

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 Breau 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 duct, "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
CHOREOGRAPHER: 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 Sondheim 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/opera, 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 opera 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 repertoires, 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 material by Frank Wildhorn

LYRICS: Leslie Bricusse

BOOK: Blake Edwards

DIRECTOR: Blake Edwards

CHOREOGRAPHER: Rob Marshall

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

After a 35-year absence, Julie Andrews made her ballyhooed return to Broadway in this stage adaptation of her 1982 film musical, directed and co-written by her husband, Blake Edwards. Desperate for a job in Depression-era Paris, singer Victoria (Andrews) turns to her friend, the aging self-described "drag queen" Toddy. 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

Moderately, with rubato

Gb5
Eb m
Cb5(add9)

Gb/Db
Db
RADAMES:
Gb
Cb/Gb
Gb

We all lead such e - lab - o - rate lives -

Cb
Fb/Cb
Cb
Db
Gb/Db

Wild - am - bi - tions -

Db
Gb
Cb/Gb
Gb

in - our sights - How an af - fair -

Bb7 Ebm

of the heart sur - vives

This system contains the first two staves of music. The vocal line (treble clef) has a melodic phrase starting with a quarter note G4, followed by a dotted quarter note A4, and a half note Bb4. The piano accompaniment (bass clef) features a steady eighth-note bass line. Chords Bb7 and Ebm are indicated above the staff.

Abm/Cb

Days a - part and hur - ried nights

This system contains the next two staves of music. The vocal line continues with a quarter note C5, a dotted quarter note D5, and a half note E5. The piano accompaniment continues with eighth-note patterns. Chord Abm/Cb is indicated above the staff.

With strict rhythm

Db Gb/Db Db Bb/D

Seems quite un - be - liev - a - ble to me

This system contains the next two staves of music. The vocal line has a quarter note F4, a dotted quarter note G4, and a half note A4. The piano accompaniment features a more rhythmic eighth-note pattern. Chords Db, Gb/Db, and Bb/D are indicated above the staff. The instruction "With strict rhythm" is written above the vocal line.

Ebm

I don't want to live like that Seems quite un - be -

This system contains the final two staves of music. The vocal line has a quarter note Bb4, a dotted quarter note C5, and a half note D5. The piano accompaniment continues with eighth-note patterns. Chord Ebm is indicated above the staff.

B \flat /D C \flat

liev-a-ble to me I don't want to love like that

D \flat E \flat

I just want our time to be _____ Slow - er and

colla voce

3

A \flat 7 D \flat C \flat (add9) G \flat C \flat /G \flat

gen - tler, wis - er, free

a tempo

G \flat C \flat /G \flat G \flat

We all _____ live _____ in ex - trav - a - gant times _

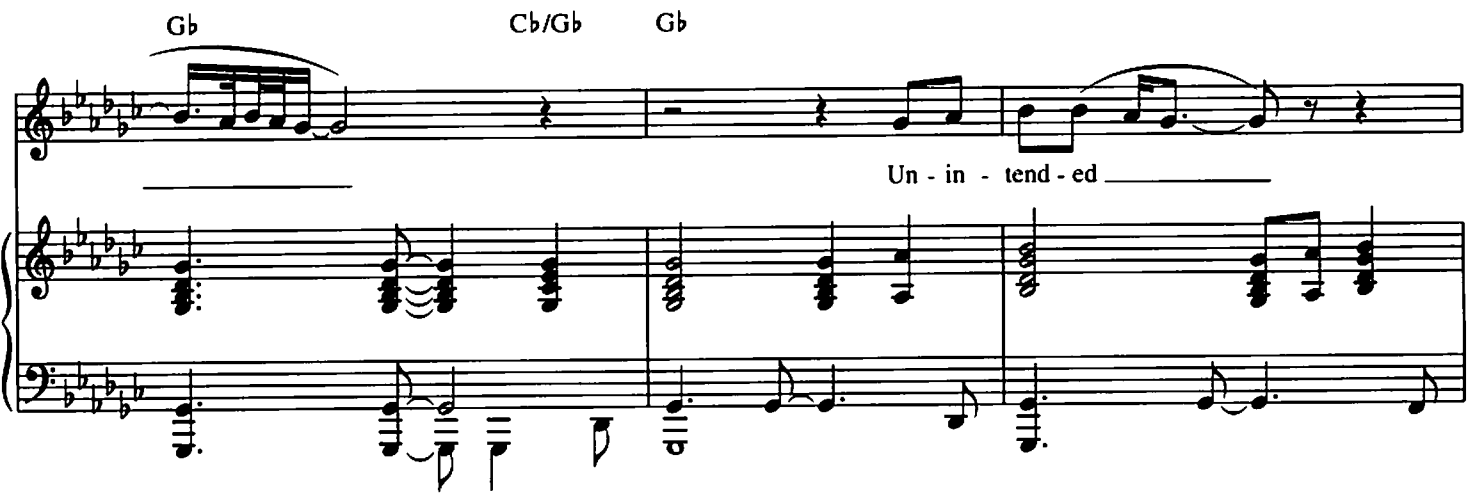
Chords: Cb Fb/Cb Cb Db Gb/Db Db

Lyrics: Play-ing games we can't all win _



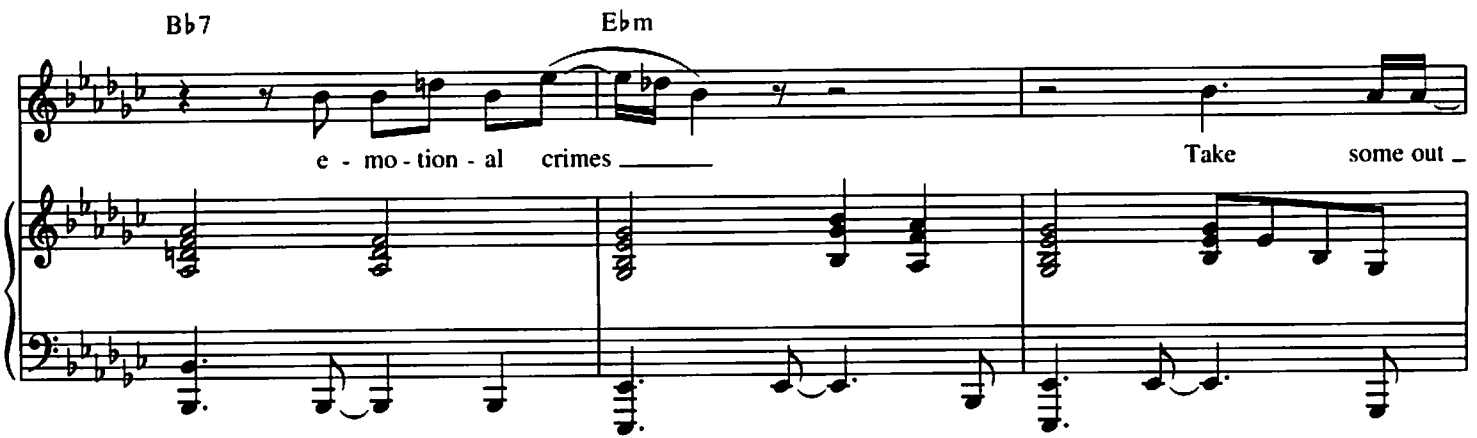
Chords: Gb Cb/Gb Gb

Lyrics: Un - in - tend - ed _____



Chords: Bb7 Ebm

Lyrics: e - mo - tion - al crimes _____ Take some out _



Chords: Abm/Cb Db Gb/Db

Lyrics: 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 Ab7 Db

Now and for - ev-er, _ peace - ful,

Chords: Cb/Gb, Gb, Cb, Fb/Cb

Lyrics: true — This may not be the mo-ment

Chords: Cb, E, Gb, Cb/Gb, Gb

Lyrics: to tell you face to face But I could wait for -

Chords: Ab/Eb, Ab/C, Db

Lyrics: ev-er — for the per - fect time — and place —

rall.

Chords: Db7, Cb/Db, Gb, Cb/Gb, Gb, Cb, Fb/Cb

RADAMES: We all lead such e - lab - o - rate lives —

AIDA:

Chords: Cb Db Gb/Db Db Gb Cb/Gb

We don't know whose words are true

Chords: Gb Bb

Strang - ers, lov - ers, hus - bands,

Chords: Ebm Abm/Cb Abm/Cb

wives — Hard to know who's lov - ing —

Chords: Db Gb/Db Db Bb/D

who — Too man - y choic - es tear us a - part

AIDA: 3

RADAMES:

Ebm

I don't want to live like that

Too man-y choic - es

Bb/D

tear — us a - part

Cb

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

RADAMES:

AIDA:

be the start _____

Db5

Cb5(add9)

Gb5/Db

Db5

Gb

WRITTEN IN THE STARS

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN
Lyrics by TIM RICE

Moderate Ballad

Bbsus2 F/Bb Eb/Bb Bbsus2 F/Bb Eb/Bb Gb(add2) Ab(add2)

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. The right hand features a sequence of chords: Bbsus2, F/Bb Eb/Bb, Bbsus2, F/Bb Eb/Bb, Gb(add2), and Ab(add2). The left hand provides a steady accompaniment with eighth notes.

AIDA: Bb F/Bb Eb/Bb Bb D/F#

I am here to tell you we can nev - er meet a - gain

The vocal line begins with a Bb chord. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The lyrics are: "I am here to tell you we can nev - er meet a - gain".

Gm Gm/F Eb Fsus F

Sim - ple real - ly is - n't it? _ A word or two _ and then a

The vocal line continues with a Gm chord. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "Sim - ple real - ly is - n't it? _ A word or two _ and then a".

Bb F/Bb Eb/Bb Bb D/F#

life - time of not know - ing where or how _ or why _ or when _ You

The vocal line continues with a Bb chord. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The lyrics are: "life - time of not know - ing where or how _ or why _ or when _ You".

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/D \flat G \flat /D \flat Db F/A

Ev - 'ry mo-ment of ³my life — from now un - til I die —

B \flat m B \flat m/A \flat G \flat E \flat m

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 A \flat D \flat D \flat /C B \flat m

— of hand — Is it writ-ten in the stars? — Are we pay-ing for some crime? — Is (that)

f

G \flat maj7 E \flat m Absus A \flat D \flat 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 AIDA: E/A D/A Ab/Eb Eb Db/Eb E Gb

(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:

AIDA:

all — that we are good — for just a stretch — of mor-tal time? — Or some

cresc.

God's ex - per - i - ment — In which we have no say? — In

f

which we're giv-en par-a-dise But on - ly for a day —

f

dim. *mp*

AN OLD FASHIONED WEDDING

from the Stage Production *Annie Get Your Gun*

Words and Music by
IRVING BERLIN

Moderato (♩ = $\frac{3}{4}$)

p

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, including a triplet of eighth notes. The left hand provides a steady bass line with quarter notes.

FRANK:

We'll have an old fash - ioned wed - ding, _____

The first vocal line is on a treble clef staff. The piano accompaniment is on a grand staff. The piano part features a long, sweeping melodic line in the right hand and a steady bass line in the left hand.

Blessed in the good old fash - ioned way. _____

The second vocal line is on a treble clef staff. The piano accompaniment continues on a grand staff, maintaining the melodic and harmonic structure established in the first line.

I'll vow to love you for - ev - er, _____ you'll vow to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a quarter note 'I', followed by quarter notes 'll', 'vow', and 'to', then a half note 'love', and a quarter note 'you'. A long horizontal line indicates a continuation of the melody. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

love and hon - or and o - bey.

The second system continues the vocal line with a quarter note 'love', a quarter note 'and', a quarter note 'hon', a quarter note 'or', a quarter note 'and', a quarter note 'o', and a quarter note 'bey'. The piano accompaniment continues with chords and single notes.

Some - where in some lit - tle chap - el, _____

The third system features a vocal line with a quarter note 'Some', a quarter note 'where', a quarter note 'in', a quarter note 'some', a quarter note 'lit', a quarter note 'tle', a quarter note 'chap', and a quarter note 'el'. A long horizontal line indicates a continuation of the melody. The piano accompaniment continues with chords and single notes.

Some - day when or - ange blos - soms bloom. _____

The fourth system features a vocal line with a quarter note 'Some', a quarter note 'day', a quarter note 'when', a quarter note 'or', a quarter note 'ange', a quarter note 'blos', a quarter note 'soms', and a quarter note 'bloom'. A long horizontal line indicates a continuation of the melody. The piano accompaniment continues with chords and single notes.

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

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "to-graph - ers. — A cer-e-mo-ny with a bish-op who will tie the knot and". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

say: "Do you a-gree to love and hon - or." Love and hon-or, yes, but

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "say: 'Do you a-gree to love and hon - or.' Love and hon-or, yes, but". The piano accompaniment maintains the same rhythmic pattern as the first system.

not o - bey. — I wan-na wed-ding ring sur - round - ed — by dia - monds — and

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "not o - bey. — I wan-na wed-ding ring sur - round - ed — by dia - monds — and". The piano accompaniment continues with the same rhythmic pattern.

plat-i - num, — A big re-cep-tion at the Wal - dorf — with cham - pagne — and

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are: "plat-i - num, — A big re-cep-tion at the Wal - dorf — with cham - pagne — and". The piano accompaniment continues with the same rhythmic pattern.

cav-i - ar. — I wan-na wed-ding like the Van-der-bilts have, — ev-'ry-thing big, not

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal line begins with a half note 'cav-i' followed by a dotted half note 'ar.' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

small. If I can't have — that kind of a wed - ding I don't wan-na get mar - ried at

The second system continues the musical score. The vocal line starts with a half note 'small.' followed by a series of quarter notes: 'If I can't have — that kind of a wed - ding I don't wan-na get mar - ried at'. The piano accompaniment features more complex chordal textures in the right hand, including some triplets and arpeggiated figures, while the left hand remains simple.

ANNIE:
all. — I wan-na wed-ding in a big church — with

FRANK:
We'll have an old fash-ioned

mf *p*

The third system introduces two vocal parts. Annie's line is in treble clef, starting with a half note 'all.' followed by a dotted half note with a long horizontal line, then a series of quarter notes: 'I wan-na wed-ding in a big church — with'. Frank's line is in bass clef, starting with a whole rest followed by a series of quarter notes: 'We'll have an old fash-ioned'. The piano accompaniment is in grand staff, with dynamics *mf* and *p* indicated. The right hand plays chords, and the left hand plays a simple bass line.

brides - maids_ and flow-er girls, _ A lot of ush-ers in tail - coats, _ re -
wed - ding, _____ Blessed in the good old fash-ioned

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter note, followed by eighth notes, and then a quarter rest. The piano accompaniment consists of chords and single notes, with a *pp* dynamic marking in the third measure.

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 -

The second system continues the musical piece. The vocal line has a quarter rest followed by eighth notes. The piano accompaniment features a melodic line in the bass clef with a slur over the first two measures and a *pp* dynamic marking.

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 -

The third system concludes the page. The vocal line starts with a quarter note, followed by eighth notes, and then a quarter rest. The piano accompaniment has a melodic line in the bass clef with a slur over the first two measures.

hon-or, yes, but not o - bey. — I wan-na wed-ding ring sur - round - ed — by

bey. Some - where in some lit - tle

The first system of the musical score features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'hon-or,' followed by a quarter note 'yes,' and a quarter note 'but' leading into a dotted half note 'not o - bey. —'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a long melodic line in the bass clef.

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

The second system continues the musical score. The vocal line starts with a half note 'dia - monds —' and a quarter note 'and' leading to a dotted half note 'plat - i - num. —'. The piano accompaniment maintains the same harmonic structure as the first system.

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

The third system concludes the musical score. The vocal line begins with a half note 'cham - pagne —' and a quarter note 'and' leading to a dotted half note 'cav - i - ar. —'. The piano accompaniment continues with the established harmonic pattern.

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

Moderato (♩ = $\frac{3}{4}$)

ANNIE:

An - y - thing you — can do, I — can do bet - ter,

FRANK:

ANNIE:

FRANK:

I can do an - y - thing bet - ter than you! — No you can't, — Yes I can — No you can't. —

ANNIE:

FRANK:

ANNIE:

— Yes I can. — No you can't. — Yes I can! — Yes I can! —

FRANK:

An - y - thing you — can be, I — can be great - er, Soon - er or lat - er I'm great -

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 —

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: So can a rat! — **FRANK:** An - y - thing you — can sing, I — can sing high - er,

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line has two parts: Annie's part starting with "So can a rat!" and Frank's part starting with "An - y - thing you — can sing, I — can sing high - er,". The piano accompaniment is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. It features a steady eighth-note bass line and chords in the right hand.

ANNIE: I can sing an - y - thing high - er than you. — **FRANK:** No you can't — **ANNIE:** Yes I can. — **FRANK:** No you can't. —

The second system of the musical score. It continues the dialogue between Annie and Frank. Annie sings "I can sing an - y - thing high - er than you. —" and Frank replies "No you can't —". Annie then says "Yes I can. —" and Frank replies "No you can't. —". The piano accompaniment continues with similar rhythmic patterns.

ANNIE: — Yes I can — **FRANK:** No you can't. — **ANNIE:** Yes I can. — **FRANK:** No you can't. —

The third system of the musical score. It continues the dialogue. Annie sings "— Yes I can —" and Frank replies "No you can't. —". Annie then says "Yes I can. —" and Frank replies "No you can't. —". The piano accompaniment continues with similar rhythmic patterns.

ANNIE: — Yes I can. — ad lib. repeat

The fourth system of the musical score. It features Annie's vocal line: "— Yes I can. —". The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano). The system concludes with a double bar line and repeat signs. The piano part has a more active accompaniment in the right hand, including some triplets and sixteenth notes.

ANNIE:

An - y - thing you — can buy, I — can buy cheap - er. I can buy an - y - thing cheap -

FRANK:

ANNIE:

FRANK:

ANNIE:

FRANK:

- er than you. Fif - ty cents. — For - ty cents. — Thirt - y cents. — Twen - ty cents. — No you can't. —

ANNIE:

FRANK:

— Yes I can! — Yes I can! — An - y - thing you — can say, I —

ANNIE:

FRANK:

— can say soft - er. I can say an - y - thing soft - er than you. No you can't. —

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! —

FRANK: ANNIE:

I can drink my liq - uor fast - er than a flick - er. I —

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)-----

Musical notation for the first system, including piano accompaniment and a vocal line with a long note.

Musical notation for the second system, including piano accompaniment and a vocal line with lyrics "Yes I can! Yes I can!" and an "accel." marking.

Musical notation for the third system, including piano accompaniment and a vocal line with lyrics "er than you - No you can't - Yes I can - No you can't - Yes I can - No you can't" and a "(b)" marking.

Musical notation for the fourth system, including piano accompaniment and a vocal line with lyrics "An - y note you - can hold, I - er - can hold long - y note long - I can hold an - y note long -" and an "mf" marking.

Freely

FRANK:

a tempo

can! — Yes you can!

colla voce *a tempo* *mf* *ff*

ad lib. repeat

ANNIE:

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! —

f

FRANK:

ANNIE:

An - y - thing you — can say, I — can say fast - er, I can say an - y - thing fast -

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 —

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. **FRANK:** No you can't. —

colla voce

Slower

ANNIE: — Yes I can. **FRANK:** No you can't. —

ANNIE: Yes I can. **FRANK:** No you can't. **ANNIE:** Yes I

The first system of music includes three vocal staves and two piano staves. The vocal staves are in G major (one flat) and 4/4 time. Annie's first line is "Yes I can." followed by a long note. Frank's line is "No you can't." followed by a long note. Annie's second line is "Yes I". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

FRANK: can. No you can't. **ANNIE:** Yes I can. **FRANK:** No you

The second system continues the musical dialogue. Frank's line is "can. No you can't." Annie's line is "Yes I can." and Frank's final line is "No you". The piano accompaniment continues with chords and a bass line.

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

The third system features Annie's line "can't, can't, can't." followed by a long note. Then Annie sings "Yes I can, can, can." with a *rit.* marking. Finally, both characters sing "Yes I No you". The piano accompaniment includes a *rit.* marking and a double bar line.

can. can't.

The fourth system shows the vocal lines for "can." and "can't." with long notes. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes in the right hand, and chords in the left hand.

IT COULDN'T PLEASE ME MORE

from the Musical *Cabaret*

Words by FRED EBB
Music by JOHN KANDER

Moderately

FRÄULEIN SCHNEIDER:

If you brought me

Strict tempo

E \flat 6 B \flat 7#5 E \flat 6 B \flat 7#5

dia - monds, If you brought me pearls, If you brought me

p legato

E \flat 6 Edim B \flat 7/F B \flat 9 B \flat 7/F E \flat 7#5

ros - es Like some oth - er gents might bring to oth - er girls, It could - n't please me

Ab6 Abm Cm/G C7

more Than the gift I see:

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "more Than the gift I see:". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady bass line and chords in the right hand. Chord symbols above the vocal line are Ab6, Abm, Cm/G, and C7.

Fm7 Bb9sus Bb9 Ebmaj9 Eb6 Fm9 Bb7#5

HERR SCHULTZ:

pine - ap - ple for me. If in your e -

cresc. *dim.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "pine - ap - ple for me. If in your e -". The piano accompaniment continues with the grand staff. Chord symbols above the vocal line are Fm7, Bb9sus, Bb9, Ebmaj9, Eb6, Fm9, and Bb7#5. The name "HERR SCHULTZ:" is written above the vocal line. Performance markings "cresc." and "dim." are present in the piano part.

Eb6 Bb7#5 Eb6 Bb7#5

mo - tion You be - gan to sway. Went to get some

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "mo - tion You be - gan to sway. Went to get some". The piano accompaniment continues with the grand staff. Chord symbols above the vocal line are Eb6, Bb7#5, Eb6, and Bb7#5.

Eb6 Edim Bb7/F Bb9 Eb7#5

air Or grabbed a chair To keep from faint - ing dead a - way. It could - n't please me

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "air Or grabbed a chair To keep from faint - ing dead a - way. It could - n't please me". The piano accompaniment continues with the grand staff. Chord symbols above the vocal line are Eb6, Edim, Bb7/F, Bb9, and Eb7#5.

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. —————

B7 Ebmaj7

BOTH: Ah ————— I can hear Ha - wai - ian breez - es blow.

FRAU. S.:

mf *p*

B7 Bb7 Edim Bb7/F Bb7#5

BOTH: Ah ————— It's from Cal - i - for - nia. E - ven so, How am I to

HERR S.: **FRAU. S.:**

mf *p* 8va....

E \flat 6 **B \flat 7 \sharp 5** **E \flat 6** **B \flat 7 \sharp 5**

HERR S.: **FRAU. S.:**

thank you? Kind - ly let it pass. Would you like a

E \flat 6 **HERR S.:** **E \dim** **B \flat 7/F** **B \flat 9** **FRAU. S.:** **E \flat 7 \sharp 5**

slice? That might be nice, But frank - ly, it would give me gas. Then we shall leave it

A \flat **G7 \sharp 5** **Cm** **F9** **BOTH:**

here Not to eat, but see: A

Fm9 **B \flat 9sus** **B \flat 9** **FRAU. S.:** **Gm7** **HERR S.:** **C9**

pine - ap - ple For me. From me.

BOTH: *Fm7* *Bb7* *Fm7* *Bb7* (They dance)

Ah Ah

rit. *mf*

Detailed description: This system contains the first system of music. It features two vocal staves and a piano accompaniment. The vocal parts have triplets of eighth notes and are marked with 'Ah'. The piano accompaniment includes triplets and a 'rit.' (ritardando) marking. The dynamic marking 'mf' (mezzo-forte) is present. Chord symbols *Fm7* and *Bb7* are written above the vocal staves. The instruction '(They dance)' is written at the end of the system.

Con poco moto

Eb6 *Bb7#5* *Eb6* *Bb7#5*

pp

Detailed description: This system contains the second system of music, primarily piano accompaniment. It features a 'Con poco moto' instruction. The piano part has a 'pp' (pianissimo) dynamic marking. Chord symbols *Eb6* and *Bb7#5* are written above the staff. The piano accompaniment consists of chords and some melodic lines in both hands.

Eb6 *Edim* *Bb7/F* *Bb9* *Eb7#5*

Detailed description: This system contains the third system of music, piano accompaniment. It features a variety of chord symbols: *Eb6*, *Edim*, *Bb7/F*, *Bb9*, and *Eb7#5*. The piano accompaniment includes chords and some melodic lines in both hands.

Ab *G7#5* *Cm* *F9* **BOTH:** A

poco rall.

Detailed description: This system contains the fourth system of music, piano accompaniment. It features chord symbols *Ab*, *G7#5*, *Cm*, and *F9*. The system concludes with a vocal line marked 'BOTH:' and the letter 'A'. The piano accompaniment includes a 'poco rall.' (poco rallentando) marking. The piano part has a 'poco rall.' marking.

Slower

Fm9

Bb9sus

Bb9

Gm7

HERR S.:

FRAU. S.:

pine - ap - ple for you, From

C9

Fm7

Bb7

BOTH:

you.

Ah

Fm7

Bb7

Fm7

Ah

rit.

Very slowly

Bb7

Eb

pp

(I Wonder Why?)
YOU'RE JUST IN LOVE
 from the Stage Production *Call Me Madam*

Words and Music by
 IRVING BERLIN

Moderato, dreamily

mp

The piano introduction consists of two staves (treble and bass clef) in G major, 4/4 time. The melody is a simple, flowing line with a 'mp' dynamic marking. The accompaniment features a steady, rhythmic pattern of chords.

KENNETH:

I hear sing - ing and there's no - one there. —

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "I hear sing - ing and there's no - one there. —". The piano accompaniment continues with the same rhythmic pattern as the introduction.

I smell blos - soms and the trees are bare. —

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "I smell blos - soms and the trees are bare. —". The piano accompaniment continues with the same rhythmic pattern as the introduction.

All day long I seem to walk on air — I won - der

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "All day long I seem to walk on air — I won - der". The piano accompaniment continues with the same rhythmic pattern as the introduction.

why _____ I won - der why _____

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "why _____ I won - der why _____". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, both with long, sweeping lines.

I keep toss - ing in my sleep at night _____

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "I keep toss - ing in my sleep at night _____". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, both with long, sweeping lines.

And what's more I've lost my ap - pe - tite _____

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "And what's more I've lost my ap - pe - tite _____". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, both with long, sweeping lines.

Stars that used to twin - kle in the skies _____ are twin - kling

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Stars that used to twin - kle in the skies _____ are twin - kling". The piano accompaniment is written on two staves (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand, both with long, sweeping lines.

in my eyes _____ I won - der why. _____

The first system consists of a vocal line and piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics "in my eyes _____ I won - der why. _____". The piano accompaniment features a steady bass line and chords in the right hand.

SALLY:

You don't need an - a - lyz - ing, It is not so sur - pris - ing,

The second system is labeled "SALLY:". The vocal line continues with lyrics "You don't need an - a - lyz - ing, It is not so sur - pris - ing,". The piano accompaniment includes a bass line with a fermata over the first two measures and chords in the right hand.

That you feel ve - ry strange but nice. _____

The third system continues the vocal line with lyrics "That you feel ve - ry strange but nice. _____". The piano accompaniment features a bass line with a fermata over the first two measures and chords in the right hand.

Your heart goes pit - ter pat - ter, I know just what's the mat - ter.

The fourth system concludes the vocal line with lyrics "Your heart goes pit - ter pat - ter, I know just what's the mat - ter." The piano accompaniment features a bass line with a fermata over the first two measures and chords in the right hand.

Be-cause I've been there once — or twice.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics "Be-cause I've been there once — or twice." with a long horizontal line under "twice." The piano accompaniment is in two staves (treble and bass clefs) with the same key signature and time signature. The right hand features chords and moving lines, while the left hand has a simple bass line.

Put your head on my shoul - der, You need some - one who's old - er

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Put your head on my shoul - der, You need some - one who's old - er". The piano accompaniment continues with similar harmonic support.

A rub - down with a vel - vet glove.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "A rub - down with a vel - vet glove." with a long horizontal line under "glove." The piano accompaniment continues with similar harmonic support.

There is noth - ing you can take — To re - lieve that pleas - ant ache —

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "There is noth - ing you can take — To re - lieve that pleas - ant ache —" with long horizontal lines under "take" and "ache". The piano accompaniment continues with similar harmonic support.

You're not sick you're just in love. _____

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line has a melodic line with lyrics: "You're not sick you're just in love." followed by a long horizontal line. The piano accompaniment features chords and moving lines in both hands.

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.

The second system contains two vocal parts and piano accompaniment. Sally's part is in treble clef with lyrics: "You don't need an - a - lyz - ing It is not so sur - pris - ing". Kenneth's part is also in treble clef with lyrics: "I hear sing - ing and there's no - one there" followed by a long horizontal line. The piano accompaniment includes a *sim.* (sostenuto) marking. The key signature is one sharp and the time signature is 7/8.

That you feel ve - ry strange — but nice. _____

I smell blos - soms and the trees are bare. _____

The third system continues with two vocal parts and piano accompaniment. The first vocal line has lyrics: "That you feel ve - ry strange — but nice." followed by a long horizontal line. The second vocal line has lyrics: "I smell blos - soms and the trees are bare." followed by a long horizontal line. The piano accompaniment continues with chords and moving lines. The key signature is one sharp and the time signature is 7/8.

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

The first system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Be-cause I've been there once — or twice. —

why — I won - der why. —

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Put your head on my shoul - der, You need some - one who's old - er

I keep toss - ing in my sleep at night —

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom two staves are the piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

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

Am add9

Florence

The Russian

Know-ing I

C add9

want you, know-ing I love you

Cm6

I can't ex-plain why I re-main care-less a-

Cm6 B^{bo} B^b/F B^b

I've _____ been a fool to al-

- bout you. _____

Detailed description: This system contains the first two lines of music. The top staff is the vocal line with lyrics 'I've _____ been a fool to al-' and '- bout you. _____'. The bottom two staves are the piano accompaniment. Chord symbols Cm6, B^{bo}, B^b/F, and B^b are placed above the vocal staff. The piano part features a complex texture with many accidentals and dynamic markings like 'f' and 'V'.

D7-5 Dm7-5/F E^{bo}

- low dreams to be - come great ex - pec - ta - tions. _____

Detailed description: This system contains the third line of music. The top staff is the vocal line with lyrics '- low dreams to be - come great ex - pec - ta - tions. _____'. The bottom two staves are the piano accompaniment. Chord symbols D7-5, Dm7-5/F, and E^{bo} are placed above the vocal staff. The piano part continues with a similar complex texture.

E^b/B^b Dsus D7 Em7-5 D/F#

I pray the

How _____ can I love you so much yet make no move? I pray the

Detailed description: This system contains the fourth and fifth lines of music. The top staff is the vocal line with lyrics 'I pray the' and 'How _____ can I love you so much yet make no move? I pray the'. The bottom two staves are the piano accompaniment. Chord symbols E^b/B^b, Dsus, D7, Em7-5, and D/F# are placed above the vocal staff. The piano part continues with a similar complex texture.

D7/G Gm E⁷ Cm

days and nights in their end - less

days and nights in their end - less

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment features a steady eighth-note bass line and a more active treble line with arpeggiated chords. The key signature has one flat (B-flat major or D minor).

Am7-5 Gm/D D D7

wea - ry pro - ces - sion soon o - ver -

wea - ry pro - ces - sion soon o - ver - whelm

This system continues the vocal and piano parts. The piano accompaniment maintains its rhythmic pattern while the vocal lines move through the lyrics. The chord changes are clearly marked above the staff.

poco rit. Cm6 *molto tenuto* F7 *a tempo* Bb

whelm my sad ob - ses - sion. You

my sad ob - ses - sion. You

This system concludes the page with a change in tempo and dynamics. The piano accompaniment becomes more active and rhythmic. The vocal lines are marked with phrasing slurs and breath marks. The key signature changes to B-flat major (two flats).

B^b/D E^b F

and I we've seen it all

and I we've seen it all

This system contains the first two systems of music. The top two staves are vocal lines with lyrics: "and I we've seen it all". The bottom two staves are piano accompaniment. Chords B^b/D, E^b, and F are indicated above the first vocal staff. The piano part features a rhythmic pattern of eighth notes and quarter notes.

F/E^b B^b/D F/A E^b

chas-ing our hearts' de - sire, but we go on pre-tend-

chas-ing our hearts' de - sire, but we go on pre-tend-

This system contains the third and fourth systems of music. The top two staves are vocal lines with lyrics: "chas-ing our hearts' de - sire, but we go on pre-tend-". The bottom two staves are piano accompaniment. Chords F/E^b, B^b/D, F/A, and E^b are indicated above the first vocal staff. The piano part continues with a similar rhythmic pattern, ending with a *p* (piano) dynamic marking.

F E^b

-ing sto - ries like o - urs have hap - py

-ing sto - ries like o - urs have hap - py

This system contains the fifth and sixth systems of music. The top two staves are vocal lines with lyrics: "-ing sto - ries like o - urs have hap - py". The bottom two staves are piano accompaniment. Chords F and E^b are indicated above the first vocal staff. The piano part features a *sf* (sforzando) dynamic marking at the beginning.

B^b *F/A* *Dm* *rit.* *E* *E7*

end - ings. _____

end - ings. _____

E+ *E7* *Am add9*

f

You could not give me _____ more than you

pp

C add9 *Cm6*

gave me. _____ Why should there be something in

Cm6 B[♭] B[♭]/F

me still dis - con - tent - ed?

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'me' on a low pitch, followed by a quarter note 'still' and a dotted quarter note 'dis - con - tent - ed?' on a higher pitch. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Chords Cm6, B[♭], and B[♭]/F are indicated above the staff. A dynamic marking 'f' is present at the end of the system.

B[♭] D7-5

won't look back an - y - more, and if I do - just for a

Detailed description: This system contains measures 4 through 6. The vocal line continues with 'won't look back an - y - more,' on a low note, followed by 'and if I do -' on a higher note, and 'just for a' on a low note. The piano accompaniment continues with similar rhythmic patterns. Chords B[♭] and D7-5 are indicated above the staff.

Dm7-5/F E[♭] E[♭]/B[♭] Dsus D7

mo - ment.

I'll _____ soon be hap - py to say I knew her

Detailed description: This system contains measures 7 through 9. The vocal line has a half note 'mo - ment.' on a low pitch, followed by a long melisma 'I'll _____' on a higher pitch, and then 'soon be hap - py to say I knew her' on a low pitch. The piano accompaniment features a more complex harmonic texture. Chords Dm7-5/F, E[♭], E[♭]/B[♭], Dsus, and D7 are indicated above the staff. A dynamic marking 'p' is present at the end of the system.

Em7-5 D/F# D7/G Gm E^b

But if you hear to day I'm no
 when. But if you hear to day I'm no

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The first vocal staff has lyrics 'But if you hear to day I'm no' and the second has 'when. But if you hear to day I'm no'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chord voicings indicated above the staff.

Cm Am7-5 Gm/D D

long - er quite so de - vot - ed
 long - er quite so de - vot - ed

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The third vocal staff has lyrics 'long - er quite so de - vot - ed' and the fourth has 'long - er quite so de - vot - ed'. The piano accompaniment continues with similar melodic and harmonic patterns.

D7 Cm6 F7 *poco rit.*

to this af - fair, I've been mis - quot - ed.
 to this af - fair, I've been mis - quot - ed.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The fifth vocal staff has lyrics 'to this af - fair, I've been mis - quot - ed.' and the sixth has 'to this af - fair, I've been mis - quot - ed.'. The piano accompaniment concludes with a 'poco rit.' marking. The final system shows the piano accompaniment ending with a double bar line.

a tempo

B^b *B^b/D* *E^b*

You _____ and I _____ we've seen it

You _____ and I _____ we've seen it

a tempo

The first system of the score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat major/D-flat minor). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo marking is 'a tempo'. The lyrics are 'You _____ and I _____ we've seen it'.

F *F/E^b* *B^b/D* *F/A* *E^b*

all _____ chas-ing our hearts' de - sire,

all _____ chas-ing our hearts' de - sire,

The second system continues the vocal and piano parts. The lyrics are 'all _____ chas-ing our hearts' de - sire,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The tempo remains 'a tempo'.

E^b *F*

_____ but we go on pre-tend - ing _____

_____ but we go on pre-tend - ing _____

p

The third system concludes the piece. The lyrics are '_____ but we go on pre-tend - ing _____'. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand. The tempo is still 'a tempo'.

E^b maj7

C add9 no3

sto - ries like o - urs have hap - py

sto - ries like o - urs have hap - py

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (Bb). The lyrics are "sto - ries like o - urs have hap - py" and are repeated on both staves. The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand.

D^b

F+5

F7

end - ings.

end - ings.

The second system continues the vocal and piano parts. The vocal staves have the lyrics "end - ings." and are repeated. The piano accompaniment features a more active bass line and complex chordal textures in the right hand, including some double bass lines.

B^b

The third system shows the final part of the vocal and piano accompaniment. The vocal staves have a long note followed by a rest and then a final note. The piano accompaniment concludes with sustained chords and a final cadence.

CLASS

from *Chicago*

Words by FRED EBB
Music by JOHN KANDER

Moderately slow, in 2

Db

VELMA:

What-ev - er hap-pened to fair deal-ing and

mf [Quasi Franz Schubert]

Dbm

Absus

Ab7

Db

pure eth-ics and nice man-ners? Why is it ev-'ry-one now

sim.

Db+

Gbm/Db

Gbm/Eb

is a pain in the ass? What-ev - er hap-pened to class?

p

Ab7

Db

Dbm

MATRON:

Class? What-ev - er hap-pened to "please, may I?" and "yes, thank you" and

mf

Absus Ab7 Db Db+

"how charm - ing!" Now ev - ry son - of - a bitch is a snake in the

Gbm/Db Gbm/Eb C7

grass. What - ev - er hap - pened to class? Class!

p

VELMA:

VELMA: Bb Am

MATRON: Ah, _____ there ain't no gen - tle - men to o - pen up the doors, _____ there ain't no

mf *8va* *loco*

Ped. * *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. _____

VELMA: Dbm Absus
MATRON: VELMA:

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:
MATRON:

What-ev-er hap-pened to class? Class! Ah, _____ there ain't no

Am

gen - tle - men who's fit for an - y use, _____ and an - y girl - 'd touch your pri - vates for a

8va --- 7

loco

8va --- 7

* Ped. *

Gm

C9

Am

D7/A

VELMA: And e - ven kids - 'll kick yourshins and give ya

deuce. _____ And e - ven kids - 'll kick yourshins and give ya sass.

loco

Ped.

Gm

C7

Bb

VELMA:

sass, no - bod - y's got no class.

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: Bbm/Db 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

Bb Fmaj7

class?

THEY WERE YOU

from *The Fantasticks*

Words by TOM JONES
Music by HARVEY SCHMIDT

Simple and pristine

MATT:
When the

pp

This system contains the first four measures of the song. It features a vocal line for Matt and a piano accompaniment. The piano part is marked *pp* and consists of a simple, arpeggiated accompaniment in the right hand and a steady bass line in the left hand. The vocal line begins with a rest for three measures, then enters in the fourth measure with the lyrics 'When the'.

Gracefully

moon was young. When the month was May. When the

p

This system contains the next four measures of the song. The vocal line continues with the lyrics 'moon was young. When the month was May. When the'. The piano accompaniment is marked *p* and continues with the same simple accompaniment pattern.

stage was hung for my hol - i - day, I saw

This system contains the final four measures of the song. The vocal line concludes with the lyrics 'stage was hung for my hol - i - day, I saw'. The piano accompaniment concludes with the same simple accompaniment pattern.

shin - ing lights But I ne - ver knew They were

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has lyrics: "shin - ing lights But I ne - ver knew They were". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

you, They were you, They were you. When the

LUIA:

The second system of the musical score. It features a vocal line with lyrics: "you, They were you, They were you. When the". Above the vocal line, the name "LUIA:" is written. The piano accompaniment continues with similar harmonic patterns.

dance was done, When I went my way, When I

The third system of the musical score. The vocal line has lyrics: "dance was done, When I went my way, When I". The piano accompaniment includes a long melodic line in the right hand that spans across the system.

tried to find rain - bows far a - way, All the

The fourth system of the musical score. The vocal line has lyrics: "tried to find rain - bows far a - way, All the". The piano accompaniment continues with a long melodic line in the right hand.

love - ly lights seemed to fade from view. They were

you, They were you. They were you. **LUISA:** With - **MATT:**

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

The first system of music includes a vocal line for Luisa and a vocal line for Matt. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics are: "wild - est dreams mul - ti - plied by".

MATT:

LUISA:

BOTH:

two, They were you, They were you, They were

The second system of music features three vocal lines: Matt, Luisa, and Both. The piano accompaniment continues with a right-hand part and a left-hand part. The lyrics are: "two, They were you, They were you, They were".

Slower

LUISA:

MATT:

BOTH:

you. They were you, They were you, *pp* They were

The third system of music features three vocal lines: Luisa, Matt, and Both. The piano accompaniment includes a *rall.* marking. The lyrics are: "you. They were you, They were you, *pp* They were".

you.

8va 1

a tempo

poco rit.

The fourth system of music features piano accompaniment. The right-hand part has a melodic line with a *8va 1* marking. The left-hand part has a bass line. The tempo markings are *a tempo* and *poco rit.*

Red.

*

BARCELONA

from *Company*

Music and Lyrics by
STEPHEN SONDHEIM

Slowly ($\text{♩} = 30$)

sempre p

The piano introduction consists of two staves. The right hand plays a series of chords in a 3/4 time signature, while the left hand plays a simple bass line. The tempo is marked as 'Slowly' with a quarter note equal to 30 beats per minute. The dynamic is 'sempre p' (piano).

ROBERT: **APRIL:** **ROBERT:** **APRIL:**

Where you go - ing? Bar - ce - lo - na. Oh— Don't get up.

The first line of the song features a vocal melody for Robert and April. Robert asks 'Where you go - ing?' and April replies 'Bar - ce - lo - na.' Robert then says 'Oh—' and April replies 'Don't get up.' The piano accompaniment continues with the same chordal pattern as the introduction.

ROBERT: **APRIL:** **ROBERT:** **APRIL:** *rit.*

Do you have to? Yes, I have to. Oh— Don't get up.

The second line of the song continues the dialogue. Robert asks 'Do you have to?' and April replies 'Yes, I have to.' Robert says 'Oh—' and April replies 'Don't get up.' The piano accompaniment continues, with a *rit.* (ritardando) marking at the end of the line.

ROBERT: **APRIL:** **ROBERT:**

Now you're an - gry. No, I'm not. Yes, you are. No, I'm not. Put your things down.

The third line of the song shows Robert saying 'Now you're an - gry.' April replies 'No, I'm not.' Robert replies 'Yes, you are.' April replies 'No, I'm not.' Robert then says 'Put your things down.' The piano accompaniment continues with the same chordal pattern.

APRIL: See, you're an - gry... **ROBERT:** No, I'm not. **APRIL:** Yes, you are. **ROBERT:** No, I'm not. Put your wings down and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features four phrases of dialogue between April and Robert. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and a simple bass line.

APRIL: stay. I'm leav - ing. **R: A:** Why? To go to. **R: A:** Stay. I have to. **BOTH: R: BOTH:** Fly. I know, To

The second system continues the musical dialogue. It includes vocal lines for April, Robert (R), and Both (BOTH). The piano accompaniment continues with a consistent harmonic texture, using chords and a steady bass line.

ROBERT: Bar - ce - lo - na. Look,

The third system features a vocal line for Robert. The lyrics "Bar - ce - lo - na." are followed by a long note, and then "Look,". The piano accompaniment continues to provide harmonic support.

you're a ve - ry spe - cial girl,

The fourth system features a vocal line with the lyrics "you're a ve - ry spe - cial girl,". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a piano (p.) dynamic marking.

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:

R: A:

R: A:

night. You're an - gry. No. I've got to — Right. Re - port to —

R: A:

molto rall.

Go. That's not to say — That if I had my way... —

molto rall.

a tempo

ROBERT: APRIL:

— Oh, well, I guess o - kay. 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

Slow ballad

G G+ G

mp

DAVE:

Look at you. — You're ly - ing there. — I

Em/G G7

feel your milk - y skin, ca - ress — your silk - y hair. — For

C Eb F7

all these years — you've been with me, I tilt my chin and what — I see — is

G G+

on - ly you... not feet or knees. You

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, and then has a half rest. The lyrics are "on - ly you... not feet or knees. You". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, including a G major triad and a G major with a raised 9th (G+).

Em/G G7

grum - ble and I stum - ble towards the Muen - ster cheese. I'm

The second system continues the melody in E minor with a key signature of one sharp (F#). The lyrics are "grum - ble and I stum - ble towards the Muen - ster cheese. I'm". The piano accompaniment features a walking bass line in the left hand and chords in the right hand, including Em/G and G7.

C Eb F7

in your spell, a chub-by fool and an - y - one can tell you rule my

The third system continues in C major with a key signature of one sharp (F#). The lyrics are "in your spell, a chub-by fool and an - y - one can tell you rule my". The piano accompaniment has a steady eighth-note bass line in the left hand and chords in the right hand, including C, Eb, and F7.

Bb Gm G Cm7 F

world my world no mat-ter what I do you rule my

The fourth system continues in C major with a key signature of one sharp (F#). The lyrics are "world my world no mat-ter what I do you rule my". The piano accompaniment features a walking bass line in the left hand and chords in the right hand, including Bb, Gm, G, Cm7, and F.

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 -

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a G7 chord and moves to a C chord. The lyrics are: "- 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 -

The second system continues the vocal line and piano accompaniment. The key signature remains one sharp. The vocal line starts with an Eb chord, moves to F7, Bb, Gm, and ends on G. The lyrics are: "- '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

The third system includes a section for Dave. The key signature changes to two flats (Bb). The vocal line starts with Eb, moves to F, then Gbmaj7 (labeled "DAVE:"), and ends on Ab7. The lyrics are: "- 'ry - thing - I need. - An - y - where - you go - I'll". A piano dynamic marking 'f' is present in the piano accompaniment.

Bb C D Eb F

fol-low. An - y - thing - you want - I'll give -

HAROLD:

An - y - where I'll fol-low you.

The fourth system includes a section for Harold. The key signature returns to one sharp. The vocal line starts with Bb, moves to C, D, Eb, and F. The lyrics are: "fol-low. An - y - thing - you want - I'll give -". A section for Harold follows with the lyrics: "An - y - where I'll fol-low you.". The piano accompaniment continues throughout.

G \flat 7 A \flat D \flat E \flat

— you An - y - time - you feel — hol -

An - y - thing at all. — Don't feel hol -

Detailed description: This system contains the first two lines of a musical score. The top line is a vocal melody in treble clef with lyrics. The second line is another vocal line, also in treble clef. The bottom two lines are piano accompaniment in grand staff (treble and bass clefs). Chord symbols G \flat 7, A \flat , D \flat , and E \flat are placed above the first four measures of the vocal lines.

A \flat A \flat /G A \flat 7/G \flat F7sus

- low, don't wor - ry. I'll swal - low it whole. —

- low, don't wor - ry. I'll make you whole. —

Detailed description: This system contains the next two lines of the musical score. It features two vocal lines in treble clef and piano accompaniment in grand staff. Chord symbols A \flat , A \flat /G, A \flat 7/G \flat , and F7sus are placed above the vocal lines. The piano accompaniment includes a prominent sustained chord in the right hand.

G G+

Just take a look — at me. — You nev - er leave — my side. —

Look at me — and hold — me hard. — A mo -

mp

Detailed description: This system contains the final two lines of the musical score. It features two vocal lines in treble clef and piano accompaniment in grand staff. Chord symbols G and G+ are placed above the vocal lines. The piano accompaniment starts with a dynamic marking of *mp* (mezzo-piano) and includes a sustained chord in the right hand.

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.

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

NICK:

You! Are wom - an, I am

man. You are small - er So

I can be tall - er than. You are

soft - er to the touch. It's a feel - ing

I like feel - ing ver - y much.

You are some - one

I've ad - mired. Still our

friend - ship Leaves some - thing to be de - sired.

Does it take more ex - pla - na - tion than this?

You are wom - an, I am man, — Let's

kiss! —

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 -

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "I like feel - ing ver - y I feel the feel - ing". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady bass line and chords in the right hand.

down to my toes. — Now, I feel like there's a fi - re here;

The second system of music continues the vocal line and piano accompaniment. The lyrics are "down to my toes. — Now, I feel like there's a fi - re here;". The piano accompaniment includes a long melodic line in the right hand that spans across the measures.

Try that once a lit - tle high - er, dear. What a beast to

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Try that once a lit - tle high - er, dear. What a beast to". The piano accompaniment features a long melodic line in the right hand.

ru - in such — a pearl. Would a con - vent take a Jew - ish girl?

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "ru - in such — a pearl. Would a con - vent take a Jew - ish girl?". The piano accompaniment features a long melodic line in the right hand.

FANNY:
NICK: Does it take more ex - pla - na - tion than this?

The first system of music includes a vocal line for Fanny and a vocal line for Nick with lyrics. The piano accompaniment is written for both hands. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: "Does it take more explanation than this?"

Freely
FANNY:
 Ooh! The thrills and chills — go - ing through me.

The second system features a vocal line for Fanny with lyrics and piano accompaniment. The tempo marking is "Freely". The piano part includes a "rit." (ritardando) marking and a "mp colla voce" (mezzo-piano with the voice) marking. The lyrics are: "Ooh! The thrills and chills — going through me."

Very slow
NICK: If I stop him now — Can he sue me?
FANNY: You are wo - man you are

The third system contains vocal lines for both Nick and Fanny with lyrics and piano accompaniment. The tempo marking is "Very slow". The lyrics are: "If I stop him now — Can he sue me? You are woman you are"

NICK:
 man. Let's

The fourth system features a vocal line for Nick with lyrics and piano accompaniment. The piano part includes dynamic markings: "p" (piano), "molto rit." (molto ritardando), and "mf" (mezzo-forte). The lyrics are: "man. Let's"

I REMEMBER IT WELL

from *Gigi*

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderato

HONORÉ: (*quasi parlando sempre*)

8va

mp *molto espr. e rubato*

ten.

We met at

ten.

MAMITA:

HONORÉ:

MAMITA:

HONORÉ:

cantabile

p

nine. We met at eight. I was on time. No, you were late. Ah,

yes! I re - mem - ber it well. We dined with

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MAMITA:

HONORÉ:

MAMITA:

HONORÉ:

friends. We dined a - lone. A ten - or sang. A bar - i - tone. Ah.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. It contains four phrases of dialogue, each labeled with a character name above it. The piano accompaniment is written in two staves (treble and bass clefs) and features a mix of chords and melodic lines, with some notes beamed together. The overall mood is nostalgic and intimate.

yes! I re - mem - ber it well. That

The second system continues the musical score. The vocal line begins with the word 'yes!' followed by a phrase. The piano accompaniment features a prominent melodic line in the right hand, with some notes held over from the previous system. The left hand provides a steady harmonic accompaniment. The dynamic marking 'mf' (mezzo-forte) is indicated in the piano part.

MAMITA:

daz - zling A - pril moon! There was none that night.

The third system features a vocal line and piano accompaniment. The vocal line has two phrases. The piano accompaniment is characterized by a series of chords in the right hand, with some notes beamed together. The left hand has a simple bass line. The dynamic marking 'pp' (pianissimo) is used in the piano part.

HONORÉ:

MAMITA:

And the month was June. That's right! That's right! It warms my

The fourth system concludes the page with a vocal line and piano accompaniment. The vocal line has four phrases. The piano accompaniment features a melodic line in the right hand, with some notes beamed together. The left hand has a simple bass line. The dynamic marking 'colla voce' is used in the piano part, and 'p' (piano) is used at the end of the system.

heart to know that you re - mem - ber still the way you

HONORÉ:

do. Ah. yes! I re - mem - ber it

p *mp* *8va*

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... **HONORÉ:** We had some rain. **MAMITA:** Those Rus - sian songs... **HONORÉ:** From sun - ny Spain...! Ah,

yes! I re - mem - ber it well. _____ You

MAMITA: wore a gown of gold. I was all in blue.

Cello

Pia

well.

pp

way...! Ah, yes! I re - mem - ber it

HONORE:

cresc.

were, How young and gay! A prince of love In ev - ry

du

Am I get - ting old? Oh, no! Not you! How strong you

HONORE:

MAMITA:

I'LL KNOW

from *Guys and Dolls*

By FRANK LOESSER

Freely

SARAH:

For I've im - a - gined ev - 'ry

bit of him, From his strong mor - al fi - bre to the wis - dom in his head, To the

Faster

SKY:

home - y a - ro - ma of his pipe _____ You have wished your - self a

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

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

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

SARAH:
indignantly

SKY:

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

rit.

dolce *rit.*

(with mounting determination)

sound

And till then I shall wait And till

rit.
then I'll be strong *ten.* For I'll know when my love comes a-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'then', followed by a triplet of eighth notes 'I'll be strong'. A double bar line follows, then another triplet of eighth notes 'For I'll know', followed by a half note 'when my love' and a half note 'comes a-'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with accents and 'rit.'. The right hand also has a 'ten.' marking above a half note.

long.

The second system continues the piano accompaniment. The vocal line is mostly silent, with a few notes in the first measure. The piano accompaniment features a complex texture with many beamed notes and slurs. A 'rit.' marking is present in the lower right of the system.

SKY:
Mine will come as a sur - prise to me Mine I leave to chance, and

The third system is for a character named 'SKY'. The vocal line in treble clef has a melodic line with slurs and double bar lines. The piano accompaniment in grand staff provides harmonic support with chords and moving lines.

Flowing
chem-is-try Sud-den-ly I'll know when my love comes a-long I'll know then and

The fourth system continues the 'SKY' part. The vocal line has a triplet of eighth notes 'chem-is-try' followed by 'Sud-den-ly I'll know'. A double bar line follows, then 'when my love comes a-long I'll know' and 'then and'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with accents and 'rit.'. The right hand also has a 'ten.' marking above a half note.

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

know long be - fore we can speak, I'll know In my heart I'll

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics: "smart?" But I'll stop And I'll stare At that. The piano accompaniment is in a grand staff (treble and bass clefs) and features several triplet markings over the melody and bass line.

SARAH:
I'll

face in the throng Yes I'll know when my love comes a -

ten.

The second system begins with a vocal line for Sarah, starting with the lyrics "I'll". Below this is a piano accompaniment. The system continues with a vocal line and piano accompaniment. The lyrics are "face in the throng Yes I'll know when my love comes a -". A *ten.* (tension) marking is placed above the piano accompaniment.

know when my love comes a - long.

long when my love comes a - long.

rit. accel. rit.

The third system features two vocal lines and a piano accompaniment. The lyrics are "know when my love comes a - long." and "long when my love comes a - long.". Above the piano accompaniment, there are dynamic markings: *rit.* (ritardando), *accel.* (accelerando), and *rit.* (ritardando).

rit. accel. rit. pp

The fourth system shows the piano accompaniment for the final part of the page. It includes dynamic markings: *rit.* (ritardando), *accel.* (accelerando), *rit.* (ritardando), and *pp* (pianissimo).

GUYS AND DOLLS

from *Guys and Dolls*

By FRANK LOESSER

NICELY:

Ad lib. conversationally

What's play-ing at the Ro - xy? I'll tell you what's play-ing at the Ro - xy. A

sf-p

pic-ture a - bout a Min-ne - so - ta man, so in love with a Mis-sis - sip - pi girl that he sac - ri - fi - ces

ev - 'ry-thing and moves all the way to Bi - lo - xi. That's what's play-ing at the Ro - xy.

sf-p

BENNY:

What's in the Dai - ly News? I'll tell you what's in the Dai - ly News,

sf-p

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

Brightly in 4 (♩ = ♪♪)

NICELY:

lick'd 'em. And it looks like Na-than's just an - o - ther vic - tim. Yes sir! When you

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

flat that could flat - ten the Taj Ma - hal NICELY: *ff*
 still lift - ing pla - ti - num fol - de - rol BENNY: Call it
 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: **BENNY:**

guy's on - ly do - ing it for some doll. When you
 guy's on - ly do - ing it for some

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

BOTH:

you can give odds for

ev - er

that the guy's

on - ly

do - ing it

For some

The second system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment includes a triplet in the right hand and various chordal textures.

doll

some _

doll _

some

doll

The guy's

on - ly

do - ing it

for some

The third system shows the vocal line with a series of notes and rests. The piano accompaniment features a triplet in the right hand and sustained chords in the left hand.

doll.

The fourth system concludes the page. The vocal line has a long note with a fermata. The piano accompaniment includes dynamic markings 'f' and 'ff' and features a triplet in the right hand.

SUE ME

from *Guys and Dolls*

By FRANK LOESSER

Freely

mp

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

Quite fast

ADELAIDE: *(Spoken first time)* -----

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

p

The vocal line is in 8/8 time. The lyrics are: "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". The piano accompaniment is in 8/8 time and features a steady eighth-note bass line in the left hand and chords in the right hand. The piano part begins with a piano (*p*) dynamic.

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 -

The vocal line continues with the lyrics: "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 -". The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment.

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 _____
 — } And I think of the way _____ I try _____

Ad - e-laide!

subito rit. **Slowly and plaintively**
 — 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, } Al - right al - rea - dy it's true, so
 call a po - lice - man, }

nu.? So Sue me, Sue me What can you do me? I

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.

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:
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

Easy Swing tempo (♩ = ♪♩)

Chord progression: E, C#m7, F#m7, F#m7/B, E, C#m7, F#m7, B13#9

Chord progression: E6, Gdim7#5, Gdim7

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

Chord progression: F#m7, Bdim7, F#m/A, Fdim7

Ed - na, you're time - less to me. —

F#m7 B9 A7/B

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

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a half note 'Hem - lines' followed by a quarter note 'are', a quarter note 'short - er.', a quarter rest, a quarter note 'A', a quarter note 'beer', a quarter note 'costs', a quarter note 'a', a quarter note 'quar -', a quarter note 'ter,', and a quarter note 'but'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

E6 C#m7 Cm7

time can - not take what comes free. _____

The second system continues the vocal line with a half note 'time', a quarter note 'can -', a quarter note 'not', a quarter note 'take', a quarter note 'what', a quarter note 'comes', and a quarter note 'free.' followed by a long horizontal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with chords E6, C#m7, and Cm7.

Bm7 Bm9 E9 A6 G#7#9/E

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

The third system features a vocal line with a half note 'You're', a quarter note 'like', a quarter note 'a', a quarter note 'stink -', a quarter note 'y', a quarter note 'old', a quarter note 'cheese,', a quarter note 'babe,', a quarter note 'just', a quarter note 'get -', a quarter note 'tin'', a quarter note 'ri -', a quarter note 'per', and a quarter note 'with age. _'. The piano accompaniment includes chords Bm7, Bm9, E9, A6, and G#7#9/E.

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

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

The fourth system features a vocal line starting with a half rest, followed by a quarter note 'You're', a quarter note 'like', a quarter note 'a', a quarter note 'fa -', a quarter note 'tal', a quarter note 'dis -', a quarter note 'ease,', a quarter note 'babe.', and a quarter note 'But'. The piano accompaniment includes chords A6, C#m7, C#9, F#9, F9, F#9, and Fm7.

F#m7 C9+ B9 B13b9 E6

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

The first system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with the lyrics "there's no cure, so let this fe - ver rage. Some folks can't stand it, say". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols F#m7, C9+, B9, B13b9, and E6 are placed above the vocal line.

Gdim7#5 F#m7

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

The second system continues the musical score. The vocal line has the lyrics "time is a ban - dit, but I take the op - po - site view. —". The piano accompaniment continues with the right-hand melody and left-hand bass line. Chord symbols Gdim7#5 and F#m7 are placed above the vocal line.

F#m7 D#m7b5 G#7

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

The third system of the musical score shows the vocal line with the lyrics "— 'Cause when I need a lift, time — brings a gift: an -". The piano accompaniment continues. Chord symbols F#m7, D#m7b5, and G#7 are placed above the vocal line.

C#m7 Cm7 Bm7 E7 E9 A6

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

The fourth system concludes the musical score. The vocal line has the lyrics "oth - er day with you. — A twist or a waltz, it's". The piano accompaniment continues. Chord symbols C#m7, Cm7, Bm7, E7, E9, and A6 are placed above the vocal line.

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 B7b9

— 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 Ab9

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 Abm7 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

Ab9#5 G9 G13b9 C6/9 Ab7/Eb

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

Dm7

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

Bm7b5 E7b9 Am7 Abm7

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

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols Gm7, Gm11, C13, F6, and F#dim7 are placed above the vocal staff.

C6/G B7#5 Bb9#11 A7 Dm7 Eb9

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!". The piano accompaniment includes a triplet of eighth notes in the right hand. Chord symbols C6/G, B7#5, Bb9#11, A7, Dm7, and Eb9 are placed above the vocal staff.

Dm7 G7b9 C6 Ab7

You're time - less to me.

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "You're time - less to me.". The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *sfz* (sforzando). Chord symbols Dm7, G7b9, C6, and Ab7 are placed above the vocal staff.

Db6 Edim Ebm7

f

The fourth system shows the piano accompaniment for the final part of the piece. It begins with a dynamic marking of *f* (forte). The piano part consists of chords and moving lines in both hands. Chord symbols Db6, Edim, and Ebm7 are placed above the staff.

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 Ab9 A13 D13
BOTH:

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'bor - ing you ain't!' and 'Some folks don't get it, but'. The piano accompaniment features a bass line with a 7/8 time signature and a treble line with chords and melodic fragments. Chord symbols A9#5, Ab9, A13, and D13 are placed above the staff. A dynamic marking 'sfz' is present in the piano part.

Bb7/F Em7

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

The second system continues the vocal and piano parts. The vocal line has the lyrics 'we nev - er fret it 'cause we know that time is our friend. _'. The piano accompaniment continues with chords and melodic lines. Chord symbols Bb7/F and Em7 are placed above the staff.

C#m7b5

And it's plain to see that

The third system features the vocal line with the lyrics 'And it's plain to see that'. The piano accompaniment includes a large chordal structure in the treble clef. The chord symbol C#m7b5 is placed above the staff.

F#7 Bm7 A#m7 Am7

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

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics 'you're stuck with me un - til the bit - ter end. _'. The piano accompaniment continues with chords and melodic lines. Chord symbols F#7, Bm7, A#m7, and Am7 are placed above the staff.

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

132 **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

Red. *

Em7 **A9** **D6** **Bm7** **Em7**

BOTH: **EDNA:**

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

Swing tempo again (♩ = ♩)

D6 **Bm7** **Em7** **D6** **Bm7**

WILBUR:

me. You're time - less to me.

Am7 **A9** **Slowly** **D6**

BOTH:

You're time - less to me!!

allargando colla voce *(straight 8ths)* *8va 1* *p* *8b*

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

F#m/A G#7 F#m/A A#dim7 Bm G#m7b5 Bm7 C# F#m

Piano introduction in F#m, 4/4 time. The piece begins with a forte (*f*) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has two sharps (F# and C#).

DAVE:

Vocal line for Dave: "I tucked in both the boys, and I". The melody is in the treble clef. The piano accompaniment is in the bass clef, marked *mf*. A note in the bass line is marked with an 8th note and a dashed line, indicating an 8th rest. The instruction "(maintain strong accent on 1)" is written below the vocal line.

Vocal line for Dave: "put a-way their toys, so to - night I'll feel the joys of be-ing wed. I". The melody continues in the treble clef. The piano accompaniment is in the bass clef, marked *loco*. A note in the bass line is marked with an 8th note and a dashed line, indicating an 8th rest. A chord change to G is indicated above the vocal line.

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

Bm F#m/A

Leg - os and — go - ril - las, Nin - ja Tur - tles and — God - zil - las, and one

sfz

G#m7b5 C# C#7 C#m7b5/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

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "who would have guessed, but soon I'll be un - dressed; I'm". The piano accompaniment is in a grand staff with treble and bass clefs. The first measure has a half note G4, and the second measure has a half note A4. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

C#7 C#7#5 F#m

mar - ried, and I'm gon - na have sex!

This system contains the next two lines of music. The vocal line continues with the lyrics "mar - ried, and I'm gon - na have sex!". The piano accompaniment continues with similar rhythmic patterns. The key signature remains two sharps. The piano part includes some chords with a half note (h) marking.

A Dm

sfz *mf*

This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The key signature is two sharps. The piano part includes a section with a half note (h) marking and dynamic markings of *sfz* and *mf*. There is an 8va marking at the bottom of the system.

MARLENE:

I laid out their school clothes, and the left - o - vers I froze, so I'm

This system contains the fourth system of music, starting with the character name "MARLENE:". The vocal line has the lyrics "I laid out their school clothes, and the left - o - vers I froze, so I'm". The piano accompaniment continues with a steady eighth-note accompaniment in the bass and chords in the treble. There is an 8va marking at the bottom of the system.

E \flat

A7/E

A7/C \sharp

read - y to ex - pose my ach - ing bust. I walked the Saint Ber - nard, let the

(8 \sharp)

loco

Dm

F \sharp 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

sfz

Dm/F

sfz

Gm/B \flat

A7

Rang - ers, trolls, — and Twin - kies, G. I. Joes with mus - cles that

sfz

Am7b5/Eb

D7

Gm

flex. _____ Now who would have known, but

The first system of music features a vocal line with a fermata over the word "flex." and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Dm/F

A7

soon I'll hear me moan; I'm mar-ried, _____

The second system continues the vocal line with a fermata over "I'm mar-ried,". The piano accompaniment features a more active bass line and a right hand with chords and moving lines.

A7#5

Dm

F#dim7

Gm

Em7b5

and I'm gon - na have sex!

mp *f*

The third system concludes the vocal line with "and I'm gon - na have sex!". The piano accompaniment includes dynamic markings of *mp* and *f*, and an 8va marking at the end.

Gm7

A

D

MARLENE:

Oh,

Calmer, but with a beat ♩ = 116

mp

(8va) _____ loco

The fourth system begins with the vocal line "Oh,". The piano accompaniment is marked "Calmer, but with a beat ♩ = 116" and includes a dynamic marking of *mp*. An 8va marking is present at the bottom left.

DAVE: there was a time
D9

N.C.

F#dim7
espressivo ten.

there was a time

BOTH: when our nights were filled with

A tempo
Gm

With passion
Eb

pas-sion so deep.

Oh, the heights we would climb; but

C7

A tempo
B

Red.

C6/G

now when it's dark, we'd

much rath - er sleep.

poco rit.

mf a tempo

f

Red.

Tempo I ♩ = 120

B lustfully

Em

DAVE:

But not to-night!

The

mf

8:2

F

car's in the ga-rage, my li - bi-do's grow-ing large, and soon I will dis-charge my man-ly

(8th)

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 Am

DAVE:

MARLENE: We played with Play - doh and Nin - ten - do, we watched

sfz

Em/G F#m7b5 B7

"Dum-bo" to the end, oh now it's time for fun that's rat-ed

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Dum-bo" to the end, oh now it's time for fun that's rat-ed. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: Em/G, F#m7b5, and B7.

Bm7b5/F sfz E7 Am

"X." We al-most did-n't make it, but

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "X." We al-most did-n't make it, but. The piano accompaniment includes dynamic markings: mp, sfz, mf, and f. A glissando effect is indicated in the right hand. Chord changes are indicated above the staff: Bm7b5/F, sfz, E7, and Am.

Em/G DAVE: B7 MARLENE:

soon we'll both be na-ked. We're mar-ried, we're mar-ried,

Detailed description: This system contains the fifth and sixth lines of music. It features two vocal lines: DAVE: and MARLENE:. The lyrics are "soon we'll both be na-ked. We're mar-ried, we're mar-ried,". The piano accompaniment continues with a consistent bass line and chords. Chord changes are indicated above the staff: Em/G and B7.

BOTH: B7#5 Softer Em

cresc. and we're gon-na have burn-ing, yearn-ing,

Detailed description: This system contains the seventh and eighth lines of music. The vocal line is for BOTH: and the lyrics are "and we're gon-na have burn-ing, yearn-ing,". The piano accompaniment includes dynamic markings: cresc. and mp. Chord changes are indicated above the staff: B7#5 and Softer Em.

Build gradually

wheez - ing, squeez - ing, *mf* gaud - y, naught - y,

cresc. *mf*

With emphasis

heav - ing, cleav - ing, *f* good old - fash - ioned...
 F B7

f molto rit. gliss.

With abandon

sex! Em F B7b5 Em

gliss.

TAKE ME AS I AM

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
 Music by FRANK WILDHORN

Moderately slow

Bbmaj7 Gb+ Bbmaj7 Ebm(maj7)

Bbadd2 F/G Gm9

Jekyll: Some - times I see _____ past the ho - ri - zon,
Emma: Look in my eyes, _____ who do you see _____ there?

Cm7 Cm7b5 F7sus4

sure of my way, _____ where I am go - ing.
 Some - one you know, _____ or just a stran - ger?

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#m7b5/G Badd2/F#

Emma: We'll nev - er part! You know who I am; You know who I

Em6 Badd2/F# Em6/G Em6

am; this is who I 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

Flowing (♩. = 64 - 66)

JAMIE:

Will yo

share your life with me For the next ten min-utes? For the next ten min-utes: We can

[Ped. throughout, change pedal on new harmonies]

han - dle that. We could watch the waves, We could watch the sky, Or just

— sit — and wait — As the time ticks by, — And if we make it 'til — then, — Can I

rall.

ask you a - gain For an - oth - er ten? And if

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo marking 'rall.' is positioned above the vocal line. The lyrics are 'ask you a - gain For an - oth - er ten? And if'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

a tempo

you in turn a - gree To the next ten min - utes, And the next ten min - utes, 'til the

The second system continues the musical score. The tempo marking 'a tempo' is placed above the vocal line. The lyrics are 'you in turn a - gree To the next ten min - utes, And the next ten min - utes, 'til the'. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'mp' is visible in the bass clef.

mor - ning. comes. Then just hold - ing you Might com - pel me to Ask you for

The third system of the score shows the vocal line and piano accompaniment. The lyrics are 'mor - ning. comes. Then just hold - ing you Might com - pel me to Ask you for'. The piano accompaniment continues with its eighth-note accompaniment and bass line.

more. There are so many lives I want to share

The fourth and final system of the score. The lyrics are 'more. There are so many lives I want to share'. The piano accompaniment features a dynamic marking 'mf' in the bass clef, which then changes to 'mp' in the final measure. The score concludes with a final chord in the piano part.

with you;— I will ne - ver be — com - plete un - til I

p *colla voce*

CATHY:
I am no

do. ———

mp

Bm7(b5) Dmin/E E7 A2/C# AMaj7 A

al - ways on time. Please don't ex - pect that from me. I will be

p

Bm7(b5) 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

F#7sus

poco rall.

Bsus

C#°/B

B

oth - er than be - ing ex - act - ly on time

I _____ can do. _____

I don't know

a tempo

Bm7(b5)

E7sus

E7

A2/C#

A2

why peo - ple run.

I don't know why things fall through.

I don't know

mp

Bm7(b5)

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 -

D2/F# Dmin/F A2/E A2/C#

tect and pre-serve, _____ I could say no and good - bye, _____ But

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line contains the lyrics 'tect and pre-serve, _____ I could say no and good - bye, _____ But'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols D2/F#, Dmin/F, A2/E, and A2/C# are placed above the vocal line.

DMaj7 D7

why, _____ Ja - mic, why? _____ I want to be your_

The second system continues the musical score. The vocal line lyrics are 'why, _____ Ja - mic, why? _____ I want to be your_'. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand. Chord symbols DMaj7 and D7 are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.

F#/C# F#/A# F#/B

_____ wife. _____ I want to bear your.

The third system of the score shows the vocal line with lyrics '_____ wife. _____ I want to bear your.'. The piano accompaniment continues with a similar rhythmic texture. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.

F#/C# F#/A# F#/B

_____ child. _____ I want to

The fourth system concludes the musical score. The vocal line lyrics are '_____ child. _____ I want to'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.

D#min7 C#min7 BMaj7 F#2/A#

die Know - ing I had a long, full life in your

mf

G#7sus AMaj7(#11)

arms. That I can

DMaj7 D/E rit.

do, For - ev - er with

JAMIE:

Will you

mp rit.

a tempo A6 A7 AMaj7

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 -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal staff has lyrics: "world ex - plodes, 'til there's no one left _____ Who has ev - er known us a -". The second vocal staff has the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand with some chords marked with accents (^).

F#7sus Bmin7 A/C# D A/E

part! _____ There are

part! _____ There are so man-y dreams I need to see

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The first vocal staff has lyrics: "part! _____ There are". The second vocal staff has lyrics: "part! _____ There are so man-y dreams I need to see". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

F#7sus B7sus A/C# B7sus A/C#

so many 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

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The first vocal staff has lyrics: "so many years I need to be with_ you.... I will nev-er be_ a - live...". The second vocal staff has lyrics: "with you... I will nev-er be_ com-plete... I will". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

(JAMIE)

D2

(falseno)

nev - er change_ the world Un - til I

colla voce

CATHY:

(JAMIE)

I do. I

do. I do.

p a tempo

do. I do...

I do...

mf

mp

rit.

BOSOM BUDDIES

from *Mame*

Music and Lyrics by
JERRY HERMAN

Easy 2

MAME and VERA:

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "We'll al - ways be". The piano accompaniment starts with a piano (*p*) dynamic and consists of chords in the right hand and a simple bass line in the left hand. The key signature has four flats (B-flat major or D-flat minor) and the time signature is common time (C).

The second system continues the vocal line with the lyrics "bos - om bud - dies, Friends, sis - ters and". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

The third system concludes the vocal line with the lyrics "pals. We'll al - ways be". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous systems.

bos - om bud - dies. If life should re - ject — you. There's

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "bos - om bud - dies. If life should re - ject — you. There's". The piano accompaniment features a left hand with a steady bass line and a right hand with chords and melodic fragments.

VERA:

me to pro - tect — you. If I say — that your

The second system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "me to pro - tect — you. If I say — that your". The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

MAME:

tongue is vi - cious, If I call — you un -

The third system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "tongue is vi - cious, If I call — you un -". The piano accompaniment continues with harmonic support.

BOTH:

couth, It's sim - ply that Who else — but a

The fourth system of music features a vocal line and piano accompaniment. The vocal line concludes with the lyrics "couth, It's sim - ply that Who else — but a". The piano accompaniment provides the final harmonic context.

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

BOTH:

bald! But, dar - ling, We'll al - ways be

rit.

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

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by the lyrics 'stink - in' and 'truth?'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has four flats (B-flat major/D-flat minor).

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

The second system continues the vocal line with the lyrics 'writ-ten: "Your voice is the voice of a frog."'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature remains four flats.

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

The third system continues the vocal line with the lyrics 'fend you I rush. You know that I'm there ev - 'ry -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The key signature changes to three flats (E-flat major/G-flat minor).

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

The fourth system continues the vocal line with the lyrics 'time that the world makes an un - kind re - mark. When they say: "Ver-a Charles is the'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The key signature changes to two flats (D-flat major/F-flat minor).

Slowly

Tempo I

VERA:

world's great - est lush"... It hurts me. And

If I say your fangs are show - ing;

Name. 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

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

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

The first system of music features a vocal line in a soprano clef and a piano accompaniment in grand staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time. The vocal line begins with a quarter rest, followed by a half note 'Who', a quarter note 'else', a quarter rest, a quarter note 'but', a quarter note 'a', a half note 'bos - om', a quarter note 'bud - dy', and a quarter note 'Will'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

sit down and lev - el And give you the dev - il. Will

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a half note 'sit down and lev - el', a quarter rest, a quarter note 'And', a half note 'give you the dev - il.', and a quarter note 'Will'. The piano accompaniment features a melodic line in the right hand with a slur over the first two measures and a dynamic marking of *p.* (piano).

sit down and tell you — the

The third system shows the vocal line with a quarter rest, a half note 'sit down and tell', a quarter rest, a quarter note 'you', a quarter rest, and a quarter note 'the'. The piano accompaniment has a dynamic marking of *f* (forte) and continues with chords in the right hand and a bass line in the left hand.

truth?!

The fourth system begins with a vocal line containing a quarter rest, a half note 'truth?!', and a quarter rest. The piano accompaniment features a more active melodic line in the right hand with a slur and a dynamic marking of *f*, and a bass line in the left hand. The system concludes with a final chord in the right hand marked with an accent (^).

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

Languidly

B B+ B

mp
R.H.

The piano introduction consists of three measures in 4/4 time, marked 'Languidly' and 'mp'. The right hand (R.H.) plays a melodic line of eighth notes, while the left hand (L.H.) plays a bass line of eighth notes. The key signature is B major (two sharps). The first measure is marked with a 'B' chord, the second with a 'B+' chord, and the third with a 'B' chord. The bass line starts with a whole note chord in the first measure and continues with eighth notes in the second and third measures.

B+ CHRIS: B B+

In a place that won't let us feel, —

The first line of the song features a vocal line for Chris and piano accompaniment. The vocal line starts with a whole rest in the first measure, followed by a melodic line in the second and third measures. The piano accompaniment continues with the same eighth-note pattern as the introduction. The key signature remains B major. The first measure is marked with a 'B+' chord, the second with a 'CHRIS: B' chord, and the third with a 'B+' chord.

B B+ Emaj7

in a life where noth-ing seems real — I have found you, —

The second line of the song continues the vocal and piano accompaniment. The vocal line has a melodic line in the first measure, followed by a whole rest in the second measure, and then a melodic line in the third measure. The piano accompaniment continues with the same eighth-note pattern. The key signature remains B major. The first measure is marked with a 'B' chord, the second with a 'B+' chord, and the third with an 'Emaj7' chord.

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E/F# B B+

I have found you. _____

B B+ B

KIM:
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 C#m C#m/B

CHRIS: you. _____ **KIM:** To-night our

Our lives will change when to - mor-row comes. —

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**

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

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest in the first measure, followed by a half note in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests. The key signature has four sharps (F#, C#, G#, D#).

Emaj7 E/F# KIM: B CHRIS:

take you. I'll go with you. You won't be -

Detailed description: This system contains measures 3-5. It features two vocal lines: 'KIM' and 'CHRIS'. The piano accompaniment continues with the eighth-note pattern. The key signature remains four sharps.

C#m C#m/B A

lieve all the things you'll see. I know 'cause you'll see them all with me. -

Detailed description: This system contains measures 6-8. The vocal line continues with a half note in measure 6 and a half note in measure 7. The piano accompaniment has a more active bass line in measure 7. The key signature remains four sharps.

CHRIS: D F# KIM: rit.

If we're to - geth - er, that's when, we'll hear it a - gain, a

Detailed description: This system contains measures 9-11. It features two vocal lines: 'CHRIS' and 'KIM'. The piano accompaniment includes triplets and a 'rit.' (ritardando) marking in measure 11. The key signature remains four sharps.

B

Cdim7

C#m7

song played on a so - lo sax - o - phone, -

a tempo

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole note chord of B major. The piano accompaniment begins with a whole note chord of Cdim7. The vocal line has a triplet of eighth notes on the word 'sax' and another triplet on 'o - phone'. The piano accompaniment features a similar triplet in the right hand and a steady bass line in the left hand.

F#7

B

Cdim7

A cra - zy sound, - a lone - ly sound, - a

Detailed description: This system contains the third and fourth lines of music. The vocal line starts with a whole note chord of F#7. The piano accompaniment continues with a whole note chord of B major. The vocal line has a triplet of eighth notes on 'sax' and another triplet on 'o - phone'. The piano accompaniment features a similar triplet in the right hand and a steady bass line in the left hand.

C#m

F#7

B

cry that tells us love - goes on and on. -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a whole note chord of C#m. The piano accompaniment continues with a whole note chord of F#7. The vocal line has a triplet of eighth notes on 'sax' and another triplet on 'o - phone'. The piano accompaniment features a similar triplet in the right hand and a steady bass line in the left hand.

Cdim7

C#m

F#7

Played on a so - lo sax - o - phone. - It's

Detailed description: This system contains the seventh and eighth lines of music. The vocal line starts with a whole note chord of Cdim7. The piano accompaniment continues with a whole note chord of C#m. The vocal line has a triplet of eighth notes on 'sax' and another triplet on 'o - phone'. The piano accompaniment features a similar triplet in the right hand and a steady bass line in the left hand.

B G#7 C#m

tell - ing me — to hold you tight — and dance like it's the last —

F# B G#m

— night of the world. Dreams — were all I

KIM:

D#m CHRIS: G#m D#m

ev - er knew. — Dreams — you won't need when I'm through. —

E B/D# CHRIS: A

BOTH: An - y - where we may be **KIM:** I will sing — with

Maestoso

F#

A

D

D#dim7

you

our

song.

Musical notation for the first system. The vocal line (treble clef) has notes for 'you', 'our', and 'song.'. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

Em

A7

CHRIS:

D/A

KIM: So stay with me — and

Musical notation for the second system. It features two vocal lines: 'CHRIS:' and 'KIM:'. The piano accompaniment continues with chords and a bass line.

B7/A

Em/A

hold

me

tight —

and

dance

like

it's

the

Musical notation for the third system. The vocal line continues with 'hold me tight — and dance like it's the'. The piano accompaniment features chords and a bass line with a triplet of eighth notes.

A7b9

A7

D

Em/D

last night

of the

world.

Musical notation for the fourth system. The vocal line concludes with 'last night of the world.'. The piano accompaniment features chords, a bass line, and a dynamic marking 'f'.

D Gm/Bb D

Musical notation for the first system, measures 1-3. The treble clef has a whole rest. The bass clef has a steady eighth-note accompaniment. Chords are indicated above the staff: D, Gm/Bb, and D.

Em/D D Gm/Bb

Musical notation for the second system, measures 4-6. The treble clef has chords with a fermata. The bass clef has a steady eighth-note accompaniment. Chords are indicated above the staff: Em/D, D, and Gm/Bb.

D

Musical notation for the third system, measures 7-9. The treble clef has chords with a fermata. The bass clef has a steady eighth-note accompaniment. A chord of D is indicated above the staff.

Gm/Bb D

rall.

Musical notation for the fourth system, measures 10-12. The treble clef has chords with a fermata. The bass clef has a steady eighth-note accompaniment. Chords are indicated above the staff: Gm/Bb and D. A "rall." marking is present in the second measure.

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

Andante

Db

RAOUL:

No more talk of dark - ness, for - get these wide - eyed fears: I'm

Dbmaj7

Gb6/Db

Cb

Ab/C

here. noth - ing can harm you, my words will warm and calm you.

Db

Let me be your free - dom, let day - light dry your tears: I'm

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 D>Ab Ebm/Ab Ab6 Ebm7/Ab

pro-mise me that all you say is true, that's all I ask of

rit.

RAOUL: Db Dbmaj7 Gb6/Db

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

Eb7 Ab Db/F Bbm7 Eb7 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

too. Chris - tine, — that's all I ask of Say you. you'll share with me one

CHRISTINE:

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: Share each day with me, each night, each morn - ing. **CHRISTINE:** Say you love me! **RAOUL:** 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

MAX:

Dbadd9

recit.

E/B

What did Lew - is say to Clark when ev - 'ry - thing looked bleak?

f colla voce

gliss.

Detailed description: This system contains the first line of the song. The vocal line is in 4/4 time, starting with a Dbadd9 chord and a recitative style. The piano accompaniment features a complex harmonic structure with a glissando effect in the right hand.

Dbadd9

3

3

G/D

What did Sir Ed-mund say to Ten-zing as they strug-gled t'ward Ev - er - est's peak?

gliss.

Detailed description: This system contains the second line of the song. The vocal line includes triplet markings over the words 'Ed-mund' and 'Ten-zing'. The piano accompaniment continues with a glissando effect.

Eadd9

3

3

What did Wash-ing - ton say to his troops be - fore they crossed the Del - a - ware? _

Detailed description: This system contains the third line of the song. The vocal line features two triplet markings over the words 'Wash-ing' and 'troops'. The piano accompaniment continues with a glissando effect.

Moderately Slow 2

LEO: What did they say?

F13#11 Bb Bb+ Bb6

I'm sure you're well a - ware! _ We can do it! We can do it!

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord symbols F13#11, Bb, Bb+, and Bb6 are placed above the vocal line. The lyrics are: "I'm sure you're well a - ware! _ We can do it! We can do it!"

Bb+ Bb Fm7 Bb 6 Eb Eb+

We can do it, me and you! We can do it! We can

Detailed description: This system contains the third and fourth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord symbols Bb+, Bb, Fm7, Bb 6, Eb, and Eb+ are placed above the vocal line. The lyrics are: "We can do it, me and you! We can do it! We can"

Eb6 Eb+ Eb Em7b5 A7#5b9

do it! We can make our dreams come true! > Ev - 'ry

Detailed description: This system contains the fifth and sixth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord symbols Eb6, Eb+, Eb, Em7b5, and A7#5b9 are placed above the vocal line. The lyrics are: "do it! We can make our dreams come true! > Ev - 'ry"

A Tempo-Mod. 2 ♩ = 146

Dm Dm(maj7) Dm7 G9 Cm Cm(maj7) Cm7

thing you've ev - er want-ed is just wait - ing to be had. _____

Detailed description: This system contains the seventh and eighth lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord symbols Dm, Dm(maj7), Dm7, G9, Cm, Cm(maj7), and Cm7 are placed above the vocal line. The lyrics are: "thing you've ev - er want-ed is just wait - ing to be had. _____"

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

Bb Bb+ Bb6 Bb+ Bb

do it! We can do it! This is not the

mp

Fm9 Bb7b9 Eb Eb+

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

Gm Cm7 Ddim7 Eb F7

do it! And I know it's gon - na

MAX: Whataya say, Bloom? LEO

Bb Bb *recit.*

work! What do I say? Fin-'lly a chance to be a Broad-way pro -

colla voce

Db Bb 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

Bb Bb+ Bb6 Bb+ Bb

do it, I can't do it, I can't do it,

mp

B6 Fm7 Bb13b9 Eb Eb6

that's not me. I'm a los - er, I'm a

Ebmaj7 Eb6 Eb Em7b5

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

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

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?

Detailed description: This system contains the first five measures of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The bottom two staves are piano accompaniment. Chord symbols are placed above the first staff. Dynamics include a forte (f) marking in the piano part.

C#7 LEO: D#m7/F# B/F# D#m7/F# B6/F# C#9b5

it. You see Ri - o, I see jail.

Ow!

Detailed description: This system contains the next five measures. The top staff is a vocal line with lyrics. The second staff is a vocal line with the exclamation 'Ow!'. The bottom two staves are piano accompaniment. Chord symbols are placed above the first staff. Dynamics include accents (v) and a fortissimo (ff) marking in the piano part.

MAX: B/F#

We can do it.

Detailed description: This system contains the final five measures. The top staff is a vocal line with lyrics. The second staff is a vocal line. The bottom two staves are piano accompaniment. Chord symbols are placed above the first staff. Dynamics include fortissimo (ff) markings in the piano part.

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

Ruminatively, rubato $\text{♩} = 56$

Hank:

I have a mem-o - ry for small de - tails. I have a mem-o - ry that nev - er fails.

mp

This system contains the first two lines of the musical score. The top staff is the vocal line for Hank, and the bottom two staves are the piano accompaniment. The tempo is marked 'Ruminatively, rubato' with a quarter note equal to 56 beats. The piano part begins with a mezzo-piano (*mp*) dynamic.

I can re-mem - ber names, dates and pla - ces And ev - en fa - ces of p o - ple whose fa - ces I

This system contains the second and third lines of the musical score. The vocal line continues with the lyrics 'I can re-mem - ber names, dates and pla - ces And ev - en fa - ces of p o - ple whose fa - ces I'. The piano accompaniment continues with a similar melodic and harmonic structure.

don't want to know. I know the date of the Par - the - non, But there's a date that I'm

This system contains the third and fourth lines of the musical score. The vocal line concludes with the lyrics 'don't want to know. I know the date of the Par - the - non, But there's a date that I'm'. The piano accompaniment provides a steady accompaniment throughout.

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

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a 7/8 time signature. The lyrics are: "I'd stopped a-long the way To buy a big bou - quet for you. — I re-mem - ber". The piano accompaniment is written in grand staff (treble and bass clefs). The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line with eighth notes.

that. In a French-type rest-'rant, Run by a guy named Jake,

The second system continues the musical score. The vocal line lyrics are: "that. In a French-type rest-'rant, Run by a guy named Jake,". The piano accompaniment continues with similar harmonic and rhythmic patterns, maintaining the 7/8 time signature.

We had a sir - loin steak for two. — I re-mem - ber that. I re-mem - ber we

The third system of the musical score. The vocal line lyrics are: "We had a sir - loin steak for two. — I re-mem - ber that. I re-mem - ber we". The piano accompaniment includes a section labeled "L.H." (Left Hand) in the right hand part, indicating a change in texture or emphasis.

sat out in Pros-pect Park in the glow of moon - light. — Af-ter that, we went back to

The fourth and final system of the musical score. The vocal line lyrics are: "sat out in Pros-pect Park in the glow of moon - light. — Af-ter that, we went back to". The piano accompaniment begins with a dynamic marking of *mf* (mezzo-forte) in the left hand.

your house and danced till dawn. I was pour-ing cof-fee, You lit a cig-a-

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'your house and danced till dawn.' followed by 'I was pour-ing cof-fee,' and 'You lit a cig-a-'. The piano accompaniment consists of chords and melodic fragments in the right and left hands.

rette. From then on I for-get What I said, What I did and where I was at!

The second system continues the musical score. The vocal line starts with 'rette.' followed by 'From then on I for-get What I said, What I did and where I was at!'. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

— For I'd fal-len in love with you, I re-mem-ber I'd fal-len in love with

The third system of the score shows the vocal line with the lyrics '— For I'd fal-len in love with you, I re-mem-ber I'd fal-len in love with'. The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) in the right hand.

you, That's the one thing I do re-mem-ber, — I re-mem-ber that.

The fourth and final system on this page shows the vocal line with the lyrics 'you, That's the one thing I do re-mem-ber, — I re-mem-ber that.'. The piano accompaniment continues with chords and melodic lines.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with lyrics underneath. The piano accompaniment is written in two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right-hand part features a series of chords with some melodic movement, while the left-hand part provides a steady bass line.

wreck by then. — I re-mem - ber that. I re-mem-ber we

L.H.

The second system continues the musical score. The vocal line and piano accompaniment are shown. A specific instruction "*L.H.*" is placed above the right-hand piano staff, indicating a change in the left-hand part's texture or dynamics. The piano accompaniment continues with chords and a bass line.

sat in the park In the glow of a p'lice-man's flash - light. — Af - ter

mf

The third system of the musical score. The vocal line and piano accompaniment are shown. A dynamic marking "*mf*" (mezzo-forte) is placed at the beginning of the piano accompaniment. The piano accompaniment features a more active right-hand part with some melodic lines.

that we went back to my house and sat some more. You were pour - ing

The fourth and final system of the musical score. The vocal line and piano accompaniment are shown. The piano accompaniment continues with chords and a bass line, supporting the vocal melody.

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! But I

f *rall.*

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.

WHY DO I LOVE YOU?

from *Show Boat*

Lyrics by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Moderately

MAGNOLIA:

p I'm walk - ing on the

air, dear, _____ For life is fair, dear, _____ to

lov - ers. I'm in _____ the sev - enth

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? —

The musical score for 'BOTH' consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a melody in the right hand with a slur over the first two measures and a half note G4 in the third measure, and a bass line with a half note G2 in the first measure and quarter notes in subsequent measures.

RAVENAL:

Can you see — the why or where - fore

The musical score for 'RAVENAL' consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a melody in the right hand with a slur over the first two measures and a half note G4 in the third measure, and a bass line with a half note G2 in the first measure and quarter notes in subsequent measures.

I should be — the one you care for?

The musical score for the second part of 'RAVENAL' consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a melody in the right hand with a slur over the first two measures and a half note G4 in the third measure, and a bass line with a half note G2 in the first measure and quarter notes in subsequent measures.

MAGNOLIA:

You're a luck - y boy. I am luck - y too.

mp

The musical score for 'MAGNOLIA' consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a melody in the right hand with a slur over the first two measures and a half note G4 in the third measure, and a bass line with a half note G2 in the first measure and quarter notes in subsequent measures. A dynamic marking of *mp* is present at the beginning of the piano part.

BOTH:

All our dreams of joy Seem to come true. —

The first system of the 'BOTH' section features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a quarter note 'A', followed by quarter notes 'l', 'o', 'u', 'r', 'd', 'r', 'e', 'a', 'm', 's', 'o', 'f', 'j', 'o', 'y', a half note 'S', and quarter notes 'e', 'e', 'm', 't', 'o', 'c', 'o', 'm', 'e', 't', 'r', 'u', 'e.'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

May - be that's — be - cause you love me,

The second system continues the 'BOTH' section. The vocal line starts with a quarter note 'M', quarter notes 'a', 'y', a half note 't', 'h', 'a', 't', 's', a half note 'b', quarter notes 'e', 'c', 'a', 'u', 's', 'e', 'y', 'o', 'u', 'l', 'o', 'v', 'e', and a half note 'm', 'e.'. The piano accompaniment continues with chords and a bass line.

May - be that's why I love you. —

The third system concludes the 'BOTH' section. The vocal line begins with a quarter note 'M', quarter notes 'a', 'y', a half note 't', 'h', 'a', 't', 's', 'w', 'h', 'y', a half note 'I', quarter notes 'l', 'o', 'v', 'e', and a half note 'y', 'o', 'u.'. The piano accompaniment features a more active right hand with chords and a bass line. An '8va' marking is present above the final chord in the right hand.

RAVENAL:

Dar - ling, I have on - ly just an hour to play.

The 'RAVENAL' section begins with a vocal line in treble clef and a piano accompaniment in grand staff. The key signature changes to one sharp (F#) and the time signature is 4/4. The vocal line starts with a quarter note 'D', quarter notes 'a', 'r', 'l', 'i', 'n', 'g', a half note 'I', quarter notes 'h', 'a', 'v', 'e', a half note 'o', 'n', quarter notes 'l', 'y', a half note 'j', 'u', 's', 't', a half note 'a', 'n', quarter notes 'h', 'o', 'u', 'r', and a half note 't', 'o', quarter notes 'p', 'l', 'a', 'y.'. The piano accompaniment starts with a piano (*p*) dynamic and features chords in the right hand and a bass line in the left hand.

MAGNOLIA:

I am al - ways lone - ly when you go a - way.

The musical score for Magnolia consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I am al - ways lone - ly when you go a - way." The piano accompaniment features a melody in the right hand and chords in the left hand, with a long slur over the first two measures of the right hand.

BOTH:

Hours are not like years, So dry your tears.

The musical score for Both consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "Hours are not like years, So dry your tears." The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *mf* and a long slur over the final two measures of the right hand.

RAVENAL:

What _____ a pair of love - birds! My dar - ling,

The musical score for Ravenal consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "What _____ a pair of love - birds! My dar - ling," with a long horizontal line under "What". The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *rall.* and a long slur over the final two measures of the right hand.

I'll come home as ear - ly as I can.

The musical score for Ravenal continuation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "I'll come home as ear - ly as I can." The piano accompaniment features a melody in the right hand and chords in the left hand, with a dynamic marking of *p*.

Mean - while be good and pa - tient with your man.

Why do I love you? Why do you love me?

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

me, May - be that's why I love you. _____ (opt.)

WHO WILL LOVE ME AS I AM?

from *Side Show*

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

Ab Ab/Gb Fm Ab/Eb **VIOLET:**

Like a

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note A4 in the third, and a quarter note B4 in the fourth. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line in the left hand. Chord symbols are placed above the vocal line.

Db(add9) Ab/C Eb/Bb Ab

fish plucked from the o - cean Tossed in - to a for - eign stream, - Al-ways

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line. Chord symbols are placed above the vocal line.

Cm Db Bbm7 Ebsus Eb

knew that I was dif - f'rent Of-ten fled in - to a dream. - I ig -

Detailed description: This system contains measures 9 through 12. The vocal line concludes the phrase. The piano accompaniment continues with the same harmonic structure. Chord symbols are placed above the vocal line.

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 -

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two flats (Bb, Eb). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "change my mon - o - gram? _____ Who will be part of _____ my cir -". Chord symbols above the vocal line are Db(add9), Db/Eb, Ab(add9), Cb(add9), and Bbm7. The piano part features a steady bass line with chords in the right hand.

Ab Db/Eb Eb

- cus? Who will love me as I am? _____ Who will ev - er

poco rall.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "- cus? Who will love me as I am? _____ Who will ev - er". Chord symbols above the vocal line are Ab, Db/Eb, and Eb. The piano accompaniment continues with the same bass line and right-hand chords. A "poco rall." marking is present at the end of the system.

Db(add9) Db/Eb Ab Db(add9) Eb(add9)

call to say "I love _____ you"? Send me flow - ers or a tel - e - gram? -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics: "call to say 'I love _____ you'? Send me flow - ers or a tel - e - gram? -". Chord symbols above the vocal line are Db(add9), Db/Eb, Ab, Db(add9), and Eb(add9). The piano accompaniment continues with the same bass line and right-hand chords.

Ab(add9) Db(add9) Eb Fm7 Ab/Eb

Who could proud - ly stand _____ be - side _____ me? Who will

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics: "Who could proud - ly stand _____ be - side _____ me? Who will". Chord symbols above the vocal line are Ab(add9), Db(add9), Eb, Fm7, and Ab/Eb. The piano accompaniment continues with the same bass line and right-hand chords.

Db(add9) Db/Eb Eb Ab(add9) Ab/C

love me as I am?

This system contains the first vocal line and piano accompaniment. The vocal line has lyrics 'love me as I am?'. The piano accompaniment features a complex texture with many notes, some marked with 'v' and 'p'.

Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb Ab(add9) BOTH: Who could

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics 'Who could'. The piano accompaniment is marked with 'ff' and includes many notes with 'v' and 'p' markings.

Cb Bbm7 Ab Ebsus Db/Eb Eb

proud - ly stand be - side me? Who will love me as I

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics 'proud - ly stand be - side me? Who will love me as I'. The piano accompaniment is marked with 'p' and includes many notes with 'v' and 'p' markings.

Ab Ab/C Db(add9) Dbmaj7/Eb Ab

am?

allargando sfz ff

This system contains the fourth vocal line and piano accompaniment. The vocal line has lyrics 'am?'. The piano accompaniment is marked with 'allargando', 'sfz', and 'ff', and includes many notes with 'v' and 'p' markings.

I'D GIVE IT ALL FOR YOU

from *Songs for a New World*

Music and Lyrics by
JASON ROBERT BROWN

D Em7 D/F# G D Em7

mf

D/F# G D Em7 D/F# G

D Em7 G/A MAN: Dsus D

I had a house while you were gone.—

Dsus D Bm7 Am7

The week af - ter you left me, I found a cou - ple a - cres

The musical score is written for piano and voice. It features a key signature of two sharps (D major) and a 4/4 time signature. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The melody includes several chords and a melodic line that carries the lyrics. The score is divided into four systems, each with a vocal line and a piano accompaniment. The first system is marked *mf*. The second system continues the piano accompaniment. The third system includes the first line of lyrics: "I had a house while you were gone.—". The fourth system includes the second line of lyrics: "The week af - ter you left me, I found a cou - ple a - cres". There are four-measure rests in the vocal line at the beginning of the third and fourth systems. The piano accompaniment includes various chord voicings and melodic patterns throughout.

Dsus D Dsus D F#m9

near Sev - er - na Park. — I had a house while you were gone. —

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "near Sev - er - na Park. — I had a house while you were gone. —". Above the vocal line, the chords Dsus, D, Dsus, D, and F#m9 are indicated.

Bm7 Am7

a house with sil - ver shut - ters and a drive - way laid in mar - ble and

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "a house with sil - ver shut - ters and a drive - way laid in mar - ble and". Above the vocal line, the chords Bm7 and Am7 are indicated with a '4' indicating a four-measure phrase.

G2 D/F# F2

thou - sands of rooms to fill — and mi - les of space to

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "thou - sands of rooms to fill — and mi - les of space to". Above the vocal line, the chords G2, D/F#, and F2 are indicated.

Ebmaj7 D/E

fly... — And I tried to be - lieve it. —

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "fly... — And I tried to be - lieve it. —". Above the vocal line, the chords Ebmaj7 and D/E are indicated.

D/C

It was bet - ter with - out you; I was saf - er a -

lone... No, I'd give it all for you..

I'd give it all for you by my side once more.

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/Bb

F/A

Gm7

you — to fight — the — fear...

Gm7/C

D

Em7

D/F#

G

And now you're here.

D

Em7

G/A

WOMAN:

Dsus

D

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,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord changes are indicated above the staff: Dsus, D, Bm7 (with a 4-measure bracket), and Am7 (with a 4-measure bracket).

Dsus D Dsus D F#m9

drove to Ten - nes - see. I took a trip while I was gone.

Detailed description: This system contains measures 3 through 6. The vocal line continues with quarter notes in measure 3 and a quarter rest followed by a quarter note in measure 4. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: Dsus, D, Dsus, D, and F#m9 (with a 3-measure bracket).

Bm7 Am7

I drove a - cross — the coun - try and I stopped at lots — of di - ners and

Detailed description: This system contains measures 7 through 10. The vocal line has a quarter rest in measure 7, followed by quarter notes in measures 8 and 9. The piano accompaniment continues. Chord changes are indicated: Bm7 and Am7.

G2 D/F# F2

stared at a mil - lion stars — and thought I could touch the

Detailed description: This system contains measures 11 through 14. The vocal line has a quarter rest in measure 11, followed by quarter notes in measures 12 and 13. The piano accompaniment continues. Chord changes are indicated: G2, D/F#, and F2.

E♭Maj7

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a treble clef with eighth-note chords and a bass clef with a half-note bass line.

Dm7 G/D G2/C

high - er and high - er. I'm run - ning from time — and walk - ing through fi - re, and

Detailed description: This system contains measures 3-5. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a quarter rest, then eighth notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar eighth-note patterns.

C/Bb F2/A Gm7

dreams ———— just don't ———— come ———— true... ————

Detailed description: This system contains measures 6-8. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, a quarter rest, a half note C5, a quarter rest, and a half note B4. The piano accompaniment features sustained chords in the bass and moving lines in the treble.

Gm7/C A Asus4 A Asus4 A

But now there's you. ————

Detailed description: This system contains measures 9-11. The vocal line has a half note G4, a quarter rest, a half note A4, a quarter rest, a half note B4, a quarter rest, a half note C5, a quarter rest, and a half note B4. The piano accompaniment features a half-note bass line and moving chords in the treble.

G/F
MAN:

C/E

G/F

God knows it's ea - sy to hide, — ea - sy to hide — from the

C/E

E \flat 2

B \flat

things that you feel — and har - der to blind - ly trust what you don't un - der - stand.

F F sus F F/E \flat

WOMAN:

God knows it's ea - sy to run, —

B \flat /D F/E \flat B \flat /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.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "hard - er to stand. and fight for the things you be - lieve." The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Chord symbols above the vocal line are Db2, Ab2, C, and Csus. The piano accompaniment includes a bass line with a double bar line and a fermata, and a right hand with a double bar line and a fermata.

C Csus C Am7 F2

MAN:
WOMAN:
Noth - ing a - bout us was per - fect or clear, but when

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "Noth - ing a - bout us was per - fect or clear, but when". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Chord symbols above the vocal line are C, Csus, C, Am7, and F2. The piano accompaniment includes a bass line with a double bar line and a fermata, and a right hand with a double bar line and a fermata.

Am7 F2 Am7 G2/B

Par - a - dise calls me, I'd rath - er be here. There's some - thing be - tween us that

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "Par - a - dise calls me, I'd rath - er be here. There's some - thing be - tween us that". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Chord symbols above the vocal line are Am7, F2, Am7, and G2/B. The piano accompaniment includes a bass line with a double bar line and a fermata, and a right hand with a double bar line and a fermata.

Csus2 G/D Eb7 (#11) WOMAN:

no - bod - y else needs to see... There were

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "no - bod - y else needs to see... There were". The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. Chord symbols above the vocal line are Csus2, G/D, Eb7 (#11), and WOMAN:. The piano accompaniment includes a bass line with a double bar line and a fermata, and a right hand with a double bar line and a fermata.

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

8th

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

(8th)

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

A/D D/C G/B

trust some-thing clear-er. I know — I fell — too —

mp *poco* *molto* *f*

Am7

far...

p

G Am7

but, here you are...

p

G/B C rit. Bb6 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

Sweetly

mf *mp*

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half note chord (F#4, C#5) and moves through several chords. The bass line consists of a steady eighth-note pattern. The piece concludes with a sustained chord in the bass.

DENNIS:

Once, in ev-'ry show, there comes a song like this. It

The musical notation for Dennis's first line shows a vocal line with lyrics and a piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in the right hand and a simple bass line in the left hand.

starts out soft and low, and ends up with a kiss. Oh, where is the

The musical notation for the second line continues the vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the first line.

LADY:

song that goes like this? *Spoken: Where is it? Where? Where? A*

The musical notation for the Lady's line and spoken part shows a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with the same rhythmic pattern. The spoken part is indicated by a dashed line in the vocal line.

sen-ti-men-tal song that casts a mag-ic spell. They all will hum a-long. We'll

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "sen-ti-men-tal song that casts a mag-ic spell. They all will hum a-long. We'll". The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

o-ver-act like hell. Oh, this is the song that goes like

The second system continues the vocal line and piano accompaniment. The lyrics are: "o-ver-act like hell. Oh, this is the song that goes like". The piano accompaniment maintains the same rhythmic pattern as the first system.

Spoken: L: Yes, it is. *Yes.* **DENNIS:**
 this. *Spoken: D: Yes, it is.* *Yes, it is.* Now we can go straight in -

The third system includes spoken dialogue and a vocal line. The lyrics are: "this. *Spoken: D: Yes, it is.* *Yes, it is.* **DENNIS:** Now we can go straight in -". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

to the mid-dle eight, a bridge that is too far for me. — **LADY:** I'll

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "to the mid-dle eight, a bridge that is too far for me. — **LADY:** I'll". The piano accompaniment includes a section with a 7/8 time signature indicated by a '7' above the staff.

BOTH:

sing it in your face while we both embrace, and then we change the

This system contains the first vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4.

DENNIS:*(opt. 8va)***LADY:**

key! Now we're in - to E. That's aw-fully high for me But

This system contains the second vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature changes to two sharps (D major). There are triplets in the piano accompaniment.

BOTH:

ev-'ry-one can see we should have stayed in D. For this is our

This system contains the third vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature is D major.

DENNIS:

song that goes like this. I'm

This system contains the fourth vocal line and piano accompaniment. The vocal line is in a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature is D major.

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

Musical notation for the first system, including vocal lines and piano accompaniment. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

BOTH:

stand-ing on my toes.

Sing - ing the song that goes like

Musical notation for the second system, including vocal lines and piano accompaniment. The piano part continues with a steady accompaniment.

LADY:

DENNIS:

this. _____

I

can't be-lieve there's more.

It's

Musical notation for the third system, including vocal lines and piano accompaniment. The piano part features a more complex accompaniment with a 7-measure rest in the right hand. A dynamic marking *mp* and instruction *Bring out L.H.* are present.

LADY:

BOTH:

far too long, I'm sure.

That's the troub-le with this song,

it goes on and on and on.

For

Musical notation for the fourth system, including vocal lines and piano accompaniment. The piano part continues with a steady accompaniment.

DENNIS:
 this is our song that is too long.

LADY:

LADY: We'll be singing this 'til dawn.

DENNIS: You'll wish that you weren't born.

L: Let's for-

get this damn re- frain

D: be - fore we go in- sane.

L: The song al - ways

ends like this!

unison

molto rit.

ALMOST A LOVE SONG

from *Victor/Victoria*

Words and Music by LESLIE BRICUSSE
and HENRY MANCINI

Moderately slow

Dadd2 Dmaj7 Bm7/E

mp

Ped.

Detailed description: This block shows the piano introduction for the first system. It consists of two staves: a treble clef staff with a melody and a bass clef staff with accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is 'Moderately slow'. Chord symbols 'Dadd2', 'Dmaj7', and 'Bm7/E' are placed above the treble staff. The melody features a series of eighth notes with a slur and a fermata over the final note. The bass line provides harmonic support with chords and moving lines. A dynamic marking of 'mp' is in the treble staff, and a 'Ped.' marking is in the bass staff.

(Victoria:) Amaj9 Dmaj9

What we have here is al-most a love song. I'm per-fect for

mf

Detailed description: This block contains the vocal line for the first system, labeled '(Victoria:)'. It features a single treble clef staff with lyrics underneath. The key signature is two sharps and the time signature is 4/4. Chord symbols 'Amaj9' and 'Dmaj9' are placed above the staff. The melody includes triplet markings over the words 'al-most' and 'per-fect'. A dynamic marking of 'mf' is present. The piano accompaniment from the previous system continues in the bass clef staff.

C#m7 F#7b9 Bm7 C#7b9

you, you're per-fect for me. Ev-'ry-thing they

Detailed description: This block contains the vocal line for the second system. The treble clef staff has lyrics and chord symbols 'C#m7', 'F#7b9', 'Bm7', and 'C#7b9' above it. The melody continues with triplet markings. The piano accompaniment continues in the bass clef staff.

F#m F+ E6 Aadd2/E

sing a-bout we have in pro-fu-sion: the same sense of

Detailed description: This block contains the vocal line for the third system. The treble clef staff has lyrics and chord symbols 'F#m', 'F+', 'E6', and 'Aadd2/E' above it. The melody concludes with triplet markings. The piano accompaniment continues in the bass clef staff.

D#m7b5 D#m7b5/G# G#7 Em/G F#7 C#7/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#m7b5 G#7b5G#add#5C#m7b5/G C#m7b5/F# F#7b5 F#7 (Victoria:)

song of the year? _____ Does the mo - ment go by; _____ are we

Bm7 Dadd2/A G#m7b5 C#7sus4 C#7 (King:) F#m Bm7b5/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 (King:) C#m7b5 E7b5 E°7 (Both:)

You owe me a love song. — So

A/B D/E E7 E7b9 Aadd2

where is my love song, my dear? —

Gmaj7/A A Cm7/F (King:)

One thing's

Bbmaj9 (Victoria:) Gm7 Fm/G G7b9 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 Am7b5 D7b9

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

Em7b5 Em7b5/A A7b9

What - ev - er the weath - er, the
 high - way. But I won - der wheth - er the

Dm7b5 G7b9 Gm7/C Cm Eb/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/Bb Bbadd2 Em7b5

al - most a love song, in - stead of the song of the year?
 Are we a love song? Not a

Em7b5/Bb

Em7b5/A A7b9

Dm7b5

G7b9

Will I lose him? Are we
good one, I fear. Will the mo - ment go by?

Cm

Cm/Bb

Am7b5

A7

D7

Gm

fright-ened to try? If we are then it's
Must-n't lose her. If I do, then it's

Cm7b5/Gb

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 Ebmaj7 F7 F/Eb

to be al - most a love song. You
Hell, I might as well face it.

Slowly, freely

Dm7b5 Fm/Ab G7b9 Cm9

owe me a love song. So where is our love song,
I could nev - er re - place it. Where is our love song,

Eb/F F7sus4 F7 Ebmaj7 Cm9 Bbadd2

my dear?
my dear?

WHAT IS THIS FEELING?

from *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Allegro, jauntily pugnacious

N.C. Bbmaj9 N.C. Bbmaj9 N.C.

The piano introduction is in 4/4 time, starting with a forte (*f*) dynamic. The right hand features a series of chords: N.C., Bbmaj9, N.C., Bbmaj9, and N.C. The left hand plays a rhythmic accompaniment of eighth and sixteenth notes.

C5 GALINDA: Fsus2 ELPHABA:

What is this feel-ing, so sud-den and new?— I felt the mo-ment I

The first vocal line features GALINDA and ELPHABA. The piano accompaniment is in 7/8 time and includes a mezzo-forte (*mf*) dynamic marking.

Csus/D GALINDA: Gsus ELPHABA: Dsus/E

laid eyes on you...— My pulse is rush-ing... My head is reel-ing...

The second vocal line continues with GALINDA and ELPHABA. The piano accompaniment features chords Csus/D, Gsus, and Dsus/E.

GALINDA: G/A A Csus/D BOTH:

My face is flush-ing... What is this feel-ing, fer-vid as a flame?—

The third vocal line features GALINDA and BOTH. The piano accompaniment includes chords G/A, A, and Csus/D.

Fsus/Bb Eb Db(add9) Fsus/C

Does it have a name? —

This system contains the first vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves (treble and bass clefs). The lyrics are "Does it have a name?". The chords are Fsus/Bb, Eb, Db(add9), and Fsus/C.

C Bb/C C Dm/C Gm/C C Dm/C Gm/C Bb/C C Bb/C C

Yes!:

This system contains the second vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics are "Yes!:". The chords are C, Bb/C, C, Dm/C, Gm/C, C, Dm/C, Gm/C, Bb/C, C, Bb/C, C.

N.C. F5 Bbsus2 G: E: G:

Loath-ing! Un - a - dul - ter - at - ed loath - ing... For — your face... Your voice...Your

This system contains the third vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics are "Loath-ing! Un - a - dul - ter - at - ed loath - ing... For — your face... Your voice...Your". The chords are N.C., F5, Bbsus2, G:, E:, G:.

Csus N.C. BOTH: C/E F N.C. C

cloth - ing... Let's — just say — I loathe it all!

This system contains the fourth vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on two staves. The lyrics are "cloth - ing... Let's — just say — I loathe it all!". The chords are Csus, N.C., BOTH:, C/E, F, N.C., C. There are dynamic markings *mf* and *qu* in the piano part.

F/C F Bb5 C5 F

Ev - 'ry lit - tle trait, how - ev - er small — makes — my ver - y

(8va)-----

Gb Ab Db C7sus F5

flesh be - gin to crawl — with sim - ple ut - ter loath - ing! There's —

crisp

F/A Bbsus2

— 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

Bbsus2

Though I do ad - mit it came on fast, Still I do be -

Csus Csus/A Bbsus Fsus/G

lieve that it can last, And I will be loath - ing, loath -

F/Bb C(add4)

- ing you my whole life...

cresc.

F5 GALINDA: F/A Bbsus2

What is this feel - ing, so sud - den and new? I felt the mo - ment I

ELPHABA: *f*

Loath - ing! Un - a - dul - ter - at - ed loath - ing! For -

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: —

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody with chords and a left-hand bass line. Chord symbols Csus, C/E, and F are placed above the staff.

F9 Bb5 C5 F

Oh, what is this feel - ing?

I loathe it all! Ev - 'ry lit - tle trait how - ev - er small —

The second system continues the vocal line and piano accompaniment. The piano part features a more active right-hand melody. Chord symbols F9, Bb5, C5, and F are placed above the staff.

Gb Ab Db

Does it have a name? — Yes...

— makes — my ver - y flesh be - gin to crawl! —

The third system concludes the vocal line and piano accompaniment. The piano part has a steady bass line and a right-hand melody. Chord symbols Gb, Ab, and Db are placed above the staff.

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 Bm Dm/A G

ta - tion 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!

ff *sfz*