THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Duets Volume 2

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ABOUT THE SHOWS

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

AIDA

MUSIC: Elton John
LYRICS: Tim Rice
BOOK: Linda Woolverton, Robert Falls and David Henry Hwang
DIRECTOR: Robert Falls
CHOREOGRAPHER: Wayne Cilento
OPENED: 3/23/00, New York; a run of 1,852 performances

Aida is based on the 1871 opera by Giuseppe Verdi (libretto by Antonio Ghislanzoni) about an Ethiopian princess who is captured during wartime by the enemy Egyptians. Radames, an Egyptian general, and Aida fall in love. Aida is the object of scorn by the daughter of the Egyptian King, Amneris, who is also in love with Radames. Radames first professes his love for Aida in "Elaborate Lives," where they decide that circumstances can no longer keep them apart. Much later, Radames plans to call off his wedding to Amneris, but Aida convinces him to keep up appearances so she can flee from captivity with her father. At their parting, they wonder if their love was doomed at the outset – "Written in the Stars." The story ends tragically with the death of the two lovers.

ANNIE GET YOUR GUN

MUSIC AND LYRICS: Irving Berlin
BOOK: Herbert and Dorothy Fields
DIRECTOR: Joshua Logan
CHOREOGRAPHER: Helen Tamiris
OPENED: 5/16/46, New York; a run of 1,147 performances

Irving Berlin's musical biography of scrappy gal sharpshooter Annie Oakley earned standing ovations for Broadway stars of two generations; the original, Ethel Merman, in the 1940s; and Bernadette Peters in the 1990s. The tune-packed musical traces Annie's rise from illiterate hillbilly to international marksmanship star as she's discovered and developed in the traveling "Buffalo Bill's Wild West Show." She falls hard for the show's chauvinistic male star, Frank Butler. And romance blossoms – right up until Annie begins to outshine Frank. When Berlin revised the show in 1966, he dropped a secondary love story, and added "An Old Fashioned Wedding" for Frank and Annie to dream about their future together. Rivalry breaks up the two lovers again, and the show ends with a shooting contest, "Anything You Can Do," which will ultimately lead to the marriage of the Annie and Frank. The movie version was originally to have starred Judy Garland, but after she was fired from the set, Betty Hutton played the role on screen opposite Howard Keel in the 1950 release. A new recording of the musical was released in 1990. Bernadette Peters starred in a major Broadway revival that opened in 1999; Reba McEntire also enjoyed special acclaim as Annie in that production.

CABARET

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

Adapted from Christopher Isherwood's *Berlin Stories* and John van Druten's dramatization, *I Am a Camera*, the musical *Cabaret* uses a sleazy Berlin night club as a metaphor for the decadent world of pre-Hitler Germany of the 1930s. Though the story focuses on Sally Bowles, a British expatriate, and her ill-fated affair with Clifford Bradshaw, an American writer, the symbolism of the show is conveyed through an epicene Master of Ceremonies who recreates the tawdry atmosphere of the period through a series of musical numbers at the Kit Kat Club. The score is purposely reminiscent of Weill and Brecht, and starred Weill's widow, Lotte Lenya, in an important role. In 1972 Bob Fosse directed a movie version, which reversed the nationalities of the principals, and used a different storyline, with additional songs by Kander & Ebb. The enormously successful 1998 Broadway revival integrated aspects of the film script, as well as the songs from the film into the stage production. Fräulein Schneider, an upstanding old woman who runs the house where Bradshaw rents a room, and Herr Schultz, a warmhearted fruitier, had a friendship with romantic potential. His modest gift of a pineapple to her starts the love duet "It Couldn't Please Me More."

CALL ME MADAM

MUSIC AND LYRICS: Irving Berlin
BOOK: Howard Lindsay and Russel Crouse
DIRECTOR: George Abbott
CHOREOGRAPHER: Jerome Robbins
OPENED: 10/12/50, New York; a run of 644 performances

Annie Get Your Gun provided the biggest hit of two big careers: Irving Berlin's and Ethel Merman's. Small wonder that just four years later they were collaborating again on a musical about another vivid real-life character. This time, they developed a tale of Sally, a former Washington party-giver, who gets named ambassador to a tiny fictitious European country, "Lichtenburg." This story is based on the life of Perle Mesta, whom President Harry Truman had appointed ambassador to Luxembourg two years earlier. The show satirizes politics, foreign affairs, and also the familiar sight of comically gauche Americans abroad. The film version, starring Merman and Donald O'Conner, was released in 1953. Kenneth Gibson is Sally's young aide; he pines for the Princess of Lichtenburg, but old world propriety does not allow him to pursue her. He laments to Sally about his strong feelings; she matter-of-factly responds, "You're Just in Love."

CHESS

MUSIC: Benny Andersson and Björn Ulvaeus
LYRICS: Tim Rice
BOOK: Richard Nelson, based on an idea by Tim Rice
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Lynne Taylor-Corbett
OPENED: 4/28/88, New York; a run of 68 performances

There have been musicals about the cold war (*Leave it to Me!, Silk Stockings*), but *Chess* was the first to treat the conflict seriously, using an international chess match as a metaphor. The idea originated with Tim Rice who first tried to interest his former partner, Andrew Lloyd Webber, in the project. When that failed, he approached Andersson and Ulvaeus, writers and singers with the Swedish pop group ABBA. Like *Jesus Christ Superstar* and *Evita*, *Chess* originated as a successful concept album before it became a stage production. The London production was a high-tech spectacle, rock opera type presentation. The libretto was revised for New York, and a different production approach was tried. The story is a romantic triangle with a Bobby Fischer type American chess champion, a Russian opponent who defects to the West, and the Hungarian born American, Florence, who transfers her affections from the American to the Russian without bringing happiness to anyone. Florence and the Russian share their love for each other in "You and I," a song which also recognizes the futility of their situation.

CHICAGO

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Fred Ebb and Bob Fosse
DIRECTOR-CHOREOGRAPHER: Bob Fosse
OPENED: 6/3/75, New York, for a run of 936 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 American hucksterism, vulgarity and decadence 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 spare and stylish smash 1996 Broadway revival, one of the longest running productions in Broadway history. A more lavish movie treatment, released in 2002, starred Renée Zellweger, Catherine Zeta-Jones, and Richard Gere in the lead roles. Against the odds for a new movie musical, it was a critical and popular hit. Gruff, corrupt prison matron Mama Morton and murderess Velma ironically lament in "Class" the passing of good manners.

COMPANY

MUSIC AND LYRICS: Stephen Sondheim
BOOK: George Furth
DIRECTOR: Harold Prince
CHOREOGRAPHER: Michael Bennett
OPENED: 4/26/70, New York; a run of 705 performances

Company was the first of the Sondheim musicals to have been directed by Harold Prince, and more than any other musical, reflects America in the 1970s. The show is a plotless evening about five affluent couples living in a Manhattan apartment building, and their excessively protective feelings about a charming, but somewhat indifferent bachelor named Bobby. They want to fix him up and see him married, even though it's clear their own marriages are far from perfect. In the end he seems ready to take the plunge. The songs are often very sophisticated, expressing the ambivalent or caustic attitudes of fashionable New Yorkers of the time. Making a connection with another person, the show seems to say, is the key to happiness. An Off-Broadway revue of Sondheim songs also borrowed the song title as its overall title. The show was revived on Broadway in 1995. "Barcelona" takes place on the morning after a casual one-night affair between Bobby and a flight attendant.

THE FANTASTICKS

MUSIC: Harvey Schmidt
LYRICS AND BOOK: Tom Jones
DIRECTOR: Ward Baker
OPENED: 5/3/60, New York; a run of 17,162 performances

The statistics alone are, well, fantastic. With a run of over 40 years at a tiny Off-Broadway Greenwich Village theatre, *The Fantasticks* is, to date, the longest running American musical. The fragile allegorical fantasy is concerned with the theme of seasonal rebirth, or the paradox of "why Spring is born out of Winter's laboring pain." In the story, adapted from Edmond Rostand's play, *Les Romanesques*, the fathers of two youthful lovers, Luisa and Matt, feel they must show parental disapproval to make sure that their progenies remain together. When this deception is revealed, the lovers quarrel and Matt goes off to seek adventure. At the end, after a number of degrading experiences, he returns to Luisa's waiting arms, proclaiming that everything he encountered in the world reminded him of her; "They Were You." A film version was released in 2000.

THE FULL MONTY

MUSIC AND LYRICS: David Yazbek
BOOK: Terrence McNally
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: 10/26/00, New York; a run of 770 performances

Based on the successful British movie of the same name, "The Full Monty" is David Yazbek's first foray into Broadway. The scene for the stage musical is changed to Buffalo, New York. The men in the story are unemployed factory workers. Determined to support themselves and families, the decidedly average group form a Chippendale's type strip act, baring everything (as the British phrase "the full monty" implies) for entertainment. Each of the guys has a personal obstacle to overcome, and the act of baring it publicly is a symbol of personal freedom. Dave and Harold, a former factory manager sing an unlikely duet in "You Rule My World." Each is seen sitting on the edge of the bed next to a sleeping wife. The overweight Dave sings to his stomach. Harold, who can't face revealing that he's lost his job, sings to his adored wife.

FUNNY GIRL

MUSIC: Jule Styne
LYRICS: Bob Merrill
BOOK: Isobel Lennart
DIRECTION: Garson Kanin and Jerome Robbins
CHOREOGRAPHERS: Marc Breaux and Deedee Wood
OPENED: 3/26/64, New York; a run of 1,348 performances

The funny girl of the title refers to Fanny Brice, one of Broadway's legendary clowns. Her story, told mostly in flashback, covers her discovery by impresario Florenz Ziegfeld, her triumphs in the Ziegfeld Follies, her stormy marriage to smooth talking con man Nick Arnstein, and the breakup of the couple after Nick has served time for stock swindling. Film producer Ray Stark, Miss Brice's son-in-law, had long wanted to make a movie based on the Fanny Brice story, but the original screenplay convinced him that it should first be done on the stage. At one time or another Mary Martin, Carol Burnett and Anne Bancroft were announced for the leading role, but the assignment went to 22-year-old Barbra Streisand, whose only other Broadway experience had been in a supporting part in *I Can Get It for You Wholesale*. However, Streisand, through performances in clubs and on television and on record, had already begun her fast ascent to stardom. She was hardly an unknown on the opening night of *Funny Girl*. The 1968 movie version, directed by William Wyler and Herbert Ross, was Miss Streisand's auspicious film debut (She won an Oscar for the performance). Nick has invited Fanny to a fancy restaurant. Uncomfortable with the ambience and romantic tension, Fanny says she doesn't know when he might make a pass at her, but he tells her she'll know in the duet, "You Are Woman, I Am Man."

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, even on film, 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. Set in Paris, the fin-de-siècle tale concerns a French girl who shocks her grandmother and aunt, two former upscale courtesans, 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). Gigi's aunt, Mme. Alvarez, and the libidinous Honore Lachaille sing of a romantic liason in days past in the nostalgic duet "I Remember It Well."

GUYS AND DOLLS

MUSIC AND LYRICS: Frank Loesser
BOOK: Abe Burrows and Jo Swerling
DIRECTOR: George S. Kaufman
CHOREOGRAPHER: Michael Kidd
OPENED: 11/24/50, New York; a run of 1,200 performances

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown of the Save-a-Soul Mission saves the souls of assorted Times Square riff-raff while losing her heart to the smooth-talking gambler, Sky Masterson. A more comic romance involves Nathan Detroit, who runs the "oldest established permanent floating crap game in New York," and Miss Adelaide, the star of the Hot Box night club, to whom he has been engaged for fourteen years. In 1992, a successful revival opened in New York, and a new cast recording was made of the show. The 1955 film version starred Frank Sinatra, Marlon Brando, Jean Simmons, and Vivian Blaine (the original Miss Adelaide). Marginally offended by Sky's seemingly offhand morals, Sarah tells him her idea of whom she'll fall for in "I'll Know." Seeing their friends mixed up with dames, two gamblers, Nicely-Nicely Johnson and Benny Southstreet, list what happens when fraternizing takes place between the sexes in "Guys and Dolls." Minutes before their license to get married expires, Nathan seemingly is backing out again. Adelaide thinks that he is lying that he must go to a prayer meeting, when in fact he is doing just that. He pleads his case to no avail in "Sue Me."

HAIRSPRAY

MUSIC: Marc Shaiman
LYRICS: Scott Wittman and Marc Shaiman
BOOK: Mark O'Donnell and Thomas Meehan
DIRECTOR: Jack O'Brien
CHOREOGRAPHER: Jerry Mitchell
OPENED: 8/15/02, still running as of October 2005

Versatile film composer Marc Shaiman decided that John Waters' campy 1988 movie *Hairspray* was perfect fodder for a new Broadway musical – teenage angst, racial integration, a lot of dancing and a whole lot of hair. Set in Baltimore in the early 1960's, *Hairspray's* plump heroine Tracy Turnblad dreams of dancing on the Corny Collins TV show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy eventually dances her way onto the show and gains acceptance for all teens of every size, shape and color. "Timeless to Me" is the duet of staying love sung by Tracy's parents, Wilbur and Edna Turnblad. As in the movie, on stage Edna is played by a man, croaked out endearingly in the original Broadway cast by Harvey Fierstein.

I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

MUSIC: Jimmy Roberts
LYRICS AND BOOK: Joe DiPietro
DIRECTOR: Joel Bishoff
OPENED: 8/1/96, New York; still running as of October 2005

This sleeper hit Off-Broadway revue turns a gently 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. A couple anticipates an upcoming late-night tryst, listing the obstacles inherent in family life to making love in "Marriage Tango."

JEKYLL & HYDE

MUSIC: Frank Wildhorn
LYRICS AND BOOK: Leslie Bricusse
DIRECTOR: Robin Phillips
CHOREOGRPAHER: Joey Pizzi
OPENED: 4/28/97, New York; a run of 1,543 performances

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. A North American tour helped make the show known 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. Jekyll and his betrothed Emma sing of their love in "Take Me As I Am;" there is a certain irony in Jekyll's verse, since we know what lurks inside him.

THE LAST FIVE YEARS

MUSIC: Jason Robert Brown
LYRICS AND BOOK: Jason Robert Brown
DIRECTOR: Daisy Prince
OPENED: 3/3/02, New York

The Last Five Years paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and end of a relationship between a successful writer and a struggling actress. The show's form is what makes it unique; the woman starts at the end of the relationship, and tells her story backwards, and the man starts at the beginning. The only point of intersection is the middle at their engagement, in the song "The Next Ten Minutes". The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

MAME

MUSIC AND LYRICS: Jerry Herman
BOOK: Jerome Lawrence and Robert E. Lee
DIRECTOR: Gene Saks
CHOREOGRAPHER: Onna White
OPENED: 5/24/66, New York; a run of 1,508 performances

Ten years after premiering the comedy based on Patrick Dennis' fictional account of his free-wheeling Auntie Mame in the 1920s and 1930s, playwrights Lawrence and Lee joined forces with Jerry Herman to transform their play into a hit musical. Angela Lansbury, after years of stage and screen performances, finally achieved her stardom in the title role. A film version, virtually the last old-fashioned musical movie made, was released in 1974, starring Lucille Ball and Robert Preston, and from the original cast, Bea Arthur. The non-musical film of the story, *Auntie Mame*, was released in 1957 and starred Rosalind Russel. One person who has seen Mame through her wealth and poverty and wealth again is Vera Charles; they sing of their long-term friendship in "Bosom Buddies."

MISS SAIGON

MUSIC: Claude-Michel Schönberg
LYRICS: Alain Boublil and Richard Maltby, Jr.
DIRECTOR: Nicholas Hynter
MUSICAL STAGING: Bob Avian
OPENED: 9/20/89, London, a run of 4,263 performances
4/11/91, New York; a run of 4,092 performances

A follow up to their hit *Les Misérables*, *Miss Saigon* is somewhat of an updated telling on the general lines of the Belasco-Puccini tale of *Madame Butterfly*, only this time the setting is Vietnam during the fall of Saigon at the end of the war. The writers cite a news photograph of a Vietnamese woman giving up her child to an American G.I. as the genesis of the idea. The production was noted for a life-size helicopter that descended over the audience. Chris is an American G.I. who falls in love with the beautiful Kim at a nightclub in Saigon. After scaring off Thuy, who was to be Kim's husband through arranged marriage, Chris holds her tightly and they sing "The Last Night of the World."

THE PHANTOM OF THE OPERA

MUSIC: Andrew Lloyd Webber
LYRICS: Charles Hart, Richard Stilgoe
BOOK: Richard Stilgoe and Andrew Lloyd Webber
DIRECTOR: Harold Prince
CHOREOGRAPHER: Gillian Lynne
OPENED: 10/9/86, London, still running as of October 2005
1/26/88, New York, still running as of October 2005

Turn-of-the-century French novelist Gaston Leroux wrote *Le Fantôme de l'Opéra* after visiting the subterranean depths of the Paris Opera House, including its man-made lake. Though not a success when published in 1911, the ghoulish tale of the mad, disfigured Phantom who lives in the bowels of the theatre and does away with those who would thwart the operatic career of his beloved Christine, became internationally celebrated in 1925 when it served as a movie vehicle for Lon Chaney. In 1984 Ken Hill's stage production playing in London was seen by Lloyd Webber, who, after reading the novel decided he would make *The Phantom of the Opera* his next musical. Richard Stilgoe wrote some of the lyrics, but was later replaced by Charles Hart (though Lloyd Webber had tried to get Alan Jay Lerner or Tim Rice as collaborators). A film version was released in 2004. Escaping to the roof of the Paris Opera House after a performance sabotaged by the Phantom, Christine and Raoul profess their mutual love in "All I Ask of You."

THE PRODUCERS

MUSIC AND LYRICS: Mel Brooks
BOOK: Mel Brooks and Thomas Meehan
DIRECTOR/CHOREOGRAPHER: Susan Stroman
OPENED: 4/19/01, still running as of October 2005

Mel Brooks swept critics and audiences off their feet in New York with this new show with a primarily new score, adapted from his 1968 movie *The Producers*. The story concerns washed-up Broadway producer Max Bialystock and his accountant Leo Bloom. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show "Springtime for Hitler," which seems on paper like it will be the biggest flop ever. It's a hit and Bialystock and Bloom are in trouble. All ends well, after a brief prison detour. The original cast included Broadway stars Nathan Lane and Matthew Broderick. In "We Can Do It," Max convinces Leo to follow through with his idea to produce a flop, tapping into Leo's timid fear as well as a secret desire to produce for the stage.

SATURDAY NIGHT

MUSIC AND LYRICS: Stephen Sondheim
BOOK: Julius J. Epstein, based on the play Front Porch in Flatbush by Julius J. Epstein and Phillip G. Epstein
DIRECTOR AND CHOREOGRAPHER: Kathleen Marshall
OPENED: 12/11/97, London
2/14/00, New York

Saturday Night goes down in a 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 Leuel 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 juvenilia. Over the years, several of the songs surfaced in Sondhiem anthologies, including "Sondheim: A Celebration." Varese Sarabandes'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. A married couple reminisces about their first date in "I Remember That."

SHOW BOAT

MUSIC: Jerome Kern
LYRICS AND BOOK: Oscar Hammerstein II
DIRECTOR: Zeke Colvan
CHOREOGRAPHER: Sammy Lee
OPENED: 12/27/27, New York, a run of 572 performances

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/operetta, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. Show Boat not only summed up of all that had come before it, both in the musical and operetta genres, but additionally planted a seed of complete congruity which later would blossom in the more adventurous shows of the '30s, '40s and '50s. Since its premiere in 1927 the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertories, or in the many, many amateur productions. A major Broadway revival opened in 1994. "Why Do I Love You?" is the opening number of the second act. The incredulous newlyweds Ravenal and Magnolia are brimming with love for each other.

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 the 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 the sisters' inescapable predicament. The show and its strong score attracted a small but devoted cult that was unable to keep it running more than three months. Closing out Act One, Daisy and Violet, worried about their prospects for normal love lives, sing the ballad "Who Will Love Me As I Am?"

SONGS FOR A NEW WORLD

MUSIC: Jason Robert Brown
BOOK AND LYRICS: Jason Robert Brown
DIRECTOR: Daisy Prince
CHOREOGRAPHER: Michael Arnold
OPENED: 10/26/95, New York; a run of 28 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffee-house pianist named Jason Robert Brown play some of his original compositions. When she heard he was working on a concert evening of songs that played like offbeat short stories, a collaboration and a friendship were born. Titled *Songs for a New World*, the piece was developed at a summer festival in Toronto. Musically distinctive and precocious, the songs look at contemporary life from highly unusual angles. Not bad for a composer who had just turned 25. In the plotless revue, a man and a woman talk about how their seemingly great lives apart seem empty without each other in "I'd Give It All for You."

MONTY PYTHON'S SPAMALOT

MUSIC: John Du Prez and Eric Idle
LYRICS: Eric Idle
BOOK: Eric Idle, "lovingly ripped off" from the motion picture "Monty Python and the Holy Grail"
DIRECTOR: Mike Nichols
CHOREOGRAPHER: Casey Nicholaw
OPENED: 3/17/05, New York, still running as of October 2005

Eric Idle, one of the founding members of the British comedy troupe "Monty Python's Flying Circus," makes his Broadway writing debut with Monty Python's *Spamalot*, billed as "a new musical lovingly ripped off from the motion picture 'Monty Python and the Holy Grail.' " As in the movie, the show involves the adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. *Spamalot* is a lavish production, featuring a large cast and sets, and directed by luminary Broadway and movie director Mike Nichols. The score includes the few songs from the film, plus many new songs. The original cast starred Tim Curry, Hank Azaria, and David Hyde Pierce. True to characteristic Python irreverence and silliness, *Spamalot* lambasts the Broadway musical genre at every step, one such example being the aptly named "The Song That Goes Like This," sung by The Lady of the Lake and Sir Dennis Galahad.

VICTOR/VICTORIA

MUSIC: Henry Mancini; additional musical materiel 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. 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." Added for the Broadway run by Mancini and Bricusse, "Almost a Love Song" has King and Victoria standing on the precipice of a great love.

WICKED

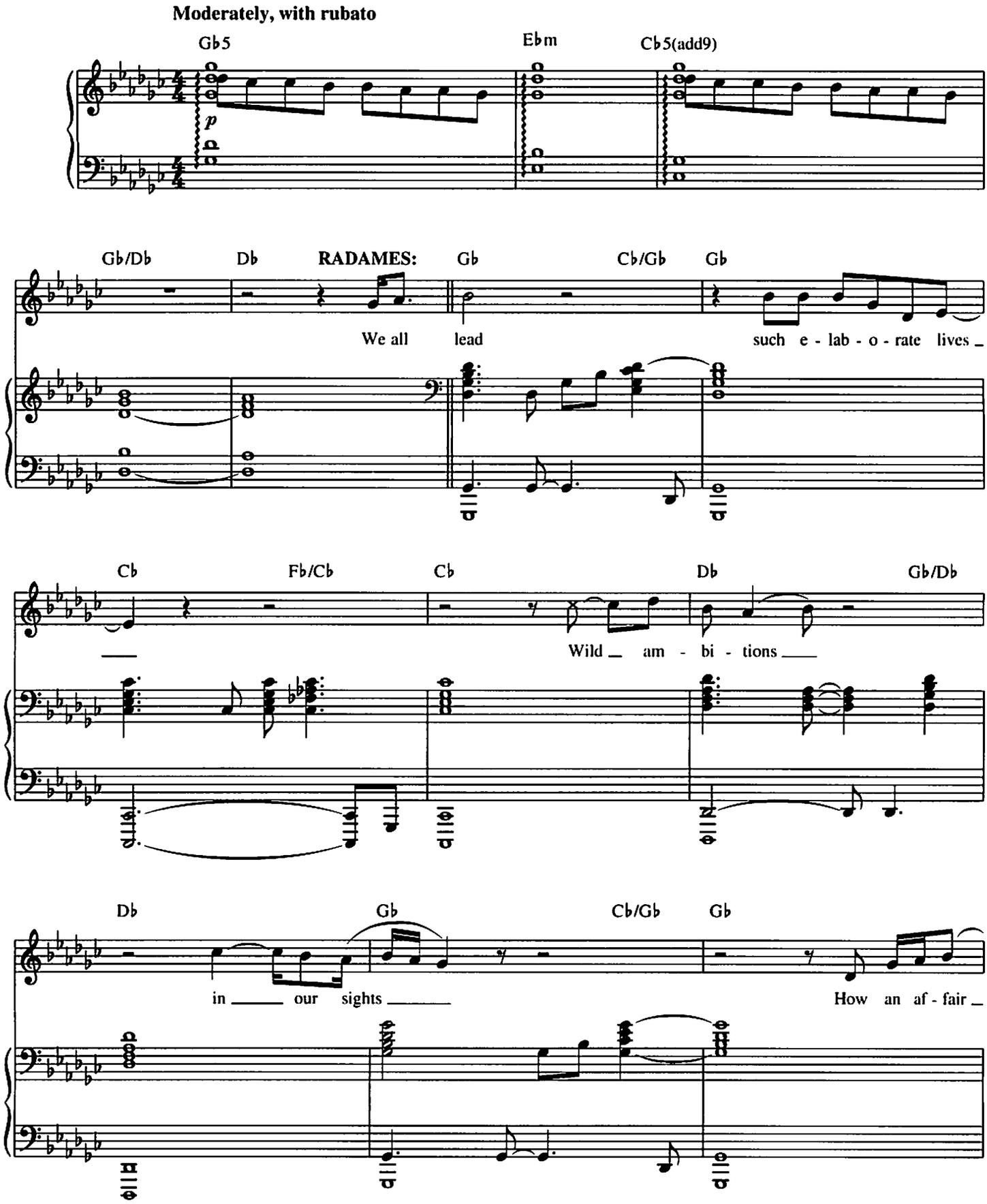
MUSIC AND LYRICS: Stephen Schwartz
BOOK: Winnie Holzman, based on the novel
"Wicked: The Life and Times of the Wicked Witch of the West" by Gregory Maguire
DIRECTOR: Joe Mantello
CHOREOGRAPHER: Wayne Cilento
OPENED: 10/30/03, New York, still running as of October 2005

Stephen Schwartz's triumphant return to Broadway came with *Wicked*, taking New York by storm in 2003. Based on Gregory Maguire's 1995 book, the show chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in *The Wizard of Oz*. At times a dark show, the original production was characterized by lavish production and had stellar cast, including Kristin Chenoweth, Idina Menzel, Norbert Leo Butz, and Broadway immortal Joel Grey. The two witches first cross paths back in school as unlikely roommates. Their initial impressions are made clear in "What Is This Feeling?"

ELABORATE LIVES

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN
Lyrics by TIM RICE



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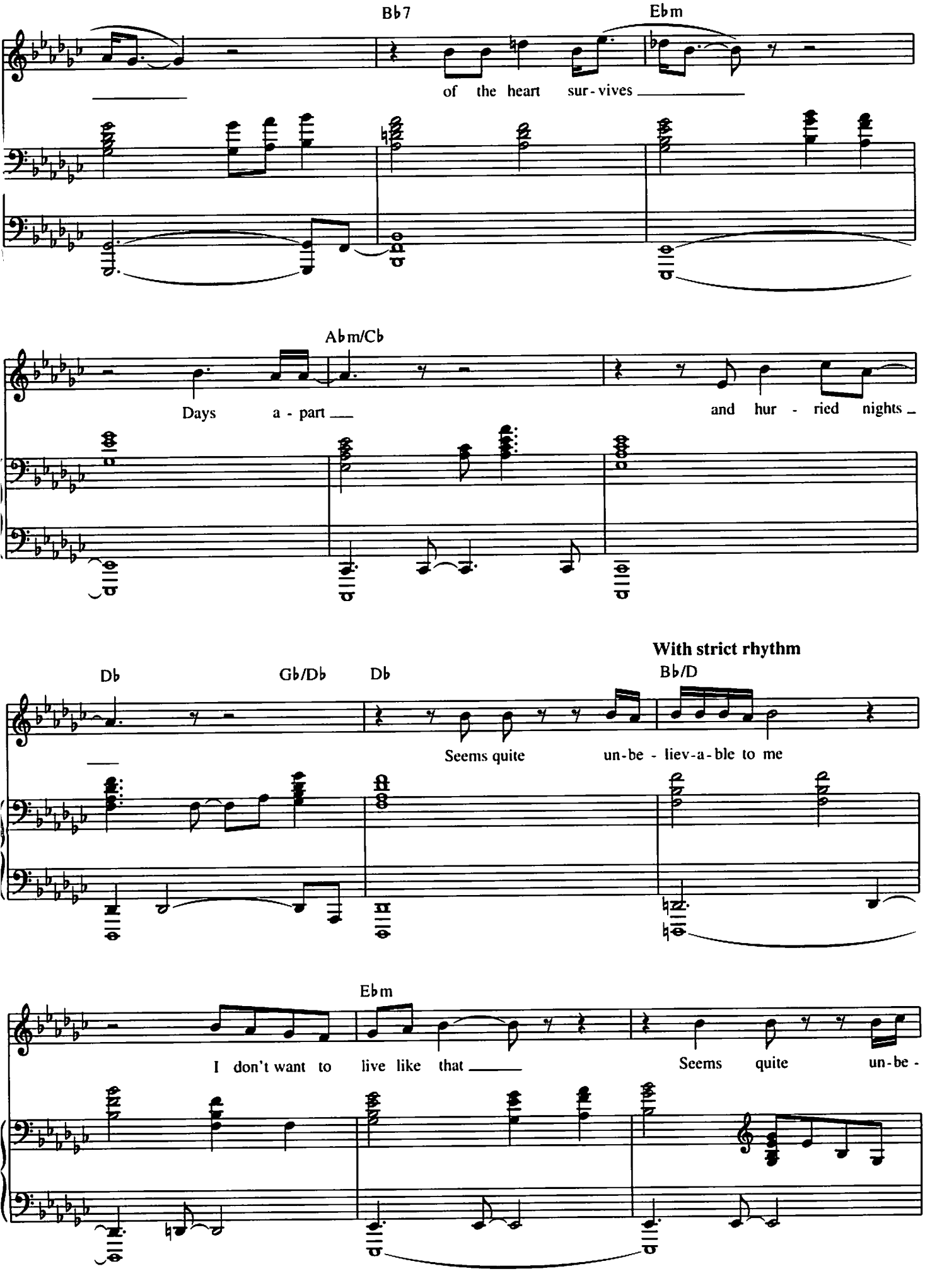
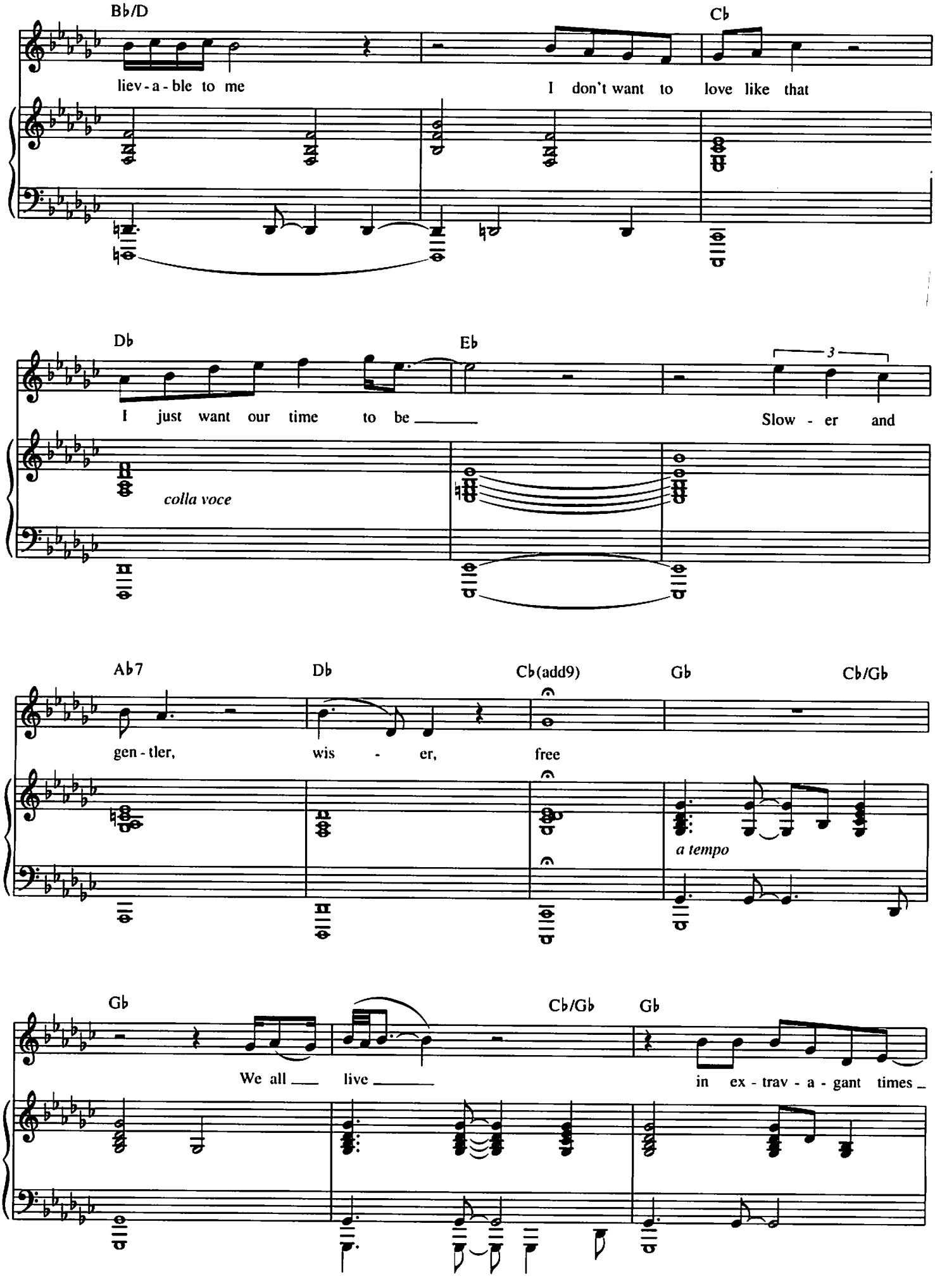
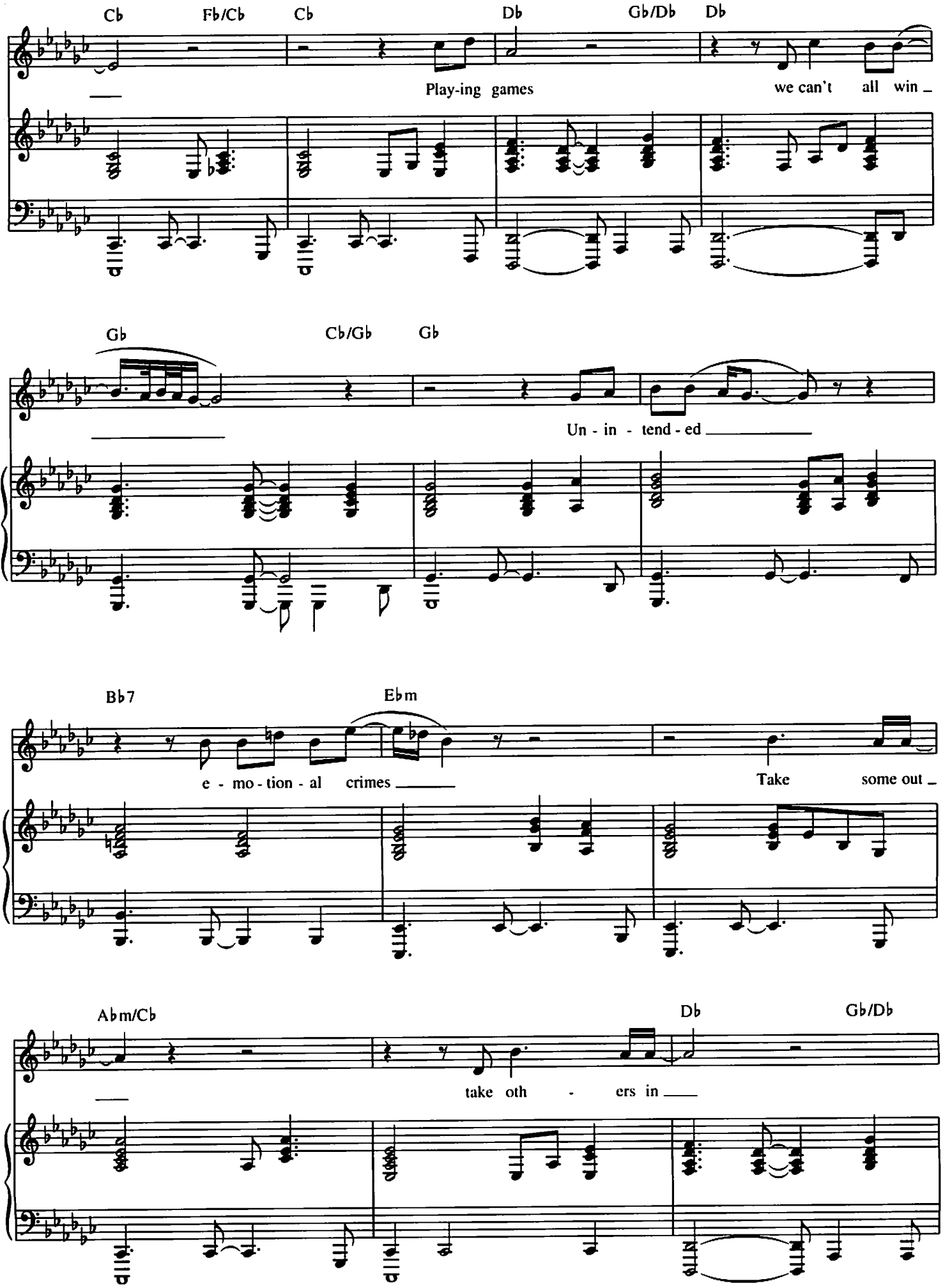
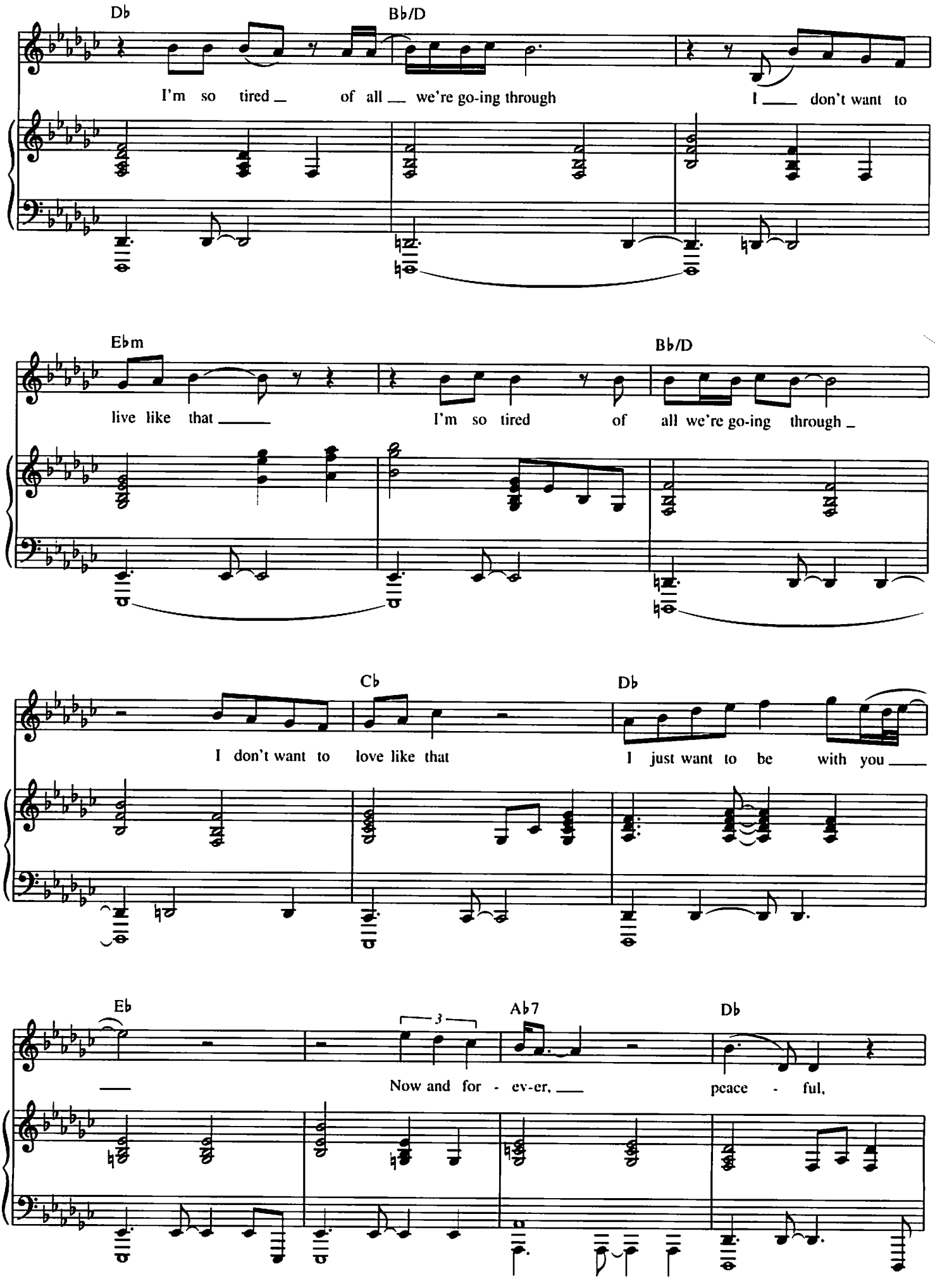
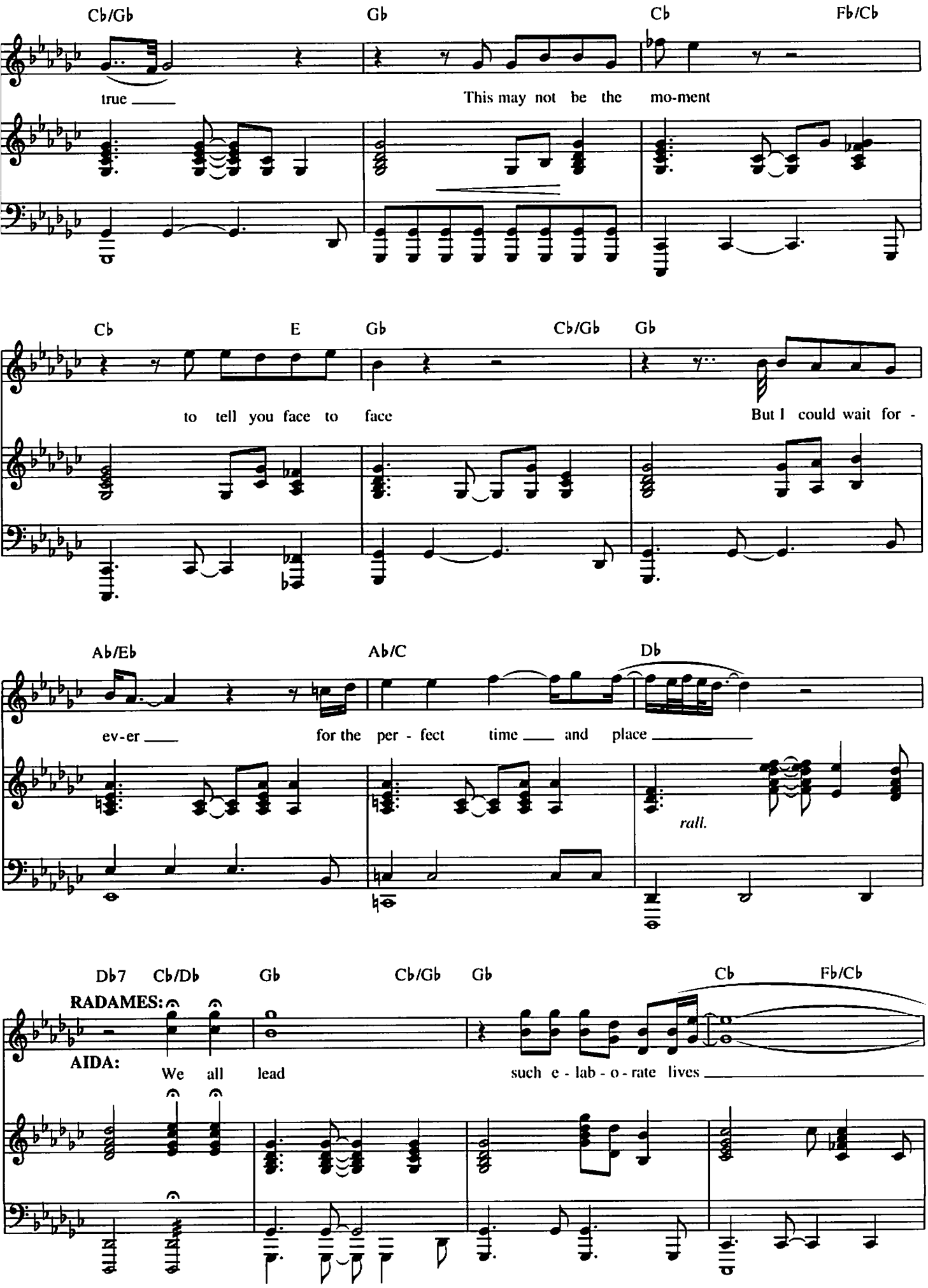
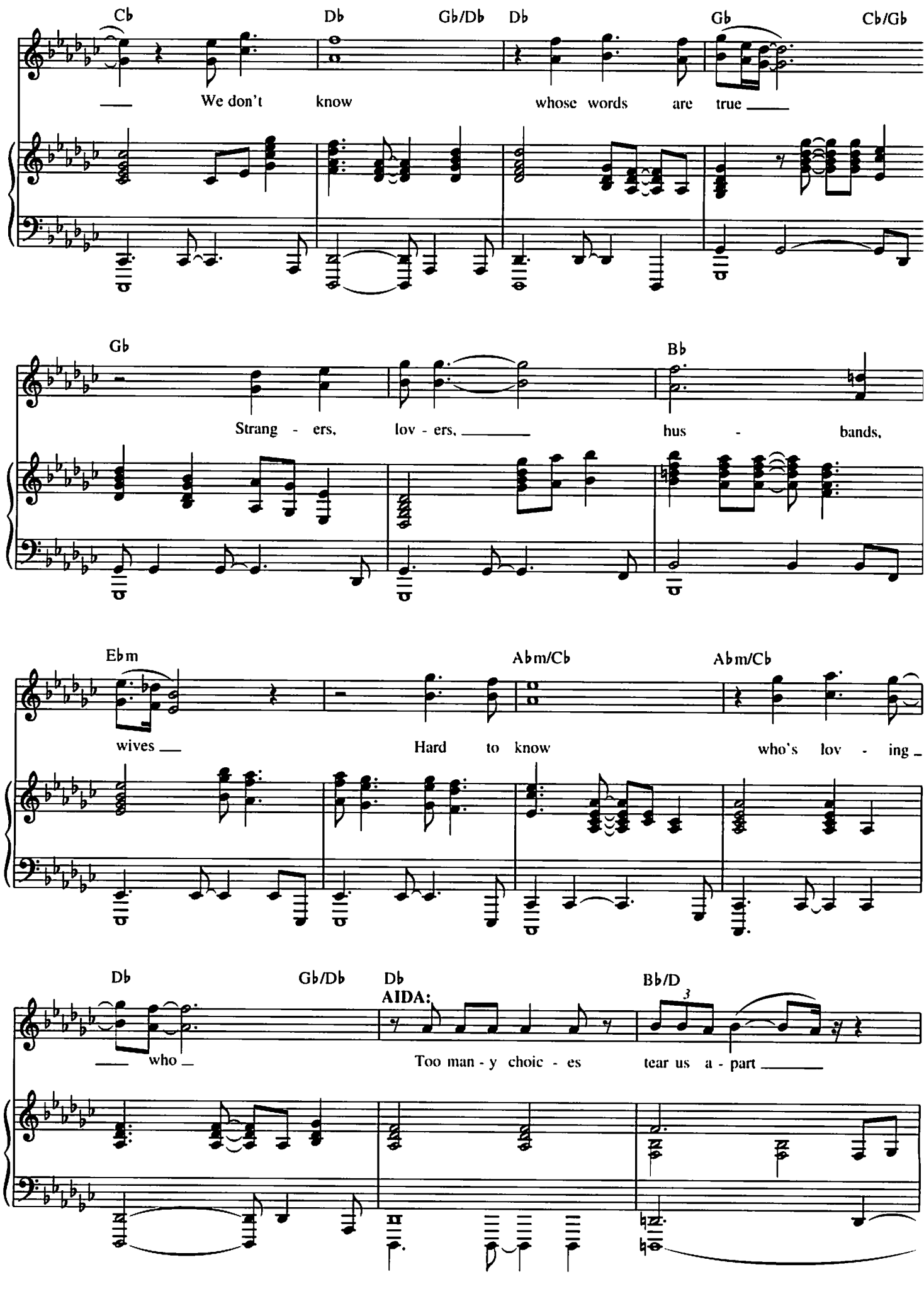

Bb7
Ebm
of the heart sur-vives
Abm/Cb
Days a-part
and hur-ried nights
With strict rhythm
Db
Gb/Db
Db
Bb/D
Seems quite un-be-liev-a-ble to me
Ebm
I don't want to live like that
Seems quite un-be-

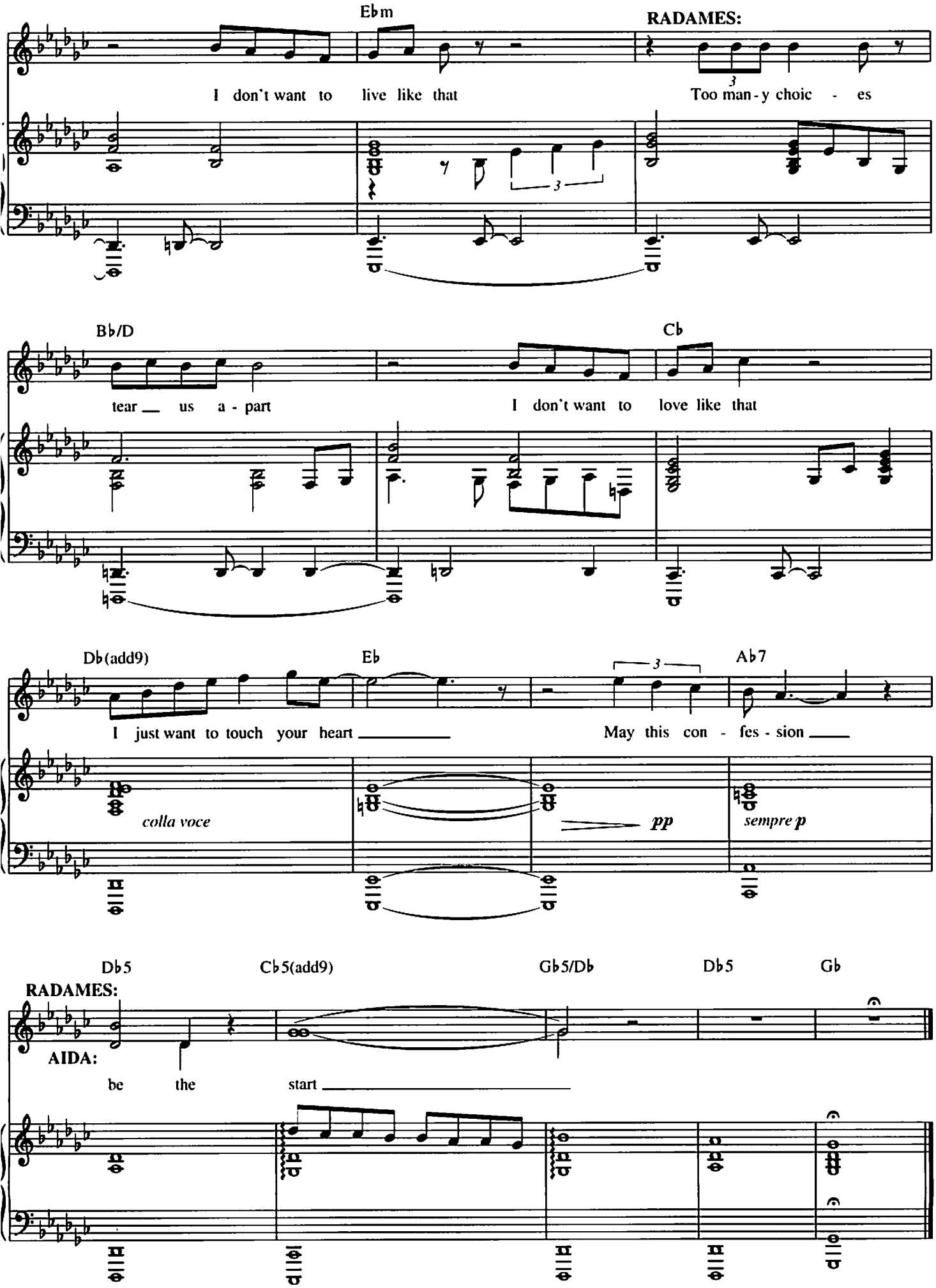

Bb/D
Cb
liev - a - ble to me
I don't want to love like that
Db
Eb
3
I just want our time to be
Slow - er and
colla voce
Ab7
Db
Cb(add9)
Gb
Cb/Gb
gen - tler,
wis - er,
free
a tempo
Gb
Cb/Gb
Gb
We all
live
in ex - trav - a - gant times


Cb
Fb/Cb
Cb
Db
Gb/Db
Db
Play-ing games
we can't all win
Gb
Cb/Gb
Gb
Un - in - tend - ed
Bb7
Ebm
e - mo - tion - al crimes
Take some out
Abm/Cb
Db
Gb/Db
take oth - ers in


Db
Bb/D
I'm so tired _ of all __ we're go-ing through
I ___ don't want to
Ebm
Bb/D
live like that ____
I'm so tired of all we're go-ing through _
Cb
Db
I don't want to love like that
I just want to be with you ___
Eb
3
Ab7
Db
___
Now and for - ev-er, ___
peace - ful,


Cb/Gb
Gb
Cb
Fb/Cb
true
This may not be the mo-ment
Cb
E
Gb
Cb/Gb
Gb
to tell you face to face
But I could wait for -
Ab/Eb
Ab/C
Db
ev-er
for the per - fect time and place
rall.
Db7
Cb/Db
Gb
Cb/Gb
Gb
Cb
Fb/Cb
RADAMES:
AIDA:
We all lead
such e - lab - o - rate lives


Cb
Db
Gb/Db
Db
Gb
Cb/Gb
We don't know whose words are true
Gb
Bb
Strang - ers, lov - ers, hus - bands,
Ebm
Abm/Cb
Abm/Cb
wives Hard to know who's lov - ing
Db
Gb/Db
Db
Bb/D
AIDA:
who
Too man - y choic - es tear us a - part

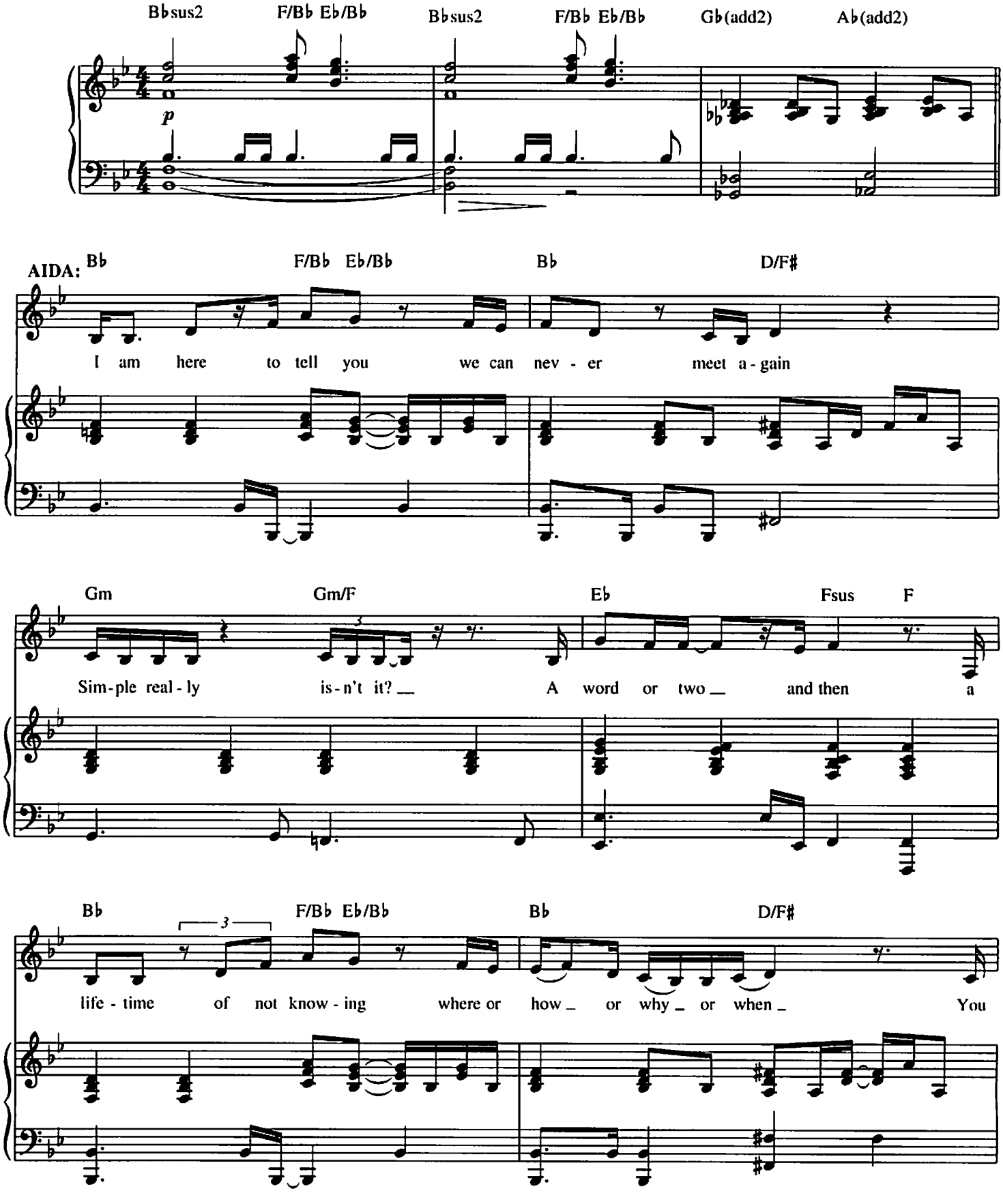

Ebm
RADAMES:
I don't want to live like that
Too man - y choic - es
Bb/D
Cb
tear us a - part
I don't want to love like that
Db(add9)
Eb
Ab7
I just want to touch your heart
May this con - fes - sion
colla voce
pp
sempre p
Db5
Cb5(add9)
Gb5/Db
Db5
Gb
RADAMES:
AIDA:
be the start

WRITTEN IN THE STARS

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN
Lyrics by TIM RICE

Moderate Ballad



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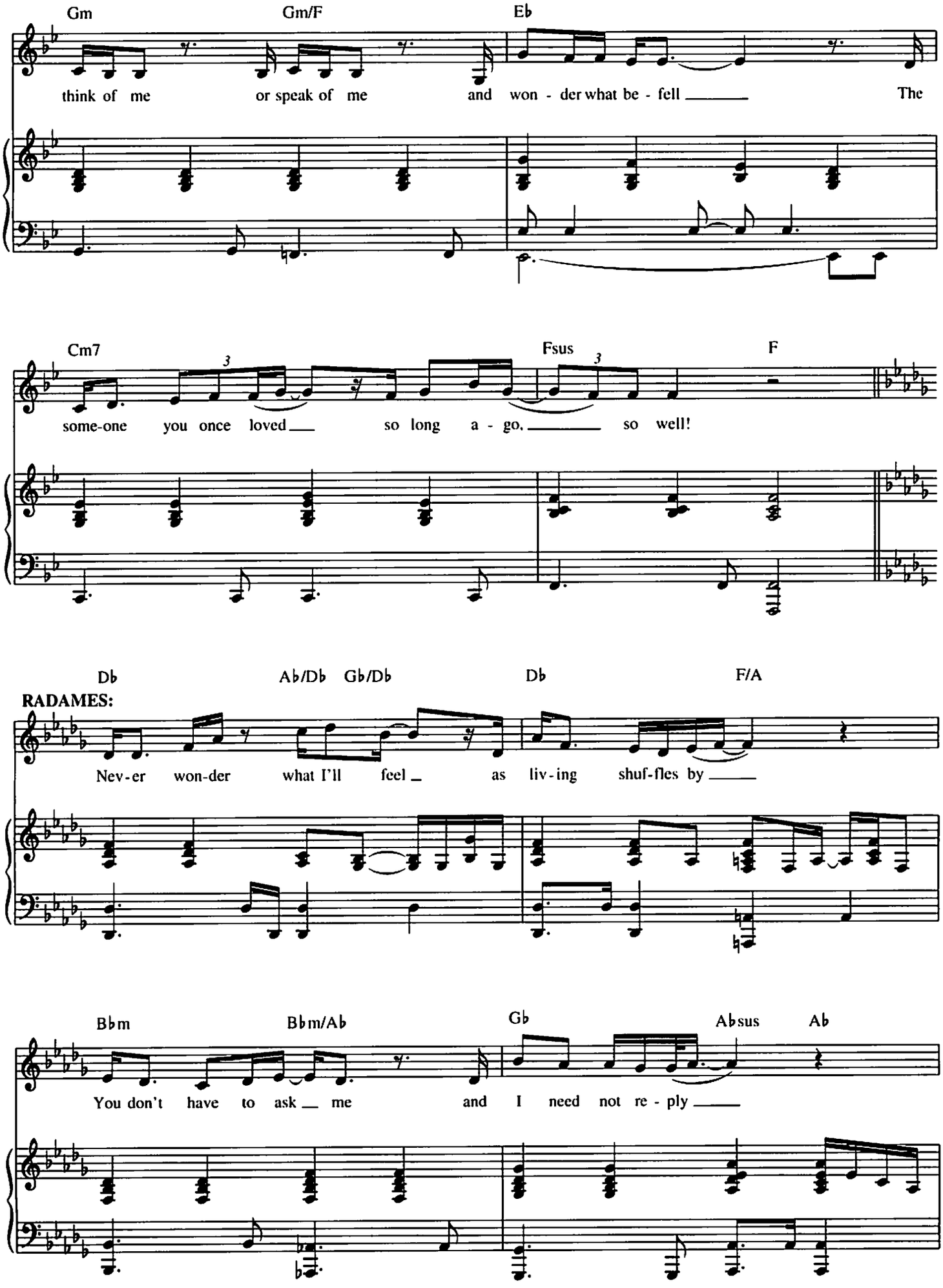
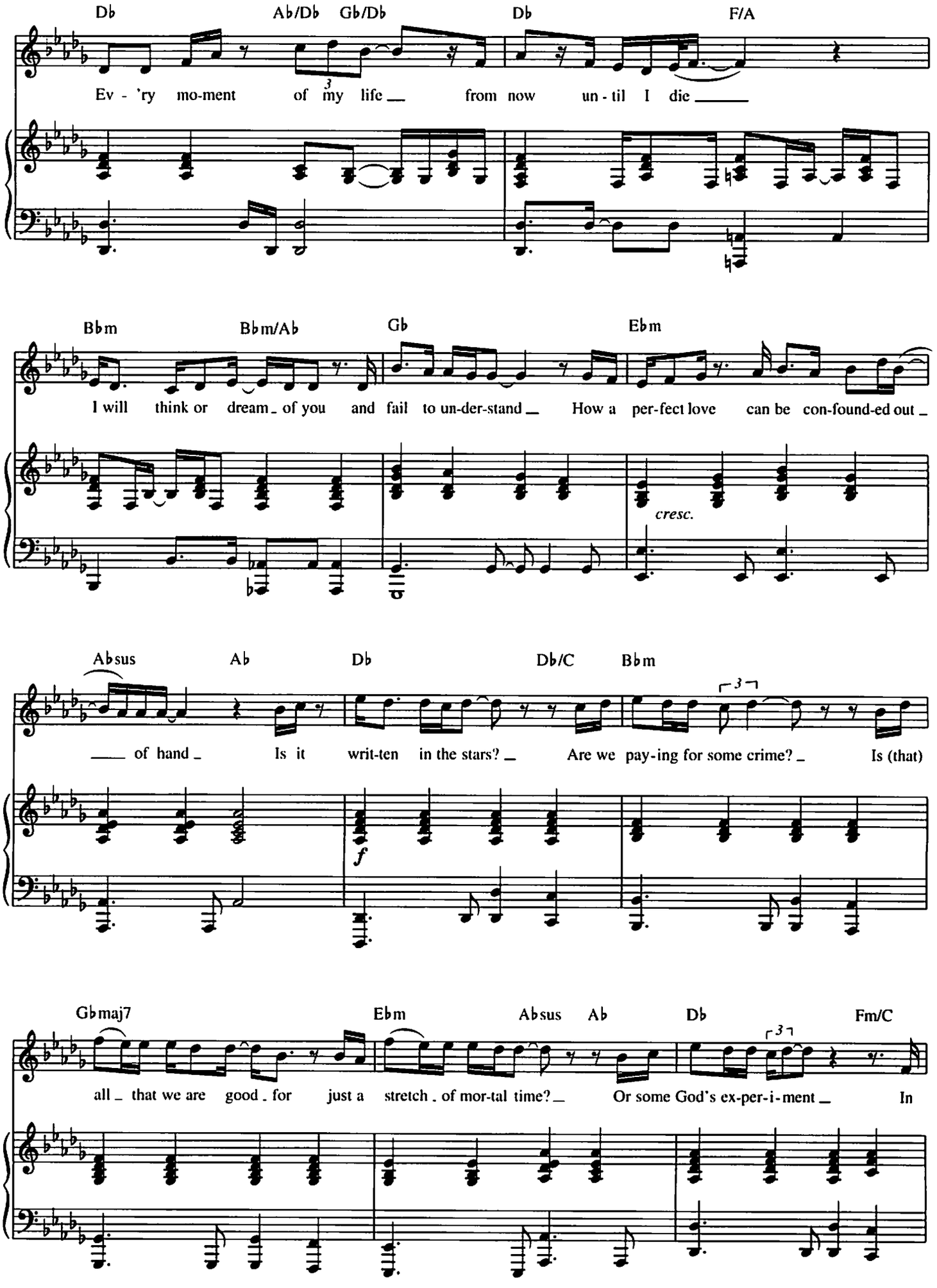
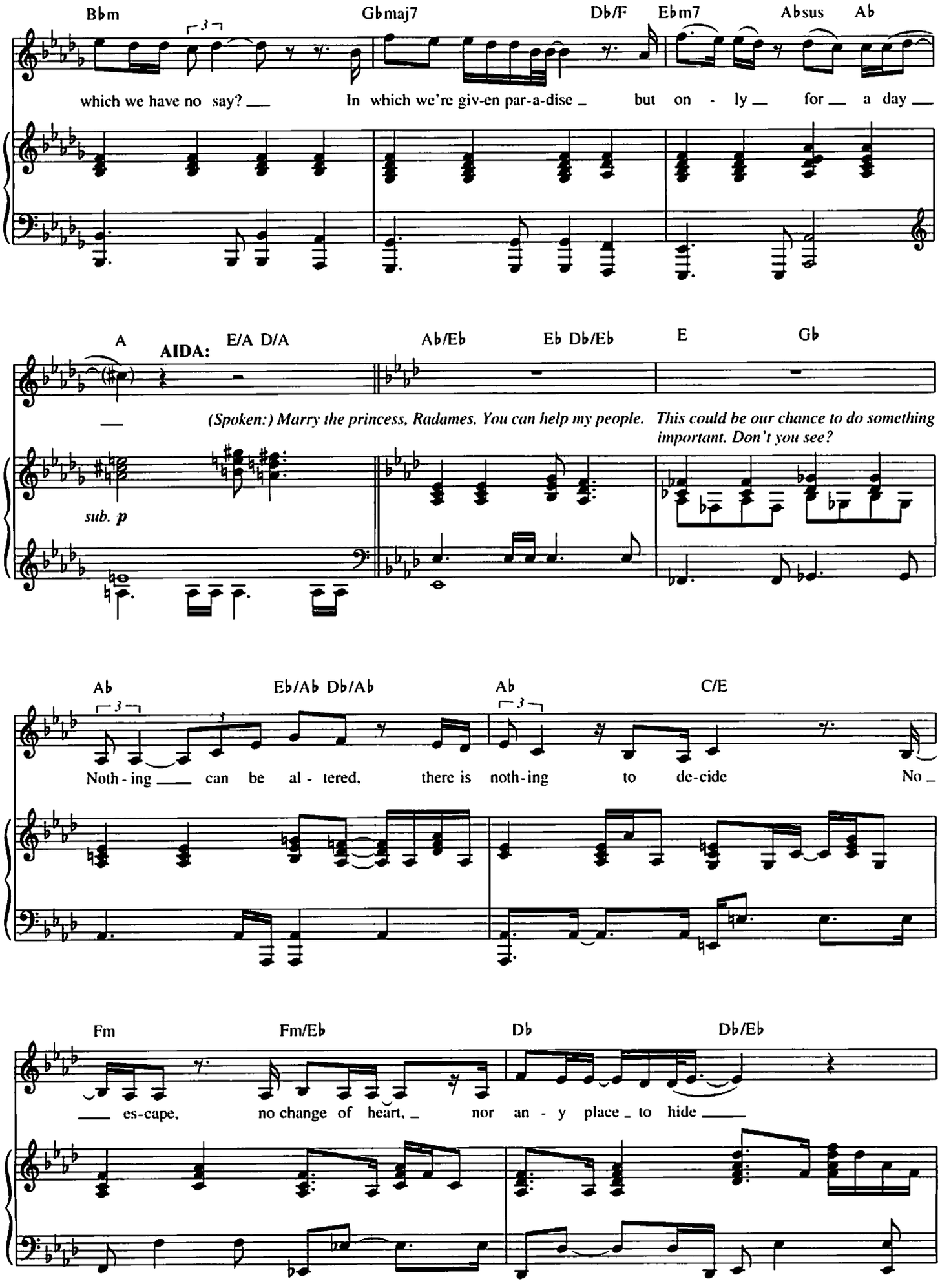
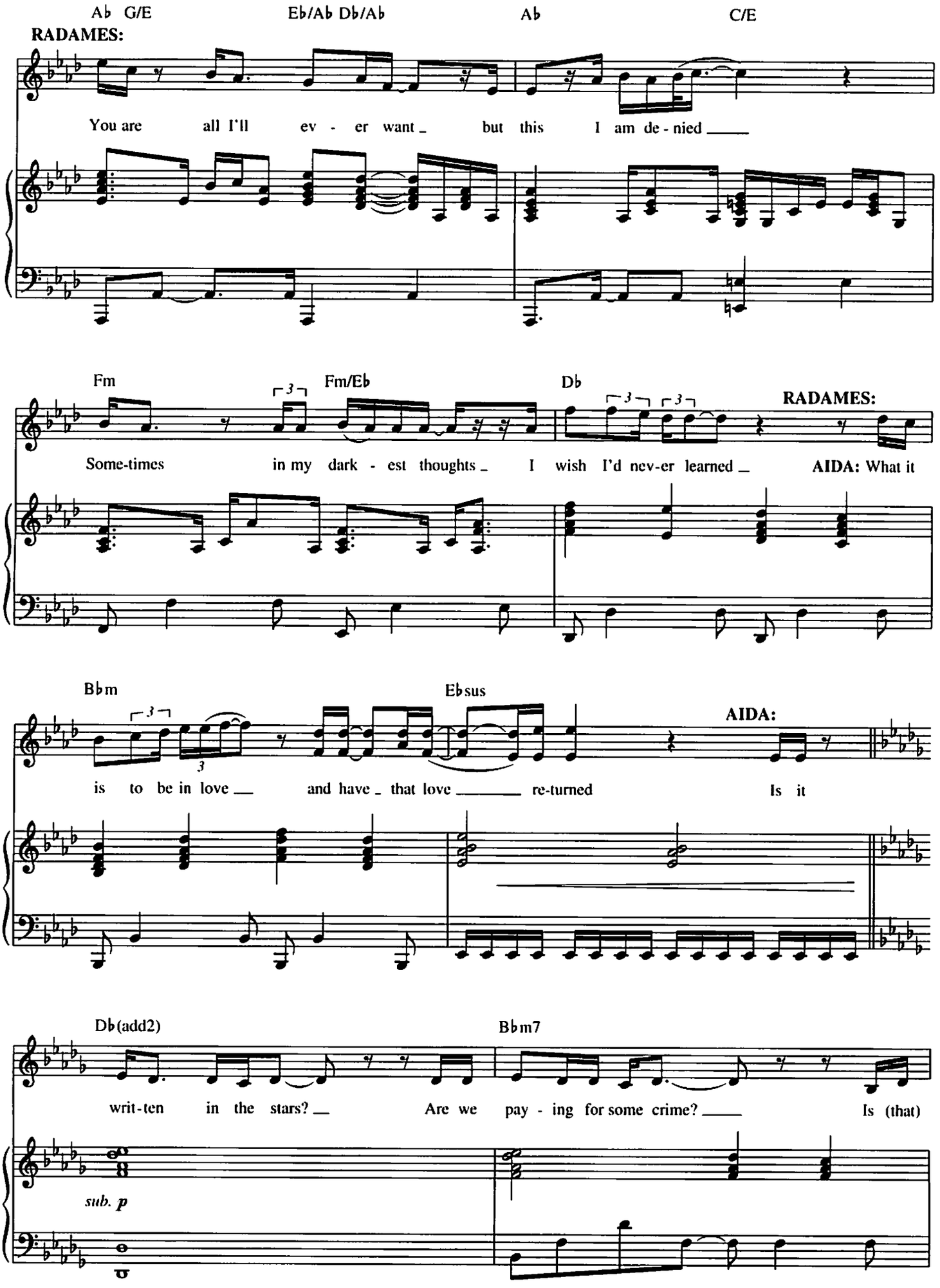
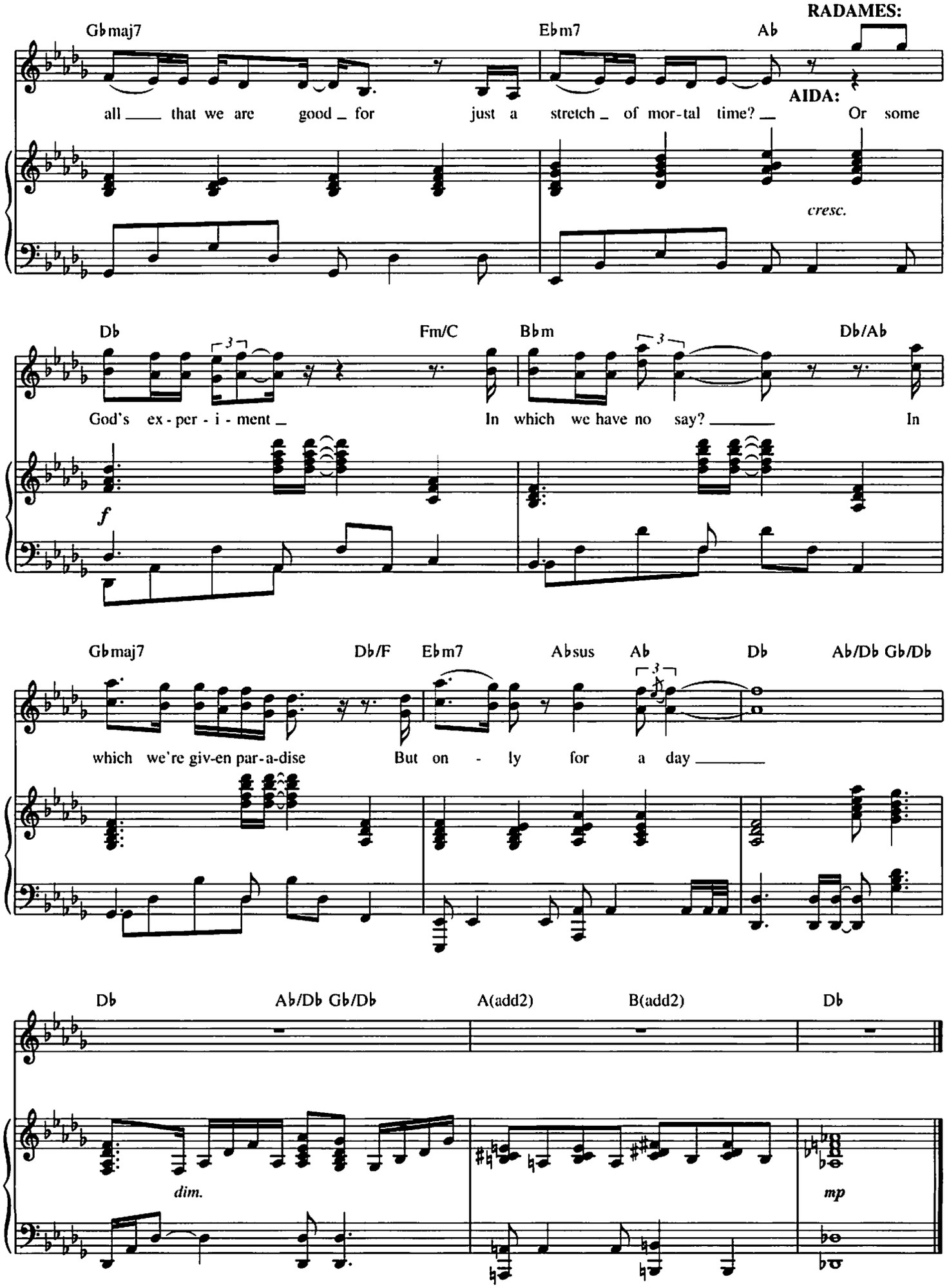

Gm
Gm/F
Eb
think of me
or speak of me
and won - der what be - fell
The
Cm7
Fsus
F
some-one you once loved
so long a - go,
so well!
Db
Ab/Db
Gb/Db
Db
F/A
RADAMES:
Nev-er won-der what I'll feel
as liv-ing shuf-fles by
Bbm
Bbm/Ab
Gb
Absus
Ab
You don't have to ask me
and I need not re - ply


Db
Ab/Db
Gb/Db
Db
F/A
Ev - 'ry mo-ment of my life from now un - til I die
Bbm
Bbm/Ab
Gb
Ebm
I will think or dream of you and fail to un-der-stand How a per-fect love can be con-found-ed out
cresc.
Absus
Ab
Db
Db/C
Bbm
of hand Is it writ-ten in the stars? Are we pay-ing for some crime? Is (that)
f
Gbmaj7
Ebm
Absus
Ab
Db
Fm/C
all that we are good for just a stretch of mor-tal time? Or some God's ex-per-i-ment In


Bbm
Gbmaj7
Db/F
Ebm7
Absus
Ab
which we have no say? In which we're giv-en par-a-dise but on - ly for a day
A
E/A D/A
Ab/Eb
Eb Db/Eb
E
Gb
AIDA:
(Spoken:) Marry the princess, Radames. You can help my people. This could be our chance to do something important. Don't you see?
sub. p
Ab
Eb/Ab Db/Ab
Ab
C/E
Noth - ing can be al - tered, there is noth-ing to de-cide No
Fm
Fm/Eb
Db
Db/Eb
es-cape, no change of heart, nor an - y place to hide

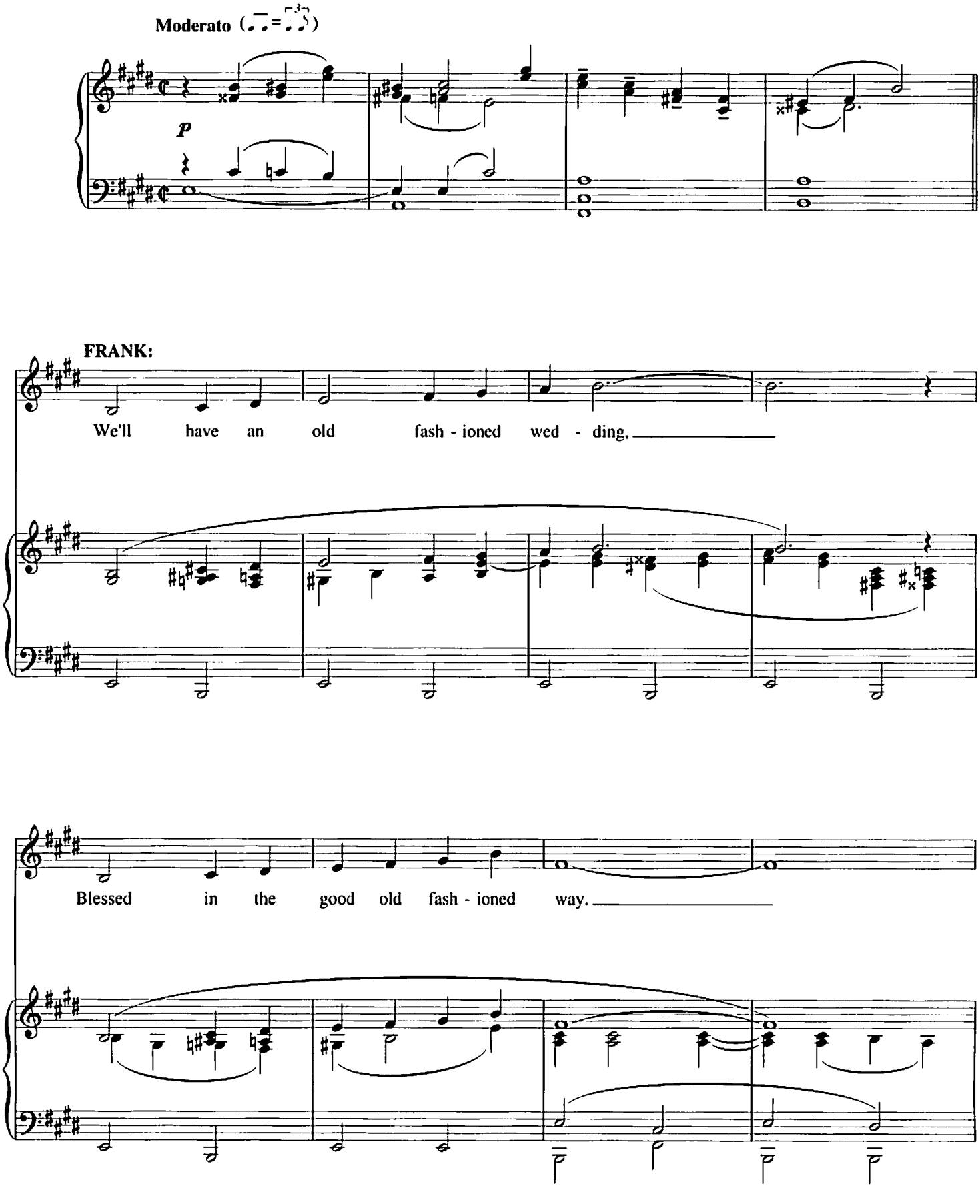

Ab G/E
Eb/Ab Db/Ab
Ab
C/E
RADAMES:
You are all I'll ev - er want _ but this I am de - nied ____
Fm
Fm/Eb
Db
RADAMES:
Some-times in my dark - est thoughts _ I wish I'd nev-er learned _
AIDA: What it
Bbm
Ebsus
AIDA:
is to be in love __ and have _ that love _____ re-turned
Is it
Db(add2)
Bbm7
writ-ten in the stars? __ Are we pay - ing for some crime? ____
Is (that)
sub. p


RADAMES:
Gbmaj7
Ebm7
Ab
all ___ that we are good _ for just a stretch _ of mor-tal time? __
AIDA:
Or some
cresc.
Db
Fm/C
Bbm
Db/Ab
God's ex-per-i-ment _
In which we have no say? _____
In
f
Gbmaj7
Db/F
Ebm7
Absus
Ab
Db
Ab/Db Gb/Db
which we're giv-en par-a-dise
But on - ly for a day _____
Db
Ab/Db Gb/Db
A(add2)
B(add2)
Db
dim.
mp

AN OLD FASHIONED WEDDING

from the Stage Production *Annie Get Your Gun*

Words and Music by
IRVING BERLIN



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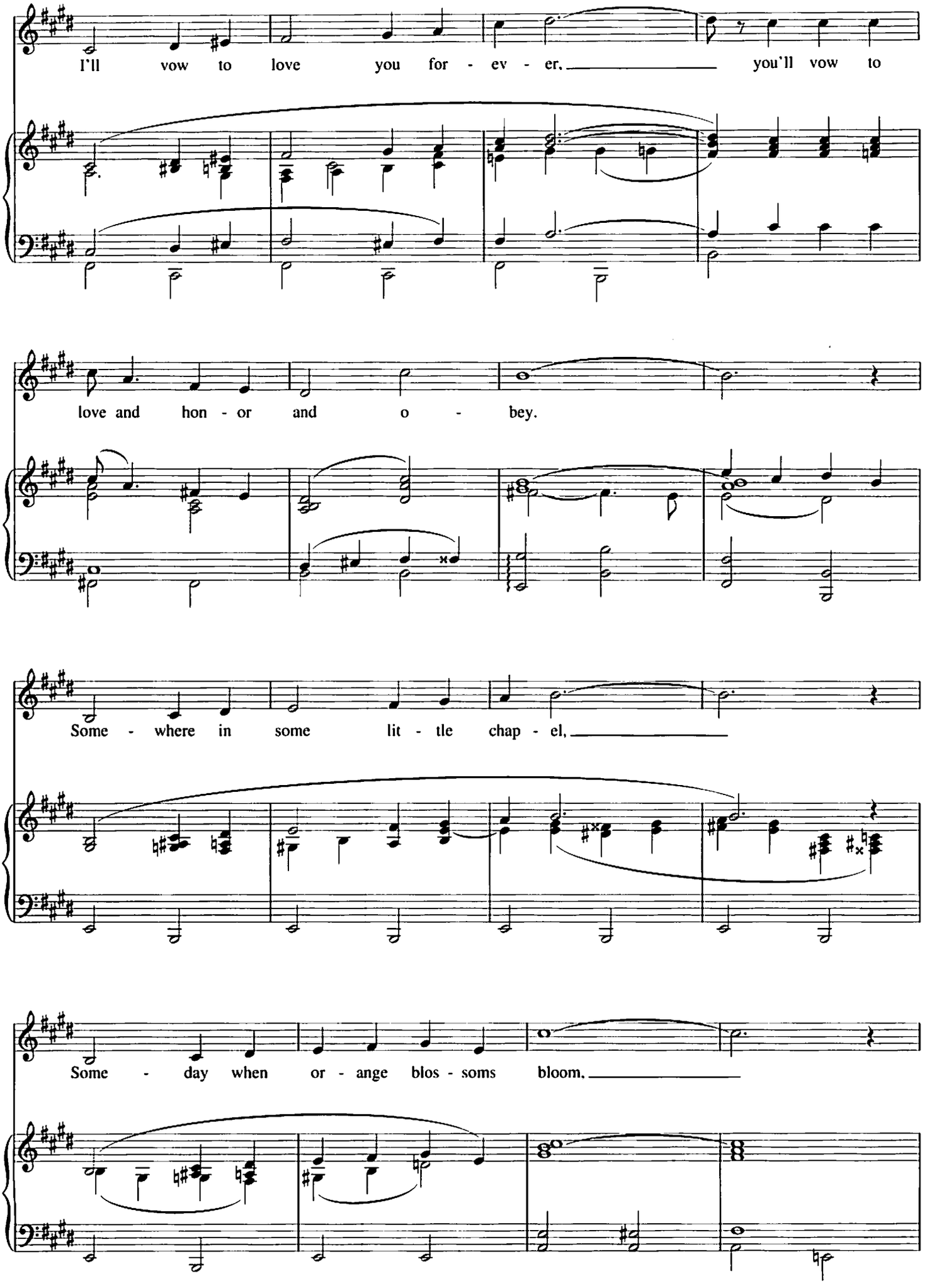
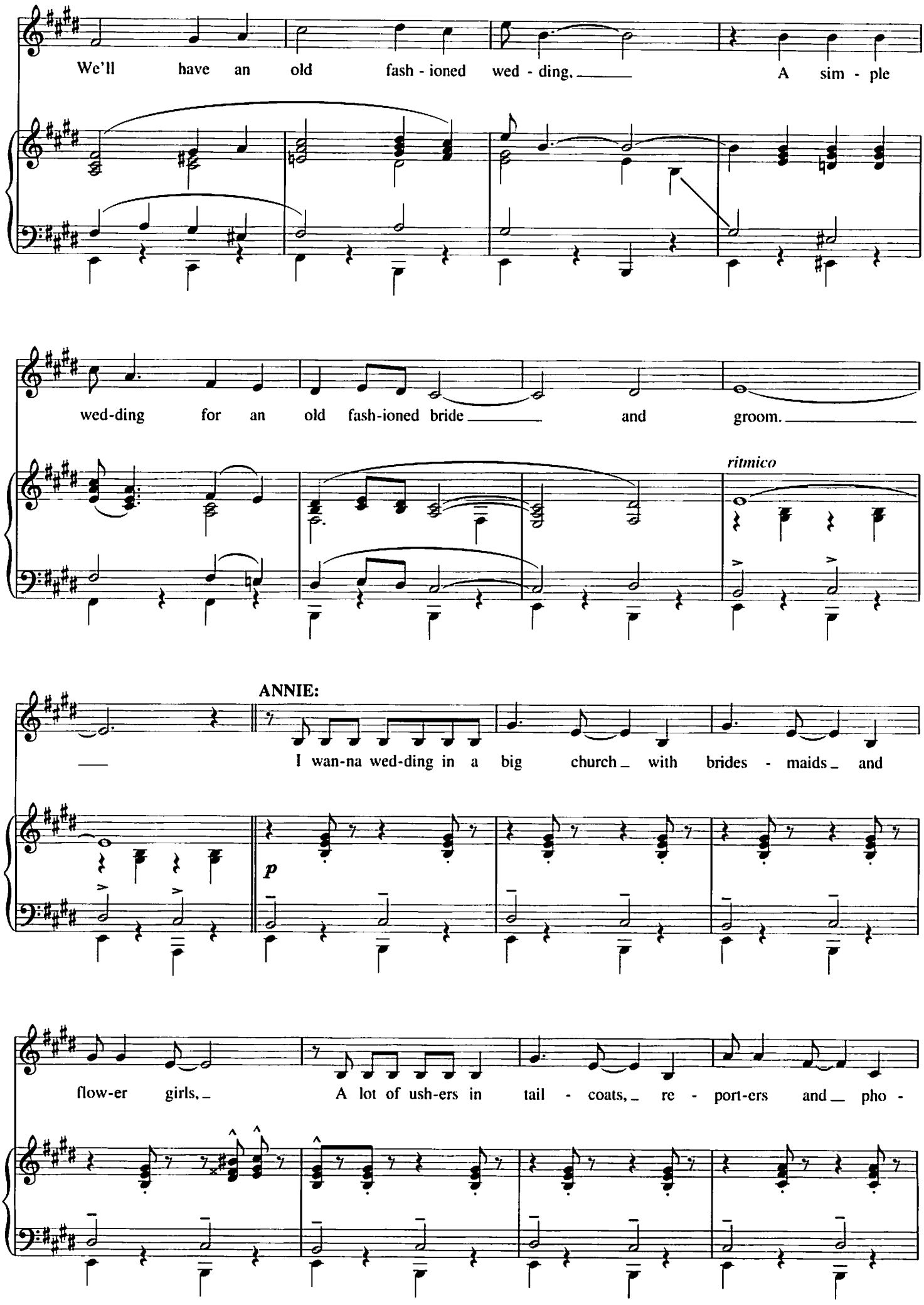
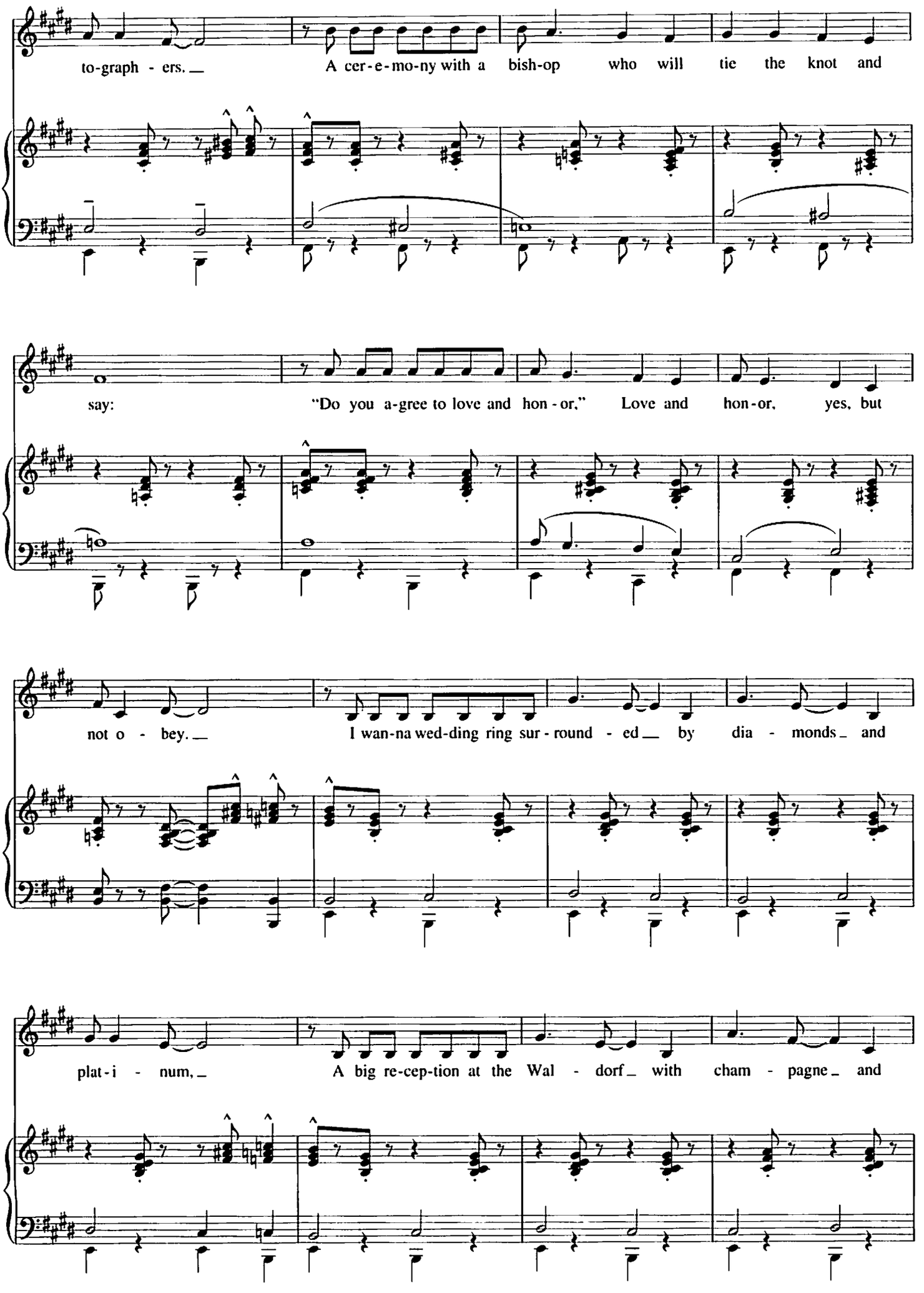
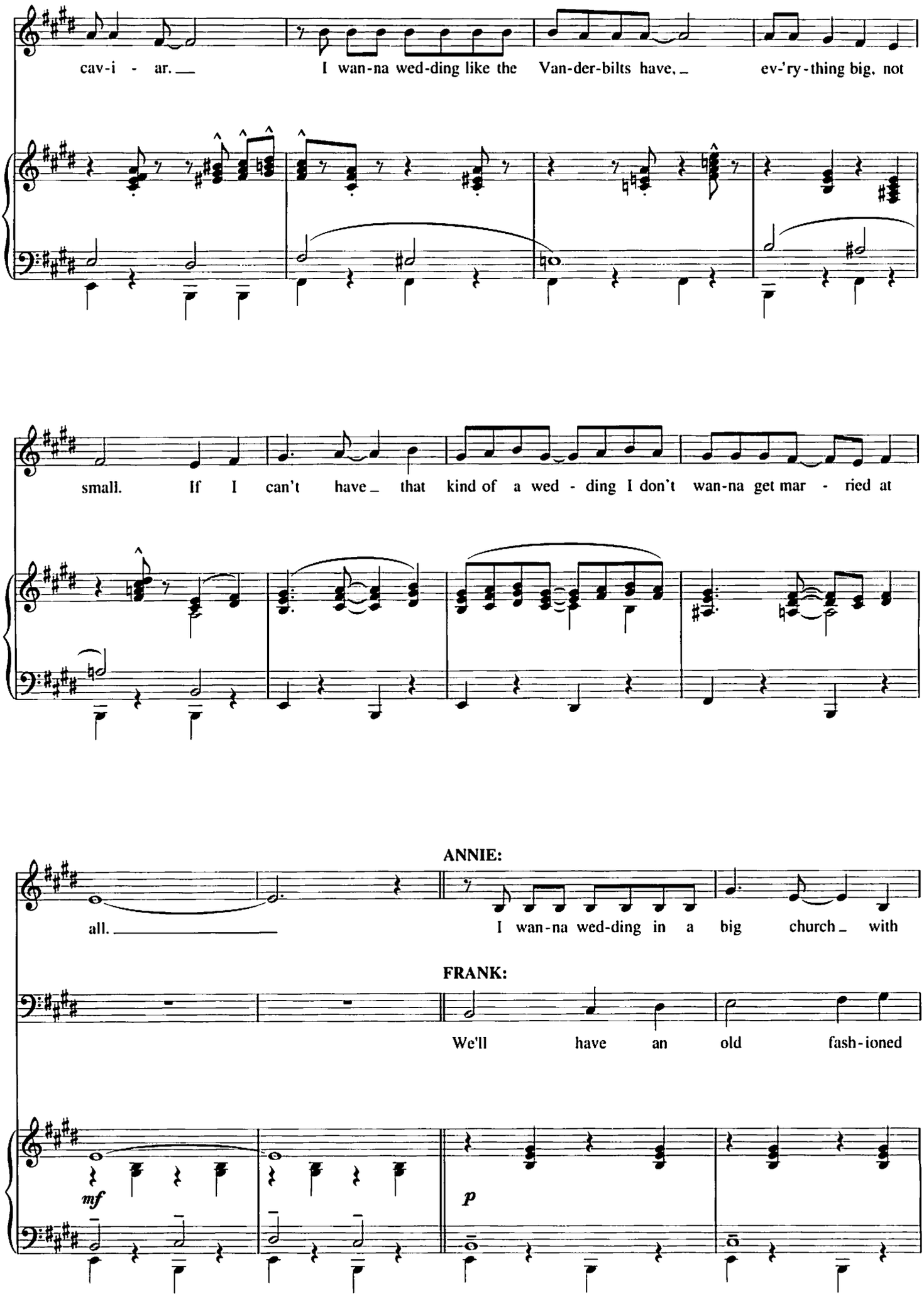
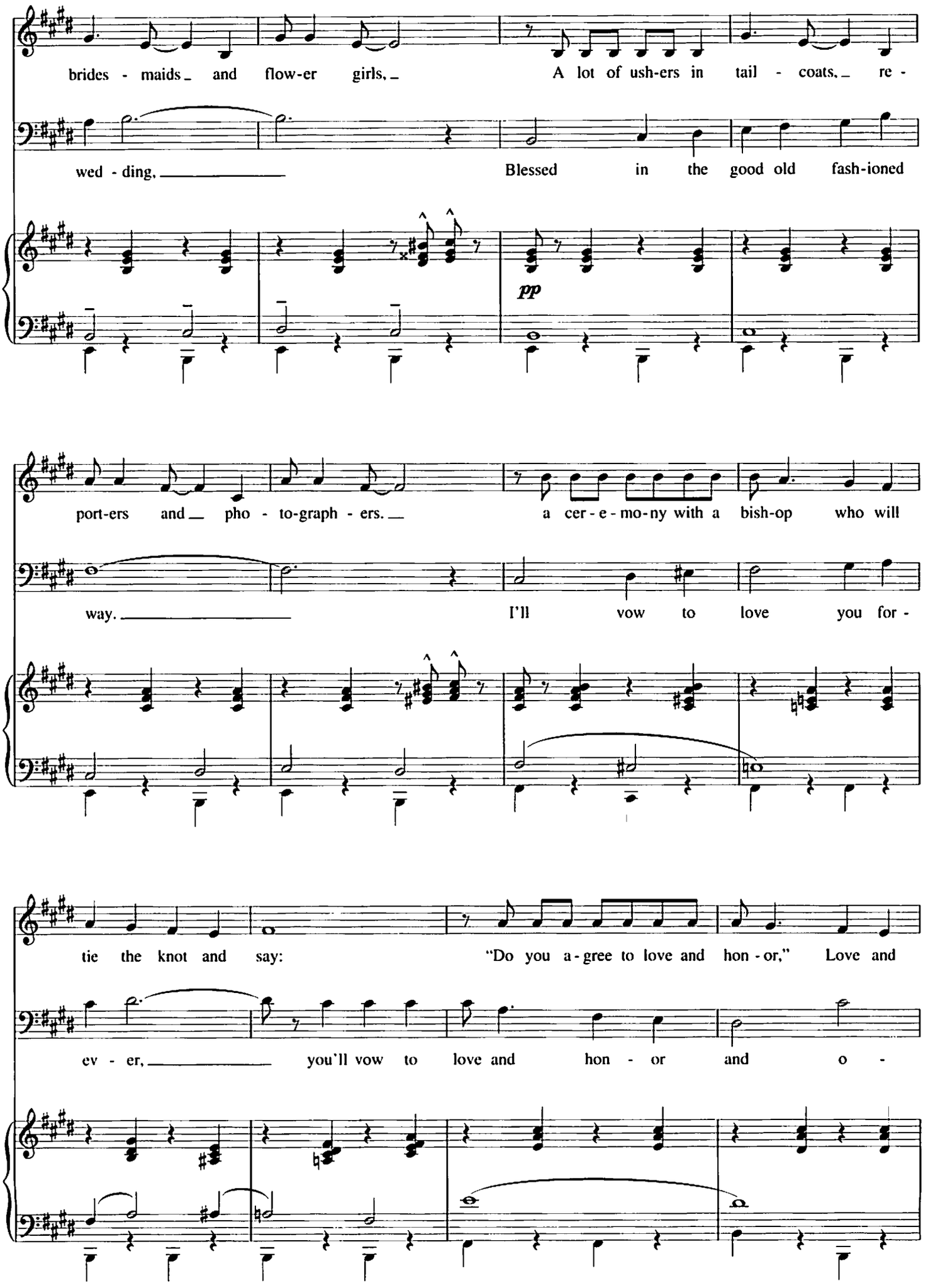
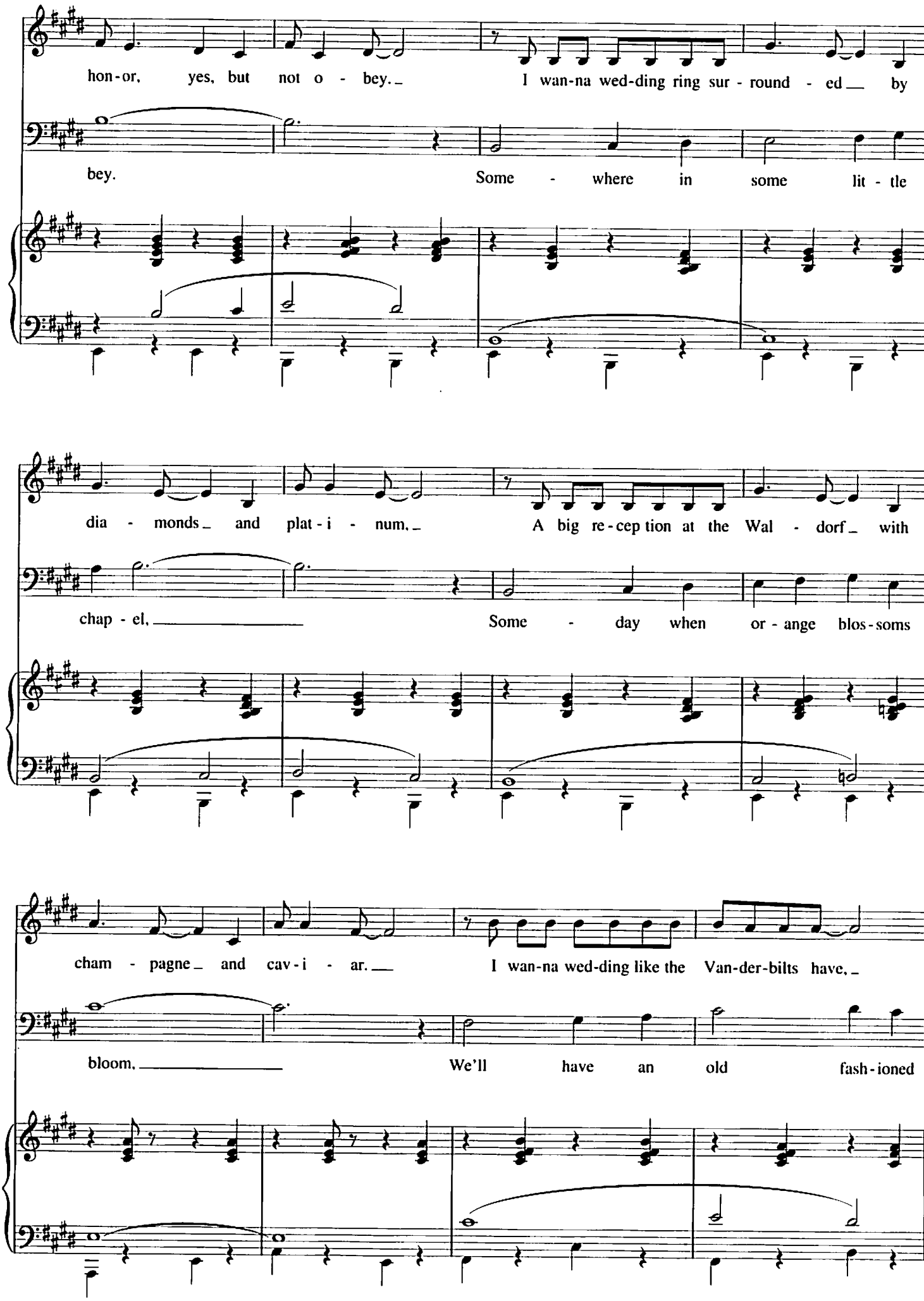

I'll vow to love you for - ev - er, you'll vow to
love and hon - or and o - bey.
Some - where in some lit - tle chap - el,
Some - day when or - ange blos - soms bloom,

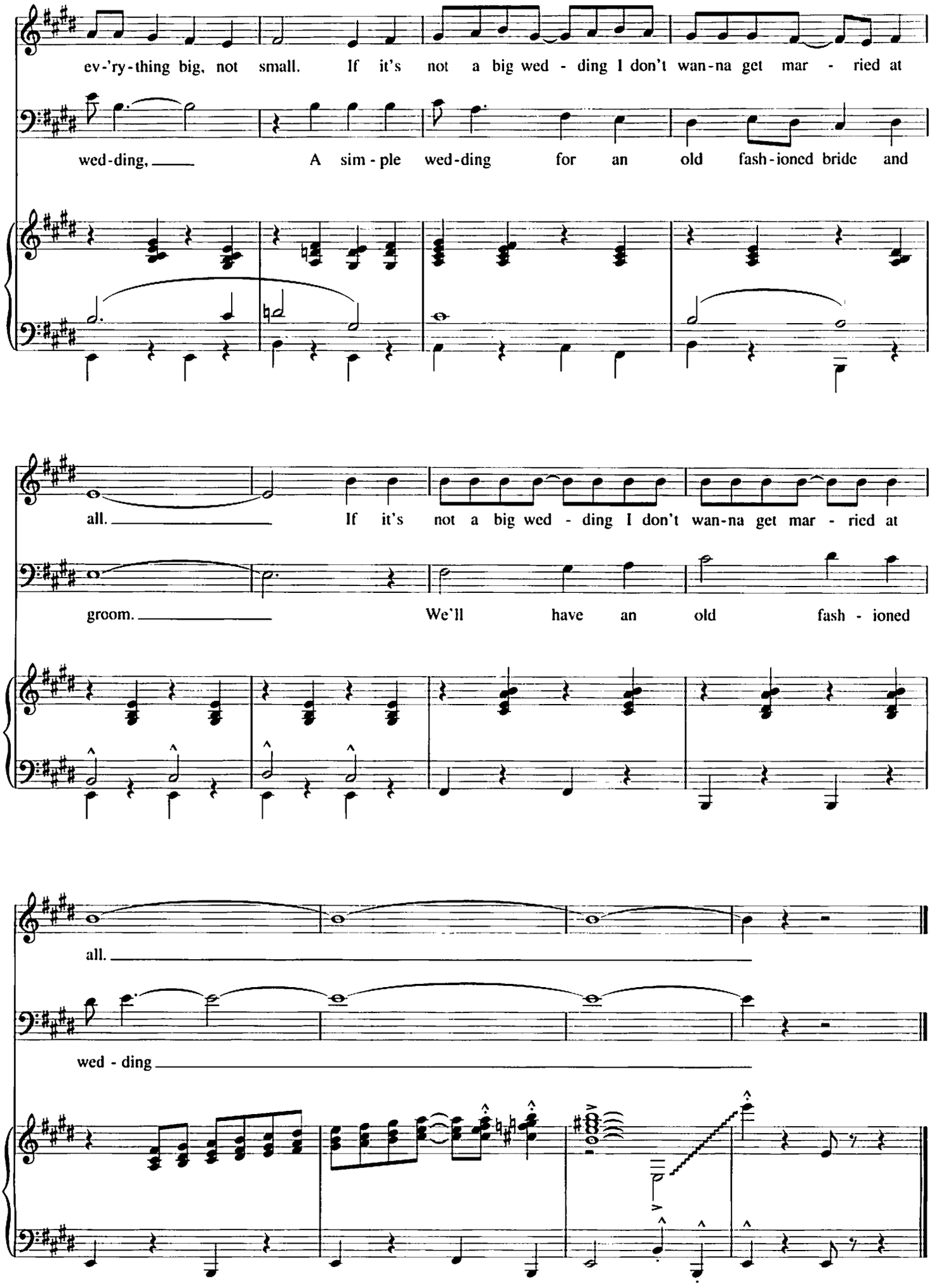

We'll have an old fash - ioned wed - ding, A sim - ple
wed-ding for an old fash-ioned bride and groom.
ritmico
ANNIE:
I wan-na wed-ding in a big church with brides - maids and
p
flow-er girls, A lot of ush-ers in tail - coats, re - port-ers and pho -


to-graph - ers. A cer-e-mo-ny with a bish-op who will tie the knot and
say: "Do you a-gree to love and hon-or," Love and hon-or, yes, but
not o - bey. I wan-na wed-ding ring sur-round - ed by dia - monds and
plat-i - num, A big re-cep-tion at the Wal - dorf with cham - pagne and


cav-i - ar.
I wan-na wed-ding like the Van-der-bilts have,
ev-'ry-thing big, not
small.
If I can't have that kind of a wed - ding I don't wan-na get mar - ried at
ANNIE:
all.
I wan-na wed-ding in a big church with
FRANK:
We'll have an old fash-ioned
mf
p


brides - maids and flow-er girls, A lot of ush-ers in tail - coats, re -
wed - ding, Blessed in the good old fash-ioned
pp
port-ers and pho - to-graph - ers. a cer - e - mo-ny with a bish-op who will
way. I'll vow to love you for -
tie the knot and say: "Do you a - gree to love and hon - or," Love and
ev - er, you'll vow to love and hon - or and o -

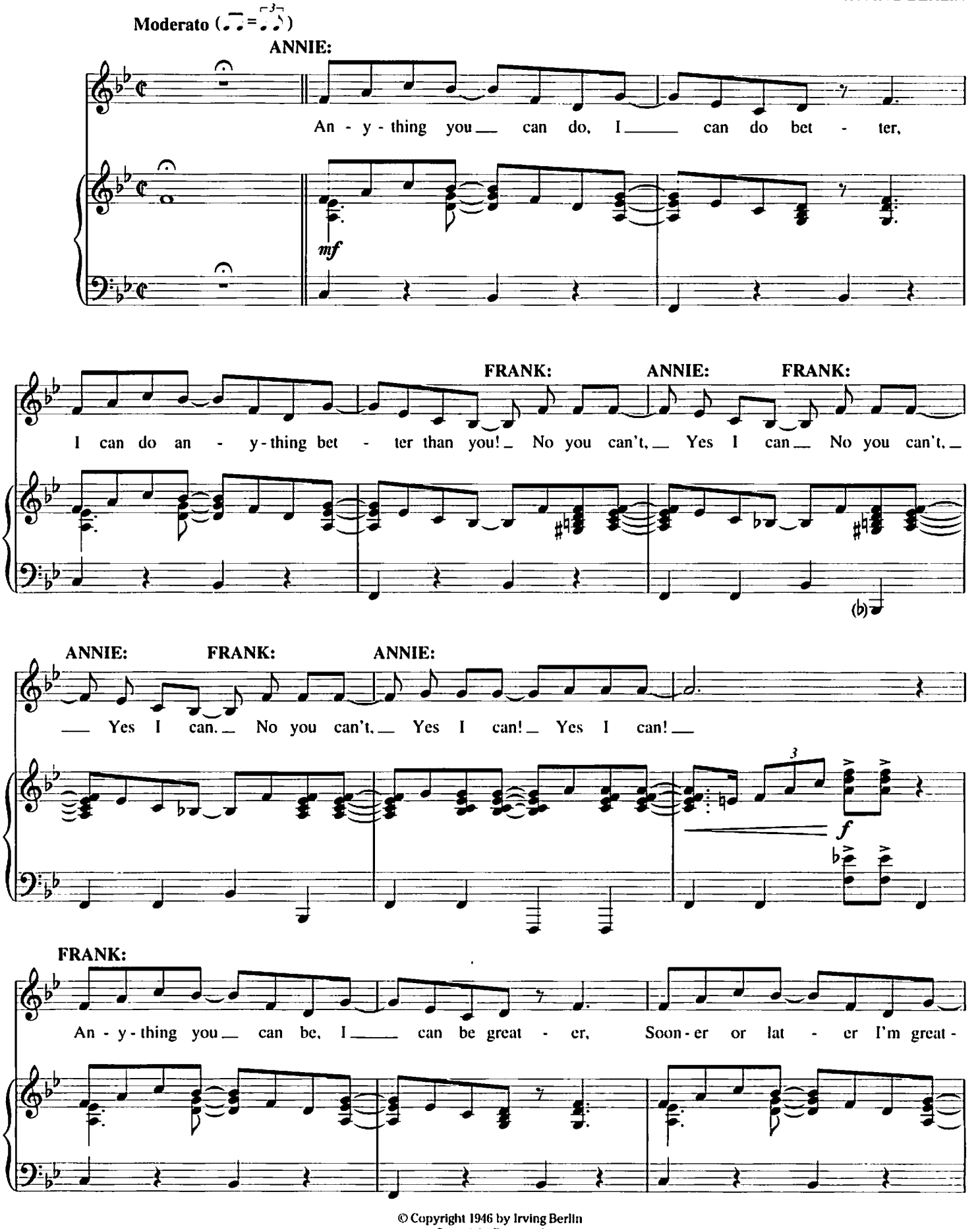

hon-or, yes, but not o - bey.
I wan-na wed-ding ring sur - round - ed by
bey.
Some - where in some lit - tle
dia - monds and plat - i - num,
A big re-cep tion at the Wal - dorf with
chap - el,
Some - day when or - ange blos-soms
cham - pagne and cav-i - ar.
I wan-na wed-ding like the Van-der-bilts have,
bloom,
We'll have an old fash-ioned


ev-'ry-thing big, not small. If it's not a big wed - ding I don't wan-na get mar - ried at
wed-ding, A sim - ple wed-ding for an old fash-ioned bride and
all. If it's not a big wed - ding I don't wan-na get mar - ried at
groom. We'll have an old fash - ioned
all.
wed - ding

ANYTHING YOU CAN DO

from the Stage Production *Annie Get Your Gun*

Words and Music by
IRVING BERLIN



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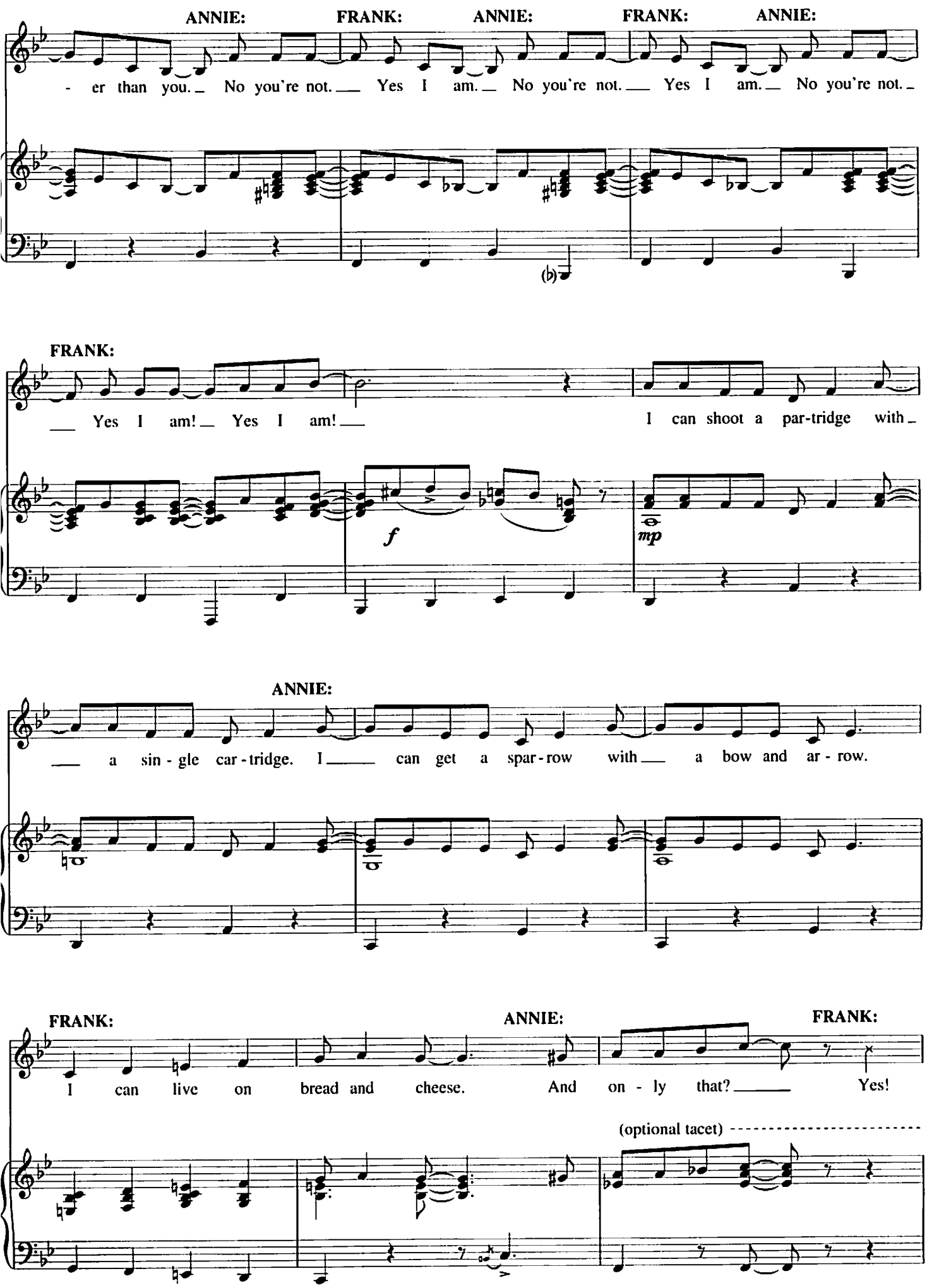
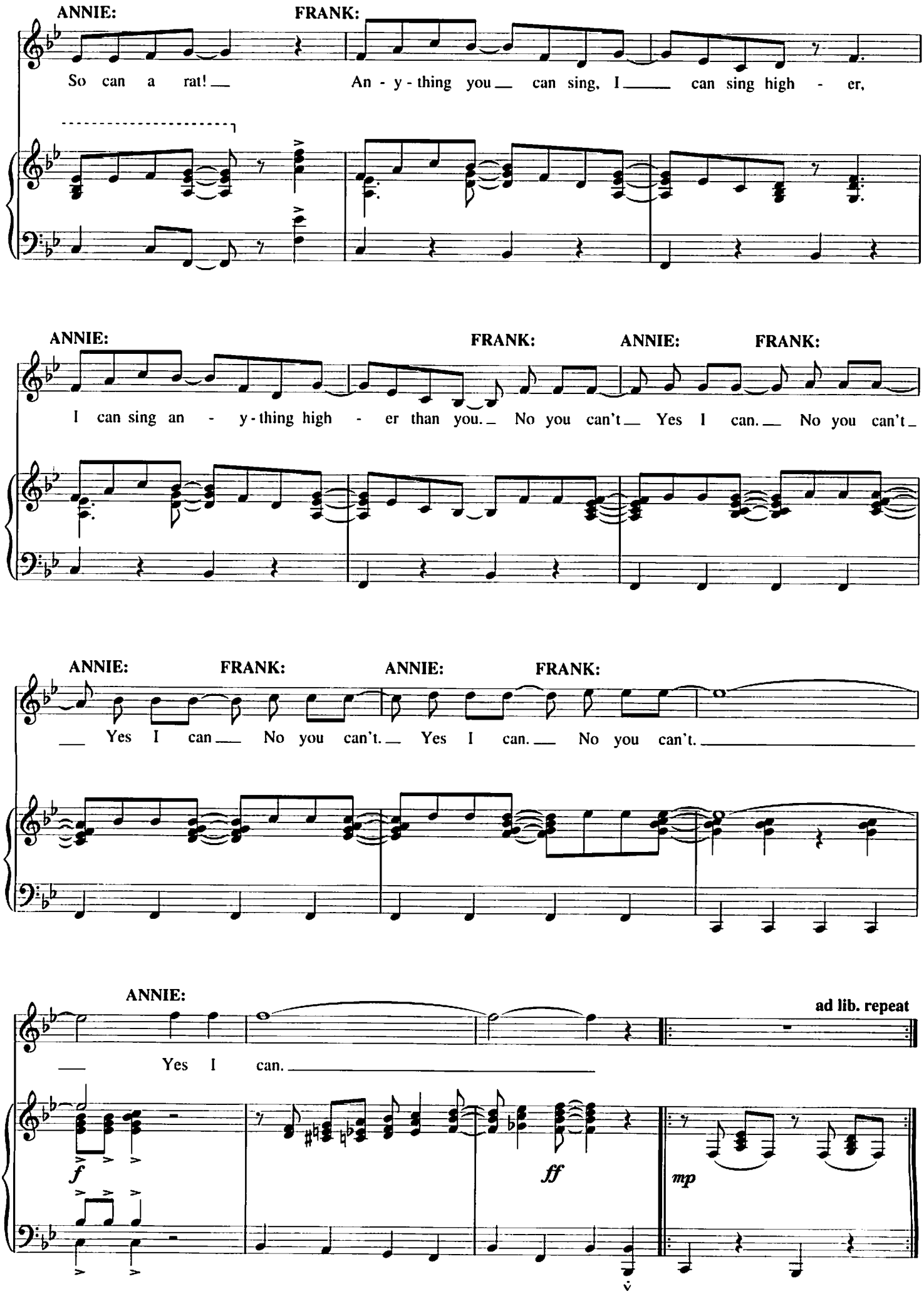
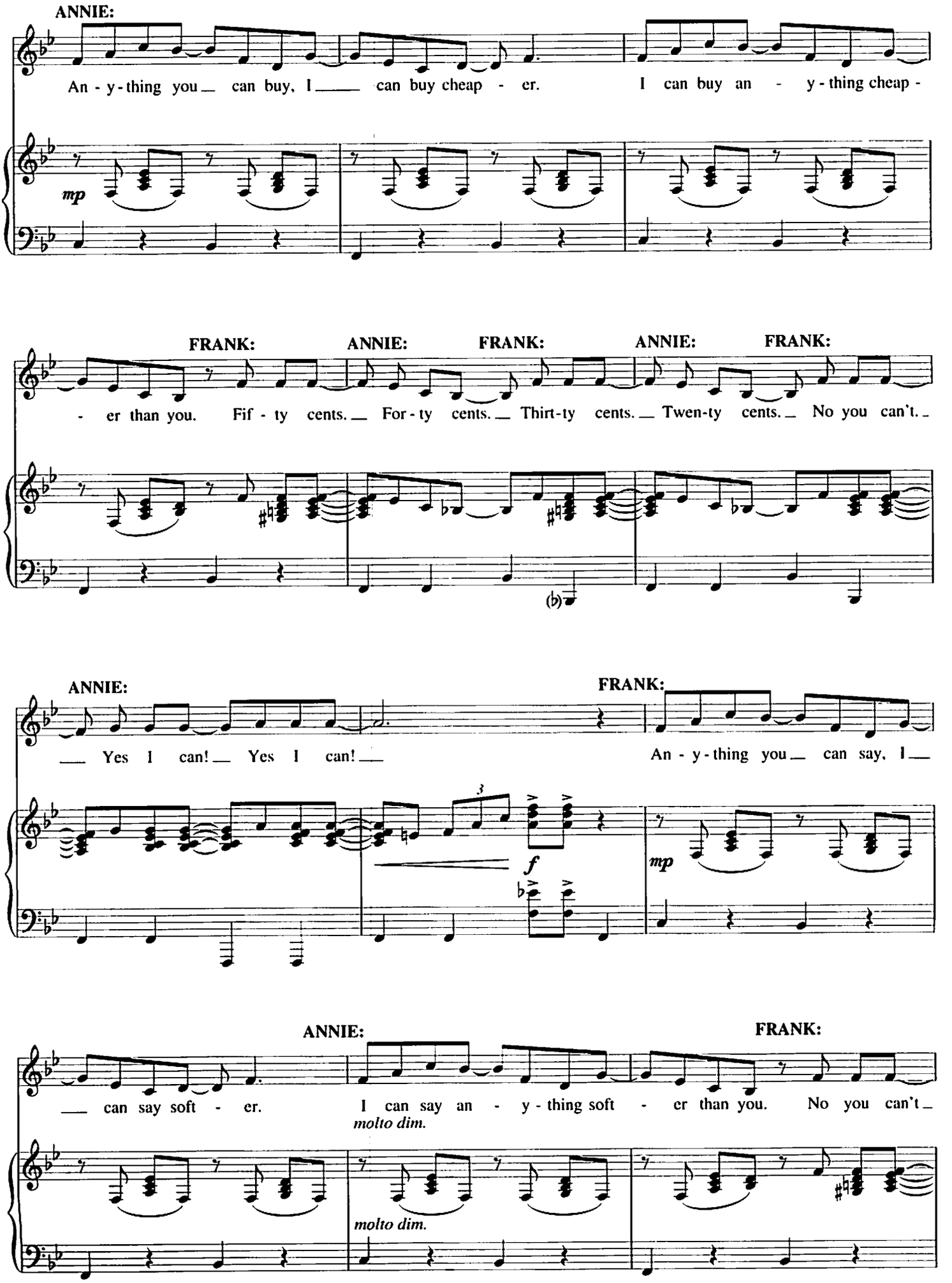
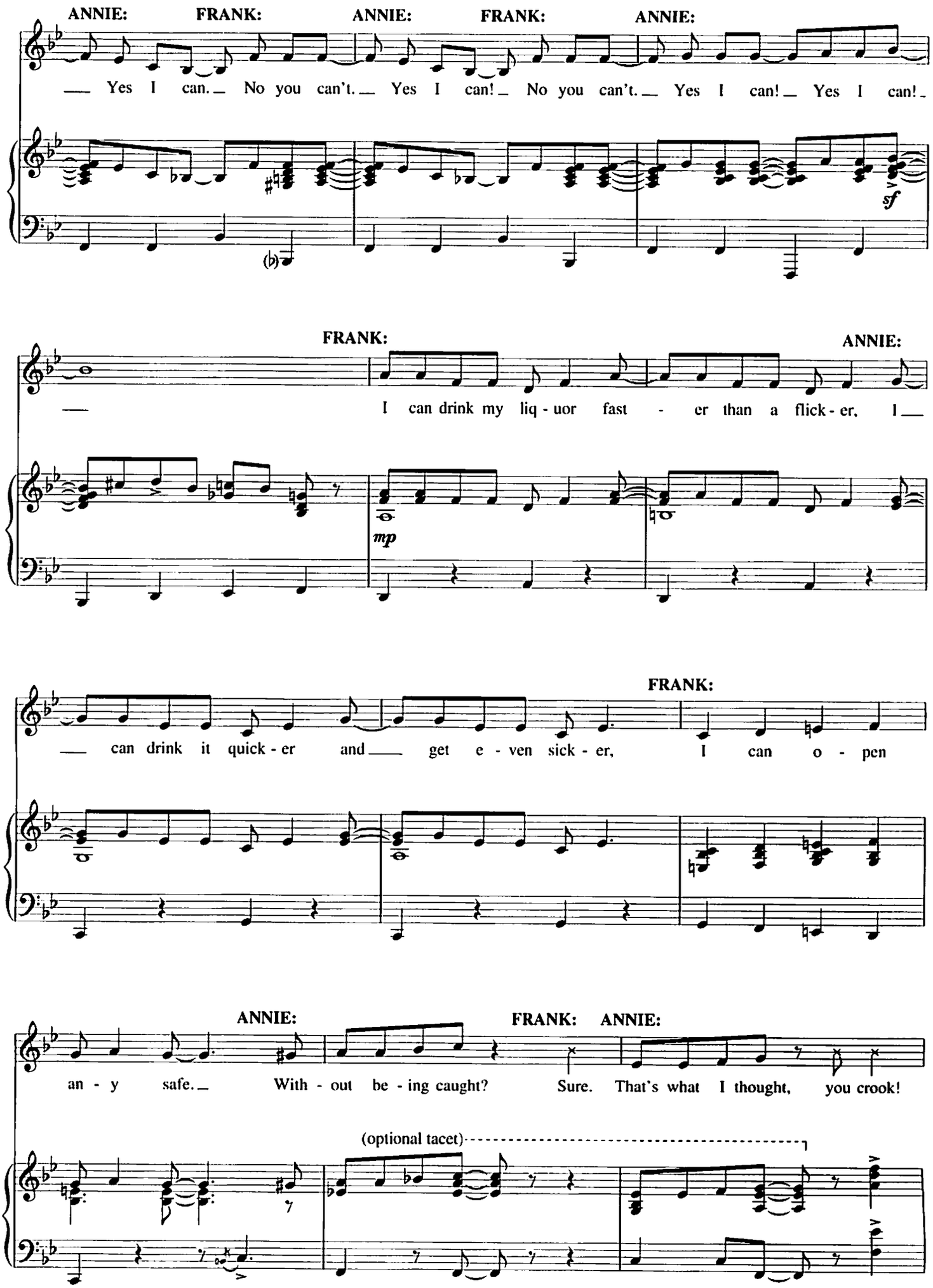
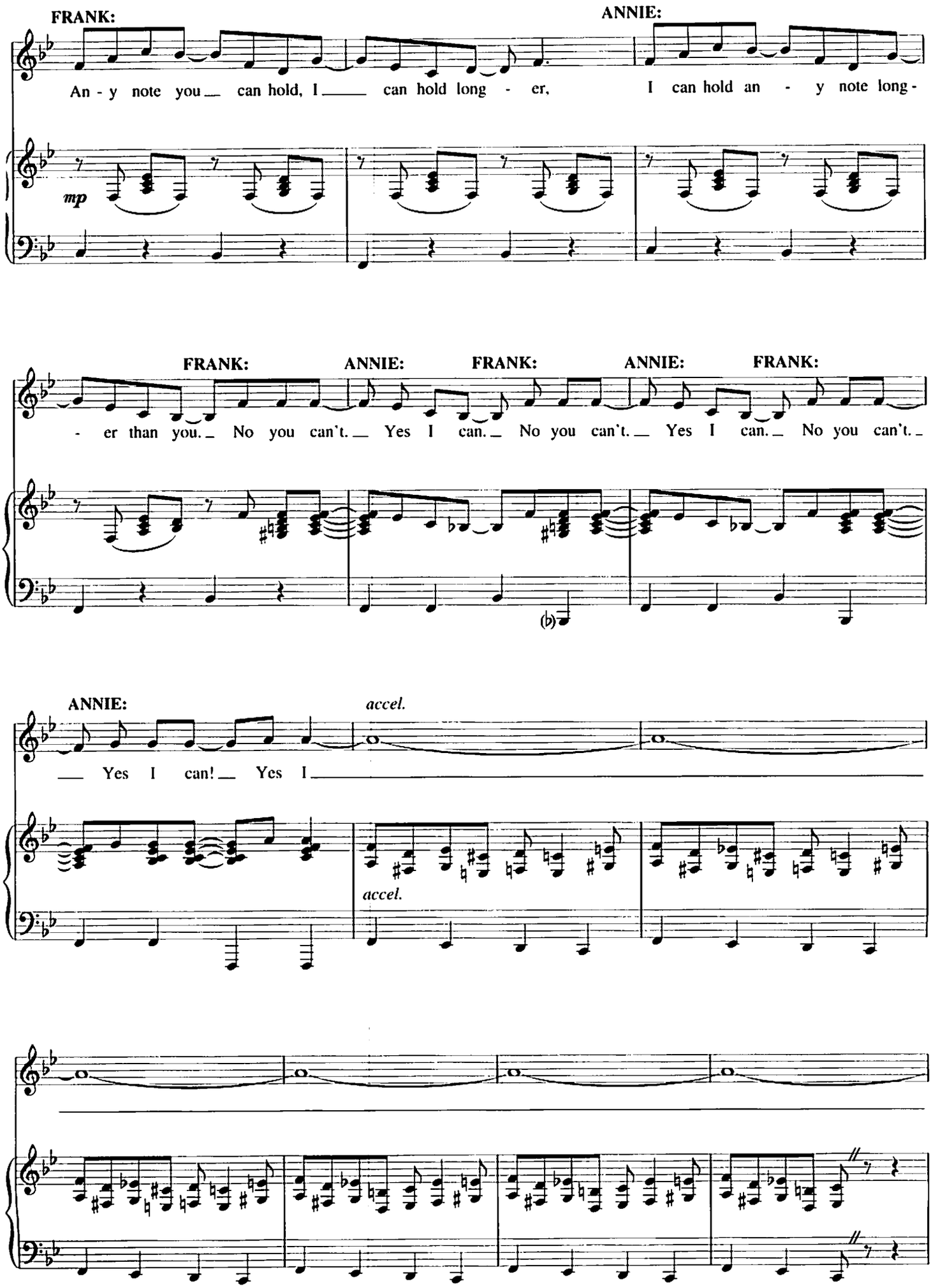
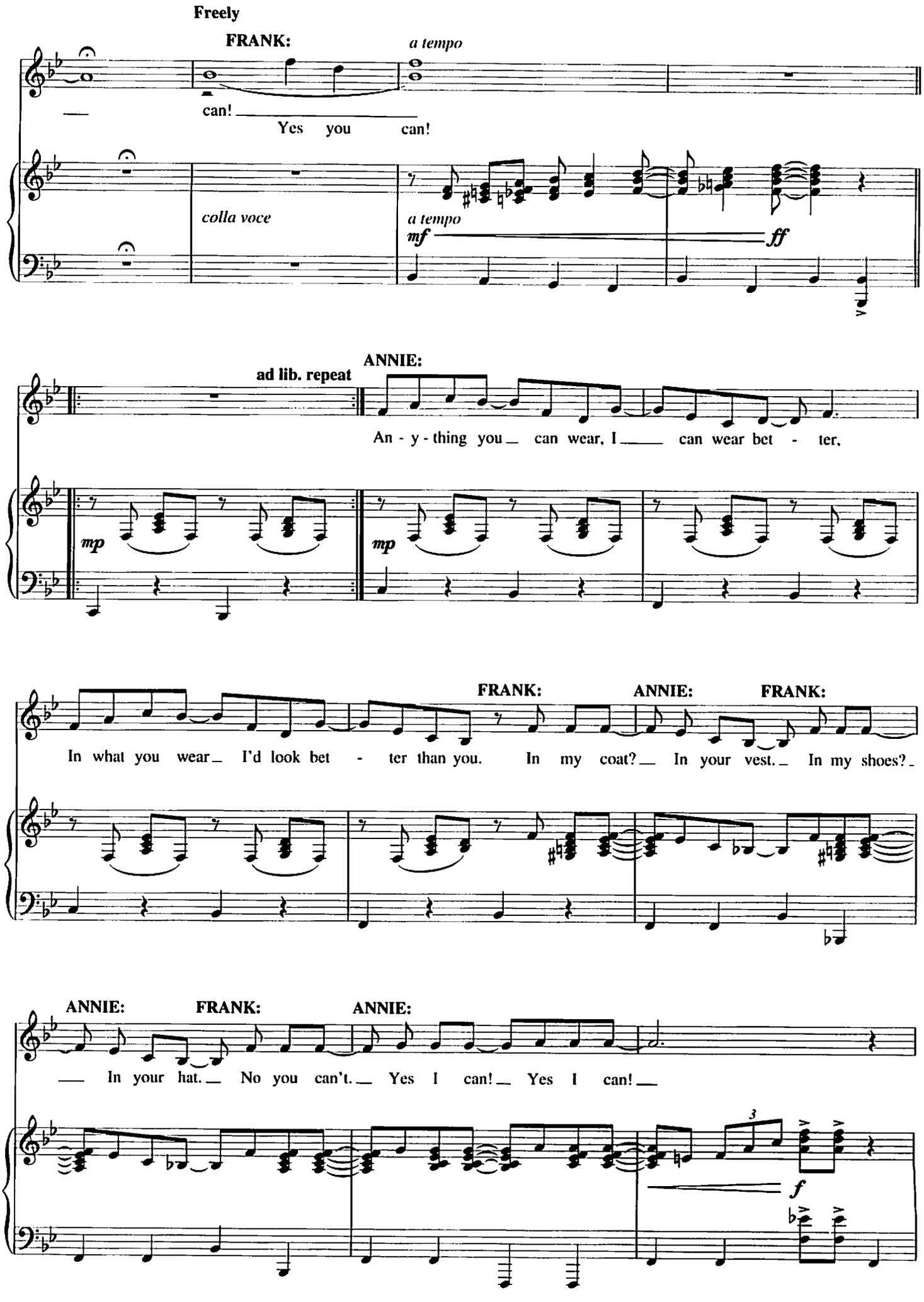

ANNIE:
FRANK:
ANNIE:
FRANK:
ANNIE:
- er than you. No you're not. Yes I am. No you're not. Yes I am. No you're not.
FRANK:
Yes I am! Yes I am!
I can shoot a par-tridge with
f
mp
ANNIE:
a sin - gle car - tridge. I can get a spar - row with a bow and ar - row.
FRANK:
ANNIE:
FRANK:
I can live on bread and cheese. And on - ly that? Yes!
(optional tacet)

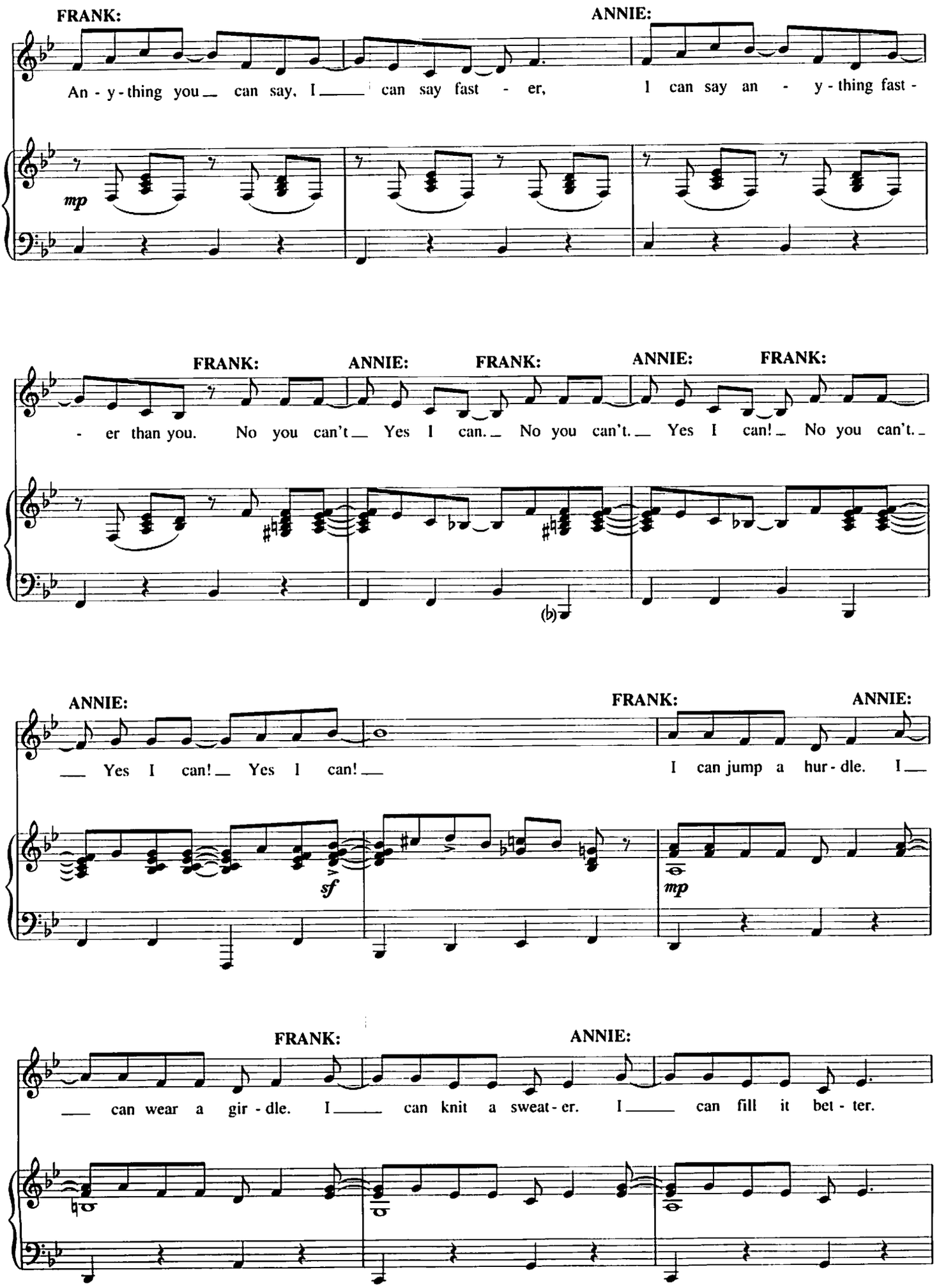

ANNIE:
FRANK:
So can a rat! — An - y - thing you — can sing, I — can sing high - er,
ANNIE:
FRANK:
ANNIE:
FRANK:
I can sing an - y - thing high - er than you. — No you can't — Yes I can. — No you can't —
ANNIE:
FRANK:
ANNIE:
FRANK:
— Yes I can — No you can't. — Yes I can. — No you can't.
ANNIE:
ad lib. repeat
— Yes I can.
f
ff
mp

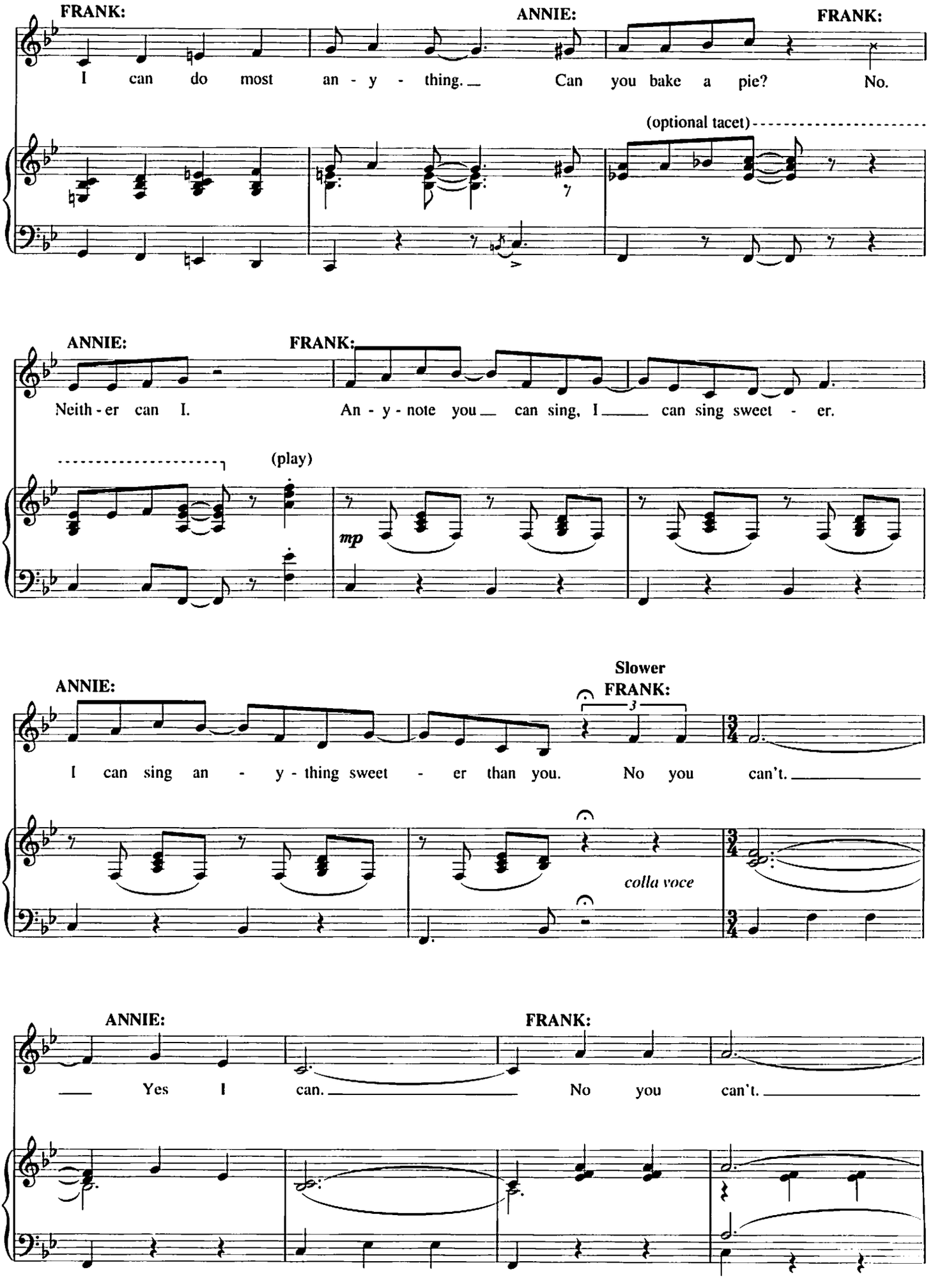

ANNIE:
An - y - thing you can buy, I can buy cheap - er. I can buy an - y - thing cheap -
mp
FRANK:
ANNIE:
FRANK:
ANNIE:
FRANK:
- er than you. Fif - ty cents. For - ty cents. Thirt - ty cents. Twen - ty cents. No you can't.
(b)
ANNIE:
FRANK:
Yes I can! Yes I can!
An - y - thing you can say, I
f
mp
ANNIE:
FRANK:
can say soft - er. I can say an - y - thing soft - er than you. No you can't
molto dim.
molto dim.

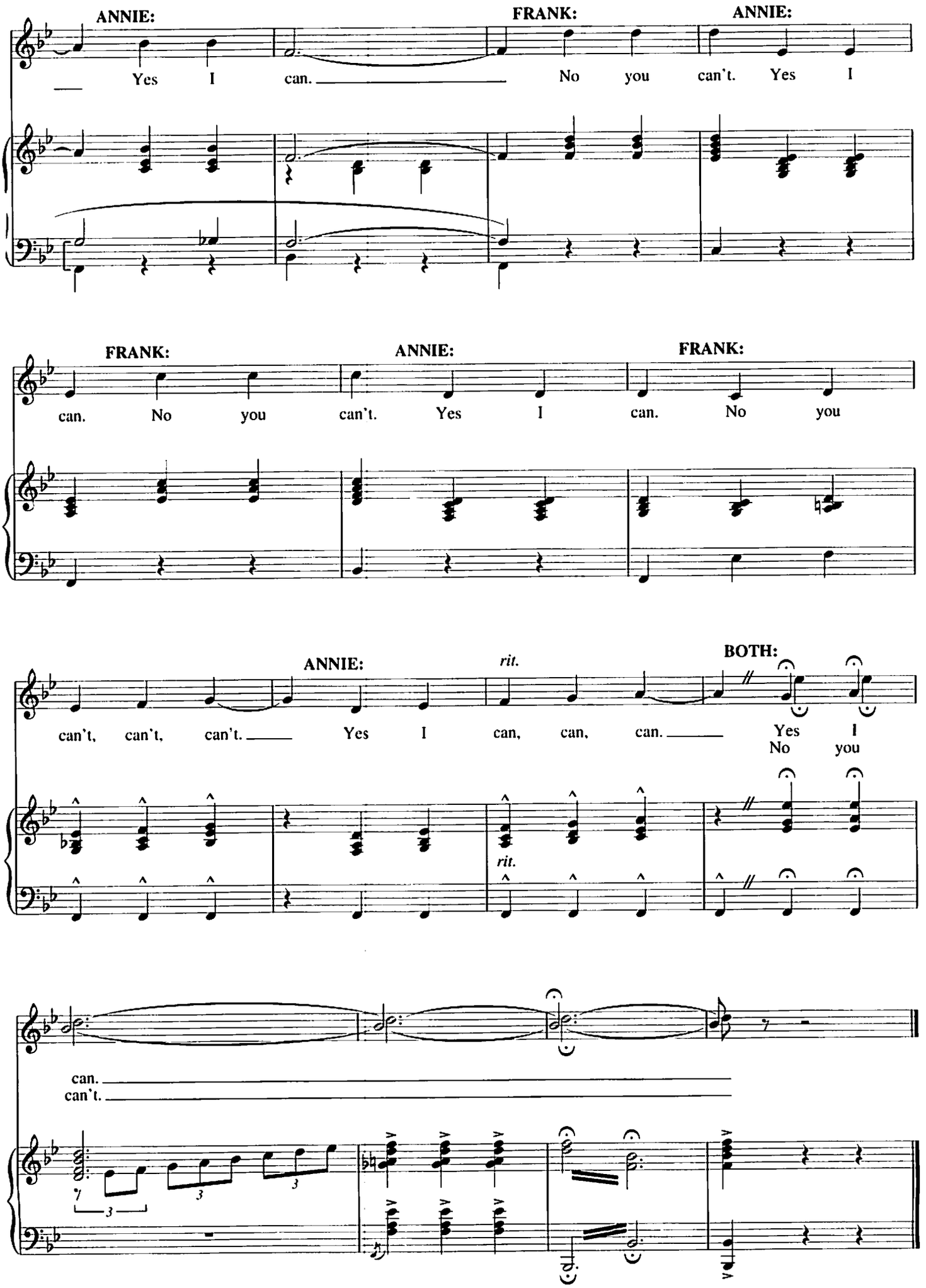

ANNIE:
FRANK:
ANNIE:
FRANK:
ANNIE:
Yes I can. No you can't. Yes I can! No you can't. Yes I can! Yes I can!
sf
FRANK:
ANNIE:
I can drink my liq - uor fast - er than a flick - er, I
mp
FRANK:
can drink it quick - er and get e - ven sick - er, I can o - pen
ANNIE:
FRANK:
ANNIE:
an - y safe. With - out be - ing caught? Sure. That's what I thought, you crook!
(optional tacet)


FRANK:
ANNIE:
An - y note you__ can hold, I____ can hold long - er,
I can hold an - y note long -
mp
FRANK:
ANNIE:
FRANK:
ANNIE:
FRANK:
- er than you._ No you can't.__ Yes I can._ No you can't.__ Yes I can._ No you can't._
ANNIE:
accel.
__ Yes I can!__ Yes I____
accel.


Freely
FRANK:
a tempo
can!
Yes you can!
colla voce
a tempo
mf
ff
ANNIE:
ad lib. repeat
An - y - thing you can wear, I can wear bet - ter,
mp
mp
FRANK:
ANNIE:
FRANK:
In what you wear I'd look bet - ter than you. In my coat? In your vest. In my shoes?
ANNIE:
FRANK:
ANNIE:
In your hat. No you can't. Yes I can! Yes I can!
3
f


FRANK:
ANNIE:
An - y - thing you__ can say, I____ can say fast - er,
I can say an - y - thing fast -
mp
FRANK:
ANNIE:
FRANK:
ANNIE:
FRANK:
- er than you. No you can't__ Yes I can.__ No you can't.__ Yes I can!__ No you can't.__
ANNIE:
FRANK:
ANNIE:
__ Yes I can!__ Yes I can!__
I can jump a hur - dle. I__
sf
mp
FRANK:
ANNIE:
__ can wear a gir - dle. I____ can knit a sweat - er. I____ can fill it bet - ter.

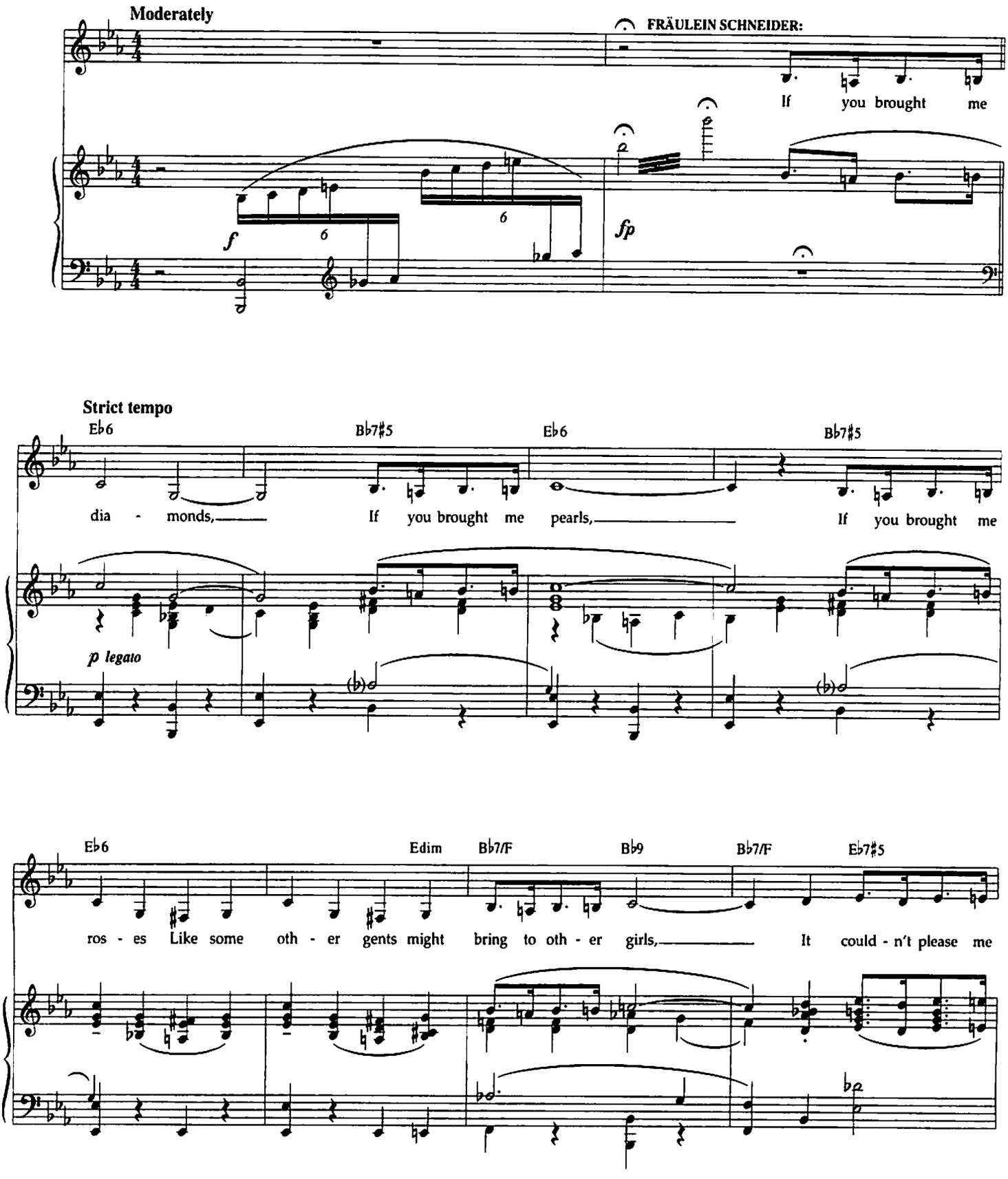

FRANK:
I can do most an - y - thing.
ANNIE:
Can you bake a pie?
FRANK:
No.
(optional tacet)
ANNIE:
Neith - er can I.
FRANK:
An - y - note you can sing, I can sing sweet - er.
(play)
mp
ANNIE:
I can sing an - y - thing sweet - er than you.
Slower
FRANK:
3
No you can't.
colla voce
ANNIE:
Yes I can.
FRANK:
No you can't.


ANNIE:
FRANK:
ANNIE:
Yes I can. No you can't. Yes I
FRANK:
ANNIE:
FRANK:
can. No you can't. Yes I can. No you
ANNIE:
rit.
BOTH:
can't, can't, can't. Yes I can, can, can. Yes I
No you
rit.
can.
can't.

IT COULDN'T PLEASE ME MORE

from the Musical *Cabaret*

Words by FRED EBB
Music by JOHN KANDER



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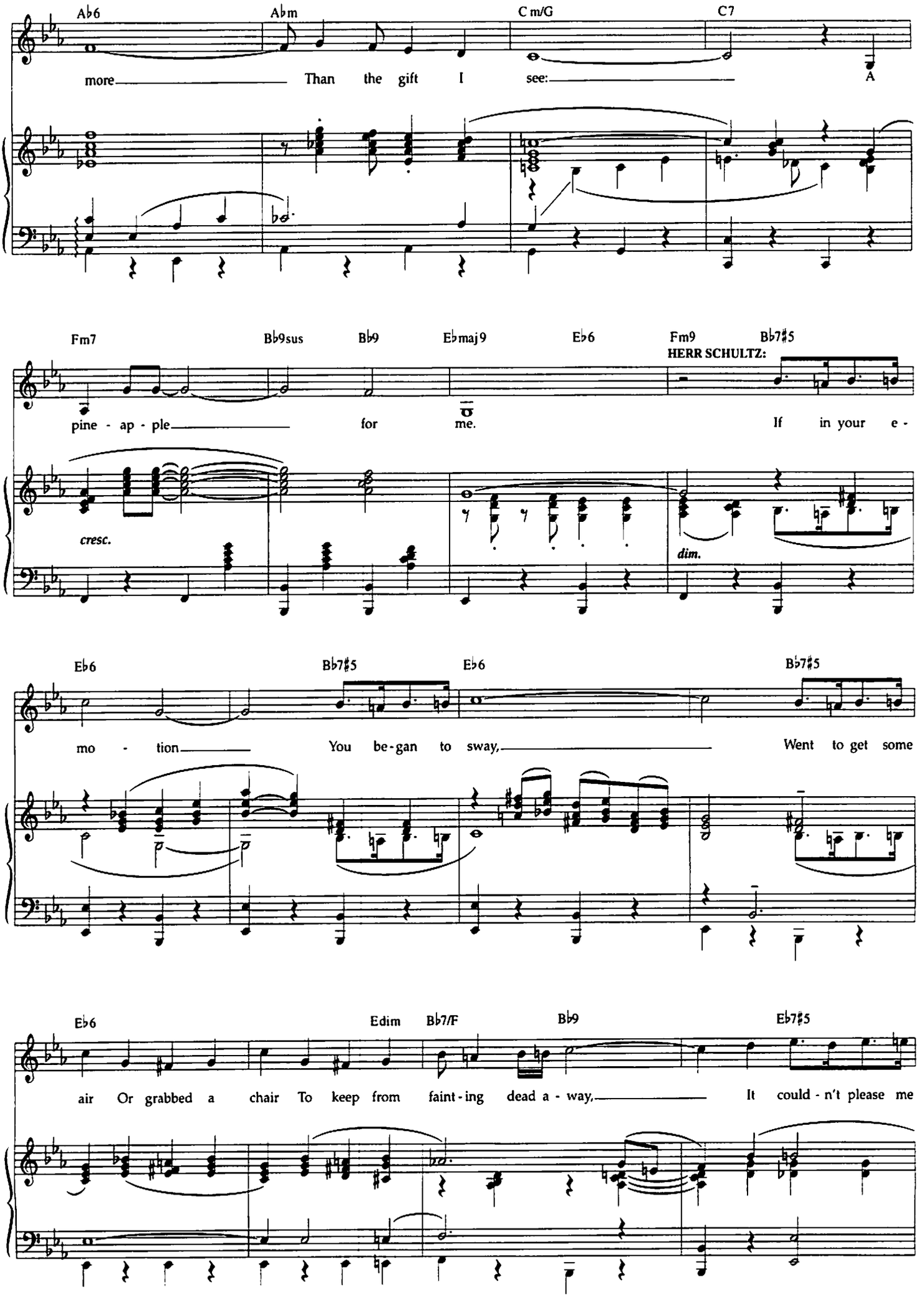
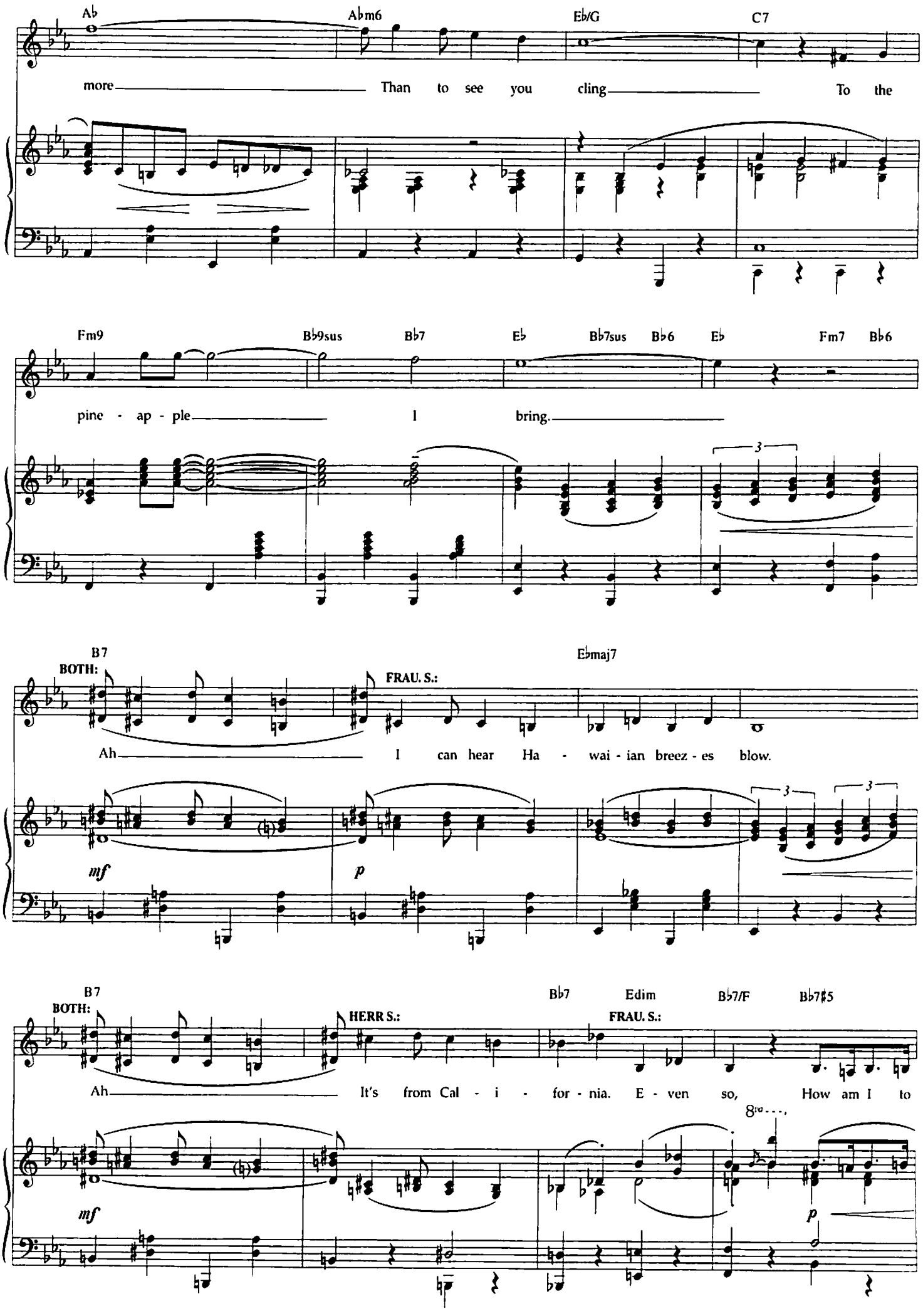
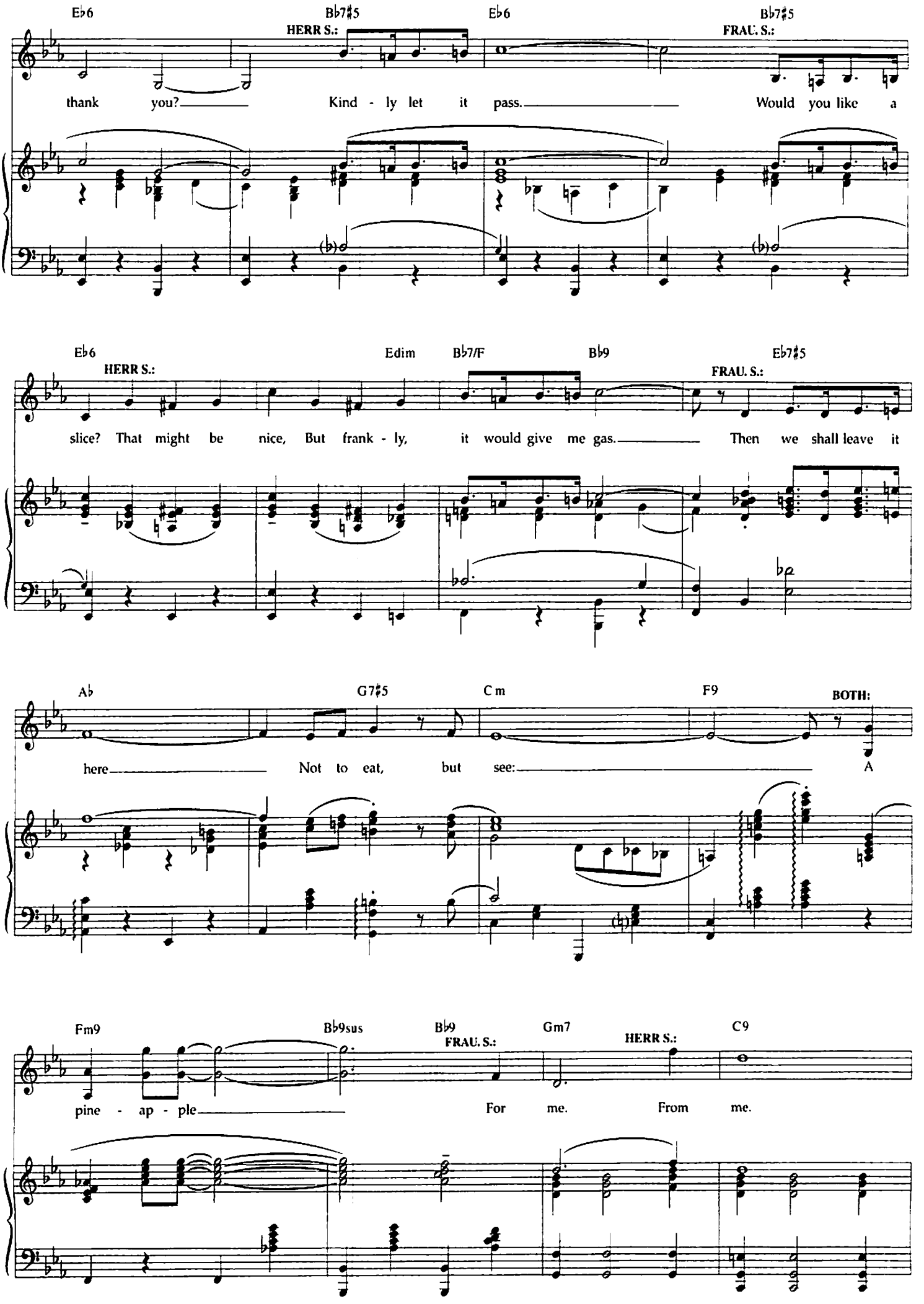
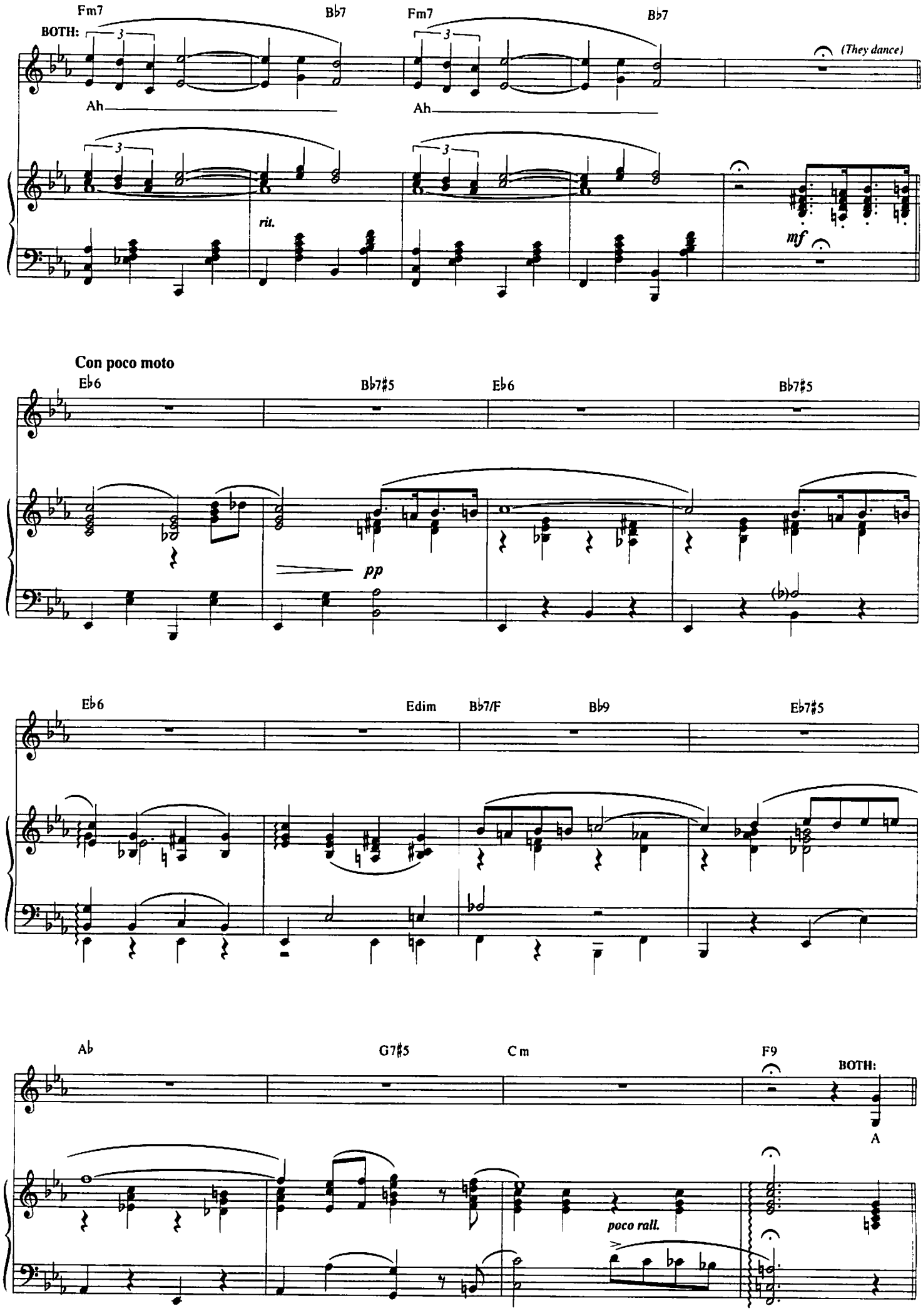
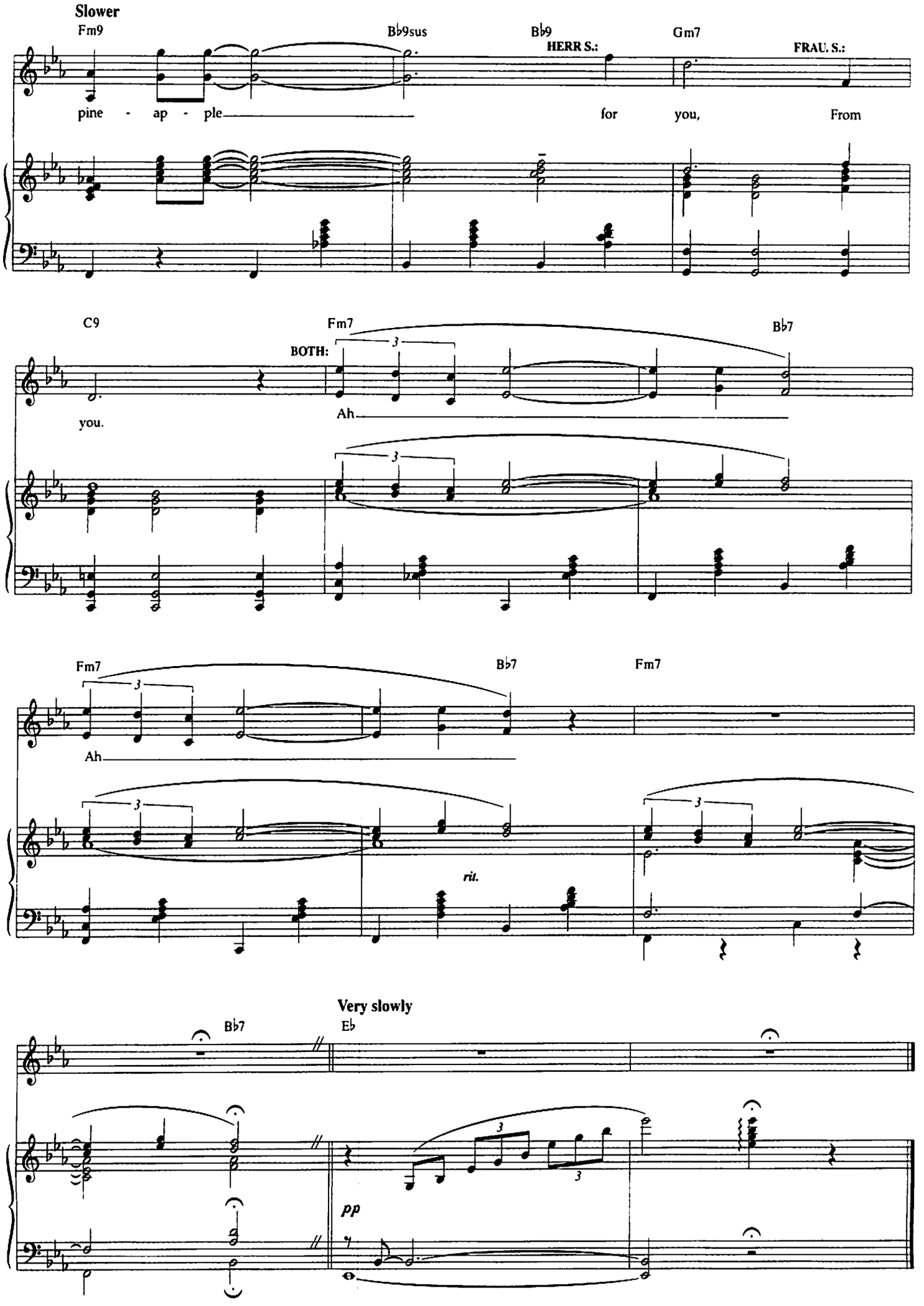

A♭6
A♭m
C m/G
C7
more Than the gift I see: A
Fm7
B♭9sus
B♭9
E♭maj9
E♭6
Fm9
B♭7♯5
HERR SCHULTZ:
pine - ap - ple for me. If in your e -
cresc.
dim.
E♭6
B♭7♯5
E♭6
B♭7♯5
mo - tion You be-gan to sway, Went to get some
E♭6
Edim
B♭7/F
B♭9
E♭7♯5
air Or grabbed a chair To keep from faint-ing dead a - way, It could - n't please me


Ab
Abm6
Eb/G
C7
more — Than to see you cling — To the
Fm9
Bb9sus
Bb7
Eb
Bb7sus
Bb6
Eb
Fm7
Bb6
pine - ap - ple — I bring. —
3
B7
BOTH:
Ebmaj7
FRAU. S.:
Ah — I can hear Ha - wai - ian breez - es blow.
mf
p
3
3
B7
BOTH:
HERR S.:
Bb7
Edim
FRAU. S.:
Bb7/F
Bb7#5
Ah — It's from Cal - i - for - nia. E - ven so, How am I to
8va
mf
p


Eb6
Bb7#5
Eb6
Bb7#5
HERR S.:
FRAU. S.:
thank you? Kind - ly let it pass. Would you like a
Eb6
Edim
Bb7/F
Bb9
Eb7#5
HERR S.:
FRAU. S.:
slice? That might be nice, But frank - ly, it would give me gas. Then we shall leave it
Ab
G7#5
C m
F9
BOTH:
here Not to eat, but see: A
Fm9
Bb9sus
Bb9
Gm7
C9
FRAU. S.:
HERR S.:
pine - ap - ple For me. From me.


Fm7
Bb7
Fm7
Bb7
BOTH:
(They dance)
Ah
Ah
rit.
mf
Con poco moto
Eb6
Bb7#5
Eb6
Bb7#5
pp
Eb6
Edim
Bb7/F
Bb9
Eb7#5
Ab
G7#5
C m
F9
BOTH:
A
poco rall.

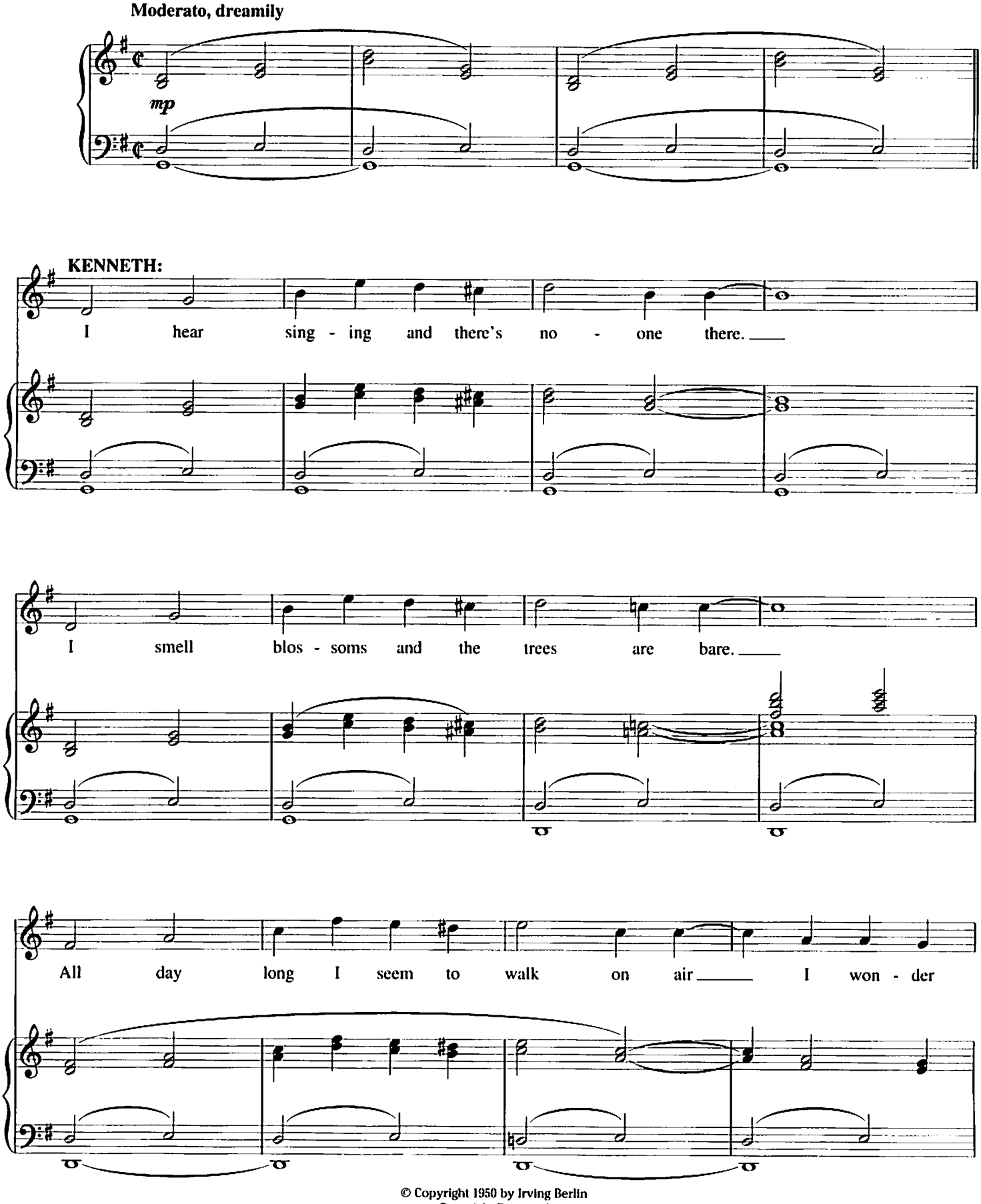

Slower
Fm9
B♭9sus
B♭9
Gm7
HERR S.:
FRAU. S.:
pine - ap - ple
for
you,
From
C9
Fm7
B♭7
BOTH:
you.
Ah
Fm7
B♭7
Fm7
Ah
rit.
Very slowly
B♭7
E♭
pp

(I Wonder Why?)

YOU'RE JUST IN LOVE

from the Stage Production *Call Me Madam*

Words and Music by
IRVING BERLIN



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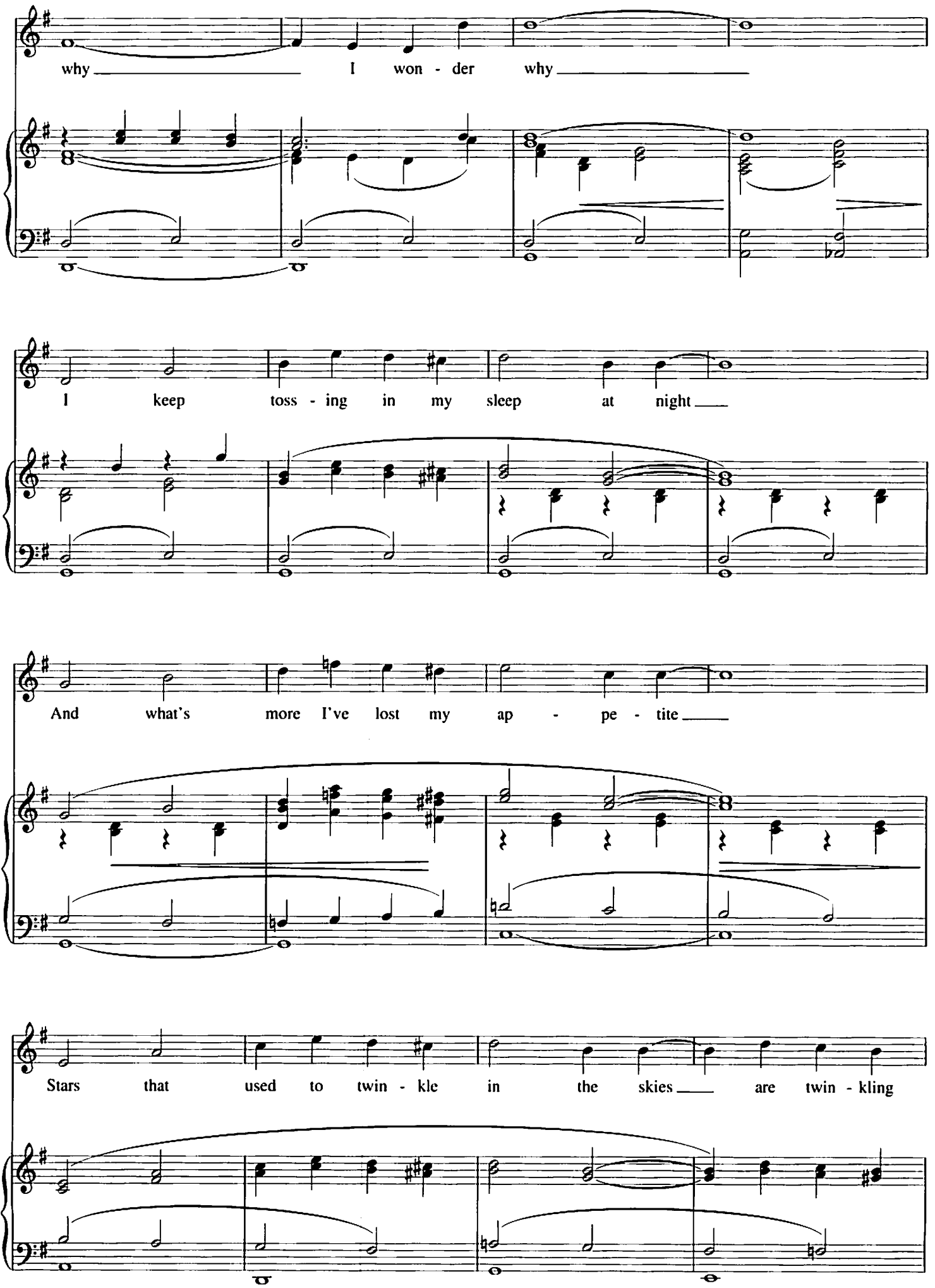
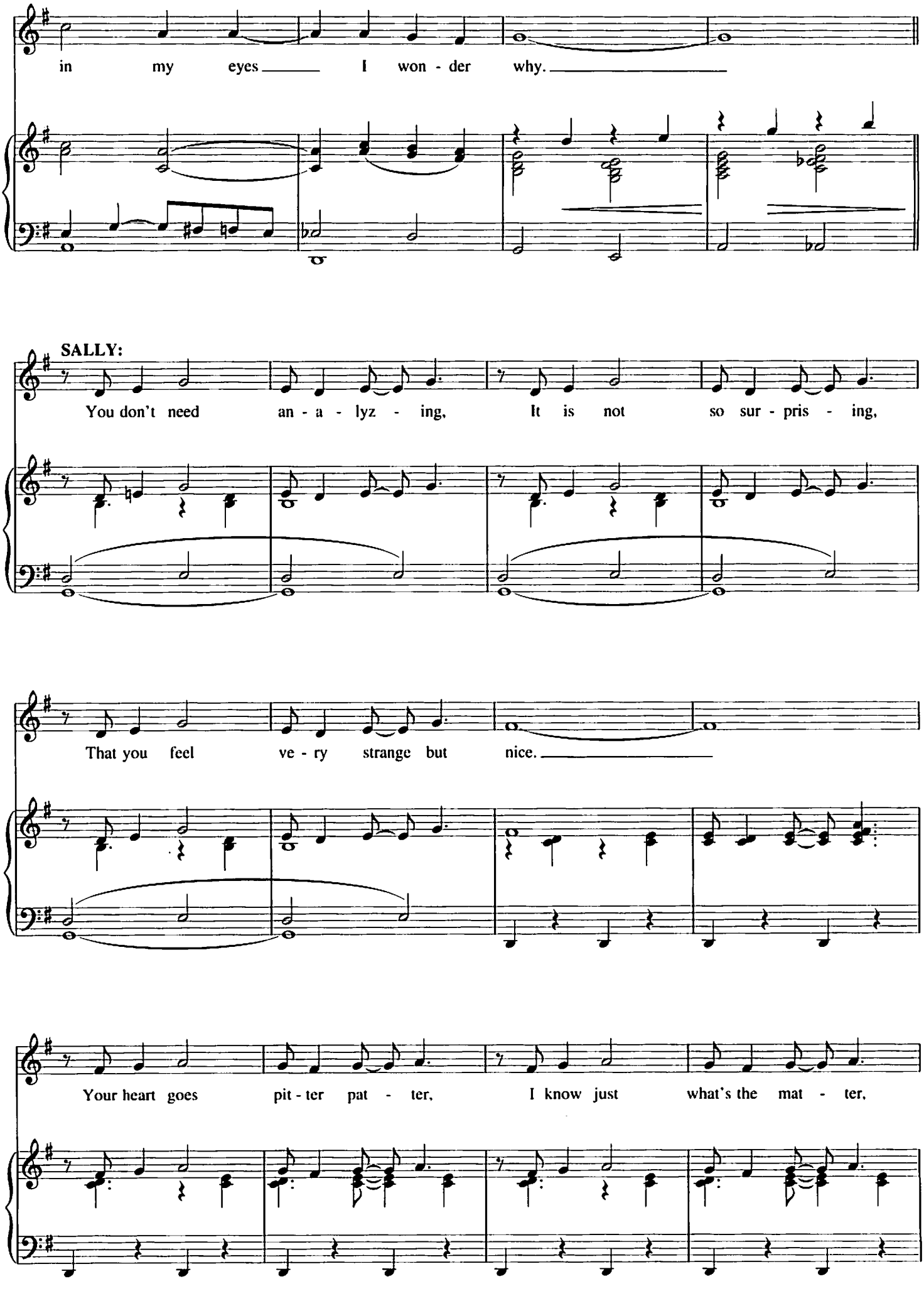
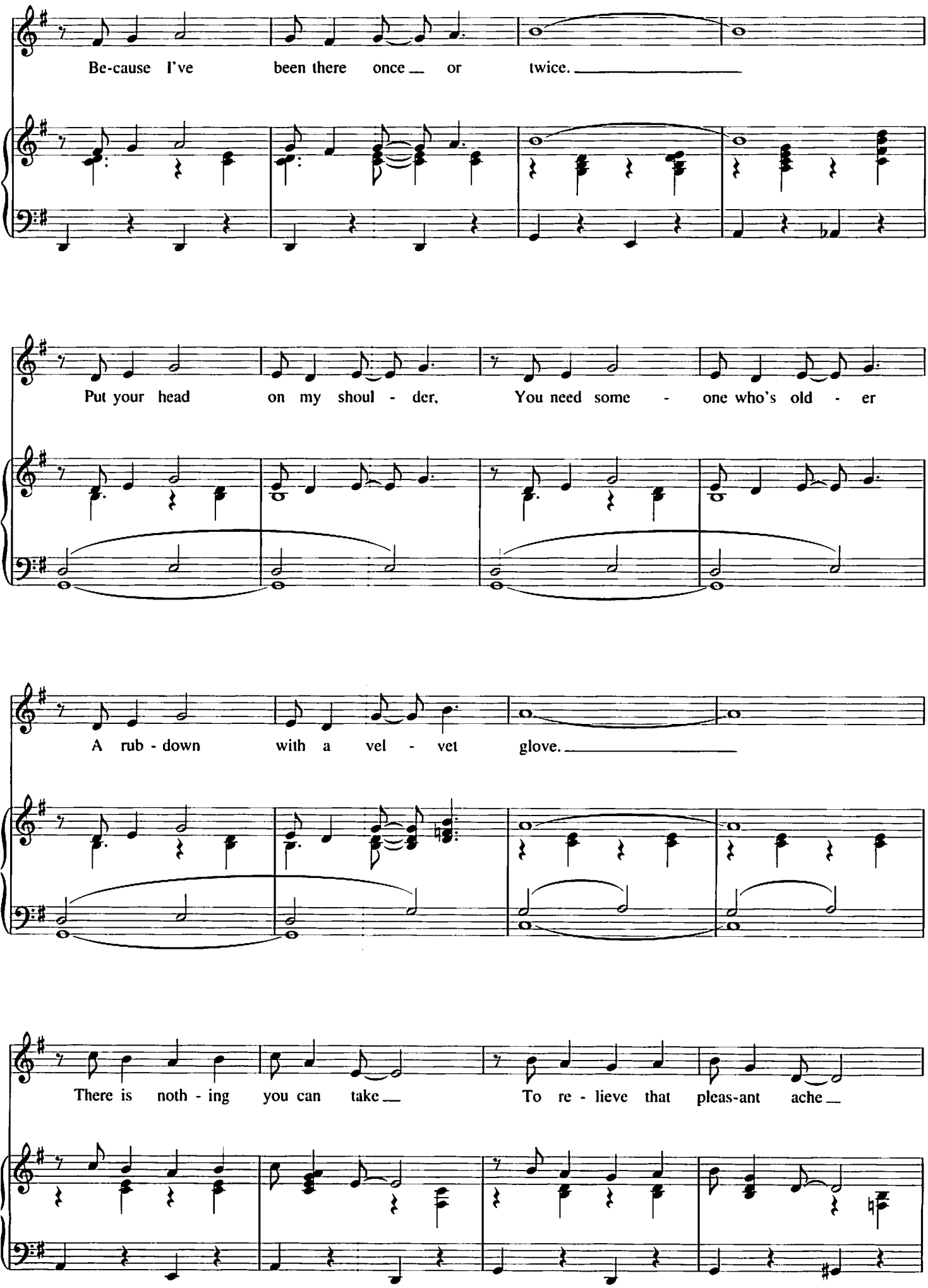
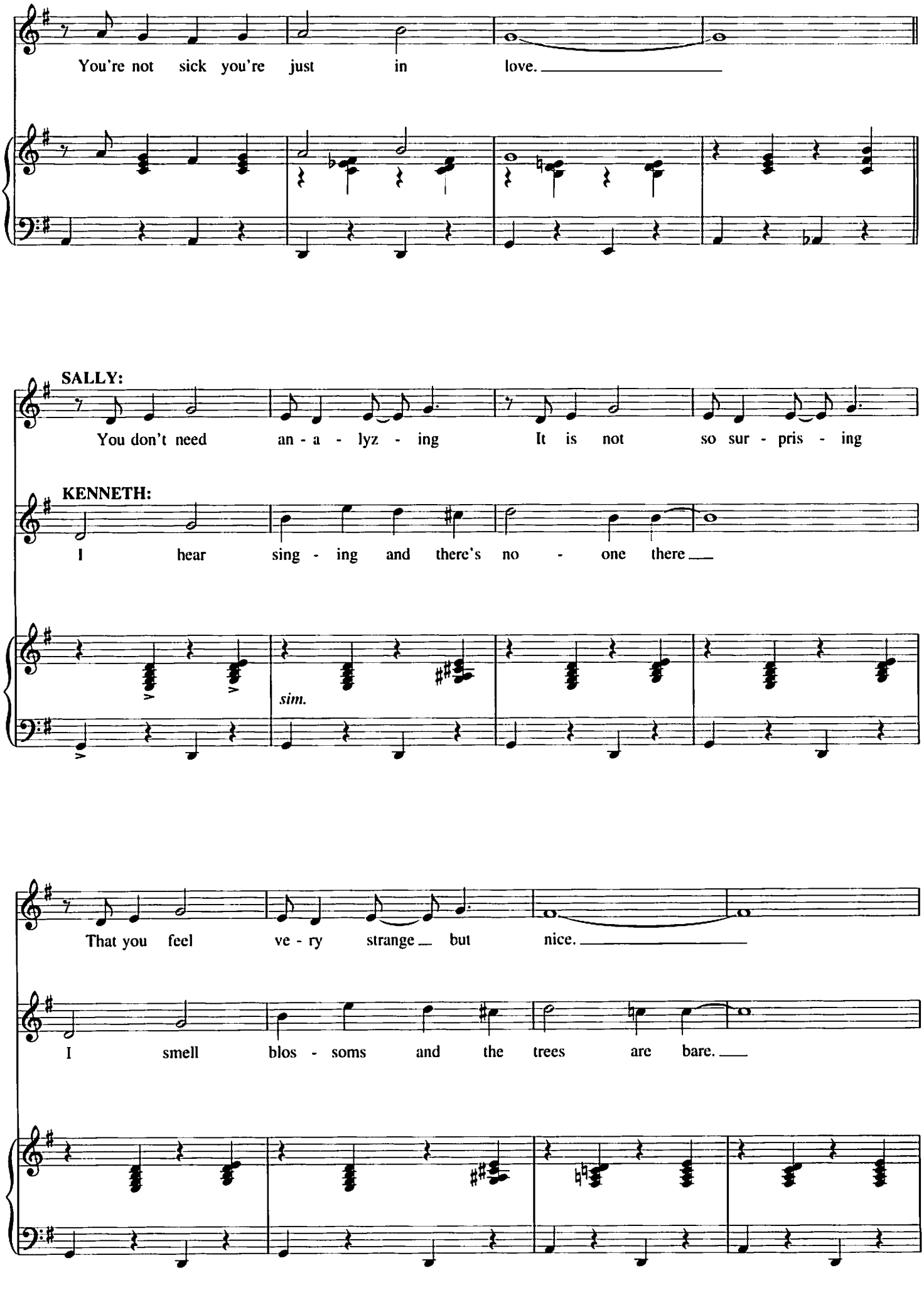
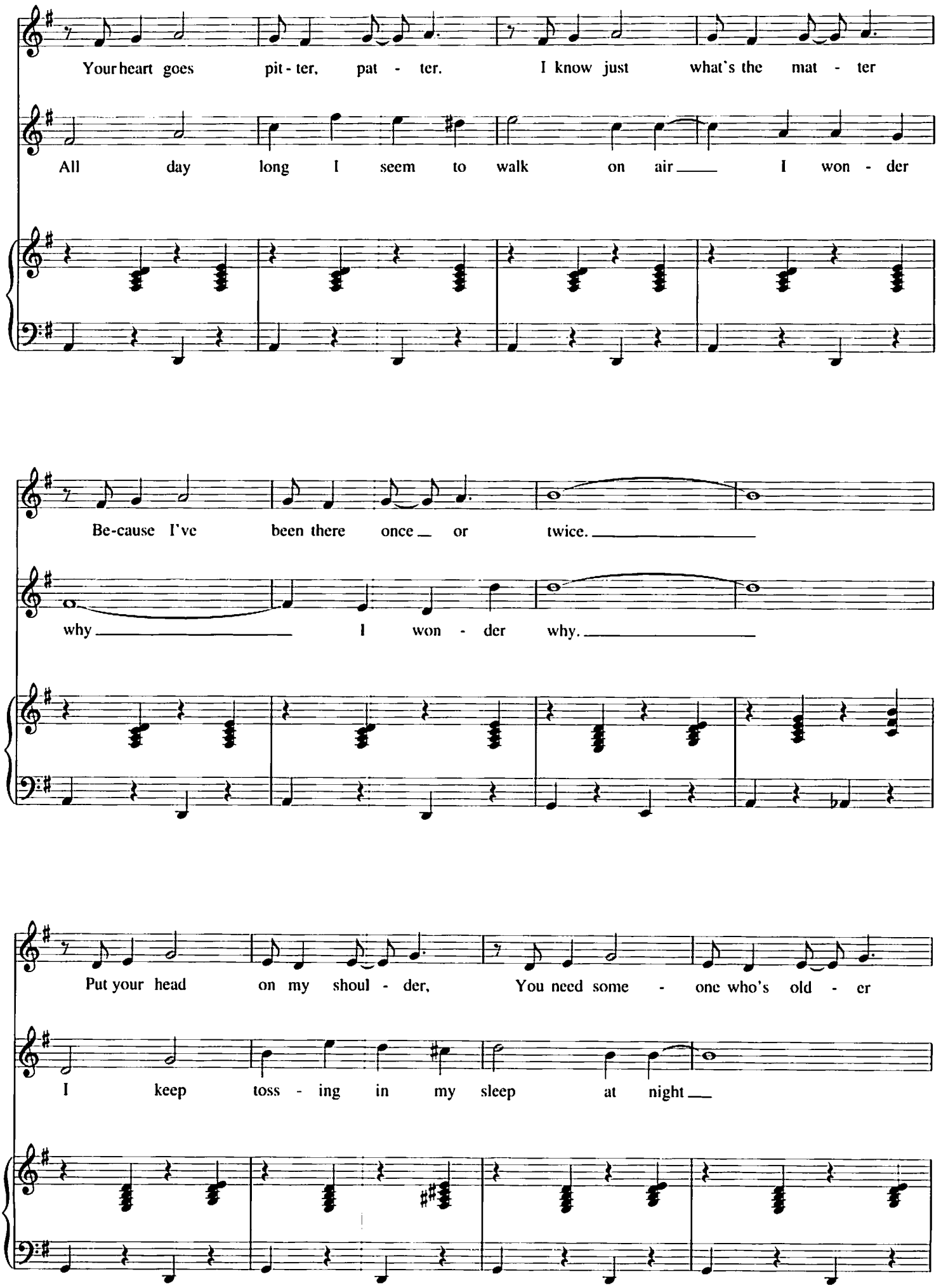
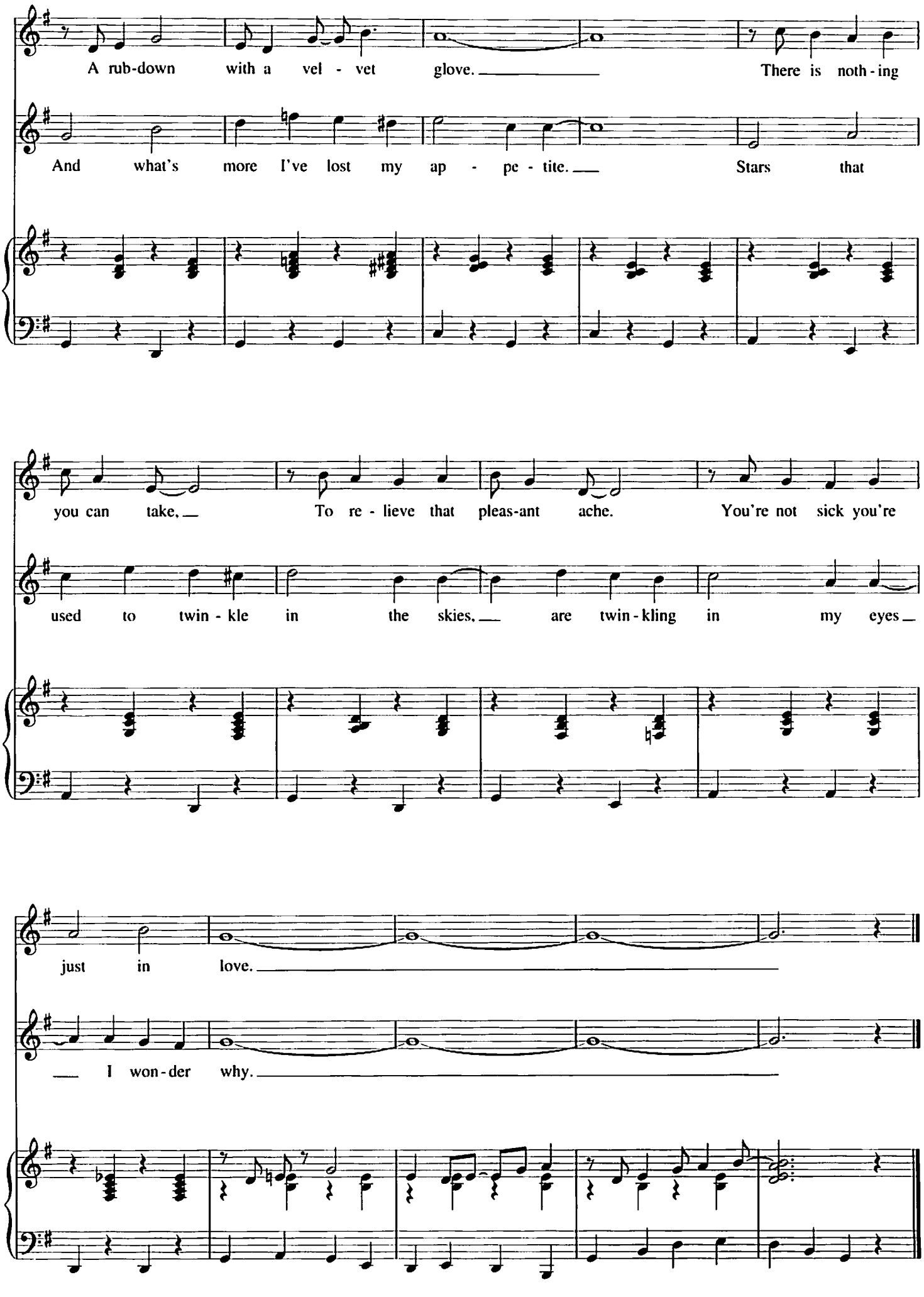

why I won - der why
I keep toss - ing in my sleep at night
And what's more I've lost my ap - pe - tite
Stars that used to twin - kle in the skies are twin - kling


in my eyes I won - der why.
SALLY:
You don't need an - a - lyz - ing, It is not so sur - pris - ing,
That you feel ve - ry strange but nice.
Your heart goes pit - ter pat - ter, I know just what's the mat - ter,


Be-cause I've been there once or twice.
Put your head on my shoul - der, You need some - one who's old - er
A rub - down with a vel - vet glove.
There is noth - ing you can take To re - lieve that pleas-ant ache


You're not sick you're just in love.
SALLY:
You don't need an - a - lyz - ing It is not so sur - pris - ing
KENNETH:
I hear sing - ing and there's no - one there
sim.
That you feel ve - ry strange but nice.
I smell blos - soms and the trees are bare.

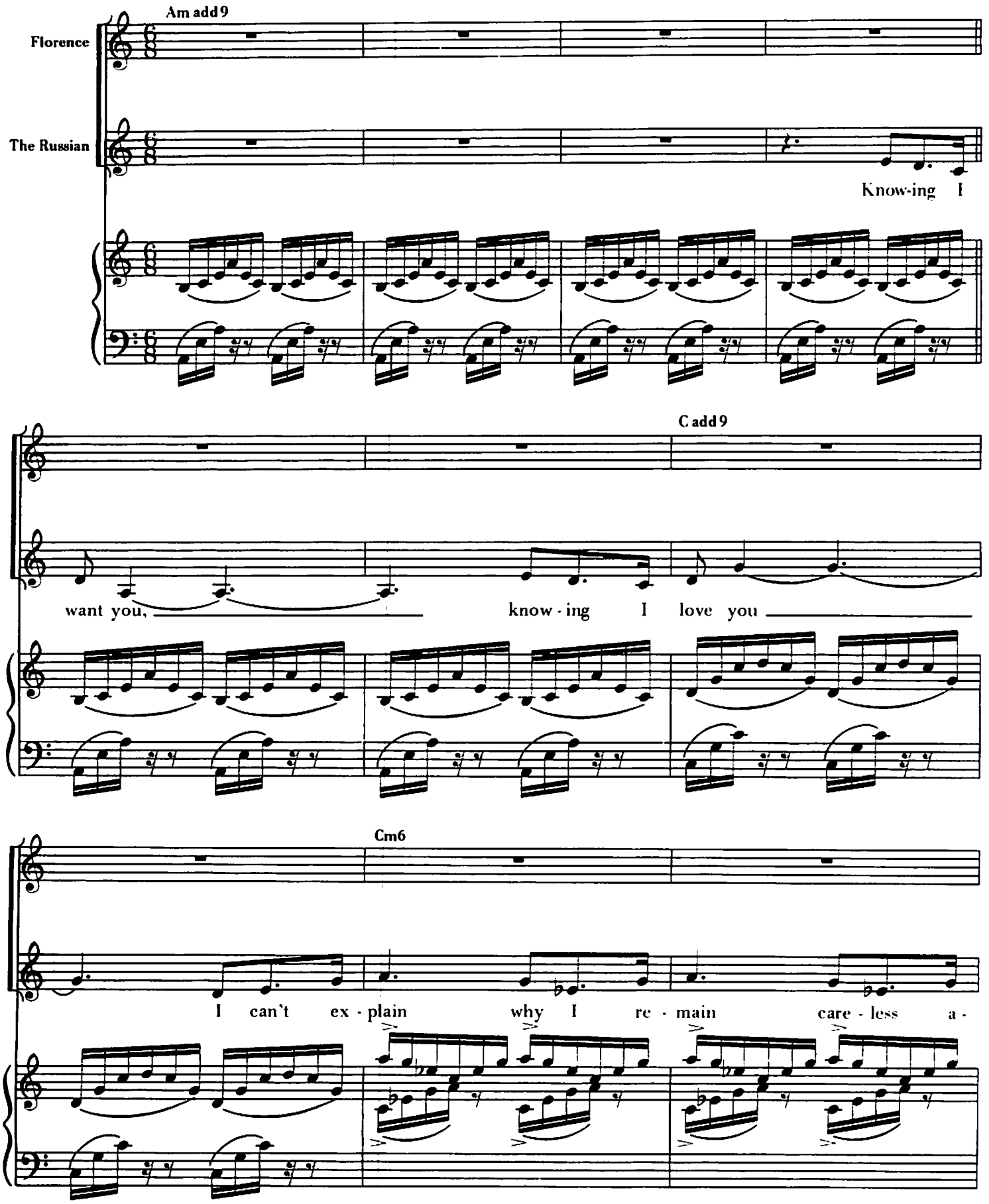

Your heart goes pit - ter, pat - ter. I know just what's the mat - ter
All day long I seem to walk on air I won - der
Be-cause I've been there once or twice.
why I won - der why.
Put your head on my shoul - der, You need some - one who's old - er
I keep toss - ing in my sleep at night


A rub-down with a vel - vet glove. There is noth - ing
And what's more I've lost my ap - pe - tite. Stars that
you can take, To re - lieve that pleas-ant ache. You're not sick you're
used to twin - kle in the skies, are twin - kling in my eyes
just in love.
I won - der why.

YOU AND I

from *Chess*

Words and Music by BENNY ANDERSSON,
TIM RICE and BJORN ULVAEUS



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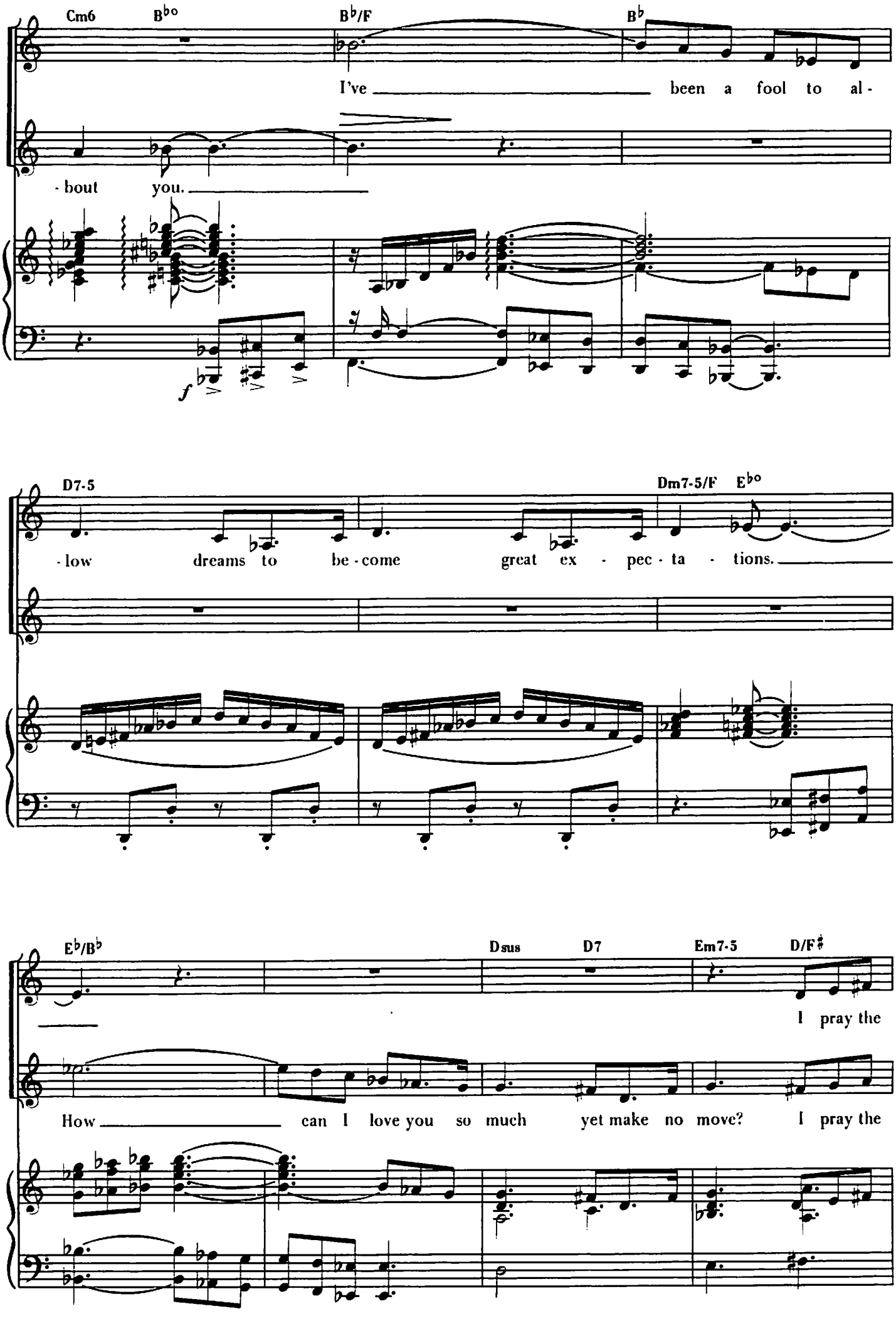
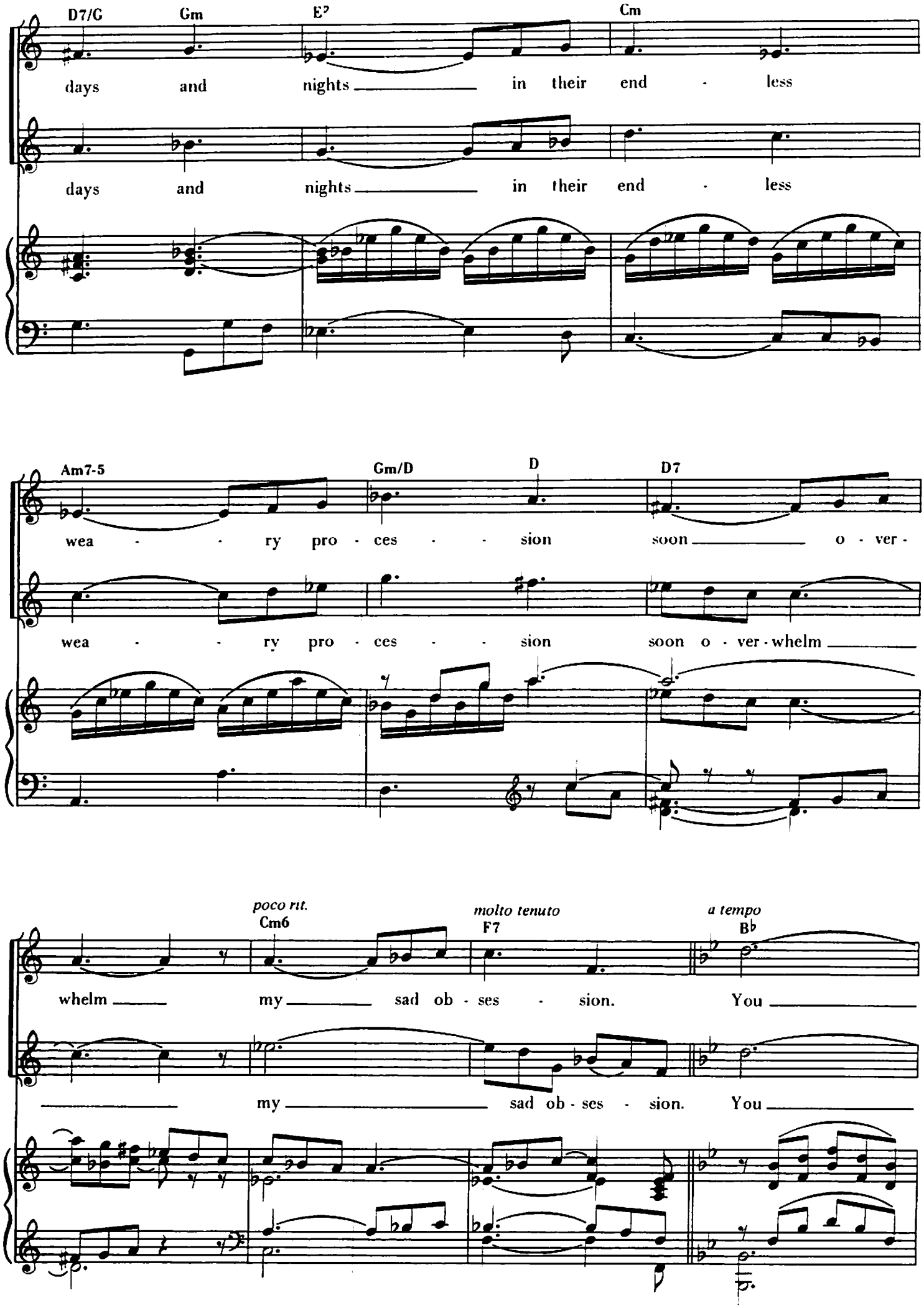
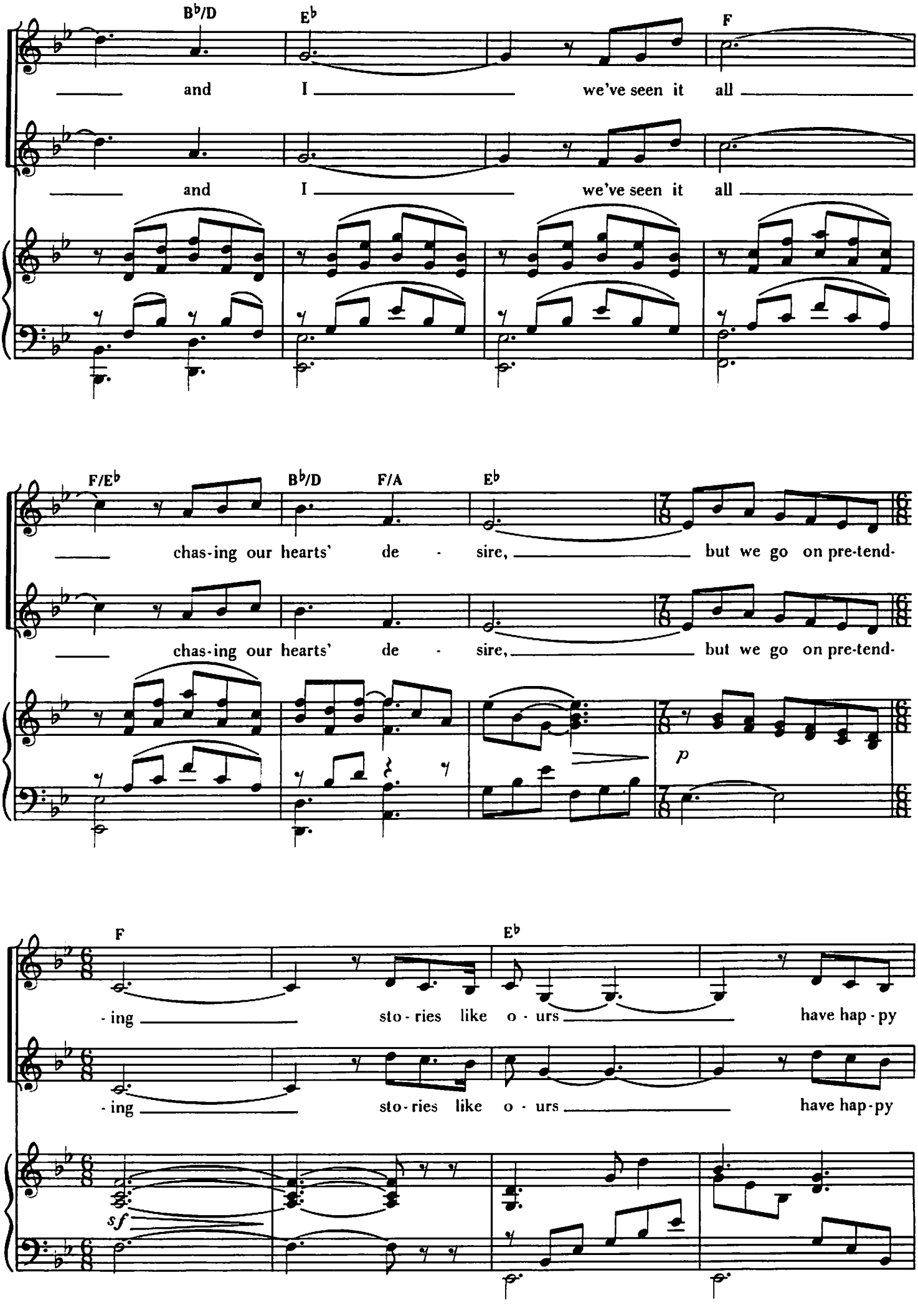
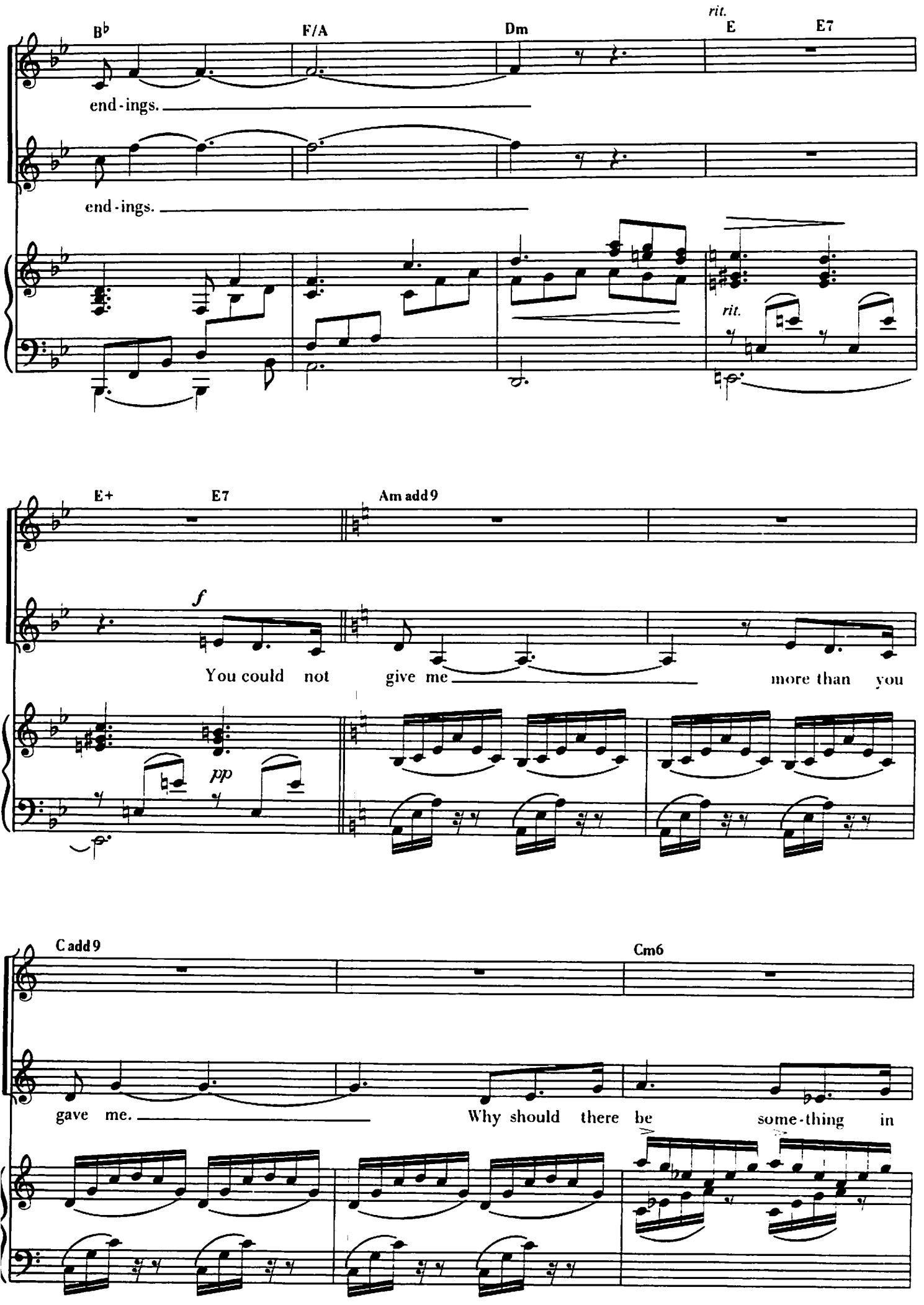
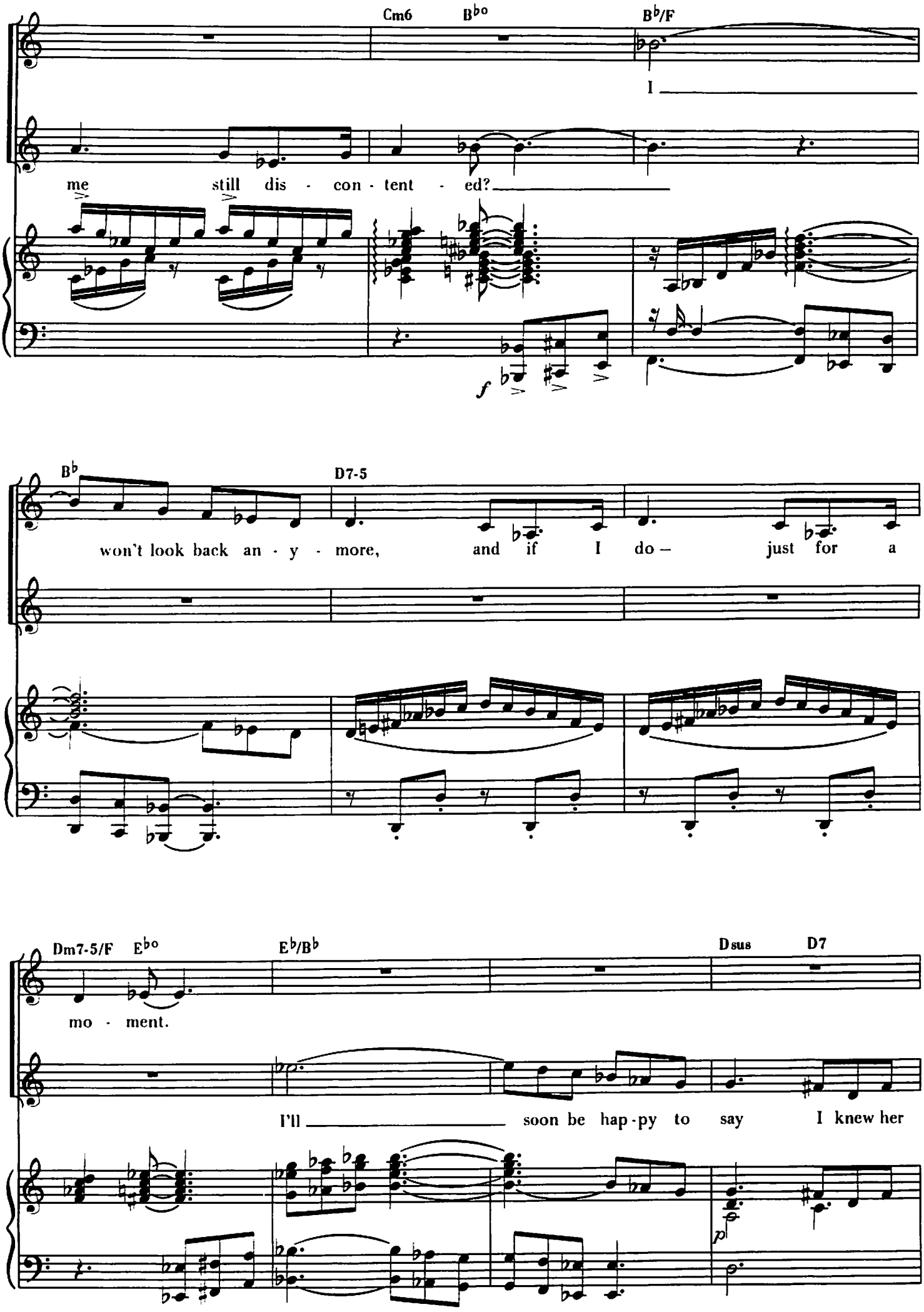
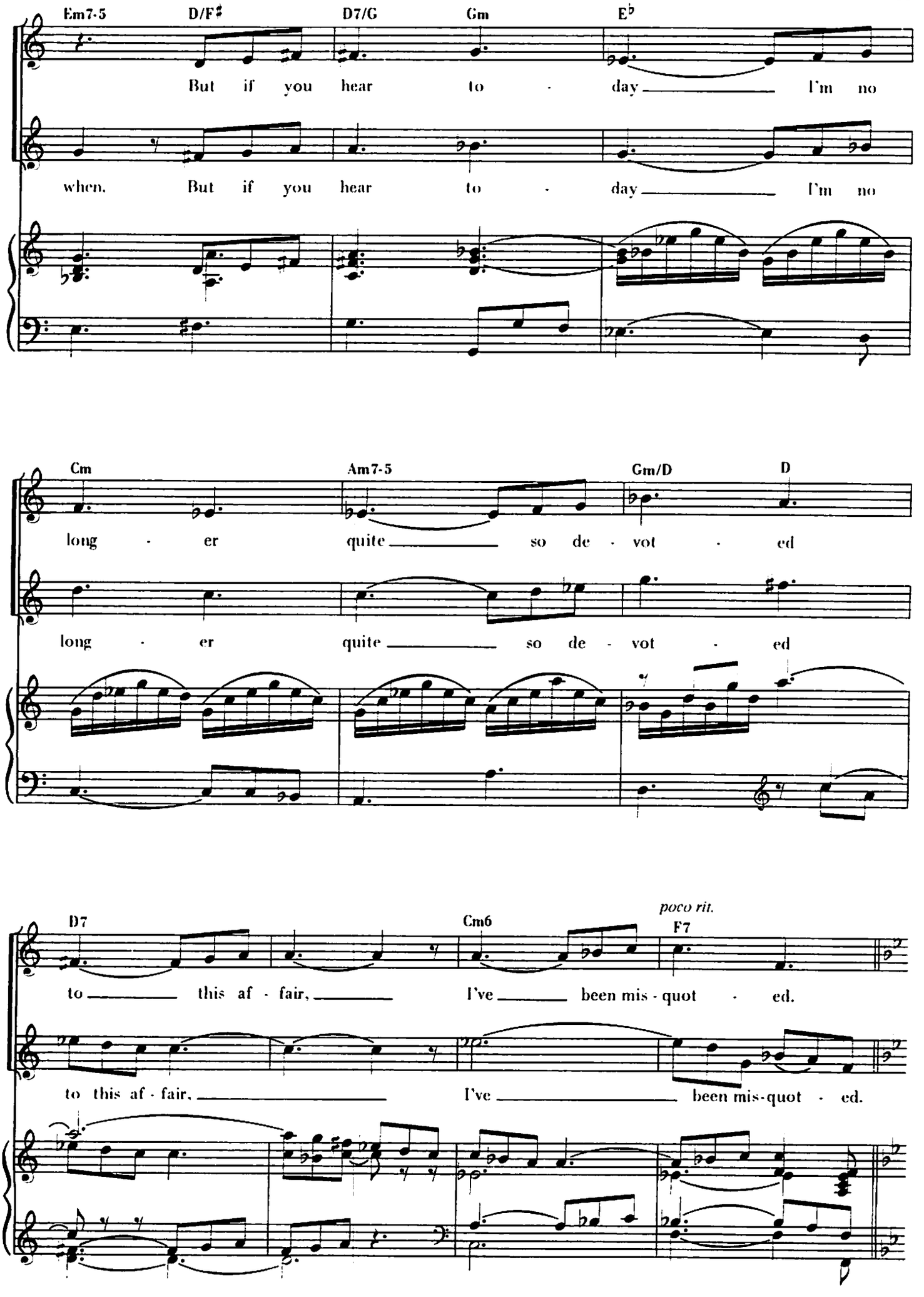

Cm6
B♭o
B♭/F
B♭
I've been a fool to al-
-bout you.
f
D7-5
Dm7-5/F
E♭o
-low dreams to be-come great ex-pec-ta-tions.
E♭/B♭
Dsus
D7
Em7-5
D/F♯
I pray the
How can I love you so much yet make no move? I pray the

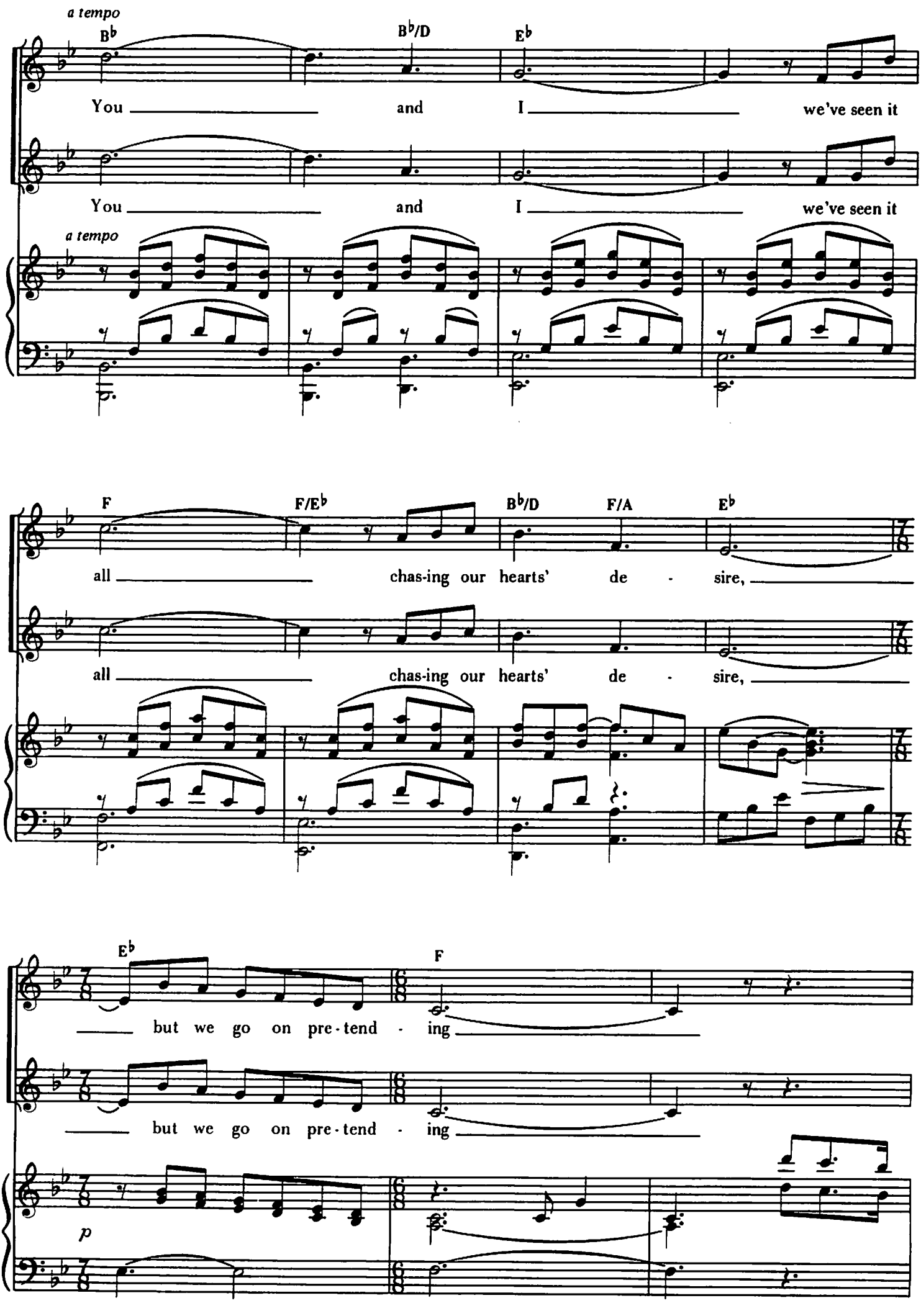

D7/G
Gm
E♭7
Cm
days and nights in their end - less
days and nights in their end - less
Am7-5
Gm/D
D
D7
wea - - ry pro - ces - - sion soon o - ver -
wea - - ry pro - ces - - sion soon o - ver - whelm
poco rit.
Cm6
molto tenuto
F7
a tempo
B♭
whelm my sad ob - ses - sion. You
my sad ob - ses - sion. You

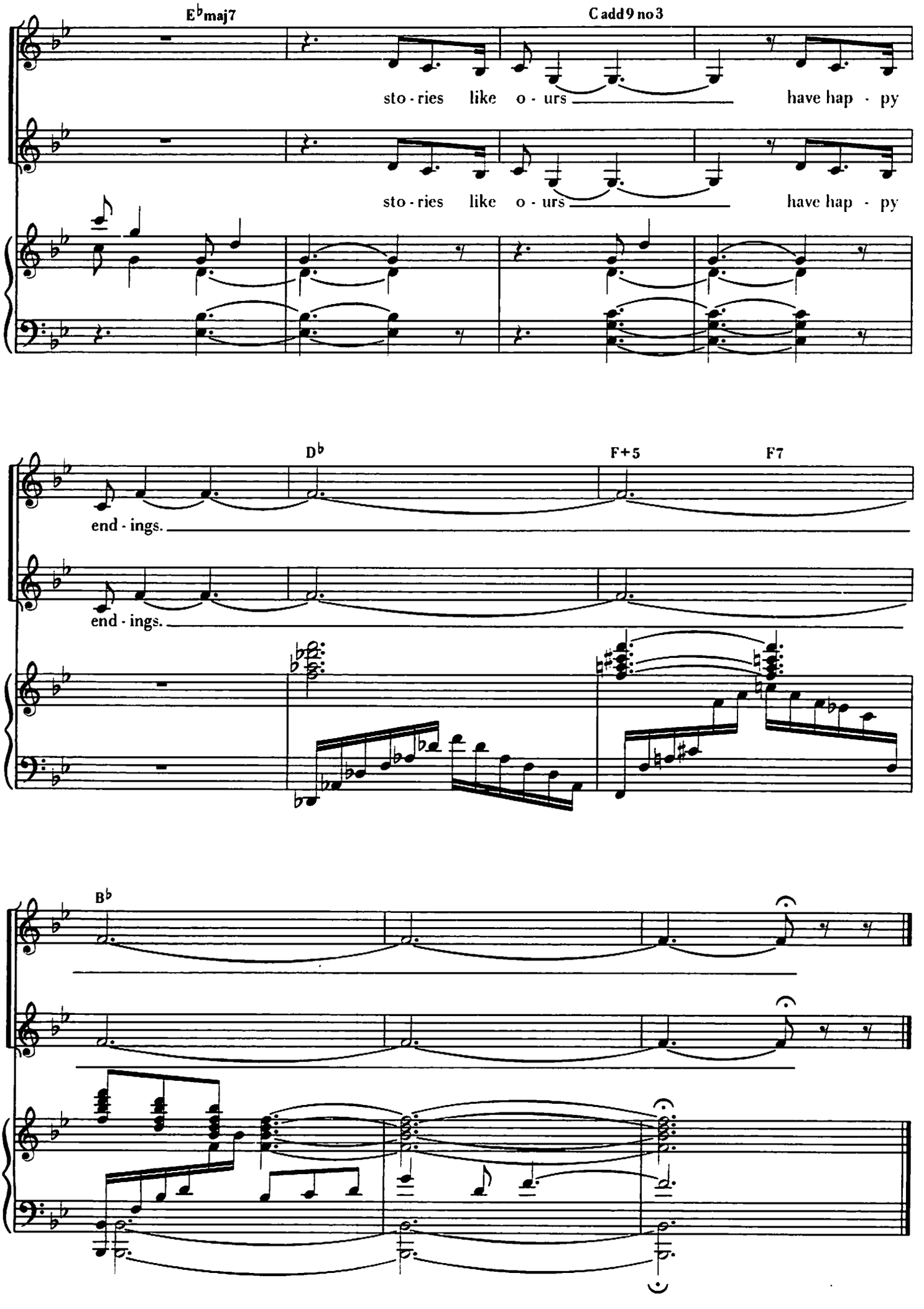

B♭/D
E♭
F
and I we've seen it all
and I we've seen it all
F/E♭
B♭/D
F/A
E♭
chas-ing our hearts' de - sire, but we go on pre-tend-
chas-ing our hearts' de - sire, but we go on pre-tend-
p
F
E♭
-ing sto-ries like o-urs have hap-py
-ing sto-ries like o-urs have hap-py
sf


B♭
F/A
Dm
rit.
E
E7
end-ings.
end-ings.
rit.
E+
E7
Am add 9
f
You could not give me more than you
pp
C add 9
Cm6
gave me.
Why should there be some-thing in


Cm6
B♭o
B♭/F
I
me still dis - con - tent - ed?
f
B♭
D7-5
won't look back an - y - more, and if I do – just for a
Dm7-5/F
E♭o
E♭/B♭
Dsus
D7
mo - ment.
I'll soon be hap - py to say I knew her
p

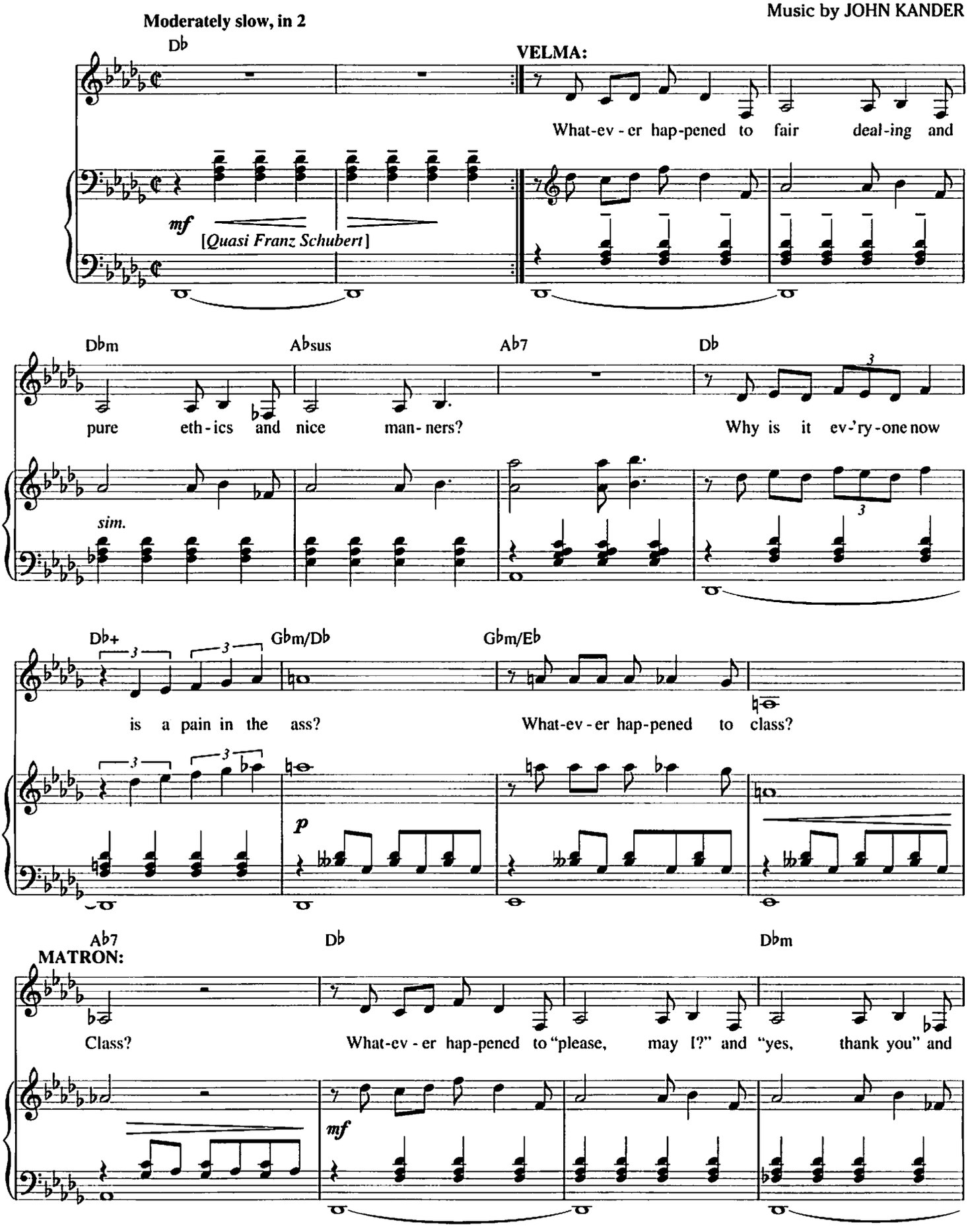

Em7-5
D/F♯
D7/G
Gm
E♭
But if you hear to - day I'm no
when. But if you hear to - day I'm no
Cm
Am7-5
Gm/D
D
long - er quite so de - vot - ed
long - er quite so de - vot - ed
D7
Cm6
poco rit.
F7
to this af - fair, I've been mis - quot - ed.
to this af - fair, I've been mis-quot - ed.


a tempo
B♭
B♭/D
E♭
You and I we've seen it
You and I we've seen it
a tempo
F
F/E♭
B♭/D
F/A
E♭
all chas-ing our hearts' de - sire,
all chas-ing our hearts' de - sire,
E♭
F
but we go on pre-tend - ing
but we go on pre-tend - ing
p


E♭maj7
Cadd9 no3
sto - ries like o - urs
have hap - py
sto - ries like o - urs
have hap - py
D♭
F+5
F7
end - ings.
end - ings.
B♭

CLASS
from *Chicago*

Words by FRED EBB
Music by JOHN KANDER



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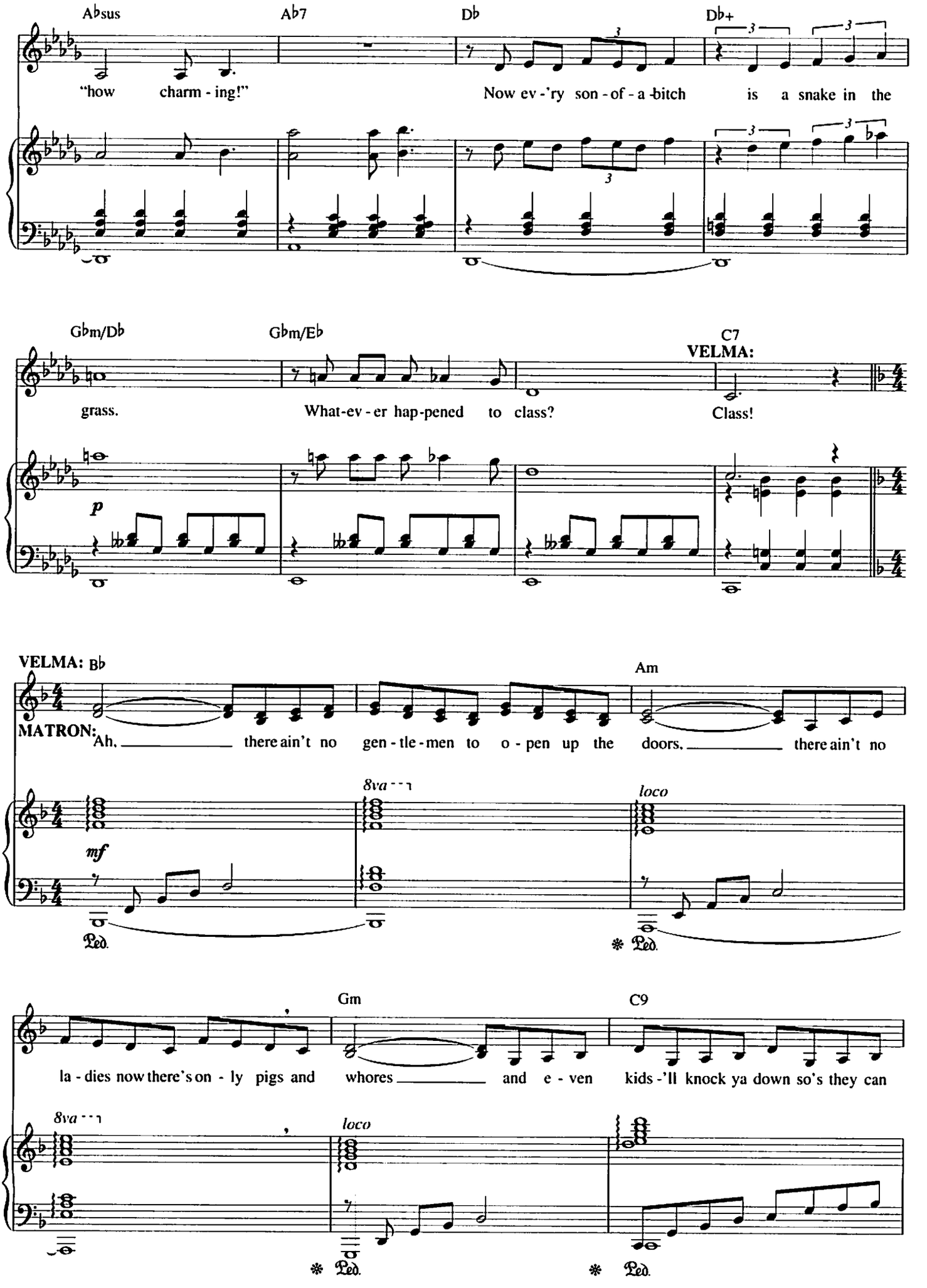
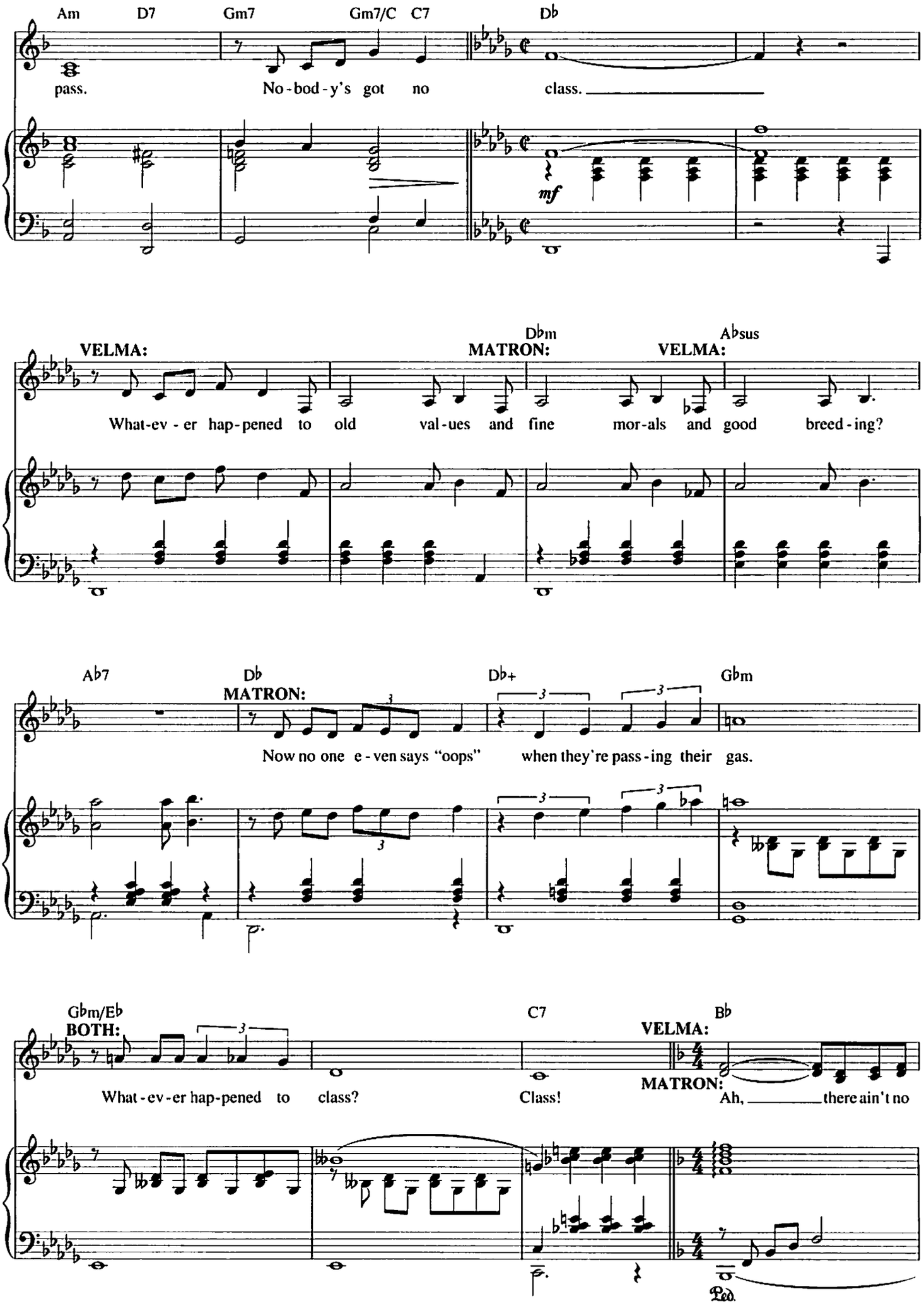
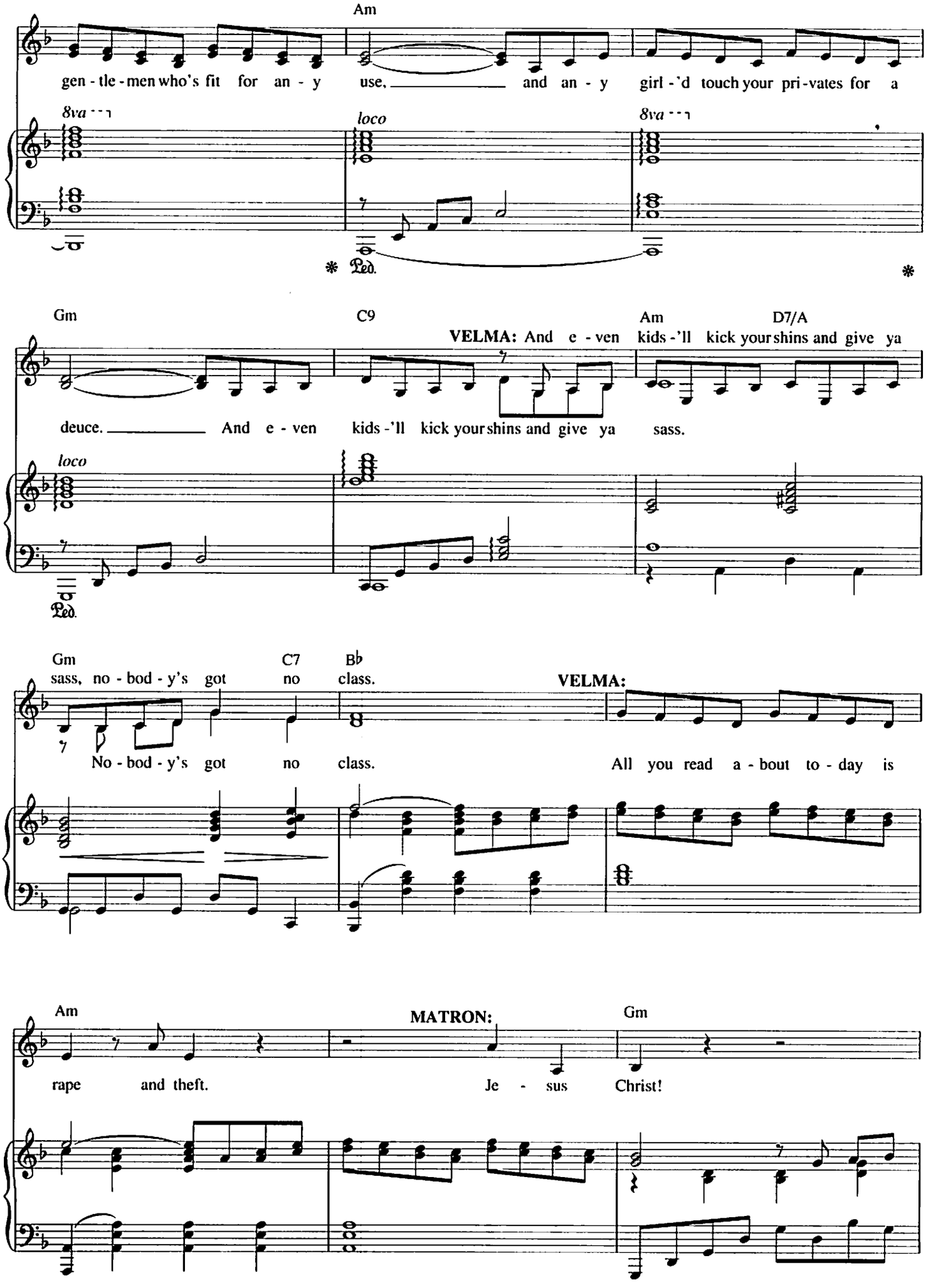
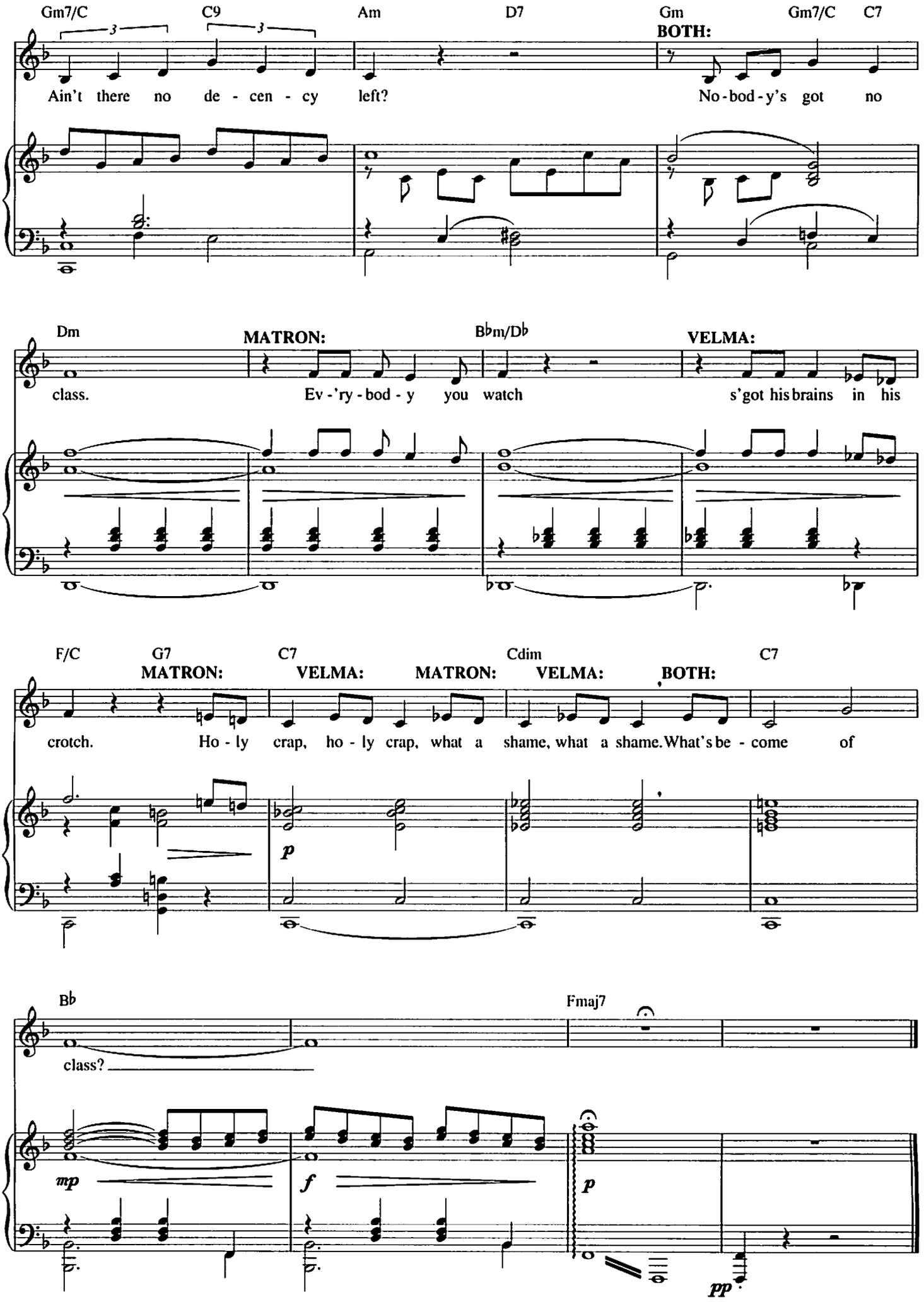

Absus
Ab7
Db
Db+
"how charm - ing!"
Now ev - 'ry son - of - a - bitch is a snake in the
Gbm/Db
Gbm/Eb
C7
VELMA:
grass.
What-ev - er hap-pened to class?
Class!
p
VELMA: Bb
Am
MATRON:
Ah, there ain't no gen - tle - men to o - pen up the doors, there ain't no
8va
loco
mf
Ped.
Gm
C9
la - dies now there's on - ly pigs and whores and e - ven kids - 'll knock ya down so's they can
8va
loco
Ped.
Ped.


Am D7 Gm7 Gm7/C C7 Db
pass. No-bod-y's got no class.
mf
VELMA: MATRON: VELMA:
Dbm Absus
What-ev-er hap-pened to old val-ues and fine mor-als and good breed-ing?
Ab7 Db Db+ Gbm
MATRON:
Now no one e-ven says "oops" when they're pass-ing their gas.
Gbm/Eb C7 Bb
BOTH: VELMA:
What-ev-er hap-pened to class? Class! MATRON: Ah, there ain't no
Ped.


Am
gen - tle - men who's fit for an - y use, and an - y girl - 'd touch your pri - vates for a
8va
loco
8va
Ped.
Gm
C9
Am
D7/A
VELMA: And e - ven kids - 'll kick your shins and give ya
deuce. And e - ven kids - 'll kick your shins and give ya sass.
loco
Ped.
Gm
C7
B♭
sass, no - bod - y's got no class.
VELMA:
No - bod - y's got no class. All you read a - bout to - day is
Am
MATRON:
Gm
rape and theft. Je - sus Christ!

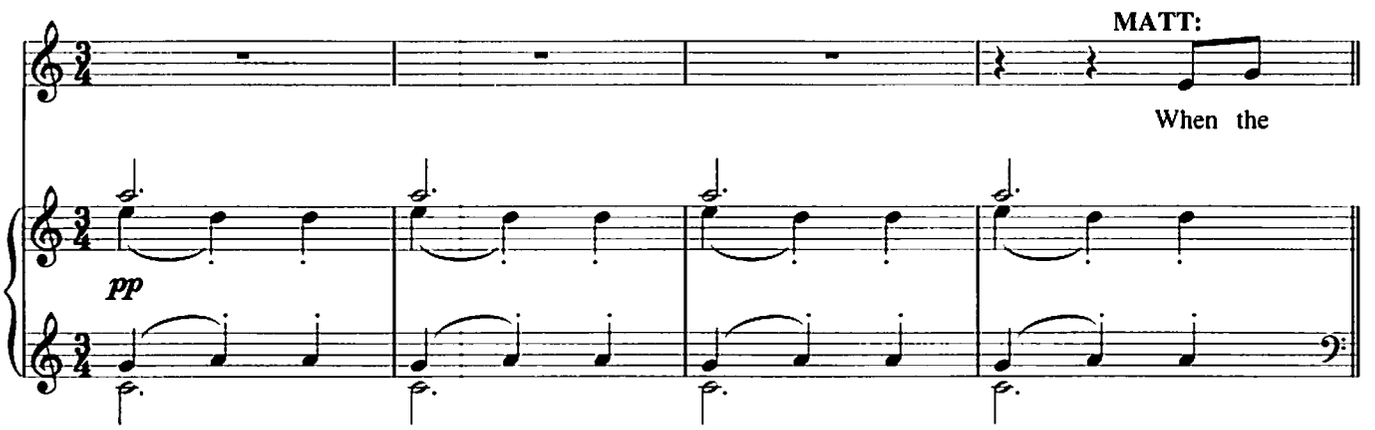

Gm7/C C9 Am D7 Gm Gm7/C C7
BOTH:
Ain't there no de - cen - cy left? No - bod - y's got no
Dm MATRON: B♭m/D♭ VELMA:
class. Ev - 'ry - bod - y you watch s'got his brains in his
F/C G7 C7 Cdim C7
MATRON: VELMA: MATRON: VELMA: BOTH:
crotch. Ho - ly crap, ho - ly crap, what a shame, what a shame. What's be - come of
B♭ Fmaj7
class?
mp
f
p
pp

THEY WERE YOU

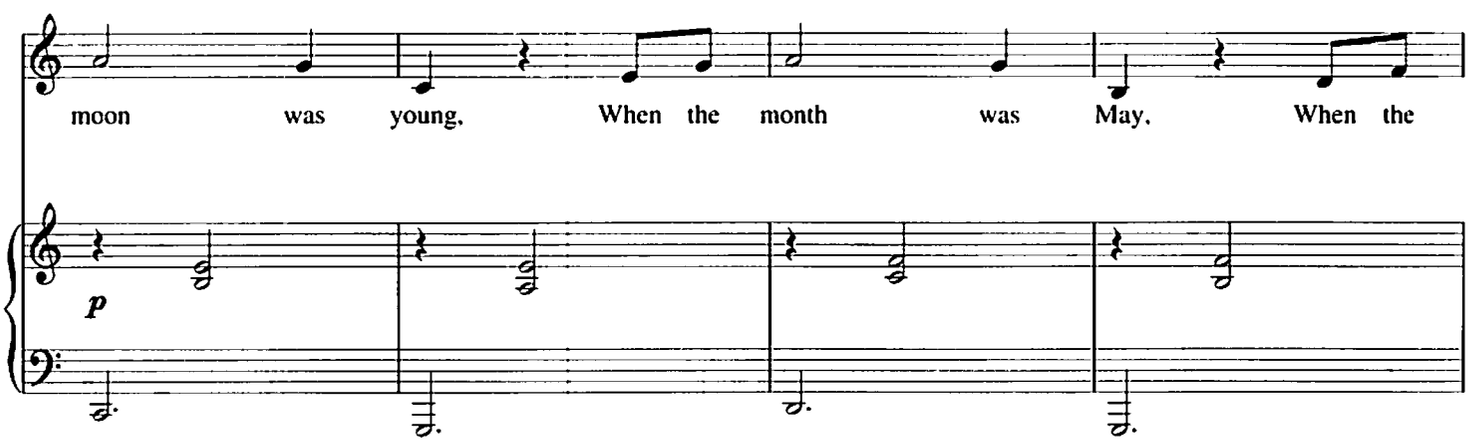
from *The Fantasticks*

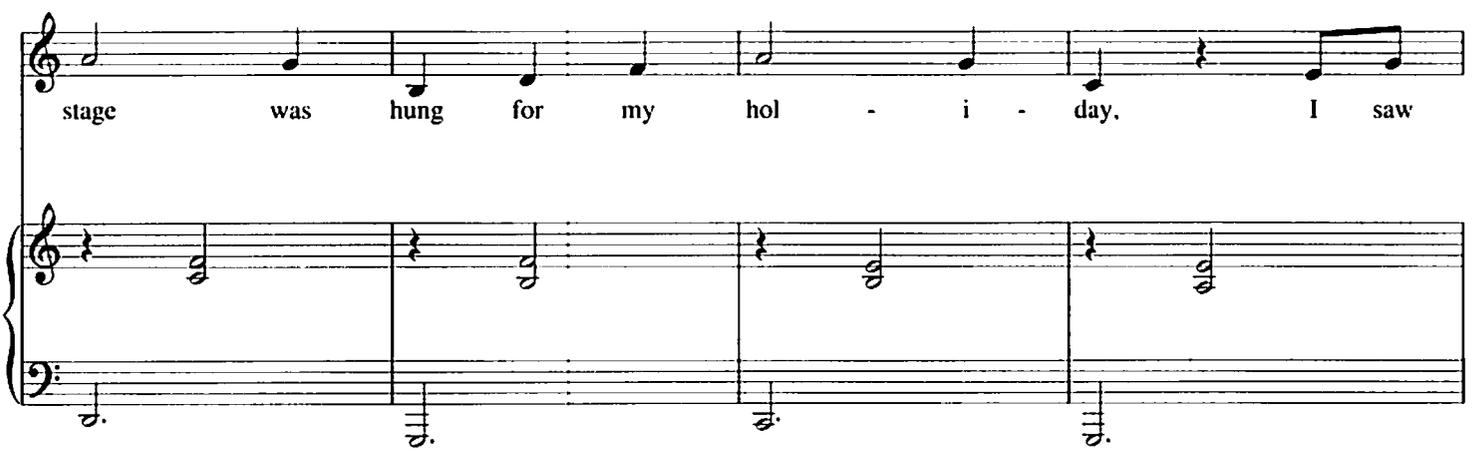
Words by TOM JONES
Music by HARVEY SCHMIDT

Simple and pristine



Gracefully





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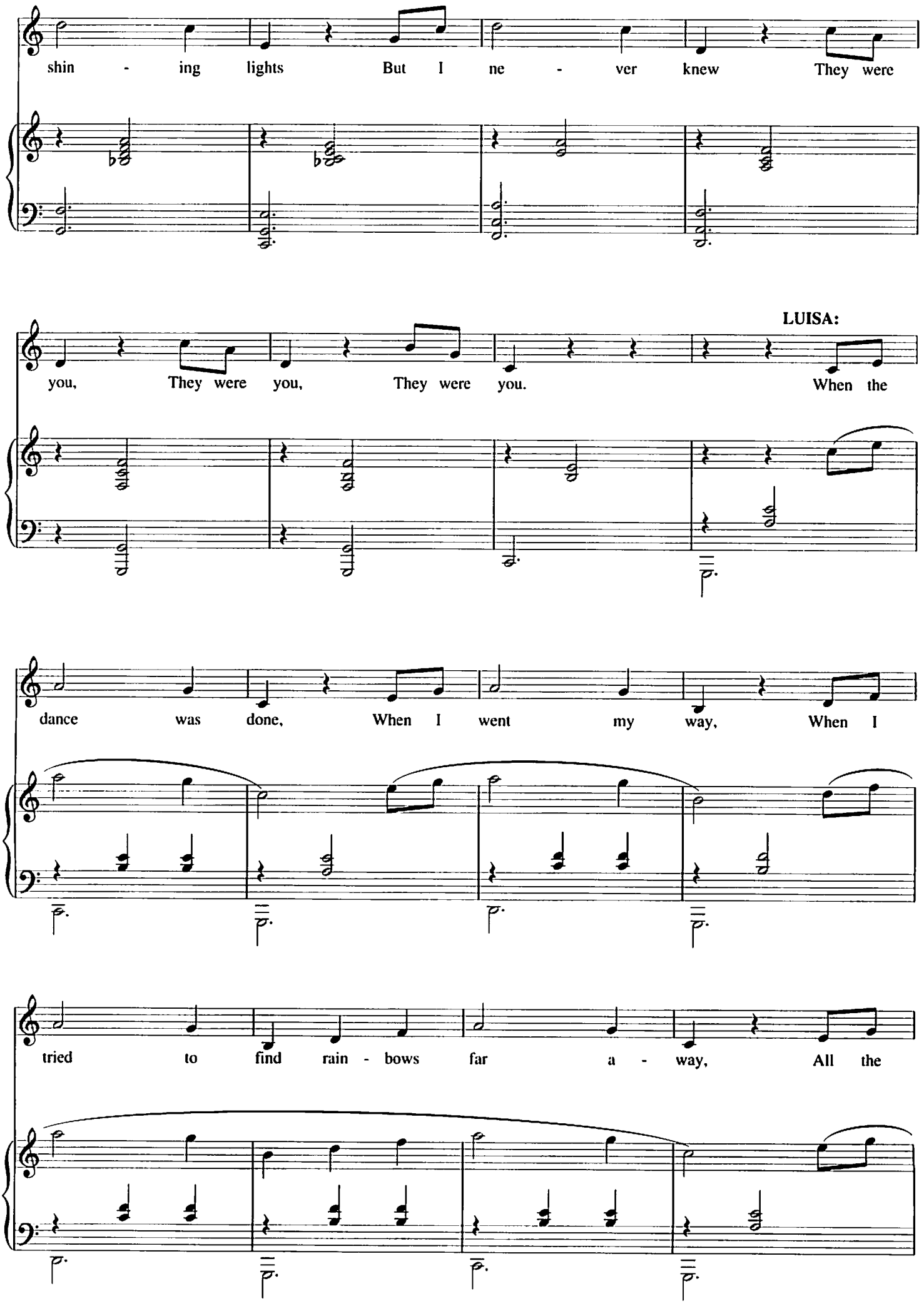
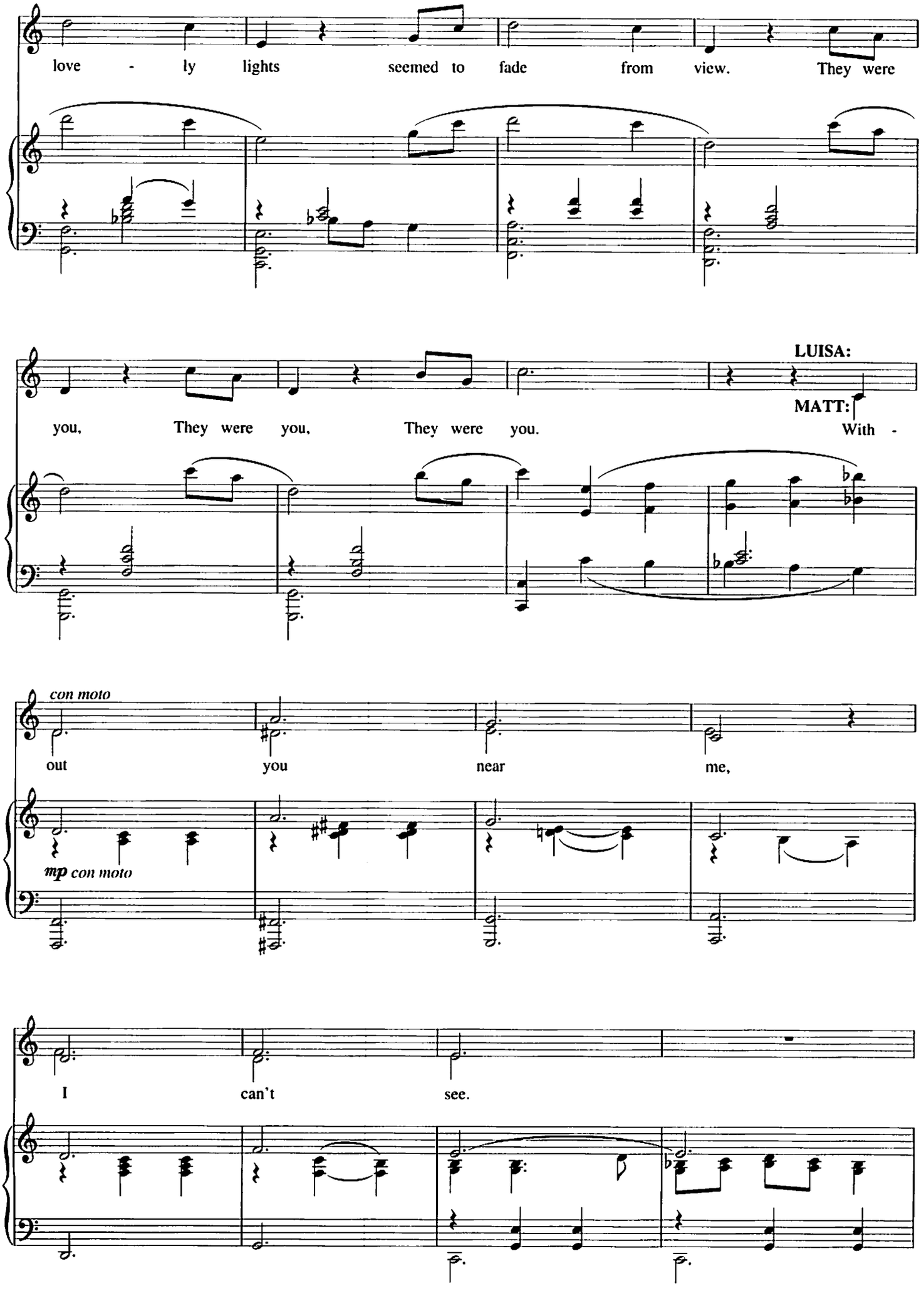
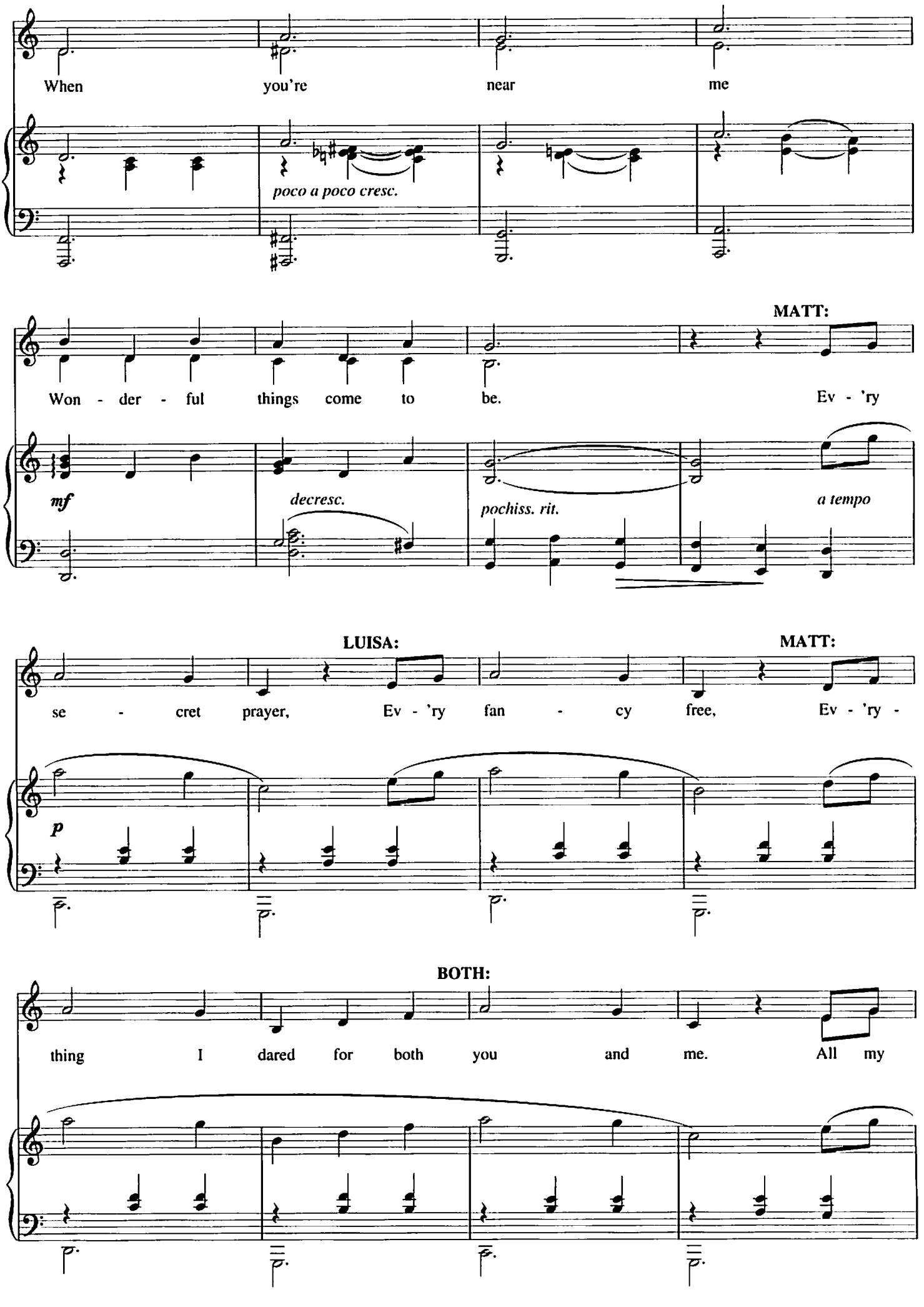
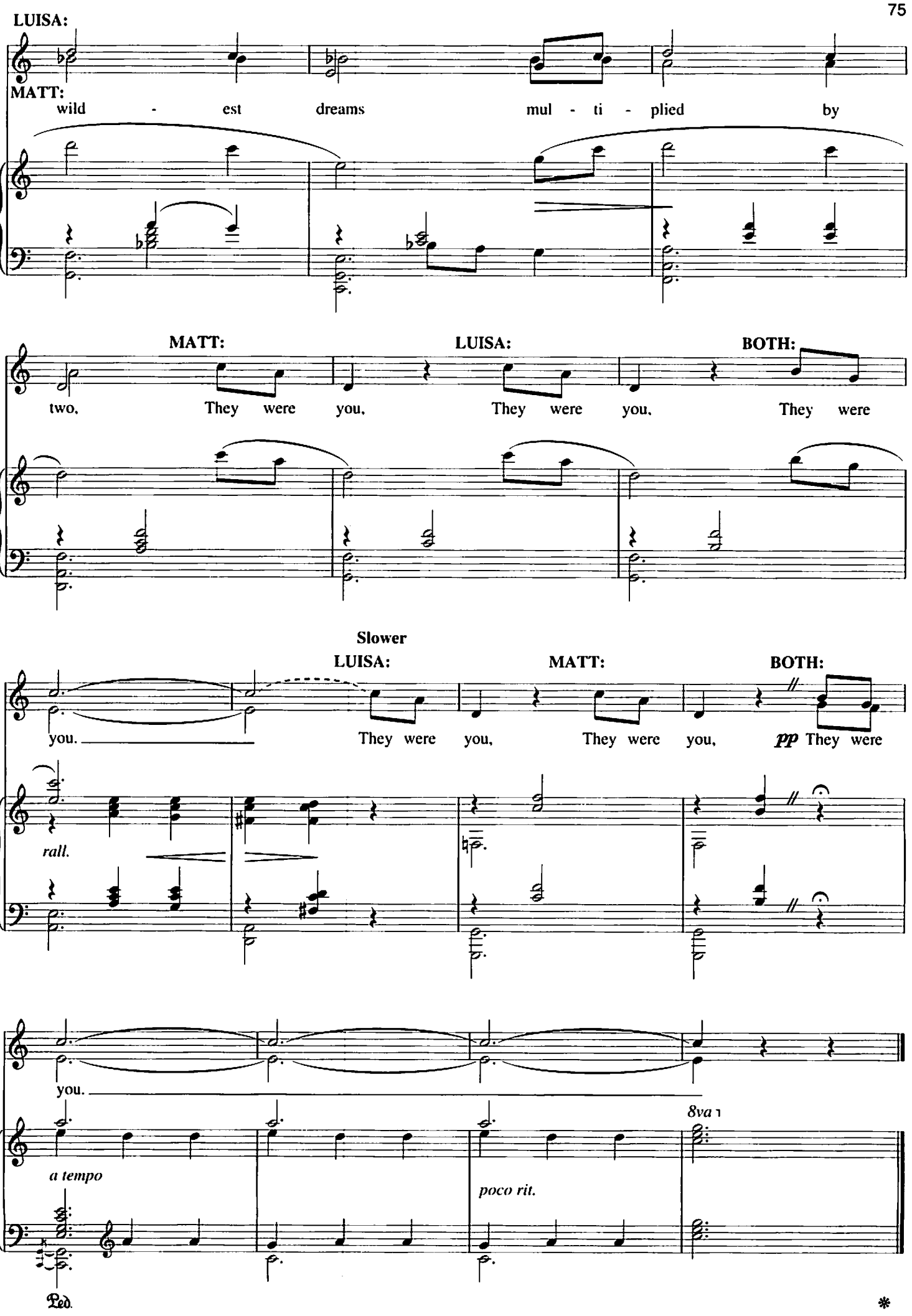

shin - ing lights But I ne - ver knew They were
LUISA:
you, They were you, They were you. When the
dance was done, When I went my way, When I
tried to find rain - bows far a - way, All the


love - ly lights seemed to fade from view. They were
you, They were you, They were you.
LUISA:
MATT:
With -
con moto
out you near me,
mp con moto
I can't see.

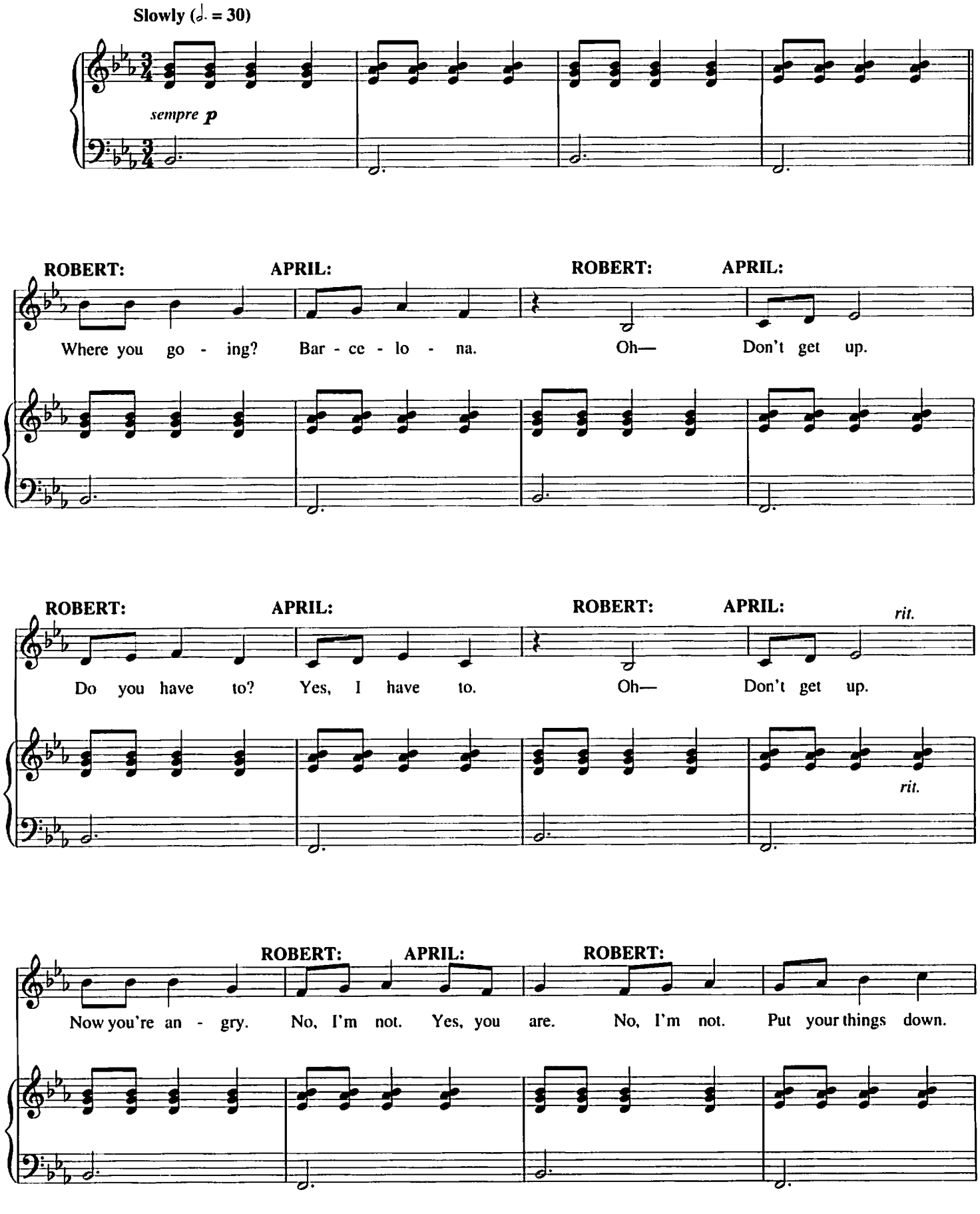

When you're near me
poco a poco cresc.
MATT:
Won - der - ful things come to be. Ev - 'ry
mf
decresc.
pochiss. rit.
a tempo
LUISA:
MATT:
se - cret prayer, Ev - 'ry fan - cy free, Ev - 'ry -
p
BOTH:
thing I dared for both you and me. All my


LUISA:
MATT:
wild - est dreams mul - ti - plied by
MATT:
LUISA:
BOTH:
two. They were you. They were you. They were
Slower
LUISA:
MATT:
BOTH:
you. They were you, They were you, pp They were
rall.
you.
8va
a tempo
poco rit.
Ped.
*

BARCELONA

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM



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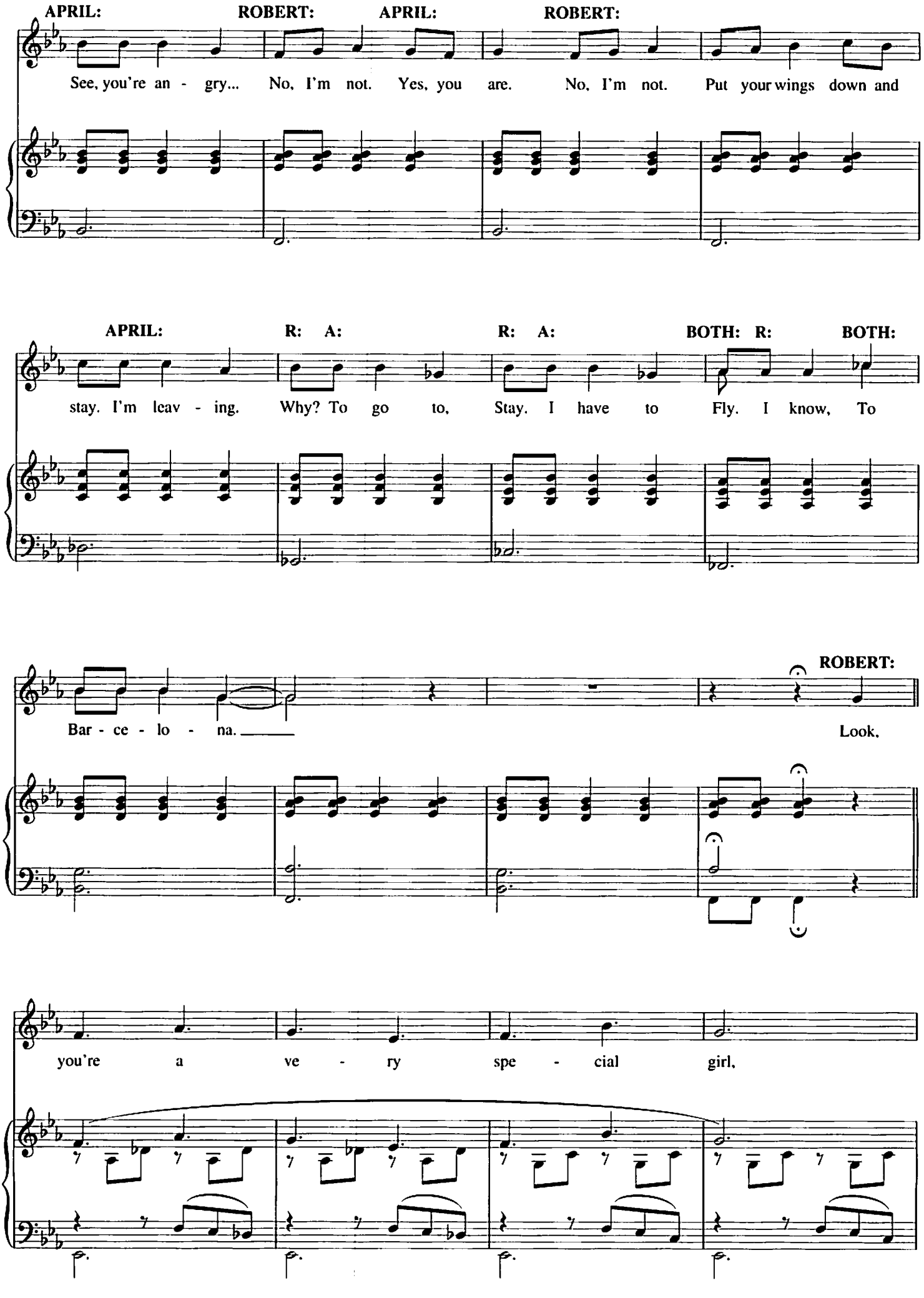
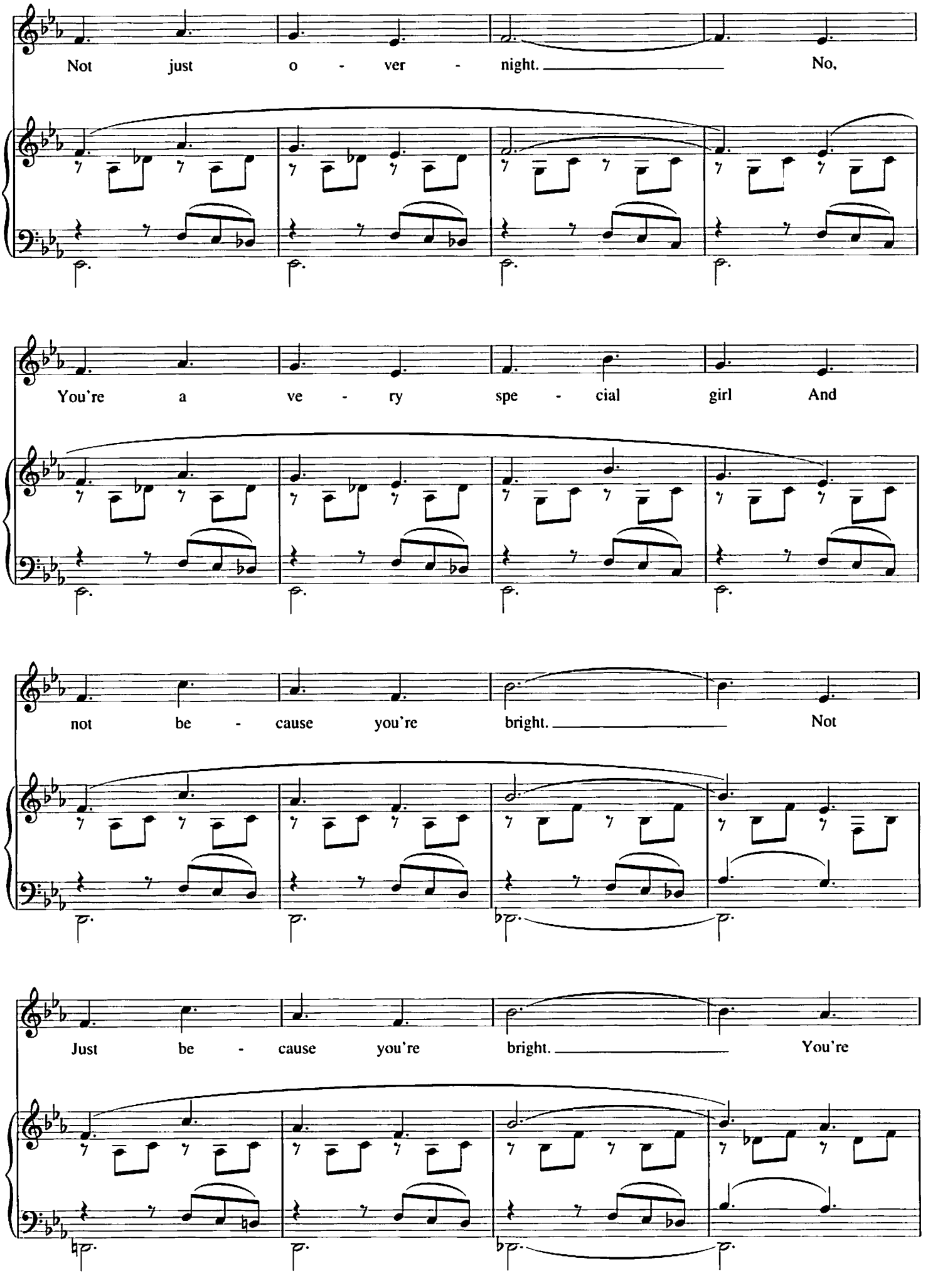
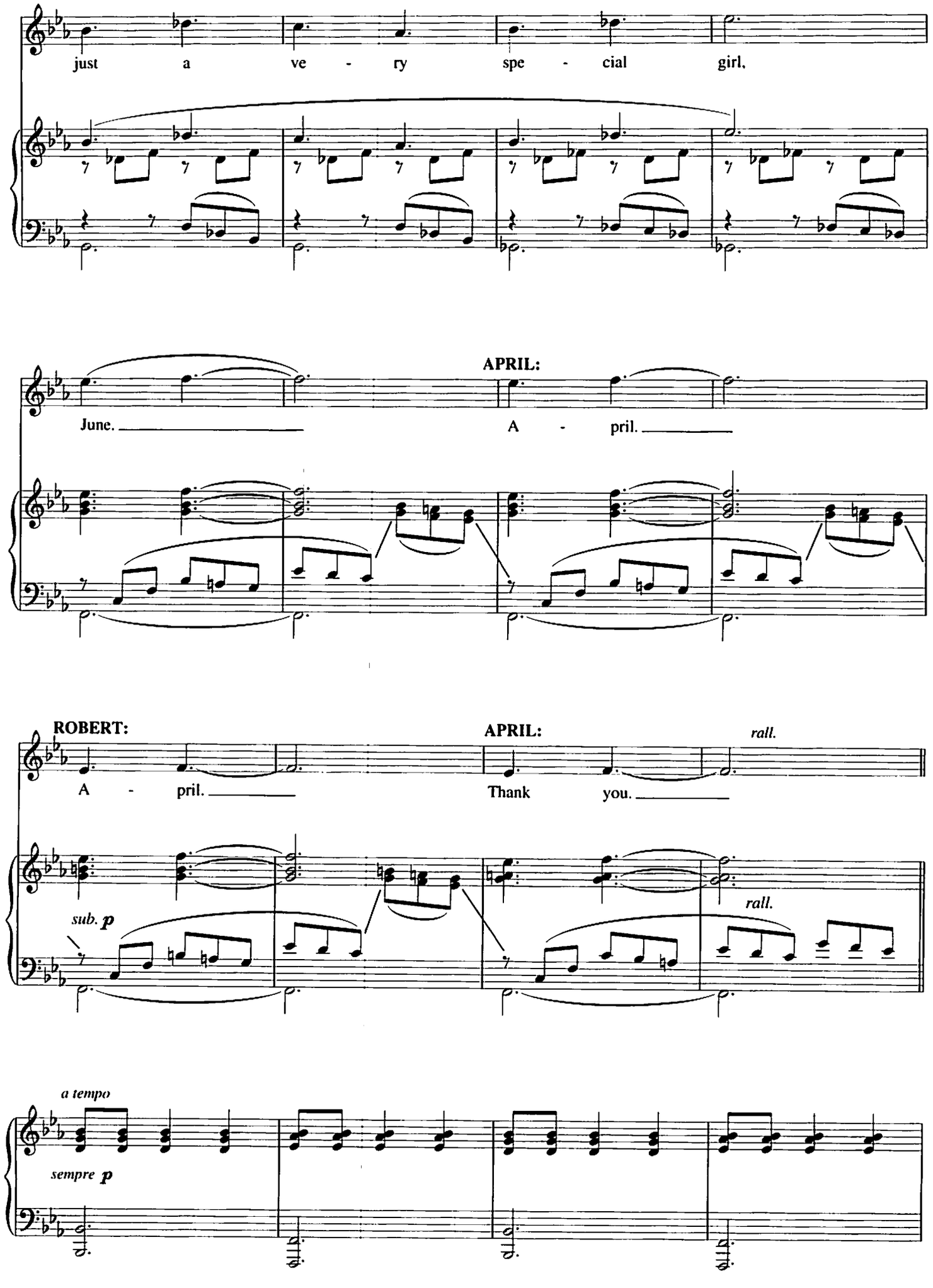
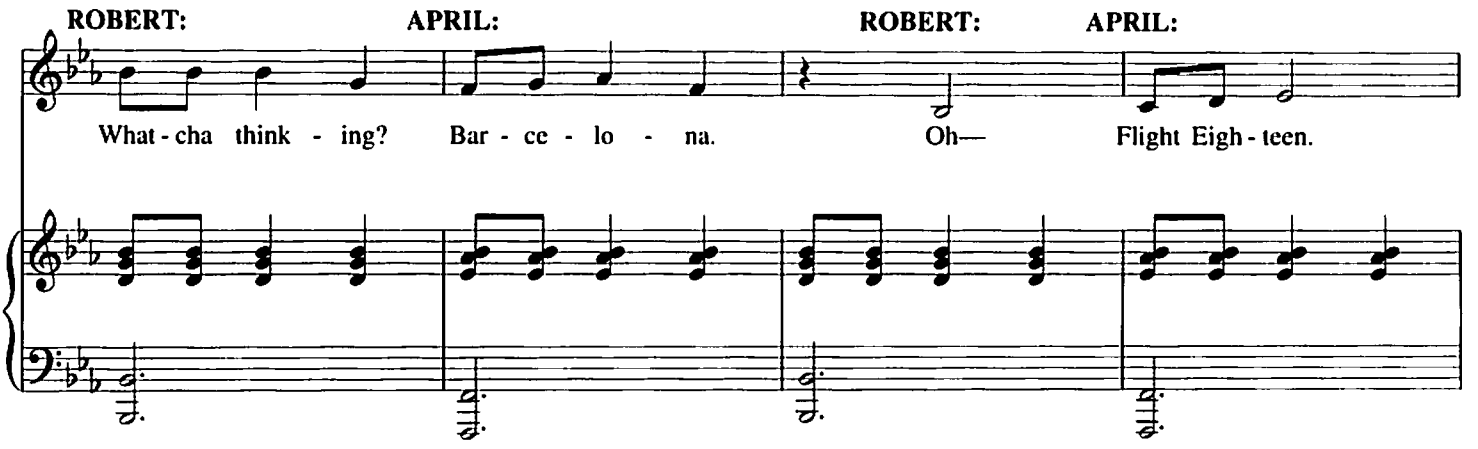
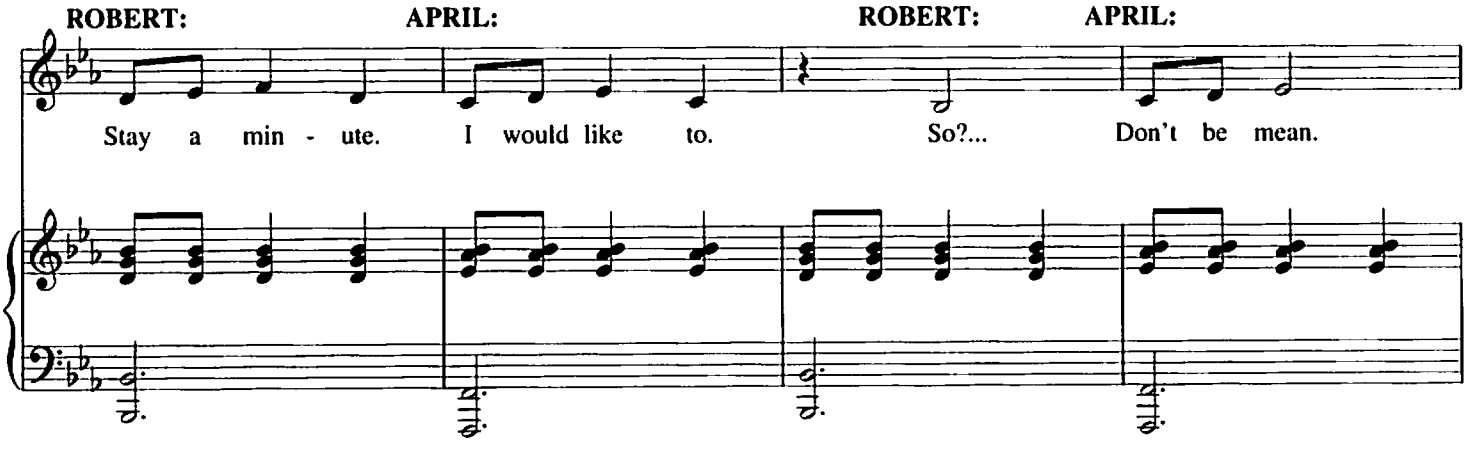
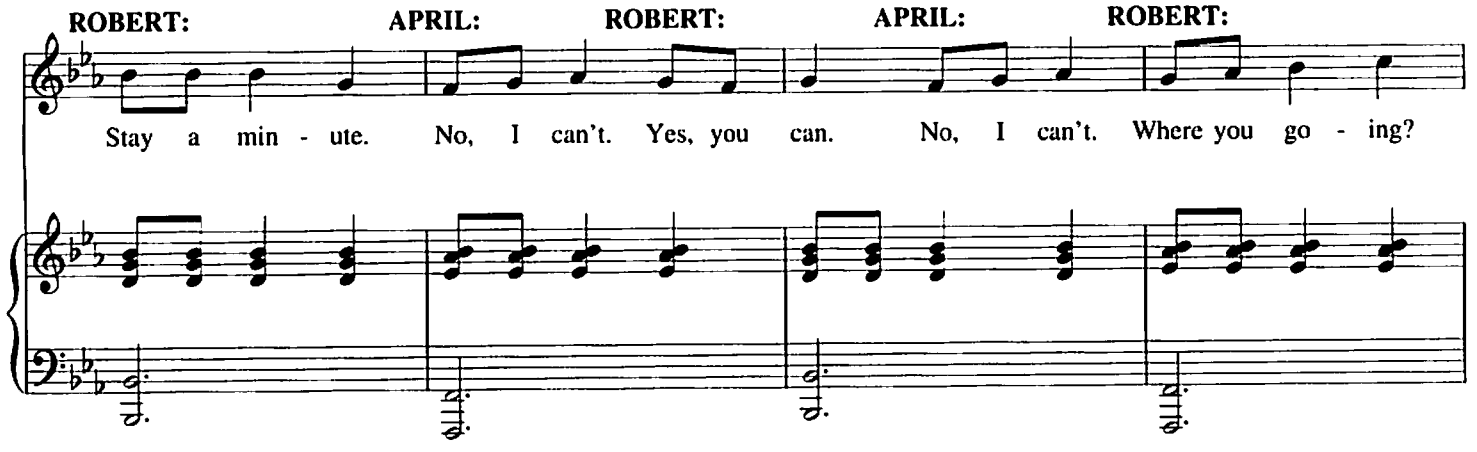

APRIL:
ROBERT:
APRIL:
ROBERT:
See, you're an - gry... No, I'm not. Yes, you are. No, I'm not. Put your wings down and
APRIL:
R: A:
R: A:
BOTH: R:
BOTH:
stay. I'm leav - ing. Why? To go to, Stay. I have to Fly. I know, To
ROBERT:
Bar - ce - lo - na.
Look,
you're a ve - ry spe - cial girl,

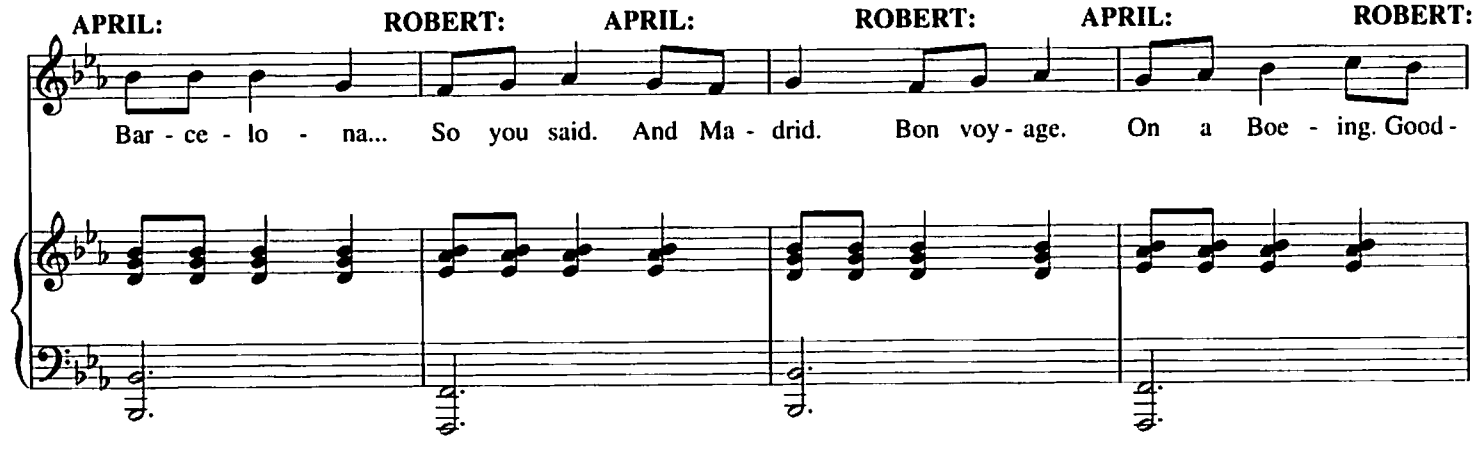

Not just o - ver - night. No,
You're a ve - ry spe - cial girl And
not be - cause you're bright. Not
Just be - cause you're bright. You're

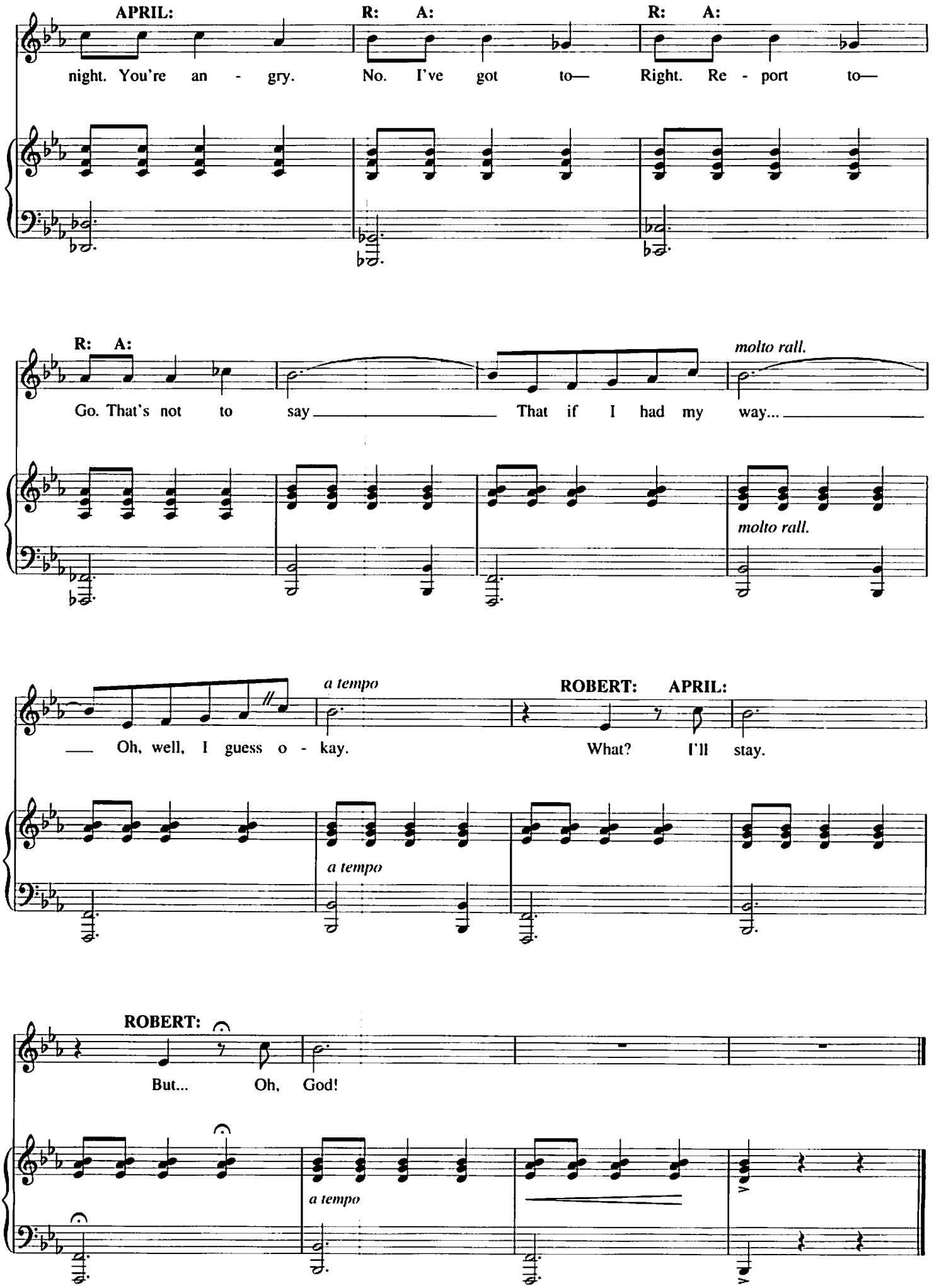

just a ve - ry spe - cial girl,
APRIL:
June. A - pril.
ROBERT:
APRIL:
rall.
A - pril. Thank you.
sub. p
rall.
a tempo
sempre p


ROBERT:
APRIL:
ROBERT:
APRIL:
What - cha think - ing?
Bar - ce - lo - na.
Oh—
Flight Eigh - teen.


ROBERT:
APRIL:
ROBERT:
APRIL:
Stay a min - ute.
I would like to.
So?...
Don't be mean.


ROBERT:
APRIL:
ROBERT:
APRIL:
ROBERT:
Stay a min - ute.
No, I can't.
Yes, you can.
No, I can't.
Where you go - ing?

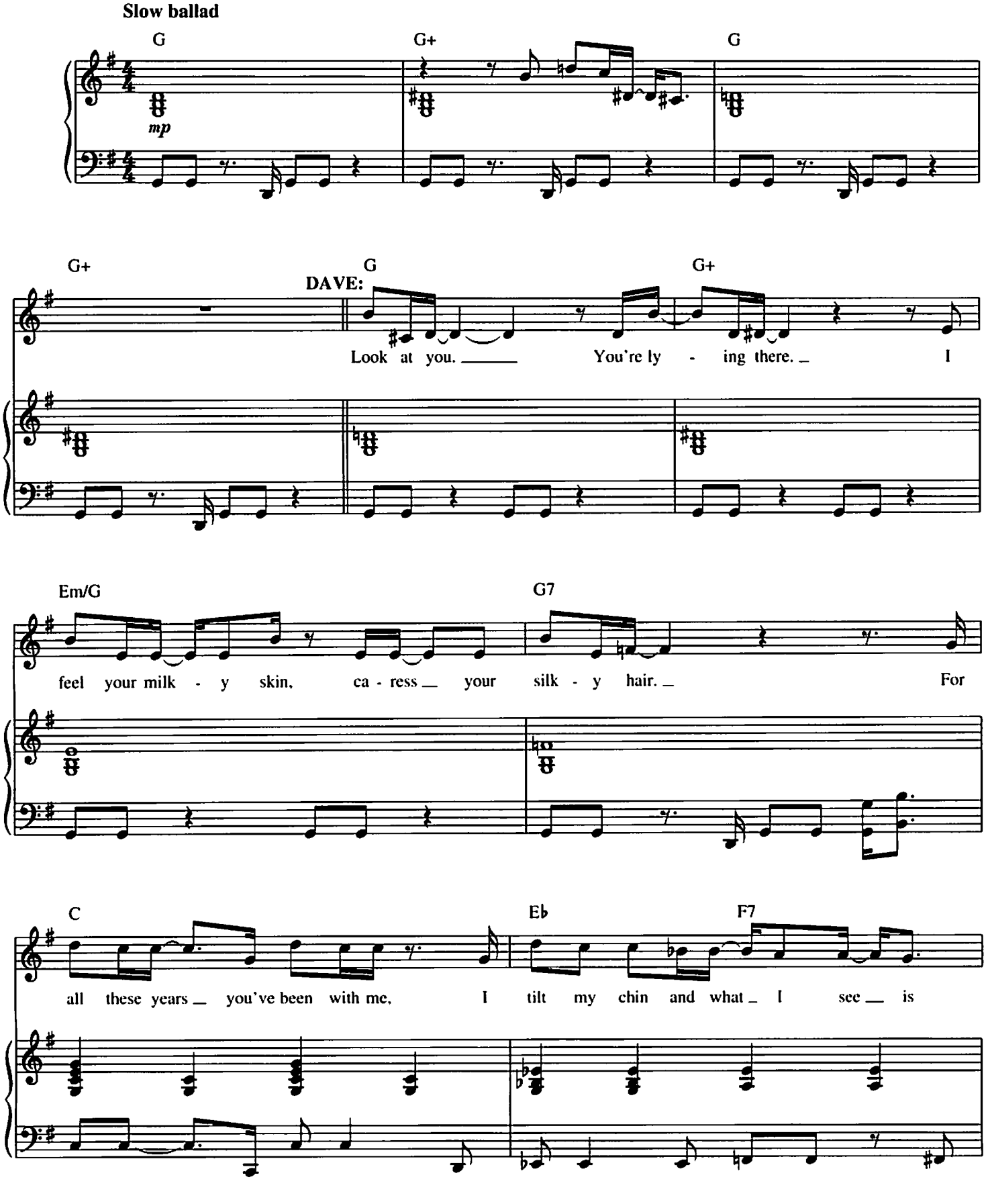

APRIL:
ROBERT:
APRIL:
ROBERT:
APRIL:
ROBERT:
Bar - ce - lo - na...
So you said.
And Ma - drid.
Bon voy - age.
On a Boe - ing. Good -


APRIL:
night. You're an - gry.
R: A:
No. I've got to—
R: A:
Right. Re - port to—
R: A:
Go. That's not to say
That if I had my way...
molto rall.
molto rall.
a tempo
Oh, well, I guess o - kay.
ROBERT: APRIL:
What? I'll stay.
a tempo
ROBERT:
But... Oh, God!
a tempo

YOU RULE MY WORLD

from *The Full Monty*

Words and Music by
DAVID YAZBEK



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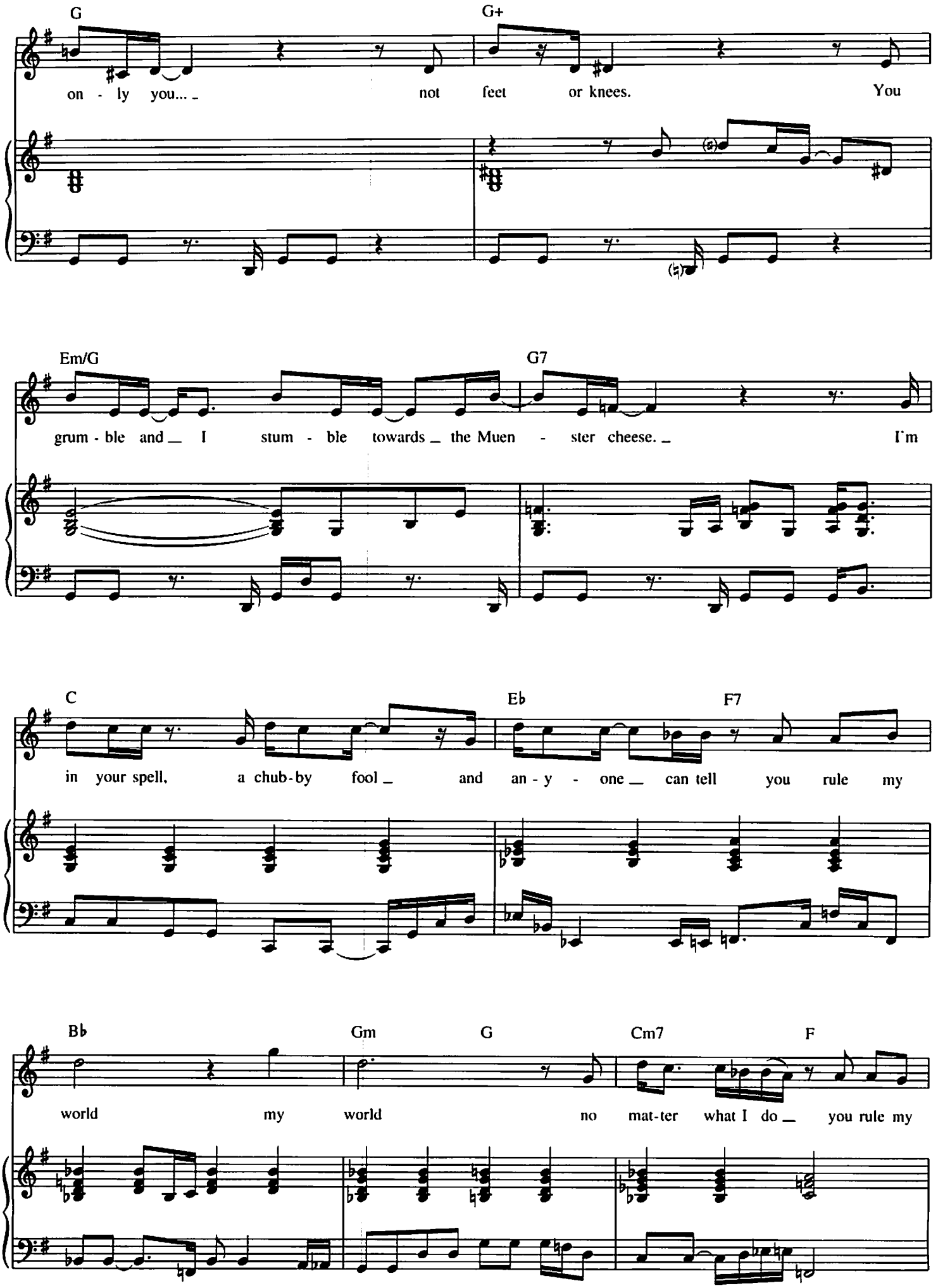
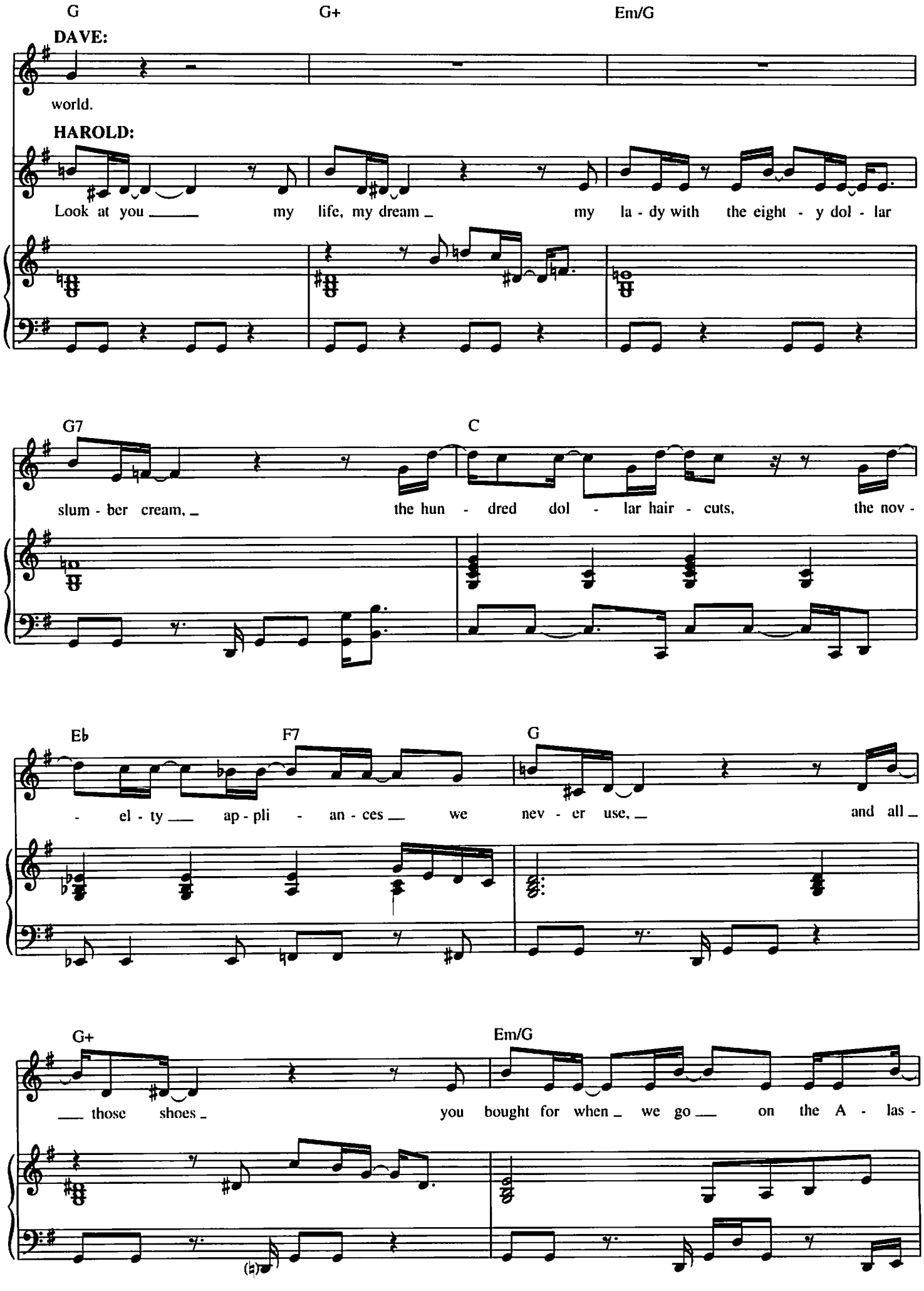
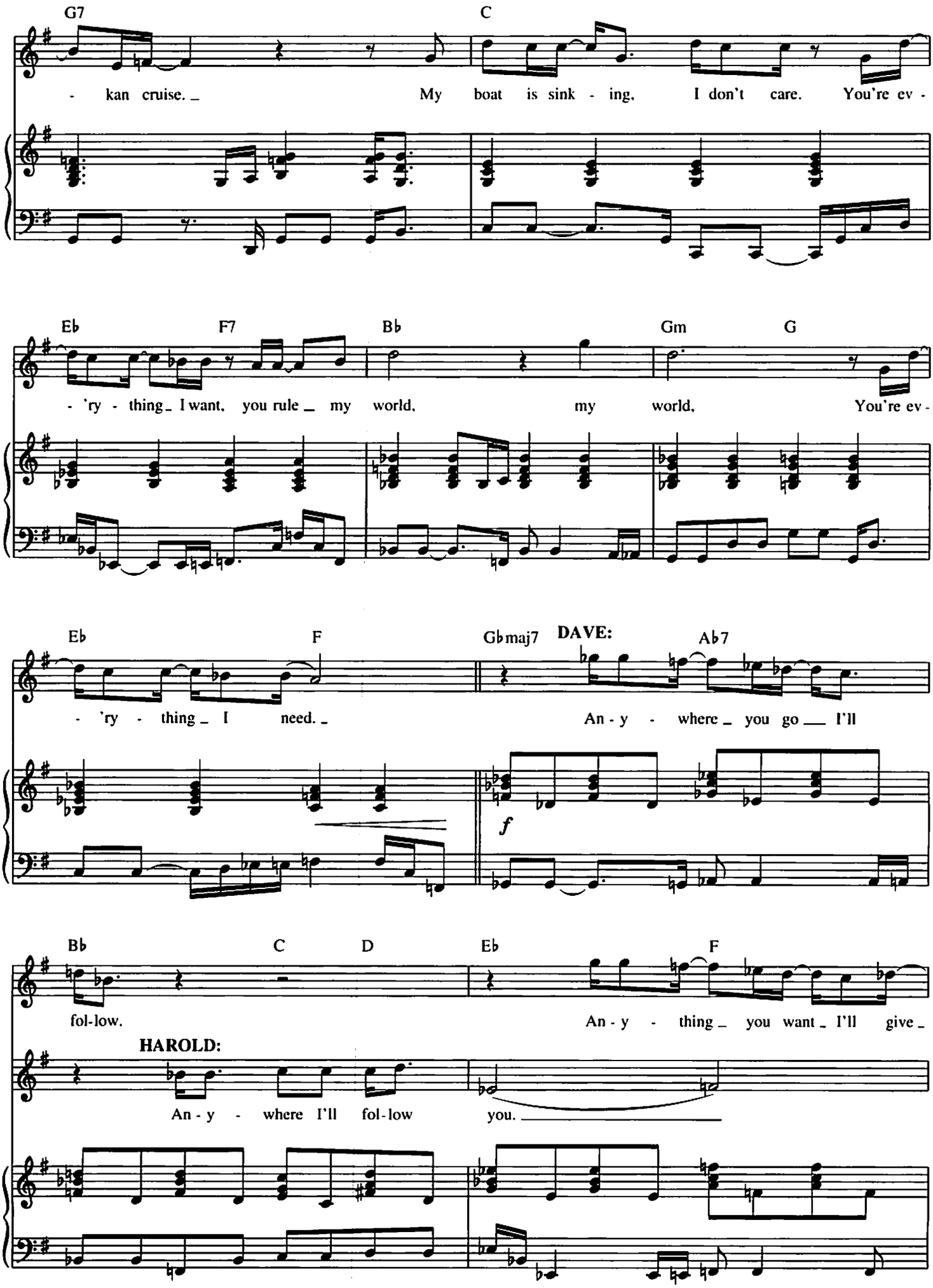
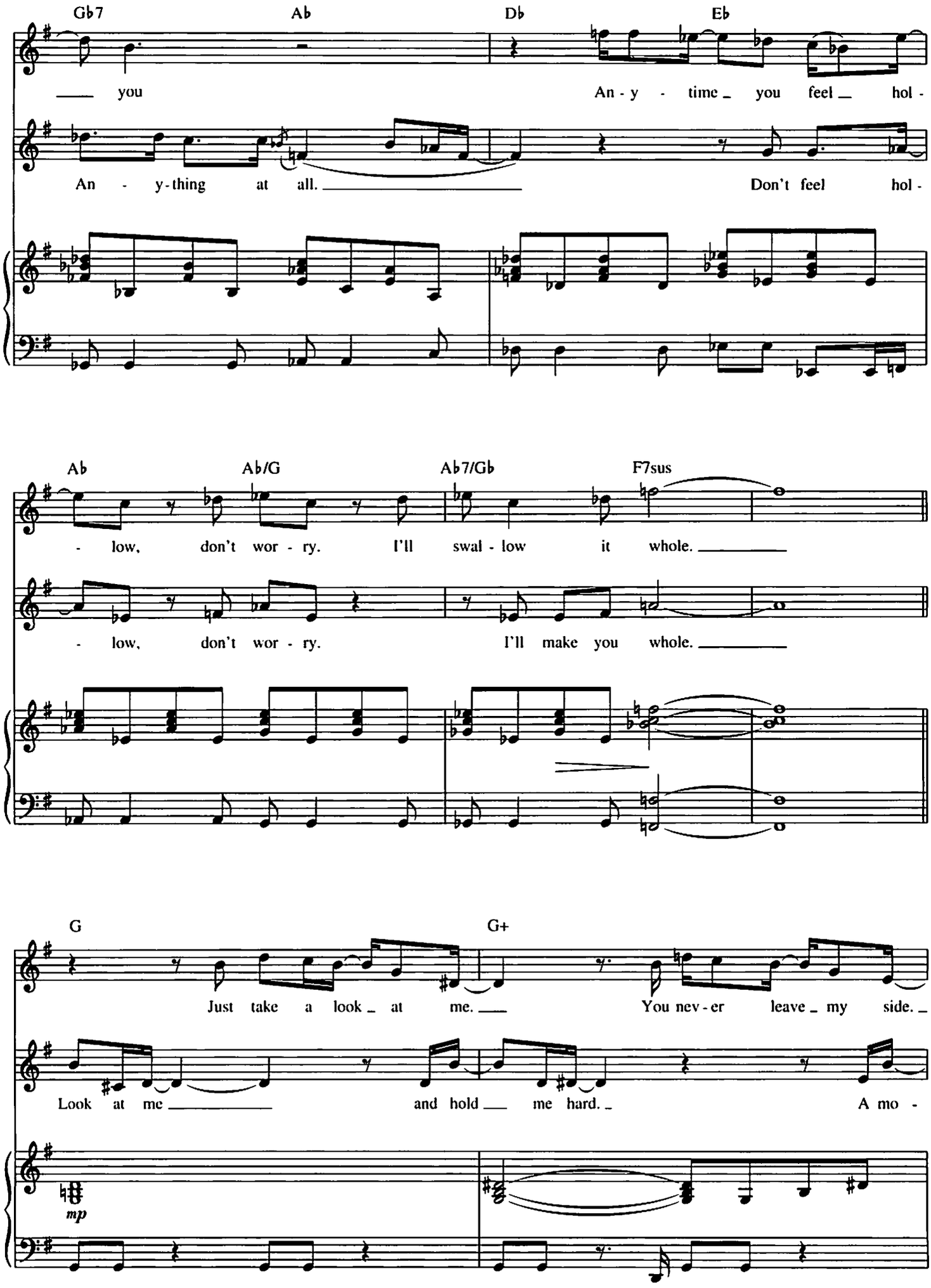
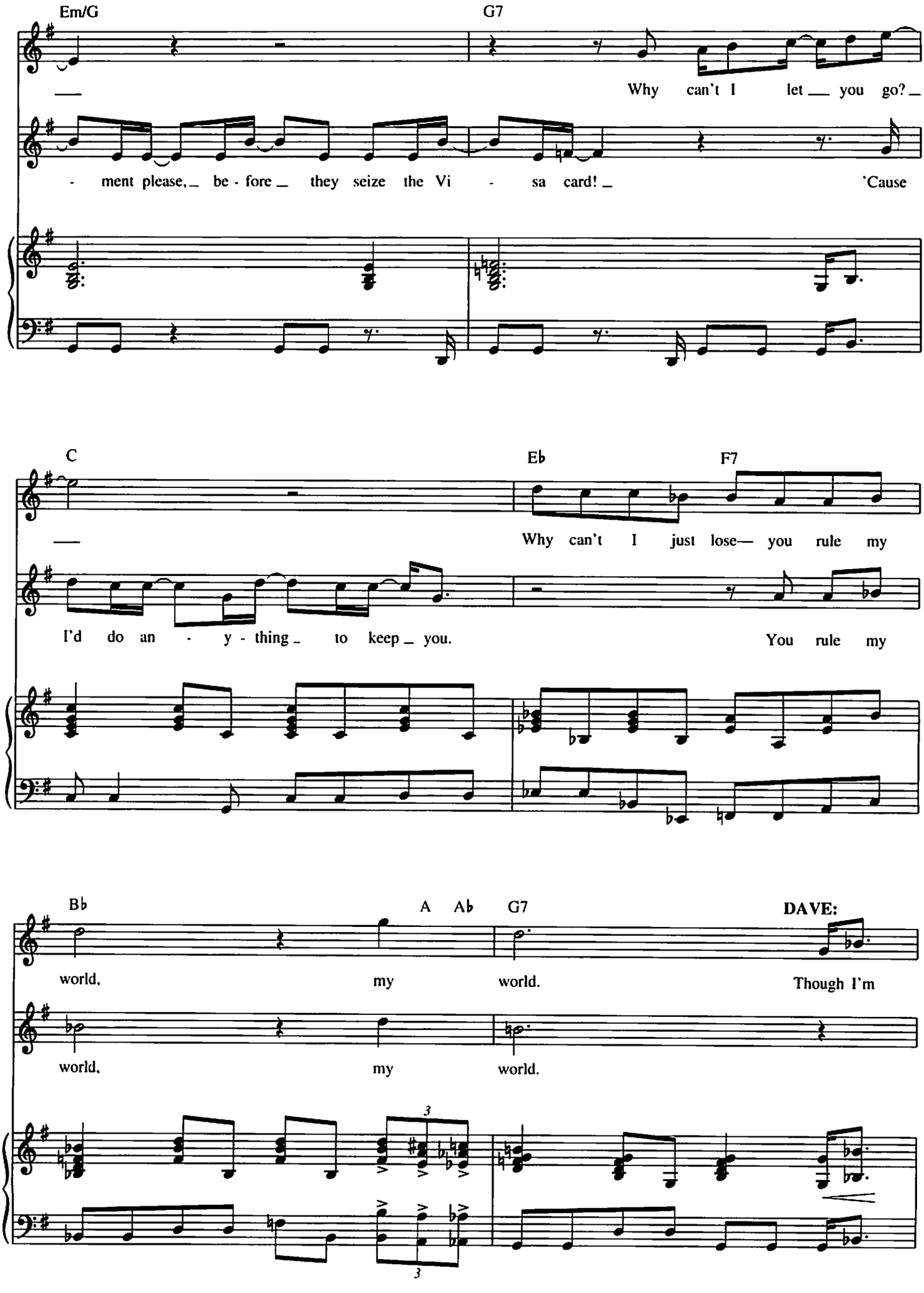
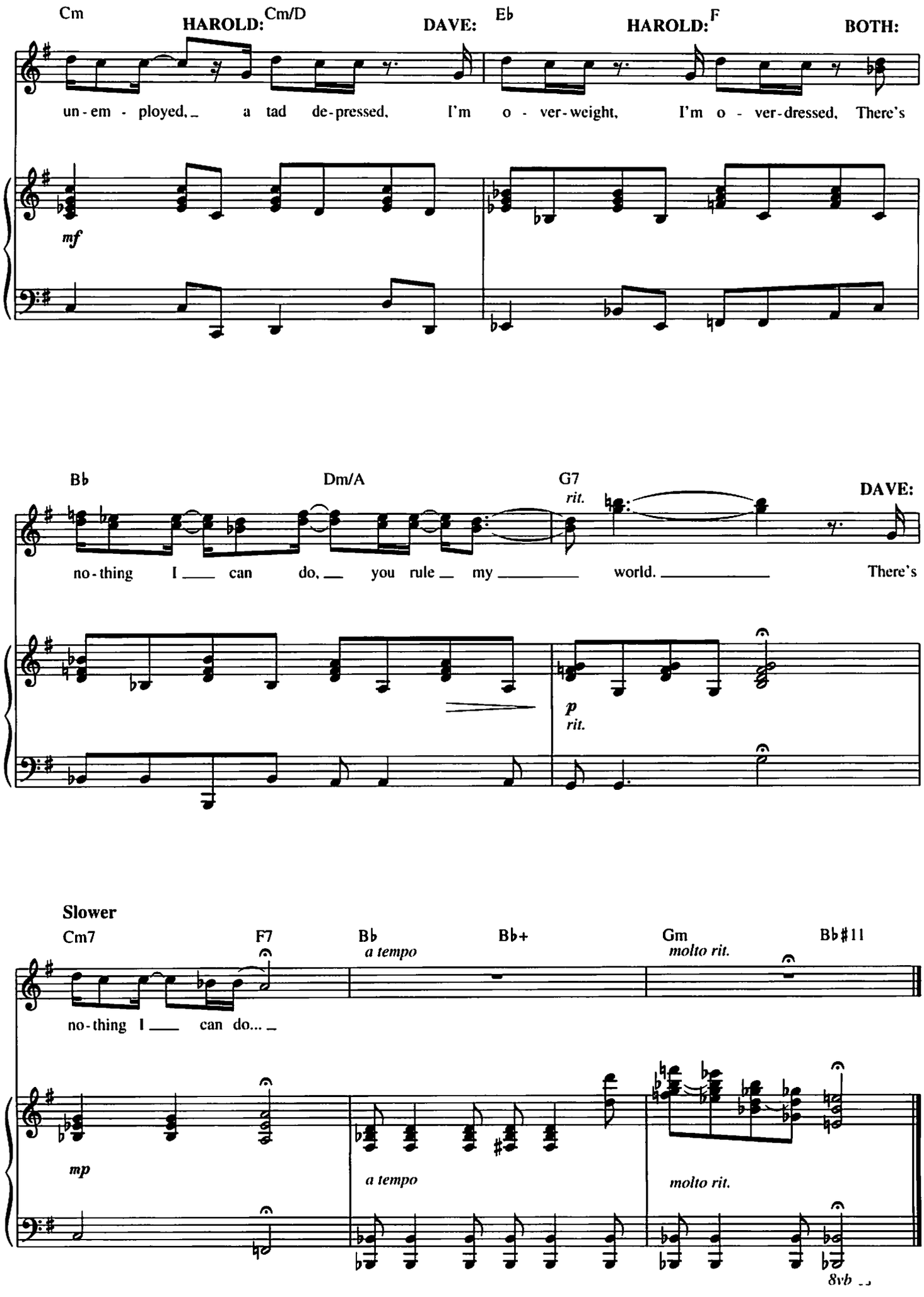

G
G+
on - ly you... not feet or knees. You
Em/G
G7
grum - ble and I stum - ble towards the Muen - ster cheese. I'm
C
Eb
F7
in your spell, a chub-by fool and an - y - one can tell you rule my
Bb
Gm
G
Cm7
F
world my world no mat-ter what I do you rule my


G
G+
Em/G
DAVE:
world.
HAROLD:
Look at you my life, my dream my la - dy with the eight - y dol - lar
G7
C
slum - ber cream, the hun - dred dol - lar hair - cuts, the nov -
Eb
F7
G
- el - ty ap - pli - an - ces we nev - er use, and all
G+
Em/G
those shoes you bought for when we go on the A - las -


G7
C
- kan cruise. _ My boat is sink - ing, I don't care. You're ev -
Eb
F7
Bb
Gm
G
- 'ry - thing _ I want, you rule _ my world, my world, You're ev -
Eb
F
Gbmaj7
DAVE:
Ab7
- 'ry - thing _ I need. _ An - y - where _ you go __ I'll
f
Bb
C
D
Eb
F
fol-low. An - y - thing _ you want _ I'll give _
HAROLD:
An - y - where I'll fol-low you. _____


Gb7
Ab
Db
Eb
you
An - y - time _ you feel _ hol -
An - y - thing at all.
Don't feel hol -
Ab
Ab/G
Ab7/Gb
F7sus
- low, don't wor - ry. I'll swal - low it whole.
- low, don't wor - ry. I'll make you whole.
G
G+
Just take a look _ at me.
You nev - er leave _ my side. _
Look at me
and hold _ me hard. _
A mo -
mp


Em/G
G7
Why can't I let you go?
ment please, be - fore they seize the Vi - sa card!
'Cause
C
Eb
F7
Why can't I just lose— you rule my
I'd do an - y - thing to keep you.
You rule my
Bb
A
Ab
G7
DAVE:
world, my world.
Though I'm
world, my world.
3
3

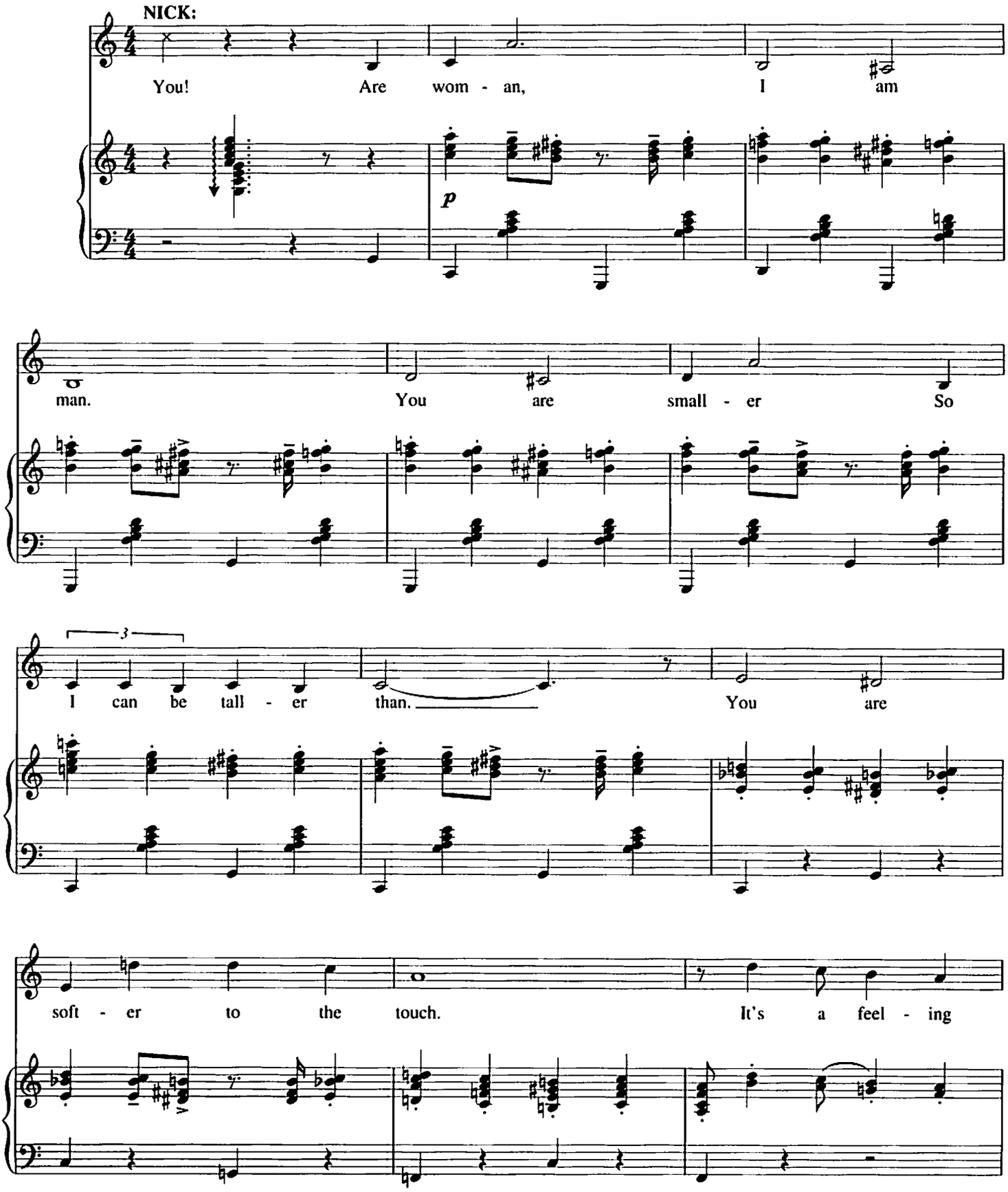

Cm
HAROLD:
Cm/D
DAVE:
Eb
HAROLD:
F
BOTH:
un - em - ployed, a tad de - pressed, I'm o - ver - weight, I'm o - ver - dressed, There's
mf
Bb
Dm/A
G7
rit.
DAVE:
no - thing I can do, you rule my world. There's
p
rit.
Slower
Cm7
F7
Bb
a tempo
Bb+
Gm
molto rit.
Bb#11
no - thing I can do...
mp
a tempo
molto rit.
8vb

YOU ARE WOMAN, I AM MAN

from *Funny Girl*

Words by BOB MERRILL
Music by JULE STYNE

Moderately, in 4



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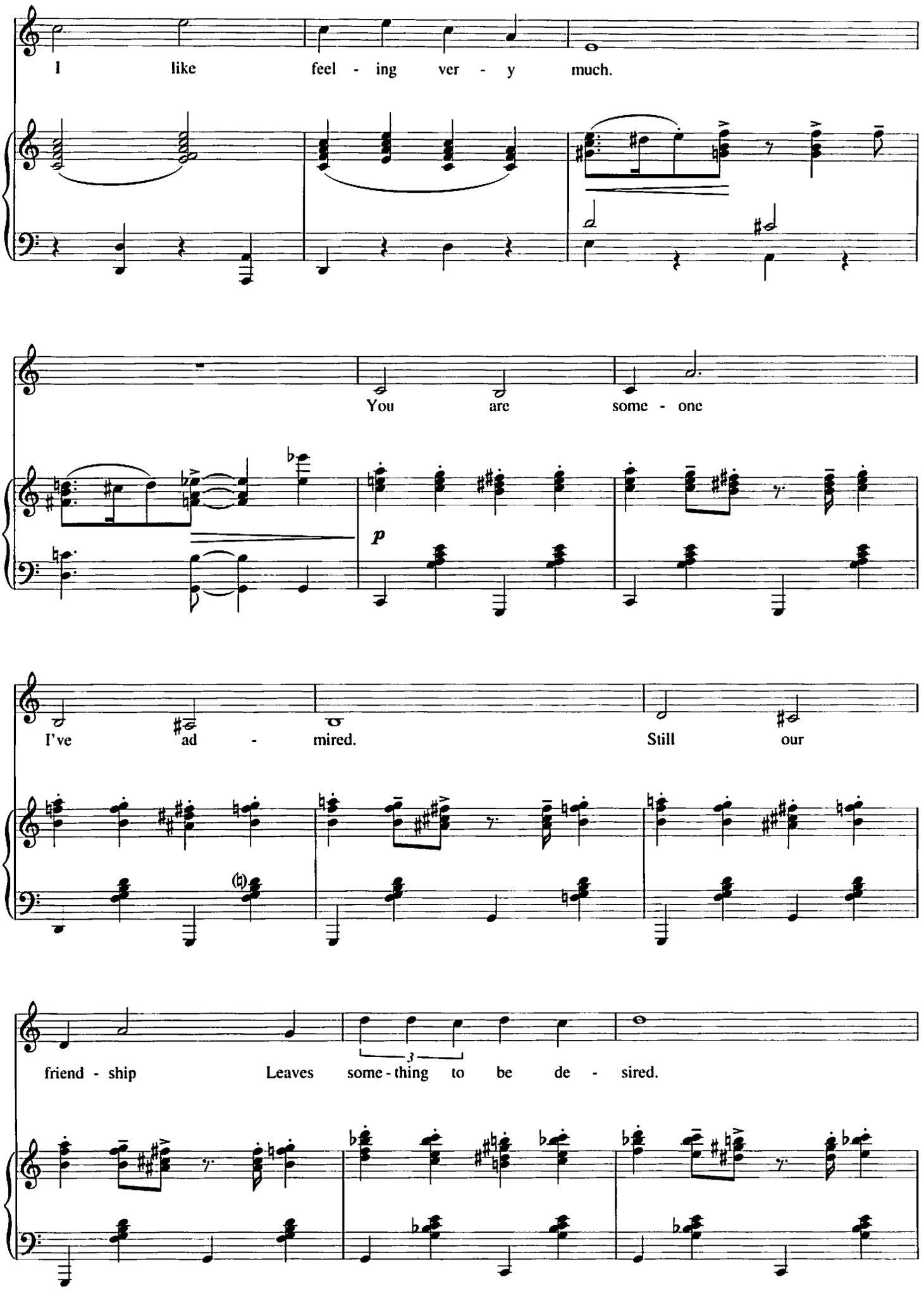
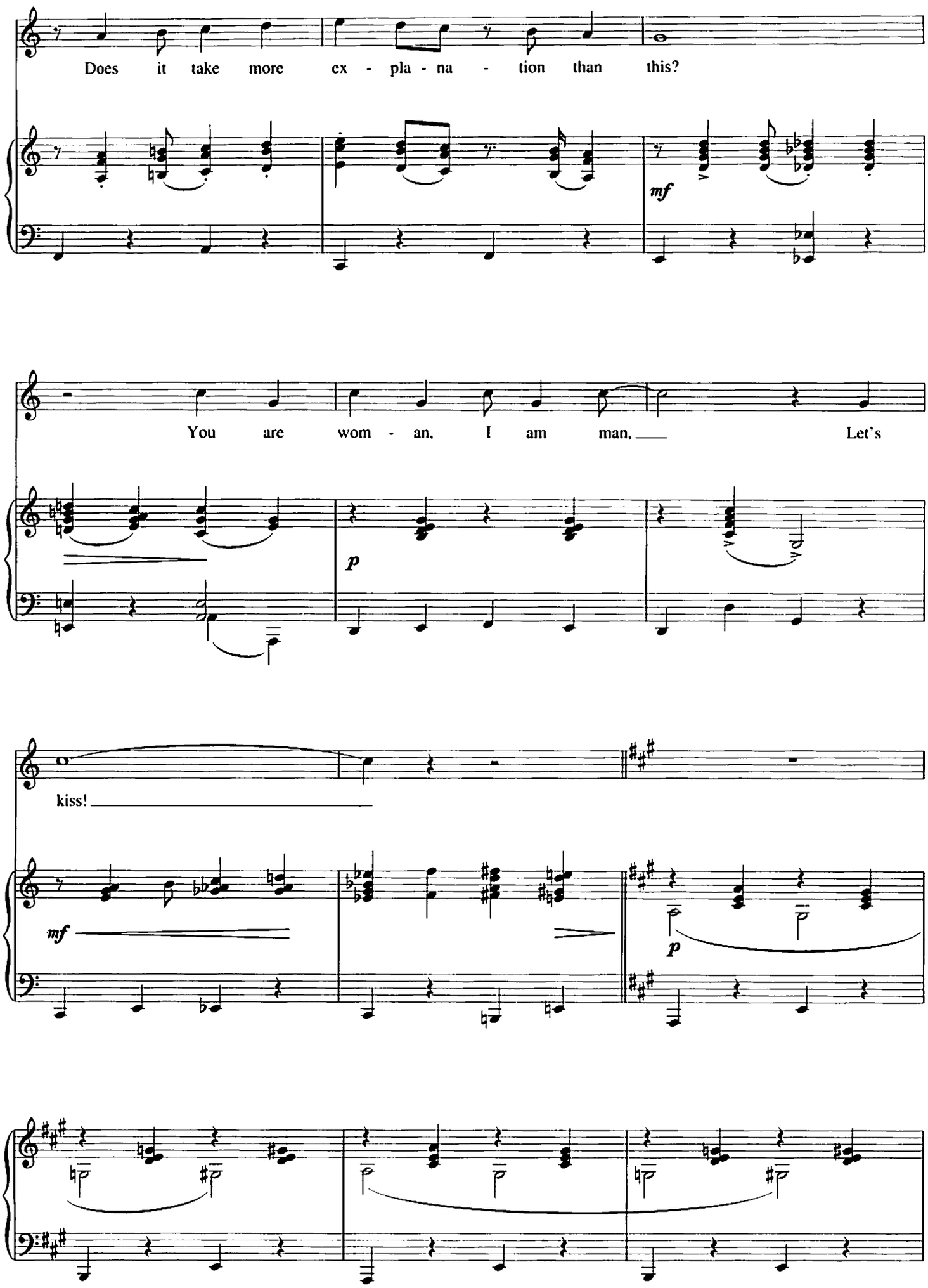
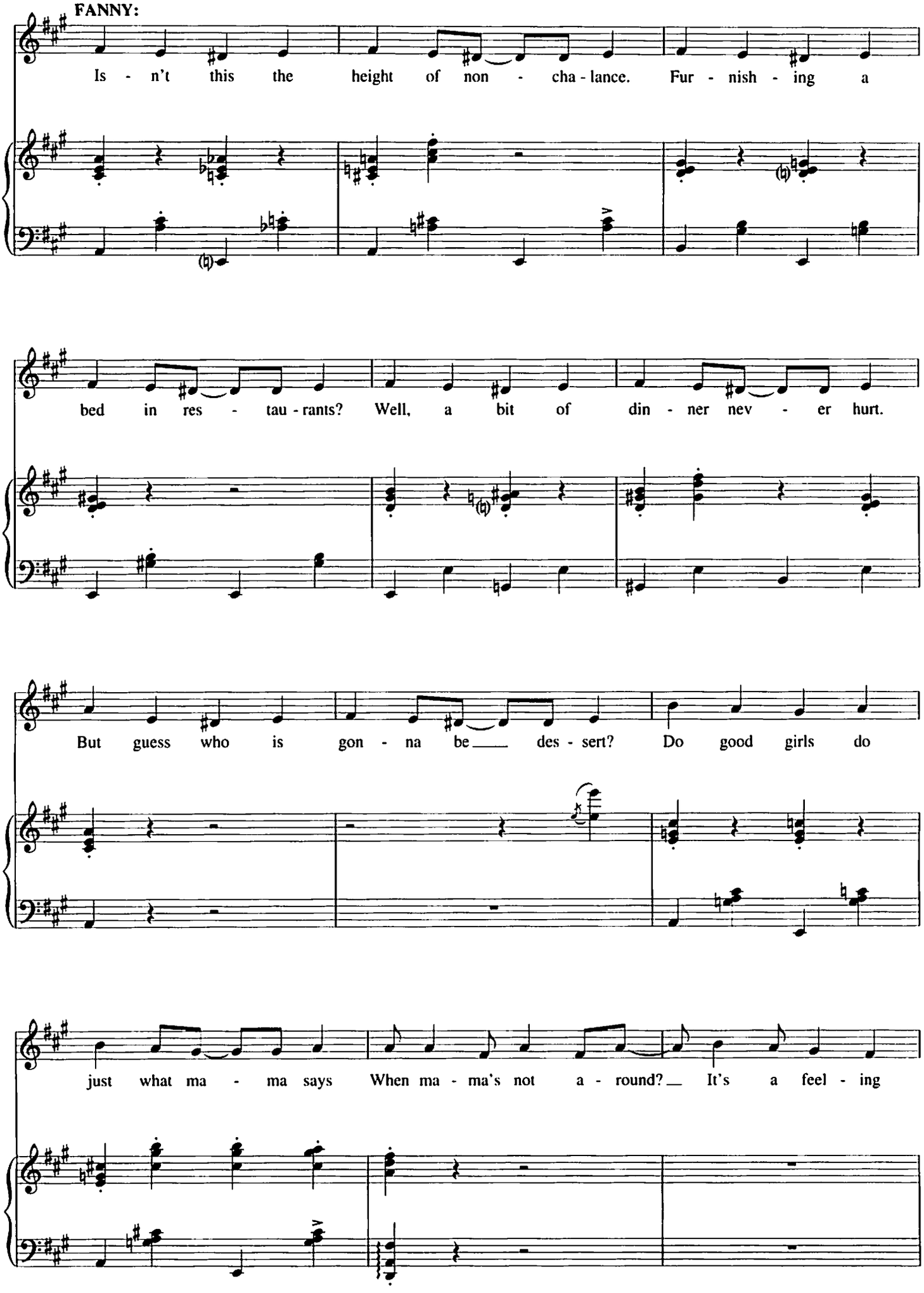
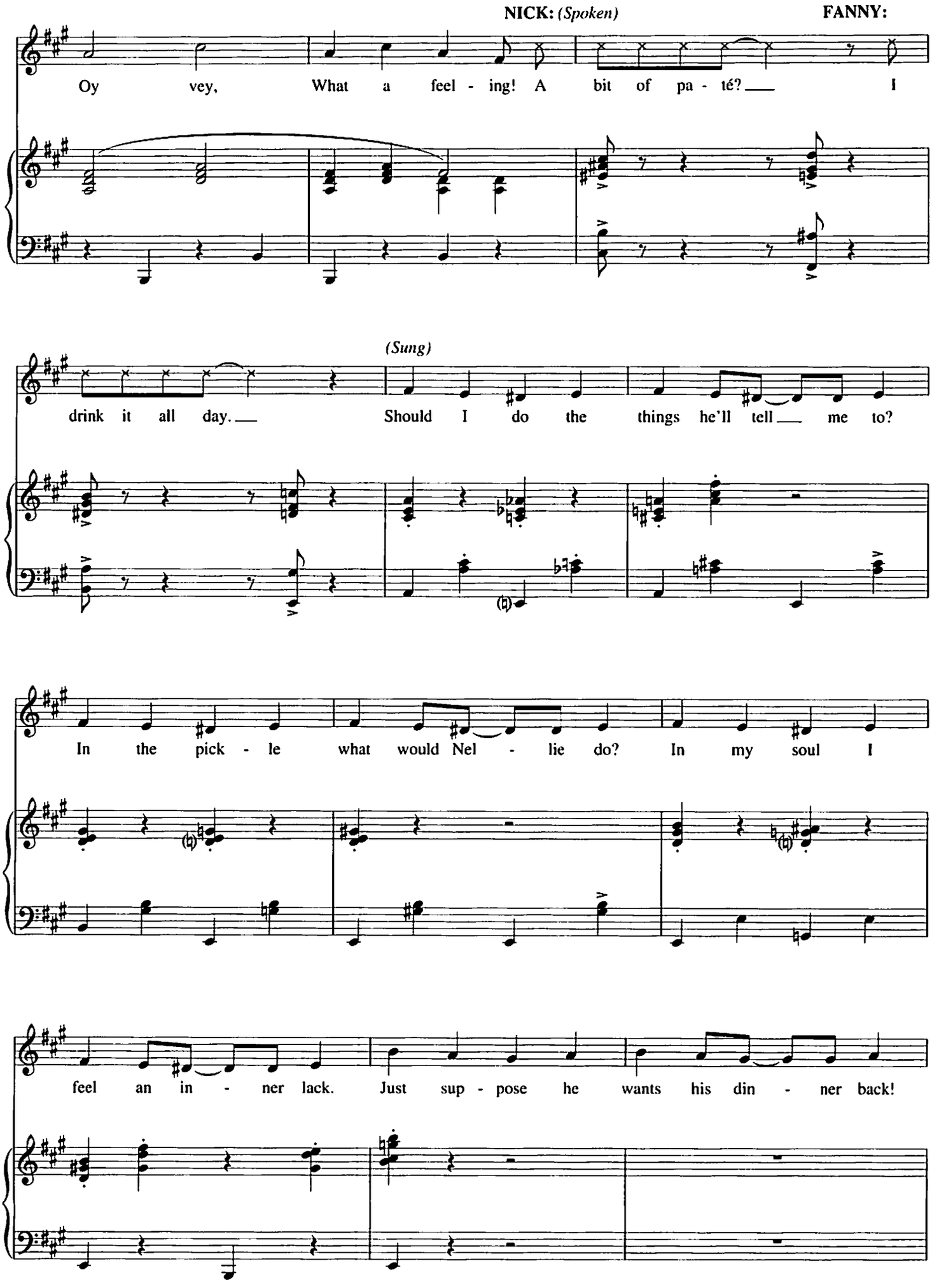
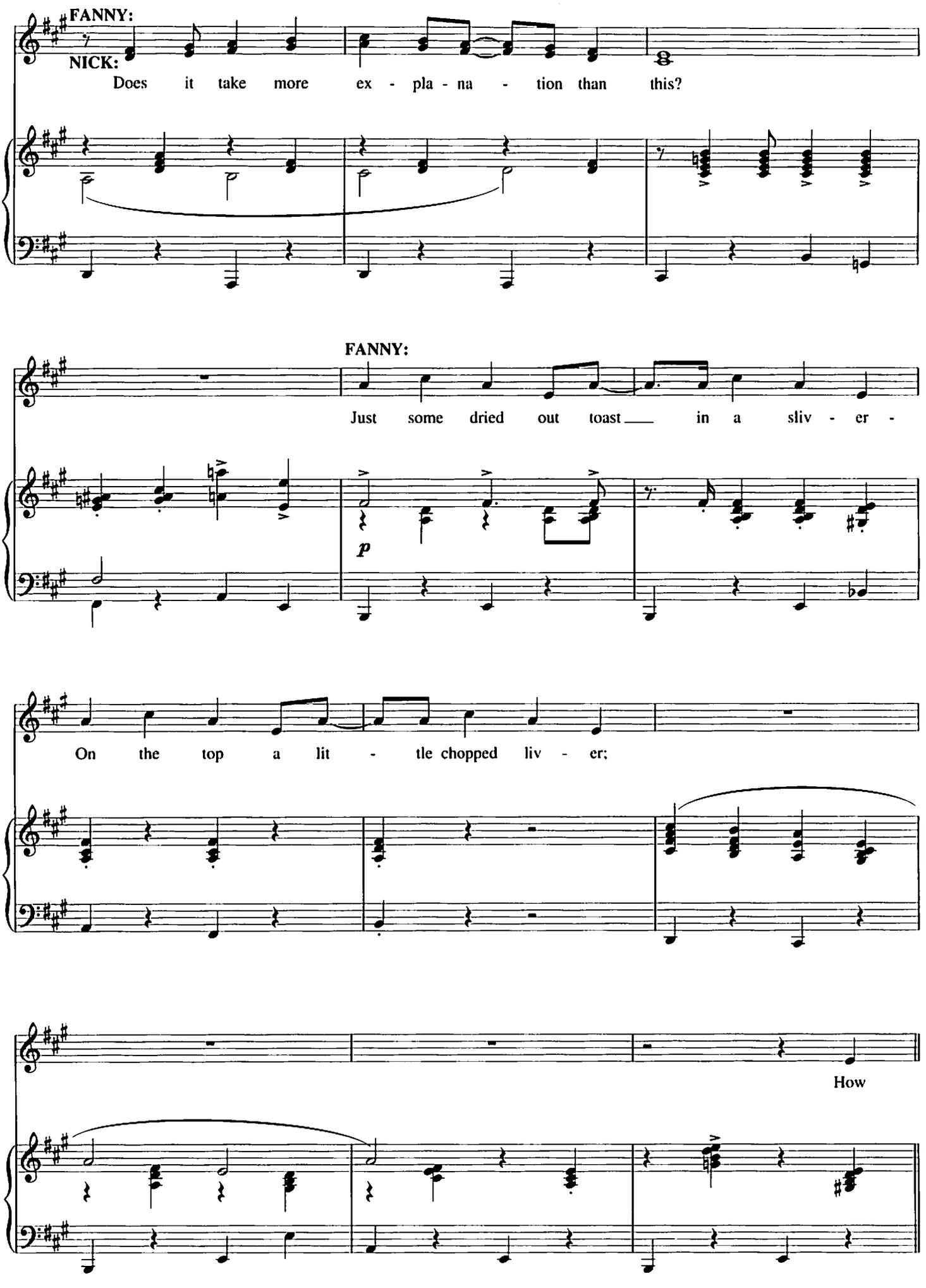
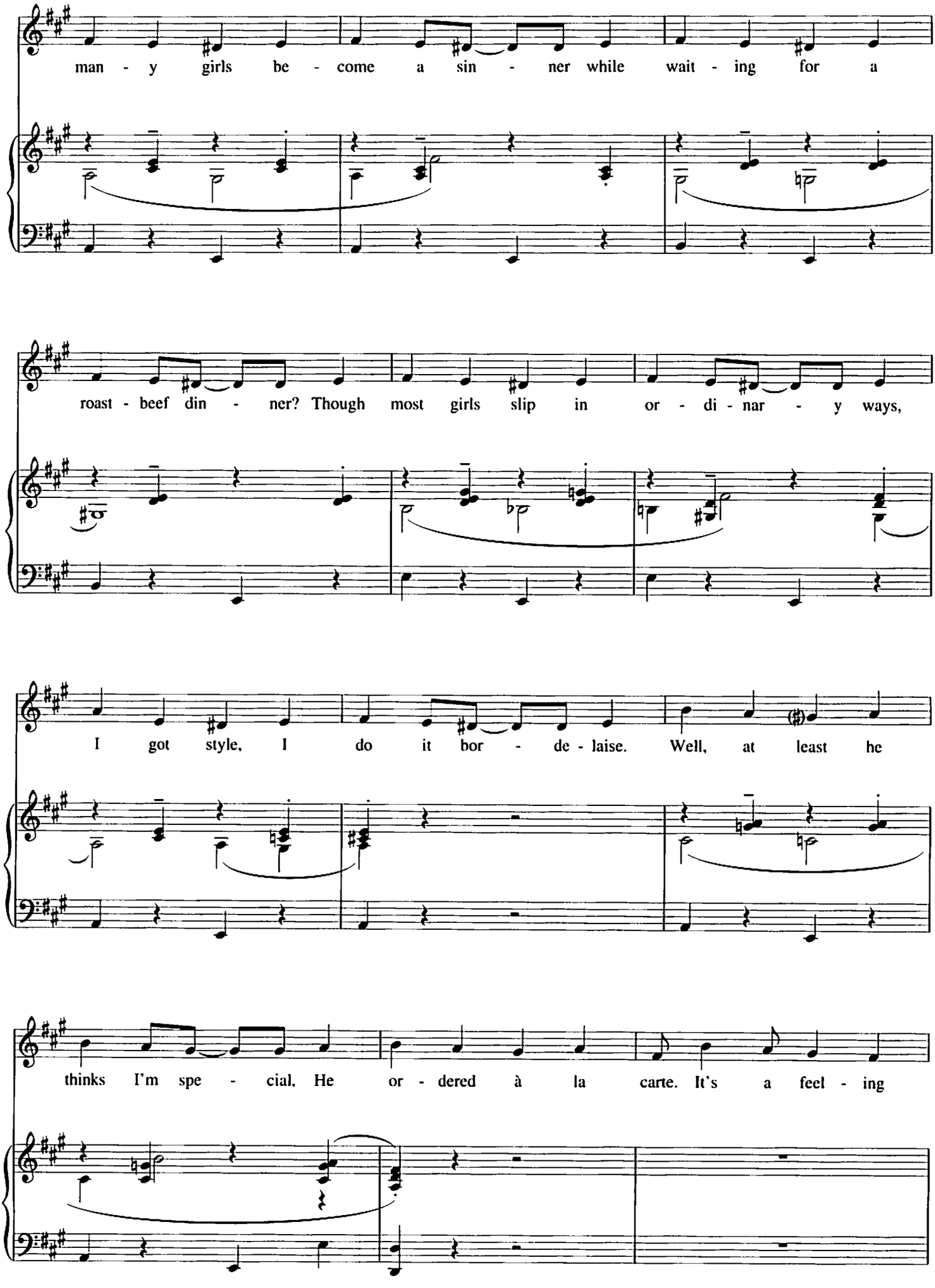

I like feel - ing ver - y much.
You are some - one
p
I've ad - mired. Still our
friend - ship Leaves some - thing to be de - sired.
3

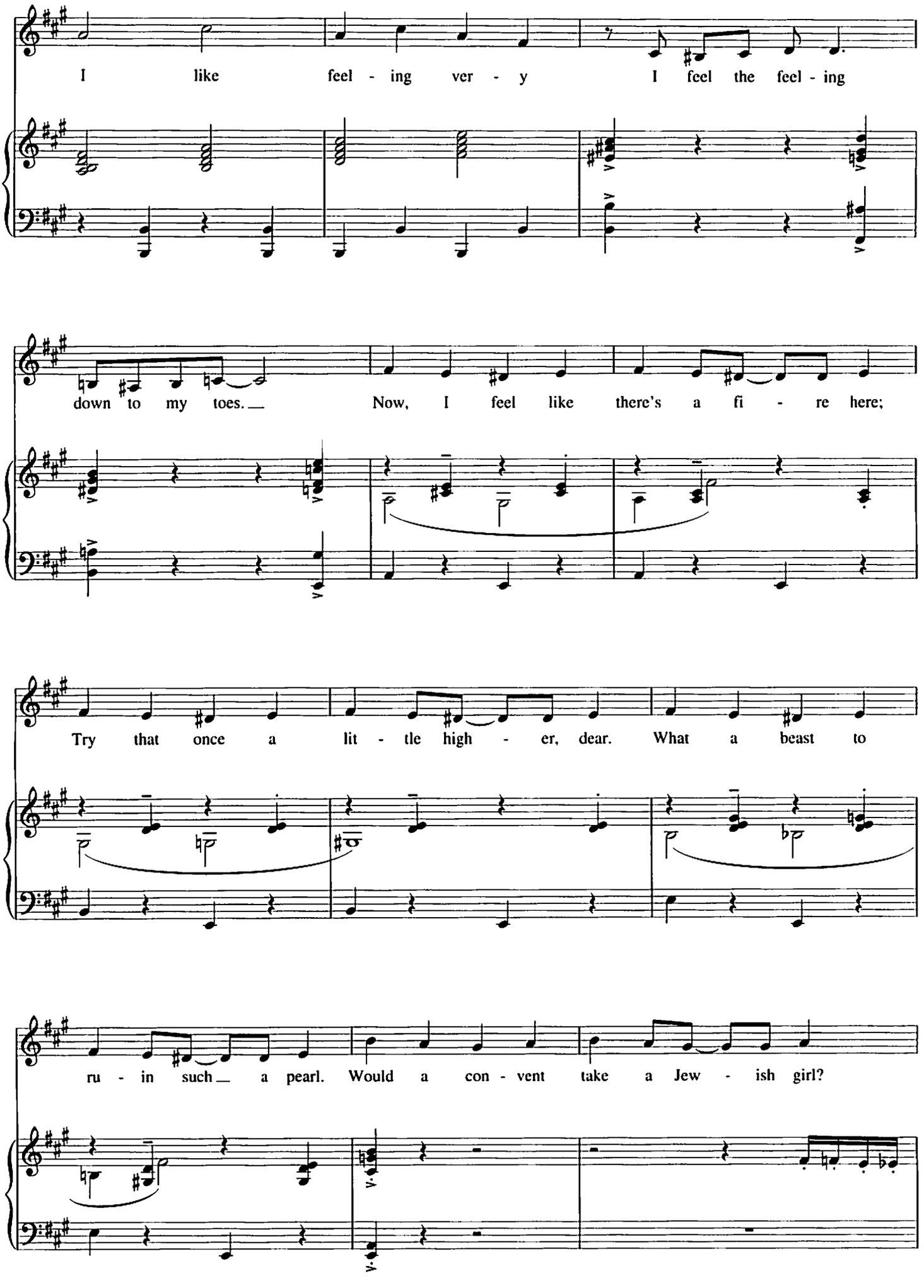

Does it take more ex - pla - na - tion than this?
mf
You are wom - an, I am man, Let's
p
kiss!
mf
p

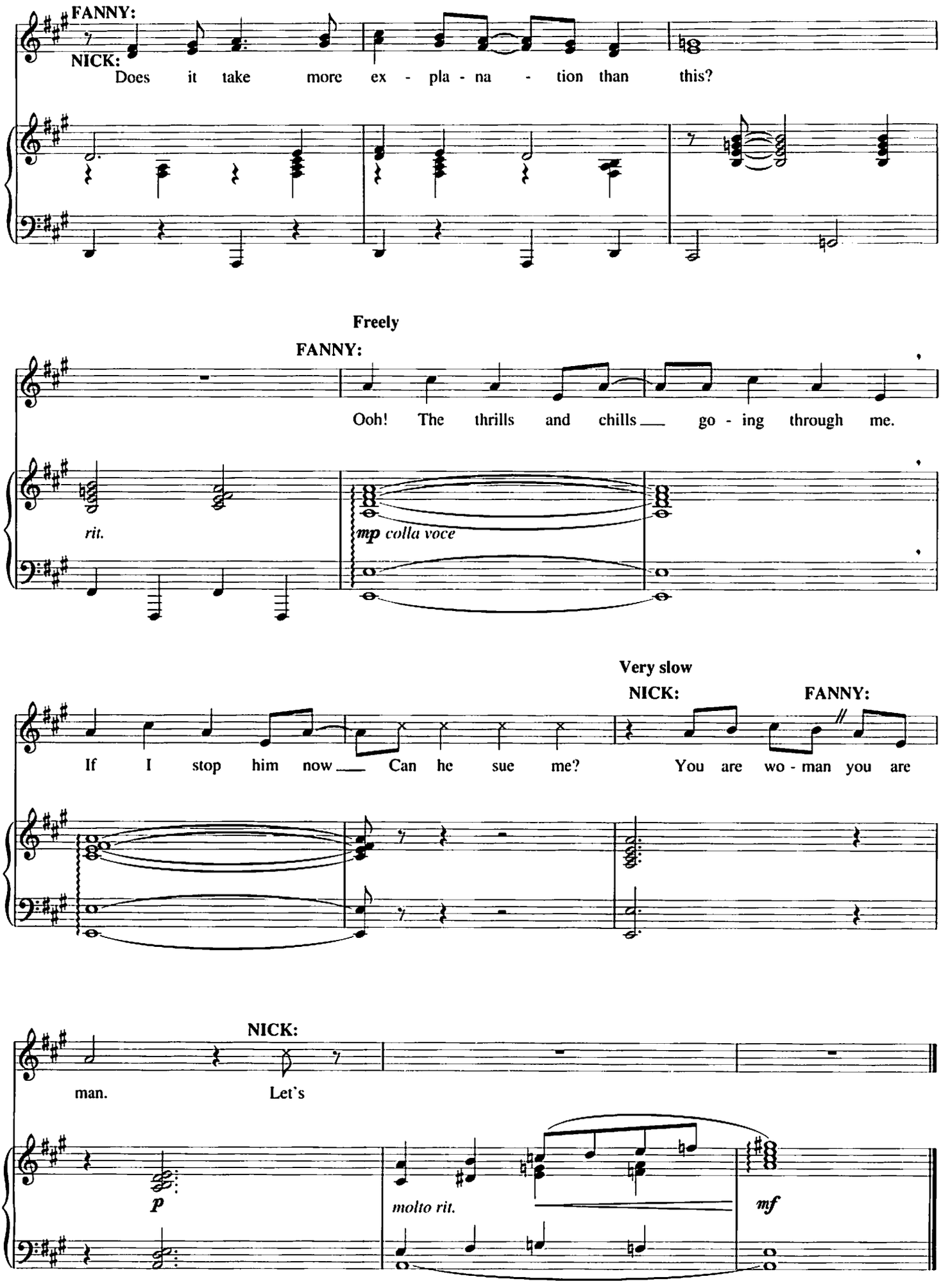

FANNY:
Is - n't this the height of non - cha - lance. Fur - nish - ing a
bed in res - tau - rants? Well, a bit of din - ner nev - er hurt.
But guess who is gon - na be___ des - sert? Do good girls do
just what ma - ma says When ma - ma's not a - round?___ It's a feel - ing


NICK: (Spoken)
FANNY:
Oy vey, What a feel - ing! A bit of pa - té? I
(Sung)
drink it all day. Should I do the things he'll tell me to?
In the pick - le what would Nel - lie do? In my soul I
feel an in - ner lack. Just sup - pose he wants his din - ner back!


FANNY:
NICK:
Does it take more ex - pla - na - tion than this?
FANNY:
Just some dried out toast in a sliv - er -
p
On the top a lit - tle chopped liv - er;
How


man - y girls be - come a sin - ner while wait - ing for a
roast - beef din - ner? Though most girls slip in or - di - nar - y ways,
I got style, I do it bor - de - laise. Well, at least he
thinks I'm spe - cial. He or - dered à la carte. It's a feel - ing

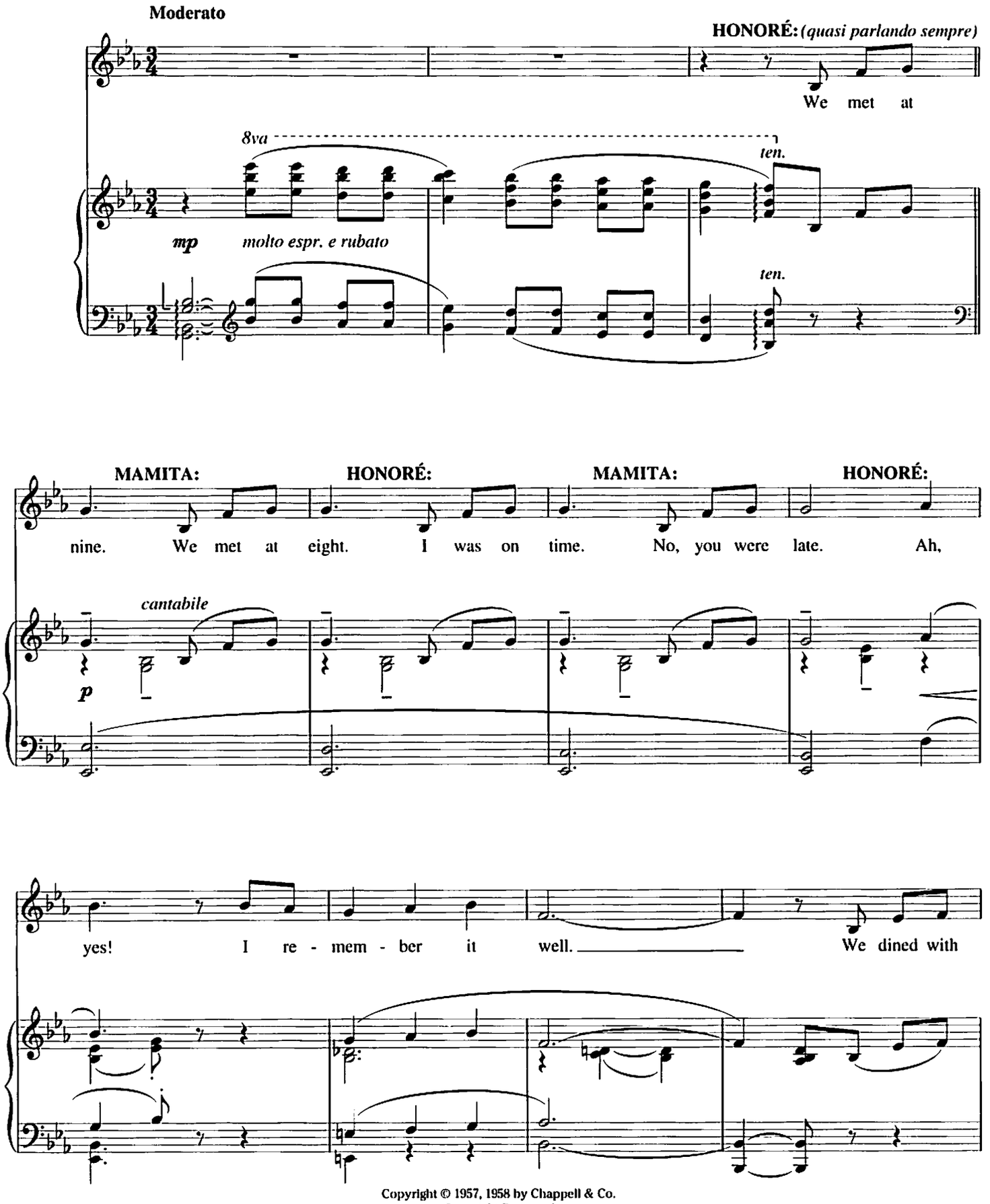

I like feel - ing ver - y I feel the feel - ing
down to my toes. Now, I feel like there's a fi - re here;
Try that once a lit - tle high - er, dear. What a beast to
ru - in such a pearl. Would a con - vent take a Jew - ish girl?


FANNY:
NICK:
Does it take more ex - pla - na - tion than this?
Freely
FANNY:
Ooh! The thrills and chills go - ing through me.
rit.
mp colla voce
Very slow
NICK:
FANNY:
If I stop him now Can he sue me?
You are wo - man you are
NICK:
man. Let's
p
molto rit.
mf

I REMEMBER IT WELL

from *Gigi*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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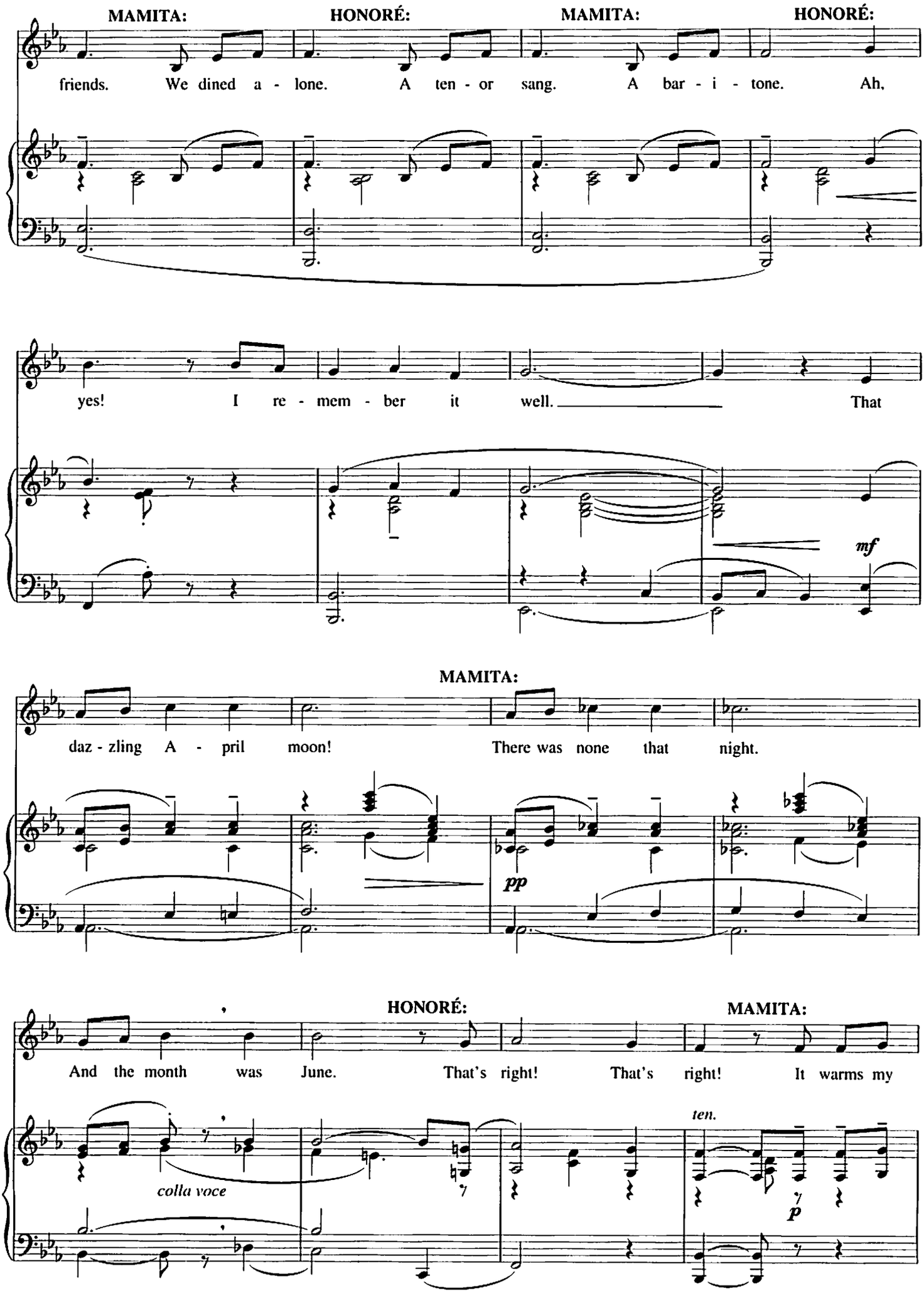
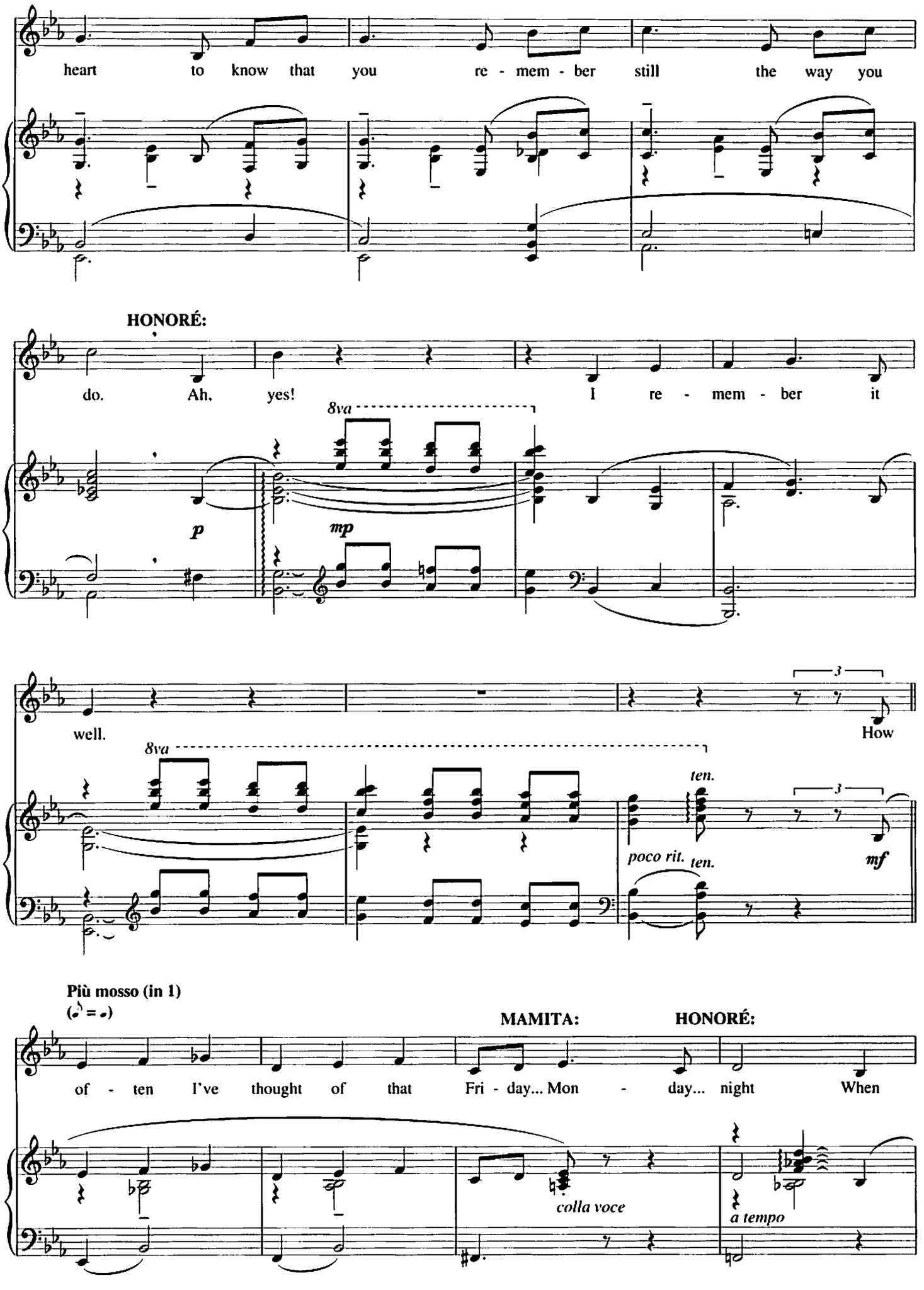
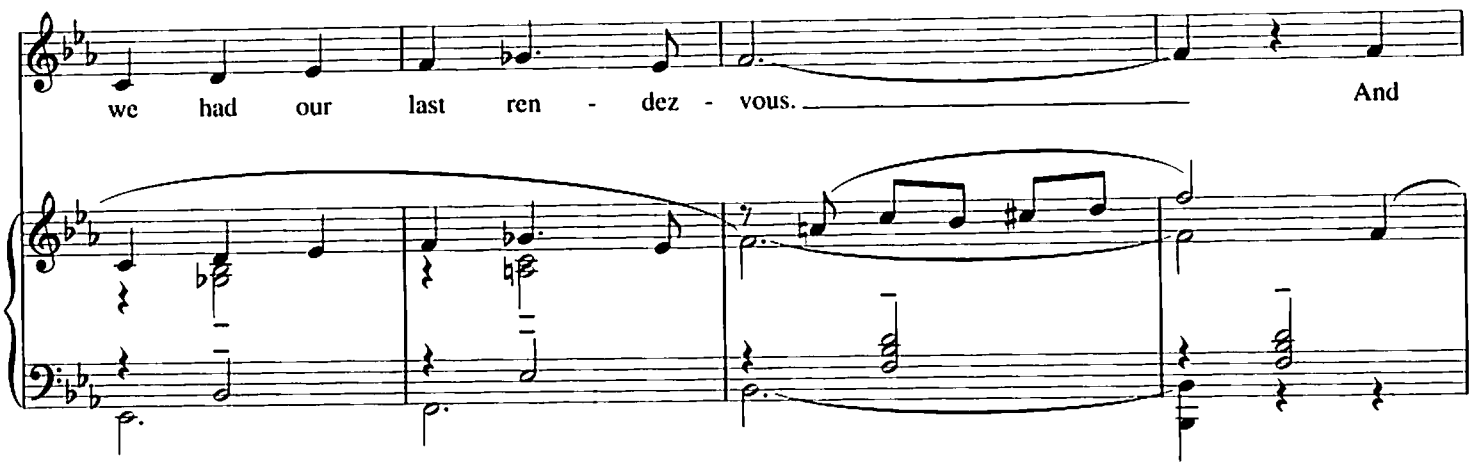
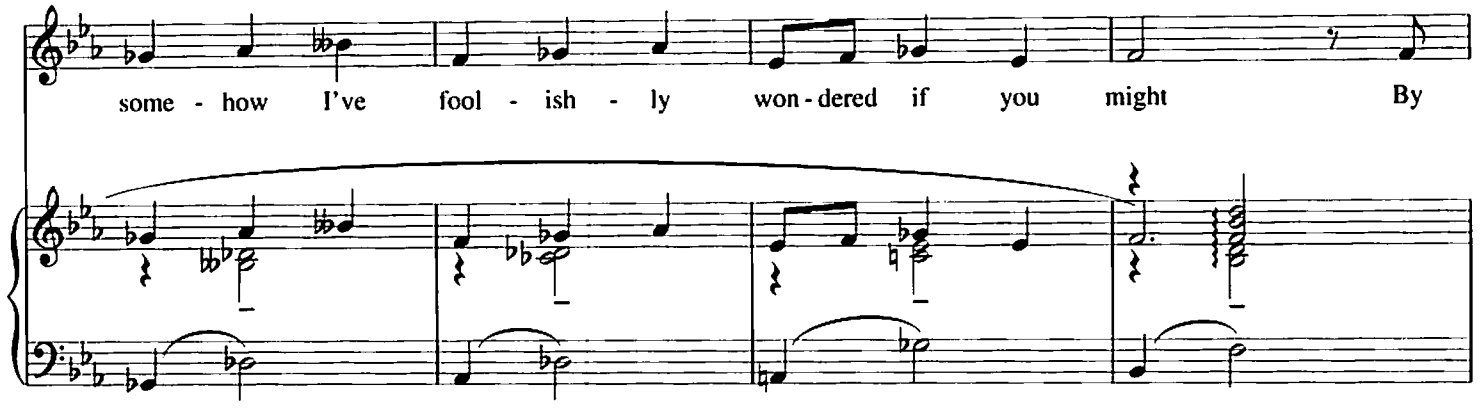
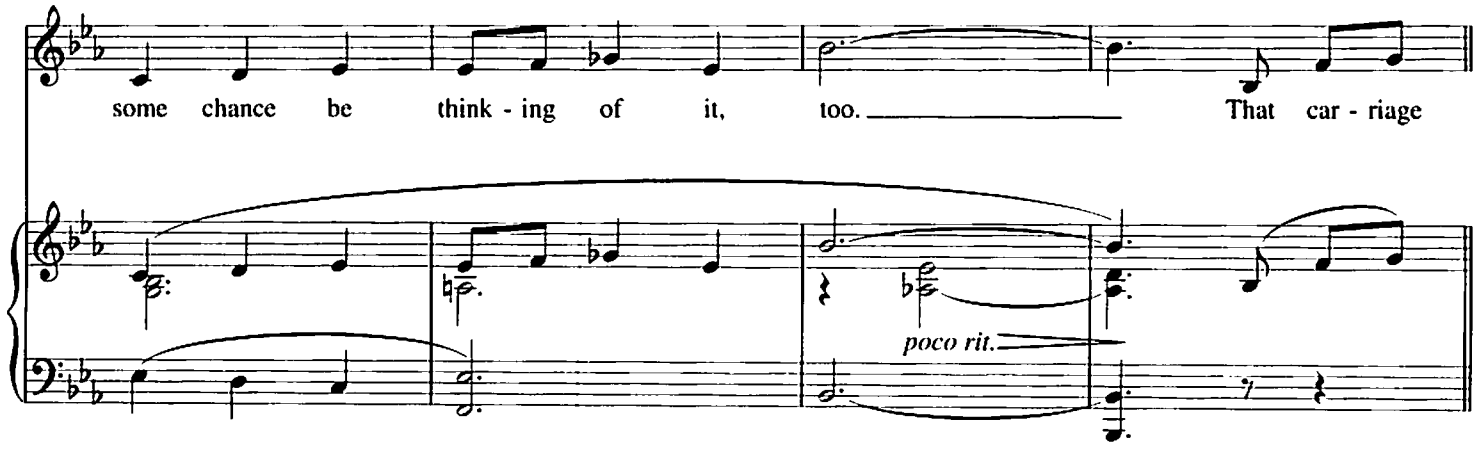
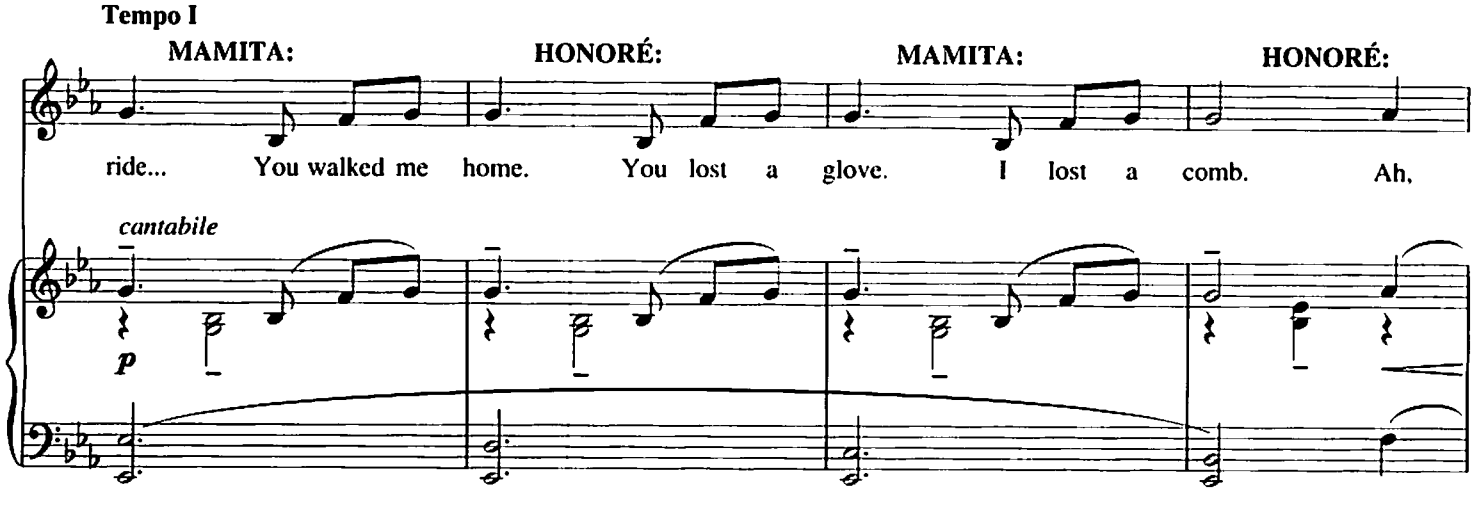

MAMITA:
HONORÉ:
MAMITA:
HONORÉ:
friends. We dined a - lone. A ten - or sang. A bar - i - tone. Ah,
yes! I re - mem - ber it well. That
mf
MAMITA:
daz - zling A - pril moon! There was none that night.
pp
HONORÉ:
MAMITA:
And the month was June. That's right! That's right! It warms my
colla voce
ten.
p

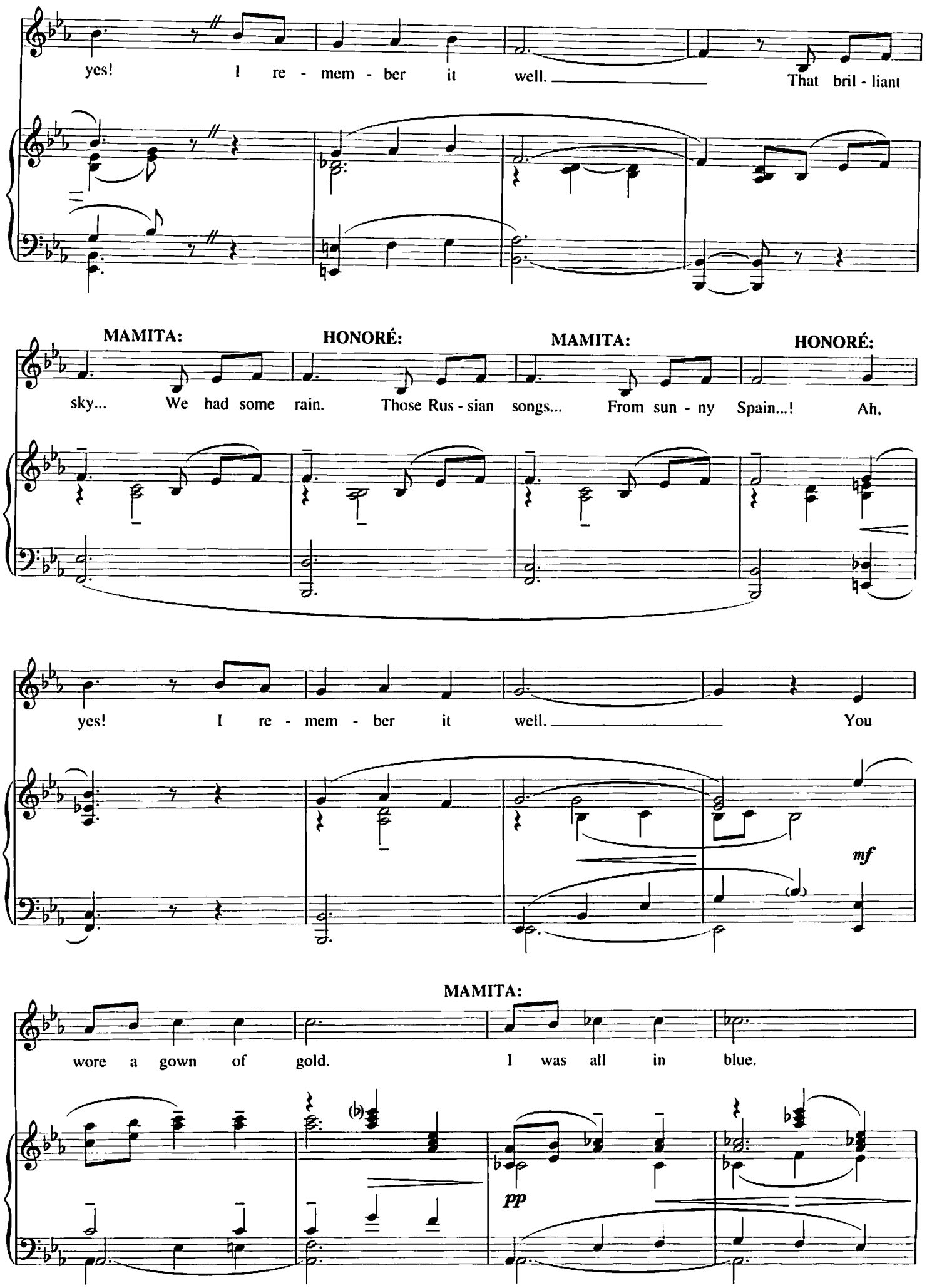

heart to know that you re - mem - ber still the way you
HONORÉ:
do. Ah, yes! I re - mem - ber it
8va
p
mp
well.
How
8va
ten.
poco rit.
ten.
mf
Più mosso (in 1)
(𝅗𝅥 = 𝅗𝅥)
MAMITA:
HONORÉ:
of - ten I've thought of that Fri - day... Mon - day... night When
colla voce
a tempo

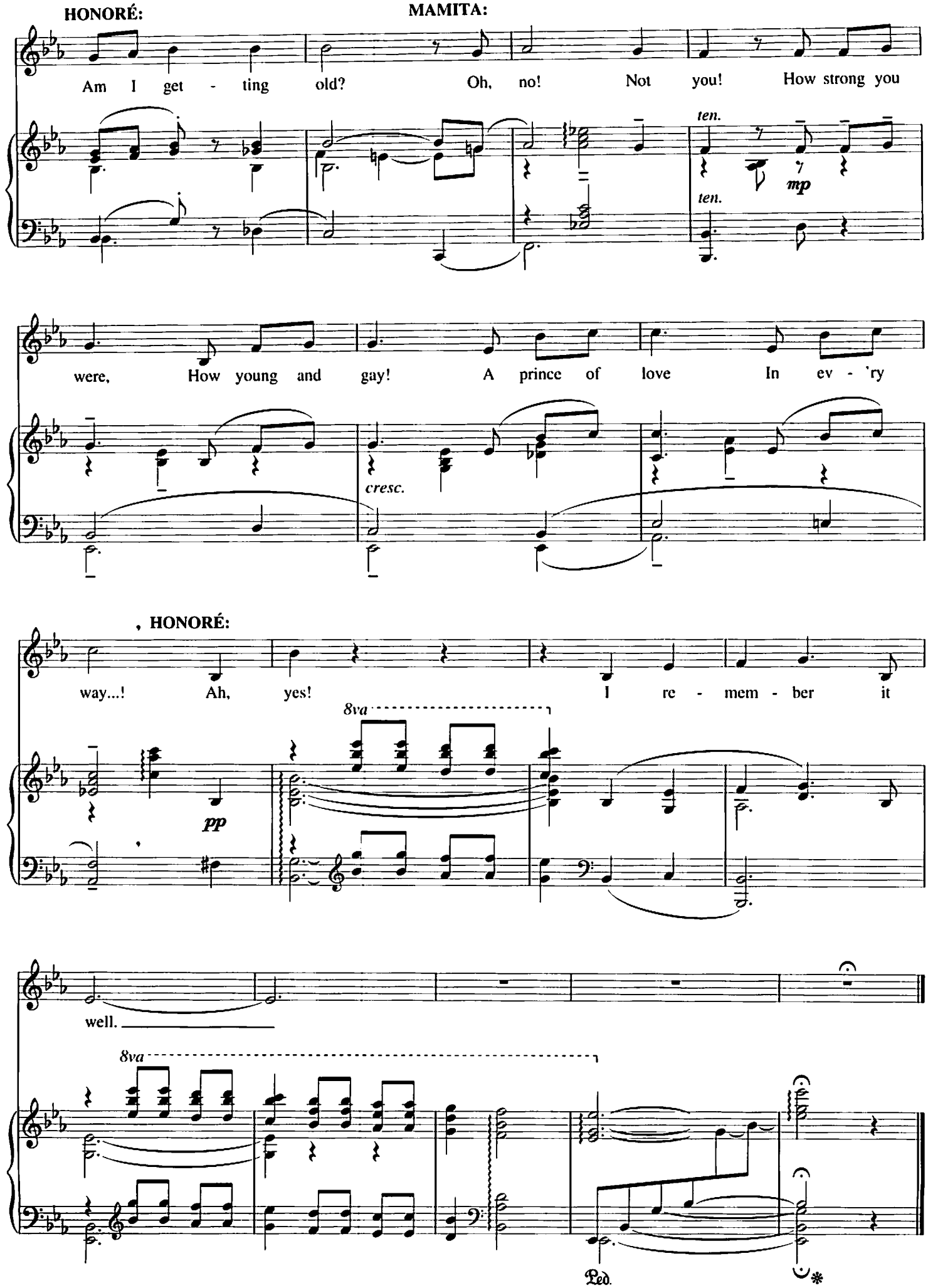

we had our last ren - dez - vous.
And


some - how I've fool - ish - ly won - dered if you might
By


some chance be think - ing of it, too.
That car - riage
poco rit.

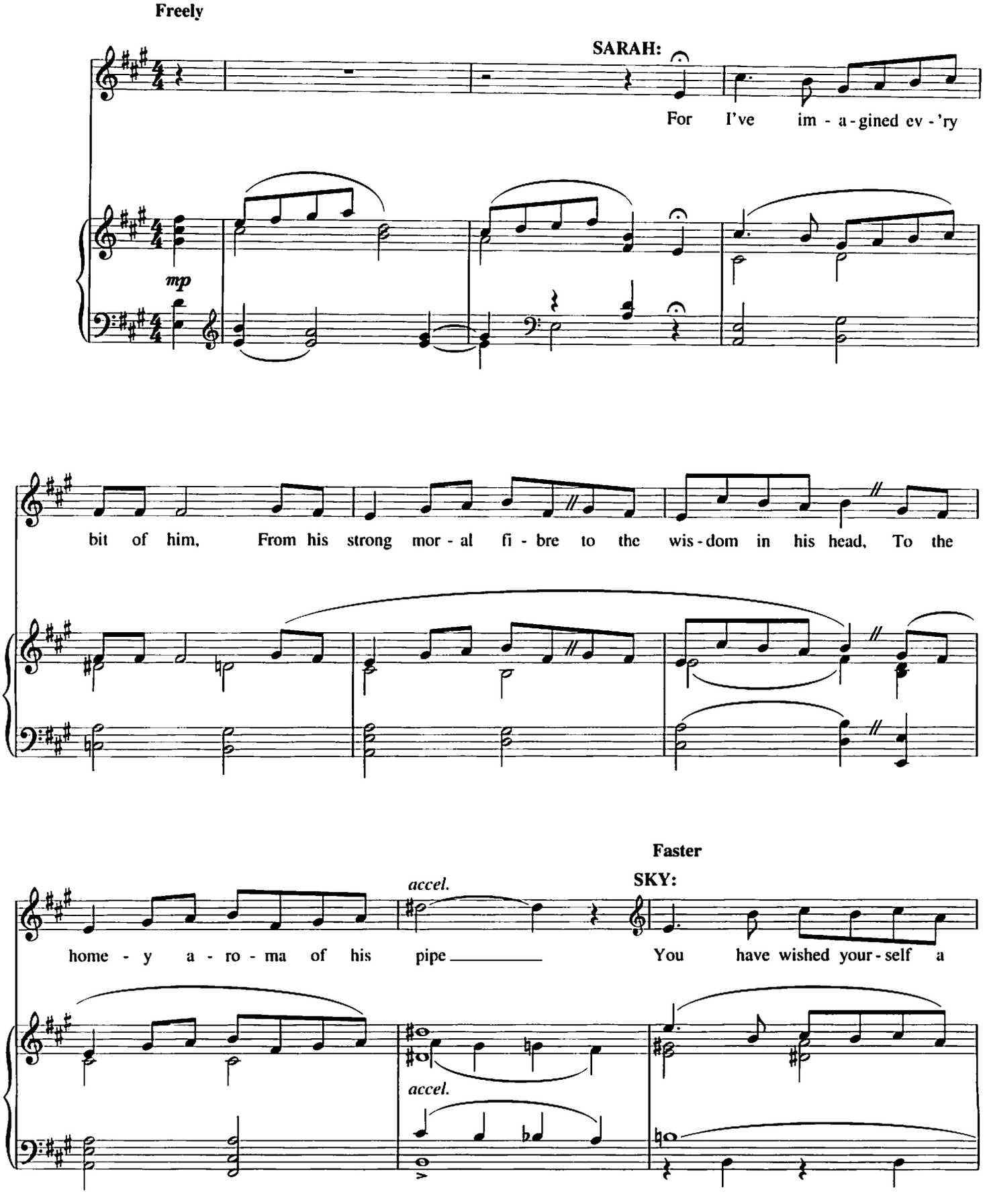

Tempo I
MAMITA:
HONORÉ:
MAMITA:
HONORÉ:
ride... You walked me home. You lost a glove. I lost a comb. Ah,
cantabile
p


yes! I re - mem - ber it well. That bril - liant
MAMITA:
sky... We had some rain.
HONORÉ:
Those Rus - sian songs...
MAMITA:
From sun - ny Spain...!
HONORÉ:
Ah,
yes! I re - mem - ber it well. You
mf
MAMITA:
wore a gown of gold. I was all in blue.
pp


HONORÉ:
MAMITA:
Am I get - ting old? Oh, no! Not you! How strong you
ten.
mp
ten.
were, How young and gay! A prince of love In ev - 'ry
cresc.
HONORÉ:
way...! Ah, yes! I re - mem - ber it
8va
pp
well.
8va
Ped.

I'LL KNOW
from *Guys and Dolls*

By FRANK LOESSER



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SARAH:

Scars - dale Gal - a - had — The break-fast - eat - ing Brooks Broth - ers type! And

Slow

I shall meet him when the time is ripe I'll

p

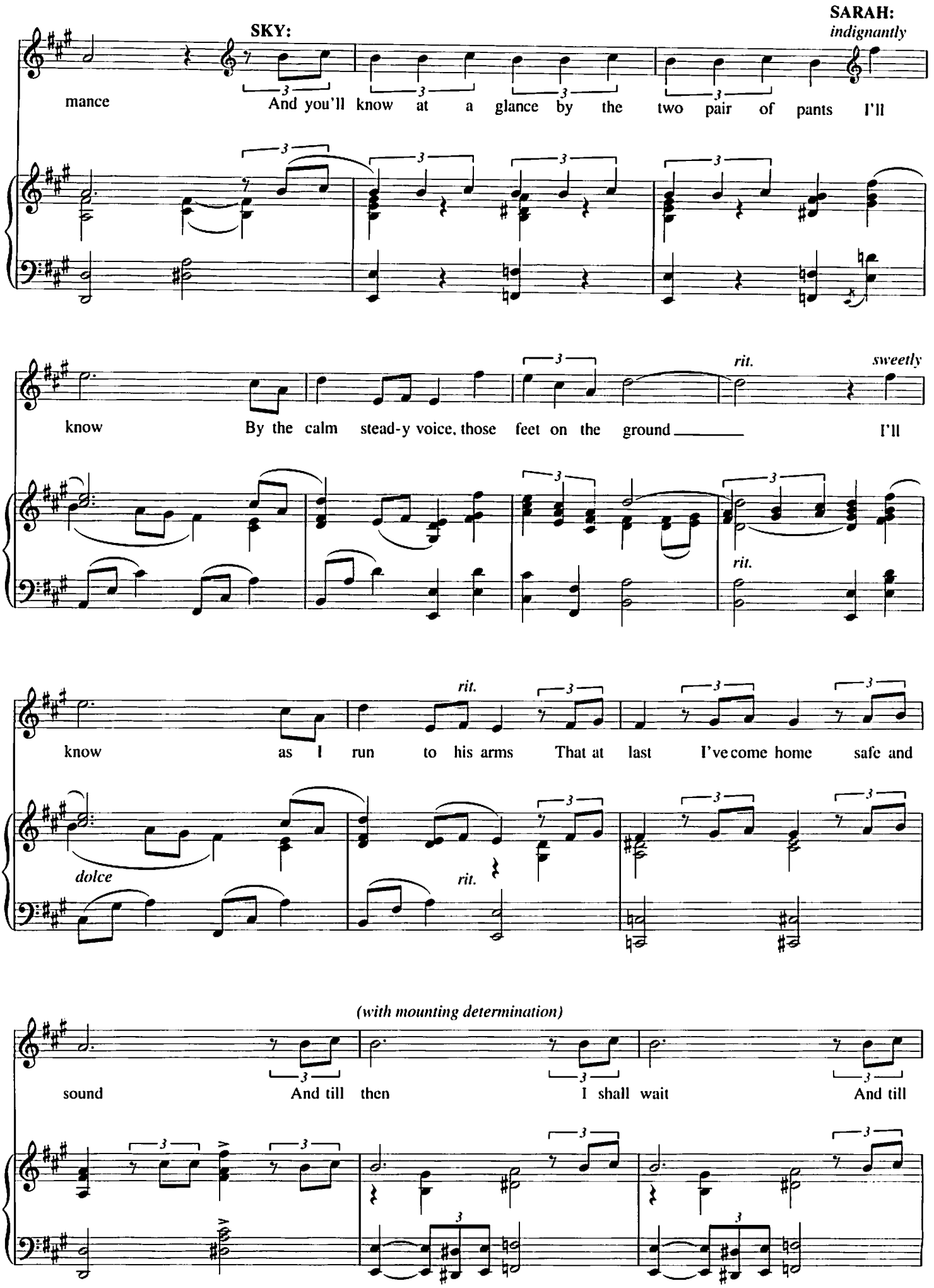
know when my love comes a - long, I won't take a chance. For

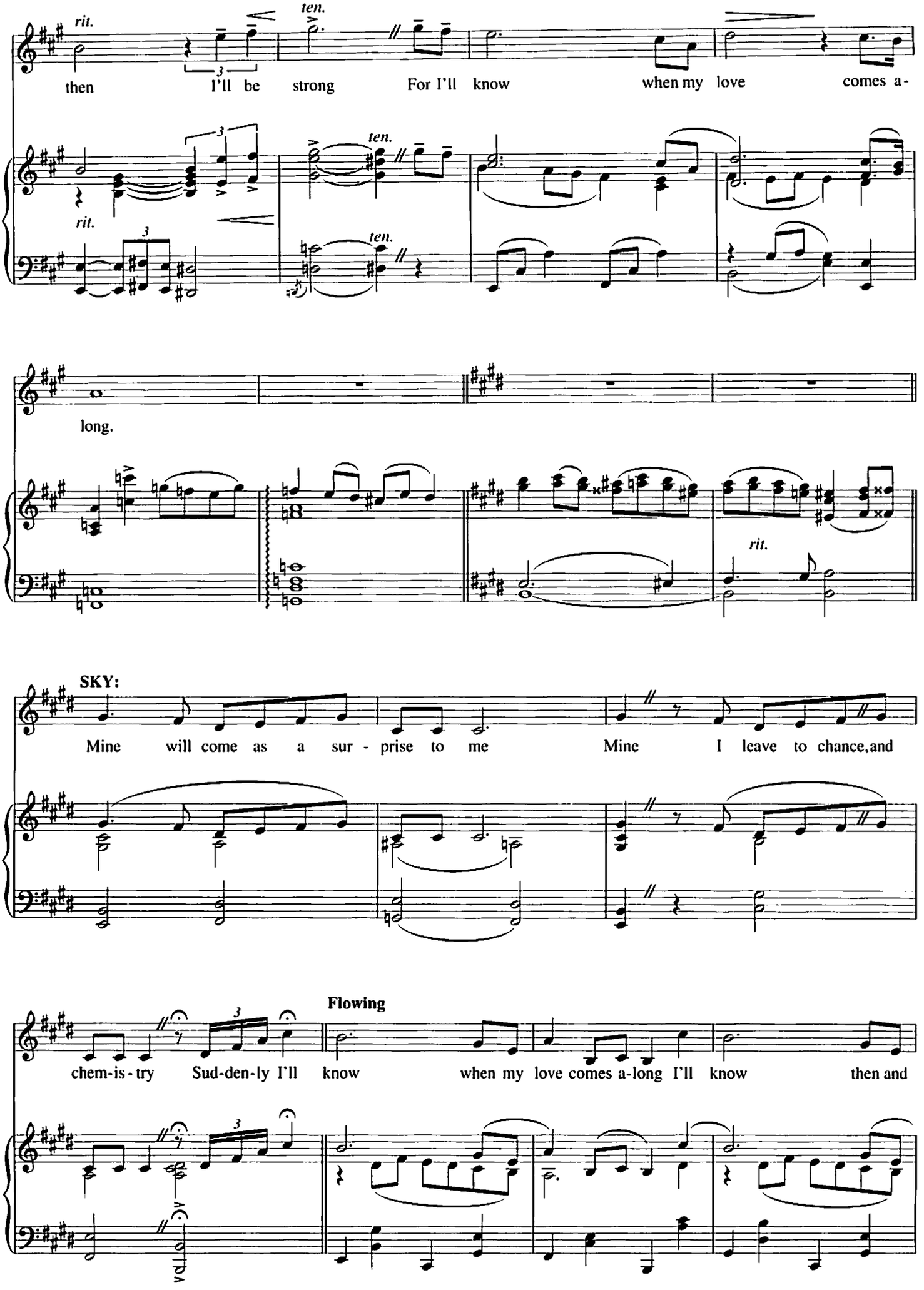
rit.

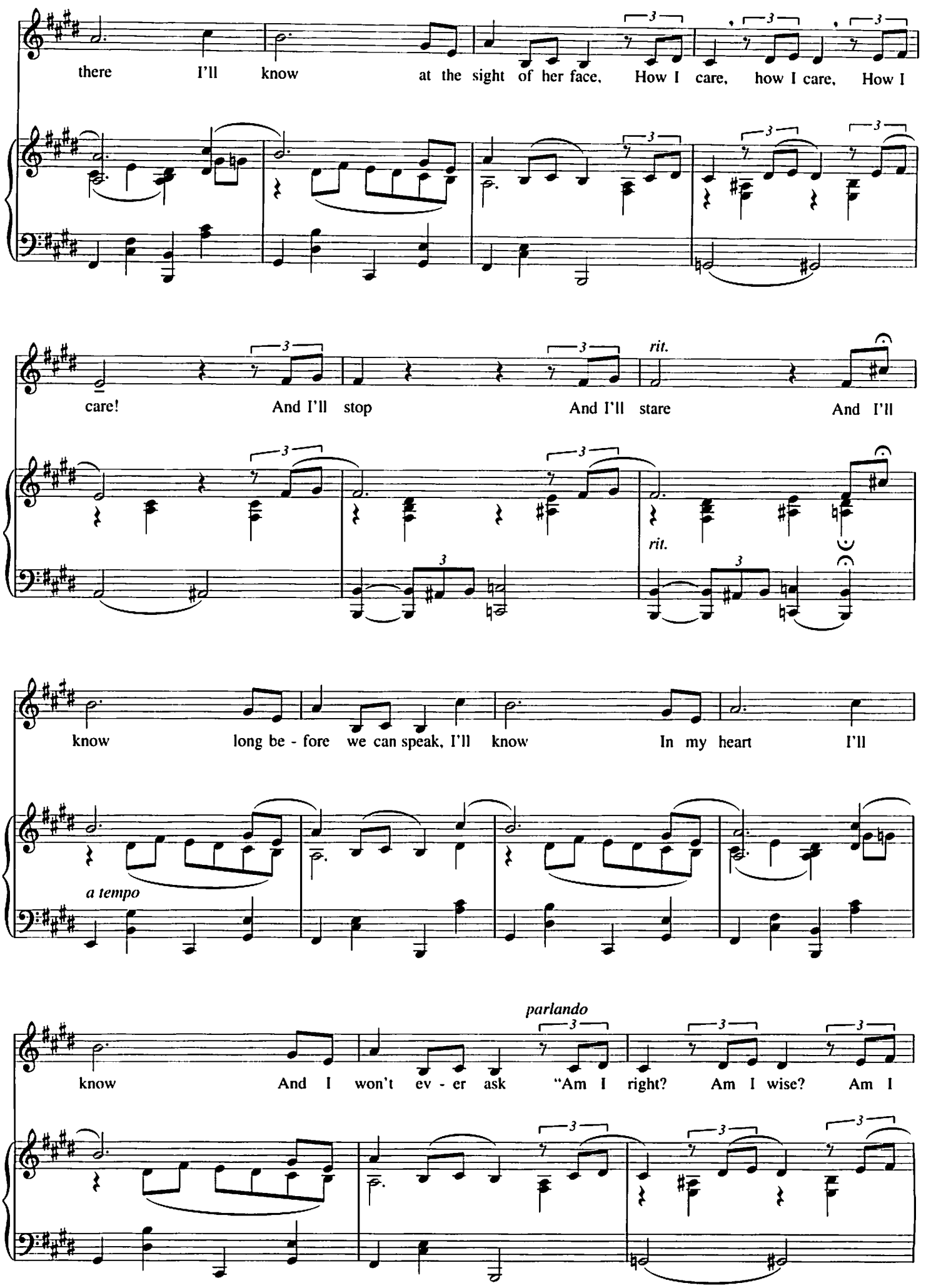
oh he'll be just what I need, Not some fly - by - night Broad-way ro -

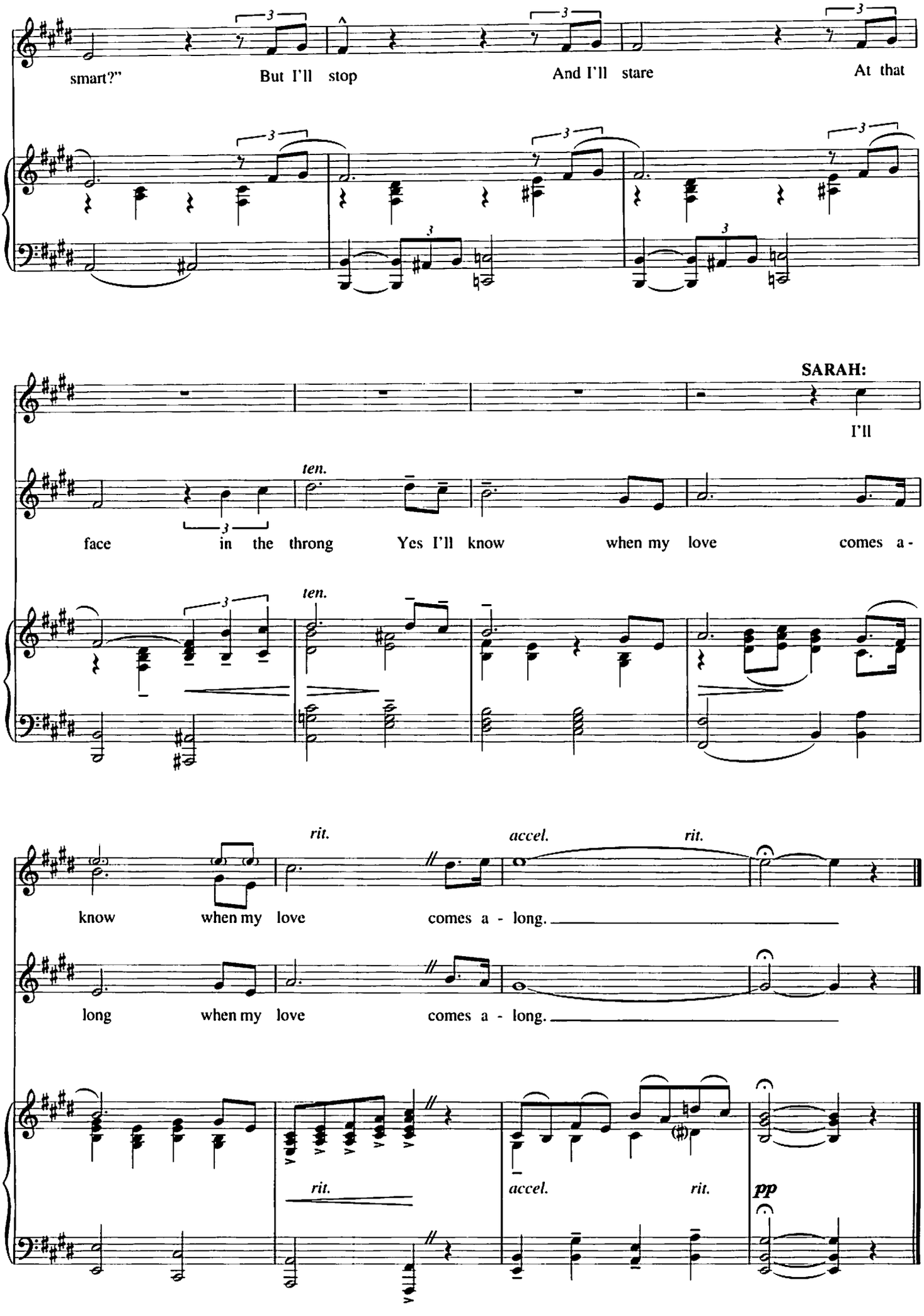
rit.

accel.


SKY:
SARAH:
indignantly
mance
And you'll know at a glance by the two pair of pants I'll
know
By the calm stead-y voice, those feet on the ground
I'll
rit.
sweetly
know
as I run to his arms That at last I've come home safe and
dolce
rit.
(with mounting determination)
sound
And till then I shall wait And till


rit.
ten.
then I'll be strong For I'll know when my love comes a-
long.
rit.
SKY:
Mine will come as a sur - prise to me Mine I leave to chance, and
Flowing
chem-is-try Sud-den-ly I'll know when my love comes a-long I'll know then and

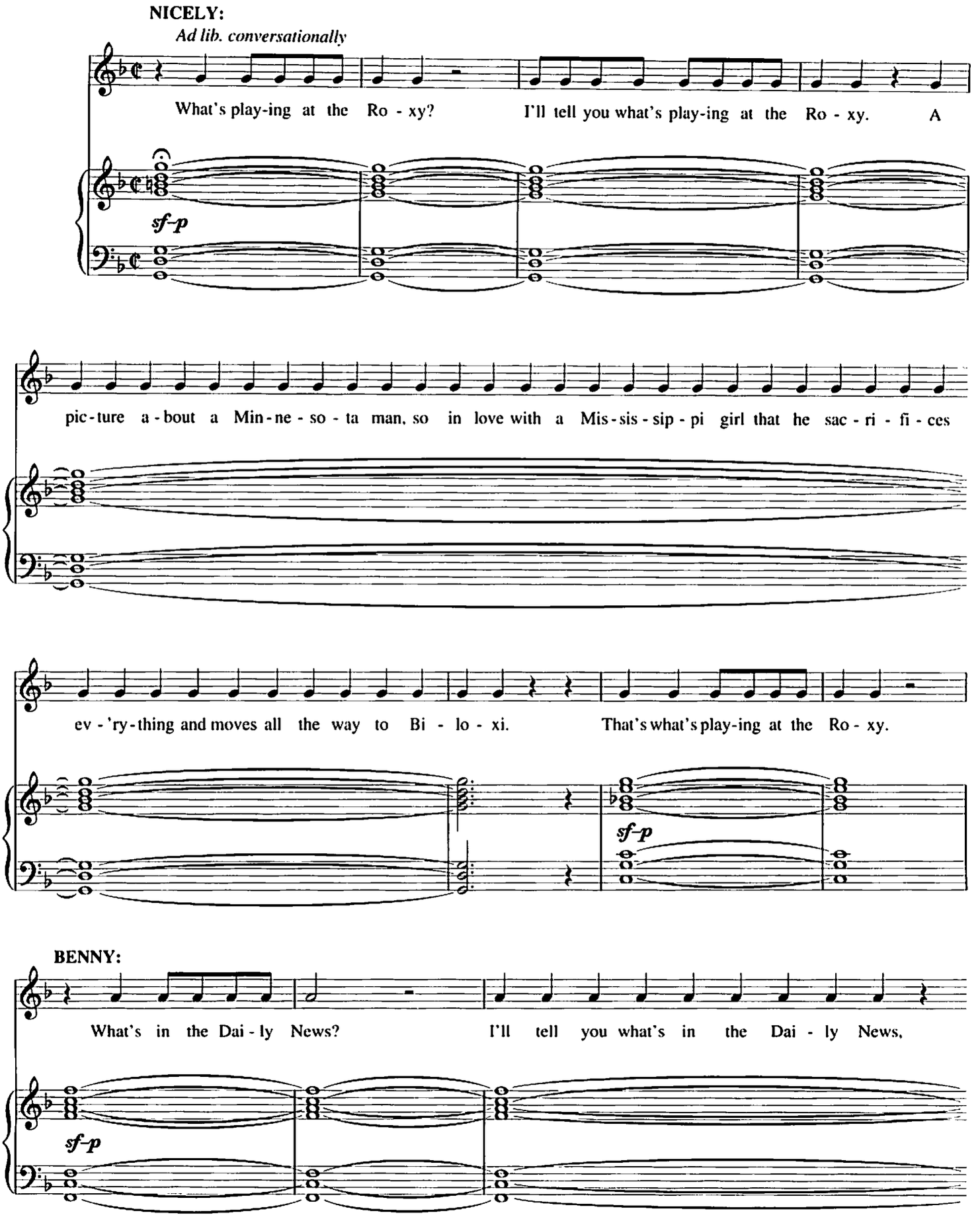

there I'll know at the sight of her face, How I care, how I care, How I
care! And I'll stop And I'll stare And I'll
rit.
rit.
know long be - fore we can speak, I'll know In my heart I'll
a tempo
parlando
know And I won't ev - er ask "Am I right? Am I wise? Am I


smart?"
But I'll stop
And I'll stare
At that
SARAH:
I'll
face in the throng
ten.
Yes I'll know when my love comes a -
know when my love comes a - long.
rit.
accel.
rit.
long when my love comes a - long.
rit.
accel.
rit.
pp

GUYS AND DOLLS

from *Guys and Dolls*

By FRANK LOESSER



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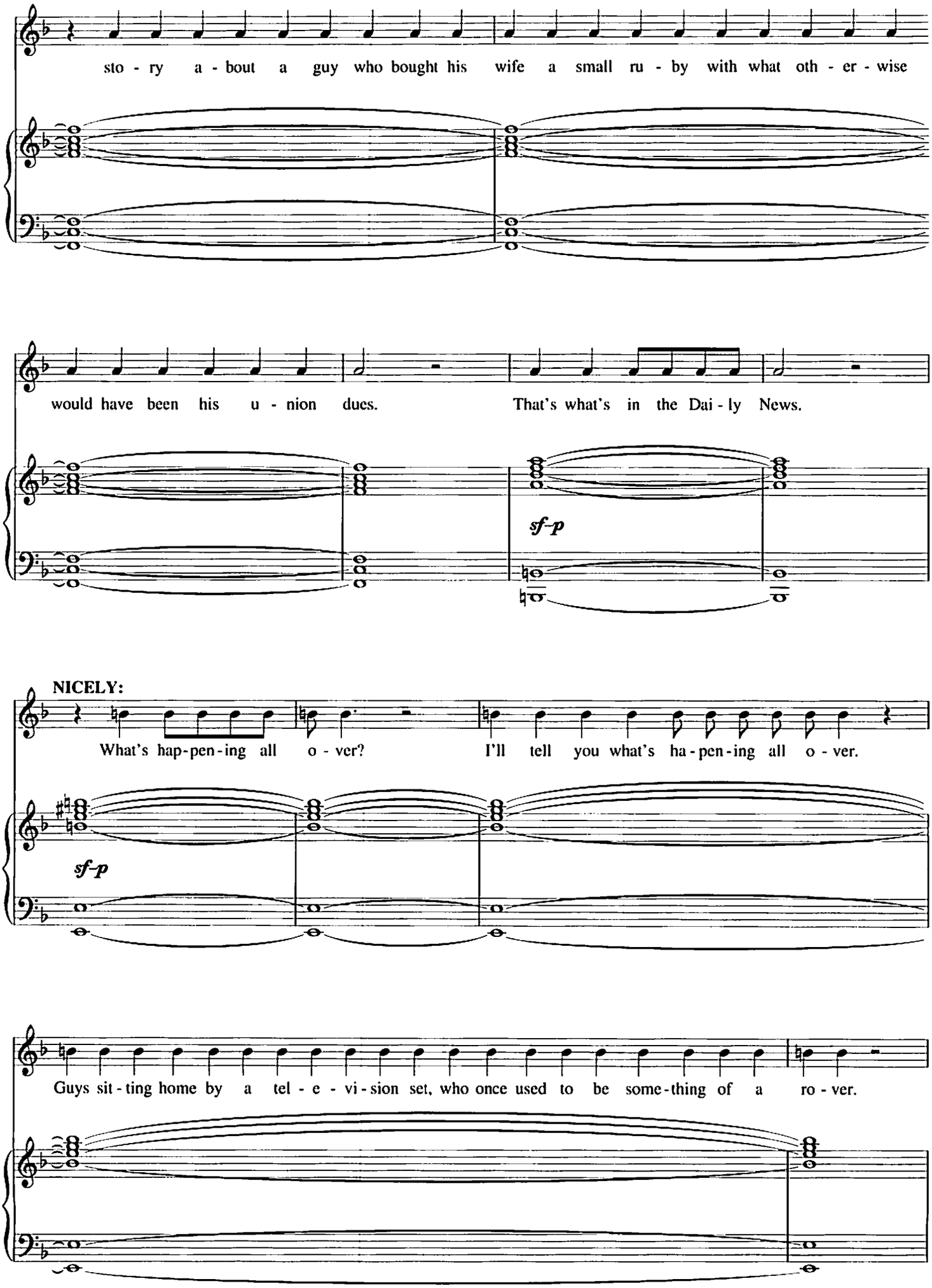
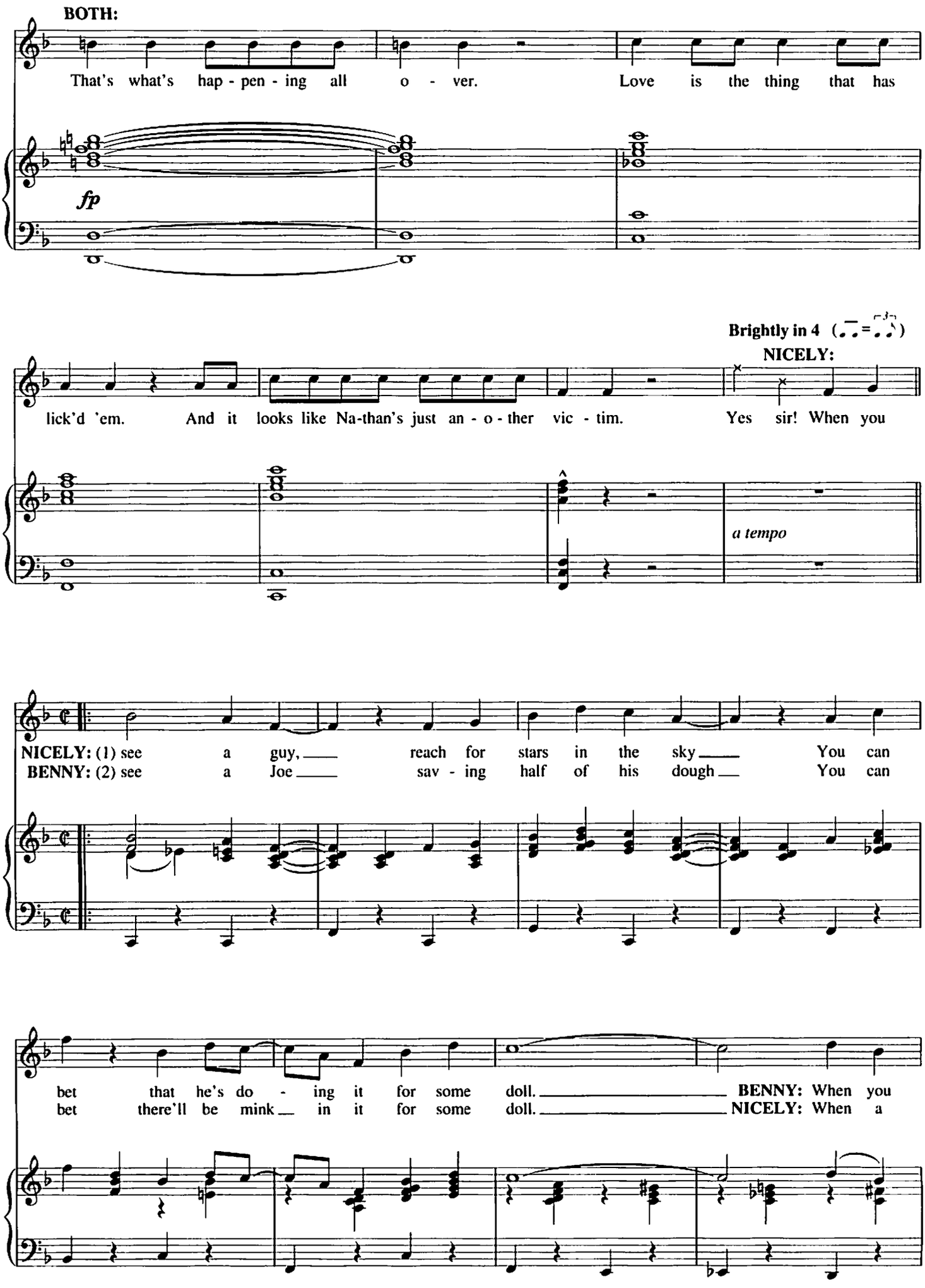
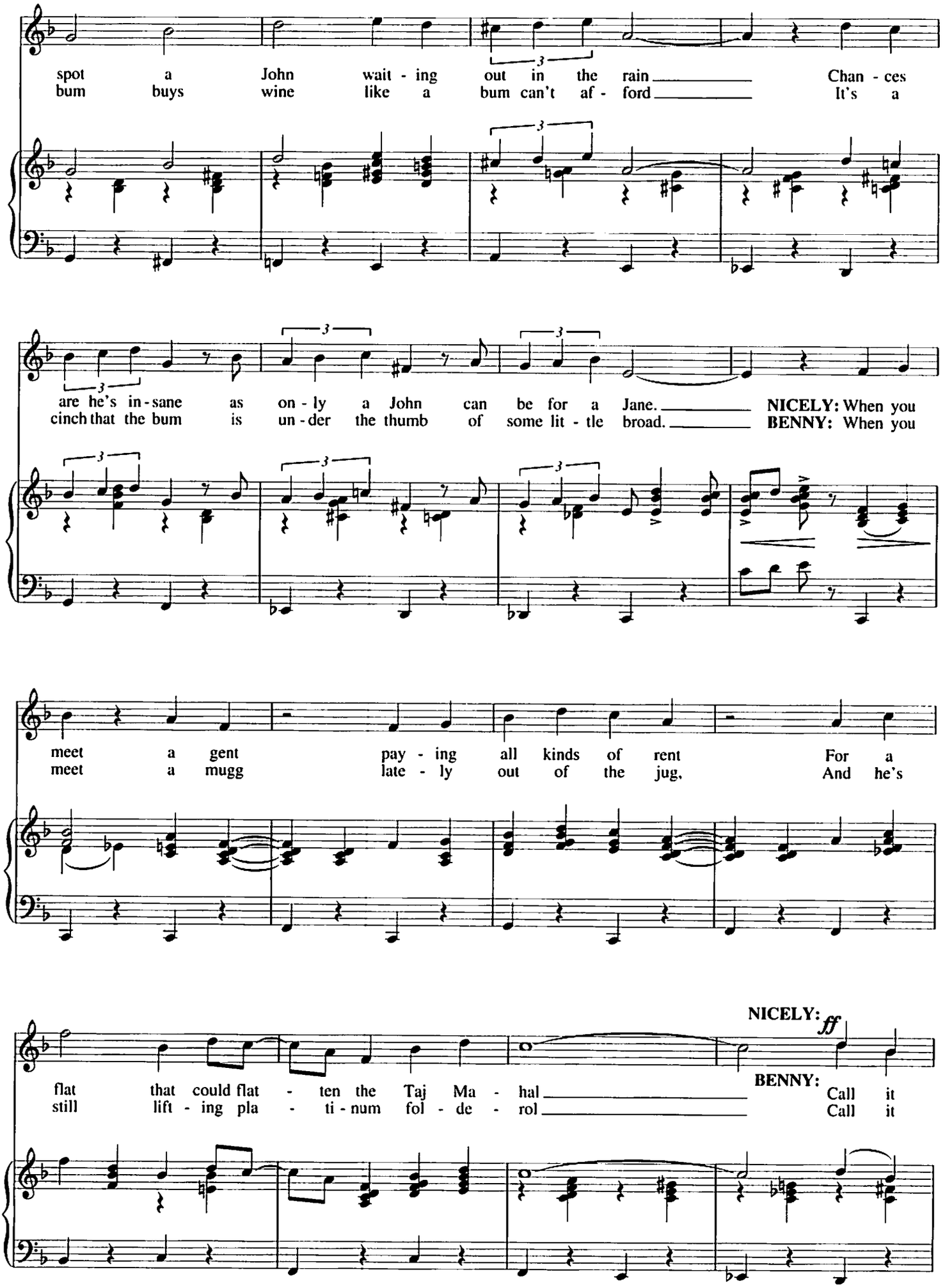
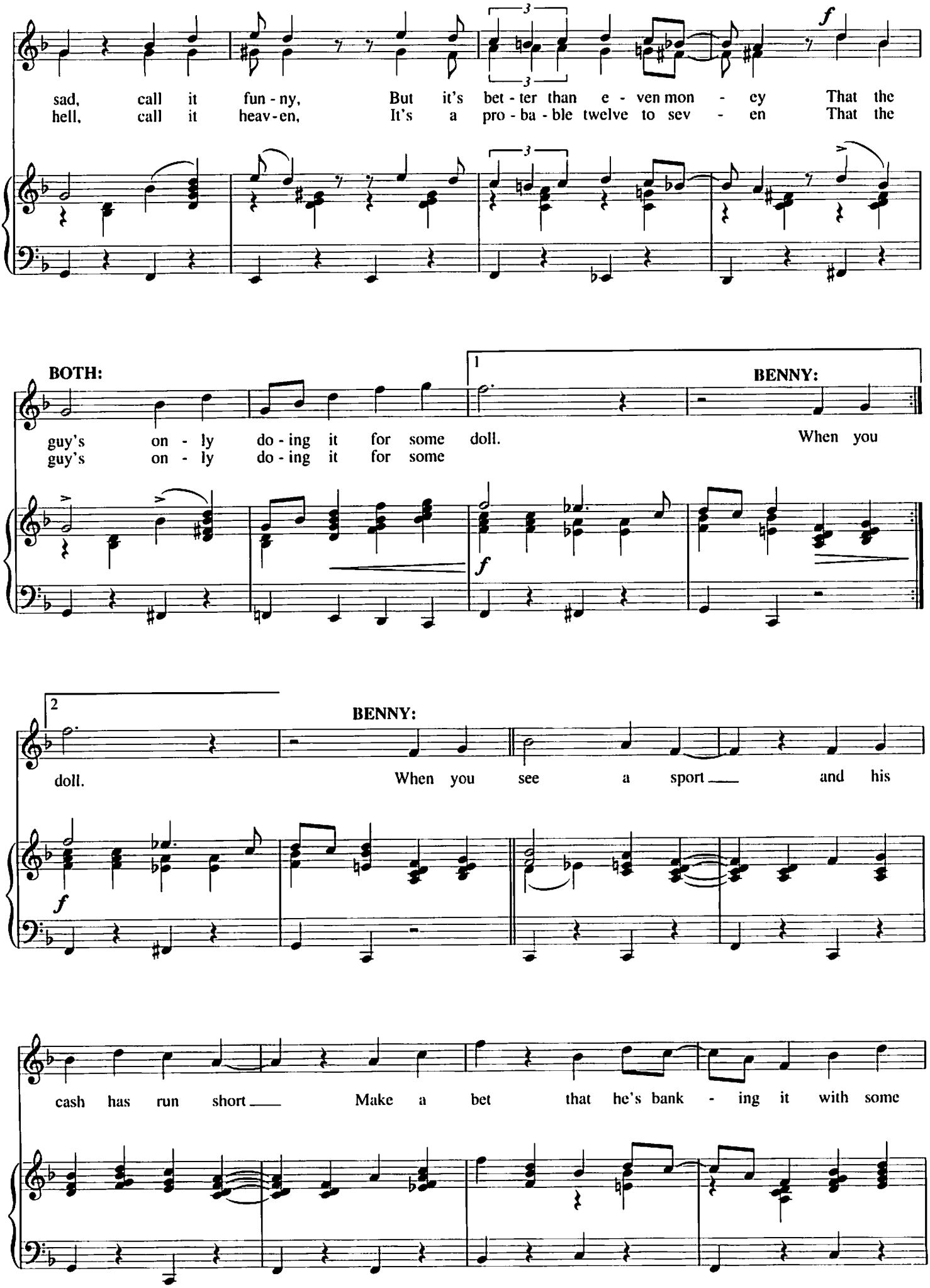
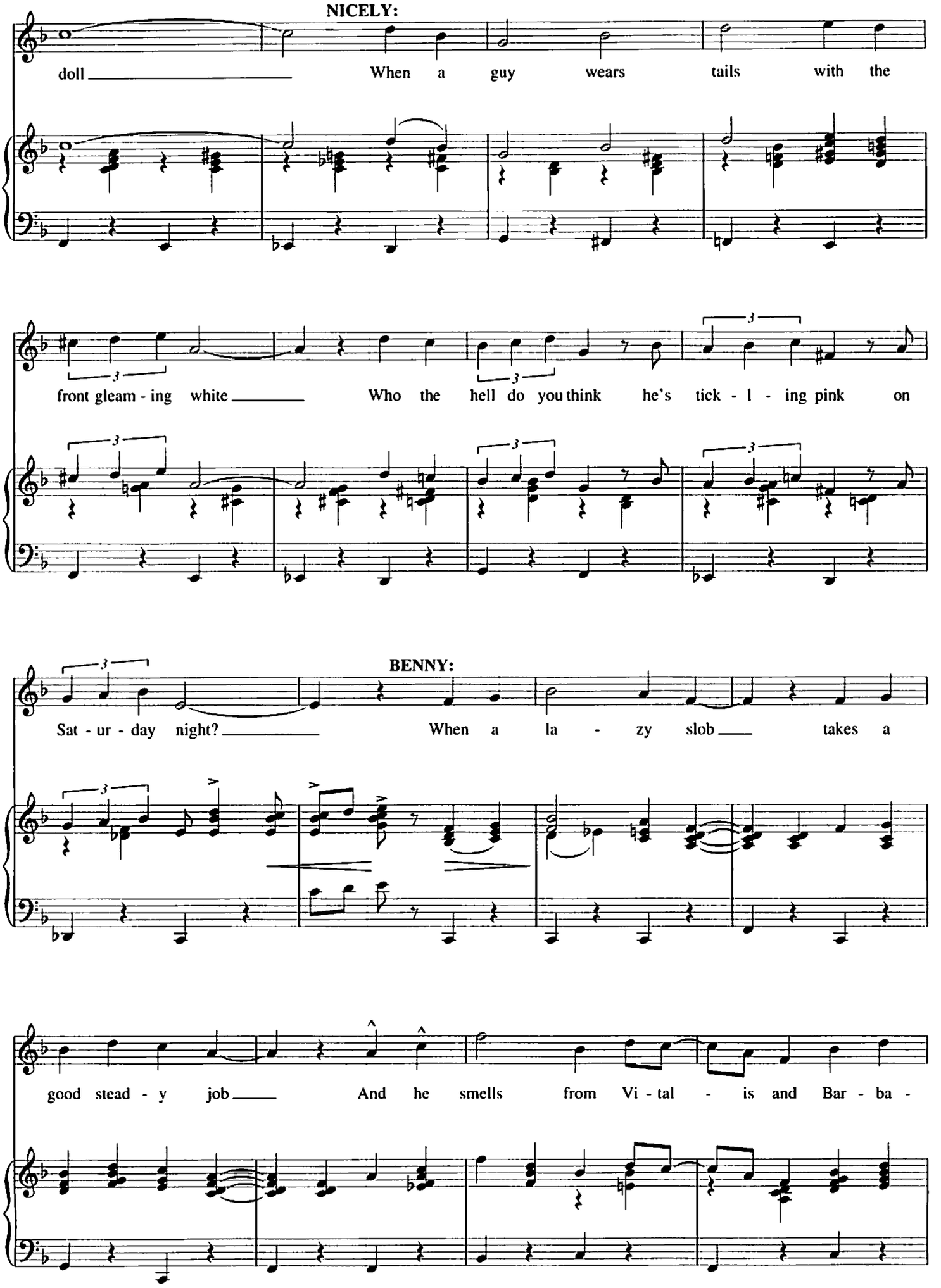
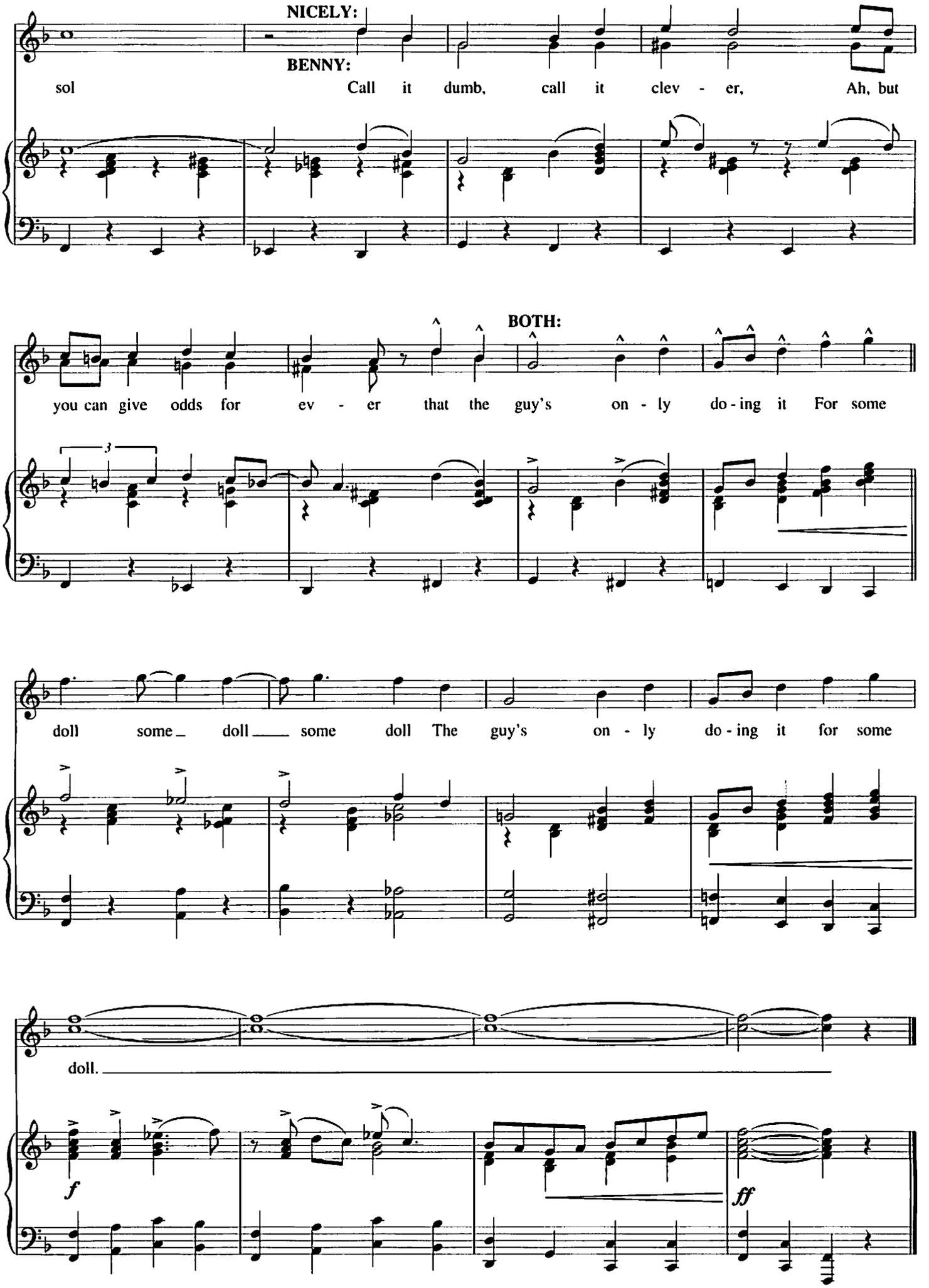

sto - ry a - bout a guy who bought his wife a small ru - by with what oth - er - wise
would have been his u - nion dues. That's what's in the Dai - ly News.
sf-p
NICELY:
What's hap-pen-ing all o - ver? I'll tell you what's ha-pen-ing all o - ver.
sf-p
Guys sit-ting home by a tel - e - vi-sion set, who once used to be some-thing of a ro - ver.


BOTH:
That's what's hap - pen - ing all o - ver. Love is the thing that has
fp
Brightly in 4 (♩. = ♩3♪)
NICELY:
lick'd 'em. And it looks like Na-than's just an - o - ther vic - tim. Yes sir! When you
a tempo
NICELY: (1) see a guy, reach for stars in the sky You can
BENNY: (2) see a Joe sav - ing half of his dough You can
bet that he's do - ing it for some doll. BENNY: When you
bet there'll be mink in it for some doll. NICELY: When a


spot a John wait - ing out in the rain Chan - ces
bum buys wine like a bum can't af - ford It's a
are he's in - sane as on - ly a John can be for a Jane. NICELY: When you
cinch that the bum is un - der the thumb of some lit - tle broad. BENNY: When you
meet a gent pay - ing all kinds of rent For a
meet a mugg late - ly out of the jug, And he's
NICELY: ff
flat that could flat - ten the Taj Ma - hal BENNY: Call it
still lift - ing pla - ti - num fol - de - rol Call it


sad, call it fun - ny, But it's bet - ter than e - ven mon - ey That the
hell, call it heav - en, It's a pro - ba - ble twelve to sev - en That the
BOTH:
guy's on - ly do - ing it for some doll.
guy's on - ly do - ing it for some
1
BENNY:
When you
2
BENNY:
doll. When you see a sport and his
cash has run short Make a bet that he's bank - ing it with some


NICELY:
doll When a guy wears tails with the
front gleam - ing white Who the hell do you think he's tick - l - ing pink on
BENNY:
Sat - ur - day night? When a la - zy slob takes a
good stead - y job And he smells from Vi - tal - is and Bar - ba -


NICELY:
BENNY:
sol
Call it dumb, call it clev - er, Ah, but
BOTH:
you can give odds for ev - er that the guy's on - ly do - ing it For some
doll some_ doll_ some doll The guy's on - ly do - ing it for some
doll.
f
ff

SUE ME
from *Guys and Dolls*

By FRANK LOESSER

Freely

mp

Quite fast

ADELAIDE: *(Spoken first time)*

p

You pro-mise me this You prom-ise me that You prom-ise me an - y - thing
gam-ble it there You gam-ble on ev - 'ry - thing

un - der the sun then you give me a kiss And you're grab-bing your hat and you're off to the ra - ces a -
all ex - cept me And I'm sick of you keep-ing me up in the air till you're back in the mon-ey a -

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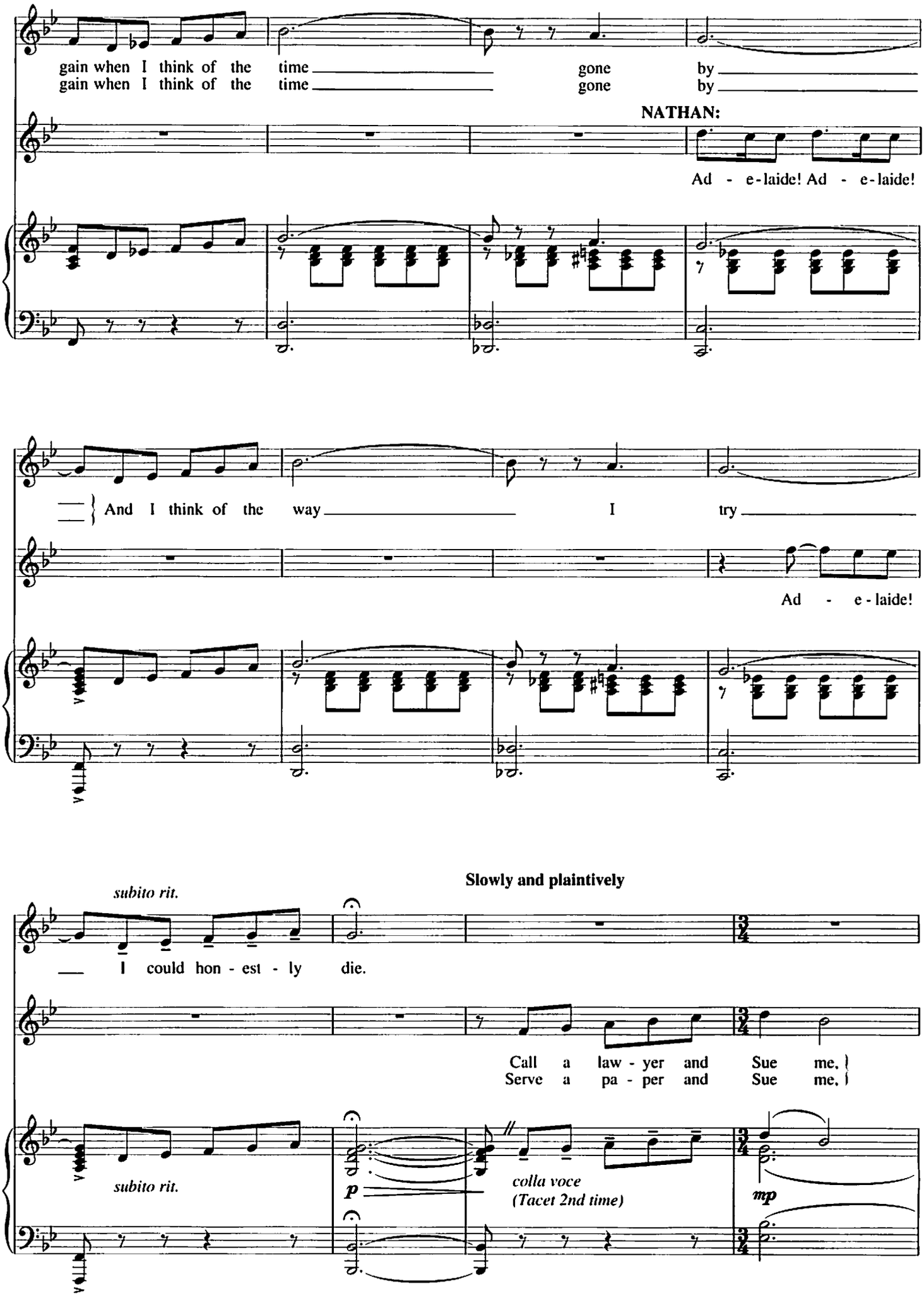
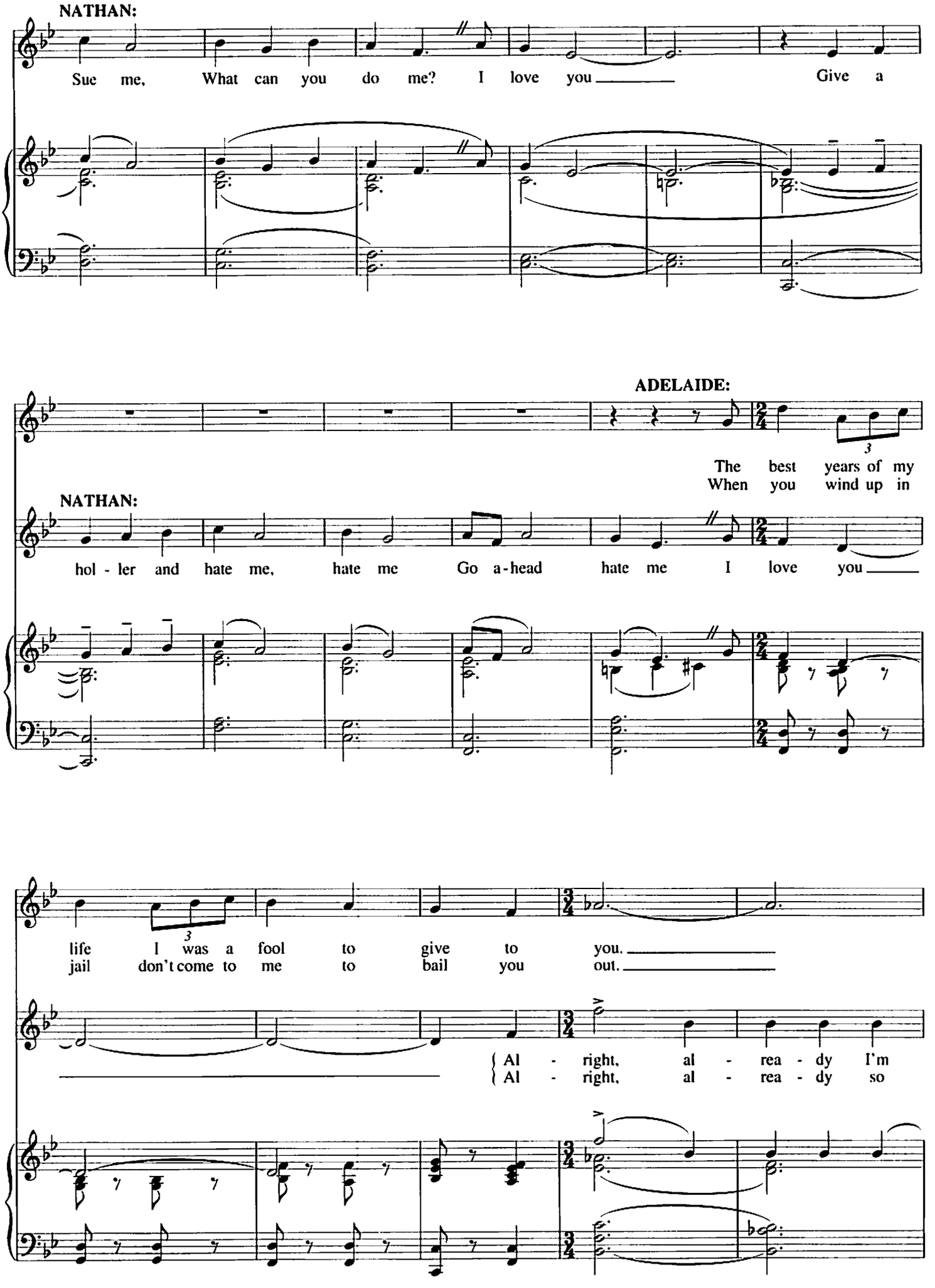
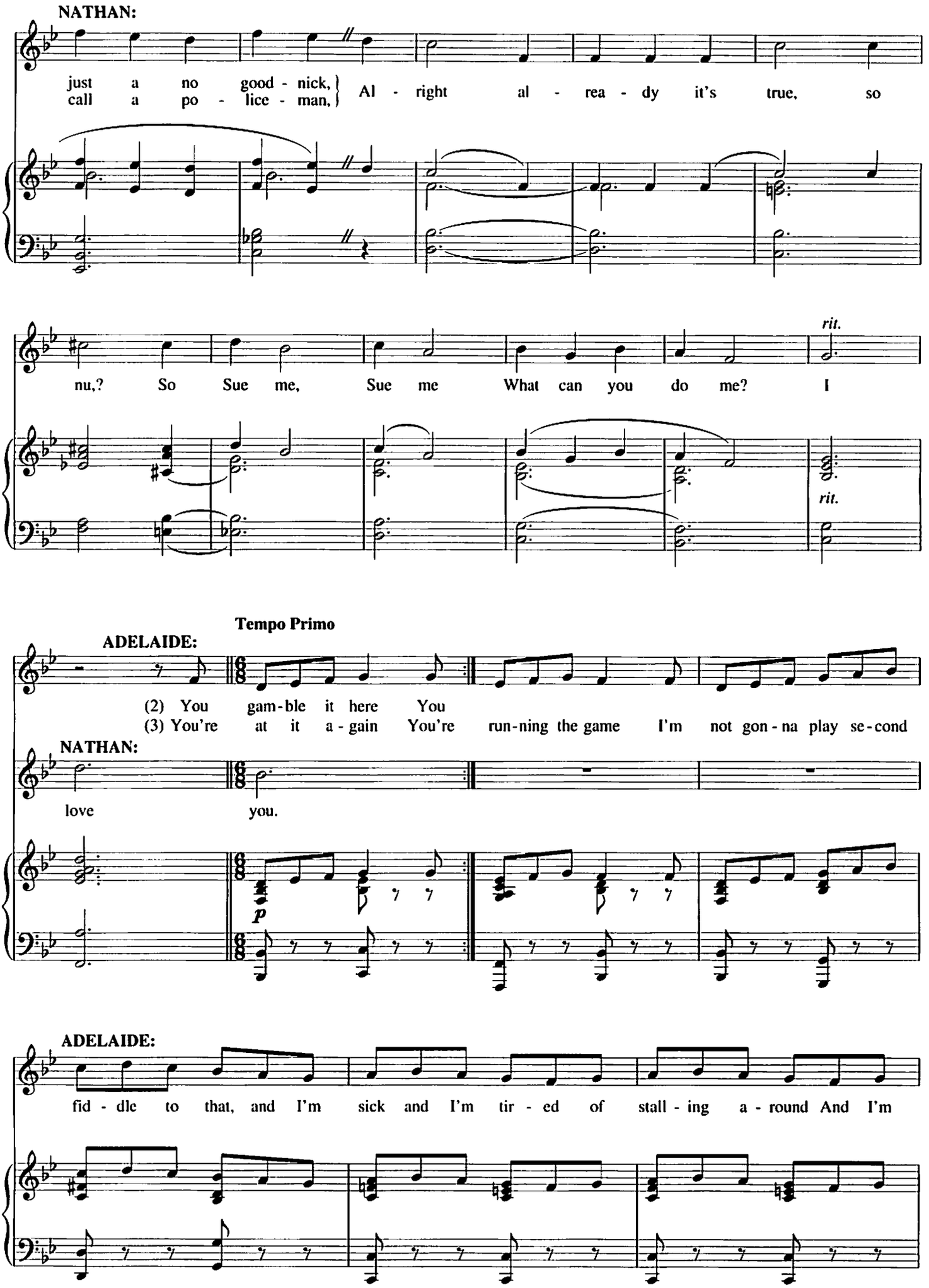
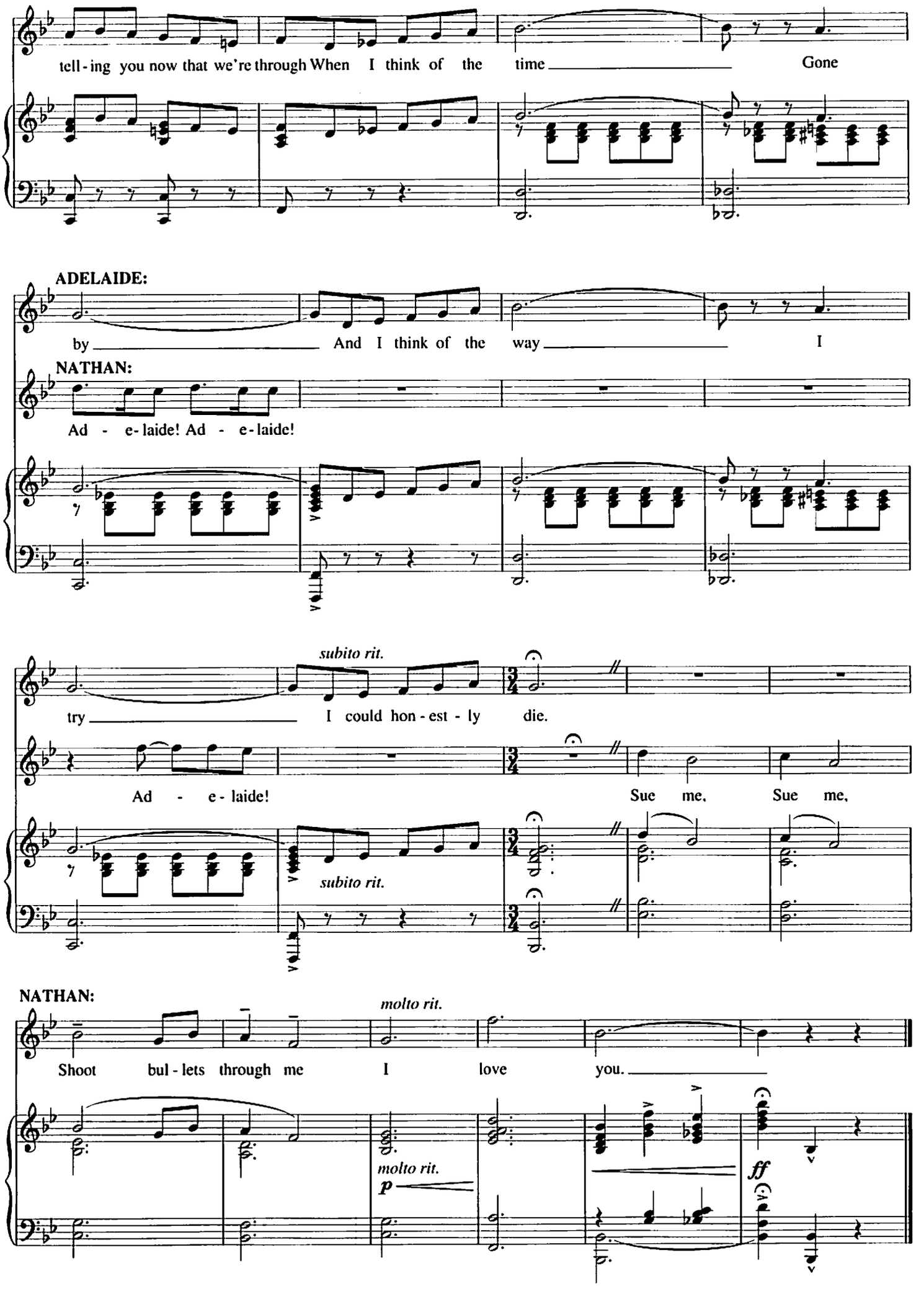

gain when I think of the time gone by
gain when I think of the time gone by
NATHAN:
Ad - e-laide! Ad - e-laide!
And I think of the way I try
Ad - e-laide!
Slowly and plaintively
subito rit.
I could hon - est - ly die.
Call a law - yer and Sue me,
Serve a pa - per and Sue me,
subito rit.
p
colla voce
(Tacet 2nd time)
mp


NATHAN:
Sue me, What can you do me? I love you Give a
ADELAIDE:
The best years of my
When you wind up in
NATHAN:
hol - ler and hate me, hate me Go a-head hate me I love you
life I was a fool to give to you.
jail don't come to me to bail you out.
Al - right, al - rea - dy I'm
Al - right, al - rea - dy so

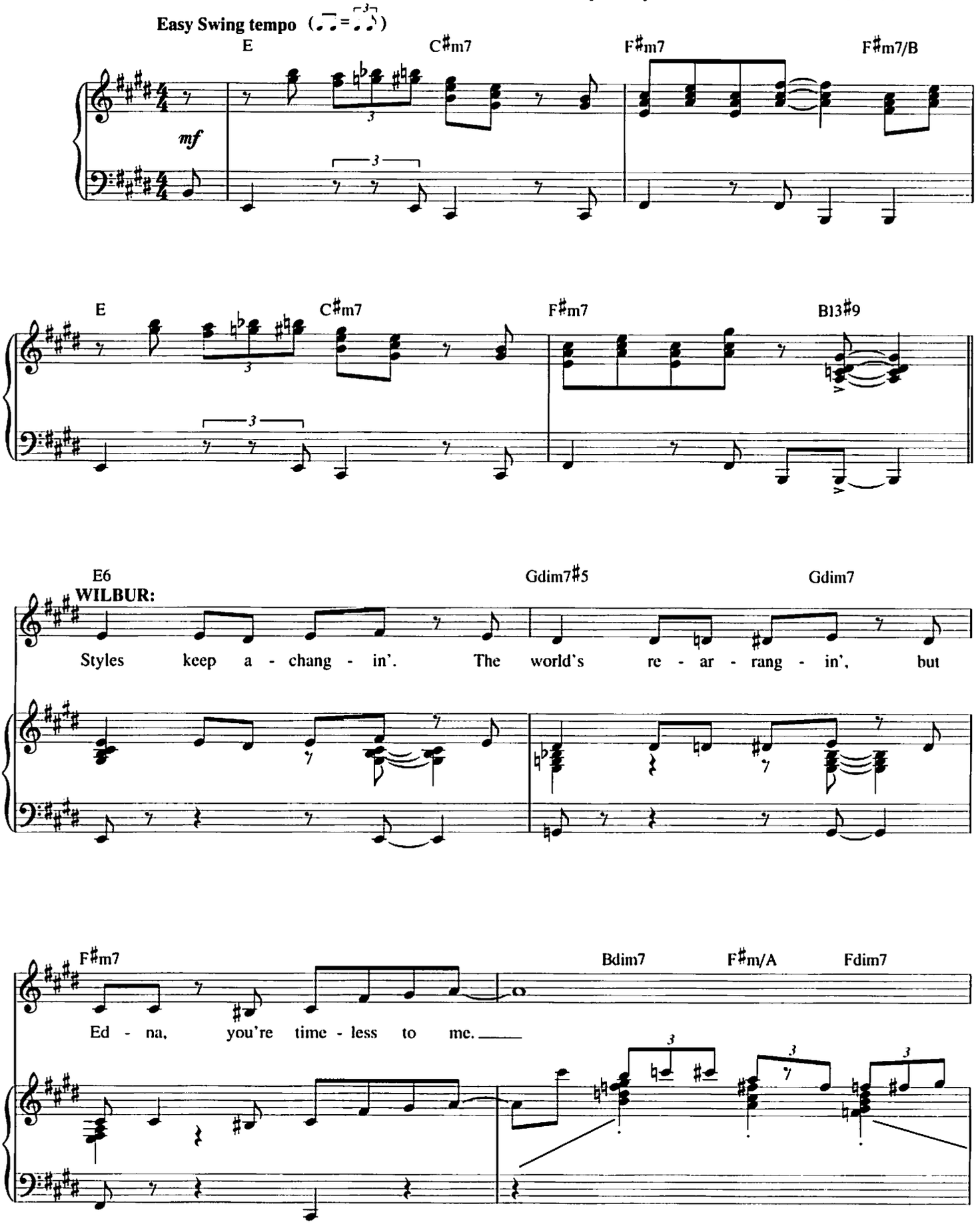

NATHAN:
just a no good - nick,
call a po - lice - man,
Al - right al - rea - dy it's true, so
nu,? So Sue me, Sue me What can you do me? I
rit.
rit.
Tempo Primo
ADELAIDE:
(2) You gam-ble it here You
(3) You're at it a - gain You're run-ning the game I'm not gon - na play se-cond
NATHAN:
love you.
p
ADELAIDE:
fid - dle to that, and I'm sick and I'm tir - ed of stall - ing a - round And I'm


tell - ing you now that we're through When I think of the time Gone
ADELAIDE:
by And I think of the way I
NATHAN:
Ad - e - laide! Ad - e - laide!
subito rit.
try I could hon - est - ly die.
Ad - e - laide! Sue me, Sue me,
subito rit.
NATHAN:
molto rit.
Shoot bul - lets through me I love you.
molto rit.
p
ff

TIMELESS TO ME

from *Hairspray*

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN



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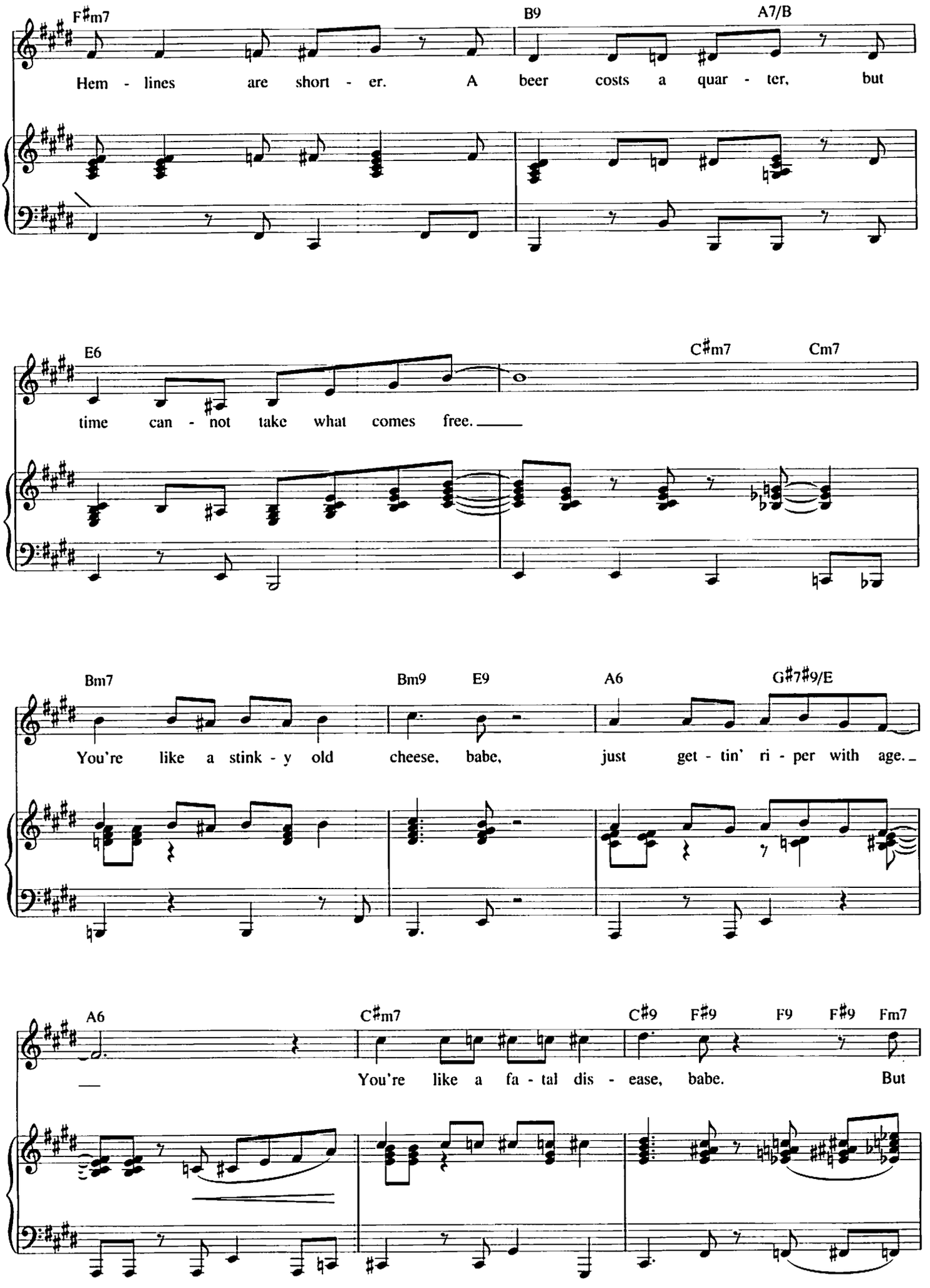
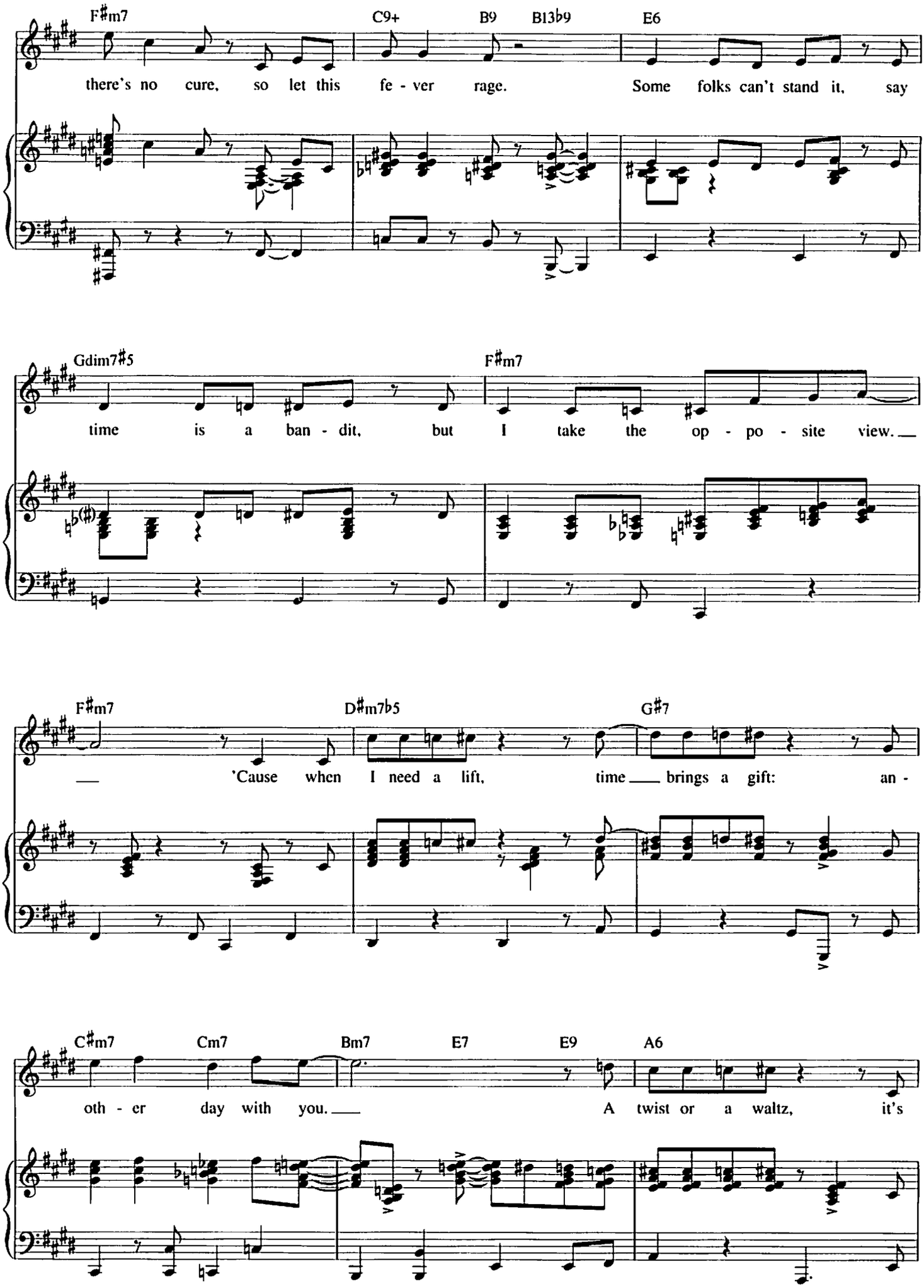
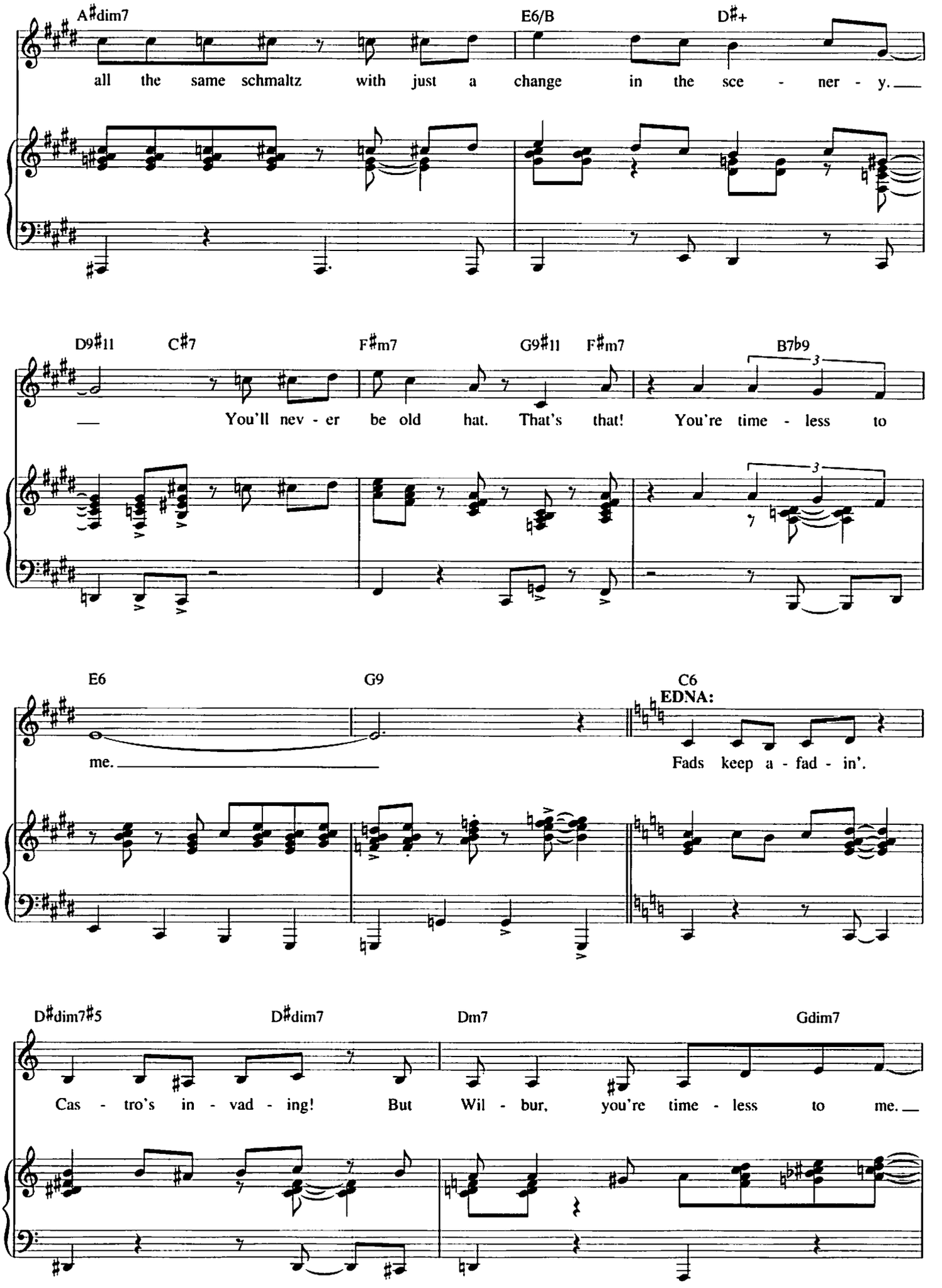
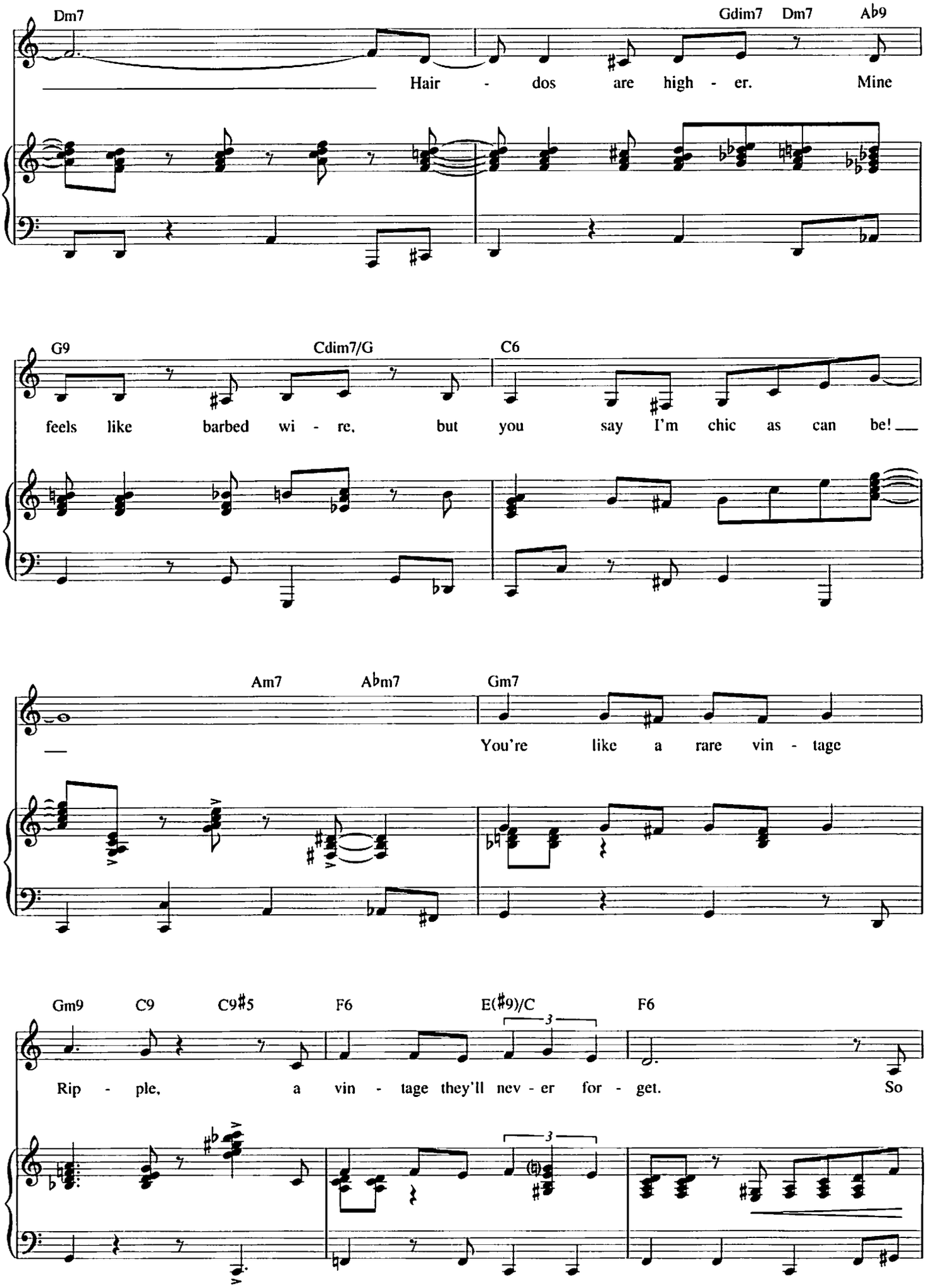
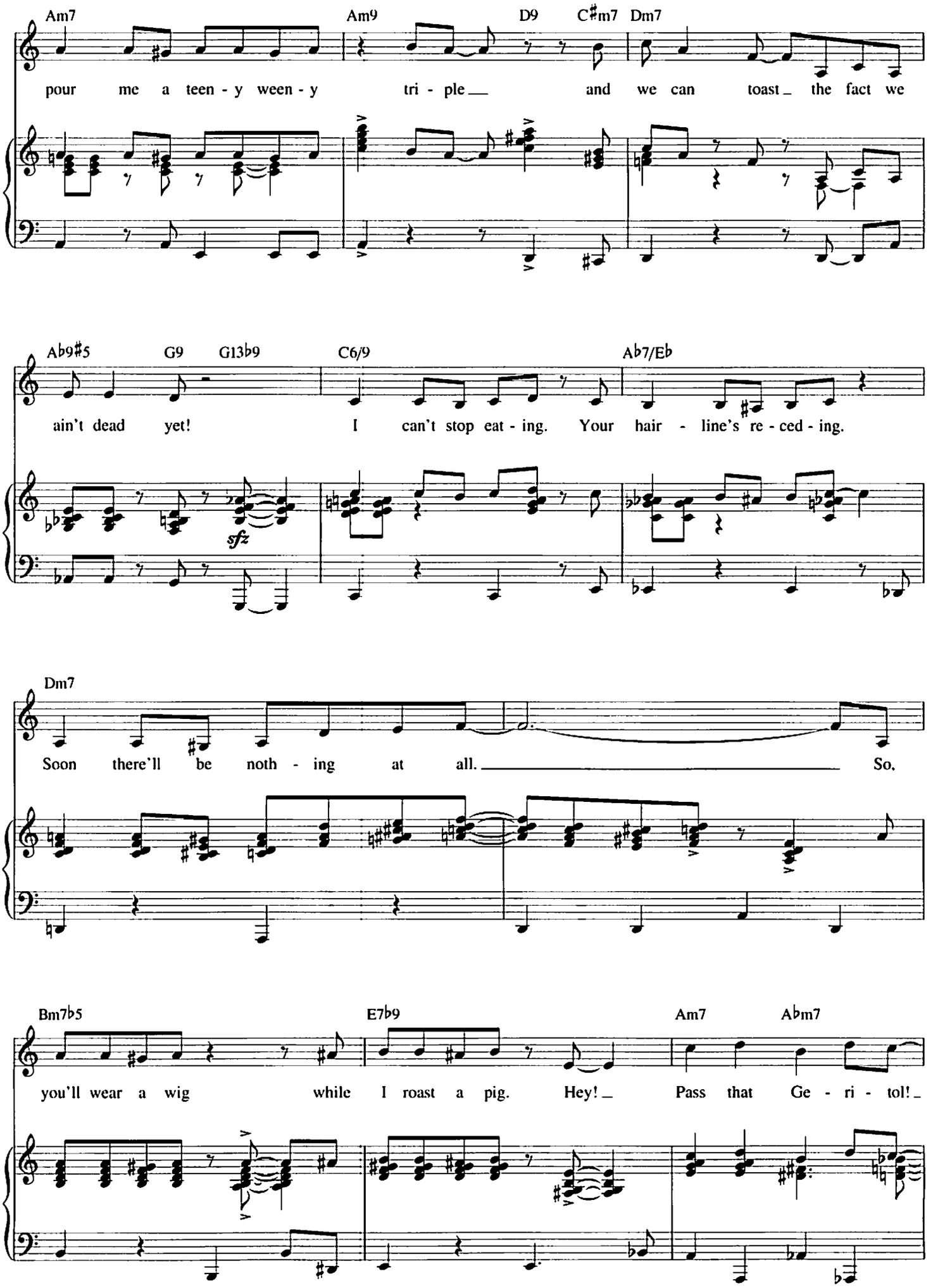
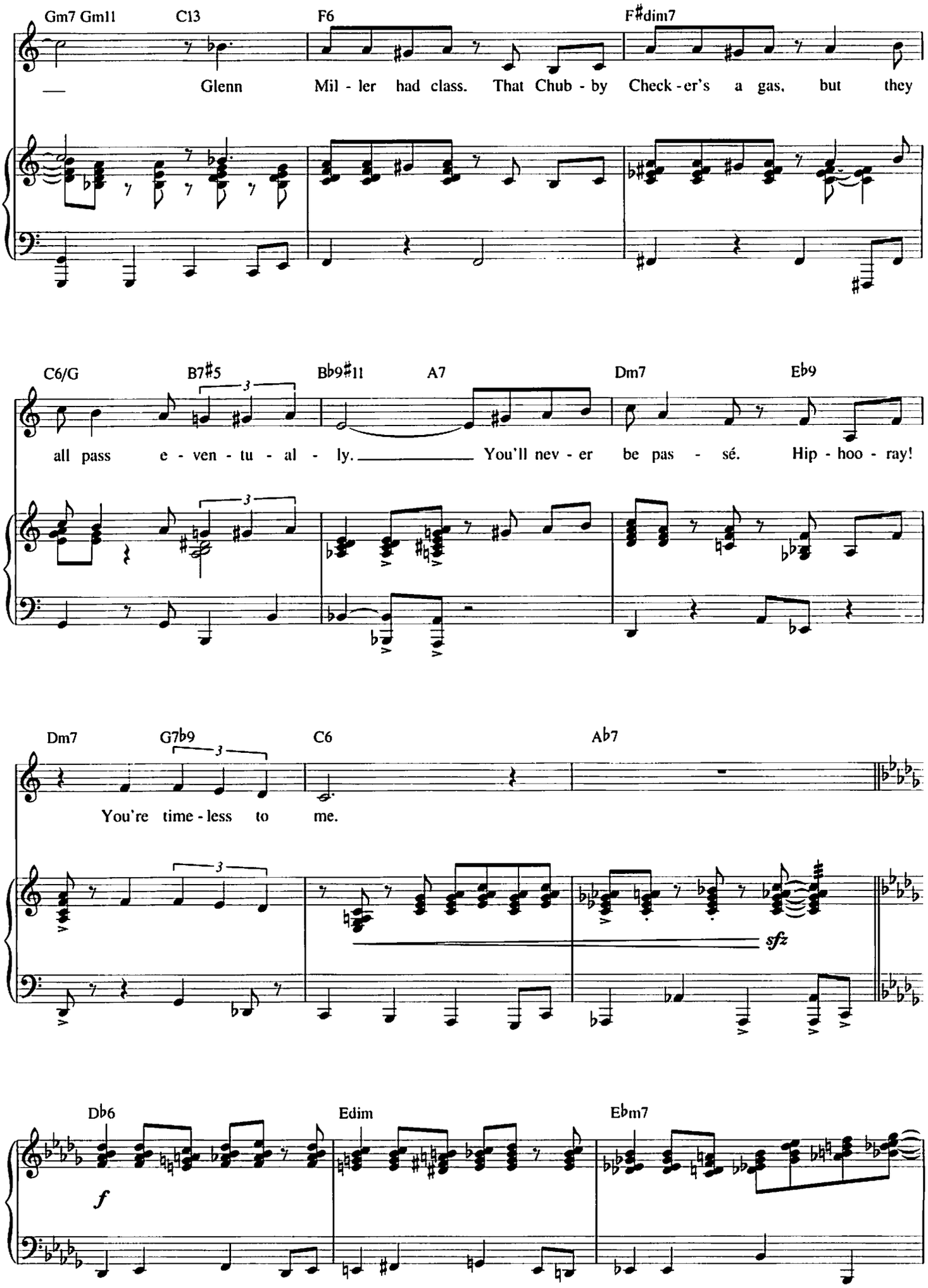

F♯m7
B9
A7/B
Hem - lines are short - er. A beer costs a quar - ter, but
E6
C♯m7
Cm7
time can - not take what comes free.
Bm7
Bm9
E9
A6
G♯7♯9/E
You're like a stink - y old cheese, babe, just get - tin' ri - per with age.
A6
C♯m7
C♯9
F♯9
F9
F♯9
Fm7
You're like a fa - tal dis - ease, babe. But

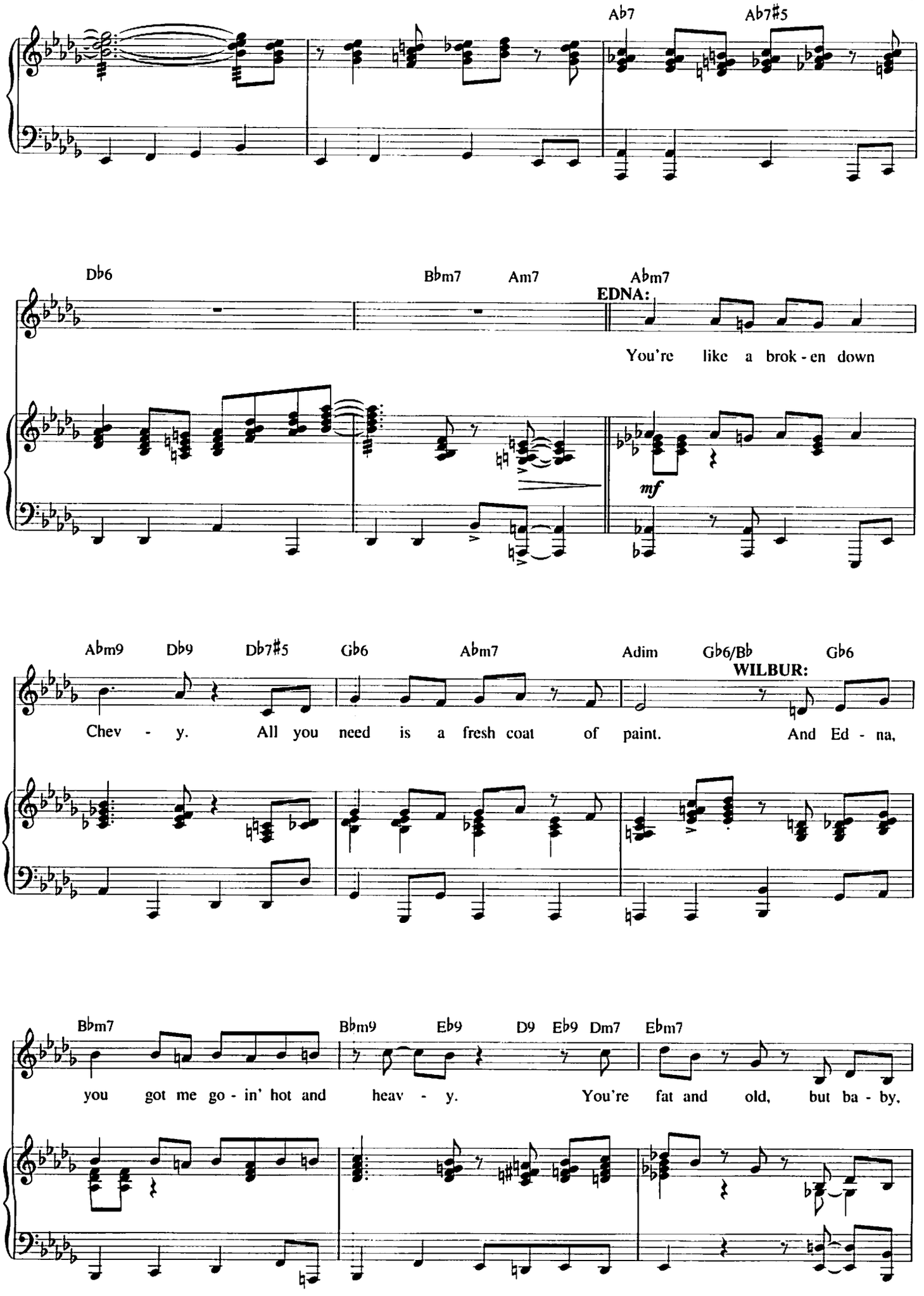

F♯m7
C9+
B9
B13♭9
E6
there's no cure, so let this fe - ver rage. Some folks can't stand it, say
Gdim7♯5
F♯m7
time is a ban - dit, but I take the op - po - site view.
F♯m7
D♯m7♭5
G♯7
'Cause when I need a lift, time brings a gift: an -
C♯m7
Cm7
Bm7
E7
E9
A6
oth - er day with you. A twist or a waltz, it's

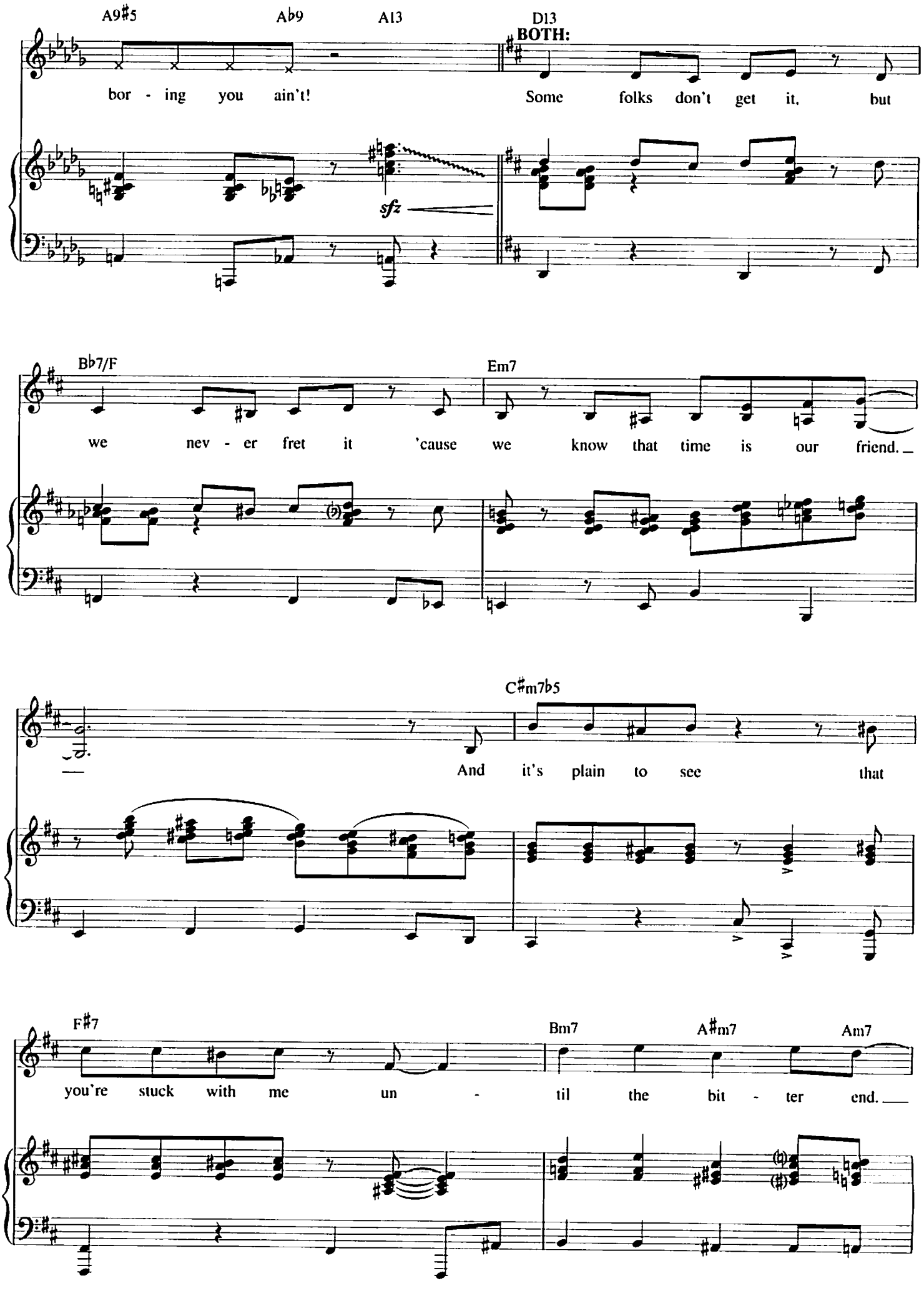

A♯dim7
E6/B
D♯+
all the same schmaltz with just a change in the sce - ner - y.
D9♯11
C♯7
F♯m7
G9♯11
F♯m7
B7♭9
You'll nev - er be old hat. That's that! You're time - less to
E6
G9
C6
EDNA:
me.
Fads keep a - fad - in'.
D♯dim7♯5
D♯dim7
Dm7
Gdim7
Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me.

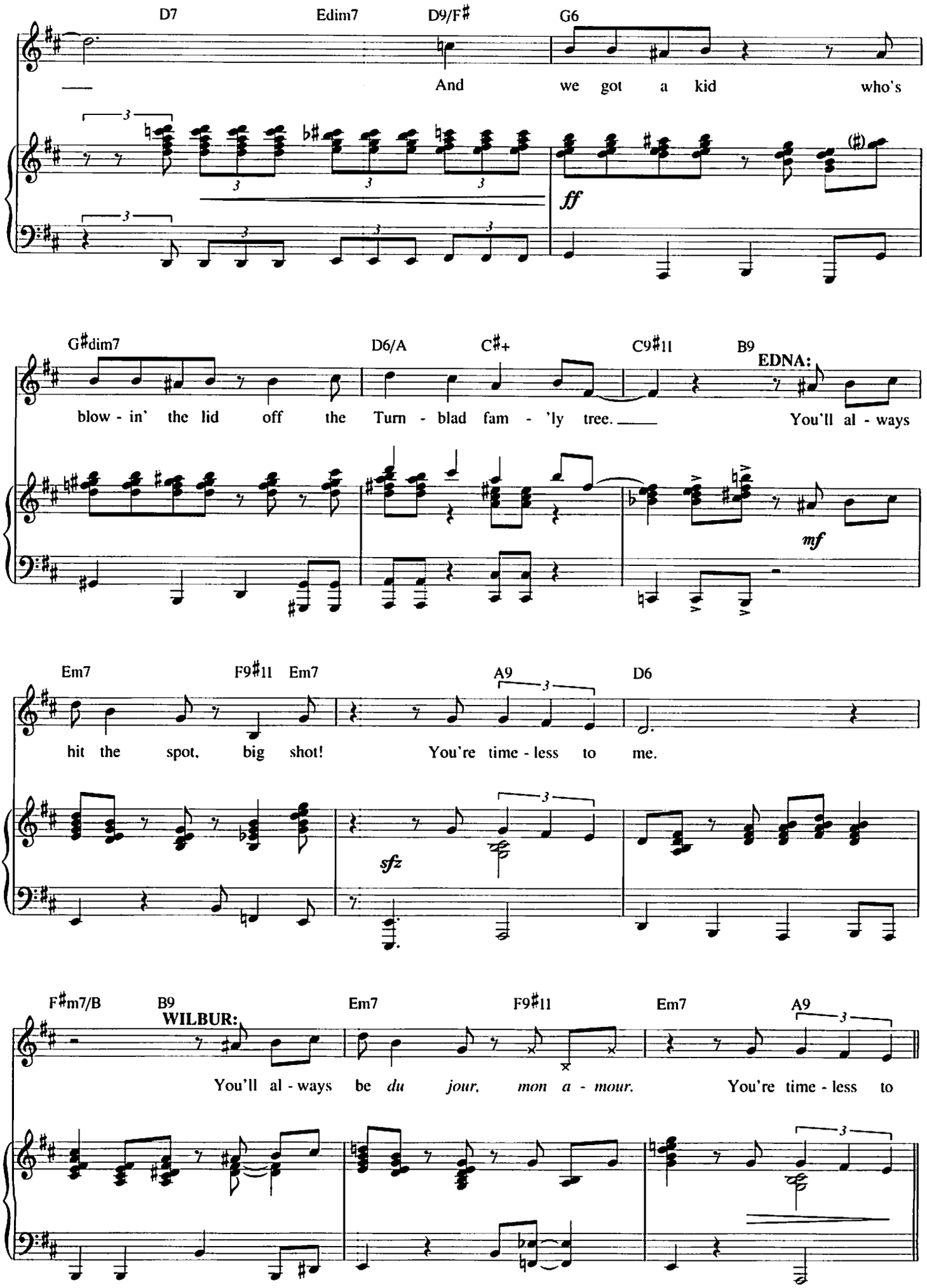

Dm7
Gdim7 Dm7 A♭9
Hair - dos are high - er. Mine
G9
Cdim7/G
C6
feels like barbed wi - re, but you say I'm chic as can be!
Am7
A♭m7
Gm7
You're like a rare vin - tage
Gm9
C9
C9♯5
F6
E(♯9)/C
F6
Rip - ple, a vin - tage they'll nev - er for - get. So


Am7
Am9
D9
C♯m7
Dm7
pour me a teen - y ween - y tri - ple and we can toast the fact we
A♭9♯5
G9
G13♭9
C6/9
A♭7/E♭
ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.
sfz
Dm7
Soon there'll be noth - ing at all. So,
Bm7♭5
E7♭9
Am7
A♭m7
you'll wear a wig while I roast a pig. Hey! Pass that Ge - ri - tol!


Gm7 Gm11
C13
F6
F♯dim7
Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they
C6/G
B7♯5
B♭9♯11
A7
Dm7
E♭9
all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!
Dm7
G7♭9
C6
A♭7
You're time - less to me.
sfz
D♭6
Edim
E♭m7
f


Ab7
Ab7#5
Db6
Bbm7
Am7
Abm7
EDNA:
You're like a brok - en down
mf
Abm9
Db9
Db7#5
Gb6
Abm7
Adim
Gb6/Bb
Gb6
WILBUR:
Chev - y. All you need is a fresh coat of paint. And Ed - na,
Bbm7
Bbm9
Eb9
D9
Eb9
Dm7
Ebm7
you got me go - in' hot and heav - y. You're fat and old, but ba - by,


A9♯5
A♭9
A13
D13
BOTH:
bor - ing you ain't!
Some folks don't get it, but
sfz
B♭7/F
Em7
we nev - er fret it 'cause we know that time is our friend.
C♯m7♭5
And it's plain to see that
F♯7
Bm7
A♯m7
Am7
you're stuck with me un - til the bit - ter end.


D7
Edim7
D9/F♯
G6
And we got a kid who's
ff
G♯dim7
D6/A
C♯+
C9♯11
B9
EDNA:
blow - in' the lid off the Turn - blad fam - 'ly tree.
You'll al - ways
mf
Em7
F9♯11
Em7
A9
D6
hit the spot, big shot!
You're time - less to me.
sfz
F♯m7/B
B9
WILBUR:
Em7
F9♯11
Em7
A9
You'll al - ways be du jour, mon a - mour.
You're time - less to

Andante espressivo *(straight 8ths)*

D6 F♯m7/B B9 Am7 F9♯11

EDNA: **WILBUR:** 3

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

mp *rubato*

Ped. *

Swing tempo again (♩♩ = ♩³♪)

Em7 A9 D6 Bm7 Em7

BOTH: **EDNA:**

ding! You're time - less to me. You're time - less to

D6 Bm7 Em7 D6 Bm7

WILBUR:

me. You're time - less to me.

Slowly

Am7 A9 D6

BOTH:

You're time - less to me!!

(straight 8ths) 8va

allargando colla voce

p

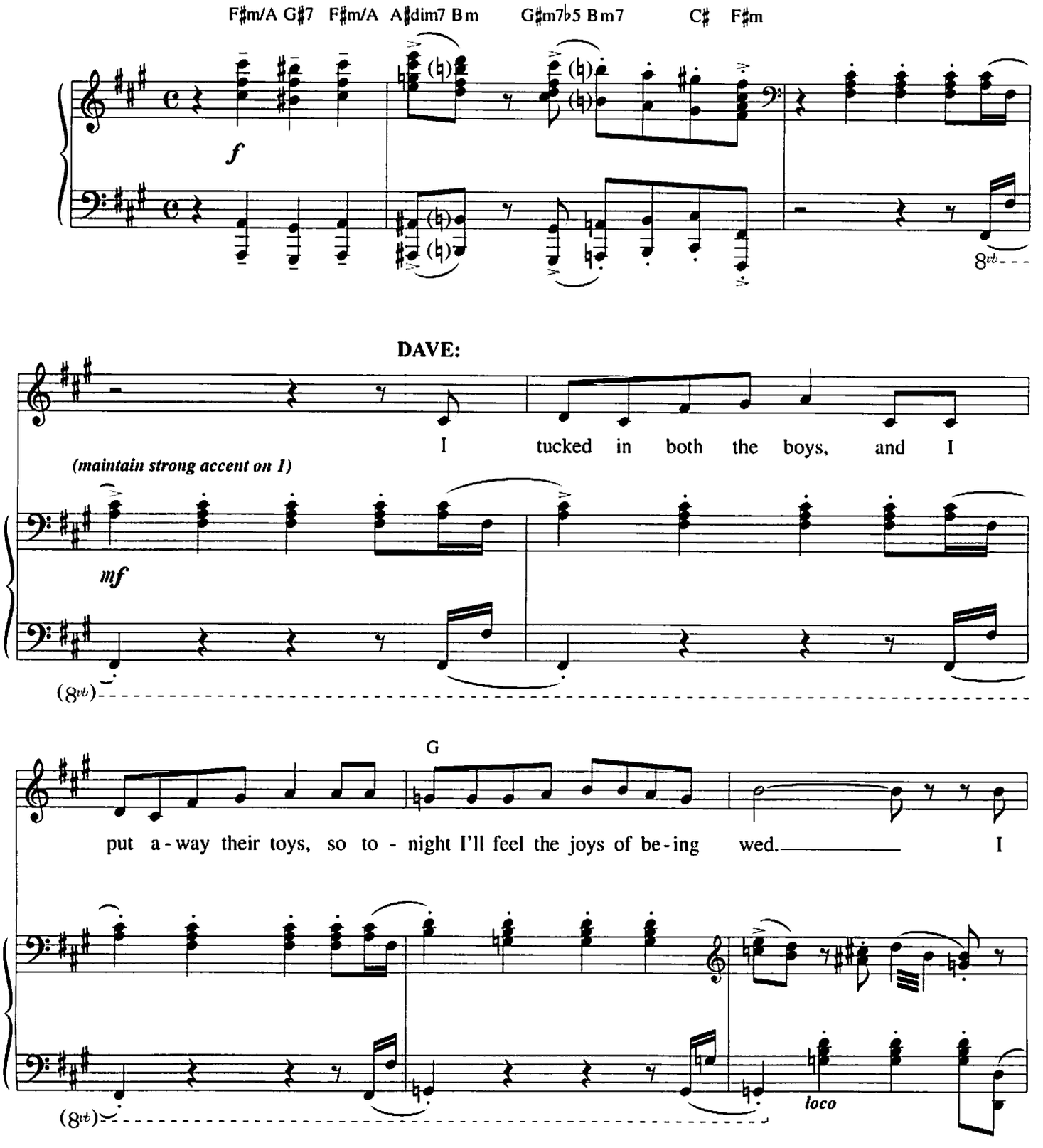
8vb

MARRIAGE TANGO

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

Lyrics by JOE DiPIETRO
Music by JIMMY ROBERTS

With a dramatic Tango feel ♩ = *120*



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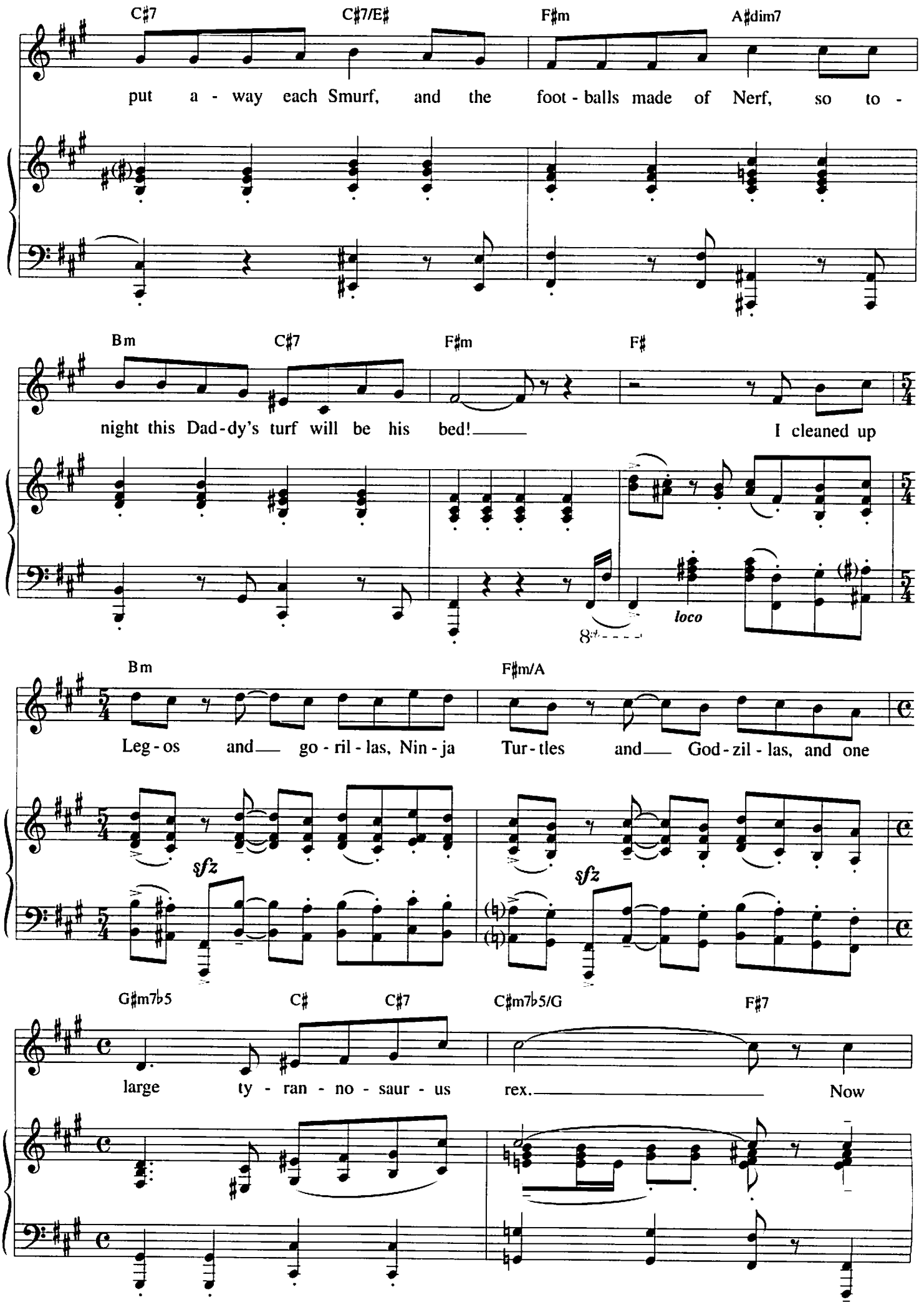
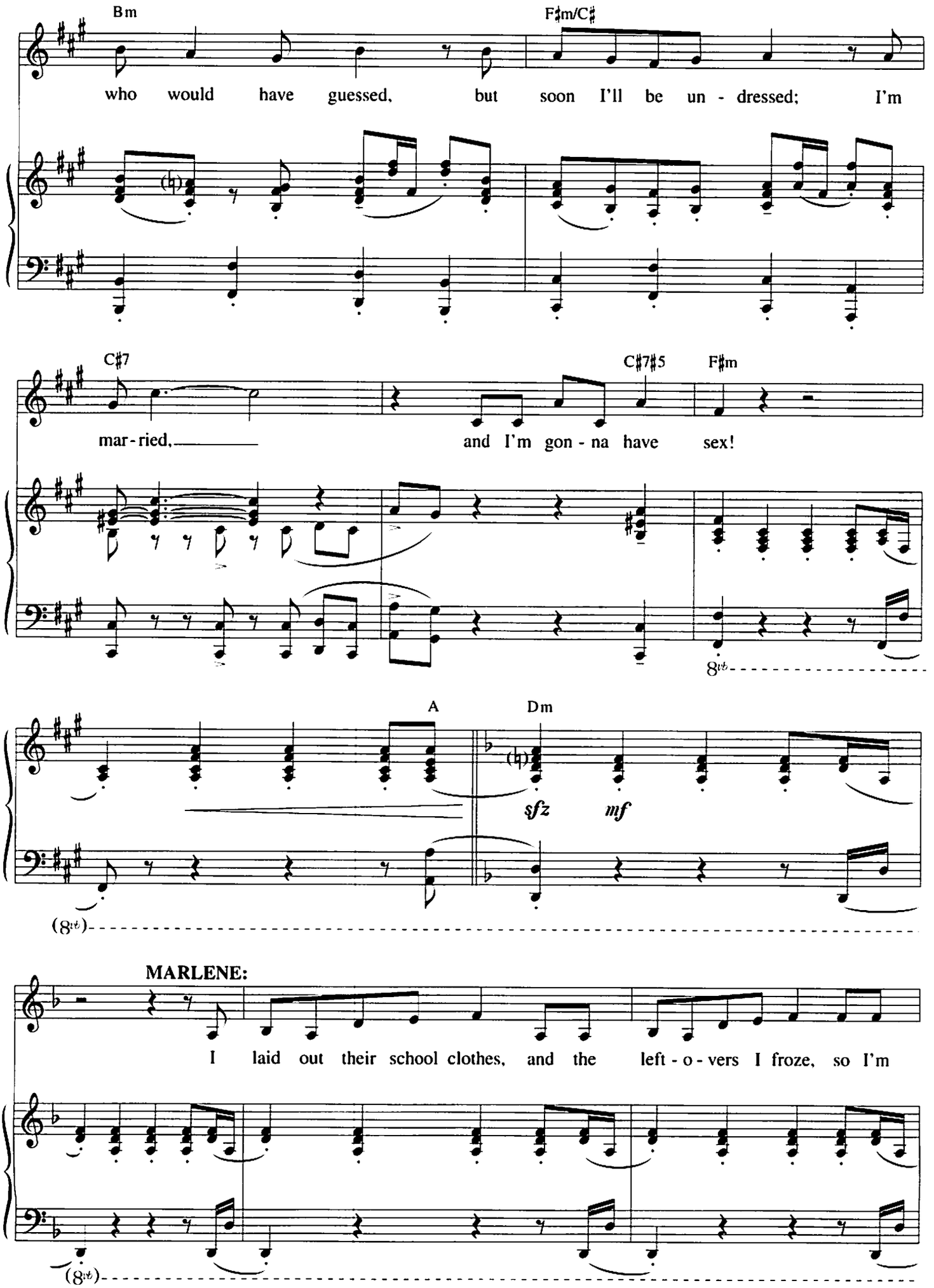
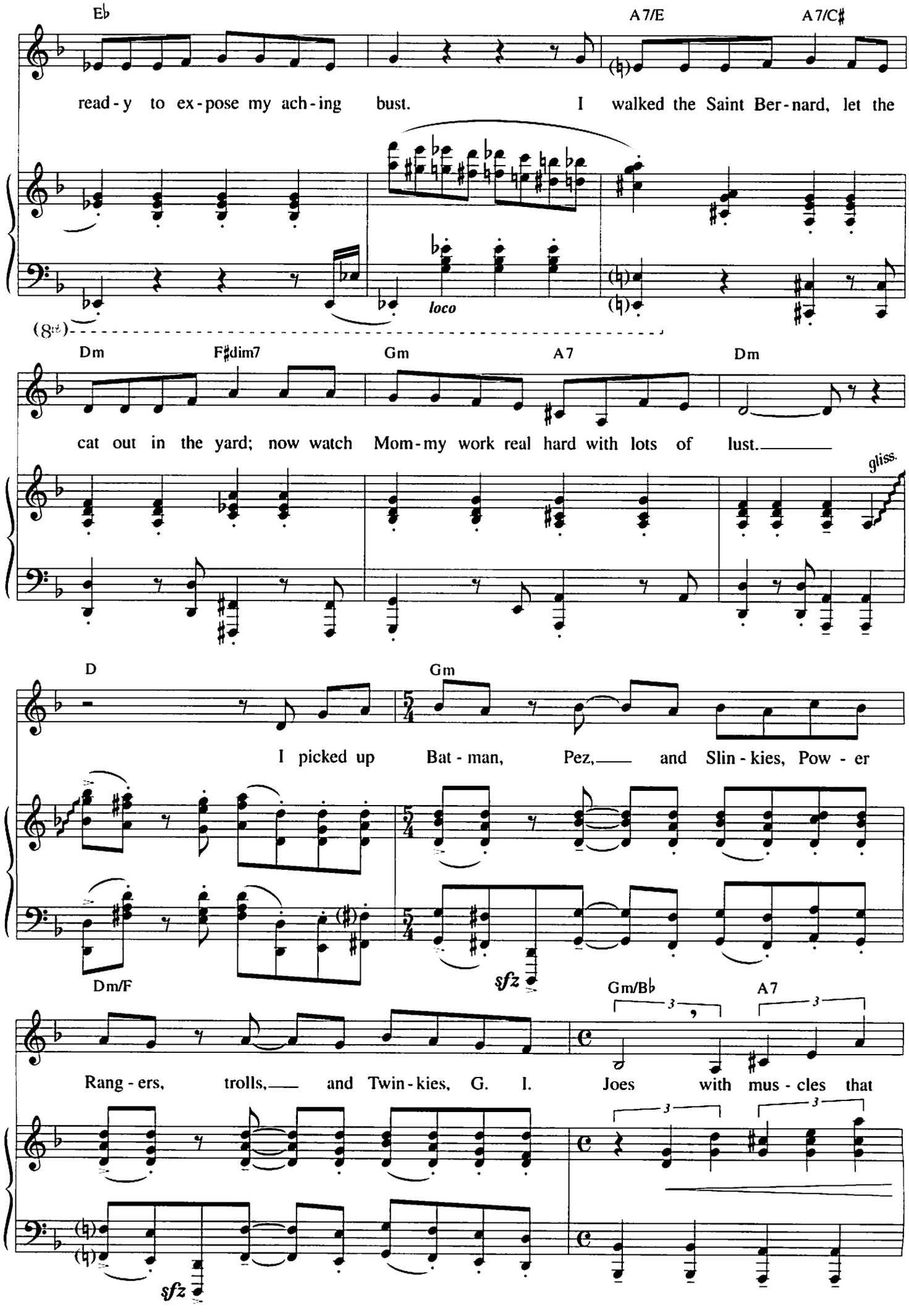
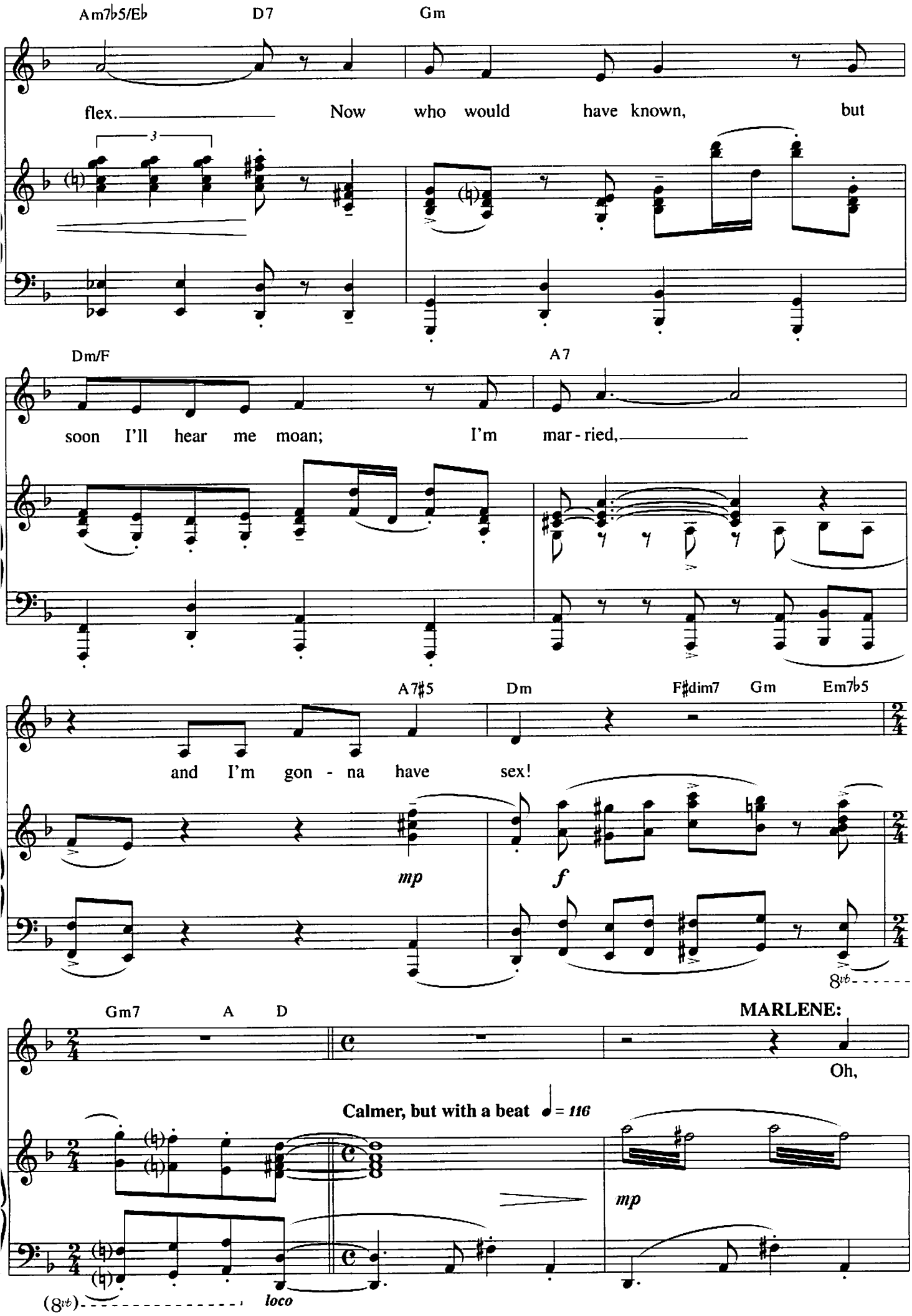
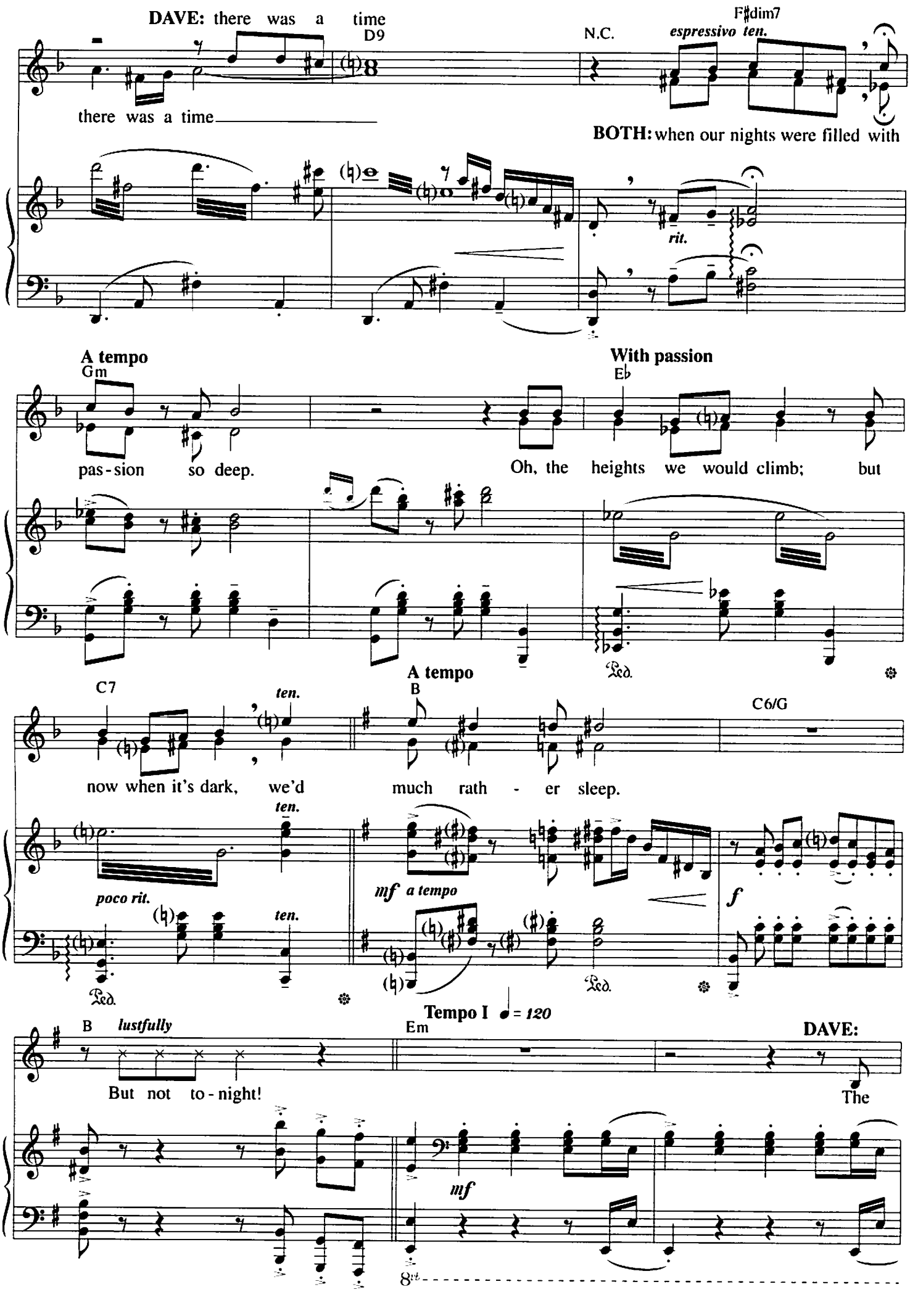
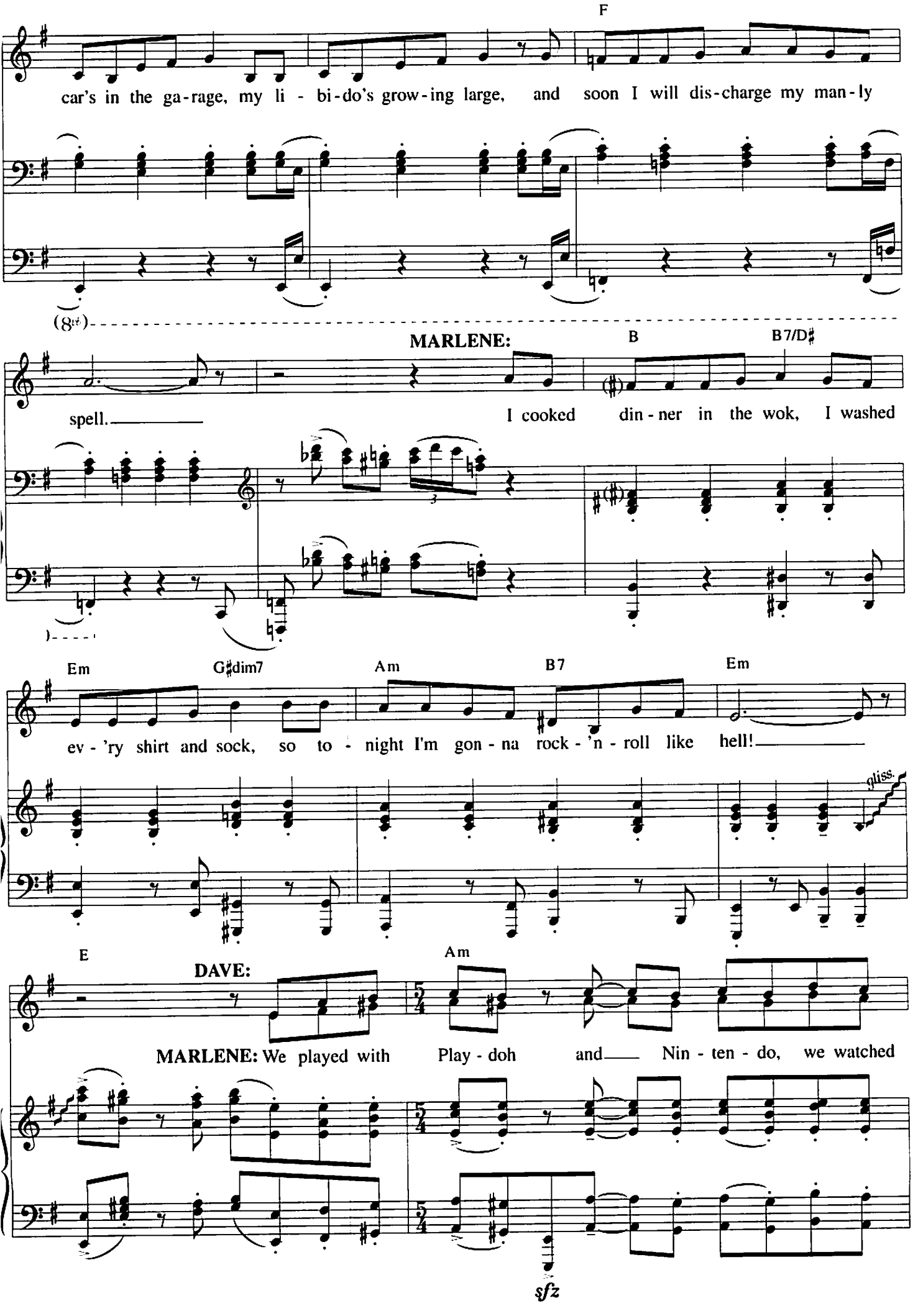

C♯7
C♯7/E♯
F♯m
A♯dim7
put a - way each Smurf, and the foot - balls made of Nerf, so to -
Bm
C♯7
F♯m
F♯
night this Dad-dy's turf will be his bed!
I cleaned up
loco
8va
Bm
F♯m/A
Leg - os and go - ril - las, Nin - ja Tur - tles and God - zil - las, and one
sfz
sfz
G♯m7♭5
C♯
C♯7
C♯m7♭5/G
F♯7
large ty - ran - no - saur - us rex.
Now

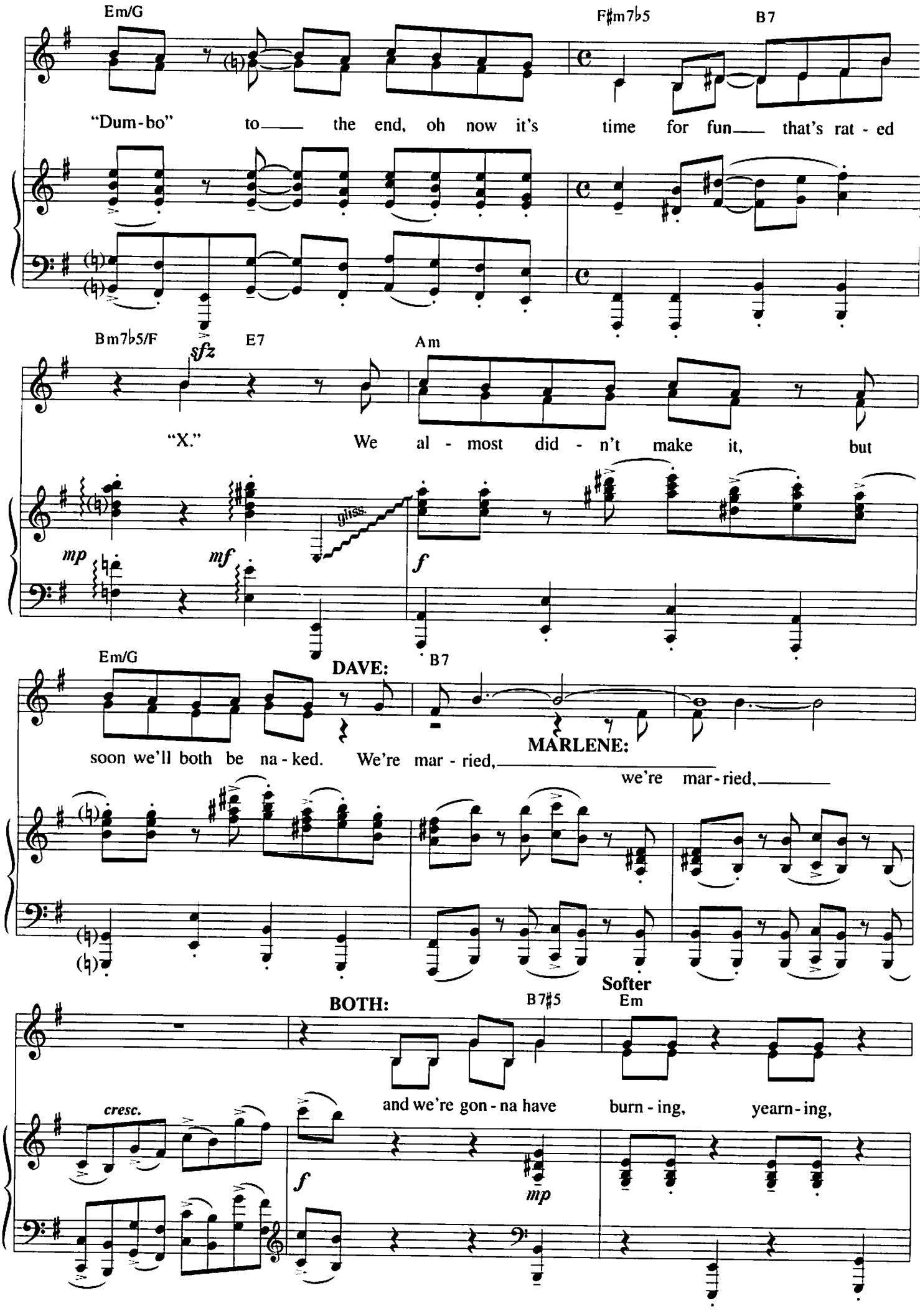

Bm
F♯m/C♯
who would have guessed, but soon I'll be un - dressed; I'm
C♯7
C♯7♯5
F♯m
mar - ried, and I'm gon - na have sex!
8vb
A
Dm
sfz
mf
(8vb)
MARLENE:
I laid out their school clothes, and the left - o - vers I froze, so I'm
(8vb)

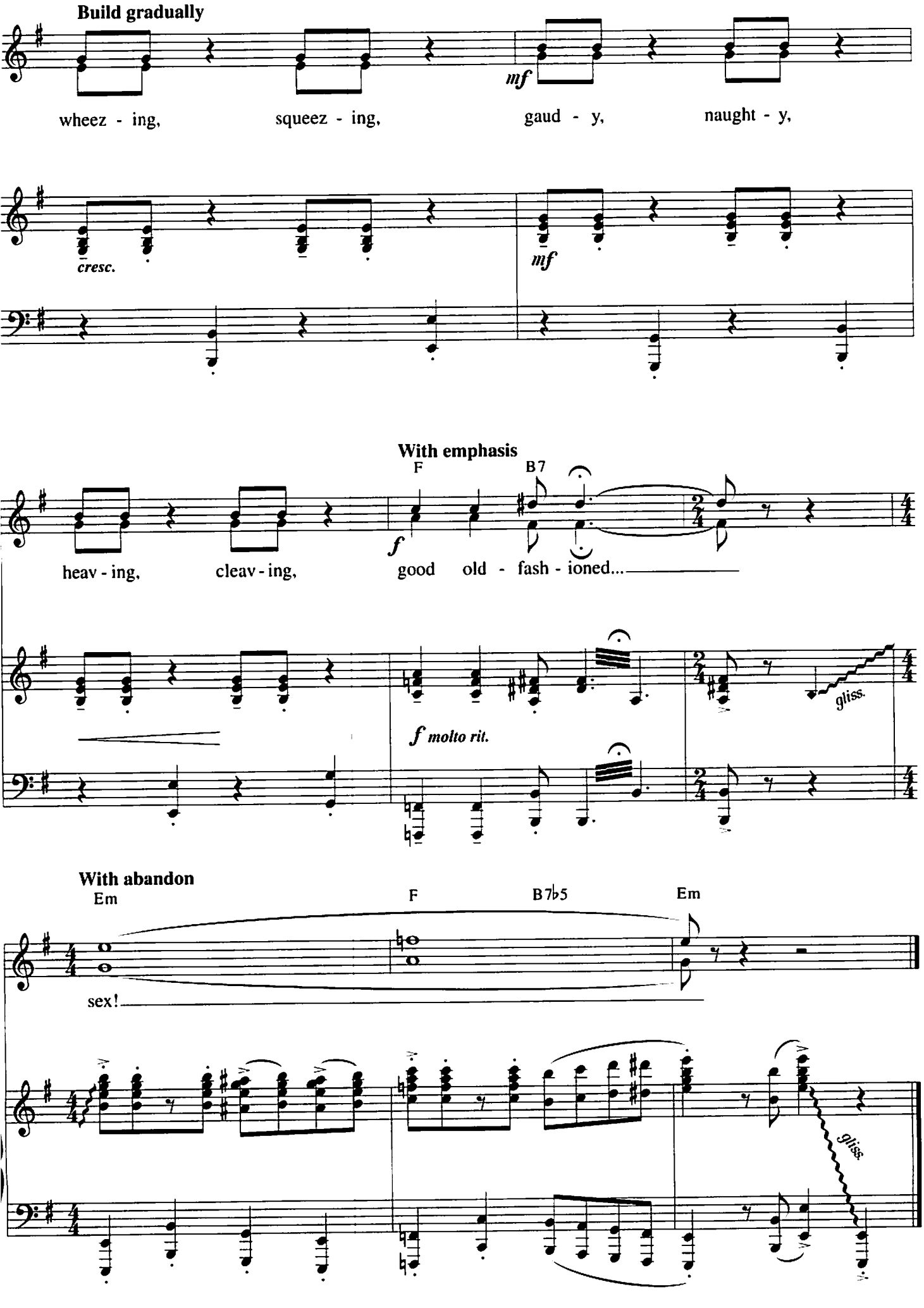

E♭
A7/E
A7/C♯
read-y to ex-pose my ach-ing bust. I walked the Saint Ber-nard, let the
loco
(8va)
Dm
F♯dim7
Gm
A7
Dm
cat out in the yard; now watch Mom-my work real hard with lots of lust.
gliss.
D
Gm
I picked up Bat-man, Pez, and Slin-kies, Pow-er
Dm/F
sfz
Gm/B♭
A7
Rang-ers, trolls, and Twin-kies, G. I. Joes with mus-cles that
sfz


Am7♭5/E♭
D7
Gm
flex. Now who would have known, but
3
Dm/F
A7
soon I'll hear me moan; I'm mar - ried,
A7♯5
Dm
F♯dim7
Gm
Em7♭5
and I'm gon - na have sex!
mp
f
8vb
Gm7
A
D
MARLENE:
Oh,
Calmer, but with a beat ♩= 116
mp
(8vb)
loco


DAVE: there was a time
D9
there was a time
N.C.
F♯dim7
espressivo ten.
BOTH: when our nights were filled with
rit.
A tempo
Gm
pas - sion so deep.
With passion
E♭
Oh, the heights we would climb; but
Ped.
A tempo
C7
ten.
now when it's dark, we'd
B
much rath - er sleep.
C6/G
ten.
poco rit.
ten.
Ped.
mf a tempo
f
Ped.
Tempo I ♩= 120
B
lustfully
But not to - night!
Em
DAVE:
The
mf
8va


F
car's in the ga-rage, my li - bi-do's grow-ing large, and soon I will dis-charge my man-ly
(8va)
MARLENE:
B
B7/D♯
spell. I cooked din-ner in the wok, I washed
Em
G♯dim7
Am
B7
Em
ev-'ry shirt and sock, so to - night I'm gon-na rock-'n-roll like hell!
gliss.
E
DAVE:
Am
MARLENE: We played with Play-doh and Nin-ten-do, we watched
sfz


Em/G
F♯m7♭5
B7
"Dum-bo" to the end, oh now it's time for fun that's rat - ed
Bm7♭5/F
sfz
E7
Am
"X." We al - most did - n't make it, but
gliss.
mp
mf
f
Em/G
DAVE:
B7
soon we'll both be na - ked. We're mar - ried,
MARLENE:
we're mar - ried,
Softer
BOTH:
B7♯5
Em
and we're gon - na have burn - ing, yearn - ing,
cresc.
f
mp

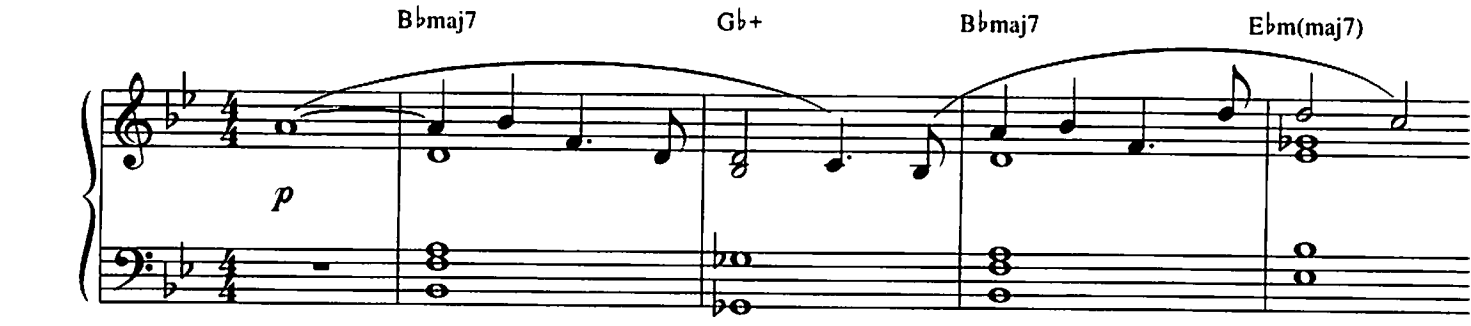

Build gradually
mf
wheez - ing, squeez - ing, gaud - y, naught - y,
cresc.
mf
With emphasis
F
B7
f
heav - ing, cleav - ing, good old - fash - ioned...
gliss.
f molto rit.
With abandon
Em
F
B7♭5
Em
sex!
gliss.

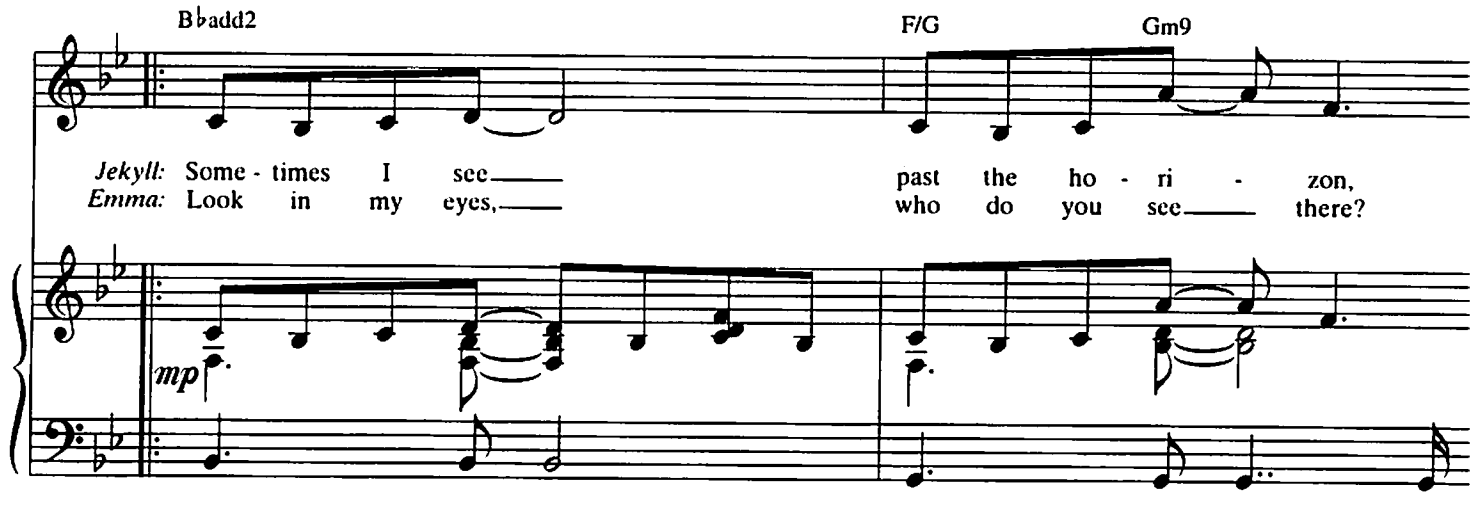
TAKE ME AS I AM

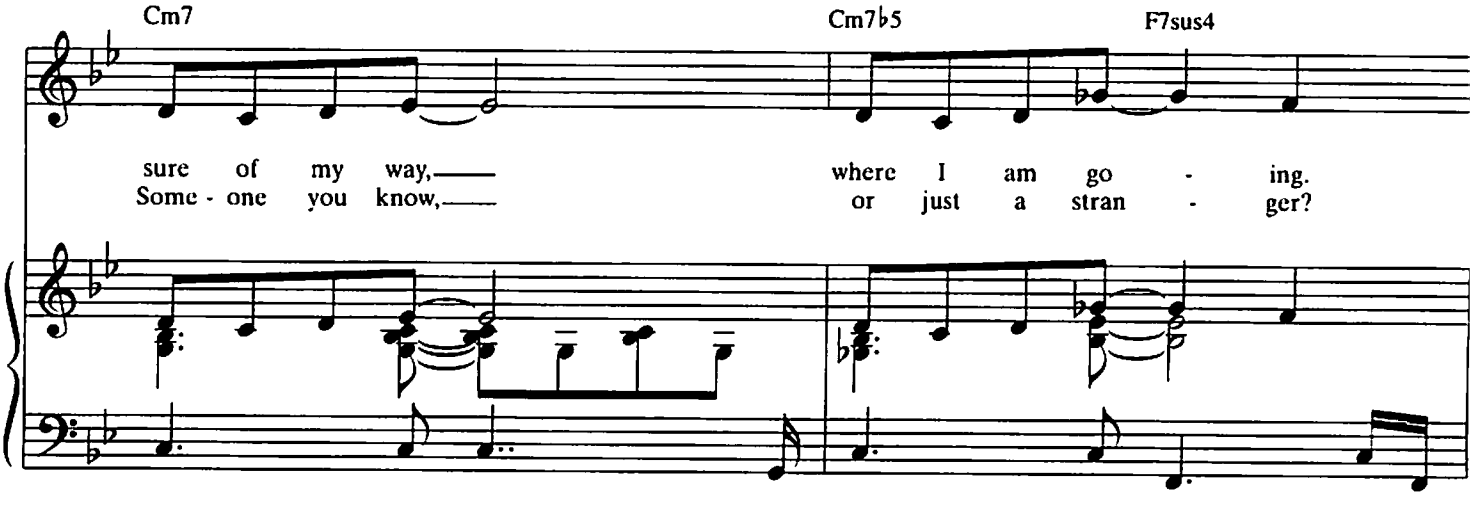
from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Moderately slow







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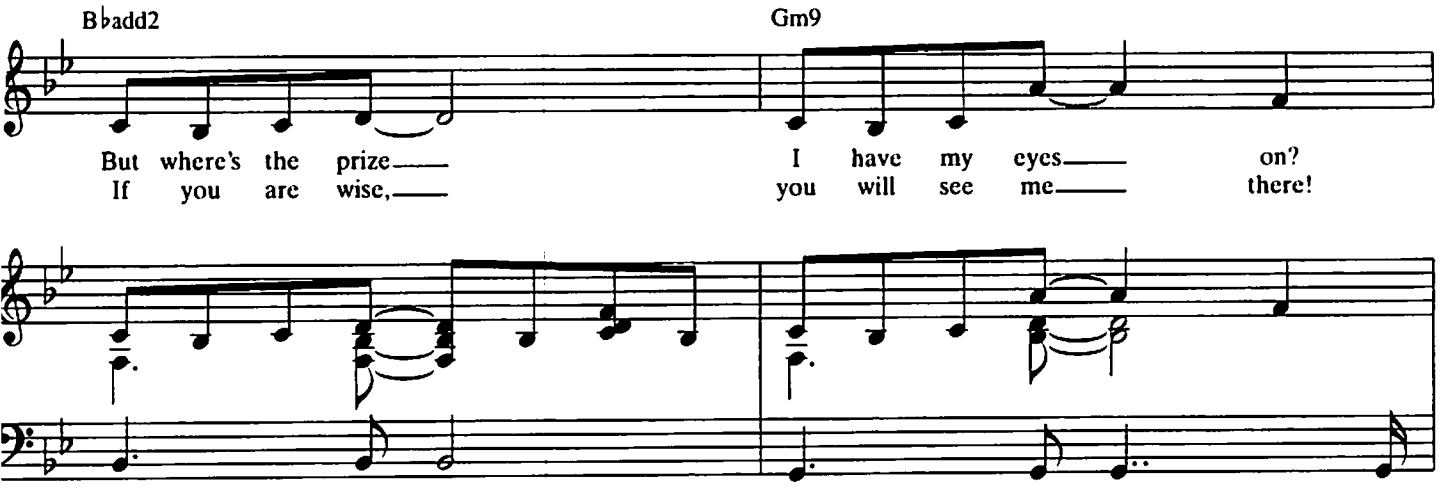
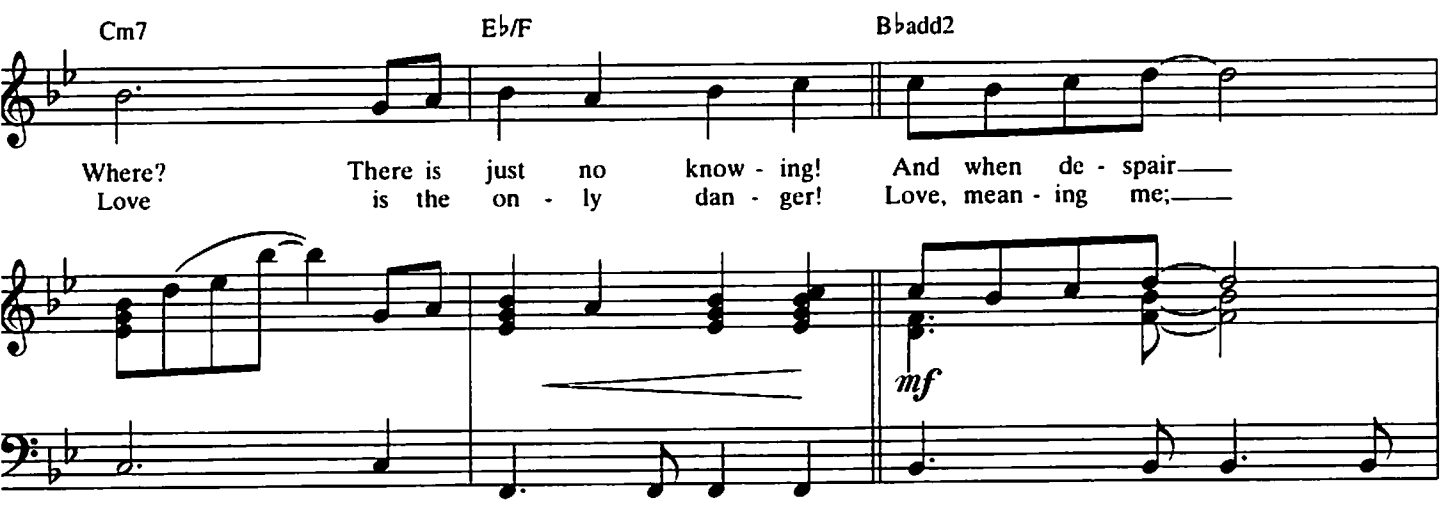
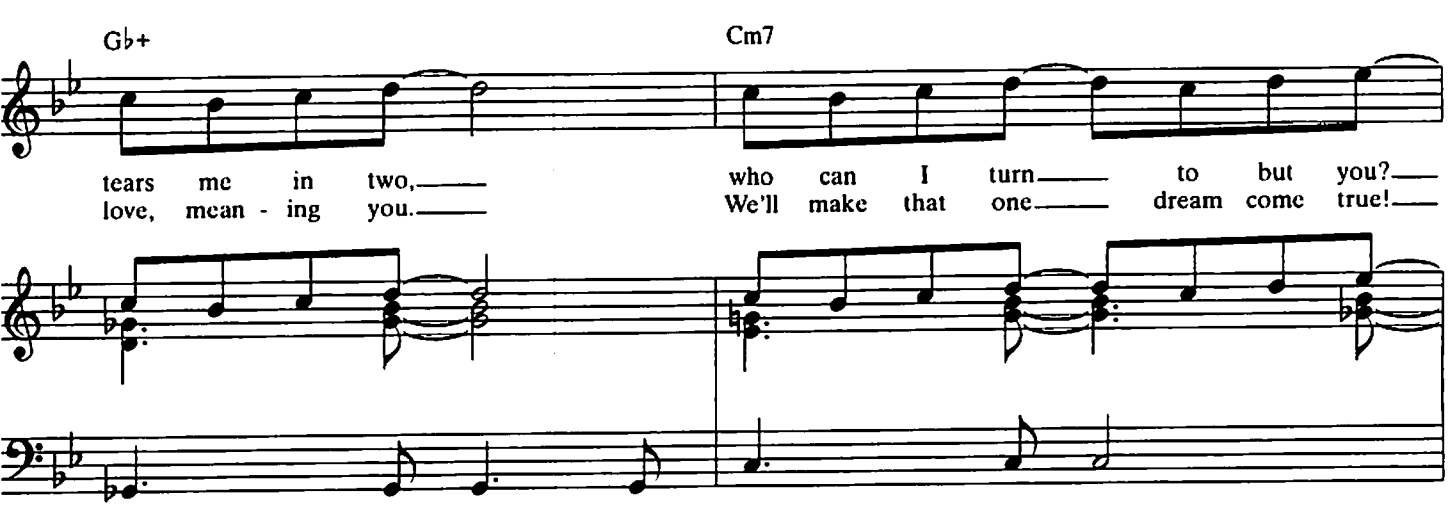
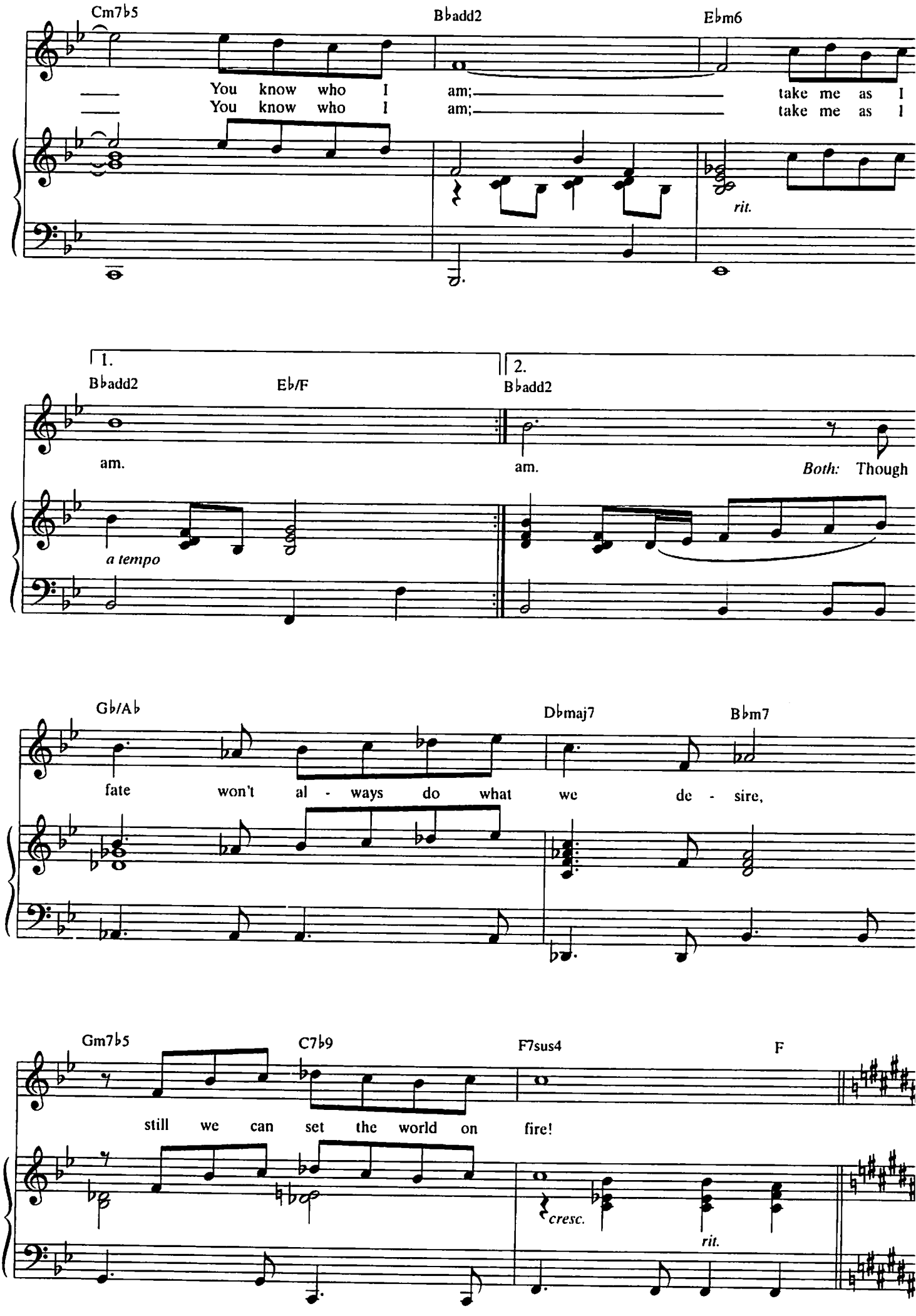
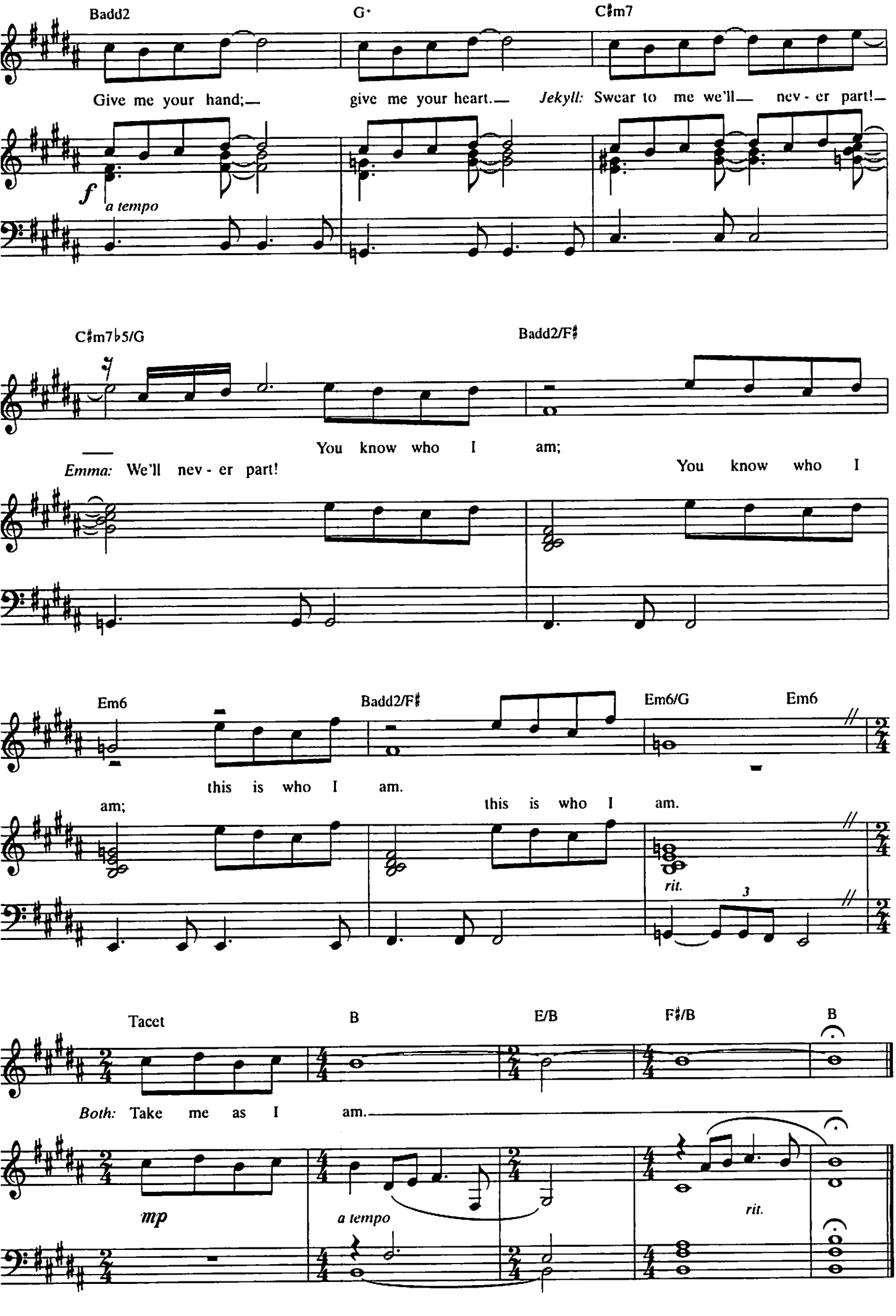

B♭add2
Gm9
But where's the prize—— I have my eyes—— on?
If you are wise,—— you will see me—— there!


Cm7
E♭/F
B♭add2
Where? There is just no know - ing! And when de - spair——
Love is the on - ly dan - ger! Love, mean - ing me;——
mf


G♭+
Cm7
tears me in two,—— who can I turn—— to but you?——
love, mean - ing you.—— We'll make that one—— dream come true!——

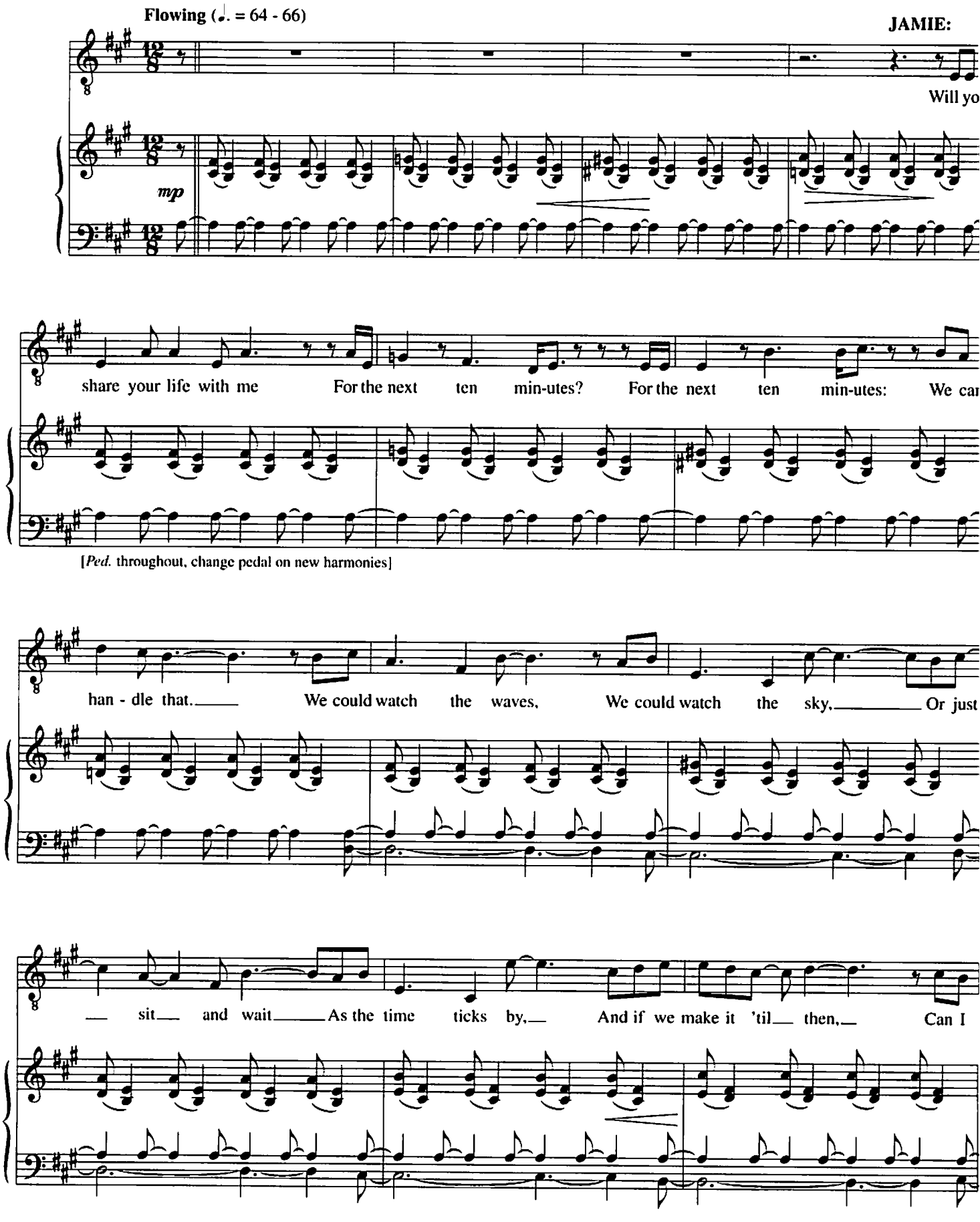

Cm7b5
Bbadd2
Ebm6
You know who I am; take me as I
You know who I am; take me as I
rit.
1.
2.
Bbadd2
Eb/F
Bbadd2
am.
am.
Both: Though
a tempo
Gb/Ab
Dbmaj7
Bbm7
fate won't al - ways do what we de - sire,
Gm7b5
C7b9
F7sus4
F
still we can set the world on fire!
cresc.
rit.


Badd2
G+
C♯m7
Give me your hand;—
give me your heart.—
Jekyll: Swear to me we'll— nev - er part!—
f
a tempo
C♯m7♭5/G
Badd2/F♯
You know who I am;
Emma: We'll nev - er part!
You know who I
Em6
Badd2/F♯
Em6/G
Em6
this is who I am.
am;
this is who I am.
rit.
3
Tacet
B
E/B
F♯/B
B
Both: Take me as I am.
mp
a tempo
rit.

THE NEXT TEN MINUTES

from *The Last Five Years*

Music and Lyrics by
JASON ROBERT BROWN



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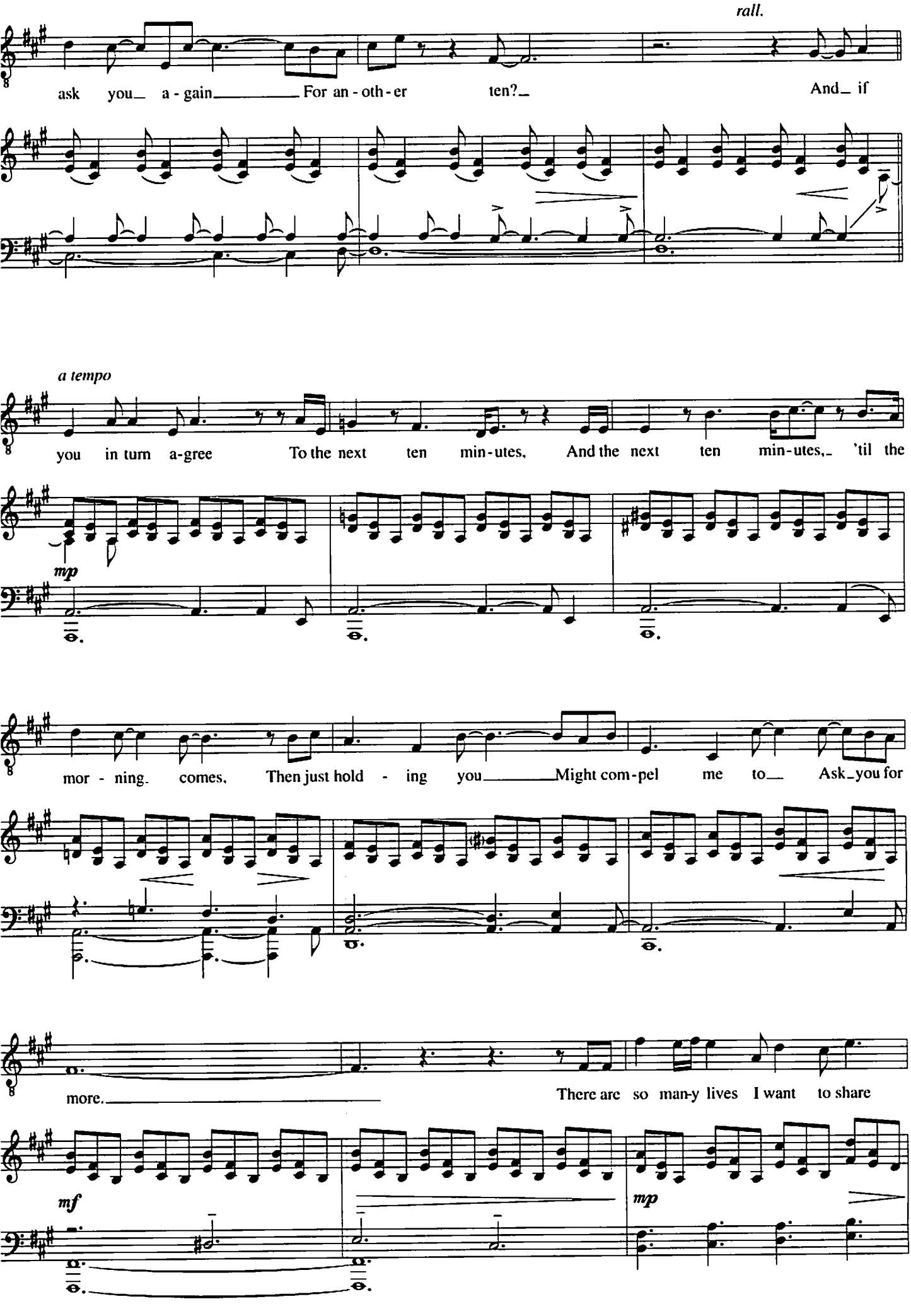
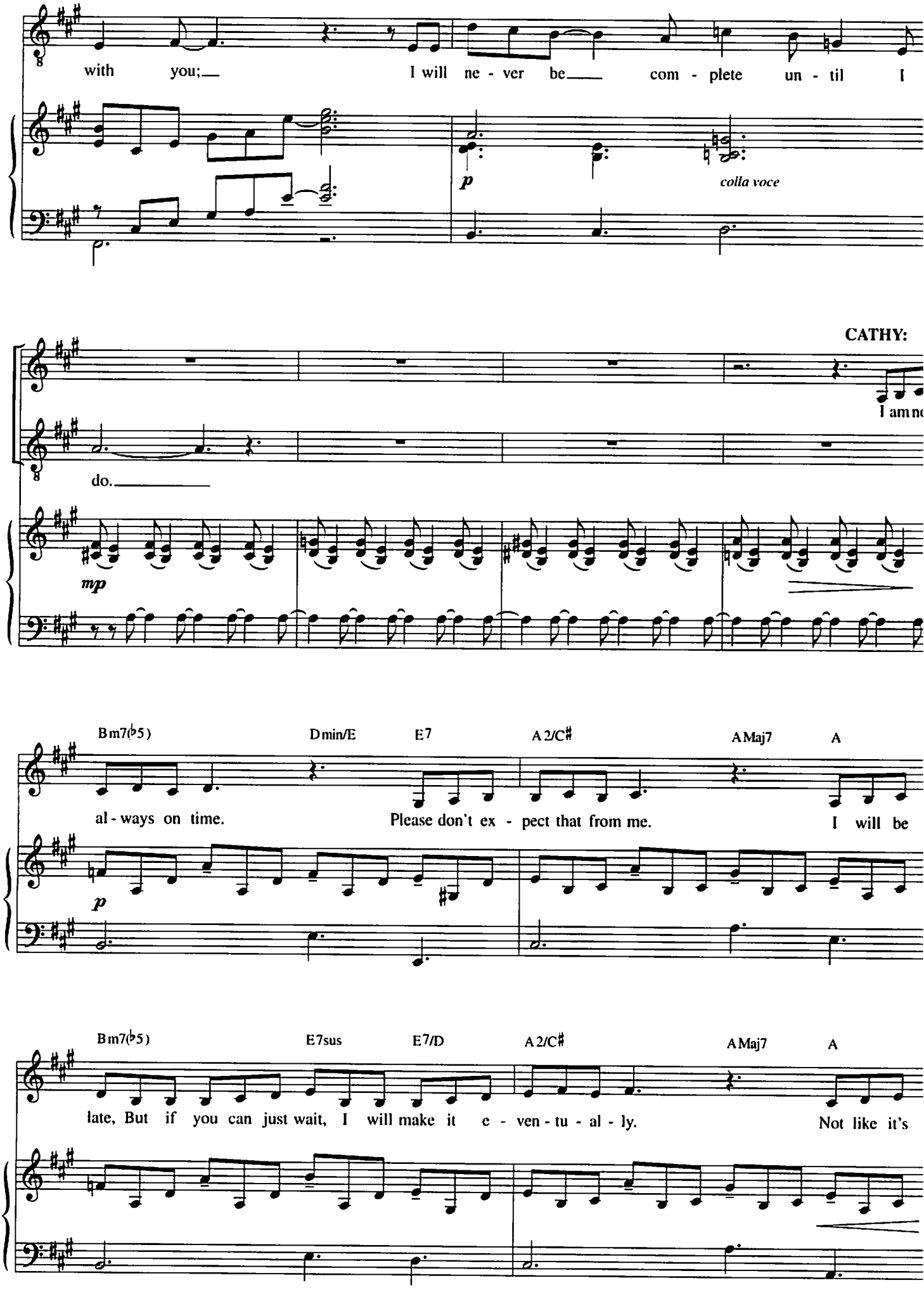
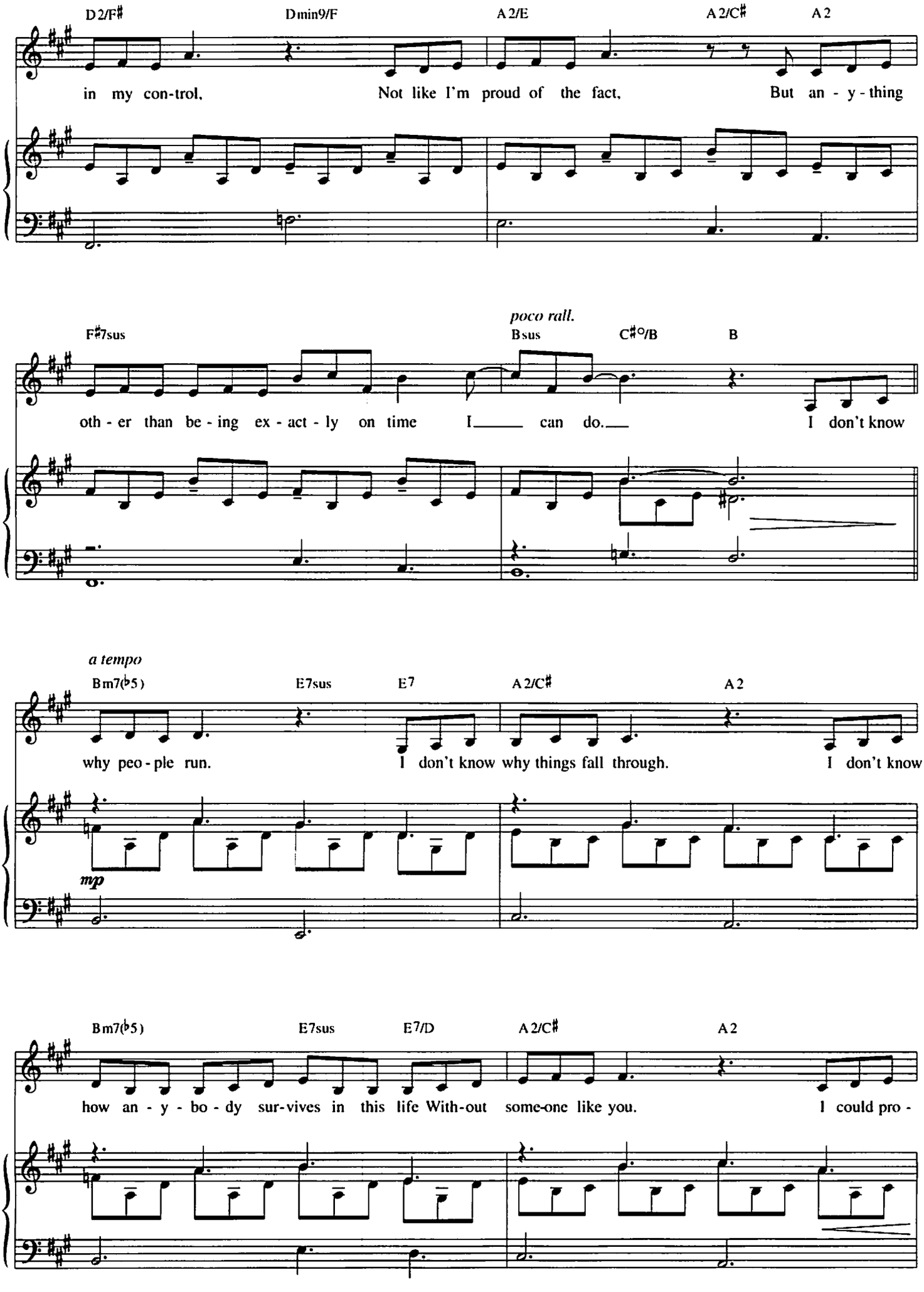
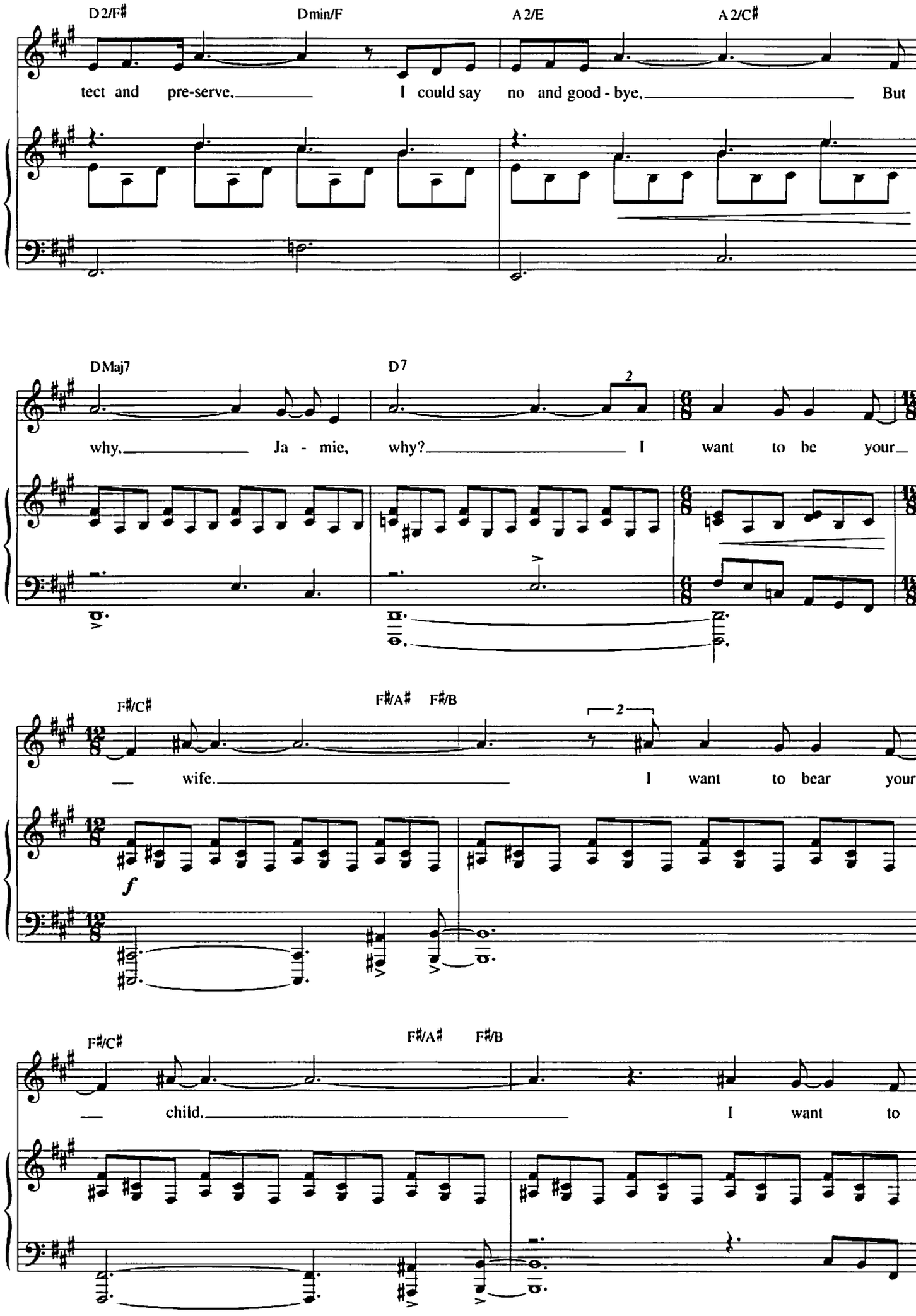
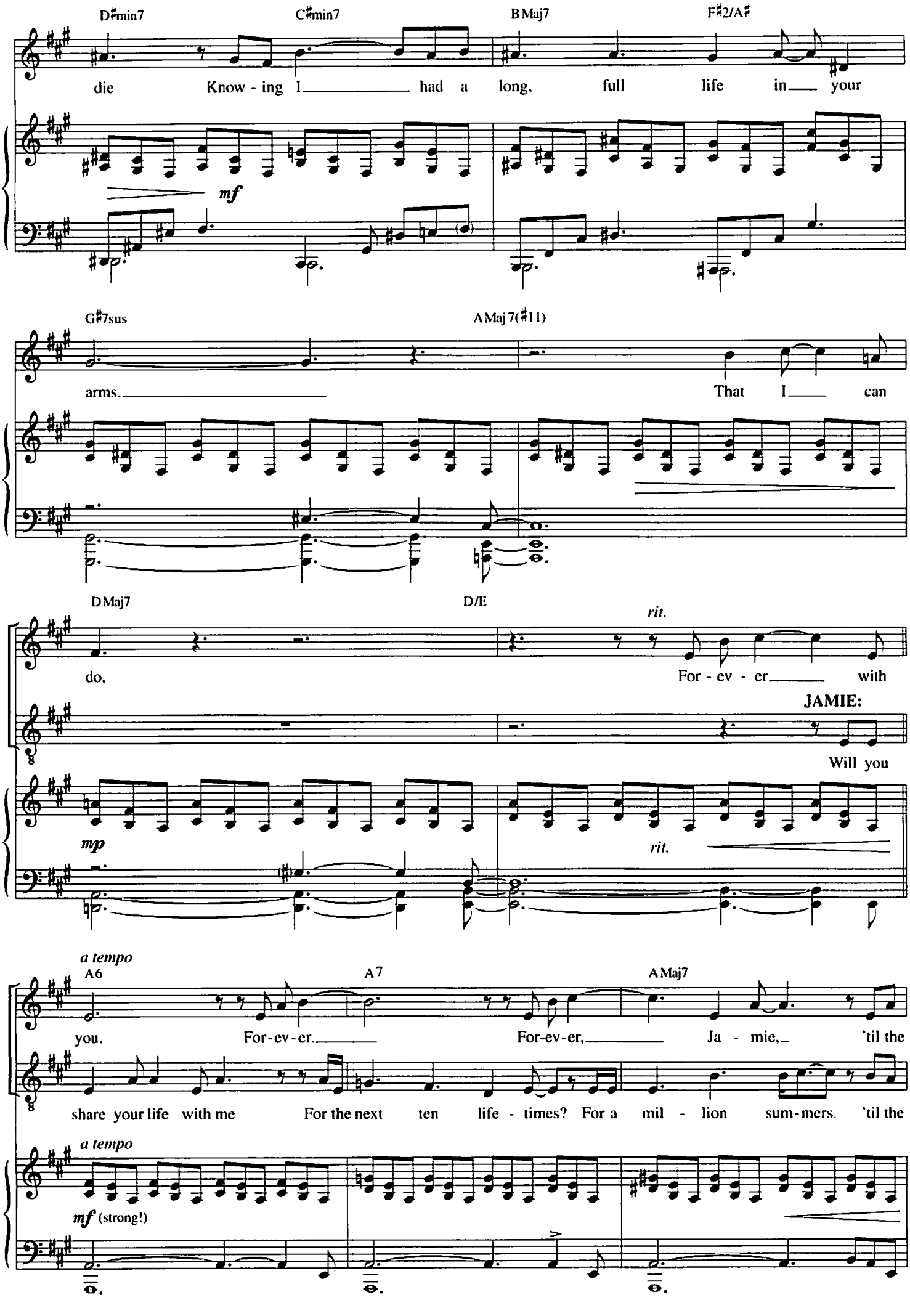
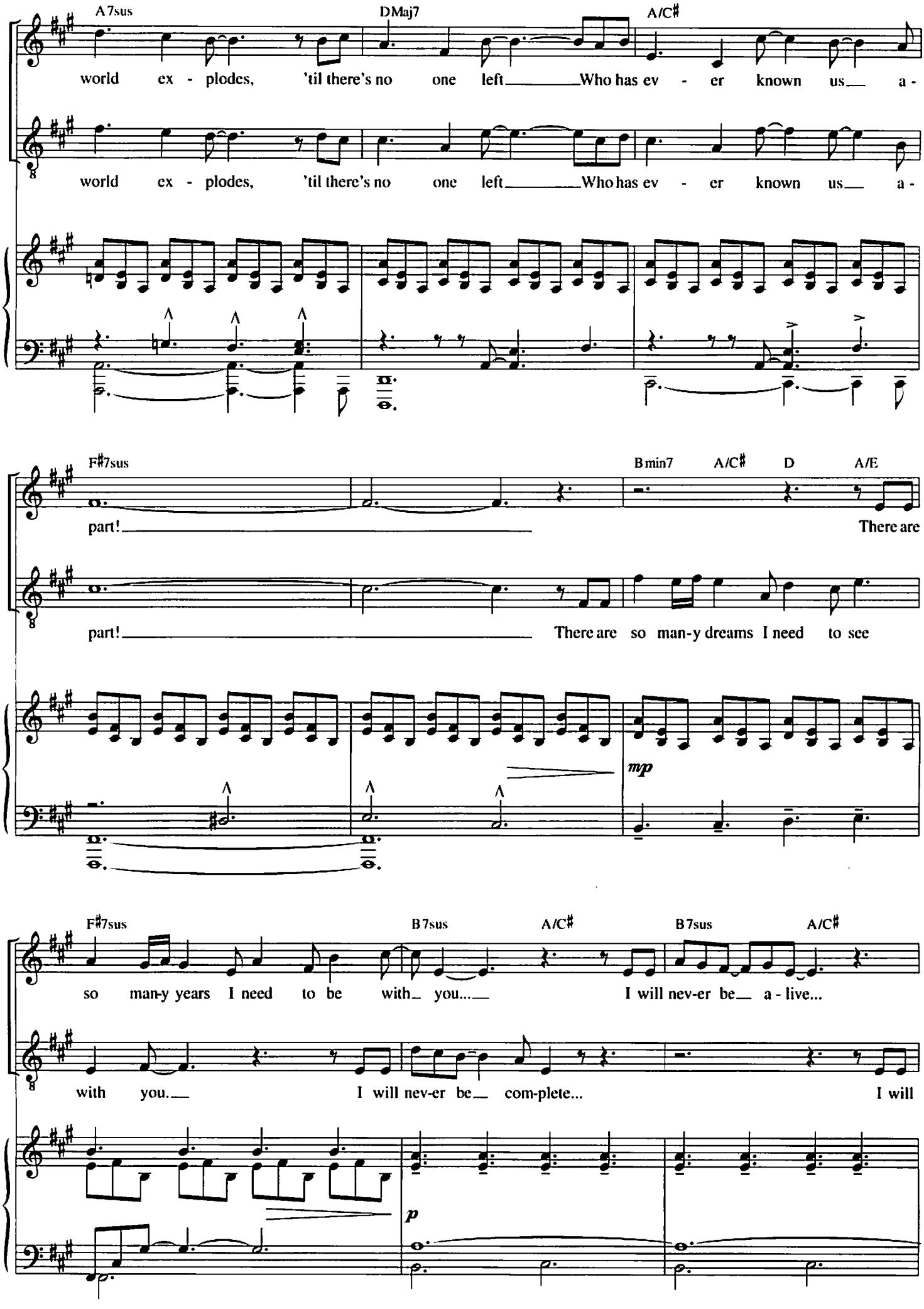

rall.
ask you_ a - gain_____ For an - oth - er ten?_ And_ if
a tempo
you in turn a-gree To the next ten min-utes, And the next ten min-utes,_ 'til the
mp
mor - ning. comes. Then just hold - ing you_____ Might com-pel me to_ Ask_you for
more._____ There are so man-y lives I want to share
mf
mp

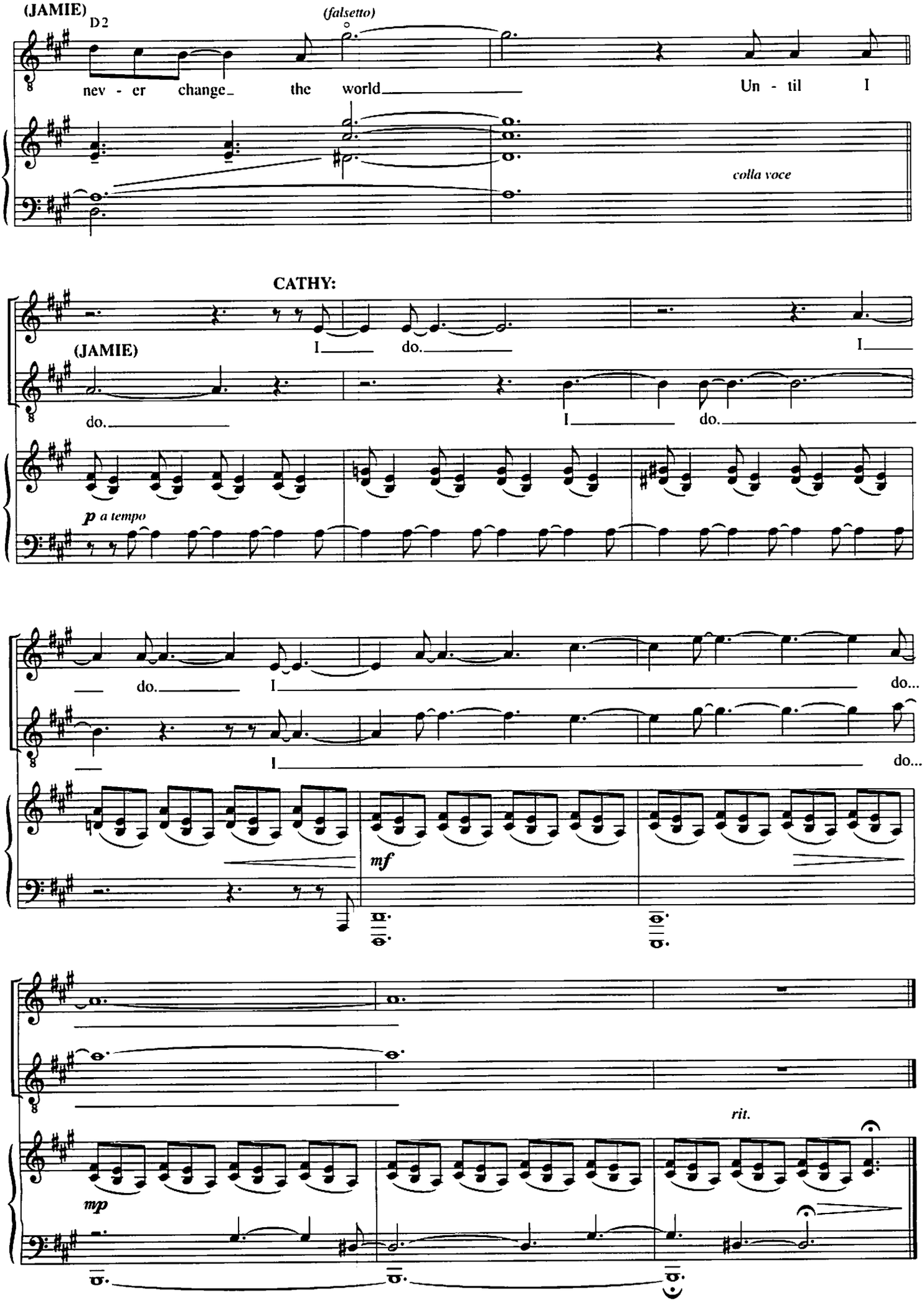

with you;
I will ne - ver be
com - plete un - til I
p
colla voce
CATHY:
I am n
do.
mp
Bm7(♭5)
Dmin/E
E7
A2/C♯
AMaj7
A
al - ways on time.
Please don't ex - pect that from me.
I will be
p
Bm7(♭5)
E7sus
E7/D
A2/C♯
AMaj7
A
late, But if you can just wait, I will make it e - ven - tu - al - ly.
Not like it's


D2/F♯
Dmin9/F
A2/E
A2/C♯
A2
in my con-trol, Not like I'm proud of the fact, But an - y - thing
poco rall.
F♯7sus
Bsus
C♯°/B
B
oth - er than be - ing ex - act - ly on time I can do. I don't know
a tempo
Bm7(♭5)
E7sus
E7
A2/C♯
A2
why peo - ple run. I don't know why things fall through. I don't know
mp
Bm7(♭5)
E7sus
E7/D
A2/C♯
A2
how an - y - bo - dy sur-vives in this life With-out some-one like you. I could pro -


D 2/F♯
Dmin/F
A 2/E
A 2/C♯
tect and pre-serve, I could say no and good - bye, But
DMaj7
D7
why, Ja - mie, why? I want to be your
F♯/C♯
F♯/A♯
F♯/B
wife. I want to bear your
f
F♯/C♯
F♯/A♯
F♯/B
child. I want to


D♯min7
C♯min7
B Maj7
F♯2/A♯
die Know - ing I had a long, full life in your
mf
G♯7sus
A Maj 7(♯11)
arms. That I can
D Maj7
D/E
rit.
do, For - ev - er with
JAMIE:
Will you
mp
rit.
a tempo
A6
A7
A Maj7
you. For-ev-er. For-ev-er, Ja - mie, 'til the
share your life with me For the next ten life - times? For a mil - lion sum-mers. 'til the
a tempo
mf (strong!)

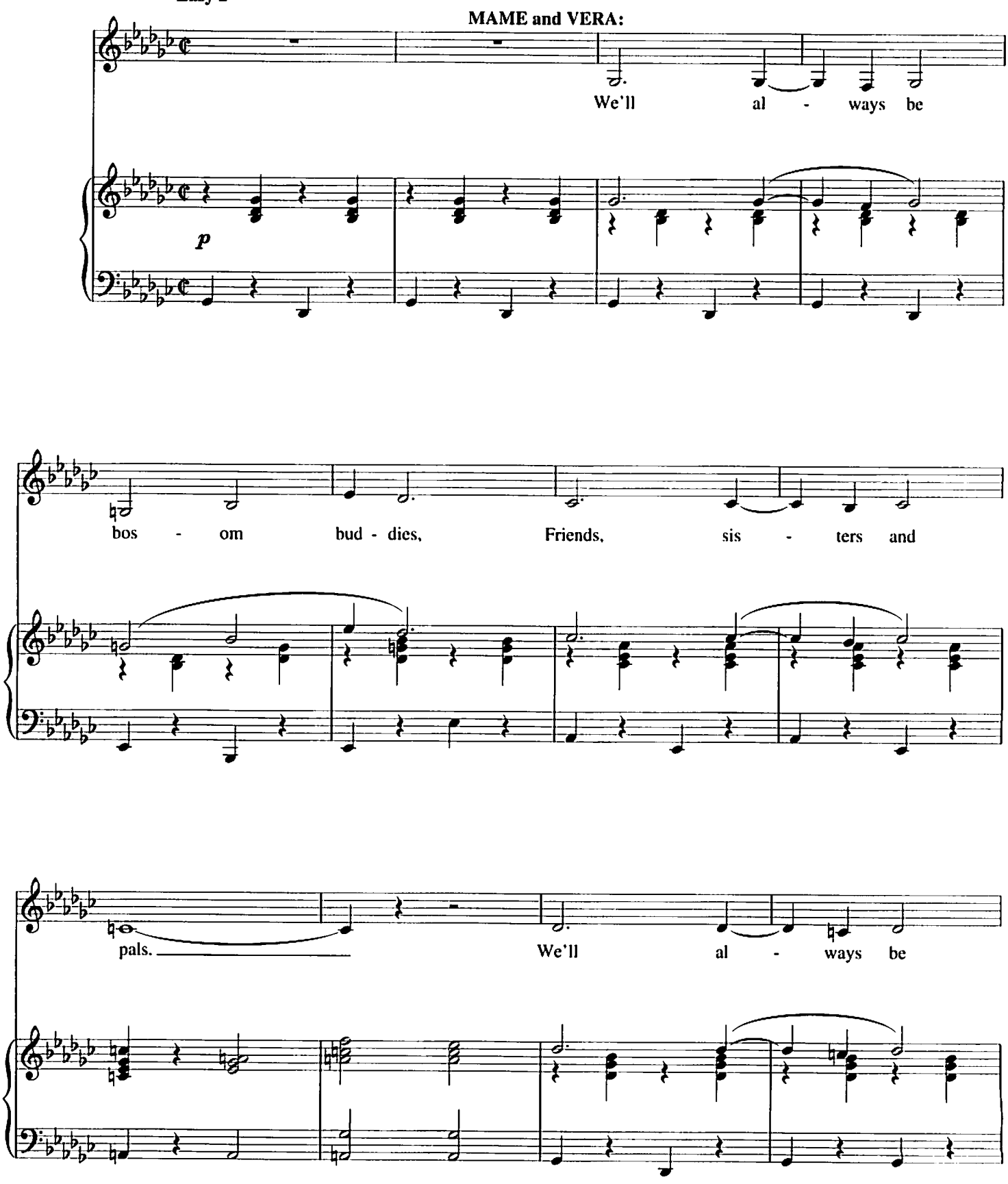

A7sus
DMaj7
A/C♯
world ex - plodes, 'til there's no one left Who has ev - er known us a -
world ex - plodes, 'til there's no one left Who has ev - er known us a -
F♯7sus
Bmin7
A/C♯
D
A/E
part! There are
part! There are so man-y dreams I need to see
mp
F♯7sus
B7sus
A/C♯
B7sus
A/C♯
so man-y years I need to be with you... I will nev-er be a - live...
with you. I will nev-er be com-plete... I will
p


(JAMIE)
D2
(falsetto)
nev - er change_ the world_____ Un - til I
colla voce
CATHY:
I_____ do._____ I_____
(JAMIE)
do._____ I_____ do._____
p a tempo
___ do._____ I_____ do...
___ I_____ do...
mf
rit.
mp

BOSOM BUDDIES
from *Mame*

Music and Lyrics by
JERRY HERMAN

Easy 2



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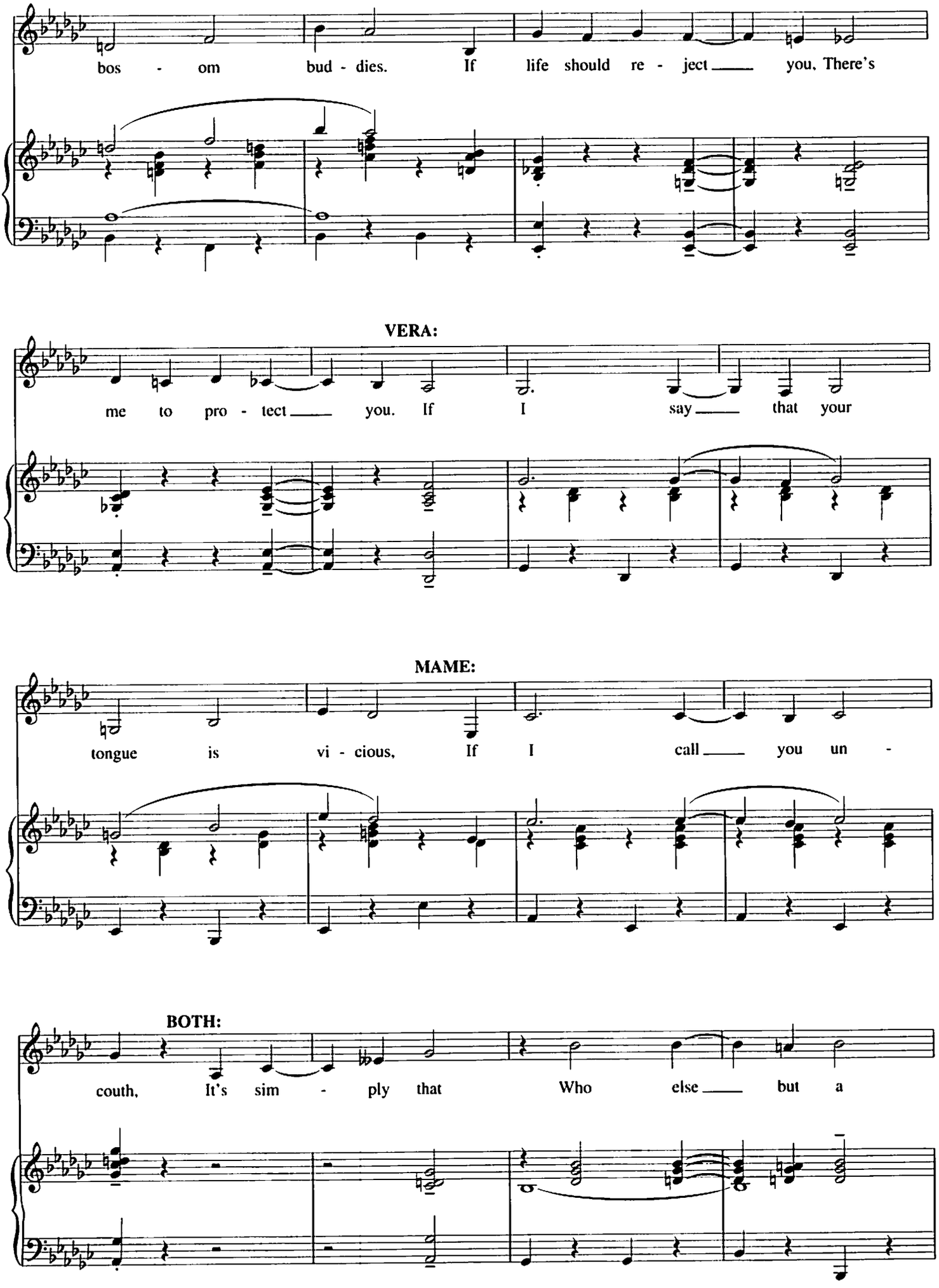
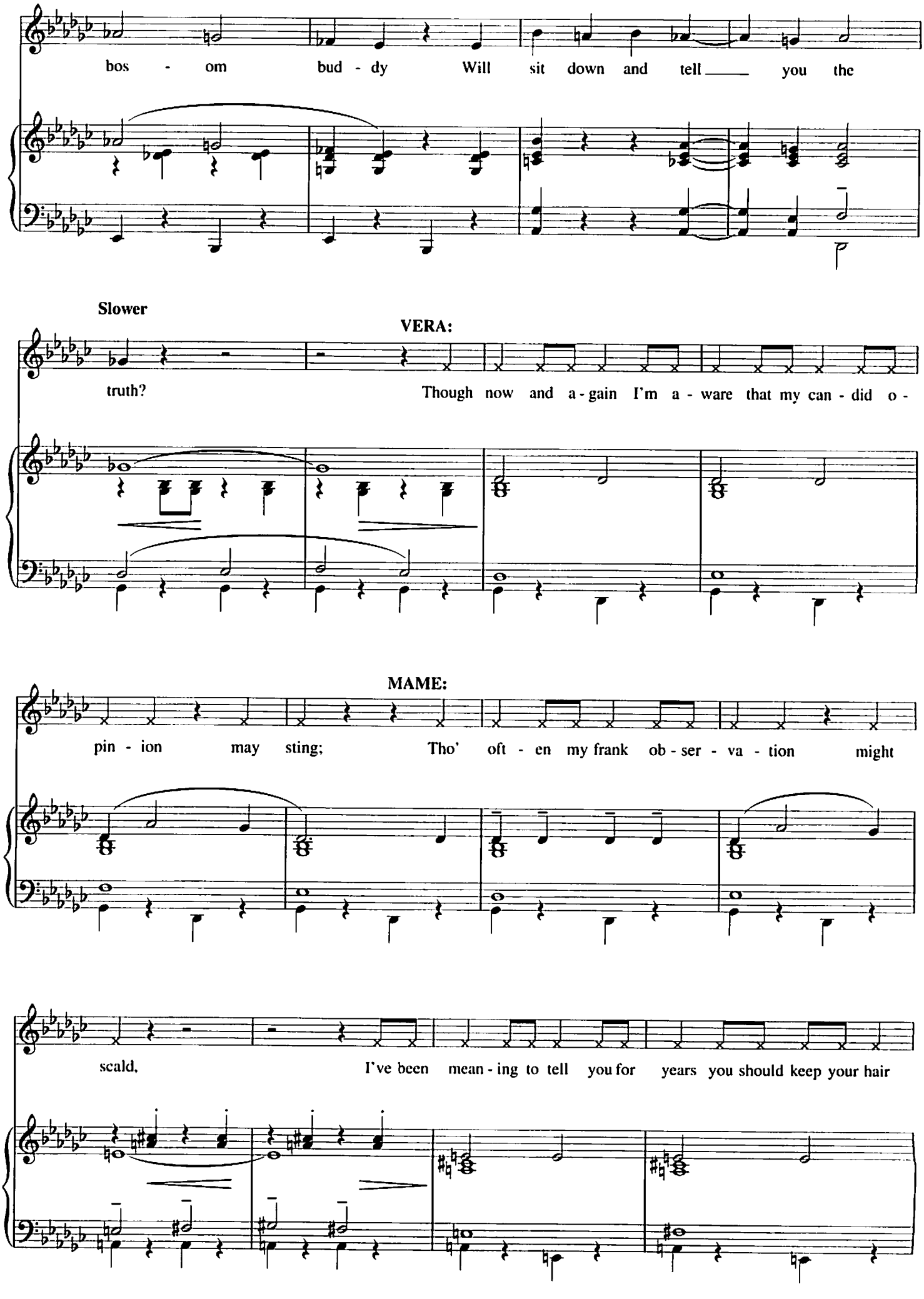
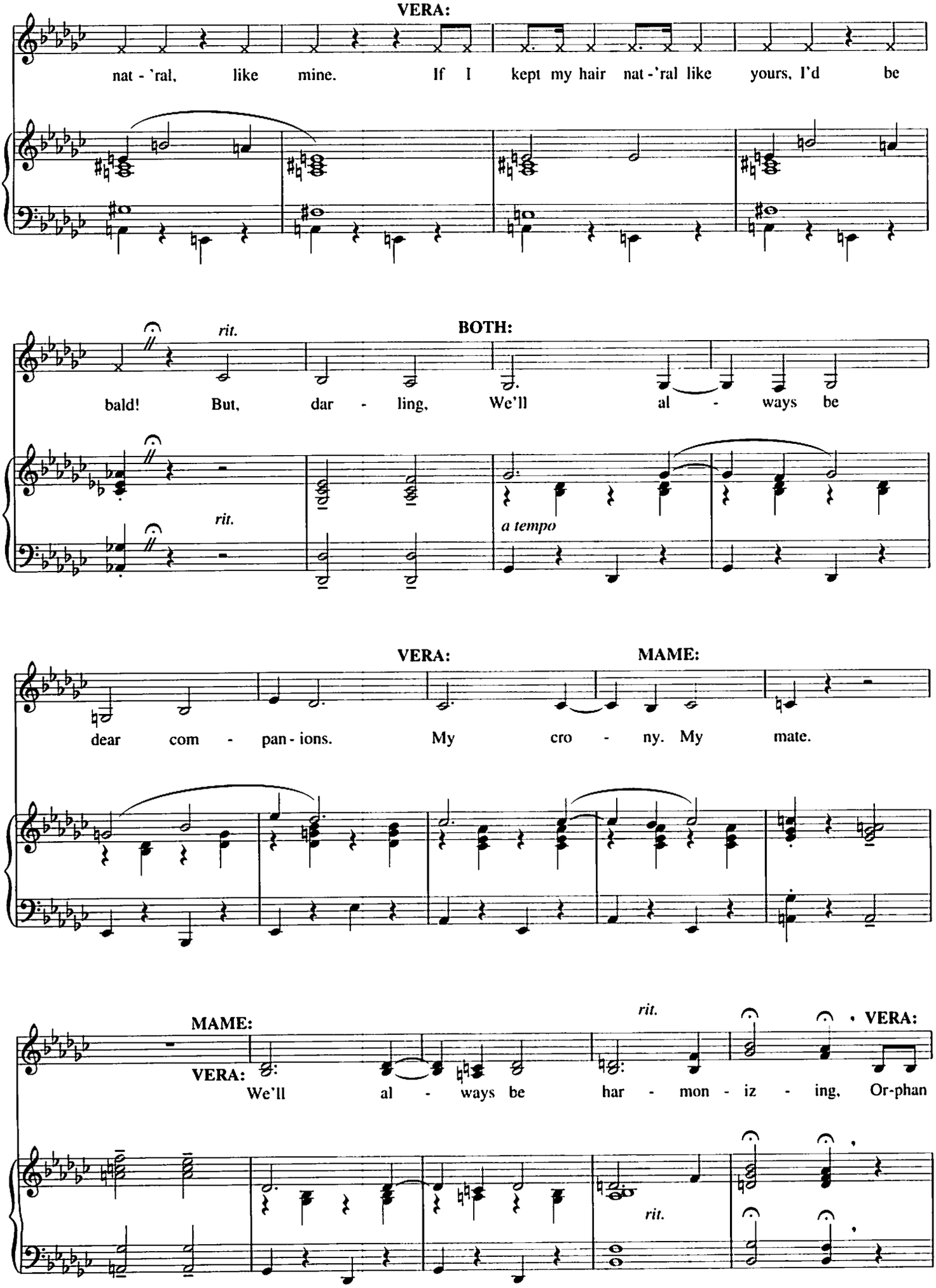
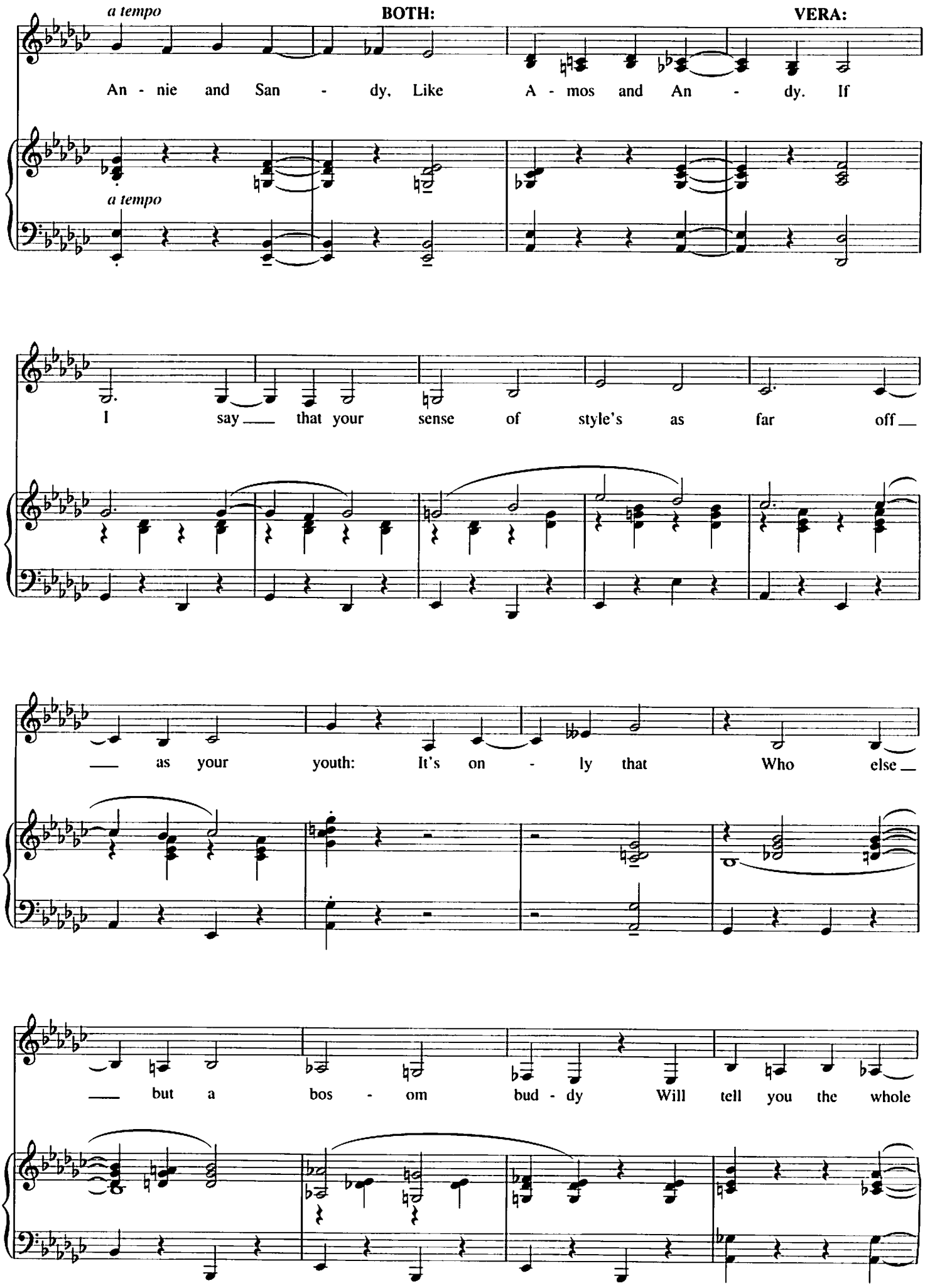

bos - om bud - dies. If life should re - ject you. There's
VERA:
me to pro - tect you. If I say that your
MAME:
tongue is vi - cious, If I call you un -
BOTH:
couth, It's sim - ply that Who else but a


bos - om bud - dy Will sit down and tell you the
Slower
VERA:
truth? Though now and a - gain I'm a - ware that my can - did o -
MAME:
pin - ion may sting; Tho' oft - en my frank ob - ser - va - tion might
scald, I've been mean - ing to tell you for years you should keep your hair


VERA:
nat - 'ral, like mine. If I kept my hair nat - 'ral like yours, I'd be
rit.
BOTH:
bald! But, dar - ling, We'll al - ways be
rit.
a tempo
VERA:
MAME:
dear com - pan - ions. My cro - ny. My mate.
MAME:
rit.
VERA:
VERA: We'll al - ways be har - mon - iz - ing, Or-phan
rit.


a tempo
BOTH:
VERA:
An - nie and San - dy, Like A - mos and An - dy. If
a tempo
I say ___ that your sense of style's as far off ___
___ as your youth: It's on - ly that Who else ___
___ but a bos - om bud - dy Will tell you the whole

Slower

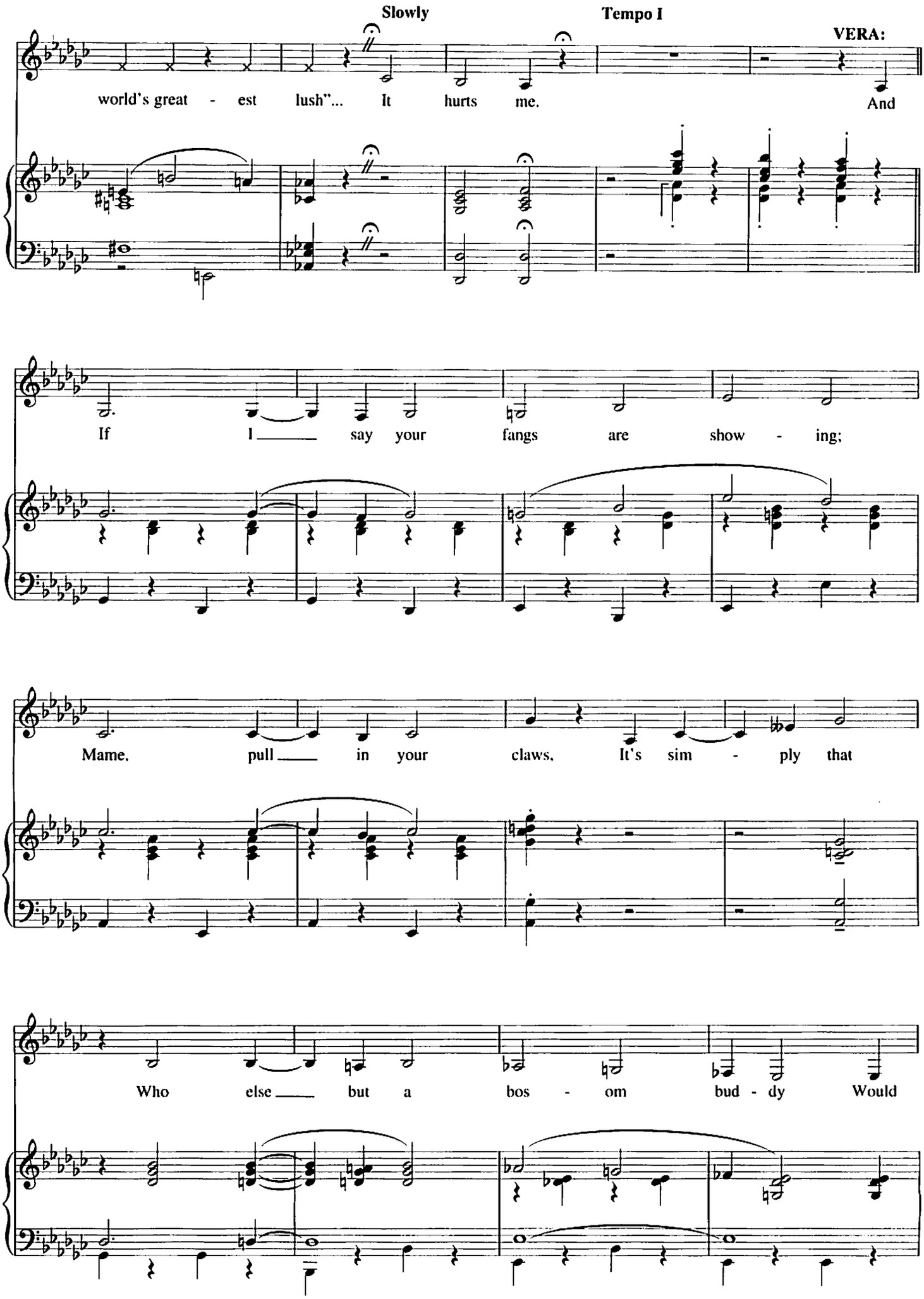
MAME:

— stink - in' truth? Each time that a crit - ic has

writ - ten: "Your voice is the voice of a frog," Straight to your side to de -

fend you I rush. You know that I'm there ev - 'ry -

time that the world makes an un - kind re - mark. When they say: "Ver - a Charles is the


Slowly
Tempo I
VERA:
world's great - est lush"... It hurts me. And
If I say your fangs are show - ing;
Mame, pull in your claws, It's sim - ply that
Who else but a bos - om bud - dy Would

Slower

MAME:

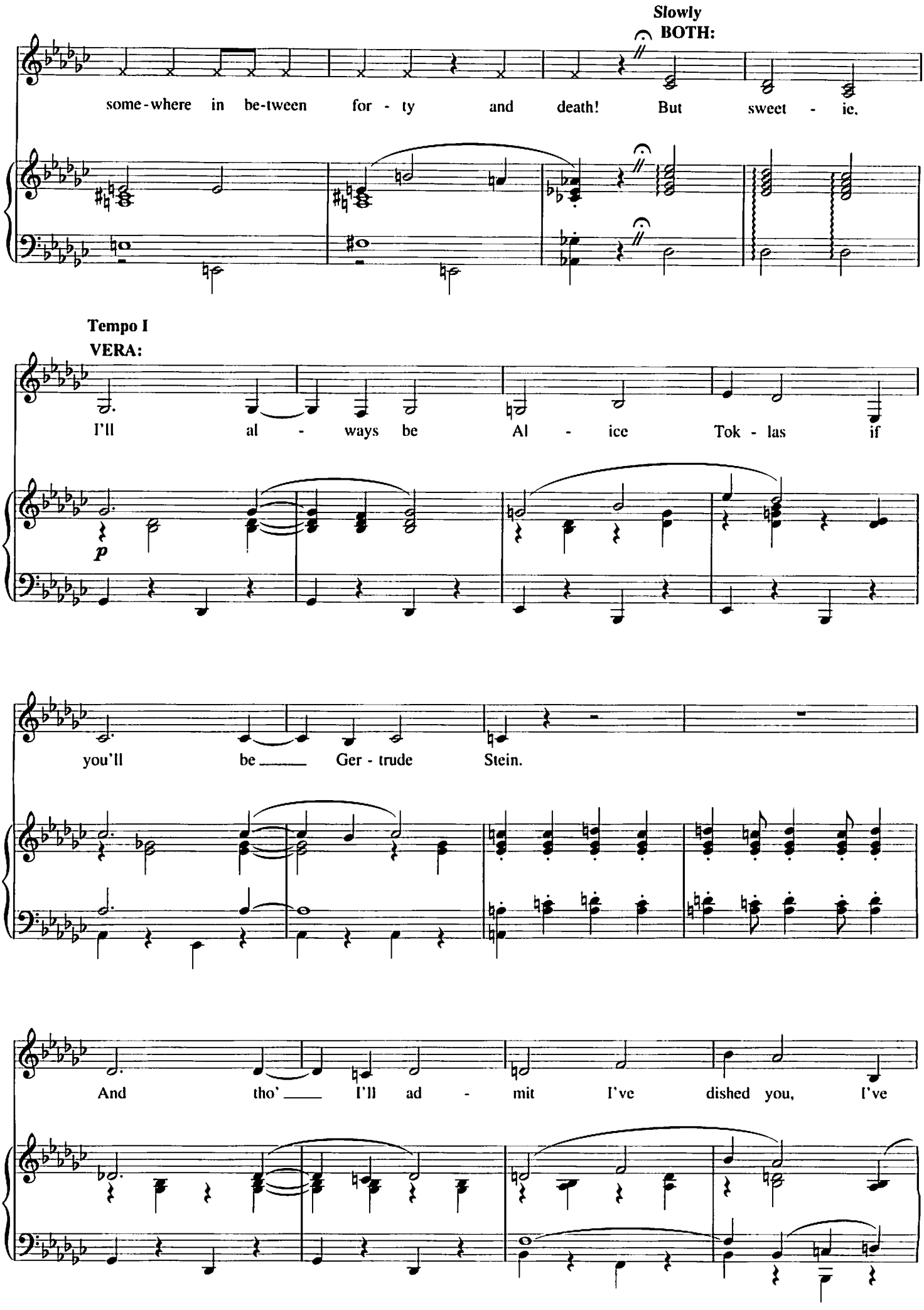
no - tice the ob - vi - ous flaws. I

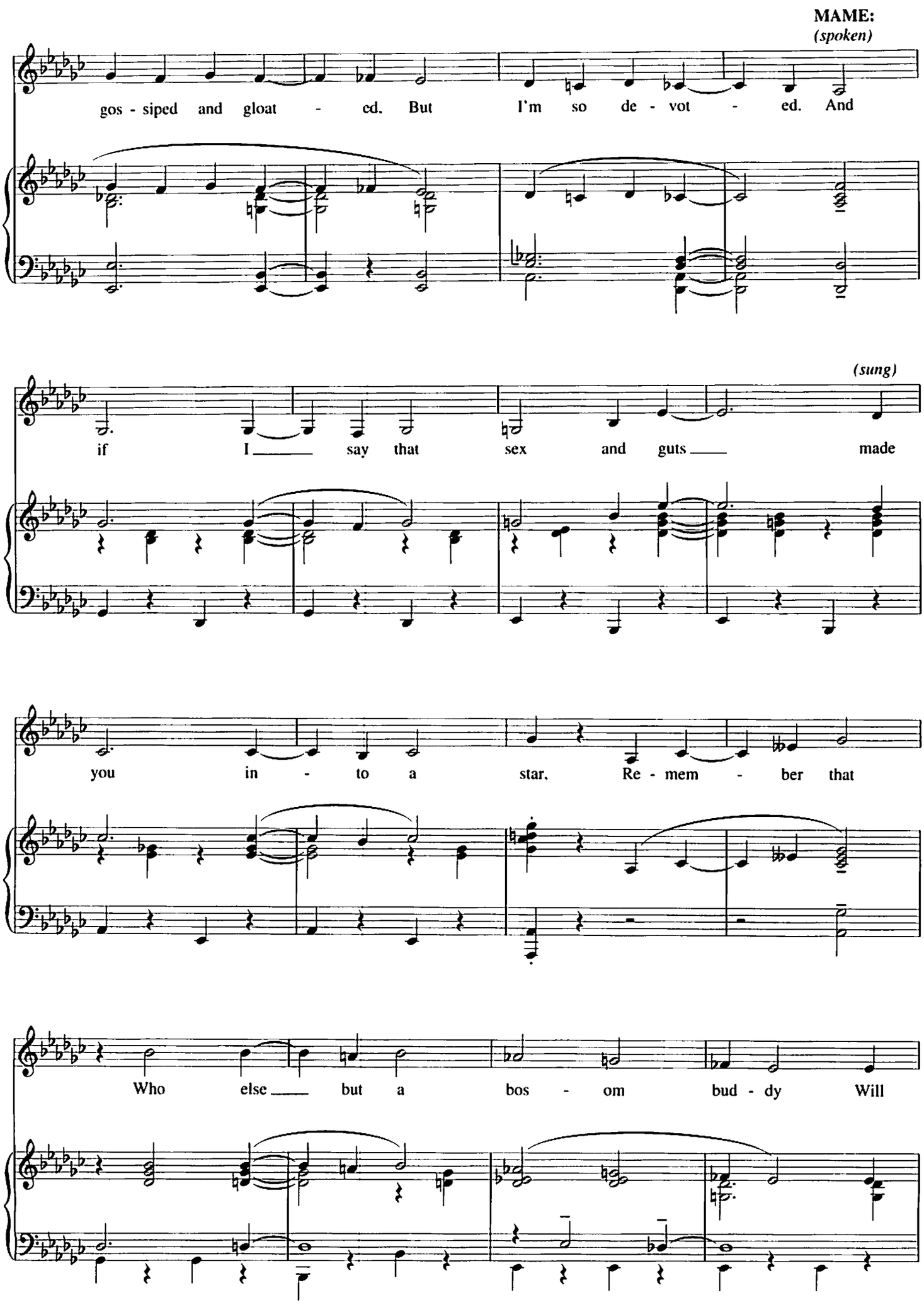
feel it's my du - ty to tell you it's time to ad - just to your age. You

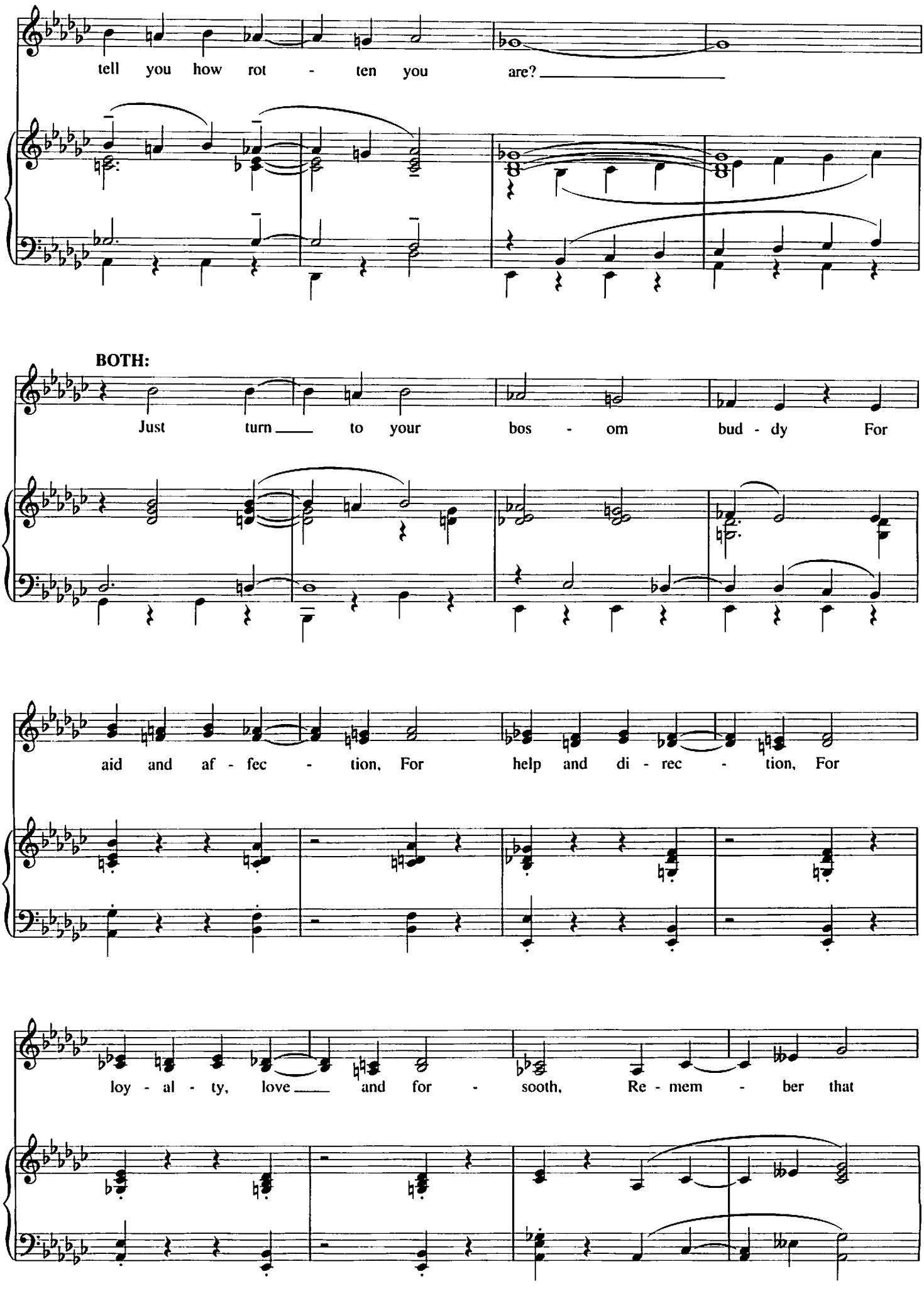
try to be "Peg O' My Heart" when you're La - dy Mac - beth! Ex -

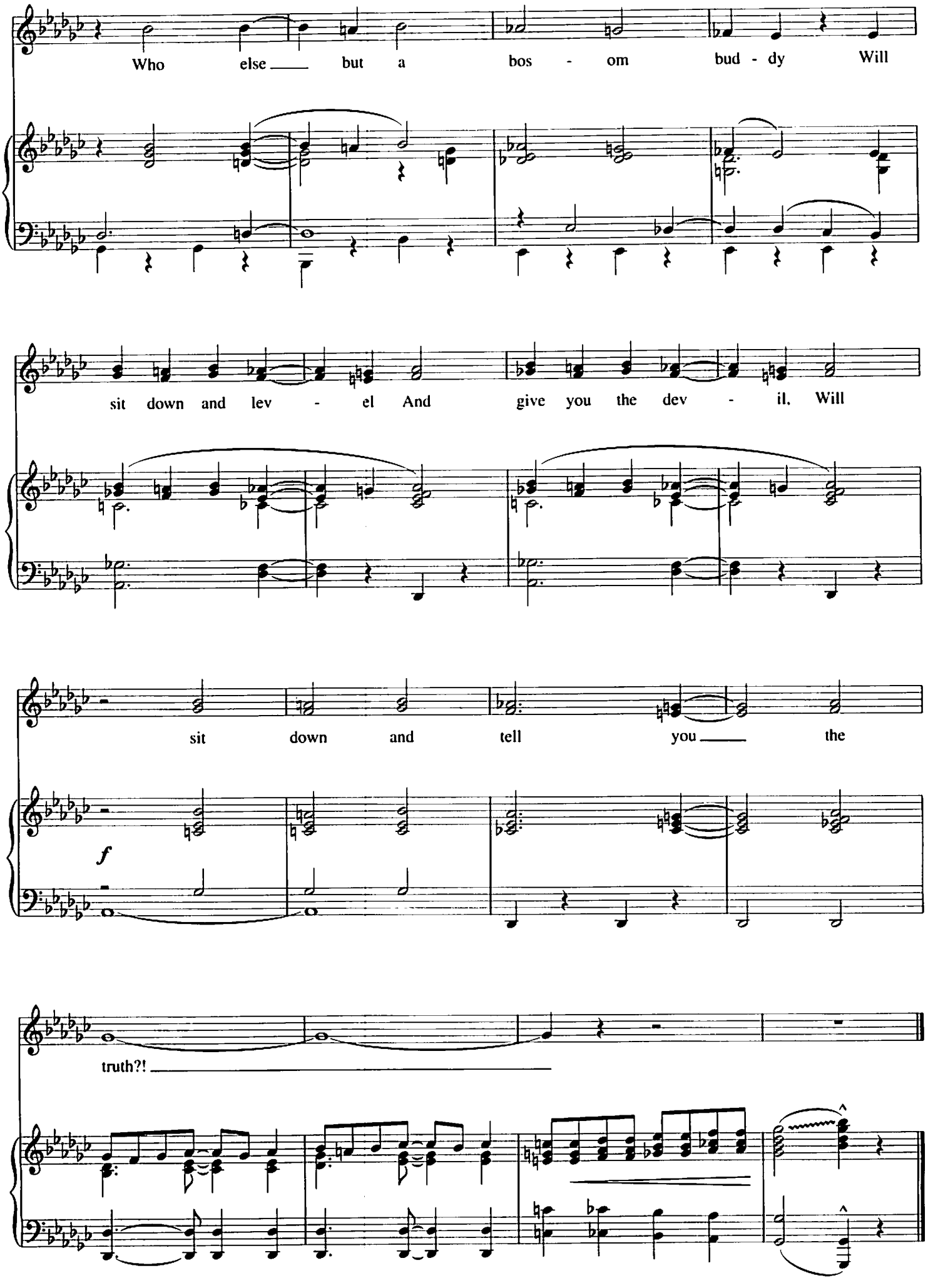
VERA: MAME:

act - ly how old are you, Ver - a? The truth! Well, how old do you think? I'd say


Slowly
BOTH:
some-where in be-tween for - ty and death! But sweet - ie,
Tempo I
VERA:
I'll al - ways be Al - ice Tok - las if
p
you'll be ___ Ger - trude Stein.
And tho' ___ I'll ad - mit I've dished you, I've


MAME:
(spoken)
gos - siped and gloat - ed. But I'm so de - vot - ed. And
(sung)
if I say that sex and guts made
you in - to a star. Re - mem - ber that
Who else but a bos - om bud - dy Will

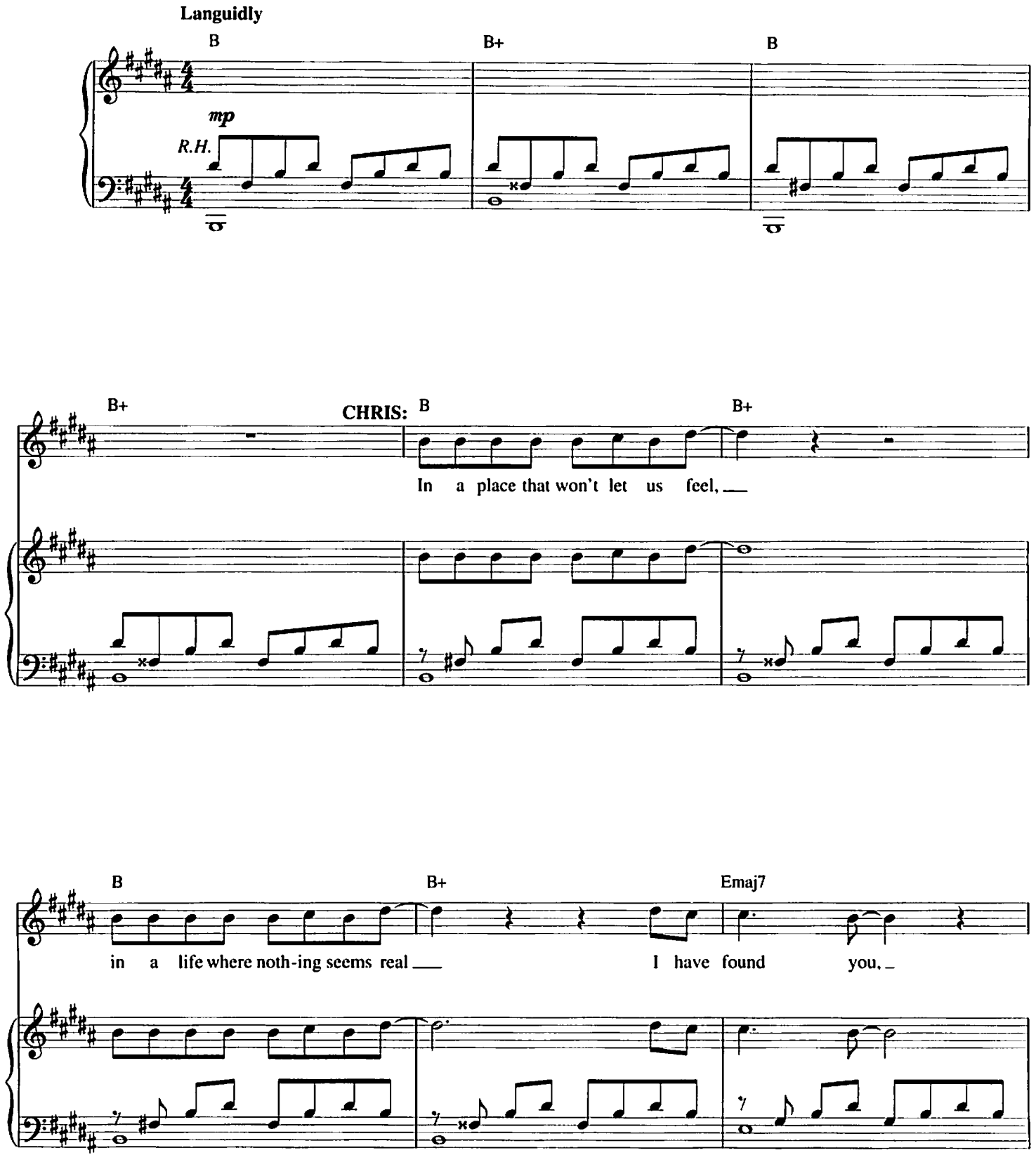

tell you how rot - ten you are?
BOTH:
Just turn to your bos - om bud - dy For
aid and af - fec - tion, For help and di - rec - tion, For
loy - al - ty, love and for - sooth, Re - mem - ber that


Who else but a bos - om bud - dy Will
sit down and lev - el And give you the dev - il, Will
sit down and tell you the
f
truth?!

THE LAST NIGHT OF THE WORLD

from *Miss Saigon*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by RICHARD MALTBY JR. and ALAIN BOUBLIL
Adapted from original French Lyrics by ALAIN BOUBLIL



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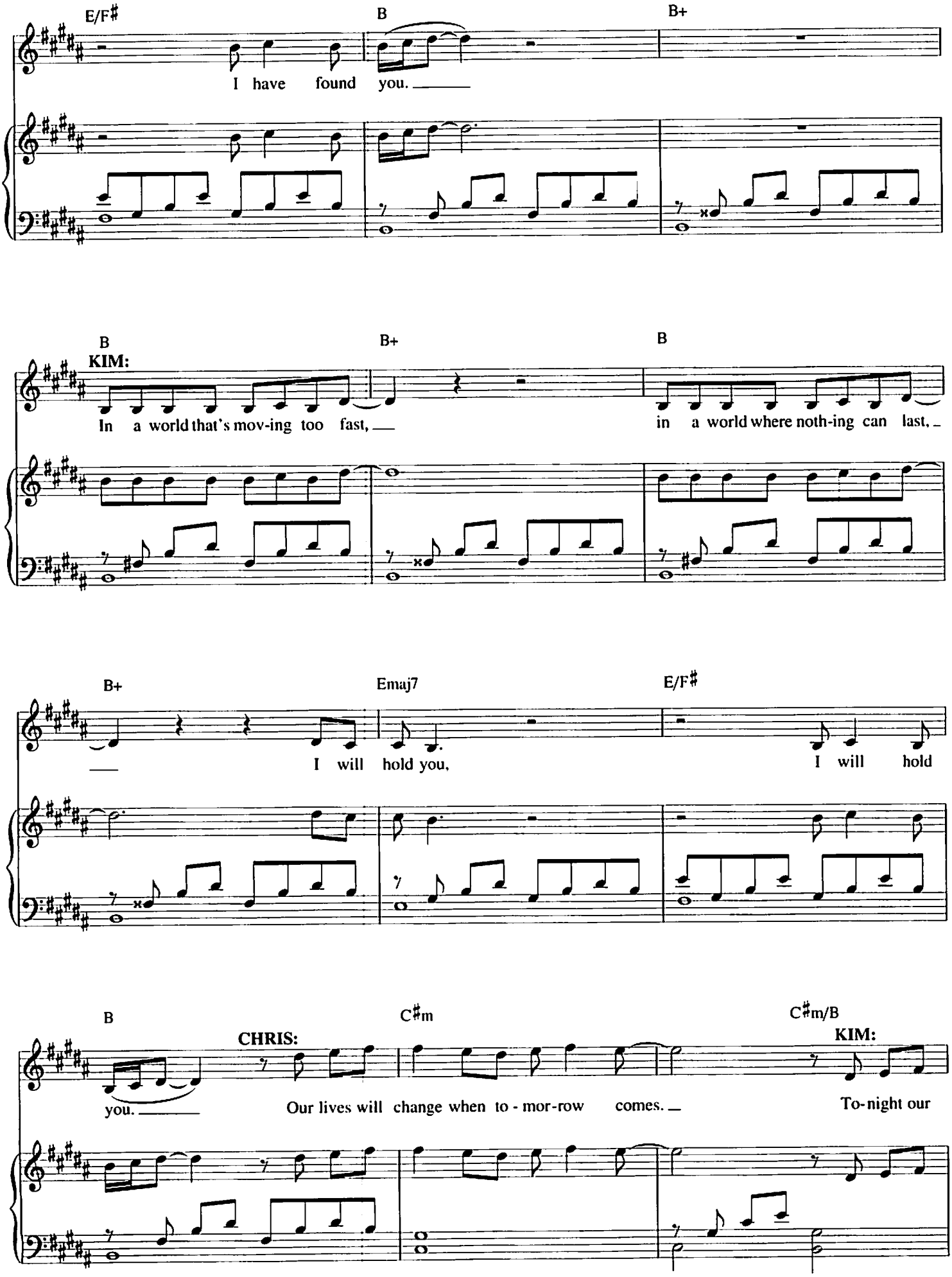
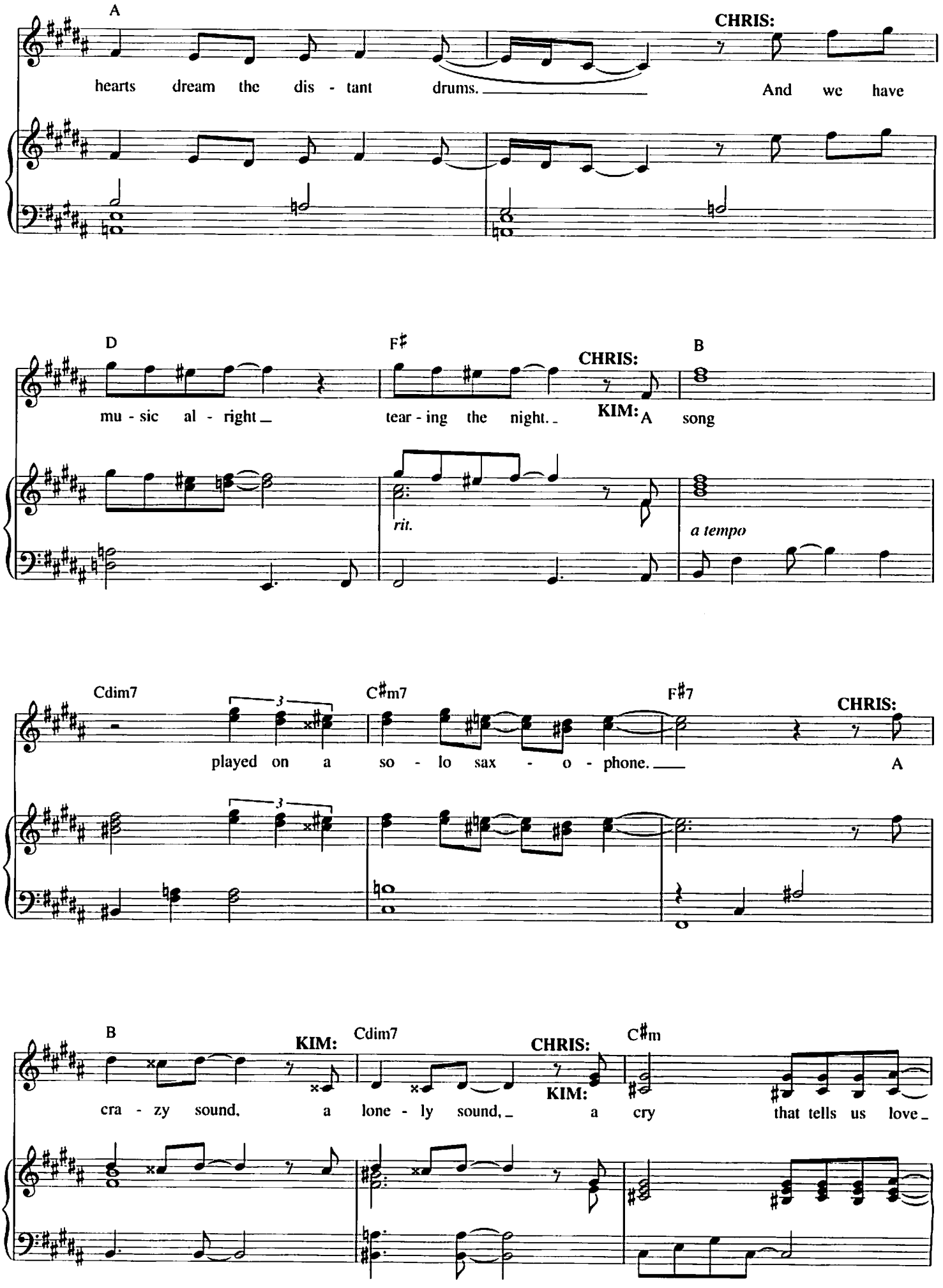
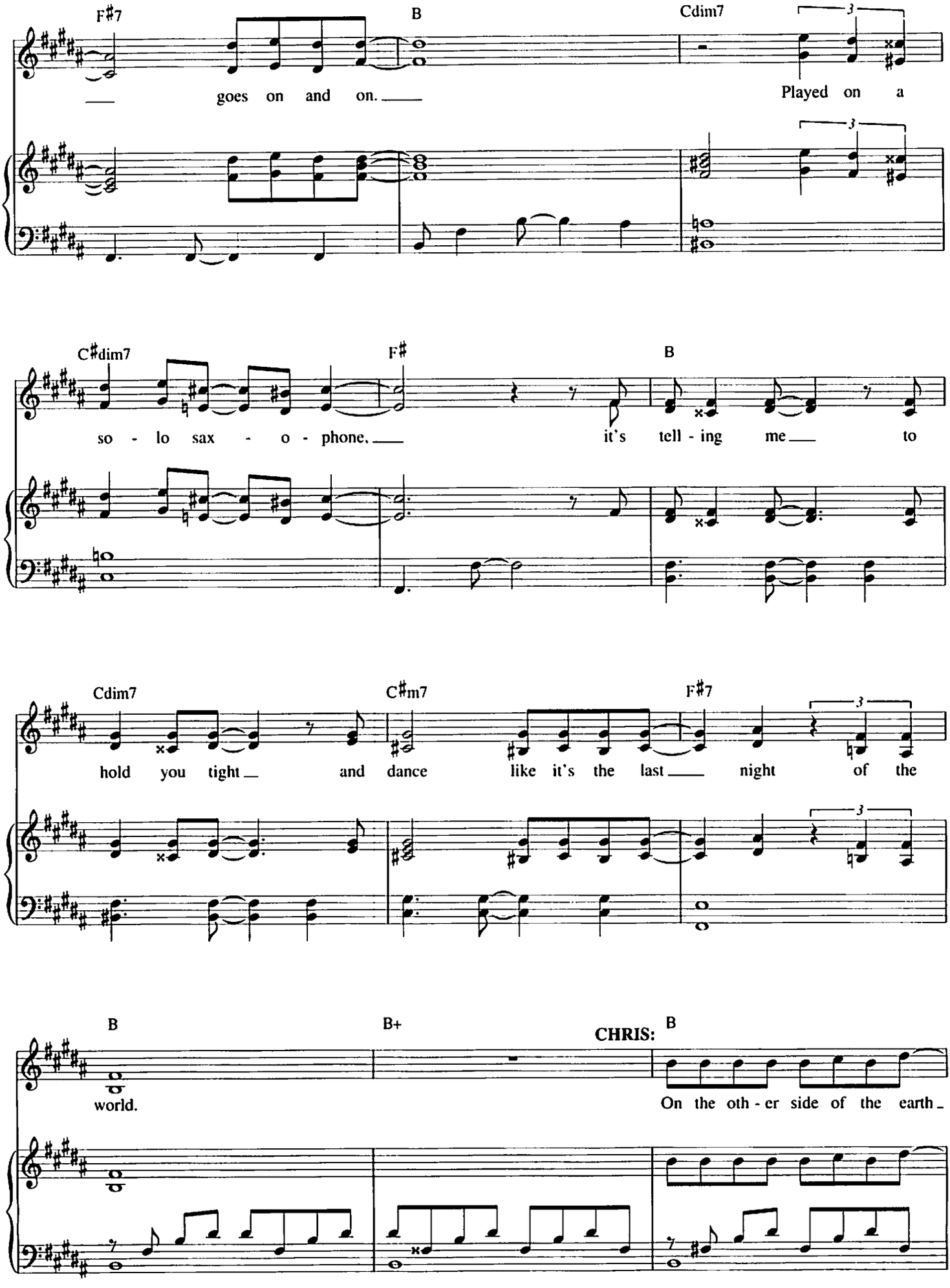
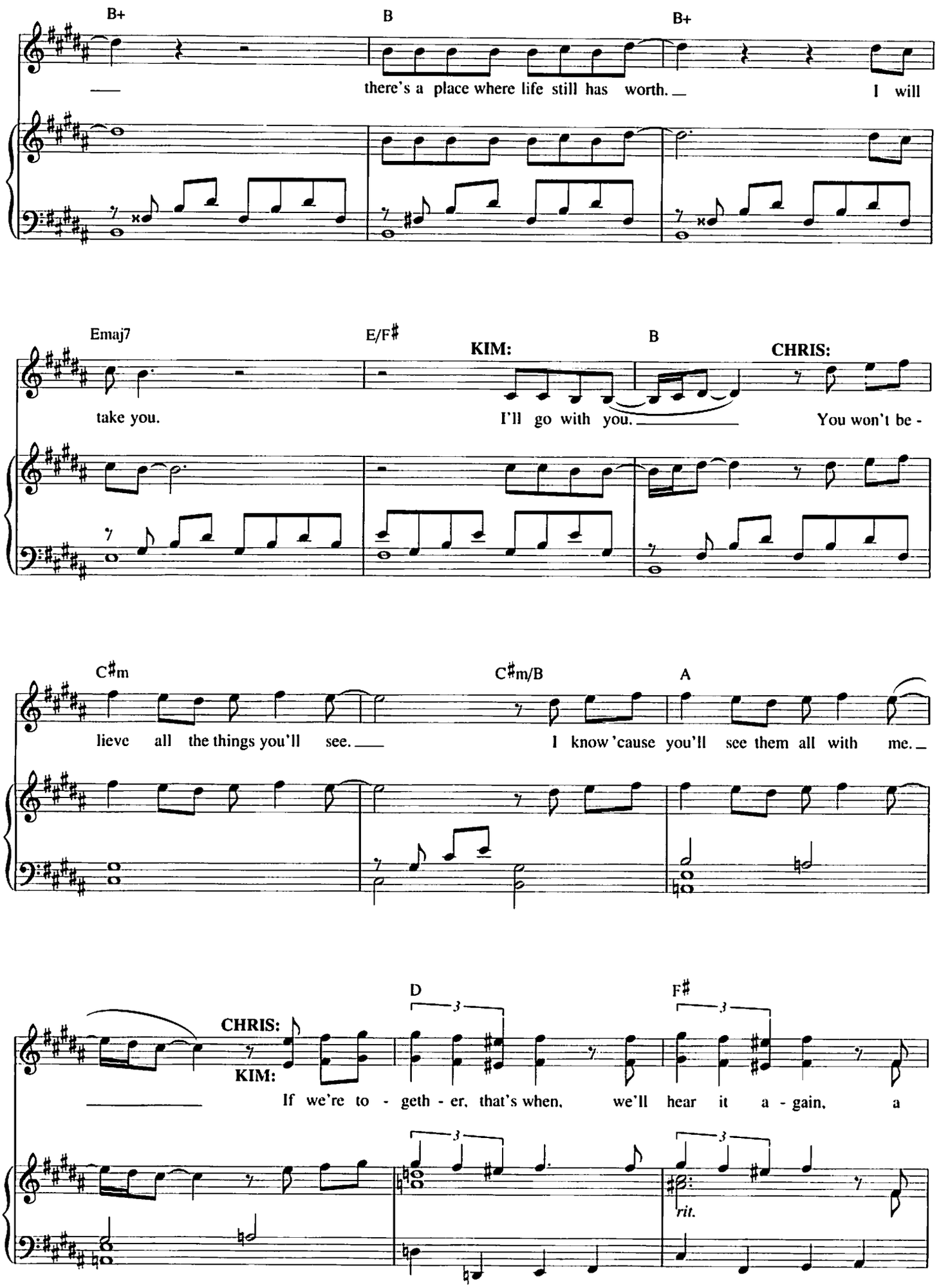
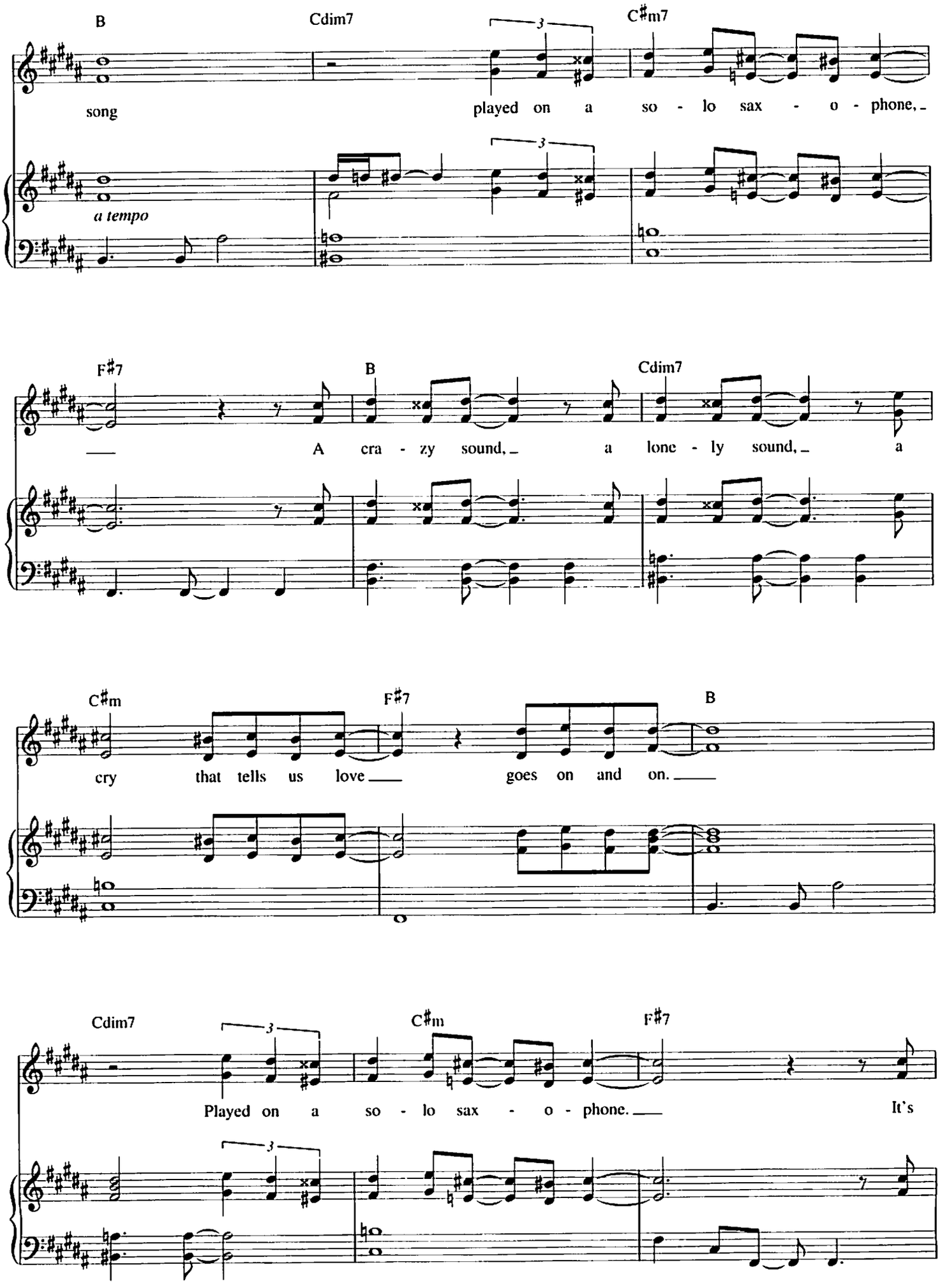
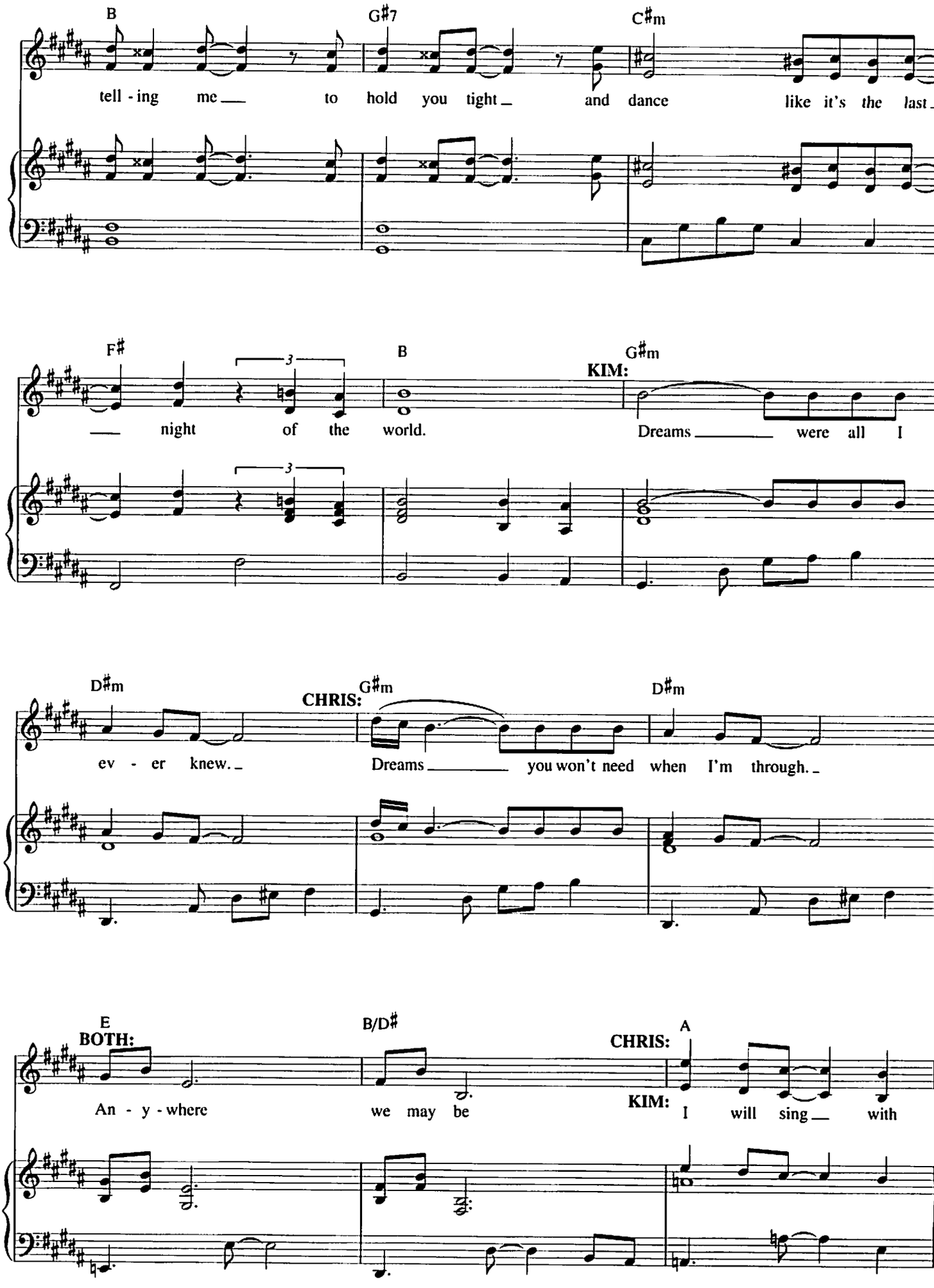

E/F♯
B
B+
I have found you.
B
KIM:
B+
B
In a world that's mov-ing too fast,
in a world where noth-ing can last,
B+
Emaj7
E/F♯
I will hold you,
I will hold
B
CHRIS:
C♯m
C♯m/B
KIM:
you.
Our lives will change when to - mor-row comes.
To-night our

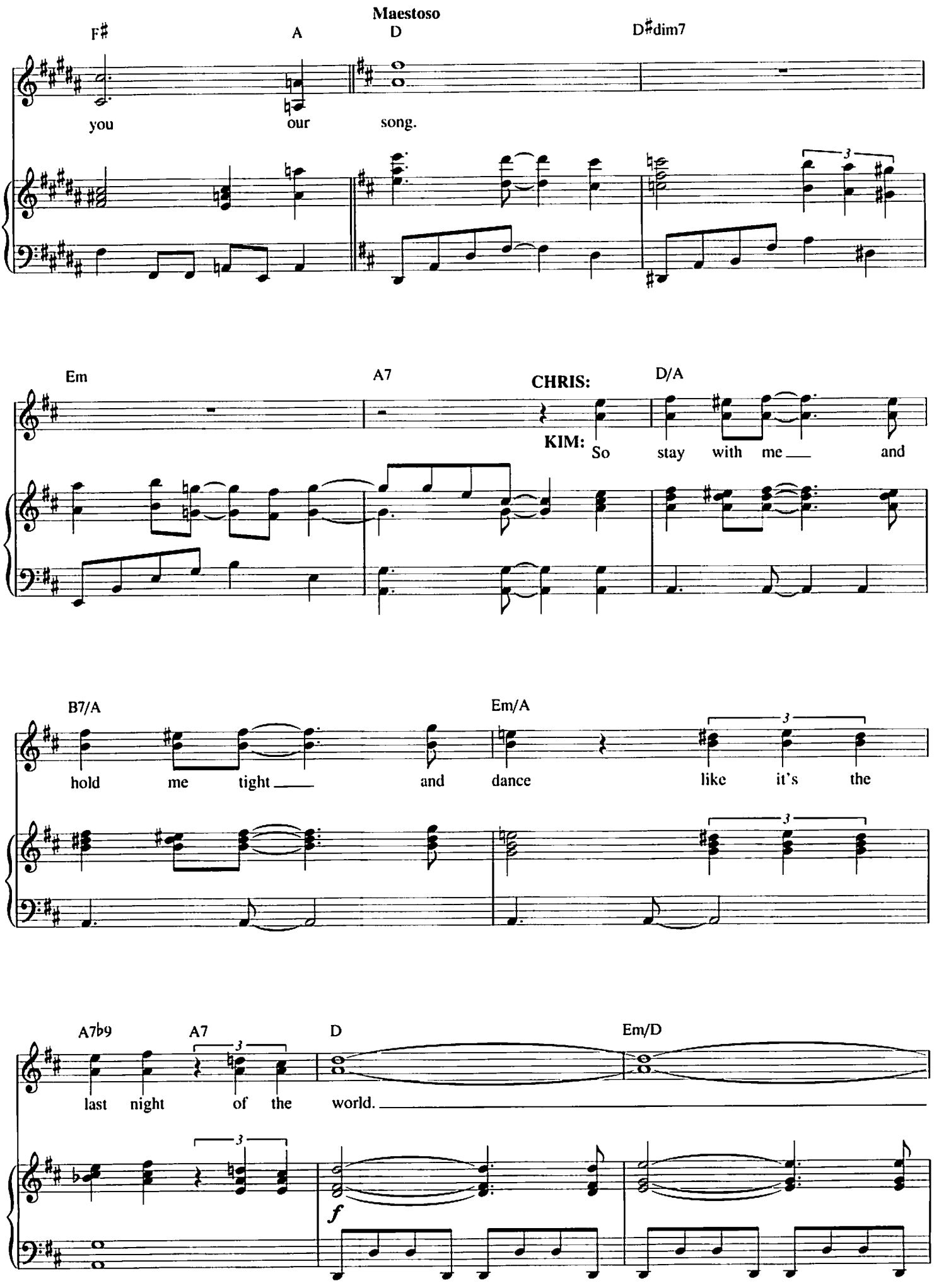

A
CHRIS:
hearts dream the dis - tant drums. And we have
D
F♯
CHRIS:
B
mu - sic al - right tear - ing the night. KIM: A song
rit.
a tempo
Cdim7
C♯m7
F♯7
CHRIS:
played on a so - lo sax - o - phone. A
B
KIM:
Cdim7
CHRIS:
C♯m
KIM:
cra - zy sound, a lone - ly sound, a cry that tells us love

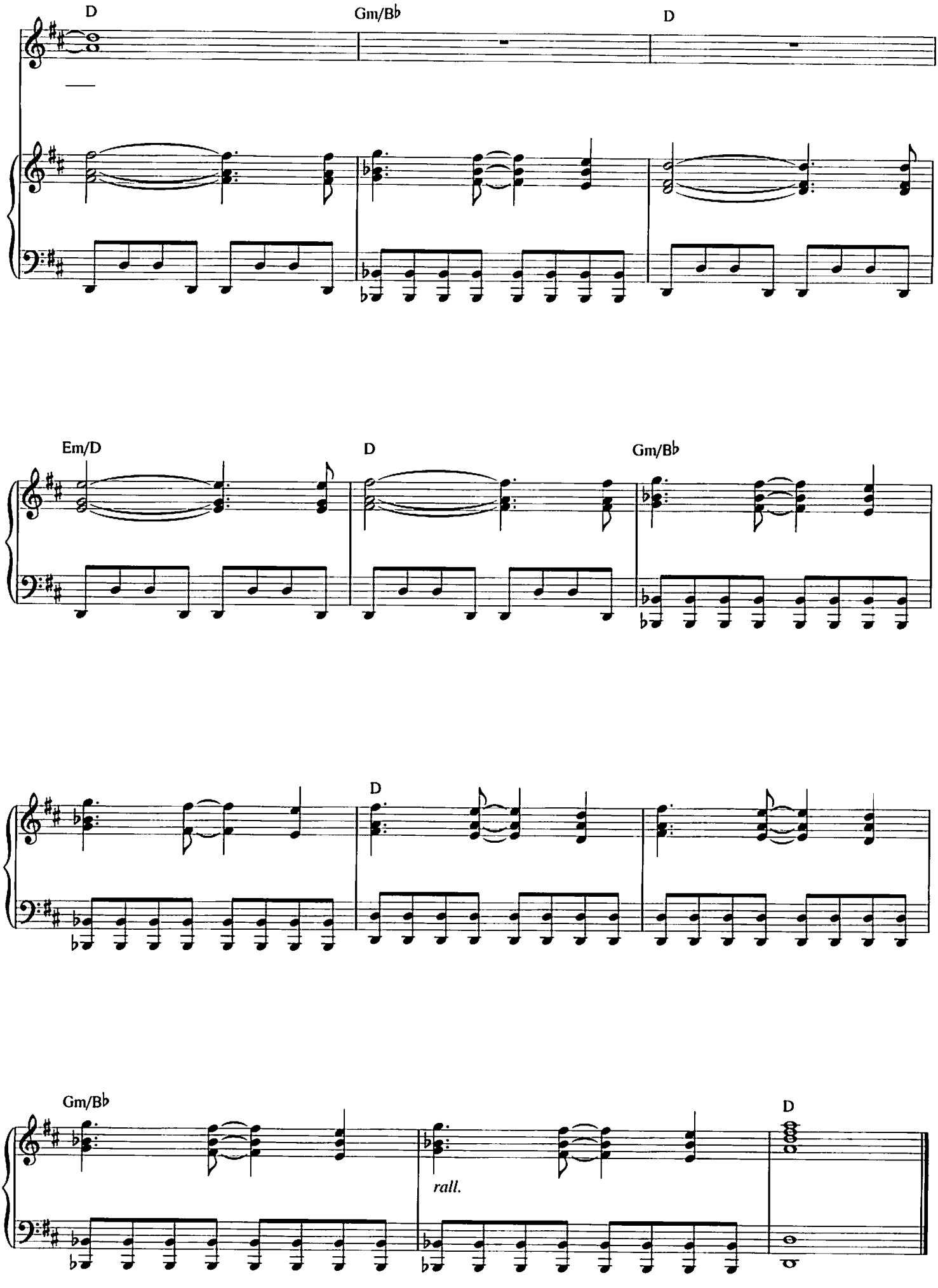

F♯7
B
Cdim7
goes on and on.
Played on a
C♯dim7
F♯
B
so - lo sax - o - phone,
it's tell - ing me
to
Cdim7
C♯m7
F♯7
hold you tight
and dance like it's the last
night of the
B
B+
CHRIS:
B
world.
On the oth - er side of the earth


B+
B
B+
there's a place where life still has worth.
I will
Emaj7
E/F♯
KIM:
B
CHRIS:
take you.
I'll go with you.
You won't be -
C♯m
C♯m/B
A
lieve all the things you'll see.
I know 'cause you'll see them all with me.
D
F♯
CHRIS:
KIM:
If we're to - geth - er, that's when, we'll hear it a - gain, a
rit.


B
Cdim7
C♯m7
song
played on a so - lo sax - o - phone,
a tempo
F♯7
B
Cdim7
A cra - zy sound, a lone - ly sound, a
C♯m
F♯7
B
cry that tells us love goes on and on.
Cdim7
C♯m
F♯7
Played on a so - lo sax - o - phone.
It's


B
G♯7
C♯m
tell - ing me to hold you tight and dance like it's the last
F♯
B
G♯m
KIM:
night of the world. Dreams were all I
D♯m
CHRIS:
G♯m
D♯m
ev - er knew. Dreams you won't need when I'm through.
E
BOTH:
B/D♯
A
CHRIS:
KIM:
An - y - where we may be I will sing with

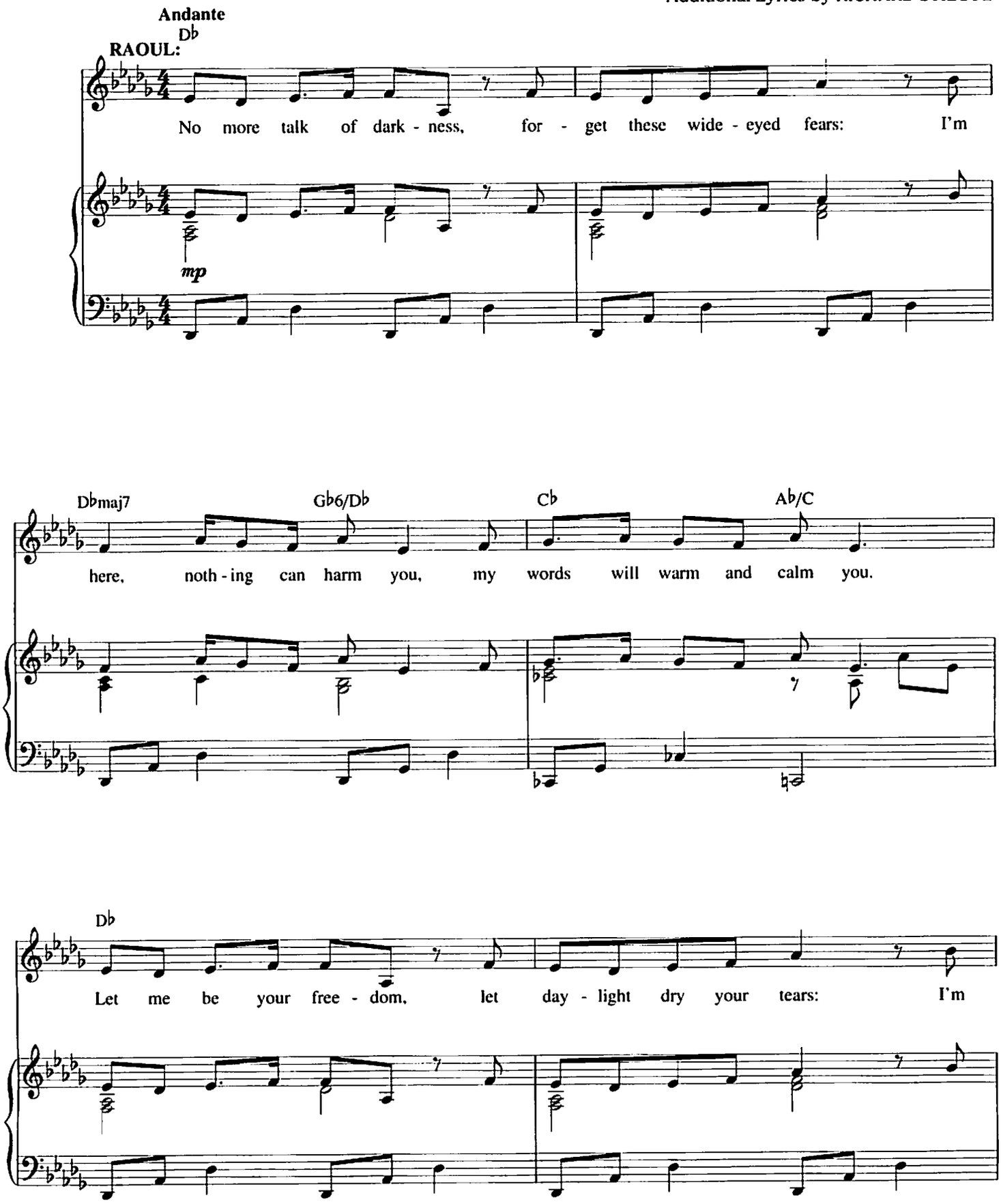

Maestoso
F♯
A
D
D♯dim7
you
our
song.
Em
A7
CHRIS:
D/A
KIM: So
stay
with
me
and
B7/A
Em/A
hold
me
tight
and
dance
like
it's
the
A7♭9
A7
D
Em/D
last
night
of
the
world.
f


D
Gm/B♭
D
Em/D
D
Gm/B♭
D
Gm/B♭
rall.
D

ALL I ASK OF YOU

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE



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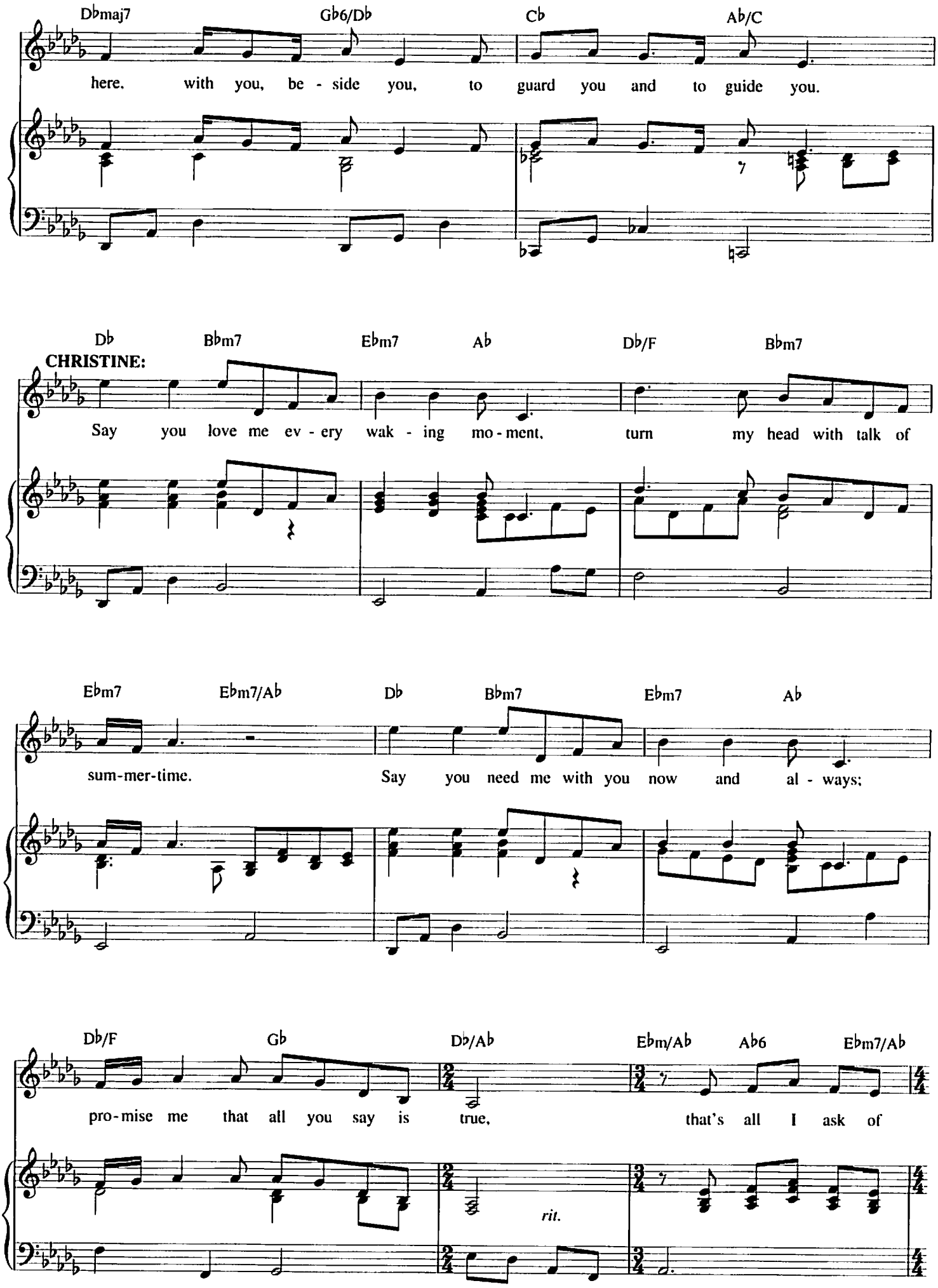
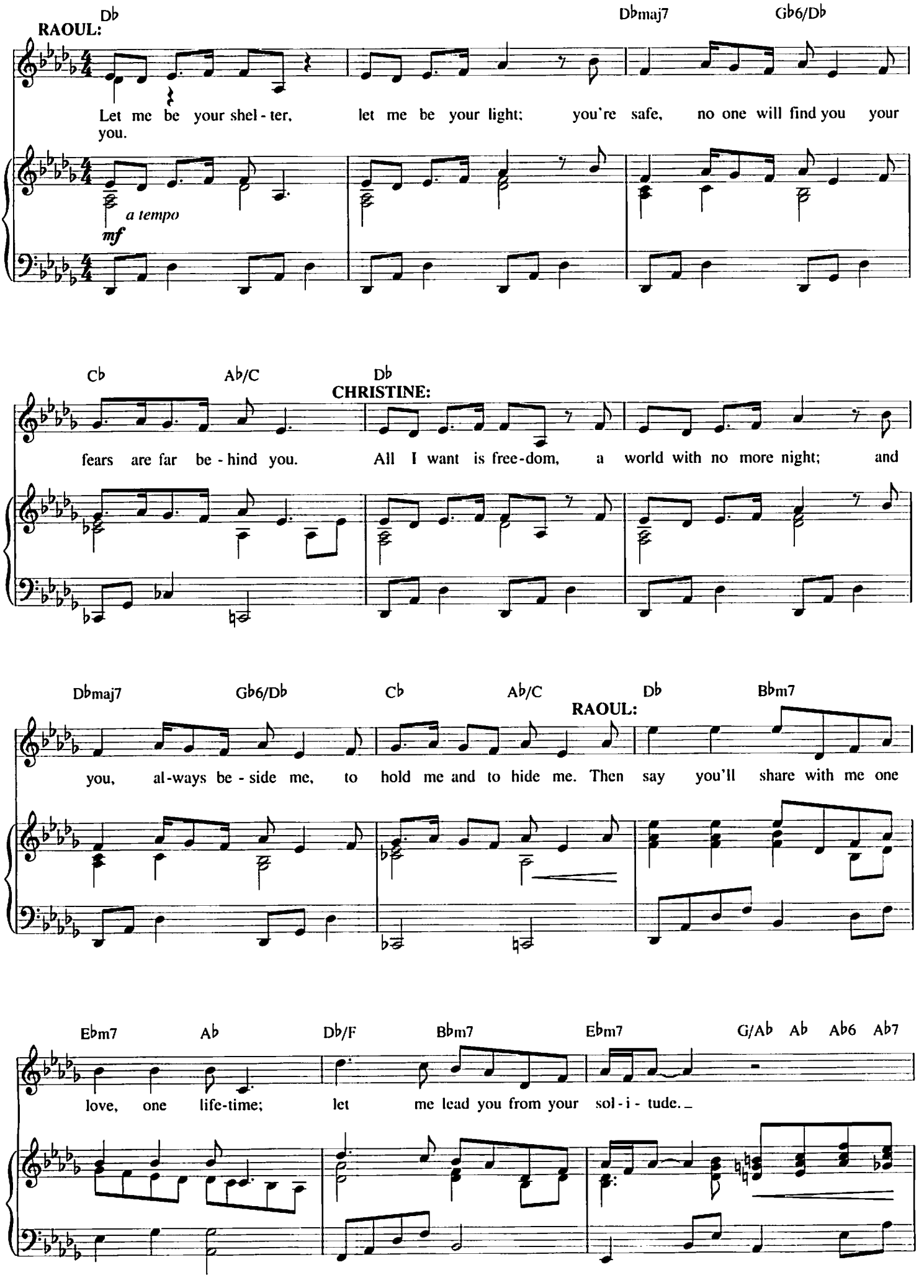
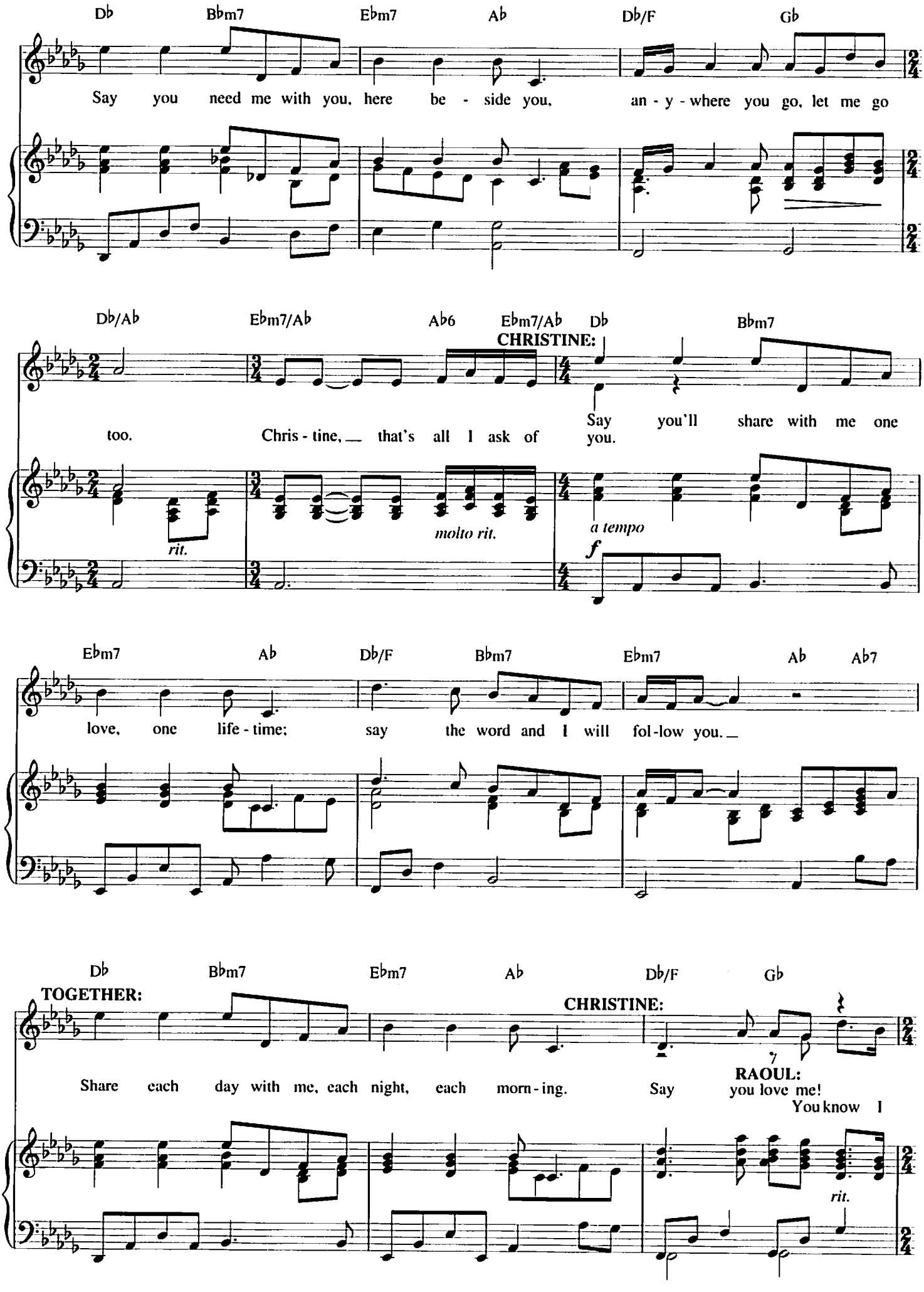
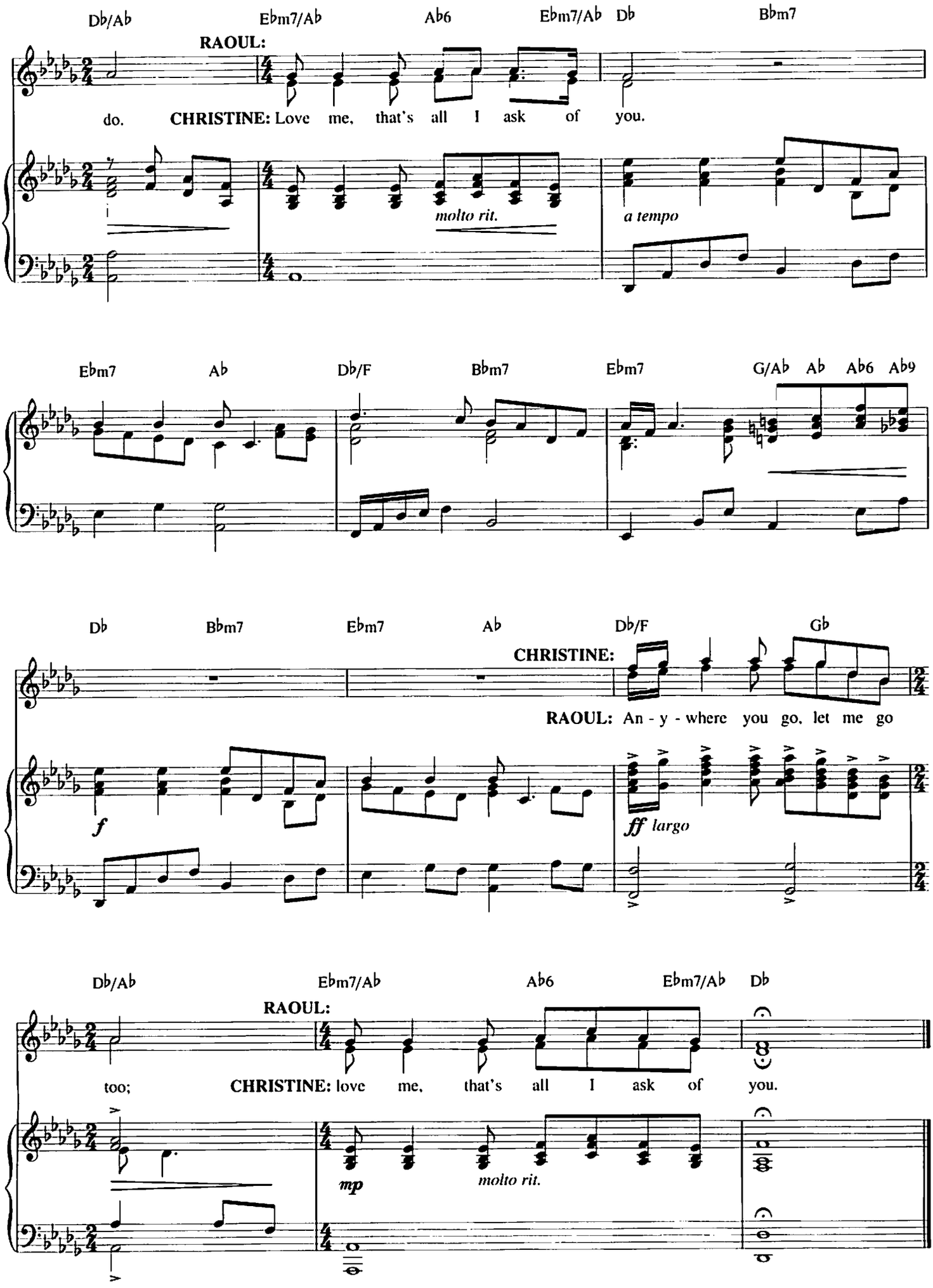

Dbmaj7
Gb6/Db
Cb
Ab/C
here, with you, be - side you, to guard you and to guide you.
Db
Bbm7
Ebm7
Ab
Db/F
Bbm7
CHRISTINE:
Say you love me ev - ery wak - ing mo - ment, turn my head with talk of
Ebm7
Ebm7/Ab
Db
Bbm7
Ebm7
Ab
sum-mer-time. Say you need me with you now and al - ways;
Db/F
Gb
Db/Ab
Ebm/Ab
Ab6
Ebm7/Ab
pro-mise me that all you say is true, that's all I ask of
rit.


Db
Dbmaj7
Gb6/Db
RAOUL:
Let me be your shel - ter, let me be your light; you're safe, no one will find you your you.
a tempo
mf
Cb
Ab/C
Db
CHRISTINE:
fears are far be - hind you. All I want is free-dom, a world with no more night; and
Dbmaj7
Gb6/Db
Cb
Ab/C
Db
Bbm7
RAOUL:
you, al-ways be - side me, to hold me and to hide me. Then say you'll share with me one
Ebm7
Ab
Db/F
Bbm7
Ebm7
G/Ab
Ab
Ab6
Ab7
love, one life-time; let me lead you from your sol - i - tude.

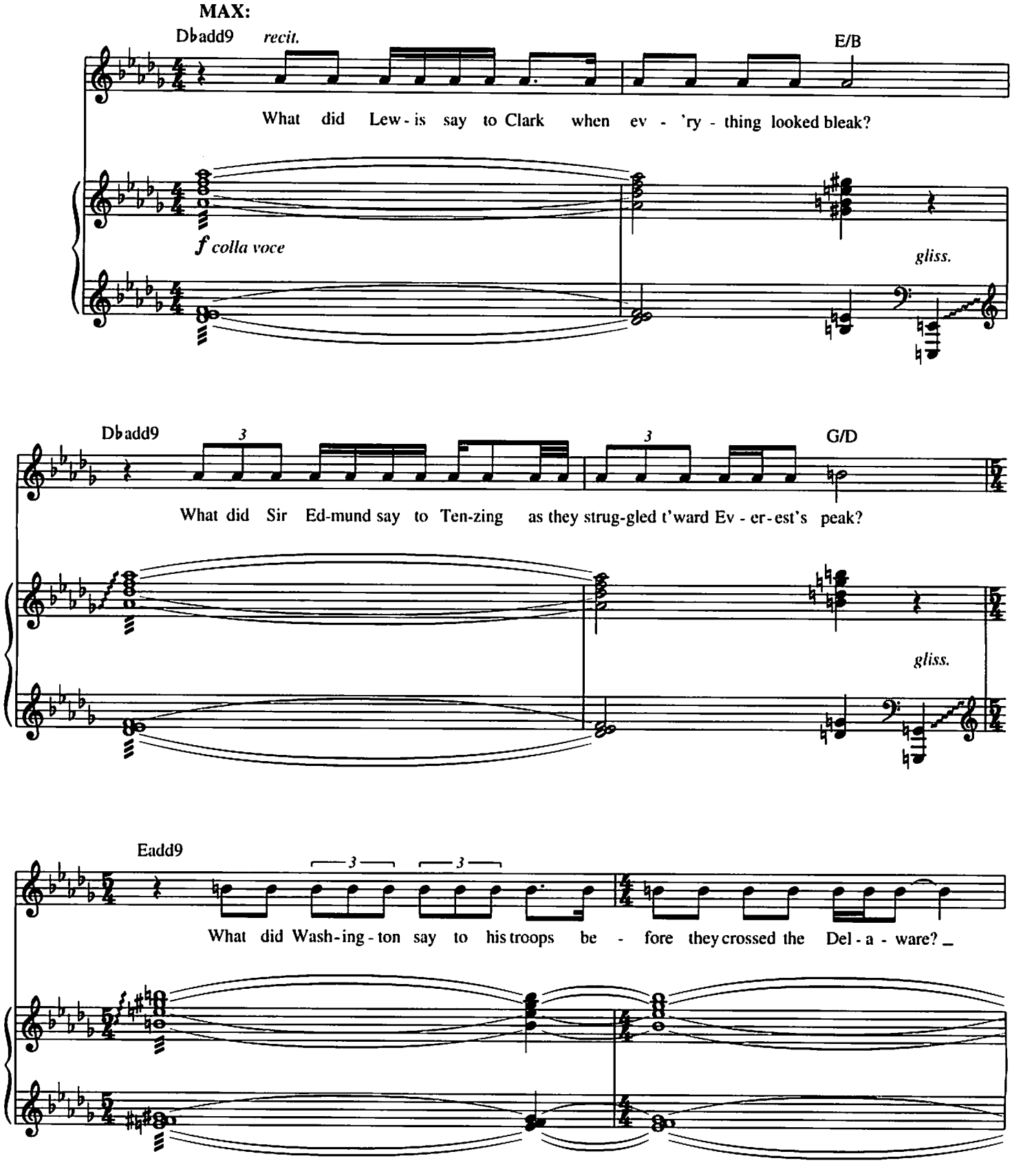

Db Bbm7 Ebm7 Ab Db/F Gb
Say you need me with you, here be - side you, an - y - where you go, let me go
Db/Ab Ebm7/Ab Ab6 Ebm7/Ab Db Bbm7
CHRISTINE:
too. Chris - tine, that's all I ask of you. Say you'll share with me one
rit. molto rit. a tempo
f
Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7
love, one life - time; say the word and I will fol - low you.
Db Bbm7 Ebm7 Ab Db/F Gb
TOGETHER:
CHRISTINE:
RAOUL:
Share each day with me, each night, each morn - ing. Say you love me! You know I
rit.


Db/Ab
Ebm7/Ab
Ab6
Ebm7/Ab
Db
Bbm7
RAOUL:
do.
CHRISTINE: Love me, that's all I ask of you.
molto rit.
a tempo
Ebm7
Ab
Db/F
Bbm7
Ebm7
G/Ab
Ab
Ab6
Ab9
Db
Bbm7
Ebm7
Ab
Db/F
Gb
CHRISTINE:
RAOUL: An - y - where you go, let me go
f
ff largo
Db/Ab
Ebm7/Ab
Ab6
Ebm7/Ab
Db
RAOUL:
too;
CHRISTINE: love me, that's all I ask of you.
mp
molto rit.

WE CAN DO IT

from *The Producers*

Music and Lyrics by
MEL BROOKS



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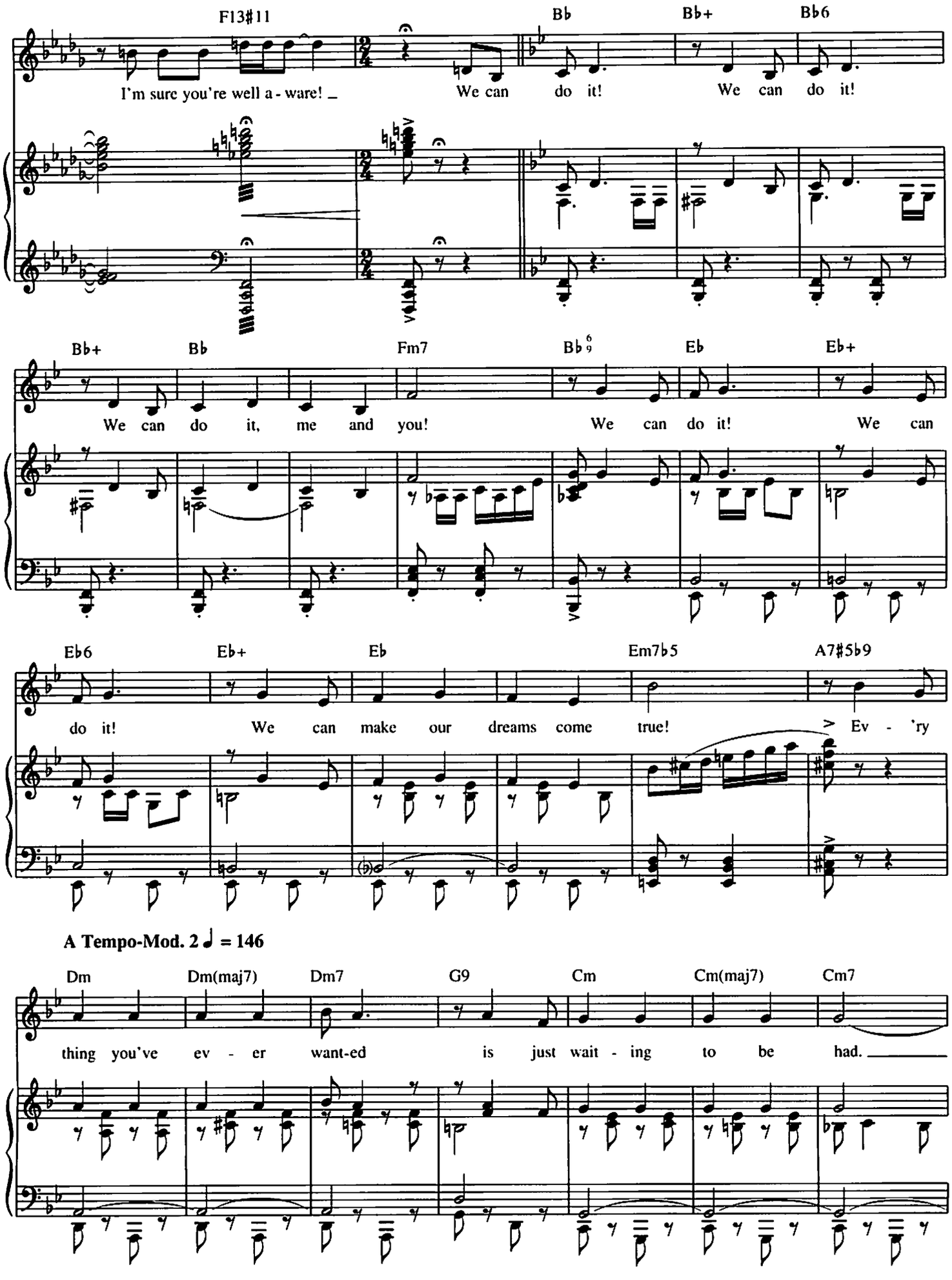
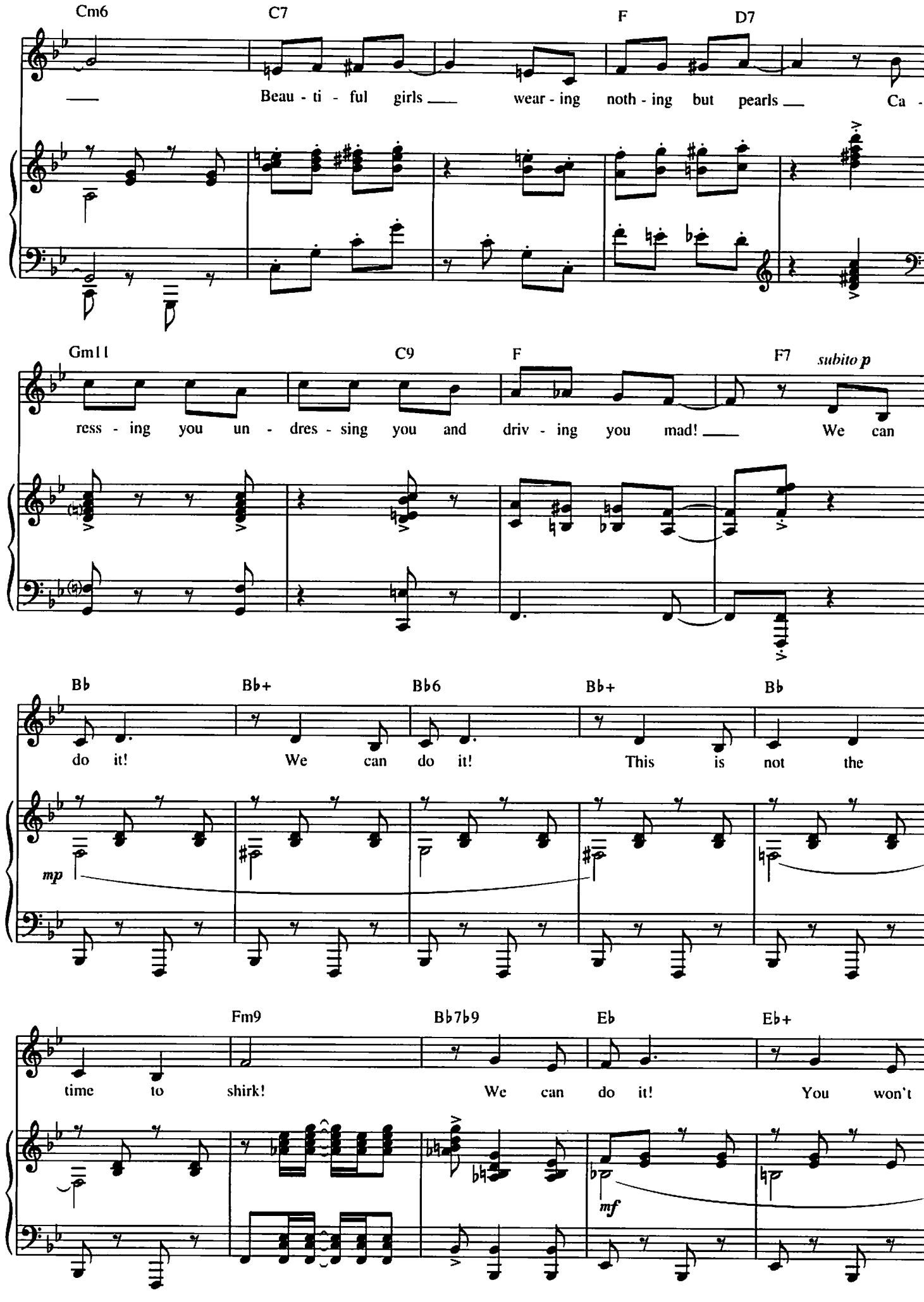
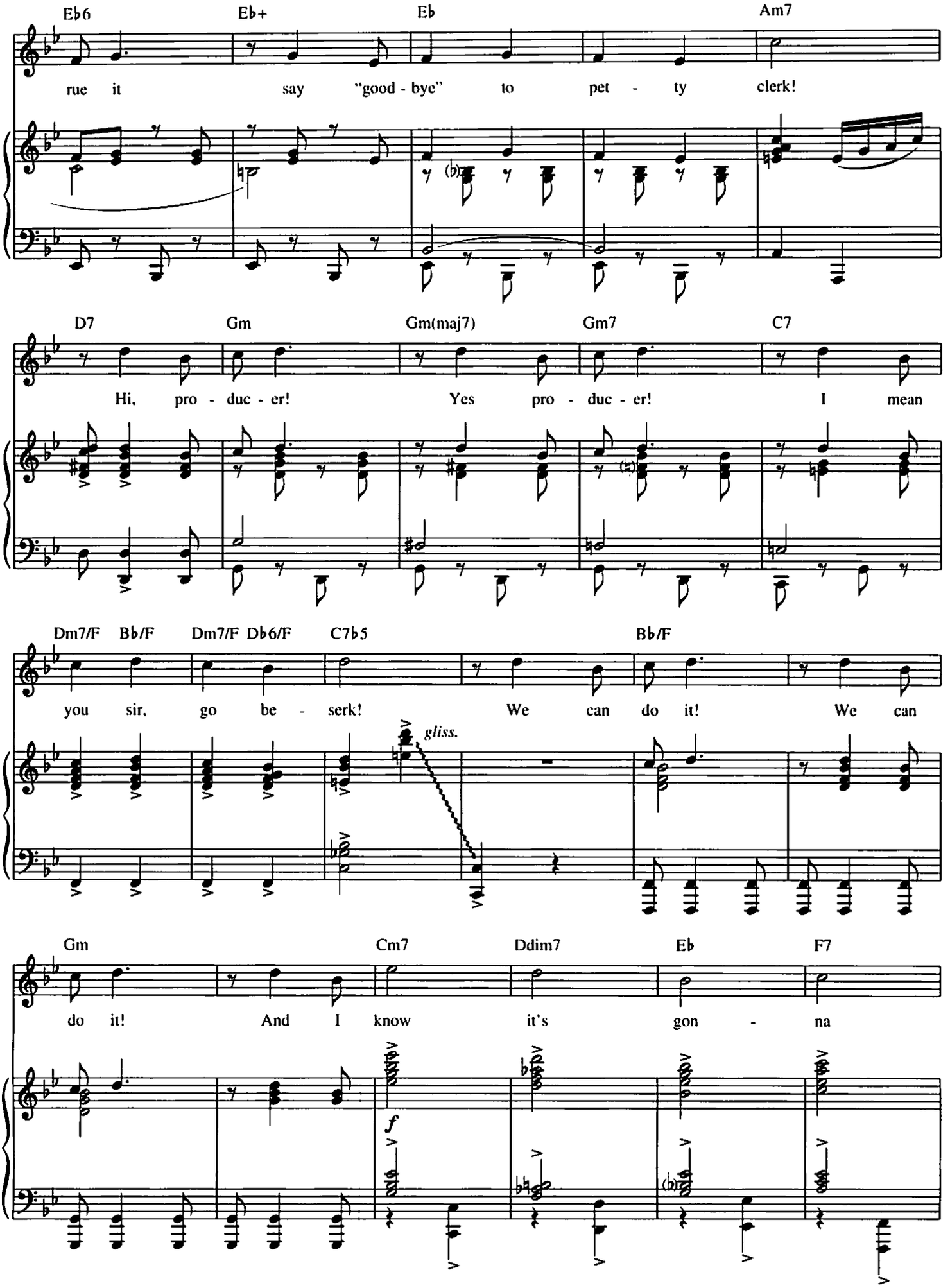
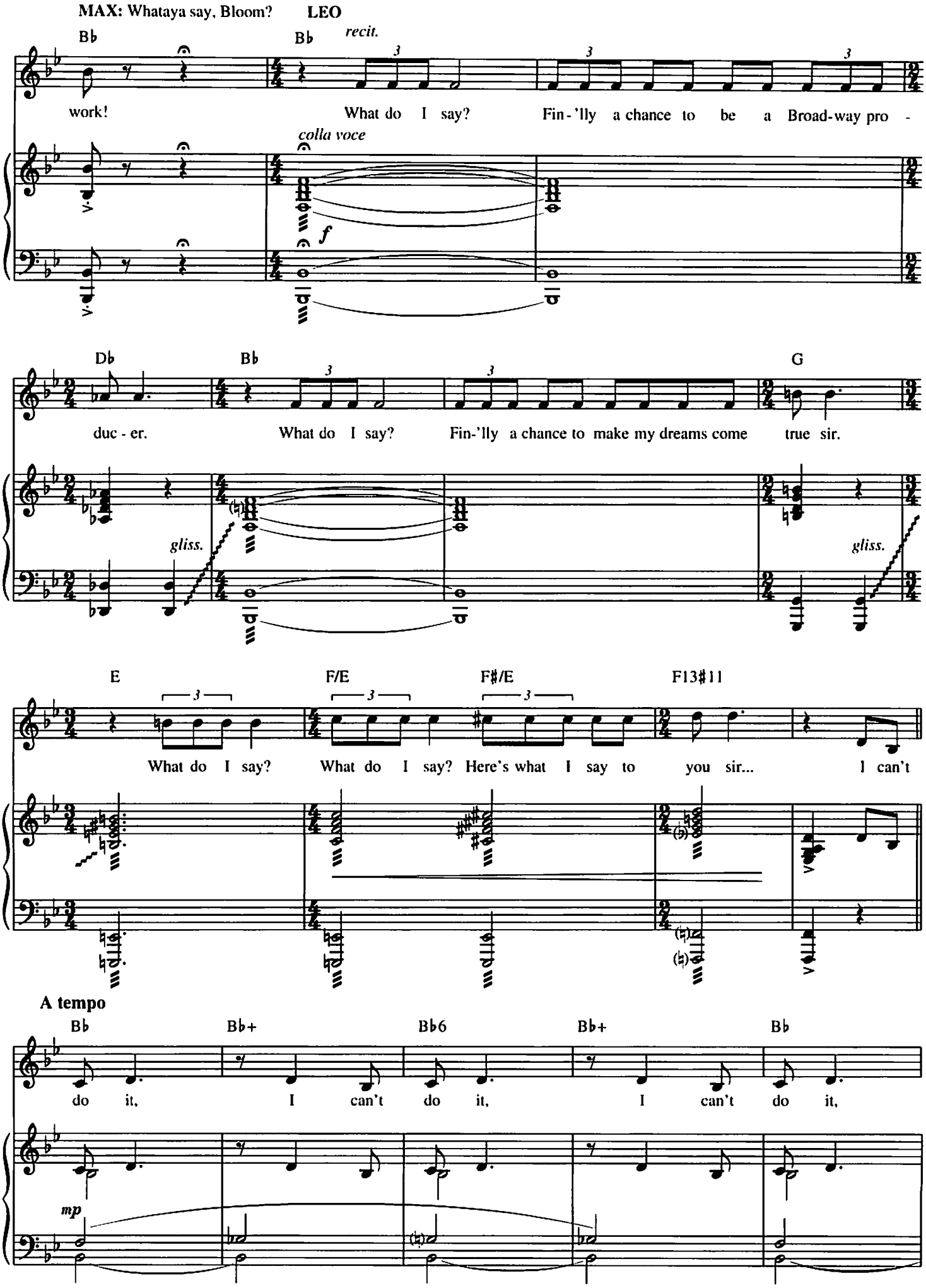
Moderately Slow 2

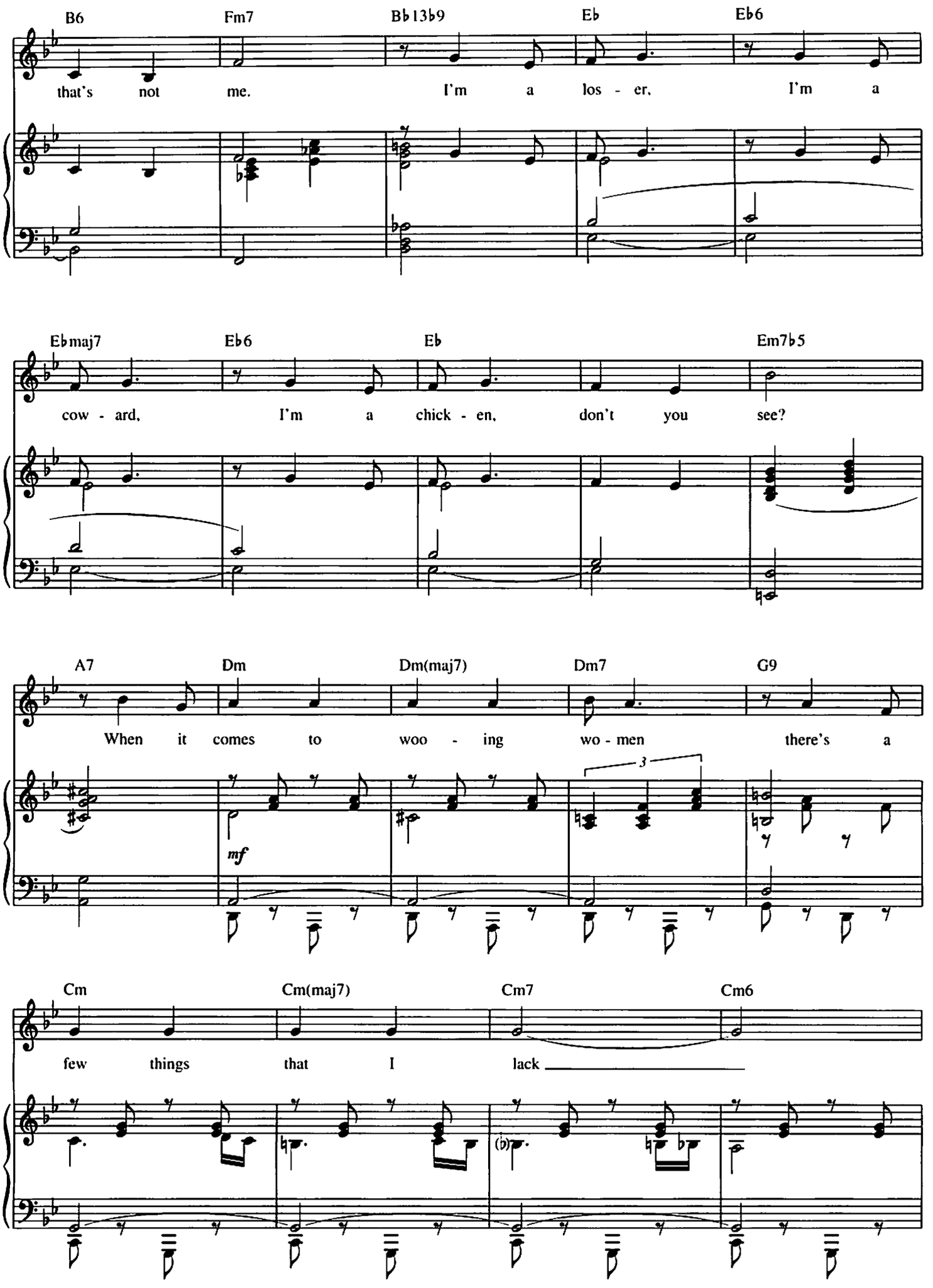
LEO: What did they say?

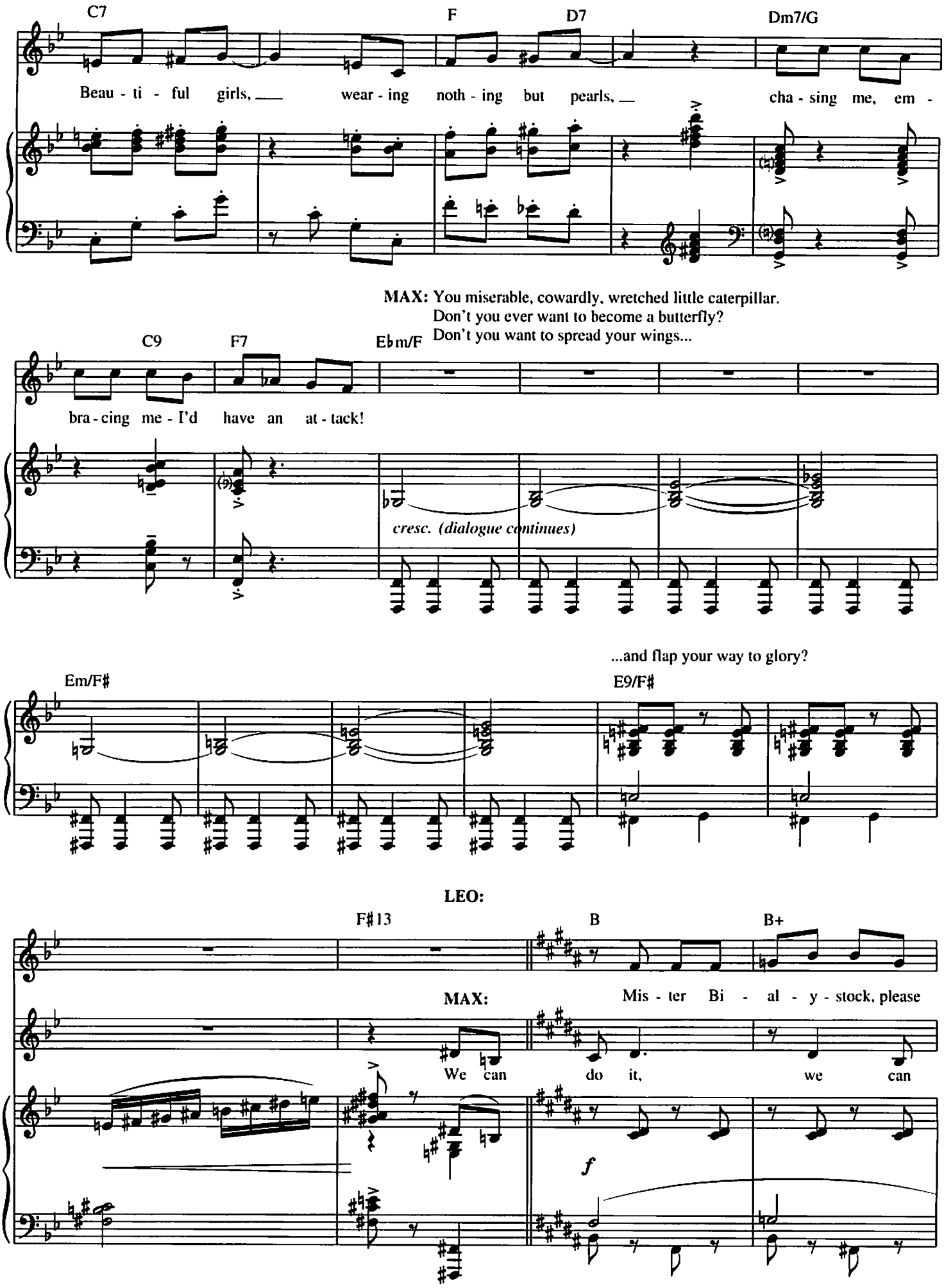


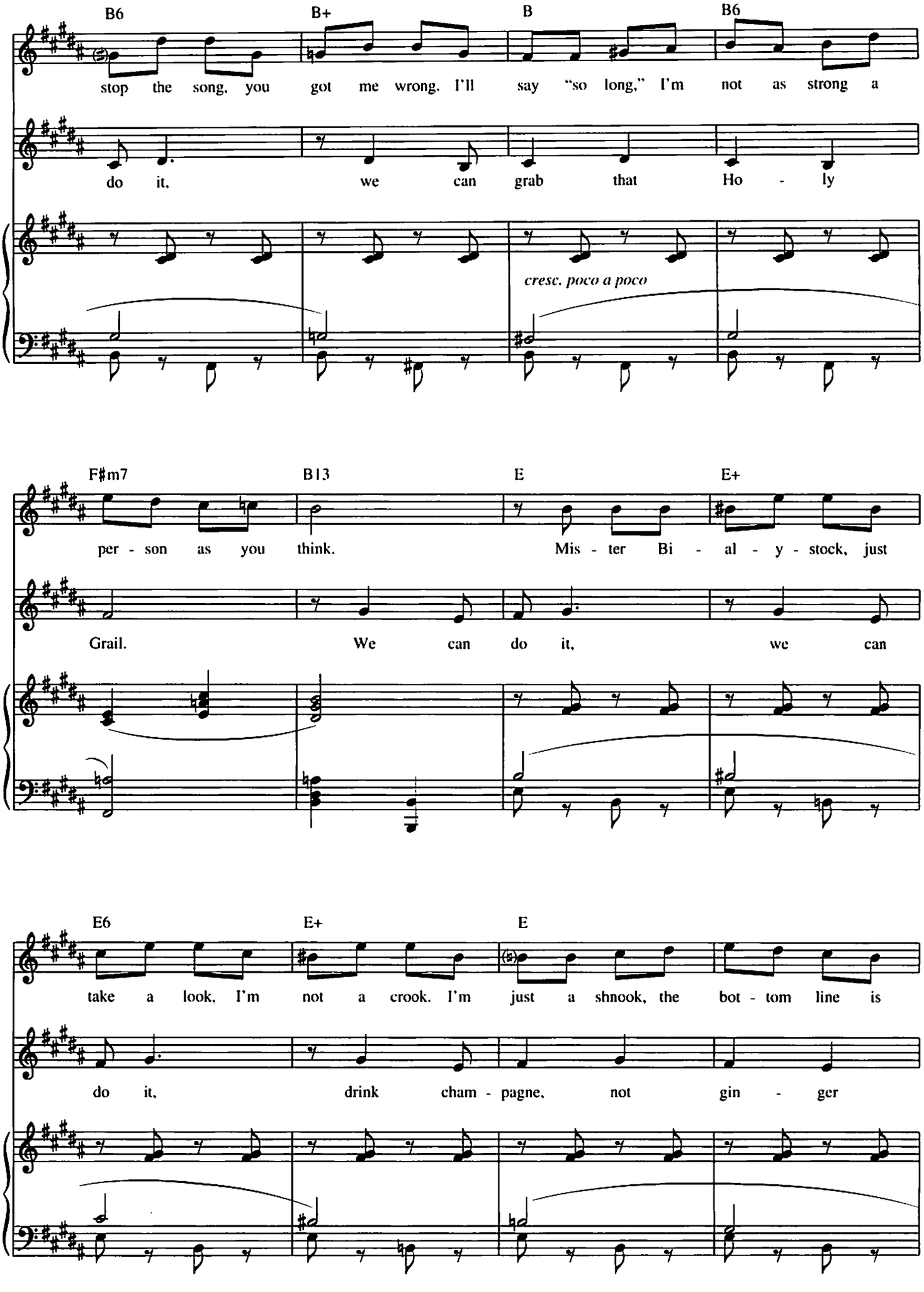

Cm6
C7
F
D7
Beau - ti - ful girls wear - ing noth - ing but pearls Ca -
Gm11
C9
F
F7
subito p
ress - ing you un - dres - sing you and driv - ing you mad! We can
B♭
B♭+
B♭6
B♭+
B♭
do it! We can do it! This is not the
mp
Fm9
B♭7♭9
E♭
E♭+
time to shirk! We can do it! You won't
mf

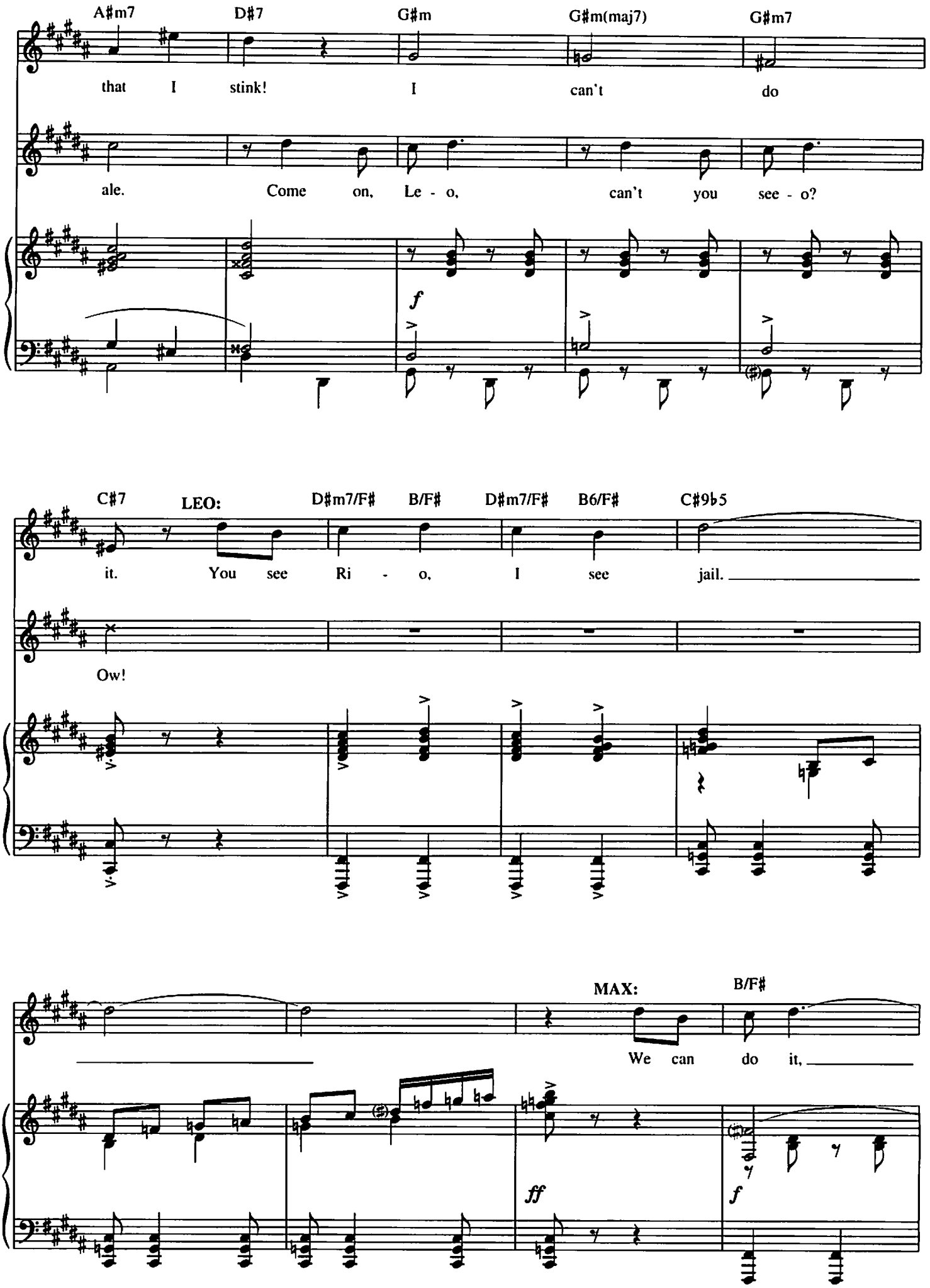

Eb6 Eb+ Eb Am7
rue it say "good - bye" to pet - ty clerk!
D7 Gm Gm(maj7) Gm7 C7
Hi, pro - duc - er! Yes pro - duc - er! I mean
Dm7/F Bb/F Dm7/F Db6/F C7b5 Bb/F
you sir, go be - serk! We can do it! We can
gliss.
Gm Cm7 Ddim7 Eb F7
do it! And I know it's gon - na
f

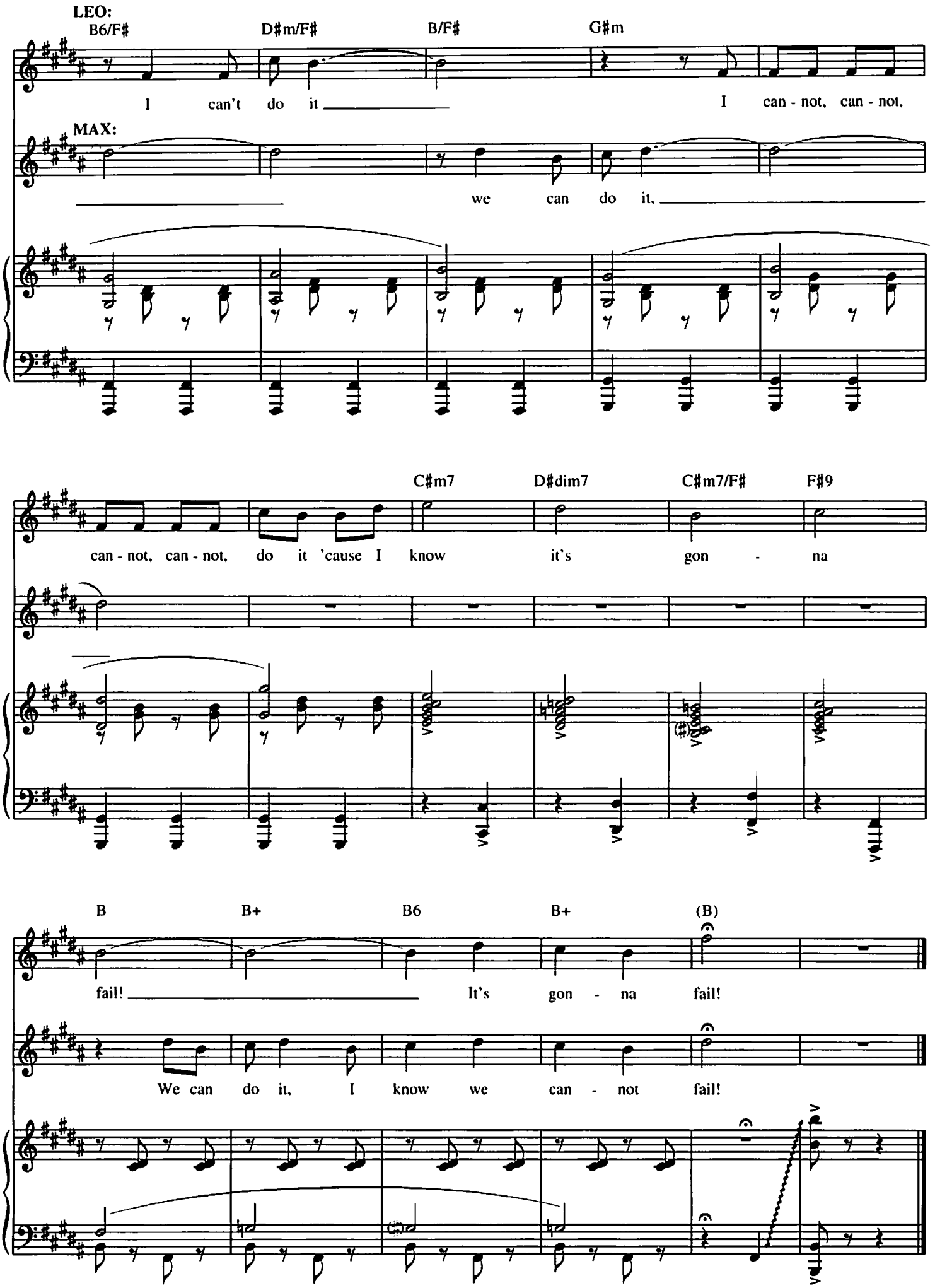

MAX: Whataya say, Bloom?
LEO
B♭
B♭
recit.
work!
What do I say?
Fin-'lly a chance to be a Broad-way pro -
colla voce
f
D♭
B♭
G
duc - er.
What do I say?
Fin-'lly a chance to make my dreams come true sir.
gliss.
gliss.
E
F/E
F♯/E
F13♯11
What do I say?
What do I say? Here's what I say to you sir...
I can't
A tempo
B♭
B♭+
B♭6
B♭+
B♭
do it,
I can't do it,
I can't do it,
mp


B6 Fm7 B♭13♭9 E♭ E♭6
that's not me. I'm a los - er, I'm a
E♭maj7 E♭6 E♭ Em7♭5
cow - ard, I'm a chick - en, don't you see?
A7 Dm Dm(maj7) Dm7 G9
When it comes to woo - ing wo - men there's a
mf
3
Cm Cm(maj7) Cm7 Cm6
few things that I lack


C7
F
D7
Dm7/G
Beau - ti - ful girls, wear - ing noth - ing but pearls, cha - sing me, em -
MAX: You miserable, cowardly, wretched little caterpillar.
Don't you ever want to become a butterfly?
Don't you want to spread your wings...
C9
F7
Ebm/F
bra - cing me - I'd have an at - tack!
cresc. (dialogue continues)
...and flap your way to glory?
Em/F#
E9/F#
LEO:
F#13
B
B+
MAX:
Mis - ter Bi - al - y - stock, please
We can do it, we can
f


B6
B+
B
B6
stop the song, you got me wrong. I'll say "so long," I'm not as strong a
do it, we can grab that Ho - ly
cresc. poco a poco
F♯m7
B13
E
E+
per - son as you think. Mis - ter Bi - al - y - stock, just
Grail. We can do it, we can
E6
E+
E
take a look, I'm not a crook. I'm just a shnook, the bot - tom line is
do it, drink cham - pagne, not gin - ger

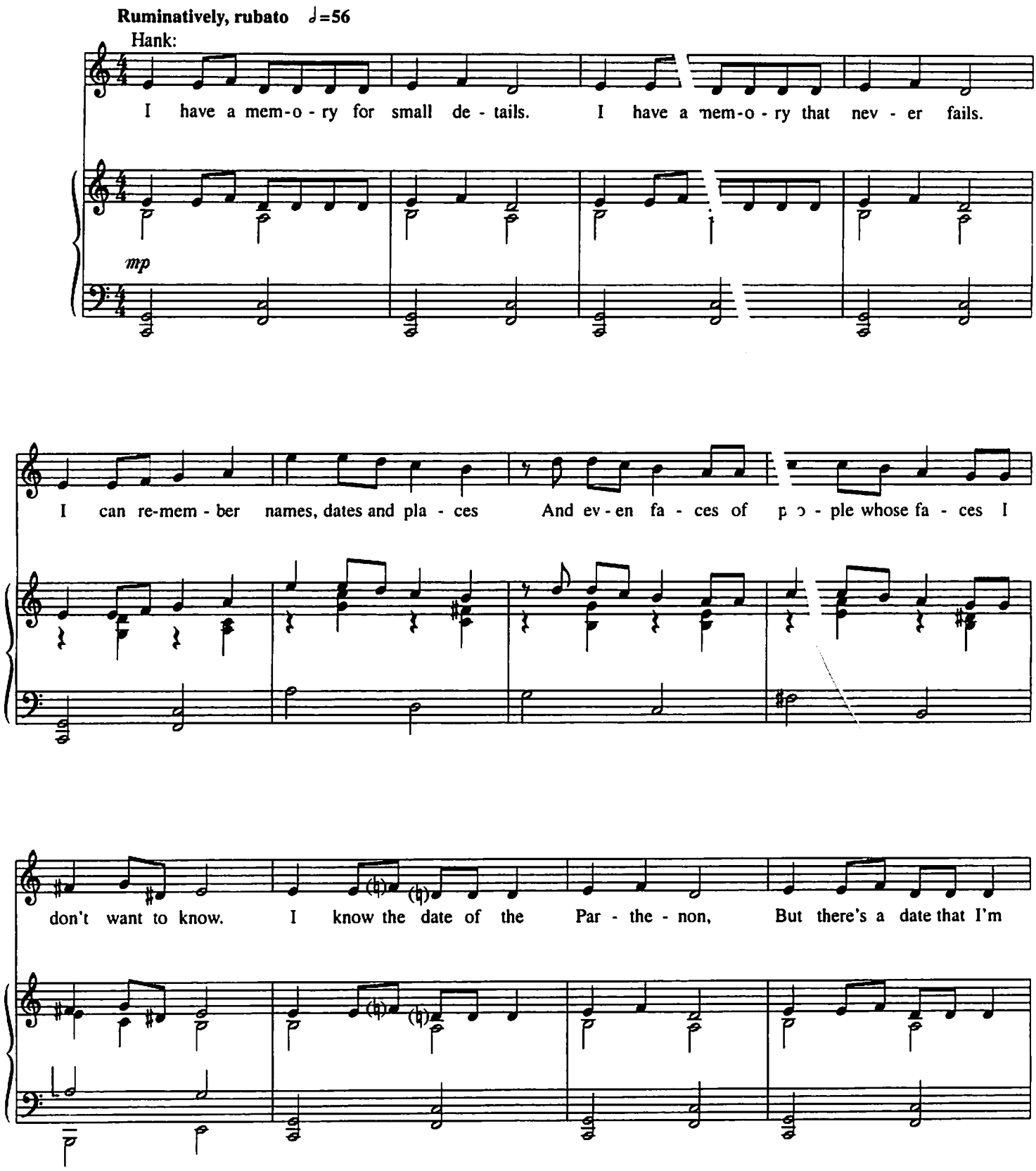

A♯m7
D♯7
G♯m
G♯m(maj7)
G♯m7
that I stink! I can't do
ale. Come on, Le - o, can't you see - o?
f
C♯7
LEO:
D♯m7/F♯
B/F♯
D♯m7/F♯
B6/F♯
C♯9♭5
it. You see Ri - o, I see jail.
Ow!
MAX:
B/F♯
We can do it,
ff
f


LEO:
B6/F#
D#m/F#
B/F#
G#m
I can't do it
I can - not, can - not,
MAX:
we can do it,
C#m7
D#dim7
C#m7/F#
F#9
can - not, can - not, do it 'cause I know
it's gon - na
B
B+
B6
B+
(B)
fail!
It's gon - na fail!
We can do it, I know we can - not fail!

I REMEMBER THAT

from *Saturday Night*

Music and Lyrics by
STEPHEN SONDHEIM



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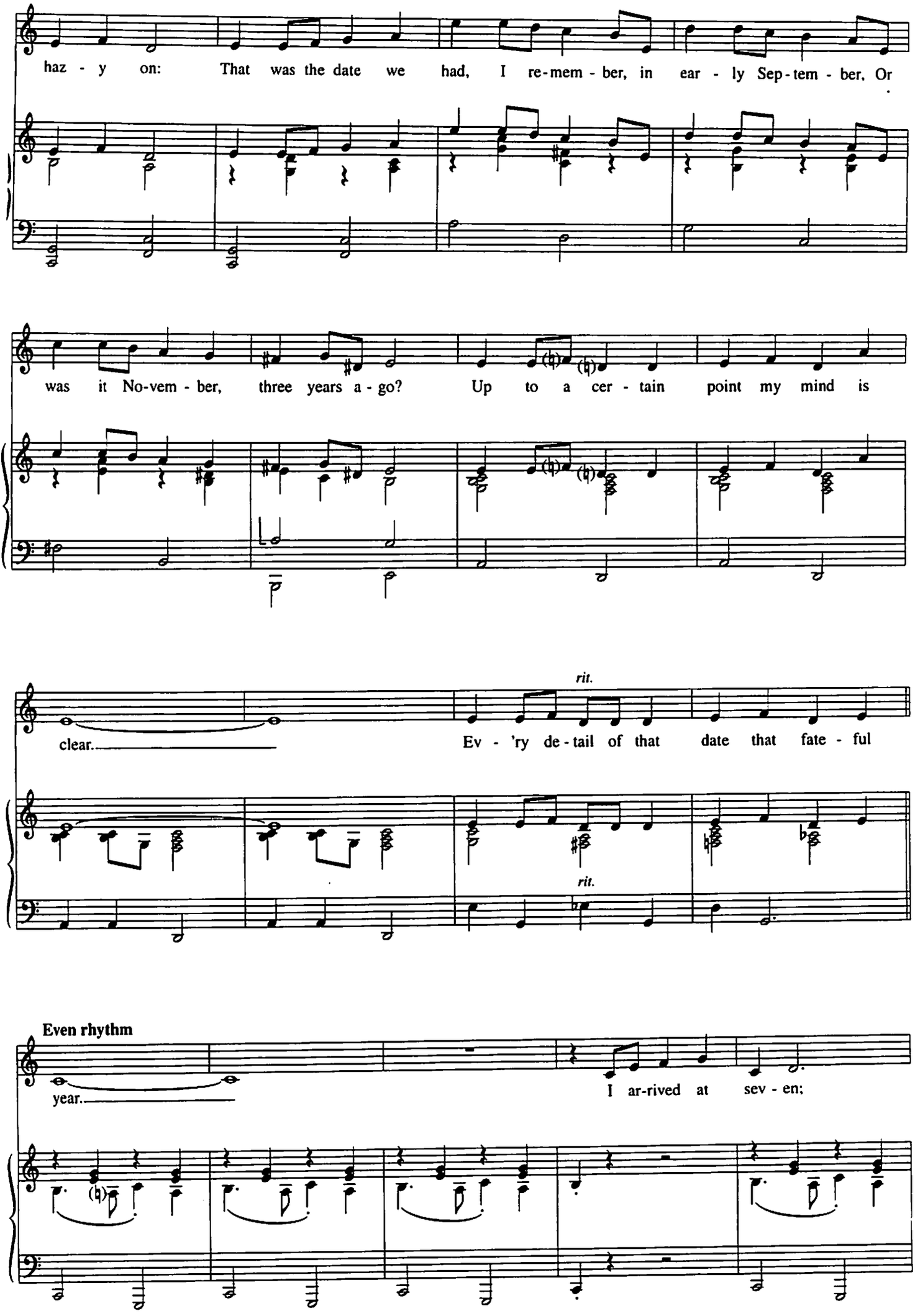
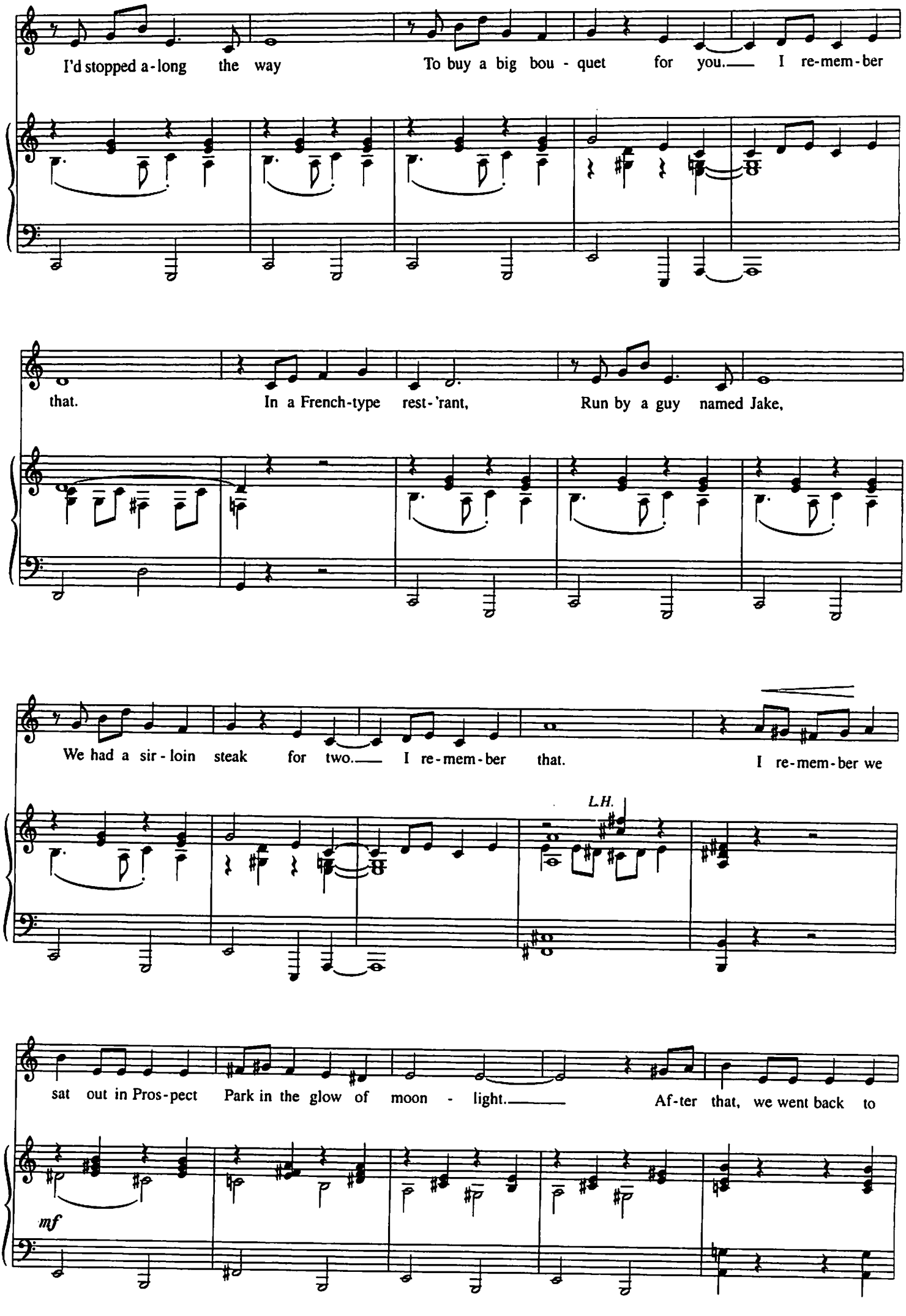
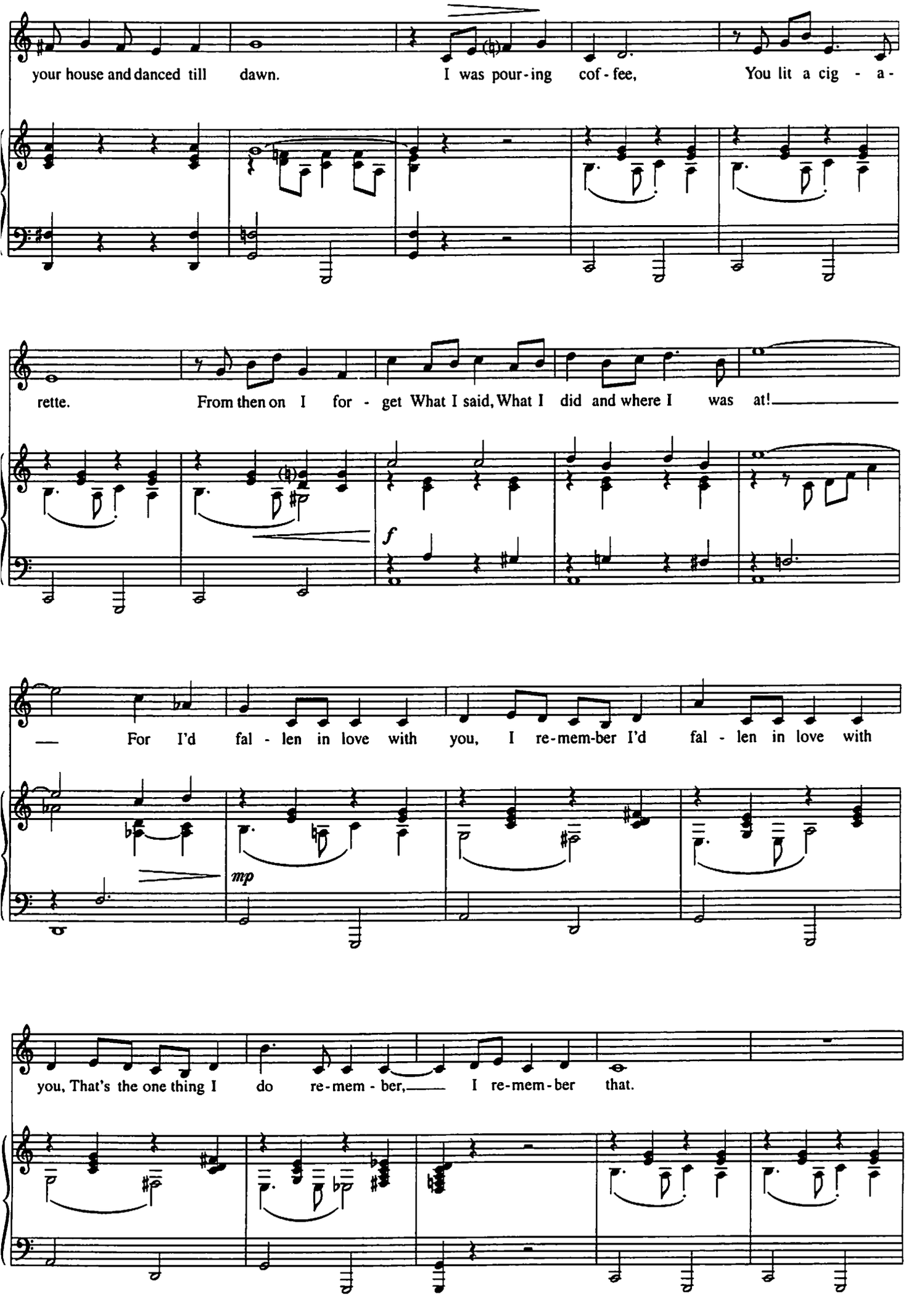
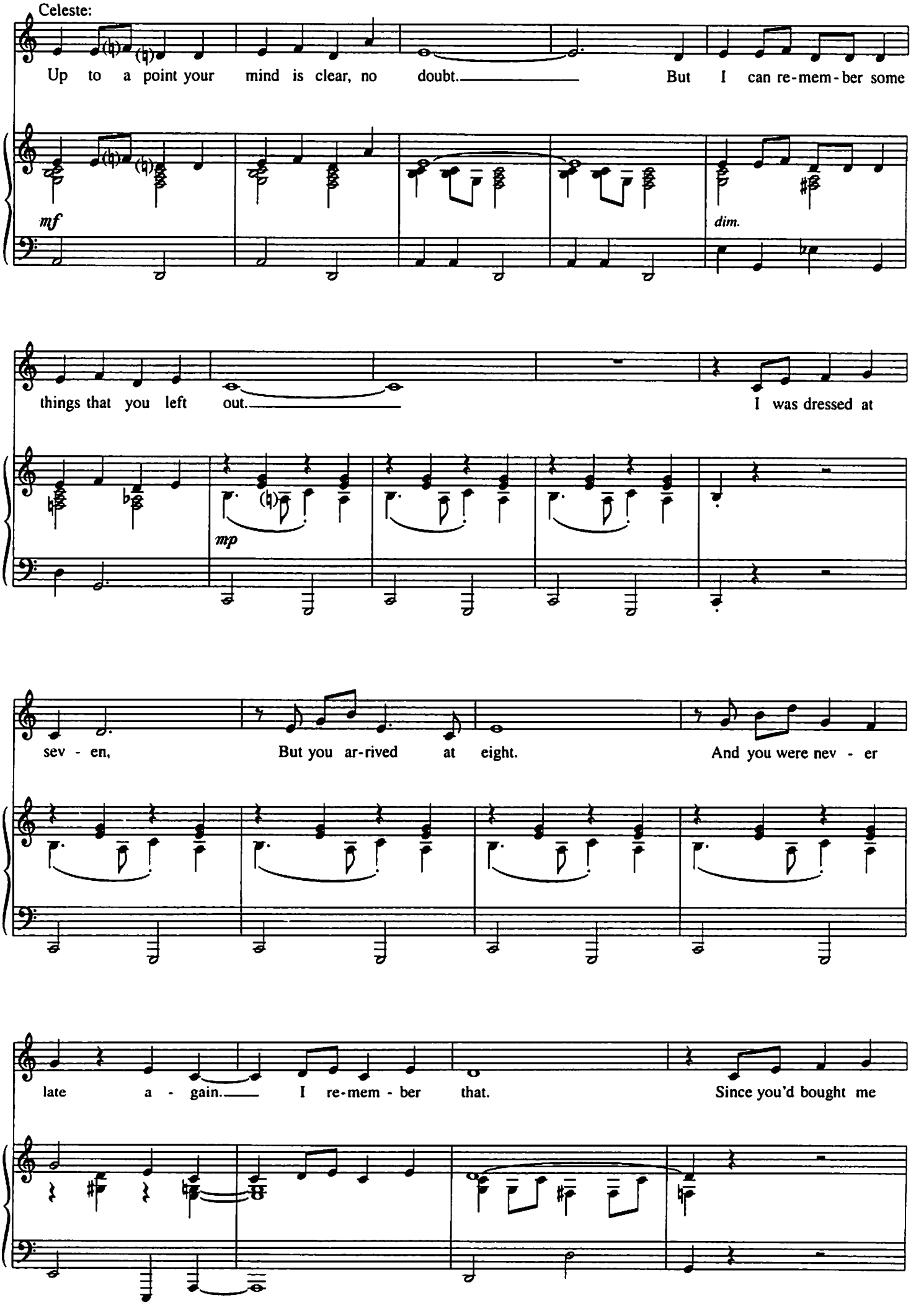
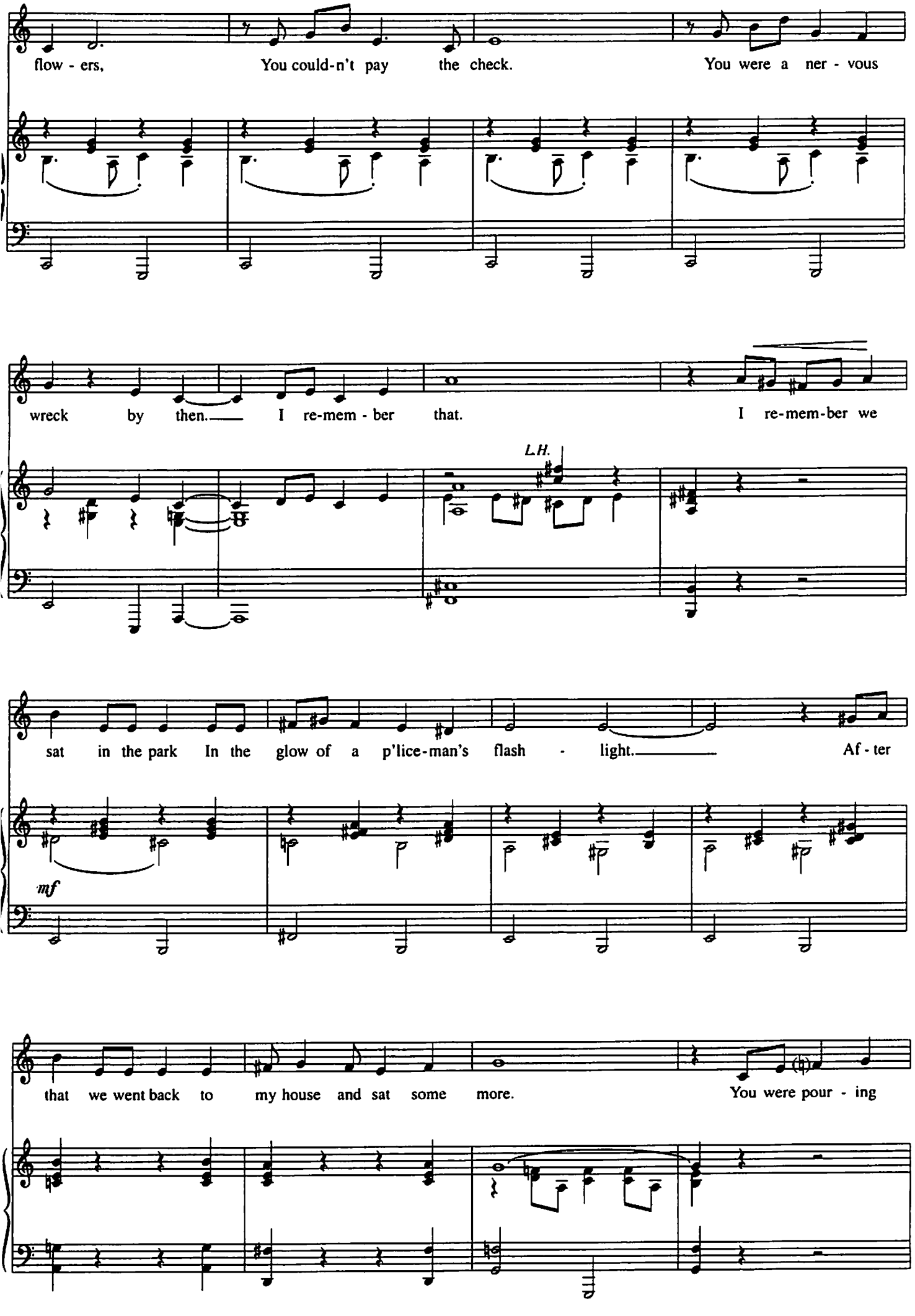
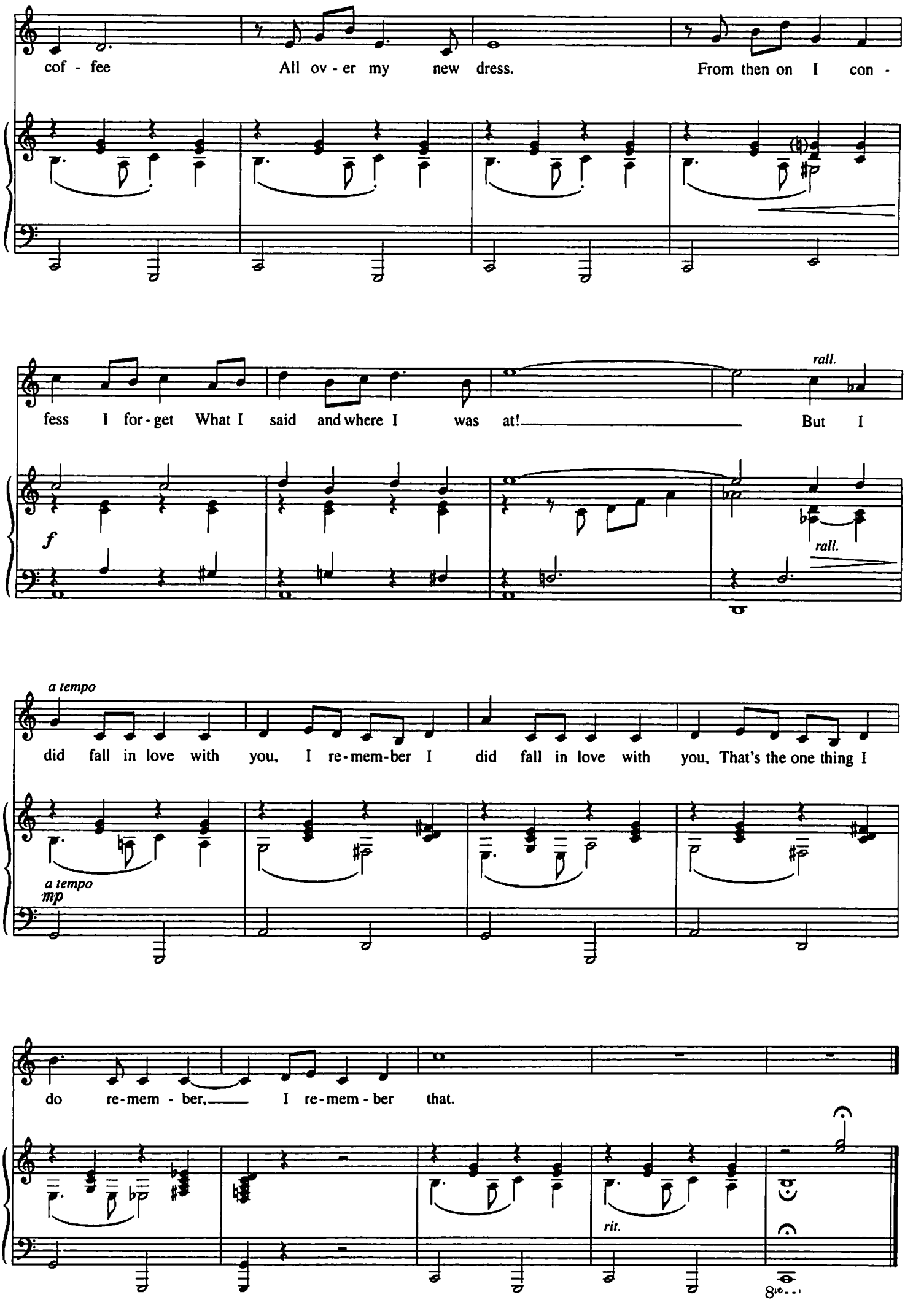

haz - y on: That was the date we had, I re-mem - ber, in ear - ly Sep-tem - ber, Or
was it No-vem - ber, three years a - go? Up to a cer - tain point my mind is
rit.
clear. Ev - 'ry de-tail of that date that fate - ful
rit.
Even rhythm
year. I ar-rived at sev - en;


I'd stopped a-long the way To buy a big bou - quet for you. I re-mem-ber
that. In a French-type rest-'rant, Run by a guy named Jake,
We had a sir-loin steak for two. I re-mem-ber that. I re-mem-ber we
L.H.
sat out in Pros-pect Park in the glow of moon - light. Af-ter that, we went back to
mf


your house and danced till dawn. I was pour-ing cof-fee, You lit a cig - a-
rette. From then on I for - get What I said, What I did and where I was at!
f
— For I'd fal - len in love with you, I re-mem-ber I'd fal - len in love with
mp
you, That's the one thing I do re-mem - ber, — I re-mem-ber that.


Celeste:
Up to a point your mind is clear, no doubt. But I can re-mem-ber some
mf
dim.
things that you left out. I was dressed at
mp
sev - en, But you ar-rived at eight. And you were nev - er
late a - gain. I re-mem - ber that. Since you'd bought me

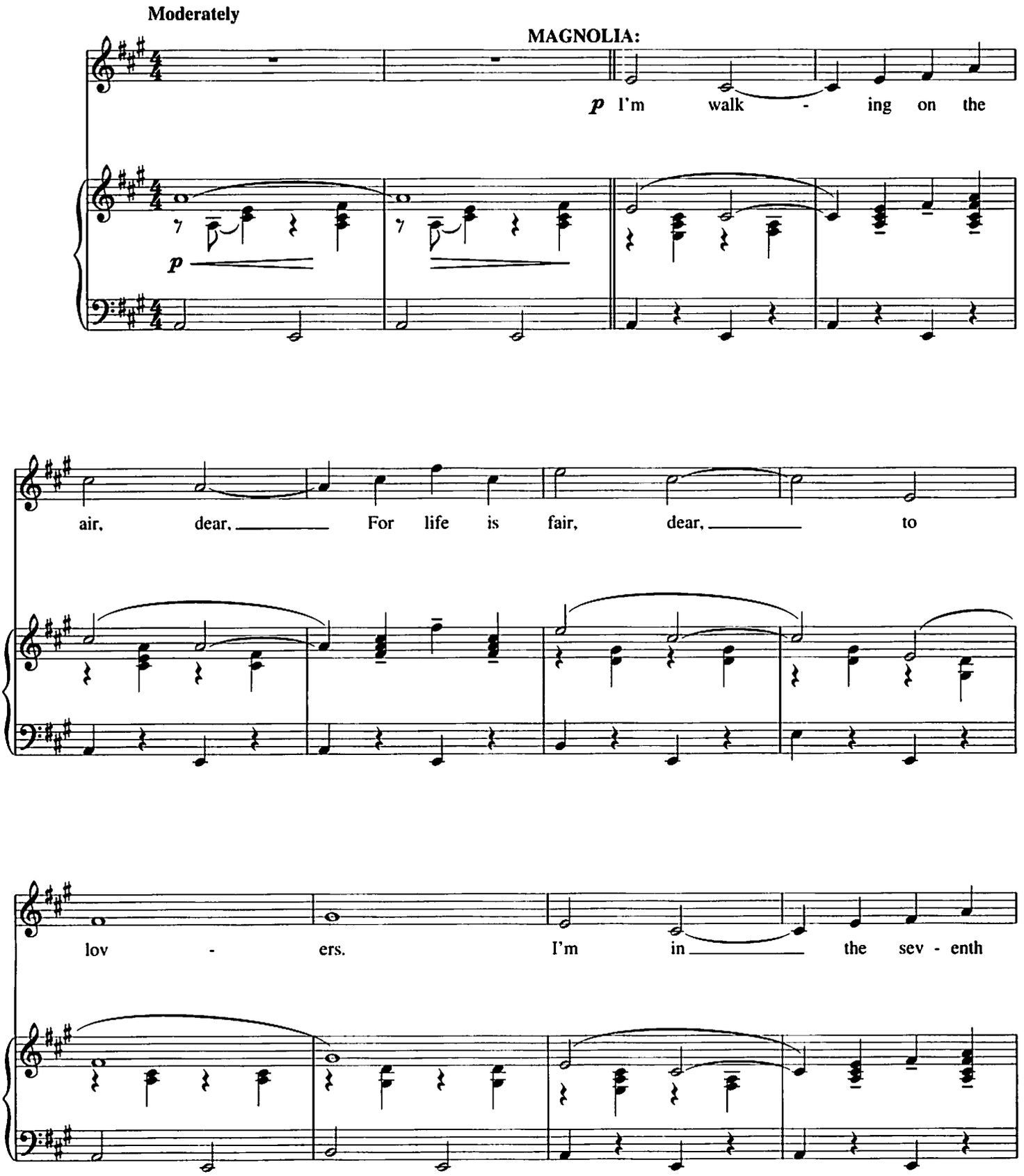

flow - ers, You could-n't pay the check. You were a ner - vous
wreck by then. I re-mem - ber that. I re-mem-ber we
L.H.
sat in the park In the glow of a p'lice-man's flash - light. Af - ter
mf
that we went back to my house and sat some more. You were pour - ing


cof - fee
All ov - er my new dress.
From then on I con -
fess I for - get What I said and where I was at!
rall.
But I
f
rall.
a tempo
did fall in love with you, I re - mem - ber I did fall in love with you, That's the one thing I
a tempo
mp
do re - mem - ber, I re - mem - ber that.
rit.
8va

WHY DO I LOVE YOU?

from *Show Boat*

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN



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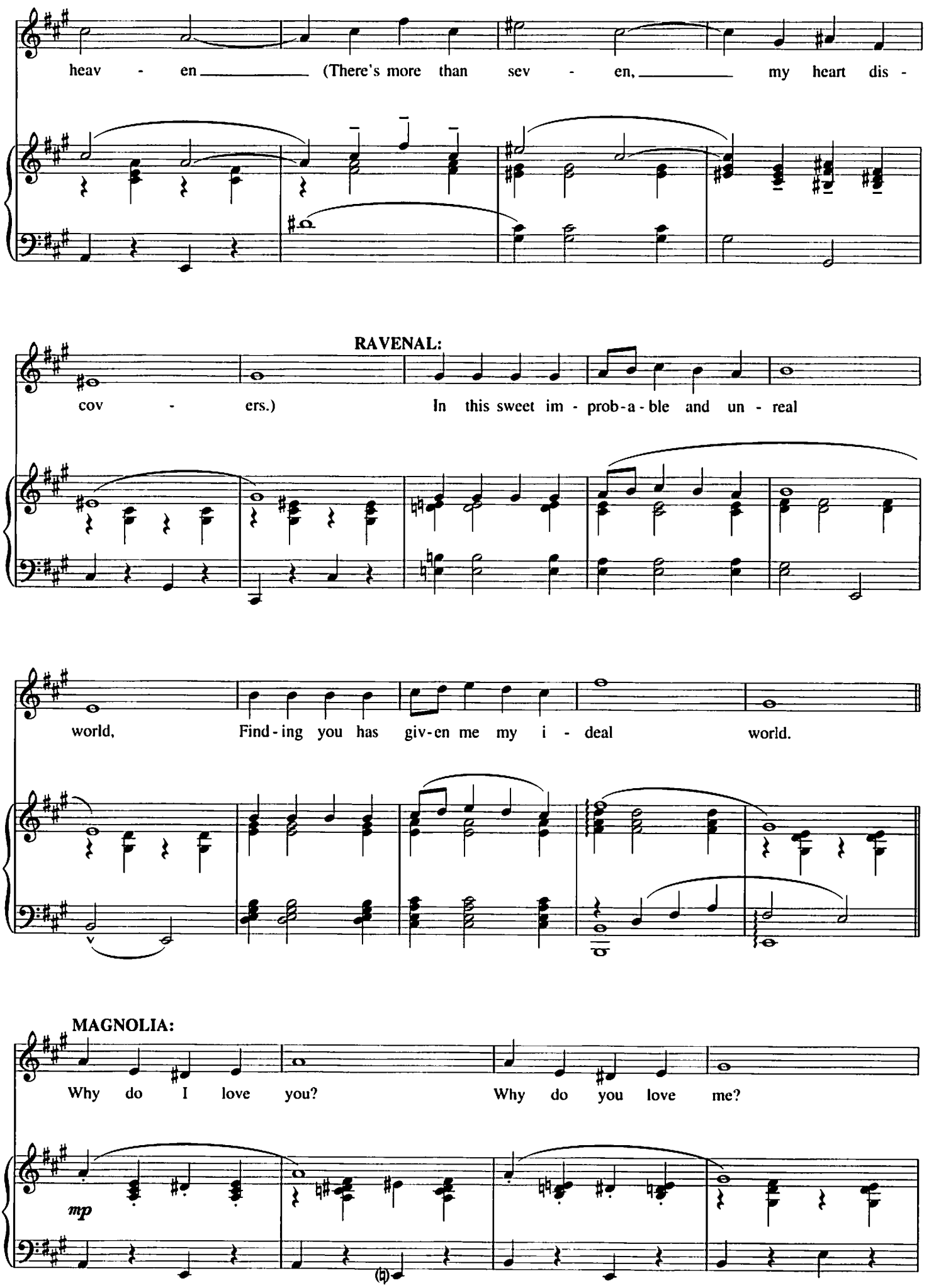
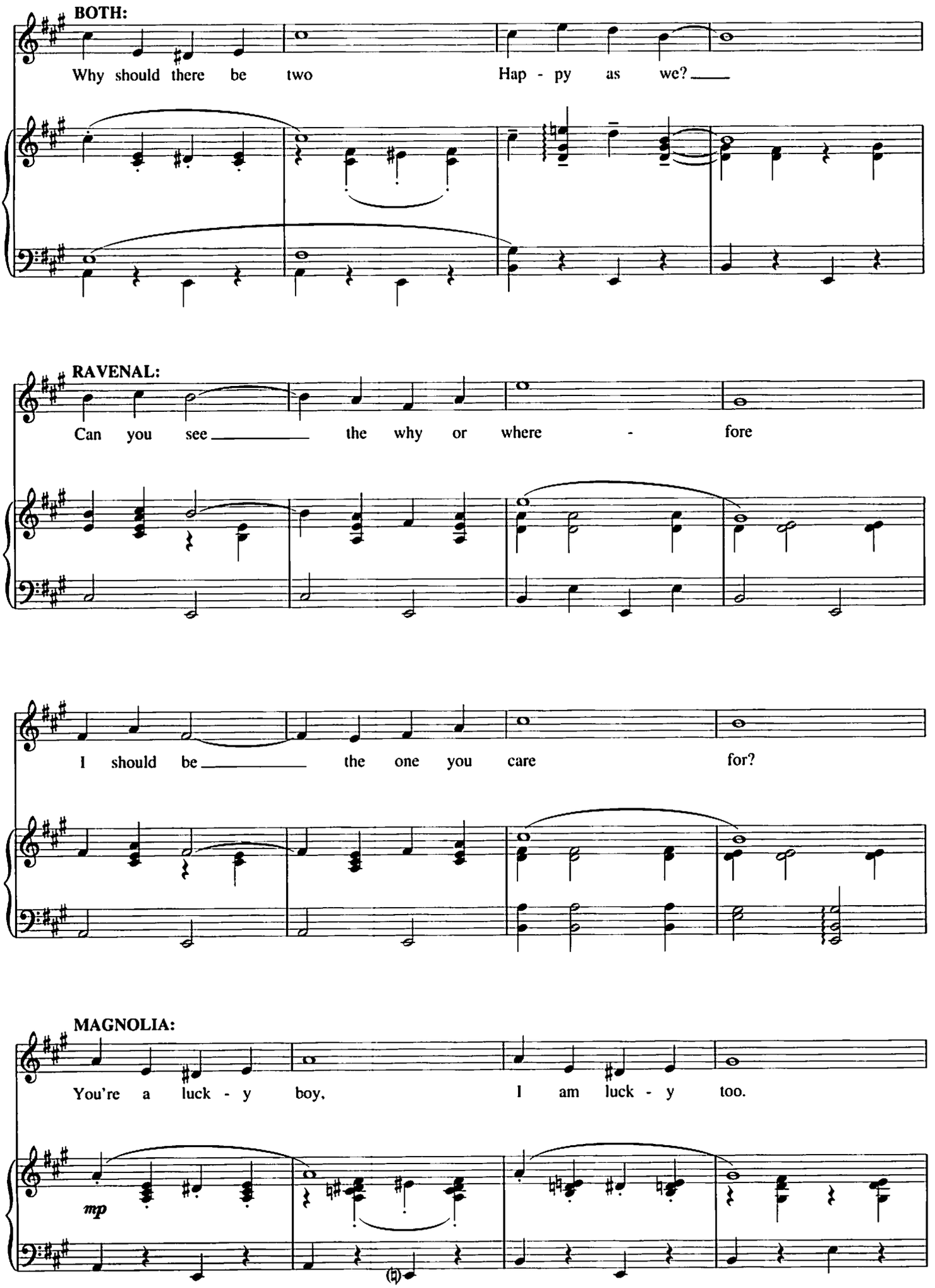
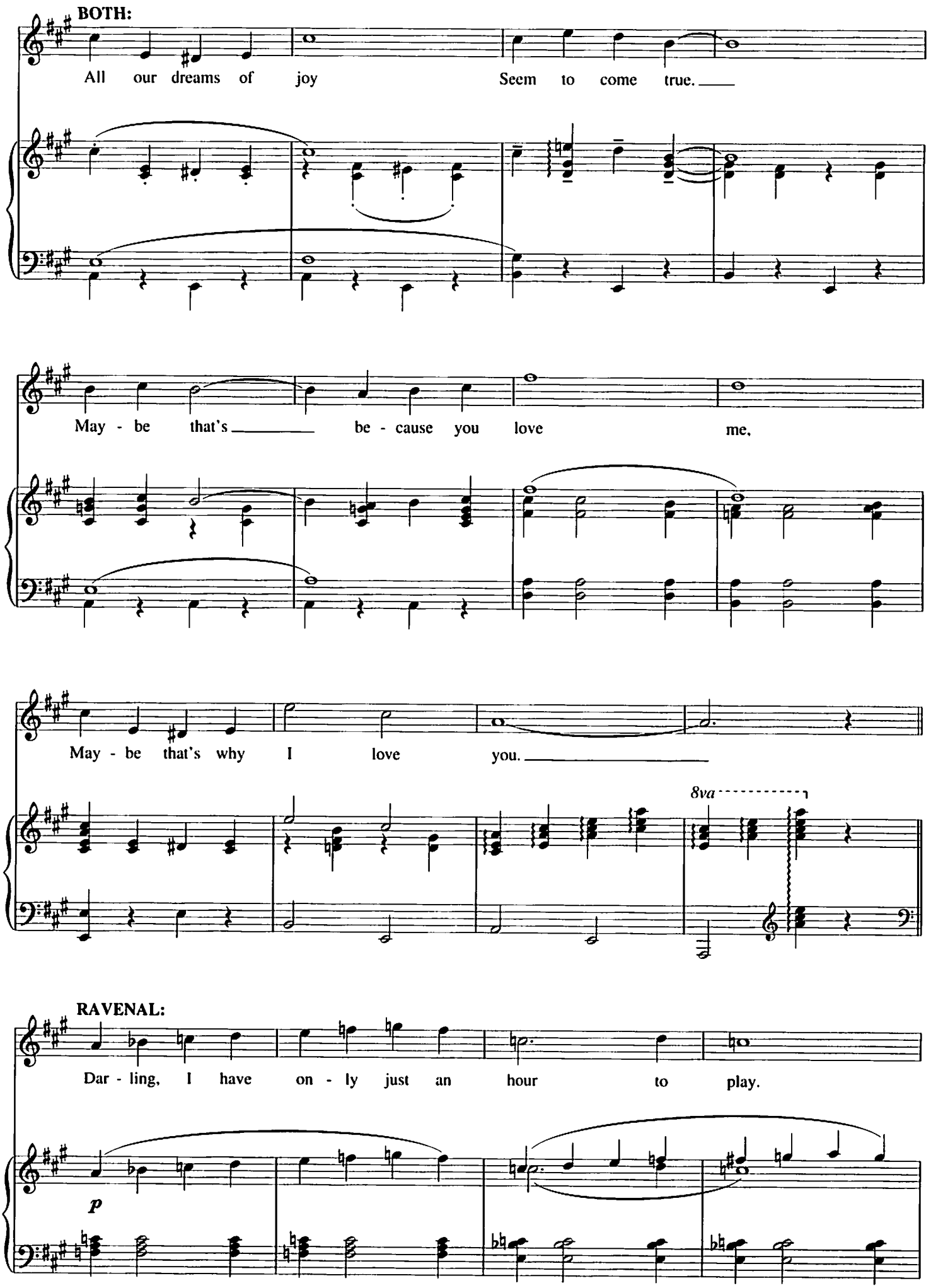
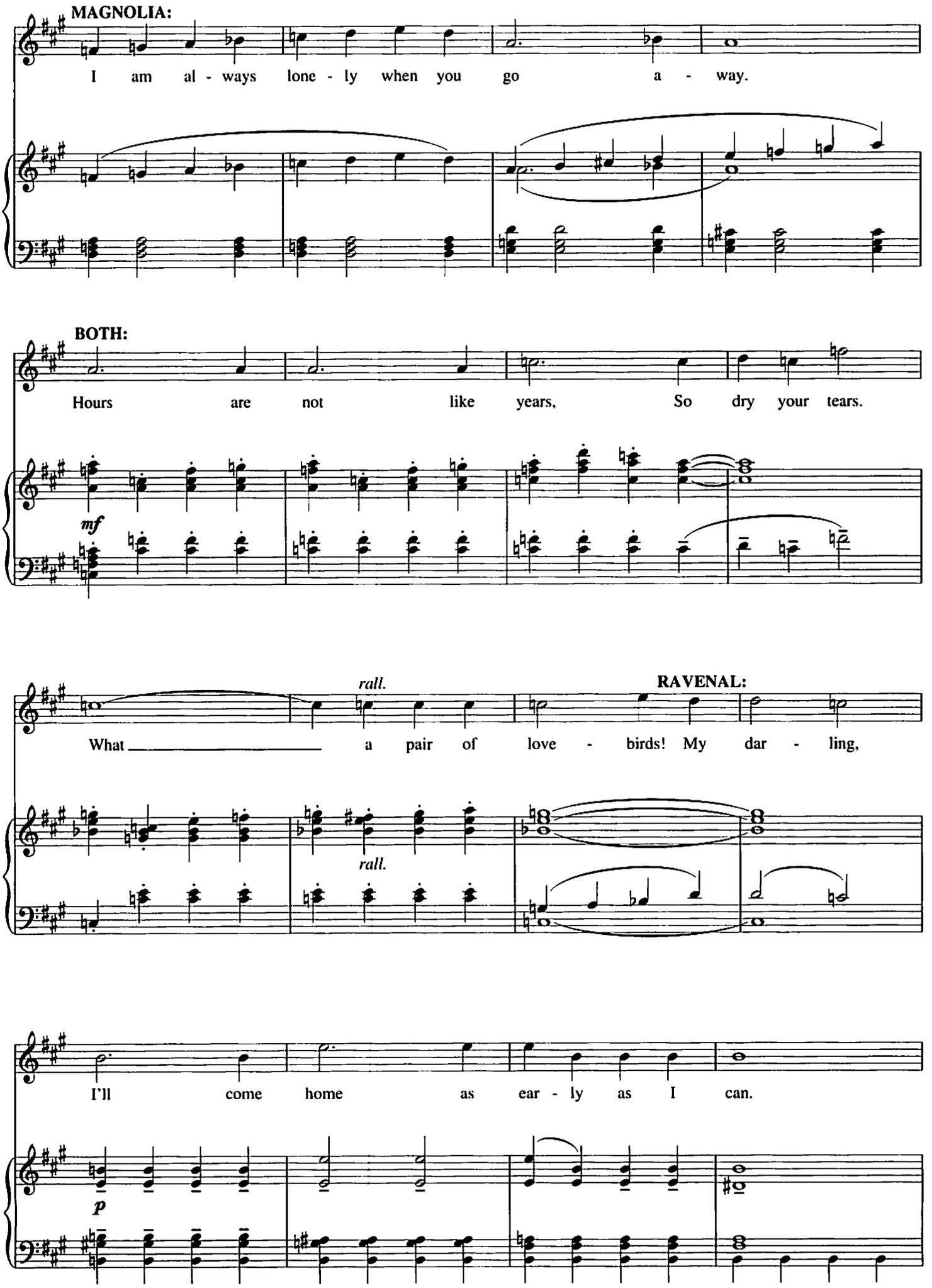
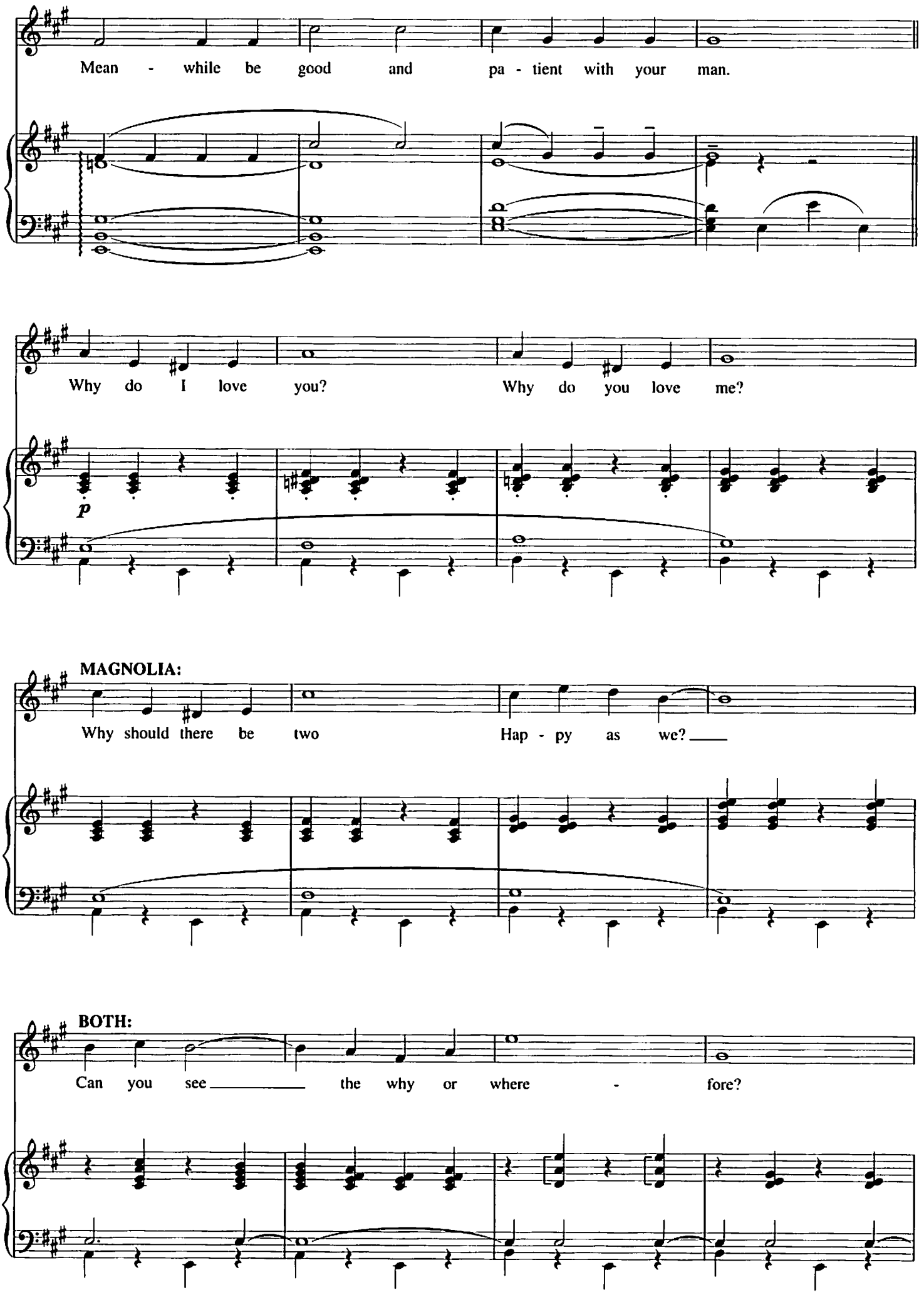
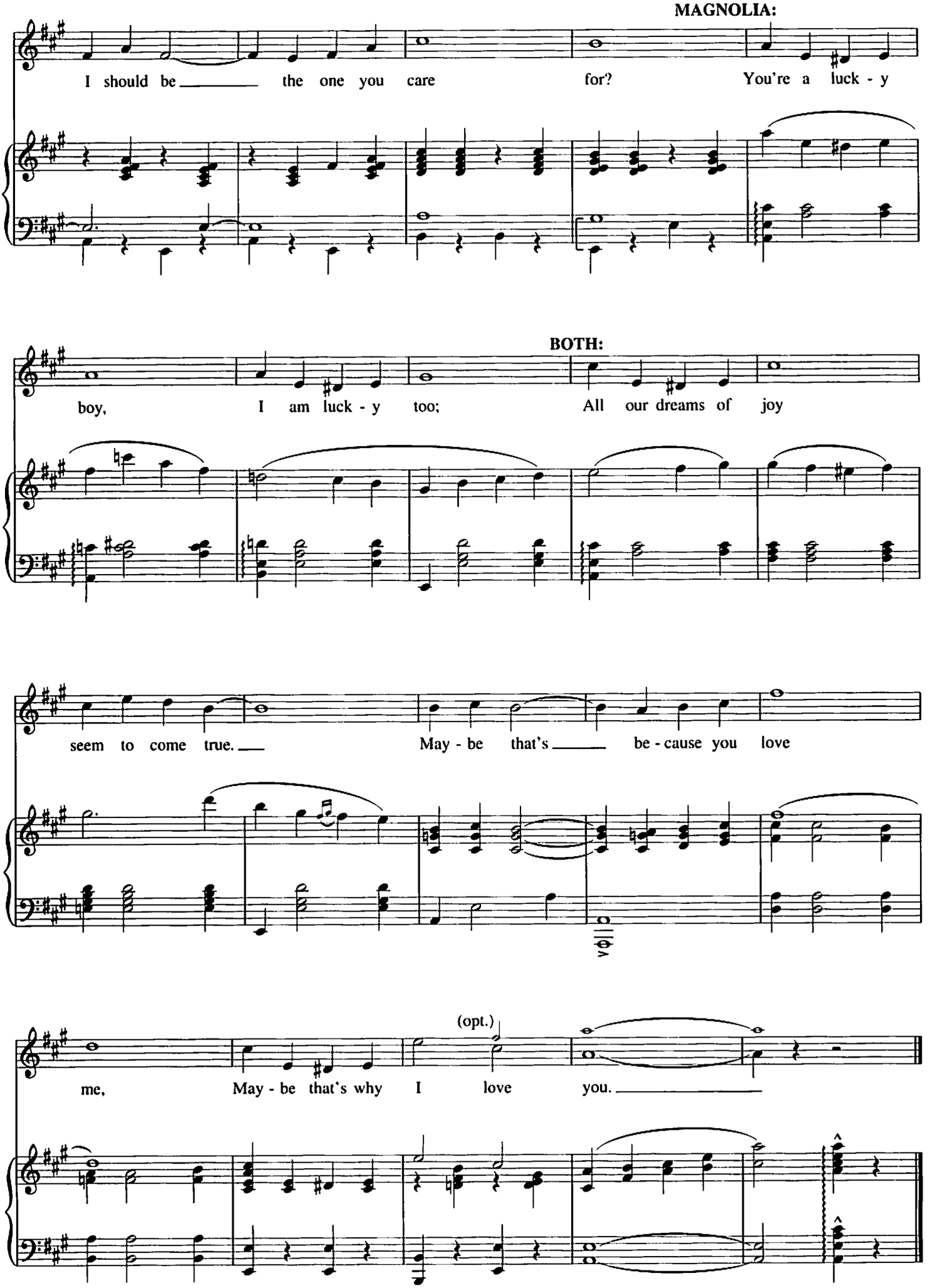

heav - en (There's more than sev - en, my heart dis -
RAVENAL:
cov - ers.) In this sweet im - prob-a - ble and un - real
world, Find - ing you has giv-en me my i - deal world.
MAGNOLIA:
Why do I love you? Why do you love me?
mp


BOTH:
Why should there be two Hap - py as we?
RAVENAL:
Can you see the why or where - fore
I should be the one you care for?
MAGNOLIA:
You're a luck - y boy, I am luck - y too.
mp


BOTH:
All our dreams of joy Seem to come true.
May - be that's be - cause you love me.
May - be that's why I love you.
8va
RAVENAL:
Dar - ling, I have on - ly just an hour to play.
p


MAGNOLIA:
I am al - ways lone - ly when you go a - way.
BOTH:
Hours are not like years, So dry your tears.
mf
rall.
RAVENAL:
What a pair of love - birds! My dar - ling,
rall.
I'll come home as ear - ly as I can.
p

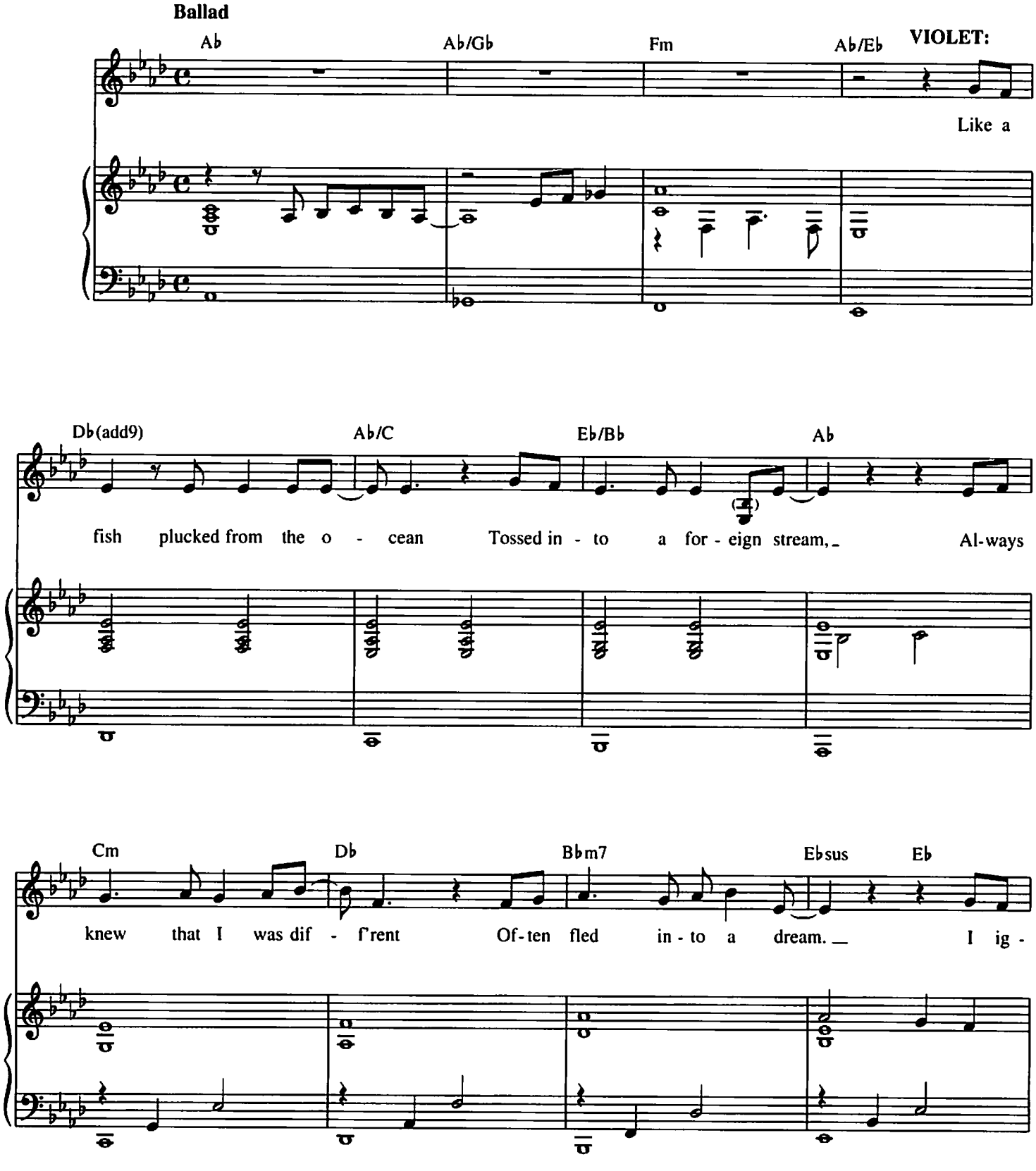

Mean - while be good and pa - tient with your man.
Why do I love you? Why do you love me?
p
MAGNOLIA:
Why should there be two Hap - py as we?
BOTH:
Can you see the why or where - fore?


MAGNOLIA:
I should be the one you care for? You're a luck - y
BOTH:
boy, I am luck - y too; All our dreams of joy
seem to come true. May - be that's be - cause you love
(opt.)
me, May - be that's why I love you.

WHO WILL LOVE ME AS I AM?

from *Side Show*

Words by BILL RUSSELL
Music by HENRY KRIEGER



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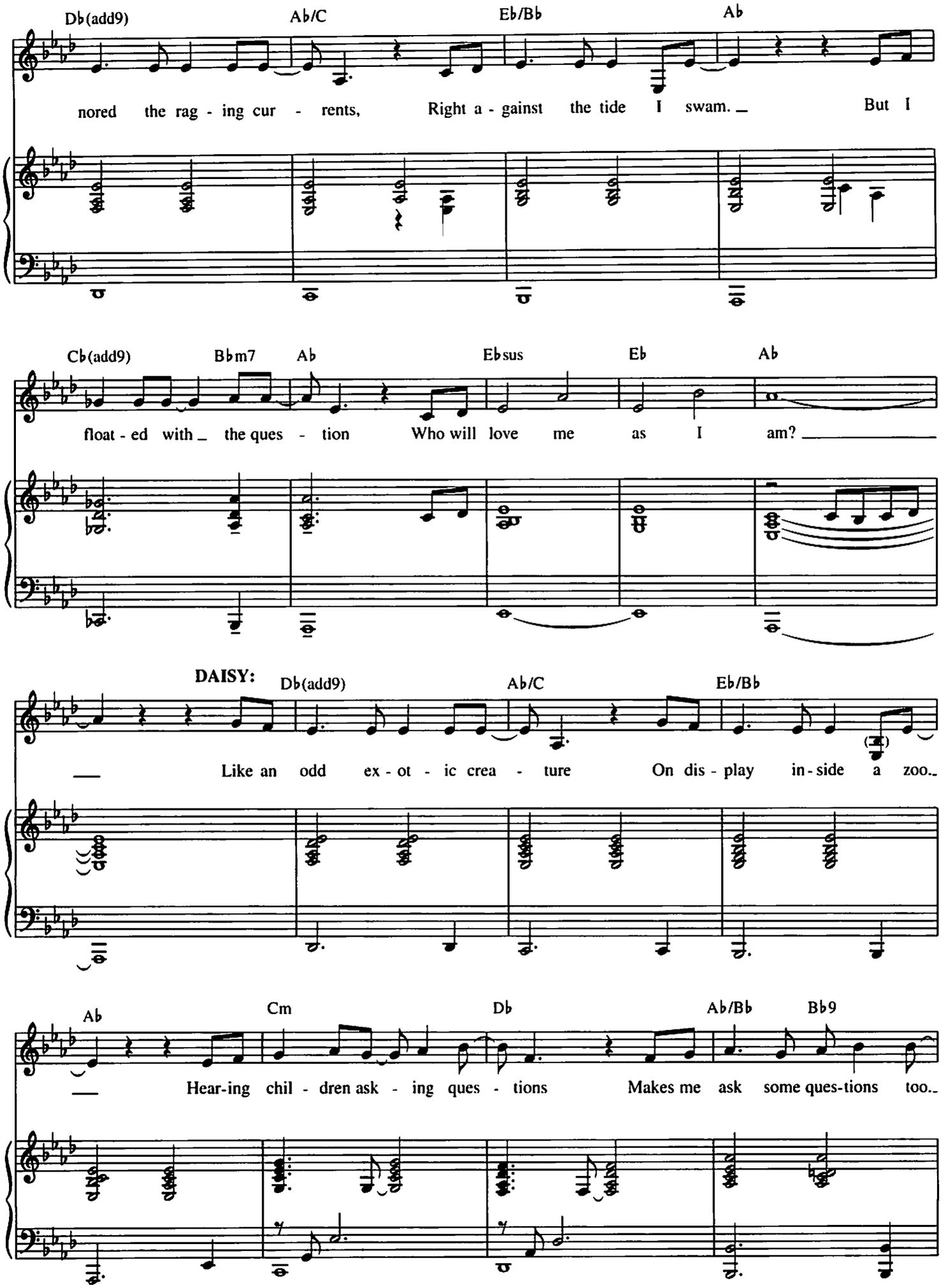
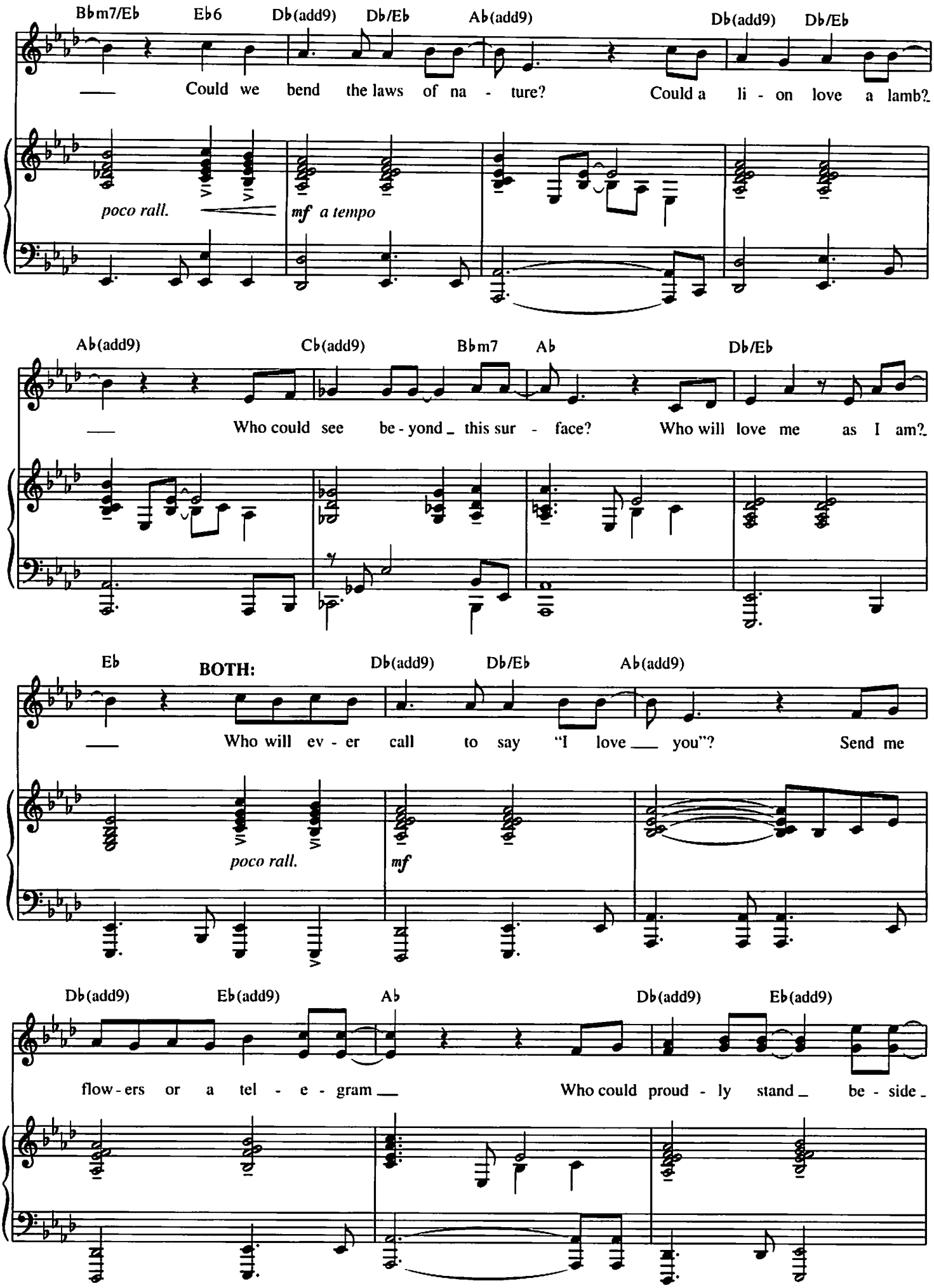
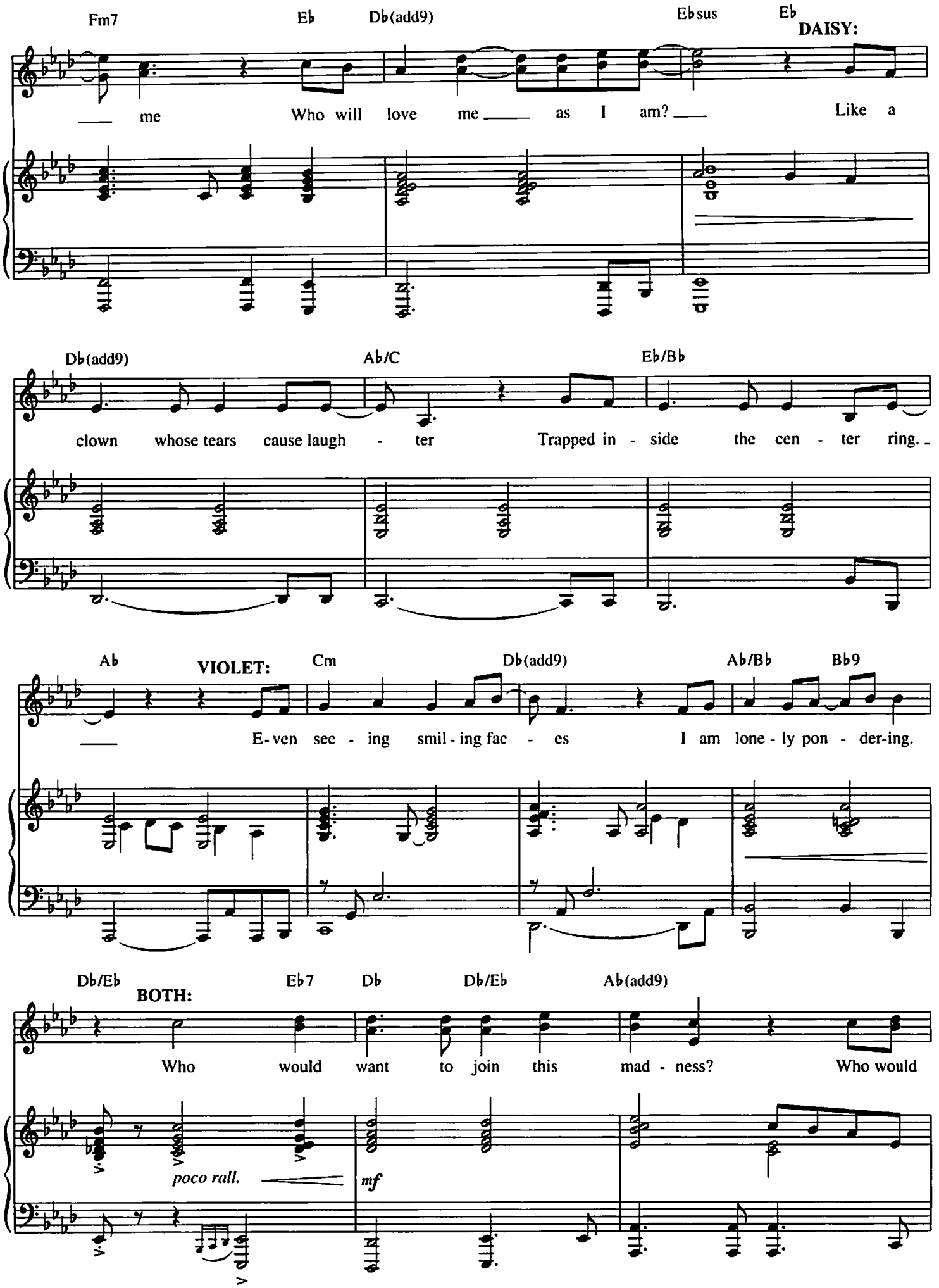
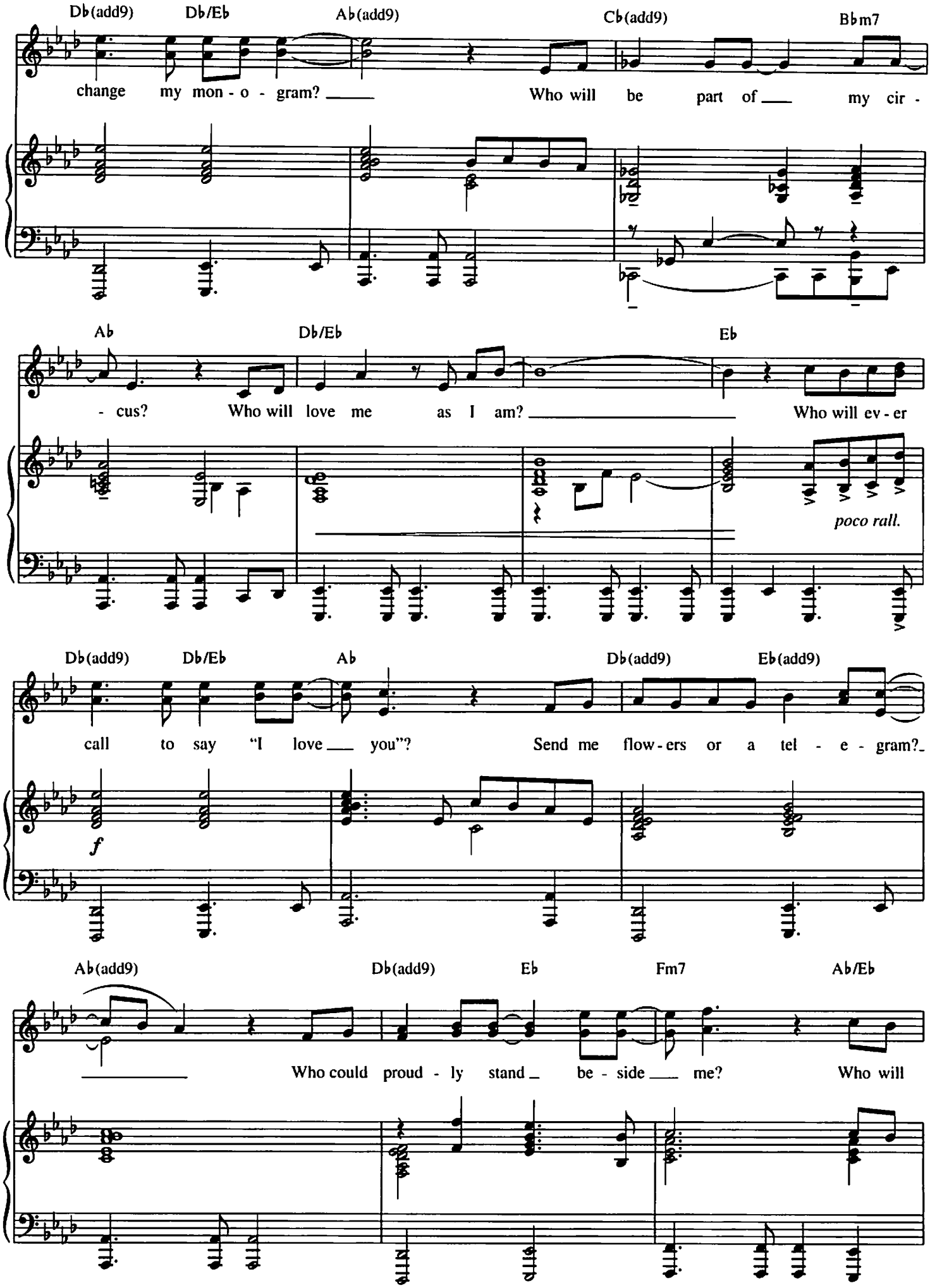
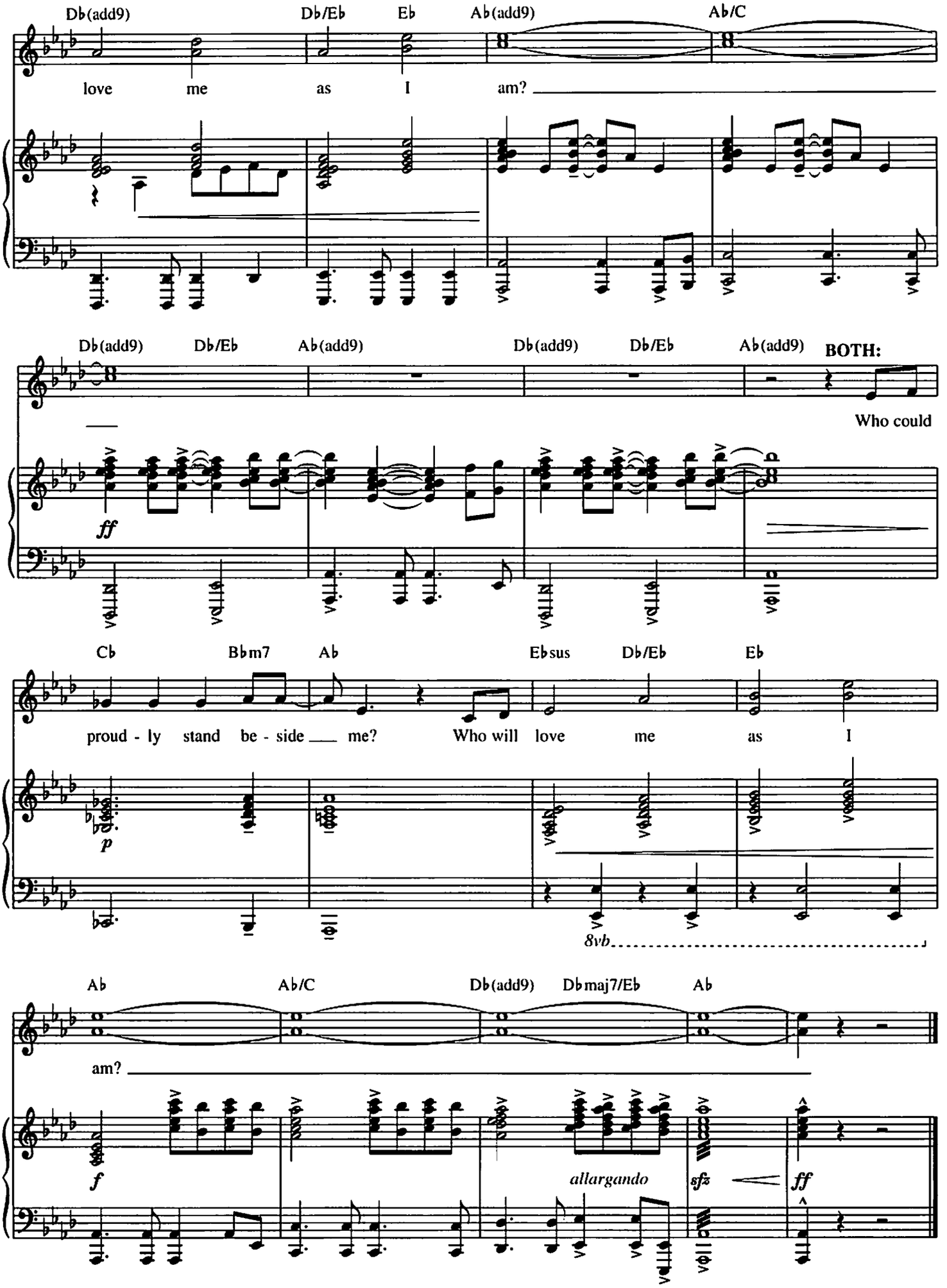

Db(add9)
Ab/C
Eb/Bb
Ab
nored the rag - ing cur - rents, Right a - gainst the tide I swam. _ But I
Cb(add9)
Bbm7
Ab
Ebsus
Eb
Ab
float - ed with _ the ques - tion Who will love me as I am? _
DAISY:
Db(add9)
Ab/C
Eb/Bb
_ Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..
Ab
Cm
Db
Ab/Bb
Bb9
_ Hear-ing chil - dren ask - ing ques - tions Makes me ask some ques-tions too..


Bbm7/Eb
Eb6
Db(add9)
Db/Eb
Ab(add9)
Db(add9)
Db/Eb
Could we bend the laws of na - ture?
Could a li - on love a lamb?
poco rall.
mf a tempo
Ab(add9)
Cb(add9)
Bbm7
Ab
Db/Eb
Who could see be - yond this sur - face?
Who will love me as I am?
Eb
BOTH:
Db(add9)
Db/Eb
Ab(add9)
Who will ev - er call to say "I love you"?
Send me
poco rall.
mf
Db(add9)
Eb(add9)
Ab
Db(add9)
Eb(add9)
flow - ers or a tel - e - gram
Who could proud - ly stand be - side


Fm7
Eb
Db(add9)
Ebsus
Eb
DAISY:
me
Who will love me as I am?
Like a
Db(add9)
Ab/C
Eb/Bb
clown whose tears cause laugh - ter
Trapped in - side the cen - ter ring.
Ab
VIOLET:
Cm
Db(add9)
Ab/Bb
Bb9
E-ven see - ing smil - ing fac - es
I am lone - ly pon - der-ing.
Db/Eb
BOTH:
Eb7
Db
Db/Eb
Ab(add9)
Who would want to join this mad - ness?
Who would
poco rall.
mf

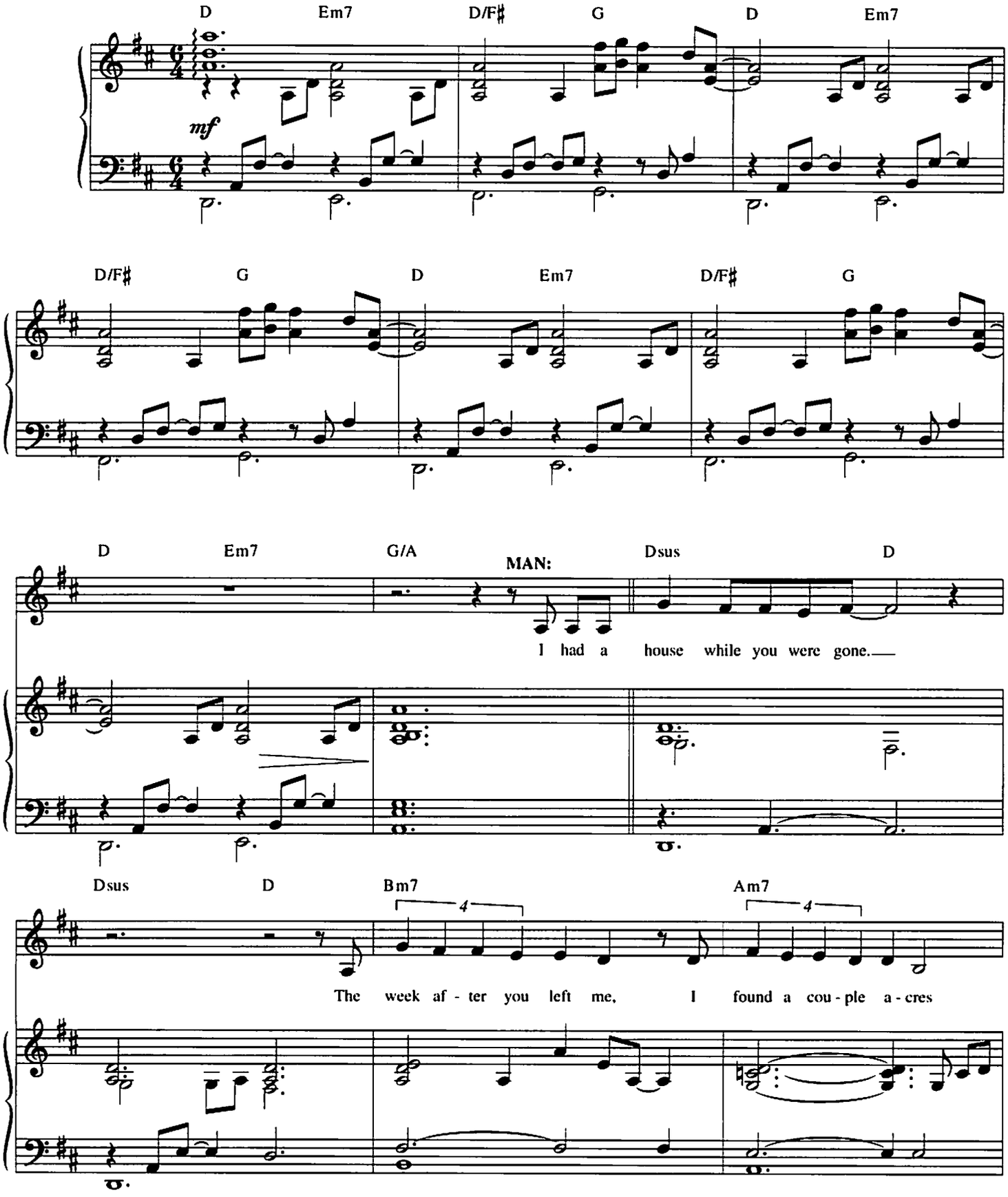

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7
change my mon - o - gram? Who will be part of my cir -
Ab Db/Eb Eb
- cus? Who will love me as I am? Who will ev - er
poco rall.
Db(add9) Db/Eb Ab Db(add9) Eb(add9)
call to say "I love you"? Send me flow - ers or a tel - e - gram?
f
Ab(add9) Db(add9) Eb Fm7 Ab/Eb
Who could proud - ly stand be - side me? Who will


Db(add9)
Db/Eb
Eb
Ab(add9)
Ab/C
love me as I am?
Db(add9)
Db/Eb
Ab(add9)
Db(add9)
Db/Eb
Ab(add9)
BOTH:
Who could
ff
Cb
Bbm7
Ab
Ebsus
Db/Eb
Eb
proud - ly stand be - side me? Who will love me as I
p
8vb
Ab
Ab/C
Db(add9)
Dbmaj7/Eb
Ab
am?
f
allargando
sfz
ff

I'D GIVE IT ALL FOR YOU

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN



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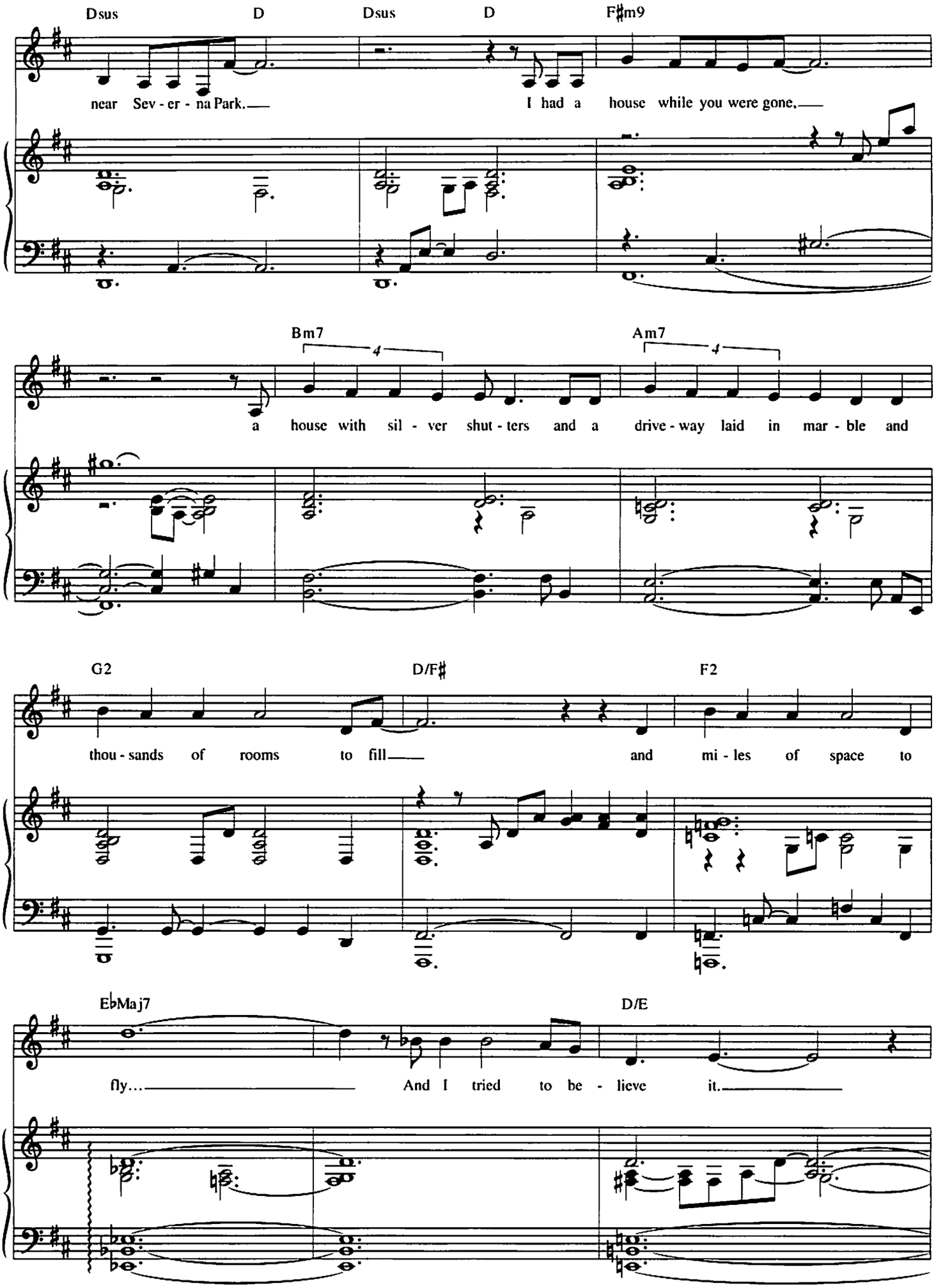
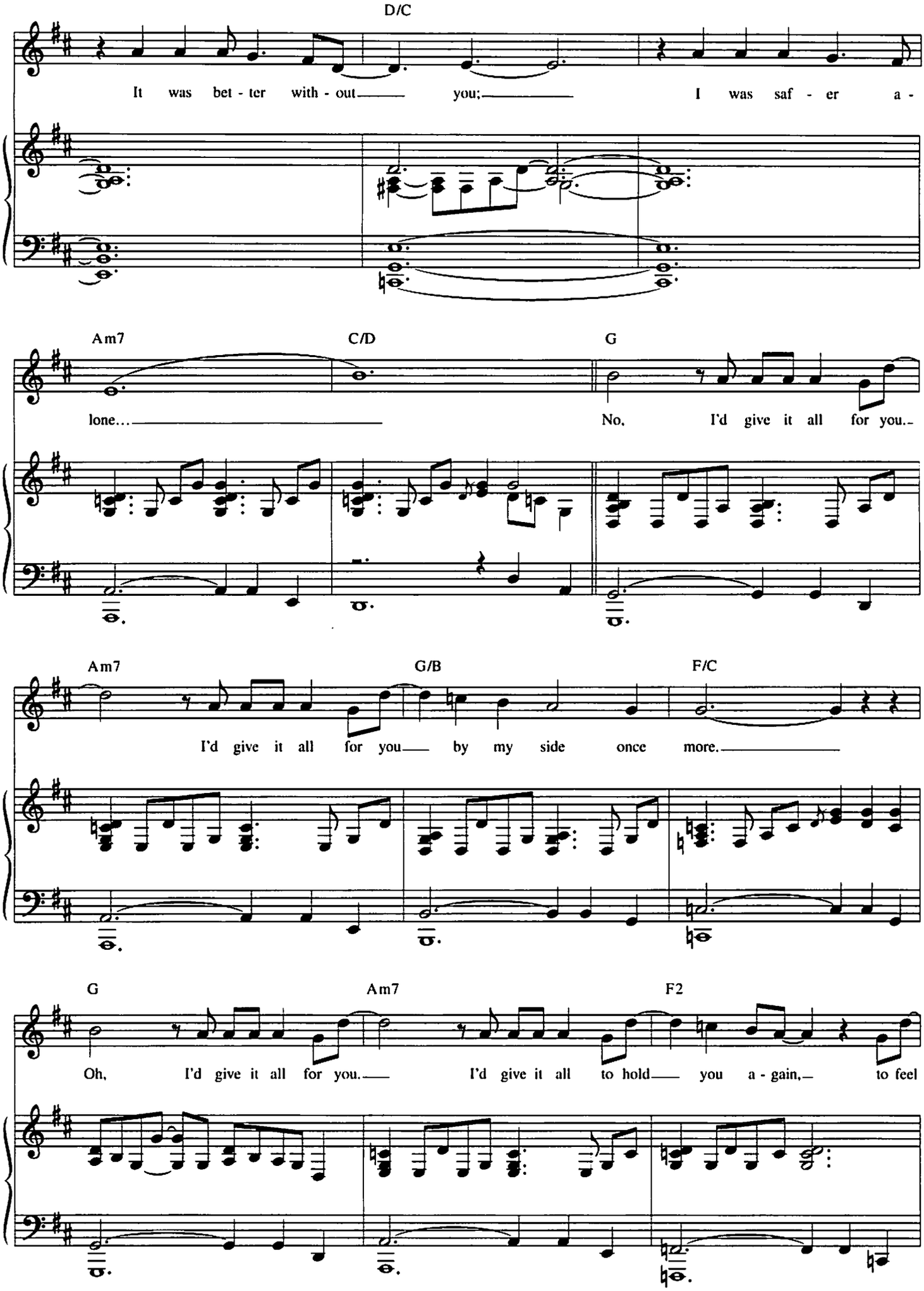
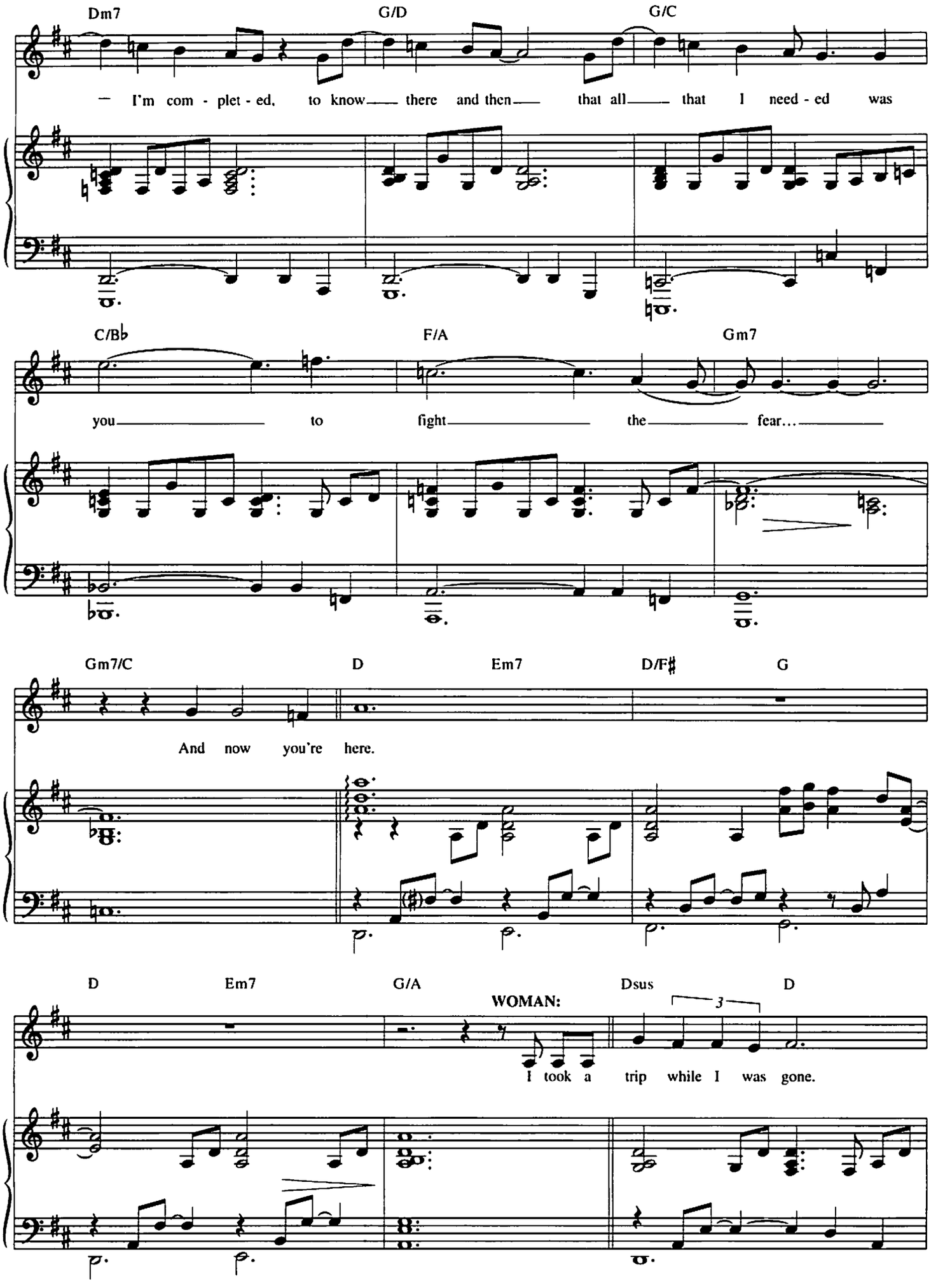
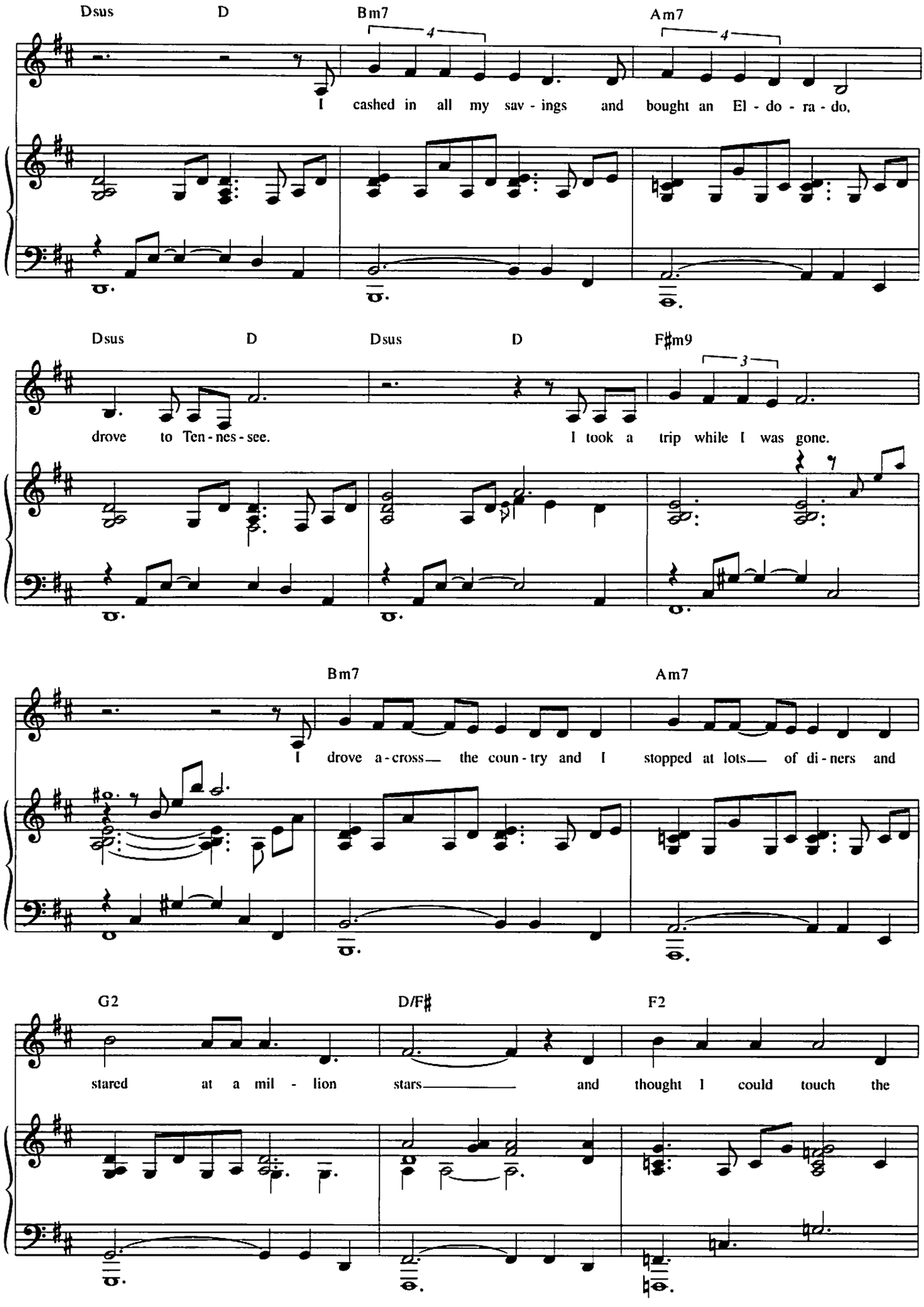
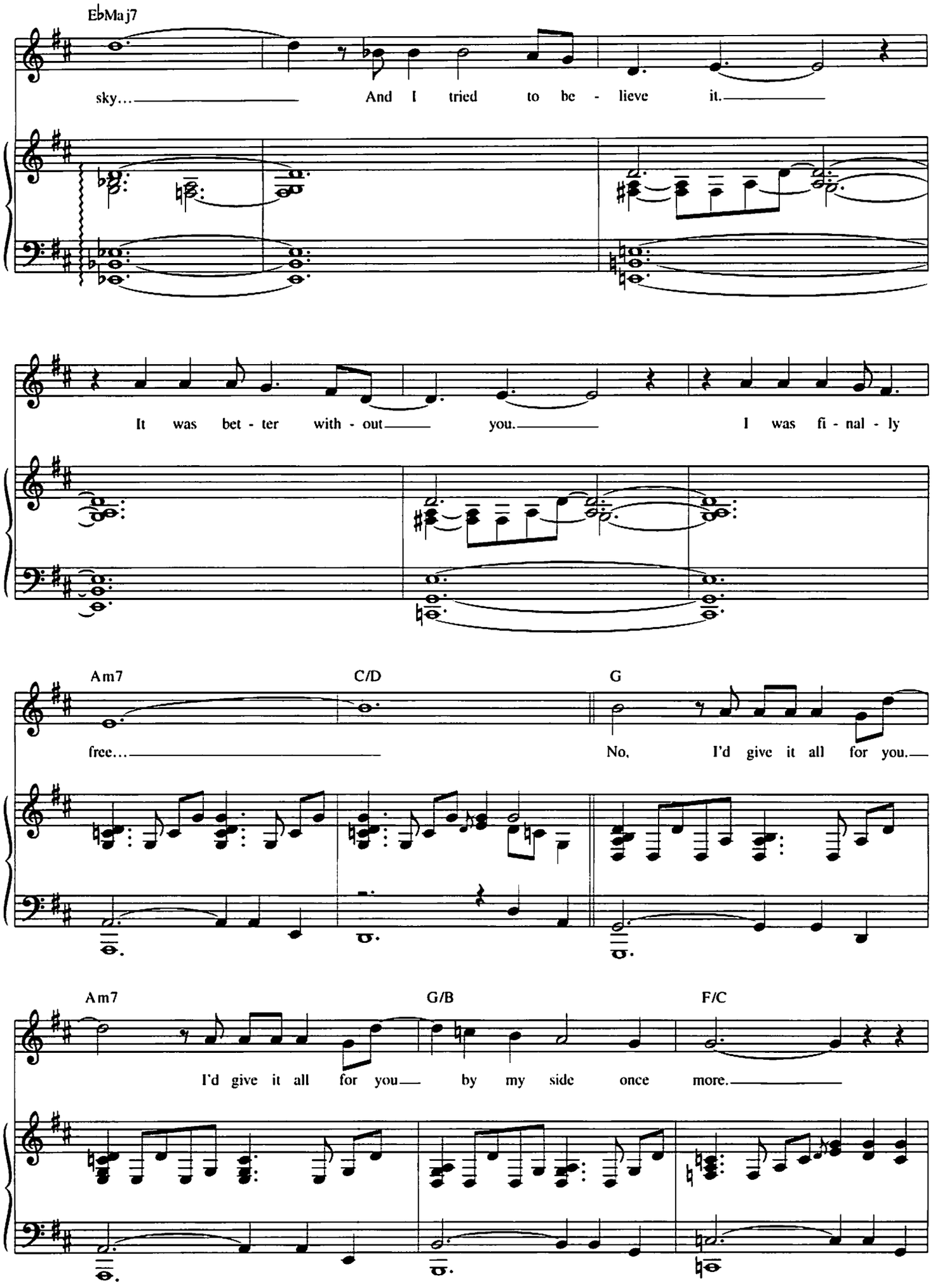
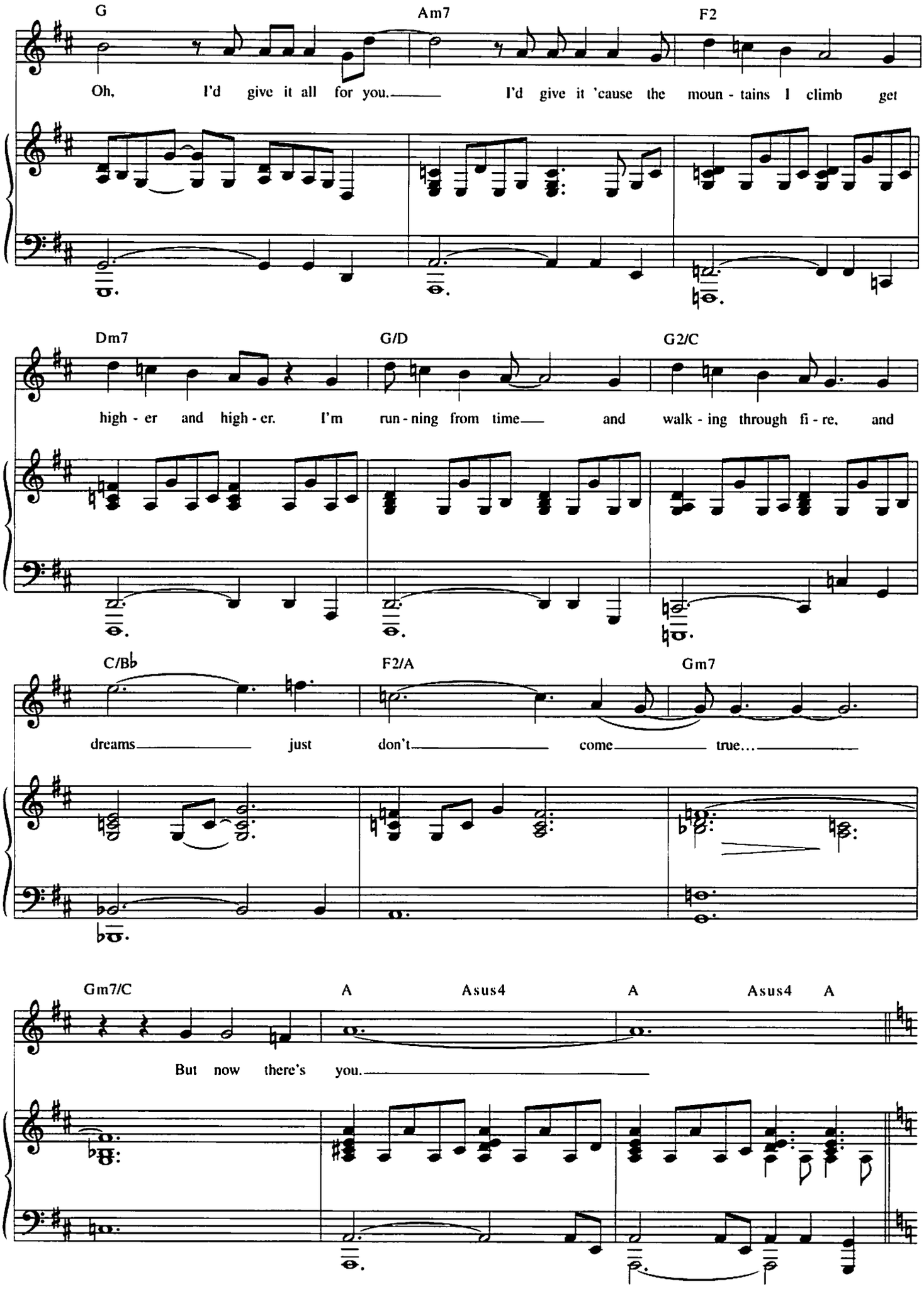

Dsus D Dsus D F♯m9
near Sev - er - na Park. I had a house while you were gone,
Bm7 Am7
a house with sil - ver shut - ters and a drive - way laid in mar - ble and
G2 D/F♯ F2
thou - sands of rooms to fill and mi - les of space to
E♭Maj7 D/E
fly... And I tried to be - lieve it.

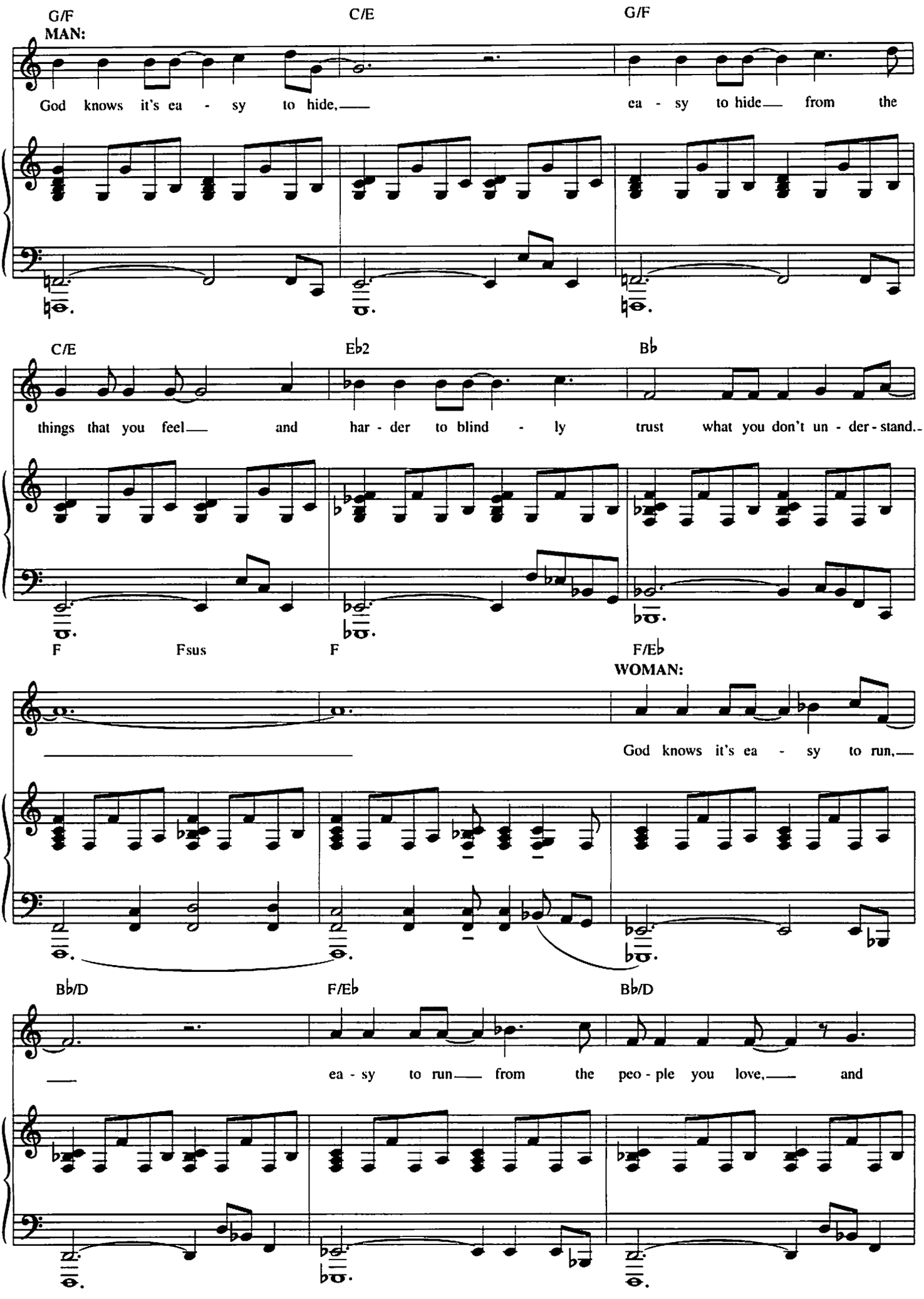

D/C
It was bet - ter with - out you; I was saf - er a -
Am7
C/D
G
lone... No, I'd give it all for you.
Am7
G/B
F/C
I'd give it all for you by my side once more.
G
Am7
F2
Oh, I'd give it all for you. I'd give it all to hold you a - gain, to feel

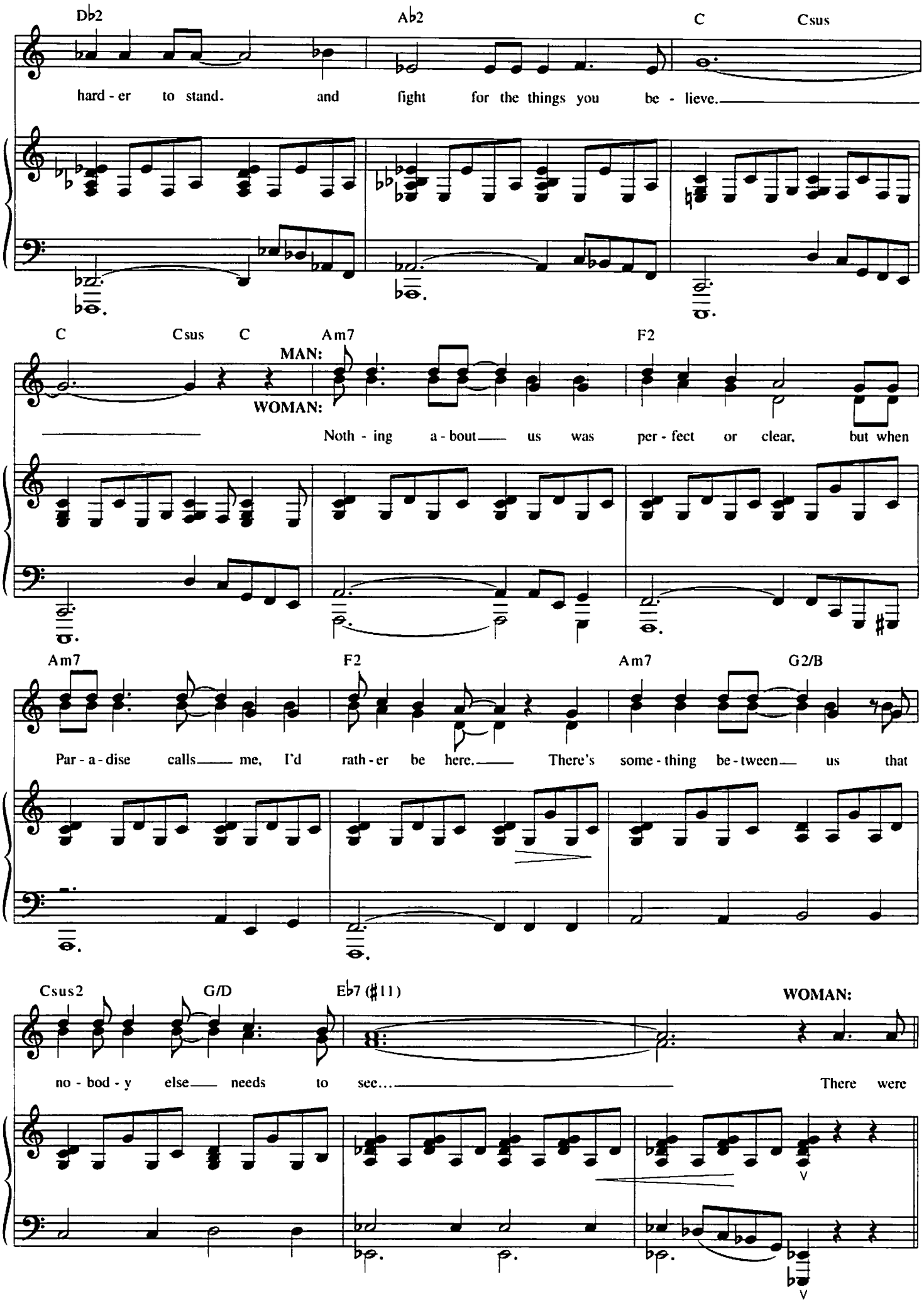

Dm7
G/D
G/C
— I'm com - plet - ed, to know there and then that all that I need - ed was
C/B♭
F/A
Gm7
you to fight the fear...
Gm7/C
D
Em7
D/F♯
G
And now you're here.
D
Em7
G/A
Dsus
D
WOMAN:
3
I took a trip while I was gone.

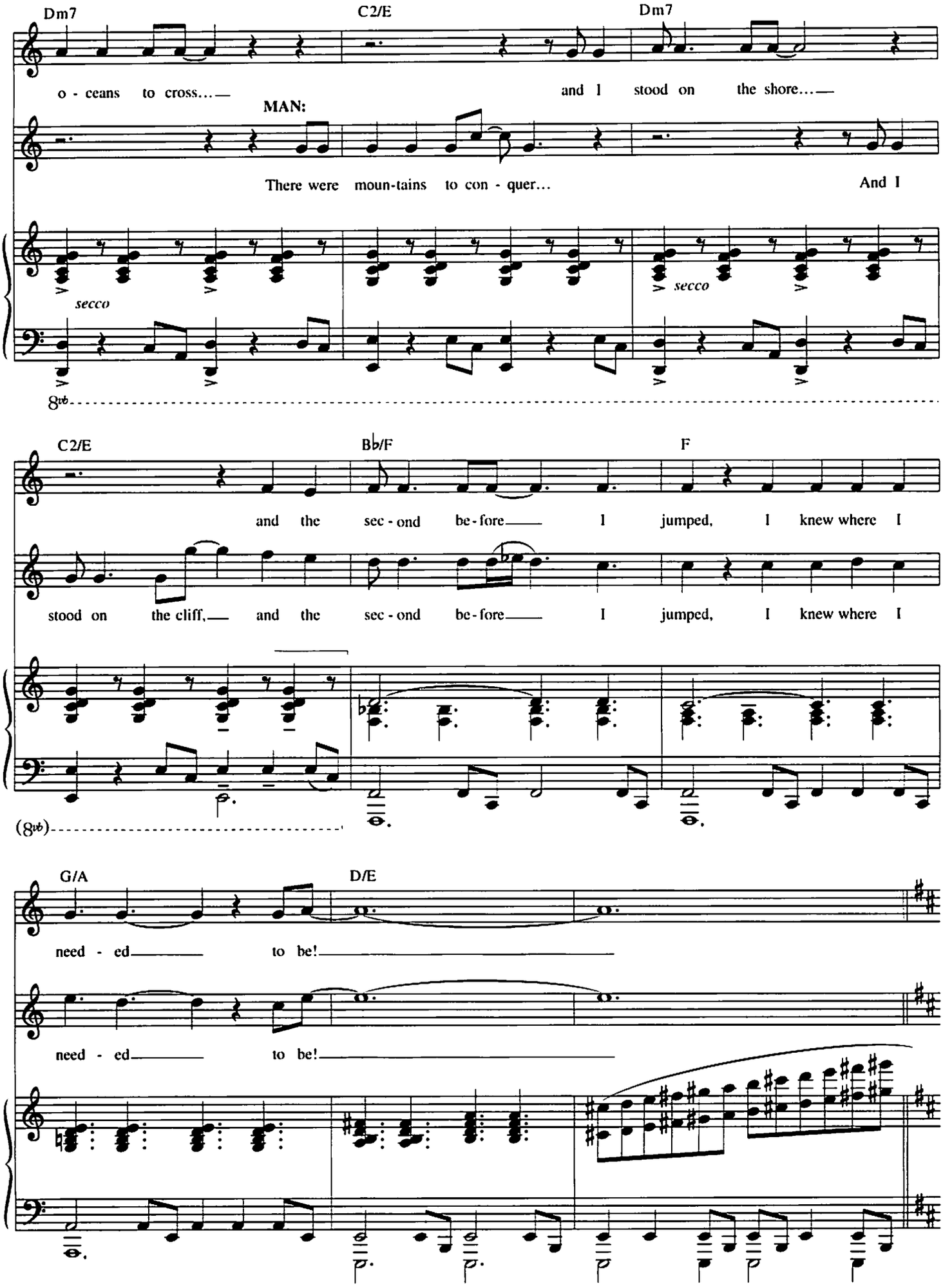

Dsus D Bm7 Am7
I cashed in all my sav - ings and bought an El - do - ra - do,
Dsus D Dsus D F♯m9
drove to Ten - nes - see. I took a trip while I was gone.
Bm7 Am7
I drove a - cross the coun - try and I stopped at lots of di - ners and
G2 D/F♯ F2
stared at a mil - lion stars and thought I could touch the

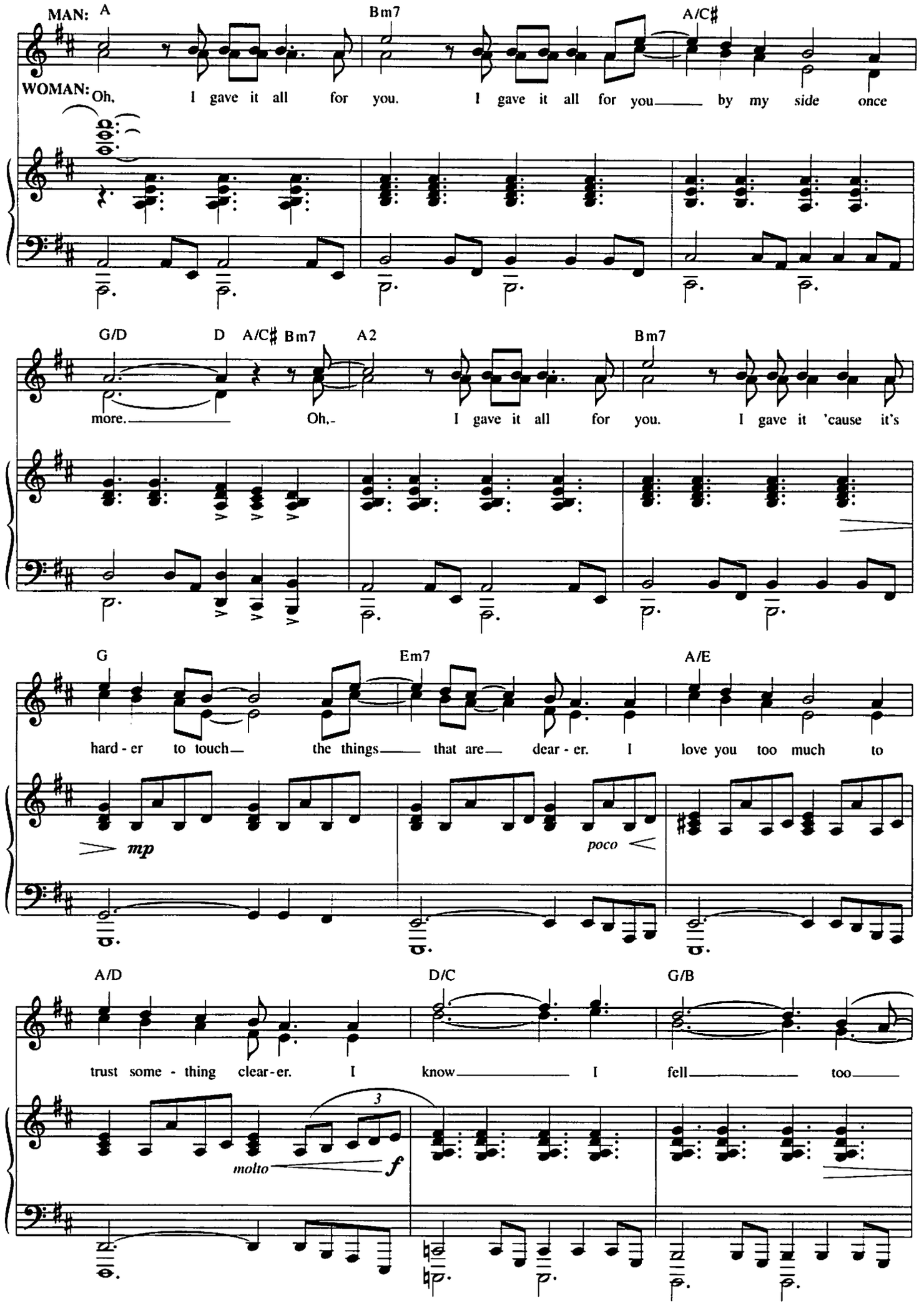

EbMaj7
sky... And I tried to be - lieve it.
It was bet - ter with - out you. I was fi - nal - ly
Am7
C/D
G
free... No, I'd give it all for you.
Am7
G/B
F/C
I'd give it all for you by my side once more.

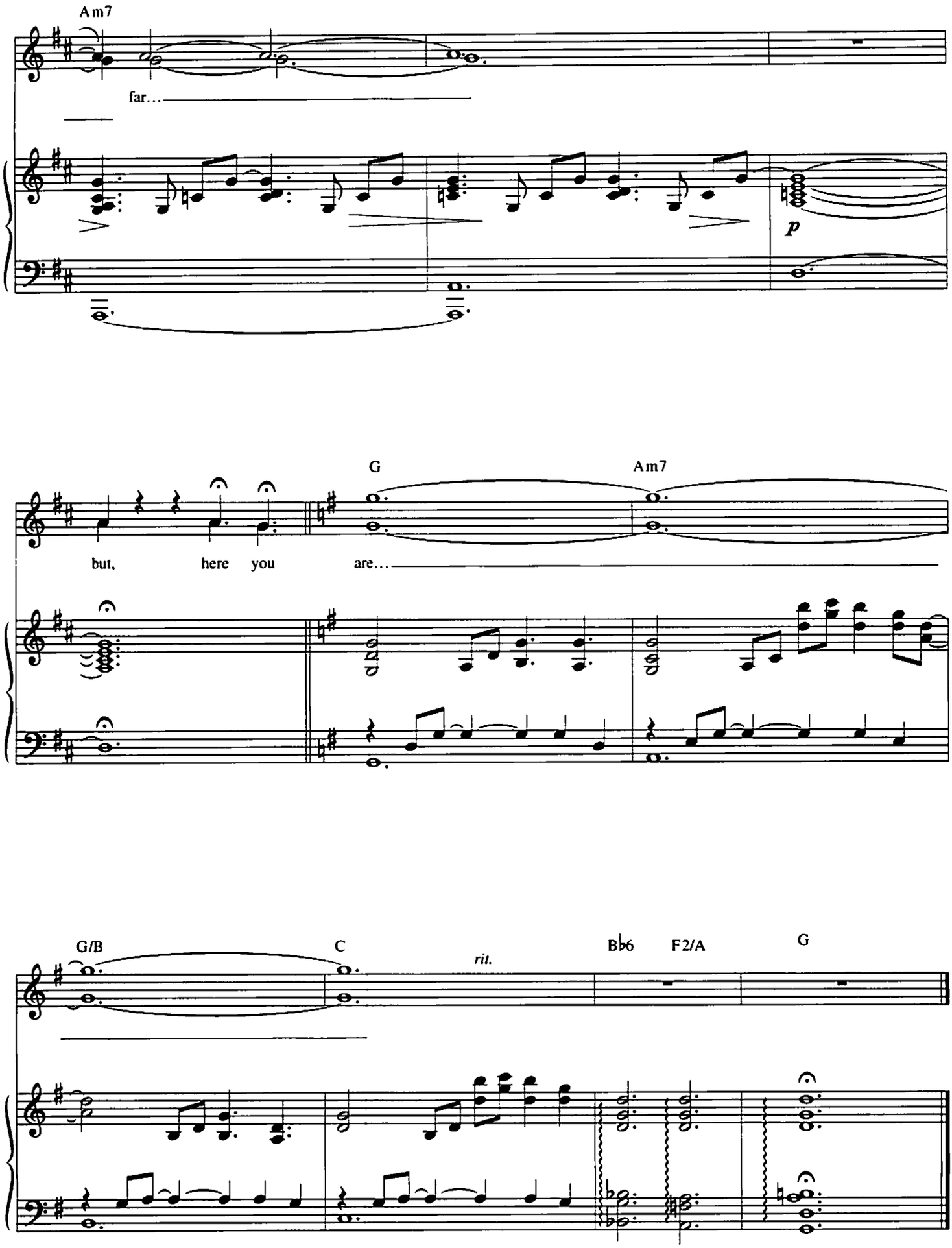

G
Am7
F2
Oh, I'd give it all for you. I'd give it 'cause the moun - tains I climb get
Dm7
G/D
G2/C
high - er and high - er. I'm run - ning from time and walk - ing through fi - re, and
C/B♭
F2/A
Gm7
dreams just don't come true...
Gm7/C
A
Asus4
A
Asus4
A
But now there's you.


G/F
C/E
G/F
MAN:
God knows it's ea - sy to hide,
ea - sy to hide
from the
C/E
Eb2
Bb
things that you feel
and
har - der to blind - ly
trust what you don't un - der - stand.
F
Fsus
F
F/Eb
WOMAN:
God knows it's ea - sy to run,
Bb/D
F/Eb
Bb/D
ea - sy to run
from the peo - ple you love,
and


Db2
Ab2
C
Csus
hard - er to stand. and fight for the things you be - lieve.
C
Csus
C
Am7
F2
MAN:
WOMAN:
Noth - ing a - bout us was per - fect or clear, but when
Am7
F2
Am7
G2/B
Par - a - dise calls me, I'd rath - er be here. There's some - thing be - tween us that
Csus2
G/D
Eb7 (#11)
WOMAN:
no - bod - y else needs to see... There were


Dm7
C2/E
Dm7
o - ceans to cross... —
and I stood on the shore... —
MAN:
There were moun-tains to con - quer...
And I
secco
secco
8vb
C2/E
Bb/F
F
and the sec - ond be - fore —
I jumped, I knew where I
stood on the cliff, — and the sec - ond be - fore —
I jumped, I knew where I
(8vb)
G/A
D/E
need - ed — to be! —
need - ed — to be! —

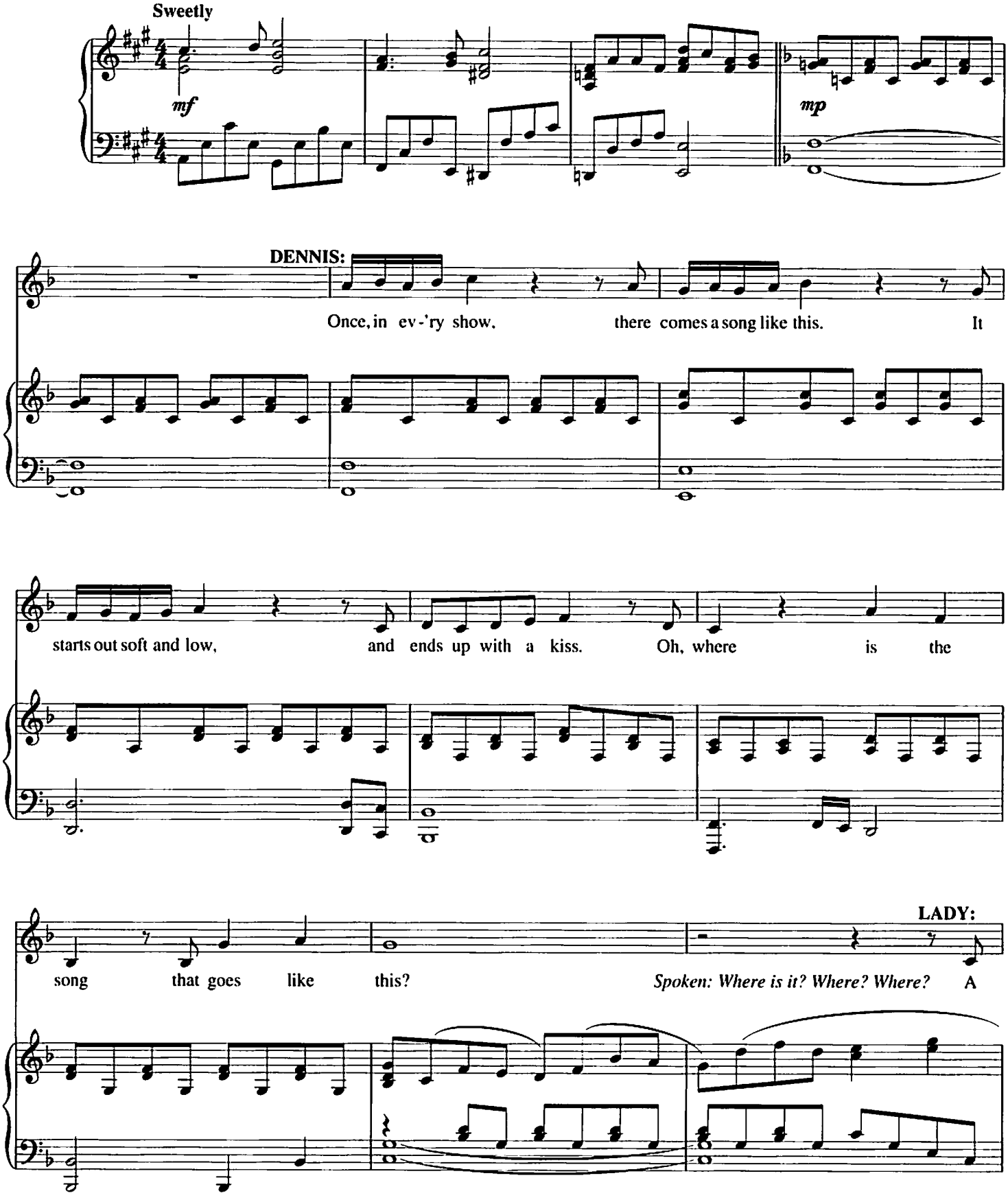

MAN:
A
Bm7
A/C♯
WOMAN: Oh, I gave it all for you. I gave it all for you by my side once
G/D
D
A/C♯
Bm7
A2
Bm7
more. Oh, I gave it all for you. I gave it 'cause it's
G
Em7
A/E
hard - er to touch the things that are dear - er. I love you too much to
mp
poco
A/D
D/C
G/B
trust some - thing clear - er. I know I fell too
molto
f
3


Am7
far...
p
G
Am7
but, here you are...
G/B
C
rit.
B♭6
F2/A
G

THE SONG THAT GOES LIKE THIS

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE



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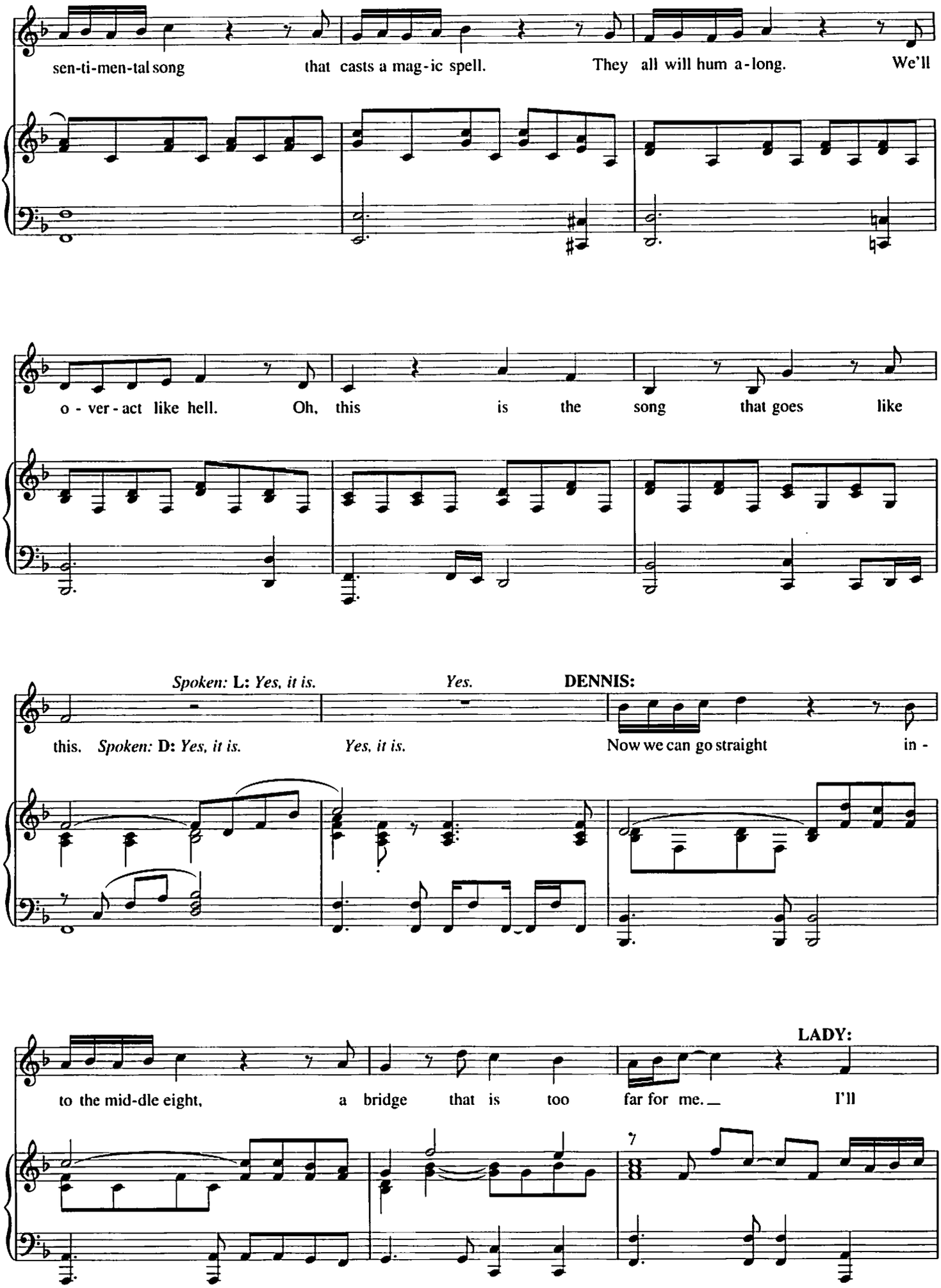
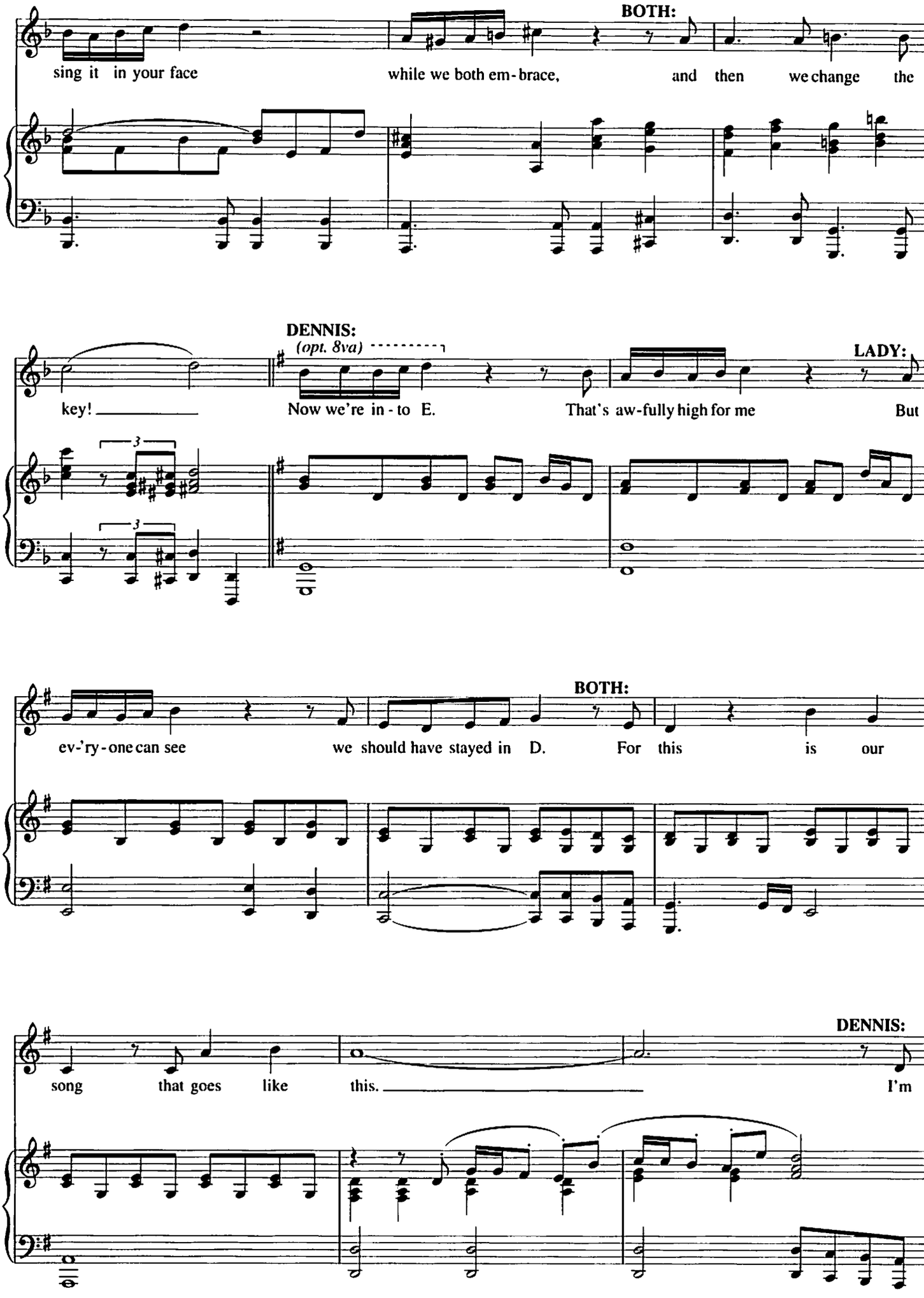
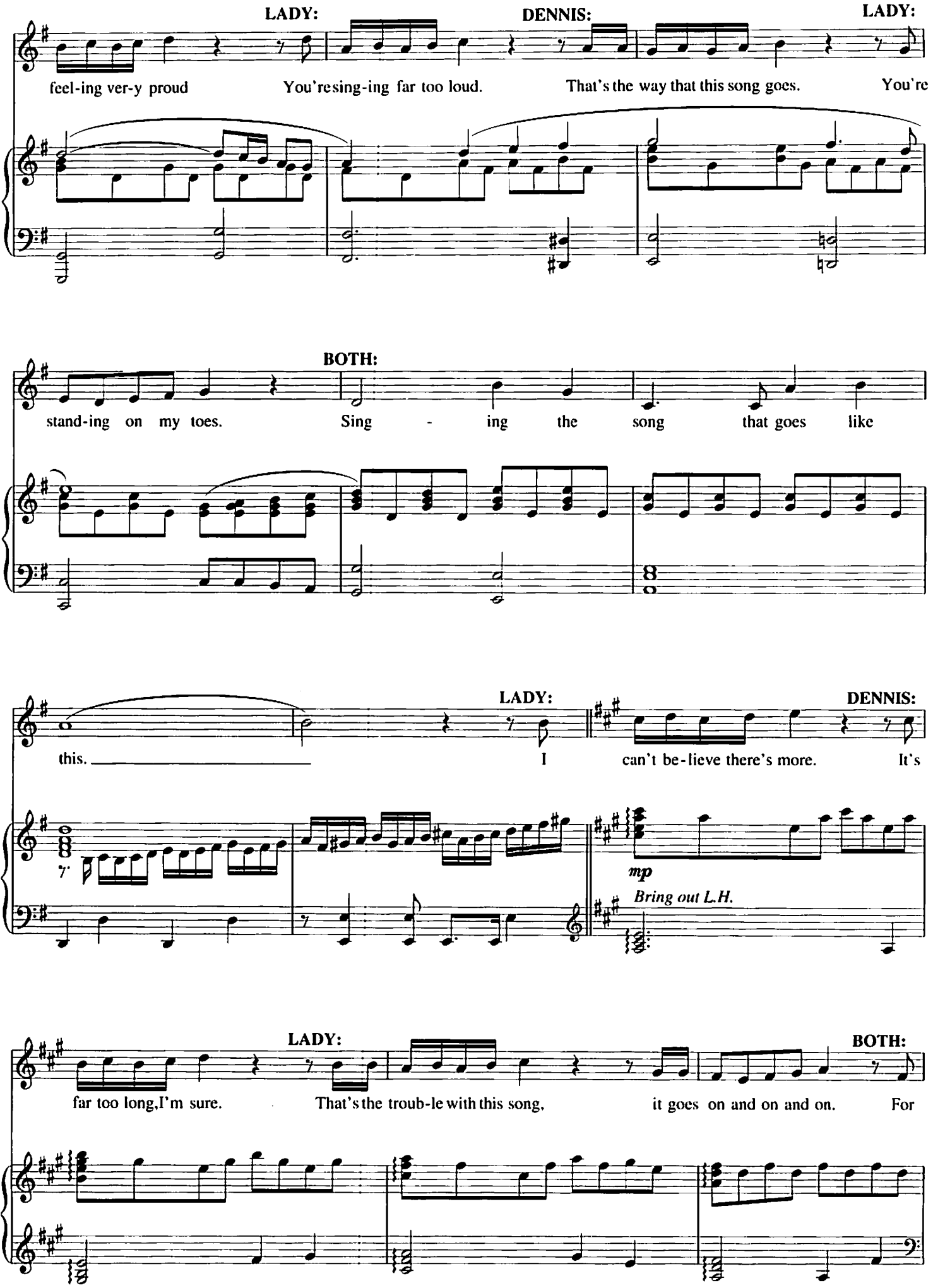
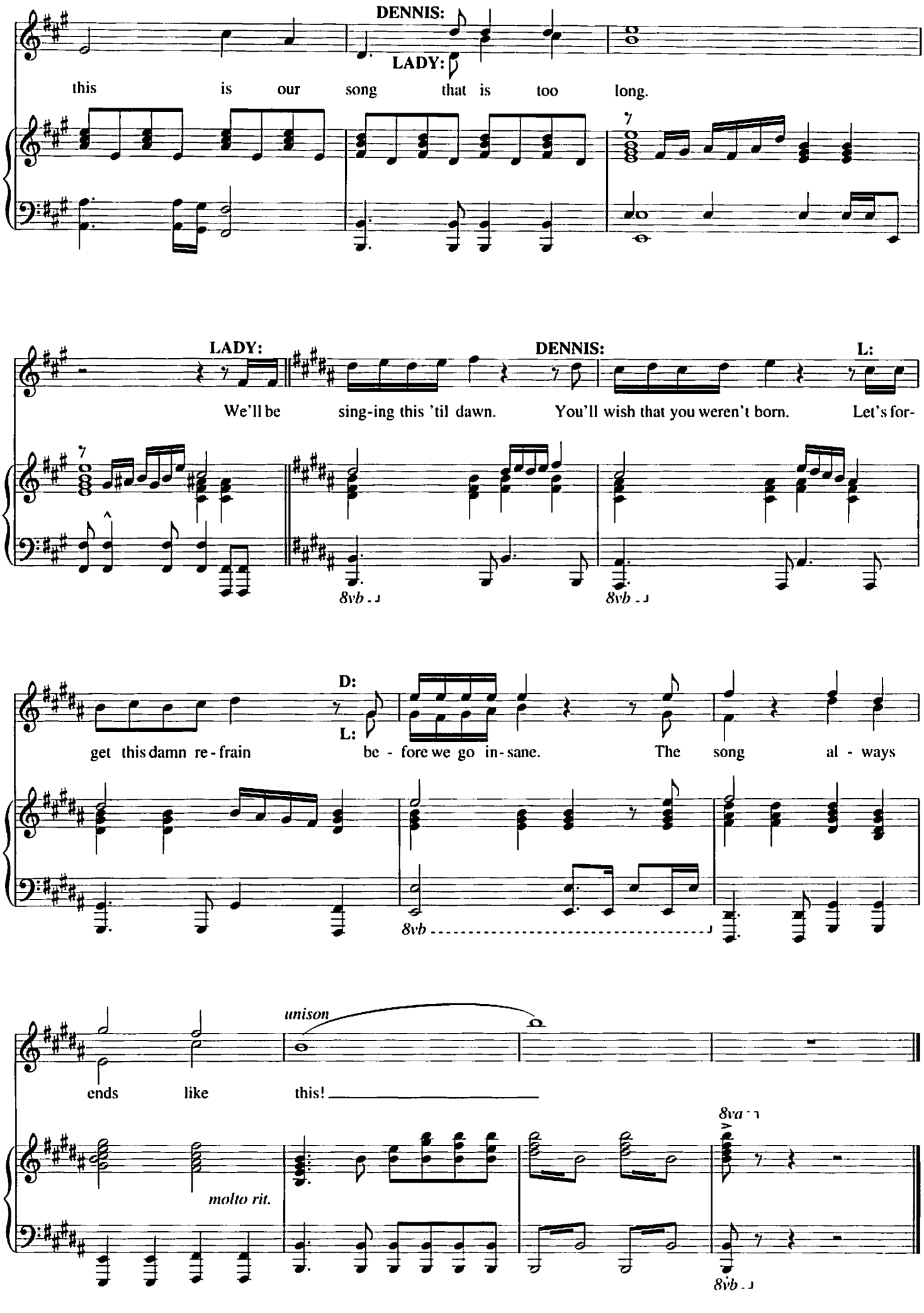

sen-ti-men-tal song that casts a mag-ic spell. They all will hum a-long. We'll
o - ver - act like hell. Oh, this is the song that goes like
Spoken: L: Yes, it is. Yes. DENNIS:
this. Spoken: D: Yes, it is. Yes, it is. Now we can go straight in -
LADY:
to the mid-dle eight, a bridge that is too far for me. I'll


BOTH:
sing it in your face
while we both em-brace,
and then we change the
DENNIS:
(opt. 8va)
LADY:
key!
Now we're in-to E.
That's aw-fully high for me
But
BOTH:
ev-'ry-one can see
we should have stayed in D.
For this is our
DENNIS:
song that goes like
this.
I'm

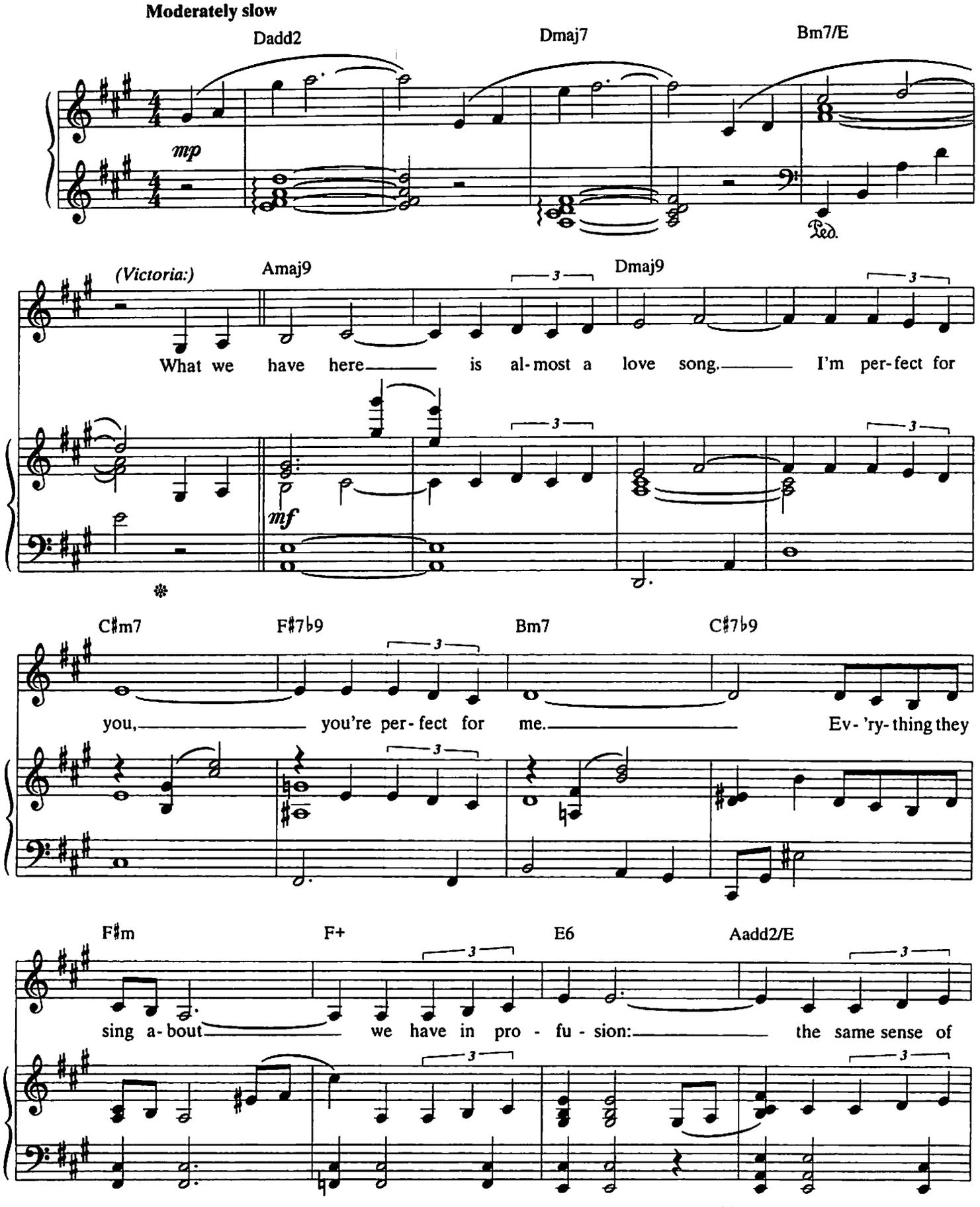

LADY:
DENNIS:
LADY:
feel-ing ver-y proud
You're sing-ing far too loud.
That's the way that this song goes.
You're
BOTH:
stand-ing on my toes.
Sing - ing the song that goes like
LADY:
DENNIS:
this.
I
can't be-lieve there's more.
It's
mp
Bring out L.H.
LADY:
BOTH:
far too long, I'm sure.
That's the troub-le with this song,
it goes on and on and on.
For


DENNIS:
LADY:
this is our song that is too long.
LADY:
DENNIS:
L:
We'll be sing-ing this 'til dawn. You'll wish that you weren't born. Let's for-
8vb
8vb
D:
L:
get this damn re-frain be - fore we go in-sane. The song al - ways
8vb
unison
ends like this!
molto rit.
8va
8vb

ALMOST A LOVE SONG

from *Victor/Victoria*

Words and Music by LESLIE BRICUSSE
and HENRY MANCINI



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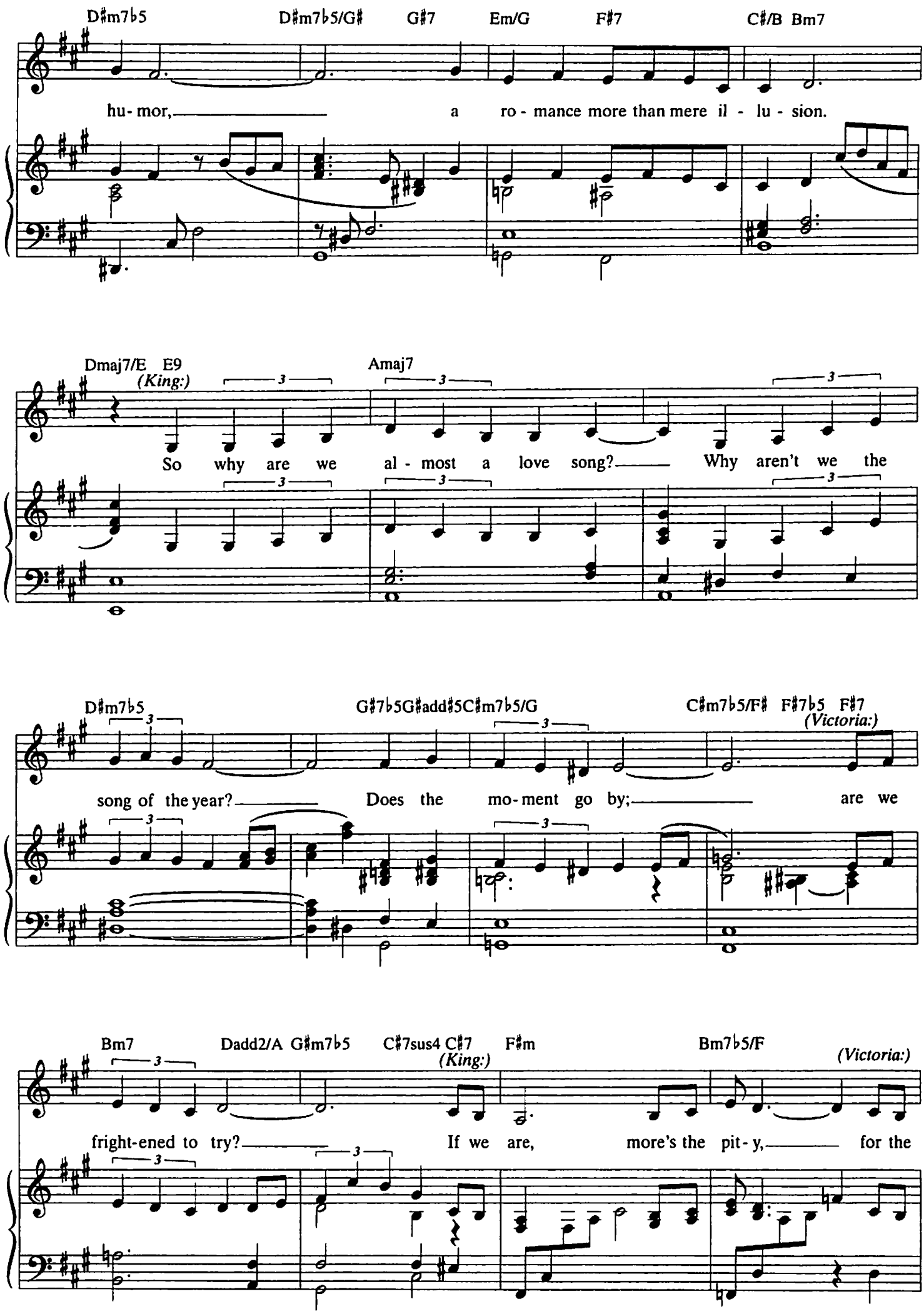
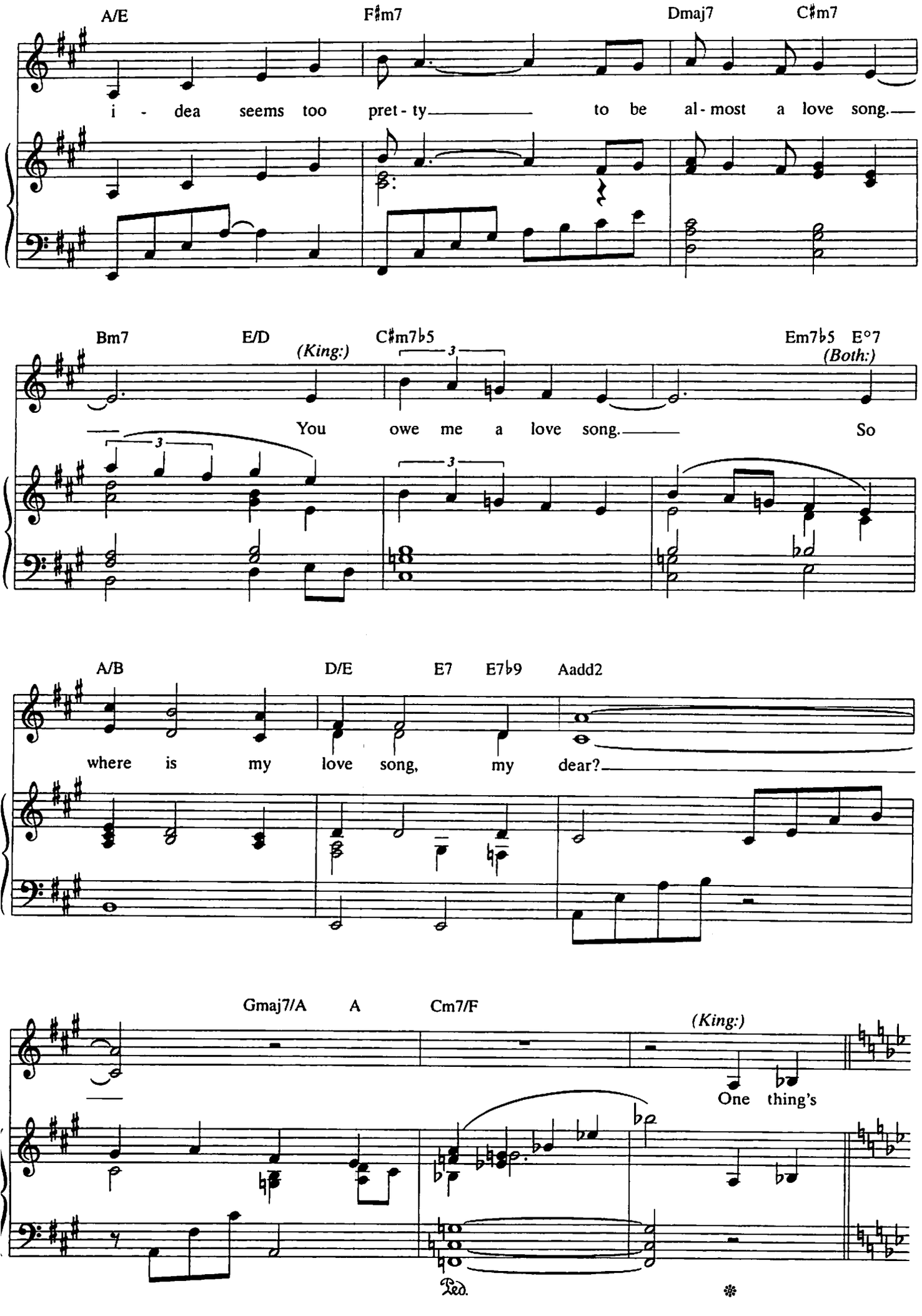
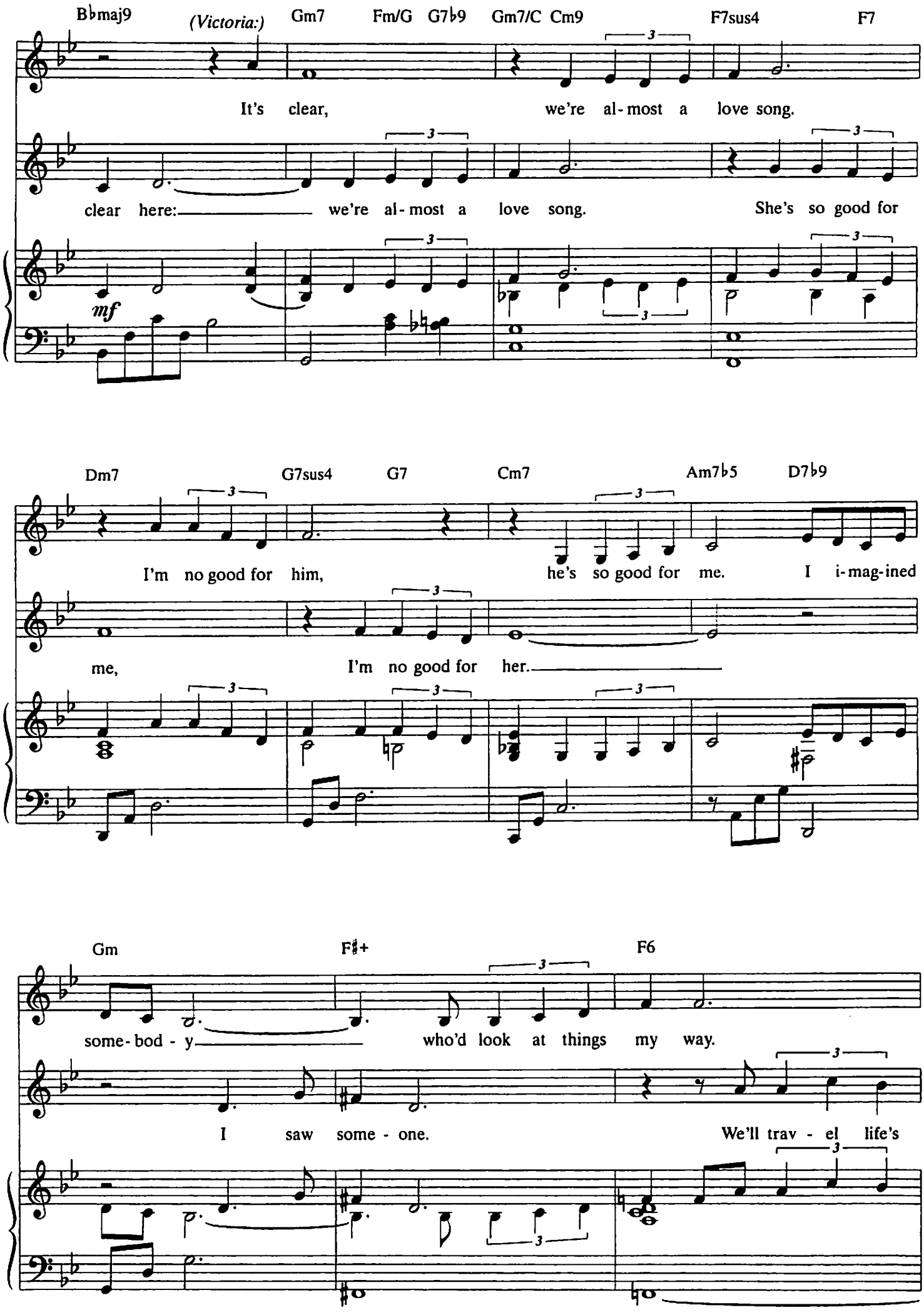
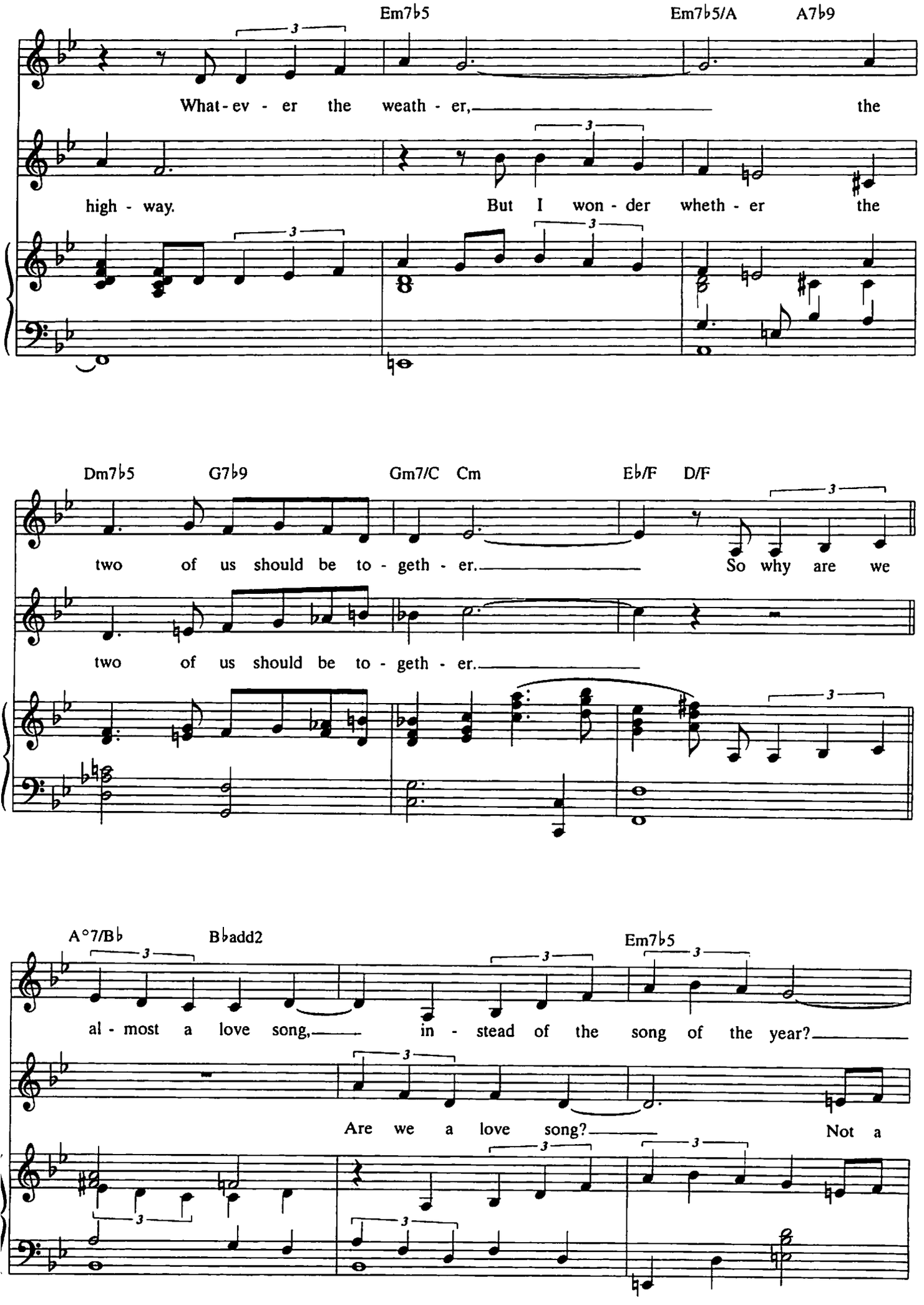
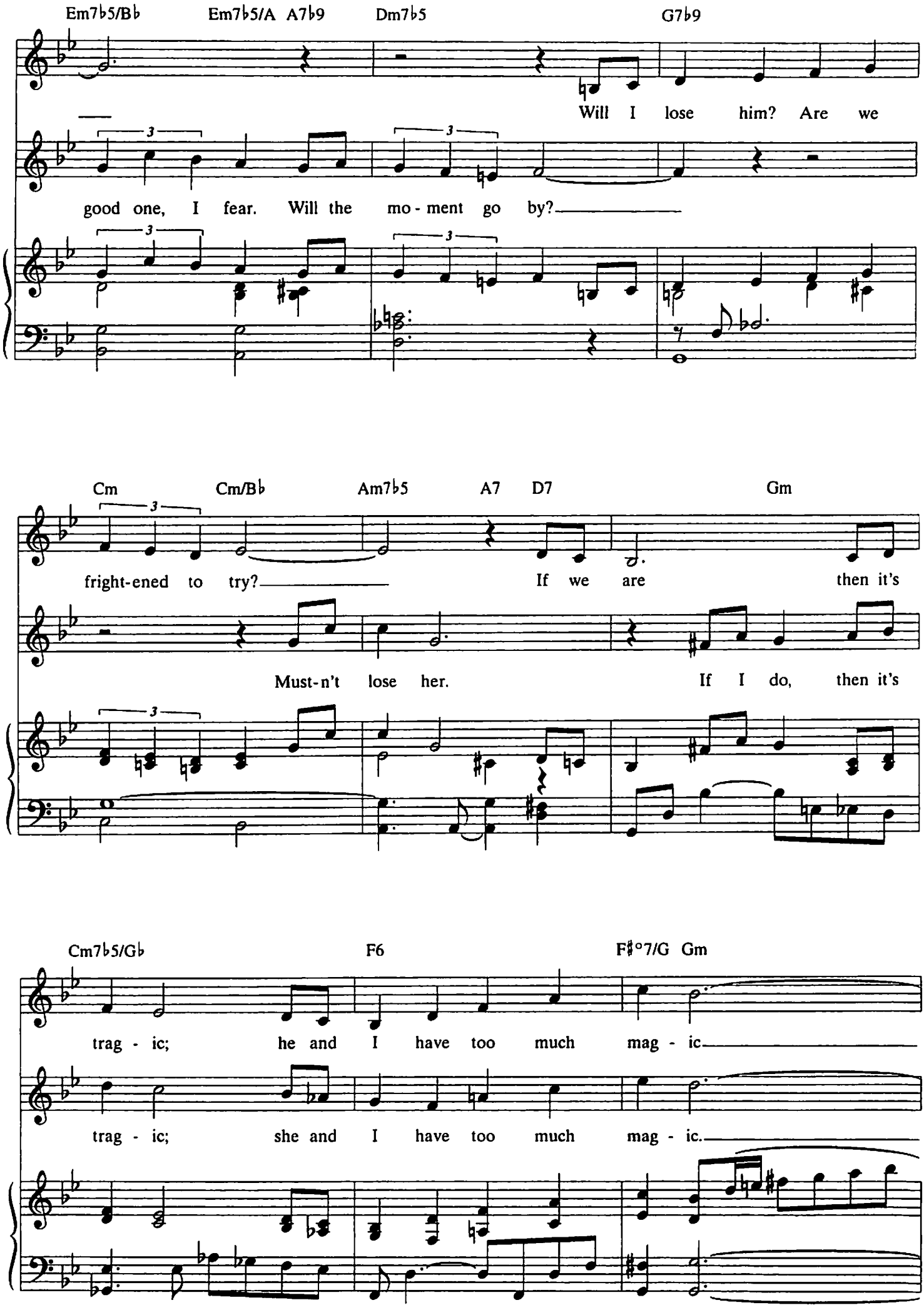
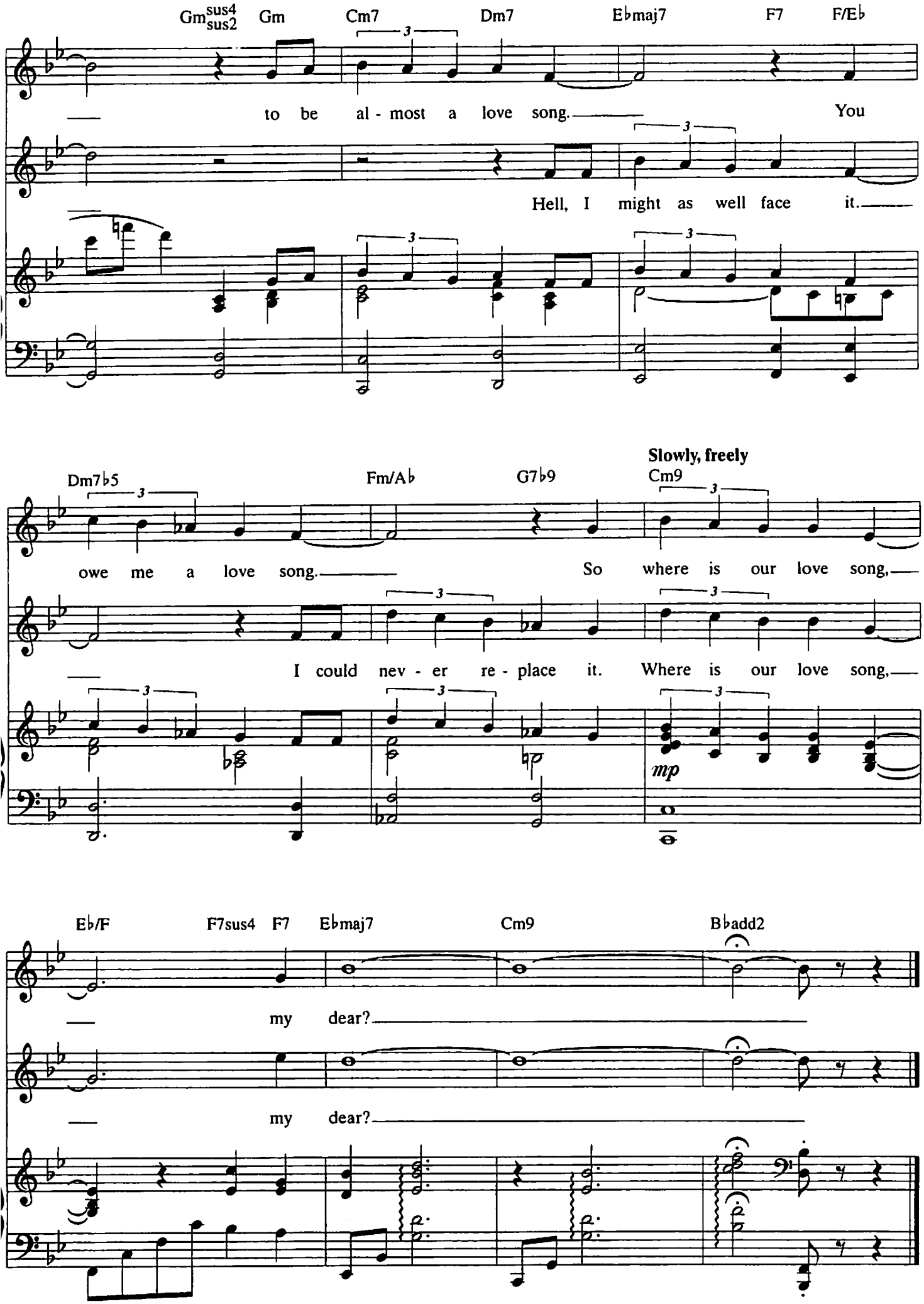

D♯m7♭5
D♯m7♭5/G♯
G♯7
Em/G
F♯7
C♯/B Bm7
hu- mor,
a ro - mance more than mere il - lu - sion.
Dmaj7/E E9
(King:)
Amaj7
So why are we al - most a love song?
Why aren't we the
D♯m7♭5
G♯7♭5G♯add♯5C♯m7♭5/G
C♯m7♭5/F♯ F♯7♭5 F♯7
(Victoria:)
song of the year?
Does the mo- ment go by;
are we
Bm7
Dadd2/A G♯m7♭5
C♯7sus4 C♯7
(King:)
F♯m
Bm7♭5/F
(Victoria:)
fright-ened to try?
If we are, more's the pit- y,
for the


A/E
F♯m7
Dmaj7
C♯m7
i - dea seems too pret - ty to be al - most a love song.
Bm7
E/D
C♯m7♭5
(King:)
Em7♭5
E°7
(Both:)
You owe me a love song. So
A/B
D/E
E7
E7♭9
Aadd2
where is my love song, my dear?
Gmaj7/A
A
Cm7/F
(King:)
One thing's
Ped.
*


B♭maj9
(Victoria:)
Gm7
Fm/G
G7♭9
Gm7/C
Cm9
F7sus4
F7
It's clear, we're al-most a love song.
clear here: we're al-most a love song. She's so good for
mf
Dm7
G7sus4
G7
Cm7
Am7♭5
D7♭9
I'm no good for him, he's so good for me. I i-mag-ined
me, I'm no good for her.
Gm
F♯+
F6
some-bod-y who'd look at things my way.
I saw some-one. We'll trav-el life's


Em7♭5
Em7♭5/A
A7♭9
What - ev - er the weath - er, the
high - way. But I won - der wheth - er the
Dm7♭5
G7♭9
Gm7/C
Cm
E♭/F
D/F
two of us should be to - geth - er. So why are we
two of us should be to - geth - er.
A°7/B♭
B♭add2
Em7♭5
al - most a love song, in - stead of the song of the year?
Are we a love song? Not a


Em7♭5/B♭
Em7♭5/A
A7♭9
Dm7♭5
G7♭9
Will I lose him? Are we
good one, I fear. Will the mo - ment go by?
Cm
Cm/B♭
Am7♭5
A7
D7
Gm
fright-ened to try?
If we are then it's
Must-n't lose her.
If I do, then it's
Cm7♭5/G♭
F6
F♯°7/G
Gm
trag - ic; he and I have too much mag - ic
trag - ic; she and I have too much mag - ic.

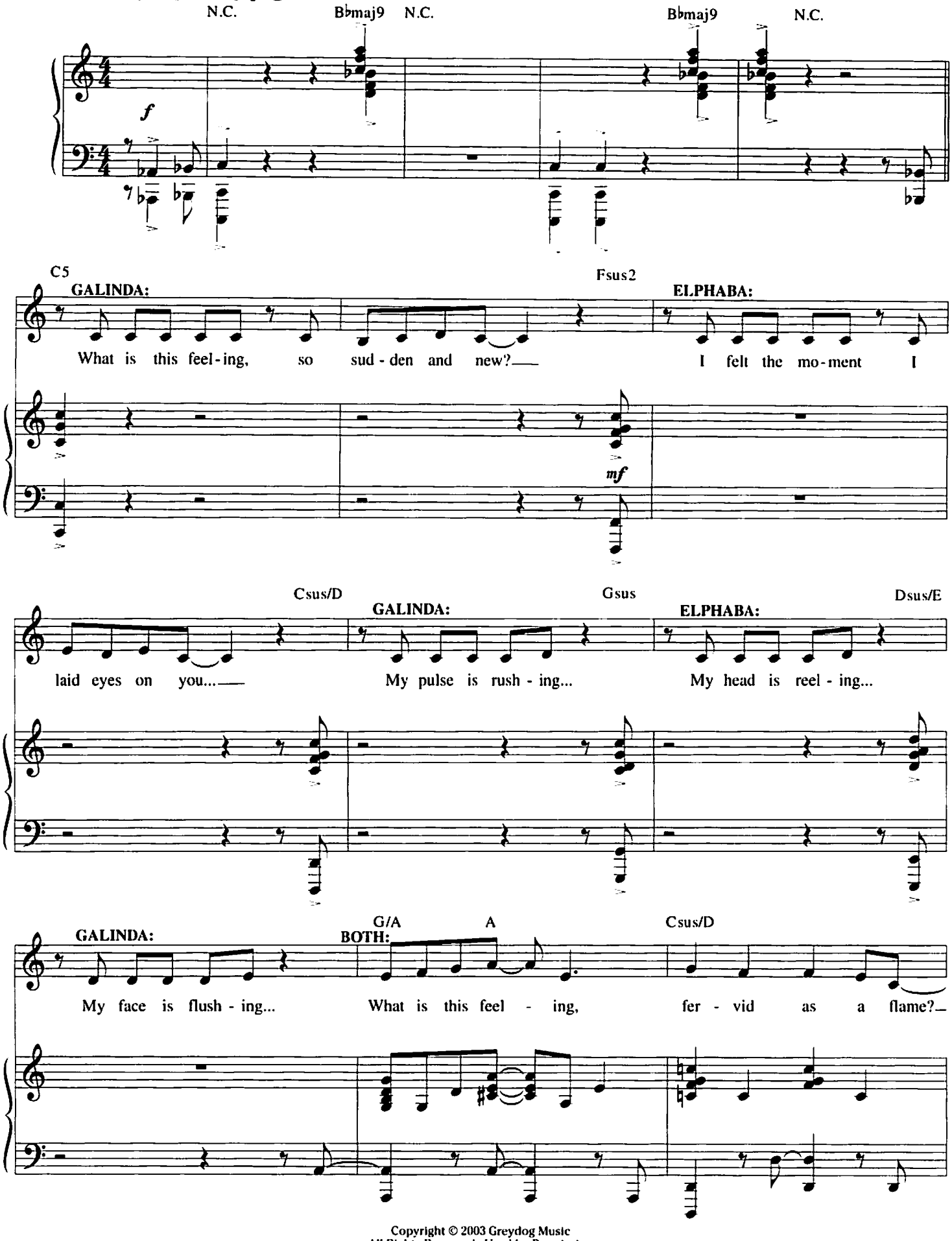

Gm sus4 sus2 Gm Cm7 Dm7 E♭maj7 F7 F/E♭
to be al - most a love song. You
Hell, I might as well face it.
Dm7♭5 Fm/A♭ G7♭9 Cm9
Slowly, freely
owe me a love song. So where is our love song,
I could nev - er re - place it. Where is our love song,
mp
E♭/F F7sus4 F7 E♭maj7 Cm9 B♭add2
my dear?
my dear?

WHAT IS THIS FEELING?

from *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro, jauntily pugnacious



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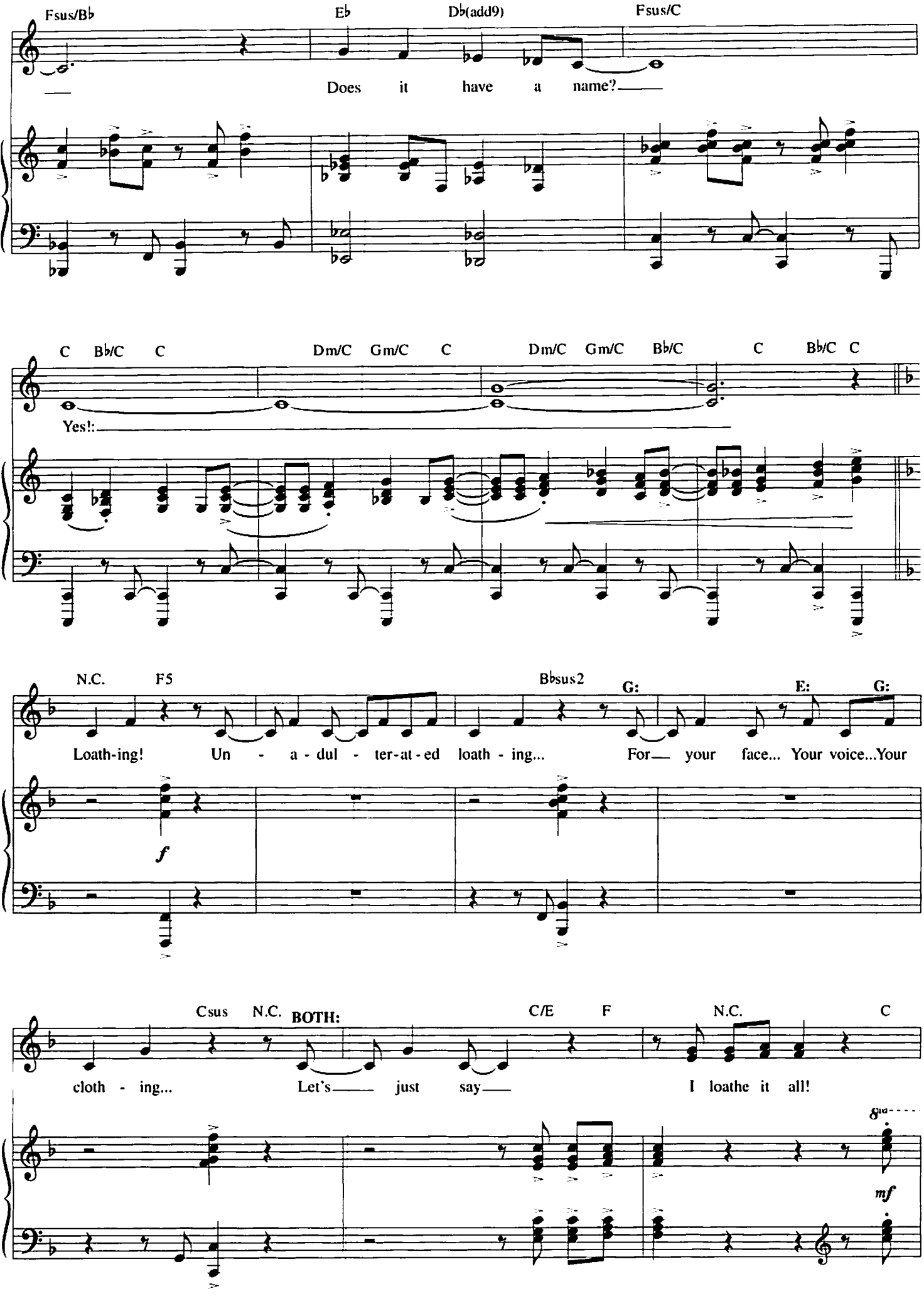
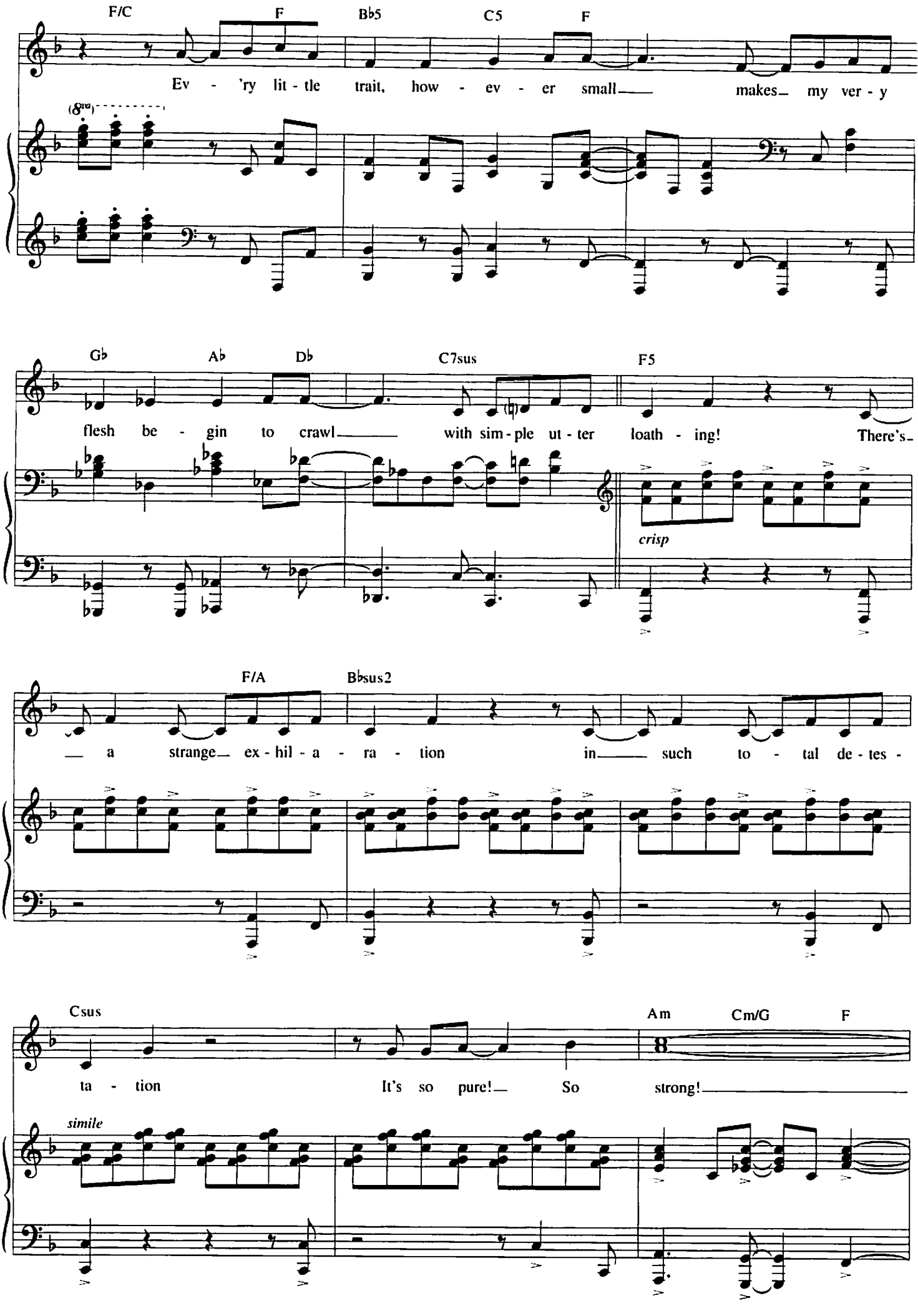
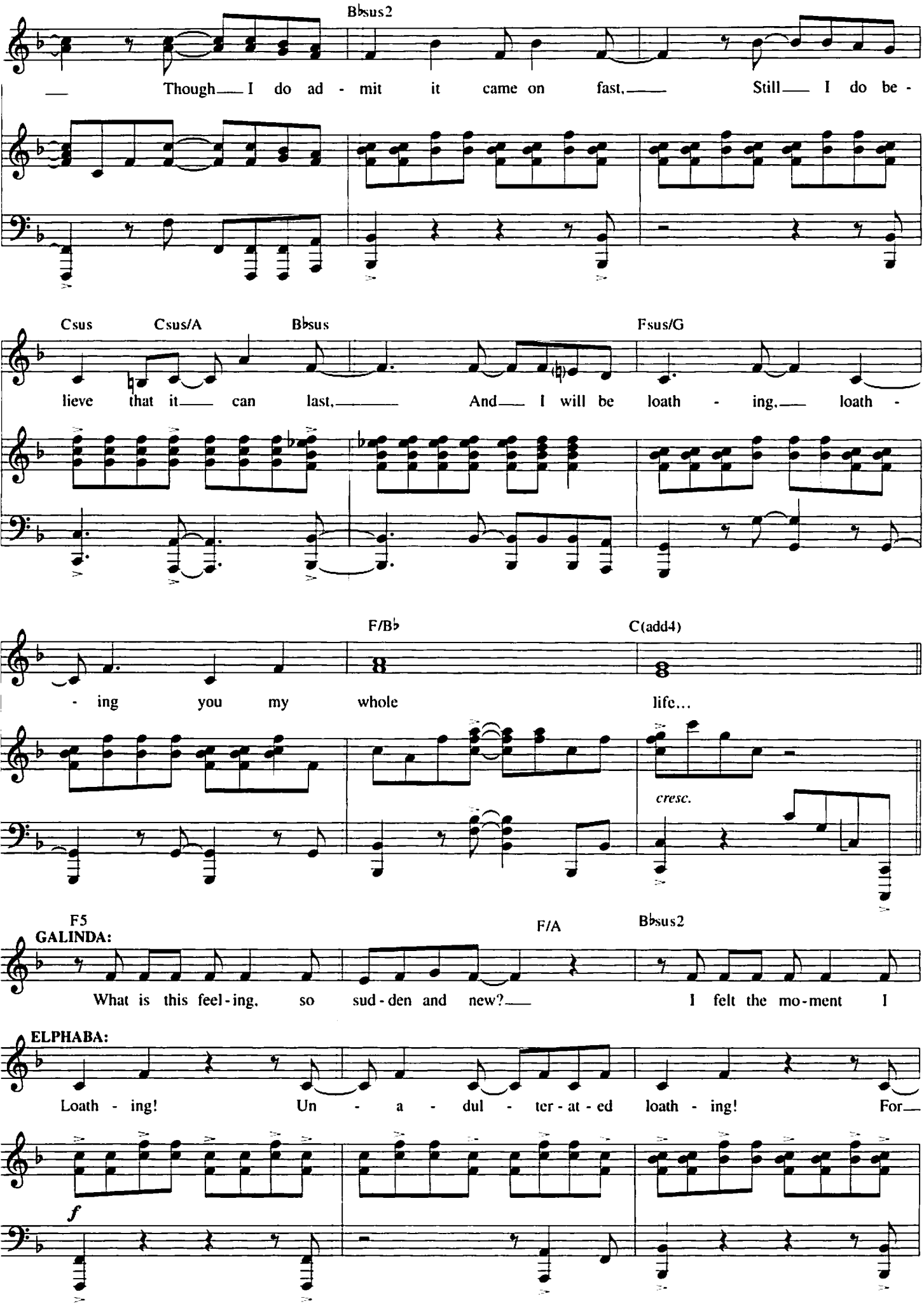
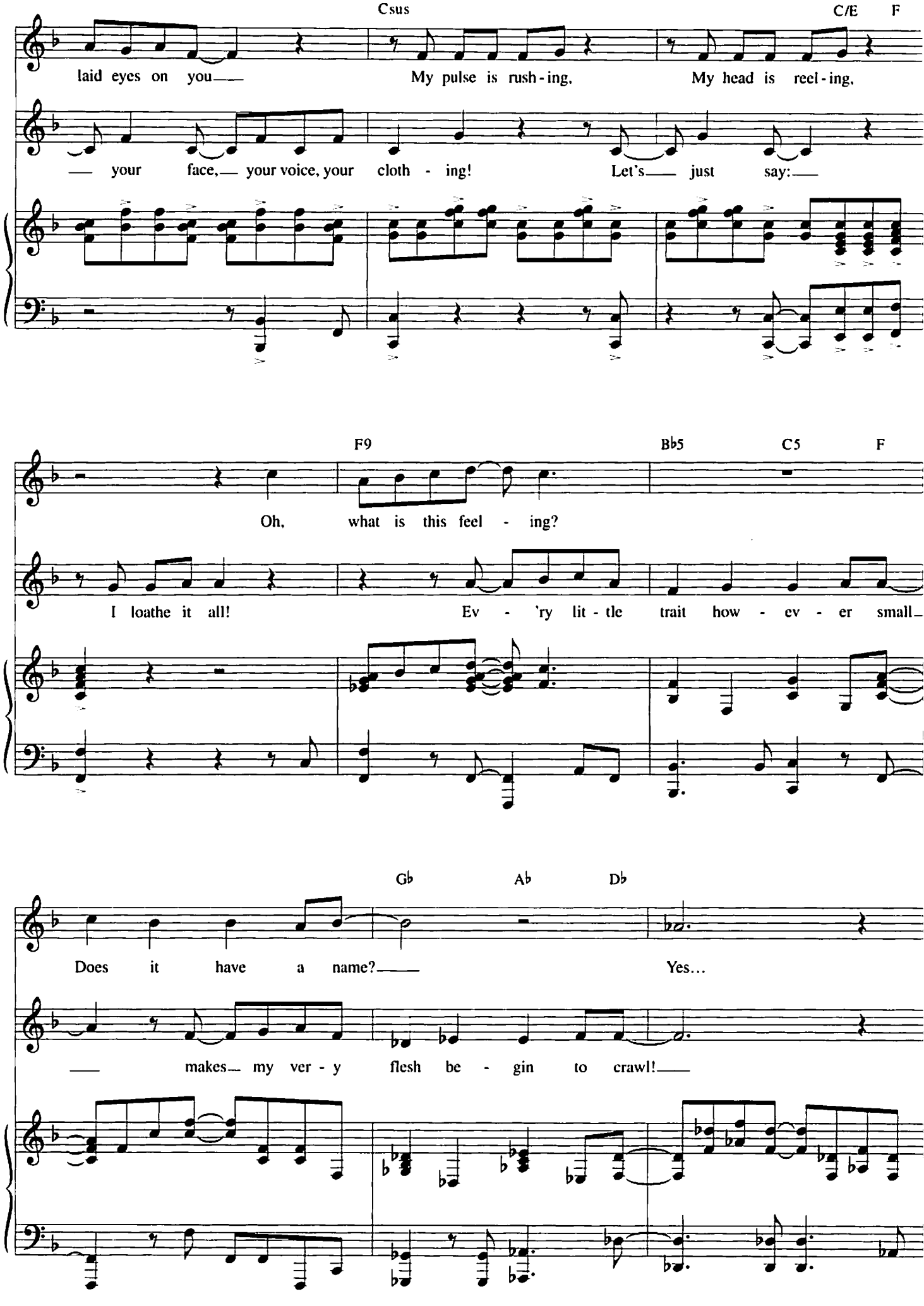
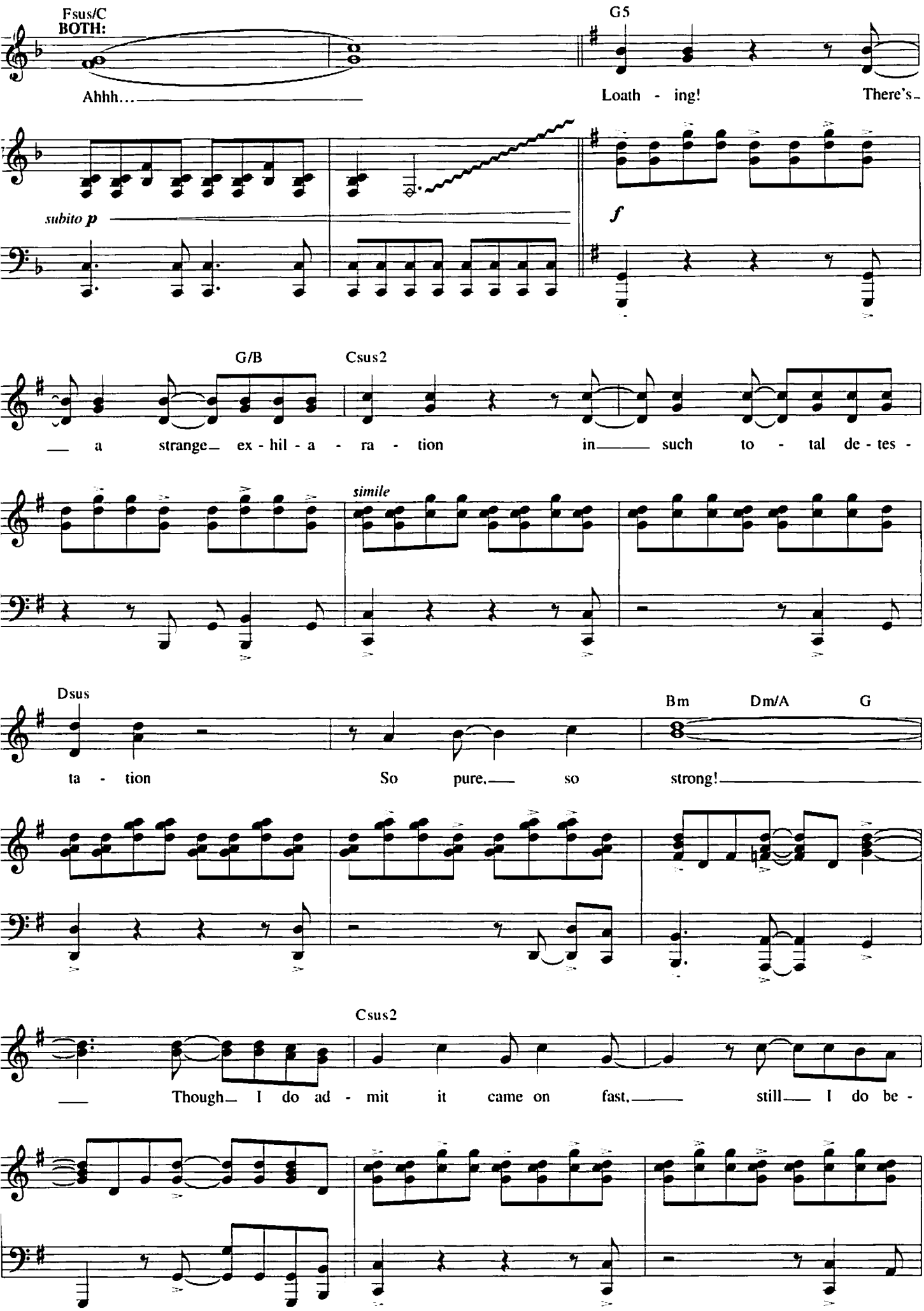
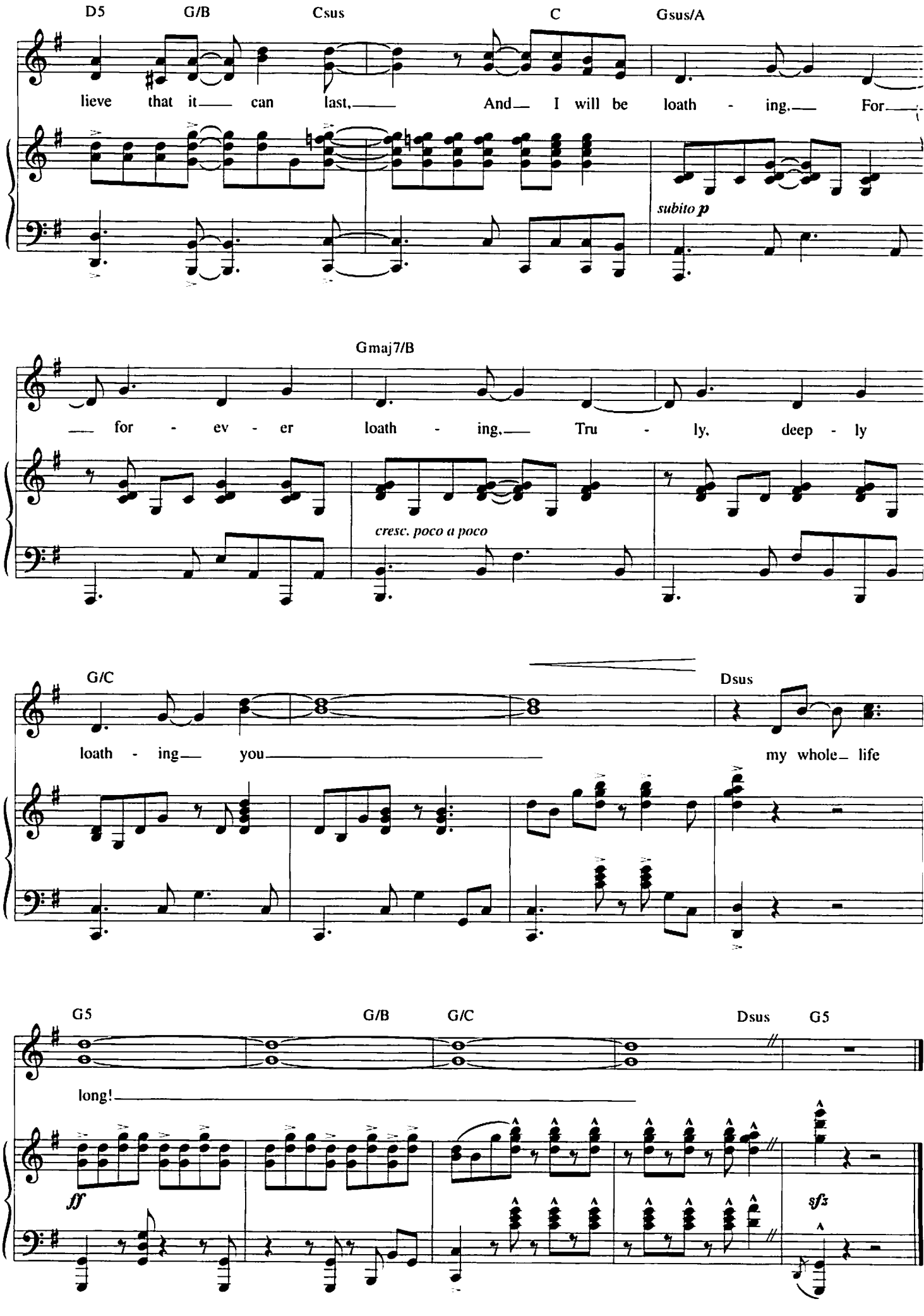

Fsus/B♭
E♭
D♭(add9)
Fsus/C
Does it have a name?
C B♭/C C
Dm/C Gm/C C
Dm/C Gm/C B♭/C
C B♭/C C
Yes!:
N.C.
F5
B♭sus2
G:
E:
G:
Loath-ing! Un - a - dul - ter-at-ed loath - ing... For your face... Your voice...Your
f
Csus
N.C.
BOTH:
C/E
F
N.C.
C
cloth - ing... Let's just say I loathe it all!
8va
mf


F/C
F
B♭5
C5
F
Ev - 'ry lit - tle trait, how - ev - er small makes my ver - y
(8va)
G♭
A♭
D♭
C7sus
F5
flesh be - gin to crawl with sim - ple ut - ter loath - ing! There's
crisp
F/A
B♭sus2
a strange ex - hil - a - ra - tion in such to - tal de - tes -
Csus
Am
Cm/G
F
ta - tion It's so pure! So strong!
simile


B♭sus2
Though I do ad - mit it came on fast, Still I do be -
Csus
Csus/A
B♭sus
Fsus/G
lieve that it can last, And I will be loath - ing, loath -
F/B♭
C(add4)
- ing you my whole life...
cresc.
F5
GALINDA:
F/A
B♭sus2
What is this feel - ing, so sud - den and new? I felt the mo - ment I
ELPHABA:
Loath - ing! Un - a - dul - ter - at - ed loath - ing! For
f


Csus
C/E
F
laid eyes on you—
My pulse is rush-ing,
My head is reel-ing,
— your face,— your voice, your cloth - ing!
Let's— just say:—
F9
B♭5
C5
F
Oh, what is this feel - ing?
I loathe it all!
Ev - 'ry lit - tle trait how - ev - er small—
G♭
A♭
D♭
Does it have a name?—
Yes...
— makes— my ver - y flesh be - gin to crawl!—


Fsus/C
BOTH:
Ahhh...
G5
Loath - ing!
There's-
subito p
f
G/B
Csus2
— a strange— ex - hil - a - ra - tion in— such to - tal de - tes -
simile
Dsus
ta - tion
Bm
Dm/A
G
So pure,— so strong!—
Csus2
— Though— I do ad - mit it came on fast,— still— I do be -


D5
G/B
Csus
C
Gsus/A
lieve that it can last, And I will be loath - ing. For
subito p
Gmaj7/B
for - ev - er loath - ing. Tru - ly, deep - ly
cresc. poco a poco
G/C
Dsus
loath - ing you my whole life
G5
G/B
G/C
Dsus
G5
long!
fff
sfz