

Baritone/Bass Volume 3

Return to  
Rich  
John Kolman

# THE SINGERS MUSICAL THEATRE ANTHOLOGY

A collection of songs from the musical stage, categorized by voice type. The selections are presented in their authentic settings, excerpted from the original vocal scores.

Compiled and Edited by Richard Walters  
Mark Carlstein and Milton Granger, Assistant Editors

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# Foreword

The lively and ongoing interest in musical theatre may appear to be ironic in an age seemingly ruled by the media. The movie musical is dead (thank goodness for video and those classic movie channels!), show music is rarely ever broadcast on radio, and hoping to see any musical theatre on television—except for old movies—is usually like waiting for Godot. In such a world it takes a little effort to acquire a taste for musical theatre and a knowledge of shows, though to the devoted *conoscenti* it hardly feels like effort. As Volume 3 of *The Singer's Musical Theatre Anthology* proves, there is an amazing heritage of theatre repertoire and a growing appetite for it among singers of all descriptions.

As in the first two volumes for each voice type of *The Singer's Musical Theatre Anthology*, the editions of almost all the songs have been created from the piano/conductor score (or vocal score) of a show, allowing a more authentic rendition than standard piano/vocal sheet music. Original keys have been preserved whenever possible; occasionally either the original performing key is not known, or I chose to alter it for specific reasons. Common issues faced in creating solo editions of theatre music are removing chorus parts, eliminating other characters' lines, creating or deleting repeats, wrestling with musical form, and finding appropriate beginnings and endings. My aim is to present a performable excerpt from the show that stands alone musically, though is true to its context.

Categorizing musical theatre selections by conventional voice type remains a challenge.

For instance, where do you throw those "bari-tenor" songs that straddle those two ranges and could go either way? I have tried to be conservative in my criteria on this front. I always point out to singers and teachers that there is no exact science to this. In comparison, opera *fachs* are far more definite. In theatre music, it's not only about range, but also about vocal timbre and singing style. Many high baritones and versatile tenors have told me they use both the Tenor and Baritone/Bass volumes.

Some of the Volumes 1 and 2 of *The Singer's Musical Theatre Anthology* have been revised. Two songs formerly in Baritone/Bass Volume 1 are now found in Volume 3 ("Come Back to Me" and "On a Clear Day").

Two songs written for musical film are found here because they fit nicely with this collection. "Santa Fe" is a little known and unusual scena for a young lyric baritone from the Disney musical *Newsies*. I couldn't resist including the richly funny "Les Poissons" from *The Little Mermaid*.

The theatre material included in this volume ranges from romantic leads to character songs, from the comic to the most dramatic, from the classic shows to musicals from 1998. Not every song is for every singer. I compile these collections with the needs of many different types of talent in mind. But everyone should be able to find more than a few terrific choices.

The twelve solo volumes of *The Singer's Musical Theatre Anthology* now total nearly 500 songs! The three volumes for any voice type offer a huge number of choices. The baritone/bass books have 120 songs to choose from! Happy hunting.

Richard Walters, editor  
August, 2000

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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# ABOUT THE SHOWS

*The material in this section is by Stanley Green, Richard Walters, and Robert Viagas, some of which was previously published elsewhere.*

## BEAUTY AND THE BEAST

**MUSIC:** Alan Menken  
**LYRICS:** Howard Ashman and Tim Rice  
**BOOK:** Linda Woolverton  
**DIRECTOR:** Robert Jess Roth  
**CHOREOGRAPHER:** Matt West  
**OPENED:** 4/18/94, New York; still running as of 2/1/00

Disney made its Broadway debut with a big-budget adaptation of its own Oscar-nominated animated film musical. Like the classic fairy tale on which it is based, *Beauty and the Beast* tells the story of a witch who transforms a haughty prince into a fearsome Beast (and his retainers into household objects). Her spell can be broken only when the prince learns how to love, and how to inspire love. Lyricist Ashman died in 1991 just as the film was coming out. The stage score includes several trunk songs written for the film, but not used, plus five new songs with lyrics by Broadway veteran Rice. In a nearby village, headstrong heroine Belle finds herself beset by the town stud, Gaston, who believes he's God's gift to womanhood. Gaston shares his glowing—and collosally self-centered—vision of their future life together, in "Me." Belle rejects him anyway, and it's up to Gaston's drinking buddies to comfort him with the comic ego massage, "Gaston." Is there any wonder the Beast starts to look pretty good to her, even after he takes her prisoner in his enchanted castle? Belle soon finds herself adopted by the various living clocks, teapots, candlesticks and cutlery who strive to matchmake their beastly boss and the eligible but understandably resistant maiden. The Beast can't help his insensitivity toward Belle, but he knows she's his last chance for humanity—in several senses—as he sings in his soliloquy "If I Can't Love Her."

## CABARET

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Joe Masteroff  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Ron Field  
**OPENED:** 11/20/66, New York; a run of 1,165 performances

This moody musical captures the morally corrupt world of Berlin's demimonde just as the Nazis were coming to power. American writer Cliff Bradshaw shares a tiny apartment with Sally Bowles, the hedonistic star singer at a seedy nightclub. Soon, he comes to see all of Germany through the dark lens of that increasingly menacing cabaret, which is ruled over by a ghostly Emcee. Songwriters Kander and Ebb changed the score extensively for the film version, and made further changes for the show's Broadway revivals in 1987 and 1998. For the 1987 revival they wrote an extra song for Cliff. Early in the show, Sally descends on Cliff in his apartment, hoping that he'll welcome her. When he's less than thrilled, she's crushed and offers to leave. In the tender "Don't Go," he finds himself changing his mind.

## CHICAGO

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Fred Ebb and Bob Fosse  
**DIRECTOR/CHOREOGRAPHER:** Bob Fosse  
**OPENED:** 6/3/75, New York; a run of 872 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart*, this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of the American legal system, political system, media and morals may have been ahead of its time in its original 1975 production (it was also overshadowed by the opening of *A Chorus Line* the same season). But it came roaring back for a stylish, Tony-winning 1996 revival that has already run longer than the original. Lawyer Flynn is introduced with "All I Care About," in which he protests ingenuously that money, fame and sex aren't his goals in life—all he cares about is "love."

## CLOSER THAN EVER

**MUSIC:** David Shire

**LYRICS:** Richard Maltby, Jr.

**OPENED:** 11/6/89, New York; a run of 252 performances

This revue about urban life began as a file of unused songs by the writers. In 1987 six Maltby/Shire songs were used in a production entitled *Urban Blight*. Two years later an hour long revue featuring these songs, plus others from the writers, was done in cabaret in Greenwich Village. The revue was expanded to two acts, workshopped, and opened for a brief run in November of 1989. It is structured for four singers (two men, two women) as well as an onstage pianist and bass player. Both writers' fathers were orchestra leaders, and "If I Sing" was written as an autobiographical account of dealing with an aging parent.

## THE FIREBRAND OF FLORENCE

**MUSIC:** Kurt Weill

**LYRICS:** Ira Gershwin

**BOOK:** Edwin Justus Mayer

**DIRECTORS:** John Murray Anderson and John Haggott

**CHOREOGRAPHER:** Catherine Littlefield

**OPENED:** 3/22/45, New York; a run of 43 performances

Kurt Weill's rich score embellished Ira Gershwin and Edwin Justus Mayer's musical comedy adaptation of Mayer's 1924 hit play *Firebrand*, a comic romance about the adventures of Benvenuto Cellini, the celebrated Italian Renaissance sculptor and goldsmith. In the story, Cellini not only must outwit his patron, the bumbling Duke of Florence, who lusts after Angela, Cellini's model, but also the Duchess, who lusts after Cellini. "A Rhyme for Angela" is a romantic tribute to the ingenue.

## FOOTLOOSE

**MUSIC:** Tom Snow (additional songs by Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman)

**LYRICS:** Dean Pitchford

**BOOK:** Dean Pitchford and Walter Bobbie

**DIRECTOR:** Walter Bobbie

**CHOREOGRAPHER:** A.C. Ciulla

**OPENED:** 10/22/98, New York; still running as of 2/1/00

Based on the hit 1984 film musical of the same title, *Footloose* tells the story of a tiny midwest town where dancing is illegal. It seems the son of town preacher Rev. Shaw Moore was killed in a car accident after a dance some years back, and, in the aftermath, Rev. Moore moved the town council to enact the ban. Enter town newcomer Ren McCormack, who quickly becomes a rebel with a cause: he works to overturn the ban even as he courts Rev. Moore's pretty daughter Ariel. Despite mixed reviews, the show quickly became a favorite with younger audiences, partly because of its subject matter, and partly because of the pervasive high-energy dancing that broke the town's ordinances left and right. Ren has gotta dance! Eventually, Ren's persistence begins to melt the reverend, who comes to the realization that a dancing ban isn't the most fitting of memorials to his lost boy, as he expresses in his soul-searching soliloquy, "I Confess."

## GIGI

**MUSIC:** Frederick Loewe

**LYRICS AND BOOK:** Alan Jay Lerner

**DIRECTOR:** Joseph Hardy

**CHOREOGRAPHER:** Onna White

**OPENED:** 11/13/73, New York; a run of 103 performances

Lerner and Loewe wrote the score to the opulent MGM musical *Gigi* in 1958, during the high tide of their collaboration after *My Fair Lady* and before *Camelot*. It felt strongly like a stage musical, and in 1973, it became one. Along the way, it earned the distinction of being the first Broadway version of a Hollywood musical to use virtually the entire original score—including "I Remember It Well," "Thank Heaven for Little Girls" and "The Night They Invented Champagne." Set in Paris, the fin-de-siecle tale concerned a French girl who shocks her grandmother and aunt, two elegant cocottes, by her determination to get the dashing but bored Gaston Lachailles to propose marriage. Eventually, of course, he does. The story originated in a 60-page novella by Colette, which was then turned into a 1950 French film (with Danielle Delorme) and a 1954 Broadway play (with Audrey Hepburn). The 1958 MGM film musical incarnation starred Leslie Caron, Louis Jourdan and Maurice Chevalier. The 1973 Broadway adaptation starred Karin Wolfe, Daniel Massey and Alfred Drake. The title song comes near the end of the piece, when Gaston, who always thought of Gigi as a sweet child, suddenly realizes that she has blossomed into a woman of considerable allure.

## THE HAPPY TIME

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** N. Richard Nash  
**DIRECTOR/CHOREOGRAPHER:** Gower Champion  
**OPENED:** 1/18/68, New York; a run of 286 performances

A gentle, nostalgic look at a French-Canadian family in a small town, *The Happy Time* was adapted from the novel by Robert Fontaine and the play by Samuel Taylor, which Rodgers and Hammerstein had produced in 1950. The musical was primarily concerned with the coming of age of a young member of the Bonnard family (played by Michael Rupert) and his desire to see the world with his uncle Jacques (Robert Goulet), a footloose photographer who has returned to his family for a brief visit. The use of projected slides to establish the mood for the various scenes was one of the controversial (at the time) but highly effective touches introduced by director Gower Champion. "I Don't Remember You" is one of the score's gentle, bittersweet songs.

## I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

**MUSIC:** Jimmy Roberts  
**LYRICS AND BOOK:** Joe DiPietro  
**DIRECTOR:** Joel Bishoff  
**OPENED:** 8/1/95, New York; still running as of 02/01/00

This sleeper hit Off-Broadway revue turns a satirical eye on the whole messy process of being single, dating, finding romance, picking a mate, marrying, having children, having affairs, trying to rekindle the spark in marriage, etc. Though simple in its conception, the show truly found its niche as a good "date" musical, sailing past 1400 performances as of New Year 2000, and seeing productions in cities around the world. "The Baby Song" chronicles one of the lesser-known perils of parenthood: babytalk taking over your conversation.

## IS THERE LIFE AFTER HIGH SCHOOL?

**MUSIC AND LYRICS:** Craig Carnelia  
**BOOK:** Jeffrey Kindley  
**DIRECTOR/CHOREOGRAPHER:** Robert Nigro  
**OPENED:** 5/7/82, New York; a run of 12 performances

Based on a 1976 book of the same title, the revue-like *Is There Life After High School?* introduces us to a group of grownups who relive with nostalgia and horror the agonies and ecstasies of their high school years. In the show's opening number, the cast invites the audience to remember with them, and meet "The Kid Inside" who still embarrasses—and inspires—them.

## JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

**MUSIC:** Jacques Brel  
**LYRICS:** Jacques Brel, others (in French); English lyrics by Eric Blau and Mort Shuman  
**OPENED:** 1968, New York

A long running intimate Off-Broadway hit, the revue is a collection of some 25 songs by French songwriter Jacques Brel (he wrote both music and lyrics for some, lyrics only for others). The show is conceived for 4 players (2 men, 2 women), and the songs are full of contrasts in subject matter, from the draft, to old age, to bullfights, to death, to love. A film version was released in the early '70s.

## JEKYLL & HYDE

**MUSIC:** Frank Wildhorn  
**LYRICS AND BOOK:** Leslie Bricusse  
**DIRECTOR:** Robin Phillips  
**CHOREOGRAPHER:** Joey Pizzi  
**OPENED:** 4/28/97, New York; still running as of 5/1/00

Based on Robert Louis Stevenson's 1886 novella "Dr. Jekyll and Mr. Hyde," this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. These proved especially popular among professional skaters for the background music of their programs. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man's nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. In the show's opening number, the young Jekyll is grieving over his father's hopeless mental illness in the song "Lost in the Darkness," which sets him on the road to his own fateful experiment.

## THE LITTLE MERMAID (film)

**MUSIC:** Alan Menken  
**LYRICS:** Howard Ashman  
**DIRECTORS:** John Musker and Ron Clements  
**SCREENPLAY:** John Musker and Ron Clements  
**RELEASED:** 1989, Walt Disney

Based on the Hans Christian Andersen tale, *The Little Mermaid* marked the Disney studio's triumphant return to the animated screen musical. Ariel, a young, sea-dwelling mermaid, longs to be human. She falls in love with the human prince and, aided by some magic, gets her wish. The phenomenal artistic and commercial success of this film spawned a renaissance of big-budget feature films made for children. Besides the theatrical income and merchandising, *The Little Mermaid* and its Disney successors have gone on to become the bestselling videocassettes in history. "Les Poissons" is the palace chef's bright waltz in honor of his favorite dish, not something to be taken lightly when half the cast of the movie is of that variety.

## MARRY ME A LITTLE

**MUSIC AND LYRICS:** Stephen Sondheim  
**DIRECTOR:** Norman Rene  
**CHOREOGRAPHER:** Don Johanson  
**OPENED:** 3/12/81, New York; a run of 96 performances

This little Off-Off-Broadway revue (which quickly moved up to Off-Broadway) took a pile of Stephen Sondheim trunk songs, orphaned when they were cut from his well-known shows, or written for shows never produced, and gave them a narrative home. In director Norman Rene's elegantly simple concept, a man and a woman who are living alone in separate apartments, but share the same stage space, à la Alan Ayckbourn, sing about the misfortunes of their love lives that have brought them to these lonely places. The implication is that if they were to meet, they might find happiness. "Happily Ever After," which was dropped from *Company* to make room for "Being Alive" (with which it shares several themes) reflects the man's scalding view of marriage: "happily ever after/ in hell."

## MARTIN GUERRE

**MUSIC:** Claude-Michel Schönberg  
**BOOK:** Alain Boublil and Claude-Michel Schönberg  
**LYRICS:** Alain Boublil and Stephen Clark  
**DIRECTOR:** Conall Morrison  
**MUSICAL STAGING AND CHOREOGRAPHY:** David Bolger  
**OPENED:** June, 1996, London; a run of over 700 performances

There have been several major revisions of the Boublil/Schönberg musical since its inception in 1991. Besides the musical, the 16th century legend inspired the books *The Wife of Martin Guerre* by Janet Lewis, and *The Return of Martin Guerre* by Natalie Zemon Davis. The 1982 film *The Return of Martin Guerre*, starring Gerard Depardieu, is based on the Davis novel. In 1560 the French Catholic mercenary Martin Guerre tells his friend, Arnaud du Thil, of his childhood in the village of Artigat, and of his arranged marriage to Bertrande du Rols. The villainous Guillaume, rebuffed by Bertrande, had convinced the superstitious villagers that Martin's failure to conceive an heir brought on their crop failures. Martin was exiled, later to join the mercenary corps. Martin is stabbed while saving Arnaud's life. Arnaud escapes and goes to Artigat, where he is mysteriously believed to be Martin Guerre returning after seven years. Bertrande falls in love with Arnaud, even though she knows he is not Martin. Guillaume, still hoping for Bertrande, charges Arnaud with fraud for impersonating Martin Guerre. Guillaume incites vengeful violence in the townspeople when the judge fails to condemn Arnaud ("Justice Will Be Done"). At a dramatic moment the real Martin Guerre returns and denounces Arnaud. Learning of the true love between Bertrande and Arnaud, in the spirit of friendship Martin decides to let them go. Protecting Martin from Guillaume's knife, Arnaud is stabbed and dies.

## THE MIKADO

**MUSIC:** Arthur Sullivan  
**LIBRETTO:** W.S. Gilbert  
**OPENED:** March 14, 1885, London

Into the town of Titipu rushes Nanki-Poo, who introduces himself to the populace before stating his business: he seeks news of Yum-Yum, his true love. Alas, she is to be married that very afternoon to Ko-Ko, the Lord High Executioner. Ko-Ko enters to general acclaim. He has no intention of executing anyone, ever, for in truth he is next in line for the chopping block. Nevertheless, if a victim were needed, he's "got a little list" of annoying candidates ("As Some Day It May Happen"). Unfortunately for him, that day has arrived, for word comes from the Mikado, the emperor of Japan, that someone must be executed, and soon. Ko-Ko finds a willing subject in Nanki-Poo, who, contemplating suicide rather than life without Yum-Yum, agrees to be beheaded instead, under the condition that he first be allowed a month as Yum-Yum's husband. The young lovers wed, and Ko-Ko ultimately agrees to pretend the execution has taken place without actually performing it. All seems well until the Mikado himself appears, accompanied by the spinster Katisha. She's long had her sights set on Nanki-Poo, who it turns out is no troubadour, but the Mikado's son. The only way to avert her wrath is for Ko-Ko to woo her, which, reluctantly, he does, and marry her himself. In this lampoon of corruption in government, even underhanded officials can eventually bring about a happy ending.

## MINNIE'S BOYS

**MUSIC:** Larry Grossman  
**LYRICS:** Hal Hackady  
**BOOK:** Arthur Marx and Robert Fisher  
**DIRECTOR:** Stanley Prager  
**CHOREOGRAPHER:** Marc Breau  
**OPENED:** 3/26/70, New York; a run of 80 performances

Minnie's boys were the Marx Brothers—Groucho, Harpo, Chico, Zeppo and the quickly eliminated Gummo—and the musical was concerned with the way Mama Marx (Shelly Winters) pushed and shoved her brood up the show business ladder. The musical ended with the team, after many false starts, finally assuming the characteristic trademarks (Groucho's mustache and cigar, Harpo's wig and "dumb" act, Chico's cone-shaped hat and Italian dialect) that would later help win them immortality on the screen. The book was co-authored by Groucho's son, Arthur, and Groucho himself served as consultant. But despite some fun that anticipated scenes in their films, the show's resemblance to *Gypsy* didn't help it. Among the score's brightest moments: the comedy song "Where Was I When They Passed Out the Luck?," in which the brothers ruefully catalog their many strengths—with the failure to possess luck always canceling them out. Audiences everywhere know Harpo as the mute brother; it was perhaps inevitable that he was cast with the show's finest voice and given the heartbreaking "Mama a Rainbow" to sing to Mama on her birthday. They may not have any money to buy her a present, but they give her love in the form of beautiful wishes.

## THE MUSIC MAN

**MUSIC, LYRICS AND BOOK:** Meredith Willson  
**DIRECTOR:** Morton Da Costa  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 12/19/57, New York; a run of 1,375 performances

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle American Iowa town where he grew up. It is the Fourth of July, 1912, and the abundantly charming "Professor" Harold Hill, actually a traveling con man, arrives in River City, Iowa ready to work his latest scam. He poses as a professor of music, collecting money for lessons and instruments on the promise that he can teach the town's children how to play in a marching band through his fraudulent "Think System." But his plans to pocket the cash and skip town are complicated by the presence of the temptingly pretty Marian Paroo, the librarian and music teacher. She sees through him immediately, but is soon won over by the palpable excitement he's able to generate among the stuffy townspeople—and in her formerly withdrawn younger brother. The story ends with a touch of theatre magic. Just as the townspeople are about to tar and feather Hill, lo and behold, the Think System works, and the kids are able to play! The show, which took eight years and more than thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre. It was also the first musical-stage appearance by Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. A 1980 Broadway revival starred Dick Van Dyke, and Broadway was preparing for another visit from the professor in spring, 2000. In "The Sadder But Wiser Girl," Hill explains to his friend Marcellus why he's attracted to women with experience.



## NEWSIES (film)

**MUSIC:** Alan Menken  
**LYRICS:** Jack Feldman  
**SCREENPLAY:** Bob Tzudiker and Noni White  
**DIRECTOR:** Kenny Ortega  
**CHOREOGRAPHERS:** Kenny Ortega and Peggy Holmes  
**RELEASED:** 1992, Walt Disney Pictures

*Newsies* is an old-fashioned, sing-and-dance-in-the-streets kind of movie musical. Set in New York City in 1900, the story is based on actual events involving the organized solidarity of all the newsboys of the city in standing up to the newspaper publishers. Their teenage leader, streetwise but soft-hearted orphan Jack Kelly (Christian Bale), inspires the movement, with the help of his more tactful and intellectual friend David (David Moscow). Ann-Margret has a featured role as a kindly vaudevillian who befriends the boys, and Robert Duvall plays publisher Joseph Pulitzer as a typical Disney greedy bad guy. Brian Denton is the only reporter in New York to cover the story, and helps the boys publish their own paper to state their views when all the papers in town cooperate to stonewall the newsies. The movie is full of the little roughians singing and dancing in lavish production numbers on the streets of the city. The style looks like a combination of *West Side Story* and *Oliver!* Typical of the live action Disney movies of the '60s, the unfairly oppressed kids are pitted against the mean adults. Of course, the kids win. Film-goers of the '90s were reluctant to embrace this throwback style of film, and it fizzled at the box office. "Santa Fe" is sung by Kelly after he has just visited a normal family's home for the first time in his life.

## ON A CLEAR DAY YOU CAN SEE FOREVER

**MUSIC:** Burton Lane  
**LYRICS AND BOOK:** Alan Jay Lerner  
**BOOK:** Alfred Uhry  
**DIRECTOR:** Robert Lewis  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** 10/17/65, New York; a run of 280 performances

Alan Jay Lerner's fascination with the phenomenon of extrasensory perception led to his teaming with composer Richard Rodgers in 1962 to write a musical to be called *I Picked a Daisy*. When that didn't work out, Lerner turned to composer Burton Lane, with whom he'd worked in Hollywood years before. The result is a show about Daisy Gamble, who not only predicts the future, but under hypnosis by Dr. Mark Bruckner, can recall her past life as Melinda Wells in 18th century London. Mark discovers her powers of ESP and quickly assures her she isn't abnormal, simply "ahead" in that department ("On a Clear Day You Can See Forever"). Mark becomes infatuated with Melinda, who becomes a romantic rival to the present-day Daisy. They split up, but he persuades her to "Come Back to Me" in the up tempo entreaty of the same title. Barbra Streisand starred in the 1970 Vincente Minnelli filmed version of the musical.

## ON THE TOWN

**MUSIC:** Leonard Bernstein  
**BOOK AND LYRICS:** Betty Comden and Adolph Green  
**DIRECTOR:** George Abbott  
**CHOREOGRAPHER:** Jerome Robbins  
**OPENED:** 12/28/44, New York; a run of 463 performances

This major show was the Broadway debut of some very major talents: composer Leonard Bernstein, choreographer Jerome Robbins, and writers Betty Comden and Adolph Green. It was based on the Robbins-Bernstein ballet from the previous year, *Fancy Free*. The story is of three sailors on a 24-hour leave in New York City. They each meet a girl, of course. The soulful sailor, Gabey, embarks on the seemingly hopeless quest to track down Ivy Smith, that month's Miss Turnstiles, whose picture on the subway has captured his heart. When he surprisingly succeeds, he erupts in a little flash of joy, "Lucky to Be Me."

## PARADE

**MUSIC AND LYRICS:** Jason Robert Brown  
**BOOK:** Alfred Uhry  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Patricia Birch  
**OPENED:** 12/17/98, New York; a run of 84 performances

The musical that opened at New York's Lincoln Center got mostly negative reviews for its relentlessly downbeat subject matter: the true story of Leo Frank, a Jewish factory manager accused of—and lynched for—the murder of Mary Phagan, an underage female worker, in 1913 Atlanta. But the sterling cast album released a few months later helped build a cult of devoted fans for this short-run musical, which went on to win the 1999 Tony Awards for Best Score and Best Book of a Musical. The doomed Leo sings two dramatic solos during his trial. In the jazzy "Come Up to My Office" he portrays himself as the prosecution has pictured him: a cartoonishly smirking lecher luring young girls behind locked doors and closed blinds. Later, at his lawyer's urging, Leo takes the stand to speak in his own defense. "It's Hard to Speak My Heart," reveals his true feelings, insisting, to the song's heartbeat rhythm, "I never touched that child."

## RUTHLESS!

**MUSIC:** Marvin Laird

**BOOK, LYRICS AND DIRECTION:** Joel Paley

**OPENED:** 5/6/92, New York; a run of 302 performances

This campy Off-Broadway musical is the story of 8-year-old *enfant terrible* Tina Denmark, who is willing to do anything, *anything*, to be a star. Driven by a ferocious stage mother, Tina claws her way through the seamy underside of show business—adding no small measure of seaminess of her own. The show spoofs every cliché of show business in every backstage film and stage musical ever. In the comedy number, “I Hate Musicals,” a snobby theatre critic takes a hatchet to our favorite theatrical form, listing everything he detests about song and dance shows. He reveals that he even hates this very song, the one he’s singing!

## SATURDAY NIGHT

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Julius J. Epstein, based on the play *Front Porch in Flatbush* by Julius J. Epstein and Philip G. Epstein

**DIRECTOR AND CHOREOGRAPHER:** Kathleen Marshall

**OPENED:** 2/14/00, New York; still running as of 02/15/00

*Saturday Night* goes down in musical theatre history as having had one of the longest gestation periods on record: 46 years. The story of a group of buddies trying to get dates (and make their fortune) in 1920s Brooklyn, was written by Sondheim in 1954 when the composer was just 24. When the original producer Lemuel Ayers died, so did plans for a Broadway production, and the manuscript sat in Sondheim’s trunk for four decades, dismissed (by the composer) as juvenalia. Over the years, several of the songs surfaced in Sondheim anthologies, including “Sondheim: A Celebration.” Varese Sarabande’s “Unsung Sondheim” album recorded most of the score for the first time. Following a 1996 reading that pleased Sondheim, the show had a successful London production at Bridewell Theatre in 1997. Chicago’s Pegasus Players gave the show its U.S. premiere in spring, 1999. An Off-Broadway premiere was finally arranged at Second Stage on Valentine’s Day, 2000. Gene is a runner on Wall Street in the spring of 1929, the stock market’s manic heyday before the crash later that year. He crashes a party at the Plaza Hotel and meets another party crasher, Helen. They sing “Isn’t It?” in their first minutes of attraction to one another, hesitant and nervous in declaring their feelings. (The song is adapted as a solo for this edition.)

## SIDE SHOW

**MUSIC:** Henry Krieger

**LYRICS AND BOOK:** Bill Russell

**DIRECTOR AND CHOREOGRAPHER:** Robert Longbottom

**OPENED:** 10/16/97, New York; a run of 91 performances

She’s Daisy; she’s Violet. They’re Siamese twins. That’s the offbeat story of this fictionalized biography of real-life conjoined twins Daisy and Violet Hilton, who climb from carnival freak show through vaudeville to the Ziegfeld Follies in the early decades of the 20th century. The musical concentrates on their doomed romance with two men, Terry and Buddy, who act as their coach and agent, but who ultimately can’t get over what they see as the sisters’ deformity. The show attracted a small but devoted cult that was unable to keep the show running more than three months. Stars Emily Skinner and Alice Ripley, who suggested their conjoined state simply by pressing together one hip each, have appeared together repeatedly since, including James Joyce’s *The Dead* (2000). Before Terry and Buddy pluck the sisters out of clutches of the sadistic freak show manager, fellow freak Jake warns them “The Devil You Know” may be safer than the devil they don’t. His words prove prophetic, because Terry finds the only way he can allow his feelings of love to blossom is when he imagines the sisters as whole, separated women, as he explains in “Private Conversation.” When Jake finds that the sisters’ love is going unrequited, he reveals his own hitherto hidden feelings, in “You Should Be Loved.”

## SMILE

**MUSIC:** Marvin Hamlisch

**LYRICS, BOOK AND DIRECTION:** Howard Ashman

**CHOREOGRAPHER:** Mary Kyte

**OPENED:** 11/24/86, New York; a run of 48 performances

Based on the 1975 Jerry Belson film of the same name, *Smile* arrived on Broadway loaded with expectations it could never meet. First, it was the first new musical on Broadway for composer Marvin Hamlisch since his triumphs with *A Chorus Line* and *They’re Playing Our Song*. It was also the first new musical for lyricist Howard Ashman since his smash *Little Shop of Horrors*. But just to make things a little tenser, the whole process of preparing the show for Broadway was being clocked by TV’s “60 Minutes,” which filed a series of reports about its progress. After all, how could you miss with a musical spoof of American beauty pageants? The story follows two of the young hopefuls: Doria, a loser who hopes to transform her life, and Robin, who isn’t quite sure how she got into all this. Perhaps the unsentimental tone of the material didn’t jibe with audiences expectations, but the show flopped very publicly. Several of its lovely songs have been recorded over the years, and Ashman took time to do a rewrite for stock productions that solved many of the problems. However, it was his last Broadway show. He headed to Hollywood where he helped revitalize Disney with his scores (with Alan Menken) to *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*. He brought along Jodi Benson, who originated the role of Doria, to supply the voice of the Little Mermaid. In the title song, a photographer flatters and coos over the contestants as they pose for the coming pageant.

## STOP THE WORLD—I WANT TO GET OFF

**MUSIC, LYRICS AND BOOK:** Leslie Bricusse and Anthony Newley

**DIRECTOR:** Anthony Newley

**CHOREOGRAPHER:** Virginia Mason

**OPENED:** 10/3/62, New York; a run of 555 performances

Anthony Newley, who also directed and starred in the original London production (July 20, 1961), played the lead on Broadway in this colorful and imaginative allegorical musical about the absurdity of ambition and the constriction of middle-class life. Littlechap, a clown version of Everyman, marries the boss' daughter (Anna Quayle). As his life progresses and he becomes successful in business and politics, he begins having affairs with girls of various foreign nationalities (all played by Quayle). Singing "What Kind of Fool Am I?" (which became Newley's signature tune), Littlechap ends his days reflecting on the emptiness of a life of lovelessness and lies. The 1966 Warner Bros. screen version, directed by Philip Saville, featured Tony Tanner and Millicent Martin. The stage production, somewhat revised, came back to Broadway in 1978 starring Sammy Davis Jr. That same year Davis also appeared in a film version of this revival, titled *Sammy Stops the World*, directed by Mel Shapiro.

## SUNSET BOULEVARD

**MUSIC:** Andrew Lloyd Webber

**LYRICS AND BOOK:** Don Black and Christopher Hampton

**DIRECTOR:** Trevor Nunn

**CHOREOGRAPHER:** Bob Avian

**OPENED:** 11/17/94, New York; a run of 977 performances

*Sunset Boulevard*, based on the 1950 Billy Wilder film, provided Broadway and the West End with one of the greatest diva vehicles ever. Dealing with a tortured woman whose advancing age leads to rejection and madness, this musical shows the debilitating aftereffects of Hollywood stardom in all their gothic glory. The show premiered in London in 1993 with Patti LuPone as the former silent screen star Norma Desmond who is desperate to make a comeback (though she loathes that word). After several lawsuits, the Broadway role went to Glenn Close, who had played the show in Los Angeles. The story involves a young screenwriter who stumbles into Norma Desmond's life. She falls in love with him, and he accepts her lavish attention. Miss Desmond has a pathetic plan to return to the screen with her own hopelessly overwritten adaptation of *Salome*. She thrills when the studio invites her to come by. But she's then crushed when she learns they don't want her—they want her vintage car, as an antique prop. Her life and sanity quickly fly apart, with tragic consequences for all. In a song for Miss Desmond's butler (who turns out to be her husband!), her greatest fan cautions Joe that he must show the goddess the ultimate respect because, after all, she was once "The Greatest Star of All."

## TITANIC

**MUSIC AND LYRICS:** Maury Yeston

**BOOK:** Peter Stone

**DIRECTOR:** Richard Jones

**CHOREOGRAPHER:** Lynne Taylor-Corbett

**OPENED:** 4/23/97, New York; a run of 804 performances

The whole idea of a musical about the sinking of the luxury liner *Titanic* was unsettling to many Broadwayites. Few thought Yeston, Stone and company could pull it off. And reports of technological glitches during the early previews threatened to turn the whole project into a joke. And yet, when they finished counting the Tony ballots in 1997, *Titanic* won for Best Musical. Credit the strength of Yeston's score that explored the emotional nuances of a whole tapestry of characters and situations. The music takes theatrogoers inside the head of the captain, the shipbuilder, the millionaires, the social climbers and the illiterate immigrants—each with their dreams and worries that are changed forever by the events of that fateful journey. In its opening number, "In Every Age," the musical reminds us that tragedy of the sinking has overshadowed the incredible pride (and hubris) of the *Titanic's* sheer technical achievement. The song offers a tribute to human ambition and determination. Similarly, "There She Is" captures the awe that both passengers and crew felt when they first glimpsed the "ship of dreams."

## VICTOR/VICTORIA

**MUSIC:** Henry Mancini; additional musical material by Frank Wildhorn

**LYRICS:** Leslie Bricusse

**BOOK:** Blake Edwards

**DIRECTOR:** Blake Edwards

**CHOREOGRAPHER:** Rob Marshall

**OPENED:** 10/25/95, New York; a run of 734 performances

After a 35-year absence, Julie Andrews made her ballyhooed return to Broadway in this stage adaptation of her 1982 film musical, directed and co-written by her husband, Blake Edwards. Desperate for a job in Depression-era Paris, singer Victoria (Andrews) turns to her friend, the aging self-described "drag queen" Toddy, who sings to her of the glories of their city, "Paris by Night." Then, Toddy has a brainstorm: He convinces Victoria to pose as a female impersonator named Victor—making her a woman pretending to be a man pretending to be a woman. (S)he's a smash, and attracts the attentions of King Marchan, a Chicago gangster who feels strangely attracted to "Victor." King tries to work his way through his sudden doubts about his own masculinity in the comic soliloquy, "King's Dilemma."

### WHEN PIGS FLY

**MUSIC:** Dick Gallagher

**SKETCHES AND LYRICS:** Mark Waldrop

**CONCEIVED BY:** Howard Crabtree and Mark Waldrop

**OPENED:** 8/14/96, New York; a run of 840 performances

As in his previous campy, satirical musical comedy revue *Whoop Dee Doo!*, writer/designer Howard Crabtree takes an incident from his past and pumps it full of laughing gas. Central character “Howard,” who not coincidentally resembles Crabtree, is trying to put together a satirical, gay-themed revue, not unlike the one we’re watching. Naturally, everything goes wrong. The title refers to a cutting comment made by young Crabtree’s guidance counselor, that he’d be working on Broadway “when pigs fly.” The counselor’s spirit appears in the show, persistently belittling Howard’s determination to get the show on its feet. Sadly, Crabtree died just days before the opening of this Off-Broadway hit. The songs “Sam and Me” and “Laughing Matters” emerge from battles backstage and onstage in the resulting show-within-a-show.

### WHOOOP DEE DOO!

**MUSIC, LYRICS AND SKETCHES:** Dick Gallagher, Peter Morris, Mark Waldrop and Howard Crabtree

**DIRECTOR:** Phillip George

**OPENED:** 6/29/93, New York; a run of 258 performances

This campy Off-Broadway revue offers a gay view of the world told entirely through a *Follies*-like extravaganza—though on a miniscule budget, showcasing Howard Crabtree’s wildly imaginative costumes. In addition to the “on stage” songs, we get a “back stage” saga of a temperamental prima donna. Steve is incensed at virtually everything about the proceedings and makes life very difficult for the harried stage manager, played by Crabtree. Even Steve’s complaints become the launching points for more crazy numbers. Example: when Steve gripes about bugs backstage, a huge pest strip appears, festooned with actors dressed as flies, who sing “Stuck on You.” Waldrop and Gallagher’s “Last One Picked” is another punning number about being gay in a sports-obsessed world.

# ME

## from Walt Disney's *Beauty and the Beast*: *The Broadway Musical*

Music by ALAN MENKEN  
Lyrics by TIM RICE

Steadily

E F E G E F E B $\flat$  B7

*f*

Detailed description: This block contains the piano introduction for the song 'ME'. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The music is marked 'Steadily' and 'f' (forte). The right hand features a series of chords with triplets of eighth notes, while the left hand provides a simple bass line. The chords are E, F, E, G, E, F, E, B-flat, and B7.

E Emaj7 E6 Emaj7 E Emaj7 E7 D/F# Gm E7/G#

**GASTON:**

You've been dream - ing just one dream near - ly all your life.  
This e - qua - tion, girl plus man, does - n't help just you.

*mf*

Detailed description: This block contains the first line of the song 'ME', sung by Gaston. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'mf' (mezzo-forte). The lyrics are: 'You've been dream - ing just one dream near - ly all your life. This e - qua - tion, girl plus man, does - n't help just you.'

A Amaj7 A6 Amaj7 A Amaj7 A#m7b5

Hop - ing, schem - ing just one theme: Will you be a wife?  
On oc - ca - sion wom - en can have their us - es too.

*cresc.*

Detailed description: This block contains the second line of the song 'ME'. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'cresc.' (crescendo). The lyrics are: 'Hop - ing, schem - ing just one theme: Will you be a wife? On oc - ca - sion wom - en can have their us - es too.'

G#m F#m7 B7 G C#7 B/D# Em C#7/E#

Will you be some he - man's prop - er - ty?  
Main - ly, to ex - tend the fam - 'ly tree.

*cresc.*

Detailed description: This block contains the third line of the song 'ME'. The melody continues in the treble clef, and the piano accompaniment is in the bass clef. The music is marked 'cresc.' (crescendo). The lyrics are: 'Will you be some he - man's prop - er - ty? Main - ly, to ex - tend the fam - 'ly tree.'

F#m7 E/G# A Amaj7/B B9

1

E F E G

Good news! That he - man's me!  
Pump - kin, ex - tend with

E F E Bb B7

2

E F E F E

me! We'll be

G B7 E G B7 E

rais - ing sons ga - lore, each built six - foot - four!

A C#7 F#m7 B9 E F E

Each one stuffed with ev - 'ry Gas - ton gene! You'll be

*p sub.* *mf*

G B7 E G B7 C#7 B/D# Em C#7/E#

keep - ing house with pride. Each day, grat - i - fied

The first system of music features a vocal line and piano accompaniment. The vocal line consists of two phrases: "keep - ing house with pride." and "Each day, grat - i - fied". The piano accompaniment includes chords and melodic lines in both hands. A fermata is placed over the final chord of the second phrase.

F#m7 G#dim7 F#m/A F#/A# B C Bb B

you are part of this i - dyl - lic scene.

The second system continues the vocal line with the phrase "you are part of this i - dyl - lic scene." The piano accompaniment features a series of chords and a melodic line in the right hand. A forte (*f*) dynamic marking is present. There are triplets in the right hand and a fermata over the final chord.

E E7 A

(Spoken:) Picture this: A rustic hunting lodge... my latest kill, roasting over the fire... my little wife massaging my feet...

*p legato*

The third system contains spoken text: "(Spoken:) Picture this: A rustic hunting lodge... my latest kill, roasting over the fire... my little wife massaging my feet...". The piano accompaniment is marked *p legato* and consists of a simple harmonic accompaniment in both hands.

A#m7b5 G#m B7/F#

while the little ones play on the floor with the dogs. Oh, we'll have six or seven!

The fourth system features the vocal line: "while the little ones play on the floor with the dogs. Oh, we'll have six or seven!". The piano accompaniment includes chords and a melodic line in the right hand. A *pp* dynamic marking is present. There are triplets in the right hand and a fermata over the final chord.

Bm/D C#7 B/D# Em C#7/E# F#m7 E/G# A Amaj7/B B9 E F

Strapping boys.... like me!

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line consists of a single note, a whole rest, and another single note. The piano accompaniment starts with a tremolo in the right hand and a steady bass line in the left hand. Dynamics include *p* and *f*. There are triplets in the right hand.

E G C7 F Fmaj7 F6 Fmaj7 F Fmaj7 F7

I can see that we will share all that love im - plies.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "I can see that we will share all that love im - plies." The piano accompaniment features a more active right hand with chords and triplets. Dynamics include *mf*.

Bb Bbmaj7 Bb6 Bbmaj7 Bb Bdim7

We shall be the per - fect pair; rath - er like my thighs.

The third system continues the vocal line and piano accompaniment. The key signature changes to two flats (Bb, Eb). The vocal line has the lyrics "We shall be the per - fect pair; rath - er like my thighs." The piano accompaniment features a steady bass line and a right hand with chords and triplets. Dynamics include *f*.

Am Gm7 C7 Ab D C/E Fm D/F# Gm7 F/A Bb

You are face to face with des - ti - ny! All roads

The fourth system continues the vocal line and piano accompaniment. The vocal line has the lyrics "You are face to face with des - ti - ny! All roads". The piano accompaniment features a steady bass line and a right hand with chords and triplets. Dynamics include *mf* and *cresc.*



B♭maj7/C C7 Am7 G/A Am7 Cmaj7/D D7 Gm7 F/A B♭ B♭maj7/C C9

lead to... The best things in life are... All's well that ends with

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "lead to... The best things in life are... All's well that ends with". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The chords are indicated above the vocal line.

Dm G7 F/A B♭m G7/B Gm7 F/A B♭ B♭maj7/C C7 Am7 G/B C

me! \_\_\_\_\_ Es - cape me? There's no way. Cer - tain as

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with "me! \_\_\_\_\_ Es - cape me? There's no way. Cer - tain as". The piano accompaniment features a triplet of eighth notes in the right hand. The chords are indicated above the vocal line.

Cmaj7/D D7 Gm7 F/A B♭ B♭maj7/C C7sus

Do Re, Belle, when you mar - ry *(Spoken:) So, Belle, what'll it be? Is it "yes," or is it... "Ohhh, yes!"*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has "Do Re, Belle, when you mar - ry" followed by a double bar line and a fermata. The piano accompaniment has a double bar line and a fermata. The chords are indicated above the vocal line.

F G♭ F A♭ F B C F

me! \_\_\_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has "me! \_\_\_\_\_" followed by a double bar line and a fermata. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The chords are indicated above the vocal line.

# GASTON

from Walt Disney's *Beauty and the Beast:*  
*The Broadway Musical*

Lyrics by HOWARD ASHMAN  
 Music by ALAN MENKEN

Rowdy barroom Waltz

The musical score for 'Rowdy barroom Waltz' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major) and the time signature is 3/4. The piece begins with a piano introduction marked *mf*, which transitions to *f* (forte) in the first system. The first system includes a *mf* dynamic marking, a *f* dynamic marking, and a *simile* instruction. The second system continues with *f* dynamics. The third system features a *dim.* (diminuendo) marking, followed by *p legato* (piano, legato) dynamics. The fourth system concludes with *p* dynamics. Chord symbols are placed above the treble clef staff: C6, G7, C6, G7, Am, B/A, Am, and Bm7b5/A. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

B/A Bm7 $\flat$ 5/A Am

B/A Bm7 $\flat$ 5/A

*LeFou:*  
Gosh, it dis - turbs me to see you, Gas - ton, look - ing so

Asus Am B/A

down in the dumps. Ev - 'ry guy here'd like to be you, Gas -

Bm7 $\flat$ 5/A Asus Am

ton, e - ven when tak - ing your lumps. There's

C D/C Dm7b5/C

no man in town as ad - mir - ed as you. You're ev - 'ry - one's

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a quarter note 'no' on G4, followed by 'man' on A4, 'in' on B4, 'town' on C5, 'as' on B4, 'ad - mir - ed' on G4, 'as' on A4, 'you.' on B4, 'You're' on C5, 'ev - 'ry - one's' on B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand: C (G4, A4, B4), D/C (C4, G4, A4), Dm7b5/C (C4, G4, Bb4, D5), and Dm7b5/C (C4, G4, Bb4, D5).

Csus C Am Am/G

fa - vor - ite guy. Ev - 'ry - one's awed and in -

Detailed description: This system contains the next five measures. The vocal line continues with 'fa - vor - ite' on G4, 'guy.' on A4, a whole rest, 'Ev - 'ry - one's' on G4, 'awed' on A4, and 'in -' on B4. The piano accompaniment includes a suspedimento in the right hand for the first measure (Csus), followed by a whole note chord (C), and then Am and Am/G chords. The bass line continues with eighth notes.

Freely

D/F# D7 G7sus

spi - red by you, and it's not ver - y hard to see why.

Detailed description: This system contains the next five measures. The vocal line has 'spi - red' on G4, 'by' on A4, 'you,' on B4, 'and' on C5, 'it's' on B4, 'not' on A4, 'ver - y' on G4, 'hard' on A4, 'to' on B4, 'see' on C5, and 'why.' on B4. The piano accompaniment features a 'rit.' marking and a D/F# chord in the right hand, with a D7 chord in the left hand. The system concludes with a G7sus chord in the right hand.

A Tempo

N.C. G7 G7b9 C6

No one's slick as Gas - ton. No one's  
fights like Gas - ton, dou - es

Detailed description: This system contains the final five measures. The vocal line starts with a whole rest (N.C.), followed by 'No' on G4, 'one's' on A4, 'slick' on B4, 'as' on C5, 'Gas - ton.' on B4, 'No' on A4, 'one's' on G4, 'fights' on A4, 'like' on B4, 'Gas - ton,' on C5, and 'dou - es' on B4. The piano accompaniment features a whole note N.C. chord, followed by G7, G7b9, and C6 chords. The system ends with a repeat sign.

G7

quick as Gas - ton. No one's neck's as in - cred - i - bly  
 lights like Gas - ton. In a wrest - ling match, no - bod - y

C6 Am

thick as Gas - ton's. For there's no man in town half as  
 bites like Gas - ton. For there's no one as bur - ly and

Dm7 G7 C6

man - ly. Per - fect! A pure par - a - gon.  
 brawn - y. As you see, he's got bi - ceps to spare.

Am F7

You can ask an - y Tom, Dick or Stan - ley  
 Not a bit of him's scrag - gly or scrawn - y. That's

Ab7 G7

right! and they'll tell you whose team they pre - fer to play on. No  
 And ev - 'ry last inch of him cov - ered with hair. No

*poco rit.*

G7b9 C6 G7

one's been like Gas - ton, a king - pin like Gas - ton No one's got a swell  
 one hits like Gas - ton, match - es wits like Gas - ton In a spit - ting match,

*a tempo*

C6 Am

cleft in his chin like Gas - ton. As a spec - i - men, yes, he's in -  
 no - bod - y spits like Gas - ton. He's es - pe - cial - ly good at ex -

D9 Ab7 G7 1 C

tim - i - dat - ing! My, what a guy, that Gas - ton!  
 pec - tor - a - ting. Ptoo - ey! Ten points for Gas -

N.C. G Ab/G

Give five "hur - rahs!" Give twelve "hip - hips!" Gas -

A/G Bb/G G7 N.C. G G7#5(b9)

ton is the best and the rest is all drips! No one

*rall.*

2 C N.C. E7sus E7 Am/E

ton! When he was a lad he ate four doz - en

*mp*

D7sus D7 G/D

eggs ev - 'ry morn - ing to help him get large. And

G7sus G7 Am Am7/G F#m7b5

now that he's grown, he eats five doz - en eggs so he's rough - ly the

*crescendo* *molto rall.*

D7 G7sus G G7 G7#5(b9)

size of a barge! No one

*f*

C/G G7

shoots like Gas - ton, makes those bea - uts like Gas - ton. Then goes tromp - ing a -

*a tempo*

C F#dim7 N.C. Am

round in his boots like Gas - ton. I use ant - lers in all of my

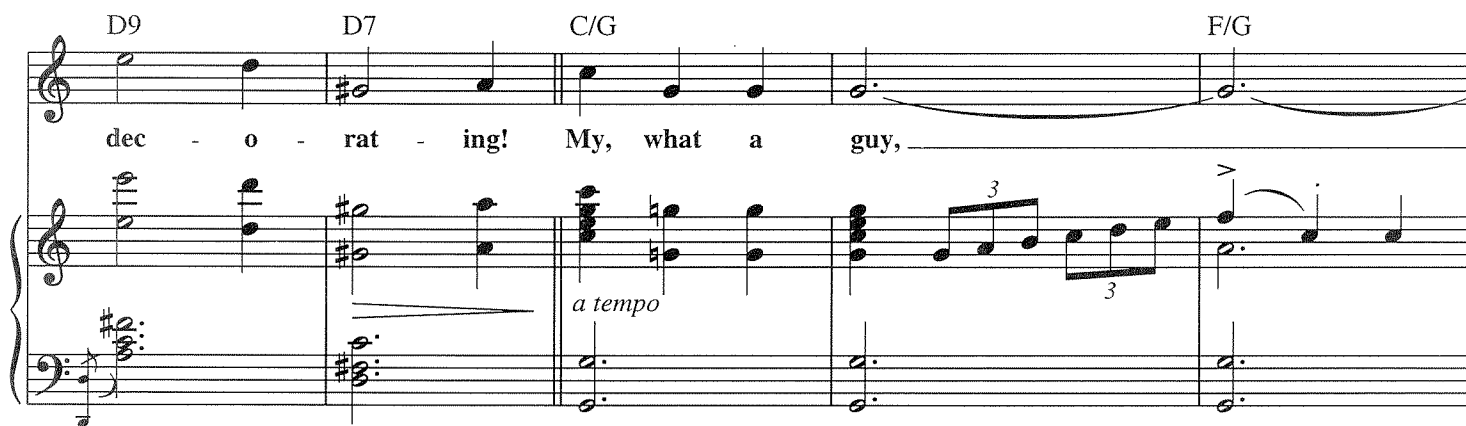
*rit.* *slower*



D9 D7 C/G F/G

dec - o - rat - ing! My, what a guy,

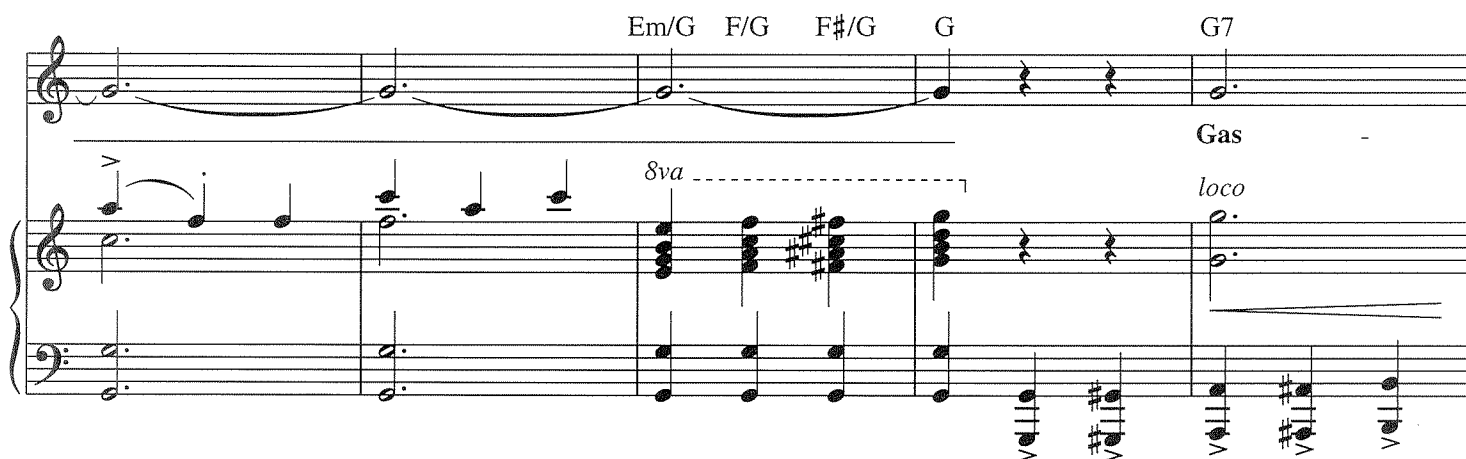
*a tempo*



Em/G F/G F#/G G G7

Gas

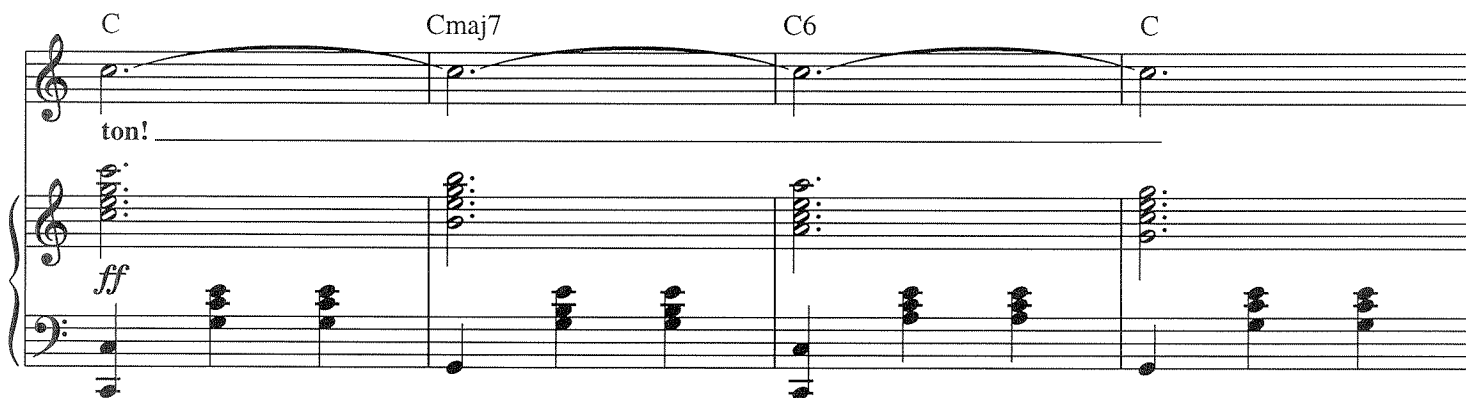
*8va* *loco*



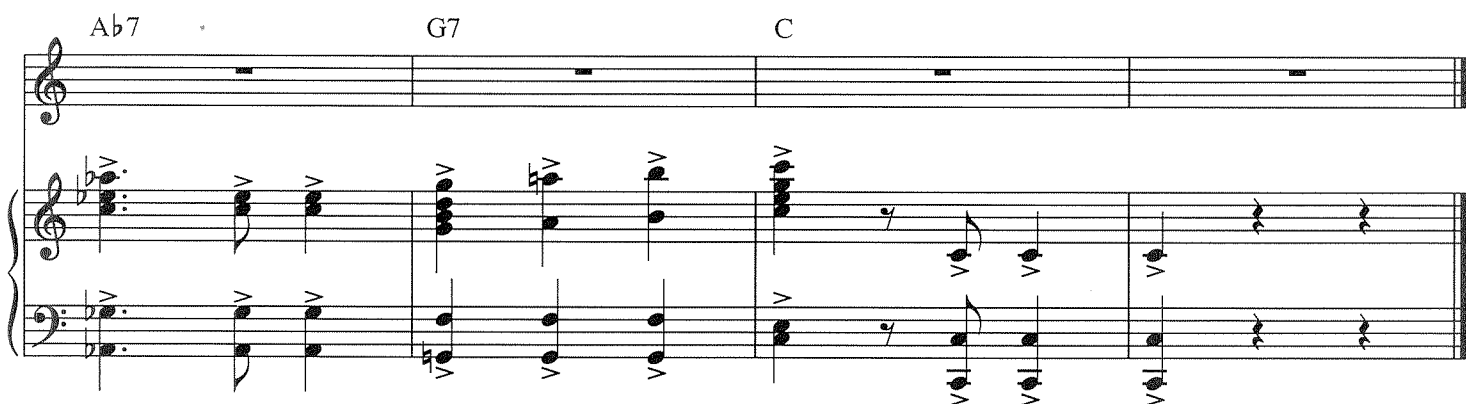
C Cmaj7 C6 C

ton!

*ff*



Ab7 G7 C



# IF I CAN'T LOVE HER

from Walt Disney's *Beauty and the Beast*:  
*The Broadway Musical*

Music by ALAN MENKEN  
Lyrics by TIM RICE

Freely

C Am

Piano introduction in 4/4 time, marked *pp*. The right hand features a melodic line with eighth notes and a half note, while the left hand provides a steady bass line with quarter notes. The key signature is one flat (B-flat major/C minor).

F C/G G7 C

Beast: And in my twist-ed face \_\_\_\_\_

First line of the song. The vocal line (treble clef) begins with the lyrics "And in my twist-ed face". The piano accompaniment (grand staff) continues from the introduction. The key signature changes to two flats (B-flat major/C minor).

Am

C/G

there's not the slight-est trace \_\_\_\_\_

of an - y - thing that e - ven

Second line of the song. The vocal line continues with "there's not the slight-est trace" and "of an - y - thing that e - ven". The piano accompaniment features a more active bass line with eighth notes.

F

Fmaj7/G G

Eb

hints of kind - ness.

And from my tor-tured shape, \_\_\_\_\_

Third line of the song. The vocal line continues with "hints of kind - ness." and "And from my tor-tured shape,". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and features a sustained bass line.

*Cb* *Cm*

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a rest followed by a quarter note G4, then a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols *Cb* and *Cm* are placed above the vocal staff.

**With more motion**

*Fm* *Gsus* *G7* *Em* *Bb* *C/Bb*

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

*rall.*

The second system continues the piece with a tempo change to "With more motion". The vocal line starts with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a more active eighth-note pattern. Chord symbols *Fm*, *Gsus*, *G7*, *Em*, *Bb*, and *C/Bb* are indicated above the vocal staff. A *rall.* (rallentando) marking is present in the piano part.

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

dream dies. \_\_\_\_\_ As the time flies, \_\_\_\_\_ love a

The third system shows the vocal line with a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with eighth-note patterns. Chord symbols *F/A*, *C/G*, *F6/9*, and *C/E* are placed above the vocal staff.

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

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

*a tempo*

The fourth system concludes the piece with the vocal line starting on a quarter note G4. The piano accompaniment features a more active eighth-note pattern. Chord symbols *Dm/F*, *Em/G*, *F/A*, *G/B*, *Em*, *Bb*, and *C/Bb* are indicated above the vocal staff. A *a tempo* marking is present in the piano part.

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

giv - en. Cold and driv - en to this

Moderately

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

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

*rit.* *dim.* *mp tenderly*

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

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

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

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

G/B F/A G7/B C Dm7(add4)<sub>3</sub> C/E Fmaj7 F6

her. No pas - sion could reach me,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'her.' on a G4, followed by a quarter rest, then a quarter note 'No' on a G4, a quarter note 'pas - sion' on a G4, a quarter note 'could' on a G4, a quarter note 'reach' on a G4, and a quarter note 'me,' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with chords and triplets. A triplet of eighth notes is marked over the 'pas - sion' and 'could' words.

C/G F/A G/B C G/B Am Dm7<sub>3</sub>

no les - son could teach me how I could have

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'no' on a G4, a quarter note 'les - son' on a G4, a quarter note 'could' on a G4, a quarter note 'teach' on a G4, a quarter note 'me' on a G4, a quarter note 'how' on a G4, and a quarter note 'I could have' on a G4. The piano accompaniment continues with the eighth-note bass line and treble accompaniment. A triplet of eighth notes is marked over 'les - son' and 'could'. The instruction 'poco cresc.' is written in the piano part.

C/E F Am Em Bb

loved her and make her love me too. If I

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'loved her' on a G4, a quarter note 'and make her' on a G4, a quarter note 'love me' on a G4, a quarter note 'too.' on a G4, and a quarter note 'If I' on a G4. The piano accompaniment continues with the eighth-note bass line and treble accompaniment. A triplet of eighth notes is marked over 'and make her'. The instruction 'dim.' is written in the piano part.

F/A Fm/Ab G7 Agitated Am

can't love her, then who?

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'can't' on a G4, a quarter note 'love her,' on a G4, a quarter note 'then' on a G4, and a quarter note 'who?' on a G4. The piano accompaniment continues with the eighth-note bass line and treble accompaniment. The instruction 'rit.' is written in the piano part, and the final measure is marked 'mf' and features a more active treble line.

Am Dm/A G Em Am

Long a - go, I should have seen

Am Dm/A G Em Am

all the things I could have been.

B $\flat$  F/A B $\flat$  C/B $\flat$  Gm7

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

Asus A

on - ward!

F#m C D/C G/B

*ff a tempo*

D/A G6/9 D/F#

Em/G F#m/A G/B A/C# D Em7sus

No pain could be

*rall.* *f a tempo*

D/F# Gmaj7 G6 D/A G/B A/C# D A/C#

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

Bm Em7 3 D/F# G 3 Gmaj7/A Gmaj7/B

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

A/C# G/B A/C# F Gm7sus 3

her. No spir - it could

8va-----  
ff

F/A Bb F/C Bb/D 3

win me. No hope left with -

loco

C/E F C/E Dm Gm7 3 F/A Bb 3

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



Dm Am Eb Bb/D

set me free. But it's not to

*mf* moving ahead

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

be. If I can't love her,

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

let the world be done with me.

*rall. e cresc.* *ff* *a tempo* *broadening*

F

# DON'T GO

from the musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

Moderately

Gmaj9 Am7/G Gmaj9 Am7/G

If you're

*pp legato* *cresc.*

Gmaj9 Am7/G Gmaj9 Am7/G

run - ning a - way, I can't stop you, I know. Don't go.

*p*

Gmaj9 Am7/G Gmaj9 Am7/G

Have you

*8va*

Gmaj9 Am7/G Gmaj9 Am7/G

not - iced I wear my heart on my sleeve? Don't leave.

Gmaj9 Gm9 Bb7(add13)

To

*cresc.*

8va

5

Eb(add9) Bb9sus

you I'm just an - oth - er face, A warm con - ven - ient  
 life, this gid - dy, hec - tic life, This har - um, scar - um

*mp*

Eb(add9) C9

place, A cas - u - al ro - romance. — But to  
 life I've nev - er lived be - fore. — But But

F(add9) Gm/F C7 C7/Bb

me you, you're it more fits than just like a girl. skin. You And are just the on - ly fit

Am7 D7b9 Bbm Bbm7

girl. in. And Your may - be hand might my close last that

Am7 D7 Gmaj9 Am7/G

chance. door. Well, I've No, I spo - ken can't wish my you piece, luck now there's noth - ing to as you're walk - ing a -

*dim.* *mp*

Gmaj9 Am7/G Bm

say. way. Please Please stay. stay. Sal - ly, Sal - ly, stay. stay.

E 9sus                      E7b9                      Am7                      D9                      D7/C

Sal - ly,                      stay.                      You may think I'll be glad if von Schwart-zen - baum calls,                      But  
 Sal - ly,                      stay.                      You may think that in time I'll for - get how it was,                      But

Bm7                      E7(add13)                      To Coda ☐ Am7                      D 9sus

that's not so,                      Don't go,                      Sal - ly.  
 that's not so,

Gmaj9                      Am7/G                      Gmaj9                      Am7/G                      Gmaj9

Am7/G                      Gmaj9                      Am7/G                      Gmaj9                      Am7/G

Gmaj9 Gm9 Bb7(add13) D.S. al Coda

This

Coda

Am7 D9 Bm7 E9sus E7

Don't go, Sal - ly,

Am7 D9sus D7 Gmaj9 Am7/G

Don't go, Sal - ly, Don't go.

Gmaj9

dim. pp

# I CONFESS

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD  
Music by TOM SNOW

Freely, but agitated

Em(add2) REV. MOORE: Am Em

Oh, yes! He has all the an - swers. \_

*p* *f*

D7sus D7 Cmaj7 Bsus B Am7

He's gon-na set me straight. How can he pre - sume to know what

Gsus2/B C D/C C N.C. Bm7

I've been through? He has - n't got a clue. But how could an - y - one, — un -

*mf*

Am7 Cmaj7/G G/F F A/E D F#/C#

less they've had a son? As

*mp dolce* *rall.*

Moderately

B(add2) A6/9

per-fect as a child could be, the best of all the best in me, \_\_\_\_\_ my

E/G# Asus2 B(add2) F#m7(add4)

brush with im-mor-tal - i - ty, \_\_\_\_\_ my kid. For six - teen

B(add2) A6/9

win-ters and fif-teen springs, I had a son, and still it stings \_\_\_\_\_ when

G/F



E/G# A6 F#m7(add4)

I re - mem - ber all the things we did,

*accelerando*

*Lilting, in 2*

F#m11 B E A/E

me and my kid.

Emaj7 A/E E Emaj7 A/E Emaj7 A/E

Simple things like fish - ing at the lake,

E E/G# A(add2) A F#m7 B

tip - toe - ing out be - fore dawn. Bob - by would wor-ry if

F#m7 B Cmaj7 Bsus B E A/E

we did-n't hur-ry, — all of the fish would be gone.

E A/E Emaj7 A/E E E/G#

We would sit and hud-dle in the boat, wait-ing for some-thing to

A(add2) A F#m7(add4) B G#m7 C#m

bite, and I'd watch the sun-rise in my own son's eyes.

*poco rall.*

G#m7 C#m D(add2) A/C#

And the world would fill up with light..

*cresc.*

Moderately fast

Bsus B E9sus

And Bobby would ask a million questions. "Daddy,

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole note rest, followed by the lyrics. The piano accompaniment features a bass line with a whole note chord in the first measure and a melodic line with eighth notes in the second measure. Chord symbols Bsus, B, and E9sus are placed above the staff.

A/E E9sus

how many is the biggest number?" Or "Daddy, why do I have a thumb?" And I con -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment has a steady bass line and a melodic line with eighth notes. Chord symbols A/E and E9sus are placed above the staff.

A Bm7(add4) A/C#

fess I did - n't al - ways have the an - swers, I did - n't al - ways know which way was

*espressivo*

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment features a bass line with quarter notes and a melodic line with eighth notes. Chord symbols A, Bm7(add4), and A/C# are placed above the staff. The instruction *espressivo* is written below the piano part.

D(add2) D/E E 3 F#m A/C# C#/E# F#m(add2) F#m

true. Nev - er - the - less, I've al - ways tried to lead with love. That's

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics. The piano accompaniment has a bass line with quarter notes and a melodic line with eighth notes. Chord symbols D(add2), D/E, E 3, F#m, A/C#, C#/E#, F#m(add2), and F#m are placed above the staff.

Lilting, in 2

Bm7(add4) D/E A E/G# F#m7 B7 (♩ = ♩) E A/E

all that an - y fa - ther can do. — As the years went by, we had our

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "all that an - y fa - ther can do. —" and continues with "As the years went by, we had our". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols are placed above the vocal line: Bm7(add4), D/E, A, E/G#, F#m7, B7, E, and A/E. A tempo marking "(♩ = ♩)" is placed above the vocal line. The piano part includes a four-measure rest in the right hand and a four-measure rest in the left hand.

Emaj7 A/E E E/G# A B

dif - f'renc - es. *But then who doesn't?* E - ven if the friend - ship was - n't all it was be - fore, we shared a

The second system continues the musical score. The vocal line includes the lyrics "dif - f'renc - es. *But then who doesn't?* E - ven if the friend - ship was - n't all it was be - fore, we shared a". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols are placed above the vocal line: Emaj7, A/E, E, E/G#, A, and B. The piano part includes a three-measure rest in the right hand and a four-measure rest in the left hand.

F#m7 B F#m7 E(add4) D D/C#

lot, and who'd have thought that so much joy could van - ish in a blink? — Who

The third system continues the musical score. The vocal line includes the lyrics "lot, and who'd have thought that so much joy could van - ish in a blink? — Who". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols are placed above the vocal line: F#m7, B, F#m7, E(add4), D, and D/C#. The piano part includes a four-measure rest in the right hand and a four-measure rest in the left hand.

Bsus B B/A Asus2 B/A Asus2 B/G# E/G# B/G# E/G#

ev - er stops to think? And in that fi - nal mo - ment who knows what went wrong? The

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

The fourth system concludes the musical score. The vocal line includes the lyrics "ev - er stops to think? And in that fi - nal mo - ment who knows what went wrong? The". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols are placed above the vocal line: Bsus, B, B/A, Asus2, B/A, Asus2, B/G#, E/G#, B/G#, and E/G#. The piano part includes a four-measure rest in the right hand and a four-measure rest in the left hand. Dynamic markings *rall.*, *a tempo*, *mf*, *mp*, and *mf* are placed below the piano part.

F#m7 D/E E7 F#m

ques-tions come too late and lin-ger far too long. And I con - fess I don't

*mp* *mf* *rall.* *f* *mp*  
*a tempo*

Bm7 A/C# D(add2) Esus E 3

al - ways have the an - swers, I don't al - ways know which way is true. Nev - er - the -

A C#/E# F#m Bm7(add4) D/E

less, I've al - ways tried to lead with love. That's all that an - y fa - ther can do...

*mf* *mp* *poco rall.*

D E/D D E/D C D/C

— And then look... look, what do I do?

*a tempo*

## With growing intensity

G/B C D/C G/B C

This boy comes to me, this father-less child. I

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

D/C G/B Eb F/Eb

scoff at his pain and I send him a-way! My daughter speaks up and I —

*mf*

Bb/D Eb F/Eb Bb/D

— shout her down, — I won't hear a word of what she has to say! My

F#/C# G#/C# C# F#/C# G#/C#

wife reach-es out — and I turn my back. I send her to bed — with-out

*f*

C#/E#                      Bb/F                      Ebmaj7                      Gm/D

e - ven a kiss! Can my God for - give the things I have done while

*appassionato*

Cm                      Cm/Bb                      Dm                      Gm

I've tried for - get - ting how much I'm still miss - ing my son?

*rall.*

**Freely**

Dm7                      Eb/F                      Gm7(add4)                      Bb/C                      Cm

I'm tired of feel - ing noth - ing but numb.

*sub. p*                      *p*

Gm7(add4)                      Ebmaj7                      Bbsus2/D                      Cm7(add4)

May - be the time has come to fin - al - ly \_\_\_ let the world \_\_\_ in.

Moderately

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

But how do I be - gin?

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has one flat (B-flat). The tempo is marked 'Moderately'. The vocal line begins with a quarter rest followed by the lyrics 'But how do I be - gin?'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. Chord symbols G/B, C, F/C, C, G/C, and C are placed above the vocal line.

F/C C C/F G F(add2) G Am

Give me strength and may - be then

The second system continues the piece. The vocal line has a quarter rest followed by the lyrics 'Give me strength and may - be then'. The piano accompaniment continues with chords and a bass line. A piano dynamic marking 'p' is present in the first measure, and a mezzo-forte 'mp' marking is in the fifth measure. Chord symbols F/C, C, C/F, G, F(add2), G, and Am are placed above the vocal line.

F(add2) G Em7 F C/E G/D C

I can reach my fel - low men so we all may

The third system shows the vocal line with the lyrics 'I can reach my fel - low men so we all may'. The piano accompaniment features a mezzo-forte 'mp' dynamic marking. Chord symbols F(add2), G, Em7, F, C/E, G/D, and C are placed above the vocal line.

G E/G# Am Dm7 F/G C#m7 F#7

rise a - gain. I con -

The fourth system concludes the piece. The vocal line has the lyrics 'rise a - gain. I con -'. The piano accompaniment includes dynamic markings 'pp', 'mp', 'cresc.', and 'rit.'. Chord symbols G, E/G#, Am, Dm7, F/G, C#m7, and F#7 are placed above the vocal line.



B C#m7(add4)

fess I don't al - ways have the an - swers, I

*f a tempo*

B/D# E(add2) E/F# F# G#m B/D#

— don't al - ways know which way is true. Ne - ver - the - less, I've al - ways tried to

*rall.*

D#/G G#m C#m B/D#

lead with love. That's

*mp a tempo cresc. f*

Faster

C#m7 E/F# opt. B

all that an - y fa - ther can do.

*molto rall. f fp sfz*

*8va*

# ALL I CARE ABOUT

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Moderately

Piano introduction in D major, 12/8 time. The music is marked *f* (forte). The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with chords.

D  
BILLY:

A9#5

I don't care a-bout ex - pen - sive - things, -  
I don't care for wear - ing silk cra - vats, -

Piano accompaniment for the first vocal line, corresponding to the lyrics 'I don't care a-bout expensive things, I don't care for wearing silk cravats, -'. The piano part continues with the same rhythmic accompaniment as the introduction.

F#m7

Am6/B

B7

E7

cash - mere - coats - dia - mond - rings - } don't mean a thing,  
ru - by - studs, - sat - in - spats - }

Piano accompaniment for the second vocal line, corresponding to the lyrics 'cash - mere - coats - dia - mond - rings - } don't mean a thing, ru - by - studs, - sat - in - spats - }'. The piano part continues with the same rhythmic accompaniment.

Gm6

A7

D

Em7

A7#5

A13

All I care a-bout is love.

That's what I'm here for.

Piano accompaniment for the final vocal line, corresponding to the lyrics 'All I care a-bout is love. That's what I'm here for.'. The piano part concludes with a final chord in D major.

2 D Gm D Am6/F#

love. Give me — two —  
Show me — long —

B7 B7b9 Em Em(maj7) Em7

eyes of — blue, — soft — ly say — ing — “I need — you,” —  
ra — ven — hair, — flow — ing down a — bout to — there. —

Gm6/E A7 A7(b9) F 2nd time to Coda ⊕

Let me see her — stand — ing — there — And hon — est, Mis — ter, I’m a  
When I see her — run — ning — free — Keep your mon — ey, that’s e —

A7 Em7 Cm6 A7 D A9#5

mil — lion-aire. I don’t care for an — y fine at — tire —

F#m7 Am6/B B7 E7

Van - der - bilt \_ might ad - mire, \_ No, no, not me,

Gm A7 D Gm D D.S. al Coda

All I care a-bout is love.

⊕ Coda

A7 G/A Cm/A A7 Bb7 F#dim Gdim Bb7

nough for me.

*mp* *cresc.* *rit.*

Broadly

Eb Bb7#5

I don't care for hav - ing Pack - ard \_ cars \_ \_ \_ or

*ffz* *mf*

Gm7 C9 F7

smok - ing — long — black ci - gars. — No, no, not me,

Fm7b5 Bb7 Eb

All I care a - bout is do - in' a guy in — who's

G7/D C7 C7b9

pick - in' on you. Twist - in' the wrist — that's turn - in' the screw. —

Fm Gm Ab GmFm Bb7 Eb

All I care a - bout is — love!

*ff*

8vb

# IF I SING

from *Closer Than Ever*

Words and Music by DAVID SHIRE  
and RICHARD MALTBY, JR.

Freely and reflectively

*mp*

A tempo, moderato (♩ = c. 92)

*mp*

My fa-ther's pride

was in his hands. The pia - no was his soul.

I watched in won - der as he played show tunes, Miles off from rock and

roll. What he loved he taught me. Now mu-sic's what I

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "roll. What he loved he taught me. Now mu-sic's what I". The piano accompaniment is in the same key signature and consists of a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the piano accompaniment at the end of the system.

do. And of - ten when I'm writ - ing, In my hands Dad's there

The second system continues the vocal line with the lyrics "do. And of - ten when I'm writ - ing, In my hands Dad's there". The piano accompaniment continues with the arpeggiated pattern. A *rall.* (ritardando) marking is placed above the vocal line and below the piano accompaniment towards the end of the system.

too. If I sing, you are the mu - sic. If I fly, you're why I'm

The third system begins with the lyrics "too. If I sing, you are the mu - sic. If I fly, you're why I'm". The piano accompaniment changes from the previous system to a series of chords in the right hand and a simple bass line in the left hand. A tempo marking *a tempo* and a dynamic marking *p* (piano) are present. A tempo indication  $(\text{♩} = c. 76)$  is also shown. A *sim.* (sostenuto) marking is placed above the piano accompaniment at the end of the system.

good. If my hands can find some mag - ic, You're the

The fourth system contains the lyrics "good. If my hands can find some mag - ic, You're the". The piano accompaniment returns to the arpeggiated pattern from the first system. A *cresc.* (crescendo) marking is placed above the vocal line and below the piano accompaniment.

*mf*

one ————— who said they could. When the child ————— who's still in -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a long note on 'one' followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *mf* is placed above the vocal line.

*cresc.*

side me, Finds a song ————— in emp - ty air, ————— When there is

The second system continues the vocal and piano parts. The vocal line has a long note on 'side' and then a melodic line. The piano accompaniment features a *cresc.* (crescendo) marking. The dynamic *mf* is also present in the piano part.

*f* *dim.* *poco rall.*

joy ————— in mak-ing mu - sic, It is you who put it

The third system shows the vocal line with a long note on 'joy' and a melodic phrase. The piano accompaniment has a *f* (forte) dynamic at the start, followed by *dim.* (diminuendo) and *poco rall.* (poco rallentando) markings.

*a tempo 10* *mp*

there. ————— My dad grew old.

The fourth system features a vocal line with a long note on 'there.' and a melodic phrase. The piano accompaniment has a *a tempo 10* marking and a *dim.* (diminuendo) marking. The dynamic *mp* (mezzo-piano) is also present.



*poco ten.*

His hands grew numb. And now he can - not play.

*poco ten.*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, and the bottom two lines are the piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is simple and follows the lyrics.

*poco cresc.* *mf*

I came to vis - it. He sat and asked me, "How could it be this

*poco cresc.* *mf*

Detailed description: This system contains the third and fourth lines of music. The piano accompaniment continues with the same rhythmic pattern. The vocal line has a slight upward inflection in the second measure of the second line, corresponding to the piano's *poco cresc.* marking. The piano part has a *mf* dynamic marking.

way?" I could-n't find an an - swer.

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a series of chords in the right hand, some with wavy lines indicating tremolos or sustained notes. The vocal line is sparse, with a few notes in the second measure of the second line.

*dim. e*

I played this tune for him in - stead. My fa - ther sat there smil - ing, For he

*dim. e*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with the chordal texture. The vocal line has a slight downward inflection in the second measure of the second line. The piano part has a *dim. e* dynamic marking.

*rall.* *a tempo* *pp* A little slower than first time

knew what it said. If I sing, You are the mu - sic. If I

*rall.* *a tempo* *pp molto sostenuto*

*cresc. poco a poco*

love, You taught me how. Ev-'ry day your heart is beat - ing In the

*cresc. poco a poco*

*f*

man that I am now. If my ears are tuned to won - der, If when I

reach, The chords are there, If there is joy in mak - ing

mu - sic, It's a joy that we both

*cresc.*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics 'mu - sic, It's a joy that we both'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand. A 'cresc.' (crescendo) marking is placed above the vocal line.

share. I nev - er told you. It took time till I could

*ff* *sim.*

The second system continues the vocal line with the lyrics 'share. I nev - er told you. It took time till I could'. The piano accompaniment features a 'ff' (fortissimo) dynamic in the right hand and a 'sim.' (sostenuto) marking in the left hand. The key signature changes to one sharp (F#).

see That if I sing, You are the mu - sic, And you'll

The third system continues the vocal line with the lyrics 'see That if I sing, You are the mu - sic, And you'll'. The piano accompaniment continues with a steady rhythmic pattern. The key signature remains one sharp (F#).

al - ways sing in me. Yes, you'll

*dim.* *Slower mp*

The fourth system continues the vocal line with the lyrics 'al - ways sing in me. Yes, you'll'. The piano accompaniment features a 'dim.' (diminuendo) marking in the right hand and a 'Slower mp' (ritardando mezzo piano) marking in the left hand. The key signature changes to one flat (F).

and more freely al - ways live in me.

*p* *rall.* *mp colla voce* *p* *rall.*

The fifth system concludes the vocal line with the lyrics 'and more freely al - ways live in me.'. The piano accompaniment features a 'p' (piano) dynamic in the right hand and a 'rall.' (ritardando) marking in the left hand. The key signature remains one flat (F). The system ends with a double bar line and a 'p' dynamic marking.

# A RHYME FOR ANGELA

from the musical production *The Firebrand of Florence*

Words by IRA GERSHWIN  
Music by KURT WEILL

Moderato amoroso

Verse:

C

It's al - ways been a

pleas - ure to ded - i - cate a meas - ure to the la - dy who in -

trigued me at the time. Di - a - na and Ros -

an - na and La - na and Su - san - nah were names I sang in

E $\flat$ dim D7(add6) Dm7/G G9 C

rhy - thm and in rhyme. \_\_\_\_\_ Cor - ne - lia and Au -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "rhy - thm and in rhyme. \_\_\_\_\_ Cor - ne - lia and Au -". The piano accompaniment is in a grand staff (treble and bass clefs) and includes chords and melodic lines. Above the system, the following chords are indicated: E $\flat$ dim, D7(add6), Dm7/G, G9, and C.

Em Dm7

re - lia, Ce - ci - lia and O - phe - lia in - spired — love - ly

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "re - lia, Ce - ci - lia and O - phe - lia in - spired — love - ly". The piano accompaniment continues with chords and melodic lines. Above the system, the following chords are indicated: Em and Dm7.

G13

lyr - ics from my pen. \_\_\_\_\_ But An - ge - la is

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "lyr - ics from my pen. \_\_\_\_\_ But An - ge - la is". The piano accompaniment continues with chords and melodic lines. Above the system, the following chord is indicated: G13.

C7(add6) F6 Gm7/C F6 Gm7/C Chorus

some-thing else a - gain. \_\_\_\_\_ I can

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "some-thing else a - gain. \_\_\_\_\_ I can". The piano accompaniment continues with chords and melodic lines. Above the system, the following chords are indicated: C7(add6), F6, Gm7/C, F6, and Gm7/C. The word "Chorus" is written above the final measure of the system.

Fmaj7 F6 Gm7 C9 F#sus9 F

find a rhyme for Lucy, for

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a repeat sign and contains the lyrics 'find a rhyme for Lucy, for'. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one flat (B-flat), and the time signature is 4/4.

Gm9 Gm7 Cm7 F9 D7

in - stance, her kiss is juic - y but

The second system continues the musical score. The vocal line has the lyrics 'in - stance, her kiss is juic - y but'. The piano accompaniment continues with chords and moving lines. The key signature remains one flat, and the time signature is 4/4.

Gm7 C7sus6 C7 F Dm(sus4) Dm7

I must con - fess, I'm lost, more or less, with

*poco cresc.*

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics 'I must con - fess, I'm lost, more or less, with'. The piano accompaniment includes the instruction '*poco cresc.*'. The key signature is one flat, and the time signature is 4/4.

G7 C7 Am Gm Fmaj7 F6

An - gel-a; An - gel-a. I can find a

*mf* *p*

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics 'An - gel-a; An - gel-a. I can find a'. The piano accompaniment includes dynamic markings '*mf*' and '*p*'. The key signature is one flat, and the time signature is 4/4.

Gm7 C9 Am7 F Gm9 Gm7

rhyme for Chlo - e, for in - stance, her

Cm7 F9 D7 Gm7

breast is snow - y \_\_\_\_\_ but rhym - ing is

C7sus6 C7 F Dm(sus4) Dm G9

lame when you get a name like An - gel - a, \_\_\_\_\_

E7sus6 E7 A(sus4) A E9 Am7

An - gel - a. \_\_\_\_\_ If on - ly her name were O -

Dmaj7 Gm(sus4) Gm Gm7

liv - i - a \_\_\_\_\_ she could be a cute bit of

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The melody starts with a half note 'liv' followed by a dotted half note 'i - a' with a long horizontal line underneath. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chords are indicated above the staff: Dmaj7, Gm(sus4), Gm, and Gm7.

Cmaj7 Dm7 G9

triv - i - a \_\_\_\_\_ if she were called Ma - ri - a, or

The second system continues the vocal line with a half note 'triv' followed by a dotted half note 'i - a' with a long horizontal line underneath. The piano accompaniment continues with chords and a bass line. Chords are indicated above the staff: Cmaj7, Dm7, and G9.

C7 C9 F9 Dm7 Gm7

e - ven Dor - oth - e - a, she'd be my So - le Mi - a di -

The third system features a vocal line with a half note 'e - ven' followed by a dotted half note 'Dor - oth - e - a,'. The piano accompaniment continues with chords and a bass line. Chords are indicated above the staff: C7, C9, F9, Dm7, and Gm7.

C7 C9 Fmaj7 F6 Gm7 C9

vine. \_\_\_\_\_ I can find a rhyme for

The fourth system features a vocal line with a half note 'vine.' followed by a dotted half note 'I can find a rhyme for'. The piano accompaniment continues with chords and a bass line. Chords are indicated above the staff: C7, C9, Fmaj7, F6, Gm7, and C9. A piano dynamic marking 'p' is present in the piano accompaniment.



Fsus9 F Gm9 Gm6 Gm7 F9

Irm - a, she's heav - en on ter - ra

Am7 D7 G D7 G

firm - a but Ange - la has no pat - ter and

*mf*

Eb9 Dm7 Gm7 C7

yet, what does it mat - ter if An - gel - a's heart \_\_\_\_\_ rhymes with

1 F C7 2 F Gm7 F

mine. I can mine. \_\_\_\_\_

*mf*

# GIGI

from *Gigi*

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

*Allegro furioso*

GASTON:

She's a babe!

*mf*

Detailed description: This system contains the first line of the musical score. It features a vocal line for Gaston and a piano accompaniment. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro furioso'. The piano part consists of a rhythmic pattern of eighth notes and chords, with a dynamic marking of 'mf' (mezzo-forte).

Just a babe! Still ca - vort - ing in her crib; Eat - ing

*mf*

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics 'Just a babe! Still ca - vort - ing in her crib; Eat - ing'. The piano accompaniment continues with the same rhythmic pattern, maintaining the 'mf' dynamic.

break - fast with a bib; With her ba - by teeth and all her ba - by curls.

*stacc.*

Detailed description: This system contains the third line of the musical score. The vocal line concludes with the lyrics 'break - fast with a bib; With her ba - by teeth and all her ba - by curls.' The piano accompaniment ends with a staccato (stacc.) marking, indicating a short, detached sound.

She's a tot! Just a tot! Good for bounc-ing on your

*mf* *mf* *stacc.*

knee. I am pos - i - tive that she Does - n't e - ven know that boys are - n't

girls. She's a snip! Just a snip!

Mak - ing dread - ful ba - by noise; Hav - ing fun with all her toys; Just a

*mf* *stacc.*

chick - a - dee who needs her moth - er hen. She's a cub! A pa -

poose! You could nev - er turn her loose. She's too in - fan - tile to take her from her

pen. Of course, that

**Moderato (Soft-shoe)**

week - end in Trou-ville. In spite of all her youth - ful zeal. She was ex -

ceed - ing - ly po - lite, And on the whole a sheer de - light. And if it

*pp sempre*

was - n't joy ga - lore, At least not once was she a bore That I re -

### Allegro furioso

call. No, not at all. *Spoken:* Hah! She's a child! A sil - ly

*poco rall.* *ten.* *mf*

child! Ad - o - les - cent to her toes, And good

*mf* *stacc.*

heav - en, how it shows. Stick - y thumbs are all the fin - gers she has

got. She's a child! A clum - sy

child! She's as swol - len as a grape, And she

*mf* *stacc.*

does - n't have a shape. Where her fig - ure ought to be it is

not. Just a child! A grow - ing child!

But so back-ward for her years, If a boy her age ap - pears, I am

cer - tain he will nev - er call a - gain. She's a scamp and a

brat! Does - n't know where she is at. Un - e - quipped and un - de - sir - a - ble to

Moderato

men. Of course, I must in truth con-fess, That in that

brand new lit - tle dress, She looked sur - pris - ing - ly ma - ture And had a

def - i - nite al - lure. It was a shock, in fact, to me, A most a -

Allegro furioso

maz - ing shock to see The way it clung On one so young. Spoken: Ah! She's a



girl! A lit - tle girl! Get - ting old - er, it is

*mf cresc. stacc.*

true, - Which is what they al - ways do; Till that un - ex - pect - ed ho - ur When they

*cresc.*

Andante, molto rubato

blos - som like a flow - er... Oh no! Oh, no...! *Sung:* There's sweet - er mu - sic when she speaks,

*p dolce pp colla voce*

Is - n't there? A dif - f'rent bloom a - bout her cheeks, Is - n't there? Could I be

wrong? Could it be so? Oh, where, oh, where did Gi - gi go?

*rall.* *mp*

**Allegro moderato (sempre rubato)**

Gi - gi, am I a fool with - out a mind, Or have I

*mf* *p*

mere - ly been too blind to re - al - ize? Oh, Gi - gi, why you've been

*p*

grow - ing up be - fore my eyes. \_\_\_\_\_ Gi - gi, you're not at

*espr.* *mp*

all that fun - ny, awk - ward lit - tle girl I knew! Oh,

*mf*

no! O - ver night there's been a breath - less change in

*cresc.* *dim.*

you. Oh, Gig - gi, while you were trem - bling on the brink Was I out

*p*

yon - der some - where blink - ing at a star? Oh, Gi - gi, have I been

Più mosso (quasi  $\text{♩}$ )

stand-ing up too close or back too far? When did your

*espr.*

*mp*

spar - kle turn to fi - re? And your warmth be - come de - si - re? Oh, what

*cresc. poco a poco*

*mf*

mir - a - cle has made you the way you are?

*poco rall.*

*cresc. e accel.*

*espr.*

## Tempo I, molto appassionato

Gi - gi...!

*f*

Gi - gi...!

*espr.*

Gi - gi...!

*ff*

Oh, no! I was mad not to have seen the change in

*sf* *mp*

you! Oh, Gi - gi, while you were trem-bling on the brink. Was I out

*mf*

yon - der some-where blink-ing at a star? Oh, Gi - gi, have I been

*mp*

stand-ing up too close or back to far? When did your

*ten. ten.* *espr.* *mp*

**Più mosso**

spar - kle turn to fi - re? And your warmth be - come de - si - re? Oh, what

*cresc. poco a poco* *f*

mir - a - cle had made you the way you are?

*allargando*

# I DON'T REMEMBER YOU

from *The Happy Time*

Words by FRED EBB  
Music by JOHN KANDER

Slowly

Piano introduction in D major, 4/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand.

Vocal line and piano accompaniment for the first two lines of lyrics. The vocal line is in the right hand of the piano part. Chords are indicated above the vocal line: *mp*, D, A7, D.

I don't re - mem - ber you. I don't re - mem - ber you.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the right hand of the piano part. Chords are indicated above the vocal line: A7, D, A7, Dsus, D.

I don't re - call a sin - gle thing we used to say or do.

Vocal line and piano accompaniment for the fourth line of lyrics. The vocal line is in the right hand of the piano part. Chords are indicated above the vocal line: D7, G, D7, G.

What danc - ing in the park? What laugh - ter in the dark?

D7 G D7 Gsus G

What smoul-d'ring fire - place that lit your face with ev - 'ry spark?

D/F# Dm/F E7sus

And if I left you once be - fore,

*mf*

A7 G F#m *poco rit.* Em7 A7

Some-how I can't re - call it an - y - more. That was an -

*poco rit.*

D *a tempo* A7 D A7

oth - er girl. You're not at all like her. Tho' for an  
oth - er time, An - oth - er time and place. Al - though you

*a tempo*



D A7 Am7/D D9

in - stant, when you touched me, I be - lieved you were. But I was  
 bear a faint re - sem - blance you're an - oth - er face. Yes, I was

G G+ Em7 A7 F#m Bm *poco rit.* Em7, F#m G, Em7

wrong! } This mo - ment is new be - cause I can't, I won't, I  
 wrong! }

*f* *poco rit.*

1

F#m G G/A A13 D *a tempo* A7

don't re - mem - ber you. That was an -

*a tempo*

2

F#m G Em7 A9 D *a tempo*

don't re - mem - ber you.

*a tempo*

# THE BABY SONG

from *I Love You, You're Perfect, Now Change*

Lyrics by JOE DiPIETRO  
Music by JIMMY ROBERTS

*Delicately; like a music box* ♩ = 120

*Freely*

D A+/C# (last time only) D

"Ah, de wittle baby! - Ah, de bittle waby!" Well, I dread that I'm re-gres-sing, with my

*mp* (hold last time only) *colla voce (playfully)*

*red.* \* *red.* \* *sim.*

A+/C# F#7/A# Bm

head this ba-by's mes-sing; wee-ba, dwee-ba, doo-ba, dab-by doo. Once

E/G# A/G A7

I be-came a pa-rent, I be-came quite in-co-her-ent; ma-ma, ma-ma, da-da, woo-hoo-

D A+/C#

hoo. When I'm hurt, I get a boo-boo, when I sleep, I take a su-su;

F#7/A# Bm E7/G#

nap-py, nap-py, nap-py, swee-py - swoo. In the car I go, "Vroom, vroom, vroom!" ...In the

A/G A7 D irritated

john I make a boom - boom; wop - pa, wop - pa, wop - pa, poo - poo - poo. Can I

(*wah-pah*)

*rit.*

A+/C# F#7/A# (can be "spoken") (sung)

stop this? God, I wish it, 'cause I sound just like a dip-shit! Yee-ha, yee-ha, yee-ha, boob-y

(*quasi tempo*)

*mf*

**Bm** **Tenderly and freely**

boo! Now I

*8va*  
*tr*

(r.h.) *sfz*

(l.h.) *sfz*

*rit.*

**E7/G#** **A/G** **Slowly**

hear my ba-by cry - cry; so it's time that I go bye - bye. Doo-ba, dab-by, dee-by, dub-by,

*8va*  
*loco*

*mp*

*rit.*

*colla voce*

**A/C#** **D** **A7/E** **D/F#**

**G** **A7** **Softly, tenderly**

wee - ba, woo - by, woo. \_\_\_\_\_

**D**

*slowly* *rit.*

# LOST IN THE DARKNESS

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Moderately slow, sustained

G#m(add2) G#m D#m(add2)

Lost in the dark - ness,

E B C#m G#m

si - lence sur - rounds you. Once there was morn - ing,

C#m D#5 G#m D#m(add2)

now end - less night. If I could reach you, I'd

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E B C#m G#m

guide you and teach you to walk from the dark - ness back

A#m7b5 D#sus D# D#7 Bm

in - to the light. \_\_\_\_\_ Deep in the

*pp*

F#m Gmaj7 D Em

si - lence, please try to hear me. I'll keep you

Bm7 Em F#5 F#

near me till night pass - es by. I

*rit.* *mp*

Bm *rubato* F#m G(add2)

will find the an - swer. I'll nev - er de -

D(add2) Em Bm

sert you. I prom - ise you this till the

F# Bm

day that I die. \_\_\_\_\_

Em7 A/C# Bm

# THE KID INSIDE

from the Broadway musical *Is There Life After High School?*

Music and Lyric by  
CRAIG CARNELIA

A strong, rhythmic 2 (♩ = 72)

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *mp* and *R.H.* (Right Hand). The introduction consists of three measures with chords G, C/G, and C#dim/G. The piano accompaniment features a steady eighth-note bass line in the left hand and a simple melody in the right hand.

The vocal melody begins in the second measure with the lyrics: "There's a kid in - side". The piano accompaniment continues with the same rhythmic pattern. The second system of music shows the vocal line continuing with "and I have (him/her) with me al - ways." and the piano accompaniment. The third system shows the vocal line with "There's a kid in - side," and the piano accompaniment. The fourth system shows the vocal line with "walk - ing down old high - school hall - ways." and the piano accompaniment. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a simple melody in the right hand.

Chord progressions for the piano accompaniment are: G, C/G, C#dim/G, D(no5)/G, G, C/G, C#dim/G, D(no5)/G, G.



G(no5) C/G F#m7

There's a kid in - side, \_\_\_\_\_ at a desk, at a dance, in the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are indicated as G(no5) for the first measure, C/G for the second, and F#m7 for the third.

B9sus B7b5 B7 Em7 G7

halls, in the show-ers. There's a kid in - side \_\_\_\_\_ to this

Detailed description: This system contains the next two measures. The vocal line continues with quarter notes G4, A4, B4, and G4, followed by a quarter rest. The piano accompaniment continues with a bass line of G3 and a treble line of G4. Chords are B9sus, B7b5, B7, Em7, and G7.

Somewhat faster (♩ = 80)

C Cmaj7 C6 C F Ebm(no5) Bm(no5) Am(no5) G

ve - ry day. \_\_\_\_\_ And (he/she) makes a try \_\_\_\_\_

Detailed description: This system contains the next two measures. The tempo is marked 'Somewhat faster (♩ = 80)'. The vocal line has a quarter rest followed by quarter notes G4, A4, B4, and G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are C, Cmaj7, C6, C, F, Ebm(no5), Bm(no5), Am(no5), and G. A 'Ped.' marking is present at the start of the piano accompaniment.

C/G A/G D/G (add6)

\_\_\_\_\_ for the high pop fly \_\_\_\_\_ that I fum-bled one \_\_\_\_\_ Sep - tem - ber.

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note G4. Chords are C/G, A/G, D/G, and (add6).

G C/G A/G

And (he she) makes a fuss o - ver some A - plus that I should-n't still

D/G (add6) G C/G

re - mem - ber. And (he she) goes a - long, get - ting

*mf*

F#m7 B9sus B7b5 B7 Em7

hurt, get - ting mad, fight - ing fights that are o - ver. And un - less I'm

G7 C Cmaj7 C6 C

strong, all my sen - ses are car - ried a -

Ped.

F Ebm(no5) Bm(no5) Am(no5) G C/G

way. I can feel (my John's) hand, - (my his) trem - bling hand,

*mp*

A/G D/G G

(on Mich-ele's) an - gor - a sweat - er. I can hear my band, -  
(on my old)

*sf*

C/G A/G D/G

that aw - ful band. On - ly now it sounds - much bet - ter.

G C/G F#m7

I can see the kid, the kid I used to be, - on the stage, on the

*mf*

B9sus B7b5 B7 Em7 G7

field, on the lunch line. I can feel (him) tug - ging at me. — Ev - 'ry

(her)

C C(addb5) C/B A7 A7/F# A7/G G

time I think — I don't care, I blink — and (he's) there a - gain, —

(she's)

A bit broader (♩ = 76)

rit. loco

8va bassa

Bm7 (addG) C(9) C Cmaj7 C

(he's) there — a - gain, — fight - ing

(she's)

8va bassa

G Bm7 C(9) C

an - cient wrongs, — hum - ming old hit songs — in my head. —

z

8va bassa

Cmaj7 C G Bm7 (addG)

Sing-ing, "Come a - long, come a - long, come a - long -

The first system features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "Sing-ing, 'Come a - long, come a - long, come a - long -". The piano accompaniment is in grand staff (treble and bass clefs). The right hand has a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords and moving bass lines. Chords are labeled as Cmaj7, C, G, Bm7, and (addG).

C(9) C Cmaj7 C G

for the ride," to a time and place I could

8va bassa

The second system continues the vocal line with the lyrics "for the ride," to a time and place I could". The piano accompaniment continues with similar harmonic textures. Chords are labeled as C(9), C, Cmaj7, C, and G. A dashed line labeled "8va bassa" indicates an octave transposition in the bass clef.

Bm7 C(9) C Cmaj7 C

not for - get if I tried.

8va bassa

The third system features the vocal line with the lyrics "not for - get if I tried.". The piano accompaniment concludes this section. Chords are labeled as Bm7, C(9), C, Cmaj7, and C. A dashed line labeled "8va bassa" indicates an octave transposition in the bass clef.

Tempo I

Gb Cb/Gb Cdim/Gb

mp

The fourth system is a piano introduction for a new section, marked "Tempo I". It is in a key signature of three flats (Bb, Eb, Ab). The chords are Gb, Cb/Gb, and Cdim/Gb. The piano accompaniment is in grand staff, featuring a melodic line in the right hand and a bass line in the left hand. A dynamic marking of "mp" (mezzo-piano) is present.

Db(no5)/Gb                      Gb                      Bbm7                      (addGb)

There                      a - gain,                      (he's / she's) there.

Cb(9)                      Cb                      Cbmaj7                      Cb                      Somewhat faster                      G

a - gain.                      And I nev - er know.

*mf*

8va bassa

C/G                      A/G                      D/G                      (add6)

when the breeze'll blow                      with a rush of old                      sen - sa - tions.

G                      C/G                      A/G

Why the kid should wake                      and my heart should ache                      ev - 'ry time I smell.

D/G (add6) G C/G

car - na - tions. Some-thing rings a bell, an - y - thing at all.

F#m7 B9sus B7b5 B7 Em7

All it takes is the slam of a lock - er, or the switch from

G7 C C(addb5) C/B A7 A7/F# A7b5/G

sum-mer to fall. A change of sea - son seems bare - ly rea - son, but

*f rit.* *loco*

*8va bassa*

A bit broader  
G(9) G Bm7 (addG) C(9) C

there (he she) goes a - gain,

*ff*

*8va bassa*

Cmaj7 C G Bm7

hum-min' (his her) songs, - fight-ing an - cient wrongs, - hum-ming old hit songs - in my

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line at the end of the system.

C(9) C Cmaj7 C G

head. Sing-ing, "Come a - long, come a -

Detailed description: This system contains measures 5-8. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar harmonic support. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line at the end of the system.

Bm7 (addG) C(9) C Cmaj7 C

long, come a - long for the ride," to a

Detailed description: This system contains measures 9-12. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G4 in the bass line. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line at the end of the system.

G Bm7 C(9) C

time and place - I could not for - get if I tried.

Detailed description: This system contains measures 13-16. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a half note G4 in the bass line. A triplet of eighth notes (G4, A4, B4) is marked in the vocal line at the end of the system.



Cmaj7 C G Bm7 (addG)

There (he/she) goes a - gain,

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note chord of Cmaj7, followed by a half note C, a half note G, and then a melodic phrase starting on B4, moving to A4, G4, and F4, with an 'addG' instruction above the final measure. The piano accompaniment features a bass line with a dotted quarter note G3, a quarter note F3, and a half note E3, and a treble line with a dotted quarter note G4, a quarter note F4, and a half note E4. There are various articulation marks like accents and slurs throughout.

C(9) C Cmaj7 C G (opt.)

hum-min' (his/her) songs. - (He's/She's) there.

Detailed description: This system contains the next two staves. The vocal line begins with a whole note C(9) chord, followed by a half note C, a half note Cmaj7, a half note C, and a half note G. The piano accompaniment continues with a bass line of G3, F3, E3 and a treble line of G4, F4, E4. The piano part includes a 'rit.' marking and a '8va bassa' instruction with a dashed line.

Bm7 (addG) C(9) C

a - gain. There a - gain,

Detailed description: This system contains the third and fourth staves. The vocal line starts with a whole note Bm7 chord, followed by a half note (addG), a half note C(9), and a half note C. The piano accompaniment features a bass line of G3, F3, E3 and a treble line of G4, F4, E4. A 'rit.' marking is present in the piano part, and a '8va bassa' instruction is also included.

Cmaj7 C G

there's a kid in - side.

Detailed description: This system contains the final two staves. The vocal line begins with a whole note Cmaj7 chord, followed by a half note C, a half note G, and a half note C. The piano accompaniment has a bass line of G3, F3, E3 and a treble line of G4, F4, E4. The piano part includes a 'molto rit.' marking and a '8va bassa' instruction.

# THE BULLS

## (Les Toros)

from *Jacques Brel Is Alive and Well and Living in Paris*

French Words by JACQUES BREL  
 English Words by MORT SHUMAN and ERIC BLAU  
 Music by GERARD JOUANNEST,  
 JACQUES BREL and JEAN CORTI

Freely, fanfare-like

N.C.

*fff* *marcatissimo*

Fast Paso Doble (♩ = 144)

E Am F

*ff*

Tango (♩ = 126)

N.C. Am Dm Am Dm

*mp*

Am Dm Am Dm Am Dm7 3

On Sun - days \_\_\_\_\_ the bulls get so bored when they are

*legato*

G7 C A7

asked to show off for us. There is the sun, the sand and the a -

Dm B7 E

re - na, There are the bulls read-y to bleed for us. It's the

A Bbdim7 Bm7 D/E F#dim7/E

time when gro-c'ry clerks be-come Don Juan, It's the time when all ug-ly girls

A Bbdim7 Dm Am

turn in - to swans. Aahh. Who can say of what he's found, that bull who turns and paws the ground, And

Dm6 E7 Am Bbdim7 Dm

sud - den - ly he sees him - self all nude. Aahh Who can say of what he dreams, that

*Ped.* \*

Am Dm6 E7 Am E7 Am

bull who hears the si - lent screams from the o - pen mouths of mul - ti - tudes.

*f*

Dm Am Dm Am

On Sun - days \_\_\_\_\_ the

*dim.* *legato*

Dm7 G7 C

bulls get so bored when they are asked to suf - fer for us. There are the

3

A7 Dm B7

pic-a-dors \_\_\_\_\_ and the mob's re - venge, — There are the to - re - ros and the mob kneels for

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with triplets in the left hand. Chord changes from A7 to Dm occur at the end of the first measure, and to B7 at the start of the second measure.

E A Bbdim7 Bm7

us. It's the time when gro-c'ry clerks be-come Gar-ci-a Lor-ca, And the

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern, including a triplet in the left hand. Chord changes from E to A, then to Bbdim7, and finally to Bm7 occur across the measures.

D/E F#dim7/E A

girls put ros-es in their teeth like Car - men.

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with chords in the left hand. Chord changes from D/E to F#dim7/E, and then to A occur across the measures.

Detailed description: This system contains the final two measures of the piece. The piano accompaniment continues with the established rhythmic and harmonic patterns, ending with a final chord in the right hand and a bass line.

Am Dm Am Dm Am

On Sun - days \_\_\_\_\_ the

Dm7 G7 C

bulls get so bored when they are asked to drop dead for us. The sword will

A7 Dm B7

plunge down and the mob will drool, \_ The blood will pour down and turn the sand to

E A Bbdim7 Bm7

mud. The mo-ment of tri-umph when gro-c'ry clerks be-come Ne-ro, The mo-ment of

D/E F#dim7/E A Bbdim7 Dm

tri-umph when the girls scream and shout the name of their he - ro. Aahh And when fi - nal - ly they fell, -

*p* *f marcato*

Red. \*

Am Bm7b5 E7 Am Bbdim7

did the bulls dream of a hell, where men and worn out mat - a - dors still burn. Aahh

Red. \*

Dm Am Bm7b5 E7

Or per-haps with their last breaths, would not they par-don us their deaths, Know-ing what we did at Car-thage,

*f* *cresc. poco a poco*

Wa-ter-loo, Ver-dun, Sta-lin-grad, I-wo Ji-ma, Hi-ro-shi-ma, Sai-gon.

*fff*

# FUNERAL TANGO

(Le Tango Funebre)

from *Jacques Brel Is Alive and Well and Living in Paris*

French Words by JACQUES BREL  
English Words by MORT SHUMAN and ERIC BLAU  
Music by GERARD JOUANNEST

Moderate Tango

*f*

Dm

Am E7

*simile*

Am E7 Am *mf* 8va 6 G7/B C/G 8va 6 G7/F

C/E Fmaj7 Em7 Dm7 Fmaj9 *mp*



G7 N.C. *ad lib.* C F6 F/E

Ah, I can see them now, clutch-ing a hand-ker - chief, And blow-ing me a  
all, so for-mal and so stiff, Like a ser-geant-at -

*colla voce* *mp*

Dm7 G7 C N.C.

kiss, dis-creet-ly ask - ing how; How come he died so  
arms at the Po - lice-men's Ball; And ev - 'ry - bod - y's

C F6 F/E Dm7 G7

young, or was he ver - y old, is the bod - y still warm, is it al - read - y  
push - ing to be the first in line, Their hearts up - on their sleeves, like a ten-cent Val - en -

E N.C. Am

cold? All doors are o - pen wide, they poke a - round in -  
tine. The old wom-en are there, too old to give a

*mf*

Em C7 F Fm C/E

side, My desk, my drawers, my trunk, There's noth - ing left to hide. Some love let - ters are  
damn, They e - ven brought the kids, Who don't know who I am. They're talk - ing 'bout the

*mp*

E♭dim Dm G7

there and an old pho - to - graph, They've laid my poor soul bare, and all they do is  
price of my fu - ner - al bou - quet, What they're think - ing is - n't nice, 'cause now they'll have to

*p*

C *ad lib.* N.C.

laugh, Ha ha ha ha ha ha ha ha ha! Ah, I can see them  
pay. Ha ha ha ha ha ha ha ha ha! Ah, I see all of

C6 F6 Fm6

you, all of my pho - ny friends, Who can't wait till it ends, who can't wait till it's

*8va*  
*p*

C N.C. C6

through; Ah, I see all of you, you've been laugh-ing all these

(8)

*mf* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in measure 1, followed by a quarter rest and an eighth note in measure 2. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include mezzo-forte (mf) and piano (p). A first ending bracket labeled (8) spans the end of the piano accompaniment in measure 2.

F6 Fm6 E

years, And now all that you have left are a few croc - o - dile tears.

(8)

*loco* *mf*

Detailed description: This system contains measures 3 and 4. The vocal line has a quarter note in measure 3 and a quarter rest in measure 4. The piano accompaniment continues with a melodic line and bass line. Dynamics include mezzo-forte (mf) and a 'loco' marking. A first ending bracket labeled (8) spans the end of the piano accompaniment in measure 3.

N.C. Am Em C7

Ah, you don't e - ven know that you're en - ter - ing your hell, As you leave my cem - e -

*mf*

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest in measure 5 and a quarter note in measure 6. The piano accompaniment features a melodic line and bass line. Dynamics include mezzo-forte (mf). A first ending bracket labeled (8) spans the end of the piano accompaniment in measure 5.

F Fm C Eb dim

ter - y and you think you're do - ing well, With that one who's at your side, you're as proud as you can

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note in measure 7 and a quarter note in measure 8. The piano accompaniment features a melodic line and bass line. Dynamics include mezzo-forte (mf) and a 'dim' (diminuendo) marking. A first ending bracket labeled (8) spans the end of the piano accompaniment in measure 7.

Dm G7 C

be, Oh, she's go-ing to make you cry, but not the way you cried for me. Ha ha ha ha ha ha

N.C. C F6 F/E

ha! Ah, I can see me now, so cold and so a - lone, As the flow - ers slow - ly

8va

*mf*

Dm7 Dm7b5/G C N.C.

die in my field of lit - tle bones; Ah, I can see me

C F6 F/E

now, I can see me at the end, Of this voy - age that I'm

Dm7 G7 E N.C.

on, with-out a love with-out a friend. Now all this that I

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note rest, followed by a quarter note 'on', a quarter note 'with-out', a quarter note 'a love', a quarter note 'with-out', a quarter note 'a friend', a half note rest, and then a quarter note 'Now', a quarter note 'all', a quarter note 'this', a quarter note 'that', and a half note 'I'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are Dm7, G7, E, and N.C. A dynamic marking of *f* is present in the piano part.

Am poco meno mosso Em C7 F Fm

see is not what I de - serve, They real - ly have a nerve to say these things to

The second system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note rest, followed by a quarter note 'see', a quarter note 'is', a quarter note 'not', a quarter note 'what', a quarter note 'I', a quarter note 'de -', a quarter note 'serve,', a quarter note 'They', a quarter note 'real -', a quarter note 'ly', a quarter note 'have', a quarter note 'a', a quarter note 'nerve', a quarter note 'to', a quarter note 'say', a quarter note 'these', a quarter note 'things', and a half note 'to'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are Am, Em, C7, F, and Fm. The tempo marking is *poco meno mosso*. The piano part includes glissando markings (*gliss.*) and a dynamic marking of *f*.

C Ebdim Dm

me; No girls, just bread and wa - ter, all your mon - ey you must save, Or there'll be noth - ing left for

The third system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note rest, followed by a quarter note 'me;', a quarter note 'No', a quarter note 'girls,', a quarter note 'just', a quarter note 'bread', a quarter note 'and', a quarter note 'wa -', a quarter note 'ter,', a quarter note 'all', a quarter note 'your', a quarter note 'mon -', a quarter note 'ey', a quarter note 'you', a quarter note 'must', a quarter note 'save,', a quarter note 'Or', a quarter note 'there'll', a quarter note 'be', a quarter note 'noth -', a quarter note 'ing', and a half note 'left for'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are C, Ebdim, and Dm. The piano part includes glissando markings (*gliss.*) and a dynamic marking of *cresc.*.

G7 C G7 C

us When you're dead and in your grave. Ha ha ha ha ha ha ha ha!

The fourth system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note rest, followed by a quarter note 'us', a quarter note 'When', a quarter note 'you're', a quarter note 'dead', a quarter note 'and', a quarter note 'in', a quarter note 'your', a quarter note 'grave.', a quarter note 'Ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', a quarter note 'ha', and a half note 'ha!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are G7 and C. The piano part includes dynamic markings of *sfz*, *ff*, and *fff*.

# LES POISSONS

from Walt Disney's *The Little Mermaid*

Lyrics by HOWARD ASHMAN  
Music by ALAN MENKEN

## Bright Waltz

G Gmaj7 G6 Gmaj7

*mf*

Les Pois - sons, les pois -

sons, how I love les pois - sons, love to chop and to

serve lit - tle fish. First I cut off their heads, then I

G#dim7 Am7 D7 Am Am#7

Am7

D9

Am7

A#dim7

G/B

pull out their bones. Ah mais oui, ca c'est tou - jours de - lish.

D7

G

Gmaj7

G6

Les pois - sons, les pois - sons, hee hee hee, — hah hah hah. —

G

G7

C

With the clea - ver I hack them in two. I pull

C

C#dim7

G/D

E7

out what's in - side and I serve it up fried. God, I

Am D7 G

love lit - tle fish - es, don't you? Here's

some - thing for tempt - ing the pal - ate, Pre - pared in the

clas - sic tech - nique. First you pound the fish flat with a

mal - let. Then you slash through the skin, give the bel - ly a

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

B<sub>b</sub>7 E<sub>b</sub>/G E<sub>b</sub> G<sub>m</sub>/D

C7 B<sub>b</sub>/F B<sub>b</sub>+ B<sub>b</sub>6



Bb/Ab



Eb/G



D7



slice, then you rub some salt in 'cause that makes it taste

G



Gmaj7



G6



nice. Sa - cre bleu! What is this? How on earth could I

Gmaj7



G



G#dim7



Am7



D7



miss such a sweet lit - tle suc - cu - lent crab. Quel dom -

Am



Am#7



Am7



D7



mage. What a loss. Here we go in the sauce. Now some

Am7 A#dim7 G/B D7 G

fleur — I think, just a dab. Now I stuff you with

Gmaj7 G6 G G7

bread. It don't hurt 'cause you're dead. And you're cer - tain - ly luck - y you

C C6 Cmaj7 C#dim7 G/B

are. 'Cause it's gon - na be hot in my big sil - ver

E7 Am7 D7 G

pot. Too - dle loo, mon pois - son, au re - voir!

# HAPPILY EVER AFTER

from *Marry Me a Little*

Music and Lyrics by  
STEPHEN SONDHEIM

Con moto (♩. = 100)

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a forte (*f*) dynamic. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady bass line of eighth notes. The dynamics transition to *dim.* (diminuendo) in the third measure.

*mp*

Some-one to hold you too close, \_\_\_\_\_ Some-one to hurt you too deep, \_\_\_\_\_

Vocal line: *mp* (mezzo-piano). The piano accompaniment continues with the same rhythmic pattern as the introduction, maintaining a *mp* dynamic.

Some-one to love you too hard, \_\_\_\_\_ Hap-pi - ly ev - er af - ter. \_\_\_\_\_

Vocal line: The piano accompaniment features a *cresc.* (crescendo) in the second measure, followed by a *dim.* (diminuendo) in the fourth measure.

Some-one to need you too much, \_\_\_\_\_ Some-one to read you too well, \_\_\_\_\_

*mp*

Some-one to bleed you of all \_\_\_\_\_ The things \_\_\_\_\_ you don't want to

*cresc.*

*cresc.*

tell \_\_\_\_\_ That's hap-pi-ly ev-er af-ter, \_\_\_\_\_

*mf*

*mf*

Ev-er, ev-er, ev-er af-ter \_\_\_\_\_ In hell. \_\_\_\_\_

\*The middle C is optional on these two chords.

## With a little easier swing

*mp*

Some - bod - y al - ways there Sit - ting in the

*dim.* *mp*

L.H. L.H.

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a whole rest followed by a half note G4, quarter notes A4 and B4, and a half note G4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Dynamics include *dim.* and *mp*. Hand labels 'L.H.' are placed above the piano part.

chair Where you want to sit - Al ways,

L.H. L.H. L.H. L.H.

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with a half note G4, quarter notes A4 and B4, and a half note G4. The piano accompaniment continues with chords and a bass line. Hand labels 'L.H.' are placed above the piano part.

Al - ways. Some - bod - y al - ways there Want - ing you to

L.H. L.H. L.H. L.H.

Detailed description: This system contains the fourth and fifth lines of the musical score. The vocal line has a half note G4, quarter notes A4 and B4, and a half note G4. The piano accompaniment continues with chords and a bass line. Hand labels 'L.H.' are placed above the piano part.

share Just a lit - tle bit - Al - ways,

R.H. L.H. R.H.

Detailed description: This system contains the sixth and seventh lines of the musical score. The vocal line has a half note G4, quarter notes A4 and B4, and a half note G4. The piano accompaniment continues with chords and a bass line. Hand labels 'R.H.' and 'L.H.' are placed above the piano part.

Al - ways. \_\_\_\_\_ Then see the pret - ty girls Smil - ing ev - 'ry -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a long note on 'Al' followed by a rest, then continues with 'ways.' and another long note. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (B-flat).

where From the ads and the T. \_\_\_\_\_ V. \_\_\_\_\_

*cresc.*

The second system continues the vocal line with 'where From the ads and the T.' followed by a rest, and 'V.' followed by a rest. The piano accompaniment includes dynamic markings 'L.H.' and 'cresc.' (crescendo). The right hand of the piano part has some notes marked 'L.H.'.

set, \_\_\_\_\_ And \_\_\_\_\_ why \_\_\_\_\_ should you sweat?

*mf*

The third system features the vocal line with 'set,' followed by a rest, 'And' followed by a rest, and 'why' followed by a rest, then 'should you sweat?'. The piano accompaniment includes dynamic markings 'L.H.', 'R.H.', and 'mf' (mezzo-forte).

What \_\_\_\_\_ do you get? \_\_\_\_\_ One day of grate - ful for

The fourth system continues the vocal line with 'What' followed by a rest, 'do you get?' followed by a rest, and 'One day of grate - ful for'. The piano accompaniment continues with chords and a bass line.

*f*

six \_\_\_\_\_ of re - gret! \_\_\_\_\_ With

some-one to hold you too close, \_\_\_\_\_ Some-one to hurt you too deep, \_\_\_\_\_

*f*

Some-one to bore you to death, Hap-pi - ly ev - er af - ter. \_\_\_\_\_

*dim.*

*mp*

Some-one you have to know well, \_\_\_\_\_ Some-one you have to show how, \_\_\_\_\_

*mp*

Some-one you have to al - low \_\_\_\_\_ The things \_\_\_\_\_ you'd nev - er al -

low- \_\_\_\_\_ That's hap - pi - ly ev - er af - ter, \_\_\_\_\_

*mf*

*cresc.* *mf*

Ev - er, ev - er, ev - er af - ter \_\_\_\_\_ Till now. \_\_\_\_\_

\_\_\_\_\_ So



quick, Get a lit - tle car, Take a lit - tle drive, Make a lit - tle love, See a lit - tle

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "quick, Get a lit - tle car, Take a lit - tle drive, Make a lit - tle love, See a lit - tle". The piano accompaniment is written in two staves (treble and bass clefs) and includes markings for the left hand (L.H.) above the treble staff. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line.

flick, Do a lit - tle work, Take a lit - tle walk, Watch a lit - tle T. V. And

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "flick, Do a lit - tle work, Take a lit - tle walk, Watch a lit - tle T. V. And". The piano accompaniment continues with the same rhythmic pattern and includes markings for the left hand (L.H.) above the treble staff.

click! Make a lit - tle love, Do a lit - tle work, Get a lit - tle drunk, You've got

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "click! Make a lit - tle love, Do a lit - tle work, Get a lit - tle drunk, You've got". The piano accompaniment includes markings for the left hand (L.H.) and right hand (R.H.) above the treble staff.

one lit - tle trip, Sev - en - ty years, Spread it \_\_\_ a - round! Take your

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "one lit - tle trip, Sev - en - ty years, Spread it \_\_\_ a - round! Take your". The piano accompaniment includes markings for the left hand (L.H.) above the treble staff. The system ends with a double bar line.

pick: Buy a lit - tle here, Spend a lit - tle there, Smoke a lit - tle

*L.H.* *L.H.* *L.H.*

pot For a lit - tle kick, Waste a lit - tle time, Make a lit - tle

*cresc. poco a poco*

*L.H.* *L.H.* *L.H.*

*cresc. poco a poco*

love, Show a lit - tle feel - ing, But why \_\_\_\_\_ Should you

*L.H.* *L.H.* *R.H.*

*mf*

try? \_\_\_\_\_ Why not, sure, feel a lit - tle lone - ly But

fly, \_\_\_\_\_ Why not fly \_\_\_\_\_ With

The first system of music features a vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are "fly, \_\_\_\_\_ Why not fly \_\_\_\_\_ With". The piano accompaniment consists of two staves: the right hand plays chords and single notes, while the left hand plays a bass line with some doublets marked with a "2".

*f*  
no one to hold you too close, \_\_\_\_\_ No one to hurt you too

The second system begins with a dynamic marking of *f*. The vocal line continues with the lyrics "no one to hold you too close, \_\_\_\_\_ No one to hurt you too". The piano accompaniment features a consistent chordal texture in the right hand and a steady bass line in the left hand.

deep, \_\_\_\_\_ No one to love you too hard \_\_\_\_\_

The third system continues the vocal line with the lyrics "deep, \_\_\_\_\_ No one to love you too hard \_\_\_\_\_". The piano accompaniment maintains the same harmonic and rhythmic structure as the previous systems.

Hap - pi - ly ev - er af - ter? \_\_\_\_\_ No one you have to know

*sim.*

The fourth system concludes the vocal line with the lyrics "Hap - pi - ly ev - er af - ter? \_\_\_\_\_ No one you have to know". The piano accompaniment ends with a *sim.* (simile) marking. The overall structure of the piano part remains consistent throughout the page.

well, \_\_\_\_\_ No one you have to show how, \_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note 'well,' followed by a long horizontal line indicating a sustained note. The melody continues with quarter notes for 'No one you have to show' and ends with a half note 'how,' followed by another long horizontal line. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment of chords and moving lines in both hands, with some notes tied across measures.

No one you have to al - low \_\_\_\_\_ The things \_\_\_\_\_ you'd nev - er al -

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter note 'No one you have to al - low' followed by a long horizontal line. The melody then continues with quarter notes for 'The things' and ends with a quarter note 'you'd nev - er al -'. The piano accompaniment continues with similar chordal and melodic patterns in both hands.

low. \_\_\_\_\_ That's hap - pi - ly ev - er af - ter, \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line begins with a long horizontal line under 'low.' followed by a quarter note 'That's hap - pi - ly ev - er af - ter,' and ends with another long horizontal line. The piano accompaniment continues with its established accompaniment.

Ev - er, ev - er, ev - er af - ter For now! \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter note 'Ev - er, ev - er, ev - er af - ter' followed by a long horizontal line. The melody then continues with a quarter note 'For now!' and ends with another long horizontal line. The piano accompaniment continues with its established accompaniment.

*dim. poco a poco*

Ev - er, ev - er, ev - er

*dim. poco a poco*

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a long note, followed by a rest, and then the lyrics "Ev - er, ev - er, ev - er". The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The dynamic marking *dim. poco a poco* is placed above the piano part.

af - ter, Ev - er, ev - er, ev - er, ev - er, ev - er

The second system continues the vocal line with the lyrics "af - ter, Ev - er, ev - er, ev - er, ev - er, ev - er". The piano accompaniment maintains its accompaniment pattern. The dynamic marking *dim. poco a poco* is not explicitly repeated but implied from the previous system.

af - ter, Ev - er, ev - er, ev - er

*p*

*p*

The third system features the lyrics "af - ter, Ev - er, ev - er, ev - er". The piano part has a dynamic marking *p* (piano) above the right hand and below the left hand. The vocal line has a long note followed by a rest.

af - ter...

*rit.*

The fourth system concludes with the lyrics "af - ter...". The piano part has a dynamic marking *rit.* (ritardando) above the right hand. The system ends with a double bar line.

# JUSTICE WILL BE DONE

from *Martin Guerre*

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by ALAIN BOUBLIL and STEPHEN CLARK

*Moderato*

B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$  B $\flat$  F/B $\flat$

**Guillaume**

Think of all our fath - ers

fight - ing for these lands. Think of all your child - ren, their fut - ure in our hands.

Shall they'll all be poi - soned? Will you tell them why? Have we lost our cour - age? Will we let them die?

Dm G Cm A $\flat$  D $\flat$  F B $\flat$

Cm F Dm G Eb F Bb

Stand up for your home-land, proud be-neath the sun. In the heat of bat-tle, just-ice will be done.

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

All that you have loved here; re - mem - ber what you're worth. All that you have worked for;

B F#/B D#m G# C#m A

grown with - in this earth. Fields where you have la - boured, soon they'll be de - filed.

D F# B C#m F#

Plagues of sin will spread through the blood of ev' - ry child. Come the day of glo - ry,

D#m G# E F# B

fight un - til we've won. If you love your coun - try, just - ice will be done.

G F# B

It is here, by your hands that the fu - ture is made.

*mf*

G F# G#

We must claim what is ours by the stroke of the blade.

E C# F# D#

They will die for their trea - son, they will die for their shame.



G#m E A D *rall.*

They will die by the sword, they will die by the flame!

*a tempo* G D/G G D/G

Bring them to the streets now, soon they'll run will blood.

G D/G G D/G

Then we'll see they have no souls, red ri - vers burst - ing, see them flood.

Bm E Am F Bb D

Feel the touch of e - vil, this is how it starts. Sat - an's here with - in us

G Am D Bm E

fight-ing for our hearts. Let us join to-ge - ther, stand up one by one.

C F *rit.* D

In the name of Je - sus just - ice will be

*a tempo*

G D G D G D G D G

done!

*ff* *fff*

# AS SOME DAY IT MAY HAPPEN

from *The Mikado*

Words by W.S. GILBERT  
Music by ARTHUR SULLIVAN

Allegretto grazioso ♩ = 76

KO-KO:

1. As

*mf*

some day it may hap - pen that a vic - tim must be found, I've got a lit - tle list — I've  
nig - ger ser - e - nad - er, and the oth - ers of his race, And the pia - no - or - gan - ist — I've

*p*

got a lit - tle list of so - ci - e - ty of - fend - ers who might well be un - der - ground, And who  
got him on the list! And the peo - ple who eat pep - per - mint and puff it in your face, They

nev - er would be missed — who nev - er would be missed! There's the pes - ti - len - tial nui - san - ces who  
nev - er would be missed — they nev - er would be missed! Then the id - i - ot who prais - es, with en -

write for au - to - graphs — All peo - ple who have flab - by hands and  
thu - si - as - tic tone, All cen - tu - ries but this, and ev - 'ry

ir - ra - tat - ing laughs — All chil - dren who are up in dates, and  
coun - try but his own; And the la - dy from the prov - in - ces, who

floor you with 'em flat — All per - sons who in shak - ing hands, shake  
dress - es like a guy, And "who does - n't think she danc - es, but would

hands with you like *that* — And that all third per - sons who on spoil - ing  
rath - er like to *try*"; And that sin - gu - lar a - nom - a - ly, the

*tête - à - têtes in-sist — They'd none of 'em be missed — they'd none of 'em be missed!*  
*la - dy nov - el - ist — I don't think she'd be missed — I'm sure she'd not be missed!*

*f*

2. There's the  
 3. And that

*Ni - si Pri - us nui-sance, who just now is rath - er rife, The ju - di - cial hu - mor - ist — I've*

got *him* on the list! All fun - ny fel - lows, com - ic men, and clowns of pri - vate life — They'd

none of 'em be missed — they'd none of 'em be missed! And a - pol - o - get - ic states-men of a

com - pro - mis - ing kind, Such as — What d'ye call him — Thing-'em-bob, and like-wise — Nev - er mind, And

*colla voce*

St — 'st — 'st — and What's-his-name, and al - so You-know-who — The task of fill - ing up the blanks I'd

rath - er leave to you. But it real - ly does - n't mat - ter whom you

put up - on the list, For they'd none of 'em be missed — they'd none of 'em be missed! You may

put 'em on the list — you may put 'em on the list; And they'll none of 'em be missed — they'll

none of 'em be missed!

# MAMA, A RAINBOW

from *Minnie's Boys*

Lyrics by HAL HACKADY  
 Music by LARRY GROSSMAN

Slowly

mp

The piano introduction consists of two staves. The right hand features a melodic line with a long slur over the first two measures. The left hand provides a harmonic accompaniment with a triplet of eighth notes in the first measure.

Rubato

Amaj9 C#m Bm7/E

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

p

The first system of the vocal and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a sustained chord in the left hand.

E7b9 Amaj9 C#m

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

The second system of the vocal and piano accompaniment. The vocal line continues with a triplet of eighth notes. The piano accompaniment maintains the triplet accompaniment.

F#m Bm7/E

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

The third system of the vocal and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment features a final chord in the right hand.



Tempo (with tenderness)

Chorus:

A D6/A Amaj7 D6/A Amaj7

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

*mp molto legato*

D6/A Amaj7 Amaj9 A Bm7/E

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

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

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

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

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

Bm7/E Amaj9 F#m

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

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Bm7/E E7b9 F#m C#m9/E

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

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

Bm7/E E13 C Dm7/C Cmaj7 F/G

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

The third system shows the vocal line and piano accompaniment. The vocal line includes a double bar line. The piano accompaniment features a more complex chordal texture in the right hand.

C Dm7/C Cmaj7 F/G C Dm7/C Cmaj7 Cmaj7/G Cmaj9

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest. The piano accompaniment continues with the established rhythmic and harmonic patterns.

Dm7/G Cmaj9

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Ma - ma' followed by a quarter note 'young' with a fermata. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am Fmaj7 Em7 Dm7 E7b9

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

Detailed description: This system contains measures 3-5. The vocal line continues with 'and beau - ti - ful.' followed by 'That's the Ma - ma' and 'I'll al - ways \_ see. \_'. The piano accompaniment includes a wavy texture in the right hand and sustained chords in the left hand.

Am9 Gm7sus C9 C7b9 Fmaj7 Em7

That's for Ma - ma

Detailed description: This system contains measures 6-8. The vocal line has a long note for 'That's for Ma - ma'. The piano accompaniment features a wavy right hand and a bass line with a 'ff' dynamic marking.

Dm7 Dm7/G G13 C F/G

with love \_ from me. \_

Detailed description: This system contains measures 9-11. The vocal line ends with 'with love \_ from me. \_'. The piano accompaniment includes a wavy right hand and a bass line with a 'mp' dynamic marking.

# WHERE WAS I WHEN THEY PASSED OUT THE LUCK?

from *Minnie's Boys*

Lyrics by HAL HACKADY  
Music by LARRY GROSSMAN

Funky Gospel Waltz (Swing beat)

Piano introduction in 3/4 time, key of G major. The piece features a 'Funky Gospel Waltz' style with a swing beat. It begins with a forte (*f*) dynamic. The right hand plays a melodic line with triplets and accents, while the left hand provides a steady bass line. The introduction consists of four measures.

G Gmaj7 G6 Gmaj7/D

Vocal and piano accompaniment for the first line. The vocal line is in G major, 3/4 time. The lyrics are: "Where was I when they passed out brains? Right at the". The piano accompaniment is in G major, 3/4 time, with a mezzo-forte (*mf*) dynamic. It features a steady bass line and a melodic line in the right hand that supports the vocal melody.

Em D7sus D7 G Gmaj7

Vocal and piano accompaniment for the second line. The vocal line continues with the lyrics: "head of the line. Where was I when they". The piano accompaniment continues with the same style, featuring a steady bass line and a melodic line in the right hand. The dynamics remain mezzo-forte (*mf*).

G6 Em Fmaj9 F Fmaj7 D7sus

Vocal and piano accompaniment for the third line. The vocal line concludes with the lyrics: "passed out tal - ent? Right up front get - ting mine". The piano accompaniment continues with the same style, featuring a steady bass line and a melodic line in the right hand. The dynamics remain mezzo-forte (*mf*).

D7 G Gmaj7 G6

But when it came to the line where they hand - ed out

G7 Cmaj7 A9

luck Where was your smart, clev - er friend?

Am7b5 G/D Eb+ Em A7 Am7b5

Back, show - in' off my tal - ent and brains to the

Gmaj9/D D9sus G Eb7

bums lin - in' up at the end.

Ab Abmaj7 Ab6 Abmaj9/Eb

Where was I when they passed out looks? Need - less to

Fm Eb7sus Eb7 Ab

say I was there. Who'll de-ny

Abmaj7 Ab6 Fm Gbmaj9 Gb Gbmaj7

in the charm de - part - ment I got more than my

Eb11sus Eb7 Ab Abmaj7 Ab

share. But when the time rolled a-round and they hand - ed out

Ab7 Dbmaj7 Bb9

luck Where was your good - look - ing clown? \_\_\_\_\_

Bbm7b5 Ab/Eb Ab+/E Fm Bb9 Bbm7b5

Off, try - in' out my pro - file and charm on a

Abmaj7/Eb Eb9sus Ab Db Ab

girl in a neigh - bor - ing town! \_\_\_\_\_ I

Eb9 Eb13 Ab6 Fm7

sure got a great sense of hum - or A - ha - ha! The

E $\flat$ 9                      E $\flat$ 7sus                      A $\flat$ 6

day they were pass - ing — the pot. I

E $\flat$ 9                      E $\flat$ 13                      A $\flat$                       Fm7

sure got a great sense of hu - mor A - ha - ha!

G $\flat$ maj7                      G $\flat$ 6                      E $\flat$ 9                      F7

And I need all I got!

B $\flat$  *mf*                      B $\flat$ maj7                      B $\flat$ 6                      B $\flat$ maj9/F

Where was I when they passed out guts? Mis - ter, I



Gm F11sus F7 Bb Bb maj7

o - pened the store! I'm the guy who in -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a half note 'o - pened' followed by a quarter note 'the', a quarter rest, a quarter note 'store!', a quarter rest, a half note 'I'm', a quarter note 'the', a quarter note 'guy', a quarter rest, a quarter note 'who', a quarter note 'in -'. The piano accompaniment consists of a right hand with eighth and quarter notes and a left hand with a steady bass line. Chord symbols Gm, F11sus, F7, Bb, and Bb maj7 are placed above the staff.

vent - ed chutz - pah Show me a guy who's got more!

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'vent - ed', a quarter note 'chutz - pah', a quarter note 'Show', a quarter note 'me', a quarter note 'a', a quarter note 'guy', a quarter note 'who's', a quarter note 'got', a quarter note 'more!'. The piano accompaniment includes a triplet of eighth notes in the left hand. Chord symbols are not explicitly shown for this system but correspond to the previous system.

F7 Bb Bb maj7 Bb6

But when they yelled, "Get your luck 'cause it's run - nin' out

The third system features a vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'But', a quarter note 'when', a quarter note 'they', a quarter note 'yelled,', a quarter note '"Get', a quarter note 'your', a quarter note 'luck', a quarter note ''cause', a quarter note 'it's', a quarter note 'run - nin'', a quarter note 'out'. The piano accompaniment includes a triplet of eighth notes in the left hand and a right hand with chords. Chord symbols F7, Bb, Bb maj7, and Bb6 are placed above the staff.

Bb7 Eb maj7 C9

fast! Step up and get your sup - ply!"

The fourth system features a vocal line and piano accompaniment. The vocal line has a quarter note 'fast!', a quarter note 'Step', a quarter note 'up', a quarter note 'and', a quarter note 'get', a quarter note 'your', a quarter note 'sup - ply!"'. The piano accompaniment includes a triplet of eighth notes in the right hand. Chord symbols Bb7, Eb maj7, and C9 are placed above the staff.

Cm7b5                      Bb/F                      Bb+/F#                      Gm

Me,                      with my brains                      and tal - ent and

*f*                      *mp*

C7                      C7b5                      Bb/F                      Bb+/F#                      Cm7b5

looks                      Blew the one thing you need to get by! \_\_\_\_\_

*f*                      *ff*

Bb/F                      Gm7                      Cm9                      Cm9/F

Where was I?                      Where was I?                      Where was I?                      Where was

Bb

I?

*sfz*                      *sfz*

# SANTA FE

from Walt Disney's *Newsies*

Lyrics by JACK FELDMAN  
Music by ALAN MENKEN

Freely

B $\flat$  C/B $\flat$  B $\flat$  C/B $\flat$  Fm7 F9

So that's what they call — a fam -

B $\flat$ (add9) B $\flat$  Fm7 F9 B $\flat$ (add9) Gm7

- 'ly — moth - er, daugh - ter, — fa - ther, son. — Guess that

Cm9 F7sus F7 B $\flat$  C/B $\flat$

ev - 'ry - thing — you heard a - bout is true.

B $\flat$  C/B $\flat$  Fm7 F9 B $\flat$ (add9) B $\flat$

So you ain't got an - y fam - 'ly. — Well, who

Fm7 F9 B $\flat$ (add9) Gm7 B $\flat$ /C

said you need - ed one? Ain't ya glad no - bod - y's

C7 A $\flat$ (add9) Fsus F

wait - in' up for you? When I

B $\flat$  Gm E $\flat$  F

dream on my own I'm a - lone but I ain't

Eb/Bb      Bb      F/A      D/F#      Gsus      Gm      Gm/F      Dm/F

lone - ly. For a dream - er, night's the on - ly time of day. -

Eb      Bb/D      Cm7      F7

When the ci - ty's fin - 'ly sleep -

Dm7      Gm7      Cm7      F7      Dm7      Gm

- in' all my thoughts be - gin to stray — and I'm

Dbmaj7      Abmaj7      Gm7      C7sus      C7      F7sus

on the train that's bound for San - ta Fe. —

Bb Gm

And I'm free like the wind, like I'm

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols Bb and Gm are placed above the vocal line.

Eb F F9 Eb/Bb Bb F/A D/F#

gon - na live for - ev - er. It's a feel - ing time can

Detailed description: This system covers measures 3 through 8. The vocal line continues with notes Gb4, A4, Bb4, C5, Bb4, A4, Gb4, and F4. The piano accompaniment provides harmonic support with chords and a moving bass line. Chord symbols Eb, F, F9, Eb/Bb, Bb, F/A, and D/F# are indicated above the vocal line.

Gsus Gm Gm/F Eb Bb/D

nev - er take a - way. All I

Detailed description: This system covers measures 9 through 14. The vocal line has notes Gb4, F4, Eb4, D4, C4, and a whole rest. The piano accompaniment continues with chords and a bass line. Chord symbols Gsus, Gm, Gm/F, Eb, and Bb/D are placed above the vocal line.

F7sus/C F7 Bb(add9)/D Bb/D Ebmaj7 F7

need's a few more dol - lars and I'm out - ta here to stay..

Detailed description: This system covers measures 15 through 20. The vocal line includes notes Gb4, F4, Eb4, D4, C4, Bb4, A4, Gb4, F4, and Eb4. The piano accompaniment features chords and a bass line. Chord symbols F7sus/C, F7, Bb(add9)/D, Bb/D, Ebmaj7, and F7 are indicated above the vocal line.

D7sus D7 Cm9 F7sus F7

— Dreams come true. Yes, they do \_\_\_\_\_ in San - ta

**Somewhat faster**

Bb C/Bb Bb C/Bb Bb Eb F/Eb

Fe. \_\_\_\_\_ Where does it say you

*accel.*

Eb F/Eb Bb Bb(add9) Bb

got - ta live and die here?

Eb F/Eb Eb F/Eb Bb(add9)

Where does it say a guy can't catch a break?

B $\flat$  B $\flat$ /A $\flat$

Why should you on - ly take what you're giv - en?

*accel.*

Gm7 E $\flat$ m/G $\flat$  Gm9

Why should you spend your whole life liv - in' trapped where there ain't no

E $\flat$ maj9 D7(b9)

fu - ture. E - ven at sev - en - teen

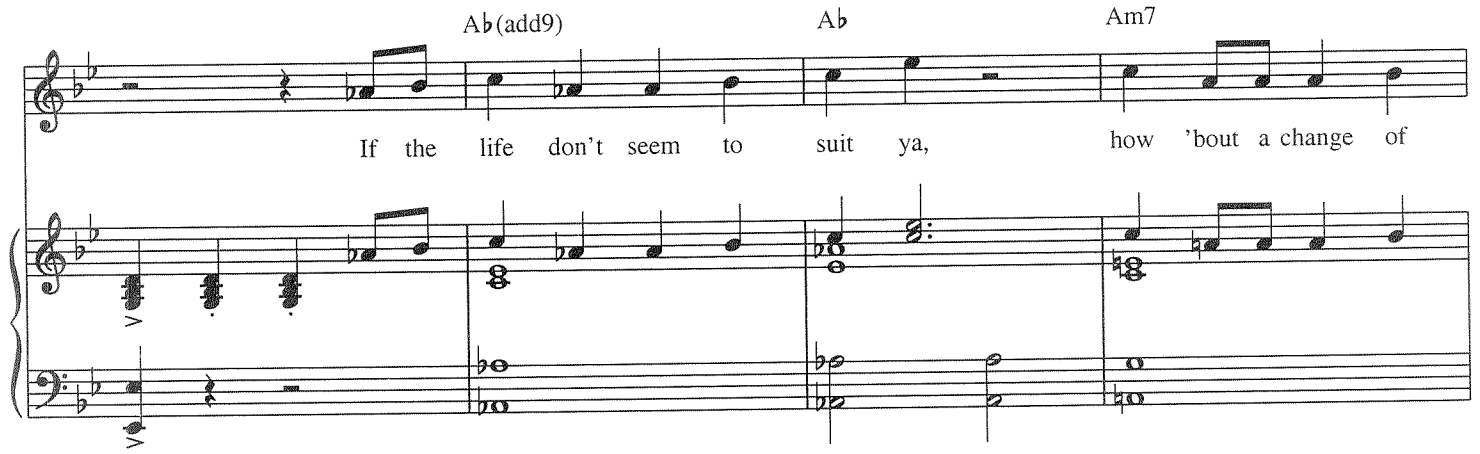
Gm9 E $\flat$ maj9

break - in' your back for some - one else - 's sake.



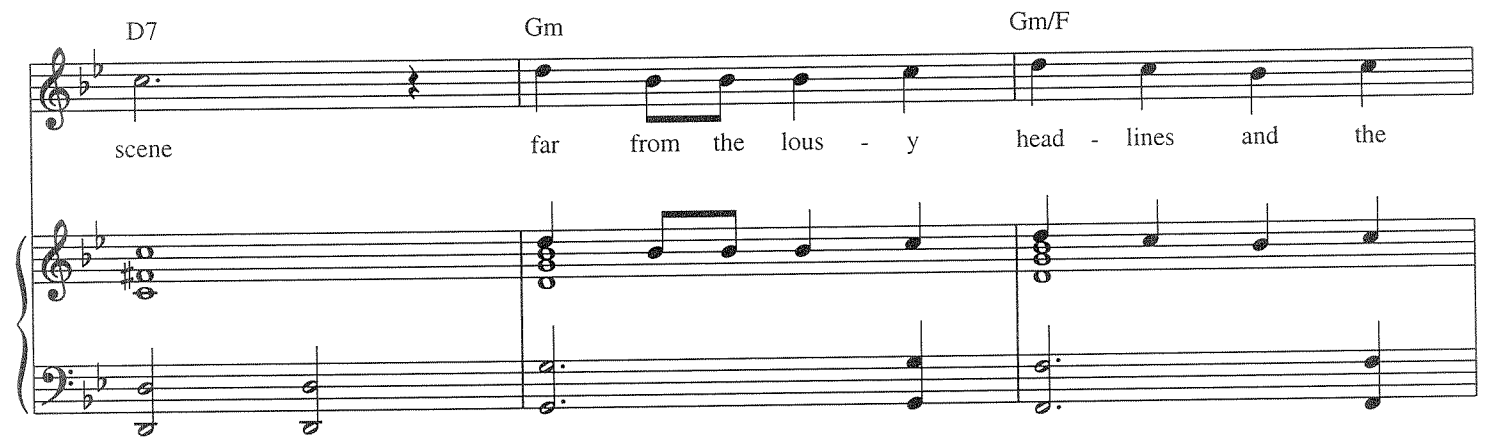
Ab(add9) Ab Am7

If the life don't seem to suit ya, how 'bout a change of



D7 Gm Gm/F

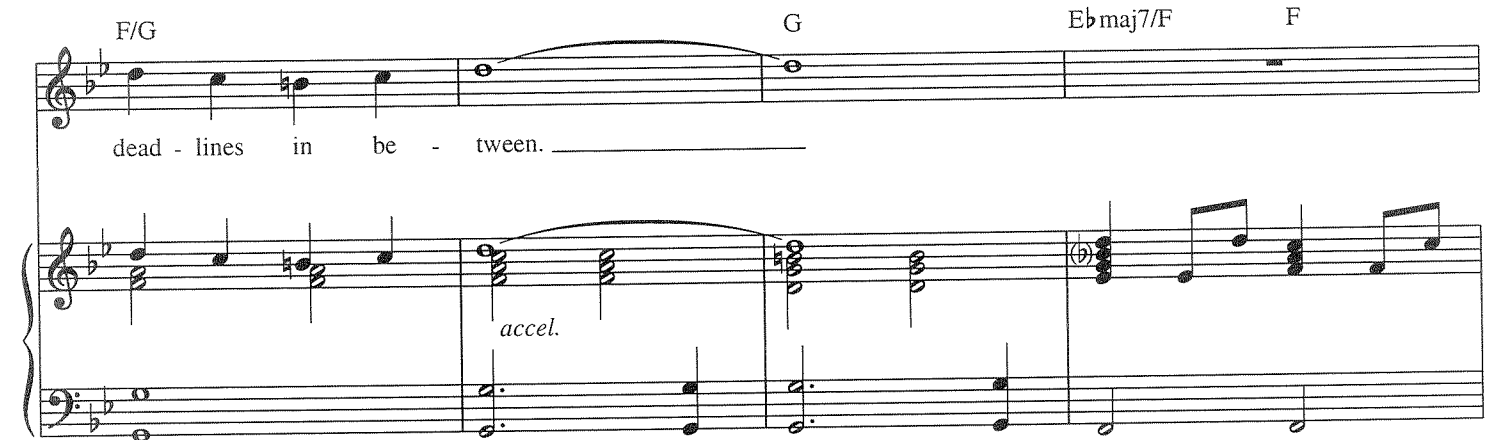
scene far from the lous - y head - lines and the



F/G G Ebmaj7/F F

dead - lines in be - tween.

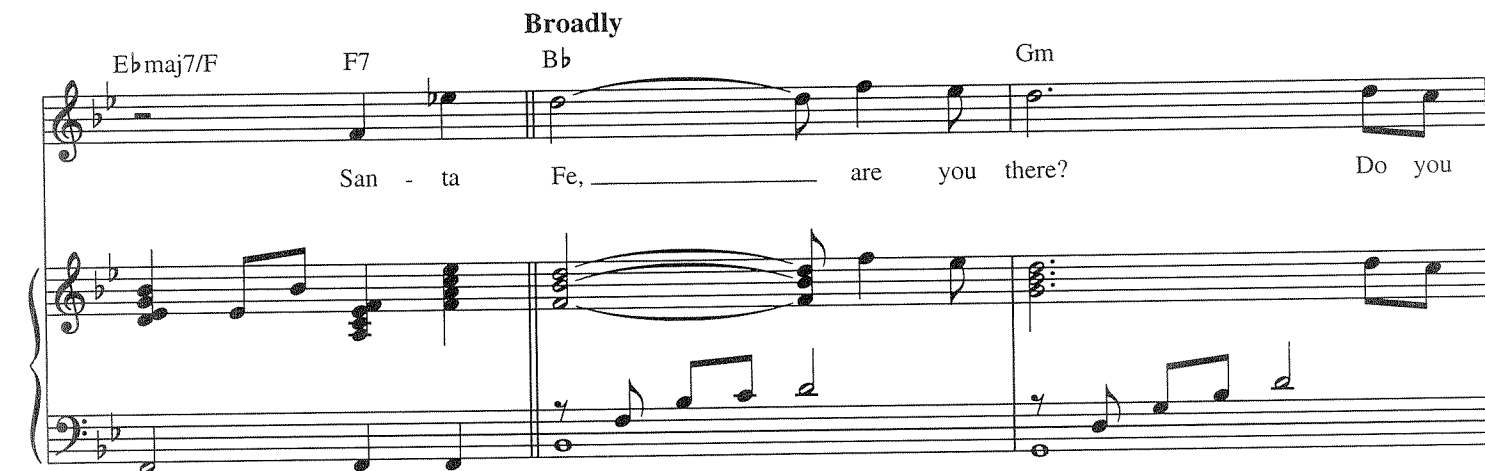
*accel.*



**Broadly**

Ebmaj7/F F7 Bb Gm

San - ta Fe, \_\_\_\_\_ are you there? Do you



Eb F F9 Eb/Bb Bb F D7/F#  
 swear you won't for - get me? If I found you would you

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are 'swear you won't for - get me? If I found you would you'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. The chords Eb, F, F9, Eb/Bb, Bb, F, and D7/F# are indicated above the vocal line.

Gsus Gm Gm/F Eb Bb/D  
 let me come and stay? I ain't

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'let me come and stay? I ain't'. The piano accompaniment features a grand staff with a prominent sustained chord in the left hand. The chords Gsus, Gm, Gm/F, Eb, and Bb/D are indicated above the vocal line.

Cm7 F7 Bb(add9)/D Bb/D Ebmaj7 F7sus F7  
 get - tin' an - y young - er. And be - fore my dy - in'

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics 'get - tin' an - y young - er. And be - fore my dy - in''. The piano accompaniment continues with a grand staff. The chords Cm7, F7, Bb(add9)/D, Bb/D, Ebmaj7, F7sus, and F7 are indicated above the vocal line.

D7sus D7 Cm11 F7sus F7  
 day I want space, not just air. Let 'em

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics 'day I want space, not just air. Let 'em'. The piano accompaniment features a grand staff with a final chord in the left hand. The chords D7sus, D7, Cm11, F7sus, and F7 are indicated above the vocal line.

Bb Dm7/A Gm Bbmaj7/F Cm11 Eb/F

laugh in my face, I don't care. Save a place I'll be there.

*sub. p rall.*

Freely Bb C/Bb Bb C/Bb Fm7 F9

So that's what they call — a fam -

Bb(add9) Bb Fm7 F9 Bb(add9) Gm7 Cm9

- 'ly. Ain't you glad you ain't — that way? Ain't you glad you got a

F7sus F7 Bb C/Bb Bb C/Bb Bb

dream called San - ta Fe?

# THE SADDER BUT WISER GIRL

from Meredith Willson's *The Music Man*

By MEREDITH WILLSON

Rubato

HAROLD:

Spi - der ev - er... lis - ten, boy. A girl who trades on all that

*p*

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of 'x' marks above the staff, indicating a specific performance technique. The piano accompaniment is in grand staff (treble and bass clefs) and includes a piano (*p*) dynamic marking.

pur - i - ty mere - ly wants to trade my in - de - pend - ence for her se - cur - i - ty. The

*colla voce*

This system contains the second two lines of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a *colla voce* marking, indicating that the piano should play in time with the voice.

Moderate 2

on - ly af - firm - a - tive she will file — re - fers to march - ing down the aisle. No

This system contains the third two lines of the musical score. The tempo is marked as Moderate 2. The vocal line continues with the lyrics. The piano accompaniment continues with the same key signature and time signature.

gold - en, glo - ri - ous, gleam - ing, pris - tine god - dess, No, sir! For

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The lyrics are: "gold - en, glo - ri - ous, gleam - ing, pris - tine god - dess, No, sir! For". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady bass line and chords in the right hand.

no Di - a - na do I play faun. I can tell you that right now. I

The second system continues the vocal line and piano accompaniment. The lyrics are: "no Di - a - na do I play faun. I can tell you that right now. I". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

snarl, I hiss. How can ig - no - rance be com - pared to bliss? \_ I

The third system continues the vocal line and piano accompaniment. The lyrics are: "snarl, I hiss. How can ig - no - rance be com - pared to bliss? \_ I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

spark, I fizz, for the la - dy who knows what time it is. \_ I

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "spark, I fizz, for the la - dy who knows what time it is. \_ I". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

cheer, I rave, for the vir - tue I'm too late to save. — The

sad - der but wis - er girl for me.

No bright-eyed, blush - ing, breath - less ba - by doll

ba - by No, Sir! That kind - a child ties knots no

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "ba - by No, Sir! That kind - a child ties knots no". The piano accompaniment is written for both the right and left hands, with the right hand playing chords and the left hand playing a steady bass line.

sail - or ev - er knew. I pre - fer to take a chance on a

The second system continues the musical score. The vocal line lyrics are: "sail - or ev - er knew. I pre - fer to take a chance on a". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *sfz* and *p*.

more a - dult ro - mance. No dew - y young miss who keeps re - sist - ing

The third system of the musical score. The vocal line lyrics are: "more a - dult ro - mance. No dew - y young miss who keeps re - sist - ing". The piano accompaniment includes dynamic markings such as *sfz* and *p*.

all the time she keeps in - sist - ing. No wide - eyed

The fourth and final system of the musical score. The vocal line lyrics are: "all the time she keeps in - sist - ing. No wide - eyed". The piano accompaniment concludes the piece with sustained chords.

whole - some in - no - cent fe - male. No, Sir! Why,

she's the fish - er - man, I'm the fish, you see? Plop! I

flinch, I shy, when the lass with the del - i - cate air — goes by. — I

smile, I grin, when the gal with a touch of sin — walks in. — I



hope, I pray, for Hes-ter to win just onemore "A." The

sad - der but wis - er girl's the girl for me. —

— The sad - der but wis - er girl for

me. —

*ff* *fff*

# COME BACK TO ME

from *On a Clear Day You Can See Forever*

Words by ALAN JAY LERNER  
Music by BURTON LANE

Lively - in 4

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. A dynamic marking of *p* (piano) is present at the beginning.

MARK:

The first line of the song features a vocal line and piano accompaniment. The vocal line begins with a fermata over a whole note, followed by the lyrics "Hear my voice where you". The piano accompaniment includes a dynamic marking of *p* and a fermata over a whole note.

The second line of the song features a vocal line and piano accompaniment. The vocal line includes the lyrics "are! Take a train; steal a car; Hop a". The piano accompaniment continues with chords and eighth notes.

The third line of the song features a vocal line and piano accompaniment. The vocal line includes the lyrics "freight; grab a star; Come back to me!". The piano accompaniment continues with chords and eighth notes.

Catch a plane; catch a breeze; On your

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'Catch a plane; catch a breeze; On your'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking 'p' is present in the piano part.

hands; on your knees; Swim or fly, on - ly

The second system continues the vocal line with the lyrics 'hands; on your knees; Swim or fly, on - ly'. The piano accompaniment continues with similar chordal textures and a steady bass line.

please, Come back to me. On a

The third system features the vocal line with the lyrics 'please, Come back to me. On a'. The piano accompaniment continues, with a dynamic marking '>' appearing in the right hand.

mule; in a jet; With your hair in a net, in a

The fourth system concludes the vocal line with the lyrics 'mule; in a jet; With your hair in a net, in a'. The piano accompaniment continues with the same rhythmic and harmonic patterns.

towel ring - ing wet, I don't care, this is where You should

be. \_\_\_\_\_ From the hills, from the

shore, Ride the wind to my door. Turn the

high - way to dust! \_\_\_\_\_ Break the law if you must! \_\_\_\_\_

Move the world, on - ly just \_\_\_\_\_ Come

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Move the world, on - ly just \_\_\_\_\_ Come". The piano accompaniment is in two staves (treble and bass clefs) and features a complex texture with many chords and triplets. There are dynamic markings like *mf* and *f* in the piano part.

back to me! \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "back to me! \_\_\_\_\_". The piano accompaniment features a series of triplets in the right hand and a more rhythmic bass line. There are dynamic markings like *mf* and *f*.

The third system of music is a piano accompaniment consisting of two staves. The right hand has a melodic line with a series of eighth notes, and the left hand has a rhythmic accompaniment of eighth notes. There is an accent mark (^) above the first note of the right hand.

(spoken) Blast your hide! Hear me call! Must I

(sung)

*molto sfz* R.H.

The fourth system of music features a vocal line and a piano accompaniment. The vocal line has the lyrics "(spoken) Blast your hide! Hear me call! Must I" and "(sung)". The piano accompaniment is in two staves and includes dynamic markings like *molto sfz* and a section labeled "R.H." (Right Hand). There are also accent marks (^) above some notes in the piano part.

(spoken)

fight Cit - y Hall? Here and now, damn it

The first system of music features a vocal line in a single treble clef staff and a piano accompaniment in grand staff (treble and bass clefs). The vocal line contains the lyrics "fight Cit - y Hall? Here and now, damn it". The piano accompaniment consists of chords and moving lines in both hands, with some accents marked above notes.

(sung)  
all, Come back to me! \_\_\_\_\_ What on

The second system continues the musical score. The vocal line is marked "(sung)" and contains the lyrics "all, Come back to me! \_\_\_\_\_ What on". A long horizontal line under "back to me!" indicates a sustained note. The piano accompaniment continues with similar harmonic and melodic patterns.

earth must I do, Scream and yell till I'm

The third system of music features the vocal line with lyrics "earth must I do, Scream and yell till I'm". The piano accompaniment includes a dynamic marking "R.H." (Right Hand) in the bass clef staff.

(spoken) (sung)  
blue? Curse your soul, when will you Come

The fourth system concludes the page with the vocal line containing lyrics "blue? Curse your soul, when will you Come". The first part of the system is marked "(spoken)" and the second part is marked "(sung)". The piano accompaniment continues to support the vocal line.

back to me? \_\_\_\_\_ Have you gone to the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment consists of chords and moving lines in both hands.

moon, Or the cor - ner sa - loon And to rack and to "roon?" Mad - 'moi -

The second system continues the vocal line and piano accompaniment. The vocal line has a dotted quarter note, followed by a half note, and then a quarter note. The piano accompaniment features a more active bass line with eighth notes.

selle, Where the hell can you be? \_\_\_\_\_

The third system shows the vocal line with a dotted quarter note, a half note, and a quarter note. The piano accompaniment includes some dynamic markings like accents and slurs.

\_\_\_\_\_ In a crate; in a trunk; On a

The fourth system features the vocal line with a dotted quarter note, a half note, and a quarter note. The piano accompaniment includes triplets in both hands, with dynamic markings *mf* and *p*.

horse; on a drunk; In a Rolls or a van

The first system of music features a vocal line in a single treble clef staff and a piano accompaniment in two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics "horse; on a drunk; In a Rolls or a van" with a long horizontal line following "van". The piano accompaniment consists of chords and eighth-note patterns in both hands.

Wrapped in mink or Sa - ran; An - y

The second system continues the vocal line with the lyrics "Wrapped in mink or Sa - ran; An - y". The piano accompaniment features a more active bass line with eighth-note patterns and chords in the right hand.

way that you can \_\_\_\_\_ Come back to me! \_\_\_\_\_ Come

The third system contains the lyrics "way that you can \_\_\_\_\_ Come back to me! \_\_\_\_\_ Come". The piano accompaniment includes triplets in both hands and a dynamic marking of *p* (piano) at the end of the system.

back to me! \_\_\_\_\_ Come back to me! \_\_\_\_\_

The fourth system contains the lyrics "back to me! \_\_\_\_\_ Come back to me! \_\_\_\_\_". The piano accompaniment features triplets and a dynamic marking of *poco rall.* (poco rallentando). The system concludes with a *rit.* (ritardando) marking and a final flourish in the piano part.



# ON A CLEAR DAY

(You Can See Forever)

from *On a Clear Day You Can See Forever*

Words by ALAN JAY LERNER  
Music by BURTON LANE

Brightly  
MARK:

Could an - y - one a - mong us have an ink - ling or a

clue What ma - gic feats of wiz - ard - ry and voo - doo you can

do? And who would ev - er guess what pow - ers you pos -

The musical score is written in 2/4 time. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part begins with a piano (*p*) dynamic. The lyrics are: "Could an - y - one a - mong us have an ink - ling or a clue What ma - gic feats of wiz - ard - ry and voo - doo you can do? And who would ev - er guess what pow - ers you pos -".

sess? And who would have the sense to change his views,

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest followed by a quarter note 's', then a quarter note 's', and a quarter note 's'. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a key signature of one flat (B-flat).

And start to mind his E. S. P's and Q's?

*poco rall.* *a tempo*

The second system continues the musical score. The vocal line has a quarter rest, followed by a quarter note 'A', a quarter note 'n', a quarter note 'd', a quarter note 's', a quarter note 't', a quarter note 'o', a quarter note 'm', a quarter note 'i', a quarter note 'n', a quarter note 'd', a quarter note 'h', a quarter note 'i', a quarter note 's', a quarter note 'E.', a quarter note 'S.', a quarter note 'P's', a quarter note 'a', and a quarter note 'n', followed by a quarter note 'd', a quarter note 'Q's?', and a quarter note 's?'. The piano accompaniment includes the tempo markings *poco rall.* and *a tempo*.

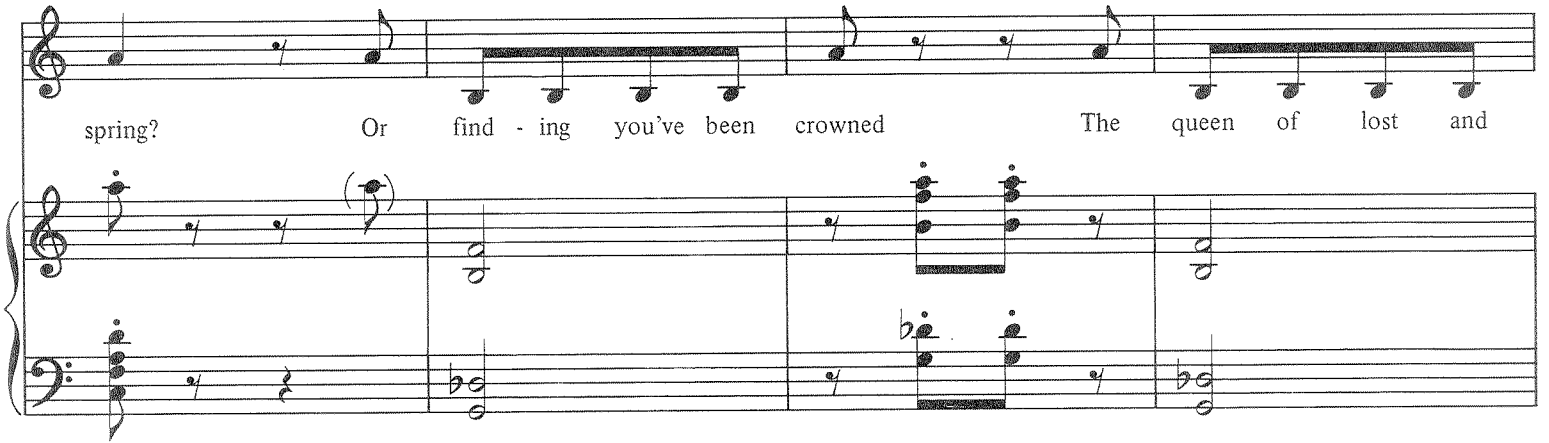
For who would ev - er dream of hear - ing phones be - fore they

The third system of the musical score shows the vocal line with a quarter rest, followed by a quarter note 'F', a quarter note 'o', a quarter note 'r', a quarter note 'w', a quarter note 'h', a quarter note 'o', a quarter note 'w', a quarter note 'o', a quarter note 'u', a quarter note 'l', a quarter note 'd', a quarter note 'e', a quarter note 'v', a quarter note 'e', a quarter note 'r', a quarter note 'd', a quarter note 'r', a quarter note 'e', a quarter note 'a', a quarter note 'm', a quarter note 'o', a quarter note 'f', a quarter note 'h', a quarter note 'e', a quarter note 'a', a quarter note 'r', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'p', a quarter note 'h', a quarter note 'o', a quarter note 'n', a quarter note 'e', a quarter note 's', a quarter note 'b', a quarter note 'e', a quarter note 'f', a quarter note 'o', a quarter note 'r', a quarter note 'e', a quarter note 't', a quarter note 'h', a quarter note 'y', and a quarter note 'y'. The piano accompaniment continues with chords and single notes.

ring, Or ord - er - ing the earth to send you up a lit - tle

The fourth system of the musical score shows the vocal line with a quarter rest, followed by a quarter note 'r', a quarter note 'i', a quarter note 'n', a quarter note 'g', a quarter note 'c', a quarter note 'o', a quarter note 'm', a quarter note 'm', a quarter note 'a', a quarter note 't', a quarter note 'e', a quarter note 'r', a quarter note 'e', a quarter note 'n', a quarter note 'g', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'e', a quarter note 'a', a quarter note 'r', a quarter note 't', a quarter note 'h', a quarter note 't', a quarter note 'o', a quarter note 's', a quarter note 'e', a quarter note 'n', a quarter note 'd', a quarter note 'y', a quarter note 'o', a quarter note 'p', a quarter note 'u', a quarter note 'p', a quarter note 'a', a quarter note 'l', a quarter note 'i', a quarter note 't', a quarter note 't', a quarter note 'l', a quarter note 'e', and a quarter note 'l', followed by a quarter note 'l', a quarter note 'e', and a quarter note 'l'. The piano accompaniment continues with chords and single notes.

spring? Or find - ing you've been crowned The queen of lost and



found? And who would not be stunned to see you prove

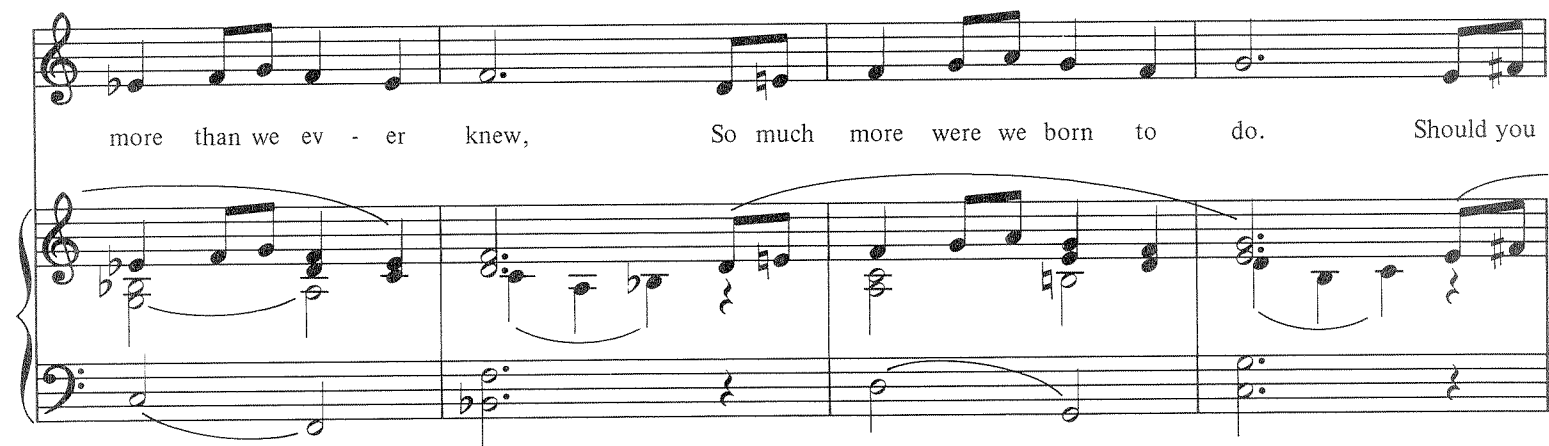


There's more to us than sur - geons can re - move? So much

*rit.* *rubato*



more than we ev - er knew, So much more were we born to do. Should you



draw back the cur - tain, This I am cer - tain, You'll be im-pressed with you.

*mf*

Moderately - in 2

On a clear day, Rise and look a -

*rall.*

round you And you'll see who you

are. On a clear day, How it will as -

tound you ——— That the glow of your be - ing Out -

shines ev - 'ry star! You feel part of ——— Ev - 'ry

moun-tain, sea and shore. ——— You can hear From far and near A world you've

nev - er heard be - fore. ——— And on a clear day, ——— On that

*rall.* *a tempo*

clear day, \_\_\_\_\_ You can see for - ev - er and

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a long note for the word "clear", followed by "day," and a long line. The piano accompaniment consists of chords and moving lines in both hands.

ev er more.

*poco rall.* *cresc.*

The second system continues the vocal line with "ev er more." The piano accompaniment includes a triplet of eighth notes in the right hand. Performance markings include *poco rall.* and *cresc.*

You feel part of \_\_\_\_\_ ev - 'ry

*p*

The third system features the vocal line with "You feel part of \_\_\_\_\_ ev - 'ry". The piano accompaniment includes a dynamic marking of *p* (piano).

moun-tain, sea and shore. \_\_\_\_\_ You can hear, From far and near, A world you've

*freely*

The fourth system features the vocal line with "moun-tain, sea and shore. \_\_\_\_\_ You can hear, From far and near, A world you've". The piano accompaniment includes a dynamic marking of *freely* and repeat signs (//).

nev - er heard be - fore. — And on a clear day, — On that

*rall.*

clear day, — You can see for - ev - er and

*cresc.*

ev - er and ev - er and ev - er

*rall.*

more. —

*Faster*

# LUCKY TO BE ME

from *On the Town*

Words by BETTY COMDEN and ADOLPH GREEN

Music by LEONARD BERNSTEIN

Freely

F

GABEY:

Bb9

D

I used to think it might be fun to be an - y - one else but me.

*mp colla voce*

F

Bb9

D

I thought that it would be a pleas-ant sur - prise \_ To wake up as a cou - ple of

D9

Cm7

Dm7

Cm7

Eb13

oth - er guys \_ But now that I've found you, I've changed my point of view,



Ab9/C Db7 rit. e dim. Fmaj7 a tempo

*f*

And now I would-n't give a dime to be An-y-one else but me.

*f* *ritard.* *mp a tempo*

Gently (♩ = 60)

F Bb C7 F Gm A7

*mp*

What a day, For - tune smiled and came my way, Bring - ing love I

*legato mp*

Dm Dm7 G9 Gm7 F6 Caug

nev - er thought I'd see, I'm so luck - y to be me.

*mf*

F Bb C7 F Gm A7

*mp*

What a night, Sud - den - ly you came in sight, Look - ing just the

Dm Dm7 G9 Gm F6 F7

way I'd hoped you'd be, I'm so luck - y to be me.

*mf*

C Fm6 Dm Gm7 G7/D C/E

I am sim - ply thun - der-struck At the change in my luck:

*mf warmly*

A $\flat$  D $\flat$ m6 B $\flat$ m E $\flat$ 7 C7/E C7#5

Knew at once I want - ed you, Nev - er dreamed you'd want me too.

*p sub.* *cresc.*

F B $\flat$  C7 F Gm A7

I'm so proud you chose me from all the crowd, There's no oth - er

*p sub.*

Dm Dm7/C G9/B G9 C7

guy I'd rath - er be, I could laugh out loud, I'm so luck - y to be

*mf* *mp* *p*

F Bb C7 F Gm A7

me.

*mp*

Dm Dm7/C G9/B G9 Gm F6 F7

I'm so luck - y to be me.

*f* *p sub.*

C Fm6 Dm Gm7 G7/D C/E

I am sim - ply thun - der-struck At the change in my luck.

*mf*

Ab Dbm6 Bbm Eb7 C7/E C7#5

Knew at once I want - ed you, Nev - er dreamed you'd want me too.

*p sub.* *cresc. molto*

Ab Db Eb7 Ab

I'm so proud you chose me from all the crowd,

*f*

Bbm C7 Fm Fm7 Broadly Bb9

There's no oth - er (opt.) guy I'd rath - er be. I could

*rall.* *ff* *p sub.* *(freely)*

Bbm9/Eb Bbm Bbm9/Eb Ab6

laugh out loud, I'm so luck - y to be me.

*Meno mosso* *Lento* *pp*

# IT'S HARD TO SPEAK MY HEART

from *Parade*

Music and Lyrics by  
JASON ROBERT BROWN

With a sense of stillness (♩ = 69)

*p*

It's hard to speak my heart. I'm not a man— who

*p*

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in treble clef, starting with a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, and D5. The piano accompaniment is in the bottom two staves, starting with a whole rest followed by a quarter note G3, then eighth notes A3, B3, and C4. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A piano dynamic marking 'p' is placed above the vocal staff and below the piano accompaniment.

bare his— soul.— I let the mo-ment pass me by; I stay where I am—

Detailed description: This system contains the next two lines of music. The vocal line continues with a quarter note D5, then eighth notes C5, B4, A4, and G4. The piano accompaniment continues with eighth notes G3, A3, B3, and C4. The piano dynamic marking 'p' is maintained.

— in con-trol. I hide be-hind my work, safe— and sure of what to

Detailed description: This system contains the final two lines of music. The vocal line continues with a quarter note G4, then eighth notes F#4, E4, and D4. The piano accompaniment continues with eighth notes G3, A3, B3, and C4. The piano dynamic marking 'p' is maintained.

*(falsetto)*

say. I know I must seem hard. I know I must seem—

*p*

*mf* **Steady, calm**

— cold... I nev - er touched that girl.

*colla voce* *mf*

You think I'd hurt a child — — — yet? — — —

*mf*

I'd hard - ly seen her face I'd be - fore. I

*mf*

swear, I swore, we'd bare - ly met.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are "swear, I swore, we'd bare - ly met." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line. There are fermatas over the final notes of both the vocal line and the piano accompaniment.

These peo - ple try to scare you

*non cresc.*

The second system continues the musical score. The vocal line has the lyrics "These peo - ple try to scare you" with a long horizontal line extending from "scare" to "you". The piano accompaniment features a similar eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *non cresc.* is placed below the piano part. There are fermatas over the final notes of both parts.

with things I've nev - er said.

The third system continues the musical score. The vocal line has the lyrics "with things I've nev - er said." with a long horizontal line extending from "nev - er" to "said.". The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand. There are fermatas over the final notes of both parts.

I know it makes no sense. I swear I don't know

*mp*

The fourth system concludes the musical score. The vocal line has the lyrics "I know it makes no sense. I swear I don't know". The piano accompaniment changes to a block chord accompaniment in the right hand, with the dynamic marking *mp* (mezzo-piano) placed below it. The left hand continues with a simple bass line. There are fermatas over the final notes of both parts.

Intensely

why... You see me as I am, You can't be - lieve I'd

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a long note on 'why...' followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with some grace notes in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

lie. You can't be - lieve I'd do these deeds,

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains the eighth-note texture in the right hand and a more active bass line. The dynamic marking *f* remains.

a lit - tle man who's scared and blind, too

The third system shows the vocal line and piano accompaniment. The vocal line has a more complex melodic line with some grace notes. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The bass line has some longer notes and grace notes.

lost to find the words he needs.

The fourth system concludes the vocal line and piano accompaniment. The vocal line is simpler, with a few notes. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line that ends with a long note. The dynamic marking *mf* is still present.



I nev - er touched — that child. God!

*build...*

I nev - er raised — my hand!

*ff*

**Still again**

I stand be - fore you now, in - cred - i - bly a - fraid.

*colla voce* *p a tempo*

*pp*

I pray you un - der - stand...

*colla voce* *pp a tempo* *rit.*

# I HATE MUSICALS

from *Ruthless*

Lyric by JOEL PALEY  
Music by MARVIN LAIRD

Brisk, driving 2  
Amaj7

C/E

Amaj7

C/E

LITA: Spoken: I must be in the wrong house!

If I

*mf*

C7/G

E/G#

F/C

E

C#m

want to see thea-tre I go see a play with no sing-in' or dan-cin' to get in the way.

Bbm11b5

Gmaj7#11

Bmaj7/F#

F9

C9/G

Thea - tre is lan-guage and that should be all. Mu - sic be - longs at the

B9/F# C7 E6/9/B E/B C/G D/A E/B

Car - ne - gie Hall, Not a rea - son on earth as far as I know to write, mount, and o - pen a

**Driving show 2**  
Amaj7 E7#9(b13)

mu - si - cal show. — *Spoken: Honey, I've been a theatre critic for a hundred years, and it's always the same...* *Sung: The*

(safety repeat as needed)

Amaj7 E7#9(b13) Amaj7

sto - ry — is mov - ing, — chock - full of — sus -

C/E Amaj7 E7#9(b13)

pense. The plot takes \_ a twist and \_ the

Amaj7 A7/E Eb7#11 Dmaj7 Dm7

mood is \_\_\_ in - tense. Then some - one sings a song like this it

Amaj9 Ab7#11 G13 F#9(b13) B9b5

does - n't \_\_\_ make sense. *Spoken: Puh-leeze...*

*gliss.*

Bm9 Amaj7

I hate mu - si - cals! \_ I hate \_\_\_ the

E7#9(b13) Amaj7 C/E

new shows, \_\_\_ they're noth - ing \_\_\_ but sets. De -

Amaj7 E7#9(b13) Amaj7

test the Von Trapp kids, the Sharks and the

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "test the Von Trapp kids, the Sharks and the". The bottom two lines are piano accompaniment in treble and bass clefs, featuring a steady eighth-note bass line and chords in the right hand.

Amaj7/E Eb11 Dmaj7 Dm7 Amaj9 G13 F#9(b13)

Jets. Un - plug those key-boards, give me real clar - i - nets, \_

Detailed description: This system contains the second and third lines of music. The top line features guitar chords with fretting diagrams: Amaj7/E, Eb11, Dmaj7, Dm7, Amaj9, G13, and F#9(b13). The lyrics are "Jets. Un - plug those key-boards, give me real clar - i - nets, \_". The piano accompaniment continues with chords and a bass line.

B9b5

Miss O - tis says \_ with no re - grets. \_

Detailed description: This system contains the third and fourth lines of music. The top line features guitar chords with fretting diagrams, including B9b5. The lyrics are "Miss O - tis says \_ with no re - grets. \_". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

Bm9 E9b5 A6/9 Bm7 E7 A6

I hate mu - si - cals! \_ A

Detailed description: This system contains the fourth and fifth lines of music. The top line features guitar chords with fretting diagrams: Bm9, E9b5, A6/9, Bm7, E7, and A6. The lyrics are "I hate mu - si - cals! \_". The piano accompaniment concludes with a glissando effect in the right hand, indicated by the word "gliss." and a wavy line.

C#/D D C#/D D D#m B/D# D#dim Amaj7/E A7 Eb9

show may stink and on - ly run a cou - ple of days, but

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "show may stink and on - ly run a cou - ple of days, but". The piano accompaniment consists of chords and moving lines in both hands.

C#/D D C#/D D D#m B/D# D#dim Amaj7/E A6

still they sell the tee - shirts with their lo - gos a - blaze. —

The second system continues the musical piece. The vocal line has the lyrics "still they sell the tee - shirts with their lo - gos a - blaze. —". The piano accompaniment includes a section where the right hand (RH) has a specific fingering indicated by a bracket and the label "RH".

D#m7(add4) D#7 G#m G#m(maj7)

They're not — con - cerned that — the mu - si - cal's flop -

The third system shows the vocal line with lyrics "They're not — con - cerned that — the mu - si - cal's flop -". The piano accompaniment features a more active bass line with eighth notes and chords.

G9 F#7#5 Cm7 E7/B

- ping as long as the crowd's bus - y drink - ing and shop -

The fourth system concludes the page with the vocal line lyrics "- ping as long as the crowd's bus - y drink - ing and shop -". The piano accompaniment features chords with 'x' marks above them, indicating muted strings on a guitar.

F7/C      F9      B♭maj7      F7#9(b13)

- ping      I      hate —      the      gen - re —      it's

B♭maj7      D♭/F      B♭maj7

all      sec - ond      rate.      When      forced —      to

F7#9b13      B♭maj7      E7b5

see this      stuff, —      I      al - ways —      come      late.      From

E♭maj7      E♭m9      B♭maj7 Cm7 C#m7 Dm7 B♭9/D      E♭maj7      E♭m9      B♭maj9/D

o - ver-ture to cur-tain call, —      it all turns me off.      I sit there and cough      the whole night

Dm11 G7b13 Gm7b13 Cm7 C#m7

long \_ 'cause \_ I hate

The first system of the score features a vocal line with lyrics "long \_ 'cause \_ I hate" and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. Chord symbols Dm11, G7b13, Gm7b13, Cm7, and C#m7 are placed above the vocal line.

Bb(add9)/D G9sus G7b9 Cm11 Dm7 Ebmaj9 E9

mu - si - cals, but not as much as

The second system continues the vocal line with lyrics "mu - si - cals, but not as much as" and the piano accompaniment. Chord symbols Bb(add9)/D, G9sus, G7b9, Cm11, Dm7, Ebmaj9, and E9 are placed above the vocal line.

Eb6/F F7#5(#11) Bb13#9 Bb13#9/Ab Bb13#9/G Bb13#9/Gb

I hate this song!

The third system features the vocal line with lyrics "I hate this song!" and the piano accompaniment. Chord symbols Eb6/F, F7#5(#11), Bb13#9, Bb13#9/Ab, Bb13#9/G, and Bb13#9/Gb are placed above the vocal line.

Bb13#9/F Bb6 opt. ending D/Eb Eb D/Eb Eb Em C/E Edim

How I hat - ed "Phan-tom" down to

The fourth system includes the vocal line with lyrics "How I hat - ed 'Phan-tom' down to" and the piano accompaniment. Chord symbols Bb13#9/F, Bb6, D/Eb, Eb, D/Eb, Eb, Em, C/E, and Edim are placed above the vocal line. A glissando marking is present in the piano part.



B♭maj7/F      B♭7      B♭7b9      B♭7      D/E♭    E♭    D/E♭    E♭      E♭m    C/E    Edim

each can - del - a - bra.      I took the book a - long and read through

B♭maj7/F      Gm      Gm(maj7)Gm7    Bm7b5      E7

"Les Mis - ér - a - BLAH"      When it comes \_ to sub - tle - ty \_ the

Am      Am(maj7)      Ab9

Brits fall a hair \_ short.      If I want hel - i - cop -

G7#5      Gb9#11      F9#11    Ab/F    F7#5    B♭maj7

- ters,      I'll go \_ to the air - port. \_      So keep \_ your

F7#9(b13) Bbmaj7 Db/F

“Cho-rus lines” \_ of “Gyp - sys” \_ and “Mames,”

Bbmaj7 F7#9(b13) Bbmaj7 Fm11 E13#11

I'd rath - er see a flick \_ or bowl a few frames. \_ No

Ebmaj9 Ebm9 (à la C. Channing) Bbmaj7 Bb7#5 Ebmaj9 Ebm9(maj7) Bbmaj7/D

mat-ter who is star-ring, I'm nev - er en - ticed. \_ It's way o-ver-priced and I won't

Dm9 G7#11 G7b9 Cm7 C#m7 Bb(add9)/D

pay. \_ I hate mu - si - cals, \_

G9#5 Cm7 C#m7 Bb(add9)/D

but I fear they're here to stay. —

*mp* *mf*

G9#5 Cm7 C#m7 (yells) Bb(add9)/D

Yes! I hate mu - si - cals, —

G9#5 G7/b9 Cm11 Dm7 Ebmaj9 E9 Ebmaj9/F Eb/F Dm/F

but not as much as I hate bal -

Bb13#9 Bb13#9/Ab Bb13#9/G Bb13#9/Gb Bb13#9/F Bb(add9)

let! —

*gliss.*

# YOU SHOULD BE LOVED

from *Side Show*

Words by BILL RUSSELL  
Music by HENRY KRIEGER

**Ballad**

D Jake: Em7 A Em7 A

You should be loved by some - one who knows you, wants you to blos - som,

D6 F#m/A D Em7 A

al - ways is true. You should be cher-ished like the first sign of spring-time.

Em7 Em7/A A7 D

You should be loved \_\_\_\_\_ You should be loved with

Em7                    A                    Em7                    A                    D6                    F#m/A

con - stant de - vo - tion,                    heart - pound - ing pas - sion,                    flood - ing you through.

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) has a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment (grand staff) features a steady bass line with chords in the right hand. The lyrics are: "con - stant de - vo - tion, heart - pound - ing pas - sion, flood - ing you through."

D                    Em7                    A                    Em7

You should be trea - sured    like a ru - by or a dia - mond.                    You    should be loved    in the

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics: "You should be trea - sured like a ru - by or a dia - mond. You should be loved in the". The piano accompaniment maintains the same rhythmic pattern.

D/F#                    A                    D

way                    I love you. —

*ten.*

Detailed description: This system contains the final two measures. The vocal line concludes with "way I love you. —". The piano accompaniment features a long melodic line in the right hand marked with a *ten.* (tension) hairpin, and a steady bass line in the left hand. The piece ends with a final chord in the right hand.

Bb

D

Gm

All through the years I've held oceans in - side. — Held back the tears and the

D(add9)

Bb

Gm

Em7b5

D/A

waves and the tide. — The dam had to burst and the currents col - lide — With the

Bm

Bm/A

G

C

flood of e - mo - tion I can no long - er hide. —

Em7/A

A7

D(add9)

Em7

A

We should be close as stars are to heav - en,

Em7 A Bm/D F#m/A D

shore - line to o - cean, birds to the blue. We should be cou-pled with a

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line starts with a quarter note on 'shore', followed by eighth notes for 'line to o - cean,' and a quarter note on 'birds'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Em7 A Em7 D/F# ten. ten.

life - time con - nec - tion. We should be joined like we're one and not two. Yes,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on 'life', followed by eighth notes for 'time con - nec - tion.' and a quarter note on 'We'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

G Em7/A Bb

you should be loved in the way I love you.

The third system shows a change in the piano accompaniment. The bass line continues with eighth notes, but the right hand features a more complex chordal texture. The vocal line has a quarter note on 'you', followed by eighth notes for 'should be loved' and a quarter note on 'in'. The system ends with a fermata over the final note.

Dm7/G G7 Eb Fm7 Bb

You should be loved by some - one who wants you,

*poco rall.* *mf*

The fourth system begins with a key change to one flat (Bb). The vocal line starts with a quarter note on 'You', followed by eighth notes for 'should be loved' and a quarter note on 'by'. The piano accompaniment features a more active bass line and chords. The system includes dynamic markings: *poco rall.* and *mf*.

Fm7

Bb

Cm/Eb

Gm/Bb

Eb

tries to pro- tect you, al - ways comes through. You should have cho- sen the

Fm7

Bb

Fm7

Eb/G

*ten.*

*ten.*

one who sup- ports you, al - ways sup- ports you what - ev - er you do. Yes,

*molto rall.*

Ab

Fm7/Bb

Eb

you should be loved in the way I love you

*gliss.*

*ff*

3

3

*sfz*



# PRIVATE CONVERSATION

from *Side Show*

Words by BILL RUSSELL  
Music by HENRY KRIEGER

**Steady**  
Ab Bb/Ab Ab Bb/Ab Terry:

*Nervously*  
*mf*

ob - vi - ous — con - nec - tion. I tried so hard to hide.

Ab Bb/Ab Ab Bb/Ab

Could - n't ev - en say it to my - self. An

Ab Bb/Ab Ab Abmaj7

ob - vi - ous con - nec - tion. I tried to push a - side, in - to a cor - ner on the dark - est

*mp* *poco rit.*

Cm Abmaj7

shelf. We'll nev - er be a -

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a whole note 'shelf.' followed by a half note rest, then a quarter note 'We'll', a quarter note 'nev - er', a quarter note 'be', and a quarter note 'a -'. The piano accompaniment consists of a right hand with a whole note chord 'shelf.' and a left hand with a rhythmic pattern of eighth notes.

Cm Abmaj7 Cm

lone. And my feel - ings can't be shown. So I

Detailed description: This system contains the next two staves. The vocal line continues with 'lone.' (half note), 'And my feel - ings can't be shown.' (quarter notes), and 'So I' (quarter note). The piano accompaniment continues with similar rhythmic patterns and chord changes.

Bb/Ab Ab Bb/Ab Cm7 Bb/Ab Ab Bb/Ab

try to i - ma - gine and re - play — All the things — I'll

Detailed description: This system contains the third and fourth staves. The vocal line has 'try to i - ma - gine and re - play —' (quarter notes) and 'All the things — I'll' (quarter notes). The piano accompaniment features a more complex rhythmic pattern with some chords in the right hand.

Fm9 Cm Abmaj7

nev - er get to say. You're wrapped up with a -

Detailed description: This system contains the final two staves. The vocal line has 'nev - er get to say.' (quarter notes) and 'You're wrapped up with a -' (quarter notes). The piano accompaniment concludes with a final chord in the right hand and a rhythmic pattern in the left hand.

Cm A♭maj7 Cm B♭/A♭ A♭ B♭/A♭

no - ther, ——— tan - gled and en - twined. I in - vent a sep - a - ra -

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'no - ther,' followed by a quarter rest, then a quarter note 'tan -' and a quarter note 'gled' in the next measure. The second measure contains 'and' and 'en -', and the third measure contains 'twined.' The fourth measure starts with 'I in -', the fifth with 'vent a', and the sixth with 'sep - a - ra -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords and arpeggios.

Cm B♭/A♭ A♭ B♭/A♭ Fm9 Cm

- tion in the pri - vate con - ver - sa - tion in my mind. ———

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a quarter note '- tion' in the second measure. The third measure contains 'in the', the fourth 'pri - vate', the fifth 'con - ver - sa -', and the sixth 'tion'. The seventh measure contains 'in my' and the eighth 'mind.' followed by a quarter rest. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Cm7 A♭maj9 B♭ A♭maj9

— I re - solve to say it all. — Then I hem and haw and

The third system shows the vocal line starting with a quarter rest, then a quarter note 'I' in the second measure. The third measure contains 're - solve', the fourth 'to say', the fifth 'it all.' followed by a quarter rest. The sixth measure contains 'Then I', the seventh 'hem and haw' and the eighth 'and'. The piano accompaniment features more complex chordal structures, including some dyads and triads in the right hand.

B♭ G/B B♭/C Cm E♭maj9 A♭maj9 B♭/C Cm E♭maj9

stall. — For how could I come clean or con - fide? — Some - one else — is al -

The fourth system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, then a quarter note 'stall.' followed by a quarter rest. The second measure contains 'For how', the third 'could I come', the fourth 'clean or', the fifth 'con - fide?' followed by a quarter rest. The sixth measure contains 'Some - one else' and the seventh 'is al -'. The piano accompaniment continues with a mix of chords and arpeggiated figures.

$A\flat$  maj7                       $B\flat$  sus                       $B\flat$                        $A\flat$  maj7     $B\flat/A\flat$   $A\flat$  maj7

- ways at your side. \_\_\_\_\_ I want, I want,

$B\flat$                        $A\flat$  maj7                       $B\flat/A\flat$   $A\flat$  maj7                       $Cm$                        $B\flat$

I want to tell you. I want, I want to get you a-lone... I

$A\flat$  maj7     $B\flat/A\flat$   $A\flat$  maj7                       $B\flat/A\flat$   $A\flat$  maj7  $B\flat$  sus                       $A\flat$                        $G$  sus                       $G$

need, I need, I need to tell you I want you for my own. I i-

*poco rall.*

$A\flat$  maj9                       $E\flat$                        $A\flat$  maj9                       $E\flat$

ma-gine us so well. How you'd dance and taste and smell.

*mp*

Cm9                      A♭maj9                      Cm9                      A♭maj7

I can i - ma - gine me with you. — but I — don't have — the guts to fol - low

Cm7                      A♭maj9                      B♭

through. — You're one half of a cou-ple. That's

A♭maj9                      B♭                      G/B                      Cm9                      A♭maj7

how you are de - fined. And my on - ly con - só - la - tion — is the

Cm9                      A♭6                      Cm9

pri - vate con - ver - sa - tion in my mind. —

# THE DEVIL YOU KNOW

from *Side Show*

Words by BILL RUSSELL  
Music by HENRY KRIEGER

Freely  
Fm7

JAKE:

Cm7

I'm not gon - na tell you you're mak - ing a mis - take,

Ab6

Bb7

Eb(add9)

Eb

Ab

Tell you not to go, no, I won't. I'll on - ly say — what I've

Cm

Ab9

G7

learned a - long my way. The dev - il you know \_ beats the dev - il you don't.

*sffz*

3

*This version has been adapted as a solo.*

## Bluesy Swing

Cm Cm/Bb Ab7 G7 Cm Cm/Bb

We don't work \_ in the best

Ab7 G7 Cm Cm/Bb Ab7 G7

of sit-u - a - tions. We don't live \_ ver - y well. \_

Ab Eb(add9)/G Gsus

We don't live \_ in the neigh-bor-hood of heav - en. We live some - where

G7 Cm Cm/Bb Ab7 G7

clos - er to hell. \_ We have learned \_ to work a - round this sit-u - a - tion.

8vb -----

Cm Cm/Bb Ab7 G7 Ab

Learned to hide — till the heat — has passed. — You will learn — a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Learned to hide — till the heat — has passed. — You will learn — a". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The chords are Cm, Cm/Bb, Ab7, G7, and Ab.

Eb(add9)/G Gsus G7

prom-ise of sal - va - tion can mask an - oth - er in - fer - no's blast. — The

The second system continues the musical score. The vocal line lyrics are "prom-ise of sal - va - tion can mask an - oth - er in - fer - no's blast. — The". The piano accompaniment features more complex chordal textures, including Eb(add9)/G, Gsus, and G7. The right-hand part uses various voicings and some grace notes.

Ab7 Cm Bb Cm

dev - il you know — beats the dev - il you don't. —

The third system of the score has the vocal line lyrics "dev - il you know — beats the dev - il you don't. —". The piano accompaniment continues with the Ab7, Cm, and Bb Cm chords. The bass line remains consistent with eighth notes.

Bb Cm Ab7

That prom-ised land — could turn out to be dry. —

The final system on the page has the vocal line lyrics "That prom-ised land — could turn out to be dry. —". The piano accompaniment concludes with the Bb Cm and Ab7 chords. The overall texture is consistent with the previous systems.



Cm Bb Cm Bb Cm Fm7

Once you're gone — you might ask —

Gm7 Ab6 Gm7

— your-selves why. — May-be you will — or may-be you won't, — But the

Ab7 G7 Cm Cm/Bb

dev - il you know — beats the dev - il you don't. —

Ab7 G7 Am Am/G F7 E7

F#m F#m/E D7 C#7 *Freely* F#m7 F#m7/E

Now, we could ar - gue all night, \_ be-cause we

(8vb).....

D9 C#7#5 F#m7 F#m7/E D9 C#7#9

care a - bout you two. May - be you will go or may - be you won't. \_ But I

Bm7 A(add9)/C#

hope you will re - mem-ber that that mean old, mon - ey - grub-bin', gin - guzz-lin', name - call - in'

*sforz* *forcefully*

*Slower*  
D7 C#7 C#7#5 Bm7

dev - il you know. \_\_\_\_\_ Might be bet-ter than a smooth - talk - in', fine - look - in',

*poco rall.*

A(add9)/C# D7

dream - spin - nin', prom - ise mak - in' dev - il \_\_\_\_\_

Bluesy Swing

C#7 F#m7 F#m7/E D6 C#7#5

you don't. \_\_\_\_\_ Beats the dev - il you don't.

F#m7 F#m7/E D6 C#7#5 F#m7 F#m7/E

Beats the dev - il you don't.

D6 C#7#5 F#m

Beats the dev - il you don't. \_\_\_\_\_

opt.

fp ff

# SMILE

from *Smile*

Words by HOWARD ASHMAN  
Music by MARVIN HAMLISCH

Soft shoe shuffle

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, while the left hand plays a rhythmic pattern of eighth notes with rests.

Hold that pose. Wan - na pic - ture of eyes like those. Wan - na cap - ture that

The vocal line begins with a quarter note on 'Hold', followed by a half note on 'that', and then a quarter note on 'pose'. The piano accompaniment provides harmonic support with chords and a rhythmic bass line.

turned up nose, that re - mark - a - ble chin. \_\_\_\_\_

The vocal line continues with a quarter note on 'turned', a quarter note on 'up', and a half note on 'nose'. The piano accompaniment continues with chords and a rhythmic bass line.

Hold that, please. Face the cam - 'ra and say, "Swiss cheese." Watch the bird - ie. That's

The vocal line starts with a quarter note on 'Hold', a quarter note on 'that', and a half note on 'please'. The piano accompaniment continues with chords and a rhythmic bass line.

great, now freeze that in-cred-i-ble grin! \_\_\_\_\_

The first system of the musical score is in G major. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a quarter rest, and a dotted quarter note C. This is followed by a half note D, a half note E, and a half note F. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

When you've got two deep dim - ples, it's sin - ful not to

The second system continues in G major. The vocal line has a quarter note G, quarter notes A and B, a quarter rest, a dotted quarter note C, a half note D, a half note E, and a half note F. The piano accompaniment features a bass line with eighth notes and chords in the right hand, including a triplet of eighth notes in the right hand.

have 'em pho - to-graphed, grab a shot to knock 'em flat in the

The third system continues in G major. The vocal line has a quarter note G, quarter notes A and B, a quarter rest, a dotted quarter note C, a half note D, a half note E, and a half note F. The piano accompaniment features a bass line with eighth notes and chords in the right hand, including a triplet of eighth notes in the right hand.

aisle. \_\_\_\_\_ So hold real still, give m' lit - tle old

The fourth system continues in G major. The vocal line has a quarter note G, quarter notes A and B, a quarter rest, a dotted quarter note C, a half note D, a half note E, and a half note F. The piano accompaniment features a bass line with eighth notes and chords in the right hand, including a triplet of eighth notes in the right hand.

lens a thrill. Fo - cus here and my cam - 'ra will re-cord that

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are: "lens a thrill. Fo - cus here and my cam - 'ra will re-cord that". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand.

smile. \_\_\_\_\_ I want that smile. \_\_\_\_\_ I love that

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "smile." followed by "I want that smile." and another long note for "smile." followed by "I love that". The piano accompaniment continues with chords and a bass line.

smile. \_\_\_\_\_

The third system shows the vocal line with a long note for "smile." followed by a double bar line. The piano accompaniment includes dynamic markings: *f* (forte) and *mp* (mezzo-piano). There are also accents (>) and a fermata over a note in the right hand.

Walk with me \_\_\_\_\_ through the hall-ways of mem-o - ry, a pic - tor - i - al

The fourth system features the vocal line with lyrics: "Walk with me \_\_\_\_\_ through the hall-ways of mem-o - ry, a pic - tor - i - al". The piano accompaniment includes triplets (marked with a '3' and a bracket) in both the right and left hands.

gal-ler - y \_\_\_\_\_ of this mar - vel - ous year. \_\_\_\_\_

Come and see \_\_\_\_\_ each fleet - ing in - stant of glo - ry:

fash - ion shows and din - ners, Don - ny Os - mond meets the win - ners,

cos - tume balls \_\_\_\_\_ and o - pen - ing shop - ping malls. \_\_\_\_\_

Film re - calls \_ your tri-umphs bright and clear. \_\_\_\_\_

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the lyrics "Film re - calls \_ your tri-umphs bright and clear." followed by a long horizontal line. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

True they dis - ap - pear, ah, but nev - er fear, Jo - anne. \_ Ev - 'ry

The second system continues the vocal line with the lyrics "True they dis - ap - pear, ah, but nev - er fear, Jo - anne. \_ Ev - 'ry". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some complex chordal textures.

pre - cious mo - ment's cap - tured here.

R.H.  
L.H.

The third system contains the lyrics "pre - cious mo - ment's cap - tured here." The piano accompaniment includes a section with a wavy texture in the right hand, labeled "R.H.", and a bass line in the left hand, labeled "L.H.". The system concludes with a double bar line.

*mf* *cresc.* *f*

The fourth system shows the piano accompaniment continuing. It starts with a dynamic marking of *mf* and a *cresc.* (crescendo) instruction. The right hand plays chords, and the left hand has a long, sustained note with a wavy line underneath. The system ends with a dynamic marking of *f*.



Hold that pose. Take a pic-ture, a shot that shows ev - 'ry one of you

thank me then, you put this mo-ment on file. \_\_\_\_\_ So

hold that pose, and if ev - er a cold wind blows, you can turn to your

long a - gos to find that smile. \_\_\_\_\_ C'-mon kid,

smile. \_\_\_\_\_ O-kay kid, smile. I want that,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a long note on 'smile.' followed by a series of eighth notes for 'O-kay kid, smile.' and another long note for 'I want that,'. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

I need that,

*p cresc.*

*gliss.*

The second system continues the vocal line with 'I need that,'. The piano accompaniment features a dynamic marking of *p cresc.* and a glissando marking *gliss.* on the right hand. The left hand has a series of chords connected by a slur.

I love that smile! \_\_\_\_\_

*ff*

The third system features the vocal line with 'I love that smile!' followed by a long note. The piano accompaniment has a dynamic marking of *ff* and includes a vibrato marking *v* on the right hand.

The fourth system shows the piano accompaniment continuing with chords and a melodic line, ending with a final chord and a fermata.

# WHAT KIND OF FOOL AM I?

from the musical production *Stop the World—I Want to Get Off*

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slow 4

*p*

*Spoken: I was only ever really in love with one person...and that was me.*

*fp*

What kind of fool am I, \_\_\_\_\_ who nev - er fell in love? \_\_\_\_\_

\_\_\_\_\_ It seems that I'm the on - ly one that I have been think - ing of. \_\_\_\_\_

— What kind of man is this? — An emp - ty shell, —

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a long note on the first measure, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— a lone - ly cell in which an emp - ty heart must dwell. —

*rall.*

*fp rall.*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase. The piano accompaniment includes a section marked *fp rall.* (fortissimo, rallentando) in the right hand, with a corresponding change in the bass line.

— What kind of clown am I? — What do I know of life? —

*a tempo*

The third system features a vocal line and piano accompaniment. The vocal line has a long note at the end of the phrase. The piano accompaniment is marked *a tempo* and includes a section with a fermata over a complex chord in the right hand.

— Why can't I cast a-way the mask of play and live my life? —

*L.H.*

*rall.*

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment includes a section marked *L.H.* (left hand) and *rall.* (rallentando) in the right hand, with a corresponding change in the bass line.

## In 2

Why can't I fall in love \_\_\_\_\_ like an - y oth - er man? \_\_\_\_\_

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat major/D-flat minor). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

And may - be then I'll know what kind of fool I am. \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The piano part includes a prominent triplet of sixteenth notes in the right hand.

Spoken: Perhaps I wasn't cut out to be a husband

The third system features a spoken line on a single staff and piano accompaniment on two staves. The piano part includes a triplet of sixteenth notes in the right hand.

or a father.

The fourth system continues the spoken line and piano accompaniment. The piano part includes a triplet of sixteenth notes in the right hand and dynamic markings such as *mf* and *fp*.

*a tempo*

What kind of lips are these \_\_\_\_\_ that lied with ev - 'ry kiss, \_\_\_\_\_

*p*  
*a tempo*

\_\_\_\_\_ that whis-pered emp - ty words of love that left me a - lone like this? \_\_\_\_\_

L.H.

\_\_\_\_\_ What kind of eyes are these \_\_\_\_\_ that could not see \_\_\_\_\_ what could be

3

*rit.*

seen by ev - 'ry - bod - y else but me? \_\_\_\_\_ What kind of

*rit.*

*rubato (stringendo)*

clown am I? \_\_\_\_\_ What do I know of life? \_\_\_\_\_ Why can't I

*rubato (stringendo)* *cresc. poco a poco*

cast a-way the mask of play and live my life? \_\_\_\_\_ Why can't I

*rall.*

**Slow 4**

fall in love 'til I don't give a damn? \_\_\_\_\_ And may - be

*8va* \_\_\_\_\_

**Slow 4**

**Grandioso** *opt.* **Maestoso**

then I'll know what kind of fool I am. \_\_\_\_\_

*f* *ff* *sfz*

# THE GREATEST STAR OF ALL

from *Sunset Boulevard*

Music by ANDREW LLOYD WEBBER  
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON,  
with contributions by AMY POWERS

Eadd9

pp

Two staves of piano introduction in E major, 2/4 time. The right hand features a melodic line with a trill on the first measure, while the left hand provides a harmonic accompaniment with a bass line that includes a trill.

MAX:

Am6/E

Eadd9

Once you won't re - mem - ber if you said

p

Two staves of music for the first line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a trill in the right hand and a bass line with a trill.

E+

E

E+

B7b9

B9

B7b9

Hol - ly - wood, hers was the face you'd think of. Her

mp

Two staves of music for the second line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a trill in the right hand and a bass line with a trill.

E

Am6/E

E+

E

face on ev - 'ry bill - board. In just a

p mp

Two staves of music for the third line of lyrics. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part includes a trill in the right hand and a bass line with a trill.



E+ E E+ B7b9 B9

sin - gle week she'd get ten thou - sand let - ters.

*mf*

D C Bb

Men would of - fer for - tunes

*mf*

Eb Bbadd9 Bb

for a bloom from her cor - sage or a

*mp*

Cm/Bb F7/Bb Bb B7b5

few strands from her hair. To -

E Am6 E+ E

- day she's half for - got - ten,

E+ E Am6/E

but it's the pic - tures that got small, she is the

A/B Bb/B B E

great - est star of all.

F Bbm6/F F+ F

Then you can't i - ma - gine the way fans

rubato

F+ F F+ Bbm/C C9

sa - cri - ficed them - selves to touch her sha - dow. There

a tempo

F Bbm/F F+ F

was a Mar - ha - ra - jah who hanged him -

F+ F F+ C7b9 C9

- self with one of her dis - card - ed stock - ings.

Eb Db Cb

She's im - mor - tal, caught in -



# THERE SHE IS

from *Titanic*

Music and Lyrics by  
MAURY YESTON

With a sense of wonder  $\text{♩} = 92$   
G/F

G/F  
*mf*

Fadd2

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole note rest, followed by a dotted quarter note 'There', and then a half note 'she' with a fermata. The middle staff is the piano accompaniment, featuring a series of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *sfz mp*. The bottom staff shows the bass line with dynamics *sfz* and *Red.* (Reduction).

The second system continues the musical score. The vocal line has a whole note rest followed by 'is...'. The piano accompaniment features a more active right hand with chords and a steady bass line. Dynamics include *sfz mp* and *f*. The bottom staff shows the bass line with dynamics *sim.* and *Bb/F*.

The third system of the musical score. The vocal line has a whole note rest followed by 'ring' and 'high...'. The piano accompaniment continues with chords and a bass line. Dynamics include *mp* and *sfz mp*. The bottom staff shows the bass line with dynamics *mp* and *Bb/F*.

*Adapted by the composer for this edition.*

C7/F

Broad and grand...

*f*

L.H.

\*

Bb/F

F

Ship of dreams!

Red.

\*

Red.

Fmaj9

F

G/F

\*

A/G

Sail - ing - day!

L.H.

C<sup>9</sup>/G

Morn - ing - bright!

C/G

D7/G

Take your -

Gmaj13sus4

flight, - ship of

G Gmaj9 G A/G

dreams!

*lyrically* Eb maj9 Eb Eb add2

She strains at her lines, the

*mp legato*

Eb maj9 Eb Eb add2 Gmaj9 Gmaj13

smoke from her fun - nels — trail -

*grad. cresc.*



Gmaj9      Gmaj7      Gmaj9      Gmaj13      Gmaj9      Gmaj7

ing. \_\_\_\_\_ Her

Dm7      Dm7/G

3      3

prow like a knife, she'll cut through the

*mf*

C7sus4

waves un - fail - ing. \_\_\_\_\_

*grad. cresc.*

G/F

Soon to be

Bb9/F

un - der - way,

Bb/F C7/F

size and speed

Bb(b5)/F Am7/D

un - ex - plored...

D9 Gm7 Gm9

And I'll be a - board that

C9sus4

ship of

G/F F

dreams!

*sfz* *sfz* *rit.*

# IN EVERY AGE

from *Titanic*

Music and Lyrics by  
MAURY YESTON

Stately  $\text{♩} = 92$

Dm

In

*mp*

*Red.*

Dm

Am/C

ev - 'ry age, man - kind at - tempts to fab - ri - cate great works at once mag -

*Red.*

\* *Red.*

Gm6

Asus4

A7

nif - i - cent

and im - pos - si - ble...

On

*sim.*

Gm7 C9sus4 C9 Fadd2/A

des - ert sands... from moun - tains of stone, a pyr - a - mid! From

Em7b5 C9sus4 C7 Dadd2

fly - ing but - tres - ses a - lone:— A wall of light! —

Gm7 C9sus4 C9

A chap - el ceil - ing scream - ing one man's

Fmaj7/A A7sus4

ec - sta - sy! One man's ec - sta - sy...

A7

Bb

Gm7

Mir - a - cles — them all!

Bb maj7

C7/G

Fadd2/A

F/A

Bb

Bb maj9

Chi - na's end - less wall... Stone - henge, the Par - the - non, the Duo - mo... —

Bb6

Bb maj7

A7sus4

The aq - ue - ducts of Rome!

A7

Dm

We did not at - tempt to make with

*mf*

Am/C Gm6

mam - moth blocks of stone a gi - ant pyr - a - mid. No, not a

Asus4 A7 Gm7 C9sus4 C9

pyr - a - mid... Nor Goth - ic walls— that ra - di - ate with

Faster  $\text{♩} = 116$   
(♩ = ♩) Dm11

Fmaj7

light... Our task was to

dream up - on and then cre - ate a

Tempo I (♩ = 92)  
Very slow, grand

C/B $\flat$                       B $\flat$                       D/B $\flat$                       Gm/D

float - ing                      cit - y!

*ff*

*Red.*                      \* *Red.*                      \* *Red.*                      \*

C/F                      G/F                      F

Float - ing                      cit - y!

*sim.*                      *mp*

C6/9(#11)

A hu-man me - trop - o - lis... —                      A com-plete civ-il-i-

*mp subito*

za - tion,                      sleek                      and

*mf*



fast! *cresc.*

At once a poem and the per -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a rest, followed by the lyrics "At once a poem and the per -". The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a series of chords, while the left hand plays a simple bass line with a few notes. A "cresc." marking is placed above the vocal line.

fec - tion of phys - i - cal en - gi - neer - ing... At once a

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "fec - tion of phys - i - cal en - gi - neer - ing... At once a". The piano accompaniment continues with similar chordal textures in the right hand and a steady bass line in the left hand.

poem and the per - fec - tion of

*cresc.* *mf* *cresc.*

The third system features the vocal line with the lyrics "poem and the per - fec - tion of". The piano accompaniment includes dynamic markings: "cresc." in the first measure, "mf" in the second, and "cresc." in the third. The piano part continues with its characteristic chordal accompaniment.

phys - i - cal en - gi - neer - ing.

The fourth system concludes the vocal line with the lyrics "phys - i - cal en - gi - neer - ing." followed by a long note. The piano accompaniment continues until the end of the system, where it concludes with a final chord in the right hand and a whole note in the left hand.

# KING'S DILEMMA

from *Victor/Victoria*

Words by LESLIE BRICUSSE  
Music by HENRY MANCINI

Moderately, with a swing (♩=♩<sup>3</sup>)  
N.C.

*p*

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The music is in a 4/4 time signature with a swing feel.

(Spoken:) I'm

The second system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line is mostly rests, with a few notes at the end. The piano accompaniment continues with the same rhythmic pattern as the first system.

N.C.

gon - na have din - ner with her, with him, to - night. — So

The third system includes a vocal line with lyrics and piano accompaniment. The vocal line has 'x' marks above it, indicating where the vocal line is not present. The piano accompaniment continues with the same rhythmic pattern.

what's the big deal? It's not a big deal, all right? — All right!—

— So why am I shy as a spot-ty-faced kid at a

high school prom? — Why?

I'll tell you why! — It's be - cause I don't know where this

F7 E7 F7

E7 F7 Gb7 F7 Gb7 F7

cra - zy dame, — this Vic - tor guy, — who - ev - er he is, — is

E7 F7 F#7 N.C.

com - ing from, — that's why!

I am a guy — who knows him - self, — so I

real - ly don't give a damn! — I nev - er could be — in

love with a man, — but what if I am? — I mean,

*f*

me? Ha! Gay? Ha! If I know that I'm not, what's the

*p*

prob - lem I've got? And why do I feel this way? The

on - ly log - i - cal an - swer is — that he's a dame! —

E7 Am

Gm7add4

I know that I'm right. I can tell from the way that I

Am7add4

Gm7add4

feel. Yeah! So maybe the way to play it is to

Am7add4

Bm7add4

go a - long with the game. If for some dumb rea - son I'm

Gm7

Moderately (no swing)

wrong, is it such a big deal? (He thinks about it.) Yeah! (Sung:) I've

*mp* *f*

Ped. \*

E $\flat$  D D $\flat$  D E $\flat$  E E $\flat$  D

nev-er been wrong a-bout dames, not once in my life. If I

*mf* *legato*

E $\flat$  D D $\flat$  D E $\flat$  E E $\flat$  E $\flat$ maj9

had been, you can bet I'd be stuck with a wife. But not

Fm7 B $\flat$ 7 Gm7 Cm7 A $\flat$ add2 C $\flat$ maj7/D $\flat$  D $\flat$ 7

me, not King! My life has been one sweet per-pet-u-al

**Moderately fast Waltz**

Dm7 G7 B $\flat$ maj7/C C13

fling. I've

G/F Am/F G/F E/F Dm7 F#m7 B7 Em7

played so man - y games, fanned the

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has a melody starting on G4, moving to A4, B4, C5, and then a half note on C5. The piano accompaniment (bottom staves) features a bass line with notes G2, A2, B2, C3, D3, E3, F3, G3, and a right hand with chords G/F, Am/F, G/F, E/F, Dm7, F#m7, B7, and Em7. The lyrics are "played so man - y games, fanned the".

B7/E Em Em9/G G A7 Em9 A7b9 Dmaj7 Em7

flames with loads - a dames. And I've land - ed the blame from

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with notes D4, E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment continues with chords B7/E, Em, Em9/G, G, A7, Em9, A7b9, Dmaj7, and Em7. The lyrics are "flames with loads - a dames. And I've land - ed the blame from".

Em(maj7) A13 D C7#11

each dame who claims I've tricked her.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has notes E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment features chords Em(maj7), A13, D, and C7#11. The lyrics are "each dame who claims I've tricked her.".

B7 Em7/A

But now at last I'm in love (Spoken:) with

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has notes E4, F4, G4, A4, B4, C5, and D5. The piano accompaniment features chords B7 and Em7/A. The lyrics are "But now at last I'm in love (Spoken:) with".



Moderately, with a swing ( $\text{♩} = \overset{\sim}{\text{♩}} \overset{\sim}{\text{♩}}$ )  
N.C.

Vic - tor! May - be I should see a

*p*

doc - tor, or con - coct a cock - a - ma - mie tale to

get me out of town. May - be take a long va - ca - tion with some

ap - pe - tiz - ing chick to lift me up when I am down. (Sung:) Or

*rit.*

Moderately (no swing)

F#m7b5 B7b9 Em F#m7b5 B7b9

may-be I should face the mu - sic, give up dames like Mame an'

Em7 Em7b5 A7b9 Dm Dm/C Bm7b5

Mar - go; take on board this strange new car - go. Did O -

Bb7b5 A7b5 Em7 A7 Dadd2 B7

thel - lo fan - cy I - a - go? I'll take Vic - tor to Chi - ca - go, and we'll

C#m7b5 F#7 Bm A/E E°7

see what hap - pens then, when I'm out with him and eight or ten of the

With an easy swing (♩=♩<sup>3</sup>)  
A7

E7

world's no ques - tion, most ob - nox - ious men.

Detailed description: This system contains the first two 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 whole note chord of E7. The second measure has a whole note chord of A7. The lyrics are "world's no ques - tion, most ob - nox - ious men." with a fermata over the word "men."

D Bm Fm7 Bb9

"I'd

Detailed description: This system contains measures 3 through 6. The key signature changes to one sharp (F#) in measure 3. The piano accompaniment features a steady eighth-note bass line. The vocal line has a fermata over measure 4. The lyrics are "I'd" with a fermata over the word.

Eb C7

like you to meet my beau - ti - ful boy - friend Vic - tor." How will it

Detailed description: This system contains measures 7 through 10. The key signature changes to one flat (F) in measure 7. The piano accompaniment features a steady eighth-note bass line. The vocal line has a fermata over measure 8. The lyrics are "like you to meet my beau - ti - ful boy - friend Vic - tor." How will it" with a fermata over "tor."

F9 Bb7 Eb C7

sound, down at the sta - di - um? How will it look, out at the race - track? I can just

Detailed description: This system contains measures 11 through 14. The key signature changes to two flats (Bb and F) in measure 11. The piano accompaniment features a steady eighth-note bass line. The vocal line has a fermata over measure 12. The lyrics are "sound, down at the sta - di - um? How will it look, out at the race - track? I can just" with a fermata over "just".

F7 Cb7b5 Bb7 Bb°7

see, out at the ball-park, To - ny Pa - ler - mo give me the eye when

Bb Cm C#° Bb/D Db/Eb Eb7 Ab6 E7 Ab6 Fm6/Ab

I waltz in with a guy! Of all God's gor - geous

Gm7 C9 Fm7 Fm7/Bb Bb7 Ebmaj7 Cm7

crea - tures — who play tag with my li - bi - do, —

F9 C7add4 F9 C7add4 Fm7/Bb

I have to pick the queen of drag, — who dress - es in a tux -

Bb7 Eb C7

e - do! "I'd like you to meet my lov - er: not Nor - ma, Vic - tor!" What would they

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'e - do!' followed by a quarter rest, then a melodic phrase for 'I'd like you to meet my lov - er: not Nor - ma, Vic - tor!' with triplet markings. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Chords Bb7, Eb, and C7 are indicated above the staff.

F9 Bb7 Eb C7

think, out at the golf club? What would they say, down at the night - club? Here's what they'd

Detailed description: This system contains the next four measures. The vocal line continues with 'think, out at the golf club? What would they say, down at the night - club? Here's what they'd'. The piano accompaniment continues with similar triplet patterns. Chords F9, Bb7, Eb, and C7 are indicated above the staff.

F7 Cb7b5 Bb7 Bb°7

say in Gui - do's Steak House the mo - ment we were

Detailed description: This system contains the next four measures. The vocal line continues with 'say in Gui - do's Steak House the mo - ment we were'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Chords F7, Cb7b5, Bb7, and Bb°7 are indicated above the staff.

Bb7 N.C.

seen: "Hey! Did you guys know that King Mar - chan — is a

Detailed description: This system contains the final four measures. The vocal line starts with 'seen:' followed by a quarter rest, then a melodic phrase for 'Hey! Did you guys know that King Mar - chan — is a'. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. Chords Bb7 and N.C. are indicated above the staff.

Moderately, with a swing (♩ = ♩<sup>3</sup>)

E♭ Cm6 Dm7♭5

queen?" (Spoken:) It's a trick and a trap;— I'm not

Am7♭5/E♭ Dm7♭5/F N.C.

tak - in' the rap— for a crime I did - n't do.— I've

Cm6 Dm7♭5 Am7♭5/E♭ Dm7♭5/F N.C.

got - ta make cer - tain that he is a she;— if I don't, all my night - mare's could

Gm7add4

end up true!— There's on - ly one way— to find out— for sure,— but I

Am7add4 Bm7add4 Cm7add4

have-n't got the guts to try.— Or have I? If I'm right, I'll throw a

C#m7add4 Dm7add4 A9 F7/B F#m7/B

par-ty to-night!— If I'm wrong, I think I'll die! (Sung:) But

**Moderately (no swing)**

Em7 A13 Em7 A13

yes, I guess I got - ta do it! Hell, there is - n't that much to it!

F#m7 B9 Emaj7 F#m7

I can't sit here one more min - ute let - tin' time go by. I

Gm7 C13 Fmaj7 Eb9 D9

need to put an end to all this how and why! I

Gm7 C13 Fmaj7 Gm7 Am7

need to know like most guys need an al - i - bi. I'll go my -

Bbm7 Fmaj7/A Bb/C A/Bb Am7b5 D7b9

self! I just can't ask a pri - vate eye, "Is the

*f* *mf cresc.*

Gm7 Bb/C Db/C Fm/Gb F

girl I'm in love with a guy?"

*ff*



# PARIS BY NIGHT

from *Victor/Victoria*

Words by LESLIE BRICUSSE  
Music by HENRY MANCINI

Moderately  
Cm6

G7b9/C

Cm6

The piano introduction is in 4/4 time, marked 'Moderately' and 'mp'. It features a melodic line in the right hand with triplet eighth notes and a bass line in the left hand with chords. The key signature has two flats (B-flat and E-flat).

G7b9/C

Cm6

G7/C

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "No-where I know, no mat-ter where I go, se -". The piano accompaniment includes a triplet in the right hand.

Cm6

A<sup>b</sup>7/E<sup>b</sup>

Dm7<sup>b</sup>5

G7<sup>b</sup>9

Cm6

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The lyrics are: "duc - es men like Par - is does en masse. The streets of Pi - galle, the". The piano accompaniment includes a triplet in the right hand.

G7/C Cm6 F7 Bb7 Eb Bb7 Eb

bars of Les Halles, the bras-s'ries and the ca-fés of Mont-par-nasse. The

Fm7 Bb7 Ebmaj7 Fm/Ab

cab-a-rets and bis-tros where the writ-er or ar-tiste goes are as

Dm7b5 G7 Cm Fm7 Bb7

much a part of Par-is as La Tour Eif-fel! The res-t'rants for the pur-ists, the

Ebmaj7 Fm/Ab Am7b5 D7 Ab7 G7#5

night-clubs for the tour-ists, we have those in a-bun-dance as well!

Cm6 G7b9/C Cm6 Ab7/Eb

Par-ee can be a dan-ger-ous af-fair. She of-fers far more fol-lies than the

Dm7b5 G7sus4 G7 Cm6 G7b9/C

Fo-lies Ber-gères! For sheer so-phis-ti-ca-tion, plus some high-er ed-u-ca-tion, the

Fm7/Ab G7 Cm Gm7b5/C Cm9 C Fm7 Bb7 Ebmaj7 Abmaj7

smart-er set can't wait to step this way. For here at club "Chez Lui," as you're

F7sus4 F7 Ab7b5 G7 Dm7add4 G7sus4 G7

all a-bout to see, we'll tell you straight why Gay Par-ee is

Medium cut time

Gm7add4

Gm7/C

C13

Bb/C

gay.  
mf

The piano introduction consists of a treble clef staff with a melodic line and a bass clef staff with a steady eighth-note accompaniment. The melody starts with a quarter rest, followed by a series of eighth notes and chords. The bass line features a consistent eighth-note pattern.

Fmaj7 F6

Fmaj7 E7

F6

Fmaj7

E7

Emaj7

Par - is by night, Par - ee la nuit, se -

The first system of the vocal melody is shown in a treble clef staff. The lyrics are written below the notes. The piano accompaniment continues in the bass clef staff.

Ebmaj9 Eb6

Ebmaj7

Eb6

D7sus4

D7

D7sus4

D7 Dmaj7

duc - es us in ways we don't ex - pect to be. She has

The second system of the vocal melody continues in the treble clef staff. The piano accompaniment is shown in the bass clef staff.

Dbmaj9

Dm7

G7

mag - ic from which ev'n a Hou - di - ni can't be

The third system of the vocal melody is shown in the treble clef staff. The piano accompaniment includes a triplet in the treble clef staff and continues in the bass clef staff.

C Eb9 Eb13 Db/Eb

free. 'Cause

The first system of music features a vocal line with a long note on 'free.' followed by a melodic phrase for 'Cause. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

Abmaj7 Ab6 Abmaj7 G7 Ab6 Abmaj7 G7 Gmaj7

Par - is by night has mys - ter - y that's

The second system continues the vocal line with 'Par - is by night has mys - ter - y that's'. The piano accompaniment features a steady bass line and chords in the right hand. The key signature remains two flats.

Gbmaj7 Gb6 Gbmaj7 Gb6 F7sus4 F7 F7sus4 F7 Fmaj7

haunt - ed us and taunt - ed us through his - to - ry. Shad - y

The third system continues the vocal line with 'haunt - ed us and taunt - ed us through his - to - ry. Shad - y'. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains two flats.

Emaj7 C#m/E Fm7

se - crets she is all too a -

The fourth system continues the vocal line with 'se - crets she is all too a -'. The piano accompaniment features a triplet of eighth notes in the right hand. The key signature changes to one flat (Bb).

Bb7                      Bb7b9      Eb

ware we long to share.

Bbm9/Eb                      Eb9                      Eb7b9      A♭add2                      A♭6

That's why it is, I guess, we

A♭maj9                      A♭6                      A♭°7                      A♭add2

all a - dore her and hun - ger to ex -

A♭6/9                      A♭6                      G7sus4/D                      G7

plore her hid - den charms.                      She

C6/9 Cmaj9 C6 C°7

fools us all — be - cause she's so ca - pri - cious, but

Cadd2 C6 Gm7

noth - ing's more de - li - cious than to sleep — in her

C7 Gm7 C13 Bb/C Fmaj7 F6 Fmaj7 E7

arms. — { For Par - is by night's the  
But Par - is by night you

Fmaj7 F6 Fmaj7 E7 Emaj7 Ebmaj7 Eb6 Ebmaj7 Eb6

on - ly way — to re - al - ize that all in all it's  
can't con - demn; — they say she's real - ly at her best from

To Coda

D7b9 D7 Gm7 Cb/Db Bbmaj9/C C13b9

night - time, not the day that sets her a - part,  
 two to six a. m! C'est vrai, she's sub -

Am11 D13b9 Gm7 C9 Em7 A9

wins ev - 'ry heart, and makes all our dreams take flight.

Am7 D7 Gm9 Bbmaj7/C

— There's no dream you can't find in Par - is, Par - ee by

D.S. al Coda

Gbmaj9 Gb6 Gbmaj9 F7 Gbmaj9 Gb6 Bbm7 Eb7 Bbm7 Eb9/G

night.



Coda

C13b9

Gm7

C9

Am11

D13b9

lime. Night-time's the time

Am7b5

D7b9

Gm7

C9

Gm/A

A7b9

when all of our dreams take flight.

D7

D9

D7b9

Gm7

Gm7/C Bb/C

There's no dream you can't find in Par - is, Par - ee by

Fmaj9

F6 Cbmaj7/Db

Db9

F6/9

Fmaj7

night!

# SAM AND ME

from Howard Crabtree's *When Pigs Fly*

Music by DICK GALLAGHER  
Lyrics by MARK WALDROP

Easy

C B $\flat$  C

*tr* *mf* *8va* *tr*

B $\flat$  C B $\flat$

*rit.* *a tempo*

David: I live out in sub - ur - bi - a:

Fast

C B $\flat$  C B $\flat$ 6

cook - ie - cut - ter hous - es, cook - ie - cut - ter lives go - ing

C B $\flat$  G F E $\flat$

Slow

on in - side. My split - lev - el's like all the rest:

Fast

C Bb C Bbmaj7 C Bb C Bbmaj7

grass mowed, two-car garage, flag-stone walk, fresh paint. But

Slow

Am Am(maj7) Am7 D7 C/G G9sus

I can guar-an-tee you if the neigh-bors knew the truth, half of them would cut me dead, the

Fast

Cm Am Am(maj7)

oth-er half would faint! Who would think to look at me, con-

8vb

Slow

Am7 D7 C/G Dm7 D7

ser-va-tive as I am, that in my lit-tle tract house, hap-pi-ness is just a thing called

rit.

Moderately fast, with a Latin feel

G Dm7/G Play 3 times G7 Cmaj7 C6

Sam? Sung: Se - crets - aren't eas - y,

Spoken: After all, it's 1967.  
Attitudes are changing, but not that fast! 8va ----

*a tempo*

Dm(maj7) F/G G C Cmaj7 F/C C Dm G11 C7

keep - ing them - is stress-ful. Still, the thrill - has helped to make our part - ner-ship - suc-cess - ful. We've

F F#dim7 C/G A D9 Dm9

cho - sen - a life - style hus - band - and wife style... Well, it works for Sam -

G Cmaj7 C6 C#dim7 Dm(maj7) F/G G

and me! It's life on - a tight-rope; ex - po - sure seems to hov - er.

8va ----

C Cmaj7 F/C C Dm G11 C7

Feels like near - ly ev - 'ry week we al - most blow - our cov - er. But

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a C major chord and contains the lyrics 'Feels like nearly every week we almost blow our cover. But'. The piano accompaniment consists of chords and moving lines in both hands.

F F#dim7 C/G A D9 Dm7 G7

some - how - the ten - sion gives love a new - di - men - sion. Well, it works for Sam.

The second system continues the piece. The vocal line starts with an F major chord and contains the lyrics 'some - how - the ten - sion gives love a new - di - men - sion. Well, it works for Sam.'. The piano accompaniment includes a key signature change to one sharp (F#) and a time signature change to 5/4.

C Gm7 C7 Gm7 C7

- and me! I go to work, - Sam cleans and cooks. - That's our

The third system features a vocal line with lyrics '- and me! I go to work, - Sam cleans and cooks. - That's our'. The piano accompaniment continues with chords and moving lines.

F C+ F6 Am7 D7

deal, and it works out great. I'm a stick - ler for

The fourth system concludes the piece. The vocal line starts with an F major chord and contains the lyrics 'deal, and it works out great. I'm a stick - ler for'. The piano accompaniment continues with chords and moving lines.

Am7 D7 G A

how things "look," — so when the boss comes — to din - ner,

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The first line of music corresponds to the lyrics 'how things "look," — so when the boss comes — to din - ner,'. The piano accompaniment features a steady bass line and chords in the right hand.

Dm7 G Cmaj7 C6 C#dim7 Dm(maj7) Dm7 G7

Sam plays — it "straight." Sam's pals pop — in of - ten; they're gaud - y and they're reck - less. If

Detailed description: This system contains the third and fourth lines of the musical score. The lyrics are 'Sam plays — it "straight." Sam's pals pop — in of - ten; they're gaud - y and they're reck - less. If'. The piano accompaniment includes a melodic line in the right hand with an 8va - 1 marking and a bass line in the left hand.

C Cmaj7 F/C Cdim7 Dm G11 C7 F F#dim7

pearls are caused by ir - ri - ta - tion, I should be — a neck - lace! Don't know why — on earth it should

Detailed description: This system contains the fifth and sixth lines of the musical score. The lyrics are 'pearls are caused by ir - ri - ta - tion, I should be — a neck - lace! Don't know why — on earth it should'. The piano accompaniment continues with complex chordal textures in both hands.

C/G A D9 Dm7 G7 C

feel like — it's worth it... But it works for Sam — and me.

Detailed description: This system contains the seventh and eighth lines of the musical score. The lyrics are 'feel like — it's worth it... But it works for Sam — and me.'. The piano accompaniment features a melodic line in the right hand with an 8va - 1 marking and a bass line in the left hand.

Play 4 times

F/G                      G                      F/G                      G                      F/G                      G

*Spoken: I say, "Sam, please, the caftans, the bitchery!  
Can't they tone it down a little?" "Hey, they're family," Sam says.  
Ha! Some family! Talk about your crazy aunties and funny uncles!*

C                      Gm7                      C7                      Gm7                      C7

The mail-man snoops, — the neigh-bors peek, — but

8va

F                      C+                      F6                      Am7                      D7

we keep the cur - tains drawn. My mom and dad — would

Am7                      D7                      G                      A

real - ly freak — if they ev - er fig - ured out

Dm7 G Cmaj7 C6 C#dim7 Dm(maj7) Dm7 G7

what's go - ing on. Hey, don't rush \_ to judg - ment! Don't call our choic - es trag - ic! We

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (^) and a first-octave (8va) marking.

C Cmaj7 C#dim7 Dm G11 C7 F F#dim7

may be in \_ the clos - et, but the chem - is - try \_ is mag - ic! For us, it's \_ the right life, a

The second system continues the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords and moving lines, with some notes marked with accents (^) and a first-octave (8va) marking.

C/G A D9 G11 F Em7b5 A7

wild Nick - at-Night life. That's \_ the kick - er, you see. In

The third system continues the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords and moving lines, with some notes marked with accents (^) and a first-octave (8va) marking.

Dm7 Fm C/G

spite of all \_ the fits I've pitched, \_ the course of true \_ love

The fourth system continues the musical score. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords and moving lines, with some notes marked with accents (^) and a first-octave (8va) marking.



A7 Dm Em F E7

can't be switched. \_ Though I'm both - ered, be - wil - dered, be - dev - iled to a de -

Am Am(maj7) Am7 Dm7 G

gree... I'm still be - wited!

Dm7 G9 Dm7 G7#5

And it works for \_\_\_ Sam - an - tha and

Ab Ab9 C

me!

*Spoken: Oh, shut up, Durwood!  
Mortals! And he's not  
even the original one!*

L.H. R.H.

# LAUGHING MATTERS

from Howard Crabtree's *When Pigs Fly*

Music by DICK GALLAGHER  
Lyrics by MARK WALDROP

Freely

F13

B $\flat$

B $\flat$  maj7

B $\flat$ 6

B $\flat$

Jay: Live At Five and C N N keep us all a-breast of

Cm

Cm(maj7)

Cm7

F7

D7

Gm

break-ing sto-ries that can tend to make us anx-ious and de-pressed. Prob-lems with no an-sw-ers hang on

B $\flat$ /F

E $\flat$

C7

F7sus

F7

like some nag-ging cough, and ev-'ry day some brand new "is-sue" rears its head to piss you off.

rit.

Slowly

B♭ G7♭9 Cm E♭m B♭/D

Bad guys win, — op - ti - mis - m's wear - ing thin. Things are spin - ning out of con -  
 Time - bombs tick, — peo - ple keep on get - ting sick, and a nick - el's not worth a

*a tempo*

Dm7♭5 B♭7 E♭maj7 Dm7 Fm7 B♭7 E♭ E♭m/G♭

trol. cent. Cyn - i - cis - m's all the fad. World e - vents could make us mad as  
 Wick - ed - ness and greed a - bound; just as peace is gain - ing ground it

B♭/F B♭7 E♭maj7 B♭/D Gm7 E♭ E♭m/G♭

hat - ters. shat - ters. Al - most ev - 'ry day some un - der - pin - ning slips a - way.  
 Hate is here to stay, and jus - tice goes to those who pay.

1 C7 F7sus F7 2 C7 E♭maj7/F F7

These aren't laugh - ing mat - ters. These aren't laugh - ing

Bb Eb Bb/D Gm7

mat-ters. The truth is scar-i-er by far than

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter note on 'mat-ters.', followed by a quarter rest, then a quarter note on 'The', a quarter note on 'truth', a quarter note on 'is', a quarter note on 'scar-i-er', a quarter note on 'by', a quarter note on 'far', a quarter note on 'than', and a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the first measure of the piano part.

Cm11 F7 Bbmaj7 Bb6 Eb

an-y-thing that Ste-phen King could write. The sto-ries in the pa-per

The second system continues the piece. The vocal line has a quarter note on 'an-y-thing', a quarter note on 'that', a quarter note on 'Ste-phen', a quarter note on 'King', a quarter note on 'could', a quarter note on 'write.', a quarter rest, a quarter note on 'The', a quarter note on 'sto-ries', a quarter note on 'in', a quarter note on 'the', a quarter note on 'pa-per', and a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the first measure of the piano part.

Dm7 Ebmaj7 Bb/D Cm11 F

are a dai-ly small de-cline and fall spelled out in black and white.

*sva* -----

The third system continues the piece. The vocal line has a quarter note on 'are', a quarter rest, a quarter note on 'a', a quarter note on 'dai-ly', a quarter note on 'small', a quarter note on 'de-cline', a quarter note on 'and', a quarter note on 'fall', a quarter note on 'spelled', a quarter note on 'out', a quarter note on 'in', a quarter note on 'black', a quarter note on 'and', a quarter note on 'white.', and a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand. A dynamic marking of *sva* (sustained) is present above the piano part.

Cm11 F Bb G7b9 Cm Ebm

What to do? How to take a bright-er view

The fourth system concludes the piece. The vocal line has a quarter rest, a quarter note on 'What', a quarter note on 'to', a quarter note on 'do?', a quarter rest, a quarter note on 'How', a quarter note on 'to', a quarter note on 'take', a quarter note on 'a', a quarter note on 'bright-er', a quarter note on 'view', and a quarter rest. The piano accompaniment features chords in the right hand and a bass line in the left hand.

Bb/D                      Dm7b5                      Bb7                      Ebmaj7                      Dm7

when your noo-dle's to-tal-ly fried?                      Hu-man spir-its need to be

Fm7    Bb7    Eb                      Cm                      F11                      D7    Gm                      Ebm/Gb

leav-ened by some lev-i-ty... so    take those blues and bounce them off the wall.                      Keep your

Bb/D                      Gm7                      Eb                      Bb/D                      Ebm                      Cm9                      Eb/F                      F7

hu-mor, please. 'Cause, don't you know, it's times like these that laugh-ing mat-ters most of

*rit.*                      *cresc.*

Bb                      Ebm/Bb                      Bb

all.                      *mf* *a tempo*                      *8va*                      *8vb*

# LAST ONE PICKED

from Howard Crabtree's *Whoop Dee Doo!*

Music by DICK GALLAGHER  
Lyrics by MARK WALDROP

Moderately fast

F B $\flat$  F/A Gm7 F B $\flat$  F/C C F/C Dm Gm7 C7sus C7

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of a piano introduction and a vocal melody with piano accompaniment. The piano introduction features a triplet of eighth notes in the right hand and a steady bass line. The vocal melody begins with the lyrics 'Clink a glass and wipe your eye for my by-gone days at Spring-brook High and the class I learned to dread, the e-go bust-er they called phys. ed. Bas-ket-ball, base-ball, foot-ball, stick-ball, vol-ley-ball, dodge-ball, teth-er-ball, kick-ball;'. The piano accompaniment provides harmonic support with chords and a rhythmic pattern of eighth notes in the right hand and quarter notes in the bass line.

*f*

Clink a glass and wipe your eye for my by - gone days at Spring-brook High and the

class I learned to dread, the e - go bust-er they called phys.

ed. Bas-ket-ball, base-ball, foot-ball, stick-ball, vol-ley-ball, dodge-ball, teth-er-ball, kick-ball;

C7 Gm7 C9 Gm7 C9 C $\sharp$ m7 F $\sharp$ 7 C $\sharp$ m7 F $\sharp$ 7

Gm7 C9 Am7b5 D7 Gm7 Gm7b5 C7sus

play - ing was hell, the worst of all was the rit - u - al that came first of all.

Bb7 Ab(add2)/C Dbm6 Bb7/D Edim7 Dbm6/E Eb7

*ff* *mp*

Deliberate 4

Ab Fm Bbm7 Eb9 Ab Fm

Last one picked, non - ath - let - ic. Last one picked at

Bb7 Eb7 Bb7 Eb7b9

sports I was pa - thet - ic. Oth - er kids — could tum - ble and run — but

Ab/C Bdim7 Bbm7 Eb7 Ab Fm

my co - or - di - na - tion was tot - al - ly "un." Six guys left.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment consists of block chords in the right hand and a bass line in the left hand. A triplet of eighth notes (G4, A4, Bb4) is marked in the piano part.

Bbm7 Eb7 Ab Fm Bb7 Eb7

stom-ach sink-ing, three guys left, my self es - teem was shrink-ing.

The second system continues the melody. The vocal line has a half note G4, quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment includes block chords and a bass line. A triplet of eighth notes (G4, A4, Bb4) is marked in the piano part.

Ab Abmaj7 F7#5(b9) Bb9 Eb13 Ab Ab7

Felt so a-shamed I could have cried no - bo - dy want-ed me on their side. —

The third system features a more complex piano accompaniment with dense chords. The vocal line has a half note G4, quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment includes block chords and a bass line. A triplet of eighth notes (G4, A4, Bb4) is marked in the piano part.

Db Ab Db Bb7/D

How \_ man-y notes did I forge to say, — "Please \_ ex-cuse \*Al - an from

The fourth system concludes the piece. The vocal line has a half note G4, quarter notes A4, Bb4, C5, D5, E5, and F5. The piano accompaniment includes block chords and a bass line. A triplet of eighth notes (G4, A4, Bb4) is marked in the piano part.

\* Use your own name.



Ab/Eb Ab9 Bb9

gym to - day — he wrenched his back — his col - on's spast - ic, he's

Bbm7 Eb7#5(b9) Ab Fm

got men - in - git - is and his knee - caps are plas - tic." I was the last one picked, re -

Bbm7 Eb7 Ab Fm Bb7 Eb7

ject - ed by the rab - ble. Last one picked (I could beat 'em all at scrab - ble!) My

Ab Abmaj7 C7b5 F7#5 Bb7

brains did - n't do me a bit of good; — the bot - tom of the bar - rel was

E $\flat$ 7    A $\flat$ 6    D $\flat$ maj7    D $\flat$ m(maj7)    A $\flat$

where I stood. \_ But time went by \_\_\_ and I met you \_\_\_ and

*subito legato*

D $\flat$ 6    D $\flat$ m6    A $\flat$ 6    A $\flat$ 7    B $\flat$ 9

learned a team \_\_\_ could con - sist of two; \_\_\_ the way I was \_\_\_ was

B $\flat$ m7/E $\flat$     B7    E7

A - O - K \_\_\_ and who cares a-bout kids' games an - y - way! \_\_\_

A6    F $\sharp$ m    B9    E9    A6    F $\sharp$ m7

Last one picked \_ the past is past now: last one picked \_ at

*f*

B7(add13) E7(add13) A6 Amaj7 C#m7b5 F#7#5(b9)

last I'm not the last now, I'm first draft choice on a win-ning team. \_

B9 G#m7b5 C#7b9 Dmaj7 D#m7b5

like I al-ways dreamed I'd be. \_\_\_\_ I - ma-gine my sur - prise \_ when

A C#7#5 F#7#5(b9) B9 E13b9

out of all those oth-er guys, \_ you picked

A F#m Bm7 E7 N.C. A6

me. \_\_\_\_\_

# ISN'T IT?

from *Saturday Night*

Music and Lyrics by  
STEPHEN SONDHEIM

Moderately fast, brightly (♩. = 64)  
*mp*

This is nice, Is - n't it? I mean, the

*mp*

*mp*

The first system of the musical score for 'Isn't It?'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'Moderately fast, brightly' with a quarter note equal to 64 beats per minute. The dynamic is mezzo-piano (*mp*). The lyrics are 'This is nice, Is - n't it? I mean, the'.

mu - sic.

The second system of the musical score. The vocal line continues with the lyrics 'mu - sic.' and then has a rest. The piano accompaniment continues with chords and some melodic lines.

This is nice, Is - n't it? I mean, the

The third system of the musical score, which is a repeat of the first system. It features the same vocal line and piano accompaniment with the lyrics 'This is nice, Is - n't it? I mean, the'.

band. \_\_\_\_\_ Don't you

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). It begins with a long note on the word "band." followed by a series of notes on "Don't you". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady bass line and chords in the right hand.

think \_\_\_\_\_ We make nat - u - ral part - ners?

The second system continues the musical score. The vocal line has a long note on "think" followed by notes for "We make nat - u - ral part - ners?". The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand.

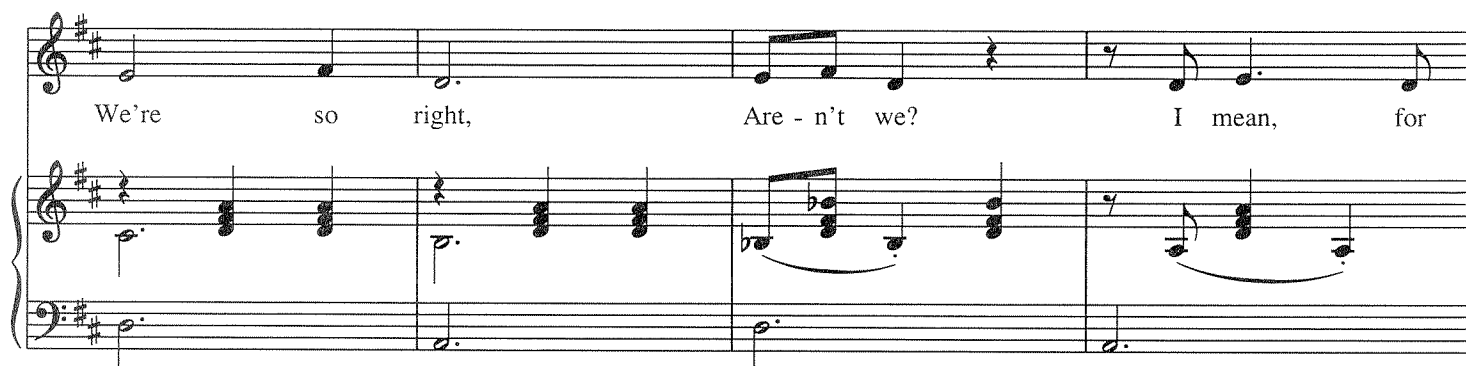
I mean, like food and drink Or sup -

The third system shows the vocal line with notes for "I mean, like food and drink Or sup -". The piano accompaniment features more complex textures, including arpeggiated chords and sustained notes in both hands.

ply and de - mand. \_\_\_\_\_

The fourth system concludes the page with the vocal line on "ply and de - mand." followed by a long note. The piano accompaniment continues with a mix of chords and moving lines in both hands.

We're so right, Are - n't we? I mean, for



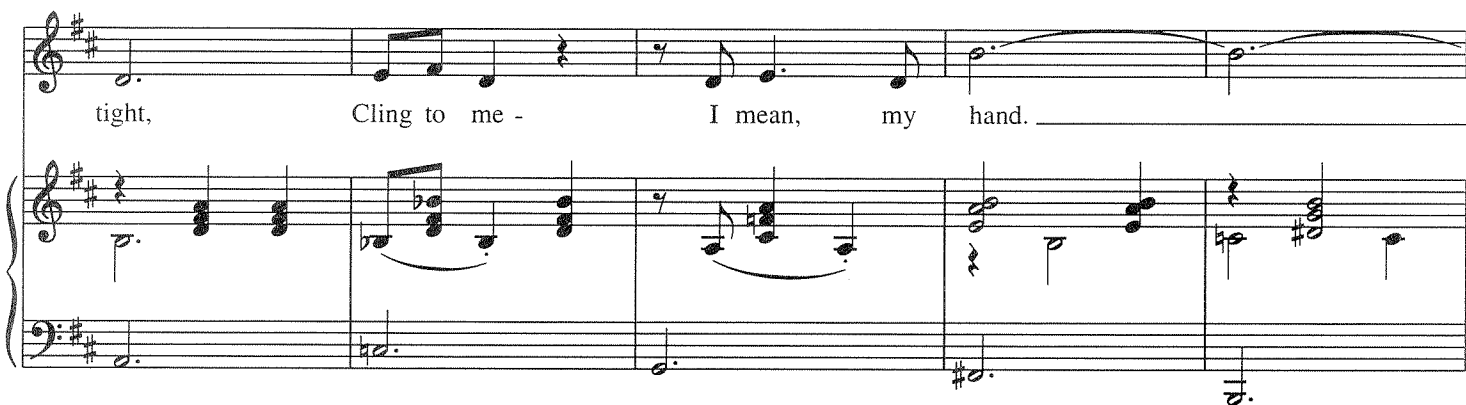
The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "We're so right, Are - n't we? I mean, for". The piano accompaniment consists of chords and moving lines in both hands.

danc - ing. Hold me



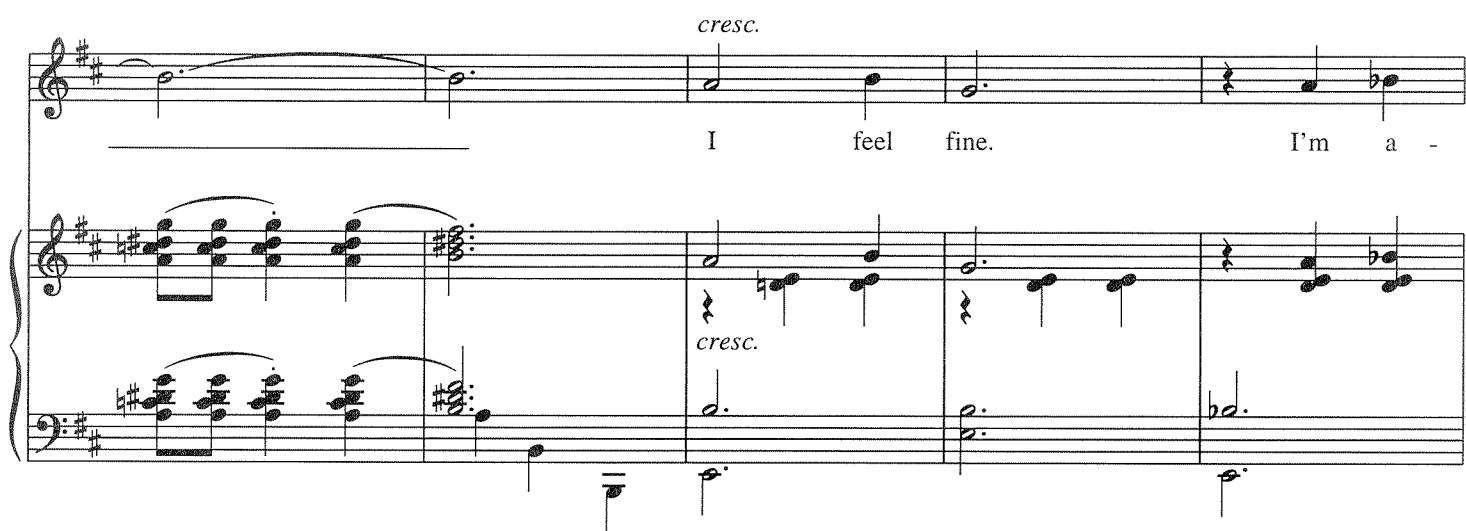
The second system continues the vocal line with "danc - ing. Hold me". The piano accompaniment features a more active texture with arpeggiated chords and melodic lines in both hands.

tight, Cling to me - I mean, my hand.



The third system continues the vocal line with "tight, Cling to me - I mean, my hand.". The piano accompaniment continues with a similar active texture, supporting the vocal melody.

*cresc.* I feel fine. I'm a -



The fourth system begins with the vocal line "I feel fine. I'm a -". The piano accompaniment includes a *cresc.* (crescendo) marking. The system concludes with a double bar line and repeat dots.

*mf* glow with a Sun - day shine. *p* Could I be fall - ing in - I

*mf* *ten.* *colla voce*

mean \_\_\_\_\_ to say, \_\_\_\_\_ Well, an - y - way, *f* Is - n't it

*p* *mf*

grand? \_\_\_\_\_

*f* *p.*

*p.*

