

*Mezzo-Soprano/Belter Volume 5*

**S** **T** . **H** . **E**  
**SINGERS**  
**MUSICAL THEATRE**  
**ANTH**  
**OLOGY**

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

Compiled and Edited by Richard Walters

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# Foreword

Volume 5 of *The Singer's Musical Theatre Anthology* applies the approach of all past volumes in the series, the first of which were published in 1987. These books represent extensive research of available material, always juggling a mixture of objectives and aims. Those aims are:

- *To provide an interesting variety of musical theatre literature for an assortment of tastes and talents.*

Individual and editorial tastes admittedly and inescapably play a part in the compilations, but we deliberately attempt to consider the broader preferences and needs of the thousands of singers, actors and teachers who use these books. What are the needs of the 17-year-old studying voice? Or the 25-year-old female or male ingénue? Or the 40-year-old moving beyond ingénue roles? What about someone looking for pop/rock style theatre music? We try to consider the character actor-singer as well as the handsome-voiced leading man; those with expansive vocal gifts, and those with limited singing voices; comic songs, charm songs, and dramatic songs; young tastes, as well as more mature tastes; singers who are sophisticated musicians, and those who are less musically advanced. The singers who use these volumes range in age from teens to senior citizens. We try to imagine as many of them as possible in choosing songs.

- *To deliberately represent songs from various eras and styles.*

While it is important to stay current and mine songs from contemporary shows, it is equally important to continue to delve deeper into our shared heritage of theatre music. We have sometimes encountered young musical theatre enthusiasts who only know the latest shows, and have never heard of *Carousel* or *The Most Happy Fella*. We are equally perplexed when speaking with voice teachers or singers whose knowledge of musical theatre seems to end with *Hello, Dolly!* Both perspectives are obviously limited.

- *Beyond the most prominent songs, also to present intriguing songs that are not often encountered in other collections, and may not be available elsewhere in print.*

Only by working through entire scores of musicals, usually also studying cast albums as well, do we discover less obvious songs which otherwise might not have made it onto the contents lists. A song is not worthy of attention solely because it is obscure, of course. But finding valuable songs that may have been forgotten by most, or never known, is one of the riches of the series.

- *To present the music in a responsible, faithful edition.*

Standard piano/vocal (or piano/vocal/guitar) sheet music has long been the general format for theatre music, and is an important way for songs to be available for the widest possible uses, including millions of amateur pianists. But these sheet music editions—simplified, often transposed, and usually with the melody in the piano part—are often not the best source for a singing actor. In this series we attempt to present the music as it was originally performed in the first theatrical production, in the original keys, allowing for necessary and practical adjustments in creating an edition of the song. We also provide succinct information about the show, and enough plot synopsis to inform comprehension of the song.

- *To categorize songs by voice type for practical use.*

Musical theatre is often not composed with traditional voice types in mind. It is sometimes tricky business deciding whether any given song belongs in the soprano or belter volume, or in the tenor or baritone/bass volume. The vocal range of a song only tells part of the story. What is the predominant area of the voice (called the *tesitura*) in the song? What is the vocal timbre that the song seems to require? What type of voice is on the original cast recording?

Categorizing songs sung by sopranos who also belt is one of the most challenging aspects of the task. This is a different voice type from the naturally lower, more sultry voice that predominantly belts; or a voice of more limited range; or the brassier timbre that has little usable head voice. It is common for a musical theatre role to call for both soprano singing and belting, often times with a mix of approaches within the same song. These parts are usually cast with sopranos who also can belt; at its best it is a natural, unforced belt that is simply part of the vocal equipment of the singer well-suited to musical theatre.

In choosing songs for the soprano volume, we took into consideration whether the singer on the cast album is a soprano, even though she may be belting at times. Kristin Chenoweth is a good example of a soprano who can easily belt, depending on the character and range of the material and how she wants it to sound. Christine Ebersole is also such a singer. Clearly, she is a soprano, and even though her Act II material in *Grey Gardens* calls for some belting, her vocal instrument still functions as a soprano who belts. Sutton Foster is another current performer whose voice is essentially a soprano that sometimes also belts. At times the choice about where to place songs in *The Singer's Musical Theatre Anthology* seems impossible, and compromise is inevitable. For Christine's songs from *Dirty Rotten Scoundrels* (originally sung by Sherie René Scott), the solution was to put one in the soprano volume, and the other in the mezzo-soprano/belter volume, even though they are both sung by the same singer. We make the best judgments possible and know that there is sometimes room for other conclusions.

- *Overall, to continue to value musical theatre as a body of vocal literature.*

Musical theatre is a respectable body of literature that deserves the same consideration as novels, poetry, plays, symphonies, operas, or any composed and deliberately conceived work.

And, by the way, beyond being a wealth of literature deserving high-minded study, musical theatre is also fun, of course. Here's to having some fun with the songs in this collection.

A four-volume series can't be done alone. I thank Chris Ruck and Joel Boyd for their aid in preparing the music pages for publication. Michael Dansicker was always ready with ideas and musical sources, and I thank him for his interest and help. Some of the composers were gracious in their accommodations. Most of all, I would like to thank assistant editor Brian Dean for his enthusiastic work on "Volume 5." Without him, you would not be holding this book in your hands.

Richard Walters

Editor

January 2008

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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# ABOUT THE SHOWS

## THE ACT

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** George Furth  
**DIRECTOR:** Martin Scorsese  
**CHOREOGRAPHER:** Ron Lewis  
**OPENED:** October, 28, 1977, New York; a run of 233 performances

A star vehicle written by Kander and Ebb for Liza Minnelli, *The Act* was about a legendary performer, Michelle Craig (Liza) a movie star trying to make a comeback with a nightclub act on stage at the Hotel Las Vegas. There was very little plot; it was mostly a showcase for Liza, who won the 1978 Tony Award as Best Actress in a Musical for her work in the show. Though it set a record for highest ticket price and had the biggest pre-sale in Broadway history to that date, the run was marred by Ms. Minnelli's frequent absences. The song "City Lights" opened the second act of *The Act*.

## AIN'T MISBEHAVIN'

**MUSIC:** Thomas "Fats" Waller  
**LYRICS:** Various writers  
**CONCEPT:** Murray Horowitz and Richard Maltby, Jr.  
**DIRECTOR:** Richard Maltby, Jr.  
**CHOREOGRAPHER:** Arthur Faria  
**OPENED:** March 9, 1978, New York; a run of 1,604 performances

This hit show set a trend for the return of the plotless revue to Broadway. *Ain't Misbehavin'* features music by pianist and composer Thomas Wright "Fats" Waller (1904-1943), considered the greatest player of the stride piano style. Waller died young of pneumonia, possibly more susceptible due to his weight and drinking. The revue began as a limited-run cabaret entertainment at the Manhattan Theatre Club in February, 1978. Its enthusiastic reception prompted a transfer to Broadway. Among the numbers performed were 18 written by Waller (some as instrumental pieces, with new lyrics by Richard Maltby, Jr. and Murray Horowitz), and 12 other songs recorded by Waller. Through costuming, décor, and arrangements, the original production evoked the flavor of a Harlem nightclub in the 1930s, with the playful spirit of Waller himself coming through in the performance. A Broadway revival opened in 1988.

## AVENUE Q

**MUSIC AND LYRICS:** Robert Lopez and Jeff Marx  
**BOOK:** Jeff Whitty  
**DIRECTOR:** Jason Moore  
**CHOREOGRAPHER:** Ken Roberson  
**OPENED:** July 31, 2003, New York

*Avenue Q*, which first played Off-Broadway in 2002, is an ironic homage to "Sesame Street," though the puppet characters are decidedly adult, dealing with topics such as loud lovemaking, closeted homosexuality, and internet porn addiction. The puppeteers visibly are onstage, acting and singing for their characters, and there are video clips too. The story deals with a young college graduate, Princeton, who seeks his purpose in life and looks for love. Along the way we meet the many tenants in his apartment building on the rundown Avenue Q, in an outer borough of New York. "Special" is sung by Lucy the Slut in Act I in a stage-within-a-stage scene at the Around the Clock Cafe. Lucy comes on to Princeton, seduces him and tries to sabotage a budding relationship he has with Kate, who throws a penny from the top of the Empire State Building that hits Lucy in the head and puts her into a coma.

*These notes are principally by the editor, with occasional writing by Stanley Green excerpted from Broadway Musicals Show by Show, published by Hal Leonard.*



## THE BAKER'S WIFE

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** Joseph Stein

In the 1950s Frank Loesser was originally to have written a musical based on the 1938 French film *La Femme du Boulanger*. Producer David Merrick later acquired the rights, and with a score by Stephen Schwartz *The Baker's Wife* toured out of town for the unusually long period of six months, but was closed by the writers and producers before making it to Broadway. To the delight of the villagers of the previously bakerless town of Boulanger in Provence in the 1930s, a jolly new baker, the middle-aged Aimable Castagnet (originally played by Paul Sorvino), opens a shop there with his pretty young wife, Geneviève (played by Patti LuPone). She struggles with memories of past loves, but resolves to be a good baker's wife. Her resolve crumbles one evening when she agrees to meet the charming young Dominique an hour later for a late night rendezvous. Before their tryst she considers her feelings and situation in the song "Meadowlark." Though she considers staying faithful to her husband (in the song the bird stays with the old king who adored her and perishes), she sets off to meet Dominique. Aimable is despondent and cannot bake, much to the dismay of the villagers. Eventually, Geneviève is brought back to Aimable and the bread-making resumes. *The Baker's Wife* had a brief London run in 1990, and productions continue to pop up here and there.

## BARNUM

**MUSIC:** Cy Coleman

**LYRICS:** Michael Stewart

**BOOK:** Mark Bramble

**DIRECTOR AND CHOREOGRAPHER:** Joe Layton

**OPENED:** April 30, 1980, New York; a run of 854 performances

This version of the story of America's "Prince of Humbug," Phineas Taylor Barnum, doesn't focus on biography or characterization as much as it offers a circus concept musical. The original production had the cast constantly in motion as they tumbled, clowned, marched, twirled, or flew through the air. Jim Dale was the original Barnum on Broadway, and Glenn Close was his wife Charity (Chairy). Barnum defines "humbug" as simply the puffing up of the truth. The show offers a tour of the highlights of Barnum's career from 1835 to 1880. Throughout, Chairy tries to convince her husband to settle down to a more normal life away from show business. Fairly early in Act I first Barnum sings "The Colors of My Life," with lyrics that are bright and optimistic. Chairy responds with a version of the song with a less rosy, more grounded outlook; her version is used in this authentic show edition for better. Along the way various acts appear: Tom Thumb, Jumbo the elephant, and Swedish nightingale Jenny Lind, an opera star Barnum presents in her first American concert. Barnum has a dalliance with her and tours with Jenny, leaving his wife for a time. He tires of the demanding diva and returns to Chairy, and agrees to leave show business. After Chairy dies Barnum realizes that a conventional life is not for him, and he makes the deal with James A. Bailey to create "The Greatest Show on Earth" (which after a later merger became Ringling Bros. Barnum & Bailey Circus).

## BELLS ARE RINGING

**MUSIC:** Jule Styne

**BOOK AND LYRICS:** Betty Comden and Adolph Green

**DIRECTOR:** Jerome Robbins

**CHOREOGRAPHERS:** Jerome Robbins and Bob Fosse

**OPENED:** November 29, 1956, New York; a run of 924 performances

Since appearing with her in a nightclub revue, Comden and Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as Ella Peterson, a meddlesome but charming and friendly operator at the Susanswerphone telephone answering service (a now out-of-date type of business later replaced by answering machines, voice mail and cell phones) who gets involved with her clients' lives. She is in fact so helpful to one, a playwright in need of inspiration, that they meet, fall in love (though through it all she conceals her occupation), dance and sing in the subway, and entertain fellow New Yorkers in Central Park. At last she confesses that she's the operator, and after some adjustment they happily couple up. At the top of the show Ella introduces herself, her occupation, and her infatuation with a client she has never met in "It's a Perfect Relationship." A film version, directed by Vincent Minelli, was made in 1960 that closely resembles the stage musical, with Dean Martin opposite Miss Holliday. A revival played on Broadway briefly in 2001.

## CHILDREN OF EDEN

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** John Caird

**OPENED:** January 8, 1991, London

Loosely based on the Book of Genesis, *Children of Eden* ran in London for three months in 1991. but since then has gained popularity in stock and amateur productions, unusual for a musical without a Broadway run. Schwartz created a revised version of the show in 1997 for the Paper Mill Playhouse, which resulted in a cast recording. After Eve is tempted by eating the forbidden fruit, she and Adam, who chooses to stay with her, are banished from the Garden of Eden. They have two sons, Cain and Abel. Eve realizes that Cain has within him the same restless temptation that caused her to eat the fruit. Cain and Adam argue over the discovery of evidence of other humans. When Abel intervenes, Cain kills him and becomes cursed. As Eve is dying at the end of Act I, she sings "Children of Eden," which expresses her hope that her children and descendants will once again attain the Garden of Eden. Act II tells of Noah, his family and the ark; at the end they long for the lost Garden of Eden.

## CITY OF ANGELS

**MUSIC:** Cy Coleman

**LYRICS:** David Zippel

**BOOK:** Larry Gelbart

**DIRECTOR:** Michael Blakemore

**CHOREOGRAPHER:** Walter Painter

**OPENED:** December 11, 1989, New York; a run of 879 performances

*City of Angels* is a spoof of the hard-boiled film noir movies of the 1940s. Stine is a novelist struggling to adapt his mystery novel about fictional Detective Stone into a screenplay. The adventures of Stone come to life as in the musical as Stine writes it. The "real" scenes (with a design reminiscent of black and white movies) with the writer Stine, and his screenplay scenes (evoking color movies) with Stone alternate and interact. Some characters appear in both the "real world" and in the screenplay, with two cast lists: the Hollywood (real world) cast, and the movie cast. Early in Act I Gabby, Stine's wife, tells him an earful in "What You Don't Know about Women," just as Oolie tells Stone the same message in the emerging screenplay. Stine's personal life falls apart later as Gabby accuses him of selling out, and she leaves him. He realizes that he has indeed sold out, and reclaims his values as a man and a writer. *City of Angels* won the 1990 Tony Award for Best Musical, along with Tony Awards in nine other categories.

## THE COLOR PURPLE

**MUSIC AND LYRICS:** Brenda Russell, Allee Willis and Stephen Bray

**BOOK:** Marsha Norman

**DIRECTOR:** Gary Griffin

**CHOREOGRAPHER:** Donald Byrd

**OPENED:** December 1, 2005, New York

Based on the novel *The Color Purple* by Alice Walker, which was also adapted for a 1985 film, the musical takes place in rural Georgia and later Memphis, 1909 to 1949. Celie has had a hard life, offered at a young age by her father in marriage to a farmer named Mister, who is constantly cruel to her. Celie suffers many hardships as Mister's wife, including being forbidden to see her beloved little sister, Nettie. Shug Avery is a sultry singer and Mister's longtime mistress. She arrives back in town in terrible condition, and despite circumstances, Mister brings Shug home for Celie to nurse. Caring for Shug, Celie realizes for the first time that tender affection can exist between two people. Shug sings "Too Beautiful for Words" to the disbelieving but hopeful Celie, telling her that she is graceful, lovely, and desirable. The story continues in Act II and covers many years, with Celie finally leaving Mister, who eventually does change for the better. In the end Celie is finally reunited not only with her sister Nettie, but also with the two children, now adults, taken from her as babies when she was a teenager.

## CURTAINS

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb; additional lyrics by John Kander and Rupert Holmes  
**BOOK:** Rupert Holmes  
**DIRECTOR:** Scott Ellis  
**CHOREOGRAPHER:** Rob Ashford  
**OPENED:** March 22, 2007, New York

Years before it came to Broadway, Kander and Ebb had worked with Peter Stone's original book and concept for what eventually became *Curtains*, but the project was left unfinished. It was picked up again in the new century, with a new book by Rupert Holmes. After Fred Ebb's death in September of 2004, Kander and Holmes also wrote lyrics for the remaining work on the show. This musical comedy is a light-hearted backstage murder mystery set in the Colonial Theatre in Boston, 1959, during the out of town tryout for a mediocre new musical, *Robbin' Hood!*, set in the American West. When its untalented star is murdered during the curtain call on opening night, Lt. Frank Cioffi (David Hyde Pierce in the original cast) of the Boston Police locks down the theatre, confining the entire cast and crew as suspects to be investigated. The colorful characters include the hard-edged producer, Carmen Bernstein (played by Debra Monk in the original cast); her ambitious daughter Bambi (whose real name is Elaine); a split up couple and songwriting team, Aaron and Georgia, still pining for one another; an appealing ingenue; other producers; and the show's director, stage manager, and choreographer/leading man. Frank is in love with the theatre, and finds himself as interested in fixing the show as solving the murder. Along the way he falls for the ingenue. In Act I Georgia Hendricks lets us know how she still feels about her ex in "Thinking of Him." Near the top of Act II the tough as nails Carmen sets her daughter, and anyone else within earshot, straight on the financial realities of the theatre in "It's a Business."

## DIRTY ROTTEN SCOUNDRELS

**MUSIC AND LYRICS:** David Yazbek  
**BOOK:** Jeffrey Lane  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** March 3, 2005, New York; a run of 627 performances

David Yazbek's follow-up to *The Full Monty* on Broadway (2000) was also based on a notable movie. *Dirty Rotten Scoundrels* takes its name and plot from the 1988 film starring Michael Caine and Steve Martin, which itself was a remake of the 1964 movie *Bedtime Story*, starring David Niven, Marlon Brando and Shirley Jones. The essential story remains the same. Two con men are initially at their game separately, preying upon lonely, wealthy women vacationing on the French Riviera. The suave, British Lawrence Jameson (John Lithgow in the original cast) wines and dines women out of their money, posing as a rich, deposed prince needing funds to fight revolutionaries. Crass American Freddy Benson (Norbert Leo Butz in the original cast) tries to usurp the female fortune through a sob story. When the two grifters meet, they decide that the small town on the French Riviera isn't big enough for both of them. They choose a mark, Christine Colgate (Sherie René Scott in the original cast), the "American Soap Queen." Whoever gets to her money first will get to remain in town. In the end, after many double-crosses, the two scoundrels learn that they're not the only schemers on the French Riviera. Christine swindles them both. Christine introduces herself (or at least who she says she is) as a wide-eyed American provincial girl (laying it on a little thickly) with her entrance song, "Here I Am." This role includes both belting and soprano singing; Christine's song "Nothing Is Too Wonderful to Be True" appears in *The Singer's Musical Theatre Anthology, Soprano Volume 5*.

## DREAMGIRLS

**MUSIC:** Henry Krieger  
**BOOK AND LYRICS:** Tom Eyrn  
**DIRECTOR:** Michael Bennett  
**CHOREOGRAPHERS:** Michael Bennett, Michael Peters  
**OPENED:** December 20, 1981, New York; a run of 1,521 performances

With *Dreamgirls*, Michael Bennett returned to the heartbreak world of show business that he had explored in *A Chorus Line* to create another high-voltage concept musical. Tom Eyrn's tough-tender book about the corruption of innocence of a singing group of the 1960s, The Dreams, was vaguely and loosely a Motown story about the Supremes. Powerhouse voice Effie Melody White (original cast member Jennifer Holliday won a Tony Award for the role), is dropped for the more commercial and simpler lead voice in the group, Deena. There are romantic upsets as well. The trio rises to stardom, and Effie struggles but finally finds a career of her own. The most famous song from the show comes near the end of Act I. "And I Am Telling You I'm Not Going" is sung by Effie to Curtis, manager of the group and her boyfriend, after he has fired her and replaced her with another singer. What Curtis does not know is that Effie has missed a few performances because she is having a rough start to a pregnancy with his child. Despite Effie's plea, she does leave the group and moves back home to Chicago. Five difficult years later, now a single mother with a daughter, Effie finally lets go of her anger and begins to find a new attitude and act, shown in the song "I Am Changing." A film version of the show was released in 2006; Jennifer Hudson won an Oscar for her performance as Effie.

## THE DROWSY CHAPERONE

**MUSIC AND LYRICS:** Lisa Lambert, Greg Morrison  
**BOOK:** Bob Martin, Don McKellar  
**DIRECTOR AND CHOREOGRAPHER:** Casey Nicholaw  
**OPENED:** May 1, 2006, New York

This show-within-a-show features a rather sour character simply called the Man in Chair, who escapes his depression by obsessively playing an old recording of a 1928 musical. *The Drowsy Chaperone* Its story is of an actress, Janet Van De Graaff (Sutton Foster in the original cast), indulgent in vanity, engaged to a man she has only recently met. The show, characters, story and songs are an affectionate send-up of stage and screen clichés. Through it all the Man in Chair gets swept up in the action, and comments to the audience. In a song that establishes her character, Janet ironically belts at length that she doesn't want to "Show Off" any more. This song and role is for a soprano who can also belt; Janet's other featured solo, "Bride's Lament" is found in *The Singer's Musical Theatre Anthology, Soprano Volume 5*

## GREASE

**MUSIC, LYRICS AND BOOK:** Jim Jacobs and Warren Casey  
**DIRECTOR:** Tom Moore  
**CHOREOGRAPHER:** Patricia Birch  
**OPENED:** February 14, 1972, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story Rydell High School students of the late 1950s. Tough Romeo and hip greaser Danny Zuko, his wholesome girl Sandy Dumbrowski, and assorted other characters appear in a light-hearted story, with young love, teen fashions, social cliques, and especially early rock and roll. At a pajama party of the girls gang the Pink Ladies in Act I, Marty has a kimono given to her by Freddy, now in the marines. With others as back-up in the girls group send-up number. Marty sings lead, writing a letter in "Freddy, My Love." A Broadway revival opened in 1994 and ran for more than three years; another Broadway revival opened in 2007. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time.

## GREY GARDENS

**MUSIC:** Scott Frankel  
**LYRICS:** Michael Korie  
**BOOK:** Doug Wright  
**DIRECTOR:** Michael Greif  
**CHOREOGRAPHER:** Jeff Calhoun  
**OPENED:** November 2, 2006, New York; a run of 308 performances

*Grey Gardens*, the musical, is based on *Grey Gardens*, the 1975 film documentary, about an eccentric mother and her equally eccentric daughter who remain in a crumbling mansion on Long Island in East Hampton, New York. After a Prologue, Act I of the musical speculates on the past of the principal characters as they were in July, 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith "Little Edie" Bouvier Beale. Their mansion home is refined and cultivated. Little Edie is in a relationship with Joseph Kennedy, Jr. (older brother of the president), but her mother sabotages the engagement. In Act II of the musical, set in 1973 and most closely based on the documentary, the 79-year-old Edith (Mary Louise Wilson, who won a Tony Award as Best Featured Actress in a Musical), and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin, isolated from the world, drifting in time. Their relationship is complex and co-dependent. Edith's first song is "The Cake I Had." Before it she says, "I have no complaints. I had everything I ever wanted. I had a very happy satisfied life." Little Edie comments, "Can't be done. You can't have your cake and eat it too." Edith replies, "Oh, yes I can. I most certainly did have my cake. And eat it. Down to the last crumb." She then launches into the song. Christine Ebersole won a Tony Award playing Edith in Act I and Little Edie in Act II, and Mary Louise Wilson won a Tony for her portrayal of Edith in Act II.

## HAIRSPRAY

**MUSIC:** Marc Shaiman  
**LYRICS:** Scott Wittman and Marc Shaiman  
**BOOK:** Mark O'Donnell and Thomas Meehan  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** August 15, 2002, New York

Film composer Marc Shaiman helped turn John Waters' campy 1988 movie *Hairspray* into perfect fodder for a new Broadway musical—teenage angst, racial integration, a lot of dancing, and a whole lot of hair. Set in Baltimore, 1962, plump heroine Tracy Turnblad dreams of dancing on local television on the Corny Collins Show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy gets on the show nonetheless, and gets the attention she craves. She leads efforts to integrate the program, and gains acceptance for all teens of every size, shape and color. The musical opens with Tracy leading the company in "Good Morning Baltimore," in period pop style, starting the day with the sunshine of her personality and her hopes of dancing on TV. The show won the Tony Award for Best Musical in 2003. A film version of the musical was released in 2007.

## THE LAST FIVE YEARS

**MUSIC, LYRICS AND BOOK:** Jason Robert Brown  
**DIRECTOR:** Daisy Prince  
**OPENED:** March 3, 2002, New York

The Off-Broadway musical *The Last Five Years* paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and deterioration of a relationship between a successful writer and a struggling actress. The show's form is unique. Cathy starts at the end of the relationship, and tells her story backwards, while Jamie starts at the beginning. The only point of intersection is the middle at their engagement. In "**When You Come Home to Me**" Cathy is auditioning in the first section. She obviously hears "thanks" as a signal to stop from the auditioners, and says in reply, "Thank you. Thank you so much." She then expresses herself in a communication to her father. When the audition song starts again, at yet another audition, we hear her inner thoughts as she sings. Near the end of the show, as Cathy's story goes back in time, she sings of her observations about the lives of other young women and hopes for her emerging relationship with Jamie in "**I Can Do Better Than That.**" The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

## THE LIFE

**MUSIC:** Cy Coleman  
**LYRICS:** Ira Gasman  
**BOOK:** David Newman, Ira Gasman, Cy Coleman  
**DIRECTOR:** Michael Blakemore  
**CHOREOGRAPHER:** Joey McKneely  
**OPENED:** April 26, 1997, New York; a run of 466 performances

*The Life* is set on and around 42nd Street of New York City in the 1980s, when the area before its dramatic revitalization was still the seedy but lively domain of pimps, hookers and topless bars. In Act I the hookers are on the street when a gospel group comes by singing a song. The working girls' lively and defiant response is "**My Body.**" The story is of the hard existence on the street, of betrayal, and the hope for a different life.

## A LITTLE PRINCESS

**MUSIC:** Andrew Lippa  
**LYRICS AND BOOK:** Brian Crawley

*A Little Princess*, based on the novel by Frances Hodgson Burnett, is the story of a little girl with a great big imagination. Separated from her father, and the open-hearted Africans who have helped him raise her, young Sara Crewe is sent to boarding school in London. When things go badly for her there, her imaginative powers come to the rescue helping to transform a drab institution into a place of magic and mystery. Sara sings "**Live Out Loud**" after the cruel headmistress Miss Minchin tries to squelch Sara's high spirits. The musical first played in 2004 in Palo Alto, California.

## MAMMA MIA!

**MUSIC AND LYRICS:** Benny Andersson and Björn Ulvaeus  
**BOOK:** Catherine Johnson  
**DIRECTOR:** Phyllida Lloyd  
**CHOREOGRAPHER:** Anthony Van Laast  
**OPENED:** April 6, 1999, London; October 18, 2001, New York

*Mamma Mia!* is a "jukebox musical" culled from the catalogue of Swedish pop group ABBA. Over 20 songs are used in the show, more or less in their original form, woven into a libretto created for the stage production. It takes place on a fictional Greek Island where Donna Sheridan runs a small tavern. Her daughter, Sophie, has always wanted to know the identity of her father, but Donna has refused to reveal the information. Sophie sneaks a read of Donna's old diaries, and invites three men from the past, one of whom she believes is possibly her father, to her upcoming wedding. Donna realizes that she still loves one of the men, Sam, though she doesn't want to admit it. It turns out that long ago Sam was having an affair with Donna while being engaged to another woman, and Donna is still angry about it. She sings "**The Winner Takes It All**" remembering the old predicament and her feelings. It's never clear who Sophie's father really is, but she comes to love all three men. She calls her wedding off, but Donna connects with her old beau Sam, who is now single and available. The wedding plans stay in place, but Donna and Sam get married instead. The show is a good time for audiences familiar with the great pop songs of the score.

## ON A CLEAR DAY YOU CAN SEE FOREVER

**MUSIC:** Burton Lane  
**BOOK AND LYRICS:** Alan Jay Lerner  
**DIRECTOR:** Robert Lewis  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** October 17, 1965, New York; a run of 280 performances

Alan Jay Lerner's fascination with the phenomenon of extrasensory perception led to his teaming with composer Richard Rodgers in 1962 to write a musical to be called *I Picked a Daisy*. When that didn't work out, Lerner turned to composer Burton Lane, with whom he'd worked in Hollywood years before. The result is a show about Daisy Gamble (Barbara Harris in the original cast), a flakey but lovable young New York free spirit who has an extraordinary talent for growing plants, can predict when the phone will ring, and has noticeable ESP abilities. To quit smoking she seeks out hypnosis with Dr. Mark Bruckner, but it emerges that while hypnotized she can recall her past life as Melinda Wells in 18th century London. Mark becomes infatuated with Melinda, who emerges as a romantic rival to the present-day Daisy, which infuriates Daisy. They split up, but he persuades her to come back. Daisy opens the show singing "Hurry! It's Lovely Up Here!" in the solarium of the Bruckner Clinic, coaxing plants to grow. Barbra Streisand starred in the 1970 Vincente Minnelli film adaptation of the musical.

## THE PIRATE QUEEN

**MUSIC:** Claude-Michel Schönberg  
**LYRICS:** Alain Boublil, Richard Maltby, Jr. and John Dempsey  
**BOOK:** Alain Boublil, Claude-Michel Schönberg and Richard Maltby, Jr.  
**DIRECTOR:** Frank Galati  
**CHOREOGRAPHER:** Graciela Daniele  
**OPENED:** April 5, 2007, New York; a run of 85 performances

The musical about a swashbuckling heroine of the seas is based on the novel *Grania—She King of the Irish Seas* by Morgan Llywelyn. Clan feuds dominate 16th century Ireland. At the christening of the new ship, *The Pirate Queen*, a Chieftain's daughter, 18-year-old Grace O'Malley (Grania), tells her father she wants to be a sailor. After hearing that such a dream is impossible and being ordered from the christening ceremony with the other women, Grace sings to her sweetheart, Tiernan, her frustration in "Woman." After disguising herself as a cabin boy her career at sea begins. When Grace proves herself in battle, her father trains her to be a sea captain. The complex story has her as a leader in making peace with other clans in Ireland, and in defying Queen Elizabeth I and the English.

## RENT

**MUSIC, LYRICS AND BOOK:** Jonathan Larson  
**DIRECTOR:** Michael Greif  
**CHOREOGRAPHER:** Marls Yearby  
**OPENED:** Off-Broadway on February 29, 1996, New York; Broadway on April 29, 1996

Jonathan Larson's musical relocates the story of Puccini's opera *La Bohème* to the 1990s in New York's East Village. Among other stories and characters, Roger Davis is an ex-junkie HIV-positive songwriter/musician whose past girlfriend, a drug addict, died of AIDS. He meets Mimi Marquez, a heroin addict, and there is an obvious spark of attraction between them. He is initially terrified of getting involved with her, but after he finds out that she is HIV-positive as well, they begin a romance. They live together for a time, but have a tempestuous relationship. Roger is extremely jealous and leaves her. Mimi contemplates being alone in "Without You." Months later friends bring a desperately ill Mimi back to Roger, and she dies. The compelling alternative-rock score has a gritty realism, a theatrical reflection of grunge rock of the period. A parable of hope, love and loyalty, *Rent* received great acclaim, winning the Pulitzer Prize for Drama, a Tony Award for Best Musical, and many other awards. Though it initially opened Off-Broadway in the New York Theatre Workshop, it soon transferred to a Broadway theatre that was redesigned to capture its East Village atmosphere. Bound up with the show's message of the preciousness of life is the tragic real-life story of its composer/librettist Jonathan Larson, who died suddenly of an aortic dissection the night of the final dress rehearsal before the first Off-Broadway preview performance. A 2005 film version featured most of the original Broadway cast.

## 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:** March 26, 1982, London; September 18, 1985, 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 British television musical, *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. A revised version opened in New York, winning 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 young woman, Emma, who has relationships of varying sorts with four American men. "**Take That Look Off Your Face**" opens the show and the audience gets a first impression of Emma, freshly arrived from London. She has dreamed of being in New York and is addressing Viv (though there is no actor on stage playing Viv), an old friend from England who has been in New York for a year.

## SOPHISTICATED LADIES

**MUSIC:** Duke Ellington  
**LYRICS:** Various writers  
**DIRECTOR:** Michael Smuin  
**CONCEPT:** Donald McKayle  
**CHOREOGRAPHY:** Donald McKayle and Michael Smuin  
**OPENED:** March 1, 1981, New York; a run of 767 performances

Though different in concept, *Sophisticated Ladies* followed the lead of *Ain't Misbehavin'* and *Eubie!* in previous years by being a plotless revue entertainment built around the catalogue of a single composer. This celebration of the music of Duke Ellington was conceived as an elaborate, brassy nightclub floor show, with a 21-piece on-stage orchestra, led by Ellington's son Mercer Ellington, and a cast of 17, with first rate dancers (Gregory Hines, Judith Jamison) and singers. Its opening night of the tryout run in Washington had gone so badly that director Donald McKayle, who had conceived the production, was replaced by ballet choreographer Michael Smuin. Despite his inexperience in the world of Broadway, Smuin turned things around by adding nine songs, rearranging the sequence of the 36 numbers, introducing new dances, and dropping all existing dialogue.

## MONTY PYTHON'S SPAMALOT

**MUSIC:** John Du Prez and Eric Idle  
**LYRICS AND BOOK:** Eric Idle  
**DIRECTOR:** Mike Nichols  
**CHOREOGRAPHER:** Casey Nicholaw  
**OPENED:** March 17, 2005, New York

Eric Idle, one of the founding members of the British television comedy troupe "Monty Python's Flying Circus," made his Broadway writing debut with Monty Python's *Spamalot*, billed as "a new musical lovingly ripped off from the motion picture Monty Python and the Holy Grail." As in the movie, the show involves the wacky adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. The lavish *Spamalot* was directed by luminary Broadway and movie director Mike Nichols. The original cast starred Tim Curry, Hank Azaria and David Hyde Pierce. True to characteristic Python irreverence and silliness, *Spamalot* lambasts the musical genre at every step. The Lady of the Lake (Sara Ramirez won a Tony Award for the role) mocks the overly earnest, over-decorated style of a pop diva in "Find Your Grail." *Spamalot* won the 2005 Tony Award for Best Musical.

## SPRING AWAKENING

**MUSIC:** Duncan Sheik  
**LYRICS AND BOOK:** Steven Sater  
**DIRECTOR:** Michael Mayer  
**CHOREOGRAPHER:** Bill T Jones  
**OPENED:** December 10, 2006

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide. The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion. Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids such things. She opens the show singing "**Mama Who Bore Me**" about all her mother has not told her. In "**The Dark I Know Well**" the adolescent Martha confides to friends that her father sexually abuses her and that her mother refuses to do anything about it. Martha asks her friends to not tell anyone else, so that she does not end up like Ilse, a friend from childhood who now wanders homeless and aimless because her parents kicked her out of their house. The song is sung by Martha and Ilse, adapted from a scene in this edition.

## SWEET CHARITY

**MUSIC:** Cy Coleman  
**LYRICS:** Dorothy Fields  
**BOOK:** Neil Simon  
**DIRECTOR/CHOREOGRAPHER:** Bob Fosse  
**OPENED:** January 29, 1966, New York; a run of 608 performances

Bob Fosse initiated the project. based on the Federico Fellini 1957 film *Le Notti di Cabiria*. Originally intended as the first half of a double bill of one-act musicals, *Sweet Charity* was fleshed out to two acts when Neil Simon took over the writing. Charity Hope Valentine (originally played by Gwen Verdon) is a New York dance hall hostess who knows there's gotta be something better than working at the Fandango Ballroom. She is big-hearted and open to anything that comes her way. As she walks past the Pompeii Club an Italian movie star, Vittorio Vidal, comes out while chasing his mistress, who has stormed out. When she refuses to return to the club with him, he instead invites Charity, who just happens to be there. She accepts, but faints due to hunger while dancing with him. He takes her back to his apartment. Charity suddenly feels fine once there and can't believe her luck at being in such luxurious surroundings in the home of a celebrity, singing "If My Friends Could See Me Now." She later gets seriously involved with straight-laced, neurotic tax accountant Oscar Lindquist after they meet while stuck in an elevator. Afraid of what Oscar will think of her, Charity keeps her profession a secret. At one point she has had enough and quits the Fandango Ballroom, wandering in Times Square, wondering "Where Am I Going?" She works up the nerve to tell Oscar the truth, and finds out he already knows since he followed her one night. He says it doesn't matter and asks Charity to marry him. She is thrilled, but eventually Oscar calls off the engagement, saying he can't get Charity's history with other men out of his mind. The play ends with, "And so she lived . . . hopefully . . . ever after." *Sweet Charity* has been revived twice to date on Broadway, in 1986 and 2007. A film version, directed by Bob Fosse and starring Shirley MacLaine, was released in 1969. John McMartin repeated his stage role as Oscar in the movie.

## TARZAN

**MUSIC AND LYRICS:** Phil Collins  
**BOOK:** David Henry Hwang  
**DIRECTOR:** Bob Crowley  
**CHOREOGRAPHER:** Meryl Tankard  
**OPENED:** May 10, 2006, New York; a run of 486 performances

*Tarzan* the stage musical is faithfully based on the 1999 Disney animated film *Tarzan*. (screenplay by Tab Murphy, Bob Tzudiker and Noni White), which was based on the adventure novel *Tarzan of the Apes* by Edgar Rice Burroughs. Phil Collins sang all the songs in the film. These were adapted for characters in the story to sing in the stage version, and Collins also added new songs. The setting is the west coast of Africa, 1888. A mother gorilla, Kala, discovers a human infant whose parents have been killed. Against her mate's strong objections, she vows to keep the baby and raise him as her own offspring, singing "You'll Be in My Heart" to the tiny child.

## THOROUGHLY MODERN MILLIE

**MUSIC:** Jeanine Tesori  
**LYRICS:** Dick Scanlan  
**BOOK:** Dick Scanlan and Richard Morris  
**DIRECTOR:** Michael Mayer  
**CHOREOGRAPHER:** Rob Ashford  
**OPENED:** April 18, 2002, New York; a run of 903 performances

Based on the 1967 movie starring Julie Andrews, *Thoroughly Modern Millie* the stage musical retains only three songs from the film (including the title song). with a score of principally new material. The story chronicles the life of Millie (Sutton Foster won a Tony for the part in the original cast), a small-town Kansas girl in New York of 1922. She is anxious and afraid but excited to be in the big city, and definitely decides to stay there, and not return home, singing "Not for the Life of Me." Millie stays with other young starlets at the Hotel Priscilla, which is run by the sinister Mrs. Meers, who actually is running a white slave trade on the side. Millie gets a job as a stenographer at the Sincere Trust Insurance Company. She intends to marry her wealthy boss, but falls for a charming but poor paper clip salesman, Jimmy Smith. The madcap plot has many twists and turns, and shows a cheery slice of flapper life in New York during the Jazz age. Millie decides in the end that it is only love she is interested in, and agrees to marry Jimmy.



## TICK, TICK...BOOM!

**MUSIC, LYRICS AND BOOK:** Jonathan Larson  
**DIRECTOR:** Scott Schwartz  
**CHOREOGRAPHER:** Christopher Gattelli  
**OPENED:** May 23, 2001, New York. closed 1/6/02

Jonathan Larson, composer of *Rent*, struggled like many actors and writers in New York for years before he found success. After the unproduced *Superbia. tick . tick . BOOM!* was his second musical. Initially it was a one-man show that told Larson's autobiographical story about bohemian life in New York, which he performed himself at various times between 1989 and 1993. He lives on virtually nothing, passing up lucrative corporate job offers to follow his dream. Larson shelved it to spend time on *Rent*. After his death, interest in his earlier work emerged, and in 2001, *tick . tick . BOOM!* received a full Off-Broadway production, expanded to a three-character piece: Jonathan, his girlfriend Susan, and his best friend Michael. The show opens on a Saturday night in 1990, with Jonathan soon turning 30. Jonathan's musical is in workshop, *Superbia*, and an actress in the show (the actor who plays Susan also plays this character) sings "Come to Your Senses," which is actually from Larson's unproduced show *Superbia*. After Michael reveals that he is HIV-positive, Jonathan contemplates their long friendship and the importance of every day as he faces his 30th birthday.

## WICKED

**MUSIC AND LYRICS:** Stephen Schwartz  
**BOOK:** Winnie Holzman, based on the novel *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire  
**DIRECTOR:** Joe Mantello  
**CHOREOGRAPHER:** Wayne Cilento  
**OPENED:** October 30, 2003, New York

Stephen Schwartz's return to Broadway came with the hit musical *Wicked*. Based on Gregory Maguire's 1995 book, the musical chronicles the backstory of the Elphaba, the "Wicked Witch of the West," and Glinda (actually name Galinda), the "Good Witch of the North," before their story threads are picked up in L. Frank Baum's *The Wonderful Wizard of Oz*. In Emerald City the Wizard tricks Elphaba into using the Grimmerie (an ancient book of witch spells) to give Chistery, his monkey servant, the ability to fly. After she realizes that she has been used by the duplicitous Wizard, Elphaba runs off with the Grimmerie, being chased by the Wizard's palace guards. After being labeled "wicked" Elphaba casts a spell on a broomstick to make it fly, and she flies off, vowing to fight the Wizard in the song "Defying Gravity," which ends Act I. After Elphaba captures Dorothy, Glinda tries to persuade Elphaba to release her, but Elphaba refuses. She makes Glinda promise not to clear her name and to take control of Oz from the Wizard. Glinda and Elphaba sing of real friendship in "For Good." Though it appears that she was melted by water, Elphaba escapes through a trap door and escapes with Fiyero. The original cast included Kristin Chenoweth as Glinda, Idina Menzel as Elphaba, Norbert Leo Butz as Fiyero, and Joel Grey as the Wizard.

## 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:** May 14, 1978, 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 work day 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* has a score made up of songs by an assortment of writers with a variety of distinctive styles and ethnic backgrounds. As dinnertime sets in at a restaurant, Delores, a waitress, turns her job of serving food into a one-woman show in the song "It's an Art."

## ZORBA

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Joseph Stein, adapted from *Zorba the Greek* by Nikos Kazantzakis  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Ronald Field  
**OPENED:** November 16, 1968, New York; a run of 305

The musical was adapted from Nikos Kazantzakis' 1952 novel *Zorba the Greek* and the 1964 film of the same name. On the island of Crete the larger-than-life Zorba, an aging hero of the story, meets a young American man, Nikos, who has inherited an abandoned, inoperable mine on the island. The musical tells of a series of tragic, related events: the suicide of a young Cretan man out of unrequited love for a young widow, the vengeful murder of the widow by the dead youth's family, and the death of Hortense, a woman in love with Zorba. Nothing, however, can dampen Zorba's lust for life. At the top of the show a character simply named Leader, one of the Cretan women, tells of their philosophy in "Life Is." Anthony Quinn, who starred in the 1964 movie, starred in a 1983 Broadway revival.

# CITY LIGHTS

from *The Act*

Words by FRED EBB  
Music by JOHN KANDER

With motion

G D7/G G D7/G MICHELLE:

The

*p delicately* *poco cresc.*

G D7/G G D7/G

lit-tle old la - dy sat on the porch of the farm-house. The

*mp*

G D7/G G

lit-tle old la - dy rocked back and forth and cro - cheted. "Oh,

Bmin F#7/B Bmin E7

look at the roost - er, Lis - ten to the crick - et, Smell the hay," I told her. "And

*poco rall.*

D/A A9sus A7(13) D

see the pret - ty lit - tle egg that the hen just laid." The

*rall. poco a poco*

Rubato  
Dmin G7/D C

lit - tle old la - dy took off her glass - es and squint - ed. And

*p*

Cmin Cmin7 F9sus F7 Bb D7/A

how she re-spond-ed lit-er-al-ly had me floored. She said: "I'm

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G major, starting with a triplet of eighth notes. The piano accompaniment is in the right hand, with chords and moving lines. The bottom line is the piano accompaniment in the left hand, featuring a steady bass line.

Emin Emin(#7) Emin7

glad to meet some-one who ap-pre-ci-ates The beau-ty that na-ture in-

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with eighth notes and a triplet. The piano accompaniment features block chords in the right hand and a bass line in the left hand.

Emin(6) D/A A9sus

i-ti-ates. It's sweet to hear, But me, my dear, I'm

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has a slight melisma on "I'm". The piano accompaniment continues with block chords and moving lines in both hands.

A7 Cmin(6)/D D7

tru-ly bored. I miss those

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody ends with a melisma on "bored". The piano accompaniment features a more active right hand with sixteenth notes and a steady bass line. The system concludes with a double bar line and a repeat sign.

## Medium slow Rag

G G(6) Gmaj7

cit - y lights— Those spark - a - ling cit - y lights,—

*marc.* *sim.*

G7 Cmaj7 C#dim7

Those twink - a - ling cit - y lights— blur-ring my

3

Bmin F# / A# Amin D7 G

eyes. I love those cit - y lights,—

*marc.*

G(6) Gmaj7 G7

The col - or of cit - y sights— That shine— un - der

Cmaj7                      C#dim7                      B                      F#7sus                      B

cit - y lights —                      tint - ing the                      skies —

*cresc.*

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "cit - y lights — tint - ing the skies —". Above the vocal line, the chords Cmaj7, C#dim7, B, F#7sus, and B are indicated. A triplet of eighth notes is marked with a "3" above it. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part includes a *cresc.* marking.

C                      Cmin                      G/B

New - mown hay gives me hay fe - ver.                      There's the roost - er,

*mf*

Detailed description: This system contains the third line of music. The vocal line continues with the lyrics "New - mown hay gives me hay fe - ver. There's the roost - er,". Above the vocal line, the chords C, Cmin, and G/B are indicated. The piano accompaniment consists of two staves with a grand staff brace on the left. The piano part includes a *mf* marking.

Emin                      A7

where's my cleav - er?                      So laid back, my mind might crack.                      And

Detailed description: This system contains the fourth line of music. The vocal line continues with the lyrics "where's my cleav - er? So laid back, my mind might crack. And". Above the vocal line, the chords Emin and A7 are indicated. The piano accompaniment consists of two staves with a grand staff brace on the left.

Cmin(6)/Eb                      D9(13)

when the thresh - er's up,                      My pres - sure's up.

Detailed description: This system contains the fifth line of music. The vocal line continues with the lyrics "when the thresh - er's up, My pres - sure's up." Above the vocal line, the chords Cmin(6)/Eb and D9(13) are indicated. The piano accompaniment consists of two staves with a grand staff brace on the left. The piano part includes a *v* marking.

G G(6) Gmaj7

Cit - y lights, — I long — for those cit - y lights, —

*marc.* *sim.*

G7 Cmaj7 C B7

Those beau - ti - ful cit - y lights — — — — — beck-on - ing

Emin(9) D7 G7 C Cmin

me there — — — — — Be there — — — — — Take the crick - ets and go shove 'em,

*cresc.* *f*

G/B A7 Amin7

Ur - ban cri - ses, how I love 'em! Grime and grit and

D9 G

pret - ty cit - y lights.

C Cmin G/B

Walk - ing lanes to pick a dai - sy, That can tru - ly

*mf*

Emin7 A7

drive you cra - zy. Home - made bread lies here like lead. And

*cresc. poco a poco*

Cmin(6)/Eb D9(13)

Pol - ly's peach — pre - serves, Oh, please, — my nerves!

*f* *rall.*



Ab Ab(6) *opt.* Abmaj7

Cit - y lights, — I long — for those cit - y lights. —

*ff marc.* *accel. poco a poco*

Ab7 Dbmaj7 Db C7

The bulbs — of those beam - ing brights — — — — — beck - on - ing

Fmin Eb7 Ab7 Db Dbmin

me there. — Be there. — Sties and sta - bles sure are smell - y,

*a tempo mf*

Ab/C Fmin Bb7 Bbmin

Let me sniff some ko - sher del - i. Bright - ly lit by

*cresc. poco a poco*

Eb7 Ab Ab7

pret - ty cit - y lights.

*f*

Db Dbmin Ab/C Fmin7

Pluck your lil - ies of the val - ley, Let me sal - ly

*mf* *cresc. poco a poco*

Bb7 Bbmin Eb(6) Eb7

up some al - ley Dim - ly lit by pret - ty cit - y

*f*

Pull back Ab Ab9sus Ab7

lights.

*sfz*

With a kick

$D\flat$

$D\flat\text{min}(6)$

$A\flat/C$

$B\flat 9(13)$

Coun-try air means "zilch" to me, I won't breathe noth-in' I can't see. So,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part includes dynamic markings such as *ff* and *V* (accents). The key signature is B-flat major (three flats).

*a tempo*

$B\flat\text{min}$

$B\flat\text{min}(6)$

$B\flat\text{min}7$

$E\flat 7$

lem - me quit and hit those cit - y—

The second system continues the vocal and piano parts. The piano accompaniment features triplet markings (indicated by '3') in the right hand. The key signature remains B-flat major.

$A\flat$

$A\flat/G\flat$

$D\flat/F$

$D\text{dim}7$

$E\flat 7\text{sus}$

lights.—

Love those cit - y—

The third system shows the vocal line and piano accompaniment. The piano part includes triplet markings and various chord voicings. The key signature is B-flat major.

$E\flat 7$

$A\flat$

cit - y lights."—

The fourth system concludes the piece. The piano accompaniment features a *sffz* (sforzando) marking and a final triplet. The key signature is B-flat major.



Am D9 Dm6 E7 A9 D Gdim7

All my flirt - ing days are gone, on the lev - el from now on.

*accel. e cresc.*

**Moderately Slow Ballad**

Am9 D13 Am9 D13 G6 D13 G6 D13

Keep-in' out of mis - chief now, real - ly am in love and how.

*mp*

Bm7 C#m7b5/Bb F#m7b5/A D11 Bm7b5 E7

I'm through play - in' with fire, — it's you

Am7 Eb11 D13 Am9 D13 Am9 D13

whom I de - sire — All the world can plain - ly see,

G6 D7#5 G6 F#m7b5/A A#dim7 Bm7 C6 Cm6

you're the on - ly one for me. I have told them

G G13 C6 Cm6 G Bbdim Am7 D13

in ad - vance, they can't break up our ro - mance. Liv - in' up to ev - 'ry

Bm7b5 E A9 D13 G Ebsus Eb13

vow, keep - in' out of mis - chief now

Ab6 Eb9#5 Ab6

Don't go for an - y ex - cite - ment now \_ Books are my best \_ com - pa -

F7 Gm7b5 Abm6 F7 Bbm Eb7 Edim

ny All my op - in - ions have changed some - how, -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with three flats (B-flat major or D-flat minor) and a 4/4 time signature. It begins with a whole note 'ny' followed by a series of eighth notes: 'All my op - in - ions have changed some - how, -'. The piano accompaniment features a bass line with quarter notes and a treble line with eighth-note triplets. The chords are F7, Gm7b5, Abm6, F7, Bbm, Eb7, and Edim.

**Rubato**  
Fm Bb13 Eb7 Bbm7 Eb9 Bbm7 Eb9

old fash - ioned as \_\_\_\_\_ can be When you real - ly

*ritard.* *P*

The second system is marked 'Rubato' and 'ritard.'. The vocal line continues with 'old fash - ioned as \_\_\_\_\_ can be When you real - ly'. The piano accompaniment features a bass line with quarter notes and a treble line with chords and a triplet of eighth notes. The chords are Fm, Bb13, Eb7, Bbm7, Eb9, Bbm7, and Eb9. A dynamic marking of *P* (piano) is present.

Ebm6 F7 Bb9 Eb7 Adim

learn to care, there's a thrill in sol - i - taire

*accel. e cresc*

The third system continues the vocal line with 'learn to care, there's a thrill in sol - i - taire'. The piano accompaniment features a bass line with quarter notes and a treble line with chords and a triplet of eighth notes. The chords are Ebm6, F7, Bb9, Eb7, and Adim. A dynamic marking of *accel. e cresc* (accelerando e crescendo) is present.

**Tempo I**  
Bbm9 Eb13 Bbm9 Eb13 Ab6 Eb13

All the world can plain - ly see, you're the on - ly one for

*mp*

The fourth system is marked 'Tempo I' and 'mp' (mezzo-piano). The vocal line continues with 'All the world can plain - ly see, you're the on - ly one for'. The piano accompaniment features a bass line with quarter notes and a treble line with chords and a triplet of eighth notes. The chords are Bbm9, Eb13, Bbm9, Eb13, Ab6, and Eb13.

me. I have told them in ad - vance, -

Ab6 Dbm7b5 Db6 Ab6/C Ab13

they can't break up our ro - mance - Liv - in' up to ev - 'ry

Dm7b5 Dbm6 Ab6/C Bdim7 Bbm7 Eb13

vow, I'm keep - in' out of mis - chief now, -

Cm7b5/Gb F7 Bb7b9 Eb13 Ab7 Gb7 F7

keep - in' out of mis - chief now -

Bb9 Eb13 Ab Dbmaj9 Ab6/9

**Straight 8ths**



# SPECIAL

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Sexy Jazz (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ ) (medium slow)

NC.

*mp*

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is in the bass clef, featuring a series of eighth and quarter notes. The right hand has a few chords, including a final F7 chord.

NC.

**LUCY THE SLUT:**

*B♭maj7* *E♭m/G♭* *F7♭9*

I can make you feel spe - cial — when it sucks to be

The vocal line is in the treble clef, with lyrics written below the notes. The piano accompaniment is in the bass clef, providing harmonic support with chords and a steady bass line.

*Dm7* *C♭7#9 F6/9* *E♭maj7* *Db7*

you Let me make you feel spe - cial —

The vocal line continues with the lyrics. The piano accompaniment features more complex chords and a melodic line in the right hand.

*Cm9* *F7* *B♭maj7* *A♭/B♭*

for an hour — or two — Your

The vocal line concludes with the lyrics. The piano accompaniment includes triplets and a final chord.

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Ebm7 3 Fm7b5 3 Bb7b9 Cm7b5 F7#5 Bbm A+ 3

life's a rou - tine that re - peats each day \_ No one cares who you are \_

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 contains two phrases: "life's a rou - tine that re - peats each day \_" and "No one cares who you are \_". The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed above the vocal line: Ebm7, Fm7b5, Bb7b9, Cm7b5, F7#5, Bbm, and A+. There are three triplet markings (indicated by a '3' over a group of notes) in the vocal line.

Db/Ab G7#5 C7 Fm7 3 Gm7b5 3 C7 Dm7b5 G+

or what you say \_ And some-times you feel like you're no - bod - y, \_\_\_\_\_ but

The second system continues the musical piece. The vocal line has the lyrics "or what you say \_" and "And some-times you feel like you're no - bod - y, \_\_\_\_\_ but". The piano accompaniment continues with chords and moving lines. Chord symbols above the vocal line are Db/Ab, G7#5, C7, Fm7, Gm7b5, C7, Dm7b5, and G+. There are three triplet markings in the vocal line.

Cm E+ F9#5 E7b9 F7#5 \*

you can feel like some-bod - y \_\_\_\_\_ with me \_

The third system features the vocal line with lyrics "you can feel like some-bod - y \_\_\_\_\_" and "with me \_". The piano accompaniment continues. Chord symbols above the vocal line are Cm, E+, F9#5, E7b9, and F7#5. There is a double asterisk (\*) above the final chord.

Bbmaj9 A7#5(#9) G7#5(#9) D9 F7#5 Dm7 Cb7#9 F6/9

The fourth system shows the piano accompaniment for the final part of the piece. The chords are Bbmaj9, A7#5(#9), G7#5(#9), D9, F7#5, Dm7, Cb7#9, and F6/9. The piano part consists of chords and moving lines in both hands.

\*Possible cut to \*\* for auditions.

NC Ebmaj9 Eb/Db Cm7 F7b9 F+

(spoken.) Yeah, they're real

The first system of music features a vocal line with the lyrics "(spoken.) Yeah, they're real". The piano accompaniment includes chords: NC, Ebmaj9, Eb/Db, Cm7, F7b9, and F+. The piano part contains several triplet markings.

Bbmaj9 Dm7 Ab/Bb Ebmaj7

When we're to - geth - er, the earth -

straight eighths

The second system continues the vocal line with the lyrics "When we're to - geth - er, the earth -". The piano accompaniment features chords: Bbmaj9, Dm7, Ab/Bb, and Ebmaj7. A "straight eighths" marking is present over a piano passage.

A7#5 Dm7 Fm6/Ab

will shake, and the stars will fall in - to the

The third system continues the vocal line with the lyrics "will shake, and the stars will fall in - to the". The piano accompaniment features chords: A7#5, Dm7, and Fm6/Ab. Multiple triplet markings are used throughout the piano part.

G Am7 A#dim G/B Cm7

sea So come on, ba - by, let down -

The fourth system continues the vocal line with the lyrics "sea So come on, ba - by, let down -". The piano accompaniment features chords: G, Am7, A#dim, G/B, and Cm7. The piano part is heavily marked with triplets.



Bb Bb/Ab Bbm/G Gb(b5) F+ Bb Bb/Ab

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

*a tempo*

Bbm/G Gb(b5) F+ Bb7 Bb/Ab

For me! For me! For

Bbm/G Gbmaj7 F7#5(#9) N.C.

me! For me! I can tell just by look-in' that you are es - pe - cial - ly

F7#5(#9) Bb13

hard for me! \_\_\_\_\_

*colla voce*

8va

# MEADOWLARK

from *The Baker's Wife*

Music and Lyrics by  
STEPHEN SCHWARTZ

GENEVIEVE:

When

Light, child like

This system contains the first two staves of music. The top staff is a vocal line for Genevieve, starting with a whole rest followed by a quarter note G4 and a quarter note A4. The piano accompaniment consists of two staves. The right hand starts with a chord of G4, B4, and D5, followed by a melodic line. The left hand plays a bass line with a low G2 and a D3.

I was a girl, I had a fa-v'rite stor-y of the

This system contains the third and fourth staves of music. The vocal line continues with the lyrics "I was a girl, I had a fa-v'rite stor-y of the". The piano accompaniment continues with the same melodic and bass lines.

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

*sfp*

*p*

*sfp*

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics "mea-dow-lark who lived \_ where the riv-ers wind Her". The piano accompaniment includes dynamic markings: *sfp* (sforzando piano) in the right hand and *p* (piano) in the left hand. The system ends with a fermata over the final chord.

voice could match the an - gels' in its glor - y, but she was

The first system of the musical score is in G major (one sharp). The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are: "voice could match the an - gels' in its glor - y, but she was". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a melodic line with some grace notes.

blind, the lark was blind An

The second system continues the musical score. The vocal line has a long note for "blind," followed by "the lark was blind" and "An". The piano accompaniment continues with similar harmonic support.

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

The third system continues the musical score. The vocal line has a long note for "old king came and took her" followed by "to his pal - ace" and "where the". The piano accompaniment continues with similar harmonic support.

walls were bur - nished bronze and gol - den braid. And he

The fourth system concludes the musical score on this page. The vocal line has a long note for "walls were bur - nished bronze" followed by "and gol - den braid." and "And he". The piano accompaniment continues with similar harmonic support.

fed her fruit and nuts from an iv - 'ry cha - lice and he

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "fed her fruit and nuts from an iv - 'ry cha - lice and he".

prayed: "Sing for

*accelerando poco a poco*

*G i s s*

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for "prayed:" followed by "Sing for". The piano accompaniment includes the instruction "accelerando poco a poco" and a diagonal line with the letters "G i s s" written along it.

1 me my mea-dow - lark,

2 me my mea-dow - lark,

The third system introduces two vocal lines. The first line is for "1 me" and the second for "2 me". Both sing "my mea-dow - lark,". The piano accompaniment features a rhythmic pattern of eighth notes.

— sing for me of the sil - ver

— fly with me on the sil - ver

The fourth system continues with two vocal lines. The first line sings "sing for me of the sil - ver" and the second line sings "fly with me on the sil - ver". The piano accompaniment continues with the same rhythmic pattern.



mor - ning. Set me free,  
mor - ning. Past the sea

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 three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "mor - ning. Set me free," on the first line and "mor - ning. Past the sea" on the second line. The piano accompaniment features a right hand with a flowing melody of eighth and sixteenth notes, and a left hand with a steady bass line of quarter notes. There are fermatas over the final notes of the vocal line.

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

The second system continues the musical score. The vocal line lyrics are "where the my mea - dow - lark and I'll" on the first line and "dol - phins bark we will" on the second line. The piano accompaniment maintains the same melodic and harmonic patterns as the first system, with a consistent bass line and a more active right hand.

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

The third system of the musical score features the vocal line lyrics "buy you a price - less jew - el, and cloth of bro - cade and" on the first line and "dance on the cor - al bea - ches, make a feast of the plums and" on the second line. The piano accompaniment continues with its characteristic melodic flow and steady bass line.

crew-el, and I'll love you for life if you will  
pea - ches, just as far as your vi - sion rea - ches

The fourth and final system of the musical score on this page. The vocal line lyrics are "crew-el, and I'll love you for life if you will" on the first line and "pea - ches, just as far as your vi - sion rea - ches" on the second line. The piano accompaniment concludes with a final cadence, including a triplet of eighth notes in the right hand and a final bass note in the left hand.

2nd time  
To Coda ☉

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

This system contains the first system of music. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "sing \_\_\_\_\_ for \_\_\_\_\_ me." and "fly \_\_\_\_\_ with \_\_\_\_\_ me." followed by a closing quote. The piano accompaniment consists of a flowing melody in the right hand and a supporting bass line in the left hand.

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

This system contains the second system of music. The vocal line continues with the lyrics "Then one day as the lark \_\_\_\_\_". The piano accompaniment continues with its melodic and harmonic support.

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

This system contains the third system of music. The vocal line continues with the lyrics "\_\_\_\_\_ sang by the wa - ter, \_\_\_\_\_ the". The piano accompaniment continues with its melodic and harmonic support.

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

This system contains the fourth system of music. The vocal line continues with the lyrics "God of the sun heard her in his flight \_\_\_\_\_". The piano accompaniment continues with its melodic and harmonic support. A fermata is placed over the final note of the vocal line.

and her sing-ing moved him so he came and

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 three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "and her sing-ing moved him so he came and". The piano accompaniment features a right hand with a flowing eighth-note melody and a left hand with a steady bass line.

brought her the gift of sight

The second system continues the musical score. The vocal line lyrics are "brought her the gift of sight". The piano accompaniment maintains the same melodic and harmonic structure as the first system.

He gave her sight and she

The third system continues the musical score. The vocal line lyrics are "He gave her sight and she". The piano accompaniment continues with the same melodic and harmonic structure.

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

The fourth and final system of the page. The vocal line lyrics are "o-pened her eyes to the shim-mer and the splen-dor". The piano accompaniment concludes with a final chord and a fermata over the last note.

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

strong. And he called to the lark in a

voice both rough and ten - der "Come a -

long. Fly with

*D S al Coda*

8va bassa

⊕ Coda

But the mea- dow - lark \_\_\_ said

*8va bassa*

no, for the old king loved her so,

she could-n't bear \_\_\_\_\_ to wound \_\_ his \_\_\_\_\_ pride \_\_\_\_\_

So the Sun - God flew a - way, and when the

king came down that day. he found his

*subito p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics 'king came down that day.' followed by a rest and then 'he found his'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *subito p* is placed above the piano part.

mea - dow - lark had died.

Detailed description: This system contains the next two measures. The vocal line continues with 'mea - dow - lark had died.' The piano accompaniment continues with similar rhythmic patterns. The key signature remains three sharps (F#, C#, G#).

Ev - 'ry time I heard that part I cried

*sf*  
Col 8va bassa

*loco*

*crescendo*

Detailed description: This system contains the next two measures. The vocal line says 'Ev - 'ry time I heard that part I cried'. The piano accompaniment features a more complex texture with a *crescendo* marking. A dynamic marking of *sf* (sforzando) is present, along with the instruction 'Col 8va bassa' (Cottone 8va bassa) and 'loco' (loco). A dashed line indicates the continuation of the 8va bassa instruction.

And

*(crescendo)*

8va bassa

Detailed description: This system contains the final two measures of the page. The piano accompaniment continues with a *crescendo* marking. A dynamic marking of *And* is present. A dashed line indicates the continuation of the 8va bassa instruction.

1. now I stand here star-ry eyed and stor-my  
 2. what can I do if fin-ly for the first time

oh, just when I thought my heart was fin-ly  
 the one I'm bur-ning for re- turns the

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

(#)  
 8va bassa

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

1

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

2

And know

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

*8va bassa* *8va bassa*

*G / i s s*

mea - dow - lark, fly a -



way in the sil - ver morn - ing.

If I stay, I'll grow to

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

*8va bassa*

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

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

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a triplet of eighth notes in the first measure. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part includes a triplet of eighth notes in the right hand and a bass line in the left hand.

way \_\_\_\_\_ be - fore my

*rallentando*

col 8va bass \_\_\_\_\_

This system contains the second two staves of music. The vocal line continues with a long note for the word "way". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A *rallentando* marking is placed over the piano part. A dashed line indicates the start of an 8va bass line.

past once a - gain can blind me. Fly a -

*Broadly*

This system contains the third two staves of music. The vocal line has the lyrics "past once a - gain can blind me. Fly a -". The piano accompaniment is marked *Broadly* and features a complex texture with many chords in the right hand and a bass line in the left hand. There are triplet markings in the piano part.

way

*Andantino*

*rallentando* *tempo* *rallentando*

col 8va bass \_\_\_\_\_

col 8va bass \_\_\_\_\_

This system contains the fourth two staves of music. The tempo is marked *Andantino*. The piano part is in 6/4 time and features a melodic line in the right hand and a bass line in the left hand. There are *rallentando* and *tempo* markings. Dashed lines indicate the continuation of the 8va bass line.

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

*rallentando* *tempo*

col 8va bassa

beau-ti-ful young man

*rallentando* *accelerando poco a poco*

8va bassa

and

*rallentando* *poco a poco accel*

8va bassa 8va bassa

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The piano part features a complex rhythmic pattern of sixteenth notes in the right hand and a simpler bass line in the left hand. The tempo marking *accelerando* is written below the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its intricate sixteenth-note texture.

Third system of musical notation. The piano part shows a change in texture, with more sustained chords and a slower feel. The tempo marking *rallentando* is written below the piano part. The system concludes with a double bar line and a 2/4 time signature.

Fourth system of musical notation, the final system on the page. It features a vocal line and piano accompaniment. The piano part includes a section with a 2/4 time signature and a *vall* (ritardando) marking. The system ends with a double bar line and a 2/4 time signature.

# THE COLORS OF MY LIFE

from *Barnum*

Music by CY COLEMAN  
Lyrics by MICHAEL STEWART

Rubato - in 2

BARNUM:

The col - ors of my life, \_\_\_\_\_ are boun - ti - ful and

*mf* *mp*

bold, \_\_\_\_\_ the pur - ple glow of in - di - go \_\_\_\_\_

\_\_\_\_\_ the gleam of green and gold \_\_\_\_\_ The splen - dor of a

sun - rise, \_\_\_\_\_ the daz - zle of a flame, \_\_\_\_\_

*slight rit.*

[a tempo]

the glo - ry of a rain - bow I'd put 'em all to

[a tempo]

shame No qui - et browns and grays,

*cresc.* *f*

I'll take my days in - stead, and fill them 'til they

*slight rit*

[a tempo]

o - ver - flow with rose and cher - ry red!

*slight rit* [a tempo]

And should this sun - lit world grow dark one

The first system of music features a vocal line in a single treble clef staff with a key signature of one flat and a 4/4 time signature. The lyrics are "And should this sun - lit world grow dark one". The piano accompaniment consists of two staves, treble and bass clef. The right hand starts with a chord marked 'v' and has a long melodic line with several slurs. The left hand has a steady bass line with some slurs.

day, the col - ors of my life will leave a shin - ing

The second system continues the vocal line with the lyrics "day, the col - ors of my life will leave a shin - ing". The piano accompaniment features a more active right hand with many slurs and a bass line that provides harmonic support.

light to show the way way

1 *rit.* 2

*mp*

The third system contains the lyrics "light to show the way way". It includes a first ending marked "1 rit." and a second ending marked "2". The piano accompaniment is marked "mp" and features a melodic line in the right hand and a bass line. The system concludes with a double bar line.

The fourth system shows the piano accompaniment for the final part of the piece. It consists of two staves, treble and bass clef, with a melodic line in the right hand and a bass line. The system ends with a double bar line.

# IT'S A PERFECT RELATIONSHIP

from *Bells Are Ringing*

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Ad lib. (In 2)

ELLA:

It's cra - zy, ri - dic - u - lous, it does - n't make

sense. That's true, but what can I

Moderately fast

do? I'm in love with a



man, Pla - za oh, dou - ble four, dou - ble three.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a quarter note 'man,' and then a series of quarter notes: 'Pla - za oh, dou - ble four, dou - ble three.' The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

It's a per - fect re - la - tion - ship — I can't see him, he

The second system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'It's', and then a series of quarter notes: 'a per - fect re - la - tion - ship — I can't see him, he'. The piano accompaniment features a more complex texture with some chords in the right hand and a bass line in the left hand, including a fermata over a chord in the right hand.

can't see me I'm in love with a voice, Pla - za

The third system continues the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'can't', and then a series of quarter notes: 'see me I'm in love with a voice, Pla - za'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

oh, dou - ble four, dou - ble three. What a per - fect re -

The fourth system concludes the vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note 'oh,', and then a series of quarter notes: 'dou - ble four, dou - ble three. What a per - fect re -'. The piano accompaniment continues with chords in the right hand and a bass line in the left hand, ending with a fermata over a chord in the right hand.

la - tion - ship. — I talk to him, and he just talks to

me. And yet I can't help won-d'ring what \_\_\_\_\_

\_\_\_\_\_ does he look like?

I \_\_\_\_\_ wish I knew \_\_\_\_\_

What \_\_\_\_\_ does he

*P*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It begins with a whole note rest, followed by a half note, and then a triplet of eighth notes. The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a triplet of eighth notes in the first measure, followed by chords. The left hand has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. A dynamic marking of *P* (piano) is placed between the piano staves.

look like? \_\_\_\_\_ Is he six foot sev - en or

*PP*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a half note, a quarter note, and a quarter note. The piano accompaniment continues with chords and rests. A dynamic marking of *PP* (pianissimo) is placed between the piano staves.

three foot two? \_ Has he eyes of brown or ba - by blue? \_

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with chords and rests.

Big and might - y or un - der - fed? \_ Trim black mus - tache or

*P*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with chords and rests. A dynamic marking of *P* (piano) is placed between the piano staves.

beard of red? — Can he dance like Fred As-taire?

*mp*

Is he dark or is he fair? He could be the fat and

bald - ing type, — or rug - ged tweeds and a bri - ar pipe, —

dark - rimmed glass - es, sup - er mind, — or the sweet po - et -

*fp*

ic kind — It does - n't mat - ter what he'd be, — how

Slowly  
(Telephone buzzer)

he'd love me! (Spoken) Susanswerphone. Yes, Mr. Moss.

Slower (In 4)

Yes, Mr Moss But he's still just a voice, Pla - za

oh, dou - ble four, dou - ble three. What a per - fect re -

la - tion - ship. — I can't see him, he can't see me He

The first system of music features a vocal line in a treble clef with a key signature of three flats and a 4/4 time signature. The lyrics are "la - tion - ship. — I can't see him, he can't see me He". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. The piano part consists of chords and single notes, with some phrasing slurs.

calls me "mom," he thinks I'm six - ty three. And I'll nev - er meet him

[rit] a tempo

The second system continues the vocal line with the lyrics "calls me 'mom,' he thinks I'm six - ty three. And I'll nev - er meet him". The piano accompaniment includes a section marked "[rit]" (ritardando) and another section marked "a tempo". There are phrasing slurs and a fermata over the final note of the vocal line.

— and he'll nev - er meet me — No, he'll nev - er meet

rall

The third system continues the vocal line with the lyrics "— and he'll nev - er meet me — No, he'll nev - er meet". The piano accompaniment includes a section marked "rall" (rallentando). There are phrasing slurs and a fermata over the final note of the vocal line.

**Bright tempo**

me

cresc.

The fourth system begins with the instruction "Bright tempo" in bold. The vocal line starts with the word "me". The piano accompaniment includes a section marked "cresc." (crescendo) and features several triplet markings (indicated by a '3' over the notes). There are phrasing slurs and a fermata over the final note of the vocal line.

# WHAT YOU DON'T KNOW ABOUT WOMEN

from *City of Angels*

Music by CY COLEMAN  
Lyrics by DAVID ZIPPEL

Moderately Fast Swing ( $\text{♩} = 144$ ) ( $\text{♪} = \overset{\frown}{\text{♪}} \overset{\frown}{\text{♪}}$ )

What you don't

know a-bout wom-en could fill a

shelf of books You are the type of man who looks \_ for

*This is a duet for Gabby and Oolie adapted here as a solo.*

un - der - stand - ing lov - ers, — but nev - er un - der -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are "un - der - stand - ing lov - ers, — but nev - er un - der -".

stands the girl — who lies be - neath the cov - ers — You

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with chords and a bass line. The lyrics are "stands the girl — who lies be - neath the cov - ers — You".

on - ly have to o - pen up your mouth to show — what you don't know — and

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with chords and a bass line. The lyrics are "on - ly have to o - pen up your mouth to show — what you don't know — and". There are performance markings "8va - 7" and "slurs" above the piano part.

you don't know — a - bout wom - en. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment continues with chords and a bass line. The lyrics are "you don't know — a - bout wom - en. —".



A wom - an needs to be as - sured \_ that she \_ re - mains \_ ai - lur -

- ing; \_ To now and then be re - as - sured \_ your

pas - sion is \_ en - dur - ing \_ it's not e - nough to know your line to

*mf*

pol - ish and rou - tine it, and heav - en knows I know your line the whole rou - tine I've seen it, ya got - ta

mean it! What you don't know a-bout wom-en

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "mean it!" and "What you don't know a-bout wom-en". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a bass line.

is what we need to hear \_

The second system continues the vocal line with the lyrics "is what we need to hear \_". The piano accompaniment includes a triplet of eighth notes in the left hand.

You think if you can sound sin - cere \_ then we'll come run - nin' to \_

The third system features the vocal line with lyrics "You think if you can sound sin - cere \_ then we'll come run - nin' to \_". The piano accompaniment continues with a steady bass line.

\_ you \_ throw in some truth for at - mos - phere, \_ but

The fourth system concludes the vocal line with lyrics "\_ you \_ throw in some truth for at - mos - phere, \_ but". The piano accompaniment features a more active right-hand part with chords and a consistent bass line.

we can see right through — you — And ev - 'ry hol - low com - pli - ment and

phrase de - fines — and un - der - lines — what you don't know — a - bout

8va 1

*gliss*

wom - en — You think what I don't know —

*sub mp*

— will not hurt me, but you don't know how of - ten you do

How long a - go did good — sense de - sert me? I don't know why I still —

— burn for you. You're im - ma - ture and short sight - ed, you're an in -

*cresc. poco a poco*

cur - a - ble play - er, you show a lack of dis - cre - tion, you don't know

jack a - bout heart - ache, you're out of sync with your feel - ings, you on - ly

wink at com - mit - ment You're run - ning low on e - mo - tion, what you don't know a - bout wom - en's on - ly a

drop in the o - cean next to what you don't know - a - bout me.

You are in need of a lit - tle en - light - ning on la - dies and love but you can't see what you don't

know a - bout wom - en is fright - 'ning and you don't know noth - in' a - bout me

8vb - 1

# CHILDREN OF EDEN

from *Children of Eden*

Music and Lyrics by  
STEPHEN SCHWARTZ

Rubato

**D $\flat$**   
EVE:

**G $\flat$ (9)/D $\flat$**       **A $\flat$ /C**      **B $\flat$ m**

Like this brief day, my light is near - ly gone.

*mp*

**G $\flat$ 6**      **D $\flat$ (9)/F**      **E $\flat$ m7**      **D $\flat$ /G $\flat$  A $\flat$**

But through the night, my chil - dren, you will go on.

**D $\flat$**       **E $\flat$ m7(4)**      **D $\flat$ (9)/F**      **G $\flat$ (9)**      **A $\flat$**

You will know heart - ache, prayers that don't work And

Bbm Gb(9) Db/F Ebm7

times of bit - ter cir - cum - stan - ces . . . But I still be - lieve...

Gbmaj7 Ab Ab7 Db

in sec - ond chanc - es

Ebm/Db Db Ebm Gbmaj7 Db/Ab Ab

Chil - dren of E - den, where have we left you?

Fm Bbm Gbmaj7 Ab Gb/Ab

Born to un - cer - tain - ty, des - tined for pain . . .

Db Ebm/Db Db Db Ebm7 Gbmaj7 Db/Ab Ab

Sins of your par - ents haunt you and test you.

Fm Bbm7 Ebm/Gb Ab

This, your in - her - i - tance: fi - re and rain.

*cresc.*

E F#m/E E C#m A6

Chil - dren of E - den, try not to blame us.

*mf*

B7/A G#m6 A F#m Dmaj7 B G#m

We were just hu - man, to er - ror prone.

*rall.*



D $\flat$

E $\flat$ m7/D $\flat$  D $\flat$

E $\flat$ m G $\flat$ maj7 A $\flat$

Chil - dren of E - den, will you re - claim us?

*a tempo*

Fm

B $\flat$ m

D $\flat$ /F

G $\flat$ 6

Fm/A $\flat$

You and your chil - dren to come, some - day

D/A

E/B

D $\flat$

G $\flat$ (9)

to come home

E

D

D $\flat$ sus/F

D $\flat$ /G $\flat$

D $\flat$

*p sub.*

# TOO BEAUTIFUL FOR WORDS

from the Broadway Musical *The Color Purple*

Words and Music by ALLEE WILLIS,  
BRENDA RUSSELL and STEPHEN BRAY

Slowly and freely

SHUG:

Mm \_\_\_\_\_ Mm \_\_\_\_\_ I've

*p*

The first system of the musical score for 'Too Beautiful for Words'. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment starts with a piano (*p*) dynamic and provides harmonic support. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 4/4.

al - ways been the kind of gal \_\_\_\_\_ that had a lot to say \_\_\_\_\_ I

The second system of the musical score. The vocal line continues with the lyrics 'al - ways been the kind of gal \_\_\_\_\_ that had a lot to say \_\_\_\_\_ I'. The piano accompaniment continues with chords and melodic fragments.

says the things that's on my mind, \_\_\_\_\_ too dumb to shy a - way \_\_\_\_\_ But you

The third system of the musical score. The vocal line continues with the lyrics 'says the things that's on my mind, \_\_\_\_\_ too dumb to shy a - way \_\_\_\_\_ But you'. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues.

hush my mouth and still me \_\_\_\_\_ with a song I nev - er heard \_\_\_\_\_ I

The fourth system of the musical score. The vocal line concludes with the lyrics 'hush my mouth and still me \_\_\_\_\_ with a song I nev - er heard \_\_\_\_\_ I'. The piano accompaniment concludes with sustained chords.

guess that means that you are just — too beau - ti - ful for words I

## A tempo - Slow 4

seen this life from high and low, and all that's in - be - tween. I \_\_\_\_\_

danced with dukes, crooned with counts, been court - ed like a queen \_\_\_\_\_ But \_\_\_\_\_

when I see what's in your heart, all the past is blurred \_\_\_\_\_ The

grace you bring in - to this world's too beau - ti - ful for words You

hide your head un - der your wings just like a lit-tle bird

*mf* *dim*

Oh\_ don't you know you're beau - ti - ful, too beau - ti - ful for \_\_\_\_\_ words.

*p*

Oo, Ce - lie, you're too\_ beau - ti - ful\_ for\_ words.

*opt* Oo, \_\_\_\_\_

*rit*

# IT'S A BUSINESS

from *Curtains*

Music by JOHN KANDER  
Lyrics by FRED EBB

Freely

CARMEN:

I've nev-er been known as one of those stu-pid clucks, — E-laine. Who

*mp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Carmen, starting with a rest followed by a series of eighth notes and quarter notes. The lyrics are 'I've nev-er been known as one of those stu-pid clucks, — E-laine. Who'. The bottom staff is the piano accompaniment, marked *mp*, featuring a steady eighth-note bass line and chords in the right hand.

piss - es a - way a lot of her hard - earned bucks, — E - laine. \* But

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with 'piss - es a - way a lot of her hard - earned bucks, — E - laine. \* But'. The piano accompaniment continues with similar rhythmic patterns.

fac - ing the fact your col - or - a - tur - a sucks, Bam - bi! Though it

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line concludes with 'fac - ing the fact your col - or - a - tur - a sucks, Bam - bi! Though it'. The piano accompaniment features a more active bass line and includes dynamic markings like *v* (forte) and *mf* (mezzo-forte).

\* In these two spots Carmen's daughter Elaine corrects her with her stage name, Bambi. Elaine is joined by ensemble in the show, eliminated in this solo edition.

**Con moto**

breaks your moth - er's heart, For - get a - bout the part. It's time for you to know why I

*colla voce*

Detailed description: This system contains a vocal line and a piano accompaniment. The vocal line is in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "breaks your moth - er's heart, For - get a - bout the part. It's time for you to know why I". The piano accompaniment consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand provides a bass line. A *colla voce* marking is present in the piano part.

*poco rall*

real - ly backed this show

*poco rall*

*f*

Detailed description: This system continues the musical score. The vocal line has the lyrics "real - ly backed this show". The piano accompaniment features a *poco rall* marking in both hands. A dynamic marking of *f* (forte) is indicated in the right hand. The system concludes with a fermata over the final note of the vocal line and a long, curved line in the piano part.

**A Tempo - Coarse Strut**

You

*marc*

*mp*

Detailed description: This system begins with a vocal line that has the word "You". The piano accompaniment is marked *marc* (marcato) and *mp* (mezzo-piano). The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. A crescendo hairpin is shown in the right hand, leading to the *mp* marking.

ask me for my mo - tives well, you need - n't be so smart. It's a  
 not - for - profit the - a - tre don't need to turn a buck. That's not

bus - 'ness. It  
 bus - 'ness! So,

is - n't mak - ing his - to - ry. It is - n't mak - ing art, It's a  
 give them "Ly - sis - tra - ta" And I wish them lots of luck. I do

bus - 'ness.  
 bus - 'ness!

Shaw and Ib - sen, Take 'em a - way \_\_\_\_\_ And don't  
Gor - ky, Shmor - ky mon - ey mis - spent \_\_\_\_\_ You

*mp*  
*poco legato*

both - er me with Mol - iere, Those Russ - ian's nev - er pay  
won't sur - vive Yom Kip - pur You'll nev - er get through Lent.

*f*

So,  
I

*marc* *mp*

go on, crit - i - cize me, Please\_\_ pro - ceed with your at - tack, \_\_\_\_\_ It's a  
once knew a pro - duc - er Whose\_\_ pre - ten - tion knew no bounds\_\_ In the

*mp*



bus - 'ness. I  
 bus - 'ness. He

put one mil - lion in And I ex - pect two mil - lion back It's a  
 moun - ted Sam - uel Beck - ett. I don't mean it like it sounds It was

bus - 'ness. So what  
 bus - 'ness! So,

crime have I com - mit - ted? If I'm put - ting up a fight It's a  
 now he's down the crap - per While I'm work - ing in my prime. It's a

bus - 'ness \_\_\_\_\_ And I  
bus - 'ness \_\_\_\_\_ And the

*mp*

want those pay - ing suck - ers out there Giv - ing me the bus - 'ness

ev - 'ry night! \_\_\_\_\_ The

*mp*

2

shows I do do bus - 'ness, 'Cause I real - ly know my bus - 'ness, And I'm

giv - ing them the bus - 'ness, hon - ey All the

time! \_\_\_\_\_ To

*mf*

stage - hands, to the dres - sers to \_\_\_\_\_ mu - si - cians in the pit, \_\_\_\_\_ It's a

bus - 'ness! \_\_\_\_\_ The

*mp*



gree See? I'm

*See?*

not de - void of cul - ture But... my feet are on the floor... It's a

*marc*

bus - 'ness! I'd

*f* *mp*

do "The Ka - ma Su - tra" With a Rich - ard Rod - gers score. That's good

bus - 'ness! Yes,

*mp*

This system contains the first two lines of music. The vocal line begins with the lyrics "bus - 'ness!" and ends with "Yes,". The piano accompaniment consists of a treble and bass clef staff. The treble clef staff has a dynamic marking of *mp* (mezzo-piano) at the end. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

green's my fav - 'rite col - or And I don't mean on the grass, It's a

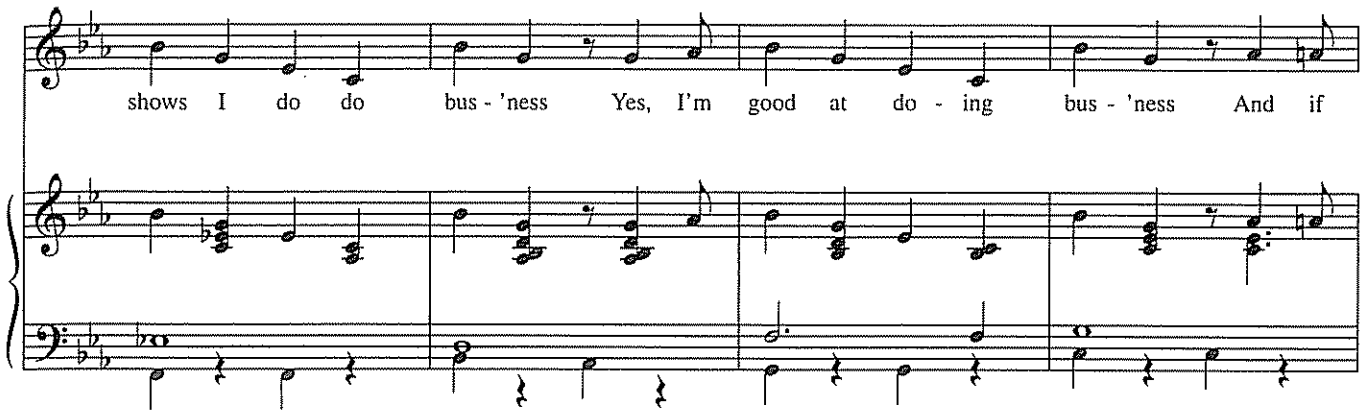
This system contains the second two lines of music. The vocal line continues with the lyrics "green's my fav - 'rite col - or And I don't mean on the grass, It's a". The piano accompaniment continues with the same treble and bass clef staves.

bus - 'ness! And the

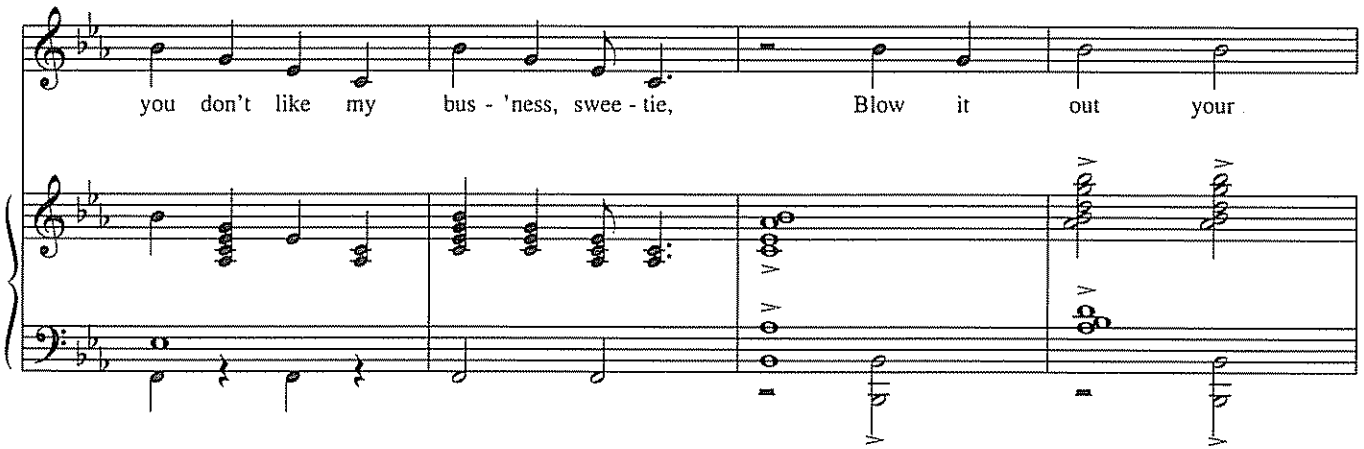
*f* *mp*

This system contains the third two lines of music. The vocal line begins with "bus - 'ness!" followed by a long horizontal line indicating a breath or a long note, and then "And the". The piano accompaniment features a dynamic marking of *f* (forte) in the middle of the system and *mp* (mezzo-piano) towards the end.

shows I do do bus - 'ness Yes, I'm good at do - ing bus - 'ness And if



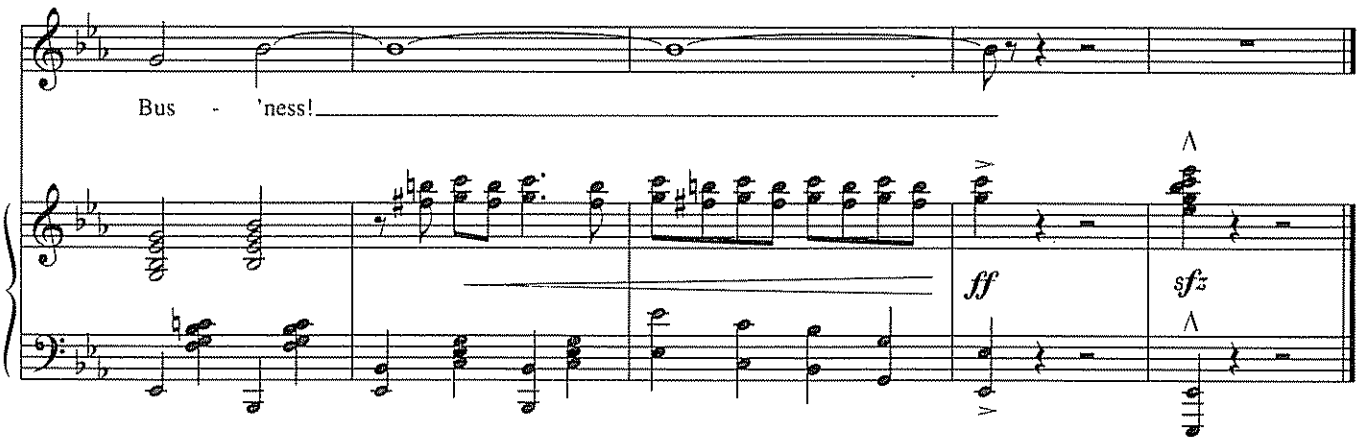
you don't like my bus - 'ness, swee - tie, Blow it out your



Bus - 'ness!



Bus - 'ness!



# THINKING OF HIM

from *Curtains*

Music by JOHN KANDER  
Lyrics by FRED EBB

Rubato con poco moto

The piano introduction is in 4/4 time with a key signature of three flats (B-flat major). It features a melody in the right hand with triplets and eighth notes, and a bass line in the left hand. The tempo is marked 'Rubato con poco moto'. The dynamics are 'p legato' and 'loco'.

L'istesso tempo con poco moto

GEORGIA:

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is 'L'istesso tempo con poco moto'. The dynamics are 'mp'. The lyrics are 'Think - ing of him'.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The tempo is 'L'istesso tempo con poco moto'. The dynamics are 'mp'. The lyrics are 'Think - ing of him Some-times it seems I spend ev'-ry mo-ment of'.



my wak - ing day      Think - ing of him      Mak - ing him laugh,

some - times.      Mak - ing him strong,      some - times      Mak - ing him feel some -

- place in the light is his      Tell - ing him just how spe - cial he is

*poco rit.*

*poco cresc.*

*poco rit.*

*a tempo*

Think - ing of him \_\_\_\_\_      Think - ing of him \_\_\_\_\_

*mf a tempo*

Tell - ing the truth when no - bod - y's will - ing to tell him the truth.

Fight - ing for him Liv - ing for him,

*espress.*

think - ing it o - ver, that's what I think I'll do. Well,

is - n't it time? Is - n't it high time I was

think - ing of me, \_\_\_\_\_ too? \_\_\_\_\_

*f*

This system contains the first two measures of the piece. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking of *f* (forte) is present in the second measure.

May - be it's time \_\_\_\_\_ May - be it's high time \_\_\_\_\_

*dim*

This system contains the next two measures. The vocal line continues with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line with a *dim* (diminuendo) marking in the second measure.

I was think - ing of \_\_\_\_\_ me, \_\_\_\_\_

*poco rit.*  
*mp poco rit.*

This system contains the next two measures. The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line. Dynamic markings include *poco rit.* and *mp poco rit.*

too. \_\_\_\_\_

*a tempo*  
*mf a tempo*  
*f*

This system contains the final two measures. The vocal line has a long note. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line. Dynamic markings include *a tempo*, *mf a tempo*, and *f*.

# HERE I AM

from *Dirty Rotten Scoundrels*

Words and Music by  
DAVID YAZBEK

Rubato

CHRISTINE:

Would ya look at that coff-ered ceil - ing.

Look at that chan - de - lier. — Ex - cuse me, but how — I'm feel - ing is a

hun - dred proof I could raise the roof I'm so hap - py to be here.

## Upbeat Latin (♩ = 103)

I've been kind of mis - sing Mom - and Dad -

*f*

dy, - sort of in a spin - since Cin - cin - nat -

(b)

i - The morn - ing flight, a ma - jor bore - But

then they o - pen the ca - bin door, - and - zoot - a - lors! Here I - am!

3

Lord knows I had the will and the re - sour -

es. But Mom and Dad kept say - ing "hold - your hor -

ses." I guess those po - nies could - n't wait -

Par - don me, folks, but they've left the gate - I may be late, - but here I am!

Ah, — the way to be, — to me, is French — The

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "Ah, — the way to be, — to me, is French — The". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

way they *c'est — la vie* — is French — So here I am, — Beau — mont Sur Mer — A

The second system of the musical score. The vocal line continues with the lyrics "way they *c'est — la vie* — is French — So here I am, — Beau — mont Sur Mer — A". The piano accompaniment continues with the same rhythmic pattern as the first system.

big two weeks on the Riv — i — er — a If I'm on — ly dream — ing, please — don't wake —

The third system of the musical score. The vocal line continues with the lyrics "big two weeks on the Riv — i — er — a If I'm on — ly dream — ing, please — don't wake —". The piano accompaniment continues with the same rhythmic pattern as the first system.

me — Let the sum — mer sun — and breez — es take —

The fourth system of the musical score. The vocal line continues with the lyrics "me — Let the sum — mer sun — and breez — es take —". The piano accompaniment continues with the same rhythmic pattern as the first system.

me. — Ex - cuse me if I seem - je - June, - I

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). It begins with a long note on 'me.' followed by a series of eighth and sixteenth notes for 'Ex - cuse me if I seem - je - June, - I'. 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.

prom-ise I'll find my mar - bles soon - But, ev - 'ry-where I look,

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes on 'prom-ise' and continues with 'I'll find my mar - bles soon - But, ev - 'ry-where I look,'. The piano accompaniment maintains its rhythmic pattern with eighth notes and chords.

it's like a scene from a book O - pen the book and here I — am!

The third system features a vocal line with two triplet markings over eighth notes. The lyrics are 'it's like a scene from a book O - pen the book and here I — am!'. The piano accompaniment continues with eighth-note bass lines and chords.

I mean the air is French, - that chair is French. - This

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics 'I mean the air is French, - that chair is French. - This'. The piano accompaniment ends with a few final chords in the right hand and a sustained bass note in the left hand.



nice sin - cere\_ San - cerre\_ is French, the skies are French, the pies are French, those -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are: "nice sin - cere\_ San - cerre\_ is French, the skies are French, the pies are French, those -". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes chords and a rhythmic bass line.

— guys are French, these\_ fries are French. Par - don me if I\_ fly off\_ the han -

The second system continues the vocal line with the lyrics: "— guys are French, these\_ fries are French. Par - don me if I\_ fly off\_ the han -". The piano accompaniment continues with similar harmonic and rhythmic patterns. A key signature change is visible at the beginning of the second measure of this system, moving from two flats to three sharps (F#, C#, G#).

dle, \_ 'cause no - where else\_ on Earth\_ can hold\_ a can -

The third system features the vocal line with the lyrics: "dle, \_ 'cause no - where else\_ on Earth\_ can hold\_ a can -". The piano accompaniment continues, maintaining the three-sharp key signature. The piano part includes a variety of chordal textures and a steady bass line.

dle \_ So ve - ni vi - di vi - ci folks\_ Let's

The fourth system concludes the vocal line with the lyrics: "dle \_ So ve - ni vi - di vi - ci folks\_ Let's". The piano accompaniment continues with the same key signature and rhythmic feel. The system ends with a final chord in the piano part.

face it, je — suis i — ci folks — Ex — cu — sez moi — if I spout, I'm

let - ting my je'n' sais quoi out. I'm sor - ry to shout, but

here I am!

# AND I AM TELLING YOU I'M NOT GOING

from *Dreamgirls*

Music by HENRY KRIEGER  
Lyric by TOM EYEN

Moderately, in 2

NC.                      EFFIE:                      Eb                      F/Eb

And I am tell - ing you                      I'm not

*p*                      *cresc.*                      *mp*

with pedal

Dm7                      Gm7                      Eb                      Bb/D                      Cm7

go - ing.                      You're the best man I'll ev - er know                      There's no

Eb/F                      F                      Bb/F                      Ebmaj9                      Eb6                      Ebmaj7 Eb6                      Ebmaj9

way I can ev - er go, no, no, no, no way, no, no, no, no way I'm

*mf*

Dm7 Gm7 Gm7/F Eb Bb/D

liv - in' with - out \_\_\_ you. I'm not liv - in' with - out \_\_\_ you.

Cm7 Gb Gb6 Bb/C C9

I don't want to be free \_\_\_\_\_ I'm stay - in', \_\_\_ I'm

Bb/C C9 Eb/F

stay - in', and you, and you, you're gon - na love \_

Bb Bb7/Db Eb Gb/Ab

\_\_\_ me \_\_\_\_\_ Ooh, \_\_\_\_\_ you're gon - na love \_

B $\flat$  B $\flat$ 7/D $\flat$  E $\flat$  G $\flat$ /A $\flat$

me And I am

E $\flat$  F/E $\flat$  Dm7

tell - ing you I'm not go - ing, —

Gm7 Gm7/F E $\flat$ maj7 Cm7

e - ven though the rough times — are show - ing There's — just

E $\flat$ /F F G $\flat$

no way, there's no — way — We're part of the same — place —

Chords: Gb6, Gbmaj7, Gb6

Lyrics: We're part of the same time. We

Chords: Bb(add2), Bb6, Bbmaj7

Lyrics: both share the same blood. We both have the same mind.

Chords: Bb6, Gm7, Gm7/F

Lyrics: And time and time we have so much to

Chords: Bb/C, C9, Cm7

Lyrics: share, no, no, no, no, no, no. I'm not wak - in' up to -

*Bb/D* *Eb* *Eb/F*

mor - row morn - in', — and find - in' that there's no - bod - y there. \_\_\_\_\_

*F* *Bb/F* *Ebmaj9* *Eb6* *Ebmaj7* *Eb6* *Ebmaj7*

— Dar - ling, there's no way, no, no, no, no way I'm —

*Dm7* *Gm7* *Eb*

— liv - in' with - out you — I'm not liv - in' with - out — you.

*Cm7* *Eb/F*

You see, there's just no way, there's no \_\_\_\_\_ way \_\_\_\_\_

**Funky**

Eb9

Gm7

Tear down the moun-tains, yell, — scream and shout. You can say what you want, — I'm not

Eb9

Cm7

walk - in' out Stop all the riv - ers, push, — strike, and kill — I'm

Eb/F

Cm/F

Ebmaj7/F

Eb/F

**Freely**

F

not gon - na leave — you, there's no way I will. — And

**Tempo I**

Eb

F/Eb

I am — tell - ing you — I'm —

*rit.* *mf*



Dm7 Gm7 Gm7/F Eb Bb/D

— not go - ing. You're the best man I'll ev - er

Cm7 Eb/F F Bb/F

know — There's no way I can ev - er, ev - er go, no, no, no,

*cresc.* *f*

Ebmaj9 Eb6 Ebmaj7 Eb6 Ebmaj7 Dm7

no way, no, no, no, no way I'm liv - in' with - out — you.

Gm7 Gm7/F Eb Bb/D Cm7

Oh, — I'm not liv - in' with - out — you, I'm not liv - in' with - out — you.

G $\flat$  G $\flat$ 6 B $\flat$ /C C9  
 I don't wan - na be free \_\_\_\_\_ I'm stay - in', I'm

B $\flat$ /C C9 E $\flat$ /F  
 stay - in', and you, and you, and you, you're gon - na love \_

B $\flat$  B $\flat$ 7/D $\flat$  E $\flat$  G $\flat$ 6/A $\flat$   
 me \_\_\_\_\_ Oh, \_\_\_\_\_ hey, you're gon - na love \_

B $\flat$  B $\flat$ 7/D $\flat$  E $\flat$  G $\flat$ 6/A $\flat$   
 me. Yes, ah, ooh, ooh, love me,

Bb5 Bb7/Db Bb5 Bb7/Db

ooh, ooh, ooh, — love me, love me, love me,

Bb5 Eb7sus2 Bb5 Ebm7

love me, love me

Freely NC.

You're gon - na love

Ab6/9 Cbmaj9 Eb/F Bb

me

# I AM CHANGING

from *Dreamgirls*

Music by HENRY KRIEGER  
Lyric by TOM EYEN

Freely  
F/G

EFFIE:

Look at me. Look at me I am

*p*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line for Effie, starting with a rest followed by the lyrics 'Look at me. Look at me I am'. The bottom staff is a piano accompaniment starting with a piano (*p*) dynamic. The key signature has one flat (Bb) and the time signature is 12/8.

Slowly  
Cmaj7 C6 Dm7/C Dm7 G6 Cmaj7 C6

chang - ing, try - in' ev-'ry way I can. I am chang - ing

Detailed description: This system contains the second and third staves of music. The top staff continues the vocal line with the lyrics 'chang - ing, try - in' ev-'ry way I can. I am chang - ing'. The bottom staff continues the piano accompaniment with chords corresponding to the labels above: Cmaj7, C6, Dm7/C, Dm7, G6, Cmaj7, and C6.

Dm7/C Fmaj9

I'll be bet - ter than I am. I'm try - ing

Detailed description: This system contains the fourth and fifth staves of music. The top staff continues the vocal line with the lyrics 'I'll be bet - ter than I am. I'm try - ing'. The bottom staff continues the piano accompaniment with chords corresponding to the labels above: Dm7/C and Fmaj9.

Em7(add4)                      G/A                      A7(add13)                      Dm9                      F

to find a way to un-der-stand. But I need you. I need you,

Dm7/G                      G7(add13)                      Cmaj7                      C6

I need a hand I am chang-ing,

Dm/C                      Dm7                      G7(add13)                      Cmaj7                      C6

see in' ev-'ry-thing so clear. I am chang-ing

Dm/C                      G6                      Fmaj9

I'm gon-na start right now, right here I'm hop-ing

Em7(add4)      Em7      G/A      A7

to work it out,      and I know —      that I can.      But I

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves (treble and bass clefs). The key signature has one flat (Bb). The time signature is 4/4. The first line of music is marked with chords Em7(add4), Em7, G/A, and A7. The lyrics are: "to work it out, and I know — that I can. But I".

Dm7      F      Dm7/G      G7(add13)

need —      you.      I need a hand

*cresc.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues on the same staff. The piano accompaniment continues on two staves. The key signature remains Bb. The time signature is 4/4. The first line of music is marked with chords Dm7, F, Dm7/G, and G7(add13). The lyrics are: "need — you. I need a hand". A *cresc.* (crescendo) marking is placed below the piano accompaniment in the second line.

A7sus      D(add2)/A      G6/A      A7sus      Adim      A7(add13)

All of my life      I've been a fool      who said I could do it all a - lone —

*f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues on the same staff. The piano accompaniment continues on two staves. The key signature remains Bb. The time signature is 4/4. The first line of music is marked with chords A7sus, D(add2)/A, G6/A, A7sus, Adim, and A7(add13). The lyrics are: "All of my life I've been a fool who said I could do it all a - lone —". A *f* (forte) marking is placed below the piano accompaniment in the first line. A triplet of eighth notes is marked with a '3' above it in the second line.

G6/A      A7sus      D(add2)/A      G6/A      A7sus      Adim

How man-y good friends      have I al - read-y lost?      How man-y dark nights      have I known? —

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues on the same staff. The piano accompaniment continues on two staves. The key signature remains Bb. The time signature is 4/4. The first line of music is marked with chords G6/A, A7sus, D(add2)/A, G6/A, A7sus, and Adim. The lyrics are: "How man-y good friends have I al - read-y lost? How man-y dark nights have I known? —". A triplet of eighth notes is marked with a '3' above it in the second line.

Am7/D                      D7(add13)                      Am7/D                      D7(add13)

Walk - in' down that wrong road \_\_\_\_\_ there was noth - in' I could find.

F/G

All those years of dark - ness \_\_\_\_\_ could make a per - son bli - i - i - i - ind, but

Cmaj7                      C6                      Dm7/C                      Dm7                      G6

now I can see I am chang - ing, \_\_\_\_\_ try - in' ev-'ry way I can

Cmaj7                      C6                      Dm7/C                      Dm7/G                      Fmaj9

I am chang - ing \_\_\_\_\_ I'll \_\_\_\_\_ be bet - ter than I am. But I need \_\_\_\_\_ a friend \_\_\_\_\_

Em7 G/A F#m/A A9 Dm7 Em7

to help me start all o - ver a - gain. Oh, that would be just fine. \_\_\_\_\_

*gradual cresc.*

Fmaj7 E7#9(b13) A7#9(b13) Dm7 Em7

I know it's gon-na work out this time, ... 'cause this time I am, \_\_\_\_\_

F F#m7b5 F6/G F/G NC

this time I am, I am

*f*

Dbmaj7(add13) Db6/Ab Ebm/Db Ebm Gb/Ab

chang - ing \_\_\_\_\_ I'll get my life to- geth- er now I \_\_\_\_\_



Dbmaj7 Db6/Ab Ebm/Db Ebm Ab

am chang - ing - Yes, - I know how - I'm gon-na

Gb Fm7 Bb13 Bb7b9(b13)

start a - gain. I'm gon-na leave - my past be - hind. I'll

Slower  
Eb7 Ebm7b5/A Gb6/Ab

change my life. I'll make a vow and noth - in's gon - na

Gb/Ab Gb6/Ab NC D/Db Db

stop me now!

*molto rit*

# SHOW OFF

from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT  
and GREG MORRISON

Freely

JANET:

I don't wan - na show off no more I don't wan - na sing

*p*

*colla voce*

tunes no more I don't wan - na ride moons no more.

A tempo (Moderate 4) (shuffle ragtime swing)

I don't wan - na show off I don't wan - na wear

*p*

*Janet is joined by chorus in this number, edited here as a solo*

this no more \_ play the sauc - y Swiss miss no more \_

*mf*

blow my sig - na - ture (kiss) no more. I don't wan - na show

off. Don't try to con - trol me

I've made up my mind And that's

it I quit I'm leav - ing it all be - hind

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 (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics "it I quit I'm leav - ing it all be - hind". The piano accompaniment includes a triplet of eighth notes in the bass line and a triplet of chords in the treble line.

I don't wan - na be

The second system continues the musical score. The vocal line has the lyrics "I don't wan - na be". The piano accompaniment features a complex rhythmic pattern with multiple triplets in both the treble and bass staves.

cute no more Make the gen - tle-men hoot no more.

The third system contains the lyrics "cute no more Make the gen - tle-men hoot no more." The piano accompaniment consists of a steady bass line with chords in the treble, including a triplet of chords.

I don't wan - na wear fruit no more. I don't wan - na show

The fourth system has the lyrics "I don't wan - na wear fruit no more. I don't wan - na show". The piano accompaniment features a bass line with chords and a treble line with some rests and notes.

off. I don't wan - na show off no more \_ Not

me! read my name in the news no more, \_ get the glow - ing re -

views no more, Ah gee! I don't wan - na show off!

I don't want to show off!

Whee! Please no more at - ten - tion

I've count - ed to ten and I'm

thru A - dieu You'll nev - er see this...

*(she dances)*  
You'll

(she dances again)

nev - er see this...

(teasing)

Nev - er see this, nev - er see that, ne - ver see these a -

rall.

Pullback tempo

gain I don't wan - na change keys no more, -

gliss.

accel - - - - -

I don't wan - na strip - tease no more. I don't wan - na say

accel - - - - -

*a tempo*

cheese no more. I don't care if you scoff

*a tempo*

gliss

I don't wan - na be cheered no more \_ praised no more \_

grabbed no more \_ touched no more \_ loved no more \_ I don't wan - na show

*f*

off I don't wan - na show off



I don't wan - na show off I don't wan - na show

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line has two phrases: "I don't wan - na show off" and "I don't wan - na show". The piano accompaniment features a complex, rhythmic pattern with many beamed notes and rests.

Faster

off!

*ff*

The second system begins with the tempo instruction "Faster". The vocal line contains the word "off!" followed by a long horizontal line. The piano accompaniment is marked with a fortissimo (*ff*) dynamic and continues with a dense, rhythmic texture.

The third system continues the piano accompaniment from the previous system. It features a vocal line with a long horizontal line and a piano accompaniment with a consistent rhythmic pattern.

no more!

The fourth system concludes the piece. The vocal line ends with the words "no more!". The piano accompaniment features a final, more complex rhythmic figure before ending with a double bar line.

# FREDDY, MY LOVE

from *Grease*

Lyric and Music by WARREN CASEY  
and JIM JACOBS

Moderately (♩. = 76)

Db Gb

*mf*

Ebm7/Ab Ab7 Db **MARTY:**  
Fred - dy, my

Dbmaj7 Db7 Gb Ab7  
love, I miss you more than words can say,

Db Dbmaj7 Db7 Bb7sus4 Bb7  
Fred - dy, my love, please keep in touch while you're a - way.

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*Ebm7 Ebm7b5 Ab7*

Hear - ing from you can make the day \_\_\_\_\_ so much

*Fm7 Fm7b5/Cb Bb7sus4*

bet - ter, — get - ting a sou - ve - nir or may - be a

*Bb7 Ebm7 Ebm7b5 Db/Ab*

let - ter — I real - ly flipped o - ver the gray — cash - mere

*Gb Ab7 Db Dbmaj7 Db7 Gb*

sweat - er, Fred - dy, my love, Fred - dy, my love, Fred - dy, my love, Fred - dy, my

Ab7 Db Dbmaj7 Db7 Gb

lo - ove \_ Fred-dy, you know, your ab-sence makes me \_ feel so

Ab7 Db Dbmaj7 Db7 Bb7sus4

blue; that's o - kay, though, your pres-ents make me \_ think of

Bb7 Ebm7 Ebm7b5 Ab7

you. My ma will have a heart at - tack \_ when she

Fm7 Fm7b5/Cb Bb7sus4

catch - es \_ those ped - al push - ers \_ with the black \_ leath - er

Bb7 Ebm7 Ebm7b5 Db/Ab Db

patch - es — Oh, how I wish I had a jack - et that

Gb Ab7 Db Dbmaj7 Db7 Gb

match - es, Fred-dy, my love, Fred-dy, my love, Fred-dy, my love, Fred-dy, my

Db7 Gbmaj7 Ab7 Fm7

lo - ove — Don't keep your let - ters from me — I thrill to — ev - 'ry

Db7sus4 Db Gbm7 Ab7

line; your spell - ing's — kind - a crum - my, — but,



Dbmaj7 Db7 Eb7sus4 Bb7 Ebm7

be wear-ing your lace - y — loun - je - ray, think-ing a -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat major/E-flat minor). The vocal line starts with a half note 'be', followed by quarter notes 'wear-ing your lace - y', a half note 'loun - je - ray,', and a quarter note 'think-ing a -'. The piano accompaniment consists of chords and moving lines in both hands, with some grace notes (7) in the right hand.

Ebm7b5 Ab7 Fm7

bout it — my heart's pound - ing al - read - y, — know-ing when

The second system continues the vocal line with a half note 'bout it —', quarter notes 'my heart's pound - ing al - read - y,', and a quarter note 'know-ing when'. The piano accompaniment continues with chords and moving lines, including a grace note (7) in the right hand.

Fm7b5/Cb Bb7sus4 Bb7 Ebm7

you come home, we're bound — to go stead - y, — and throw your

The third system features a vocal line with a half note 'you come home,', quarter notes 'we're bound — to go stead - y,', and a quarter note 'and throw your'. The piano accompaniment includes chords and moving lines, with a grace note (7) in the right hand.

Ebm7b5 Db/Ab Db7 Gb Ab7 Db

ser - vice pay a - round — like con - fet - ti, Fred-dy, my love, Fred-dy, my

The fourth system features a vocal line with a half note 'ser - vice pay a - round —', quarter notes 'like con - fet - ti, Fred-dy, my love,', and a quarter note 'Fred-dy, my'. The piano accompaniment includes chords and moving lines, with a grace note (7) in the right hand and an 8va marking above the right hand in the final measure.

Dbmaj7 Db7 Gb Ab7 Db [start fade]

love, Fred - dy, my love, Fred - dy, my lo - ove \_ Fred - dy, my

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'love,' followed by eighth notes 'Fred - dy, my love,' and another eighth note 'Fred - dy, my lo - ove \_' with a fermata. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Chords are labeled as Dbmaj7, Db7, Gb, Ab7, and Db [start fade].

Dbmaj7 Db7 Gb Ab7

love, Fred - dy, my love, Fred - dy, my lo - ove \_

The second system continues the vocal and piano parts. The vocal line has a whole note 'love,' followed by eighth notes 'Fred - dy, my love,' and another eighth note 'Fred - dy, my lo - ove \_' with a fermata. The piano accompaniment maintains the same rhythmic pattern. Chords are labeled as Dbmaj7, Db7, Gb, and Ab7.

Db Dbmaj7 Db7 Gb Ab7

Fred - dy, my love, Fred - dy, my love, Fred - dy, my lo - ove \_

The third system features the vocal line with eighth notes 'Fred - dy, my love,' and another eighth note 'Fred - dy, my lo - ove \_' with a fermata. The piano accompaniment includes a 'rit.' (ritardando) marking. Chords are labeled as Db, Dbmaj7, Db7, Gb, and Ab7.

Dbmaj7

Fred - dy, my love.

The fourth system concludes the phrase with a whole note 'Fred - dy, my love.' followed by a fermata. The piano accompaniment features a fermata over the bass line and a 'f' (forte) marking. The system ends with a double bar line.



# THE CAKE I HAD

from *Grey Gardens*

Music by SCOTT FRANKEL  
Lyrics by MICHAEL KORIE

Moderate Stride tempo (♩ =  $\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}$ )

Piano introduction in G major, 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. The key signature has two sharps (F# and C#).

EDITH:

Vocal line: What good is cake you have but nev-er eat? \_\_\_

Piano accompaniment continues with the same rhythmic pattern as the introduction.

Vocal line: I nev-er could de-ny my-self a sweet, \_ so I sliced my life \_ and

Piano accompaniment continues with the same rhythmic pattern.

Vocal line: licked the knife, \_ and ate the cake \_ I had!

Piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

Two per-fect sons I thor-ough-ly en-joyed, - an ab-sent spouse and

cats to fill the void . - and the tri - state's best ac-com-pan-ist, oh yes, I

ate the cake - I had! Moist! Light!

Gai - ly dec - o - ra - ted! Ev - 'ry tas - ty mor - sel, sa - vored, chewed and mas - ti - cat - ed!

Young! Bright! Rich\_ and thin and clev - er! Like\_ a sec - ond help - ing?

*cresc.*

sis - ter, would I ev - er!

*fp*

The days are gone when

mon - ey grew \_ on trees \_ The Mon - ey Tree came down with Elm Dis - ease \_ but at

*cresc.*

my age, - ducks, - for my two bucks, - I'll eat the cake - I

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "my age, - ducks, - for my two bucks, - I'll eat the cake - I".

have and like it I'll eat the cake - I have!

*optional cut to \*\**

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "have and like it I'll eat the cake - I have!". A box above the vocal line contains the text "*optional cut to \*\**". The piano accompaniment includes triplets in the right hand.

*continuing through the interlude*

The third system shows the piano accompaniment continuing through an interlude. The vocal line is empty. The piano accompaniment features a complex rhythmic pattern with triplets and sixteenth notes.

The fourth system continues the piano accompaniment from the interlude. It features intricate piano textures with triplets and various rhythmic figures.

\*\*

Gripe! Groan!

*cresc.*

Point the fa - mous fin - ger. Life is dis - sa - point - ing,

put the par - ent through the wring - er Sulk! Moan! Blame it on the moth - er

*mf*

When I'm dead and bur - ied, you won't get an oth - er!

*cresc.* *fp* *mp*

Piano accompaniment for the first system, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

E-nough with all your cel-e-brat-ed loves \_ You had two hands. You

Vocal line and piano accompaniment for the second system. The vocal line includes a triplet of eighth notes. The piano accompaniment features a section of "straight sixteenths" in the right hand.

could have mod-elled gloves \_ Is it my fault \_ that \_ your cake fell flat? \_ That

Vocal line and piano accompaniment for the third system. The vocal line includes a triplet of eighth notes. The piano accompaniment continues with complex chordal textures.

you're un - mar - ried, bald and fat? \_ As the world waltzed \_ by \_ and

Vocal line and piano accompaniment for the fourth system. The piano accompaniment includes the instruction "cresc. poco a poco" and features triplets in both hands.

Ed - ie \_ \_ \_ sat \_ \_ \_ \_ \_ I

12 *sfz*

ate the cake \_ I had and loved it! Oh, I ate the cake \_ I

*mp* *cresc.*

had, no thanks to Dad - dy, I ate the cake \_ \_ \_ \_ \_ I

*sfz sfz* *f*

had!

8va *ffz*

# GOOD MORNING BALTIMORE

from *Hairspray*

Music by MARC SHAIMAN  
 Lyrics by MARC SHAIMAN and SCOTT WITTMAN

D A G D/A

The piano introduction consists of two staves. The right hand plays a series of chords: D, A, G, and D/A. The left hand plays a steady eighth-note bass line.

D D/F# G

**TRACY:**

1. Oh, oh, oh Woke up to - day feel - ing the way I  
 2. Oh, oh, oh Look at my hair what "do" can com - pare with

The first system shows the vocal line for Tracy and the piano accompaniment. The vocal line has two verses. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chords D, D/F#, and G are indicated above the staff.

Bm/A A G D D/F#

al - ways do. Oh, oh, oh Hun - gry for some - thing that  
 mine to - day? Oh, oh, oh I've got my hair - spray and

The second system continues the vocal and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chords Bm/A, A, G, D, and D/F# are indicated above the staff.

G#m7b5 E/G# F#7b9/A# Bm

I can't eat Then I hear the beat, that rhy - thm of town starts  
 ra - di - o I'm read - y to go, the rats on the street all

The third system continues the vocal and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chords G#m7b5, E/G#, F#7b9/A#, and Bm are indicated above the staff.

*Tracy is joined by the chorus in the original number, adapted here as a solo.*





Dsus D D/A Asus

fan - ta - sy, ev - 'ry sound's like a sym - pho - ny!  
 bar - room stool, they wish me luck on my way to school!

A D/A A7 Dsus(add2) D D/C

Good morn - ing Bal - ti - more And some day when I

G/B Gm/Bb D/A

take to the floor the world's \_\_\_ gon-na wake up \_\_\_ and \_\_\_ see

A D

1	A	G	D/A
2	D	Dsus	D D(add2) D

Bal - ti - more and me!

B $\flat$  F/A Gm7

know ev - 'ry step, I know ev - 'ry song. I know there's a place where

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 time signature of 4/4. It features three triplet markings over the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a time signature of 4/4, providing harmonic support with chords and a bass line.

Gm/A F/A C G/B

I be - long I see all the par - ty lights shin - ing a - head, so

The second system continues the musical score. The vocal line has three triplet markings. The piano accompaniment continues with chords and a bass line, maintaining the 4/4 time signature and one sharp key signature.

Am7 G/B Asus A

some - one in - vite me be - fore I \_\_\_ drop \_\_\_ dead! \_\_\_\_\_

The third system of the musical score features a vocal line with three triplet markings. The piano accompaniment includes a long, sustained chord in the right hand during the phrase "I \_\_\_ drop \_\_\_ dead!".

D D/F# G

So, oh, oh Give me a chance, 'cause when I start to dance, I'm a

The fourth system of the musical score features a vocal line with three triplet markings. The piano accompaniment continues with chords and a bass line.

Bm/A A G D D/F#

mov - ie — star! Oh, oh, oh Some-thing in - side of me

G#m7b5 E/G# F#7b9/A# Bm

makes me move, when I hear the groove, my moth - er says no \_\_\_\_\_ but my

Gm/Bb Bb7 D/A G#m7b5 E/G#

feet tell me go! It's like a drum-mer in - side my heart!

D/A A D/A A D/A A D/A G D/G Em7/G Em7 B/G G

Oh, oh, oh Don't make me wait one more mo - ment for my life to



*Eb/D<sub>b</sub>* *Ab/C* *Abm/C<sub>b</sub>*

that some - day when I take to the floor the world's gon-na wake up and

Detailed description: This system contains the first two measures of the piece. The vocal line features a melodic line with three triplet markings. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

*Eb/B<sub>b</sub>* *Am7<sub>b</sub>5* *Ab/B<sub>b</sub>* *B<sub>b</sub> Ab/B<sub>b</sub>*

see, gon - na wake up and see

Detailed description: This system contains the next two measures. The vocal line continues with a melodic line and a long note for 'see'. The piano accompaniment features a treble line with chords and eighth-note patterns, and a bass line with eighth notes.

*B<sub>b</sub>* *E<sub>b</sub>* *E<sub>b</sub> sus* *E<sub>b</sub>* *E<sub>b</sub> sus2* *B<sub>b</sub>* *Ab/B<sub>b</sub> Ab Eb/B<sub>b</sub>*

Bal - ti - more and me, Bal - ti - more and

Detailed description: This system contains the next two measures. The vocal line has a melodic line with a triplet in the first measure. The piano accompaniment has a treble line with chords and eighth notes, and a bass line with eighth notes.

*E<sub>b</sub>* *E<sub>b</sub> sus* *E<sub>b</sub>* *E<sub>b</sub> sus2* *B<sub>b</sub>* *rit.* *Ab/B<sub>b</sub> Ab Eb/B<sub>b</sub> E<sub>b</sub>*

me, Bal - ti - more and me!

Detailed description: This system contains the final two measures. The vocal line ends with a melodic line and a long note for 'me!'. The piano accompaniment includes a 'rit.' (ritardando) marking and concludes with a final chord and a fermata.

# WHEN YOU COME HOME TO ME

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Freely

Moderately

CATHERINE:

D Maj7 D6 C#°7 F#7 Bm

When you come home to me, I'll wear a sweet - er

D7 D7(b9) GMaj7 /F# Em7 A9 F#m7 F7(b5)

smile, And hope that, for a while, You'll stay

Em7 /A D Maj7 D6 C#°7 F#7 Bm

When you come home to me, Your hand will touch my

*colla voce* *a tempo*

D7 D7(b9) GMaj9 Em7 Em7/D C#°7

face And ban - ish an - y trace of gray

C#7 F#Maj9 /E# D#m7 C#m7

Soon, a love will rise a - new E - ven

*stretch* *a tempo*

F#7 Bm Bm/A G#o7 E7 Em7 Eb7+/Bb

great - er than the joy I've felt Just miss - ing you,

Em7/A DMaj7 D6 C#o7 F#7 Bm

And once a - gain, I'll be So proud to call you

*colla voce* *a tempo*

D13 GMaj9 D/F# E13 A13

mine When fin - 'lly you come home to (Spoken:) Thank you. Thank you so much"

*deliberately rubato*



Fast Jig (♩ = 140-144)

E(no3rd) D/E E(no3rd) E(no3rd) D/E

Em7 D E(no3rd) E(no3rd) D/E E(no3rd) D/E

I'm climb-in' up - hill, Dad-dy. Climb-in' up -

E(no3rd) D/E Em7 D E(no3rd) D/E

hill. I'm up ev - 'ry mor - ning\_ at

E(no3rd) D/E A/E E(no3rd) D/E

six And stand - ing\_ in line\_ With

E(no3rd) D/E Em/D D CMaj7 B m7 CMaj7

two hun - dred girls Who\_ are young-er\_ and thin-ner\_ than me Who have

Am Bm7 E(no3rd) D/E Em7 D E(no3rd)

al - read - y been to the gym. I'm

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with the lyrics 'al - read - y been to the gym. I'm'. The piano accompaniment consists of a steady bass line with chords and some melodic movement in the right hand.

E(no3rd)

wait - ing five ho - urs in line, And watch - ing the girls Just

The second system continues the vocal line with the lyrics 'wait - ing five ho - urs in line, And watch - ing the girls Just'. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and moving lines.

E(no3rd) D/E Em/D D CMaj7 Bm7 CMaj7

com - ing and go - ing In dress - es that look just like this, 'Til my

The third system features the vocal line with lyrics 'com - ing and go - ing In dress - es that look just like this, 'Til my'. The piano accompaniment continues with the established harmonic and rhythmic structure.

Am Bm7 E(no3rd) D/E D Em D2 Em

num - ber is fi - nal - ly called. When I

The fourth system concludes the vocal line with the lyrics 'num - ber is fi - nal - ly called. When I'. The piano accompaniment ends with a final chord and a short melodic flourish in the right hand.

G/D C/D G/D Am/D Em7 F<sup>6</sup>

walk in the room, There's a table of men Always men,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "walk in the room, There's a table of men Always men,". The piano accompaniment is in bass clef, with a key signature of one sharp and a common time signature. The chords indicated above the staff are G/D, C/D, G/D, Am/D, Em7, and F<sup>6</sup>. The piano part consists of chords and moving lines in both hands.

Dsus/F# G G/B C

us - ual - ly gay - Who've been sit - ting, like I have, And

The second system of music continues the vocal line with the lyrics "us - ual - ly gay - Who've been sit - ting, like I have, And". The piano accompaniment continues with chords and moving lines. The chords indicated above the staff are Dsus/F#, G, G/B, and C.

Am/D D#° Em7 Eb+ G/D CMaj7/D

list - 'ning all day To two hun - dred girls

The third system of music continues the vocal line with the lyrics "list - 'ning all day To two hun - dred girls". The piano accompaniment continues with chords and moving lines. The chords indicated above the staff are Am/D, D#°, Em7, Eb+, G/D, and CMaj7/D.

G/D A 7/C# Cmin6

Belt - ing as high as they can! I am a

The fourth system of music continues the vocal line with the lyrics "Belt - ing as high as they can! I am a". The piano accompaniment continues with chords and moving lines. The chords indicated above the staff are G/D, A 7/C#, and Cmin6. The piano part includes dynamic markings like *p.* and *v.*

G/B G A7/C#

good per - son I'm an at - trac-tive per - son!

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "good per - son I'm an at - trac-tive per - son!". Above the vocal line are three chord symbols: G/B, G, and A7/C#. Below the vocal line is a grand staff (treble and bass clefs) with piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

B7/D# Em7 Em7/D CMaj9 Em7/B

I am a tal - ent - ed per - son! Grant me

The second system continues the vocal line with the lyrics "I am a tal - ent - ed per - son! Grant me". Above the vocal line are five chord symbols: B7/D#, Em7, Em7/D, CMaj9, and Em7/B. The piano accompaniment continues with the same rhythmic pattern as in the first system.

A7 A7sus A7(#11) A7 F/G

Grace!

The third system features a vocal line with the word "Grace!" and a long horizontal line indicating a sustained note. Above the vocal line are five chord symbols: A7, A7sus, A7(#11), A7, and F/G. The piano accompaniment continues with the same rhythmic pattern.

Freely Moderately CMaj7 (conversationally - not strict) B°7 E7

When you come home I should have told them I was sick last week They're gon-na think this is the

The fourth system features a vocal line with the lyrics "When you come home I should have told them I was sick last week They're gon-na think this is the". Above the vocal line are four chord symbols: CMaj7 (with the instruction "conversationally - not strict"), B°7, and E7. The piano accompaniment includes dynamic markings: *f*, *fff*, and *mp*. There are also triplets indicated by a '3' over the notes.

Am C7 C7(b9)

way I sing. Why is the pi - an - ist play - ing so loud? Should I sing loud - er? I'll sing

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line starts with a triplet of eighth notes on 'way I sing', followed by a triplet of eighth notes on 'Why is the pi-an-ist play-ing so loud?'. The piano accompaniment provides harmonic support with chords Am, C7, and C7(b9).

FMaj7 /E Dm7 G9

loud - er. May - be I should stop and start o - ver. I'm gon - na stop and start o -

The second system continues the vocal line with 'loud - er.' and 'May - be I should stop and start o - ver. I'm gon - na stop and start o -'. The piano accompaniment features chords FMaj7, /E, Dm7, and G9.

Em7 Eb7(b5) Dm7 /G CMaj7 C6

ver Why is the dir - ec - tor star - ing at his crotch? Why is that man star - ing at my re - su - mé? Don't... stare at my

The third system contains the vocal line 'ver Why is the dir - ec - tor star - ing at his crotch? Why is that man star - ing at my re - su - mé? Don't... stare at my'. The piano accompaniment includes chords Em7, Eb7(b5), Dm7, /G, CMaj7, and C6.

B°7 E7 Am

re - su - mé I made up half of my re - su - mé Look at me Stop look - ing at that, look at me!

The fourth system concludes the vocal line with 're - su - mé I made up half of my re - su - mé Look at me Stop look - ing at that, look at me!'. The piano accompaniment features chords B°7, E7, and Am.

C7 C7(b9) FMaj9

No, not at my shoes. Don't look at my shoes I hate these fuck-ing shoes.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chords C7, C7(b9), and FMaj9 are indicated above the vocal line. The piano accompaniment features a bass line with a triplet of eighth notes and a treble line with chords and a triplet of eighth notes.

Dm7 Dm7/C B°7 Molto rit. Dm7 B7

Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why—

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chords Dm7, Dm7/C, B°7, Molto rit. Dm7, and B7 are indicated above the vocal line. The piano accompaniment continues with chords and a triplet of eighth notes in the treble line.

A tempo EMaj9 /D# C#m7

does this pi - an - ist hate me? If I don't get the

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chords EMaj9, /D#, and C#m7 are indicated above the vocal line. The piano accompaniment features a bass line with a sharp sign and a treble line with chords.

Bm E7

call-back, I can go to Crate and Bar-rel with Mom to buy a couch Not that I want to spend a

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment. Chords Bm and E7 are indicated above the vocal line. The piano accompaniment features a bass line with a sharp sign and a treble line with chords and a triplet of eighth notes.

Am Am/G F#°7 D7

day with Mom, but Ja - mie needs space to write, since I'm ob - vi - ous - ly such a

Dm7 Rit. Db+7/Ab Dm7/G

hor - ri - ble, an - noy - ing dis - trac - tion to him What's he gon - na be like when we have kids? And once a -

*colla voce*

A tempo CMaj7 C6 B°7 E7 Am

- gain... Why am I work - ing so hard? These are the peo - ple who cast Lin - da Blair in a mu - sic - al Je - sus

C13 Rit. FMaj9 C/E D13 G13

Christ, I suck, I suck, I suck! When fin - 'ly you come home To... (Spoken:) Okay, thank you

## Fast jig

Em9 B m7

I will

*sub. f* *ff*

Em9 CMaj7(#11) Em9

not be the girl stuck at home in the 'burbs With the ba-by, the dog and a

*mp*

Amin13 B m7 Em9 CMaj7(#11)

gar-den of herbs I will not be the girl in the sen-si-ble shoes Push-ing

Em9 Amin13 B m7 G/D

bur-gers and beer nuts and miss-ing the clues. I will not be the girl who gets



G/C G/B

asked how it feels To be trot - ting a - long at the

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4 and B4, a quarter rest, and then eighth notes C5 and B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with a half-note G3 and a dotted half-note G3. Chords G/C and G/B are indicated above the vocal line.

G/A Em7 Em7/D

ge - nius - 's heels! I will not be the girl who re -

Detailed description: This system contains the next two measures. The vocal line continues with eighth notes G4 and A4, a quarter note B4, a quarter rest, eighth notes C5 and B4, a quarter note A4, and a quarter rest. The piano accompaniment continues with the same eighth-note pattern. Chords G/A, Em7, and Em7/D are indicated above the vocal line.

CMaj9 G/B CMaj9 D2/C

qui - res a man to get by

Detailed description: This system contains the next two measures. The vocal line has a quarter note G4, eighth notes A4 and B4, a quarter note C5, a quarter rest, eighth notes B4 and A4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern. Chords CMaj9, G/B, CMaj9, and D2/C are indicated above the vocal line.

CMaj9 D2/C CMaj9 D2 Em7

*ff*

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, eighth notes A4 and B4, a quarter note C5, a quarter rest, eighth notes B4 and A4, and a quarter note G4. The piano accompaniment continues with the eighth-note pattern. Chords CMaj9, D2/C, CMaj9, D2, and Em7 are indicated above the vocal line. A fortissimo (*ff*) dynamic marking is present in the piano part.

# I CAN DO BETTER THAN THAT

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

**Allegro**

**A2** **F#m11**

*f*

**DMaj9** **Bm11**

**A2** **F#m11**

**CATHERINE:**

My best friend had a lit-tle sit-u-a-tion at the end of her sen-ior year, \_\_\_\_\_

*mp*

**DMaj9** **Bm11** **Bm7/E**

And like a shot, she and Mitch-ell got mar-ried that sum-mer

*mf*

A2 F#m11

Ca-rol-ann get-tin' big-ger ev-'ry min-ute, think-in', "What am I do-in' here?" \_\_\_\_\_

*mp*

DMaj9 A2

While Mitch-ell's out ev-'ry night be-in' a hea-vy me-tal drum-mer. They got a

F#m11 A2/E D9

lit-tle cute house on a lit-tle cute street With a cru-ci-fix on the door, \_\_\_\_\_

*mf*

A2/C# D9 A2/D# Bm11/E

Mitch-ell got a job at a re-cord store in the mall \_\_\_\_\_ Just the

F#m11

A2/E

D9<sup>6</sup> 3

ty-pi-cal facts of a ty-pi-cal life in a town on the East - ern shore

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The lyrics are: "ty-pi-cal facts of a ty-pi-cal life in a town on the East - ern shore".

A2/C#

A2/D

A2/C#

F#m/D#

thought a-bout what I wan - ted, It was - n't like that at all Made

The second system continues the musical piece. The vocal line includes the lyrics: "thought a-bout what I wan - ted, It was - n't like that at all Made". The piano accompaniment maintains the eighth-note pattern. A dynamic marking of *mp* (mezzo-piano) is present in the piano part.

A2/E

F#m11

Bm11

D9<sup>6</sup>

D/E

Ca - rol - ann a cute ba - by sweat-er, think-in' "I can do bet - ter than

The third system features the lyrics: "Ca - rol - ann a cute ba - by sweat-er, think-in' "I can do bet - ter than". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

A2

F#m11

that"

The fourth system concludes the piece with the lyrics: "that\"". The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

DMaj9 B m11

DMaj9 B m11

A2 F#m11

In a year or so, I moved to the ci-ty, think-in', "What have I got to lose?"

*mp*

A2 F#m11

DMaj9 B m11 B m11/E

Got a room, got a cat, and got twen-ty pounds thin-ner.

DMaj9 B m11 B m11/E

A2 F#m11

Met a guy in a class I was tak-ing who, you might say, looked like Tom Cruise

A2 F#m11

DMaj9

A2

He would-n't leave me a - lone 'less I went with him to din-ner. And I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F#m11

A2/E

D9

guess he was cute, and I guess he was sweet, and I guess he was good in bed:\_\_\_\_\_ I

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the left hand.

A2/C#

D9

A2/D#

Bm11/E

gave up my life for the bet-ter part of a year\_\_\_\_\_ So I'm

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

F#m11

A2/E

D9

start-ing to think...that this may - be might work, and the se-cond it en-tered my head, He

The fourth system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The piano accompaniment continues with chords and a bass line.

A2/C# A2/D A2/C#

need - ed to take some time off, Fo - cus on his "ca -

*mp*

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff. The first measure has a chord of A2/C# and the second measure has a chord of A2/D. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

F#m/D# A2/E F#m11 Bm11 D9

reer" He blew me off with a heart - felt let - ter, I thought,

*mf*

Detailed description: This system contains measures 3 through 5. The vocal line continues with the lyrics "reer" and "He blew me off with a heart - felt let - ter, I thought,". The piano accompaniment features a dynamic marking of *mf*. The chords are F#m/D#, A2/E, F#m11, Bm11, and D9. The piano part has a more active accompaniment with some slurs and accents.

D/E A2

"I can do bet - ter than that" You don't

*f*

Detailed description: This system contains measures 6 through 8. The vocal line has the lyrics "I can do bet - ter than that" and "You don't". The piano accompaniment features a dynamic marking of *f*. The chords are D/E and A2. The piano part has a more active accompaniment with some slurs and accents.

D6 Bm11

have to get a hair - cut, You don't have to change your shoes, You don't

*mp legato*

Detailed description: This system contains measures 9 through 11. The vocal line has the lyrics "have to get a hair - cut, You don't have to change your shoes, You don't". The piano accompaniment features a dynamic marking of *mp legato*. The chords are D6 and Bm11. The piano part has a more active accompaniment with some slurs and accents.

D<sup>9</sup> D<sup>9</sup>/E Asus A

have to like Du-ran Du-ran, just love me You don't

Detailed description: This system contains the first two lines of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "have to like Du-ran Du-ran, just love me You don't". The piano accompaniment is in grand staff (treble and bass clefs). The first two measures are marked with a D<sup>9</sup> chord. The third measure is marked with a D<sup>9</sup>/E chord. The fourth measure is marked with an Asus chord. The fifth measure is marked with an A chord. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some rests and eighth notes in the left hand.

D<sup>9</sup> Bm11

have to put the seat down, You don't have to watch the news, You don't

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "have to put the seat down, You don't have to watch the news, You don't". The piano accompaniment continues with the same eighth-note accompaniment. The third measure is marked with a D<sup>9</sup> chord. The fourth measure is marked with a Bm11 chord. The piano part includes triplets in the bass line starting from the third measure.

D<sup>9</sup> B7/D# A6/E C#7/E#

have to learn to tan-go, You don't have to eat pro-sciut-to, You don't

*crisper cresc. poco a poco*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "have to learn to tan-go, You don't have to eat pro-sciut-to, You don't". The piano accompaniment continues with the eighth-note accompaniment. The fifth measure is marked with a D<sup>9</sup> chord. The sixth measure is marked with a B7/D# chord. The seventh measure is marked with an A6/E chord. The eighth measure is marked with a C#7/E# chord. The piano part includes a dynamic marking "*crisper cresc. poco a poco*" in the bass line.

F#m E/F# F#m F#m11 B7sus B7

have to change a thing, Just stay with me!

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "have to change a thing, Just stay with me!". The piano accompaniment continues with the eighth-note accompaniment. The ninth measure is marked with an F#m chord. The tenth measure is marked with an E/F# chord. The eleventh measure is marked with an F#m chord. The twelfth measure is marked with an F#m11 chord. The thirteenth measure is marked with a B7sus chord. The fourteenth measure is marked with a B7 chord. The piano part includes a dynamic marking "*crisper cresc. poco a poco*" in the bass line.



B7sus B7 A/B D9

I want you and you and noth-ing but you, Mi-

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a whole rest, followed by the lyrics "I want you and you and noth-ing but you, Mi-". The piano accompaniment consists of chords and moving lines in both hands. Chords indicated above the staff are B7sus, B7, A/B, and D9. There are triplets in the piano part. A dynamic marking of *mf* is present.

Bm11 G9 C7(#11)

- les and pi-les of you Fi-nal-ly I'll have some-thing worth-while to think of each-

The second system continues the musical score. The vocal line has lyrics "- les and pi-les of you Fi-nal-ly I'll have some-thing worth-while to think of each-". The piano accompaniment features chords Bm11, G9, and C7(#11). There are triplets in the piano part. A *loco* marking is present in the piano part.

D2 G2

- morn-ing: You and you and noth-ing but you! No-

The third system continues the musical score. The vocal line has lyrics "- morn-ing: You and you and noth-ing but you! No-". The piano accompaniment features chords D2 and G2. There are triplets in the piano part.

E7sus E9 G2 C7(#11) C9

- sub-sti-tu-tion will do, No-thing but fresh, un-di-lu-ted and pure, Top of the

The fourth system continues the musical score. The vocal line has lyrics "- sub-sti-tu-tion will do, No-thing but fresh, un-di-lu-ted and pure, Top of the". The piano accompaniment features chords E7sus, E9, G2, C7(#11), and C9. There are triplets in the piano part.

G/A

D/G

D6/F#

Bm9/E

3

line,

And

to - tal - ly

D/E

E/D

A/C#

Bm11

Bm7/E

mine!

ff

8<sup>vb</sup>

A2

F#m11

I don't need an - y life - time com - mit - ments, I don't need to get hitched to - night,

f

loco

DMaj9

Bm11

I don't want you to throw up all your walls. and de - fens - es

A2 F#m11

I don't mean to put on an - y pres - sure, but I know when a thing is right, —

*mp*

DMaj9 A2

And I spend ev - 'ry day — re - con - fig - u - ring my — sens - es — When we

F#m11 F#m11/E F#m11/D

get to my house, take a look at that — town. Take a look at how far — I've — gone. I will

*mf*

A2/C# A2/D A2/D# Esus

nev - er go back, nev - er look back an - y - more — And it feels.

F#m11 F#m11/E F#m11/D

— like my life led right\_ to your side\_ and will keep me there\_ from now\_ on.

A2/C# A2/D A2/C# A2/D

Think a-bout what you\_ wan - ted, Think a-bout what could\_ be, \_\_\_\_\_

*mp*

A2/C# A2/D A2/C# F#m/D#

Think a-bout how\_ I\_ love\_ you\_ and say\_ you'll move in with\_ me

A2/E F#m11 A2/E F#m11

Think of what's great a-bout me and you, Think\_ of the bull - shit we've both been through, Think\_

*mf*



# MY BODY

from *The Life*

Music by CY COLEMAN  
Lyrics by IRA GASMAN

Fast Funk ♩ = 152

The musical score is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four systems of music. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano part features a driving bass line and chords. The vocal line includes lyrics and melodic phrasing.

**System 1:** Chords: C#m, C#m/B, Amaj7, C#sus/G#, G#7. Lyrics: I've

**System 2:** Chords: C#m7, C#m7/B, A9, G#7, C#m7. Lyrics: had it up to here with all those "hol - i - er than thous" who want to save me from the dev - il's wick - ed

**System 3:** Chords: D#m7, C#m7, C#m7/B. Lyrics: den When all they real - ly want is what those jok - ers al - ways want, and when they

*This version has been adapted as a solo.*

A7 G#7 C#m7 F#m7sus

get it, we don't see 'em 'til they want it a - gain — Don't.

8vb

B7 Bm7/E E7 D#m7sus G#7sus C#m7

— quote me no com-mand - ments. Don't preach me no jive —

F#m7 G#7 G#7/C C#m7

There's on - ly one com-mand - ment:

C# C#m7/F#

Thou shalt sur - vive.

8vb

B D#7 G#m7

May-be I'm a sin-ner,

F#m9 B9 E Fdim7 B7

but who's gon-na cast the first stone? It's

E Fdim7 B G#7 C#7(b9) E/F#

my bod - y, and my bod - y's no - bod - y's bus-ness but my

B7 E/B A2/B E/B B Gmaj9

own.



E/F# B D#7 G#m7 F#m7 B9

What if I'm a sin - ner? Hell,

E F#7 B7 E F#7

I ain't ex - act - ly a - lone It's my bod - y and

B G#7 C#7b9 E/F# B E/B A2/B

my bod - y's no - bod - y's bus - ness but my own.

E/B B E/B Bm7

D#7 C#2/E# F#m6 D#7/G# D#7 G#m7

All those up - town la - dies \_\_\_\_\_ look and dress so fine \_

8vb

C#7 D#mb5

They can sell it their \_

*mf*

Em6 C#9/E# C#m7/F# E/F#

way, \_\_\_\_\_ let me sell it mine \_

B D#7 G#m7 F#m7 B9

May - be you don't like it May - be you don't like it, but

E F°7 B7 E

that don't mean noth-in', be - cause my bod - y is

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 note 'that', followed by eighth notes 'don't mean noth-in'', a quarter note 'be -', eighth notes 'cause', a quarter rest, a quarter note 'my', eighth notes 'bod - y', and a quarter note 'is'. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

B G#7 C#7b9 E/F# B E/B F#m/B

my bus - 'ness, my bus - 'ness, not yours.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'my', eighth notes 'bus - 'ness,', a quarter note 'my', eighth notes 'bus - 'ness,', a quarter note 'not', and a quarter note 'yours.' followed by a long horizontal line. The piano accompaniment features more complex chord voicings and a consistent bass line.

E/B B D

The third system shows the piano accompaniment for the second system's vocal line. The vocal line is mostly sustained notes with a long horizontal line. The piano accompaniment continues with chords and a bass line, ending with a double bar line.

D#7 C#2/E# F#m6 D#7/Gb D/F# D# G#m7

I know what I'm do - ing. I know who I am.

The fourth system features a new vocal line and piano accompaniment. The key signature remains three sharps. The vocal line starts with a quarter note 'I', eighth notes 'know what I'm do -', a quarter note 'ing.', a quarter rest, a quarter note 'I', eighth notes 'know who I', and a quarter note 'am.' followed by a long horizontal line. The piano accompaniment includes chords and a bass line. A dynamic marking '8vb' is present at the bottom left.

C#7 D#m7 Em6 C#9/E#

If you got a prob - lem,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'If you got a prob - lem,'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily using block chords.

(8vb)

C#m7/F# E/F#

I don't give a damn

Detailed description: This system contains the next two measures. The vocal line has a whole note rest followed by the lyrics 'I don't give a damn'. The piano accompaniment continues with the eighth-note bass line and adds more complex chordal textures in the right hand, including some triplets.

B D#7 G#m7

Ain't no doubt a - bout it Ain't

Detailed description: This system contains the next two measures. The vocal line has a whole note rest followed by the lyrics 'Ain't no doubt a - bout it Ain't'. The piano accompaniment features a prominent 7th fret barre in the left hand and sustained chords in the right hand.

G9 F#m7 B9 E F#7 F#m7 B7

no doubt a - bout it,'cause ba - by it's writ - ten in stone It's

Detailed description: This system contains the final two measures. The vocal line has a whole note rest followed by the lyrics 'no doubt a - bout it,'cause ba - by it's writ - ten in stone It's'. The piano accompaniment continues with the eighth-note bass line and complex chordal textures, including some triplets and sustained chords.

E F°7 B/F# Amaj7/B B7 E F°7

my bod - y not your bod - y, and my bod - y is

(8vb) .....

B/F# Amaj7/B B7 E F°7 B G#7

my bus - 'ness. My bus - 'ness is my bus - 'ness,

E/F#

no - bod-y's bus - 'ness, no - bod-y's bus - 'ness,

*loco*

A E/F#

bus - 'ness, but my own!

# LIVE OUT LOUD

from *A Little Princess*

Music by ANDREW LIPPA  
Lyrics by BRIAN CRAWLEY

Gentle, but with a strong sense of time

I don't want to go\_\_\_ a - long\_\_\_ with the crowd\_\_\_ Don't want to live\_\_\_

*p* (slightly ad lib. at first)

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (D major) and a common time signature. The lyrics are: "I don't want to go\_\_\_ a - long\_\_\_ with the crowd\_\_\_ Don't want to live\_\_\_". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic and a performance instruction "(slightly ad lib. at first)".

\_\_\_ life un - der a cloud\_\_\_ Give me some air\_\_\_ and space\_\_\_ and the

articulation simile

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics: "\_\_\_ life un - der a cloud\_\_\_ Give me some air\_\_\_ and space\_\_\_ and the". The piano accompaniment includes the instruction "articulation simile".

sun on my face\_\_\_ I want to live\_\_\_ out loud\_\_\_ Don't want to be\_\_\_

*a tempo* ( $\text{♩} = 112$ )

*a tempo* *mp*

Detailed description: This system contains the final two staves of music. The vocal line concludes with the lyrics: "sun on my face\_\_\_ I want to live\_\_\_ out loud\_\_\_ Don't want to be\_\_\_". The piano accompaniment includes the instruction "*a tempo* ( $\text{♩} = 112$ )" and a dynamic marking of "*mp*".

— a - lone — in the crowd — Don't want to seem — pe - cu - liar and proud —

— I need to be — as free — as I know how to be —

Playful

I want to live — out loud —

Ev - 'ry day Sleep - walk, lock - step, no one dares — to stray —

Though they may, straight - laced, shame - faced,

long to break... a - way... They're as lone - ly as

*simile*

... can be ... Is that what... they want... from me?...

I don't want to go... a - long... with the crowd... Don't want to live...



— life un - der a cloud — Give me some air — and space — and the

sun on my face — I want to live — out loud — Don't want to be —

— a - lone — in the crowd — Don't want to seem — pe - cu - liar and proud —

— No - bod - y wants — me here, — but I won't dis - ap - pear —

## Quasi African Drums

I want to live \_\_\_ out loud \_\_\_

*short & detached*

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The vocal line has a melodic phrase with a long note at the end. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part is marked with 'v' and 'short & detached'.

I want to run down an o - pen shore - line. I want to join in a moon - lit dance

*articulation simile*

*mp*

The second system continues the vocal line and piano accompaniment. The vocal line has two phrases. The piano accompaniment maintains the rhythmic pattern. The piano part is marked with 'mp' and 'articulation simile'.

I want to swing in the branch - es of a tree.

The third system features a single vocal phrase and piano accompaniment. The piano part continues with the same rhythmic pattern.

I want to bathe in a hid - den in - let and let the breeze come and dry my hair

*mf short & detached*

*articulation simile*

The fourth system features a single vocal phrase and piano accompaniment. The piano part is marked with 'mf short & detached' and 'articulation simile'.

I want the life they took a - way from me!

VOLIN

This system contains the first line of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are "I want the life they took a - way from me!". The piano part includes a violin section, indicated by the "VOLIN" label.

If that makes me head - strong, fine That's a fault I'm glad

*f*

VOLIN

This system contains the second line of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are "If that makes me head - strong, fine That's a fault I'm glad". The piano part includes a violin section, indicated by the "VOLIN" label. A dynamic marking of *f* (forte) is present.

is mine I don't want to go a - long with the crowd

VOLIN

This system contains the third line of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are "is mine I don't want to go a - long with the crowd". The piano part includes a violin section, indicated by the "VOLIN" label.

Don't want my spir - it bro - ken and bowed Why do I have

This system contains the fourth line of music. It features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are "Don't want my spir - it bro - ken and bowed Why do I have".

\_\_\_ to hide\_\_\_ what I'm feel-ing in - side?\_\_\_ I want to live\_\_\_ out loud \_\_\_

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "\_\_\_ to hide\_\_\_ what I'm feel-ing in - side?\_\_\_ I want to live\_\_\_ out loud \_\_\_". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

\_\_\_ Don't want to be\_\_\_ a - lone\_\_\_ in the crowd \_\_\_ I on - ly want\_\_\_

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "\_\_\_ Don't want to be\_\_\_ a - lone\_\_\_ in the crowd \_\_\_ I on - ly want\_\_\_". The piano accompaniment maintains the same rhythmic and melodic structure as the first system.

\_\_\_ what I'm\_\_\_ not al - lowed \_\_\_ Give me the wings\_\_\_ of a bird,\_\_\_ I'll be

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "\_\_\_ what I'm\_\_\_ not al - lowed \_\_\_ Give me the wings\_\_\_ of a bird,\_\_\_ I'll be". The piano accompaniment continues with the same musical style.

seen and be heard. I want to sing when my heart is full. I want to sing and I want to fly.

same as before

*v* *ff* *v*

This system contains the first three measures of the piece. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The lyrics are placed below the vocal line.

I want to soar in a sky with-out a cloud. I want to live\_\_ out\_\_ loud!\_\_

*v* *ff* *v*

This system contains the next three measures. The vocal line continues with a melodic line. The piano accompaniment includes a complex chordal texture in the right hand and a bass line in the left hand. The lyrics are placed below the vocal line.

*ff*

This system contains the final three measures of the piece. The vocal line concludes with a long note. The piano accompaniment features a powerful chordal texture in the right hand and a bass line in the left hand. The dynamic marking *ff* is present.

# THE WINNER TAKES IT ALL

from *Mamma Mia!*

Words and Music by BENNY ANDERSSON  
and BJÖRN ULVAEUS

Moderato (♩ = 124)

F#

I don't wan-na talk a - bout things we've

*mp*

Detailed description: This system contains the first two measures of the song. The vocal line starts with a whole note rest, followed by a quarter note 'I', a quarter note 'don't', a quarter note 'wan-na', and a quarter note 'talk'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. The key signature is F# major (three sharps) and the time signature is 4/4.

C#/E#

G#m/D#

gone through. Though it's hurt - ing me,

Detailed description: This system contains measures 3 and 4. The vocal line has a whole note rest in measure 3, followed by a quarter note 'gone', a quarter note 'through.', a quarter note 'Though', a quarter note 'it's', a quarter note 'hurt -', a quarter note 'ing', and a quarter note 'me,'. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. The key signature changes to C# major (three sharps) and the time signature remains 4/4.

C#

now \_\_\_ it's his - to - ry I've \_\_\_ played all my \_

Detailed description: This system contains measures 5 and 6. The vocal line has a whole note rest in measure 5, followed by a quarter note 'now', a quarter note '\_\_\_', a quarter note 'it's', a quarter note 'his -', a quarter note 'to -', a quarter note 'ry', a quarter note 'I've', a quarter note '\_\_\_', a quarter note 'played', a quarter note 'all', and a quarter note 'my \_'. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. The key signature remains C# major (three sharps) and the time signature remains 4/4.

F#

C#/E#

\_\_\_ cards. And that's what you've done, too

Detailed description: This system contains measures 7 and 8. The vocal line has a whole note rest in measure 7, followed by a quarter note '\_\_\_', a quarter note 'cards.', a quarter note 'And', a quarter note 'that's', a quarter note 'what', a quarter note 'you've', a quarter note 'done,', a quarter note 'too'. The piano accompaniment continues with the eighth-note bass line and a melodic line in the right hand. The key signature changes to F# major (three sharps) and the time signature remains 4/4.

G#m/D#

noth - ing more to say, no more ace to

The first system of the score shows a vocal line with lyrics "noth - ing more to say, no more ace to" and a piano accompaniment. The key signature is G#m/D#.

C#

F#

play. The win - ner takes it all

The second system of the score shows a vocal line with lyrics "play. The win - ner takes it all" and a piano accompaniment. The key signature is C#. Dynamic markings include *mf*.

Bb7/D

D#m

Eb7/G

The los - er stand ing small be - side the vic - to -

The third system of the score shows a vocal line with lyrics "The los - er stand ing small be - side the vic - to -" and a piano accompaniment. The key signature is C#. Chord changes are indicated as Bb7/D, D#m, and Eb7/G.

G#m

C#

ry — that's her des - ti - ny —

The fourth system of the score shows a vocal line with lyrics "ry — that's her des - ti - ny —" and a piano accompaniment. The key signature is G#m/D#.

F#

I was in your arms, think-ing I be -

*mp* flowing

C#/E# G#m/D#

longed - there - I fig-ured it made sense,

C#

build-ing me a fence, build - ing me

F# C#/E#

a home. Think - ing I'd be strong - there -

\*Because the song is rather long as a solo, a possible cut could be taken to \*\*



G#m/D#

But I was a fool, play - ing — by the

C# F#

rules The Gods may throw a dice,

Bb7/D D#m Eb7/G

their minds as cold as ice, and some - one

G#m C#

way down here — los - es some-one dear.

F# Bb7/D

The win-ner takes it all, the los-er has to

D#m Eb7/G G#m

fall. It's sim-ple and it's plain—

C# \*\*

— why — should I com-plain? But tell me:

F# C#/E#

Does she kiss like I used to kiss you? Does it feel the

G#m/D# C#

same when she \_ calls your name? Some - where deep \_

F# C#/E#

\_ in - side you must know I miss you.

G#m/D# C#

But what can I say? Rules \_ must be o-beyed.

F# Bb7/D

The judg - es will de - cide, the likes of me a -

D#m Eb7/G G#m

bide Spec - ta - tors of the show

C#

al - ways stay - ing low. The game is on a -

F# Bb7/D D#m

gain, a lov - er or a friend,

Eb7/G G#m

a big thing or a small, the win - ner takes it

C# *mp* F#

all. \_\_\_\_\_ I don't wan-na talk

*mp simply*

C#/E#

'cause it makes me feel \_ sad \_ And I un - der -

G#m/D# C#

stand you've come to shake my hand.

F#

I \_ a - pol - o - gize if it makes you

*with growing intensity*

C#/E# G#m/D#

feel — bad see - ing me so tense,

C#

no — self - con - fi - dence. But you see, the win - ner takes it

F# Bb7/D D#m

all,

Eb7/G G#m

the win - nertakes it all.

C# F#

The game is on a - gain,

Bb7/D D#m Eb7/G

a lov - er or a friend, a big thing or a

G#m C#

small, the win-ner takes it all,

F#

the win-ner takes it all.

# HURRY! IT'S LOVELY UP HERE

from *On a Clear Day You Can See Forever*

Words by ALAN JAY LERNER  
Music by BURTON LANE

Slowly

Moderately - in an easy 4

DAISY:

Hey, buds be - low,

Up is where to grow, Up, with which be - low can't com - pare with

Hur - ry, it's love - ly up here



Life down a hole Takes an aw - ful toll, What with not a soul there to

share with. Hur - ry, it's love - ly up here

Wake up! Be - stir your - self. It's time that you dis - in -

ter your - self You've got a spot to fill; A pot to fill

— And what a gift pack - age of show - er, sun and love

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by the lyrics. The piano accompaniment features a 7-measure rest in the right hand and a melodic line in the left hand.

You'll be met a - bove ev - 'ry - where with. Fon - dled and

The second system continues the vocal and piano parts. The piano accompaniment includes a 7-measure rest in the right hand and continues its melodic and harmonic support.

sniffed by mill - ions who drift by. Life here is

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a 7-measure rest in the right hand and a bass line in the left hand.

ro - sy If you're a po - sy Hur - ry! It's

The fourth system concludes the page. The piano accompaniment includes a 7-measure rest in the right hand and a bass line in the left hand. The word "rall." is written above the vocal line and below the piano accompaniment.

*a tempo*

love - ly here.

*a tempo*

*(shouted)*

Hey, rho - do-dend! Cour - age, lit - tle friend Ev - ry-thing 'll end rho - do -

*mp*

dan - dy Hur - ry! It's love - ly up

here Climb up, ge -

*p*

ra - ni - um, It can't be fun sub - ter - ra - ne - um. On the ex -

ter - i - or, It's cheer-i - er R S V P, pe - on-ies,

Pol - in-ate the breeze. Make the queen of bees hot as bran - dy. Come give at

least a Pre - view of East - a

3  
Come up and see the hoot we're giv - ing. Come up and see the grounds for

This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes. The piano accompaniment features chords and moving lines in both hands.

liv - ing. Come poke your head out — O - pen up and

*f*  
*mp*

This system continues the vocal line and piano accompaniment. Dynamic markings *f* and *mp* are present in the piano part.

spread out — Hur - ry, it's love - ly

*f*  
*mf*

This system continues the vocal line and piano accompaniment. Dynamic markings *f* and *mf* are present in the piano part.

here —

*f*

This system concludes the vocal line and piano accompaniment. A dynamic marking *f* is present in the piano part.

# WOMAN

from *The Pirate Queen*

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by ALAIN BOUBLIL, RICHARD MALTBY, JR.  
 and JOHN DEMPSEY

Moderately slow

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

GRANIA:

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: "Wom - an I am born What does 'wom - an' mean?" The piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "Must my dreams face scorn? Held back and un - seen." The piano accompaniment maintains the same harmonic structure, supporting the vocal line.

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "If I long for fire Must it stay un - real?" The piano accompaniment includes a fermata over the final chord in the right hand, marked with a '7' above it, indicating a seventh chord.

Can I not de - sire? Am I not to feel?

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

If I ache to taste Am I not to try?

The second system continues the musical piece. The vocal line has a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

If my heart says sail Why should I de - ny?

The third system continues the musical piece. The vocal line has a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The right hand of the piano part has a fermata over the final measure, and the label "(R.H.)" is written below it.

I have my dreams, I have made plans I see ho -

The fourth system continues the musical piece. The vocal line has a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The right hand of the piano part has a fermata over the final measure, and the label "(R.H.)" is written below it.

ri - zons wide as a man's. Must I be noth - ing 'til I'm

some man's wife? Look at this face, Does it de -

ceive? Do I look made to milk and to weave? I will be

damned to hell if that damned is my life



First system of musical notation, featuring piano accompaniment. The right hand contains triplets of eighth notes, and the left hand features a steady eighth-note bass line.

Second system of musical notation, continuing the piano accompaniment. The right hand continues with eighth-note patterns, and the left hand maintains the bass line. A *dim.* marking is present in the final measure.

Third system of musical notation, including vocal melody and piano accompaniment. The vocal line has the lyrics "I'm al - most your age, I'm your match in size." The piano accompaniment starts with a *p* (piano) dynamic marking.

Fourth system of musical notation, including vocal melody and piano accompaniment. The vocal line has the lyrics "I'm your match with swords an e - qual in most eyes." The piano accompaniment includes an *8va* (octave) marking.

But when you have a dream And you're caught in its

*mf più appassionato*

This system contains the first two lines of music. The vocal line starts with a triplet of eighth notes: G4, A4, B4. The piano accompaniment is in 3/4 time, with a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

grip You can climb a-board a ship, You can, You

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "grip You can climb a-board a ship, You can, You". The piano accompaniment continues with a steady eighth-note accompaniment in the right hand.

can for you're a man. You can reach toward that

This system contains the fifth and sixth lines of music. The vocal line includes a triplet of eighth notes: G4, A4, B4. The piano accompaniment features a melodic line in the right hand that rises towards the end of the system.

place Where the earth meets the sky.

This system contains the seventh and eighth lines of music. The vocal line includes a triplet of eighth notes: G4, A4, B4. The piano accompaniment continues with a melodic line in the right hand.

Fight a bat - tle, be brave, be true, If you can do it,

Why not I? \_\_\_\_\_ I'm meant to fly Sail un - re - strained

Why is man free and wom-an chained? Is that my ep - i - taph be -

fore I die? I should be free, Free to be

Grace, I want to feel the wind on my face! And when life

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features three triplet markings over the notes 'I', 'the', and 'And'. The piano accompaniment is in grand staff (treble and bass clefs) with a 7/8 time signature. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

beck - ons, I should go, Face out the storm, Not stay be -

The second system of the musical score. The vocal line continues with the lyrics 'beck - ons, I should go, Face out the storm, Not stay be -'. It includes a triplet marking over 'I should go' and an 'opt.' (optional) marking over the final notes. The piano accompaniment continues with the same rhythmic pattern as the first system.

low, Am I to be just wom - an? No, Not

The third system of the musical score. The vocal line continues with the lyrics 'low, Am I to be just wom - an? No, Not'. It features a triplet marking over 'Am I to be'. The piano accompaniment continues with the same rhythmic pattern.

I

The fourth system of the musical score. The vocal line consists of a single note 'I' followed by a long horizontal line, indicating a sustained note. The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line.





F#m G2 Dsus2

ea - gles fly. With - out you

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'ea' on a G4, followed by a quarter note 'gles' on an A4, a quarter note 'fly.' on a B4, and a quarter rest. The second measure begins with a half note 'With - out' on a G4, followed by a quarter note 'you' on an A4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D Bm7sus D/G

the earth turns, the

Detailed description: This system contains the next two measures. The vocal line has a half note 'the' on a G4, a quarter note 'earth' on an A4, a quarter note 'turns,' on a B4, and a quarter rest. The second measure begins with a half note 'the' on a G4, followed by a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords.

Bm7 D/G F#m7 G2

sun burns, but I die

Detailed description: This system contains the final two measures of the piece. The vocal line has a half note 'sun' on a G4, a quarter note 'burns,' on an A4, a quarter note 'but' on a B4, a quarter note 'I' on a G4, and a quarter note 'die' on an A4. The piano accompaniment concludes with the eighth-note bass line and chords.

Rock beat (same tempo)

Dsus2 D

with - out you

*mp*

Detailed description: This section is titled 'Rock beat (same tempo)'. The vocal line has a half note 'with - out' on a G4, followed by a quarter note 'you' on an A4, and a quarter rest. The piano accompaniment features a driving eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mp* is present in the first measure of the piano part.







Dsus2          D          Dsus2          D          Bm7sus          Bm7

out          you          the moon          glows, \_\_\_\_\_

Gsus2          Bm7sus          Bm7          Gsus2

\_\_\_\_\_          the riv - er          flows, \_\_\_\_\_          but

F#m          Gsus2          Dsus2

I          die          with - out          you. \_\_\_\_\_

D          Dm7          Dsus2

\_\_\_\_\_          The world          re - vives, \_\_\_\_\_

*mf*







Dsus2 D Bm7sus D/G

out you \_\_\_\_\_ Life goes on, \_\_\_\_\_ but

*mp*

Bm7sus D/G F#m Gsus2

I'm gone, \_\_\_\_\_ 'cause I die \_\_\_\_\_

Dsus2 D Dsus2 D

\_\_\_\_\_ with - out \_\_\_\_\_ you, \_\_\_\_\_ with - out \_\_\_\_\_

Dsus2 D *rall.* Dsus2 D(add2)

\_\_\_\_\_ you, \_\_\_\_\_ with-out you \_\_\_\_\_

*p* *rall.*

# TAKE THAT LOOK OFF YOUR FACE

from *Song and Dance*

Music by ANDREW LLOYD WEBBER  
Lyrics by DON BLACK

Moderately ♩ = 104

I can't quite be-lieve it, I'm  
all, so a - maz-ing, the

*mp*

ac - tual - ly here, — the one place on earth — I want to be —  
size and the noise . Why, it's still a - live — at five a . m. —

— New York is just short — of per -  
And that drive in the eyes — of

fec - tion they say — The one thing it lacks is me — It's  
New York girls, — oo, I'd like to be — one of them .

1

3

— Take that look off your face . — What's the

2

3

*cresc.* *mp* *mf* *mp*

joke, if you please? — Oh, I knew what you'd say, Eng-lish

*mf* *mp*

girls come by plane loads each day — and you fear that I'll



lose my-self like — so man - y do Well, I've got news for you: —

I'm fright-ened too — I'm

*f* *mp*

glad to have you, Viv, a friend o - ver here — who's had a whole year — to

learn the ropes — This guy that I'm with, — this

drum-mer from Queens, - he's cra - zy, but I have hopes Take that

*cresc.*

look off your face... Oh, I knew how you'd be...

*mf* *f* *mf* *f*

You think I'm the same girl who lets men take ad -

*mf*

van - tage of me, — here's one more And he's pos - si - bly us - ing me, it's

*mf* *f*

true. Still, I'm here in New York; - Who's us - ing who?!

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The lyrics are: "true. Still, I'm here in New York; - Who's us - ing who?!".

Take that

*f* *mf*

This system contains the second line of music. The vocal line has a rest for the first two measures, followed by the lyrics "Take that". The piano accompaniment features a rhythmic pattern of eighth notes. Dynamic markings *f* and *mf* are present.

look off your face. - Don't go off in a tizz - I am

*f* *mf*

This system contains the third line of music. The vocal line has a rest for the first two measures, followed by the lyrics "look off your face. - Don't go off in a tizz - I am". The piano accompaniment continues with the same rhythmic pattern. Dynamic markings *f* and *mf* are present.

here to have fun - find - ing out what A - mer - i - ca is - Can't you

This system contains the fourth line of music. The vocal line has a rest for the first two measures, followed by the lyrics "here to have fun - find - ing out what A - mer - i - ca is - Can't you". The piano accompaniment features a rhythmic pattern of eighth notes. Time signature changes from 2/4 to 4/4 and back to 2/4.

see I'm no long - er the mess... I used to be You're my

best friend and yet, — you don't know me.

So get

used to me here — I am gon - na work hard, — get my

card, have a bril - liant ca - reer, — stay in love, and out -

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 flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The lyrics are "card, have a bril - liant ca - reer, — stay in love, and out -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords in the right hand.

shine an - y New - York girl you'd see If you think that I won't,

The second system continues the musical score. The vocal line has the lyrics "shine an - y New - York girl you'd see If you think that I won't,". The piano accompaniment continues with similar harmonic support, including some arpeggiated figures in the right hand.

you don't know me!

The third system features the vocal line with the lyrics "you don't know me!". The piano accompaniment includes a prominent arpeggiated pattern in the right hand, creating a rhythmic accompaniment for the vocal line.

The fourth system shows the continuation of the vocal line and piano accompaniment. The piano part maintains the arpeggiated accompaniment style, providing a consistent harmonic and rhythmic background for the vocal melody.

# HIT ME WITH A HOT NOTE

from *Sophisticated Ladies*

Words and Music by DUKE ELLINGTON  
and DON GEORGE

Medium Swing (♩ =  $\overset{3}{\text{♩}}$ )

*mp* [walking bass, detached]

The piano introduction is in 4/4 time, marked 'Medium Swing' with a tempo of ♩ =  $\overset{3}{\text{♩}}$ . It features a walking bass line in the left hand and a melodic line in the right hand. The key signature has one flat (Bb), and the tempo is marked 'Medium Swing'. The dynamics are marked *mp* (mezzo-piano). The bass line is described as 'walking bass, detached'.

[*p*] (soprano head voice)

Hit me with a hot \_ note and watch me bounce \_

8va 1

The first system of the song features a vocal line for soprano head voice, marked [*p*]. The lyrics are 'Hit me with a hot \_ note and watch me bounce \_'. The piano accompaniment continues from the introduction. An 8va 1 marking is present above the piano part.

[*p*]

*opt*

Hit \_ me, \_ hit \_ me with a hot note and watch me bounce \_

The second system features a vocal line with an optional part marked [*p*] and *opt*. The lyrics are 'Hit \_ me, \_ hit \_ me with a hot note and watch me bounce \_'. The piano accompaniment continues.

(belt voice)

[*mf*] C6 Am7 F6 G13

Hit \_ me with a hot note and watch \_ me bounce \_ Hit \_

[*mp*]

The third system features a vocal line marked '(belt voice)' and [*mf*]. The lyrics are 'Hit \_ me with a hot note and watch \_ me bounce \_ Hit \_'. The piano accompaniment includes chord markings: C6, Am7, F6, and G13. The dynamics are marked [*mp*].

This standard can be done various ways. This arrangement is based on the version performed in *Sophisticated Ladies*.

C6 Am7 F6 G13 C6 C6/E

me with a hot note and watch me bounce When trum-pets heat up,

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a quarter note 'me' followed by eighth notes 'with a hot note and watch me bounce'. There is a measure rest, then eighth notes 'When trum-pets heat up,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

F6 F#dim7 C6/G G13 C6

Gim-me a rug to beat up Hit me with a hot note and watch me bounce Hit

The second system continues the vocal line with lyrics and piano accompaniment. The vocal line has a triplet of eighth notes 'Gim-me a rug to beat up', followed by 'Hit me with a hot note and watch me bounce', and ends with 'Hit'. The piano accompaniment continues with chords and a bass line.

Am7 F6 G13 C6 Am7

me with a hot note and watch me burn, Slap me down the rhy-thm from stem

The third system continues the vocal line with lyrics and piano accompaniment. The vocal line has 'me with a hot note and watch me burn,', followed by a measure rest, then 'Slap me down the rhy-thm from stem'. The piano accompaniment continues with chords and a bass line.

F6 G13 C6 C6/E F6 F#dim7

to stern When sax-es flare up How can I keep my hair up?

The fourth system continues the vocal line with lyrics and piano accompaniment. The vocal line has 'to stern', followed by a measure rest, then 'When sax-es flare up', followed by a measure rest, and ends with 'How can I keep my hair up?'. The piano accompaniment continues with chords and a bass line.

C6/9/G                      G13      C6                      Gm7                      C9

Hit me with a hot note and watch me bounce. Start that trombone slidin'.

Fmaj9                      D7b9                      D13

While I gather steam. Keep that tempo ridin'. And I'll.

G9                      C6                      Am7

come in right on the beam. Hit me with a hot note and watch.

F6                      G13                      C6                      Am7                      F6                      G9

me bounce; Knock me out with music in great amounts. Oh,



C<sup>9</sup> F<sup>7</sup> F<sup>#dim7</sup> C6/9/G

let that beat wave, We're gon-na have a heat wave. Hit me with a hot note and watch

G<sup>9</sup> C<sup>6</sup> Gm<sup>7</sup> C<sup>9</sup> Fmaj<sup>9</sup>

me bounce. Start that trom-bone slid-in' While I gath-er steam

D7b<sup>9</sup> D<sup>13</sup> G<sup>9</sup> *cresc.*

Keep that tem-po rid-in', rid-in',

A<sup>b9</sup>

keep it rid opt. in' Hit

Db6/9 Db6/9/F Gb9 Ab13 Db6/9 Db6/9/F

*f*

— me with a hot note and watch — me bounce, — Knock — me out with mu - sic in great —

*f*

8vb

Gb9 Ab9 Db6/9 Db6/9/F Gb6 Eb7/G

— a - mounts — Oh, let — that beat — wave, We're gon-na have a heat wave

(8vb)

Db6/9/Ab *mp* (Bb9) *mp*

Hit me, — ooh, yeah, — hit me with a hot note — Hit —

*mp*

(8vb) [walking bass, detached]

(Eb7) (Ab7) (Eb7) (Eb7) (Db)

— me with a hot note and watch — me bounce.

# FIND YOUR GRAIL

from *Monty Python's Spamalot*

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

Pop Ballad, in 4

LADY OF THE LAKE:

If you trust in your

soul, keep your eyes on the goal Then the

prize you won't fail. That's your Grail. That's your

*This is a parody pop/rock ballad. The original cast singer imitated many clichéd styles in the song.*

Grail So be strong Keep right on to the

*mf*

end of your song Do not fail Find your

Grail Find your Grail Find your Grail

Life is real - ly up to you \_ You must choose what to \_ pur - sue \_

*f*

Set your mind — on

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 whole rest, followed by the lyrics "Set your mind — on". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

what to find, — and there's noth - ing — you can't do —

The second system continues the vocal line with the lyrics "what to find, — and there's noth - ing — you can't do —". The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

So keep right to the

*mf*

The third system features the lyrics "So keep right to the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte). There is a fermata over a chord in the right hand piano part.

end. You'll find your goal, my friend. You won't

The final system of the page contains the lyrics "end. You'll find your goal, my friend. You won't". The piano accompaniment concludes with a final chord in the right hand.

fail. Find your Grail. Find your Grail Find your

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "fail. Find your Grail. Find your Grail Find your". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Grail. Life is real - ly up to you - You must

The second system continues the vocal line and piano accompaniment. The vocal line has a key signature change to two sharps (F#, C#) and a 4/4 time signature. The lyrics are "Grail. Life is real - ly up to you - You must". The piano accompaniment continues with the same accompaniment pattern, including a dynamic marking of *f* (forte) in the left hand.

choose what to — pur - sue. — Set your mind - on

The third system continues the vocal line and piano accompaniment. The vocal line has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics are "choose what to — pur - sue. — Set your mind - on". The piano accompaniment continues with the same accompaniment pattern.

what to find, — And there's noth - ing you can't do, — you can't

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a key signature change to one sharp (F#) and a 4/4 time signature. The lyrics are "what to find, — And there's noth - ing you can't do, — you can't". The piano accompaniment continues with the same accompaniment pattern.

from here to the end Lady of the Lake improvises as an over-the-top pop diva

do So keep right to the

*poco rall.*

*ff a tempo*

end You'll find your goal, my

friend You won't fail. Find your Grail. Find your

Grail. Find your Grail.

*rall.*

# MAMA WHO BORE ME

from *Spring Awakening*

Music by DUNCAN SHEIK

Lyrics by STEVEN SATER

Slowly

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

*mp sempre legato*

The piano introduction consists of two staves. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a simple harmonic accompaniment with quarter notes. The tempo is marked 'Slowly' and the dynamics are 'mp sempre legato'. The key signature has one flat (B-flat) and the time signature is 4/4.

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

WENDLA:

Ma - ma, \_\_\_\_\_ who bore - me, Ma - ma, \_\_\_\_\_ who gave - me

The first line of the song features a vocal melody for Wendla and a piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The lyrics are 'Ma - ma, \_\_\_\_\_ who bore - me, Ma - ma, \_\_\_\_\_ who gave - me'. The piano accompaniment continues with the same melodic and harmonic pattern as the introduction.

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

no way - to han - dle things, .. who \_\_\_ made me \_\_\_ so \_\_\_\_\_ sad.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'no way - to han - dle things, .. who \_\_\_ made me \_\_\_ so \_\_\_\_\_ sad.'. The piano accompaniment remains consistent with the previous sections.

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

Ma - ma, \_\_\_\_\_ the weep - ing, Ma - ma, \_\_\_\_\_ the an - gels

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'Ma - ma, \_\_\_\_\_ the weep - ing, Ma - ma, \_\_\_\_\_ the an - gels'. The piano accompaniment continues with the same melodic and harmonic pattern.



Am F(add2)/C G(add2)/B D(add2) F(add2) C(add2)/E

No sleep in Heav - en or Beth - le - hem Some pray that one day - Christ .

Dsus D F(add2) G(add2)/B Asus A

— will come a' - call - ing They light - a can - dle and hope that it glows .

F(add2) C(add2)/E Dsus D

And some - just lie — there, cry - ing for him to come - and find - them. But

F(add2) G(add2)/B Asus

when he comes, - they don't - know how to go -

*cresc.*

A F(add2)/C G(add2)/B D(add2)

Ma-ma, who bore me, Ma-ma, who gave me

A F(add2)/C G(add2)/B D(add2) A F(add2)/C

no way to han - dle things, who made me so bad. Ma-ma, the weep - ing,

G(add2)/B D(add2) F(add2)

Ma - ma, the an - gels. No sleep in Heav - en

G/B Asus A

or Beth - le - hem

rit

# THE DARK I KNOW WELL

from *Spring Awakening*

Music by DUNCAN SHEIK  
Lyrics by STEVEN SATER

Moderately fast, with intensity

NC/A

MARTHA:

There is a part I can't

tell 'bout the dark I know well

Dm7 F5 Am(add2)

You say, "Time for bed now, child"

*mf legato*

Sung by various characters (as indicated), the song can be sung as a solo

Dm7 F5 Am(add2) Dm7 F5 Am(add2)

Mom just \_\_\_ smiles that \_\_\_ smile, \_\_\_ just like \_\_\_ she nev -

*sim.*

Dm7 F5 Am(add2)

er saw me, just \_\_\_ like \_\_\_ she nev - er saw me So, I

Dm7 F5 Am(add2) Dm7 F5 Am(add2)

leave, \_\_\_ want - in' \_\_\_ just to hide, \_ know - in' deep \_ in - side.

Dm7 F5 Am(add2)

you are \_\_\_ com - in' to me, \_\_\_

♩  
E(addb6)

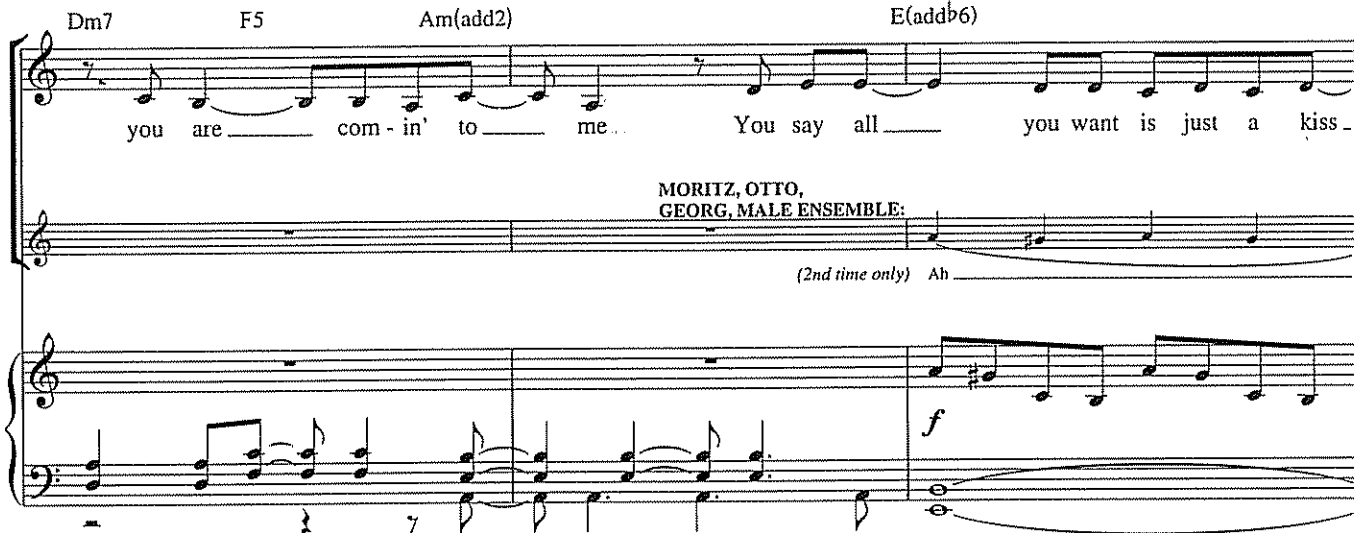
Dm7 F5 Am(add2)

you are \_\_\_\_\_ com - in' to \_\_\_\_\_ me... You say all \_\_\_\_\_ you want is just a kiss \_

MORITZ, OTTO,  
GEORG, MALE ENSEMBLE:

(2nd time only) Ah \_\_\_\_\_

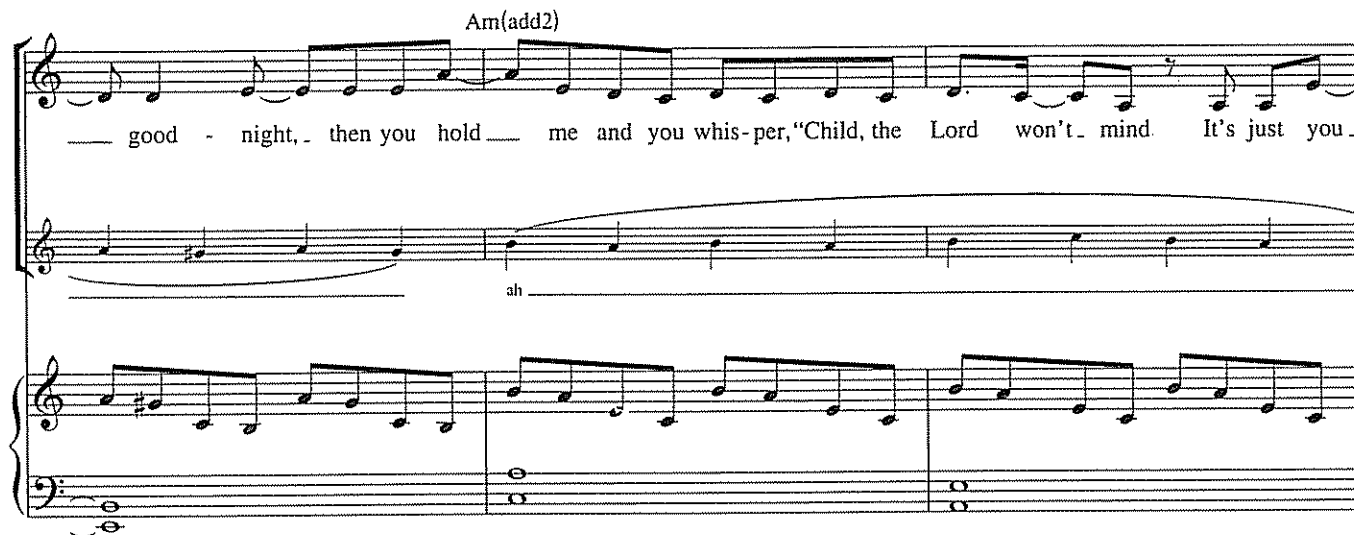
*f*



Am(add2)

\_\_\_\_\_ good - night, - then you hold \_\_\_\_\_ me and you whis - per, "Child, the Lord won't - mind. It's just you \_

ah \_\_\_\_\_



Gsus F

\_\_\_\_\_ and me. Child, - you're a beau - ty \_\_\_\_\_

Child, \_\_\_\_\_ you're a beau - ty \_\_\_\_\_



E(addb6)

God, it's good—the lov - in' Ain't it good — to - night? . You ain't .

Ah

*ff*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "God, it's good—the lov - in' Ain't it good — to - night? . You ain't .". The middle staff is a vocal line with the word "Ah" and a long note. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a series of chords and a melodic line. A dynamic marking of *ff* is present in the piano part.

Am(add2)

Gsus

— seen noth-in' yet— gon - na { treat — } you right . It's just you — and me

ah

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "— seen noth-in' yet— gon - na { treat — } you right . It's just you — and me". The middle staff is a vocal line with the word "ah" and a long note. The bottom staff is a piano accompaniment with a treble and bass clef, featuring a series of chords and a melodic line.

To Coda ⊕ F

Child, . you're a beau - ty " —

Child . you're a

*dim*

Detailed description: This system contains three staves. The top staff is a vocal line with lyrics: "Child, . you're a beau - ty " —". The middle staff is a vocal line with lyrics: "Child . you're a". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a series of chords and a melodic line. A dynamic marking of *dim* is present in the piano part.

ILSE: Dm7 F5 Am(add2)

I don't \_\_\_\_\_ scream, \_\_\_\_\_ though I \_\_\_\_\_ know it's wrong ..

*mp*

Dm7 F5 Am(add2) Dm7 F5 Am(add2)

I just play \_\_\_\_\_ a - long \_\_\_\_\_ I lie there and ..

Dm7 F5 Am(add2)

\_\_\_\_\_ breathe, \_\_\_\_\_ lie there and \_\_\_\_\_ breathe I wan - na be ..

Dm7 F5 Am(add2) Dm7 F5 Am(add2)

\_\_\_\_\_ strong, I want the world \_\_\_\_\_ to find \_\_\_\_\_ out \_\_\_\_\_ that you're dream - in' on ..

Dm7                      F5                      Am(add2)

me, me and my "beau - ty,"

Dm7                      F5                      Am(add2)                      D.S. al Coda

**add MARTHA:**

me and my "beau - ty" You say all

## CODA



F                      Add first ENSEMBLE GIRL:                      E(addb6)

beau - ty" There is a part I can't tell

beau - ty Ah

*f*



Am(add2)

'bout the dark I know well

dark I know well

This system contains three staves. The top staff is a vocal line with lyrics: "'bout the dark I know well". The second staff is a piano accompaniment. The third staff is a guitar line with a treble clef and a key signature of one flat. A guitar chord symbol "Am(add2)" is placed above the first measure. A slur with a "3" indicates a triplet in the piano line over the words "dark I know".

Add second ENSEMBLE GIRL:

Gsus

There is a part I can't tell

Ah

This system contains three staves. The top staff is a vocal line with lyrics: "There is a part I can't tell". The second staff is a piano accompaniment. The third staff is a guitar line with a treble clef and a key signature of one flat. A guitar chord symbol "Gsus" is placed above the first measure. A slur with a "7" indicates a 7th fret bend in the vocal line. The word "Ah" is written below the piano line.

F

'bout the dark I know well. There is a part I can't

ah

This system contains three staves. The top staff is a vocal line with lyrics: "'bout the dark I know well. There is a part I can't". The second staff is a piano accompaniment. The third staff is a guitar line with a treble clef and a key signature of one flat. A guitar chord symbol "F" is placed above the first measure. The word "ah" is written below the piano line.

E(addb6) Am(add2)

tell \_\_\_\_\_ 'bout the dark \_ I know \_ well \_\_\_\_\_

ah. \_\_\_\_\_ dark I know \_\_\_\_\_ well \_\_\_\_\_

This system contains the first two systems of music. The first system features a vocal line with lyrics 'tell \_\_\_\_\_ 'bout the dark \_ I know \_ well \_\_\_\_\_' and a piano accompaniment. The second system features a vocal line with lyrics 'ah. \_\_\_\_\_ dark I know \_\_\_\_\_ well \_\_\_\_\_' and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Gsus

There is a part \_\_\_\_\_ I can't \_\_\_\_\_ tell \_\_\_\_\_

Ah \_\_\_\_\_

This system contains the third system of music. The first system features a vocal line with lyrics 'There is a part \_\_\_\_\_ I can't \_\_\_\_\_ tell \_\_\_\_\_' and a piano accompaniment. The second system features a vocal line with lyrics 'Ah \_\_\_\_\_' and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F

\_\_\_\_\_ 'bout the dark \_ I know \_ well \_\_\_\_\_

ah \_\_\_\_\_

This system contains the fourth system of music. The first system features a vocal line with lyrics '\_\_\_\_\_ 'bout the dark \_ I know \_ well \_\_\_\_\_' and a piano accompaniment. The second system features a vocal line with lyrics 'ah \_\_\_\_\_' and a piano accompaniment. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

# IF MY FRIENDS COULD SEE ME NOW

from *Sweet Charity*

Music by CY COLEMAN  
Lyrics by DOROTHY FIELDS

Moderately bright

**CHARITY:**

(spoken). *The girls at the ballroom would never believe me in a million years.* If they could

see me now — that lit - tle gang of mine, — I'm

The first system consists of a vocal line and a piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note 'see', followed by a quarter note 'me', a half note 'now' with a fermata, a quarter note 'that', a quarter note 'lit - tle', a quarter note 'gang', a quarter note 'of', a quarter note 'mine,' with a fermata, and a quarter note 'I'm'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

eat - ing fan - cy chow and drink - ing fan - cy wine. — I'd like those

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'eat - ing', a quarter note 'fan - cy', a quarter note 'chow', a quarter note 'and', a quarter note 'drink - ing', a quarter note 'fan - cy', a quarter note 'wine.' with a fermata, and a quarter note 'I'd like those'. The piano accompaniment maintains the same rhythmic pattern as the first system.

stum - ble bums to see for a fact —

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'stum - ble', a quarter note 'bums', a quarter note 'to', a quarter note 'see', a quarter note 'for', a quarter note 'a', and a quarter note 'fact' with a fermata. The piano accompaniment features a more complex texture with chords and moving lines in both hands.

— the kind of top drawer, first rate

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note '— the', a quarter note 'kind', a quarter note 'of', a quarter note 'top', a quarter note 'drawer,', a quarter note 'first', and a quarter note 'rate'. The piano accompaniment continues with its characteristic rhythmic and harmonic accompaniment.

chums I at - tract! All I can say is "Wow - ee" look - a

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "chums I at - tract! All I can say is 'Wow - ee' look - a". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and a more active treble line with chords and eighth notes.

where I am \_\_\_ to - night I land - ed, POW! \_\_\_ Right in a

The second system of music continues the vocal line and piano accompaniment. The lyrics are "where I am \_\_\_ to - night I land - ed, POW! \_\_\_ Right in a". The piano accompaniment continues with similar rhythmic patterns and chordal structures.

pot of jam. \_\_\_ What a set up, ho - ly cow! \_

The third system of music continues the vocal line and piano accompaniment. The lyrics are "pot of jam. \_\_\_ What a set up, ho - ly cow! \_". The piano accompaniment features some more complex chordal textures in the treble clef.

\_\_\_ They'd nev - er be - lieve it, if my friends could see me now! \_

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "\_\_\_ They'd nev - er be - lieve it, if my friends could see me now! \_". The piano accompaniment ends with a final chord in the treble clef.

8va

*v.*

*f*

If they could see me now, my lit - tle

dust - y group Traips - in' 'round this mil - lion dol - lar

chick - en coop! I'd hear those thrift shop, cats say:

“Broth - er! Get her!” — Draped on a bed - spread made from

three kinds of fur! All I can say is: “WOW!” — wait 'till the

riff and raff — see just ex - act - ly how — he signed this

au - to - graph! — What a build - up! Ho - ly cow,

they'd nev - er be - lieve it, if my friends could see me now!

The first system of the musical score is in G major (one sharp). The vocal line consists of a single line of music with lyrics. The piano accompaniment is in two staves, with the right hand playing chords and the left hand playing a simple bass line.

The second system continues the musical score in G major. The vocal line has a few notes with rests. The piano accompaniment continues with chords and a bass line.

If they could

The third system is in B minor (two sharps). The vocal line has a few notes with rests. The piano accompaniment is more complex, featuring dynamic markings like *f* and *mf*, and various articulations like accents and slurs.

see me now — a - lone with Mis - ter V! — Who's

The fourth system is in B minor. The vocal line has a few notes with rests. The piano accompaniment includes a dynamic marking of *p* and continues with complex chordal textures.



wait - ing on me like he was a mai - tre D! — I hear my bud - dies

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "wait - ing on me like he was a mai - tre D! — I hear my bud - dies". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

say - ing: "Cra - zy! What gives? — To - night she's liv - ing like the

The second system continues the musical score. The vocal line has the lyrics "say - ing: 'Cra - zy! What gives? — To - night she's liv - ing like the". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures and melodic lines in both hands.

oth - er half lives!" — To think the high - est - brow, — which I must say is he, —

The third system features the vocal line with lyrics "oth - er half lives!" — To think the high - est - brow, — which I must say is he, —". The piano accompaniment is mostly silent in this system, with only a few notes in the bass line.

— should pick the low - est brow, — which there's no doubt is, me, — what a

The fourth system concludes the musical score on this page. The vocal line has the lyrics "— should pick the low - est brow, — which there's no doubt is, me, — what a". The piano accompaniment has some activity in the bass line and a few chords in the treble line.

set up, ho - ly cow!

They'd nev-er be - lieve it!

They'd nev-er be - lieve it! If my friends could see

me now!

# WHERE AM I GOING

from *Sweet Charity*

Music by CY COLEMAN  
Lyrics by DOROTHY FIELDS

CHARITY (spoken before intro begins): You're damned right I'm going.

Rhythmically

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Rhythmically' and the dynamics are 'ff'.

The only trouble is,

The piano accompaniment for the first line of lyrics. The right hand has a long, sustained chord. The left hand continues with the eighth-note accompaniment. Dynamics include 'p'.

I don't know where

Where am I go - ing? And

The piano accompaniment for the second line of lyrics. The right hand has a long, sustained chord. The left hand continues with the eighth-note accompaniment.

what will I find? \_

What's in this grab - bag that I call my mind? \_

The piano accompaniment for the third line of lyrics. The right hand has a long, sustained chord. The left hand continues with the eighth-note accompaniment.

What am I do - ing a - lone on the shelf? \_ Ain't it a shame, \_ but

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "What am I do - ing a - lone on the shelf? \_ Ain't it a shame, \_ but". The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both in a 4/4 time signature.

no one's to blame \_ but my - self! \_ Which way is

The second system continues the musical score. The vocal line has the lyrics "no one's to blame \_ but my - self! \_ Which way is". A triplet of eighth notes is indicated above the final three notes of the vocal line. The piano accompaniment includes a complex passage in the right hand with a 7-measure rest and a triplet of eighth notes.

clear? \_ When you've lost your way \_

The third system of the score shows the vocal line with the lyrics "clear? \_ When you've lost your way \_". The piano accompaniment continues with a steady bass line and chords in the right hand.

year af - ter year \_ Do I keep

The fourth and final system on the page shows the vocal line with the lyrics "year af - ter year \_ Do I keep". A triplet of eighth notes is marked above the first three notes of the vocal line. The piano accompaniment concludes with a series of chords and a final bass note.

fall - ing in love \_ for just the kick \_ of it, stag - ger - ing through \_ the

thin and thick \_ of it, hat - ing each old \_ and ti - red trick \_ of it?

Know what I am, \_ I'm good and sick \_ of it! Where am I go - ing? \_

Why do I care? \_

Run to the Bronx or Wash - ing - ton Square, — no mat - ter where I run

I meet my - self there, look - ing in - side me —

What do I see? — An - ger and hope — and doubt,

what am I all — a - bout, and where am I go - ing? — You tell

me!

Ad lib. in two

Look - ing in - side me, what do I see?

*mf* *p*

An - ger and hope and doubt, what am I all a - bout, and where am I go - ing? —

[p] Freely

You tell me!

*p* rit.

# YOU'LL BE IN MY HEART

from *Disney Presents Tarzan The Broadway Musical*

Words and Music by  
PHIL COLLINS

Tenderly

Freely

KALA:

Come stop your cry-ing, it will

be al - right - Just take my hand, hold it tight -

I will pro- tect you - from all a - round - you I will be here, don't - you -

In tempo

cry - For one so small, you seem so - strong -



My arms will hold you, keep you safe and warm — This bond be-tween us

*pp*

can't be bro - ken I will be here, don't you — cry 'Cause

*poco cresc.*

you'll be in my heart Yes, you'll be in my

*mp*

heart from this day on, — now — and for - ev - er

more. You'll be in my heart

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with the word "more." followed by a short rest, then the lyrics "You'll be in my heart". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

no mat-ter what they say. You'll

The second system continues the vocal line with the lyrics "no mat-ter what they say. You'll". The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand.

be here in my heart al-ways.

The third system continues the vocal line with the lyrics "be here in my heart al-ways.". The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

Don't lis-ten to him, 'cause what does he know? We  
des-ti-ny calls you, you must be strong. I

The fourth system features a vocal line with the lyrics "Don't lis-ten to him, 'cause what does he know? We des-ti-ny calls you, you must be strong. I". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and features a more complex rhythmic pattern in the right hand, including some sixteenth-note runs.

need each\_ oth - er \_ to have, to hold. He'll \_  
may not be with you, - but you've got to hold\_ on. They'll \_

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The vocal line includes a triplet of eighth notes at the end of the first phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

see in time, I know.  
see in time, I

The second system continues the musical score. The vocal line has a first ending bracket above it. The piano accompaniment includes a mezzo-piano (*mp*) dynamic marking. The bass line features a whole note chord with a flat sign below it.

When know. We'll show them to - geth - er 'cause

The third system includes a second ending bracket above the vocal line. The piano accompaniment features a crescendo (*cresc.*) dynamic marking. The bass line has a whole note chord with a flat sign below it.

you'll be in my heart. Yes, you'll be in my heart from

The fourth system concludes the musical score. The piano accompaniment starts with a forte (*f*) dynamic marking. The bass line has a whole note chord with a flat sign below it.

this day on, — now — and — for — ev — er more.

Oh, — you'll be — in my heart no mat-ter what — they

say You'll be here in — my — heart al -

*molto rit.*  
- ways — Al - ways Al-ways.

*dim* *molto rit.* *p*

# NOT FOR THE LIFE OF ME

from *Thoroughly Modern Millie*

Music by JEANINE TESORI  
Lyrics by DICK SCANLAN

Freely, in 4

MILLIE: *mp*

I stud-ied all the pic-tures in mag-a-zines and books I

mem - o - rized the sub - way map, too. It's one block north to Ma - cy's and

two to Broth - ers Brooks. Man - hat - tan, I pre - pared for you. You

cer - tain - ly are diff - rent from what they have back home, where noth - ing's o - ver three stor - ies

high, and no one's in a hur - ry or wants to roam, but

I do, though they won - der why \_\_\_\_\_ They said I would soon be good and

lone - ly. They said I would sing the home - sick blues. So I

al - ways have this tic - ket in my poc - ket; a tic - ket home in my poc - ket to

Slower

Wide Swing - Hot Dixieland

do with as I choose. Burn the bridge \_ Bet the store \_

Ba - by's com - in' home \_ no more \_ Not for the life of

me Break the lock \_ Post my bail.

Done my time I'm out - ta jail — Not for the

life of me. A life that's

**Più mosso**

got - ta be more than a one - light town where the light is al - ways red. —

*mp*

— Got - ta be more — than an old ghost town where the



ghost ain't ev - en dead *slide*

8vb

Clap - a - your hands \_ just - a be - cause don't you know that where I am ain't

*f* *mp*

where I was \_ Not for the life of

<sup>\*</sup> me You see I got - ta be more than a

\* On the original cast recording there is a cut from here to \*\*

coun - try wife — mak - in' ba - bies till I croak —

Got - ta be more — than a lead - ing role — in a farm - er's  
8va

daugh - ter joke! — Days of yore, — kind and gen - tle

*f*

ask me if I'm sen - ti - men - tal Not for the life of

*mp*

\*\*

me. Boh doh \_ dee oh! Not for the

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "me. Boh doh \_ dee oh! Not for the". The piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a dynamic marking of *f* (forte) in the right hand.

life of, \_ not for the life of, \_

The second system continues the vocal line with the lyrics "life of, \_ not for the life of, \_". The piano accompaniment continues with various chords and melodic lines in both hands.

not for the life of the life me! \_

The third system shows the vocal line with the lyrics "not for the life of the life me! \_". The piano accompaniment features a dynamic marking of *f* (forte) and includes a *v* (vibrato) marking in the right hand.

The fourth system shows the vocal line with a long note and the piano accompaniment. The piano part includes a dynamic marking of *sfz* (sforzando) in the right hand.

# COME TO YOUR SENSES

from *tick, tick... BOOM!*

Words and Music by  
JONATHAN LARSON

Rock Ballad ♩ = 96

Cm7 Ab(add2) Cm7 Abmaj9

*mp*

The piano introduction consists of four measures in 4/4 time. The melody is in the right hand, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note G4. The bass line in the left hand consists of sustained chords: Cm7, Ab(add2), Cm7, and Abmaj9.

Dbmaj11 Cm9 Dbmaj7#11 Eb

**KARESSA:**

You're on the air, — I'm un - der - ground .

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment consists of sustained chords: Dbmaj11, Cm9, Dbmaj7#11, and Eb.

Dbmaj7#11 Cm9 Dbmaj7#11 Eb

Sig - nal's . fad - ing, — can't be found . I

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: Dbmaj7#11, Cm9, Dbmaj7#11, and Eb.

Cm11 Gm7(add4) Ab(add2)

fi - nal - ly o - pen up For you I would do — an - y - thing .

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of sustained chords: Cm11, Gm7(add4), and Ab(add2).

*E*<sub>b</sub>sus2      *B*<sup>b</sup>/*D*   *C*m7(add4)      *G*m7(add4)      *A*<sup>b</sup>(add2)

But you've turned off — the vol - ume      just when I've be - gun — to sing -

*E*<sub>b</sub>sus2      *B*<sup>b</sup>      *E*<sub>b</sub>sus2

Come to your sens - es. De -

*G*m7      *A*<sup>b</sup>(add2)      *C*m7      *E*<sub>b</sub>sus2

fens - es are not — the way to go, and you know, or at least — you knew —

*E*<sub>b</sub>sus2      *G*m7      *A*<sup>b</sup>(add2)

Ev - 'ry thing's strange, you've changed, and I don't know what to do — to get through I — don't.

Cm7 Bb Abmaj7 Gbmaj7 Eb/Db

— know what — to do — I have to laugh, —

Cm9 Eb/Db Eb

we sure put on — a show —

Eb/Db Cm9 Eb/Db

Love is pas - sé — in this day and age — How can we ex - pect — it to

Eb Bb/C Gm7(add4) Ab(add2)

grow? You as — the Knight — Me as — the Queen —

Ebsus                      Bb/D    Cm7(add4)                      Gm7(add4)

All I've got — to - night is

Ab(add2)                      Bbsus                      Bb

stat - ic on a screen.

Ebsus2                      Gm7                      Abmaj9

Come to your sens - es. The fenc - es in - side — are not for real — if we feel — as we did, —

*mf a little detached*

Cm7                      Bbsus                      Bb    Ebsus2                      Gm7

— and I do — Can't you re - call — when this all — be - gan? It was on - ly

Abmaj9 Cm7 Bbsus Eb(add2)

you and me It was on - ly me and you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with the lyrics "you and me" under a half note, followed by "It was on - ly me" under a quarter note, and "and you" under a quarter note. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Cb(add2) Db

But now the air is filled with con -

The second system continues the vocal line with "But now the air" under a quarter note and "is filled with con -" under a quarter note. The piano accompaniment features a dynamic marking of *f* (forte) and includes a triplet of eighth notes in the right hand.

Ebsus2 Eb Cb(add2)

fu - sion We've re - placed

The third system continues the vocal line with "fu - sion" under a quarter note and "We've re - placed" under a quarter note. The piano accompaniment includes a triplet of eighth notes in the right hand.

Db(add2) Ebsus2 Eb(add2) Bb/D Cm9

care with il - lu - sion It's cool to be

The fourth system continues the vocal line with "care with il - lu - sion" under a quarter note and "It's cool to be" under a quarter note. The piano accompaniment includes a dynamic marking of *sub mp* (sub mezzo piano) and features a steady eighth-note bass line.





F(add2) Am7 Bbsus2

Ba-by, be real, — you can feel — a-gain You don't need a mu - sic box mel-o-dy to

Bbsus2 F/A Bbsus2

Come to your sens - es. Come to your sens -

F/A Bbsus2 F/A

- es \_\_\_\_\_ Come \_\_\_\_\_ to your sens - es Ba - by,

*cresc.*

Dm F/C C

come \_\_\_\_\_ back a -

*f*

F5 Dm7 Db(add2) Eb(add2) F(add2)

live \_\_\_\_\_

*molto rit.*

# DEFYING GRAVITY

from the Broadway Musical *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely, with quiet intensity

Db5      Ab/Eb Db/F      Gbsus2                      Db5      Ab/Eb Db/F      Gbsus2

*p*

**ELPHABA:**

Some-thing has changed with-in me some-thing is not

the same I'm through with play-ing by the rules

of some-one else's game Too late for sec-

Db5      Gbsus2                      Db5      Gbsus2

Db/F      Gbsus2      Cbsus2                      Dbsus

Db Cbsus2 Dbsus Db

- ond guess - ing, too late to go back — to sleep —

Gb5/Eb Gb5/F Db/Gb

It's time to trust — my in - stincts, close my eyes — and

**Allegro**  
Absus Ab Bbm7(no5th) Gbsus2

leap — It's time — to try de - fy -

*grava*

*With pedal*

Absus

ing grav - i - ty I think — I'll

Bbm7(no5th) Gbsus2 Absus

try de-fy - ing grav - i - ty, — and you can't pull — me down —

*cresc.*

Db5 Ab/Eb Db/F Gbsus2 Db5 Ab/Eb Db/F Gbsus2

*mf*

Db5 Ab/Eb Db/F Gbsus2 Ab(add4) Db5 Ab/Eb Db/F Gbsus2

I'm through ac - cept - ing lim - its 'cause some - one says —

Db5sus2 Db5 Ab/Eb Db/F Gbsus2 Ab(add4) Db/F

— they're so — Some things I can - not change, — but 'til —



Bbm7(no5th)

Gbsus2

grav - i - ty Kiss me good - bye, I'm de - fy -

Absus

Ab7sus

ing grav - i - ty, and you can't pull - me

Moderato, dreamily

Amaj9#11

down.

B6(add4)

Un - lim - it - ed My fu - ture is



C#m9 Amaj9#11 B6(add4) Emaj7

un - lim - it - ed And I've just had a

Amaj9#11 G#m11 C#m11 Bsus/A Am6

vi - sion al - most like a proph - e - cy, I know-

*mf rit*

Freely

E/G# A(add9) E/B B9sus G(add9) Gmaj7 G6

It sounds tru - ly cra - zy, and true, the vi - sion's ha - zy. But I swear some - day I'll

*p*

Allegro; as before

Cmaj9 C6 Cmaj7 G#m7(no5th) E sus2 F#sus

be - up in the sky, de - fy - ing

*mf*

G#m7(no5th) E sus2

grav - i - ty Fly - ing so high, de - fy -

F#sus F#7sus

ing grav - i - ty, They'll nev - er pull me down -

B5 F#C# B/D# E sus2 Db5 Ab/Eb Db/F Gbsus2

Triumphantly

Db5 Gbsus2

So if you care -

Db5 Gbsus2 Ab

to find me, look to the west - ern sky

Db5 Ab/Eb Db/F Gbsus2 Ab(add4) Ebm/Gb Ebm

As some-one told me late - ly: ev - 'ry - one de - serves

*rall*

Db/F Db Cbsus2 Db5 Dbsus Db

the chance to fly! And if I'm fly - ing so - lo,

*a tempo*

Cbsus2 Db5 Gb5/Eb

at least I'm fly - ing free To those who'd ground-

Chords: Gb5/F, Db/Gb, Absus

me, take a mes - sage back from me...

Chords: Ab, Bbm7(no5th), Gbsus2, Absus

Tell them how I am de - fy - ing

Chords: Bbm7(no5th), Gbsus2

grav - i - ty I'm fly - ing high de - fy -

Chords: Absus, Ebm/F, Fm7

ing grav - i - ty, and soon I'll match them in re -

*rall*

## With determination

Bbm Gbm/A Absus/Gb

noun . . . . . And no - bod - y in

*sub p*

Ab7sus/F Abm7/Eb Abm7(add4)/Eb Ab9sus/Db Gb(add9)/Db

all of Oz, no Wiz - ard that there is or was is

Gbm(add9)/A Ebm7b5/Gb Absus Ab7sus Db5 Ab(add4)/Eb Db/F Gbsus2 Db/F

ev - er gon - na bring me down . . . . .

*rall* *ff* *rall*

Cb(add2)/Bb Gb/Cb Db

Ah! . . . . .

# FOR GOOD

from the Broadway Musical *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely  
Asus2(no3rd)  
ELPHABA:

C#m A B

I'm li - mi - ted just look at me— I'm li - mi -

*p*

ted And just look at you, you can do all I could - n't do, Glin - da .

Emaj7 A maj9 F#6/G# G#sus/C# F#m7(b5)/A

So now it's up to you (Spoken) for both of us . . Now it's up to

E/B E+/B F#m7(add4) G#7sus G#7 Dmaj7#11

*Tenderly, poco rubato*

you

*p*

Db5 Db/Gb Db5 Db/Gb Gb

With pedal  
Note: When performed as a solo, sing the top melody line throughout.

Ab GLINDA: Db/F Gbmaj9 Gb6/9 Db/F

I've heard it said that peo-ple come in - to our lives— for a

*colla voce*

Gbmaj9 Gb6/9 Db5/F Gbsus2 Ab Db/F Gbmaj9 Gb6/9

rea-son, bring-ing some-thing we must learn And we are led to those who

Fm7 Bbm7 Eb/G Absus Ab

help us most to grow,— if we let them,— and we help them in— re - turn.

Db/F Gbsus2 Gbm(maj7) Bbm/F

Well, I don't know if I be - lieve that's true,— But I

A Emaj7(no3rd)/A F#m7 E/A



A tempo, warmly

G $\flat$ 5 Db/F Ebm7 D $\flat$ /G $\flat$  A $\flat$ 5 D $\flat$  D $\flat$ /G $\flat$

I have been changed for good.

*rit*

*mf*

ELPHABA: A $\flat$  Db/F G $\flat$ maj9 Ebm7/G $\flat$  D $\flat$  Fm

ELPHABA:

It well may be that we will nev-er meet a - gain in this

G $\flat$ maj9 G $\flat$ 6/9 Db/F G $\flat$ sus2 A $\flat$  Db/F G $\flat$ maj9 G $\flat$ 6/9

life-time, so let me say be-fore we part: So much of me is made of

Fm7 B $\flat$ m7

what I learned from you, you'll be with me like a

Eb/G                      Absus                      Ab                      Db/F                      Gbsus2                      3

hand - print on my — heart.                      And now                      what - ev - er way — our

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 triplet of eighth notes G4, A4, B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Gbm(maj7)                      Bbm                      A                      Emaj7(no3rd)/A                      A                      F#m7                      E/A

stor - ies — end, —                      I know you have re - writ - ten mine — by                      be - ing my friend . -

Detailed description: This system contains the next two measures. The vocal line has a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment continues with a similar rhythmic pattern, using chords like Gbm(maj7) and Bbm.

Bsus                      B                      Db/F                      Gbsus2                      Gbmaj9(no3rd)/Cb                      Db

—                      Like a ship blown — from its moor - ing — by a wind off the sea, —                      like a

Detailed description: This system contains the next two measures. The vocal line begins with a half note G3, followed by a quarter note A3, and a triplet of eighth notes G3, A3, B3. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Db/F                      Db/Gb                      Cb(add9)                      Gb6/Bb                      Ab                      Ab/Gb

seed dropped — by a sky - bird —                      in a dis - tant wood, —

Detailed description: This system contains the final two measures. The vocal line has a half note G3, a quarter note A3, and a quarter note B3. The piano accompaniment concludes with a steady eighth-note bass line and chords in the right hand.

Db/F Ebm7 Fm7 Bbm7 Gbsus2 Db/F

who can say — if I've been changed for the bet-ter? But be-cause I knew you .

Gb5 Db/F Ebm7(add4) Db/Gb Ab

GLINDA: Be - cause I knew you .

BOTH: I have been changed — for

*cresc*

Piu mosso

F#m7 F#m9 B Emaj7/G#

ELPHABA: good . And just to clear the air, just I ask for -

F#m7 F#m9 B B/A Emaj7/G#

give - ness for the things I've done — you blame me — for —

**GLINDA:** B 6 C#sus C#/B F#A#

But then, I guess— we know there's blame— to share, — and

**ELPHABA:**

and

**Emaj7(no3rd)/A** **F#m7(add4)** **F#m7/B** **B** **B/A**

none of it seems to mat-ter an - y - more... Like a com -

none of it seems to mat-ter an - y - more...

*rit*

**Db/F** **Gbsus2** **Dbsus/Cb** **Db**

- et pulled from or - bit as it pass - es a sun — like a

— Like a ship— blown— from its moor - ing by a wind off the sea, —

*a tempo*

Db/F Gbsus2 Gbsus2/Cb Gbsus2/Bb Ab Ab/Gb

stream that meets a boul - der half - way through the wood,  
like a seed dropped by a bird in the wood,

*senza rit*

Db/F Ebm7 Fm7 Bbm7

Who can say if I've been changed for the bet - ter?  
Who can say if I've been changed for the bet - ter?

*dim*

Gbsus2 Db/F Ab/Eb Bbm Bbm (add2)

I do be - lieve... I have been changed for the bet - ter... And  
I do be - lieve... I have been changed for the bet - ter.

*mp*

Gbsus2 Db/F Gbsus2 Db/F Gbsus2 Db/F

be-cause I knew you... Be-cause I knew you...

Be-cause I knew you Be-cause I knew you

*rit poco a poco*

Ebm7(no5th) Db/Gb Absus

**Tempo I**  
Db5 Db/Gb

I have been changed for

I have been changed for

*rit*

Db5 Db/Gb Gb(add2) Ab Db(add2)

good

good

*rit*

# IT'S AN ART

from *Working*

Music and Lyrics by  
STEPHEN SCHWARTZ

Verdi-esque (a la "Traviata")

Piano introduction in A major, 4/4 time. The music is marked *p* (piano). The right hand features a melodic line with dotted rhythms and slurs, while the left hand provides a steady bass accompaniment with quarter notes.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in A major, 4/4 time. The piano accompaniment is in the same key and time signature. The lyrics are: "There's some as — don't — care, when they put down the plate, —". Above the vocal line, the chords A, C#m7, and Em7 are indicated. The piano accompaniment features a similar melodic pattern to the introduction.

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in A major, 4/4 time. The piano accompaniment is in the same key and time signature. The lyrics are: "— there's a sound. (spoken) Not with me!". Above the vocal line, the chords Em7(b5), A, Em7(b5), and A are indicated. The piano accompaniment continues with the same melodic pattern.

E7(#5) A C#m7 Em7

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

Em7(b5) A Em7(b5) A

on the ground. (spoken) Not with me!

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

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

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

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



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

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

C#m/E Dmaj7 C#m7 Bm9

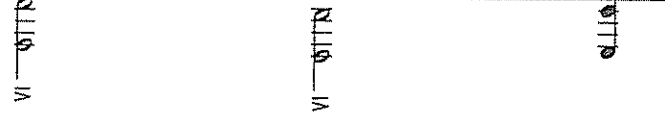
gen - tle or do it a - gain till it's near Or - i -

E mf A E7/A

en - tai Da da da da dum da

F#m D E

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



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

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

D B7 E A/C#

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

VI 9 11 12 VI 9 11 12

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

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

*cresc. poco a poco*

*cresc. poco a poco*

D C#7 F#m A7/E

all needs be styl - ish — and smart. —

D E A

That's what makes it an art!

*p* A C#m7 Em7

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

Em7(b5) A Em7(b5) A

then, I had — shakes — (spoken) Down I went!

E7(#5) A C#m7 Em7

There with my tray — full of cof - fees and —

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

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

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

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

D E7(b9) C#m7 F#m

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

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

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

Dmaj7 C#m7 Bm7 E

car - ry your tray like it's al - most bal - let - like

F#m D F#m D

La la da dum da da da da

*8va*

F#m D *mf* F#m D

da da da da dum. It's an art! It's an art! to

*8va*

*loco*

E A G#m7(b5) C#7 VI

be a fine wait - ress -- each ev' - ning I treas - ure the

F#m A7/E D Bm7

test Like to - night was a fight 'cause they

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

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

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

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

*cresc. poco a poco*

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

heart!" E - ven that was — an art.

*f* *p* *accel.*

Faster (♩. = 72)

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

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

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note C#4, followed by a half note G#4, and then a quarter note E5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are C# (C#4-E#4-G#4), Bm7 (B3-D3-F3-G#3), Bm7(b5) (B3-D3-F3-A3), and Dm/F (D3-F3-A3-C#4). Dynamics include a forte (f) marking.

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

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

Detailed description: This system contains measures 3-6. The vocal line has notes G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment continues with chords: Esus/G# (E3-G#3-A3-C#4), C#7(#9) (C#4-E#4-G#4-A#4), F#m (F#3-A3-C#4), C#7(b9) (C#4-E#4-G#4-A#4-B4), F#m (F#3-A3-C#4), and G#m7(b5) (G#3-B3-D4-E4). Dynamics include forte (f) and piano (p).

C#7 F#m7 A7/E F

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

Detailed description: This system contains measures 7-10. The vocal line has notes G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment features chords: C#7 (C#4-E#4-G#4-A#4), F#m7 (F#3-A3-C#4-D4), A7/E (A3-C#4-E4-G#4), and F (F3-A2-C3-E3). Dynamics include forte (f) and piano (p).

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

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

Detailed description: This system contains measures 11-14. The vocal line has notes G#4, A4, B4, C#5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment features chords: F#7/E (F#3-A3-C#4-E4), Eb7 (Eb3-Gb3-Bb3-Db4), F#7/E (F#3-A3-C#4-E4), and F VI (F3-A2-C3-E3). Dynamics include forte (f) and piano (p).

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

So

Tempo I°

A A/C# Bb/E Bb A

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

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

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



Em7 Gm/Bb A Gm/E A

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

Slower

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

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

rit. p *colla voce*

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

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

Amaj7/E                      Dmaj7                      C#m7                      D                      D/E    E

*mp*

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

E                      rit.                      Fmaj7                      F#7                      *molto rall.*                      E/G#                      *mf*

It's An

*rit.*                      *molto rall.*                      *phes.*

## Tempo I°

F#m                      D                      E                      A                      G#m7(b5)

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

Chord progression: C#7, F#m, A7/E, D

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

The first system of music features a vocal line in treble clef with lyrics "leis - ure — or rest. So I zoom through the". The piano accompaniment is in treble and bass clefs. Chord diagrams for guitar are provided below the bass line for each measure: C#7, F#m, A7/E, and D.

Chord progression: Bm7, E, A/C#, G#m7(b5)

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

The second system of music features a vocal line in treble clef with lyrics "room with a flair no one else has An air no one". The piano accompaniment is in treble and bass clefs. Chord diagrams for guitar are provided below the bass line for each measure: Bm7, E, A/C#, and G#m7(b5).

Chord progression: C#7, F#m, A7/E, D

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

The third system of music features a vocal line in treble clef with lyrics "else has, I swear. No one else has my lilt when I". The piano accompaniment is in treble and bass clefs. Chord diagrams for guitar are provided below the bass line for each measure: C#7, F#m, A7/E, and D.

C#7 F#m A7/E Bm7

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

*(8va)* *loco*

C#7 F#m A7/E Bm7

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

C#7 F#m A7/E Bm7

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

C#7 F#m A7/E

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

*sub. p* very legato

D C#m7 F#m/B Bm7 Esus

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

*p* cresc.

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

show

*f*

A

*sfz* cresc. *ff*

# LIFE IS

from *Zorba*

Words by FRED EBB  
Music by JOHN KANDER

Moderato

*pp*

The piano introduction consists of three measures. The right hand plays a rhythmic pattern of eighth notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3. The left hand provides a simple harmonic accompaniment with chords: G3-B3, F3-A3, E3-G3, D3-F3, C3-E3, B2-D3, A2-C3, G2-B2.

LEADER:

Life is what you do while you're

The vocal line begins with a quarter rest, followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment continues with the same rhythmic pattern as the introduction.

wait - ing to die Life is how the time

The vocal line features a triplet of eighth notes: G4, F4, E4. The piano accompaniment continues with the same rhythmic pattern.

goes by.

The vocal line consists of a quarter note G4, a quarter note F4, and a half note E4. The piano accompaniment continues with the same rhythmic pattern.

Life is where you wait

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Life' and a quarter note 'is'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

while you're wait - ing to leave.

The second system continues the vocal line with a triplet of eighth notes for 'while you're' and another triplet for 'wait - ing'. The piano accompaniment maintains the eighth-note texture in the right hand.

Life is where you grin \_\_\_\_\_ and grieve \_\_\_\_\_

*cresc* *mf*

The third system shows the vocal line with a long melisma line under 'grin' and another under 'grieve'. The piano accompaniment includes a dynamic marking of *cresc* (crescendo) and *mf* (mezzo-forte). The key signature changes to two sharps (D major) at the end of the system.

The fourth system continues the piano accompaniment in D major. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a few moving notes.

Hav - ing if you're luck - y, want - ing if you're not. Look - ing for the ru - by

*mp*

un - der-neath the rot. Hun - gry for the pi - laf in some-one else - 's pot. But

that's the on - ly choice you've got! \_\_\_\_\_

*f*



Life is where you stand just be - fore you are flat.

*p*

This system contains a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It features a melodic line with two triplet markings over the words "fore" and "you". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The piano part begins with a dynamic marking of *p* (piano). The music is in 4/4 time.

Life is on - ly that, Mis - ter Life is sim - ply that, Mis - ter,

This system continues the musical score. The vocal line has a treble clef and a key signature of one flat. It includes a time signature change from 4/4 to 6/4 and back to 4/4. The piano accompaniment has two staves with a key signature of one flat. The piano part continues with a dynamic marking of *p*. The music is in 4/4 time.

that and noth - ing more than that.

*p*

This system continues the musical score. The vocal line has a treble clef and a key signature of one flat. It includes a time signature change from 4/4 to 6/4 and back to 4/4. The piano accompaniment has two staves with a key signature of one flat. The piano part continues with a dynamic marking of *p*. The music is in 4/4 time.

This system continues the musical score. The vocal line has a treble clef and a key signature of one flat. The piano accompaniment has two staves with a key signature of one flat. The piano part continues with a dynamic marking of *p*. The music is in 4/4 time.

Life is what you feel till you can't feel at all

Life is where you fly and

fall.

Run-ning for the shel - ter na - ked in the snow

Learn - ing that a tear drops an - y - where you go. Find - ing it's the mud that

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 is written in a soprano clef and contains the lyrics: "Learn - ing that a tear drops an - y - where you go. Find - ing it's the mud that". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

makes the ros - es grow. But that's the on - ly choice \_\_\_\_\_ you

The second system continues the musical score. The vocal line includes the lyrics: "makes the ros - es grow. But that's the on - ly choice \_\_\_\_\_ you". The piano accompaniment continues with the same rhythmic pattern. A fermata is placed over the final note of the vocal line, and the piano accompaniment features a descending melodic line in the right hand leading to a final chord.

know \_\_\_\_\_

*f*

The third system shows the vocal line with a long, sustained note for the word "know". The piano accompaniment is marked with a forte (*f*) dynamic and features a more complex, rhythmic accompaniment with chords in the right hand and a bass line in the left hand.

*p*

The fourth system shows the piano accompaniment continuing with a piano (*p*) dynamic. The right hand features a complex, rhythmic accompaniment with chords, while the left hand provides a simple bass line.

Life is what you do while you're wait - ing to die.

*mp*

This system contains a vocal line and piano accompaniment. The vocal line has two triplet markings over the words "wait - ing" and "to die". The piano accompaniment is marked *mp*.

**Rubato**

This is how the time goes

*dim.* *colla voce*

This system is marked **Rubato**. The vocal line includes a fermata over the word "goes". The piano accompaniment is marked *dim.* and *colla voce*.

**A tempo**

by

*p* *accel. e cresc. poco a poco*

This system is marked **A tempo**. The vocal line has a long note with a fermata. The piano accompaniment is marked *p* and *accel. e cresc. poco a poco*.

*accel.* *f*

This system continues the piano accompaniment from the previous system, marked *accel.* and *f*. The vocal line is mostly silent with a few notes.