

# Foreword

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

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

Categorizing musical theatre selections by conventional voice type remains an unending challenge. I have tried to be conservative in my criteria, though I quickly point out to singers and teachers that there is no exact science to this. In comparison, opera fachs are far more definite. Many women have told me they use both the Soprano and Mezzo-Soprano/Belter volumes, depending on the kind of singing they want to do.

We label this volume Mezzo-Soprano/Belter to clearly signal that all the songs in this volume can be belted if that's your natural style of singing. Recent stage productions afforded some valuable additional theatre literature. The Cabaret songs written for the film and added to the stage score for the Broadway revival are here ("Mein Herr," "Maybe This Time"). The lovely ballad "A Change in Me" was added to *The Beauty and the Beast* on Broadway for Toni Braxton. (We chose to print a more universally singable range than her extremely low key.)

The theatre selections in this volume range from the comic to the dramatic, from famous numbers to wonderful discoveries, from the 1930s to 1998. Not every song is for every singer. I compile these collections with the needs of many different types of talent in mind. But everyone should be able to find more than a few terrific choices.

The twelve solo volumes of *The Singer's Musical Theatre Anthology* now total nearly 500 songs! The three volumes for any voice type offer a huge number of choices. The mezzo-soprano/belter books have 123 songs to choose from! Happy hunting.

Richard Walters, editor  
August, 2000

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

## *Mezzo-Soprano/Belter Volume 3*

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# ABOUT THE SHOWS

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

## 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. Annie gets two chances to reflect poetically on romance. Comically, she observes the many reasons why "You Can't Get a Man With a Gun, with its yodeling-flavored chorus. On a dreamy, longing note, Annie tries to imagine what love will be like, in the ballad, "They Say It's Wonderful."

## THE APPLE TREE

**MUSIC:** Jerry Bock  
**LYRICS:** Sheldon Harnick  
**BOOK:** Jerry Bock & Sheldon Harnick, with Jerome Coopersmith  
**DIRECTOR:** Mike Nichols  
**CHOREOGRAPHERS:** Herbert Ross, Lee Theodore  
**OPENED:** 10/18/66, New York; a run of 463 performances

Here was a new concept for Broadway: one musical containing three separate one-act musicals, like Puccini's *Il Trittico* or Offenbach's *Tales of Hoffmann*. Though the stories in *The Apple Tree* have nothing in common and, in fact, could be played separately, they are tied together by interrelated musical themes and by the whimsical reference to the color brown. Act I is based on Mark Twain's "The Diary of Adam and Eve," and deals with the dawn of humanity and innocence. Act II is based on Frank R. Stockton's short story, "The Lady or the Tiger?," in which a warrior's fate, unresolved in the story, is determined by the choice of door he enters. Act III is based on Jules Feiffer's "Passionella," a uniquely American take on "Cinderella," in which a female chimney sweep fulfills her dream of becoming a glamorous movie star. In this last section, the heroine comically glories in the fact that she is, at last, "Gorgeous."

## BEAUTY AND THE BEAST

**MUSIC:** Alan Menken  
**LYRICS:** Howard Ashman and Tim Rice  
**BOOK:** Linda Woolverton  
**DIRECTOR:** Robert Jess Roth  
**CHOREOGRAPHER:** Matt West  
**OPENED:** 4/18/94, New York, still running as of 7/1/2000

Disney made its Broadway debut with a big-budget adaptation of its own, Oscar-nominated animated film musical. Like the classic fairy tale on which it is based, *Beauty and the Beast* tells the story of a witch who transforms a haughty prince into a fearsome Beast (and his retainers into household objects). Her spell can be broken only when the prince learns how to love, and how to inspire love. Lyricist Ashman died in 1991 just as the film was coming out. The stage score includes several trunk songs written for the film, but not used, plus five new songs with lyrics by Broadway veteran Rice. Headstrong young woman Belle discovers the Beast's castle after her father is captured and held prisoner there. She bravely offers to exchange herself for her father, and soon finds herself adopted by the various living clocks, teapots, candlesticks and cutlery who strive to matchmake their beastly boss and the eligible but understandably resistant maiden. In "A Change in Me," Belle realizes that her feelings for the increasingly gentlemanly Beast are beginning to soften. The song was added to the show mid-run when pop diva Toni Braxton played Belle.

## CABARET

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

This moody musical captures the morally corrupt world of Berlin's demimonde just as the Nazis were coming to power. American writer Cliff Bradshaw moves in with Sally Bowles, the hedonistic star singer at a seedy nightclub. Soon, he comes to see all of Germany through the dark lens of that increasingly menacing cabaret, which is ruled over by a ghostly Emcee. When Cliff dickers over the rent for his tiny apartment, the landlady shrugs and explains why such things no longer mean anything to her, in "So What?" That number was written as a pastiche of composer Kurt Weill, and was originated in *Cabaret* by Weill's real-life widow, Lotte Lenya. Two songs were added to the film version to build up the role of Sally for star Liza Minnelli. She gives a Dietrich-like come-on to men everywhere in "Mein Herr," and lets her cynicism slip for just a moment in the ballad "Maybe This Time." The songs were inserted into the stage version for the Tony-winning 1998 Broadway revival.

## 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 872 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart* this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of 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 stylish, Tony-winning 1996 revival that has already run longer than the original. Gruff, corrupt prison matron Mama Morton has two chances to shine in song. In "When You're Good to Mama," she explains the jailhouse rules: inmates who want favors need to *do* favors. In the comic "Class," she laments the passing of good manners—when it's clear that she's scarcely better herself.

## A CHORUS LINE

**MUSIC:** Marvin Hamlisch  
**LYRICS:** Ed Kleban  
**BOOK:** James Kirkwood and Nicholas Dante  
**DIRECTOR:** Michael Bennett  
**CHOREOGRAPHER:** Michael Bennett and Bob Avian  
**OPENED:** 7/25/76, New York; a run of 6,137 performances

Until overtaken by *Cats*, this musical stood for years as the longest-running show in Broadway history. It also won numerous Tony Awards, including Best Musical, plus the Pulitzer Prize. The story is simple: seventeen dancers reveal their life stories as they audition and compete for eight chorus parts in an unnamed Broadway musical. The show concentrates on the joys and troubles of their childhood and the teen years. Puerto Rican actress Priscilla Lopez stopped the show nightly with "Nothing," her comic/tragic account of how she survived an ogre of an acting teacher.

## COMPANY

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** George Furth  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Michael Bennett  
**OPENED:** 4/26/70, New York, a run of 706 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. Making a connection with another person, the show says, is key to happiness. The songs are often very sophisticated, expressing the ambivalent or caustic attitudes of fashionable New Yorkers of the time. The show's "eleven o'clock number" went to Elaine Stritch, as the boozy, savage older woman who makes a failed pass at Bobby. She lashes out in "The Ladies Who Lunch," an indictment of an entire class of women (which may include her) who have too much money, too much free time and not enough real life.

## COWGIRLS

**MUSIC AND LYRICS:** Mary Murfitt  
**BOOK:** Betsie Howie  
**DIRECTOR AND CHOREOGRAPHER:** Eleanor Reissa  
**OPENED:** 4/1/96, New York, for a run of 319 performances

This Off-Broadway spoof recreates the calamitous night the classical Coghill Trio gets booked to play at the grand opening of a country-western music hall. It seems the manager misread the name of their group as the "Cowgirls Trio." The three ladies are left to adapt their classical repertoire to the needs of the hootin' 'n' hollerin' clientele, and they do so *con brio*. "Don't Call Me Trailer Trash" is a comedy cry for respect. "Heads or Tails" is a lament about fate.

## DO RE MI

**MUSIC:** Jule Styne  
**LYRICS:** Betty Comden and Adolph Green  
**BOOK AND DIRECTION:** Garson Kanin  
**CHOREOGRAPHERS:** Marc Breaux and Deedee Wood  
**OPENED:** 12/26/60, New York; a run of 400 performances

A wild satire on the ways in which the underworld muscled in on the jukebox business, *Do Re Mi* was adapted by Kanin from his own novel. With characters reminiscent of the raffish Runyonland denizens of *Guys and Dolls*, the show offered two of Broadway's top clowns of the era: Phil Silvers as a fast-talking would-be big shot, and Nancy Walker as his long-suffering spouse. Nathan Lane and Randy Graff starred in a 1999 "Encores!" revival of the show (recorded by DRG). Both Walker and Graff stopped the show with "Adventure," the wife's explanation of why she stays with her man through every nutty get-rich-quick scheme that never seems to get them rich.

## FOLLIES

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** James Goldman  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Michael Bennett  
**OPENED:** 4/4/71, New York, a run of 522 performances

Taking place at a reunion of former Ziegfeld Follies-type showgirls, the musical deals with the reality of life as contrasted with the unreality of the theatre. *Follies* explores this theme through the lives of two couples, the upper-class, unhappy, Phyllis and Benjamin Stone, and the middle-class, also unhappy, Sally and Buddy Plummer. *Follies* also shows us these four as they were in their idealistic, pre-marital youth. The young actors appear as ghosts to haunt their elder selves. Because the show is about the past, and told often in flashback, Sondheim styled his songs to evoke some of the theatre's great composers and lyricists of the past. One of Sondheim's great challenges in the show was to come up with a song that would express the ferocious conflict inside Phyllis, the chorus girl who becomes a society matron. The Broadway score uses "The Ballad of Lucy and Jessie" to describe the two warring women inside her. But two other songs have been written for that spot, and both have emerged to become singer's favorites. An early version of the song, "Uptown, Downtown," makes the conflict geographic. A later version, "Ah, But Underneath," replaced "Ballad" in the 1987 London production.

## FOOTLOOSE

**MUSIC:** Tom Snow (additional songs by Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman)  
**LYRICS:** Dean Pitchford  
**BOOK:** Dean Pitchford and Walter Bobbie  
**DIRECTOR:** Walter Bobbie  
**CHOREOGRAPHER:** A.C. Ciulla  
**OPENED:** 10/22/98, New York; still running as of 7/1/2000

Based on the hit 1984 film musical of the same title, *Footloose* tells the story of a tiny midwest town where dancing is illegal. It seems the son of town preacher Rev. Shaw Moore was killed in a car accident after a dance some years back, and, in the aftermath, Rev. Moore moved the town council to enact the ban. Enter town newcomer Ren McCormack, who quickly becomes a rebel with a cause: he works to overturn the ban even as he courts Rev. Moore's pretty daughter Ariel. Despite mixed reviews, the show quickly became a favorite with younger audiences, partly because of its subject matter, and partly because of the pervasive high-energy dancing that broke the town's ordinances left and right. Ren has gotta dance! Rev. Moore becomes so obsessed with Ren's defiance that he begins to tyrannize Ariel. Ariel's mom, Vi, steps in to say she's having trouble recognizing the man they all once loved, in the song "Can You Find It in Your Heart?"

## 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. In Act I, faced with uncomplimentary revelations about Nick, Fanny flings them aside with "Don't Rain on My Parade," an anthem about her determination to grab for happiness, whatever the cost.

## GIRL CRAZY

**MUSIC:** George Gershwin  
**LYRICS:** Ira Gershwin  
**BOOK:** Guy Bolton and John McGowan  
**DIRECTOR:** Alexander Leftwich  
**CHOREOGRAPHER:** George Hale  
**OPENED:** 10/14/30, New York, a run of 272 performances

Most theatregoers around today associate the songs of the 1930 *Girl Crazy* with the 1992 rewrite, *Crazy for You*. Certain key themes—e.g. the fish-out-of-water comedy of a New Yorker stuck in an Arizona backwater—remain, but the characters and plot turns were quite different. In a role originally written for comedian Bert Lahr, Willie Howard played a New York taxi driver who takes a fare to Custerville, AZ and winds up as sheriff—and wins a tough, pretty cowgirl as his sweetheart. In a role originated by 19-year-old dancer Ginger Rogers, the cowgirl got to sing the romantic Gershwin ballads, particularly the wistful "But Not for Me," in which she feels left out as seemingly everyone else in the world finds love.

## GYPSY

**MUSIC:** Jule Styne  
**LYRICS:** Stephen Sondheim  
**BOOK:** Arthur Laurents  
**DIRECTOR AND CHOREOGRAPHER:** Jerome Robbins  
**OPENED:** 5/21/59, New York, a run of 702 performances

Written for Ethel Merman, who gave the performance of her career as Gypsy Rose Lee's ruthless, domineering mother, *Gypsy* is one of the great scores in the mature musical comedy tradition. The idea for the musical began with producer David Merrick, who needed to read only one chapter in Miss Lee's autobiography to convince him of its stage potential. Originally, Stephen Sondheim was to have supplied the music as well as the lyrics, but Miss Merman, who had just come from a lukewarm production on Broadway, wanted the more experienced Jule Styne. In the story, Mama Rose is determined to escape from her humdrum life by pushing the vaudeville career of her daughter June. After June runs away to get married, Mama focuses all her attention on her other daughter the previously neglected Louise. She bucks up her dubious daughter and appalled boyfriend in the landmark Broadway anthem "Everything's Coming Up Roses." As vaudeville declines, so does their fortunes, until an accidental booking at a burlesque theatre, and Louise's ad-libbed striptease, turns Louise into a star—the legendary Gypsy Rose Lee. Rose achieves a version of her dream, but suffers a breakdown when she realizes that she is no longer needed in her daughter's career ("Rose's Turn"). Several major stars have played Mama Rose. Rosalind Russell won the role in the 1962 film. Angela Lansbury toplined a successful mid-1970s revival in London and New York in the mid-1970s. Tyne Daly gave the role a new spin in 1989. Bette Midler brought the show to a wider audience in a mid-1990s TV adaptation.

## I CAN GET IT FOR YOU WHOLESALE

**MUSIC AND LYRICS:** Harold Rome  
**BOOK:** Jerome Weidman  
**DIRECTOR:** Abe Burrows  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** 3/22/62, New York; a run of 300 performances

Harry Bogen, the leading character in *I Can Get It for You Wholesale*, is an unscrupulous conniver who uses and misuses people on his way to the top. Adapted by Jerome Weidman from his own best-selling novel, the musical also helped two real-life young people on their way to the top: Elliott Gould, who played Harry, and his future wife Barbra Streisand, who played the overworked, unappreciated Miss Marmelstein. She sings about her life of rejection, and her desire to be called anything else in the world but “Miss Marmelstein.” The production is set in New York’s Garment District in the 1930s, where Harry rises in the business world through a series of shady deals, until he finally outsmarts himself. At the end, though, there is a hint of redemption when he gets a new job and his estranged sweetheart comes back to him.

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

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

This sleeper hit Off-Broadway revue turns a satirical eye on the whole messy process of being single, dating, finding romance, picking a mate, marrying, having children, having affairs, trying to rekindle the spark in marriage, etc. Though simple in its conception, the show truly found its niche as a good “date” musical, sailing past 1400 performances as of New Year 2000, and seeing productions in cities around the world. “Always a Bridesmaid” is a country-flavored comic lament from a woman who has worn more hideous bridesmaid dresses at more friends’ and relatives’ nuptials than she cares to remember.

## IS THERE LIFE AFTER HIGH SCHOOL?

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

Based on a 1976 book of the same title, the revue-like *Is There Life After High School?* introduces us to a group of grownups who relive with nostalgia and horror the agonies and ecstasies of their high school years. In the slow, contemplative “Nothing Really Happened,” the women remember the night of their first real romantic moment—or was it?

## JEKYLL & HYDE

**MUSIC:** Frank Wildhorn  
**LYRICS AND BOOK:** Leslie Bricusse  
**DIRECTOR:** Robin Phillips  
**CHOREOGRAPHER:** Joey Pizzi  
**OPENED:** 4/28/97, New York; still running as of 7/1/2000

Based on Robert Louis Stevenson’s 1886 novella, *Dr. Jekyll and Mr. Hyde*, this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. These proved especially popular among professional skaters for the background music of their programs. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man’s nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. Two women in his life help emphasize this difference: Jekyll’s sweet innocent fiancée, Emma; and Hyde’s scarlet-woman lover, Lucy. Injured by a rough customer, Lucy finds herself being treated by the gentle Dr. Jekyll, and she fantasizes about a relationship with him in “Someone Like You.” Later, after she becomes entangled with Mr. Hyde, she contemplates escape to “A New Life.”

## LEAVE IT TO ME

**MUSIC AND LYRICS:** Cole Porter  
**BOOK:** Bella and Sam Spewack  
**DIRECTOR:** Samuel Spewack  
**CHOREOGRAPHER:** Robert Alton  
**OPENED:** 11/9/38, New York; a run of 291 performances

With a book loosely related to their own play, *Clear All Wires*, Bella and Sam Spewack came up with a spoof of Communism and U.S. diplomacy that provided comedian Victor Moore with one of his meatiest roles. The show is best remembered today for introducing Broadway to the show-stopping charms of Mary Martin, who introduced “My Heart Belongs to Daddy,” Cole Porter’s hymn for a loyal sugar baby. Moore’s part was that of mild-mannered Alonzo P. “Stinky” Goodhue, who is unwillingly appointed ambassador to the Soviet Union because his ambitious wife has contributed handsomely to President Roosevelt’s re-election campaign. With the aid of foreign correspondent Buckley Joyce Thomas (William Gaxton), Goodhue does everything he can to be recalled, but all of his blunders only succeed in making him a hero. Finally he introduces a plan to ensure world peace—which of course no one wants. Stinky is soon happily on his way back to Kansas.

## MISS SAIGON

**MUSIC:** Claude-Michel Schönberg  
**LYRICS:** Richard Maltby, Jr. and Alain Boublil  
**DIRECTOR:** Nicholas Hytner  
**MUSICAL STAGING:** Bob Avian  
**OPENED:** 9/20/89, London; 4,264 performances  
 4/11/91, New York; still running as of 7/1/2000

As follow-up to their hit *Les Misérables*, Boublil and Schönberg boldly chose to update and transpose the Belasco/Puccini tale of the tragic Madame Butterfly to the Vietnam War of the 1970s. Instead of a sailor in 19th century Japan, the story now deals with a Marine living through the fall of Saigon at the end of the war. As in the original story, there is a hot romance between the soldier and a native girl, maybe even love, but then the lovers are torn apart by history. *Miss Saigon* follows the soldier (Chris) as he attempts to build a civilian life back home—with an American wife. Meanwhile, the girl, Kim, is left to raise their half-American child in Communist Vietnam, all the while plotting to escape and rejoin her man, whom she assumes is waiting for her. The writers cite a news photograph of a woman giving up her child to an American G.I. as the genesis of the idea. The production is noted for a life-size helicopter that descends on the stage and whisks Chris, but not Kim, away as the enemy conquers the city. “I’d Give My Life for You” is Kim’s desperate lullabye to her baby.

## PARADE

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

The musical that opened at New York’s Lincoln Center got mostly negative reviews for its relentlessly downbeat subject matter: the true story of Leo Frank, a Jewish factory manager accused of—and lynched for—the murder of Mary Phagan, an underage female worker, in 1913 Atlanta. But the sterling cast album released a few months later helped build a cult of devoted fans for this short-run musical, which went on to win the 1999 Tony Awards for Best Score and Best Book of a Musical. During Leo’s trial the dead girl’s mother testifies about her impoverished upbringing, which turns into “My Child Will Forgive Me,” a heartbreaking apology to the daughter’s spirit for a childhood that put her in such fatal danger. Later, a reporter approaches Leo’s wife Lucille for some insight into the crime and the accused. Lucille replies with “You Don’t Know This Man,” in which she affirms her faith in the decency and honesty of her husband, and bitterly accuses the reporter of distorting his life.



## RUTHLESS

**MUSIC:** Marvin Laird

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

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

This campy Off-Broadway musical is the story of 8-year-old *enfant terrible* Tina Denmark, who is willing to do anything, *anything*, to be a star. Driven by a ferocious stage mother, Tina claws her way through the seamy underside of show business—adding no small measure of seaminess of her own. The show spoofs every cliché of show business in every backstage film and stage musical ever. In the comedy number “Teaching Third Grade,” Tina’s teacher tries to persuade Tina’s mom that there’s more to life than being a star. But she’s not very convincing, even to herself.

## ST. LOUIS WOMAN

**MUSIC:** Harold Arlen

**LYRICS:** Johnny Mercer

**BOOK:** Arna Bontemps and Countee Cullen

**DIRECTOR:** Rouben Mamoulian

**CHOREOGRAPHER:** Charles Walters

**OPENED:** 3/30/46, New York; a run of 113 performances

*St. Louis Woman*, based on Arna Bontemps novel, *God Sends Sunday*, was something of a non-operatic *Porgy and Bess*. Set in 1898, it tells of a fickle St. Louis woman, Della Green, who is first the girlfriend of saloon-keeper Bigelow Brown, then falls for Li'l Augie, a jockey with an incredible winning streak. Before Brown is killed by a rejected lover, he puts a curse on Li'l Augie which ends the winning streak and cools Della's affection. The lovers are, however, reunited for the final singing of their impassioned duet, “Come Rain or Come Shine.” In 1959, a revised version of *St. Louis Woman*, relocated to New Orleans and retitled *Free and Easy*, was performed in Amsterdam and Paris. “I Had Myself a True Love” is a rarely heard ballad from the composer of “Over the Rainbow.”

## 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 joined-at-the-hip twins Daisy and Violet Hilton, who climbed from carnival freak show through vaudeville to the Ziegfeld Follies in the early decades of the 20th century. The musical concentrates on their doomed romance with the two men who act as their coach and agent, but who ultimately can't get over what they see as the sisters' deformity. The show attracted a small but devoted cult that was unable to keep the show running more than three months. Stars Emily Skinner and Alice Ripley, who suggested their conjoined state simply by standing side by side and pressing together one hip each, have appeared together repeatedly since, including *James Joyce's The Dead* (2000). The composer of *Dreamgirls* supplied the sisters with another powerhouse Act I finale, “Who Will Love Me As I Am?” which recalls his “And I Am Telling You I'm Not Going.”

## SONG AND DANCE

**MUSIC:** Andrew Lloyd Webber

**LYRICS:** Don Black, Richard Maltby Jr.

**ADAPTATION:** Richard Maltby Jr.

**DIRECTOR:** Richard Maltby Jr.

**CHOREOGRAPHER:** Peter Martins

**OPENED:** 9/18/85, New York; a run of 474 performances

The Dance of the title originated in 1979 when Andrew Lloyd Webber composed a set of variations on Paganini's A minor Capriccio that seemed to him to be perfect for a ballet. The *Song* originated a year later with a one-woman television show, *Tell Me on a Sunday*, which consisted entirely of musical pieces. Two years after that, both works were presented together in London as a full evening's entertainment, now connected with a bit of plot. In New York, this unconventional package won high praise for Bernadette Peters, whose task in Act I was to create, without dialogue or other actors, the character of a free-spirited English girl who has dalliances in America with four men. “Let Me Finish” is a phone conversation in which she tries to explain the things that are going wrong in her life. “Third Letter Home” offers more worldly-wise advice.

## SONGS FOR A NEW WORLD

**MUSIC AND LYRICS:** Jason Robert Brown

**DIRECTOR:** Daisy Prince

**CHOREOGRAPHER:** Michael Arnold

**OPENED:** 10/26/95, New York; a run of 27 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 Livent Inc. sponsored in Toronto, and the piece made its Off-Broadway bow Oct. 25, 1995. Musically distinctive and precocious, the songs look at contemporary life from highly unusual angles. In “Stars and the Moon,” a woman regrets that she’s been offered those two commodities by a series of idealistic, worshipping men, but she’s always turned them down in favor of safer, more earthly pleasures. Not bad for a composer who had just turned 25. Brown’s next project, *Parade*, was directed by Prince pere on Broadway in 1998, and won him the 1999 Tony Award for Best Score at age 29.

## SOUTH PACIFIC

**MUSIC:** Richard Rodgers

**LYRICS:** Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II and Joshua Logan

**DIRECTOR:** Joshua Logan

**OPENED:** 4/7/49, New York; a run of 1,925 performances

*South Pacific* had the second longest Broadway run of the nine musicals with songs by Richard Rodgers and Oscar Hammerstein II. Director Joshua Logan first urged the partners to adapt a short story, “Fo’ Dolla,” contained in James Michener’s book about World War II, *Tales of the South Pacific*. Rodgers and Hammerstein, however, felt that the story—about Lt. Joe Cable’s tender romance with Liat, a Polynesian girl—was a bit too much like *Madame Butterfly*, and they suggested that another story in the collection, “Our Heroine,” should provide the main plot. This one was about the unlikely attraction between Nellie Forbush, a naive Navy nurse from Little Rock, and Emile de Becque, a sophisticated French planter living on a Pacific island. The tales were combined by having Cable and de Becque go on a dangerous mission together behind Japanese lines. Coming just a few years after the war, and featuring several veterans in the cast, the show was enormously resonant with 1949 audiences. But there has not so far been a major Broadway revival. Perhaps because of its daring (for the time) theme of the evils of racial prejudice, it was also the second musical to be awarded the prestigious Pulitzer Prize for Drama. This production was the first of two musicals (the other was *The Sound of Music*) in which Mary Martin, who played Nellie, was seen as a Rodgers and Hammerstein heroine. It also marked the Broadway debut of famed Metropolitan Opera basso, Ezio Pinza, who played de Becque. Mitzi Gaynor and Rossano Brazzi starred in 20th Century-Fox’s 1958 film version, also directed by Logan. In a variety show for the troops, Nellie dresses in sailor drag and sings “Honey Bun,” a hot-blooded ode to the charms of a pretty girl that any sailor could appreciate, full of 1940s-era turns of speech.

## SUNSET BOULEVARD

**MUSIC:** Andrew Lloyd Webber

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

**DIRECTOR:** Trevor Nunn

**CHOREOGRAPHER:** Bob Avian

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

Based on the 1950 Billy Wilder film, *Sunset Boulevard* provided Broadway and the West End with one of the great diva vehicles ever. Dealing with a tortured woman whose advancing age leads to rejection and madness, this musical shows the degenerate aftereffects of Hollywood stardom in all their gothic glory. The show premiered in London in 1993 with Patti LuPone as the former silent screen star Norma Desmond who is desperate to make a comeback (though she loathes that word). After several lawsuits, the Broadway role went to Glenn Close, who had played the role in Los Angeles. The story involves handsome young screenwriter Joe Gillis who stumbles into Norma Desmond’s life. She falls in love with him, and he accepts her lavish attention. Miss Desmond has a pathetic plan to return to the screen with her own hopelessly overwritten adaptation of *Salome*. She thrills when the studio requests a meeting. But she’s then crushed when she learns they don’t want her—they want her vintage car, as an antique prop. Her life and sanity quickly fly apart, with tragic consequences for all. The score includes two juicy, pull-out-the-stops soliloquies for Norma. She tells Joe about the magical power she had over audiences in “With One Look.” “As If We Never Said Goodbye” captures her swirl of memory and emotion as she arrives at the movie studio after an absence of decades.

## WORKING

**MUSIC AND LYRICS:** Stephen Schwartz, Craig Carnelia, James Taylor, Micki Grant,  
Mary Rodgers and Susan Birkenhead

**BOOK AND DIRECTION:** Stephen Schwartz

**CHOREOGRAPHER:** Onna White

**OPENED:** 5/14/78, New York; a run of 25 performances

Adapted from Studs Terkel's Pulitzer-winning book of interviews with all walks of working men and women, this revue-type musical follows a typical workday around the clock. We meet a waitress, a fireman, a builder, a teacher, a retiree, a cleaning lady, a parking lot attendant, a millworker, and many more, offering a cross-section of attitudes about the kind of work people do and why they do it. Some of their stories are funny, some stoic, some deeply touching. As Terkel put it, "Its theme is about a search for daily meaning as well as daily bread, for recognition as well as cash." To express its eclectic characters, *Working* had a score by an assortment of writers with a variety of distinctive styles and ethnic backgrounds. In the wake of *A Chorus Line*, the doors seemed open for this group-character type of show. But its quick failure was devastating to Schwartz, who had written three of the longest-running musicals of the 1970s, *Pippin*, *Godspell* and *The Magic Show*. So far, Schwartz has never returned to Broadway as a composer. On April 14, 1982, a TV version was first aired over the Public Broadcasting System. In Craig Carnelia's haunting "Just a Housewife," a woman struggles to understand why a job that was good enough for her mother suddenly seems so unfashionable and meaningless—to everyone but her.

## YOU'RE A GOOD MAN, CHARLIE BROWN

**MUSIC, LYRICS AND BOOK:** Charles Gesner; Andrew Lippa added songs for the Broadway revival

**DIRECTOR:** Joseph Hardy

**CHOREOGRAPHER:** Patricia Birch

**OPENED:** 3/7/67, New York; a run of 1,597 performances

With Charles Schultz's appealing comic strip "Peanuts" as a general inspiration, Clark Gesner created a musical out of events in "a day made up of little moments picked from all the days of Charlie Brown, from Valentine's Day to the baseball season, from wild optimism to utter despair, all mixed with the lives of his friends (both human and non-human) and strung together on the string of a single day, from bright uncertain morning to hopeful starlit evening." Whew! For the 1997 Broadway revival, Andrew Lippa wrote two new numbers, including, "My New Philosophy" for Sally, which became the standout number of the show. Sally has just gotten a D- at school, and is struggling to bounce back.

# YOU CAN'T GET A MAN WITH A GUN

from the stage production *Annie Get Your Gun*

Words and Music by  
IRVING BERLIN

Moderately

E $\flat$  Adim7 Fm7 E $\flat$ 6

Cm7 F7 B $\flat$ 7 A $\flat$ /B $\flat$  B $\flat$ 7 ANNIE:  
Oh, my

E $\flat$  Adim7 Fm7 E $\flat$ 6  
moth - er was fright - ened by a shot - gun they say, ——— That's why

E $\flat$  Cm Cm7/F F7 B $\flat$ 7 A $\flat$ /B $\flat$  B $\flat$ 7  
I'm such a won - der - ful shot. ——— I'd be

E $\flat$ 6                      A $\dim$ 7                      F $m$ 7                      E $\flat$ 6                      G $\flat$ 7

out in the cac - tus and I'd prac - tice all day, \_\_\_\_\_ And

B $\flat$                       B $\dim$ 7                      C $m$ 7                      F7                      B $\flat$ 7  
*a tempo*

now tell me what have I got? \_\_\_\_\_ I'm

*a tempo*

E $\flat$                       E $\flat$  maj7                      E $\flat$ 7                      E $\flat$ +                      A $\flat$                       A $\dim$ 7                      B $\flat$ 7

quick on the trig - ger, With tar - gets not much big - ger Than a

C $m$ 7                      C $m$ 7/F                      F9                      F $m$ 7/B $\flat$                       B $\flat$ 7

pin - point, I'm num - ber one, \_\_\_\_\_ But my

Eb maj7
Eb7
Ab maj7
Fm7b5

score with a fel - ler is low - er than a cel - lar; Oh, you

Eb
Gb dim7
F7
Bb7

can't get a man with a gun. \_\_\_\_\_ When

Eb
Eb maj7
Eb7
Eb+
Ab
Adim7
Bb7

I'm with a pis - tol I spar - kle like a crys - tal, Yes, I

Cm7
F9sus
F9
Fm7/Bb
Bb7

shine like the morn - ing sun, \_\_\_\_\_ But I

**Ebmaj7 Eb7 Abmaj7 Fm7b5**

lose all my lus - ter When with a bron - co bus - ter; Oh, you

**Eb Bb7 Eb**

can't get a man with a gun. \_\_\_\_\_ With a

**Ab Eb**

gu - un, \_\_\_\_\_ with a gu - un, \_\_\_\_\_ No you

**Eb/F F7 Fm7/Bb Fm7 Bb7**

can't get a man with a gun. \_\_\_\_\_ If

Eb Ebmaj7 Eb7 Eb+ Ab Adim7 Bb7  
 I went to bat - tle With some - one's herd of cat - tle, You'd have

Cm7 F9sus F9 Fm7/Bb Bb7  
 steak when the job was done, \_\_\_\_\_ But if

Ebmaj7 Eb7 Ab Ab/G Fm7 Abm  
 I shot the herd - er They'd hol - ler blood - y mur - der, And you

Eb/Bb Cm/Bb Fm/Bb Bb7 Eb Eb9 Ab Abm7  
 can't shoot a male In the tail like a quail; Oh, you



Eb/Bb
Bb7
Eb
Ab
Eb
Ab

can't get a man with a gun.

Eb
F9
Bb7
Eb
Ebmaj7
Eb7
Eb+

I'm cool, brave and dar - ing To

Ab
Abm
Bb7
Eb
Cm7
F7

see a li - on glar - ing, When I'm out with my Rem - ing -

Bb7
Ebmaj7
Eb7

ton, But a look from a mis - ter Will

Ab Fm7b5 Eb Gbdim7

raise a fe - ver blis - ter; Oh, you can't get a man with a

Fm6 Bb Fm/Bb Eb/Bb Bb7 Eb Ebmaj7 Eb7 Eb+

gun. The gals with um - brel - lers Are

Ab Adim7 Bb Cm7 F9sus F9

al - ways out with fel - lers In the rain or the blaz - ing

Fm7/Bb Bb7 Ebmaj7 Eb7

sun, But a man nev - er tri - fles With

Abmaj7 Fm7b5 Eb Bb7 Eb Ab

gals who car - ry ri - fles, Oh, you can't get a man with a gun.

Eb7 Ab Eb

With a gu - un, with a gu - un. No, you

Eb/F F7 Fm7/Bb Fm7 Bb7 Eb Ebmaj7

can't get a man with a gun. A man's love is

Eb7 Eb+ Ab Adim7 Bb7 Cm7 F9sus F9

might - y, He'll e - ven buy a nigh - tie for a gal who he thinks is

Fm7/Bb Bb7 Ebmaj7 Eb7

fun, \_\_\_\_\_ But they don't buy pa - jam - as for

Ab Ab/G Fm7 Abm Eb/Bb Cm/Bb Fm/Bb Bb7

pis - tol pack - in' ma - mas, And you can't get a hug from a

Eb Eb9 Ab Abm7 Eb/Bb Bb7

mug with a slug; Oh, you can't get a man with a

Eb Ab Eb Ab Eb Ab Cm Fm7 Eb

gun. \_\_\_\_\_

# THEY SAY IT'S WONDERFUL

from the stage production *Annie Get Your Gun*

Words and Music by  
IRVING BERLIN

Slowly, with expression

Piano introduction in B-flat major, 4/4 time. The music is marked *p* (piano). It features a melodic line in the right hand and a harmonic accompaniment in the left hand.

VERSE

ANNIE:

First system of the verse. The vocal line begins with the lyrics "Ru - mors fly and you can't tell where they start,". The piano accompaniment is marked *p* and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Second system of the verse. The vocal line continues with the lyrics "'Spec - 'ly when it con - cerns a per - son's heart,". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, including a triplet of eighth notes in the right hand.

Third system of the verse. The vocal line concludes with the lyrics "I've heard tales that could set my heart a - glow,". The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, including a triplet of eighth notes in the right hand.

*rall.*

Wish I knew if the things I heard are so.

This system contains the first line of music. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Wish I knew if the things I heard are so." The piano accompaniment is in a grand staff with a key signature of two flats and a common time signature. The music features a melodic line in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

**CHORUS**

*a tempo*

They say that fall - ing in love is won - der - ful, It's

*pp*

This system contains the second line of music, which is the beginning of the chorus. The vocal line starts with the lyrics "They say that fall - ing in love is won - der - ful, It's". The piano accompaniment is marked *pp* (pianissimo). The music continues with a melodic line in the right hand and a bass line in the left hand.

won - der - ful so they say.

This system contains the third line of music. The vocal line continues with the lyrics "won - der - ful so they say." The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

And with a moon up a - bove it's won - der - ful, It's

This system contains the fourth line of music. The vocal line continues with the lyrics "And with a moon up a - bove it's won - der - ful, It's". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

won - der - ful \_\_\_\_\_ so they tell me. \_\_\_\_\_ I

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "won - der - ful \_\_\_\_\_ so they tell me. \_\_\_\_\_ I". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a bass line in the left hand. A dashed line indicates a connection between a note in the right hand and a note in the left hand.

can't re - call who said it, I know I nev - er read it, I

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "can't re - call who said it, I know I nev - er read it, I". The piano accompaniment includes a dynamic marking of *p* (piano) in the first measure of the right hand.

on - ly know they tell me that love is grand, and,

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "on - ly know they tell me that love is grand, and,". The piano accompaniment continues with the same melodic and bass lines.

The thing that's known as ro-mance is won - der-ful, won - der-ful,

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "The thing that's known as ro-mance is won - der-ful, won - der-ful,". The piano accompaniment includes dynamic markings of *pp* (pianissimo) in the final measures of the right hand.

in ev - 'ry way — So they say. — You leave your house some

morn-ing and with-out an - y warn-ing, you're stop-ping peo - ple shout-ing that love is

grand, and to hold a man in your arms is won - der-ful,

won - der-ful in ev - 'ry way, — so they say. —

*rit.*

8vb...



# GORGEOUS

from *The Apple Tree*

Words and Music by JERRY BOCK  
and SHELDON HARNICK

Allegro, in 1

Piano introduction in 3/4 time, marked *f*. The right hand features a rhythmic pattern of chords and eighth notes, while the left hand provides a simple bass line.

Slower

ELLA:

Vocal line for the first phrase, marked *ff*. The melody is simple and expressive, with lyrics: "Look at me! I am". The piano accompaniment continues with chords and a bass line, ending with a triplet of eighth notes.

Tempo I

Vocal line for the second phrase, marked *mf*. The melody continues with lyrics: "gor - geous! I am ab - so - lute - ly". The piano accompaniment features a consistent rhythmic pattern of chords and eighth notes.

Vocal line for the third phrase, marked *mf*. The melody continues with lyrics: "gor - geous. Here's this av - a - lanche of". The piano accompaniment continues with the same rhythmic pattern.

beau-ty in one wom-an and I'm it!

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "beau-ty in one wom-an and I'm it!". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and a more active treble line with chords and melodic fragments. There are some performance markings like accents and a triplet of eighth notes in the right hand.

Look at the way all of the parts fit to - geth - er! -

The second system continues the musical score. The vocal line has the lyrics "Look at the way all of the parts fit to - geth - er! -". The piano accompaniment continues with similar harmonic support, including a trill in the bass line and various chordal textures in the right hand.

Stun - ning! See the way my nose stopped

The third system features the lyrics "Stun - ning! See the way my nose stopped". The piano accompaniment includes a triplet of eighth notes in the bass line and sustained chords in the right hand.

run - ning! I was pos - i - tive this

The fourth system concludes the page with the lyrics "run - ning! I was pos - i - tive this". The piano accompaniment maintains the harmonic structure established in the previous systems.

crea-ture was there in-side the old me,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes chords and melodic lines, with a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

All bot - tied up wait-ing to get free. Now I see the

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

real me.

The third system shows the vocal line with a long note for 'real' and a dotted line for 'me.'. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

Look at this! Look at that! Look at those Let me just

The fourth system features the vocal line with four phrases. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

feel me!

Beau - ti - ful, glam - or - ous, ra - di - ant, rav - ish - ing,

Look at the hair! Look at the shape! Look ev - 'ry-where! I am such a di -

Tempo I

vine me, Ev - 'ry stu - di - o will

sign me. My cup run-neth o - ver.

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 one sharp (F#) and a 4/4 time signature. The lyrics are "sign me. My cup run-neth o - ver." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features dynamic markings such as *fz* and *fz*, and includes triplet markings (3) in both the treble and bass staves.

Who ev - er saw such a com-plete wow?!

The second 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 one sharp (F#) and a 4/4 time signature. The lyrics are "Who ev - er saw such a com-plete wow?!" The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features dynamic markings such as *fz* and *fz*, and includes triplet markings (3) in both the treble and bass staves.

No-bod - y could say no to me now!

The third 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 one sharp (F#) and a 4/4 time signature. The lyrics are "No-bod - y could say no to me now!" The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features dynamic markings such as *fz* and *fz*, and includes triplet markings (3) in both the treble and bass staves.

No one

The fourth 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 one sharp (F#) and a 4/4 time signature. The lyrics are "No one" The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features dynamic markings such as *fz* and *fz*, and includes triplet markings (3) in both the treble and bass staves.

is as

**Rubato**

gor - geous as I

*tr.*

am!

*a tempo*  
*f*

*ff*

8va

# A CHANGE IN ME

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

Music by ALAN MENKEN  
Lyrics by TIM RICE

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

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

A D Esus E A D E

There's been a change in me,

*a tempo*

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

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

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

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

\* Original Broadway key: G $\flat$

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

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

Bm E7sus E A Bm7

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

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

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

Bm/D Bm Esus E A Bm7

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



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

For now I love the world I see.

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

No change of heart, a change in me.

A D E7 A D Esus E

For in my dark de-spair

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

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

Bm/D A/E E7 C F Gsus G

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

E Am Am/G F C/E

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

L.H.

Dm7 G C Dm7

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

*poco rall.* *mf a tempo*

C/E F F/G C

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

Dm7 C/E Fmaj7 F6 Dm7 G7sus G

my child - hood dreams, but I don't

C Dm7 C/E

mind. I'm where and

F F/G Am Am/G

who I want to be.

Dm/F A/E Dm7 G7sus G7 C

No change of heart, a change in me.

*mp*

F G C F Gsus G

me.

Am Dm7 G7sus G7

No change of heart, a change in

*p*

C F G C

me.

F G C

# SO WHAT?

from the musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

FRÄULEIN SCHNEIDER:

You say fifty marks,  
I say one hundred marks, a -

**Freely**

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

(spoken) dif - fer - ence of fif - ty marks Why should that stand in our way? As

pp

A $\flat$  D $\flat$  A $\flat$  D $\flat$  F F7

long as the room's to let, The fif - ty that I will get Is fif - ty more than I had

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

yes - ter - day, (spoken) (Ja?) (sung) When you're as old as I— (spoken) Is an - y - one as old as I?— What

p

Allegretto - con pesante

Bm7 E7b9 Am7 D7b9 G

dif - f'rence does it make? An of - fer comes, you take.

C(9,#11)

(sung) For the sun will rise and the moon will set And you

*mf p*

Bm Fmaj7

learn how to set - tle for what you get. It will all go

*pp* *mf p* *mf p*

F 6 G C

on if we're here or not, So who cares? So

G C G C G 6

what? So who cares? So what? When

**Marziale**

Cmaj7 G9sus Cmaj7 G9sus C(add9) G7b9 C(add9) C 6/G

I was a girl, my sum-mers were spent by the sea. So what? And

*p*

Cmaj7 G9sus Cmaj7 G9sus C(add9) G7b9 C(add9) C

I had a maid do-ing all of the house-work, not me. So what? Now I

*p*

Ddim G7b9 C+ Ddim G7b9 A

scrub up the floors and I wash down the walls And I emp-ty the cham-ber pot. If it

Dm A/C# F7/C Bdim7 Bbm Am7 Ab7sus Ab7

end - ed that way, then it end - ed that way, And I shrug and I say: *(spoken)* "So what?" *(sung)* For the

*cresc. poco a poco*

**Allegretto**  
Db(9,#11)

sun will rise and the moon will set And you learn how to set - tle for

*p*

Cm Gbmaj7

what you get. It will all go on if we're here or not, So who

Ab Db Ab Db

cares? So what? So who cares? So



## Marziale

what? When I had a man, my fig - ure was dump - y and

Ab Dbmaj7 Ebm/Db Dbmaj7 Ebm/Db

fat. So what? Through all of our years he was so dis - ap - point - ed in

Db(add9) Dbmaj7 Ebm/Db Dbmaj7 Ebm/Db

that. So what? Now I have what he missed and my fig - ure is trim, But he

Db(add9) Ebdim Ab7b9 Ebdim Ab7b9

lies in a church - yard plot. If it was - n't to be that he

Ebdim Ab7b9 Bbm(add9) Ebm Bb/D

G $\flat$ 7/D $\flat$       Cdim7      Gmaj7/B      E $\flat$ 7/B $\flat$       Am9

ev - er would see the un - cor - set - ed me, *(spoken)* So what? *(sung)* For the

*mf*      *p*

**Allegretto**  
D(9,#11)

sun will rise and the moon will set And you learn how to set - tle for

*mf*      *p*

C#m      Gmaj7

what you get. It will all go on if we're here or not, So who

*mf*      *p*

A      D      A      D      A      D

cares? So what? So who cares? So

*mf*      *p*

More freely

A Gm7 A Dmaj7 A9sus Dmaj7 A9sus

what? So once I was rich and now all my for - tune is

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest followed by a quarter note 'what?'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes occur at the beginning of each measure.

D6/9 A13b9 D6/9 Dmaj7 A9sus Dmaj7 A9sus

gone, So what? And love dis - ap - peared and on - ly the mem - ry lives

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'gone,' and 'So what?'. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. A fermata is placed over the final note of the vocal line in measure 4.

D6/9 A13b9 D6/9 A7b9 Dmaj9 #5

on, (spoken) So what? (sung) If I've lived through all that (and I've lived through all that) (sung) Fif - ty

Detailed description: This system contains measures 5 and 6. The vocal line includes the words 'on,' and 'So what?'. The piano accompaniment continues with the eighth-note bass line. Chords change to A7b9 and Dmaj9 #5 in the final measure.

A7b9 B7b9 Em B/D# G7/D C#dim7

marks does - n't mean a lot. If I like that you're here, (spoken) (and I like that you're here,) (sung) Hap - py

*cresc. poco a poco*

Detailed description: This system contains measures 7 and 8. The vocal line concludes with 'Hap - py'. The piano accompaniment features the eighth-note bass line and chords. A crescendo marking 'cresc. poco a poco' is placed below the piano part in the final measure.

Allegretto

Abmaj7/C Bm6 Bb9 Eb(9,#11)

New Year, my dear, (spoken) So what? (sung) For the sun will rise and the

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "New Year, my dear," followed by "(spoken) So what?" and then "(sung) For the sun will rise and the". The piano accompaniment consists of chords and arpeggiated patterns in the right hand and a steady bass line in the left hand. Chord changes are indicated above the staff: Abmaj7/C, Bm6, Bb9, and Eb(9,#11). A dynamic marking of *mp* is present in the piano part.

moon will set And you learn how to set - tle for what you

Dm

The second system continues the vocal line with the lyrics "moon will set And you learn how to set - tle for what you". The piano accompaniment continues with similar chordal textures. A chord change to Dm is indicated above the staff.

Abmaj7

get. It will all go on if we're here or not, So who

The third system features the lyrics "get. It will all go on if we're here or not, So who". The piano accompaniment continues with the same style. A chord change to Abmaj7 is indicated above the staff.

Bb Eb Bb Eb Bb

cares? So what? So who cares?

The fourth system concludes the vocal line with the lyrics "cares? So what? So who cares?". The piano accompaniment continues with the same style. Chord changes to Bb, Eb, Bb, Eb, and Bb are indicated above the staff.

E $\flat$  B $\flat$  E $\flat$ (9.#11)

So what? It all

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "So what? It all" and includes a long horizontal line indicating a sustained note. The piano accompaniment consists of chords and melodic lines in both the right and left hands, with a dynamic marking of *f* (forte) in the right hand.

goes on.

The second system continues the vocal line with the lyrics "goes on." and a long horizontal line. The piano accompaniment continues with chords and melodic lines, maintaining the *f* dynamic.

B $\flat$

So who cares? (spoken) Who cares? Who

The third system features a key change to B $\flat$ . The vocal line includes the lyrics "So who cares? (spoken) Who cares? Who". The piano accompaniment includes a dynamic marking of *f* and features a more complex chordal texture.

B $\flat$ maj9

cares? So what?!

The fourth system features a key change to B $\flat$ maj9. The vocal line includes the lyrics "cares? So what?!". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a complex chordal texture with many notes.

# MEIN HERR

from the musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

Brightly  
Cm

G7#11

*f marc.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 4/4 time signature, starting with a Cm chord. The left hand plays a simple bass line with quarter notes.

§

Ad lib.  
Cm

G7

*legato rall.* *dim.* R.H. L.H.

You have to un - der - stand the way I  
con - ti - nent of Eu - rope is so

The vocal line begins with a G7 chord. The piano accompaniment features a long, flowing melodic line in the right hand, marked *legato rall.* and *dim.*, and a steady bass line in the left hand.

G7

am, mein Herr. A ti - ger is a ti - ger, not a lamb, mein Herr. You'll  
wide, mein Herr. Not on - ly up and down, but side to side, mein Herr. I

The vocal line continues with a G7 chord. The piano accompaniment provides harmonic support with chords and a steady bass line.

Dm7b5

G7

nev - er turn the vin - e - gar to jam, mein Herr. So I  
could - n't ev - er cross it if I tried, mein Herr. But I

The vocal line concludes with a Dm7b5 chord. The piano accompaniment continues with chords and a steady bass line.

G7sus9

do what I do. When I'm through then I'm through and I'm through Too-dle  
do do what I can, inch by inch, step by step, mile by mile, man by

Slowly at first, then gradually faster

Cm

Cm

oo! man. } Bye bye mein lie - ber Herr, eye, mein Herr, Fare - well mein or won - der lie - ber Herr, why, mein Herr.

It was a fine af - fair but now it's  
I've al - ways said that I was a

G7

o - ver. And though I used to care, I need the  
rov - er. You must - n't knit your brow. You should have

To Coda ⊕

o - pen air. You're bet - ter off with - out me, mein  
 known by now You'd ev - 'ry cause to doubt me, mein

1 Cm 2 Cm **D.S. al Coda**  
*(with repeat)*

Herr. Don't dab your Herr. The

**CODA**

⊕ Cm C

Herr. Bye bye mein lie - ber Herr. —  
 lie - ber Herr. —

— Auf wie - der - sehen, — mein Herr. — Es war sehr  
 — Fare - well mein lie - ber Herr. — It was a



G7sus/D

gut fine      mein af - fair,      Herr,      und but      vor now      it's      bei.      o - ver.

G7

Du kennst mich wohl,      mein Herr.      Ach,      le - be

And though I used to care,      I need the

1

wohl,      mein Herr.      Du sollst mich      nie mehr se - hen, mein

o - pen air.      You're bet - ter

2

C

Herr.      Bye bye mein off      with - out      me, You'll

Very fast

C

get on with - out me, mein Herr. \_\_\_\_\_

gliss. marc. 8va

Detailed description: This system contains the first line of music. The vocal line (top staff) has the lyrics "get on with - out me, mein Herr." followed by a long horizontal line. The piano accompaniment (middle and bottom staves) features a complex texture with many sixteenth notes. A glissando (gliss.) is marked in the right hand, and a marcato (marc.) dynamic is indicated. An 8va (octave) marking is present above the right hand.

(8va)

Detailed description: This system contains the second line of music. The vocal line (top staff) consists of a long horizontal line. The piano accompaniment (middle and bottom staves) continues with dense sixteenth-note patterns. An 8va (octave) marking is present above the right hand.

(8va)

Detailed description: This system contains the third line of music. The vocal line (top staff) consists of a long horizontal line. The piano accompaniment (middle and bottom staves) continues with dense sixteenth-note patterns. An 8va (octave) marking is present above the right hand.

(8va)

gliss.

Detailed description: This system contains the fourth line of music. The vocal line (top staff) consists of a long horizontal line. The piano accompaniment (middle and bottom staves) continues with dense sixteenth-note patterns. A glissando (gliss.) is marked in the right hand. An 8va (octave) marking is present above the right hand. The system concludes with a double bar line.

# MAYBE THIS TIME

from the musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

Slowly

*p legato*

G G+ G6

May-be this time\_ I'll be luck-y\_ May-be this time\_ he'll

*sim.*

G9 C C+ C6

stay. May-be this time, \_ for the first time, \_ love won't hur-ry a -

A#dim/C# D7 E E+ E(b5) E

way. He will hold me fast.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note chord of A#dim/C# and then moves to a D7 chord for the first two notes of the phrase "He will hold me fast." The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both the right and left hands. The dynamics are marked as *mp* (mezzo-piano).

A9 D7 G9

I'll be home at last. Not a los - er

The second system continues the musical score. The vocal line has a whole note chord of A9 for "I'll be home at last." and then moves to a D7 chord for "at last." and a G9 chord for "Not a los - er". The piano accompaniment continues with the triplet pattern, with some chords held over from the previous system.

C/G Cm6/G G E9 A7 D9

an - y - more, like the last time and the time be - fore.

The third system of the score features a vocal line with a whole note chord of C/G for "an - y - more," and then moves through Cm6/G, G, E9, A7, and D9 for the rest of the phrase. The piano accompaniment continues with the triplet pattern, with some chords held over.

G G+ G6

Ev - 'ry-bod - y loves a win - ner so no-bod - y loved

The fourth system of the score features a vocal line with a whole note chord of G for "Ev - 'ry-bod - y", then G+ for "loves a win - ner", and G6 for "so no-bod - y loved". The piano accompaniment continues with the triplet pattern, with some chords held over. The dynamics are marked as *mf* (mezzo-forte).

G9 C C+ me. La - dy Peace - ful. La - dy Hap - py.

C6 A#dim/C# D7 That's what I long to be. All the odds are

Em A9 in my fa - vor; some-thing's bound to be - gin.

G/D G+/D# Am7 Am7/D It's got to hap-pen, hap-pen some - time. May-be this time I'll

*cresc.*

Detailed description of the musical score: The score is for a song in the key of G major (one sharp). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a consistent rhythmic pattern of eighth notes with triplets. Chord changes are indicated by letters above the staff: G9, C, C+, C6, A#dim/C#, D7, Em, A9, G/D, G+/D#, Am7, and Am7/D. The lyrics are: 'me. La - dy Peace - ful. La - dy Hap - py. That's what I long to be. All the odds are in my fa - vor; some-thing's bound to be - gin. It's got to hap-pen, hap-pen some - time. May-be this time I'll'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'cresc.'.

Steadily building

G Eb7 Ab Ab+ win. Ev - 'ry-bod - y loves a win - ner

The first system of the score features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a half note Eb4, and then a quarter note Ab4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex right hand with triplets and slurs. Chords G, Eb7, Ab, and Ab+ are indicated above the vocal line.

Ab6 Ab9 Ab7 so no - bod - y loved me.

The second system continues the vocal line with a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady bass line and a right hand with triplets and slurs. Chords Ab6, Ab9, and Ab7 are indicated above the vocal line.

Db Db+ La - dy Peace - ful. La - dy Hap - py.

The third system features a vocal line with a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The piano accompaniment has a steady bass line and a right hand with triplets and slurs. Chords Db and Db+ are indicated above the vocal line.

Db6 Bdim/D That's what I long to be.

The fourth system features a vocal line with a quarter note Eb4, a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The piano accompaniment has a steady bass line and a right hand with triplets and slurs. Chords Db6 and Bdim/D are indicated above the vocal line.

*E<sub>b</sub>7* *Fm* *Fm/E<sub>b</sub>*

All the odds are in my fa - vor; some-thing's bound to be -

*B<sub>b</sub>13* *\* A<sub>b</sub>/E<sub>b</sub>*

gin. It's got to hap - pen, \_\_\_\_\_

*cresc.* *ff*

*A<sub>b</sub>(#5)/E<sub>b</sub>* *Fm/E<sub>b</sub>*

hap - pen some - time. \_\_\_\_\_ May - be this time. \_\_\_\_\_

*ff*

*B<sub>b</sub>m9* *B<sub>b</sub>m9/E<sub>b</sub>* *A<sub>b</sub>* *E/A<sub>b</sub>* *A<sub>b</sub>6*

May - be this time I'll win. \_\_\_\_\_

\* In the 1998 Broadway Revival this final section was performed in an understated, soft way.

# WHEN YOU'RE GOOD TO MAMA

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Slowly

Piano introduction in F major, 4/4 time. The right hand features a series of chords and eighth notes, while the left hand plays a steady bass line. A dynamic marking of *f* is present.

MARY:

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "Ask an - y of the chick-ies in my pen. They'll". The piano accompaniment includes a triplet in the left hand.

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "tell you I'm the big-gest moth-er hen. I love them all and all of them love". The piano accompaniment includes a *pp* dynamic marking.

Vocal line for Mary. The melody is in F major, 4/4 time. The lyrics are: "me Be-cause the sys-tem works, the sys-tem called rec - i - proc - i - ty!". The piano accompaniment includes markings for *R.H.* and *L.H.*



*f* *dim.*

Got a lit - tle mot - to, al - ways sees me through, —  
 If you want my gra - vy, pep - per my ra - gout, —

*mp*

When you're good to Ma - ma, Ma - ma's good to you. —  
 Spice it up for Ma - ma, She'll get hot for you. —

*f*

There's a lot of fa - vors I'm pre - pared to do. —  
 When they pass that bas - ket folks con - trib - ute to. —

*mp*

You do one for Ma - ma,  
You put in for Ma - ma,

She'll do one for you. — They  
She'll put out for you. — The

say that life is "tit for tat" and that's the way I  
folks a - top the lad - der are the ones the world a -

live. So I de - serve a lot - ta "tat" — for  
does. So boost me up my lad - der, kid, — and

what I got to give. — Don't you know that  
I'll boost you up yours. — Let's all stroke to —

this hand wash - es that one too. —  
geth - er, like the Prince - ton crew. —

When you're good to Ma - ma, — Ma - ma's  
When you're strok - in' Ma - ma, —

good to you. —

Ma - ma's strok - in' you. \_

2

*ad lib.*

So what's the one con - clu - sion I can bring this num - ber

to? When you're good to Ma - ma, \_ Ma - ma's good to

you. \_

# CLASS

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Moderately slow, in 2

Db

What ev - er hap-pened to

*mf*  
(Quasi FRANZ SCHUBERT)

fair deal-ing and pure eth-ics and nice man-ners?

Dbm      Ab sus      Ab7

Db      Db+      Gbm/Db

Why is it ev-'ry-one now is a pain in the ass?

*p*

*This number is a duet for Velma and Matron in the show; it has been adapted as a solo for this edition.*

Gbm/Eb Ab7

What ev - er hap-pened to class? Class?  
(or spoken)

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Db Dbm Absus

What ev - er hap-pened to "please, may I?" and "yes, thank you" and "how charm - ing!?"

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment features a consistent eighth-note bass line and a melodic line in the right hand. The key signature remains three flats. The time signature is 4/4.

Ab7 Db Db+ Gbm/Db

Now ev-'ry son of a bitch is a snake in the grass.

Detailed description: This system contains the next three measures. The vocal line includes a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The key signature remains three flats. The time signature is 4/4.

Gbm/Eb C7

What ev - er hap-pened to class? Class!  
(or spoken)

Detailed description: This system contains the final two measures. The vocal line ends with a quarter note G4. The piano accompaniment concludes with a final chord in the right hand. The key signature has three flats. The time signature is 4/4.

Bb Am

Ah, \_\_\_\_\_ there ain't no gen-tle-men to o-pen up the doors. \_\_\_\_\_ There ain't no

The first system of music features a vocal line in 4/4 time with a key signature of two flats. The lyrics are "Ah, \_\_\_\_\_ there ain't no gen-tle-men to o-pen up the doors. \_\_\_\_\_ There ain't no". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present. An *8va* marking is above the piano part. The system concludes with a fermata over the final note.

Gm C9

la-dies now there's on-ly pigs and whores \_\_\_\_\_ and e-ven kids-'ll knock ya down so's they can

The second system continues the vocal line with the lyrics "la-dies now there's on-ly pigs and whores \_\_\_\_\_ and e-ven kids-'ll knock ya down so's they can". The piano accompaniment features a bass line with a fermata and a right hand with chords. An *8va* marking is present above the piano part.

Am D7 Gm7 Gm7/C C7 Db

pass. No-bod-y's got no class. \_\_\_\_\_

The third system has the lyrics "pass. No-bod-y's got no class. \_\_\_\_\_". The piano accompaniment includes a series of chords in the right hand and a bass line. A dynamic marking of *mf* is present. The system ends with a fermata over the final note.

Dbm Absus/Db

What ev-er hap-pened to old val-ues and fine mor-als and good breed-ing?

The fourth system contains the lyrics "What ev-er hap-pened to old val-ues and fine mor-als and good breed-ing?". The piano accompaniment features a bass line and chords in the right hand. The system concludes with a fermata over the final note.

Ab7 Db Db+ Gbm

Now no one e-ven says "oops" when they're pass-ing their gas.

Gbm/Eb C7

What ev - er hap-pened to class? Class!  
(or spoken)

Bb Am

Ah, \_\_\_\_\_ there ain't no gen-tle-men who's fit for an - y use, \_\_\_\_\_ and an - y

Gm C9

girl - 'd touch your pri-vates for a deuce. \_\_\_\_\_ And e - ven kids - 'll kick your shins and give ya



Am Gm C7 Bb

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

Am

All you read a - bout to - day is rape and theft. Je - sus

Gm Gm7/C C9 Am D7

Christ! Ain't there no de - cen - cy left?

Gm Gm7/C C7 Dm

No - bod - y's got no class.

Bbm/Db

Ev - 'ry - bod - y you watch s'got his brains in his

F/C G7 C7 Cdim C7

crotch. Ho - ly crap. What a shame. What's be - come of

Bb Fmaj7

class?

# NOTHING

from *A Chorus Line*

Words by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Easy 2 - Rock feel

DIANA:

*Spoken:*

*p*

L.H.

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

L.H.

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

*p*

*pp*

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

*rall.*

Detailed description: This system contains the first two lines of music. The top line is a vocal staff in G major with a key signature of one flat (F major) and a common time signature. It contains the lyrics "the other, and he says: O.K., we're gonna do improvisations. Now, you're on a bobsled". The piano accompaniment consists of two staves. The right hand has a long, sweeping melodic line with a fermata over the first two measures. The left hand plays a rhythmic accompaniment of eighth notes. A "rall." marking is placed above the piano part in the third measure.

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

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics "and it's snowing out. And it's cold . . . O.K., go!". The piano accompaniment features a more active right hand with eighth-note patterns and a left hand with a long, sustained bass line. A double bar line with repeat dots (//) is used to indicate a section break.

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

Detailed description: This system contains the third line of music. The vocal line has the lyrics "Ev-'ry-day for a week we would try to". The piano accompaniment continues with similar rhythmic patterns in both hands, supporting the vocal melody.

feel the mo - tion, feel the mo - tion

Detailed description: This system contains the final line of music. The vocal line has the lyrics "feel the mo - tion, feel the mo - tion". The piano accompaniment features a steady eighth-note accompaniment in both hands, providing a consistent rhythmic foundation for the vocal line.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase "down the hill." followed by a long horizontal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with dotted rhythms in the left hand.

hear the wind rush, hear the wind rush,

The second system continues the musical score. The vocal line has two phrases: "hear the wind rush," and "hear the wind rush,". The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system features a vocal line with the phrase "feel the chill." followed by a long horizontal line, and then "And I dug right down to the bot-tom of my soul to see.". The piano accompaniment continues with the established rhythmic pattern.

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

The fourth system concludes the musical score. The vocal line has two phrases: "— what I had in - side. —" and "Yes, I dug right down to the". The piano accompaniment continues with the established rhythmic pattern.

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

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase in a minor key, followed by a long horizontal line representing a breath mark. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

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

The second system is primarily instrumental. The vocal staff is mostly empty, with a few notes at the beginning. The piano accompaniment continues with a similar rhythmic pattern, using block chords in the treble and a walking bass line in the bass.

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

*Vamp under dialogue*

The third system includes a vocal line and piano accompaniment. The vocal line starts with a few notes, followed by a long horizontal line. The piano accompaniment features a vamp section with a repeating melodic figure in the treble and a steady bass line. The system ends with a double bar line.

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

The fourth system continues the vocal and piano parts. The vocal line has a melodic phrase followed by a horizontal line. The piano accompaniment features a treble line with a series of chords and a bass line with a steady eighth-note pattern. The system concludes with a long horizontal line in the vocal staff and a final chord in the piano accompaniment.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

but I felt noth - ing — ex - cept the

The second system continues the musical score. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and C5, then a half note D5. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes and chords.

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

The third system includes a spoken section. The vocal line has a quarter note G4, quarter notes A4, Bb4, and C5, then a half note D5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The spoken section is indicated by the text *Spoken: But I said to myself:*.

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

The fourth system concludes the musical score. The vocal line is silent, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line and a 2/4 time signature change.

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

*8va* -----

This system contains the first two lines of the musical score. The vocal line begins with a rest, followed by the lyrics "Sec - ond week, more ad - vanced and we had to". The piano accompaniment features a treble clef with a melodic line and a bass clef with a harmonic line. A dynamic marking of *8va* is present above the first piano staff.

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

This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "be a ta - ble, be a sports car...". The piano accompaniment continues with the same melodic and harmonic patterns.

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

This system contains the fifth and sixth lines of the musical score. The vocal line includes the lyrics "ice cream cone. Mis - ter Karp, he would say, 'Ver - y good, ex -". The piano accompaniment continues.

cept Mo - ra - les. — Try, Mo - ra -

This system contains the seventh and eighth lines of the musical score. The vocal line concludes with the lyrics "cept Mo - ra - les. — Try, Mo - ra -". The piano accompaniment continues.



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

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half rest, followed by a quarter note 'les,' and a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

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

The second system continues the musical score. The vocal line has a half rest, followed by a quarter note 'bot-tom', a quarter rest, and then a quarter note 'to see'. The piano accompaniment continues with the same rhythmic pattern, with some chordal textures in the right hand.

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

The third system shows the vocal line with a half rest, followed by a quarter note 'bot-tom', a quarter rest, and then a quarter note 'and I'. The piano accompaniment features a more complex texture in the right hand, with some sixteenth-note runs. The system ends with a double bar line and a repeat sign.

The kids yelled “Noth-ing!” — They called me

The fourth system continues the musical score. The vocal line has a half rest, followed by a quarter note 'The kids', a quarter rest, and then a quarter note 'yelled'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

“Noth-ing!” And Karp al - lowed it, which real - ly makes me

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

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

turn! Spoken: And Karp kept saying: “Morales, I think you should transfer to girls’ high.

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

This system contains a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

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

This system continues the vocal line and piano accompaniment. The key signature is now three sharps (F#, C#, G#). The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

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

This system continues the vocal line and piano accompaniment. The key signature remains three sharps. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

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

This system continues the vocal line and piano accompaniment. The key signature remains three sharps. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a similar rhythmic pattern. The system ends with a double bar line.

help me feel it. Pret-ty please!" And a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "help me feel it. Pret-ty please!" followed by a long horizontal line and then "And a". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

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

The second system continues the musical score. The vocal line has lyrics "voice from down at the bot-tom of my soul came up to the top of my head. And the". The piano accompaniment features a prominent, repetitive eighth-note bass line and a treble line with dense chordal textures.

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

The third system continues the musical score. The vocal line has lyrics "voice from down at the bot-tom of my soul, here is what it". The piano accompaniment maintains the eighth-note bass line and features more complex chordal structures in the treble.

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

The fourth system concludes the musical score on this page. The vocal line has lyrics "said: 'This man is noth-ing! This course is". The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble, ending with a final chord.

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G major and begins with a half rest followed by a quarter note G, then a quarter note A, and a quarter note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

find a bet - ter class. And when you

The second system continues the vocal line with a half note G, a half note A, and a half note B. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with an accent (^).

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

The third system shows the vocal line with a half note G, a half note A, and a half note B. The piano accompaniment features a complex texture with chords and eighth-note patterns in both hands.

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

The fourth system shows the vocal line with a half note G, a half note A, and a half note B. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with an accent (^).

Ad lib.

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

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "Six months lat - er I heard that Karp had died." followed by a long horizontal line. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. It features a melodic line in the right hand and a more rhythmic line in the left hand, with some sustained chords.

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

The second system continues the musical piece. The vocal line has the lyrics "And I dug right down to the bot-tom of my soul..." followed by a long horizontal line. The piano accompaniment continues with similar melodic and harmonic textures, including some sustained chords in the right hand.

Slowly

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

L.H.

The third system is marked "Slowly". The vocal line has the lyrics "and cried, \_\_\_\_\_ 'cause I felt..." followed by a long horizontal line. The piano accompaniment is marked "L.H." (Left Hand) and features a more active, rhythmic line in the left hand, while the right hand has sustained chords. The tempo marking "Slowly" is positioned above the vocal line.

Tempo I

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

*p*

The fourth system is marked "Tempo I". The vocal line has the lyrics "noth - ing." followed by a long horizontal line. The piano accompaniment features a more active, rhythmic line in the left hand and a melodic line in the right hand, with some sustained chords. The dynamic marking *p* (piano) is placed below the piano accompaniment.

# THE LADIES WHO LUNCH

from *Company*

Music and Lyrics by  
STEPHEN SONDHEIM

Molto rubato  
JOANNE:

Spoken: *I'd like to propose a toast. Here's to the ladies who lunch— Ev-'ry-bod-y*

8va

mf

Detailed description: This system contains the first line of the musical score. It features a vocal line in 4/4 time with a treble clef and a piano accompaniment in 4/4 time with a grand staff. The vocal line begins with a spoken introduction: "Spoken: I'd like to propose a toast. Here's to the ladies who lunch— Ev-'ry-bod-y". The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of chords in the right hand and bass notes in the left hand. The dynamic marking is *mf*. There are two instances of an 8va marking above the piano part.

laugh. Loung-ing in their caf-tans and plan - ning a brunch On their own be -

Detailed description: This system contains the second line of the musical score. The vocal line continues with the lyrics "laugh. Loung-ing in their caf-tans and plan - ning a brunch On their own be -". The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with chords in the right hand and bass notes in the left hand. There are four instances of an accent (^) marking above the piano part.

half. Off to the gym, Then to a fit - ting,

Detailed description: This system contains the third line of the musical score. The vocal line continues with the lyrics "half. Off to the gym, Then to a fit - ting,". The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment continues with chords in the right hand and bass notes in the left hand. There are four instances of an accent (^) marking above the piano part.

Claim-ing they're fat, \_\_\_\_\_ And look-ing grim 'Cause they've been sit-ting

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line has three measures with lyrics: "Claim-ing they're fat, \_\_\_\_\_", "And look-ing grim", and "'Cause they've been sit-ting". The piano accompaniment features a steady bass line and chords in the right hand, with accents (^) over the first notes of the right-hand chords in each measure.

## Slow Bossa Nova

choos - ing a hat. \_\_\_\_\_ *Spoken: Does anyone still wear a hat?*

The second system begins with a vocal line and piano accompaniment. The vocal line has two measures: "choos - ing a hat. \_\_\_\_\_" followed by a rest. The piano accompaniment has a similar structure. The second measure of the piano accompaniment includes a *rit.* (ritardando) marking and a *p* (piano) dynamic marking. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

I'll drink to that.

The third system features a vocal line and piano accompaniment. The vocal line has two measures: "I'll drink to that." followed by a rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Here's to the girls — who stay smart. Are - n't they a gas?

The fourth system features a vocal line and piano accompaniment. The vocal line has two measures: "Here's to the girls — who stay smart." followed by "Are - n't they a gas?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.



Rush-ing to their class-es in op - ti - cal art, — Wish-ing it would

The first system consists of a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords in the right hand.

pass. An-oth-er long, ex - haust-ing day. —

The second system continues the vocal line and piano accompaniment. The vocal line has a rest at the beginning, then a melodic phrase. The piano accompaniment includes a dynamic marking of *pass.* (pianissimo) at the start.

An - oth - er thou - sand dol - lars. — A mat - i - nee: A

The third system continues the vocal line and piano accompaniment. The vocal line has a rest at the beginning, then a melodic phrase. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the middle.

Pin - ter play, — Per-haps a piece of Mah - ler's. — I'll drink to

The fourth system continues the vocal line and piano accompaniment. The vocal line has a rest at the beginning, then a melodic phrase. The piano accompaniment includes a dynamic marking of *v* (fortissimo) at the end.

that— And one for Mah-ler.

*p*

This system contains the first two lines of music. The vocal line begins with a rest, followed by the lyrics "that—" and "And one for Mah-ler." The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Here's to the girls — who play wife. — Are - n't they too

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Here's to the girls — who play wife. — Are - n't they too". The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody.

much? — Keep-ing house, but clutch-ing a cop - y of Life —

This system contains the fifth and sixth lines of music. The vocal line includes the lyrics "much? — Keep-ing house, but clutch-ing a cop - y of Life —". A long slur is placed over the vocal line, extending from the beginning of this system to the end of the next. The piano accompaniment continues with its characteristic accompaniment.

Just to keep in touch. The

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "Just to keep in touch. The". The piano accompaniment concludes with a final chord and a fermata over the final note.

ones who fol - low the rules — And meet them - selves at the schools.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#). The lyrics are "ones who fol - low the rules — And meet them - selves at the schools." The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a more active treble line with chords and melodic fragments.

Too bus - y to know \_ that they're fools. — Are - n't they a

The second system continues the vocal line and piano accompaniment. The lyrics are "Too bus - y to know \_ that they're fools. — Are - n't they a". The piano accompaniment includes a dynamic marking of *sfz* (sforzando) and a specific instruction for the left hand: "L.H. (sfz)".

gem? — I'll drink to them! — Let's all \_ drink to

The third system continues the vocal line and piano accompaniment. The lyrics are "gem? — I'll drink to them! — Let's all \_ drink to". The piano accompaniment features a consistent bass line and a treble line with chords and melodic lines.

them! And

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "them! And". The piano accompaniment includes dynamic markings of *f* (forte), *ritard* (ritardando), *sfz* (sforzando), and *p a tempo* (piano a tempo).

here's to the girls — who just watch. — Are - n't they the best?

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics "here's to the girls — who just watch. — Are - n't they the best?". The piano accompaniment features a steady bass line with chords in the right hand.

When they get de - pressed, it's a bot - tle of Scotch — Plus a lit - tle

The second system continues with the vocal line and piano accompaniment. The vocal line has the lyrics "When they get de - pressed, it's a bot - tle of Scotch — Plus a lit - tle". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

jest. An - oth - er chance to dis - ap - prove. —

The third system begins with a piano dynamic marking "p" and the word "jest." in the vocal line. The lyrics continue with "An - oth - er chance to dis - ap - prove. —". The piano accompaniment includes some chromatic movement in the right hand.

An - oth - er bril - liant zin - ger. — An - oth - er rea - son

The fourth system concludes the page with the lyrics "An - oth - er bril - liant zin - ger. — An - oth - er rea - son". The piano accompaniment features a more active right hand with some melodic lines.

(Scream)

not to move, — An - oth - er vod - ka sting - er. Aah \_\_\_\_\_

The first system features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line includes a wavy line indicating a scream at the end of the phrase. The piano accompaniment consists of chords and moving lines in both hands.

I'll drink to that. So

The second system continues the vocal line and piano accompaniment. The vocal line has a wavy line at the beginning, followed by the lyrics. The piano accompaniment continues with similar harmonic and melodic patterns.

here's to the girls — on the go, — Ev - 'ry - bod - y tries.

The third system shows the vocal line and piano accompaniment. The vocal line has a wavy line at the beginning. The piano accompaniment features a prominent bass line with chords.

Look in - to their eyes and you'll see — what they know: — Ev - 'ry - bod - y

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a wavy line at the beginning. The piano accompaniment continues with the same style as the previous systems.

dies. \_\_\_\_\_ A toast to that in - vin - ci - ble bunch, \_

The first system of the musical score. The vocal line begins with a long note on 'dies.' followed by a melodic line for 'A toast to that in - vin - ci - ble bunch, \_'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

\_\_\_\_\_ The di - no-saurs sur - viv - ing the crunch, \_ Let's

The second system of the musical score. The vocal line continues with 'The di - no-saurs sur - viv - ing the crunch, \_' and 'Let's'. The piano accompaniment continues with similar rhythmic patterns.

hear it for the la-dies who lunch: \_ Ev-'ry-bod-y rise! \_\_\_\_\_

The third system of the musical score. The vocal line includes 'hear it for the la-dies who lunch: \_' and 'Ev-'ry-bod-y rise! \_\_\_\_\_'. The piano accompaniment features a dynamic marking of *f* (forte) and includes a repeat sign.

(3 times)  
Rise! Rise! Rise! \_\_\_\_\_

*cresc.*

The fourth system of the musical score. The vocal line repeats 'Rise!' three times. The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) and a repeat sign.

# HEADS OR TAILS

from *Cowgirls*

Written by MARY MURFITT

Moderately fast (♩ = ♩<sup>3</sup>)

A

Me and

Ru - by flipped a quar - ter to see who got his ta - ble when that  
first months we were hap - py, not a cross word or a fight. But

A E7

tan then and lank - y truck - er saun - tered in - to Ma - bel's, the on - ly  
he start - ed gam - blin' and drink - in' ev - 'ry night. He'd

A D

din - er be - tween Col - by and the Col - o - rad - o bor - der. I called  
come home drunk, crawl in - to bed. He al - ways smelled of gin. I'd

A E7 A

“Tails” to win the prize of say - ing, “May I take your or - der.”  
cry my - self to sleep, think - ing how good it once had been. —

D A

That one - eyed ea - gle smiled — up at me from Ru - by's  
Ba - by, did you mean it when you kissed me ten - der -

D A

wrist. She said, “Three out of five.” — I said, “No.” Boy, was she  
ly? And, hon - ey, when we made love, did you know that it was

E7 A D

pissed. As I am - bled towards his ta - ble with my or - der pad and  
me? Why was “Dar - lin’, I sure love you” so hard for you to





D 3 E

twitch in the groin, oh, the gam - ble of love.

1 A

2 A

Oh, the love.

G 3 D 3 E

A flip of a coin, a twitch in the groin, oh, the

A E7 A E A

gam - ble of love.

# DON'T CALL ME TRAILER TRASH

from *Cowgirls*

Written by MARY MURFITT

Steadily

*C*

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

*G* *C*

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

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

**G** I want to look like that?  
weak in the knees and sets my heart on fire.

**C** I like the fash - ion don'ts.  
Cheese fries, wise guys,

**G**

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

**G**

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

G C

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

F C G

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

C F C

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

N.C. C F

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

*Footstomp*

1

G C

in a mo - bile — home.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a G chord and contains the lyrics "in a mo - bile — home." The piano accompaniment consists of a right-hand melody and a left-hand bass line.

2

C F

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

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "home. Don't call me trail - er trash." The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G N.C. C

I live in a mo - bile — home.

The third system of music features a vocal line and piano accompaniment. The vocal line includes the lyrics "I live in a mo - bile — home." The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G C G C

The fourth system of music features a vocal line and piano accompaniment. The vocal line is mostly empty, with some notes. The piano accompaniment continues with a right-hand melody and a left-hand bass line.

# ADVENTURE

## from *Do Re Mi*

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Spoken before the song:  
*Should I have married Seymour Brilkin?*

**Allegro, in 2**

**KAY: ten.**

**Slowly (In 3)**

Musical score for the first system. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Allegro, in 2' and the mood is 'KAY: ten.'. The lyrics are: 'Ah yes, Ah yes, I'd have two fur'. The piano part includes dynamics 'mp' and 'pp' and a 'ten.' marking.

(In 4)

Musical score for the second system. The vocal line continues with the lyrics: 'coats \_\_\_\_\_ And a black bead-ed dress,'. The piano accompaniment continues with the same key signature and tempo. The lyrics are: 'coats \_\_\_\_\_ And a black bead-ed dress,'.

Musical score for the third system. The vocal line continues with the lyrics: 'Two cars, Two hous-es, Two safe de - pos - it box-es, Two poo-dles'. The piano accompaniment continues with the same key signature and tempo. The lyrics are: 'Two cars, Two hous-es, Two safe de - pos - it box-es, Two poo-dles'.

*The introduction to the song, edited out of this edition, is sung by Hubie. Other adaptations have been made for this solo edition.*

And oo-dles of drip-ping sil-ver fox-es. — So kind-ly tell me

why the wealth-y Miss-us Bril-kin is jeal-ous of

*poco a poco rit.*

(In 4)

me. 'Cause I've got ad-ven- - ture, —

*ten.* // *3* // **Fast (In 4)**

*rall.* *ten.* *mf*

Ad-ven- - ture, — With



you ev - 'ry day is an ad - ven - ture.

$\text{♩} = \text{♩}. \text{ (In 1)}$

I wake with the dawn and be

fore I can yawn there's a knock at the

door. Who knows what lies in store? Are you

un - der ar - rest? Have we been dis - pos -

sessed? Will we find our - selves out on the

**Faster**

street? \_\_\_\_\_

*ad lib.* Yes, I've got ad - ven - ture, \_\_\_\_\_ Ad -  
*colla voce* *mf*

ven - ture, \_\_\_\_\_ With you, let me

*p*

(b)

say, it's an ad - ven - ture. \_\_\_\_\_ So

*Opt.*

*p*

*(In 1)*

dear Miss - us Brill - kin, go keep all your

*p*

silk - en and sat - in and mink lin - ger -

*p*

ie. \_\_\_\_\_ My life is a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a long note on 'ie.' followed by a melodic line for 'My life is a'. The piano accompaniment consists of chords and moving lines in both hands.

ball, it's the "Per - ils of Paul - ine" with

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'ball, it's the "Per - ils of Paul - ine" with'. The piano accompaniment maintains the harmonic structure with chords and moving lines.

**Faster**  
my name up on the mar - quee! \_\_\_\_\_

The third system is marked 'Faster'. The vocal line includes the lyrics 'my name up on the mar - quee!' followed by a long note. The piano accompaniment continues with chords and moving lines.

It's ad - ven - ture for me! *Opt.*

The fourth system includes the lyrics 'It's ad - ven - ture for me!' with an optional section marked 'Opt.'. The piano accompaniment features a key change to two flats (B-flat, E-flat) and a time signature change to 2/4. The system concludes with a final chord and a fermata.

*ten.* **Slow (In 3)**

Ah so, Ah so, I'd have full - time

*pp*

(In 4)

maids And an old French cha -

teau, Two yachts, Two air-planes, A home with

two golf cours-es, French la-bels, And sta-bles of fier - y rac - ing

hors - es. \_\_\_\_\_ Spoken: Should I have married Sheldon Miller? So

why is it I'm told The hors - y Miss - us

*poco a poco rit.*

(In 4) Mil - ler is jeal - ous of me? \_\_\_\_\_ 'Cause I've got ad -

*rall.* *ten.*

ven - ture, \_\_\_\_\_ Ad - ven - ture, \_\_\_\_\_

**Fast (In 4)** *mf*

With you, may I say, it's an ad -

ven - ture. You've passed a bum

(♩ = ♩.) (In 1)

check and the guy's on your neck, So we

dash out of town for a spree.

— The place that we stay is in

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole rest followed by the lyrics "The place that we stay is in". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Far Rock a way, With a heav en ly

The second system continues the musical score. The key signature changes to one sharp (F#). The vocal line has the lyrics "Far Rock a way, With a heav en ly". The piano accompaniment maintains a consistent rhythmic pattern with eighth notes in the bass and chords in the treble.

view of the sea. But the

The third system of the score. The key signature remains one sharp. The vocal line includes a long note with a slur over it, with lyrics "view of the sea. But the". The piano accompaniment features a dynamic marking of *fp* (fortissimo piano) and includes a crescendo hairpin.

bill soon ar - rives, so we run for our

The final system of the score. The key signature remains one sharp. The vocal line has the lyrics "bill soon ar - rives, so we run for our". The piano accompaniment continues with the established rhythmic and harmonic structure.



lives, Out the win - dow, by dark, we con -

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

tin - ue our lark. We drop to the

**A little faster**

The second system continues the vocal line and piano accompaniment. It includes a tempo change instruction "A little faster" above the vocal staff. The key signature changes to D major (two sharps) starting with the word "We". The piano accompaniment maintains the eighth-note pattern in the right hand.

streets on a lad - der of sheets, It's an

The third system continues the musical score. The key signature remains D major. The vocal line includes a quarter rest before the word "It's". The piano accompaniment continues with the eighth-note pattern in the right hand.

un - ob - served drop, all ex - cept for one

The fourth and final system of the page concludes the musical score. The key signature remains D major. The vocal line ends with a quarter note G. The piano accompaniment continues with the eighth-note pattern in the right hand.

cop. We flee, hand in hand, down the

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

damp mid - night sand, By a great piece of

The second system continues the musical score. The vocal line has a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. The piano accompaniment maintains the same rhythmic pattern as the first system.

luck there's the back of a truck. It

The third system continues the musical score. The vocal line has a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. The piano accompaniment maintains the same rhythmic pattern as the first system.

bumps us to town, I'm still in my night - gown. Well, the

The fourth system concludes the musical score. The vocal line has a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note A, a quarter note G, a quarter note F#, and a quarter note E. The piano accompaniment maintains the same rhythmic pattern as the first system. The system ends with a double bar line and a key signature change to F major (two flats).

Freely (*In 3*)

week - end's been chic, And it's tune in next week. So

*in tempo*

dear Miss - us Mil - ler, go keep your chin - chil - la, 'Cause

e - ven if Shel - don were free, *Opt.*

**Deliberately**

I'd give up each ru - by and

*a tempo*

## Suddenly faster

ten. ten.

stick to my *Opt.* Hu - bie. It's ad -

*(In 4)*

ven - ture, Ad - ven - ture,

Presto *(In 1)*

for *Opt.* me.

*sfz*  
8vb

# AH, BUT UNDERNEATH

from *Follies*

Words and Music by  
STEPHEN SONDHEIM

With a swing (♩ = 176)

*f*

G♭maj7 G♭6 G♭maj7 G♭maj7/D♭ G♭maj7 G♭6

The first system of piano accompaniment features a steady swing rhythm. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter notes. The tempo is marked as 'With a swing' with a quarter note equal to 176 beats per minute. The key signature has two flats (B♭ and E♭).

Più lento

G♭maj7 G♭maj7/D♭ F♯m F♯m(maj7) F♯m7 C♯7

*dim. poco a poco*

The second system of piano accompaniment begins with a change in tempo to 'Più lento'. The right hand continues with a melodic line, and the left hand provides a bass line. The tempo is marked as 'Più lento'. The key signature changes to three sharps (F♯, C♯, G♯). The dynamics include a 'dim. poco a poco' instruction.

*rit. poco a poco*

F♯m F♯m(maj7) F♯m7 C♯7

L'istesso tempo (Più lento) ma poco rubato (♩ = 120)

*mp*

Nev - er judge a book by its

*mp colla voce*

The third system of piano accompaniment includes the vocal line. The tempo is marked as 'L'istesso tempo (Più lento) ma poco rubato' with a quarter note equal to 120 beats per minute. The key signature remains three sharps. The dynamics include 'mp' and 'mp colla voce'.

F♯m C♯7 F♯m C♯7 F♯m C♯7 F♯m

*cov* - er, — The thing that counts is what's in - side.

The fourth system of piano accompaniment continues the vocal line. The key signature remains three sharps. The dynamics include 'cov' (crescendo).

Bm F#7 Bm B B°

Nev - er judge a la - dy by her lov - er, — It is - n't a re - li - a - ble guide...

*poco cresc.*

C+/F# C#maj7 Gb

The *mf* la - dy may de - cide her ob - li - ga - tions. Are

*mf*

Ab B°7 Bbm sus4 Ebm6 Bb/F

mere - ly to re - flect his ex - pect - a - tions. — If *mp* his i - dea of ec - sta - sy's To

*dim. mp colla voce*

*rallentando*

Dbm/F Ebm6/F Bb7/E F°/Bb

see what he ex - pects to see-- Well, ig - no - rance is bliss. But think of what he'll miss...

*a tempo ( Più lento )*

Ebm Ebm(maj7) Ebm7 Ab Ebm Ebm(maj7)

*Smoothly*

Ebm7 Ab Ebm7 Ebm(maj7) Ebm7 Ab7/Bb F7-5

*mp* She was smart, tart, Dry — as a mar-ti-ni - -

N.C. Cb7/Bb Ebm Ebm(maj7)

Ah, but un-der-neath ... She was all heart, Some-

Ebm7 Ebm6/Ab Abm7 G13 Db+9

- thing by Puc-ci-ni-- Ah, but un-der-neath ... In the

Dbm/Gb Ab+/Gb E/Gb Db7/Gb Db7 Gbm(maj7)

depths of her in - ter - i - or Were fears she

Gbm/Cb Gbm Ebm7sus4 Bb°sus4 Ebm7sus4 Ebm Eb7-5 B6

was in - fer - i - or, And some - thing ev - en ee - ri - er, But no one dared to quer - y 'er su -

Db7 Bb7+9 Ebm Ebm(maj7) Ebm7 Ab Ebm Cb7/Bb

per - i - or ex - ter - i - or.

Gbm/F Eb7sus-5 Cbm-5Bb7-9 Ebm7 Ebm(maj7) Ebm7 Ebm6 F7 N.C.

She was chic, sleek, An - y - thing in fash - ion - - That was just a shell..



Bb+ Ebm7 Ebm(maj7) Ebm7 Ab7(9) Abm7

Take a close peek, You could see the pas-sion -- That was one as well --

G7-5 Db +add9 Gb7 Gb7-5 Gb7sus Gb7 Ebm-5

To con - clude, you'd soon dis - cov - er The se - cret of her ap --

Ab7sus Ab Db7sus Db7 Abm/Db Dmaj7/Db Fm7-5 F7-5

peal Was the won - der which lay un - der - neath, Which she was-n't a-bout.

F7-9 a tempo Eb m Ebm(maj7) Ebm7 Ab Ebm Cb7/Bb

to re-veal ...

*f* non legato *poco dim.*

8va

Gbm/F Ab11 D7 Ebm Ebm(maj7) Ebm7 Ab9 Fm7-5

*mf*

She was grand, bland, Brave — or brisk or brit - tle,

N.C. Cb7/Bb Ebm7 Ebm(maj7) Ebm7 Ab9

*mp*

An - y-thing re - quired. Both con - cerned and Strict - ly non-com-mit - tal - -

Cb/Ab G13 Db+(9) Dbm/Gb Fm/Gb E/Gb Bbm7/Gb

*f* *mf* *poco cresc.*

(yawns) And a lit - tle - tired. — She was deft - ly def - er - en - tial, Or

Ebm7-5 Ab7sus4 Ab Abm/Db Db7(9) Abm/Db

*mp* *f*

so they wrote on her wreath. No one ev - er glimpsed her (bump) po-ten-tial, But when

Db7sus4 Db7(9) Abm7/Db Db7sus4 Db7sus4 Abm7/Db

stripped (*bump*)down to the es-sen - tial-- Mind you, this is (*bump,bump*) con - fi-den - tial;

*mp* *f* *mp* *f*

G7/Db N.C. Db7sus4 Gb/Db

Way down un-der - neath... She was...! She was - - !

*f* *f*

G7(-9)/Db Db6/Db Cb/Db

She was...!

3 3 3 3 3 3 3 Cb7sus2 Db(6,9) Gb

Some-times when the wrap-pings fall, There's no - thing un-der-neath at all.

L.H.

# UPTOWN, DOWNTOWN

from *Follies*

Words and Music by  
STEPHEN SONDHEIM

With a swing (♩. = 124)

Now this is the

*mp*

Detailed description: This system contains the first four measures of the song. The vocal line begins with a whole rest in the first three measures, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the fourth measure. The piano accompaniment starts with a piano introduction in the first three measures, marked *mp*, and then continues with a steady eighth-note bass line and chords in the right hand.

tale of a dame known as Har - ri - et, \_\_\_\_\_ Who climbed to the top of the heap \_\_\_\_\_ from the

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 5. The piano accompaniment continues with the same rhythmic pattern.

bot - tom. \_\_\_\_\_ A beau-ti - ful life was her aim and, to var - y it, \_\_\_\_\_ She want-ed the

Detailed description: This system contains measures 9 through 12. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5 in measure 9. The piano accompaniment continues with the same rhythmic pattern.

sun and the moon, — And she got 'em. — She is-n't the least ex - haust - ed

The first system of the musical score 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). The lyrics are: "sun and the moon, — And she got 'em. — She is-n't the least ex - haust - ed". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

from her — climb, — But she does look back from time to — time. — And the

The second system continues the musical score. The vocal line lyrics are: "from her — climb, — But she does look back from time to — time. — And the". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

sub - ject of this ev - 'ning's — quiz — Is who she was and

The third system of the musical score. The vocal line lyrics are: "sub - ject of this ev - 'ning's — quiz — Is who she was and". The piano accompaniment continues to provide harmonic support.

who she — is. —

The fourth and final system of the musical score. The vocal line lyrics are: "who she — is. —". The piano accompaniment concludes with a final chord and a fermata over the final note. A dynamic marking of *f* (forte) is present in the piano part.

*mp*

Up - town,

*mf* *dim.* *mp*

she's step - pin' out with a swell.

Down - town, she's hold - ing hands on the El.

Hy - phen - at - ed Har - ri - et, The nou - veau from New - Ro -

chelle. \_\_\_\_\_ Up - town, \_\_\_\_\_

*mf* *mp*

\_\_\_\_\_ she's got the Van - der - bilt clans. \_

Down - town, \_\_\_\_\_ She's with the side - walk Ce - zannes. \_

Hy - phen - at - ed Har - ri - et, The nou - veau from New\_ Ro -

*mf*

chelle, \_\_\_\_\_ She sits at the Ritz With her

splits of \_\_\_\_\_ Mumm's \_ And starts to pine for a stein with her

vill - age \_ chums, \_ But with a Schlitz in her mitts down in Fitz - roy's \_ Bar, \_ She

*dim.*

thinks of the Ritz. Oh, it's so schiz - o.

*dim.* *mp*



*mp*

Up - town \_\_\_\_\_ It's Har - ry Win - ston she needs. \_

Down - town \_\_\_\_\_

\_\_\_\_\_ It's strict - ly Zir - cons and beads. \_

*dolce*

Ask her, \_\_\_\_\_ should she be up - town or down. \_\_\_\_\_

*dolce*

3

She's two of the most mis' - ra -

This system contains the first two measures of the piece. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). A triplet of eighth notes is marked with a '3' in the piano part. The key signature has one sharp (F#).

- ble girls in town.

*mf*

This system contains the next two measures. The vocal line continues with the lyrics 'ble girls in town.' The piano accompaniment features a dynamic marking of *mf* (mezzo-forte). The time signature changes to 4/4 in the second measure.

*dim.*

This system contains the next two measures of the piano accompaniment. It features a dynamic marking of *dim.* (diminuendo). The piano part continues with complex chordal textures.

*mp*

This system contains the final two measures of the piece. It features a dynamic marking of *mp* (mezzo-piano). The piano part concludes with a final chord and a fermata over the bass line.

# CAN YOU FIND IT IN YOUR HEART?

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD  
Music by TOM SNOW

Rubato

Gsus VI: Fsus2/A

Can you find it in your heart to for-give her? Can you

*mp*

The first system of the musical score is in 4/4 time and marked 'Rubato'. It features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note 'Can', a quarter note 'you', a quarter note 'find', a quarter note 'it', a quarter note 'in', a quarter note 'your', a quarter note 'heart', a quarter note 'to', a quarter note 'for-give', a quarter note 'her?', a quarter note 'Can', and a quarter note 'you'. The piano accompaniment starts with a whole note chord in the right hand and a whole note bass line in the left hand. A dynamic marking of *mp* is placed below the piano part.

Cmaj7/E Fsus2/A Gsus2/B Dm7 G7sus

stop and see. there's part of her that's try - ing to o - bey, while part of her is dy - ing to run a - way?

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note 'stop', a quarter note 'and', a quarter note 'see.', a quarter note 'there's', a quarter note 'part', a quarter note 'of', a quarter note 'her', a quarter note 'that's', a quarter note 'try', a quarter note 'ing', a quarter note 'to', a quarter note 'o', a quarter note 'bey,', a quarter note 'while', a quarter note 'part', a quarter note 'of', a quarter note 'her', a quarter note 'is', a quarter note 'dy', a quarter note 'ing', a quarter note 'to', a quarter note 'run', a quarter note 'a', a quarter note 'way?'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C G/B Am Em/G Dm7 Fmaj9 G7sus G7

Can't you hear what she's try - ing to say? Can you

*mf* *mp* *rall.*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a whole note rest, followed by a half note 'Can't', a quarter note 'you', a quarter note 'hear', a quarter note 'what', a quarter note 'she's', a quarter note 'try', a quarter note 'ing', a quarter note 'to', a quarter note 'say?', a quarter note 'Can', and a quarter note 'you'. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings of *mf*, *mp*, and *rall.* are present.

Moderately

C G/C F#sus2/A C G/B Am Em/G

find it in\_ your soul\_ to ac- cept her? If she stum - bles on your ho - ly path,\_ do you

*a tempo espressivo*

D7sus Dm7 G(add2) Dm7 F/G G C G/B Am Em/G

have to rep-ri-mand? Or are there ways\_ to make her un-der-stand\_ without

Dm7 Fmaj9 G7sus G7 F(add2)

us - ing the back of your hand?\_ Can't you re - mem-ber when we were that

*rall.* *mf a tempo*

C/E Dm7(add4) G7sus G7

age, pumped up with prom-ise and wres-ting with rage?\_ Can't you re -

*mp*

F(add2) F G 3 Am(add2) Am C/D D7

mem - ber when we were a fam - ily back when? Could we be one a -

*mf* *freely*

G9sus G N.C. Gb(add2) Db/F

gain?

*a tempo*

Ebm7 N.C.

Does it ev - er cross your mind \_ that I

*rit.* *a tempo*

Gbsus2/Bb Db Ab/C Bbm Fm/Ab

miss you? Is there an - y chance we'll find the joy that we

*mp*

Gb(add2)      Ab(add2)      Bbm      Fm7      N.C.

shared at the start? Can you re - mem - ber what\_ you felt\_ be - fore that

Gb      Ebm7      Db/Gb      Ab7sus      Ab7

feel - ing fell a - part? Can you find it in your heart?

*freely*      *sub. pp*      *mp*

Ebm7      Db/Gb      Absus      Ab      Bbm7(add4)      Db/Gb

Have you lost my love some-where far be-hind, or can you

Ebm7      Db/Gb      Absus      Ab      A      F#m      Db

find it in your heart?

*rall.*

# DON'T RAIN ON MY PARADE

from *Funny Girl*

Words by BOB MERRILL  
Music by JULE STYNE

Moderate 2 FANNY:

*Vamp ad lib.* Don't tell me not to live, Just sit and put-ter.

Life's can - dy and the sun's a ball of but - ter. Don't bring a - round a

cloud To rain on my pa - rade!

Don't tell me not to fly, I've sim - ply got to. If some - one takes a

— spill, It's me and not you. Who told — you you're al - lowed to rain on my pa -

The first system consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half rest, followed by a quarter note 's' in 'spill', and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rade? I'll march my band out, —

The second system continues the vocal and piano parts. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The vocal line has a half rest before 'rade?' and continues with 'I'll march my band out, —'.

I'll beat my drum. And if I'm

The third system shows the vocal line with 'I'll beat my drum. And if I'm'. The piano accompaniment maintains the rhythmic pattern with chords and a bass line.

fanned out, — Your turn at bat, sir, — At

The fourth system concludes the page with the vocal line 'fanned out, — Your turn at bat, sir, — At'. The piano accompaniment continues with the same rhythmic accompaniment.



least I did - n't fake it. Hat, sir! — I guess I did - n't make it.

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (two sharps). The vocal line begins with the lyrics "least I did - n't fake it. Hat, sir! — I guess I did - n't make it." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

But wheth - er I'm the \_\_\_ rose Of sheer per - fec - tion, Or freck - le on the \_

The second system continues the vocal line and piano accompaniment. The lyrics are "But wheth - er I'm the \_\_\_ rose Of sheer per - fec - tion, Or freck - le on the \_". The piano accompaniment continues with similar rhythmic patterns and chord progressions.

\_\_\_ nose Of life's com - plex - ion, The cin - der or the \_\_\_ shin - ey ap - ple of it's

The third system continues the vocal line and piano accompaniment. The lyrics are "\_\_\_ nose Of life's com - plex - ion, The cin - der or the \_\_\_ shin - ey ap - ple of it's". The piano accompaniment maintains the same rhythmic and harmonic structure.

eye, — I got - ta fly once, I

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "eye, — I got - ta fly once, I". The piano accompaniment features a more complex texture with some triplets and dynamic markings like *f* and *p*.

got - ta try once, On - ly can die once. Right, sir? \_ Ooh, love is juic - y, Juic -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line contains the lyrics: "got - ta try once, On - ly can die once. Right, sir? \_ Ooh, love is juic - y, Juic -". The piano accompaniment consists of chords and melodic fragments in both hands.

y and you see I got - ta have my bite sir! \_ Get read - y for me, \_

The second system continues the musical score. The vocal line lyrics are: "y and you see I got - ta have my bite sir! \_ Get read - y for me, \_". The piano accompaniment includes a dynamic marking of *p* (piano) and a hairpin crescendo leading to a *f* (forte) dynamic. There are also accents (^) over some notes in the piano part.

\_ love, 'Cause I'm a "com - er." I sim - ply got - ta \_ march 'Cause I'm a drum - mer.

The third system shows the vocal line lyrics: "\_ love, 'Cause I'm a 'com - er.' I sim - ply got - ta \_ march 'Cause I'm a drum - mer." The piano accompaniment features a series of chords with accents (^) over the notes, creating a rhythmic accompaniment for the lyrics.

Don't bring \_ a - round a \_ cloud To rain on my pa - rade. \_

The fourth system concludes the musical score with the vocal line lyrics: "Don't bring \_ a - round a \_ cloud To rain on my pa - rade. \_". The piano accompaniment continues with chords and accents (^) over the notes.

I'm gon - na live and live now! Get what I want I know

*f* *p* *8va* *p*

how. One roll for the whole she - bang! One throw, that bell will go

*8va* *p* *8va* *p*

clang! Eye on the tar - get and wham! One shot, one gun shot and

*8va* *8va*

Slowly

bam! Hey, Mist - ter Arn - stein, Here I am!

*d*

I'll march my band out, —

*f* *ff* (Shuffle rhythm)

I'll beat my drum. And if I'm

## Tempo I

fanned out, — Your turn at bat, sir, — At least, I did-n't fake it.

Hat, sir! — I guess I did - n't make it! Get read - y for me, —

— love, 'Cause I'm a "com-er." I sim - ply got - ta — march, My heart's a drum-mer.

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "— love, 'Cause I'm a 'com-er." I sim - ply got - ta — march, My heart's a drum-mer."

Allargando - In 4

No - bod - y, no, no - bod - y Is gon - na rain on my pa -

This system contains a vocal line and piano accompaniment. The tempo is marked "Allargando" and the time signature is "In 4". The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff. The lyrics are: "No - bod - y, no, no - bod - y Is gon - na rain on my pa -".

Tempo I

rade!

This system contains a vocal line and piano accompaniment. The tempo is marked "Tempo I". The vocal line is in treble clef with a key signature of three sharps. The piano accompaniment is in grand staff. The lyrics are: "rade!".

*ff* *sfz*

This system contains a vocal line and piano accompaniment. The piano accompaniment features dynamic markings *ff* and *sfz*. The system concludes with a double bar line and repeat signs.

# BUT NOT FOR ME

from *Girl Crazy*

Music and Lyrics by GEORGE GERSHWIN  
and IRA GERSHWIN

Moderately

F7/Eb                      Bb/D                      F#7/C#                      F7/C

*mf*                      *rit.*

Bb                      F+/A                      Fm/Ab                      Eb+/G                      Bb+/Gb                      Dm/F

Old    Man    Sun - shine                      lis - ten,    you!                      Nev - er    tell    me,

L.H.

E7                      E+                      Cm/Eb                      F13                      Bb6                      F7

"Dreams come true."    Just    try    it                      And    I'll    start    a

Bb6                      Em7                      A7                      D                      A+/C#

ri - ot.                      Bea - trice    Fair - fax,

L.H.

Note: While not the original key, this key will be vocally friendly to most mezzos.

Am G+/B Bb+ F#m/A Ab+ Em/G A13b9

don't you dare Ev - er tell me he will care; I'm

Bm7 A7 A13b9 D

cer - tain It's the fi - nal cur - tain, I

C# D Bdim7 Cm7 Cm7/Bb

nev - er want to hear From an - y cheer - ful Pol - ly -

F7/A Eb/G F7 Gm6 Cm7

an - nas, Who tell you fate, Sup - plies a





E $\flat$ 6 C $\sharp$ dim7 B $\flat$ /D Gm F7 B $\flat$

I've found more clouds of the gray same, Than an - y the  
 I'm puz - zled, just of the same, Was I the

C9 $\flat$ 5 Cm7 Cm7/B $\flat$  Am7 $\flat$ 5 C7 $\flat$ 5

Rus - sian play Could guar - an - tee.  
 moth or flame? I'm all at sea.

F7 B $\flat$  F7 B $\flat$  F7 B $\flat$ 6 F7 B $\flat$  F7

I was a fool to fall \_\_\_\_\_ And get that  
 It all be - gan so well, \_\_\_\_\_ But what an

B $\flat$  F7 B $\flat$ /F F7 C7

way; Heigh - ho! A - las! and al -  
 end! This is the time a fel -



# EVERYTHING'S COMING UP ROSES

from *Gypsy*

Words by STEPHEN SONDHEIM  
Music by JULE STYNE

**Ad lib.** **ROSE:**

I had a dream, \_\_\_ A

dream a - bout you, Ba - by! It's gon - na come true, Ba - by! They

think that we're through, But, ba - by. \_\_\_ You'll be

**Allegretto** (♩=138)

swell, \_\_\_ You'll be great, \_\_\_ Gon - na have the whole world.

on a plate! Start - ing here, Start - ing

Poco allargando

A tempo

now, Hon - ey, ev - 'ry - thing's com - ing up ros - es!

Clear the decks, Clear the

tracks, You got noth - ing to do but re - lax.

Blow a kiss, Take a bow, Hon - ey,

This system contains the first two lines of the score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music features a mix of eighth and quarter notes, with some notes beamed together.

*Poco allargando*

*A tempo*

ev - 'ry - thing's com - ing up ros - es!

This system contains the third and fourth lines of the score. The tempo markings *Poco allargando* and *A tempo* are placed above the vocal staff. The piano accompaniment includes a section with a wavy, tremolo-like texture in the right hand, indicated by a wavy line and a 'V' marking.

Now's your in - ning,

This system contains the fifth and sixth lines of the score. The piano accompaniment features a prominent melodic line in the right hand with a wavy texture, and a more rhythmic bass line in the left hand.

Stand the world on its ear! Set it

This system contains the seventh and eighth lines of the score. The piano accompaniment has a more complex texture with multiple voices in both hands, including some sixteenth-note passages.

spin - ning,

That - 'll be just the be - gin - ning! Cur - tain up,

Light the lights, You got noth - ing to hit but the

heights! You'll be swell, You'll be great,

I can tell, Just you wait! That

luck - y star I talk a - bout is

**L'istesso tempo**

due. Hon - ey, ev - 'ry - thing's

com - ing up ros - es for me and for you!

*rall.*

*rit.*

Slowly (♩=60)

You can do it, All you need is a hand. We can

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 tempo is marked 'Slowly' with a quarter note equal to 60 beats per minute. The lyrics are 'You can do it, All you need is a hand. We can'. The piano part includes a piano dynamic marking 'p' and a fortissimo marking 'ff'.

do it, Mom-ma is gon-na see to it! Cur - tain

*rit.* *a tempo*

The second system continues the vocal line and piano accompaniment. The lyrics are 'do it, Mom-ma is gon-na see to it! Cur - tain'. The tempo markings 'rit.' (ritardando) and 'a tempo' are present. The piano part includes triplet markings over the right hand and 'rit.' and 'a tempo' markings.

up! Light the lights! We got

The third system continues the vocal line and piano accompaniment. The lyrics are 'up! Light the lights! We got'. The piano part features a series of chords in the right hand, some with accents.

noth - ing to hit but the heights! I can

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'noth - ing to hit but the heights! I can'. The piano part features a series of chords in the right hand, some with accents.



tell, \_\_\_\_\_ Wait and see! \_\_\_\_\_ There's the

bell, \_\_\_\_\_ Fol - low me! \_\_\_\_\_ And

noth - ing's gon - na stop us till we're

through! \_\_\_\_\_ Hon - ey,

L'istesso tempo

ev - 'ry - thing's com - ing up ros - es and daf - fo - dils, Ev - 'ry - thing's

*mp* *cresc. poco a poco al fine*

com - ing up sun - shine and San - ta Claus, Ev - 'ry - thing's gon - na be

Poco meno mosso

bright lights and lol - li - pops. Ev - 'ry - thing's com - ing up

ros - es for me and for you. \_\_\_\_\_

*rit.*

# ROSE'S TURN

from *Gypsy*

Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Cue: ROSE: Here she is, boys!

Here she is, world!

Here's Rose! Moderately (♩=116)

ff

ROSE:

Cur-tain up!

Light the

Play it, boys!

lights!

You ei-ther

mp

got it Or you ain't.

And boys, I got it! —

trem.

You like it? Well, I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "You like it?". The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and a triplet of eighth notes. The key signature has three flats, and the time signature is 4/4.

got it. Some peo - ple got it and

The second system continues the musical score. The vocal line has a whole rest followed by "got it." and then "Some peo - ple got it and". The piano accompaniment includes a dynamic marking of *f* (forte) and a *p* (piano) section. The treble line features a triplet of eighth notes. The bass line continues with eighth notes.

make it pay. — Some — peo - ple can't e - ven give it a - way! —

The third system shows the vocal line with lyrics "make it pay. — Some — peo - ple can't e - ven give it a - way! —". The piano accompaniment features a series of chords in the treble line and a bass line with eighth notes. The key signature remains three flats.

This peo - ple's got it And this peo - ple's \_ spread-in' it a - round. —

The fourth system concludes the musical score. The vocal line has lyrics "This peo - ple's got it And this peo - ple's \_ spread-in' it a - round. —". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) and a triplet of eighth notes in the treble line. The bass line continues with eighth notes.



The first system of music consists of a treble clef staff at the top, which is mostly empty. Below it is a grand staff (treble and bass clefs) for piano accompaniment. The key signature has four sharps (F#, C#, G#, D#). The piano part features several triplet markings (indicated by a '3' and a bracket) in both the treble and bass staves. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. There are also some chords and single notes throughout the system.

The second system includes a vocal melody line in the treble clef staff and piano accompaniment in the grand staff below. The lyrics are: "Hold your hats and hal - le - lu - jah, Mom - ma's gon - na show it to ya." The piano accompaniment consists of a steady eighth-note bass line in the bass staff and a treble staff with chords and eighth notes that follow the vocal line.

The third system shows piano accompaniment in the grand staff. The treble staff begins with a fermata over a chord, followed by a melodic line with a 'p' (piano) dynamic marking. The bass staff provides harmonic support with chords and a few notes. The key signature remains four sharps.

The fourth system continues the piano accompaniment from the previous system. It features a fermata over a chord in the treble staff, followed by a melodic line with a 'p' dynamic marking. The bass staff continues with harmonic support. The key signature remains four sharps.

Read - y or not (Shh) Here comes Mom-ma!

The first system features a vocal line with lyrics "Read - y or not (Shh) Here comes Mom-ma!". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature changes from three sharps to two flats.

Mom-ma's talk - in' loud, Mom-ma's do - in' fine, Mom-ma's get - tin' hot, Mom-ma's go - in' strong.

The second system continues the vocal line with lyrics "Mom-ma's talk - in' loud, Mom-ma's do - in' fine, Mom-ma's get - tin' hot, Mom-ma's go - in' strong.". The piano accompaniment includes a piano (*p*) dynamic marking and a fermata over the first chord.

Mom-ma's mov - in' on, Mom-ma's all a-lone, Mom - ma does - n't care, Mom-ma's let - tin' loose,

The third system continues the vocal line with lyrics "Mom-ma's mov - in' on, Mom-ma's all a-lone, Mom - ma does - n't care, Mom-ma's let - tin' loose,.". The piano accompaniment continues with chords and a bass line.

Mom - ma's got the stuff, Mom - ma's let - tin' go. Mom-ma... Mom-ma's... Mom - ma's

The fourth system concludes the vocal line with lyrics "Mom - ma's got the stuff, Mom - ma's let - tin' go. Mom-ma... Mom-ma's... Mom - ma's". The piano accompaniment includes a fermata over the final chord.

got the stuff, Mom - ma's got - ta move, Mom - ma's got - ta go.

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The lyrics are: "got the stuff, Mom - ma's got - ta move, Mom - ma's got - ta go." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

*rit.* Mom - ma... *a tempo* Mom - ma's... Mom - ma's got - ta let go.

*rit.* *a tempo*

This system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "Mom - ma... Mom - ma's... Mom - ma's got - ta let go." The piano accompaniment includes tempo markings: "rit." (ritardando) and "a tempo" (return to the original tempo).

**Alla breve** ( $\text{♩} = 108$ )

Why \_ did I do it?

*pp*

This system introduces a new section titled "Alla breve" with a tempo of 108 beats per minute. The vocal line has the lyrics: "Why \_ did I do it?". The piano accompaniment is marked "pp" (pianissimo) and features a steady eighth-note accompaniment in the right hand and a long, sustained note in the left hand.

What \_ did it get me?

*simile*

This system continues the "Alla breve" section. The vocal line has the lyrics: "What \_ did it get me?". The piano accompaniment is marked "simile" (similar to the previous system) and maintains the same accompaniment pattern.



Scrap-books full of me \_\_\_ in the back-ground.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a long, sweeping slur across the first two measures.

Give 'em love and what \_\_\_ does it get you?

The second system continues the musical piece. The vocal line starts with a whole rest, then a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment maintains the eighth-note pattern in the right hand and the sweeping bass line.

What \_\_\_ does it get you? One quick look as each \_\_\_ of 'em leaves you.

The third system features a vocal line that begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment continues with the same rhythmic and melodic structure.

All your life and what \_\_\_ does it get you?

The fourth system concludes the page with a vocal line starting with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note C5. The piano accompaniment remains consistent throughout.

Thanks a lot and out \_\_\_ with the gar - bage. They take bows and you're \_ bat - tin' ze - ro!

I had a dream. \_\_\_\_\_ I

dreamed it for you, June. \_\_\_\_\_ It

was - n't for me, Herb - ie. And if it

was - n't for me Then where would you be, Miss

Gyp - sy Rose Lee?

Well, some-one tell me when \_ is it my turn? Don't I get a dream\_

— for my - self? Start - in' now it's gon - na be my turn! Gang - way, world, get off -

— a' my run - way! Start - in' now, I bat a thou - sand! This time, boys, I'm tak -

**Molto moderato** (♩=92)

- in' the bows. And ev - 'ry - thing's com - ing up Rose!

*mf*

Ev - 'ry - thing's com - ing up ros - es! Ev - 'ry - thing's com - ing up

ros - es this \_ time for me! For me! \_

*poco accel.*

**Molto agitato**

For me! \_ For me! \_

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

For me!!! \_

*string*

# MISS MARMELSTEIN

from *I Can Get It for You Wholesale*

Words and Music by  
HAROLD ROME

Moderately

Bb

Cm7

F7

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

MISS MARMELSTEIN:

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

Cm7

F7  
Miss Mar - mel-stein!

Bb

Miss Mar - mel-stein!

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

Dmaj7

Bm7/A

Em7

A7

D

A7

F7

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

B $\flat$  Cm7 F7 Cm7 F7  
 Miss Mar - mel-stein! Miss Mar - mel-stein!

No - bod - y calls me, hey, Ba - by Doll, Or Hon - ey Dear, Or Sweet - ie

D+ Gm Cm/E $\flat$  C $\sharp$ dim7/E B $\flat$ /F B $\flat$   
 Miss Mar - mel-stein!

Pie. E - ven my first name would be pre - fer - a - ble, Though it's

F7/C<sub>3</sub> F7 B $\flat$ 6 Bdim7 Cm7/E $\flat$  C $\sharp$ dim7/E

tur - ri - ble, It might be bet - ter, it's Yet - ta. Or per - haps my sec - ond name, that's

Gm/F Gm/B $\flat$  D A7 D A7 F7

Tes - sye, Spelled T - E - S - S - Y - E! But

Bb Cm7 F7 Cm D7

Miss Mar - mel - stein!

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

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

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

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

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

Mar - mel-stein!

Oh, I could die! I'm a ver - y will - ing sec - re -

Cm7 F9 Dm7 Bb+/D Ebmaj7 Cm7/Eb

ta - ry. En-joy my work, As my em-ploy - er will cor - rob - o-rate. Ex-cept for



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

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

The first system of the musical score. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (Bb). The tempo is not explicitly marked but appears to be a moderate, steady pace. The lyrics are: "one dis - ap-point-ment, One fly in the oint-ment, It's great, I mean, sim - ply".

F7 Bbm Bbm/A

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

The second system of the musical score. The vocal line continues with the lyrics: "great! The ag - gra - va - tion of my sit - u - a - tion, I might as". The piano accompaniment features a dynamic marking of *p* (piano) starting in the second measure. The lyrics are: "great! The ag - gra - va - tion of my sit - u - a - tion, I might as".

Bbm/Ab C7 C5/F F5/A

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

The third system of the musical score. The vocal line continues with the lyrics: "well get it off my chest, Is the drab ap - pel -". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) starting in the second measure. The lyrics are: "well get it off my chest, Is the drab ap - pel -".

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

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

The fourth system of the musical score. The vocal line includes a spoken section: "la - tion, *Spoken:* (Par-don the big words I ap-ply, but I was an Eng - lish ma-jor at C. C. N. Y.) The". The piano accompaniment features triplets in the vocal line, indicated by 'x' marks and the number '3'. The lyrics are: "la - tion, *Spoken:* (Par-don the big words I ap-ply, but I was an Eng - lish ma-jor at C. C. N. Y.) The".

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

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

F7      Gm7b5/F      F      Gm7b5/F      F7      Gm7b5/F

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

N.C.      Bbmaj9      Gm7/F

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

Cm7      F7      Cm7      F7      Bb

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

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

B $\flat$  D A Bm Em7 A7 3

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

D A7 F7 B $\flat$  maj9 Gm7/F F7sus F7 Miss Mar - mel-stein!

mean? No - bod - y calls me, Hey, Cooch - y-coo, Or

F7sus F7 D+ Gm Cm/E $\flat$  C $\sharp$ dim7/E

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

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

B $\flat$ /F $_3$  B $\flat$  F7/C $_3$  F7 B $\flat$ 6 Bdim7

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

Cm7/Eb C#dim7/E Gm/F Gm/Bb D A7

'Course, if I got mar - ried, that would do it. So where's the luck - y

D A7 F7 Bb Cm7 F

guy? (Huh!) Till then it still is Miss Mar - mel-stein. Ev - 'ry

Cm D7 Gm D/F# Bb7 Cm7 C#dim7

day I get more and more fussed. Miss Mar - mel-stein! Miss

Miss Mar - mel-stein!

Dm G9 N.C. Cm7 Ebmaj7/F N.C.

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

Oh, I, I could bust!

# ALWAYS A BRIDESMAID

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

Lyrics by JOE DiPIETRO  
Music by JIMMY ROBERTS

Country/Western feel ♩ = 120 (♩. ♩. =  $\overset{\sim}{3}$ )

**Ad Lib.**  
(freely and conversationally)

B E/F# G#m7 F#7/A# B

Well, I've

*mf* *rit.* *mp*

D#m7b5 E B/D# B E B/D#

walked down— the aisle— as much as Liz Tay - lor, but I've al - ways— stood off to the

*mf colla voce*

F# B D#m7b5 E C#7/E#

side. Each bride has me dressed in a gown I de - test;

The musical score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *mf*, *rit.*, and *mp*, as well as the instruction *colla voce*. Chord symbols are provided above the staff lines. The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes a tempo and feel instruction, a key signature, and a time signature. The second system includes a dynamic marking and the instruction *colla voce*. The third system includes a dynamic marking and the instruction *colla voce*.

Quasi tempo

A tempo

Lilting Country/Western Waltz ♩ = 120 (♩.♩.♩. = ♩.♩.♩.)

B/F# E/G# B/F# E/F# G#m7 F#7/A# B E B F#7/A#

al - ways — a brides - maid, nev - er a bride. For

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Quasi tempo' and 'A tempo'. The music is in 3/4 time. The vocal line begins with a quarter note 'al' followed by a quarter note 'ways', a half note 'a', a quarter note 'brides', a quarter note 'maid', a quarter rest, a quarter note 'nev', a quarter note 'er', a quarter note 'a', a quarter note 'bride', a quarter rest, and a quarter note 'For'. The piano accompaniment consists of chords and moving lines in both hands, with a triplet of eighth notes in the right hand.

B B7/D# E B/D# C#m7 B

Cat - lin, I wore sat - in, which I looked real - ly fat in. Then a -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Cat', a quarter note 'lin', a quarter note 'I', a quarter note 'wore', a quarter note 'sat', a quarter note 'in', a quarter note 'which', a quarter note 'I', a quarter note 'looked', a quarter note 'real', a quarter note 'ly', a quarter note 'fat', a quarter note 'in', a quarter note 'Then', a quarter note 'a', and a quarter note 'a'. The piano accompaniment includes a 'sim.' (sostenuto) marking in the bass line.

E B/D# B F#

gain, you should have seen her man Ken; all those

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'gain', a quarter note 'you', a quarter note 'should', a quarter note 'have', a quarter note 'seen', a quarter note 'her', a quarter note 'man', a quarter note 'Ken', a quarter note 'all', a quarter note 'those', and a quarter note 'a'. The piano accompaniment continues with chords and moving lines.

B D#m7b5 E C#7/E#

cal - o - ries — he logged up, till his ar - ter - ies clogged up; he

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'cal', a quarter note 'o', a quarter note 'ries', a quarter note 'he', a quarter note 'logged', a quarter note 'up', a quarter note 'till', a quarter note 'his', a quarter note 'ar', a quarter note 'ter', a quarter note 'ies', a quarter note 'clogged', a quarter note 'up', a quarter note 'he', and a quarter note 'a'. The piano accompaniment concludes with sustained chords.

B/F# E/G# B/F# E/F# G#m7 F#7/A# B E B F#A#

died on the couch watch - ing E S P N.

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

Too man - y wed - dings, — too man - y dress - es — that

G#m C#7/E# F# G#m Adim F#A#

all make my hips look so wide. — Not a

G#m D#m/F# C#m/E E#m7b5

gown I'd re - use, dit-to the match - ing shoes; —

B/F# E/G# B/F# E/F# G#m7F#/A# B E B F#7/A#

al - ways — a brides - maid, nev - er a bride. For

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "al - ways — a brides - maid, nev - er a bride. For". Above the vocal line are chord symbols: B/F#, E/G#, B/F#, E/F#, G#m7F#/A#, B, E, B, and F#7/A#. The piano accompaniment is written in grand staff (treble and bass clefs). It features a steady bass line and a more active treble line with some triplets and slurs.

B B9/D# E B (spoken) (sung)

Ta - bi - tha, I wore taf - fe - ta; you should nev - er... peo - ple laugh at ya'. But I

Detailed description: This system contains the second and third lines of the musical score. The top staff is the vocal line. The lyrics are "Ta - bi - tha, I wore taf - fe - ta; you should nev - er... peo - ple laugh at ya'. But I". Above the vocal line are chord symbols: B, B9/D#, E, and B. There are also performance markings: "(spoken)" above the first two measures and "(sung)" above the last measure. The piano accompaniment continues with similar textures, including triplets and slurs.

E6 B/D# B F#

had a hunch her mar - riage was doomed. The

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line. The lyrics are "had a hunch her mar - riage was doomed. The". Above the vocal line are chord symbols: E6, B/D#, B, and F#. The piano accompaniment continues with similar textures, including triplets and slurs.

B D#m7b5 E C#7/E#

groom tried — to stroke me — while we danced the Ho - key - Po - key; — they di -

cresc.

Detailed description: This system contains the fourth and fifth lines of the musical score. The top staff is the vocal line. The lyrics are "groom tried — to stroke me — while we danced the Ho - key - Po - key; — they di -". Above the vocal line are chord symbols: B, D#m7b5, E, and C#7/E#. The piano accompaniment continues with similar textures, including triplets and slurs. A "cresc." marking is present in the bass line of the piano part.



B/F# E/F# G#m7 F#7/A# B G7

vorced be - fore the hon - ey - moon. Once my

C C9/E F C

gown was ve - lour - ish; made me look kind of whor - ish. But my

F C/E F6 C/E C G C

best friend, De - lor - es, was nev - er quite sane. She shot her new

C9/E F D7/F# C/G (sung) (can be spoken)

mis - ter, 'cause he bed - ded her sis - ter; he's not dead, but now he

F/G Am7 G7/B C F C G/B Am Em/G

walks like John Wayne. Too man - y wed - dings,—

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line with lyrics. The bottom two staves are the piano accompaniment. Chord symbols are placed above the vocal staff. The piano part features a mix of chords and melodic lines, including a triplet in the right hand.

Dm/F C/E Am D7/F# G Am A#dim

too man - y dress - es,— that all make me look so thick - thighed.\_\_\_\_\_

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment includes a triplet in the right hand and a descending line in the left hand. Chord symbols are placed above the vocal staff.

G/B Am Em/G Dm/F F#m7b5

— My friends can't \_\_\_\_\_ as - sess a man, or a dress;—

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment features a steady harmonic accompaniment. Chord symbols are placed above the vocal staff.

C/G F/A C/G F/G Am7 G7/B C F C G7/B

al - ways \_\_\_\_\_ a brides-maid, nev - er a bride.\_\_\_\_\_ When I

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment includes a triplet in the right hand and a 'rit.' (ritardando) marking. Chord symbols are placed above the vocal staff.

**Ad Lib. (conversationally)**

C Em7b5 F C/E Dm7 C F C/E

look in my clos - et, there's a rain - bow de - pos - it of gowns so gro - tesque that I

*mp colla voce*

G7 C Dm/C C7 F

groan. All those hus - bands are gone, but those dress - es live

*mf rit. f loco*

8vb-1

D7/F# C/G F/G Am7 G7/B C F C G/B

on; ev - en moths seem to leave them a - lone.

*(a tempo)*

Red. \*

**A little more expansive**

Am Em/G Dm/F C/E Am

Too man - y wed - dings, — too man - y mess - es, — but at least I've hung

3

D7/F# G Am A#dim G/B

on to my ——— pride. I've

*rit.*

Reflectively (Ad lib.) Firmly

Am Em/G F6 D9

lived life — a - lone, but the terms are my own: ———

*mp* *mf* *rit.*

Freely, with feeling

C/G F/A C/G F/G Am7 G7/B

al - ways — a brides - maid, *Sva* "Thank you, Lord!" nev - er a

*mp* *loco* *mf*

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

A tempo

F C/G F/A F C/E Dm7 C

bride. (opt.)

*rit.* *a tempo* *f*

*Red.* \* *Red.* \* *Red.* \*

# NOTHING REALLY HAPPENED

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

Music and Lyric by  
CRAIG CARNELIA

Tenderly (♩ = 54)

*mp*

E(no5) Esus E(no5) Esus

He asked me o - ver to his house.

E(no5) Esus E(no5) Esus

I wore Su - zanne's em - broi - dered blouse.

E(no5) Esus E(no5)

I still re - mem - ber that night, and noth - ing real -

The musical score is written for piano and voice. It consists of five systems. Each system has a vocal line and a piano accompaniment line. The piano accompaniment is in the key of E major (indicated by four sharps) and 4/4 time. The tempo is marked 'Tenderly' with a quarter note equal to 54 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The lyrics are: 'He asked me o - ver to his house. I wore Su - zanne's em - broi - dered blouse. I still re - mem - ber that night, and noth - ing real -'. The piano accompaniment features a simple harmonic structure with chords in the right hand and bass notes in the left hand. The vocal line is a simple melody with lyrics written below the notes. The score is divided into four measures per system, with chord changes indicated above the vocal line.

Esus E(no5) Esus E(no5)

- ly e - ven hap - pened.

*poco rit.*

Esus E F#m7(addB)

We talked some truth, we told some lies.

*espres.*

*a tempo*

G#m(addE) F#m7(addB) E

He pushed the hair

F#m7(addB) G#m(addE) F#m7(addB)

a - way from my eyes.

E F#m7(addB) G#m(addE)

It felt so dan - ger - ous then, and noth - ing real -

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 quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of quarter notes in the right hand.

F#m7(addB) E F#m7(addB)

- ly e - ven hap - pened.

*cresc.*

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G#5. The piano accompaniment continues with the same rhythmic pattern, and a *cresc.* (crescendo) marking is placed below the piano part.

G#m(addE) F#m7(addB) E

Fun - ny, the things - you think -

*mf* Rock ballad feel

The third system shows the vocal line starting with a quarter rest, followed by a quarter note G#4, an eighth note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues. A *mf* (mezzo-forte) dynamic marking and the instruction "Rock ballad feel" are placed below the piano part.

Bm7(no5) E E7sus

- a - bout. Fun - ny, the things - you don't. -

The fourth system features the vocal line starting with a quarter rest, followed by a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G#5. The piano accompaniment continues. The system concludes with a *E7sus* chord in the piano part.





E F#m7(addB) G#m(addE) (add7)

The way I pic - tured his bed. The scenes I saw \_

*mf*

E7sus , Amaj7 Adim

\_ in my head. Won-der if I \_ should write \_ him. \_

E E7sus Amaj7

Won-der if I \_ should call. \_ Won-der if he'd \_ re-mem-

Adim E Emaj9 E E7sus

- ber \_ at all. \_ I \_



G#m(addE) F#m7(addB) E

And I re - mem -

The first system of the musical score features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole note chord G#m(addE) and continues with a half note F#m7(addB) and a quarter note E. The lyrics "And I re - mem -" are written below the vocal line. The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The right hand has a slur over the first two measures and a fermata over the last two notes of the first measure. The left hand has a steady bass line.

F#m7(addB) E F#m7(addB)

- ber that girl, that girl a - lone — with that boy.

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

The second system continues the musical score. The vocal line has a slur over the first two measures and a fermata over the last two notes of the first measure. The lyrics "- ber that girl, that girl a - lone — with that boy." are written below. The piano accompaniment has a slur over the first two measures and a fermata over the last two notes of the first measure. The tempo markings *poco rit.*, *a tempo*, and *poco rit.* are placed below the piano part.

E F#m7(addB) G#m(addE)

And I re - mem - ber that night, that night when noth -

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

The third system continues the musical score. The vocal line has a slur over the first two measures and a fermata over the last two notes of the first measure. The lyrics "And I re - mem - ber that night, that night when noth -" are written below. The piano accompaniment has a slur over the first two measures and a fermata over the last two notes of the first measure. The tempo markings *a tempo*, *poco rit.*, *a tempo*, and *rit.* are placed below the piano part.

B7sus(no5) F# Am/C E

- ing real - ly hap - pened.

*a tempo* *rit.*

The fourth system concludes the musical score. The vocal line has a slur over the first two measures and a fermata over the last two notes of the first measure. The lyrics "- ing real - ly hap - pened." are written below. The piano accompaniment has a slur over the first two measures and a fermata over the last two notes of the first measure. The tempo markings *a tempo* and *rit.* are placed below the piano part.

# SOMEONE LIKE YOU

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE  
Music by FRANK WILDHORN

**Rubato**

D(add2)                    A/D                    G(add2)/D                    D                    A/D                    Gsus                    G

I peer through win-dows, watch life go by, dream of to-mor-row, and won-der why.

F                    C/F                    Bb/F                    F                    F                    C/F                    A/C#

The past is hold-ing me, — keep-ing life at bay. I wan-der lost in yes - ter -

Dm                    Dm/C                    Bb                    Gm7                    Bb/C

day, want - ing to fly, but scared to try. But if

F Gm

some - one like you found some - one like me, then

Fsus F Bb Gm7b5

sud - den - ly \_\_\_\_\_ noth - ing would ev - er \_\_\_\_\_ be the same! My

**Con moto** F Gm7 F(add2)/A Gm F Dm Gm Db/Eb *poco rall.*

heart would take wing \_ and I'd feel so a - live \_ if some-one like you \_ found

*a tempo* F(add2) Em7 G/A D(add2) A/D

me! So man - y se-crets



F(add2) Gm Fsus F/A

some - one \_ like you found some - one \_ like me, then sud - den - ly — noth - ing would

Bbmaj7 Gm7b5 F Dm Gm

ev - er — be the same! — There'd be a new way to live — and a

*ritard.*  
F Dm Gm F Dm Gm C7sus Dbmaj7 Cb/Db Cb6/Db

new life to love, — if some - one like you — found me! Oh, if

*a tempo*  
Gb(add2) Abm7 Gbsus Gb

some - one \_ like you found some - one \_ like me, then sud - den - ly — noth - ing would

*C* $\flat$ maj7                      *A* $\flat$ m7 $\flat$ 5                      *G* $\flat$                       *E* $\flat$ m7                      *A* $\flat$ m

ev - er \_\_\_\_\_ be the same!                      My heart would take wing, \_\_\_\_\_ and I'd

**Rubato**

*B* $\flat$ m7                      *D* $\flat$ /*E* $\flat$                       *E* $\flat$ 7                      *A* $\flat$ m(add4)                      *D* $\flat$ sus

feel so a - live, \_\_\_\_\_ if some - one like you loved

**Slower**

*G* $\flat$ (add2)                      *C* $\flat$ maj7                      *G* $\flat$

me, \_\_\_\_\_ loved \_\_\_\_\_ me, \_\_\_\_\_

*C* $\flat$ maj7                      ritard.                      N.C.                      *G*(add2)

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

ritard.



# A NEW LIFE

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Moderately slow, freely

N.C.

*p* *p*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a quarter note. The left hand plays a simple accompaniment of quarter notes. The piece is marked 'Moderately slow, freely' and 'N.C.' (No Chords).

LUCY:

A new life, what I would-n't give to have a

The vocal line is written on a single staff in treble clef. It begins with a whole rest, followed by a quarter note, then a series of eighth notes. The piano accompaniment consists of two staves with a simple harmonic accompaniment.

B/C# C#m B/C# C#m F#m9 F#m F#m7b5

new life! One thing I have learned as I go through life, noth-ing is for free a-long the

*p*

Red. \*

The piano accompaniment for the second system includes a key signature change to F# major. The right hand plays a melodic line with a key signature change indicated above. The left hand plays a simple accompaniment. The piece is marked 'Moderately slow, freely' and 'N.C.'.

F#m7/B E(add2) E E(add2) E B/C# C#m

way! A new start, that's the thing I need to give me new heart.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by a quarter note 'way!'. The piano accompaniment begins with a whole note chord F#m7/B. The lyrics are: 'way! A new start, that's the thing I need to give me new heart.'

B/C# C#m F#m9 F#m F#m7b5

Half a chance in life to find a new part, just a sim-ple role that I can

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by 'Half a chance in life to find a new part, just a sim-ple role that I can'. The piano accompaniment includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano line. The lyrics are: 'Half a chance in life to find a new part, just a sim-ple role that I can'

**A little faster**  
F#m7/B E/D D E/D

play. A new hope, some-thing \_ to con-vince me to re -

The third system is marked 'A little faster'. The vocal line starts with a quarter rest followed by 'play. A new hope, some-thing \_ to con-vince me to re -'. The piano accompaniment features a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano line. The lyrics are: 'play. A new hope, some-thing \_ to con-vince me to re -'

A E/D D

new hope! A new day,

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by 'new hope! A new day,'. The piano accompaniment includes a triplet of eighth notes in the vocal line and a triplet of eighth notes in the piano line. The lyrics are: 'new hope! A new day,'

E/D *rit.* A D#m11 D#m  
 bright e-nough to help me find my way! A new chance,

*colla voce*

G#7 G#7b9 B/C# C#m *accel.* F#7 *rit.*  
 one that may - be has a touch of ro - mance. \_\_\_\_\_ Where can it

F#m7 F#m7/B *a tempo* E(add2) E E(add2) E  
 be, \_\_\_\_\_ the chance for me? A new dream, I have one I know that ver - y

*a tempo*

B/C# C#m B/C# C#m7 F#m9 F#m  
 few dream! I would like to see that o - ver - due dream,

F#m7b5 F#m7/B

e - ven though it nev - er may come true!

A

E(add2) B/C# C#m

new love, though I know there's no such thing as true love.

*mf*

B/C# C#m F#m F#m7b5

E - ven so, al-though I nev - er knew love, still I feel \_ that one dream\_ is my

3

Bsus4 G#m/B A/B *rit.* F#m7 F#m/B G(add2) G

due! A new world,

*rit.*

G(add2) G D/E Em

this one thing I want to ask of you, world.

D/E Em Am7

Once! Be-fore it's time to bid a - dieu, world!

Am7b5 Dsus D/G G

One sweet chance to prove the cyn-ics wrong! A new life,

D/G G D/E Em

more and more I'm sure as I go through life.

*ff*

*pp*

*pp*

D/E Em7 Am9(add4) Am9

Just to play the game and to pur - sue life,

Cmaj7/D B/D# Em7 A7

just to share \_\_\_ its pleas-ures and \_\_\_ be - long!

Am9 rit. B7 B7#9 Em7 slower A7 molto rit. Em7/A Am7 C/D

That's what I've been here for all a - long! Each day's a brand new

*colla voce rit. slower molto rit.*

a tempo G(add2) D/E Em D/E Em7 Cmaj9/F Cmaj9 G

life!

*a tempo molto rit.*

# MY HEART BELONGS TO DADDY

from *Leave It to Me*

Words and Music by  
COLE PORTER

Slowly (♩ =  $\frac{3}{4}$ )

*f marcato*

*p* (*loco*)

*mf*

*mp*

E♭/D Eb7/D Eb/D D

G Gdim G C

D7 G6/B Emb5 Eb7 D7

G Gdim G A7

I used to fall — In love with all —

Those boys who maul — The young cut - ies. —

But now I find — I'm more in - clined —

The musical score is written in G major and 4/4 time. It consists of four systems of piano accompaniment and vocal lines. The piano part features a variety of chords and textures, including marcato chords in the first system and a 'loco' section in the second system. The vocal line is simple and lyrical, with lyrics that describe a change in the singer's heart. The tempo is marked 'Slowly' with a quarter note equal to 3/4 of a minute.

D7 G Eb7 D7 G F7

To keep my mind \_\_\_\_\_ On my dut - ies. \_\_\_\_\_ For

*mf* *p*

Bb F/C Bb/D F7 Gm Cm/Eb D7 D7#5

since I came to care \_\_\_\_\_ For such a sweet mil - lion - aire. \_\_\_\_\_ While

*dolce* *poco rit.*

Slow Rhumba tempo (straight eighths)

Gm

tear - ing off \_\_\_\_\_ A game of golf \_\_\_\_\_ I may make a play for the

*mp*

Eb6 D7 Eb6 E7 Dm/F D7/F#

cad-dy; But when I do \_\_\_\_\_ I don't fol-low through 'Cause my heart be - longs \_\_\_\_\_ to



Gm D7#5 Gm

Dad-dy. If I in - vite — A boy some night — To

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Eb6 D7

dine on my fine fin - nan had - die, I just a - dore — His

Detailed description: This system contains the next two measures. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5. The piano accompaniment continues with the eighth-note bass line and includes a triplet of chords in the right hand.

Eb6 E7 Dm/F D7/F# Gm

ask - ing for more, — But my heart be - longs — to Dad-dy. Yes, my

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more complex bass line with some chromaticism and a *mf* dynamic marking.

Gm D7

heart be - longs — to Dad-dy, So I sim - ply could - n't be bad. Yes, my

*più espressivo*

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a more complex bass line with some chromaticism and a *più espressivo* marking.

heart be - longs \_ to Dad - dy, Da - da, da - da - da, da - da - da - ad! So I

want to warn \_ you, lad - die, Tho' I know you're per - fect - ly

swell, That my heart be - longs \_ to Dad - dy \_ 'Cause my

Dad - dy, he treats it so well. While well. \_\_\_\_\_

# I'D GIVE MY LIFE FOR YOU

from *Miss Saigon*

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

*Andante appassionata*

B $\flat$ (add2) B $\flat$  Am7 D7<sup>3</sup> Gm Fm7 B $\flat$ 7

*Not too slow*

**KIM:**

E $\flat$  D/F $\sharp$  Gm F/A B $\flat$  Am7 D7

You who I cra-dled in my

Gm F/A B $\flat$  Am7 D7 Gm Fm7 Fm7/B $\flat$

arms. You ask - ing — as lit - tle as you can. —

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Eb D7b9 Gm Gm7 Eb Am7b5/D D7  
 Lit-tle snip of a lit-tle man. I know I'd give my life for

Gm F/A Bb Am7 D7 Gm F/A  
 you. You did-n't ask me to be born, you.

Bb Am7 D7 Gm Fm7 Fm7/Bb Eb D7/F#  
 Why should you learn of war or pain? — To make sure you're not hurt a -

Gm Gm7/F Eb Dsus D7 Gm  
 gain. I swear I'd give my life for you.

Cm G7/B Cm G7/B Cm G7/B

I've tast-ed love be-yond all fear. And you should know it's love that

**Più mosso, appassionata**

Ab F Bb G7 Cm Bb

brought you here. — And in one per-fect night when the stars burned like new, I knew what I must

Eb7 Ab Gm7 C7 Fm

do. I'll give you — a mil-lion things I'll nev - er own, I'll

Bb Ab/Bb G Gm7/C C7

give you — a world to con - quer when you're grown.

F Em7 A7 Dm C/E F Em7 A7

You will be who you want to be. — You can choose what-ev - er heav-en

*mp*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is 7/8.

Dm Cm7 F7 Bb Bbm A7 Dm Dm7

grants. — As long as you can have your chance,

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment continues with similar rhythmic patterns. The key signature remains Bb major.

Bb A A7 Dm Bb F

I swear I'll give my life for you. Some-times I wake up

*mp*

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. The key signature remains Bb major.

Bb F A Dm

reach-ing for him. I feel his shad - ow brush my head. —

Detailed description: This system contains the final two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The piano accompaniment concludes with sustained chords in the right hand and a simple bass line in the left hand. The key signature remains Bb major.

C F F7 Bbm F7/A

But there's just moon-light on my bed. \_\_\_\_\_ Was he a ghost, was he a lie? \_

*rall.* *f*

Bbm F Fm Eb

That made my bod - y laugh and cry? \_\_\_\_\_ Then by my side the proof I see: \_

Db C C7 F Em7 A7 D D7

his lit-tle one, gods of the sun, bring him to me! \_\_\_\_\_

*rall.*

**Tempo maestoso**

G F#m7 B7 Em D/F#

You will be who you want to be. You

*f*

G F#m7 B7 Em G7 C D#dim

can choose what - ev - er \_\_\_ heav-en \_\_\_ grants. \_ As long as you can have your

The first system of music features a vocal line in G major with lyrics "can choose what - ev - er \_\_\_ heav-en \_\_\_ grants. \_ As long as you can have your". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. Chords are G, F#m7, B7, Em, G7, C, and D#dim. A triplet of eighth notes is marked over the final notes of the vocal line.

Em Em/D C B Em Em/D

chance, I swear I'll give my life for you.

The second system continues the vocal line with lyrics "chance, I swear I'll give my life for you.". The piano accompaniment continues with chords Em, Em/D, C, B, Em, and Em/D. The vocal line has a quarter rest at the beginning of the system.

Cmaj7 Em/C# G/D D#dim7 rit.

No one can stop what I must do. I swear I'll give my life for

The third system features a change in tempo and dynamics. The vocal line has lyrics "No one can stop what I must do. I swear I'll give my life for". The piano accompaniment includes chords Cmaj7, Em/C#, G/D, and D#dim7. The system ends with a *rit.* (ritardando) marking. The piano part has a *rit.* marking in the right hand.

N.C.

you!

*ff a tempo*

The fourth system begins with a vocal line marked "N.C." (No Chords) and the lyric "you!". The piano accompaniment is marked *ff a tempo* (fortissimo, at tempo). The piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.



# MY CHILD WILL FORGIVE ME

from *Parade*

Music and Lyrics by  
JASON ROBERT BROWN

Valse lente

*p poco rubato*

*mp*

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Valse lente' and the dynamics range from piano (*p*) to mezzo-piano (*mp*).

MRS. PHAGAN:

*p*

My child will for - give me for

*rit.*

The vocal line begins with a rest, followed by the lyrics 'My child will for - give me for'. The piano accompaniment includes a *rit.* (ritardando) marking.

rais - in' her poor, and for tak - in' her out of the school.

*poco rit.*

The vocal line continues with the lyrics 'rais - in' her poor, and for tak - in' her out of the school.' The piano accompaniment includes a *poco rit.* (poco ritardando) marking.

My child will for - give me for not do - in' more — to pro -

*a tempo*

The vocal line concludes with the lyrics 'My child will for - give me for not do - in' more — to pro -'. The piano accompaniment includes an *a tempo* marking.

tect her from men who are — cruel. And my child will for -

*poco rit.* *a tempo*

Detailed description: This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "tect her from men who are — cruel. And my child will for -". The piano part features a melodic line in the right hand and a bass line in the left hand. Performance markings include *poco rit.* and *a tempo*.

give me for clos - in' my eyes to the dan - gers of grow - in' — too

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics "give me for clos - in' my eyes to the dan - gers of grow - in' — too". The piano accompaniment continues with similar melodic and harmonic patterns.

fast. My — child will for - give me with tears in her

*pp*

Detailed description: This system contains the third and fourth staves of music. The vocal line begins with the tempo marking *fast.* and the lyrics "My — child will for - give me with tears in her". The piano accompaniment features a more active melodic line in the right hand. A dynamic marking of *pp* (pianissimo) is present.

eyes when we're re - u - nit - ed at last. —

*rit.* *mp a tempo*

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics "eyes when we're re - u - nit - ed at last. —". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Performance markings include *rit.* and *mp a tempo*.

My child will be safe in the arms of the Lord,

*rit.* *a tempo*

and as pure as the day of her birth. My

*rall.*

child will be cozied and blessed and adored as she

*a tempo*

nev - er could be — here on Earth. And my

*p.*

*rall.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. Dynamics include piano (*p.*) and a *rall.* (ritardando) marking.

child will be watch - in' me, giv - in' me — faith in a

*arpeggiated quickly, ad lib. colla voce*

Detailed description: This system contains the next two staves. The piano accompaniment features arpeggiated chords. The dynamic is *colla voce*.

fu - ture that's gold - en and new. My — Mar - y will

*p.*

Detailed description: This system contains the next two staves. The piano accompaniment continues with arpeggiated chords. A dynamic of piano (*p.*) is indicated.

teach me to o - pen my heart, and so I for - give you, Jew.

*rall.*

Detailed description: This system contains the final two staves. The piano accompaniment features arpeggiated chords. A *rall.* (ritardando) marking is present.

# YOU DON'T KNOW THIS MAN

from *Parade*

Music and Lyrics by  
JASON ROBERT BROWN

Poco rubato throughout (♩ = 116)

Piano introduction in 4/4 time, key of B-flat major. The music is marked *p* (piano) and includes dynamic markings *rit.* (ritardando) and *a tempo* (return to tempo). The introduction consists of four measures of chords in the right hand and a simple bass line in the left hand.

LUCILLE:

Vocal line for Lucille: *p* (piano).  
 You don't know this man. You don't know a thing.

Piano accompaniment in 4/4 time, marked *a tempo*. The piano part consists of chords in the right hand and a bass line in the left hand.

Vocal line:  
 You come here with these hor - ri - fy - ing sto - ries, these con - temp - ti - ble con - ceits, and you

Piano accompaniment in 4/4 time, marked *poco accel. e cresc.* (poco accelerando e crescendo). The piano part features a more active bass line with eighth notes.

Vocal line:  
 say you un - der - stand how a man's heart beats. And you don't know a thing.

Piano accompaniment in 4/4 time, marked *rit.* (ritardando) and *a tempo* (return to tempo). The piano part includes a *mp* (mezzo-piano) dynamic marking. The piece concludes with a fermata over the final chord.

*poco animato*

*rit.*

*p a tempo*

You don't know this man.

You don't e - ven try. When a man writes his

*poco accel. e cresc.*

*poco accel. e cresc.*

moth - er ev - 'ry Sun - day, pays his bills be - fore they're due, works so hard to feed his fam - 'ly, there's your

*allarg.*

mur - der - er for you! And you stand here spit - ting words that you know aren't true. Then

*mf*

you don't know this man. I don't think you

*mf a tempo*

*f*

could. You don't have the right to know— a

*f*

man that wise and good. He is a de - cent man!

*rall.*

*f a tempo*

*mf* *p*

He is an hon - est man! And you don't

*sub. p colla voce* *mf a tempo* *sub. p*

Tempo primo

know... And you nev - er

*mf*

This system contains the first two systems of music. The vocal line begins with a long note for 'know...' followed by a triplet of eighth notes for 'And you nev - er'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and some melodic movement. Dynamics include *pp* and *mf*. There are two triplet markings over the vocal line.

will. Not from me, not from an - y - one who knows him, not a

*mp*

This system contains the third and fourth systems of music. The vocal line continues with 'will.' followed by a melodic phrase for 'Not from me, not from an - y - one who knows him, not a'. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *mp*.

mor - sel, not a crumb, not a clue. I have

*Freely pp*

*poco rit.*

This system contains the fifth and sixth systems of music. The vocal line has 'mor - sel, not a crumb, not a clue. I have'. The piano accompaniment features a *poco rit.* marking and a *Freely pp* marking. The piano part includes a fermata over the final chord.

noth - ing more to say to you.

*p a tempo rit. pp*

This system contains the seventh and eighth systems of music. The vocal line concludes with 'noth - ing more to say to you.'. The piano accompaniment includes a *p a tempo* marking, a *rit.* marking, and a *pp* marking. The system ends with a double bar line and a fermata.



# TEACHING THIRD GRADE

from *Ruthless*

Lyric by JOEL PALEY  
Music by MARVIN LAIRD

Moderato

Ab  
MISS THORN:

Eb7/Ab

Ab Ab6(add2)

There's no need to wor - ry Un - knit your brow For tho' Ti-na's tak - ing this

*mp*

3

Eb/G

Gb6(maj7)

Gb6

Dbmaj9/F

Db/F

hard right now Ex - per - i - ence tells me I'm hap - py to say She'll get

Bbm7

Eb7

Ab

o - ver her dis - ap - point - ment some - day

3

**Rubato**

Eb7b5(b9) Eb7 Abmaj7(add2,6) Dbmaj7/Eb

Teach-ing third grade Shap-ing the minds \_ of a

Abmaj9 Dbmaj7/Eb Abmaj7(add2,6) Dbmaj7/Eb E9/D# Eb9

new gen-er-a - tion No lon-ger a - fraid \_\_\_\_\_ to get on \_ with my life and

**Moderate 2**

Ebm9 Ebm7 Ab7b9 Dbmaj7 C7/Ab Db(add2)

off med-i-ca - tion \_\_\_\_\_ Sure, I went to New York to be an

Dbm9 Gb9(add6) E9 Abmaj7/Eb Ab+/E Fm9

o - ver night sen - sa - tion \_ More than a face \_ I was a

Bb7(add6) E9

win - ning com - bin - a - tion of tal - ent and grace

Abmaj7/Eb Fm7

I should-'a packed \_ mace 'cause I was

Bb9 Ab/C Ab+/Db Bb9/D E9(add6) Eb9sus

mugged, raped and robbed be - fore I left Penn - Sta - tion

Bbm7sus/Eb Bbm7b5/Eb Eb7sus Eb9sus

Now I'm back, Lord, at the black - board teach - ing third grade.

Cm/Ab E7/G#

Some-thing to fall back on Sure, it works for some But

8va

Abmaj7 Ebm9 Dbmaj9 Dbmaj7 Dbmaj9 Dbmaj7

I fell back and look what life's be - come To - night I'll get co - zy, Pour

Gb13#11 Fm9 Ab+/C Ab/F Ab/Bb Bb9b5 Bb9

wine, light the ta - pers Then sit there a - lone there all night grad - ing pa - pers

Db/Eb Db+ Eb/Db Cm7sus4 Ab/C Cm7 F13b9 Ab9/Bb Cm7sus4

The pay may be stea - dy My sum - mer's are free But do you want your daugh - ter to

Dbmaj9 Eb7sus4 Eb7b5 Eb7 Eb7#5/A Abmaj7

turn out like me \_\_\_\_\_ Yeah, I had some-thing to fall back on

E7/G# Abmaj7 Gb13#11 F7sus4

Safe and so se-cure With ve-ry few sur-pris - es in store \_ This

8va-----

Bbm9 Bdim Cm7 F7b9(add6) Eb7sus4/Bb Cm7

chee - ry de-mea - nor \_ It's all a cha-rade The truth is I'm bored I hate

(8va)-----

Double-time feel

Dbmaj9 Emaj7

teach - ing third grade

(8va)-----

Bb(no3)

A<sup>b</sup> maj7/B<sup>b</sup>

Sick of Jane and sick of Dick-ie, Nev - er qui - et, al - ways stick - y

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line consists of eighth notes with lyrics: "Sick of Jane and sick of Dick-ie, Nev - er qui - et, al - ways stick - y". The piano accompaniment includes chords with accents and a bass line with eighth notes.

Db/Eb

Db+/Eb

Nos - es run - ny, nos - es bleed - y, Lit - tle runts so blood - y need - y,

The second system continues the musical piece. The key signature remains two flats. The vocal line has lyrics: "Nos - es run - ny, nos - es bleed - y, Lit - tle runts so blood - y need - y,". The piano accompaniment features a more complex chordal texture with many notes in the right hand and a steady bass line.

Dmaj7/E

Dmaj7#5/E

Joan hits Jan - ice with a slink - ey \_\_\_\_ Bart makes Ter - ry touch his wink - ie \_\_\_\_

The third system shows a change in key signature to two sharps (F# and C#). The vocal line has lyrics: "Joan hits Jan - ice with a slink - ey \_\_\_\_ Bart makes Ter - ry touch his wink - ie \_\_\_\_". The piano accompaniment continues with a similar rhythmic pattern.

E9

G6/E

This one cried \_ and that one peed \_

The fourth system continues in the key of two sharps. The vocal line has lyrics: "This one cried \_ and that one peed \_". The piano accompaniment features a dense chordal texture with many notes in the right hand and a steady bass line.

E13 Dm6/E

I can't take it God, I need

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes (E4, F#4, G4) and continues with a half note (A4) and a quarter note (B4). The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure is marked with a chord symbol 'E13' and a triplet bracket over the first three notes. The second measure is marked with 'Dm6/E'.

Amaj7 Dm6/A

Some-thing to fall back on

Detailed description: This system contains the next two measures. The vocal line has a half note (C5) and a quarter note (D5). The piano accompaniment continues with the same rhythmic pattern. The first measure is marked with 'Amaj7' and the second with 'Dm6/A'.

Amaj7

from what I've fal - len back on

Detailed description: This system contains the next two measures. The vocal line has a half note (E4) and a quarter note (F#4). The piano accompaniment continues. The first measure is marked with 'Amaj7'.

Dm6/A D6/E

As

Detailed description: This system contains the final two measures. The vocal line has a half note (G4) and a quarter note (A4). The piano accompaniment concludes with a final chord. The first measure is marked with 'Dm6/A' and the second with 'D6/E'. The system ends with a double bar line and repeat signs.

Moderato

A E7/A

far as the lead in the show my dear She'll

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter rest. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The right hand has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a triplet of eighth notes G4, A4, B4.

A A6(add2) E/G#

have to get o - ver not win - ning this year

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with the bass line and right hand accompaniment, including a triplet of eighth notes G4, A4, B4.

Em9b5/G D/F# A/E

In - to each life rain falls I'm a - fraid Life is a bitch

*poco rit.* *rall.*

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The tempo markings *poco rit.* and *rall.* are present.

E9sus A D/E A

And it starts in third grade.

*ten.* *mf* *f*

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The right hand has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The tempo markings *ten.* and *mf* are present.



# I HAD MYSELF A TRUE LOVE

from *St. Louis Woman*

Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Slowly and with tenderness

The musical score is written in 4/4 time with a key signature of two flats (Bb and F). It features a piano accompaniment and a vocal line. The piano part includes dynamic markings such as *mp* and *p*. The vocal line includes lyrics and rests. Chord symbols are placed above the vocal line.

**Chord Symbols:** Bb, F7/C, Bb, F7/C, Bb, F7/C, Bb, Ebm, Bb, Fm/C, Bb, Dm7b5, Ab6, G7

**Lyrics:**  
I had my - self a true love, a true love who was some - thin' to see —  
I had my - self a true love, at  
least that's what I kept on tel - lin' me, \_\_\_\_\_ The

Cm9 Eb7 Bb/D Fsus4/C

first thing in the morn - in' I still try to think up a

Bb Dm A7

way to be with him, Some part of the eve - nin' An'

Dm Bb Abdim F7 Bb Cm7

that's the way I live thru the day. She had her-self a true love, But

*steadily*

Bb/D F7/C Bb F7/C Bb/D Eb

now he's gone an' left her for good. The

Bb/F Fm7 Bb7/F F7#5

Lord knows I done heard those back - yard whis - pers go - in' 'round the neigh - bor -

Ab6 G7 Eb

hood. There may \_\_\_ be a lot of

C7/E Ebm Bb/D Bbdim7 C7#5 Dm7b5 G7

things I miss, a lot of things I don't know, but I do know this:

Fsus4/C Bb/D Ebmaj7 C7(b9) F7 Bb

Now I ain' got no love an' once up - on a time I had a true love \_\_\_\_\_

C7 Eb dim7 Bb/F F6/Eb

In the eve - nin'! In the door - - way, while I

*mf* *p a tempo steadily*

Dm(maj7) Dm7b5 G7/D Bb7

stand there and wait for his com - in' \_\_\_\_\_ With the

Eb Ebm Dm

house swept, and the clothes hung, an' the

Gm7 C7/G

pot on the stove there a - hum - min', \_\_\_\_\_ Where is

*f*

Cm7      Bb/D      *ten.*      Cm7/F      F7      Gm    Eb/G      Db    C7(b9) *ten.*

he, while I watch the ris - in' \_ moon? \_\_\_\_\_ With that gal in that damn ol' sa -

*ten.*

*ten.*

F#m7/Bb      C9      Eb9      F7#7#9      Bb      F7/C

loon? \_\_\_\_\_

*cresc.*

*poco rit.*

*f*

*molto espr.*

Bb/D      F7/C      Bb      A      Ab      A

No! \_\_\_\_\_ That ain't the way that it used to be.

*più p*

*f*

Bb      F7/C      Bb/D      F7/C      Bb      A

No! \_\_\_\_\_ An' ev - 'ry - bod - y keeps

*molto espr.*

Ab G Eb C7/E Ebm

tell - in' me, \_\_\_\_\_ There may \_\_\_\_\_ be a lot o' things I miss, A

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a half note on G4, followed by a quarter note on Ab4, and then a half note on G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, including a triplet of eighth notes. A dynamic marking of *p* is present in the piano part.

Bb/D Dbdim7 Ab/C Dm7b5 G7 Cm9

lot o' things I don't know, but I do know this: Now I ain't got no love an'

The second system continues the piece. The vocal line has a half note on Ab4, followed by a quarter note on G4, and then a half note on Ab4. The piano accompaniment features a walking bass line in the left hand and chords in the right hand. A dynamic marking of *p* is present.

Bb/D C7(b9) F7 Bb/F F6/Eb

once up - on a time I had a true love. \_\_\_\_\_

*poco rit.* *a tempo*

*poco rit.* *p molto espressivo*

The third system features a vocal line with a half note on Ab4, followed by a quarter note on G4, and then a half note on Ab4. The piano accompaniment includes a *poco rit.* section followed by a *p molto espressivo* section with a dense chordal texture. A dynamic marking of *p* is present.

Dm(maj7) Dm7b5 G7/D Gb/Db Bb

*rit.* *pp*

The fourth system concludes the piece. The vocal line has a half note on Ab4, followed by a quarter note on G4, and then a half note on Ab4. The piano accompaniment features a *rit.* section with a dense chordal texture, ending with a *pp* dynamic marking. A dynamic marking of *p* is present.

# 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

Like a

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

Db(add9) Ab/C Eb/Bb Ab

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

Cm Db Bbm7 Ebsus Eb

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.

Db(add9) Ab/C Eb/Bb Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. \_ But I

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major/D-flat minor). The vocal line begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chord symbols above the staff are Db(add9), Ab/C, Eb/Bb, and Ab.

Cb(add9) Bbm7 Ab Ebsus Eb Ab

float - ed with \_ the ques - tion Who will love me as I am? \_

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on C5, followed by eighth notes on Bb4, A4, and G4. The piano accompaniment continues with chords and single notes. Chord symbols above the staff are Cb(add9), Bbm7, Ab, Ebsus, Eb, and Ab.

Db(add9) Ab/C Eb/Bb

Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment continues with chords and single notes. Chord symbols above the staff are Db(add9), Ab/C, and Eb/Bb.

Ab Cm Db Ab/Bb Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note on G4, followed by eighth notes on A4, Bb4, and C5. The piano accompaniment continues with chords and single notes. Chord symbols above the staff are Ab, Cm, Db, Ab/Bb, and Bb9.



B♭m7/E♭ Eb6 D♭(add9) D♭/E♭ A♭(add9) D♭(add9) D♭/E♭

— Could we bend the laws of na - ture? Could a li - on love a lamb?

*poco rall.* *mf a tempo*

A♭(add9) C♭(add9) B♭m7 A♭ D♭/E♭

— Who could see be - yond \_ this sur - face? Who will love me as I am?

E♭ D♭(add9) D♭/E♭ A♭(add9)

— Who will ev - er call to say "I love \_ you"? Send me

*poco rall.* *mf*

D♭(add9) E♭(add9) \* A♭ D♭(add9) E♭(add9)

flow - ers or a tel - e - gram \_ Who could proud - ly stand \_ be - side \_

\*optional duet part

Fm7 Eb Db(add9 Ebsus Eb

me Who will love me as I am? Like a

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note chord Fm7, followed by a half note Eb, a quarter note Db, and a quarter note Eb. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: "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.

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note Db, a quarter note Ab, and a quarter note Eb. The piano accompaniment continues with the same rhythmic pattern. The lyrics are: "clown whose tears cause laugh - ter Trapped in - side the cen - ter ring."

Ab Cm Db(add9 Ab/Bb Bb9

E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a half note Ab, a quarter note Cm, a quarter note Db, and a quarter note Eb. The piano accompaniment continues. The lyrics are: "E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing."

Db/Eb Eb7 Db Db/Eb Ab(add9

Who would want to join this mad - ness? Who would

*poco rall.* *mf*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a half note Db, a quarter note Eb, a quarter note Db, and a quarter note Eb. The piano accompaniment continues. The lyrics are: "Who would want to join this mad - ness? Who would". Performance markings include *poco rall.* and *mf*.

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7

change my mon - o - gram? \_\_\_\_\_ Who will be part of \_\_\_\_\_ my cir -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major/D-flat minor). The vocal line begins with the lyrics 'change my mon - o - gram? \_\_\_\_\_' followed by 'Who will be part of \_\_\_\_\_ my cir -'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols above the vocal line are Db(add9), Db/Eb, Ab(add9), Cb(add9), and Bbm7.

Ab Db/Eb Eb

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

*poco rall.*

The second system continues the musical score. The vocal line has the lyrics '- cus? Who will love me as I am? \_\_\_\_\_' followed by 'Who will ev - er'. The piano accompaniment includes a section marked 'poco rall.' (poco rallentando). Chord symbols above the vocal line are Ab, Db/Eb, and Eb.

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

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

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics 'call to say "I love \_\_\_\_\_ you"? Send me flow - ers or a tel - e - gram? \_'. The piano accompaniment includes a section marked 'f' (forte). Chord symbols above the vocal line are Db(add9), Db/Eb, Ab, Db(add9), and Eb(add9).

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

\_\_\_\_\_ Who could proud - ly stand \_\_\_\_\_ be - side \_\_\_\_\_ me? Who will

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics '\_\_\_\_\_ Who could proud - ly stand \_\_\_\_\_ be - side \_\_\_\_\_ me? Who will'. The piano accompaniment includes a section marked 'poco rall.'. Chord symbols above the vocal line are Ab(add9), Db(add9), Eb, Fm7, and Ab/Eb.

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

love me as I am?

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

Who could

*ff*

Cb Bbm7 Ab Ebsus Db/Eb Eb

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

*p*

8vb

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

am?

*f* *allargando* *sfz* *ff*

# LET ME FINISH

from *Song & Dance*

Words by DON BLACK  
Music by ANDREW LLOYD WEBBER

Moderately (♩ = 116)

The first system of piano accompaniment consists of two staves. The right hand (treble clef) begins with a forte (*f*) dynamic and features a melodic line with eighth and sixteenth notes, including some grace notes. The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

The second system continues the piano accompaniment. It includes a vocal line in the right hand starting with the lyrics "Just what". The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and a 2/4 time signature change.

The third system features a vocal line with lyrics: "time of night do you call this? Well, it's three A. M. It's my". The piano accompaniment includes a piano (*p*) dynamic and features triplet markings (indicated by a '3' above the notes) in both hands. The system concludes with a double bar line and a 4/4 time signature change.

first night here; where the hell were you? Let me fin - ish, I said let me fin - ish. Of

*mf*

course, that's the an - swer, you're a mu - sic - ian. No prob. I've been rath - er bu - sy all

*mp*

eve - ning; Ma - ry El - len called, Mar - ga - ri - ta called, Jane or Jan - et called.

Let me fin - ish, I said let me fin - ish. This is not what I came here for.

*f*

I came all of this way to be with you. If I like be-ing bored — I'd have

stayed in art school. A New York girl would-n't stand for

this! This is not what I came here for.

Don't you know what this whole trip means to me? I am here cuz of you — and cuz

my friend Viv - i - an says I've the ta - lent to get on here. Do you

think that I don't? I do! Did you real - ly think I was jok - ing?! You have

got a nerve, no I did - n't write Jan - et's num - ber down!

I can't be - lieve that you ac - tual - ly said that. I'd have to be

*mp*



bon - kers to put up with this. *Where the hell did I put my bags.* I real - ly think there's noth - ing to

*mp*

keep me here. And if you call me "Em - ma Ba - by"

*mf*

one more time I will scream. That's it! Let me fin - ish. I don't e - ven

care where I go! I don't of - ten stand up for my - self, but it's time that I start - ed. Oh,

*mp*

by the way, Chuck, I spilled tea on your bon-gos. Well that's that, can't think of a rea - son to stay.

*rall.*

Detailed description: This system contains the first two lines of music. The vocal line starts with a sixteenth-note triplet (marked '6') and continues with a mix of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A 'rall.' (ritardando) marking is placed in the piano part. The system concludes with a double bar line and a 2/4 time signature.

Good - bye. And I'll pay you back for the air fare.

*mp*

Detailed description: This system contains the next two lines of music. The vocal line begins with a quarter rest followed by a quarter note, then continues with eighth and sixteenth notes, including a triplet (marked '3'). The piano accompaniment has a similar rhythmic pattern to the first system, with a triplet in the right hand. A mezzo-piano (*mp*) dynamic marking is present. The system ends with a double bar line and a 2/4 time signature.

Please don't start to make ex - cus - es,

Detailed description: This system contains the third line of music. The vocal line starts with a quarter rest followed by a half note, then continues with eighth and sixteenth notes. The piano accompaniment features a half-note bass line in the left hand and a melody in the right hand. A sharp sign (#) is visible in the piano part. The system concludes with a double bar line.

you don't want a sec - ond chance. — All this is is

Detailed description: This system contains the final two lines of music. The vocal line begins with a quarter rest followed by a half note, then continues with eighth and sixteenth notes, ending with a double bar line. The piano accompaniment has a half-note bass line in the left hand and a melody in the right hand. The system concludes with a double bar line.

emp - ty rub - bish. Spare me please the song and dance. \_

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "emp - ty rub - bish. Spare me please the song and dance. \_".

All I want is some - thing hon - est, that's what's gone from

*mf*

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *mf*. The lyrics are: "All I want is some - thing hon - est, that's what's gone from".

this ro - mance. \_ We had fun, \_ but now it's o - ver.

*mp rit. e dim.*

The third system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *mp rit. e dim.*. The lyrics are: "this ro - mance. \_ We had fun, \_ but now it's o - ver."

There, good - bye, no song and dance. \_

*p* *pp*

The fourth system concludes the vocal line and piano accompaniment. The piano part features dynamic markings of *p* and *pp*. The lyrics are: "There, good - bye, no song and dance. \_".

# THIRD LETTER HOME

from *Song & Dance*

Words by DON BLACK  
Music by ANDREW LLOYD WEBBER

Freely

Mum, this let - ter is a quick one cuz I'm work - ing day and night now. If

things keep go - ing well I'll be the fe - male Cal - vin Klein. Viv's

been a smash - ing friend, Mum, in - tro - duc - ing me to buy - ers. Peo - ple

**D** **Bm** **G** **D**

**G** **D/F#** **E9** **A**

**D** **Bm** **G** **D/F#**



find my hats out-ra-geous, which in New York means they're fine! No, I nev-er hear from Shel-don, but I



read what he is up to. He's work-ing on a mu-si-cal 'bout



Rom-mel as a boy. Mum, I've nev-er seen a drink here that



is - n't full of ice cubes. And I've nev-er met a wait-er here who

Em7

A7

D

Bm

G

D/F#

does - n't say "En-joy." I have met this mar - ried man, Mum. Now don't go off the deep end. It's

G

D/F#

E7

A7

D

Bm

just a bit of non-sense, oh, I've made that ver - y clear. He's got four love - ly chil - dren. Well, I've

G

D/F#

G/A

D/A

Bm7

Em7

A

D

on - ly seen their pic - tures. I nev - er real - ly miss him, but I like it when he's here. I

D/A

G/A

D/A

A7sus

no chord

know you won't ap - prove, Mum. I feel I must have some - one. I know if Dad could see me...

# HONEY BUN

from *South Pacific*

Lyrics by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Broad

NELLIE:  
My

Commodo

doll is as dain - ty as a spar - row — Her fig - ure is some - thing to ap -

plaud. Where she's nar - row she's nar - row as an ar - row — And she's

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*ad lib.*

broad, where a broad, should be broad. \_\_\_\_\_ A

*colla voce*

**Allegretto**

hun-dred and one pounds of fun — That's my lit - tle Hon-ey Bun! —

*p leggiero*

Get a load of Hon-ey Bun — to - night. \_\_\_\_\_ I'm

speak-in' of my Sweet-ie Pie, — On - ly six - ty inch-es high —



Ev-'ry inch is packed with dy - na - mite! \_\_\_\_\_ Her

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "Ev-'ry inch is packed with dy - na - mite!" followed by a long horizontal line and the word "Her". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line and chords in the right hand.

hair is blonde and curl - y, Her curls are hur - ly bur - ly. Her

The second system continues the musical score. The vocal line has the lyrics "hair is blonde and curl - y, Her curls are hur - ly bur - ly. Her". The piano accompaniment continues with similar harmonic support, including a long horizontal line under the first part of the lyrics.

lips are pips!\_ I call her hips:\_ "Twirl - y"\_\_ and "Whirl - y."\_\_

The third system features the lyrics "lips are pips!\_ I call her hips:\_ 'Twirl - y'\_\_ and 'Whirl - y.'\_\_". The piano accompaniment includes some more complex chordal textures in the right hand.

She's my ba - by, I'm her pap!\_ I'm her boo - by, she's my trap!\_

The fourth system concludes the page with the lyrics "She's my ba - by, I'm her pap!\_ I'm her boo - by, she's my trap!\_". The piano accompaniment provides a final harmonic setting for these lines.

I am caught and don't want - a run \_\_\_ 'Cause I'm hav - in' so much

fun with Hon - ey Bun (Be-lieve me, son - ny) She's a cook - ie who can

cook you till \_\_\_ you're done (Ain't be - in' fun - ny) Son - ny put your

mon - ey On my Hon - ey Bun!

# AS IF WE NEVER SAID GOODBYE

from *Sunset Boulevard*

Music by ANDREW LLOYD WEBBER  
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON,  
with contributions by AMY POWERS

Moderato

NORMA

*E♭maj7*

*colla voce*

*Ab/E♭*

I don't know why I'm fright-ened — I know my way a-round here. — The

*E♭*

*E♭maj7*

*D♭maj7*

card-board trees, the paint-ed seas, — the sound here. — Yes, a

*Ab/C*

*Fm7*

world to re-dis-cov - er, — but I'm not in a - ny hur - ry, — and I

*D♭*

*Ab/C*

*B♭7*

*E♭maj7*

need a mo - ment. The whis-pered con-ver - sa - tions — in

L.H.

Fm/Eb Eb Ebmaj7 Dbmaj7

ov-er-crowd-ed hall - ways, — the at-mos-phere as thrill-ing here as al - ways. —

L.H.

Ab/C Fm7

— Feel the ear-ly morn-ing mad - ness, — feel the ma-gic in the mak - ing. — Why,

Ebmaj7/Bb Ab/Bb Eb

ev-ery-thing's as if we ne - ver said good - bye. — I've

*mf*

Ebmaj7 Fm/Eb Eb

spent so ma-ny morn-ings, — just try-ing to re-sist you. — I'm trem-bling now, you

$E\flat$ maj7  $D\flat$ maj7  $A\flat/C$

can't know how... I've missed you, \_\_\_\_\_ missed the fai-ry tale ad-ven - tures \_\_\_\_\_ in this

Fm7  $D\flat$   $A\flat/C$  B $\flat$ 7

ev - er - spin-ning play - ground. \_\_\_\_\_ We were young to - geth - er, I'm

$E\flat$ maj7  $A\flat/E\flat$   $E\flat$

com-ing out of make-up, the light's al-rea-dy burn-ing, \_\_\_\_\_ not long un-til \_\_\_\_\_ the

$E\flat$ maj7  $D\flat$ maj7  $A\flat/C$

cam-eras will \_\_\_\_\_ start turn - ing, \_\_\_\_\_ and the ear-ly morn-ing mad - ness, \_\_\_\_\_

Fm Ebmaj7/Bb

and the ma-gic in the mak - ing, yes, ev-ery-thing's as if we

Fm7/Bb Eb Gm7 Cm7 Gm7

ne - ver said good - bye. I don't want to be a - lone, that's all in the

Cm7 Bb Cm Gm Cm

past. This world's wait - ed long e - nough, I've come home at

Bb7 Ebmaj7 Ab/Eb

last, and this time will be big - ger, and bright-ter than we knew it.

*f assai*

E $\flat$  Ebmaj7 D $\flat$ maj7

So watch me fly, we all know I can do it. Could I

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with a whole rest followed by a melodic line. The lyrics are "So watch me fly, we all know I can do it. Could I". The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand plays a bass line with some octaves. Chord symbols E $\flat$ , Ebmaj7, and D $\flat$ maj7 are placed above the staff.

A $\flat$ /C Fm7

stop my hand from shak - ing? Has there ev - er been a mo - ment with so

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "stop my hand from shak - ing? Has there ev - er been a mo - ment with so". The piano accompaniment continues with similar textures. Chord symbols A $\flat$ /C and Fm7 are placed above the staff.

D $\flat$  A $\flat$ /C B $\flat$ 7 Ebmaj7

much to live for? The whis-pered con-ver-sa-tions in

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "much to live for? The whis-pered con-ver-sa-tions in". The piano accompaniment includes a piano (*p*) dynamic marking. Chord symbols D $\flat$ , A $\flat$ /C, B $\flat$ 7, and Ebmaj7 are placed above the staff.

Fm/E $\flat$  E $\flat$  Ebmaj7

ov - er-crowd-ed hall - ways, so much to say, not just to - day, but

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics "ov - er-crowd-ed hall - ways, so much to say, not just to - day, but". The piano accompaniment continues with similar textures. Chord symbols Fm/E $\flat$ , E $\flat$ , and Ebmaj7 are placed above the staff.

*D*<sup>b</sup>*major*7 *A*<sup>b</sup>/*C*

al - ways. \_\_\_\_\_ We'll have ear-ly morn-ing mad - ness, \_\_\_\_\_ we'll have

*f* *L.H.*

*F**minor* *E*<sup>b</sup>*major*7/*B*<sup>b</sup> *A*<sup>b</sup>6/*B*<sup>b</sup>

ma-gic in the mak - ing, \_\_\_\_\_ yes, ev-ery-thing's as if we ne - ver said good -

*C**minor* *C**minor*/*A* *E*<sup>b</sup>*major*7/*B*<sup>b</sup> *A*<sup>b</sup>6/*B*<sup>b</sup> *B*<sup>b</sup>7 *E*<sup>b</sup> *D*<sup>b</sup>/*E*<sup>b</sup>

- bye, \_\_\_\_\_ yes, ev-ery-thing's as if we ne - ver said good - bye. \_\_\_\_\_

*A*<sup>b</sup> *B*<sup>b</sup> *E*<sup>b</sup> *B*<sup>b</sup>7 *A*<sup>b</sup>/*E*<sup>b</sup> *E*<sup>b</sup>

We taught the world new ways to dream.

*mp* *f*



# WITH ONE LOOK

from *Sunset Boulevard*

Music by ANDREW LLOYD WEBBER  
 Lyrics by DON BLACK and CHRISTOPHER HAMPTON,  
 with contributions by AMY POWERS

**Lento moderato**

**E D/E E A E/G# D/F# E**

*mp espressivo*

**A F#m Bm7 D/E E7/D**

**NORMA** With one look I can break your heart, with one look I play ev - ery part.

**A/C# Em A D A/C# Bm7 E7**

I can make your sad heart sing. With one look you'll know all you need to know.

**A F#m Bm7 D/E E7/D**

With one smile I'm the girl next door or the love that you've hun - gered for.

A/C# Em7 A D A/E E7 A

When I speak it's with my soul. I can play a-ny role. No

Detailed description: This system contains the first two measures of the song. The vocal line starts with a quarter note on 'When', followed by eighth notes for 'I speak it's with my soul.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

words can tell the stor-ies my eyes tell. Watch me when I frown, you can't write that down. You

Detailed description: This system contains the next two measures. The vocal line continues with 'words can tell the stor-ies my eyes tell.' The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords.

C G/C C G A F#m7 A/E Bm7 E

know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,

Detailed description: This system contains the next two measures. The vocal line has 'know I'm right, it's there in black and white.' The piano accompaniment continues with the same rhythmic pattern.

A F#m Bm7 E E7/D

with one look I put words to shame, just one look sets the screen a-flame.

Detailed description: This system contains the final two measures. The vocal line concludes with 'with one look I put words to shame, just one look sets the screen a-flame.' The piano accompaniment ends with a final chord in the right hand.

A/C# Em7 A D A/C# Bm7 E7

Si - lent mu-sic starts to play. One tear in my eye makes the whole world cry.

A F#m Bm7 D/E E7/D

With one look they'll for - give the past, they'll re - joice I've re-turned at last

A/C# Em/B A/C# D A/E E7 A

to my peo-ple in the dark, still out there in the dark.

D Bm Em7 G/A A

*f*

D/F# Am D G D/F# Em7 A

Si - lent mu-sic starts to play. With one look you'll know all you need to know.

*p* *mf*

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6

They'll say Nor-ma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

rit. molto rit. a tempo

A Emaj7 E/F# B

back where I was born to be. With one look I'll be me.

*ff*

# JUST A HOUSEWIFE

from the Broadway musical *Working*

Music and Lyric by  
CRAIG CARNELIA

Slowly/Evenly (♩ = 78)

Dsus2(no3)
(addG#) (addF#)
Dsus2(no3)
(addG#) (addF#)

*mp*

Dsus2(no3)
(addG#) (addF#)
Dsus2(no3)
(addG#) (addF#)

All I am is just a house-wife. Noth-ing spe-cial, noth-ing great.

*p*

A/C#
(addG#) (addF#)
A/C#
(addG#) (addF#)

What I do is kind-a bor-ing. If you'd rath-er, it can wait.

Dsus2(no3)
(addG#) (addF#)
Dsus2(no3)
(addG#) (addF#)

All I am is some-one's moth-er. All I am is some-one's wife.

A/C# (addG#) (addF#) A/C# *poco rit.* (addG#) A/C#

All of which seems un - im - por - tant. All it is is just my

*a tempo* Dsus2(no3) (addG#) (addF#) Dsus2(no3) (addG#) (addF#)

life. \_\_\_\_\_

*a tempo*

Dsus2(no3) (addG#) (addF#) Dsus2(no3) (addG#) (addF#)

Do the laun - dry, wash the dish - es. Take the dog out, clean the house.

A/C# (addG#) (addF#) A/C# (addG#) (addF#)

Shop for gro - c'ries, look for spe - cials. God, it sounds so Mick - ey Mouse.

Dsus2 (no 3) (addG#) (addF#) Dsus2 (no 3) (addG#) (addF#)

Drop the kids off, pick the shirts up. Try to lose weight, try a - gain.

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The piano accompaniment is in grand staff. The vocal melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

A/C# (addG#) (addF#) A/C# (No chord)

Keep the troops fed, pick their things up. Lose your pa - tience, count to

The second system continues the vocal melody. The piano accompaniment includes a section marked 'No chord' where the piano part plays a simple rhythmic pattern without harmonic accompaniment.

Dsus2 (no 3) (addG#) (addF#) Dsus2 (no 3) (addG#) (addF#)

ten. Two, three, four, five, six, sev-en, eight, nine, ten. Four, five, six, sev-en, eight, nine...

The third system features a vocal line with a key signature change to one flat (B minor). The piano accompaniment is marked 'legato' and features a flowing, melodic line in the right hand.

Ebsus2 (no 3) (addA) (addG) Ebsus2 (no 3) (addA) (addG)

All I am is just a house - wife. Just a house - wife, noth - ing great.

(with building intensity)

The fourth system continues the vocal melody in B minor. The piano accompaniment is marked '(with building intensity)' and features a rhythmic pattern that becomes more complex and intense towards the end of the system.

B $\flat$ /D (addA) (addG) B $\flat$ /D (addA) (addG)

What I do is out of fash - ion. What I feel is out of date.

Detailed description: This system contains the first two lines of the song. The vocal line is in a treble clef with a key signature of two flats (B-flat major/D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "What I do is out of fash - ion. What I feel is out of date." Chord symbols above the vocal line are B $\flat$ /D, (addA), (addG), B $\flat$ /D, (addA), and (addG). The piano accompaniment features a steady bass line and chords in the right hand.

E $\flat$ sus2 (no 3) (addA) (addG) E $\flat$ sus2 (no 3) (addA) 3 (addG)

All I am is some-one's moth-er. Right a - way I'm "not too bright."

Detailed description: This system contains the third and fourth lines of the song. The vocal line continues in the same key signature. The piano accompaniment includes a triplet of eighth notes in the right hand. The lyrics are: "All I am is some-one's moth-er. Right a - way I'm 'not too bright.'" Chord symbols above the vocal line are E $\flat$ sus2 (no 3), (addA), (addG), E $\flat$ sus2 (no 3), (addA), and a triplet of (addG).

B $\flat$ /D (addA) (addG) B $\flat$ /D (addA) (addG)

What I do is "un - ful-fill - ing." So the T. V. talk shows tell me ev - 'ry

Detailed description: This system contains the fifth and sixth lines of the song. The vocal line continues. The piano accompaniment features a melodic line in the right hand. The lyrics are: "What I do is 'un - ful-fill - ing.' So the T. V. talk shows tell me ev - 'ry". Chord symbols above the vocal line are B $\flat$ /D, (addA), (addG), B $\flat$ /D, (addA), and (addG).

Dsus2 (no 3) (addG $\sharp$ ) (addF $\sharp$ ) Dsus2 (no 3)

night. I don't mean to com - plain and all, but they make you feel like you're

Detailed description: This system contains the seventh and eighth lines of the song. The key signature changes to one sharp (D major/F minor). The piano accompaniment includes a wavy line labeled "gliss." in the right hand. The lyrics are: "night. I don't mean to com - plain and all, but they make you feel like you're". Chord symbols above the vocal line are Dsus2 (no 3), (addG $\sharp$ ), (addF $\sharp$ ), and Dsus2 (no 3).



(addG#) (addF#) A/C# (addG#) (addF#) A/C#

two feet tall\_\_ when you're just a wife.\_\_ Now - a - days all the mag - a - zines\_\_ make a

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics underneath. The bottom two lines are the piano accompaniment in treble and bass clefs. Chord symbols are placed above the vocal line. The piano part features a steady accompaniment with chords and some melodic movement in the bass line.

(addG#) (addF#) Dsus2(no3) (addG#) (addF#) Dsus2(no3)

bunch o' beans\_\_ out o' fam - 'ly life.\_\_ You're a whiz if you go to work,\_\_ but you're

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment maintains the same accompaniment style as the first system, with chords and bass line movement.

(addG#) (addF#) A/C# (addG#) (addF#) A/C#

just a jerk\_\_ if you say you won't.\_\_ Wom-en's Lib says they think it's fine\_\_ if the

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with the established accompaniment style.

(addG#) (addF#) (Tacet) Eb sus2(no3) (addA) (addG)

choice is mine,\_\_ but you know they don't!\_\_ What I do; what I

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with the established accompaniment style, including a 'Tacet' instruction for the piano part.

E♭sus2(no3) (addA) (addG) B♭/D

choose to do— may be dumb to you,— but it's not to me.—

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B♭4, and a quarter note G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half-note G3 and a quarter-note G3. Chord diagrams are provided below the bass line for the first two measures.

(addA) (addG) B♭/D (addA) (addG)

Is it dumb that they need me there?— Is it dumb to care?— 'Cause I

Detailed description: This system contains measures 3 and 4. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B♭4, and a quarter note G4. The piano accompaniment maintains the eighth-note pattern. Chord diagrams are provided below the bass line for measures 3 and 4.

E♭sus2(no3) (addA) (addG) E♭sus2(no3)

do, ya see.— And I mean, did ya ev - er think;— real - ly

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter rest in measure 5, followed by a quarter note G4, a quarter note A4, a quarter note B♭4, and a quarter note G4 in measure 6. The piano accompaniment continues with the eighth-note pattern. Chord diagrams are provided below the bass line for measures 5 and 6.

(addA) (addG) B♭/D (addA) (addG)

stop and think— what a job it was,— do - ing

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter rest in measure 7, followed by a quarter note G4, a quarter note A4, a quarter note B♭4, and a quarter note G4 in measure 8. The piano accompaniment continues with the eighth-note pattern. Chord diagrams are provided below the bass line for measures 7 and 8.

*rit.* *Bb/D* *Gm/D* *Dm* *Bb/D* *a tempo* *Dsus2(no3)* *(addG#)* *(addF#)*

all the things\_ that a house - wife does? \_\_\_\_\_

*rit.* *ff* *a tempo*

*Dsus2(no3)* *(addG#)* *(addF#)* *Dsus2(no3)* *(addG#)* *(addF#)*

*Dsus2(no3)* *(addG#)* *(addF#)* *Dsus2(no3)* *(addG#)* *(addF#)*

*p*

I'm a - fraid it's un - im - pres - sive.

*Dsus2(no3)* *(addG#)* *(addF#)* *Dsus2(no3)* *(addG#)* *(addF#)*

All I am is some - one's moth - er, noth - ing spe - cial. What I do is

Dsus2(no3) (addG#) 3 (addF#) Dsus2(no3) (addG#) (addF#)

un - ex - cit - ing, kind - a dull. Take the kids here, take the kids there.

This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Chord diagrams are provided below the piano part.

Dsus2(no3) (addG#) (addF#) *rall. poco a poco* Dsus2(no3) (addG#) (addF#)

I don't mean to com - plain and all. All I am is

This system contains the next two measures. The tempo marking *rall. poco a poco* is introduced in the third measure. The piano accompaniment continues with the same rhythmic pattern, but the tempo gradually slows down.

Dsus2(no3) (addG#) (addF#) *rall. poco a poco* Dsus2(no3) (addG#) (addF#)

bus - y, bus - y. All I am is like my moth-er. All I am is...

This system contains the next two measures. The *rall. poco a poco* marking continues. The piano accompaniment maintains the same structure, with chord diagrams shown below.

Dsus2(no3)(addG#) (addF#) (addG#) D

just a house - wife.

This system contains the final two measures. The tempo marking *rall. poco a poco* is no longer present. The piano accompaniment concludes with a final chord and a *pp* (pianissimo) dynamic marking. Chord diagrams are provided below.

# MY NEW PHILOSOPHY

from *You're a Good Man, Charlie Brown*

Words and Music by  
ANDREW LIPPA

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

Moderately bright Swing, in 4 (♩ = ♪<sup>3</sup>)

\* G7 N.C. G7

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

"Why are you

VAMP-Play 3 times  
mp

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

staccato continues

G Am7 A#dim7 G/B Cmaj7

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

staccato continues

\* Original key: A Major

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

C6 Cm7 Cm6 Bm7

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

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

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

G D7 G D7 G D7

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

Bb7 N.C. G7

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

C Db9 Dsus G7

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

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

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

The second system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

G Am7 A#dim7 G/B Cmaj7

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

The third system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

C6 Cm7 Cm6 Bm7

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

The fourth system continues the vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

dif - frent    phrase: \_    My    new    phi - los - o - phy!

Em                      Em(maj7)                      C9                      N.C.

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

Em                      Em(maj7)                      C9

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

C7#5    Fm                      Fm(maj7)

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



Fm7                      Bb                      Gdim7                      Am    G/B    C6

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

*sfz*

8vb

C#dim7 D                      G7                      N.C.

min - ute.

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

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

**VAMP**

*mp*                      *f*

**Stride-time!**  
G7

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

G    Am7    A#dim7    G/B    Cmaj7

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

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

Cm7 Bm7 E7sus Eb9

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

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

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

8vb -----

short ending  
C/D N.C.

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

8va  
sfz

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

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

Repeat as needed

mp

N.C.

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

8va  
sfz

8vb

# STARS AND THE MOON

from *Songs for a New World*

Music and Lyrics by  
JASON ROBERT BROWN

Folk Rock, gentle (♩ = 60)

D C2 D C2

*mp* *legato*

D C2 D C2

D2 Bm/E

I met a man with-out a dol-lar to his name, — who — had no

G/C D C2

traits of an-y val - ue but his smile

**D2** **Bm/E**

I met a man who had no yearn or claim to fame, who was con -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half-note G2 and a dotted half-note G2.

**G/C** **D** **C2**

tent to let life pass him for a while.

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half-note G2 and a dotted half-note G2.

**Bm7** **D2/A**

And I was sure that all I ever want - ed was a

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note G4, and then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half-note G2 and a dotted half-note G2.

**G2** **G2/F#** **G2/E** **G2/D** **G2/C** **Dsus(+3)/Bb**

life like the movie stars led And he

Detailed description: This system contains the final two measures. The vocal line continues with eighth notes G4, F#4, E4, D4, C4, B3, A3, G3. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with a half-note G2 and a dotted half-note G2. The system concludes with a final chord and a fermata over the final note.

*Rubato*  
Dsus(+3)/A

G2/A

*a tempo*

kissed me right here, and he said "I'll give you

This system features a vocal line with two triplet markings over the words "right here," and "said". The piano accompaniment consists of a treble and bass clef with sustained chords and arpeggiated patterns.

D

stars and the moon and a soul to guide— you and a

This system continues the vocal line with the lyrics "stars and the moon and a soul to guide— you and a". The piano accompaniment features a steady bass line and chords in the right hand.

D2/G

pro - mise I'll nev - er go— I'll give you hope—

This system contains the lyrics "pro - mise I'll nev - er go— I'll give you hope—". The piano accompaniment includes a bass line and chords, with some notes in the right hand marked with a 'v' for vibrato.

D2/E

— to bring out all the life in - side— you and the

This system concludes with the lyrics "— to bring out all the life in - side— you and the". The piano accompaniment maintains the harmonic structure with a bass line and chords.

D2/G

strength that will help you grow — I'll give you

D2/A

3 3 3

G2 G2/F# G2/E

truth and a fu - ture that's twen - ty times bet - ter than an - y — Hol -

G2/E G2/D C2

- ly - wood plot." *Sua* And I thought, "You know, -

G2/A A7

*Freely*

- I'd rath - er have — a yacht." -

D C2 D C2

First system of musical notation, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The treble staff contains whole rests. The bass staff contains a complex accompaniment with chords and moving lines.

D2 Bm/E

I met a man who lived his life out on the road, — who — left a

Second system of musical notation, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment.

G/C D C2

wife and kids in Port - land on a whim.

Third system of musical notation, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment.

D2 Bm/E

I met a man whose fire and pas - sion al - ways showed, — who — asked if

Fourth system of musical notation, including a treble clef staff with a key signature of one sharp and a bass clef staff with a key signature of one sharp. The treble staff contains the vocal line with lyrics. The bass staff contains the piano accompaniment.

G/C D C2

I could spare a week to ride with him.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Bm7 D2/A

But I was sure that all I ever wanted was a

The second system continues the vocal line with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment features a more complex right-hand part with sixteenth-note patterns and a steady bass line.

G2 G2/F# G2/E G2/D G2/C Dsus(+3)/Bb

life that was script-ed and planned And he

The third system shows the vocal line with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F#5. The piano accompaniment includes a section with a 'RH' (Right Hand) and 'LH' (Left Hand) marking, indicating a specific technique or articulation.

Rubato Dsus(+3)/A G2/A a tempo

said, "But you don't understand... I'll give you

The fourth system begins with a 'Rubato' marking and a triplet of D5, E5, F#5. The piano accompaniment features a 'Dsus(+3)/A' chord and a 'G2/A' chord. The system concludes with an 'a tempo' marking. The piano part includes a section with a wavy line, suggesting a tremolo or a specific texture.



**D**

stars and the moon and the o - pen high - way and a

**D2/G**

riv - er be - neath your feet. I'll give you days

**D2/E**

full of dreams if you trav - el my way and a

**D2/G**

sum - mer you can't re - peat. I'll give you

D2/A 3 3 3 G2 G2/F# G2/E

nights full of pas - sion and days of ad - ven - ture, no strings, just — warm —

G2/E G2/D C2

— sum - mer rain. *8va*..... And I thought, "You know, —

G2/A A7

I'd ra - ther have — cham - pagne." —

D C2 D *poco ritard* C2

**D2** **Bm/E**

I met a man who had a for-tune in the bank who had re -

**G/C** **D** **C2**

tired at age thir-ty set for life

**D2** **Bm/E**

I met a man and did - n't know which stars to thank and then he

**G/C** **D** **C2**

asked one day if I would be his wife

Bm7 Bm/A

And I looked up \_\_\_\_\_ and all that I could think \_\_\_\_\_ of was the

G2 G2/F# G2/E G2/D G2/C Dsus(+3)/Bb

life I \_\_\_\_\_ had dreamt I would live \_\_\_\_\_ And I

Dsus(+3)/A G2/A

said to him: "What will you give?" "I'll give you

D

cars and a town - house in \_\_\_\_\_ Tur - tle Bay \_\_\_\_\_ and a

D/G

fur and a dia - mond ring — And we'll get

Em9

mar - ried in Spain on my yacht to - day — And we'll

D/G

hon - ey moon in — Bei - jing — And you'll meet

D2/A

stars at the par - ties I throw at my vil - las in Nice and — Par -

G2 G2/F# G2/E

G2/E                    G2/D                    C2

- is in June” <sup>8va</sup> And I thought, “O - kay”-

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *8va* is placed above the vocal line for the second measure.

G2/A                    A7    G2                    A7

- And I took a breath— and I got my yacht—

Detailed description: This system contains measures 3 and 4. The vocal line has a half rest in measure 3, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in measure 4. The piano accompaniment continues with similar rhythmic patterns, featuring chords in the right hand and a consistent bass line in the left hand.

G2                    A7    G2                    A(add Bb)

- And the years went by— And it nev - er changed—

Detailed description: This system contains measures 5 and 6. The vocal line has a half rest in measure 5, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in measure 6. The piano accompaniment features a change in the right-hand chord voicing in measure 6, reflecting the *A(add Bb)* chord indicated above.

G2                    A(add Bb)    G2                    A(add Bb)

— And it nev - er grew— And I — ne - ver

Detailed description: This system contains measures 7 and 8. The vocal line has a half rest in measure 7, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5 in measure 8. A triplet of eighth notes (G4, A4, B4) is marked with a '3' above it in measure 8. The piano accompaniment maintains the established harmonic structure with chords in the right hand and a steady bass line in the left hand.

G2 A(add B $\flat$ )

G2 A(add B $\flat$ )

dreamed And I woke one day And I looked a - round -

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "dreamed And I woke one day And I looked a - round -". The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

G2 A(add B $\flat$ )

G2/A

And I thought, "My God... I'll nev - er have the moon..."

The second system of the musical score. The vocal line continues with the lyrics "And I thought, 'My God... I'll nev - er have the moon...'". The piano accompaniment features a prominent chordal texture in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *mf* is present.

D

C2

D

C2

The third system of the musical score, primarily piano accompaniment. It features a complex bass line with many beamed eighth notes and chords. Dynamic markings include *mf* and *f*. The system concludes with a double bar line.

D

C2

D

The fourth system of the musical score, primarily piano accompaniment. It features a complex bass line with many beamed eighth notes and chords. Dynamic markings include *ff* and *mf*. The system concludes with a double bar line.