

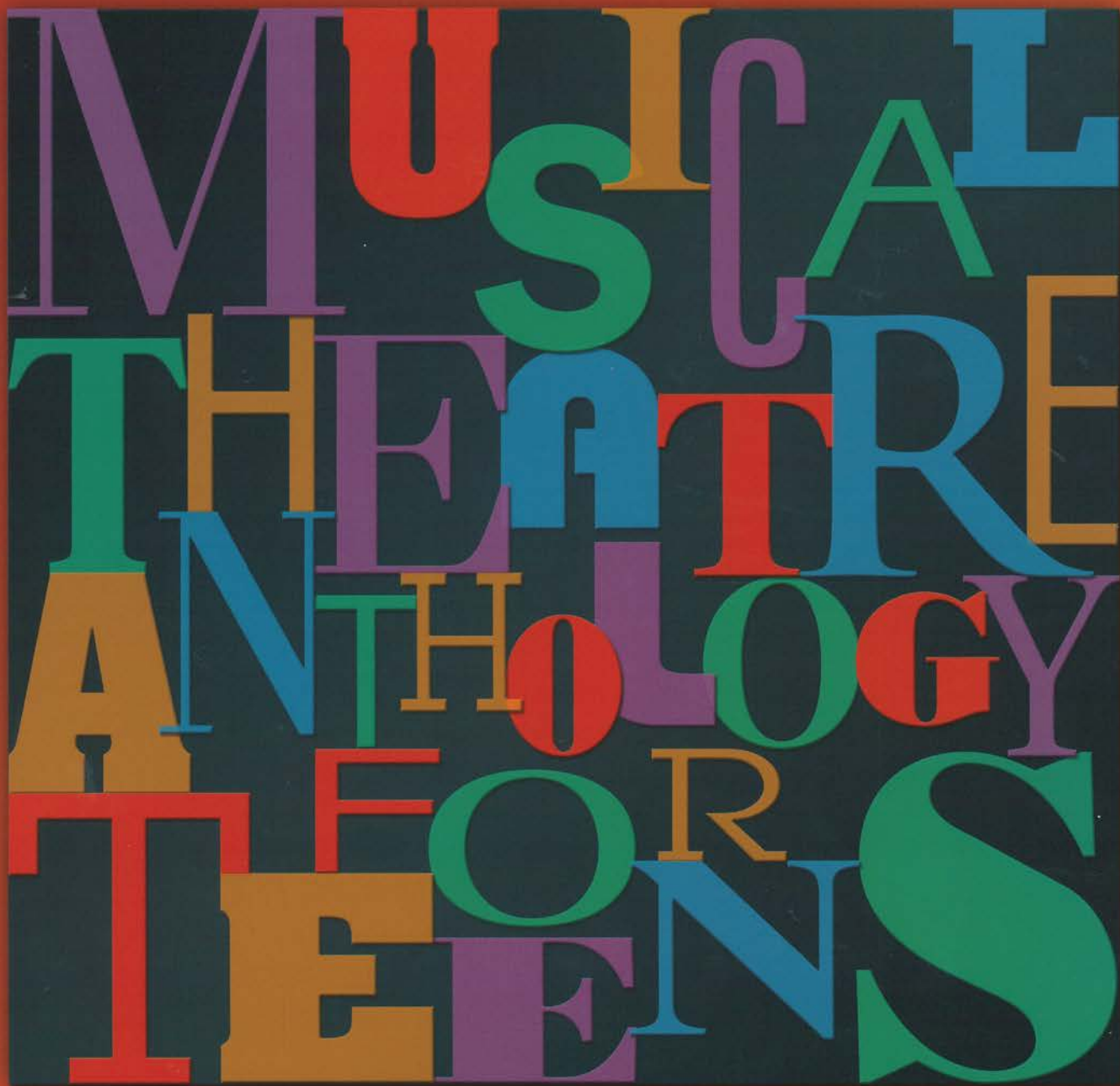
With 2 CDs of piano  
accompaniments

YOUNG WOMEN'S EDITION

# MUSICAL THEATRE ANTHOLOGY FOR TEENS

35 SONGS FROM STAGE AND FILM

COMPILED BY LOUISE LERCH



Highlights: Adelaide's Lament • As Long as He Needs Me • Colors of the Wind •  
Goodnight, My Someone • It Might as Well Be Spring • Reflection



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## ABOUT THE ENHANCED CDs

In addition to piano accompaniments playable on both your CD player and computer, these enhanced CDs also include tempo adjustment and transposition software for computer use only. This software, known as Amazing Slow Downer, was originally created for use in pop music to allow singers and players the freedom to independently adjust both tempo and pitch elements. Because we believe there may be valuable educational use for these features in classical and theatre music, we have included this software as a tool for both the teacher and student. For quick and easy installation instructions of this software, please see below.

In recording a piano accompaniment we necessarily must choose one tempo. Our choice of tempo, phrasing, *ritardandos*, and dynamics is carefully considered. But by the nature of recording, it is only one option.

However, we encourage you to explore your own interpretive ideas, which may differ from our recordings. This new software feature allows you to adjust the tempo up and down without affecting the pitch. Likewise, Amazing Slow Downer allows you to shift pitch up and down without affecting the tempo. We recommend that these new tempo and pitch adjustment features be used with care and insight. Ideally, you will be using these recorded accompaniments and Amazing Slow Downer for practice only.

The audio quality may be somewhat compromised when played through the Amazing Slow Downer. This compromise in quality will not be a factor in playing the CD audio track on a normal CD player or through another audio computer program.

### INSTALLATION INSTRUCTIONS:

#### For Macintosh OS 8, 9 and X:

- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- To access the CD-ROM features, double-click on the data portion of the CD-ROM (which will have the Hal Leonard icon in red and be named as the book).
- Double-click on the "Amazing OS 8 (9 or X)" folder.
- Double-click "Amazing Slow Downer"/"Amazing X PA" to run the software from the CD-ROM, or copy this file to your hard disk and run it from there.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.

#### For Windows:

- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- To access the CD-ROM features, click on My Computer then right click on the Drive that you placed the CD in. Click Open. You should then see a folder named "Amazing Slow Downer". Click to open the "Amazing Slow Downer" folder.
- Double-click "setup.exe" to install the software from the CD-ROM to your hard disk. Follow the on-screen instructions to complete installation.
- Go to "Start," "Programs" and find the "Amazing Slow Downer" folder. Go to that folder and select the "Amazing Slow Downer" software.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.
- Note: On Windows NT, 2000 and XP, the user should be logged in as the "Administrator" to guarantee access to the CD-ROM drive. Please see the help file for further information.

### MINIMUM SYSTEM REQUIREMENTS:

#### For Macintosh:

Power Macintosh; Mac OS 8.5 or higher; 4 MB Application RAM; 8x Multi-Session CD-ROM drive

#### For Windows:

Pentium, Celeron or equivalent processor; Windows 95, 98, ME, NT, 2000, XP; 4 MB Application RAM; 8x Multi-Session CD-ROM drive

YOUNG WOMEN'S EDITION

# MUSICAL THEATRE ANTHOLOGY FOR TEENS

COMPILED BY LOUISE LERCH



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# Adelaide's Lament

## from GUYS AND DOLLS

By FRANK LOESSER

Slowly

ADELAIDE:

Gm Gm/D D7

The av-'rage un-mar-ried fe-male bas-ic-'ly in - se - cure  
fe-male re-main-ing sin - gle just in the le - gal sense

Gm7 Dm Eb F Eb F D

Due to some long frus - tra - tion may re - act  
Shows a neu - rot - ic ten - den - cy. See note (Spoken:) Note: With

Gm Gm/D D D/C

psy - cho - so - mat - ic symp - toms dif - fi - cult to en - dure Af -  
Chron-ic, or - gan - ic syn - dromes tox - ic or hy - per - tense In -

G/B (2nd time accel.) C#9b5 C9

fect-ing the up - per res - pir - a - tor - y tract. In In  
volv-ing the eye, the ear, and the nose, and throat.

(2nd time accel.)

F6 A7 Bb6 Gm7b5

oth - er words, \_ just from wait - ing a - round for that plain lit - tle band of gold A  
oth - er words, \_ just from wor - ry - ing wheth - er the wed - ding is on or off A

F/C Gm7 C7 F6 F9

per - son \_\_\_\_\_ can de - vel - op a cold. You can  
per - son \_\_\_\_\_ can de - vel - op a cough. You can

B6 A#m7 A#dim7

spray her wher - ev - er you fig - ure the strep - to - coc - ci lurk, \_ You can  
feed her all day with the Vi - ta - min A and the Bro - mo Fizz \_ But the

F6 F7

give her a shot for what - ev - er she's got but it just won't work. — If she's  
 med - i - cine nev - er gets an - y - where near where the trou - ble is. — If she's

Bb Bb(add2) F6/C Gm

tir - ed of get - ting the fish - eye from the ho - tel clerk, — A  
 get - ting a kind of a name for her - self and the name ain't "his" — A

F/C Gm7 C7 1 F 2 F C#7

per - son — can de - vel - op a cold. Spoken: It says here The And  
 per - son — can de - vel - op a cough.

F#6 A#7 B7 G#m7b5

fur - ther - more — just from stal - ling and stal - ling And stal - ling the wed - ding trip, A



F#/C# G#m7 C#7 F# *ten.* B *with sweet meditation*

per - son \_ can de-vel-op La grippe. When they get on the train for Ni-ag-\'ra and she can hear

Bm7 F# F#7 *suddenly angry*

church bells chime \_ The com-part-ment is air con-di-tioned \_ and the mood sub-lime \_ Then they

B B7 F#/C# G#m7b5

get off at Sa - ra - to - ga \_ for the four-teenth time, \_ A

F#/C# G#m C#7 F# D#

per - son \_ can de - vel - op La grippe. (Hm!) La grippe, La

G#m7 C#7 F# F#/E#

post na - sal drip With the wheez - es and the sneez - es and a

*pp*

E9#11 *poco rit.* D#7#5 *a tempo* G#m/B Bm7

si - nus that's real - ly a pip! From a lack of com - mu - ni - ty prop - er - ty \_\_\_ and a

*poco rit.* *a tempo*

F#/C# G#m B7/D# F#/C# D#m7

feel - ing she's get - ting too old, A per - son can de - vel - op a

G#m7 C#9 F# D#m7 D#dim/C# Bmaj7 A#m D/AG#m F/G F#

bad bad cold.

# As Long As He Needs Me

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

Words and Music by  
LIONEL BART

Moderately

Verse  
B♭maj7 Bdim7

He does - n't act as

tho' he cares, But deep in - side I know he cares,

And this is why, I'm tied right by his side. As long as

Slowly  
F7

The musical score is written for voice and piano. It begins with a tempo marking of 'Moderately' and a key signature of two flats (B-flat major/C minor). The first system shows the vocal line starting with 'He does - n't act as' and the piano accompaniment. The second system continues with 'tho' he cares, But deep in - side I know he cares,' with various chord changes indicated above the staff. The third system concludes with 'And this is why, I'm tied right by his side. As long as' and ends with a 'Slowly' marking and a final F7 chord. The piano part features a mix of chords and melodic lines, with dynamics like 'mf' and 'p' indicated.

## Chorus

B♭maj7 B♭6 B♭maj7 B♭6 B♭maj7 Bdim7

he needs me I know where I must

The first system of the chorus features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand. The key signature has two flats (Bb and Eb).

Cm7 F7 Cm7 Cm Ab/C F7

be. I'll cling on stead - fast - ly, As long as

The second system continues the chorus with the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

Cm7b5 F7 B♭maj7 B♭6 F7 B♭maj7 B♭6 B♭maj7 B♭6

he needs me. As long as life is long, I'll love him,

The third system of the chorus features the vocal line and piano accompaniment. The piano part continues with the established harmonic and rhythmic structure.

B♭maj7 Bdim7 Cm7 F7 Cm7 Cm Ab/C F7

right or wrong; And some-how I'll be strong As long as

The fourth system concludes the chorus with the vocal line and piano accompaniment. The piano part ends with a final chord in the right hand.

Cm7b5 F7 Bbmaj7 Bb6 Ebsus Eb Cm7 F7 Bbmaj7 Bb

he needs me. \_\_\_\_\_ If you are lone - ly \_\_\_\_\_ then you will know \_\_\_\_\_ When some-one

Gm7 C7 Cm7 F7 Bbmaj7 Bb6 Bbmaj7 Bb6

needs you \_\_\_\_\_ you love them so. \_\_\_\_\_ I won't be - tray his trust, \_\_\_\_\_ Tho' peo-ple

Bbmaj7 Bdim7 Cm7 F7 Cm Cm7 C9

say I must \_\_\_\_\_ I've got to stay true, just \_\_\_\_\_ As long as

1 Cm7 F9 Bb F7 2 Cm7 F7b9 Bb6

he needs me. \_\_\_\_\_ As long as he needs me. \_\_\_\_\_

# A Bushel and a Peck

from GUYS AND DOLLS

By FRANK LOESSER

Light Bounce Tempo

*mp*

**G** **D7** **G** **D7** **G** **A7**

I love you A Bu - shel And A Peck A Bu - shel And A Peck and a  
 I love you A Bu - shel And A Peck A Bu - shel And A Peck tho' you  
 I love you A Bu - shel And A Peck A Bu - shel And A Peck and it

**D** **D7** **G** **Em7**

hug a - round the neck Hug a - round the neck and a bar - rel and a heap  
 make my heart a wreck Make my heart a wreck and you make my life a mess  
 beats me all to heck Beats me all to heck how I'll ev - er tend the farm

**A7** **D7** **G9** **C**

Bar - rel and a heap and I'm talk - in' in my sleep a - bout } you  
 Make my life a mess yes a mess of hap - pi - ness a - bout }  
 Ev - er tend the farm when I wan - na keep my arm a - bout }

*sfz*

C#dim



G



F



a - bout you 'Cause

G



D7



G



D7



G



D7



I love you A Bu - shel And A Peck y' bet your pur - ty neck I do—

G



D7



G7



C



Doo - dle oo - dle oo - dle Doo - dle oo - dle oo - dle a

1

G



D7



G



D7



G



doo - dle oo - dle oo - dle ooo. —

8va

# Candle on the Water

from Walt Disney's PETE'S DRAGON

Words and Music by AL KASHA  
and JOEL HIRSCHHORN

Smoothly

The musical score is presented in a standard format with a vocal line and a piano accompaniment. The piano part is written in 4/4 time and includes guitar chord diagrams above the staff. The tempo is marked 'Smoothly' and the dynamics are 'mp' (mezzo-piano). The key signature has one flat (Bb).

**Chord Diagrams:**

- C: x02233
- G/B: x02233
- F/A: x02233
- G: x02233
- Dm: x02233
- G7: x02233
- F: x02233
- C: x02233
- Am: x02233
- F: x02233
- Bb: x02233
- G: x02233
- E/G#: x02233
- Am: x02233
- C7/G: x02233
- F: x02233
- C/E: x02233
- F: x02233
- G7: x02233
- C/E: x02233
- 1 Dm7: xx0223
- G7: x02233
- 2 Dm7: xx0223
- G7: x02233

**Vocal Lyrics:**

I'll be your can - dle on the wa - ter, my love for you will al - ways  
I'll be your can - dle on the wa - ter 'til ev - 'ry wave is warm and  
burn. I know you're lost and drift - ing, but the clouds are lift - ing.  
bright. My soul is there be - side you, let this can - dle guide you;  
Don't give up; you have some - where to turn. light.  
soon you'll see a gold - en stream of



B $\flat$  C C7 F $\text{sus}$  F B $\flat$  C C7

A cold and friend-less tide has found you, don't let the storm-y dark-ness

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for B $\flat$ , C, C7, F $\text{sus}$ , F, B $\flat$ , C, and C7. The bottom two lines are piano accompaniment for the first two measures.

F Gm7 F Am7 D7 G

pull you down. I'll paint a ray of hope a-round you,

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Gm7, F, Am7, D7, and G. The bottom two lines are piano accompaniment for the next two measures.

F Em/G F B $\flat$ 6/9 G7

cir-cling in the air light-ed by a prayer.

Detailed description: This system contains the next two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for F, Em/G, F, B $\flat$ 6/9, and G7. The bottom two lines are piano accompaniment for the next two measures, which include a time signature change from 2/4 to 4/4.

C Dm G7 F G C Am F

I'll be your can-dle on the wa-ter, this flame in-side of me will

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with lyrics. Above it are guitar chord diagrams for C, Dm, G7, F, G, C, Am, and F. The bottom two lines are piano accompaniment for the final two measures.

Bb G E/G# Am C7/G F C/E

grow. Keep hold - ing on, you'll make it, here's my hand so take it.

F G7 C C7 F Fm C F#m7b5 F6 G7

Look for me reach - ing out to show as sure as riv - ers flow, I'll nev - er let you

C G F G7 C G F G7

go, I'll nev - er let you go, I'll nev - er let you

C G/B F/A C/G G C

go.

# Colors of the Wind

from Walt Disney's POCAHONTAS

Music by ALAN MENKEN  
Lyrics by STEPHEN SCHWARTZ

Deliberately

D(no3rd)



You



think I'm an ig - no - rant sav - age, and you've been so man - y plac - es, I guess it must be so. But

*rall.*

Freely



still I can - not see, if the sav - age one is me, how can there be so much that you don't

Moderately

A(no3rd) no chord D Bm

know? You don't know...

*mf*

D Bm

You

*poco rall.* *mp*

D Bm D

think you own what -ev - er land you land on; the earth is just a dead thing you can

*a tempo*

F#m Bm G

claim; but I know ev - 'ry rock and tree and crea - ture has a

Em7sus A9sus Bm D

life, has a spir - it, has a name. You think the on - ly peo - ple who are

Bm D F#m

peo - ple are the peo - ple who look and think like you, but

Bm G Em7(add4) A9sus

if you walk the foot - steps of a strang - er you'll learn things you nev - er knew you nev - er

D Bm F#m G(add9) G

knew. Have you ev - er heard the wolf cry to the blue corn moon, or

*f* *expressively*

Bm F#m G(add9) A

asked the grin - ning bob - cat why he grinned? Can you sing with all the voic - es of the

Detailed description: This system contains the first two measures of the piece. The guitar part has chords Bm, F#m, G(add9), and A. The vocal line starts with the lyrics 'asked the grin - ning bob - cat why he grinned? Can you sing with all the voic - es of the'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

D(add9)/F# Bm7 G6/9 Bm7(add4)

moun - tain? Can you paint with all the col - ors of the wind? Can you

Detailed description: This system contains measures 3-4. The guitar part has chords D(add9)/F#, Bm7 (with a 2nd fret finger), G6/9, and Bm7(add4). The vocal line continues with 'moun - tain? Can you paint with all the col - ors of the wind? Can you'. The piano accompaniment includes a *mf* dynamic marking and a fermata over the final measure.

Em7(add4) A9sus D Bm

paint with all the col - ors of the wind?

Detailed description: This system contains measures 5-6. The guitar part has chords Em7(add4), A9sus, D, and Bm. The vocal line continues with 'paint with all the col - ors of the wind?'. The piano accompaniment includes *rit.* and *ff a tempo* markings.

D Bm D

**A bit brighter**

Come run the hid - den pine trails of the

Detailed description: This system contains measures 7-8. The guitar part has chords D, Bm, and D. The instruction 'A bit brighter' is written above the system. The vocal line begins with 'Come run the hid - den pine trails of the'. The piano accompaniment includes *mf* and *mp poco accel.* markings.

Bm D F#m

for - est, come taste the sun - sweet ber - ries of the earth; come

*sim.*

Bm Bm/A G Em7 A9sus

roll in all the rich - es all a - round you, and for once nev - er won - der what they're

*cresc.*

Bm A D Bm

worth. The rain - storm and the riv - er are my broth - ers; the

*mf*

D F#m Bm

her - on and the ot - ter are my friends; and we are all con - nect - ed to each

*f poco a poco cresc.*

G Em7 A9sus D

oth - er in a cir - cle, in a hoop that nev - er ends.

*ff*

F#m G D(add9)/F# Bm C

How high does the syc - a - more grow? If you cut it down, - then you'll

*f*

G/A A G/A A G/A A Bm

nev - er know. And you'll nev - er hear the wolf cry to the

*rall.* *ff a tempo*

F#m G(add9) G Bm F#m

blue corn moon, for wheth - er we are white or cop - per - skinned, we need to



G A D(add9)/F# Bm G6/9

sing with all the voic - es of the moun - tain, need to paint with all the col - ors of the

*mf*

Bm7(add4) Em A

wind. You can own the earth and still all you'll

F#m G Bm Gmaj7 G/A D

own is earth un - til you can paint with all the col - ors of the wind.

*rit. e. cresc.* *f > mp* *a tempo*

Bm G Em7/A D

*rall.* *expressively* *p* *pp*

# Can You Feel the Love Tonight

from Walt Disney Pictures' THE LION KING

Music by ELTON JOHN  
Lyrics by TIM RICE

Pop Ballad

F C/E Bb/D F/C Bb F/A

*mp* *legato*

With pedal

Detailed description: This block shows the piano introduction in 4/4 time, key of Bb. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'mp' and 'legato'. A 'With pedal' instruction is at the bottom.

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

There's a calm sur - ren - der  
There's a time for ev - 'ry - one,

Detailed description: This block contains the first line of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'There's a calm sur - ren - der / There's a time for ev - 'ry - one,'. The piano part features chords and a melodic line in the right hand, and a bass line in the left hand.

Bb F/A Bb F/A

to the rush of day, \_  
if they on - ly learn \_

when the heat of the rol - ling world \_  
that the twist - ing ka - lei - do - scope \_

Detailed description: This block contains the second line of the song. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: 'to the rush of day, \_ / if they on - ly learn \_ / when the heat of the rol - ling world \_ / that the twist - ing ka - lei - do - scope \_'. The piano part continues with chords and a melodic line in the right hand, and a bass line in the left hand.

Gm7 C/E Bb F/A

can be turned a - way. —  
moves us all in turn. —

An en - chant - ed mo - ment,  
There's a rhyme and rea - son

Bb F/A Bb Dm

and it sees me through. —  
to the wild out - doors —

It's e - nough for this rest - less war - r - ior  
when the heart of this star - crossed voy - ag - er

Eb C F C/E

just to be with you. — }  
beats in time with yours. — }

And can you feel the love —

*poco cresc.*

Dm Bb F Bb G/B C

to - night? —

It is where we are. —

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

It's e - nough \_\_\_\_\_ for this wide - eyed \_ wan-der-er that we got this far. \_

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a B-flat major key signature, with lyrics: "It's e - nough \_\_\_\_\_ for this wide - eyed \_ wan-der-er that we got this far. \_". The piano accompaniment is in the same key signature and features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. Chord symbols are placed above the vocal line: Bb, F/A, Dm, Dm/C, Bb, Gm, F/A, Bb, G/B.

C F C/E

\_\_\_\_\_ And can you feel \_ the love \_

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "\_\_\_\_\_ And can you feel \_ the love \_". The piano accompaniment continues with the same rhythmic pattern. Chord symbols are placed above the vocal line: C, F, C/E. An "8vb" marking is present in the piano part.

Dm Bb F Bb G/B

\_\_\_\_\_ to - night, \_\_\_\_\_ how it's laid \_\_\_\_\_ to rest? \_

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "\_\_\_\_\_ to - night, \_\_\_\_\_ how it's laid \_\_\_\_\_ to rest? \_". The piano accompaniment continues. Chord symbols are placed above the vocal line: Dm, Bb, F, Bb, G/B.

C Bb F/A

\_\_\_\_\_ It's e - nough \_\_\_\_\_ to make

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: "\_\_\_\_\_ It's e - nough \_\_\_\_\_ to make". The piano accompaniment continues. Chord symbols are placed above the vocal line: C, Bb, F/A. An "8vb" marking is present in the piano part.

Dm Dm/C Bb Gm F/A Bb C7sus

kings and vag - a - bonds be - lieve the ver - y best.

Bb/F F 1 C/E Bb/D F/C

*poco dim.*

8vb

Bb F/A C/E F Gm7 F/A 2 Bb F/A

It's e - nough to make

Dm Dm/C Bb Gm F/A Bb C7sus Bb/F F

*rall.*

kings and vag - a - bonds be - lieve the ver - y best.

*rall.* *molto rit.*

8vb

# A Change in Me

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

Music by ALAN MENKEN  
Lyrics by TIM RICE

*\* Freely* N.C. *Moderately* A D E

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

A D Esus E A D E

There's been a change in me,

*a tempo*

A D E7sus E7 A/C# F#m A/C#

A kind of mov - ing on, Though what I used to be

Bm/D A/E Esus E A D E7sus E7

I still de - pend up - on. For now I re - a - lize

\* Original Broadway key: Gb

C# F#m F#m/E D A/C#

that good can come from bad. That may not make me wise \_\_\_\_\_

Bm E7sus E A Bm7

\_\_\_\_\_ but oh, it makes me glad. And I, \_\_\_\_\_

A/C# D Esus E A Bm7 A/C#

I nev - er thought I'd leave be - hind \_\_\_\_\_

Bm/D Bm Esus E A Bm7

my child - hood dreams, but I don't mind, \_\_\_\_\_

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

For now I love the world I see.

Bm/D F#/C# Bm7 E7 A D E

No change of heart, a change in me.

A D E7 A D Esus E

For in my dark de-spair

A D Esus E A/C# F#m A/C#

I slow - ly un - der - stood. My per - fect world out there



Bm/D A/E E7 C F Gsus G

had dis - ap - peared for good, But in its place I feel

E Am Am/G F C/E

a tru - er life be-gin. And it's so good and real,

L.H.

Dm7 G C Dm7

It must come from with-in. And I, \_\_\_\_\_

*poco rall.* *mf a tempo*

C/E F F/G C

I nev - er thought I'd leave be - hind \_\_\_\_\_

Dm7 C/E Fmaj7 F6 Dm7 G7sus G

my child - hood dreams, but I don't

C Dm7 C/E

mind. I'm where and

F F/G Am Am/G

who I want to be.

Dm/F A/E Dm7 G7sus G7 C

No change of heart, a change in me.

*mp*

F G C F Gsus G

Am Dm7 G7sus G7

No change of heart, a change in

C F G C

me.

F G C

# A Cockeyed Optimist

## from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderato

Piano

The piano introduction is in 4/4 time, marked Moderato. It begins with a forte (f) dynamic and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The key signature has one sharp (F#). The piece concludes with a piano (p) dynamic and a melodic flourish in the right hand.

Em7 D7 *not fast* G+ G6

*ten. ten.* When the sky is a bright ca-nar - y yel - low

This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in bass clef. The tempo is marked 'not fast'. The lyrics are 'When the sky is a bright ca-nar - y yel - low'. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Dm7 G7 Dm7 G7

I for - get ev - 'ry cloud I've ev - er seen, So they

This system contains the second line of the song. The vocal line continues with the lyrics 'I for - get ev - 'ry cloud I've ev - er seen, So they'. The piano accompaniment maintains the same rhythmic pattern as the first line, with a steady bass line and chords in the right hand.

C Cdim G maj.7 G6 Am7

call me a cock - eyed op - ti - mist Im - ma - ture and in -

This system contains the third line of the song. The vocal line concludes with the lyrics 'call me a cock - eyed op - ti - mist Im - ma - ture and in -'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

D7 Gmaj.7 G G G+

cur - a - bly green. I have heard peo-ple rant and rave and

G6 Dm7 G7 Dm7

bel - low That we're done and we might as well be dead,

G7 C Cdim Gmaj.7 G6

But I'm on - ly a cock - eyed op - ti - mist And I

Am7 D7 G6 G Bm

can't get it in - to my head. I hear the hu-man

*sempre p*

Bm (Gsus.) C#m7 F#7 Bm Bm7

race is fall - ing on its face And has - n't ver - y far to

*poco rall.*

C#m7 F#7 E F#+ B Bmaj.7 C#m7 F#7

go, ————— But ev - ry whip - poor - will Is sell - ing me a bill, And

*a tempo*

D A7(6) Am7 D7 Am7 D7 G

tell - ing me it just ain't so. ————— I could say life is

*ten. ten.*

*ten. ten.*

G+ G6 Dm7 G7

just a bowl of jel - lo ————— And ap - pear more in - tel - li - gent and

Dm7 G7 C Cdim G

smart, \_\_\_\_\_ But I'm stuck like a dope With a thing called

*poco cresc.*

A7 D7 D+ Bm7 G G maj.7 G7

hope, And I can't get it out of my heart! \_\_\_\_\_

*dim.*

C(maj.9) C Cmaj.7 C6 Am7 D7 Am D7 C G C G

Not \_\_\_\_\_ this \_\_\_\_\_ heart! \_\_\_\_\_

*p* *mf*

Eb7 G

*dim.* *(p)*

*Red.*

# Dance If It Makes You Happy

from THE TAP DANCE KID

Written by HENRY KRIEGER  
and ROBERT LORICK

Moderately, with a steady lilt

G(add 9)



Dance

The first system of the score features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The piano part begins with a mezzo-forte (*mf*) dynamic. The vocal line starts with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the bass clef and chords in the treble clef.

D/E



E9



Am7



if it makes\_ you

hap - py. —

Dance

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "if it makes\_ you hap - py. —". The piano accompaniment continues with chords and a steady bass line.

C/D



D7



Cmaj7



if it makes\_ you

smile. —

It's

not e - nough to

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "if it makes\_ you smile. — It's not e - nough to". The piano accompaniment continues with chords and a steady bass line.



Bm7



Am7



C/D



huff and puff. You got - ta strut your stuff with a step — that's snap - py.

Am7



G/B



C



And no doubt, — kid, you'll find out, — kid, in a lit - tle while —

C/D



Cmaj7



Bm



The world — will be send - ing you flow - ers. —

D/E



The world — will be grin - ning from ear to ear. —



It's great to hear that tap-pin' a - gain. Hap-py is gon-na

*gliss.*

Freely, with motion



hap - pen a - gain. Now that the Tap Dance Kid, (Now that the Tap Dance,)

*ritard.*

A tempo (as before)



Now that the Tap Dance Kid is here!

*poco a poco ritard.*

3



Where the dream is at its bright-est, We're

F#m



G#7



C#7



gon - na shine — be - fore the mo - ment is gone. — So when the



F#m9



E/B



Amaj7



lights come up and the mu - sic starts, — Tap, tap your way right



G#m7



C#7



F#m9



E/G#



Amaj7



A#dim



A/B



in - to their hearts, — And that light just might go — shin -

*cresc.* *f*



Bb13



E




E/G#



A



A/B



Repeat and Fade

ing on. (He's gon - na make the world hap - py a - gain.) Shin - ing

*ff*



# Disneyland

from SMILE

Words by HOWARD ASHMAN  
Music by MARVIN HAMLISCH

Moderate *Ad lib.*  
DORIA: *p*

Hot Sun-day night. I guess the folks were bu-sy fight - in'.

*p* *colla voca*

Joe'd al-read-y left home. E - lev-en years old, on my own, feel-in' noth-in' but

*p* *colla voca*

Tempo - Slow Country Ballad (♩ = c. 69)

lone - ly. There's noth - in' to do. There's noth - in' out there but the traf - fic

*mp*

down on state nine-ty - three, — so I'd sit thru the night \_ by our old \_ black-and-white \_ T.

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 quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

V. — And that's where I saw it, that's when I

The second system continues the vocal line with a quarter rest followed by eighth notes. The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

heard it — call - in',

The third system shows the vocal line with a quarter rest and eighth notes. The piano accompaniment includes a sixteenth-note triplet in the right hand and a bass line. A dynamic marking of *p* (piano) is present.

call - in' me. —

The fourth system concludes the vocal line with a quarter rest and a half note. The piano accompaniment features a sixteenth-note triplet in the right hand and a bass line, ending with a sustained chord in the right hand.

**Quasi Tempo**  
dreamlike

*poco rit.*

Dis - ney-land,

Mag - ic King-dom, Dis - ney- land, close my eyes real

tight, wish-in' hard I might, wish-in' hard I may

find my way to Dis - ney-land, got - ta get to

*p*

Dis - ney - land \_ on a west - ern breeze, mag - ic car - pet,

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 quarter rest, followed by eighth notes for 'Dis - ney - land', a quarter rest, eighth notes for 'on a west - ern breeze,', and eighth notes for 'mag - ic car - pet,'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

please, car - ry me a - way

The second system continues the vocal line with 'please,' followed by a quarter rest and eighth notes for 'car - ry me a - way'. The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line.

*mp* Oh, I know you're gon-na say the trees are pa-per-mâc-hé, \_ It's done with

The third system starts with a mezzo-piano (*mp*) dynamic. The vocal line has a quarter rest followed by eighth notes for 'Oh, I know you're gon-na say the trees are pa-per-mâc-hé, \_ It's done with'. The piano accompaniment includes a complex right-hand part with sixteenth-note patterns and a bass line. A 'solo' marking is present in the piano part.

mir - rors, the mag - ic there. \_ Each lit - tle bird's full of springs, \_ you press a but - ton, it sings, \_ re - cord - ed

The fourth system continues with 'mir - rors, the mag - ic there. \_ Each lit - tle bird's full of springs, \_ you press a but - ton, it sings, \_ re - cord - ed'. The piano accompaniment features a mezzo-piano (*mp*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand.

*mf* *cresc.*

mu - sic in the air. — They've had the moun - tain re - faced, — it's on - ly ply - wood and paste. — Go on, —

*mp*

*SAY IT!* I'll turn a - round — and tell you, I don't

*ff* care! ————— I don't

*cresc.* *colla voce* *f*

*ad lib.*

**Tempo**  
*cresc. - sempre*

care. I will live in ————— Dis - ney - land,

*p* *L.H.*



make my home in Dis - neyland,

6 6

The first system of the musical score. The vocal line (treble clef) has a melodic line with lyrics "make my home in Dis - neyland,". The piano accompaniment (grand staff) features a right hand with sixteenth-note runs and a left hand with a simple bass line. There are two sixteenth-note runs in the right hand, each marked with a "6".

*più mosso*  
may - be it's all fake, that's a chance I'll

The second system of the musical score. The vocal line (treble clef) has a melodic line with lyrics "may - be it's all fake, that's a chance I'll". The tempo marking *più mosso* is placed above the vocal line. The piano accompaniment (grand staff) features a right hand with sixteenth-note runs and a left hand with a simple bass line.

take, it's per - fect - ly o - kay

The third system of the musical score. The vocal line (treble clef) has a melodic line with lyrics "take, it's per - fect - ly o - kay". The piano accompaniment (grand staff) features a right hand with sixteenth-note runs and a left hand with a simple bass line.

(♩ = c. 92)  
some - one give me Dis - ney - land,

*f*

The fourth system of the musical score. The vocal line (treble clef) has a melodic line with lyrics "some - one give me Dis - ney - land,". The tempo marking  $(\text{♩} = \text{c. } 92)$  is placed above the vocal line. The piano accompaniment (grand staff) features a right hand with sixteenth-note runs and a left hand with a simple bass line. A dynamic marking *f* is placed below the piano part.

take me there \_ to Dis - ney - land,

and when I get to Dis - ney - land

*8vb*

I'll stay.

*Slow*

*ff*

*sf* *p*

*8vb*

# Falling Out of Love Can Be Fun

from the Stage Production MISS LIBERTY

Words and Music by  
IRVING BERLIN

Moderato

VERSE (*ad lib*)

C Dm7

Croc-o-dile tears will

*mp*

*mp con la voce*

C G Am Dm7 G7 C C Dm7

not be shed, They're not for a la-dy like I'm I can re-call what

C G Am Cm G Am7 D7 Dm7 G7

my aunt said When she mar-ried for the twen-ti-eth time.

*rit.*

CHORUS, *Medium bounce*

*C* *C7*

FALL-ING OUT OF LOVE CAN BE FUN — Af-ter love is o-ver and done —  
 FALL-ING OUT OF LOVE CAN BE FUN — Some-one else may soon be the one —

*mp - mf*

*F* *Dm7* *D $\flat$ 7* *C* *Dm7* *C* *Dm7* *D9* *Dm7* *G7*

It's an aw-ful blow but al-though it's up-set - ting So much you can do — while you're for-get-ting FALL-  
 By an-oth-er name he's the same — as his broth-er Close your eyes and one — is like the oth-er FALL-

*Dm7* *G7 $\flat$ 9* *C* *G7* *C*

— ING OUT OF LOVE CAN BE FUN — When you find your lov-er has gone —  
 — ING OUT OF LOVE CAN BE FUN — If he leaves you af-ter you're wed —

*C7* *F* *Dm7* *D $\flat$ 7*

Get your sec-ond wind and go on — There's an old af-fair that is there for re-new - ing  
 And the stork is o-ver your head, — Soon you're gon-na be with a she — or a lad - die

*C* *Dm7* *C* *Dm7* *D9* *Gm7* *G7* *Dm7* *G7 $\flat$ 9* *C* *B7*

In your grief do you — know what you're do-ing FALL-ING OUT OF LOVE CAN BE FUN —  
 Smile as you go shop - ping for a dad-dy FALL-ING OUT OF LOVE CAN BE FUN —

Em      Gaug      Em7      A7      Am7

Soon you'll be swing-ing in a ham-mock on a porch      One arm wrapped a-round  
 Soon you'll be los - ing all your trou-bles and your fears      One eye wink - ing at

D7b9      G7      Gdim      Dm7      G7      C

some-one else      The oth - er one car - ry - ing the torch      Love can give a la - dy a clout -  
 some-one else      The oth - er eye fill - ing up with tears      When you find your lov - ing ro - mance.

C7      F

And she may be down but not out —      Get your-self a date don't you wait -  
 Gets a sud - den kick in the pants -      Get your-self sur - round - ed and bound -

Dm7      E7      Am      Fm      C      Am7

— till the count. of ten      Then      fall - ing out of love can be  
 - ed with lots - of men      Then      fall - ing out of love can be

Dm7      Fm      1. C      D7b9      Dm7      G7b9      2. C      D7b9      Dm7 G7b9      C

fall - ing in love a - gain.      —  
 fall - ing in love a - gain.      —

# Don't Call Me Trailer Trash

from COWGIRLS

Written by MARY MURFITT

Steadily

look at all them pic - tures in the mag - a - zines where they  
 You can al - ways keep me down on the farm 'cause I've

show you all the mod - els in de - sign - er jeans.  
 al - ways liked a man with a half tan arm. A

All the girls are skin - ny, and their hair is flat. Why would  
pick - up truck with o - ver - sized tires makes me

G C G

I want to look like that? I like the fash - ion don'ts.  
weak in the knees and sets my heart on fire. Cheese fries, wise guys,

C G

— and not the do's. I read the com - ics, and I  
dem - o - li - tion der - by. Stir fry, nice guys

C

throw a - way the news. Cit - y folks laugh at my K - Mart clothes, but I  
do noth - in' fer me. Nev - er cut out gour - met rec - i - pes, I pre -

G C

got my own style and I got my own nose.  
 fer the cui - sine at the Tas - ty Freeze.

F C G

12 - Step pro - grams make me yawn, but I could two - step  
 I like a car with lots of chrome. I can make art out of

C F C

all night long. Pink fla - min - gos on my lawn,  
 sty - ro - foam. I ain't got no cel - lu - lar phone, }

N.C. C F

but don't call me trail - er trash. I live

*Footstomp*



1

G C

in a mo - bile — home.

2

C F

home. Don't call me trail - er trash.

G N.C. C


— I live in a mo - bile — home.

G C G C

# Fabulous Feet

## from THE TAP DANCE KID

Written by HENRY KRIEGER  
and ROBERT LORICK

Moderate Swing, with a  feel



G6 Bbdim Am7 D7 G7 Bm7-5



I ain't got a shin - y black car. — I ain't got a bun - dle of bright\_



C6 Am7-5 Bm7 Bbdim Am7 D13



— green mon - ey. The clothes on my back <sup>3</sup> are off the rack, but



D7<sup>9</sup> G6 D7<sup>9</sup> G6 D7<sup>9</sup> G6



know what? So what! I don't care — 'cause you



**Eb9** **D9** **G6** **G#dim** **Am7** **D13** **D/C**

know what I got? I got fab - u - lous feet, I love my

**G6/B** **G#dim** **Am7** **D7** **D7/C** **Bm7** **Bbm7**

fab - u - lous feet. Oh, I am filled with de - vo - tion each

**Am7** **Eb7/Bb** **Bm7** **Bbdim** **Am7** **No Chord**

time they're in mo - tion or when they're just keep - in' the beat, "Two, Three, Four."

**G6** **G#dim** **Am7** **D7** **D7/C** **G/B** **G+/B**

Fab - u - lous feet, sit back, re - lax, 'cause you're in for a treat.

C6



Am7-5



Bm7



E7



Am7



We'll en - ter - tain and a - muse you, so let me in - tro - duce you to

A9



Eb7+5



D11



Ab7+5



G6



G



G9/A



G7/B



C



me and my fab - u - lous feet. Oh, you can keep your mon - ey,

C#dim



G6/D



D7



G6



keep your car, keep your fan - cy clothes. 'Cause I got

Em



Em/D



C#m7-5



D11



No Chord

one, two, three, four, five, six, sev - en, eight, nine, ten tal - ent - ed toes on the end of my

G6 G#dim Am D7 D7/C Bm7 Bbdim Am7 D7 D7/C

fab - u - lous feet. We strut down an - y old street. We do such

Musical notation for the first system, including vocal line and piano accompaniment.

Bm7 Bbm7 Am7 Eb7/Bb Bm7 Bbdim Am7

fine com - bi - na - tions and con - fig - u - ra - tions. We'll knock you right out of your seat.

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

No Chord D11 G6 G#dim Am7 D7 D7/C G/B G+/B

I love my fab - u - lous feet. You'd be sur - prised how the peo - ple we

Musical notation for the third system, including vocal line and piano accompaniment.

C6 Am7-5 Bm7 E7 Am7

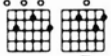
meet go in - to shock, what a scan - dal, 'Cause no one holds a can - dle to

Musical notation for the fourth system, including vocal line and piano accompaniment.

F9



E9 Eb9



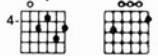
D9



G



G9/A G7/B



C6



C#dim



me and my fab - u - lous feet. Oh, you can keep your mon-ey, your fan - cy clothes, — your

G6/D



D7



G6



Em

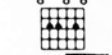


Em/D



brand new Thun-der-bird car. — But let my feet be, they're stick-in' with me — 'cause

C#m7-5



D11



G6



G#dim



Am7



D7



D7/C



that's the way they are. Hands off my fab - u - lous feet, sit back, re - lax,

G/B



G+/B



C6



Am7-5



Bm7



E9



'cause you're in for a treat. — We'll en - ter - tain and a - muse — you, so

Am7

A7

D

A7

D11

let me in - tro - duce you to me and my fab - u - lous, me and my beau - ti - ful,

A9

Bbdim Bm7

E7

Bm7

E7

me and my mar - vel - ous, me and my won - der - ful... They're un - beat - a - ble, un - match - a - ble,

Bm7

E7

Bm7

E7

Am7

G6/B

C G6/B

Am7

G6/B

C G6/B

A7

un - de - feet - a - ble, un - de - tach - a - ble. Here's the co - da, get a load - a me

C/D

G

C/DD7-9

G6

G

and my fab - u - lous

feet.

# Goodnight, My Someone

from Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Moderato

The piano introduction is in 3/4 time, marked *Moderato* and *mp*. It consists of four measures of music in the right hand, each containing a half note followed by a quarter note, with a slur over the pair. The notes are G4, A4, B4, C5, D5, E5, F5, G5. The left hand has whole rests in all four measures.

MARIAN:

Marian's vocal entry begins in the fourth measure of the piano introduction. The vocal line starts with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The piano accompaniment continues with the same rhythmic pattern as the introduction. The lyrics "Good - night, my" are written under the vocal line.

The vocal line continues with the lyrics "some - one, good - night, my love. Sleep tight my some - one, sleep". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *pp* appears in the final measure of the piano accompaniment.

Freely

The vocal line concludes with the lyrics "tight my love. Our star is shin - ing its bright - est". The piano accompaniment features a more complex texture with chords and moving lines in both hands. The dynamic marking *p* is present in the piano accompaniment.



light for good - night, my love, for good - night. Sweet

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "light for good - night, my love, for good - night. Sweet". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a complex texture with many sixteenth and thirty-second notes in the right hand and a more rhythmic bass line in the left hand.

dreams be yours, dear, if dreams there be; Sweet dreams to

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "dreams be yours, dear, if dreams there be; Sweet dreams to". The piano accompaniment includes the label "L.H." in the right hand, indicating a specific technique or section. The musical notation continues with similar complexity as the first system.

car - ry you close to me. I wish they may, and I

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "car - ry you close to me. I wish they may, and I". The piano accompaniment continues with its characteristic complex texture.

wish they might. Now good-night, my some - one, good - night.

The fourth and final system of the musical score on this page continues the vocal line and piano accompaniment. The vocal line lyrics are "wish they might. Now good-night, my some - one, good - night.". The piano accompaniment includes the label "L.H." in the right hand. The system concludes with a final cadence in both parts.

Poco mosso

8va True love can be whis - pered from heart to heart, when

lov - ers are part - ed they say. ————— But I must de -

8va

L.H.

*poco rit.*

pend on a wish and a star, as long as my heart does - n't

*poco rit.*

Tempo I

know who you are. Sweet dreams be yours, dear, if dreams there

*pp*

be. Sweet dreams to car - ry you close to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'be.' followed by a quarter note 'Sweet', a quarter note 'dreams', a quarter note 'to', a quarter note 'car - ry', a quarter note 'you', a quarter note 'close', and a half note 'to'. The piano accompaniment consists of chords and single notes in both hands, with a fermata over the final chord.

me. I wish they may, and I wish they

The second system continues the vocal line with a half note 'me.', a quarter note 'I', a quarter note 'wish', a quarter note 'they', a quarter note 'may,', a quarter note 'and', a quarter note 'I', a quarter note 'wish', and a half note 'they'. The piano accompaniment continues with chords and single notes, ending with a fermata.

*ten.* *poco meno*  
might. Now good-night, my some - one, good - night Good -

*ten.* *ten.*

*ten.* *colla parte*

The third system begins with a vocal line starting with a half note 'might.', followed by a quarter note 'Now', a quarter note 'good-night,', a quarter note 'my', a quarter note 'some - one,', a quarter note 'good - night', and a half note 'Good -'. The piano accompaniment includes a *colla parte* instruction and features chords and single notes. Dynamics include *ten.* and *poco meno*.

night. Good - night.

*L.H.* *pp*

The fourth system continues the vocal line with a half note 'night.' and a half note 'Good - night.'. The piano accompaniment features a *L.H.* instruction and a *pp* dynamic. The system concludes with a double bar line.

# I Have Confidence

from THE SOUND OF MUSIC

Music and Lyrics by  
RICHARD RODGERS

Moderato (rubato)

MARIA:

What will this day be like? I won-der. \_ What will my fu - ture

Più mosso

be? I won-der. \_ It could be so ex - cit - ing to be out in the world, to be

free. My heart should be wild - ly re - joic - ing. Oh, what's the mat-ter with

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**Bright 2** *cresc. poco a poco*

me? I've al - ways longed for ad - ven - ture, \_\_\_\_\_ to do the

*p cresc. poco a poco*

things \_\_\_\_\_ I've nev - er dared. \_\_\_\_\_ Now here I'm fac - ing ad -

**Slower** **Poco agitato, in 4**

ven - ture, \_\_\_\_\_ then why am I so scared? A cap - tain with sev - en

*p*

**Faster**

chil dren, what's so fear - some \_ a - bout that? Oh, I must stop these doubts, all these wor - ries. If I

*r.h.*

**Meno**

don't, I just know I'll turn back. I must dream of the things I am seek - ing. I am

**Deliberato** *poco a poco cresc. e accel.*

seek - ing the cour - age I lack. The cour - age to serve them with re - li - ance, —

*pp* *mp* *p* *poco a poco cresc. e accel.*

Face my mis - takes with - out de - fi - ance, — Show them I'm wor - thy and while I show them

*poco rall.* **Allegro moderato**

I'll show me, so Let them bring on an - y prob - lems. —

*mf poco rall.* *mp*

I'll do bet - ter than my best. I have

The first system of the musical score is in G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

con - fi - dence they'll put me to the test, But I'll make them see I have

The second system continues the vocal line with quarter notes D5, E5, F5, and G5, followed by a dotted quarter note G5. The piano accompaniment continues with similar rhythmic patterns.

con - fi - dence in me. Some-how I will im - press them.

The third system continues the vocal line with quarter notes A5, B5, and C6, followed by a dotted quarter note B5. The piano accompaniment continues with similar rhythmic patterns.

I will be firm but kind. And all those chil - dren,

The fourth system concludes the vocal line with quarter notes D5, E5, and F5, followed by a dotted quarter note E5. The piano accompaniment continues with similar rhythmic patterns.

heav - en bless them, They will look up to me — and mind me.

With each step I am more cer - tain. — Ev - 'ry - thing will turn out

fine. — I have con - fi - dence the world can all be mine. They'll

have to a - gree I have con - fi - dence in me. —



## Con moto

I have con-fi-dence in sun - shine, —

*p*

I have con - fi - dence in rain. — I have con - fi - dence that

*p*

spring will come a - gain. Be - sides which, you see, I have con - fi - dence in me.

*sfz*

Strength does - n't lie in num - bers, — Strength does - n't lie in

wealth. \_\_\_\_\_ Strength lies in nights of peace - ful slum - bers.

When you wake up, wake up! — It's health - y. All I

trust I leave my heart to. \_\_\_\_\_ All I trust be-comes my

own. \_\_\_\_\_ I have con - fi - dence in con - fi - dence a -

*rit. e dim.*

Meno (building)

lone. \_\_\_\_\_ *Spoken:* Oh, help! *Sung:* I have con - fi - dence in con - fi - dence a -

(Bdim7 arp.)

*pp*

lone. \_\_\_\_\_ *ten.* Be - sides which, you see, I have con -

*A tempo sempre cresc.*

*ten.*

*sfz*

*mp* *sempre cresc.*

*ten.*

fi - dence in me. \_\_\_\_\_

*f*

\_\_\_\_\_

*pp*

*8vb* \_\_\_\_\_

# I'll Know

from GUYS AND DOLLS

By FRANK LOESSER

Moderately

C9



*mp* *mf*

I'll

**Fmaj7** **Dm7** **Gm7** **C7** **C9** **Am7** **Dm7** **Gm7** **C7** **C9**

Know when my love comes a - long, I'll Know then and there. I'll

*mp-mf*

**Am7** **Dm7** **Gm7** **C7** **Abdim** **Fmaj7** **Bb** **G7**

Know at the sight of {her} face How I care, how I care, how I care. And I'll

*3* *3* *3* *3*

**C** **Db7-5** **C** **Db7-5** **C7** **Fmaj7** **Dm7** **Gm7** **C7** **C9** **Am7** **Dm7**

stop, and I'll stare, And I'll Know long be - fore we can speak, I'll Know in my

*3* *3* *3* *3*

Gm7 C7 C9 Am7 Dm7 Gm7 C7 Abdim Fmaj7

heart. I'll know and I won't ev - er ask, "Am I right, am I wise, am I

Bb G7 C Db7-5 C Db7-5 C Cmaj7

smart?" But I'll stop and I'll stare at that face in the

Bb9 Bdim F/C Dm7 Gm7 C6 C7 1 F Dm7 Gm7 C9

throng Yes, I'll know when my love comes a - long. I'll

*rit.* *a tempo*

2 F To Interlude Dm7 Gm7 C7 + 5(b9) 3 F Fine Gm7 Eb9 F6/9

long. long.

INTERLUDE (*ad lib.*) F C7 Abdim C7 F C7 Abdim C7 C9 D.S. al Fine

There {she'll} stand be - fore my eyes one day, I won't need a sec - ond glance {her} way. I'll

*mp* *rit.* *a tempo*

# I'm Gonna Wash That Man Right Outa My Hair

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Piano

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth notes and dotted rhythms, while the left hand provides a steady accompaniment of eighth notes. The piece begins with a forte (*f*) dynamic and concludes with a decrescendo (*dim.*) to a piano (*mp*) dynamic.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line. The dynamic is marked *mp*. A C7 chord is indicated above the final measure.

I'm gon - na

Refrain

The first line of the refrain features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line. The dynamic is marked *mp*. Chords F, Gm7, Bb, C7, F, and Gm7 are indicated above the vocal line.

wash that man right out - a my hair, — I'm gon - na wash that man right

The second line of the refrain features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady eighth-note bass line. The dynamic is marked *mp*. Chords F, Bb, C7, F, Gm7, F, and Bb are indicated above the vocal line.

out - a my hair, — I'm gon - na wash that man right out - a my hair — And

F C9 F Gm7 F C7

send him on his way. I'm gon - na

F Gm7 F Bb C7 F Gm7

wave that man right out - a my arms, - I'm gon - na wave that man right

F Bb C7 F Gm7 F Bb

out - a my arms, - I'm gon - na wave that man right out - a my arms, - And

F C7 F7 Bb

send him on his way. Don't try to patch it up,

*mf*

Tear it up, tear it up! Wash him out, dry him out, Push him out, fly him out,

F G7 C Ab Gb C C7

Can - cel him and let him go! Yea, sis - ter! — I'm gon - na

*mp*

F Gm7 F Bb C7 F Gm7

wash that man right out - a my hair, — I'm gon - na wash that man right

F Bb C7 F Gm7 F Bb

out - a my hair, — I'm gon - na wash that man right out - a my hair — And



1. *1st time to Interlude* | 2. *Final Ending*

F C7 F F Ab G Gb7 F

send him on his way. If the send him on his way.

*p* *f* *Fine*

Bb Interlude Cm7 Bb7 F7 Bb F7 Bb

man don't un - der - stand you — If you fly on sep'-rate beams,

Eb Eb maj.7 Cm7 Eb Bb Bb maj.7 Gm Bb6

Waste no time, — Make a change, — Ride that man right off your range, —

C7 Gb7 F7

Rub him out - a the roll - call — And drum him out - a your dreams. If you

Bb Cm7 Bb7 F7 Bb F7 Bb

laugh at dif-f'rent com-ics— If you root for dif-f'rent teams,

Eb Ebmaj.7 Cm7 Eb Bb Bbmaj.7 Gm Bb6

Waste no time,— Weep no more,— Show him what the door is for!—

C7 Gb7 F7

Rub him out-a the roll-call— And drum him out-a your dreams. Oh,

*mf*

G7(b5) C7

no! ————— Oh, no! ————— I'm gon-na

*mp*  
D. S. (Repeat Refrain)

# I Won't Say (I'm in Love) from HERCULES

Music by ALAN MENKEN  
Lyrics by DAVID ZIPPEL

**Freely**

C/G Fmaj7/G F6/G

Meg: If there's a prize for rot - ten judg - ment —

C/G F/G G7 Am

I guess I've al - read - y won that. — No man is worth the ag - gra -

C/D D7 N.C. Moderate Rock F/G G7 F/G G

va - tion. — That's an - cient his - to - ry, been — there, done that.

C F G C

*Muses:*  
Who d'ya think you're kid - din', he's \_\_\_ the Earth and heav - en to you. Try to keep it hid - den, hon -

Am Am/G F C/E

- ey, we can see right through you. Girl, ya can't con - ceal it, we \_\_\_ know how ya feel and who you're

Dm7 Gsus G C G/C C

think - ing of. \_\_\_\_\_ *Meg:* Oh. \_\_\_\_\_ No chance, - no way, -

G/B Am G/A Am Am/G

\_\_\_ I won't say \_\_\_ it, no, no. *Muses:* You swoon, - you sigh, \_\_\_ why de - ny \_\_\_ it, uh oh. \_\_\_

Fmaj7 G/F Fmaj7/G G C C/G G7

Meg: It's too cli - ché, I won't say I'm in love.

C Fmaj7 F6 C/E G7

I thought my heart had learned its les - son. It feels so good when you start out.

Am C/D D G F/G G F/G G

My head is scream-ing, get a grip, girl, un-less you're dy-ing to cry your heart out.

C F G C

Muses:  
You keep on de - ny - ing who you are and how you're feel - ing. Ba - by we're not buy - ing, hon,

Am F C/E

— we saw ya hit the ceil- ing. Face it like a grown-up, when — ya gon - na own up that ya

Dm7 F/G C G/C C G/B

got, got it, got it bad. \_\_\_\_\_ Meg: Woh. \_\_\_\_\_ No chance, \_ no way, \_ I won't say \_ it, no,

Am G/A Am/G Fmaj7 G/F Fmaj7

Muses: no. Give up, \_ give in. \_ Check the grin, \_ you're in love. This scene \_ won't play, \_ I won't say \_ I'm in

Meg:

F/G G Fmaj7/G G C G/C C

Muses: You're do - in' flips, \_\_\_\_\_ read our lips: \_ You're in love.

love. \_\_\_\_\_ Meg: You're way \_ off base, .

G/B Am G/A Am Am/G

I won't say it. Get off my case, I won't say it.

Fmaj7 G/F Fmaj7/G G C

Muses: Girl, don't be proud, it's O. K. you're in love.

Am Fmaj7 G/F Fmaj7/G G

Meg: Oh. At least out loud, I won't say I'm in

*rit.* *mf*

C

love.

*a tempo* *mp* *rit.*

# In My Life

## from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Moderato (♩ = 100)

D A/C Bm D/A E7 E9 B $\flat$  C

*p*

D COSETTE: D/C

In my life there are so man-y ques-tions and an-swers that some how seem

Gm Em Em/D A/C A7

wrong: In my life There are times when I catch in the si-lence The sigh of a far a-way

D D7 Gsus E E7

song And it sings Of a world that I long to see, Out of reach, Just a whis-per a-

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A7sus C11

way, — Wait-ing for me; Does he know\_ I'm a - live? \_ Do I know \_ if he's

F/C C11

real? Does he see \_ what I saw? \_ Does he feel \_ what I

D D/C# Bm7 D/A

feel? In my life I'm no lon-ger a - lone Now the love of my life Is so

E7 G A7 D

near. Find me now, find me here.

# It Might as Well Be Spring

from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II

Music by RICHARD RODGERS

Moderately

The score consists of five systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. Chord diagrams are provided above the vocal line for each measure. The piano part includes dynamics such as *mf* and *p*.

**System 1:** Chords: G, D9 (4fr), G, G/B. Dynamics: *mf*.

**System 2:** Chords: A7, D7, G, Gmaj7, G6, G, Gmaj7. Lyrics: "The things I used to like I don't like an - y-more. I want a lot of oth - er things I've". Dynamics: *p*.

**System 3:** Chords: G6, G7, C, Am7b5, G/D, Am7, D7, G. Lyrics: "nev - er had be - fore. It's just like moth - er says, I 'sit a - round and mope' pre -".

**System 4:** Chords: C, Am7b5, G/D, Am7, D7, G. Lyrics: "tend - ing I am won - der - ful and know - ing I'm a dope. \_\_\_\_\_ I'm as".

Cm F7 Bb Bbmaj7 Bb9 Bb7-5 Bb7 Bb7+5

safe I thought I knew the score. But this is

Bbmaj7 Cm7 F7 Bbmaj7 D7+5 Gm

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

C7 A7 D A7 F7 F7-5 ten. Bb Gm

out my song must pour So please for - give this

Cm7 F7 F7+5 Bbmaj7 Dm7 G7+5 Cm

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

Cm7 F7b9 1. Bb Gm7 Cm7 F7(b9) F7 2. Bb Eb Gbdim Bb

love be - fore. I've - fore.

rit.

G/B G/D Am7 D7 G C

fe - ver when it is - n't e - ven spring? I keep wish - ing I were

Dm7 Dm7/G Dm7 G7b5(#9) G7 C

some - where else, walk - ing down a strange new street, hear - ing words that I have

F#m7 B7 Em/G A7 G D7 G D7

nev - er heard from a { man } I've yet to meet. I'm as  
girl }

G Gmaj7 G Gmaj7

bus - y as a spi - der spin - ning day - dreams, I'm as gid - dy as a ba - by on a

Dm7 G7 C Cdim7 G/B G/D C6 D9

swing. I have-n't seen a cro-cus or a rose - bud, or a rob - in on the

B7 E7b9 A7 D9

wing. but I feel so gay in a mel - an - cho - ly way that it

G7 A7 G/D D7sus D7

night as well be spring. It might \_\_\_\_\_ as well \_\_\_\_\_ be

1 G Em C D7 2 G C6 G

spring! I'm as spring! \_\_\_\_\_

# I've Never Been in Love Before

from GUYS AND DOLLS

Tune Uke  
A D F# B

By FRANK LOESSER

Slowly

Piano introduction in B-flat major, 4/4 time. The piece begins with a piano (*mp*) dynamic. The melody is characterized by long, sweeping lines with grace notes. The accompaniment features a steady bass line with chords. The introduction concludes with a *f rit.* (forte, ritardando) marking.

With much expression

Chord progressions for the first system: F7, Bb, Gm, Cm7, F7, F7+5, Bbmaj7, Dm7, G7+5.

I've nev - er been in love be - fore Now all at once it's

*a tempo mp - mf*

Vocal line with lyrics. Piano accompaniment continues with a steady bass line and chords. Dynamics range from *mp* to *mf*.

Chord progressions for the second system: Cm, F7, Bb, Db9, Gb, B9-5, F7.

you It's you for - ev - er more. I've

Vocal line with lyrics. Piano accompaniment continues with a steady bass line and chords.

Chord progressions for the third system: Bb, Gm, Cm7, F7, F7+5, Bbmaj7, Dm7, G7+5.

nev - er been in love be - fore I thought my heart was

Vocal line with lyrics. Piano accompaniment continues with a steady bass line and chords.

Cm F7 Bb Bbmaj7 Bb9 Bb7-5 Bb7 Bb7+5

safe I thought I knew the score. But this is

Bbmaj7 Cm7 F7 Bbmaj7 D7+5 Gm

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

C7 A7 D A7 F7 F7-5 ten. Bb Gm

out my song must pour So please for - give this

Cm7 F7 F7+5 Bbmaj7 Dm7 G7+5 Cm

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

Cm7 F7b9 1. Bb Gm7 Cm7 F7(b9) F7 2. Bb Eb Gbdim Bb

love be - fore. I've - fore.

rit.

# Johnny One Note

from BABES IN ARMS

Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderato

B $\flat$   
*p*

John - ny could on - ly

*mf* *p*

Detailed description: This system contains the first two staves of the score. The vocal line (top staff) begins with a whole rest, followed by a half note G $\flat$  (labeled B $\flat$  in the key signature), and then a quarter note G $\flat$ . The lyrics "John - ny could on - ly" are written below the notes. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and a treble line with chords. Dynamic markings *mf* and *p* are present.

sing one note And the note he sang was this:

Detailed description: This system contains the next two staves. The vocal line continues with a quarter note G $\flat$ , a quarter note F $\flat$ , a quarter note E $\flat$ , a quarter note D $\flat$ , a quarter note C $\flat$ , a quarter note B $\flat$ , a quarter note A $\flat$ , and a quarter note G $\flat$ . The lyrics "sing one note And the note he sang was this:" are written below. The piano accompaniment continues with the same rhythmic pattern.

Ah

A $\flat$  B $\flat$  A $\flat$  B $\flat$  A $\flat$  B $\flat$  B $\flat$ 7

*mp*

Detailed description: This system contains the final two staves. The vocal line has a long note G $\flat$  with a fermata, followed by a quarter note G $\flat$ . The lyrics "Ah" are written below. Above the vocal line, a series of chords are indicated: A $\flat$ , B $\flat$ , A $\flat$ , B $\flat$ , A $\flat$ , B $\flat$ , and B $\flat$ 7. The piano accompaniment features a melodic line in the treble clef with slurs and a bass line. Dynamic marking *mp* is present.



Refrain *brightly*

*p*

*E<sub>b</sub>* *D<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>7*

Poor John - ny One Note - Sang out - with gus - to - And

*E<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *G<sub>m</sub>* *F<sub>m</sub>7* *B<sub>b</sub>7*

just o - ver - lord - ed - the place. \_\_\_\_\_

*p*

*E<sub>b</sub>* *D<sub>b</sub>* *B<sub>b</sub>7* *E<sub>b</sub>* *B<sub>b</sub>7*

Poor John - ny One Note - Yelled wil - ly - nil - ly, - Un -

*E<sub>b</sub>* *B<sub>b</sub>7* *C7* *F<sub>m</sub>7*

til he - was blue in - the face, \_\_\_\_\_ For

E $\flat$  Fm7 B $\flat$ 7 E $\flat$  *mf*

hold - ing - one note was - his ace. \_\_\_\_\_ Could-n't hear the

G $\flat$  B $\flat$ 7 E $\flat$  Gm

brass, \_\_\_\_\_ Could - n't hear the drum, \_\_\_\_\_ He was in a

G $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

class \_\_\_\_\_ By him-self, by gum! \_\_\_\_\_

*cresc.*

*p* E $\flat$  D $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7

Poor John - ny One Note - Got in - A - i - da, - In -

Eb Bb7 Eb Gm Fm7 Bb7  
 deed a great chance to be brave.

Eb Db Bb7 Eb Bb7  
 He took his one note. Howled like the North Wind. Brought

Eb Bb7 C7 Fm7  
 forth wind that made critics rave. While

Eb Fm7 Bb7 Eb *mf*  
 Ver - di - turned round in his grave! Could-n't hear the

Chords: Gb, Bb7, Eb, Gm

flute \_\_\_\_\_ or the big trom - bone. \_\_\_\_\_ Ev - 'ry-one was

Chords: Gb, Bb7, Eb

mute, \_\_\_\_\_ John - ny stood a - lone.

8va -----

**Trio**  
*mp* Ebm, Bb7, Abm, Bb7, Ebm, Fm7, Bb7 Ab

Cats and dogs stopped yap - ping, Li - ons in the zoo all \_\_\_\_\_ were

Chords: Bb7, Ab Bb7, Ab6, Bb7 Ab, Ebm, Bb7

jeal - ous \_\_\_\_\_ of John - ny's - big trill. \_\_\_\_\_

*mp* Ebm Bb7 Abm Bb7 Ebm Fm7 Bb7 Ab

Thun - der - claps stopped clap - ping, Traf - fic ceased its roar, and \_ they

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (three flats). The tempo is marked *mp*. The vocal line begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a steady bass line of quarter notes (G2, F2, Eb2, D2) and a treble line of chords. The lyrics are: "Thun - der - claps stopped clap - ping, Traf - fic ceased its roar, and \_ they".

Bb7 Ab Bb7 Ab6 Bb7 Ebm

tell us \_ Ni - ag - 'ra \_ stood still. \_\_\_\_\_ He stopped the

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with chords and a bass line. The lyrics are: "tell us \_ Ni - ag - 'ra \_ stood still. \_\_\_\_\_ He stopped the".

Bb *poco a poco cresc.* Eb Bb Eb

train - whist - les, Boat - whist - les, Steam - whist - les, Cop - whist - les;

The third system features a vocal line and piano accompaniment. The key signature remains B-flat major. The tempo is marked *poco a poco cresc.*. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a treble line with chords and a bass line. The lyrics are: "train - whist - les, Boat - whist - les, Steam - whist - les, Cop - whist - les;".

Bb7 F#dim Bb Ab Gm Bb7

All whist - les bowed to \_ his skill. \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a treble line with chords and a bass line. The lyrics are: "All whist - les bowed to \_ his skill. \_\_\_\_\_".

*p* Eb Db Bb7 Eb

Sing John - ny One Note, \_ Sing out \_ with

Bb7 Eb Bb7

gus - to \_ And just o - ver - whelm all \_ the

Eb Gm Fm7 Bb7 Eb Db Bb7

crowd. \_ Ah! \_

Eb Bb7 Eb Bb7

C7 Fm7 Eb Fm7 Bb7

So sing, John - ny One Note, - out

This system contains the first five measures of the piece. The vocal line begins with a whole note chord, followed by a half note, and then a quarter note melody. The piano accompaniment features a steady bass line with chords in the right hand. Chord symbols are placed above the vocal staff.

Eb Fm7 Bb7 Eb Fm7 Bb7

loud! Sing, John - ny One Note!

This system contains measures 6 through 11. The vocal line continues with a half note, a quarter note melody, and a final half note. The piano accompaniment maintains its accompaniment pattern. Chord symbols are placed above the vocal staff.

Eb Fm7 Bb7 Eb *cresc.*

Sing, John - ny

This system contains measures 12 through 16. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note melody. The piano accompaniment includes a *cresc.* marking in the right hand. Chord symbols are placed above the vocal staff.

Fm Bb7 *rit.* Eb

One Note, - out loud!

This system contains the final five measures of the piece. The vocal line concludes with a half note, a quarter note melody, and a final half note. The piano accompaniment features a *rit.* marking, followed by *f marcato* and an *8vb* marking. Chord symbols are placed above the vocal staff.

# Missing You (My Bill)

from THE CIVIL WAR: AN AMERICAN MUSICAL

Words by JACK MURPHY  
Music by FRANK WILDHORN

Moderately slow ♩ = 66

*mp*

*With pedal*

## Verse

*mp - mf*

C Em

1. I learned to chop a tree to - day.  
2. The par - lor roof still leaks a bit

F C/G G

I laughed so hard I cried.  
where the ga - ble meets the eave.



C Em

And Bil - ly helped \_ and scraped \_ his knee, \_  
 You al - ways meant \_ to get \_ to it. \_

F C/G G E

but he took it all \_ in stride. \_  
 but I know you had \_ to leave. \_

Am C7 F Bb7(b5)

Day by day I get by, \_ mak - ing do the best I can. \_  
 Thank God there's so much to do. \_ It's the work that gets me through. \_

F/G G Chorus C F

When the sun slow - ly sets just be - hind \_

*mf*

G/B C F G/B

our hill, then the mem - o - ries come in the eve -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line starts with a quarter note on G4, followed by a half note on A4, and then a quarter note on B4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

C F

- ning chill. How I long for your touch like a

The second system continues the vocal line with a quarter note on C5, followed by a half note on D5, and then a quarter note on E5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

G/B Am Fmaj7

lov - er will! Oh, I'm miss - ing you. God I'm

The third system shows the vocal line with a quarter note on F5, followed by a half note on G5, and then a quarter note on A5. The piano accompaniment continues with the same rhythmic pattern and harmonic structure.

F/G G Fmaj9 G/F Fmaj9 G/F F/G

miss - ing you, my Bill.

The fourth system concludes the vocal line with a quarter note on B4, followed by a half note on C5, and then a quarter note on D5. The piano accompaniment ends with a final chord in the right hand.

**Bridge**

C B $\flat$  F/A

So I count the \_ days, \_ and I think of \_ ways \_ to

The first system of the bridge features a vocal line starting with a quarter rest, followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth and sixteenth notes. The key signature has one flat (B-flat).

C G/C C Csus C

speed them \_ by. \_ When the

The second system continues the bridge. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and treble accompaniment. The key signature remains one flat.

B $\flat$  F/A

day is \_ through, \_ I re - mem - ber \_ you \_ and cry. \_

The third system continues the bridge. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and treble accompaniment. The key signature remains one flat.

F/G G

When the

The fourth system concludes the bridge. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and treble accompaniment. The key signature remains one flat.

Chorus

C F G/B C F G/B

sun slow - ly sets just be - hind our hill, then the mem - o - ries come in the eve -

C F G/B Am

- ning chill. How I long for your touch like a lov - er will! Oh, I'm

*mp*

Fmaj7 F/G G N.C.

miss - ing you. God, I'm miss - ing you, my Bill.

Fmaj9 G/F Fmaj9 G/F G7sus C

*rit.*

# Miss Marmelstein

from I CAN GET IT FOR YOU WHOLESALE

Words and Music by  
HAROLD ROME

Moderately

B $\flat$

Cm7

F7

OFF-STAGE VOICES: Miss Mar - mel-stein!

MISS MARMELSTEIN:

Why is it al - ways Miss Mar - mel-stein? Miss

Cm7

F7

B $\flat$

Miss Mar - mel-stein!

Miss Mar - mel-stein!

Mar - mel-stein? Oh, Miss Mar - mel-stein? Oth - er girls they call by their

Dmaj7

Bm7/A

Em7

A7

D

A7

F7

first names right a-way. They get co - zy, in - ti-may. Know what I mean?

Bb

Cm7

F7

Cm7

F7

Miss Mar - mel-stein!

Miss Mar - mel-stein!

No - bod - y calls me, hey, Ba - by Doll,

Or Hon - ey Dear, Or Sweet - ie

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D+

Gm

Cm/Eb

C#dim7/E

Bb/F

Bb

Miss Mar - mel-stein!

Pie.

E - ven my first name would be pre - fer - a - ble, -

Though it's

The second system continues the vocal line with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a bass line with a triplet of eighth notes in the right hand.

F7/C

F7

Bb6

Bdim7

Cm7/Eb

C#dim7/E

tur - ri - ble, -

It might be bet - ter, it's Yet - ta.

Or per - haps my sec - ond name, that's

The third system continues the vocal line with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a bass line with a triplet of eighth notes in the right hand.

Gm/F

Gm/Bb

D

A7

D

A7

F7

Tes - sye,

Spelled

T - E - S - S - Y - E!

But

The fourth system continues the vocal line with a quarter note G4, followed by eighth notes A4, Bb4, and C5. The piano accompaniment features a bass line with a triplet of eighth notes in the right hand.

Bb Cm7 F7 Cm D7

Miss Mar - mel - stein!

no, no, it's al - ways Miss Mar - mel - stein. You'd think at least Miss M. They could

Gm D/F# Bb7 Cm7 C#dim7 Dm G9 Miss

Miss Mar - mel - stein!

Miss Mar - mel - stein!

Miss

try. Miss Mar - mel - stein! Miss Mar - mel - stein!

N.C. Cm7 F7sus Bb Bdim7 F7/C Bb Bdim7

Mar - mel - stein!

Oh, I could die!

I'm a ver - y will - ing sec - re -

Cm7 F9 Dm7 Bb+/D Ebmaj7 Cm7/Eb

ta - ry.

En - joy my work, As my em - ploy - er will cor - rob - o - rate.

Ex - cept for

F Eb/F Dm/F Cm/F Bbmaj7 N.C.

one dis - ap-point-ment, One fly in the oint-ment, It's great, I mean, sim - ply

F7 Bbm Bbm/A

great! The ag - gra - va - tion of my sit - u - a - tion, I might as

*p*

Bbm/Ab C7 C5/F F5/A

well get it off my chest, Is the drab ap - pel -

*mp*

G5/Bb D5/C C5/F F5/A G5/Bb D5/C

la - tion, *Spoken:* (Par-don the big words I ap-ply, but I was an Eng - lish ma-jor at C. C. N. Y.) The



C5/F      F5/A      G5/Bb      D5/C      F      Gm7b5/F

drab ap - pel - la - tion With which I am per - sis - tent - ly ad -

F7      Gm7b5/F      F      Gm7b5/F<sup>3</sup>      F7<sup>3</sup>      Gm7b5/F<sup>3</sup>

dressed, Per - sis - tent - ly, per - pet - u - al - ly, con - tin - u - al - ly, in - ev - i - ta - bly ad -

N.C.      Bbmaj9      Gm7/F

dressed! *Spoken: Believe me, it could drive a person positively psychosomatic!* Why is it al - ways Miss

Cm7      F7      Cm7      F7      Bb

Miss Mar - mel - stein!      Miss Mar - mel - stein!      Miss Mar - mel - stein!

Mar - mel - stein?      Miss Mar - mel - stein?      Oh, Miss Mar - mel - stein?

Bb D A Bm Em7 A7

Oth - er girls get called by their nick-names right a-way, Slight - ly naugh - ty or ris-que. Know what I

D A7 F7 Bbmaj9 Gm7/F F7sus F7

mean? No - bod - y calls me, Hey, Cooch - y-coo, Or Miss Mar - mel-stein!

F7sus F7 D+ Gm Cm/Eb C#dim7/E

Miss Mar - mel-stein! Miss Mar - mel-stein!

Boo - ba-leh, Or Pas - sion Pie. E - ven "Hey there, babe," though not re -

Bb/F 3 Bb F7/C 3 F7 Bb6 Bdim7

spect-a - ble \_ Ain't so ob - ject-a - ble. \_ It's kind of crum-my, but chum-my.

# My New Philosophy

## from YOU'RE A GOOD MAN, CHARLIE BROWN

Words and Music by  
ANDREW LIPPA

SALLY: Spoken (before the vamp): "Why are you telling me?" (beat) I like it.

Moderately bright Swing, in 4 (♩ ♪ ♩<sup>5</sup> ♪)

\* G7 N.C. G7

*That's a good philosophy.  
Why are you telling me?  
Why are you telling me?*

"Why are you

VAMP-Play 3 times

*mp*

tell-ing me?" My new phi - los - o - phy. The teach - er

*staccato continues*

G Am7 A#dim7 G/B Cmaj7

gave a "D" on last week's home - work. She said, "Miss

\* Original key: A Major

The song is a duet for Sally and Schroeder. The composer created this solo edition for publication.

C6 Cm7 Cm6 Bm7

Sal - ly Brown, \_ your grades are go - ing down." \_ I could have

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: C6, Cm7, Cm6, and Bm7.

Bm7/E E/B Bb9#11 Asus F+/Eb D D7

told her my new phi - los - o - phy. (as teacher) Miss B?

Detailed description: This system contains measures 5 through 8. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord changes are indicated: Bm7/E, E/B, Bb9#11, Asus, F+/Eb, D, and D7.

G D7 G D7 G D7

(as herself) I'm she. (as teacher) Look see. (as herself) A "D"? (as teacher) A "D".

Detailed description: This system contains measures 9 through 12. The vocal line consists of quarter notes G4, A4, B4, and C5. The piano accompaniment is primarily chordal, with a consistent bass line. Chord changes are indicated: G, D7, G, D7, G, and D7.

Bb7 N.C. G7

Spoken (as herself): Well, why are you telling me? And that's my new phi - los - o - phy!!\_

Detailed description: This system contains measures 13 through 16. The vocal line starts with a whole note Bb4. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. Chord changes are indicated: Bb7, N.C. (No Chords), and G7. Dynamics markings include sfz and mf.

C Db9 Dsus G7

Spoken: Why are you telling me? My new phi - los - o - phy! \_ And like a

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a spoken phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present.

bus - y bee, \_ each new phi - los - o - phy \_ can fly from

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with eighth-note patterns.

G Am7 A#dim7 G/B Cmaj7

tree to tree \_ and keep me mov - ing. When life's a

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with eighth-note patterns.

C6 Cm7 Cm6 Bm7

diz - zy maze, \_ on al - ter - nat - ing days, \_ I choose a

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with eighth-note patterns.

Bm7/E      E/B    Bb9#11    Asus      F+/Eb    N.C.

dif - f'rent    phrase: \_    My    new    phi - los -    o - phy!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'dif - f'rent', followed by a quarter rest, then a quarter note 'phrase: \_'. The piano accompaniment features a complex chordal structure with a 'ff' dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

Em      Em(maj7)      C9      N.C.

Some phi - los - o - phies    are sim - ple:    "Man does not live    by    bread a - lone." \_

The second system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'Some phi - los - o - phies', followed by a quarter rest, then a quarter note 'are sim - ple:'. The piano accompaniment features a complex chordal structure with a 'mf' dynamic marking. The key signature has one sharp (F#) and the time signature is 4/4.

Em      Em(maj7)      C9

Some phi - los - o - phies    are clear:    "Leave your mes - sage at the

The third system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'Some phi - los - o - phies', followed by a quarter rest, then a quarter note 'are clear:'. The piano accompaniment features a complex chordal structure. The key signature has one sharp (F#) and the time signature is 4/4.

C7#5    Fm      Fm(maj7)

sound of the tone." \_    Some phi - los - o - phies    pick and    choose \_

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'sound of the tone." \_', followed by a quarter rest, then a quarter note 'Some phi - los - o - phies'. The piano accompaniment features a complex chordal structure. The key signature has one sharp (F#) and the time signature is 4/4.

Fm7 Bb Gdim7 Am G/B C6

De-cid - ing \_ what goes in it. Some take a life-time, mine take a

C#dim7 D G7 N.C.

min - ute.

*Spoken: Schroeder says, "Anything that takes only a minute can't be very lasting. For instance, Beethoven took over two years to complete his brilliant Ninth Symphony." (beat)*

*I can't stand it. (beat)*  
*I can't stand it?*  
*I like it!*

VAMP

Stride-time!  
G7

It's like a guar-an - tee, \_ my new phi - los - o - phy, \_

G Am7 A#dim7 G/B Cmaj7

and things are sure to be \_ a whole lot bright - er.

*Spoken (trying out her new philosophies):*  
*Oh yeah,*

Cm7 Bm7 E7sus Eb9

that's what you think! Why are you telling me? No! I can't stand it! Now life is

G/D G/Eb E7 A Bm7 Cdim7 A/C#

free and eas - y, much more phi - los - o - phy - zy, With my brand new,

8vb

short ending  
C/D N.C.

my new phi - los - o - phy. \_

8va  
sfz

optional long ending  
N.C. Gm D Ddim D G

*Spoken: You know, someone has said that we should live each day as if it were the last day of our life.*

**Repeat as needed**

mp

N.C.

Clearly, some philosophies aren't for all people. And that's my new phi - los - o - phy. \_

sfz 8va  
sfz 8vb



# Nothing

## from A CHORUS LINE

Words by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Easy 2 - Rock feel

DIANA:

*Spoken:*

*p* L.H.

This system shows the beginning of the piece. It features a vocal line for Diana that is currently silent, indicated by a horizontal line. Below it, the piano accompaniment begins with a piano (*p*) dynamic. The left hand (L.H.) plays a simple, rhythmic accompaniment in the bass clef, while the right hand plays chords and a melodic line in the treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

*I mean, I was dying to be a serious actress. Anyway it's the first day of acting class and we're in the*

L.H.

This system continues the piano accompaniment. The vocal line remains silent. The piano accompaniment continues with the same rhythmic pattern in the left hand and a more active melodic line in the right hand. The dynamic remains piano (*p*).

*auditorium and the teacher, Mister Karp, puts us up on the stage with our legs around everybody, one in back of*

*p* *pp*

This system concludes the piano accompaniment. The vocal line remains silent. The piano accompaniment continues, with the right hand playing a more complex melodic line. The dynamic changes to piano (*p*) and then piano-piano (*pp*) in the final measures. The piece ends with a sustained chord in the right hand.

the other, and he says: O.K., we're gonna do improvisations. Now, you're on a bobsled

*rall.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half rest, and then a whole note G. The lyrics are "the other, and he says: O.K., we're gonna do improvisations. Now, you're on a bobsled". The bottom staff is a piano accompaniment. The right hand starts with a whole note chord (G, B-flat, E-flat) and a fermata. The left hand plays a rhythmic pattern of eighth notes: G, A, B-flat, C, D, E-flat, F, G.

and it's snowing out. And it's cold . . . O.K., go!

Detailed description: This system contains the next two staves. The vocal line continues with a whole note G, followed by a half rest, and then a whole note G. The lyrics are "and it's snowing out. And it's cold . . . O.K., go!". The piano accompaniment continues with the same rhythmic pattern in the left hand. The right hand has a whole note chord (G, B-flat, E-flat) with a fermata, followed by a series of eighth notes: G, A, B-flat, C, D, E-flat, F, G.

Ev-'ry-day for a week we would try to

Detailed description: This system contains the next two staves. The vocal line begins with a whole rest, followed by a half rest, and then a series of eighth notes: G, A, B-flat, C, D, E-flat, F, G. The lyrics are "Ev-'ry-day for a week we would try to". The piano accompaniment continues with the same rhythmic pattern in the left hand. The right hand has a whole note chord (G, B-flat, E-flat) with a fermata, followed by a series of eighth notes: G, A, B-flat, C, D, E-flat, F, G.

feel the mo - tion, feel the mo - tion

Detailed description: This system contains the final two staves. The vocal line begins with a whole rest, followed by a half rest, and then a series of eighth notes: G, A, B-flat, C, D, E-flat, F, G. The lyrics are "feel the mo - tion, feel the mo - tion". The piano accompaniment continues with the same rhythmic pattern in the left hand. The right hand has a whole note chord (G, B-flat, E-flat) with a fermata, followed by a series of eighth notes: G, A, B-flat, C, D, E-flat, F, G.

down the hill. \_\_\_\_\_ Ev-'ry day for a week we would try to

hear the wind rush, hear the wind rush,

feel the chill. \_\_\_\_\_ And I dug right down to the bot-tom of my soul to see.

— what I had in — side. — Yes, I dug right down to the

bot-tom of my soul and I tried, \_\_\_\_\_ I tried.

The first system consists of a vocal line in a single staff and a piano accompaniment in two staves. The vocal line begins with a melodic phrase, followed by a long note with a horizontal line underneath it, and then another melodic phrase. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

*Spoken: Everyone is going: "Woosh... I feel the snow, I feel the cold...the air." And Mr. Karp*

The second system features a vocal line with a long rest, indicating a spoken section. The piano accompaniment continues with a similar rhythmic pattern, providing a backdrop for the spoken dialogue.

*turns to me and says: "O.K. Morales, what did you feel?" Sung: And I said, "Noth-ing, \_*

*Vamp under dialogue*

The third system begins with a vocal line that has a double bar line and repeat dots, followed by a melodic phrase. The piano accompaniment has a similar structure with a double bar line and repeat dots. The text indicates a vamp under dialogue.

I'm feel - ing noth-ing,"\_ and he says, "Noth-ing \_ could

The fourth system continues the vocal and piano lines. The vocal line has a melodic phrase with a horizontal line underneath it. The piano accompaniment features a steady bass line and a treble line with chords and moving lines. The system ends with a long note in the bass line.

get a girl trans - ferred!" They all felt some-thing, —

The first system of the musical score 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 and E-flat), and the time signature is 2/4. The vocal line begins with the lyrics "get a girl trans - ferred!" followed by a short rest and then "They all felt some-thing, —". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

but I felt noth - ing — ex - cept the

The second system continues the musical score. The vocal line has the lyrics "but I felt noth - ing —" followed by a short rest and then "ex - cept the". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system.

feel - ing that this bull - shit was ab - surd! *Spoken: But I said to myself:*

The third system features the vocal line with the lyrics "feel - ing that this bull - shit was ab - surd!" followed by a short rest and then the spoken line "*Spoken: But I said to myself:*". The piano accompaniment continues with its established patterns.

"Hey!, it's only the first week. Maybe it's genetic. They don't have bob sleds in San Juan."

The fourth system shows the vocal line with the lyrics "Hey!, it's only the first week. Maybe it's genetic. They don't have bob sleds in San Juan." The piano accompaniment concludes the piece with a final chord and a fermata over the last note.

Sec - ond week, more ad - vanced and we had to

*8va* -----

be a ta - ble, be a sports car...

ice cream cone. Mis - ter Karp, he would say, "Ver - y good, ex -

cept Mo - ra - les. — Try, Mo - ra -

- les, — all a-lone." So I dug right down to the

bot-tom of my soul to see — how an ice cream felt. — Yes, I dug right down to the

bot-tom of my soul and I tried \_\_\_\_\_ to melt.

The kids yelled "Noth-ing!" — They called me

"Noth-ing!"\_ And Karp al - lowed it, which real - ly makes me

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Noth-ing!"\_ And Karp al - lowed it, which real - ly makes me. The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

burn. They were so help - ful. They called me

The second system continues the musical score. The vocal line has the lyrics: burn. They were so help - ful. They called me. The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines in both hands.

hope - less. Un - til I real - ly did - n't know where else to

The third system of the musical score. The vocal line has the lyrics: hope - less. Un - til I real - ly did - n't know where else to. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

turn! *Spoken:* And Karp kept saying: "*Morales, I think you should transfer to girls' high.*"

The fourth system of the musical score. The vocal line has the lyrics: turn! *Spoken:* And Karp kept saying: "*Morales, I think you should transfer to girls' high.*" The piano accompaniment continues with the same rhythmic accompaniment as the previous systems.



*You'll never be an actress Never!" Jesus Christ!*

This system contains the first musical staff. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are written below the staff. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both in the same key signature and time signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

*Sung: Went to church pray-ing, "San - ta Ma - ri - a, send me guid - ance,*

This system contains the second musical staff. The key signature changes to three sharps (F#, C#, G#) and the time signature remains 4/4. The vocal line continues with the lyrics. The piano accompaniment continues with the same two-staff structure, providing harmonic support for the vocal melody.

*send me guid - ance." On my knees.*

This system contains the third musical staff. The key signature remains three sharps and the time signature is 4/4. The vocal line concludes the phrase with the lyrics. The piano accompaniment continues, with the right hand playing a more active melodic line.

*Went to church pray-ing, "San - ta Ma - ri - a, help me feel it,*

This system contains the fourth musical staff. The key signature remains three sharps and the time signature is 4/4. The vocal line begins a new phrase with the lyrics. The piano accompaniment continues with the same two-staff structure.

help me feel it. Pret-ty please!" And 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 three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "help me feel it. Pret-ty please!" And a

voice from down at the bot-tom of my soul came up \_\_\_\_ to the top of my head. \_ And the



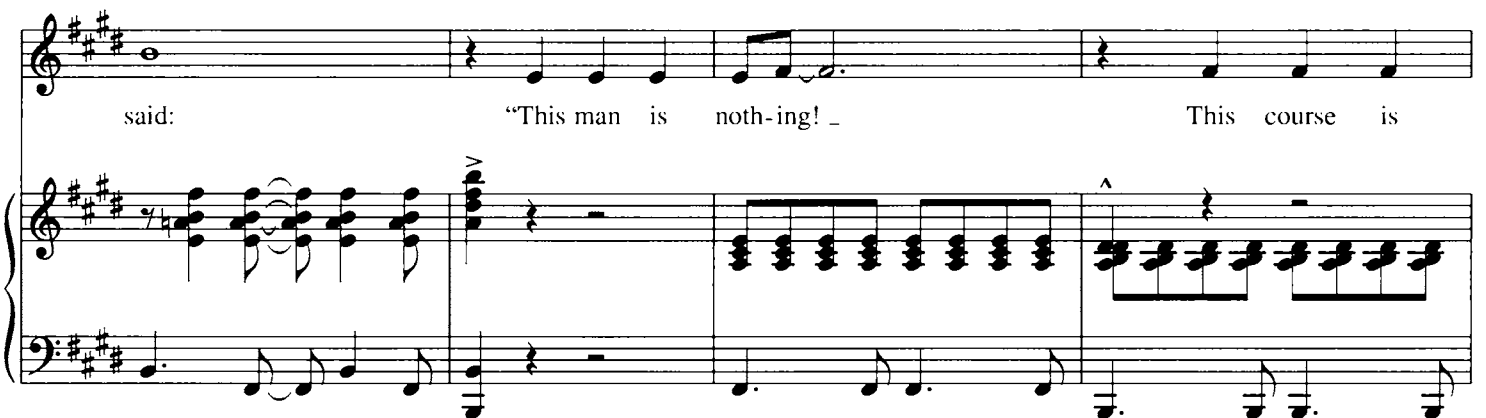
The second system continues the vocal line and piano accompaniment. The lyrics are: "voice from down at the bot-tom of my soul came up \_\_\_\_ to the top of my head. \_ And the

voice from down at the bot-tom of my soul, here is what \_\_\_\_\_ it



The third system continues the vocal line and piano accompaniment. The lyrics are: "voice from down at the bot-tom of my soul, here is what \_\_\_\_\_ it

said: "This man is noth-ing! \_ This course is



The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "said: "This man is noth-ing! \_ This course is

noth - ing! — If you want some - thing, go

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

find a bet - ter class. And when you

The second system continues the vocal line and piano accompaniment. The vocal line has a half note C5, followed by a quarter note D5, and a quarter note E5. The piano accompaniment continues with similar rhythmic patterns, including some chords in the right hand.

find one, you'll be an act - ress."

The third system continues the vocal line and piano accompaniment. The vocal line has a half note F5, followed by a quarter note G5, and a quarter note A5. The piano accompaniment includes some chords in the right hand, such as a triad in the second measure.

And I as - sure you that's what fi - n'ly came to pass.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note B4, followed by a quarter note C5, and a quarter note D5. The piano accompaniment features a final cadence with sustained chords in the right hand.

Ad lib.

Six months lat - er I heard that Karp had died.

This system contains a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a rhythmic pattern in the right hand and a more melodic line in the left hand.

And I dug right down to the bot-tom of my soul...

This system continues the vocal line and piano accompaniment. The vocal line has a rest followed by another melodic phrase. The piano accompaniment continues with similar textures, including some sustained chords in the right hand.

and cried, \_\_\_\_\_ 'cause I felt...

L.H. Slowly

This system includes the vocal line and piano accompaniment. The tempo marking 'Slowly' is placed above the vocal line. The piano accompaniment has a 'L.H.' marking in the left hand. The vocal line has a rest followed by a melodic phrase.

Tempo I

noth - ing. \_\_\_\_\_

*p* *p*

This system includes the vocal line and piano accompaniment. The tempo marking 'Tempo I' is placed above the vocal line. The piano accompaniment has 'p' (piano) markings in both hands. The vocal line has a rest followed by a melodic phrase.

# Nothing Can Stop Me Now!

from THE ROAR OF THE GREASEPAINT -  
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Very Bright

The musical score is arranged in four systems, each with a vocal line, a piano accompaniment, and guitar chord diagrams. The key signature is B-flat major (two flats). The tempo/mood is 'Very Bright'. The score includes lyrics and musical notations such as *mf* (mezzo-forte) and various chord diagrams for guitar.

**System 1:** Chords: Eb, Eb+. Lyrics: Stand I well shall back, I'm suc -

**System 2:** Chords: Eb, Eb+, Eb, Gm7, C7. Lyrics: com - ing through - Noth - ing Can Stop Me Now. cess to - day Noth - ing Can Stop Me Now.

**System 3:** Chords: Ab, Ab+, Ab6, Ab+, Ab. Lyrics: Watch out, world, I'm warn - ing you, Noth - ing Can Yes - ter - day was yes - ter - day, Noth - ing Can

**System 4:** Chords: F#m7, Fm6, Bb7, Gm, G7-9, Cm, Cm7. Lyrics: Stop Me Now. Now I know that there is a prom - Stop Me Now. Now I know the fu - ture is mine.

Bbm7

C7+5

Fm7

Bb13



- ised land, I'm gon - na find it and how.  
to have, I'm here - by mak - ing a vow.

Eb

Gm

Bbm6

C7+5

Fm7

D#9



Hope is now high on and I'm gon - na cling to it, Tie ev - 'ry string  
From now on I'm gon - na be - gin a - gain, Stick out my chin

F7

Bb7

Eb

Eb+



to it, Give ev - 'ry - thing to it. I'll make all my  
a - gain, Go in and win a - gain. Get you gone, you

Eb6

Eb+

Eb

Gm7

C7



dreams come true Be - fore my fi - nal bow.  
sky of grey Fare - well you fur - rowed brow.

Ab Ab+ Ab6 Bb9 Gm

How I'll do it, who can say? But I  
 Now my fu - ture's crys - tal clear. No more

Bb+ Bb Edim Fm7 Db9

know I will some day. I'm gon - na Watch stand out, this world, I'm  
 woe for me to fear. I'm gon - na stand out, this world, I'm  
 up -

C7+5 Fm F7 Bb7 1 Eb Bb13

on my way, Noth - ing Can Stop Me Now.  
 on its ear, And I'll suc - ceed some

2 Cm Cm(+7) Cm7 Cm6 Fm7 E7-5 Eb

how. Noth - ing Can Stop Me Now.

*cresc.* *f* *sfz*

# Once You Lose Your Heart

from ME AND MY GIRL

Words and Music by  
NOEL GAY

Rubato, molto legato, cantabile

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

*mf dim*

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of three flats and a 4/4 time signature. The piano accompaniment is in grand staff. The lyrics are: "Once you lose your heart, Once some-bod - y takes it,". The piano part includes the dynamic marking *mf dim*.

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

*p mp*

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics: "From the place it rest - ed in be - fore. Once you lose your heart,". The piano part includes dynamic markings *p* and *mp*.

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

*più mosso*

This system contains the fifth and sixth lines of the musical score. The vocal line concludes with the lyrics: "Once some-bod - y wakes it, then it is - n't your heart an - y more. It's". The piano part includes the dynamic marking *più mosso*.



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

*mf*

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

*a tempo*

*rall. e dim.*

Once some - bod - y takes it, There's one thing cer - tain from the start, \_\_\_\_\_ you'll find for -

*accel.* *rall.*

*accel. e cresc.* *rall.*

ev - er, You've got to fol - low your heart. \_\_\_\_\_ They

*più mosso*

say a girl should nev - er be with - out love. \_\_\_\_\_ And

*più mosso*

all the joy that love a - lone can bring. All that I have ev - er learnt a -

*cresc.*

bout love, \_\_\_\_\_ tells me it's a ver - y — fun-ny thing. \_\_\_\_\_ For

*dim.* *accel.*

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

*poco rall.*

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

*poco rall.*

**Tempo Primo**

Once you lose your heart, Once some-bod - y takes it, From the place it rest-ed in be -

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

*poco più mosso*

Then it is - n't your heart an - y more. It's gone be-fore you knew it could

*poco accel.*

*mf*

*rall.*

ev - er go that way, And now you must pur - sue it for - ev - er and a day.

*rall. e dim.*

**Tempo Primo**

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

*poco accel.*

*rall.*

start, You've got to fol - low, You've got to

*rall. al fine* *f*

fol - low your heart.

*mp* *dim.*

8ba

# Reflection

from Walt Disney Pictures' MULAN

Music by MATTHEW WILDER  
Lyrics by DAVID ZIPPEL

*Reflectively*

F Dm7 Gm C7sus C7

*mp* *rall.*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat major). It features a melodic line in the right hand and a bass line in the left hand. The melody begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The bass line consists of a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand and a half note in the left hand.

F Dm7 Gm7

MULAN:

Look at me, I will nev - er pass — for a per - fect bride

*a tempo*

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter note, followed by a half note, and then a series of quarter notes. The piano accompaniment provides a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand and a half note in the left hand.

C7sus C7 F Dm7

or a per - fect daugh - ter. Can it be I'm not meant to play this

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter note, followed by a half note, and then a series of quarter notes. The piano accompaniment provides a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand and a half note in the left hand.

E7 Ab Fm7 Bbm7

part? Now I see that if I were tru - ly to be my-self,

*mf*

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter note, followed by a half note, and then a series of quarter notes. The piano accompaniment provides a steady eighth-note accompaniment. The piece concludes with a sustained chord in the right hand and a half note in the left hand.

Bbm7b5                      Ab                      Ab(add9)                      Ab

I would break my fam - 'ly's — heart. ————— Who is that

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests in the left hand. The key signature has three flats (B-flat major/C minor).

Fm7                      Eb/Db                      Db                      Dbm(add9)

girl I ——— see star - ing straight back at me?

Detailed description: This system contains the next two measures. The vocal line continues with a melodic phrase in the first measure and another in the second. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand. The key signature remains three flats.

Ab    Eb/G    Fm7    Fm/Eb    Dbmaj7                      Gb

Why is my re - flec - tion some - one I don't

Detailed description: This system contains the next two measures. The vocal line has a melodic phrase in the first measure and a longer note in the second. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The key signature remains three flats.

Eb                      Ab(add9)                      Fm7

know? ————— Some - how I can - not ——— hide

Detailed description: This system contains the final two measures. The vocal line has a long note in the first measure and a melodic phrase in the second. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand. The key signature remains three flats.

E $\flat$ /D $\flat$  Db D $\flat$ m6 A $\flat$  E $\flat$ /G Fm7 Fm/E $\flat$

who I am, though I've tried. When will my re -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes on 'who I am,' followed by a quarter note on 'though' and a dotted quarter note on 'I've'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand.

D $\flat$  maj9 D $\flat$ 6 D $\flat$ m6 Fm Fm/E $\flat$  Fm/D

flec - tion show who I am in - side? \_

*rit.* *f*

Detailed description: This system contains the next two measures. The vocal line continues with 'flec - tion show' and 'who I am in - side?'. The piano accompaniment includes a 'rit.' (ritardando) marking and a dynamic change to 'f' (forte) in the final measure.

**Slower**  
A $\flat$  E $\flat$ /G Fm7 Fm/E $\flat$  D $\flat$  maj9 *rall.* D $\flat$ m6

When will my re - flec - tion show who I am in -

*mp* *rall.*

Detailed description: This system contains the next two measures, marked 'Slower'. The vocal line begins with 'When will my re - flec - tion show'. The piano accompaniment is marked 'mp' (mezzo-piano) and 'rall.' (ritardando).

A $\flat$  Fm7 A $\flat$ (maj9)

side? \_

*a tempo*

*Red.* \*

Detailed description: This system contains the final two measures. The vocal line ends with 'side?'. The piano accompaniment is marked 'a tempo' and includes a 'Red.' (Reduction) marking with an asterisk at the end.

# So Many People

from SATURDAY NIGHT

Music and Lyrics by  
STEPHEN SONDHEIM

Adagio (♩ = 96)

*Rubato*

*p*

I said the man for

*p sostenuto* *sim.* *espress.*

me Must have a cast - le. A man of means he'd

be, A man of fame. And then I met a

*mpo* *3* *p*



man \_\_\_\_\_ Who had-n't an - y, \_\_\_\_\_ With-out a pen - ny \_\_\_\_\_

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 and E-flat). The lyrics are: "man \_\_\_\_\_ Who had-n't an - y, \_\_\_\_\_ With-out a pen - ny \_\_\_\_\_". The piano accompaniment is written in a grand staff (treble and bass clefs). It features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings include piano (*p*) and mezzo-piano (*mp*).

\_\_\_\_\_ To his name. \_\_\_\_\_ I had to go and

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "\_\_\_\_\_ To his name. \_\_\_\_\_ I had to go and". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

fall \_\_\_\_\_ For so much less than \_\_\_\_\_ What I had

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "fall \_\_\_\_\_ For so much less than \_\_\_\_\_ What I had". The piano accompaniment continues with the same melodic and harmonic patterns.

planned from all \_\_\_\_\_ the mag-a - zines. \_\_\_\_\_ I should be

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "planned from all \_\_\_\_\_ the mag-a - zines. \_\_\_\_\_ I should be". The piano accompaniment includes a dynamic marking of mezzo-forte (*mf*) and a triplet of eighth notes in the right hand.

*cresc.*

good and sore: \_\_\_\_\_ What am I hap - py for? \_\_\_\_\_ I guess the

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "good and sore: \_\_\_\_\_ What am I hap - py for? \_\_\_\_\_ I guess the". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It includes a bass line with a half note and a piano line with chords and moving lines.

*dim.*

man means more \_\_\_\_\_ Than the means. \_\_\_\_\_

The second system continues the vocal line with the lyrics "man means more \_\_\_\_\_ Than the means. \_\_\_\_\_". The piano accompaniment includes a triplet of eighth notes in the vocal line. The piano part features a *dim.* marking and a *mp* marking.

Non rubato (♩ = 48)

So man-y peo - ple in (b) the world, And

The third system begins with the tempo marking "Non rubato (♩ = 48)". The vocal line has the lyrics "So man-y peo - ple in (b) the world, And". The piano accompaniment is in a grand staff with a key signature of two flats.

what can they do? \_\_\_\_\_ They'll nev - er know love \_\_\_\_\_ Like

The fourth system continues the vocal line with the lyrics "what can they do? \_\_\_\_\_ They'll nev - er know love \_\_\_\_\_ Like". The piano accompaniment includes a triplet of eighth notes in the vocal line.

*cresc.* *mf* *dim.*

my love for you. \_\_\_\_\_ So man-y peo - ple laugh At what they don't know-- Well,

*cresc.* *mf* *dim.*

*mp*

that's their con - cern. If just a few, say half a mil-lion or so, Could

*mp*

*rit.* *a tempo*

see us, they'd learn. So man - y peo - ple in (b) the

*rit.* *mf* *a tempo*

world Don't know what they've missed. \_\_\_\_\_ They'd

nev - er be - lieve \_\_\_\_\_ Such joy could ex - ist.

*cresc.* *f*

And if they tell us It's a thing we'll out - grow, They're

*loco* *gva* *loco* *dim.*

jeal - ous as they can be \_\_\_\_\_ That with so man - y peo - ple in the world You love

*rall.* *a tempo* *mp* *rall.* *a tempo*

me!

*mf* *rit.*

# Shy

## from ONCE UPON A MATTRESS

Words by MARSHALL BARER  
Music by MARY RODGERS

**Allegretto**

mp

The piano introduction consists of two staves. The right hand plays a series of chords: Eb7, Ab, Eb+, Ab, Eb7, Ab, Eb+, Ab. The left hand plays a simple bass line with quarter notes.

Eb7      Ab      Eb+      Ab      Eb7      Ab      Eb+      Ab

Some - one's be - ing bash - ful.

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords Eb7, Ab, Eb+, Ab, Eb7, Ab, Eb+, Ab. The left hand continues the bass line. Dynamics include mp and p.

Bbm7                      Abmaj7    Ab6      Bbm7    Eb9    Abmaj7    Ab6

That's no way to be: Not with me:

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords Bbm7, Abmaj7, Ab6, Bbm7, Eb9, Abmaj7, Ab6. The left hand continues the bass line.

Bbm7    Eb9      F    Fmaj7      F    Fmaj7    F7sus    F7      Cm7    F7

Can't you see \_\_\_\_\_ That I am just as em -

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The right hand plays chords Bbm7, Eb9, F, Fmaj7, F, Fmaj7, F7sus, F7, Cm7, F7. The left hand continues the bass line.

Bb(C) Bb Bbmaj7 Bb F7sus F7 Cm7 F7 Bb7

bar - rassed as you, And I can un - der - stand your point of view?

**Refrain (Moderato)** Ebmaj7 Eb6 Fm7 Bb7 Ebmaj7 Eb6

I've al - ways been shy, I con - fess it, I'm shy.

*mf* *mp*

Fm7 Bb7 Dm7 G7 Cm7 F7

Can't you guess that this con - fi - dent air is a mask that I wear 'cause I'm

Bb Bb9 Ebmaj7 Eb6 Fm7 Bb7

shy. And you may be sure, way down deep I'm de -

*Eb* maj7      *Eb*6      *Fm*7      *Bb*7      *Dm*7      *G*7

mure. ————— Tho' some peo - ple I know might de - ny it, At

*Cm*7      *Eb*7      *Ab*6      *Ab*m6

bot - tom I'm qui - et and pure. ————— I'm a - ware that it's

*Bb*7      *Ebm*      *Ebm*7      *Bmaj*7      *Bb*7

wrong ————— to be meek as I am; My chanc - es may pass me

*Eb*      *Ab*m6      *Bb*7      *Ebsus*      *Ebm*7

by: I pre - tend to be strong, ————— But as weak as I am,

Abm Abm7 Bb7 Ebmaj7 Eb6 Fm7 Bb7

all I can do is try: God knows I try, Tho' I'm fright-ened and

Ebmaj7 Eb6 Fm7 Bb7 Bbm7 Eb7

shy: And de - spite the im - pres - sion I give, I con -

Ab Abm F9 Abm Eb

fess that I'm liv - ing a lie! Be - cause I'm ac - tual - ly ter - ri - bly

Fm7 Bb7	1 Eb Bb7(Eb) Bb7	2 Eb
---------	---------------------	---------

ti - mid and hor - rib - ly shy. I've al - ways been shy.



# Someone Like You

from JEKYLL & HYDE

Lyrics by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Slowly, with expression

**System 1:** Chords: G, C/G, D/G, D/F#. Dynamics: *mp*.

**System 2:** Chords: Em, Em/D, C, D.

**System 3:** Chords: E, B/E, A/E, E, B/E.

**System 4:** Chords: A, Asus, A, G, D/G.

**Vocal Lyrics:**

I peered through win-dows, watched life go by. Dreamed of to-mor-row,  
It's like you took my dreams, made each one real. You reached in-side of me

but stayed in - side, The past was hold - ing me,  
and made me feel. And now I see a world

C/G G D/G B/D#

keep-ing life at bay. I wan - dered, lost in yes - ter -  
 I've nev - er seen be - fore. Your love has o - pened ev - 'ry

*cresc.*

Em G/D C Am7 D7sus D

day. want - ing to fly, but scared to try. Then  
 door. You've set me free. now I can soar. For

G Am7

some - one like you found some - one like me, and  
 some - one like you found some - one like me. You

G G/B C Am7b5

sud - den ly — noth - ing is the same. My  
 touched my heart. — Noth - ing is the same. There's a

*dim.*

G Em7 Am7 G Em7 Am7

heart's tak - en wing, and I feel so a - live 'cause  
 new way to live, a new way to love, 'cause

1 G Em7 Am7 Eb/Ab G F#m7 F#m7/B B7

some-one like you found me.

2 G Em7 Am7 D7sus Eb Db/Eb Eb7

some - one like you found me. Oh, \_\_\_\_\_

*molto rit.*

Ab Bbm7

some - one like you found some - one like me, and

*f a tempo*

Ab Ab/C Db Bbm7b5

sud - den - ly ——— noth - ing will ev - er be the same. My

Ab Fm Bbm7sus Cm Eb/F F7b9

heart's tak - en wing, — and I feel so a - live, ——— 'cause

Bbm Eb7sus Ab

some - one like you loves me. ———

*much slower, freely* *a tempo*

Dbmaj7 Ab

loves — me. ———

*rit.* *pp*

# Violets and Silverbells

## from SHENANDOAH

Words by PETER UDELL  
 Music by GARY GELD

Stately

C F/C A7/E F C/G

*f*

Detailed description: This block contains the first system of the piano introduction. It is in 3/4 time and begins with a forte (*f*) dynamic. The music features a series of chords and arpeggiated figures in both the right and left hands. The chords are labeled as C, F/C, A7/E, F, and C/G.

Moderately

G9 Em/G G7 C F/C C F/C

8va

*rit.* *mp*

Detailed description: This block contains the second system of the piano introduction. It begins with a ritardando (*rit.*) and a mezzo-piano (*mp*) dynamic. The music features a series of chords and arpeggiated figures in both the right and left hands. The chords are labeled as G9, Em/G, G7, C, F/C, C, and F/C. An 8va line is indicated above the right-hand staff.

C F/C C

Vi - 'lets and sil - ver - bells, \_\_\_\_\_ grapes on the vine. \_\_\_\_\_

8

(*simile*)

Detailed description: This block contains the first line of the vocal melody and its piano accompaniment. The vocal line is in 3/4 time and features a series of notes and rests. The piano accompaniment features a series of chords and arpeggiated figures in both the right and left hands. The chords are labeled as C, F/C, and C. The lyrics are "Vi - 'lets and sil - ver - bells, \_\_\_\_\_ grapes on the vine. \_\_\_\_\_". An 8va line is indicated above the vocal staff. The piano accompaniment includes the instruction (*simile*).

D7/C G7/B

Love, like a vine-yard grows del - i - cate wine. \_\_\_\_\_

8

Detailed description: This block contains the second line of the vocal melody and its piano accompaniment. The vocal line is in 3/4 time and features a series of notes and rests. The piano accompaniment features a series of chords and arpeggiated figures in both the right and left hands. The chords are labeled as D7/C and G7/B. The lyrics are "Love, like a vine-yard grows del - i - cate wine. \_\_\_\_\_". An 8va line is indicated above the vocal staff.

C F/C A7/C#

Sug - ar 'n' cin - na - mon, pep - per and spice, \_\_\_\_\_

8va

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with lyrics: "Sug - ar 'n' cin - na - mon, pep - per and spice, \_\_\_\_\_". The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has one sharp (F#) and the time signature is 4/4. Chord symbols C, F/C, and A7/C# are placed above the vocal line.

F/C C/G G7 C

Love is the re - ci - pe that fla - vors a life. \_\_\_\_\_

8.

The second system continues the vocal line with lyrics: "Love is the re - ci - pe that fla - vors a life. \_\_\_\_\_". The piano accompaniment continues with the same rhythmic pattern. Chord symbols F/C, C/G, G7, and C are placed above the vocal line. A dynamic marking of 8. is present.

F C/E Dm G9 C

Sure as the bri - er and bram - ble en - twine \_\_\_\_\_

The third system shows the piano accompaniment for the lyrics "Sure as the bri - er and bram - ble en - twine \_\_\_\_\_". The right hand plays a melodic line with slurs, while the left hand provides a steady bass line. Chord symbols F, C/E, Dm, G9, and C are placed above the staff.

D7 G D9 D6 D7 G9 G11 G7

So it will al - ways be your dreams and mine. \_\_\_\_\_

*poco rall.*

The fourth system concludes the piece with the lyrics "So it will al - ways be your dreams and mine. \_\_\_\_\_". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line. Chord symbols D7, G, D9, D6, D7, G9, G11, and G7 are placed above the staff. A dynamic marking of *poco rall.* is present.

C F/C A7/C#

Dai - sies and mar - i - gold, ro - ses that climb,

8va.....

(*simile*)

*a tempo*

(*simile*)

F/C C/G G7 C7 Bb/D C7/E

Love, like a gar - den, grows sweet - er with time,

8.....

F C/G G7 C

So will our gar - den grow sweet - er with time.

8.....

*loco*

*p*

F C/E G9 Em G9 C D7

Sure as the bri - er and bram - ble en - twine, So will it

*mf*

G D7 *rit.* G Adim7 G7/B **Slower** C *a tempo*

al - ways be your love and mine. Dai - sies and

*rit.* *p* *a tempo*

F A7 F

mar - i - gold. - ro - ses that climb, Love, like a

*3* *v*

C/G G7 C/G G7 C7 *rall.* Gm7 C **Slower** F

gar - den, grows sweet - er with time. So will our

*rall.* *mf*

C **Very slow** C

gar - den grow sweet - er with time.

*mp* *L.H.*



# Whistle Down the Wind

from WHISTLE DOWN THE WIND

Music by ANDREW LLOYD WEBBER  
Lyrics by JIM STEINMAN

**Moderato con moto**

D Dmaj7 D6 D2 D

Whis-tle down the wind \_\_\_\_\_ Let your voic-es car-ry \_\_\_\_\_

*p*

Dmaj7 D6 A7/D

\_\_\_\_\_ Drown out all the rain Light a patch of dark-ness

D

treach-er-ous and scar-y. \_\_\_\_\_

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are: 'Whis-tle down the wind \_\_\_\_\_ Let your voic-es car-ry \_\_\_\_\_', '\_\_\_\_\_ Drown out all the rain Light a patch of dark-ness', and 'treach-er-ous and scar-y. \_\_\_\_\_'. The tempo is marked 'Moderato con moto'. The score includes dynamic markings such as 'p' (piano) and 'p.' (piano). Chord symbols are placed above the vocal line: D, Dmaj7, D6, D2, D, Dmaj7, D6, A7/D, and D.

D6 D Dmaj7 D6 D

Howl \_ at the stars \_\_\_\_\_ Whis - per when you're sleep - ing \_\_\_\_\_

*mp*

A7/D

I'll be there to hold you I'll be there to stop the

D6/9 D

chills and all the weep - ing \_\_\_\_\_ Make it

G(add2) D/F# Em7

clear and strong \_\_\_\_\_ so the whole night

*mf*

D/F# F#m G D/A Bm

long \_\_\_\_\_ Ev-'ry sig-nal that you send un - til the ver - y end I will not a - ban - don

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with a long note on 'long' followed by a melodic phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands. A dynamic marking of *mp* is present.

Em A7 D6/9 D Dmaj7/A D6/A

you my prec-ious friend So try and stem the tide \_\_\_\_\_

The second system continues the musical score. The vocal line has a melodic phrase for 'you my precious friend' and another for 'So try and stem the tide'. The piano accompaniment includes a prominent arpeggiated figure in the right hand, marked with a forte *f* dynamic and a hairpin crescendo. A double bar line with repeat dots is used for the arpeggio.

D Dmaj7/A D6/A A7/D

Then you'll raise a ban - ner \_\_\_\_\_ Send a flare up in the sky Try to burn a torch and

The third system shows the vocal line with the lyrics 'Then you'll raise a banner' and 'Send a flare up in the sky'. The piano accompaniment continues with harmonic support, featuring chords and moving lines in both hands.

D6 D Em/D A7/D

try to build a bon - fire \_\_\_\_\_ Ev-'ry sig-nal that you send un - til the ver - y end I'm

The fourth system concludes the musical score on this page. The vocal line includes the lyrics 'try to build a bonfire' and 'Ev-'ry signal that you send'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D 1  
A7/D

there. \_\_\_\_\_ So whis-tle down the wind for I have al-ways been right

D6 D Dmaj7 D6 D Dmaj7 D6

here. \_\_\_\_\_

A7/D D6 D Dmaj7 D7

Make it

2 A7/D D

whis-tle down the wind for I have al-ways been right there. \_\_\_\_\_

*p*

# Wild and Reckless

from DRAT! THE CAT!

Lyric by IRA LEVIN  
 Music by MILTON SCHAFER

Argentine tango

Piano

Chorus

Dm A Cm6 Cm7 Cm6

WILD AND RECK-LESS, free as air, Smooth as sat-in,

G Gm A7

pow-er to spare, Say I'm e-vil, I don't care,

Dm7 D7

Watch me smoke my cig-a-rettel WILD AND RECK-LESS,

on the town And the town on the run. Ask me why the dis -

plays — of un - la - dy - like ways — And I an - swer, "It's fun!"

(tacet) I know a girl should be more do - cile, — Meow! Meow! — Meow! —

— Should be pure and de - mure, — Then turn gray, (Opt.)

(tacet) Gm7 C9 Fmaj7

But gol - ly Mo - ses, I'm no fos - sil, — Meow! Meow! — Meow! (Opt.)

F6 Fmaj7 F Eb F Eb A7

— So I do what I do And I say —

*cresc.*

Dm A Cm6 Cm7 Cm6

I'm WILD AND RECK-LESS, free as air. Smooth as sat - in,

*cresc.* **f**

G Gm A7

pow - er to spare, Say I'm e - vil, I don't care,

Watch me smoke my cig - a - rette! Dm D7 WILD AND RECK - LESS,

on the town, Gm And the town on the run. Ask me why the dis -

1. Dm A7 Dm A7 plays of un - la - dy - like ways - And I an - swer, "It's fun!"

2. A7 Dm A7(b5) Dm ways - And I an - swer, "It's fun!"



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