

BROADWAY SONGS

75 Songs from 46 Shows, including Beauty and the Beast -
Cabaret - Cats - Jekyll & Hyde - Les Misérables - Mamma Mia -
The Music Man - Oklahoma!

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ALL GOOD GIFTS

from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

Moderato (*molto legato*)

The first system of piano accompaniment consists of two staves. The right hand plays a series of chords and moving lines in a 4/4 time signature, while the left hand provides a steady bass line with some rhythmic variation.

The second system of piano accompaniment continues the musical texture from the first system, with the right hand featuring more complex chordal structures and the left hand maintaining a consistent accompaniment.

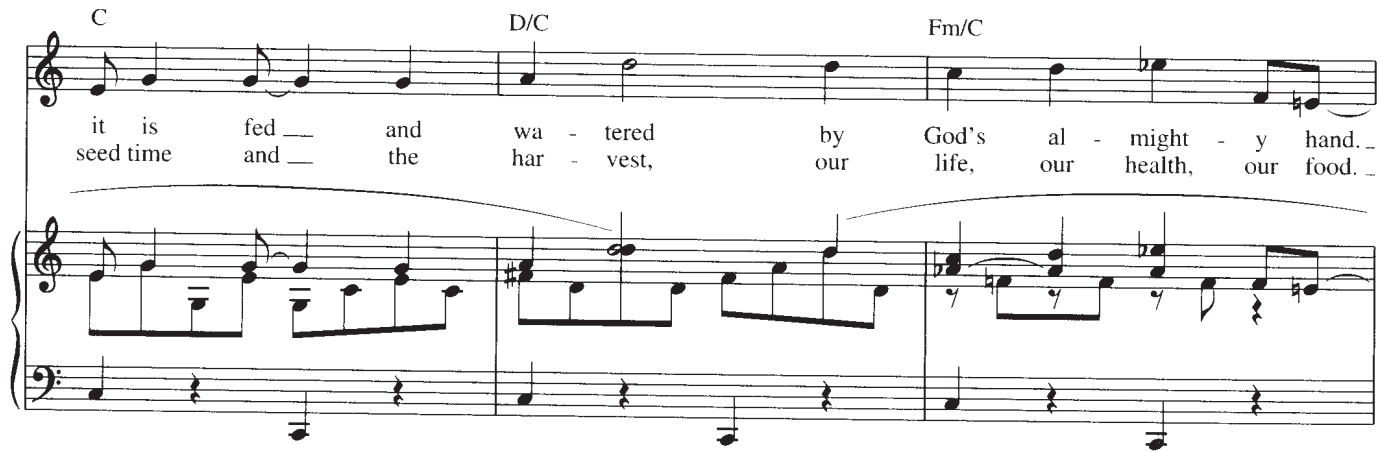
This system includes a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics: "We plow the fields _ and thank Thee then, _ oh". A chord symbol "C" is placed above the vocal line. The piano accompaniment supports the vocal melody with chords and a bass line.

This system continues the vocal and piano accompaniment. The vocal line has the lyrics: "scat - ter the good seed on _ the land, But Fa - ther, for all things bright _ and good, The". Chord symbols "Gm", "Bb", and "F" are placed above the vocal line. The piano accompaniment continues to provide harmonic support.

BOOGIEWOOGIE. RU

C D/C Fm/C

it is fed — and wa - tered by God's al - might - y hand. —
 seed time and — the har - vest, our life, our health, our food. —



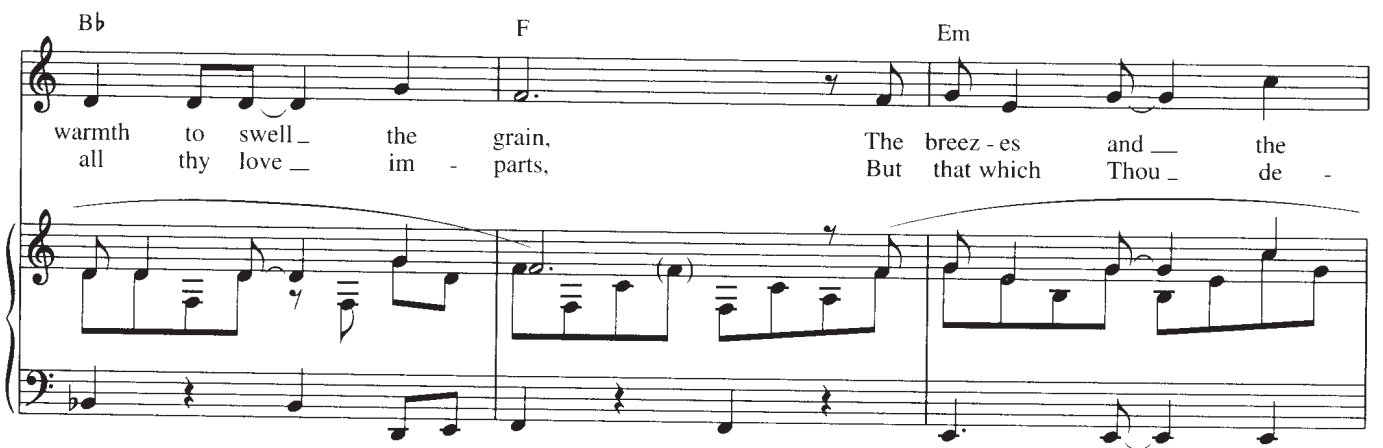
C Gm

— He sends the snow — in win - ter, the
 — No gifts have we — to of - fer for



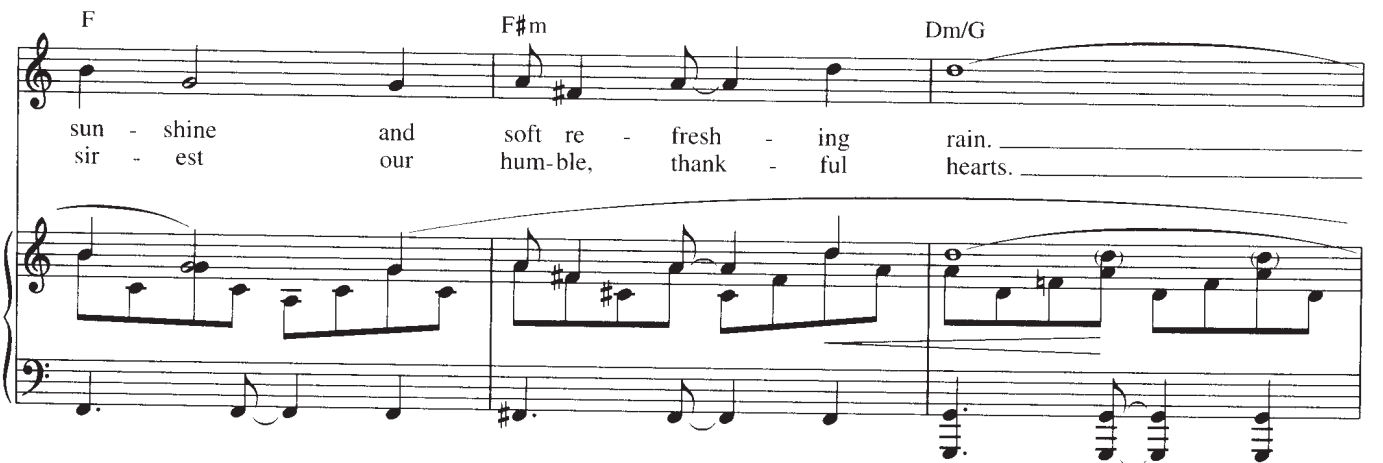
Bb F Em

warmth to swell — the grain, The breez - es and — the
 all thy love — im - parts, But that which Thou — de -



F F#m Dm/G

sun - shine and soft re - fresh - ing rain. —
 sir - est our hum - ble, thank - ful hearts. —



G C Fmaj7 Bb maj7

All good gifts a - round us

Ebmaj7 C Fmaj7 Bb maj7

are sent from heav - en a - bove.

Ebmaj7 Am Em/G Fmaj7

So thank the Lord, oh thank

Em C/E C/Bb Bb

the Lord, for all his love.

1 F/G G 2 F/G

We I

C Fmaj7 Bb maj7

real - ly want to thank you, Lord.

Eb maj7 C

I want to thank you, Lord, _

Fmaj7 Bb maj7 Eb maj7

Thank you for all ___ of your love. _____ Oh,

C Fmaj7 Bbmaj7

thank you, Lord. _ I want to thank you, Lord, _____

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'thank' and a half note 'you, Lord.' followed by a rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Chords C, Fmaj7, and Bbmaj7 are indicated above the staff.

Ebmaj7 rit. C a tempo Gm

— thank — you, Lord.

This system contains the next three measures. The vocal line has a half note 'thank' and a half note 'you, Lord.' with a fermata over the second measure. The piano accompaniment continues with a similar rhythmic pattern. Chords Ebmaj7, C, and Gm are indicated. Tempo markings 'rit.' and 'a tempo' are present.

Bb F C

This system contains three measures of piano accompaniment. The chords Bb, F, and C are indicated above the staff. The piano part continues with the established rhythmic pattern.

D/C Fm/C C

rit. p

This system contains the final four measures of the piece. The chords D/C, Fm/C, and C are indicated. The piano part concludes with a 'rit.' marking and a 'p' (piano) dynamic. The piece ends with a double bar line.

ANY DREAM WILL DO

from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately

Introduction for piano. The piece is in 4/4 time and marked 'Moderately' with a dynamic of 'mf'. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand plays a steady bass line. Chord diagrams for C, F/C, and C are provided above the staff.

Vocal line for Joseph. The lyrics are: "I closed my eyes drew back the". Chord diagrams for G6 and C are shown above the staff. The piano accompaniment continues with the same rhythmic pattern.

Vocal line for Joseph. The lyrics are: "cur - tain to see for cer - tain". Chord diagrams for C, F, and C are shown above the staff. The piano accompaniment continues.

Vocal line for Joseph. The lyrics are: "what I thought I knew. Far far a -". Chord diagrams for G7, C, G6, and G7 are shown above the staff. The piano accompaniment continues.

C G6 C

way some - one was weep - ing,

Detailed description: This system contains the first three measures of the piece. The guitar part has chords C, G6, and C. The vocal line has notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

F C G7

but the world was sleep - ing, an - y dream will

Detailed description: This system contains the next three measures. The guitar part has chords F, C, and G7. The vocal line has notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with a similar rhythmic pattern.

C G6 G7 C

do. I wore my coat

CHOIR:
I wore my

Detailed description: This system contains the final three measures. The guitar part has chords C, G6, G7, and C. The vocal line has notes G4, A4, B4, C5, B4, A4, G4. A choir part enters in the second measure with the lyrics 'I wore my'. The piano accompaniment concludes the piece.

G6 C F

with gold - en lin - ing, bright col - ours

coat, ah,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Guitar chords G6, C, and F are indicated above the staff.

C G7 C

shin - ing won - der - ful and new.

ah,

Detailed description: This system contains the next three measures. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns. Guitar chords C, G7, and C are indicated above the staff.

G6 G7 C G6

And in the east the dawn was

and in the east,

Detailed description: This system contains the final three measures. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment concludes with a final chord. Guitar chords G6, G7, C, and G6 are indicated above the staff.

C F C

break - ing, and the world was wak - ing,













ah, ah,

G7 C Bb/C C7

an - y dream will do. JOSEPH: A

F F6 Fmaj7 F6 D7 D

crash of drums a flash of light, my gold - en coat flew


D9  4fr
 C/G 
 G  C 
 G7  C/G  G7  C/G 
 G  Dm/G  G  D7/G 

out of sight... The col - ours fad - ed in - to dark - ness, I was left a -

CHOIR:

The col - ours fad - ed in - to dark - ness, ah,



G  Dm7/G  G7  C 

lone. May I re - turn,

ah, ah. May I re -



G6  C  F 

to the be - gin - ning, the light is

turn, ah,



C G7 C

dim - ming and the dream is too,

ah.

G6 G7 C G6

the world and I, we are still

The world and I,

C F C

wait - ing, still hes - i - tat - ing

ah. ah.

G C Dm7/C

an - y dream will do,

An - y dream, an - y dream will,

C Dm7/C C

an - y dream will do,

an - y dream, an - y dream will, do, an - y dream,

Dm7/C C Dm/G C

an - y dream will do.

an - y dream will, an - y dream, an - y dream will do.

rall.

AS LONG AS HE NEEDS ME

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by
LIONEL BART

mf

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The left hand plays a bass line starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The music is in C major and 4/4 time.

As Long As He Needs Me I know where him,

Chords: Cmaj7, G11, G13-9, Cmaj7

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "As Long As He Needs Me I know where him,". The chords are Cmaj7, G11, G13-9, and Cmaj7.

I must be, I'll cling on stead fast
right or wrong; And some-how I'll be

Chords: A7-9, Dm7, A7-9

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "I must be, I'll cling on stead fast right or wrong; And some-how I'll be". The chords are A7-9, Dm7, and A7-9.

ly, strong As Long As He Needs Me As Long As

Chords: Dm7, Fm7, G7, Cmaj7

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "ly, strong As Long As He Needs Me As Long As". The chords are Dm7, Fm7, G7, and Cmaj7.

2 Cmaj7 C7 F G7 C

Me. If you are lone - ly then you will know When some - one

Am D9 Dm7 Fm G7 Cmaj7 G11 G13-9

needs you you love them so. I won't be - tray his

Cmaj7 A7-9 Dm7

trust, Tho' peo - ple say I must. I've got to

A7-9 Am7 D9 Dm7 Fm G7 C

stay true, just As Long As He Needs Me.

BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F
Eb
F
G
F
G

N.C.
3fr
3fr
3fr
3fr
3fr

F
A
G
A
G
A

F
Gb
Ab
Bb
Ab
Bb

Gm7
C

3fr
4fr
4fr
4fr
4fr
4fr

8vb
8vb
8vb
8vb
8vb
8vb

Most peo - ple live on a lone - ly is - land
 Lost in the mid - dle of a fog - gy sea.
 Most peo - ple long for an - oth - er is - land
 One where they know they would like to be.

f *mp* *rit.*

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Refrain (slowly)

C7 Fdim F Fdim

Ba - li Ha'i may call you an - y night, An - y

The first system of the refrain features a vocal line in G major with lyrics "Ba - li Ha'i may call you an - y night, An - y". The piano accompaniment includes a bass line with a *p - mf* dynamic marking. Chord diagrams for C7, Fdim, F, and Fdim are provided above the staff.

F E/F Db7/F F

day. In your heart you'll hear it call you: "Come a -

The second system continues the refrain with lyrics "day. In your heart you'll hear it call you: 'Come a -". The piano accompaniment features a melodic line in the right hand and a bass line. Chord diagrams for F, E/F, Db7/F, and F are provided above the staff.

Db7/F C7 F Fdim F

way, Come a - way." Ba - li Ha'i will whis - per On the

The third system continues the refrain with lyrics "way, 'Come a - way.'" "Ba - li Ha'i will whis - per On the". The piano accompaniment continues with a melodic line and bass line. Chord diagrams for Db7/F, C7, F, Fdim, and F are provided above the staff.

Fdim F E/F

wind of the sea: "Here am I, Your spe - cial

The fourth system concludes the refrain with lyrics "wind of the sea: 'Here am I, Your spe - cial". The piano accompaniment features a melodic line and bass line. Chord diagrams for Fdim, F, and E/F are provided above the staff.

Db7/F F Db7/F C7 F Bb

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

mf

Bb+ Gm

hopes, Your own spe - cial dreams Bloom on the

Bbm/Db C7 Fdim

hill - side And shine in the streams. If you try, You'll

mp

F Fdim F

find me, Where the sky Meets the sea. "Here am

E/F Db7/F F Db7/F C7

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

F7 Bb C9

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

cresc.

¹ F6 Edim7/F Dm/F

Ha'i! _____ Some day you'll see me,

mf *mp*

Edim7/F Dm/F Gdim7/F

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

F6 Gdim7/F Dm/F

cloud. _____ You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

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

Db Eb F

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

mf *cresc.*

C7 2 F6

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

cresc. *f* *f*

BEING ALIVE

BOOGIEWOOGIE.RU²³

from COMPANY

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩=112)

p

The piano introduction consists of two measures. The right hand plays a series of chords: a half note G4, a half note A4, a half note B4, and a half note C5. The left hand plays a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3.

ROBERT:

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

The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand provides harmonic support with chords corresponding to the vocal line.

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

The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand provides harmonic support with chords corresponding to the vocal line.

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

loco

8vb

The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand provides harmonic support with chords corresponding to the vocal line. The *loco* marking indicates a change in articulation for the piano part. The *8vb* marking indicates an octave reduction for the bass line.

* Add notes in parentheses 2nd time only.

Be - ing a - live.

2nd x
cresc. poco a poco

live, Be - ing a - live.

(cresc. poco a poco)

Some-one you have to let in,

sub. p

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

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

loco

8vb

live, Be - ing a - live.

Some-one to crowd you with love,

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

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

8vb

loco

Detailed description: This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "through, Who'll al-ways be there, as fright-ened as you of be-ing a -". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. A dynamic marking of "8vb" is placed below the piano part. The word "loco" is written above the piano part in the second measure.

live, Be - ing a -

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "live, Be - ing a -". The piano accompaniment continues with the same eighth-note accompaniment and chords. A triplet of eighth notes is marked with a "3" above it in the final measure of the system.

live, Be - ing a -

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "live, Be - ing a -". The piano accompaniment continues with the same eighth-note accompaniment and chords. A triplet of eighth notes is marked with a "3" above it in the final measure of the system.

live, Be - ing a -

cresc. sempre

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "live, Be - ing a -". The piano accompaniment continues with the same eighth-note accompaniment and chords. A triplet of eighth notes is marked with a "3" above it in the final measure of the system. The dynamic marking "cresc. sempre" is written in the piano part in the first measure.

live.

ff

(♩=112)

p

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

Some-bod - y hurt me too
Some-bod - y know me too

*

deep,
well;

Some-bod - y sit in my chair
Some-bod - y pull me up short

And ru - in my
And put me through

* Add notes in parentheses 2nd time only.

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

pp

Be - ing a - live.
Make me a -

2nd x
cresc. poco a poco

pp

live, Make me a -

pp

live. Make me con -

pp

fused, Mock me with praise,

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with a whole note 'fused,' followed by a triplet of eighth notes 'Mock me with' and another whole note 'praise,'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex treble line with chords and melodic fragments. A fermata is placed over the final note of the piano accompaniment.

Let me be used, Var - y my

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes 'Let me be' followed by a whole note 'used,' and another triplet of eighth notes 'Var - y my'. The piano accompaniment features a consistent eighth-note bass line and a treble line with various chordal textures and melodic lines. A fermata is present at the end of the piano accompaniment.

days. But a lone

The third system shows the vocal line with a whole note 'days.' followed by a half note 'But' and a whole note 'a lone'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords in the treble. A fermata is placed over the final note of the piano accompaniment.

is a lone, Not a

The fourth system concludes the vocal line with a half note 'is' and a whole note 'a lone,' followed by a half note 'Not' and a whole note 'a'. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. A fermata is placed over the final note of the piano accompaniment.

live.

cresc.

p *p* *p*

This system shows the beginning of the piano accompaniment. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides a steady bass line. The word "live." is written above the first measure. A crescendo hairpin is placed over the piano part, and dynamic markings of *p* (piano) are shown at the start of each measure.

Some-bod - y crowd me with love,

f

p

The second system introduces the vocal melody. The vocal line begins with the lyrics "Some-bod - y crowd me with love,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is placed above the piano part, and a *p* (piano) marking is at the end of the system.

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

f

p

The third system continues the vocal melody with the lyrics "Some-bod - y force me to care. Some-bod - y let me come". The piano accompaniment remains consistent. Dynamic markings of *f* and *p* are present.

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

f

p

The fourth system concludes the vocal phrase with the lyrics "through, I'll al-ways be there as fright-ened as you, To help us sur -". The piano accompaniment features a final flourish in the left hand. Dynamic markings of *f* and *p* are included.

vive

Be - ing a - live,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole note 'vive' followed by a triplet of eighth notes: G#4, A4, B4. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

Be - ing a - live,

Be - ing a -

The second system continues the vocal line with another triplet of eighth notes: G#4, A4, B4. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation for the vocal melody.

live.

The third system shows the vocal line ending with a whole note 'live.'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and melodic lines in both the treble and bass staves.

The fourth system concludes the piece with a final piano accompaniment section. It features a series of chords in the treble staff and a bass line in the bass staff, ending with a double bar line.

BIG SPENDER

from SWEET CHARITY

Words by DOROTHY FIELDS

Music by CY COLEMAN

Moderately, with a beat

N.C.

mf

The piano introduction consists of two measures in 4/4 time. The right hand has a whole rest, while the left hand plays a rhythmic pattern of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3.

Dm Bb

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, a

The first system of the vocal melody is in 4/4 time. The right hand starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a bass line of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. Chord diagrams for Dm and Bb are provided above the staff.

E7 A7 Dm

real big spend - er, — good look - ing, — so re - fined. — Say,

The second system of the vocal melody continues in 4/4 time. The right hand starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a bass line of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. Chord diagrams for E7, A7, and Dm are provided above the staff.

Bb7 A7#5 Dm

would-n't you like to know what's go - ing on in my mind? — So let me get right to the point,

The third system of the vocal melody continues in 4/4 time. The right hand starts with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand plays a bass line of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3. Chord diagrams for Bb7, A7#5, and Dm are provided above the staff.

Bb



E7



I don't pop my cork for ev - 'ry guy I see. —

Dm



Bb7



A7



To Coda ⊕

Hey! Big spend-er. — spend a lit - tle time — with

Dm



me. Would-n't you like to have

D



F#m



Bm



D



Em



B+



Em7



fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a

Bb9 A9 Bb9 A13 4tr

D.S. al Coda

good time. _____ Let me show you a good time. _____ The min-ute you

CODA

N.C. Ebm N.C. Dm

Hey, big spend-er! _____ Hey, big spend-er! _____

Bb9 A9 Dm

Spend _____ a lit - tle time _ with me. Spend a lit - tle time _ with

Dm6

me. Spend a lit - tle time _ with me. _____

BROADWAY BABY

from FOLLIES

Words and Music by
STEPHEN SONDHEIM

C **Ab7+5** **D \flat 9-5** **G13**

I'm just a

C **C+** **C6** **C**

Broad - way Ba - by,
Broad - way Ba - by,

Dm **B \flat dim/D** **Gsus** **G**

walk - ing off my ti - red feet, ___
slav - ing at the five and ten, ___

Dm **B \flat dim/D** **Gsus** **G**

pound - ing For - ty - sec - ond Street to be in a
 dream - ing of the great day when _____ I'll be in a

C **A \flat 7+5** **D \flat 9-5** **G13** **C** **C+** **C6** **C**

show. _____ Broad - way Ba - by, _____
 show. _____ Broad - way Ba - by, _____

Dm **B \flat dim/D** **Gsus** **G**

_____ learn - ing how to sing and dance, _____
 _____ mak - ing rounds all af - ter - noon, _____

Dm **B \flat dim/D** **Gsus** **G**

wait - ing for that one big chance _____ to be in a
 eat - ing at a greas - y spoon _____ to save on my

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A_b7

A_b9

C6

Bm7-5

show. _____
 dough. _____

Gee, _____ I'd like to be
 At _____ my ti - ny flat

E7

Am

Am(#7)

_____ on some mar - quee, _____ All twink -
 there's just my cat, _____ a bed

Am7

Am6

Am(+5)

Am6

Am7-5

ling _____ and a lights, _____
 _____ A spark _____ to pierce the dark _____
 Still _____ I'll stick it till _____

D7

G

Am/G

G7

_____ from Bat - t'ry _____ Park _____ to _____ Wash -
 I'm on a bill _____ all o -

G7 C C+ G G

ing - ton Heights... Some Some day may - be,
 ver Times Square... Some Some day may - be,

Dm Bbdim/D Gsus G

all if my dreams will be re - paid...
 I stick it long e - nough...

To Coda Eb7 D7 C#7 D7

Heck, I'd e - ven play the maid...

Eb7 E7 F9 G9 C Ab7+5

to be in a show.

D \flat 9-5

G13

C

D \flat

D

E \flat

D

D \flat

C



First system of musical notation, including treble and bass clefs and piano accompaniment.

F

F#

G

A \flat

G

G \flat

F

E



Say, Mis - ter Pro - duc - er,

C9



some girls get the breaks.

G

A m

A $\sharp m$

B m

B $\flat m$

A m

G

F



Just give me my cue, sir,

D9



I've got what it takes...

A7(#9)



Say, Mister Producer,

B7(#9)



I'm talkin' to you, sir.

D \flat 9



E \flat 9



I don't need a lot, only what I got,

D9sus



D9



Ab9



G9



plus a tube of grease - paint and a fol - low spot! I'm a

CODA

Eb7



D7



C#7



D7



Eb7



E7



F7



G7



I can get to strut my stuff,

Ab9



D9



work - ing for a nice man like a Zieg - feld or a Weiss - man in a big - time

G13



C



Db



D



Eb



D



Db



C



Broad - way show!

CABARET

from CABARET

Music by JOHN KANDER
Lyrics by FRED EBB

Allegro

Am6/9

E7b5

Am6/9

E7b5

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes with chords. The left hand has a steady bass line with eighth notes. Dynamics include *ff*.

Am6/9

E7

A6

D(add9)

E7

Piano accompaniment for the second system. Dynamics include *f*, *rall. e dim.*, *mp*, and *slow arp.*

Moderately

A6

E+

A6

E7#5

A6

Amaj7

Vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in the same key signature. Dynamics include *stacc.*

What good is sit - ting a - lone in your room? — Come hear the mu - sic

A9

D6

Ebdim

A6/C#

F#7

Vocal line and piano accompaniment for the second part of the lyrics. The vocal line continues in treble clef. The piano accompaniment includes a section marked with a circled '8'. Dynamics include *play.*

play. Life is a cab - a - ret, old chum, —

Bm9 E7 A6 E7(add13) A6

Come to the cab - a - ret. Put down the

mf *dim.*

E+ A6 E7#5 A6 Amaj7

knit - ting, the book and the broom. — Time for a hol - i -

A9 D6 Ebdim A6/C# F#7

day. — Life is a cab - a - ret, old chum. —

Bm9 E7 A6 Dm6

Come to the cab - a - ret. Come taste the wine,

mp stacc.

A6 F#m F#m(maj7) F#m7 B7

Come hear the band. Come blow a horn, start cel - e - brat - ing:

A tempo
E7 A6 E7#5 A6 E7#5

Right this way, your ta - ble's wait - ing. No use per - mit - ting some proph - et of doom—

poco rit.

A6 Ebdim Em7 A7

To wipe ev - 'ry smile a - way.

cresc.

D6 Ebdim C#m7 F#7 Bm7

Life is a cab - a - ret, old chum, — Come to the

mf *cresc.*

Slightly faster

E7 \flat 9 A6 A+ A7 A+ A A+ A7 A+ A6

cab - a - ret! I used to have a

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The tempo is marked 'Slightly faster'. The piano part includes dynamics such as *f*, *dim.*, and *p*.

E9#5 A6 E7#5 A6 E9#5

girl - friend known as El - sie, With whom I shared four sor - did rooms in

The second system continues the musical score. The piano accompaniment features a *f* dynamic and a *p sim.* marking.

A6 E7#5 A7 D6 G#m7 C#7 F#m7

Chel - sea. She was - n't what you'd call a blush - ing flow - er.

The third system includes a vocal line and piano accompaniment. The piano part has a *f* dynamic and a triplet of eighth notes in the right hand.

B9 Bm7 E7 Bm7 E7

As a mat - ter of fact, she rent - ed by the ho - ur. The

The fourth system concludes the page. The piano accompaniment features a *sfz* dynamic marking.

A6 E7#5 A6 E7#5 A6

day she died the neigh - bors came to snick - er: "Well, that's what comes of

E7#5 A6 A7 D6 G#m7 C#7

too much pills and li - quor." But when I saw her laid out like a

Rubato

F#m *Held back* Bm7 E9sus E7b9 A6

queen, She was the hap - pi - est corpse I'd ev - er seen. I

G#7 C#m7 F#7 E/B B7sus B7 E7

think of El - sie to this ver - y day. I re - mem - ber how she'd turn to me and say:

Slowly

A6 E7#5 A6 E7#5

"What good is sit - ting a - lone in your room? —

pp

A6 Amaj7 A9

Come hear the mu - sic play.

D D6 Ebdim C#m7 F#7

Life is a cab - a - ret, old chum, —

cresc.

Bm9 E7 E9#5 A tempo A6 E7

Come to the cab - a - ret.

accel. *f*

A6 E7#5 A6 E7#5

Put down the knit - ting, the book and the broom.—

A6 Amaj7 A9 D6

Time for a hol - i - day. Life is a

Ebdim C#m7 F#7 Bm9 E7(add13)

cab - a - ret, old chum,— Come to the cab - a -

A Dm6 A6

ret." And as for me, as for me,

mp stacc.

Rubato

F#m F#m(maj7) F#m7 B7 E7 F7

I made my mind up, back in Chel-sea, When I go I'm go-ing like El - sie.

rall.

Cakewalk

Bb6 F7#5 Bb6 F7#5

Start by ad - mit - ting, from cra - dle to tomb

8va

accel.

A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay.

(8va)

loco

Eb6 Edim Dm7 G7

Life is a cab - a - ret, old chum,

mf accel. poco a poco

Cm7 C#dim Dm7 G7

On - ly a cab - a - ret, old chum, — And

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment has a steady bass line of quarter notes: G2, Bb2, Eb3, G3, Bb3, Eb4, G4. The right hand plays chords in the upper register.

Cm7 F9sus F7sus9

I love a cab - a -

cresc. poco a poco

The second system continues the vocal line with quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment maintains the same bass line. The right hand features a sequence of chords: Cm7, F9sus, and F7sus9. A dynamic marking of *cresc. poco a poco* is placed above the piano part.

Bb F7#5 Bb F7#5

ret!

ff

The third system features a vocal line with a long note on G4, marked *ret!*. The piano accompaniment has a bass line of quarter notes: G2, Bb2, Eb3, G3, Bb3, Eb4, G4. The right hand plays chords: Bb, F7#5, Bb, and F7#5. A dynamic marking of *ff* is present.

A/B Bb/F A/B Bb/F A/B Bb/F A/B Bb/F Bb

gliss.

sfz

8^{va}

The fourth system features a vocal line with a long note on G4. The piano accompaniment has a bass line of quarter notes: G2, Bb2, Eb3, G3, Bb3, Eb4, G4. The right hand plays chords: A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, and Bb. A dynamic marking of *sfz* is present. A glissando marking *gliss.* is shown above a note in the right hand. An 8va marking is shown below the bass line.

CLIMB EV'RY MOUNTAIN

BOOGIEWOOGIE.R155

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Maestoso

Piano introduction for the song. The score is in 4/4 time and marked *Maestoso* and *ff*. The right hand features a melodic line with a long note on the first beat of each measure, while the left hand provides a steady accompaniment. Chord diagrams are provided above the staff for each measure: C/G, E+/G, Fmaj7/G, G7, C/G, Cdim7/G, Gsus, and G7.

Refrain (with deep feeling, like a prayer)

First line of the refrain. The vocal line is in 4/4 time, starting with a double bar line. The lyrics are "Climb ev - 'ry moun - tain, search high and low." The piano accompaniment is in 4/4 time, marked *mf*. Chord diagrams are provided above the staff: C, D, G, Gm7, C, and Fmaj7.

Second line of the refrain. The vocal line continues with the lyrics "Fol - low ev - 'ry by - way, ev - 'ry path you know." The piano accompaniment continues. Chord diagrams are provided above the staff: Fm6/D, C/G, Dm7, G7, and C.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream,

più espr.

Fm6/D C Dm7 G7 C C7

Fol - low ev - 'ry rain - bow, till you find your dream! A

mp

F F/E Dm G C C/B

dream that will need all the love you can give,

Am7 D7 G G/F# Em A

Ev - 'ry day of your life for as long as you

Allargando

live. _____ Climb ev - 'ry moun - tain,

molto cresc. *f legato*

ford ev - 'ry stream, Fol - low ev - 'ry

più cresc. e poco a poco allarg.

rain - bow till you find your

1 C F G 2 C Dm7 C

dream! dream!

f *ff marcato*

The score is written for guitar and piano. The guitar part is in the upper system of each system, and the piano part is in the lower system. The piano part includes dynamic markings such as *molto cresc.*, *f legato*, *più cresc. e poco a poco allarg.*, *f*, and *ff marcato*. The guitar part includes various chords and a double bar line with first and second endings. The tempo is marked *Allargando*.

CHIQUITITA

from MAMMA MIA



Words and Music by BENNY ANDERSSON,
BJÖRN ULVAEUS and BUDDY MARY MAC-CLUSKEY

Chi-qui-ti - ta, tell me what's wrong,
truth,
down,


you're en-chained by your own sor - row,
I'm a shoul - der you can cry on,
and your love's a blown out cand - le,



in your all your eyes best friend, there is no hope
your all is gone and it seems too
I'm the one you

Chord diagrams: A, D (A Bass), A, E, D, E, E9

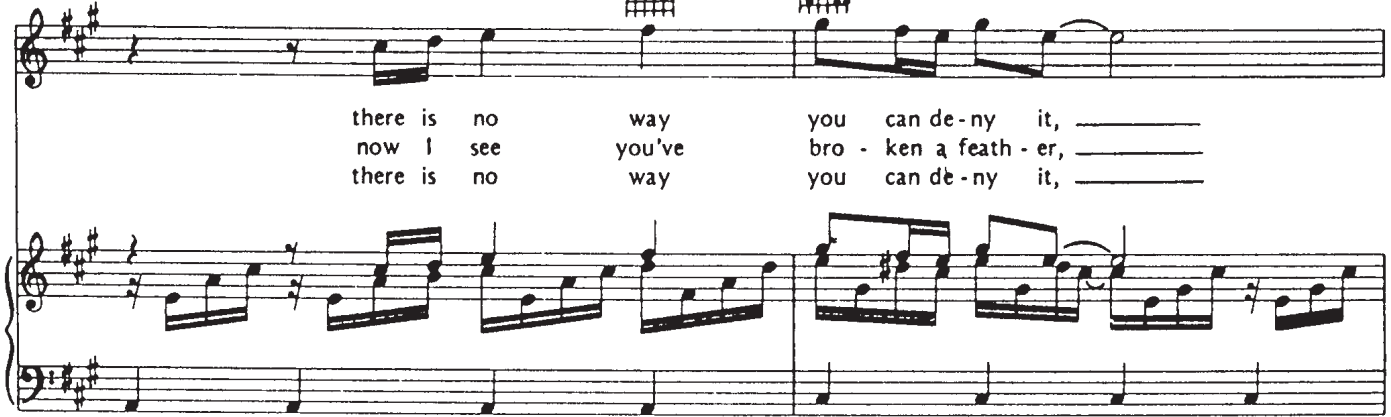
A  





for to - mor - row. — How I hate to see you like this,
must re - ly on. — You were al - ways sure of your - self,
hard to hand - le. — Chi - qui - ti - ta, tell me the truth,




D (A Bass)  C#m (Add 9) 

there is no way you can de - ny it, —
now I see you've bro - ken a feath - er, —
there is no way you can de - ny it, —



E  D  E  E9 

can see that you're, oh, so
hope we can patch it
see that you're, oh, so



A  D (A Bass)  A  | 2-3 

sad, so qui - et. — Chi - qui - ti - ta, tell me the Chi - qui - ti - ta, you and I —
up to - geth - er. —
sad, so qui - et. —





know how the heart-aches come and they go and the scars they're leav-in'.



You'll be danc - in' once a - gain and the pain will end, you will have no



time for griev-in'. Chi-qui-ti - ta, you and I cry



but the sun is still in the sky and shin - in' a - bove you, let me hear you sing once

E D E E9 A

more like you did be - fore, sing a new song, Chi - qui - ti - ta. —

E D E E9 to Coda

Try once more, like you did be - fore, sing a new song,

A D (A Bass) A CODA A

Chi - qui - ti - ta. — So the walls came tumb - lin' — Chi - qui - ti - ta, —

D.S. al

E D E E9 A

try once more like you did be - fore, sing a new song, Chi - qui - ti - ta. —

rit.

CONSIDER YOURSELF BOOGIEWOOGIE.RU 69

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by
LIONEL BART

Moderate March Tempo

Piano introduction for the song 'Consider Yourself'. It consists of two staves of music in 2/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with an accent (>). The piece concludes with a final chord in the right hand.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Con - sid - er Your - self at well home, Con - sid - er Your - self in: Con -". Above the vocal line, there are guitar chord diagrams for F+, Bb, and F7. The piano accompaniment includes a dynamic marking of *f* and various chord voicings.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "sid - er Your-self one of the fam - i - ly I've tak - en to you sid - er Your-self part of the fur - ni - ture. There is - n't a lot". Above the vocal line, there are guitar chord diagrams for Bb, Cm, F, F7+5, and Bb. The piano accompaniment includes a dynamic marking of *f* and various chord voicings.

Vocal and piano accompaniment for the third line of lyrics. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "so strong, It's clear we're to spare; Who cares? What". Above the vocal line, there are guitar chord diagrams for Gm, G#dim, F/A, and F#dim. The piano accompaniment includes a dynamic marking of *f* and various chord voicings.

Gm7 **C7** **1 F F7+5** **2 F** **Bb7**

go - ing to get a - long! Con - share! {If it should chance to be we should see some
 ev - er we've got we No - bod - y tries to be lah - di - dah and

C7dim **Bb7** **Eb** **Bb+** **Eb**



hard - er days, Emp - ty lard - er days, why grouse?
 up - pit - y, There's a cup o' tea for all.

C7 **Bb/D** **Ebm** **C7**

Al - ways a chance we'll meet some - bod - y to foot the bill, Then the
 On - ly it's wise to be han - dy wiv a roll - ing pin, When the





F **Bb/D** **Db7** **C** **F7** **F7+5** **Bb**

drinks are on the house! Con - sid - er Your - self
 land - lord comes to call!

G7  Cm 







our mate, We don't want to have no



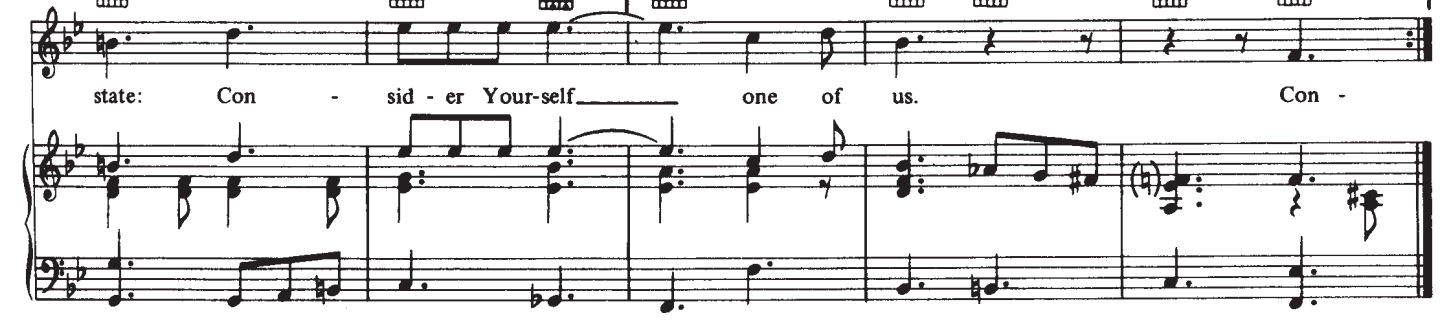
Ab  F7  F7+5  Bb  Fm6/Ab 

fuss For aft - er some con - sid - er - a - tion, we can



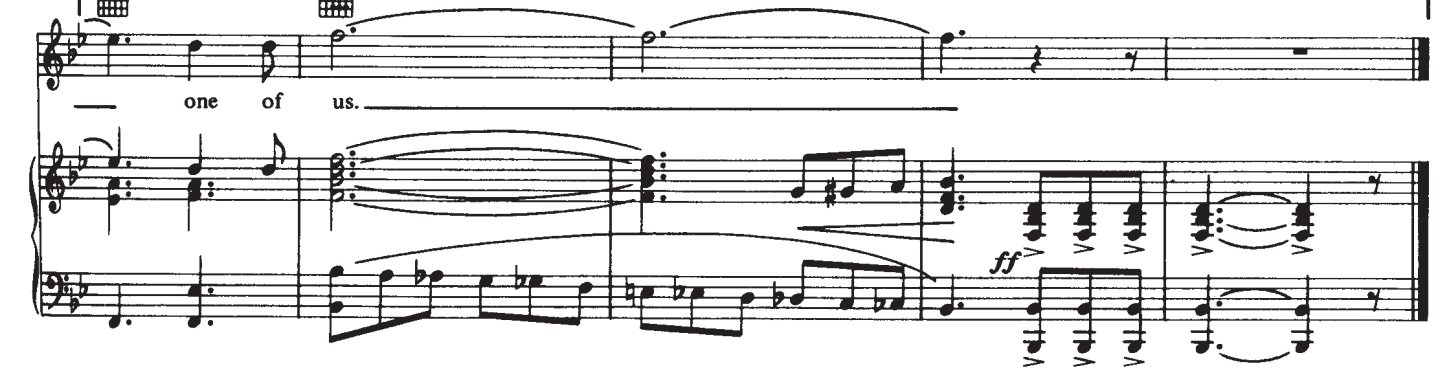
G7  Cm  Ebm/Gb  1 F7  Bb  Bdim  F7/C  F7+5 

state: Con - sid - er Your-self one of us. Con -



2 F7  Bb 

one of us.



COPACABANA

BOOGIEWOOGIE.RU

(Opening Sequence)
from COPACABANA

Music by BARRY MANILOW
Lyrics by BRUCE SUSSMAN and JACK FELDMAN

$\text{♩} = 120$

Gm^9 $G^b m^9$ Fm^9 $F^\# m^9$

Gm^9 $G^b m^9$ Fm^9 $F^\# m^9$ N.C.

BOOGIEWOOGIE, RU

Gm⁹
fr³



G^bm⁹



Fm⁹



F[#]m⁹




Gm⁹
fr³



G^bm⁹



Fm⁹



F[#]m⁹




Gm⁹
fr³



ALL

At the



N.C.

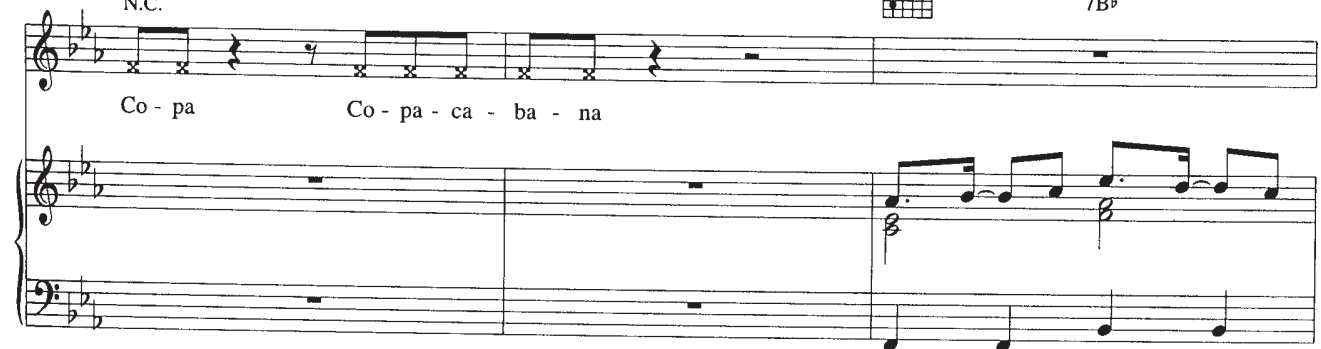
Fm⁷



/B^b

Co - pa

Co - pa - ca - ba - na





N.C.

at the Co - pa Co - pa - ca - ba - na. —





N.C.

A musical score system with three staves. The top staff is a vocal line in treble clef, showing a whole rest followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment consists of two staves: the right hand in treble clef plays chords and a melodic line, while the left hand in bass clef plays a steady eighth-note bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The word "Ah!" is written below the vocal line.

A musical score system with three staves. The top staff is a vocal line in treble clef, with a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. The piano accompaniment has two staves: the right hand in treble clef plays chords and a melodic line, and the left hand in bass clef plays a steady eighth-note bass line. A piano diagram (a grid) is positioned above the right-hand piano staff. The word "Ah!" is written below the vocal line, and "Ah." is written below the right-hand piano staff.

A musical score system with three staves. The top staff is a vocal line in treble clef, containing a long, sustained whole note G4. The piano accompaniment consists of two staves: the right hand in treble clef plays chords and a melodic line, and the left hand in bass clef plays a steady eighth-note bass line.

STEPHEN

A musical score system with three staves. The top staff is a vocal line in treble clef, with a whole note G4, a whole note F4, and a whole note E4. The piano accompaniment has two staves: the right hand in treble clef plays chords and a melodic line, and the left hand in bass clef plays a steady eighth-note bass line. The words "At" and "the" are written below the vocal line.

N.C.

A musical score system with three staves. The top staff is a vocal line in treble clef, showing a melodic line with a fermata and a final note. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a steady eighth-note bass line and chords in the right hand. The word "Ah!" is written below the vocal line.

A musical score system with three staves. The top staff is a vocal line with a long note and a fermata, with the word "Ah." written below. Above the staff is a guitar chord diagram for a barre on the first fret. The middle and bottom staves are piano accompaniment. The piano part includes a melodic line in the right hand and a bass line in the left hand. The word "Ah!" is written below the vocal line.

A musical score system with three staves, primarily piano accompaniment. The top staff is mostly empty with a few notes. The middle and bottom staves show piano accompaniment with chords and a bass line. A long fermata spans across the top staff.

STEPHEN

A musical score system with three staves. The top staff is a vocal line for the character Stephen, with the lyrics "At the" written below. The middle and bottom staves are piano accompaniment. The piano part features a bass line and chords. A long fermata is present in the top staff.



7B^b

Co - pa Co - pa - ca -

ALL (Good!)



/B^b



ba - na. La la la - la - la la la la. At the

ALL (Great keep going!) ALL (Ah-ha!)



/B^b



Co - pa Co - pa - ca - ba - na - mu - sic and some-thing and



/C

ALL



some-thing what is it? Mu - sic and some-thing and mu - sic and some-thing and

STEPHEN (Ill get it!)

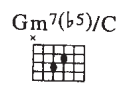


some - thing and some - thing and some - thing what is it and Co - pa

Co - pa - ca - ba - na, Co - pa - ca -



ba - na Co - pa - ca - ba - na.



STEPHEN

ALL

Um music and feathers? No!

Gm9
fr3

STEPHEN ALL STEPHEN

Bad, uh. Music and flowers? Boo! Worse OK music and

Fm9 F#m9 Gm9 Gbm9 Fm9
fr3 fr3

ALL STEPHEN

passion. Uh huh! Music and passion. At the

N.C. Fm7 Bb

Co - pa Co - pa - ca - ba - na mu - sic and pas - sion were

ALL (Yeah!) ALL (Uh huh!)

Gm7 Cadd9 F#m7
fr3

ALL

al - ways the fa - shion mu - sic and pas - sion were

G#m7 fr4 E add9 F#m7

al - way the fa - shion at the Co - pa - Co - pa -

SAMANTHAS VOICE STEPHEN ALL

Co - - pa - (Stephen!) Co - pa - Co - pa - ca - ba - na, - at the

F#m7

SAMANTHAS VOICE ALL

Co - - - pa. - (Stephen!) At the

Co - - - - - pa. -

Repeat to fade

DON'T CRY FOR ME ARGENTINA

from EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly

mp

4/4

Two measures of piano introduction in 4/4 time, marked *mp*. The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass line consists of a single half note C4.

C

F/C

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

Two systems of vocal and piano accompaniment. The first system shows the vocal line with lyrics and guitar chords C and F/C. The piano accompaniment is in 4/4 time, with a steady eighth-note bass line and chords in the right hand.

G7/C

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

Two systems of vocal and piano accompaniment. The second system includes a guitar chord G7/C and a triplet of eighth notes in the vocal line. The piano accompaniment continues with the same rhythmic pattern.

C

Am/C

all that I've done; You won't be - lieve me




Two systems of vocal and piano accompaniment. The third system includes guitar chords C and Am/C. The vocal line concludes with a quarter note G4. The piano accompaniment ends with a final chord in the right hand.

BOOGIEWOOGIE. R44


D  D/C 



All you will see is a girl you once knew al - though she's dressed up to the



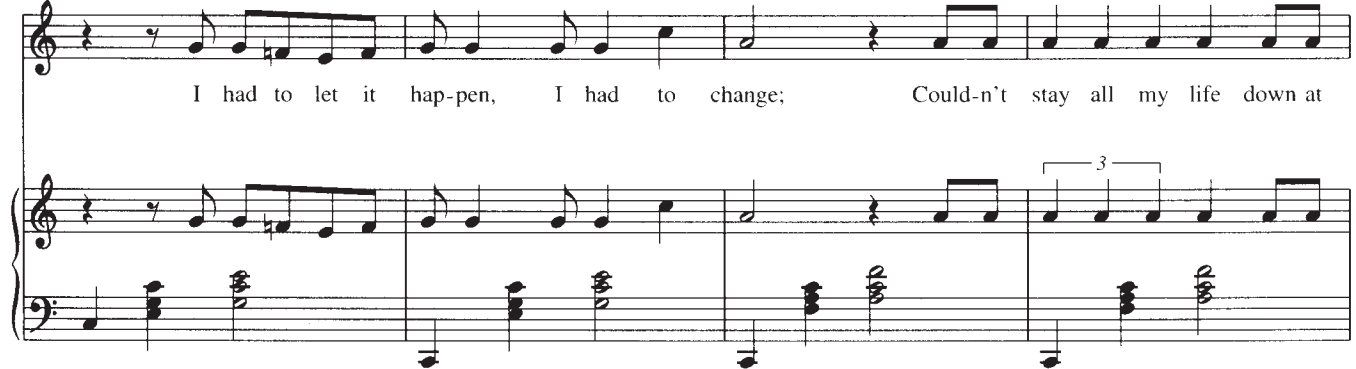
G/B  D7  G 



nines at six - es and sev - ens with you.



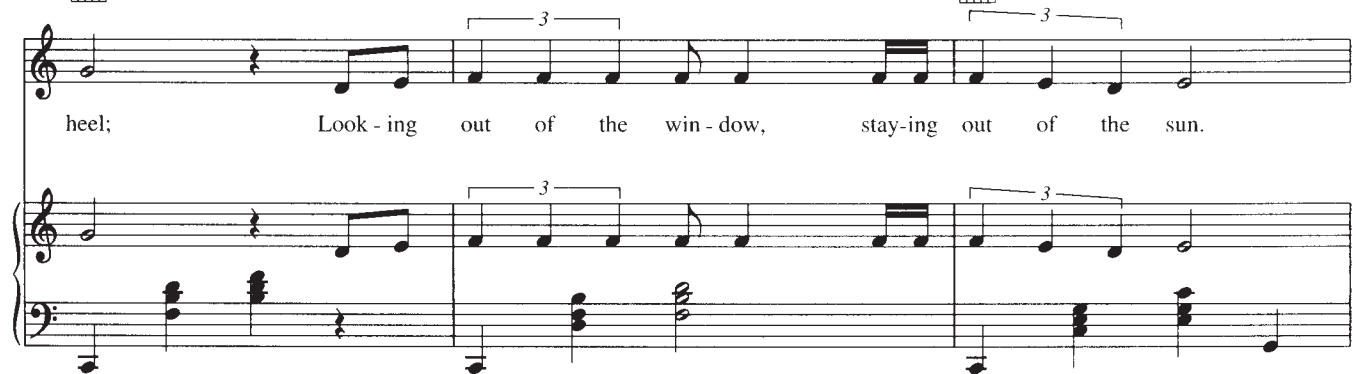
C  F/C 

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



G7/C  C 

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



Am/C

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

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by quarter notes for 'So', 'I', 'chose', and 'free'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A guitar chord diagram for Am/C is shown above the first measure. The second measure contains the words 'dom', 'run - ning', 'a - round', and 'try - ing', with a triplet of eighth notes in the vocal line.

D

D/C

G/B

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

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by quarter notes for 'ev - 'ry - thing', 'new,', 'but', 'noth - ing', 'im - pressed', 'me', 'at', 'all,', and 'I'. The piano accompaniment continues with eighth-note bass lines and chords. Guitar chord diagrams for D, D/C, and G/B are provided above the first, second, and third measures respectively. Triplet markings are present over the eighth notes in the vocal line.

D7

G

C

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

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by quarter notes for 'nev - er', 'ex - pect - ed', 'it', 'to.', 'Don't', 'cry', 'for', 'me', and 'Ar - gen -'. The piano accompaniment features a steady eighth-note bass line and chords. Guitar chord diagrams for D7, G, and C are shown above the first, second, and third measures respectively. Triplet markings are present over the eighth notes in the vocal line.

F/C

C

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

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, followed by quarter notes for 'ti - na', 'the', 'truth', 'is', 'I', 'nev - er', 'left', 'you.', and 'All through my'. The piano accompaniment continues with eighth-note bass lines and chords. Guitar chord diagrams for F/C and C are provided above the first and second measures respectively. Triplet markings are present over the eighth notes in the vocal line.

G Am Cmaj7

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

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase over the lyrics 'wild days, ——— my mad ex - ist - ence, I kept my prom - ise, ——— don't keep your'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

Fmaj7 To Coda ⊕ F6 F C

dis - tance. ——— And as for

The second system continues the vocal line with the lyrics 'dis - tance. ——— And as for'. It includes a 'To Coda' symbol. The piano accompaniment continues with chords and a bass line.

F/C

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

The third system continues the vocal line with the lyrics 'for - tune and as for fame I nev - er in - vit - ed them'. The piano accompaniment continues with chords and a bass line.

G7/C C

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

The fourth system concludes the vocal line with the lyrics 'in: Though it seemed to the world they were all I de - sired.'. It features a triplet of eighth notes in the vocal line. The piano accompaniment continues with chords and a bass line.

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 _____ I

D7

G

D.S. al Coda

love you and hope you love me.

CODA

Fmaj7

Have I said too much? There's

Em7



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

BOOGIEWOOGIE. RØ

Fmaj7 C

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

This system contains the first line of music. It features a vocal line in the treble clef with the lyrics "all you have to do is look at me to know that ev - 'ry word is true." and a piano accompaniment in the grand staff. The piano part consists of a right-hand melody and a left-hand bass line. Chord diagrams for Fmaj7 and C are provided above the staff.

F/C C F/C C

This system continues the piano accompaniment. It features several triplet markings over the right-hand melody and left-hand bass line. Chord diagrams for F/C and C are placed above the staff.

Dm C G Am

This system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for Dm, C, G, and Am are placed above the staff.

Cmaj7 Fmaj7 C

This system concludes the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. Chord diagrams for Cmaj7, Fmaj7, and C are placed above the staff.

FOOTLOOSE

from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

Fast Rock

rit. *f* *N.C.* *8vb*

(8vb)

(8vb)

A5 *5fr* *8va* *ff*

This edition may be sung by a solo singer. The song appears in a different form in the show, accommodating various singers' entrances.

N.C. D(add4)/A A7 N.C.

I been work - ing so hard. I'm punch - ing —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a rest, followed by the lyrics 'I been work - ing so hard.' and 'I'm punch - ing —'. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords. Chord diagrams for D(add4)/A and A7 are provided above the staff.

D(add4)/A A7 N.C.

my ——— card. Eight ho - urs,

Detailed description: This system contains the next two measures. The vocal line continues with 'my ——— card.' and 'Eight ho - urs,'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D(add4)/A and A7 are provided above the staff.

D(add4)/A A7 N.C.

for what? Oh, tell me

Detailed description: This system contains the next two measures. The vocal line continues with 'for what?' and 'Oh, tell me'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D(add4)/A and A7 are provided above the staff.

A5 D5

what I got. I got this feel - ing —

Detailed description: This system contains the final two measures. The vocal line continues with 'what I got.' and 'I got this feel - ing —'. The piano accompaniment features a more complex treble line with sixteenth-note patterns and a steady bass line. Chord diagrams for A5 (5fr) and D5 (5fr) are provided above the staff.

A7

that time's just hold - ing me down. (I hate this

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The lyrics are "that time's just hold - ing me down. (I hate this". Above the vocal line, there is a guitar chord diagram for A7. The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part features a steady eighth-note bass line and a more active right-hand melody.

feel - ing; time is hold - ing me down. _____)

This system contains the next two staves of music. The vocal line continues with the lyrics "feel - ing; time is hold - ing me down. _____)". The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes in the right hand.

D5 5fr

B/D# 4fr

I'll hit the ceil - ing, — or else I'll

This system contains the final two staves of music. The vocal line concludes with the lyrics "I'll hit the ceil - ing, — or else I'll". Above the vocal line, there are two guitar chord diagrams: D5 (5th fret) and B/D# (4th fret). The piano accompaniment continues with the same rhythmic structure.

E7#9

tear up this town.

Detailed description: This system contains the first line of music. The vocal line (top staff) has a treble clef and a key signature of two sharps (F# and C#). The lyrics "tear up this town." are written below the notes. The piano accompaniment (bottom two staves) features a bass line with eighth notes and chords in the right hand. A guitar chord diagram for E7#9 is shown above the vocal staff.

E5

N.C.

A

D/A

To-night I got - ta cut loose, foot -

Detailed description: This system contains the second line of music. The vocal line has lyrics "To-night I got - ta cut loose, foot -". The piano accompaniment continues with a similar rhythmic pattern. Guitar chord diagrams for E5, N.C. (Natural Chord), A, and D/A are provided above the vocal staff.

A

D

A

loose. Kick off your Sun - day shoes.

Detailed description: This system contains the third line of music. The vocal line has lyrics "loose. Kick off your Sun - day shoes.". The piano accompaniment features a more active bass line. Guitar chord diagrams for A, D, and A are provided above the vocal staff.

D/A

A

D

Please, Lou - ise, pull me off - a my

Detailed description: This system contains the fourth line of music. The vocal line has lyrics "Please, Lou - ise, pull me off - a my". The piano accompaniment continues with eighth-note patterns. Guitar chord diagrams for D/A, A, and D are provided above the vocal staff.

A7 A D/A A

knees. Jack, get back, come.

D A D A Bm7

on be - fore we crack. Lose your

sfz p *ff*




Cm7 A/C# G/D D A5

blues. Ev - 'ry - bod - y cut foot - loose.

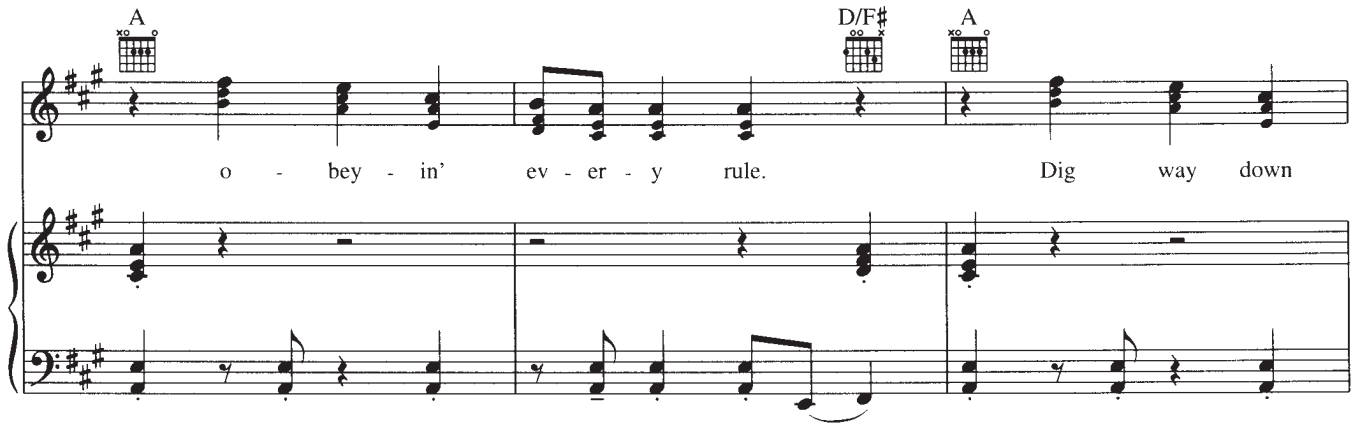
D/F# A D/F#


You're play - in' so cool,

f

A  D/F#  A 


o - bey - in' ev - er - y rule. Dig way down



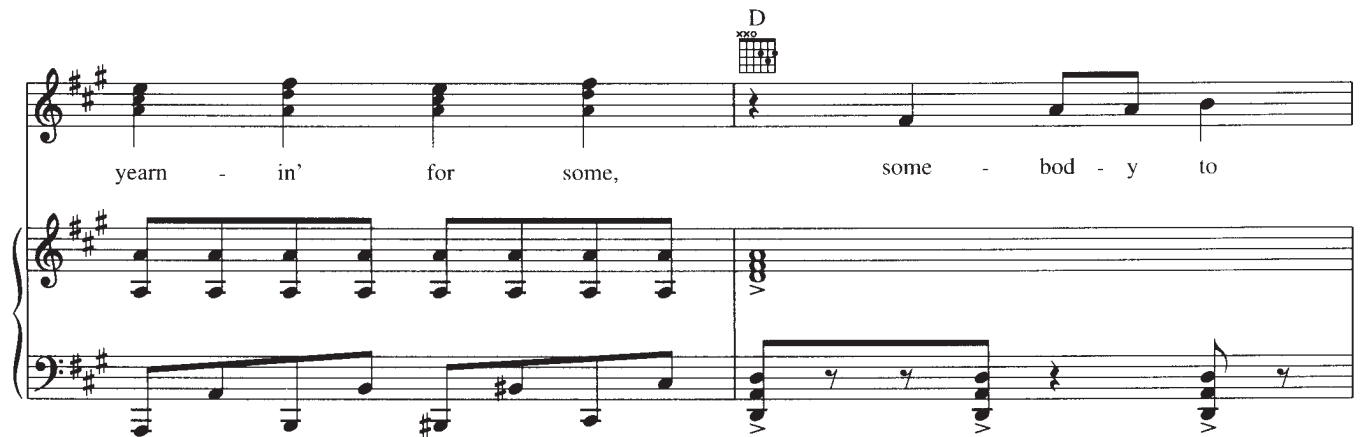
D/A  A 

in your _____ heart. You're burn - in',



D 

yearn - in' for some, some - bod - y to



tell you _____ that life ain't pass - in' you by. _____



A9 D/A A7 D

(Life ain't pass - in' me by. _____) I'm tryin' to

sfz sfz sfz

D#m7b5

tell you — it will if you don't e - ven

v v v v v v v v

E Esus(add2)/F#

try. (You can fly, — you can fly, — you can fly, —

v v v v v v v v

BOOGIEWOOGIE.R17

Edim7/G



E/G#



Asus2



Ren: if you'd on - ly cut loose.
(Cut foot - loose.)

This system contains the first system of music. The vocal line starts with a whole note rest, followed by the lyrics "Ren: if you'd on - ly cut loose." and "(Cut foot - loose.)". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Whoa! (Cut foot - loose.)

This system contains the second system of music. The vocal line begins with "Whoa!" followed by a long note and then "(Cut foot - loose.)". The piano accompaniment continues with the same rhythmic pattern.

A5#4



D/F#



(Cut foot - loose.) Ah

This system contains the third system of music. The vocal line has "(Cut foot - loose.)" followed by "Ah". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

A5



D/A



Asus



First, we've got to turn you a - round,
(First)

This system contains the fourth system of music. The vocal line starts with "First, we've got to turn you a - round," followed by "(First)". The piano accompaniment features chords in the right hand and a bass line in the left hand.



(Sec - ond) then put your feet on the ground.





(Third) Now take a hold of your soul.

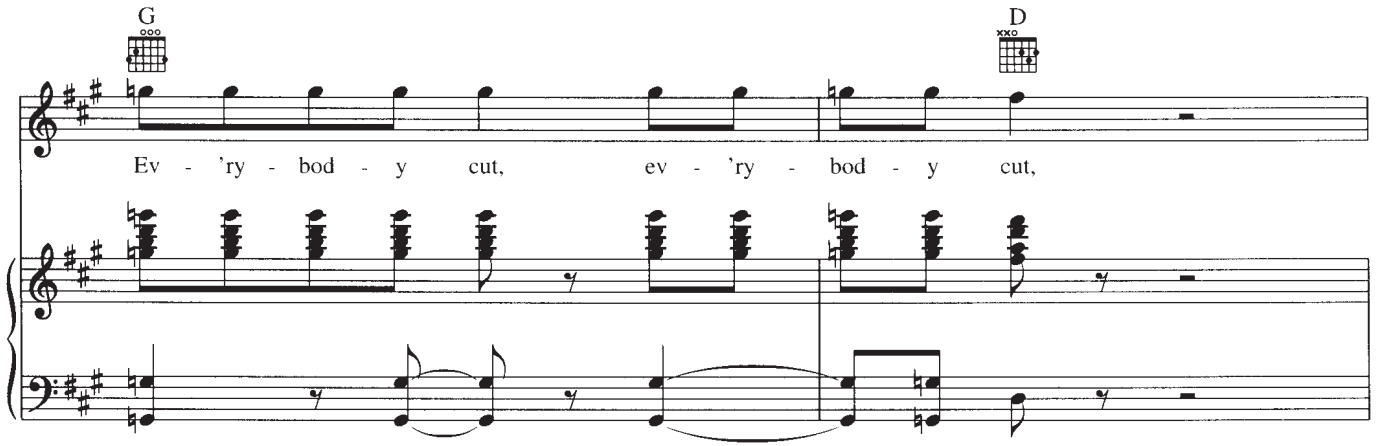





Ah

Ah

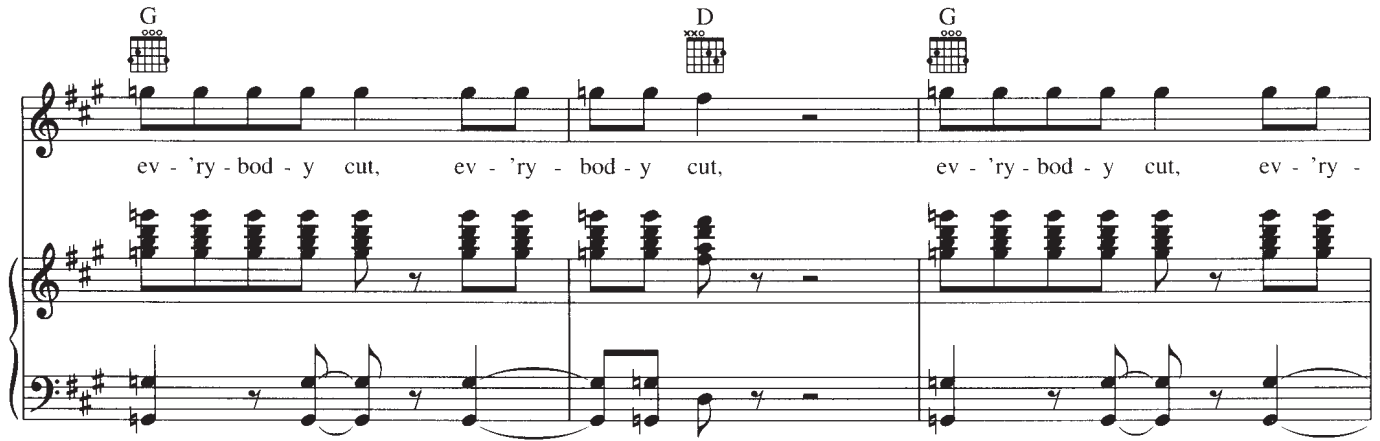
G  D 





Ev - 'ry - bod - y cut, ev - 'ry - bod - y cut,



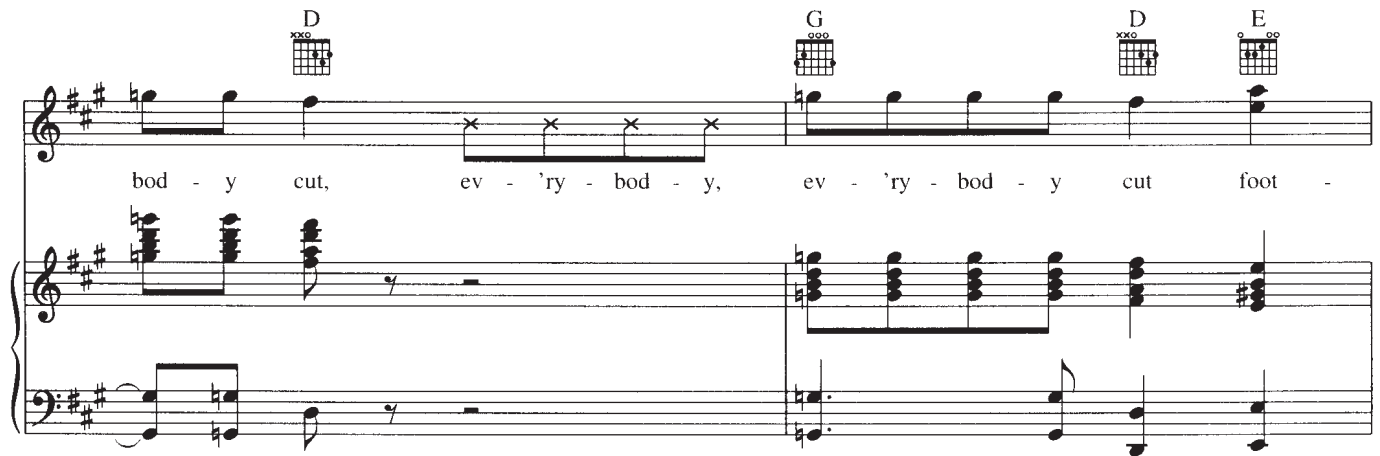
G  D  G 

ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry - bod - y cut, ev - 'ry -



D  G  D  E 

bod - y cut, ev - 'ry - bod - y, ev - 'ry - bod - y cut foot -



A 

loose.



GETTING TO KNOW YOU

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato



mf



It's a ver - y an - cient say - ing But a true and hon - est

p

thought, That if you be - come a teach - er, by your



pu - pils you'll be taught. As a teach - er, I've been

F#dim7 C/G A7 Am7

learn - ing (You'll for - give me if I boast.) And I've now be - come an

D7 Dm7/G G7

(Spoken) 3

ex - pert On the sub - ject I like most, Get-ting to know you.

Refrain (*gracefully and not fast*)

C Dm7 G7

Get-ting to know you, get-ting to know all a - bout you

mp tranquillo

Dm7 G7 Dm7 G7 Dm7 G7 C

Get-ting to like you, get-ting to hope you like me

F#dim7 C/G A7 Am7

learn - ing (You'll for - give me if I boast.) And I've now be - come an

D7 Dm7/G (Spoken) 3 G7

ex - pert On the sub - ject I like most, Get - ting to know you.

Refrain (*gracefully and not fast*)

C Dm7 G7

Get - ting to know you, get - ting to know all a - bout you _____

mp tranquillo

Dm7 G7 Dm7 G7 Dm7 G7 C

_____ Get - ting to like you, get - ting to hope you like me _____

Fmaj7

F6

Get-ting to know you, Put-ting it my way, but nice - ly

F+

F

Am7

D7

Dm7/G

You are pre - cise - ly My cup of tea!

cresc. *mf*

G7

C

Dm7

G7

Get-ting to know you, get-ting to feel free and eas - y

f *p*

Dm7

G7

Dm7

G7

Dm7

G7

C7

When I am with you, get-ting to know what to say.

Fmaj7 F6 Dm7 G7

Have - n't you no - ticed? Sud - den - ly I'm bright and

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a quarter rest followed by a triplet of eighth notes (G4, A4, B4) on the word 'noticed?'. The piano accompaniment features a bass line with a triplet of eighth notes (B2, C3, D3) and a treble line with a triplet of eighth notes (G4, A4, B4). Chord diagrams for Fmaj7, F6, Dm7, and G7 are provided above the vocal line.

Cmaj7 C7 F C Dm7 G7

breez - y Be - cause of all the beau - ti - ful and new

poco a poco cresc.

Detailed description: This system contains the next two lines of music. The vocal melody continues with a quarter rest on 'y' and then a quarter note 'Be' on the word 'Be-cause'. The piano accompaniment includes a triplet of eighth notes in the treble line. Chord diagrams for Cmaj7, C7, F, C, Dm7, and G7 are provided above the vocal line. The instruction 'poco a poco cresc.' is written in the piano part.

C(add9) Am7 D7 Am7 D7 Dm7 G7

things I'm learn - ing a - bout you day by

Detailed description: This system contains the next two lines of music. The vocal melody has a quarter rest on 'things' and then a triplet of eighth notes on 'I'm learn-ing a-bout you'. The piano accompaniment features a steady eighth-note bass line. Chord diagrams for C(add9), Am7, D7, Am7, D7, Dm7, and G7 are provided above the vocal line.

1 C G7 2 C F C

day. Get - ting to day.

f p mf

Detailed description: This system contains the final two lines of music. The vocal melody has a quarter rest on 'day.' and then a triplet of eighth notes on 'Get-ting to day.'. The piano accompaniment features a triplet of eighth notes in the treble line. Chord diagrams for C, G7, C, F, and C are provided above the vocal line. Dynamic markings *f*, *p*, and *mf* are indicated in the piano part.

IF I CAN'T LOVE HER

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

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

C Am

pp

Detailed description: This block shows the piano introduction for the song. It consists of two measures of music in 4/4 time. The first measure starts with a C major chord (C) and features a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line, ending with an Am chord. The dynamic marking is *pp* (pianissimo).

F C/G G7 C

Beast: And in my twist-ed face _____

Detailed description: This block contains the first line of the song. The vocal line (treble clef) starts with a whole rest, followed by the lyrics "And in my twist-ed face" with a long dash indicating a sustained note. The piano accompaniment (grand staff) provides harmonic support with chords F, C/G, G7, and C. The dynamic marking is *pp*.

Am C/G

there's not the slight-est trace _____ of an - y - thing that e - ven

Detailed description: This block contains the second line of the song. The vocal line (treble clef) continues with the lyrics "there's not the slight-est trace" and "of an - y - thing that e - ven". The piano accompaniment (grand staff) continues with chords Am and C/G. The dynamic marking is *pp*.

F Fmaj7/G G Eb

hints of kind - ness. And from my tor-tured shape, _____

Detailed description: This block contains the third line of the song. The vocal line (treble clef) continues with the lyrics "hints of kind - ness." and "And from my tor-tured shape," with a long dash. The piano accompaniment (grand staff) continues with chords F, Fmaj7/G, G, and Eb. The dynamic marking is *mp* (mezzo-piano).

Cb Cm

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

With more motion

Fm Gsus G7 Em Bb C/Bb

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

rall.

F/A C/G F6/9 C/E

dream dies. As the time flies, love a

Dm/F Em/G F/A G/B Em Bb C/Bb

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

a tempo

F/A C/G F6/9 C/E

giv - en. Cold and driv - en to this

Moderately

Dm/F Em/G F/A G/A C Dm7(add4)

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

rit. *dim.* *mp tenderly*

C/E Fmaj7 F6 C/G F/A G/B C G/B

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

Am Dm7 C/E F Fmaj7/G Fmaj7/A

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

BOOGIEWOOGIE. 155

G/B  F/A  G7/B  C  Dm7(add4)  C/E  Fmaj7  F6 

her. No pas - sion could reach me,



C/G  F/A  G/B  C  G/B  Am  Dm7 

no les - son could teach me how I could have

poco cresc.







C/E  F  Am  Em  Bb 

loved her and make her love me too. If I

dim.



Agitated

F/A  Fm/Ab  G7  Am 

can't love her, then who?

rit. *mf*



Am Dm/A G Em Am

Long a - go, I should have seen

The first system of the score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment consists of a rhythmic bass line in the left hand and a more melodic line in the right hand. Chord diagrams for Am, Dm/A, G, Em, and Am are shown above the vocal staff. The piano part includes a *sim.* (sustained) marking.

Am Dm/A G Em Am

all the things I could have been.

The second system continues the vocal and piano parts. The vocal line has lyrics. The piano accompaniment continues with similar textures. Chord diagrams for Am, Dm/A, G, Em, and Am are shown above the vocal staff. The piano part includes a *sfz* (sforzando) marking at the beginning and a *sim.* marking.

Bb F/A Bb C/Bb Gm7

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

The third system continues the vocal and piano parts. The vocal line has lyrics. The piano accompaniment continues. Chord diagrams for Bb, F/A, Bb, C/Bb, and Gm7 are shown above the vocal staff. The piano part includes a *sfz* marking at the beginning and a *sim.* marking.

Asus A

on - ward!

The fourth system concludes the vocal and piano parts. The vocal line has lyrics. The piano accompaniment continues. Chord diagrams for Asus and A are shown above the vocal staff. The piano part includes a *f* (forte) marking and a *rall.* (rallentando) marking.

F#m



C



D/C



G/B



ff a tempo

D/A



G6/9



D/F#



Em/G



F#m/A



G/B



A/C#



D



Em7sus4



rall. *f* a tempo

No pain could be

D/F#



Gmaj7



G6



D/A



G/B



A/C#



D



A/C#



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

Bm Em7 D/F# G Gmaj7/A Gmaj7/B

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

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major with lyrics 'No point an - y - more, if I can't love'. The piano accompaniment features a steady bass line and chords in the right hand. Chords shown are Bm, Em7, D/F#, G, Gmaj7/A, and Gmaj7/B. There are triplets in the vocal line and piano accompaniment.

A/C# G/B A/C# F Gm7add4

her. No spir - it could

8va *ff*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with 'her. No spir - it could'. The piano accompaniment has a dynamic marking of *ff* and an *8va* marking. Chords shown are A/C#, G/B, A/C#, F, and Gm7add4. There are triplets in the piano accompaniment.

F/A Bb F/C Bb/D

win me. No hope left with -

loco

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with 'win me. No hope left with -'. The piano accompaniment has a *loco* marking. Chords shown are F/A, Bb, F/C, and Bb/D. There are triplets in the piano accompaniment.

C/E F C/E Dm Gm7 F/A Bb

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody continues with 'in me, hope I could have loved her and that she'd'. The piano accompaniment has a *loco* marking. Chords shown are C/E, F, C/E, Dm, Gm7, F/A, and Bb. There are triplets in the piano accompaniment.

Dm
Am
Eb
Bb/D

set me free. But it's not to

mf moving ahead

Bbm6/Db
F/C
C7sus
C7
Bb/C
C

be. If I can't love her,

Gm/C
Am/C
Bb/C
Am/C
Bb/C
F
Db

let the world be done with me.

rall. e cresc.

ff / a tempo

broadening

F

KANSAS CITY

from OKLAHOMA!

BOOGIEWOOGIE.RU

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

The musical score is written for piano and voice. It features a key signature of three flats (B-flat major) and a 6/8 time signature. The piano accompaniment includes guitar chord diagrams for various chords: Bbm7, Eb9, Ab (4fr), Eb7, Db (4fr), Bbm7, Eb (3fr), and Ab (4fr). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "I got to Kan - sas Cit - y on a Fri - d'y, by Sa - ti - dy I larned a thing or two. For up to then I".




 did - n't have an i - dy _____ of whut the mod - ren







 world was com - in' to! _____ I count - ed twen - ty






 gas bug - gies go - in' by their - sel's, al - most ev - 'ry





 time I tuk a walk. _____ 'Nen I put my



ear to a Bell Tel - e - phone and a strange wom - ern

start - ed in to talk! (Whut

next! (*Spoken:*) Yeah whut!) Whut next?

Ev - 'ry - thin's up to date in Kan - sas Cit - y, they've
 Ev - 'ry - thin's up to date in Kan - sas Cit - y, they've

mf

Ab 4fr C7 Cm7/F F7 Cm/F 3tr F7

gone a - bout as fur as they c'n go! They
gone a - bout as fur as they c'n go! They

Bb7 Eb7 Ab 4fr C7 Fm

went and built a sky - scrap - er sev - en stor - ies high, a -
got a big the - ay - ter they call a bur - lee - que. Fer

Eb Bb7 Eb 3tr Db Eb7

bout as high as a build - in' ort - a grow.
fif - ty cents you c'n see a dan - dy show.

Ab 4fr Eb7 Ab 4fr

Ev - 'ry - thin's like a dream in Kan - sas Cit - y,
One of the gals was fat and pink and pret - ty,

mf

G♭/B♭
E♭7
A♭
C7

it's bet - ter than a mag she - ic lan - tern
 as round a - bove as she was round be -

Cm7/F
F7
Cm/F
F7
B♭dim
B♭

show! _____ Y' c'n turn the rad she - i -
 low. _____ I could swear that she was

E♭dim
E♭7
A♭
C7
Fm
Fm7

a - tor on when - ev - er you want some heat. _____ With
 pad - ded from her shoul - der to her heel, _____ but

B♭dim
B♭
E♭dim
E♭7
A♭
C7

ev - 'ry kind o' com - fort ev - 'ry house is all com -
 lat - er in the sec - ond act when she be - gan to

Gb/Bb
Eb7
Ab
C7

it's bet - ter than a mag - ic lan - tern
 as round a - bove as she was round be -

Cm7/F
F7
Cm/F
F7
Bbdim
Bb

show! _____ Y' c'n turn the rad - i -
 low. _____ I could swear that she was

Ebdim
Eb7
Ab
C7
Fm
Fm7

a - tor on when - ev - er you want some heat. _____ With
 pad - ded from her shoul - der to her heel, _____ but

Bbdim
Bb
Ebdim
Eb7
Ab
C7

ev - 'ry kind o' com - fort ev - 'ry house is all com -
 lat - er in the sec - ond act when she be - gan to

Fm
Ab
Db
C7
Fm
Dbm6/Fb

plete. _____ You c'n walk to priv - ies in the rain and
 peel, _____ she proved that ev - 'ry - thin' she had was

cresc.

Ab/Eb
Db
Cm7
F7#5
Bbm7
C7#5

nev - er wet your feet! They've gone a - bout as fur as they c'n
 ab - so - lute - ly real! She went a - bout as fur as she could

F7#5
Bbm7
Eb9

(Spoken:) Yes sir!

go, _____ They've gone a - bout as fur as they c'n
 go, _____ She went a - bout as fur as she could

1
Ab
Eb7
Ab
Eb7
2
Ab

go! _____ go! _____

f

LEANING ON A LAMP POST

from ME AND MY GIRL

By NOEL GAY

Moderately, with a lilting swing (♩ ♪ ♩)

mf

Eb *D7* *Gm* *Gb7-5* *Bb/F* *F7* *Bb*

Lean - ing on a lamp, May - be you think I look a tramp, Or you may

Bb *Gm* *Cm7* *F7* *Bb* *Bdim* *F7*

think I'm hang - ing 'round to steal a car. _____ But

Bb *Gm7* *C7* *F7* *Bb* *D♭dim* *Cm7* *F7*

no, I'm not a crook, And if you think that's what I look, I'll tell you

Bb *Gm* *Cm7* *F7* *Bb6* *Bdim* *F7*

BOOGIEWOOGIE. R19⁵

Bb Bb/A Gm C7 F Cm7 F7

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

Bb Bb maj7 Bb6 Bb Cm7 F7

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

Bb Cm7 F Eb Dm7 Gm7

by. Oh me, Oh my, I

F/C C7 Eb/F F7 Bb Bb maj7

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

Bb6 Bb Cm7 D7 Gm Bb

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

Cm7 F Eb Dm7 Gm7 F/C C7

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

F F7 Cm7 F7 F+

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

Bb F6 Eb/F D Gm C7

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

Gm7 C7 Cm7 Cm7b5 F7

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

Bb Bb/A Gm Bb Cm7 D

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

Gm Bb7 D+ Eb D7 Gm Gb7-5

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

Bb/F F7 | 1 Bb F7 | 2 Bb

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

LOVE CHANGES EVERYTHING

from ASPECTS OF LOVE

BOOKLEWOOGIE.RU

Music by ANDREW LLOYD WEBBER
 Lyrics by DON BLACK and CHARLES HART

Drammatico

Chord diagrams: A, E7/A, A, E7/A, A, D/A

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody in the treble clef starts with a half note A4, followed by quarter notes G#4, F#4, E4, D4, C#4, B3, A3. The bass clef provides a simple accompaniment with quarter notes. The dynamic marking is *mf*. Chord diagrams for A, E7/A, and D/A are provided above the staff.

Chord diagrams: A, A, E7, A, E7

Love, love chang - es ev - 'ry - thing: hands and
 Love, love chang - es ev - 'ry - thing: days are

mf-f

Detailed description: This block contains the first line of the song. It features a vocal line and piano accompaniment. The vocal line has a double bar line after the first measure. The lyrics are: "Love, love chang - es ev - 'ry - thing: hands and / Love, love chang - es ev - 'ry - thing: days are". The piano accompaniment continues from the introduction. Chord diagrams for A, E7, and E7 are shown above the vocal line. The dynamic marking is *mf-f*.

Chord diagrams: A, D, A, D/A, A, E7

fac - es, earth and sky. Love, love chang - es
 long - er, words mean more. Love, can break the

Detailed description: This block contains the second line of the song. The vocal line continues with the lyrics: "fac - es, earth and sky. Love, love chang - es / long - er, words mean more. Love, can break the". The piano accompaniment continues. Chord diagrams for A, D, A, D/A, and E7 are shown above the vocal line.

A E7 A D A

ev - 'ry - thing: how you live and how you die.
strong - est heart, pain is deep - er than be - fore.

E7 A A/C# D

Love _____ can make the sum - mer fly or a night seem like a
Love _____ will turn your world a - round and that world will last for -

A/E E7 A E7 A E7

life - time. Yes love, _____ love chang - es ev - 'ry - thing: now I
ev - er. Yes love, _____ love chang - es ev - 'ry - thing; brings you

A E A D

trem - ble at your name. Noth - ing in the world will ev - er
glo - ry, brings you shame. Noth - ing in the world will ev - er

cresc.

Chord diagrams: D/E, E7, A, D/A, A

1

be the same.
be the

Chord diagrams: A, A/G, D/F#

2

same.

cresc. *ff*

Chord diagrams: Bm7, A/E, Esus, E

Chord diagrams: Bb, F, Bb, F, Bb, Eb

Off in - to the world we go, plan - ning fu - tures, shap - ing

f

years. Love bursts in and sud - den - ly, all our

wis - dom dis - ap - pears. Love makes fools of

poco ritard *a tempo*

ev - ery - one: all the rules we make are bro - ken. Yes

love, love chang - es ev - 'ry - thing. Live or per - ish in its

Bb **Eb** **Eb/F** **F7**

flame. Love will nev - er, nev - er let you be the

cresc. *poco ritard* *ff a tempo*

Bb **Bb/Ab** **Eb/G**

same. Love will nev - er, nev - er let you

cresc. *fff*

Eb/F **F7** **Bb** **F7/Bb** **Bb** **F7/Bb**

be the same.

rall. *a tempo, meno mosso* *dim.*

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

molto rall. *f cresc.*

LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento




C  G7sus 

I have wished be - fore. I will wish no

mp

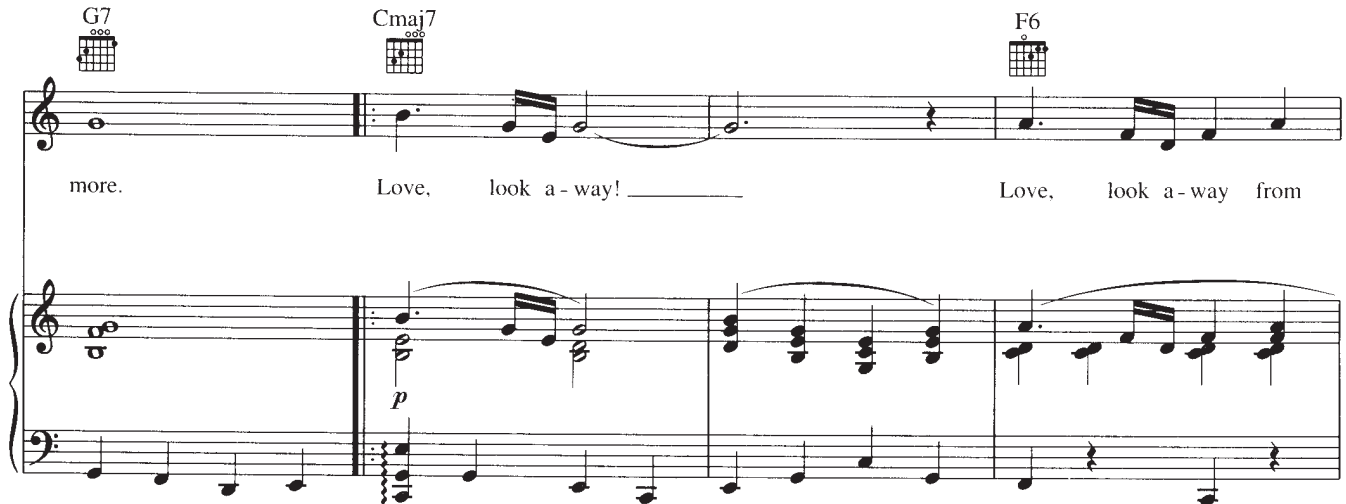









Moderato espressivo
Refrain

G7  Cmaj7  F6 

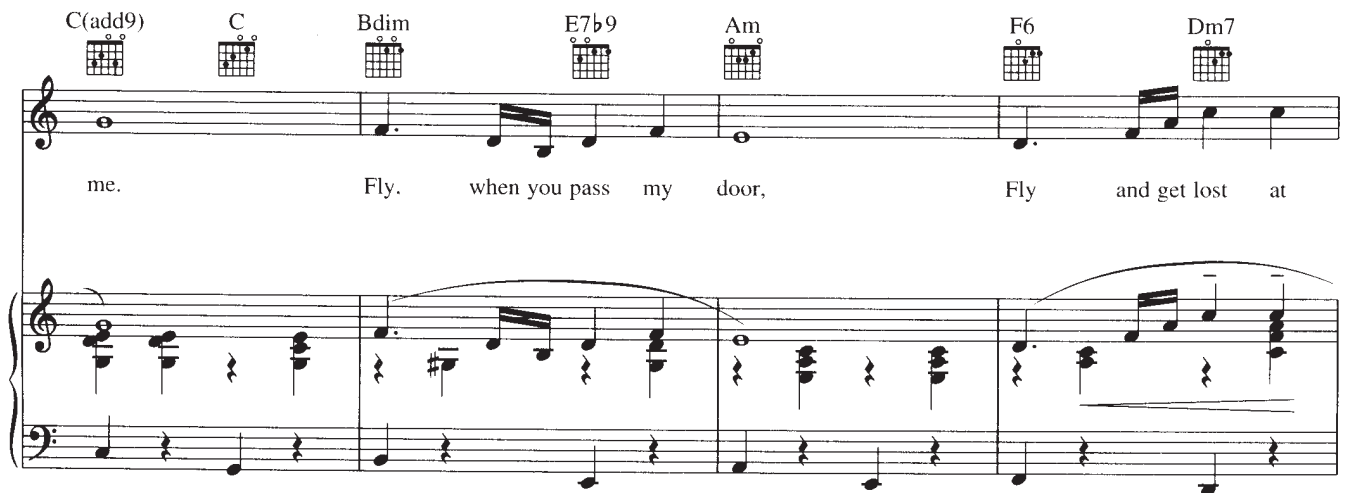
more. Love, look a - way! Love, look a - way from

p



C(add9)  C  Bdim  E7b9  Am  F6  Dm7 

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



D#dim7 Cmaj7 F6

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

C(add9) C Bdim7 E7b9 Am F6 G7sus

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

C F6 F6/E Dm7 G7 C

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

mf *espressivo*

F6 F6/E Dm7 G7 Cmaj7

_____ Af - ter you _____ go, I cry too much. _____

G7 Cmaj7

Love, look a - way.

p

F6 C(add9) C Bdim7 E7b9

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

cresc.

Am Dm7b5 Cmaj7/G Dm7 G7

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

f molto espr.

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

mp *rall.* *mp* *p*

MAMA SAYS

from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD
Music by TOM SNOW

Freely

E_b
 A_b/E_b
 E_b
 A_b
 D_b/A_b
 A_b

Ev - 'ry - thing I ev - er learned that gets me through the worst, — I

mp

B_b7sus
 B_b7
 A_b7
 E_b
 A_b/E_b
 E_b

learned at my ma-ma's — knee. — Now an - y - time I'm turned a-round I

cresc.

$Gm7b5$
 $C7$
 $Fm7$
 E_bsus2/G
 A_b/B_b
 B_b7

turn to Ma - ma first, and you'd be wise to mem-o - rize — what Ma - ma says to me. —

L.H. *mp* *mf*

Ab7 4fr Db/Ab 4fr Ab7 4fr Eb 3fr Ab/Eb 3fr Eb 3fr Ab7 4fr Db/Ab 4fr Ab6/Bb 3fr

it does-n't mat-ter if you're a king — or you're a

Eb 3fr Ab/Eb 3fr Eb 3fr Eb7/G 3fr Ab 4fr Adim7 3fr Eb/Bb 6fr G7/B 3fr Cm 3fr F7 3fr Ab/Bb 3fr

clown. Once you drive up a moun-tain, you can't back —

1 Eb7 4fr Adim 3fr Abm 4fr Eb/G 3fr

down. Ma-ma

mp *sub. mf*

2 Eb 3fr G7 3fr Cm 3fr G7 3fr

down. Ma-ma makes — a lot - ta sense; if you know how to lis - ten, she is

mp *sfz*

Ab 4fr Ab/Bb Ab/Eb Eb 3fr Cm 3fr

clear _____ and con - cise. _____ Dad-dy says. — "I love her, son. — but

sfz *mp*

G7 Ab 4fr Adim7 Bb

she's got mar-bles miss-in'." But I say, "Hey! It's free ad - vice, — and what d' you ex-pect at that

mf

Gm7 3fr Bb/C C Freely F

price?" — Ma - ma says what you be-lieve in — is

rall.

Fdim Bbm/Db F/C F A7#5/G A7/G

all you real-ly own, — and I be-lieve that she's right. Ma - ma says if you've got doubts, — well then,

A tempo

Dm(add2)/A Dm/A G7 C7
 boy, you're not a-lone... Just means you're read - y to fight. — And Ma-ma says —

Bb Eb/Bb Bb Bb/C F Bb Eb/Bb Bb Bb/C
 it does-n't mat-ter if you're a king or you're a

F Gm7 G#dim7 F/A Bb Bdim7 F/C A7/C# Dm
 clown. Once you drive up a moun-tain,

G7 Bb/C F Bb
 you can't back — down. You can turn up the heat, you can

Detailed description of the musical score: The score is written for guitar, voice, and piano. It consists of four systems. Each system includes a vocal line with lyrics, a guitar line with chord diagrams and fret numbers, and a piano accompaniment line. The key signature has two flats (Bb and Eb). The tempo is marked 'A tempo'. Dynamics include 'sfz' (sforzando) and 'f' (forte). Rhythmic patterns include triplets and eighth notes. The lyrics are: 'boy, you're not a-lone... Just means you're ready to fight. — And Ma-ma says — it does-n't matter if you're a king or you're a clown. Once you drive up a mountain, you can't back down. You can turn up the heat, you can'.

Bdim7 F/C D7#9

turn up the road, _ you can car - ry a beat, you can car - ry a load, _ you can

G7 F#sus2/A Gm7b5/Bb G7/B C7 Bb#sus2/D

throw a fit, you can throw a punch, you can bring up a child, _ you can

poco rall.

Cm7b5/Eb C7/E N.C. Bb Eb/Bb Bb Bb/C

bring up your lunch! Ma-ma says _____ it does - n't

ff

F Bb Am7b5

mat - ter if you drive a hard bar - gain or drive a - round town. _

sfz

Bb Bdim7 F/C A7/C# Dm G7 Bb/C

Once you drive up a moun - tain, you can't back

Am7 D7 Bb Bdim7 F/C

down. Once you drive — up a moun-tain, you

G7 C7 F F/Eb

can't back down!

F/D F/Db F/C C F

8va-1
sfz

MAMMA MIA

from MAMMA MIA

Moderate, Steady 4 Feel

Words and Music by BENNY ANDERSSON,
BJÖRN ULVÆUS and STIG ANDERSON

The musical score is presented in a standard format with a vocal line and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The key signature is one sharp (F#), and the time signature is 4/4. The score includes several systems of music, each with guitar chord diagrams above the vocal line. The chords are: D, D+, D, D+, D, D+, D, D, A (with a note in parentheses indicating it is the bass), D, G, D, and A (with a note in parentheses indicating it is the bass). The lyrics are written below the vocal line.

I've been cheat-ed by you _____ since I don't _____ know when.
I've been an- gry and sad _____ a - bout things that you do. _____

So I made up my mind _____
I can't count all the times _____

D G

it must come to an end,
that I've told you we're through.

D D+ D

Look at me now,
And when you go,

will I ev - er learn,
when you slam the door,

I don't know how
I think you know

D+ G

but I sud - den - ly lose
that you won't stay a - way

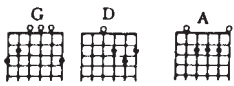
con - trol,
too long;

there's a fi - re with - in
you know that I'm not

A G D A

my soul.
that strong.

Just a look and I can hear a bell ring;



one more look and I for - get ev - ery-thing. — Oh, —



"mam-ma mi - a" here I go a - gain. — My, my, how —



— can I re-sist you; "mam-ma mi - a," does it show a - gain? —



My, my, just — how much I've missed you. Yes, — I've been bro -





ken - heart - ed, blue, — since the day — we part - ed.






 to Coda ⊕

Why, why did — I ev - er let you go? — "Mam - ma mi - a,"








now I real - ly know. — My, my, I could nev - er let you go. —

2. 




"Mam - ma mi - a," ev - en if I say — bye, bye, leave —

BOOGIEWOOGIE. R. 207

D





me now or nev-er. "Mam-ma mi-a," it's a game we play, — bye, bye does -



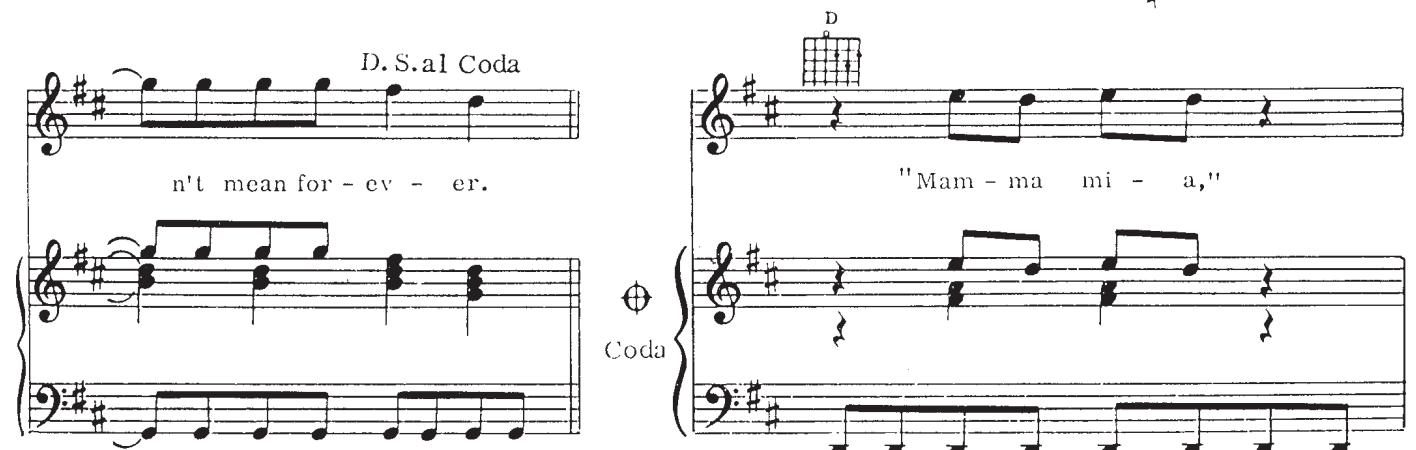
D. S. al Coda

D



n't mean for - ev - er. "Mam - ma mi - a,"

Coda



Bm



G C G




Em7 A



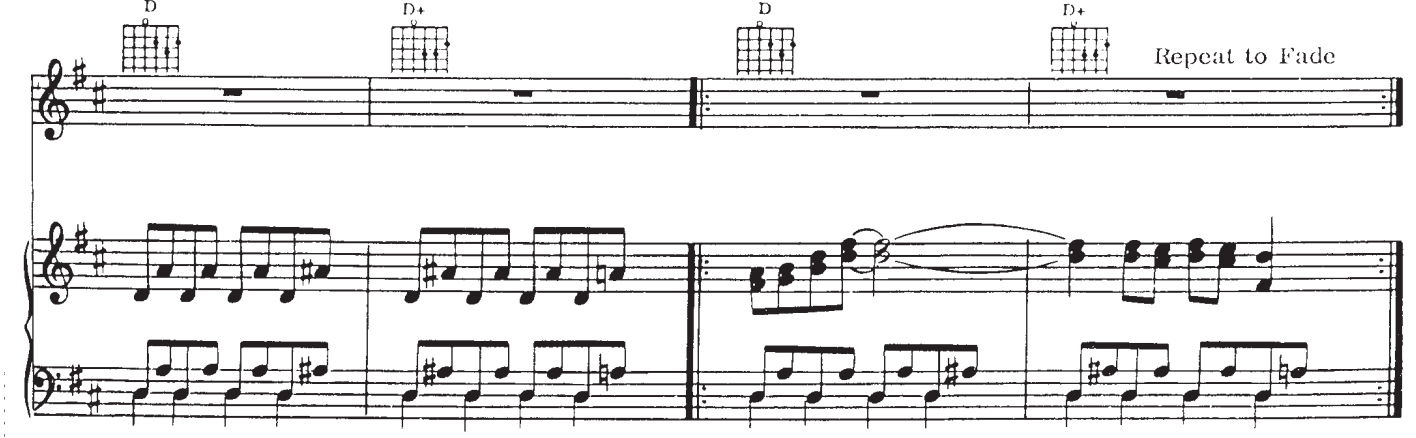
now I real-ly know; — my, my I could nev - er let you go. —



D D+ D D+



Repeat to Fade



MAMA, A RAINBOW

from MINNIE'S BOYS

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

mp

The piano introduction consists of two staves. The right hand features a melodic line with a long note on the first beat of the first measure, followed by a series of eighth and quarter notes. The left hand provides a simple harmonic accompaniment with chords and single notes.

Rubato

Amaj9 C#m Bm7/E

What do you give to the la - dy who has giv - en all her life and

p

The first system of the vocal melody is marked 'Rubato'. It begins with a piano introduction in the right hand, featuring a triplet of eighth notes. The vocal line starts on the second measure. The piano accompaniment in the left hand consists of sustained chords and single notes.

E7b9 Amaj9 C#m

love to you? _ What do you give to the rea - sons you are liv - in'? I could

The second system continues the vocal melody. The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

F#m Bm7/E

win - dow - shop the world be - fore I'm through.

The final system concludes the vocal melody. The piano accompaniment features a triplet of eighth notes in the right hand and sustained chords in the left hand.

Tempo (with tenderness)

Chorus:

A D6/A Amaj7 D6/A Amaj7

Ma-ma, a rain-bow, Ma-ma, a sun-rise,

mp molto legato

D6/A Amaj7 Amaj9 A Bm7/E

Ma-ma, the moon to wear. That's not good - e-nough,

Amaj9 F#m Bm7/E E9 Bm7/E E9

no, not good - e-nough. Not for Ma - ma.

A D6/A Amaj7 D6/A Amaj7 D6/A Amaj7

Ma-ma, a pal - ace. Dia-monds like door - knobs. Moun-tains of gold to

Chorus

Chords: Bm7/E, Amaj9, F#m

Lyrics: spare. That's not rich — e-nough, no, not rich — e-nough,

Chorus

Chords: Bm7/E, E7b9, F#m, C#m9/E

Lyrics: not for Ma - ma. Ma-ma, a life - time, crowd-ed with laugh - ter,

Chorus

Chords: Bm7/E, E13, C, Dm7/C, Cmaj7, F/G

Lyrics: that's not long — e-nough, not half long, — e-nough. What can I give you

Chorus

Chords: C, Dm7/C, Cmaj7, F/G, C, Dm7/C, Cmaj7, Cmaj7/G, Cmaj9

Lyrics: that I can give you? What will your pres - ent be?

Dm7/G Cmaj9

Ma - ma young _ and beau - ti - ful, al - ways young _

Am Fmaj7 Em7 Dm7 E7b9

and beau - ti - ful. That's the Ma - ma I'll al - ways _ see. _

Am9 Gm7sus C9 C7b9 Fmaj7 Em7

That's for Ma - ma

Dm7 Dm7/G G13 C F/G

with love _ from me. _

MATCHMAKER

from the Musical FIDDLER ON THE ROOF

CHORUS

F

Words by SHELDON HARNICK
Music by JERRY BOCK

Waltz tempo



(Female:) Match - mak - er, match - mak - er,
(Male:) Match - mak - er, match - mak - er,

F6

Fmaj7

make me a match,
make her a match,

Find me a find,
Find her a find,

catch me a
catch her a

F

F7

catch;
catch;

Match - mak - er, match - mak - er,
Match - mak - er, match - mak - er,

look through your
look through your

Bb

C11

C7

F

F7

book book And make me a per - fect match.
And make her a per - fect match.

F

F6

Fmaj7

1,2 Match - mak - er, match - mak - er, I'll bring the veil, You bring the
(M:) Match - mak - er, match - mak - er, You know that I'm still ver - y
We'll bring the veil, You bring the

F

groom, slen - der and pale; Bring me a ring, for I'm
young, Please take your time; Up to this min - ute, I
groom, slen - der and pale; Bring her a ring, for she's

F7

Bb

C11

C7

F

F7sus

F7

long - ing to be the en - vy of all I see. For
mis - un - der - stood that I could be stuck for good. Dear
long - ing to be the en - vy of all she'll see. For

Bbm7



Eb



pop - pa, make him a schol - ar, For
 mom - ma, see that he's gen - tie, Re -
 me, please, make him a schol - ar, For

Abmaj7



Ab6



To Coda

mom - ma, make him rich as a king. For
 mem - ber you were al - so a bride. It's
 mom - ma, make him rich as a king. For

Gm7



C7



me, well, I would - n't hol - ler if
 her, well, She would - n't hol - ler if

Fm



F7



Bbm



Cm



C7-9



he were as hand - some as an - y - thing.
 he were as hand - some as an - y - thing.

F

F6

Fmaj7

Match - mak - er, match - mak - er, make me a match, Find me a
 Match - mak - er, match - mak - er, make her a match, Find her a

find, catch me a catch; Night af - ter night in the
 find, catch her a catch; Night af - ter night in the

dark I'm a - lone, So strike me a match of
 dark she's a - lone, So find her a match of

my her own. _____ (End of Male Lyric)
 her own. _____

D.S. al Coda

CODA

Gm7

C7

BOOGIE WOOGIE.RU

not that I'm sen - ti - men - tal. It's

F7

Bbm

Cm

C7-9

just that I'm ter - ri - fied.

8va

F

F6

Fmaj7

Match - mak - er, match - mak - er, plan me no plans, I'm in no

F

rush, May - be I've learned Play - ing with match - es a

F7



Bb



Bb



girl can get burned. (Male:) So bring me no ring, ring, Groom me no Groom her a

rit. *a tempo*

F



G7



groom, Find me no find, Catch me no catch; groom, Find her a find, Catch her a catch;

C11



C7+5



F



Un - less he's a match - less match! And make her a match - less match!

8va

MAYBE THIS TIME

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

Chords: G, G#, G6, G+, C, C+, Am/C, C#dim, D7, E+

mp

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

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

way. He will hold me fast.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system is an instrumental introduction for piano, marked 'mp' and 'Slowly', with a key signature change to one sharp. The second system introduces the vocal melody with the lyrics 'May-be this time _ I'll be luck-y. _ May-be this time. he'll stay.' The piano accompaniment features triplet patterns in both hands. The third system continues the vocal melody with lyrics 'May - be this time, _ For the first time, _ love won't hur - ry a -' and the piano accompaniment continues with triplet patterns. The fourth system concludes the vocal phrase with lyrics 'way. He will hold me fast.' and the piano accompaniment features a final triplet pattern in the left hand.

A9 D7 G9 C Cm

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

G E9 A7 D9 G G+

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

G6 G9 C C+

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

Am7 C#dim D7

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

Em A9 G/D

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in a grand staff. The first measure has a chord of Em and a vocal line with a triplet of eighth notes. The second measure has a chord of A9 and a vocal line with a triplet of eighth notes. The third measure has a chord of G/D and a vocal line with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

G+ Am9 G Eb7

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

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef and a key signature of one sharp. The piano accompaniment continues in a grand staff. The first measure has a chord of G+ and a vocal line with a triplet of eighth notes. The second measure has a chord of Am9 and a vocal line with a triplet of eighth notes. The third measure has a chord of G and a vocal line with a triplet of eighth notes. The fourth measure has a chord of Eb7 and a vocal line with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

Ab Ab+ Ab13

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

Detailed description: This system contains the next two measures. The vocal line continues with a treble clef and a key signature of two flats (Bb). The piano accompaniment continues in a grand staff. The first measure has a chord of Ab and a vocal line with a triplet of eighth notes. The second measure has a chord of Ab+ and a vocal line with a triplet of eighth notes. The third measure has a chord of Ab13 and a vocal line with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

Ab9 Ab7 Db Db+

me. La - dy Peace - ful, — La - dy Hap - py. —

Detailed description: This system contains the final two measures. The vocal line continues with a treble clef and a key signature of two flats. The piano accompaniment continues in a grand staff. The first measure has a chord of Ab9 and a vocal line with a triplet of eighth notes. The second measure has a chord of Ab7 and a vocal line with a triplet of eighth notes. The third measure has a chord of Db and a vocal line with a triplet of eighth notes. The fourth measure has a chord of Db+ and a vocal line with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and triplets.

Db6 Ddim Eb7

That's what I long to be. All the odds are —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a triplet of eighth notes (F4, G4, A4) and another triplet (Bb4, C5, D5). The piano accompaniment features a steady bass line of quarter notes (F3, Bb2, D3, F3) and a treble line with triplets of eighth notes. Chords are indicated as Db6, Ddim, and Eb7.

Fm Fm/Eb Bb9

in my fa - vor. — Some-thing's bound — to be - gin.

Detailed description: This system covers measures 3 to 5. The vocal line continues with triplets of eighth notes. The piano accompaniment maintains the bass line and adds more complex triplet patterns in the treble. Chords are Fm, Fm/Eb, and Bb9. A piano dynamic marking 'p' is present at the end of the system.

Ab/Eb Ab+ Fm Ab6/Eb

It's got to hap-pen, — hap-pen some-time. — May-be this time. —

Detailed description: This system covers measures 6 to 8. The piano accompaniment features a 'cresc.' (crescendo) marking. The vocal line continues with triplets. Chords are Ab/Eb, Ab+, Fm, and Ab6/Eb.

Bbm9 Eb13 Ab E/G# Ab6

May - be this time I'll win. —

Detailed description: This system covers measures 9 to 12. The piano accompaniment features a 'rit.' (ritardando) marking. The vocal line concludes with a long note. Chords are Bbm9, Eb13, Ab, E/G#, and Ab6. A copyright notice '© 2004 M. Russo' is visible on the right side.

MEMORY

from CATS

BOOGIEWOOGIE.RU

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

Freely

mp

The piano introduction is in 12/8 time, B-flat major, and consists of two measures. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line.

Bb

GRIZABELLA:

Gm

3fr

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

The first system of the song features a vocal line for Grizabella and a piano accompaniment. The piano part continues with the same rhythmic pattern as the introduction, with chords that support the vocal melody.

Eb


3fr


Dm

3fr

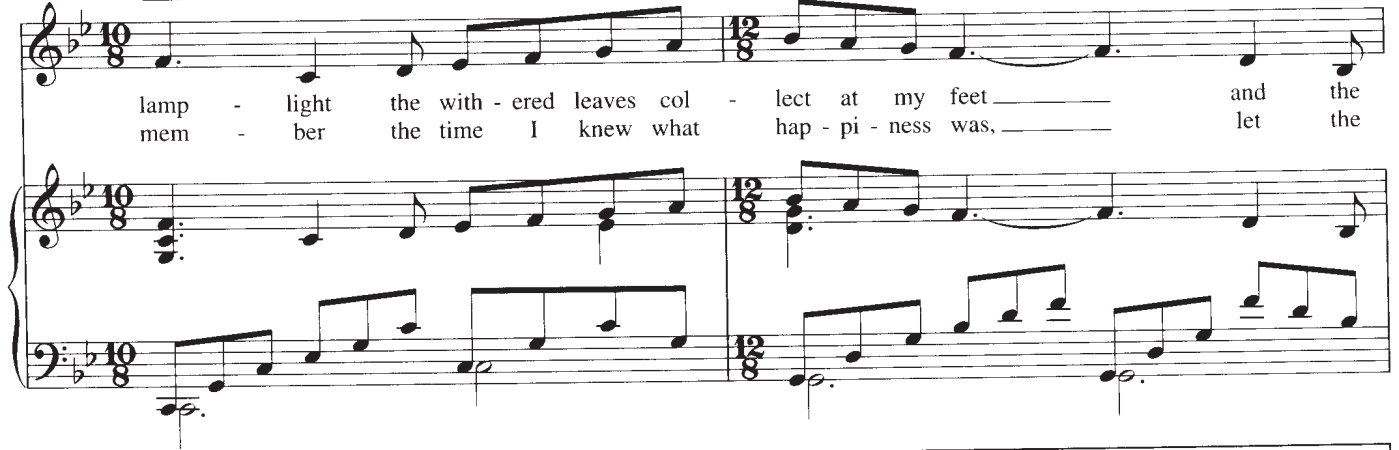
mem - ory? She is smil - ing a - lone. In the
old days, I was beau - ti - ful then. I re -

The second system continues the song. The piano accompaniment features a more complex chordal structure, including a tritone substitution (Eb) and a diminished chord (Dm), which adds emotional depth to the music.




Cm  3fr

Gm  3fr


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






1

F  Eb/F  Bb 


wind _____ be - gins to moan.









2

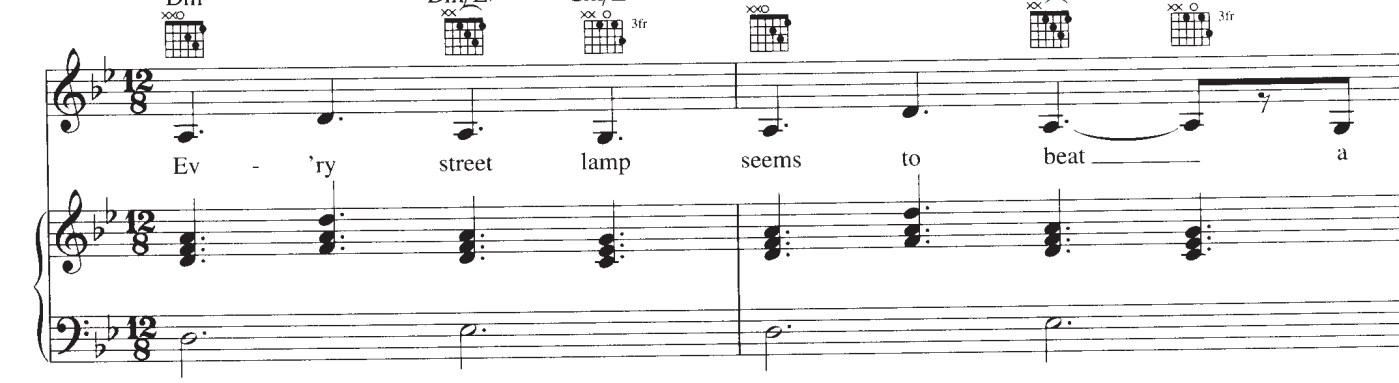
F  Eb/F  Bb 

mem - ory live a - gain.



Dm  Dm/Eb  Cm/Eb  3fr Dm  Dm/Eb  Cm/Eb  3fr

Ev - 'ry street lamp seems to beat _____ a



Chord diagrams: Dm, Bbmaj7, C, F, Fmaj7

fa - tal - is - tic warn - ing.

Chord diagrams: Dm, Gm7, C7, Fmaj7

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

Chord diagrams: Dm, Dm/G, G7, C



soon it will be morn - ing.

poco rit.

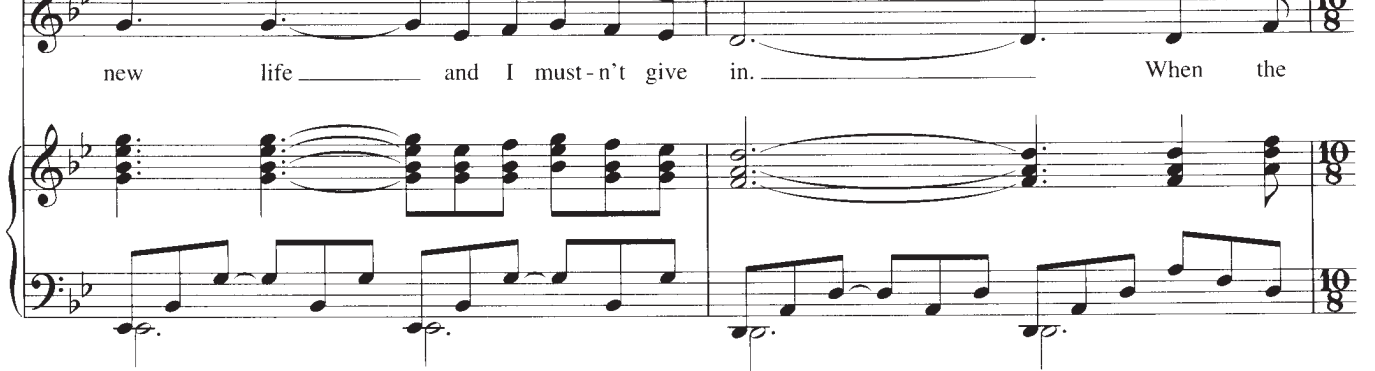
Chord diagrams: Bb, Gm

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

a tempo

E♭  3fr Dm  3fr

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



Cm  3fr Gm  3fr

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



F  E♭/F  B♭ 

new day _____ will be - gin.



G♭  E♭m  6fr



Chords: Cb, Bbm

Chords: Abm7 4fr, Ebm 6fr

Chords: Db, Cb/Db 4fr, Gb

Chords: Bbm, Bbm/Cb, Abm/Cb 4fr, Bbm, Bbm/Cb, Abm/Cb 4fr, Bbm, Gb, Ab7 4fr





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









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




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





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


poco rit. *a tempo*



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

rall.



Fm Eb7sus Ebm

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

a tempo

Bbm Ab Gb/Ab

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

rall.

Db

gun.

a tempo - slightly slower

OH, WHAT A BEAUTIFUL MORNIN'

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

E_b E_{dim}7 B_b7

There's a





mf *p*

E_b B_b7 E_b

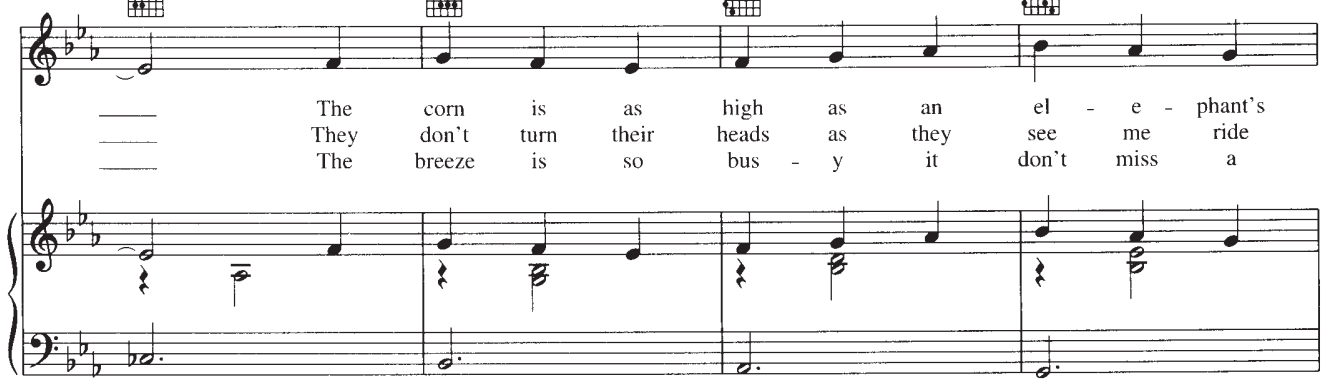
bright gold - en haze on the mead - ow,
cat - tle are stand - in' like stat - ues,
sounds of the earth are like mu - sic,



B_b7 E_b B_b7 C_m

— there's a bright gold - en haze on the mead - ow.
— all the cat - tle are stand - in' like stat - ues.
— all the sounds of the earth are like mu - sic.

Abm/Cb  Eb/Bb  Bb7/Ab  Eb/G 

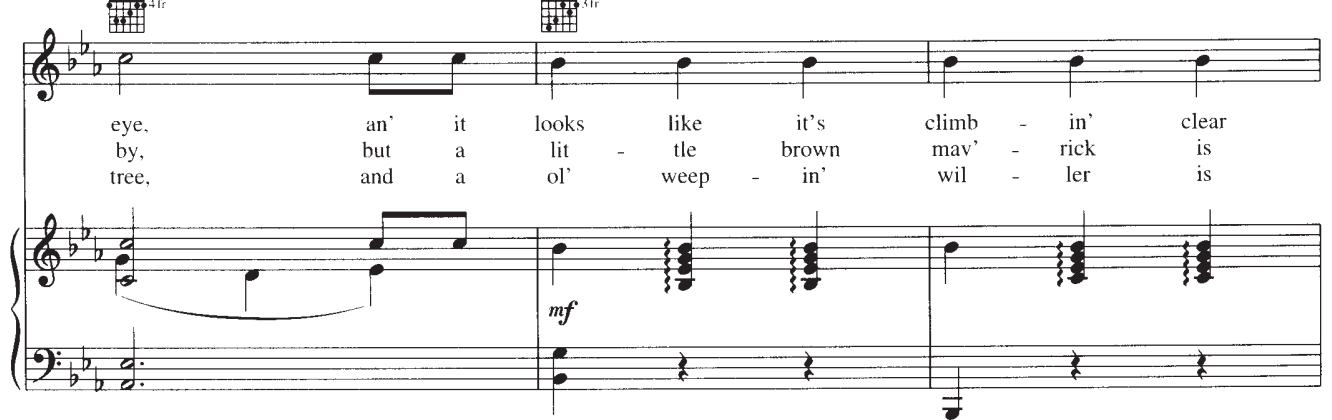
The corn is as high as an el - e - phant's
 They don't turn their heads as they see me ride
 The breeze is so bus - y it don't miss a






Ab  Eb 

eye, an' it looks like it's climb - in' clear
 by, but a lit - tle brown mav' - rick is
 tree, and a ol' weep - in' wil - ler is

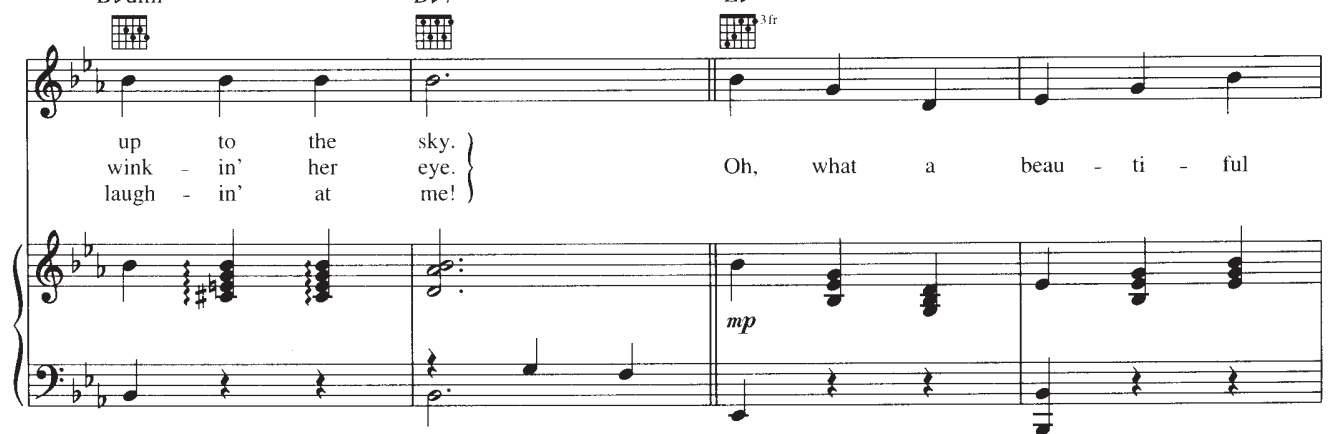
mf






Bbdim  Bb7  Eb 

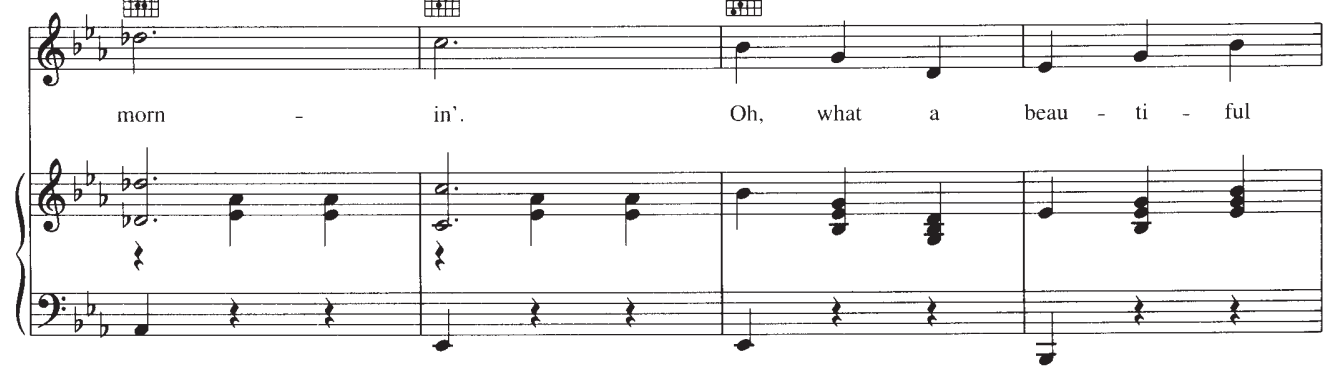
up to the sky. }
 wink - in' her eye. }
 laugh - in' at me! } Oh, what a beau - ti - ful

mp



Ab sus  Ab  Eb 

morn - in'. Oh, what a beau - ti - ful



Bb7 Eb

day. I got a beau - ti - ful

Ab Adim Eb Bb7

feel - in'. Ev - 'ry - thing's go - in' my

1,2 3

Eb Bb7 Eb Fm7 Bb7

way. { All the way. }
All the way.

p *riten.*

Eb Bb7 Eb

Oh, what a beau - ti - ful day!

BOOGIEWOOGIE RU,
mon-ey, mon-ey, mon-ey, mon-ey,

G7 mon-ey, mon-ey, mon-ey, mon-ey, Cm mon-ey, mon-ey, mon-ey, mon-ey.

need a com-pan-ion, you can ring ting-a-ling for the maid. If you hap-pen to be rich and you find you are

mon-ey, mon-ey, mon-ey, mon-ey, Dm mon-ey, mon-ey, mon-ey, mon-ey, mon.

left by your lov-er, tho you moan and you groan quite a lot, you can take it on the chin, call a cab, and be-

gin to re-cov-er on your four-teen ca-rat yacht. *Both:* Mon-ey makes the

Bb7 What? Eb

world go a-round, the world go a-round, the world go a-round. Mon-ey makes the

E \flat Fm B \flat 9 B \flat 7 Gm C7 Fm7 B \flat 7

world go a - round. Of that we both are sure. (*Raspberry*) on be - ing

E \flat Cm

poor. Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

G7 Cm

When you have-n't an - y coal in the stove and you freeze in the win - ter and you

mon. When you have-n't an - y coal in the stove and you freeze in the win - ter and you curse to the wind at your

G7 G7 Cm

curse to the wind at your fate. When you haven't an - y shoes on your feet and your coat's thin as pa - per and you

fate. When you haven't an - y shoes on your feet and your coat's thin as pa - per and you look thir - ty pounds un - der-

Cm look thir-ty pounds un-der weight. When you go to get a word of ad-vice from the fat lit-tle pas-tor, he will

A7

Dm

weight. When you go to get a word of ad-vice from the fat lit-tle pas-tor, he will tell you to love ev-er-

tell you to love ev-er - more. But when hun-ger comes to rap at the win-dow see how

A7

Dm A7

more. But when hun-ger comes to rap, rat - a - tat, rat - a - tat, at the win-dow, see how love flies out the

B7

E

door. For mon - ey makes the world go a - round, the world go a - round, the

F#m B7

world go a - round. Mon - ey makes the world go a - round, the clink - ing, clank - ing

G#m C#7 A E A E

sound of mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

A E A E A E

Get a lit-tle, get a lit-tle, mon-ey, mon-ey, mon-ey, mon-ey, mark, a yen, a

A E A E A E

buck or a pound, that clink-ing, clank-ing clunk-ing sound is

A E A E A B7 E

all that makes the world go round, It makes the world go round.

NO OTHER LOVE

from ME AND JULIET

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: Cm/Eb (3fr), Fm, D7, G7sus, G7

The piano introduction consists of four measures. The first measure is marked *mf* and features a Cm/Eb chord with a 3-fingered fingering. The second measure has an Fm chord. The third measure has a D7 chord. The fourth measure has a G7sus chord followed by a G7 chord. The tempo is marked *Moderato* and the piece concludes with a *poco rit.* marking.

Chord diagrams: Cm (3fr), Cm/A, Ab7 (4fr)

How far a - way are you? How man - y lone - ly

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with the lyrics "How far a - way are you? How man - y lone - ly". The piano accompaniment is marked *p a tempo*. Chord diagrams for Cm (3fr), Cm/A, and Ab7 (4fr) are provided above the vocal line.

Chord diagrams: G7b5, Gb7, F7b5

sighs, dear? How man - y weep - ing skies, dear?

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "sighs, dear? How man - y weep - ing skies, dear?". The piano accompaniment continues with the same *p a tempo* marking. Chord diagrams for G7b5, Gb7, and F7b5 are provided above the vocal line.

Chord diagrams: Bb7, Eb (3fr), G7, Cm (3fr), Cm/A

How far a - way are you? How long have I to go?

The third system concludes the vocal and piano accompaniment. The vocal line includes the lyrics "How far a - way are you? How long have I to go?". The piano accompaniment continues with the same *p a tempo* marking. Chord diagrams for Bb7, Eb (3fr), G7, Cm (3fr), and Cm/A are provided above the vocal line.

Ab7  4fr G7b5  Gb7  F7b5 

How man - y moons to see, dear, Till you come back to me, dear?



Bb7  G7  C7sus  C7  F 

When will I know? When will I know?






Refrain (*slow Tango tempo*)


F 

No oth - er love have I — On - ly my love for you —



E  Gm/Bb  G/B 

— On - ly the dream we knew —



Gb7b5 Fmaj7 F

No oth - er love. _____ Watch - ing the night go by —

E

_____ Wish - ing that you could be _____

Gm/Bb G/B Gb7b5

Watch - ing the night with me _____ In - to the night I

F Eb Bb7 C/E

cry, hur - ry home, come home to me. Set me

G7/D A/C# D G

free, free from doubt and free

C7 F

from long - ing. In - to your arms I'll fly Locked in your arms I'll stay

E Gm/Bb G/B Gb7b5

Wait - ing to hear you say No oth - er love have

F Bb Gm7 1 F C9sus C7 2 F

I, No oth - er love.

OKLAHOMA

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

C7



F



G7



C



F



G7



Brand new state! Brand new

f *mf*

C



F



G7



F



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

p

Em7sus



A



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

Em7sus A Em7sus A Em7sus A Dm

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

prair - ie where the June bugs zoom, plen' - y of

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

room to swing a rope! ————— Plen' - y of

C

F

G7 C Dm7

f

C/E F C/E Dm7 C Am

heart and plen' - y of hope.

Detailed description: This system contains the first six measures of the piece. It features a vocal line in the treble clef with lyrics, a piano accompaniment in the grand staff (treble and bass clefs), and guitar chord diagrams above the vocal line. The chords are C/E, F, C/E, Dm7, C, and Am. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

G7 C

O

Detailed description: This system contains measures 7-12. It includes guitar chord diagrams for G7 and C. The piano accompaniment continues with a steady bass line and chords in the right hand. A fermata is placed over the final note of the vocal line in measure 12.

F C G7

k - la - hom - a where the wind comes

Detailed description: This system contains measures 13-18. It includes guitar chord diagrams for F, C, and G7. The piano accompaniment features a consistent bass line and chords in the right hand. The vocal line continues with the lyrics.

Gdim G7sus G7 C9

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

Detailed description: This system contains measures 19-24. It includes guitar chord diagrams for Gdim, G7sus, G7, and C9. The piano accompaniment maintains the bass line and chords. The vocal line concludes with the lyrics.






wheat can sure smell sweet when the wind comes






right be - hind the rain. _____ O _____





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






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



F6 Dm7b5 C

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

G7 C F

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

C G

long to the land and the land we be -

D7 G9 Em G7 C

long to is grand! And when we say

fp

The image shows a musical score for a song. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams for guitar are provided above the vocal line for each system. The lyrics are: 'talk and watch a hawk mak - in' laz - y cir - cles in the sky. We know we be - long to the land and the land we be - long to is grand! And when we say'. The piano accompaniment features a steady bass line and chords in the right hand. The final system includes a dynamic marking of *fp* (fortissimo piano).

F (Yell) C D7

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

G D7 C

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

E7 Am Am/G D7/F# D7 C G7

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

1 C Adim7/G G7 2 C

O. K. K.

ONCE IN A LIFETIME BOOGIEWOOGIE.RU

from the Musical Production STOP THE WORLD - I WANT TO GET OFF

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Moderately

Piano introduction in E-flat major, 4/4 time. The piece begins with a piano (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes. The introduction concludes with a double bar line.

E_b
3

Fingerboard diagram for the E-flat major chord (E_b), showing a three-finger pattern (1-2-3) on the strings.

B_bm7/E_b

Fingerboard diagram for the B-flat minor 7 chord over E-flat (B_bm7/E_b), showing a three-finger pattern (1-2-3) on the strings.

Just once in a life - time _____ A man knows a mo - ment,

Vocal line for the first phrase. The melody is in E-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

One won - der - ful mo - ment _____ When fate takes his

Vocal line for the second phrase. The melody continues in E-flat major. The piano accompaniment includes triplets in the right hand. The dynamic is mezzo-forte (*mf*).

B_bm

Fingerboard diagram for the B-flat minor chord (B_bm), showing a three-finger pattern (1-2-3) on the strings.

E_b7

Fingerboard diagram for the E-flat 7 chord (E_b7), showing a three-finger pattern (1-2-3) on the strings.

B_bm7

Fingerboard diagram for the B-flat minor 7 chord (B_bm7), showing a three-finger pattern (1-2-3) on the strings.

E_b7

Fingerboard diagram for the E-flat 7 chord (E_b7), showing a three-finger pattern (1-2-3) on the strings.

A_bmaj7

Fingerboard diagram for the A-flat major 7 chord (A_bmaj7), showing a four-finger pattern (1-2-3-4) on the strings.

G_m7

Fingerboard diagram for the G minor 7 chord (G_m7), showing a three-finger pattern (1-2-3) on the strings.

hand. _____ And this is my mo - ment _____

Vocal line for the final phrase. The melody is in E-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic is mezzo-forte (*mf*).

Fm7 
Ebmaj7 
Eb7 
Abmaj7 
Gm7-5 
C7-9 





My once in a life - time, _____ When



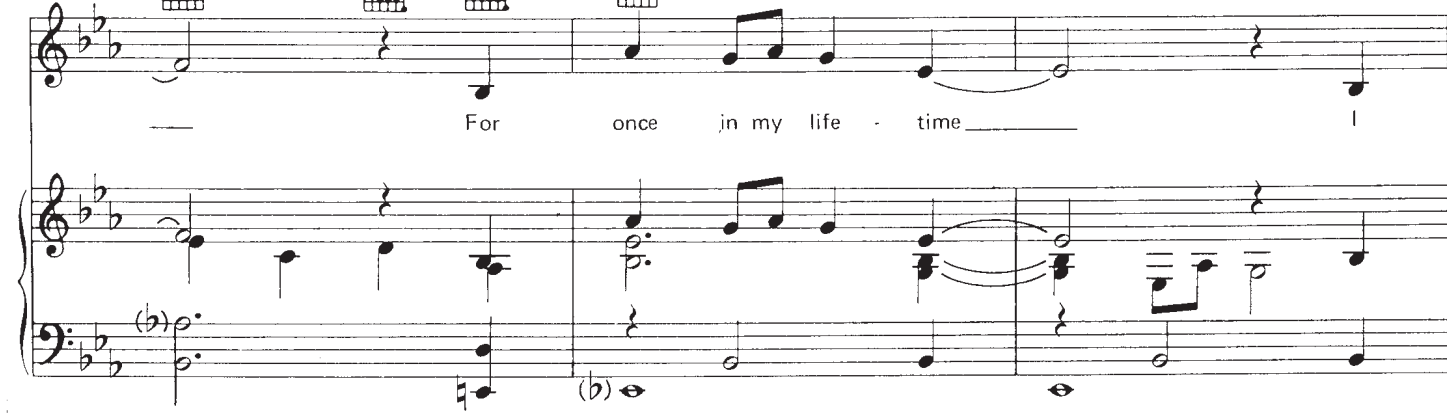
Fm7 
Gm7 
Fm7 
Gm 
Cm7 
F7sus 
F7 

I can ex - plore a new and ex - cit - ing land. _____



Fm7 
Bb7 
E7-5 
Eb 

For once in my life - time _____ I



Bbm7/Eb 
Eb 

feel like a gi - ant, _____ I soar like an ea - gle _____



Ab Bbm Eb7 Bbm7 Eb7 Abmaj7 Gm7

As tho' I had wings, For this is my mo - ment

Fm7 Ebmaj7 Eb7 Abmaj7 Gm7-5 C7-9

My des - ti - ny calls me, And

Fm7 Gm7 Fm7 Dm7/G G7 Cm7 F7-5 Fm7/Bb Bb7

tho' it may be just once in my life - time I'm going to do great

Eb Fm7 Bb7 Eb Bbm7/Eb Eb6/9

things. Just things.

mf *mp rit.*

PEOPLE WILL SAY WE'RE IN LOVE

BOOGIEWOOGIE.RU²⁵¹

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Guitar chords: G, Em, Am7, D11, D7#5(b9)

Guitar chords: G, Gdim, Am7, Gdim, D9/F#

Why do they think up stories that link my name with
Some people claim that you are to blame as much as

Guitar chords: Am7/D, D7, G, Gdim, Am7, Gdim

yours?
I. Why do the neighbors gossip all day, be -
Why do you take the trouble to bake my

Guitar chords: D9/F#, D7, D7#5(b9), G, B7

hind fav - their 'rite doors? I know a way to
Grant - in' your wish, I

Em A7 Dm D7

prove what they say is quite un - true.
carved our i - ni - tials on the tree!

G Gm D D/C

Here is the gist, a prac - ti - cal list of "don'ts" for
Jist keep a slice of all the ad - vice you give so

G/B G7 C

you. Don't throw bou - quets at me.
free. Don't praise my charm too much.

mf


G7

Don't please my folks too much.
Don't look so vain with me.


C



Don't laugh at my
Don't stand in the




D9




4fr

Dm7

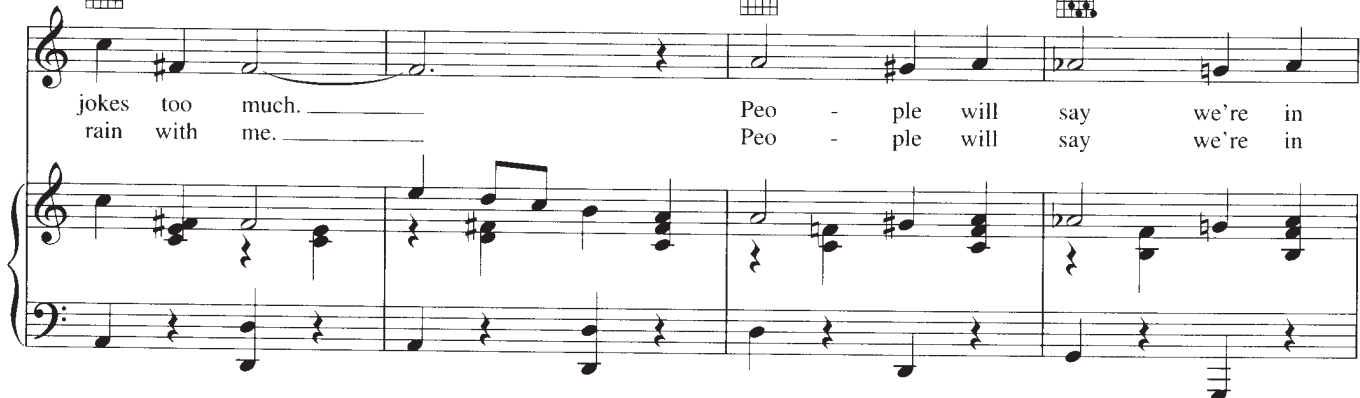


G7b9



jokes too much.
rain with me.

Peo - ple will say we're in
Peo - ple will say we're in



C



C#dim7



G7



C



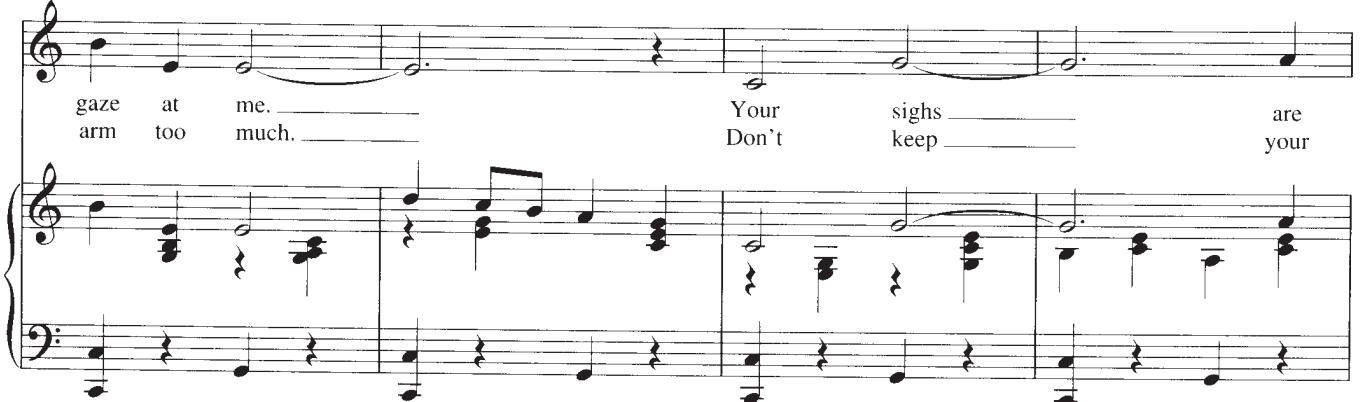
love!
love!

Don't sigh and
Don't take my



gaze at me.
arm too much.

Your sighs are
Don't keep your



G7 C

so like mine. Your eyes must - n't
hand in mine. Your hand feels so

D9 Dm7






glow like mine. Peo - ple will
grand in mine. Peo - ple will

G7 C Cm7 F7

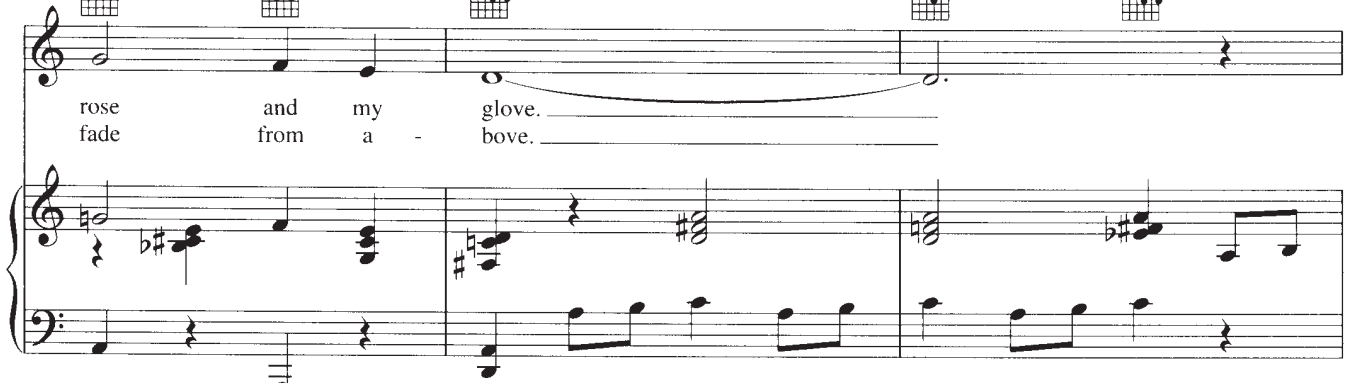
say we're in love! Don't start
say we're in love! Don't dance

F7b9 Bb+ Bb Bm7b5 E7

col - lect - ing things. Give me my
all night with me. Till the stars

A7b9  5fr A7  D7  Dm7  Cdim7 

rose and my glove.
fade from a - bove.



C  Am7  D7 





Sweet - heart they're sus - pect - ing things.
They'll see it's al - right with me.




C  G+  3fr C  G7  Gdim  G7  1 C  Am 

Peo - ple will say we're in love.
Peo - ple will say we're in



Dm7  F/G  2 C  C(add9) 

love.



PROLOGUE: THE OLD RED HILLS OF HOME

from PARADE

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion (♩ = 88)
F(#11)

mf

F(#11)
mp

Fare - well, my Li - la. I'll write ev - 'ry

mp

B \flat (add9)/F F(#11)

eve - nin'. I've carved our names in the

$B\flat(\text{add}9)/F$ $C7/F$ $F(\sharp 11)$

trunk of this tree. Fare - well, my

Li - la. I miss you al - read-y, and

$B\flat(\text{add}9)/F$ $F(\sharp 11)$ $B\flat(\text{add}9)/F$

dream of the day when I'll hold you a -

$F(\sharp 11)$ $B\flat(\text{add}9)/F$ $F(\sharp 11)$

gain, in a home safe from fear, when the

B \flat (add9)/F C7/F F(#11)

South - land is free.

f

Dm7 C \sharp /E Fsus

mf

I go to fight for these old hills be - hind

mf

F(add2) B \flat (add9)/D C(add2)/E

me, these Old Red Hills of Home.

Fsus F Dm7

I go to

The first system of the musical score consists of three measures. The vocal line is in the treble clef, starting with a half note on G4, followed by a quarter rest, and then a half note on A4. The piano accompaniment is in the bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The first measure has a chord of Fsus, the second has F, and the third has Dm7. The lyrics 'I go to' are written below the vocal line.

C♯/E Fsus F

fight for these old hills re - mind me of a way

The second system of the musical score consists of three measures. The vocal line is in the treble clef, starting with a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The piano accompaniment is in the bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The first measure has a chord of C♯/E, the second has Fsus, and the third has F. The lyrics 'fight for these old hills re - mind me of a way' are written below the vocal line.

G Gm

of life that's pure, of the truth

mp

The third system of the musical score consists of two measures. The vocal line is in the treble clef, starting with a half note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, and a quarter note on A4. The piano accompaniment is in the bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The first measure has a chord of G, and the second has Gm. The lyrics 'of life that's pure, of the truth' are written below the vocal line. The dynamic marking *mp* is placed in the piano part.

G Gm *p*

that must en - dure, in a town

The first system of music features a vocal line in G major and a piano accompaniment. The vocal line has a melodic line with lyrics 'that must en - dure, in a town'. The piano accompaniment consists of a rhythmic bass line in the left hand and a more active line in the right hand. Chords G and Gm are indicated above the vocal line. The dynamic marking *p* is placed above the final measure of the system.

Gm7 F/A *p legato*

called Ma - ri - et - ta, in the

The second system continues the vocal line with lyrics 'called Ma - ri - et - ta, in the'. The piano accompaniment features a prominent triplet pattern in the right hand. Chords Gm7 and F/A are indicated above the vocal line. The dynamic marking *p legato* is placed below the piano part. The system concludes with a 3/4 time signature.

Bb(no3) F(#11) *mf strongly*

Old Red Hills of Home.

The third system features a vocal line with lyrics 'Old Red Hills of Home.'. The piano accompaniment has a more complex texture with chords and moving lines in both hands. Chords Bb(no3) and F(#11) are indicated above the vocal line. The dynamic marking *mf strongly* is placed below the piano part.

Dm7 C#7/E F#sus *f*

Pray on this day! As I jour - ney be - yond

The fourth system features a vocal line with lyrics 'Pray on this day! As I jour - ney be - yond'. The piano accompaniment is very active with a driving bass line and a complex right-hand part. Chords Dm7, C#7/E, and F#sus are indicated above the vocal line. The dynamic marking *f* is placed below the piano part.

F B \flat (add2)/D C(add2)/E

— them, these Old Red Hills of Home...

Fsus F Dm7

Let all the

C \flat /E Fsus F

blood of — the North spill up-on — them, 'til they've

G Gm

paid for what they've wrought, — ta-ken back —

mf very intense

G Gm *p* 3

the lies they've taught, and there's

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one flat (B-flat). The vocal line starts with a G chord and moves to Gm. The lyrics are "the lies they've taught, and there's". The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with triplets. A dynamic marking of *p* (piano) is placed above the first triplet.

Gm7 F/A 3 3

peace in Ma - ri - et - ta, and we're

mp legato

The second system continues the vocal line and piano accompaniment. The vocal line has Gm7 and F/A chords. The lyrics are "peace in Ma - ri - et - ta, and we're". The piano accompaniment features a consistent eighth-note bass line and a treble line with triplets. A dynamic marking of *mp legato* (mezzo-piano, legato) is placed below the piano part.

Gm7 F/A *f*

safe a - gain in Geor - gia, in the land

The third system continues the vocal line and piano accompaniment. The vocal line has Gm7 and F/A chords. The lyrics are "safe a - gain in Geor - gia, in the land". The piano accompaniment features a consistent eighth-note bass line and a treble line with triplets. A dynamic marking of *f* (forte) is placed above the vocal line.

Bb G7/B *mf* build...

where Hon - or lives and breathes: the

The fourth system continues the vocal line and piano accompaniment. The vocal line has Bb and G7/B chords. The lyrics are "where Hon - or lives and breathes: the". The piano accompaniment features a consistent eighth-note bass line and a treble line with triplets. A dynamic marking of *mf* build... (mezzo-forte, build up) is placed below the piano part.

F/C Bb/C

Old Red Hills of

f

F(#11)

Home! Fare -

ff *mp*

well, my Li - la. Fare -

mp

(falsetto)

well...

poco rit. *molto rit. al fine*

PROMISES, PROMISES

BOOGIEWOOGIE.RU

from PROMISES, PROMISES

Lyric by HAL DAVID
Music by BURT BACHARACH

With fire

mf

The piano introduction consists of four measures. The first measure is in 3/4 time with a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand. The second measure changes to 2/4 time. The third measure returns to 3/4 time. The fourth measure is in common time (C) and features a melodic flourish in the right hand marked with an accent (^).

CHUCK:

mp

Prom - is - es, prom - is - es, I'm all through with prom - is - es, prom - is - es

The first line of the song features a vocal melody in 3/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked *mp*.

now. I don't know how I got the nerve

The second line continues the vocal melody. The piano accompaniment includes a melodic line in the right hand that rises to a peak marked with an accent (^) before descending.

to walk out. If I shout, Re -

The third line concludes the vocal phrase. The piano accompaniment features a melodic line in the right hand that descends and then rises again.

mem - ber I _____ feel free. Now I can

look at my - self _____ and be proud. _____

_____ I'm laugh - ing out loud. _____ Oh,

prom - is - es, prom - is - es, This is where those prom - is - es, prom - is - es

end. I won't pre - tend That what was wrong _____

_____ can be right. _____ Ev - 'ry night _____ I'll

sleep now; No _____ more lies. Things that I

prom - ised my - self _____ fell a - part, _____

But I found my heart.

Prom - is - es, their kind of prom - is - es can just de - stroy your life.

Oh, prom - is - es, those kind of prom - is - es take all the joy from

life. Oh, prom - is - es, prom - is - es,

my kind of prom - is - es _____ Can lead to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "my kind of prom - is - es _____ Can lead to". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and rests. A glissando is indicated in the bass line with a diagonal line and the word "gliss." written above it.

joy and hope and love, _____ Yes,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "joy and hope and love, _____ Yes,". The piano accompaniment continues with similar rhythmic complexity. The system ends with a double bar line and a 3/4 time signature.

love! _____

The third system of the musical score features the vocal line with the lyrics "love! _____". The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line and a 3/4 time signature.

The fourth system of the musical score shows the vocal line and piano accompaniment. The piano part features a glissando in the bass line, indicated by a diagonal line and a circled 'c' above it. The system ends with a double bar line and a 3/4 time signature.

SIT DOWN YOU'RE ROCKIN' THE BOAT

from GUYS AND DOLLS

BOOGIEWOOGIE.RU⁶⁹

By FRANK LOESSER

Piano

Freely

mp

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a bass clef and a key signature of one sharp. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat signs.

Voice

(Freely)

* Am

C9

1. I dreamed last night I got on the boat to Heav - en And
2. sailed a - way on that lit - tle boat to Heav - en And
3. as I laughed at those pas - sen - gers to Heav - en A

mp

The first system of the song features a voice line and piano accompaniment. The voice line is in a treble clef with a key signature of one sharp. It includes three verses of lyrics. Above the first two verses, guitar chord diagrams for Am and C9 are provided. The piano accompaniment is in a bass clef with a key signature of one sharp. It includes a dynamic marking of *mp*. The system ends with a double bar line and repeat signs.

Am

C9

C7+

by some chance I had brought my dice a - long, And
by some chance found a bot - tle in my fist, And
great big wave came and washed me ov - er - board, And

The second system continues the voice and piano accompaniment. The voice line includes three more lines of lyrics. Above the first line, guitar chord diagrams for Am, C9, and C7+ are provided. The piano accompaniment continues in the same style, ending with a double bar line and repeat signs.

Em F7 Em Eb9

there I stood and I hol - lered, "Some - one fade me," But the
 there I stood nice - ly pas - sin' out the whis - key, But the
 as I sank, and I hol - lered, "Some - one save me," That's the

Am E Gm C G G7

pas - sen - gers they knew right from wrong For the
 pas - sen - gers were bound to re - sist For the
 mo - ment I woke up, thank the Lord And I

religioso *a tempo*

Chorus with a beat

C C7 F Fm C D7

peo - ple all said, "Sit down - sit down - you're rock - in' the
 peo - ple all said, "Be - ware - you're on - a heav - en - ly
 said to my - self, "Sit down - sit down - you're rock - in' the

mf

Ab9 G7 C7 C7 F Fm

boat." Peo - ple all said, "Sit down - sit down -
 trip." Peo - ple all said, "Be - ware - be - ware -
 boat." Said to my - self, "Sit down - sit down -

C G7 C F9

— you're rock - in' the boat; — And the de - vil will drag you un -
 — you'll scut - tle the ship; — And the de - vil will drag you un -
 — you're rock - in' the boat; — And the de - vil will drag you un -

der By the sharp la - pel_ of your check - ered coat; Sit down, —
 der By the fan - cy tie _'round your wick - ed throat; Sit down, —
 der With a soul so heav - y you'd nev - er float; Sit down, —

C C7 F Fm C G7

— sit down, sit down, sit down, Sit down — you're rock - in' the boat! —
 — sit down, sit down, sit down, Sit down — you're rock - in' the boat! —
 — sit down, sit down, sit down, Sit down — you're rock - in' the boat! —

1. C F C F C F C E7+ 2. C

2. I
 3. And

RIVER IN THE RAIN

from BIG RIVER

Words and Music by
ROGER MILLER

Slowly

D A7/D Gmaj7/D A5/D5 D A7 Gmaj7/D A5/D5

8va-----

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes in a D major key signature, with a dynamic marking of *mp*. The left hand provides a harmonic accompaniment with chords corresponding to the chord symbols above: D, A7/D, Gmaj7/D, A5/D5, D, A7, Gmaj7/D, and A5/D5. A dashed line labeled '8va' indicates an octave shift for the first few notes.

HUCK:

G

Riv-er in the rain, _ some-times at night you look like a

The vocal line is written on a single staff in a D major key signature. The lyrics are: "Riv-er in the rain, _ some-times at night you look like a". The melody is simple and follows the natural inflection of the words. The piano accompaniment continues with the same harmonic structure as the introduction.

D

A7/E

long white train _ wind-in', your way, _ a - way _ some-where. _

The vocal line continues with the lyrics: "long white train _ wind-in', your way, _ a - way _ some-where. _". The melody is simple and follows the natural inflection of the words. The piano accompaniment continues with the same harmonic structure as the introduction.

A7

G

D

G

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

The vocal line concludes with the lyrics: "Riv-er, I love you. Don't you care? If you're on the run _". The melody is simple and follows the natural inflection of the words. The piano accompaniment continues with the same harmonic structure as the introduction.

D

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

A7/E

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

A7 G D § G

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

D/F# Em7 D A7

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

D Em7 D/F# G

floor car-ryin' way the things — I treas-ure;

D/F# Em7 D

hell, there ain't no way to meas - ure why I love _ you more than I

A7

did the day — be - fore. — Riv - er in the rain,

G

some-times at night you look _ like a

D

long white train —

{ wind-in' your way — a - way — some - where..
wind-in' your way — a - way — from me. —

To Coda ⊕

A7/E 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

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

8va

p

D A7/D Gmaj7 A5 D5 8va

SHOES UPON THE TABLE

BOOGIEWOOGIE.RU

from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Bright 4

Cm

Shoes up - on the ta - ble, and a

f

sim.

Gm Cm Gm

spi - der's been killed. Some - one broke the look - in' glass. There's a

E \flat F B \flat F/A Gm

full moon shi - nin' and the salt's been spilled.

Cm F Cm

You're walk - in' on pave - ment cracks, don't know _ what's gon - na

F Bb F/A Cm F/A

come to pass. _ Now you know the de - vil's got your _ num - ber. _

Eb F Eb

You know he's gon - na find _ you, you know _ he's right be - hind _

F Eb F D7/F#

_ you, he's star - in' through the win - dows, he's creep - in' down the

Cm Cm

hall. Ain't no point in clutch - ing at your

Gm Cm Gm

ro - sa - ry, — you're al - ways gon - na know — what was done. —

Eb F Bb F/A Gm Cm

Ev - en when you shut your eyes — you still see — that you

F Cm F

sold a son — and you can't tell an - y - one. — Now you

B \flat F/A Cm E \flat

know the de - vil's got your — num - ber. — You know he's gon - na find

F E \flat F E \flat

— you, you know — he's right be - hind — you, he's stan -

F D7/F# Cm F D7/F#

- din' on your step and he's knock - in' at your door. He knock - in' at your door, -

Cm *rall.* F D7/F# Cm

— he's knock - in' at your door. —

SOMEONE ELSE'S STORY

from CHESS

Words and Music by
 BENNY ANDERSSON, TIM RICE
 and BJORN ULVAEUS

Slow 8 - Beat Ballad

FLORENCE:

Chord: G \flat

Long a-go _____ in

Chords: C \flat D \flat sus D \flat G \flat E \flat m(sus) E \flat m C \flat G \flat /B \flat A \flat m D \flat

some-one el-se's life - time, some-one with my name _____ who looked - a lot - like me -

Chords: G \flat D \flat C \flat D \flat sus D \flat G \flat E \flat m9sus E \flat m

came to know _____ a man and made a pro - mise. He on - ly had to say and

Gb/Db Ab7/C Db Db/F Gb Gb/Bb Gb7/Bb Cb
 that's where she would be. Late-ly al-though her feel-ings run just as deep, the

Ebm Ebm/Db Ab/C Gb/Db
 pro-mise she made has grown im - pos - si - ble to keep, and yet I

Cb/Eb Db/F Gb/Bb Cb Dbsus Db Gb
 wish it was-n't so. Will he miss me if I go?

Cb Db Gb Cb Dbsus Db
 In a way it's some-one el-se's stor - y.

G \flat E \flat msus E \flat m C \flat G \flat /B \flat A \flat m D \flat G \flat D \flat
 I don't see my-self _____ as tak - ing part _ at all. _ Yes-ter-day _____ a

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody in G-flat major, with lyrics: "I don't see my-self _____ as tak - ing part _ at all. _ Yes-ter-day _____ a". The piano accompaniment is in the right and left hands, featuring a steady eighth-note bass line and chords in the right hand.

C \flat D \flat msus D \flat G \flat E \flat msus E \flat m G \flat /D \flat A \flat /C D \flat
 girl that I was fond of fin - al - ly could see the writ-ing on the wall.

Detailed description: This system contains the second two lines of the musical score. The top line is the vocal melody with lyrics: "girl that I was fond of fin - al - ly could see the writ-ing on the wall.". The piano accompaniment continues with similar rhythmic patterns.

D \flat /F G \flat G \flat /B \flat C \flat E \flat m E \flat m/D \flat
 Sad - ly she re - al-ized she'd left him be-hind, _ and sad-der than that she knew she

Detailed description: This system contains the third two lines of the musical score. The top line is the vocal melody with lyrics: "Sad - ly she re - al-ized she'd left him be-hind, _ and sad-der than that she knew she". The piano accompaniment features a more active bass line in the final measure.

A \flat /C G \flat /D \flat C \flat /E \flat D \flat msus/F G \flat /B \flat
 would-n't ev - en mind, and though there's no-thing left to say,

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics: "would-n't ev - en mind, and though there's no-thing left to say,". The piano accompaniment concludes with a final chord in the right hand.

Fm7



Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

Bb7



Life go - in' no - where. _____ Some-bod - y help me, yeah. _

Fm7



D.S. al Coda
(Verse 1)

Stay in' a - live. _____ Well, you can tell_

CODA



Fm7



G Em(sus) Em G/D D D/F# G

I should take my chances further down the line. And if that girl I knew should

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line in G major, with lyrics: "I should take my chances further down the line. And if that girl I knew should". The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

F/A G7 C Em Em/D A7/C#

ask my advice, oh, I wouldn't hesitate. She needn't ask me

Detailed description: This system contains the next two lines of the musical score. The vocal line continues with the lyrics: "ask my advice, oh, I wouldn't hesitate. She needn't ask me". The piano accompaniment includes a change in tempo and meter to 2/4 time.

G C/E Dsus/F# G/B C D7sus D7 poco dim. e rit.

twice, _____ Go now! I'd tell her that for free. Trouble is _____ the girl _____ is me...

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line has lyrics: "twice, _____ Go now! I'd tell her that for free. Trouble is _____ the girl _____ is me...". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

G Em C D7sus D7 G molto dim. e rit.

_____ The stor-y is the girl is me. _____

Detailed description: This system contains the final two lines of the musical score. The vocal line has lyrics: "_____ The stor-y is the girl is me. _____". The piano accompaniment concludes with a final chord and a fermata over the last note.

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

E^b C7 F Gm C7

lis - ten for one more sound, For one more love - ly thing that the hills might

rit.

Refrain (*moderately, with warm expression*)

F F(add9) E/F

say. The hills are a - live with the sound of mu - sic, _____

p *più rit.* *a tempo*

F6 B^b/D

_____ With songs they have sung for a thou - sand years. _____

C7 F(add9) E/F

The hills fill my heart with the sound of mu - sic.

F/A Bb/D C6 C7 F

My heart wants to sing ev - 'ry song it hears.

Bb Bb dim7 F/A F/C Bb Bb dim7

My heart wants to beat like the wings of the birds that rise from the lake to the

F/A F/C Bb Bb dim7 F/A F/C G7/D Db7b5

trees. My heart wants to sigh like a chime that flies from a church on a

The image shows a musical score for the song 'Boogie Woogie'. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano accompaniment features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. Above the vocal line, guitar chord diagrams are provided for various chords: C7, F(add9), E/F, F/A, Bb/D, C6, C7, F, Bb, Bb dim7, F/A, F/C, Bb, Bb dim7, F/A, F/C, G7/D, and Db7b5. The lyrics are written below the vocal line. The first system has the lyrics 'The hills fill my heart with the sound of mu - sic.' The second system has 'My heart wants to sing ev - 'ry song it hears.' The third system has 'My heart wants to beat like the wings of the birds that rise from the lake to the' and the fourth system has 'trees. My heart wants to sigh like a chime that flies from a church on a'. The piano part includes a dynamic marking 'mp' (mezzo-piano) in the third system.

C F/A Bb Bbdim7 F/A F/C

breeze. To laugh like a brook when it trips and falls o - ver

Bb Bbdim7 F/A F/C Dm Dm6 Am

stones in its way. To sing through the night like a

Dm G7 C C7 F(add9)

lark who is learn - ing to pray. I go to the hills

E/F

when my heart is lone - ly. I

F6/9  Bb/D 

know I will hear what I've heard be - fore.







Bbm/Db  F/C  Am/C 

My heart will be blessed with the sound of


mf più espressivo








Bb  Gm7  Am/C  C7 

mu - sic And I'll sing once


dim.



1 F  Fdim  Gm7/F  C7  2 F 

more. The more.

p *mp*



STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

Medium Rock beat

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Fm7



Well, you can tell _

f

Fm7



E♭



Fm



by the way I use _ my walk, _ I'm a wom - an's man: no time to talk. _
get _ low and I _ get high, _ and if I _ can't get ei - ther, I real - ly try. _ Got the

Fm7



E♭



Fm



Mu - sic loud _ and wom - en warm, _ I've been kicked a - round _ since I _ was born. _ And now it's
wings of heav - en on _ my shoes. _ I'm a danc - in' man _ and I just can't lose. _ You know it's

Bb7



all right. — It's O K. — And you may look — the oth - er way. —)
all right. — It's O K. — I'll live to see — an - oth - er day. —)

We can try — to un - der - stand — the New York Times' — ef - fect — on man. —

Fm7



Wheth er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, — stay-in' a - live. —

Feel the cit - y break in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, — stay-in' a - live. —

Ah, ha, ha, ha, stay-in' a - live, _ stay-in' a - live. _ Ah, ha, ha ha,



stay-in' a - live.



To Coda



Well now, I _



Life go - in' no - where. _

Fm7



Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

Bb7



Life go - in' no - where. _____ Some-bod - y help me, yeah. _____

Fm7

D.S. al Coda
(Verse 1)

Stay in' a - live. _____ Well, you can tell _____

CODA



Fm7



B♭7

Life go - in' no - where. _____ Some - bod - y help me. _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B♭4, and a quarter note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A B♭7 chord diagram is shown above the first measure.

Fm7

Some - bod - y help - me, yeah. _____

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter rest in measure 3, followed by a quarter note G4, a quarter note A4, and a quarter note B♭4. The piano accompaniment continues with the same rhythmic pattern. An Fm7 chord diagram is shown above the first measure of this system.

B♭7

Fm7

Life go-in' no - where. _____ Some - bod - y help - me, yeah. _____ I'm stay-in'a - live. _

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest in measure 5, followed by a quarter note G4, a quarter note A4, and a quarter note B♭4. The piano accompaniment continues with the same rhythmic pattern. B♭7 and Fm7 chord diagrams are shown above the first and second measures of this system, respectively.

Repeat and Fade

Detailed description: This system contains measures 7 and 8. The vocal line has a long note G4 that spans across both measures. The piano accompaniment continues with the same rhythmic pattern. The text 'Repeat and Fade' is written above the vocal line.

SUN AND MOON

from MISS SAIGON

BOOGIEWOOGIE.RU295

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by RICHARD MALTBY JR. and ALAIN BOUBLIL
Adapted from original French Lyrics by ALAIN BOUBLIL

Dolce

Allegretto

E

KIM:

A/E

You are sun - light and I moon,

A6/B

Bsus

B/A

joined by the gods of for - tune, mid - night and

G#m7

E/G#

G#m

E/B

A

high noon shar - ing the sky.

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G#m E/G# F#m7 Bsus B7

We have been blessed, you and I.

rit.

CHRIS: E E/A A

You are here like a mys - t'ry.

a tempo

E/G# A/B B A F#m/B G

I'm from a world that's so dif - f'rent from

A/B B C#m A

all that you are. How in the

E/G# F#m B

light of one night did we come so

7

E B/A A B/A A B

KIM:

far? Out - side day starts to

piu mosso

G#m C#/D# D# C#/D# D#

CHRIS:

dawn. Your moon still floats on

G#m A/B B6 E6

KIM: CHRIS: KIM:

high. The birds a - wake. The stars shine, too. My

poco a poco piu mosso



CHRIS:

CHRIS:

hands still shake.

I reach for you,

KIM:

and we meet in the

Appassionato



sky.

ff



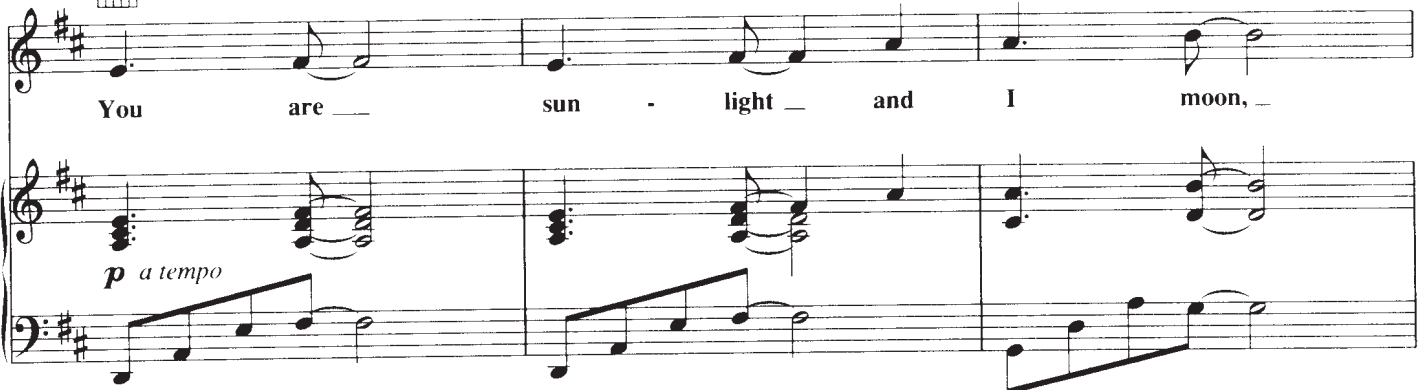
rall.

Tranquillo

KIM: 

G 

You are — sun - light — and I moon, —




p a tempo

D/F# 

Em7 

joined here — bright - 'ning — the sky with — the



A 

D 

BOTH: G 

flame of love. Made of —

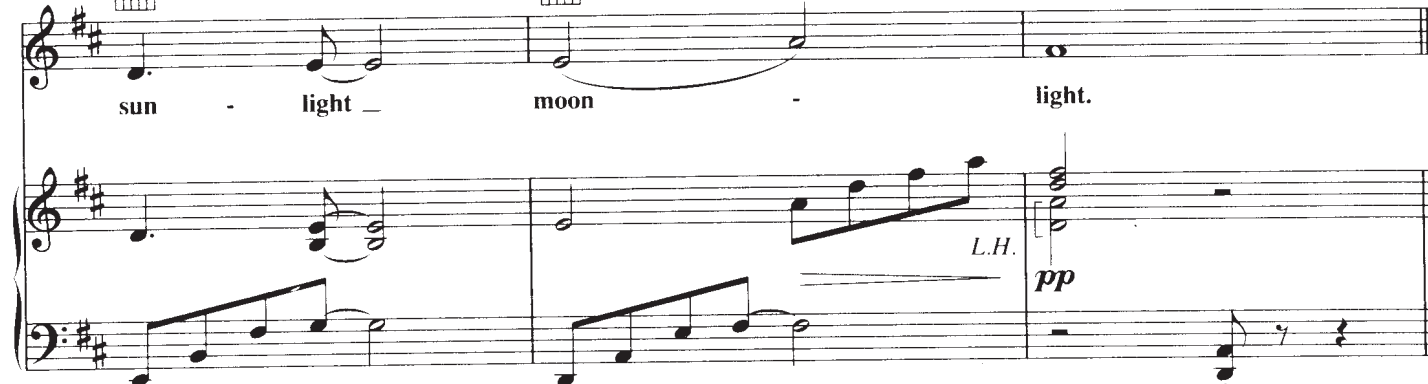


rall.

Em7 

D 

sun - light — moon - light.



L.H. *pp*

TELL ME IT'S NOT TRUE

from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Rather slow

1. Tell me it's not
(Verse 2 see block lyric)

mf

This system contains the first system of the musical score. It features a vocal line in treble clef with a common time signature (C) and a piano accompaniment in grand staff (treble and bass clefs) with a common time signature (C). The tempo is marked 'Rather slow' and the dynamic is 'mf'. The lyrics '1. Tell me it's not' are written below the vocal line, with a note '(Verse 2 see block lyric)' in parentheses below it.

true. Say it's just a sto - ry

This system contains the second system of the musical score. The vocal line continues with the lyrics 'true. Say it's just a sto - ry'. The piano accompaniment continues with chords and moving lines in both hands. The time signature changes to 2/4 at the end of the system.

Some - thing in the news. Tell me it's not

This system contains the third system of the musical score. The vocal line continues with the lyrics 'Some - thing in the news. Tell me it's not'. The piano accompaniment continues. The time signature changes to 2/4 at the beginning of the system.

true, though it's here be - fore _____ me.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns. The key signature has one flat (B-flat), and the time signature is 2/4.

Say it's just a dream, say it's just a scene — from an old mo - vie of

The second system continues the vocal and piano parts. The vocal line has a melodic line with some slurs. The piano accompaniment maintains the same rhythmic pattern. The time signature changes to 2/4 at the end of the system.

years — a - go; from an old mo - vie of

The third system shows the vocal line with a long note on 'years' and a rest on 'a - go'. The piano accompaniment features a more active treble line with sixteenth-note runs. The time signature changes to 2/4 at the end of the system.

Ma - ri - lyn — Mon - roe.

The fourth system concludes the vocal line with the name 'Marilyn Monroe'. The piano accompaniment features a complex treble line with many sixteenth notes and slurs. The time signature is 2/4.

Tell me it's not true. Say I on - ly

f

dreamed _____ it. And morn - ing will come

$\frac{2}{4}$

soon. Tell me it's not true.

c

Say you did - n't mean _____ it. Say it's just pre - tend.

say it's just the end _____ of an old mo - vie of years - a -

go: from an old mo - vie with Ma - ri - lyn Mon -

molto rall.

roe.

Verse 2:

Say it's just some clowns,
 Two players in the limelight.
 And bring the curtain down.
 Say it's just two clowns
 Who couldn't get their lines right.
 Say it's just a show on the radio
 That we can turn over and start again;
 We can turn over, it's only a game.

THE SURREY WITH THE FRINGE ON TOP

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

G Em/D D Em/D C/D D E B E B E D7

f

G D7 G D7 E Emaj7 E6 Emaj7

When I take you out, to - night, with me, _____

p

E B7 E B7 Db Db maj7 Db6 Db maj7

Hon - ey, here's the way it's goin' to be: _____

Db Ab7 Db Ab7 Bb Cm7 F7

You will set be - hind a team of snow - white hors - es,

G D7 G D7 G

in the slick - est gig you ev - er see! _____

Refrain

G Gmaj7 G6 G Gmaj7

Chicks and ducks and geese bet - ter scur - ry when I take you
 All the world - 'll fly in a flur - ry when I take you
 I can see the stars get - tin' blur - ry when we drive back

G6 Gmaj7 G Gmaj7 G6 G

out in the sur - rey, when I take you out in the sur - rey with the
 out in the sur - rey, when I take you out in the sur - rey with the
 home in the sur - rey, driv - in' slow - ly home in the sur - rey with the

Em7 A9 D7sus D7 G Gmaj7 G6 G

fringe on top! Watch that fringe and see how it flut-ters
 fringe on top! When we hit that road, hell fer leath-er,
 fringe on top! I can feel the day get-tin' old-er,

Gmaj7 G6 Gmaj7 G Gmaj7

when I drive them high step-pin' strut-ers, Nos-ey pokes-'ll
 cats and dogs-'ll dance in the heath-er, birds and frogs-'ll
 feel a sleep-y head on my shoul-der, nod-din', droop-in'

G6 G Em7 A9 Am7 D7 Dm7 G7

peek thru their shut-ters and their eyes will pop! The wheels are yel-ler, the up-
 sing all to-geth-er and the toads will hop! The wind-'ll whis-tle as we
 close to my shoul-der, till it falls ker-plop! The sun is swim-min' on the

Cmaj7
G7sus
G7
C

hol - ster - y's brown, the dash - board's gen - u - ine leath - er, with
 rat - tle a - long, the cows - 'll moo in the clo - ver, the
 rim of a hill, the moon is tak - in' a head - er, and

Em7
A7
D
Em7
A7

is - in - glass cur - tains y' can roll right down, in case there's a change in the
 riv - er will rip - ple out a whis - pered song, and whis - per it o - ver and
 jist as I'm think - in' all the earth is still, a lark - 'll wake up in the

Am7/D
D7
G
Gmaj7
G6
G
Gmaj7

weath - er. Two bright side - light's wink - in' and blink - in', ain't no fin - er
 o - ver: Don't you wisht y'd go on for - ev - er? Don't you wisht y'd
 med - der. Hush, you bird, my ba - by's a - sleep - in'! May - be got a

G6 Gmaj7 G Gmaj7 G6 G

rig, I'm a - think - in' you c'n keep your rig if you're think - in' 'at I'd
 go on for - ev - er? Don't you wisht y'd go on for - ev - er and ud
 dream worth a - keep - in' whoa! you team, and jist keep a - creep - in' at a

C6 E7b9 Am Bdim C6 G Gmaj7 Am7 D7

keer to swap fer that shin - y, lit - tle sur - rey with the fringe on the
 nev - er stop in that shin - y, lit - tle sur - rey with the fringe on the
 slow clip clop. Don't you hur - ry with the sur - rey with the fringe on the

1,2 G F6 D7 | 3 G C G

top!
 top!

f

THE SWEETEST SOUNDS

BOOGIEWOOGIE.RU³⁰⁹
from NO STRINGS

Lyrics and Music by
RICHARD RODGERS

Moderately

Piano introduction in D minor, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a moderate tempo and ends with a *rit.* (ritardando) marking.

Dm7 **G7**

What do I real- ly hear _____ And what is in the ear of my mind?

p *a tempo*

Vocal line and piano accompaniment for the first line of lyrics. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Bb **F6** **Gm7** **Gm6** **A7**

Which sounds are true and clear _____ And which will nev-er be de- fined?

Vocal line and piano accompaniment for the second line of lyrics. The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand.

Dm **Gm**

The sweet- est sounds I'll ev- er

Vocal line and piano accompaniment for the third line of lyrics. The piano part features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

E7 A7 Dm
 hear Are still in- side my head...

Gm
 The kind- est words I'll ev- er

Gm7 C7 Fmaj7 F6
 know Are wait- ing to be said...

Gm6 A7 Dm Gm
 The most en- tranc- ing sight of

E7 A7 Cm7
 all is yet for me to see...

Detailed description: This is a musical score for a song, likely 'Boogie Woogie'. It consists of nine systems of music. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for guitar are provided above the vocal line for various chords: E7, A7, Dm, Gm, Gm7, C7, Fmaj7, F6, Gm6, and Cm7. The lyrics are: 'hear Are still in- side my head... The kind- est words I'll ev- er know Are wait- ing to be said... The most en- tranc- ing sight of all is yet for me to see...'.

F7 Bb G7 Bdim

And the dear- est love in all the

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'And the dear- est love in all the'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord diagrams for F7, Bb, G7, and Bdim are provided above the vocal staff.

F Gm7 C7 Fmaj7

world Is wait- ing some- where for me.

Detailed description: This system contains the next four measures. The vocal line continues with 'world Is wait- ing some- where for me.'. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for F, Gm7, C7, and Fmaj7 are provided above the vocal staff.

F7 Bb6 Gm7 C7

Is wait- ing some- where, Some- where for

Detailed description: This system contains the next four measures. The vocal line continues with 'Is wait- ing some- where, Some- where for'. The piano accompaniment continues. Chord diagrams for F7, Bb6, Gm7, and C7 are provided above the vocal staff.

1. F Fmaj7 Gm A7

me. The

Detailed description: This system contains the next four measures, including the first ending. The vocal line continues with 'me. The'. The piano accompaniment concludes with a final cadence. Chord diagrams for F, Fmaj7, Gm, and A7 are provided above the vocal staff. Dynamics markings *mf* and *mp* are present.

2. F Gb6 F6

me.

Detailed description: This system contains the next four measures, including the second ending. The vocal line continues with 'me.'. The piano accompaniment concludes with a final cadence. Chord diagrams for F, Gb6, and F6 are provided above the vocal staff. Dynamics markings *mf* and *f* are present.

THIS IS THE MOMENT

BOOGIEWOOGIE.RU

from JEKYLL & HYDE

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2 A/E Esus2 A/E A/B

This is the

p

3

F#m7/B Emaj7 F#m7/B

mo-ment, ——— this is the day, when I send all my doubts and de-mons ——— on their

3 3 3

Emaj7 C#madd2 G#m

way. Ev-'ry en- deav-our ——— I have made ev - er ——— is

3 3 3

F#m7 E/G# A B7sus4

com - ing — in - to play, is here and now — to-day. — — — — This is the

F#m7/B Emaj7 F#m7/B

mo - ment, — — — — this is the time when the mo - men - tum and the mo - ment are in

mp

Emaj7 C#madd2 G#m

rhyme. Give me this mo - ment, — — — — this — pre - cious chance. I'll

F#m7 E/G# A A/B B7

gath - er — — — — up my past and make some sense — at last. This is the

E F#m7/E E F#m7b5/E

mo - ment when all I've done, all of the
 mo - ment, my fi - nal test. Des - ti - ny

mf

E C#m Amaj7 B/A

dream - ing, schem - ing and scream - ing be - come one!
 beck - oned, I nev - er reck - oned sec - ond best. This is the
 I won't look

F#m7 B/A G#m7 C#m To Coda

day, see it spar - kle and shine,
 down, I must not fall. This is the

F#m7 F#m7/B E Esus4 B/A A G#m7 E/G#

lived for ————— be - comes mine! For all these years I've

B/A E/G# F#m7 E/G#

faced the world— a - lone, and now the time has come— to

Am Bsus4 A/B *D.S. al Coda*

prove to them— I made it— on my own. This— is the

Coda F#m7 E/G# F#m7 F#m7/B B7 E C7

mo-ment, the sweet-est mo-ment of them all! This is the

F Gm7/F F Gm7b5/F

mo - ment. Damn all the odds. This day or

F Dm7 B♭maj7 C/B♭

nev - er, I'll sit for - ev - er with the gods! When I look

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics 'nev - er, I'll sit for - ev - er with the gods! When I look'. The piano accompaniment (middle and bottom staves) features a bass line with triplets and chords. Chord symbols F, Dm7, B♭maj7, and C/B♭ are placed above the vocal staff. The key signature has one flat (Bb).

Gm7 C/B♭ Am7 C/D Dm

back, I will al - ways re - call mo - ment for

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics 'back, I will al - ways re - call mo - ment for'. The piano accompaniment continues with chords and bass line. Chord symbols Gm7, C/B♭, Am7, C/D, and Dm are placed above the vocal staff. The key signature remains Bb.

Gm7 F/A B♭ F/A Gm7 B♭/C C7

mo - ment, this was the mo - ment the great - est mo - ment of them

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics 'mo - ment, this was the mo - ment the great - est mo - ment of them'. The piano accompaniment features a more active bass line with triplets. Chord symbols Gm7, F/A, B♭, F/A, Gm7, B♭/C, and C7 are placed above the vocal staff. The key signature remains Bb.

Gm7/F G7/F Gm7/F Gm7/C F

all.

ff *rit.*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the word 'all.' followed by a long horizontal line. The piano accompaniment features a complex bass line with chords and a final cadence. Chord symbols Gm7/F, G7/F, Gm7/F, Gm7/C, and F are placed above the vocal staff. The key signature remains Bb. Dynamics include *ff* and *rit.*

TILL THERE WAS YOU

Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Moderately

Piano introduction in 4/4 time, marked 'Moderately' and 'p' (piano). The music features a melody in the right hand and a bass line in the left hand, both with a gentle, flowing character. The key signature has two flats (B-flat and E-flat).

B \flat 7b9 Eb Edim Fm7

There were bells on the hill, but I nev - er heard them

Vocal line with lyrics: "There were bells on the hill, but I nev - er heard them". The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two flats.

Abm6 Eb G \flat dim Fm7 B \flat 7b9

ring - ing, No, I nev - er heard them at all till there was

Vocal line with lyrics: "ring - ing, No, I nev - er heard them at all till there was". The piano accompaniment includes triplets in the right hand. The key signature remains two flats.

E \flat Abmaj7 B \flat 7 B \flat 7b9 Eb Edim

you. There were birds in the sky, but I

Vocal line with lyrics: "you. There were birds in the sky, but I". The piano accompaniment continues with chords and a bass line. The key signature remains two flats.

Fm7 Abm6 Eb Gbdim

nev - er saw them wing - ing, No, I nev - er saw them at

Fm7 Bb7b9 Eb Abmaj7 Eb9maj7

all till there was you. And there was

Ab Adim Eb

mu - sic and there were won - der - ful ros - es, they

C7 C7#5 Fm7 F7

tell me in sweet fra - grant mead - ows of

'TIL TOMORROW

BOOGIEWOOGIE.RU

from The Musical FIORELLO!

Lyrics by SHELDON HARNICK

Music by JERRY BOCK

Gently

mf

F **A7** **D7**

Twilight descends every-thing ends 'til to-

G7 **C7**

mor-row to-mor-row. Since we must

Bbm6 **C7** **F**

part here is my heart 'til to-mor-row to-

The musical score is written for piano and voice. It features a 3/4 time signature and a key signature of one flat (B-flat). The piano accompaniment includes a dynamic marking of *mf* and various chord diagrams for F, A7, D7, G7, C7, Bbm6, and F. The lyrics are: "Twilight descends every-thing ends 'til to-mor-row to-mor-row. Since we must part here is my heart 'til to-mor-row to-".

F7



Bb



Bbm



mor - row, Clouds drift - ing by ech - o a

F



F7



D7



G7



C7



sigh Part - ing is such sweet sor - row.

F



A7



D7



Gm7



I'm drift - ing too dream - ing of you 'til to - mor -

C7



1 F



C7



2

F



row comes. _____ comes. _____

TURN BACK, O MAN

BOOGIEWOOGIE.RU

from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

(a la Mae West)

Piano introduction in G minor, 4/4 time. The music features a driving bass line and a complex, rhythmic melody in the right hand, characterized by frequent triplets and sixteenth-note patterns.

Chords: Gm, Gdim/F, Gm/E, Ebmaj7, Gm/D, A7

Turn back, Earth might. O man, be four. for-swear thy and all men. fool-ish ways. glad and wise.

Vocal line with piano accompaniment. The piano part continues with the same rhythmic intensity as the introduction, supporting the vocal melody.

Chords: D, G7, Ab7

Old now is Earth and none may count. Age af-ter age, their tra-gic em-

Vocal line with piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

Chords: Cm6/A, D7, Gm, Gdim/F

her days } Da da da da } Yet thou,
pires rise } Built while

Vocal line with piano accompaniment. The piano part features a triplet of eighth notes in the right hand.

Gm/E Ebmaj7 Gm/D A7 D

her child, whose head is crowned with flame
 they dream, and in that dream - ing - weep -

G7 Ab7 D7sus G+

still walk not hear thine in - ner - God - pro - claim

Gm to Coda Am7-5 D7

Turn back, O man 1. (Is your seat comfortable?)
 2. (I'll sing it again.)

Am7-5

Turn back, O man (Mmm I like that...) Turn back, O man.
 (Can you see from where you're sittin'?)

1

D7 Gm Gm/F

(Can ya take it?) For-swear thy fool-ish ways. (See ya later —
 (Hiya big boy)

ff

Gm/E D7 Gm Gm/F Gm/E D7

I'm going to the front of the the-a-ter.)

2

Gm Gm7/F Gm/E A Soft, Folk feeling Dm Dm7/C G/B Gm/Bb

(Jesus:) Earth shall be fair, and

molto legato

Dm E A D Eb

all her peo-ple one. Nor till that hour shall God's whole

Edim A7sus A Dm Dm7/C G/B Gm/Bb

will be done _____ Now, ev-en now, - once

Dm E A D Eb

more from earth to sky. Peals forth in joy _____ man's

A7sus A+ Dm Em7-5 A

old un - daunt - ed cry: Earth shall be fair, - and

Tempo I^o (Mae West style)

Dm D7 D. % al Coda

all her peo - ple one.

⊕ CODA

Am7-5 *pp* D7 Am7-5

Turn back, O— man,— Turn back— O— man—

pp

D7 *ff* D7 Eb7/D C7 D7

For— swear thy fool — ish —

Gm Gm7/F Gm/E Ebmaj7

ways. —

Gm/D D7 Gm G7

(Spoken:) Play those keys, honey.

WHO CAN I TURN TO

BOOGIEWOOGIE.RU³²⁷

(When Nobody Needs Me)

from THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly with expression

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some chords held across measures. The bass line is primarily quarter notes.

Cmaj9



C6



Dm7



G7



The first system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time, marked *mp-mf*. The lyrics are: "Who can I turn to _____ when no - bod - y needs me?"

Dm7



G7



C



C6



Cmaj7



C



The second system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time. The lyrics are: "My heart wants to know and so I must go where

Gm



Gm7



C9



F



F6



The third system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time. The lyrics are: "des - ti - ny leads me. _____ With no star to guide me, _____"

Fmaj7

F

Em7

Cmaj7/E

Am

Am7

Em7

G7

C6

and no - one be - side me, I'll go on my way, and

Em7

A7

Dm

Dm7

G7

af - ter the day, The dark - ness will hide me; And

Cmaj9

C6

Dm7

G7

may - be to - mor - row I'll find what I'm af - ter

Dm7

G7

C






C6

Cmaj7

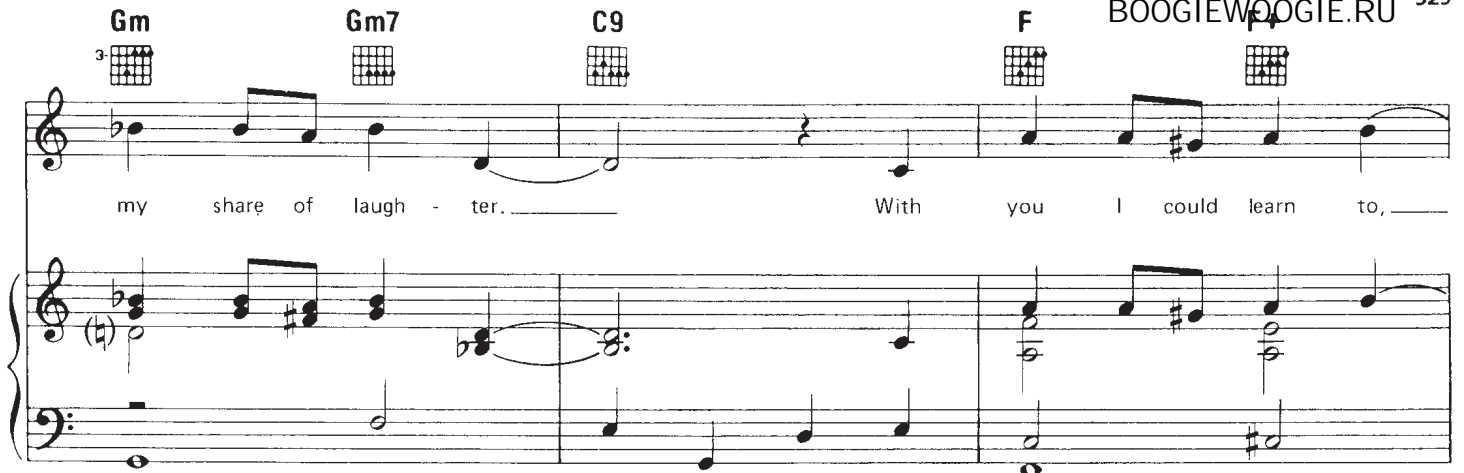
C

I'll throw off my sor - row, beg steal or bor - row






Gm **Gm7** **C9** **F**

3     

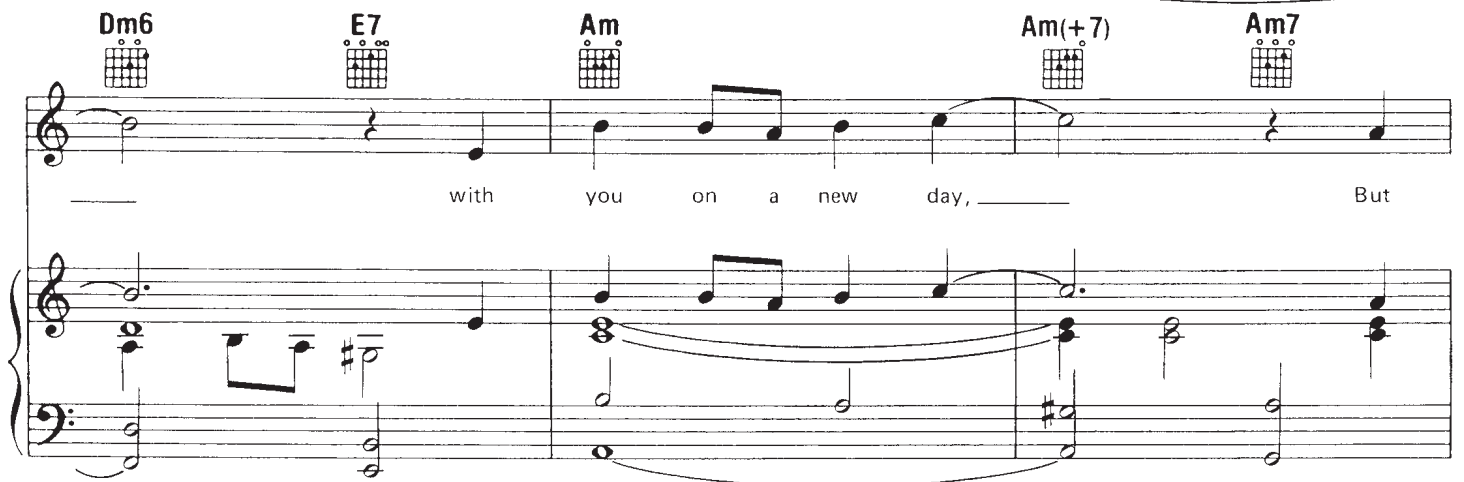
my share of laugh - ter. With you I could learn to,










Dm6 **E7** **Am** **Am(+7)** **Am7**

with you on a new day, But

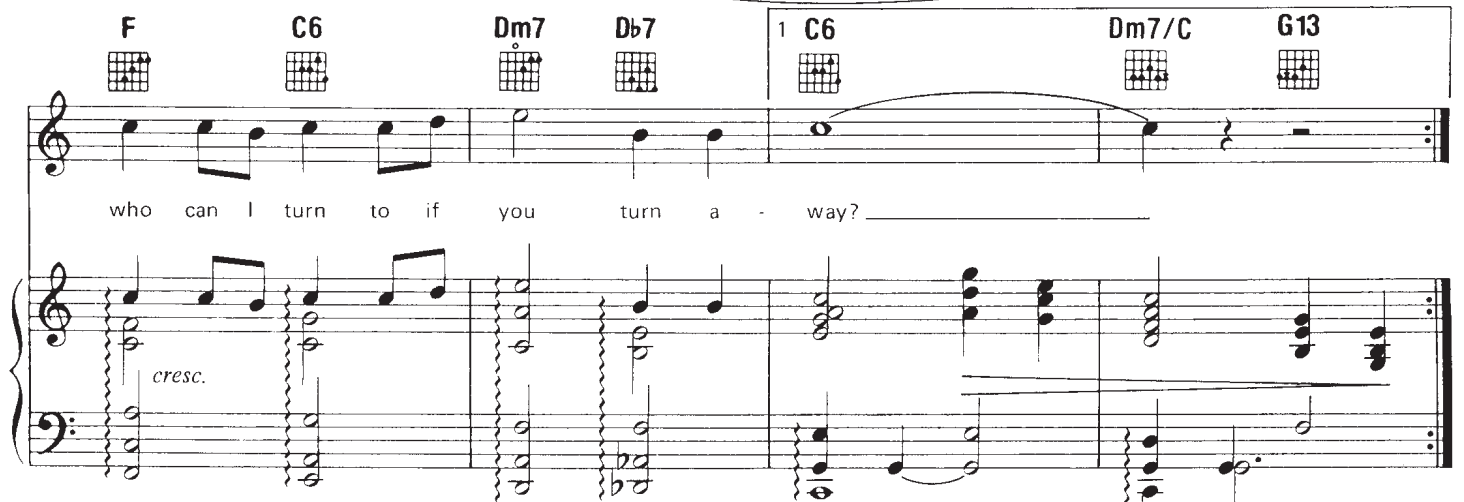


F **C6** **Dm7** **Db7** **1 C6** **Dm7/C** **G13**






      

who can I turn to if you turn a - way?

cresc.

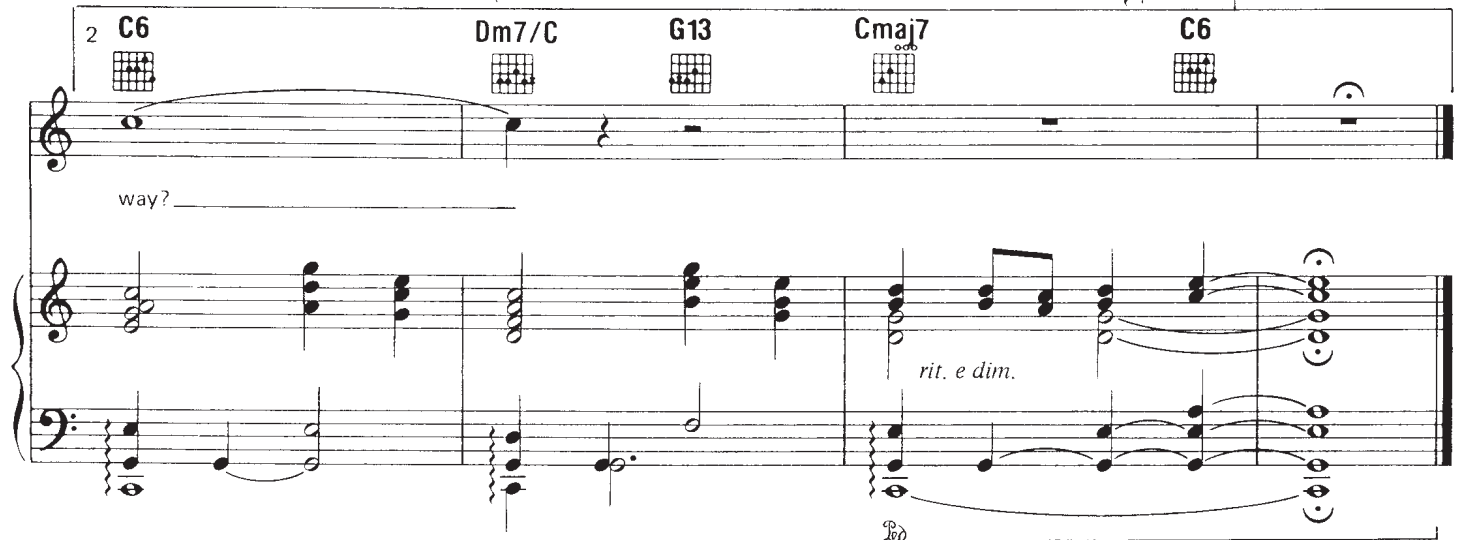


2 C6 **Dm7/C** **G13** **Cmaj7** **C6**

way?

rit. e dim.



WAITIN' FOR THE LIGHT TO SHINE

BOOGIEWOOGIE.RU

from BIG RIVER

Words and Music by
ROGER MILLER

Slowly (in a folk style)

E F#m7 E/G# Amaj7

Huck:

I have lived in the dark-ness for so long, I'm

E/G# C#m7 F#m7 B7sus E7sus A/E E F#m7

wait - in' for the light to shine. Far be- yond hor - i - zons

E/G# F#m7 Gdim E/G# A E7sus A E7sus A E/G# F#m7

I have seen, be- yond the things I've been, be- yond the dreams I've dreamed are the

E F#m7 E/G# A E/G# C#m7 F#m7 B7sus

things I've done. In fact, each and ev - 'ry one are the way that I was taught to

E7sus A/E E F#m7 Gdim E/G# A G F#m7 A/B

run. I am wait-ing for the light to shine, I am wait-ing for the light to

E A/B E F#m7 E/G# Amaj7

shine. I have lived in the dark-ness for so long, I'm

E/G# C#m7 F#m7 B7sus E7sus A/E E E(add9) no chord

wait-ing for the light to shine.

WHERE I WANT TO BE

from CHESSE

Words and Music by BENNY ANDERSSON,
TIM RICE, and BJÖRN ULVAEUS

Like a musical-box

The Russian

Who needs a dream?
in,
wrong,

p

B B7/D# E7

E7/G# Am add9 Am

Who needs am - bi - - tion? Who'd be the
oh, so dis - creet - - ly, slow - ly at
I'm not com - plain - - ing. Times have been

Dm Dm6 Dm7 Dm6 Am add9

fool in my po - si - -
first, smil - ing too sweet - -
good, fast, en - ter - tain - -

Am Am add9 Am Dm Dm6

- tion? Once I had dreams,
- ly. I op - ened doors,
ing. But what's the point

Dm Dm6 Am add9 Am Am add9

now they're ob - ses - sions.
 they walked right through them,
 if I'm con - ceal - ing

Am B Dm6 E7

Hopes be - came needs, lov - ers pos -
 called me their friend, I hard - ly
 not on - ly love, all oth - er

1. Am add9 Am Am add9 Am

- ses - sions. Then they move

2. Dm6/F Dm Dm6 Dm7

knew feel - them. Now I'm

ings.

rit.

agressive
Am Am-5/E^b Am F

where I want to be and who I want to be and do-ing what I al-ways said I would and yet I

a tempo
f

E Emaj7/B E

feel I have-n't won at all.

Am Am-5/E^b Am F

Run-ning for my life and nev-er look-ing back in case there's someone right be-hind to shoot me down and

E Emaj7/B E E7

say he al-ways knew I'd fall. When the

Dm add9 Dm Dm7 Dm6 Am Am6

craz - y wheel slows down,

mf

Am7 Am B To Coda ⊕ Dm6 E7

where will I be? Back where I

p

Am add9 Am Am add9 Am

start - ed. Don't get me

Coda Dm6

D.S. al ⊕

Coda

no repeat

poco rit.

E7 Am add9 Am

Back where I start - ed.

Tempo I meno mosso

pp

rall.

WHO WILL LOVE ME AS I AM?

from SIDE SHOW

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

Ab Ab/Gb Fm Ab/Eb

Like a

Db(add9) Ab/C Eb/Bb Ab

fish plucked from the o - cean Tossed in - to a for - eign stream, - Al-ways

Cm Db Bbm7 Ebsus Eb

knew that I was dif - f'rent Of - ten fled in - to a dream. - I ig -

Detailed description: This block contains three systems of musical notation for the song 'Who Will Love Me As I Am?'. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts with a 'Ballad' tempo marking and a key signature of three flats (B-flat major/D-flat minor). The vocal line begins with the lyrics 'Like a' and the piano accompaniment provides a harmonic foundation. The second system continues the vocal line with 'fish plucked from the ocean Tossed in to a foreign stream, Always' and the piano accompaniment. The third system concludes the vocal line with 'knew that I was different Of ten fled in to a dream. I ig -' and the piano accompaniment. Chord symbols are placed above the vocal line to indicate the harmonic structure.

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.

Db(add9) Ab/C Eb/Bb Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. — But I

Cb(add9) Bbm7 Ab Eb sus Eb Ab

float - ed with the ques - tion Who will love me as I am? —

Db(add9) Ab/C Eb/Bb

Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

Ab Cm Db Ab/Bb Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

Bbm7/Eb Eb6 Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb

— Could we bend the laws of na - ture? Could a li - on love a lamb?

poco rall. *mf a tempo*

Ab(add9) Cb(add9) Bbm7 Ab Db/Eb

— Who could see be - yond _ this sur - face? Who will love me as I am?

Eb Db(add9) Db/Eb Ab(add9)

— Who will ev - er call to say "I love _ you"? Send me

poco rall. *mf*

Db(add9) Eb(add9) * Ab Db(add9) Eb(add9)

flow - ers or a tel - e - gram _ Who could proud - ly stand _ be - side _

*optional duet part

Fm7 Eb Db(add9) Eb sus Eb

me Who will love me as I am? Like a

Db(add9) Ab/C Eb/Bb

clown whose tears cause laugh - ter Trapped in - side the cen - ter ring. -

Ab Cm Db(add9) Ab/Bb Bb9

E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.

Db/Eb Eb7 Db Db/Eb Ab(add9)

Who would want to join this mad - ness? Who would

poco rall. *mf*

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7

change my mon - o - gram? _____ Who will be part of _____ my cir -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with the lyrics 'change my mon - o - gram?' followed by a long horizontal line indicating a breath or a pause. The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, the following chords are indicated: Db(add9), Db/Eb, Ab(add9), Cb(add9), and Bbm7.

Ab Db/Eb Eb

- cus? Who will love me as I am? _____ Who will ev - er

poco rall.

The second system continues the musical score. The vocal line has the lyrics '- cus? Who will love me as I am?' followed by another long horizontal line, and then 'Who will ev - er'. The piano accompaniment continues with chords and moving lines. Above the vocal staff, the chords are Ab, Db/Eb, and Eb. The instruction '*poco rall.*' is written below the piano accompaniment.

Db(add9) Db/Eb Ab Db(add9) Eb(add9)

call to say "I love _____ you"? Send me flow - ers or a tel - e - gram?_

The third system of the score features the vocal line with the lyrics 'call to say "I love _____ you"? Send me flow - ers or a tel - e - gram?_'. The piano accompaniment continues. Above the vocal staff, the chords are Db(add9), Db/Eb, Ab, Db(add9), and Eb(add9). A dynamic marking '*f*' is present at the beginning of the piano accompaniment.

Ab(add9) Db(add9) Eb Fm7 Ab/Eb

Who could proud - ly stand _____ be - side _____ me? Who will

The fourth system concludes the page with the vocal line lyrics 'Who could proud - ly stand _____ be - side _____ me? Who will'. The piano accompaniment continues. Above the vocal staff, the chords are Ab(add9), Db(add9), Eb, Fm7, and Ab/Eb.

Db(add9) Db/Eb Eb Ab(add9) Ab/C

love me as I am?

Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb Ab(add9)

Who could

ff

Cb Bbm7 Ab Ebsus Db/Eb Eb

proud - ly stand be - side me? Who will love me as I

p

8vb

Ab Ab/C Db(add9) Dbmaj7/Eb Ab

am?

f *allargando* *sfz* *ff*

WILLKOMMEN

from the Musical CABARET

BOOGIEWOOGIE.RU

Words by FRED EBB
Music by JOHN KANDER

With spirit

Piano introduction in G 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.

G6/9



(Spoken
ad lib:) Will - kom - men! Bien - ve - nue! Wel - come!
Meine damen und herren, Messieurs et mes dames, Ladies and

Musical notation for the first line of lyrics, including vocal line and piano accompaniment.

gentlemen, Frem - der, E - tran - ger.
Guten abend, Bon soir,

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

Am7



D11



Am7



D11



Am



Stran - ger, _____ Glück - lich zu
 Good - evening; _____ Wie gehts?

D7-9



Gmaj7



G6/9



se - hen. Je suis en - chan - té.
 Comment sa va? Do you feel good?

A13



Am7



Hap - py to see you. Blei - be, Res - te!
 Ich bin euer confrencier, Je suis votre compere, I am your host!




D7



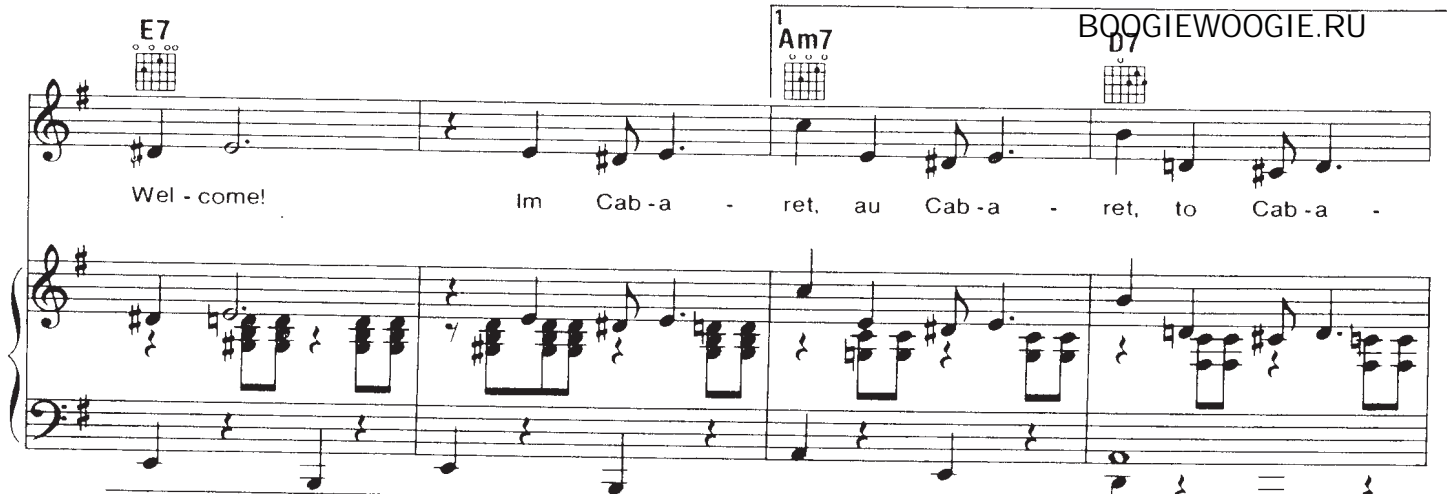
G6/9





Stay, Und sa - ge } Will - kom - men! Bien - ve - nue!
 (Sung)

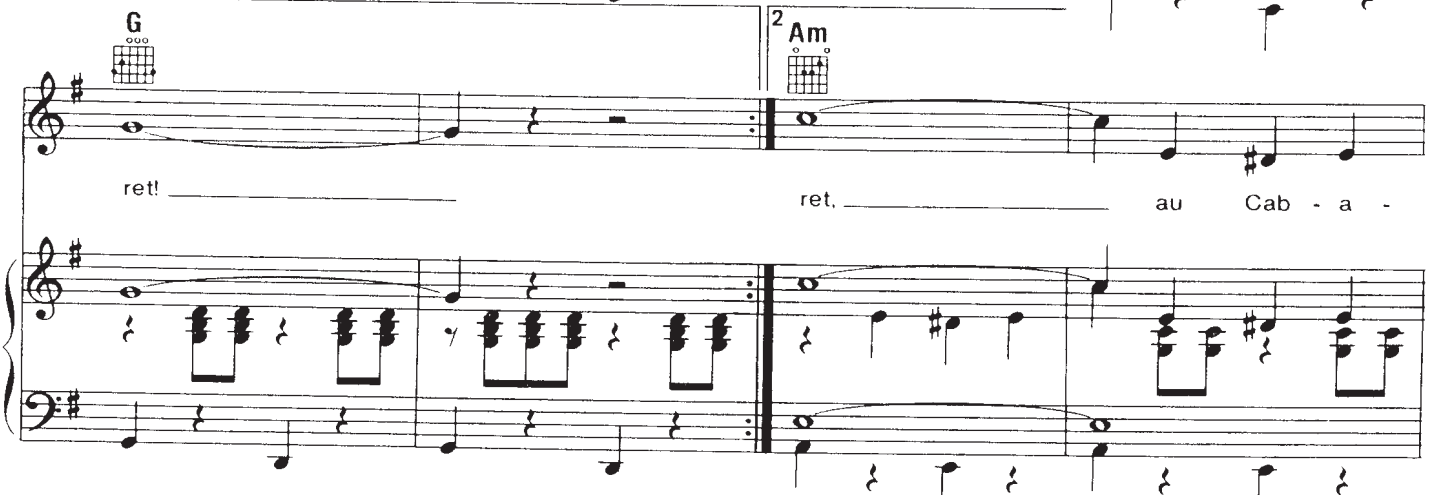
E7  **1 Am7**  **D7** 



Wel - come! Im Cab - a - ret, au Cab - a - ret, to Cab - a -



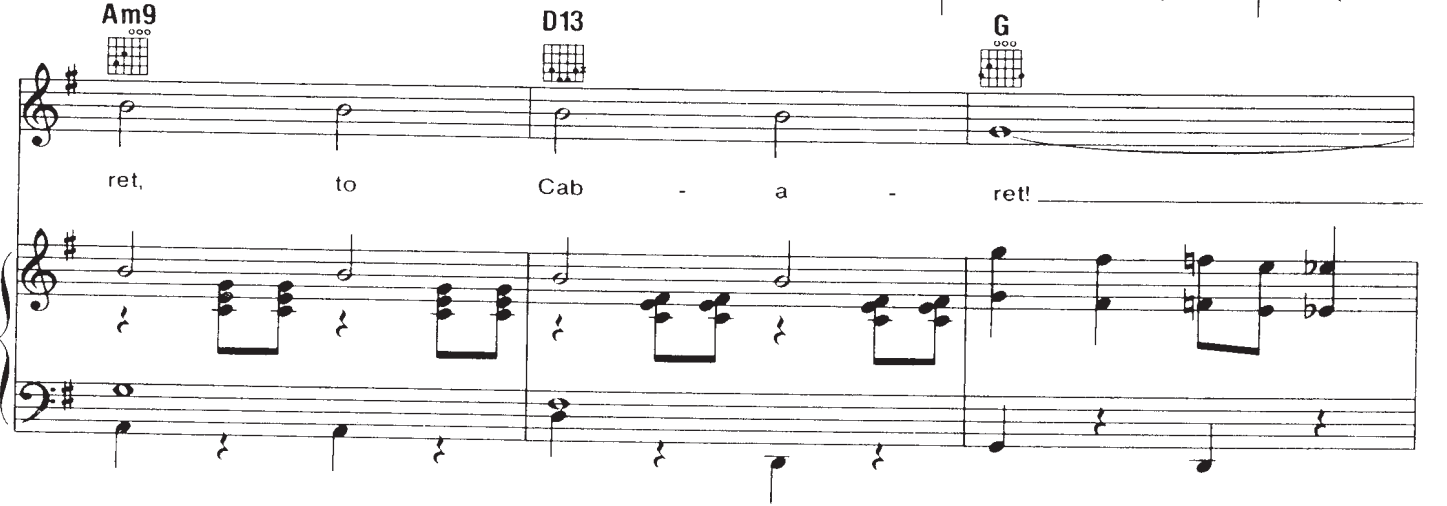
G  **2 Am** 

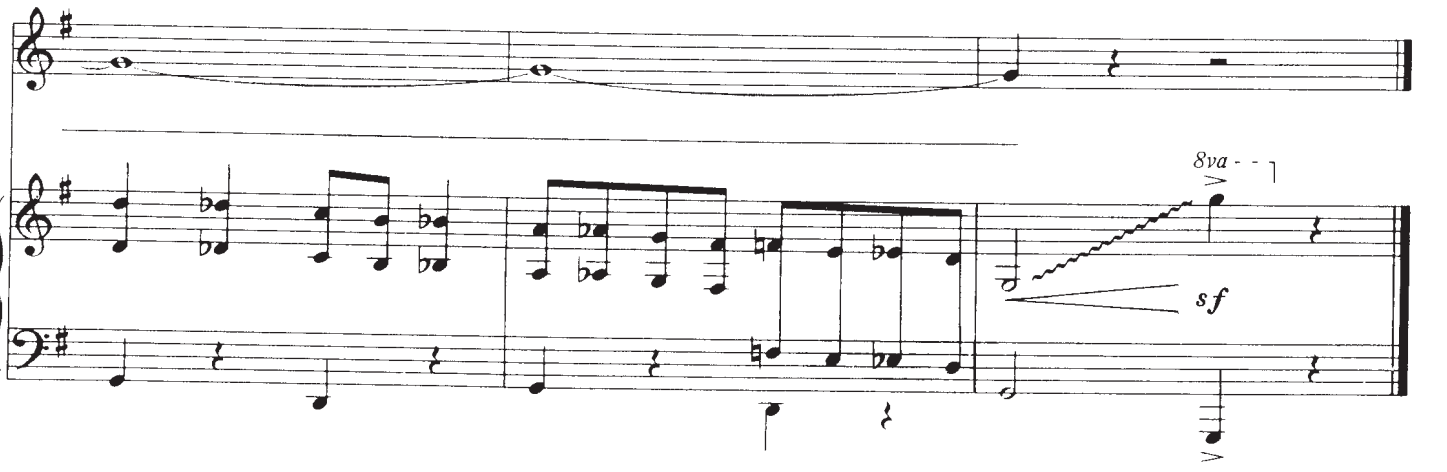
ret! _____ ret, _____ au Cab - a -



Am9  **D13**  **G** 

ret, to Cab - a - ret! _____



8va 

sf

A WONDERFUL DAY LIKE TODAY

from THE ROAR OF THE GREASEPAINT—
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

mf *poco rit.*

The piano introduction is in 8/8 time, starting with a mezzo-forte (mf) dynamic and ending with a *poco rit.* (slightly slower) marking. The melody is simple and rhythmic, with a bass line providing harmonic support.

Verse

a tempo

Fm7

Gm7

Cm7

The sec - ond I saw it I knew, I

p a tempo

The first system of the verse begins with a piano (*p*) dynamic and a tempo marking. The vocal line starts with a quarter rest, followed by the lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

Fm7

Bb7

Gm7

Cm7

Abmaj7

Db9

said to my - self, "A - ha" I could tell at a glance That it

The second system continues the verse with the lyrics "said to my - self, 'A - ha' I could tell at a glance That it". The piano accompaniment includes a double bar line (//) in the right hand at the end of the system.

Gm7

Cm9

Cm7

F7

Fm7

Bb7

was - n't by chance That we hap - pen to be where we are. From the

The third system concludes the verse with the lyrics "was - n't by chance That we hap - pen to be where we are. From the". The piano accompaniment includes double bar lines (//) in both hands at the end of the system.

Fm7 Gm7 Cm7 Fm7 Bb7

mo - ment I woke with the lark, We were both of us sing - ing a -

Gm7 Cm7 Abmaj7 Db9 Gm7 Cm9

way. And the sky was so blue, I in - stinc - tive - ly knew We were

Cm7 F7 F7b5 Eb Cm7

in for a won - der - ful day. As I came through the door, As I

Abmaj7 Ab6 C9 Fm7 Bb13

told you be - fore, I was ter - ri - bly tempt - ed to say. On a

Chorus - Brightly
N.C.

mp

E_b Eb6 Ebmaj7 Eb6

won - der - ful day _____ like to - day _____ I de -
 won - der - ful morn - ing like this _____ When the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in the grand staff (treble and bass clefs). The melody features a sequence of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The lyrics are: 'won - der - ful day _____ like to - day _____ I de -' on the first line, and 'won - der - ful morn - ing like this _____ When the' on the second line. The piano accompaniment provides a harmonic foundation with chords corresponding to the chord symbols above: E-flat major, E-flat major 6, E-flat major 7, and E-flat major 6.

E_b Eb6 Fm7 Bb7

fy an - y cloud _____ to ap - pear in the sky. _____
 sun is as big _____ as a yel - low bal - loon. _____

The second system continues the musical score. The vocal line has the melody: G4, A4, B-flat4, C5, B-flat4, A4, G4. The lyrics are: 'fy an - y cloud _____ to ap - pear in the sky. _____' on the first line, and 'sun is as big _____ as a yel - low bal - loon. _____' on the second line. The piano accompaniment features chords: E-flat major, E-flat major 6, F minor 7, and B-flat 7.

Fm7 Bb7 Gm7 C9 C7#5

Dare an - y rain - drop to plop in my eye _____ On a
 E - ven the spar - rows are sing - ing in tune _____ On a

The third system continues the musical score. The vocal line has the melody: G4, A4, B-flat4, C5, B-flat4, A4, G4. The lyrics are: 'Dare an - y rain - drop to plop in my eye _____ On a' on the first line, and 'E - ven the spar - rows are sing - ing in tune _____ On a' on the second line. The piano accompaniment features chords: F minor 7, B-flat 7, G minor 7, C9, and C7 sharp 5.

Abmaj7 F9 F7 Fm7 Bb7

won - der - ful day _____ like to - day. _____ On a
 won - der - ful morn - _____

The fourth system concludes the musical score. The vocal line has the melody: G4, A4, B-flat4, C5, B-flat4, A4, G4. The lyrics are: 'won - der - ful day _____ like to - day. _____ On a' on the first line, and 'won - der - ful morn - _____' on the second line. The piano accompaniment features chords: A-flat major 7, F9, F7, F minor 7, and B-flat 7.

2

Bb7b9 Eb Fm7 F#dim G7 Ab Ab+

- ing like this. On a morn - ing like this I could

mf

Ab6 Ab7 Adim Eb Fm7 Bb9 Ebmaj9

kiss ev - 'ry - bod - y I'm so full of love and good - will.

Eb6 Eb7 Ab Abmaj7 Ab6 Ab7 Adim

Let me say fur - ther - more I'd a - dore ev - 'ry - bod - y to

Gm C7 F9 Bb13

come and dine. The plea - sure's mine, And I will pay the bill. May I

mp

Eb Eb6 Ebmaj7 Eb6 Eb
 take this oc - ca - sion to say ————— That the whole hu - man race -

Eb6 Fm7 Bb7 Fm7 Bb7
 — should go down on its knees, — Show that we're grate - ful for

Gm7 C9 C7#5 Abmaj7 D7 G7b9 Cm
 morn - ings like these, — For the world's in a won - der - ful way, —

Cm(maj7) Cm7 F9 Fm7 Bb13 Eb6
 — On a won - der - ful day — like to - day. —

WITH ONE LOOK

from SUNSET BOULEVARD

BOOGIEWOOGIE.RU

Music by ANDREW LLOYD WEBBER
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
 with contributions by AMY POWERS

Lento moderato

mp espressivo

E D/E E A E/G# D/F# E

A F#m Bm7 D/E E7/D

NORMA With one look I can break your heart, with one look I play ev - ery part.

A/C# Em A D A/C# Bm7 E7

I can make your sad heart sing. With one look you'll know all you need to know.

A F#m Bm7 D/E E7/D

With one smile I'm the girl next door or the love that you've hun - gered for.

A/C# Em7 A D A/E E7 A

When I speak it's with my soul. I can play a-ny role. No

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "When I speak it's with my soul. I can play a-ny role. No". The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios.

E7/A A E7/A D A/C# Bm7 E

words can tell the stor-ies my eyes tell. Watch me when I frown, you can't write that down. You

The second system continues the musical score. The vocal line lyrics are: "words can tell the stor-ies my eyes tell. Watch me when I frown, you can't write that down. You". The piano accompaniment maintains the same rhythmic and harmonic style as the first system.

C G/C C G A F#m7 A/E Bm7 E

know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,

The third system continues the musical score. The vocal line lyrics are: "know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,". The piano accompaniment continues with its characteristic boogie-woogie rhythm.

A F#m Bm7 E E7/D

with one look I put words to shame, just one look sets the screen a-flame.

The fourth system concludes the musical score. The vocal line lyrics are: "with one look I put words to shame, just one look sets the screen a-flame." The piano accompaniment ends with a final chord and a short melodic flourish.

A/C# Em7 A D A/C# Bm7 E7

Si - lent mu-sic starts to play. One tear in my eye makes the whole world cry.

A F#m Bm7 D/E E7/D

With one look they'll for - give the past, they'll re - joice I've re - turned -at last

f

A/C# Em/B A/C# D A/E E7 A

to my peo-ple in the dark, still out there in the dark.

D Bm Em7 G/A A

f

D/F# Am D G D/F# Em7 A

Si - lent mu-sic starts to play. With one look you'll know all you need to know.

p *mf*

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6

They'll say Nor-ma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

rit. A Emaj7 molto rit. E/F# a tempo B

back where I was born to be. With one look I'll be me.

ff

YOUNGER THAN SPRINGTIME

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: C, Cdim7/G, Dm7/G, G9

f *espressivo* *molto rit.*

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and consists of four measures. The first measure is marked 'Moderato' and features a piano introduction with a forte (*f*) dynamic and 'espressivo' marking. The second measure has a 'Cdim7/G' chord. The third measure has a 'Dm7/G' chord. The fourth measure has a 'G9' chord and is marked 'molto rit.' (molto ritardando). The music is written in treble and bass clefs.

Chord diagrams: C, G, F, C, G

with warm expression

I touch your hand And my arms grow strong

mp a tempo

Detailed description: This block contains the first line of the song. It features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'I touch your hand And my arms grow strong'. The piano accompaniment is marked 'mp a tempo' and 'with warm expression'. Chord diagrams for C, G, F, C, and G are provided above the vocal line. The music is written in treble and bass clefs.

Chord diagrams: C, G, F, C, Bb

Like a pair of birds That burst with song.

Detailed description: This block contains the second line of the song. It features a vocal line and piano accompaniment. The vocal line starts with the lyrics 'Like a pair of birds That burst with song.'. The piano accompaniment continues from the previous block. Chord diagrams for C, G, F, C, and Bb are provided above the vocal line. The music is written in treble and bass clefs.

My eyes look down At your love - ly face _____ And I hold the

f

world _____ In my em - brace. _____

mf

molto rit.

Refrain (*slowly, with great warmth*)

Young - er than Spring - time are you, Soft - er than star - light

p - mf

are you, Warm-er than winds of June are the gen - tle lips you

Gmaj7 G7 C G/B

gave me. Gay - er than laugh - ter are you, Sweet - er than mu - sic

p

C Am D

are you, An - gel and lov - er, heav - en and earth are you to

(stay in slow tempo)

G D7 G D7

me. And when your youth and joy in - vade my

mf *cresc.*

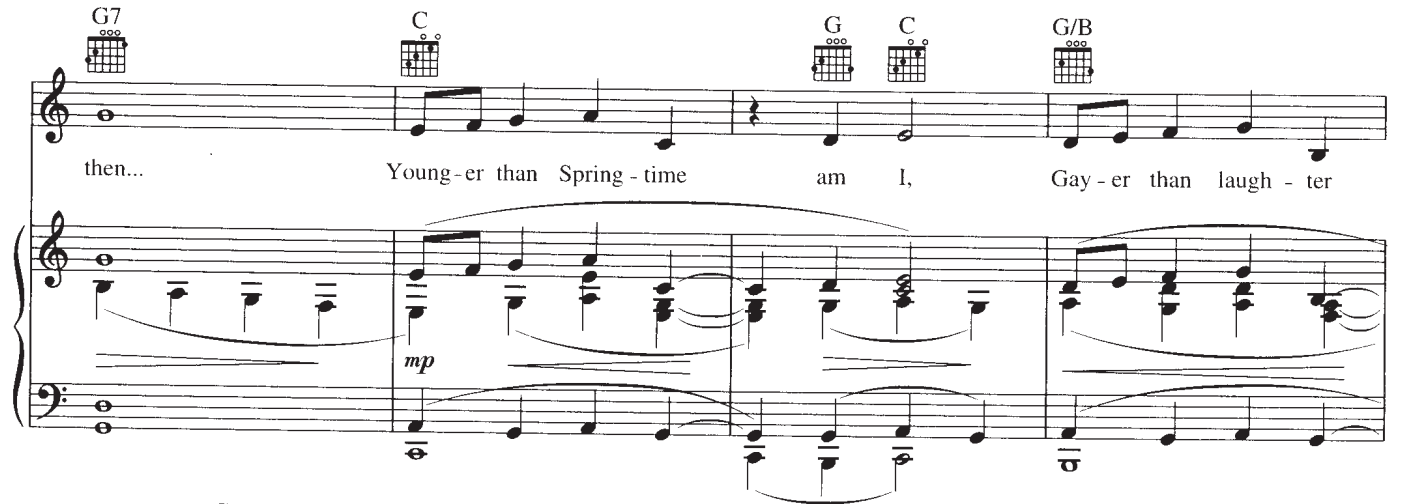
G D7 G Dm7

arms And fill my heart as now they do...

G7 C G C G/B

then... Young-er than Spring-time am I, Gay-er than laugh-ter

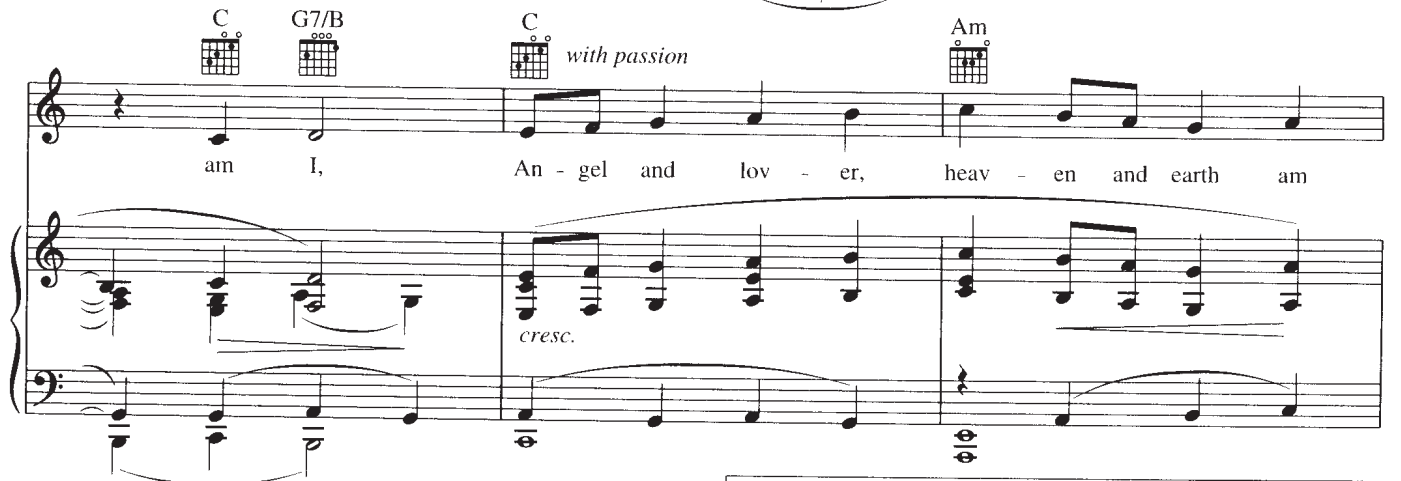
mp



C G7/B C Am

am I, An-gel and lov-er, heav-en and earth am

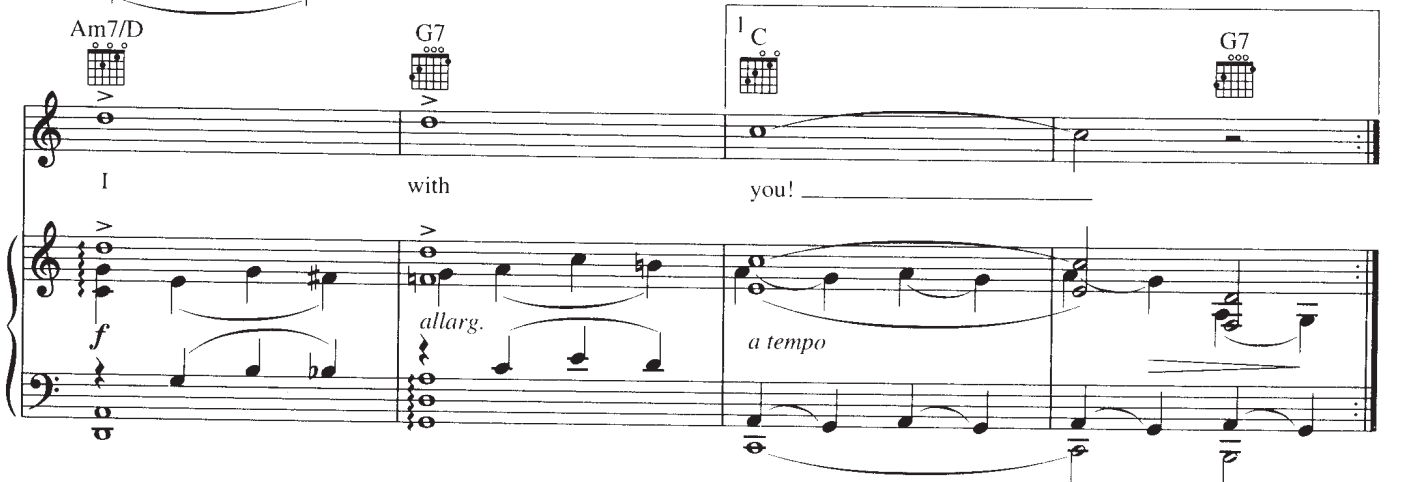
with passion
cresc.



Am7/D G7 C G7

I with you!

f *allarg.* *a tempo*



2 C

you!

f dim. *morendo* *p*



YOU'LL NEVER WALK ALONE

from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Andantino molto cantabile

(with great warmth, like a hymn)

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andantino molto cantabile' and the performance style is '(with great warmth, like a hymn)'. The piano part includes dynamic markings such as *mf legato* and *p*. The vocal line includes lyrics with some alternate lyrics in italics. Guitar chord diagrams are provided for various chords: C, G/B, F/A, C/G, G, Gm, Dm/F, and Bb. The score is divided into systems, with repeat signs and first/second endings indicated.

Chord diagrams shown:
 C:
 G/B:
 F/A:
 C/G:
 G:
 Gm:
 Dm/F:
 Bb:

* alternate lyric: hold your head up high

F Dm Bb/D Am/C

gold - en sky And the sweet sil - ver

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'gold', followed by a quarter note 'en', a half note 'sky', and then a quarter rest followed by a half note 'And', a quarter note 'the', a half note 'sweet', and a quarter rest followed by a half note 'sil - ver'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, with a slur over the first two measures.

Gm/Bb F/A E/G# C7/G

song of a lark. Walk

mf

Detailed description: This system contains the next four measures. The vocal line continues with a half note 'song', a quarter note 'of', a half note 'a', and a quarter note 'lark.' followed by a quarter rest. The word 'Walk' is written above the piano accompaniment in the fourth measure. The piano accompaniment continues with the same rhythmic pattern, and a dynamic marking of *mf* is placed in the fourth measure.

F Fdim7 C/E

on through the wind, Walk on through the

cresc.

Detailed description: This system contains the next four measures. The vocal line has a half note 'on', a quarter note 'through', a half note 'the', and a quarter note 'wind,' followed by a quarter rest. The word 'Walk' is written above the piano accompaniment in the second measure, and 'on through the' is written above it in the fourth measure. The piano accompaniment features a dynamic marking of *cresc.* in the first measure.

Fm6 C/G Em

rain, Tho' your dreams be tossed and

dim.

Detailed description: This system contains the final four measures. The vocal line has a half note 'rain,', a quarter note 'Tho'', a half note 'your', and a quarter note 'dreams' followed by a quarter rest. The word 'be' is written above the piano accompaniment in the second measure, 'tossed' in the third, and 'and' in the fourth. The piano accompaniment features a dynamic marking of *dim.* in the third measure.

F G7 C/E E+
 blown Walk on, walk on, with
cresc. *poco* *a* *poco*

F D7/F# C/G E+ Fmaj7 F#7b5
 hope in your heart, And you'll nev - er walk a -
f sempre cresc.

Em/G G/F C/E E+ F G9
 lone, You'll nev - er walk a -
piu cresc. *ff with great expression*

1 C Em Fmaj7 F/G 2 F Dm/C Em/C C
 lone! When you lone!
dim. *mf* *allarg.*
 8vb