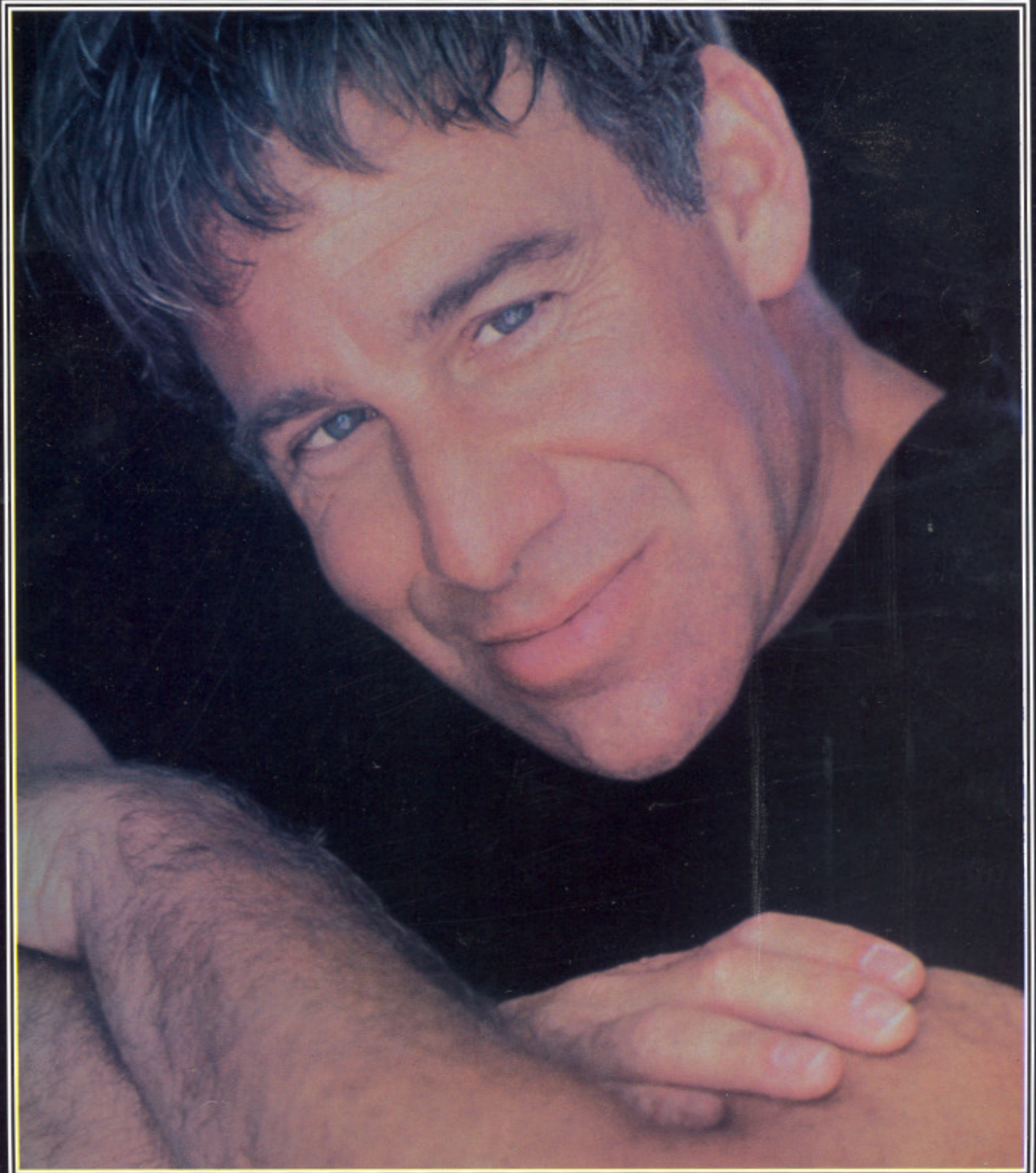


PIANO/VOCAL/CHORDS

*The*  
*Stephen Schwartz*  
*Songbook*



*The*  
**Stephen Schwartz**  
**Songbook**



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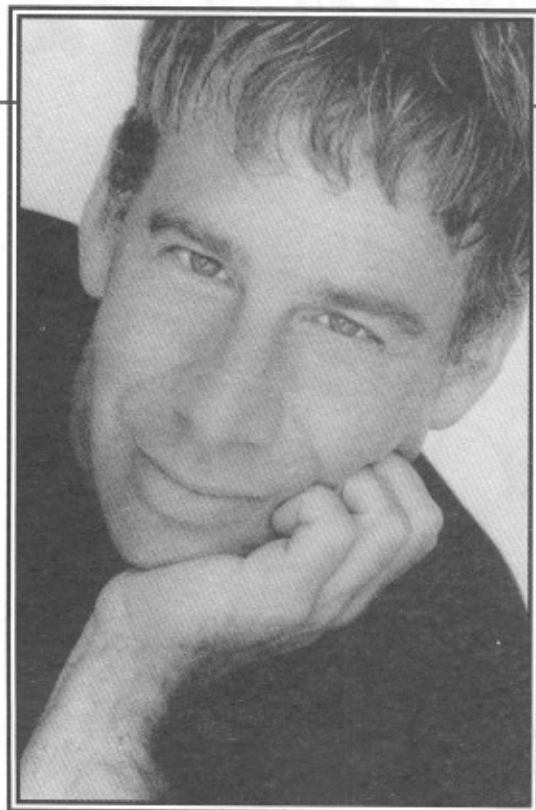
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# Stephen Schwartz



This collection of forty-one songs represents my first thirty years as a professional songwriter, from my first song for a Broadway show, the title song from the play *Butterflies Are Free*, written in 1969, to a song from the original television musical *Geppetto*, which aired in 2000. I have tried to include the majority of my most often performed songs as well as many frequently requested songs that do not appear in any other published folio. I have rewritten many of the accompaniments of previously published songs to reflect more accurately the way I actually play them on the piano, and a few of the songs contain lyrics that have been revised (and I think improved) since their original publication. I have tried to tailor the songs with a solo singer in mind; accordingly, songs that were originally duets or choral numbers are arranged for a soloist, and longer instrumental breaks have been shortened. The songs appear in more or less chronological order.

They originally appeared in the following shows, movies, or albums:

*Butterflies Are Free* (1969)

*Godspell* (1971), including "Beautiful City," originally from the film, but now often included in this rewritten form in productions of the show

*Pippin* (1972), including a revised lyric for "Extraordinary"

*The Magic Show* (1974)

*The Baker's Wife* (1976), including a revised lyric for "Chanson"

*Working* (1978), including a revised lyric for "It's an Art"

"Manchild Lullaby" (1980), recorded by Jane Olivor on the album, *The Best Side of Goodbye*

*Rags* (1985)

*Children of Eden* (1991)

"Cold Enough to Snow" from the film *Life With Mikey* (1993)

*Pocahontas* (1995)

*The Hunchback of Notre Dame* (1996)

*Reluctant Pilgrim*, CD of original songs (1997)

*The Prince of Egypt* (1998)

"Forgiveness' Embrace," written for Cass Morgan (1999)

*Geppetto* (2000)

I thank my collaborators on these songs: Alan Menken, Dean Pitchford, Leida Snow, and Charles Strouse. I also would like to acknowledge the assistance of Michael Cole, John Angier, Joseph Wajda, and Sy Feldman in the preparation of this book.

Stephen Schwartz

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# BUTTERFLIES ARE FREE

From the Broadway Production "BUTTERFLIES ARE FREE"

Music and Lyrics by  
STEPHEN SCHWARTZ

Flowing folk feel

G C/G G C/G

*mp*

I

Chorus:

G C/G G C/G

knew the day you met me, I could love you if you let me,  
On that vel - vet morn - ing, when our love was form - ing,

Bm

Em

A7

C/D D

Though you touched my cheek and said how eas - y you'd for - get me, you said,  
I said it would - n't hurt me if you left with - out warn - ing. I said,

G C Bm Am D

"But - ter - flies — are free, and so — are  
 "But - ter - flies — are free, and so — are

1. G 2. G Em A

we." we." And you made me un - der - stand —

D Dm G

right from the start, — I could hold your gen - tle hand, but

C G C/G

nev - er hold your heart. — So why the cry - ing?



G

C/G

Bm

Em

Were our brave words ly - ing when we both a - greed there'd be no

A7

C/D D

G

C

Bm

tears in our good - by - ing? But - ter - flies — are free.

**Slower**

Am

D

G

C

G

Why are - n't we? —

*rall.*

# DAY BY DAY

From the musical "GODSPELL"

Music by  
STEPHEN SCHWARTZ

Lyrics by RICHARD OF CHICHESTER (1197-1253)

Easy pop waltz

Fmaj7

Gm(4)/F

Fmaj7

Gm(4)/F

Piano introduction in 3/4 time, marked *p*. The right hand features a waltz-like melody with triplets, while the left hand provides a steady accompaniment with triplets. Chords are indicated above the staff.

Fmaj7

Gm(4)/F

Fmaj7

Gm(4)/F

Vocal line for the first two phrases: "Day \_ by day, \_" and "Day \_ by day, \_". The melody is simple and fits the waltz rhythm.

Piano accompaniment for the first two phrases, continuing the waltz pattern with triplets in both hands.

Bbmaj7

Am7

Gmaj7

Vocal line for the third phrase: "oh, \_ dear \_ Lord, three things I \_ pray: \_". The melody is more melismatic and expressive.

Piano accompaniment for the third phrase, featuring more complex chordal textures and triplets.

Em

A

Em

A

Vocal line for the final phrase: "To see Thee \_ more clear - ly, love Thee \_ more dear - ly,". The melody is gentle and reflective.

Piano accompaniment for the final phrase, concluding the piece with a soft, waltz-like texture.

1. **Cmaj9**

Dm 3 G 3

fol-low Thee more near ly, day by day.

2. **Light rock feeling**  
**Cmaj9**

Fmaj7

day by day. Day by day.

*mf*

Gm(4)/F Fmaj7 Gm(4)/F

day by day,

Bbmaj7 Am7 Gmaj7

oh, dear Lord, three things I pray:



2nd time, repeat these 4 measures 4 times

Em A Em A

to see Thee more clear - ly, love Thee more dear - ly,

Dm G Cmaj9

fol - low Thee more near - ly, day by day.

2. Cmaj9 Fmaj7

day by day.

Sub. Sub.

Cmaj9 Fmaj7 Amaj7

Day by day by day by day by day.

rit.

# ALL GOOD GIFTS

From the musical "GODSPELL"

Music by STEPHEN SCHWARTZ  
 Lyrics by MATTHIAS CLAUDIUS (1782);  
 translated by JANE M. CAMPBELL (1861)

Moderate folk feel (*molto legato*)

D Am C G

D E/D Gm/D D

We

Verse: D Am C G

plow the fields\_ and scat - ter the good seed on\_ the land. But  
 thank Thee then,\_ O Fa - ther, for all things bright\_ and good. The

D E/D Gm/D D

it is fed\_ and wa - tered by God's al - might - y hand. He  
 seed time and\_ the har - vest, our life, our health, our food. No

D Am C G

sends the snow\_ in win - ter, the warmth to swell\_ the grain. The  
 gifts have we\_ to of - fer for all Thy love\_ im - parts but

F#m G G#m Em7/A

breez - es and\_ the sun - shine and soft re - fresh - ing rain.  
 that which Thou\_ de - sir - est: our hum - ble, thank - ful hearts.

*Chorus:*  
 A D Gmaj7 Cmaj9

All good gifts a - round us

Fmaj7 D Gmaj7 Cmaj9

are sent from heav - en a - bove.



Fmaj7 Bm F#m/A Gmaj7 F#m

So thank the Lord, oh, thank the Lord

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#). The first staff has five measures with notes corresponding to the lyrics. The piano accompaniment features a flowing eighth-note melody in the right hand and a bass line in the left hand.

D/F# Gmaj7(no3)/C C

for all His love.

1. G/A

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. A first ending bracket labeled '1. G/A' spans the final two measures of the system.

A 2. G/A D

We I real - ly want to thank you, Lord.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line begins with a rest followed by the lyrics. The piano accompaniment features a dynamic marking of 'ff' (fortissimo) in the right hand. A second ending bracket labeled '2. G/A' spans the first two measures of the system.

Gmaj7 Cmaj9 Fmaj7 D

I want to thank you, Lord,

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics. The piano accompaniment concludes the piece with sustained chords in the right hand and a descending bass line in the left hand.

Gmaj7 Cmaj9 Fmaj7 D

thank you for all of your love. Oh, thank you, Lord.

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#). The vocal line begins with a melodic phrase under the chord Gmaj7, followed by a longer note under Cmaj9, and then a phrase under Fmaj7. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gmaj7 Cmaj9 Fmaj7 D

I want to thank you, Lord, oh, thank you, Lord.

*subito p*

The second system continues the musical score. The vocal line has a rest in the first measure, then enters with the lyrics "I want to thank you, Lord, oh, thank you, Lord." The piano accompaniment includes the instruction "subito p" (subito piano) in the right hand.

Am C G D

The third system shows the piano accompaniment for the vocal phrase "I want to thank you, Lord, oh, thank you, Lord." The chords are Am, C, G, and D. The piano part features a melodic line in the right hand and a bass line in the left hand.

E/D Gm/D D

*rit.* *pp*

The fourth system concludes the piano accompaniment. It features the chords E/D, Gm/D, and D. The right hand has a melodic line with a triplet and a fermata. The left hand has a bass line. The system ends with the instruction "pp" (pianissimo).





A(9)/C#

C#m7

Dmaj7

can we see a ray of hope? One  
brick by brick, heart by heart. Now,

C#m7

F#m7

Dmaj9

C#m/E

pale thin ray, reach - ing for the day.  
may - be now, we start learn - ing how.

F#

F#2

C#m

B/E

F#

F#2

We can build a beau - ti - ful cit - y, yes, we can,

C#m

B/E

F#

F#2

C#m

C#m7 3

yes, we can. We can build a beau - ti - ful cit - y, not a

E B/D# Bm/D Esus A2 A(9)

1.

cit-y of an - gels, but we can build a cit-y of man.

2.

A2 A(9) C#m7 Dmaj7

man. When your trust is all but shat - tered, when your faith -

C#m7 Dmaj7 Asus/B

is all but killed, you can give up, bit - ter and bat -

C#m7 Dmaj7 C#m/E E

tered, or you can slow - ly start to build

F# F#2 C#m B/E F# F#2

a beau - ti - ful cit - y, yes, we can,

C#m B/E F# F#2 C#m C#m7

yes, we can. We can build a beau - ti - ful cit - y, not a

E B/D# Bm/D Esus E

cit - y of an - gels, but fi - nal - ly a cit - y of

A2 A(9) A2 A(9)

man.

rall.

# CORNER OF THE SKY

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Slightly martial

C Bb/C Fsus/C F C

C F/A Em/G Dm/F F Fmaj7 Gsus

(Flowing)  
Gsus C Dm/C

*rall.* *a tempo dim.*

C Dm/C C Dm/C

1. Ev - 'ry - thing has its sea - son, \_\_\_\_\_
2. Ev - 'ry man has his day - dreams, \_\_\_\_\_
- (3.) So man - y men seem des - tined \_\_\_\_\_ to

Cmaj7                      Bb/C                      F                      C(2)/E

ev - 'ry-thing has its time.\_\_\_\_  
 ev - 'ry man has his goal.\_\_\_\_  
 set - tle for some - thing small.\_\_\_\_

Show me a rea - son and I'll soon\_\_\_\_  
 Peo - ple like the way dreams have of stick -  
 But I won't rest un - til I know\_\_\_\_

Dm                      C/F                      G                      Bb                      Bbmaj7                      Ebmaj7

\_\_\_\_ show you a rhyme.\_\_\_\_  
 \_\_\_\_ ing to the soul.\_\_\_\_  
 \_\_\_\_ I'll have it all.\_\_\_\_

Cats fit on the win - dow sill,\_\_\_\_  
 Thun - der - clouds have their light - ning,\_\_\_\_  
 So don't ask where I'm go - ing just

Ab                      Abmaj7                      Dm7                      Gm                      Gm/F                      Eb                      Bb/D

chil - dren fit in the snow.\_\_\_\_  
 night - in - gales have their song.\_\_\_\_  
 lis - ten when I'm gone.\_\_\_\_

Why do I feel I don't fit in\_\_\_\_  
 and don't you see, I want my life to be\_\_\_\_  
 And far a - way you'll hear me sing - ing



C7                      B♭                      F/A                      C/G                      F                      Fmaj7

an - y - where I go? }  
 some-thing more than long? }  
 soft - ly to the dawn: }

Riv - ers be - long where they can ram -

Gsus                      Em                      Em7

ble,                      ea - gles be - long where they can fly; -

F                      C                      Dm/C

I've got to be where my

G/B                      Am                      C/G                      F                      C/E

spir - it can run free, got to find my cor - ner

1.2.

Gm

C

Dm/C

C

Dm/C

of the sky.

3.

Gm

C

Dm/C

of the sky.

C

Dm/C

C

Dm/C

C

Dm/C

Ahh

C

Bb/C

F/A

F/G

C(9)

rall.

# EXTRAORDINARY

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

**Sassy shuffle**

B $\flat$

Fm9

B $\flat$

Fm9

Patch - ing the roof — and pitch - ing the hay — is  
I'm not the type — who los - es sleep —

*mf*

B $\flat$

B $\flat$ /A $\flat$

E $\flat$ /G

E $\flat$ m/G

F

Cm7

not my i - dea — of the per - fect — day. — When you're ex - tra - or - di - nar -  
o - ver the size — of the com - post — heap. — When you're ex - tra - or - di - nar -

Cm

F

1.  
B $\flat$

- y, — you got - ta do ex - tra - or - di - nar - y things. —  
- y, — you think a - bout ex - tra - or - di - nar - y things. —

*Sub---*

2.  
Bb Gb Gbmaj7 Gb6 Gbmaj7 Gb

Oh I once knew a man, lived each day the same

Bb Fm7 Bb Eb/Bb Bb C Dm7 Ebdim7

safe and sane and swell. And on the day he died I

Ebdim7 C7/E F7

could-n't cry. All I could say was, "How could they tell?" Oh,

Bb Fm7(4) Bb Fm7(4)

look - ing at life from deep in a rut, may

Bb Bb/Ab Eb/G Gbmaj7 Ebm/Gb

give you a view of the sun - shine, but

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major, with lyrics 'give you a view of the sun - shine, but'. The piano accompaniment is in the left hand, featuring a steady eighth-note bass line and chords in the right hand. Chord symbols Bb, Bb/Ab, Eb/G, Gbmaj7, and Ebm/Gb are placed above the staff.

F Cm F

it's un - ne - ces - sar - y to some-

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with lyrics 'it's un - ne - ces - sar - y to some-'. The piano accompaniment continues with similar harmonic support. Chord symbols F, Cm, and F are placed above the staff.

Cm

one who is ver - y ex -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody continues with lyrics 'one who is ver - y ex -'. The piano accompaniment continues. Chord symbols Cm and a 'sub-' marking are present.

F Eb Bb/D Cm7 F7sus F

tra - or - di - nar - y like

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with lyrics 'tra - or - di - nar - y like'. The piano accompaniment concludes with a final chord. Chord symbols F, Eb, Bb/D, Cm7, F7sus, and F are placed above the staff.

## More driving, a bit faster

Gm

C/G

Gm7

Gm

C/G

Gm7

me!

If the

*f*

Gm

C/G

Gm7

Gm

C/G

Gm7

floor - boards are squeak - ing and the door - boards are leak - ing, and the

Ab

Ab6

Abmaj7

Ab

Ab6

Abmaj7

chim - ney's in need of re - pair, if the

Gb

Gbmaj7(6)

Gb6

Gb

Gbmaj7(6)

Gb6

gar - den has bram - bles and the yard is a sham - bles, well I'm

Cm7 F Cm Fsus

ter - ri - bly sor - ry, but I don't care.

Fsus F F7sus Bb/F F

**With a strong beat**

Bb Fm9 Bb Fm9

I've got to be some - one who lives  
fact that I'm dif - frent is eas - y to see. So

Bb Bb/Ab Eb/G Gbmaj7 Gb6

all of his life in su - per - la - tives. When you're  
why does - n't an - y - bod - y know it but me? I'm

F Cm(9) F

ex - tra - or - di - nar - y, you got - ta do ex -  
 ex - tra - or - di - nar - y, I need to do

8vb -

1. Db/Bb Eb/Bb

tra - or - di - nar - y things. The

2. Bb Bb7

ex - tra - or - di - nar - y things.

Gb Gbmaj7 Gb6 Gbmaj7

Ev - 'ry so of - ten a man has a day he



B $\flat$  Fm7 B $\flat$  C Dm7 Ebdim7

tru - ly can call his. Well, here I am to

C7/E F7

seize my day if some-one will just tell me when the hell it is! Oh,

B $\flat$  Fm7(4) B $\flat$  Fm7(4)

give me my chance, and give me my wings. And

*f*

B $\flat$  B $\flat$ /A $\flat$  Eb/G G $\flat$ maj7 G $\flat$ 6 F Cm7

don't make me think a - bout ev - ry - day things. They're so sec - ond - ar -

F Cm7

y ————— to some - one who is ver - y —————

Sub

F Eb Bb/D Cm7 N.C.

ex - tra - or - di - nar - y —————

Bb Fm7(4)

like —————

*ff*

Bb Fm7(4) Bb E(11)/Bb Bb (N.C.)

me!

# LOVE SONG

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Flowing, romantic

E E7/G# A E/G# Bm7

*p*

*Pippin:* E Bm7 *Catherine:*

Sit - ting on the floor and talk - ing 'til dawn, can - dles and con - fi -  
Pri - vate lit - tle jokes and sil - ly pet names, lav - en - der soap and  
how can you de - fine a look or a touch? How can you weigh a

E7sus E *Pippin:*

den - ces. Trad - ing old be - liefs and hum - ming old  
lo - tions. All of the cli - ches and all of the  
feel - ing? Tak - en by them - selves now, they don't mean

Bm *Catherine:* E7sus E *Pippin:*

songs and low - er - ing old de - fen - ses. Sing - ing a  
games and all of the strange e - mo - tions. Sing - ing a  
much. To - geth - er, they send you reel - ing in - to a

Both:

A Amaj7 B/A G#m C#m9 To Coda

love song, la la la la la la la la la la

F#m7

1. A/B

2. A/B

E

Love song, la la la la ... la la la la la.

Pippin:

E/A

Both:

They say the whole is greater than the

Dmaj7

Pippin:

E/A

sum of the parts it's made of. Well, if it's true of an

*Both:* D#m B E/B B

*Pippin:*

y - thing, it's true of love. 'Cause,

*Coda*

$\text{F}\sharp\text{m}7$  A/B E A E/A

Love song, la la la la la, la,

$\text{Bm}7$  E E7/G# A E/G# Bm7

La la la la la la la la la.

$\text{E}$  E7/G# A E/G# Bm7 E

La la la la la la la la.

rall.

# MORNING GLOW

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Nice steady rock tempo

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

*mf*

The piano introduction consists of two staves in 4/4 time. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line with dotted half notes and quarter notes.

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

Morn-ing glow, — morn - ing glow, starts to glim - mer  
Morn-ing glow, — fill the earth, come and shine for

*mp*

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The lyrics are: "Morn-ing glow, — morn - ing glow, starts to glim - mer / Morn-ing glow, — fill the earth, come and shine for".

Chords: Gb/Db Ab Ebm Bbm

when you know. Winds of change are — set to blow — and  
all you're worth. We'll be pres - ent — at the birth — of

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "when you know. Winds of change are — set to blow — and / all you're worth. We'll be pres - ent — at the birth — of".

Chords: Gb Eb/G Ab Fm Gb

sweep this whole land through. — Morn-ing glow is long —  
old faith look - ing new. — Morn-ing glow is long —

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "sweep this whole land through. — Morn-ing glow is long — / old faith look - ing new. — Morn-ing glow is long —".

Abm      Abm9      Db      Ab/Db      Gb/Db

past past due. due.

Db      Ab/Db      1. Gb/Db      2. Gb/Db

Bbm      Ebm Gbmaj7 Ab      Bbm      Ebm Gbmaj7 Ab

O morn - ing glow, I'd like to help you grow.

Bbm      Gb      Ebm      Cb

We should have start - ed long a - go.

Absus      Ab      Abm      Abm9      Db      Ab/Db

So, \_\_\_\_\_ morn-ing glow \_\_\_\_\_

Gb/Db      Db      Ab/Db      Gb/Db

all day long, while we sing to - mor - row's song. \_\_\_\_\_

Ab      Ebm7      Ab      Bbm      Gb      Eb/G

Nev-er knew we \_\_\_\_\_ could be \_\_\_\_\_ so strong, \_\_\_\_\_ but now it's ver - y clear. \_\_\_\_\_

Ab      Fm      Gb      Abm      Abm9

Morn-ing glow is al - most



Db Ab/D<sub>b</sub> G<sub>b</sub>/D<sub>b</sub> D A/D

here. \_\_\_\_\_

8<sub>vb-1</sub>

**Broader**

*rit.* G/D D A/D A/G G(2)

Morn-ing glow, by your light,

*rit.* *mf*

D A/D A/G G(9) A/G Gmaj9 A Em7

we can make the new day bright; And the phan-toms

Bm G E/G# A

of the night will fade in - to the past.

Suddenly faster

F#m G Am Am9 Am Am9

Morn-ing glow is here

Ped.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a half note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The key signature has two sharps (F# and C#), and the time signature is 4/4.

Am Am9

at

Detailed description: This system contains the next two measures. The vocal line has a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.

D A/D G/D D A/D

last.

*f*

Detailed description: This system contains the next two measures. The vocal line has a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.

G/D G/D Em7/A D

*rit.* *ff*

Detailed description: This system contains the final two measures. The vocal line has a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment continues with the eighth-note pattern. The key signature and time signature remain the same.

# NO TIME AT ALL

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Ad lib. tempo

E7sus

E7

Am

Em/G

Fmaj7

The piano introduction is in 4/4 time. The right hand starts with a half note chord of E7sus, followed by a half note chord of E7. The left hand plays a simple bass line. The tempo is marked 'Ad lib. tempo' and the dynamics are 'mp'.

Dm7

Am

Em

Am

Em/G

Fmaj7

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "hope that you nev - er are... — You will woe - ful - ly won - der why, my dear, through your".

Dm7

G

Em7

Am

F

G

C(9)

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "ca - tar - acts and ca - tarrh, you could squan - der a - way or se - ques - ter a".

F

G/F

Em7

Am7

F

C/G

The third line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "drop of a pre - cious year. — For, when your best days are yes - ter, the".

No Time At All - 7 - 1  
PFM0006

Jaunty, steady (♩ = 138) (♩-♩-♩-♩)

D/F# Dm7 G

rest 're twice as dear. What good is a field on a fine  
I've nev-er won - dered if I

*rit.* *mf*

Bb F G C/G G

— sum-mer night, — if you sit — all a - lone — with — the weeds, or a suc -  
— was a - fraid, — when — there — was a chal - lenge — to take. And I've —

*sim.*

C Bb F

cu - lent pear, — if with each — jui - cy bite, — you spit out your teeth — with — the  
— nev - er thought — a - bout how — much I weighed, — when there was still one — piece — of

G C/G G Am Em Am Em

seeds? Be - fore it's too late, — stop try - ing to wait — for  
cake. Now, may - be it's meant, — the hours — I've spent — feel - ing

Am G(4) F C/E Dm7 C Dm Em F

for - tune and fate you're se - cure of. For, there's one thing to be sure -  
bro - ken and bent and un - well. But there's still no cure so heav -

G Am Dm F C/G G

of, mate: There's noth - ing to be sure of.  
en - sent as the chance to raise some hell.

A C#m D E A C#m 3

Oh, it's time to start liv - in', time to take a lit - tle from the

D E A Bm7 C#m7 D

world we're giv - en. Time to take time, for spring will turn to fall

[Repeat once only]

C#7sus C# Bm7 A/C# D D/E A D/E A F G

in just no time at all.

2. So  
3. Now,

C Dm7(4) Em7 A7 Dm7 C/G G

when the drear - ies do at - tack or a seige of the sad - be - gins,  
sa - ges 'tweet that age is sweet, good deeds and good works earn you lau -

C Csus C Db Ebm7(4) Fm7 Bbm7

rels. I throw these re - gal shoul - ders back, and  
But what could make you feel more ob - so - lete than be - ing

D D/F# G7sus G C

lift these no - ble chins. Give me a man who is hand -  
not - ed for your mor - als? Here is a se - cret I nev -

[2nd x gentler]

B $\flat$  F G C/G G

some and strong, er have told; some - one who's stal - wart and stead - y. may - be you'll un - der - stand why.

*sim.*

C B $\flat$  F

Give me a night that's ro - man - tic and long. Then give me a month to get I be - lieve if I re - fuse to grow old I can be young till I

G C/G G Am Em Am Em

read - y. die. Now, Well, I could way - lay some ag - ing rou - é and per - die. Well, I've known the fears of six - ty - six years, I've had

Am G(4) F C/E Dm7

suade him to play in some cran - ny. But it's hard trou - bles and tears by the score. But the on -

C Dm7 Em F G Am

to be - lieve I'm be - ing led a - stray by a  
ly thing I'd trade them for is

Dm F C/G G *1st time D.S. 3/8*

man who calls me gran  
six ty sev en more ny.

*2nd x rall.*

**Broader**

A C#m D E

Oh, there's time to keep liv - in',

A C#m D E A Bm7

time to keep on tak - ing from this world I'm giv - en. You are my time, So

*gub*



C#m7 D C#7sus C# C7sus C#7

I'll throw off my shawl and

Bm7 C#m7 D D/E E/D C#m7 F#

watch - ing your flings be flung all o - ver makes me feel young

E/G# F#dim/A F#/A# Bm C#m7 D E7sus

all o - ver, in just no time at

A Amaj7/C# D D#dim A/E D/E A

all.

*ff*

*Sub loco*

*Sub*

# WITH YOU

From the musical "PIPPIN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Gently

G(no3)

C/G

G(no3)

C/G

mp

(with pedal)

4/4

First system of piano introduction with treble and bass staves. The melody is in G major, 4/4 time, marked 'Gently' and 'mp'. It features a series of eighth-note patterns with triplets and slurs. The bass line provides a steady accompaniment.

G

*p*

D/F#

Em

Cmaj7

D

My days are bright-er than morn-ing air, ev - er - green pine and  
My nights are warm-er than fire\_\_ coals, in - cense and stars and

Bm

Bm7

Em

Gsus/E

F

au - tumn blue.  
smoke bam - boo.

But all my days were twice as fair, if  
But nights were warm be - yond com - pare, if

Em

1.

Am7

Dsus

D

I could share \_\_\_\_\_ my days with you. \_\_\_\_\_  
I could share \_\_\_\_\_ my \_\_\_\_\_

2.  
Am7

Dsus

D  
*mf*

E

D(6)

D

nights \_\_\_\_\_ with you; \_\_\_\_\_ to dance in my dreams, to

*mf*

*8vb-1*

A/C#

C#m

D

G

Gsus

G

shine when I need the sun; \_\_\_\_\_ with you \_\_\_\_\_ to

F(6)

F

C

C/B

Am7

*p subito*

hold me when dreams are done. \_\_\_\_\_ And oh, my

*p subito*

Bm

Dm7

G7

C

C/B

dear - est love, \_\_\_\_\_ if you will take my \_\_\_\_\_ love, \_\_\_\_\_

Am Am7 Cmaj9 Dsus D G *mp* D/F#

— then all my dreams are tru - ly be - gun. And time weaves rib - bons of

*rall.* *a tempo*

Em Cmaj7 D Bm Bm7

mem-o - ry — to sweet-en life when youth is through.

Em Gsus/E F Em

But I would need no mem - 'ries there, — if I could share my —

Am7 Dsus G(no3) C/G G

life — with — you. —

*rall.*

# LION TAMER

From the musical "THE MAGIC SHOW"

Music and Lyrics by  
STEPHEN SCHWARTZ

Plaintively

Db Gb Db Gb Fm

Ebm

Db/Ab Ab Db/Ab Ab

Db

Gbmaj7

Fm

I'd like to be a li - on tam - er, se - quins and tights and silk top hats. I  
I could - n't be a bal - le - ri - na, I nev - er could stand on my toes.

mp

Ebm

Db/Ab Ab Db/Ab Ab

Fm

Gbmaj9

know I could be a li - on tam - er, I've al - ways got - ten a - long with cats.  
I could - n't be a Span - ish danc - er, I'd look ri - dic - u - lous with a rose. But

Cbmaj7 (Bmaj7)

Fb (E)

Amaj7

Ebm7(b5)

I'd have a whip\_ but nev - er use it, I'd sim - ply hold\_ it in my hand.  
 ev - 'ry-one has\_ a spe - cial call - ing, some-thing that on - ly she can do.

Db

Gb

Ebm/Gb

Db

Gb

Ebm/Gb

I'd like to be\_ a li - on tam - er. If I could be\_ a li - on tam - er  
 I could be such\_ a li - on tam - er. If I could be\_ a li - on tam - er

Db

Gb6

Db

Gb

I would be some - one\_ grand. \_\_\_\_\_  
 I would be spe - cial\_ too. \_\_\_\_\_

1.

Db

Gb

Fm

2.

Db

Gm7

C7(#9)

Fm Gm7(b9) C7 Fm Dbmaj9 Gbmaj7

I could be - gin \_\_\_ with ba - by leap - ards, move on to ti - ger cubs and then,

Gbmaj7 Fb(#11) Bb7/D Ebmaj7

af - ter I learn \_\_\_ to han - dle li - ons, may - be I could \_\_\_ work

Abmaj7 Db Fm/C Bb

up \_\_\_\_\_ to men. \_\_\_\_\_

*f* *rall.*

Ebm Db/Ab Ab Db/Ab Ab Db Gbmaj7 Fm

I nev-er want - ed fan - cy man - sions, but-lers and foot - men liv - er - ied.

*mp a tempo*

Ebm Db/Ab Ab Db/Ab Ab Fm Gbmaj9

I nev-er want - ed lots of mon - ey, mon-ey can't buy what you real - ly need.

Cbmaj7 (Bmaj7) Fb (E) Amaj7 Ebm7(b5)

I nev-er prayed\_ for an - y fa - vors, but here I am\_ on knob - by knee.

*rit.*

Db Gb Db Gb

Please let me be\_ a li - on tam - er. If I could be\_ a li - on tam - er,

*a tempo*



Db Gb Db Gb

would - n't he have \_\_\_ to \_\_\_\_\_

Fm Gb Dbmaj7/F Ebm7 Db/Gb Absus Ab7

fin - al - ly \_\_\_\_\_ no - tice

*rall.*

Db Gb Db

me? \_\_\_\_\_

*rit.*

# WEST END AVENUE

From the musical "THE MAGIC SHOW"

Music and Lyrics by  
STEPHEN SCHWARTZ

Not too fast, but with an urban drive (♩ = ♩ throughout)

B $\flat$  E $\flat$ /B $\flat$

*mp*

E $\flat$ /F B $\flat$ maj7

All of your life — you wake up to the  
All of your life — you watch the shrinks and

E $\flat$ 6/B $\flat$  E $\flat$ 6/F B $\flat$ maj7

tax - is and — the chimes, to the bath-room with — the roach - es and the  
law-yers on — pa - rade, watch the bro - kers in — their worst - ed and the

Em7(11)

G/A

Dmaj7

break - fast with the Times. And you sub-way to school with kids whose folks all  
ad men in their suede. While up stairs a so-pra - no tries to sing the

C/D

Dmaj7

live in twen - ty blocks in a high-rise rent - ed car - ton or a  
waltz from "La Bo-hème." And you watch'em and you lis - ten and you

Gm7

C

co - op brown - stone box with dou - ble  
judge and you con - demn: You're not like

F

G/C

F

locks. \_\_\_\_\_  
them. \_\_\_\_\_

G/C

F(2)

West  
West

End \_\_\_\_\_  
End \_\_\_\_\_

Em

Av - e - nue. \_\_\_\_\_  
Av - e - nue. \_\_\_\_\_

Bab - ies in carts and poo - dles bark - ing,  
Del - is and laun - dro - mats and gay bars,  
{ Alt.: Ca - ble T - V's and ra - dar ran - ges }

F(2)

Ebmaj7

West  
West

End \_\_\_\_\_  
End \_\_\_\_\_

Av - e - nue. \_\_\_\_\_  
Av - e - nue. \_\_\_\_\_

Bb/Eb

Dm

C

Plan-ning the day — a-round the park - ing. You tell your-self, — “I will be  
 On - ly a block — a - way from Za - bars. But you were meant — to real - ly  
 {Alt.: Ev - 'ry - thing moves, — but noth - ing chan - ges }

Bb

Eb(11)

free.”  
 fly. West End Av - e - nue, —  
 West End Av - e - nue, —

C

F

G/C

you won't — get me. —  
 good - bye, — good - bye. —

1. F G/C 2. F G/C

And then

*f*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in 3/4 time, followed by a quarter note G4 in 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes from F to G/C are indicated above the staff.

Bbmaj7 Ebmaj9

sud - den - ly \_\_\_ you're out there on your own. \_\_\_\_\_ But you for -

*subito p*

Detailed description: This system covers measures 3-4. The vocal line continues with eighth notes. The piano accompaniment maintains the eighth-note texture. A dynamic change to *subito p* is marked in the piano part. Chord changes from Bbmaj7 to Ebmaj9 are shown above the staff.

Bbmaj7 Abmaj9

got that free \_\_\_ could al - so mean a - lone. \_\_\_\_\_ And when

Detailed description: This system covers measures 5-6. The vocal line continues with eighth notes. The piano accompaniment continues with eighth notes. Chord changes from Bbmaj7 to Abmaj9 are shown above the staff.

Dbmaj7 Gbmaj7(addC)

all that free - dom gets too much for you, \_\_\_\_\_

Detailed description: This system covers measures 7-8. The vocal line continues with eighth notes. The piano accompaniment continues with eighth notes. Chord changes from Dbmaj7 to Gbmaj7(addC) are shown above the staff.

Gm7(addC) C F

Ooh, what do you do?

G/C F G/C

You

Bbmaj7 Eb6/Bb

pack up your boots\_ and blue jeans and your rec-ords and\_ your pride, and you

*mf*

Bbmaj7 Em7 G/A

tell your - self\_ you ven - tured and you tell your - self\_ you tried. And it's

Dmaj7

C/D

Am7

back to the sur - ly door - men and the can - o - pies - you go. And the -

Dmaj7

Gm7

bus - es seem - to chuck - le and the tow - ers seem - to crow:

C

F

G/C

"We told \_\_\_\_\_ you so." \_\_\_\_\_

F

G/C

F

West End \_\_\_\_\_



Em

Av - e - nue, — find me a gold - en cage to perch in.

F Ebmaj7

West End — Av - e - nue, —

Bb/Eb Dm C

o - pen your arms — to one more ur - chin who's crawl - in' back — to ma - ma's

Bb Eb(11)

den. West End Av - e - nue, —

Em(11)

Gm(9)

subito *p*

Bbmaj7

C

F(addB)

you win a gain!

*f*

*cresc. poco a poco al fine*

G/C

F(addB)

G/C

F(addB)

G/C

F(9)

*ff*

# CHANSON

From the musical "THE BAKER'S WIFE"

Music and Lyrics by  
STEPHEN SCHWARTZ

Gently

E B7sus E B7sus

(2nd time:)  
Cha-que

*mp*

E B7sus E B7sus

jour est un jour comme les au - tres doux jours, — le po -

E C#m A B

ta - ge, l'ou - vra - ge, peut - êt - re l'a - mour; le so -

F#m B G#m C#m A

leil, il voy - a - ge, le monde fait un tour, ain - si c'est tou -

B E B7sus E B7sus

jours le mê - me. \_\_\_\_\_ 1. Ev - 'ry

E B7sus E B7sus E

day as you do what you do ev - 'ry day, \_\_\_\_\_ you see the same  
wind chang - es course, and the moon chang - es phase, \_\_\_\_\_ and the world spins a -

C#m Amaj7 B F#m

fac - es who fill the ca - fé; and if some of those  
round with the greens and the \_\_\_\_\_ grays, and you nev - er take

B G#m C#m A B7sus

fac - es have new things to say, noth - ing is real - ly  
time out to think of the ways ev - 'ry - thing might be

1. E B7sus E B7sus

dif - f'rent 2. And the

2. E B7sus E B7sus

dif - f'rent And then

*poco accel.*

*p.*

Fmaj7 G#+

one day, sud - den - ly, some - thing can hap - pen... It

Em/G A7 D2

may be quite sim-ple, it may be quite small... but

F#- F#m7 *rall.* B7

all of a sud-den, your stew tastes dif-f'rent, and you

F#m7 *a tempo* B G#m7 C#m

hear a gull cry in a dif-fer-ent key, and you

*(accel. into tempo)*

A maj7 B/D# G#m7 C#m7

see with new eyes, and the fac-es you see are

Amaj9 F#m11 B C#m7 B/D# B

peo - ple you don't know at all. And the

*rall.* *molto rall.*

E B7sus E B7sus

some - one who touch - es your hair ev - 'ry day,

*a tempo*

E C#m Amaj7 B

touch - es you now in a dif - fer - ent way; and you

*a tempo*

F#m B G#m7 C#m

may want to run, or you may want to stay for -

A

F#m

B

ev - er.

And since life is the

*rall.*

G#m

C#m

G#m

C#m

cry of a

gull

and the

taste

of your

stew

and the

*a tempo*

G#m

C#m

G#m

C#m

B

way

that you

feel

when

he touch - es

you,

*molto rall.*

**Broader**

A

B7sus

E

C#m

now your whole

life

is

dif - f'rent



A B7sus E B7sus

now your whole life is new.

E B7sus E C#m7

Amaj7 B E6

La la la la la la

*pù mosso*

la la la la La la la la la la

F#m7 B F#m7 B

la — la la la. La la la la la la

F#m7(b5) B F#m7(b5) B

la — la la la. La la la la la la

E6 B7sus

la — la la la. Cha - que

*rall.* *sva-*

**Tempo I**

E B7sus E B7sus

jour est un jour comme les au - tres doux jours, — le po -

E C#m Amaj7 B

ta - ge, l'ou - vra - ge, peut - être l'a - mour; le so -

F#m B G#m C#m

leil, il voy - a - ge, le monde fait un - tour, ain -

A B E B7sus E

si c'est tou - jours le mê - me.

*rall.* *a tempo*

B7sus E B7sus E

*rit.*

# GIFTS OF LOVE

From the musical "THE BAKER'S WIFE"

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderato, tenderly

Db(#11)                      Dbsus                      Db(#11)                      Dbsus

*sva*                      *loco*

A fresh picked

(with pedal)

Db                      Fm                      Gb(9)                      Fm7

rose cold,                      be - side my bed,                      the cof - fee  
I thought his

Ebm7                      Ebm7/Ab                      Fm7                      Db                      Dbmaj7

pot there,                      hot there                      when I raise                      my head.  
small ways                      al - ways                      ought to be                      e - nough.

Each day the first thing that I see:  
So now why should my smile be dim,

Chords: Gb, Ab/Gb, Fm7, Bbm7

his lit - tle gifts of love for me. When days were  
ac - cept - ing gifts of

1.

Chords: Ebm7, Fm, Gb(9), Absus, Ab

love from him?

2. **Movendo**

Chords: Gb(9), Ab(9), F, Cm11, Cm9, F

Oh, it's time I stop to think, time I start to

Chords: Cm11, Cm9, F, Cm11, Cm9, F

Cm11 Cm9

F

C/E

Am7(b5)/Eb

*rall.*

learn,

time I gave him some-thing in re - turn.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamics like *f* and *rall. cresc.*

A7 (no 5)

*rall.*

D

*a tempo*

F#m

G(9)

I'll share his bed,

re - turn his touch,

Musical score for the second system, featuring a vocal line and piano accompaniment. The piano part includes dynamics like *fp*, *rall.*, *mf a tempo*, and *simile*.

D/F#

Em7

Em7/A

F#m7

let old dreams die now,

by now

I should-n't mind so

Musical score for the third system, featuring a vocal line and piano accompaniment.

D

G

A/G

much.

And this I swear \_\_\_ to God \_\_\_ a - bove: \_\_\_

*col 8<sup>va</sup> loco*

F#m7

Bm7

G/D

to give him

*8<sup>vb</sup>*

Dmaj7

G/D

Dmaj7

gifts,

he'll think they're gifts,

*loco**col 8<sup>vb</sup>*

G/D Em7 F#m7 G(9)

to him they'll seem my gifts

*dim.*

8vb

A D(#11) Dsus

of love.

*p rall.* *mp*

D(#11) Dsus poco rit. F#D D

*p dolce poco rit.* *pp*



# PROUD LADY

From the musical "THE BAKER'S WIFE"

Music and Lyrics by  
STEPHEN SCHWARTZ

Rubato

Maestoso

Ah, I'm in love, I'm in love a-gain. I'm in

*trem.*  
*sfpp*

G Am7/D G Am7/D

Faster, ad lib.

love, I'm in love and is - n't it a crime? Is - n't it a cry - ing shame that the

G D/F# G/F C(9)/E Cm6/Eb G(9)/D Bm/F#

love of my life should have to be an - oth - er man's wife? But I've

Am7(b5)/Eb G(9)/D Bm/F# C/E Ab7(#11)/Eb

Allegro ma non troppo

Bm/E G/C Am7 Cmaj7/D Bm/E

fi - n'ly found the one true love of my life.

*rall.* *mp*

(Phrase vocal conversationally)

Bm/E

G/C

1. I see her Mon-day af-ter-noon, she's buy-ing eggs, I'm buy-ing cheese and I de-cide it's none too  
 2. Next time I go to get the bread, I know ex-act-ly what to wear: My pants are tight, my shirt is

*simile*

Bm/E

soon to try my fa-mous old tech-nique I call "The Tease".  
 red and o-pen just e-nough to show a lit-tle hair.

G/C

So I brush up a-gainst her skin and pat her like she was a child, and then I flash my se-cret  
 And when the bag is full and warm, the way I lift it, she can tell that an-y ac-tion I per-

E(9)

grin and give my head that lit - tle toss that drives 'em wild.  
 form, I do it strong, I do it slow, I do it well.

Am Cmaj7 D Gmaj7 Cmaj7 Cmaj9

She acts as though she does-n't e - ven know I'm there, she leaves the in - stant that the eggs are in her  
 She asks me can't I hur - ry up, and when I wink, she gives a smile and in a voice as sweet as

**Rubato** **Bolero**

F#m7 F7 B Cmaj7/F#

clutch. She just ig - nores my touch... She likes me ver - y much!  
 wine, she tells me I'm a swine... She's ob - vi - ous - ly mine!

*cresc.*

B E F#A# E F#A#

And I'm sing - ing, oh proud  
 And I'm sing - ing, oh proud

E F#A# E B (N.C.) E F#A#

la - dy. You and I both know  
la - dy. You and I both know,

E F#A# Db Eb/A#

some day you will be mine.  
oh yes, you will be mine.

Db Eb/A# Dmaj7

And we'll go to a place where the grass is cool and  
And we'll go to that place where the grass is cool and

Bm7/E E Am7

shad - y, and with a smile on your face, you'll come in - to my  
shad - y, and with a smile on your face, you'll come in - to my

1.

**Allegro**

Am7(b5)

Bm/E

arms

and love will flow like wine.

*rall.*

*mp*

Am7(b5)

Bm/D

Am/D

Bm/D

Am7/D

arms

and love will flow like wine. I'm in

*rall.*

*cresc.*

*rit.*

*col 8<sup>vb</sup>- loco*

**\* Maestoso**

love!

I'm in love a-gain.

I'm in love,

I'm in love

and

*ff*

*accel.*

G/F

C(9)/E

Cm6/Eb

G(9)/D

Bm/F#

Am7(b5)/Eb

is - n't it a crime?

Is - n't it a cry - ing shame that the love of my life should

*mf*

*ad lib.*

G(9)/D Bm/F# C/E Ab7(#11)/Eb Bm/E G/C

have to be an - oth - er man's wife. Well, I'm sor - ry for the guy—

Am7 Am7/D Bm Gmaj7 C/E Am7(b5)/Eb Bm/D Bb

but there's noth - ing I won't try to win the one true love of

Am7 C/D G(9) Bb(9)/D G(9) Bb(9)/D

my whole life!

*cresc.* *f*

G(9)

Maestoso

G Am7/D G Am7/D G D/F#

love! I'm in love a-gain! I'm in love, I'm in love, and

*ff* *accel.*

G/F C(9)/E Cm6/Eb G(9)/D Bm/F#

is - n't it a crime? Is - n't it a cry - ing shame that the

*mf*

Am7(b5)/Eb G(9)/D Bm/F# C/E Ab7(#11)/Eb

love of my life should have to be an - oth - er man's wife? But I've

Bm/E      G/C      Am7      Am9/D      Em9

fi - n'ly found the one true love of my life

*rall. e cresc.*

C/D      G(9)      Bb(9)/D      G(9)      Bb(9)/D

for the twen - ty third time!

*ff*

G(9)



# MEADOWLARK

From the musical "THE BAKER'S WIFE"

Music and Lyrics by  
STEPHEN SCHWARTZ

Light, childlike - grow more "adult" throughout

Emaj9 A(9)/E

When

Emaj9 A(9)/E

I was a girl, I had a fa - v'rite sto - ry \_\_\_\_\_ of the

Emaj9 A/D

mea - dow - lark who lived \_\_\_\_\_ where the riv - ers wind. Her

*sfp* *p*

B/D#

D#m7

C#m7

voice could match the an - gels' in its glo - ry, but she was

D(9)

F#m7/B

blind, the lark was blind. An

Emaj9

A(9)/E

old king came and took her to his pal - ace where the

Emaj9

A/D

walls were bur - nished bronze and gold - en braid. And he

B/D# Bmaj7/D# C#m

fed her fruit and nuts from an i - v'ry chal - ice and he

G Bsus7

prayed: 1. "Sing for

*accelerando poco a poco*

*gliss.*

Emaj9 F#m7/E

me, my mea - dow - lark,  
(2.) me, my mea - dow - lark,

Emaj9

— sing for me of the sil - ver  
— fly with me on the sil - ver

F#m7/E

Emaj9

morn - ing. ing. Set me free,  
morn - ing. Past the sea

F#m7/E

where my the mea - dow - lark, and I'll  
the dol - phins bark, we will

C#m

F#m/A

B

Bsus

B

C#m

F#m/A

buy you a price - less jew - el, and cloth of bro - cade and  
dance on the cor - al beach - es, make a feast of the plums and

B

Bsus

B

F#m

G#m

Bm7

crew - el, and I'll love you for life if you will  
peach - es, just as far as your vi - sion reach - es

Emaj9

To Coda  $\oplus$

sing \_\_\_\_\_ for \_\_\_\_\_ me."  
fly \_\_\_\_\_ with \_\_\_\_\_ me."

Amaj7/E

Emaj9

Then one day as the lark \_\_\_\_\_

Amaj7/E

\_\_\_\_\_ sang by the wa - ter, \_\_\_\_\_ the

Emaj9

A/D

god of the sun heard her in his flight \_\_\_\_\_

B/D# Bmaj7/D#

and her sing - ing moved him so he came and

C#m7 A(9)/C# C#m7 D(9)

brought her the gift of sight.

F#m7/B

He gave her sight and she

Emaj9 Amaj7/E

o - pened her eyes to the shim - mer and the splen - dor

Emaj9

of this beau - ti - ful young god, so proud and

A(9)/D

B/D#

strong. And he called to the lark in a

Bmaj7/D#

C#m7

A(9)/C#

C#m

voice both rough and ten - der. "Come a -

G(9)

F#m7/B

*D.S. al Coda*

long. 2. Fly with

*gliss.*

8vb

♩  
Coda

G#7sus G#7 C#m

But the mea-dow - lark — said

D(9) C#m D(9)

no, for the old king loved her so,

Bm G Em7 A D/A

she could-n't bear — to wound — his — pride. —

A C#m D(9)

So the sun - god flew a - way, and when the



C#m D(9) A#m

king came down that day, he found his

*sub. p*

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'king', followed by a quarter note 'came', a quarter note 'down', a quarter rest, a quarter note 'that', a quarter note 'day', a quarter rest, a quarter note 'he', a quarter note 'found', and a quarter note 'his'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes and rests in the left hand. Chord changes occur at the beginning of each measure.

G#m(9)

mea - dow - lark had died.

Detailed description: This system contains the next three measures. The vocal line continues with a half note 'mea - dow', a quarter note 'lark', a quarter rest, a quarter note 'had', and a quarter note 'died.'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line. A chord change to G#m(9) occurs at the start of the second measure.

A#m F#m6/B

Ev - 'ry time I heard that part, I cried.

*sfp* *loco* *cresc.*

Col 8<sup>vb</sup>

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, a quarter note 'Ev - 'ry', a quarter note 'time', a quarter note 'I', a quarter note 'heard', a quarter rest, a quarter note 'that', a quarter note 'part,', a quarter rest, a quarter note 'I', a quarter note 'cried.', and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line. Chord changes to A#m and F#m6/B occur at the start of the first and second measures respectively. Performance markings include *sfp* at the beginning, *loco* in the bass line, and *cresc.* in the right hand.

1. And

(*cresc.*)

8<sup>vb</sup>

Detailed description: This system contains the final three measures of the piece. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line. A *cresc.* marking is present in the right hand. The tempo marking '1. And' is placed above the system. A final *8<sup>vb</sup>* marking is at the bottom.

Emaj9

Amaj7/E

now I stand here star-ry eyed and stor - my  
 (2.) what can I do if fi - n'ly for the first time

Emaj9

oh, the just when I thought my heart was fi - n'ly  
 the one I'm burn - ing for re - turns the

A/D

B/D#

numb, a beau - ti - ful young  
 glow? If love has come at

Bmaj7/D#

C#m7

A(9)/C#

C#m7

man ap - pears be - fore me, sing - ing:  
 last, it's picked the worst time, still I

1.  
D(9)

F#m7/B

"Come, oh, won't you come?"

2.  
G(9)

2. And know

B7sus

Emaj9

I've got to go! Fly a - way,

*gliss.*

F#m7/E

mea - dow - lark, fly a -

Emaj9 F#m7/E

way in the sil - ver morn - ing.

Emaj9

If I stay. I'll grow to

F#m7/E C#m F#m/A

curse the dark. So it's off where the days won't

B C#m F#m/A B

bind me, I know I leave wounds be - hind me but I

F#m G#m Bm9 Emaj9

won't let to - mor - row find me back this

D(9)/E E/D A/C# E/B

way be - fore my

*rall.*

Col 8<sup>vb</sup>

A G#m Bm7(4)

past once a - gain can blind me.

*Broadly*

(8<sup>vb</sup>)

A/B N.C. Andantino

Fly a - way.

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

Col 8<sup>vb</sup>

And we won't wait to say good - bye, my

rall. a tempo

beau - ti - ful young man

rall. accelerando poco a poco

G(9) B9sus

and I.

rall. poco a poco accel.

gliss.

Amaj7/E

Musical notation for the first system. It consists of three staves: a treble clef staff with a whole note chord, a grand staff (treble and bass clefs) with a piano accompaniment, and a bass clef staff with a whole note chord. The piano part includes a *ritardando* hairpin followed by an *accelerando* hairpin.

Musical notation for the second system. It consists of three staves: a treble clef staff with a whole note chord, a grand staff with a piano accompaniment, and a bass clef staff with a whole note chord.

Musical notation for the third system. It consists of three staves: a treble clef staff with a whole note chord, a grand staff with a piano accompaniment, and a bass clef staff with a whole note chord. The piano part includes a *rall.* hairpin.

E(9)

Musical notation for the fourth system. It consists of three staves: a treble clef staff with a whole note chord, a grand staff with a piano accompaniment, and a bass clef staff with a whole note chord. The piano part includes a *ritardando* hairpin.





A Dmaj7 G D/F# E

Look at him, — that's a tor - so that's rare. When I  
 Look at us, — can't you see how we shine? When you

(2nd x) (2nd x)

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first measure has a vocal line with a slur over 'Look at him, —' and piano accompaniment. The second measure has a vocal line with a slur over 'can't you see how' and piano accompaniment. The third measure has a vocal line with a slur over 'that's rare.' and piano accompaniment. The fourth measure has a vocal line with a slur over 'When I' and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

F#m Bm7 C#m D G/D D

look at him — how I burn to be touch - ing him; — the fire — is  
 look at us, — do you no - tice I'm shiv - er - ing? — The weath - er is

Detailed description: This system contains measures 5 through 8. The vocal line continues with a slur over 'look at him —' in measure 5, 'do you no - tice' in measure 6, 'I'm shiv - er - ing? —' in measure 7, and 'The weath - er is' in measure 8. The piano accompaniment continues with the same rhythmic pattern, including a fermata over the final chord in measure 8.

A Dmaj7 G 1. Em9

there. — But where is the  
 fine. — But

*mf* *ritard.*

Detailed description: This system contains measures 9 through 11. The vocal line has a slur over 'there. —' in measure 9, 'fine. —' in measure 10, and 'But where is the' in measure 11. The piano accompaniment includes a dynamic marking of *mf* in measure 9 and a *ritard.* marking in measure 11. The system concludes with a first ending bracket over the final measure.

A Amaj7 Dmaj9 Gmaj7 Cmaj7

warmth?

*mf a tempo*

2. Em9 A Amaj7 D A Amaj7

where is the warmth?

*rit.* *f a tempo*

G/A A Dm Gm C

Since I grow fe-ver-ish with the flush that comes ev-'ry time he

*a bit faster*

Fmaj7                      Bm7(b5)                      E7(b9)                      A

holds me,                      nat - 'ral - ly                      you'd sup - pose                      I'd be warm                      when I'm

D    G/D    D    Amaj7                      Dm                      G    C/E    A

hot.                      Well, I'm not.                      And just look at me,                      you would

*poco rall.*                      *p*                      *a tempo*

Dmaj7                      Bm                      Em                      A

think this                      the cruel - est of                      Dec - em - bers.                      Look at me, —                      you would

Dmaj7                      G                      D/F#                      E                      F#m

think we'd had snow.                      Then he looks at me, — and for a

*8va* — — — — —

*rall.*

Bm9                      C#m                      D/A G/B D/A                      A                      Amaj7                      D

mo - ment I melt a - gain; — the em - bers do — glow. — — — — — But

*8va* — — — — —

*loco*

*a tempo*

G                      Em9                      A                      Amaj7                      D                      A                      Amaj7

oh,                      where is the warmth? — — — — — The

*f*

*molto cresc.*

Broader

A9

D

A/C#

Em11

fire is there but

rit.

ff

Freely

N.C.

where is the warmth?

*8va-*

*p*

*rall.*

*a tempo*

*rall.*

col *8vb*

col *8vb*

With a lit - tle laugh and a small - er sigh my

*a tempo*

*rall.*

*a tempo*

(*8vb*)

col *8vb*

col *8vb*

A Amaj7 F#m G#m G

beau - ti - ful young man,

*rall.* *accel.*

B7sus Emaj7

good - bye.

*p a tempo*

Amaj9 Gmaj7 D/C E

*loco* *sva...*

# FATHERS AND SONS

From the musical "Working"

Music and Lyrics by  
STEPHEN SCHWARTZ

Gentle folk feel

F#m(9) Bm E7/C# F#m(9)

*p legato* *rit.* *a tempo*

Bm E7/C# F#m(9) Bm/D E7(no3)/B E7(no3) F#m

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

F#m(9) E Dmaj7

*p* *sim.*

I heard a lot - ta songs say, "Where you go - in' my son?"  
 It seems to me that late - ly I've been think - in' a lot;  
 I heard a lot - ta songs say, "Where you go - in' my son?"

E F#m(9) Bm E7/C#

Now I know they're true.  
I think a - bout my dad.  
Now I know they're for real.

F#m E(9) (cue notes 3rd x only) Dmaj7

Boy, you nev - er stop to think how fast the years run;  
Lots of fun - ny things come back I thought I'd for - got.  
Boy, you nev - er stop to think how fast the years run;

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

now they've tak - en you. I re -  
Now they make me sad.  
or the things they steal.

C#m/E Dmaj7 V10 E E/D

mem - ber you was three and a half, your mom and me, we'd  
High school and it used to be, I did - n't want him  
Now it seems I al - ways knew why I do the



C#m7 D E A E/G#

sit there af - ter things got qui - et - ed.  
 touch - ing me and I shud - dered if he did.  
 things I do, and the things I nev - er did.

F#m9 C#m/E Dmaj7 E E/D

We'd laugh at some new word you said, how tough you were to  
 Fur - ther back to sum - mer nights: Base - ball games be -  
 Why I work my whole damn life so's I could give a

C#m7 D E (3rd x) A To Coda

get to bed and we'd plan the night a - way.  
 neath the lights and sleep - ing in the car. My  
 bet - ter life than the one my dad could give me.

p D E A D E N.C.

Plan - nin' for our kid.  
 dad - dy and his kid.

A/C# A7sus/B A Bm Dmaj7 E

*mp*

I was your he - ro then, I could-n't  
 He was my he - ro then, He could-n't

E7/G# Amaj7 G(11) A

do no wrong as far as you were con - cerned. You  
 do no wrong as far as I was con - cerned. I

A/C# A7sus/B A Bm Dmaj7

thought I was the best of men,  
 thought he was the wis - est and the strong - est and the best -

E E7 E7/G# Amaj7 Dmaj7

of men, the ta - bles had - n't turned, you had - n't  
 the ta - bles had - n't turned, I had - n't

Gmaj7

C#m7

F#m

D

A

learned —  
learned —

how lit - tle time it takes, —  
how lit - tle time it takes, —

*p*

1.

Bm7

A/C#

Bm7

C#m7

F#m(9)

Bm

E7/C#

and dad - dies make mis - takes.

*p as before*

2.

F#m(9)

Bm

E7/C#

Bm7

A/C#

and

D

E

A

Bm7

A/C#

ev - 'ry - bod - y — breaks, —

*pp*

Bm7 C#m7 F#m(9) Bm E7/C#

and dad - dies make mis - takes.

*p* *rit.*

D.S. al Coda

F#m(9) Bm/D E7(no3)/B E7(no3)

*a tempo* *poco accel.*

**Rubato**

Coda

Bm7 A/C# D/F# *p* Bm7 E

I give it to my

*p* *colla voce*

F#m(9) Bm7 *rall.* E7(no3) A

kid.

*(p)*

*rall.*

*pp*

# IT'S AN ART

From the musical "WORKING"

Music and Lyrics by  
STEPHEN SCHWARTZ

Verdi-esque (a la "Traviata")

A

*p*

The piano introduction is in 3/4 time with a key signature of two sharps (F# and C#). It consists of three measures. The right hand plays a melody of quarter notes: F#4, A4, C#5, A4, F#4. The left hand plays a bass line of quarter notes: C#3, F#3, A3, C#4, F#4.

A C#m7 Em7

There's some as \_\_\_ don't \_\_\_ care, when they put down the plate, \_\_\_

The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with the same right-hand melody as the introduction and a left-hand bass line of quarter notes: C#3, F#3, A3, C#4, F#4.

Em7(b5) A Em7(b5) A

— there's a sound. (spoken) Not with me!

The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with the same right-hand melody and a left-hand bass line of quarter notes: C#3, F#3, A3, C#4, F#4.

E7(#5) A C#m7 Em7

(sung) When they move a chair it will scrape with a grate...

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are indicated above the staff: E7(#5) for the first measure, A for the second, C#m7 for the third, and Em7 for the fourth.

Em7(b5) A Em7(b5) A

on the ground. (spoken) Not with me!

Detailed description: This system contains measures 3 and 4. The vocal line has a whole note rest in measure 3, followed by quarter notes G4, A4, and B4 in measure 4. The piano accompaniment continues with a bass line of G3 and a treble line of G4. Chords are indicated: Em7(b5) for measures 3 and 4, and A for measures 3 and 4.

C#m7 C#7(#13) E9sus E7(b9) C#m7

(sung) I will have my hand right when I place a

Detailed description: This system contains measures 5 and 6. The vocal line has a whole note rest in measure 5, followed by quarter notes G4, A4, B4, and C5 in measure 6. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are indicated: C#m7 for measure 5, C#7(#13) for measure 6, E9sus for measure 5, E7(b9) for measure 6, and C#m7 for measure 5.

F#m E D E7(b9) C#m7

glass. No - tice how I stand right as cus - tom - ers

Detailed description: This system contains measures 7 and 8. The vocal line has a whole note rest in measure 7, followed by quarter notes G4, A4, B4, and C5 in measure 8. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are indicated: F#m for measure 7, E for measure 8, D for measure 7, E7(b9) for measure 8, and C#m7 for measure 7.

F#m C#7sus/G# C#7 F#m

pass, serve a dem - i - tasse with a ges - ture so

C#m/E Dmaj7 C#m7 Bm9

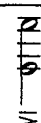
gen - tle or do it a - gain till it's near Or - i -

E mf A E7/A

en - tal. Da da da da dum da.

F#m D E

It's an art; It's an art, to be a fine



A G#m7(b5) C#7 F#m A7/E

wait-tress, to see that you — plea - sure — each guest. There's a

D B7 E A/C#

twist to my wrist when I bring your steak — in and

G#m7(b5) C#7sus C#7 F#m A7/E

watch how I — take — in your li - ver and ba - con, it

*cresc. poco a poco*

D C#7 F#m A7/E

all needs be styl - ish — and smart. —



D E A

That's what makes it an art!

*p* A C#m7 Em7

I re - mem - ber one day, as I do now and

Em7(b5) A Em7(b5) A

then, I had \_\_\_\_\_ shakes. \_\_\_\_\_ (spoken) Down I went!

E7(#5) A C#m7 Em7

There with my tray \_\_\_\_\_ full of cof - fees and \_\_\_\_\_

Em7(b5) A E7(#5) A C#m7 C#7(#13)

cor-dials and cakes-- (spoken) Down I went!

E9sus E7(b9) C#m7 F#m E

(sung) But I kept my poise, not one guest heard me fall.

D E7(b9) C#m7 F#m

Nev - er made a noise, (spoken) Not one noise, (sung) food and all.

C#7sus/G# C#7 F# C#m/E

If you have to crawl, you give 'em what they like. You

Dmaj7 C#m7 Bm7 E  
 car - ry your tray like it's al - most bal - let - like.

F#m D F#m D  
 La la da dum da da da da da

F#m D *mf* F#m D  
 da da da da dum. It's an art! It's an art! to

E A G#m7(b5) C#7  
 be a fine wait - ress -- each ev' - ning I treas - ure the

Musical score for piano and voice. The score is in the key of D major (indicated by two sharps) and 4/4 time. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with chord symbols. The first system has lyrics: "car - ry your tray like it's al - most bal - let - like." The second system has lyrics: "La la da dum da da da da da". The third system has lyrics: "da da da da dum. It's an art! It's an art! to". The fourth system has lyrics: "be a fine wait - ress -- each ev' - ning I treas - ure the". Chord symbols are placed above the vocal line. Performance markings include *mf* (mezzo-forte) and *loco*. The piano accompaniment features arpeggiated chords and melodic lines in both hands.

F#m A7/E D Bm7

test. Like to - night was a fight 'cause they

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'test.' followed by a melodic phrase for 'Like to - night was a fight 'cause they'. The piano accompaniment features a steady bass line and chords in the right hand.

E A/C# G#m7(b5) C#7sus/G# C#7sus C#7

hi - red this bus - boy — this hair - all - a - muss boy — and

Detailed description: This system contains measures 5-8. The vocal line continues with 'hi - red this bus - boy — this hair - all - a - muss boy — and'. The piano accompaniment includes a 'VI' marking above the staff in measures 6 and 8, indicating a sixteenth-note figure.

F#m *cresc. poco a poco* A7/E D C#7

guests heard him cuss-- boy, did we have a quick "heart - to -

*cresc. poco a poco*

Detailed description: This system contains measures 9-12. The vocal line says 'guests heard him cuss-- boy, did we have a quick "heart - to -'. The piano accompaniment features a 'cresc. poco a poco' instruction in both staves.

F#m A7/E D E C# *accel.*

heart!" E - ven that was — an art.

*f* *p* *accel.*

Detailed description: This system contains measures 13-16. The vocal line concludes with 'heart!" E - ven that was — an art.'. The piano accompaniment includes dynamic markings of *f* and *p*, and an 'accel.' instruction in the final measure.

Faster (♩. = 72)

C# *f* Bm7 Bm7(b5) Dm/F

Tips! Hah! Tips are im - por - tant to

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are C# (whole), Bm7 (half), Bm7(b5) (half), and Dm/F (half). Dynamics include a forte (f) marking.

Esus/G# C#7(#9) F#m C#7(b9) F#m G#m7(b5)

peo - ple like cap - tains and bar - men! (spoken) To them it's a

Detailed description: This system contains measures 5-8. The vocal line has eighth notes and rests. The piano accompaniment continues with eighth-note bass lines and chords. Chords are Esus/G# (whole), C#7(#9) (half), F#m (half), C#7(b9) (half), F#m (half), and G#m7(b5) (half). Dynamics include forte (f) and piano (p).

C#7 F#m7 A7/E F

tip, see? To me, (sung) I'm a gyp - sy! Just toss me a

Detailed description: This system contains measures 9-12. The vocal line has eighth notes and rests. The piano accompaniment features eighth-note bass lines and chords. Chords are C#7 (whole), F#m7 (half), A7/E (half), and F (half). Dynamics include forte (f) and piano (p).

F#7/E Eb7 F#7/E F VI

coin and I sud - den - ly feel like I'm Car - men!

Detailed description: This system contains measures 13-16. The vocal line has eighth notes and rests. The piano accompaniment features eighth-note bass lines and chords. Chords are F#7/E (whole), Eb7 (half), F#7/E (half), and F VI (half). Dynamics include forte (f) and piano (p).

F#7/E Eb7 F#7/E F F7 *molto rall. mp*

So

*f* *p molto rall.*

Tempo I°

A A/C# Bb/E Bb A

on through the ul - cer, the back - ache, the hot sweat-y feet,

Em7(b5) A E7(b5) A C#m7

on you go. (spoken) Through: "Is your knife - dull, sir?" and

Em7 Gm/Bb A Gm/E A

"Ma-dam wants \_ WHAT with her meat?" (sung) On you go...

**Slower**

C#m7 rit. Bm7 p C#E C#m7 F#m Amaj7/E D

Two a. m. ap - proach - es, the cur - tains de - scend. There a - mong the

rit. p *colla voce*

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

roach-es, my act's at an end. Ev - 'ry night I tend to find \_ my - self

A<sup>m</sup>7/E D<sup>m</sup>7 C<sup>♯</sup>m7 *mp* D D/E E

cry - ing. — There's no work so try - ing or so sat - is - fy - ing!

E *rit.* F<sup>m</sup>7 F<sup>♯</sup>7 *molto rall.* E/G<sup>♯</sup> *mf*

It's An

Tempo I°

F<sup>♯</sup>m D E A G<sup>♯</sup>m7(b5)

Art! It's An Art! To be a great — wait - ress, to do with - out



C#7 F#m A7/E D

leis - ure — or rest. So I zoom through the

Bm7 E A/C# G#m7(b5)

room with a flair no one else has. An air no one

C#7 F#m A7/E D

else has, I swear. No one else has my lilt when I

*Sua*

C#7 F#m A7/E Bm7

say, "A la carte." \_\_\_\_\_ You can see it

(8va) loco

C#7 F#m A7/E Bm7

gives me a glow. \_\_\_\_\_ Ev - 'ry - time I

C#7 F#m A7/E Bm7

prove I'm a pro. \_\_\_\_\_ May - be I'm not

C#7 F#m A7/E

quite Mich - ael - an - ge - lo, but I'm

*sub. p* very legato

D C#m7 F#m/B Bm7 Esus

not just a wait - ress, I'm a one wom - an

*p* *cresc.*

E A B/E A B/E A B/E A B/E

show.

*f*

A

*sfp* *cresc.* *ff*

# MANCHILD LULLABY

Recorded by Jane Olivor

Music and Lyrics by  
STEPHEN SCHWARTZ and LEIDA SNOW

Soothingly, (like a lullaby, in fact)

*mp*

*(with pedal)*

*mp*

La lu la la, la lu — la la lu — la, ba - by. —

*mp*

La lu la la, la lu — la la lu — la, ba - by. —

E $\flat$

A $\flat$

B $\flat$

E $\flat$

1. Come in - to my arms now, my own sweet love.  
 2. Times when you were trou - bled, was - n't I your friend?

B $\flat$ /D

Cm

Fm7

Come and let me rock you to sleep,  
 Just re - mem - ber all we've been through,

E $\flat$ /B $\flat$

B $\flat$

B $\flat$ /A $\flat$

Gm7

rock you to sleep.  
 all we've been through.

You've brusied your wea - ry heart -  
 And e - ven though our cas -

A $\flat$ (9)

A $\flat$ /B $\flat$

B $\flat$

C $^{\text{sus}2}$   
C $^{\text{sus}4}$

Cm

Cm/B $\flat$

— a - gainst the world, I know.  
 tles may have turned to sand, Don't talk  
 I'm still

F/A                      F                      Bb

now, here,                      let it keep.                      I sing,  
 here,                      here for you.                      }

♩ Eb                      Eb/Db                      Ab/C                      Bb                      Eb

la lu la la, la lu la la, ba - by, dar - lin',                      1.2. { don't you cry. -  
 3. { I won't cry. -

Eb/Db

La lu la la, la lu let me sing you a

Ab(9)/C                      Gm                      Ab(9)                      Bbm9 3rd x To Coda ⊕

lul - la - by,                      a man - child

1. Eb Bb(no3) Eb Bb/D

lul - la - by. lul - la - by. And it's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'lul - la - by.' followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

Cm Cm7/F Fm Abmaj7 Bb Fm/D

time for us to go now, our own sep - 'rate ways.

Detailed description: This system contains measures 3 through 8. The vocal line continues with 'time for us to go now, our own sep - 'rate ways.' The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

Ebmaj7 Bb/D Cm Fm7

We've just been grow - in' up, I guess,

Detailed description: This system contains measures 9 through 14. The vocal line begins with a quarter rest followed by 'We've just been grow - in' up, I guess,'. The piano accompaniment continues. The key signature remains two flats.

G7sus G Am7(no3) G/B Cm Cm7/F

I guess. It's no - bod - y's fault

Detailed description: This system contains measures 15 through 20. The vocal line continues with 'I guess. It's no - bod - y's fault'. The piano accompaniment continues. The key signature remains two flats.

Fm

Abmaj7

Bb

Fm/D

Ebmaj7

now, we've drift ed a - part and it

F/A

F

Bb

D.S. al Coda

does-n't mean we love each oth - er less. I sing,

⊕  
Coda

Eb

Bbm11

lul-la - by. La la lu la, ba - by, a man-child

Eb

Bbm11

Eb(9)

lul-la - by. La la lu la, ba - by, a man-child lul-la - by.

rit.



# BLAME IT ON THE SUMMER NIGHT

From the musical "RAGS"

Lyrics by STEPHEN SCHWARTZ  
Music by CHARLES STROUSE

Moderate bluesy 4 (Swing the vocal)

Am Am(maj7)/E Am7 D7 Am Am(maj7)/E

Am7 D7 Am Am(maj7)/E Cm/A F7 E7sus E7

Oh, it's way past time when I should be home in bed,

E7sus E7 Am Am(maj7)/E Cm/A F7

but I'm stand - ing here on this moon - lit street in -

E7sus E7 Dm7/B Fm/E Fdim/E A7 A7/C# Dm Dm/F

stead. I want to drink the breeze in

This system contains the first two measures of the piece. The vocal line starts with a whole note 'stead.' followed by a quarter rest, then a quarter note 'I' on a half note 'want', a quarter note 'to' on a half note 'drink', a quarter note 'the' on a half note 'breeze', and a quarter note 'in' on a half note. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a common time signature. It includes a triplet of eighth notes in the first measure and another triplet in the second measure. The bass line consists of quarter notes and rests.

B B7/D# Bdim7/E E Am Am(maj7)/E

and bathe in lan - tern light. Oh, my rea - son's gone and I

This system contains the next two measures. The vocal line continues with 'and bathe in lan - tern light.' (quarter note 'and', quarter note 'bathe', quarter note 'in', quarter note 'lan -', quarter note 'tern', quarter note 'light.'), followed by 'Oh, my rea - son's gone and I' (quarter note 'Oh,', quarter note 'my', quarter note 'rea -', quarter note 'son's', quarter note 'gone', quarter note 'and', quarter note 'I'). The piano accompaniment continues with chords and rhythmic patterns, including a triplet in the second measure.

Cm/A F7 E+ Am Am(maj7)/E Am7 D7

blame it on the sum - mer night. I see

*let ring*

This system contains the next two measures. The vocal line has 'blame it on the sum - mer night.' (quarter note 'blame', quarter note 'it', quarter note 'on', quarter note 'the', quarter note 'sum -', quarter note 'mer', quarter note 'night.'), followed by 'I see' (quarter note 'I', quarter note 'see'). The piano accompaniment includes a triplet in the second measure. There are performance markings: a 'Red.' with a red circle below the bass line in the second measure, and an asterisk '\*' below the bass line in the third measure.

Am Am(maj7)/E Cm/A F7 E7sus E7

cou - ples pass and their eyes are lu - mi - nous,

*(Instrumental 2nd time ...)*

This system contains the final two measures. The vocal line has 'cou - ples pass and their eyes are lu - mi - nous,' (quarter note 'cou -', quarter note 'ples', quarter note 'pass', quarter note 'and', quarter note 'their', quarter note 'eyes', quarter note 'are', quarter note 'lu -', quarter note 'mi -', quarter note 'nous,'). The piano accompaniment continues with chords and rhythmic patterns, including a triplet in the second measure.

E7sus E7 Am Am(maj7)/E Cm/A F7

and they smile at me as if to say, "You're one of

E7sus E7 Dm7/B Fm/E Fdim/E

us." ... end instrumental) What's go - ing on here? The street is full of  
I've got to stop this. I nev - er felt so

B B7/D#

lu - na - tics shar - ing some pa - gan rite. If we're  
gid - dy. Why are the stars so bright? Through the

A dim7/G F7 F7/Eb E+

here - till dawn, can we blame it on the sum - mer  
streets I wan - der and blame it on the sum - mer

let ring

Am A A6 A A6/E A C#7sus/G# C#7 C#7sus C#7

night?  
night. I keep re - mem - b'ring his eyes,  
May - be the sun will come soon,

*cresc.* *staccato*

F#m(9) F#m A7 D6 D E Bm A

fi - er - y pale in the moon light, spin - ning my heart  
may - be the morn - ing will save me, clear - ing my mind,

C#m D6 Dm/E E7

in - to an end - less flight. But I'm  
giv - ing me back my sight. But for

Am Am(9)/G F9 F7/Eb E+ Am D.S.  $\text{\textcircled{S}}$

not to blame; it's just the shame - less sum - mer night.  
now, I'm stuck in the sweet se - duc - tive

*let ring*  $\overbrace{\hspace{2cm}}^3$



# THE HARDEST PART OF LOVE

From the musical "CHILDREN OF EDEN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Con moto (♩ = 92)

C#m G#m6/B A F#m9 D Bm7(4) E5 D2/E

The piano introduction is in 6/8 time with a key signature of three sharps (F#, C#, G#). It begins with a treble clef staff containing a whole rest. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note pattern. The piece concludes with a final chord in the right hand and a double bar line.

Rubato

C#m/E D2/E *rall.* E5 D2/E

Oh, this son of mine I love so well, and

This section features a vocal line and piano accompaniment. The vocal line starts with a whole rest in the first measure, followed by the lyrics "Oh, this son of mine I love so well, and". The piano accompaniment provides harmonic support with chords and a melodic line in the right hand. The tempo is marked as *rall.* (rubbato).

C#m/E D5/E E C#m7

oh, the toll it takes. I would give to him a gar - den and  
(alt: build a bridge of dreams for him, and

This section continues the vocal and piano accompaniment. The vocal line includes the lyrics "oh, the toll it takes. I would give to him a gar - den and" followed by an alternative line: "(alt: build a bridge of dreams for him, and". The piano accompaniment continues with chords and a melodic line in the right hand.

D E G#m A

keep it clear of snakes. But the one thing he most treasures is to  
 patch it when it breaks.)

B C#m F#m

make his own mis-takes. Oh ... He goes  
 (alt: He is

E5 D5/E C#m/E D5/E E5

charg-ing up the cliffs of life, a reck-less moun-tain-er. I could  
 bound for lands I've trav-elled, I re-mem-ber them so clear.)

*mf*

A/E D/E E

help him not to stum-ble, I could warn him what to fear. I could

G#m A B C#m F#m7

shout un - til I'm breath - less, and he'd still re - fuse to hear. Oh . . .

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line starts with a quarter note 'shout', followed by a half note 'un - til', a quarter note 'I'm', a half note 'breath - less,', a quarter note 'and', a half note 'he'd', a quarter note 'still', a half note 're - fuse', a quarter note 'to', a half note 'hear.', and ends with 'Oh . . .'. The piano accompaniment consists of chords and moving lines in both hands.

B F#m Amaj7 B

But you can - not close the a - corn once the oak

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note 'But', a quarter note 'you', a half note 'can - not', a quarter note 'close', a half note 'the', a quarter note 'a -', a half note 'corn', a quarter note 'once', a half note 'the', and a quarter note 'oak'. The piano accompaniment continues with chords and moving lines.

G#m7 C#m G#m C#7/E#

— be - gins to grow, And you can - not close your heart to what it

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note 'be - gins', a quarter note 'to', a half note 'grow,', a quarter note 'And', a half note 'you', a quarter note 'can - not', a half note 'close', a quarter note 'your', a half note 'heart', a quarter note 'to', a half note 'what', and a quarter note 'it'. The piano accompaniment continues with chords and moving lines.

F#m Amaj7 B G#m A C#m B

fears and needs to know: That the hard - est part of love is the let - ting

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'fears', a half note 'and', a quarter note 'needs', a half note 'to', a quarter note 'know:', a quarter note 'That', a half note 'the', a quarter note 'hard - est', a half note 'part', a quarter note 'of', a half note 'love', a quarter note 'is', a half note 'the', and a quarter note 'let - ting'. The piano accompaniment continues with chords and moving lines.



*a tempo*

C#m G#m6/B A F#m D Bm7(4) E5 D2/E

go ... As a child, I found a spar - row that had

*a tempo*

C#m/E D2/E E5 C#m7 Amaj7

fall - en from its nest, and I nursed it back to health till it was

F#m9 D2 E F#m7 G#m A C#m

strong - er than the rest. But when I tried to hold it then, it

B C#m F#m7 Amaj7 B

pecked and scratched my chest, till I let it go ... And I

E5

D2/E

C#m/E

D2/E

E5

watched it fly a-way from me with its bright and self-ish song, And a

C#m7

Amaj7

F#m9

D2

E5

part of me was curs-ing I had helped it grow so strong. And I

G#m

A

C#m7

B

C#m

F#m7 Amaj7

feared it might go hun-gry, and I feared it might go wrong, Oh...

B

F#m

Amaj7

B

But I could not close the a-corn once the oak

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

— be - gan — to grow, — And I can - not close — my heart — to what — it

F#m Amaj7 B G#m A C#m B

fears and needs — to — know: That the hard - est part — of love ...

C#m G#m6/B A F#m D Bm7(4) E5 D2/E

... is the let - ting go ...

C#m/E *poco rit.* D2/E E5 *a tempo* D2/E

And it's on - ly in E - den grows a

*poco rit.* *a tempo*

C#m/E D2/E E5 C#m

rose with - out a thorn. And your chil - dren start to leave you on the

D/E E5 G#m A

day that they are born. They will leave you there to cheer for them, They will

B C#m F#m Amaj7 B

leave you there to mourn ev - er so. Like an ark

*cresc.*

E5 D2/E C#m/E D2/E E5

on un - chart - ed seas, their lives will be tossed. And the

Amaj9 F#m7 D2 E

deep - er is your love for them, the cruel - er is the cost. And

G#m A C#m B C#m F#m7 Amaj7

just when they start to find them - selves is when you fear they're lost. Oh ...

B F#m Amaj7 B

But you can - not close the a - corn once the oak

G#m7 C#m G#m7 G#m7/F# C#/E#

be - gins to grow, and you can - not close your heart to what it

F#m Amaj7 B G#m A C#m B

fears and needs\_ to\_ know: That the hard - est part\_ of love... And the

G#m A C#m B C#m A

rar - est part\_ of\_ love... And the tru - est part\_ of

Bsus B C#m G#m6/B A F#m D Bm7(4)

love... Love\_ is let - ting

E5 D2/E C#m/E D2/E E2

go.

*rit.*

# LOST IN THE WILDERNESS

From the musical "CHILDREN OF EDEN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Rock ♩ = 120

Em Gmaj7/D C Dsus D/C

G/B C F Bbmaj7 G C/G G

Verse:

Em Gmaj7/D C Dsus D/C

1. I \_\_\_\_\_ nev - er made this world. \_\_\_\_\_ I \_\_\_\_\_ did - n't e - ven lose \_\_\_\_\_ it.  
2. You \_\_\_\_\_ fol - low all the rules, \_\_\_\_\_ you \_\_\_\_\_ swal - low all the sto - ries

G/B C(9) Am9 D

And I know no one said it was fair, but  
and ev - 'ry night you wish on a star,

Em Gmaj7/D C Dsus D/C

they had a gar - den once. They had the chance to choose it.  
dream - ing your day will come, trust - ing in al - le - go - ries

G/B C5 D5 G5 G

They gave it a - way, in - clud - ing my share. } And now, we're  
and ev - 'ry morn - ing, boy, look where you are!

**Chorus:**  
Bm C(9) D Em

lost in the wil - der - ness. Lost,  
lost in the wil - der - ness. Lost,

R.H.  
L.H.



Bm C(9) D Em

cry - ing in the wil - der - ness. And if  
 slow - ly dy - ing in the wil - der - nes. With

R.H.  
L.H.

Gmaj7/B C(9) D Em

an - y - one's watch - ing, It seems they could - n't care less, we're lost  
 no chance of liv - ing, boy, un - til you con - fess, you're lost

F(9) Bbmaj7 1. Em Gmaj7/D C Dsus D/C

in the wil - der - ness...  
 in the wil - der -

2. E(9) Bridge: Am11

ness. Don't you ev - er watch the ea - gle

D

Am11

fly to the sun, and wonder how he got to be so

D

Bb(9)

Bb/Eb

free? If you ever have, you know your

Abmaj9

C/D

Gmaj9

Em7

jour - ney's be - gun. Hey! What have we got to lose, boy, when

Fmaj11

D7sus

Chorus:

Bm

C(9)

al - read - y we are lost

R.H.  
L.H.

D Em Bm C(9)

in the

R.H.  
L.H.

D Em Gmaj7/B C(9)

wil - der - ness?\_\_ And where we are\_\_ head - ed,\_\_ boy, I

D Em C(9) G/B

could-n't e - ven guess.\_\_ But off we go, with - out\_\_ a warn - ing,

*p poco a poco cresc.*

Am7 G/B C G/B

run-ning as we hit\_\_ the ground, where our fu - ture lies\_\_ a - born - ing,

Am7 G/B C(9) G/B

where our hearts are out - ward bound . . . Till one bright and dis - tant morn - ing,

F(9) Bb6 Bm C(9)

we may stop and look a - round and there, in the

D Em C Am7 Dsus Em Gmaj7/D

wil - der - ness, fi - n'ly, we'll be found.

*rall.* *Broad* *rall.* *a tempo*

C Dsus D/C G/B C F Bbmaj7 G C/G G

# THE SPARK OF CREATION

From the musical "CHILDREN OF EDEN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Steady, driving tempo ♩ = 176

C C6 C7 C6 C7 C C6 C7

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

C6 C7 C C6 C7 C6 C7

Musical notation for the second system, including piano accompaniment and two vocal lines with lyrics.

1. I've got an itch - ing on the tips of my fin - gers.  
2. I see a moun - tain and I want to climb it.

C C6 C7 C6 C7 Dm

Musical notation for the third system, including piano accompaniment and two vocal lines with lyrics.

I've got a boil - ing in the back of my brain. — I've got a hun - ger  
I see a riv - er and I want to leave shore. — Where there was noth - ing,

C C6 C7 C6 C7

burn - ing in - side me can - not be de - nied.  
 let there be some - thing, some - thing made by me.

C C6 C7 C6 C7 C C6 C7

I've got a feel - ing that the Fa - ther who made us, when He was kin - dling the  
 There's things wait - ing for me to in - vent them. There's worlds wait - ing for me

C6 C7 Dm

pulse in my veins, He left a ti - ny spark of that fi - re  
 to ex - plore. I am an ech - o of the e - ter - nal

C C6 C7 C6 C7 F(9/11)

smol - der - ing in side. The spark of cre - a - tion  
 cry of, "Let there be..." The spark of cre - a - tion

C C6 C7 C6 C7

is flick - er - ing with - in me. The  
burn - ing bright with - in me... The

F<sup>(9)</sup> C(9)

spark of cre - a - tion is blaz - ing in my  
spark of cre - a - tion won't let me rest at

F<sup>(9)</sup> Cmaj7/E F Bb/D

blood, A bit of the fire that lit up the stars and breathed  
all, un - til I dis - cov - er or build or un - cov - er a

Em7 Am7 Dm7

life in - to the mud. The first in - spi - ra - tion,  
thing that I can call my cel - e - bra - tion

G7sus

C

C6

C7

C6

C7

the spark of cre - a  
of the spark of cre - a

1.

2.

C

C6

C7

C6

C7

C6

C7

tion ...  
tion ...

The

F<sup>(9)</sup>(#11)

Cmaj7/E

spark of cre - a - tion: \_\_\_\_\_ May it burn \_\_\_\_\_ for - ev -

F<sup>(9)</sup>(#11)

er. \_\_\_\_\_ The spark of cre - a - tion: \_\_\_\_\_ I am a



Cmaj7/E F<sup>(9)</sup> Cmaj7/E

keep - er of the flame. We think all we want is a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'keep', a quarter note 'er', a quarter rest, a quarter note 'of', a quarter note 'the', a quarter note 'flame.', a quarter rest, a quarter note 'We', a quarter note 'think', a quarter note 'all', a quarter note 'we', a quarter note 'want', a quarter note 'is', and a quarter note 'a'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Chord changes are indicated above the staff: Cmaj7/E at the beginning, F(9) above the first measure of the second system, and Cmaj7/E above the second measure of the second system. Triplet markings are present over the notes 'all', 'we', and 'want'.

F Bb/D Em7 Am7

life - time of lei - sure, each per - fect day the same end - less va -

Detailed description: This system contains the next three measures. The vocal line continues with 'life - time', 'of lei - sure,', 'each per - fect day', a quarter rest, 'the same', and 'end - less va -'. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: F above the first measure, Bb/D above the second measure, Em7 above the third measure, and Am7 above the fourth measure. Triplet markings are present over the notes 'of', 'lei', and 'sure,'.

Dm7(11) G7sus

ca - tion. Well, that's all right, if you're a

Detailed description: This system contains the next two measures. The vocal line has 'ca - tion.' followed by a quarter rest, then 'Well, that's all right, if you're a'. The piano accompaniment continues. Chord changes are indicated: Dm7(11) above the first measure and G7sus above the second measure.

kind of crus - ta - cean, but when you're born with an i - mag - i - na - tion,

Detailed description: This system contains the final two measures. The vocal line continues with 'kind of crus - ta - cean,', a quarter rest, 'but when you're born with an i - mag - i - na - tion,'. The piano accompaniment concludes the piece. There are no chord changes or markings in this system.

soon - er or la - ter, you're feel - ing the fire \_\_\_\_\_ get hot - ter and high - er...

C C6 C7 C6 C7

The spark of \_\_\_\_\_

C C6 C7 C6 C7 F(9#11) Cmaj7/E

cre - a - tion! \_\_\_\_\_

C# B G(4) C

8va -----

# STRANGER TO THE RAIN

From the musical "CHILDREN OF EDEN"

Music and Lyrics by  
STEPHEN SCHWARTZ

With controlled emotion (♩ = 104) (♩ = ♩)

Db5 Gb/Bb Cb(9)

*mf*

(echo effect)

(YONAH)

Db Gbmaj7/Bb Cb(9) Db Gb/Bb

Shed no tears for me. There'll be rain enough to -

*mp*

Cb(9) Db Gbmaj7/Bb Cb(9)

day. I'm wish - ing you god - speed, as I

Bbm11

Cb(9)

Ab5

wave you on your way. This won't be the

Gbmaj7

Db(9)/F

Gb2

Ebm11

Db/Gb

first time I've stayed behind to face The

Ab5

Gb9

Db/F

bit - ter con - se - quen - ces of an an - cient fall from

Gb(9)

Bb/F

Ebm7

Db

Gb/Bb

Cb(9)

grace. I'm a daugh - ter of the race \_\_\_\_\_ of

Db Gbmaj7/Bb Cb(9) Db Gbmaj7/Bb

Cain. I am not a

Cb(9) Ab11 Db Gb/Bb

strang - er to the rain.

Cb(9) Db Gb/Bb

(♩ = 104)

*più mosso*  
Db Gbmaj7/Bb Cb(9) Db Gb/Bb

Or - phan in the storm, — that's a role I've played be -

*più mosso*

Ch(9) Db Gbmaj7/Bb Ch(9)

fore. I've learned not to trem - ble when I

Bbm7 Ch(9) Ab5

hear the thun - der roar. I don't curse what I can't

Gbmaj7 Db/F Gb2 Ebm7 Db/Gb

change, I just play the hand I'm dealt. And when they

Ab5 Gb9 Db/F

light - en up the ra - tions, I tight - en up my

G $\flat$ (9) D $\flat$ /F E $\flat$ m11 D $\flat$  G $\flat$ /B $\flat$  C $\flat$ (9)

belt. I won't say I've nev - er felt the

D $\flat$  G $\flat$ /B $\flat$  C $\flat$ (9) D $\flat$  G $\flat$ maj7/B $\flat$

pain, But I am not a

C $\flat$ (9) A $\flat$ 11 B $\flat$ m

strang - er to the rain.

B $\flat$ <sup>sus2</sup>  
B $\flat$ <sup>sus4</sup>

And

Bbm Gbmaj7 Ab2

for the boy who's giv-en me the sweet-est love I've

Fm7 Bbm Gbmaj7

known, I wish for him an-oth-er love, so

Eb5 Eb Ebm

he won't be a-lone. But I am bound to

Bbm Gb Ab

walk a-mong the wound-ed and the slain. And

8va-----



Ebm Bbm Gbmaj7 Ab

when the storm comes crash - ing on the plain, I will

(8va)----- loco

This system contains the first two lines of music. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat major/E-flat minor). The time signature is 6/8. The first measure is marked with a fermata and the instruction '(8va)----- loco'. The lyrics are 'when the storm comes crash - ing on the plain, I will'.

Ebm Fm Gb

dance be - fore the light - ning, to mu - sic sa - cred and pro -

This system contains the second two lines of music. The vocal line continues with lyrics. The piano accompaniment continues with two staves. The key signature remains three flats. The time signature is 6/8. The lyrics are 'dance be - fore the light - ning, to mu - sic sa - cred and pro -'.

Abm *rall.*

fane.

*rall.*

This system contains the third two lines of music. The vocal line has a fermata over the word 'fane.'. The piano accompaniment continues with two staves. The key signature is three flats. The time signature is 6/8. The instruction '*rall.*' appears in the piano part.

Db Gbmaj7/Bb Cb(9)

Oh, shed no tears for me. Light no

*a tempo*

*a tempo*

This system contains the final two lines of music. The vocal line has a fermata over 'me.' and the lyrics 'Oh, shed no tears for me. Light no'. The piano accompaniment continues with two staves. The key signature changes to four flats (D-flat major/C-flat minor). The time signature is 6/8. The instruction '*a tempo*' appears in both the vocal and piano parts.

D $\flat$       G $\flat$ /B $\flat$       C $\flat$ (9)      D $\flat$       G $\flat$ maj7/B $\flat$

can - die for my — sake. This jour - ney I'll be

C $\flat$ (9)      B $\flat$ m7      A $\flat$ m/C $\flat$

mak - ing now is one we all must make.

A $\flat$ 5      G $\flat$ maj7      D $\flat$ (9)/F

Shoul - der to the wind, I'll turn — my face in - to the

G $\flat$ 2      E $\flat$ m11      D $\flat$ /G $\flat$       A $\flat$ 5      G $\flat$ maj7

spray. And when the heav - ens o - pen, — let the

Db/F Gb(9) Db/F Ebm11 Db Gb/Bb

drops fall where they may. If they finally wash a -

Cb(9) Db Gb/Bb Cb(9)

way the stain from a

*p sub.*

Db Gb/Bb Cb(9) Fm

daugh - ter of the race of Cain

*f*

Gb(9) Db/F Ebm11 Db Gb/Bb Cb(9)

I am not a

*ff*

3

Db Gb/Bb Cb(9) Ab11

strang er to the

Db Gb/Bb Cb(9) Db Gb/Bb

rain.

*mp*

Cb(9) Db Gb/Bb Cb(9)

Let it rain...

Db Gb/Bb Cb(9) Abm Db(9)

*mf* *rall.*

# IN WHATEVER TIME WE HAVE

From the musical "CHILDREN OF EDEN"

Music and Lyrics by  
STEPHEN SCHWARTZ

Flowing, with sincerity and simplicity ♩ = 112

F Gm/F F Bbmaj7 Cm7 F Gm/F F

Piano introduction in B-flat major, 4/4 time. The music flows with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The tempo is marked as 'a tempo'.

(JAPETH)

Bbmaj7 C7sus F Gm/F F Dm

rall. a tempo

In what - ev - er time we have, for as long as we are

rall. a tempo

Bbmaj7 Bb6 Bbmaj7 Bbmaj7 C7sus

liv - ing, we can face what - ev - er comes,

F

Gm/F F

if we face it now as one. I could make it on my

Am

Bb

own; let me know that I don't have to.

F/A

Gm7

No one real - ly wants to be a - lone,

F/Bb

C7sus

in what - ev - er time we have. 1. If at times we are a -

(l.v.)

Dm

fraid,  
fraid, with so lit - tie to be -  
fraid, afraid, in a world that's so un -

*p*

Gm7

Bbmaj7

lieve cer - in, tain. it's all right to feel a -  
Then, I feel your hand in

C/E

C

Dm

fraid;  
mine I will hold you in the dark.  
and there's cour - age in my heart.

Bb

C7sus

F

Gm/F

F

All we know for sure is this:  
We could live a hun - dred years,

F/E

Edim/D

Dm

though the world could end to - mor - row,  
or the world could end to - mor - row.

1.

Am

Bb

F/A

you and I will be to - geth - er in what -

Gm7

F/Bb

Csus

F

Gm/F

F

ev - er time we have.

Dm

Bbmaj7

Bb

We know life can be a



C7sus F Gm/F F

bat - tle - field, but we won't run and we won't yield..

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'bat', a quarter note 'tle', a quarter note 'field,' followed by a quarter rest. The second measure has a quarter note 'but', a quarter note 'we', a quarter note 'won't', and a quarter rest. The third measure has a quarter note 'run' followed by a quarter rest. The fourth measure has a quarter note 'and', a quarter note 'we', a quarter note 'won't', and a quarter note 'yield..'.

Am

You'll be my for - tress, and I

Detailed description: This system contains the next four measures. The vocal line starts with a quarter rest, followed by a quarter note 'You'll', a quarter note 'be', a quarter note 'my', a quarter rest. The second measure has a quarter note 'for -', a quarter note 'tress,', a quarter rest. The third measure has a quarter note 'and', a quarter note 'I'.

Bb F/A Gm7

will be your shield. No one real - ly wants to be a - lone,

Detailed description: This system contains the next four measures. The vocal line starts with a quarter rest, followed by a quarter note 'will', a quarter note 'be', a quarter note 'your', a quarter note 'shield.' The second measure has a quarter note 'No', a quarter note 'one', a quarter note 'real -', a quarter note 'ly', a quarter note 'wants', a quarter note 'to', a quarter rest. The third measure has a quarter note 'be', a quarter note 'a -', a quarter note 'lone,'.

F/Bb C7sus

in what - ev - er time we have. 2. There are times I've been a -

Detailed description: This system contains the final four measures. The vocal line starts with a quarter rest, followed by a quarter note 'in', a quarter note 'what -', a quarter note 'ev -', a quarter note 'er', a quarter note 'time', a quarter note 'we', a quarter note 'have.' The second measure has a quarter rest, followed by a quarter note '2.', a quarter note 'There', a quarter note 'are', a quarter note 'times', a quarter note 'I've', a quarter note 'been', a quarter note 'a -'.

2.  
Am B $\flat$  F/A

But we know\_ we'll be to - geth - er in what -

*J* = 116

Gm7 F/B $\flat$  Csus *rall.* F

ev - er time... From this day

*rall.* *f*

B $\flat$ (9)/D F(9)/C C Dm C(9)

for - ward, nights won't seem so black.

B $\flat$  F(9)/A Gm7 F(9)/A B $\flat$ maj7 C

From this day for - ward, we will nev - er look back.

Am

Bb(9)

In what - ev - er time we have, we will make the most of

Fmaj7/A

Bb(9)

F/A  
*rall.*

Gm7

time, and at least we'll be to - geth - er,

Am

Fmaj7/A

Bb

F/G

Csus

in what - ev - er time

F

Gm/F

F

Bb

C7sus

F(9)

we have.

# COLORS OF THE WIND

From the animated motion picture "POCAHONTAS"

Lyrics by STEPHEN SCHWARTZ  
Music by ALAN MENKEN

Moderately

Chords: B $\flat$ , Gm, E $\flat$ (9), Dm7, Gm, F

*mf*

(with pedal)

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of two flats (B-flat major). The music is marked 'Moderately' and 'mf'. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with a dotted quarter note and an eighth note pattern. The introduction concludes with a final chord of F major.

Verses 1 & 2:

Chords: E $\flat$ maj7, E $\flat$ maj7/F, F7, B $\flat$ , Gm

1. You think you own what - ev - er land you land on; the  
(2.) think the on - ly peo - ple who are peo - ple are the

*rall.* *a tempo*

Detailed description: This block contains the vocal melody and piano accompaniment for the first two verses. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'rall.' for the first measure and 'a tempo' for the rest. The lyrics are: '1. You think you own what - ev - er land you land on; the (2.) think the on - ly peo - ple who are peo - ple are the'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Chords: B $\flat$ , Dm, Gm, Dm

earth is just a dead thing you can claim. But I know ev - 'ry rock and tree and  
peo - ple who look and think like you. But if you walk the foot-steps of a

Detailed description: This block contains the final part of the song, including the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'earth is just a dead thing you can claim. But I know ev - 'ry rock and tree and peo - ple who look and think like you. But if you walk the foot-steps of a'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

Colors of the Wind - 5-1  
PFM0006

1. Eb6 Cm F6 Gm F

crea - ture has a life, has a spir-it, has a name. 2. You  
 stran - ger, you'll learn

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats (B-flat major/D minor). The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "crea - ture has a life, has a spir-it, has a name." The second line of the system is the piano accompaniment, with a grand staff (treble and bass clefs). The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "stran - ger, you'll learn".

2. Cm F Eb/F Bb Dm/A Gm

things you nev - er knew, you nev-er knew. Have you ev - er heard the wolf cry to the

*Chorus:*

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "things you nev - er knew, you nev-er knew. Have you ev - er heard the wolf cry to the". The second line of the system is the piano accompaniment, with a grand staff. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "things you nev - er knew, you nev-er knew. Have you ev - er heard the wolf cry to the".

Dm Eb Gm Dm

blue corn moon or { asked the grin - ning bob - cat why he grinned? } Can you  
 let the ea - gle tell you where he's been? }

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of two flats. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "blue corn moon or { asked the grin - ning bob - cat why he grinned? } Can you". The second line of the system is the piano accompaniment, with a grand staff. The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5. The lyrics are: "let the ea - gle tell you where he's been? }".

E $\flat$  F/E $\flat$  Dm7 Gm7 E $\flat$ 6 B $\flat$ /D

sing with all the voices of the mountain? Can you paint with all the colors of the

Gm7(4) Cm Cm7/F To Coda  $\oplus$  B $\flat$

wind? Can you paint with all the colors of the wind?

Verses 3 & 4:  
Gm F6 E $\flat$  E $\flat$ /F B $\flat$  Gm

3. Come run the hidden pine trails of the forest, come  
(4.) rain-storm and the river are my brothers; the

B $\flat$  Dm7 Gm F6

taste the sun-sweet berries of the earth. Come roll in all the riches all a -  
her-on and the ot-ter are my friends. And we are all connected to each

1. Eb6 Bb/D Cm Bb/F F Gm F(9)/A

round you, and for once nev-er won-der what they're worth. 4. The  
oth-er in a

2. Cm Cm7/F Bb D.S. al Coda Dm/A

cir - cle in a hoop that nev - er ends. Have you

Coda Bridge: Bb Dm7 F/Eb Dm7 Gm7 Abmaj9

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

Gm/F F6 Eb/F F Gm Dm7 Eb F

nev - er know. And you'll nev-er hear the wolf cry to the blue corn moon, for

*rall.* *a tempo*

Gm Dm7 Ebmaj7 F(9)/A

wheth - er we are . white\_\_\_ or cop - per - skinned, we need to sing with all\_\_\_ the voic - es\_\_\_ of the

Dm7 Gm7 Cm7 Dm7 Gm7(4)

moun - tain, need to paint with all\_\_\_ the co - lors of the wind. You can

Cm7 F F/Eb Dm Ebmaj9 F Gm Dm7 Ebmaj9 Cm7/F

Freely

own the earth and still all you'll own is earth un - til you can paint with all the co - lors of the

Bb a tempo Gm Ebmaj7 Gm F Ebmaj7 Eb/F N.C. Bb(9)

wind.

a tempo

rit.



# IF I NEVER KNEW YOU

Love theme from "POCAHONTAS"

Lyrics by STEPHEN SCHWARTZ

Music by ALAN MENKEN

Romantic, but with motion

D(9) Bm D(9) Bm

D(9) Bm D(9)

Bm G Em9

G(9) A7sus A7 D(9)

pre - cious life can be. And if I nev - er

Bm D(9) Bm11 B7

held you, I would nev - er have a clue

B/E Em Gm(maj7) Gm6 Bm9 D/A

how at last I'd find in you the miss - ing part of

G(9) Em Gmaj7/A A

me. In this world so full of fear,

*poco accel.* *più mosso*

Dmaj7/E                      A7sus                      A7                      F#m11                      A#dim7

full of rage and lies, I can see the

Bm11                      Bm7                      G(9)                      A                      A7sus

truth so clear in your eyes, so dry your eyes. And

*rall.*

D(9)                      Bm                      D(9)

I'm so grate - ful to you. I'd have lived my

*a tempo*

G                      Em7                      F#m                      G(9)                      G/A

whole life through lost for - ev - er, if I nev - er knew

D(9) Bm D(9)

you.

Bb/C C7 Bb6 Bb C/F Bb/F

I thought our love would be so beau - ti - ful.

*più mosso*

Am7 Gm7 F(9) C/D Dm

Some - how we'd make the whole world bright. I nev - er knew that fear and

Bbmaj9 Am7 Dm Am Bb(9)

hate could be so strong, all they'd leave us were these whis-pers in the night, \_\_\_\_\_ but

Gm9 Am7 Bb9 Csus F

still my heart is say - ing we were right.

*poco rall.* *a tempo*

Dm F Dm

There's no mo - ment I re - gret since the mo - ment

Bb Gm9 Bb

that we met. If our time has gone too fast I've

Bb/C C F

lived at last. And if I nev - er

*rall.* *a tempo*

Dm F Fmaj7/C

knew you, I'd have lived my whole life

The first system of music features a vocal line in 4/4 time with lyrics 'knew you, I'd have lived my whole life'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords Dm, F, and Fmaj7/C are indicated above the staff.

Gentler

Bb Gm9 Am Bb(9) Gm9 Am

through emp - ty as the sky, nev - er know - ing

The second system continues the vocal line with lyrics 'through empty as the sky, never knowing'. The piano accompaniment includes a dynamic marking of *p* (piano). Chords Bb, Gm9, Am, Bb(9), Gm9, and Am are indicated above the staff.

Bb(9) Gm7 Fmaj7/A Bb(9) C7sus C7

why, lost for - ev - er, if I nev - er knew

The third system continues the vocal line with lyrics 'why, lost forever, if I never knew'. The piano accompaniment features chords Bb(9), Gm7, Fmaj7/A, Bb(9), C7sus, and C7 indicated above the staff.

F Dm Bb(9) F

you.

*a tempo* *rit.*

The fourth system concludes the vocal line with the word 'you.'. The piano accompaniment includes tempo markings *a tempo* and *rit.* (ritardando). Chords F, Dm, Bb(9), and F are indicated above the staff.

# OUT THERE

From the animated motion picture  
 "THE HUNCHBACK OF NOTRE DAME"

Lyrics by STEPHEN SCHWARTZ  
 Music by ALAN MENKEN

Moderately, with motion

The piano introduction is in 4/4 time, marked 'Moderately, with motion' and 'mp'. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line. The piece concludes with a fermata over a G4 note.

C Fm/C C C7(no3) Fm/C C

Safe be - hind these win - dows and these par - a - pets of stone,

This section contains the first line of the song. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is shown in grand staff notation below. The key signature has one flat (Bb).

Fm/C C C7(no3) Fm/C C Em Am/E Em E7(no3)

gaz - ing at the peo - ple down be - low me. All my life I watch them as I

This section contains the second line of the song. The vocal line continues with lyrics. The piano accompaniment continues in grand staff notation. The key signature remains one flat.

A/E F#m7(b5) Em Am/E Em E7(no3) Am/E Em

hide up here a - lone, hun - gry for the his - to - ries they show me.

G7/D F/C C Dm/C C G7

All my life I mem - or - ize their fac - es, know - ing them as they will nev - er

F/C C Dm/C C F C(9)/E

know me. All my life I won - der how it feels to pass a day, not a -

Dm7 Dm7/G

bove them, but part of them and

*cresc.* *rall.*



C(9) C Fmaj7 Gsus G Csus2/E C/E F F/G

out there liv - ing in the sun. Give me one day

*f cantabile a tempo*

C(9) C F Gsus Eb(2) Abmaj9 Ab/Bb

out there. All I ask is one to hold for - ev - er.

*poco rall.*

C(9) C Fmaj7 Gsus G Em7 Am9

Out there where they all live un - a - ware what I'd

*a tempo*

Csus/D Csus/G Em7

give, what I'd dare,

## Slower

Am9 Dm9 F/E F6 F/G

just to live one day out

## Più mosso, pressing forward

C Fm/C C C7(no3) Fm/C C Fm/C C C7(no3)

there...

Fm/C F G/F F

Out there a - mong the mill - ers and the

G/F F G/F F Em7

weav - ers and their wives, through the roofs and ga - bles I can see them.

Ab Bb/Ab Ab Bb/Ab Ab Fm7 Gm/F Fm

**Maestoso**

C/G Dm7/G

be them. If I were in their skin, I'd

*rall.*

C/G Bb7 Eb(9) Eb

treas - ure ev - 'ry in - stant out there

*rit.* *a tempo*

Abmaj7 Bb7sus Bb7 Eb/G Ab Bb7sus Bb7

stroll - ing by the Seine, taste a morn - ing

Eb(9) Eb Abmaj7 Bb7sus Bb7 Gb

out there like or - di - nar - y men who

Cb(9) Abm7/Db Eb(9) Eb Abmaj7 Bb7sus Bb7

free - ly walk a - bout there. Just one day, and

Gm Cm9 Fm7

then I swear I'll be con - tent

*rall.* *a tempo*

Fm7/Bb Bb7 Gb(add2) Cbmaj7

with my share, won't re -

Bb7sus      Bb7sus/F Gm/F Gm/Bb      Gm      Bb7sus/G Bb7sus/F      Bb7sus/C

sent,      won't      de - spair,      old      and      bent,      I      won't

*pushing forward*

Bbsus/C      Bbsus/G      Bbsus/D      **Slowly**  
Cm/F      Ab/G      Fm/Bb      Ab/Bb

care,      I'll      have      spent      one      day      out

*rit.*      *ff*

Eb      Abm/Eb      Eb      Eb7(no3)      Abm      Eb      Abm/Eb      Eb      Eb7(no3)

there...

*a tempo*

Abm      F7(no5)      Eb(add2)

*rall.*      *sfz*

# COLD ENOUGH TO SNOW

From the motion picture "LIFE WITH MIKEY"

Lyrics by STEPHEN SCHWARTZ  
Music by ALAN MENKEN

Moderate shuffle (♩=♩<sup>3</sup>)

G D7 G D7 G G7

Where did sum-mer go? —

*mp*

*with pedal*

3

C(9) G G7 Em7 B7/F#

How'd I miss the change — of sea - son?

Em G/D C#m7(b5) Cm6 Bm7 Gdim/Bb

All at once that wind blows rough, — it's cold e - nough — to snow. —

D7/A C/D D7 G G7 C(9)

In the street be - low

The first system of music features a vocal line and piano accompaniment. The key signature has one sharp (F#). The time signature is 4/4. The vocal line starts with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics 'In the street be - low' are written below the vocal line.

E E7 Am Adim/Eb Bm7 Gdim/Bb

peo - ple laugh, they got no rea - son. Don't they know it's

The second system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics 'peo - ple laugh, they got no rea - son. Don't they know it's' are written below the vocal line.

Am9 D7sus D7 G C/G D/G C/G G

cold e - nough to snow? When we were to -

The third system of music shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics 'cold e - nough to snow? When we were to -' are written below the vocal line.

Bm C(9) C G/B D7/A

geth - er and you were stay

The fourth system of music shows the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics 'geth - er and you were stay' are written below the vocal line.

G(9) G F#m7 B7 Em B7/D# G/D

in', fun - ny, but the wea - ther still felt like

G/A A7 1. D7 G G7 C(9)

May in mid - Nov - em - ber. Now the chill winds blow,

E E7 Am9 Adim/Eb Bm7 Gdim/Bb

sun - ny skies, they're on - ly teas - in'. You won't show, and it's

Am9 D7sus D7 G G7 C(9)

cold e - nough to snow.



G G7 C(9)/E B7/D# Em Em/D

This system contains a guitar chord line and piano accompaniment. The chords are G, G7, C(9)/E, B7/D#, Em, and Em/D. The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets in the final two measures.

A(9)/C# Cm6 G(9)/B Gdim/Bb Am7 Abmaj7 G

When we were \_ to -

This system contains a guitar chord line, piano accompaniment, and the start of a vocal line. The chords are A(9)/C#, Cm6, G(9)/B, Gdim/Bb, Am7, Abmaj7, and G. The piano part continues with a melodic line and bass line. The vocal line begins with the lyrics "When we were \_ to -".

2. D7 Eb/F F7 Bb Bb7 Eb(9)

late De - cem - ber. On the ra - di - o \_ \_ \_

This system contains a guitar chord line, piano accompaniment, and a vocal line. The chords are D7, Eb/F, F7, Bb, Bb7, and Eb(9). The piano part continues with a melodic line and bass line. The vocal line continues with the lyrics "late De - cem - ber. On the ra - di - o \_ \_ \_".

G G7 Cm9 Ebm6 Dm7 Bbdim/Db

there's a guy says it ain't freez - in'. What's he know? \_ He

This system contains a guitar chord line, piano accompaniment, and a vocal line. The chords are G, G7, Cm9, Ebm6, Dm7, and Bbdim/Db. The piano part continues with a melodic line and bass line. The vocal line continues with the lyrics "there's a guy says it ain't freez - in'. What's he know? \_ He".

Cm9 Eb/F D/F# Gm Gm/F

did - n't watch you go. \_\_\_\_\_ Now the

*rall.*

**Rubato**

Ebmaj9 F#sus/D Cm9 Dm7 G7

sun can shine \_\_\_\_\_ if it wants to, fine, \_\_\_\_\_ but it's

3 3

**A tempo**

Cm9 Cm/D F7sus F7(b9) Bb Bb7

cold e - nough to snow. \_\_\_\_\_

Ebmaj7/Bb Ebm6/Bb Bb

*rall.*

8vb

# CODE OF SILENCE

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderately, wistful

Db Ab/Gb Gb Db Ab/Gb Gb Ebm Ab Fm

The piano introduction consists of three measures in 4/4 time. The right hand plays a series of chords: Db, Ab/Gb, Gb, Db, Ab/Gb, Gb, Ebm, Ab, and Fm. The left hand plays a melodic line with eighth notes and quarter notes. Dynamics include *mp* and *simile*. A *(with pedal)* instruction is at the bottom.

Bbm Ab/C Bbm Ab5 Db(9)

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "1. She talks a - bout the side - walk sale and sits there with her her - bal tea and he". The piano accompaniment includes chords Bbm, Ab/C, Bbm, Ab5, and Db(9).

Gb(9) Ebm Cbmaj7

The second line of the song features a vocal melody and piano accompaniment. The lyrics are: "what she's planned for sup - per. He reads the Times and rails a - gainst the sips his cup of ja - va, and they talk of friends and fash - ion trends and a". The piano accompaniment includes chords Gb(9), Ebm, and Cbmaj7.

Dbsus cue 2nd x Db Ab7(no3) Db

news of the day. And they talk of home improvements and what's like  
Seinfeld episode. And they steer through conversations like

Gb(9) Ebm Cbmaj7

play - ing at the mov - ies. And the more they talk, the more they hear the  
sol - diers in a mine - field, know - ing one false turn or one true word, the

Dbsus Db Ab7(no3) Db(9)

things they ne - ver say. She does - n't  
whole thing might ex - plode. He does - n't

Gb(+C) Gb(9) Db(9) Ab7(no3) Db

say, "Why don't you love me like you used to?" He does - n't  
say, "When did you turn in to my jail - er?" She does - n't

Fm7 Eb(9) Eb7(no3)/Ab Ab

ask, "Why can't you be the one I need?" They stay a -  
 ask, "When did you turn in - to a ghost?" We all must

Gb(+C) Gb(9) Fm7 Bbm7

way from talk of emp - ti - ness and long - ing. Long a -  
 pay for our se - cur - i - ty and com - fort, but they

Cbmaj7 Absus 1. Db Ab/Gb Gb

go, it seems they tac - it - ly a - greed to a code of si - lence.  
 won - der if the thing that costs the most is this code of

Db Ab/Gb Gb Ebm Ab Fm Bbm Ab/C Bbm Ab5

2. She

2.  
 Db Ab/Gb Gb9 Db Ab/Gb Gb9 Ebm Ab Fm

si - lence. . . . . It's a code of si -

Bbm Ebm7

lence strict as an - y ma - fi - a o - mer - ta., Pro -

*simile*

Cbmaj9 Ebm/Bb Bbm

tect the fam - 'ly se - crets and pre - tend it's un - a - wares. A code of

Fm7 Gb Db(9)/F

si - lence, strong as an - y L. A. P. D. sta - tion, stone - wall

*E*bm7(11)      *D*b2      *C*b(9)      *B*bm

all in - ves - ti - ga - tion      in - to in - ter - nal af - fairs, —      keep a -

(with pedal)

*E*bm9      *C*bmaj9      *A*b7sus

way from those in - ter - nal af - fairs. —      So, — she's

*simile*      *rall.*

*D*b(9)      *G*b(9)

got her golf and girl — friends, and he's got his de - pres - sions, — and there's

*a tempo*

*E*bm      *C*bmaj7      *D*bsus      *D*b      *A*b7(no3)

al - ways lots to talk — a - bout, there's al - ways some - thing new. —      And she

Db Gb(9)

bot - tles up her an - ger, and he swal - lows his con - fess - ions, — and a -

Ebm Cbmaj7 Dbsus Db Ab7(no3)

gain the eve - ning pass - es — and a - gain they've made it through. —

Db(9) Gb(+C) Gb(9) Db(9) Ab7(no3) Db

— She has-n't said, "Why can't you love me like you used to?" — He has-n't

*poco rall.* *a tempo*

Fm7 Eb(9) Eb7(no3)/Ab Ab Gb(+C) Gb(9)

asked, "Why is this life a heav-y load?" Turn down the bed for one more night of sep-ate

*poco rall.*



Fm7                      Bbm7                      Cbmaj9

dream - ing, — know - ing well they — won't dis - cuss it down the

*a tempo*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody starting with a half note 'dream' and a quarter note 'ing', followed by a phrase of eighth notes: 'know - ing well they — won't dis - cuss it down the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has three flats (B-flat major/C-flat minor).

Dbsus/Eb                      Cbmaj9

road. — For they may break their hearts, — but they'll nev - er break their —

Detailed description: This system contains the next two lines of music. The vocal melody continues with a half note 'road.' followed by a phrase of eighth notes: 'For they may break their hearts, — but they'll nev - er break their —'. The piano accompaniment continues with similar accompaniment. The key signature remains three flats.

Ab7sus                      Db                      Ab/Gb                      Gb6                      Db                      Ab/Gb                      Gb6

code — of si - lence. —

Detailed description: This system contains the third line of music. The vocal melody has a half note 'code' followed by a phrase of eighth notes: 'of si - lence. —'. The piano accompaniment features a more active eighth-note bass line. The key signature remains three flats.

Ebm                      Ab                      Fm                      Bbm                      Ab/C                      Fm7                      Bbm

*rall.*

Detailed description: This system contains the final line of music, which is purely instrumental piano accompaniment. It features a steady eighth-note bass line and chords in the right hand. The tempo marking '*rall.*' (rallentando) is present. The key signature remains three flats.

# DREAMSCAPE

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

Softly driving

Gm

Ebmaj7

F

Bbmaj7/D

(R.H. may be played 8va)

*mf*

(with pedal)

The piano introduction consists of a right-hand melody in the treble clef and a left-hand accompaniment in the bass clef. The right hand features a series of eighth-note patterns, while the left hand provides a steady bass line with some harmonic support. The tempo is marked 'Softly driving' and the dynamics are 'mf' (mezzo-forte). The piece is in 4/4 time and B-flat major.

Eb(2)

(sing 2nd time)

Gm

Ebmaj7

1. I am dream-ing of a ri-ver-bank. Mists en-  
rac-ing down a cor-ri-dor, end-less

(R.H. may be played 8va 1st x)

The first system of the score includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the same eighth-note patterns as in the introduction. A double bar line indicates the end of the first phrase, with a repeat sign for the second time. The dynamics are 'mf'.

F

Bbmaj7/D

Eb(2)

shroud the far-ther shore. I am  
doors on ei-ther side. I could

The second system of the score includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line continues with the lyrics. The piano accompaniment continues with the same eighth-note patterns. The dynamics are 'mf'.

Gm Ebmaj7

stand - ing \_\_\_\_\_ in a wood - en boat, \_\_\_\_\_  
 o - pen \_\_\_\_\_ a - ny one of them, \_\_\_\_\_

F Bbmaj7/D Dm Bb Eb

in my hands, \_\_\_\_\_ a gold - en oar. \_\_\_\_\_  
 step on through \_\_\_\_\_ and change my life. \_\_\_\_\_

Cm7 Bbmaj7/D Eb(2)

Will I row \_\_\_\_\_ a - gainst the cur - rent? \_\_\_\_\_ Or  
 Some - times I pause \_\_\_\_\_ there on a thresh - old, \_\_\_\_\_ a -

Cm7 Bbmaj7/D Eb(2) Dm7

let my - self \_\_\_\_\_ be car - ried out to \_\_\_\_\_ sea?  
 fraid to leave \_\_\_\_\_ my bright \_\_\_\_\_ fa - mil - iar \_\_\_\_\_ hall.

Gm F Dm7 Eb(9)

Where I reach land at last is up to the riv - er, but the  
 Some - times I spend my days run - ning by so quick - ly, I

Cm7 Bb/Eb Fsus F

jour - ney is up to me. Time to  
 don't see the doors at all. Step on  
*(sempre loco)*

Bb5(no3) Eb2(no3) F(4) Eb2(no3)

sail, re - luc - tant pil - grim, }  
 through, re - luc - tant pil - grim, } my

Bb Eb2(no3) F(4) Eb2(no3) Dm Eb2(no3)

fear is all I've got to lose. Life is noth - ing.

F Dm7 G Cm7 Bb/Eb

noth - ing but a dream - scape, and the dream is mine \_\_\_\_\_ to

Fsus F Gm Ebmaj7

choose. \_\_\_\_\_

F Bbmaj7/D 1. Eb(2) 2. Eb(2)

2. I am 3. I am

G2(no3) Ebmaj7(11) Csus/F Dm7

wak - ing \_\_\_\_\_ in a fo - rest glade, \_\_\_\_\_ nee - dles of pine are in my

*(R.H. may be played 8va)*

*Eb(9)* *Gm* *Ebmaj7*

hair. I see path - ways through the un - der - brush

*F* *Bbmaj7/D* *Dm* *Bb* *Eb*

lead - ing to I don't know where.

*(loco)*

*Cm7* *Bbmaj7/D* *Eb(2)*

I hear strange noi - ses in the thic - kets, and I know

*Cm7* *Bbmaj7/D* *Eb(2)* *Dm7*

some trails may not lead where they seem.

Gm F6 F Dm7 Eb(9)

Pain may a - wait\_ me, but I know if\_ I stay here, I'll

Cm7 Bb/Eb Fsus F

sleep right through\_ my dream. Find a

Bb5(no3) Eb2(no3) F(4) Eb2(no3)

trail, re - luc - tant pil - grim, my  
sail re - luc - tant pil - grims, our

Bb Eb2(no3) F(4) Eb2(no3) Dm Eb2(no3)

fear is\_ all\_ I've got to lose. Life is\_ noth - ing,  
fear is\_ all\_ we've got to lose. }

F Dm7 Gm 1. Cm7 Bb/Eb

noth - ing but a dream - scape, — and the dream is — mine — to

Fsus F 2. Cm7 Eb/Bb

choose. Let us dreams are ours —

Fsus F Gm Ebmaj7

to choose. —  
(R.H. may be played 8va)

F Bbmaj7/D Eb

Ours to choose. . . .



# CROWDED ISLAND

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderately, triplet feel (♩.♩.♩)  
(a la "Heart and Soul")

D Bm G A D Bm

G A D Bm G A

Ev - 'ry - one I know \_\_\_ wants \_\_\_ to be in love \_\_\_ with some - one, \_\_\_

D Bm G A

just not with some - one they know. \_\_\_

D Bm G F#

Ev - 'ry - one . I know — will tell you — they're a cyn - ic, then

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. It features three triplet markings. The piano accompaniment is shown in grand staff (treble and bass clefs) with chords and moving lines. The key signature has two sharps (F# and C#).

Bm D/A Bm/G#

cry at some old mov - ie — on the vid - e - o. — Oh, —

Detailed description: This system contains the second two lines of music. The vocal melody continues with lyrics. It includes triplet markings and a slur over the final notes. The piano accompaniment continues with chords and moving lines.

Gmaj7 Em7 A/B

— eight mil - lion peo - ple — in twen - ty - two square miles, — and there's

Detailed description: This system contains the third two lines of music. The vocal melody continues with lyrics. It includes triplet markings and a slur over the final notes. The piano accompaniment continues with chords and moving lines.

Em7 D/G A/B

nev - er an - y - one to meet. — We're like guests —

Detailed description: This system contains the final two lines of music on the page. The vocal melody concludes with lyrics. It includes a slur over the final notes. The piano accompaniment concludes with chords and moving lines.

Em7 D/G A/B

at a ban - quet, — with noth - ing to eat. —

E C#m7 E/A 3 B

So, — we hun - ger — for the wait - er — or

E C#m7 3 D(2) 3 F#m7/C# B B/A

crave the op - er - a - tor — on the tel - e - phone. — Just — try -

G#m7 C#7(b9) F#m7 Ab/B

ing not to be a - lone — on this crowd - ed is -

E Em7 A

land. —

D 3 Bm7 Gmaj7 A Em/C# D

. Ev - 'ry - one I know — wants — some - one to hold them, —

*mf*

Bm7 D/G A Em/C#

just not in too tight a grip. — Ev —

D 3 Bm7 Gmaj9 F#sus7 F#7

'ry - one I know — be - lieves that love will save them, —

Bm Bm/A Bm/G#

just not their cur - rent re - la - tion - ship. O

Gmaj7 Em7 A/B Em7

ver a beer or Sto - li my

D/G A/B Em7

friends pour out their tales of woe. How they can't

D/G A/B

get a lov - er to stay... or to

E C#m7 E/A B

go. We're all \_\_\_\_\_ clos - et ro - man - tics, \_\_\_\_\_ the

E C#m7 D(2) F#m7 B B/A

sound - track in our head \_\_\_\_\_ full \_\_\_\_\_ of sax - o - phone. \_\_\_\_\_ Just \_\_\_\_\_ try -

G#m7 Bdim/C# F#m7 Ab/B

ing not to be a - lone \_\_\_\_\_ on this crowd - ed is -

E C#m7 Amaj7 B

land. \_\_\_\_\_

F# D#m7 Bmaj7 Bmaj7/C# C#7(#13) F# D#m7

Optional improvisational solo

Bmaj7 Bdim #7/C# G Em7

Cmaj7 Bsus7 B7 Em Em/D Em/C#

D Bm Gmaj9

Ev - 'ry - one I know wants to

A Em/C# D Bm7 Gmaj7

3

be in love with some - one, just not with some - one they know.

A D Bm7 Gmaj7

3

Ev - 'ry - one I know will meet some -

F#sus7 F#7 Bm Bm/A Bm/G#

one at a par - ty, and think: should I start plan - ning my trous -

Em7 D/G A/B Em7

3

seau? Hope - ful and horn - y, I smile at you,



D/G

A/B

Em7

D/G

A/B

feel - ing I could use more charm. ——— Then you smile — on — back —

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

E

C#m7

Amaj7

— and all I feel is — a - larm. I don't —

Musical notation for the second system, including vocal line and piano accompaniment. The piano part includes triplets in both hands.

B<sub>sus</sub>

B

E

C#m7

D(2)

— know — if I want you — but I'm put - ting on — my black jeans — and

Musical notation for the third system, including vocal line and piano accompaniment. The piano part includes triplets in both hands.

F#m7/C#

B

B/A

G#m7

C#7(b9)

F#m7

Ab/B

lime co - logne, — and — to - night we won't be a - lone — on this crowd - ed is -

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part includes triplets in both hands.

E C#m7 F#m/A G#m/B F#m/B E C#m7 F#m/A

land. On this crowd - ed is - land. . . .

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'land.' followed by a half note rest. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. A triplet of eighth notes is marked in both the vocal line and the piano accompaniment.

A#B/Cdim/B E C#m A B

this lit - tle crowd - ed is - land. . . .

This system contains the next two measures. The vocal line continues with a quarter note 'this lit - tle crowd - ed' followed by a half note rest. The piano accompaniment continues with similar rhythmic patterns. A triplet of eighth notes is marked in the piano accompaniment.

E C#m A B E C#m

This system contains the next two measures of piano accompaniment. The left hand maintains a consistent eighth-note bass line, while the right hand plays chords and moving lines. The system concludes with a final chord in the right hand.

F#m A#B/C Adim(maj7)/B E13(#11)

let ring

This system contains the final two measures of the piece. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The system ends with a final chord in the right hand.

# LIFE GOES ON

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderately, dispassionately

mp

4/4

Key signature: one sharp (F#)

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderately, dispassionately' and the dynamics are 'mp'.

C13(#11) C9 Dsus2 D

I drove o - ver the White - stone Bridge. — It was a  
pic - ture of you — on an ea - sel, look - ing

(let ring)  
rit. a tempo

4/4

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. Chord symbols are placed above the vocal line. The piano part includes performance directions: '(let ring)' and 'rit.' (ritardando) for the first measure, and 'a tempo' for the second measure.

C13(#11) C9 D(9) D Bm9

beau - ti - ful day — for a ride, — one of those glo - ri - ous morn - ings in  
just like you did — on T. V., — Im - pos - si - bly hand - some, too tan to be

3 3 3

4/4

This system contains the second line of the vocal melody and the piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features triplets in the right hand. Chord symbols are placed above the vocal line.

Gmaj7 C#m7(b5) F#m7 Bm7 C13(#11) C9

May, the sun on the bay spar-king like dia - monds.  
 true, and your eyes were so blue and clear - er than dia - monds.

C13(#11) C9 Dsus2 D

I drove up to the white stone build - ing. I saw your  
 There were no bruises or tubes in your chest, there were no

C13(#11) C9 D(9) D Bm9

moth - er and fa - ther out - side, those dys - function - al peo - ple I used to de -  
 patch - es of skull in your hair. No hol - low stare and no skel - e - ton

Gmaj7 C#m7(b5) F#m7 Bm7 C13(#11) C9

spise. Now the tears in their eyes glit - tered like dia - monds,  
 grin, the bones through your skin, brit - tle as dia - monds,

3 Dsus2 D

while my eyes were dry. You were not a  
 as you strug - gled for air. But you were not a

G A Bm G A

part of my life real - ly, I was not a part of your life ver-y  
 part of my life real - ly, so I tell my-self this numb-ness I feel is-n't

Bm G A/G F#m7 Bm7

much. Our roads went sep - a - rate ways, and oc - ca - sion - al days they would touch.  
 bad. Ev-'ry day as so man - y fall, if we grieved for them all we'd go mad.

Csus2 C Csus2 C C#m7(b5) F#7 Bm

So why should it feel strange, noth-ing much should  
 Best to keep con - trolled, just a lit - tle

Bm/A E/G# Gm6

change cold, now that you are gone? You were not a  
 just a bit with - drawn. You're no long - er

F#m7 Fmaj7 Bbmaj7 Gm/A Dsus2 D Bb(b5)

part of my life, and life goes on.  
 part of this life, and life

Gm/Bb Dsus2 D C13(#11)

Life goes on. There was a

(let ring)

1. Bbmaj7 Gm/A Bsus2 B Emaj7

goes on. And we trooped out to the pret-ty lit-tle

*more intensely rhythmic*

F#(4)/E D#sus2 D#m D#sus2 D#m

grave when the speech - es were done. And we all

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). It features a triplet of eighth notes on the first line. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps. It includes various chord voicings and a triplet of eighth notes in the bass line.

G#m7 C#7(b9) Ebsus4 Eb

mum-bled some pret-ty lit-tle prayer be-neath the warm, in - dif-fer-ent sun. —

Detailed description: This system contains the third and fourth lines of music. The key signature changes to two sharps (F#, C#). The vocal line has a triplet of eighth notes. The piano accompaniment continues with complex chord voicings, including a diminished chord (C#7(b9)) and a suspended chord (Ebsus4). There are also markings for '8vb' in the bass line.

Abmaj7 Bbsus4/Ab Bb/Ab

And I want-ed some cal-lous pol - i - ti-cian, or some cruel God\_\_ I could

Detailed description: This system contains the fifth and sixth lines of music. The key signature changes to two flats (Bb, Eb). The vocal line has a triplet of eighth notes. The piano accompaniment features a 'ff' (fortissimo) dynamic marking and complex chord voicings like Bbsus4/Ab and Bb/Ab.

Gm7 Cm9 Fm9

blame. It's all so un - fair, and they don't seem to

Detailed description: This system contains the seventh and eighth lines of music. The key signature changes to one flat (Bb). The vocal line has a triplet of eighth notes. The piano accompaniment continues with complex chord voicings like Cm9 and Fm9, and another triplet of eighth notes in the bass line.

Ch+ G/A A7b9

care, still I'm pain-ful - ly a - ware \_\_\_\_\_ I'm the

3  
dim.

Dsus2 D Bb(b5) Gm/Bb Dsus2 D C13(#11)

same.

mf

C13(#11) C9 Dsus2 D

I drove back o - ver the White - stone Bridge. \_\_\_\_\_ We had some  
days and the weeks \_\_\_\_\_ have gone by, \_\_\_\_\_ I am a -

mp

C13(#11) C9 Dsus2 D Bm9

friends drop - ping by \_\_\_\_\_ for a meal. \_\_\_\_\_ And soon I was laugh - ing and eat - ing my  
mazed at how haunt - ed I feel. \_\_\_\_\_ Seems like this dry - eyed de - tach - ment I

3 3



1. Gmaj7 C#m7(b5) F#m7 Bm7 C13(#11) C9

franks, watch - ing the Yanks stink up the dia - mond.  
 choose, there's some - thing I lose, like a coun - ter - feit dia -

2. C13(#11) C9

But as the mond that used to be

A bit slower

Dsus2 D G A

real. And some - where there's a part of my life miss -

*rall.* *pp*

Bm G A Bm

ing. Some - where there's a piece of my heart that you kept. I know more will

G A/G F#m7 Bm7 Csus2

die just like you, and what else can we do but ac - cept? \_\_\_\_\_

*a tempo*  
*mf*

C#m7(b5) F#7 Bm Bm/A

Still I sing this\_ song, just to say it feels all wrong knowing you are

E/G# Gm6 F#m7 Fmaj7

gone. And a slight - ly small - er part of my\_ life

*dim.*

*rall.*

*mp*

*rit.*

Bbmaj7 Gm/A A7(b9) Dsus2 D Bb(b5) Gm/Bb D(9)

goes\_ on.

*a tempo*

*rall.*

# MORE THAN THIS

From the CD "RELUCTANT PILGRIM"

Music by STEPHEN SCHWARTZ  
Lyrics by DEAN PITCHFORD

Flowing folk feel

Bm Dmaj7/A Gmaj7

A

Bm

Dmaj7/A

Gmaj7

A

Bm

Dmaj7/A

G

A

D

Dsus

D

Dsus

D

Dsus

D

Dsus

D

G(9)/D

A/D

D

A/C#

1. Late - ly Lu-ann\_ and me don't speak too much.\_  
2. Sum - mer's up-on\_\_ us now and these o - ver-head fans

Bm7

D/G

Em11

Asus

A

I love her I guess, but that's on a de - cline. Lu -  
 ain't too much good for cool - ing me down. A

D

G(9)/D

A/D

Bm

ann says I'm rest - less and once we get mar - ried,  
 brown flat - bed truck and an old Grey - hound Bus are the

D/G

Em11

Asus

A

on - ly ev - 'ry - thing will be fine. But I  
 things mov - in' through town. But I

Bm

Dmaj7/A

G

walked to the high - way late last night. The  
 walked to the high - way be - fore the sun rose. The

Bm Dmaj7/A G

moon made me cry just by shin - ing so bright.  
wind off the moun - tains cut through my clothes,

A D/F# G(no3) Asus A

I stood where the north wind could cool off my face. And the  
and I wished it would take me and blow me a way. And

F#m7 G(9) F#m7 G(9)

cars looked like stars to me shoot - ing through space, and I  
where I would go to, I can't e - ven say, but I

F#m7 G(9) D/E Asus A

know I'm not long for this place. } 'Cause I know  
know there's no way I can stay. }

Bm Dmaj7/A Gmaj7 A D/F#

— there's some-thing more than this, — I know there is, — I know there is, — I

Bm Dmaj7/A G 1. Dsus/C 3

know there's got-ta be more — than this-- I know that there

Bm Dmaj7/A Gmaj7 A Bm Dmaj7/A Gmaj7 A

is.

Bm Dmaj7/A G A D Dsus D Dsus

2.

G2/C

Bm7

Dmaj7/G

A(9)

D/F#

this--

*Instrumental*

The first system of music features a vocal line at the top with a fermata over the word "this--". Below it is an instrumental piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The key signature has two sharps (F# and C#). The accompaniment includes a series of eighth-note patterns in the right hand and a more rhythmic bass line in the left hand.

Cmaj11(no7)

D(9)

D

D(9)

D

The second system continues the instrumental piano accompaniment. It features the same right-hand treble clef and left-hand bass clef staves. The right hand plays a melodic line with eighth notes and some rests, while the left hand provides a steady bass accompaniment with eighth notes.

Bm7

Gmaj7

A(9)

D/F#

The third system continues the instrumental piano accompaniment. The right-hand treble clef staff shows a melodic line with eighth notes and some rests. The left-hand bass clef staff continues with a rhythmic bass line.

Cmaj11(no7)

The fourth system continues the instrumental piano accompaniment. The right-hand treble clef staff features a melodic line with eighth notes and rests. The left-hand bass clef staff provides a consistent bass accompaniment.

D(9) D D(9) D D(9) D D G(9)/D

3. Late - ly Lu - ann\_ says I've for-

A/D D A/C# Bm7 D/G

got - ten her.\_\_\_\_ I tell her she's wrong,\_\_\_\_\_ but I

Em11 Asus A D G(9)/D

know it's\_\_ a lie.\_\_\_\_ And I wish I\_\_ could tell her all\_\_ the things\_\_

A/D Bm D/G Em11

I've\_\_ been think - ing,\_\_\_\_\_ but I don't want\_\_ to cause her\_\_ to



A Bm7 D/G Em11

cry. And I swear — I'll — be gone by — and

Asus A Bm Dmaj7/A Gmaj7

by. 'Cause I know — there's some-thing more than this, — I

A D/F# Bm Dmaj7/A G

know there is, — I know there is, — I know there's got - ta be more — — — than

Dsus/C Bm Dmaj7/A Gmaj7

this. I know there's got - ta be more — than this, — I

A D/F# Bm Dmaj7/A G

know there is, I know there is more than

Dsus/C Bm Dmaj7/A Gmaj7 A

this. I know that there

Bm Dmaj7/A Gmaj7 A Bm Dmaj7/A G

is...

A D Dsus D Dsus D Dsus D

rall.

# PRESTIDIGITATION

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

*Agitato, misterioso*

Ebm(9)

*mf*

(with pedal)

Gb

1. He lived up - stairs\_\_ from me\_\_ on the fifth  
2. And then one night\_\_ last fall, I came home

Gb+

floor late of a walk - up on Mac -  
and two men jumped me

E+ (Fb+) Ebm(9)

Doug - al Street a - bove a bar.  
in the hall. They smelled of gin.

Gb

His name was Mar - i - o, and in his  
One held me like a vice, one pulled a

Gb+

prime, he ran a trav' - ling  
knife, and gig - gled as he

E+ (F $\flat$ +) Ebm(9)

mag - ic - show, — he was the — star.  
took a — slice — out of my — chin.

B (C $\flat$ )

He talked of death and chess and of the  
He pressed it to my throat, and I nev - er

C $\sharp$ /B (D $\flat$ /C $\flat$ ) Bbm

times- he toured the na - tion,  
knew such des - per - a - tion.

Bbm7 Emaj11 (Fbmaj11)

dis-play-ing pow - ers on - ly few pos-sess and work - ing  
Just like a sink - ing ship that's in dis-tress, with no one to

Db/Eb Ebm(9)

feats of pres ti - di - gi - ta - tion.  
S O S and no sal - va - tion.

Gb

He wore a pur - ple robe with rhine-stone  
When all so sud - den-ly we heard the

Gb+

moons em-broid - ered round a  
roar of a beast with fur like

E+ (Fb+) Ebm(9)

sil - ver globe. He owned three cats.  
eb - on - y and raz - or claws.

G $\flat$

His room was full of screens and gyp - sy  
It dropped those men like stones, and the air was

G $\flat$ +

scarves filled with and the dust - y yel - low  
and the sound of screams and

E+ (F $\flat$ +) E $\flat$ m(9)

mag - a - zines — and old silk — hats.  
break - ing — bones — in bru - tal — jaws.

B (C $\flat$ )

I'd bring him cig - a - rettes, and share my  
And then it dis - ap - peared in - to the

C#<sup>b</sup>/B (D<sup>b</sup>/C<sup>b</sup>)B<sup>b</sup>m

wine and con - ver - sa - tion.  
night of its cre - a - tion,

B<sup>b</sup>m7E<sup>b</sup>maj11 (F<sup>b</sup>maj11)

He paid me back with tricks a child could guess.  
leav - ing be - hind a grim and blood - y mess,  
He called them to please the

D<sup>b</sup>/E<sup>b</sup>E<sup>b</sup>m(9)

feats of pres ti - di - gi - ta - tion.  
most gro - tesque i - mag - i - na - tion. } La la

E<sup>b</sup>mD<sup>b</sup>

la la la la la la la la la la



Abm Ebm(9)

la la la la la la la la

Ebm Db

la la la la la la la la la la la la

Ebm(9)

la.

Gb

And why I'll nev - er know, but right a -

*pp*

Gb+

way, I ran up - stairs to

E+ (Fb+) Ebm(9)

Ma - ri - o \_\_\_\_\_ to tell my \_\_\_\_\_ tale.

Gb

He lay there on the bed. The room was

Gb+

dark, but I could see \_\_\_\_\_ that

E+ (Fb+)

he was dead. He looked so

Ebm(9)

frail.

B (Cb)

And on his withered face, there was a

C#B (Db/Cb)

smile of such e

*cresc.*

Bbm Bbm7

la - tion. Not e - ven death could dim his

Emaj11 (Fbmaj11)

hap - pi - ness at one last great

Db/Eb

feat of pres

Ebm(9)

ti - di - gi - ta - tion. La la

Ebm Db

la la la la la la la la la la

Abm Ebm(9)

la la la la la la la la la la

Ebm Db

la la la la la la la la la la

Ebm Db Abm

la la la la la la la la la la

Ebm(9) Ebm

la la la la la la la la la

Db

la

Ebm(9)

la la la la

(N.C.)

*dim.* *ff*

# SO FAR

From the CD "RELUCTANT PILGRIM"

Music and Lyrics by  
STEPHEN SCHWARTZ

Rock beat, triumphant & slightly martial

C2(no3)

F2(no3)

C2(no3)

F2(no3)

C2(no3)

Who'd 've be -

F2(no3)

C2(no3)

F2(no3)

lieved we would make it so far? Who'd 've thought we would last so long? \_

C2(no3)

F2(no3)

C(9)/E

Trus - ter in fai - ry tale ends that you are, me with my





C/E F2(no3) G(no3) C(no3) Cmaj7 F(no3) Fmaj7

we can wea - ther. We get it wrong, we set it right; -

G(no3) C/E F2(no3) G Em F2(no3)

beat - up but warm, like my old gui - tar, still -

F2(no3) G(no3) C2(no3) F2(no3)

play - in' sweet so far.

C2(no3) F2(no3) C2(no3)

I still re -

F2(no3) C2(no3) F2(no3)

mem - ber a girl with gold hair and a hus - ky catch in her voice.

The first system of music features a vocal line with three triplet markings. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

C2(no3) F2(no3) C(9)/E

We knew we made an im - prob - a - ble pair, but our

The second system continues the vocal line with triplet markings. The piano accompaniment maintains the harmonic structure with chords and a consistent bass line.

Dm11 G C/E F2(no3) C/D

hearts did - n't leave us much choice. It seems too lit - tle to say,

The third system shows the vocal line with triplet markings. The piano accompaniment includes a more active right-hand part with moving lines and a steady bass line.

G C/E F2(no3) C/D G

just to re - peat: "I still love you." And if not

The fourth system concludes the vocal line with triplet markings. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

Am7 F2(no3) G7sus

quite the same way as I did that first day, we know life chan - ges love too...

C Cmaj7 F Fmaj7

— And still, — so far — from where — we've been, —

G C/E F2(no3) G C Cmaj7 F

— we walk — that long — road to - geth - er. We don't — give out, —

(F) Fmaj7 G C/E F2(no3) G

— we don't — give in, — bat - tered — but strong, — like a kid's first

Em F2(no3) G(no3) C2(no3)

car, \_\_\_\_\_ we're cruiss - in' on so far. *(Instrumental)*

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'car,' followed by a quarter note rest, then eighth notes 'we're cruiss - in' on so far. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked in the vocal line at the end of the fourth measure.

F2(no3) C2(no3) F2(no3) C2(no3)

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Triplet markings are present in the vocal line at the beginning and end of the system.

F2(no3) C(9)/E C/D G

I see new

Detailed description: This system contains measures 9 through 12. The vocal line has a quarter note rest followed by eighth notes 'I see new'. The piano accompaniment continues with the established bass line and chords. Triplet markings are present in the vocal line.

C/E F2(no3) C/D G C/E F2(no3) C/D

lines on your face; some of them, I know I put there.

Detailed description: This system contains measures 13 through 16. The vocal line has a quarter note rest followed by eighth notes 'lines on your face; some of them, I know I put there'. The piano accompaniment continues with the established bass line and chords. Triplet markings are present in the vocal line.

G Am7 F2(no3)

In - no - cence, — we — can't re - place. Still, we're win - ning the race some - how,

Gsus D Dmaj7 G D/G

foot af - ter foot there. We've come — so far, — we got — it made; —

A D/F# G2(no3) A D Dmaj7

— we just — might go — on for - ev - er. And this — I know: —

G D/G A D/F# G2(no3) A

— I would — not trade — a sin - gle blow — that we have with - stood, —

F#m G A F#m

e - ven if we could, so

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#). The vocal line begins with a whole note F#4, followed by a quarter rest, then eighth notes G4, A4, and B4, and finally a quarter note C5. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

G(no3) Asus A

long as \_\_\_\_\_ so far, \_\_\_\_\_ so \_\_\_\_\_

The second system continues the vocal line with a whole note G4, a quarter rest, a quarter note A4, a quarter rest, a quarter note B4, a quarter rest, a quarter note C5, a quarter rest, and a quarter note D5. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

D(no3) G2(no3) D/F# G2(no3)

good. \_\_\_\_\_

The third system shows the vocal line with a whole note D5, a quarter rest, a quarter note E5, a quarter rest, a quarter note F#5, a quarter rest, a quarter note G5, a quarter rest, and a quarter note A5. The piano accompaniment includes triplets in both hands.

Em7 A D

rall.

The fourth system features the vocal line with a whole note E5, a quarter rest, a quarter note F#5, a quarter rest, a quarter note G5, a quarter rest, and a quarter note A5. The piano accompaniment includes triplets and a 'rall.' marking.

# THROUGH HEAVEN'S EYES

From the animated motion picture "THE PRINCE OF EGYPT"

Music and Lyrics by  
STEPHEN SCHWARTZ

Rubato

E

D Bm7 G(9)

A

Fast and rhythmic - like a folk dance

E D

sin - gle thread in a tap - es - try, though its col - or bright - ly shine, can

a tempo

Bm G Bm D/G E

nev - er see its pur - pose in the pat - tern of the grand de - sign.

Bm D/G E

And the stone that sits on the ver - y top of the

D Bm D/G

moun - tain's might - y face, does it think it's more im - por - tant than the

Bm D/G E Bm D/G E E/G# A F#m7 Emaj7/G# A

stones that form the base? So how can you see what your life is worth or



F#m7 Emaj7/G# A Emaj7/G# C#m

where your val - ue lies? You can nev - er see through the eyes\_ of man. You must

Moderately fast

B/D# E B/D# E E/G# A Dsus2(#4) Bm7 E

look at your life, look at your life through heav - en's eyes.

D Bm G Bm7 Gsus2 E

Lai lai lai lai lai lai lai\_ lai lai lai lee\_ la lai lai lai lai lai lai.

F Eb Cm Ab

Lai l' lai ai lee\_ la lai lai lai lai lai lai lai\_ lai lai lai lee\_ la lai

Cm Absus2 F Cm Absus2 F F

lai lai lai lai lai lai. A lake of gold in the des-ert sand is

E $\flat$  Cm A $\flat$

less than a cool fresh spring. And to one lost sheep, a shep-herd boy... is

Cm A $\flat$ maj7 F Cm A $\flat$ maj7 F

great-er than the rich - est king. If... a

F E $\flat$

man lose ev - 'ry-thing he owns, has he tru - ly lost... his worth? Or

Cm Eb/A $\flat$  Cm Eb/A $\flat$  F Cm Abmaj9 F

is it the be - gin - ning of a new and bright - er birth? So

**Tempo I**  
B $\flat$  Gm7 Fmaj7/A B $\flat$  Gm7 Fmaj7/A B $\flat$  Fmaj7/A

how do you meas - ure the worth of a man? In wealth or strength or size? In how much he gained or how much he

Dm C/E F C/E F F/A B $\flat$  F/C A7/C $\sharp$

gave? The an - swer will come, the an - swer will come to him who

Dm Bbmaj7 Gm7 F/A A(no3) D

tries to look at his life through heav - en's eyes. And

B $\flat$  Gm7 Fmaj7/A B $\flat$  Gm7 Fmaj7/A B $\flat$  Em7(b5)

that's why we share all we have\_ with you, though there's lit-tle to be found. When

Am7 Dm B $\flat$  Gm9 C B $\flat$  Gm9 C

all you've got is noth-ing, there's a lot to go a-round. No

A $\flat$  Fm7 Ebmaj7/G A $\flat$  Fm7 Gm7 Cm

life can es-cape be-ing blown\_ a - bout by the winds of change and chance. And

B $\flat$ /E $\flat$  Am Dm Am Dm B $\flat$  Gm9 C

though you nev-er know all the steps, you must learn to join the dance,

**Broadly**

Bb Gm9 C C/Bb Am C/G D G

you must learn to join the dance.

*rall.*

*grad. accel.*

F Dm Bb N.C.

lai lai lai lai lai lai lai lai.

**Moderately fast**

E

D

Lai l' lai lai lee\_\_\_ la lai lai lai lai lai lai lai\_\_\_

**Broadly**

Bm Gsus2<sub>3</sub> Bm7 Gsus2 E A F#m7 Emaj7/G# A

\_\_\_ lai lai lai lee\_\_\_ la lai lai lai lai lai. So how do you judge what a man\_\_\_ is worth? By

*rit.*

F#m7 Emaj7/G# A F#m7 Emaj7/G# C#m

what he builds or buys? You can nev - er see with your eyes\_ on Earth;

*grad. accel.*

Tempo I

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

look through heav - en's eyes. Look at your life. Look at your life.

Moderately fast

A F#m7 D E

Look at your life through heav - en's eyes.

*rit. e cresc.* *f*

D Bm G E(N.C.)

# WHEN YOU BELIEVE

From the animated motion picture "THE PRINCE OF EGYPT"

Music and Lyrics by  
STEPHEN SCHWARTZ

**Slowly**  
Dm C/D Dm C/D

*p*  
(with pedal)

Dm Am7/D Bb/D Dm

Man - y nights we've prayed with no proof an - y - one could hear,  
In this time of fear, when prayer so of - ten proved in vain,

Bbmaj7 Gm7 Am/C

in our hearts a hope - ful song we bare - ly un - der - stood. Now  
hope seemed like the sum - mer birds, too swift - ly flown a - way. Yet

\*Recorded a half step higher

When You Believe - 7 - 1  
PFM0006

D Am7 C/E C/F G Fmaj7

we are not a - fraid, al - though we know there's much to fear.  
 now I'm stand - ing here with heart so full I can't ex - plain,

Bb Dm/A 1. Gm7 Bbmaj7 Csus C F

We were mov - ing moun - tains long be - fore we knew we could. There can be mir - a - cles  
 seek - ing faith and speak - ing words I

F/E Am7/E Dm Am/C Bbmaj7 Am/C C

when you be - lieve. Though hope is frail, it's hard to kill.

F F/E Am7/E Dm F/A Fmaj7/A

Who knows what mir - a - cles you can a - chieve? When you be - lieve, some -

*mp*



Bb(9) Bb Bbmaj7 Gm7 Csus C Dm C/D

how you will, you will when you \_\_\_\_\_ be - lieve.

2.  
Gm7 Bbmaj7 Csus C G

nev - er thought I'd say. There can be mir - a - cles

*mf*

G/F# D/F# Em Bm/D

when you be - lieve. Though hope is frail, it's

Cmaj7 Bm/D D G G/F# D/F#

hard to kill. Who knows what mir - a - cles you can a - chieve?

Em G/B C(9) C Cmaj7 Am7 D

When you be-lieve. some-how you will, you will when you be-

**Brightly**

G D G Em Bm/D G

lieve. A - shi - ra l'A - do - nai ki ga-oh ga-ah. A -

*accel.* *p*

*Ped.* \*

D G Em Bm/D G D D/F# G

shi - ra l'A - do - nai ki ga-oh ga-ah. Mi - ka - mo - cha ba - e -

*grad. accel. e cresc.*

Am Csus2 D D/F# G Am G/D D/F#

lim A - do - nai Mi - ka - mo - cha ne - dar ba - ko - desh. Na -

## Moderately

Em Bm Em Bm Em Am D Em Bm Em Bm Em

chi - tah v' - chas - d' - cha am zu ga - al - ta. Na - chi - tah v' - chas - d' - cha

*mp*

Am Am/C D

am zu ga - al - ta. A - shi - ra, a - shi - ra, a - shi - ra. A -

*grad. cresc.*

## Moderately fast

G D G Em Bm/D G D G

shi - ra — l'A - do - nai ki ga - oh ga - ah. l'A - shi - ra — l'A - do - nai

*mf*

Em Bm/D G D D/F# G Am Csus2 D

ki ga - oh ga - ah. Mi - ka - mo - cha ba - e - lim A - do - nai. —

D/F# G Am Am/C G/D D Em Bm Em Bm Em

Mi - ka - mo - cha ne - dar ba - ko - desh. Na - chi - tah v' - chas - d' - cha

Am/C D Em Am/C D

am zu ga-al - ta. Na - chi - tah v' - chas - d' - cha am zu ga-al - ta. A -

**Broadly**

A

shi - ra, a - shi - ra, a - shi - ra. There can be mir - a - cles

*molto rit.* *f*

A/G# E/G# F#m C#m/E Dmaj7 C#m/E E

when you be-lieve. Though hope is frail, it's hard to kill.

A A/G# E/G# F#m C#m

Who knows what mir - a - cles you can a - chieve, when you be - lieve, some -

D(9) D Dmaj7 D F#m Bm7 E

how you will? Now you will. You will when you \_\_\_\_\_ be -

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

lieve. You will when you be - lieve. \_\_\_\_\_

*rit.* *mp a tempo*

*sub-*

F#m A/E E A/E E A

*rit.*

# FORGIVENESS' EMBRACE

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderato

Ab Absus/Bb Ab/C Db Eb Fm Absus/Db Ebsus Eb Ab

The first system of the musical score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note A4. The piano accompaniment starts with a *mf* dynamic and consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line of quarter notes in the left hand. The key signature has three flats (B-flat major/C minor).

I have

(with pedal)

Cm7 Bbm11(no9) Ab/Db Eb 3 Fm

The second system continues the vocal and piano parts. The vocal line has lyrics: "served a full life sen - tence as a pris - o - ner of my past, as a vic -". The piano accompaniment continues with the same rhythmic pattern, including a triplet of eighth notes in the right hand. The key signature remains three flats.

Cm7 Bbm11(no9) Ab/Db Ebsus Eb

The third system continues the vocal and piano parts. The vocal line has lyrics: "tim of a vic - tim of a vic - tim. Seems my par -". The piano accompaniment continues with the same rhythmic pattern. The key signature remains three flats.

Cm7      Bbm11(no9)      Ab/Db      Eb      Eb/Db      Cm7

ents' — par-ents' par - ents left traps that held — me fast, and they still catch —

Fm      Dbm/Fb      Gb2      Eb

— me — e - ven when — I think I've licked 'em. — Well, I — have

Fm      Bbm7/Db      Eb/Db      Cm7      Fm7

blamed them, I have fought — them, but I nev - er un - der - stood. All they real -

Gbmaj9      Ebsus      Eb

ly did — was did — the best — they could. Is there — a way —

*rall.*

Ab Absus/Bb Ab/C Ab Eb/Bb Ab

*a tempo* to rise a - bove, if I look at them with love, though I look

Fm Bbm7/Db Ebsus Eb

at them full hon - est in the face? Can I make

Ab Absus/Bb Ab/C Ab Eb/G Fm

my peace at last with the piec - es of my past and en - fold

Db Ab/Eb Eb Fm Absus/Db Eb Ab/C Absus/Db Ab/Bb

them in for-giv - ness - 's em - brace? And en - fold

*sub-loco*



Ebsus Eb Ab Absus/Bb Ab/C Db Eb Fm

them in for-give - ness-'s em - brace.

Absus/Db Ebsus Eb Ab Cm7 Db<sup>6</sup> Ab/Bb

I for-give \_\_\_ my poor \_\_\_ flawed par-ents for the things \_\_\_

Eb Fm Cm7 Db<sup>6</sup>

\_\_\_ they could \_\_\_ not be. I for - give \_\_\_ my val - iant lov - ers for not \_\_\_

Bbm7 Dbmaj9 Ebsus Eb Cm7 Bbm11(no9) Ab/Db

\_\_\_ com - plet - ing me. And the hard - est thing \_\_\_ of all \_\_\_ now, I for - give \_\_\_

E $\flat$  Eb/D $\flat$  Cm7 Fm7 F $\flat$ maj7

— my - self — the sin — of not be - ing all I planned — and all I thought —

D $\flat$ sus/G $\flat$  E $\flat$ sus Eb Fm D $\flat$ maj7

— I should have been. — But there's an al - che - my — in time, — trans - forms — each

E $\flat$ /D $\flat$  Cm7 Fm7 G $\flat$ maj9

grief and loss — and — scar in - to — the pre - cious stuff of who we are. —

E $\flat$ sus Eb Ab A $\flat$ sus/B $\flat$  A $\flat$ /C

— And there's a way — to rise — a - bove, — if I look —

*rall.* *a tempo*

Ab Eb/Bb Ab Fm Bbm7/Db

at them with love. Though I don't de-ny that harm has tak-en

Ebsus Eb Ab Absus/Bb Ab/C

place. I can make my peace at last with the pic-

Ab Eb/G Fm Db Ab/Eb Eb

es of my past and en-fold them in for-give-ness-'s em-  
(There's a

Ab Absus/Bb Ab/C Ab Eb/Bb Ab

brace.  
way to rise a-bove, if we look at them with love.) Some call it wis-

Fm

Bbm7/Db

Ebsus

Eb

dom, and some just call it grace. When we make

Ab

Absus/Bb

Ab/C

Ab

Eb/G

Fm

our peace at last with the pieces of the past and en -

Db

Ab/Eb

Eb

Fm

Absus/Db

Eb

fold them in for - give - ness - 's em - brace, and en -

*8vb* *loco*

Ab/C

Absus/Db

Ab/Bb

Ebsus

Eb

fold them. I will en - fold

Ab/C      Absus/D $\flat$       Ab/B $\flat$       Ebsus      Eb

them.      Now I en - fold \_

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G $\flat$  (Ab) and a quarter note A $\flat$  (Ab/C), followed by a half note B $\flat$  (Absus/D $\flat$ ) and a quarter note C $\flat$  (Ab/B $\flat$ ). The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The key signature has three flats (B $\flat$ , E $\flat$ , A $\flat$ ).

Ab/C      Absus/D $\flat$       Ab/B $\flat$       Ebsus      Eb

them      in for - give - ness - 's em -

Detailed description: This system contains the next two measures. The vocal line continues with a half note D $\flat$  (Ebsus) and a quarter note E $\flat$  (Eb), followed by a half note F $\flat$  (Ab/B $\flat$ ) and a quarter note G $\flat$  (Ab/C). The piano accompaniment continues with similar rhythmic patterns. The key signature remains three flats.

Ab      Absus/B $\flat$       Ab/C      D $\flat$       Eb      Fm

brace.      Ooh ooh

Detailed description: This system contains the next two measures. The vocal line has a half note G $\flat$  (Ab) and a quarter note A $\flat$  (Ab/C), followed by a half note B $\flat$  (Absus/B $\flat$ ) and a quarter note C $\flat$  (Ab/C). The piano accompaniment features a steady eighth-note bass line. The key signature remains three flats.

Absus/D $\flat$       Ebsus      Eb      Ab

ooh      ooh      ooh      ooh.

*rall.*

Detailed description: This system contains the final two measures. The vocal line has a half note G $\flat$  (Absus/D $\flat$ ) and a quarter note A $\flat$  (Ab), followed by a half note B $\flat$  (Ebsus) and a quarter note C $\flat$  (Eb). The piano accompaniment features a steady eighth-note bass line. The key signature remains three flats. The piece concludes with a fermata over the final chord.

# SINCE I GAVE MY HEART AWAY

From the television musical "GEPETTO"

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderate ballad

Ab Db/Ab Eb/Ab Db/F Ab Db/Ab Eb/Ab Db/F

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of three flats (B-flat major). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The dynamics are marked *mp* (mezzo-piano). The introduction concludes with a whole note chord in the right hand and a half note chord in the left hand.

(with pedal)

Ab Eb/Ab Db Eb Ab Abmaj7

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment provides harmonic support with chords and a bass line. The lyrics are: "You can take my fav' - rite chair- Go on, take it-".

Dbmaj7 Eb Ab/C Abmaj7/C Db Fm7

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with chords and a bass line. The lyrics are: "I don't care. There's no pos - ses - sion I can't spare\_\_".

Bbm7 Cm7 Dbmaj7 Bbm7 Ebsus Ab Eb/Ab

since I gave my heart a - way... If I had a

*rall.* *a tempo*

Db Eb Ab Abmaj7 Dbmaj7 Eb

bank ac - count, you could take the whole a - mount.

Ab/C Abmaj7 Db Fm7 Bbm7 Cm7 Dbmaj7 Bbm7

Things and rich - es, what are they? — since I gave my

Ebsus Ab Db Eb Ab Db Eb Fm

heart a - way? Till I felt like this, — I could not have un - der - stood:

Emaj7 Ebm7 Absus Ab C#m7 Amaj7

un - til you give your heart to some-one else, you might as well be made of

Eb7sus Eb Ab Eb/Ab Db Eb Ab

wood. So take my home- look, here's the key,

*rall.* *a tempo*

Abmaj7 Dbmaj7 Eb Ab/C Abmaj7/C

and all of val - ue you might see. But if you take your *alt:* (my

Db Fm7 Bbm7 Cm7 Dbmaj7 Bbm7 Eb Cm7

love from me, — that's a price I can - not

son) —



Fm Fm/Eb Db Cm7 Fm/Bb Db Ebsus Ebsus7

pay since I gave my heart a -

Detailed description: This system contains the first two lines of music. The top line is a vocal line in 4/4 time, starting with a whole note 'pay' and a half note 'since'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a walking bass line. The key signature has three flats (B-flat, E-flat, A-flat).

Ab Eb/Ab Db Eb Ab Abmaj7

way.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a long note 'way.' followed by a rest. The piano accompaniment continues with the same style. The key signature remains three flats.

Dbmaj7 Eb Ab/C Abmaj7/C Db Fm7

Detailed description: This system contains the fifth and sixth lines of music. It features a more active piano accompaniment with eighth notes in the right hand and a steady bass line in the left hand. The key signature remains three flats.

Bbm7 Cm7 Dbmaj7 Bbm7 Ebsus Ab Db Eb Ab

There's a les - son learned I learned it

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with 'There's a lesson learned' and ends with 'I learned it'. The piano accompaniment continues with chords and a bass line. The key signature remains three flats.

Db Eb Fm Emaj7 Ebm7 Absus Ab

late, but no re-grets: the more of your heart you give to some-one else, \_\_\_\_\_

C#m7 Ebsus Eb

the full - er that it gets. \_\_\_\_\_

*rall.*

Broader Bb Bbmaj7

So take my home- look.

*molto rall.* *f*

Eb F Bb Bbmaj7 Ebmaj7 F

here's the key- and all of val - ue you might see.

Bb/D Bbmaj7/D Eb Gm7 Cm7 Dm7 Bb/Eb Bb/C

But ne - ver take your love from me — That's a price I

*alt:* (my son)

*rall.* *più mosso*

F Dm7 Gm Bb/F

can - not pay,

*rall.*

**Broad**

Ebmaj7 Dm7 Bb/C Bb/Eb Fsus F Bb Fsus/Bb F/Bb

since I gave my heart a - way.

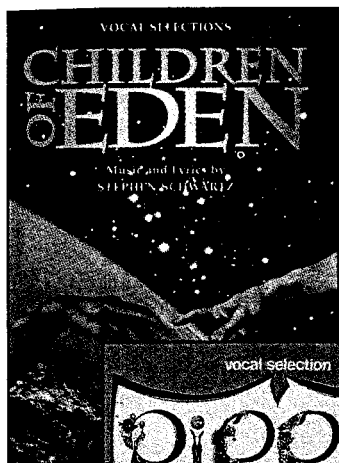
*più mosso*

Bb Fsus/Bb F/Bb Bb Fsus/Bb F/Bb Bb

*rall.*



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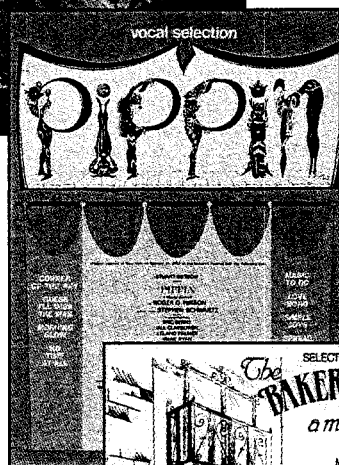


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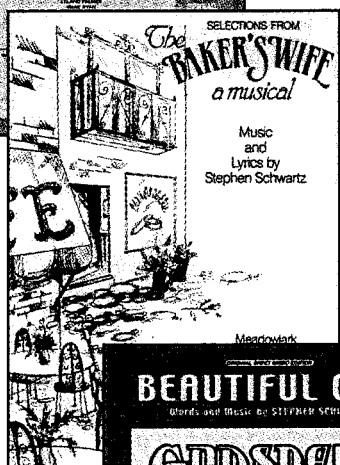


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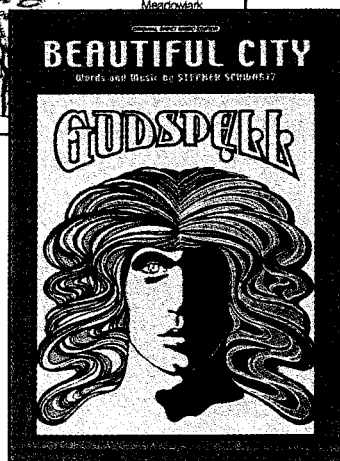


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