

Piano / Vocal Selections

hairspray



hairspray

Music by
Marc Shaiman

Lyrics by
**Scott Wittman
Marc Shaiman**

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Photos by Paul Kolnik

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7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
22 Taunton Drive P.O. Box 5130
Cheltenham East, 3192 Victoria, Australia
Email: ausadmin@halleonard.com

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GOOD MORNING BALTIMORE

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Medium '60s Rock

D

f

The piano introduction consists of two staves. The right hand starts with a D major chord and plays a melodic line of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

A G D/A D TRACY D/F#

Oh, oh, oh. Woke up to - day
Oh, oh, oh. Look at my hair. What

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a D major chord and the lyrics "Oh, oh, oh." followed by "Woke up to - day" and "Look at my hair. What". The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a bass line. There are triplets and a 7th fret barre indicated.

G Bm/A A G D

feel - ing the way I al - ways do, Oh, oh, oh,
"do" can com - pare with mine to - day? Oh, oh, oh,

The second system continues the vocal and piano accompaniment. The vocal line has the lyrics "feel - ing the way I al - ways do, Oh, oh, oh," and "do" can com - pare with mine to - day? Oh, oh, oh,". The piano accompaniment features chords and a bass line with triplets and a 7th fret barre.

D/F# G#m7b5 E/G# F#7/A#

Hun - gry for some - thing that I can't eat. Then I hear the beat. That
I've got my hair - spray and ra - di - o. I'm read - y to go. The

The third system continues the vocal and piano accompaniment. The vocal line has the lyrics "Hun - gry for some - thing that I can't eat. Then I hear the beat. That" and "I've got my hair - spray and ra - di - o. I'm read - y to go. The". The piano accompaniment features chords and a bass line with triplets.

Bm Gm/Bb Bb7 D/A

rhy - thm of town starts call - ing me down. It's like a mes - sage from
 rats on the streets all dance 'round my feet. They seem to say, "Tra - cy, it's

G#m7b5 E/G# D/A A D/A

high a - bove Oh, oh, oh, Pull - ing me out to the
 up to you." So, oh, oh, Don't hold me back, 'cause to -

G Em9 A D/A A7 Dsus4 D

smiles and the streets that I love. Good morn - ing, Bal - ti - more!
 day all my dreams will come true. Good morn - ing, Bal - ti - more!

G(add9) G

Ev - 'ry day's like an o - pen door. Ev - ry night is a
 There's the flash - er who lives next door. There's the bum on his

Dsus D D/A Asus

fan - ta - sy. Ev - 'ry sound's like a sym - pho - ny.
 bar - room stool. They wish me luck on my way to school. }

The first system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics: "fan - ta - sy. bar - room stool. Ev - 'ry sound's like a sym - pho - ny. They wish me luck on my way to school. }". Above the notes are chord markings: Dsus, D, D/A, and Asus. There are two triplet markings over the notes "Ev - 'ry" and "They wish me". The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It features a melody in the right hand with several triplet markings and a bass line in the left hand.

A D/A A7 Dsus2 D D7/C

Good morn - ing, Bal - ti - more! And some day when I

The second system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "Good morn - ing, Bal - ti - more! And some day when I". Above the notes are chord markings: A, D/A, A7, Dsus2, D, and D7/C. There are two triplet markings over the notes "And some" and "day when". The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It features a melody in the right hand with several triplet markings and a bass line in the left hand.

G/B Gm/Bb D/A

take to the floor, the world's gon-na wake up and see

The third system of the musical score consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "take to the floor, the world's gon-na wake up and see". Above the notes are chord markings: G/B, Gm/Bb, and D/A. There are three triplet markings over the notes "take to the", "the world's", and "gon-na". The bottom staff is a piano accompaniment in treble and bass clefs, with a key signature of two sharps. It features a melody in the right hand with several triplet markings and a bass line in the left hand.

1

A D A G D/A

Bal - ti - more and me.

2

D Bb

me. I know ev - 'ry step. I

F/A Gm7 Gm/A F/A

know ev - 'ry song. I know there's a place where I be - long. I

C G/B Am7 G/B

see all those par - ty lights shin - ing a - head. So some - one in - vite me be -

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of eighth notes with lyrics: "see all those par - ty lights shin - ing a - head. So some - one in - vite me be -". The piano accompaniment includes triplets of eighth notes in both the right and left hands. Chords are indicated above the staff: C, G/B, Am7, and G/B. A dynamic marking of *f* (forte) is present in the piano part.

Asus A D

fore I drop dead! So, oh, oh,

The second system continues the musical score. The vocal line has lyrics: "fore I drop dead! So, oh, oh,". The piano accompaniment features triplets of eighth notes. Chords are indicated as Asus, A, and D. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte).

D/F# G Bm/A A G

Give me a chance, 'cause when I start to dance I'm a mo - vie - star.

The third system of the score includes the vocal line with lyrics: "Give me a chance, 'cause when I start to dance I'm a mo - vie - star." The piano accompaniment continues with triplets of eighth notes. Chords are indicated as D/F#, G, Bm/A, A, and G.

D D/F# G#m7b5 E/G#

Oh, oh, oh, Some - thing in - side of me makes me move when

The fourth system concludes the page with the vocal line lyrics: "Oh, oh, oh, Some - thing in - side of me makes me move when". The piano accompaniment features triplets of eighth notes. Chords are indicated as D, D/F#, G#m7b5, and E/G#.

F#7b9/A# Bm Gm/Bb Bb7

I hear the groove. My ma tells me, "No," but my feet tell me, "Go."

D/A G#m7b5 E/G# E/G#

It's like a drum - mer in - side my heart.

D/A A D/A G Em7

Oh, oh, oh, Don't make me wait one more mo - ment for my life to

D/A A7sus D/A A7sus Bb7sus

start.

Bb Eb/Bb Bb7 Ebsus² Eb

I love you, Bal - ti - more! Ev - 'ry day's like an

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by quarter notes for 'I love you, Bal - ti - more!' and eighth notes for 'Ev - 'ry day's like an'. The piano accompaniment includes a right-hand part with chords and triplets, and a left-hand part with a bass line. A forte (ff) dynamic marking is present at the beginning.

Ab² Ab Ebsus Eb

o - pen door. Ev - 'ry night is a fan - ta - sy.

The second system continues the musical score. The vocal line has a whole note rest for 'o - pen door.' followed by quarter notes for 'Ev - 'ry night is a fan - ta - sy.'. The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a bass line.

Eb/Bb Bbsus Bb Eb/Bb Bb7

Ev - 'ry sound's like a sym - pho - ny. And I pro - mise,

The third system of the musical score shows the vocal line with quarter notes for 'Ev - 'ry sound's like a sym - pho - ny.' and quarter notes for 'And I pro - mise,'. The piano accompaniment includes a right-hand part with chords and triplets, and a left-hand part with a bass line.

Ebsus² Eb Eb7/Db Ab/C

Bal - ti - more, that some day when I take to the floor, the

The fourth system concludes the musical score. The vocal line has a whole note rest for 'Bal - ti - more,' followed by quarter notes for 'that some day when I take to the floor, the'. The piano accompaniment features a right-hand part with chords and triplets, and a left-hand part with a bass line.

Abm/Cb Eb/Bb

world's gon - na wake up and see,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note chord in Abm/Cb, followed by a melodic line with eighth notes and triplets. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three flats.

Am7b5 Ab/Bb Bb

gon - na wake up and see Bal - ti - more and

sfz

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes. The piano accompaniment features a complex chordal texture with triplets and a dynamic marking of *sfz* (sforzando).

Eb Ebsus Eb Bb9 Eb Ebsus Eb

me. Bal - ti - more and me,

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Bb Bb Ab(add9) Eb

Bal - ti - more and me!

rit.

The fourth system concludes the piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a *rit.* (ritardando) marking and a final chord in Eb. The piano part ends with a double bar line and repeat signs.

THE NICEST KIDS IN TOWN

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Fast, hot and driving

Ab7 COUNCIL Ebm 7

(Ooh ooo ooo, oo,

ff *mf*

Play bass 8vb throughout

Ab7 Ebm 7 Ab7 Ebm 7

ooh ooh ooo oo, ooh ooo

Db Eb7

oo, hoot, hoot, hoot, hoot!

Ab7
CORN Y

Db7

Ab7

COUNCIL

Ev - 'ry af - ter - noon when the clock strikes four, —

(Bop - bee - ba, ba -

f

Ab7

CORN Y

Db7

Db7

ba - ba - ba - ba bee - ba) a cra - zy bunch of kids crash through that door. —

Ab7

COUNCIL

Ab7

CORN Y

Eb

(Bop - bee - ba, ba - ba - ba - ba - ba bee - ba) They throw off their coats — and leave the

Db

Eb

Db

squares be - hind, — and then they shake it, shake it, shake it like they're los - ing their mind. — You'll nev - er

E \flat

D \flat

B

D \flat /A \flat A \flat 7

COUNCIL

E \flat m 7

see them frown, 'cause they're the nic - est kids in town. (Ooh ooo)

A \flat 7

E7

oo,

Ooh ooh ooo)

A7

CORNY

D7

A7

COUNCIL

Ev - 'ry af - ter - noon you turn your T. V. on. (Na, na, na, na,

A7

CORNY

D7

na - na - na - na) And we know you turn the sound up when your par - ents are gone, yeah!

A7
COUNCIL

CORNÝ

E

(Na, na, na na na, ——— na - na - na - na)

And then you twist and shout — for your

D

E

D

fa - vor - ite star. — And once you've prac - ticed ev - 'ry step that's in your rep - er - toire, you bet - ter

E

D

C D/A

A7

come on down, — and meet the nic - est kids in town. —

D7

Nice white kids who like to lead the way, — and

mf

A F#m

once a month— we have our “Ne - gro Day!” And I’m the man— who keeps it

B D B

spin - nin' round, — Mis - ter Corn - y Col - lins with the lat - est, great - est

E F

Bal - ti - more sound!! — So

Bb7 Eb7 Bb7 COUNCIL

ev - 'ry af - ter - noon drop ev - 'ry - thing. — (Bop - bee - ba, ba -

CORNLY Eb7

ba - ba - ba - ba, bee - ba) Who needs _____ to read and write when you can dance and sing?—

Bb7 COUNCIL

Bb7

CORNLY F

(Bop - bee - ba, ba - ba - ba - ba - ba, bee - ba) For get a - bout your al - ge - bra and

Eb

F

Eb

cal - cu - lus. You can al - ways do your home-work on the morn-ing bus. Can't tell a

F

Eb

Db Eb/Bb

Bb7 Bb7

Fm7

COUNCIL

verb from a noun, they're the nic - est kids in town. (Ooh ooo

E \flat /A \flat B \flat F \sharp 7 CORNY B7

oo) So, if ev - 'ry night you're shak-ing as you

ff *f*

E7 B7 COUNCIL

lie in bed, (Mo - ny, mo - ny, ah -

CORNY E7

ooh, mo - ny, mo - ny) and the bass and drums — are pound - ing

B7 COUNCIL

in your head, (Mo - ny, mo - ny, ah -

CORNY F#7 E7 F

ooh, mo - ny, mo - ny) who cares a - bout sleep when you can snooze in school?— They'll

F#7 E7 F#7

nev - er get to col - lege, but they sure look cool. — Don't need a cap and a gown, — 'cause they're the

E D E/B B7 F#m 7 E/A

nic - est kids in town. — They're — the nic -

COUNCIL

(Ooh ooo — oo,

B7

F#m 7

E/A

B7

- est, nic - est, They're - the nic - est, nic - est, -

ooh ooo ooo ooh ooh ooo

E/A

B7

F#m 7

E/A

They're the su - gar 'n' spic - est, the nic - est kids in...

oo, ooh ooo oo) kids in...

B7(#9)

EVERYONE

kids in town! Hoot!

(drum solo)

sfz

ff

MAMA, I'M A BIG GIRL NOW

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Freely

F
MOTHERS PENNY

Dm
MOTHERS AMBER

Stop! Stop tell - ing me what to do - oo. — Don't! Don't treat me like a

sfz

Bb
MOTHERS TRACY

child of two - oo. — No! I know that you want what's best. —

sfz

TRACY, AMBER & PENNY

A fun shuffle (♩ = $\overset{\sim}{\underset{\sim}{\text{J}}}$)

C
MOTHERS TRACY

C

Please! But moth - er please, give it a rest!!! —

sfz

f

F

MOTHERS

GIRLS

Dm

MOTHERS

Stop! Don't! No! Please! Stop! Don't!

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

GIRLS

Bb

MOTHERS

GIRLS

No! Please! Stop! Don't! No! Please!

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand.

C

C7

F

C

F
TRACY

Ma - ma, I'm a big girl now!

Once up - on a time when I was

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings of *f* and *mp*.

Dm

just a kid, you nev - er let me do just what the old - er kids did. But

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part continues with a melody in the right hand and a bass line in the left hand.

B \flat C C7 F

lose that laun - dry list of what you won't al - low, ——— 'cause ma - ma, I'm a big girl now!

C F
AMBER

Once up - on a time I used to play with toys, ——— but

f *mp*

Dm B \flat

now I'd rath - er play a - round with teen - age boys. ——— So, if I get a hick - ey, please don't

C C7 F F PENNY

have a cow, ——— 'cause ma - ma, I'm a big girl now! ——— Ma, —

B \flat F

I got - ta tell you that with - out a doubt I get my best danc - ing les - sons from you -

mf

B \flat

- oo. — You're — the one who taught me how to "Twist and Shout," - be - cause you

G Am/G G Am/G G Dm C Dm C

shout non - stop and you're so twist - ed — too - oo!

Wo - oh - oh - oh - oh!

f

F Dm

TRACY AMBER

Once I used to fid - get 'cause I just sat home. — But now I'm just like Gid - get and I

mf

PENNY

B \flat

TRACY

AMBER

GIRLS

got - ta get to Rome!

So, say ar - ri - ve - der - ci! Too - dle - oo! And

ciao! — 'Cause

ma - ma, I'm a big girl now!

Oh - oh - oh!

Stop!

Don't!

No!

Please! —

Stop!

Don't!

No!

Please! —

— Stop!

Don't!

No!

Please! —

Ma - ma, I'm a big girl now!

D \flat

CHORUS

G \flat

TRACY

(Hey, ma - ma, say, ma - ma)

Once up - on a time I was a shy young thing. — Could

*mf*E \flat mG \flat 7C \flat

bare - ly walk and talk so much as dance and

sing. — But let me hit the stage, I wan - na

D \flat D \flat 7G \flat

AMBER

take my bow, — 'cause ma - ma, I'm a big girl now!

Wo - oh - oh - oh - oh!

G \flat E \flat m

Once up - on a time I used to dress up "Ken," — but now that I'm a wom - an I like

mf

Cb

big - ger men! — And I don't need a Bar - bie doll to show me how, — 'cause

Db Db7 Gb Gb Bbm7/Ab Gb7/Bb Cb

GIRLS

ma - ma, I'm a big girl now! Ma, — you al - ways taught me what was

right from wrong, and now I just wan - na give it a try - y. — Ma -

Cb

Ab

Bbm/Ab Ab Bbm/Ab Ab/Db

- ma, I've been in the nest for far too long. — So please give a push, and ma - ma,

Ebm Db Ebm Db D
AMBER **CHORUS**

watch me fly! ——— Watch me fly! ——— (Hey, ma-ma, say, ma - ma)

G **PENNY** **AMBER** Em

One day I will meet a man you won't con - demn. ——— And we will have some kids and you can

TRACY C **GIRLS**

tor - ture them. ——— But let me be a star be-fore I take that vow, ——— 'cause

D D7 G D/F# Em C D

ma - ma, I'm a big girl now! Oh - oh - oh! Ma-ma, I'm a big girl now!

Em/G D/F# Em
AMBER

C6

D

GIRLS

Hey - hey - hey - hey - hey! Ma - ma, I'm a big girl!

AMBER

G

Ooh, such, a big, big girl! I'm a big girl now! _____

ALL: Stop! Don't!

Em

Oh - oh - oh - oh oh. _____ Oh - oh - oh -

No! Please! Stop! Don't! No! Please!

C

D

D7

G

oh. _____ Please! _____ Ma-ma, I'm a big girl now!

Stop! Don't! No! Please! _____ Ma-ma I'm a big girl now! *ff*

I CAN HEAR THE BELLS

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Slowly and Freely

F

TRACY

I can hear the bells.

A m

Bb

Well, don't cha hear 'em chime?

Can't 'cha feel my

D m

G

C sus

C

heart - beat keep - ing per - fect time? And all be - cause he

Moderate Rock Beat

touched me. He looked at me and stared. Yes, he bumped me. My

B \flat F/A

heart was un-pre-pared when he tapped me and knocked me off my feet.

G7sus G7 Bbmaj9/C F

One lit-tle touch, now my life's com-plete. 'Cause when he nudged me, love

mp

Dm

put me in a fix. Yes, it hit me just like a ton of bricks. Yes, my

B \flat F/A F/G G7

heart burst. Now I know what life's a-bout. One lit-tle touch and love's

F/C C sus C F F/E

knocked me out, and I can— hear the bells. My head is spin - ning.

mf

Dm Dm/C Bb

I can— hear the bells. Some - thing's be - gin - ning. Ev - 'ry - bod-y says that a

F/A F/G G7 Dm/C C Bb/C C

girl who looks like me can't win his love. Well, just wait and see, 'cause

F F/E Dm

I can— hear the bells. Just hear them chim - ing. I can— hear the bells. My

mf

D m/C

B \flat

F/A

temp - 'ra - ture's climb - ing. I can't con - tain my joy 'cause I fin - 'ly—found the boy I've been

3 3 3 3

F/G

G7

C7sus

F

miss - in'. Lis - ten! I can hear the be - lls.

(ding!) mp

B \flat /C

F

D \flat susD \flat

G \flat G \flat /FE \flat m

Round one, he'll ask me— on a date, and then round two, I'll

3 3 3

f *mf*

primp, but— won't be late be - cause round three's when we kiss in - side his car. Won't

C_b *G_b/B_b*

go all the way, but I'll go pret - ty far. Then round four, he'll

G_b/A_b *A_b7* *G_b/D_b* *D_b* *D_bsus2* *D_b* *G_b*

mf

ask me— for my hand, and then round five, we'll book the— wed - ding band, so by

G_b/F *E_bm*

round six, Am - ber, much to your sur - prise, this heav - y - weight cham - pi - on

C_b *G_b/B_b* *G_b/A_b* *A_b7*

$E\flat m/D\flat$ $D\flat$ $C\flat/D\flat$ $D\flat$ $G\flat$ $G\flat/F$

takes the prize and I can— hear the bells. My ears are ring - ing.

f

$E\flat m$ $E\flat m/D\flat$ $C\flat$

I can— hear the bells. The brides - maids are sing - ing. Ev - 'ry - bod - y says that a

mf

$G\flat/B\flat$ $A\flat 7sus$ $A\flat 7$ $E\flat m/D\flat$ $D\flat$ $C\flat/D\flat$ $D\flat$

guy who's such a gem won't look my way. Well, the laugh's on them 'cause

$G\flat$ $G\flat/F$ $E\flat m$

I can— hear the bells. My fa - ther will smile... I can— hear the bells. ...as he

f

Chords: Ebm/Db, Cb, Gb/Bb

walks medown the aisle. — My moth-er starts to cry, but I can't see 'cause Link and I are French -

mf

Chords: Gb/Ab, Ab7, Db7sus, Gb

kiss - in'. Lis - ten! I can — hear the bells. —

(ding!) *mp*

Chords: Cb/Gb, Gb, Dsus, D

Chords: G, G/F#, Em

I can — hear the bells. My head is reel - in'. I can — hear the bells. I

ff

Em/D

C

G/B

can't stop the peal - in'. Ev - 'ry - bod - y warns that he won't like — what he'll see, but

G/A

A7

Em/D

D

C/D

D

G

I know that he'll look in - side of me. Yeah, I can — hear the bells. To -

G/F#

Em

Em/D

day's just the start 'cause I can — hear the bells, and 'til death do us part. — And

C

G/B

Am7

e - ven when we die we'll look down from up a - bove, re - mem - ber - ing the night that we

G/B

G7/B

C

two fell in love. We both will share a tear, and he'll

two fell in love. We both will share a tear, and he'll

G/B

G/A

A

D7sus

whis - per as we're rem - i - ni - scin'. Lis - ten! I can hear the

whis - per as we're rem - i - ni - scin'. Lis - ten! I can hear the

colla voce
(ding!)

G

G7/F

Em7

bells. I can hear the bells.

bells. I can hear the bells.

ritard

Cm/Eb

G

I can hear the bells.

I can hear the bells.

IT TAKES TWO

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

'60s rhythm ballad

A F#aug F#7 B C#m/E E7

f *mf* 8vb

A Dm A E

f v.

A C#+

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

mp

D B7

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

3

A C# F#m

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

Dm A D

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

mf

A D To Coda A E E7 C#m/E

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

1 Bm/A A E 2 Bm/A A A7

two. two.

Pesante

D7 A7

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

f

D7 A7

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

(b)

D7 A F#m

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

D.S. al Coda

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

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

ff

CODA

A D A D

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

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

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

ritard

B9 E7

two, — ba - by, It — takes

P

A Dm A

two. —

pp a tempo ritard.

WELCOME TO THE 60's

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Bright and loads of fun (♩ = $\overset{\frown}{\text{3}}$)

C Em7 Dm7 F

f

The piano introduction consists of two staves. The right hand plays chords in the treble clef, and the left hand plays a rhythmic bass line in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The chords are C, Em7, Dm7, and F.

1 C/F Dm7/G 2 F/G TRACY C

Hey — ma - ma, hey ma - ma,
— ma - ma, hey ma - ma,

mf

The first system shows the vocal line and piano accompaniment. The piano part has two first endings. The first ending leads to the second ending, which then leads to the start of the second system. The vocal line begins with the lyrics 'Hey ma - ma, hey ma - ma, ma - ma, hey ma - ma'.

Em7 Dm7 F/G

look a - round! — Ev - 'ry - bod - y's groov - in' to a brand new sound. Hey -
take my hand. — EDNA: First — let's make a pit - stop at the wie - ner stand. — T: Hey -

The second system continues the vocal and piano accompaniment. The piano part features chords Em7, Dm7, and F/G. The vocal line includes lyrics for both EDNA and TRACY.

C Em7 Dm7

— ma - ma, hey ma - ma, fol - low me! — I — know some - thing's in you that you
— ma - ma, hey ma - ma, take a chance. E: Oh Tra - cy, it's been years since some - one

The final system shows the vocal and piano accompaniment for the last line of the song. The piano part has chords C, Em7, and Dm7. The vocal line includes lyrics for EDNA and TRACY.

F/G Dm7 Em7

wan - na set free. — So let go, — go, go of the past — now. — Say hel - lo —
 asked me to dance. — T: So let go, — go, go of the past — now. — Say hel - lo —

Dm7 G Em7 Ebm7 Dm7

— to the love — in your heart. — Yes, I know — that the world's — spin - ning fast —
 — to the light — in your eyes. — Yes, I know — that the world's — spin - ning fast —

Em7 F F/G

TRACY, DYNAMITES & ENSEMBLE

— now. — You got - ta get your - self a brand new start. } Hey ma - ma, wel - come to the
 — now, but you got - ta run the race to win the prize. }

C Em7 Dm7

six - ties! Oh - oh - oh - oh - oh, — Oh —

F/G C Em7

ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh.

Dm7 F/G C

Go ma - ma, go, go, go!

C/Bb F F/G

DYNAMITES & ENSEMBLE

Wel - come to the six - ties! Wo - oh - oh - oh - oh. Hey - a ma -

C C/Bb F/G TRACY

ma! Yeah, yeah, yeah! Yeah, yeah, yeah! Hey

2 **Bb DYNAMITES** **F TRACY**

— yeah, yeah! Wel-come to the rhy - thm of a brand new day. — Take your old -

Dm7 TRACY & DYNAMITES **F/G** **Bb MR. PINKY'S STAFF**

- fash - ioned fears - and just throw - them a - way. - You should add some col - or and a

F **Dm7** **G9sus4** **D/E**
DYNAMITES & ENSEMBLE

fresh new "do" 'cause it's time for a star who looks just like you. —

E **C#** **B/C#** **F#**
JUDINE

Don't - cha let no - bod - y try to

KAMILAH

steal your fun, 'cause a lit - tle touch of lip - stick nev - er hurt no one. The

sfz

G

fu - ture's got a mil - lion roads for you to choose, but you'll walk -

SHAYNA

— a lit - tle tall - er in some high - heeled shoes. And

sfz

A7sus A Asus4

once you find the style that make you feel like you, some - thing fresh, —

A

C/D

D

C/D

DYNAMITES & ENSEMBLE

TRACY, DYNAMITES & ENSEMBLE

some - thing new. Step on out! Hear us shout! Ma - ma, that's

D

Eb/F

F

Eb/F

F

Eb/F

your cue!

F

Cm7

Bb/D

Eb

F

Bb

ENSEMBLE

EDNA

Yeah, yeah, yeah! Hey, Tra - cy, hey ba - by,

ff *mp*

Dm7

Ebmaj7

Eb/F

look at me! I'm the cu - test chick - ie that you ev - er did see. Hey -

B \flat Dm7 D \flat m7 Cm7

— Tra - cy, hey ba - by, look at us! Where _

E \flat /F Cm7

— is there a team that's half as fab - u - lous?! I let go, — go, go of the past _

Dm7 Cm7 F Dm7 D \flat m7

— now. — Said hel - lo — to this red — car - pet ride. — Yes, I know _

Cm7 Dm7 E \flat

— that the world's — spin - ning fast now. Tell Lo - la - bri - gi - da to step a - side!

Eb/F

Bb

Dm7

EDNA & ENSEMBLE

Your ma - ma's wel - com - ing the six - ties! Oh - oh - oh - oh - oh.

Cm7

Eb/F

Bb

TRACY & EDNA

Oh your ma - ma's wel - com - ing the six - ties! Oh -

Dm7

Cm7

Eb/F

oh - oh - oh - oh. Go, ma - ma, go, go, go!

Bb/F

Eb/F

Bb/F

Eb/F Cm/F

Bb/F

Eb/F

ENSEMBLE

Wel - come to the six - ties!

Bb/F Eb/F

E/F#

O - pen the door — for the girl —

8vb

B/F#

E/F#

— who has more, — she's a star! — Tra - cy, go, — go, go!

ff

F#7sus

EVERYONE

B

D#m7

Hey, ma - ma, wel - come to the six - ties! Oh - oh - oh - oh - oh -

sfz

C#m7

E/F#

B

Oh — ma - ma, wel - come to the six - ties! Oh -

D#m7 C#m7 E/F#

oh - oh - oh - oh. Go, ma - ma, go - go - go!

B B7sus/A B/A E

Wel - come to the six - ties!

E/F# B/F# E/F# B B7sus/A B/A

Go, ma - ma! Woh - oh - oh - oh - oh - woh

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

oh - oh. Go, ma - ma, go, go, go!

RUN AND TELL THAT

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Up-tempo R&B

Piano introduction in G major, 4/4 time. The right hand has whole rests. The left hand plays a rhythmic pattern of quarter notes: G2, A2, B2, C3, D3, E3, F#3, G3.

Am7

Bm/A A

Bm/A Am7

ENSEMBLE

Ooh.....

Ooh - ooh - ooh.....

Ooh - ooh - ooh.....

mp

Bm/A A

Ooh - ooh - woo!.....

SEAWEED

D/A

A7

D/A

A7

D/A

I can't see — why peo - ple look at me — and on - ly see the col - or of my face. —

mf

A7 D/A A7 D/A

And then there's those — that try to help, God knows, — but have to

A7 D/A A7 B

al - ways put me in my place. — Now I won't ask — you to be

D

col - or - blind, — 'cause if you pick the fruit — then, girl, you're sure to find... — the

A7 D7 A7 D7 A7 D7

black - er the ber - ry, the sweet - er the juice. — I could say it ain't so, — but, dar - lin',

A7

D7

A7

D7

A7

what's the use?— The dark-er the choc - 'late, the rich-er the taste.— And

E7+ \sharp 9

A7

D9
ENSEMBLE

that's where it's at...— ...now run and tell— that! (Run and tell

A7

D9
SEAWEED

A7

D9
ENSEMBLE

A7

that!) Run and tell— that! (Run and tell that!)

B \flat 7E \flat /B \flat B \flat 7E \flat /B \flat B \flat 7E \flat /B \flat

SEAWEED

I can't see— why peo - ple dis - a - gree each time I tell them what I know is true.—

Bb7 Eb/Bb Bb7 Eb/Bb

And if you come and see the world I'm from, I bet your

Detailed description: This system contains the first two measures of the vocal line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb).

Bb7 Eb/Bb Bb7 C

heart is gon - na feel it, too. — Yeah, I could lie, — but, ba - by,

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to C major for the final measure of this system.

Eb

let's be bold. — Va - nil - la can be nice, but if the truth be told... — The

Detailed description: This system contains the next two measures of the vocal line. The piano accompaniment features a consistent eighth-note bass line. The key signature is Eb major.

Bb7 Eb7 Bb7 Eb7 Bb7 Eb7

black - er the ber - ry, the sweet - er the juice. — I could say it ain't so, — but, dar - lin',

Detailed description: This system contains the final two measures of the vocal line on this page. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The key signature remains Eb major.

Bb7 Eb7 Bb7 Eb7 Bb7 Eb7

what's the use?— The dark - er the choc - 'late, the rich - er the taste.— And

F7+#9 Bb7 Eb9

ENSEMBLE SEAWEED **ENSEMBLE**

that's where it's at...— Woo! ...now run and tell— that! (Run and tell

Bb7 Eb9 Bb7 Eb9 Bb7 Eb9

SEAWEED **ENSEMBLE** **SEAWEED**

that!) Run and tell— that! (Run and tell that!) Now run and tell—

Bb7 Eb9 Bb7 Eb9

ENSEMBLE **SEAWEED**

— that! (Run and tell that!) Now run and tell— that!

L'I'LINEZ

Bb7

I'm ti - red of cov - 'rin' up all my pride. So

Cm/Bb

Bb

L'I'LINEZ

Bb7

give me five on the black - hand side. I've got a new way of mov - in' and I

SEAWEED & ENSEMBLE

Cm/Bb

Bb

L'I'LINEZ

got my own voice. So how can I help but to shout and re - joice? The

Gm

Eb

peo - ple 'round here can bare - ly pay their rent. They're 'try'n' to make a dol - lar out - ta

C

fif - teen - cent." But we got a spir - it mon - ey just can't buy. It's

L'I'LINEZ, SEAWEED & ENSEMBLE

F F# A B A

deep as a riv - er and soars to the sky!

B7 E/B B7 E/B B7 E/B

SEAWEED

I can't see the rea - son it can't be the kind - a world where we all get our chance.

B7 E/B B7 E/B

The time is now, and we can show them how to turn the

B7 E/B B7 C#

mu - sic up and let's all dance. — 'Cause all things are e - qual when it

E

comes to love.— Well, that ain't quite true, 'cause when push comes to shove...— The

B7 E7 B7 E7 B7 E7

black-er the ber - ry, the sweet-er the juice.— I could say it ain't so, — but, dar - lin',

B7 B7 E7 B7 E7

what's the use? — The dark - er the choc - 'late, the rich - er the taste. — And

F#7+#9

ENSEMBLE SEAWEED

B7

E9

that's where it's at... _____

Woo! ...now run and tell _____

that! (Run and tell

B7

E9

B7

E9

B7

E9

that!)

Now run and tell _____

that! (Run and tell

that!)

Now run and tell _____

B7

E9

B7

E9

B

that!

(Run and tell

that!)

Now run and tell _____

// vocal ad lib.

B7

that! _____

ff

(DRUMS)

sfz

sva

sub

BIG, BLONDE AND BEAUTIFUL

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Vamping Blues (♩=♩³)

E13

A9

MOTORMOUTH

Once — up - on a time, girl, I was just like you. — Nev -

mf

Detailed description: This system contains the first two staves of music. The top staff is the vocal line in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a quarter rest, then a triplet of eighth notes (G4, A4, B4), and continues with a melodic line. The bottom staff is the piano accompaniment in bass clef, 4/4 time, with a key signature of three sharps. It starts with a whole rest, followed by a quarter rest, then a triplet of eighth notes (G3, A3, B3), and continues with a bass line. A dynamic marking of *mf* is placed between the two staves.

- er let my ex - tra large lar - gesse shine through. Hair — was brown and nap - py, nev - er

F#13

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with a triplet of eighth notes (G4, A4, B4) over the words 'lar - gesse'. The bottom staff continues the piano accompaniment with a triplet of eighth notes (G3, A3, B3) under the same words. A chord symbol 'F#13' is written above the second measure of the piano part.

had no fun. — I hid un - der a bush - el, which is ea - sier said than done. — Then —

B7(#9) A9

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line with a triplet of eighth notes (G4, A4, B4) over the words 'ea - sier'. The bottom staff continues the piano accompaniment with a triplet of eighth notes (G3, A3, B3) under the same words. Chord symbols 'B7(#9)' and 'A9' are written above the piano part.

C9

— one day my grand-ma who was big and stout,— she said you got - ta love your-self from

F#13

In - side out. And just as soon as I learned how to strut my fun - ky stuff.— I

C9

B7(#5)

E

A/E

E/B

A/C#

found out that the world at large can't get e - nough. So... bring on— that

E7

A/C#

E/B

E13

C9

C#m

E9/B

pe - can pie.— Pour— some su - gar on it, su - gar. Don't be shy.— Scoop—

A6 A#dim E/G# G#7/B# C#9 G13 F#7 E/G# Am6 F#7/A#

me up a mess of that choc - o - late swirl. Don't be stin - gy, I'm a

sfz

B7 E7 A/E E7/B A/B E7/B A/C# E/B

grow - ing girl. I of - fer big love with no a - pol - o - gy. How -

C9 C#m Bm7 E9 A6 A#dim

can I de - ny the world the most of me? I am not a - afraid to throw my

E/B G#7/B# C#9 F#7(b9) A7/B E E13

weight a - round pound - by pound by pound. Be - cause I'm

A real strut!

A7 E7 A7/C# E7 A7

big, blonde and beau - ti - ful. — There — is noth - ing 'bout me that's un -

f

The first system of the musical score features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a quarter rest, followed by eighth notes for 'big, blonde and beau-ti-ful.' and a quarter note for 'There'. The piano accompaniment consists of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

E7 A/C# E7/B F#m7 G7 G#7 G#7/B# C#m E7/B A E/G#

- suit - a - ble. — No — one wants a meal that on - ly of - fers the least when, girl, we're

The second system continues the vocal and piano parts. The vocal line has a quarter rest for 'suit-a-ble.' followed by eighth notes for 'No one wants a meal that on-ly of-fers the least when, girl, we're'. The piano accompaniment continues with complex chordal textures and moving lines.

F#7(b9) F#m7/B A/B E Csus Gm/C/F/C F7 Bb7/F F7/C Bb/C

serv - ing up the whole damn feast! Slice me off a piece of that

mf

The third system shows a key change to two flats (Bb, F). The vocal line has a quarter rest for 'serv-ing up the whole damn feast!' followed by eighth notes for 'Slice me off a piece of that'. The piano accompaniment features a mezzo-forte (*mf*) dynamic and includes a section with a key signature change to one flat (Bb, F).

F7 Bb7/D F/C F13 Db7 Dm F13/C F13

hogs - head cheese, — then take a look in - side my book of rec - i - pes. — Now,

The fourth system continues in the key of one flat. The vocal line has a quarter rest for 'hogs-head cheese,' followed by eighth notes for 'then take a look in-side my book of rec-i-pes.' and a quarter note for 'Now,'. The piano accompaniment continues with complex chordal textures and moving lines.

B \flat 6 B dim F/C A7/C \sharp D9 A \flat 9 \sharp 11 G7 F/A B \flat m6 G7/B

don't you sniff a - round for some-thing fluff - y and light.--- I need a man who brings a man-size

C7 F7 B \flat 7/F F7/C B \flat /F F7 B \flat 7/D F/C F13/C

ap - pe - tite. I'll use a pinch of su - gar and a dash of spice.--- I'll

D \flat 7 Dm F13/C F13 B \flat 6 B dim

let you lick the spoon be-cause it tastes so nice.--- I'll keep it in my ov - en till it's

F/C A7/C \sharp D9 G7(\flat 9) Gm7/C B \flat 7/C F F13

good and hot,--- keep on stir - ring till it hits--- the spot.--- Be - cause I'm

B \flat 7 F7 B \flat /D F7 B \flat 7

big, blonde and beau-ti-ful, and Ed-na, girl, you're look-ing so re-

F7 B \flat /D F7 Gm7 A7(#5) A7/C# Dm F7/C B \flat F/A

- cuit-a-ble. Why sit on the bleach-ers tim-id and a-fraid when, Ed-na, you-

G7(b9) Gm7/C B \flat /C C11 D \flat 7 A \flat m/D \flat G \flat /D \flat

can be your own pa-rade!

G \flat C \flat 7/G \flat G \flat 7/D \flat C \flat /D \flat G \flat 7 C \flat 7/E \flat G \flat /D \flat G \flat 13

ALL

Look out, old Bal-ti-more! We're march-ing

D9

Eb m

D7

Db m7

Gb9

EDNA

in and we ain't shuf - flin' through that old back door. And Tra - cy,

mf

Cb6

C dim

Gb/Db

Bb7/D

Eb9

A13

WILBUR

I will join your fight if I can keep up this pace. And girls, I'll

Ab7

Gb/Bb

Cb m6

Ab7/C

Db7

MOTORMOUTH

Gb7

Cb7/Eb

Gb7/Db

Cb/Db

be right at your side if I can find some space.— So you can hold your head up just as

f

Gb7

Cb/Eb

Gb/Db

D9

Eb m

Gb13

ALL

big as you please.— You know they'll hear me knock-in' with the two of these! To -

sfz

Cb6 C dim Gb/Db Bb7/D Eb9 EDNA Ab7(b9)

mor-row side by side we'll show the world what's right.— Looks like I'm touch-ing up my roots— to - night!

mf

Gb Gb13 Cb7 Gb7 Cb/Eb Gb7

ALL

MOTORMOUTH

Then we'll be big, blonde and beau - ti - ful.— It's

ff

Cb7 Gb7 Cb/Eb Gb7/Db Ab7 Bb+ Bb7/D

time they face the fact it's ir - re - fu - ta - ble.— Can't— ya hear that rum-bling? That's our

Ebm Gb7/Db Cb Gb/Bb Ab7(b9) Abm7/Db Gb13

COUNCIL & MOMS

hun-ger to be free.— It's time to fi - n'ly taste e - qual - i - ty. On Moth-er -

mf

Cb6

C dim

Gb/Db

F13(#11)

MOTORMOUTH

Daugh - ter Day where thin is in, we're white as wool. - Well, la - dies, big is back. And as for black, it's

Eb13

Ab7

EDNA

beau - ti - ful. - All shapes and si - zes fol - low me. - Let's bust their

Db7

VELMA

ALL

chops. Quick, call the cops! We're gon - na dance our way to vic - to - ry!

Gb13
ALL

Cb/Eb

Gb7

Gb13/Bb

Cb9

Two - four - six - eight! T. V.'s got to in - te - grate!

Gb13 Cb/A Gb7 Gb13/Bb Cb9

Gb13 Cb/Eb Gb7 Gb13/Bb

COUNCIL & MOMS

ALL

Stay a-way! This is - n't Ne - gro Day! Two - four - six - eight!

Cb9

D7
MOTORMOUTHEb7
EDNA

T. V's got to in - te - grate! We're here to dance! We're here to stay!

LINK Ab7

D9

Db7
MOTORMOUTH

Tra - cy, this was beau - ti - ful! Big, blonde and beau - ti - ful, lead the

Gb

Gb7/Bb

Cb

Cdim

Db7(#5)

Gb13(#11)

way!

TIMELESS TO ME

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Easy swing tempo (♩ = $\overset{\frown}{\underset{\frown}{\text{3}}}$)

E C#m7 F#m7 F#m7/B

The first system of the piano introduction features a treble clef staff with a melody starting on E5, moving to G#5, A5, and B5, with a triplet of eighth notes. The bass clef staff provides a steady accompaniment with quarter notes. The dynamic marking is *mf*. Chords E, C#m7, F#m7, and F#m7/B are indicated above the staff.

E C#m7 F#m7 B13#9

The second system continues the piano introduction. The treble clef staff features a triplet of eighth notes on G#5, A5, and B5. The bass clef staff continues with quarter notes. Chords E, C#m7, F#m7, and B13#9 are indicated above the staff.

E6 Gdim7(#5) Gdim7

WILBUR:

Styles keep a - chang - in'. The world's re - ar - rang - in', but

The first line of the vocal melody is written in the treble clef, with lyrics underneath. The piano accompaniment is in the bass clef, featuring chords E6, Gdim7(#5), and Gdim7. The piano part includes a triplet of eighth notes in the right hand.

F#m7 Bdim7 F#m/A Fdim7

Ed - na, you're time - less to me. _____

The second line of the vocal melody is written in the treble clef, with lyrics underneath. The piano accompaniment is in the bass clef, featuring chords F#m7, Bdim7, F#m/A, and Fdim7. The piano part includes a triplet of eighth notes in the right hand.

F#m7 B9 A7/B

Hem - lines are short - er. A beer costs a quar - ter, but

E6 C#m7 Cm7

time can - not take what comes free. _____

Bm7 Bm9 E9 A6 G#7(#9)/E

You're like a stink - y old cheese, babe, just get - tin' ri - per with age. _

A6 C#m7 C#9 F#9 F9 F#9 Fm7

_____ You're like a fa - tal dis - ease, babe. But

F#m7 C9+ B9 B13(b9) E6

there's no cure, so let this fe - ver rage. Some folks can't stand it, say

Gdim7(#5) F#m7

time is a ban - dit, but I take the op - po - site view. —

F#m7 D#m7(b5) G#7

— 'Cause when I need a lift, time — brings a gift: an -

C#m7 Cm7 Bm7 E7 E9 A6

oth - er day with you. — A twist or a waltz, it's

A[#]dim7 E6/B D[#]aug

all the same schmaltz with just a change in the sce - ner - y. —

D9(#11) C#7 F#m7 G9(#11) F#m7 B7(b9) 3

— You'll nev - er be old hat. That's that! You're time - less to

E6 G9 C6

me. — EDNA: Fads keep a - fad - in'.

D[#]dim7(#5) D[#]dim7 Dm7 Gdim7

Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me. —

Dm7 Gdim7 Dm7 Ab9

Hair - dos are high - er. Mine

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole note rest, followed by a half note 'Hair', a quarter note 'dos', a quarter note 'are', a quarter note 'high', a quarter note 'er.', and a quarter note 'Mine'. The piano accompaniment consists of chords and moving lines in both hands.

G9 Cdim7/G C6

feels like barbed wi - re, but you say I'm chic as can be! —

The second system continues the piece. The vocal line has a whole note rest, followed by a half note 'feels', a quarter note 'like', a quarter note 'barbed', a quarter note 'wi - re,', a quarter note 'but', a quarter note 'you', a quarter note 'say', a quarter note 'I'm', a quarter note 'chic', a quarter note 'as', a quarter note 'can', and a quarter note 'be!'. The piano accompaniment provides harmonic support with chords and melodic fragments.

Am7 Abm7 Gm7

You're like a rare vin - tage

The third system shows the vocal line starting with a whole note rest, followed by a half note 'You're', a quarter note 'like', a quarter note 'a', a quarter note 'rare', and a quarter note 'vin - tage'. The piano accompaniment features a steady bass line and chords in the right hand.

Gm9 C9 C9(#5) F6 E(#9)/C F6

Rip - ple, a vin - tage they'll nev - er for - get. So

The fourth system concludes the piece. The vocal line starts with a whole note rest, followed by a half note 'Rip - ple,', a quarter note 'a', a quarter note 'vin - tage', a quarter note 'they'll', a quarter note 'nev - er', a quarter note 'for - get.', and a quarter note 'So'. The piano accompaniment includes a triplet of eighth notes in the right hand.

Am7 Am9 D9 C#m7 Dm7

pour me a teen - y ween - y tri - ple — and we can toast — the fact we

Ab9(#5) G9 G13(b9) C6/9 Ab7/Eb

ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.

Dm7

Soon there'll be noth - ing at all. — So,

Bm7(b5) E7(b9) Am7 Abm7

you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —

Gm7Gm11 C13 F6 F#dim7

Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they

C6/G Baug7 Bb9(#11) A7 Dm7 Eb9

all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!

Dm7 G7(b9) C6 Ab7

You're time - less to me.

sfz

Db6 Edim Ebm7

f

Ab7 Ab7+

Db6 Bbm7 Am7 Abm7

EDNA: You're like a brok - en down

mf

Abm9 Db9 Db7+ Gb6 Abm7 Adim Gb6/Bb Gb6

Chev - y. All you need is a fresh coat of paint. WILBUR: And Ed - na,

Bbm7 Bbm9 Eb9 D9 Eb9 Dm7 Ebm7

you got me go - in' hot and heav - y. You're fat and old, but ba - by,

A9(#5) Ab9 A13 D13

bor - ing you ain't! **BOTH:** Some folks don't get it, but

sfz

Bb7/F Em7

we nev - er fret it 'cause we know that time is our friend. —

C#m7(b5)

And it's plain to see that

F#7 Bm7 A#m7 Am7

you're stuck with me un - til the bit - ter end. —

D7

Edim7

D9/F#

G6

And we got a kid who's

ff

G#dim7

D6/A

C#+

C9(#11)

B9

blow - in' the lid off the Turn - blad fam - 'ly tree. EDNA: You'll al - ways

mf

Em7

F9(#11) Em7

A9

D6

hit the spot, big shot! You're time - less to me.

sfz

F#m7/B

B9

Em7

F9(#11)

Em7

A9

WILBUR: You'll al - ways be du jour, mon a - mour. You're time - less to

Andante espressivo (straight 8ths)

D6 F#m7/B B9 Am7 F9(#11) 3

me. EDNA: You'll al - ways be first string. WILBUR: Ring - a - ding -

mp rubato

*Red. **

Swing tempo again (♩ = ♩³)

Em7 A9 3 D6 Bm7 Em7

BOTH: ding! You're time - less to me. EDNA: You're time - less to

D6 Bm7 Em7 D6 Bm7

me. WILBUR: You're time - less to me.

Am7 A9 3 D6

Slowly

BOTH: You're time - less to me!!

(straight 8ths)

allargando colla voce

p

8va

8vb

WITHOUT LOVE

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Bright Rock tempo

C D7/C

Fm6/C C Bb F

C LINK D7/C

Once I was a self - ish fool who nev - er un - der - stood. I

Fm6/C C Bb

nev - er looked in - side my - self, though on the out - side, I looked good!

C D7/C

Then we met — and you — made me — the man — I am to - day. —

Fm Fm7 Esus E E7

Tra - cy, I'm in love — with you — no mat - ter what — you weigh! — 'Cause with - out

mf

A C#+

love, life is like — the sea - sons with no sum - mer. With - out

Dmaj7 Dm Dm6

love, life is rock — 'n' roll — with - out — a drum - mer. — Tra - cy,

A Gmaj7 G7 F#7sus F#7/A#

I'll be yours for - ev - er 'cause — I nev - er wan - na be — with - out

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'I', followed by eighth notes 'll', 'be', 'yours', and a quarter note 'for - ev - er'. A fermata is placed over 'ev - er'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Bm7 A/C# D9

love. Tra - cy, nev - er set — me free. —

The second system continues the vocal line with a quarter note 'love.' followed by a fermata. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains three sharps.

A D/A

No, I ain't ly - in'. Nev - er set — me free, —

The third system shows the vocal line with a quarter note 'No,' followed by eighth notes 'I', 'ain't', and a quarter note 'ly - in''. A fermata is placed over 'in''. The piano accompaniment includes chords and a bass line. The key signature is three sharps.

Bm7/A A Bb C

— Tra - cy, no, no, no. —

The fourth system features the vocal line with a quarter note 'Tra - cy,' followed by quarter notes 'no, no, no.' and a fermata. The piano accompaniment includes chords and a bass line. The key signature changes to two sharps (F#, C#) for the first part, then to one sharp (F#) for the final part.

F
TRACY

G7/F

Once I was a sim - ple girl, — then star - dom came to me. — But

mp

Bm6/F

F

Eb

Bb

I was still a noth - ing, though a thou - sand fans may dis - a - gree. —

F

G7/F

Fame was just a pri - son, sign - ing au - to - graphs — a bore. — I

Bbm7

Asus

A

A7

did - n't have — a clue — till you came bang - ing on — my door — that with - out

mf

D F#+

love, life is like my dad with - out his Bro - mo. With - out

Gmaj7 Gm Gm6

love, life's like mak - ing out with Per - ry Co - mo. Dar - ling,

D Cmaj7 C7 B7sus B7/D#

I'll be yours for - ev - er 'cause I nev - er wan - na be with - out

Em7 D/F# G9

love. So Dar - ling, throw a - way the key.

TRACY & LINK

G/D

TRACY

I'm yours for - ev - er. Throw a - way the

Em7/D

TRACY & LINK

D

key _____ Yeah, yeah, yeah! _____

G \flat

SEAWEED

Ab7/G \flat

Liv - ing in the ghet - to, black is ev - ry - where ya go.

C \flat m6/G \flat

G \flat

F \flat

C \flat

Who'd - 've thought I'd love a girl with skin as white as win - ter snow?

G \flat A \flat 7/G \flat

PENNY

In my i - v'ry tow - er life was just a Host - ess snack. _____ But

C \flat mB \flat 7susB \flat 7

PENNY & SEAWEED

now I've tast - ed choc - 'late and I'm nev - er go - ing back _ 'cause with - out

E \flat

SEAWEED

G+

PENNY & SEAWEED

love, life is like _ a beat _ that you _ can't fol - low. With - out

A \flat maj7

PENNY

A \flat mA \flat m6

PENNY & SEAWEED

love, life is Dor - is Day _ at the A - pol - lo. Dar - ling,

E \flat D \flat maj7 D \flat 7 C7sus C7/E

I'll be yours for - ev - er 'cause I nev - er wan - na be with - out

Fm7 E \flat /G A \flat 9

love. SEAWEED

So Dar - ling, nev - er set me

E \flat PENNY & SEAWEED A \flat /E \flat

free. I'm yours for - ev - er. Nev - er set me

Fm7/E \flat E \flat LINK

free. No, no, no! If you're

G7sus

G7/B

Cm

Cm/Eb

locked up in this pris - on, Trace, — I don't — know what — I'll do. —

G7sus

G7/B

Cm

Bb/D

Cm/Eb

Edim

TRACY

SEAWEED

Link, I've got to break — out so that I — can get — my hands — on you. — And

Fm7

Eb(add9)/G

Eb/G

girl, if I — can't touch — you now — I'm gon - na lose — con - trol. —

Adim7

F#dim

G7sus

SEAWEED

PENNY

Sea - weed, you're my black — white knight. — I've found my blue - eyed soul. — Sweet

Gsus G Bsus LINK TRACY

free-dom is our goal! Trace, I wan - na kiss ya! Then I

Ebsus Fsus ALL C/G Dm7/G C SEAWEED

can't wait for pa - role! 'Cause with - out love, life is like a prom -

E+ ALL Fmaj7 LINK

that won't in - vite us. With - out love, it's like get - ting my big break -

Fm Fm6 ALL C PENNY

and lar - yn - gi - tis. With - out love, life's a "for - ty - five" -

E+ ALL Fmaj7 TRACY

— when you — can't buy — it. With - out love, life is like — my

Fm ALL C

moth - er on — a di - et. Like a week — that's on - ly Mon - days. On - ly ice -

C/E C/F

- cream, nev - er sun - daes. Like a cir - cle with — no cen - ter. Like a door -

Fm C/G Bbmaj7 Bb7

— marked "Do Not En - ter!" Dar - ling, I'll be yours for - ev - er 'cause I

A7sus

A7#9/C#

Dm7

C/E

F9

CHORUS

nev - er wan - na be... with - out love!

Musical notation for the first chorus section, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

LINK & PENNY

CHORUS

C/E

Dm

C/E

F9

Yes, now you've cap - tured me. With - out love...

Musical notation for the second chorus section, including vocal line and piano accompaniment. The piano part continues with a consistent harmonic accompaniment.

TRACY & SEAWEED

CHORUS

C#dim

Dm

C/E

F

I sur - ren - der hap - pi - ly. With - out love...

Musical notation for the third chorus section, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

F9

PENNY

ALL

PENNY & SEAWEED

TRACY & LINK

F/C

Oh, Sea - weed, nev - er set me free! No, no, no! No, I ain't ly -

Musical notation for the final section, including vocal line and piano accompaniment. The piano part features a steady bass line and chords in the right hand.

PENNY & SEAWEED

in'! Nev - er set me free! No, no, no! -

ALL C

No, I don't wan - na live with - out love, love love! Yeah, yeah, yeah! -

Bb F C F/C

PENNY LINK

Dar - ling, you had best be - lieve me,

ALL Cm Bb/C Cm Bb/C Eb Bb/D Cm Eb

nev - er leave me with - out love!

F/A Eb/Ab Eb/G Dm/G C

ff

I KNOW WHERE I'VE BEEN

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Gospel Ballad tempo

G C/G Dm/G C/G G C/G

mp

G D C/D G B+ B7

MOTORMOUTH

There's a light in the dark-ness, though the

p

Em Cm

night is black as my skin. There's a

G B+#9 Em G7/D

light burn-ing bright, show-ing me the way,

F#7(#9) B7(#5) Em C/D

but I know — where I've been. There's a

G B+

cry — in the dis - tance. It's a

Em Cm Dm/C Cm

voice — that comes from — deep with - in. There's a

G B+9 Em G7/D C

cry — ask - ing "why?" I pray the an - swer's — up a - head,

F#7(#9) B7(#5) Em Am7

'cause I know _____ where I've been. There's a road _____ we've been

mf

Em Am7 Em

trav-'lin', _____ lost so man-y _____ on the way. _____ But the

Bm C7 C#dim7 A#dim7

rich-es _____ will be plen - ty, _____ worth the price, the price we had to

Bsus4 B D C/D G B+ B7

pay. _____ There's a dream _____ in the fu - ture. _____ There's a

f

Em

Cm

Dm/C Cm

G/D

B7#9/D#

strug- gle — we have — yet to win. — And there's pride — in my heart 'cause

mf

Em

G7/D

C

G/B

Am7

C/D

G

CHORUS

I know — where I'm go - ing. — (Yes, I do!) — And I know — where I've been. — There's a

Am7

MOTORMOUTH

CHORUS

Em

MOTORMOUTH

CHORUS

road... — (There's a road...) — ...we must trav - el. — (...we must trav - el.) — There's a

f

Am7

MOTORMOUTH

CHORUS

Em

MOTORMOUTH

CHORUS

prom - ise... — (There's a prom - ise...) — ...we must make... — (...we must make...) — ...'cause the

Bm **MOTORMOUTH** **CHORUS** **C** **MOTORMOUTH** **CHORUS**

rich - es... ——— (...'cause the rich - es...) ——— ...will be plen - ty,... ——— (...will be plen - ty,...) ——— ...worth the

C#°7 **MOTORMOUTH & CHORUS** **B sus4** **B** **D** **E♭** **MOTORMOUTH**

risk,...worth the risk) and the chan - ces that we take. ——— There's a

A♭ **C+** **C** **Fm**

dream ——— in the fu - ture. ——— There's a strug - gle ——— we have - yet to

ff *f*

D♭m **E♭m/D♭** **D♭m** **A♭/E♭** **C7(#5)/E** **Fm** **D♭**

win. ——— Use that pride ——— in our hearts to lift us ——— to to - mor - row, ———

G7 C7+ Fm **CHORUS** allargando Fm/Eb Cm7

'cause just to sit still— would— be a si - in. (I know it, I know it, I know where I'm

Bbm7 **Freely** MOTORMOUTH Db/Eb

go - in!) Lord knows.— I know— where I've

ff

A tempo Ab MOTORMOUTH & CHORUS C+

been. Oh, when we wi - in,

Db Dbm/Fb Gb(add2) Ab

I'll give thanks to my God 'cause I know where I've been!

ritard

YOU CAN'T STOP THE BEAT

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Brisk and exultant

Piano introduction in 4/4 time, marked *f*. The music is in a key with three flats (B-flat major or D-flat minor) and features a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for the first system, including chords G7 and Ab7. The bass line features a steady eighth-note pattern.

Vocal entry for Tracy and Penny, with piano accompaniment. The key signature changes to two flats (B-flat major or D-flat minor). The piano accompaniment continues with the eighth-note bass line.

TRACY: You _____ can't stop an av - a - lanche - as it ra -
PENNY: You _____ can't stop a riv - er as it rush -

Continuation of the vocal lines and piano accompaniment. The piano accompaniment features a bridge section with a different bass line.

- ces down the hill. _____ You can try _____ to stop the sea -
- es out to sea. _____ You can try _____ to stop the hands -

- sons, girl, but you know ___ you nev - er will. ___ And you can
 of time, but ya know ___ it just can't be. ___ And if they

Gb/Db Db Gb/Db Db Ab/Eb Eb

try to stop ___ my danc - ing feet, ___ but I just ___ can - not ___ stand still. _
 try to stop ___ us, Sea - weed, I'll call the N - dou - ble - A - C - P! _

Fm Db Fm

___ } 'Cause the world ___ keeps spin - ning 'round ___ and 'round, and my heart's _

Db Fm Db

___ keep - ing time ___ to the speed ___ of sound. I was lost ___ till I heard ___ the drums,

Eb Eb7 Ab/Eb Eb Ebsus

(1. TRACY & LINK)
(2. PENNY & SEAWEED)

then I found_ my way _____ 'cause you can't stop the beat!

Ab Db Ab Db Ab Db

{ Ev - er since this old world be - gan, _ a wom - an found out if she shook it, she could
{ Ev - er since we first saw the light, _ a man and wom - an like to shake it on a

Ab Db Ab Db Ab Db

shake up a man. And so I'm gon - na shake and shim - my it the best that I can to - day, _
Sat - ur - day night. And so I'm gon - na shake and shim - my it with all of my might to - day, _

Eb Db/Eb Ab/Eb Eb7 Ab Db

_____ 'cause you can't stop the mo - tion of the o - cean or the
_____ 'cause you can't stop the mo - tion of the o - cean or the

Ab Db Ab Db Ab Db

sun in the sky. You can wonder if you want, but I never ask why. And if you
rain from above. They can try _____ to stop the paradise we're dreaming of. But they can -

Ab Db Ab Db Eb

try to hold me down, I'm gonna spit in your eye — and say _____ that
- not stop the rhythm of two hearts in love — to stay, _____ 'cause

Db/Eb Ab/Eb Eb7 Ab/Eb

you can't stop the beat!
you can't stop the beat!

1 G7 2 F#7

sfz

G7

G7

EDNA: You can't stop my hap - pi - ness, 'cause I like -

mf

the way I am. And you just can't stop my knife -

and fork when I see a Christ - mas ham. So if you -

F/C C F/C C D

— don't like — the way — I look, — well, — I just don't give a damn! —

Em C Em

— 'Cause the world — keeps spin - ning 'round — and 'round — and my heart's —

C Em C

— keep - ing time — to the speed — of sound. — I was lost — till I heard — the drums —

D D7 G/D D Dsus

— and I found — my way — **EDNA & WILBUR:** 'cause you can't stop the beat!

G C G C G C

Ev - er since this old world be - gan, — a wom - an found out if she shook it, she could

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols G, C, G, C, G, and C are placed above the vocal line.

G C G C G C

shake up a man. And so I'm gon - na shake and shim - my it the best that I can — to - day, —

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes and a final note with a fermata. The piano accompaniment maintains the same rhythmic pattern. Chord symbols G, C, G, C, G, and C are placed above the vocal line.

D C/D G/D D7 C G

'cause you can't stop the mo - tion of the o - cean or the

Detailed description: This system contains the next two measures. The vocal line features a half note followed by eighth notes. The piano accompaniment has a more active bass line. Chord symbols D, C/D, G/D, D7, C, and G are placed above the vocal line.

G C G C G C

sun in the sky. You can won - der if you wan - na, but I nev - er ask why. And if you

Detailed description: This system contains the final two measures. The vocal line continues with eighth notes. The piano accompaniment remains consistent. Chord symbols G, C, G, C, G, and C are placed above the vocal line.

G C G D

try to hold me down, I'm gon - na spit in your eye — and say — that

C/D G/D D7 G/D

you can't stop the beat!

ff

G7 Ab7

Ab7

MOTORMOUTH:
Oh, oh, oh, you — can't stop to - day — as it comes speed -

- ing down the track. — Child, — yes — ter - day — is his -

- t'ry and it's nev - er com - ing back — 'cause to - mor -

row is — a brand — new day — and it don't — know white — from black, —

Chord progression: Gb/Db, Db, Gb/Db, Db, Ab/Eb, Eb

MOTORMOUTH & ENSEMBLE:
 — 'cause the world — keeps spin - ning 'round — and 'round, and my heart's —

Chord progression: Fm, Db, Fm

— keep - ing time — to the speed — of sound. I was lost — till I heard the drums,

Chords: Db, Fm, Db

then I found — my way — 'cause you can't stop the beat!

Chords: Eb, Eb7, Ab/Eb, Eb, Ebsus

ALL: Ev - er since we first saw the light, a man and wom - an like to shake it on a

Chords: Ab, Db, Ab, Db, Ab, Db

Sat - ur - day night. And so I'm gon - na shake and shim - my it with all of my might to - day. —

Chords: Ab, Db, Ab, Db, Ab, Db

E \flat Db/E \flat Ab/E \flat Eb7 Ab Db

'cause you can't stop the mo - tion of the o - cean or the

Ab Db Ab Db Ab Db

rain from a - bove. They can try — to stop the par - a - dise we're dream - ing of. But you can -

Ab Db Ab Db Eb

- not stop the rhy - thm of two hearts in love — to stay, — ALL: 'cause

Db/E \flat Ab/E \flat Eb7 Ab/E \flat E7

you can't stop the beat! — Aah, aah, aah.

Aah, aah, aah. Aah, aah,

AMBER & VELMA:

aah, aah, come on, you Von Tus-sles! Go on, shake your fan - ny mus-cles! We can't!

ff

ALL: **AMBER & VELMA:** **ALL:** **AMBER & VELMA:**

Yes, you can! No, we can't! Yes, you can! Yes, we can! _____

ALL: **AMBER & VELMA:**

Bm/E A/E E A/E A **AMBER & VELMA:** D A D

You can't stop the beat! Ev - er since we first saw the sun, — it seems Von

f

A D A D A D

Tus - sle girls are al - ways try'n to please some - one. — But now we're gon - na shake and shim - my it and

A D E Bm/E A/E E Esus A

have some fun — to - day! — ALL: 'Cause you can't stop the mo -

D A D A D

- tion of the o - cean or the rain from a - bove. They can try — to stop the par - a - dise we're

A D A D A Bm/D E

dream - ing of, but you can - not stop the rhy - thm of two hearts in love — to stay, —

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

You can't stop the beat! _

'cause you can't stop the beat! _

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "You can't stop the beat! _" and "'cause you can't stop the beat! _". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

D

You can't stop the beat! _ the beat!

You can't stop the beat! _ You can't stop the beat! _

This system contains the next two staves of music. The top staff continues the vocal line with lyrics: "You can't stop the beat! _ the beat!" and "You can't stop the beat! _ You can't stop the beat! _". The piano accompaniment features a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

A

This system contains two staves of piano accompaniment. The top staff shows a series of chords with a fermata. The bottom staff has a rhythmic pattern of eighth notes with dynamic markings *ff* and *sfz*.

A7

This system contains two staves of piano accompaniment. The top staff shows a series of chords with a fermata. The bottom staff has a rhythmic pattern of eighth notes with dynamic markings *fff* and *sfz*.