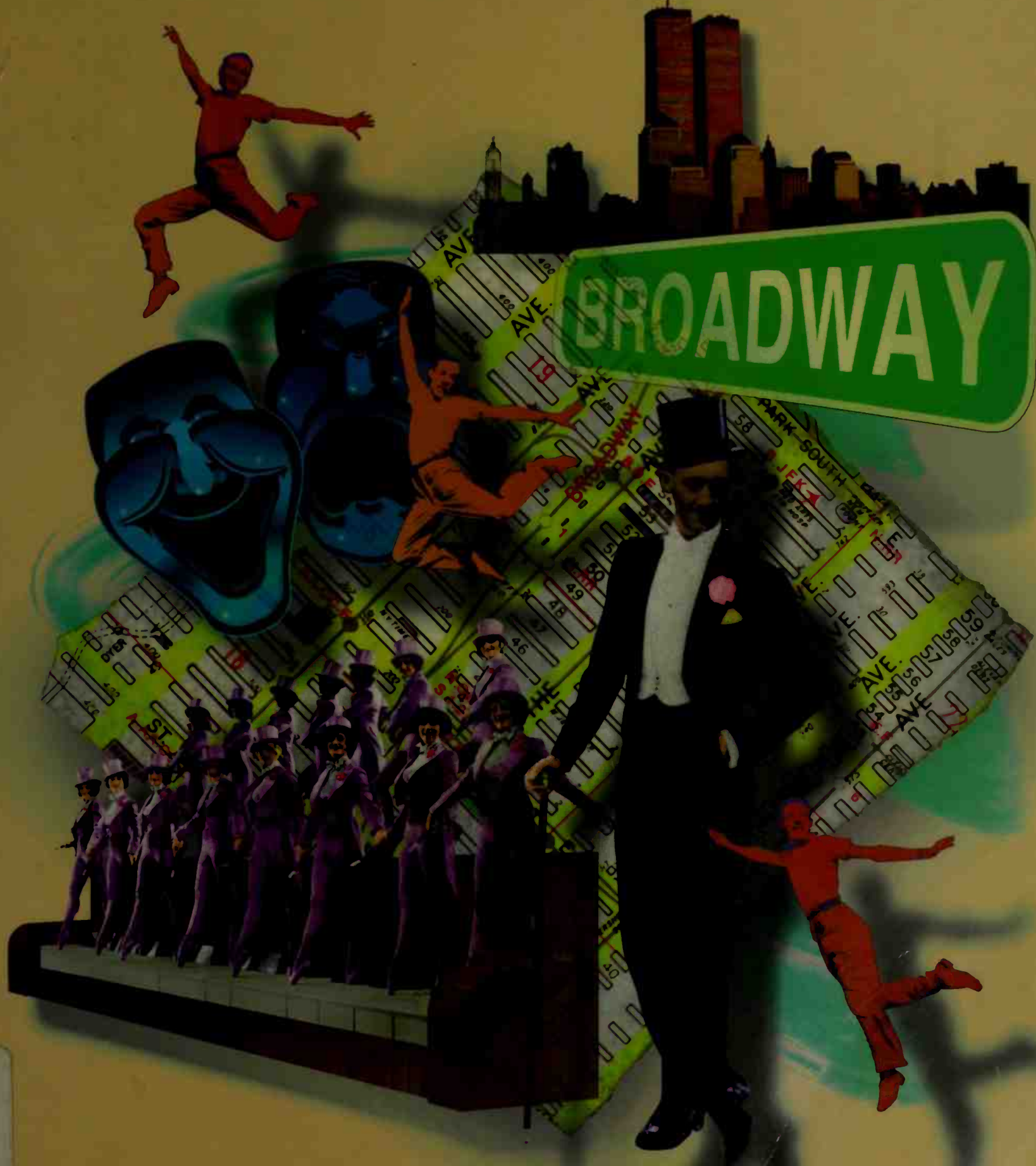


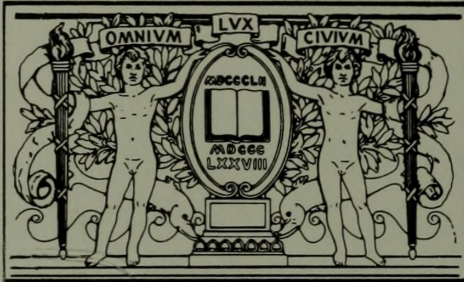
PIANO • VOCAL • GUITAR

BROADWAY TORCH SONGS

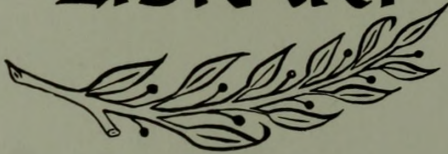
31 GREAT SONGS, INCLUDING: COME RAIN OR COME SHINE • EV'RY TIME WE SAY GOODBYE • I DREAMED A DREAM • I HAD MYSELF A TRUE LOVE • LOSING MY MIND • STORMY WEATHER • SUPPER TIME • WHAT DID I HAVE THAT I DON'T HAVE?



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BROADWAY TORCH SONGS

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BRIGHTON

BROADWAY

- 4 BILL.....SHOW BOAT
- 7 CAN'T HELP LOVIN' DAT MAN.....SHOW BOAT
- 12 COME RAIN OR COME SHINEST. LOUIS WOMAN
- 16 EV'RY TIME WE SAY GOODBYE.....SEVEN LIVELY ARTS
- 20 GET OUT OF TOWNLEAVE IT TO ME
- 28 GLAD TO BE UNHAPPYON YOUR TOES
- 24 GOODBYE, LITTLE DREAM, GOODBYE.....RED, HOT AND BLUE!
- 33 I CAN'T GET STARTEDZIEGFELD FOLLIES, 1936
- 36 I DREAMED A DREAMLES MISÉRABLES
- 42 I HAD MYSELF A TRUE LOVE.....ST. LOUIS WOMAN
- 48 I LOVED YOU ONCE IN SILENCECAMELOT
- 52 I WONDER WHAT BECAME OF ME.....ST. LOUIS WOMAN
- 60 ILL WIND (YOU'RE BLOWIN' ME NO GOOD).....COTTON CLUB PARADE, 1934
- 56 IT NEVER ENTERED MY MINDHIGHER AND HIGHER
- 63 LOSING MY MIND.....FOLLIES
- 68 LOVE, LOOK AWAYFLOWER DRUM SONG

TORCH SONGS

- 70 MOANIN' IN THE MORNIN'.....HOORAY FOR WHAT!
- 74 THE MUSIC THAT MAKES ME DANCEFUNNY GIRL
- 82 NOBODY'S HEART.....BY JUPITER
- 79 THE PARTY'S OVER.....BELLS ARE RINGING
- 84 SEND IN THE CLOWNSA LITTLE NIGHT MUSIC
- 100 SMOKE GETS IN YOUR EYESROBERTA
- 88 SPEAK LOWONE TOUCH OF VENUS
- 92 STORMY WEATHER
(KEEPS RAININ' ALL THE TIME).....COTTON CLUB PARADE, 1933
- 96 SUPPER TIME.....AS THOUSANDS CHEER
- 103 TELL ME ON A SUNDAY.....SONG AND DANCE
- 108 WHAT CHANCE HAVE I WITH LOVE.....LOUISIANA PURCHASE
- 112 WHAT DID I HAVE THAT I DON'T HAVE?.....ON A CLEAR DAY YOU CAN
SEE FOREVER
- 126 WHAT'S THE USE OF WOND'RIN'CAROUSEL
- 118 WHY CAN'T YOU BEHAVE?.....KISS ME, KATE
- 122 WHY WAS I BORN?.....SWEET ADELINE

BILL

from SHOW BOAT

Lyrics by P.G. WODEHOUSE and OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante moderato

mf

The piano introduction consists of two staves of music in B-flat major, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked 'Andante moderato' and the dynamic is 'mf'.

F7 Bb(C) Bb Bb6 F7(Bb) F7

p

I used to dream that I would dis - cov - er_ The per - fect lov - er some
He can't play golf, or ten - nis, or po - lo, - Or sing a so - lo, or

The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The dynamic is 'p'. The lyrics are written below the vocal line.

Bb F7 F9 Dm F7 Bb6

day. I knew I'd re - cog - nize him If ev - er he
row. He is - n't half as hand - some As doz - ens of

The vocal melody continues in the right hand, and the piano accompaniment continues in the left hand. The dynamic is 'p'. The lyrics are written below the vocal line.

F7(Bb) F7 Bb(C) Bb Gm6 Dm Bbmaj.7 Gm6 Dm Gm6 C#dim

came 'round my way. I al-ways used to fan - cy then, He'd be
men that I know. He is - n't tall and straight and slim, And he

A7 A7+ Dm A7 Dm Dm6 F C9 C7

one of the God - like kind of men; With a gi - ant brain and a
dress-es far worse than Ted or Jim; And I can't ex - plain why he

F F6 F C9 C7 F C7(F)

no - ble head, Like the he - roes bold in the books I read.
should be just The — one, one man in the world for me.

Refrain (*very slowly*)
F7 Bb Bb6 Cm7 F9 F+ Bb Bbdim

But a - long came Bill, Who's not the type at all. You'd meet him on the street and nev - er
He's just my Bill, An or - di - nar - y boy, He has - n't got a thing that I can

F7(Bb) F7 G Cm F7 F7+ Bb6 Bb Bbmaj.7 Gm C9

not-ice him; His form and face, His man-ly grace Are not the kind that you Would
brag a-bout; And yet to be Up-on his knee So com-fy and room-y Feels

F7 Cm7 F7 Bb Bb6 Cm F9 F+7

find in a sta-tue, And I can't ex-plain, It's sure-ly not his brain That
nat-ur-al to me, And I can't ex-plain, It's sure-ly not his brain That

Bb7 Ebmaj.7 Eb6 C7

makes me thrill. I love him — Be-cause he's
makes me thrill. I love him — Be-cause he's

rall.

Bb Bb6 Cm7 F7 1. Bb 2. Bb

won-der-ful, — Be-cause he's just old Bill. — He's
I don't know, — Be-cause he's just my Bill. —

CAN'T HELP LOVIN' DAT MAN

from SHOW BOAT

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Tempo di Blues (slowly)

p L.H. R.H.

Chords: Eb Eb7 F7 Bb+ Bb7 Eb(F) Eb

Oh lis - ten, sis - ter, I love my Mis - ter man _____ and I can't_

Chords: Ebmaj.7 Eb7 Eb+ Ab Ab7 Abm Abm6

— tell yo' why,— Dere ain't no rea-son why I should love dat

Chords: Eb Bb7

man. _____ I must be sump-in' dat_

Bb7+ Bb7 Eb

De an - gels done plan.

Eb Eb7 F7 Bb+ Bb7 Eb(F) Eb

De chimb-ley's smok-in', De roof is leak-in' in, But he don't

Eb maj.7 Eb7 Ab Abm

— seem to care, He can be hap-py Wid jus' a sip of

Eb Bb7

gin. I ev - en loves him when

Bb7+ Bb7 Eb

— his kiss - es got gin.

Refrain (slowly)

Eb Cm Fm7 Bb7 Eb Cm

Fish got to swim and birds got to fly, — I got to love — one

mp *espressivo*

Ab6 Abm6 Eb(F) Eb Cm(D) Cm Bb7 Bb7

man till I die, — Can't help lov - in' dat man — of

Eb Ab6 Eb Cm

mine. — Tell me he's la - zy,

p *delicately* *p*

Fm7 Bb7 Eb Cm Ab6 Abm6

tell me he's slow, Tell me I'm cra - zy, may-be, I know,-

Eb(F) Eb Cm(D) Cm Bb7 Eb

Can't help lov - in' dat man— of mine.

Ab Gm Ab6 Eb Ab6 Ebdim

When he goes a - way

cresc. e più appassion.

Eb F7 Eb

Dat's a rain - y day, And when he comes

cresc.

Ebdim *Bb7* *Bb9* *Gm* *Bb7*

back dat day is fine, — De sun will shine.

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 B-flat major (two flats). The vocal line begins with the lyrics 'back dat day is fine, — De sun will shine.' The piano accompaniment includes a bass line with a key signature change to C major (one sharp) for the first few notes, then returns to B-flat major. Dynamics include *f* and *dim.* markings.

Eb *Cm* *Fm7* *Bb7* *Eb* *Cm*

He can come home — as late as can be, — Home wid - out him — ain't

The second system continues the vocal line with the lyrics 'He can come home — as late as can be, — Home wid - out him — ain't'. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *f* and *dim.* markings.

Ab *Ab6* *Abm(G)* *Abm* *Eb(F)* *Eb* *Cm(D)* *Cm* *Bb7* *Bb7*

no home to me, — Can't help lov - in' dat man — of

The third system continues the vocal line with the lyrics 'no home to me, — Can't help lov - in' dat man — of'. The piano accompaniment includes a *dim.* marking and a *(b)* dynamic marking in the right hand.

1. *Eb* *B7(b5)* *Bb7* *Bb9+* *Eb* *F9* *E+9* *Eb7* *Eb*

mine. mine.

2. *8va.* *sf*

The fourth system contains two first endings for the word 'mine.'. The first ending is marked with a '1.' and the second with a '2.'. The piano accompaniment includes dynamics *fz*, *mf*, and *sf*, along with a *8va.* marking in the right hand.

COME RAIN OR COME SHINE

from ST. LOUIS WOMAN

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Freely

Piano *mf* *espressivo*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat major). The melody features two triplet figures in the right hand, each consisting of three eighth notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

The piano introduction continues with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of eighth notes, and the left hand has a more active bass line. The tempo marking *rit* (ritardando) is present at the end of the section.

F
Slowly and very tenderly

p

I'm gon - na love you Like no - bod - y's loved you, Come

A7

The first line of the song is marked 'Slowly and very tenderly' and 'p' (piano). The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are: 'I'm gon - na love you Like no - bod - y's loved you, Come'. The piano part features a simple accompaniment with a few chords.

Dm

rain or come shine.

G7

High as a moun - tain And

The second line of the song continues the vocal and piano accompaniment. The lyrics are: 'rain or come shine. High as a moun - tain And'. The piano part includes some more complex chords and a melodic line in the right hand.

C7 *ten.* F7

deep as a riv - er, Come rain or come shine.

Gb Cm7 F7 Bbm Fm

I guess when you met me It was

molto espr.

Bbm C7(b5) Fm

just one of those things, But don't ev - er

Ebm Adim Fdim C7 Bbdim Cdim G7 G7(b5) C9

bet me, 'Cause I'm gon - na be true if you let me.

mf dim rit

F
a tempo

You're gon - na love me Like no - bod - y's loved me, Come

A7

p a tempo

Dm

rain or come shine.

Dm

Hap - py to - geth - er, Un -

B9

hap - py to - geth - er

B7

And

A7

won't it be fine.

D7

Days may be cloud - y Or

poco f

G7 rit Gm

sun - ny, We're in or we're out of the mon - ey, But

Dm7 a tempo G7 G E7(b5) A

I'm with you al - ways, I'm with you rain — or
 (Au - gie,) (Del - la,)

a tempo f

1. D7 G7 Ebmaj.7 Eb7 2. D7

shine! shine!

rit e dim P dim e rall.

G7 C7 D

pp

EV'RY TIME WE SAY GOODBYE

from SEVEN LIVELY ARTS

Words and Music by
COLE PORTER

Moderato

Piano

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato'. The piece concludes with a ritardando (rit.) marking.

Allegretto (but not fast)

p *legato*

E_b *B_bm* *C7(F)* *C7* *Fm* *C* *Fm(B_b)* *Fm*

We love each oth - er so deep - ly That I ask you this, sweet-

The first line of the song is in 4/4 time. The vocal line is marked 'Allegretto (but not fast)'. The piano accompaniment is marked 'p' and 'legato'. The key signature has two flats (B-flat major or D-flat minor). The tempo is 'Allegretto (but not fast)'. The lyrics are: 'We love each oth - er so deep - ly That I ask you this, sweet-

Fm7 *B_b7* *E_b* *E_b7* *E_b+* *A_b(D)* *A_b*

heart, Why should we quar - rel ev er,

The second line of the song continues in 4/4 time. The vocal line is marked with various chords: Fm7, Bb7, Eb, Eb7, Eb+, Ab(D), and Ab. The piano accompaniment continues with a legato texture. The lyrics are: 'heart, Why should we quar - rel ev er,

B_bm *C7* *B_bm* *Fm* *B_b7* *E_b* *Gm* *E_b* *Cm*
(slow down to pensive tempo of refrain)

Why can't we be e - nough clev - er, nev - er to part.

The third line of the song is in 4/4 time. The vocal line is marked with various chords: Bbm, C7, Bbm, Fm, Bb7, Eb, Gm, Eb, and Cm. The piano accompaniment continues with a legato texture. The lyrics are: 'Why can't we be e - nough clev - er, nev - er to part.'

Refrain, Very slowly and pensively (four beats) Eb Cm Eb Cm Eb Cm Fm7 Bb7

Ev - 'ry time — we say good - bye I die — a lit-tle,

p-mf

Ev - 'ry time — we say good - bye — I won-der

why — a lit - tle, Why the gods a - bove me Who

mf

must be — in the know Think so lit-tle

E \flat - E \flat Ebdim. E \flat m B \flat 7 A \flat m B \flat 7

of me They al - low you to go

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'of' on a G \flat note, followed by a quarter note 'me' on a G \flat note. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. Dynamics include *p* and *mf*. A triplet of eighth notes is marked with a '3' above it.

E \flat Cm E \flat Cm E \flat Cm

When you're near there's such an air of

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'When' on a G \flat note, a quarter note 'you're' on a G \flat note, a half note 'near' on a G \flat note, a quarter note 'there's' on a G \flat note, a quarter note 'such' on a G \flat note, a quarter note 'an' on a G \flat note, a quarter note 'air' on a G \flat note, and a half note 'of' on a G \flat note. The piano accompaniment features chords in the left hand and a melodic line in the right hand. Dynamics include *p*.

Fm7 B \flat 7 E \flat B \flat 7 G \flat B \flat 7

Spring a - bout it, I can hear a lark some -

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'Spring' on a G \flat note, a quarter note 'a -' on a G \flat note, a quarter note 'bout' on a G \flat note, a quarter note 'it,' on a G \flat note, a quarter rest, a quarter note 'I' on a G \flat note, a quarter note 'can' on a G \flat note, a quarter note 'hear' on a G \flat note, a quarter rest, a quarter note 'a' on a G \flat note, a quarter note 'lark' on a G \flat note, and a quarter note 'some -' on a G \flat note. The piano accompaniment features chords in the left hand and a melodic line in the right hand.

E \flat E \flat 7 A \flat A \flat m E \flat E \flat dim.

where he - gin to sing a - bout it, There's no love song

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'where' on a G \flat note, a quarter note 'he -' on a G \flat note, a quarter note 'gin' on a G \flat note, a quarter note 'to' on a G \flat note, a quarter note 'sing' on a G \flat note, a quarter note 'a -' on a G \flat note, a quarter note 'bout' on a G \flat note, a quarter note 'it,' on a G \flat note, a quarter rest, a quarter note 'There's' on a G \flat note, a quarter note 'no' on a G \flat note, a quarter note 'love' on a G \flat note, and a quarter note 'song' on a G \flat note. The piano accompaniment features chords in the left hand and a melodic line in the right hand. Dynamics include *f* and *espressivo*.

Abm6 Bb7 Eb7 Ab Abm

fin - er, But how strange the change from ma - jor to mi - nor

subito p

Eb C7 1 F7 Ab Bb7 Eb Ebdim. Bb7

Ev - 'ry time we say good - bye.

p *f*

2. F7 Fm7 Bb7 Cm Ebdim. Bb7 Bbm Cm7

we say good - bye. Ev - 'ry sin - gle time we

espr. *mf*

F7 Bb7 Eb Cm Eb Cm Eb Cm Eb

say good - bye.

f rit. *R.H.* *mf* *morendo* *pp*

Bbmaj.7 Bb6 *mf* Gm6 F7 F6

Why wish me harm? Why not re - tire to a farm.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat major). The vocal line begins with a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a forte (f) dynamic, playing a descending eighth-note pattern in the right hand and a steady bass line in the left hand. The system concludes with a mezzo-forte (mf) dynamic.

E♭ dim. 7 E♭6 A

And be con - tent - ed to charm. The birds off the

The second system continues the vocal line with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a mezzo-forte (mf) dynamic and includes a decrescendo (dim.) marking. The system ends with a forte (f) dynamic.

D D7 G

trees? Just dis - ap - pear, I care for you

The third system begins with a vocal line starting on a whole note rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a piano (p) dynamic and includes a decrescendo (dim.) marking. The system concludes with a piano (p) dynamic.

Gm6 Gm *poco a poco*

much too much, And when you are near,

The fourth system features a vocal line starting with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a mezzo-forte (mf) dynamic, a mezzo-piano (mp) dynamic, and a *poco a poco* (gradually) marking. The system concludes with a mezzo-piano (mp) dynamic.

cresc. D Gm Fm6 G7 *mf*

Close to me, dear, — We touch too much. — The

cresc. *f* *mf*

Cm Ebm Ebm6 Bb *Guitar tacet*

thrill when we meet Is so bit-ter sweet That, dar-ling, it's get-ting me down.

legato *pensively*

Fm6 Eb+ G7 Cm Ebm6 F7

So on your mark, get set, Get out of

mf *f appassionato* *sf* *mp softly*

1. Bb F#dim.7 D7(b9) 2. Bb

town. town.

mf *mf espr*

GOODBYE, LITTLE DREAM, GOODBYE

from RED, HOT AND BLUE!

Words and Music by
COLE PORTER

Moderato commodo

Piano

The piano introduction consists of two staves. The right hand starts with a series of chords in the treble clef, while the left hand plays a rhythmic accompaniment in the bass clef. Dynamics include *mf*, *mp*, and *poco rit*.

F *p* Gm F Gm F Gm F Gm F

I first knew love's de - light, - When pres - to out of the blue -

p a tempo

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes chords and a steady rhythmic pattern. Dynamics include *p* and *a tempo*.

Fmaj. 7 F Fmaj. 7 Bb Am Bb Am Bb Am

A dream ap - peared one night - And

The second line of the song continues the vocal melody and piano accompaniment. The piano part features chords and a consistent rhythmic accompaniment. Dynamics include *p* and *a tempo*.

Bb Am C7 F G#dim. C7

whis - pered: "How do you do?" - I knew I was tempt - ing fate, - But I

The third line of the song concludes the vocal melody and piano accompaniment. The piano part includes chords and a steady rhythmic accompaniment. Dynamics include *p* and *a tempo*.

F#dim. B7 E7 Ab7 G7 G7b5 C7(9) C7 F Dm

took it straight to my heart; My fears were right, —

Gm C7 F Dm Gm A

— And now_ we must part. —

Refrain Dm

slowly with tender expression

F+ Dm7 Bm7(b5) C#dim. A7

Good - bye, — lit - tle dream, good - bye, — You

dolce ed espressivo
p marcato

Dm F+ Dm7 Bm7(b5) C7

made my ro - mance sub - lime, — now it's time to fly. — For the

marcato

F *mp più espr. e crescendo* A7 Dm

stars have fled_ from the Heav - ens, — The moon's des - ert - ed the

mp più espr. e crescendo

Am *p* B \flat A D7 G

hill And the sul - try breeze - that sang in the trees, - is

p

B \flat 7 A A7 Dm

sud - den - ly strange - ly still. It's done, —

p

F+ Dm7 Bm7(b5) C \sharp dim. A7 D7 *crescendo*

— lit - tle dream, it's done, — So bid me a fond fare - well. —

crescendo

GLAD TO BE UNHAPPY

— We both had our fun, — Was it

Gm *D7* *Gm* *mp*

Ro - me - o — or Ju - liet, Who said when a - bout to

Bb *C7* *F* *rall.* *F*

die, "Love is not all peach-es and cream, — Lit-tle dream, good-bye?"

Gm7(b5) *p a tempo* *F* *A7(b5)* *D7* *Db7* *C7*

1. *F* *Gm* *A7* *Good-*

2. *F* *Fmaj. 7* *gva* *pp 8...!*

GLAD TO BE UNHAPPY

from ON YOUR TOES

Words by LORENZ HART
Music by RICHARD RODGERS

Allegretto [Freely]

L.H.
mp

The piano introduction consists of two staves. The right hand (RH) features a melodic line with eighth-note patterns and slurs. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto [Freely]' and the dynamics are 'mp'.

FRANKIE:

Look at your-self: If you had a sense of hu - mor you would laugh to beat the band.

The first system of the vocal line shows the melody for the first line of lyrics. The piano accompaniment is shown in two staves below the vocal line.

Look at your-self: Do you still be-lieve the ru - mor that ro -

The second system of the vocal line shows the melody for the second line of lyrics. The piano accompaniment continues in two staves below the vocal line.

mance is sim - ply grand? Since you took it right

The third system of the vocal line shows the melody for the third line of lyrics. The piano accompaniment continues in two staves below the vocal line.

on the chin, You have lost that bright tooth - paste grin.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "on the chin, You have lost that bright tooth - paste grin." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features several triplet patterns in the right hand and a steady bass line in the left hand.

Freely

My men-tal state is all a - jum - ble. — I sit a - round and sad - ly

The second system is marked "Freely". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "My men-tal state is all a - jum - ble. — I sit a - round and sad - ly". The piano accompaniment includes dynamic markings: *sfz* (sforzando) and *f > p* (fortissimo to piano). The music is in a single staff for the vocal line and a grand staff for the piano accompaniment.

Tempo

mum - ble: Fools rush in, so here I am,

The third system is marked "Tempo". It features a vocal line and a piano accompaniment. The vocal line has the lyrics "mum - ble: Fools rush in, so here I am,". The piano accompaniment includes a *pp* (pianissimo) dynamic marking. The music is in a single staff for the vocal line and a grand staff for the piano accompaniment.

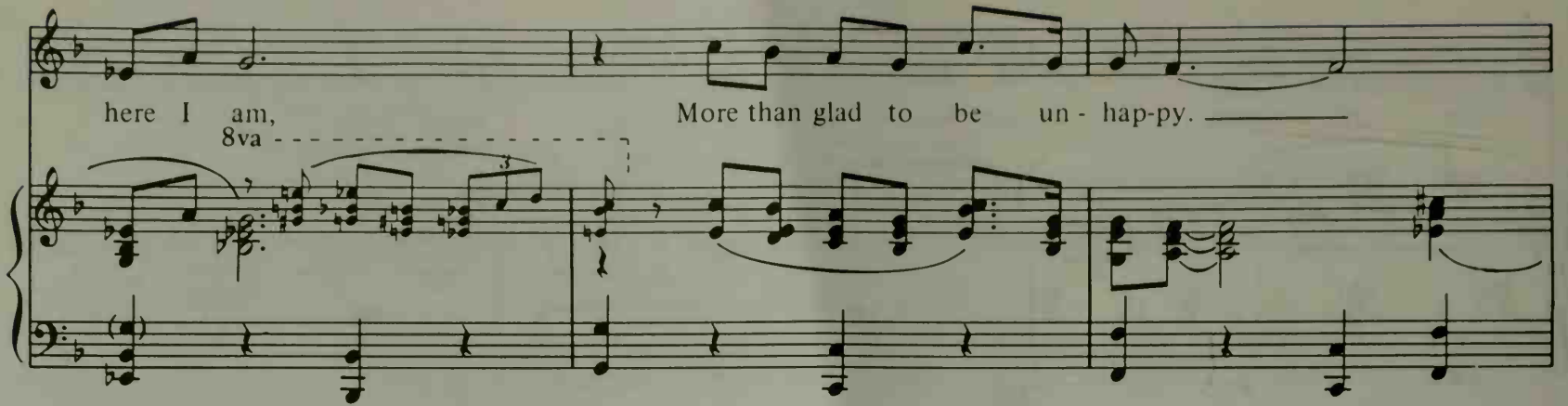
Ver - y glad to be un - hap - py. — I can't win, but

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "Ver - y glad to be un - hap - py. — I can't win, but". The piano accompaniment continues with a steady bass line and chords in the right hand. The music is in a single staff for the vocal line and a grand staff for the piano accompaniment.

CLAY HAPPY

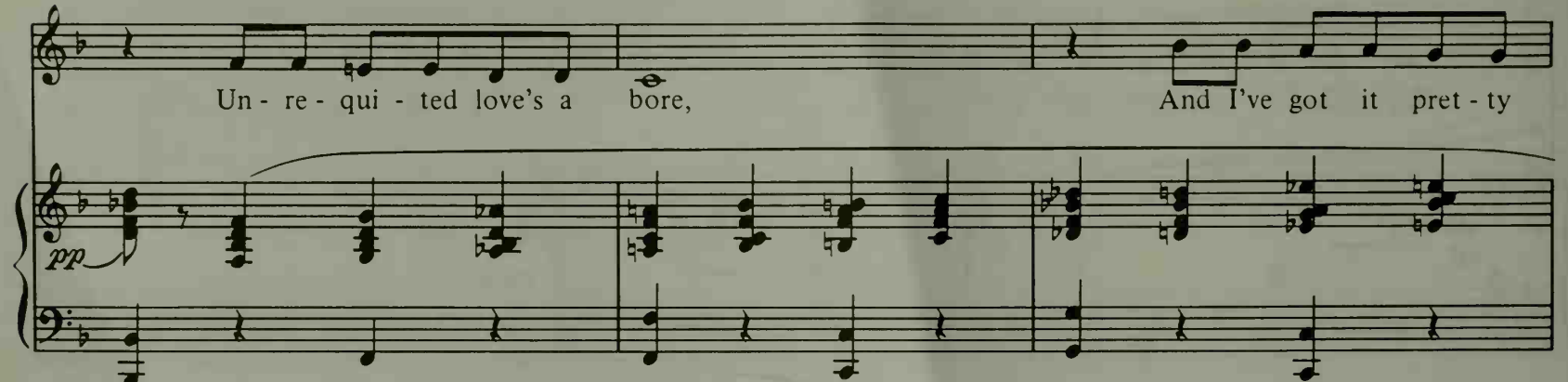
here I am, More than glad to be un-hap-py.

8va - - - - -

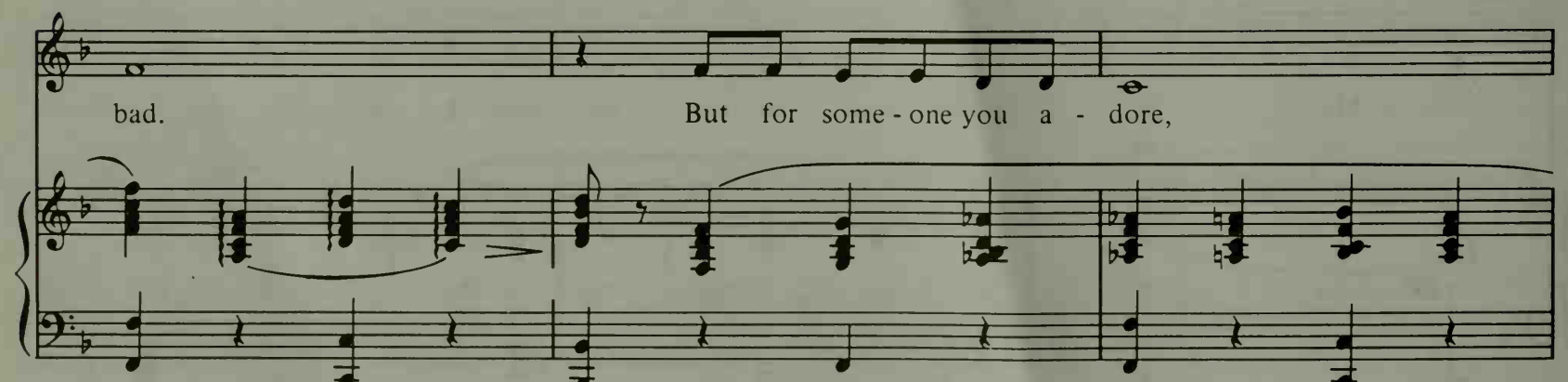


Un-re-qui-ted love's a bore, And I've got it pret-ty

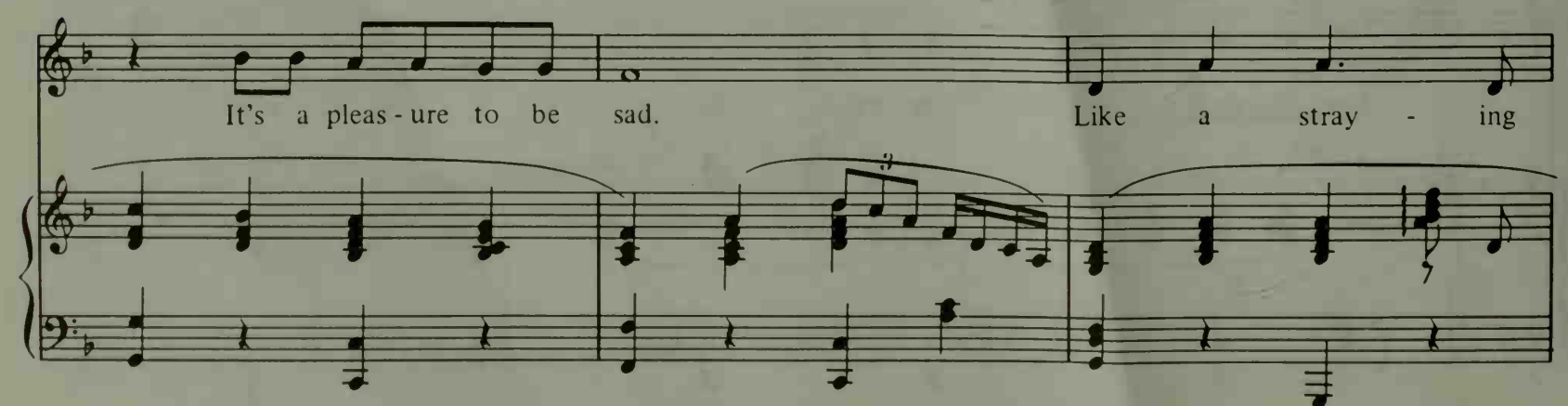
pp



bad. But for some-one you a-dore,



It's a pleas-ure to be sad. Like a stray-ing



I CAN'T GET STARTED

W. A. MOZART

ba - by lamb With no mam-my and no pap - py, I'm so un -

8va

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The lyrics 'ba - by lamb' are under the first two notes, and 'With no mam-my and no pap - py, I'm so un -' are under the remaining notes. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand has a melodic line with a trill on the first measure and a triplet of eighth notes in the second measure. The left hand has a simple bass line with quarter notes.

hap - py but oh, so glad.

poco rall. Tempo

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with a long note on 'hap - py' and a dotted note on 'glad.'. The lyrics 'hap - py but oh, so glad.' are under the notes. The piano accompaniment continues with a right hand treble clef and a left hand bass clef. The right hand has a melodic line with a trill and a long note. The left hand has a bass line with a long note and a trill. The tempo marking 'poco rall.' is above the first measure, and 'Tempo' is above the second measure.

Un - re - quit - ed love's a bore, And I've got it pret - ty

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with a long note on 'bore,' and a dotted note on 'pret - ty'. The lyrics 'Un - re - quit - ed love's a bore, And I've got it pret - ty' are under the notes. The piano accompaniment continues with a right hand treble clef and a left hand bass clef. The right hand has a melodic line with a trill and a long note. The left hand has a bass line with a long note and a trill.

bad. But for some-one you a - dore,

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half rest followed by a quarter note 'bad.', then continues with a melodic phrase: 'But for some-one you a - dore,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

It's a pleas - ure to be sad. Like a stray - ing

The second system continues the vocal line with 'It's a pleas - ure to be sad. Like a stray - ing'. The piano accompaniment features a more active right hand with some eighth-note runs and a steady bass line. A fermata is placed over the final note of the vocal line.

ba - by lamb With no mam-my and no pap - py, I'm. so un -

poco rit.

The third system contains the lyrics 'ba - by lamb With no mam-my and no pap - py, I'm. so un -'. The piano accompaniment includes a triplet of eighth notes in the right hand. A dashed line labeled '8va' indicates an octave shift for the right hand. The tempo marking '*poco rit.*' is placed above the system.

hap - py But oh, so glad.

rit.

The fourth system concludes with the lyrics 'hap - py But oh, so glad.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The tempo marking '*rit.*' is placed above the system. The piece ends with a double bar line and a piano dynamic marking '*pp*'.

I CAN'T GET STARTED

from ZIEGFELD FOLLIES, 1936

Words by IRA GERSHWIN
Music by VERNON DUKE

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The left hand provides harmonic support with chords: C major, Dm7, G7, Cmaj7, Dm7, G7, and F. The dynamic marking is *mf*.

C Dm7 G7 Cmaj7 Dm7 G7 F

I'm a glum one, it's ex-plain - a-ble: I met some - one un - at-tain - a-ble.

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The dynamic marking is *mp*.

Em7 F#dim Dm7 G7 C F#m7-5 B7

Life's a bore, The world is my oy - ster no more.

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The dynamic marking is *mp*. There are triplet markings over the notes in the piano accompaniment.

E F#m7 B7 Emaj7 F#m7 B7 A

All the pa - pers where I led the news With my ca - pers now will spread the news,

The vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The dynamic marking is *mf*.

E G7 C C#dim Dm7 G7

"Su - per - man Turns Out To Be Flash In The Pan!"

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for E, G7, C, C#dim, Dm7, and G7. The Dm7 and G7 chords are marked with a '3' and a bracket, indicating a triplet. The bottom two staves are piano accompaniment.

Cmaj7 Am F Dm7 G7 E7 Am7-5

I've flown a - round the world_ in a plane; I've set - tled re - vo - lu - tions in
 (I do a) - round hun - dred yards_ in ten flat; The Prince of Wales has cop - ied my

p mf

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for Cmaj7, Am, F, Dm7, G7, E7, and Am7-5. The bottom two staves are piano accompaniment, with a dynamic marking of *p mf* at the start.

D13 Tacet C/G Am7 Dm7 Dm7-5 G7 C A7

Spain; The North Pole I have char - ted, But can't get start - ed with you.
 hat; With queens I've à la cart - ed, But can't get start - ed with you.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for D13, C/G, Am7, Dm7, Dm7-5, G7, C, and A7. The word 'Tacet' is written above the first two measures of the vocal line. The bottom two staves are piano accompaniment.

D7 G7 Tacet Cmaj7 Am F Dm7 G7 E7 Am7-5

A - round a golf course l'm_ un - der par, And all the mov - ies want_ me to
 The lead - ing tail - ors fol - low my styles, And tooth - paste ads all fea - ture my

p

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. Above it are guitar chord diagrams for D7, G7, Cmaj7, Am, F, Dm7, G7, E7, and Am7-5. The word 'Tacet' is written above the first two measures of the vocal line. The bottom two staves are piano accompaniment, with a dynamic marking of *p* at the start.

D13 C/G Am Am7 Dm7 Dm7-5 G7 C Ab7 G7

Tacet

star; smiles; I've got a house, a show place, But I get no place with you.
The As-tor - bilts I vis - it, But say, what is - it with you?

C Em7 A7 Em7 A7 Dmaj9 D6 Dmaj9 D6

You're so su - preme, lyr - ics I write - of you, Scheme just for a sight - of you,
When first we met, how you e - lat - ed me! Pet, you dev - as - tat - ed me!

mp

Dm7 G7 Dm7 G7 C F7 Am7 D7 G7 Cmaj7 Am F

Dream both day and night - of you And what good does it do? In nine-teen twen - ty - nine - I sold
Yet, now you've de-flat - ed me Till you're my Wa - ter - loo. I've sold my kiss - es at a ba -

Tacet

Dm7 G7 E7 Am7-5 D13 C A7

Tacet

short; In Eng-land I'm pre - sen - ted at court, But you've got me down-heart - ed 'Cause I
zaar, And af - ter me they've named a ci - gar; But late - ly how I've smart - ed, 'Cause I

Dm7 G7 1 C F G7 2 C F Bdim C

Can't Get Start - ed With You. I do a You.
Can't Get Start - ed With You. *espr.* You. *p mf pp*

I DREAMED A DREAM

from LES MISÉRABLES

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

Andante

mf

The piano introduction is in 4/4 time, marked *Andante* and *mf*. It features a melody in the right hand with a long note value and a bass line with sustained chords. The key signature has two flats (B-flat and E-flat).

FANTINE:

There was a time when men were kind, When their voices were soft

The vocal line for Fantine is in 3/4 time, marked *mp*. It begins with a rest, followed by a melody. The piano accompaniment is in 3/4 time, marked *mp*, with a bass line and a treble line. The key signature has two flats.

And their words in-vit-ing. There was a time when love was blind And the world was a song

The vocal line continues in 3/4 time, marked *mp*. The piano accompaniment continues in 3/4 time, marked *mp*, with a bass line and a treble line. The key signature has two flats.

And the song was ex - cit - ing. There was a time. Then it all went wrong.

This system contains a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "And the song was ex - cit - ing. There was a time. Then it all went wrong." The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

Andante

p

This system features piano accompaniment for the 'Andante' section. It consists of two staves. The right hand plays a series of chords and melodic lines, while the left hand provides a steady bass line. A dynamic marking of *p* (piano) is present at the beginning of the system.

FANTINE:

I dreamed a dream in time gone by When hope was high and life worth

This system includes a vocal line and piano accompaniment for Fantine. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "I dreamed a dream in time gone by When hope was high and life worth". The piano accompaniment consists of two staves.

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

This system continues the vocal line and piano accompaniment for Fantine. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are: "liv - ing, I dreamed that love would nev - er die,". The piano accompaniment consists of two staves.

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

The first system of the musical score features a vocal line in a treble clef with a key signature of two flats and a 7/8 time signature. The lyrics are "I dreamed that God would be for - giv - ing. Then I was young and un - af -". Below the vocal line is a piano accompaniment consisting of a right-hand part with chords and moving lines, and a left-hand part with a simple bass line.

raid And dreams were made and used and wast-ed.

The second system continues the musical score. The vocal line begins with a rest for the word "raid" and then continues with "And dreams were made and used and wast-ed.". The piano accompaniment provides harmonic support with chords and melodic fragments.

There was no ran - som to be paid, No song un-sung, no wine un -

The third system of the score shows the vocal line with the lyrics "There was no ran - som to be paid, No song un-sung, no wine un -". The piano accompaniment continues with a consistent harmonic texture.

Poco più mosso

tast - ed. But the ti - gers come at night

The fourth system begins with the tempo marking *Poco più mosso*. The vocal line has the lyrics "tast - ed. But the ti - gers come at night". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more active bass line.

With their voi - ces soft as thun - der, As they tear your hope a -

The first system of music features a vocal line in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "With their voi - ces soft as thun - der, As they tear your hope a -". The piano accompaniment is written in grand staff notation, with the right hand playing chords and moving lines, and the left hand providing a steady bass line.

part, As they turn your dream to shame.

The second system continues the vocal line with the lyrics "part, As they turn your dream to shame.". The piano accompaniment continues with similar harmonic support, featuring chords and melodic fragments in both hands.

rall. *a tempo*
He slept a sum - mer by my

The third system introduces a tempo change. The vocal line begins with a *rall.* (rallentando) marking and then returns to *a tempo*. The lyrics are "He slept a sum - mer by my". The piano accompaniment includes dynamic markings such as *p* (piano) and *f* (forte), and features a change in time signature from 4/4 to 2/4 and back to 4/4.

side, He filled my days with end - less won - der,

The fourth system continues the vocal line with the lyrics "side, He filled my days with end - less won - der,.". The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

I HAD MYSELF A TRUE LOVE

weath-er. I had a dream my life would

cresc. *f* *appassionato*

be So dif-f'rent from this hell I'm liv - ing, So dif-f'rent now from what it

cresc.

poco rall. *a tempo*

seemed. Now life has killed the dream I dreamed.

ff *dim.* *p*

rall.

I HAD MYSELF A TRUE LOVE

from ST. LOUIS WOMAN

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Slowly and with tenderness

mp

B \flat F7/C B \flat F7/C

I had my - self a true love, a true love who was some - thin' to see _

p

B \flat F7/C B \flat E \flat m B \flat Fm/C

I had my - self a true love, at

p

B \flat Dm7 \flat 5 A \flat 6 G7

least that's what I kept on tel - lin' me, _____ The

Cm9 Eb7 Bb/D Fsus4/C

first thing in the morn - in' I still try to think up a

Bb Dm A7

way to be with him, Some part of the eve - nin' An'

Dm Bb Abdim F7 Bb Cm7

that's the way I live thru the day. She had her-self a true love, But

steadily

Bb/D F7/C Bb F7/C Bb/D Eb

now he's gone an' left her for good. The

Bb/F **Fm7** **Bb7/F** **F7#5**

Lord knows I done heard those back - yard whis - pers go - in' 'round the neigh - bor -

Ab6 **G7** **Eb**

hood. There may — be a lot of

C7/E **Ebm** **Bb/D** **Bbdim7** **C7#5** **Dm7b5** **G7**

things I miss, a lot of things I don't know, but I do know this:

Fsus4/C **Bb/D** **Ebmaj7** **C7(b9)** **F7** **Bb**

Now I ain' got no love an' once up - on a time I had a true love —

C7 Eb dim7 Bb/F F6/Eb

In the eve - nin'! In the door - - way, while I

mf *p a tempo* *steadily*

Dm(maj7) Dm7b5 G7/D Bb7

stand there and wait for his com - in' With the

Eb Ebm Dm

house swept, and the clothes hung, an' the

Gm7 C7/G

pot on the stove there a - hum - min', Where is

f

Cm7 Bb/D *ten.* Cm7/F F7 Gm Eb/G Db C7(b9) *ten.*

he, while I watch the ris - in' - moon? _____ With that gal in that damn ol' sa -

F#m7/Bb C9 Eb9 F7#7#9 Bb F7/C

loon? _____

cresc. *poco rit.* *f* *molto espr.*

Bb/D F7/C Bb A Ab A

No! _____ That ain't the way that it used to be.

più p *f*

Bb F7/C Bb/D F7/C Bb A

No! _____ An' ev - 'ry - bod - y keeps

molto espr.

Ab G Eb C7/E Ebm

tell - in' me, _____ There may ___ be a lot o' things I miss, A

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter note G4, followed by a half note A4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand. A dynamic marking of *p* is present in the piano part.

Bb/D Dbdim7 Ab/C Dm7b5 G7 Cm9

lot o' things I don't know, but I do know this: Now I ain't got no love an'

The second system continues the piece. The vocal line has a quarter note G4, a half note A4, and a quarter note G4. The piano accompaniment maintains the eighth-note bass line. A dynamic marking of *p* is present. The system concludes with a fermata over the final note of the vocal line.

Bb/D C7(b9) F7 Bb/F F6/Eb

once up - on a time I had a true love.

poco rit. *a tempo*

poco rit. *p molto espressivo*

The third system features a vocal line with a quarter note G4, a half note A4, and a quarter note G4. The piano accompaniment includes a dynamic marking of *poco rit.* and *p molto espressivo*. The system concludes with a fermata over the final note of the vocal line.

Dm(maj7) Dm7b5 G7/D Gb/Db Bb

rit.

The fourth system consists of piano accompaniment in the lower two staves. The key signature has two flats. The system concludes with a dynamic marking of *pp* and a fermata over the final note.

I LOVED YOU ONCE IN SILENCE

from CAMELOT

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderato

Piano

mf *poco rit.*

The piano introduction consists of two staves. The right hand features a melodic line with a mix of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (*mf*) to piano (*poco rit.*).

Refrain *semplice*

F Dm F Dm6 C7 F#dim

I loved you _____ once in si - lence _____ And

a tempo *mp*

The first line of the refrain features a vocal melody with lyrics 'I loved you _____ once in si - lence _____ And'. The piano accompaniment is marked 'a tempo' and 'mp'. Chords are indicated above the staff: F, Dm, F, Dm6, C7, and F#dim.

Bb6 C7 F F6 F C7

mis - 'ry _____ was all I knew. _____ Try - ing

The second line of the refrain features a vocal melody with lyrics 'mis - 'ry _____ was all I knew. _____ Try - ing'. The piano accompaniment continues with chords: Bb6, C7, F, F6, F, and C7.

F C7 Cm7 F7 Cm7 F7 Bb6 Gm7 Db7

so to keep my love from show - ing, All the while not

The third line of the refrain features a vocal melody with lyrics 'so to keep my love from show - ing, All the while not'. The piano accompaniment concludes with chords: F, C7, Cm7, F7, Cm7, F7, Bb6, Gm7, and Db7.

F Dm G7 C6 G7 C G Eb7 C7

know - ing _____ you loved me too. _____ Yes,

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with a long note on 'know' and a phrase 'ing' followed by a long note on 'you'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F Dm F Dm6 C7 F#dim

loved me _____ in lone - some si - lence; _____ Your

The second system continues the vocal line with 'loved me' and 'in lone - some si - lence;'. The piano accompaniment provides harmonic support with chords and a steady bass line.

Bb6 C7 F F6 F C7

heart filled _____ with dark de - spair. _____ Think - ing

The third system features the vocal line with 'heart filled' and 'with dark de - spair.'. The piano accompaniment includes a prominent bass line with a long note on 'de'.

F C7 Cm7 F7 Cm7 F7 Bb6 Gm7 Db7

love would flame in you for - ev - er, And I'd nev - er,

The fourth system concludes the page with the vocal line 'love would flame in you for - ev - er, And I'd nev - er,'. The piano accompaniment features a variety of chords and a melodic bass line.

F Dm Gm7 C7 F Gm7 F (Tacet)

nev - er know the flame was there. Then one

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'nev' on a G4, followed by a quarter note 'er' on an A4, then a quarter note 'know' on a B4, a quarter note 'the' on a C5, a quarter note 'flame' on a B4, a quarter note 'was' on an A4, and a quarter note 'there.' on a G4. There is a long horizontal line under 'there.' indicating a breath mark. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are F, Dm, Gm7, C7, F, Gm7, and F. The piano part ends with a 'mf' dynamic marking.

Db Bbm Ebdim Db Gb Ab7 Db

day we cast a - way our se - cret long - ing; The rag - ing

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'day' on a Bb4, a quarter note 'we' on a Bb4, a quarter note 'cast' on a Bb4, a quarter note 'a - way' on a Bb4, a quarter note 'our' on a Bb4, a quarter note 'se - cret' on a Bb4, a quarter note 'long -' on a Bb4, a quarter note 'ing;' on a Bb4, and a quarter note 'The' on a Bb4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are Db, Bbm, Ebdim, Db, Gb, Ab7, and Db.

Fm Fm6 C Fm6 G7 C G7 Eb7 C7 F Dm

tide we held in - side would hold no more. The si - lence -

The third system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'tide' on a Bb4, a quarter note 'we' on a Bb4, a quarter note 'held' on a Bb4, a quarter note 'in - side' on a Bb4, a quarter note 'would' on a Bb4, a quarter note 'hold' on a Bb4, a quarter note 'no' on a Bb4, a quarter note 'more.' on a Bb4, and a quarter note 'The' on a Bb4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are Fm, Fm6, C, Fm6, G7, C, G7, Eb7, C7, F, and Dm. The piano part includes a 'mp dolce' dynamic marking.

F Dm6 C7 F#dim Bb6 C7

at last was bro - ken! We flung wide our pris - on

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a half note 'at' on a G4, a quarter note 'last' on an A4, a quarter note 'was' on a B4, a quarter note 'bro - ken!' on a C5, a quarter note 'We' on a B4, a quarter note 'flung' on an A4, a quarter note 'wide' on a G4, and a quarter note 'our' on a G4. The piano accompaniment features chords in the right hand and a bass line in the left hand. The chords are F, Dm6, C7, F#dim, Bb6, and C7.

F F6 F C7 F C7 Cm7 F7 Cm7 F7 Bb6 G7(b5)

door. _____ Ev-'ry joy - ous word of love was spok - en.

F6 Gm7 Db7 C F6 Gm7 Am7 Dm7 C F F7

And now there's twice as much grief, Twice the strain for us; Twice the de -
 And af - ter all had been said, Here we are, my love, Si - lent once

mf *leggiero*

Bb Dm7 Adim Gm F Am F7 Bb C7

spair, Twice the pain for us As we had known be -
 more, And not far, my love, From where we were be -

dolce

1. F C7 2. F

fore. _____ I fore. _____

dim. *dim.* *pp*

I WONDER WHAT BECAME OF ME

from ST. LOUIS WOMAN

Words by JOHNNY MERCER
Music by HAROLD ARLEN

Slow and steady

Piano

B^b F9+ B^b9 F+9

Lights are bright, Pi - a - nos mak - ing mu - sic all the

B^b9 B^b7(b9) B^b7 D^b E^b7 D^b Fm

night And they pour cham - pagne just like

A^bm Fdim D^b7 Fm7 B^bm C7 F9 A^bm B^b7 A^bm

it was rain. It's a sight to see, But I

E \flat A \flat m F7(6) F+ B \flat 9 B \flat 7(b9) B \flat

won - der what be - came of me. Crowds — go

F9+ B \flat 9 F+9 B \flat 9 B \flat 7(b9) B \flat 7

by, — That mer - ry mak - ing laugh - ter in their eye — And the

D \flat E \flat 7 D \flat Fm A \flat m E \flat Cdim Fm

laugh - ter's fine, But I won - der what be - came of

E \flat B \flat m G \flat B \flat m6

mine. — Life's sweet as hon - ey And yet it's fun - ny, I get a

piu f

Dbm Bbm6 Db D7 Eb7 Cm6 D7

feel - ing that I can't an - a - lyze, ——— It's like, Well, may - be, Like when a

pp sub. (plaintively)

sfz

Eb9 D7 Gm7 C7 C F7(b9) Fm7 Gm Fm

ba - by Sees a bub - ble burst be - fore its eyes. ——— Oh, I've Oh, I've

cresc.

dim. e rit p espr.

Eb Bb9 Bb+ Eb9 Bb+

had ——— my fling, ——— I've been a - round and seen most ev - 'ry
had ——— my thrills, ——— They've lit my ci - gar - ettes with dol - lar

a tempo

Eb9 Eb7(b9) Eb7 Ab9 Cdim Ab7 Db7 Bbm6

thing, ——— But I can't be gay, ——— for a - long the
bills, ———

C+ C7 Ebm F7 Bb7 Dbm Ab

way — Some-thing went a - stray And I can't ex-plain, It's the

espr.

Ab+ Fm Ab7 Fm6 ten. Db

same cham - pagne, It's a sight to see But I won - der what be - came of

ten.
poco rit

1. Ab Eb7 Ab Bbm7 Cm7 F7

me. —

a tempo *rit*

2. Ab Eb+9 Ab9 Ab7 Db Ab

me. —

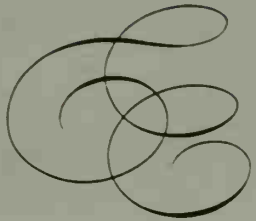
a tempo *rit e dim.* *pp*

IT NEVER ENTERED MY MIND

from HIGHER AND HIGHER

Lyrics by LORENZ HART
Music by RICHARD RODGERS

With tranquillity



B \flat F B \flat_6 F B \flat F

I don't care if there's powder on my nose, I don't care if my

p legato tranquillo

B \flat_6 F B \flat F G $_7$

hair-do is in place. I've lost the very meaning of re- pose, I

Gm $_7$ C Cm Gm

nev- er put a mud pack on my face. Oh, who'd have thought that I'd

A₇ D₇ G₇

walk in a daze now, I nev-er go to shows at night, But just to mat-in-ees now.

Gm₇ C Cm₆ C₉

I see the show and home I go.

poco rit.

Refrain (slowly, with warm expression)

F Am F Am F Am

Once I laughed when I heard you say - ing That I'd be play - ing

p a tempo

F Am F Am F Am

sol - i - taire, — Un-cas-y in my eas - y chair. —

Gm7 Eb7 C7 F Am

It nev-er en-tered my mind. — Once you told 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 half rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a half rest, followed by a quarter note G3, and then a series of chords and notes in the right hand, including a half note G4, a quarter note A4, and a quarter note Bb4. The left hand plays a simple bass line. Dynamics include *mf* and *p*.

F Am F Am F Am

I was mis-tak - en That I'd a-wak - en with the sun —

The second system continues the musical score. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a consistent bass line of half notes G3, A3, Bb3, and C4. The right hand plays chords and moving lines. Dynamics include *mf* and *p*.

F Am F Am Gm7

And or - der or - ange juice for one, — It nev-er en-tered my mind. —

The third system of the score. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment maintains the same bass line as the previous systems. The right hand accompaniment includes chords and melodic fragments. Dynamics include *mf* and *p*.

C7 F Gm7 C7 Fmaj7 F6 Gm7

— You have what — I lack my - self, —

The fourth and final system on the page. The vocal line starts with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with the established bass line. The right hand features chords and melodic lines. Dynamics include *mf* and *mp*.

C₇ F C₇ F Bdim C₇ Gm₇ Am

And now I e-ven have to scratch my back my-self,—

B \flat Am C₇ F Am F Am F Am

Once you warned me That if you scorned me, I'd sing the maid-en's

F Am F Am Cm₆ B \flat + D₇ Gm C₇

pray'r a-gain— And wish that you were there a-gain— To get in-to my

F B \flat ₆ C₇ 1. F₆ G₇ C₇ 2. F₆

hair a-gain,— It nev-er en-tered my mind.—

ILL WIND

(You're Blowin' Me No Good)
from COTTON CLUB PARADE, 1934

Words by TED KOEHLER
Music by HAROLD ARLEN

Slowly with expression

B \flat Cm A \flat

Blow ill wind, blow a -

mf *p* *mp*

G7 E \flat m B \flat E \flat m

way, Let me rest to - day, _____ You're blow-in' me no

B \flat F+ B \flat E \flat 7 F7 B \flat

good, _____ no good. _____ Go,

Cm Ab G7 E>m B>

ill wind, go a - way, Skies are, oh, so gray A -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ill' on a G4, followed by a quarter note 'wind,' on a G4, a quarter note 'go' on a G4, and a quarter note 'a - way,' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Cm, Ab, G7, E>m, and B> are placed above the staff.

E>m B> F+ B>

round my neigh - bor - hood, and that's no good.

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'round my neigh - bor - hood,' on a G4, followed by a quarter note 'and' on a G4, a quarter note 'that's' on a G4, a quarter note 'no' on a G4, and a quarter note 'good.' on a G4. The piano accompaniment continues with similar accompaniment. Chord symbols E>m, B>, F+, and B> are placed above the staff.

E7 F7 D7 C Fm D7

You're on - ly mis - lead - in' the sun - shine I'm need - in',

rhythmic

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'You're' on a G4, followed by a quarter note 'on - ly' on a G4, a quarter note 'mis - lead - in'' on a G4, a quarter note 'the' on a G4, a quarter note 'sun - shine' on a G4, and a quarter note 'I'm need - in'' on a G4. The piano accompaniment features a steady eighth-note bass line. A 'rhythmic' section is indicated in the piano part. Chord symbols E7, F7, D7, C, Fm, and D7 are placed above the staff.

G7 Edim G7 D7 C

Ain't that a shame? It's so hard to keep up with

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'Ain't that a shame?' on a G4, followed by a quarter note 'It's' on a G4, a quarter note 'so hard' on a G4, a quarter note 'to keep up' on a G4, and a quarter note 'with' on a G4. The piano accompaniment features a steady eighth-note bass line. Chord symbols G7, Edim, G7, D7, and C are placed above the staff.

Fm D7 F G7 E⁷m F+ F7

trou - bles that creep up From out of no — where, when love's to blame.

rit.

B^b Cm A^b G7 E^bm

So, ill wind, blow a - way, Let me rest to -

a tempo mp

B^b E⁷m B^b B^bm A^b7

day, _____ You're blow - in' me no good, _____ no

dim. rit.

B^b A^b 1. B^b E⁷m E⁷ F7 2. B^b

good, _____ no good. good. _____

pp

LOSING MY MIND

from FOLLIES

Words and Music by
STEPHEN SONDHEIM

Sempre molto rubato

pp
R. H.

(Con Ped. al Fine)

The piano introduction consists of a right-hand melody with a rubato feel and a left-hand accompaniment of chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

SALLY:

The sun comes up, I think a-bout you. The coffee cup, I think a-bout

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment provides harmonic support with chords and a simple bass line.

you. I want you so, — It's like I'm losing my mind.

(L. H.)

This system contains the third line of the vocal melody and piano accompaniment. The piano part features a more active left-hand line with a melodic counterpoint to the vocal line. The label "(L. H.)" is placed near the end of the piano part.

The morning ends, I think a-bout you. I talk to friends, I think a-bout

This system contains the final line of the vocal melody and piano accompaniment, mirroring the structure of the first system.

you. And do_ they know? — It's like I'm los-ing my mind.

Faster

All af - ter - noon, do - ing ev-'ry lit - tle chore, The thought of you stays

bright. Some-times I stand in the mid-dle of the floor,

Not go - ing left, Not go - ing right. I dim - the lights And think - a-bout

you, Spend sleep - less nights To think - a - bout you. You said - you loved

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). The lyrics are: "you, Spend sleep - less nights To think - a - bout you. You said - you loved". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a series of eighth notes, while the left hand plays a simple harmonic accompaniment. A fermata is placed over the final note of the vocal line.

me, Or were you just be - ing kind? — Or am I los - ing my

rall.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "me, Or were you just be - ing kind? — Or am I los - ing my". The tempo marking *rall.* (rallentando) is placed above the second measure of the vocal line. The piano accompaniment features a more complex texture with arpeggiated chords and sustained notes. A fermata is placed over the final note of the vocal line.

mind?

The third system of the musical score shows the vocal line and piano accompaniment. The lyrics are: "mind?". The vocal line is mostly silent, with a few notes. The piano accompaniment is a dense, rhythmic pattern of chords, primarily in the right hand, with some bass notes in the left hand. A fermata is placed over the final note of the vocal line.

I want - you so, It's like I'm los - ing my mind.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "I want - you so, It's like I'm los - ing my mind.". The vocal line is written in a treble clef. The piano accompaniment features a series of chords, with a fermata over the final note of the vocal line. The overall mood is one of longing and melancholy.

Piano introduction musical score consisting of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are grand staff notation (treble and bass clefs). The music features a series of chords and arpeggiated figures in the right hand, with a steady bass line in the left hand.

Accelerando

Vocal line and piano accompaniment for the first phrase. The vocal line is on a treble clef staff with lyrics: "Does no one know? It's like I'm los-ing my mind." The piano accompaniment is on a grand staff. The tempo is marked as *Accelerando*.

Faster (colla voce)

Vocal line and piano accompaniment for the second phrase. The vocal line is on a treble clef staff with lyrics: "All af-ter-noon, do-ing ev-'ry lit-tle chore, The thought of you stays". The piano accompaniment is on a grand staff. The tempo is marked as *Faster (colla voce)*.

Vocal line and piano accompaniment for the third phrase. The vocal line is on a treble clef staff with lyrics: "bright. Some-times I stand in the mid-dle of the floor,". The piano accompaniment is on a grand staff. The tempo remains *Faster (colla voce)*.

Not go - ing left, Not go - ing right. I dim - the lights

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of three phrases: "Not go - ing left," "Not go - ing right." and "I dim - the lights". The piano accompaniment is written for both the right and left hands, with various articulations and dynamics. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

And think a-bout you, Spend sleep-less nights To think a-bout you, You said you loved

The second system continues the musical score. The vocal line has two phrases: "And think a-bout you, Spend sleep-less nights" and "To think a-bout you, You said you loved". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *ff* (fortissimo) is present at the end of the system. The key signature changes to three sharps (F#, C#, G#), and the time signature remains 4/4.

me Or were you just be-ing kind? Or am I los-ing my

The third system of the musical score contains two phrases: "me Or were you just be-ing kind?" and "Or am I los-ing my". The piano accompaniment includes a triplet of eighth notes marked *ff* 3. Dynamic markings include *mf* (mezzo-forte), *ff*, *mp* (mezzo-piano), and *rall.* (rallentando). The key signature remains three sharps, and the time signature is 4/4.

mind?

The fourth system concludes the musical score with the phrase "mind?". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *pp* (pianissimo). The key signature is three sharps, and the time signature is 4/4. The system ends with a double bar line.

LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento

HELEN:

I have wished be - fore. I will wish no more.

fz p *mf p*

Love, look a - way! — Love look a-way from me. Fly when you pass my

pp

door, Fly and get lost at sea. Call it a day. —

Love, let us say we're through. No good are you for me, No good am I for

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









Af - ter you — go I cry too much. — Love, look a - way, —

— Lone - ly though I may be, Leave me and set me free, — Look a -

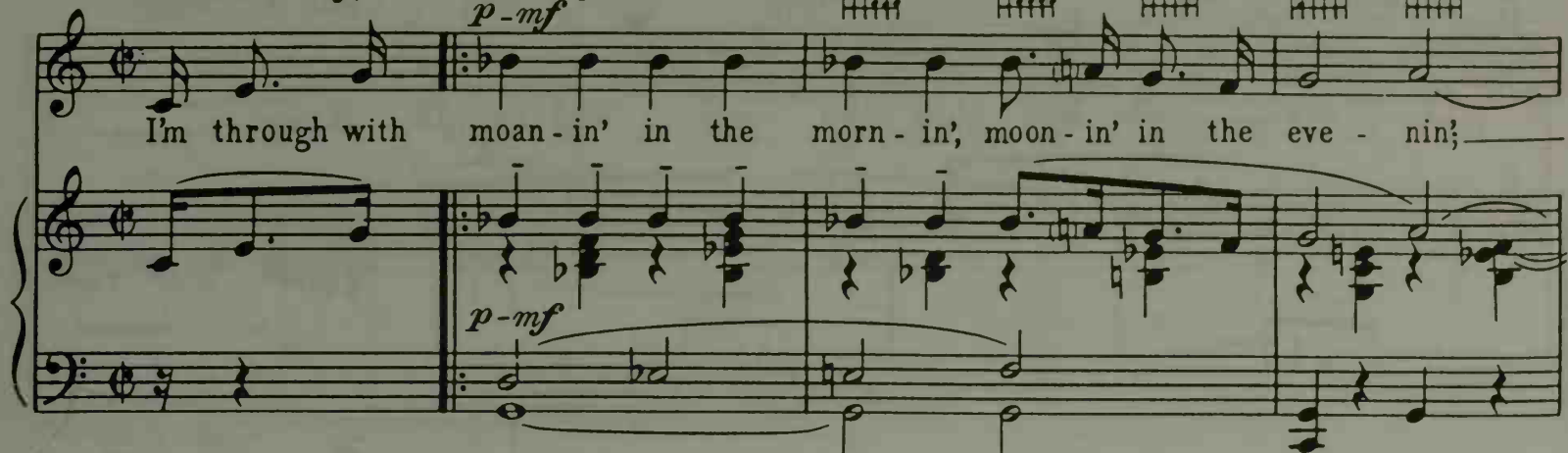
poco rit.
way, look a - way, look a - way from me. —

poco rit. e più espr.

Refrain (slowly, with much expression)
p-mf

I'm through with moan-in' in the morn-in', moon-in' in the eve-nin';

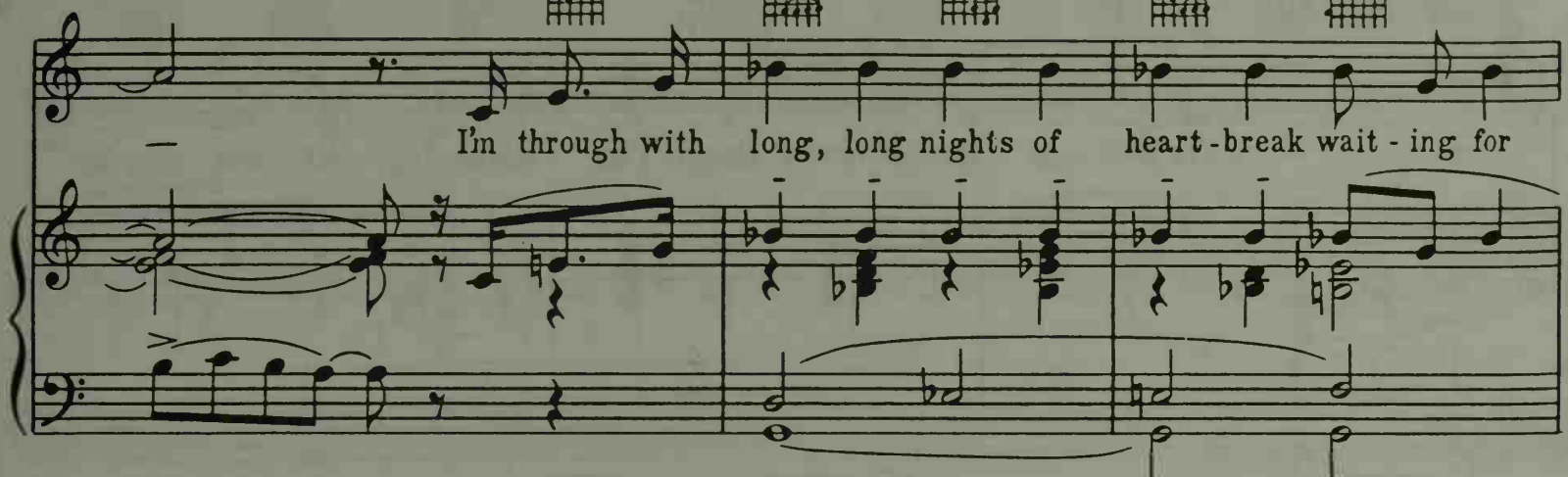








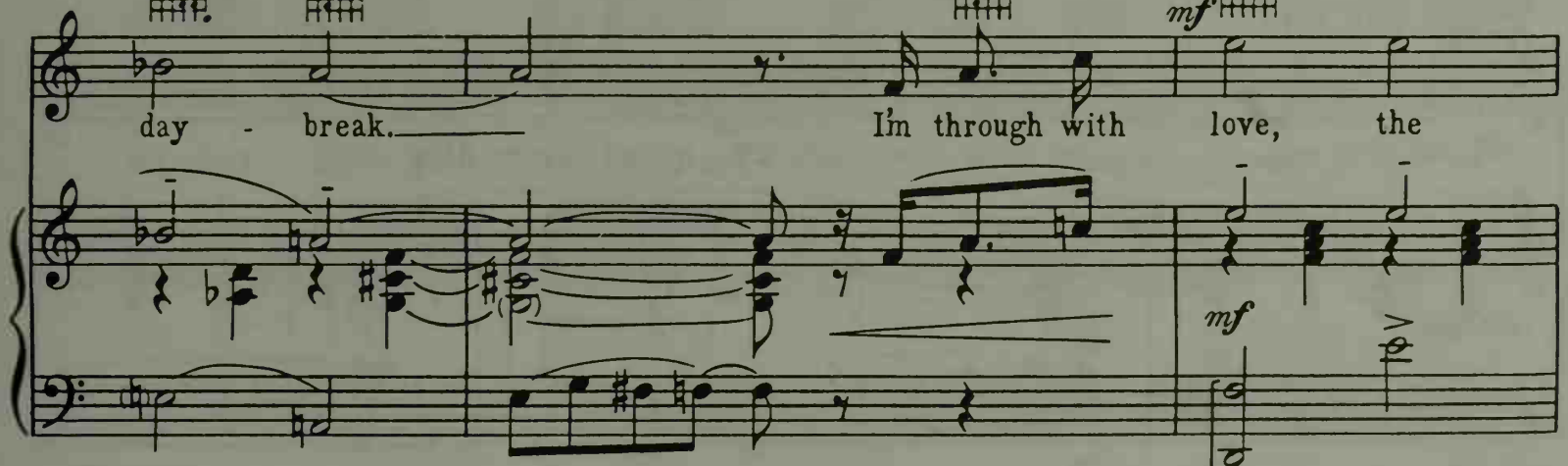
I'm through with long, long nights of heart-break wait-ing for












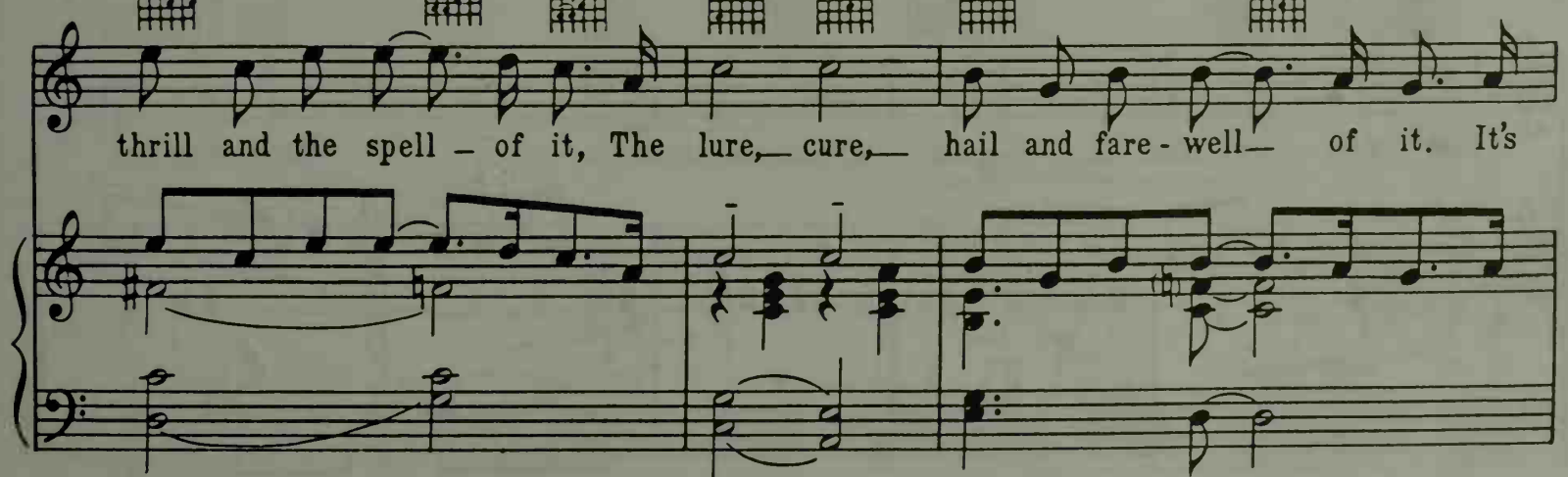



day - break. I'm through with love, the



thrill and the spell - of it, The lure, - cure, - hail and fare - well - of it. It's



B \flat mi. G \flat B \flat mi. B \flat mi. 6 C Cmaj.7 C7 \circ

I now — who say good - bye now, — With love I'm through.

F E \flat mi. Dmi. C \circ B \flat 6 E \flat Gmi.6 B \flat 6 G7+

— I've been a "Laugh clown, laugh" The morn - ing af - ter ev - 'ry

C G+ C \circ B \flat 6 E \flat

ro - mance. — I've been an Ap - ril fool, A

Gmi.6 G7+ E7 \flat 5 F+ F

fool for Ap - ril's il - lu - sion. — Each time I

F6 D7 Fmaj.7 F C Cmaj.7 C6

found love High on a dais - y quilt, My mag - ic car - pet

espressivo

E mi. A7 F+ F6

turned to a cra - zy quilt. If this is all love can

mf più espressivo

mf più espressivo

Bdim. Ab7 G7 sus.4 G7 C Cmaj.7 Ami. Cmaj.7 F6 D7 sus.4 G7

do, Then with moan - in' in the morn - in' and moon - in' in the eve - nin' I'm

mp *calmato* *mf*

C C7 C C9 Bb6 C7 sus.4 C7

through. I'm through with through.

mf *dimin. e rall.* *pp*

THE MUSIC THAT MAKES ME DANCE

from FUNNY GIRL

Words by BOB MERRILL
Music by JULE STYNE

Moderato

Piano *f*

The piano introduction is in 4/4 time, marked 'Moderato'. It features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The melody includes triplets and is marked with a forte (*f*) dynamic.

Freely

Cm7 F9 Cm7 F9

To me, to me love is no go Till fid - dle and o - boe start

mp

The first system of the song features a vocal line and piano accompaniment. The tempo is marked 'Freely'. The key signature has one flat (B-flat). The vocal line has lyrics: 'To me, to me love is no go Till fid - dle and o - boe start'. The piano accompaniment includes a melody with triplets and a bass line with chords. Dynamics include *mp*. Chords Cm7 and F9 are indicated above the staff.

Cm7 F7 Cm7 F7 Cdim Cmaj.7

weep - ing, — wail - ing, — That's my —

The second system continues the vocal and piano accompaniment. The lyrics are: 'weep - ing, — wail - ing, — That's my —'. The piano accompaniment features chords and a bass line. Dynamics include *mp*. Chords Cm7, F7, Cdim, and Cmaj.7 are indicated above the staff.

E7 A7 D9 Am7 D7

fail - ing. — He may be wrong for me, But

A7+ D9 Dm7 G7 G+

his is the on - ly song for me. —

Refrain - Expressively with a steady beat

Cmaj.7

I know he's a - round when the sky and the ground start in

Gm7 C9 G7+ C7 F

ring - ing. — I know that he's near by the

E9(sus.4) E9 A7+

thun - der I hear in ad - vance. His words and

D9 Dm7 G7

his words a - lone are the words that can start my heart

C6 Ebdim Dm7 Em

sing - ing. And his is the on - ly

F6 G7+ C maj.7 Am9 Dm7 G9

mu - sic that makes me dance. He'll

Cmaj.7

sleep and he'll rise in the light of two eyes that a -

Gm7 C9 G7+ C7 F

dore him. Bore him it might, but he

E9(sus. 4) E9 E7

won't leave my sight for a glance. In ev - 'ry

Am E+ Am7 D9

way, ev - 'ry day, I need less of my - self, and need

Em7 C dim Dm7 Em

more him, - more him, - 'Cause his is the on - ly

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'more' on a G4, followed by a quarter note 'him,' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Em7, C dim, Dm7, and Em are placed above the staff.

1. Dm7 G9 C Am7 Dm7 G9

mu - sic that makes me dance. I

Detailed description: This system contains the first ending, measures 3-6. The vocal line has a half note 'mu - sic' on a G4, a quarter note 'that' on a G4, a quarter note 'makes' on a G4, a quarter note 'me' on a G4, a quarter note 'dance.' on a G4, and a whole note 'I' on a G4. The piano accompaniment includes triplets and a 'rall.' marking. Chord symbols Dm7, G9, C, Am7, Dm7, and G9 are placed above the staff.

2. Dm7 G7+ Cm7 C9

mu - sic that make me dance. Oh -

Detailed description: This system contains the second ending, measures 7-10. The vocal line has a half note 'mu - sic' on a G4, a quarter note 'that' on a G4, a quarter note 'make' on a G4, a quarter note 'me' on a G4, a quarter note 'dance.' on a G4, and a whole note 'Oh -' on a G4. The piano accompaniment includes triplets and a 'mp' marking. Chord symbols Dm7, G7+, Cm7, and C9 are placed above the staff.

F C Dm7 C

oh, hel - lo, let's dance.

Detailed description: This system contains the final two measures, measures 11-12. The vocal line has a half note 'oh,' on a G4, a quarter note 'hel - lo,' on a G4, a quarter note 'let's' on a G4, and a quarter note 'dance.' on a G4. The piano accompaniment includes triplets and a 'rall. e dim.' marking. Chord symbols F, C, Dm7, and C are placed above the staff.

THE PARTY'S OVER

from BELLS ARE RINGING

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Slow *rubato*

He's in love with Mel - i - sande Scott, A

girl who does - n't ex - ist. He's in love with some-one you're not, and

so, re-mem-ber, it was nev - er you he kissed. The par - ty's

o - ver. It's time to call it a day. No mat - ter

pp

how you pre-tend, you knew it would end this way. It's time to wind up

the mas-quer - ade. Just make your mind up the pi - per

must be paid. The par - ty's o - ver, The can - dles flick - er and dim.

poco rit. *a tempo* *p*

You danced and dreamed through the night; It seemed to be right, just be - ing with him.

cresc.

Now you must wake up; All dreams must end.

mf

Take off your make-up. The par - ty's o - ver; It's all

pp subito

o - ver, my friend.

p

NOBODY'S HEART

from BY JUPITER

Words by LORENZ HART
Music by RICHARD RODGERS

Leisurely

mf

poco rit.

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It features a series of chords in the right hand and a melodic line in the left hand. The tempo is marked 'Leisurely' and the dynamics are 'mf' (mezzo-forte). The piece concludes with a 'poco rit.' (ritardando) marking.

Refrain (slowly, with expression)

p a tempo

F G₉ C₇ F B_b F F⁺ Gm₇ C₇

No-bod-y's heart be - longs to me, Heigh - ho! Who cares?

The first system of the vocal refrain begins with a treble clef and a key signature of one flat. The melody is accompanied by piano chords. The lyrics are 'No-bod-y's heart be - longs to me, Heigh - ho! Who cares?'. The piano accompaniment is marked 'p a tempo'.

F G₉ C₇ F B_b F F⁺ Dm G₉ F

No-bod-y writes his songs to me, No one be - longs to me, That's the

The second system of the vocal refrain continues the melody and piano accompaniment. The lyrics are 'No-bod-y writes his songs to me, No one be - longs to me, That's the'. The piano accompaniment continues with the same 'p a tempo' marking.

Gm₇ C₇ F Fm D_b B_{b7}

least of my cares. I may be sad at times, And dis-in-

The third system of the vocal refrain concludes the phrase. The lyrics are 'least of my cares. I may be sad at times, And dis-in-'. The piano accompaniment continues with the same 'p a tempo' marking.

C G₇ C Gm₇ C₇ Fm D^b B₇ C G₇(^b5) C

clined to play, But it's not bad at times, To go your own sweet way.-

Gm₇ C₇ F G₇ C₇ F B^b F F+ Dm G₉

No-bod-y's arms be - long to me, No ___ arms feel strong to me,

mf *p*

F Gm₇ C₇ Am F₆ Gm₇ C₇ F F+

I ad - mire the moon, As a moon, Just a moon, No-bod-y's heart be -

Bmaj₇ B₇ C₇ 1. F Gm₇ C₇ 2. F Fine

longs to me to - day. day. _____

mf *mf*

8....:

SEND IN THE CLOWNS

from A LITTLE NIGHT MUSIC

Music and Lyrics by
STEPHEN SONDHEIM

Lento

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes in a 12/8 time signature, with a dynamic marking of *pp*. The left hand provides a simple harmonic accompaniment with chords and single notes.

DÉSIRÉE:

The first system of the vocal line features the lyrics "Is-n't it rich? Are we a". The vocal melody is written on a single staff, and the piano accompaniment is on two staves below. The tempo remains *Lento*.

ten.

The second system of the vocal line features the lyrics "pair? Me here at last on the ground, You in mid - air. Send in the". The tempo changes to *ten.* (tenuto). The piano accompaniment continues with a steady eighth-note pattern.

The third system of the vocal line features the lyrics "clowns. Is-n't it bliss? Don't you ap-". The tempo changes to *poco rit.* (poco ritardando) and then *a tempo*. The piano accompaniment includes a section marked *R. H.* (Right Hand) in the final measure.

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

ten.

ten.

ten.

This system contains the first three lines of music. The vocal line starts with a rest, followed by the lyrics. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes. The key signature has three flats, and the time signature is 12/8. The first measure of the piano part has a '7' below it, and the second measure has a 'y' below it. The word 'ten.' is written above the vocal line in three places.

clowns? Send in the clowns. Just when I'd stopped o-pen-ing

This system contains the next three lines of music. The vocal line continues with the lyrics. The piano accompaniment maintains the rhythmic complexity. The word 'o-pen-ing' is split across two measures. The piano part has 'x' and 'y' markings below it.

doors, Fi-nal-ly know-ing the one that I want-ed was

L. H.

This system contains the next three lines of music. The vocal line continues with the lyrics. The piano accompaniment features a prominent left-hand part, indicated by the 'L. H.' label. The piano part has 'x' and 'y' markings below it.

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

This system contains the final three lines of music on the page. The vocal line concludes with the lyrics. The piano accompaniment continues with the same rhythmic style. The piano part has 'x' and 'y' markings below it.

(poco rit.)

(a tempo)

ten.

lines, No one is there. Don't you love

The first system of music features a vocal line and piano accompaniment. The vocal line has lyrics: "lines, No one is there. Don't you love". The piano accompaniment consists of two staves with various chords and melodic lines. There are dynamic markings like *p.* and *ten.* throughout the system.

ten.

farce? My fault, I fear. I thought that you'd want what I want--Sorry, my

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "farce? My fault, I fear. I thought that you'd want what I want--Sorry, my". The piano accompaniment includes a section labeled "R. H." (Right Hand). There are dynamic markings like *p.* and *ten.* throughout the system.

dear. But where are the clowns? Quick, send in the

The third system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "dear. But where are the clowns? Quick, send in the". The piano accompaniment features a change in tempo and dynamics, with a *pp* marking.

a tempo

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

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has lyrics: "clowns. Don't both -er, they're here.". The piano accompaniment includes a section labeled *a tempo* and *pp* (pianissimo).

Musical score for the first system, featuring a vocal line and piano accompaniment in a key with three flats and a 9/8 time signature.

Is-n't it rich, Is-n't it queer, Los-ing my

R. H.

R. H.

Musical score for the second system, including vocal lyrics and piano accompaniment with 'R. H.' markings.

tim-ing this late in my ca - reer? And where are the clowns? There ought to be

Musical score for the third system, including vocal lyrics and piano accompaniment.

rall.

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

rall. *molto*

Musical score for the fourth system, including vocal lyrics, tempo markings like 'rall.', 'molto', and 'ten.', and piano accompaniment.

SPEAK LOW

from ONE TOUCH OF VENUS

Words by OGDEN NASH
Music by KURT WEILL

Moderato assai (slowly) C+

Speak

Refrain

Gm9 C9 Gm9 C9

low _____ when you speak, love, _____ Our sum-mer

Gm9 C9 Gm9 C7 F6 D7

day with-ers a - way too soon, too soon. Speak

B \flat sus9 Eb9 B \flat m sus9 Eb9

low _____ when you speak, love, _____ Our mo-ment is

The first system of music features a vocal line and piano accompaniment. The vocal line has a melodic line with a low note followed by a phrase 'when you speak, love,' and then 'Our mo-ment is'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chords are indicated above the vocal line: B \flat sus9, Eb9, B \flat m sus9, and Eb9. There are triplets in the piano accompaniment.

G9 C9 C7(b9) F6 D7 Gm7 C7

swift, like ships a - drift, we're swept a - part too soon Speak

The second system continues the musical piece. The vocal line has the lyrics 'swift, like ships a - drift, we're swept a - part too soon Speak'. The piano accompaniment features a more active right-hand part with chords and a left-hand part with a steady bass line. Chords are indicated above the vocal line: G9, C9, C7(b9), F6, D7, Gm7, and C7. There are triplets and a piano (*p*) marking in the piano accompaniment.

Gm9 C9 Gm9 C9

low _____ dar-ling, speak low _____ love is a

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'low _____ dar-ling, speak low _____ love is a'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chords are indicated above the vocal line: Gm9, C9, Gm9, and C9. There are triplets in the piano accompaniment.

Gm9 C9 Gm9 C9 F6 D7

spark lost in the dark too soon, too soon, I

The fourth system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'spark lost in the dark too soon, too soon, I'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chords are indicated above the vocal line: Gm9, C9, Gm9, C9, F6, and D7. There are triplets and a piano (*p*) marking in the piano accompaniment.

*Bb*m sus9 Eb9 *Bb*m sus9 Eb9

feel _____ wher-ev-er I go _____ that to-mor-row is

C9 C9 C7 (b9) F

near, to-mor-row is here and al-ways too soon.

Fm7 Abm

Time is so old _____ and love so brief,

mf più espr.

*Bb*maj7 Fdim E7 C+ Gm9

Love is pure gold _____ and time a thief. We're late _____

C9 Gm9 C9 Gm9 C9

dar-ling, we're late The cur-tain de-scends, ev'-ry-thing

Gm9 C7 F6 D Bbm sus9

ends too soon, too soon I wait

Bbm6 F Bb+ D7 G9 C9 +5

dar-ling, I wait Will you speak low to me, speak love to me and

espressivo *rall.*

1. F D7 Gm9 C+ 2. F

soon. Speak soon.

mf *a tempo* *L.H. p*

Red. *

STORMY WEATHER

(Keeps Rainin' All The Time)

from COTTON CLUB PARADE, 1933

Lyrics by TED KOEHLER
Music by HAROLD ARLEN

Slow lament

Piano introduction in G major, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand provides a simple accompaniment. Dynamics range from *mp* to *p*.

Don't know why there's no sun up in the sky, Storm - y Weath - er,

Since my ^{man}gal and I ain't to - geth - er, keeps rain - in' all the time.

Life is bare, gloom and mis - 'ry ev - 'ry - where, Storm - y Weath - er,

Am7

D11

G

Am7

D7-9

G

Just can't get my poor self to - geth - er, I'm wear - y all the time, the

C

G G#dim

Am7

D7-9

G

Am7 G

C

time, So wear - y all the time. When ^{he} _{she} went a - way the blues walked

in and met me. If ^{he} _{she} stays a - way old rock - in' chair will get me.

All I do is pray the Lord a - bove will let me walk in the sun once

A7

D7-9

D7

G

G:dim

Am7

D9



more. Can't go on, ev - 'ry - thing I had is gone, Storm - y



Weath - er, Since my ^{man}gal and I ain't to - geth - er,



D7-9



D7-9

keeps rain - in' all the time, keep rain - in' all the

1



Segue to Interlude



2



time. time.

L.H. rall. p Ped.

Interlude

Cm6



Am7-5



Cm9



G9



I walk a - round, heav - y heart - ed and sad. — Night comes a - round and I'm

G13



A9



still feel - in' bad. — Rain — pour-in'down, blind - in' ev - 'ry hope I had. This

D



Em7



Fdim



D7/F#



Gmaj9/F#



G6(add2)



pit - ter - in' pat - ter - in' beat - in' an' splat - ter - in' drives me mad. Love, love,

A13/F#



A9



D11



D13



D.S.

love, love, — this mis - er - y is just too much for me. — Can't go

SUPPER TIME

from AS THOUSANDS CHEER

Words and Music by
IRVING BERLIN

Sadly

C/G D#dim/G Dm7/G G7 Am/G F#dim/G G9sus G7#5b9

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter notes. The music is marked with a forte (*f*) dynamic. Above the staff, eight guitar chord diagrams are provided for reference: C/G, D#dim/G, Dm7/G, G7, Am/G, F#dim/G, G9sus, and G7#5b9.

C C9#5 F Ab7 Dm7/G C6 G7#5

Sup - per time, — I should set the ta - ble 'cause it's sup - per time. —

The vocal line is written on a single staff in 4/4 time. It begins with a quarter note 'S', followed by a quarter note 'u', a quarter note 'p', and a quarter note 'e'. After a two-measure rest, it continues with 'I should set the ta - ble 'cause it's sup - per time.' The lyrics are aligned with the notes.

mf

The piano accompaniment for the first phrase consists of two staves in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The music is marked with a mezzo-forte (*mf*) dynamic.

C Ab7/Eb G7/D Gm6/Bb A9 Ab7b5 G7 G7#5

Some-how I'm not a - ble 'cause that man o' - mine — ain't com-in' home — no

The vocal line continues on a single staff in 4/4 time. It starts with 'Some-how I'm not a - ble 'cause that man o' - mine' followed by a two-measure rest, and then 'ain't com-in' home — no'. The lyrics are aligned with the notes.

The piano accompaniment for the second phrase consists of two staves in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

C D7b5 Bm7b5 Ab7 G7 C C9#5

more. Sup - per time, —

F Ab7 Dm7/G C6 G7#5 C Ab7/Eb G7/D

kids will soon be yell - in' for their sup - per time. — How'll I keep from tell - in' that that

Gm6/Bb A7 D7b5/Ab G7 Cm

man o' - mine — ain't com - in' home — no more.

D7b5 Bm7b5 Amb5 Ab7b5 G7 Fm/Ab G7

How'll I keep ex-plain-in' when they ask me where he's

Cm



Ebm/Ab



G7



gone?

How'll I keep from cry - in' when

Fm/Ab



G7



C



C9



I bring their sup - per

on?

B7



Am/C



B7



Em



How can I re-mind them to pray at their hum - ble board?

C#m7b5



A9



D7



Cm/Eb



D7



How can I be thank-ful when they start to thank the

Dm7/G G+ C C7b5

Lord, Lord! Sup - per time, —

F Ab9 Dm7/G C6 G7#5 C Ab7/Eb G7/D

I should set the ta - ble 'cause it's sup - per time. — Some - how I'm not a - ble 'cause that

Gm6/Bb A7 Ab7b5 G7 Cmaj7

man o' - mine — ain't com - in' home — no more.

C9 Fm6/Ab G7 C

Ain't com - in' home — no more.

rit.

SMOKE GETS IN YOUR EYES

from ROBERTA

Words by OTTO HARBACH
Music by JEROME KERN

Andante moderato

mp *rall.*

E_b $Bb7(E_b)$ $Bb7$ E_b E_b+

They asked me how I knew My true love was true.

p *a tempo*

A_b E_bdim E_b $Fm7$ $Bb7$

I of course re - plied, Some-thing here in - side, Can-not be de -

poco accel. *a tempo*

BEHOLD ME ON SUNDAY

Eb Bb7 Fm7 Bb7 Eb

nied. They said some - day you'll

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is B-flat major (two flats). The vocal line begins with a long note on 'nied.' followed by a melodic phrase for 'They said some - day you'll'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

Bb7(Eb) Bb7 Eb Eb+ Ab Ebdim

find, All who love are blind, When your heart's on

accl.

The second system continues the piece. The vocal line has a melodic line for 'find, All who love are blind, When your heart's on'. The piano accompaniment features a more active right hand with eighth-note runs and a steady bass line. The tempo marking 'accl.' (accelerando) is placed at the end of the system.

Eb Fm7 Bb7 Eb

fire, You must re-al - ize Smoke gets in your eyes.

u tempo *R.H.*

The third system shows the vocal line with the lyrics 'fire, You must re-al - ize Smoke gets in your eyes.'. The piano accompaniment includes a section marked 'u tempo' (ad libitum) and a right-hand section marked 'R.H.' with a triplet of eighth notes.

Un poco piu mosso

B F#7 F#dim

So I chaffed them and I gay-ly laughed_ to think they could doubt my

mf

The fourth system begins with the tempo marking 'Un poco piu mosso' and the key signature change to B major (two sharps). The vocal line has the lyrics 'So I chaffed them and I gay-ly laughed_ to think they could doubt my'. The piano accompaniment features a melodic line in the right hand and a supporting bass line in the left hand, with a triplet of eighth notes in the right hand.

F#7 B Abm7 Bb7

love. Yet to - day— My love has flown a - way— I am with-

Eb Bb7 Fm7 Bb7 Eb

out my love. Now laugh-ing friends de -

p *poco rit.* *P a tempo*

Bb7(Eb) Bb7 Eb Eb+ Ab Ebdim

ride Tears I can - not hide, So I smile and

poco accel.

Eb Bb7(Eb) Bb7 Eb

say, "When a love - ly flame dies, Smoke gets in your eyes."

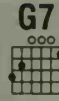
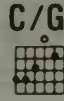
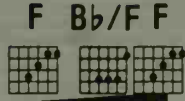
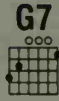
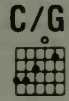
allarg. *R.H.*

TELL ME ON A SUNDAY

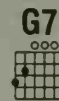
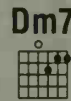
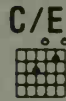
from SONG AND DANCE

Lyrics by DON BLACK
Music by ANDREW LLOYD WEBBER

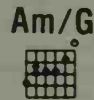
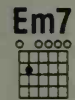
Slowly



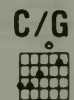
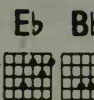
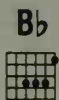
mp



Don't write a let - ter when you want to leave.



Don't call me at 3 A. M. from a friend's a - part - ment. I'd



like to choose — how I hear the news. Take me to a park that's

F **Bb/F F** **C/G** **G7** **C**

cov - ered with trees. — Tell me on a Sun - day please.

G7/F **Cmaj7** **Dm7** **G** **Em7** **Am** **Am/G**

Let me down ea - sy, no big song and dance. No long fac - es, no long looks,

Fsus2 **F** **Am** **Dm7** **Em7** **Bb** **Eb Bb**

no deep con - ver - sa - tion. — I know the way we should spend the day. Take me

C/G **G** **F** **Bb/F** **F**

to a zoo that's got chim - pan - zees. — Tell me

C/G



G7



C



Bb



F/A



on a Sun - day please. Don't want to know who's to blame,

Fm/Ab



C/G



F



Bb



Am



G



it won't help know - ing. Don't want to fight day and night bad e-nough_ you're go - ing.

G7/F



C/E



Am7



Dm7



F/G



Em



Am



Am/G



Don't leave in si - lence with no words at all. Don't get drunk and slam the door, -

Fsus2



F



Am



Dm7



Em7



Bb



Eb



Bb



that's no way to end this. I know how I want you to say good-bye. Find a

C/G



G7



F



Bb/F F



C/G



G7



cir - cus ring with a fly - ing trap - eze. — Tell me on a Sun - day

C



Bb



F/A



Fm/Ab



C/G



please.

I don't

mf

F



Bb



Am



G



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

G7/F



C/E



Am7



Dm7



F/G



Don't leave in si - lence with no words at all.

Em



Am



Am/G



Fsus2



F



Am



Don't get drunk and slam the door, that's no way to end this. I

cresc.

Dm7



Em7



Bb



Eb



Bb



G7



Csus2/G



C/G



F/G



G7



know how I want you to say good-bye. Don't run off in the pouring rain. Don't call

f

ff

Csus2/G



C/G



F/G



G7



Csus2/G



C/G



Fsus2



F



C/G



G7



me as they call your plane. Take the hurt out of all the pain. Take me to a park that's

rall.

mp

slowly

F



Bb/F



F



C/G



G7



C



cov-ered with trees. — Tell me on a Sun - day please. —

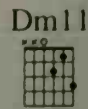
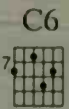
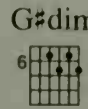
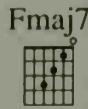
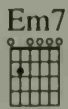
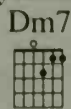
p rall.

WHAT CHANCE HAVE I WITH LOVE

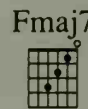
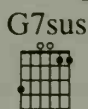
from LOUISIANA PURCHASE

Words and Music by
IRVING BERLIN

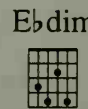
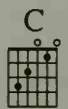
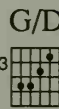
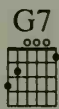
Slowly, but rhythmically



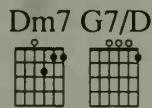
mp



Love is beau - ti - ful, love is swell. _



Love is as sweet _ as a nut. _ Love is grand - er than



tongue can tell. _ Love is re - mark - a - ble. But _

C G C7

look at what it did to An - thon - y. — It

mf

F Dm7b5 C C7

made a fool out of An - thon - y. — If love could do that to

F F6 C/G Ab9/Eb Dm7 G7

An - thon - y, — what chance have I with love? —

C G C7 F

Look at what it did to Ro - me - o. — It dealt poor Ro - mey an

Dm7b5



C



C7



F



F6

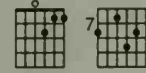


aw - ful blow. — If love could do that to Ro - me - o, —

C/G



Dm7 C6



B7b9



E6



G#m/B



what chance have I with love? — Look what it did to Samp -

F#m7



B7



F#m/E



E



- son, 'til he lost his hair — he was brave. — If a

G6



Bm



Am7



D7



Dm7



G7



hair - cut could weak - en Samp - son, they could mur - der me — with a shave. —

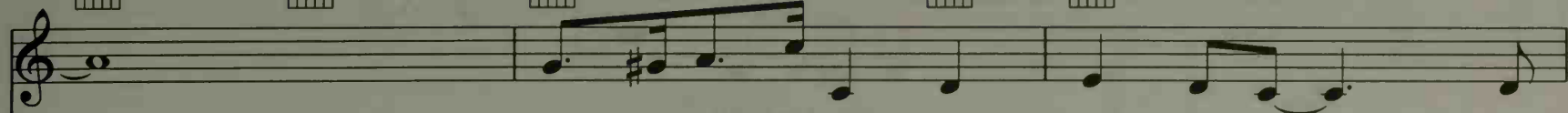
Dm7

G7

C

G

C7



Look at what it did to Bo - na - parte. _ He

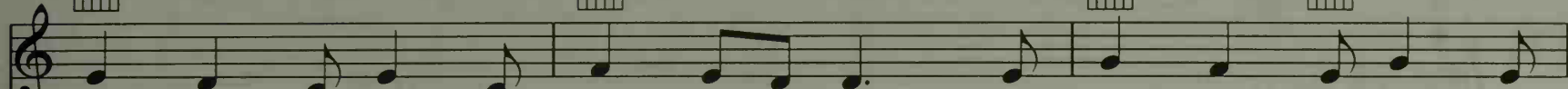


F

Dm7b5

C

C7



lost his head when he lost his heart. _ If he kicked o - ver the



F

F6

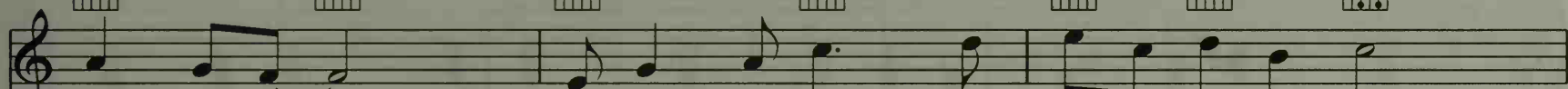
C/G

F#dim

Fm

Em7

Ebdim



ap - ple cart, _ what chance have I an or - din - ar - y guy,



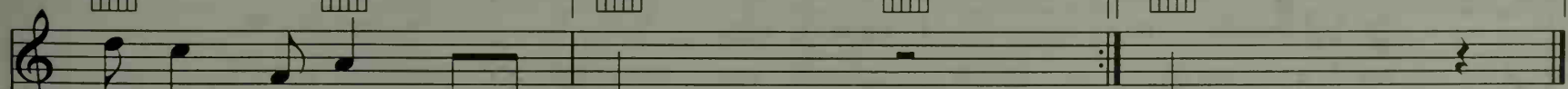
Dm7

F/G

1 C6

G7#5

2 C6



what chance have I with love? _



WHAT DID I HAVE THAT I DON'T HAVE?

from ON A CLEAR DAY YOU CAN SEE FOREVER

Words by ALAN JAY LERNER
Music by BURTON LANE

Slowly in 4, Rubato

I don't see why they re - de - signed me... He likes the way he

pp

used to find me. He likes the girl I left be - hind me.

In 3

I mean, he... I mean, me...

What did I have that I don't have?

rall.
pp

This system contains the first line of music. The vocal line begins with a 4/4 time signature and a key signature of three flats. The lyrics are "What did I have that I don't have?". The piano accompaniment features a melodic line in the right hand with a triplet of eighth notes and a bass line in the left hand. The tempo marking "rall." and dynamic marking "pp" are present.

What did he like that I lost track of? What did I do that

This system contains the second line of music. The vocal line continues with the lyrics "What did he like that I lost track of? What did I do that". The piano accompaniment continues with similar melodic and harmonic patterns, including triplet figures.

I don't do the way I did be - fore?

This system contains the third line of music. The vocal line has the lyrics "I don't do the way I did be - fore?". The piano accompaniment features a more active right hand with various articulations and a steady bass line.

What is - n't there that once was there? What have I got a

This system contains the fourth line of music. The vocal line has the lyrics "What is - n't there that once was there? What have I got a". The piano accompaniment concludes with a final cadence, featuring triplet figures in the right hand.

great big lack of? Some-thing in me then He could see then

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of three phrases: "great big lack of?", "Some-thing in me then", and "He could see then". The piano accompaniment includes several triplet markings (indicated by a '3' above a bracket) in both the right and left hands. The key signature has three flats (B-flat, E-flat, A-flat).

Beck-ons to him no more. I'm

The second system continues the musical piece. The vocal line has two phrases: "Beck-ons to him no more." and "I'm". The piano accompaniment features more triplet markings and a fermata over the final note of the vocal line. The key signature remains three flats.

— Just a vic - tim of time, — Ob - so - lete in my

The third system contains two phrases: "— Just a vic - tim of time, —" and "Ob - so - lete in my". The piano accompaniment is characterized by a dense texture of triplet chords in the right hand. The key signature is still three flats.

prime! — Out of date and out - classed

The fourth system concludes the page with two phrases: "prime! —" and "Out of date and out - classed". The piano accompaniment continues with triplet markings. The key signature remains three flats.

By my past. — What did he love that there's none of? —

pp

What did I lose the sweet warm knack of? Would-n't I be the

late, great me If I knew how? — Oh!

rall.

What did I have I don't have now?

fp

Where can I go to re -

mf

Detailed description: This system contains the first two lines of music. The vocal line (top staff) begins with a whole rest, followed by a half note 'Where' and a dotted half note 'can I go to re -'. The piano accompaniment (middle and bottom staves) features a melody with accents and trills in the right hand, and a bass line with a trill in the left hand. The dynamic marking *mf* is placed below the piano part.

pair All the wear and the

Detailed description: This system contains the second and third lines of music. The vocal line (top staff) has a whole rest for 'pair', followed by a dotted half note 'All the wear and the'. The piano accompaniment (middle and bottom staves) continues with the trill pattern in the right hand and a steady bass line in the left hand.

tear; Till I'm once a - gain

Detailed description: This system contains the third and fourth lines of music. The vocal line (top staff) has a whole rest for 'tear;', followed by a dotted half note 'Till I'm once a - gain'. The piano accompaniment (middle and bottom staves) features a trill in the right hand and a bass line with a trill in the left hand.

the Pre - vious me? - What did he like that

pp

Detailed description: This system contains the fourth and fifth lines of music. The vocal line (top staff) has a whole rest for 'the', followed by a dotted half note 'Pre - vious me? -' and a dotted half note 'What did he like that'. The piano accompaniment (middle and bottom staves) features a trill in the right hand and a bass line with a trill in the left hand. The dynamic marking *pp* is placed below the piano part.

I'm not like? — 3 — What was the charm that I've run dry of?

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The lyrics are "I'm not like? — 3 — What was the charm that I've run dry of?". The middle and bottom staves are for piano accompaniment, with a treble and bass clef respectively. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are various musical notations such as slurs, ties, and dynamic markings.

What would I give if my old know-how still knew

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics "What would I give if my old know-how still knew". The middle and bottom staves are for piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are various musical notations such as slurs, ties, and dynamic markings.

how! — Oh! What did I have I

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics "how! — Oh! What did I have I". The middle and bottom staves are for piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are various musical notations such as slurs, ties, and dynamic markings, including "rall." and "fp".

don't have now?

The fourth system of the musical score consists of three staves. The top staff is the vocal line with lyrics "don't have now?". The middle and bottom staves are for piano accompaniment. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. There are various musical notations such as slurs, ties, and dynamic markings, including "ff".

WHY CAN'T YOU BEHAVE?

from KISS ME, KATE

Words and Music by
COLE PORTER

Andante

Slow blues
LOIS:

Why

pp *rall.* *p*

can't you be - have? Oh, why

mp *p*

can't you be - have? Af - ter all the things you

mp *p*

told me And the prom- is - es that you gave, Oh, why

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'told me' and continues with 'And the prom- is - es that you gave, Oh, why'. The piano accompaniment consists of chords and melodic lines in both the right and left hands, with some notes marked with accents.

can't you be - have? Why

The second system continues the musical score. The vocal line has the lyrics 'can't you be - have? Why'. The piano accompaniment includes a dynamic marking of 'p' (piano) and features various musical notations such as slurs and accents.

can't you be good? And do

The third system of the score has the vocal line with lyrics 'can't you be good? And do'. The piano accompaniment continues with similar harmonic and melodic patterns, including a 'p' dynamic marking.

just as you should? Won't you turn that new leaf

The fourth and final system on the page has the vocal line with lyrics 'just as you should? Won't you turn that new leaf'. The piano accompaniment concludes the piece with sustained chords and melodic fragments.

o - ver, So your ba - by can be your slave? Oh, why

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half note 'o - ver,' followed by a series of eighth and quarter notes for 'So your ba - by can be your slave?'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) appearing in the right hand.

can't you be - have? There's a farm I know near

The second system continues the vocal line with 'can't you be - have?' and 'There's a farm I know near'. The piano accompaniment features a more active bass line with eighth notes and a right hand with chords and moving lines. A dynamic marking of *mp* (mezzo-piano) is present.

my old home town Where we

The third system contains the vocal line 'my old home town' and 'Where we'. The piano accompaniment has a steady bass line with eighth notes and a right hand with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

two can go and try set - tlin' down.

The fourth system concludes the vocal line with 'two can go and try set - tlin' down.'. The piano accompaniment continues with a steady bass line and a right hand with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present.

Slowly

There I'll care for you for - ev - er, 'Cause you're all in the world I

a tempo

crave, But why can't you be - have? Gee, do you

need me, kid? — I al - ways knew you did. — But

why can't you be - have?

8va basso

WHY WAS I BORN?

from SWEET ADELINE

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Andante con moto

The piano introduction is in E-flat major, 4/4 time, and consists of eight measures. The first four measures are marked *mf* and feature a melodic line in the right hand with a descending eighth-note pattern and a bass line with a similar pattern. The last four measures are marked *rall.* and feature a more static harmonic texture with a final cadence.

E_b

Spend-ing these lone-some eve - nings With noth-ing to do but to live in dreams that I

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a half note on G4, followed by a quarter note on F4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature is E-flat major.

B_b7 **E_b**

make up, All by my - self;

The second system of the song continues the vocal line and piano accompaniment. The vocal line has a half note on G4, followed by a quarter note on F4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature is E-flat major.

E_b

Dream-ing that you're be - side me, I pic-ture the pret-ti - est sto - ries on - ly to

B_b7 *E_b*

wake up, All by my - self.

G *B_b7*

What is the good of me, by my - self? *L.H.*

poco rit.

Refrain *E_b* *E_bdim* *B_b7*

Why was I born? Why am I

P a tempo

con pedale

Ab Bb7 Cm(D) Cm Eb Cm:6 Ab6

liv - ing? ————— What do I get? ————— What am I

This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves (treble and bass clef). The key signature has two flats (Bb and Eb). The tempo is not explicitly marked but appears to be a moderate, steady pace.

Bb7 Eb Abmaj.7

giv - ing? Why do I want a thing I dare - n't hope for? —————

sostenuto

ped. *

This system contains the third and fourth lines of the musical score. The piano accompaniment features a *sostenuto* marking and a *ped.* (pedal) marking with an asterisk. The piano part includes some sustained chords and moving lines in both hands.

Bb7 Eb7 Ab Eb+ Abm6 Eb Ebmaj.7

— What can I hope for? ————— I wish I knew. —————

This system contains the fifth and sixth lines of the musical score. The piano accompaniment continues with sustained chords and moving lines, supporting the vocal melody.

Fm7 Bb7 Eb Ebdim Bb7

— Why do I try ————— To draw you

con pedale

This system contains the seventh and eighth lines of the musical score. The piano accompaniment concludes with a *con pedale* marking, indicating that the pedal should be held down until the end of the piece.

Ab Bb7 Cm(D) Cm Eb6 Cm6 Ab6

near me? Why do I cry? You nev - er

Bb7 Eb Eb6

hear me. I'm a poor fool, but what can I

sostenuto

ped. *

F9 Eb Ebdim Fm7 Bb7

do? Why was I born to love

L.H. *rall. e dim.*

1. Eb F9 Bb7 Eb Fm7 Bb7 2. Eb Ab9 Eb

you? you?

a tempo *morendo*

ped. *

WHAT'S THE USE OF WOND'RIN'

from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

PIANO

f

poco rit

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time and marked 'Moderato'. The music is in C major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece begins with a forte (*f*) dynamic and concludes with a *poco rit* (slightly slower) marking.

REFRAIN

C Am Dm G9 C A7

What's the use of won-'drin' if he's good or if he's bad, Or if you like the way he wears his

p-mf
a tempo

Detailed description: This block shows the first line of the vocal refrain and its piano accompaniment. The vocal line is in 4/4 time and starts with a C major chord. The piano accompaniment is in 4/4 time and features a steady eighth-note bass line. The lyrics are: "What's the use of won-'drin' if he's good or if he's bad, Or if you like the way he wears his". The piano part is marked *p-mf* and *a tempo*. Chords indicated above the staff are C, Am, Dm, G9, C, and A7.

D7 D7(b9) Ab7 C Am F C Dm7

hat? Oh! what's the use of won-'drin', If he's good or If he's bad? He's your

Detailed description: This block shows the second line of the vocal refrain and its piano accompaniment. The vocal line continues with the lyrics: "hat? Oh! what's the use of won-'drin', If he's good or If he's bad? He's your". The piano accompaniment continues with the same eighth-note bass line. Chords indicated above the staff are D7, D7(b9), Ab7, C, Am, F, C, and Dm7.

C A9 D7 Dm7 G7 C Am Dm G7

fel-ler and you love him. — That's all there is to that. —

Detailed description: This block shows the third line of the vocal refrain and its piano accompaniment. The vocal line concludes with the lyrics: "fel-ler and you love him. — That's all there is to that. —". The piano accompaniment concludes with a final chord. Chords indicated above the staff are C, A9, D7, Dm7, G7, C, Am, Dm, and G7.

C Am Dm G9 C A7 D7 D7(b9)Ab7

Com-mon sense may tell you, that the end-in' will be sad, And now's the time to break and run a - way. But

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment starts with a piano (*p*) dynamic and includes chords and arpeggiated patterns.

C Am F C Dm7 C A9

what's the use of won-d'r'in' if the end - in' will be sad? He's your fel-ler and you love him _

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment features a mix of chords and arpeggiated figures.

D7 Dm7 G9 C F

There's noth - in' more to say. _____ Some-thin' made him the

The third system shows the vocal line with a quarter rest and eighth notes. The piano accompaniment includes a forte (*f*) dynamic section and a mezzo-piano (*mp*) section. A triplet of eighth notes is marked with a '3' above it.

C9 Fmaj7 F F#dim Gm7 C7(sus6) F

way that he is _ Wheth - er he's false _ or true And some-thin' gave him the

The fourth system concludes the page. The vocal line features a quarter rest and eighth notes. The piano accompaniment includes a triplet of eighth notes marked with a '3' above it.

C9 Fmaj7 F B7 E9 A7+ D9 G9+5 C Am

things that are his_ One of those things is you. So, When he wants your kiss-es, You will

mf *p*

Dm G9 C A7 D7 Ab7 C Am

give them to the lad, And an-y-where he leads you, you will walk And an-y time he needs you, you'll go

F C Dm7 C A9 D7 Dm7 G9

run-nin' there like mad! You're his girl and he's your fel - ler And all the rest is

1. C Am Dm G7/C G7 2. C Fmaj7 C

"talk." "talk."

f *f* *f*

Red. *

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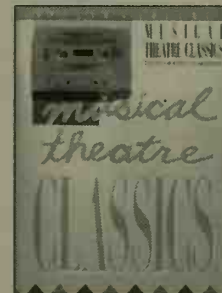
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