wor - ry, I may not be

mf sempre legato

smart, but I ain't dumb. Let me do it, put me to it,

show me some - thing I can o - ver - come. Not to wor - ry,

rit.

Andante placido (♩ = 112)

chum.

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note chord in 3/4 time, then changes to 4/4 time. The piano accompaniment features a melody in the right hand (R.H.) and a bass line in the left hand (L.H.). Dynamics include piano (p) and markings for R.H. and L.H. parts.

Poco rubato

Noth-ing's gon-na harm you, not while I'm a - round.

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment includes dynamics like piano (p) and mezzo-forte (mf), with markings for L.H. and R.H. parts.

Noth-ing's gon-na harm you, no sir, not while I'm a - round.

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment includes dynamics like mezzo-forte (mf) and dim. (dim.), with markings for L.H. and R.H. parts.

De - mons are prowl - ing ev - 'ry - where, now a - days.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment includes dynamics like mezzo-forte (mf) and a tempo dim. (a tempo dim.), with markings for L.H. and R.H. parts.

I'll send 'em howl - ing, I don't care, I got ways.

mp *dim.* L.H.

No-one's gon-na

8va *loco* *p accel.* *rit.* *p* L.H. *a tempo*

hurt you, no - one's gon - na dare.

L.H.

Oth - ers can de - sert you, not to wor - ry, whis - tle, I'll be there.

L.H. *cresc.* *mf* L.H. L.H.

De - mons 'll charm you with a smile

f

for a while, but in time noth - ing can harm you,

rit. e dim. *mp*

not while I'm a - round. Noth - ing's gon - na harm you,

p a tempo

not while I'm a - round.

rit. *a tempo subito p* *rit.*

PRETTY WOMEN

(From "SWEENEY TODD")

Words and Music by
STEPHEN SONDHEIM

Languid but steady, non rubato (♩ = 72)

Pret - ty wom - en... -

fas - ci - nat - ing... - sip - ping cof - fee, - danc - ing...

sempre simile *L.H.*

Pret - ty wom - en - are a won - der. - Pret - ty wom - en! -

mp

Sit - ting in the win - dow or

p *poco cresc.*

stand-ing on the stair, some-thing in them

p

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics 'stand-ing on the stair, some-thing in them'. The piano accompaniment consists of two staves. The right hand has a melodic line with a slur over the first two measures and a fermata over the third. The left hand provides a harmonic accompaniment with chords and moving lines.

cheers the air.

R.H.
L.H.
poco cresc.
dim.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'cheers the air.' and has a long note with a fermata. The piano accompaniment features a section where the right hand (R.H.) plays chords and the left hand (L.H.) plays a melodic line. This section is marked 'poco cresc.' and ends with 'dim.'. There are also dynamic markings 'poco cresc.' and 'dim.' in the piano part.

Pret-ty wom-en... sil-hou-ett-ed... stay with-in you,

mp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'Pret-ty wom-en... sil-hou-ett-ed... stay with-in you,'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking 'mp' is present.

glanc-ing... Stay for-ev-er, breath-ing light-ly...

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics 'glanc-ing... Stay for-ev-er, breath-ing light-ly...'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Pret - ty wom - en, pret - ty wom - en! Blow - ing out their

f *dim.* *mf*

can - dles or comb - ing out their hair,

dim.

e - ven when they leave, they still are

mp *poco a poco cresc.*

there. They're there. Ah,

L.H.

Pret - ty wom - en at their mir - rors, in their gar - dens, let - ter writ - ing, flow - er pick - ing, weath - er watch - ing,

mf

L.H.

how they make a man sing! Proof of heav - en —

cresc. *f*

as you're liv - ing. — Pret - ty wom - en! — Yes, pret - ty wom - en! — Here's to

pret - ty wom - en, pret - ty wom - en, pret - ty wom - en, pret - ty wom - en! —

ff *morendo*

THEY'RE PLAYING MY SONG

(From "THEY'RE PLAYING OUR SONG")

Words by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Disco tempo

Piano introduction in 4/4 time, marked *f*. The music features a rhythmic bass line and chords in the right hand.

C6

C

Ho, ho, they're play- ing my song; — oh, yeah, they're play- ing my song — and when they're play- ing my song

Am7

Fmaj9

ev- 'ry- bod- y's got- ta sh, sh, sh. Don't say a word — now,

Em7

Am

Am7

Am7/D

D9

lis- ten to that sweet mel- o- dy. — I'm hap- py to say, — in my

Am7/D D9 G7

own hum-ble way — ev-'ry per-fect note of that was writ-ten by me.

C

Ah, ha, they're play-ing my song, — that ta-ble's hum-ming a-long. — That cou-ple half out the door —

C6 Am7 Fmaj9 G7 Em7 Am7

— is com-ing back to hear more — of my mu-sic. At first, I thought this place was a dive —

Ab Bb9 C Am7 Dm9 Dm9/G

— I chose it in haste, — but they showed they got taste, — as long as they're play-ing my

C6 C11 F Fmaj7

song. Who would have known, — nine months a-go, — I would give birth — at

F C7/E Dm7 Am7/D D9 Am7 D9

my pi- a- no. In all hon- es- ty, I've got to ad- mit, I

G7 C

knew this song would be an in- ter- na- tion- al hit. Ah, ha, they're play- ing my tune; _

C6 Am7

_ too bad it's end- ing so soon. But when we all got- ta go _ it's good to know that they'll be

Fmaj7 G7 Fmaj7 G7 G9 G11

play- ing, oh, God, I'm pray- ing, They'll be

Dm G11 C6 C6

play- ing, They'll be play- ing my song.

IF YOU REALLY KNEW ME

Words by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Softly, sensitively

mp

Gadd9 G C6 Gadd9 G C6

Cadd9 Cmaj7 Gmaj7 Cmaj7

If you* real-ly knew_ me, if you real-ly, tru - ly knew_ me,

8va

Bm7 Em7 Am11 D7sus Gadd9 G C/D D7

may-be you would see the oth-er side of me I sel-dom see.

The musical score is written in G major and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The introduction is marked 'Softly, sensitively' and 'mp'. The piano part includes chords Gadd9, G, C6, Gadd9, G, and C6. The vocal line begins with the lyrics 'If you* real-ly knew_ me, if you real-ly, tru - ly knew_ me,'. The piano accompaniment continues with chords Cadd9, Cmaj7, Gmaj7, and Cmaj7. A section marked '8va' indicates an octave shift in the piano part. The final section of the score includes chords Bm7, Em7, Am11, D7sus, Gadd9, G, C/D, and D7, with the lyrics 'may-be you would see the oth-er side of me I sel-dom see.'

* Female singers may substitute "he" whenever "you" appears.
Male singers may substitute "she" whenever "you" appears.

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Gadd9 Cmaj7 Gmaj7 Cmaj7

If there was no mu - sic, if your mel - o - dy — stopped play - ing,

8va

Bm7 Em7 Am11 D7sus Gadd9 Am/G Gmaj7 F#m7 B7

would you be the kind of man (girl) I'd want to see — to - night? Does the man (girl)

Em Gmaj7 Cmaj7 Bm7

— make the mu - sic, or does the mu - sic make the man; (girl); — and am I

Em7 A9 D C/D

ev - 'ry - thing I thought I'd be?

Gmaj9 Cmaj7 Gmaj7 Cmaj7

If you real - ly knew_ me, if you'd take the time_ to un - der -

Sva

Bm7 G/B Cmaj9 Bm7 G/B Cmaj7

stand, may - be you could find me, the part I left be -

Bm7 G/B Cmaj9 Bm7 G/B Bm7/E Em

hind me, may - be you'd re - mind me of

Am7 C/D Gadd9 Cmaj7 Gadd9

who I am.

rit.

MEMORY

(From "CATS")

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

Freely



Mid - night. Not a sound from the pave - ment. Has the moon lost her

mp

F



mem - 'ry? She is smil - ing a - lone. In the lamp - light the wi - thered leaves col -

Am7



lect at my feet And the wind be - gins to moan.



Mem - 'ry. All a - lone in the moon - light I can smile at the old days, I was beau - ti - ful

D **C** **Am**

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

poco rit. *mp*

F **Em** **Dm7**

new life And I must-n't give in. When the dawn comes to - night will be a

Am **G7** **C**

mem-o-ry too And a new day will be - gin.

cresc.

Ab **Fm** **Db** **Ab**

f *mp*

Cm **Cm/Db** **Bbm/Db** **Cm** **Cm/D** **Bbm/Db** **Cm** **Ab** **Bb7**

Burnt out ends of smok - y days the stale cold smell of

E_b **Cm7** **Fm7** **B_b7** **E_bmaj7**

morn - ing The street lamp dies a-noth-er night is o-ver,

Cm **F7** **B_b** **B_b7** **E_b**

a - noth-er day is dawn - ing. Touch me. It's so eas-y to

Cm **A_b** **Gm7**

leave me All a-lone with the mem - 'ry Of my days in the sun. If you

Fm7 **Fm** **Cm** **B_b9sus**

touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-

E_b

gun.

p *rit.*

THE BEST OF TIMES

(From the Broadway Musical "La Cage Aux Folles")

Music and Lyric by
JERRY HERMAN

Simply

Piano introduction in 4/4 time, marked *mp*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes and rests.

F G#dim Gm7 Gm(add 9)

The best of times is now. —

Musical notation for the first line of the song, including vocal line and piano accompaniment. The piano part includes a *mf* marking.

C9 Fdim Fmaj7

What's left of summer but a faded rose? —

Musical notation for the second line of the song, including vocal line and piano accompaniment.

D7-9 **Gm/E** **F#dim** **Gm(add 9)**

The best of times is now. —

This system contains the first four measures of the piece. The guitar part features chords D7-9, Gm/E, F#dim, and Gm(add 9). The piano accompaniment consists of a bass line and a treble line with chords. The lyrics are 'The best of times is now.' followed by a long line.

Gm7-5 **C9** **Fmaj7** **F7** **F6** **F+**

As for to - mor - row, well, who knows? Who knows? Who

This system contains measures 5 through 10. The guitar part features chords Gm7-5, C9, Fmaj7, F7, F6, and F+. The piano accompaniment continues with chords and includes a 'rit' (ritardando) marking. The lyrics are 'As for to - mor - row, well, who knows? Who knows? Who'.

F **C/E** **Ddim** **Gm7**

knows? So hold this mo - ment fast —

a tempo

This system contains measures 11 through 16. The guitar part features chords F, C/E, Ddim, and Gm7. The piano accompaniment includes a key signature change to D major (indicated by a sharp sign) and a 'a tempo' marking. The lyrics are 'knows? So hold this mo - ment fast'.

C9 **Fdim** **Fmaj7**

and live and love as hard as you know how. —

This system contains the final three measures of the piece. The guitar part features chords C9, Fdim, and Fmaj7. The piano accompaniment concludes with chords and a final line. The lyrics are 'and live and love as hard as you know how.' followed by a long line.

D7-9 Gm/E F#dim Gm(+7) Gm7

And make this mo - ment last

Gm7-5 C9 F Bb/F

be - cause the best of times is now. is now. is

F Bb Bb+

now. Now,

f *Brighter*

Bb6 C7 Am Am(+7)

not some for - got - ten yes - ter - day.

Am7



Am6



Dm



Dm(+7)



Now,

Dm7



G7



Gm



E^b/G



to - mor - row is too far a - way.

C7



F



C/E



G[#]dim



Gm(add 9)



So hold this mo - ment fast,

a tempo (More spirited)

C9



Fdim



Fmaj7



and live and love as hard as you know how.

D7-9



Gm(+7)



Gm9



And make this mo - ment last

Gm7-5



C9



F



Bb/F



be - cause the best of times is now, is now, is

F



Am7



E7



D7



G/D



D



C#dim



now.

molto ritard.

The best of

Am7



D7sus



D7



F#7



times is now. What's left of sum - mer but a

Slower

F#/G **G6** **Bm7-5** **F/E** **Bm7-5/E**

fad - ed rose? The best of

Am9 **Am7** **Am7-5** **D7**

times is now. As for to - mor - row, well, who

G6 **G/D** **Am/D** **G/D**

knows? Who knows? Who knows? So hold this

Am7 **D7sus**

mo - ment fast and live and love as hard as

a tempo

G Bm7-5 F/E E7-9

you know how. And make this

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'you', followed by a quarter note 'know', and a half note 'how.' with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for G, Bm7-5, F/E, and E7-9 are provided above the staff.

Am(+7) Am7 Am7-5 D7

mo - ment last be - cause the best of times is

Detailed description: This system contains the next two measures. The vocal line has a half note 'mo - ment', a quarter note 'last', a half note 'be - cause', and a half note 'the best of times is'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for Am(+7), Am7, Am7-5, and D7 are shown above the staff.

G C/G G Cmaj7/G

now, is now, is now, is now, is

rit. poco a poco

Detailed description: This system contains the next two measures. The vocal line consists of a series of half notes: 'now,', 'is now,', 'is now,', 'is now,', and 'is'. The piano accompaniment features a more complex harmonic texture. Chord diagrams for G, C/G, G, and Cmaj7/G are provided. The instruction 'rit. poco a poco' is written in the piano part.

Bb Ab G6

now.

Cresc.

Detailed description: This system contains the final two measures. The vocal line has a half note 'now.' with a fermata. The piano accompaniment features a dramatic crescendo, with the instruction 'Cresc.' written vertically. Chord diagrams for Bb, Ab, and G6 are shown above the staff.

SONG ON THE SAND

(LA DA DA DA)

(From the Broadway musical "La Cage Aux Folles")

Music and Lyric by
JERRY HERMAN

Wistfully

Fmaj7



Do you re - call that wind - y lit - tle

Dm7



D7-5



beach we walked a - long? That af - ter - noon in fall, that af - ter - noon we met? A

Gm7



G7



fel - la with a con - cer - ti - na sang; what was the song? It's strange what we re - call, and

Gm7



C7-9



F



Gm7



odd what we for - get. I heard la da da da da da da as we walked on the sand. I heard

C11



C7



Fmaj7



la da da da. I be - lieve it was ear - ly Sep - tem - ber. Through the

Am7-5



D7



Gm



crash of the waves I could tell that the words were ro - man - tic; some - thing a - bout

C7



F



C7



F



shar - ing. some - thing a - bout al - ways. Tho' the years race a - long, I still

Gm7

C11

Gm7

think — of our song — on the sand and I still — try and search — for the

C7

F

Am7-5

words — I can bare - ly re - mem - ber. Tho' the time — tum - bles by, — there is

D7

Gm

Gm7-5

one — thing that I — am for - ev - er cer - tain of: I hear

F/C

Gm7

C7+5

F

la — da da da — da da da — da da da — da da dum and I'm young and in love.

Gm7



D7+5



Gm7



C11



Musical staff with treble clef, key signature of one flat, and a triplet of eighth notes.

I be - lieve _ it was ear - ly Sep -

Musical staff with treble and bass clefs, featuring triplets and a (b) sharp sign.



Musical staff with treble clef, featuring triplets.

tem-ber.

Through the crash _ of the waves _ I could tell _ that the words _ were o-

Musical staff with treble and bass clefs, featuring triplets.



Musical staff with treble clef, featuring triplets.

man - tic;

some - thing a - bout shar - ing.

some - thing a - bout al - ways.

Tho' the

Musical staff with treble and bass clefs, featuring triplets and a *cresc.* marking.



Musical staff with treble clef, featuring triplets.

years _ race a - long. _ I still think _ of our song _ on the sand

and I

Musical staff with treble and bass clefs, featuring triplets, *f* marking, and *8va* markings.

Am

F/A

Am6

D7

Gmaj7

still — try and search — for the words — I can bare - ly re - mem - ber. Tho' the

Bm7-5

E7/B

Am

time — tum - bles by. — there is one — thing that I — am for - ev - er cer - tain

Am7-5

G/D

of: I hear la — da da da — da da da — da da da da da

subito p

Am7

D7-9

G

G6

G

da. and I'm young and in love.

Allegro

I AM WHAT I AM

From the Broadway musical "La Cage Aux Folles"

Music and Lyric by
JERRY HERMAN

Easy 4

Piano introduction in F#m, 4/4 time. The piece is marked 'Easy 4' and 'mf'. It consists of four measures of music in the right and left hands.

Freely

A

C#m

Vocal line: I am what I am I am my
Piano accompaniment: *rall.* *mp*

F#m

Esus

E7

A

C#m

Vocal line: own spe - cial cre - a - tion So come take a look Give me the
Piano accompaniment:

F#m

Bm7

E7

A

C#7

F#m

Vocal line: hook or the o - va - tion It's my world that I want to have a lit - tle pride in
Piano accompaniment: *a tempo*

Bsus **B7** **Bm7-5** **A** **C#m**

my world, and it's not a place I have to hide in Life's not worth a damn, 'til you can

rit. *freely*

F#m **Bm** **E11** **A** **B**

say "Hey world, I am what I am." I am what I

rit. *poco a poco* *with added strength* *mf*

D#m **G#m** **C#m** **F#** **B**

am, I don't want praise, I don't want pit - y. I bang my own

D#m **G#m7** **C#m7** **F#7** **B** **D#7**

drum, some think it's noise, I think it's pret-ty. {And so what if
 It's my song and if

G#m



C#m



C#7



C#m7-5



love each feath-er and each span-gle, why not try and see things from a diff' rent an-gle?
 you don't like the style I bring it My song, so at least re- spect my right to sing it,

B



D#m



G#m



C#m7



F#11



Your life is a sham, 'til you can shout out loud, "I am what I

Twice as Fast

B



C



am." I am what I

with drive

Em



Am7



Am6



am and what I am needs no ex

Dm **G7** **C**

cus - es. I deal my own

Em **Am**

deck some times the ace, some times, the

Dm7 **G7** **Cmaj7** **C** **Bm7-5** **E7**

deck es. { There's one high life, and there's
It's high time that I

Am **D9sus**

no re turn and no de pos it, one life,
blow my horn and sound my trump et, High time,

D9

Dm7-5

so and it's time to o pen up your clo set.
 and if you don't like it, you can lump it.

C Slower

Em

Life's not worth a damn 'til you can

Broadly

Am

Dm7sus Faster (in 2)

say "Hey, world, am

G9

C

Am

what I am!"

F

Dm7

C

maestoso

DANCING IS EVERYTHING

Words by ROBERT LORICK
Music by HENRY KRIEGER

With motion

Musical score for the first system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style marking is "With motion". The piano accompaniment features triplet chords in the right hand and a long, sustained bass line in the left hand. The lyrics "Danc - ing is" are written under the vocal line.

Freely, with motion

Musical score for the second system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo/style marking is "Freely, with motion". Above the vocal line, guitar chord diagrams are provided for Bb(add9), Bb, Cm/Bb, Eb/F, and F. The lyrics "ev - 'ry - thing. Hav - ing noth - ing in my way." are written under the vocal line.

Musical score for the third system. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. Above the vocal line, guitar chord diagrams are provided for Cm7, Dm7, Eb, Cm/F, and F. The lyrics "Learn - ing to do a real hard step that I could - n't do yes - ter - day. Danc - ing is" are written under the vocal line.

Moderately, with a steady beat

Bb



Bbmaj7



Cm/Bb



Ab



breath - ing,

just sort - a

float - ing a - round...

Eb/F



F



Ab(add9)



Dm7



Clap - ping my hands, —

snap - ping my fin - gers,

Cm7



Dm7



Eb(add 9)



Leav - ing the ground, —

not mak - ing a sound. —

Just float - ing a - round. —

With a lilt
Ebmaj7



Dm7



Danc - ing is feel - ing good — all o - ver like when

Cm7

Eb/F

Bb(add9)

Bb

Ab11

Dbmaj7

Db

some-one takes your hand, Like when some-one stops to lis-ten and lets you

know they un-der-stand that danc-ing is eas-y. Dancing is...

I don't know... If I could just ex-plain the way it feels when I

shuf-ple off, when I click my heels. (Click) Then may-be ev-ry-one would see

ritard.

a tempo

Eb/F

Bb

Bbmaj7

Cm/Bb

Ab

Eb/F

F

Cm7

Dm7

Eb

F/G

G7

Eb

Em7-5

Eb/F

Eb(add9)

Bb/D

Cm7

Bb/D

that danc-ing is beau-ti-ful. — Danc-ing is ev-'ry-thing. —

Eb(add9)

Eb/F

Bb

Danc-ing is eas-y. — Danc-ing is me. Danc-ing is

Eb(add9)

Bb/D

Cm7

Bb/D

beau-ti-ful. Danc-ing is ev-'ry-thing. Danc-ing is

Eb(add9)

Eb/F

Bb

Ebmaj9

Ab9

Bb

eas-y. — Danc-ing is me. —

poco a poco rit. *with motion* *molto ritard.*

RIVER IN THE RAIN

(From "BIG RIVER")

Music and Lyrics by
ROGER MILLER

Slow
8va

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a major key, while the left hand provides a harmonic accompaniment with sustained chords. The tempo is marked 'Slow' and the dynamic is 'mp'.

G



The first line of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Huck: Riv-er in the rain, — some-times at night you look - like a". The piano accompaniment supports the vocal melody with chords and moving lines.

D



The second line of the song continues the vocal and piano accompaniment. The vocal line includes the lyrics "long white train — wind - in', your way, — a - way — some-where...". The piano accompaniment continues to provide harmonic support.

A7/E

A7

G

D

Musical staff showing guitar chords (A7/E, A7, G, D) and a melody line in treble clef. The melody consists of quarter and eighth notes.

Riv-er, I love you. Don't you care? If you're on the run...

Piano accompaniment for the first system, including treble and bass clefs with chords and moving lines.

G

D

Musical staff showing guitar chords (G, D) and a melody line in treble clef.

wind - in' some - place just tryin' to find the sun...

Piano accompaniment for the second system, including treble and bass clefs with chords and moving lines.

A7/E

Musical staff showing guitar chords (A7/E) and a melody line in treble clef.

Wheth-er the sun - shine, wheth-er the rain, ...

Piano accompaniment for the third system, including treble and bass clefs with chords and moving lines.

A7

G

D

G

Musical staff showing guitar chords (A7, G, D, G) and a melody line in treble clef.

riv-er, I love you just the same. Jim: But some - times in a time of trou-ble

Piano accompaniment for the fourth system, including treble and bass clefs with chords and moving lines.

D/F#

Em7

D

A7

D

Em7 D/F#

when you're out of hand and your mud-dy bub - bles roll a-cross my floor

G

D/F#

Em7

car-ryin' 'way the things — I trea-sure; hell, there ain't no way to mea - sure

mf

D

A7

why I love... you more than I did the day — be - fore. —

G

Both: Riv-er in the rain, — some-times at night you look...like a

D **A7/E** **To Coda**

long white train _ { wind-in' your way _ a - way _ some - where _ }
 { wind-in' your way _ a - way _ from me. _ }

A7 **G** **D** **D.S. al Coda**

Riv - er, I love you. Don't you care? But some - times in a

CODA **A7** **G** **D** **A7/D** **Gmaj7/D** **A/D**

Huck: Riv - er, I've nev - er seen the sea.

8va

D **A7/D** **Gmaj7** **A(no3rd)** **D(no3rd)**

8va

TELL ME ON A SUNDAY

Lyrics by DON BLACK
Music by ANDREW LLOYD WEBBER

Moderately

The musical score is written for piano and voice. It features a 4/4 time signature and a moderate tempo. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the piano part. Chord diagrams are provided above the piano part for various chords. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Don't write a letter, Let me down easily, when you want to leave, no big song and dance. Don't call me at three A. M. No long faces, no long looks, from a friend's a-part - ment, I'd like to choose how I no deep con - ver - sa - tion, I know the way we should".

Chords: C, G7, F, B \flat , F, C, G7, C, G7, C, Dm, G, Em, Am, F, Am7, Dm7, Em7.

Lyrics:
 Don't write a letter,
 Let me down easily,
 when you want to leave,
 no big song and dance.
 Don't call me at three A. M.
 No long faces, no long looks,
 from a friend's a-part - ment, I'd like to choose how I
 no deep con - ver - sa - tion, I know the way we should

B \flat E \flat B \flat C G

hear spend the news, take me to a park that's
that day take me to a zoo that's

F B \flat F C G7

cov - ered with trees. Tell me on a Sun - day
got chim - pan - zees. Tell me on a Sun - day

1 C 2 C

please. please. Don't

B \flat F/A Fm/A \flat C/G

want to know. who's to blame. it won't help know - ing. Don't
Instrumental solo I don't

F B \flat Am G

want to fight day and night bad e - nough - you're go - ing. }
 want to fight day and night bad e - nough - you're go - ing. }

G/F C Dm G

Don't leave in si - lence with no word at all,

Em Am Am/G F Am7

don't get drunk and slam the door. . . That's no way to end this. I

Dm7 Em7 B \flat E \flat B \flat

know how I want you to say good-bye. Find a

C G F Bb F

To Coda

cir - cus ring with a fly - ing tra - peze, - tell me

C G7 C

D.S. al Coda

on a Sun - day please.

CODA C G7 C

on a Sun - day please.

rall.

ME AND MY GIRL

Words by DOUGLAS FURBER
Music by NOEL GAY

Moderately

mf

Fmaj7 Fm6 C/E E

A7 D7 Dm7/G G13 C

Slowly

Cm Cm7/Eb G7sus/D G7 Cm G7/D Cm/Eb

Life's an emp - ty thing, Life can be so aw - ful lone - some

Fdim Ab/Eb C7/E Fm6 Cm/G G7 Cm G7sus/D G7

If you're al - ways on your own some Life's an emp - ty thing.

The musical score is presented in three systems. Each system includes a vocal line and a piano accompaniment line. Chord diagrams are provided above the piano accompaniment. The first system is marked 'Moderately' and 'mf'. The second system is marked 'Slowly'. The third system continues the 'Slowly' tempo. The key signature changes from C major to C minor in the second system.

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Life's a diff - 'rent thing When you've found your one and on - ly,



Then you feel no long - er lone - ly, Life's a hap - py thing.



Ev - 'ry - thing was top - sy - tur - vy, Life seemed all wrong.



But it came all right as soon as you came a - long.

Relaxed Two-Beat

C



Cmaj7



C



G+



C6



Me and my girl, — Meant for each o - ther,

C



G+



C6



C#dim



G7



sent for each o - ther, and lik - ing it so —

Dm7



G7



Dm7



G7



Me and my girl, — 'Sno use pre - tend - ing,

Dm7



Dm7-5



G7



G7+5



C



we knew the end - ing a long time a - go. —



Some lit - tle church with a big stee - ple,



Just a few peo - ple that both of us know — And we'll have



love, laugh - ter, be hap - py ev - er af - ter, Me



and my girl. — girl. —

LAMBETH WALK

(From "ME AND MY GIRL")

Words by DOUGLAS FURBER
Music by NOEL GAY

Moderate 2-beat

C7



Gm7



C7



F/A



A \flat dim



Lam - beth you've

mf

Gm7



C7



Am7-5



D7



Gm7



B \flat dim



nev - er seen, The skies ain't blue the grass ain't green. — It

pp.

Am



F7



F+



Dm7



Gm7



has - n't got the May - fair touch, But that don't mat - ter

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C7



F



Am



C6



Bm7-5



E7



ver - y much. We play the Lam - beth way,

A6



Bm7-5



E7



Am



F/A



Not like you but a bit more gay And when we have a

D7



G7-9



C7



C7+5



bit of fun Oh, Boy.

F



Bb/C



F



F



D7+5



An - y time you're Lam - beth way An - y eve - ning

a tempo

Gm7



D7



Gm7



C7



an - y day, — You'll find — us all do - in' the Lam - beth

F



Bb/C



C7



F



Bb/C



F



walk. — Ev - 'ry lit - tle Lam - beth gal —

D7+5



Gm7



Dm7



Gm7



with her lit - tle Lam - beth pal, — You'll find — 'em all

C7



F



Dm7



G7



C



do - in' the Lam - beth walk. Ev - 'ry-thing free — and eas - y,

G7



C



Am



F



D7



Do as you darn — well pleas - ey, Why don't you make — your

C



G7sus



G7



C7



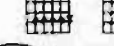
C7+5



F



Bb/C



F



way there, Go there, stay there, Once you get — down

D7



Gm7



D7



Gm7



Lam - beth way, — Ev - 'ry eve - ning, ev - 'ry day, — You'll find your -

C7



1

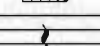
F



G9



C7+5



2

F



self do - in' the Lam - beth walk. walk.

LEANING ON A LAMP-POST

(From "ME AND MY GIRL")

Moderately, with a lilting swing (♩ played as $\frac{3}{4}$)

Words and Music by NOEL GAY

The musical score is written in 4/4 time with a tempo of 'Moderately, with a lilting swing'. The key signature has one flat (Bb). The score includes guitar chord diagrams for various chords: F, E7, Am, Ab7-5, C/G, G7, C, C, Am, Dm7, G7, C, C#dim, G7, C, Am7, D7, G7, C, Ebdim, Dm7, G7, C, Am, Dm7, G7, C6, C#dim, G7. The piano accompaniment is marked 'mf' and features a rhythmic pattern of eighth and sixteenth notes. The vocal melody includes the following lyrics:

Lean - ing on a lamp, May-be you think I look a tramp, Or you may
 think I'm hang - ing 'round to steal a car. But
 no, I'm not a crook, And if you think that's what I look, I'll tell you

C C/B Am D7 G Dm7 G7

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

C Cmaj7 C6 C Dm7 G7

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

C Dm7 G F Em7 Am7 G/D D7

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

F/G G7 C Cmaj7 C6 C

by. I don't know if she'll get a - way, She does - n't al - ways get a - way, But

Dm7



E7



Am



C



Dm7



G



F



an - y - way I know that she'll try. Oh me, Oh,

Em7



Am7



G/D



D7



G



my, I hope the lit - tle la - dy comes by. There's

G7



Dm7



G7



G+



C



G6



F/G



no oth - er girl I could wait for, But this one I'd break an - y

E



Am



D7



Am7



D7



date for, I won't have to ask what she's late for, She'd

Dm7



Dm7-5



G7



C



C/B



nev - er leave me flat, She's not a girl like that, She's ab - so - lute - ly won - der - ful and

Am



C



Dm7



E



Am



C7



E+



mar - ve - lous and beau - ti - ful, And an - y - one can un - der - stand why I'm

F



E7



Am



Ab7-5



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

C/G



G7



1 C



G7



2 C



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

V

I DREAMED A DREAM

(From "LES MISERABLES")

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL & JEAN-MARC NATEL

Music by CLAUDE-MICHEL SCHONBERG

Andante

E_b **E_b/D** **Cm** **E_b/G** **A_b** **A_b/B_b**

p

I dreamed a dream in days gone by when hope was high and life worth

liv - ing. I dreamed that love would nev - er die.

I dreamed that God would be for - giv - ing. Then I was young and un - a -

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Cm

Eb/Bb

Ab

Ab/G

Fm7

Bb6



fraid

and dreams were made and used and wast-ed.

Eb

Eb/D

Cm7

Eb/Bb

Ab

Ab/G



There was no ran - som to be paid,

no song un - sung no wine un -

Fm7

Bb

C

C/E

Fm



tast - ed.

But the ti - gers come at night

poco piu mosso

C

C7

F

F/A

Bb

Bb/D



with their voic - es soft as thun - der.

As they tear your hope a -

E \flat mB \flat E \flat Fm/E \flat 

part,

as they turn your dream to shame.

E \flat A \flat /E \flat B \flat E \flat E \flat /D

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

*rall.**a tempo*

Cm

E \flat /B \flat A \flat A \flat /G

Fm7

B \flat 6

side.

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

E \flat E \flat /D

Cm7

E \flat /B \flat A \flat B \flat 6

{ He } took my child-hood in { his } stride.
 { She } { her }

But { he } was gone when au - turn
 { she }

E_b

B_b/D

B_bm6/D_b

C

came.

poco accel. e cresc.

F

F/E

Dm7

F/C

B_b

B_b/A

And still I dreamed { he'd } come to me, that we would live the years to -
 { she'd }

mf piu mosso

Gm7

C

F

F/E

Dm7

F/C

geth - er. But there are dreams that can - not be,

B_b

B_b/A

Gm7

C

F

F/E

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

cresc. *f* *appassionato*

Dm7

F/C

Bb

Bb/A

Gm7

Bb/C

C



I had a dream my life would be so dif-ferent from this hell I'm

F

F/E

Dm7

F/C



liv - ing, so dif-ferent now from what it seemed.

cresc.

ff

dim.

poco rall.

Bb

C

F

F/E



Now life has killed the dream I dreamed.

mp

p a tempo

Dm7

F/A

Bb

C9

F



rall.

ON MY OWN

(From "LES MISERABLES")

Lyrics by ALAIN BOUBLIL, HERBERT KRETZMER,
JOHN CAIRD, TREVOR NUNN & JEAN- MARC NATEL
Music by CLAUDE-MICHEL SCHONBERG

Andante



EPONINE:

On my



own, pre - tend - ing he's be - side me. All a -
rain, the pave - ment shines like sil - ver. All the

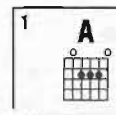
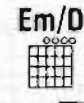


lone I walk with him 'til morn - ing. With - out
lights are mis - ty in the ri - ver. In the

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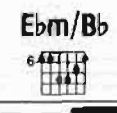
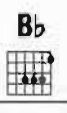


him dark - ness I the feel trees his are arms full a - round me. light. And And



when I lose my way I close my eyes and he has found me. In the
all I see is him and me for - ev - er and for -

2



ev - er. And I know it's on - ly in my

mf *più mosso*



mind that I'm talk - ing to my - self and not to

E_b **Em**

him. And al - though I know that he is

B **B7** **Am7** **C7**

blind, Still I say there's a way for us. I

F **Gm/F** **F** **F/E**

love him, but when the night is o - ver, he is

Dm **G7** **C** **C/B**

gone, the ri - ver's just a ri - ver. With -

Bb



A



Dm



out him the world a - round me chang - es. The

Gm



Gm/F



C



trees are bare and ev - 'ry - where the streets are full of strang - ers. |

F



Gm/F



F



F/E



love him but ev - 'ry day I'm learn - ing all my

Dm



G7



C



C/B



life I've on - ly been pre - tend - ing. With -

Bb



A



Dm



out me his world will go on turn - ing. The

Gm



C



world is full of hap - pi - ness that I have nev - er known.

F(add9)



F7/Eb



love him, I love him, I

Dm7



Bbm/Db



F



love him, but on - ly on my own.

rall.

MAKE UP MY HEART

Words by RICHARD STILGOE
Music by ANDREW LLOYD WEBBER

Moderately

mf

Am Bb F/A Gm7

F/C Gm/C C6 F

Am7 C/Bb Bb Gm

Dm Gm/C C6

start. }
part. }

It's time I chose be-tween the two of them... I'd bet-ter make a
You'd think two lov-ers would be twice the fun... It's tear-ing me a-

Some-one help me make up my heart...

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction and a vocal melody with piano accompaniment. The piano introduction is marked 'Moderately' and 'mf'. The vocal melody begins with the lyrics 'It's time I chose between the two of them... I'd better make a... You'd think two lovers would be twice the fun... It's tearing me a-'. The piano accompaniment features chords and triplets. The score includes guitar chord diagrams for Am, Bb, F/A, Gm7, F/C, Gm/C, C6, F, Am7, C/Bb, Bb, Gm, Dm, and C6. A 'start. part.' bracket is placed over the beginning of the piano accompaniment for the final line of music.

F **Gm/C** **C6** **1 F**

Tell me how to make up my heart.

2 F **Am** **Bb**

One of them is strong, one of them is

F **Bb** **F/A** **Gm7** **F/C** **Gm7** **F/C**

good. Both could turn out wrong, so who gets the part? Make up my

Gm/C **F/A** **C/G** **F**

mind, make up my heart.

Am7

C/B_bB_b

I don't want one to win and one to lose, —
 You'd think two lov - ers would be twice the fun. —
 It's time I chose be - tween the two of them. —

Gm



Dm



can't tell them "yes" or "no".
 It's tear - ing me a - part.
 I'd bet - ter make a start.

1 Gm/C



C6



F



Choos - ing one means let - ting one go. —

Gm/C



C6



F



Can't face let - ting one of them know. —

2

Gm/C

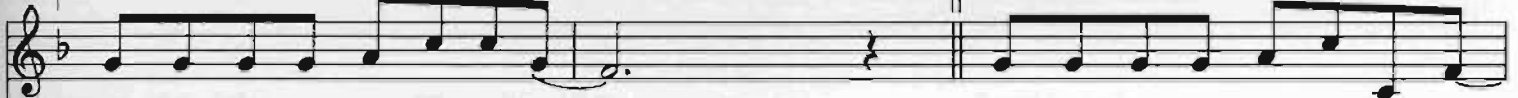
C6

F

To Next Strain

Gm/C

C6



Some-one help me make up my heart. —

Some-one help me make up my heart. —



F

Gm/C

C6

F



Tell me how to make up my heart. —



Am

Bb

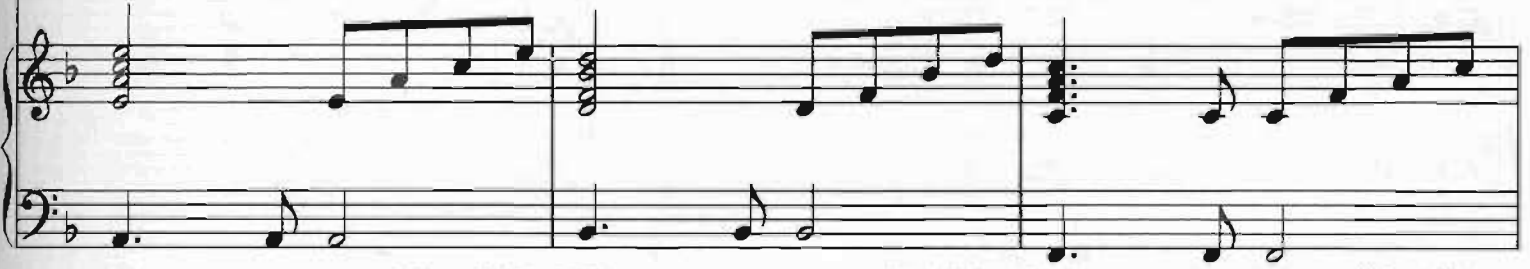
F



One can make me laugh,

one can make me sigh.

Why tear my - self in



Bb

F/A

Gm7

F/C

Gm7

F/C

Gm/C

F/A

C/G

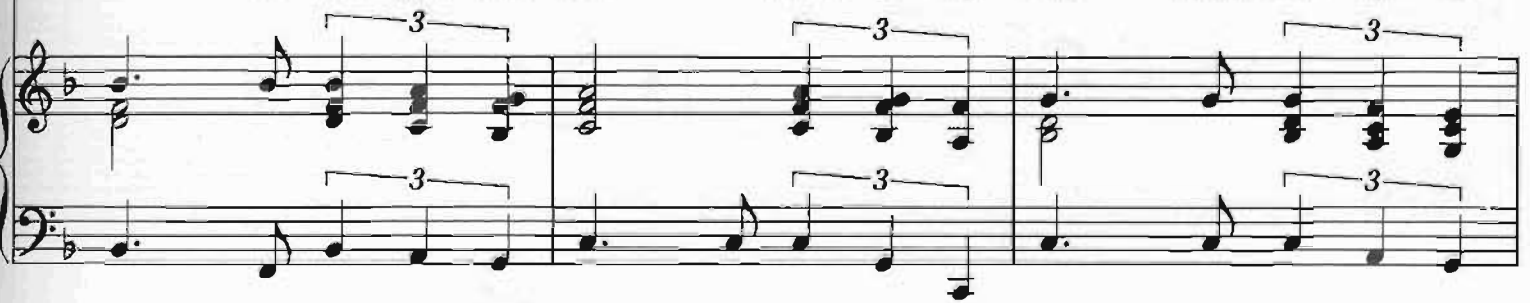


half?

So who gets the part?

Make up my mind,

please, make up my



F Am Bb

heart. (instrumental) One can make me laugh, one can make me

F To Coda Bb F/A Gm F/C Gm7 F/C

sigh. Why tear my - self in

Gm/C F/A C/G F D.S. al Coda CODA Bb F/A Gm7

half? So who gets the

F/C Gm7/C F/C Gm/C no chord F

part? Make up my heart.

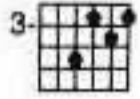
STARLIGHT EXPRESS

(From "STARLIGHT EXPRESS")

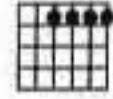
Lyrics by RICHARD STILGOE
Music by ANDREW LLOYD WEBBER

Moderately slow

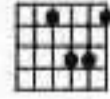
E \flat



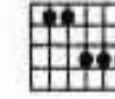
Fm/E \flat



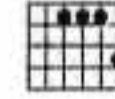
B \flat /E \flat



E \flat maj7

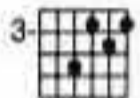


A \flat /E \flat

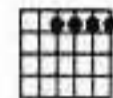


mf

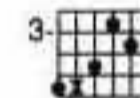
E \flat



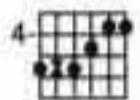
Fm/E \flat



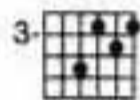
E \flat /B \flat



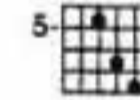
A \flat /B \flat



E \flat



B \flat sus/E \flat



B \flat /E \flat



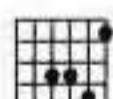
When the night is dark - est, -

o - pen up your mind,

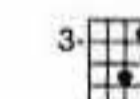
E \flat



B \flat sus



E \flat



the dream be-gins - it's be-com-ing clear - er. -

Lis-ten to the dis - tance, -

Bbsus/Eb **Eb** **Ab** **Ab/Bb**

lis-ten and you'll find the mid-night train is get-ting near - er.

Eb **Fm/Eb** **Bb/Eb** **Ab/Eb**

Star - light Ex - press, Star - light Ex - press, are you real? Yes or

Ebmaj7 **Fm/Eb** **Eb/Bb**

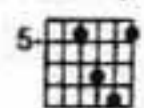
no? Star - light Ex - press, an - swer me "yes." I

Ab/Bb **Eb**

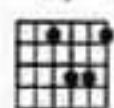
don't want you to go. Take me to the pla - ces

Detailed description: This is a page of sheet music for the song 'Midnight Train to Memphis'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into four systems. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Chord diagrams for guitar are provided above the vocal line for various chords: Bbsus/Eb, Eb, Ab, Ab/Bb, Eb, Fm/Eb, Bb/Eb, Ab/Eb, Ebmaj7, Fm/Eb, Eb/Bb, Ab/Bb, and Eb. The piano accompaniment includes dynamic markings such as *f* and *mp*, and features triplet rhythms in several places. The lyrics are: 'lis-ten and you'll find the mid-night train is get-ting near - er. Star - light Ex - press, Star - light Ex - press, are you real? Yes or no? Star - light Ex - press, an - swer me "yes." I don't want you to go. Take me to the pla - ces'.

Bbsus/Eb



Bb/Eb



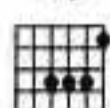
Eb



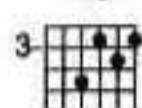
I have nev - er been.

Bring me home safe - ly be - fore I

Bb



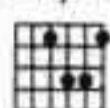
Eb



wake_ up_

I be - lieve in you com - plete - ly_

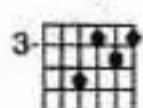
Bb/Eb



Bb7/Eb



Eb



though you may be un - seen.

This is not the kind_ of thing_ that an -

Ab



Eb



Fm/Eb

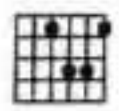


- y - one_ should make_ up_

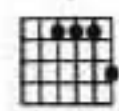
Star - light Ex - press_

f

Bb/Eb



Ab/Eb

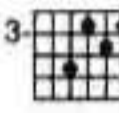


Star - light Ex - press, —

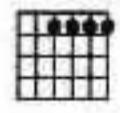
are you real?

Yes — or

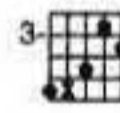
Eb



Fm/Eb



Eb/Bb



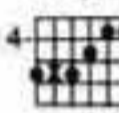
no?

Star - light Ex - press, —

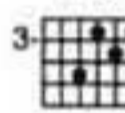
an - swer me "yes." —

I

Ab/Bb

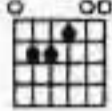


Eb

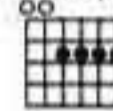


don't want you — to go. —

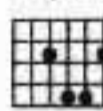
E



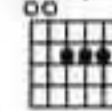
F#m/E



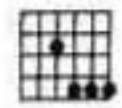
B/E



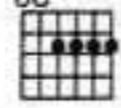
A6/E



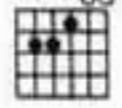
Emaj7



F#m/E



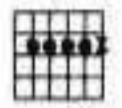
E/B



And

mp

A/B

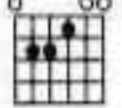


if you're there and if you know then

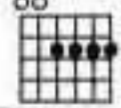
cresc.

show me which way I must go.

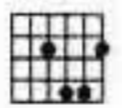
E



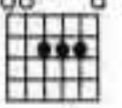
F#m/E



B/E



A/E



Star - light Ex - press, Star - light Ex - press, are you real? Yes or

f

E F#m7/E E/B

no? Star-light Ex-press, please an-swer-me "yes." I

mf

A/B E F#m7/E

don't want you to go. Star-light Ex-press,

mp

B/E A/E Emaj7 A

you must con-fess. Are you real? Do you care? Star-light Ex-press,

E/B A/B E

an-swer me "yes." I need you to be there.

mp

THE MUSIC OF THE NIGHT

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Andante

PHANTOM $D\flat$ $A\flat/D\flat$ $D\flat$ $A\flat/D\flat$ $D\flat$ $A\flat/D\flat$

Night time sharp - ens, height - ens each sen - sa - tion; dark - ness stirs and

$G\flat/D\flat$ $A\flat/D\flat$ $G\flat$ $D\flat$ $G\flat$ $D\flat$

wakes im - ag - in - a - tion. Si - lent - ly the sen - ses a - ban - don their de - fen - ces.

$G\flat$ $C\flat$ $G\flat$ *rall.* $D\flat/A\flat$ $E\flat m/A\flat$ $F\flat m/A\flat$ *a tempo* $D\flat$ $A\flat/D\flat$

Slow - ly, gent - ly,

Db Ab/D \flat Db Ab/D G \flat Ab

night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.

G \flat D \flat G \flat D \flat G \flat C \flat G \flat

Turn your face a - way from the gar - ishlight of day, turn your thoughts a - way from cold, un - feel - ing

D \flat /A \flat G \flat /A \flat A \flat 7 D \flat B

light and lis - ten to the mu - sic of the night. Close your eyes and sur - ren - der to your

E A E \flat E \flat 7

dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your

Ab *rall.* Ab7 Db *rit.* Fm C F

eyes let your spi-rit start to soar and you'll live as you've nev-er lived be - fore.

mp

a tempo Db Ab/Db Db Ab/Db Db Ab/Db

Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,

p

Gb Ab Gb Db Gb Db

se - cret - ly po - ssess you. O - pen up your mind let your fan - ta - sies un - wind in this

Gb Cb Gb Db/Ab Gb/Ab *rall.* Ab7

dark - ness which you know you can - not fight, the dark - ness of the mu - sic of the

a tempo

Db B E

night. Let your mind start a jour-ney through a strange, new world; leave all

f

A Eb Ab *rall.* Ab7

thoughts of the world you knew be - fore. Let your soul take you where you long to

Db *molto rit.* Fm C F

be! On - ly then can you be - long to me.

ff mp

a tempo Db Ab/Db Db Ab/Db Db Ab/Db Gb/Db Ab/Db

Float - ing, fall - ing, sweet in-tox - i - ca - tion. Touch me, trust me, sa - vour each sen - sa - tion.

mp

Chords: Gb Db Gb Db Gb Cb Gb Db/Ab

Let the dream be-gin, let your dark-er side give in to the pow-er of the mu-sic that I write, the

mf

Chords: Gb/Ab Ab7 *rall.* *a tempo* Db Ab/Db Db Ab/Db Db Ab/Db

pow-er of the mu-sic of the night.

ff

Chords: Gb Ab7 *rall.* *a tempo* Gb Db Gb Db *poco rit.* Gb Cb Gb

You a-lone can make my song take

mf

Chords: Db/Ab *rall.* Gb/Ab Ab7 *lento* Gb Ebm Dm C Db

flight, help me make the mu-sic of the night.

mp *pp* *gva*

ANGEL OF MUSIC

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Moderato (♩.)

MEG Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb Bbsus4

Where in the world have you been hid-ing? Real-ly, you were per-fect. —

p

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics are written below the vocal staff.

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb rit.

I on-ly wish I knew your se-cret; who is this new tu-tor? —

This system contains the second two staves of music. The vocal line continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are written below the vocal staff.

a tempo

Bb/F F Eb/F F Bb/F F Bb

mp

This system contains the third two staves of music. The vocal line is mostly empty in the upper staff, with notes appearing in the lower staff. The piano accompaniment continues in the lower staff. The lyrics are not present in this system.

CHRISTINE

Gm

Eb

Cm

D7/C

Fa - ther once spoke of an an - gel, — I used to dream he'd ap - pear.

Gm

Eb

Cm7 Absus+4

F

Now as I sing I can sense him — and I know he's here.

Bb

F/Bb

Eb/Bb

F/Bb

Bb

F/Bb

Bb

Bbsus4

Here in this room he calls me soft - ly, some - where in - side hid - ing. —

Bb

F/Bb

Eb/Bb

F/Bb

Bb

F/Bb

Bb

Some - how I know he's al - ways with me; he, the un - seen gen - ius. —

MEG *Gm Eb Cm D7/C*

I watched your face from the shadows — distant through all the applause.

Gm Eb Cm7 Absus+4 F rit.

I hear your voice in the darkness, — yet the words aren't yours.

a tempo

CHRISTINE *Db Ab/Db Gb/Db Ab/Db Db Ab/Db Db Gb/Db*

An - gel of mu - sic, guide and guar-dian, grant to me your glo-ry! —

MEG Who is this an-gel, this

Db Ab7/Db Gb/Db Ab/Db Db Ab/Db Db poco più mosso CHRISTINE

an - gel of mu - sic, hide no long-er, se - cret and strange an - gel. — He's

CHRISTINE *rit.*
 with me ev-en now, all a-round me, it fright-ens me.

MEG
 Your hands are cold; your face, Christ-ine, it's white; don't be fright-ened!

pp

a tempo
PHANTOM bass/Bb
 In - so-lent boy, this slave of fash-ion, bask-ing in your glo-ry. —

f

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb

Ig - nor-ant fool, this brave young suit - or, shar - ing in my tri - umph. —

CHRISTINE B F# / B E / B F# / B B F# / B B Bsus4

An - gel, I hear you! Speak, I lis - ten. Stay by my side, guide me! —

mf

B F#m E/B F#m B F#m B

An - gel, my soul was weak; for-give me! En - ter at last, mas-ter! —

Detailed description: This system contains the first musical system. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps (F# and C#). The tempo is not explicitly marked but appears to be a moderate pace. The lyrics are: "An - gel, my soul was weak; for-give me! En - ter at last, mas-ter! —".

PHANTOM G#m Emaj7 C#m7 D#/C#

Flat-ter - ing child, you shall know me, — see why in sha-dow I hide.

Detailed description: This system contains the second musical system. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps. The tempo is not explicitly marked. The lyrics are: "Flat-ter - ing child, you shall know me, — see why in sha-dow I hide.".

G#m Emaj7 C#m7 Asus+4 F#

Look at your face in the mir - ror! — I am there in - side.

rit.

Detailed description: This system contains the third musical system. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps. The tempo is not explicitly marked. The lyrics are: "Look at your face in the mir - ror! — I am there in - side.".

CHRISTINE D *a tempo* A/D G/D A/D D A/D D Dsus4

An - gel of mu - sic, guide and guar-dian, grant to me your glo - ry! —

Detailed description: This system contains the fourth musical system. It includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. The key signature has two sharps. The tempo is marked "a tempo". The lyrics are: "An - gel of mu - sic, guide and guar-dian, grant to me your glo - ry! —".

D A/D G/D A/D D A/D D *rit.*

An - gel of mu - sic, hide no long-er! Come to me, strange an-gel! —

PHANTOM

a tempo

I am your an - gel of mu - sic; come to me an - gel of

mf

RAOUL PHANTOM

mu - sic! Whose is that voice? Who is that in there? I am your an - gel of

segue

mu - sic; come to me, an - gel of mu - sic!

ALL I ASK OF YOU

Music by ANDREW LLOYD WEBBER
 Lyrics by CHARLES HART
 Additional Lyrics by RICHARD STILGOE

Andante

RAOUL Db

4/4

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

mp

Detailed description: This system contains the first two staves of music. The top staff is the vocal line for Raoul, starting with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and the same key signature. The tempo is marked 'Andante' and the dynamics are 'mp'. The lyrics are: 'No more talk of dark - ness, for - get these wide-eyed fears; I'm'.

Dbmaj7

Gb6

Cb

Ab/C

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

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line for Raoul. The bottom staff continues the piano accompaniment. The lyrics are: 'here, noth - ing can harm you, my words will warm and calm you.' Chord changes are indicated above the piano staff: Dbmaj7, Gb6, Cb, and Ab/C.

Db

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

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line for Raoul. The bottom staff continues the piano accompaniment. The lyrics are: 'Let me be your free - dom, let day - light dry your tears; I'm'. The key signature remains three flats (B-flat major/D-flat minor).

Dbmaj7 Gb6 Cb Ab/C

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

CHRISTINE
Db Bbm7 Ebm7 Ab Db/F Bbm7

All I ask is ev - ery wak - ing mo - ment, turn my head with talk of

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

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

Db/F Gb Db/Ab *rit.* Ebm/Ab Ab6 Ebm7/Ab

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

a tempo

RAOUL $D\flat$ $D\flat$ maj7 $G\flat 6$

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

mf

$C\flat$ $A\flat/C$ CHRISTINE $D\flat$

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

$D\flat$ maj7 $G\flat 6$ $C\flat$ $A\flat/C$ RAOUL $D\flat$ $B\flat$ m7

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

f

$E\flat$ m7 $A\flat$ $D\flat/F$ $B\flat$ m7 $E\flat$ m7 $A\flat$ $A\flat 6$ $A\flat 7$

love, one life-time; let me lead you from your so-li-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

rit. Db/Ab Ebm7/Ab *molto rit.* Ab6 Ebm7/Ab *a tempo* D^b Bbm7

CHRISTINE

too, Christ-ine, — that's all I ask of you. I ask for is one

Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab

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

TOGETHER Db Bbm7 Ebm7 Ab

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

CHRISTINE

Db/F *gua bassa* — Gb RAOUL *rit.*

Say you love me! You know I

RAOUL &
CHRISTINE

molto rit.

a tempo

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

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

f

Ebm7

Ab

Db/F

Bbm7

Ebm7

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

CHRISTINE &
RAOUL

largo

Db/F

Gb

An-y-where you go, let me go

f *ff*

RAOUL &
CHRISTINE

molto rit.

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

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

mp