Mezzo-Soprano/Belter Volume 5

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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

Compiled and Edited by Richard Walters

ISBN-13: 978-1-4234-4699-6
ISBN-10: 1-4234-4699-2

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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 *tessitura*) 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

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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 of 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 Dominque 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 belter. 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 Eyen
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 Eyen'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 as a solo in this edition.

SWEET CHARITY

MUSIC: Cy Coleman
LYRICS: Dorothy Fields
BOOK: Neil Simon
DIRECTOR/CHOREOGRAPHER: Bob Fosse
OPENED: Janury 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

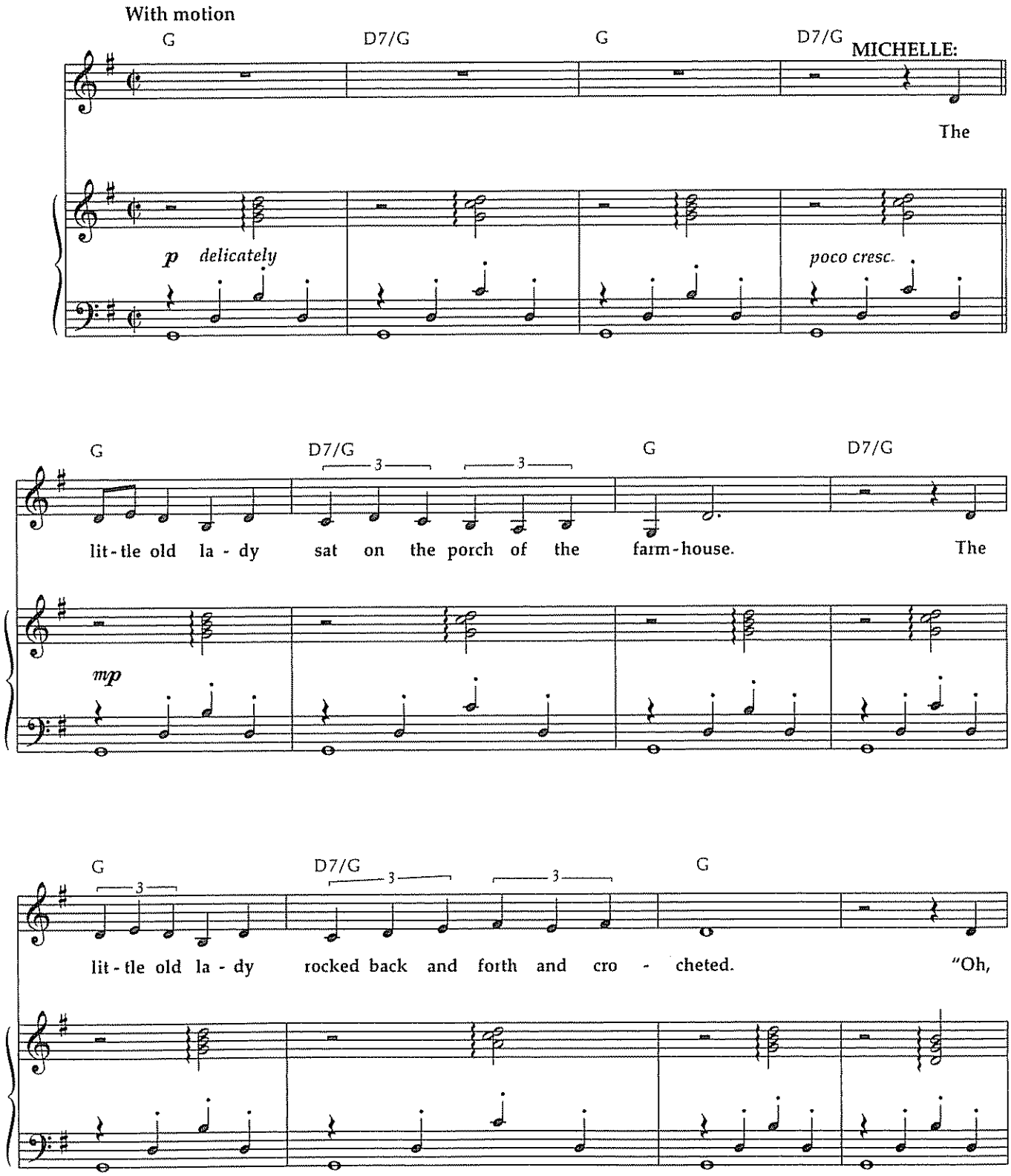
MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Joseph Stein, adapted from *Zorba the Greek* by Nikos Kazantzakis
DIRECTOR: Harold Prince
CHOREOGRAPHER: Ronald Field
OPENED: November 16, 1968, New York; a run of 305

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



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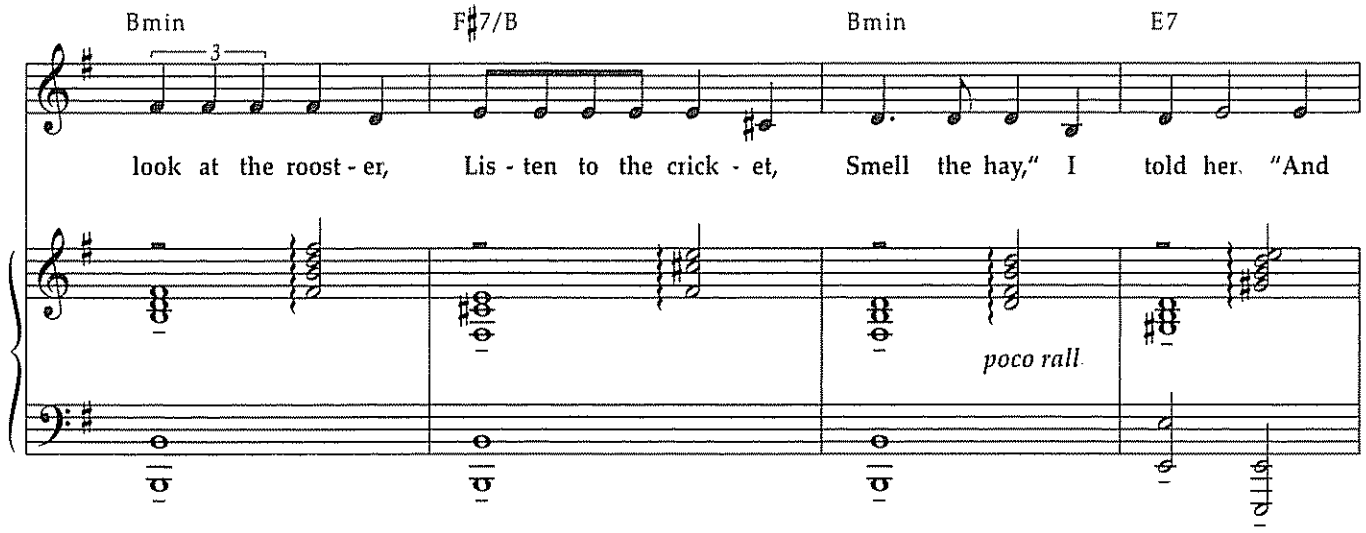
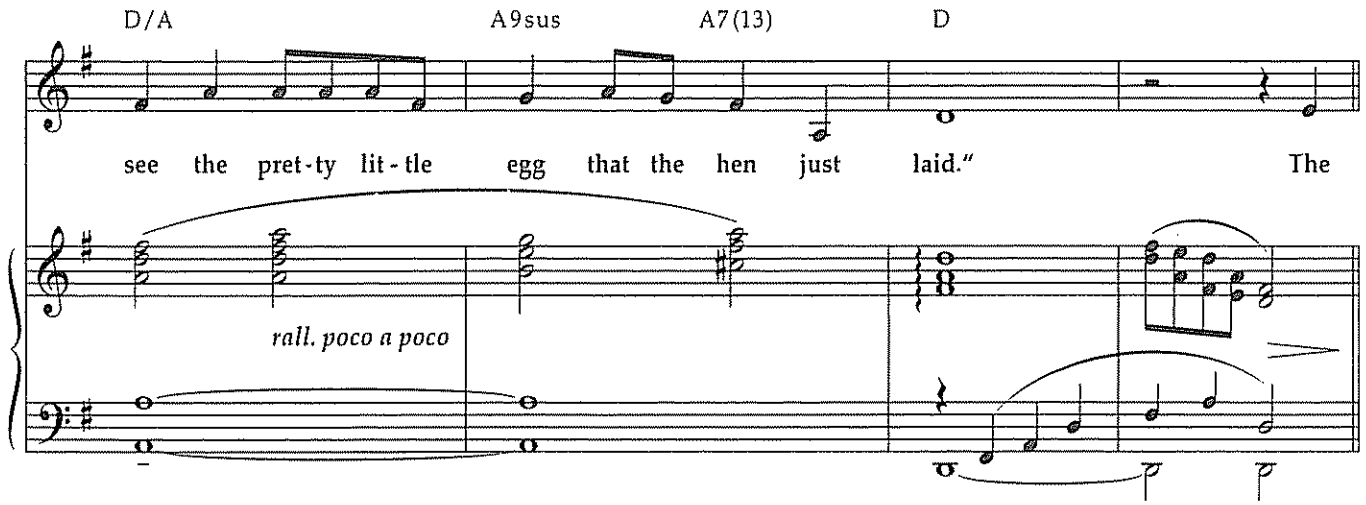
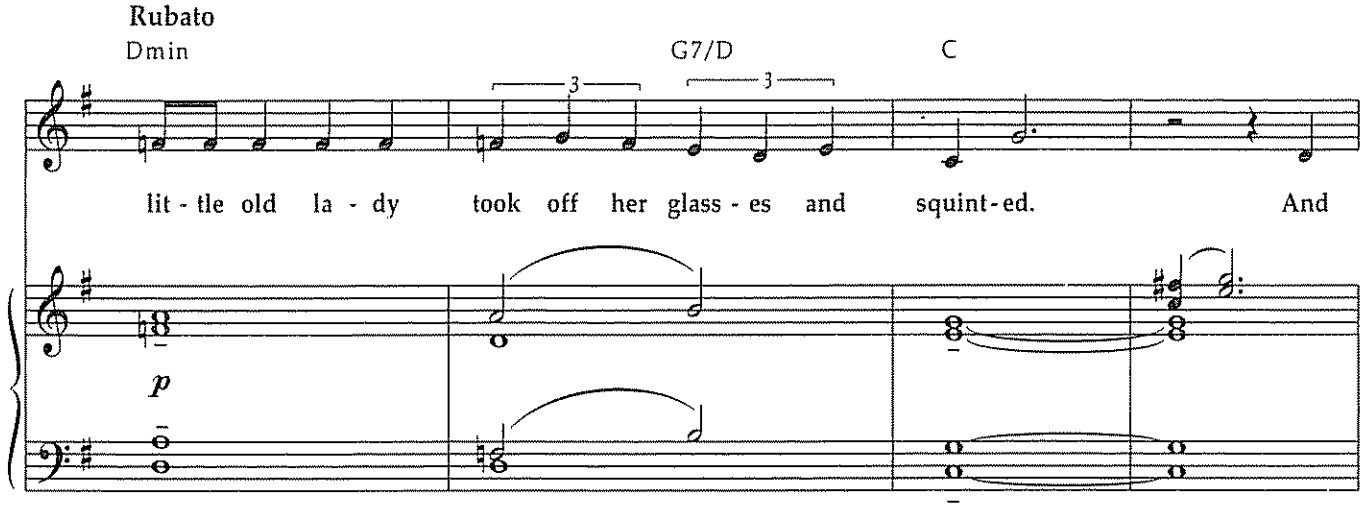
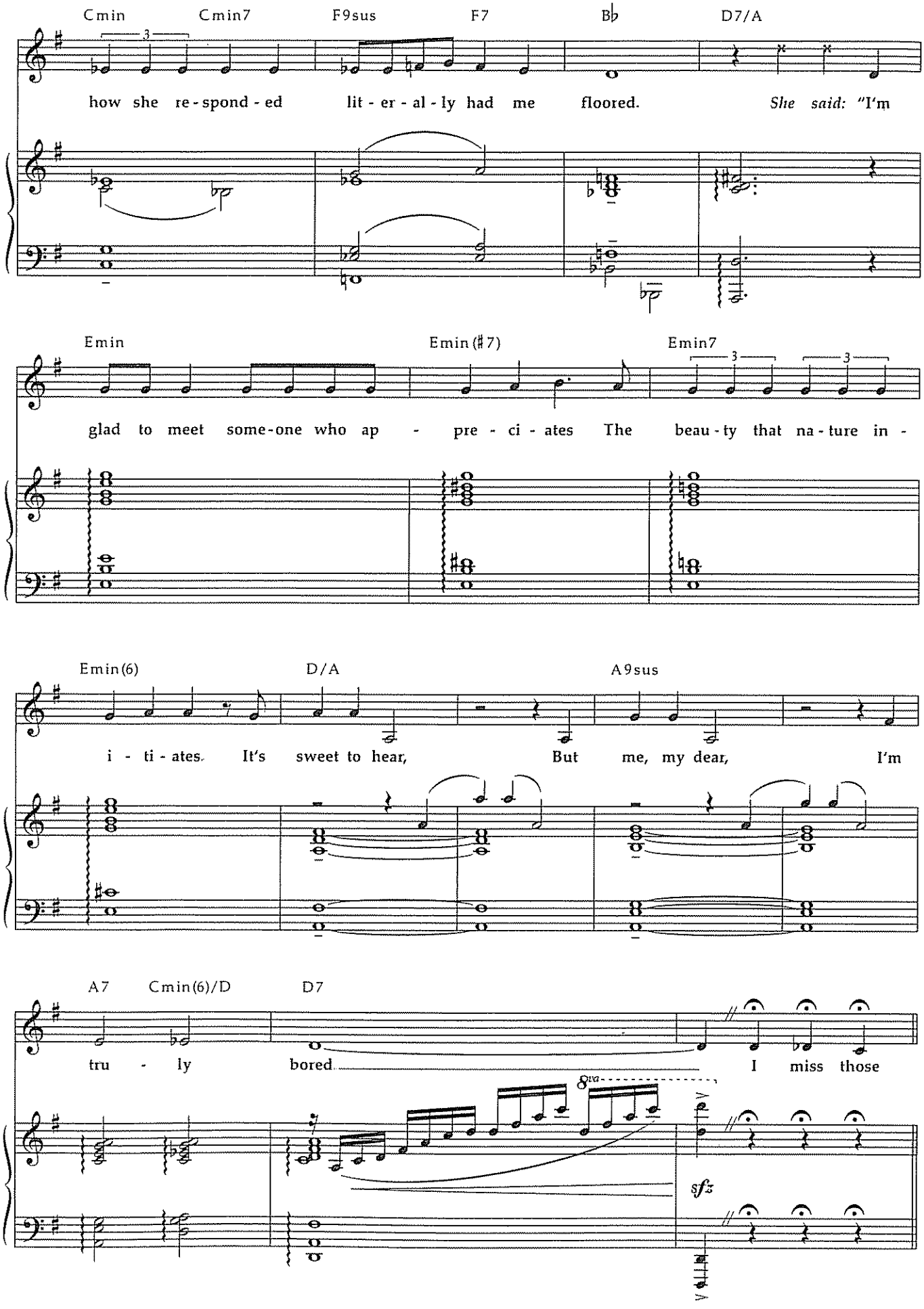
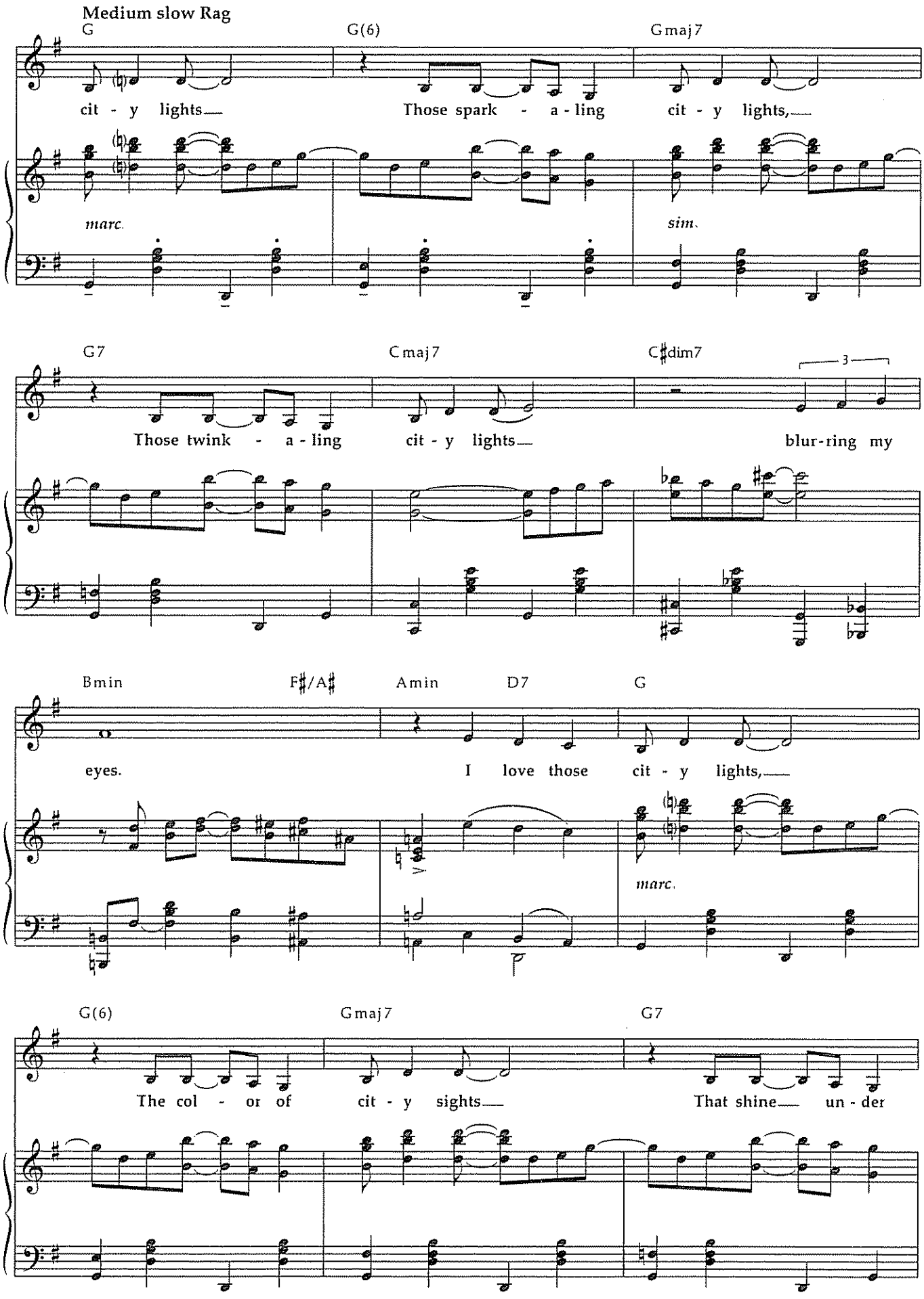
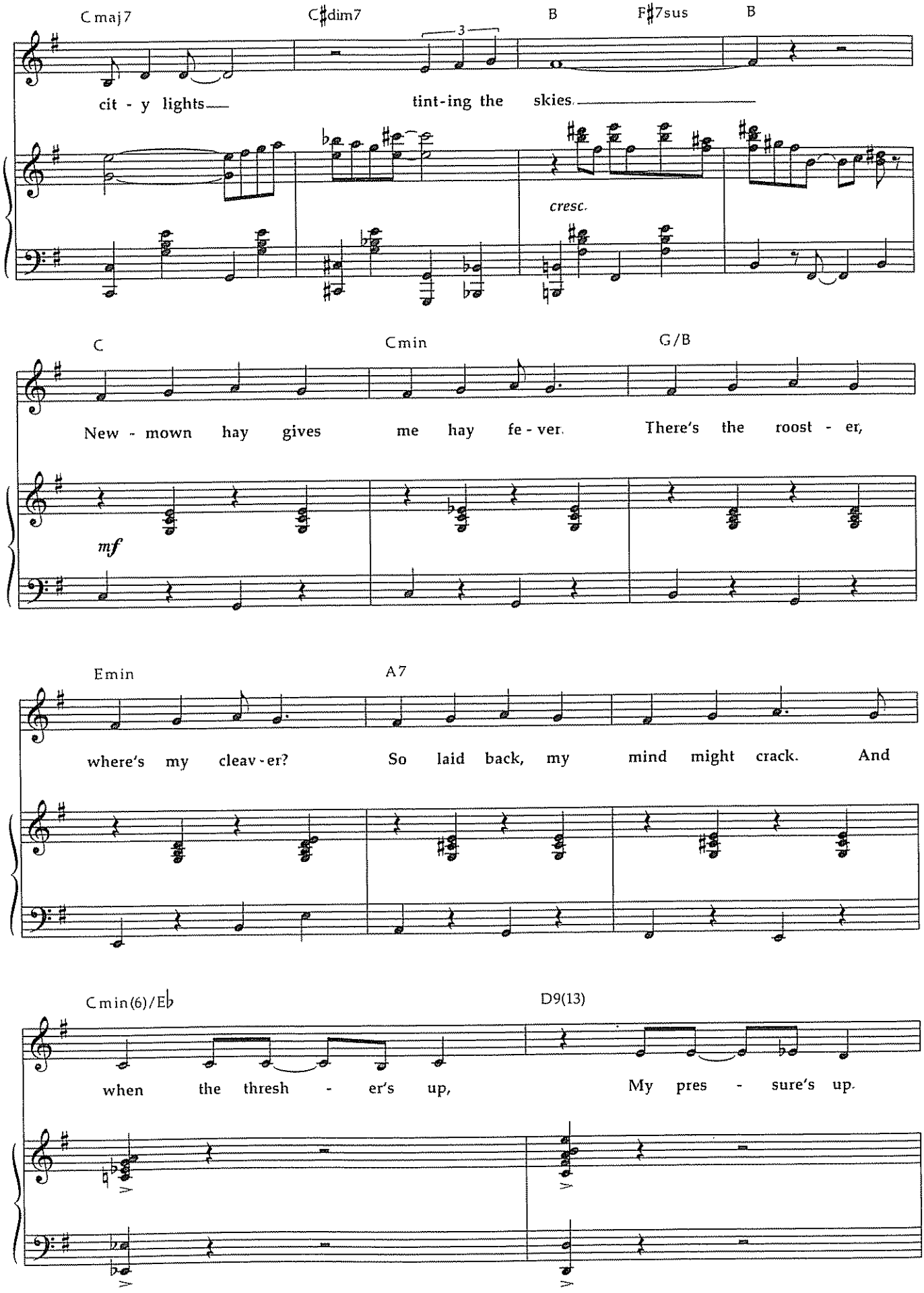

Bmin
F♯7/B
Bmin
E7
look at the roost - er, Lis - ten to the crick - et, Smell the hay," I told her. "And
poco rall.

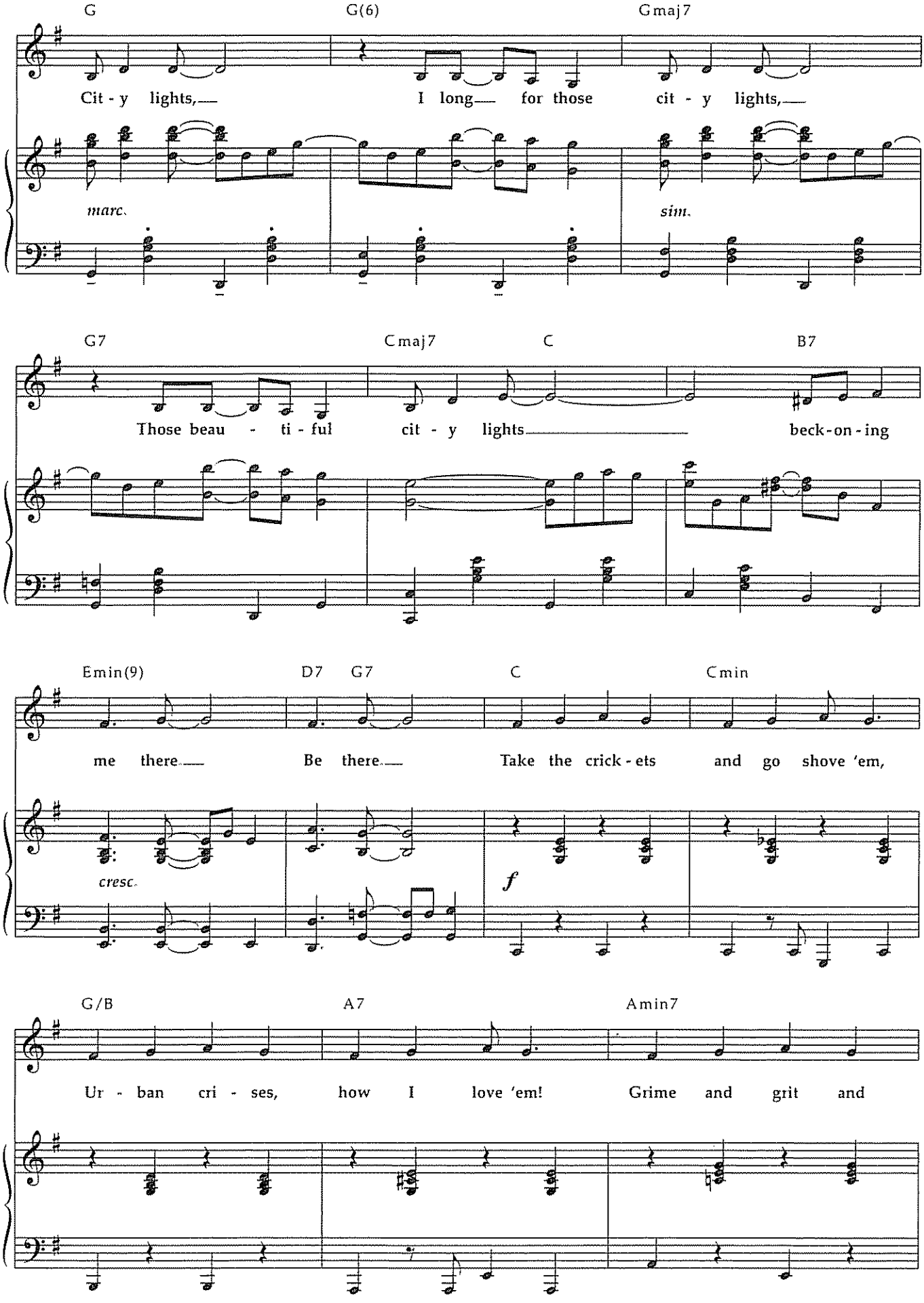

D/A
A9sus
A7(13)
D
see the pret - ty lit - tle egg that the hen just laid." The
rall. poco a poco

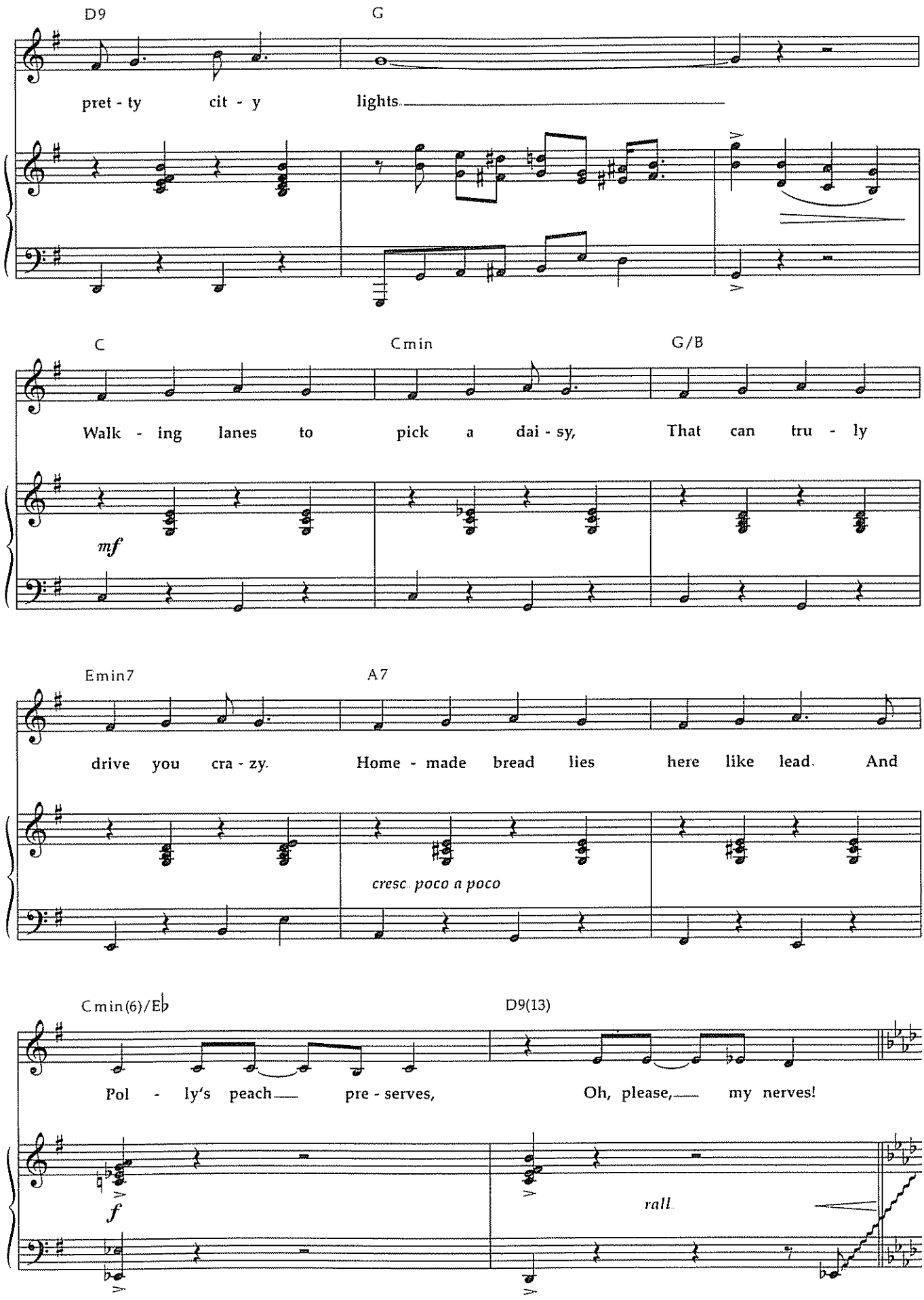

Rubato
Dmin
G7/D
C
lit - tle old la - dy took off her glass - es and squint - ed. And
p

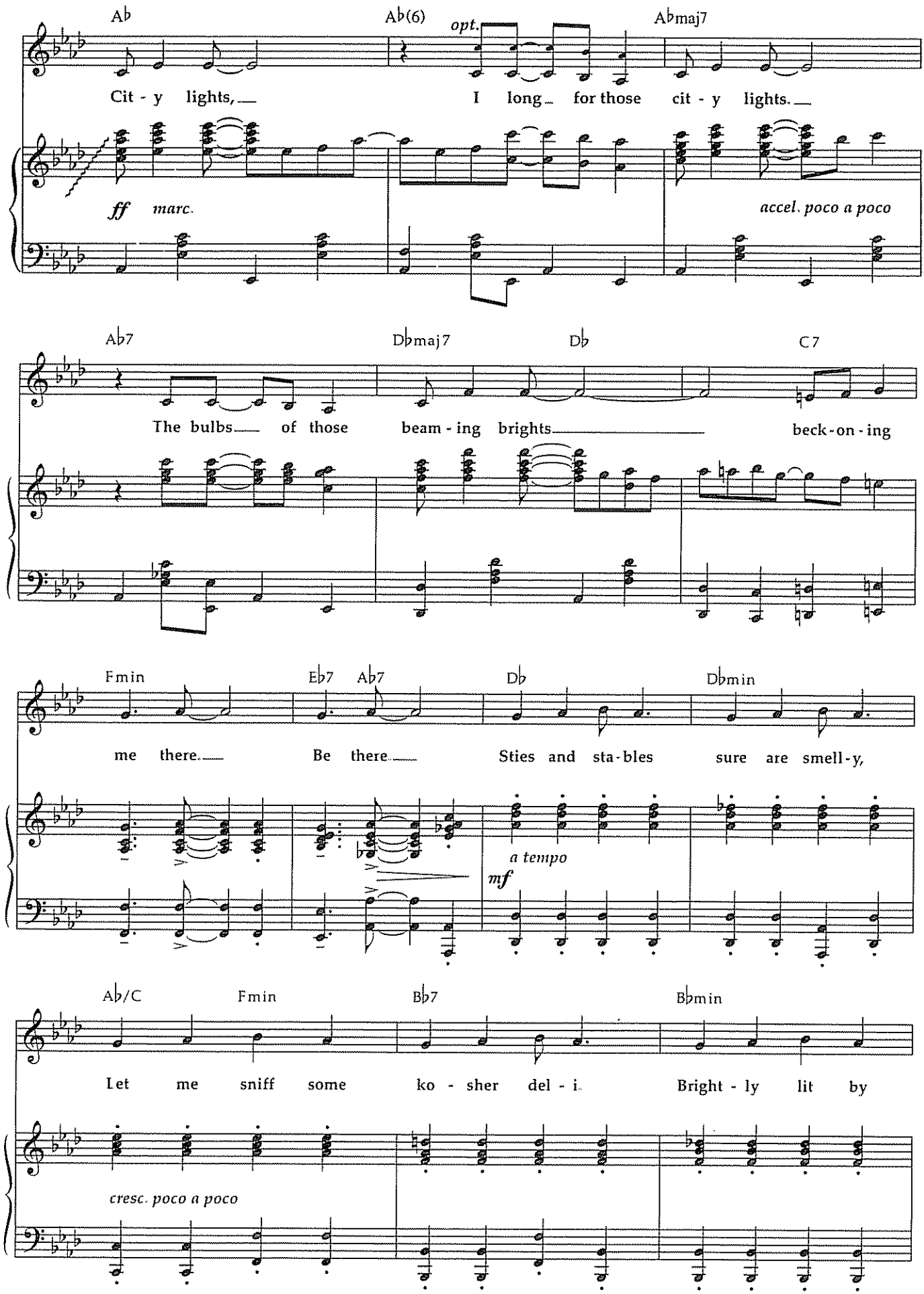

Cmin
Cmin7
F9sus
F7
B♭
D7/A
how she re-spond-ed lit-er-al-ly had me floored. She said: "I'm
Emin
Emin(♯7)
Emin7
glad to meet some-one who ap - pre-ci-ates The beau-ty that na-ture in-
Emin(6)
D/A
A9sus
i-ti-ates. It's sweet to hear, But me, my dear, I'm
A7
Cmin(6)/D
D7
tru-ly bored I miss those
8va
sfz

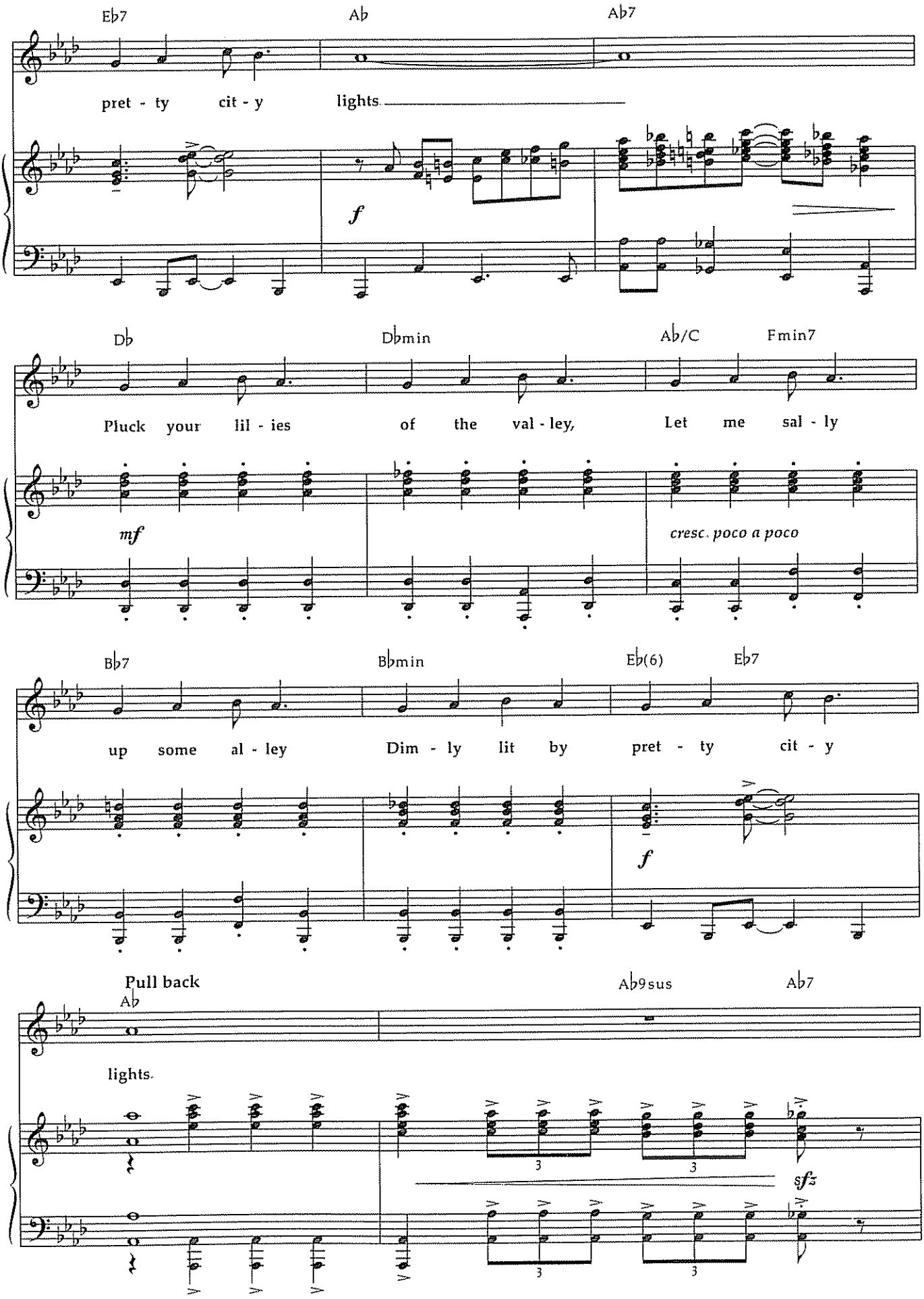

Medium slow Rag
G
G(6)
Gmaj7
cit - y lights
Those spark - a - ling
cit - y lights,
marc.
sim.
G7
Cmaj7
C♯dim7
3
Those twink - a - ling
cit - y lights
blur-ring my
Bmin
F♯/A♯
Amin
D7
G
eyes.
I love those
cit - y lights,
marc.
G(6)
Gmaj7
G7
The col - or of
cit - y sights
That shine
un - der

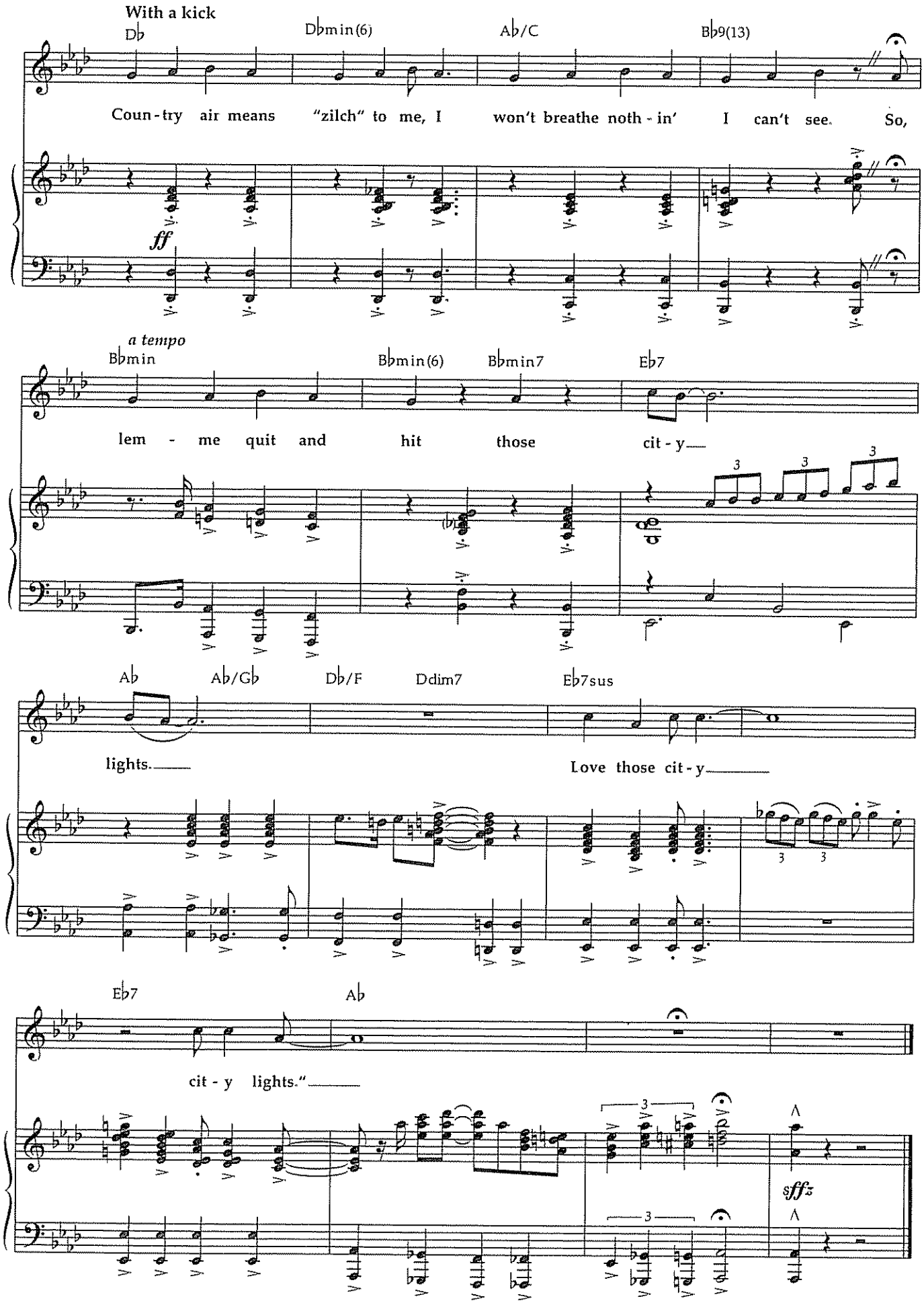

Cmaj7
C♯dim7
B
F♯7sus
B
3
cit - y lights
tint-ing the skies.
cresc.
C
Cmin
G/B
New - mown hay gives me hay fe - ver.
There's the roost - er,
mf
Emin
A7
where's my cleav - er?
So laid back, my mind might crack.
And
Cmin(6)/E♭
D9(13)
when the thresh - er's up,
My pres - sure's up.


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

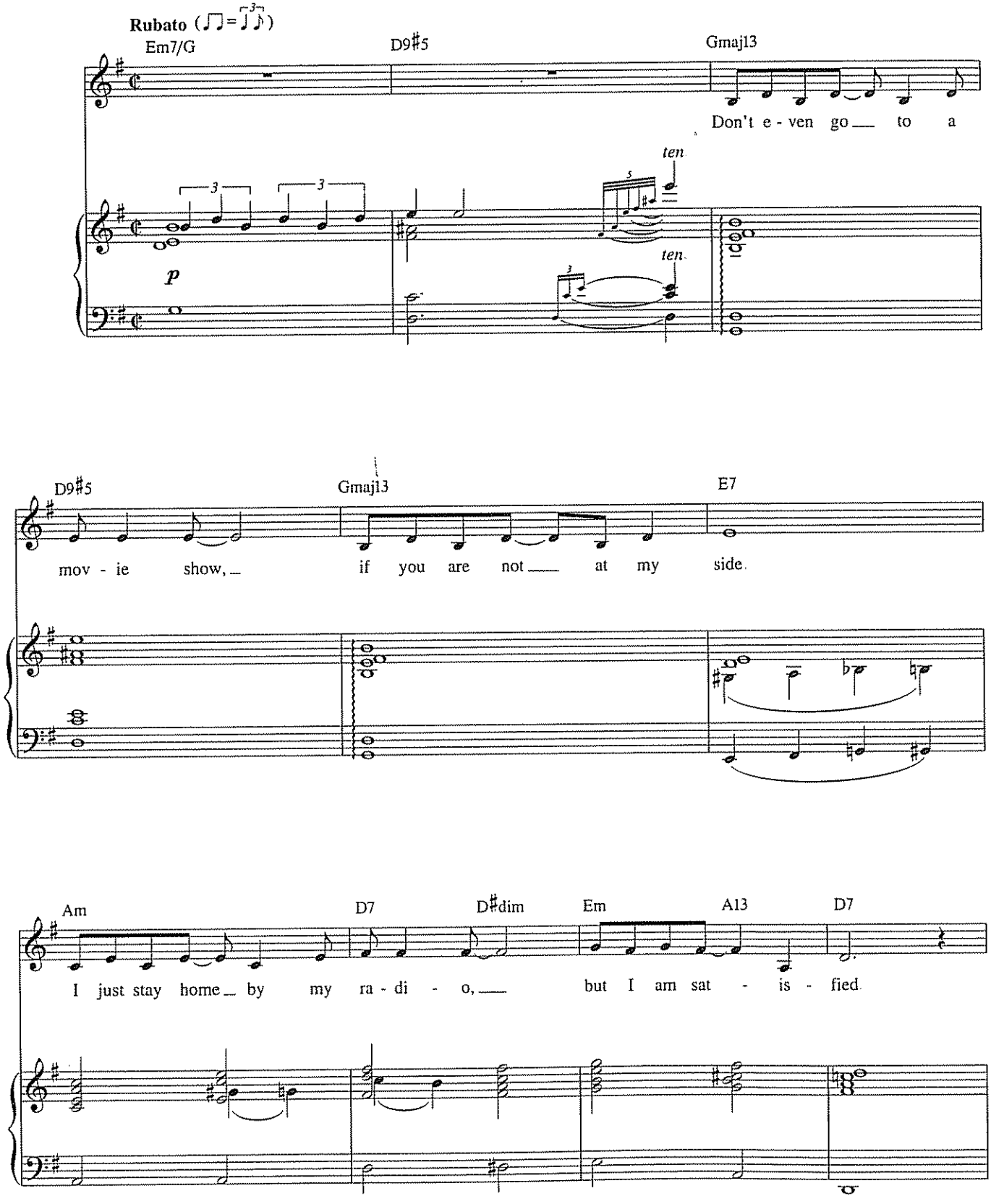

Eb7
Ab
Ab7
pret - ty cit - y lights.
f
Db
Dbmin
Ab/C
Fmin7
Pluck your lil - ies of the val - ley, Let me sal - ly
mf
cresc. poco a poco
Bb7
Bbmin
Eb(6)
Eb7
up some al - ley Dim - ly lit by pret - ty cit - y
f
Pull back
Ab
Ab9sus
Ab7
lights.
3
3
sfz
3
3


With a kick
Db
Dbmin(6)
Ab/C
Bb9(13)
Coun - try air means "zilch" to me, I won't breathe noth - in' I can't see. So,
ff
a tempo
Bbmin
Bbmin(6)
Bbmin7
Eb7
lem - me quit and hit those cit - y
Ab
Ab/Gb
Db/F
Ddim7
Eb7sus
lights.
Love those cit - y
Eb7
Ab
cit - y lights."
sffz

KEEPIN' OUT OF MISCHIEF NOW

featured in *Ain't Misbehavin'*

Lyric by ANDY RAZAF
Music by THOMAS "FATS" WALLER



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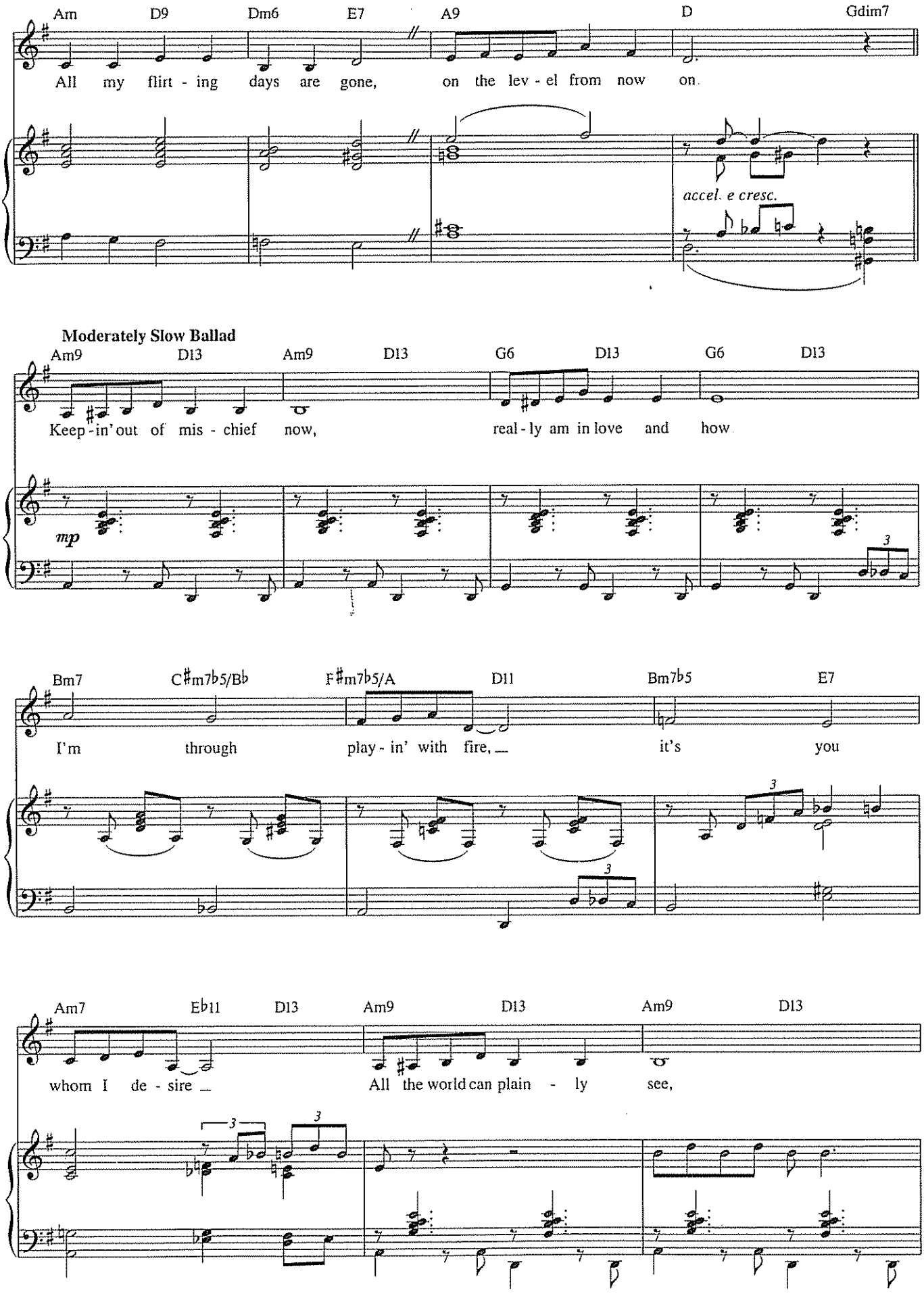
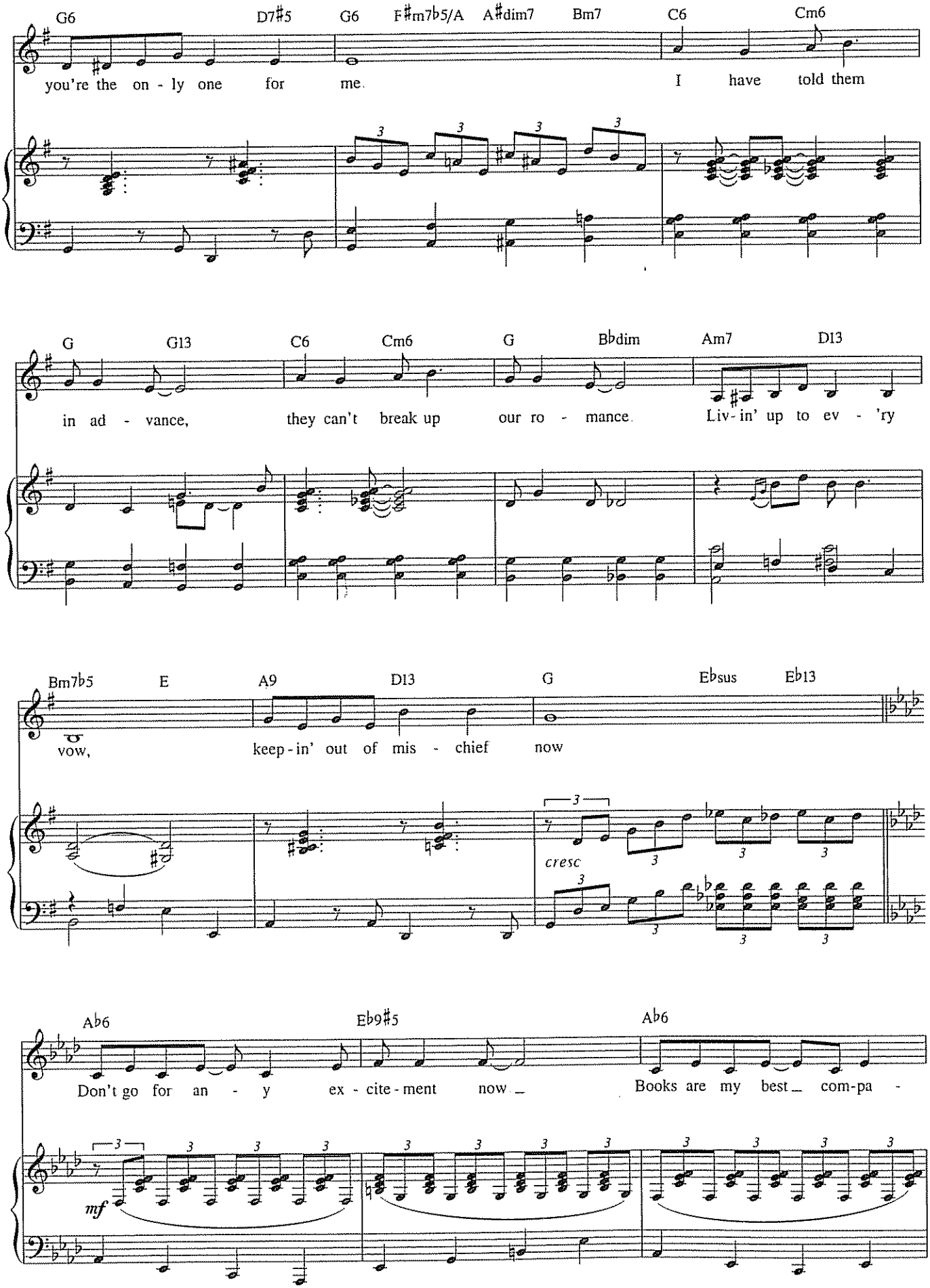
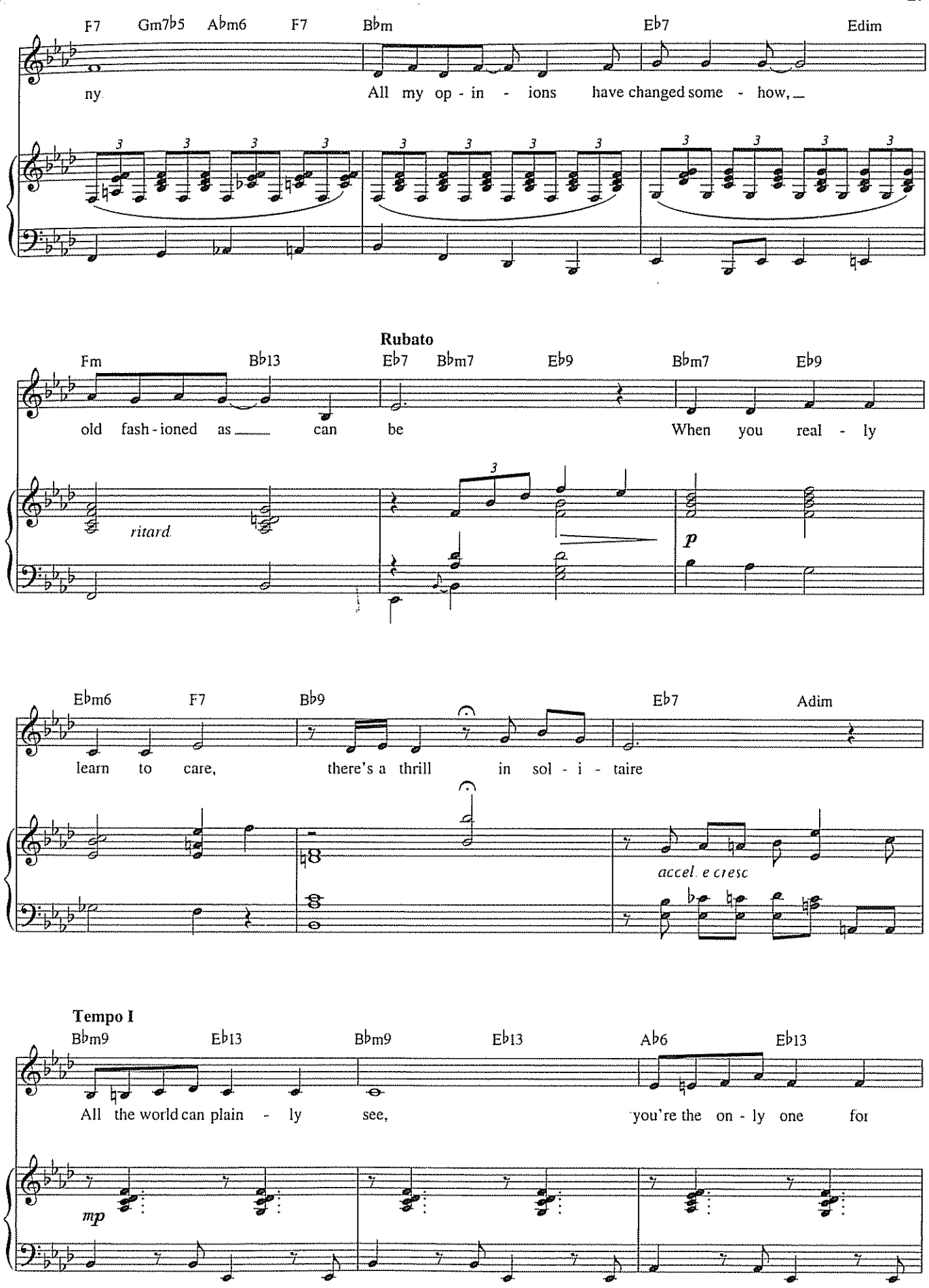
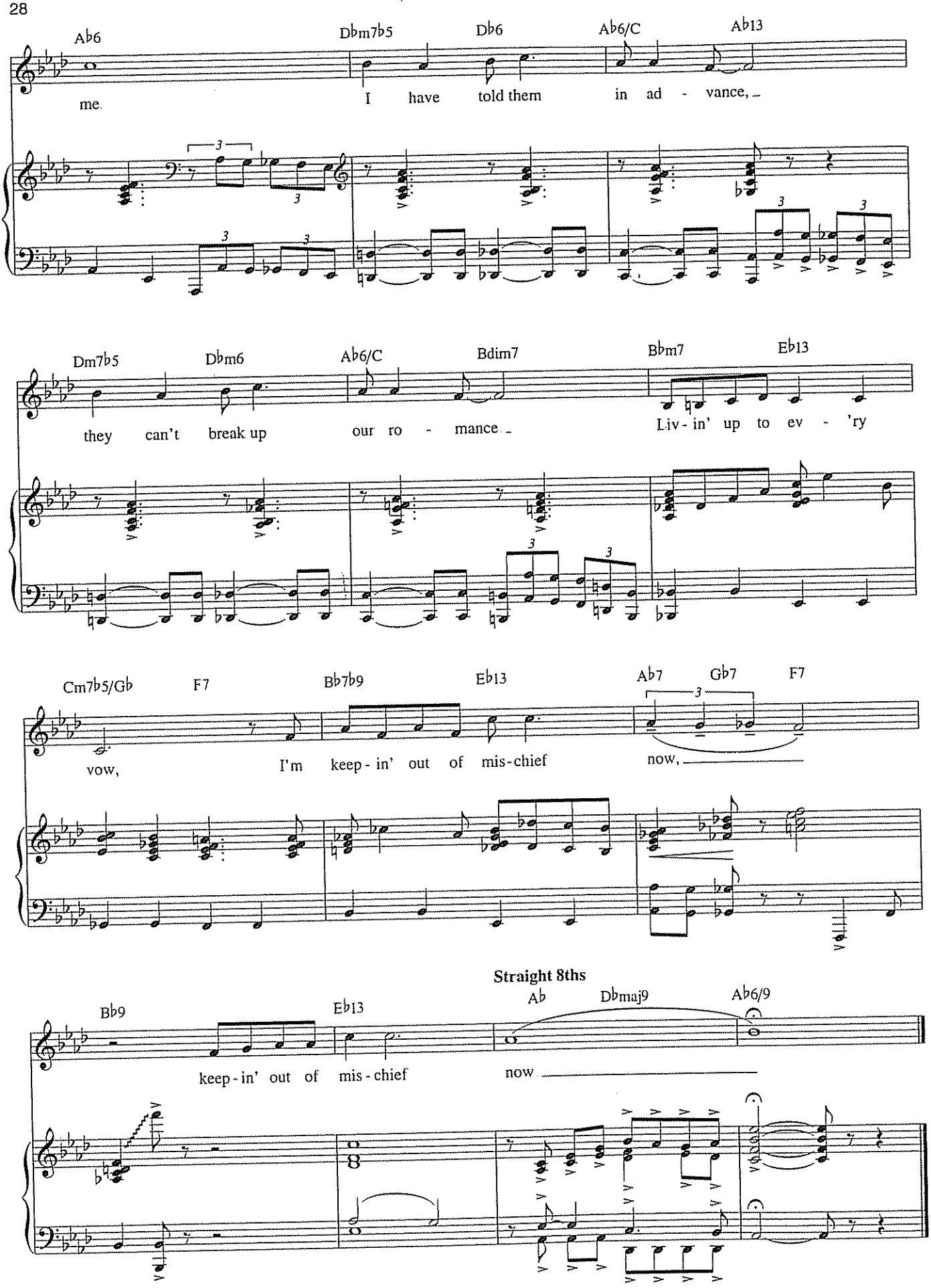

Am D9 Dm6 E7 A9 D Gdim7
All my flirt - ing days are gone, on the lev - el from now on
accel. e cresc.
Moderately Slow Ballad
Am9 D13 Am9 D13 G6 D13 G6 D13
Keep - in' out of mis - chief now, real - ly am in love and how
mp
Bm7 C♯m7♭5/B♭ F♯m7♭5/A D11 Bm7♭5 E7
I'm through play - in' with fire, it's you
Am7 E♭11 D13 Am9 D13 Am9 D13
whom I de - sire All the world can plain - ly see,


G6 D7♯5 G6 F♯m7♭5/A A♯dim7 Bm7 C6 Cm6
you're the on - ly one for me. I have told them
G G13 C6 Cm6 G B♭dim Am7 D13
in ad - vance, they can't break up our ro - mance. Liv-in' up to ev - 'ry
Bm7♭5 E A9 D13 G E♭sus E♭13
vow, keep-in' out of mis - chief now
cresc
A♭6 E♭9♯5 A♭6
Don't go for an - y ex - cite-ment now Books are my best com-pa -
mf

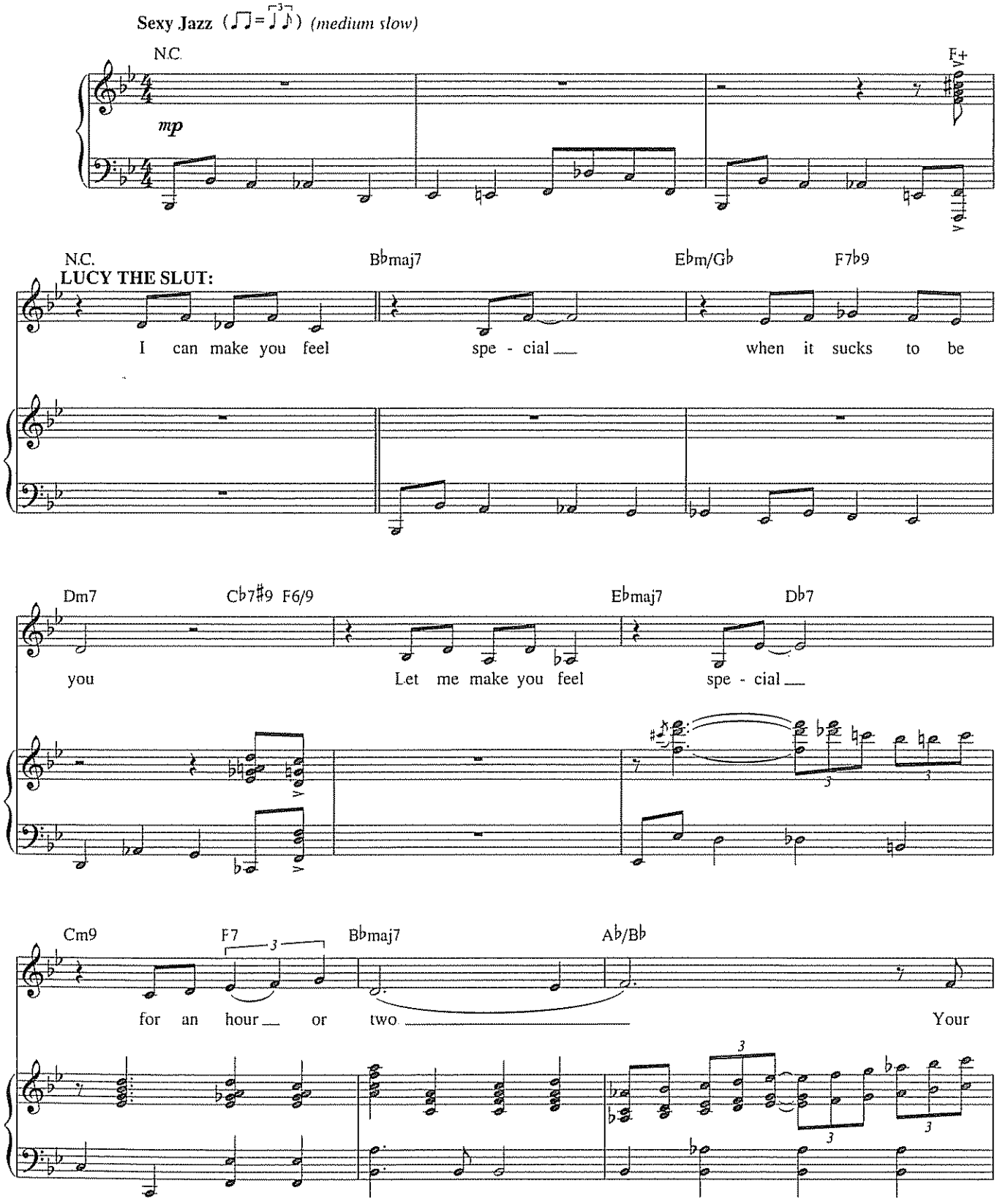

F7 Gm7♭5 A♭m6 F7 B♭m E♭7 Edim
ny All my op - in - ions have changed some - how,
Rubato
Fm B♭13 E♭7 B♭m7 E♭9 B♭m7 E♭9
old fash - ioned as can be When you real - ly
ritard.
p
E♭m6 F7 B♭9 E♭7 Adim
learn to care, there's a thrill in sol - i - taire
accel. e cresc
Tempo I
B♭m9 E♭13 B♭m9 E♭13 A♭6 E♭13
All the world can plain - ly see, you're the on - ly one for
mp


A♭6
D♭m7♭5
D♭6
A♭6/C
A♭13
me.
I have told them in ad - vance,
Dm7♭5
D♭m6
A♭6/C
Bdim7
B♭m7
E♭13
they can't break up our ro - mance
Liv - in' up to ev - 'ry
Cm7♭5/G♭
F7
B♭7♭9
E♭13
A♭7
G♭7
F7
vow,
I'm keep - in' out of mis - chief now,
Straight 8ths
B♭9
E♭13
A♭
D♭maj9
A♭6/9
keep - in' out of mis - chief
now

SPECIAL

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ
and JEFF MARX



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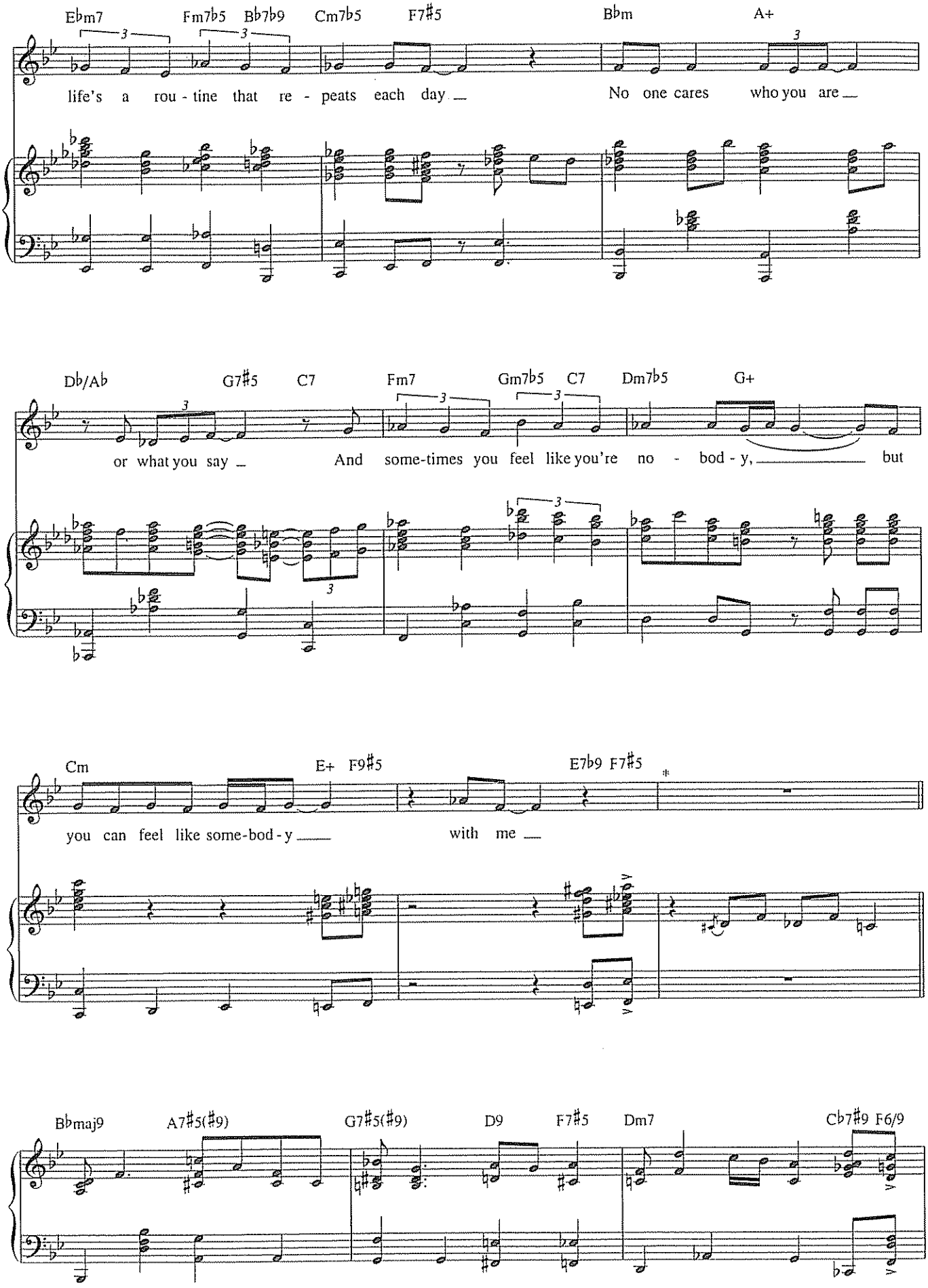
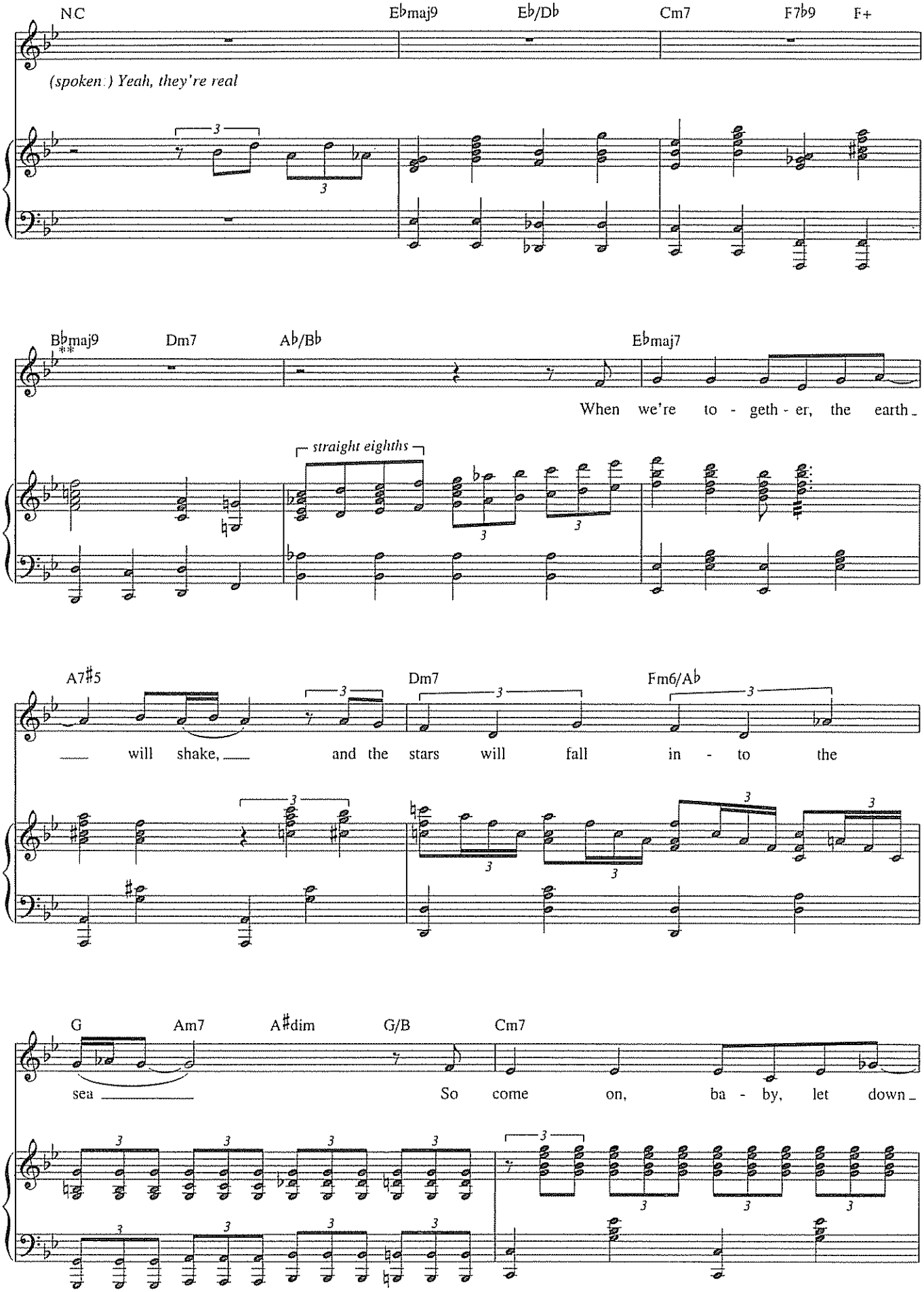
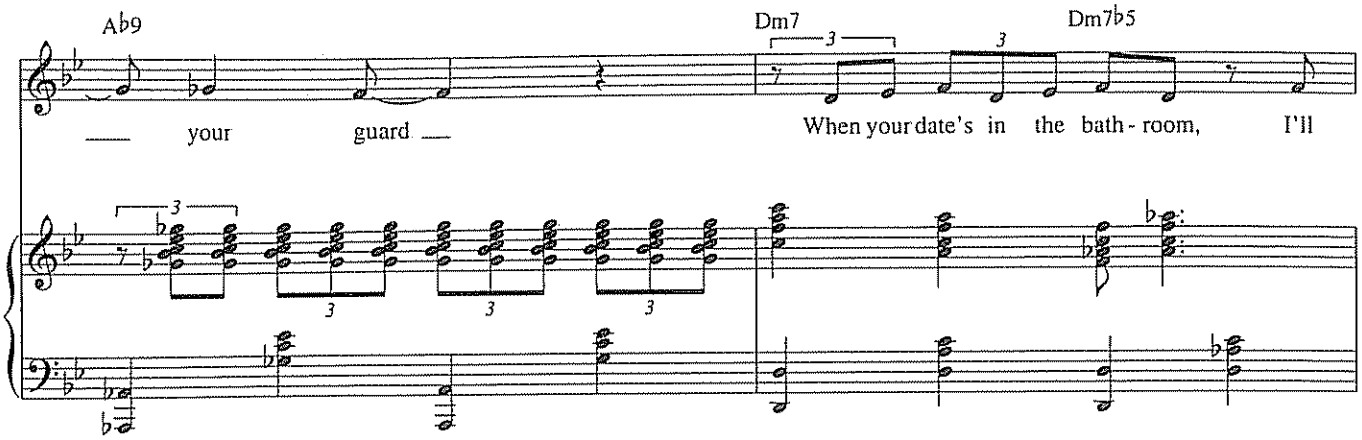
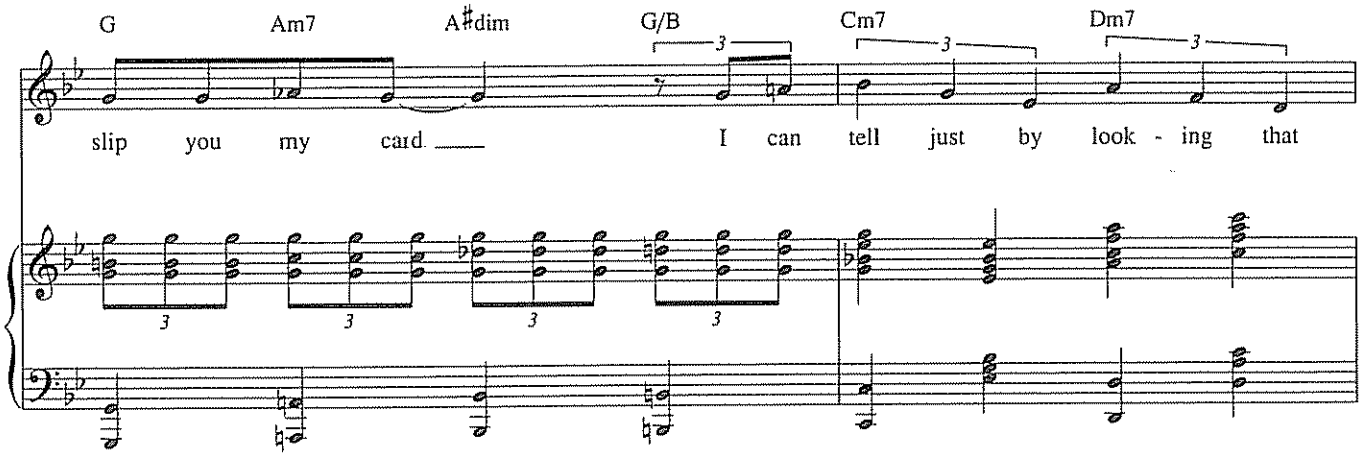
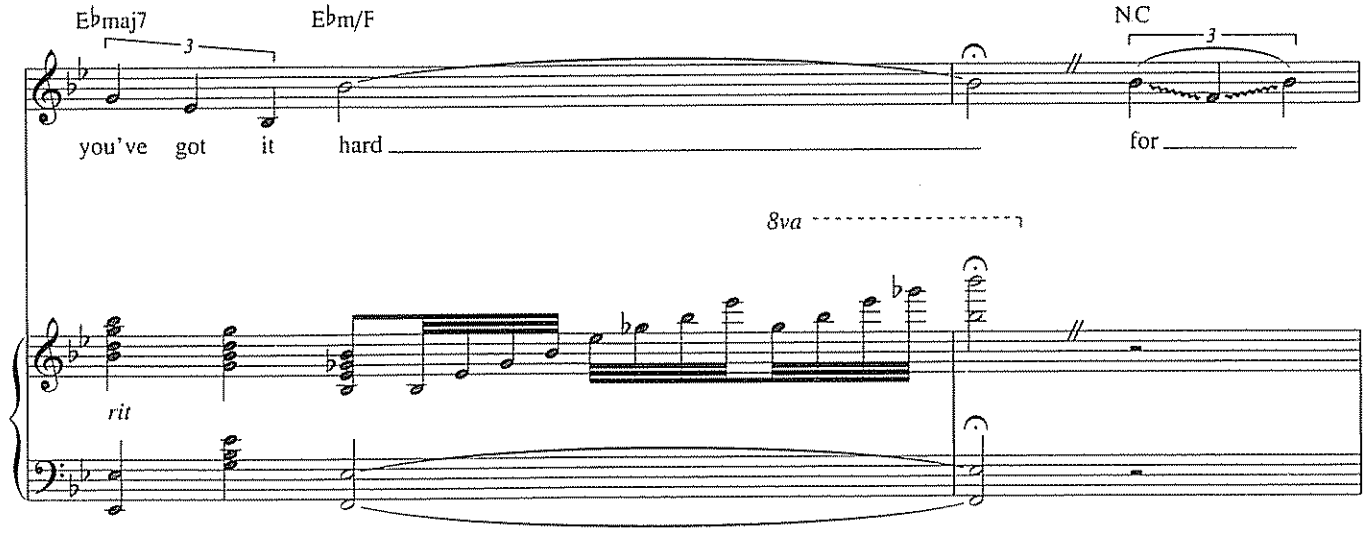


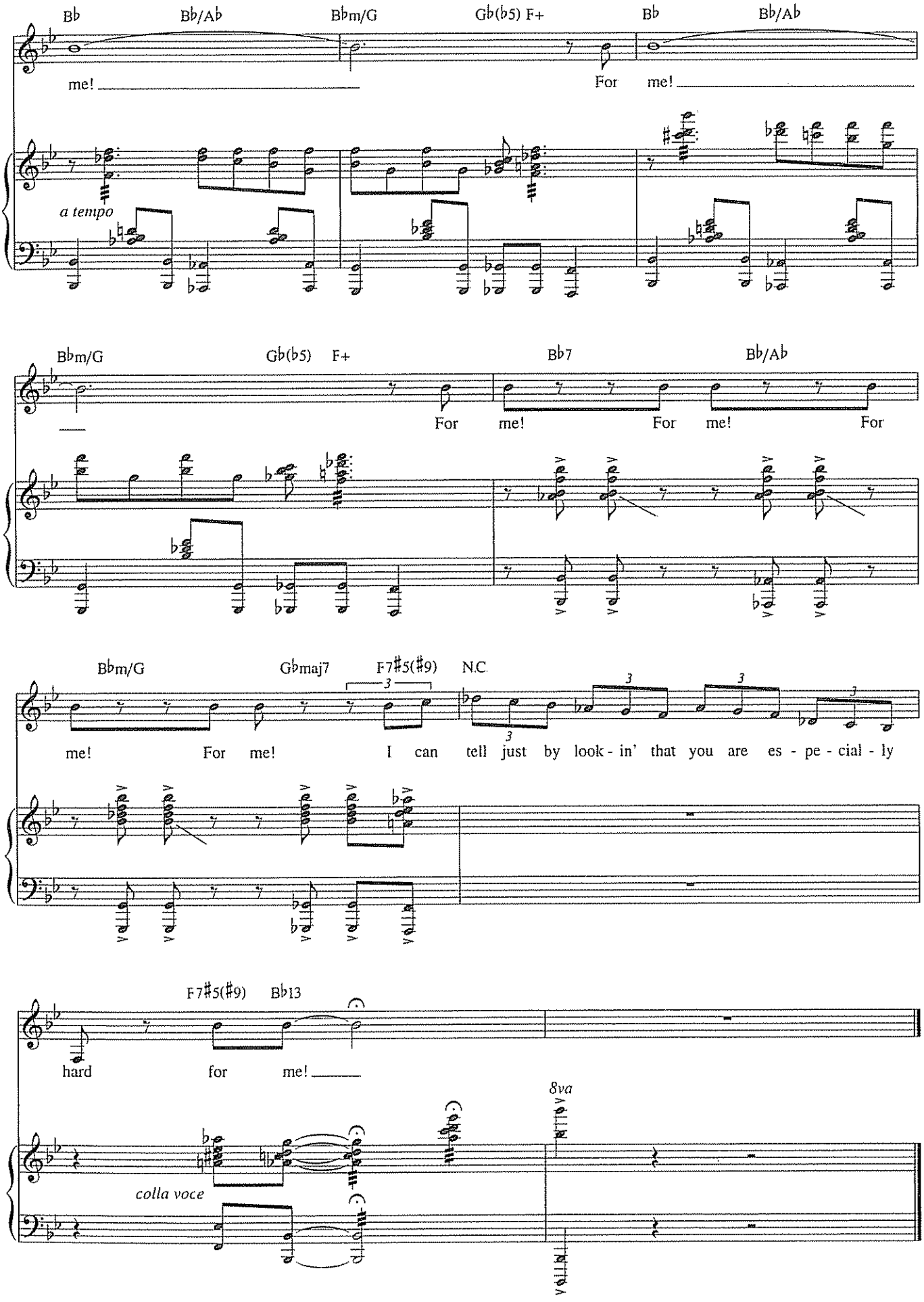
**Possible cut to ** for auditions.*


NC
E♭maj9
E♭/D♭
Cm7
F7♭9
F+
(spoken:) Yeah, they're real
B♭maj9
Dm7
A♭/B♭
E♭maj7
When we're to - geth - er, the earth
straight eighths
A7♯5
Dm7
Fm6/A♭
will shake, and the stars will fall in - to the
G
Am7
A♯dim
G/B
Cm7
sea
So come on, ba - by, let down


Ab9
Dm7
Dm7b5
your guard
When your date's in the bath - room, I'll


G
Am7
A#dim
G/B
Cm7
Dm7
slip you my card
I can tell just by look - ing that


Ebmaj7
Ebm/F
N.C
you've got it hard
for
8va
rit

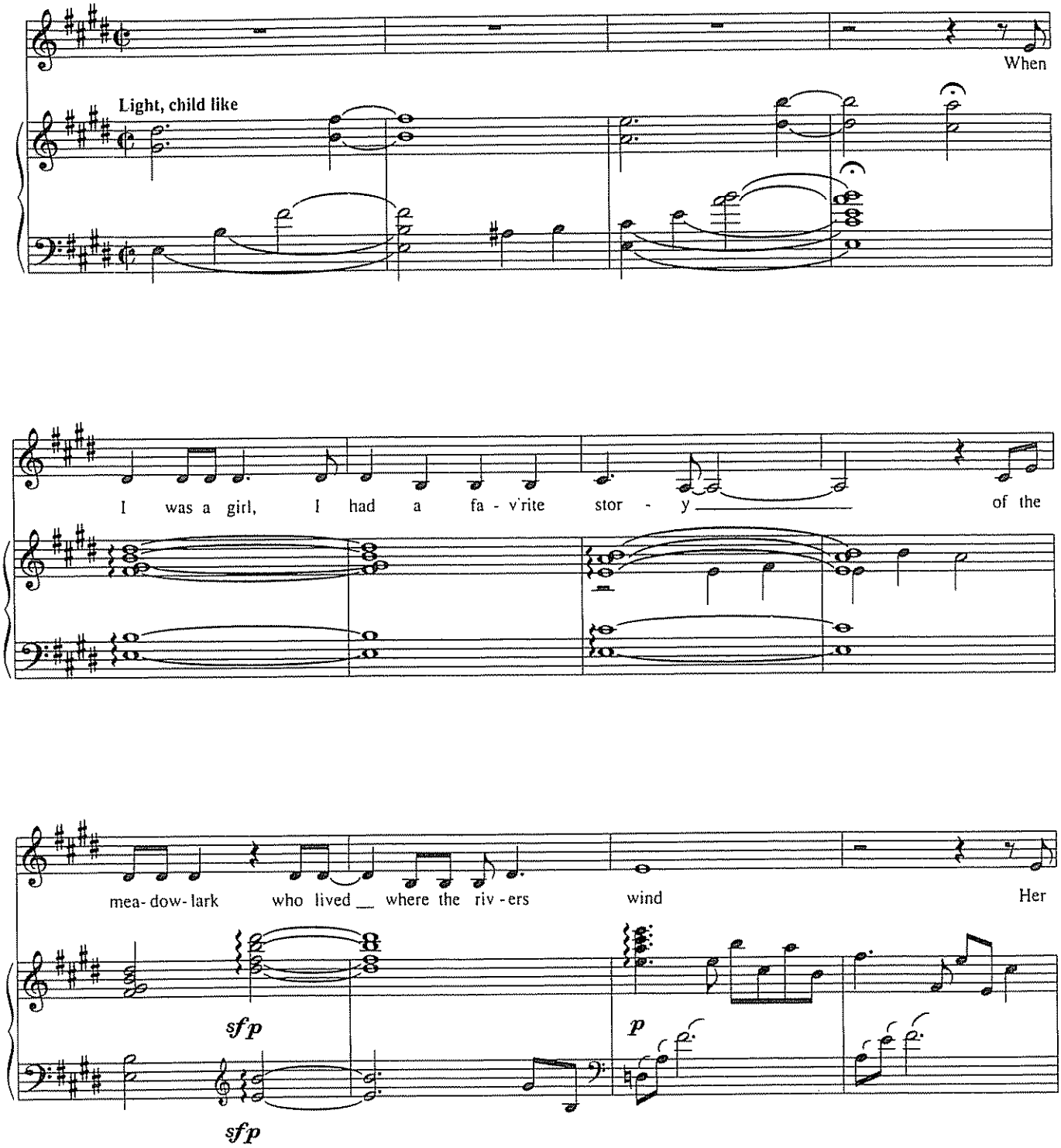

B♭ B♭/A♭ B♭m/G G♭(♭5) F+ B♭ B♭/A♭
me! For me!
a tempo
B♭m/G G♭(♭5) F+ B♭7 B♭/A♭
For me! For me! For
B♭m/G G♭maj7 F7♯5(♯9) N.C.
3
me! For me! I can tell just by look - in' that you are es - pe - cial - ly
F7♯5(♯9) B♭13
hard for me!
8va
colla voce

MEADOWLARK

from *The Baker's Wife*

Music and Lyrics by
STEPHEN SCHWARTZ

GENEVIEVE:



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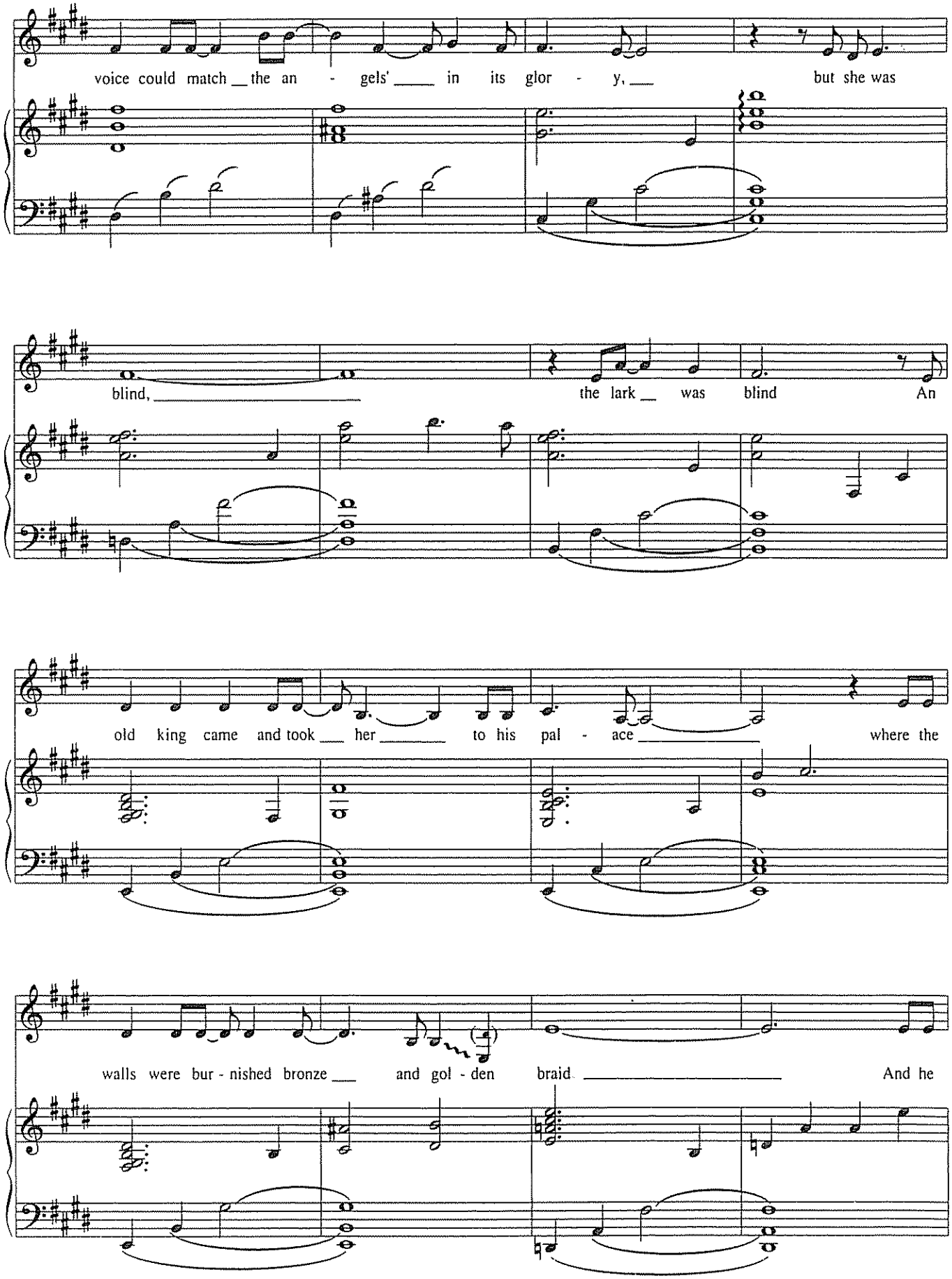
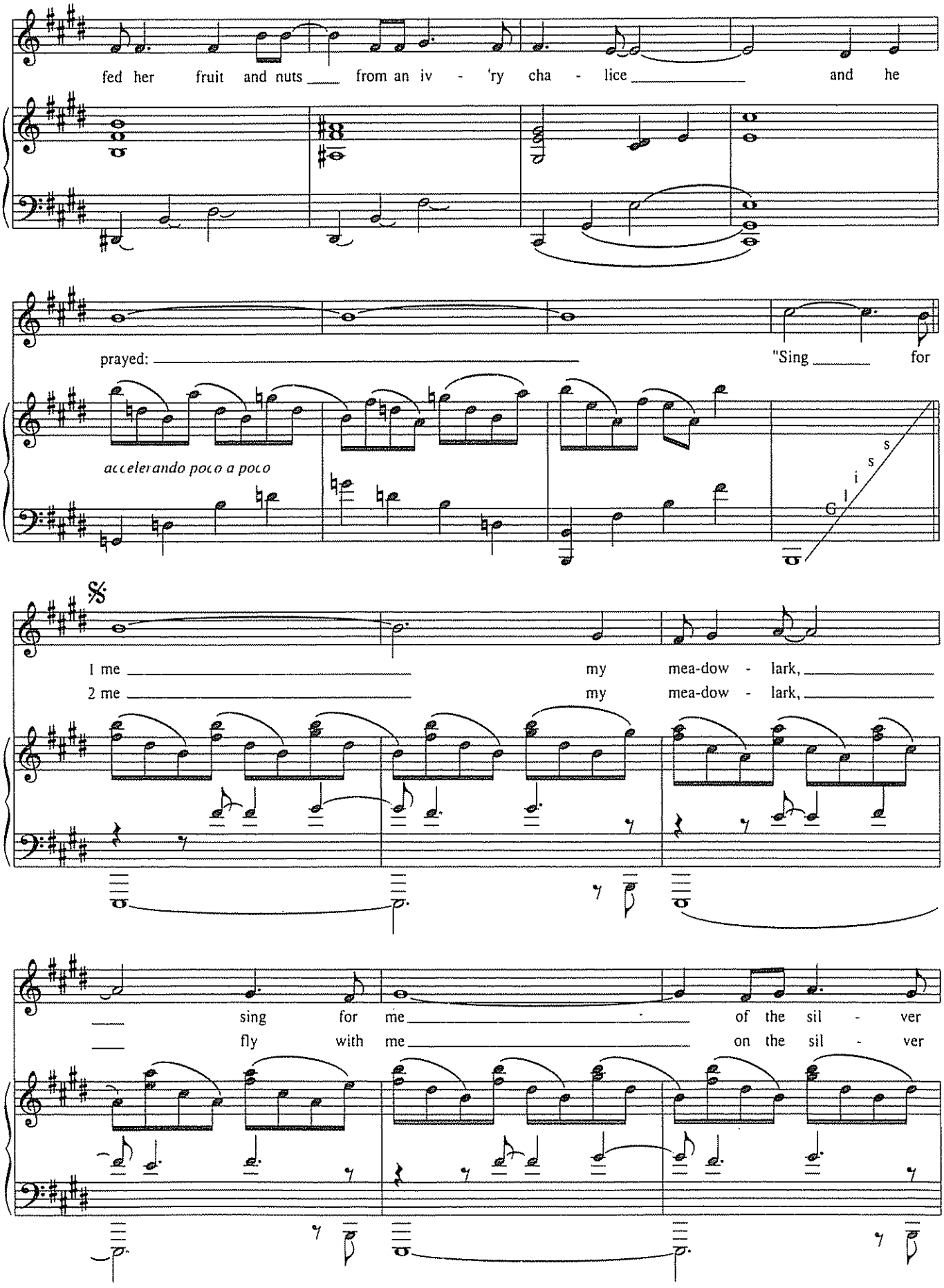
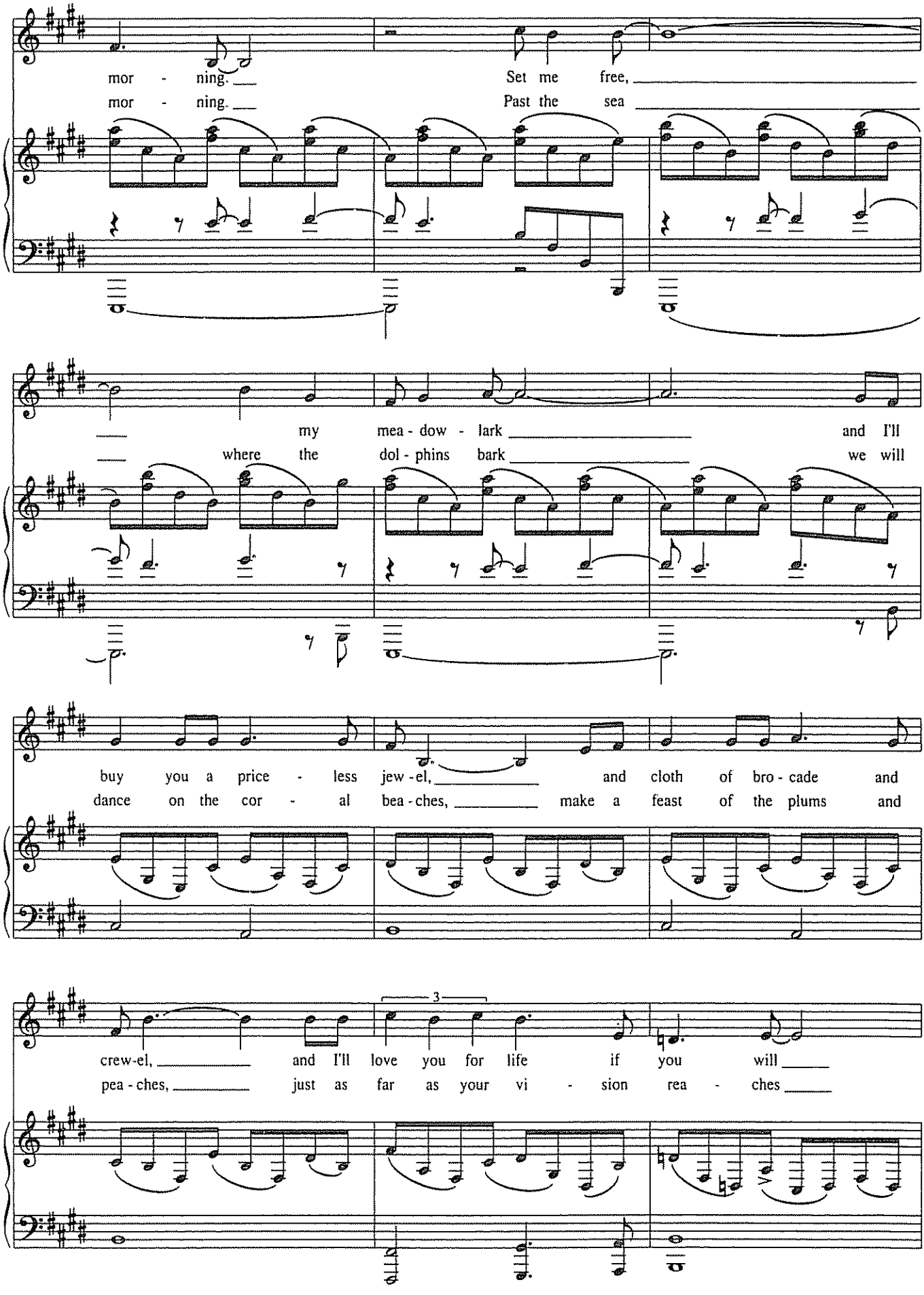
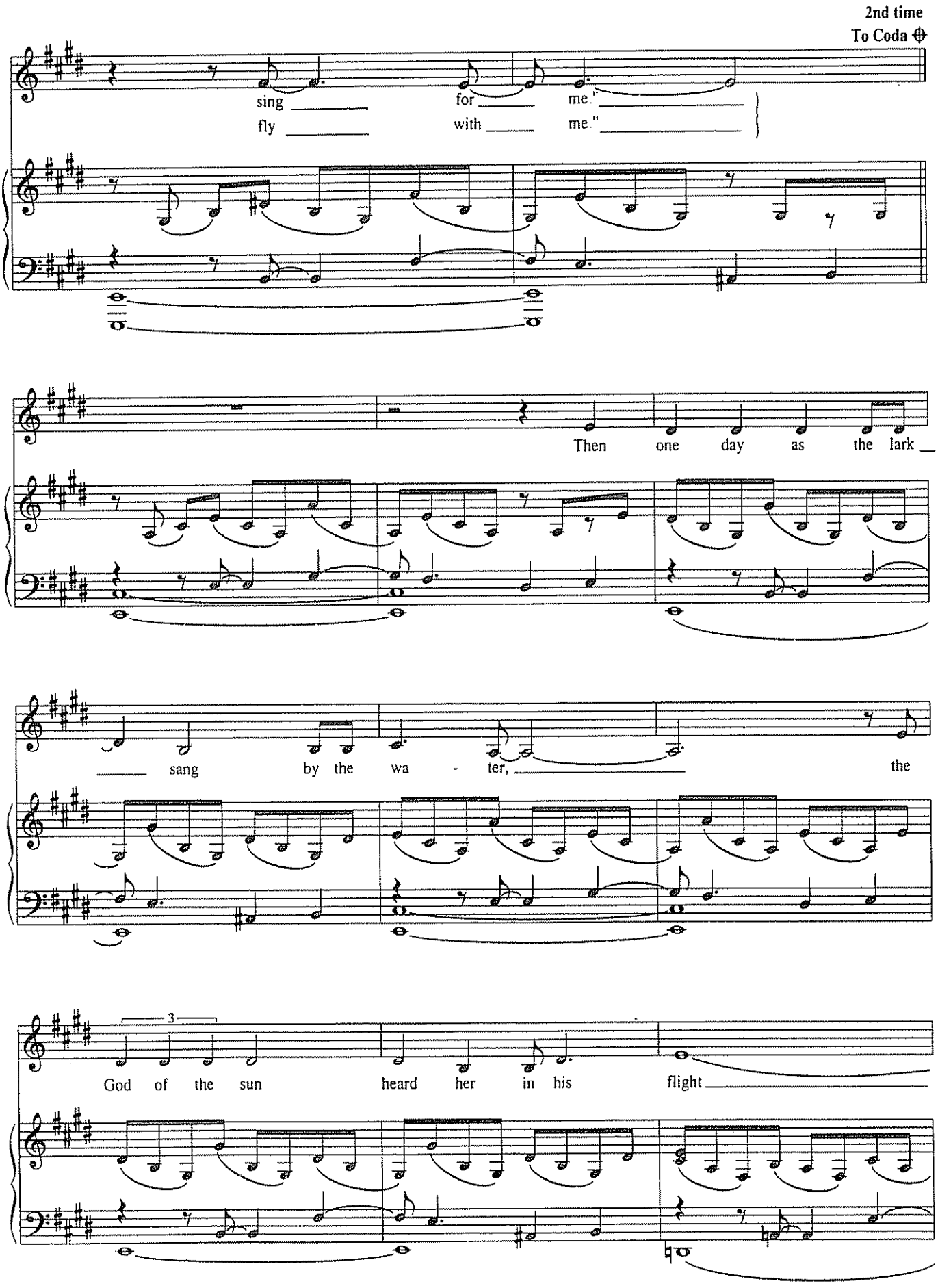
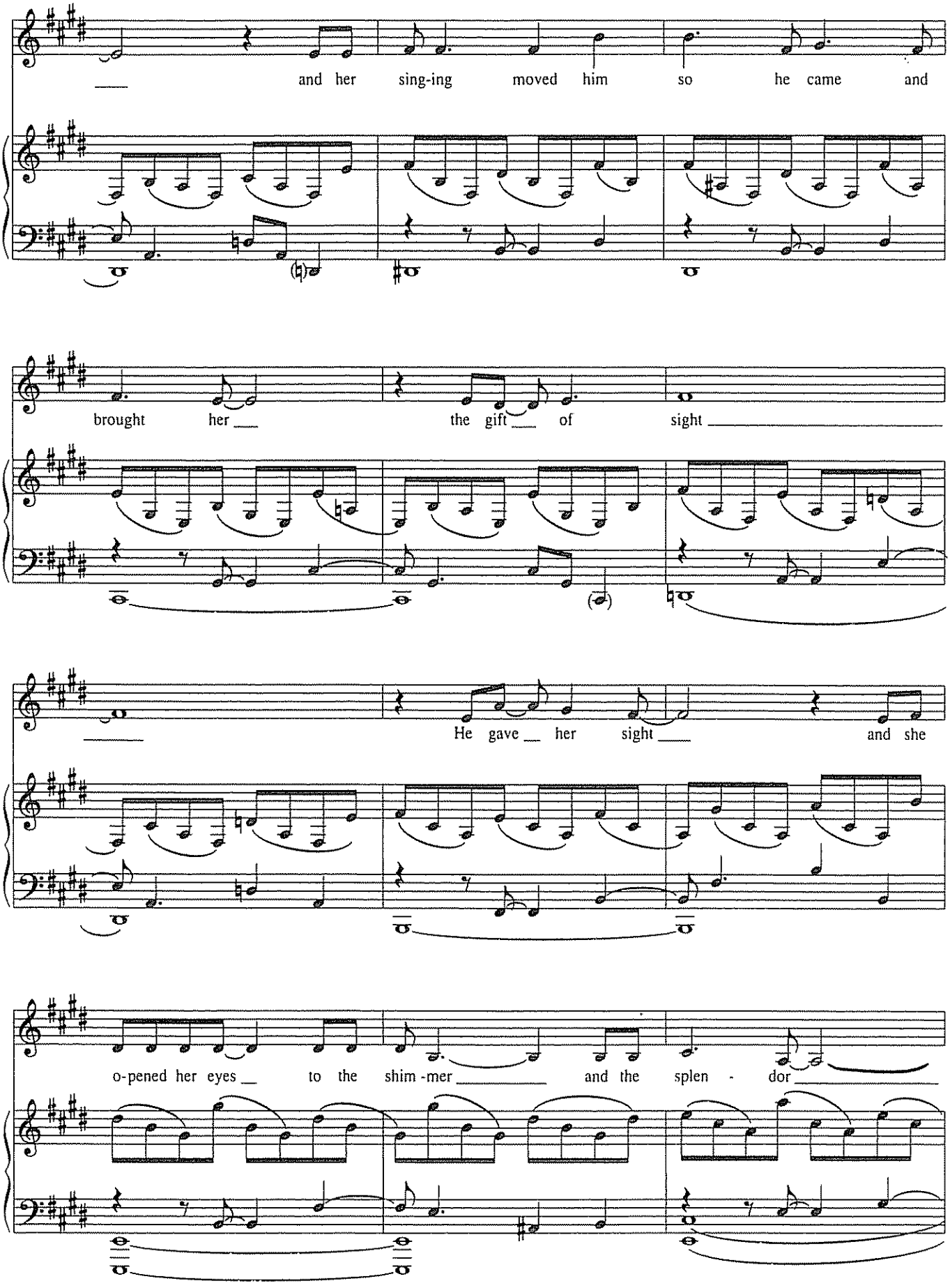
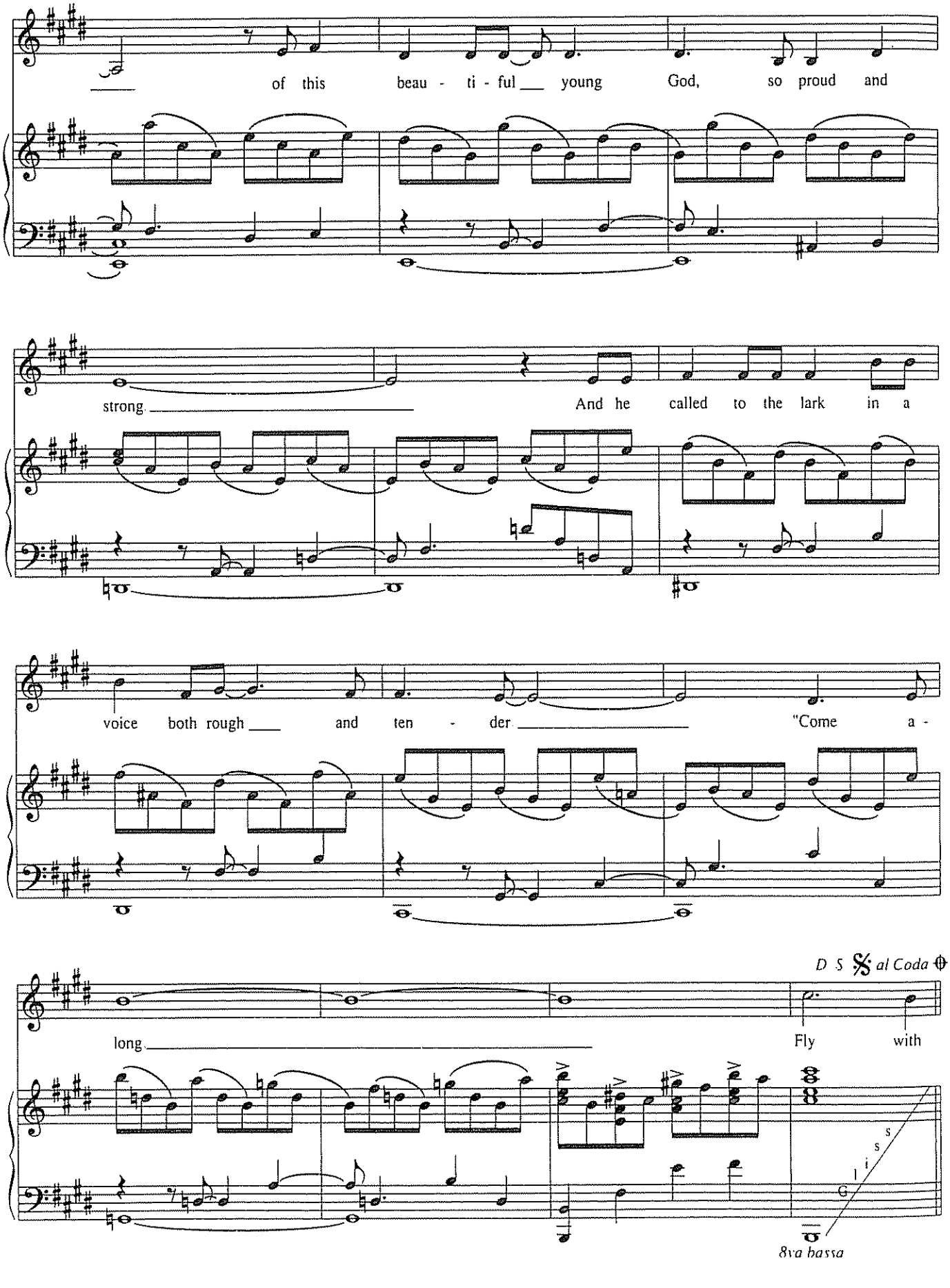

voice could match the an - gels' in its glor - y, but she was
blind, the lark was blind An
old king came and took her to his pal - ace where the
walls were bur - nished bronze and gol - den braid And he

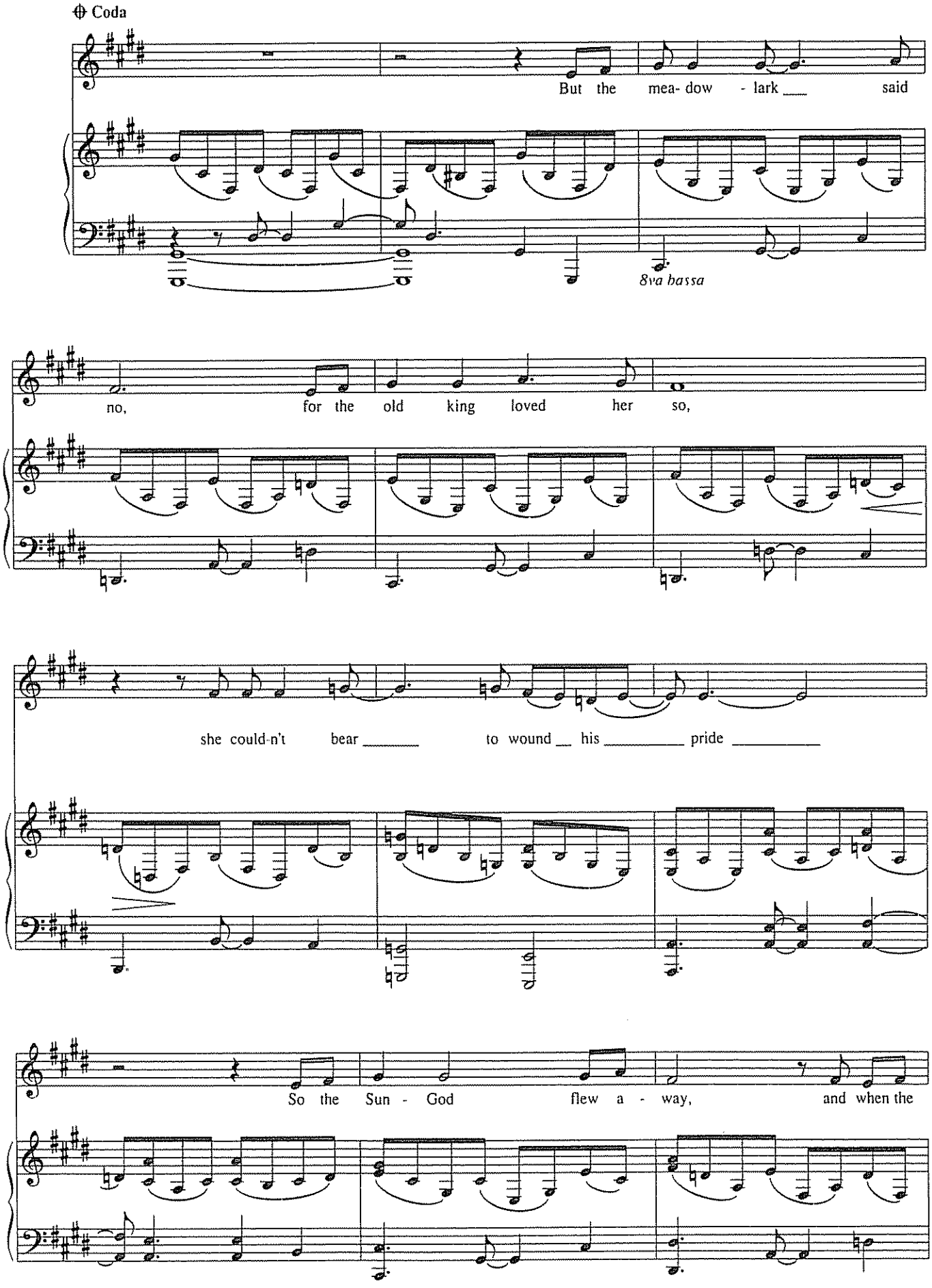

fed her fruit and nuts from an iv - 'ry cha - lice and he
prayed: "Sing for
accelerando poco a poco
G l i s s
1 me my mea-dow - lark,
2 me my mea-dow - lark,
sing for me of the sil - ver
fly with me on the sil - ver

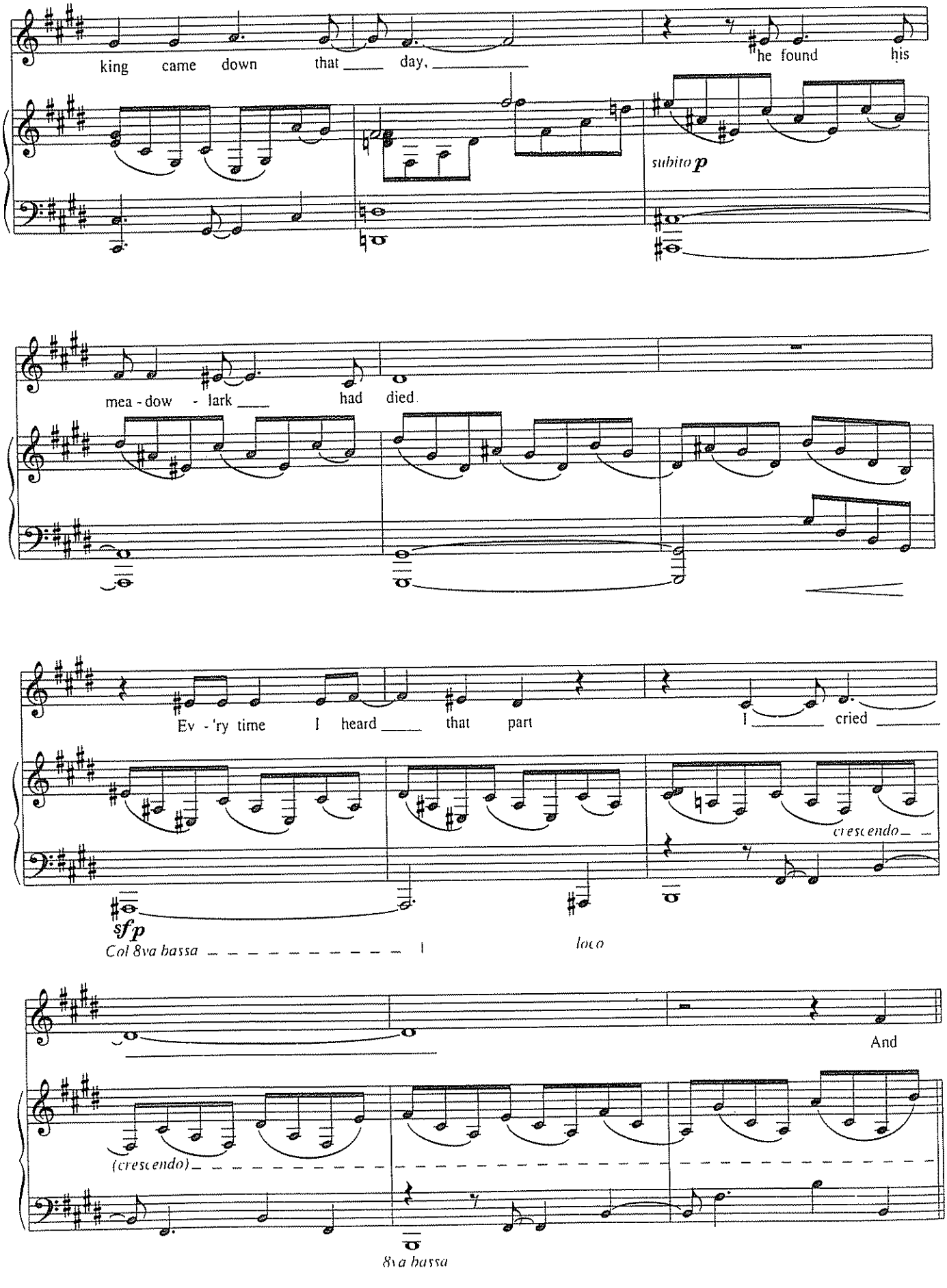

mor - ning.
mor - ning.
Set me free,
Past the sea
my mea - dow - lark
where the dol - phins bark
and I'll
we will
buy you a price - less jew - el,
dance on the cor - al bea - ches,
and cloth of bro - cade and
make a feast of the plums and
crew-el,
pea - ches,
and I'll love you for life if you will
just as far as your vi - sion rea - ches
3

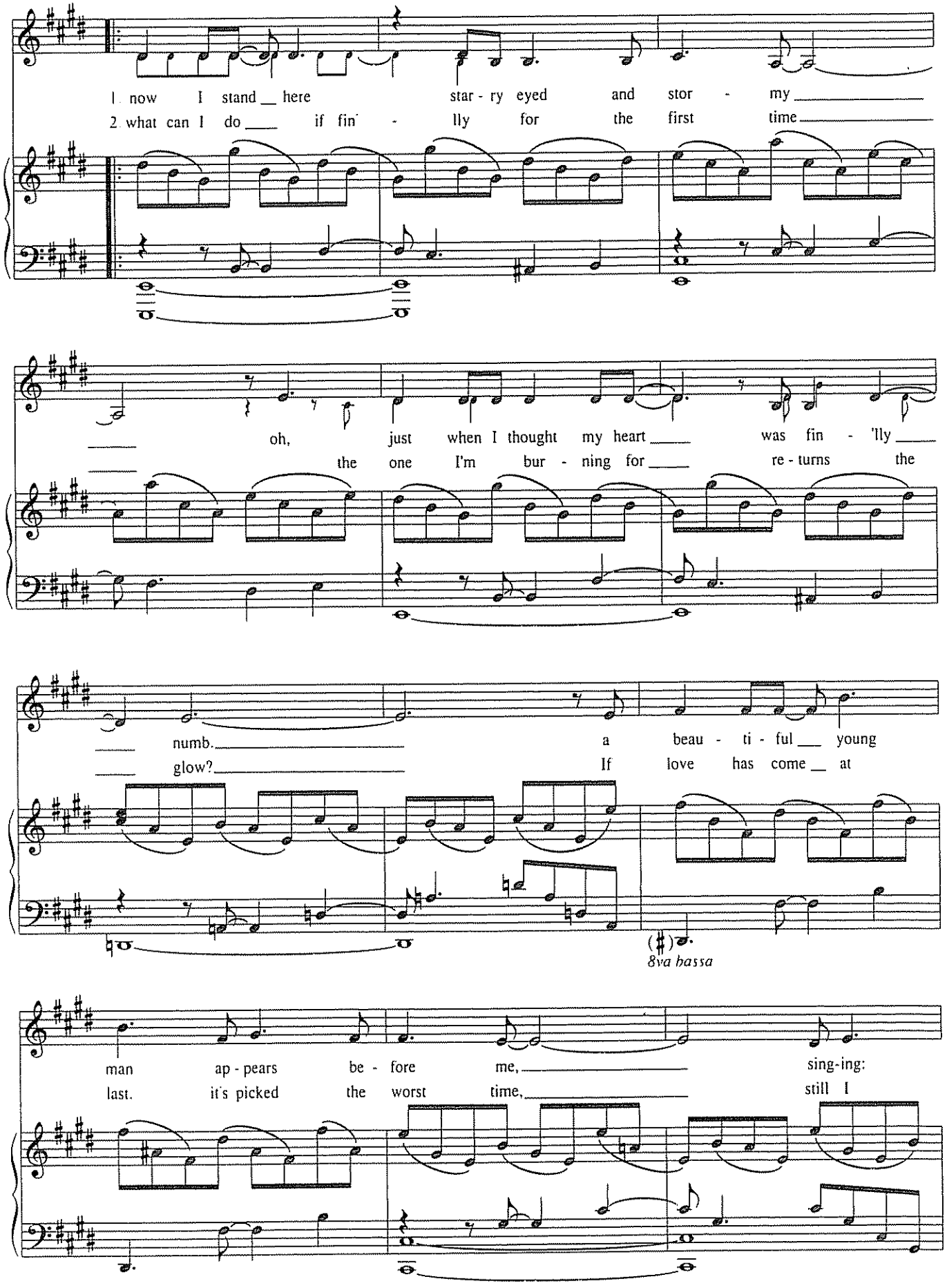

2nd time
To Coda
sing for me."
fly with me."
Then one day as the lark
sang by the wa - ter,
the
3
God of the sun heard her in his flight

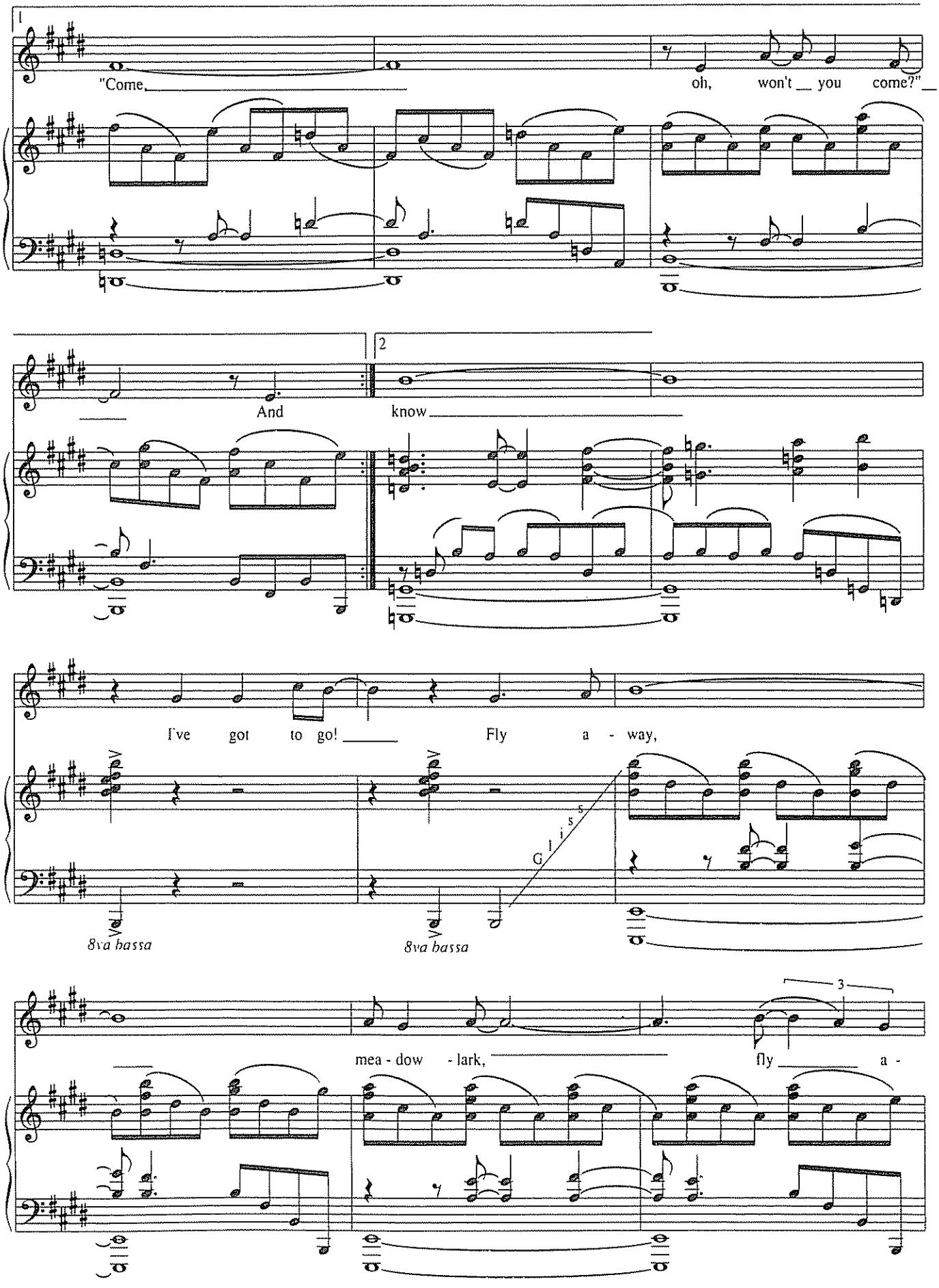

and her sing-ing moved him so he came and
brought her the gift of sight
He gave her sight and she
o-pened her eyes to the shim-mer and the splen - dor

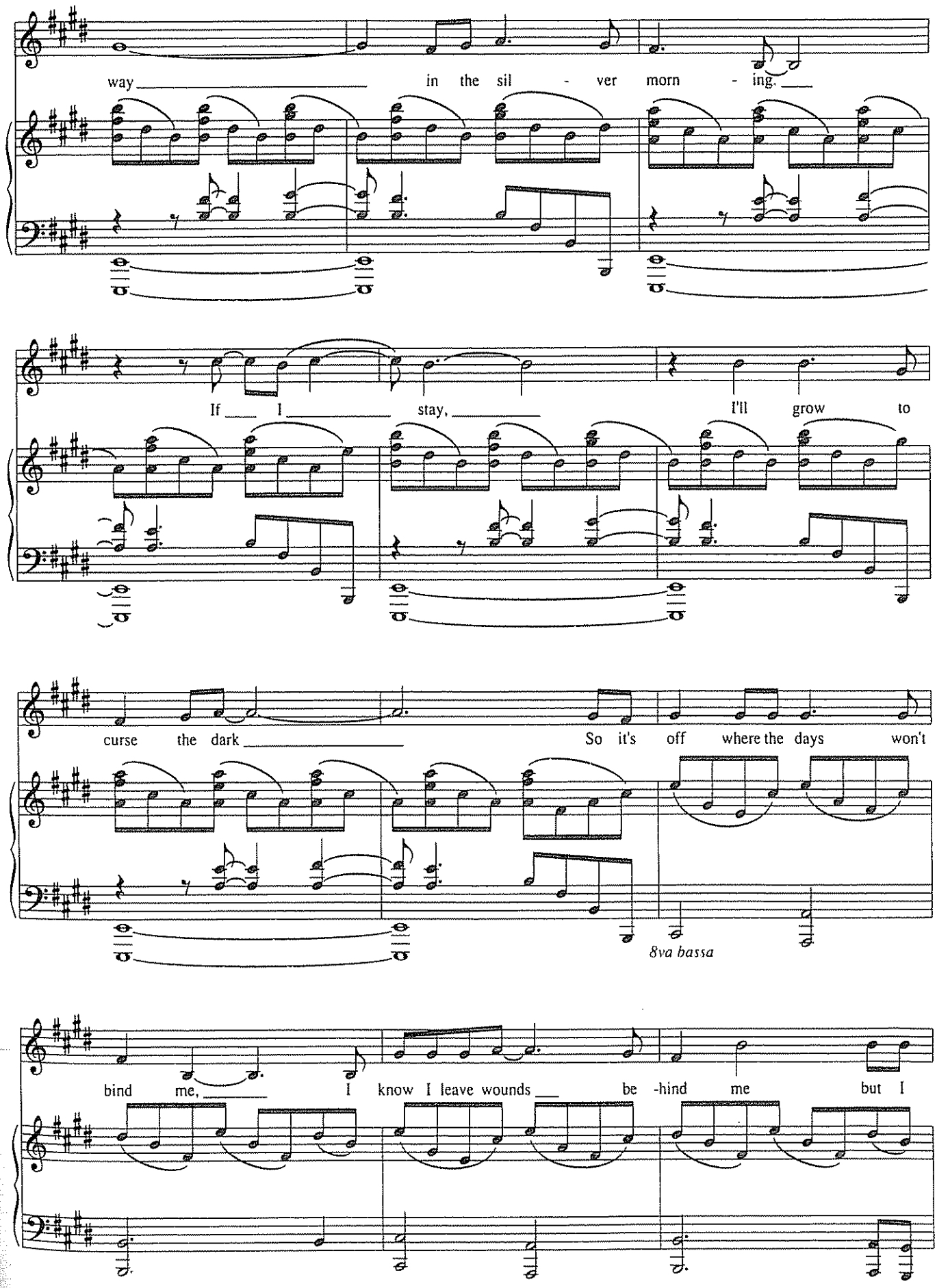

of this beau - ti - ful young God, so proud and
strong And he called to the lark in a
voice both rough and ten - der "Come a -
D.S. al Coda
long Fly with
8va bassa

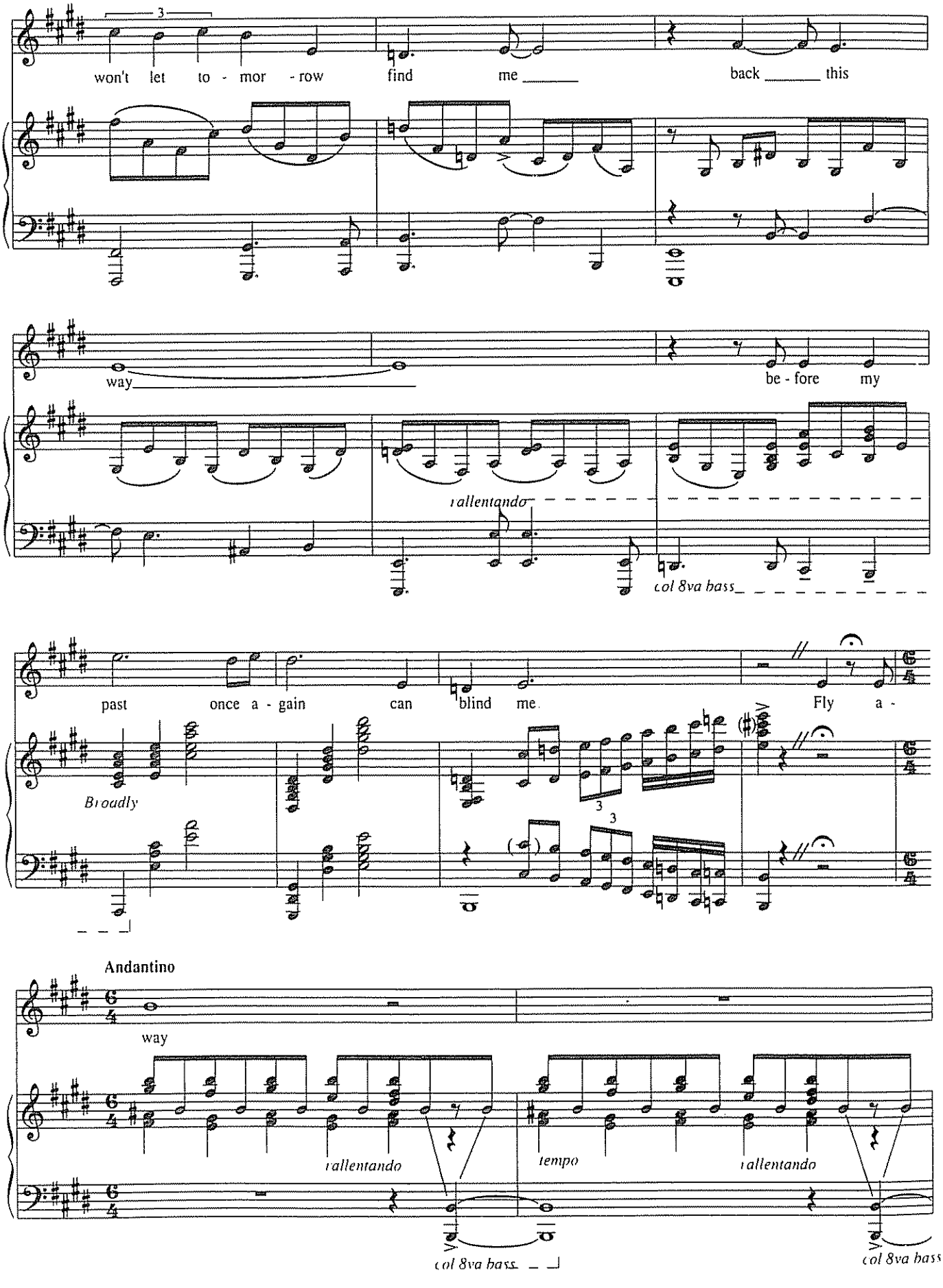

Coda
But the mea- dow - lark ___ said
8va bassa
no, for the old king loved her so,
she could-n't bear ___ to wound __ his ___ pride ___
So the Sun - God flew a - way, and when the

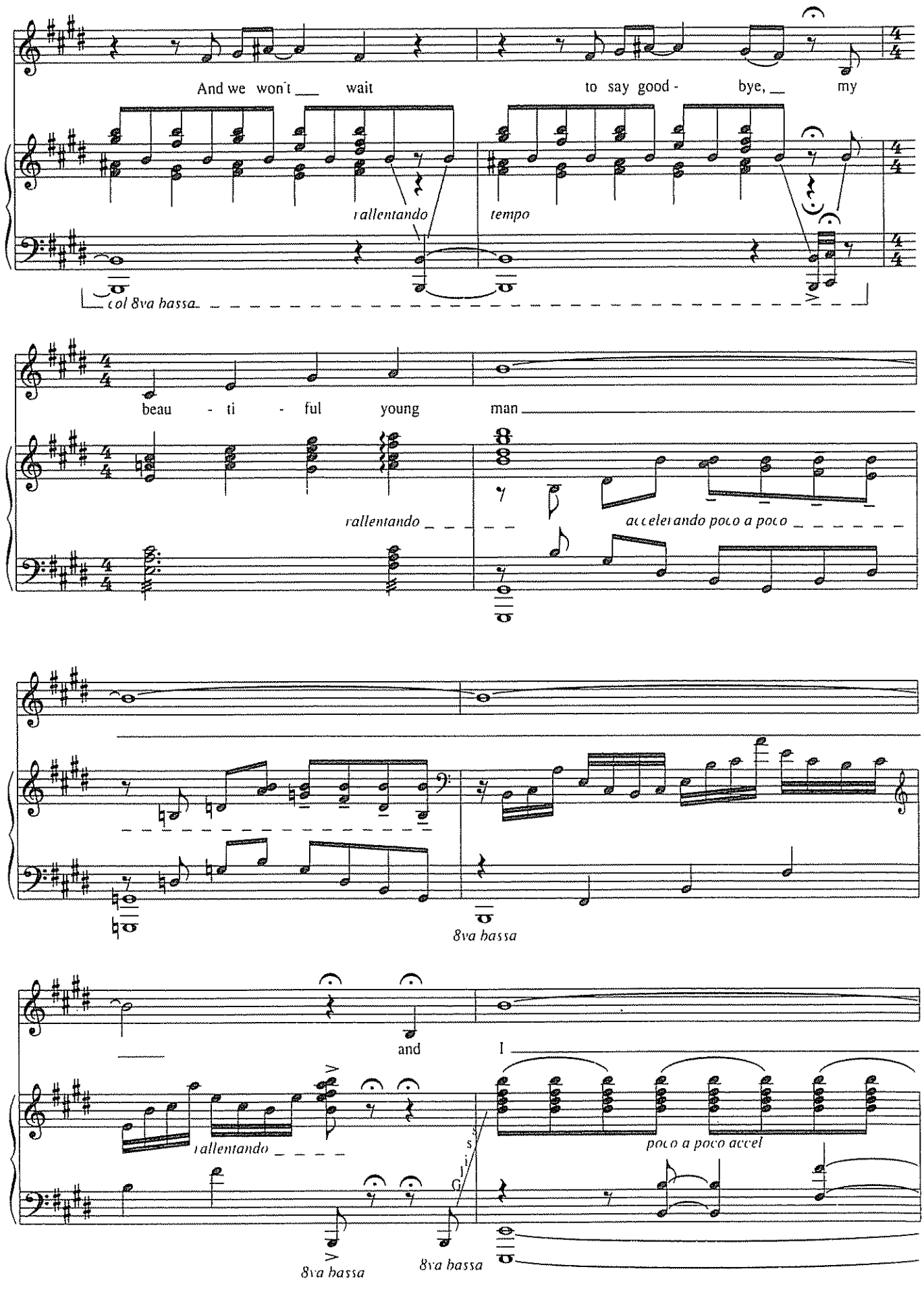

king came down that day,
he found his
subito p
mea - dow - lark had died
Ev - 'ry time I heard that part
I cried
crescendo
sf p
Col 8va bassa
loco
And
(crescendo)
8va bassa

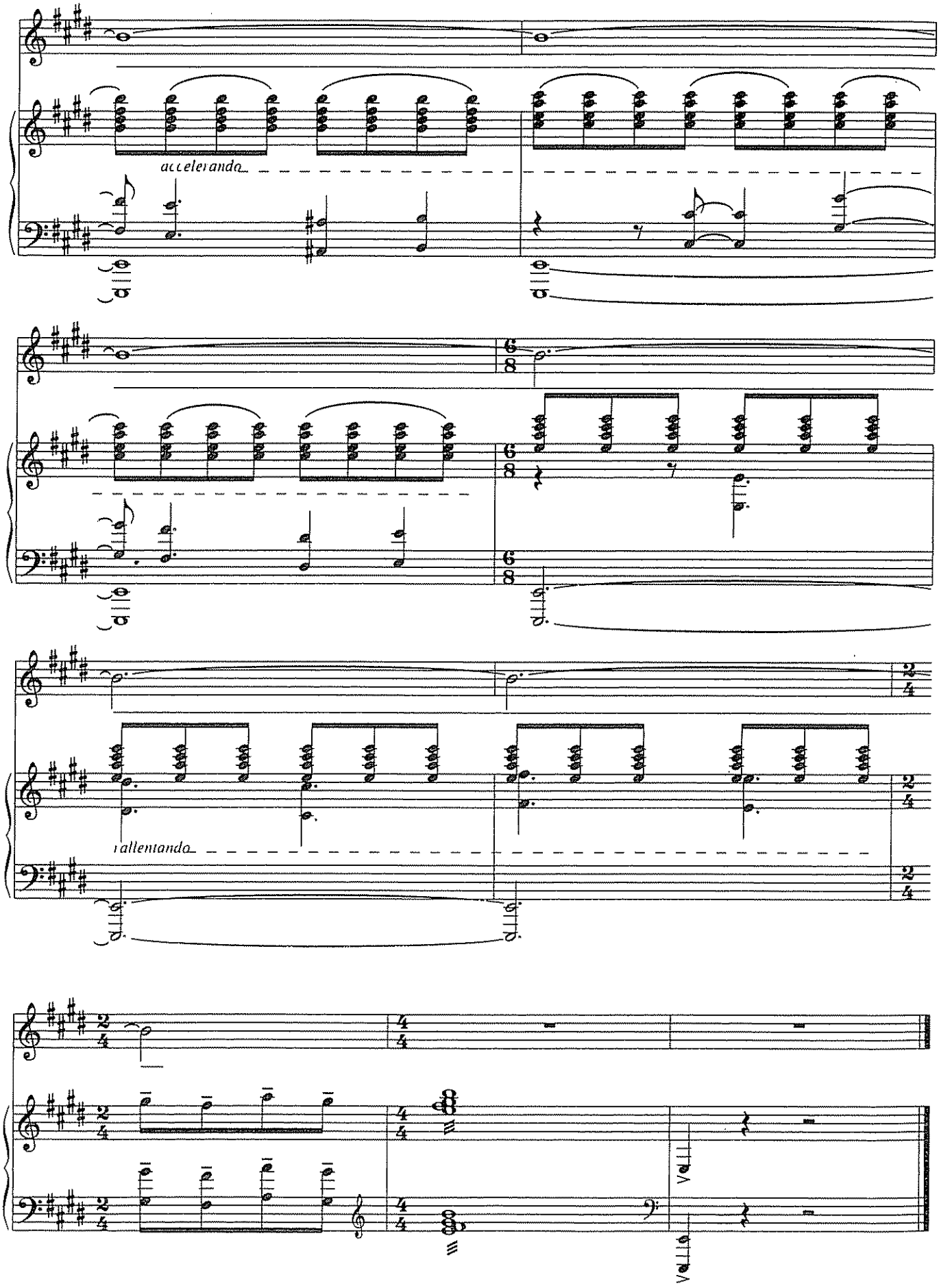

1. now I stand here star - ry eyed and stor - my
2. what can I do if fin - lly for the first time
oh, just when I thought my heart was fin - 'lly
the one I'm bur - ning for re - turns the
numb.
glow?
a beau - ti - ful young
If love has come at
8va bassa
man ap - pears be - fore me, sing-ing:
last. it's 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
3
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
way be - fore my
rallentando
col 8va bass
past once a - gain can blind me. Fly a -
Broadly
Andantino
way
rallentando
tempo
rallentando
col 8va bass
col 8va bass


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
I
rallentando
poco a poco accel
8va bassa
8va bassa


accelerando
rallentando

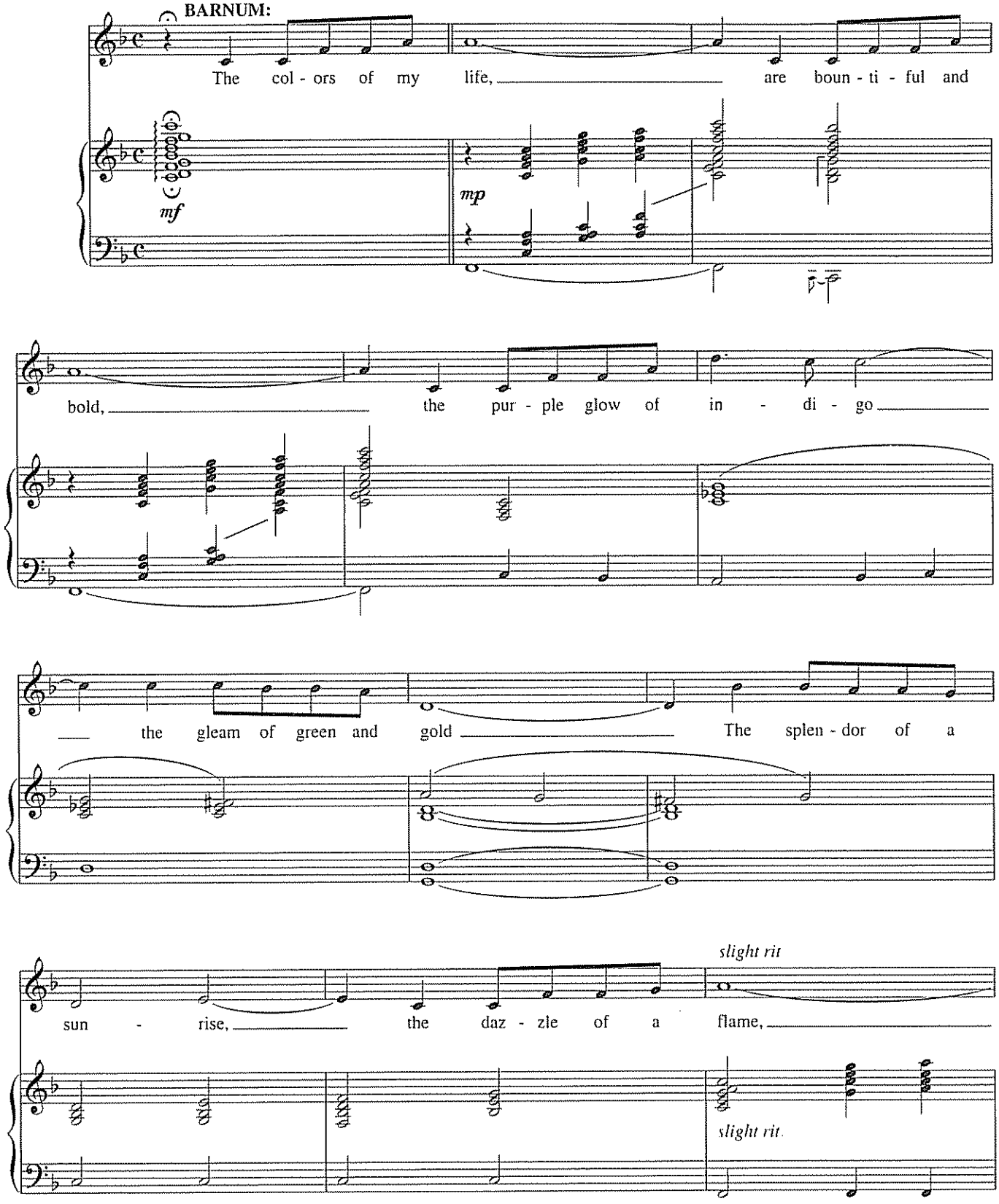
THE COLORS OF MY LIFE

from *Barnum*

Music by CY COLEMAN
Lyrics by MICHAEL STEWART

Rubato - in 2

BARNUM:



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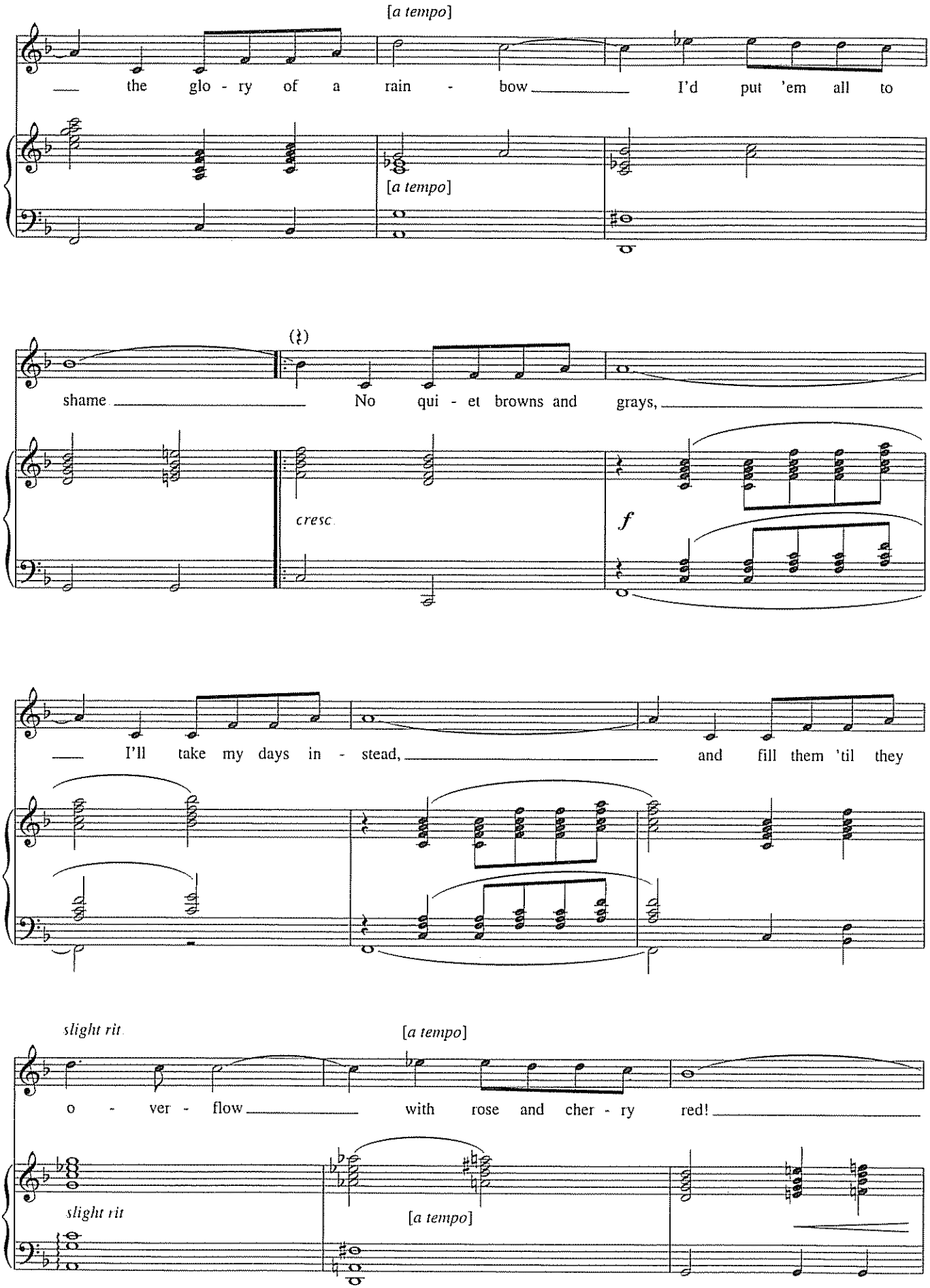
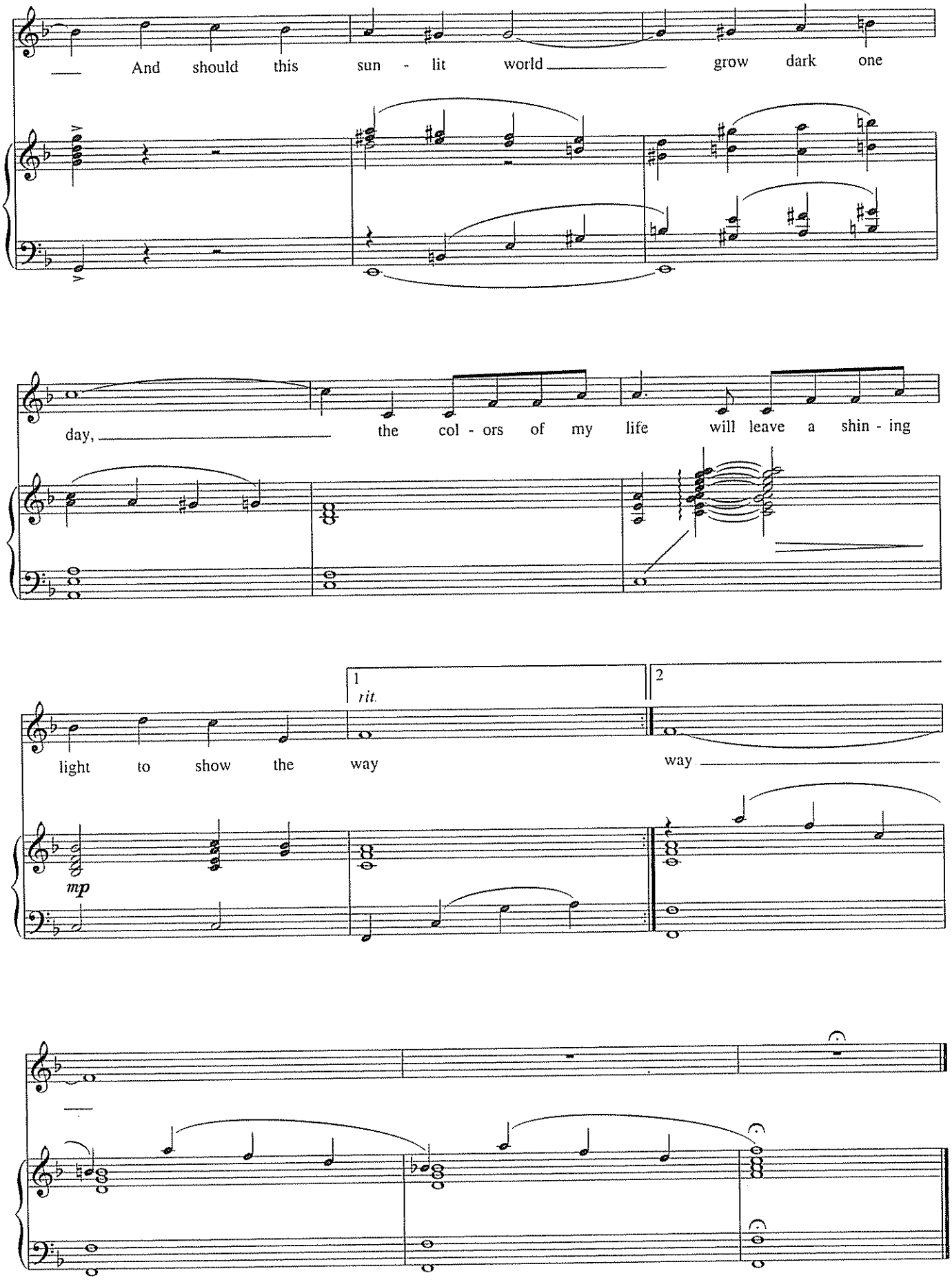
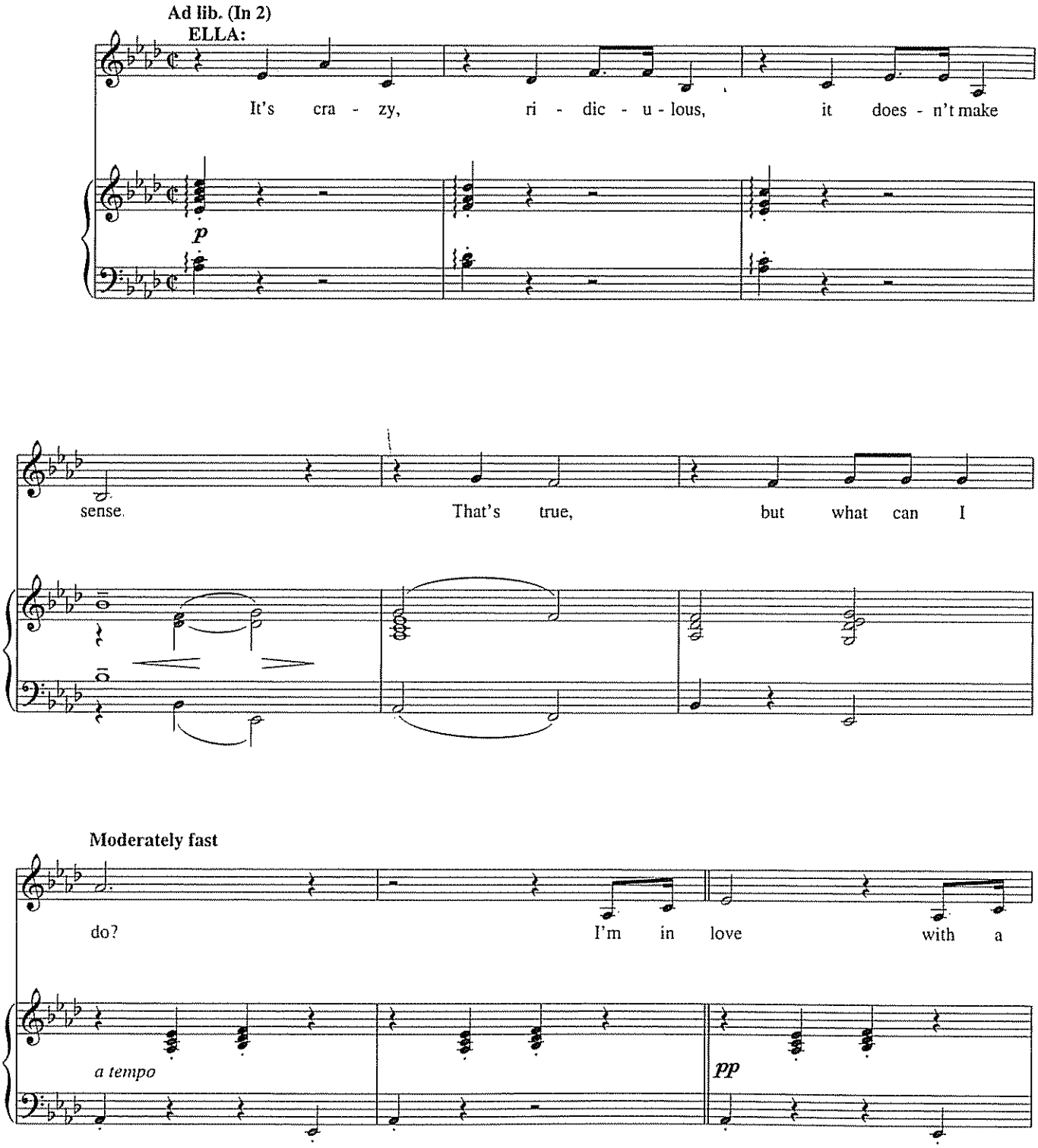

[a tempo]
the glo - ry of a rain - bow I'd put 'em all to
[a tempo]
shame No qui - et browns and grays,
cresc.
f
I'll take my days in - stead, and fill them 'til they
slight rit.
[a tempo]
o - ver - flow with rose and cher - ry red!
slight rit.
[a tempo]


And should this sun - lit world grow dark one
day, the col - ors of my life will leave a shin - ing
1
rit.
2
light to show the way
way
mp

IT'S A PERFECT RELATIONSHIP

from *Bells Are Ringing*

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE



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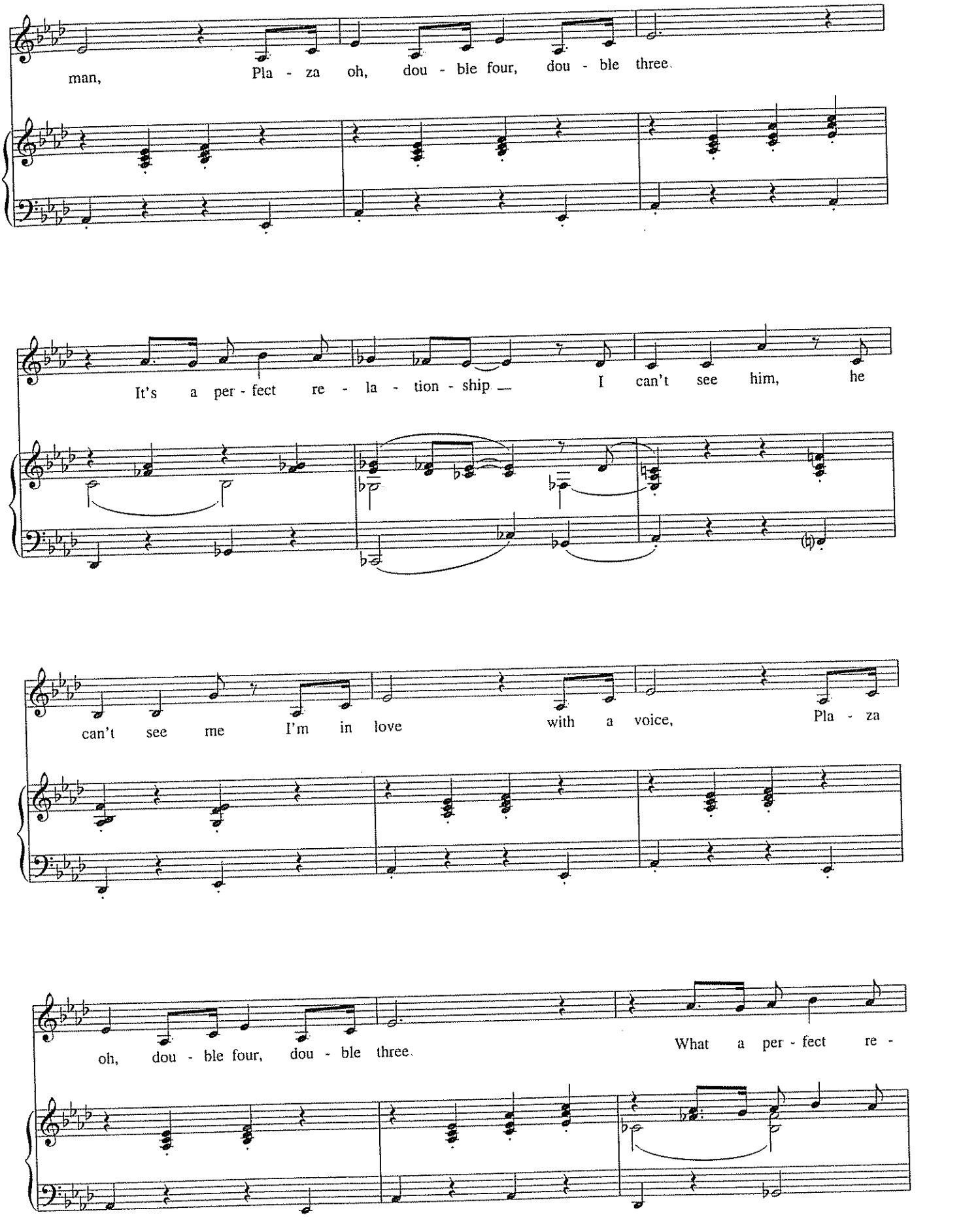
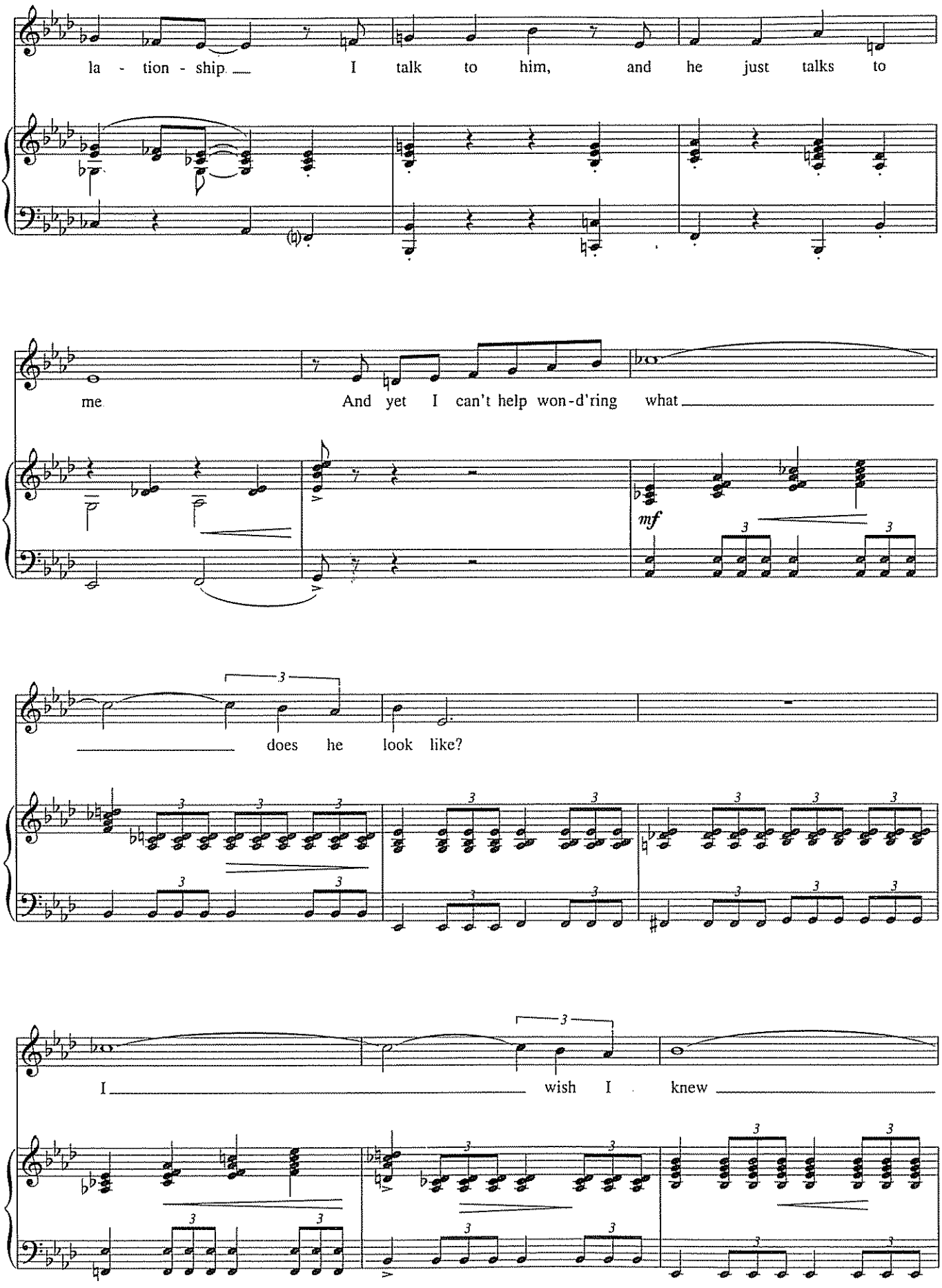
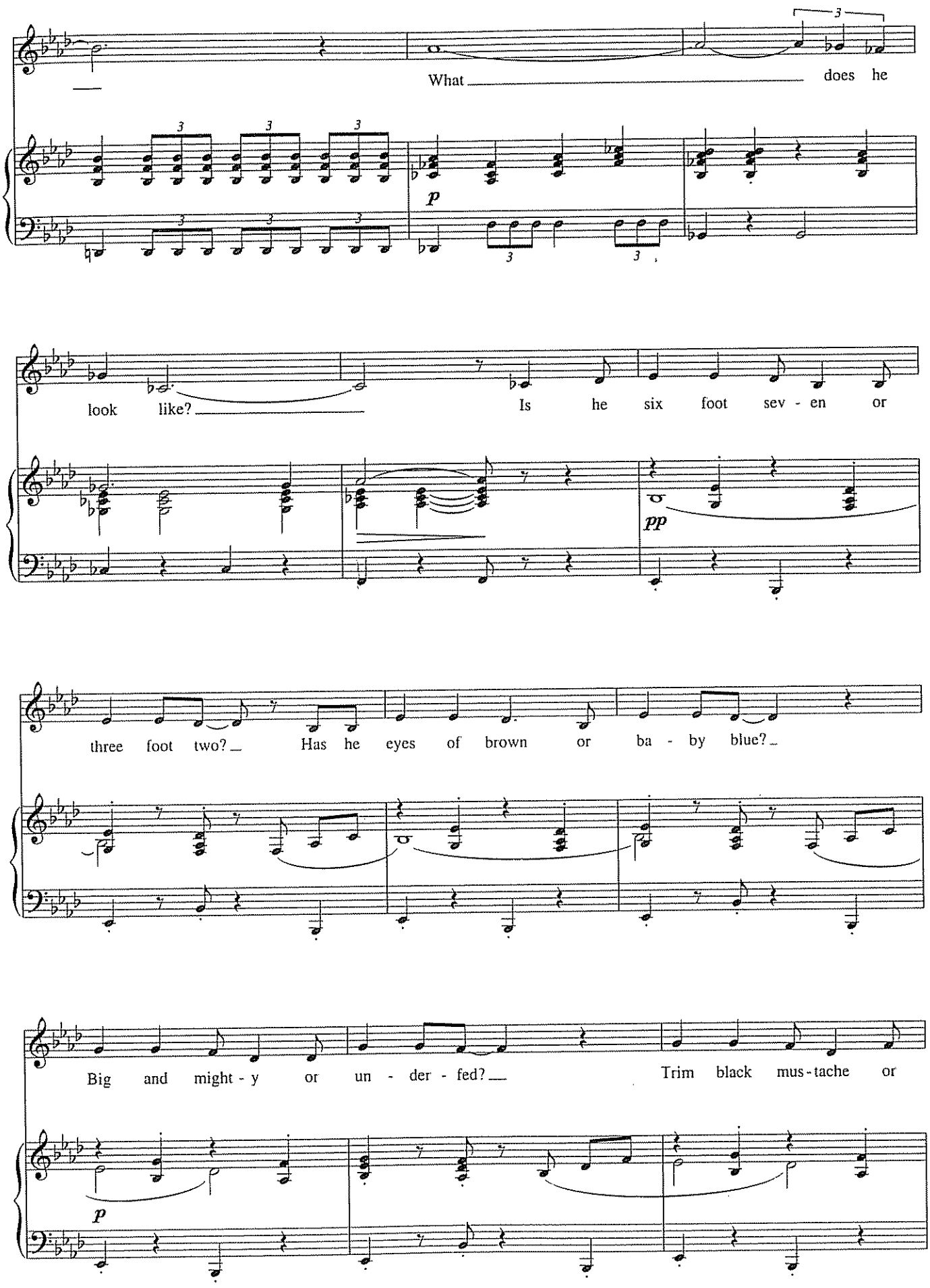
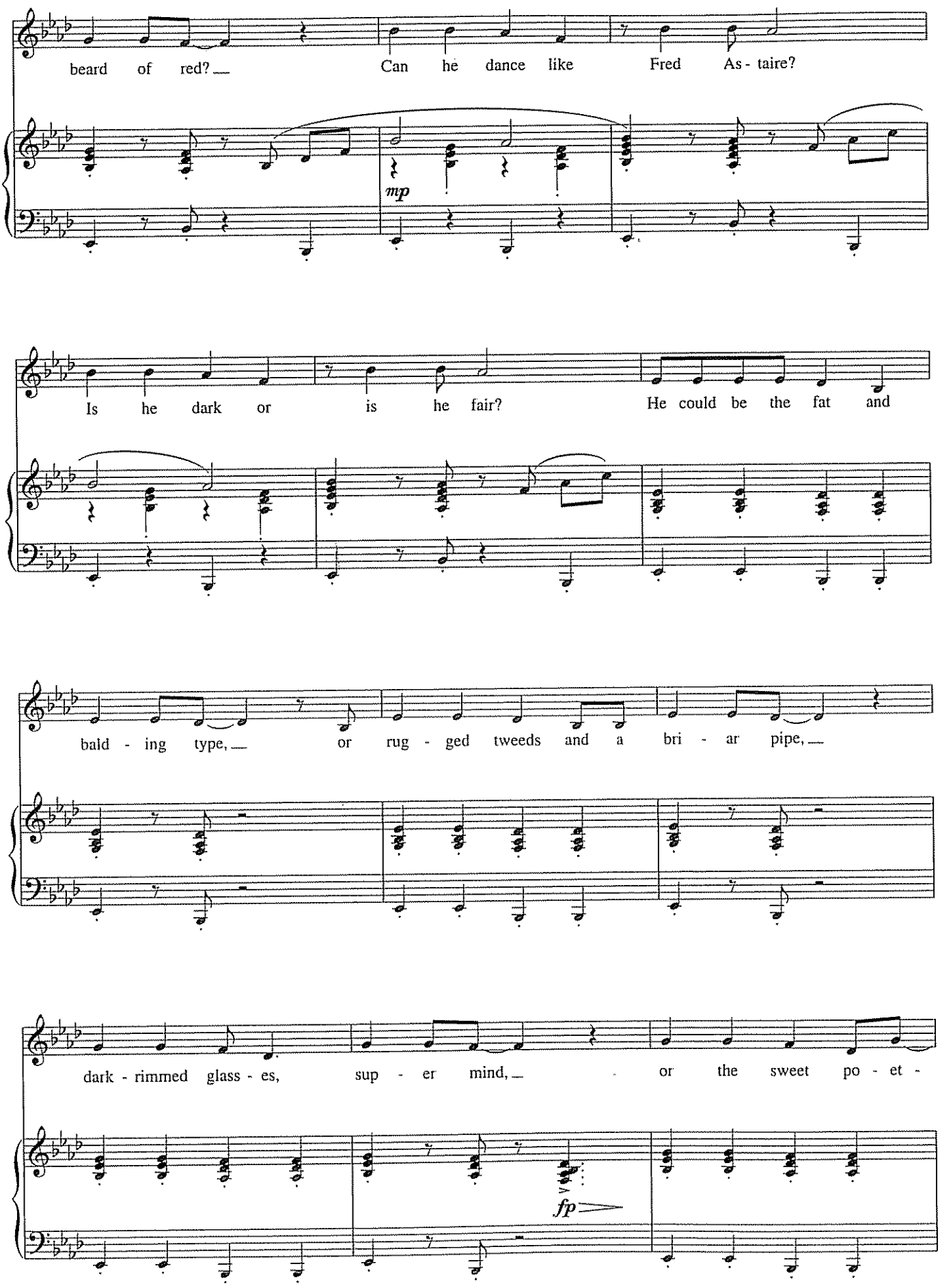
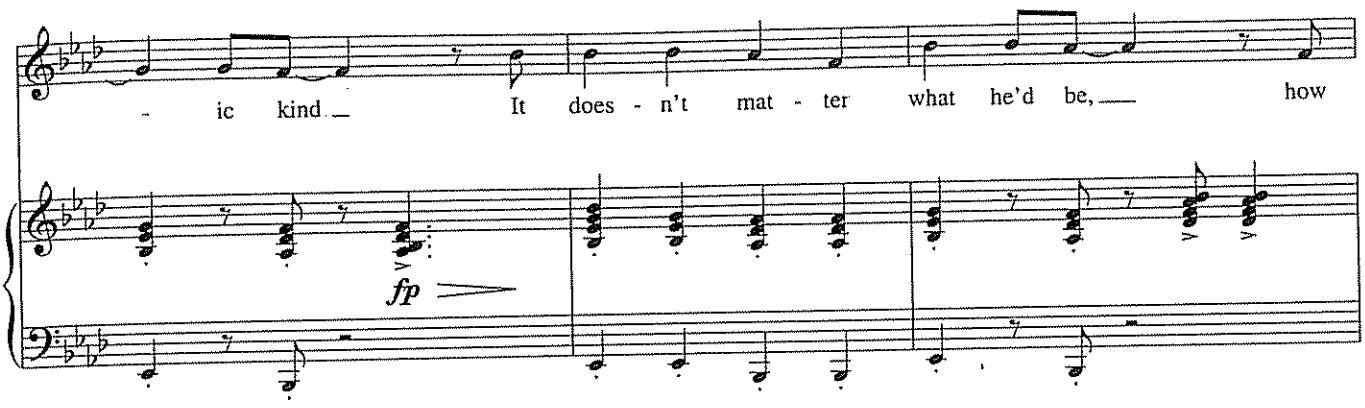

man, Pla - za oh, dou - ble four, dou - ble three.
It's a per - fect re - la - tion - ship I can't see him, he
can't see me I'm in love with a voice, Pla - za
oh, dou - ble four, dou - ble three. What a per - fect re -


la - tion - ship. I talk to him, and he just talks to
me And yet I can't help won-d'ring what
mf
does he look like?
I wish I knew

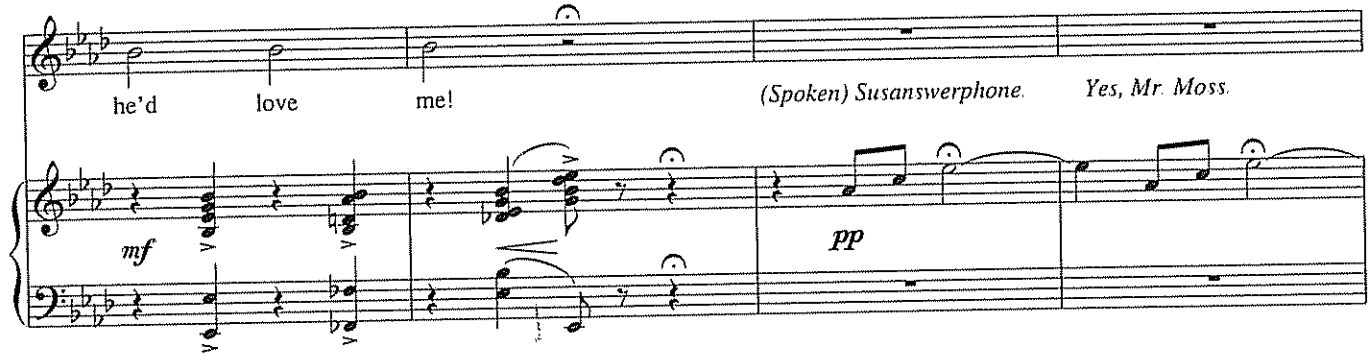

What does he
look like? Is he six foot sev - en or
three foot two? Has he eyes of brown or ba - by blue?
Big and might - y or un - der - fed? Trim black mus - tache or
p
pp
p


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

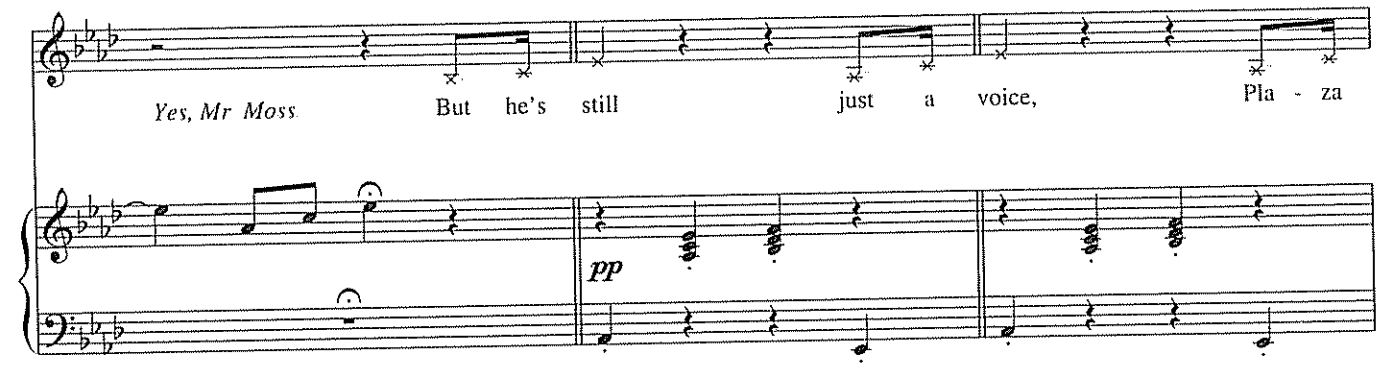


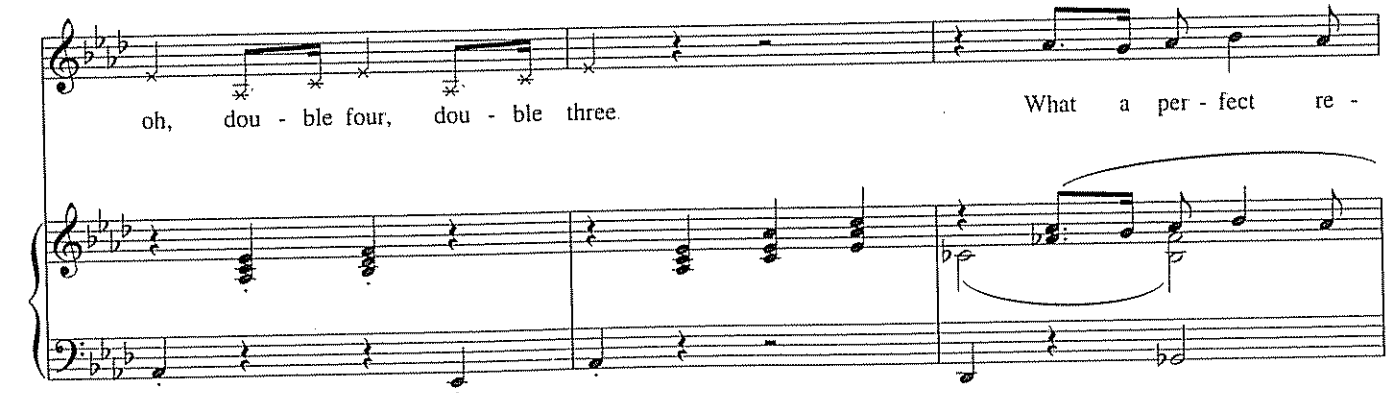
Slowly

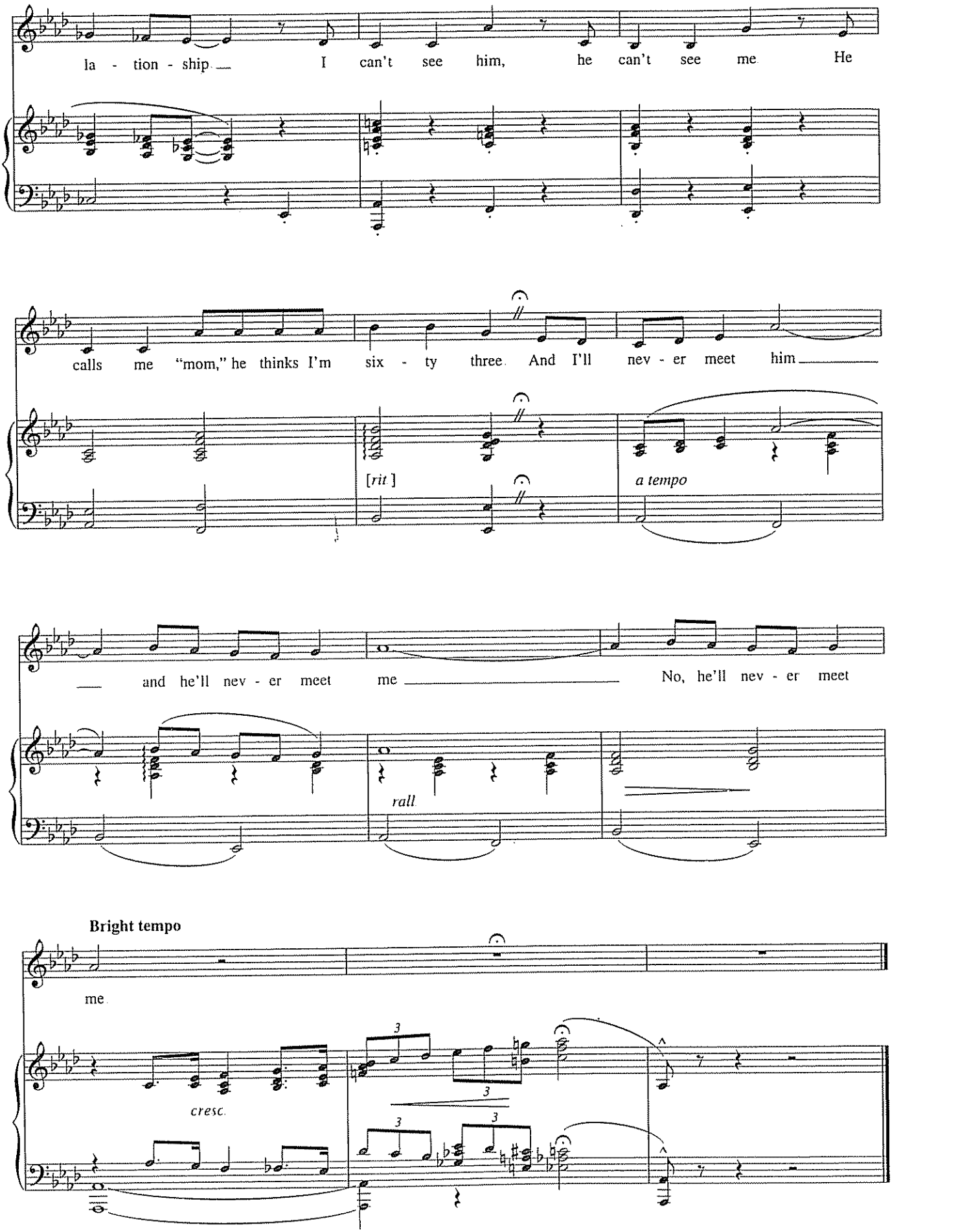
(Telephone buzzer)



Slower (In 4)



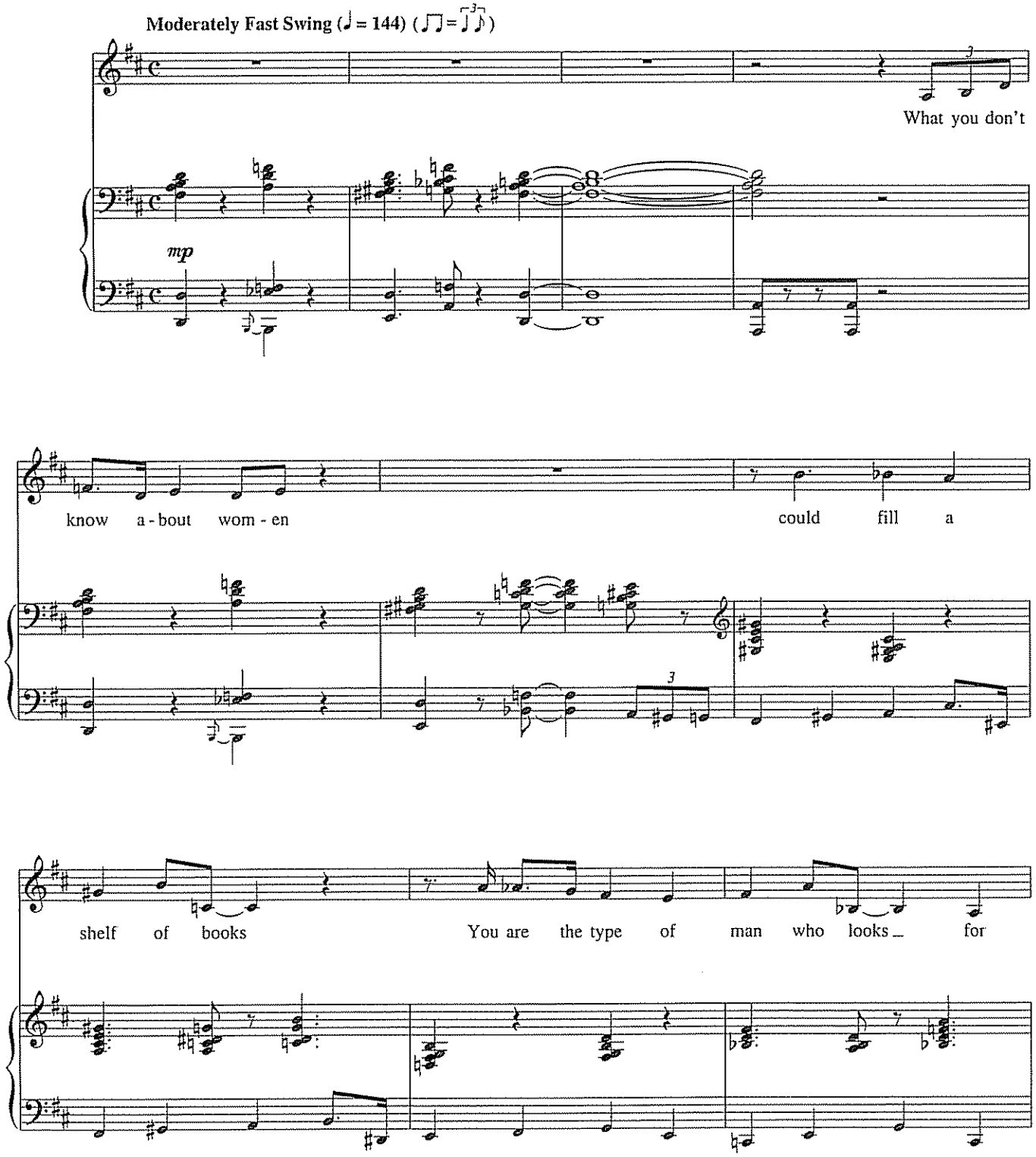



la - tion - ship I can't see him, he can't see me He
calls me "mom," he thinks I'm six - ty three And I'll nev - er meet him
[rit]
a tempo
and he'll nev - er meet me No, he'll nev - er meet
rall
Bright tempo
me
cresc.
3
3
3
3

WHAT YOU DON'T KNOW ABOUT WOMEN

from *City of Angels*

Music by CY COLEMAN
Lyrics by DAVID ZIPPEL



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

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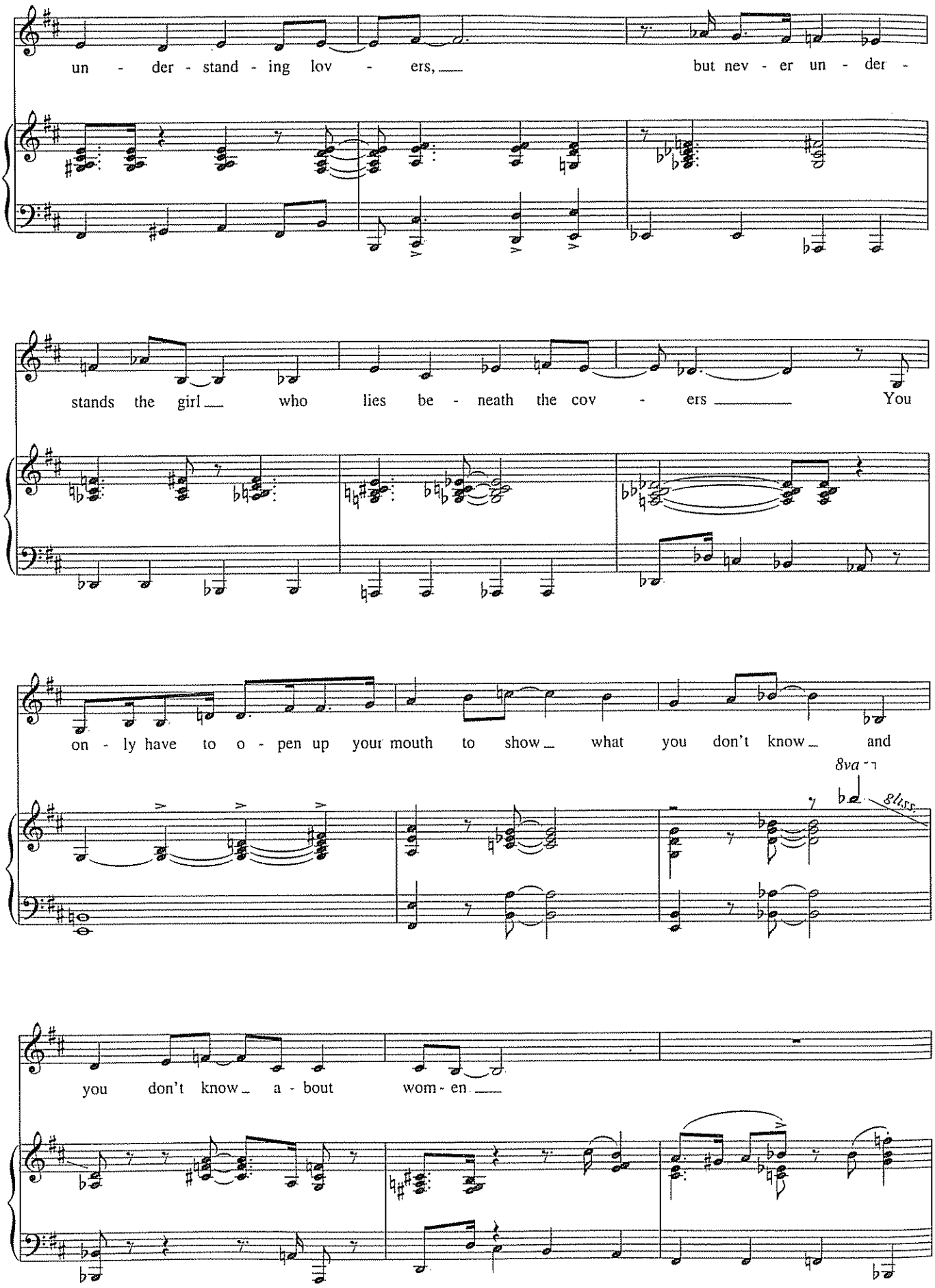
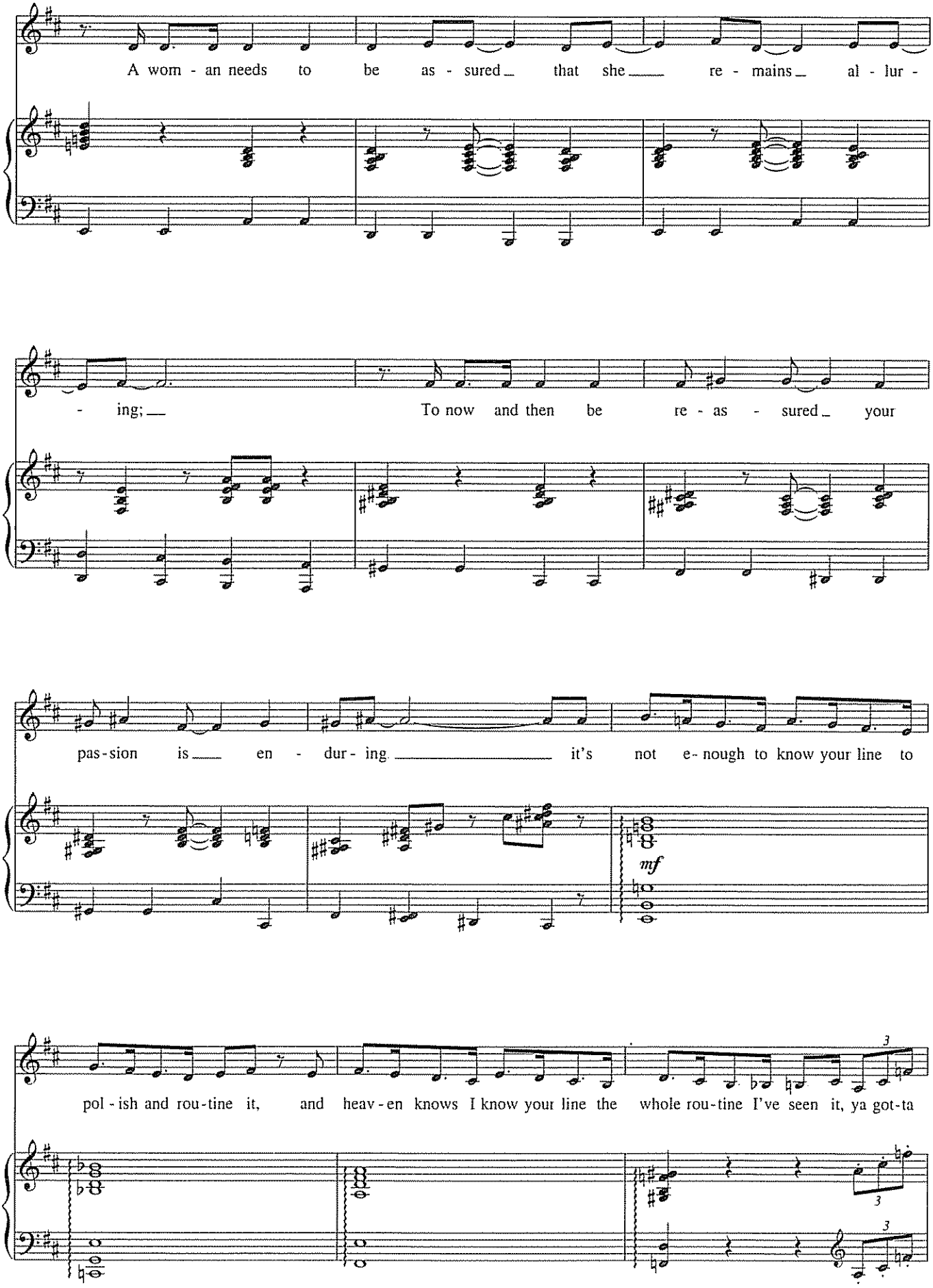
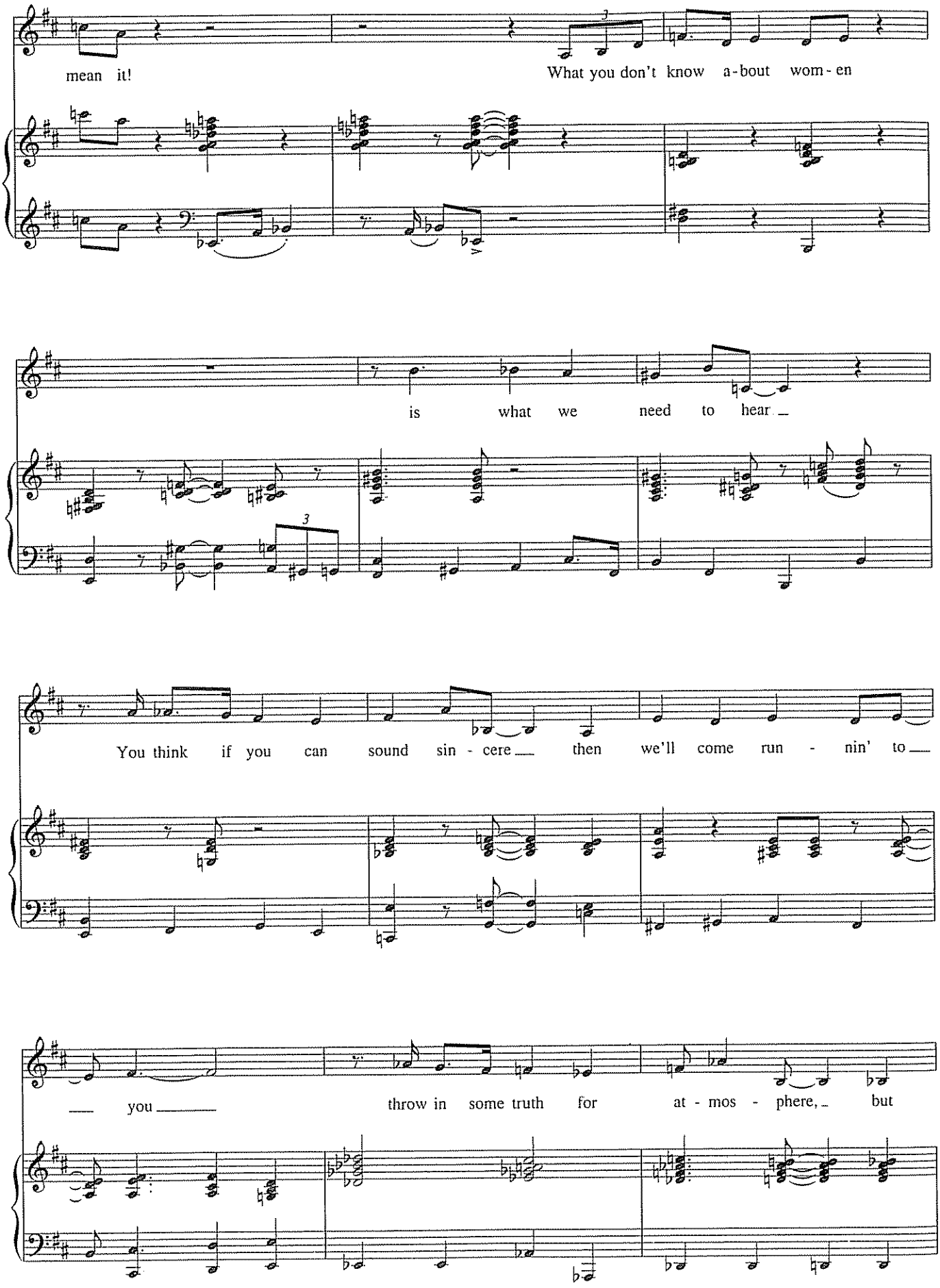
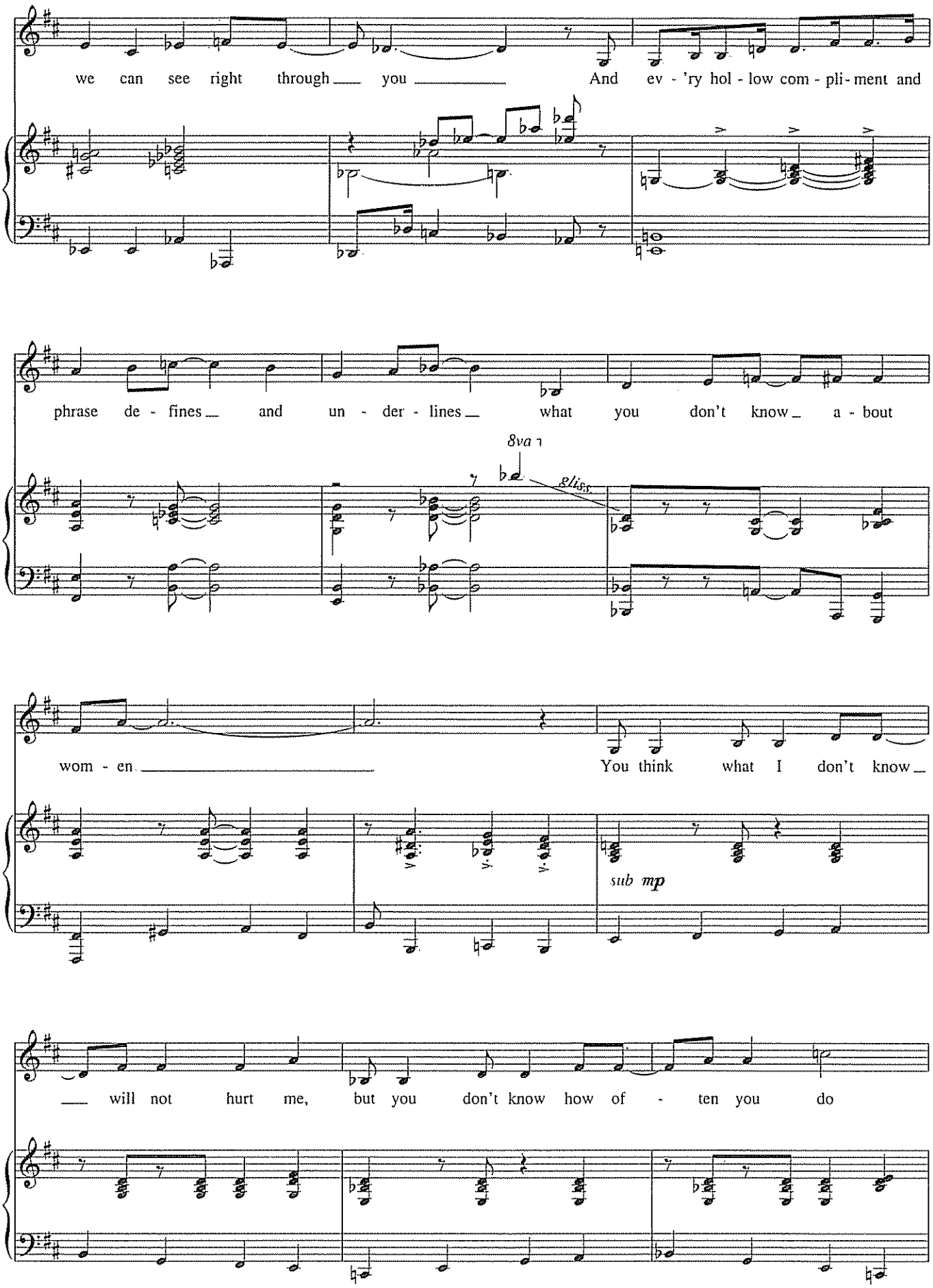
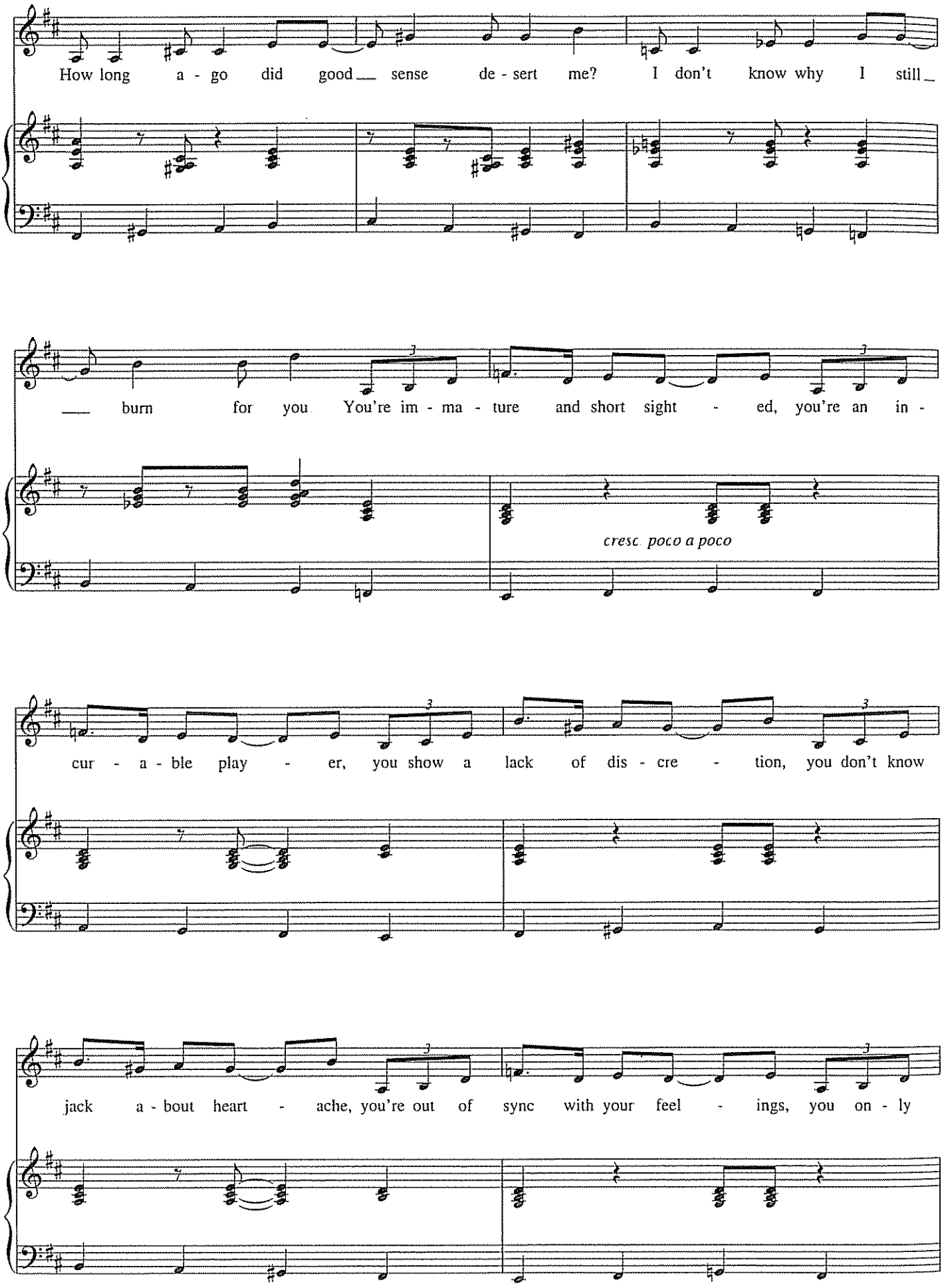
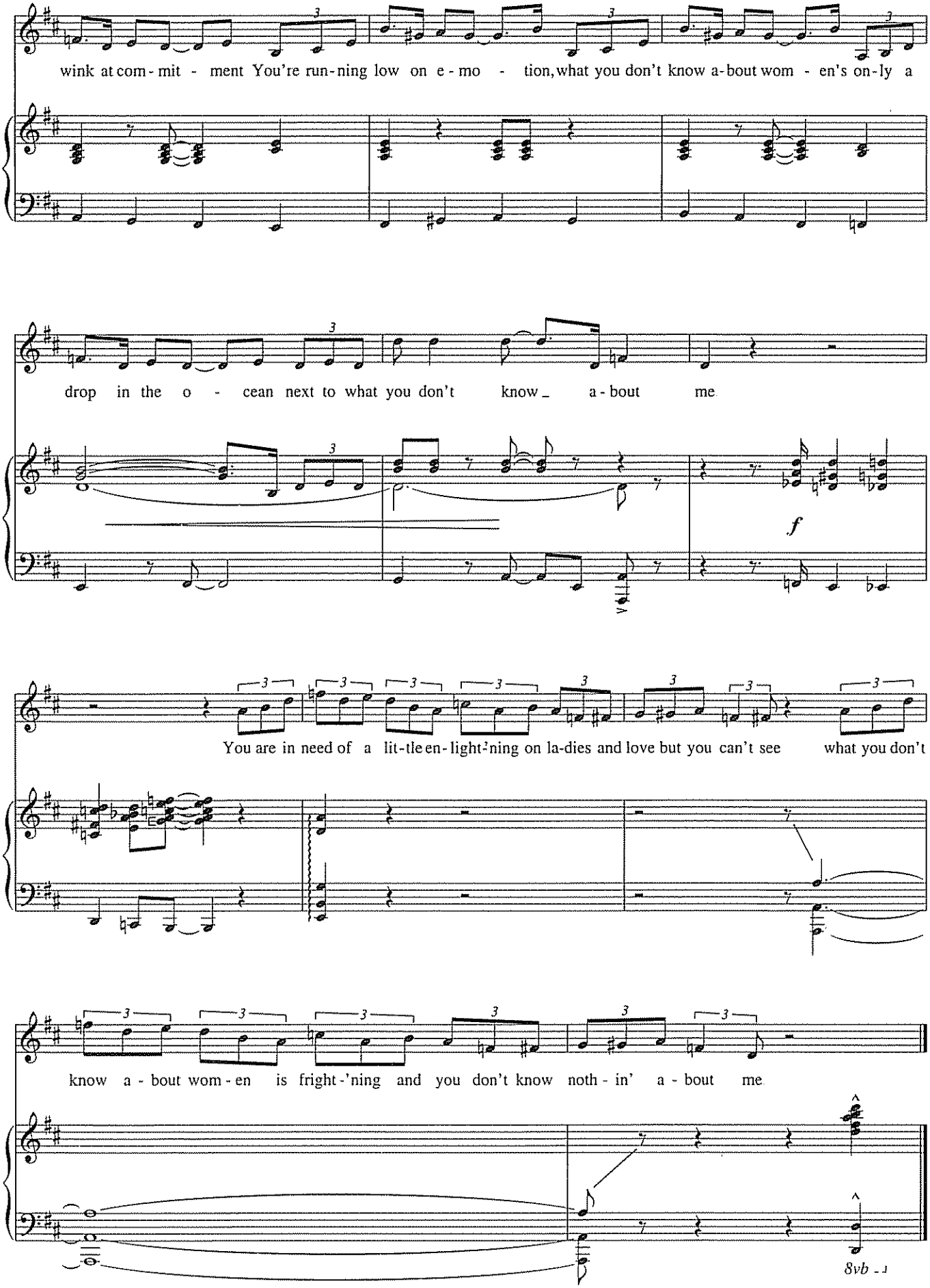

un - der - stand - ing lov - ers,
but nev - er un - der -
stands the girl
who lies be - neath the cov - ers
You
on - ly have to o - pen up your mouth to show
what you don't know
and
8va
gliss.
you don't know
a - bout wom - en


A wom - an needs to be as - sured that she re - mains al - 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
3
3
3


mean it!
What you don't know a-bout wom-en
is what we need to hear
You think if you can sound sin-cere then we'll come run-nin' to
you
throw in some truth for at-mos-phere, but


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
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

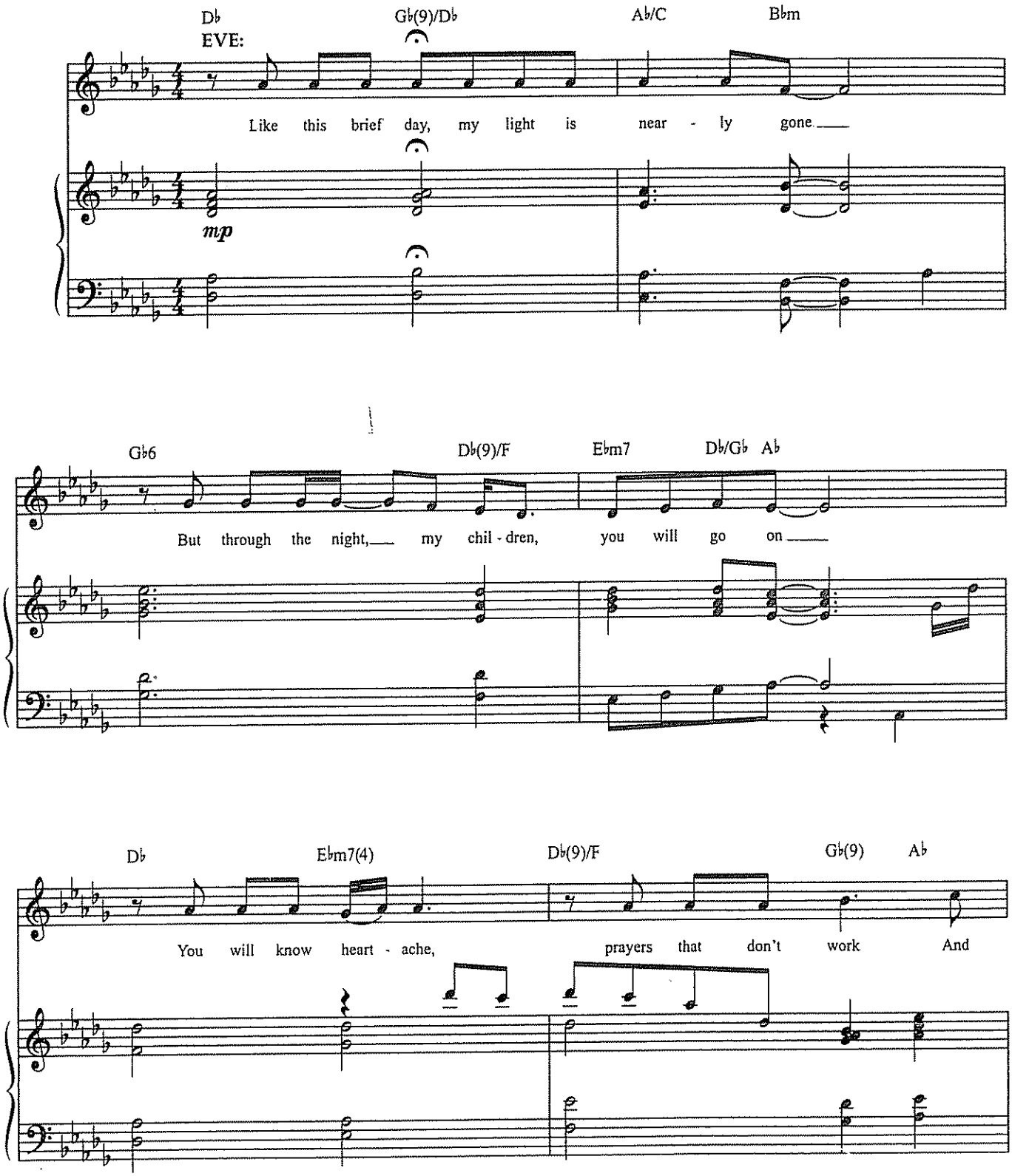

wink at com - mit - ment You're run-ning low on e - mo - tion, what you don't know a-bout wom - en's on-ly a
drop in the o - cean next to what you don't know_ a - bout me
f
You are in need of a lit-tle en-light-'ning on la-dies and love but you can't see what you don't
know a - bout wom - en is fright-'ning and you don't know noth - in' a - bout me
8vb

CHILDREN OF EDEN

from *Children of Eden*

Music and Lyrics by
STEPHEN SCHWARTZ

Rubato



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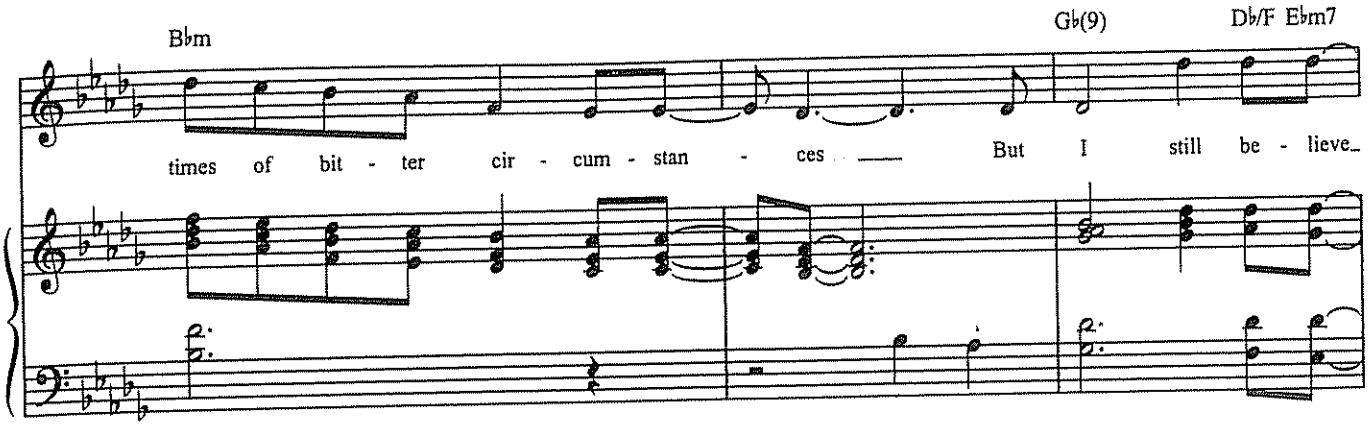
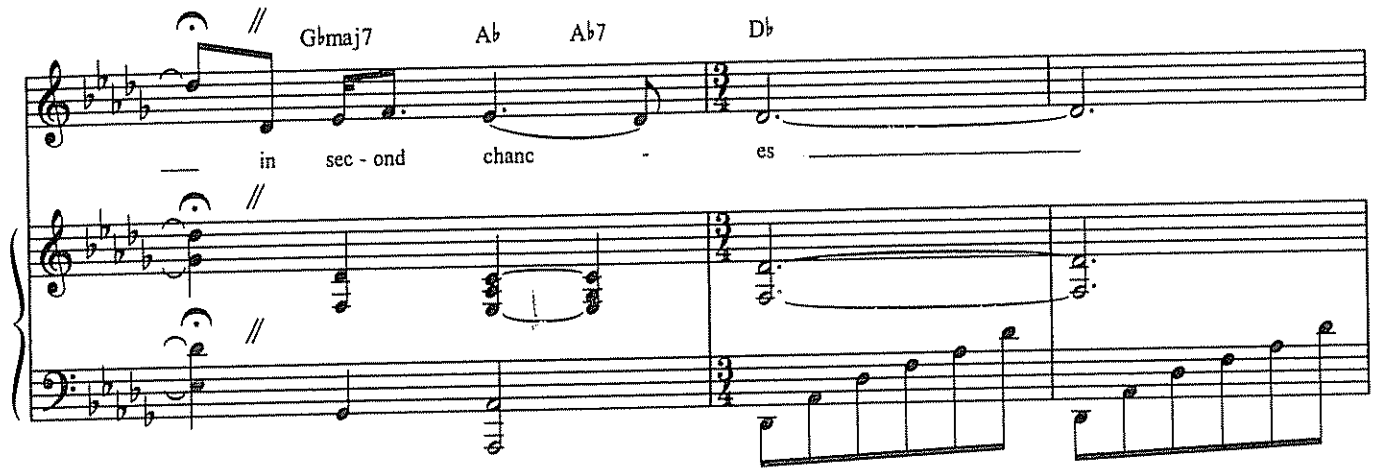
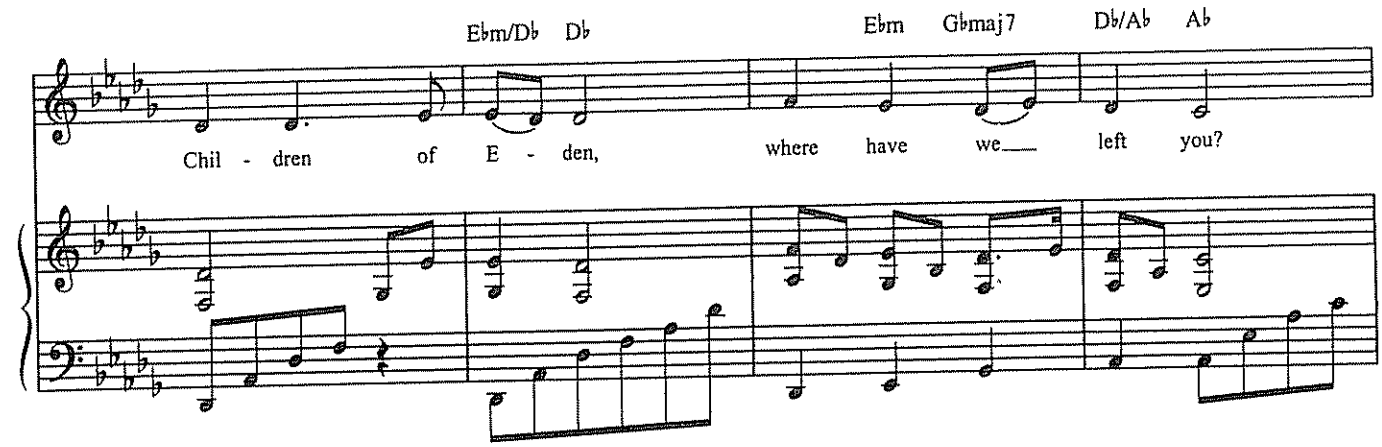
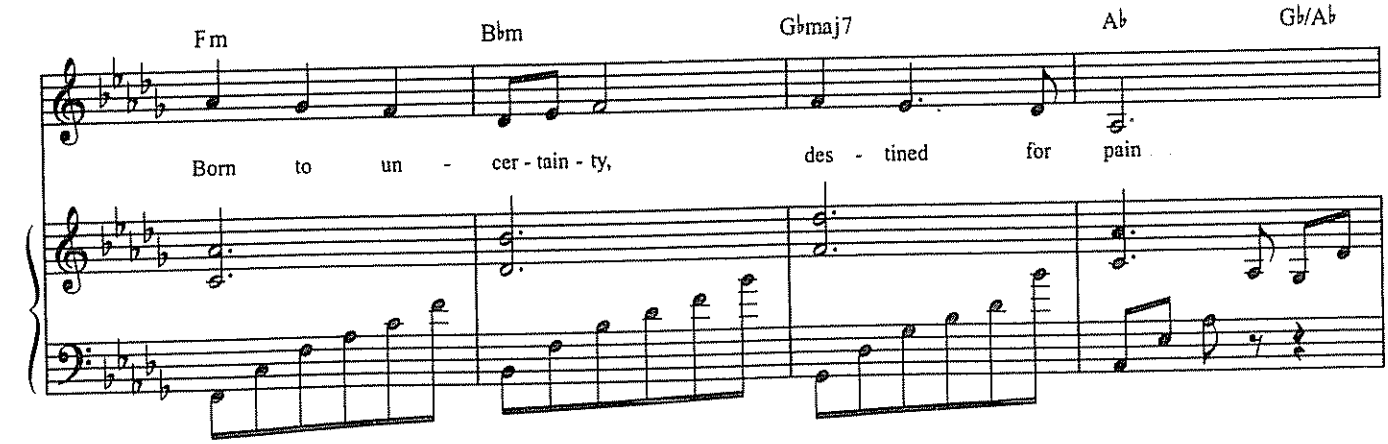
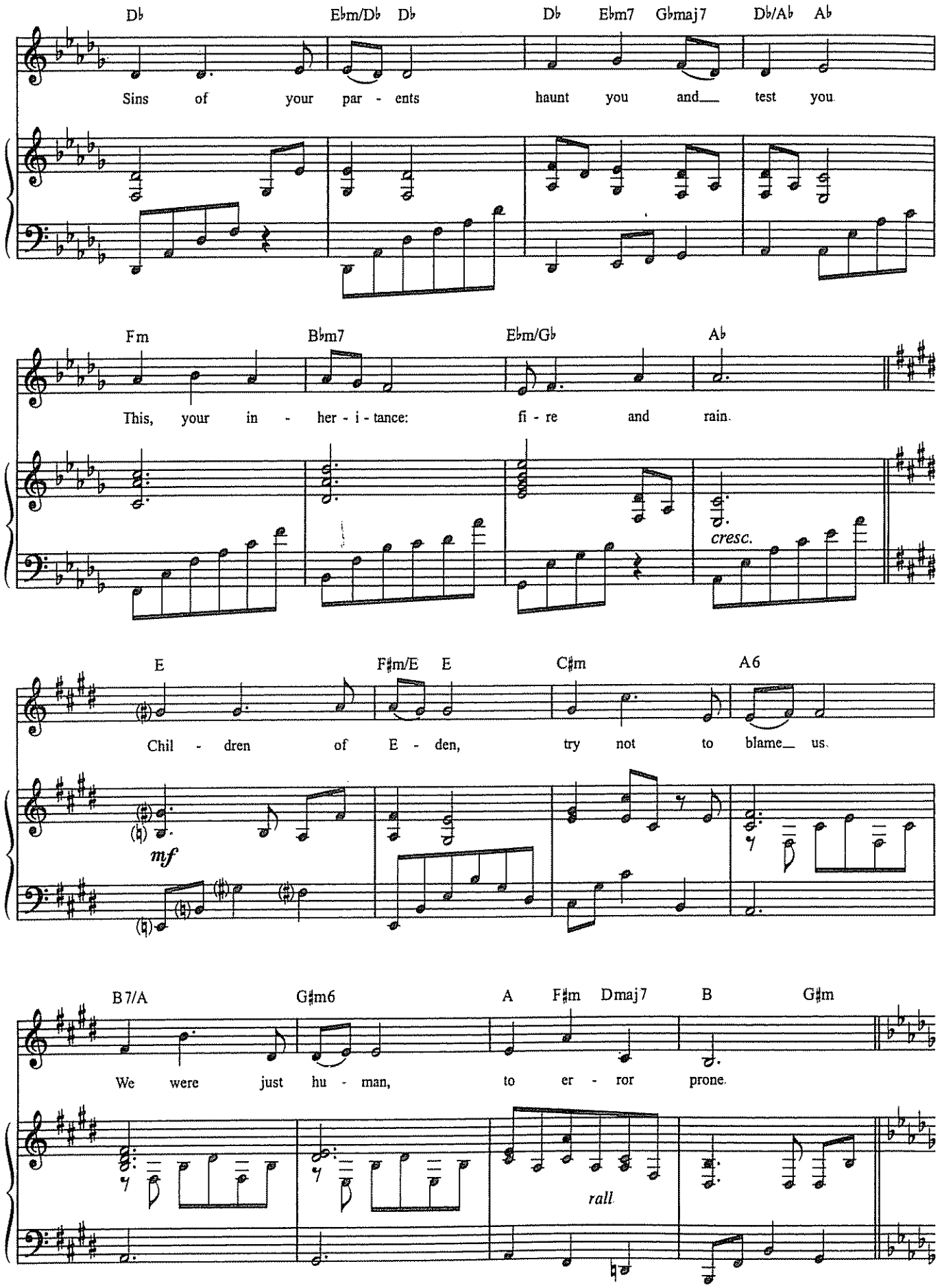


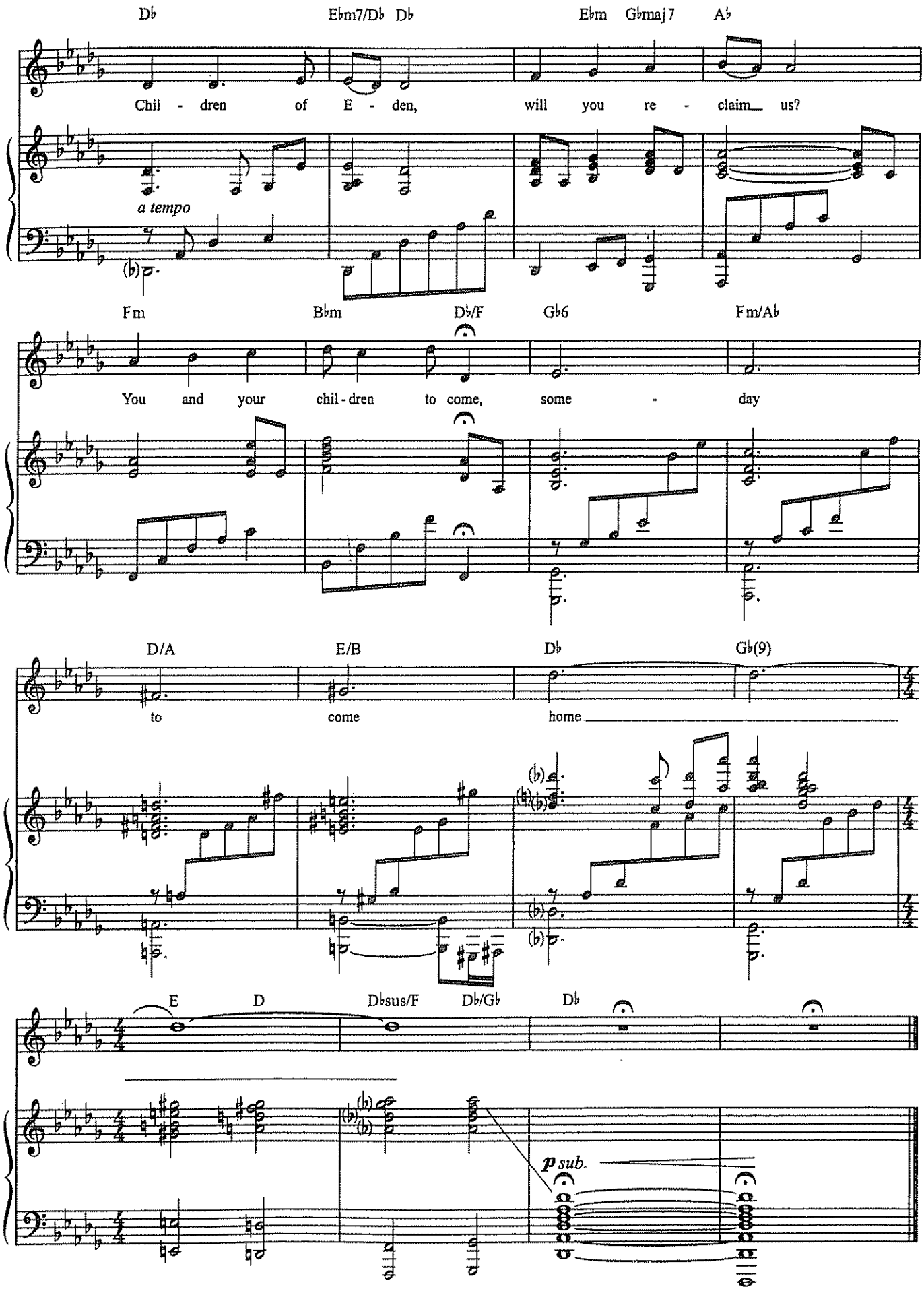
Gentle, flowing (♩=80)







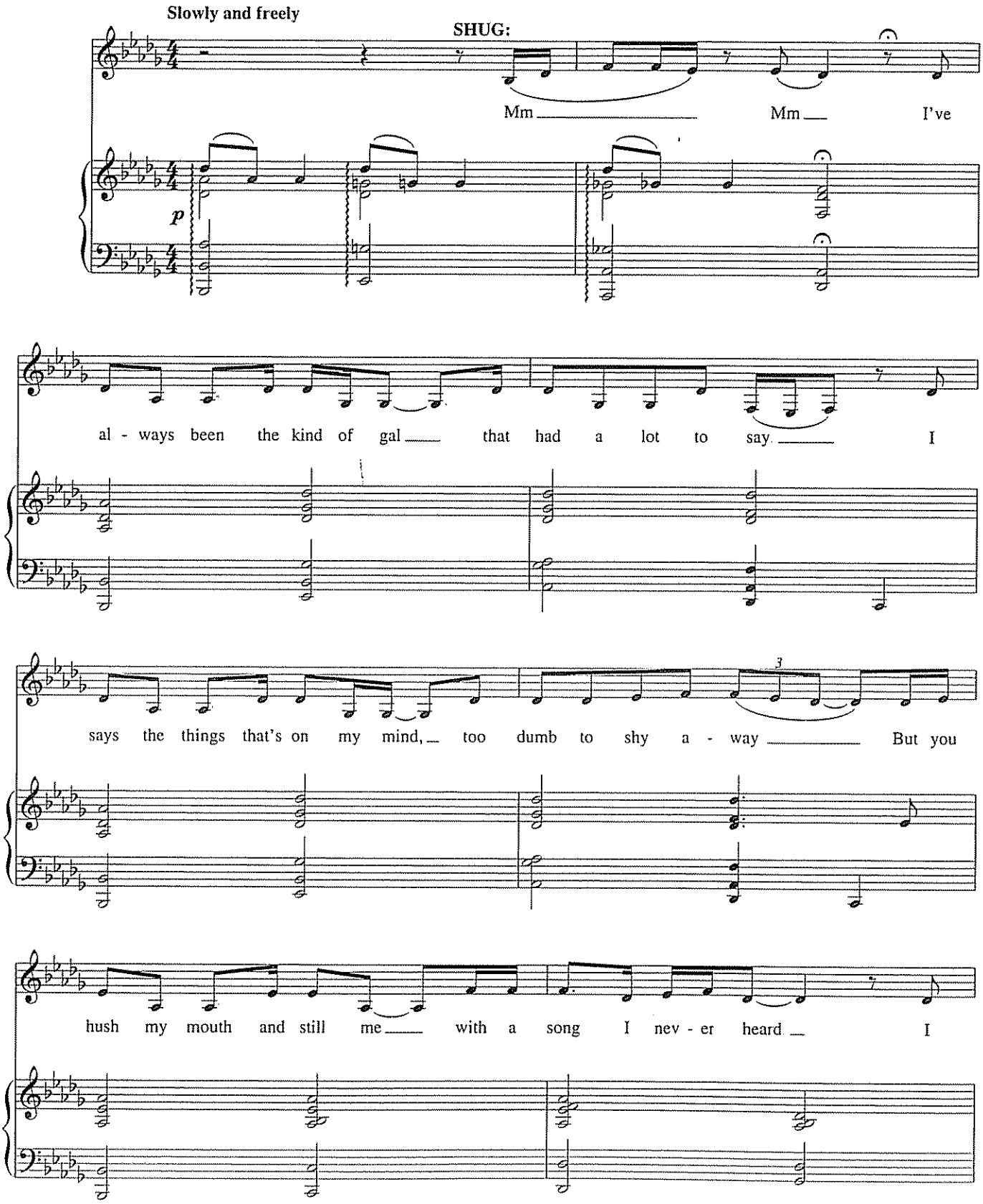

Db
Ebm/Db Db
Db
Ebm7 Gbmaj7
Db/Ab Ab
Sins of your par - ents haunt you and test you.
Fm
Bbm7
Ebm/Gb
Ab
This, your in - her - i - tance: fi - re and rain.
cresc.
E
F#m/E E
C#m
A6
Chil - dren of E - den, try not to blame us.
mf
B7/A
G#m6
A
F#m Dmaj7
B
G#m
We were just hu - man, to er - ror prone.
rall.


Db Ebm7/Db Db Ebm Gbmaj7 Ab
Chil - dren of E - den, will you re - claim us?
a tempo
Fm Bbm Db/F Gb6 Fm/Ab
You and your chil - dren to come, some - day
D/A E/B Db Gb(9)
to come home
E D Dbsus/F Db/Gb Db
p sub.

TOO BEAUTIFUL FOR WORDS

from the Broadway Musical *The Color Purple*

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



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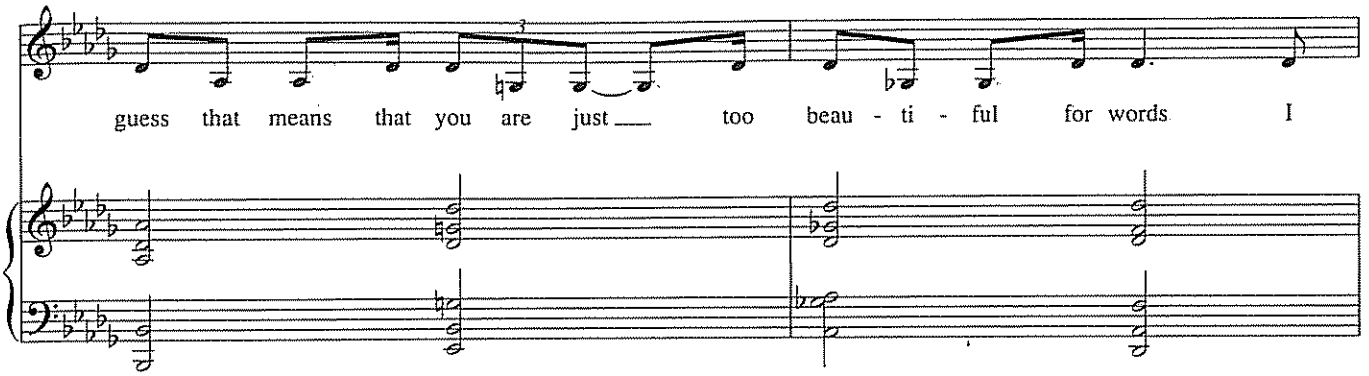
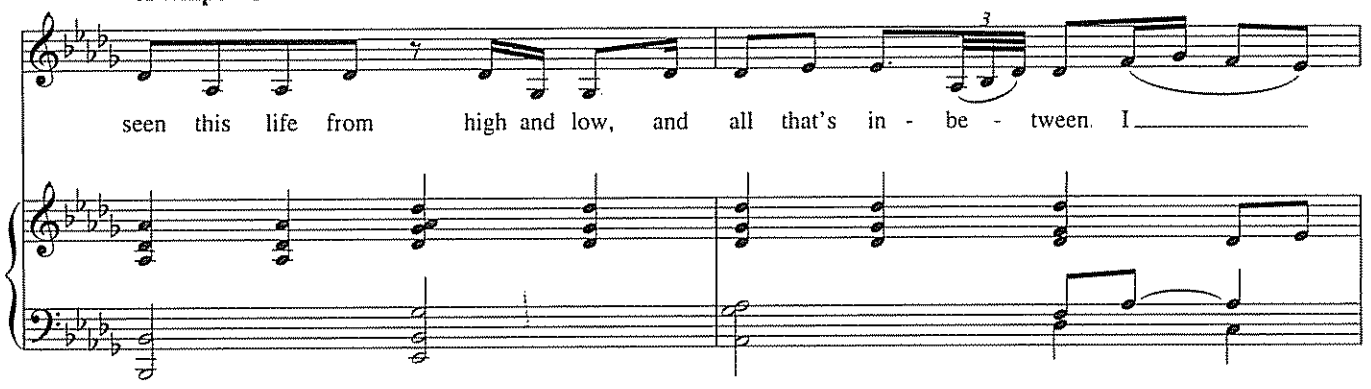
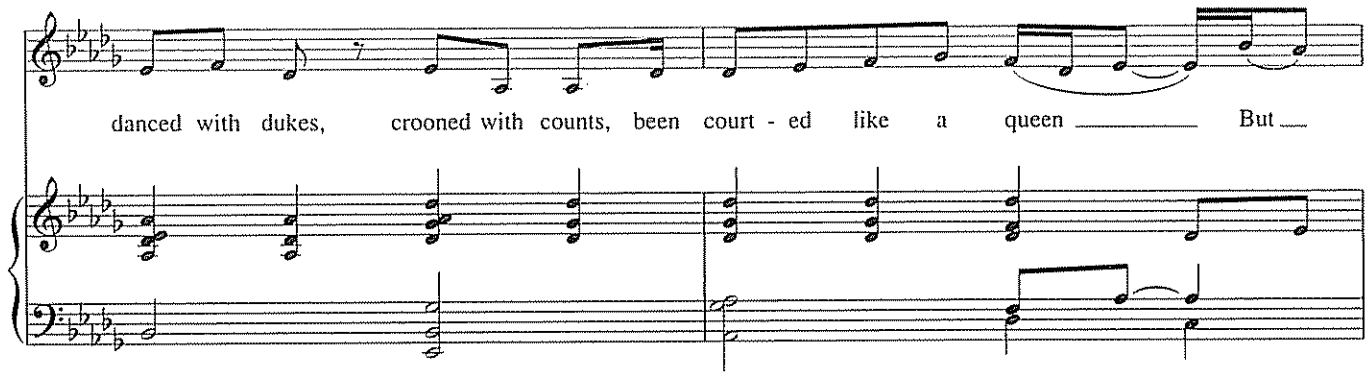
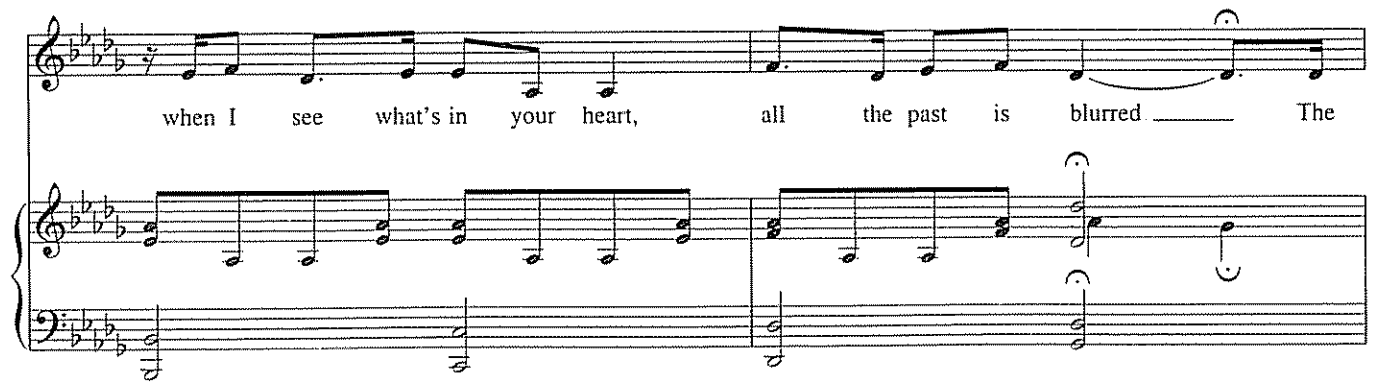
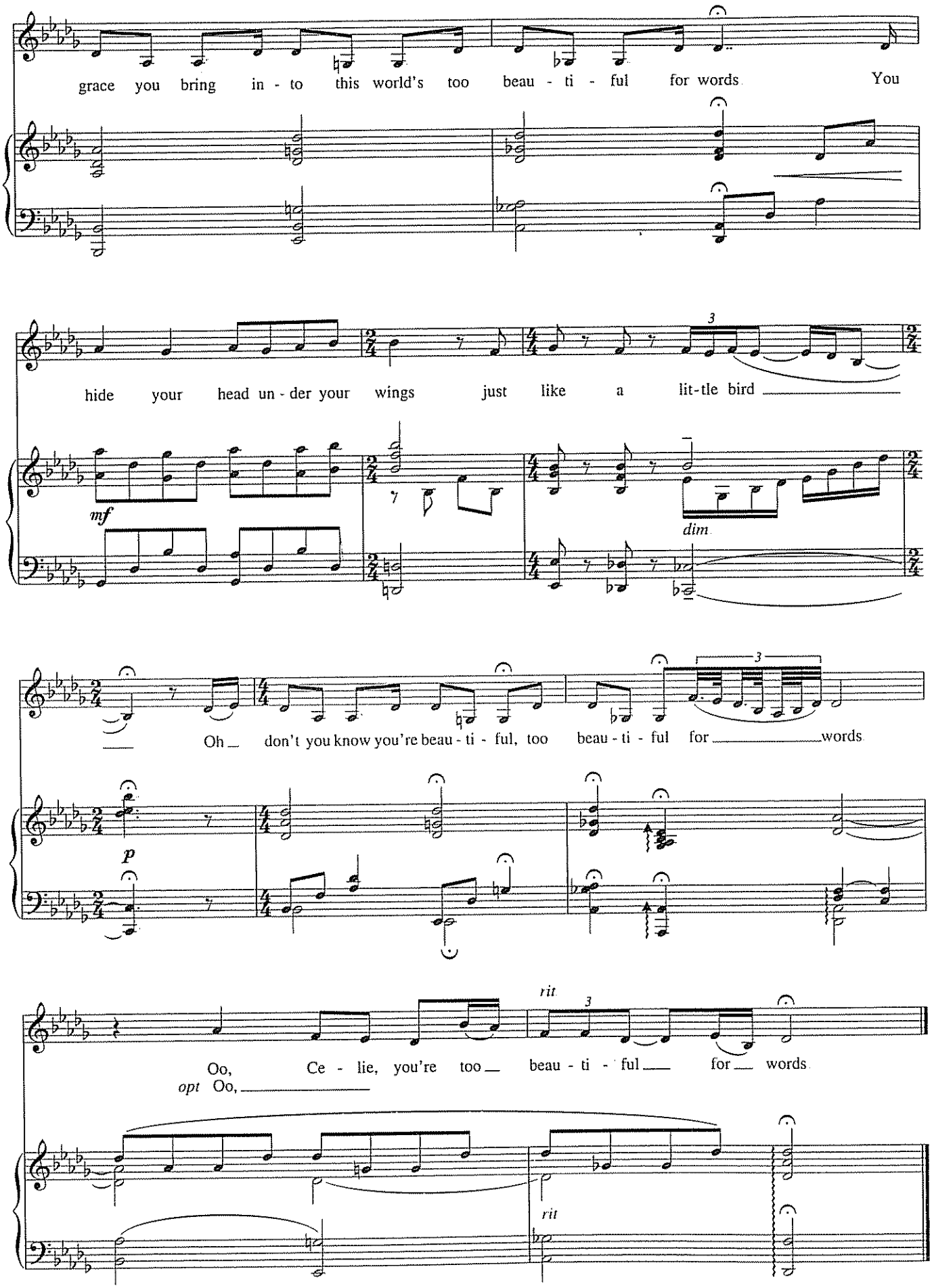


A tempo - Slow 4





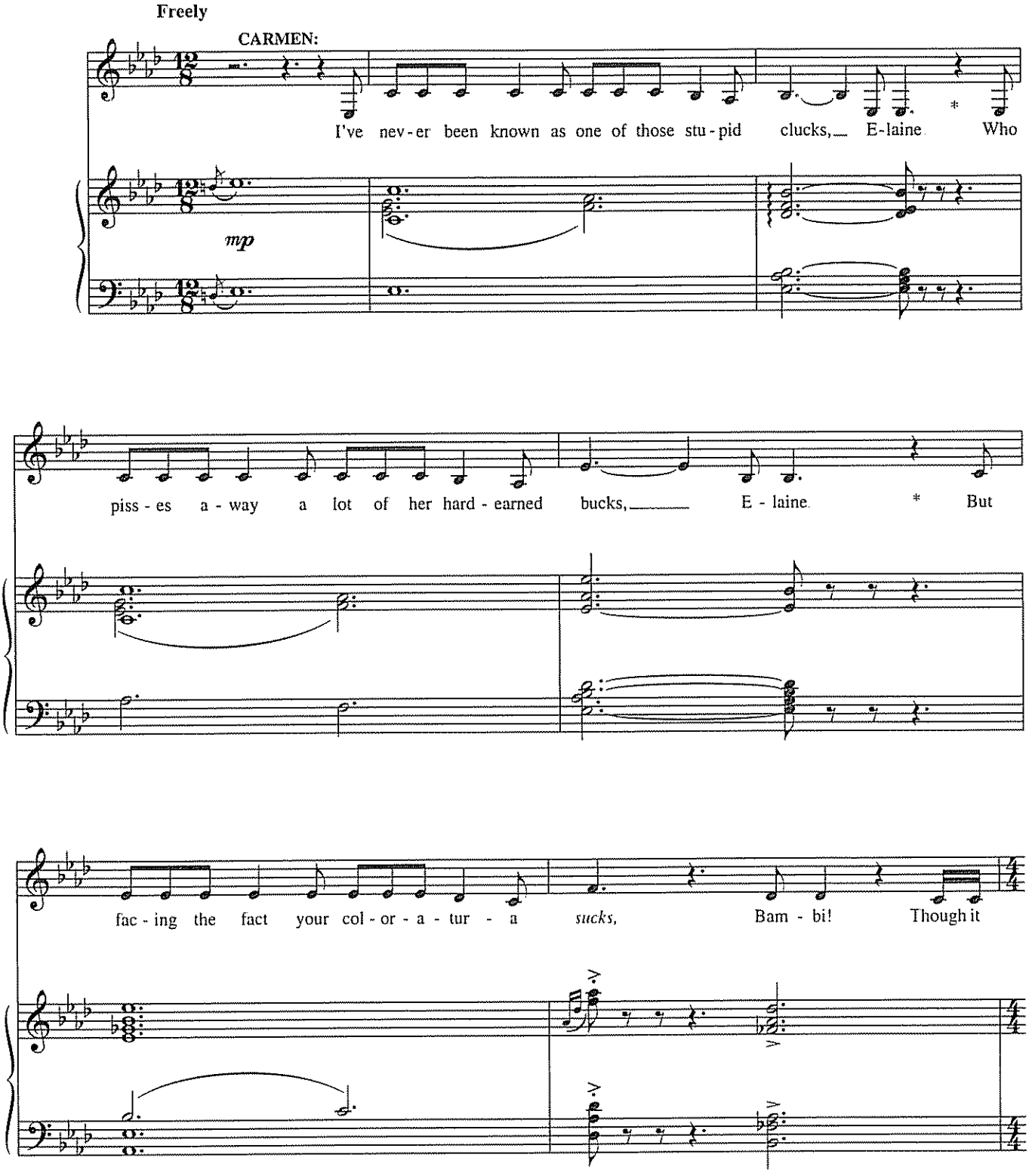



grace you bring in - to this world's too beau - ti - ful for words You
hide your head un - der your wings just like a lit-tle bird
mf
dim
Oh don't you know you're beau - ti - ful, too beau - ti - ful for words
p
rit
Oo, Ce - lie, you're too beau - ti - ful for words
opt Oo,
rit

IT'S A BUSINESS

from *Curtains*

Music by JOHN KANDER
Lyrics by FRED EBB



* *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.*

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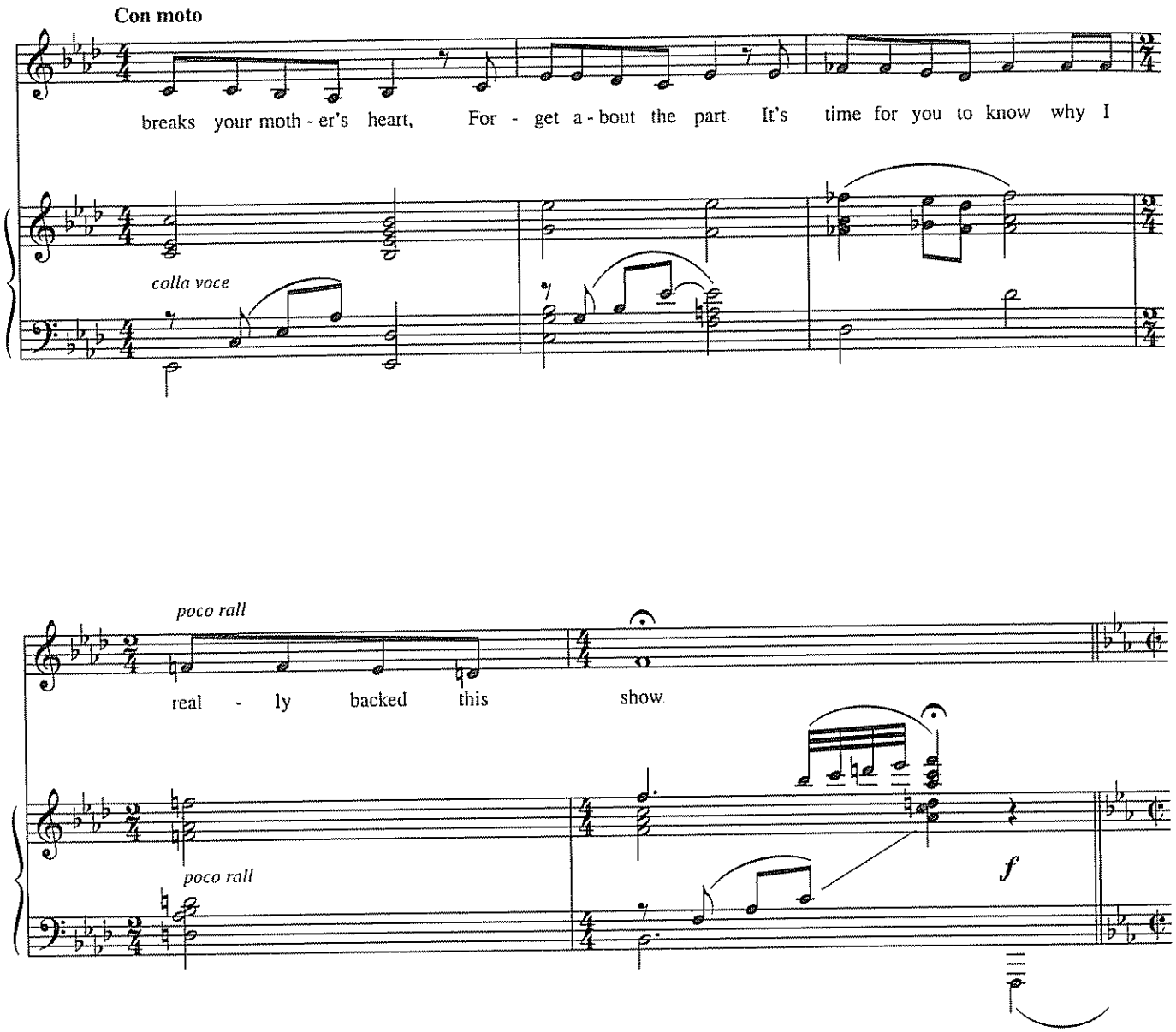
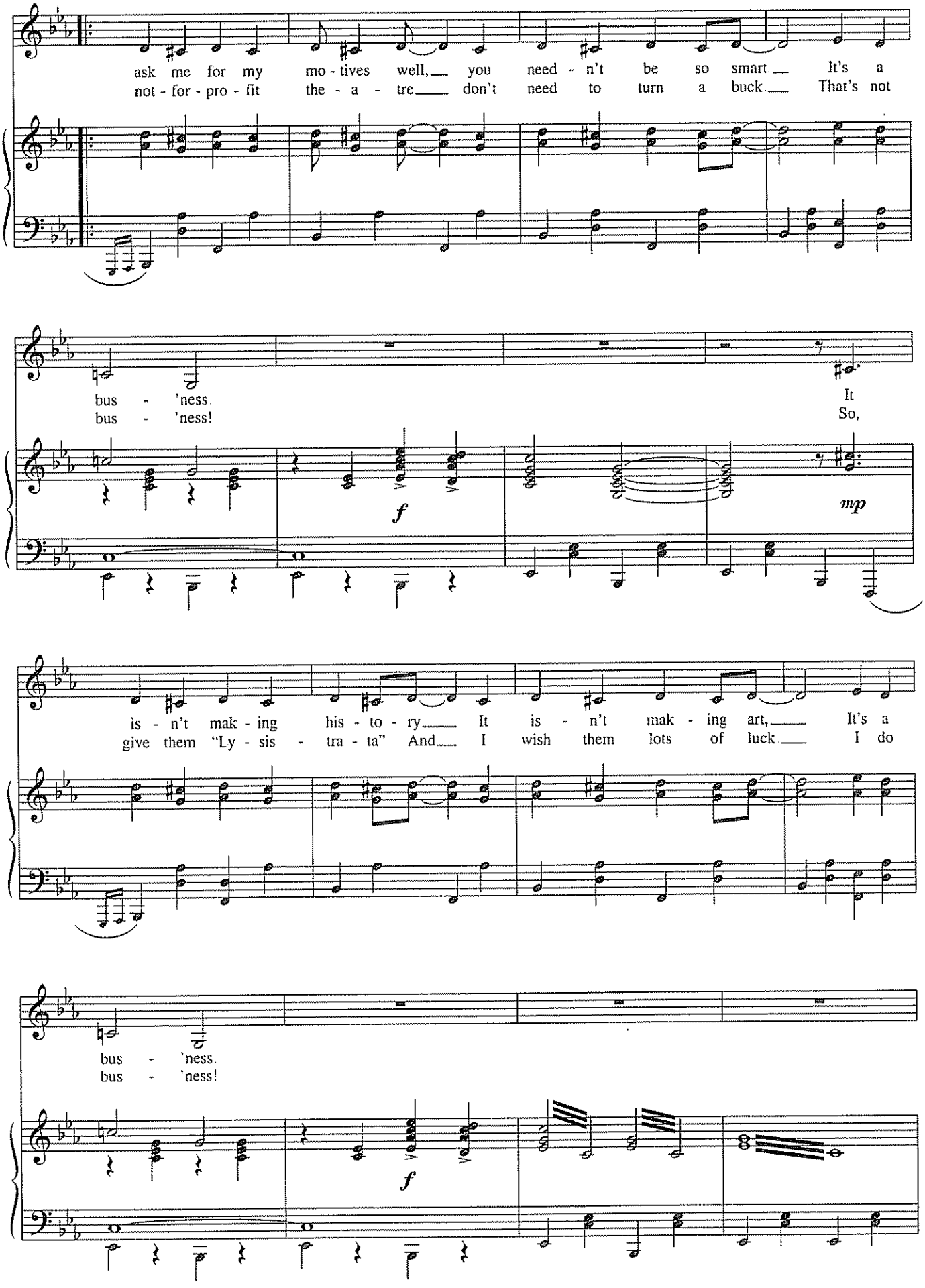
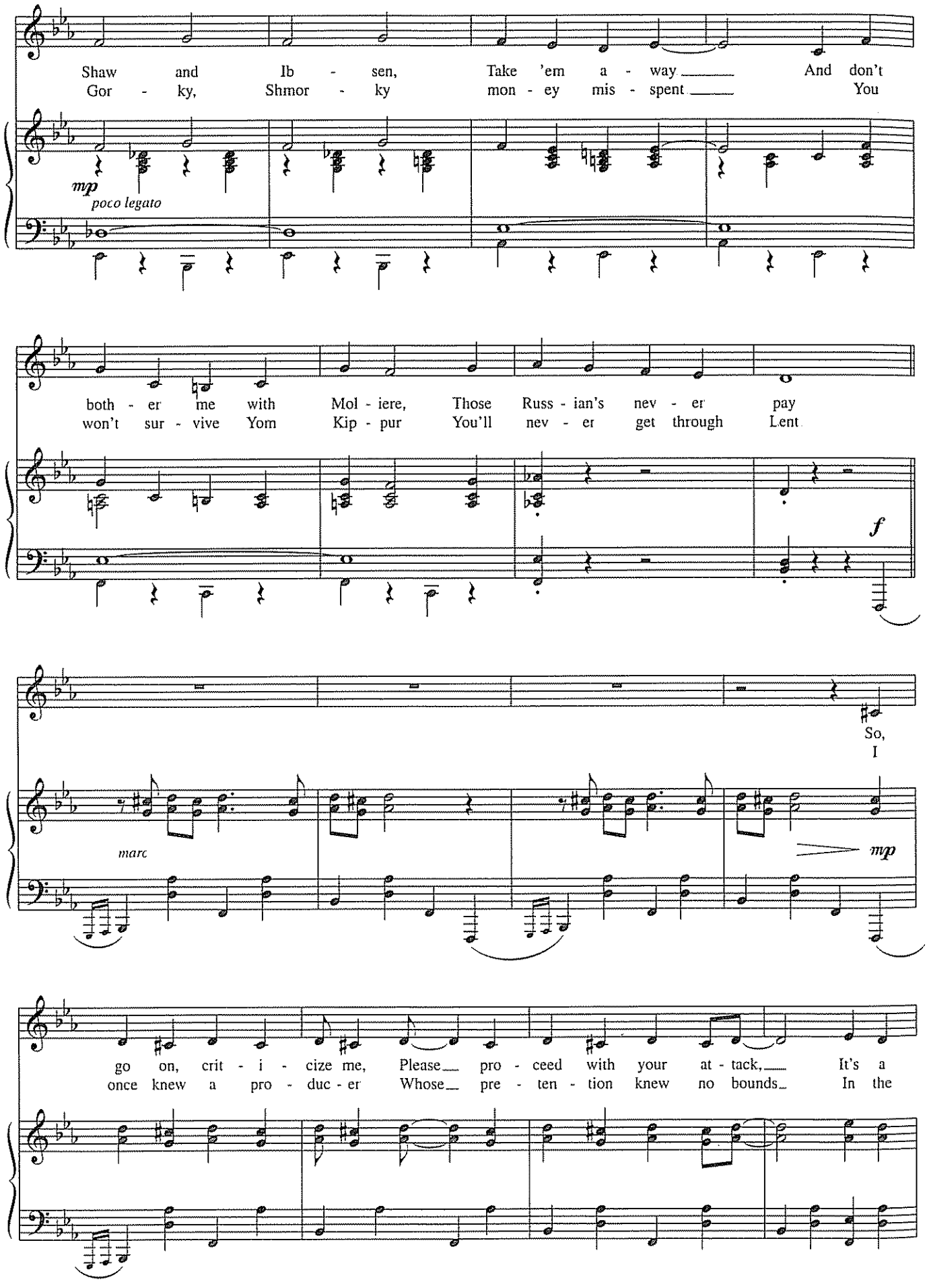
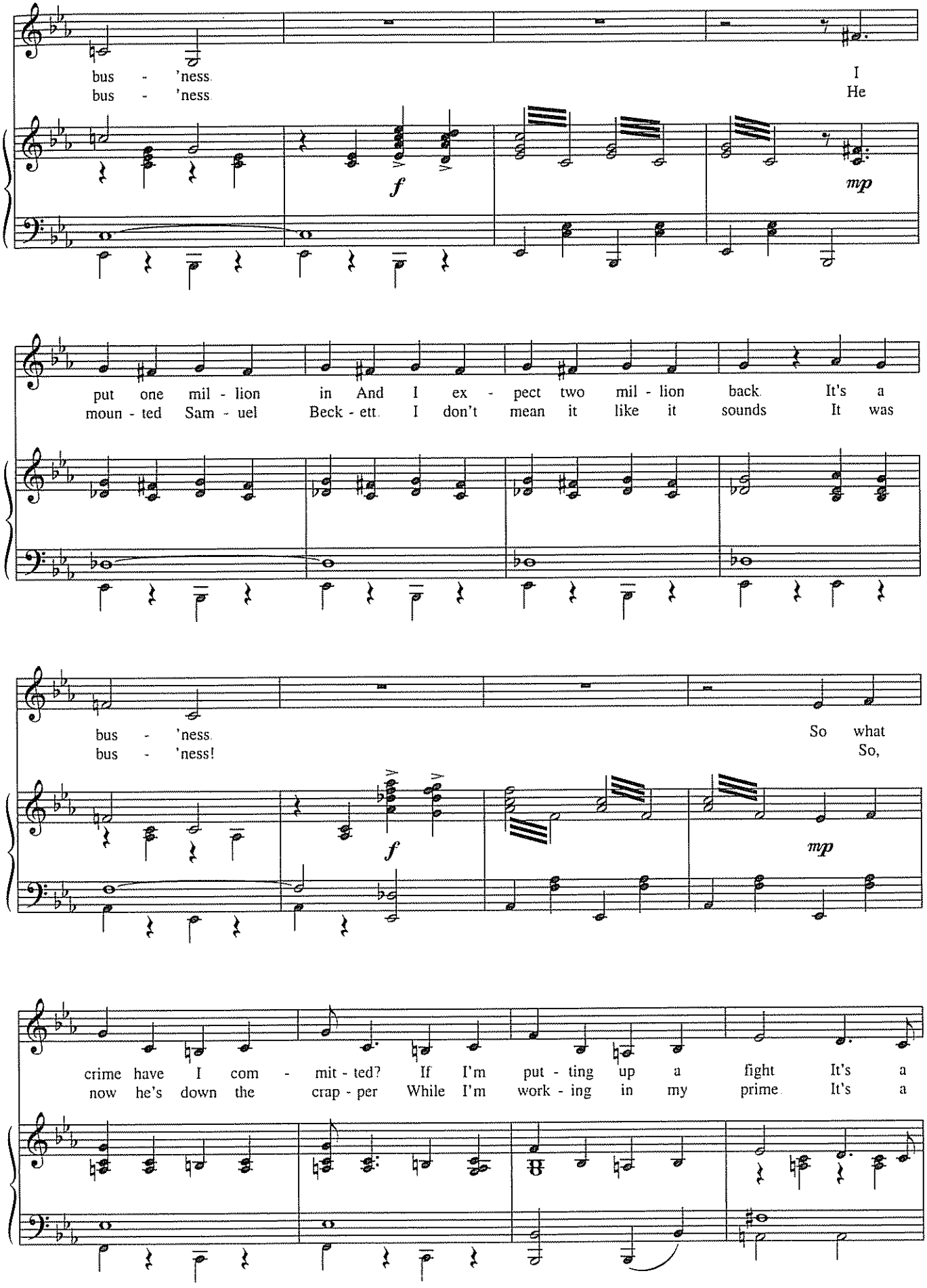
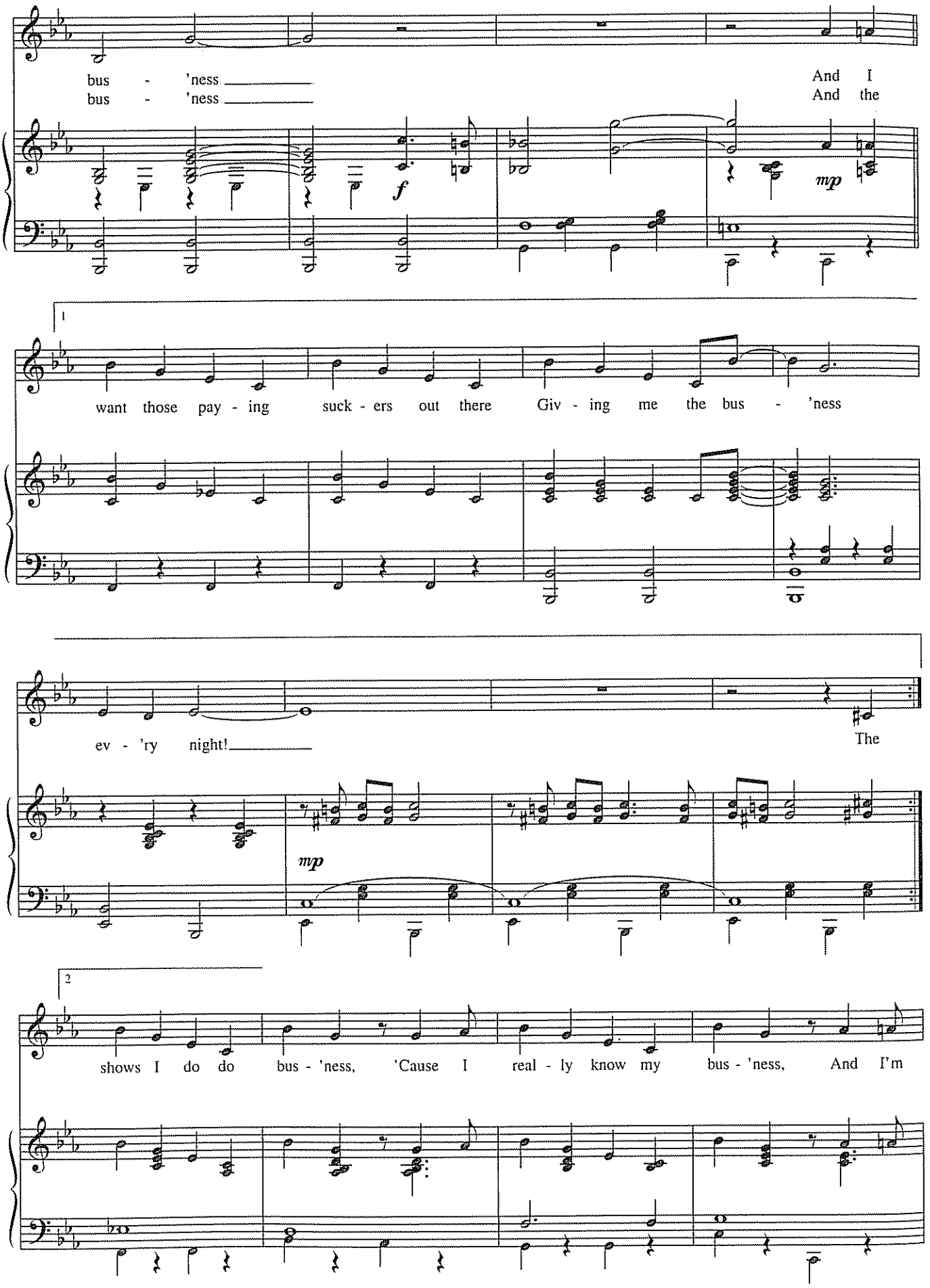
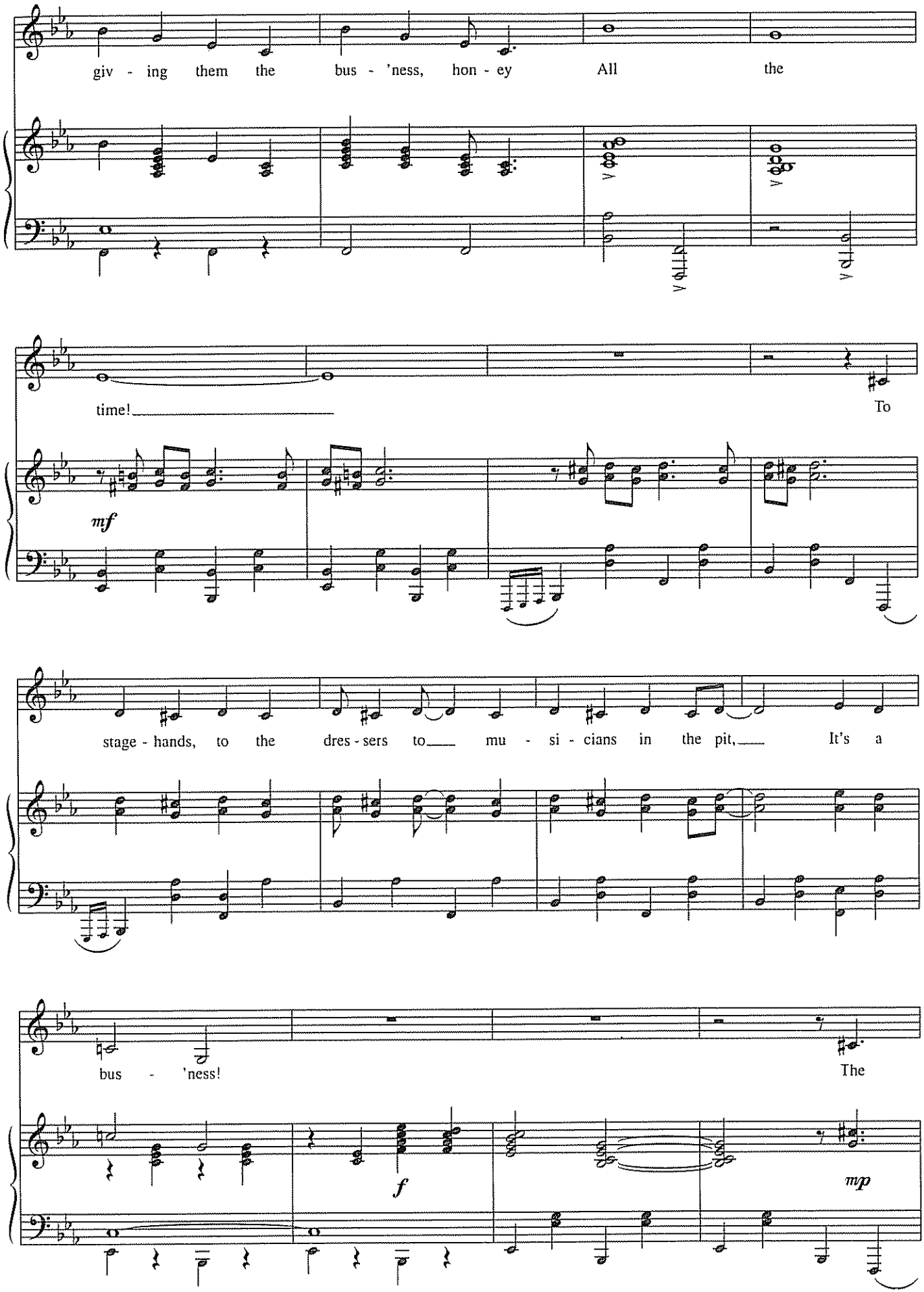

Con moto
breaks your moth - er's heart, For - get a - bout the part It's time for you to know why I
colla voce
poco rall
real - ly backed this show
poco rall
f
A Tempo - Coarse Strut
You
marc.
mp

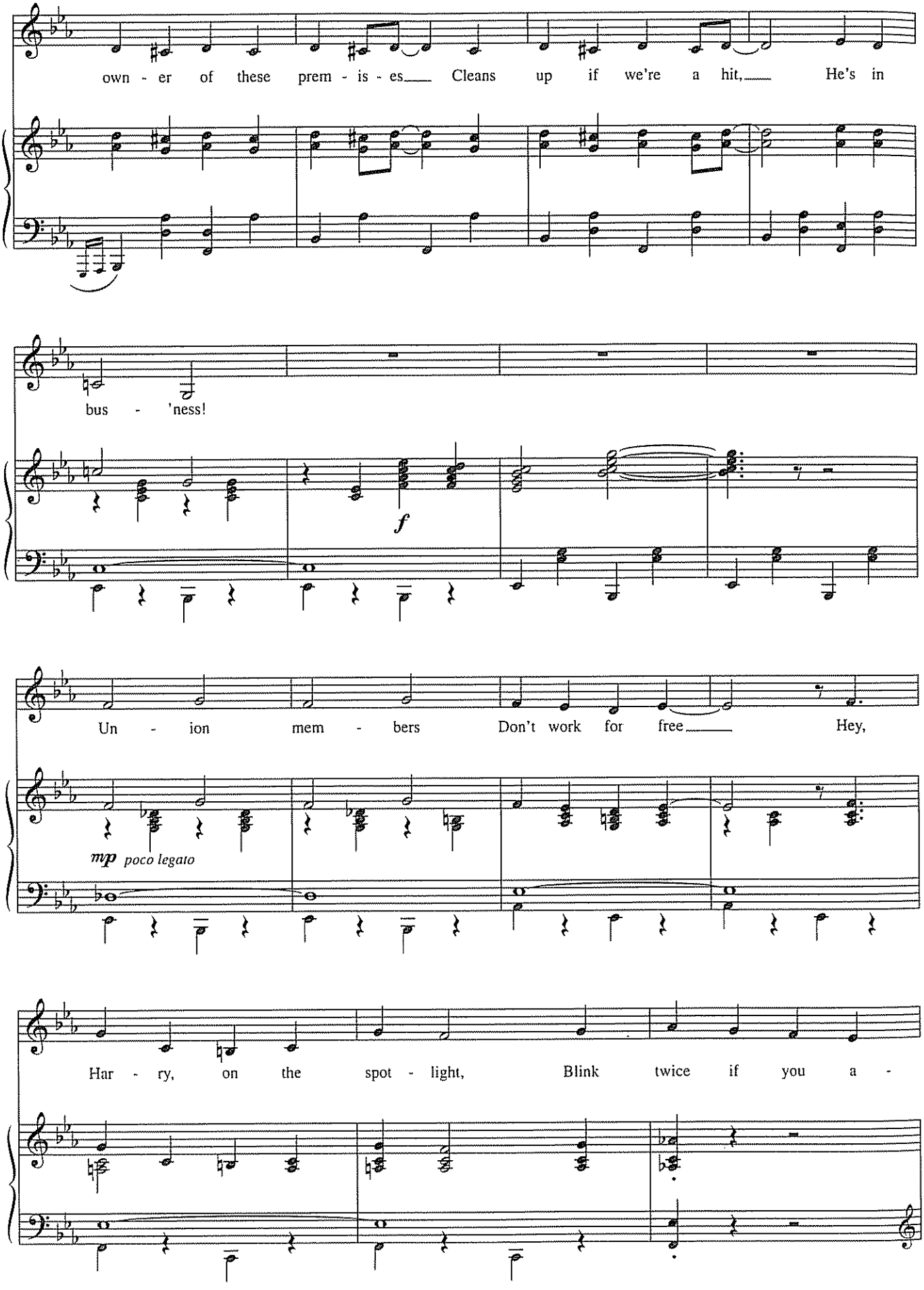

ask me for my mo - tives well, you need - n't be so smart. It's a
not - for - pro - fit the - a - tre don't need to turn a buck. That's not
bus - 'ness.
bus - 'ness!
It
So,
f
mp
is - n't mak - ing his - to - ry It is - n't mak - ing art, It's a
give them "Ly - sis - tra - ta" And I wish them lots of luck. I do
bus - 'ness.
bus - 'ness!
f

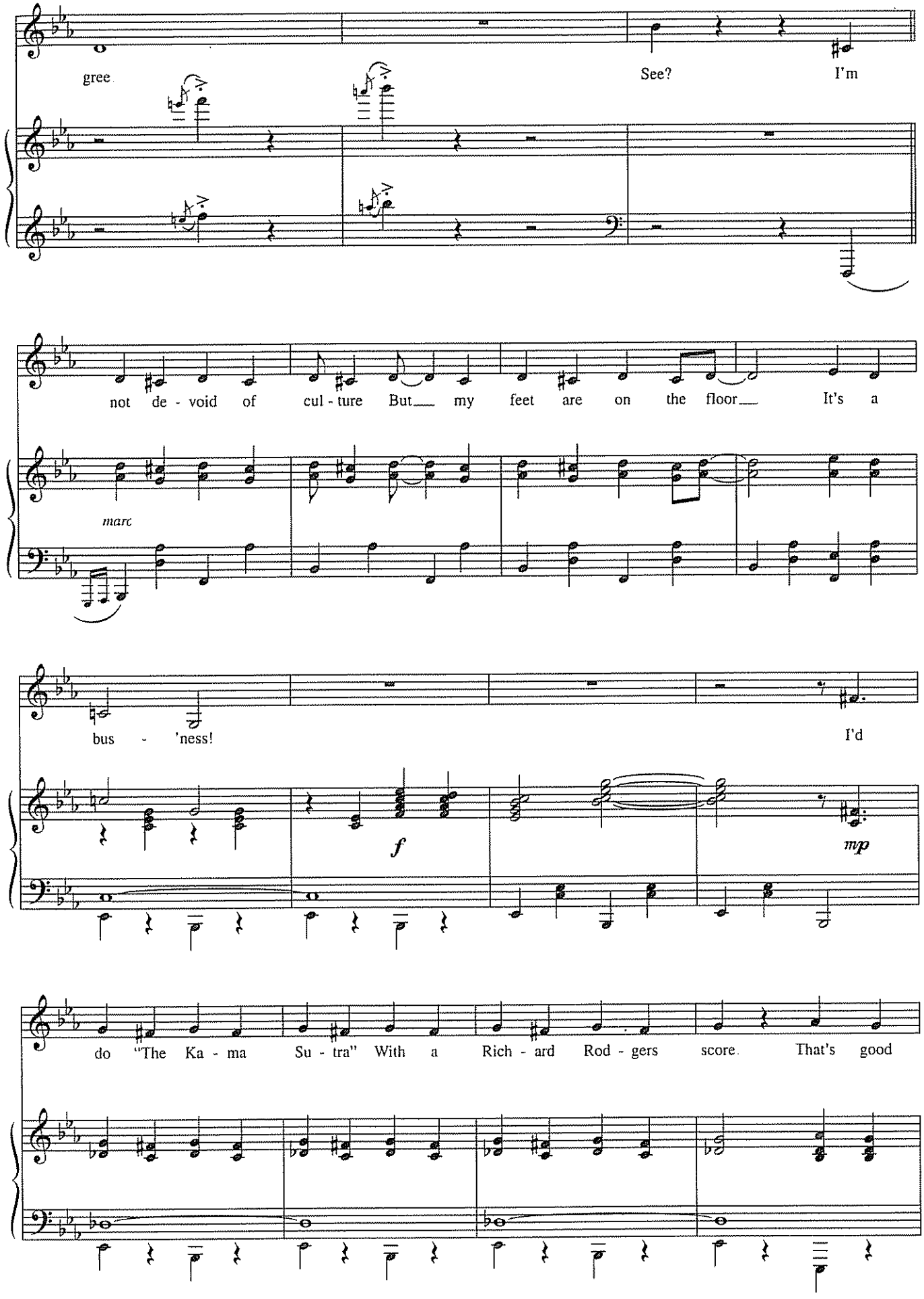

Shaw and Ib - sen, Take 'em a - way And don't
Gor - ky, Shmor - ky mon - ey mis - spent You
mp
poco legato
both - er me with Mol - iere, Those Russ - ian's nev - er pay
won't sur - vive Yom Kip - pur You'll nev - er get through Lent
f
So,
I
marc
mp
go on, crit - i - cize me, Please pro - ceed with your at - tack, It's a
once knew a pro - duc - er Whose pre - ten - tion knew no bounds In the

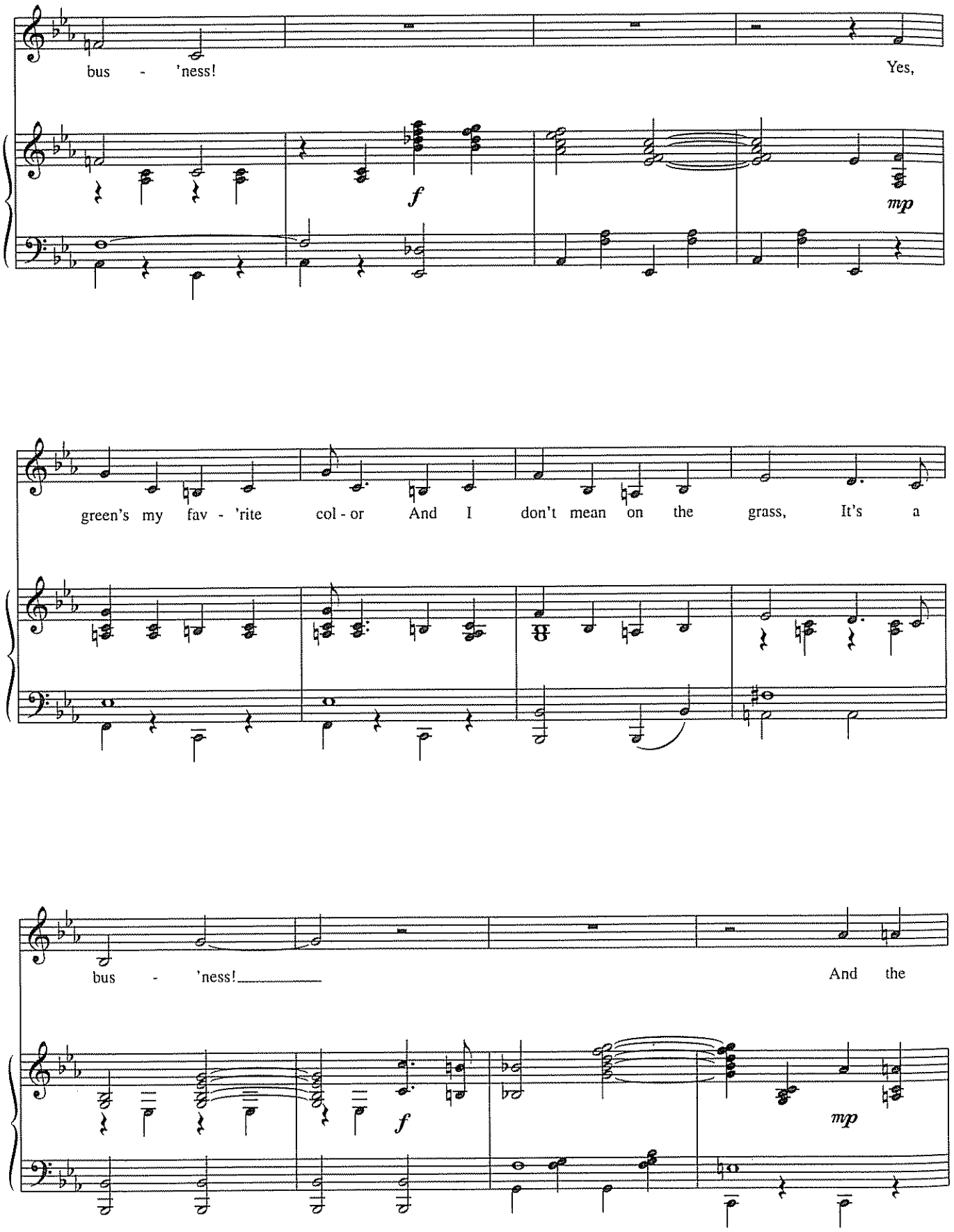

bus - 'ness.
bus - 'ness.
I
He
f
mp
put one mil - lion in And I ex - pect two mil - lion back. It's a
moun - ted Sam - uel Beck - ett. I don't mean it like it sounds It was
bus - 'ness.
bus - 'ness!
So what
So,
f
mp
crime have I com - mit - ted? If I'm put - ting up a fight It's a
now he's down the crap - per While I'm work - ing in my prime. It's a

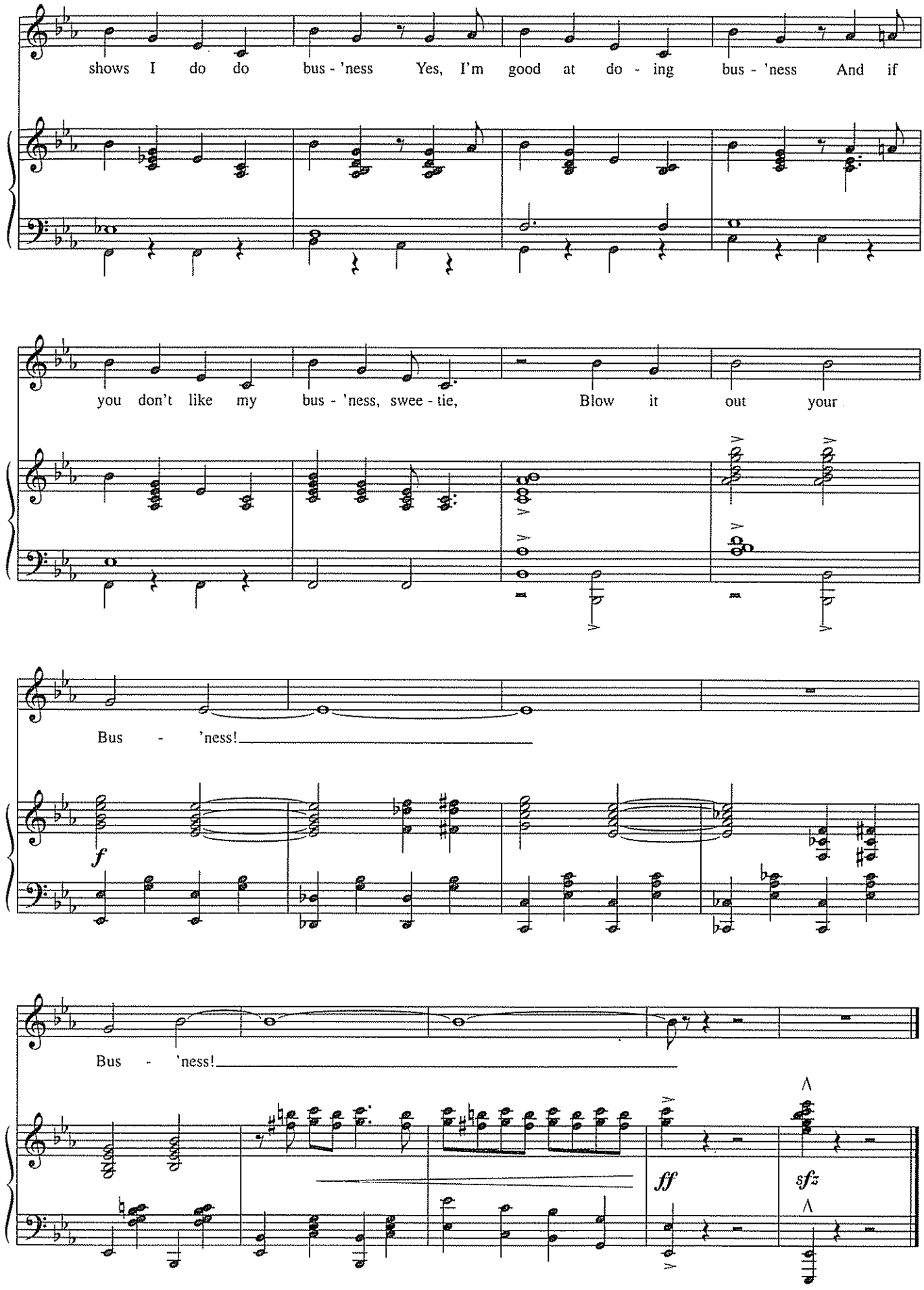

bus - 'ness
bus - 'ness
And I
And the
f
mp
1
want those pay - ing suck - ers out there Giv - ing me the bus - 'ness
ev - 'ry night!
The
mp
2
shows I do do bus - 'ness, 'Cause I real - ly know my bus - 'ness, And I'm


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
f
mp


own - er of these prem - is - es Cleans up if we're a hit, He's in
bus - 'ness!
f
Un - ion mem - bers Don't work for free Hey,
mp poco legato
Har - ry, on the spot - light, Blink twice if you a -


gree
See?
I'm
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

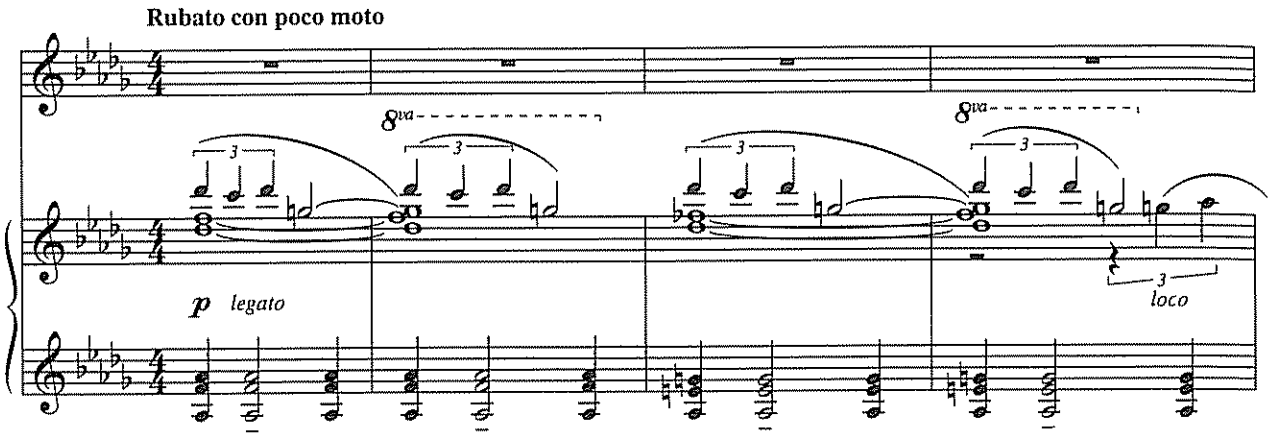

bus - 'ness!
Yes,
f
mp
green's my fav - 'rite col - or And I don't mean on the grass, It's a
bus - 'ness!
And the
f
mp

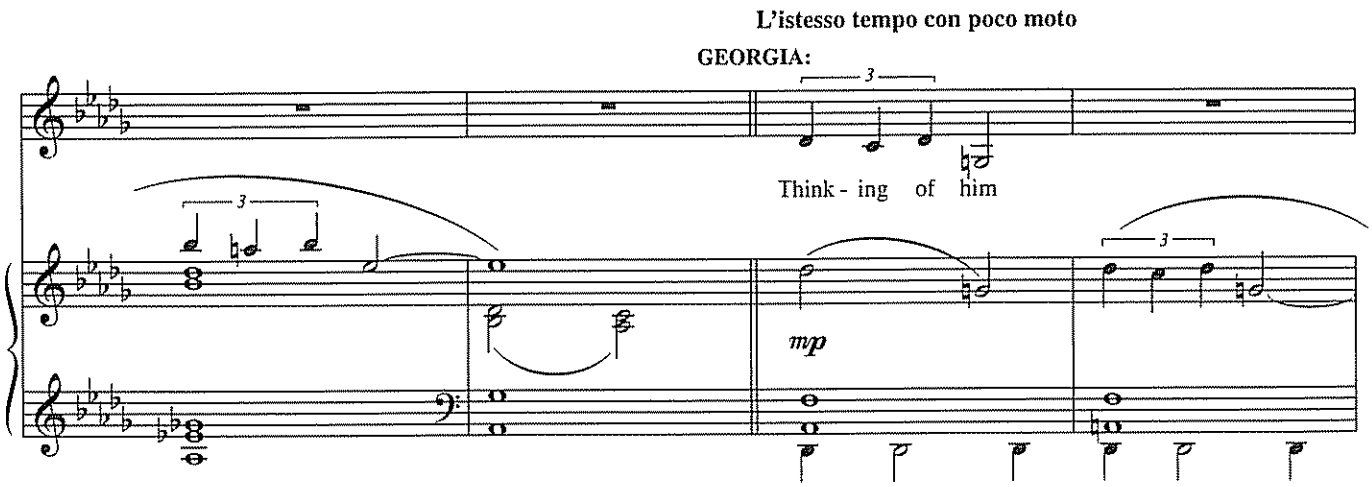

shows I do do bus - 'ness Yes, I'm good at do - ing bus - 'ness And if
you don't like my bus - 'ness, swee - tie, Blow it out your
Bus - 'ness!
Bus - 'ness!
f
ff
sfz

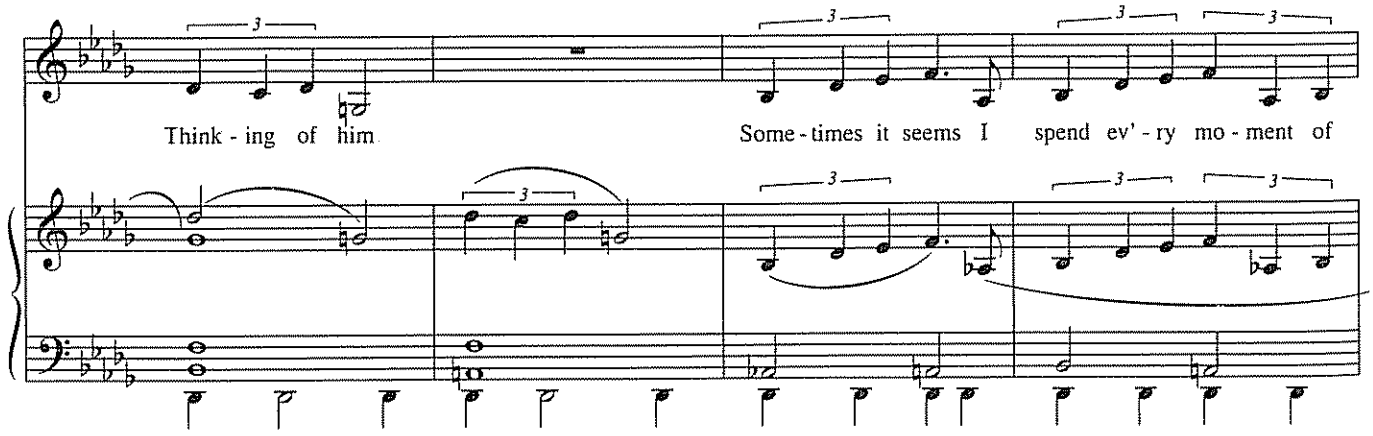
THINKING OF HIM

from *Curtains*

Music by JOHN KANDER
Lyrics by FRED EBB







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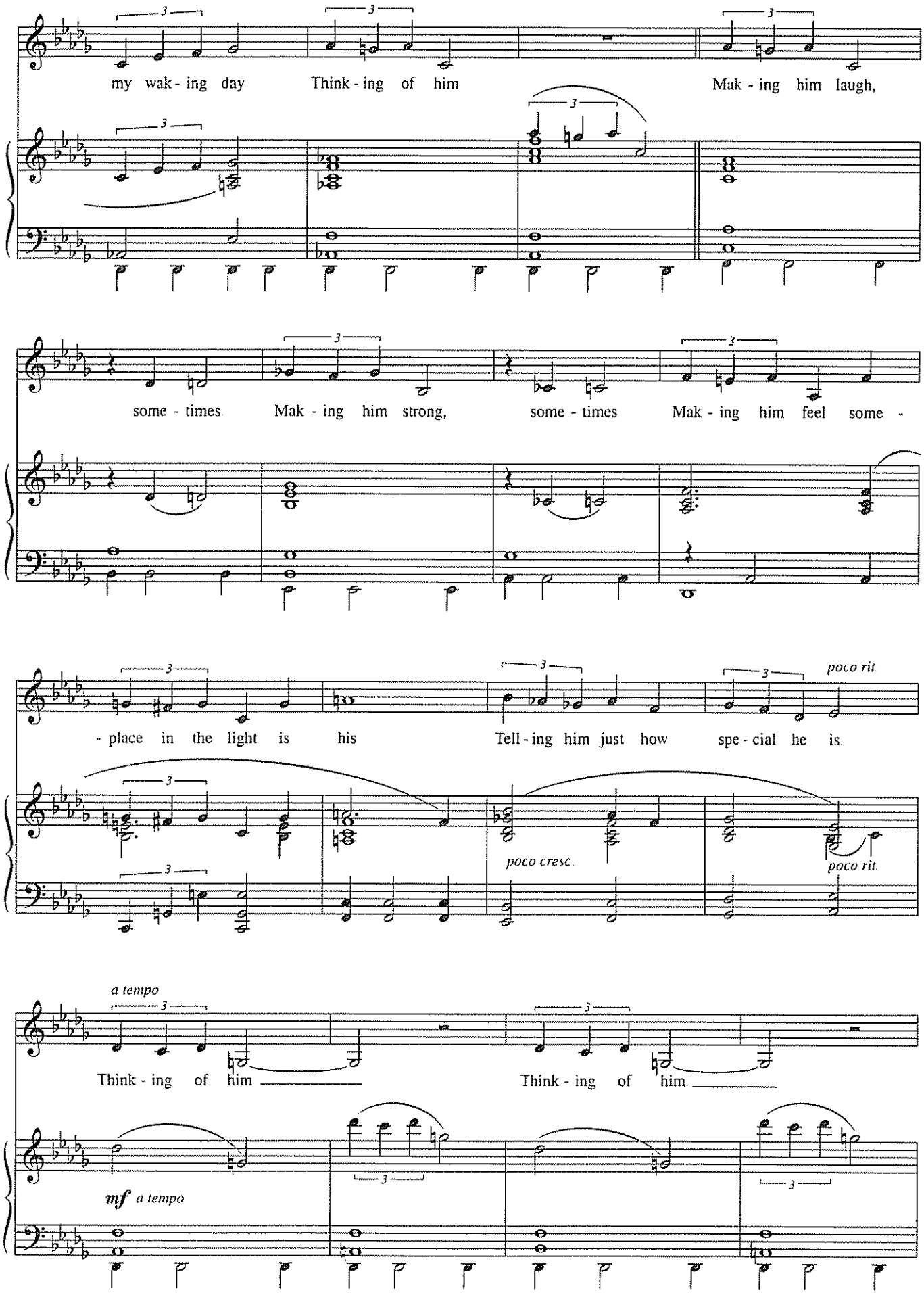
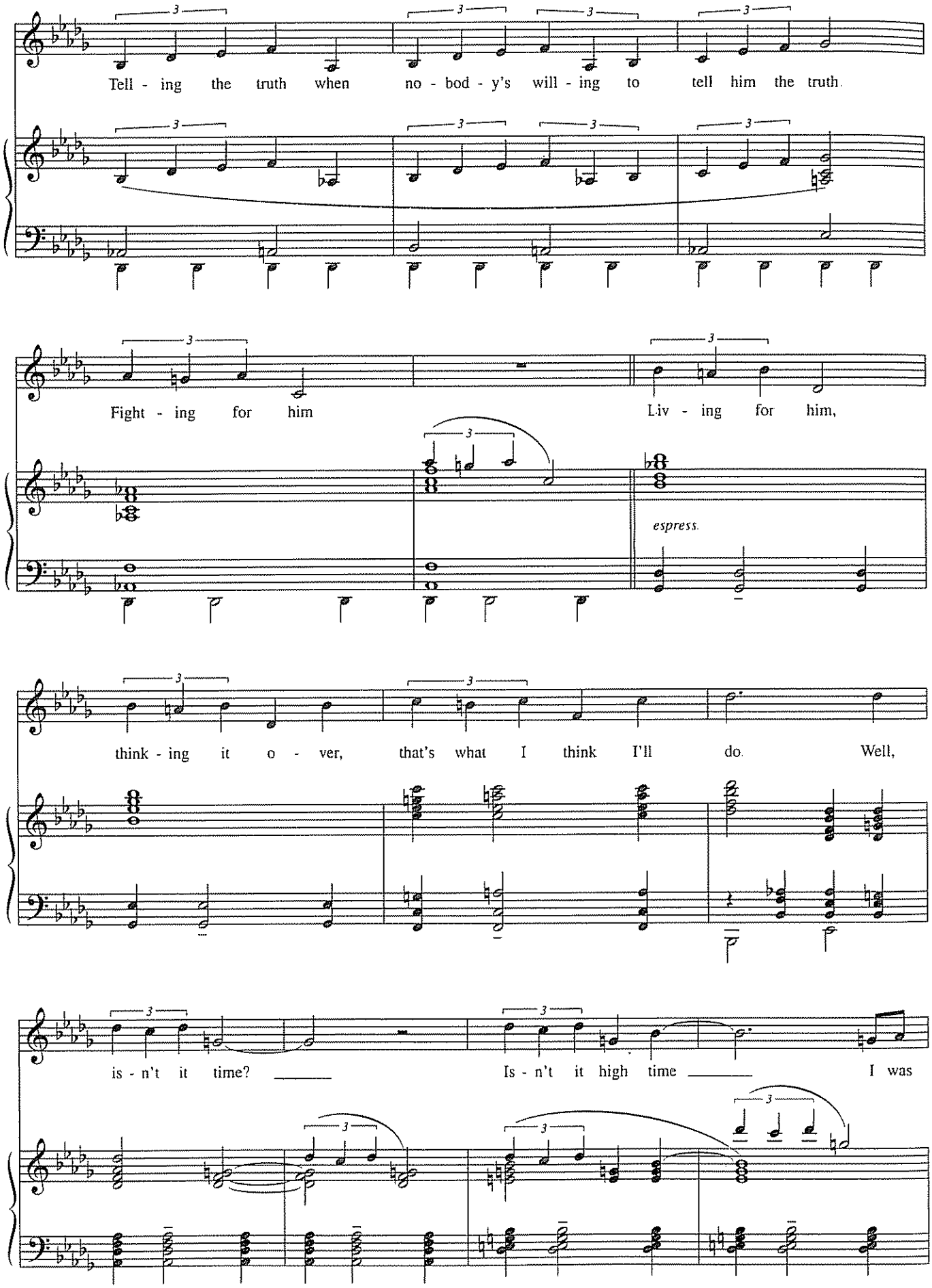
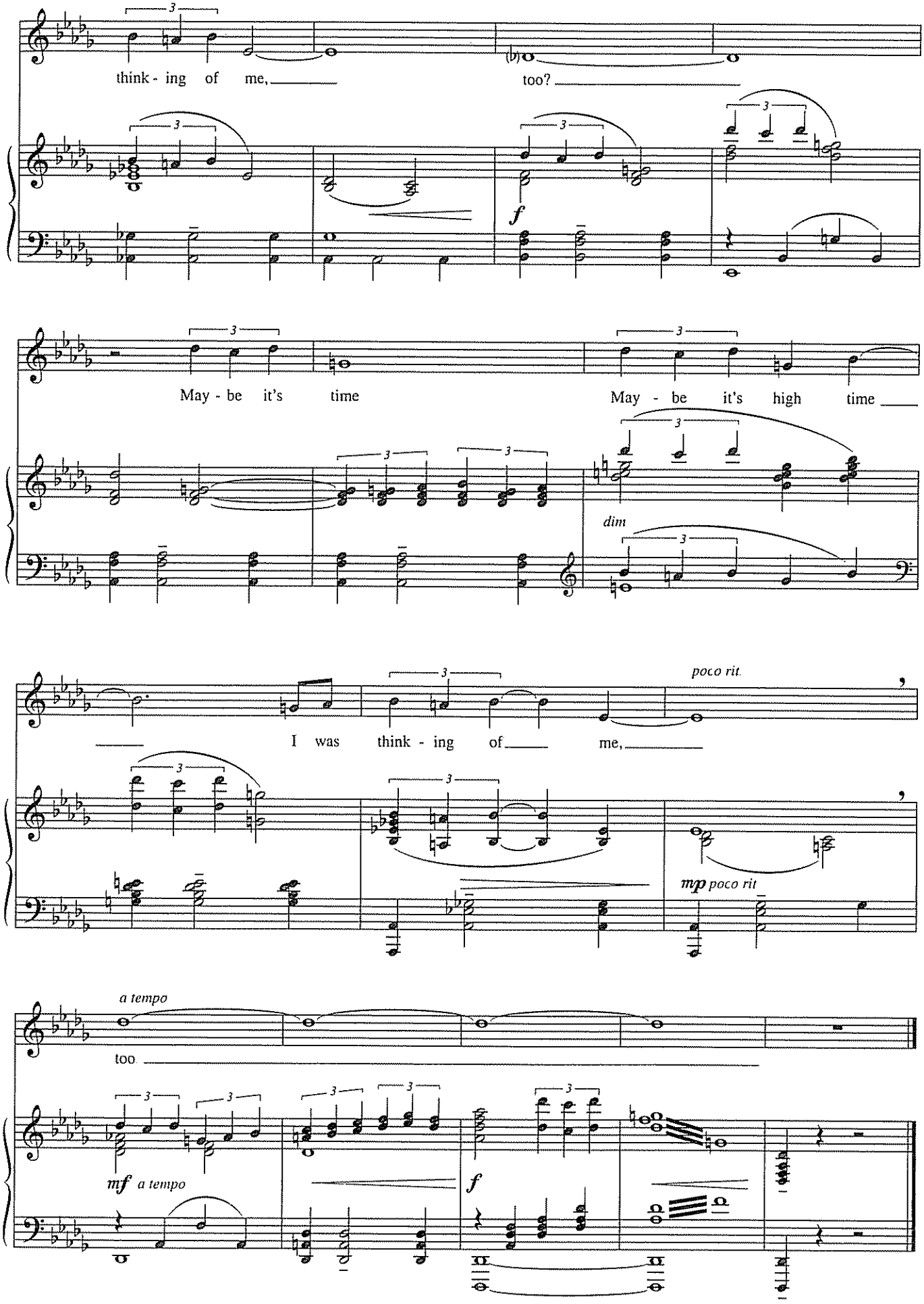

my wak - ing day
Think - ing of him
Mak - ing him laugh,
some - times.
Mak - ing him strong,
some - times
Mak - ing him feel some -
- place in the light is his
Tell - ing him just how
spe - cial he is.
poco rit.
poco cresc.
poco rit.
a tempo
Think - ing of him
Think - ing of him.
mf a tempo

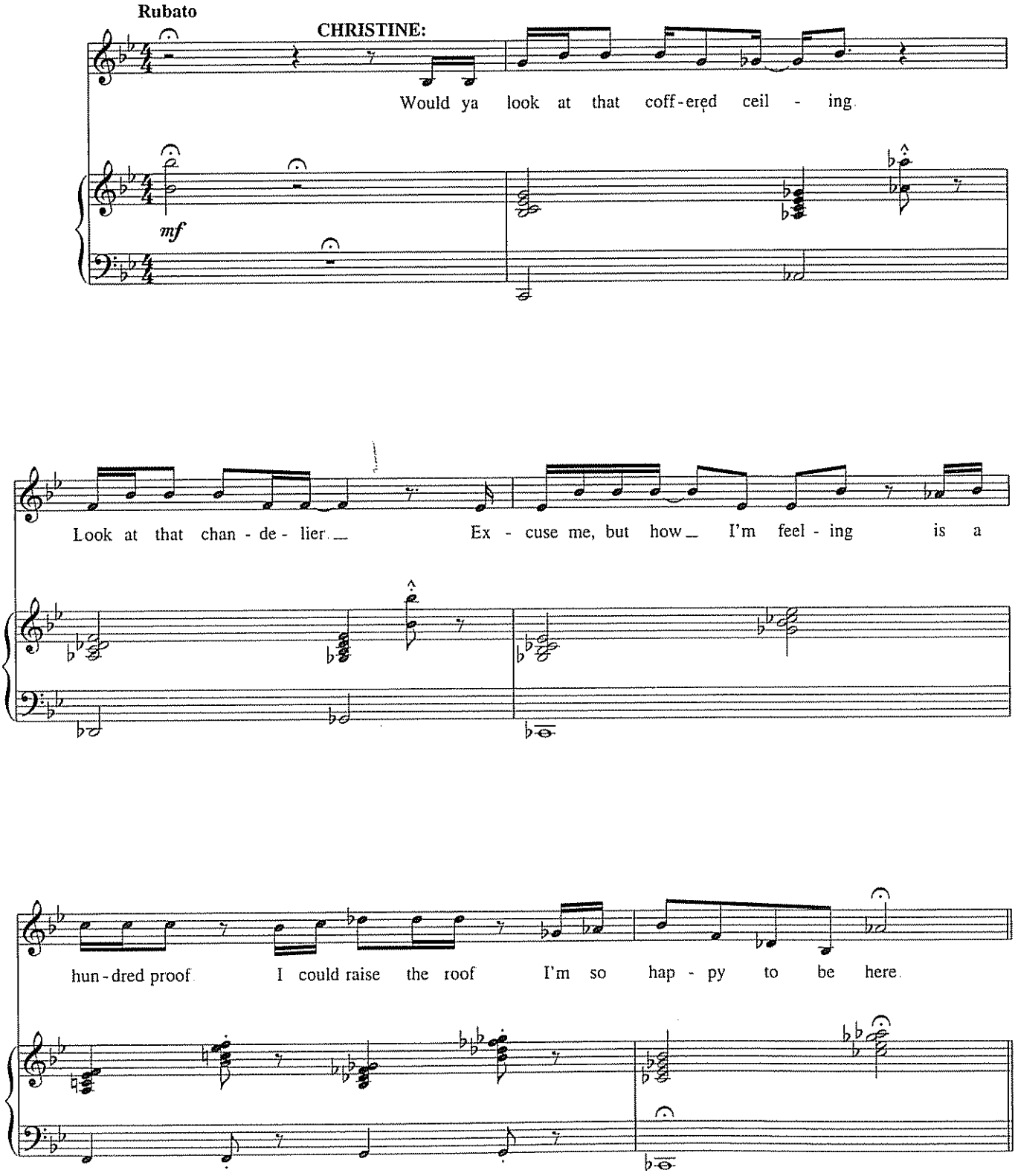

Tell - ing the truth when no - bod - y's will - ing to tell him the truth.
Fight - ing for him
Liv - ing for him,
espress.
think - ing it o - ver, that's what I think I'll do. Well,
is - n't it time? _____
Is - n't it high time _____
I was


think - ing of me,
too?
f
May - be it's time
May - be it's high time
dim
poco rit.
I was think - ing of me,
mp poco rit
a tempo
too
mf a tempo
f

HERE I AM

from *Dirty Rotten Scoundrels*

Words and Music by
DAVID YAZBEK



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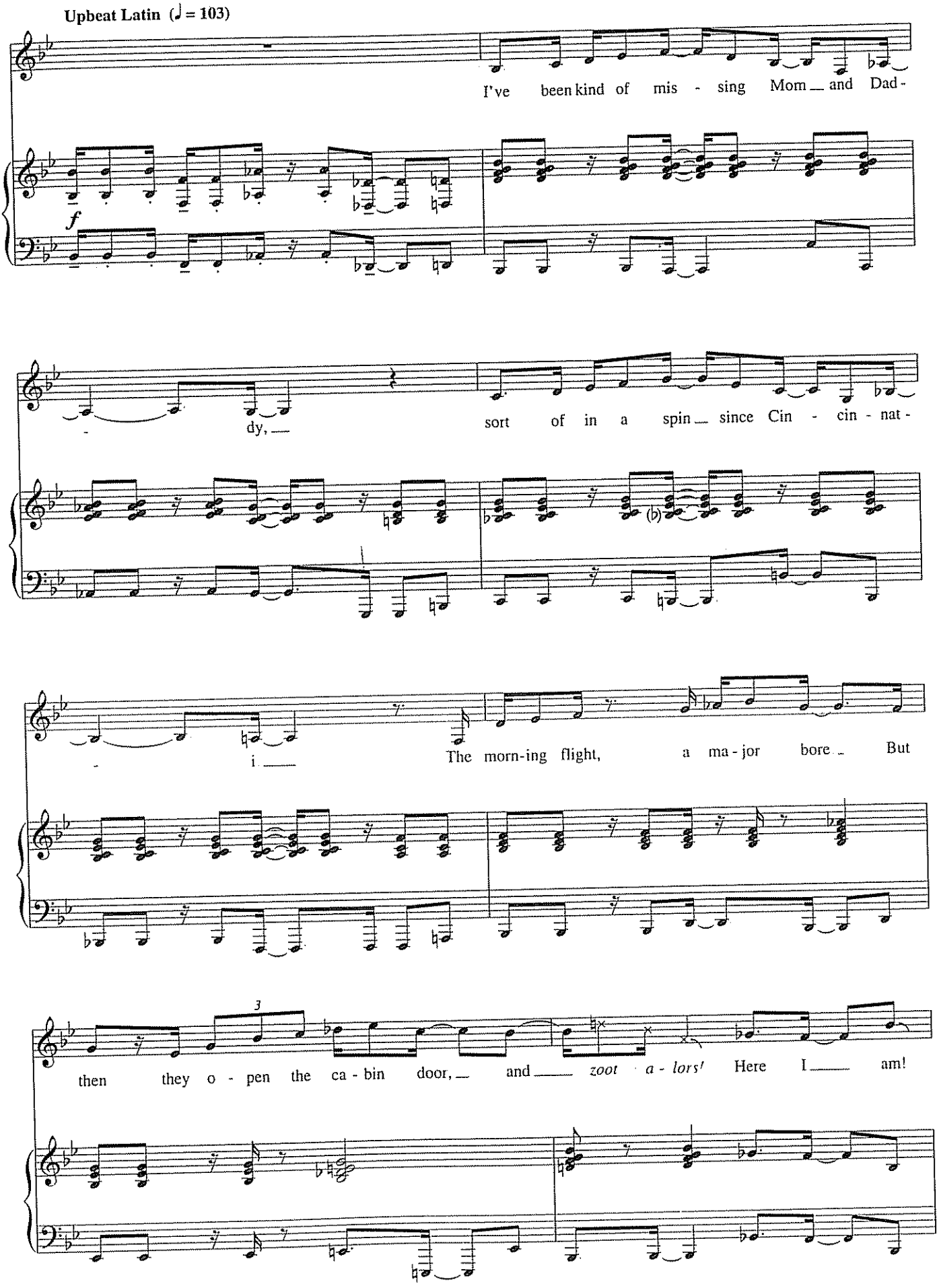
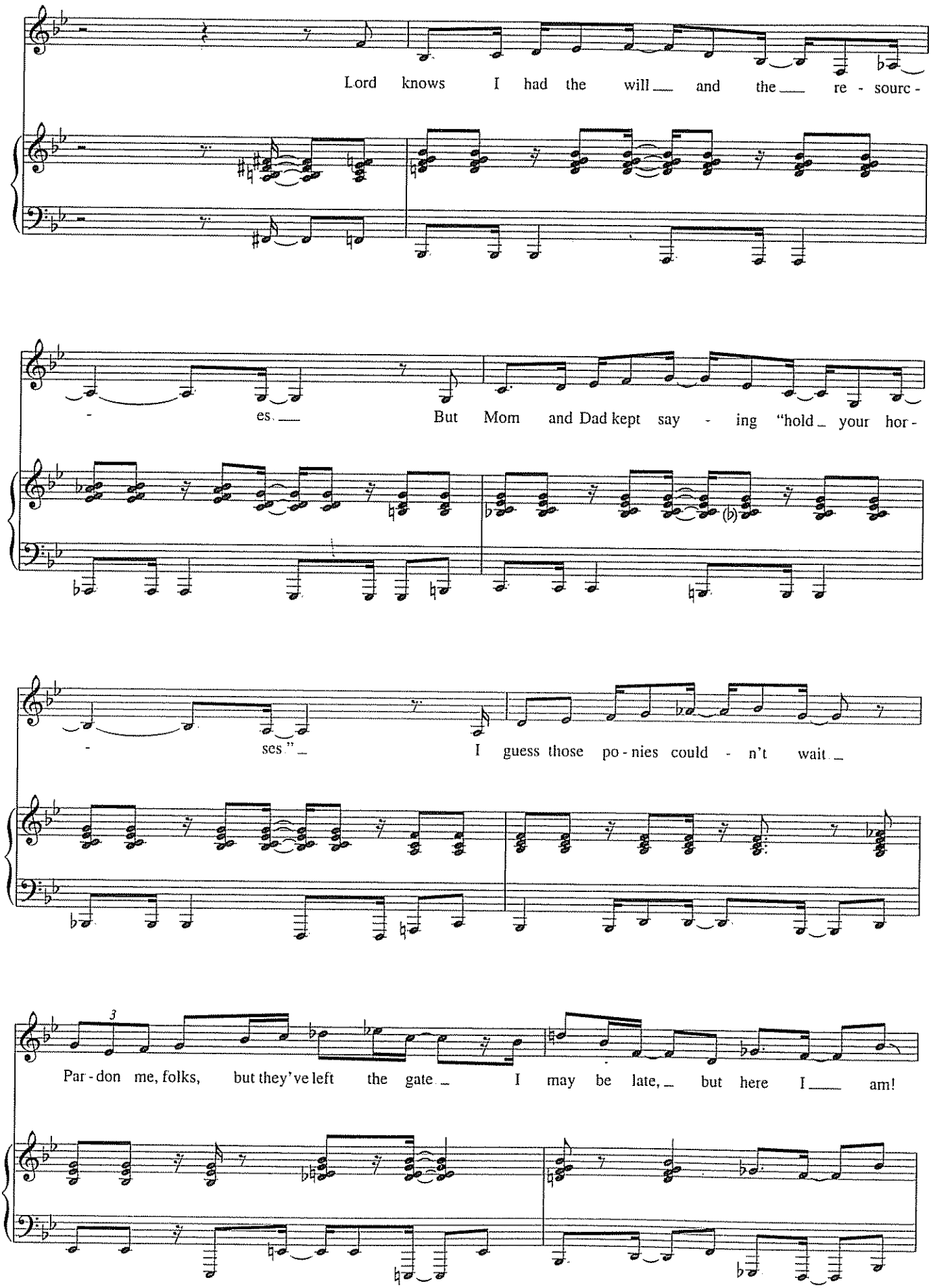
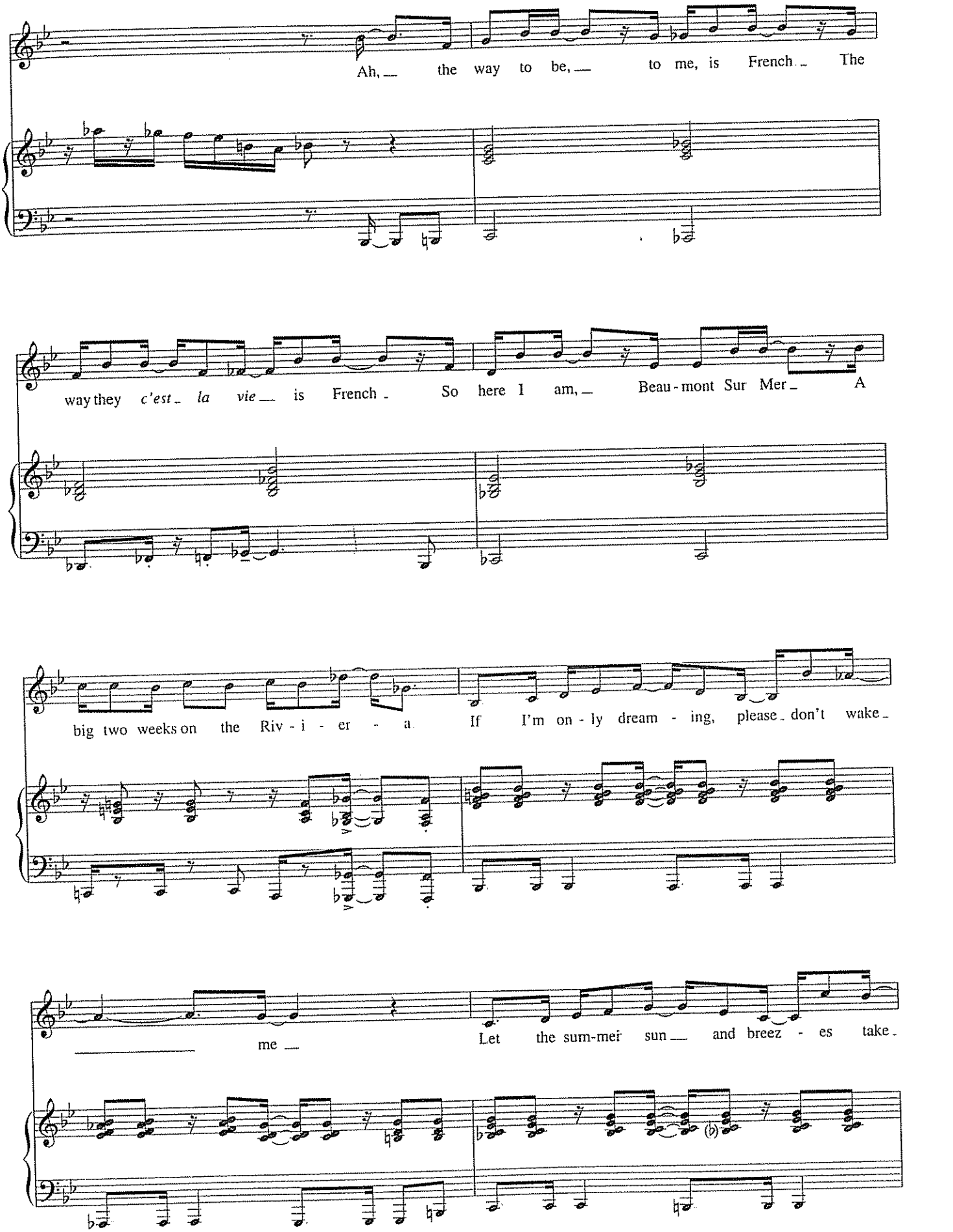
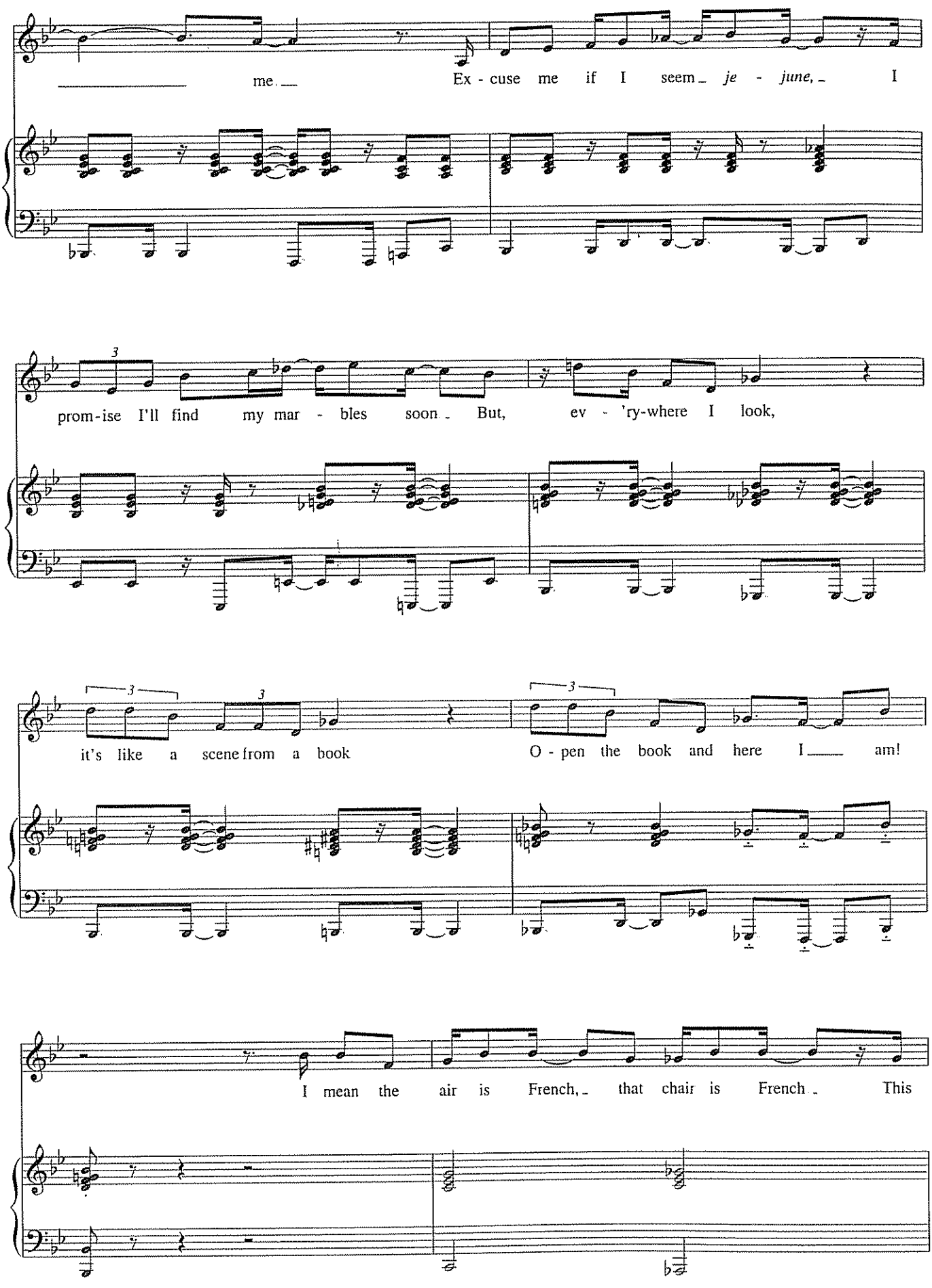
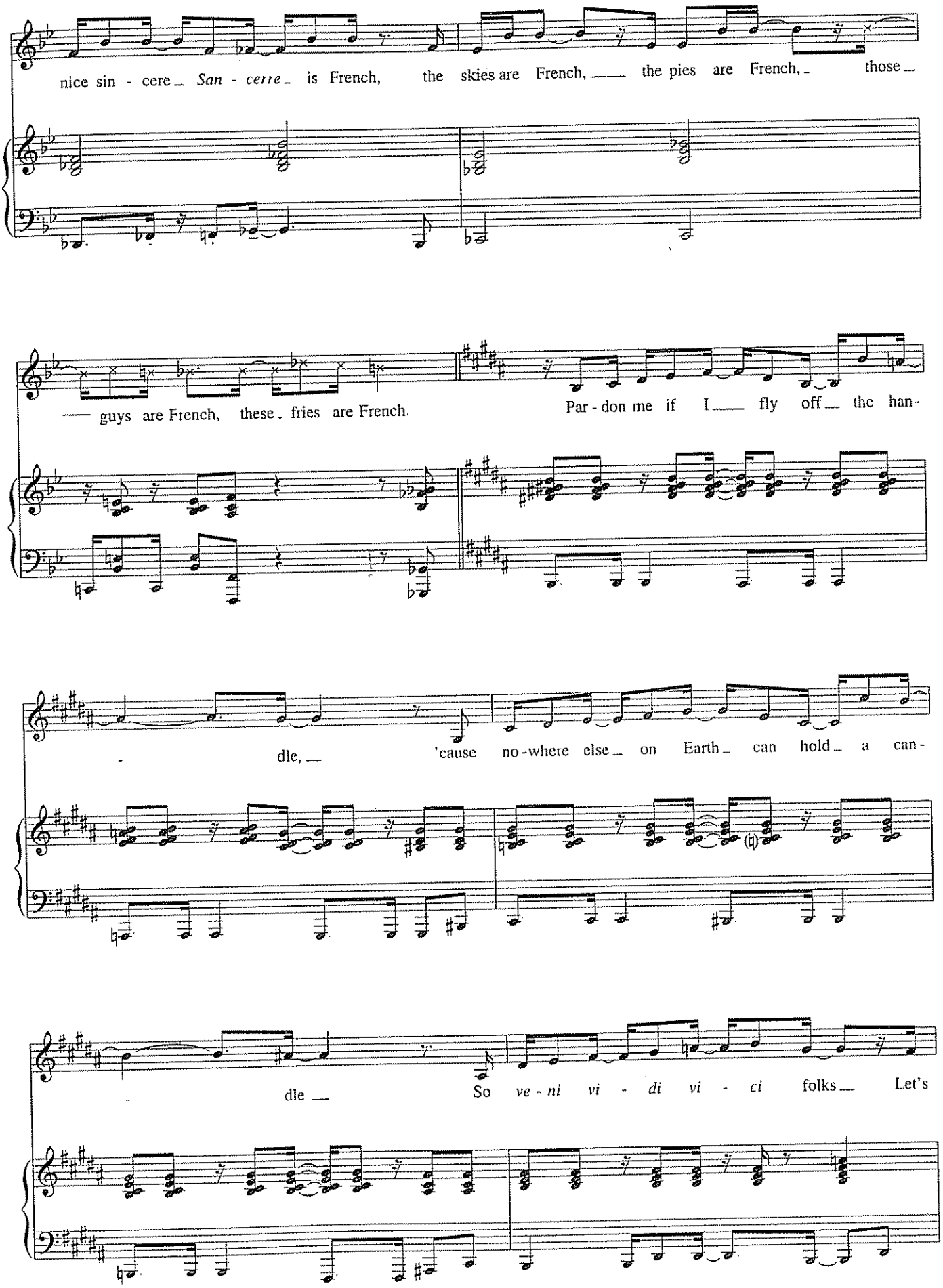
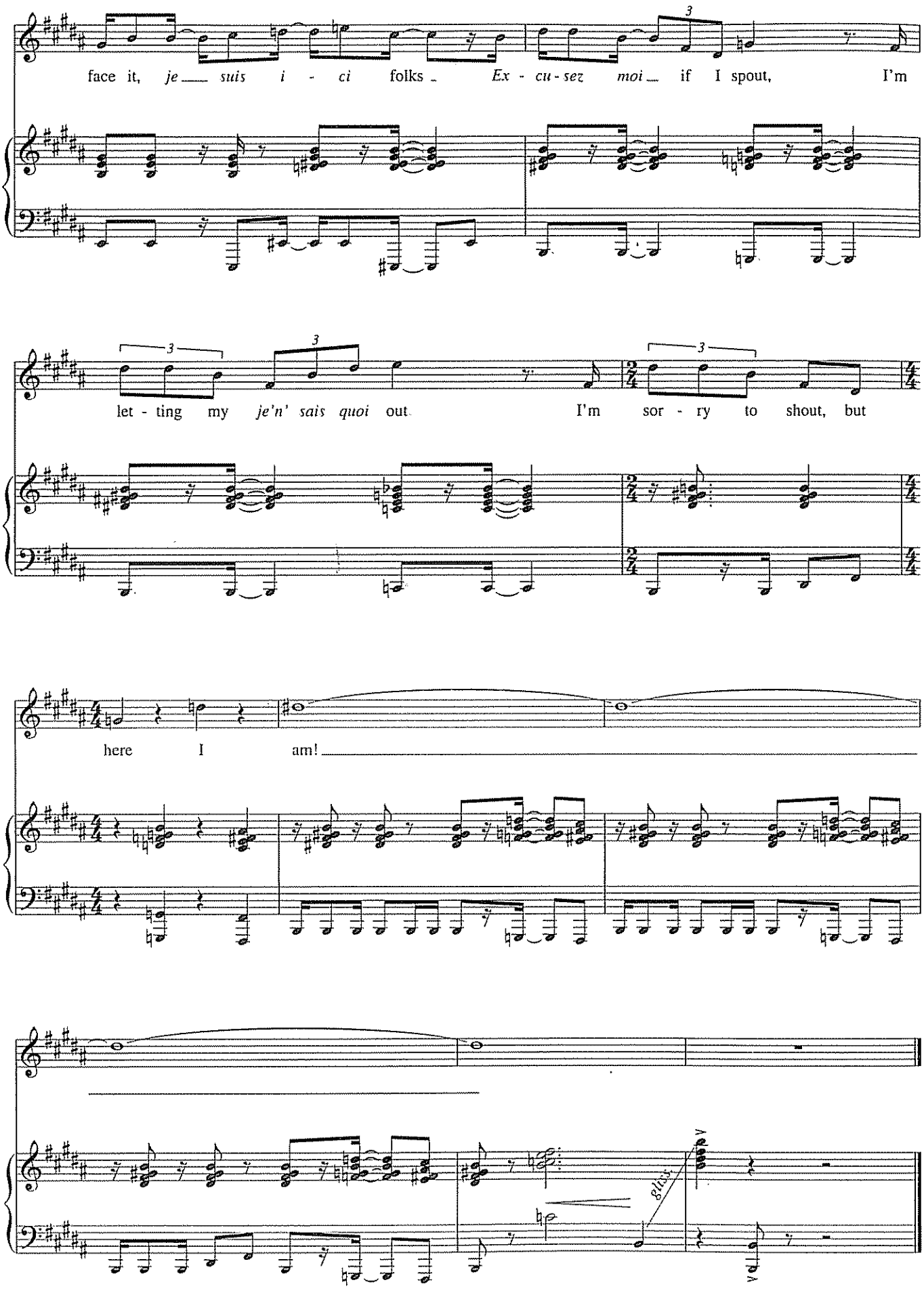

Upbeat Latin (♩ = 103)
I've been kind of mis - sing Mom and Dad -
f
dy,
sort of in a spin since Cin - cin - nat -
(b)
i
The morn-ing flight, a ma - jor bore But
3
then they o - pen the ca - bin door, and zoot a - lors! Here I am!


Lord knows I had the will and the re - sourc -
es. But Mom and Dad kept say - ing "hold your hor -
ses." I guess those po - nies could - n't wait
3
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
way they c'est la vie is French. So here I am, Beau-mont Sur Mer. A
big two weeks on the Riv-i-er-a. If I'm on-ly dream-ing, please don't wake
me Let the sum-mer sun and breez-es take


me.
Ex - cuse me if I seem je - june, I
prom-ise I'll find my mar - bles soon. But, ev - 'ry-where I look,
it's like a scene from a book
O - pen the book and here I am!
I mean the air is French, that chair is French. This

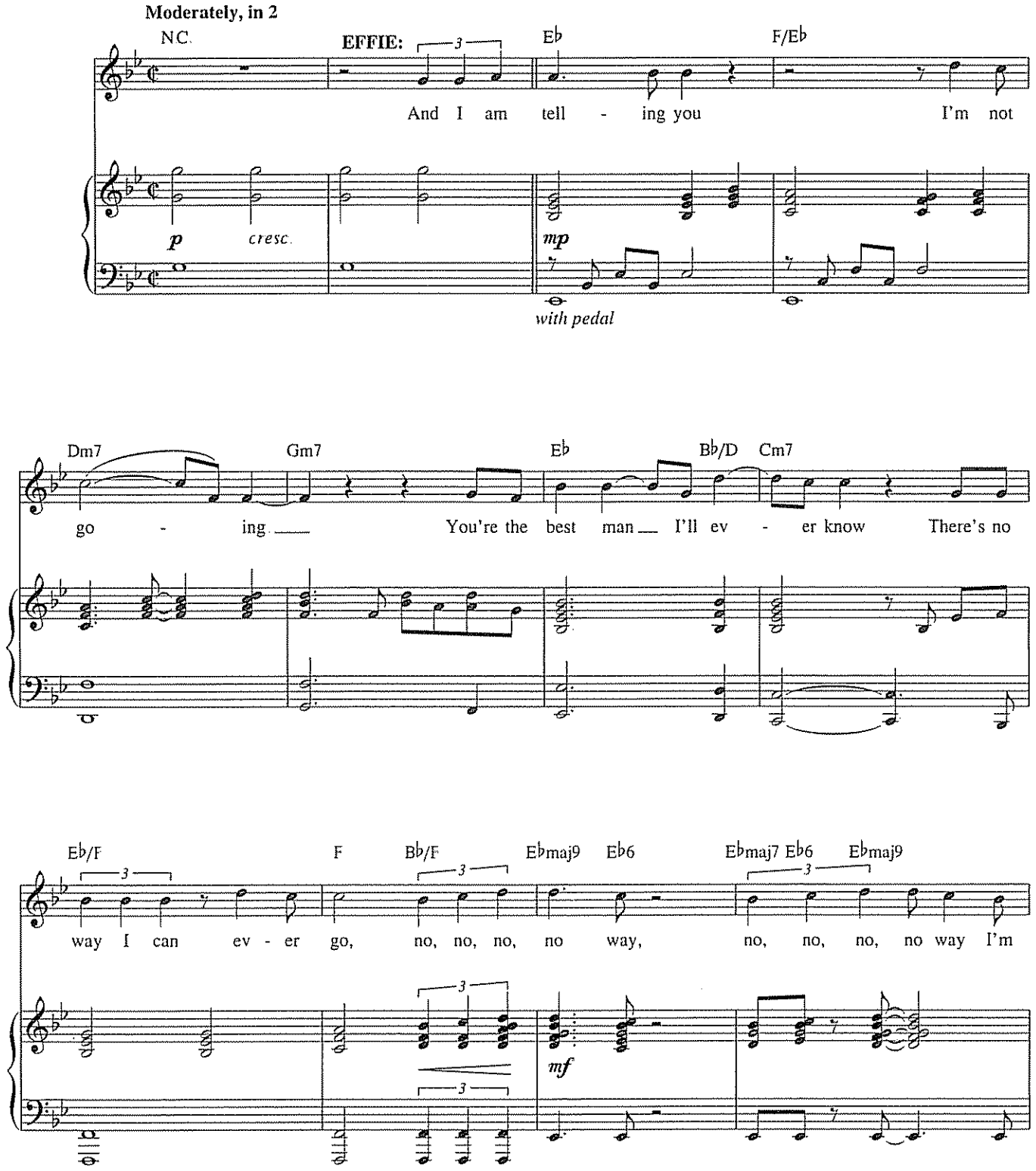

nice sin - cere _ San - cerre _ is French, the skies are French, ___ the pies are French, _ those _
___ guys are French, these _ fries are French.
Par - don me if I ___ fly off _ the han-
- dle, ___ 'cause no - where else _ on Earth _ can hold _ a can-
- dle ___ So ve - ni vi - di vi - ci folks ___ Let's


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!
8ths

AND I AM TELLING YOU I'M NOT GOING

from *Dreamgirls*

Music by HENRY KRIEGER
Lyric by TOM EYEN



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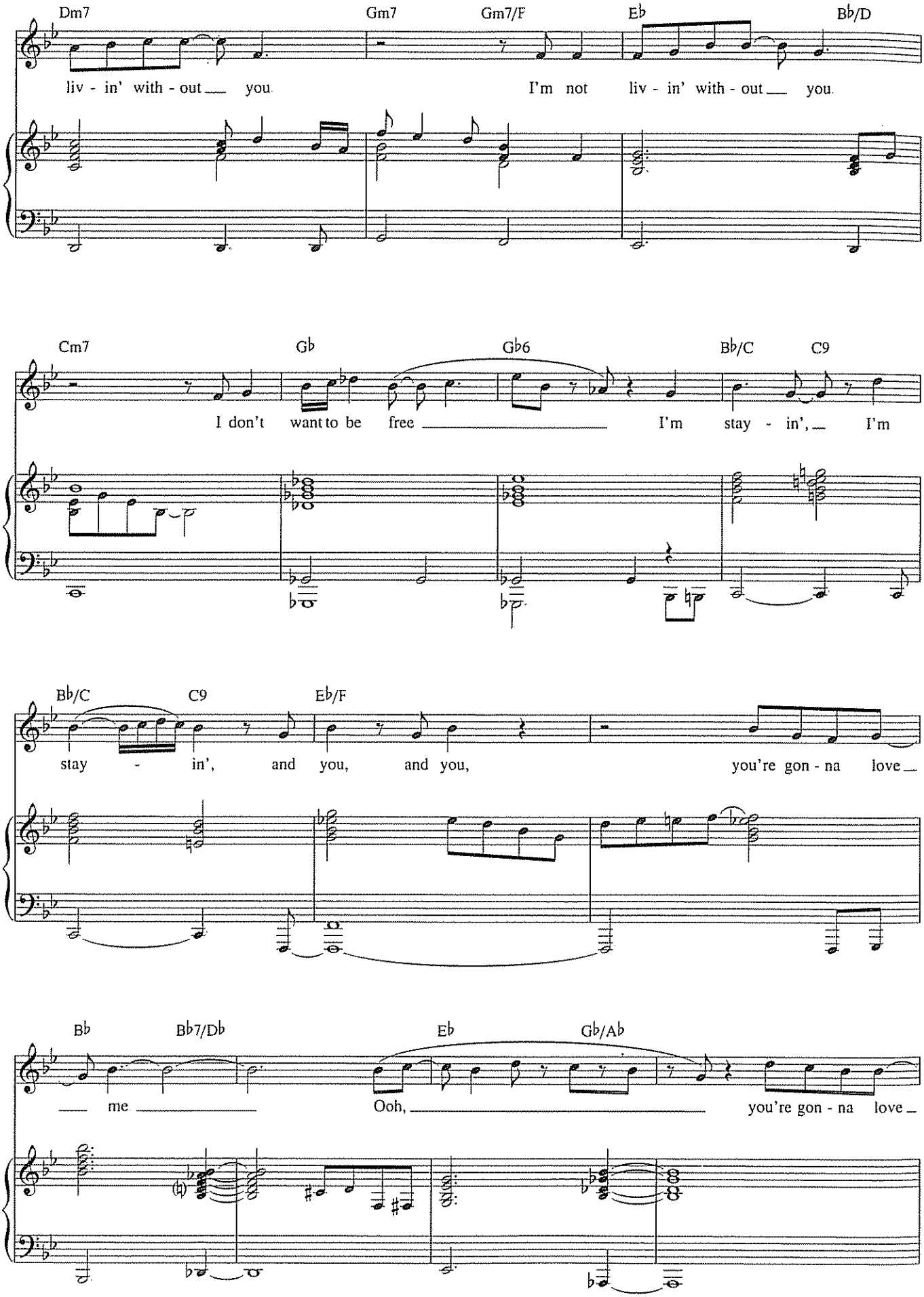
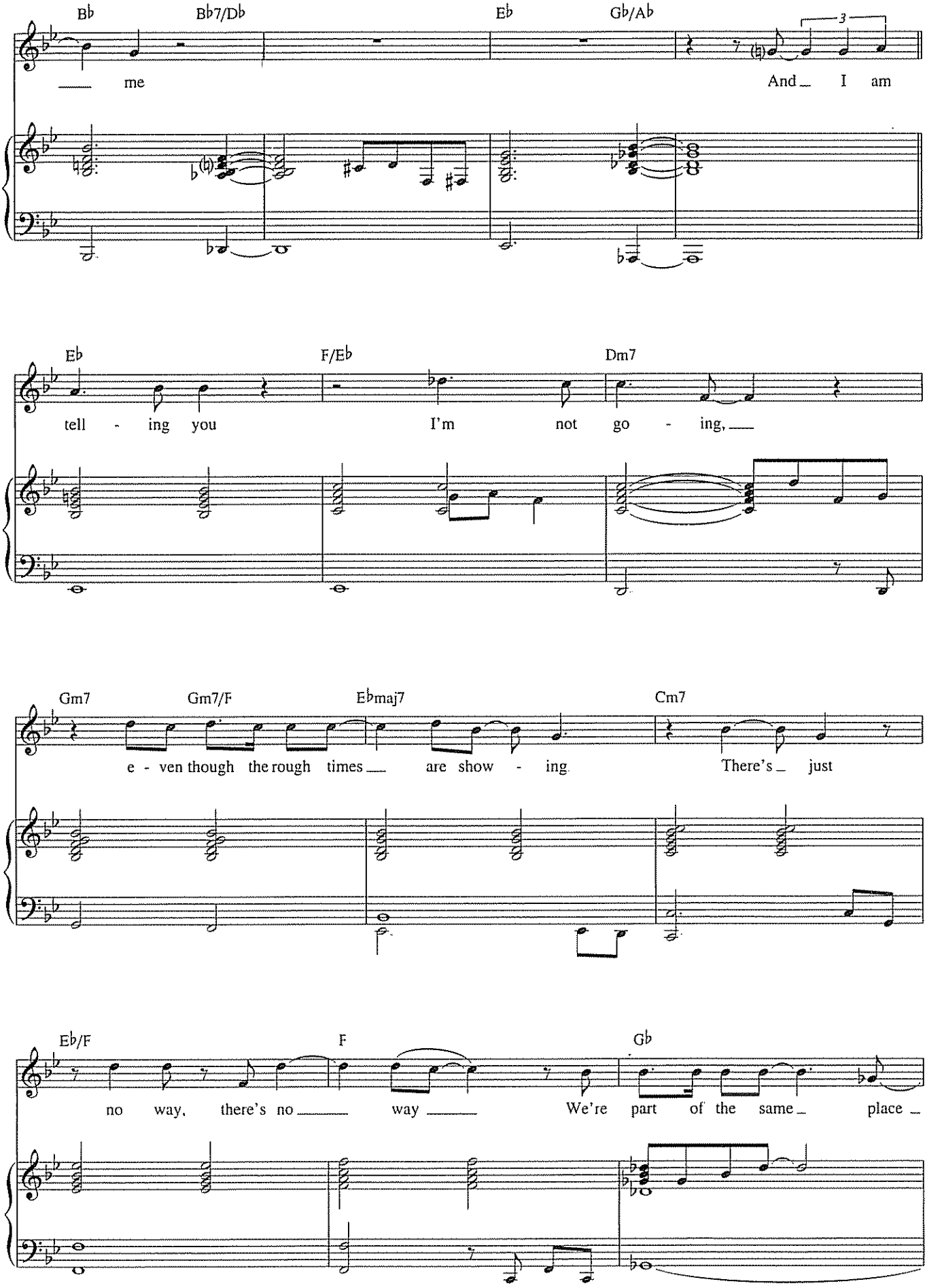
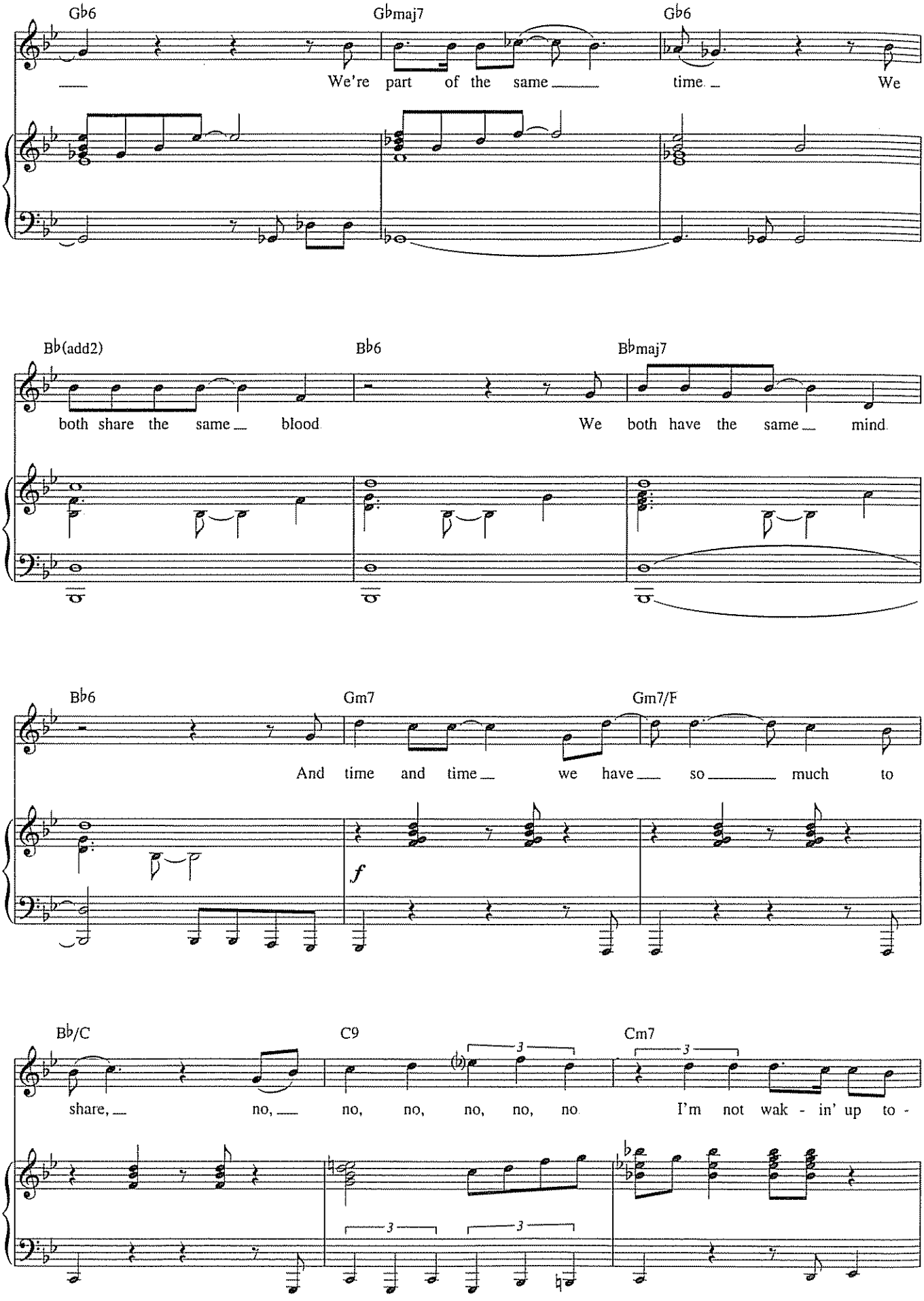
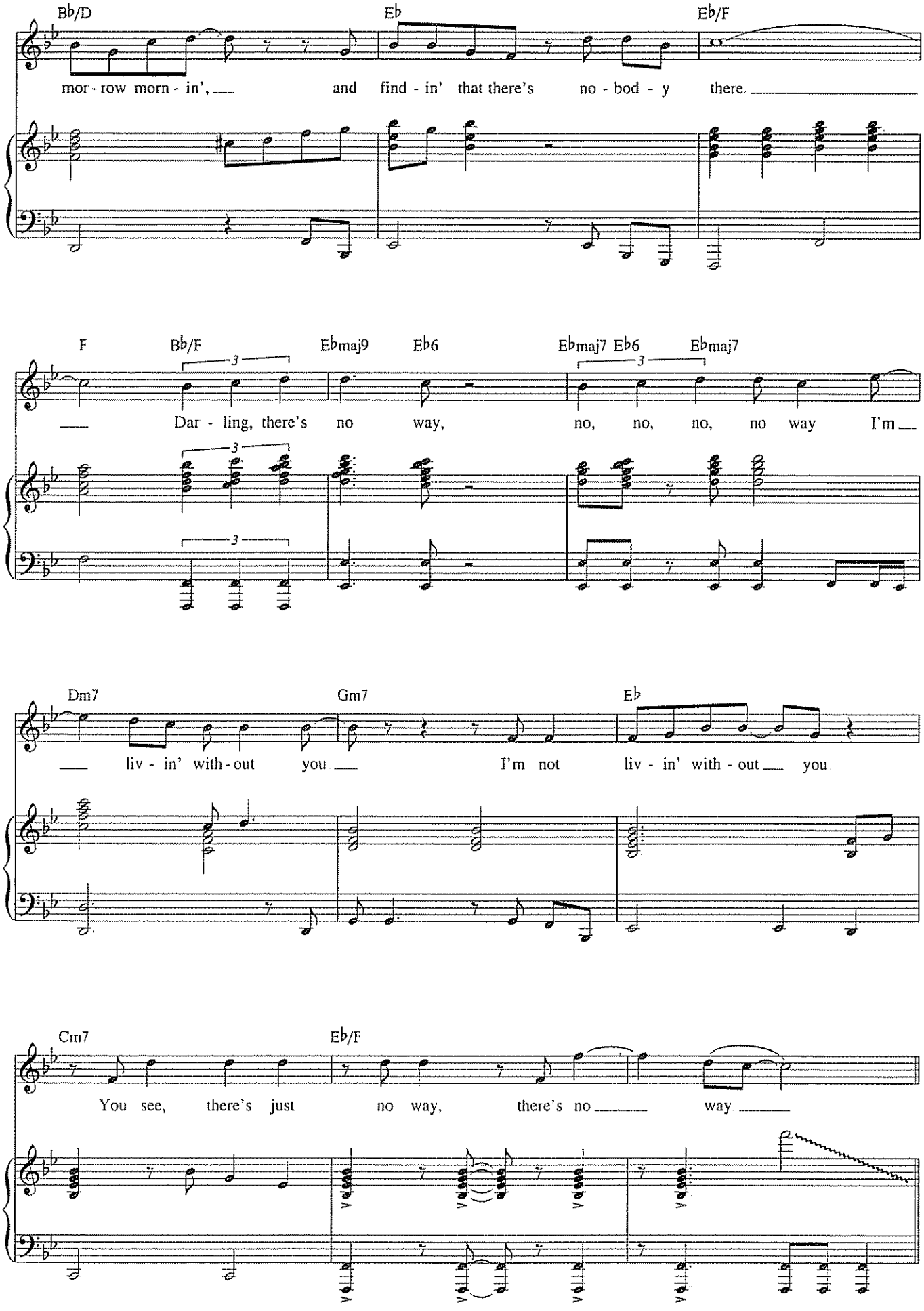
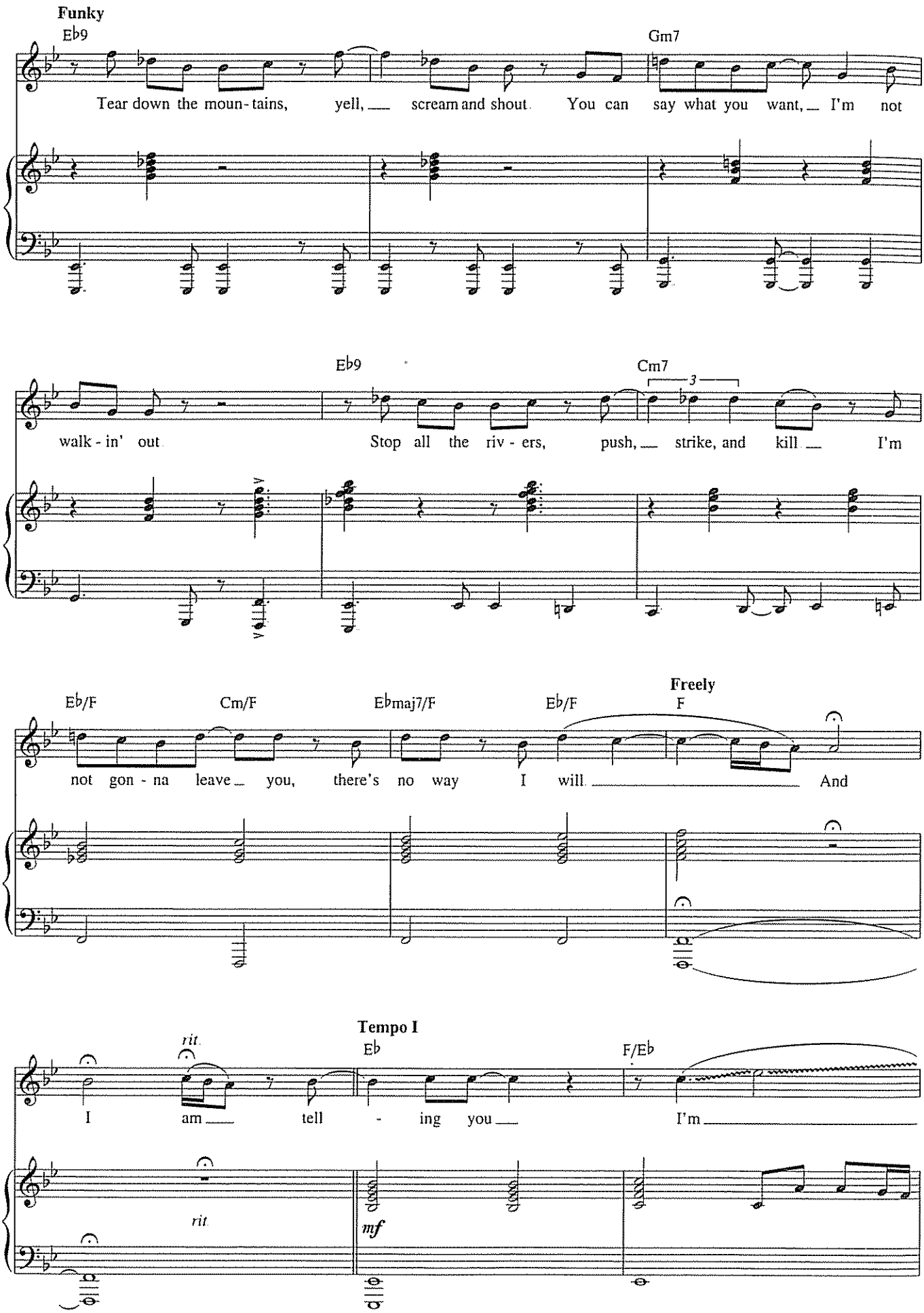
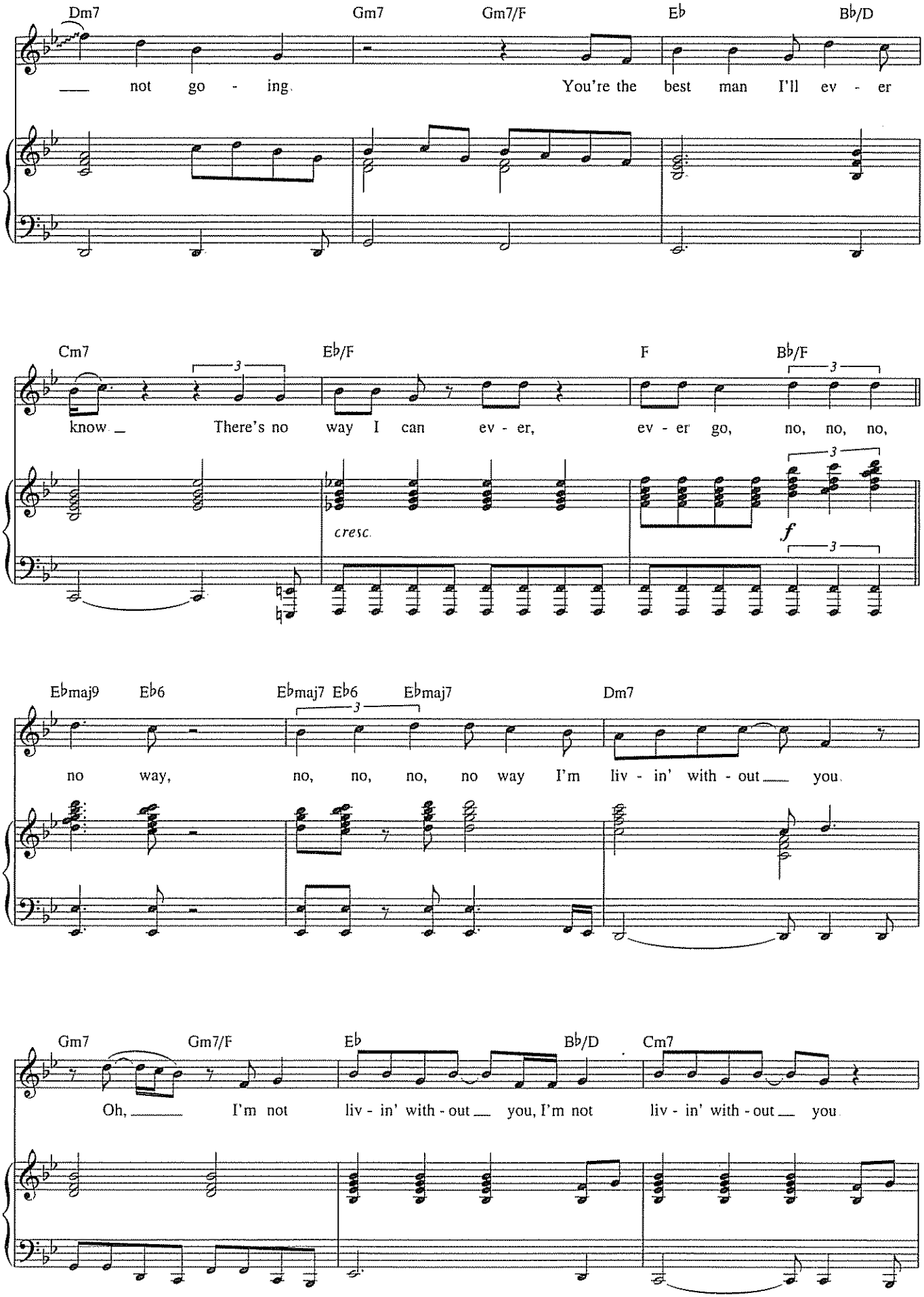

Dm7
Gm7
Gm7/F
Eb
Bb/D
liv - in' with - out you.
I'm not liv - in' with - out you.
Cm7
Gb
Gb6
Bb/C
C9
I don't want to be free
I'm stay - in',
I'm
Bb/C
C9
Eb/F
stay - in', and you, and you, you're gon - na love
Bb
Bb7/Db
Eb
Gb/Ab
me
Ooh,
you're gon - na love

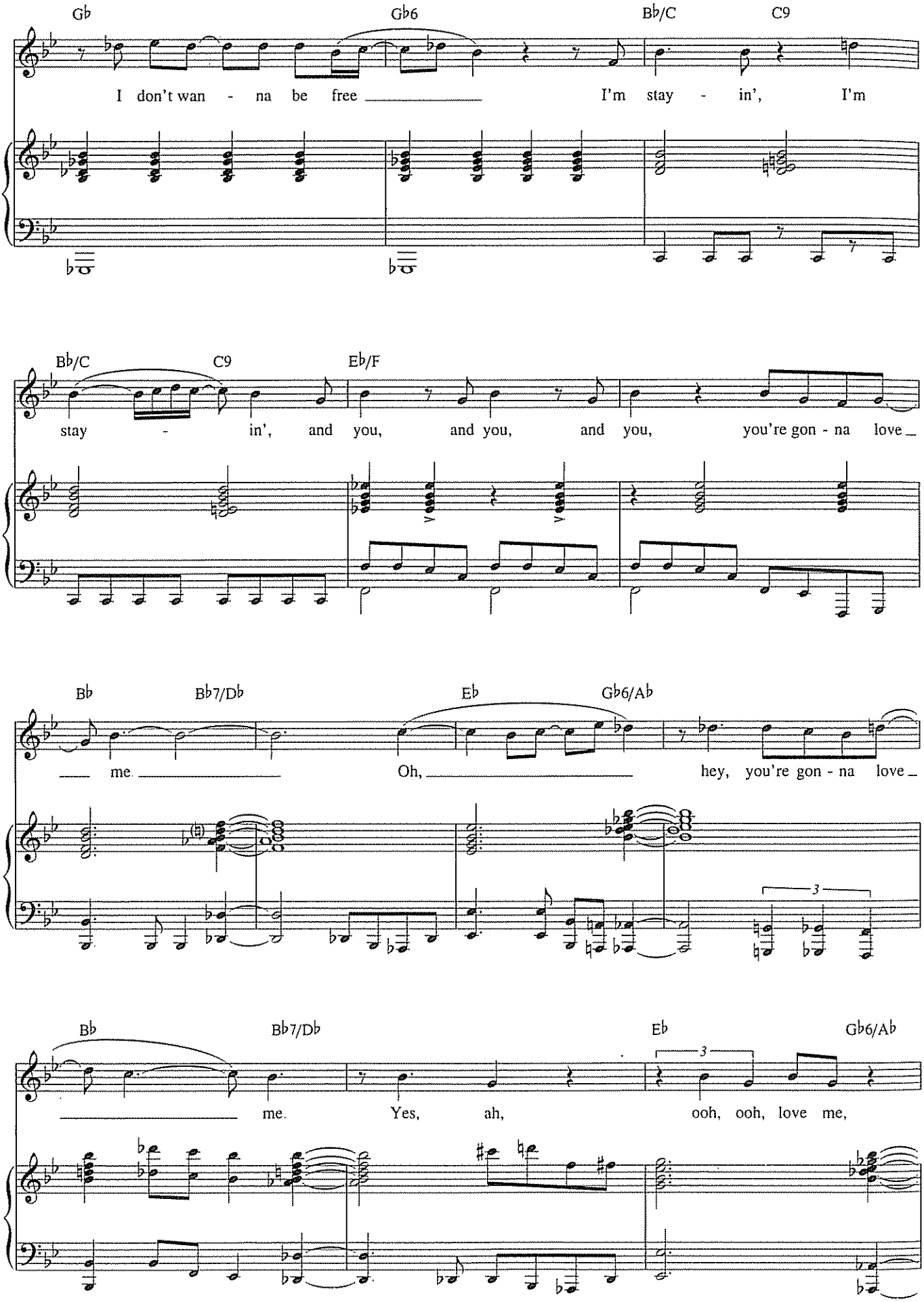

B♭
B♭7/D♭
E♭
G♭/A♭
3
me
And I am
E♭
F/E♭
Dm7
tell - ing you
I'm not go - ing,
Gm7
Gm7/F
E♭maj7
Cm7
e - ven though the rough times are show - ing
There's just
E♭/F
F
G♭
no way, there's no way
We're part of the same place

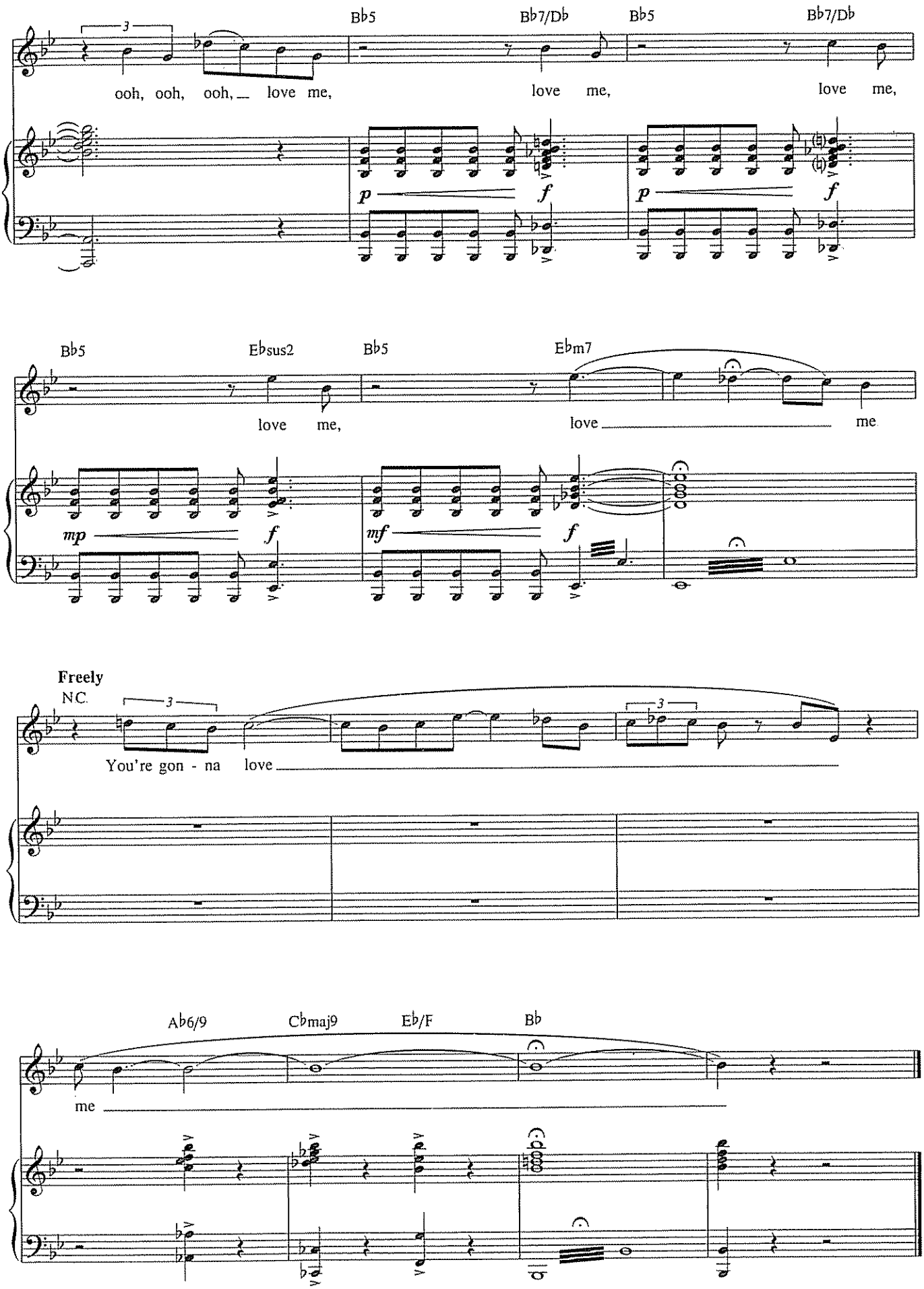

G♭6
G♭maj7
G♭6
We're part of the same time. We
B♭(add2)
B♭6
B♭maj7
both share the same blood. We both have the same mind.
B♭6
Gm7
Gm7/F
And time and time we have so much to
f
B♭/C
C9
Cm7
share, no, no, no, no, no, no. I'm not wak - in' up to -
3
3
3
3


B♭/D
E♭
E♭/F
mor - row morn - in', and find - in' that there's no - bod - y there.
F
B♭/F
E♭maj9
E♭6
E♭maj7
E♭6
E♭maj7
Dar - ling, there's no way, no, no, no, no way I'm
Dm7
Gm7
E♭
liv - in' with - out you I'm not liv - in' with - out you.
Cm7
E♭/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
3
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
rit.
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

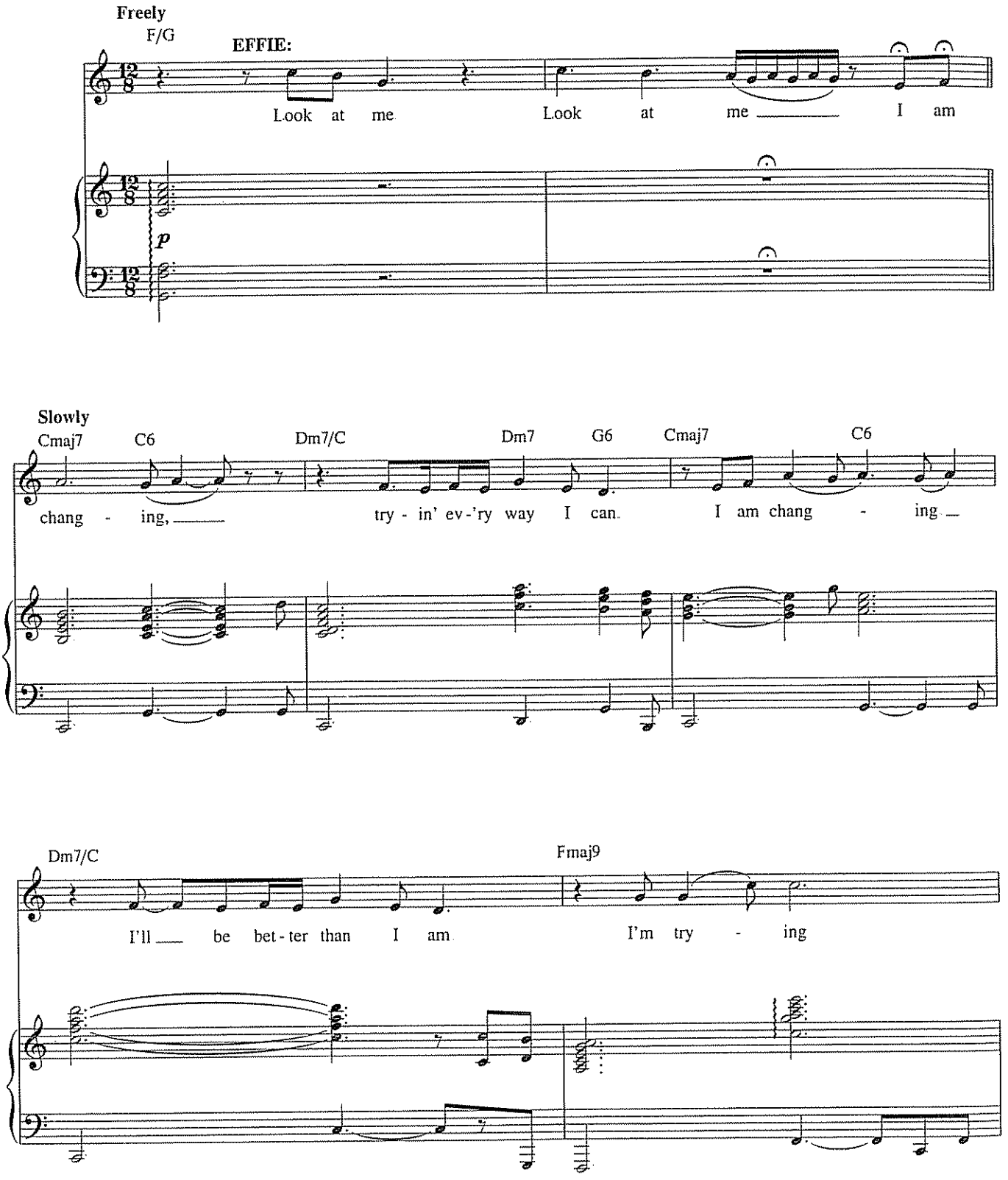

Gb
Gb6
Bb/C
C9
I don't wan - na be free
I'm stay - in',
I'm
Bb/C
C9
Eb/F
stay - in', and you, and you, and you, you're gon - na love
Bb
Bb7/Db
Eb
Gb6/Ab
me
Oh,
hey, you're gon - na love
3
Bb
Bb7/Db
Eb
Gb6/Ab
me
Yes, ah,
3
ooh, ooh, love me,


B♭5
B♭7/D♭
B♭5
B♭7/D♭
ooh, ooh, ooh, love me,
love me,
love me,
p
f
p
f
B♭5
E♭sus2
B♭5
E♭m7
love me,
love
me
mp
f
mf
f
Freely
N.C.
You're gon - na love
A♭6/9
C♭maj9
E♭/F
B♭
me

I AM CHANGING

from *Dreamgirls*

Music by HENRY KRIEGER
Lyric by TOM EYEN



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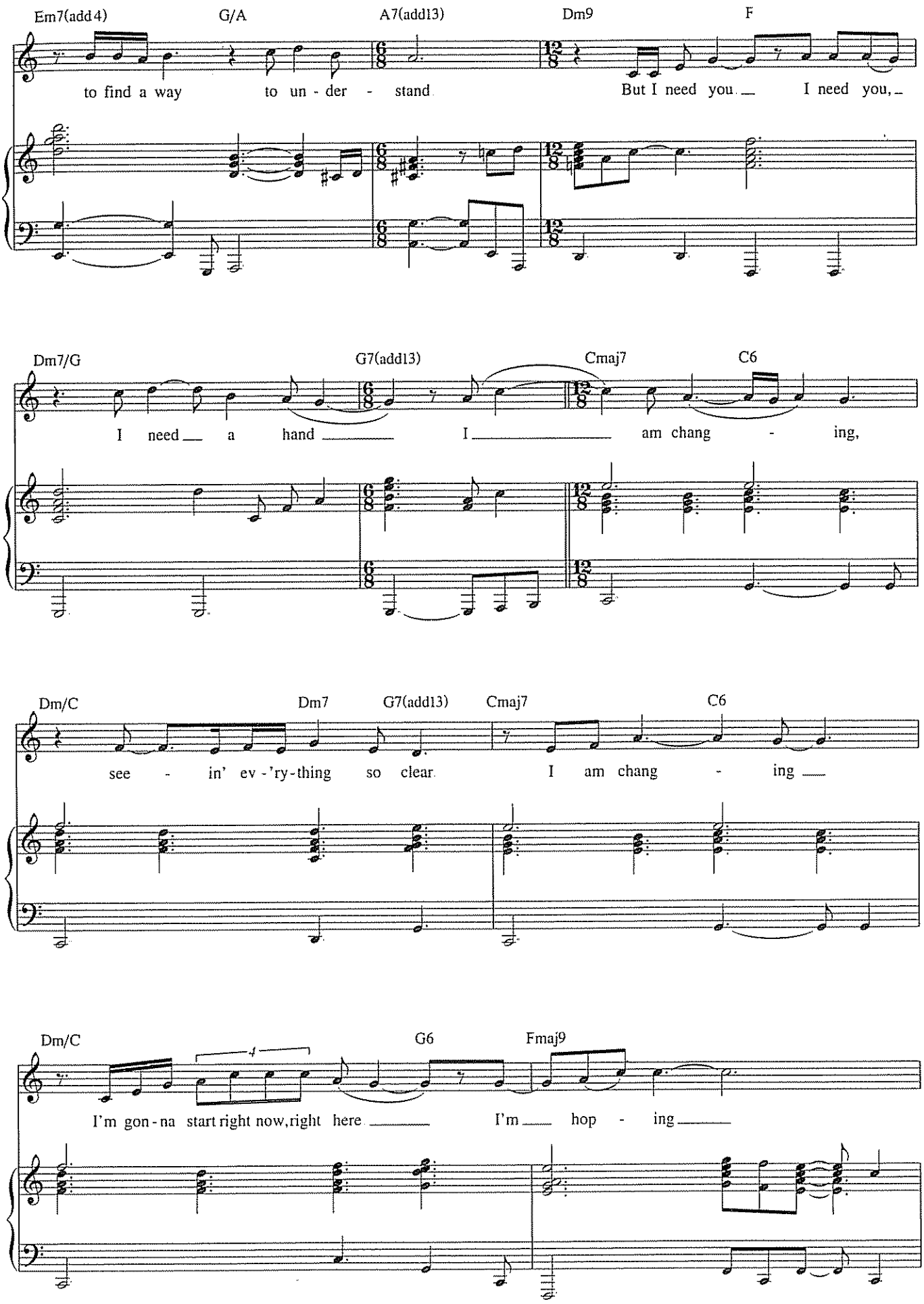
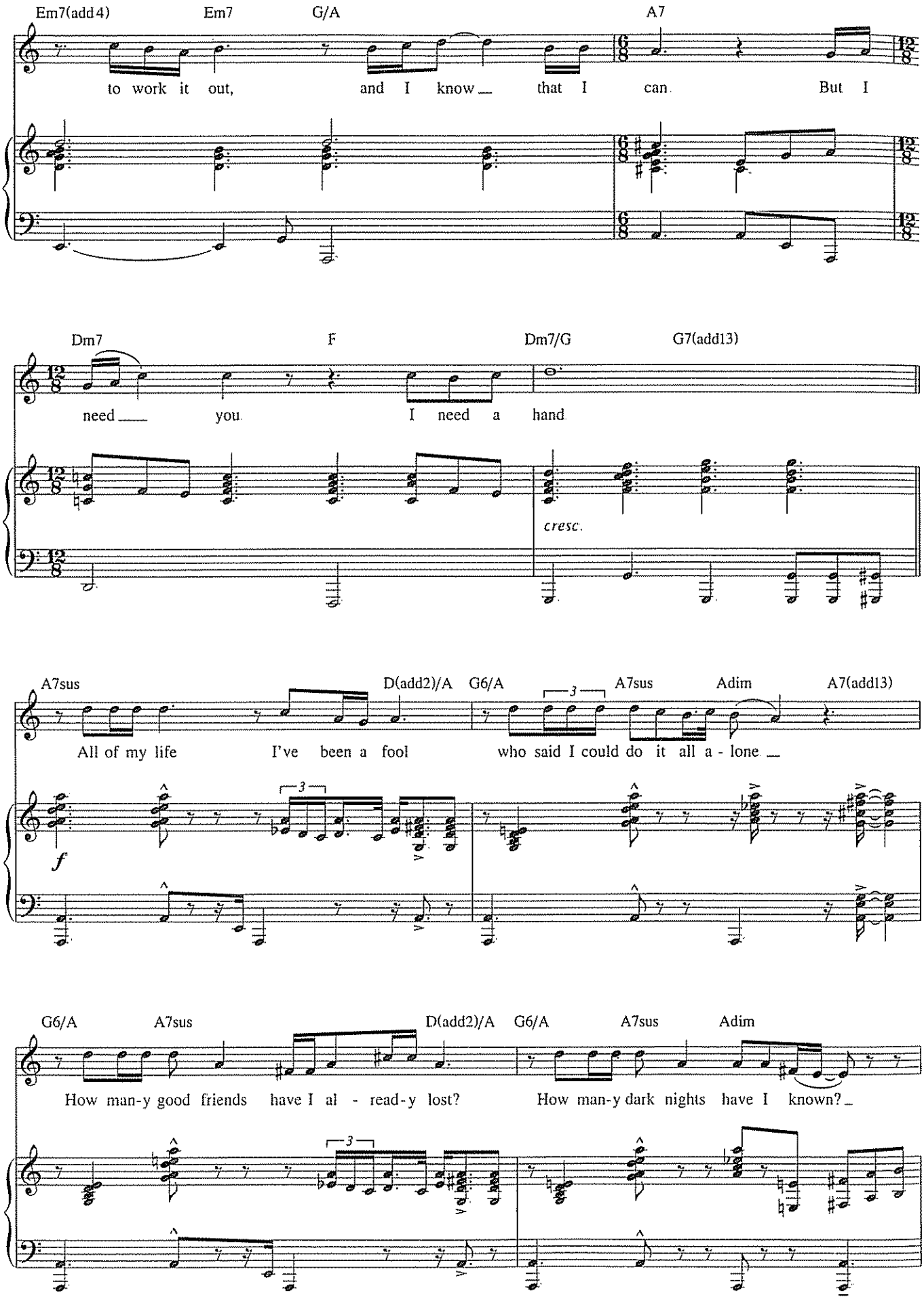
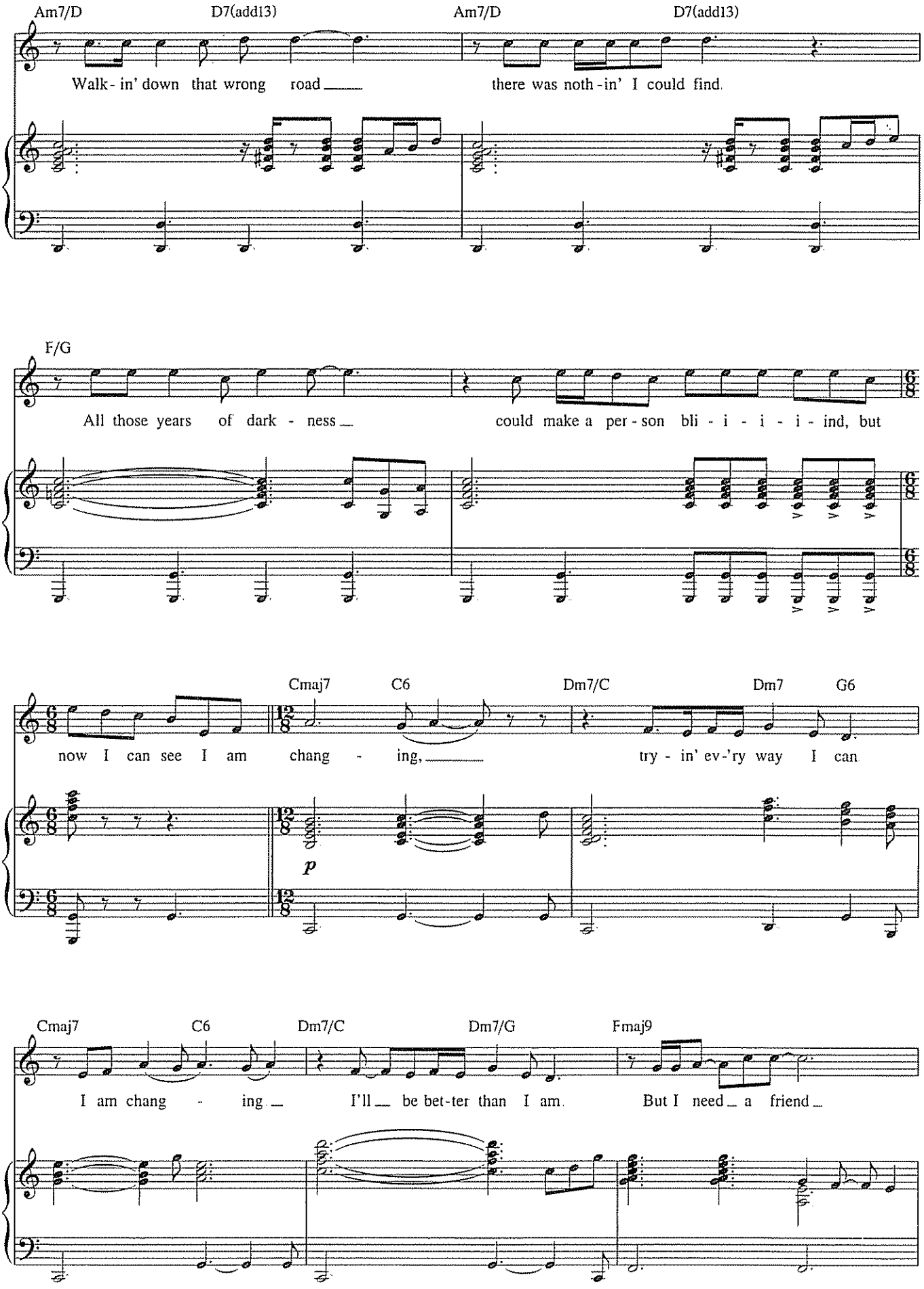
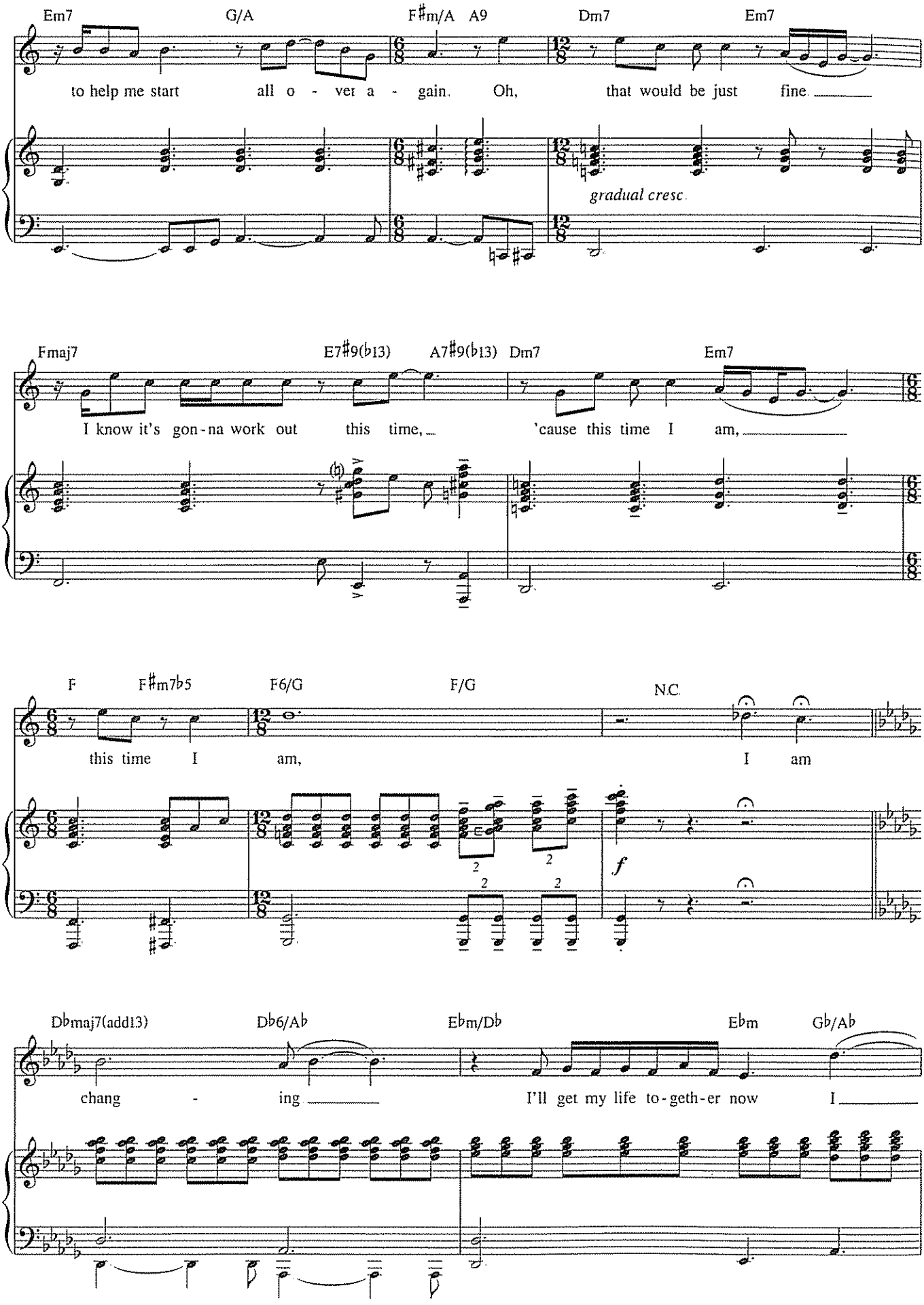
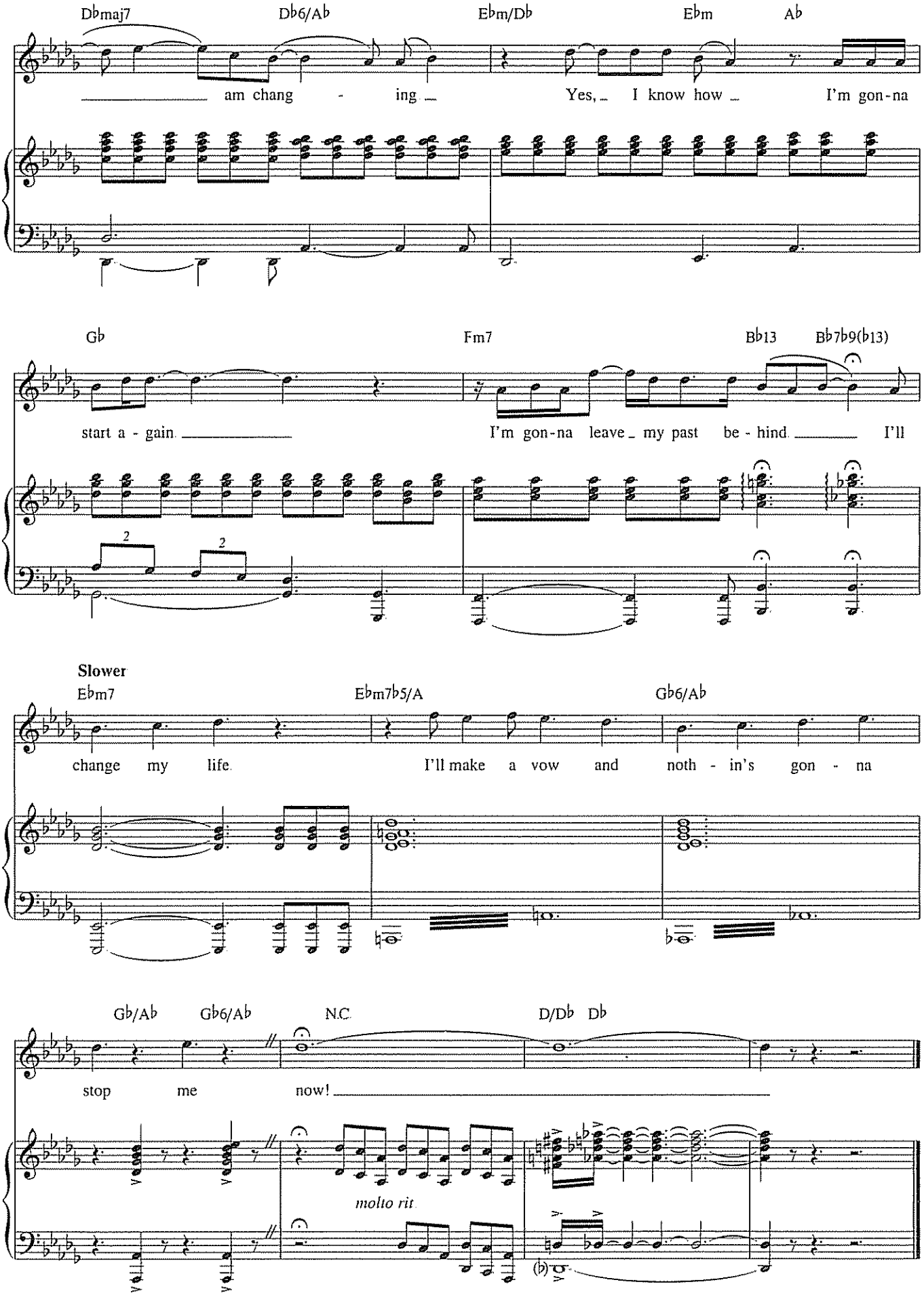

Em7(add4)
G/A
A7(add13)
Dm9
F
to find a way to un - der - stand
But I need you I need you,
Dm7/G
G7(add13)
Cmaj7
C6
I need a hand I am chang - ing,
Dm/C
Dm7
G7(add13)
Cmaj7
C6
see - in' ev - 'ry - thing so clear I am chang - ing
Dm/C
G6
Fmaj9
I'm gon - na start right now, right here I'm hop - ing


Em7(add4)
Em7
G/A
A7
to work it out, and I know that I can. But I
Dm7
F
Dm7/G
G7(add13)
need you. I need a hand.
cresc.
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
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?


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
p
Cmaj7
C6
Dm7/C
Dm7/G
Fmaj9
I am chang - ing
I'll be bet-ter than I am.
But I need a friend

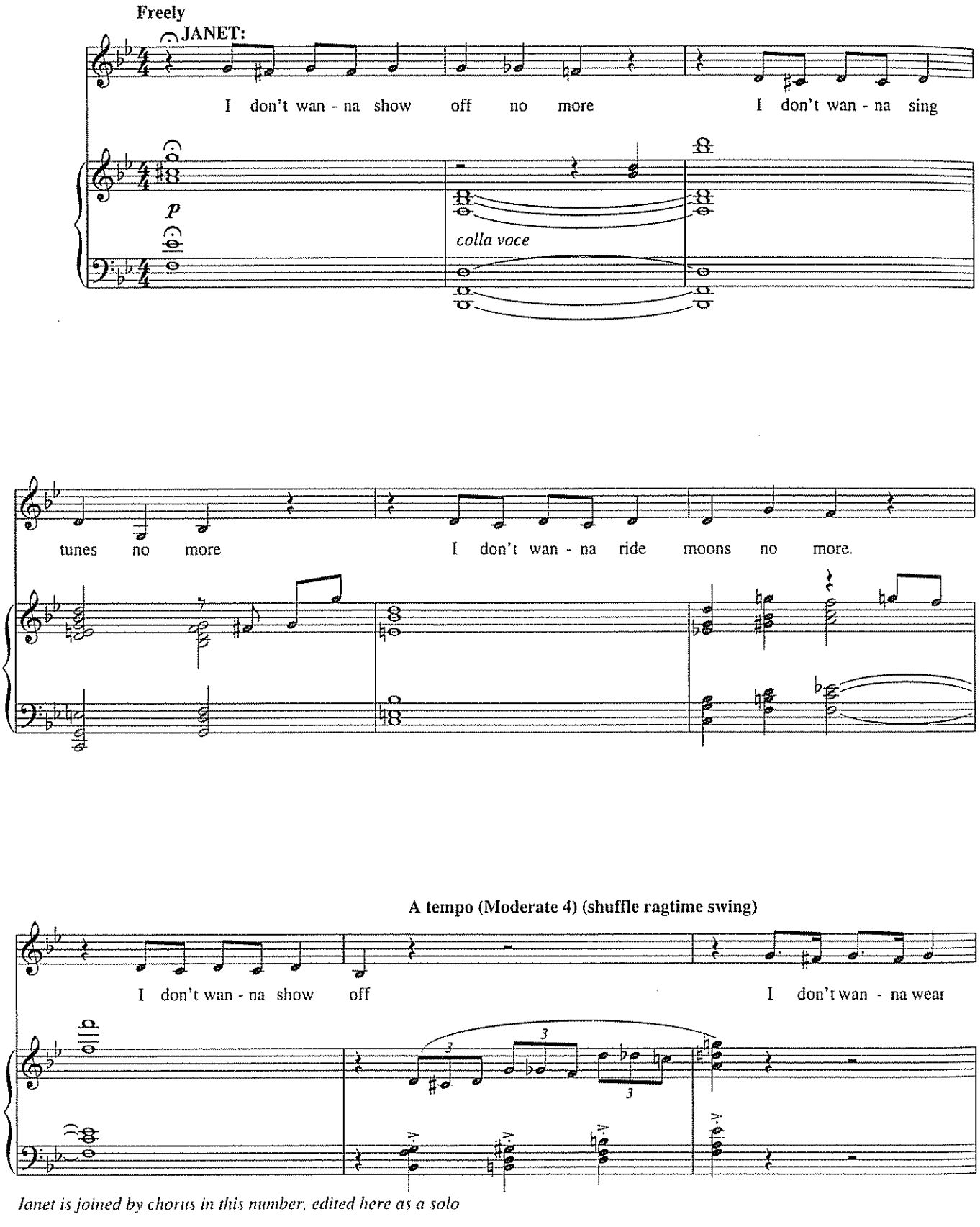

Em7
G/A
F♯m/A
A9
Dm7
Em7
to help me start all o - ver a - gain. Oh, that would be just fine.
gradual cresc.
Fmaj7
E7♯9(♭13)
A7♯9(♭13)
Dm7
Em7
I know it's gon-na work out this time, 'cause this time I am,
F
F♯m7♭5
F6/G
F/G
N.C.
this time I am, I am
f
D♭maj7(add13)
D♭6/A♭
E♭m/D♭
E♭m
G♭/A♭
chang - ing I'll 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
Ebm7
Ebm7b5/A
Gb6/Ab
change my life
I'll make a vow and
noth - in's gon - na
Gb/Ab
Gb6/Ab
N.C.
D/Db
Db
stop me
now!
molto rit.

SHOW OFF

from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT
and GREG MORRISON



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

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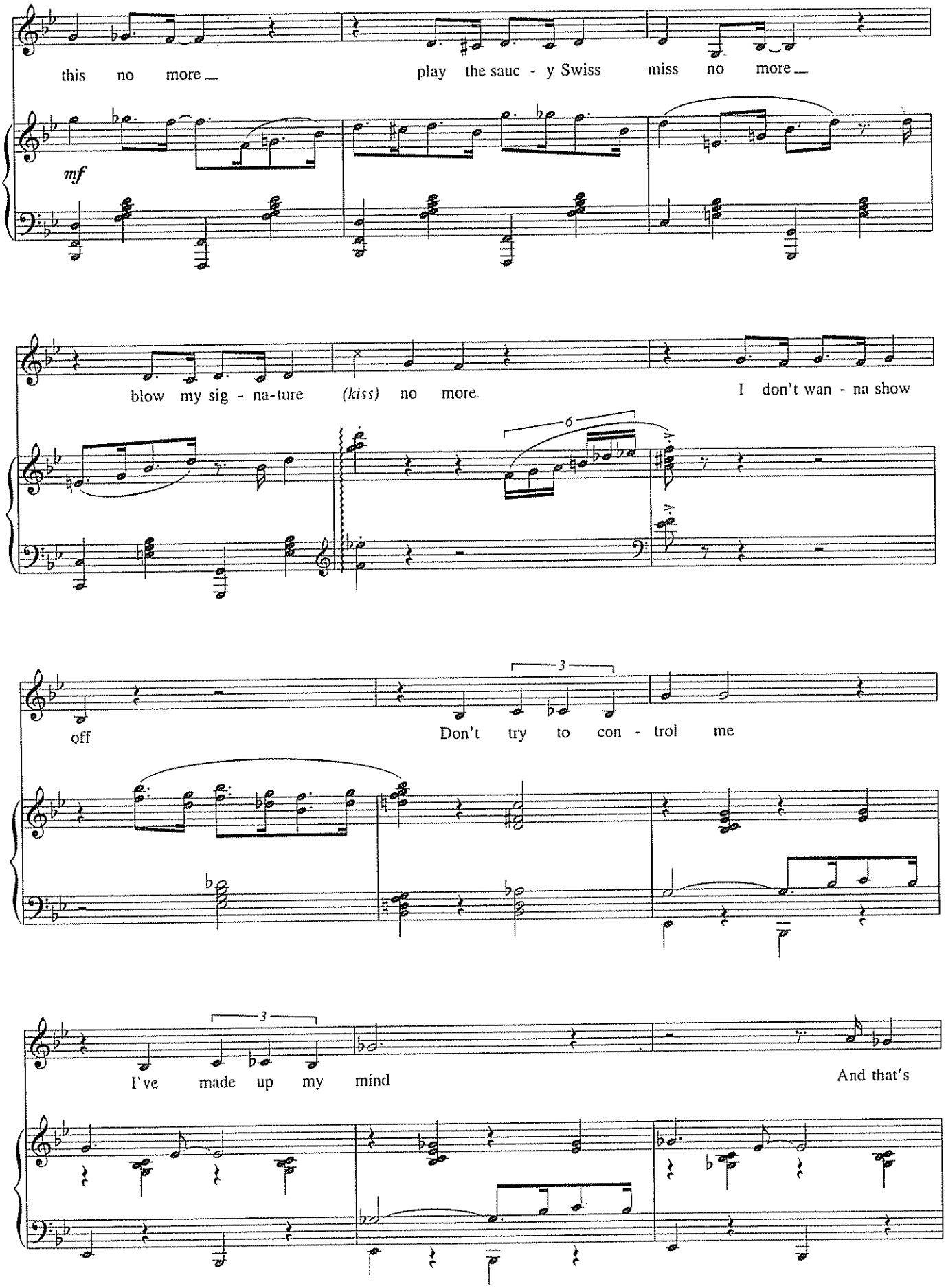
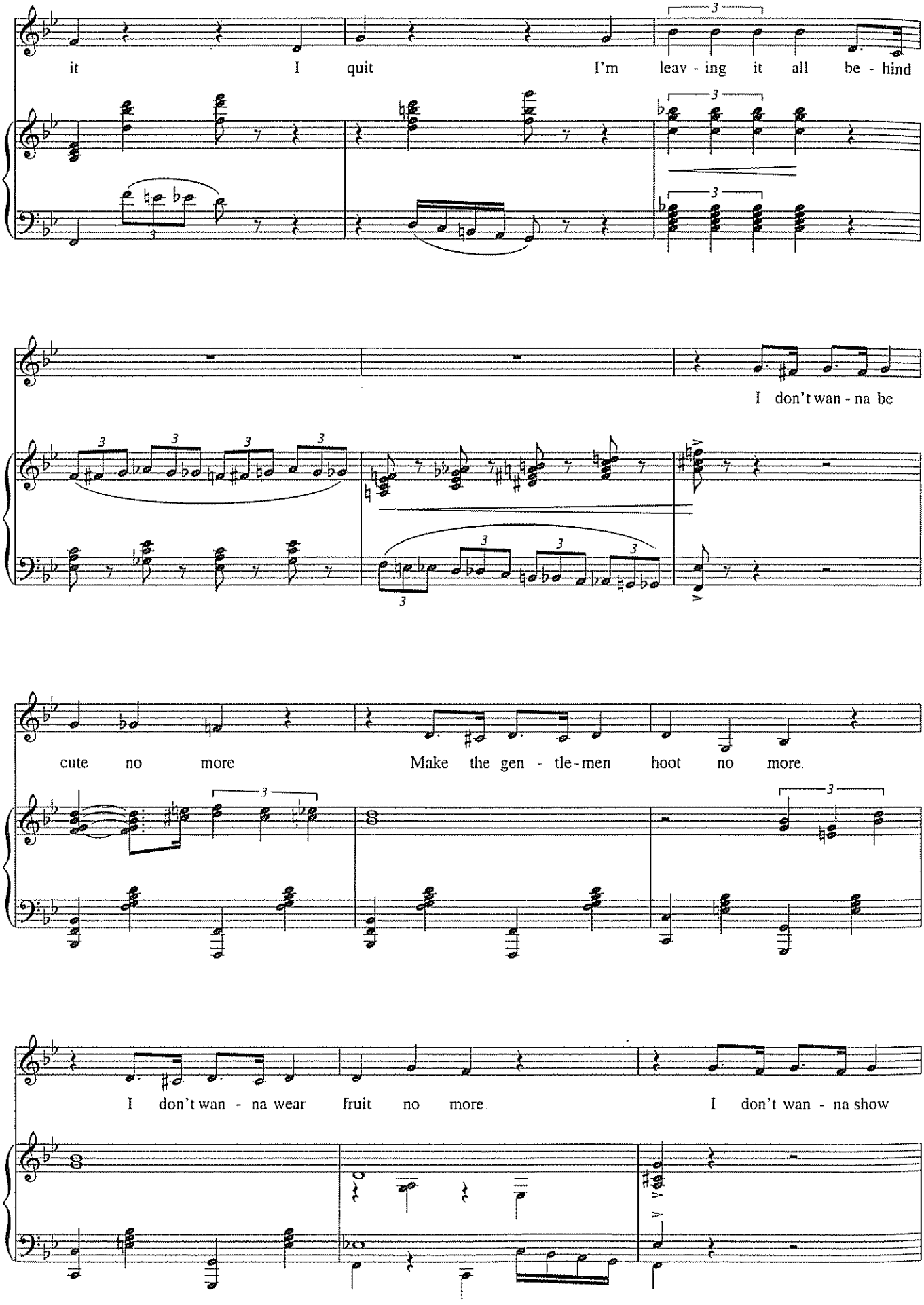
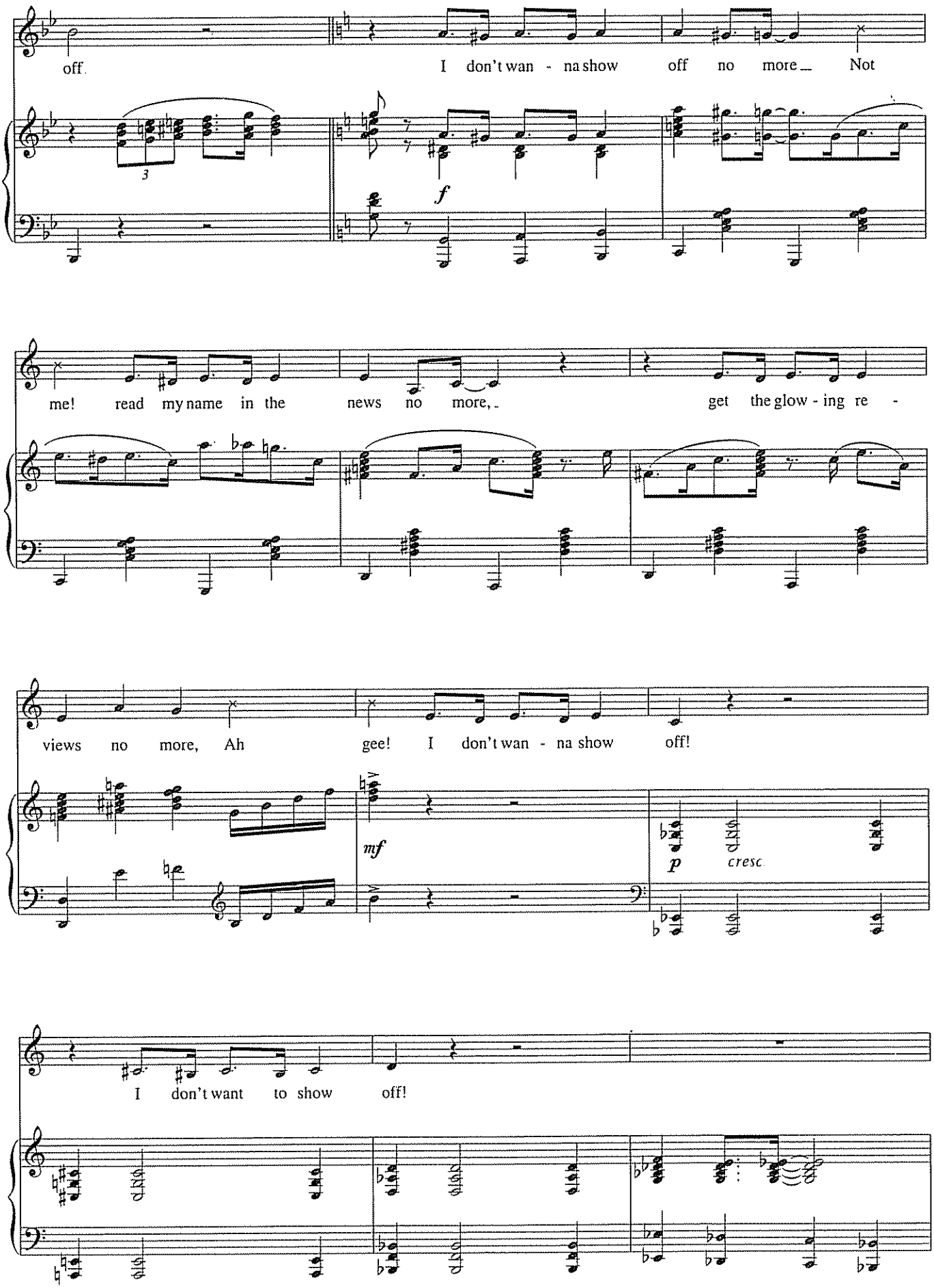
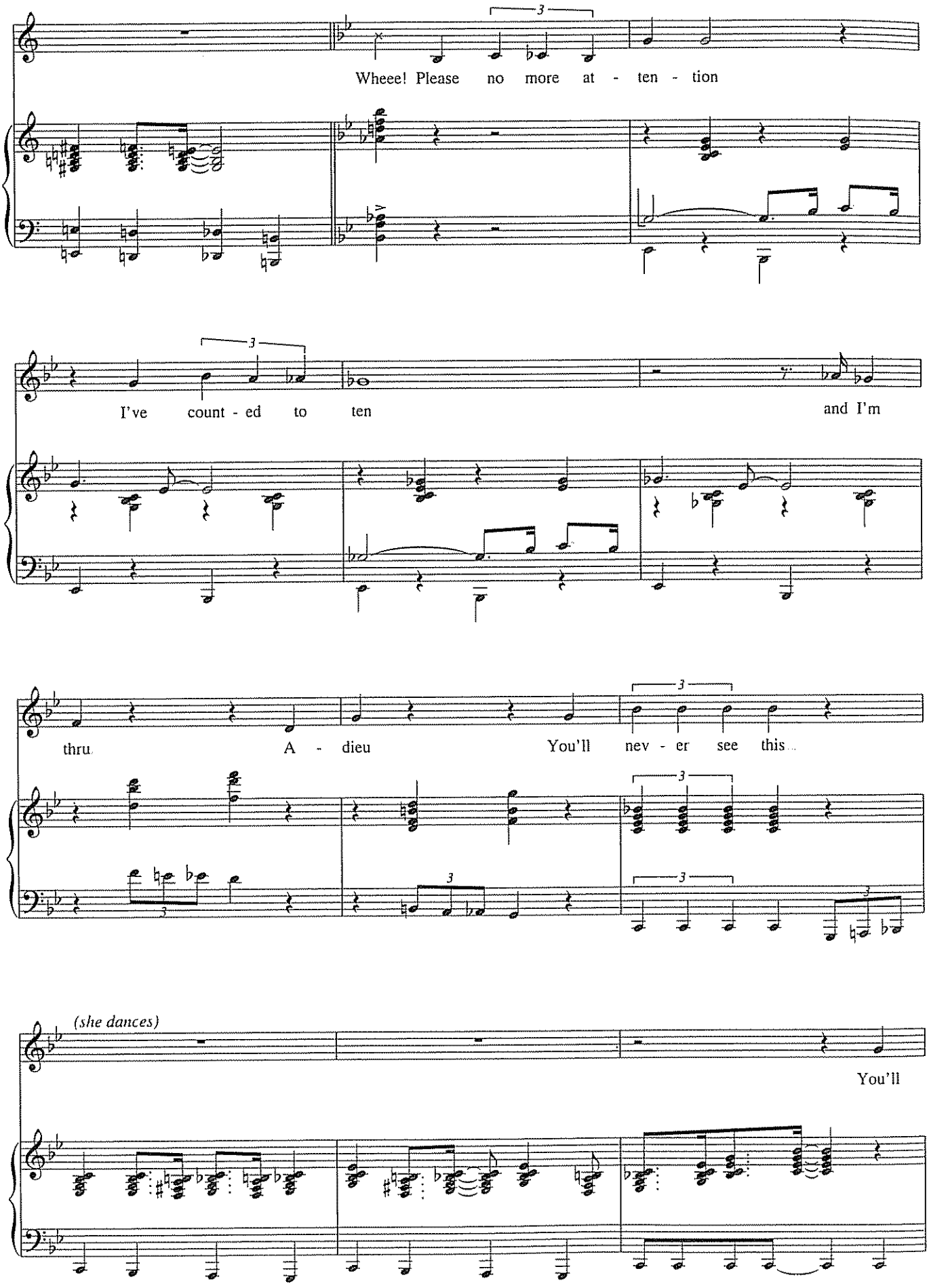
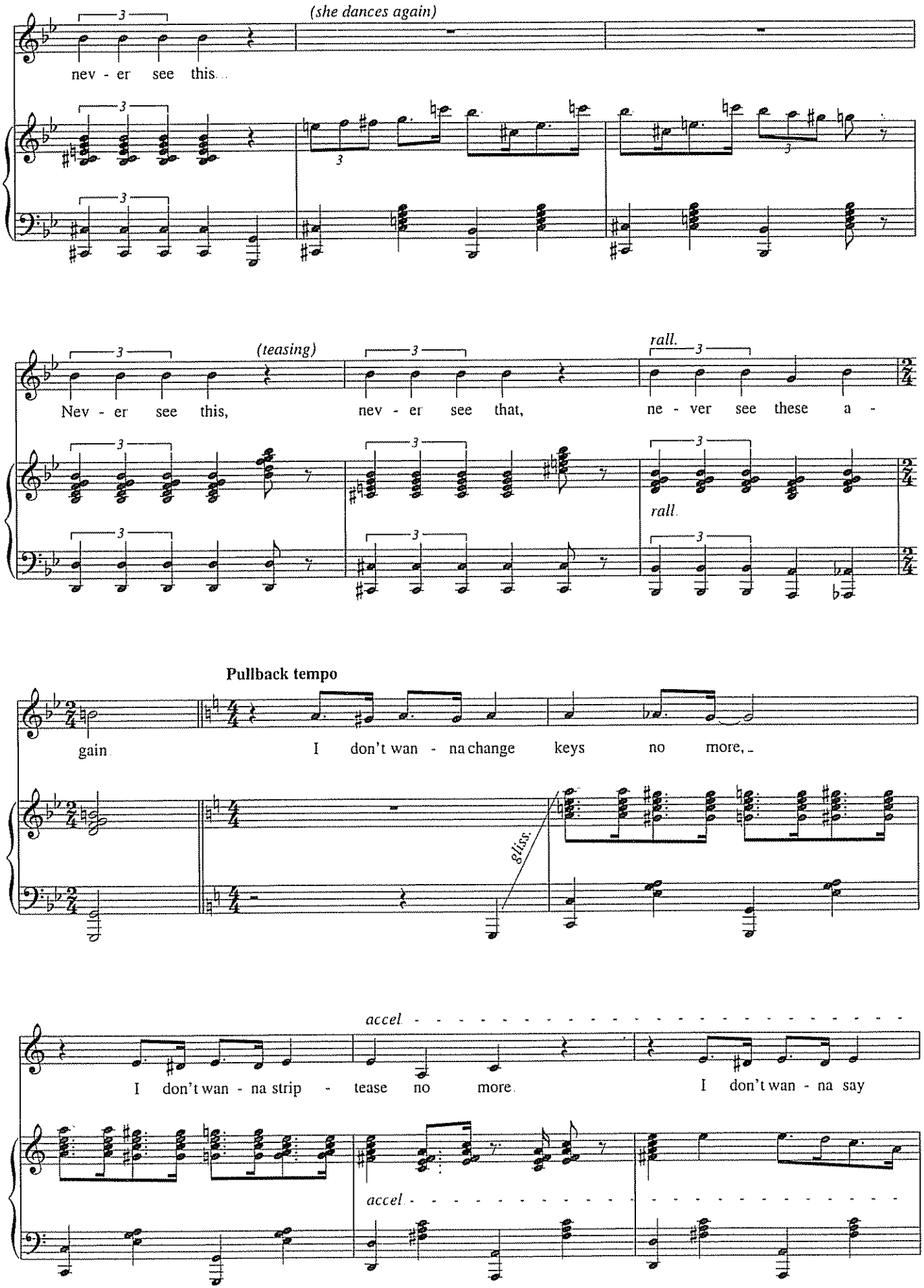
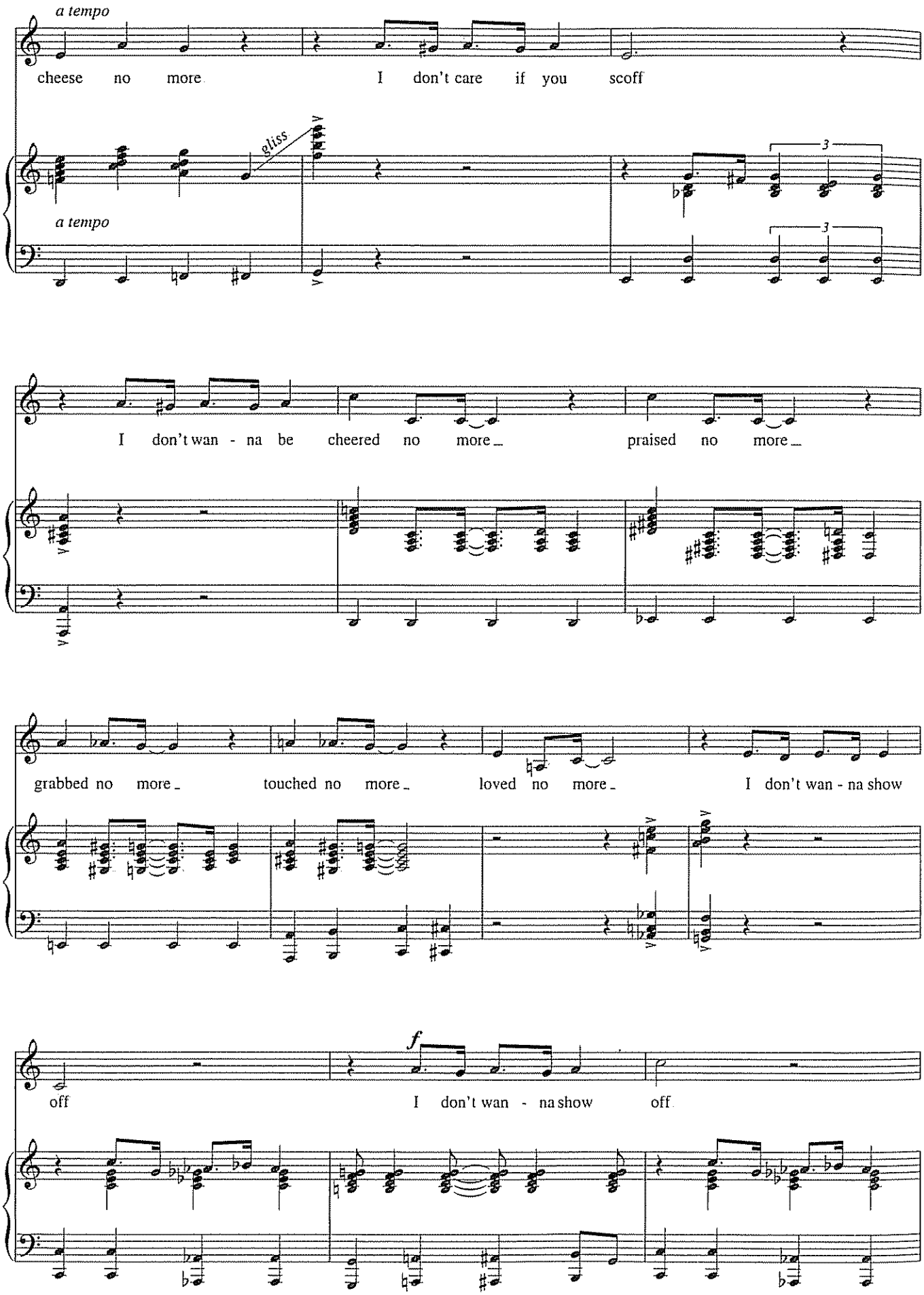

this no more
play the sauc - y Swiss miss no more
mf
blow my sig - na-ture (kiss) no more
I don't wan - na show
6
off
3
Don't try to con - trol me
3
I've made up my mind
And that's

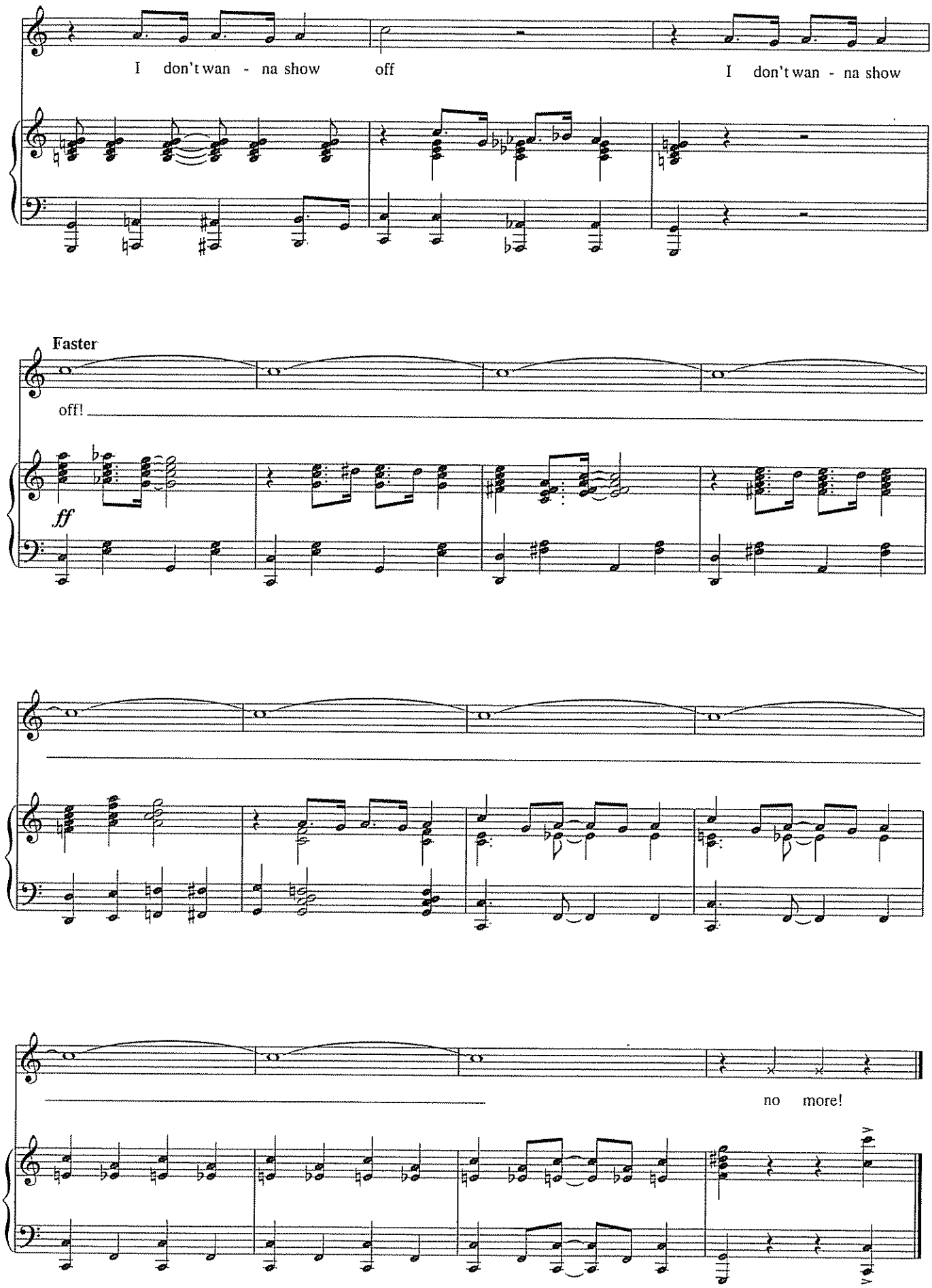

it I quit I'm leav - ing it all be - hind
I don't wan - na be
cute no more Make the gen - tle - men hoot no more.
I don't wan - na wear fruit no more. I don't wan - na show


off.
I don't wan - na show off no more__ Not
3
f
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!
mf
p
cresc.
I don't want to show off!


Wheee! 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)
rall.
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

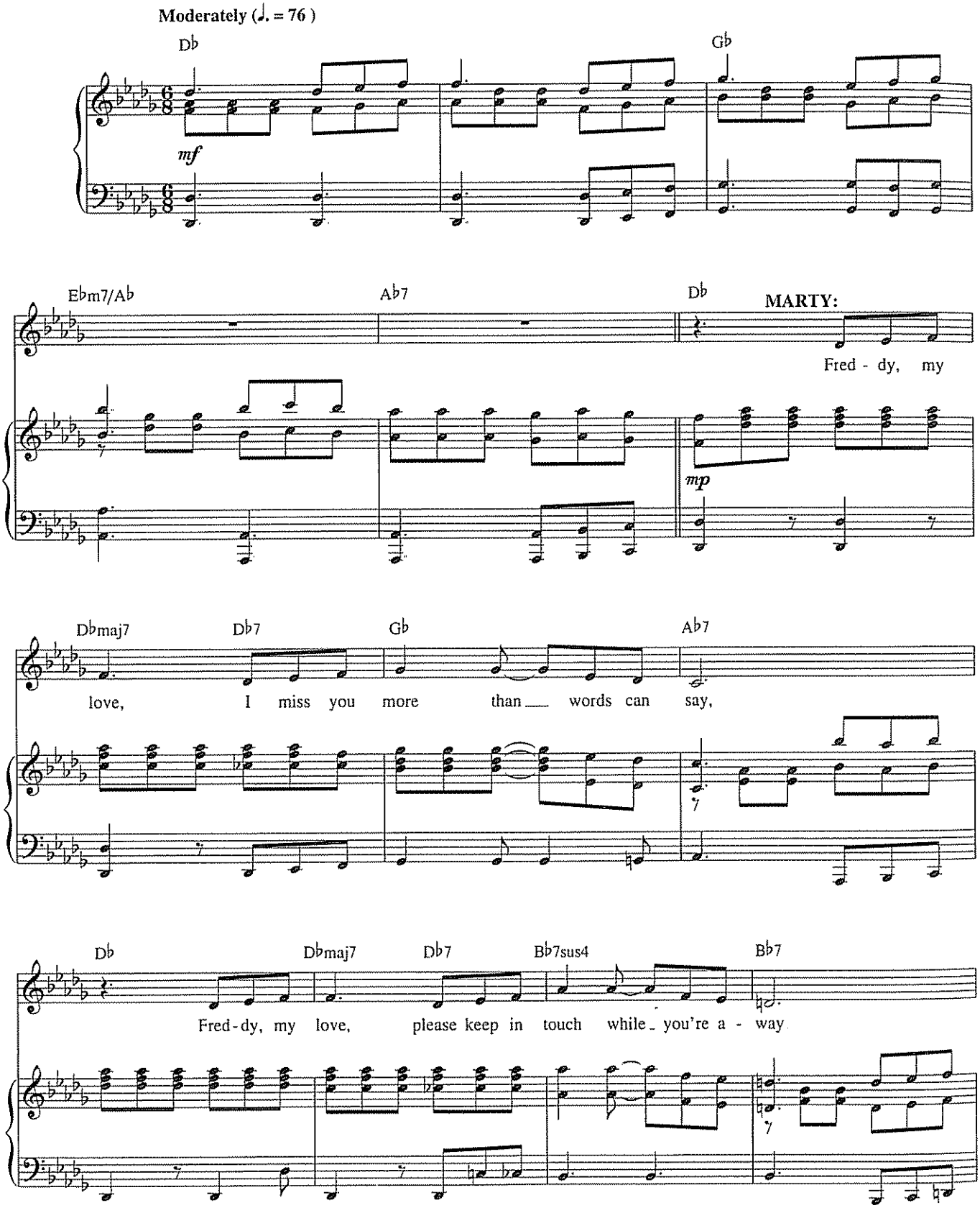

a tempo
cheese no more
I don't care if you scoff
gliss
a tempo
3
3
I don't wan - na be cheered no more
praised no more
grabbed no more
touched no more
loved no more
I don't wan - na show
off
f
off
I don't wan - na show off


I don't wan - na show off
I don't wan - na show
Faster
off!
ff
no more!

FREDDY, MY LOVE

from *Grease*

Lyric and Music by WARREN CASEY
and JIM JACOBS



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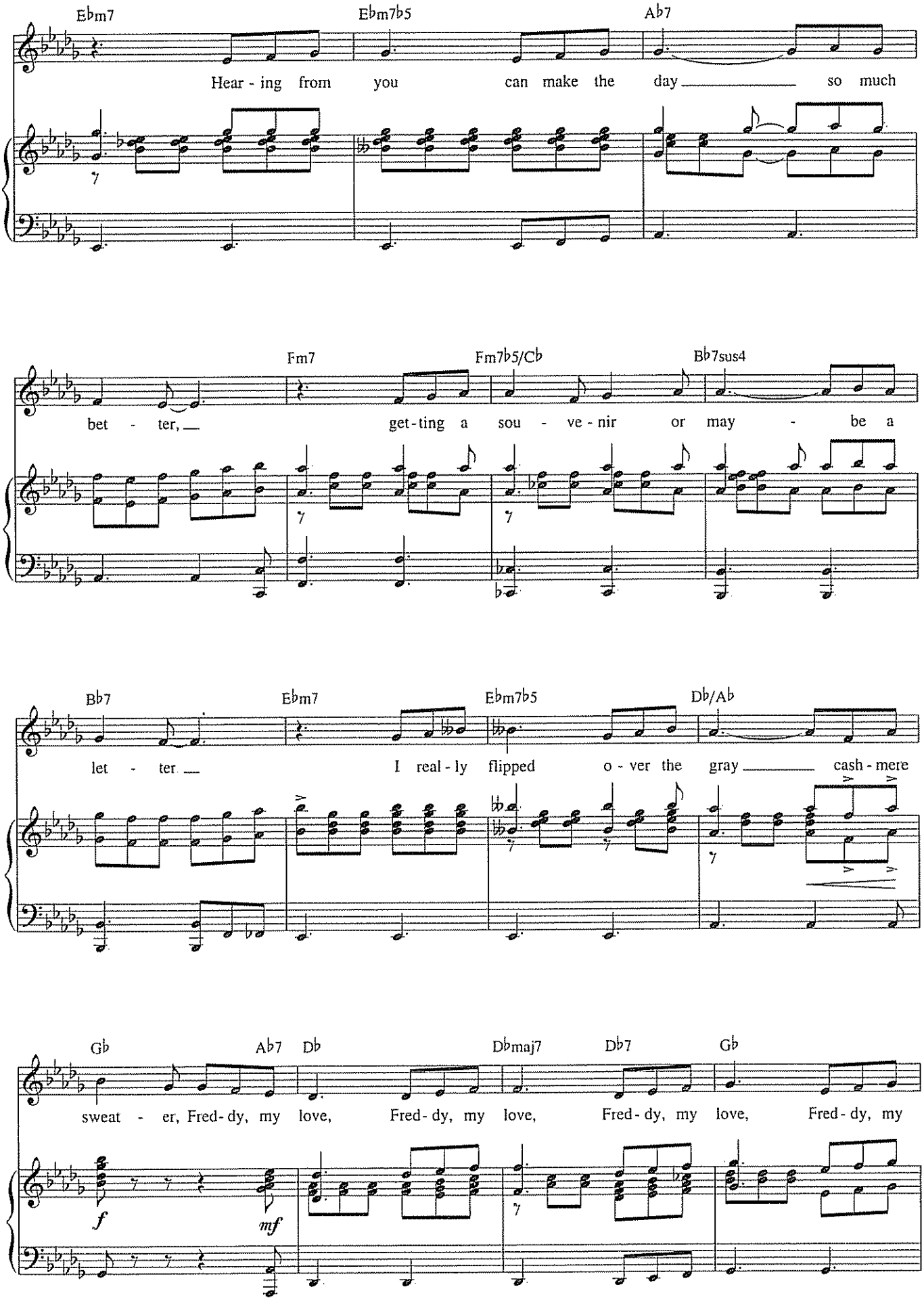
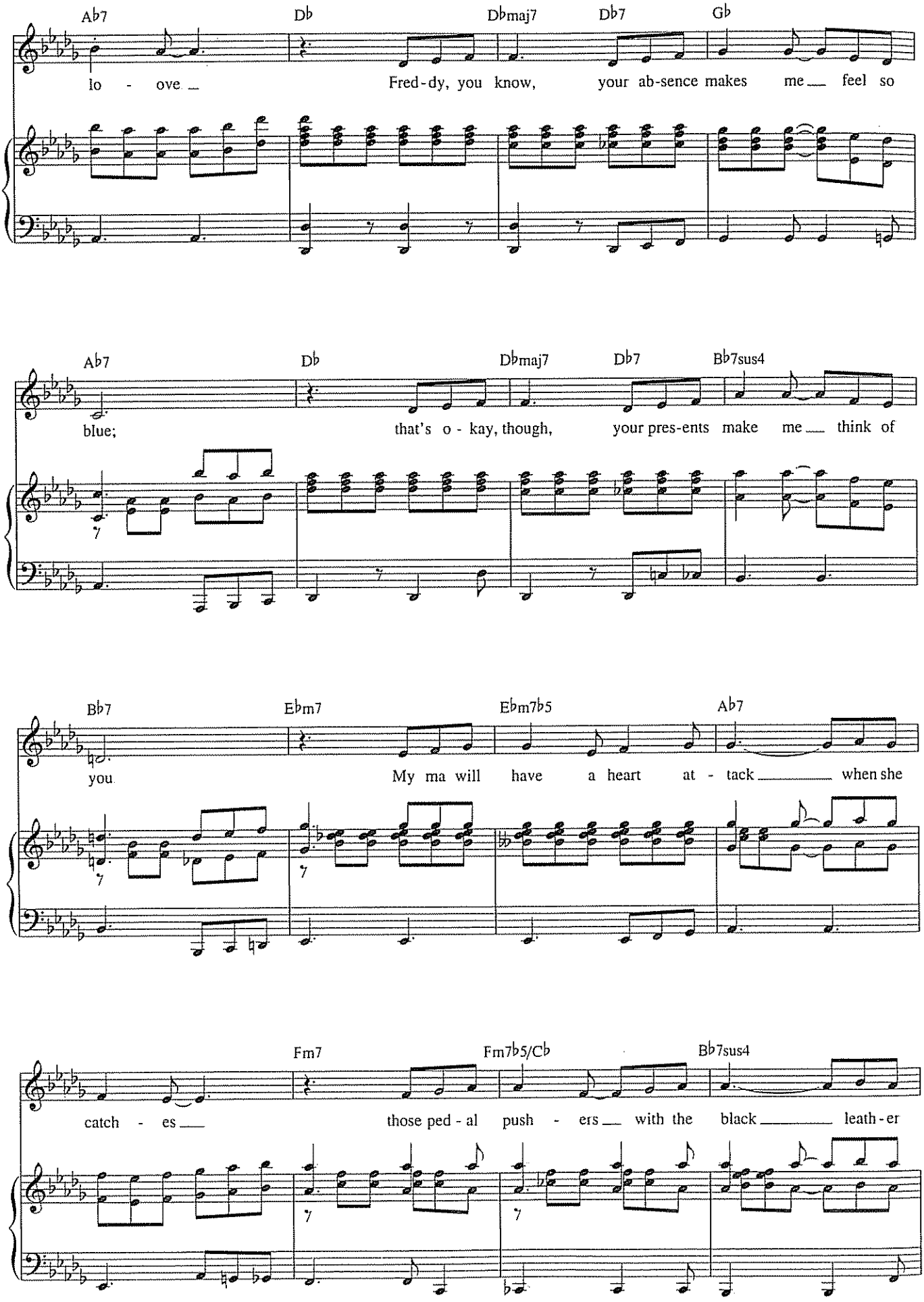
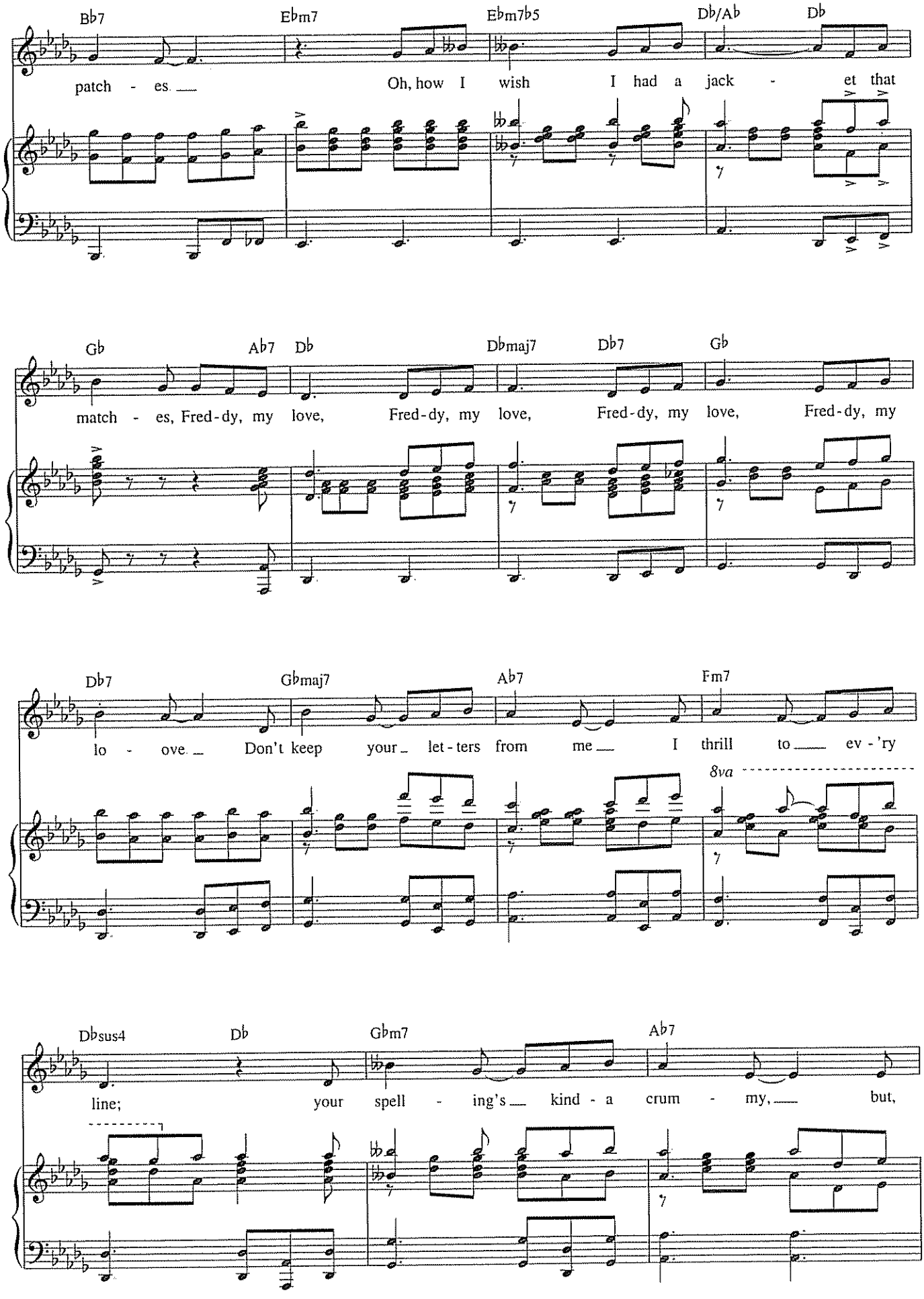
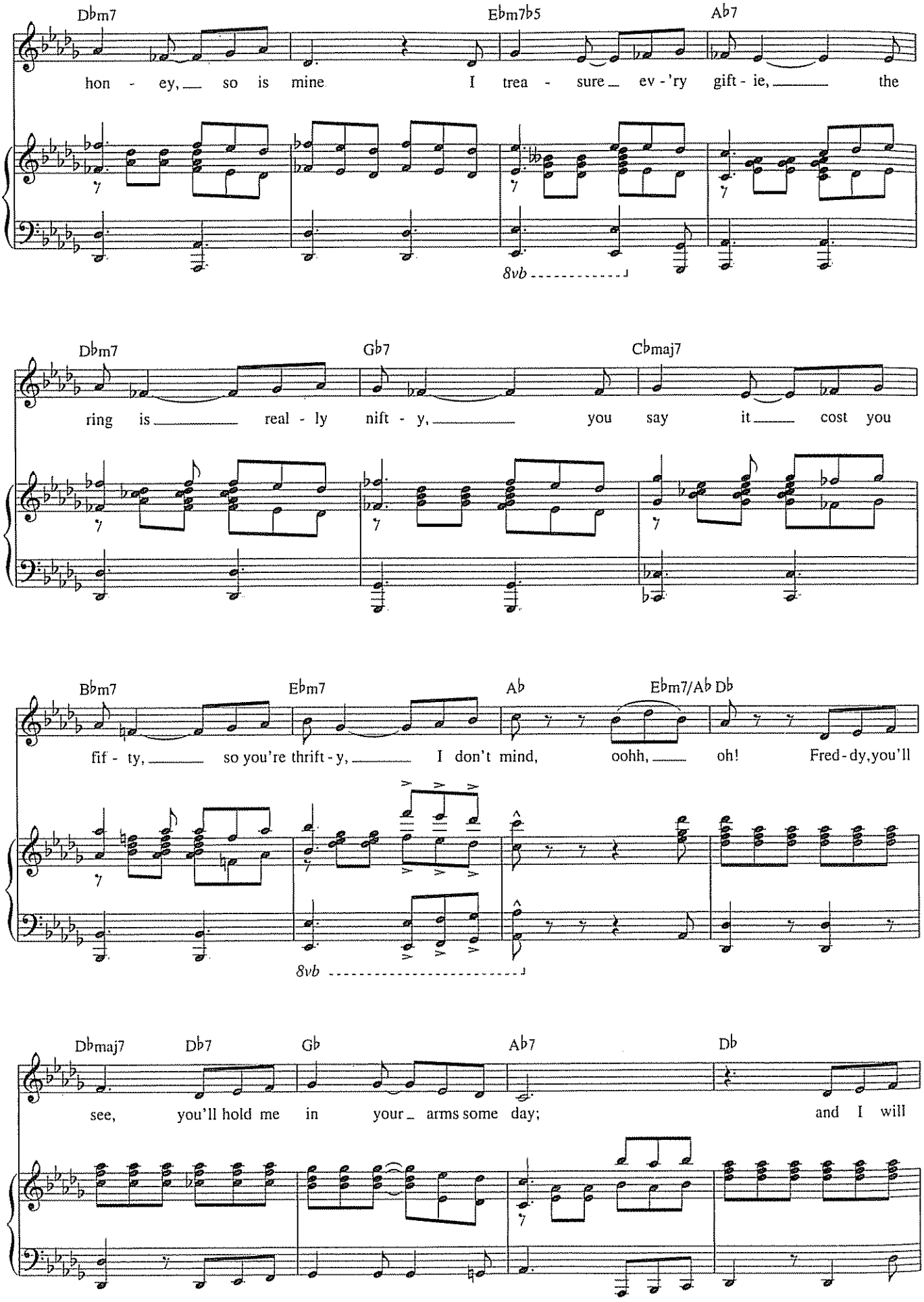
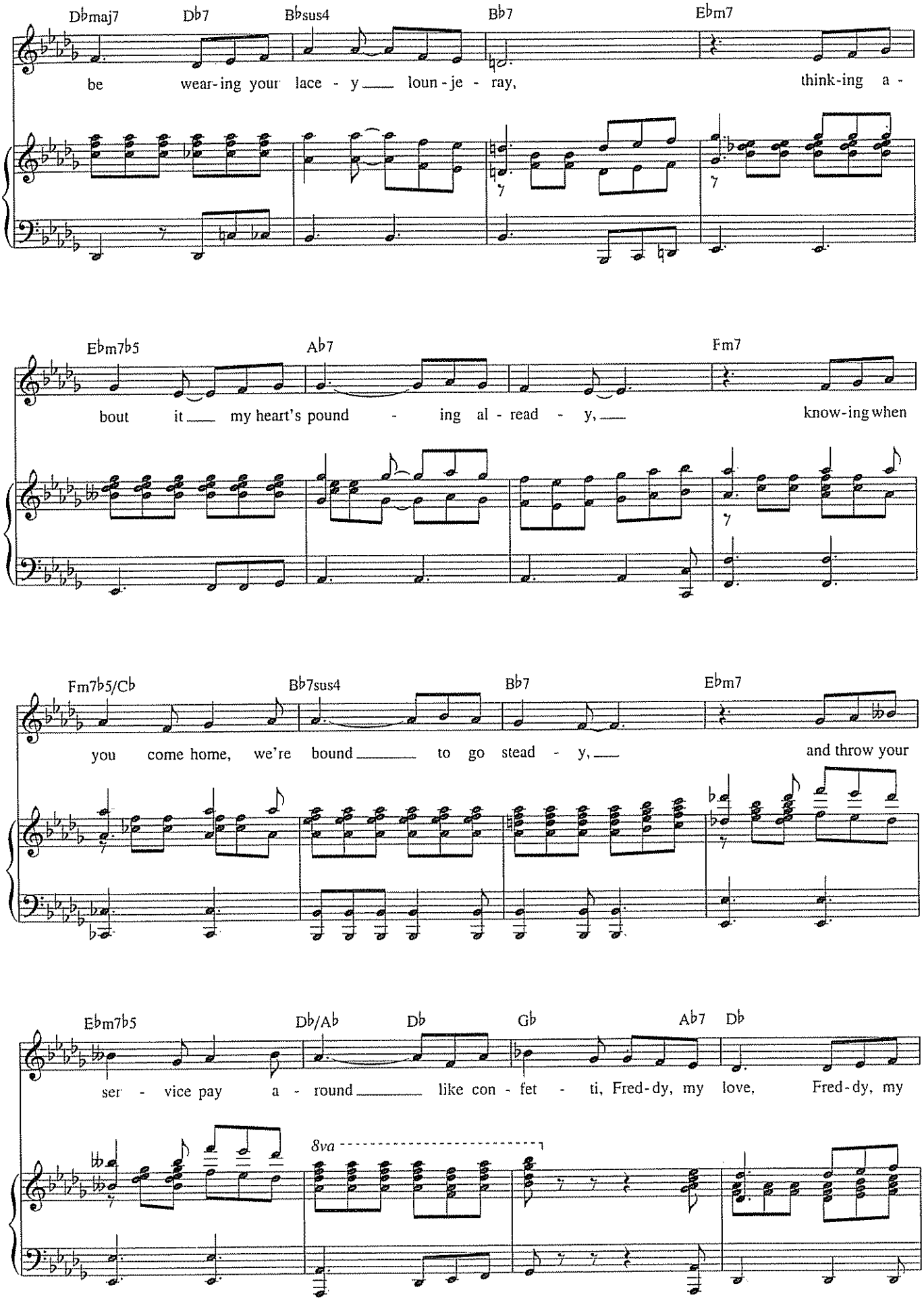
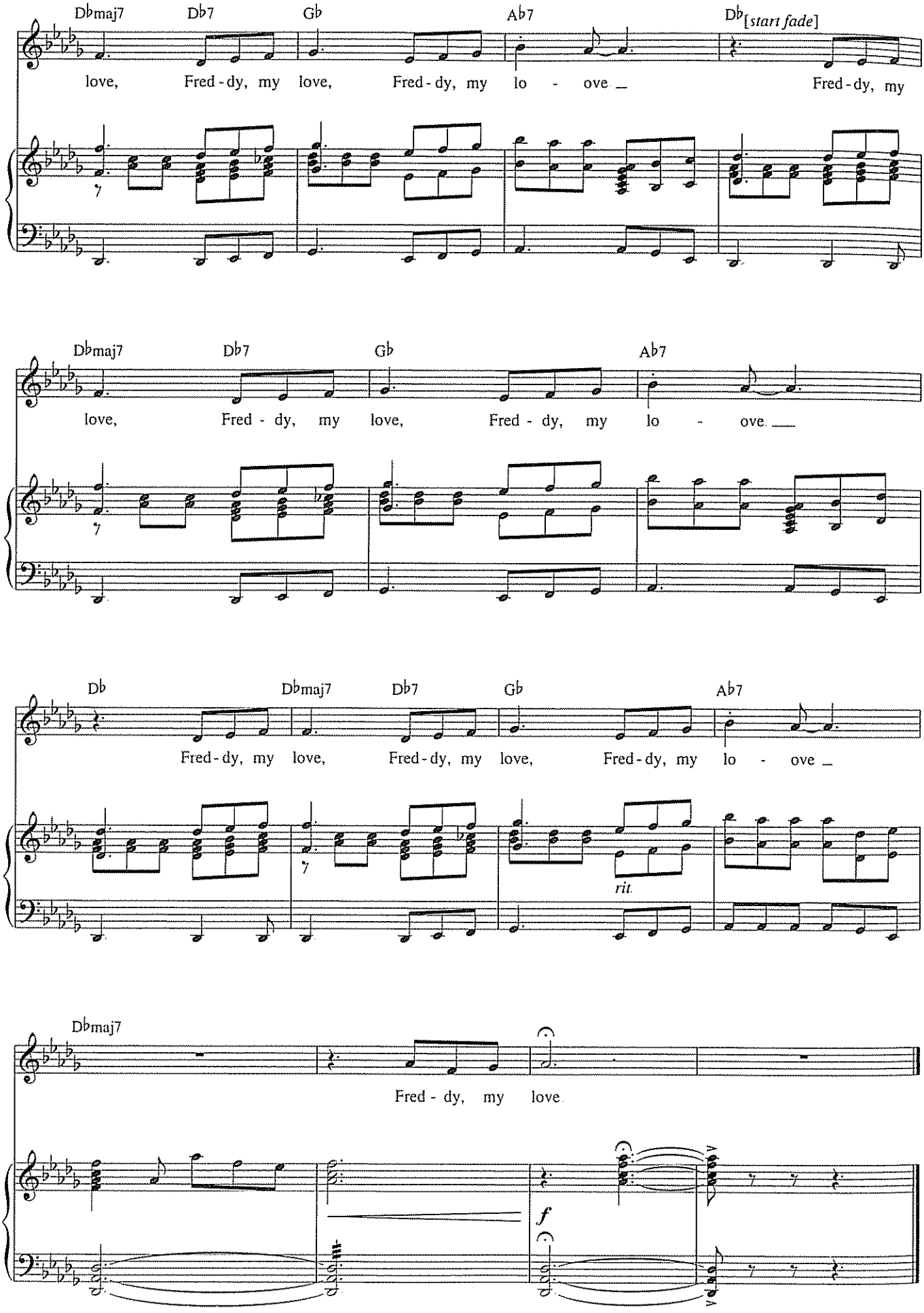

Ebm7
Ebm7b5
Ab7
Hear - ing from you can make the day so much
Fm7
Fm7b5/Cb
Bb7sus4
bet - ter, get-ting a sou - ve - nir or may - be a
Bb7
Ebm7
Ebm7b5
Db/Ab
let - ter I real - ly flipped o - ver the gray cash - mere
Gb
Ab7
Db
Dbmaj7
Db7
Gb
sweat - er, Fred-dy, my love, Fred-dy, my love, Fred-dy, my love, Fred-dy, my
f
mf


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
8va
Dbsus4 Db Gbm7 Ab7
line; your spell - ing's kind - a crum - my, but,


Dbm7
Ebm7b5
Ab7
hon - ey, so is mine I trea - sure ev - 'ry gift - ie, the
8vb
Dbm7
Gb7
Cbmaj7
ring is real - ly nift - y, you say it cost you
Bbm7
Ebm7
Ab
Ebm7/Ab
Db
fif - ty, so you're thrift - y, I don't mind, oohh, oh! Fred - dy, you'll
8vb
Dbmaj7
Db7
Gb
Ab7
Db
see, you'll hold me in your arms some day; and I will

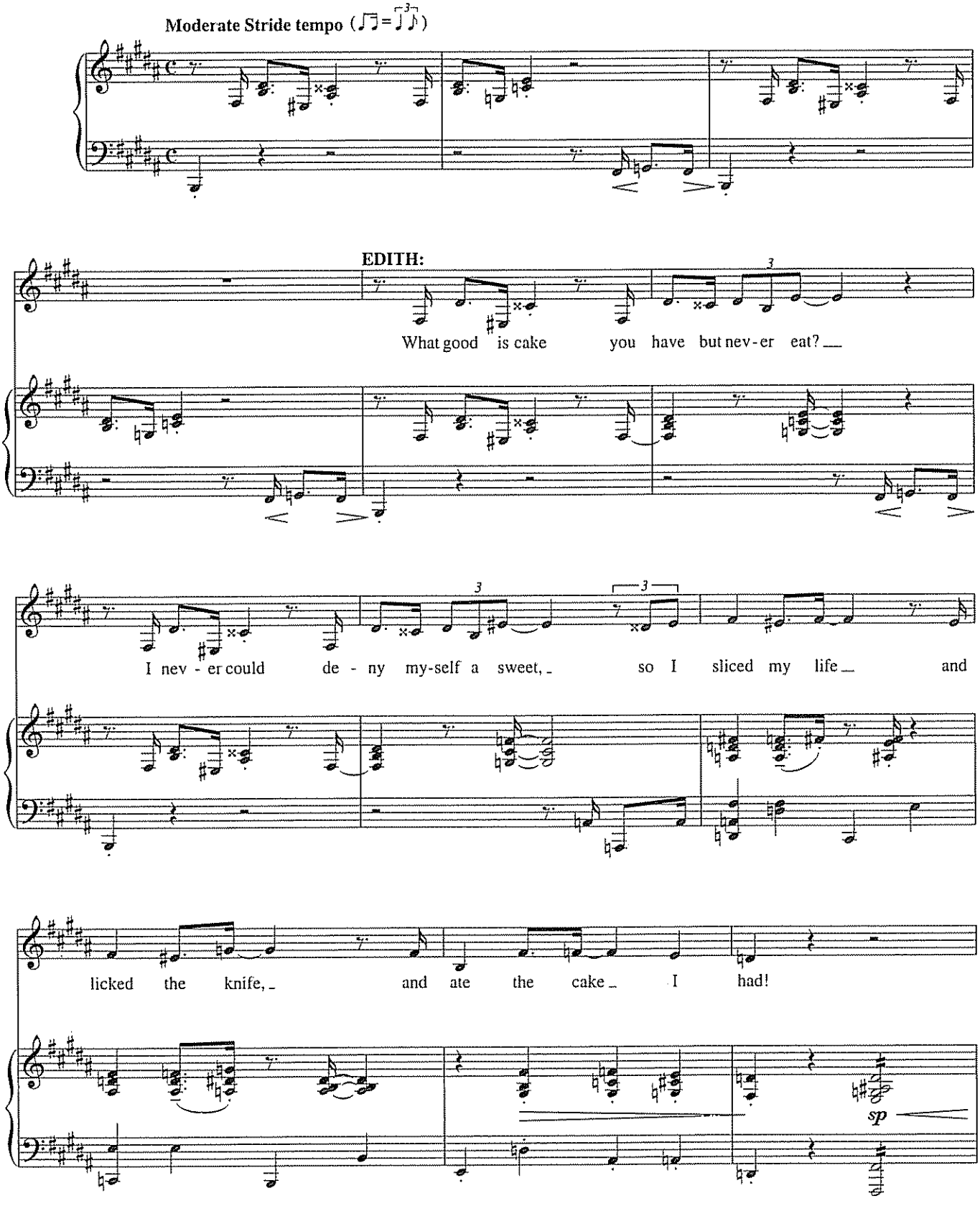

Dbmaj7 Db7 Bbsus4 Bb7 Ebm7
be wear-ing your lace - y loun - je - ray, think-ing a -
Ebm7b5 Ab7 Fm7
bout it my heart's pound - ing al - read - y, know-ing when
Fm7b5/Cb Bb7sus4 Bb7 Ebm7
you come home, we're bound to go stead - y, and throw your
Ebm7b5 Db/Ab Db Gb Ab7 Db
ser - vice pay a - round like con - fet - ti, Fred-dy, my love, Fred-dy, my
8va


Dbmaj7
Db7
Gb
Ab7
Db [start fade]
love, Fred - dy, my love, Fred - dy, my lo - ove _ Fred - dy, my
Dbmaj7
Db7
Gb
Ab7
love, Fred - dy, my love, Fred - dy, my lo - ove ___
Db
Dbmaj7
Db7
Gb
Ab7
Fred - dy, my love, Fred - dy, my love, Fred - dy, my lo - ove _
rit.
Dbmaj7
Fred - dy, my love
f

THE CAKE I HAD

from *Grey Gardens*

Music by SCOTT FRANKEL
Lyrics by MICHAEL KORIE



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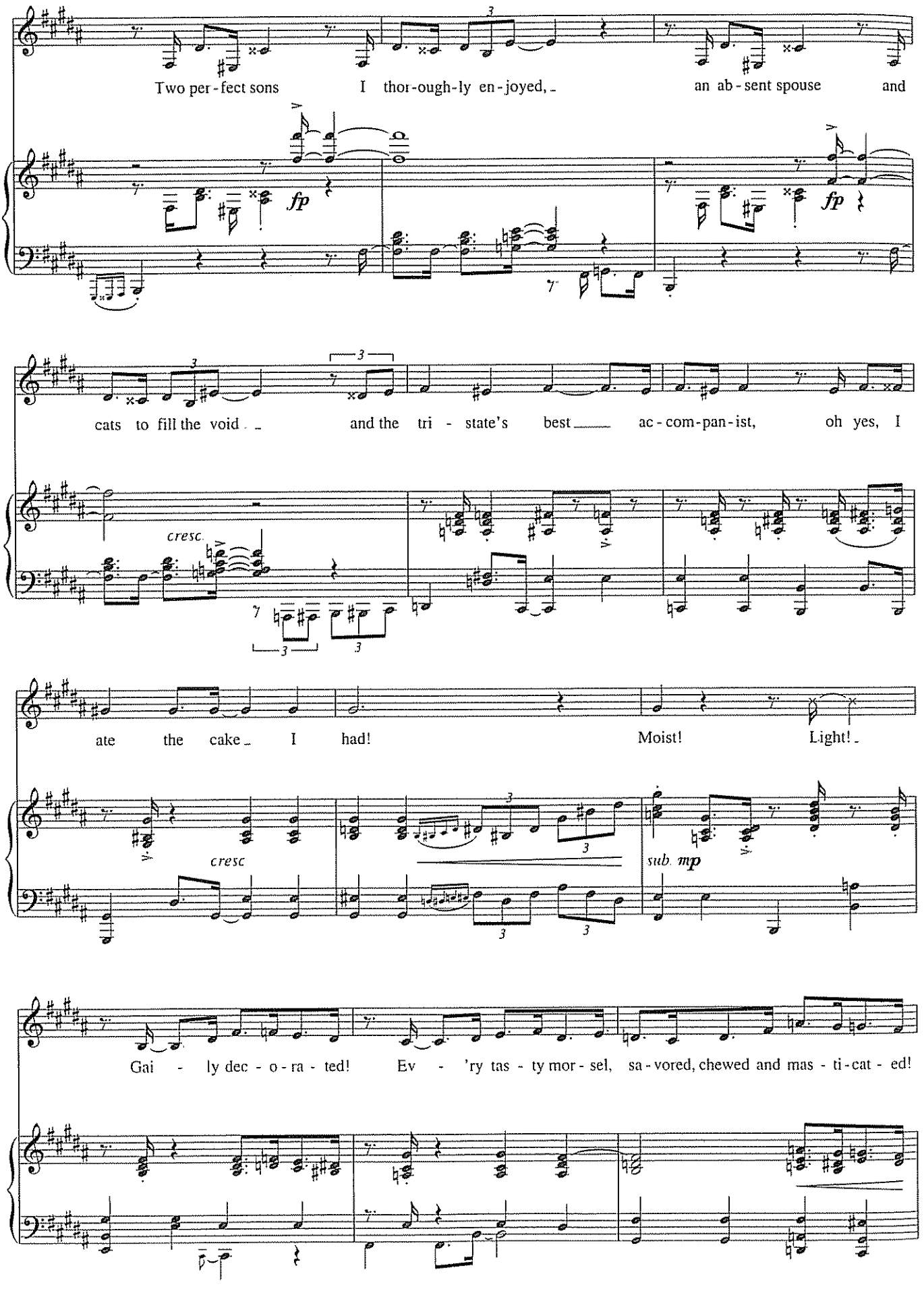
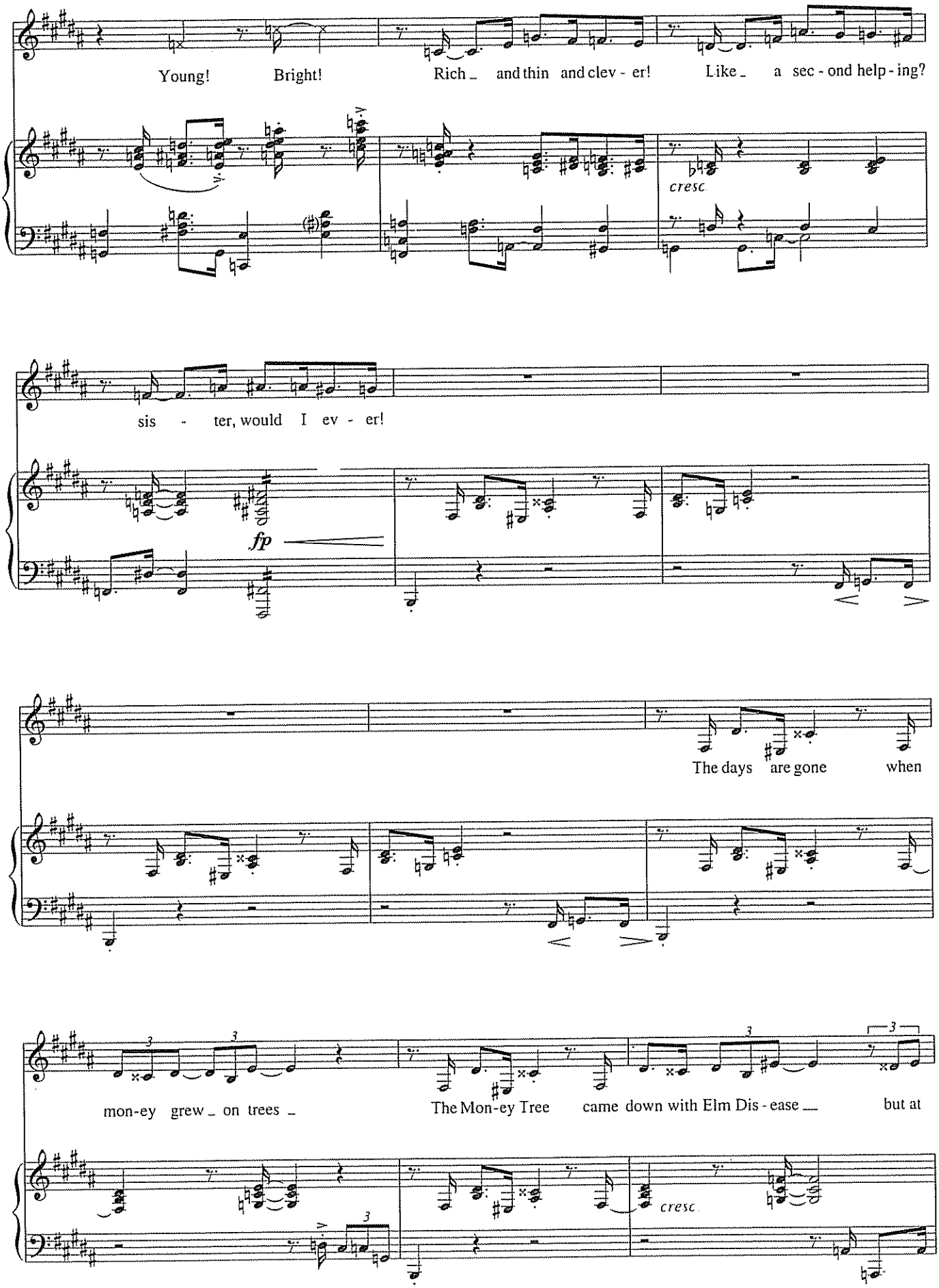
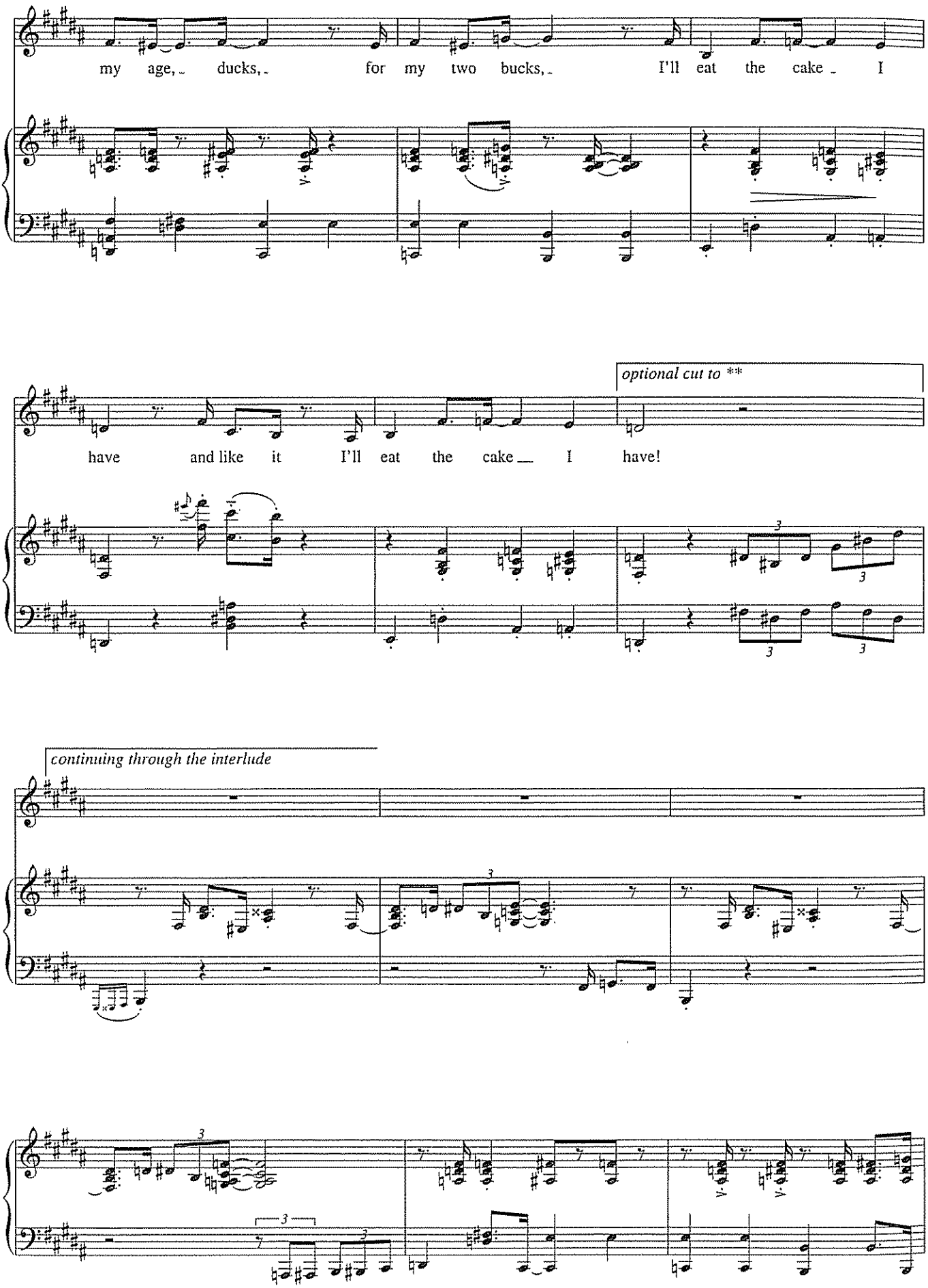
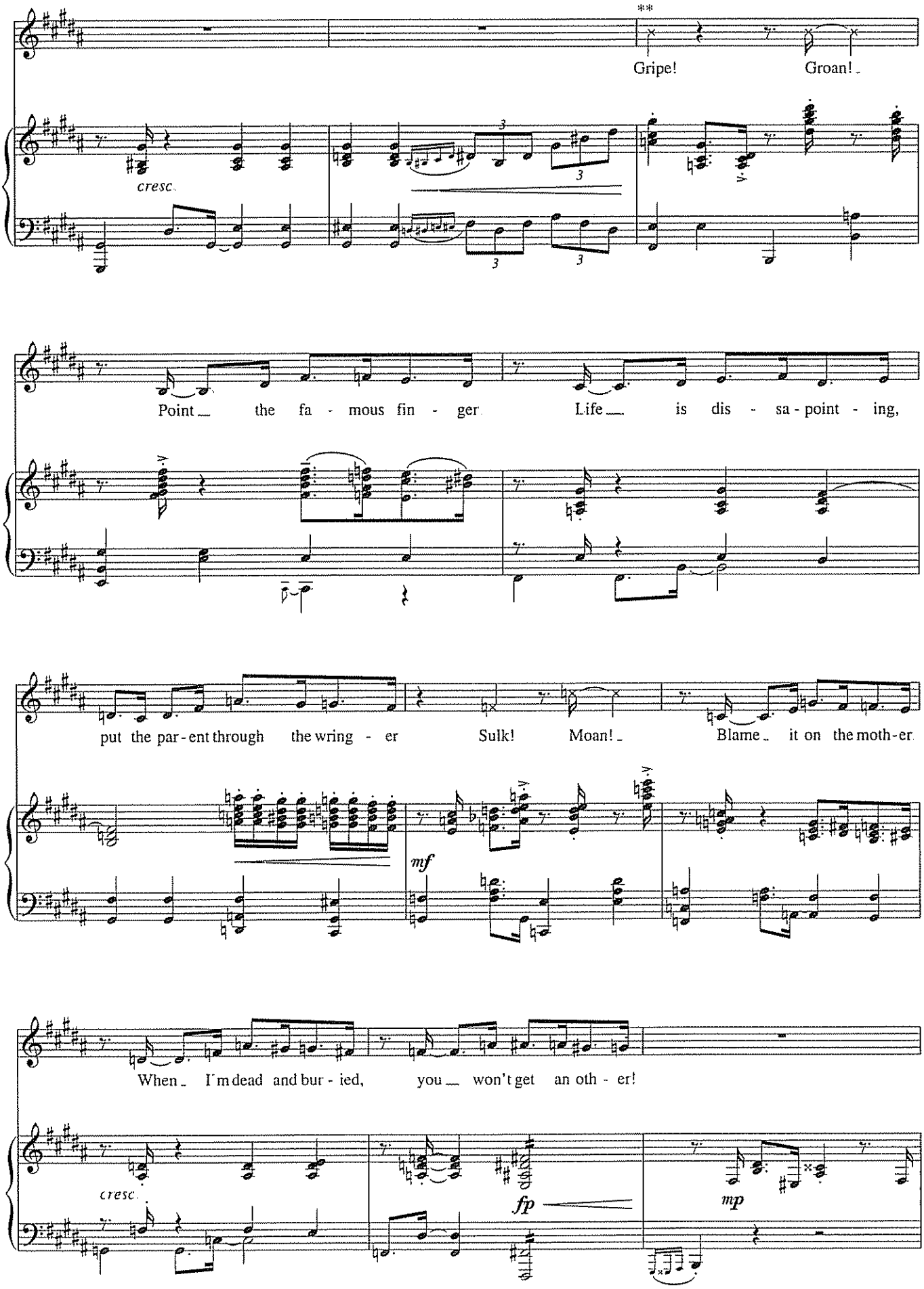
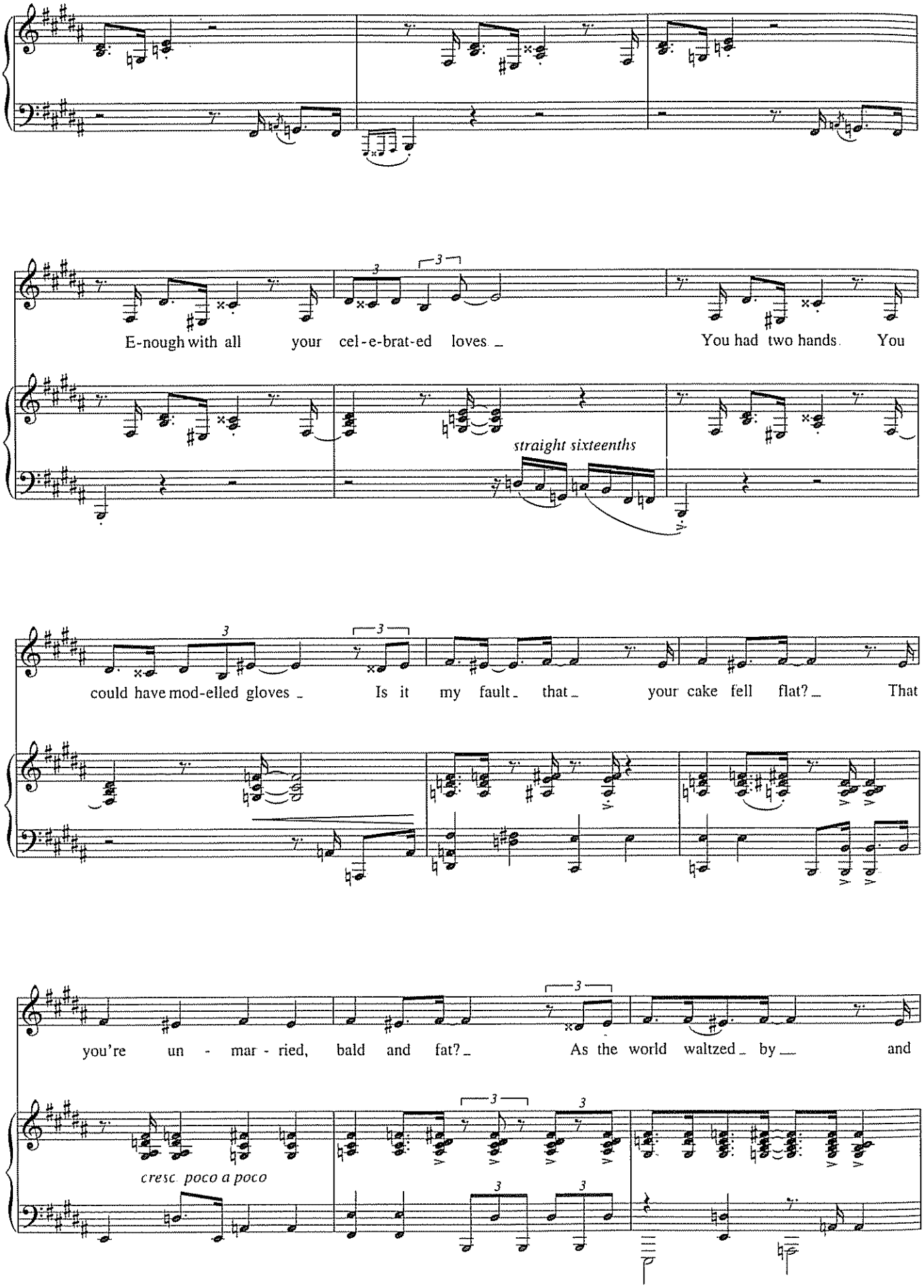
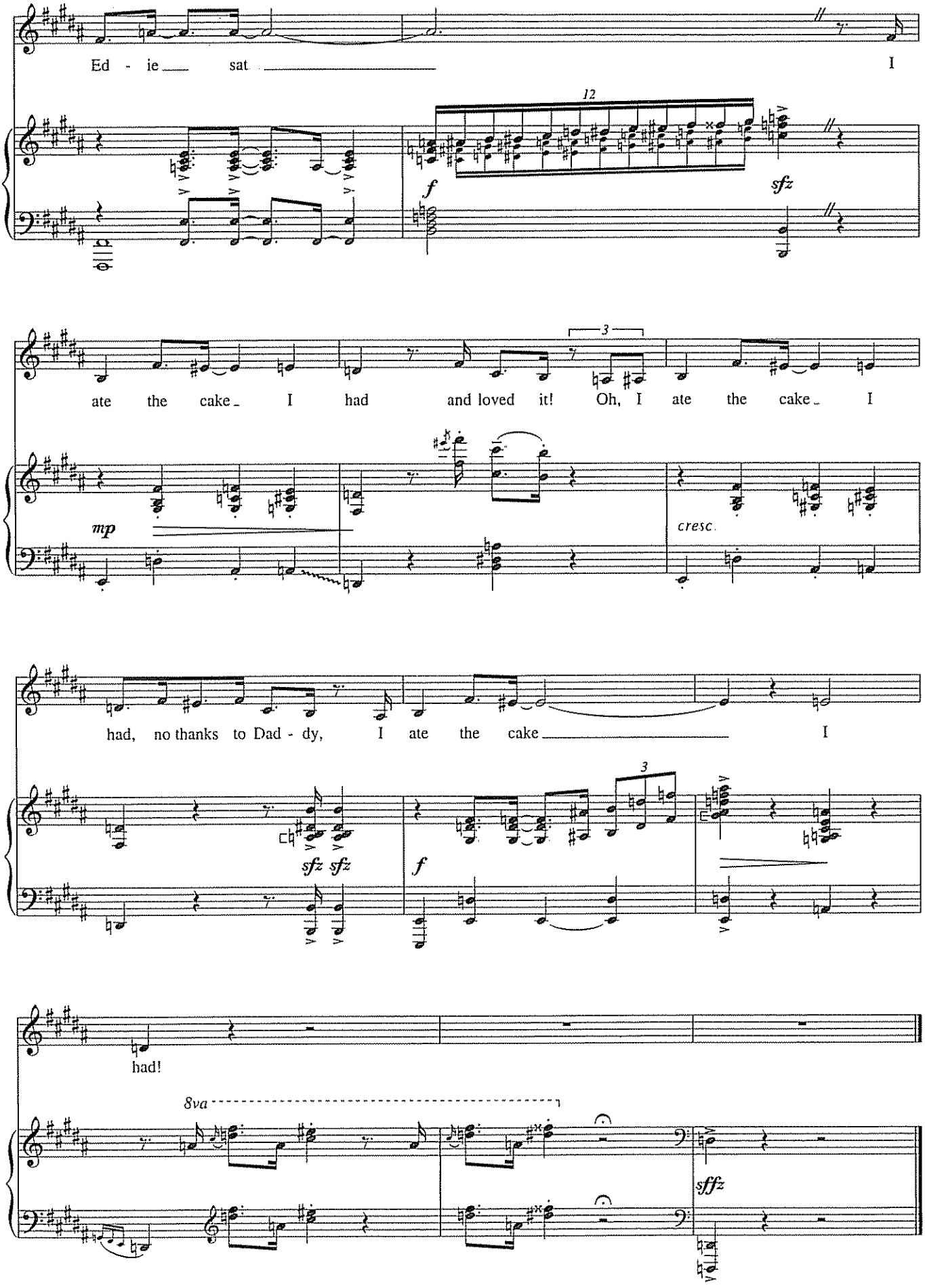

Two per - fect sons I thor - ough - ly en - joyed, an ab - sent spouse and
fp
fp
cats to fill the void and the tri - state's best ac - com - pan - ist, oh yes, I
cresc.
ate the cake I had! Moist! Light!
cresc
sub. mp
Gai - ly dec - o - ra - ted! Ev - 'ry tas - ty mor - sel, sa - vored, chewed and mas - 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
optional cut to **
have and like it I'll eat the cake I have!
continuing through the interlude


**
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

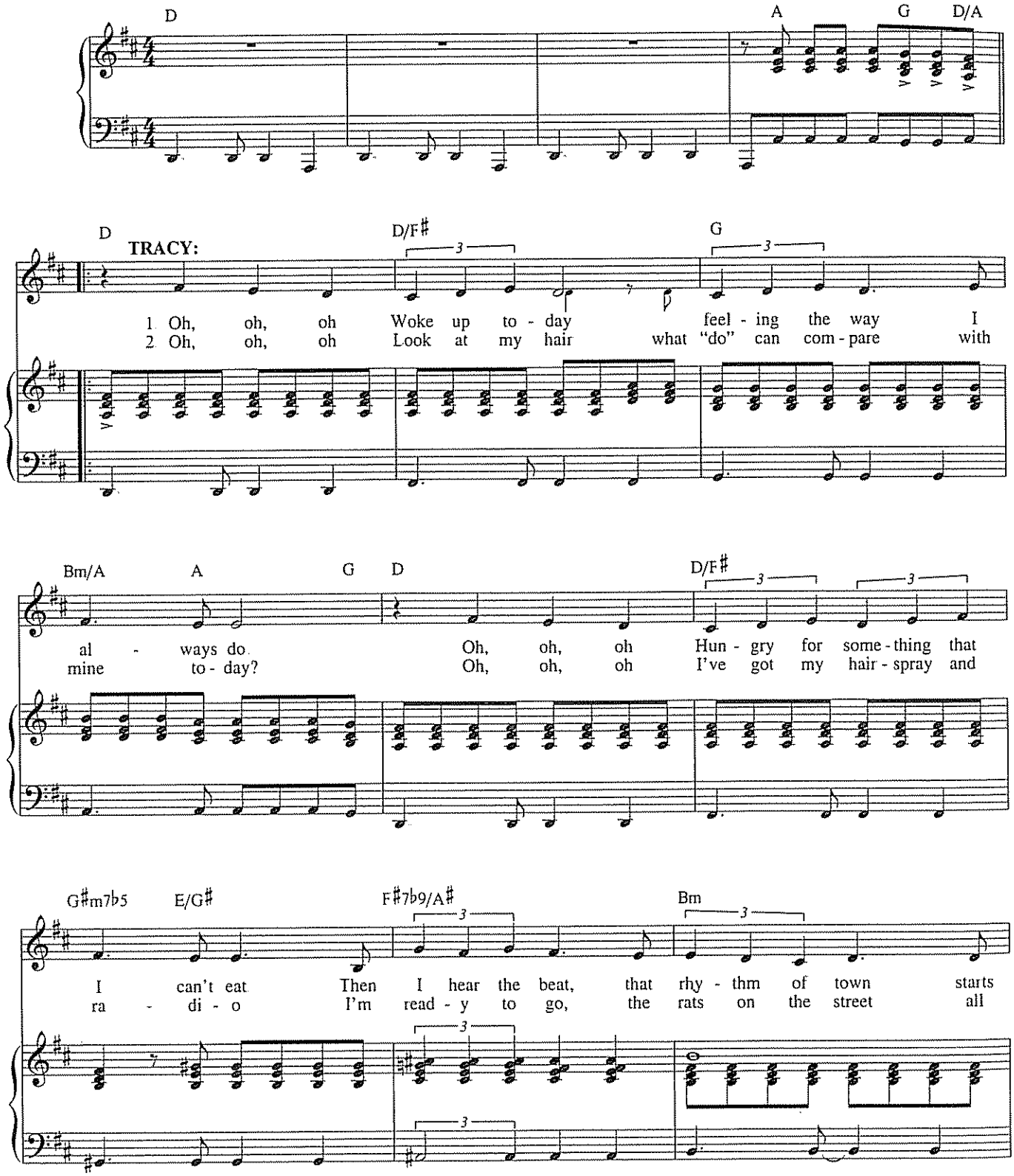

E-nough with all your cel-e-brat-ed loves _
You had two hands. You
straight sixteenths
could have mod-elled gloves _
Is it my fault _ that _ your cake fell flat? _
That
you're un - mar - ried, bald and fat? _
As the world waltzed _ by _ and
cresc. poco a poco


Ed - ie sat I
12
f
sfz
ate the cake I had and loved it! Oh, I ate the cake I
3
mp
cresc.
had, no thanks to Dad - dy, I ate the cake I
sfz sfz
f
3
had!
8va
sffz

GOOD MORNING BALTIMORE

from *Hairspray*

Music by MARC SHAIMAN
Lyrics by MARC SHAIMAN and SCOTT WITTMAN



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

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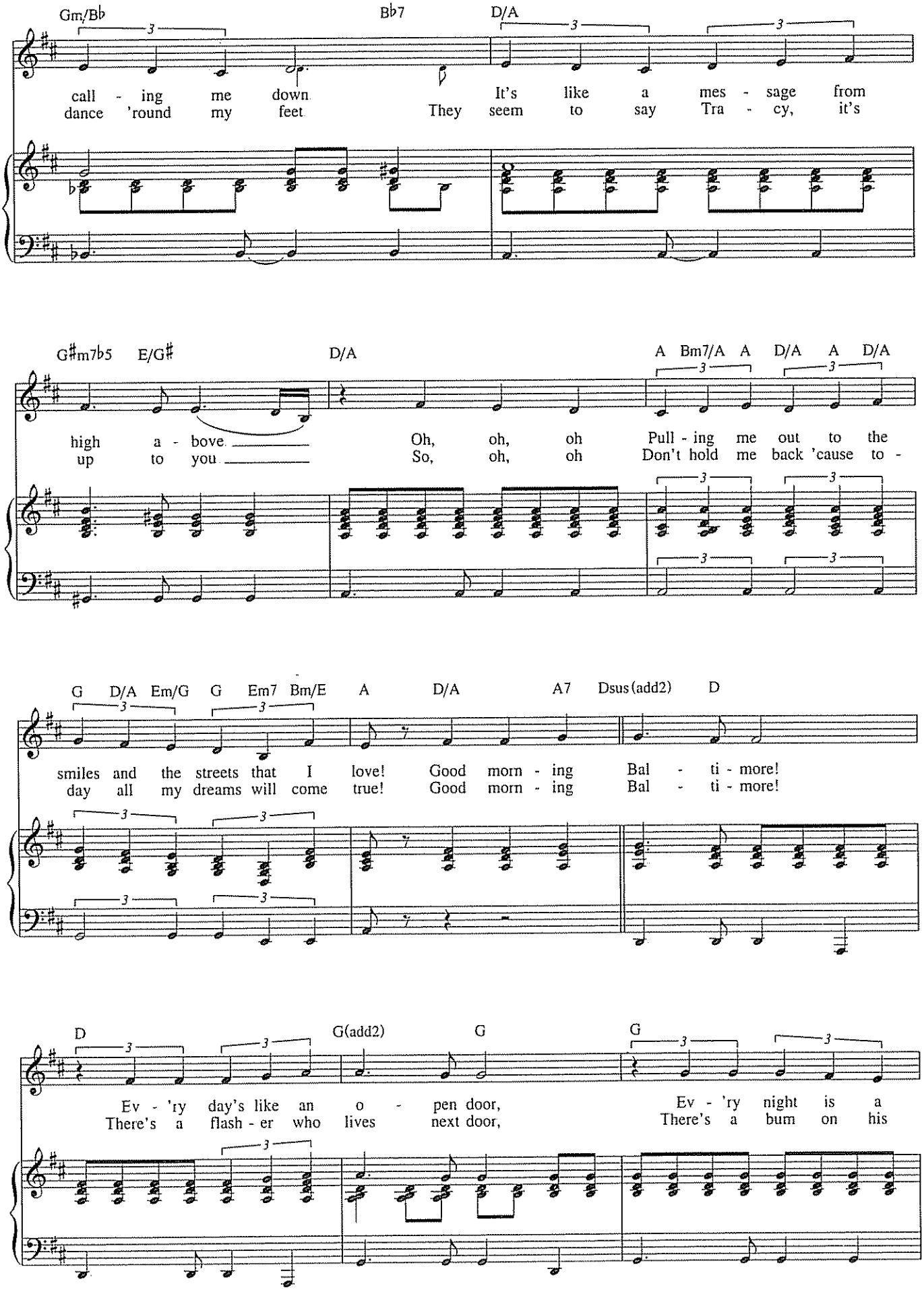
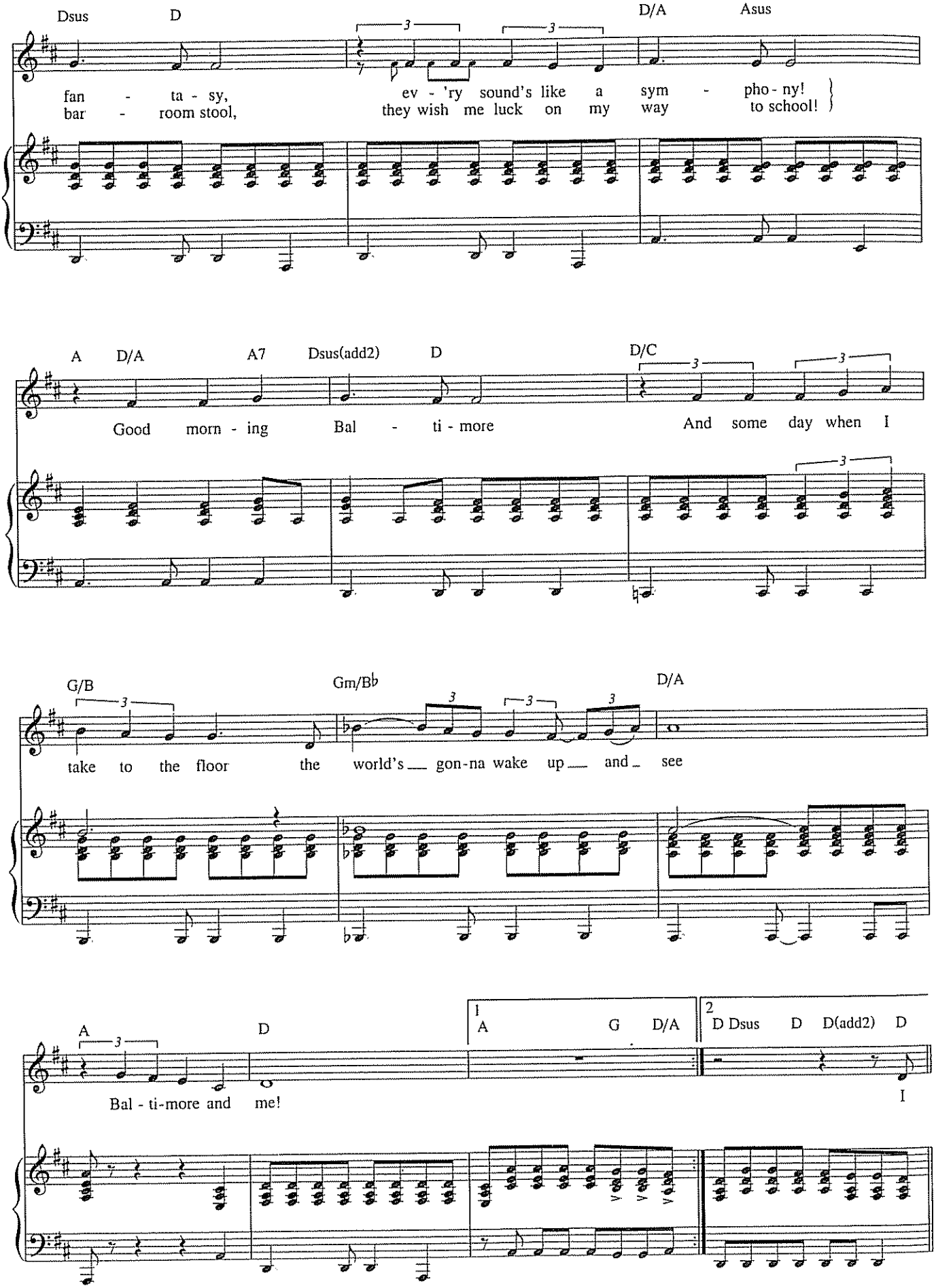
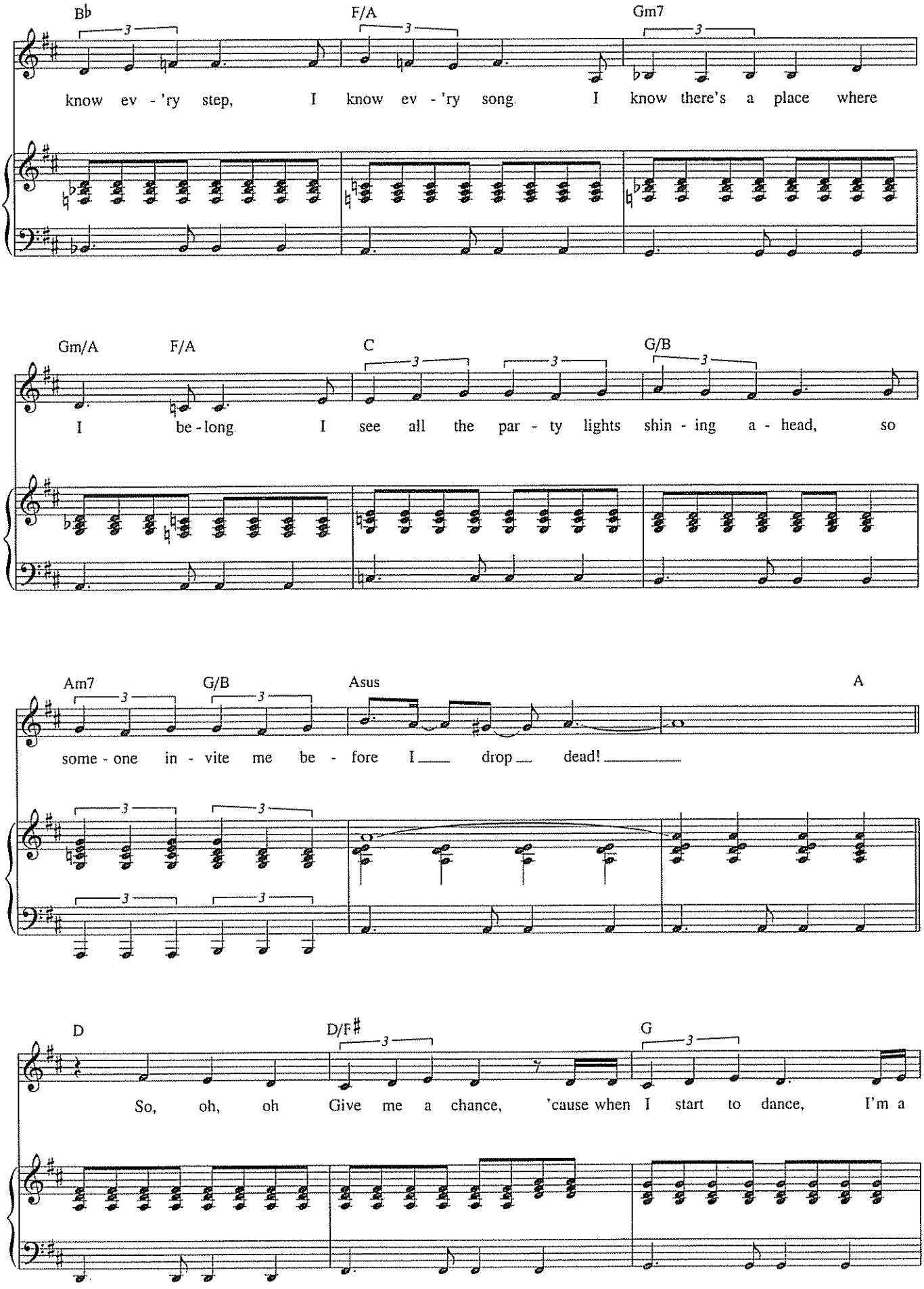
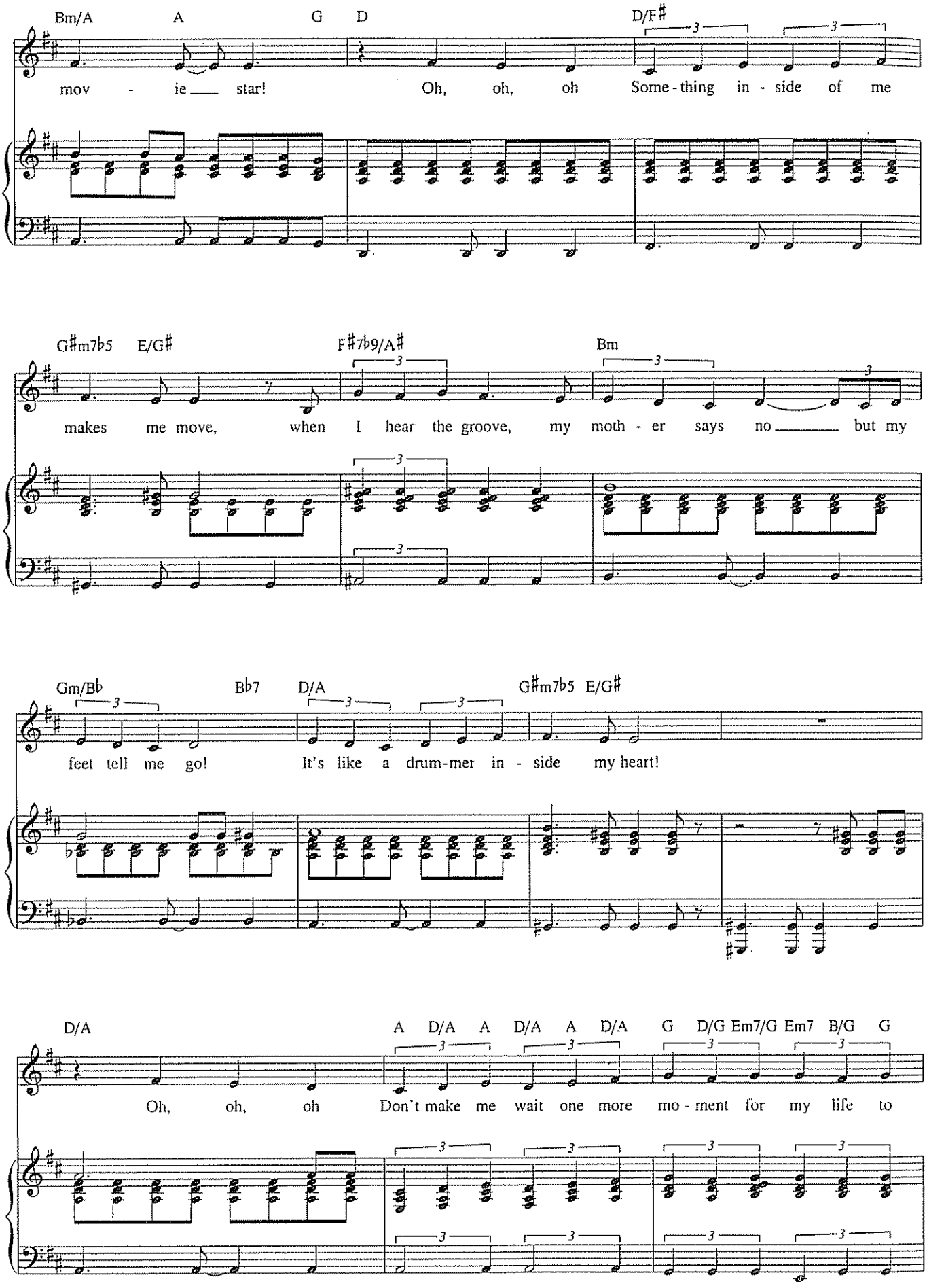
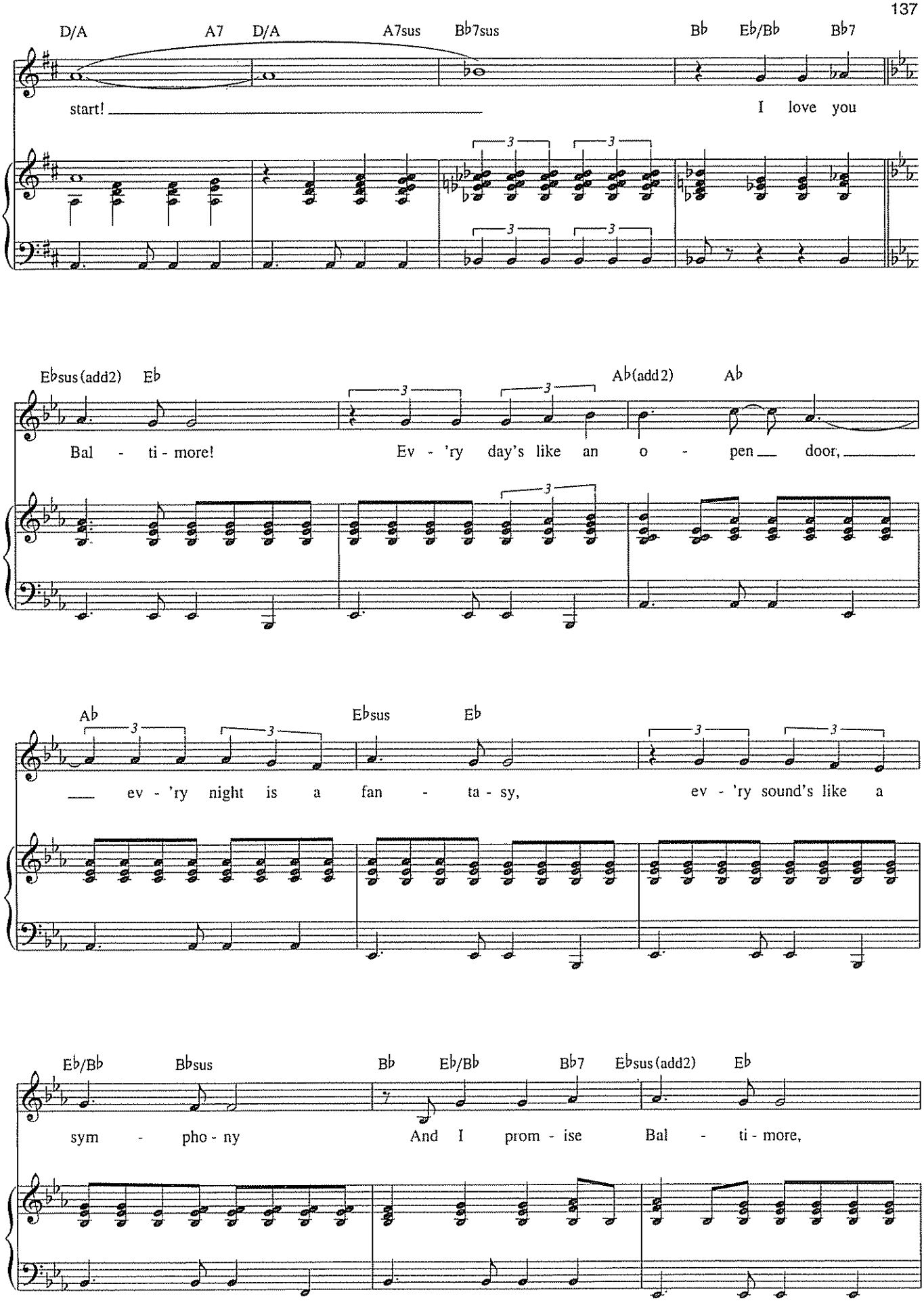
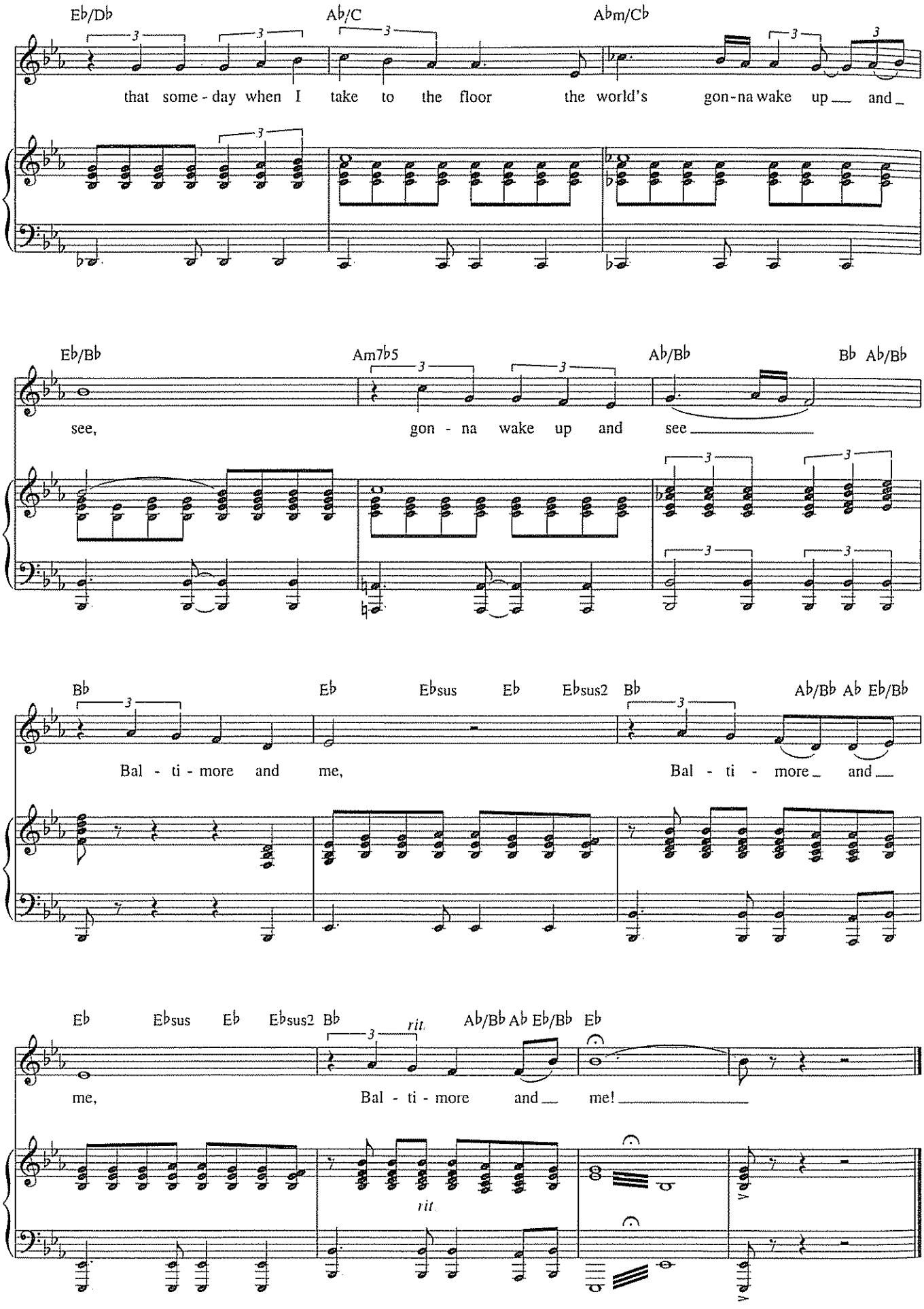

Gm/B♭
B♭7
D/A
call - ing me down
dance 'round my feet
It's like a mes - sage from
They seem to say Tra - cy, it's
G♯m7♭5
E/G♯
D/A
A Bm7/A A D/A A D/A
high a - bove
up to you
Oh, oh, oh
So, oh, oh
Pull - ing me out to the
Don't hold me back 'cause to -
G D/A Em/G G Em7 Bm/E A D/A A7 Dsus(add2) D
smiles and the streets that I love!
day all my dreams will come true!
Good morn - ing Bal - ti - more!
Good morn - ing Bal - ti - more!
D
G(add2)
G
G
Ev - 'ry day's like an o - pen door,
There's a flash - er who lives next door,
Ev - 'ry night is a
There's a bum on his


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/B♭ 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! I


B♭
F/A
Gm7
know ev - 'ry step, I know ev - 'ry song. I know there's a place where
Gm/A
F/A
C
G/B
I be - long. I see all the par - ty lights shin - ing a - head, so
Am7
G/B
Asus
A
some - one in - vite me be - fore I drop dead!
D
D/F♯
G
So, oh, oh Give me a chance, 'cause when I start to dance, I'm a


Bm/A A G D D/F♯
mov - ie star! Oh, oh, oh Some - thing in - side of me
G♯m7♭5 E/G♯ F♯7♭9/A♯ Bm
makes me move, when I hear the groove, my moth - er says no but my
Gm/B♭ B♭7 D/A G♯m7♭5 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

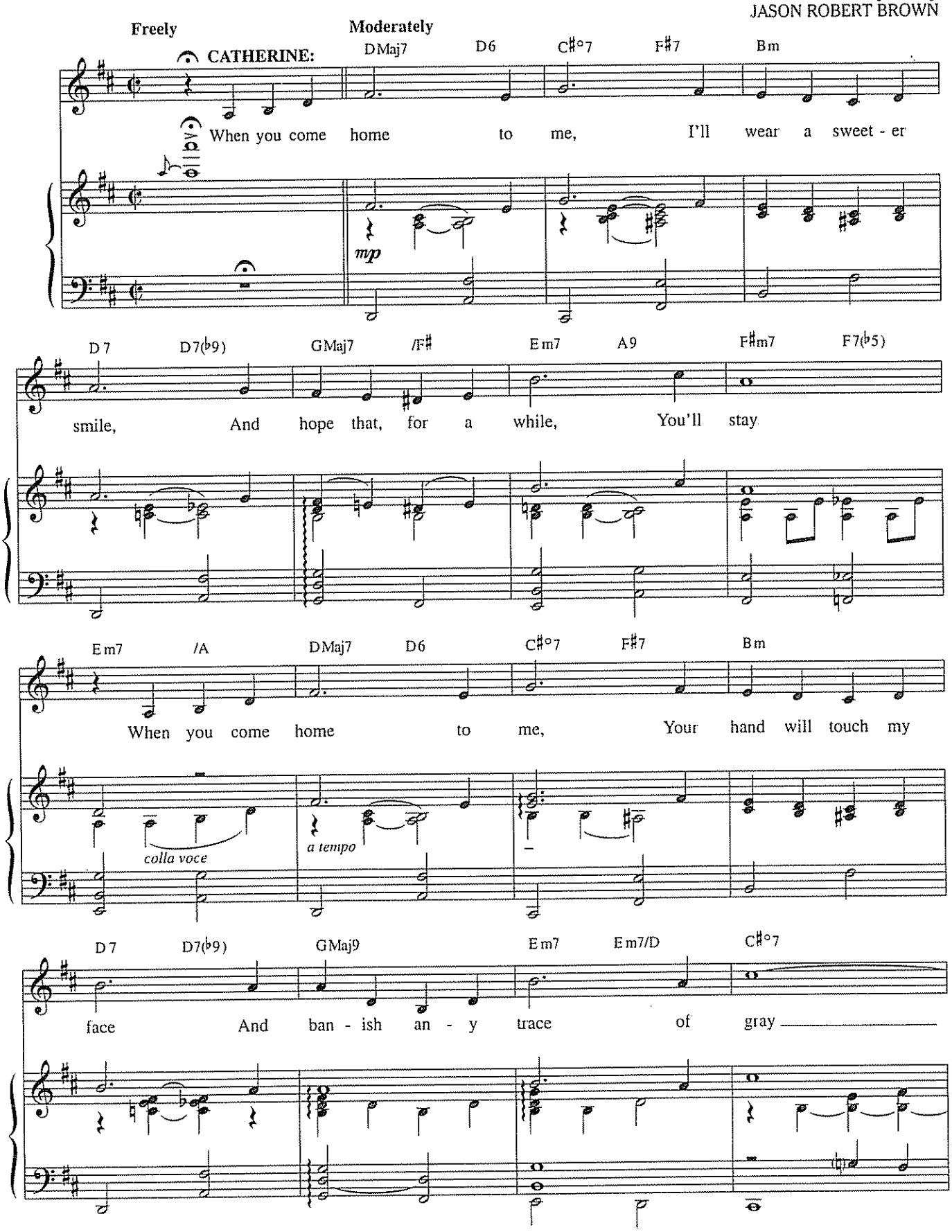

D/A A7 D/A A7sus B♭7sus B♭ E♭/B♭ B♭7
start! I love you
E♭sus(add2) E♭ A♭(add2) A♭
Bal - ti - more! Ev - 'ry day's like an o - pen door,
A♭ E♭sus E♭
ev - 'ry night is a fan - ta - sy, ev - 'ry sound's like a
E♭/B♭ B♭sus B♭ E♭/B♭ B♭7 E♭sus(add2) E♭
sym - pho - ny And I prom - ise Bal - ti - more,


Eb/Db
Ab/C
Abm/Cb
that some - day when I take to the floor the world's gon-na wake up and
Eb/Bb
Am7b5
Ab/Bb
Bb Ab/Bb
see, gon - na wake up and see
Bb
Eb
Ebsus
Eb
Ebsus2
Bb
Ab/Bb Ab Eb/Bb
Bal - ti - more and me, Bal - ti - more and
Eb
Ebsus
Eb
Ebsus2
Bb
rit.
Ab/Bb Ab Eb/Bb
Eb
me, Bal - ti - more and me!
rit.

WHEN YOU COME HOME TO ME

from *The Last Five Years*

Music and Lyrics by
JASON ROBERT BROWN



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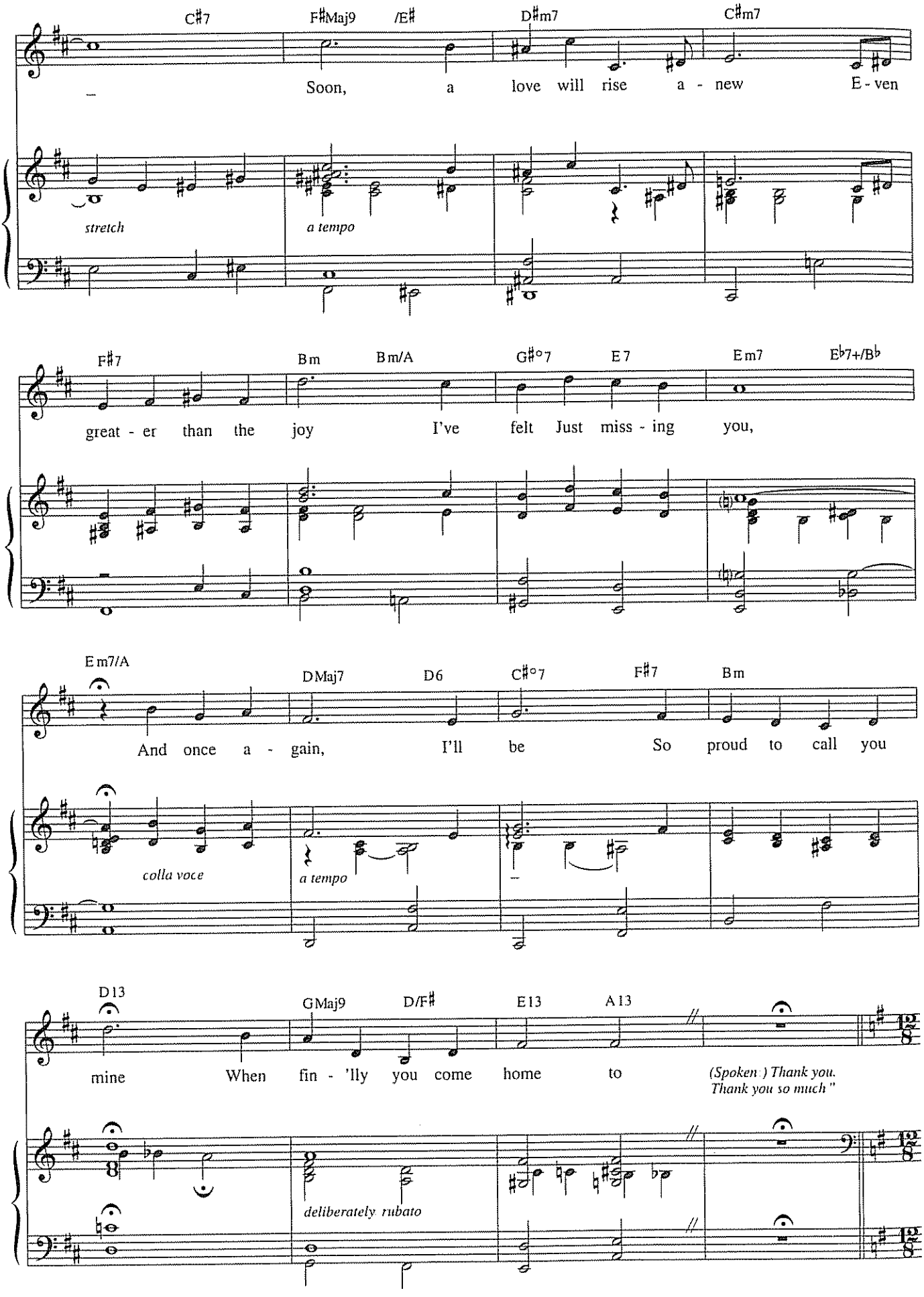
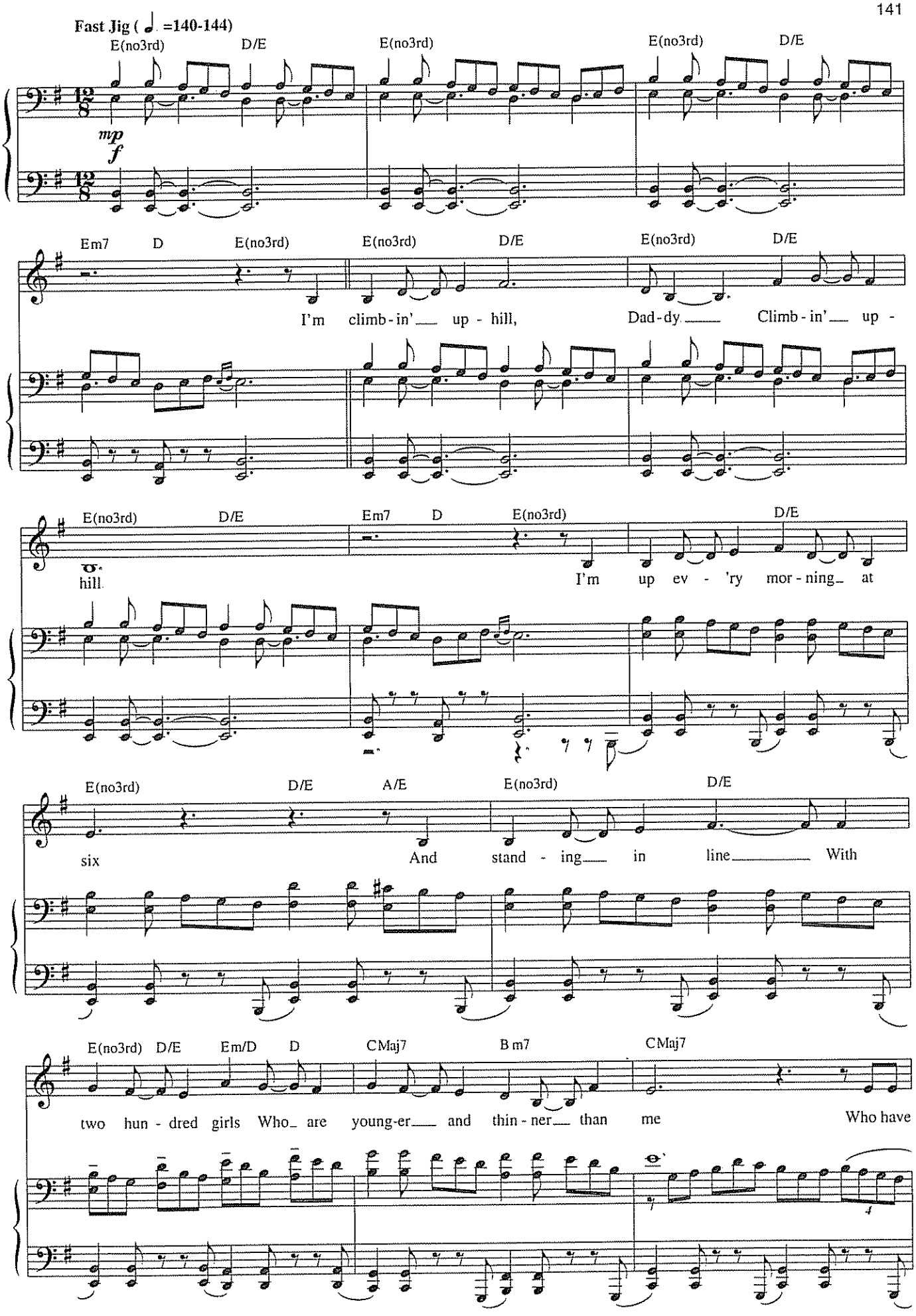
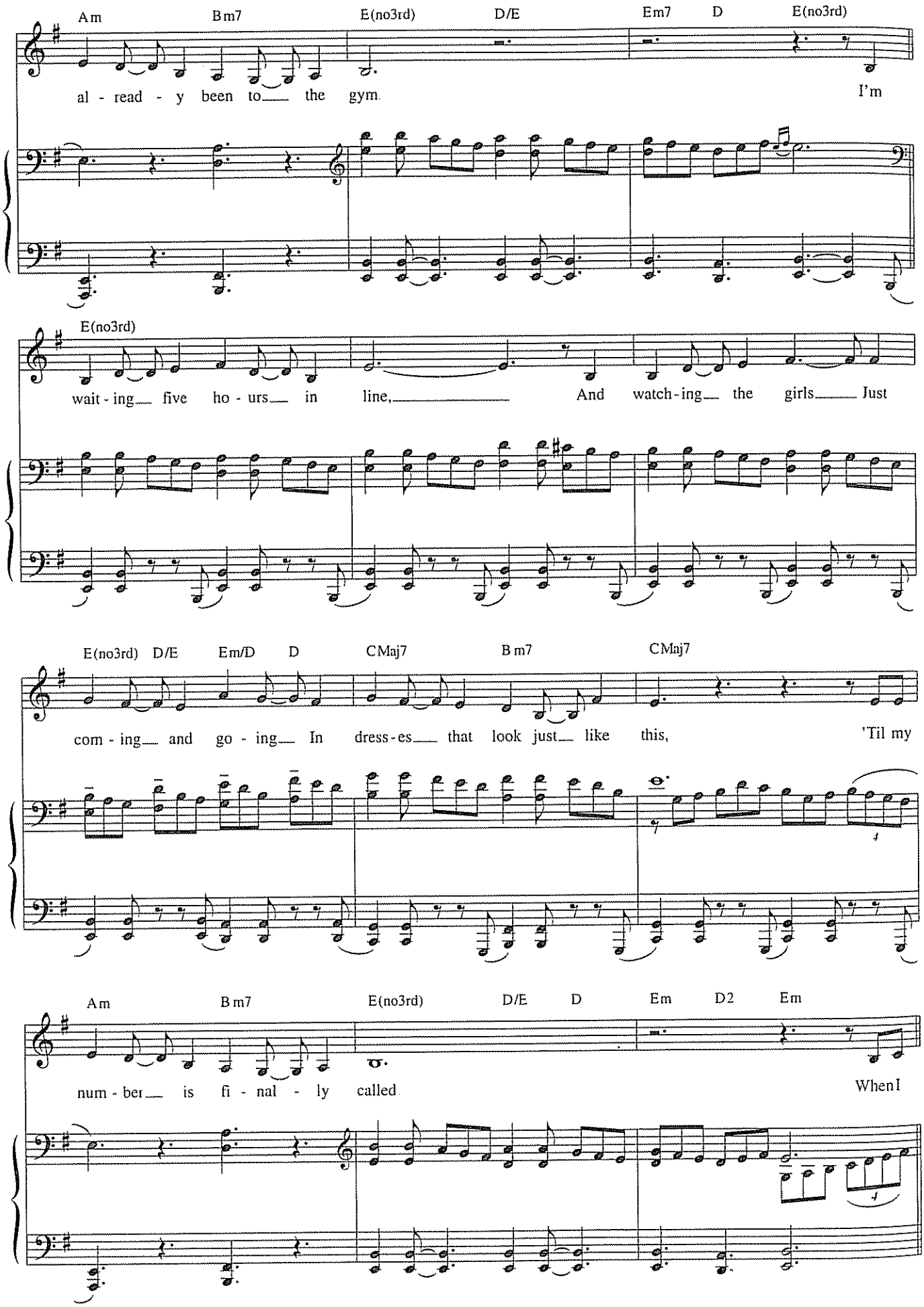
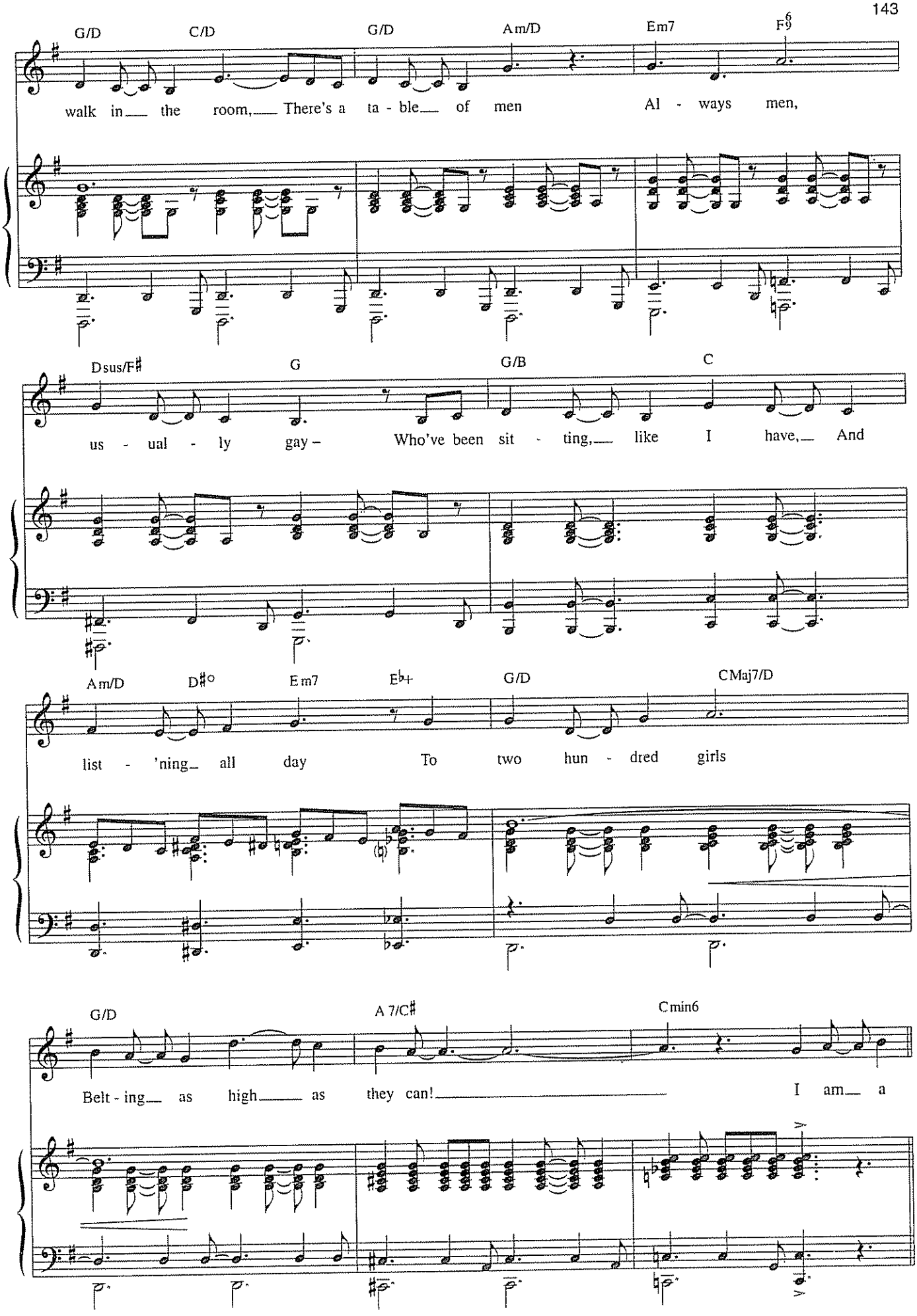
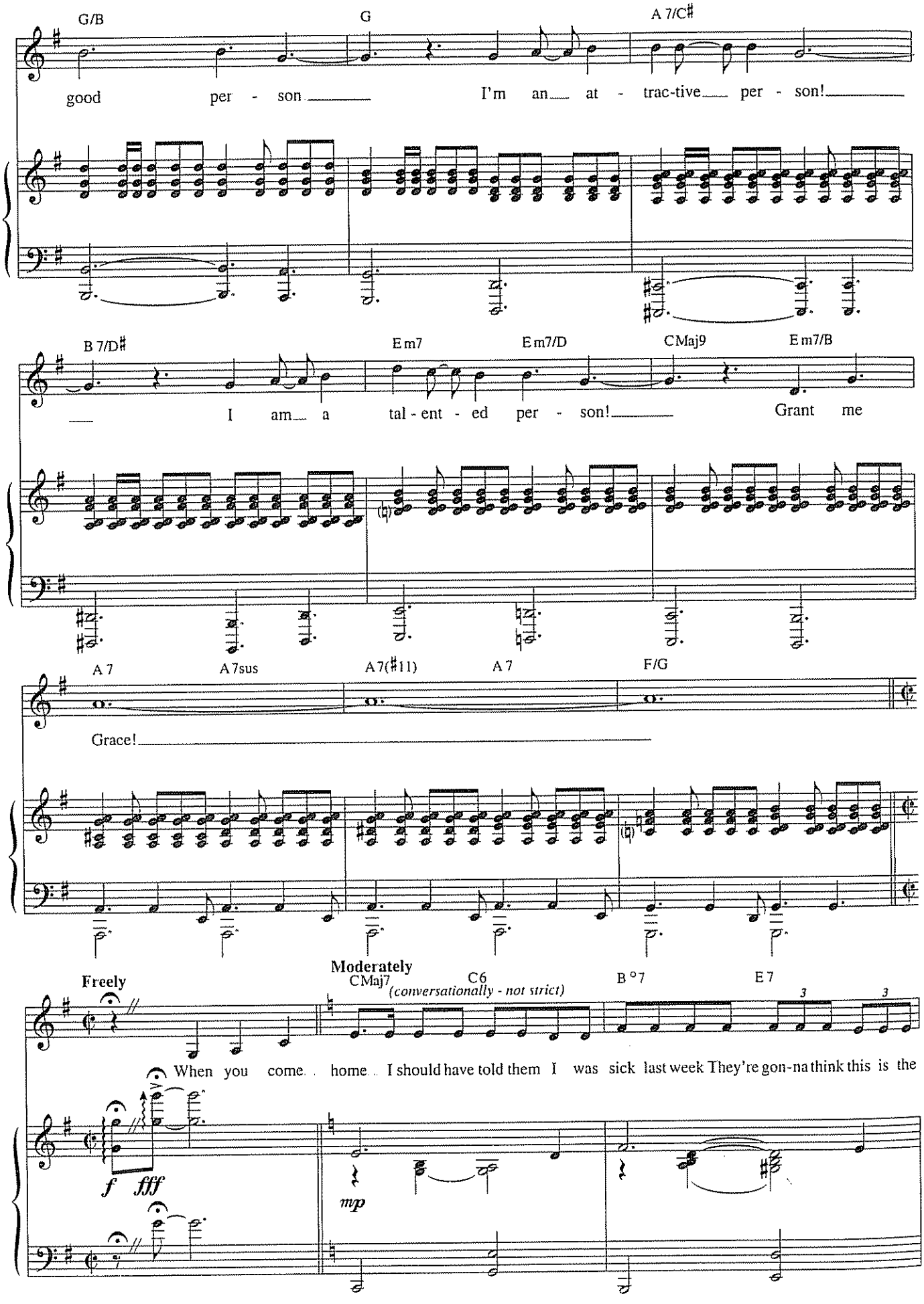
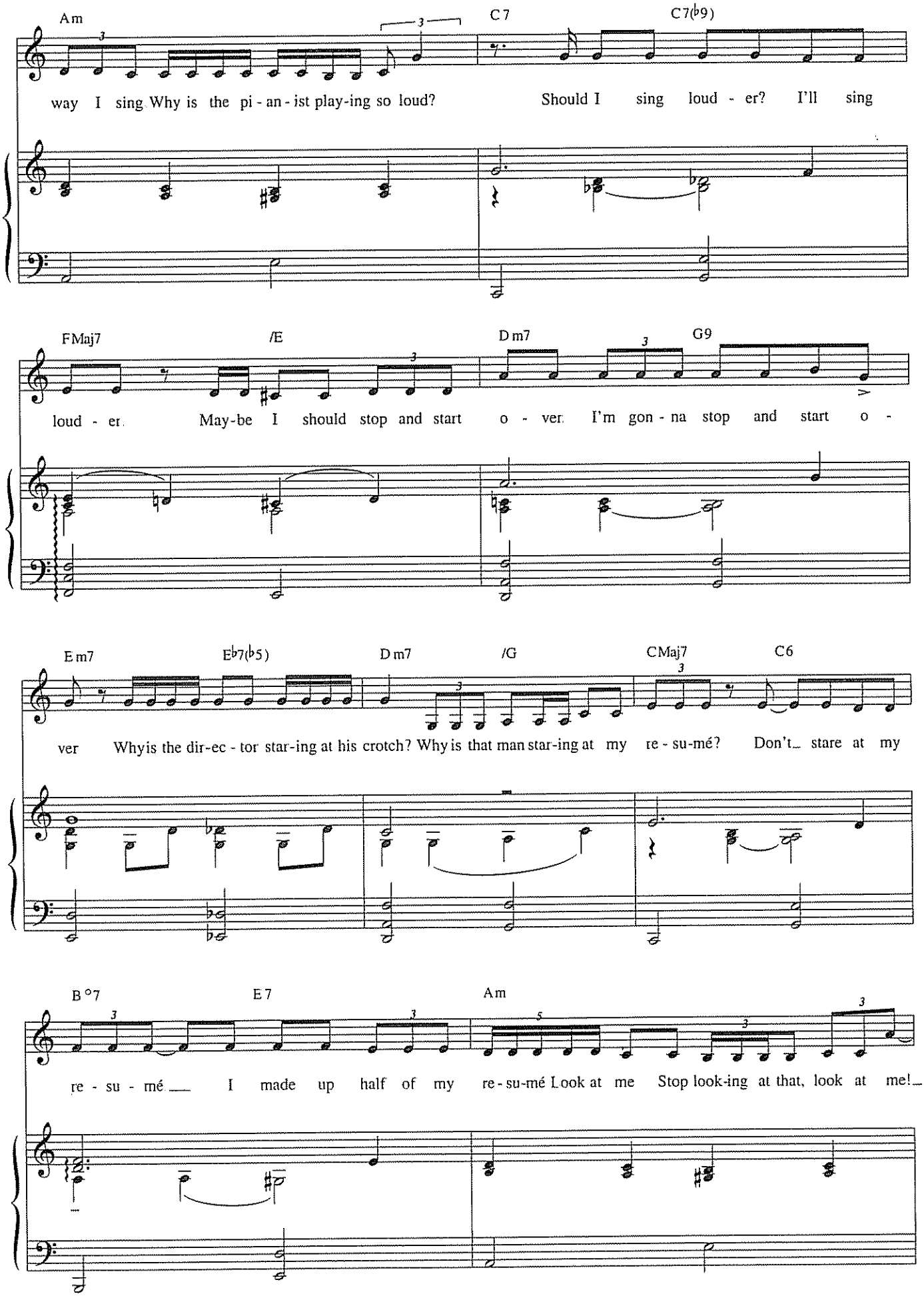

C♯7
F♯Maj9
/E♯
D♯m7
C♯m7
Soon, a love will rise a - new E - ven
stretch
a tempo
F♯7
Bm
Bm/A
G♯°7
E7
Em7
E♭7+/B♭
great - er than the joy I've felt Just miss - ing you,
Em7/A
DMaj7
D6
C♯°7
F♯7
Bm
And once a - gain, I'll be So proud to call you
colla voce
a tempo
D13
GMaj9
D/F♯
E13
A13
mine When fin - 'lly you come home to
(Spoken:) Thank you.
Thank you so much"
deliberately rubato

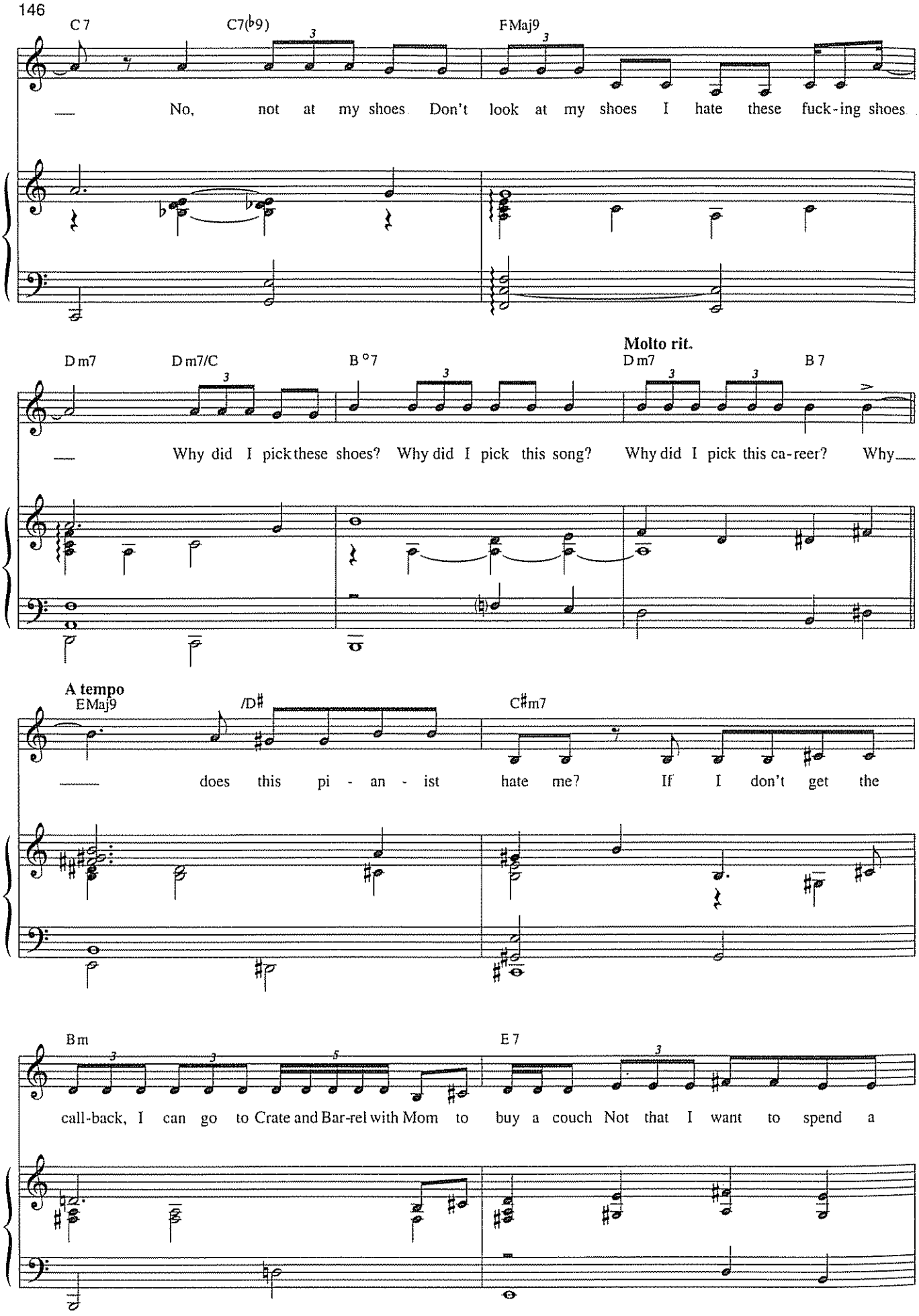

Fast Jig (♩. =140-144)
E(no3rd) D/E E(no3rd) E(no3rd) D/E
mp
f
Em7 D E(no3rd) E(no3rd) D/E E(no3rd) D/E
I'm climb - in' up - hill, Dad - dy. Climb - in' up -
E(no3rd) D/E Em7 D E(no3rd) D/E
hill.
I'm up ev - 'ry mor - ning at
E(no3rd) D/E A/E E(no3rd) D/E
six
And stand - ing in line With
E(no3rd) D/E Em/D D CMaj7 B m7 CMaj7
two hun - dred girls Who are young-er and thin - ner than me
Who have

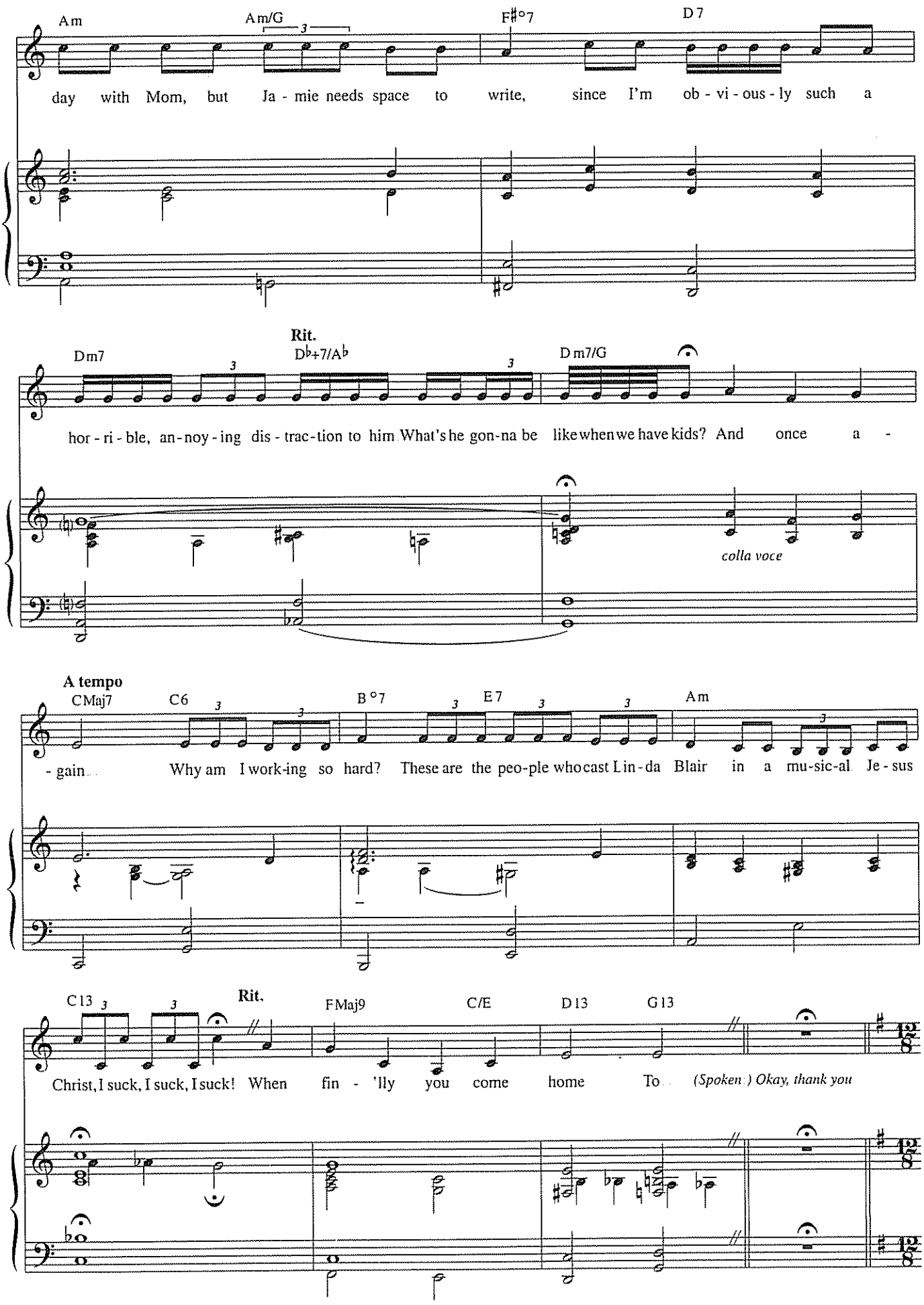

Am Bm7 E(no3rd) D/E Em7 D E(no3rd)
al - read - y been to the gym. I'm
E(no3rd)
wait - ing five ho - urs in line, And watch - ing the girls Just
E(no3rd) D/E Em/D D CMaj7 Bm7 CMaj7
com - ing and go - ing In dress - es that look just like this, 'Til my
Am Bm7 E(no3rd) D/E D Em D2 Em
num - ber is fi - nal - ly called. When I

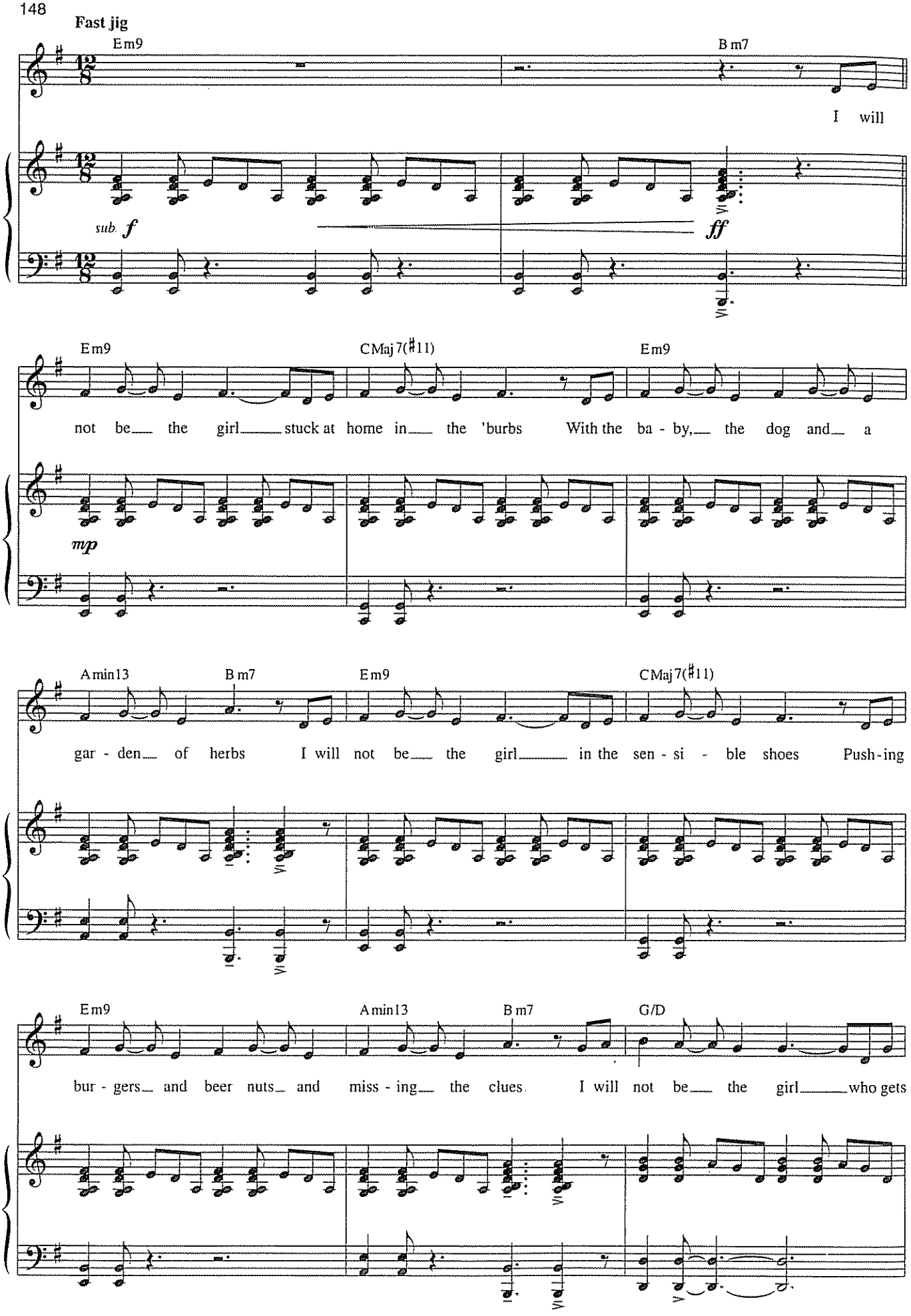

G/D C/D G/D Am/D Em7 F9
walk in the room, There's a ta - ble of men Al - ways men,
Dsus/F♯ G G/B C
us - ual - ly gay – Who've been sit - ting, like I have, And
Am/D D♯° Em7 E♭+ G/D CMaj7/D
list - 'ning all day To two hun - dred girls
G/D A 7/C♯ Cmin6
Belt - ing as high as they can! I am a

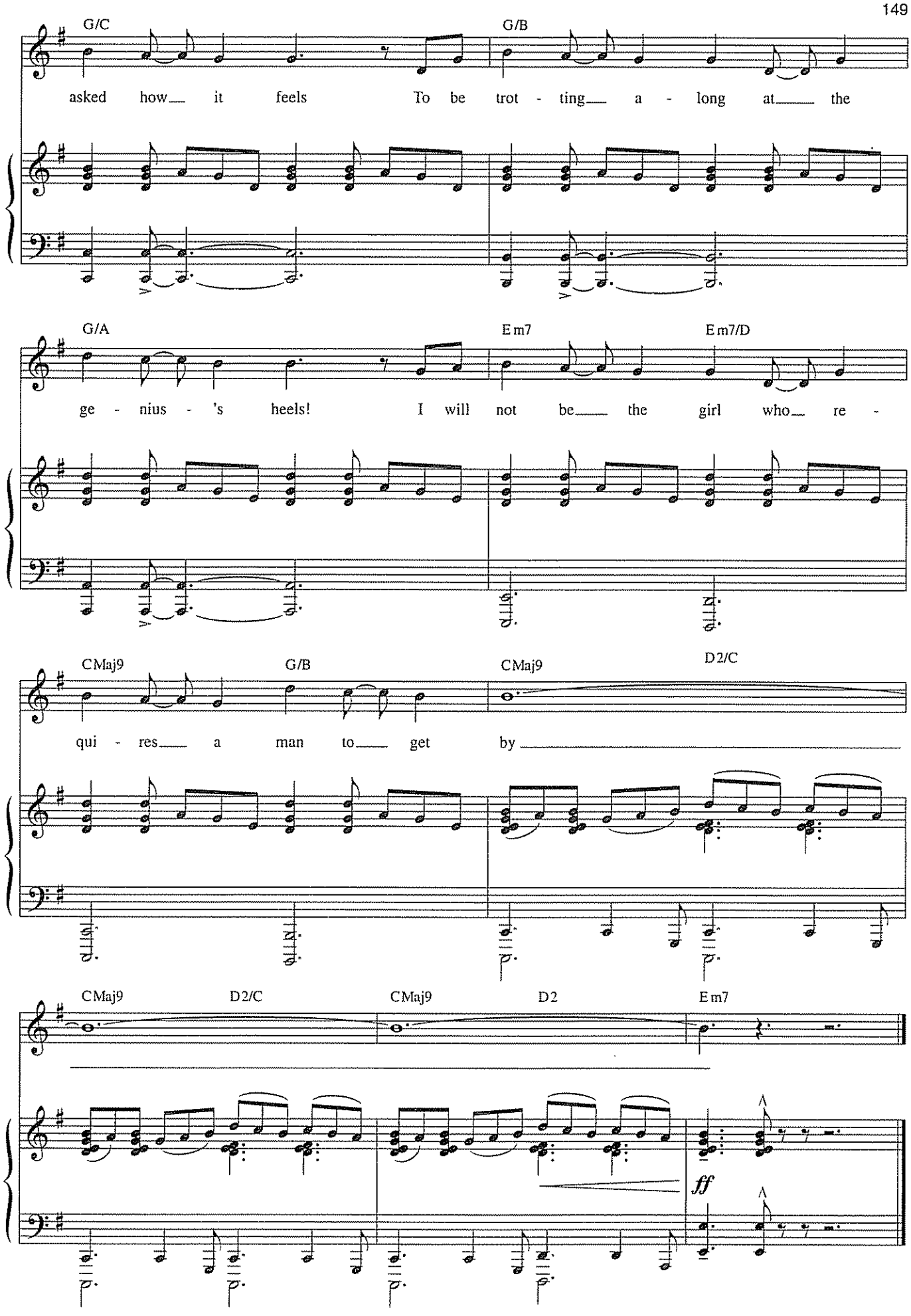

G/B
G
A 7/C♯
good per - son
I'm an at - trac-tive per - son!
B 7/D♯
Em7
Em7/D
CMaj9
Em7/B
I am a tal - ent - ed per - son!
Grant me
A 7
A 7sus
A 7(♯11)
A 7
F/G
Grace!
Freely
Moderately
CMaj7
C6
(conversationally - not strict)
B °7
E 7
When you come home I should have told them I was sick last week They're gon-na think this is the
f fff
mp


Am
C7
C7(♭9)
way I sing Why is the pi - an - ist play-ing so loud? Should I sing loud - er? I'll sing
FMaj7
/E
Dm7
G9
loud - er. May-be I should stop and start o - ver. I'm gon - na stop and start o -
Em7
E♭7(♭5)
Dm7
/G
CMaj7
C6
ver Whyis 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
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!_


C 7
C7(♭9)
FMaj9
No, not at my shoes Don't look at my shoes I hate these fuck-ing shoes
Molto rit.
Dm7
Dm7/C
B °7
Dm7
B 7
Why did I pick these shoes? Why did I pick this song? Why did I pick this ca-reer? Why
A tempo
EMaj9
/D♯
C♯m7
does this pi - an - ist hate me? If I don't get the
Bm
E 7
call-back, I can go to Crate and Bar-rel with Mom to buy a couch Not that I want to spend a


Am
Am/G
F♯°7
D 7
day with Mom, but Ja - mie needs space to write, since I'm ob - vi - ous - ly such a
Rit.
Dm7
D♭+7/A♭
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
E 7
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 - 'lly you come home To (Spoken:) Okay, thank you

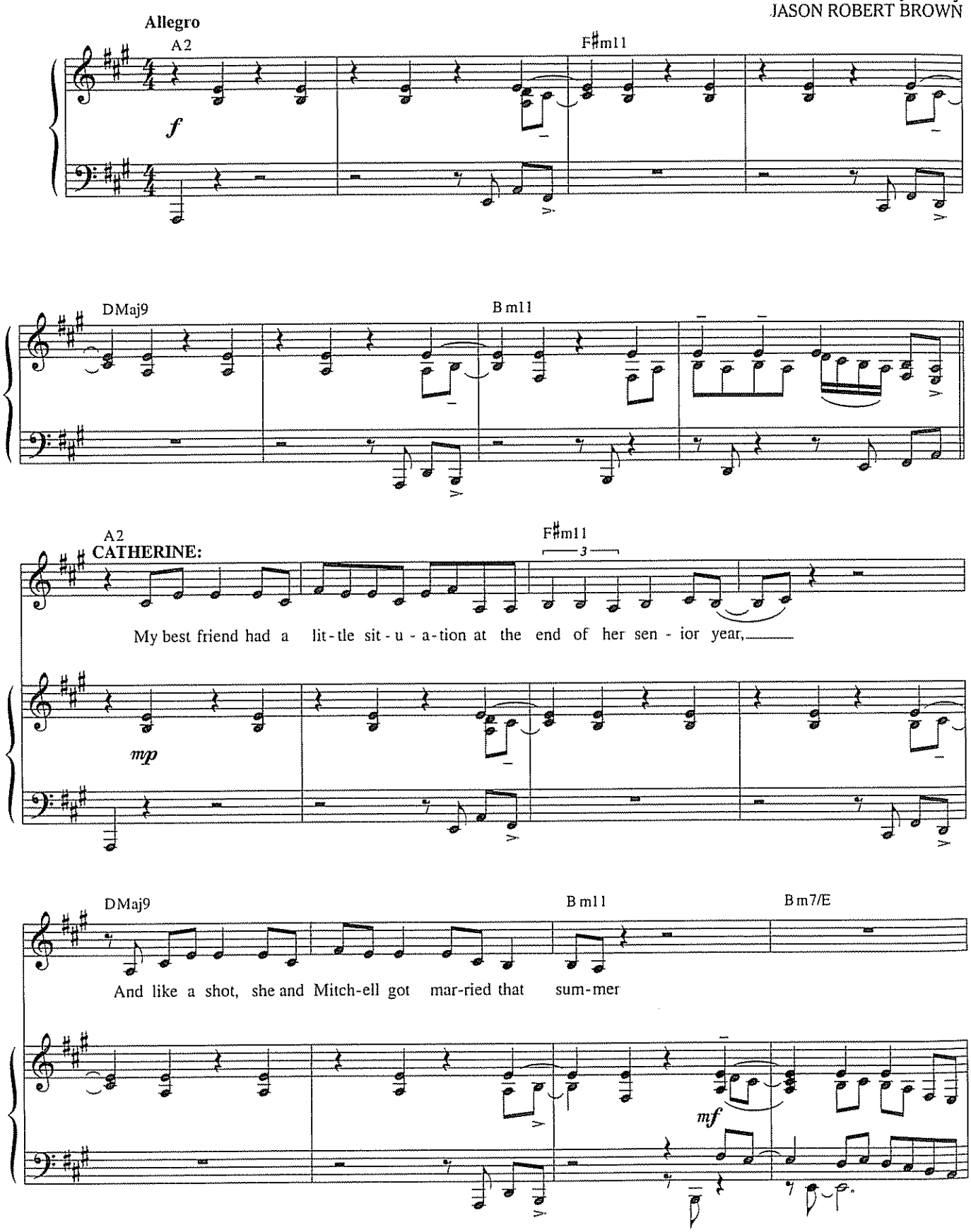

Fast jig
Em9
B m7
I will
sub. f
ff
Em9
CMaj 7(♯11)
Em9
not be the girl stuck at home in the 'burbs With the ba - by, the dog and a
mp
Amin13
B m7
Em9
CMaj 7(♯11)
gar - den of herbs I will not be the girl in the sen - si - ble shoes Push-ing
Em9
Amin13
B m7
G/D
bur - gers and beer nuts and miss - ing 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
G/A
Em7
Em7/D
ge - nius - 's heels! I will not be the girl who re -
CMaj9
G/B
CMaj9
D2/C
qui - res a man to get by
CMaj9
D2/C
CMaj9
D2
Em7
ff

I CAN DO BETTER THAN THAT

from *The Last Five Years*

Music and Lyrics by
JASON ROBERT BROWN



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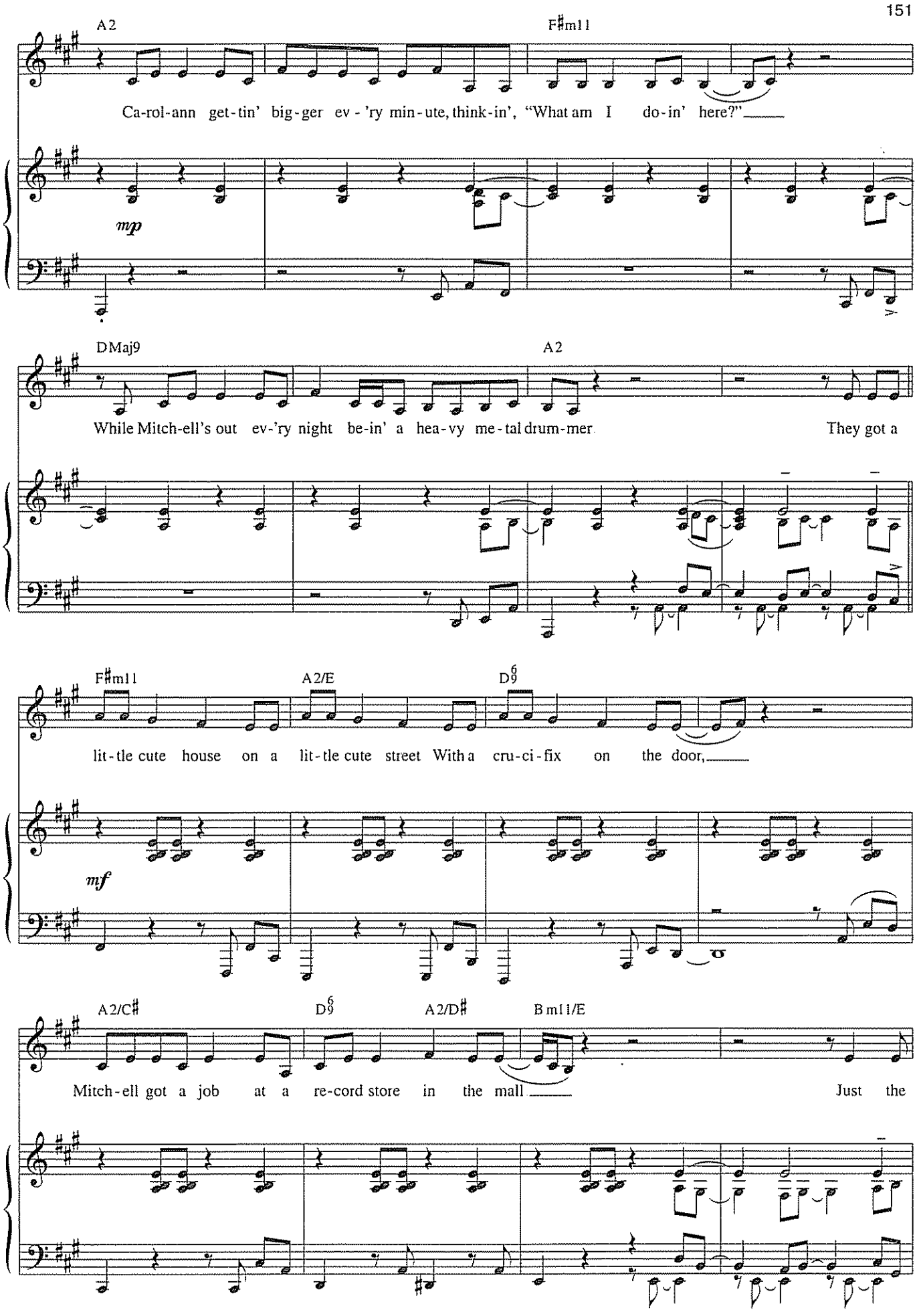

A2
F♯m11
Ca-rol-ann get-tin' big-ger ev-'ry min-ute, think-in', "What am I do-in' here?"
mp
DMaj9
A2
While Mitch-ell's out ev-'ry night be-in' a hea-vy me-tal drum-mer They got a
F♯m11
A2/E
D6/9
lit-tle cute house on a lit-tle cute street With a cru-ci-fix on the door,
mf
A2/C♯
D6/9
A2/D♯
B m11/E
Mitch-ell got a job at a re-cord store in the mall Just the

F♯m11 A2/E D$^{6}_{9}$

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

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

mp

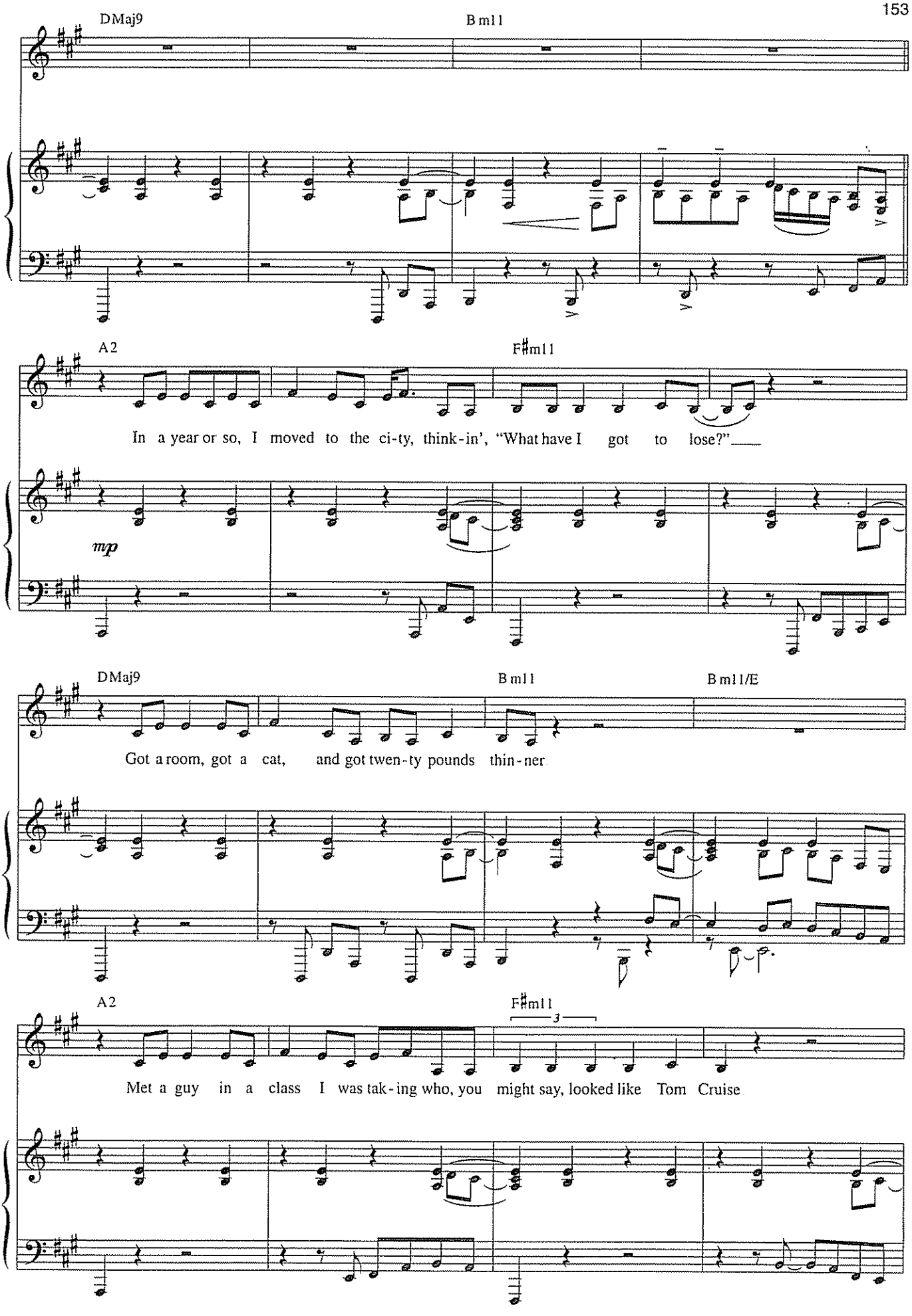
A2/E F♯m11 B m11 D$^{6}_{9}$ D/E

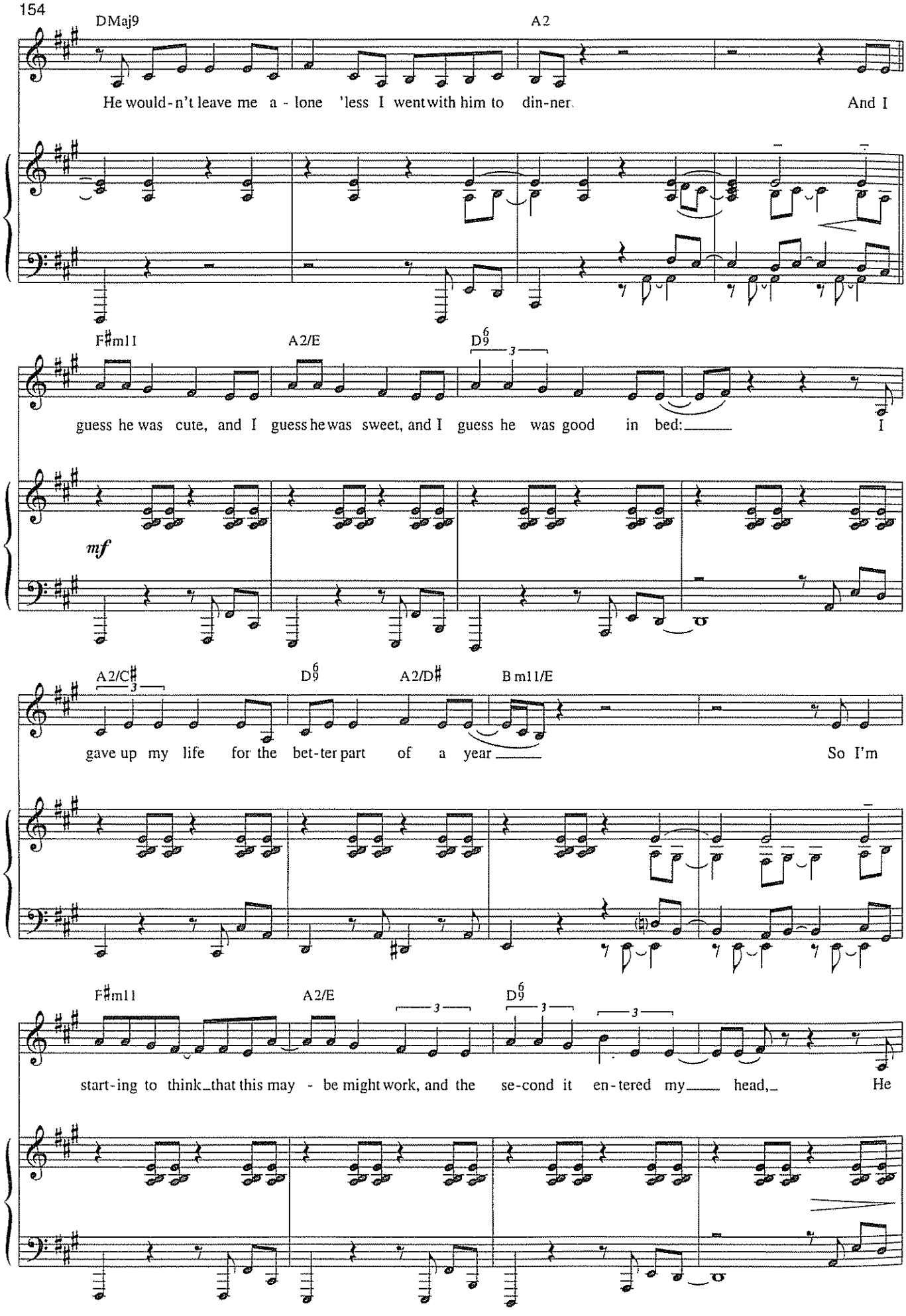
Ca - rol - ann a cute ba - by sweat-er, think-in' "I can do bet-ter than

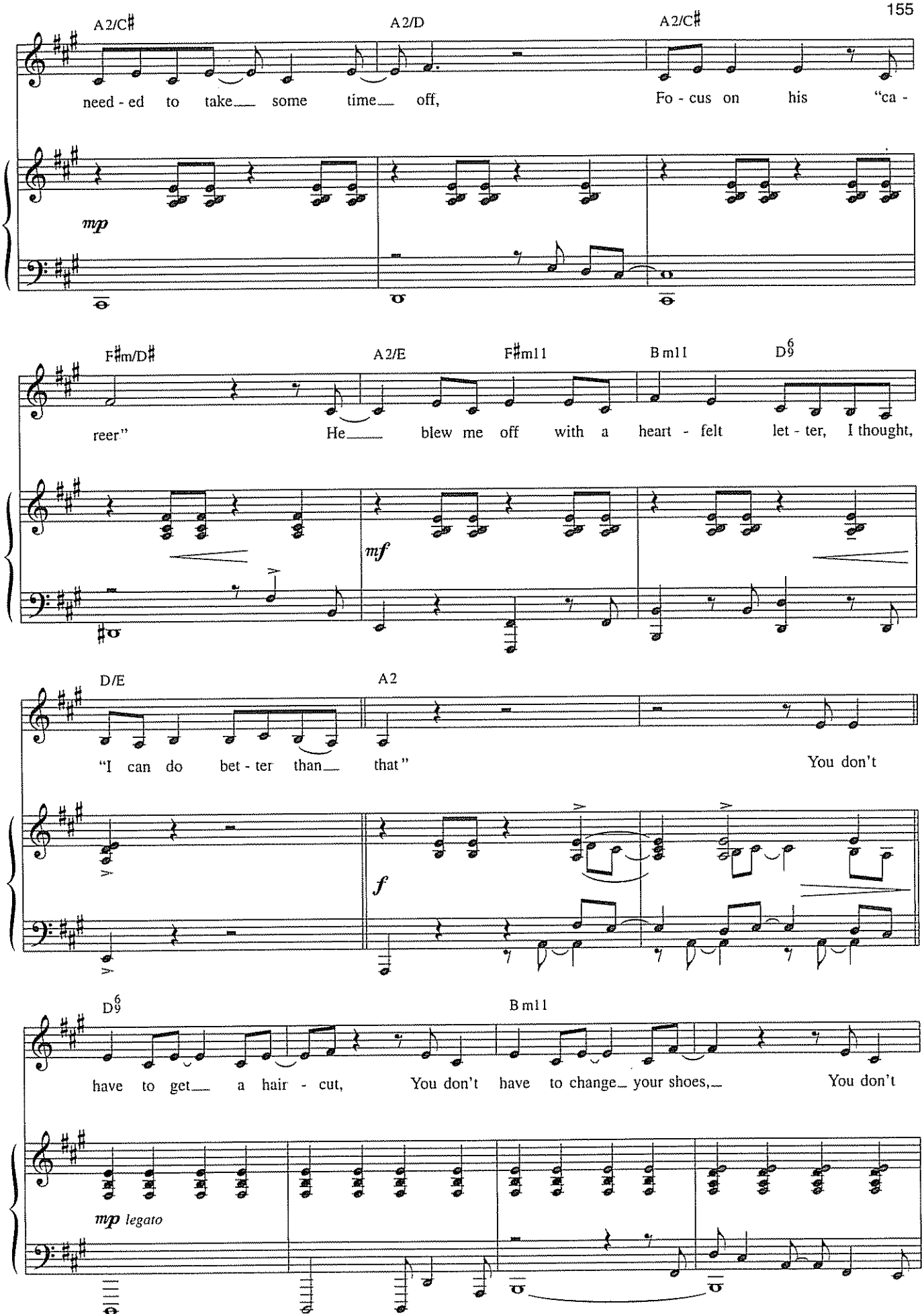
A2 F♯m11

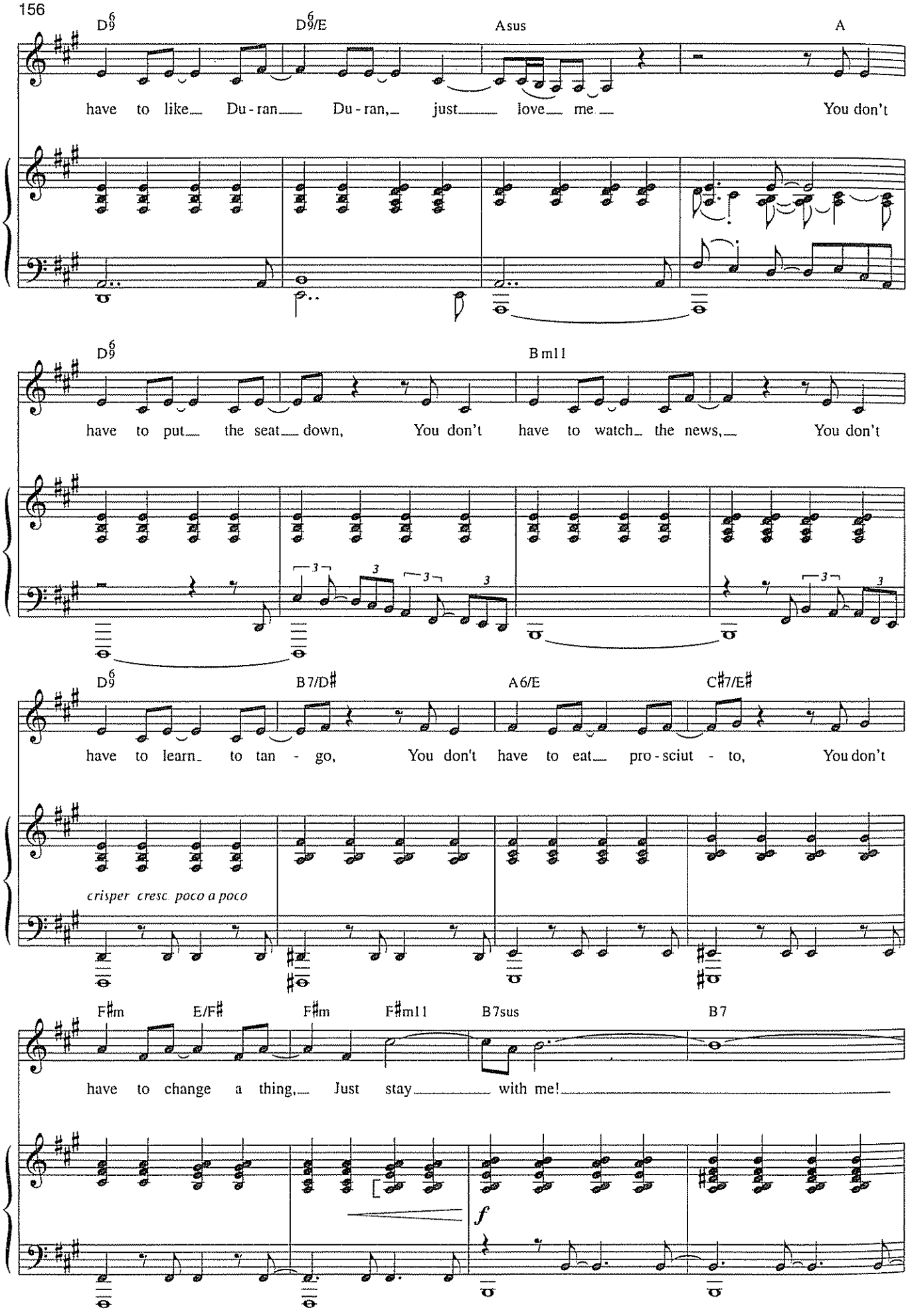
that."

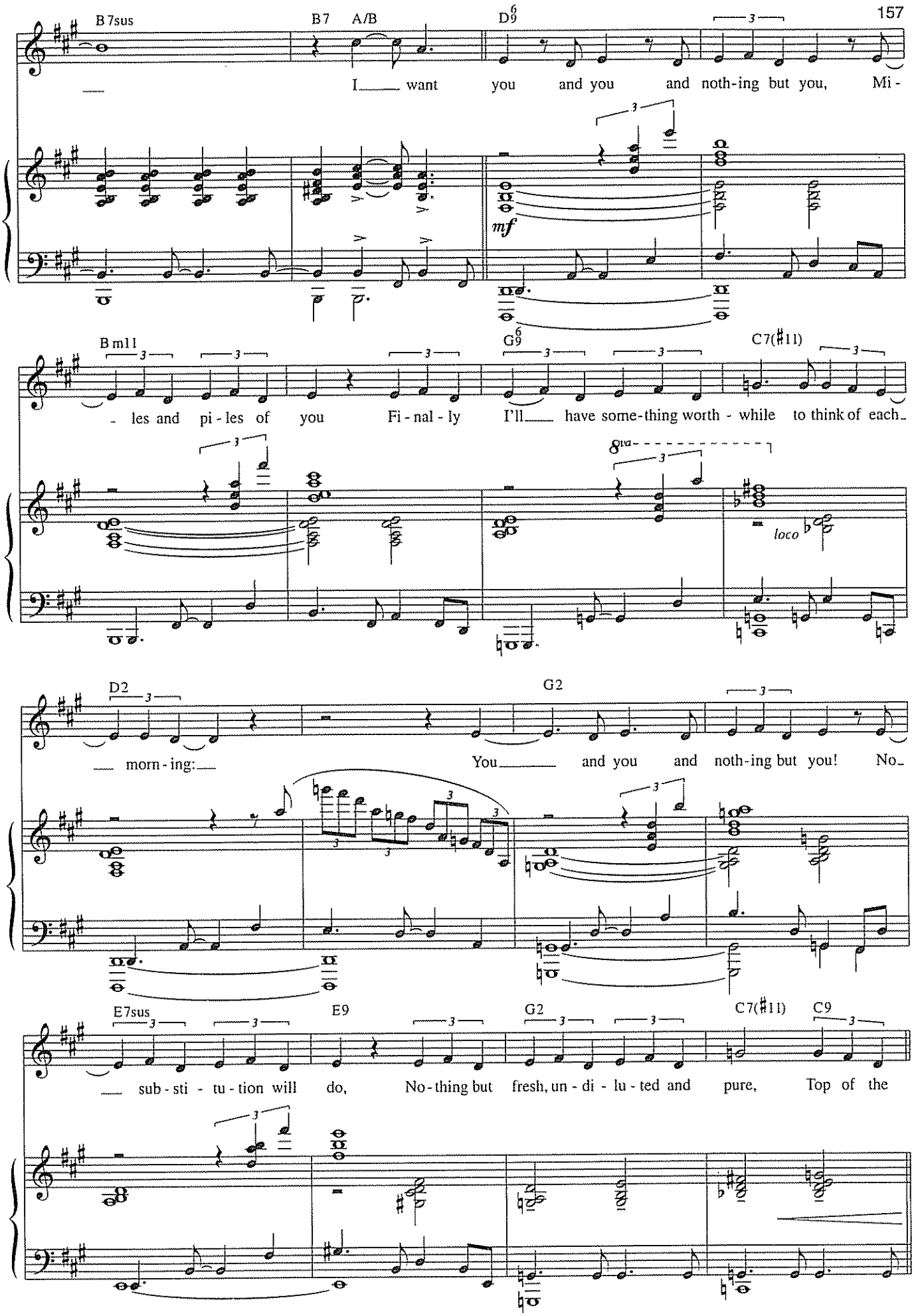
mf

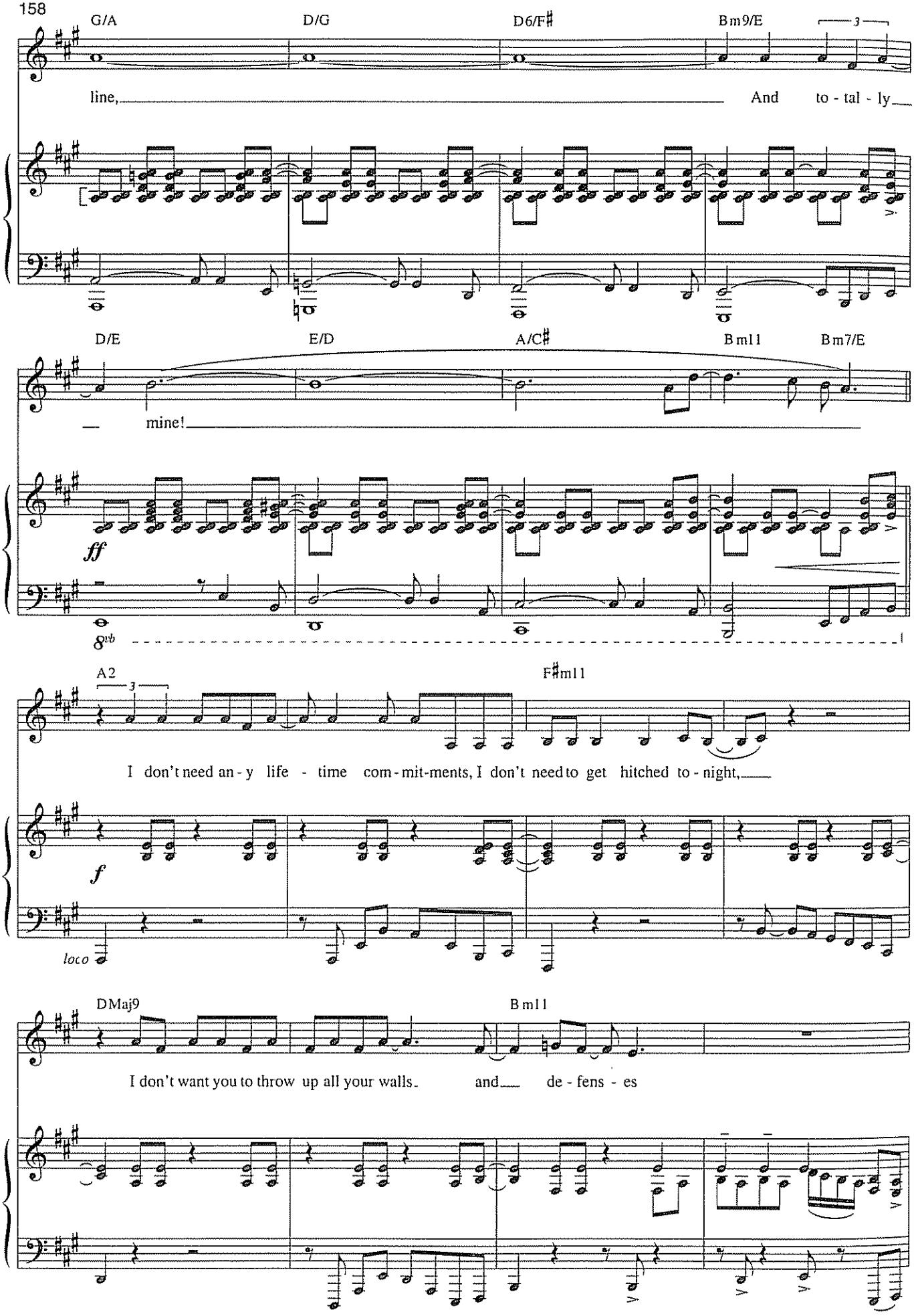

DMaj9
Bm11
A2
F♯m11
In a year or so, I moved to the ci-ty, think-in', "What have I got to lose?"
mp
DMaj9
Bm11
Bm11/E
Got a room, got a cat, and got twen-ty pounds thin-ner
A2
F♯m11
3
Met a guy in a class I was tak-ing who, you might say, looked like Tom Cruise

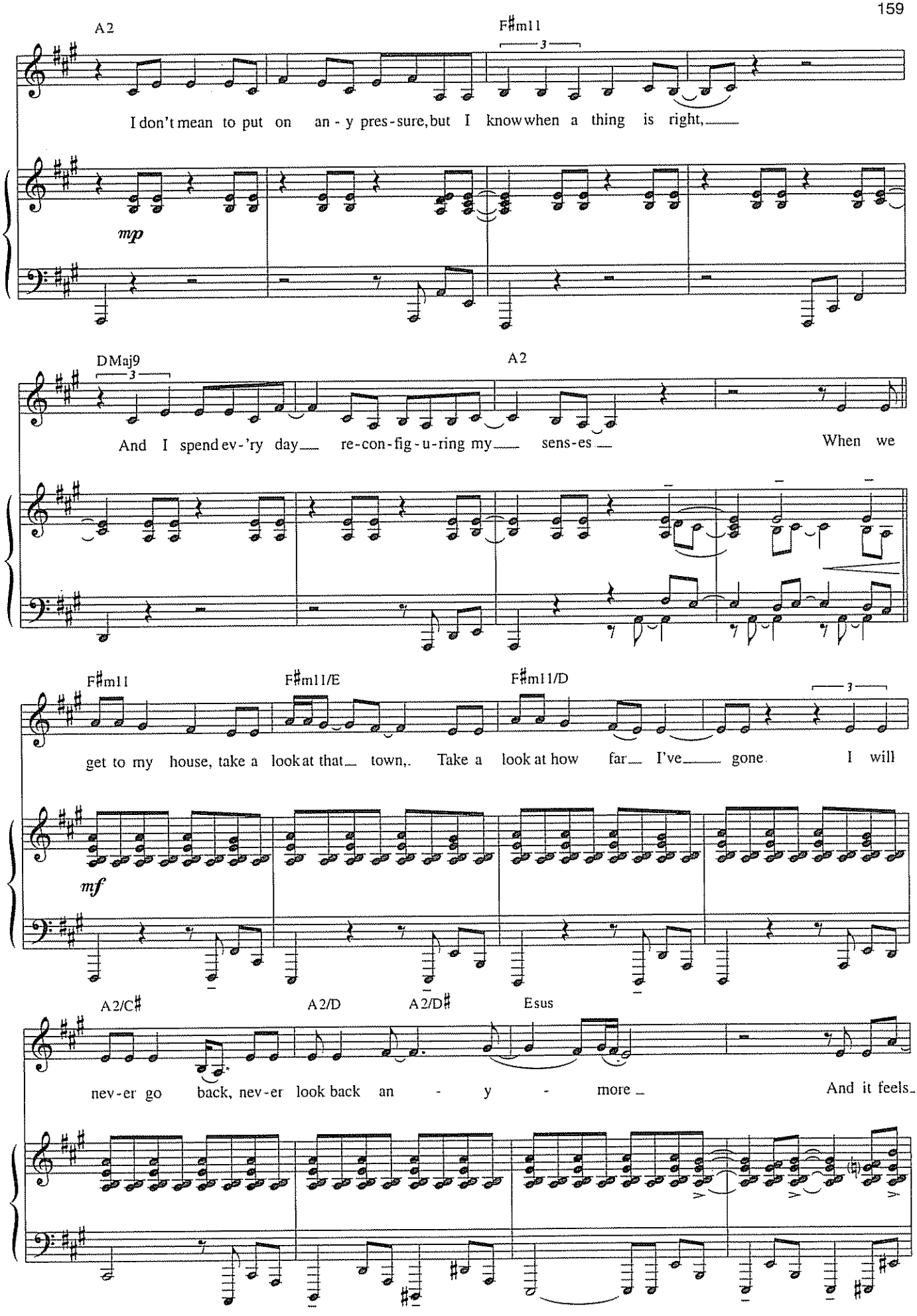

DMaj9
A2
He would-n't leave me a - lone 'less I went with him to din-ner. And I
F♯m11
A2/E
D9 6
guess he was cute, and I guess he was sweet, and I guess he was good in bed: I
mf
A2/C♯
D9 6
A2/D♯
B m11/E
gave up my life for the bet-ter part of a year So I'm
F♯m11
A2/E
D9 6
start-ing to think that this may - be might work, and the se-cond it en-tered my head, He

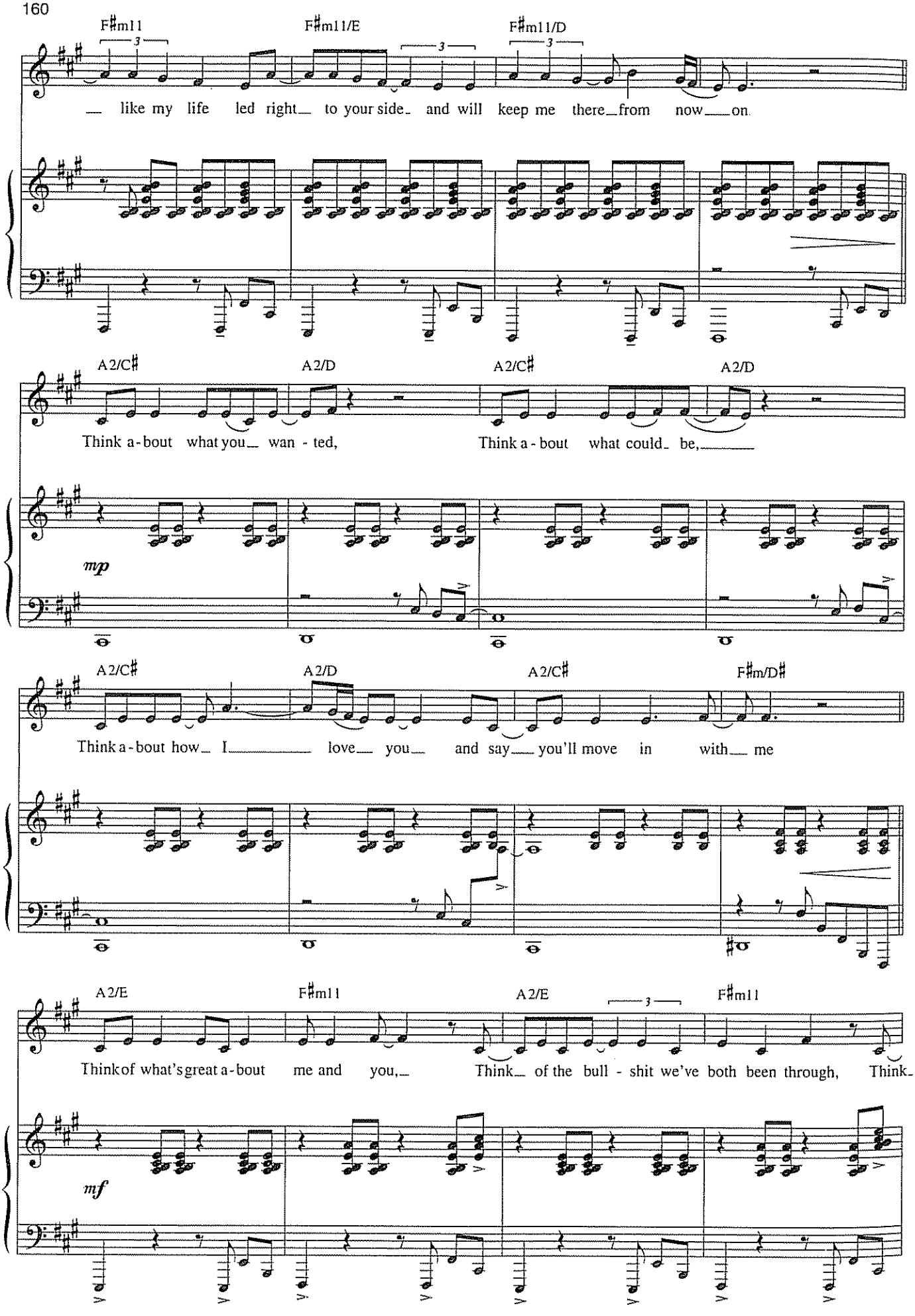

A2/C♯
A2/D
A2/C♯
need - ed to take some time off, Fo - cus on his "ca -
mp
F♯m/D♯
A2/E
F♯m11
B m11
D6/9
reer" He blew me off with a heart - felt let - ter, I thought,
mf
D/E
A2
"I can do bet - ter than that" You don't
f
D6/9
B m11
have to get a hair - cut, You don't have to change your shoes, You don't
mp legato

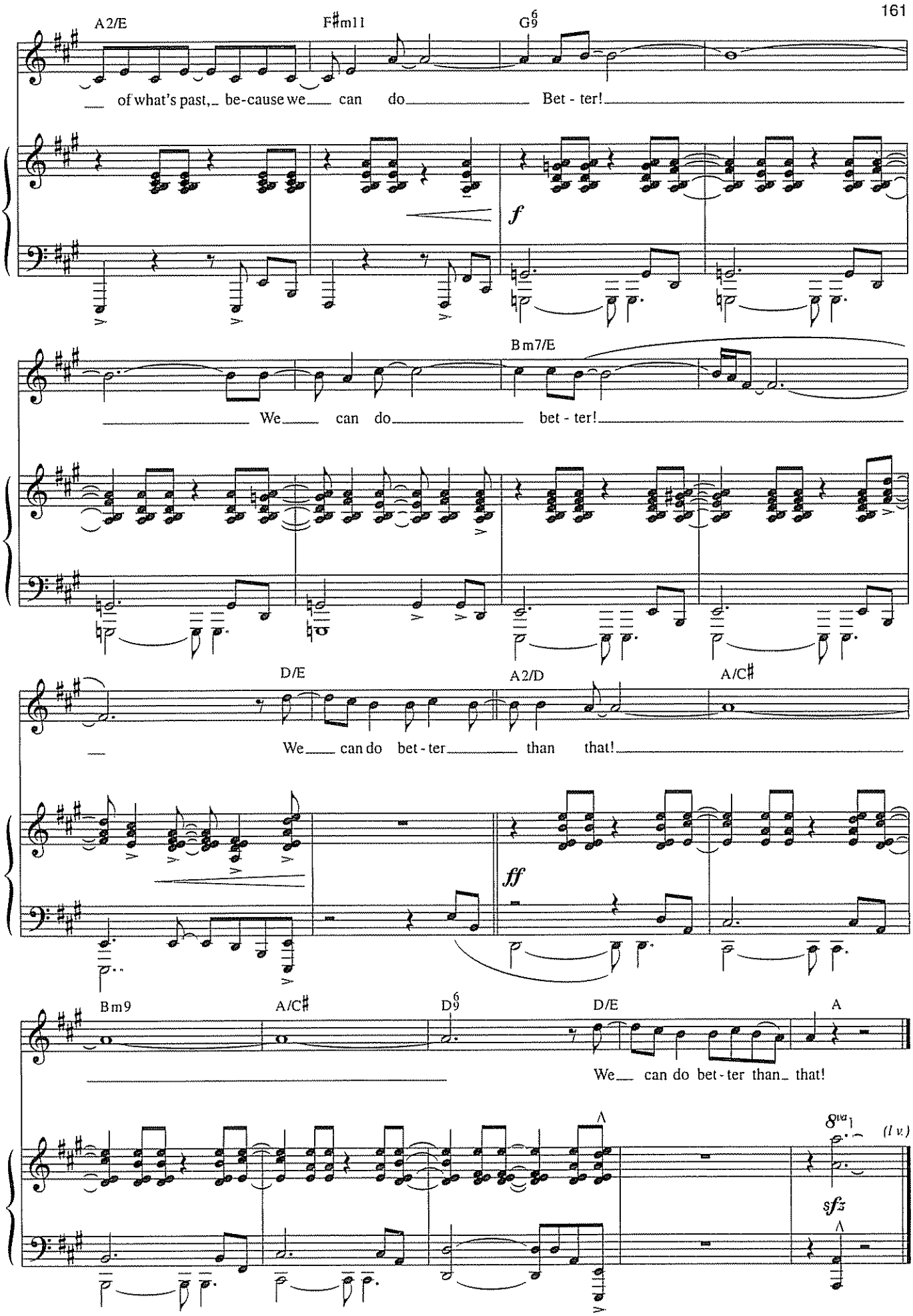

D9 6
D9 6/E
Asus
A
have to like Du - ran Du - ran, just love me
You don't
D9 6
Bm11
have to put the seat down,
You don't have to watch the news,
You don't
D9 6
B7/D♯
A6/E
C♯7/E♯
have to learn to tan - go,
You don't have to eat pro - sciut - to,
You don't
crisper cresc. poco a poco
F♯m
E/F♯
F♯m
F♯m11
B7sus
B7
have to change a thing,
Just stay with me!
f


B7sus
B7
A/B
D9 6
I want you and you and noth-ing but you, Mi-
mf
B m11
G9 6
C7(♯11)
- les and pi-les of you Fi-nal-ly I'll have some-thing worth-while to think of each
8va
loco
D2
G2
morn-ing:
You and you and noth-ing but you! No-
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


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
8vb
A2
3
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

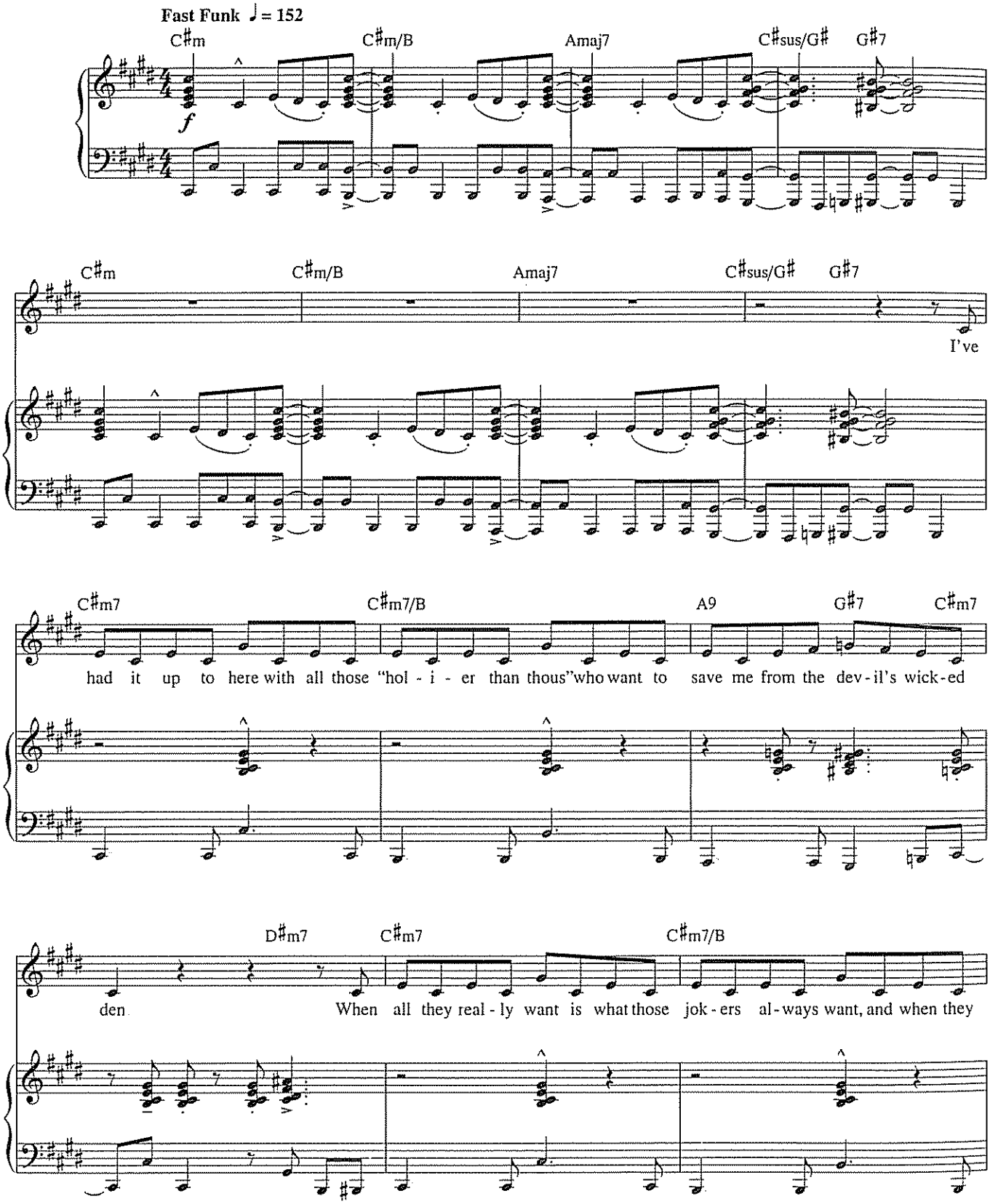

A2
F♯m11
I don't mean to put on an - y pres - sure, but I know when a thing is right,
mp
DMaj9
A2
And I spend ev-'ry day re-con-fig-u-ring my sens-es When we
F♯m11
F♯m11/E
F♯m11/D
get to my house, take a look at that town,. Take a look at how far I've gone. I will
mf
A2/C♯
A2/D
A2/D♯
Esus
nev-er go back, 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


A2/E
F♯m11
G9 6
of what's past, be-cause we can do Bet - ter!
f
B m7/E
We can do bet - ter!
D/E
A2/D
A/C♯
We can do bet - ter than that!
ff
B m9
A/C♯
D9 6
D/E
A
We can do bet - ter than that!
8va
(l.v.)
sfz

MY BODY
from *The Life*

Music by CY COLEMAN
Lyrics by IRA GASMAN



This version has been adapted as a solo

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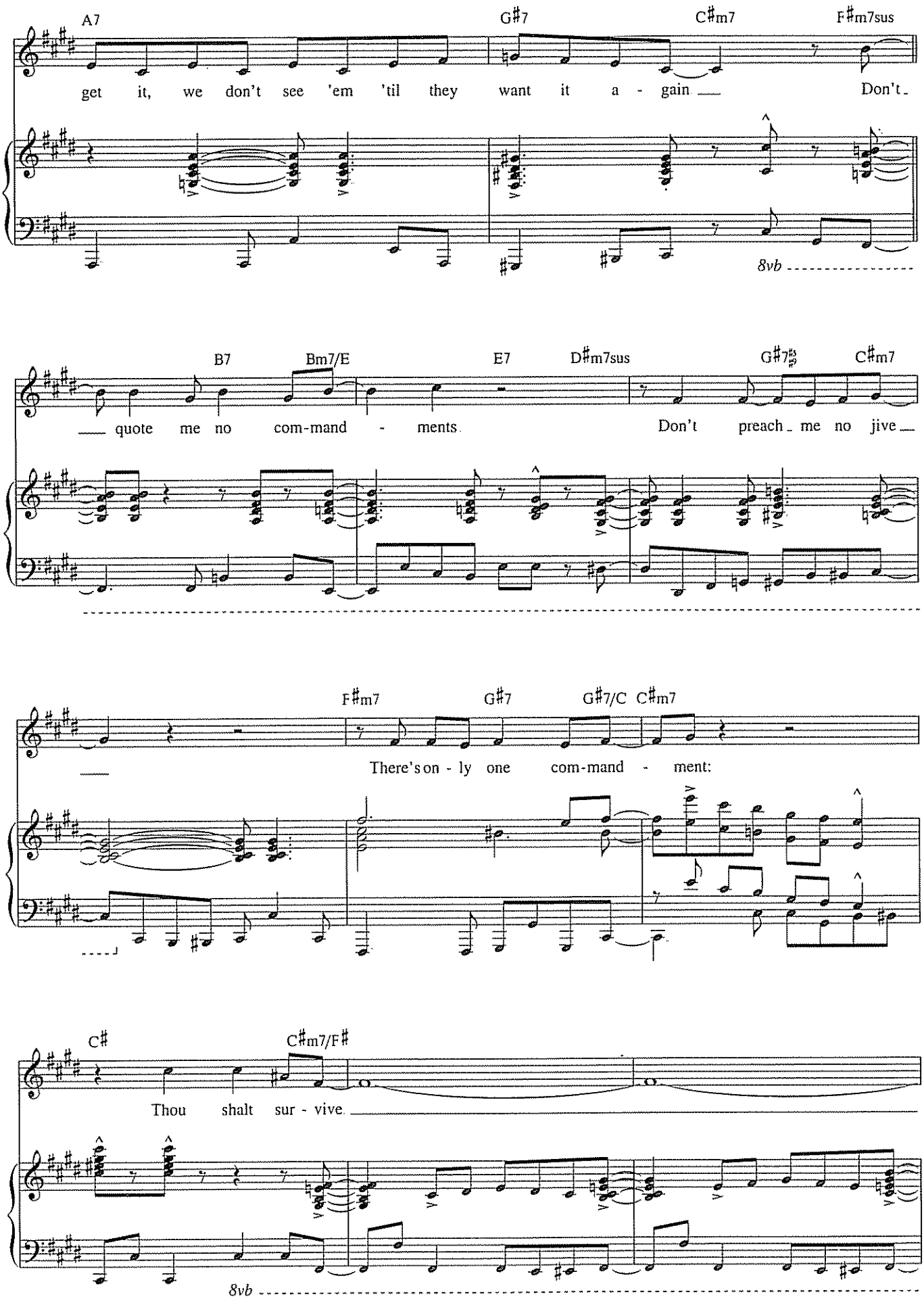
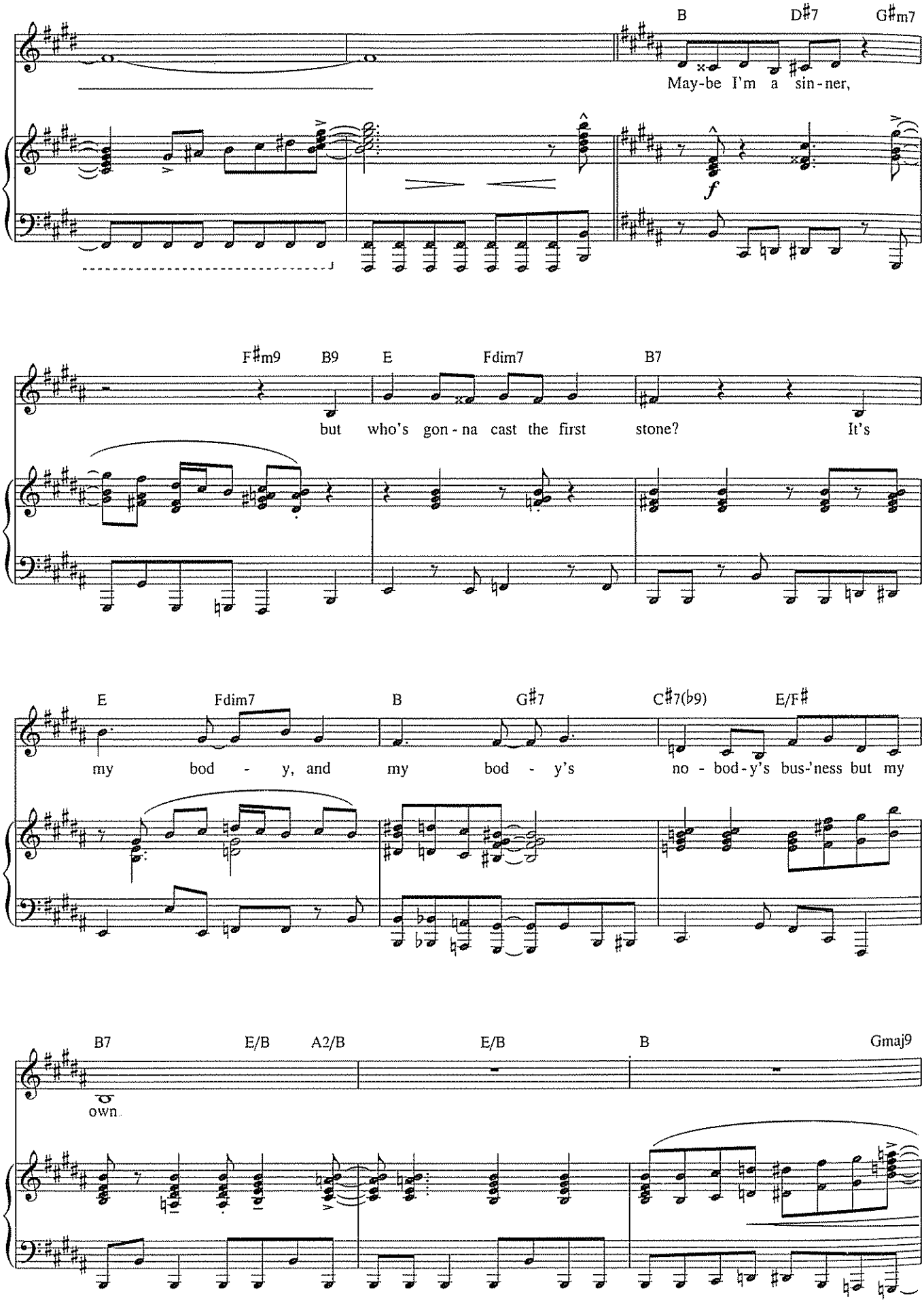
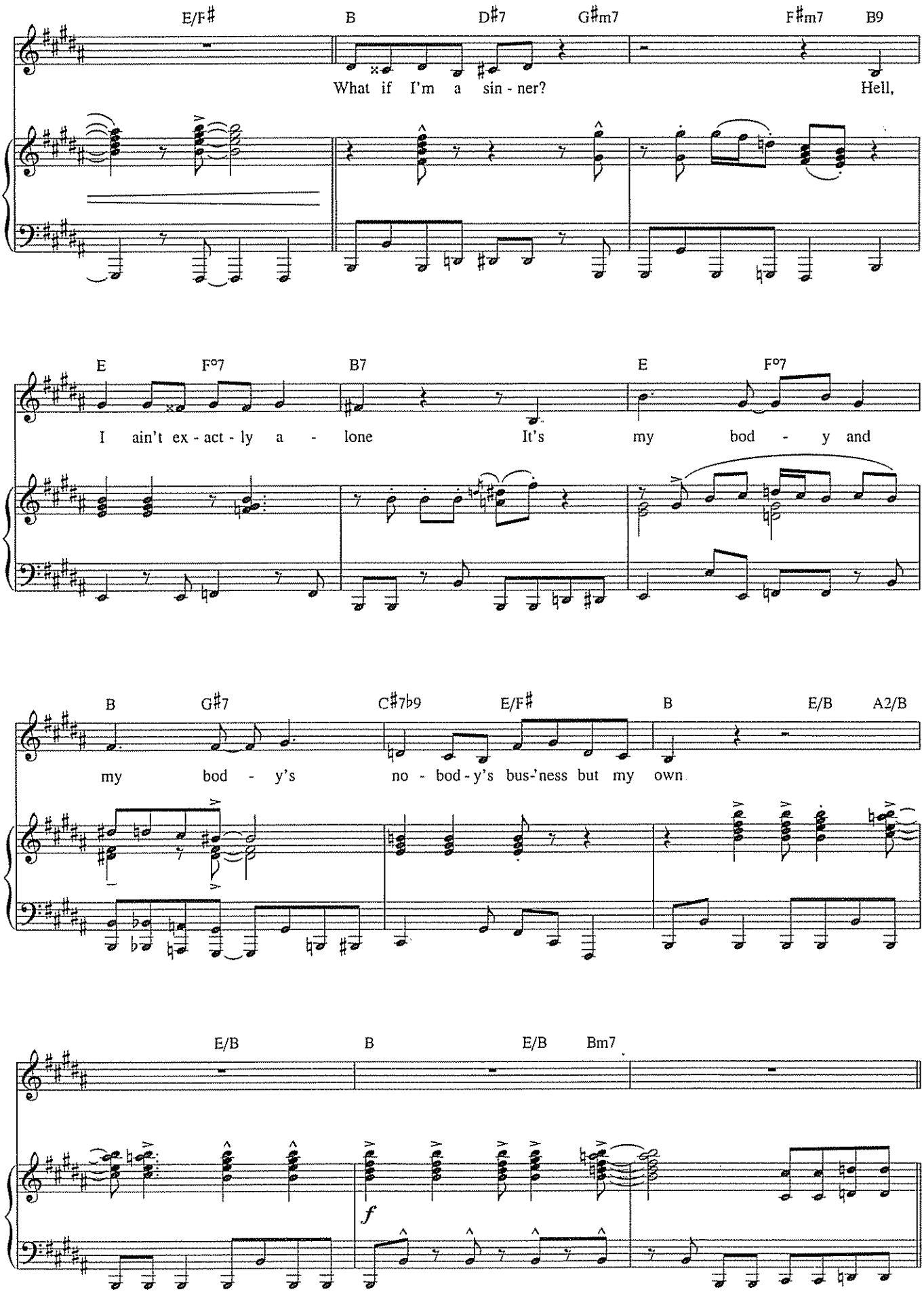
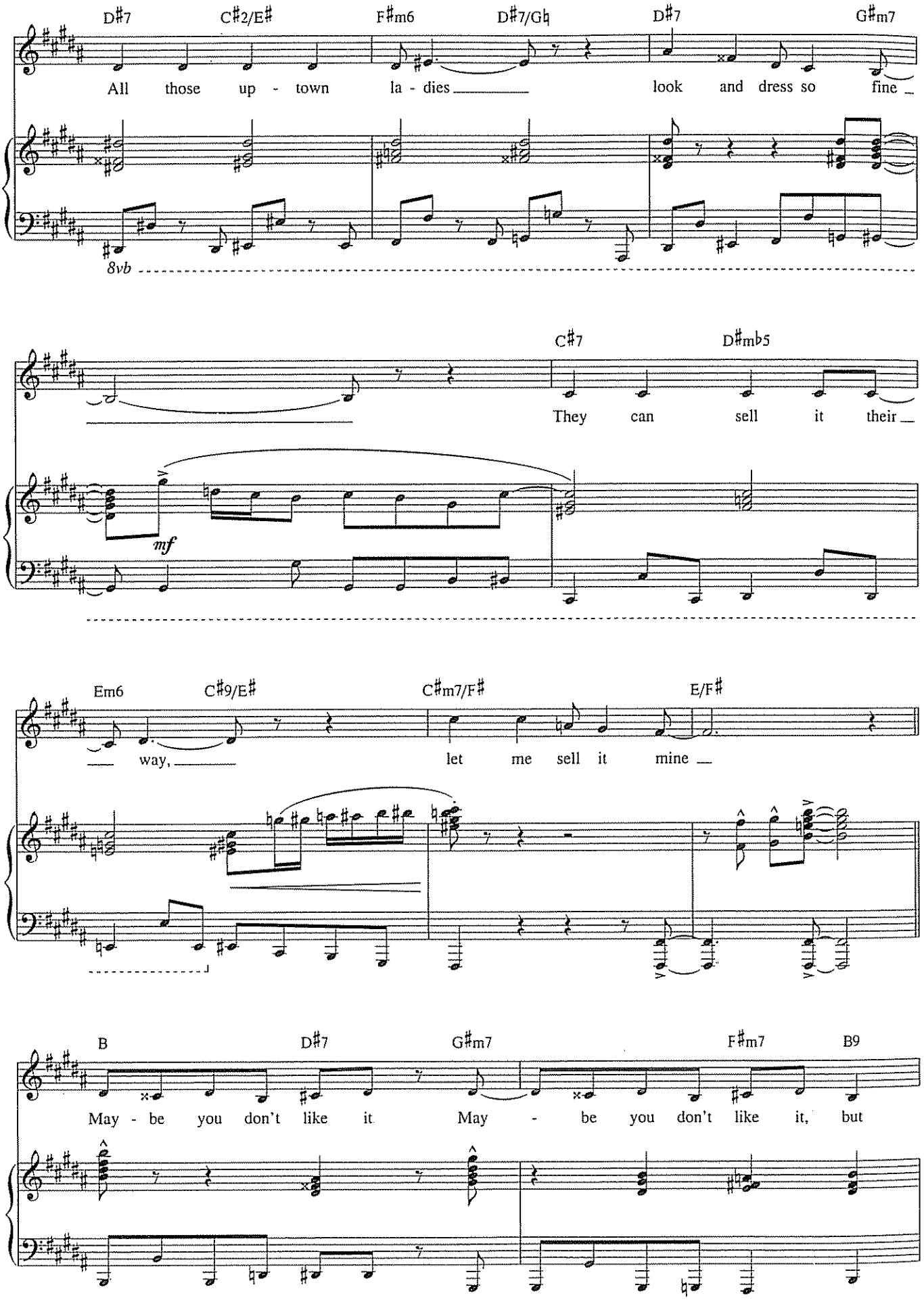
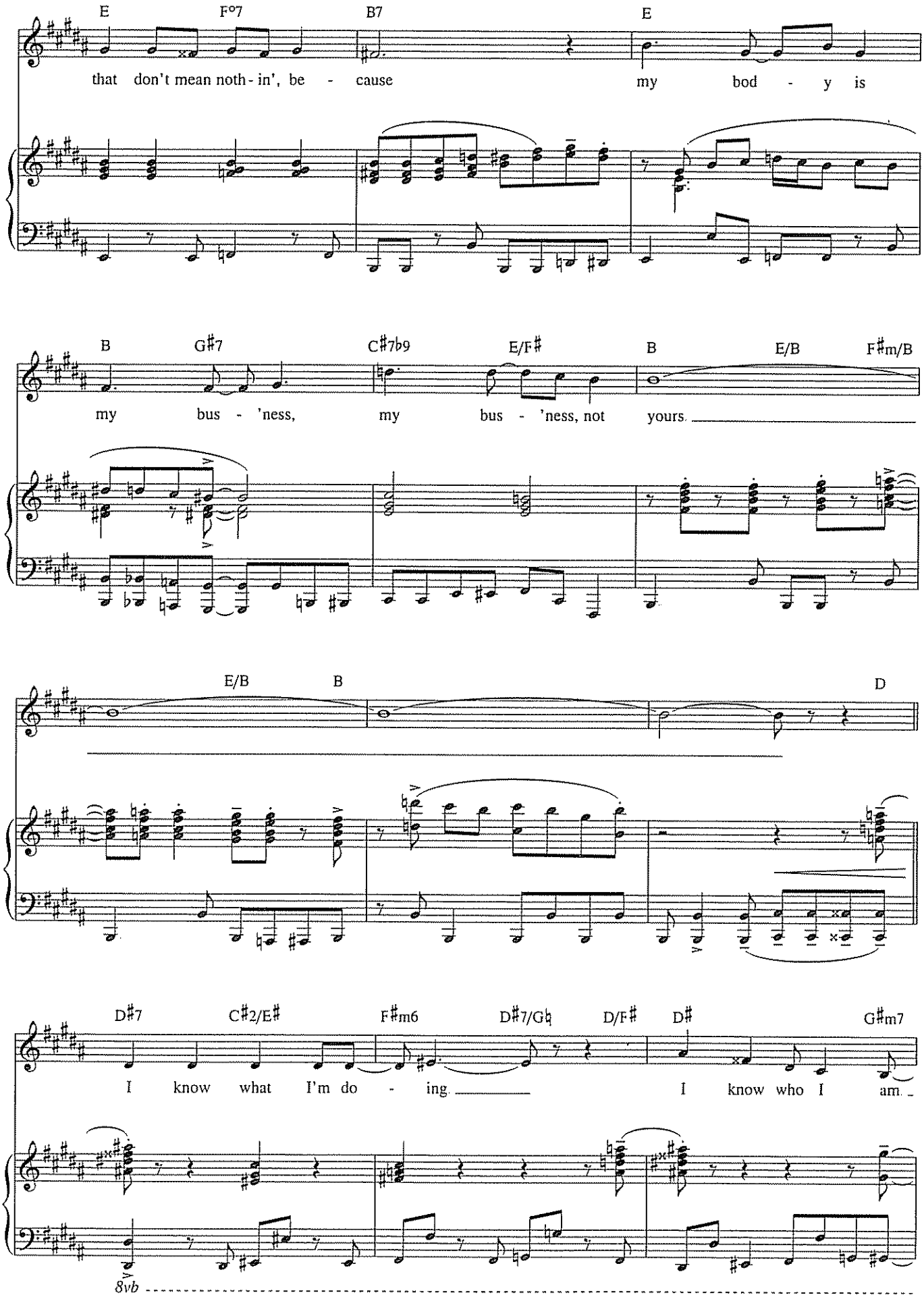
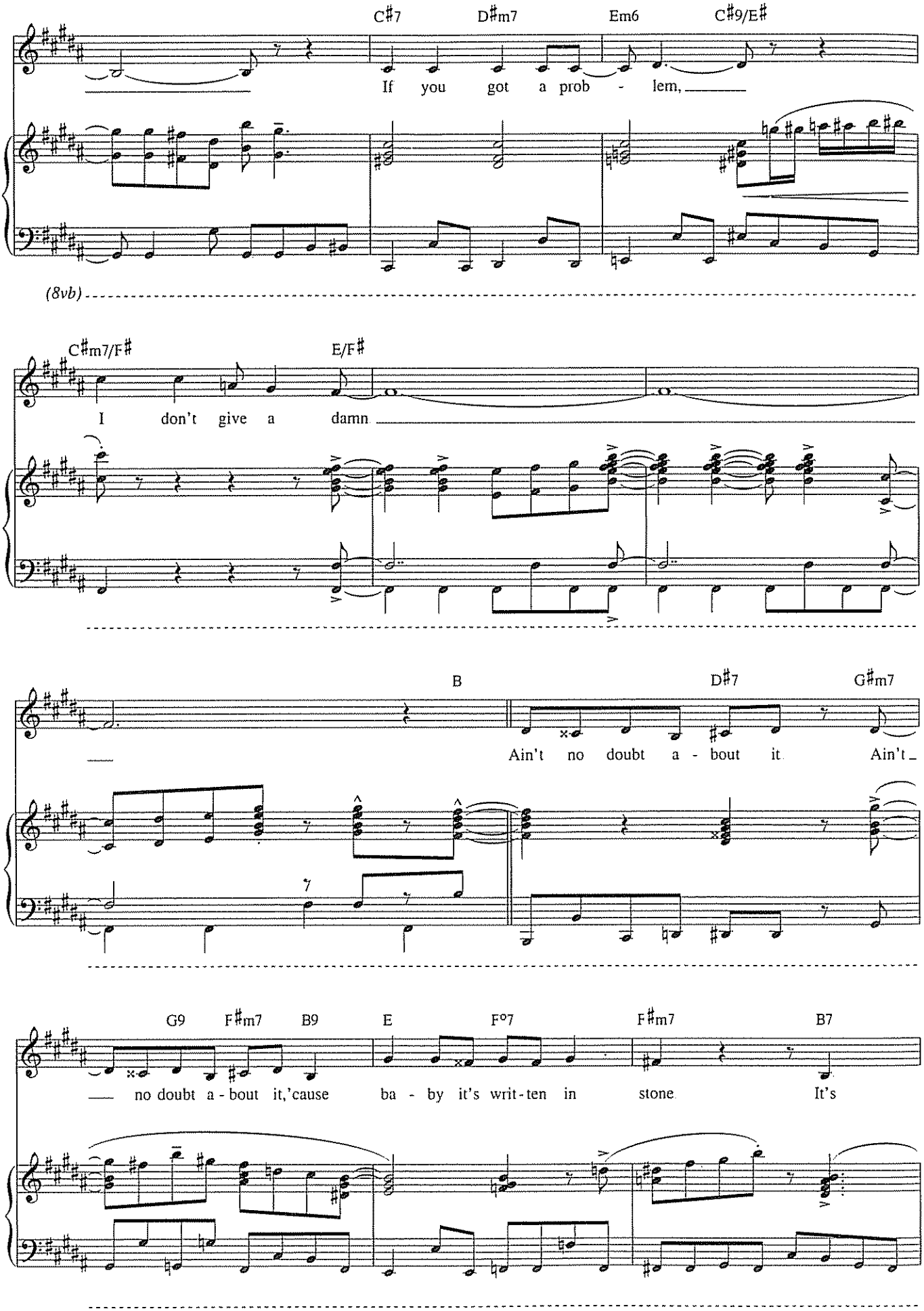

A7
G♯7
C♯m7
F♯m7sus
get it, we don't see 'em 'til they want it a - gain Don't
8vb
B7
Bm7/E
E7
D♯m7sus
G♯7♯♯
C♯m7
quote me no com-mand - ments. Don't preach me no jive
F♯m7
G♯7
G♯7/C
C♯m7
There's on - ly one com-mand - ment:
C♯
C♯m7/F♯
Thou shalt sur - vive.
8vb

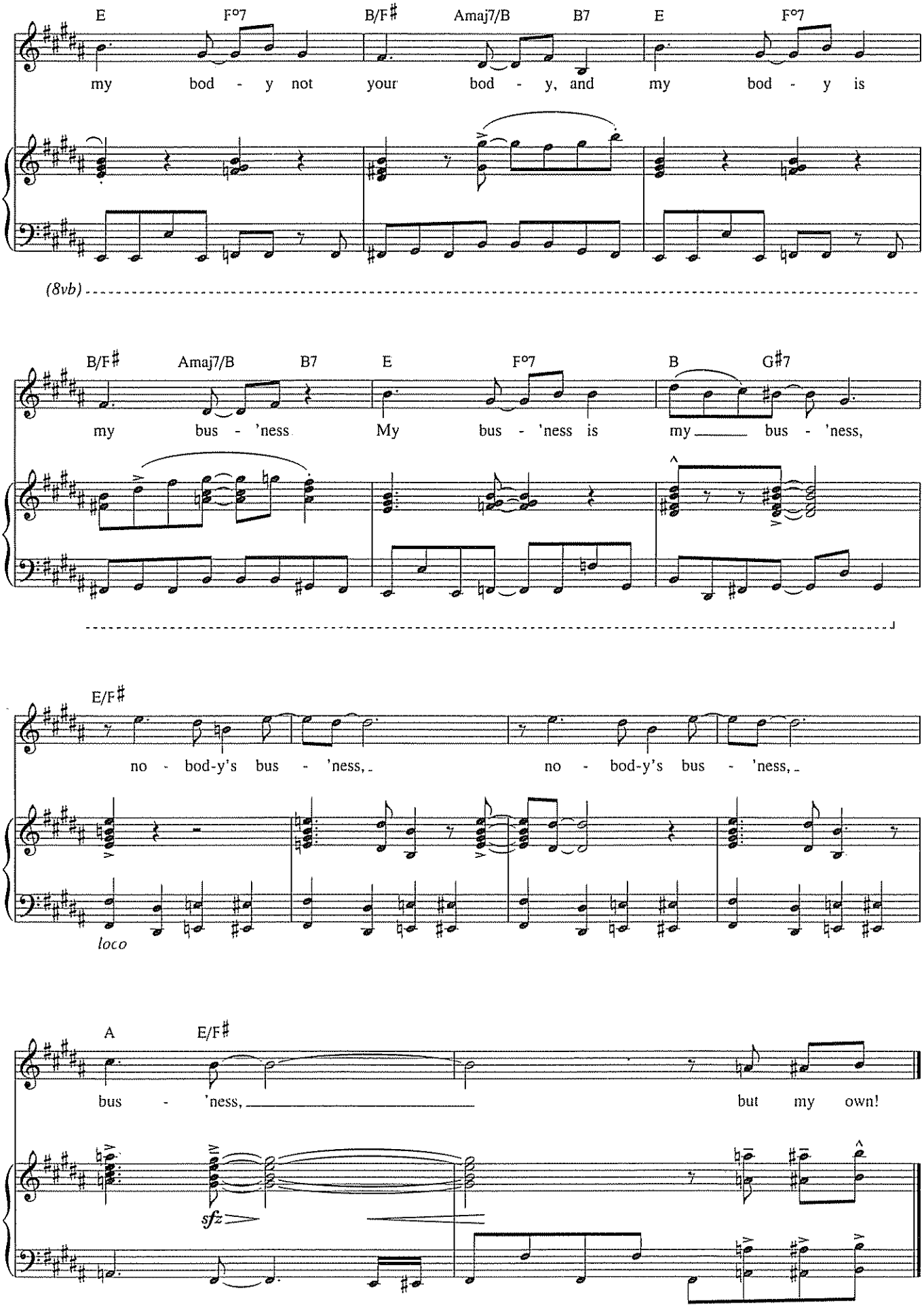

B
D♯7
G♯m7
May-be I'm a sin-ner,
f
F♯m9
B9
E
Fdim7
B7
but who's gon-na cast the first stone? It's
E
Fdim7
B
G♯7
C♯7(♭9)
E/F♯
my bod - y, and my bod - y's no - bod-y's bus-'ness but my
B7
E/B
A2/B
E/B
B
Gmaj9
own


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♯7♭9 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
f


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
B G♯7 C♯7♭9 E/F♯ B E/B F♯m/B
my bus - 'ness, my bus - 'ness, not yours.
E/B B D
D♯7 C♯2/E♯ F♯m6 D♯7/G♮ D/F♯ D♯ G♯m7
I know what I'm do - ing. I know who I am.
8vb

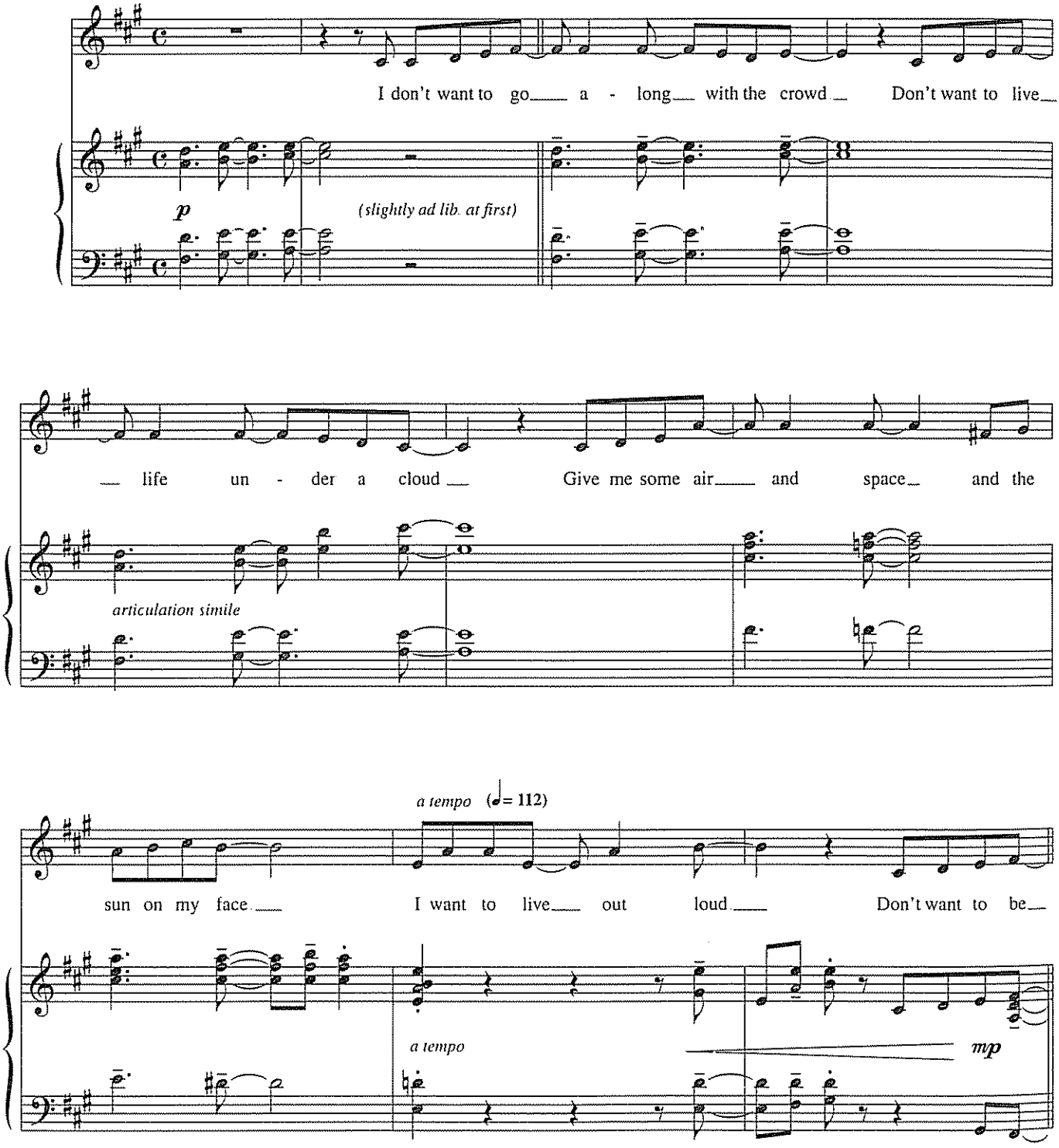

C♯7 D♯m7 Em6 C♯9/E♯
If you got a prob - lem,
(8vb)
C♯m7/F♯ E/F♯
I don't give a damn
B D♯7 G♯m7
Ain't no doubt a - bout it Ain't
G9 F♯m7 B9 E F°7 F♯m7 B7
no doubt a - bout it,'cause ba - by it's writ - ten in stone It's


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!
sfz

LIVE OUT LOUD
from *A Little Princess*

Music by ANDREW LIPPA
Lyrics by BRIAN CRAWLEY

Gentle, but with a strong sense of time



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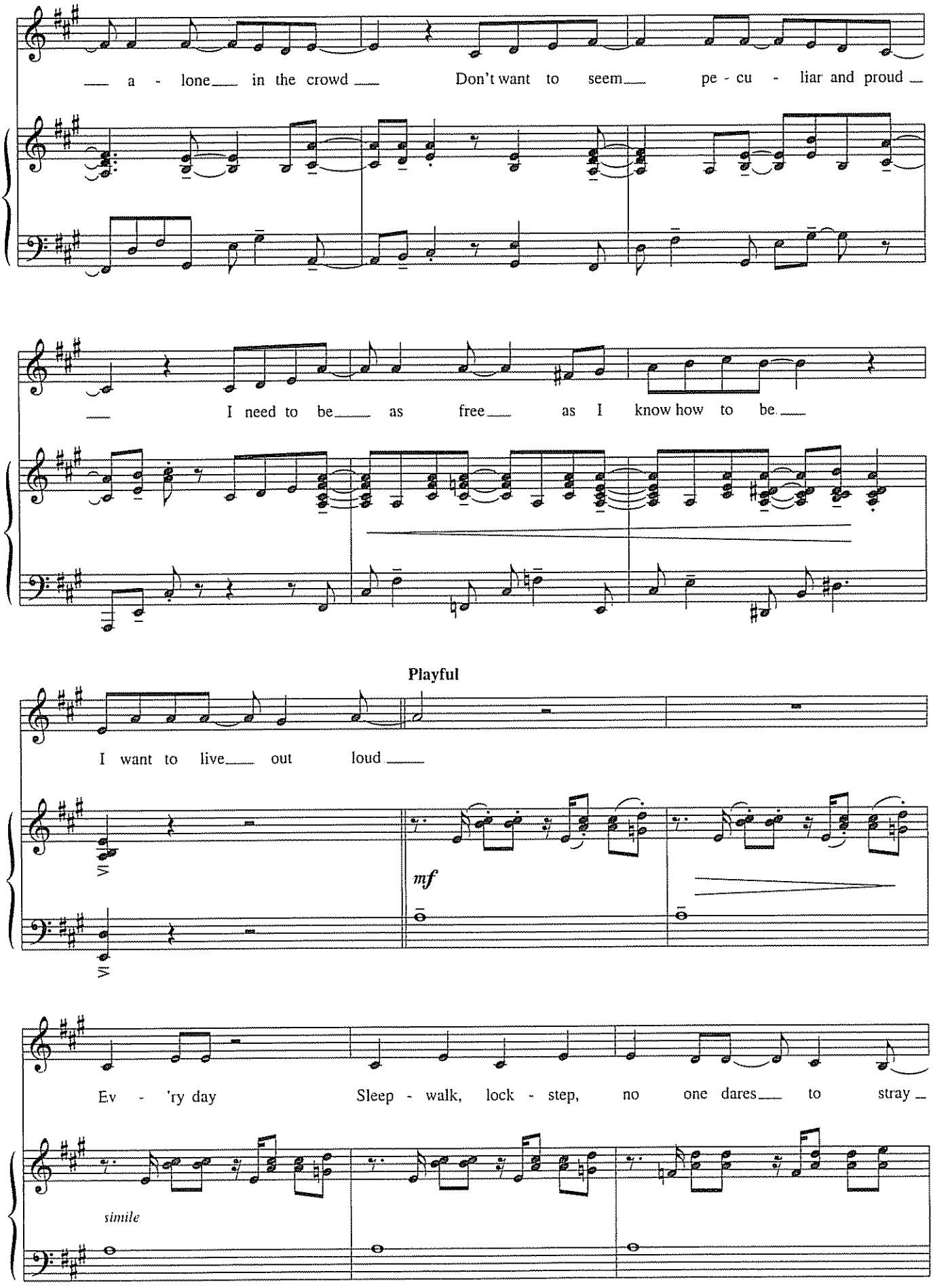
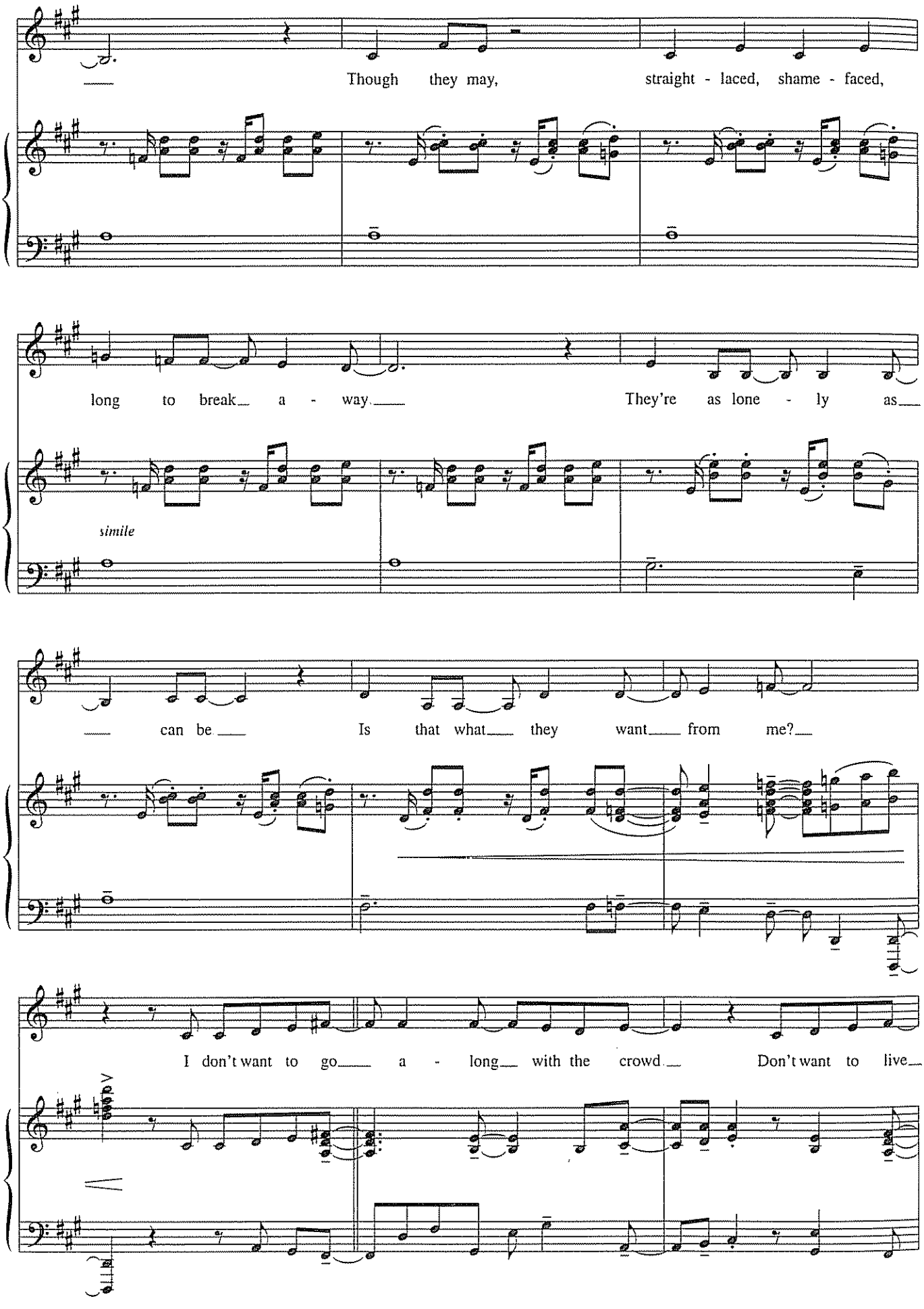
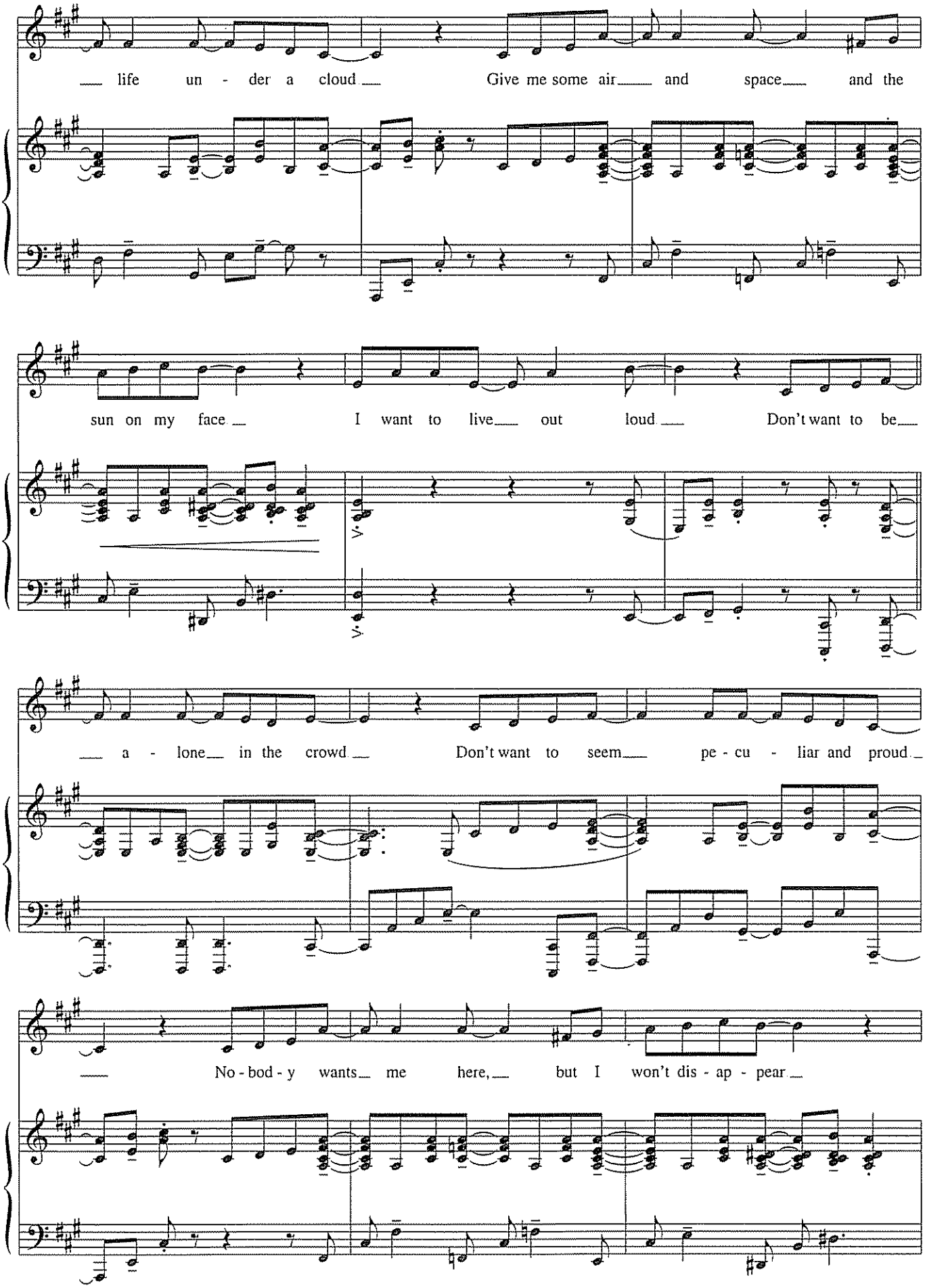
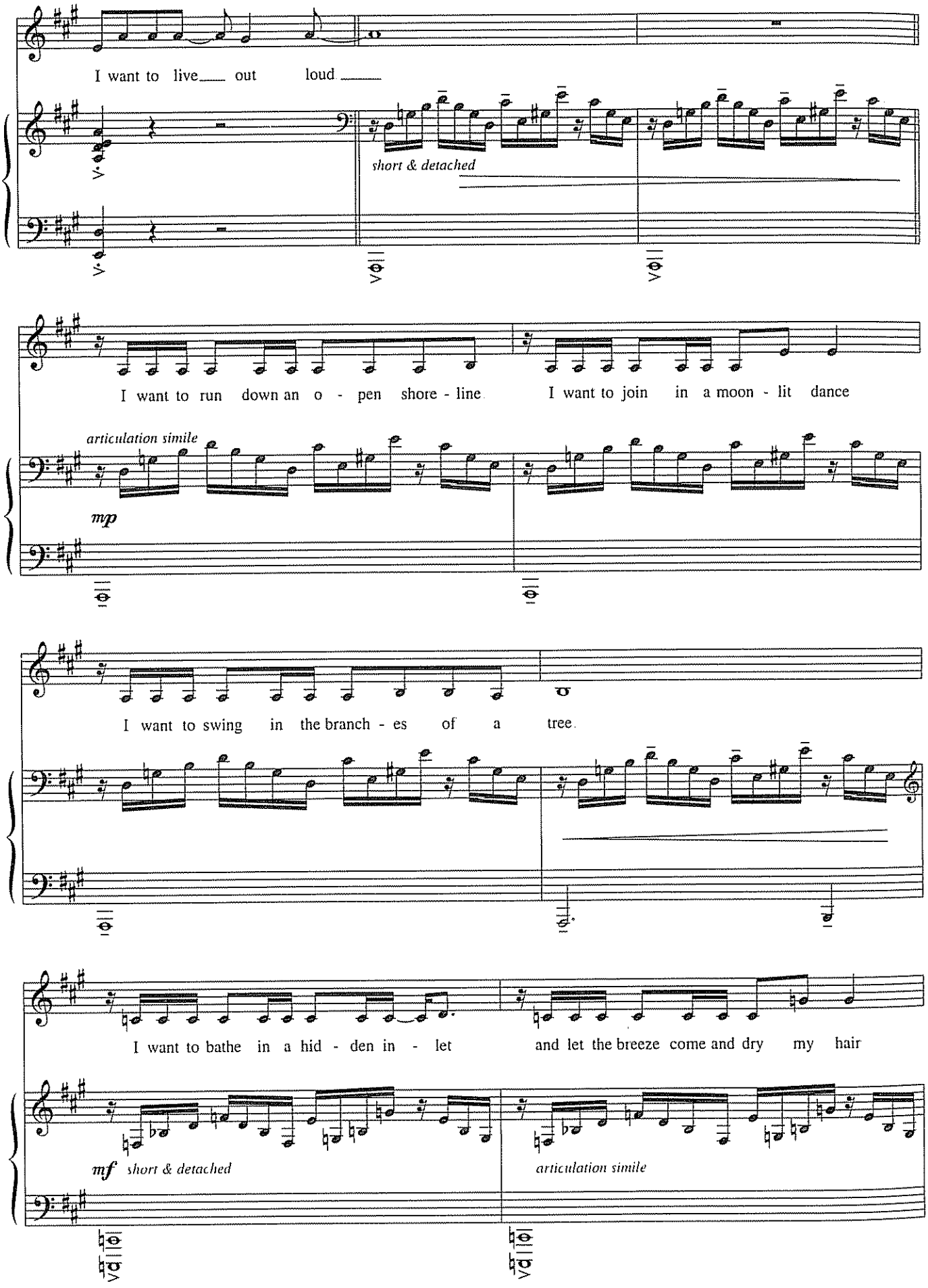
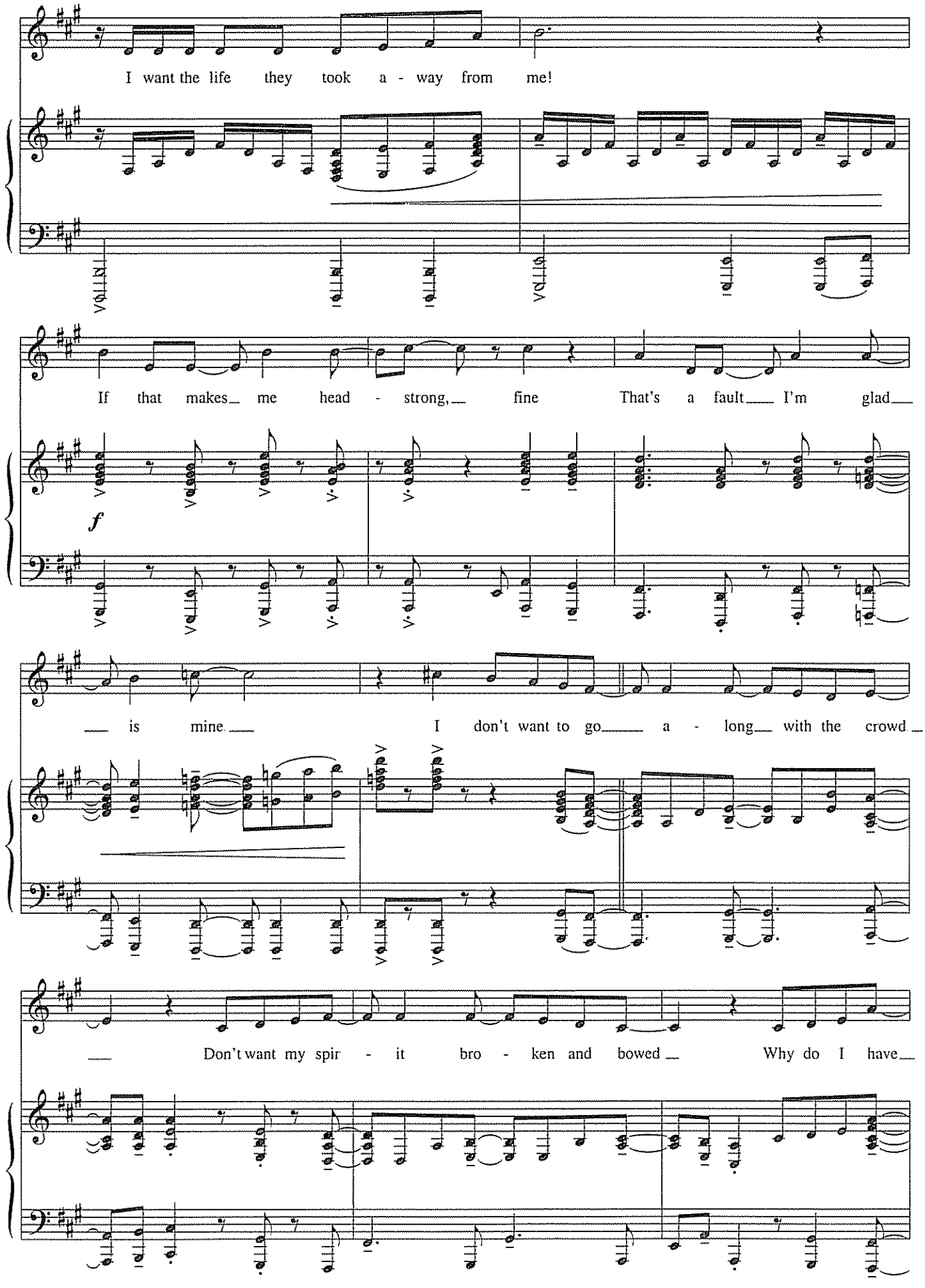

a - lone in the crowd
Don't want to seem
pe - cu - liar and proud
I need to be
as free
as I know how to be
Playful
I want to live
out
loud
mf
Ev - 'ry day
Sleep - walk, lock - step,
no one dares
to stray
simile

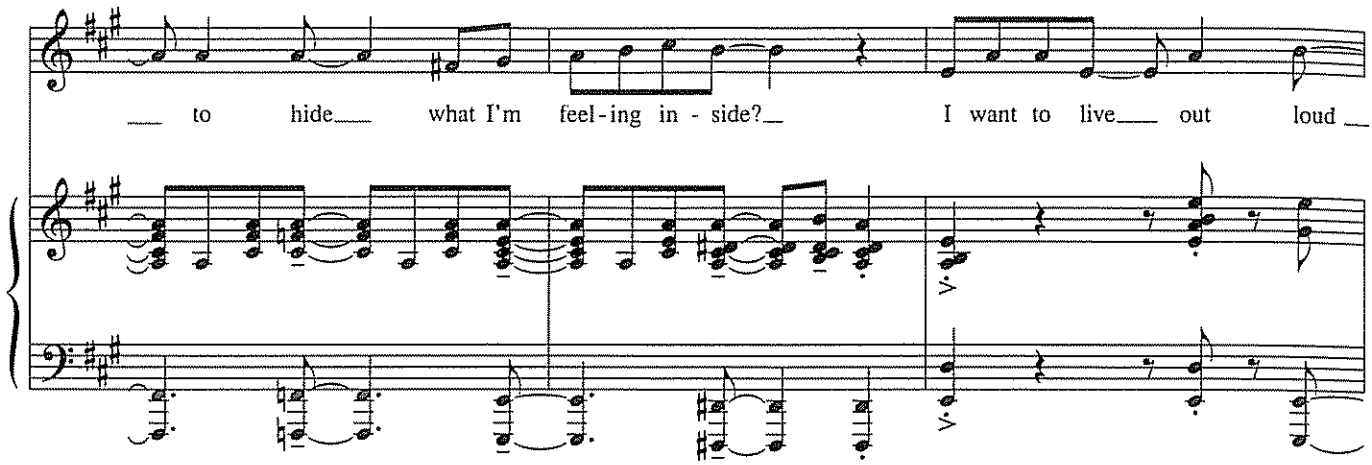

Though they may, straight - laced, shame - faced,
long to break a - way. They're as lone - ly as
simile
can be Is that what they want from me?
I don't want to go a - long with the crowd Don't want to live

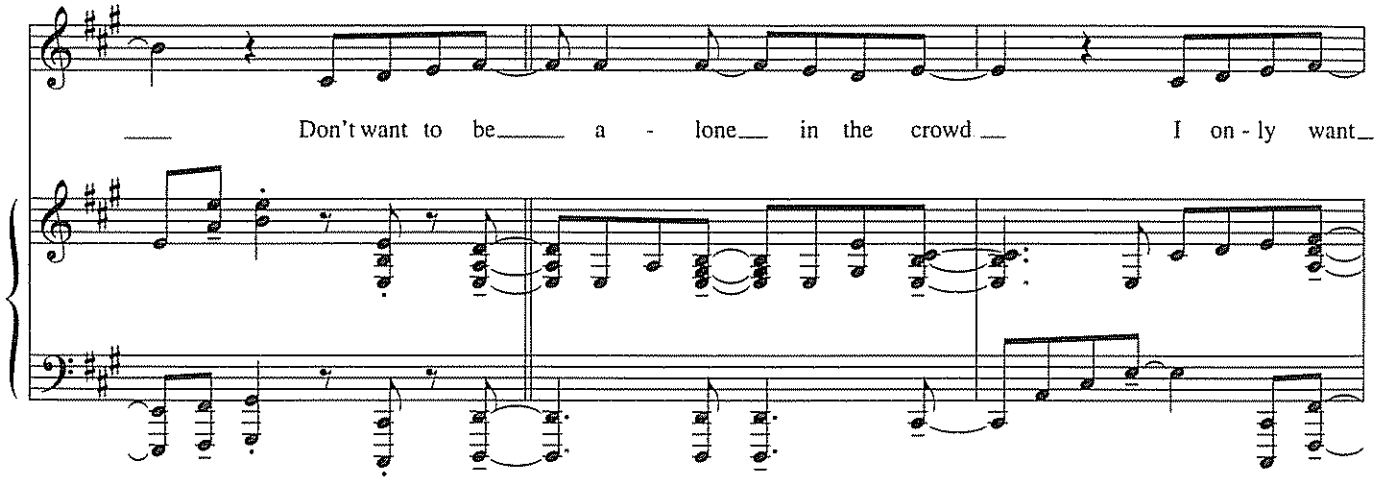

life un - der a cloud Give me some air and space and the
sun on my face I want to live out loud Don't want to be
a - lone in the crowd Don't want to seem pe - cu - liar and proud
No - bod - y wants me here, but I won't dis - ap - pear

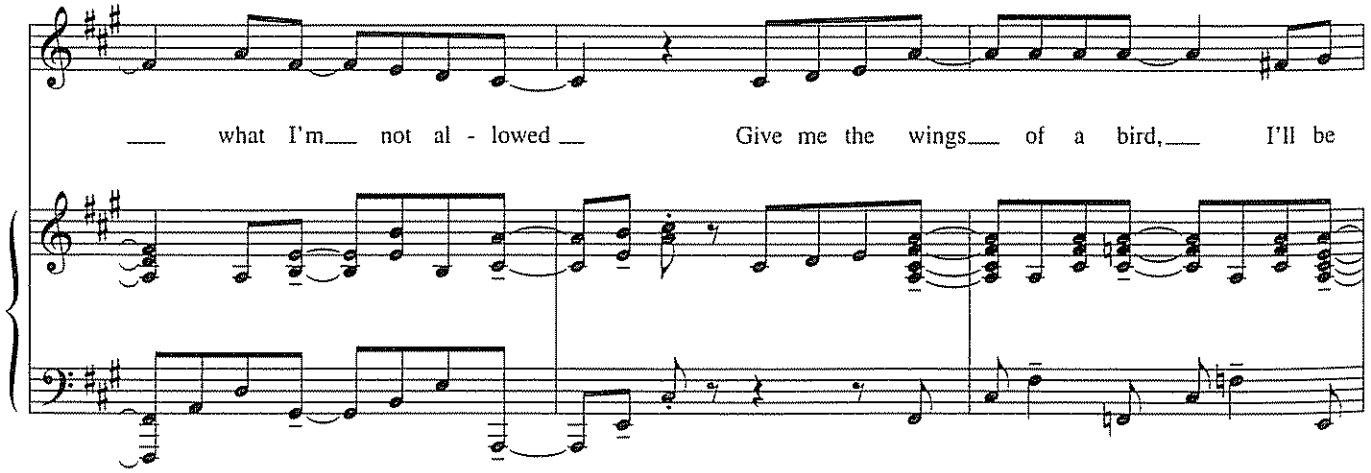
Quasi African Drums

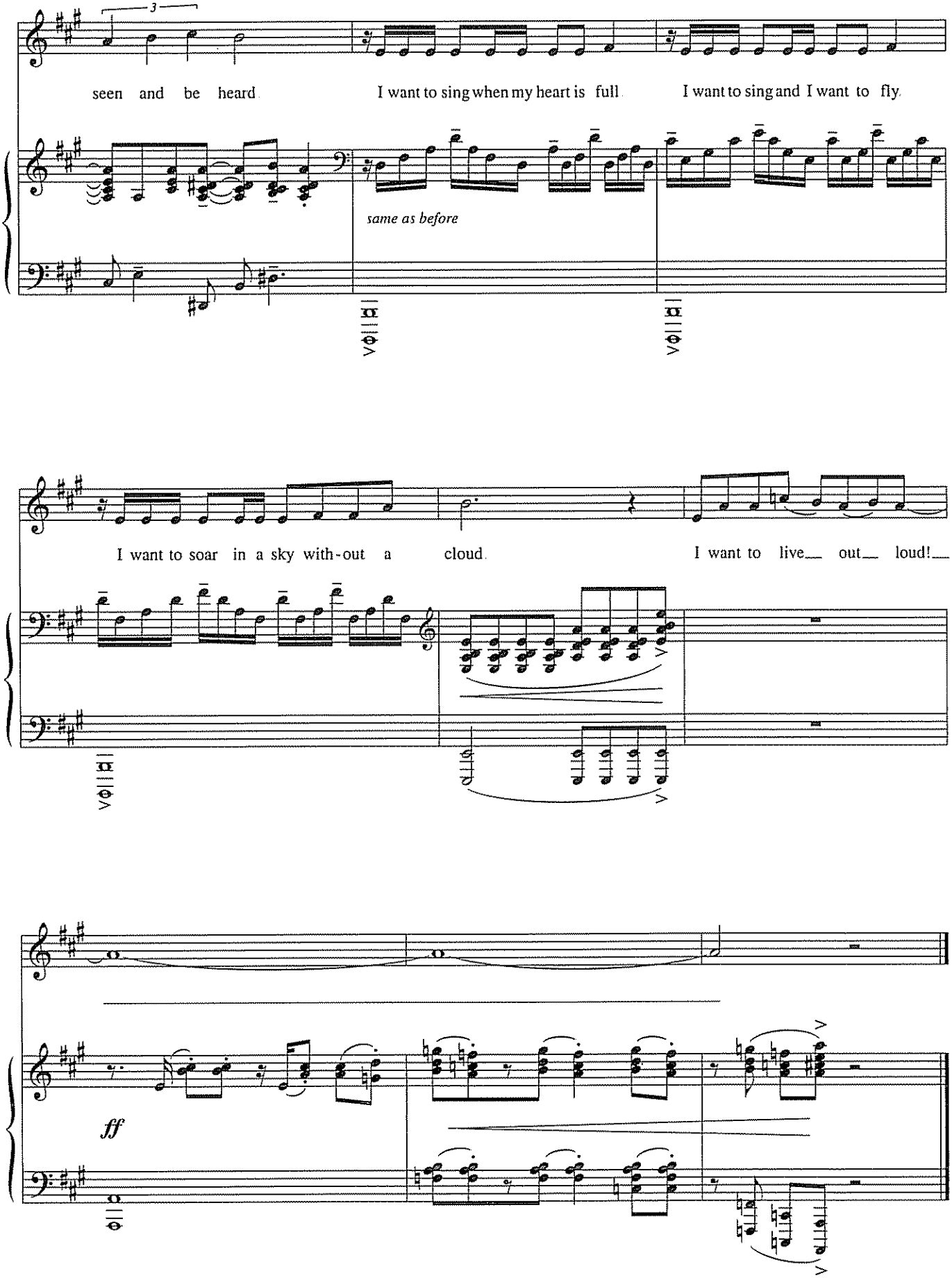



I want the life they took a - way from me!
If that makes me head - strong, fine That's a fault I'm glad
f
is mine I don't want to go a - long with the crowd
Don't want my spir - it bro - ken and bowed Why do I have


to hide what I'm feel-ing in - side? I want to live out loud


Don't want to be a - lone in the crowd I on - ly want

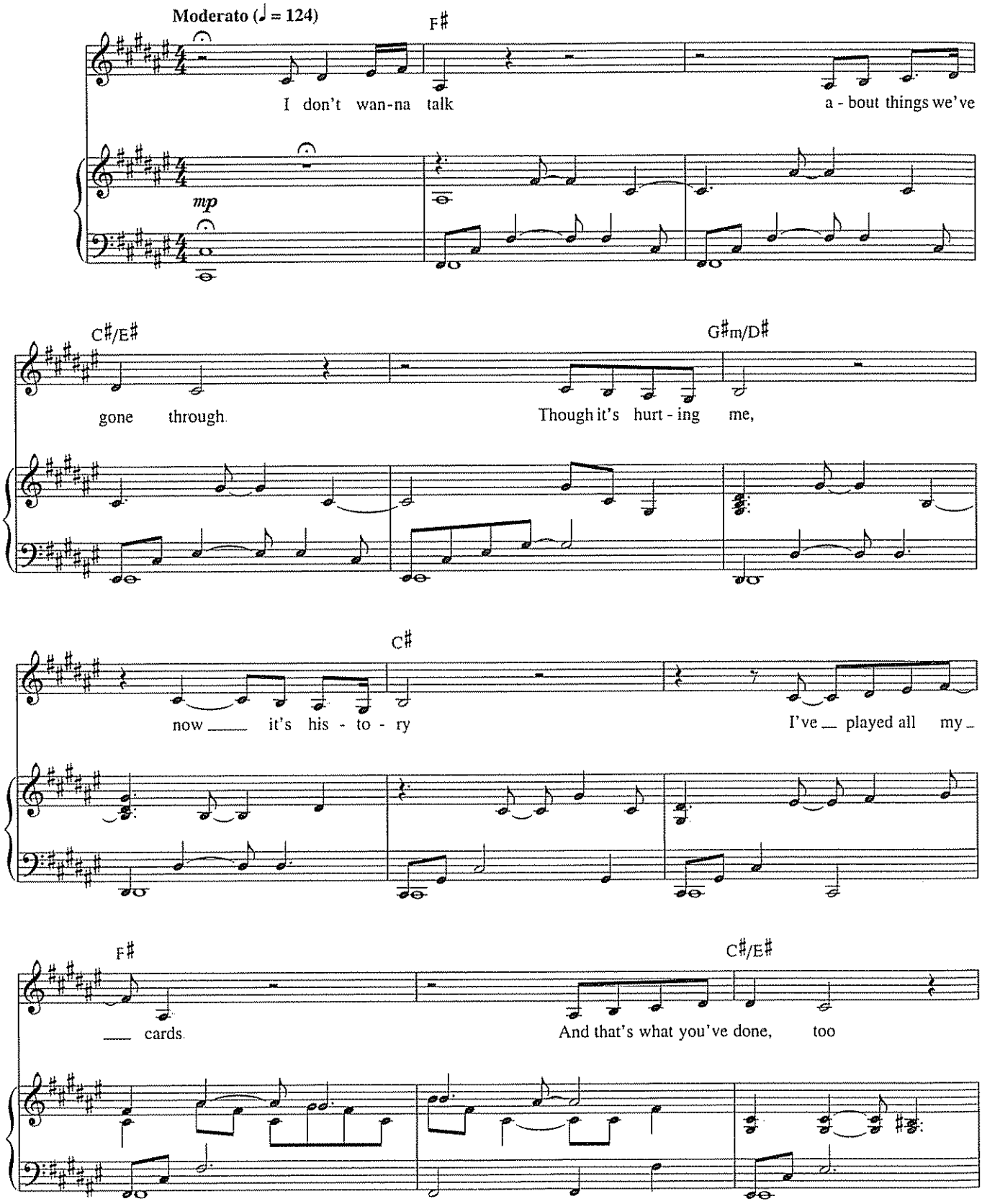

what I'm not al - lowed Give me the wings of a bird, I'll be


3
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
I want to soar in a sky with-out a cloud
I want to live out loud!
ff

THE WINNER TAKES IT ALL

from *Mamma Mia!*

Words and Music by BENNY ANDERSSON
and BJÖRN ULVAEUS



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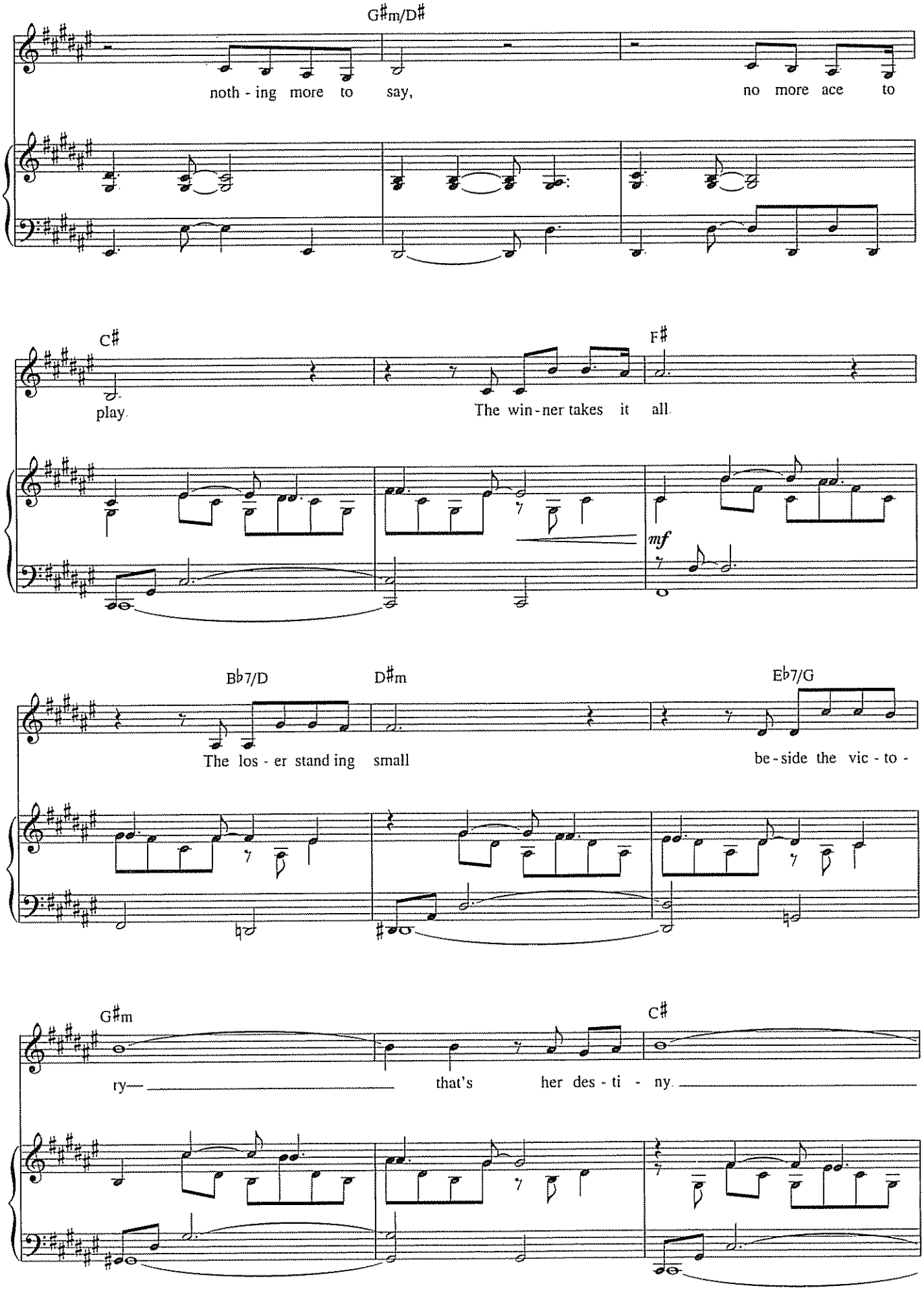
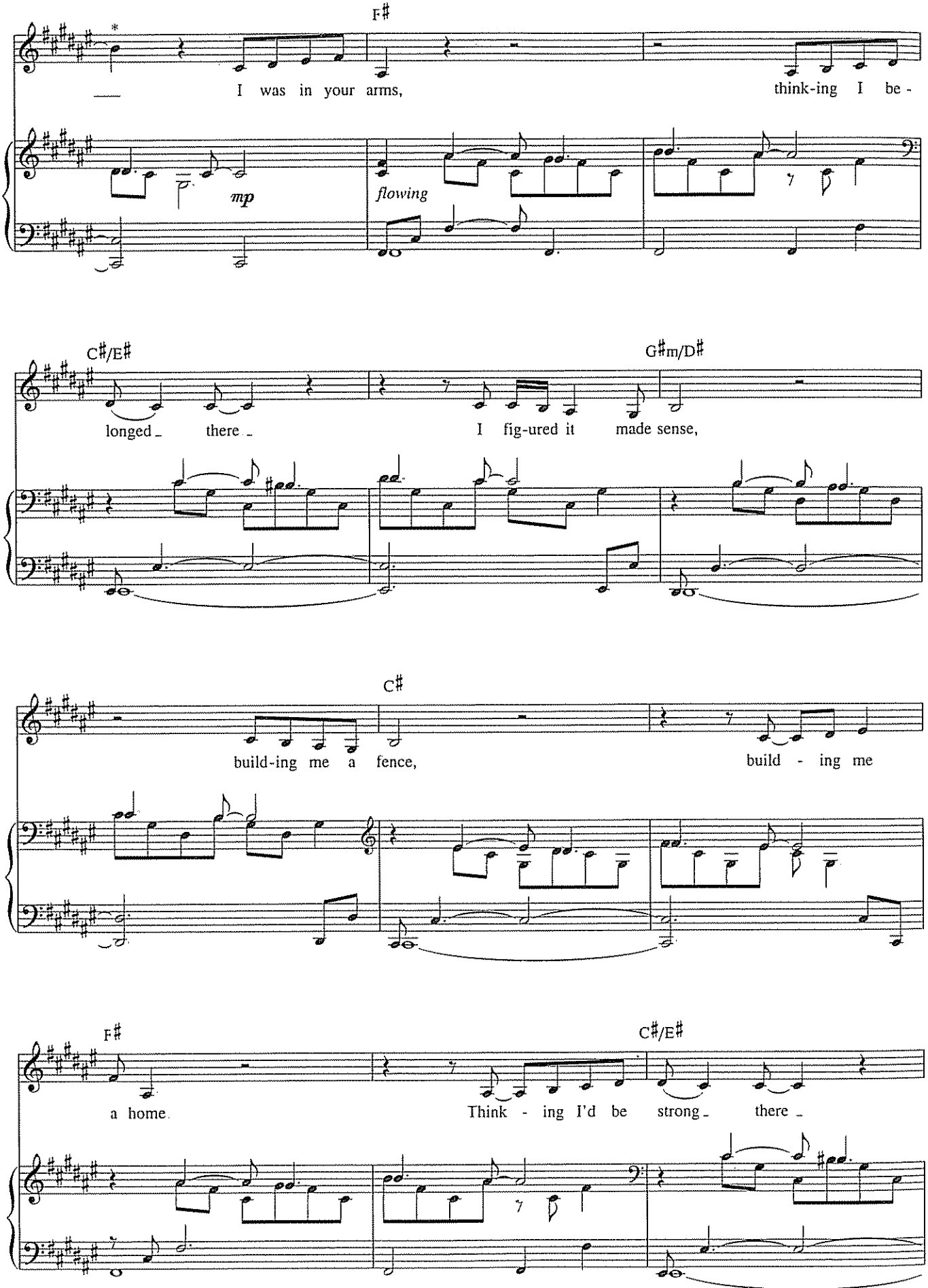
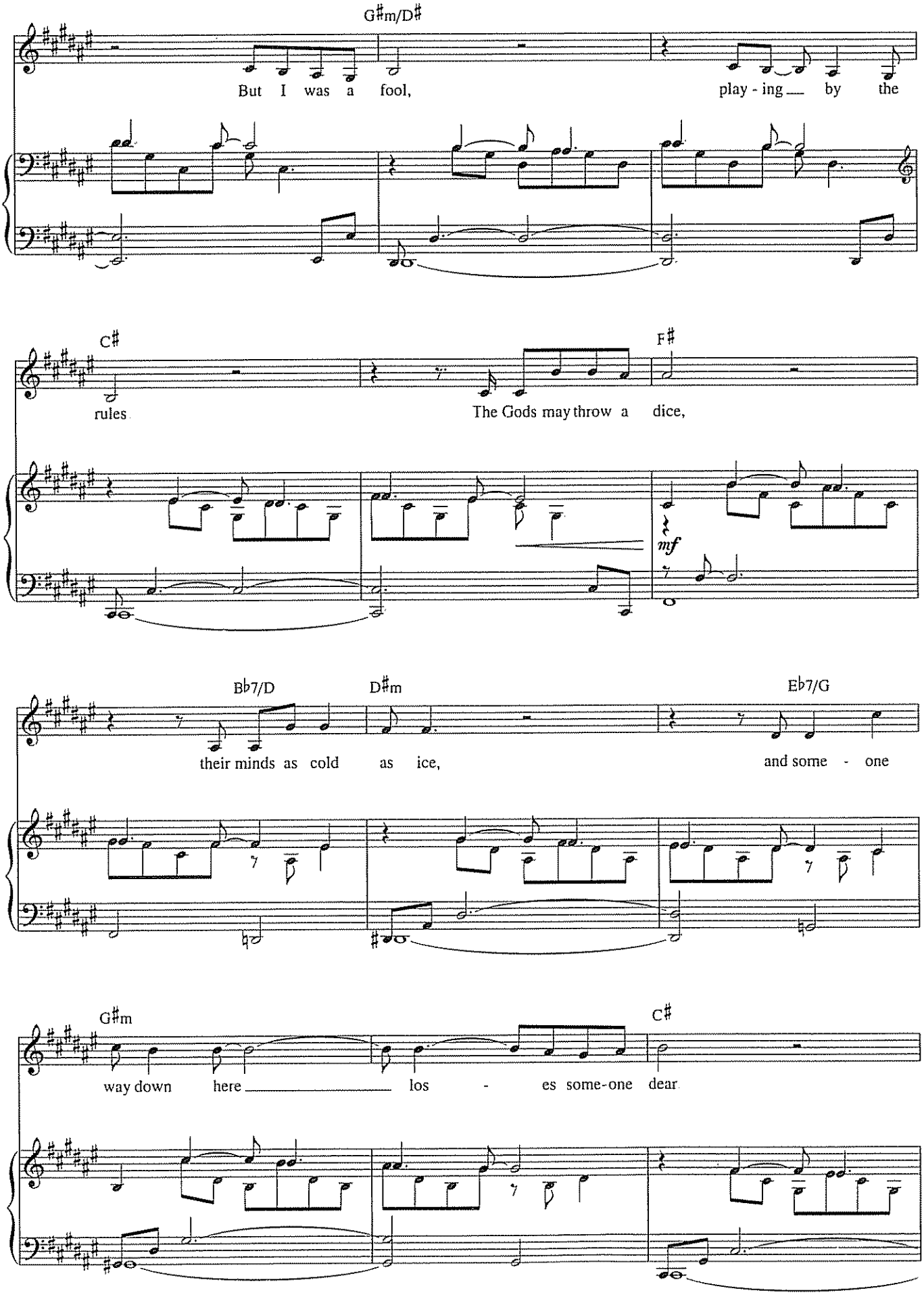
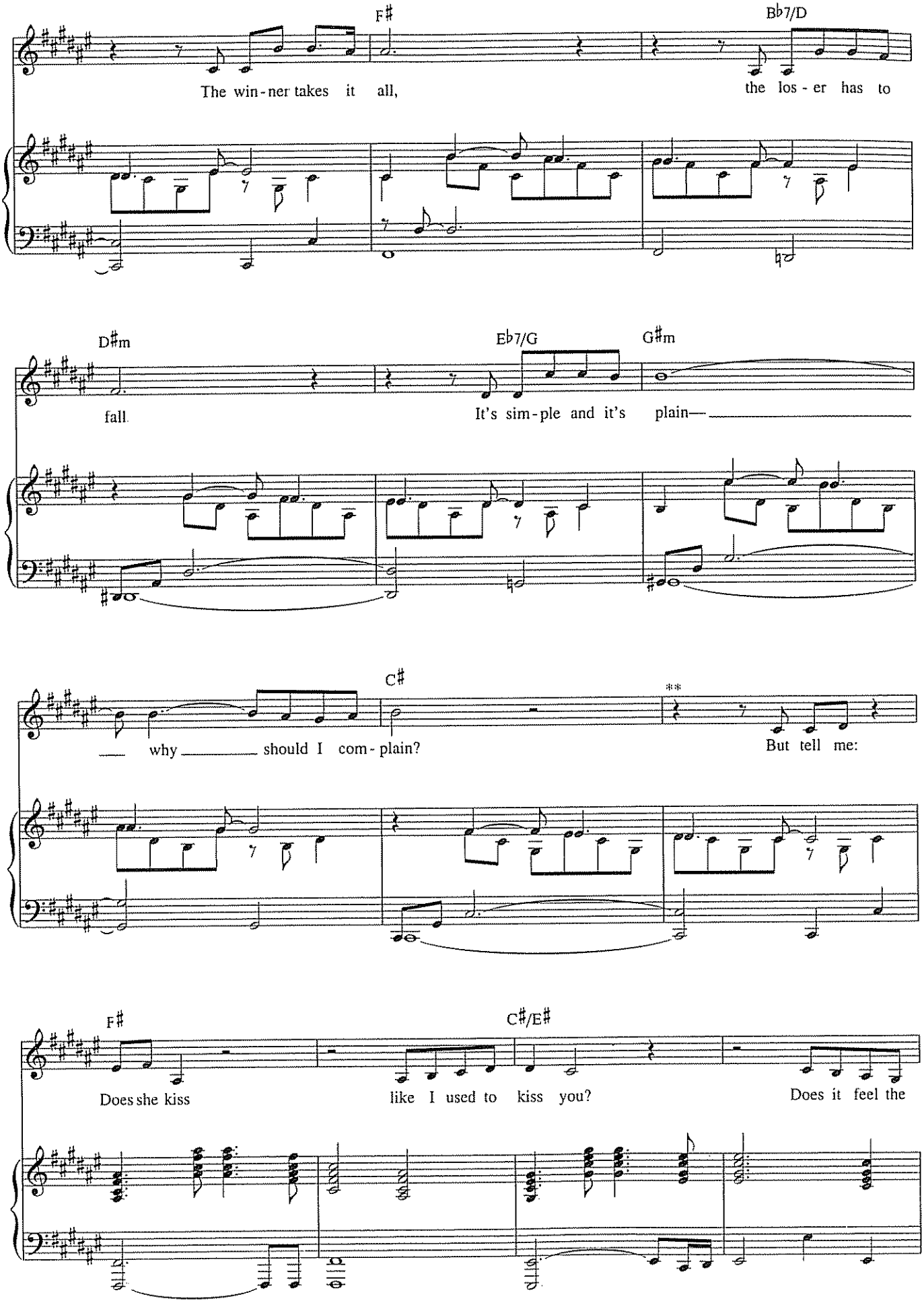
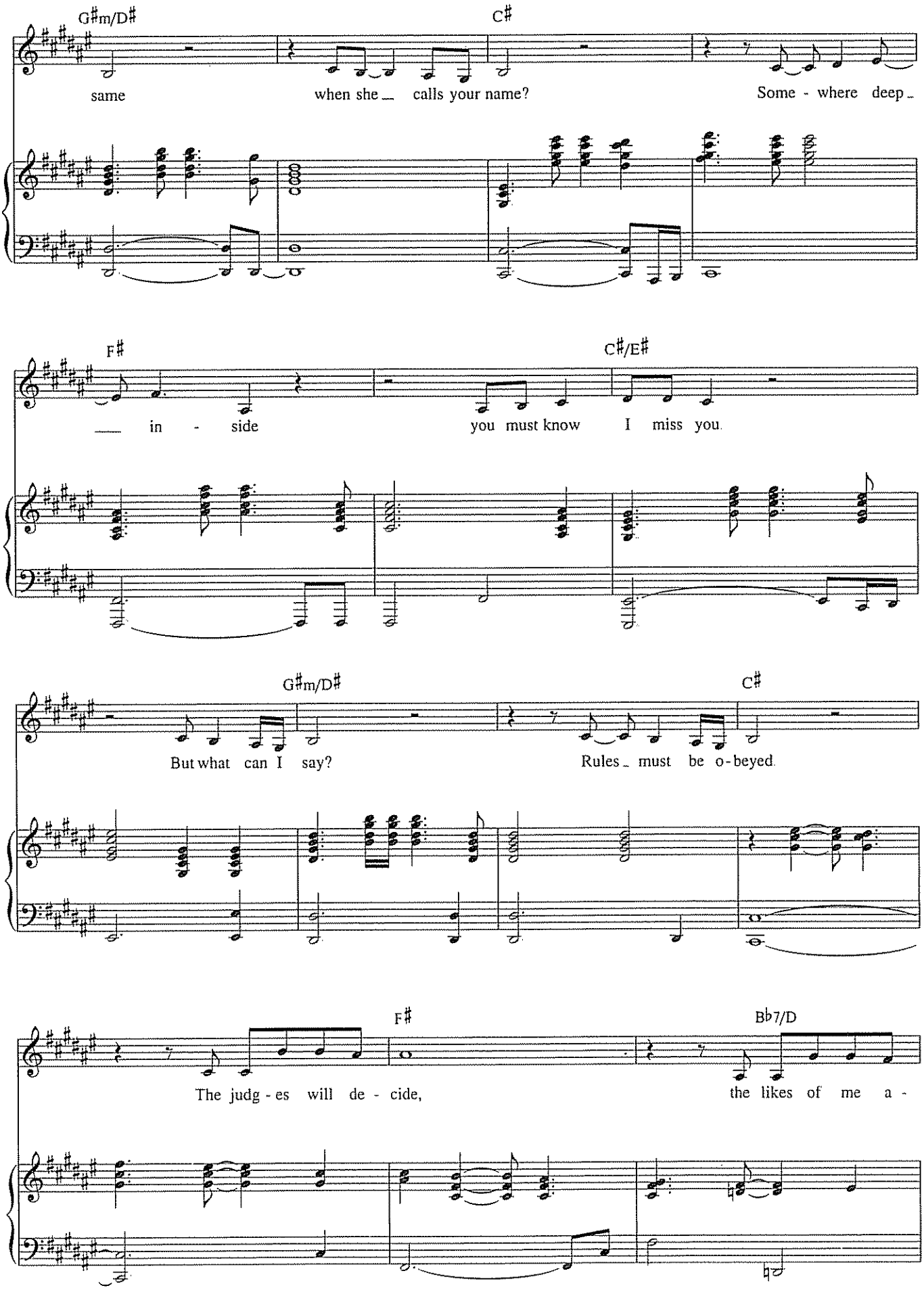

G♯m/D♯
noth - ing more to say,
no more ace to
C♯
play.
F♯
The win - ner takes it all.
mf
B♭7/D
D♯m
E♭7/G
The los - er stand ing small
be - side the vic - to -
G♯m
C♯
ry—
that's her des - ti - ny.

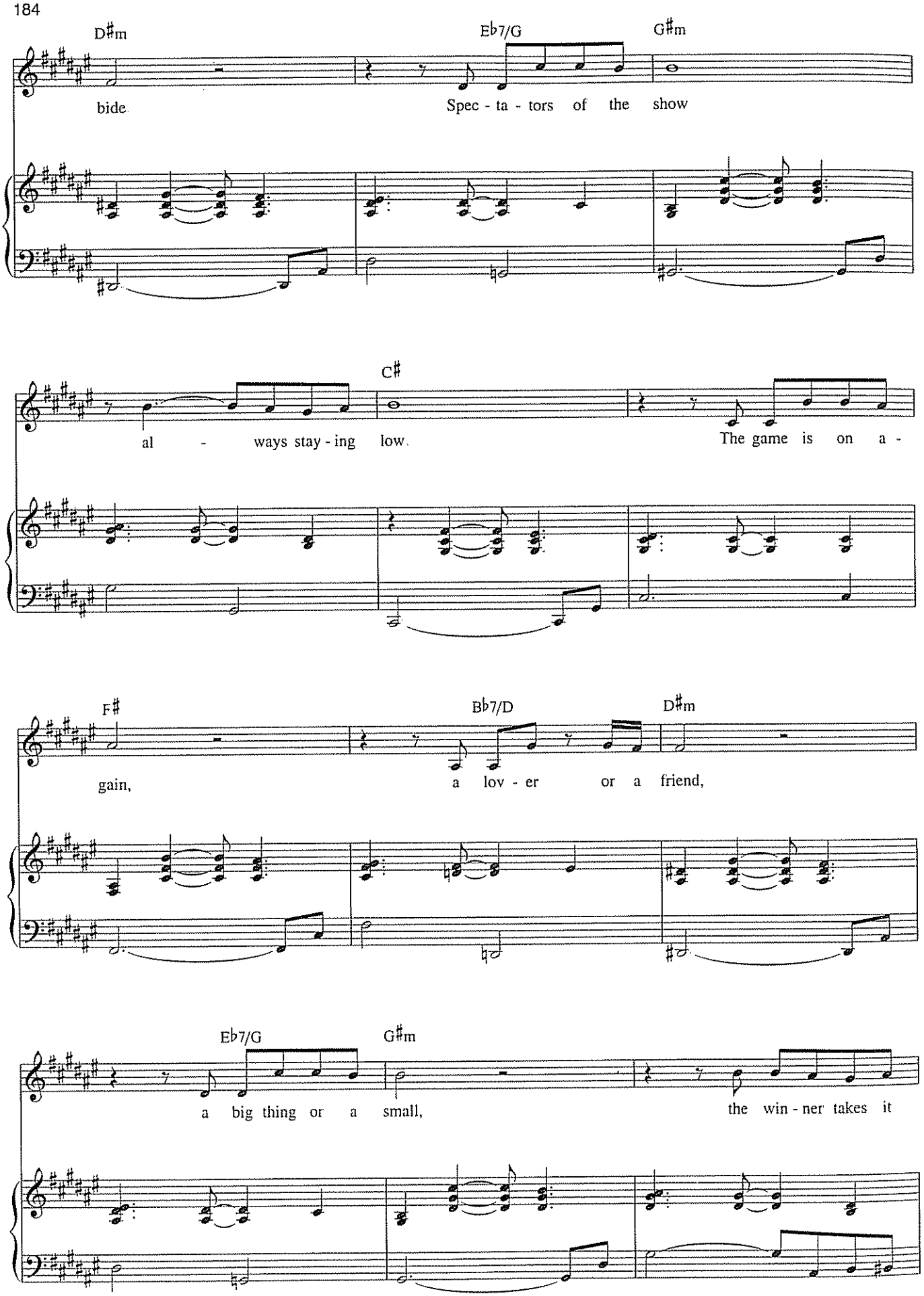


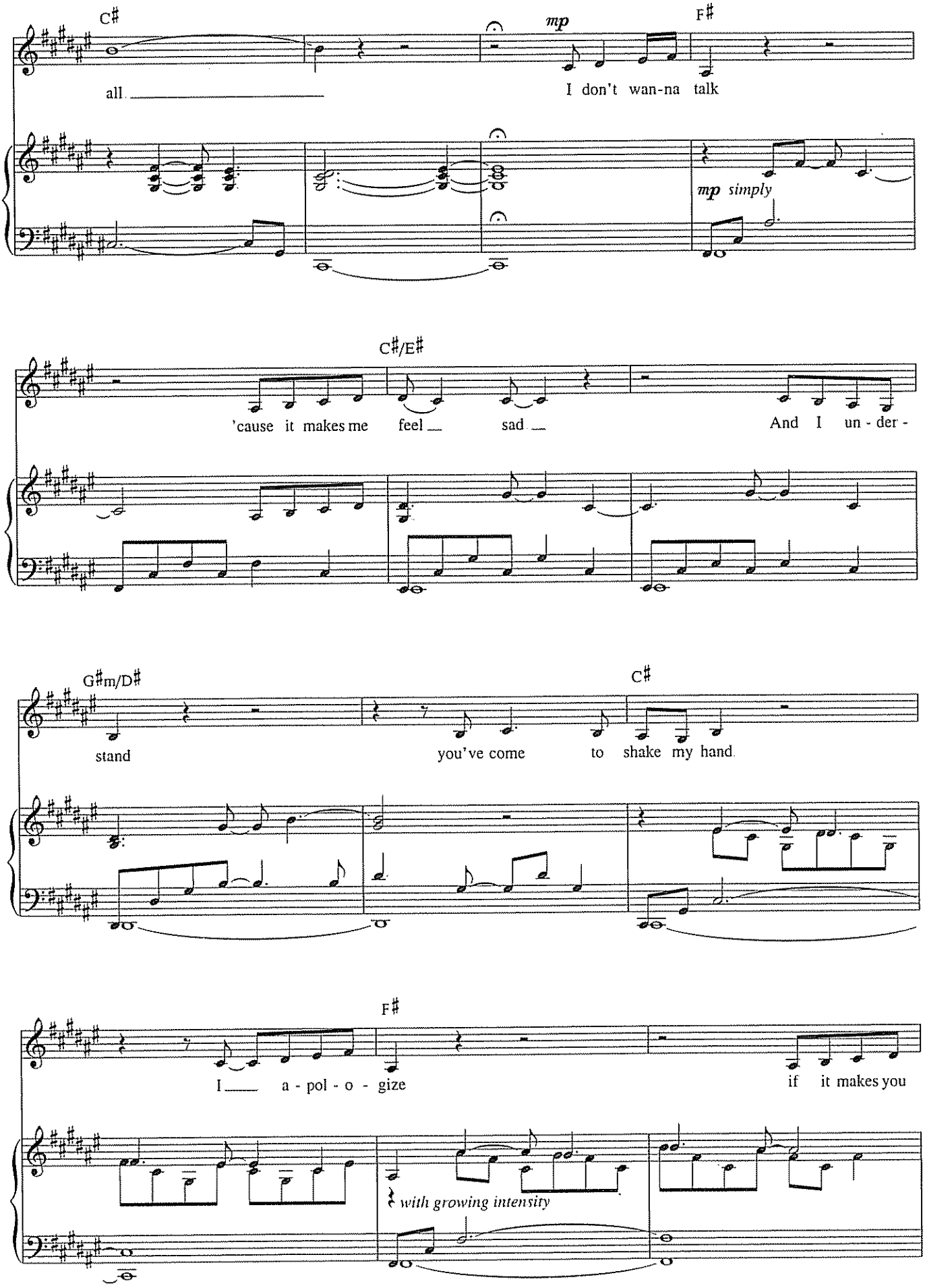
*Because the song is rather long as a solo, a possible cut could be taken to **

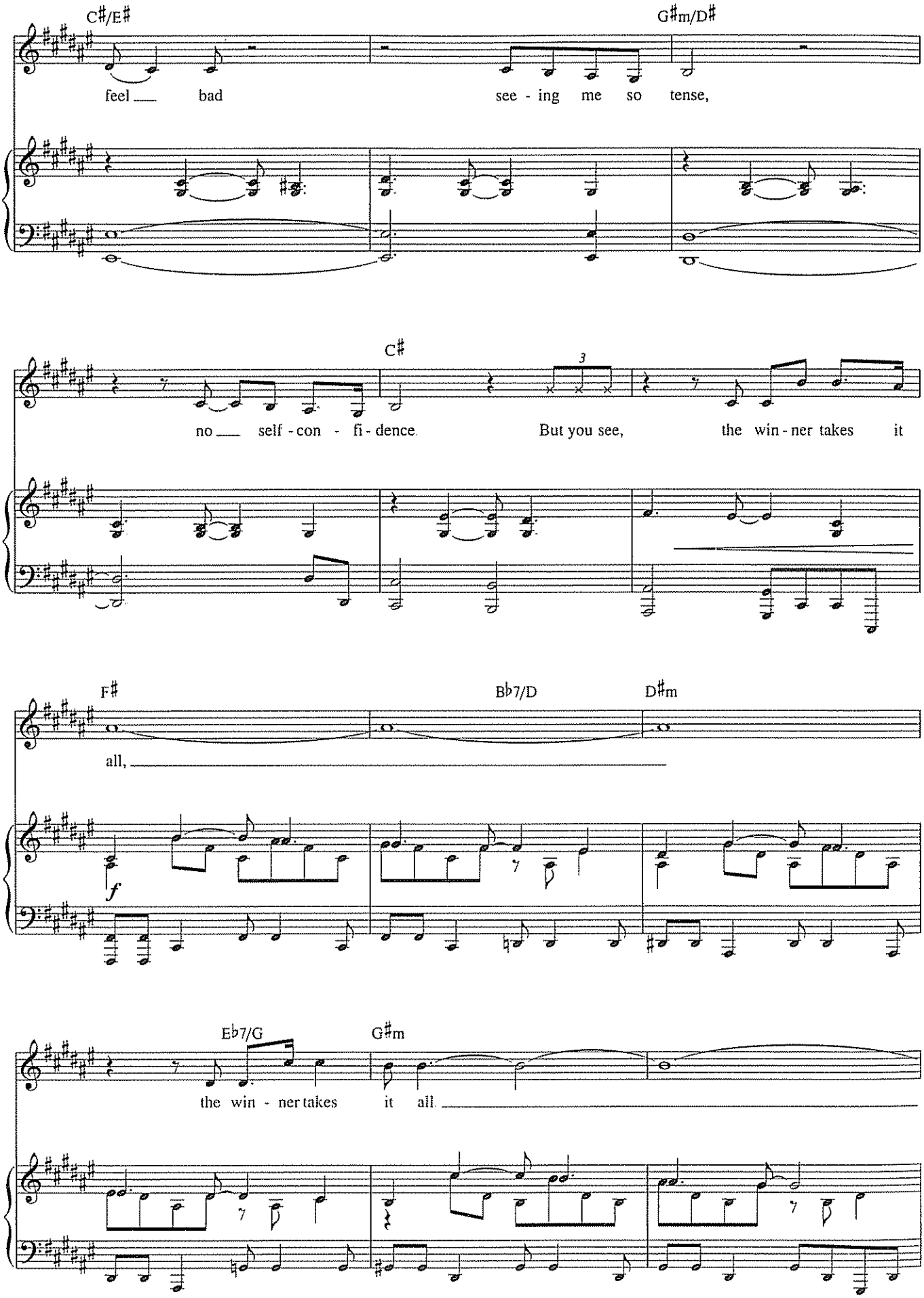

G♯m/D♯
But I was a fool, play - ing by the
C♯
F♯
rules The Gods may throw a dice,
mf
B♭7/D
D♯m
E♭7/G
their minds as cold as ice, and some - one
G♯m
C♯
way down here los - es some-one dear

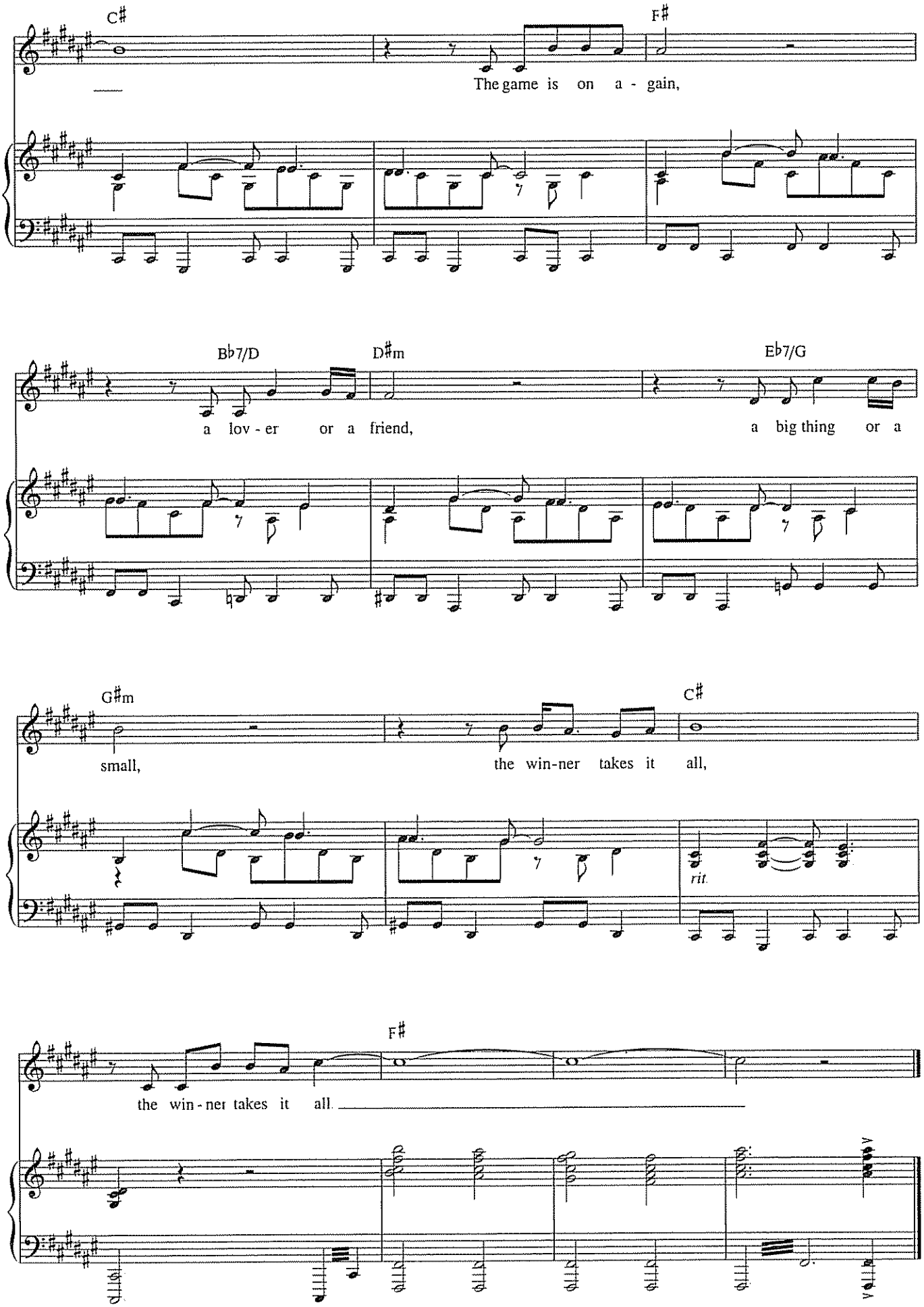

F♯
B♭7/D
The win - ner takes it all,
the los - er has to
D♯m
E♭7/G
G♯m
fall.
It's sim - ple and it's plain—
C♯
**
— why — should I com - plain?
But tell me:
F♯
C♯/E♯
Does she kiss
like I used to kiss you?
Does it feel the


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♯
B♭7/D
The judg - es will de - cide,
the likes of me a -


D♯m
E♭7/G
G♯m
bide
Spec - ta - tors of the show
C♯
al - ways stay - ing low.
The game is on a -
F♯
B♭7/D
D♯m
gain,
a lov - er or a friend,
E♭7/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

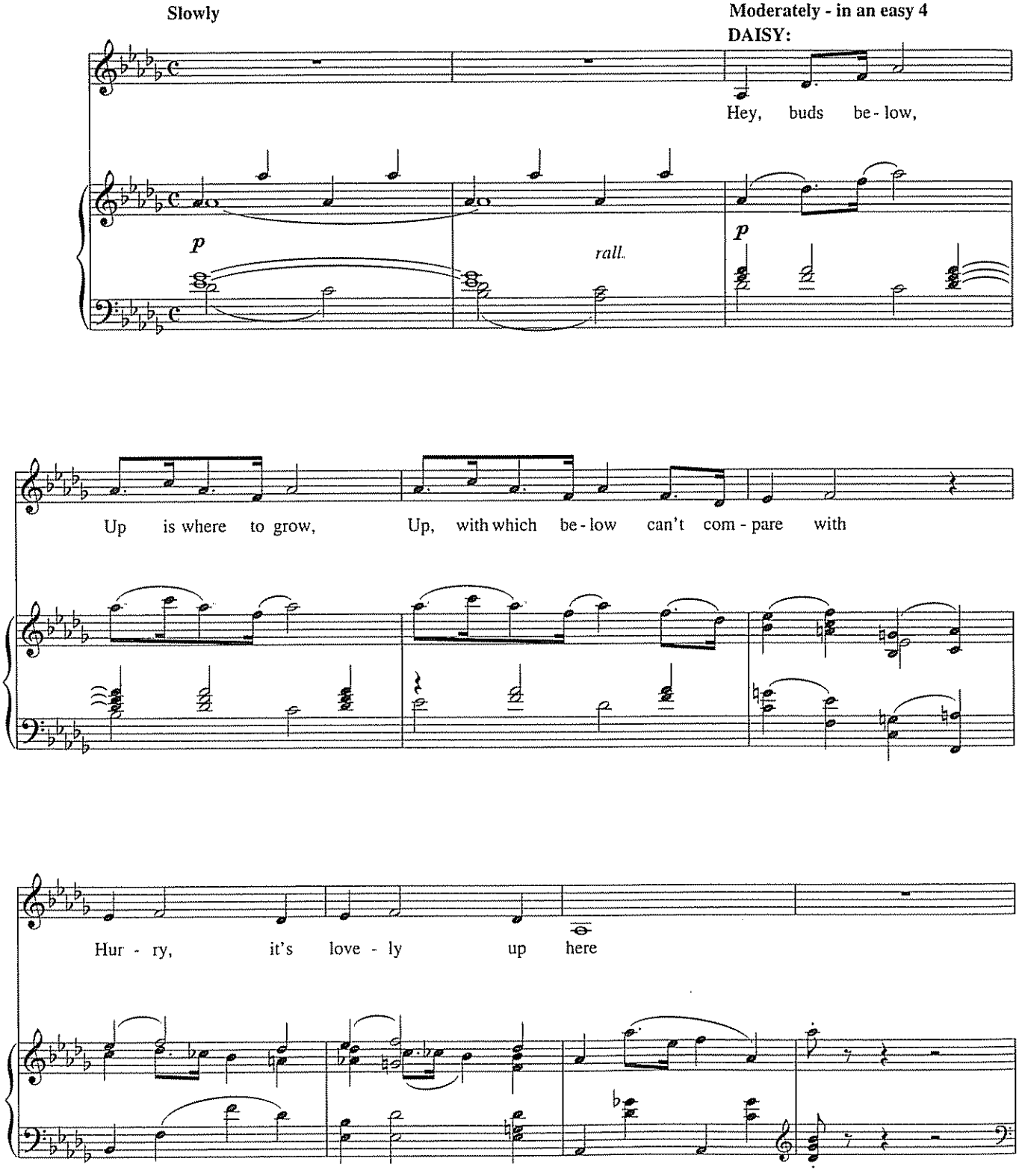

C♯/E♯
G♯m/D♯
feel bad
see - ing me so tense,
C♯
3
no self - con - fi - dence.
But you see,
the win - ner takes it
F♯
B♭7/D
D♯m
all,
f
E♭7/G
G♯m
the win - ner takes it all.


C♯
F♯
The game is on a - gain,
B♭7/D
D♯m
E♭7/G
a lov - er or a friend,
a big thing or a
G♯m
C♯
small,
the win-ner takes it all,
rit.
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



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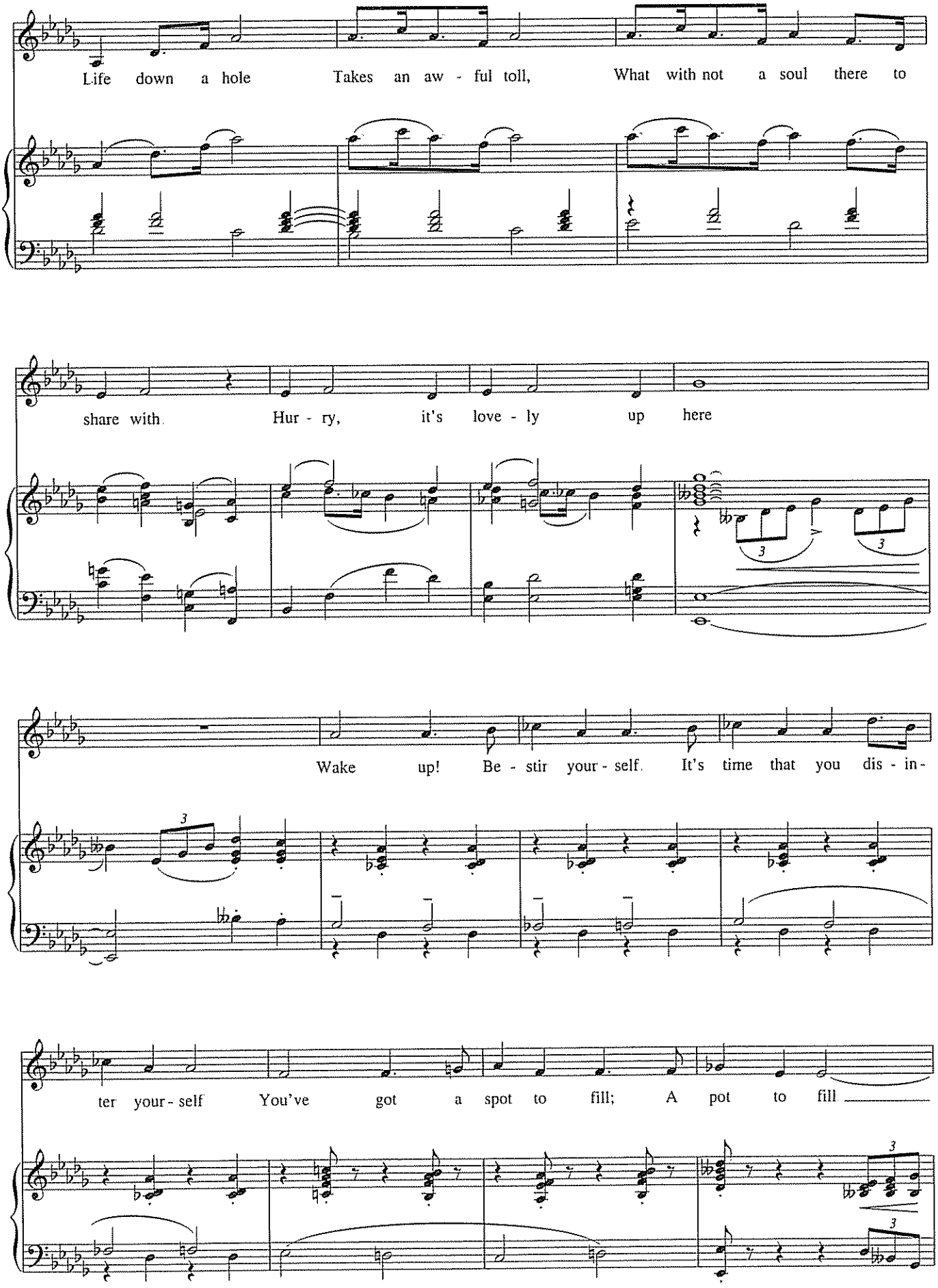
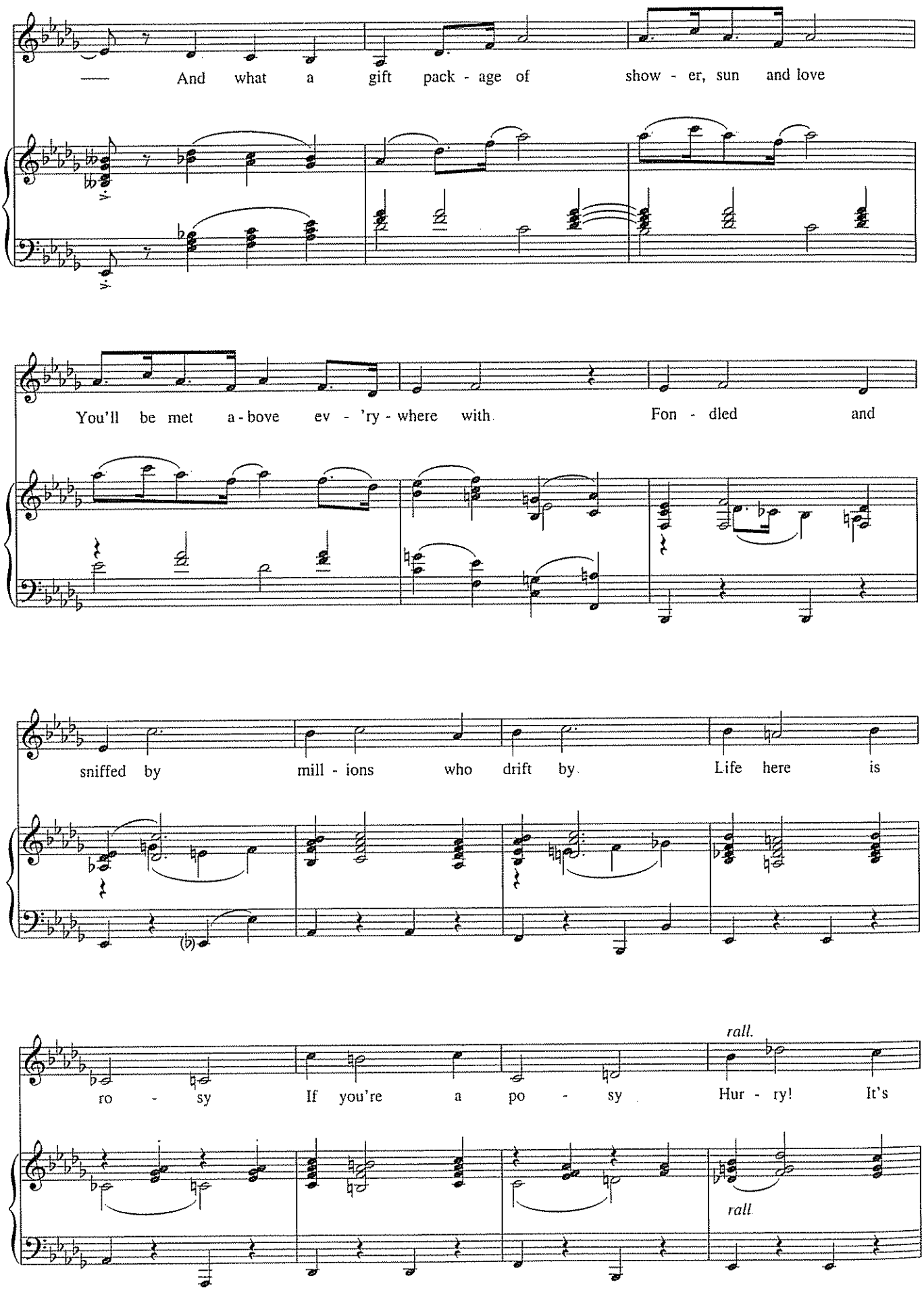
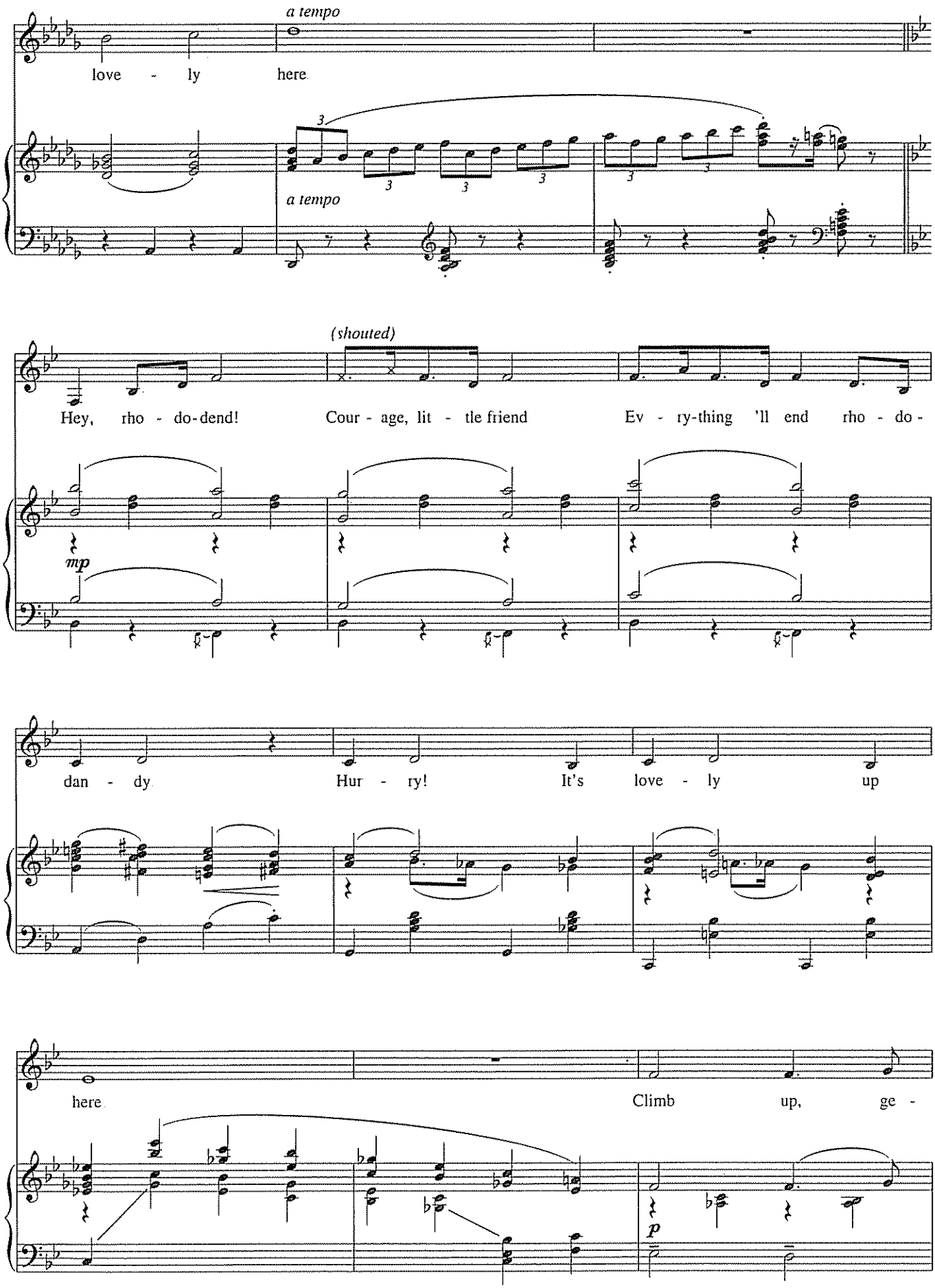
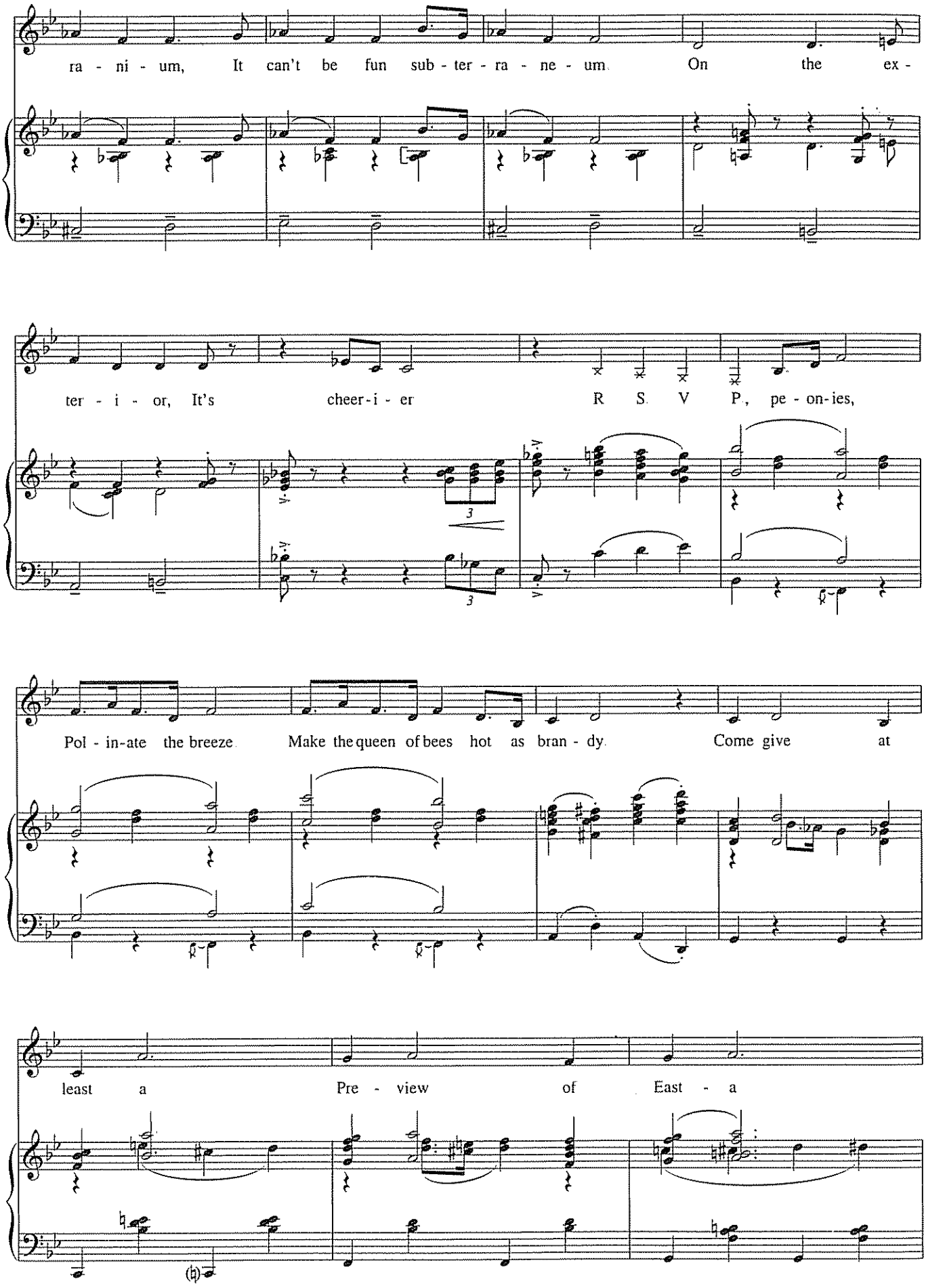
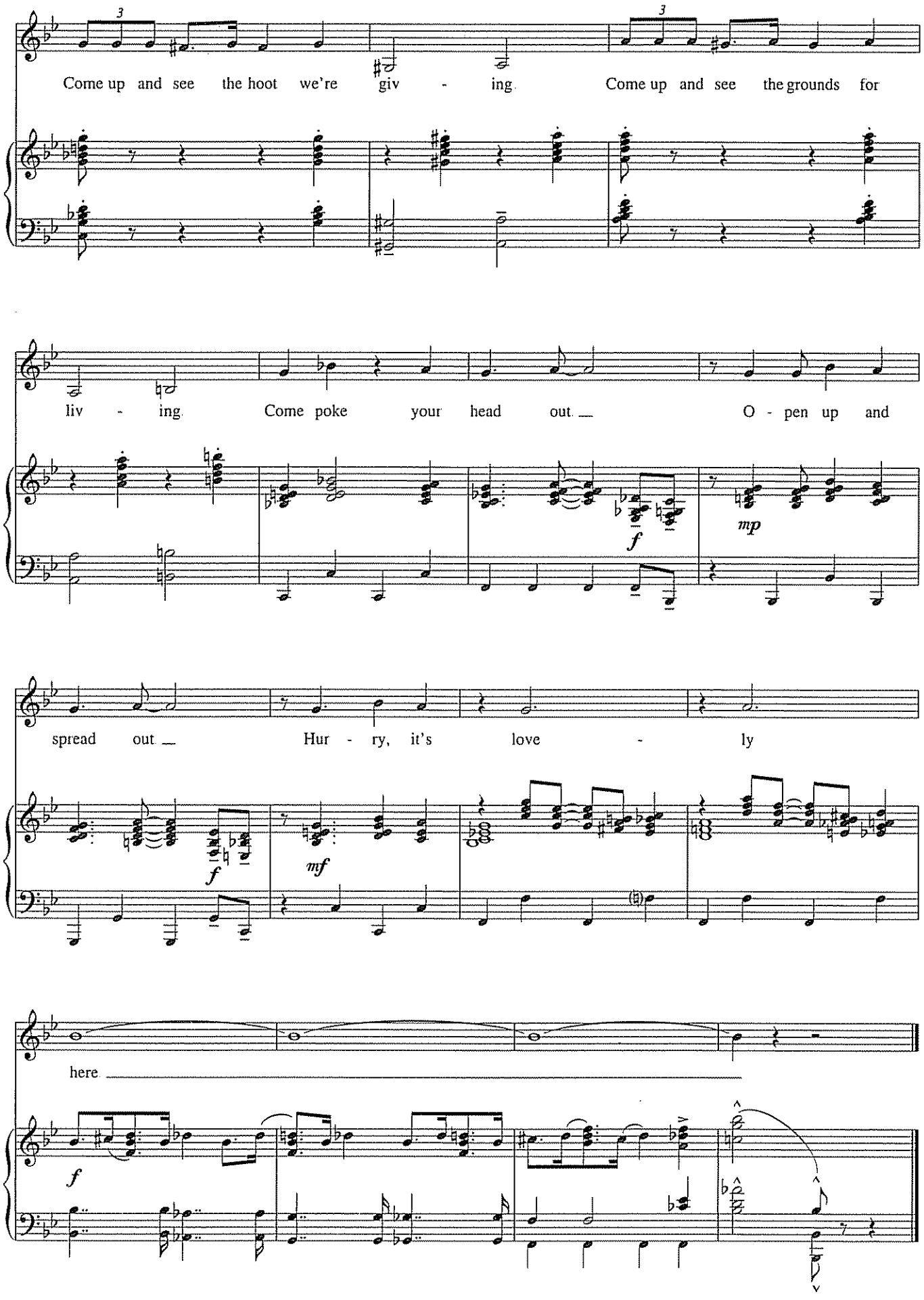

Life down a hole Takes an aw - ful toll, What with not a soul there to
share with. Hur - ry, it's love - ly up here
Wake up! Be - stir your - self. It's time that you dis - in -
ter your - self You've got a spot to fill; A pot to fill


And what a gift pack - age of show - er, sun and love
You'll be met a - bove ev - 'ry - where with Fon - dled and
sniffed by mill - ions who drift by Life here is
ro - sy If you're a po - sy
rall.
Hur - ry! It's
rall.


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

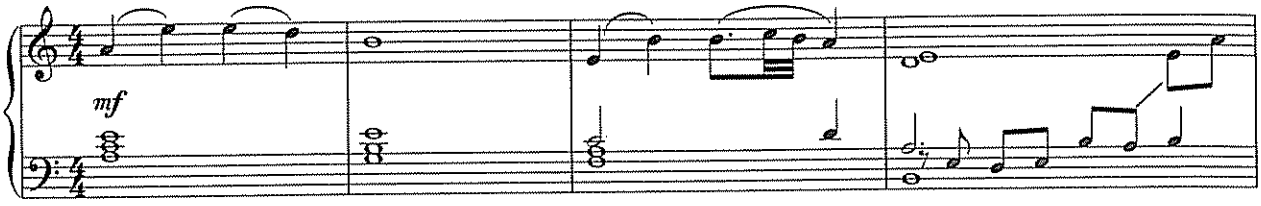

Come up and see the hoot we're giv - ing. Come up and see the grounds for
liv - ing. Come poke your head out. O - pen up and
spread out. Hur - ry, it's love - ly
here.
f
mp
f
mf
f

WOMAN

from *The Pirate Queen*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL, RICHARD MALTBY, JR.
and JOHN DEMPSEY

Moderately slow



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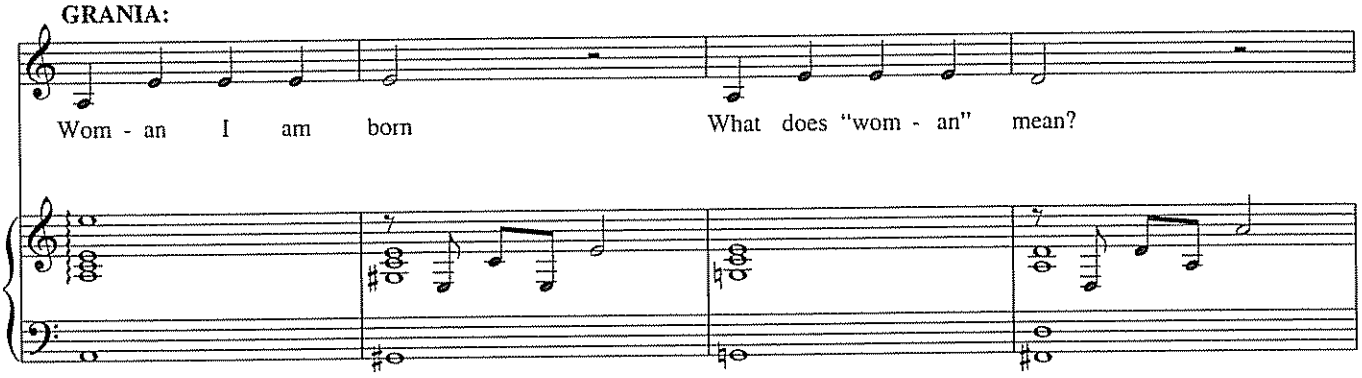

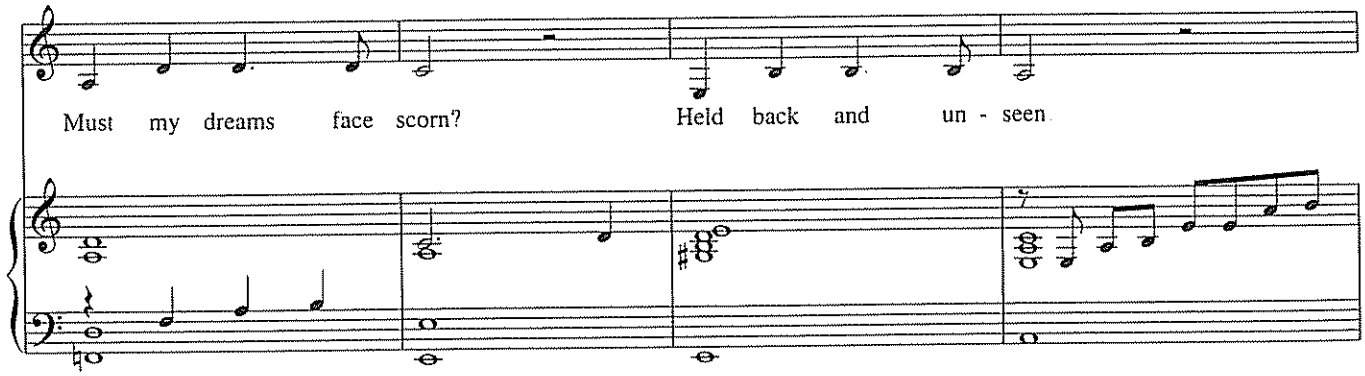

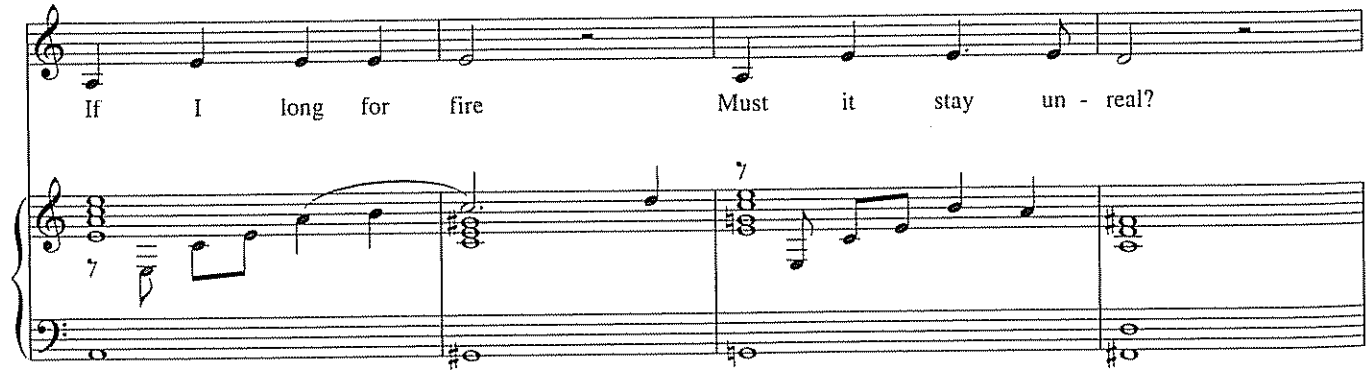

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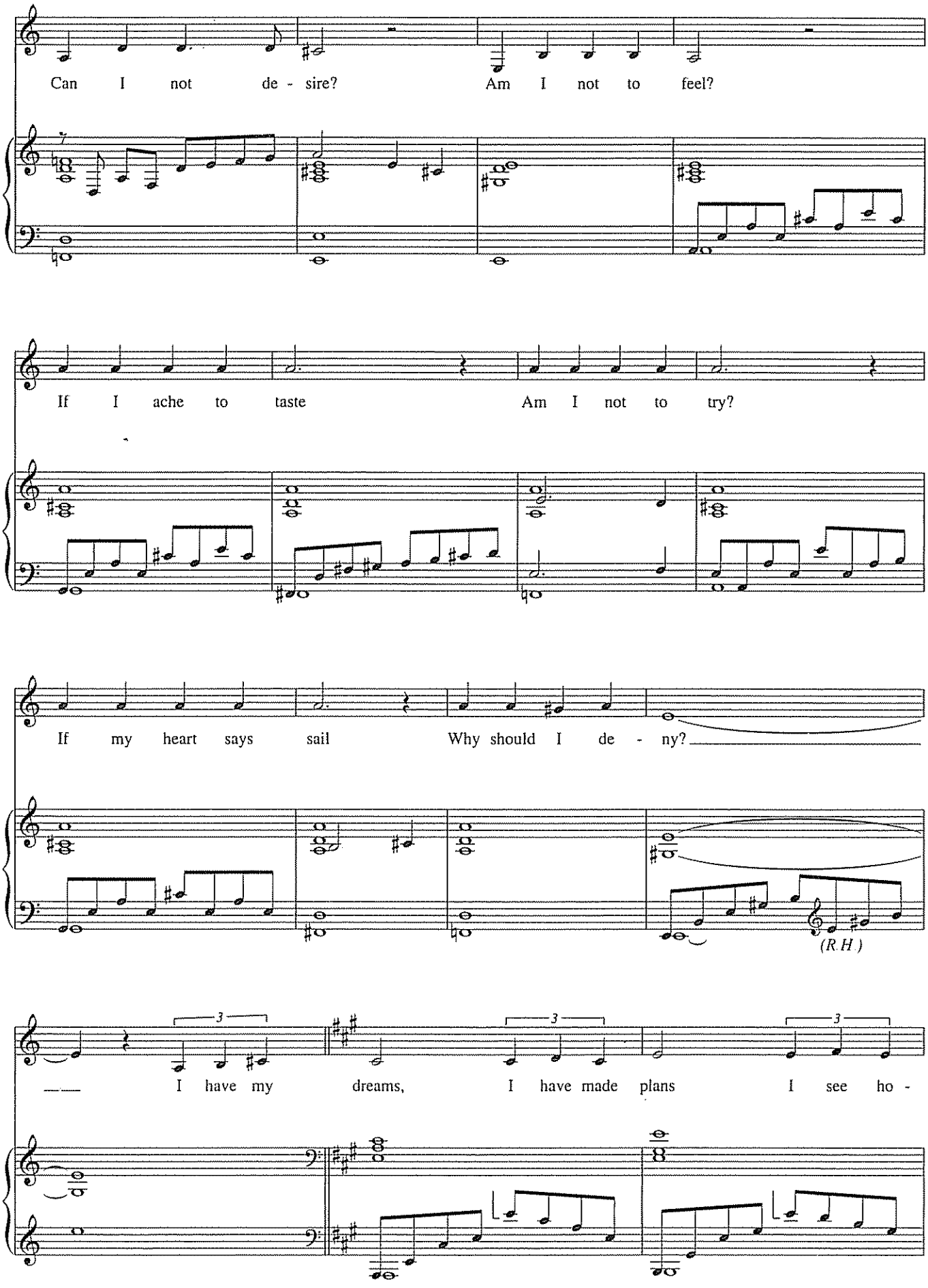
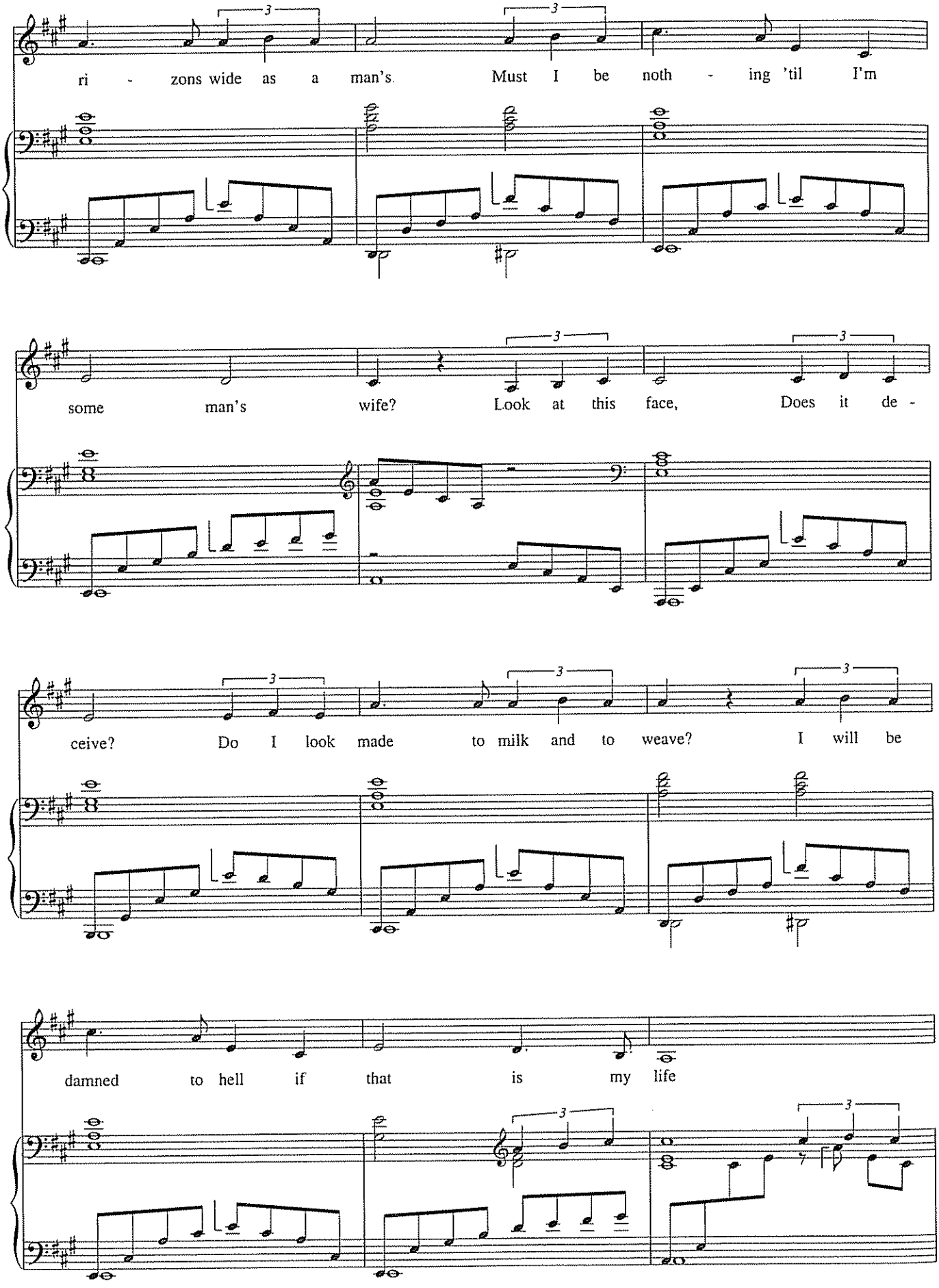
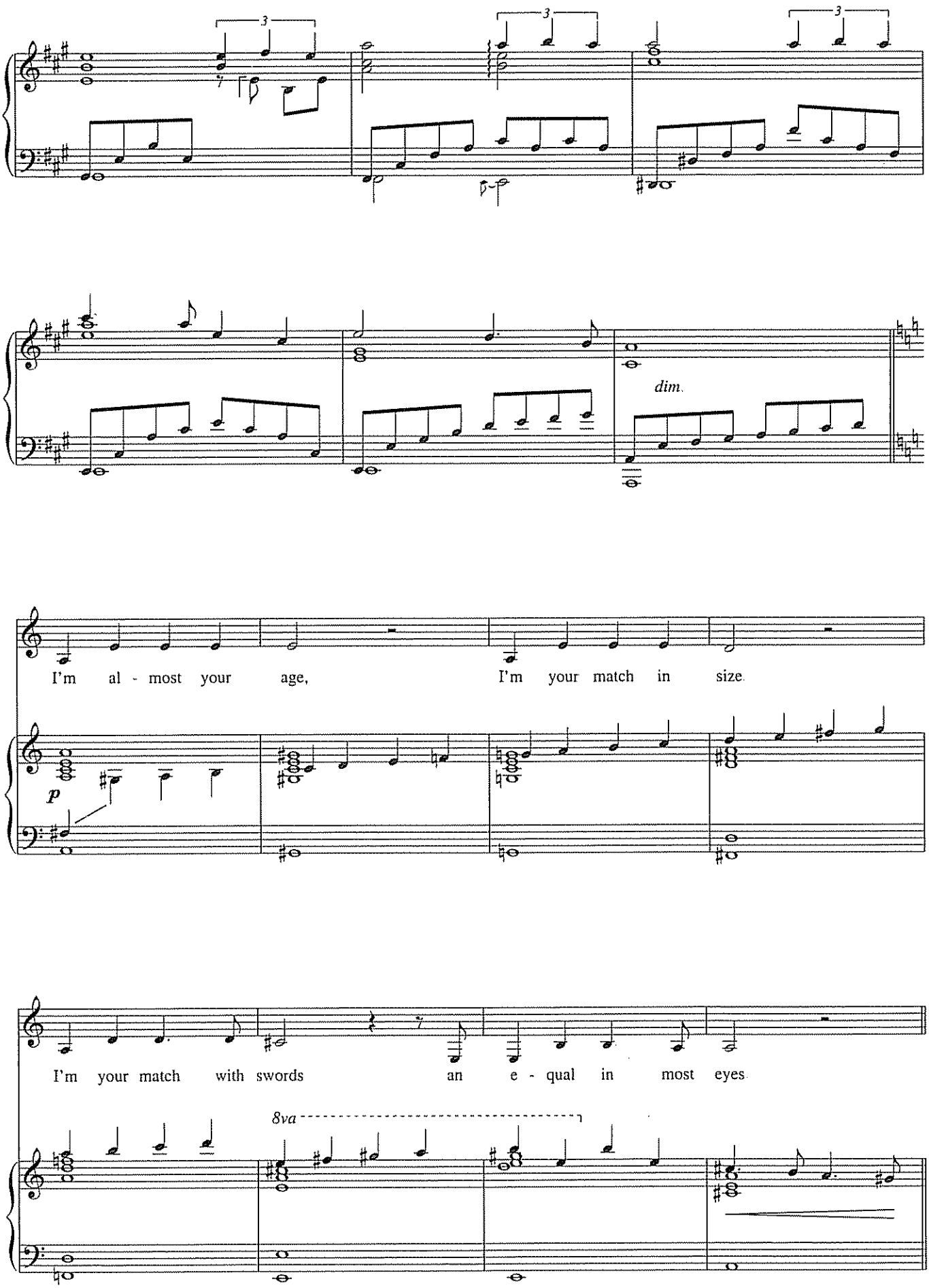
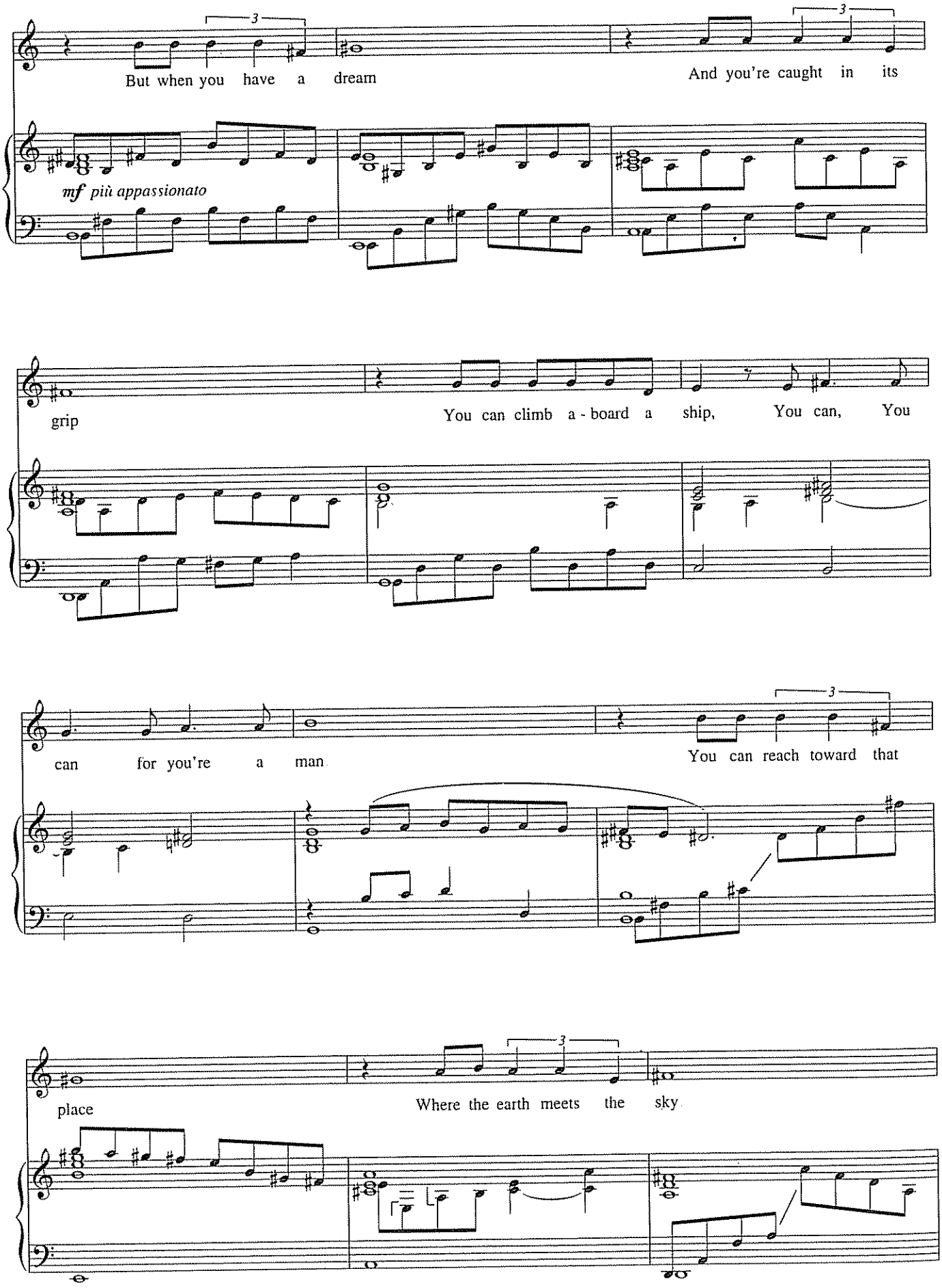
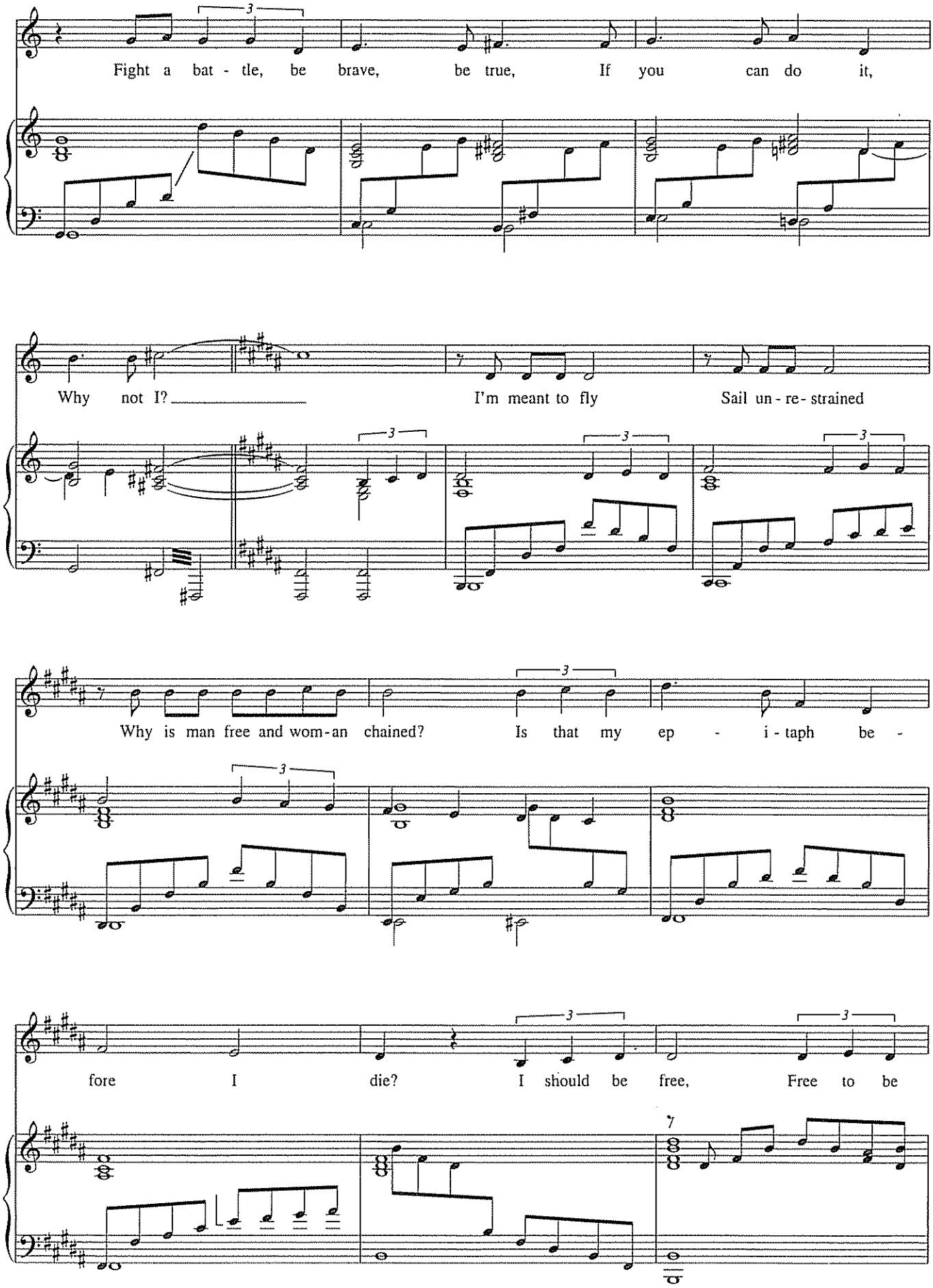
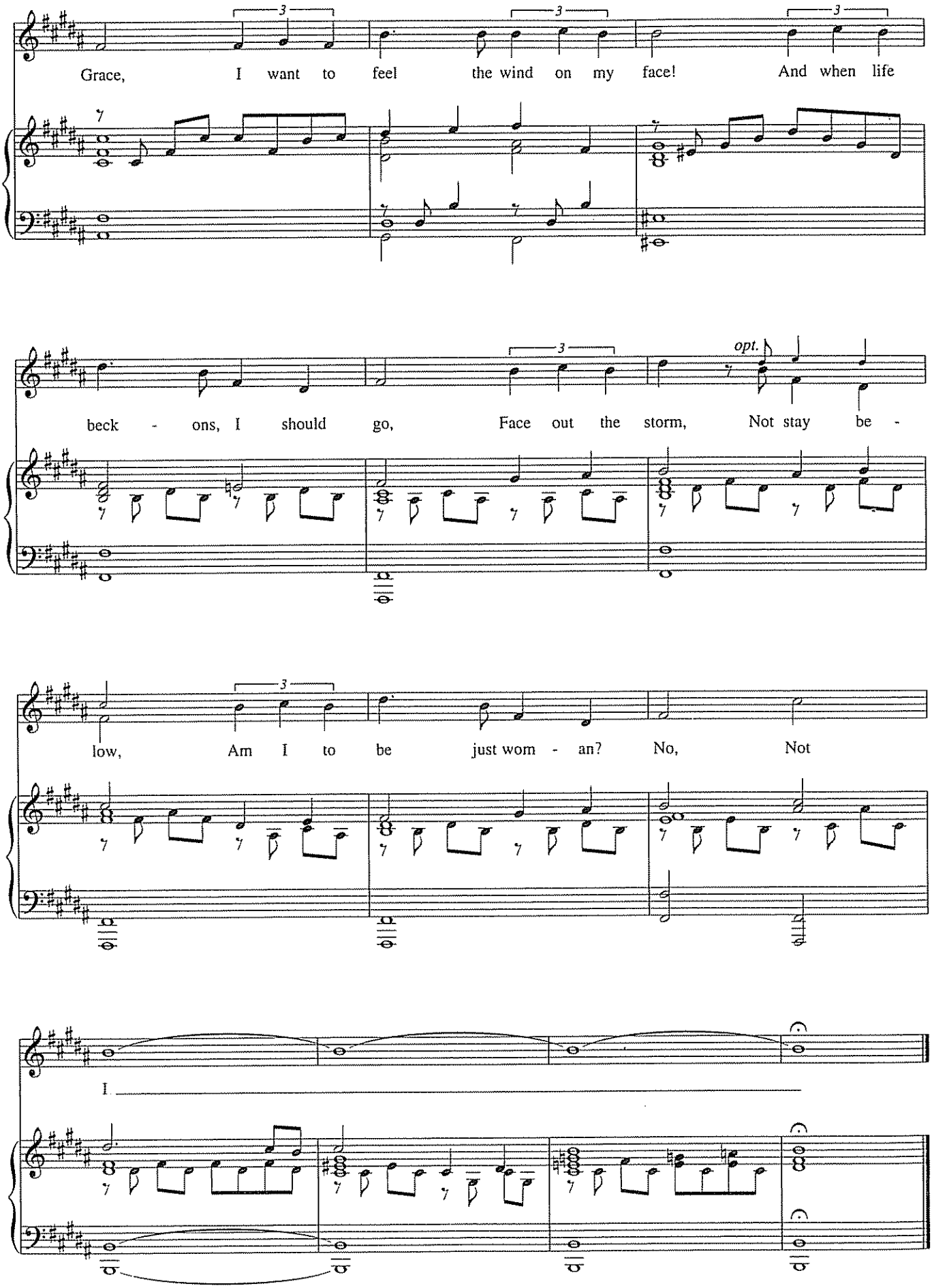

Can I not de - sire? Am I not to feel?
If I ache to taste Am I not to try?
If my heart says sail Why should I de - ny?
(R.H.)
I have my dreams, I have made plans I see ho -


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 is my life


3
3
3
dim.
I'm al - most your age, I'm your match in size.
p
I'm your match with swords an e - qual in most eyes.
8va

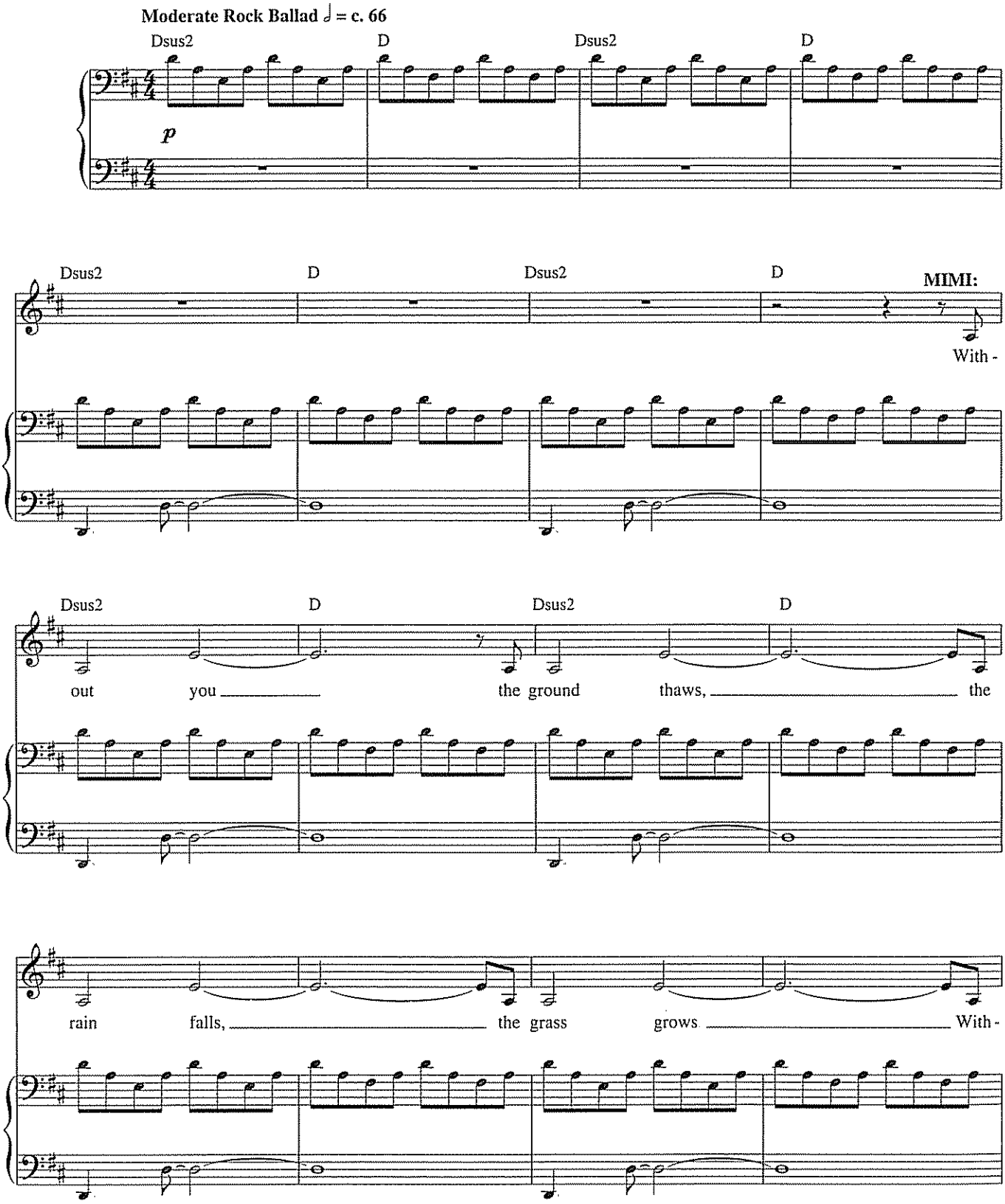

But when you have a dream
And you're caught in its
mf più appassionato
grip
You can climb a - board a ship, You can, You
can for you're a man
You can reach toward that
place
Where the earth meets the sky


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
beck - ons, I should go, Face out the storm, Not stay be -
opt.
low, Am I to be just wom - an? No, Not
I

WITHOUT YOU
from *Rent*

Words and Music by
JONATHAN LARSON



This song for Mimi and Roger has been adapted as a solo for this edition.

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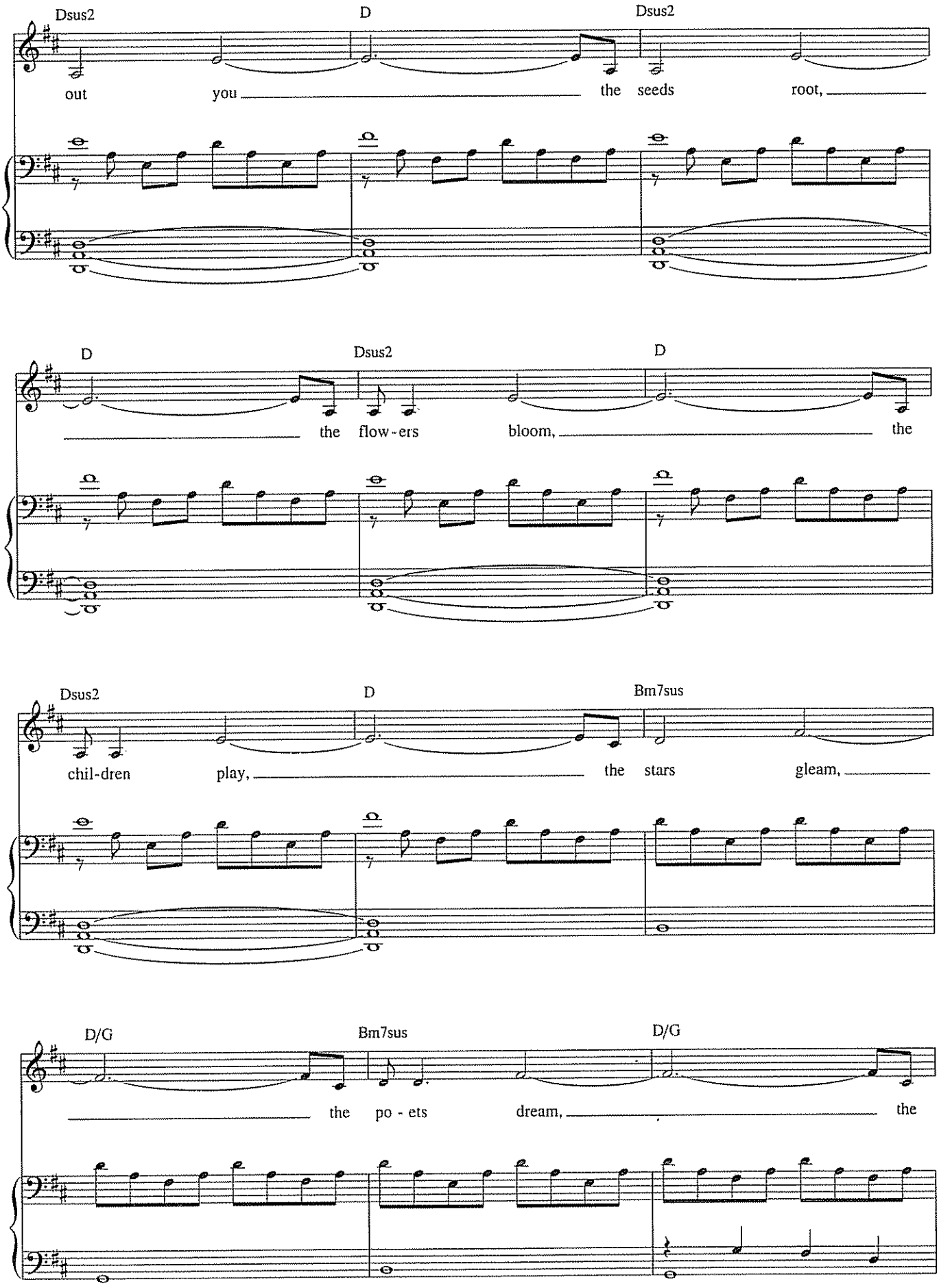
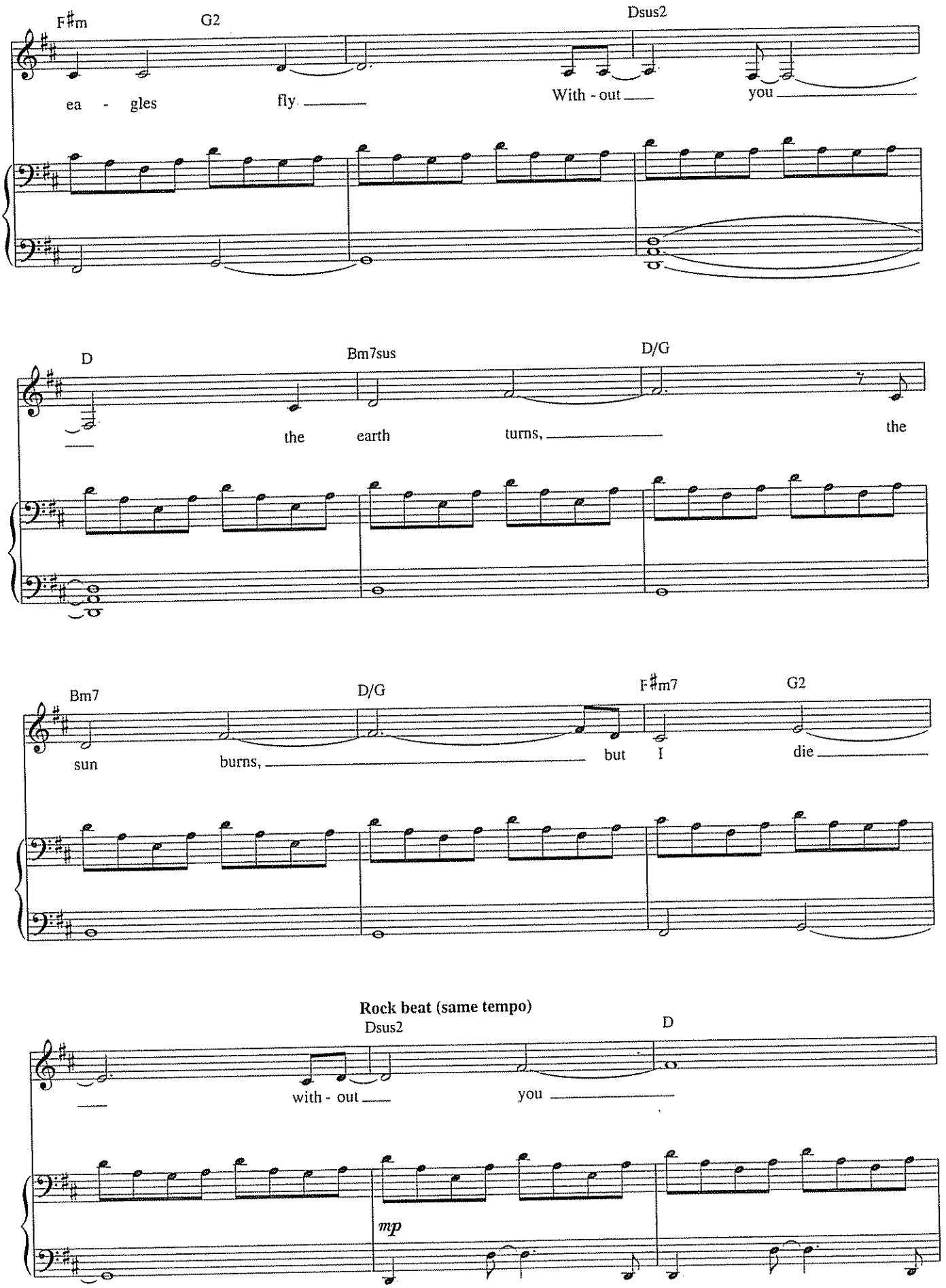
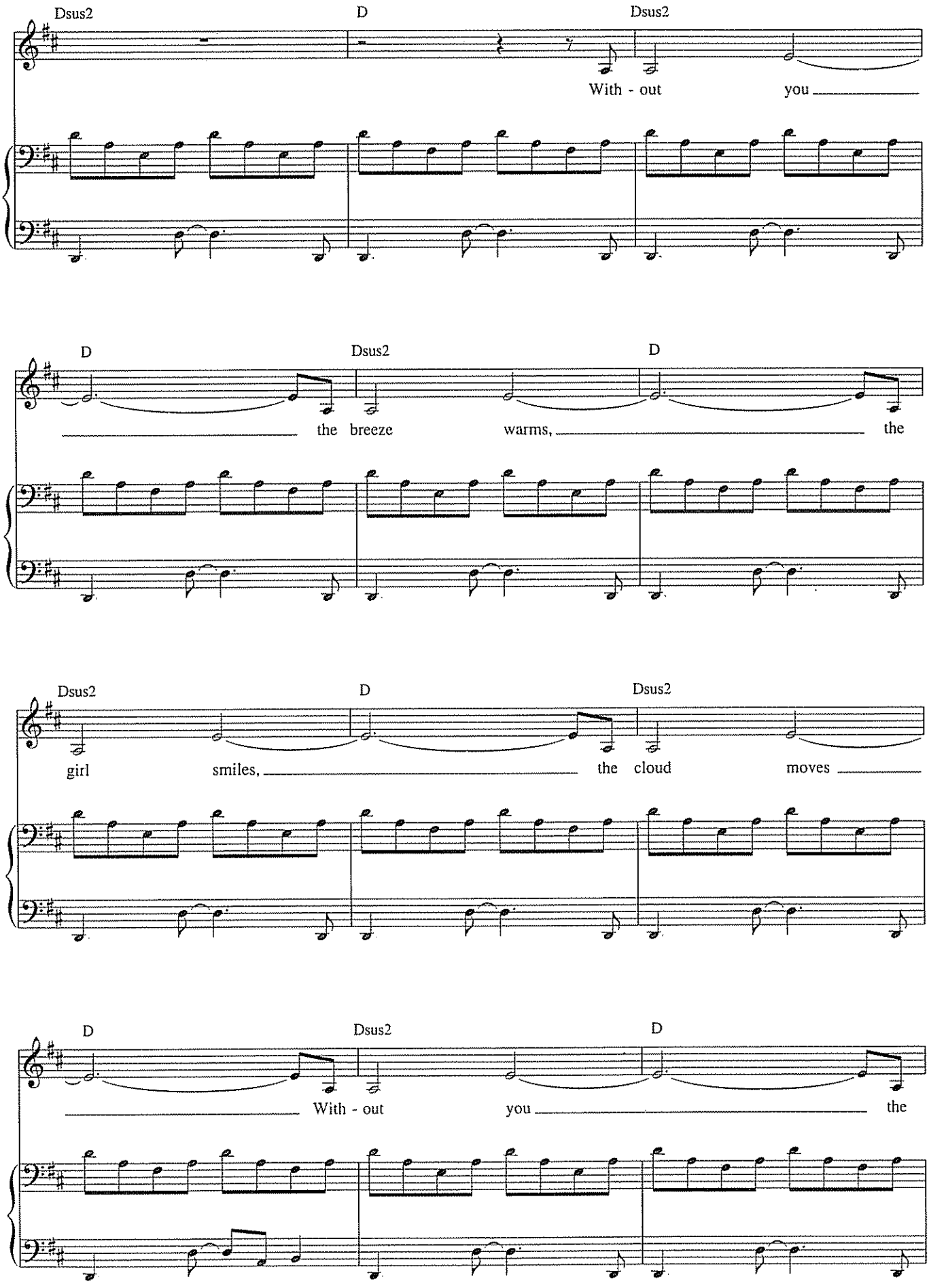
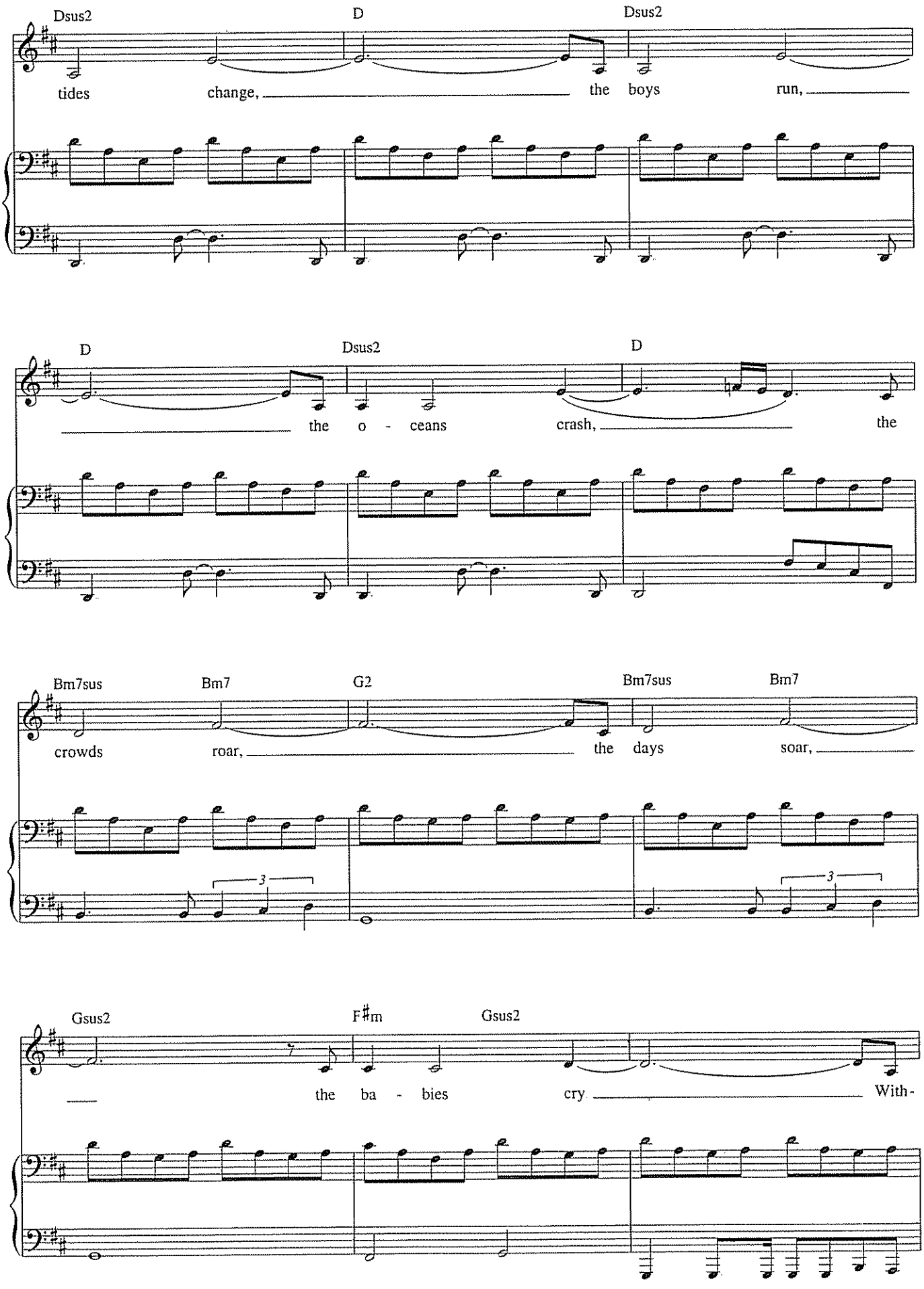
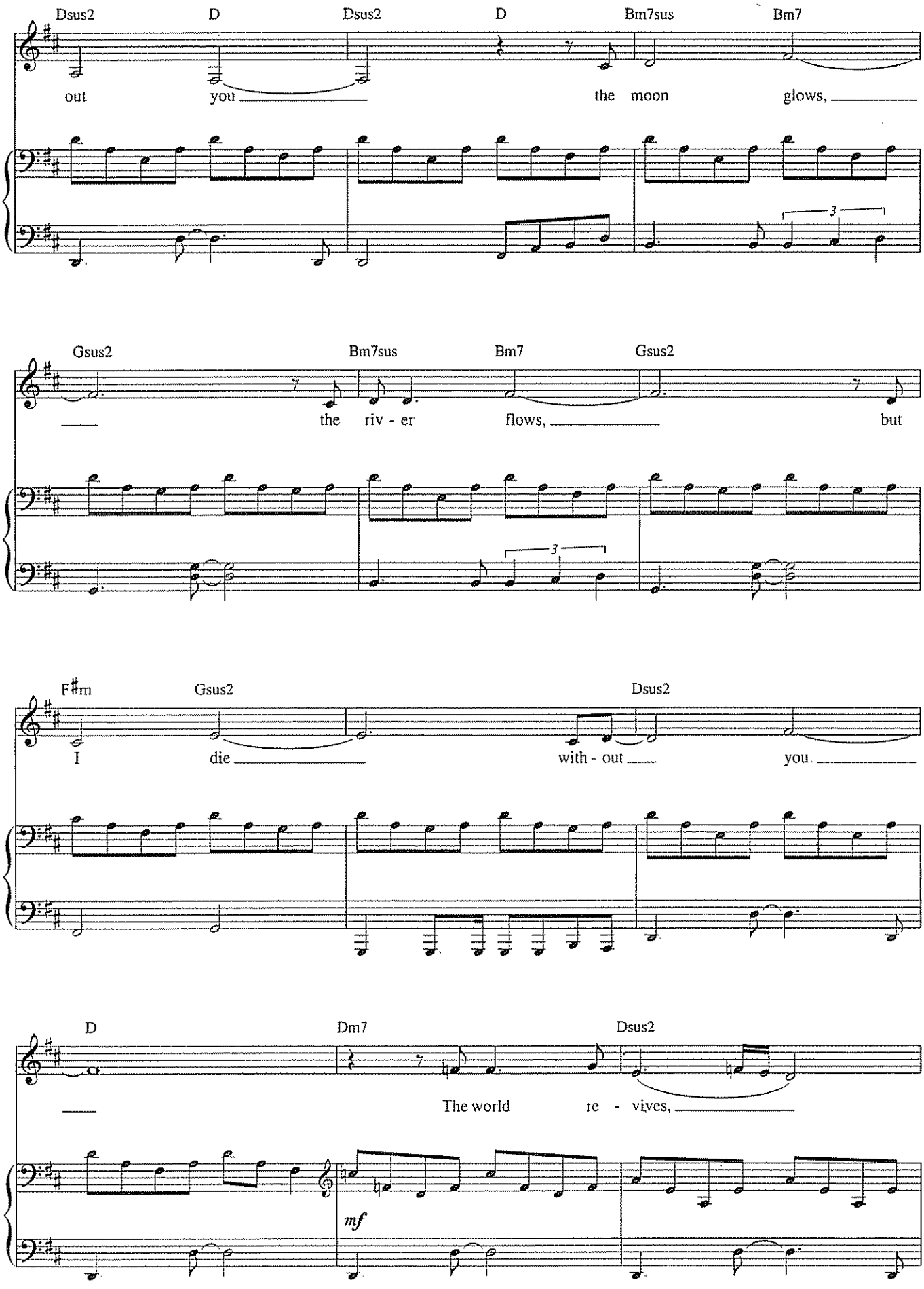
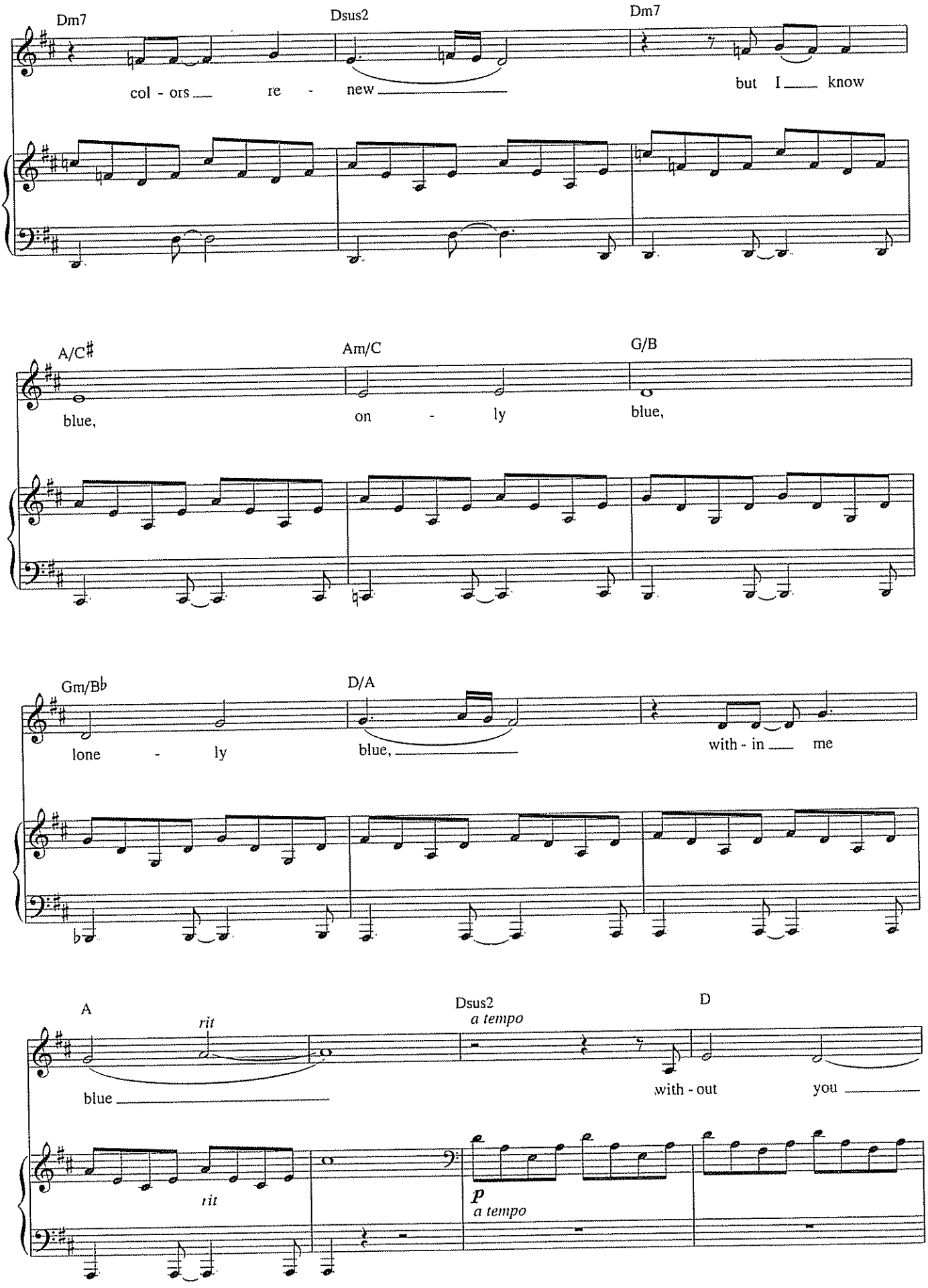

Dsus2
D
Dsus2
out you the seeds root,
D
Dsus2
D
the flow - ers bloom, the
Dsus2
D
Bm7sus
chil-dren play, the stars gleam,
D/G
Bm7sus
D/G
the po - ets dream, the

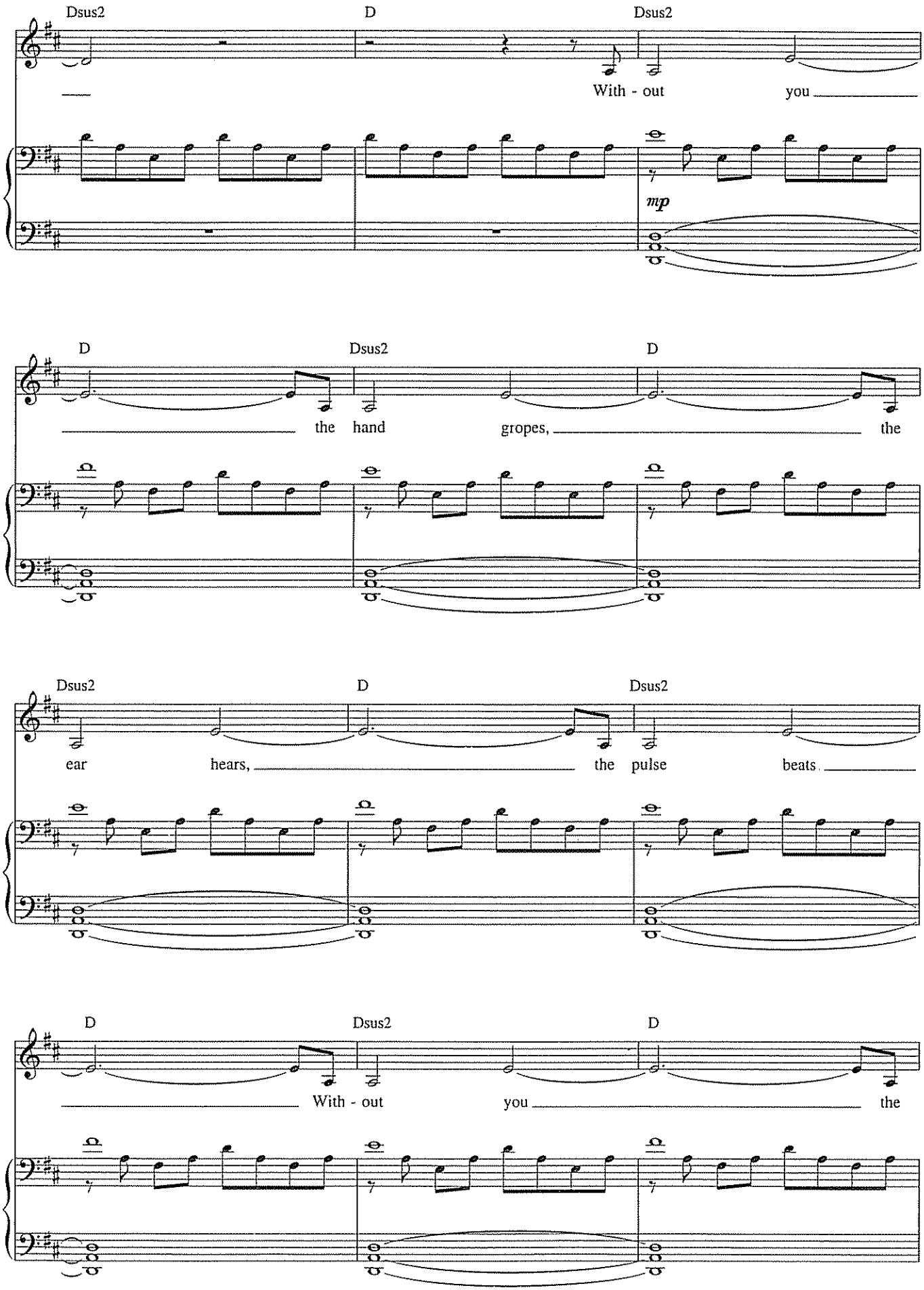

F♯m
G2
Dsus2
ea - gles
fly
With - out
you
D
Bm7sus
D/G
the earth
turns,
the
Bm7
D/G
F♯m7
G2
sun
burns,
but I
die
Rock beat (same tempo)
Dsus2
D
with - out
you
mp

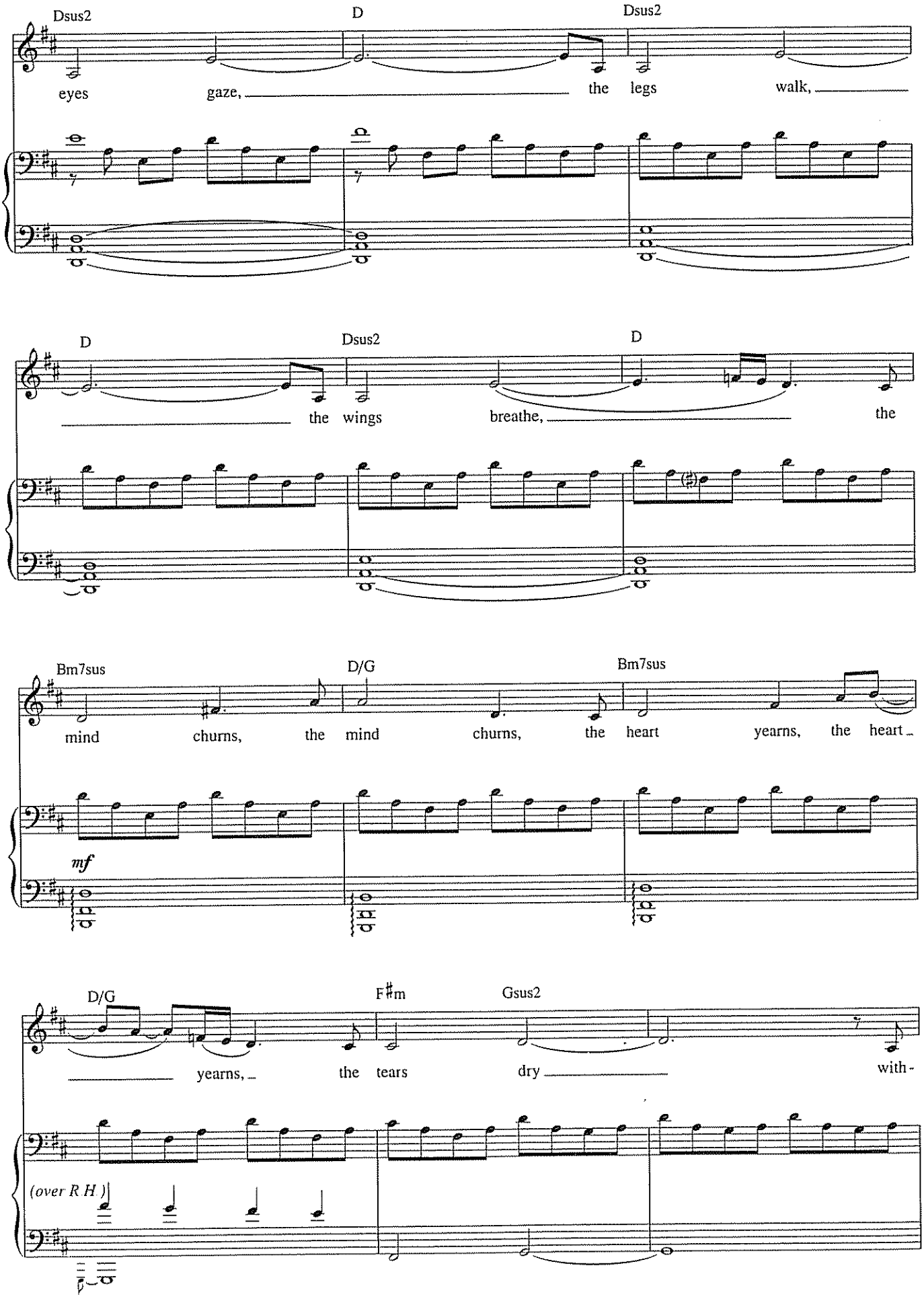

Dsus2
D
Dsus2
With - out
you
D
Dsus2
D
the breeze
warms,
the
Dsus2
D
Dsus2
girl
smiles,
the
cloud
moves
D
Dsus2
D
With - out
you
the

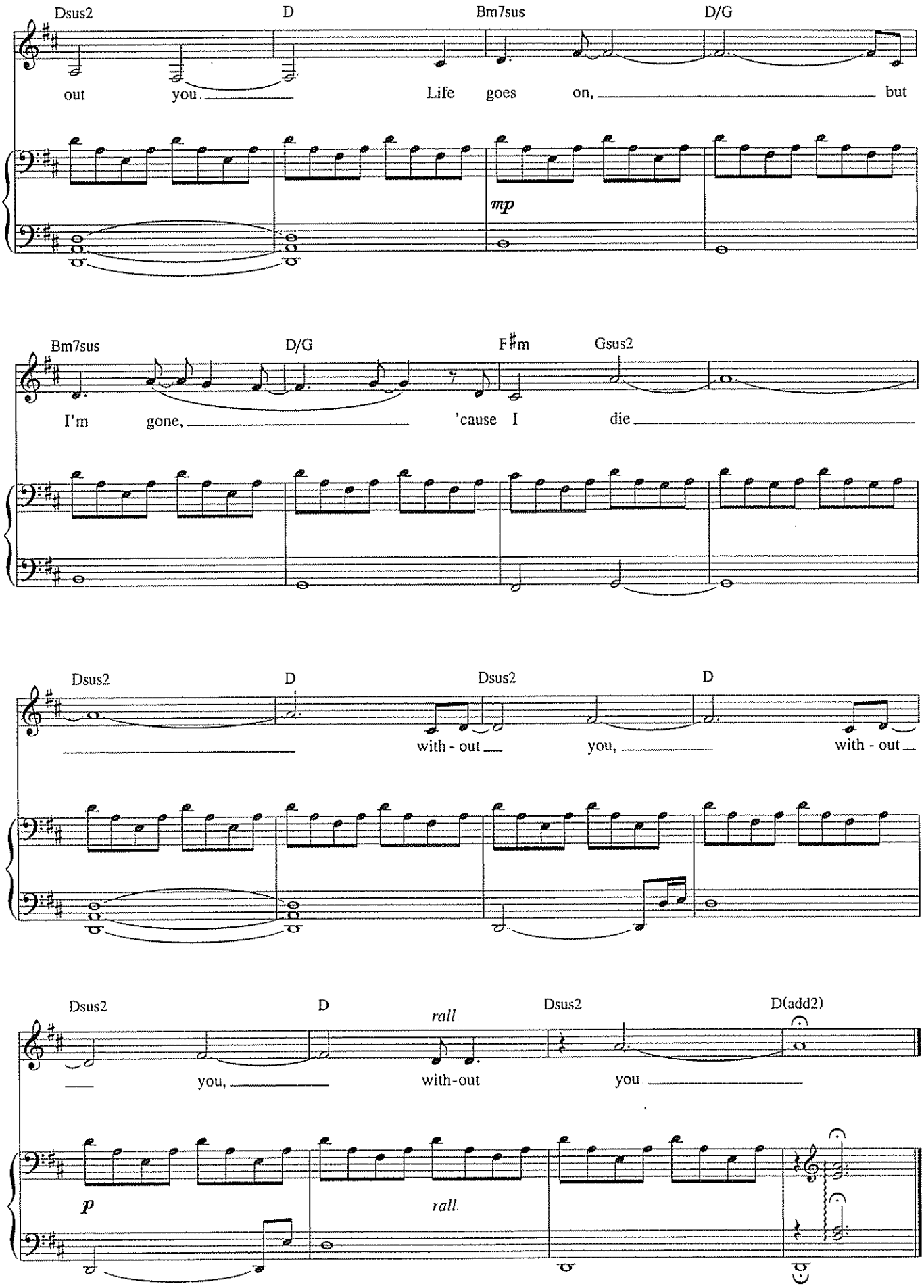

Dsus2
D
Dsus2
tides
change,
the boys
run,
D
Dsus2
D
the o - ceans
crash,
the
Bm7sus
Bm7
G2
Bm7sus
Bm7
crowds
roar,
the days
soar,
3
3
Gsus2
F♯m
Gsus2
the ba - bies
cry
With-


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


Dm7
Dsus2
Dm7
col - ors re - new but I know
A/C♯
Am/C
G/B
blue, on - ly blue,
Gm/B♭
D/A
lone - ly blue, with - in me
A
rit
Dsus2
a tempo
D
blue with - out you
rit
p
a tempo


Dsus2
D
Dsus2
With - out you
mp
D
Dsus2
D
the hand gropes, the
Dsus2
D
Dsus2
ear hears, the pulse beats.
D
Dsus2
D
With - out you the

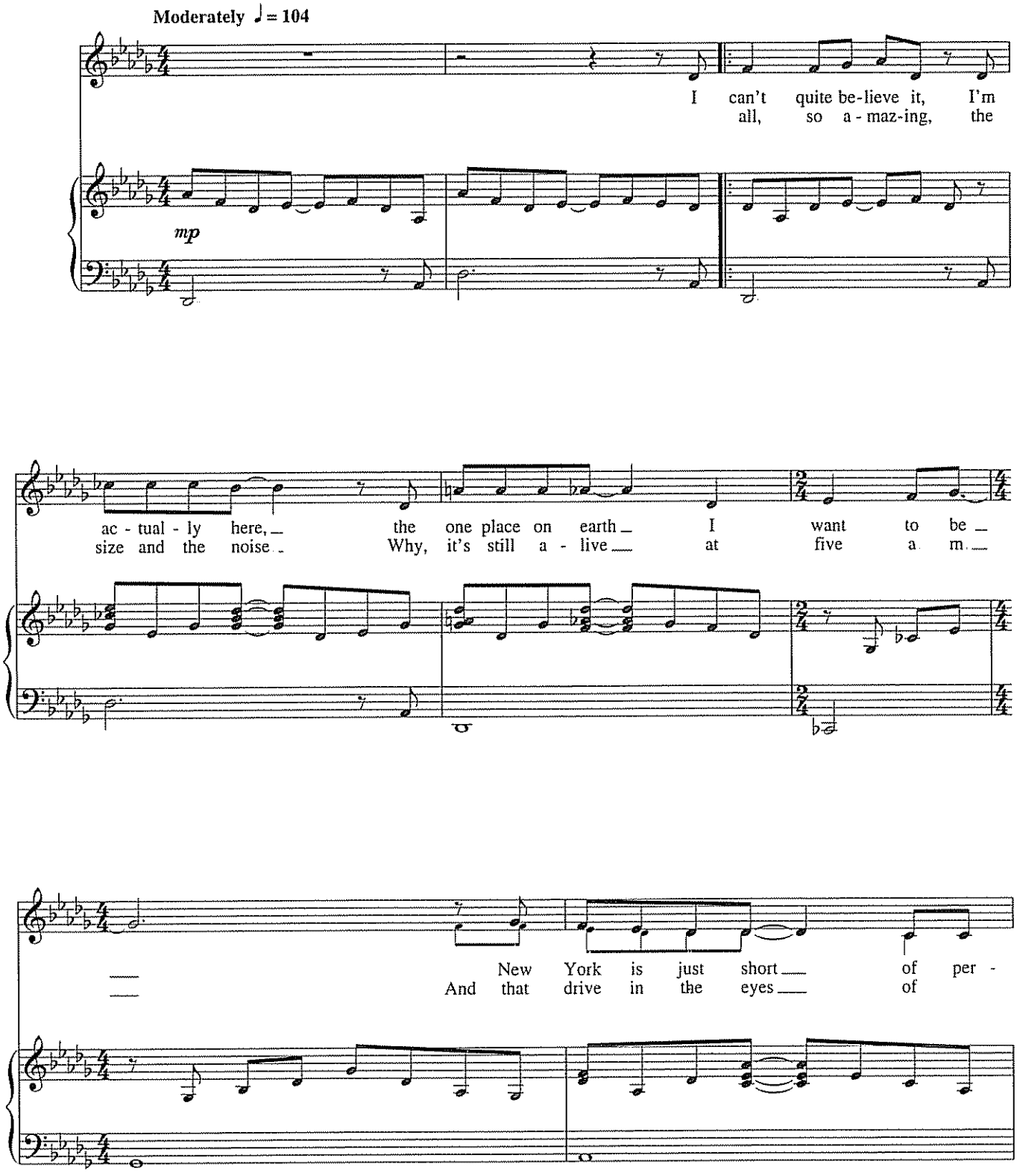

Dsus2
D
Dsus2
eyes
gaze,
the
legs
walk,
D
Dsus2
D
the
wings
breathe,
the
Bm7sus
D/G
Bm7sus
mind
churns,
the
mind
churns,
the
heart
yearns,
the
heart
mf
D/G
F♯m
Gsus2
yearns,
the
tears
dry
with-
(over R H)


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



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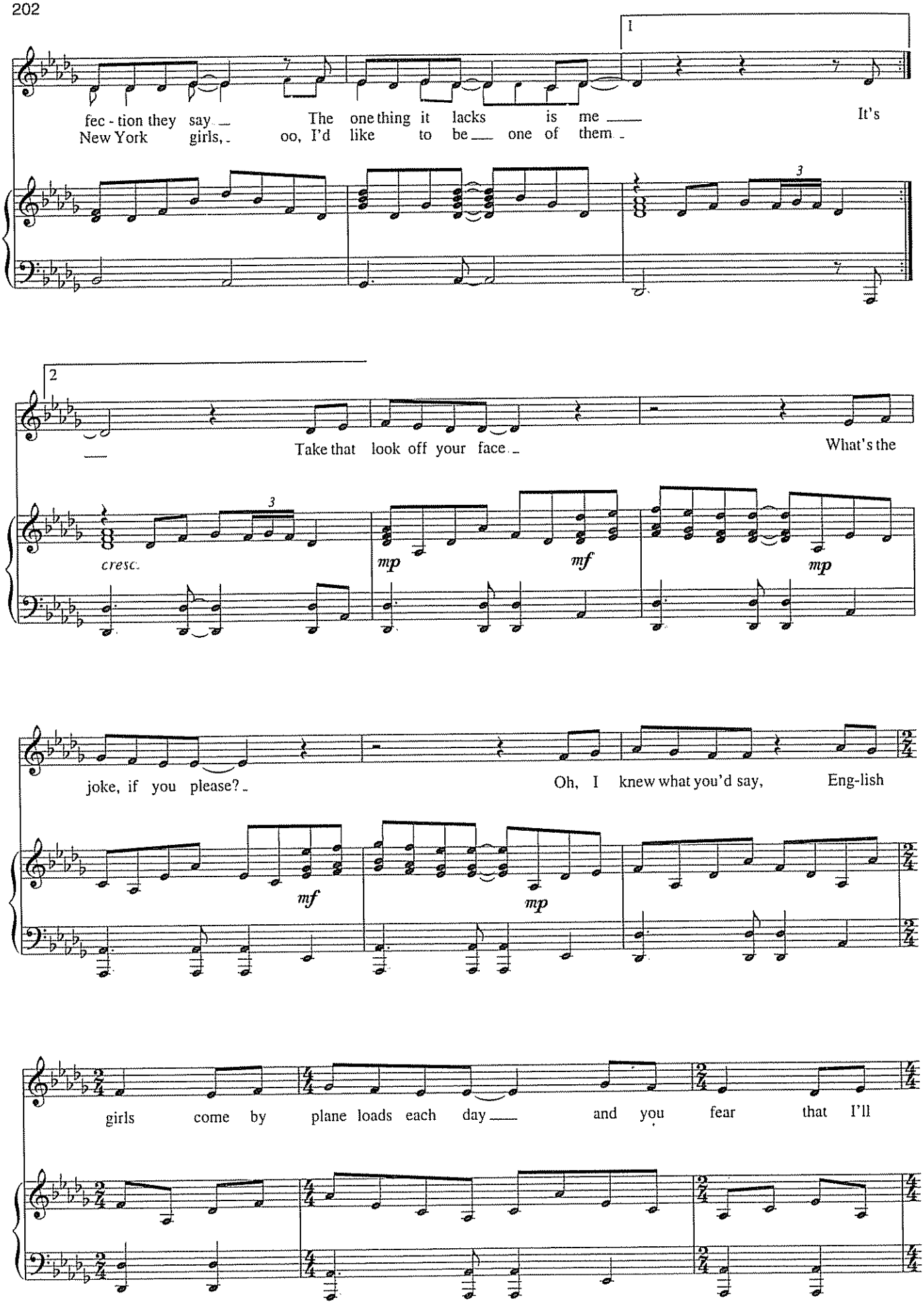
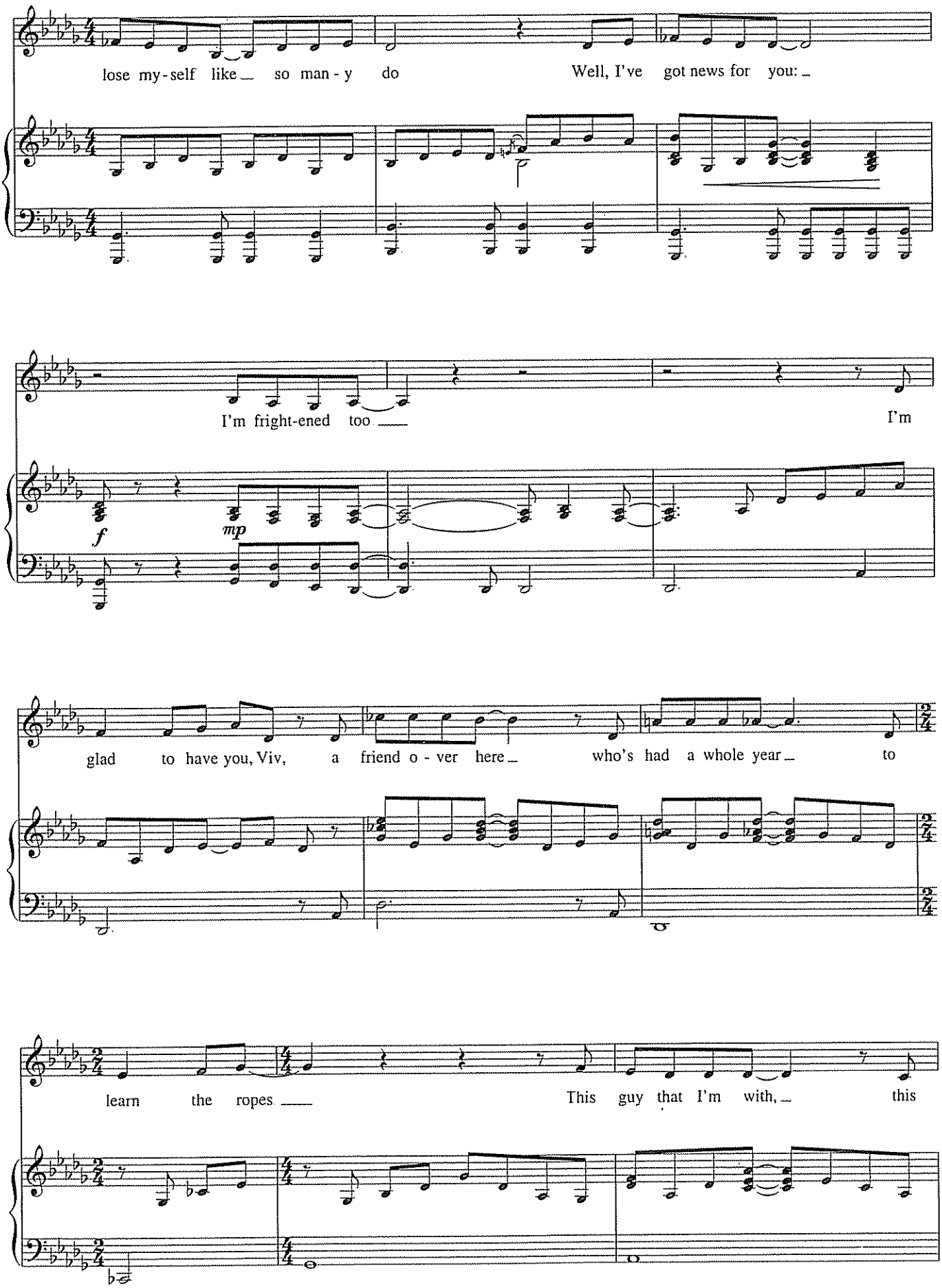
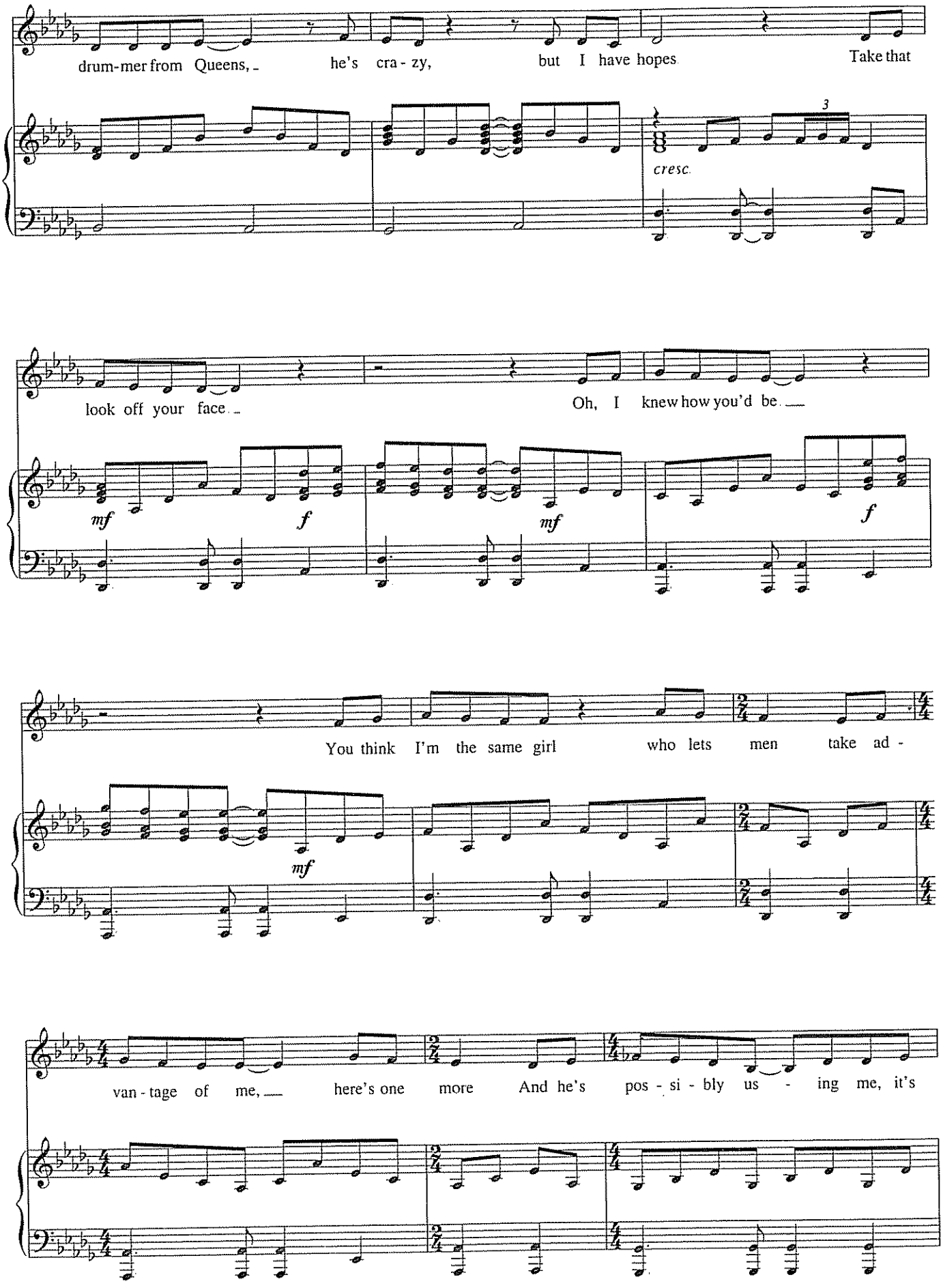
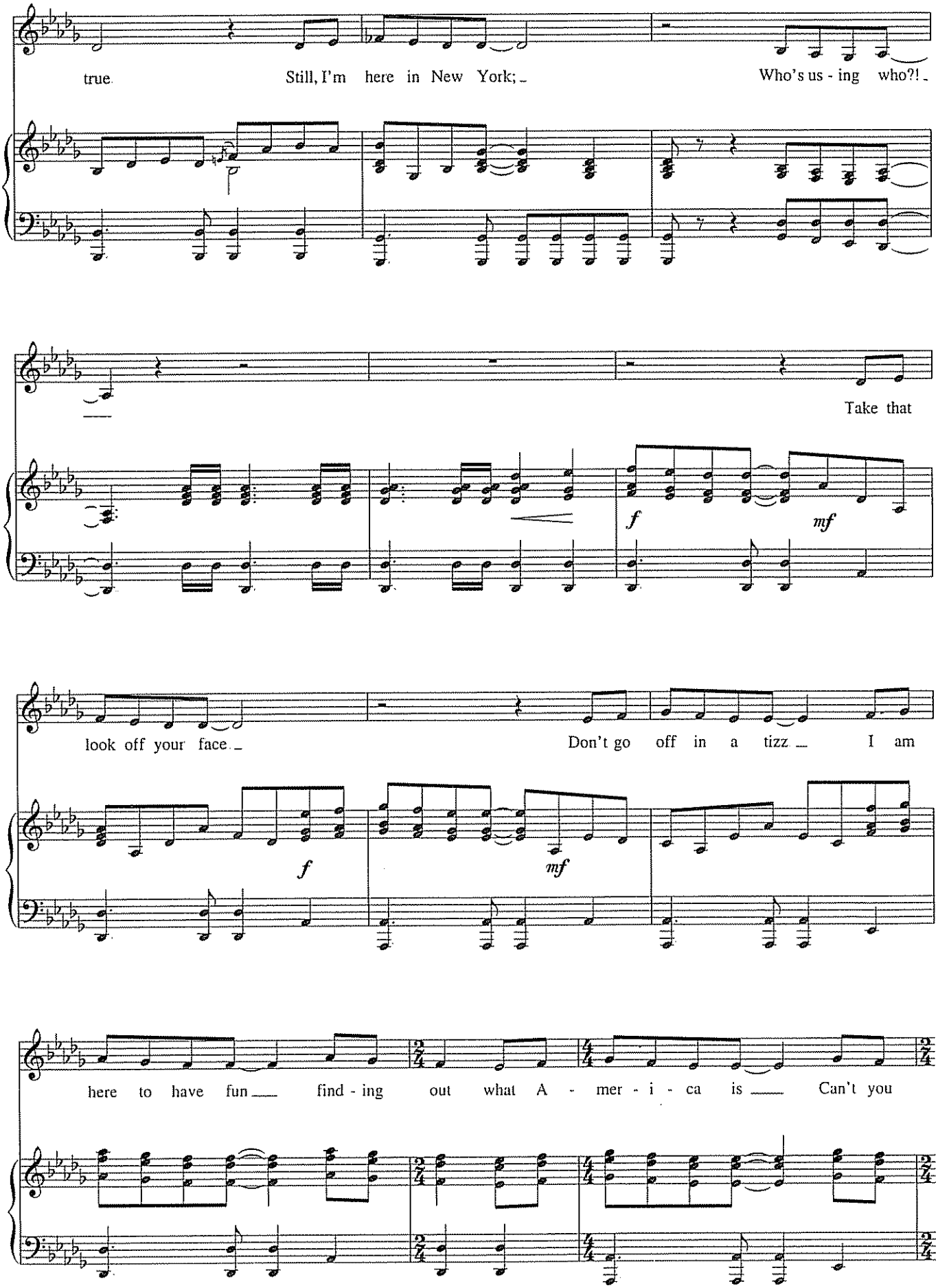
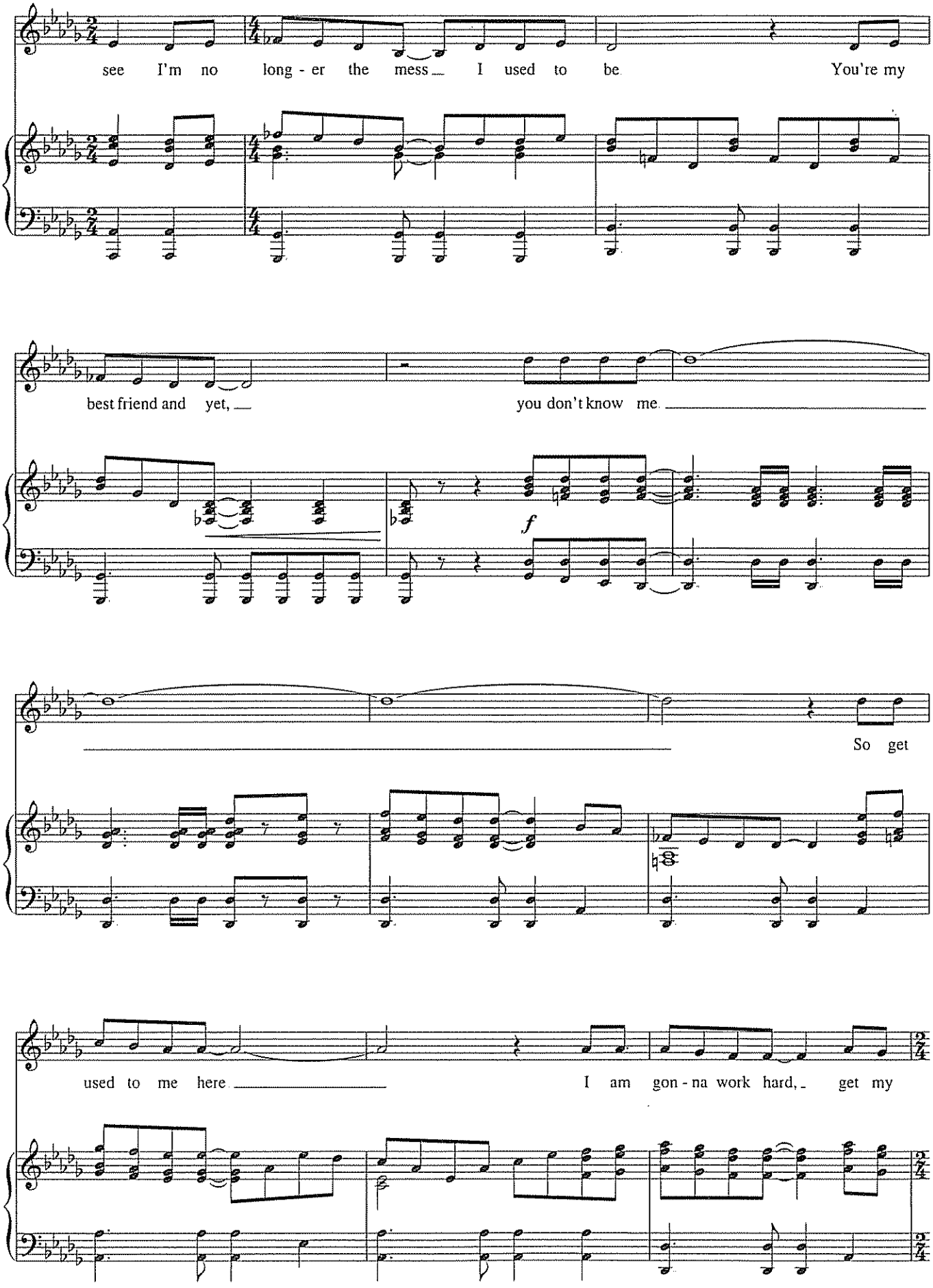
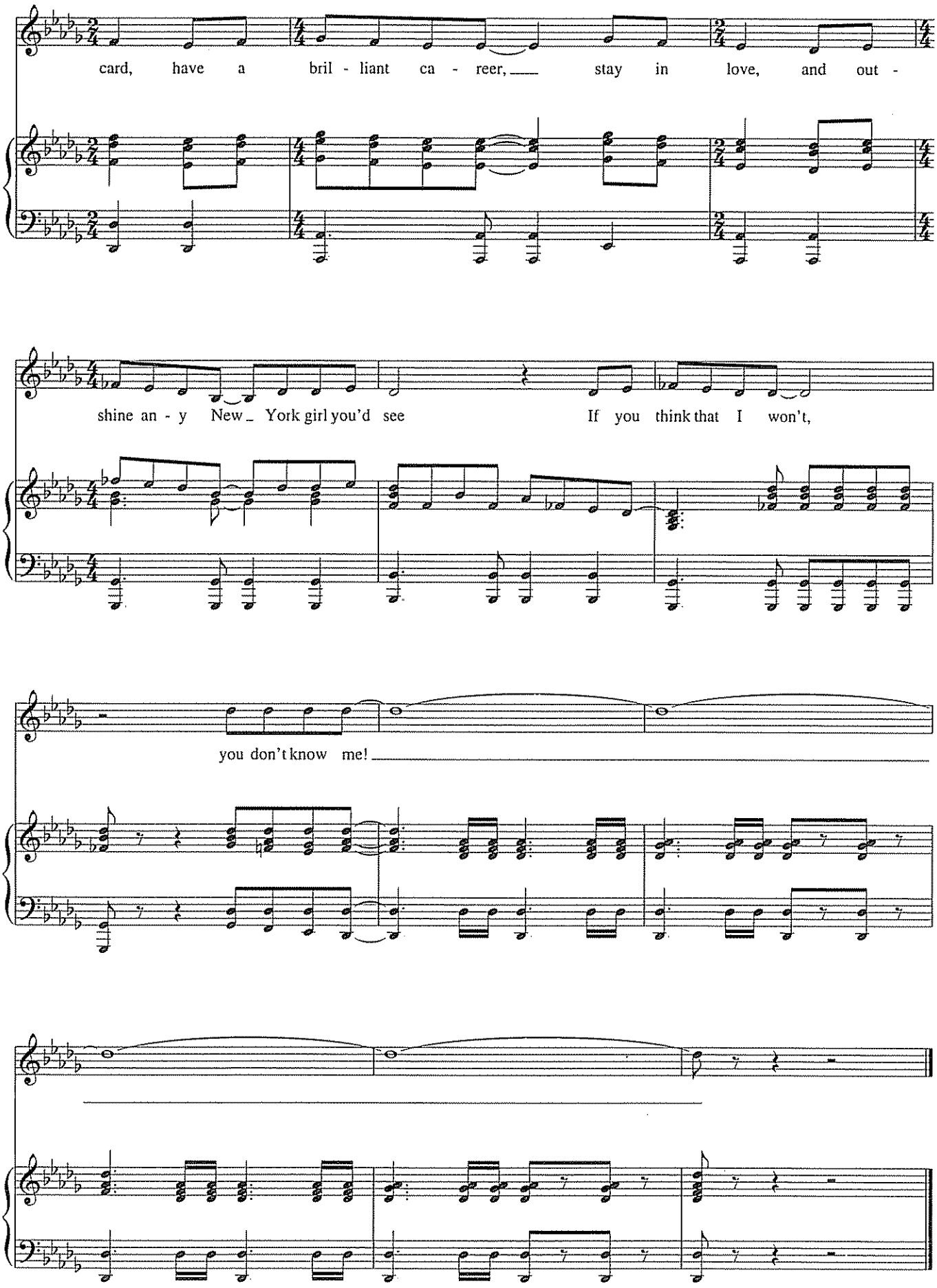

1
fec - tion they say
New York girls,
The one thing it lacks is me
oo, I'd like to be one of them
It's
2
Take that look off your face
What's the
cresc.
mp
mf
mp
joke, if you please?
Oh, I knew what you'd say,
Eng-lish
mf
mp
girls come by plane loads each day
and you fear that I'll


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


true.
Still, I'm here in New York;
Who's us - ing who?!
Take that
look off your face
Don't go off in a tizz
I am
here to have fun
find - ing out what A - mer - i - ca is
Can't you
f
mf
f
mf

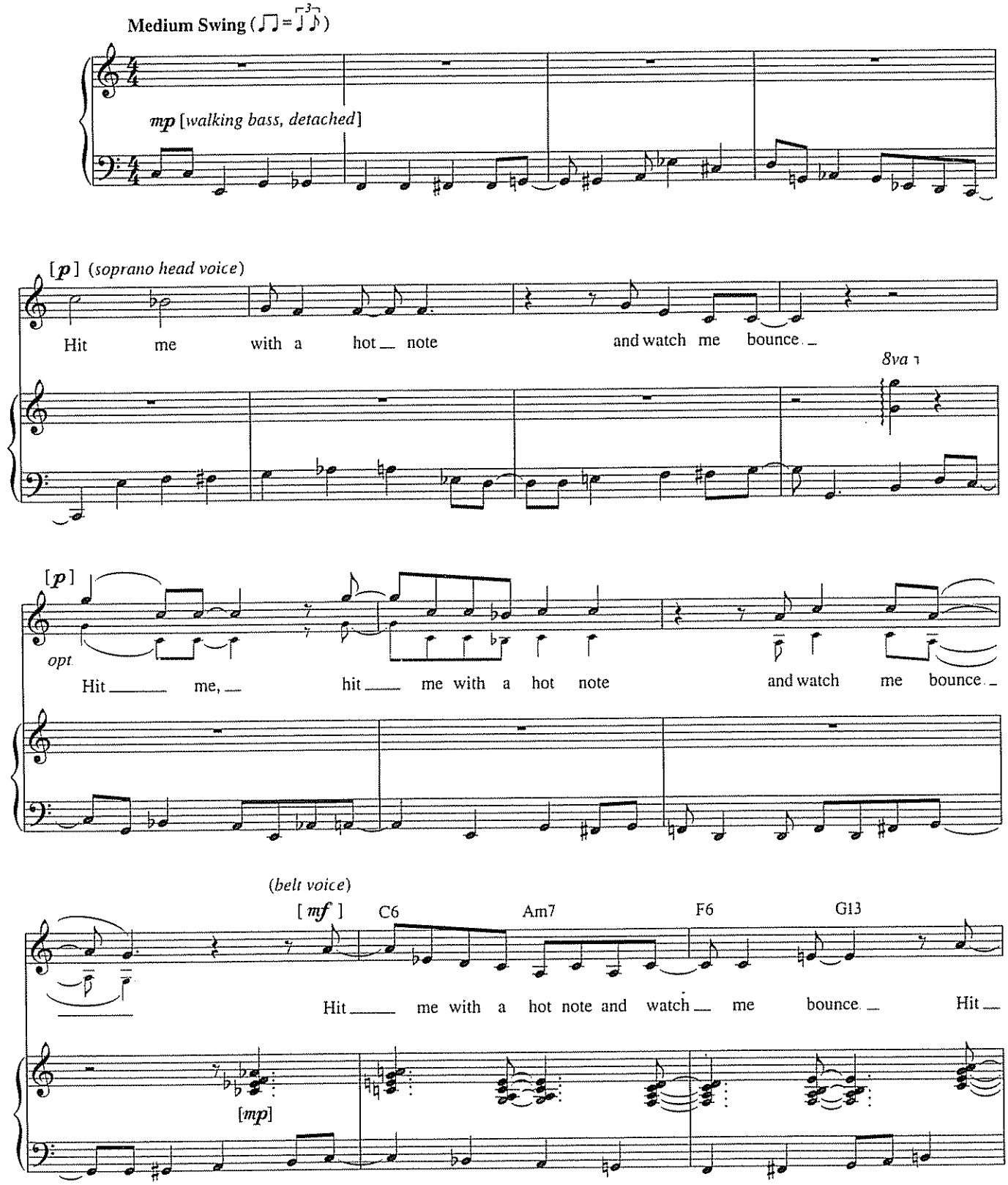

see I'm no long - er the mess I used to be You're my
best friend and yet, you don't know me
f
So get
used to me here
I am gon - na work hard, get my


card, have a bril - liant ca - reer, stay in love, and out -
shine an - y New York girl you'd see If you think that I won't,
you don't know me!

HIT ME WITH A HOT NOTE

from *Sophisticated Ladies*

Words and Music by DUKE ELLINGTON
and DON GEORGE



This standard can be done various ways. This arrangement is based on the version performed in Sophisticated Ladies.

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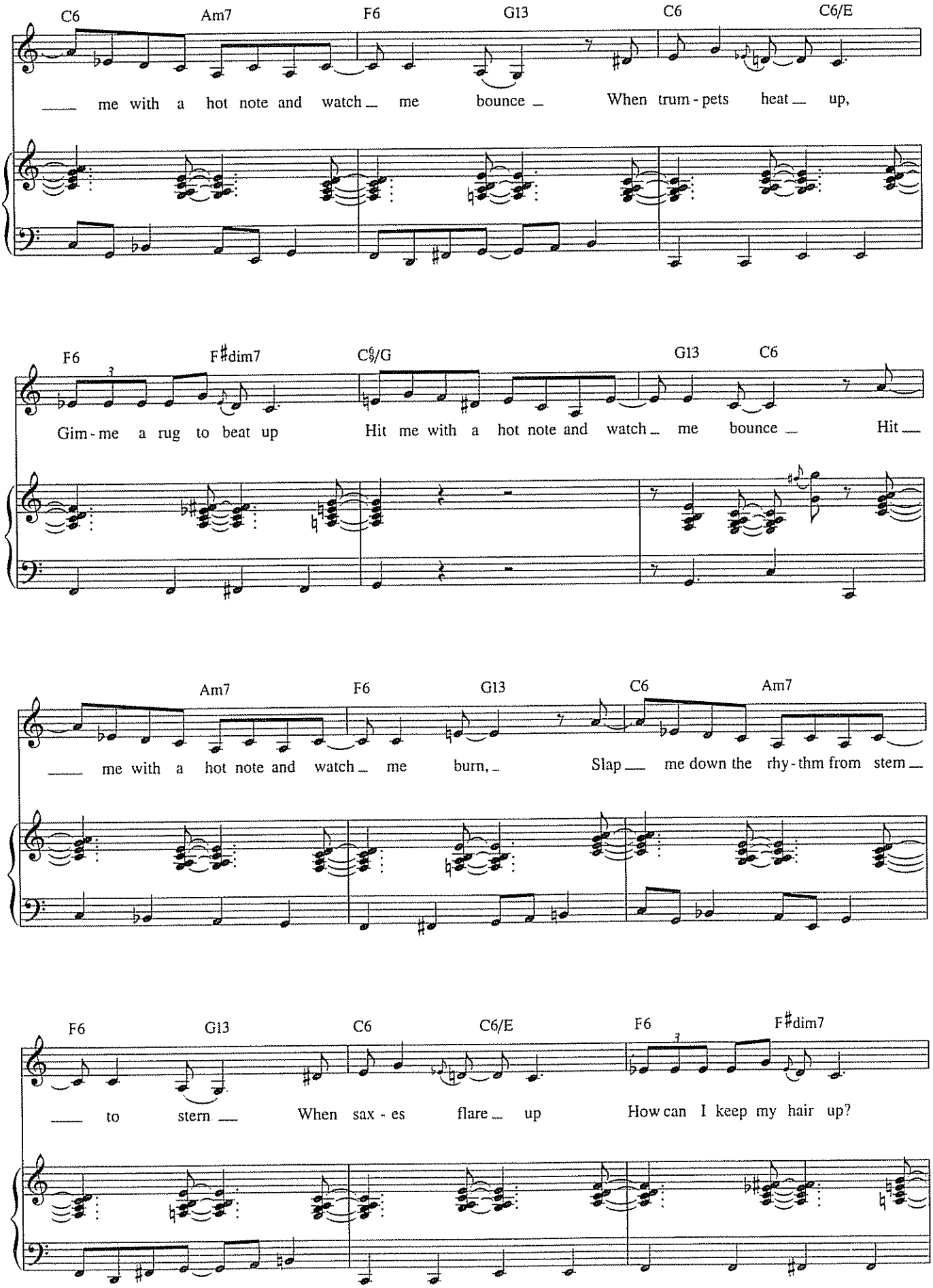
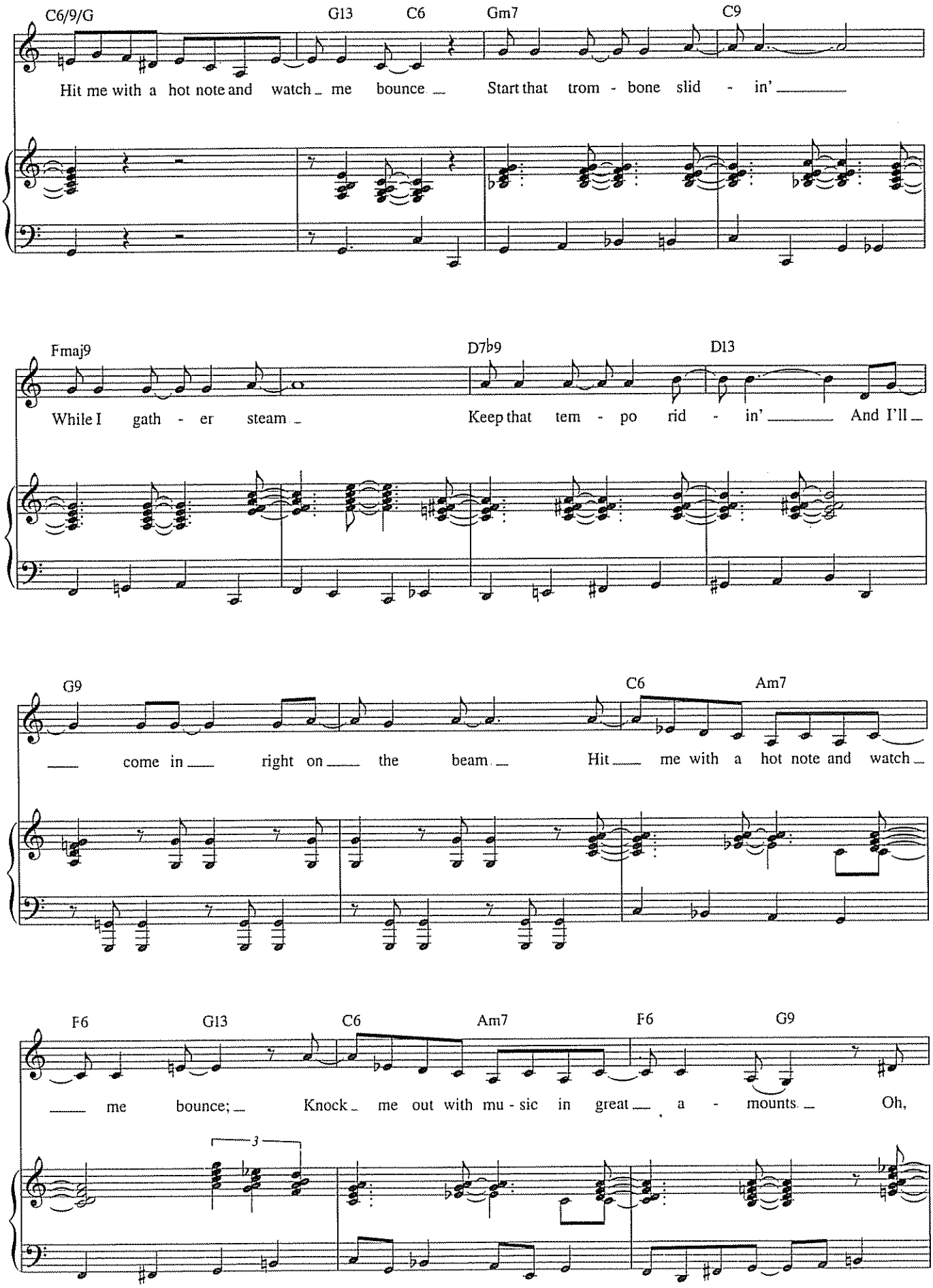
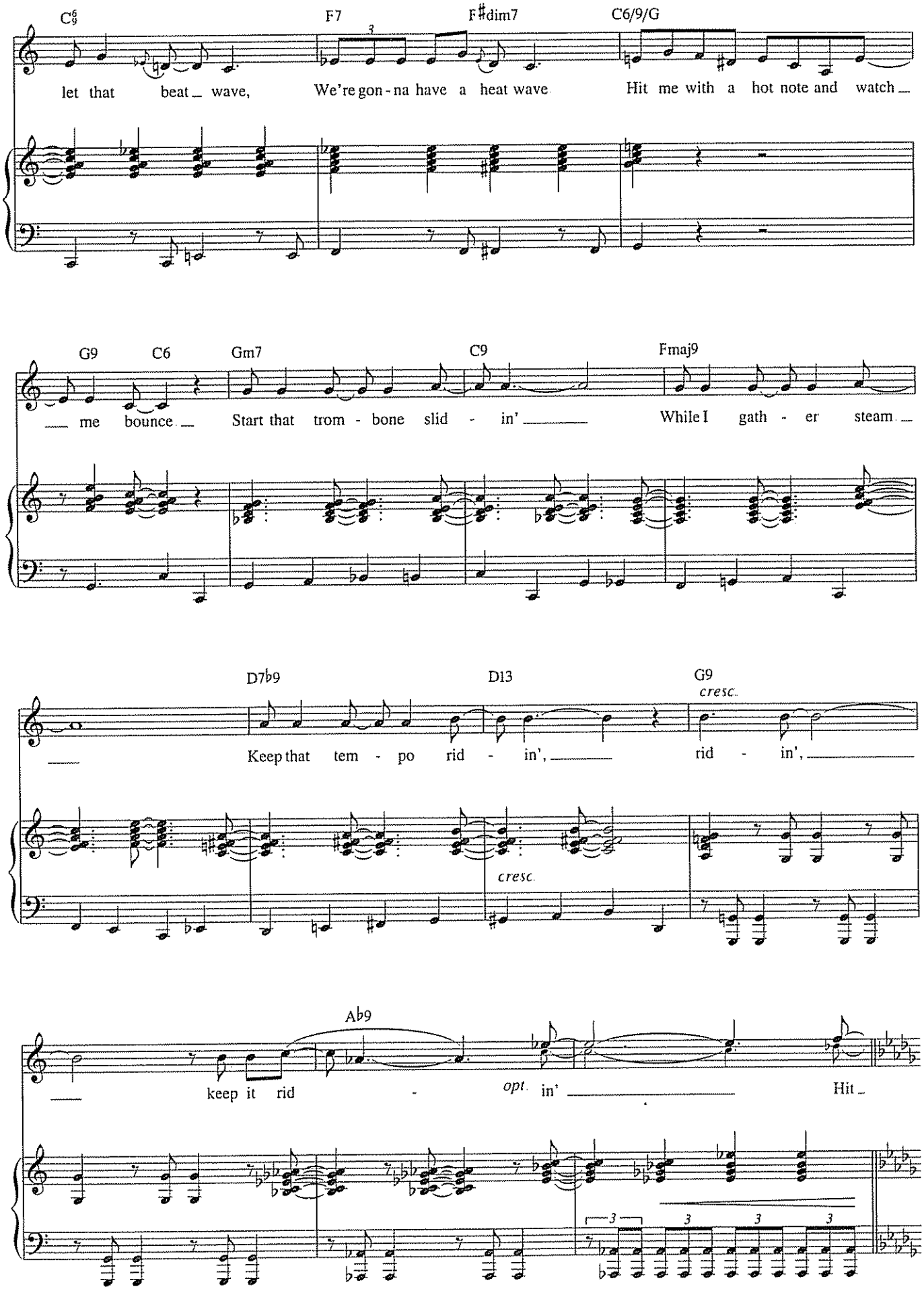
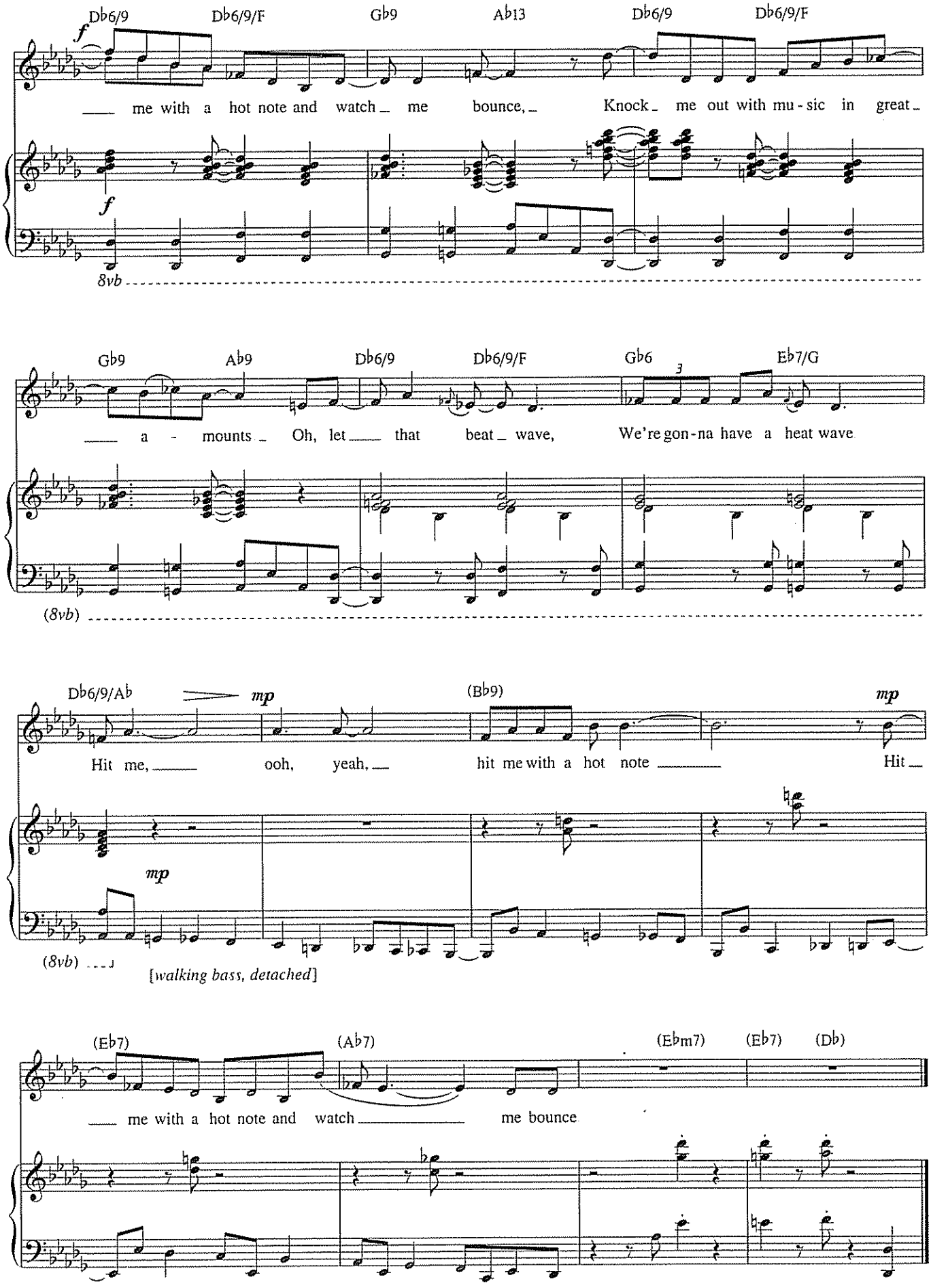

C6 Am7 F6 G13 C6 C6/E
me with a hot note and watch me bounce When trum - pets heat up,
F6 F♯dim7 C♮/G G13 C6
Gim - me a rug to beat up Hit me with a hot note and watch me bounce Hit
Am7 F6 G13 C6 Am7
me with a hot note and watch me burn, Slap me down the rhy - thm from stem
F6 G13 C6 C6/E F6 F♯dim7
to stern When sax - es flare up How can I keep my hair up?


C6/9/G
G13
C6
Gm7
C9
Hit me with a hot note and watch me bounce
Start that trom - bone slid - in'
Fmaj9
D7b9
D13
While I gath - er steam
Keep that tem - po rid - in'
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 mu - sic in great a - mounts
Oh,
3

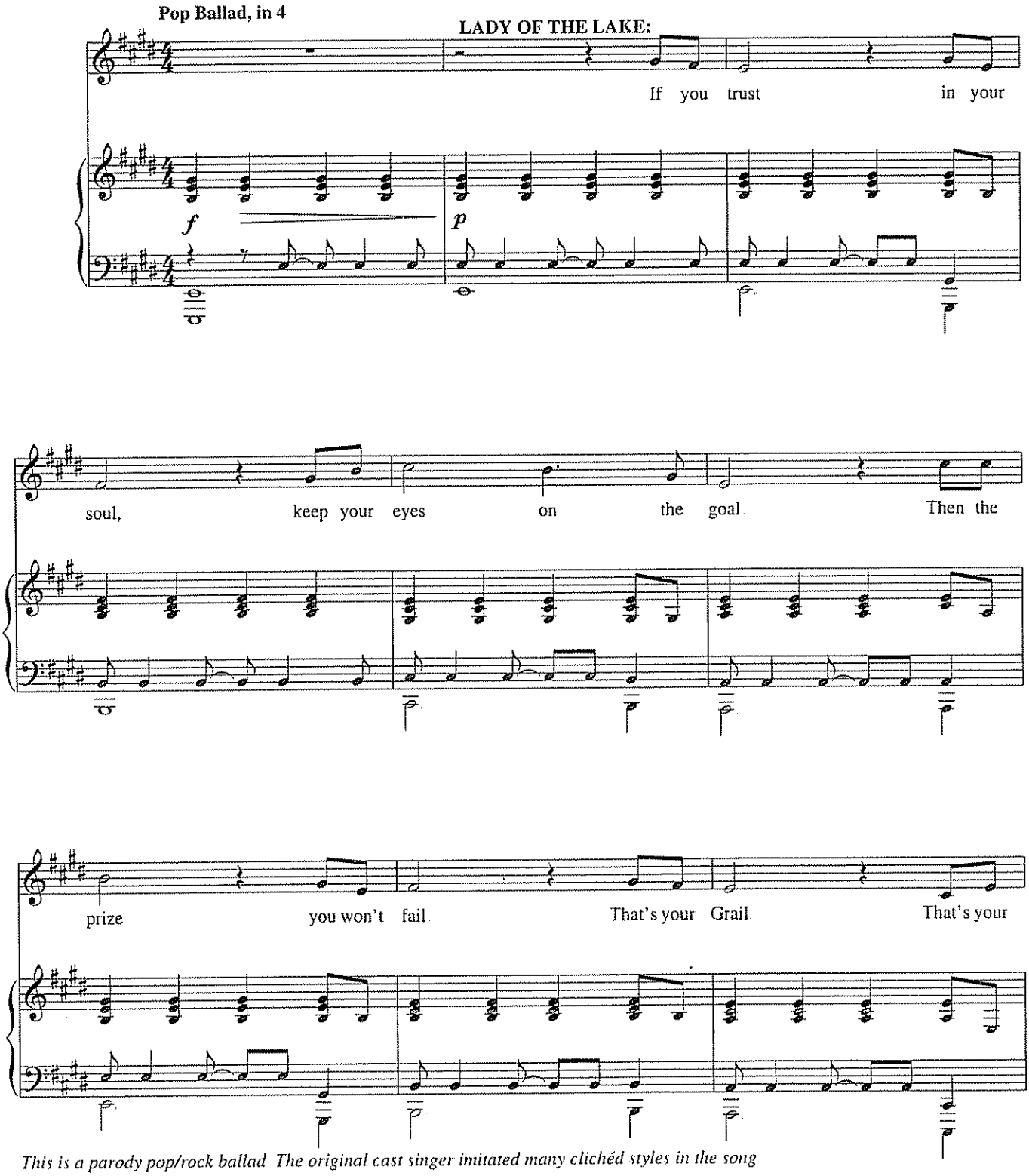

C6/9
F7
F♯dim7
C6/9/G
let that beat wave,
We're gon-na have a heat wave
Hit me with a hot note and watch
G9
C6
Gm7
C9
Fmaj9
me bounce
Start that trom-bone slid-in'
While I gath-er steam
D7♭9
D13
G9
cresc.
Keep that tem-po rid-in',
rid-in',
cresc.
A♭9
keep it rid
opt.
in'
Hit


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)
(Ebm7)
(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



This is a parody pop/rock ballad The original cast singer imitated many clichéd styles in the song

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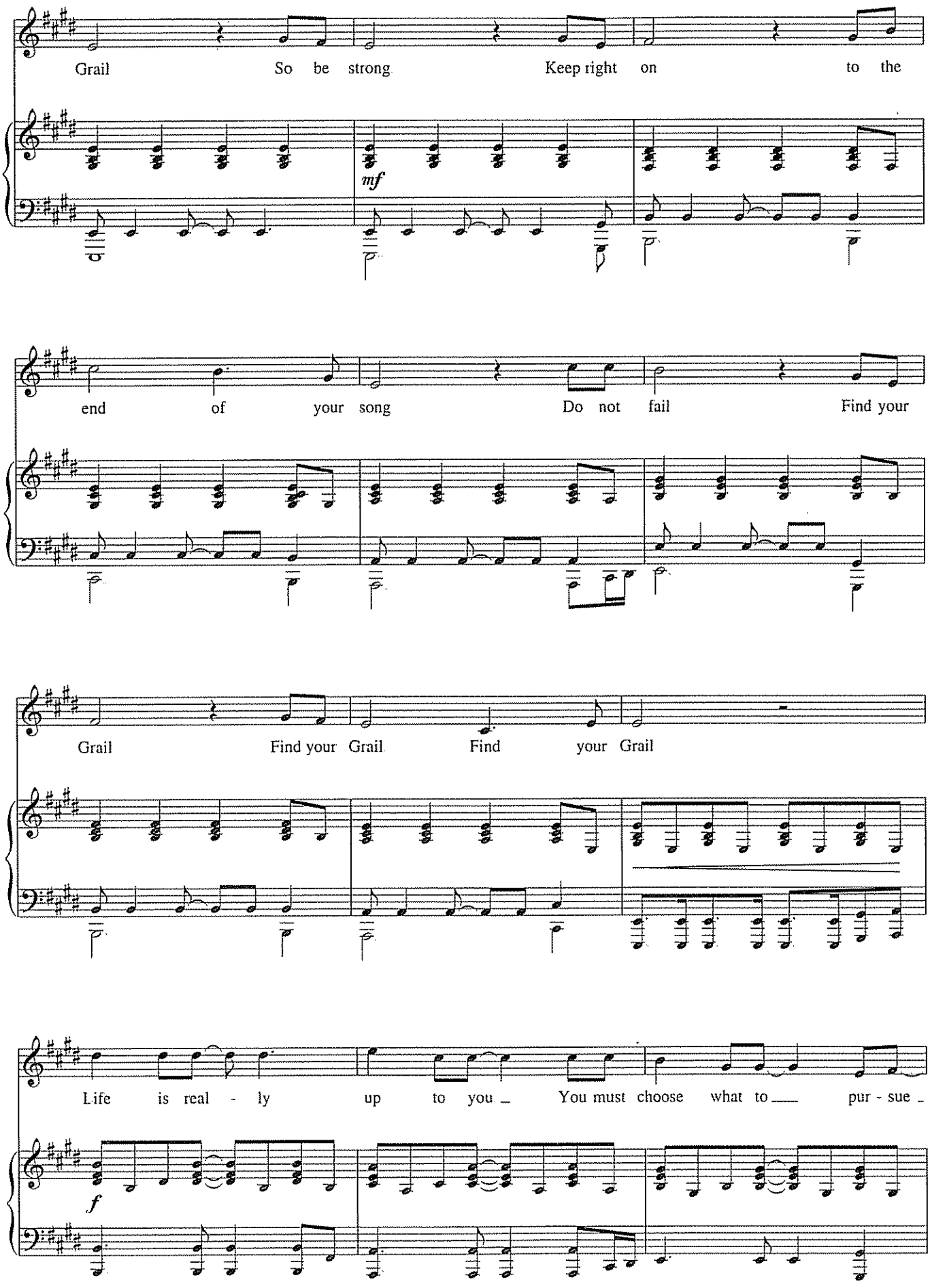
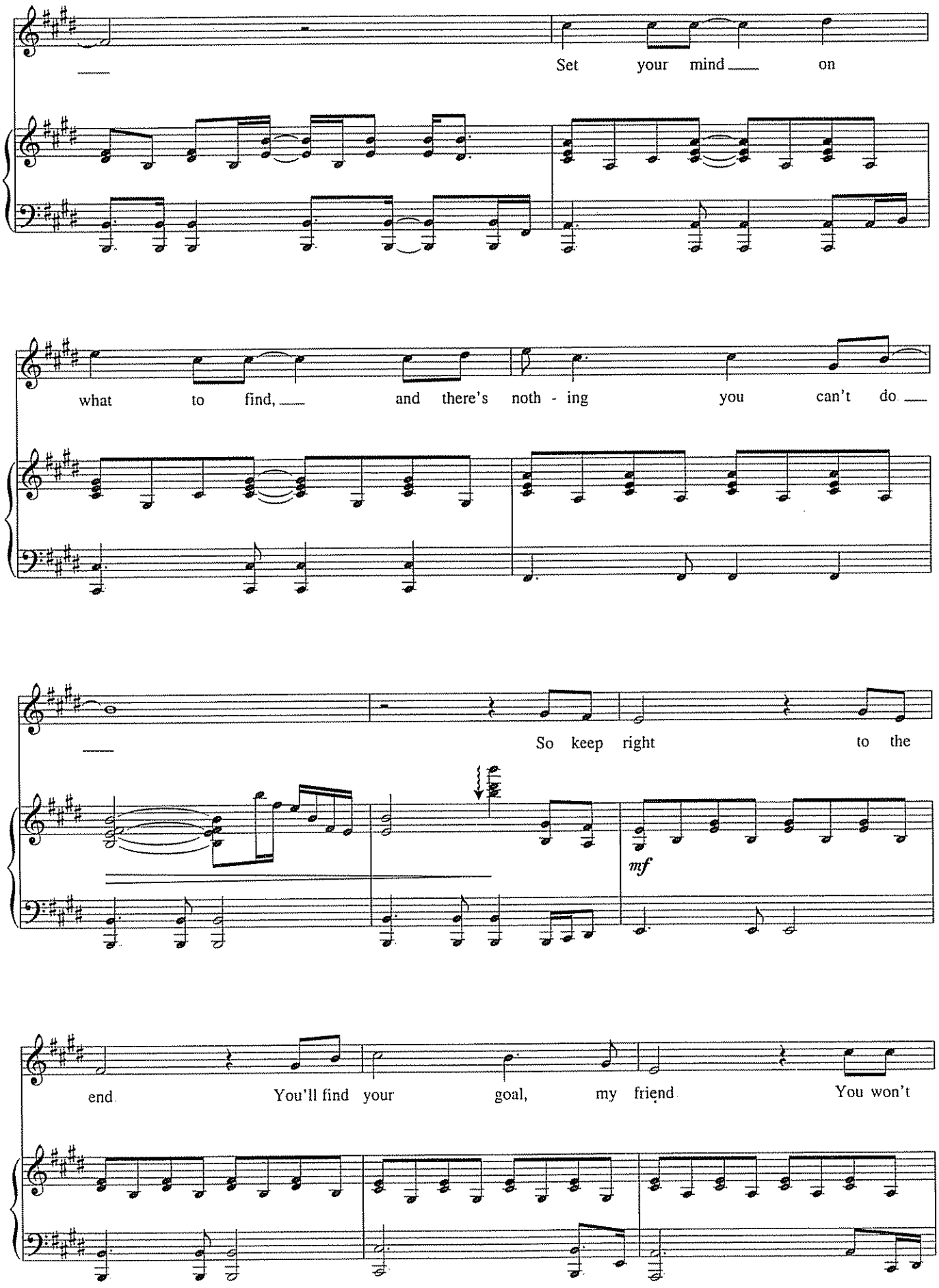
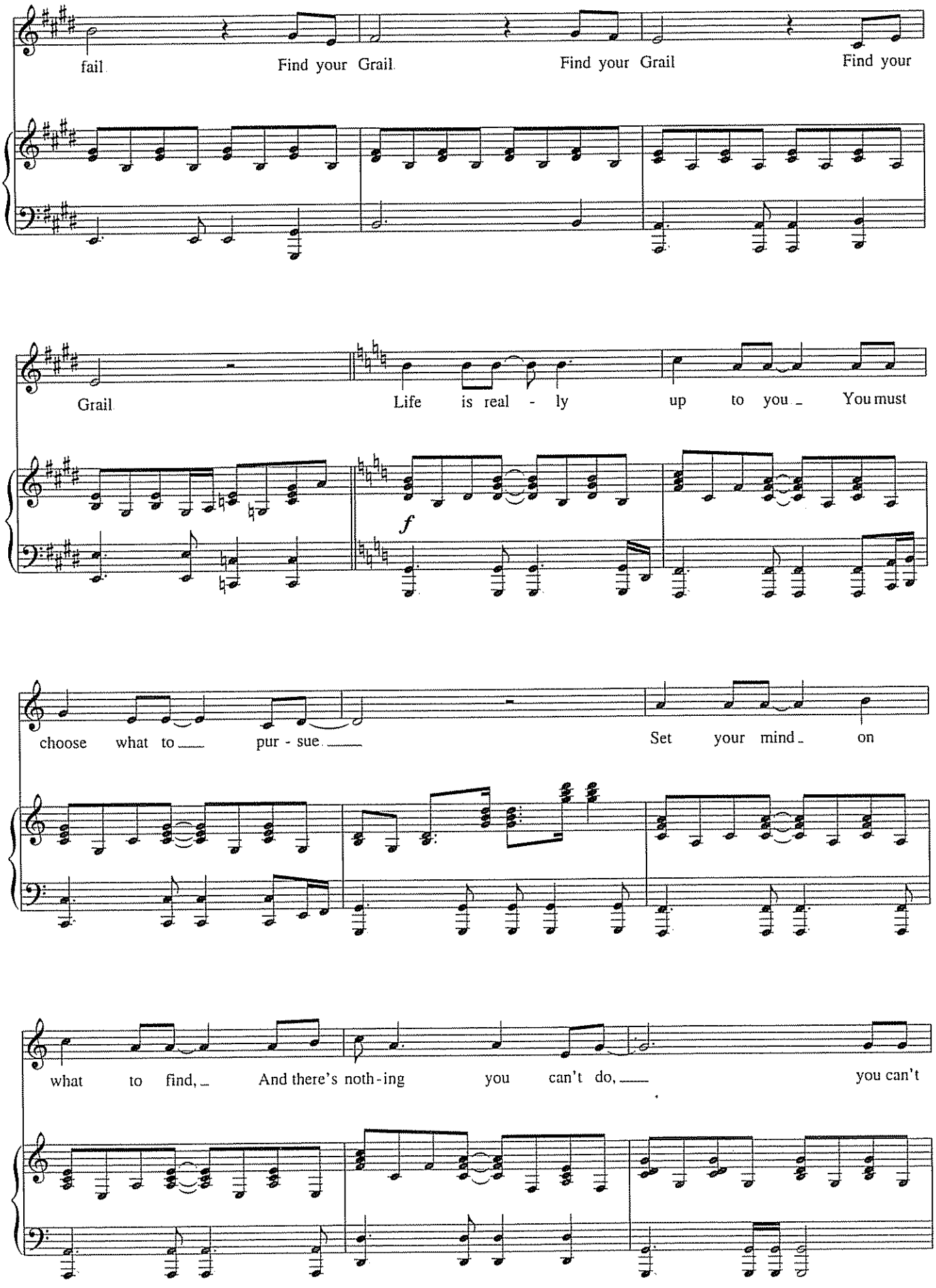
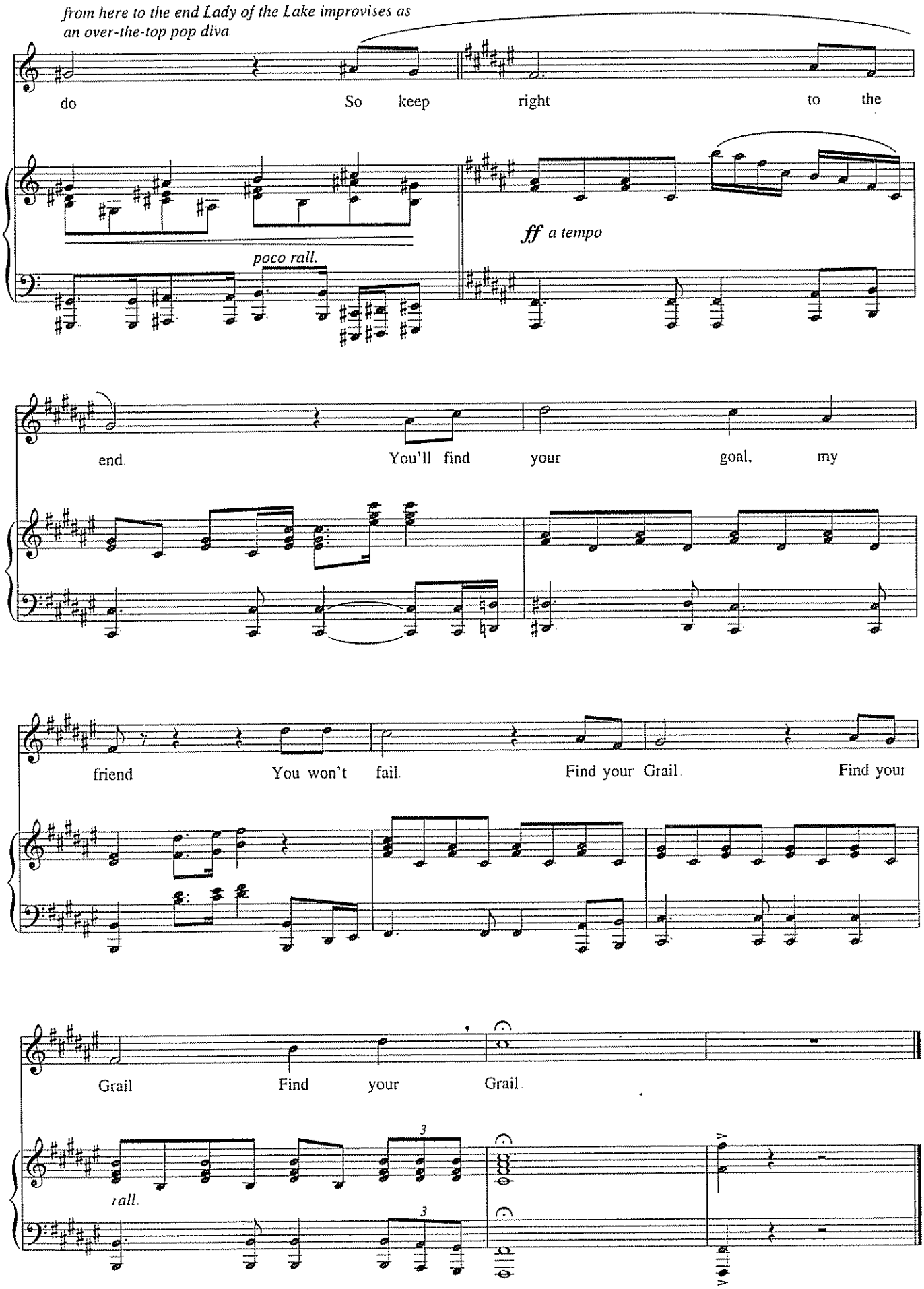

Grail So be strong Keep right on to the
mf
end of your song Do not fail Find your
Grail Find your Grail Find your Grail
Life is real - ly up to you You must choose what to pur - sue
f


Set your mind on
what to find, and there's noth - ing you can't do
So keep right to the
mf
end. You'll find your goal, my friend. You won't

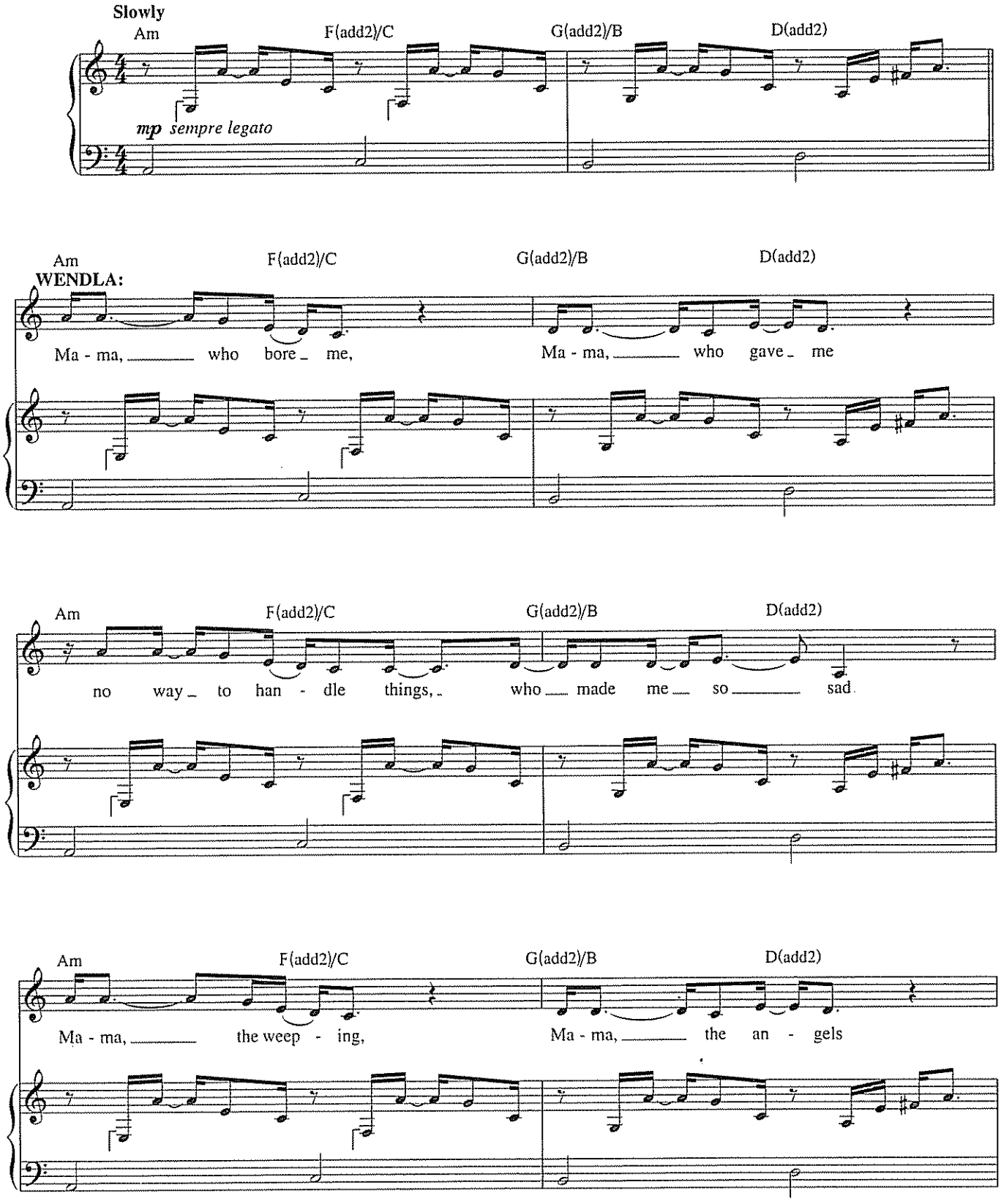

fail
Find your Grail
Find your Grail
Find your
Grail
Life is real - ly
up to you
You must
f
choose what to
pur - sue
Set your mind
on
what to find,
And there's noth-ing you can't do,
you can't


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.
3
3

MAMA WHO BORE ME

from *Spring Awakening*

Music by DUNCAN SHEIK
Lyrics by STEVEN SATER



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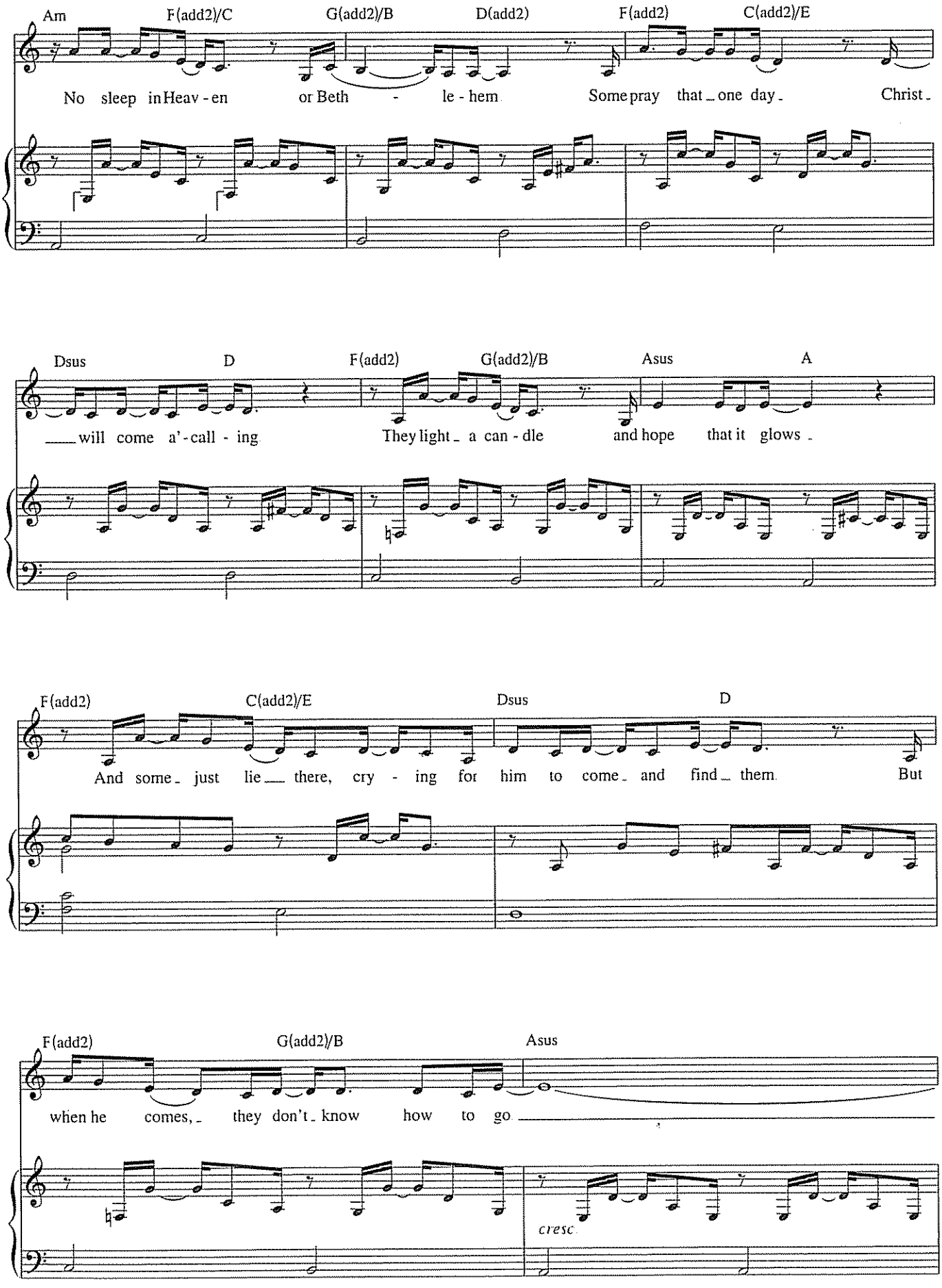
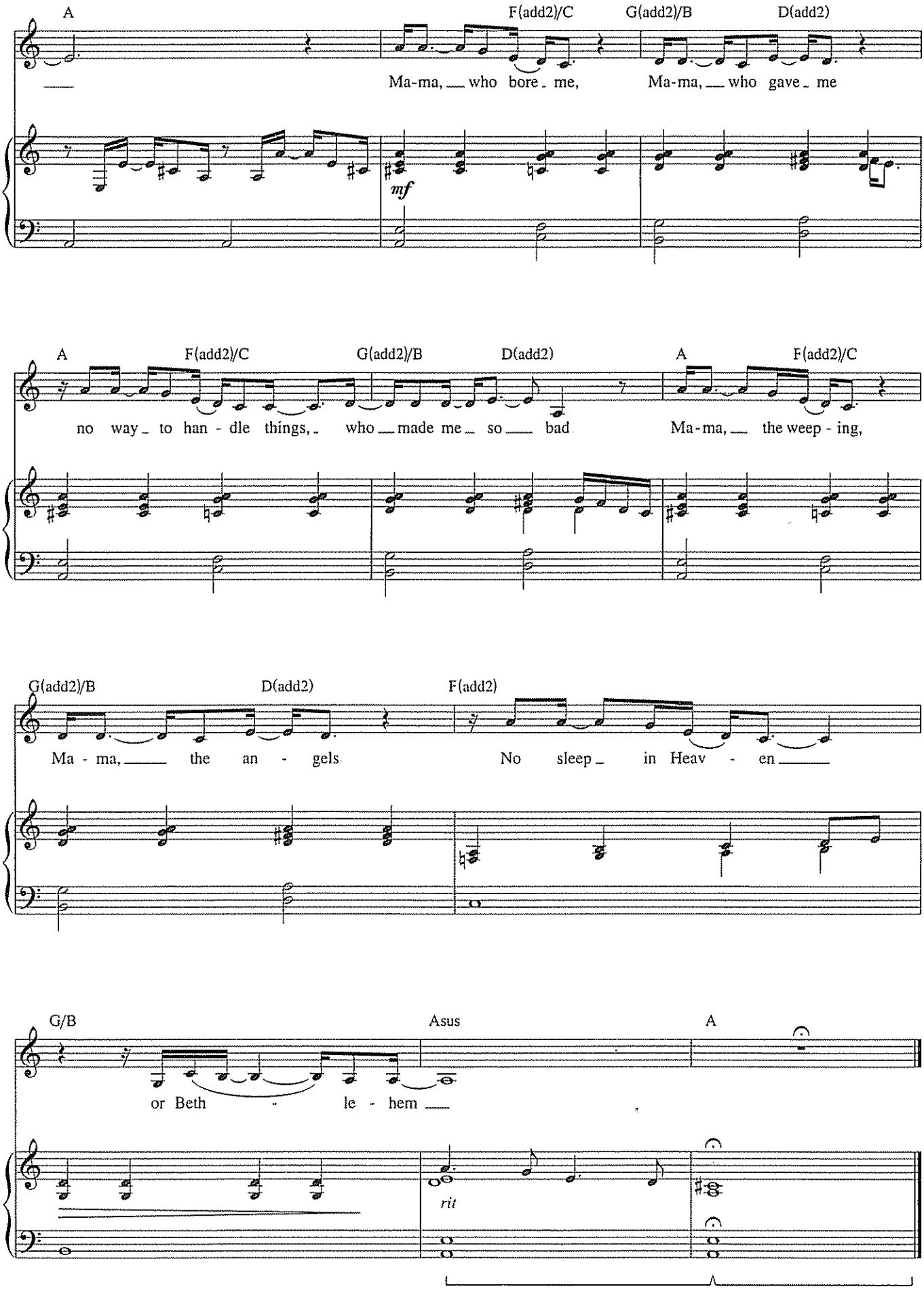
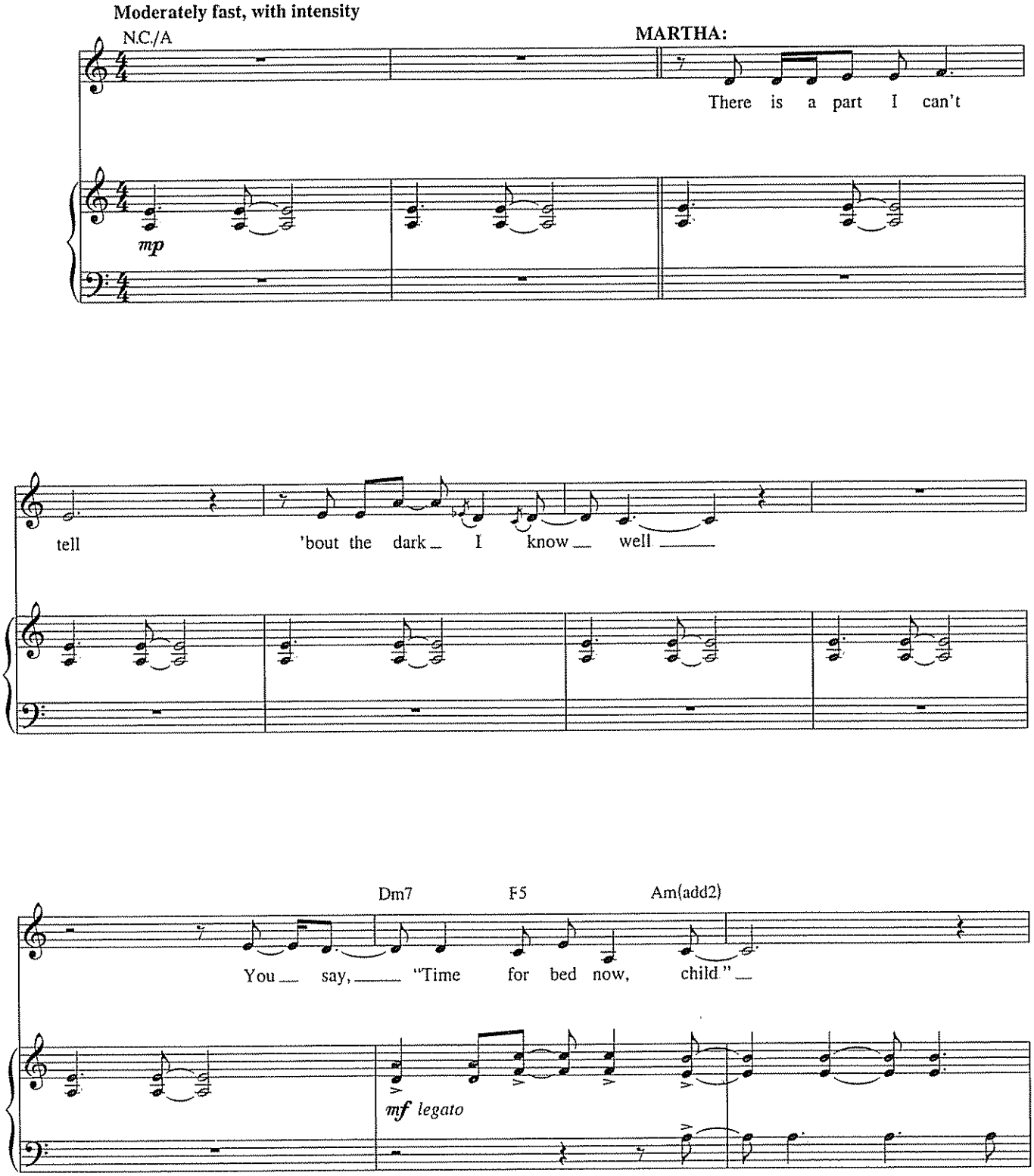

Am F(add2)/C G(add2)/B D(add2) F(add2) C(add2)/E
No sleep in Heav - en or Beth - le - hem Some pray that one day Christ
Dsus D F(add2) G(add2)/B Asus A
will come a' - call - ing They light a can - dle and hope that it glows
F(add2) C(add2)/E Dsus D
And some just lie there, cry - ing for him to come and 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
mf
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



Sung by various characters (as indicated), the song can be sung as a solo

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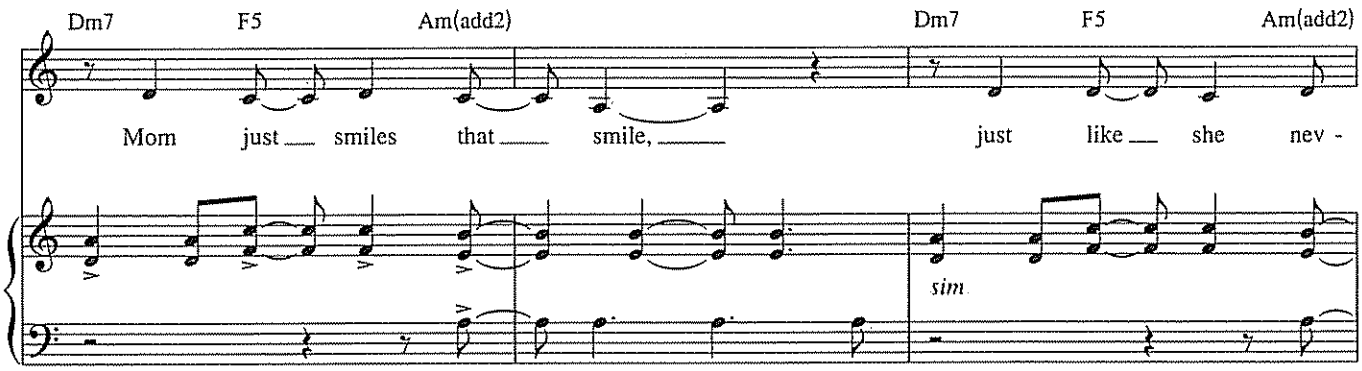
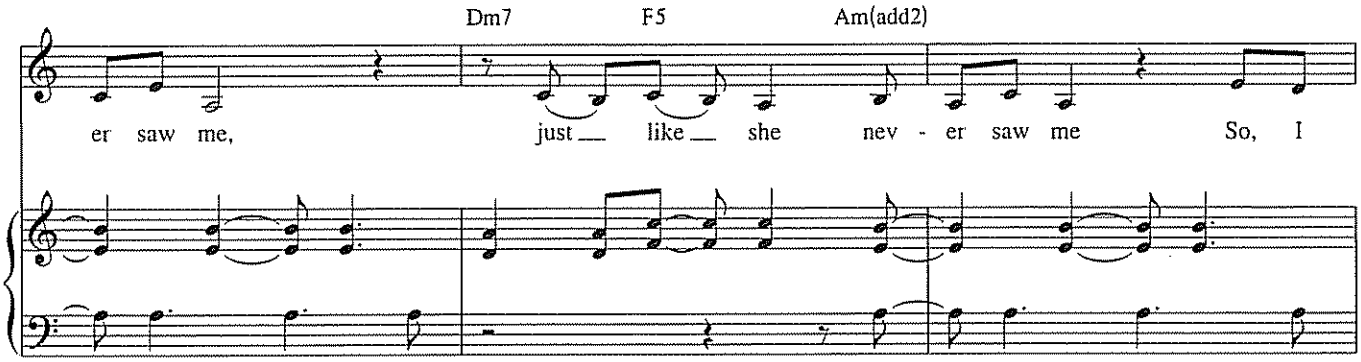
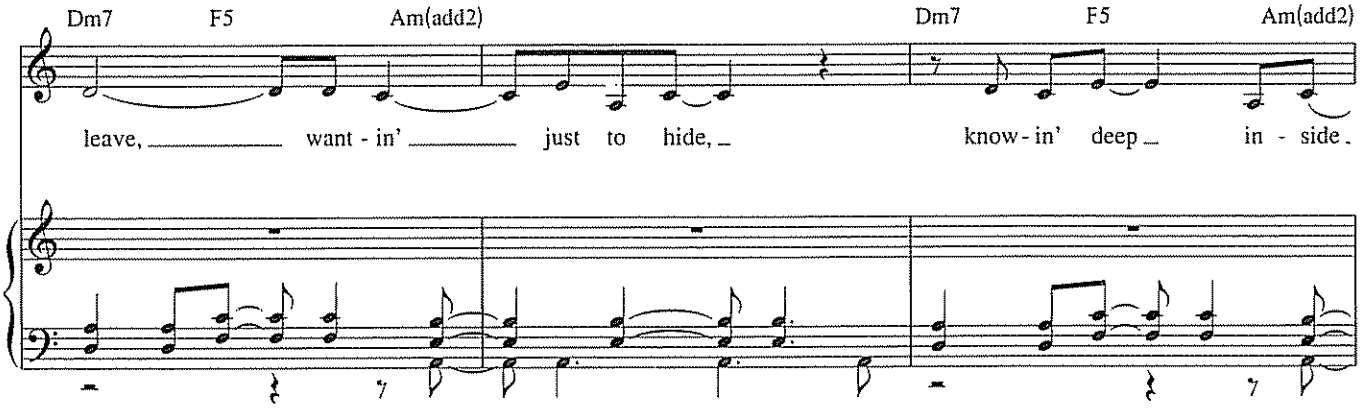
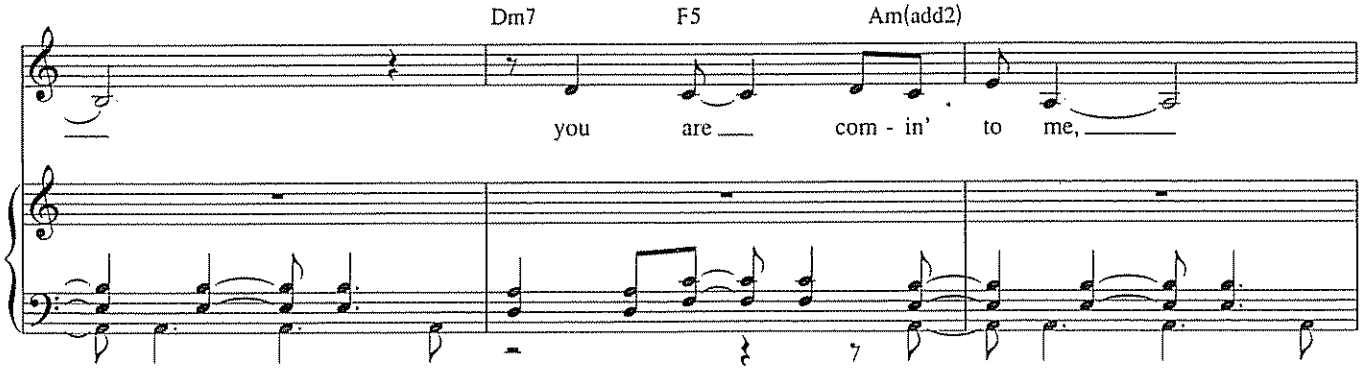
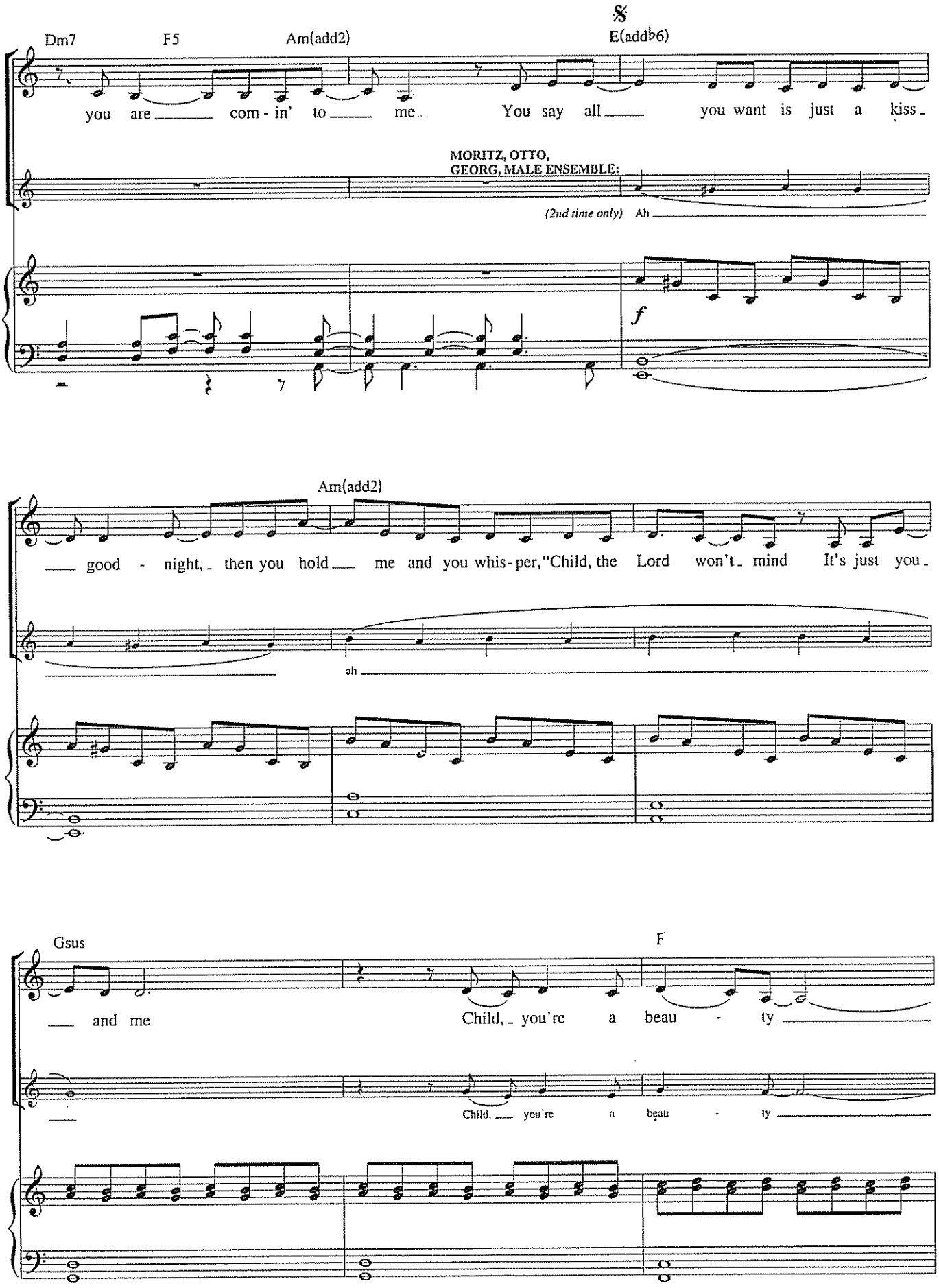
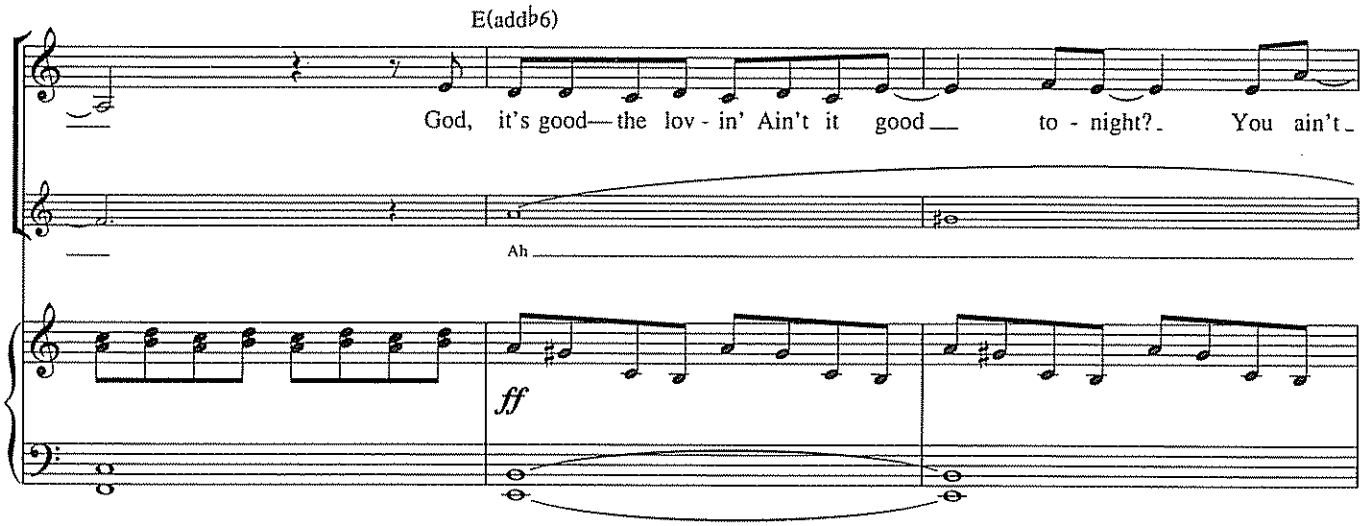

Dm7 F5 Am(add2) Dm7 F5 Am(add2)
Mom just smiles that smile, just like she nev -
sim

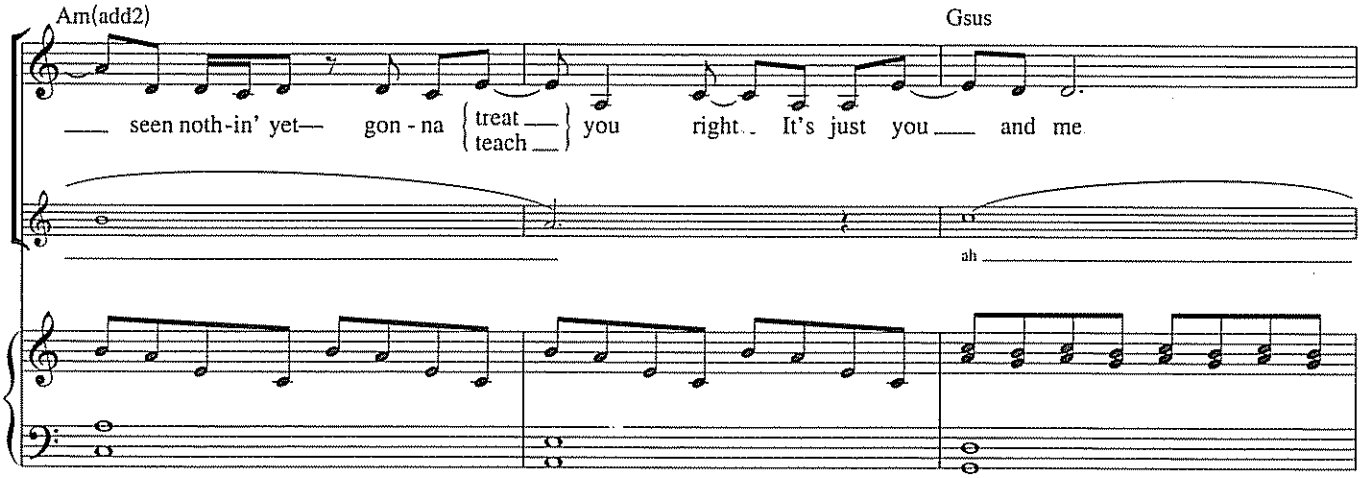

Dm7 F5 Am(add2)
er saw me, just like she nev - er saw me So, I

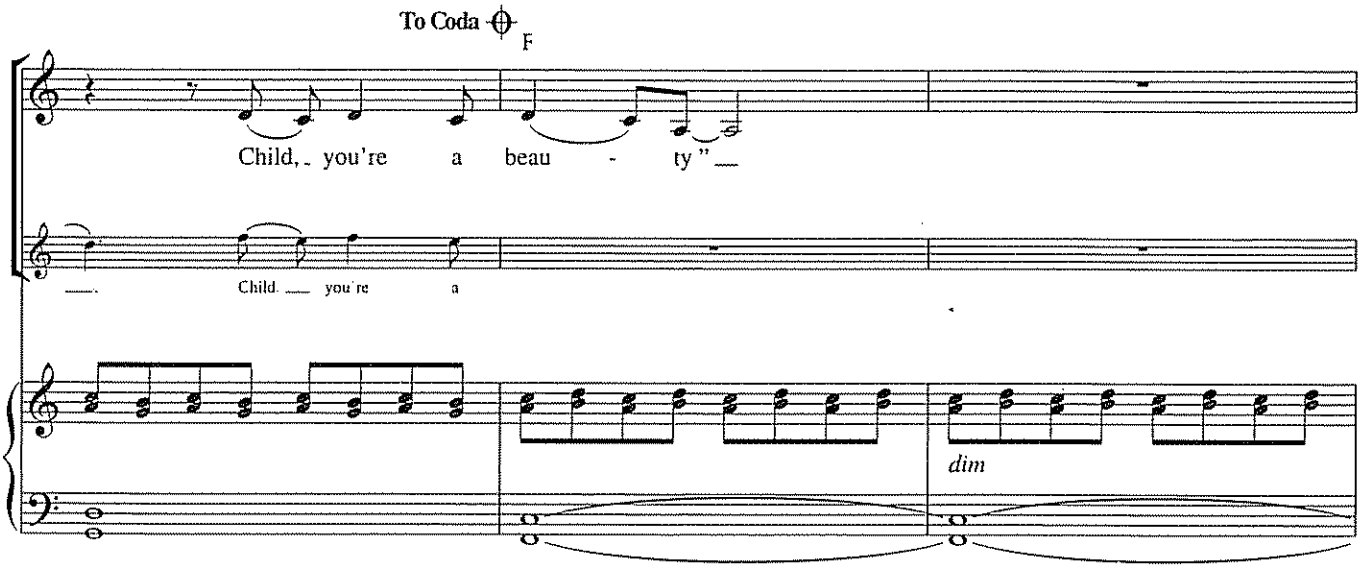

Dm7 F5 Am(add2) Dm7 F5 Am(add2)
leave, want - in' just to hide, know - in' deep in - side.

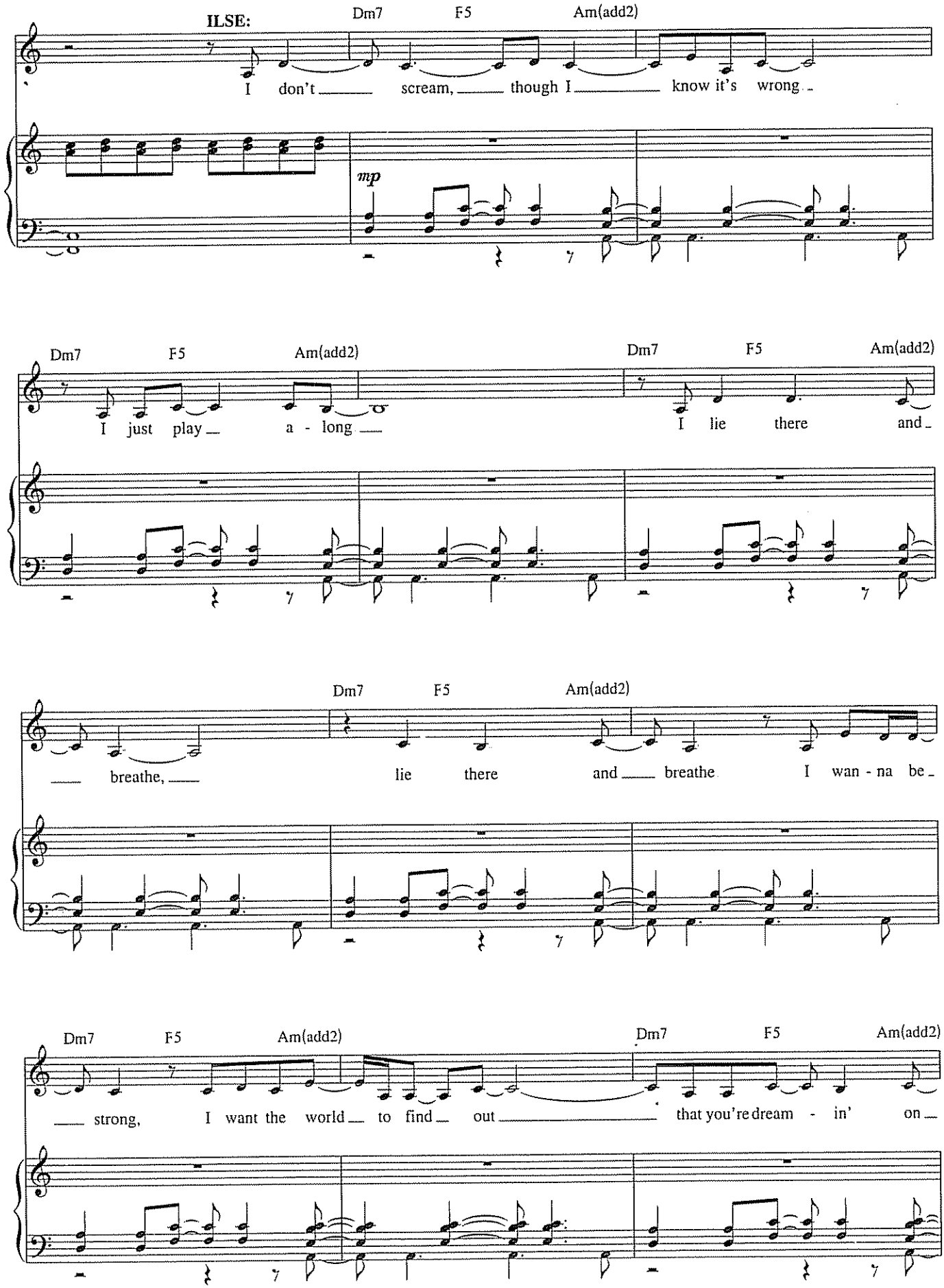

Dm7 F5 Am(add2)
you are com - in' to me,

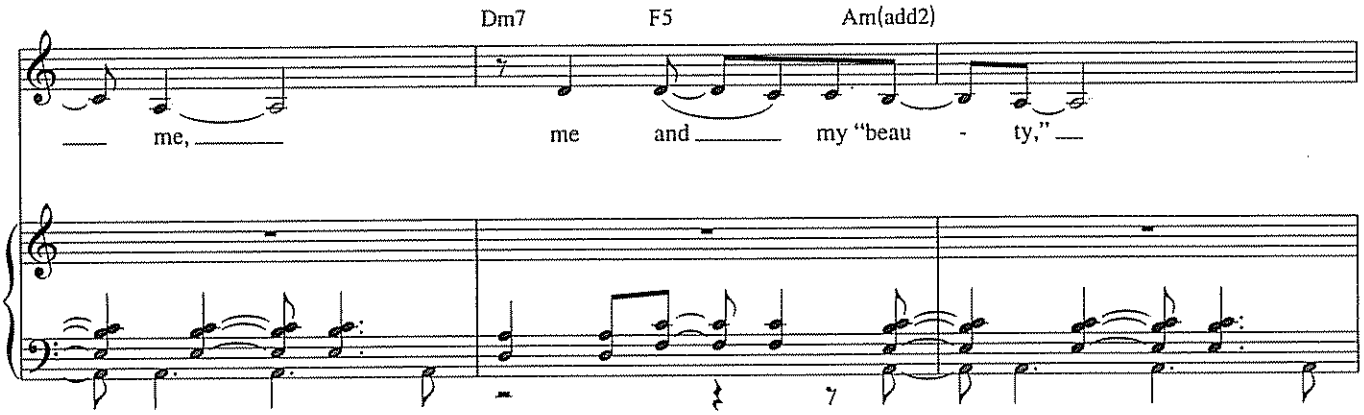

Dm7
F5
Am(add2)
E(addb6)
you are com - in' to me
You say all you want is just a kiss
MORITZ, OTTO,
GEORG, MALE ENSEMBLE:
(2nd time only) Ah
f
Am(add2)
good - night, then you hold me and you whis - per, "Child, the Lord won't mind It's just you
ah
Gsus
F
and me
Child, you're a beau - ty
Child, you're a beau - ty

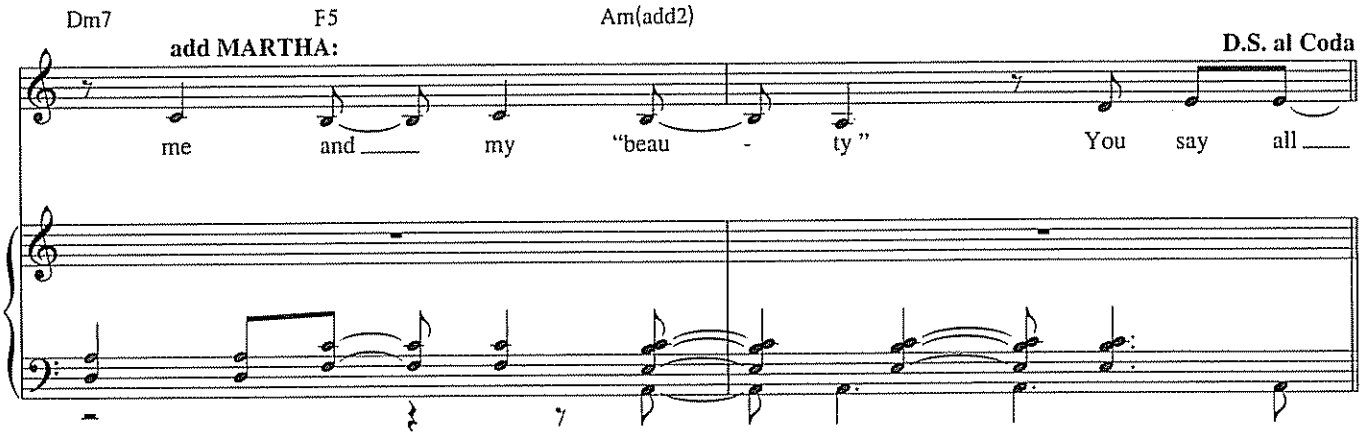

E(add♭6)
God, it's good— the lov - in' Ain't it good to - night? You ain't
Ah
ff


Am(add2)
Gsus
seen noth-in' yet— gon - na treat teach you right It's just you and me
ah

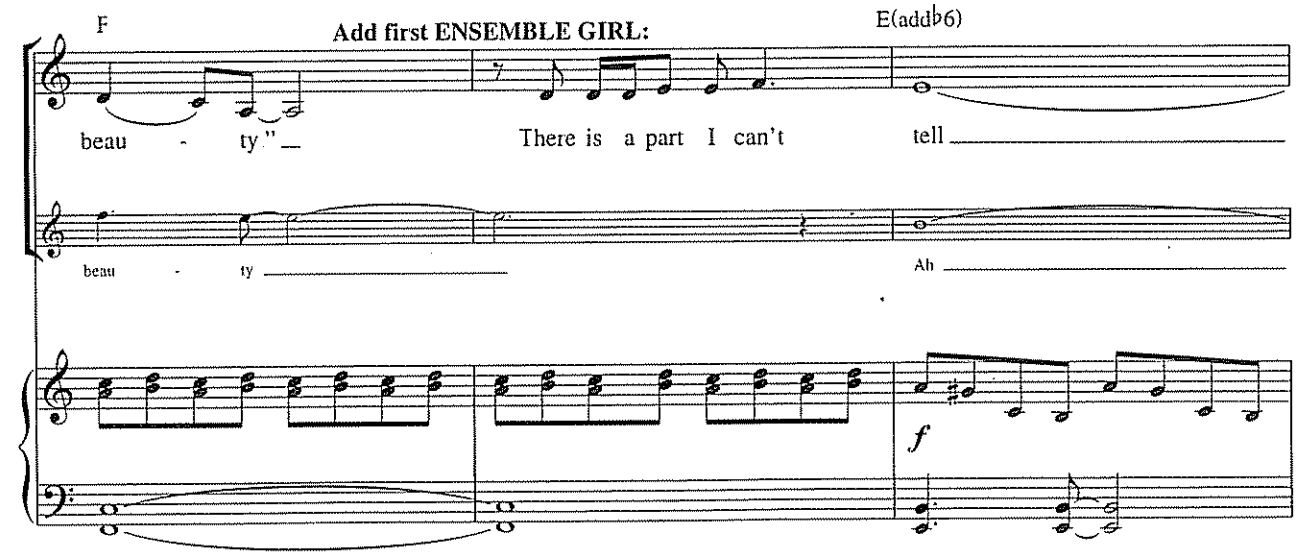

To Coda
F
Child, you're a beau - ty"
Child you're a
dim

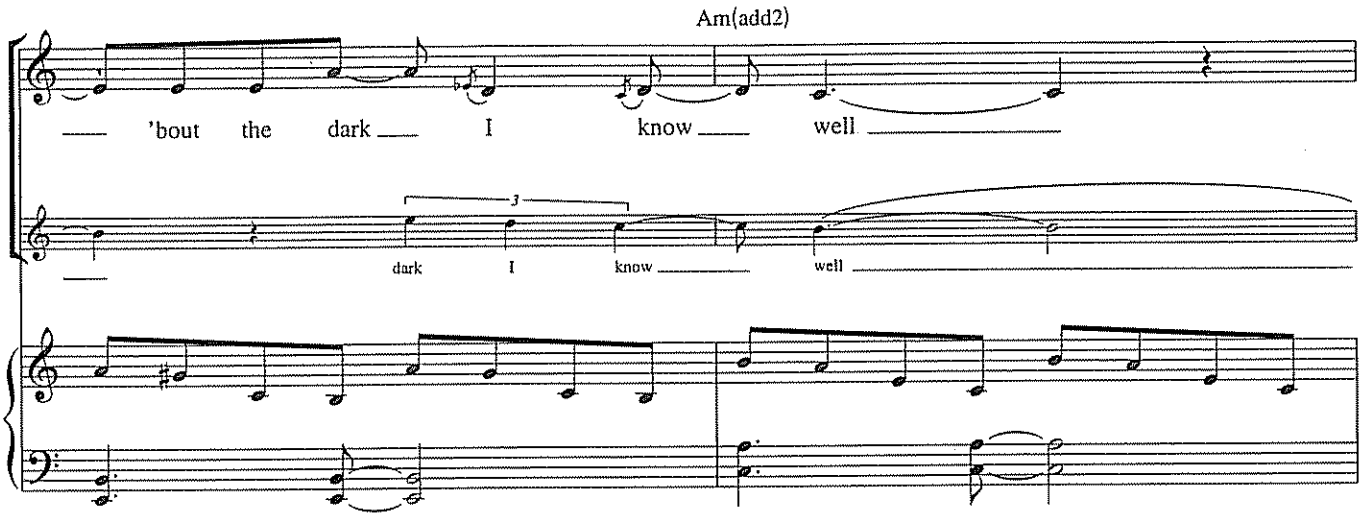

ILSE:
Dm7 F5 Am(add2)
I don't scream, though I know it's wrong
mp
Dm7 F5 Am(add2)
I just play a - long
Dm7 F5 Am(add2)
I lie there and
Dm7 F5 Am(add2)
breathe, lie there and breathe I wan - na be
Dm7 F5 Am(add2)
strong, I want the world to find out
Dm7 F5 Am(add2)
that you're dream - in' on

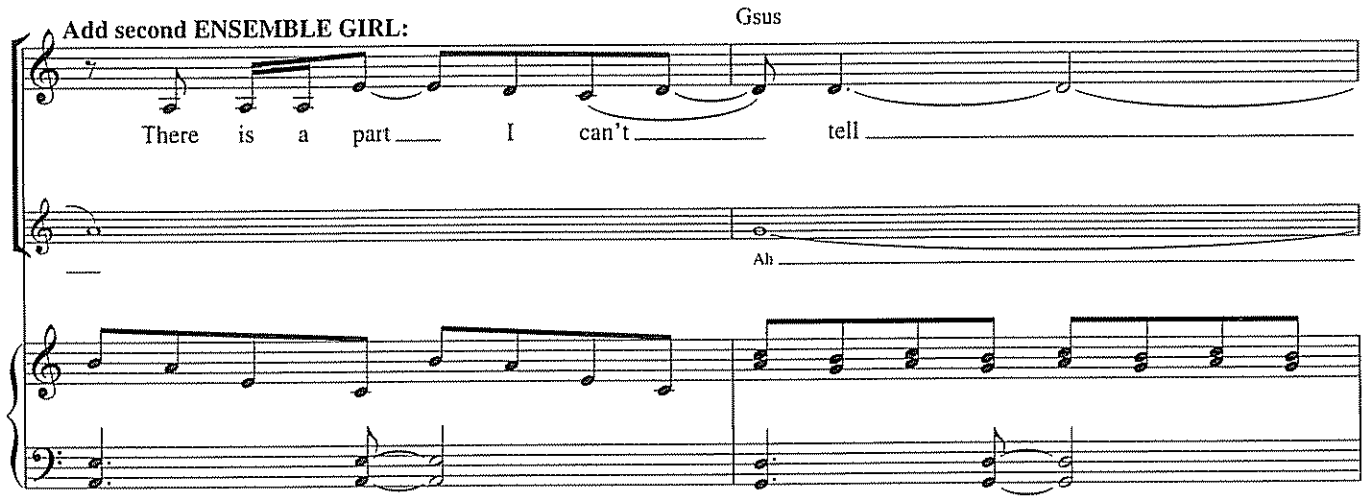

Dm7
F5
Am(add2)
me,
me
and
my "beau - ty,"

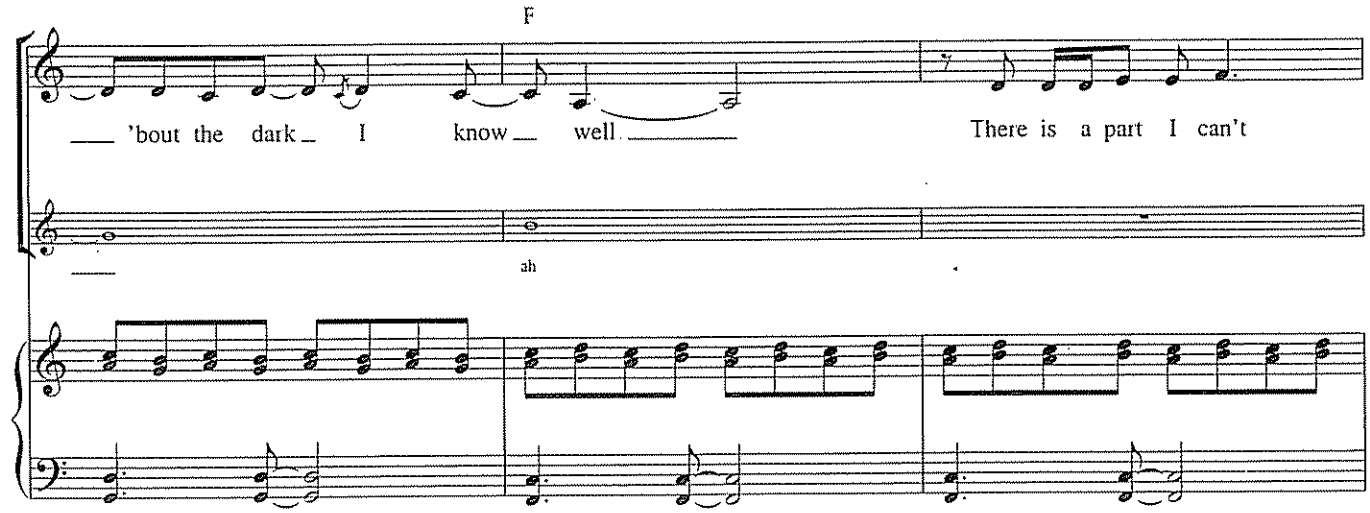

Dm7
F5
Am(add2)
add MARTHA:
D.S. al Coda
me
and
my
"beau - ty"
You say all

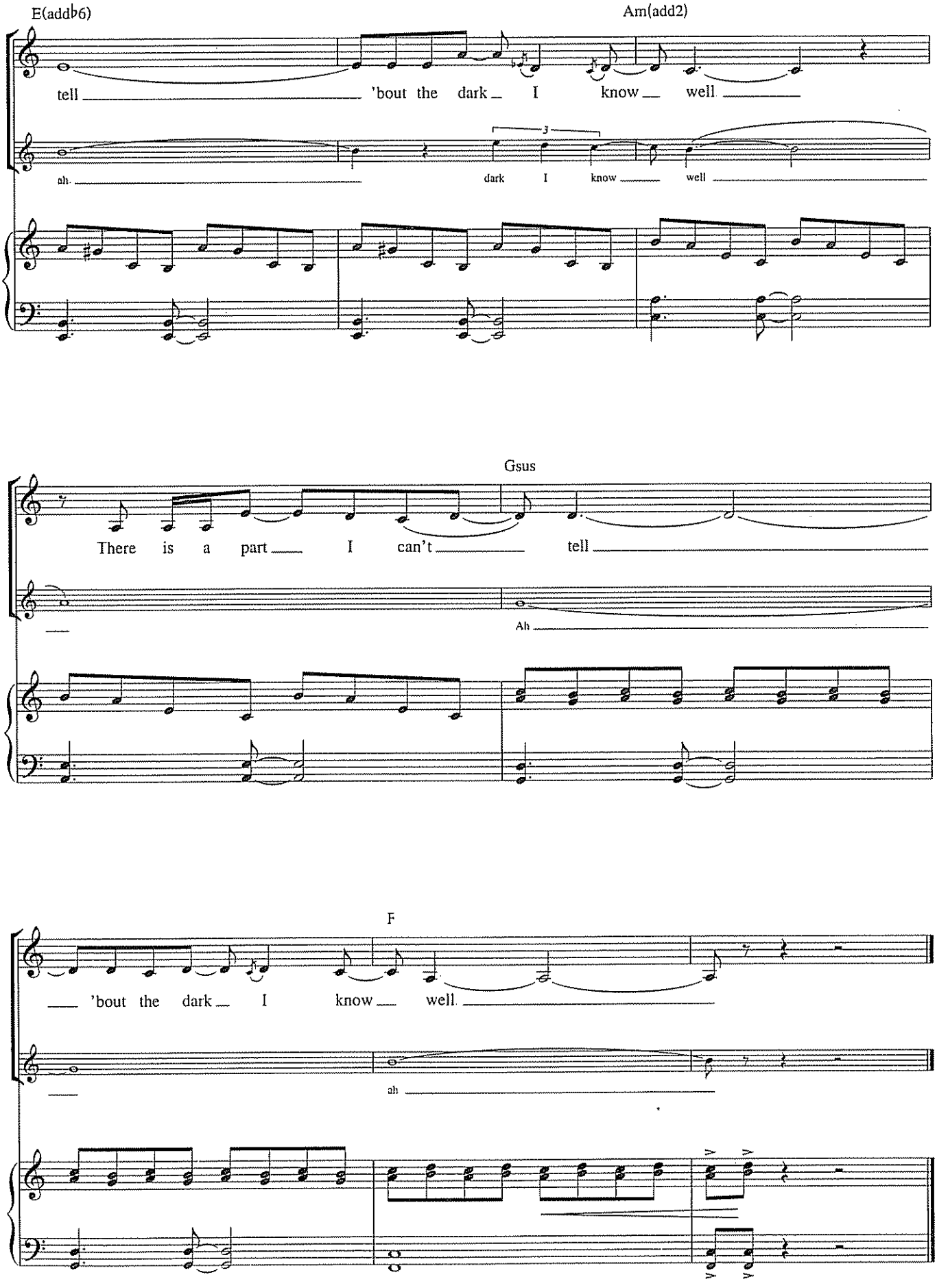
CODA


F
Add first ENSEMBLE GIRL:
E(add♭6)
beau - ty"
There is a part I can't
tell
beau - ty
Ah
f


Am(add2)
'bout the dark I know well
3
dark I know well


Add second ENSEMBLE GIRL:
Gsus
There is a part I can't tell
Ah

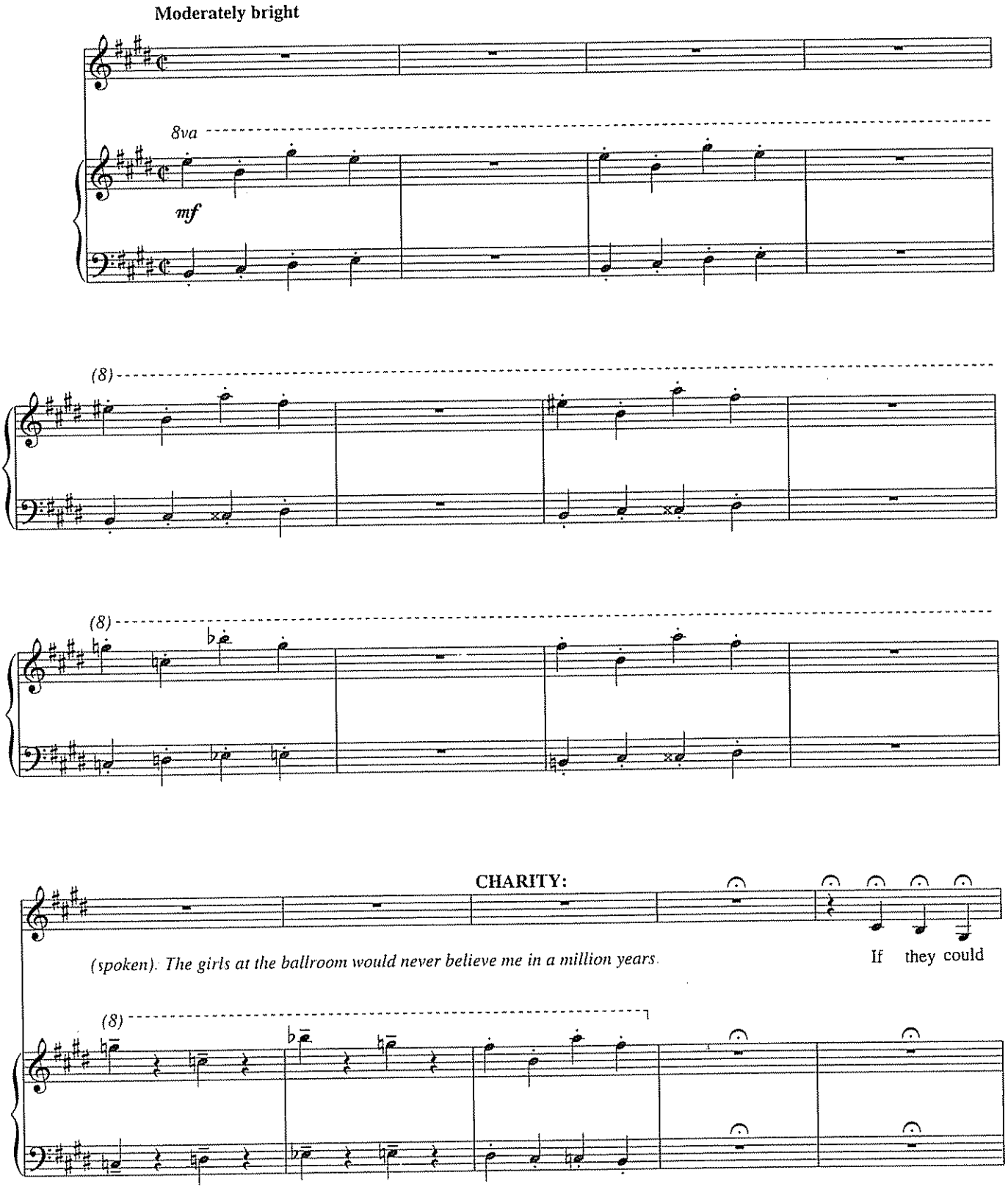

F
'bout the dark I know well
There is a part I can't
ah


E(addb6)
Am(add2)
tell 'bout the dark I know well
ah dark I know well
Gsus
There is a part I can't tell
Ah
F
'bout the dark I know well
ah

IF MY FRIENDS COULD SEE ME NOW

from *Sweet Charity*

Music by CY COLEMAN
Lyrics by DOROTHY FIELDS



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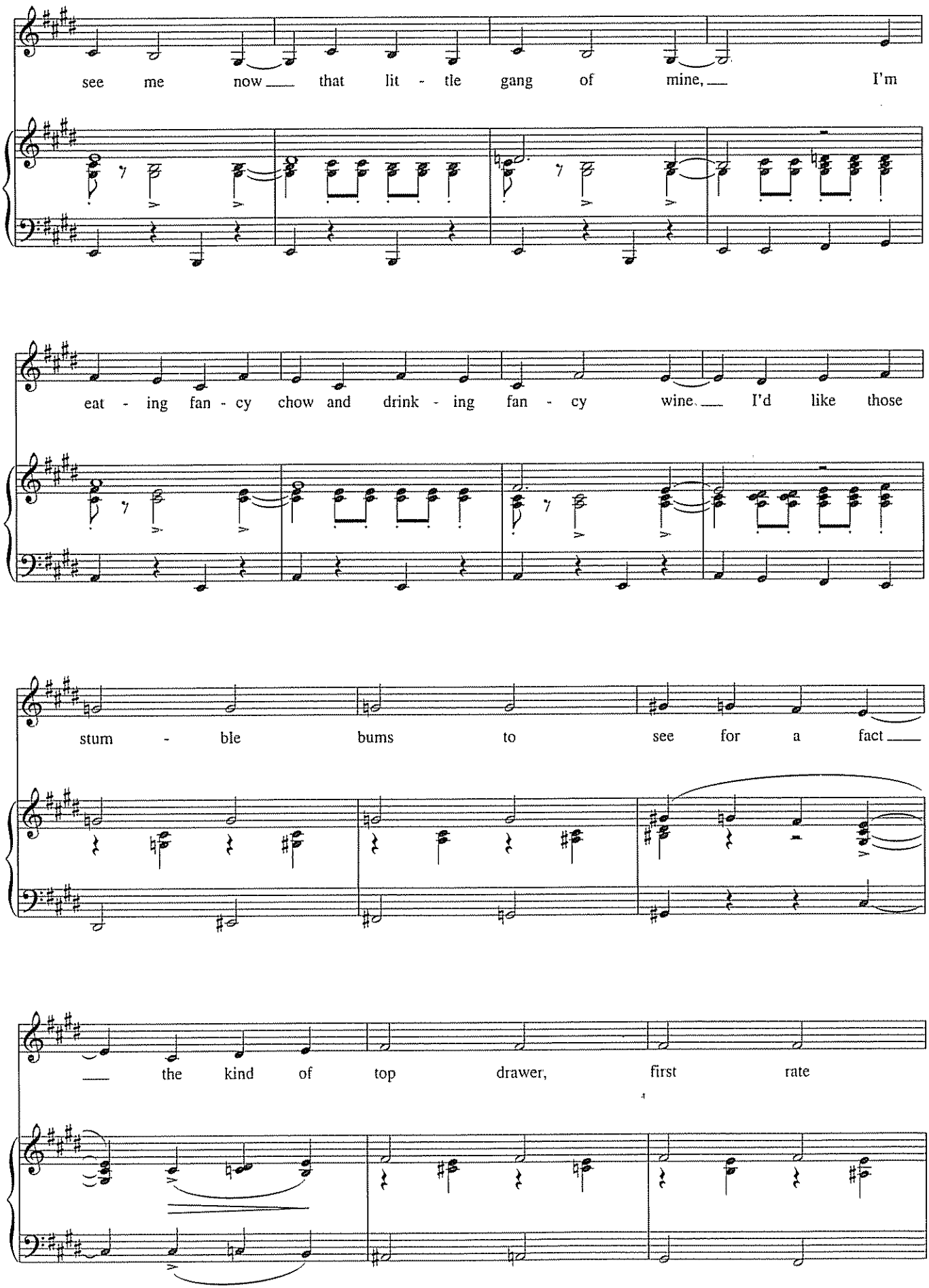
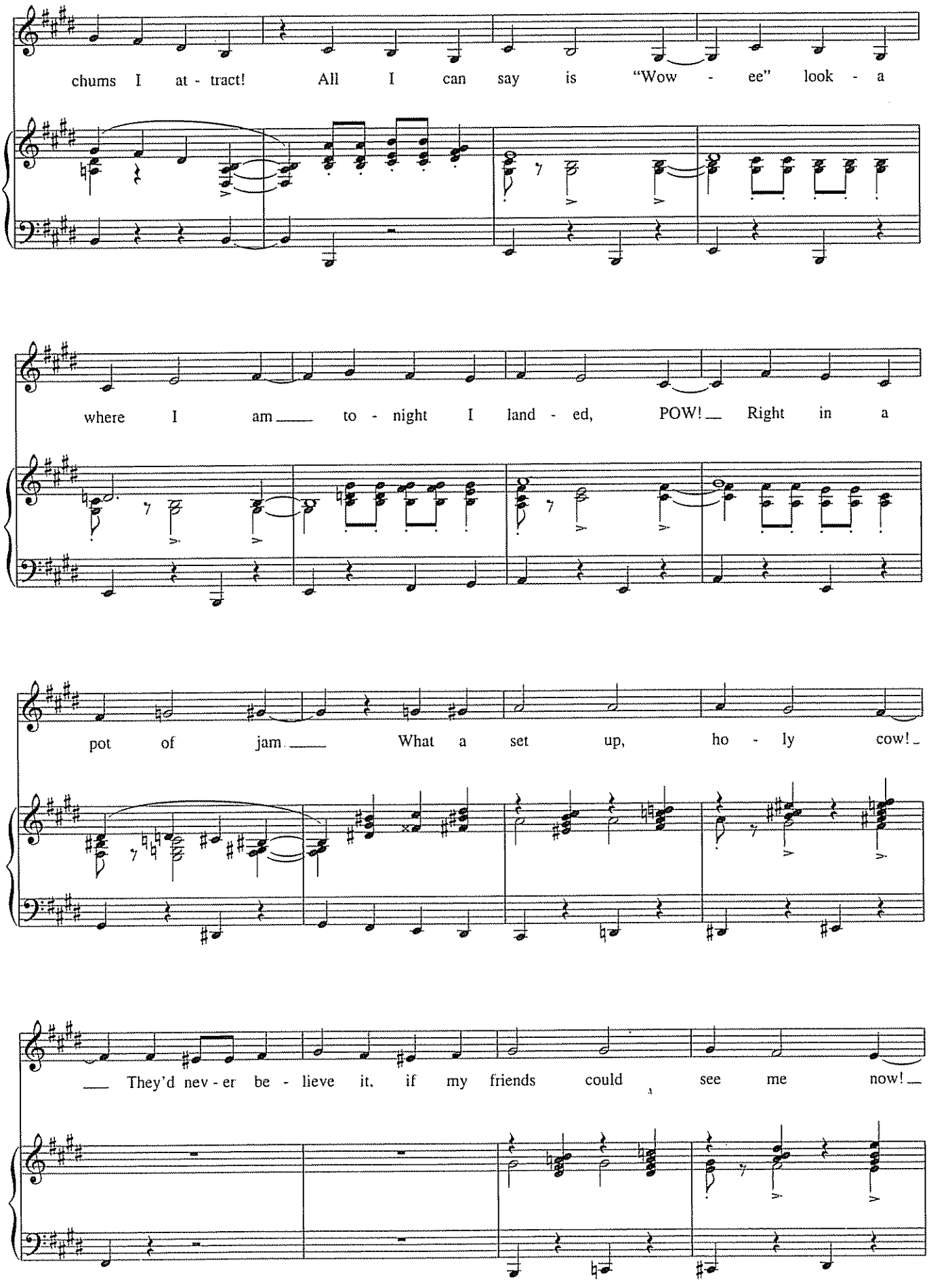
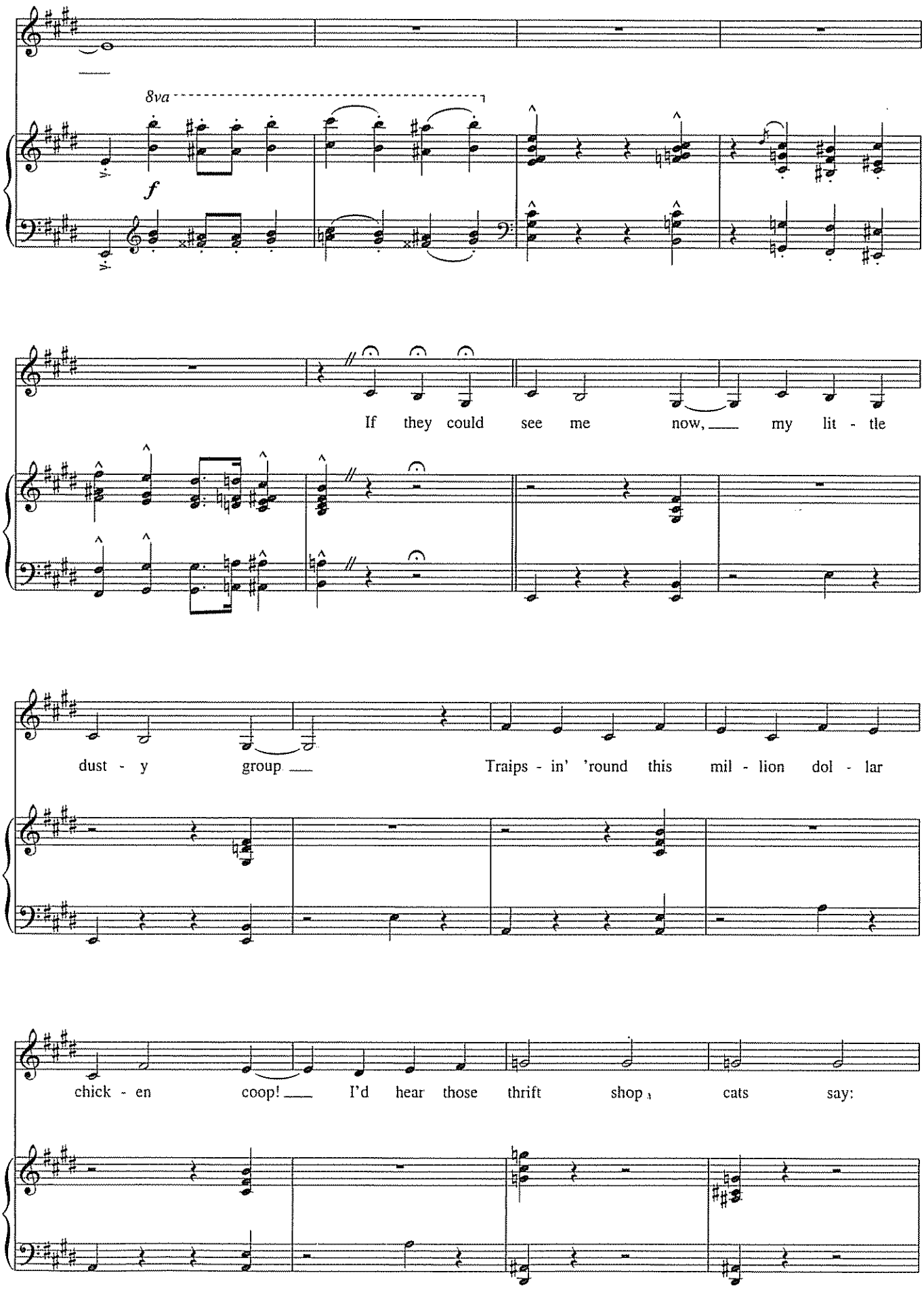
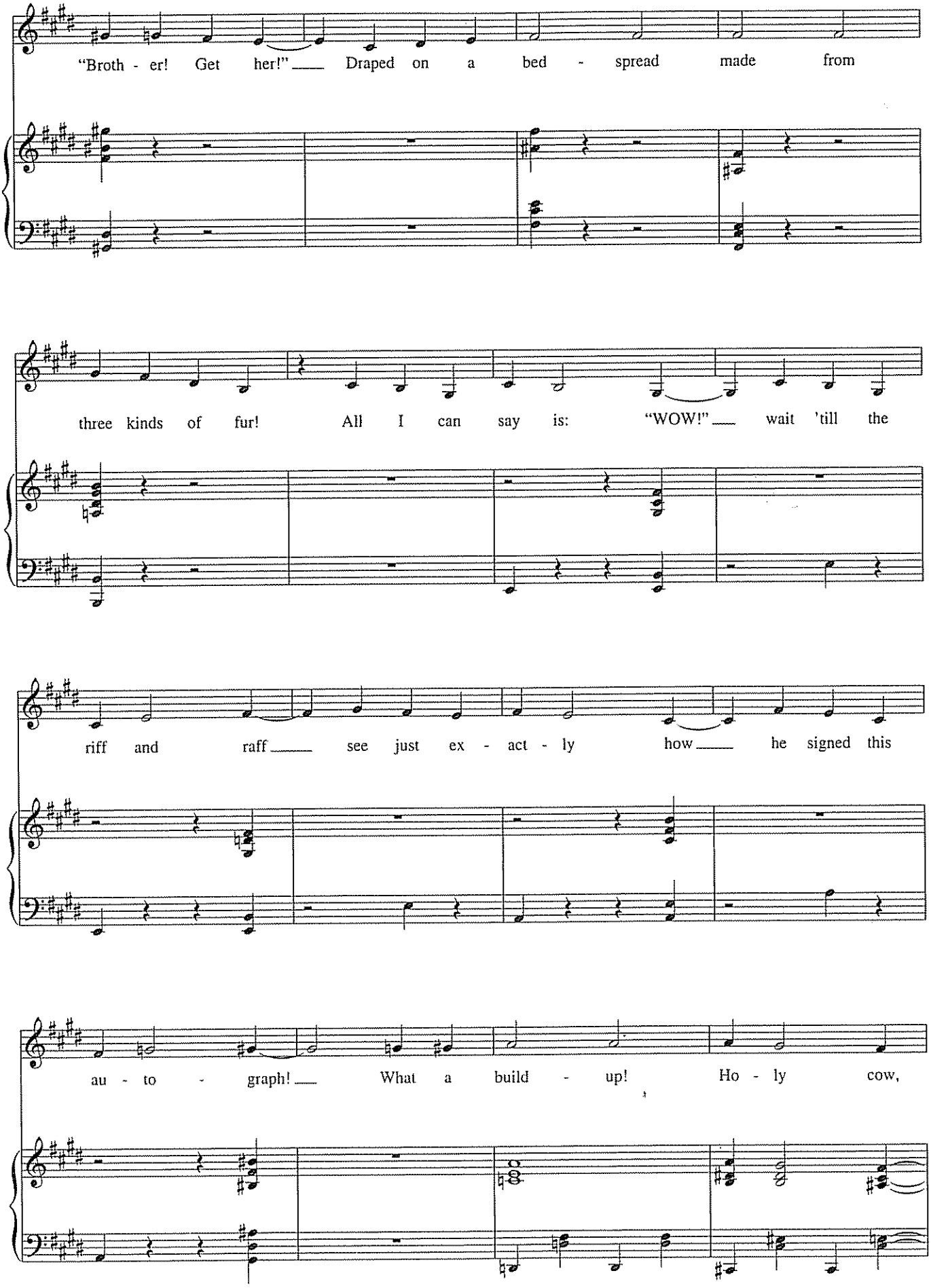
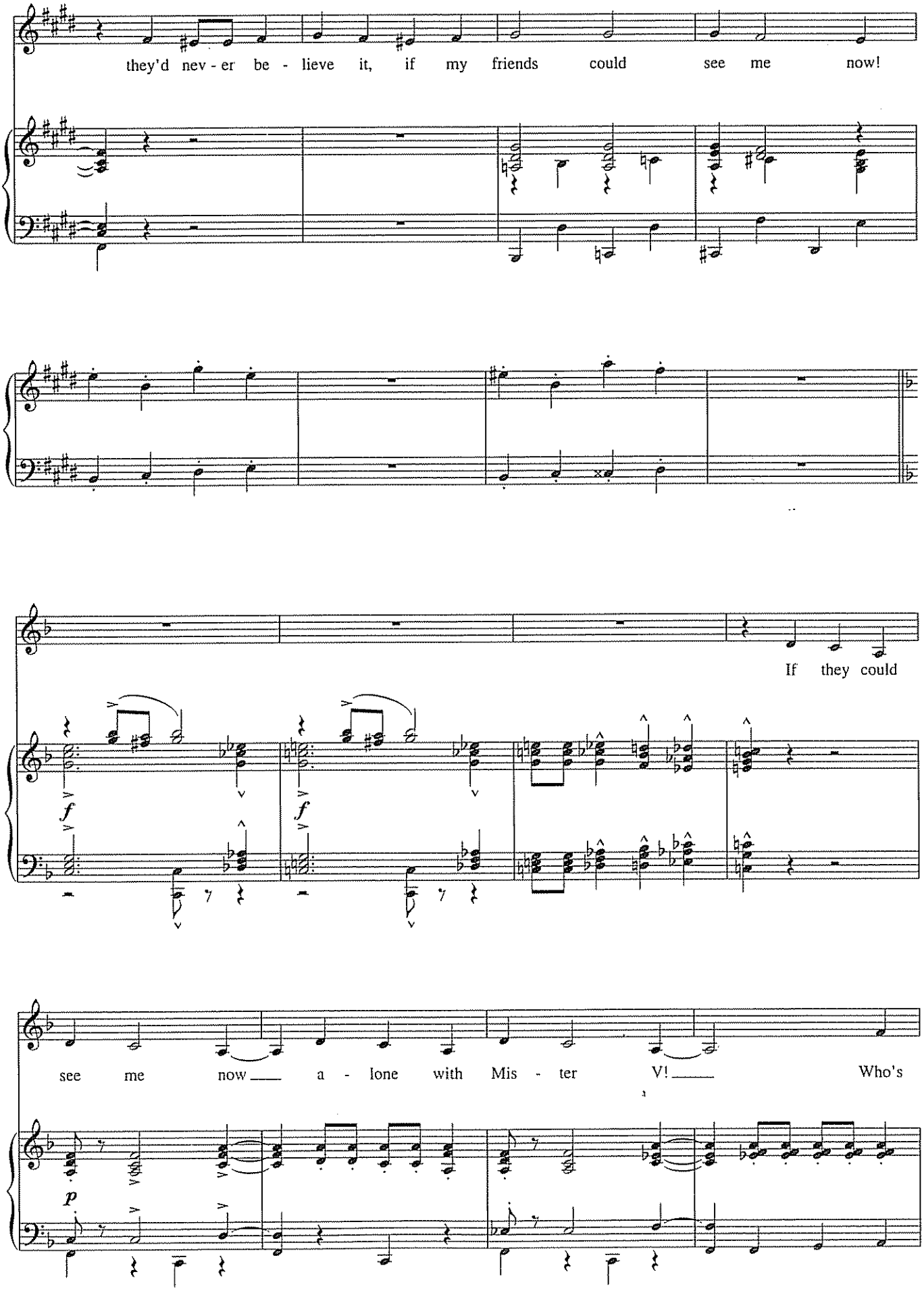
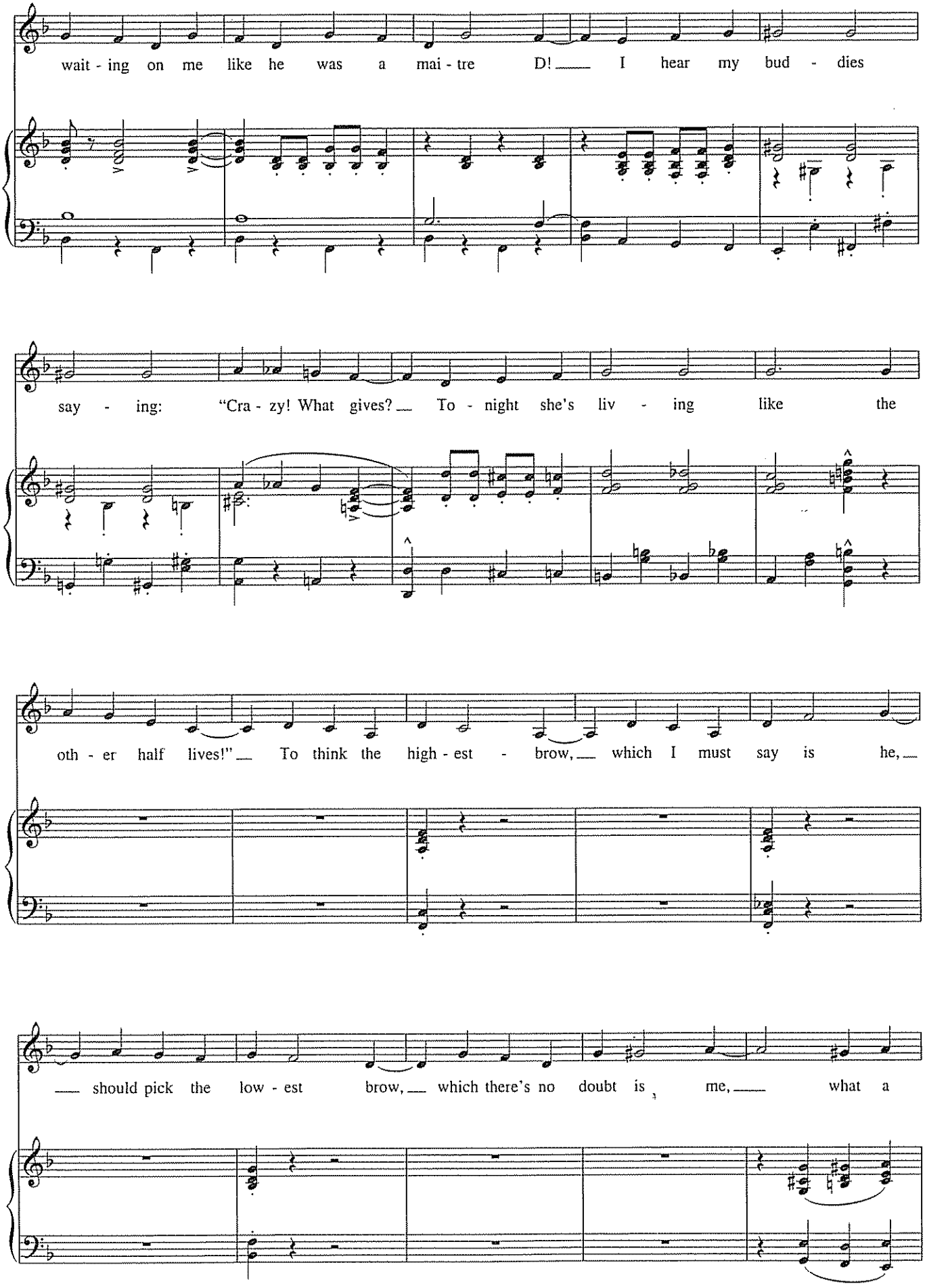

see me now that lit - tle gang of mine, I'm
eat - ing fan - cy chow and drink - ing fan - cy wine. I'd like those
stum - ble bums to see for a fact
the kind of top drawer, first rate

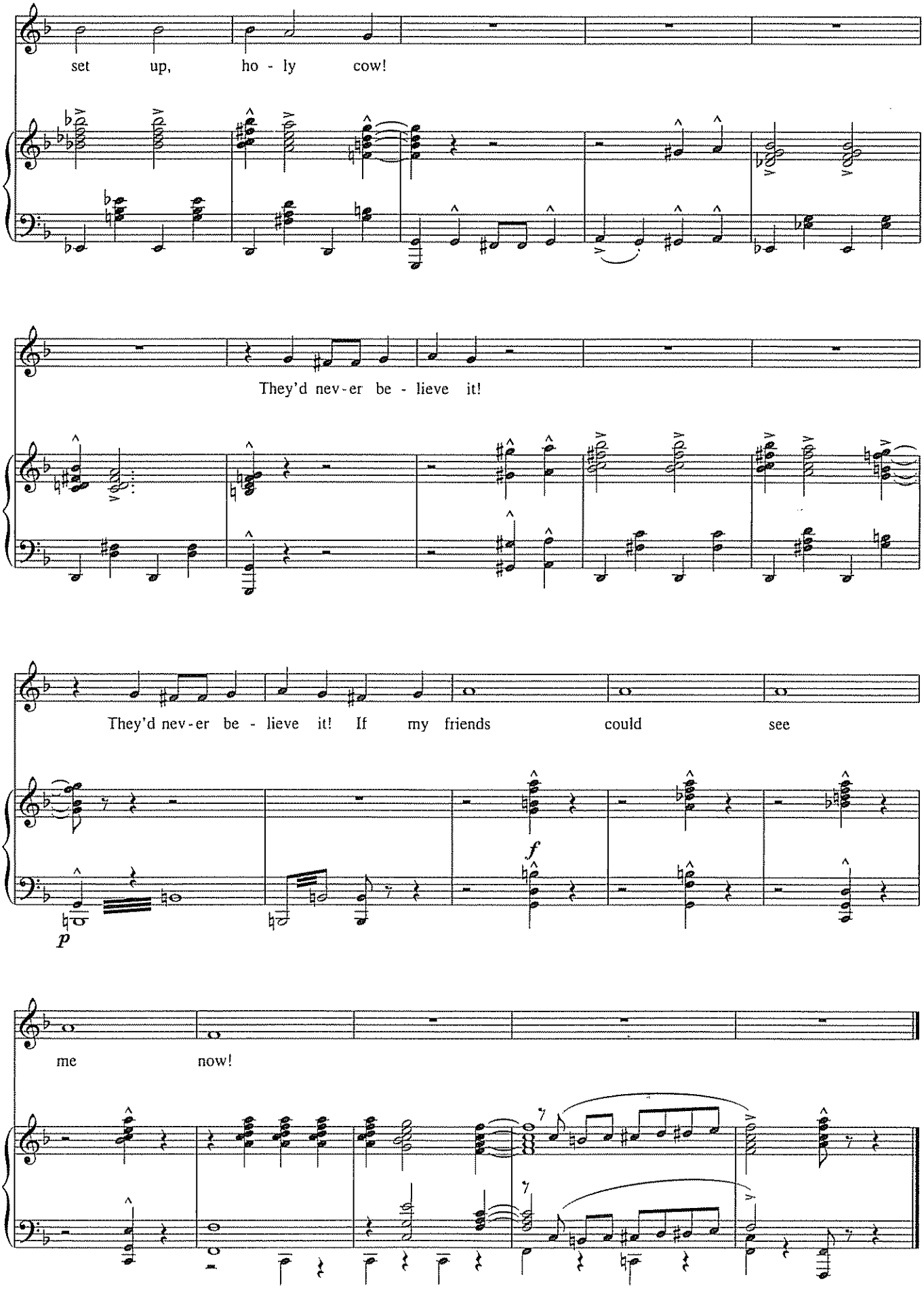

chums I at - tract! All I can say is "Wow - ee" look - a
where I am to - night I land - ed, POW! Right in a
pot of jam What a set up, ho - ly cow!
They'd nev - er be - lieve it, if my friends could see me now!


8va
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!
If they could
f
f
see me now a - lone with Mis - ter V! Who's
p


wait - ing on me like he was a mai - tre D! I hear my bud - dies
say - ing: "Cra - zy! What gives? To - night she's liv - ing like the
oth - er half lives!" To think the high - est - brow, which I must say is he,
should pick the low - est brow, which there's no doubt is me, what a


set up, ho - ly cow!
They'd nev-er be - lieve it!
They'd nev-er be - lieve it! If my friends could see
p
f
me now!

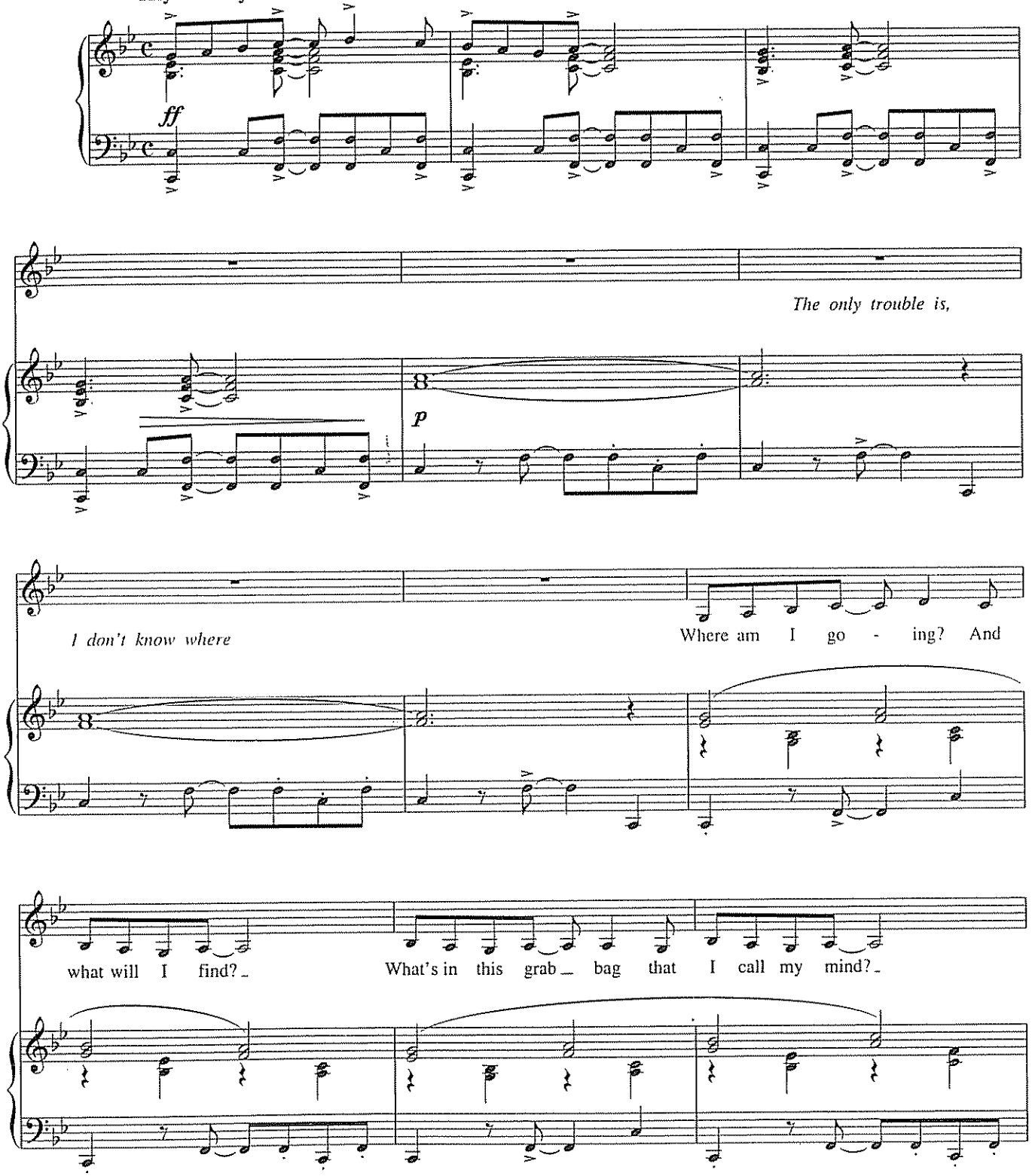
WHERE AM I GOING

from *Sweet Charity*

Music by CY COLEMAN
Lyrics by DOROTHY FIELDS

CHARITY *(spoken before intro begins)*: *You're damned right I'm going.*

Rhythmically



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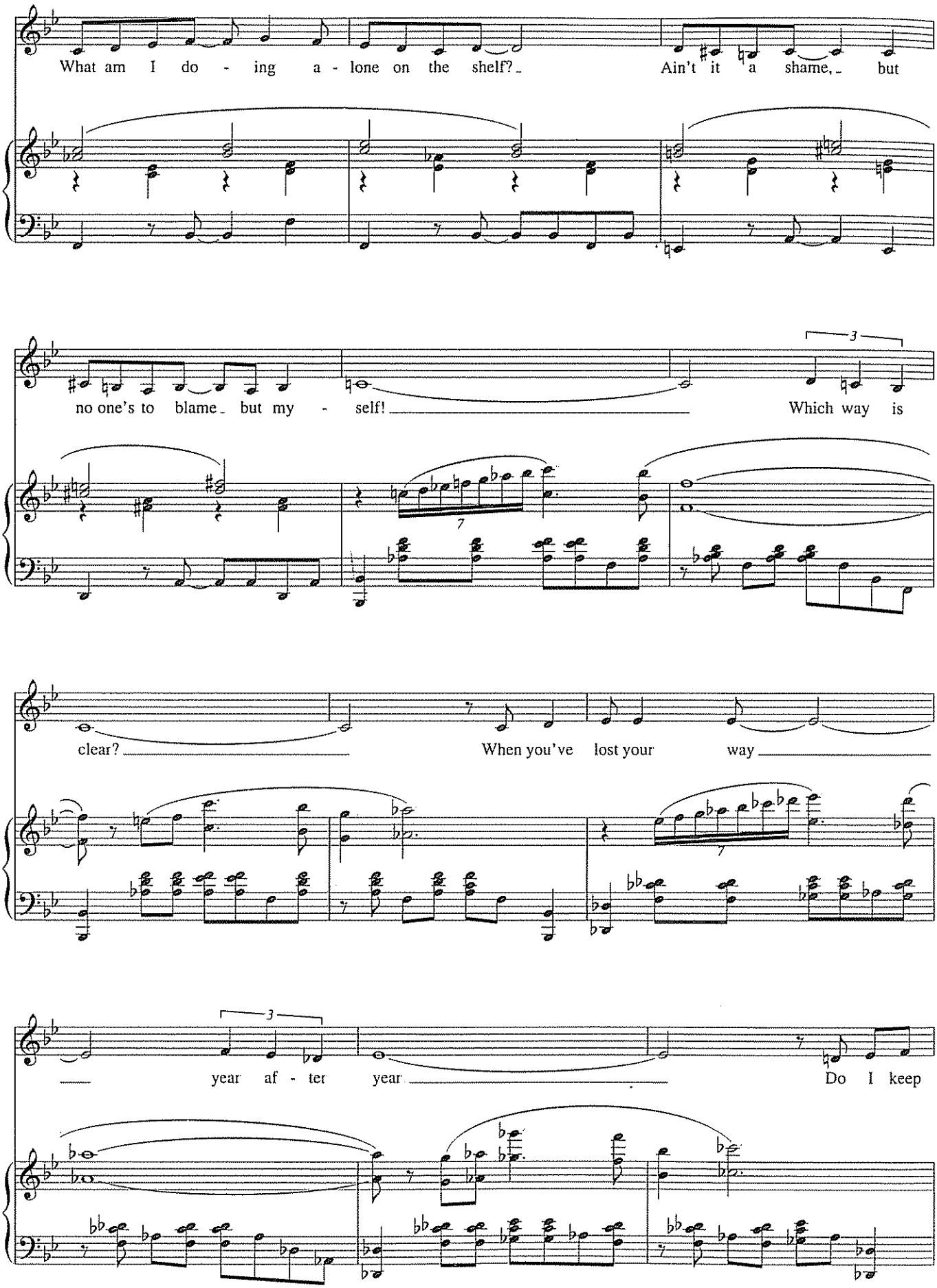
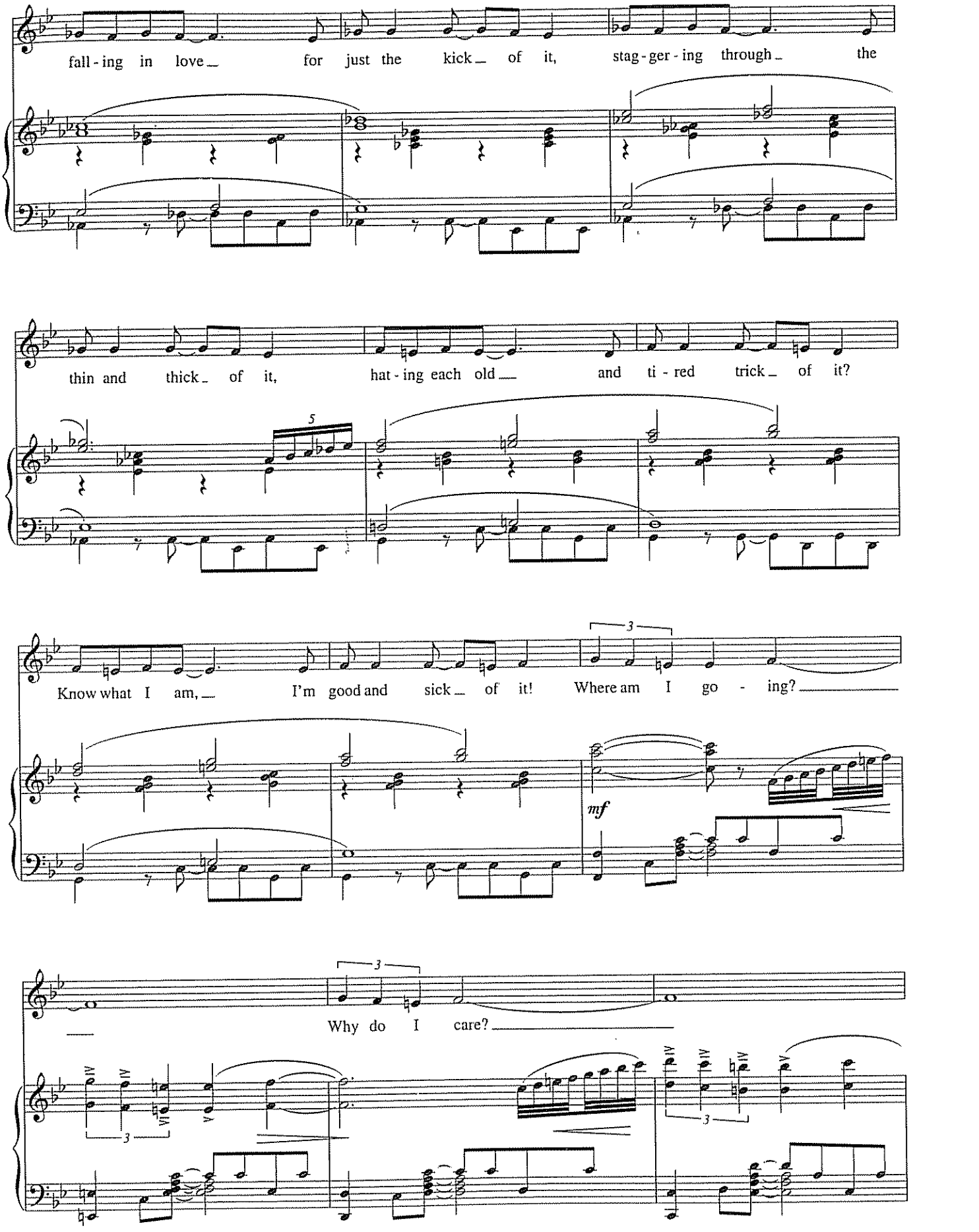
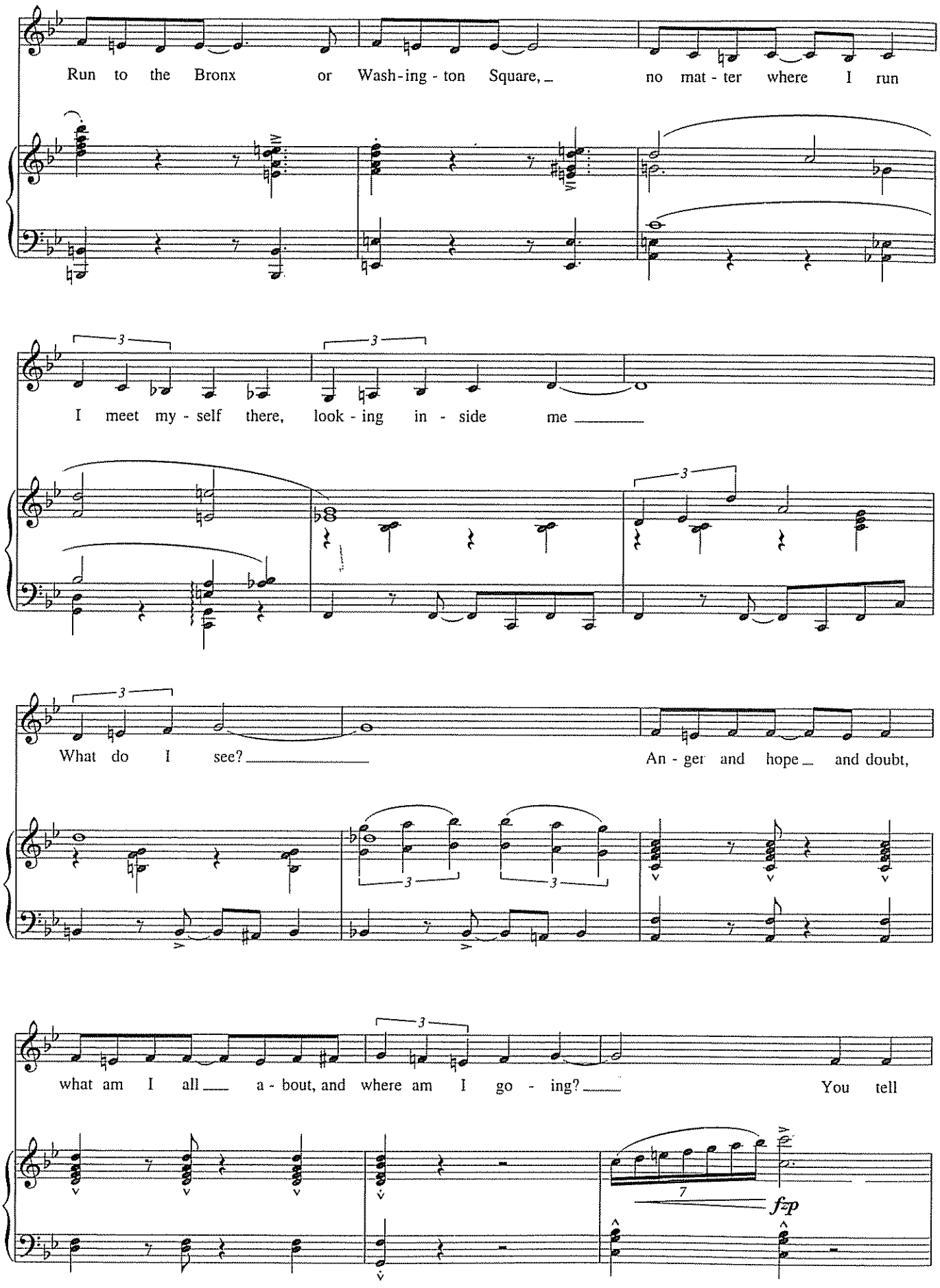
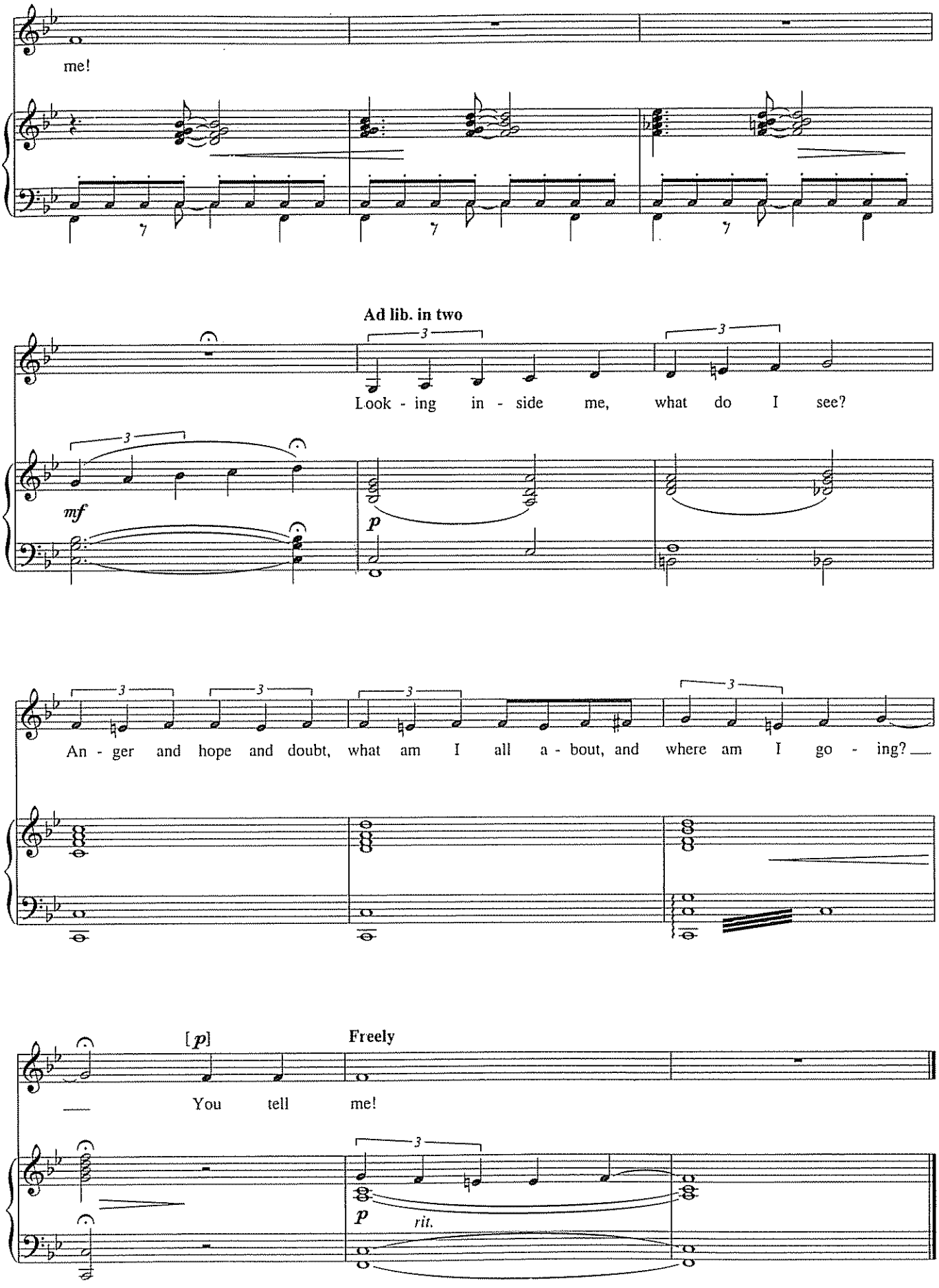

What am I do - ing a - lone on the shelf? Ain't it a shame, but
no one's to blame but my - self! Which way is
clear? When you've lost your way
year af - ter year Do I keep


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?
mf
Why do I care?

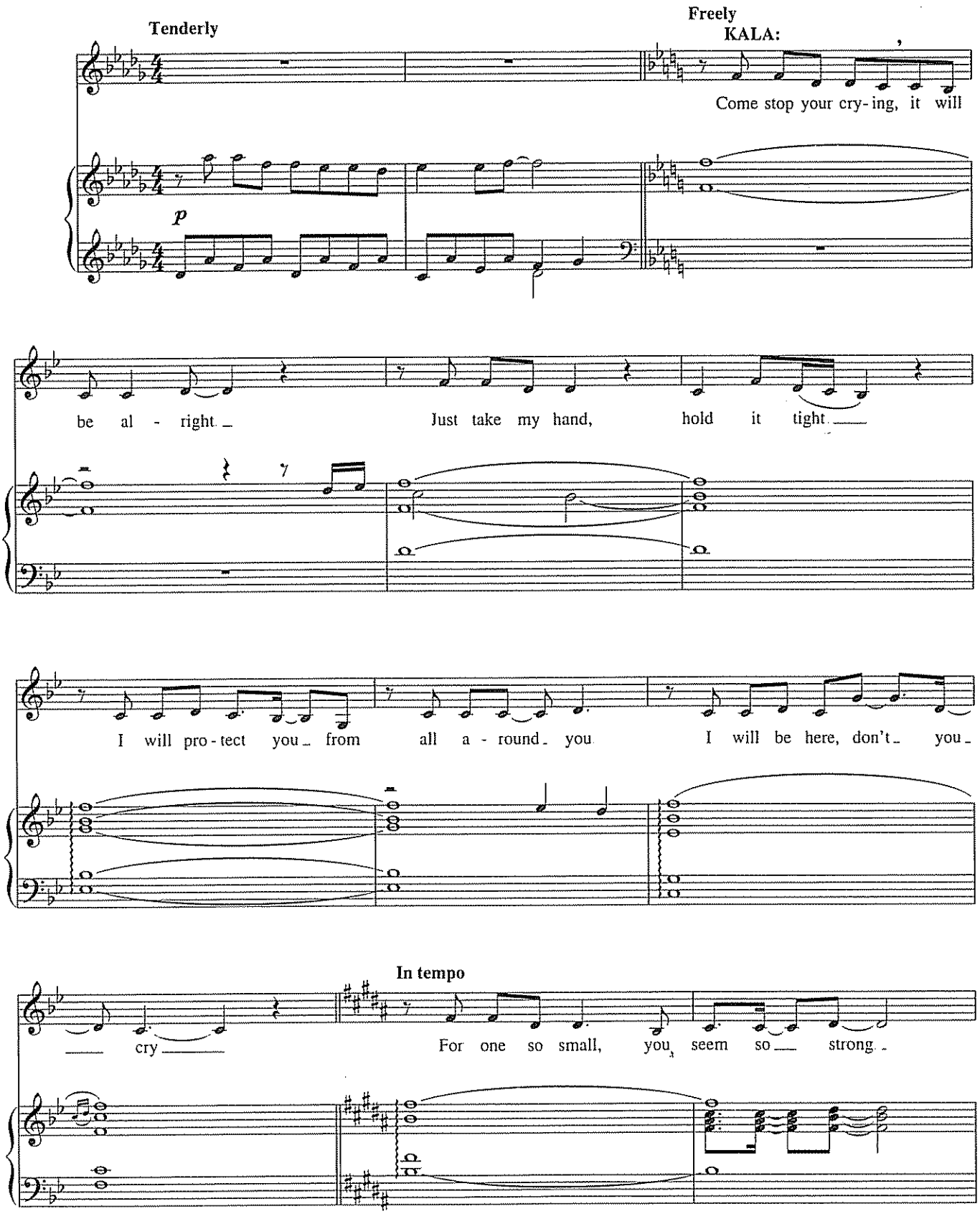

Run to the Bronx or Wash-ing-ton Square, no mat-ter where I run
I meet my-self there, look-ing in-side me
What do I see? An-ger and hope and doubt,
what am I all a-bout, and where am I go-ing? You tell
fzp


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



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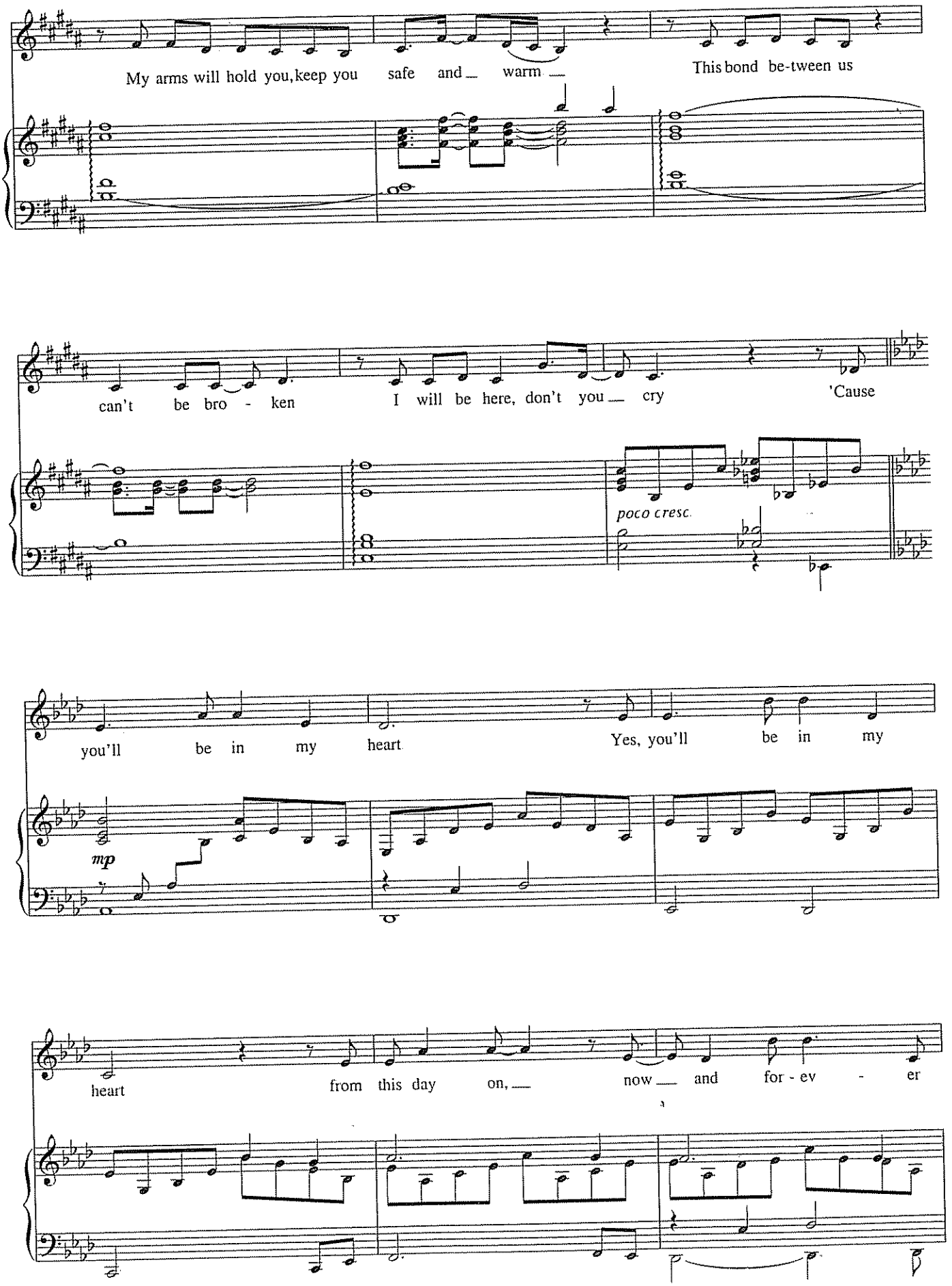
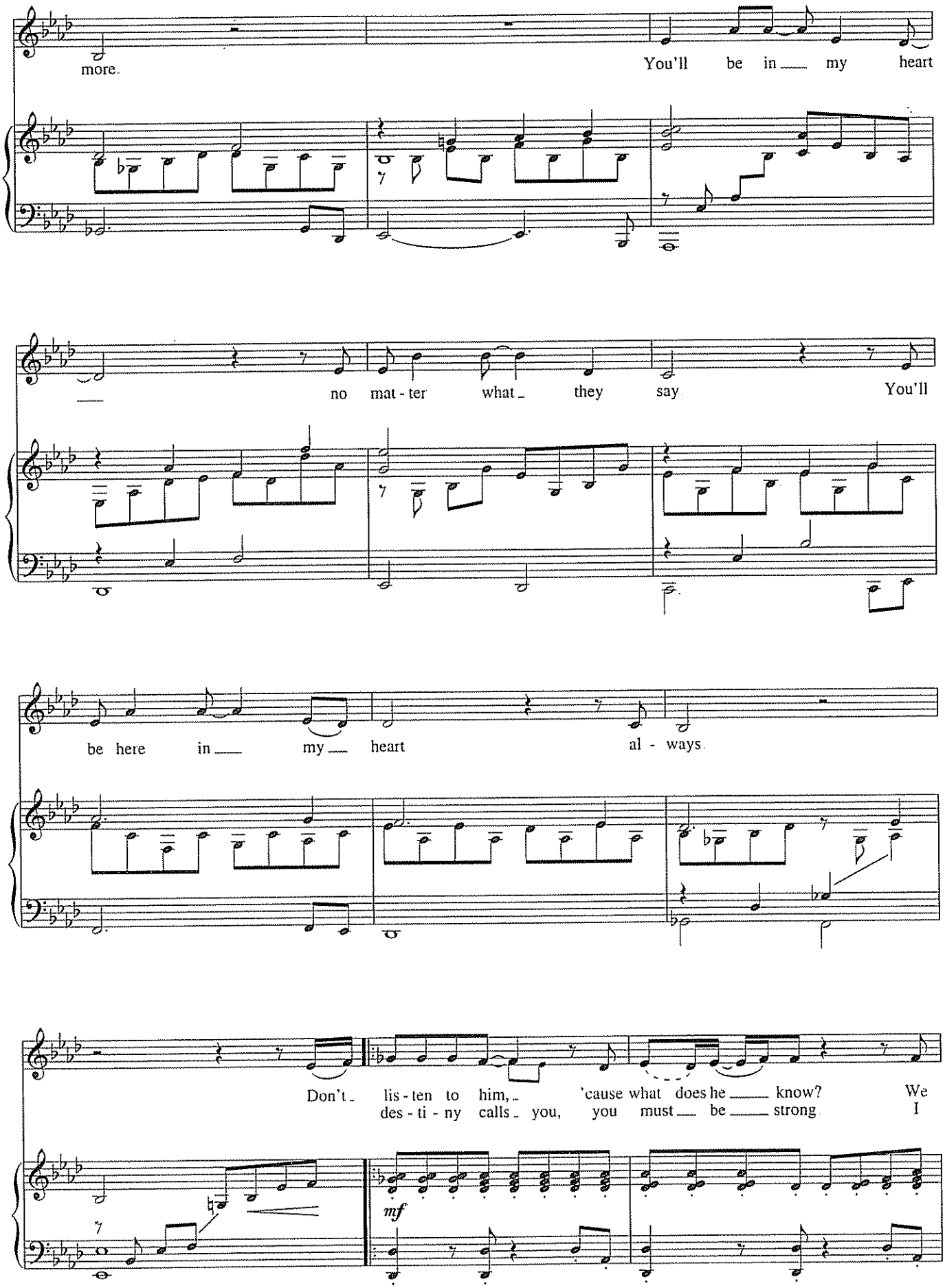
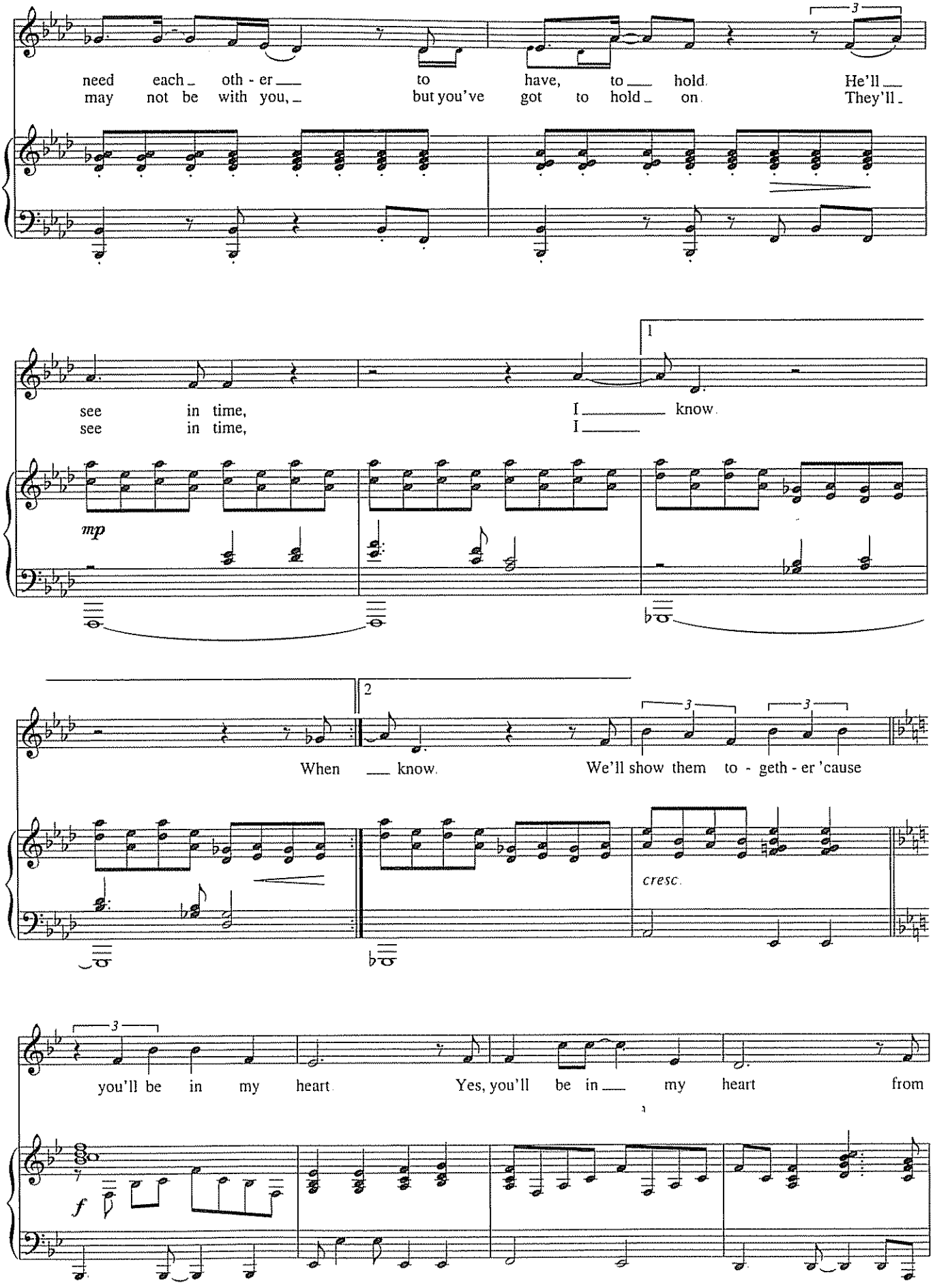
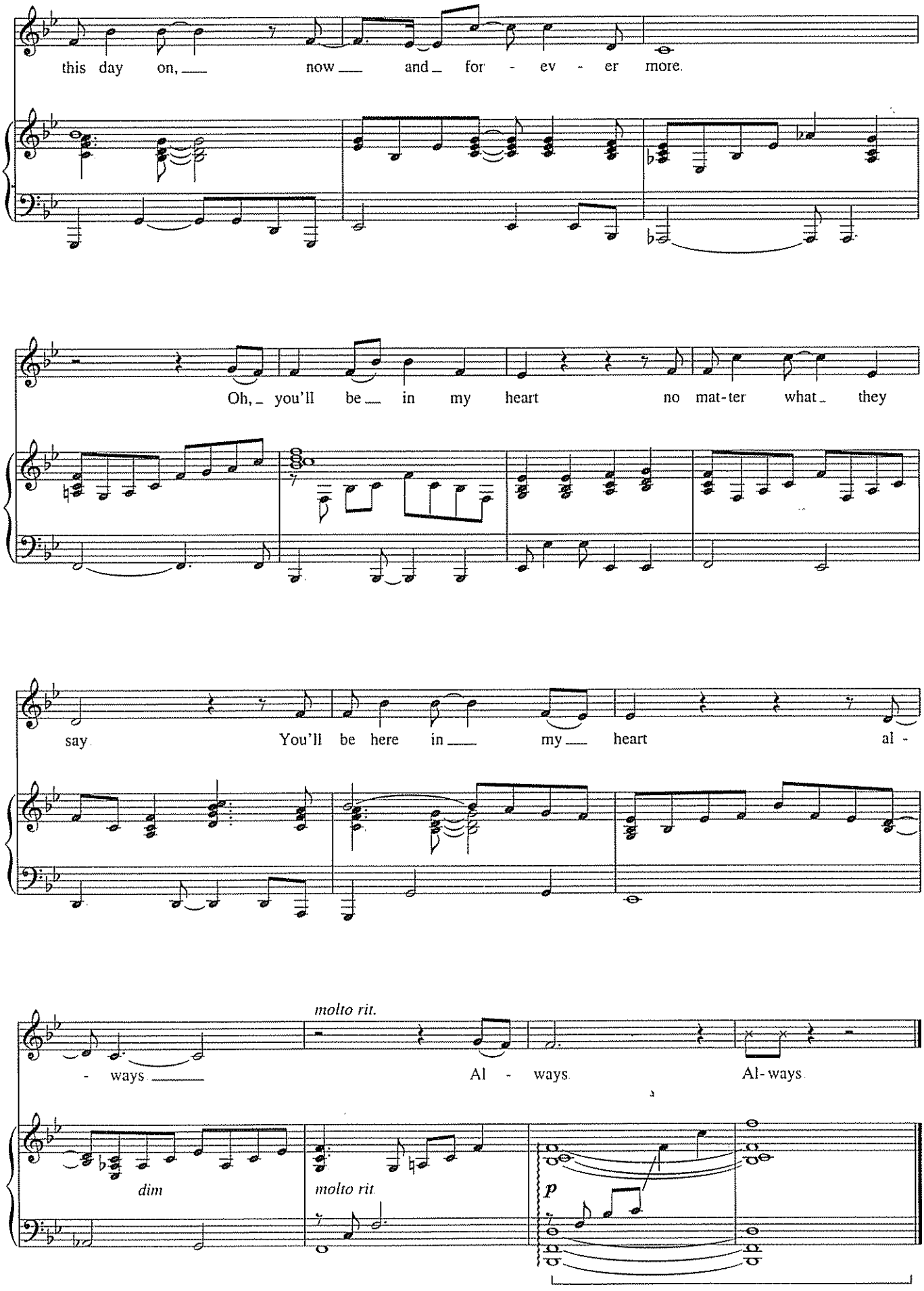

My arms will hold you, keep you safe and warm
This bond be-tween us
can't be bro - ken
I will be here, don't you cry
'Cause
poco cresc.
you'll be in my heart
Yes, you'll be in my
mp
heart
from this day on,
now and for - ev - er


more.
You'll be in my heart
no mat - ter what they say
You'll
be here in my heart al - ways.
Don't lis - ten to him, 'cause what does he know?
des - ti - ny calls you, you must be strong
We
I
mf

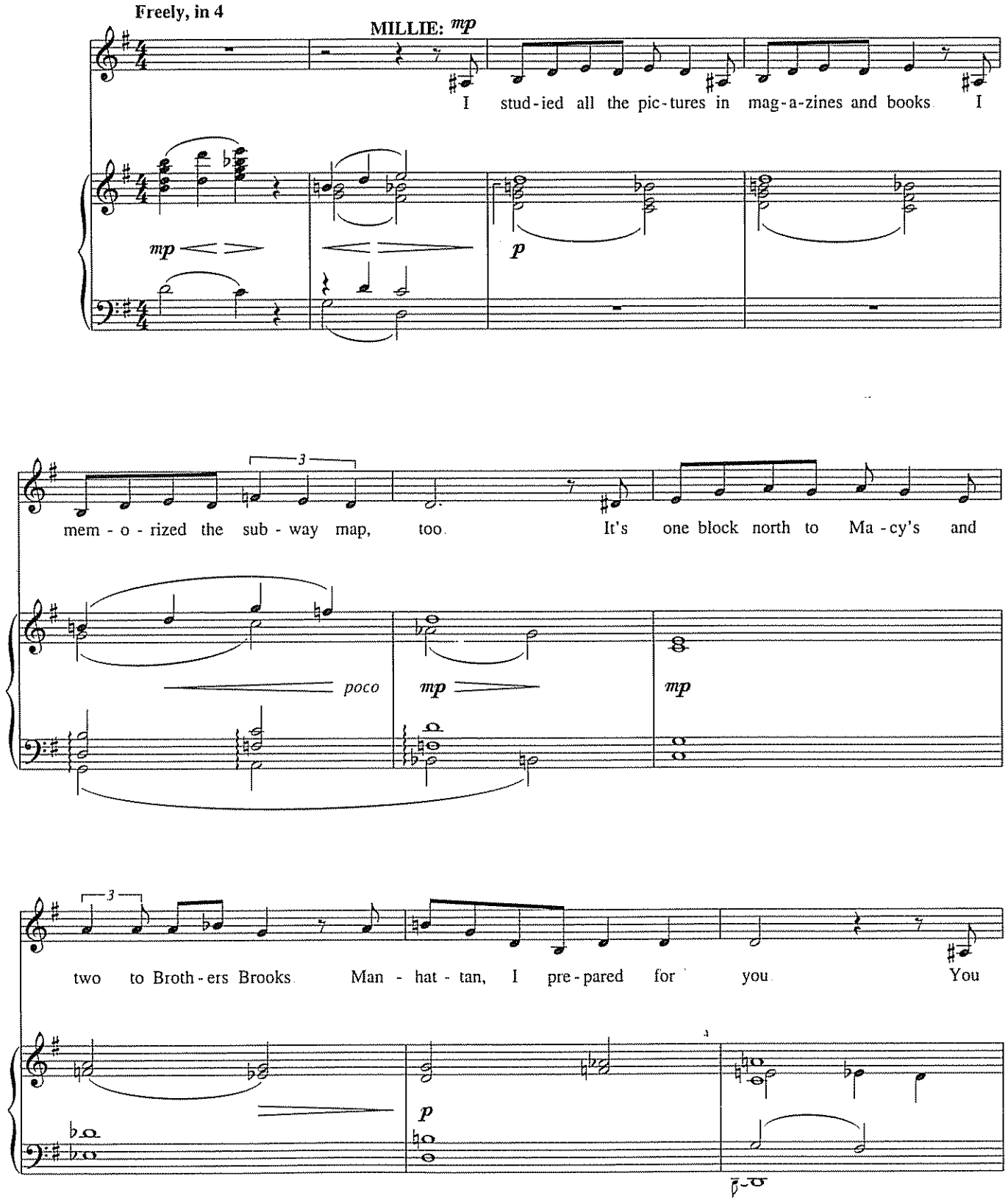

need each oth - er to have, to hold. He'll
may not be with you, but you've got to hold on. They'll
see in time, I know.
see in time, I
mp
When know. We'll show them to - geth - er 'cause
cresc.
you'll be in my heart Yes, you'll be in my heart from
f


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



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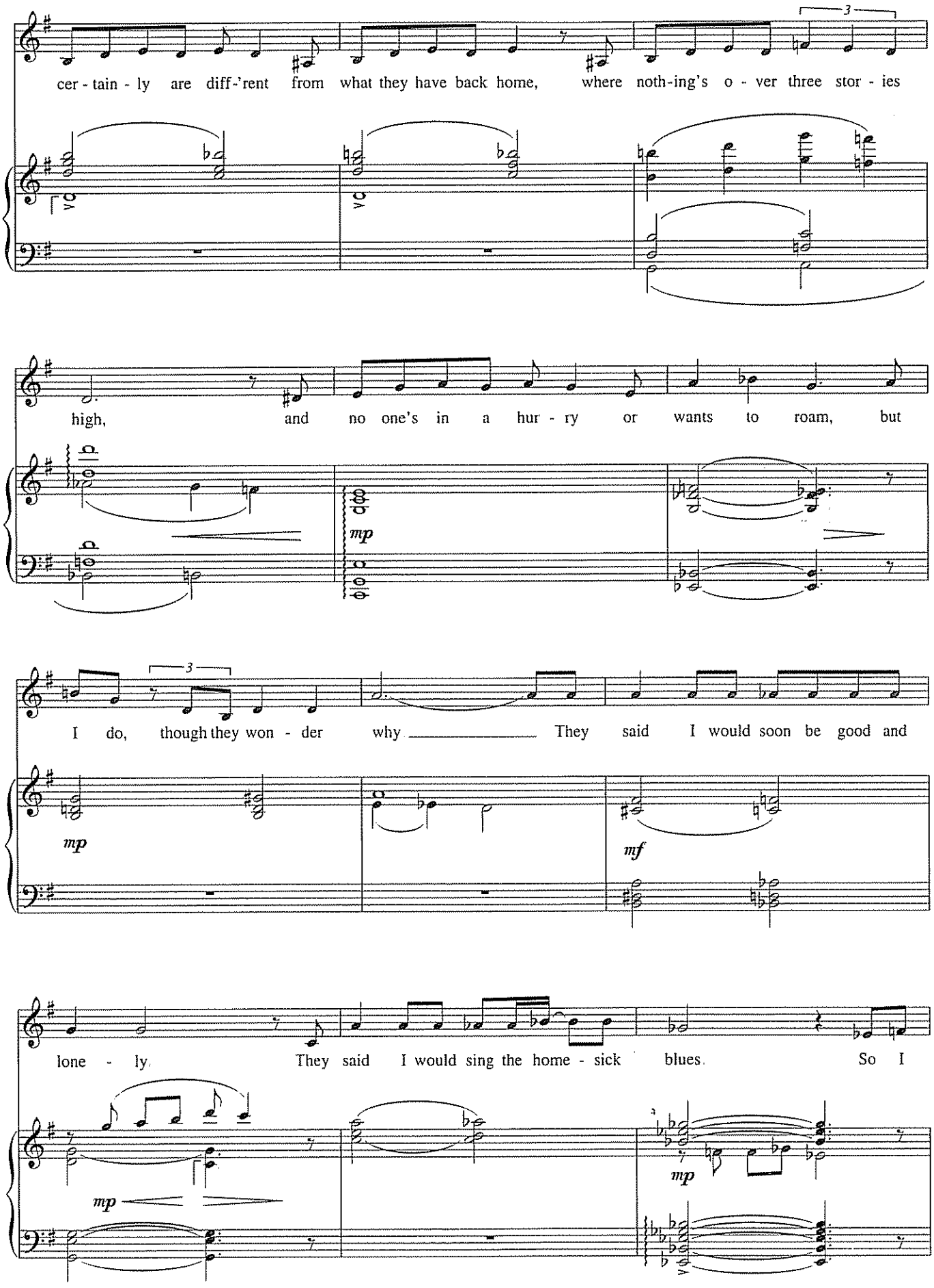
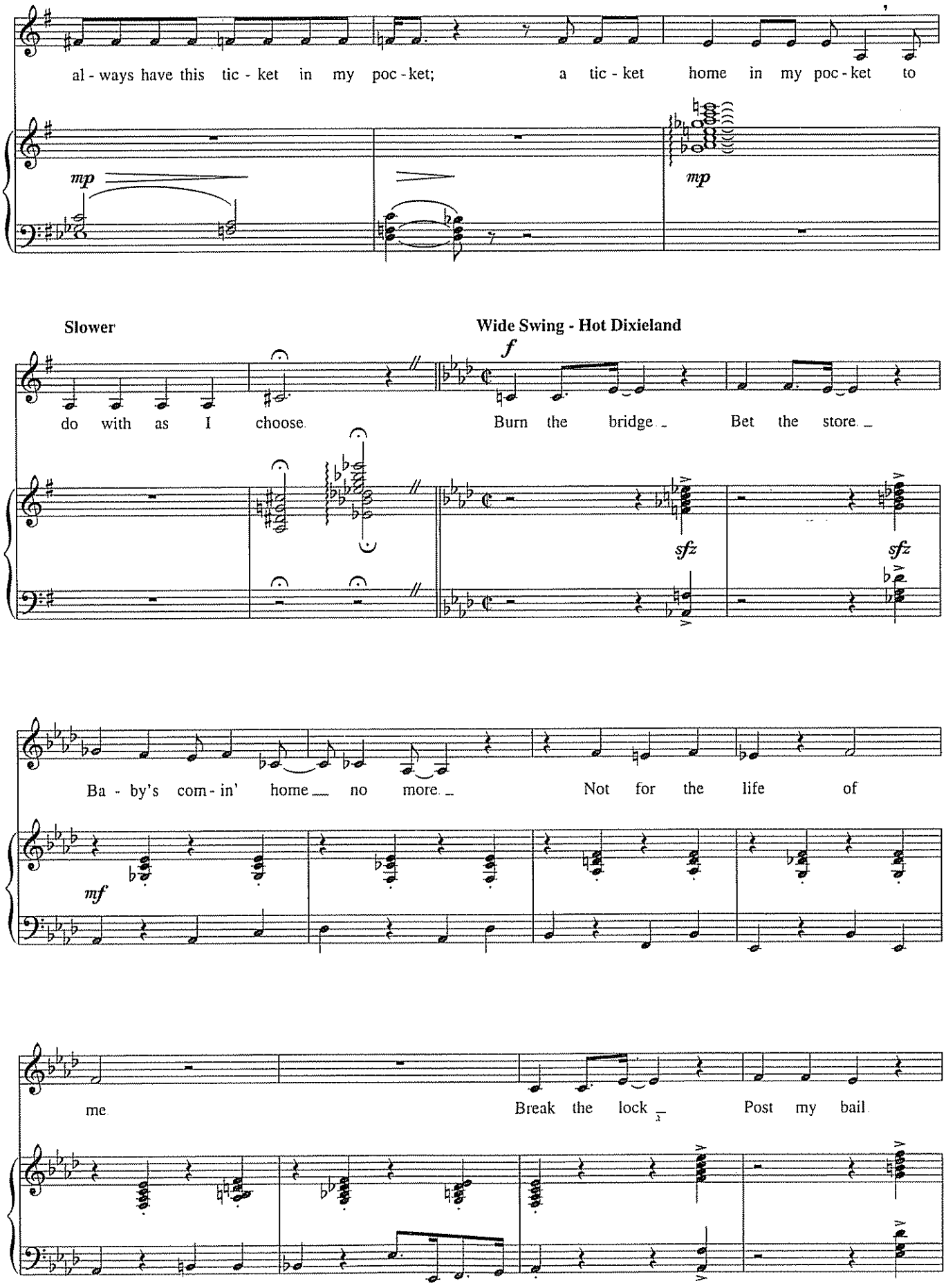
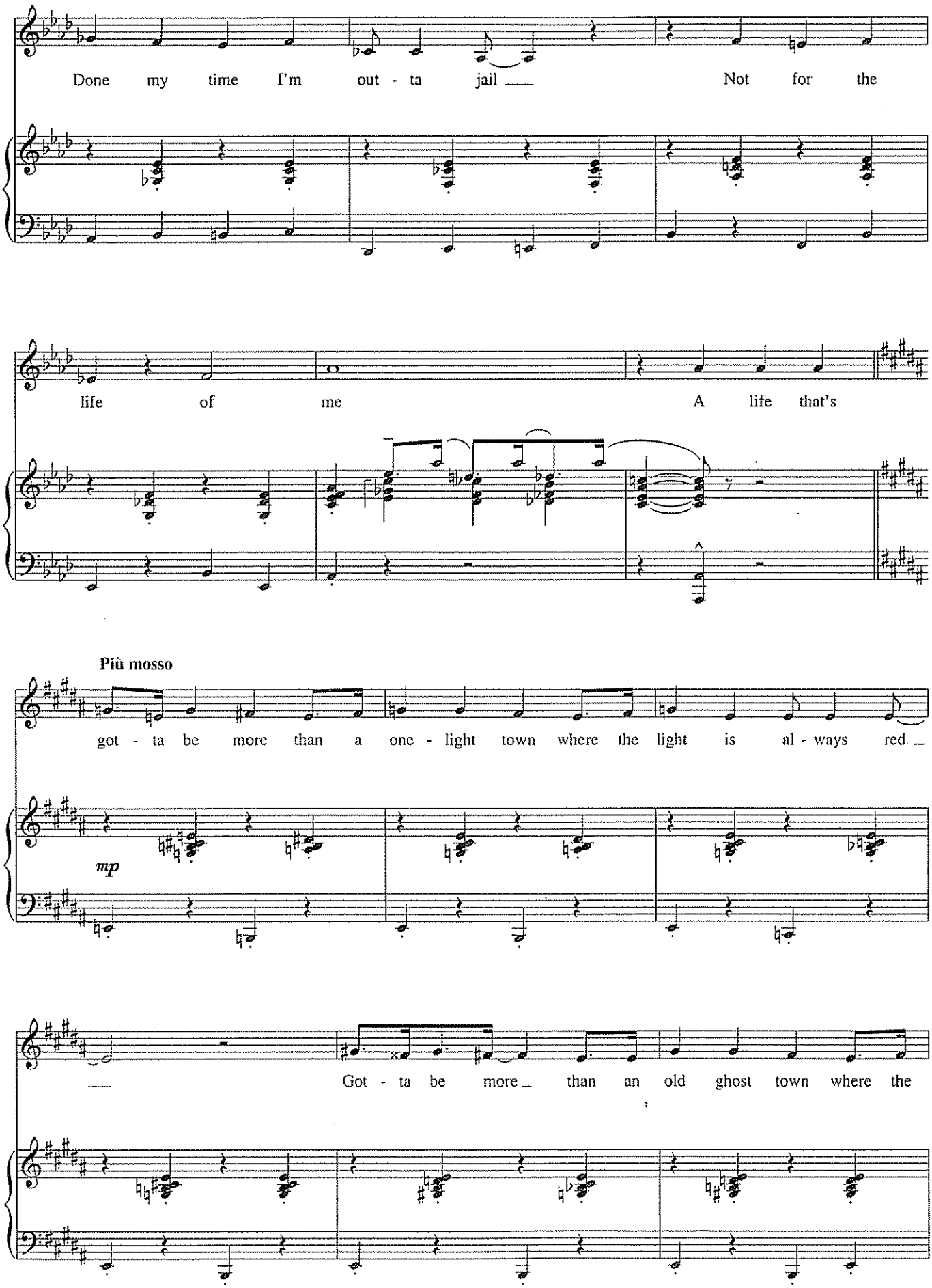
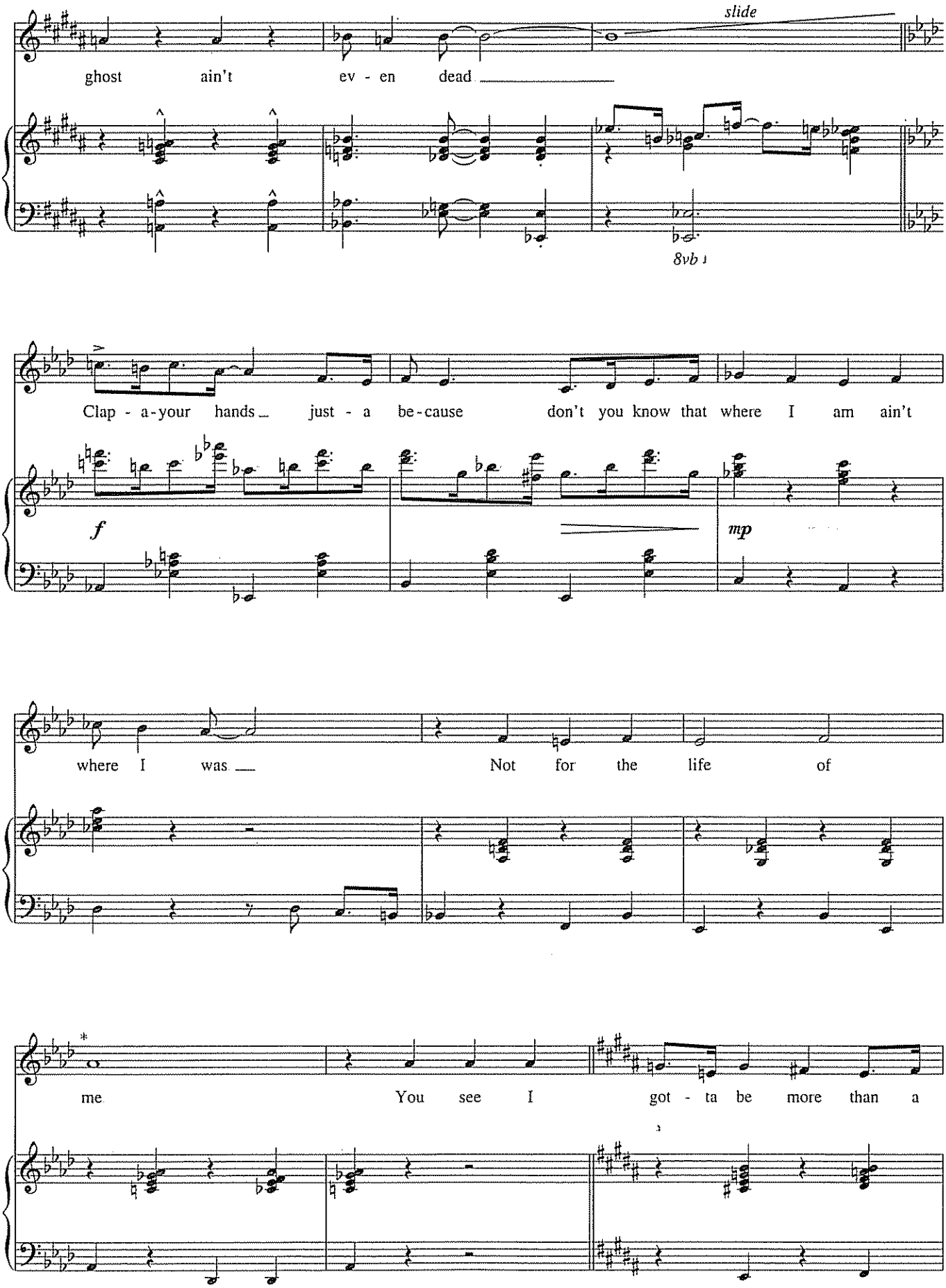
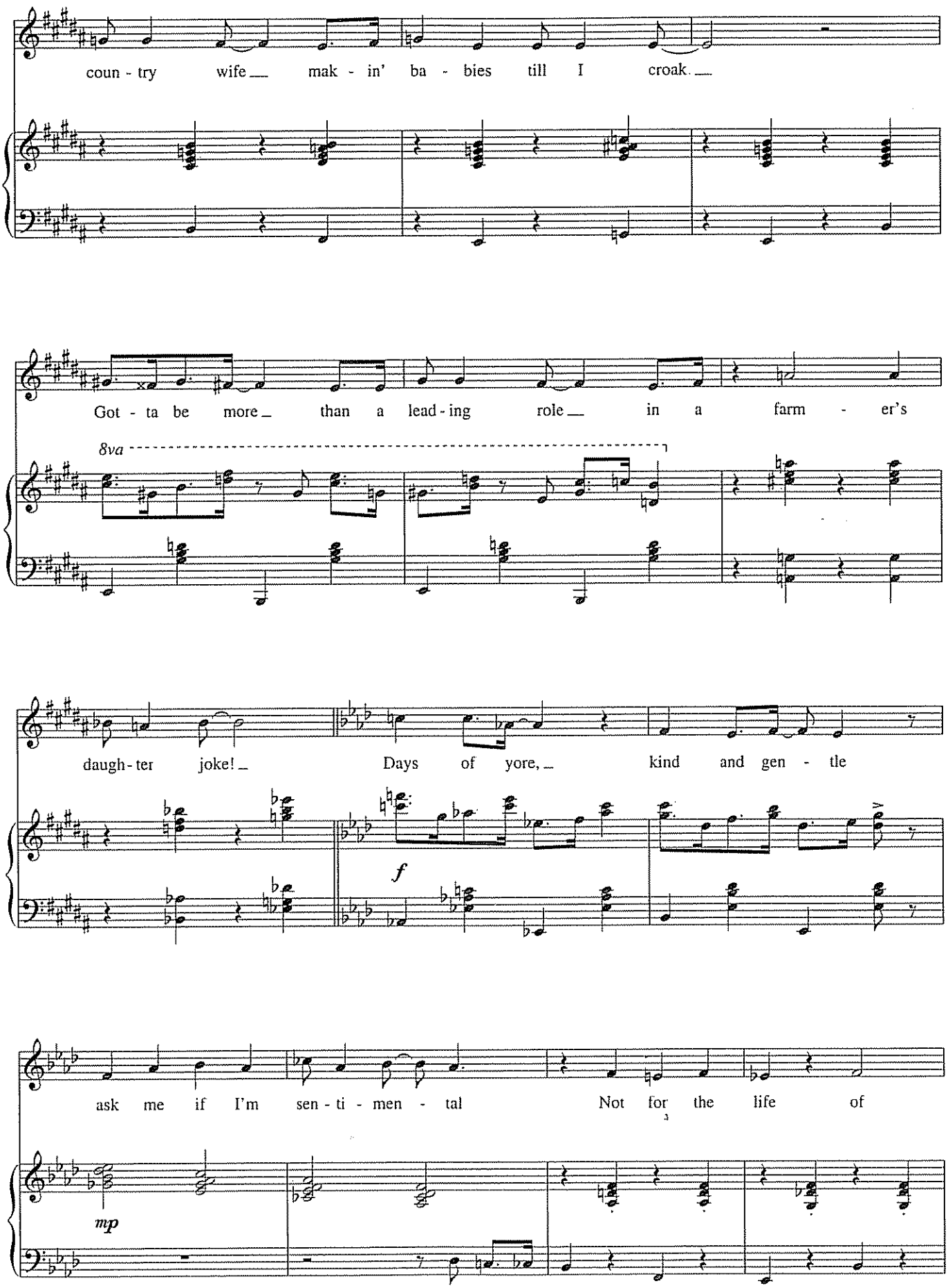

cer - tain - ly are diff-'rent from what they have back home, where noth-ing's o - ver three stor - ies
high, and no one's in a hur - ry or wants to roam, but
mp
I do, though they won - der why They said I would soon be good and
mp
mf
lone - ly. They said I would sing the home - sick blues. So I
mp
mp

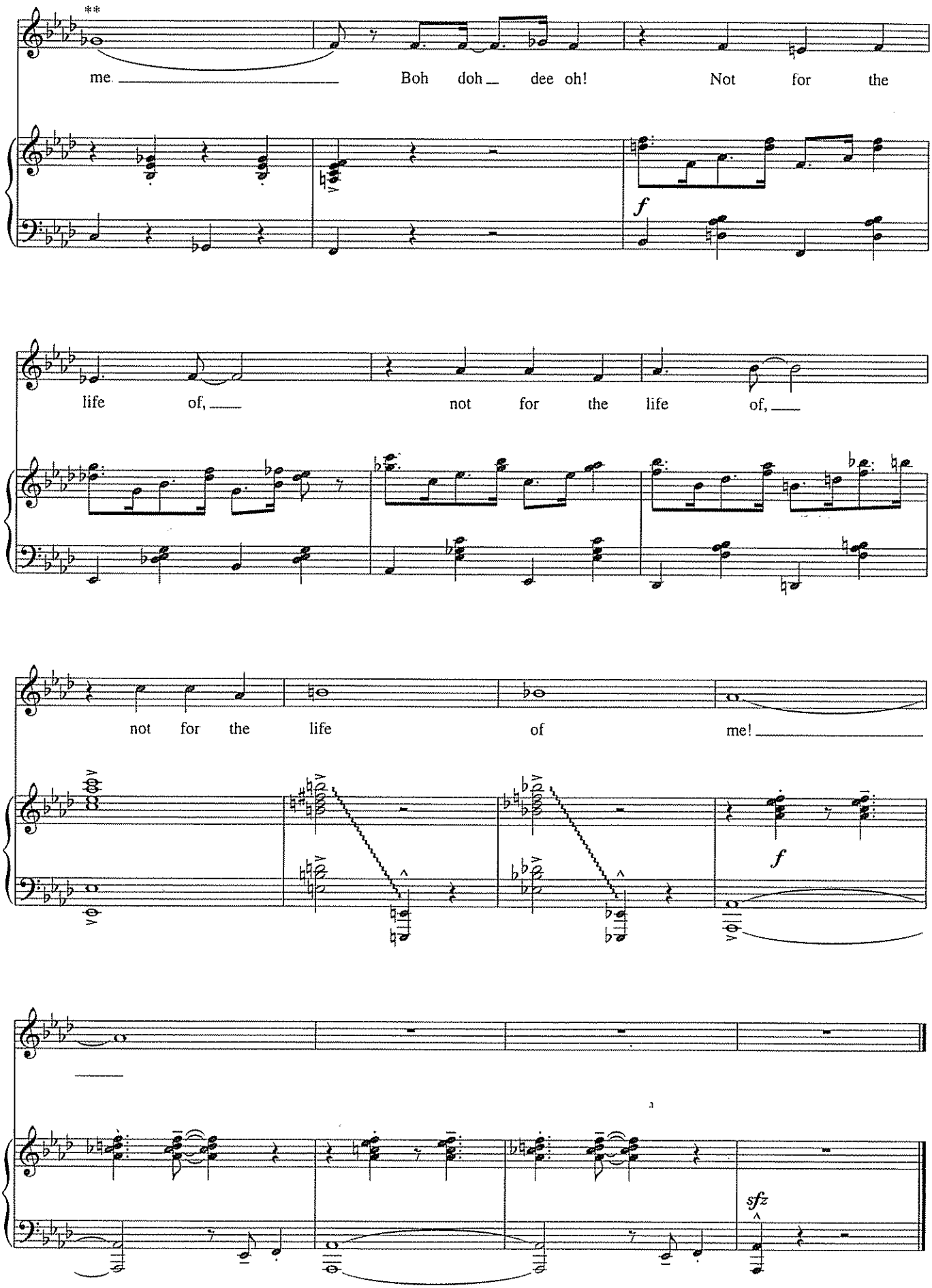

al - ways have this tic - ket in my poc - ket; a tic - ket home in my poc - ket to
mp
mp
Slower
Wide Swing - Hot Dixieland
f
do with as I choose.
Burn the bridge. Bet the store.
sfz
sfz
Ba - by's com - in' home no more. Not for the life of
mf
me.
Break the lock Post my bail.


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



* *On the original cast recording there is a cut from here to* **

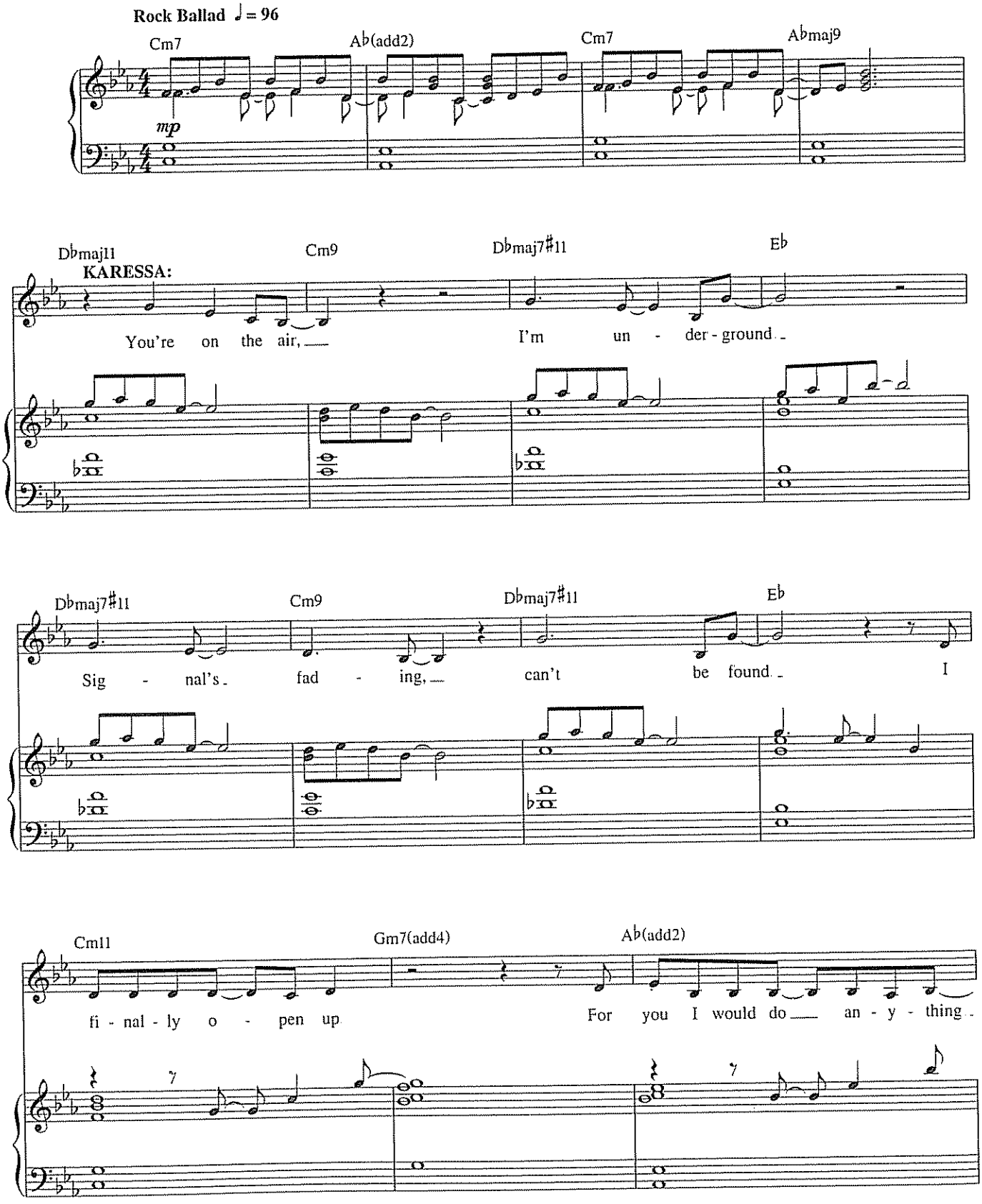

coun - try wife mak - in' ba - bies till I croak.
Got - ta be more than a lead - ing role in a farm - er's
8va
daugh - ter joke!
Days of yore,
kind and gen - tle
f
ask me if I'm sen - ti - men - tal
Not for the life of
mp


**
me
Boh doh dee oh!
Not for the
f
life of,
not for the life of,
not for the life of me!
f
sfz

COME TO YOUR SENSES

from *tick, tick... BOOM!*

Words and Music by
JONATHAN LARSON



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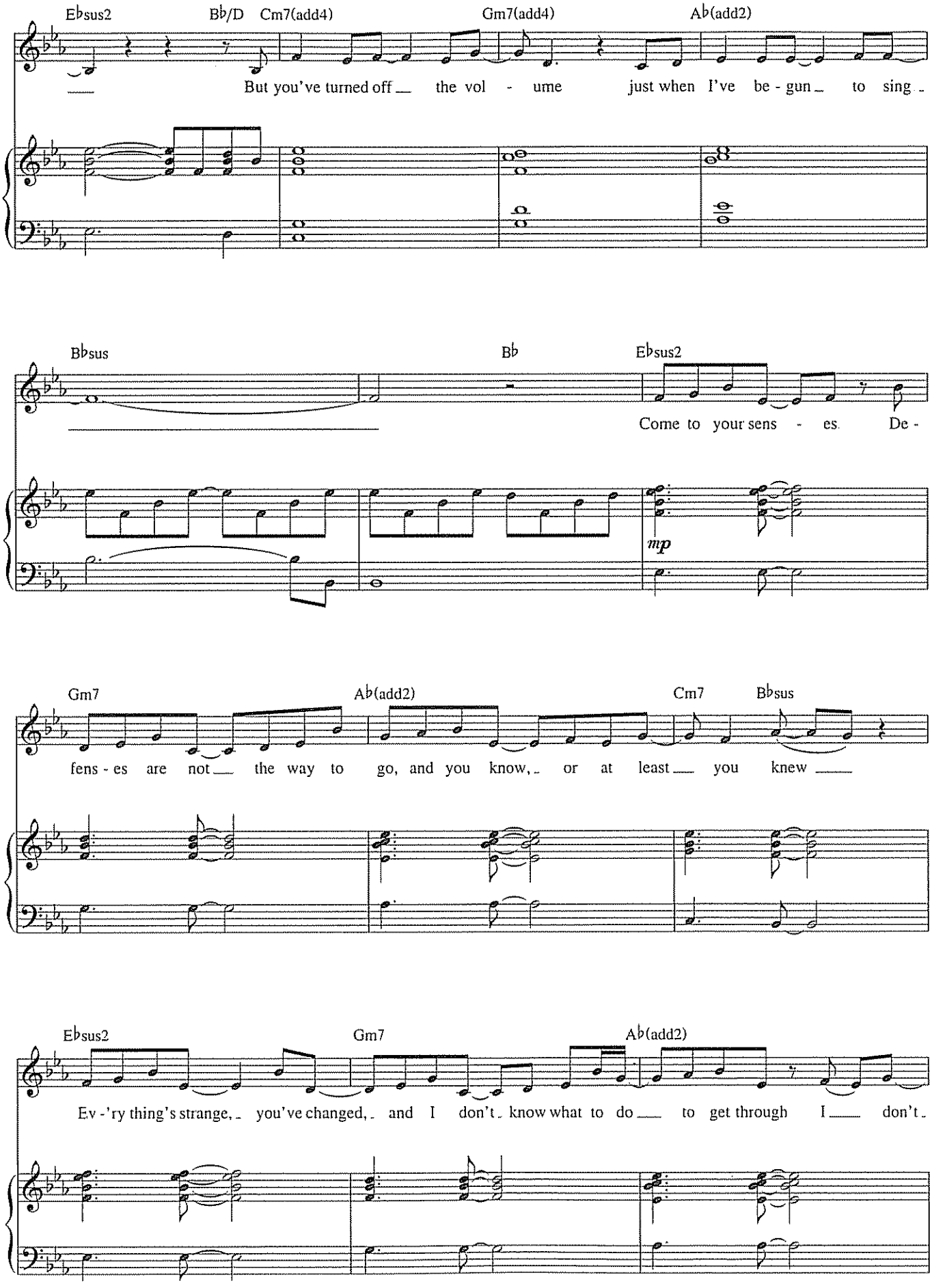
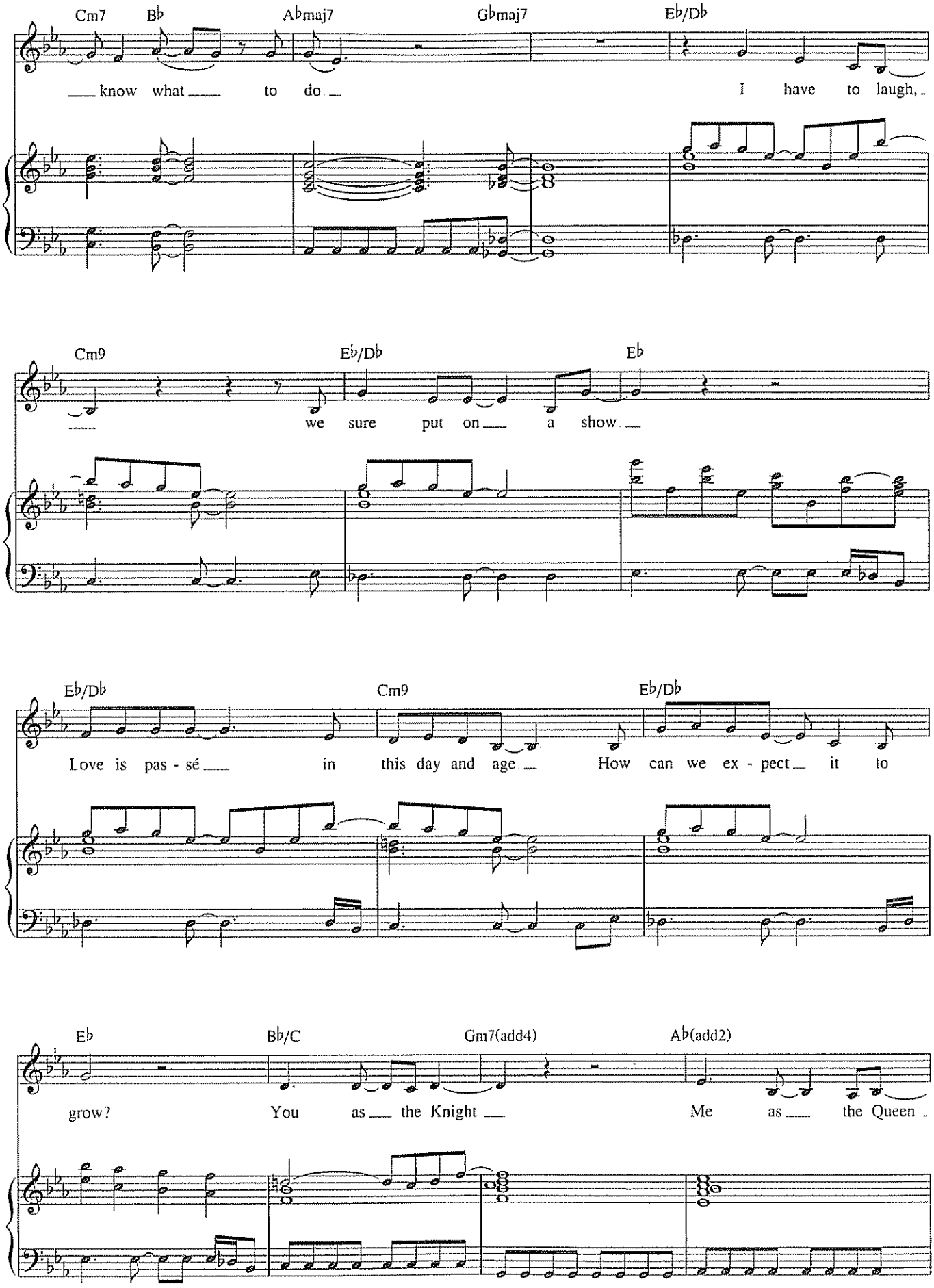
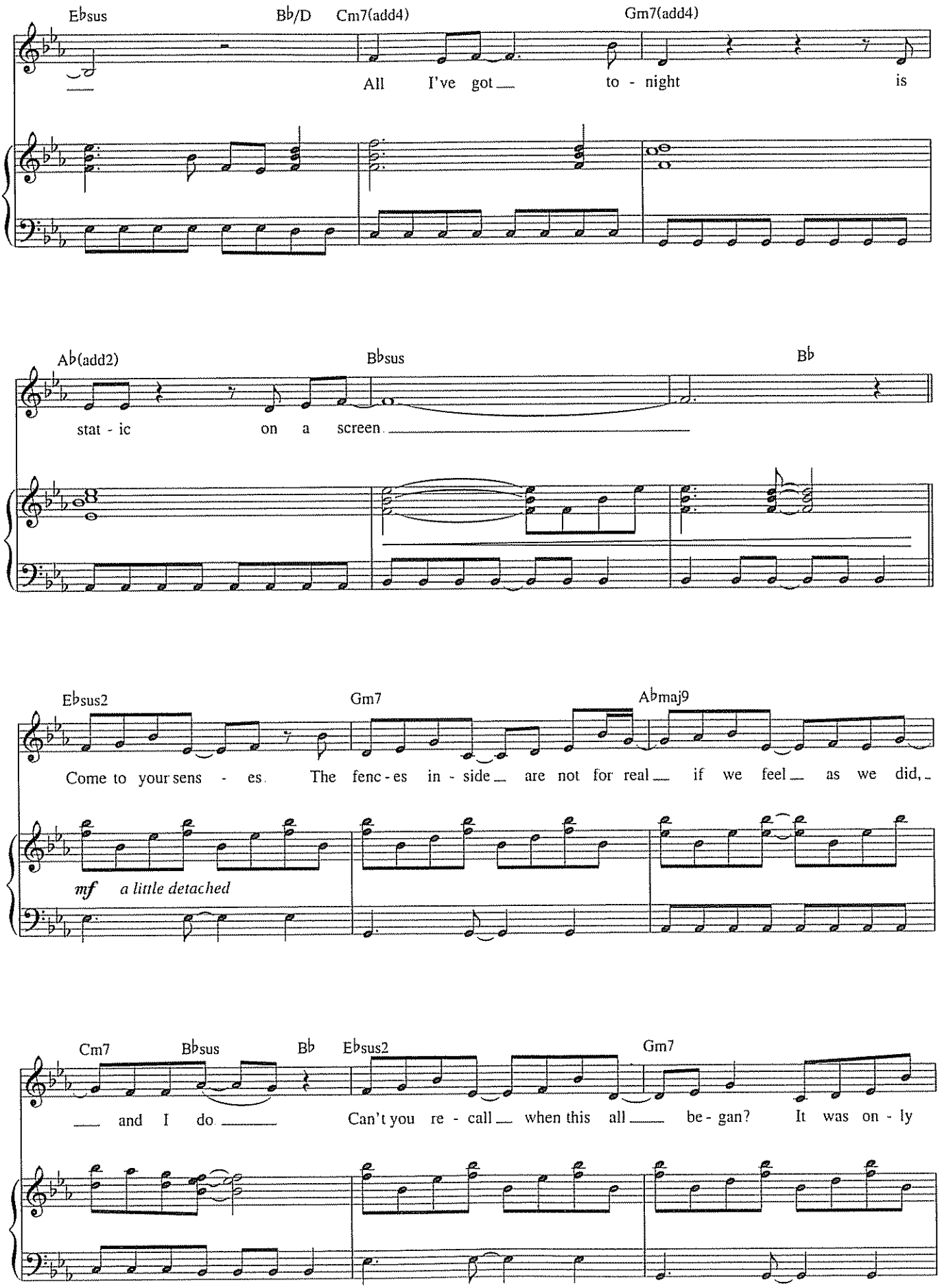
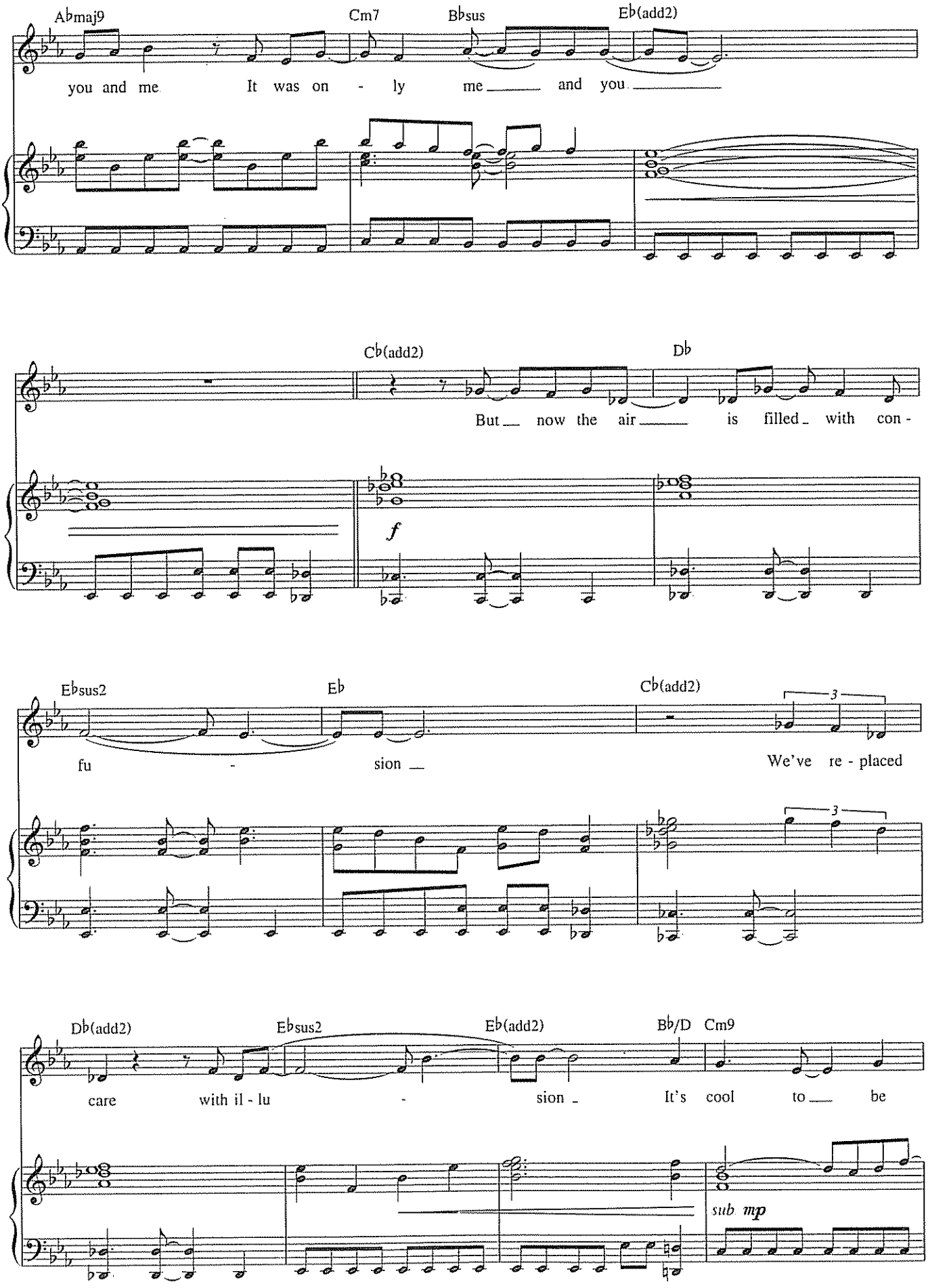
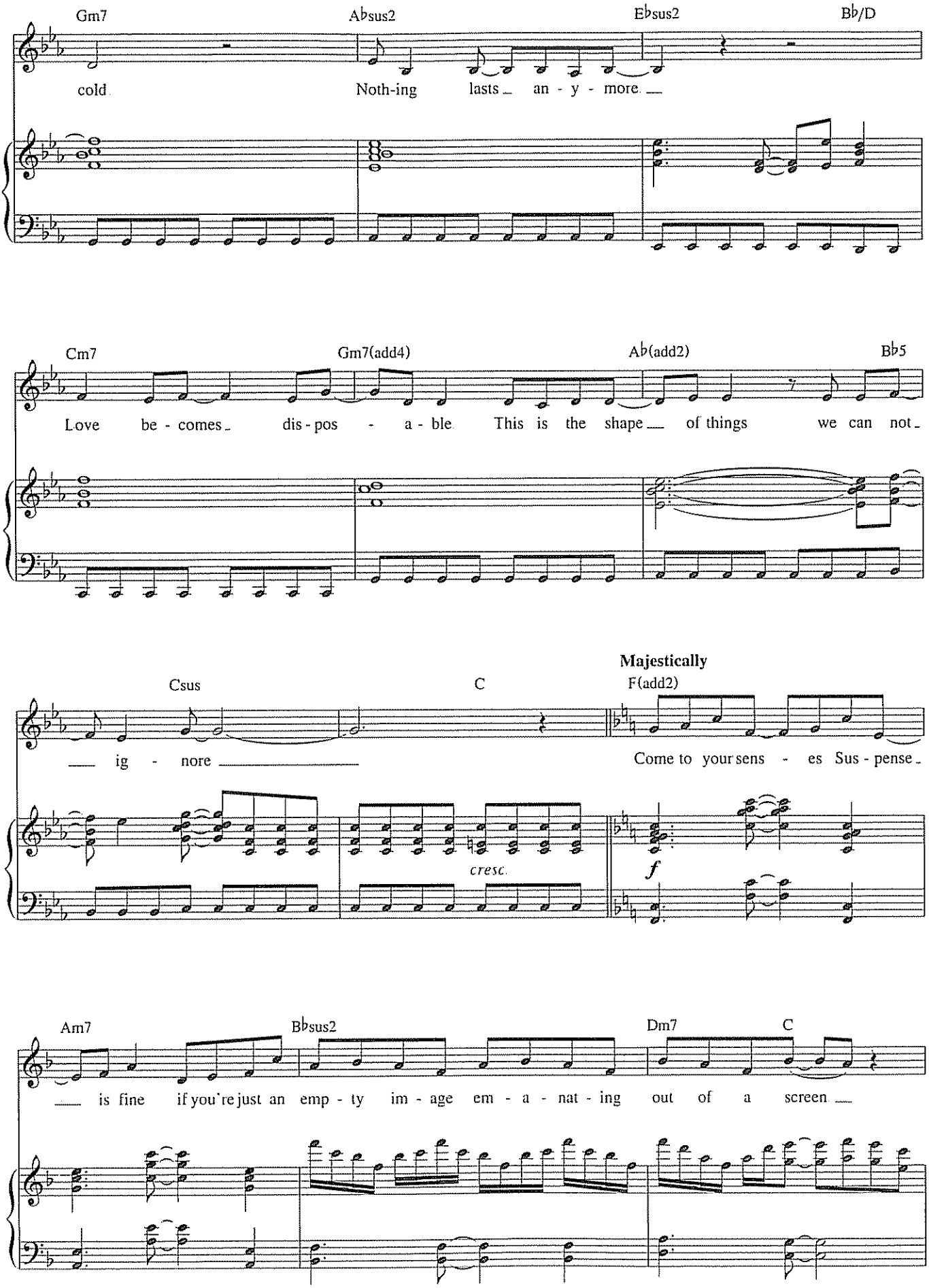
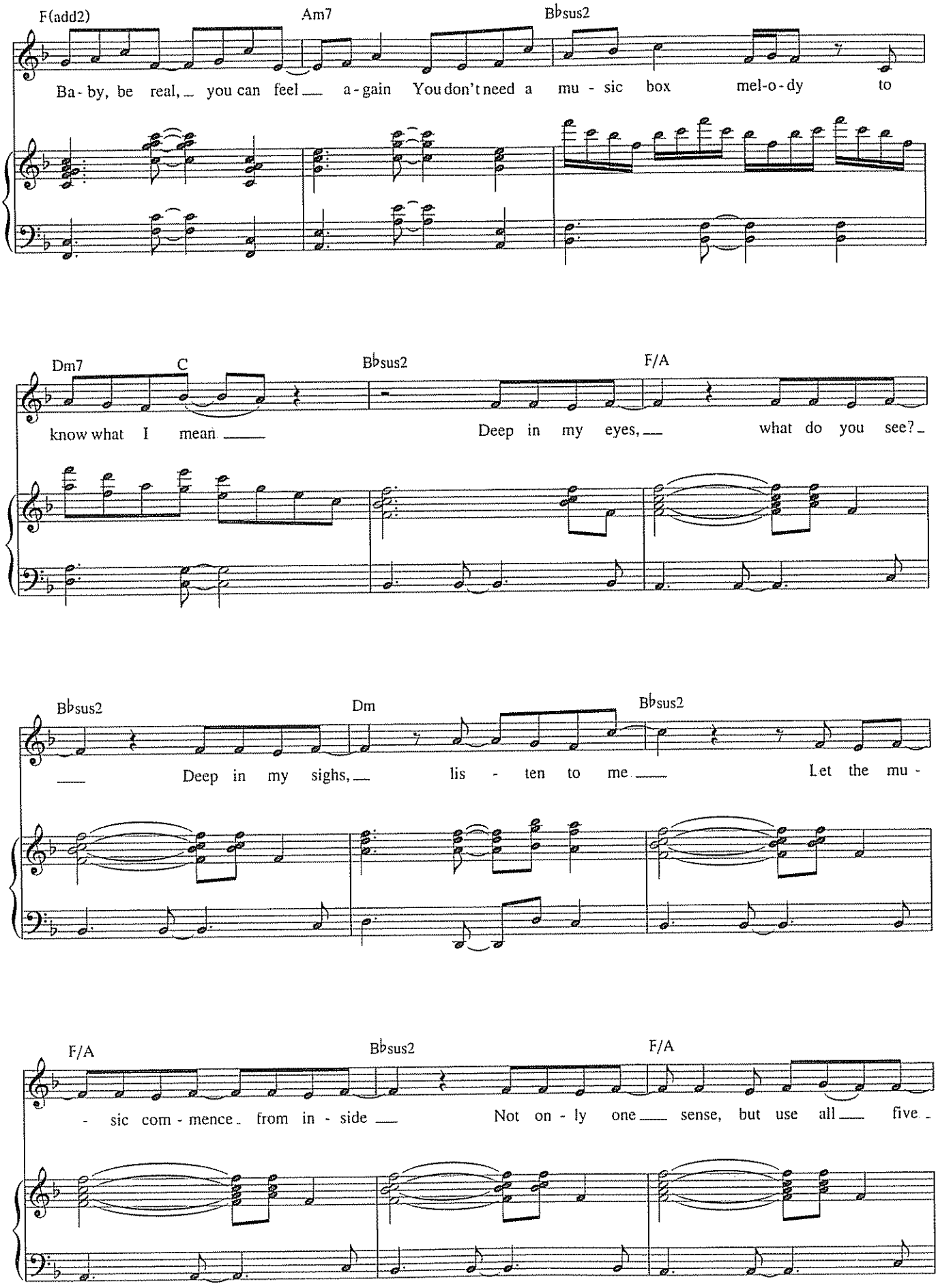

E♭sus2
B♭/D
Cm7(add4)
Gm7(add4)
A♭(add2)
But you've turned off the vol - ume just when I've be - gun to sing
B♭sus
B♭
E♭sus2
Come to your sens - es. De -
mp
Gm7
A♭(add2)
Cm7
B♭sus
fens - es are not the way to go, and you know, or at least you knew
E♭sus2
Gm7
A♭(add2)
Ev - 'ry thing's strange, you've changed, and I don't know what to do to get through I don't

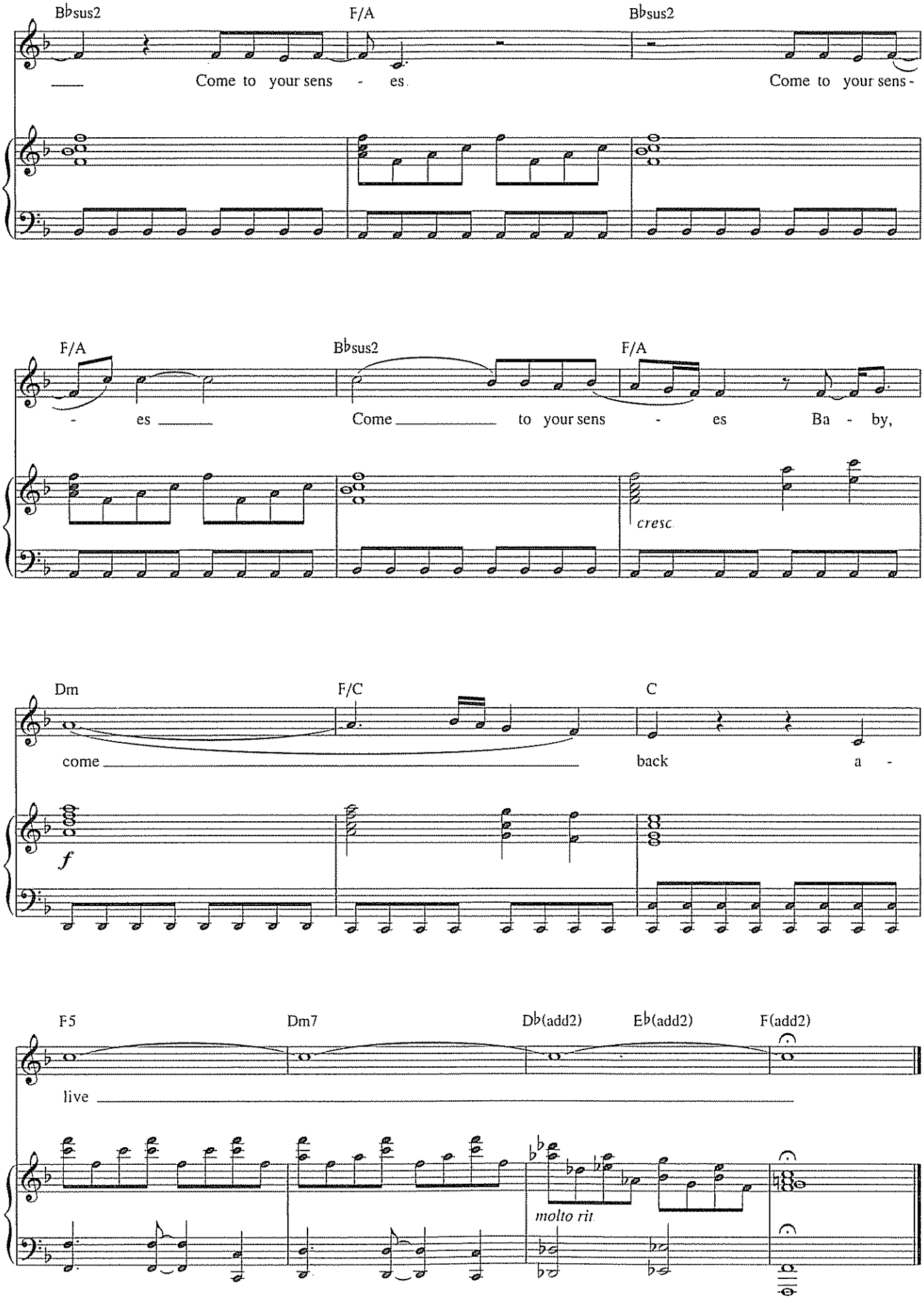

Cm7 B♭ A♭maj7 G♭maj7 E♭/D♭
know what to do I have to laugh,
Cm9 E♭/D♭ E♭
we sure put on a show
E♭/D♭ Cm9 E♭/D♭
Love is pas - sé in this day and age How can we ex - pect it to
E♭ B♭/C Gm7(add4) A♭(add2)
grow? You as the Knight Me as the Queen


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


A♭maj9
Cm7
B♭sus
E♭(add2)
you and me It was on - ly me and you
C♭(add2)
D♭
But now the air is filled with con -
f
E♭sus2
E♭
C♭(add2)
3
fu - sion
We've re - placed
3
D♭(add2)
E♭sus2
E♭(add2)
B♭/D
Cm9
care with il - lu - sion It's cool to be
sub. mp


Gm7
Ab sus2
Eb sus2
Bb/D
cold
Noth-ing
lasts an - y - more
Cm7
Gm7(add4)
Ab(add2)
Bb5
Love be - comes dis - pos - a - ble
This is the shape of things
we can not
Majestically
Csus
C
F(add2)
ig - nore
Come to your sens - es Sus - pense
cresc.
f
Am7
Bb sus2
Dm7
C
is fine if you're just an emp - ty im - age em - a - nat - ing out of a screen


F(add2)
Am7
B♭sus2
Ba - by, be real, you can feel a - gain You don't need a mu - sic box mel-o-dy to
Dm7
C
B♭sus2
F/A
know what I mean
Deep in my eyes, what do you see?
B♭sus2
Dm
B♭sus2
Deep in my sighs, lis - ten to me
Let the mu -
F/A
B♭sus2
F/A
- sic com - mence from in - side
Not on - ly one sense, but use all five

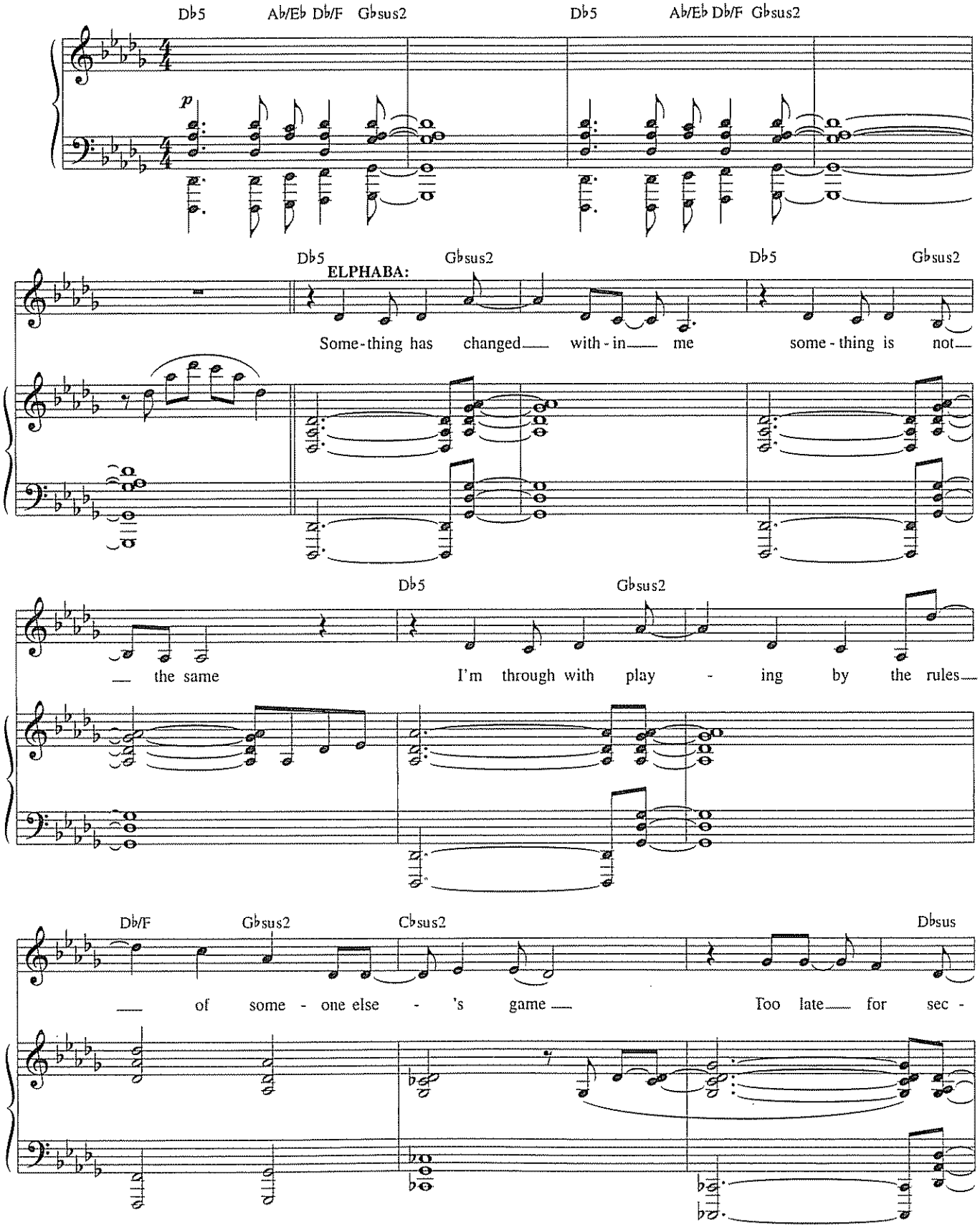

B♭sus2
F/A
B♭sus2
Come to your sens - es
Come to your sens -
F/A
B♭sus2
F/A
- es
Come to your sens - es Ba - by,
cresc.
Dm
F/C
C
come
back a -
f
F5
Dm7
D♭(add2)
E♭(add2)
F(add2)
live
molto rit.

DEFYING GRAVITY

from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Freely, with quiet intensity



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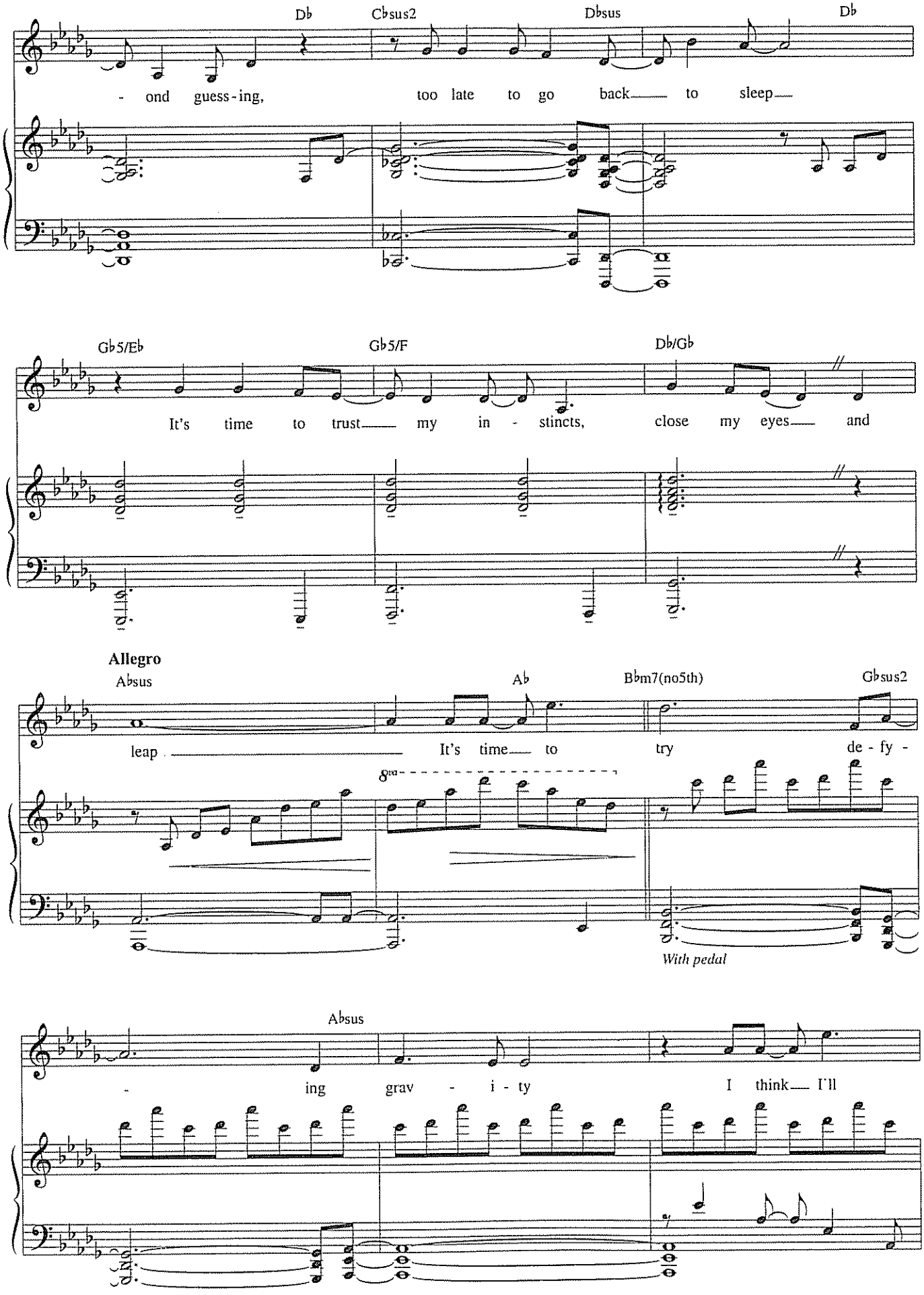
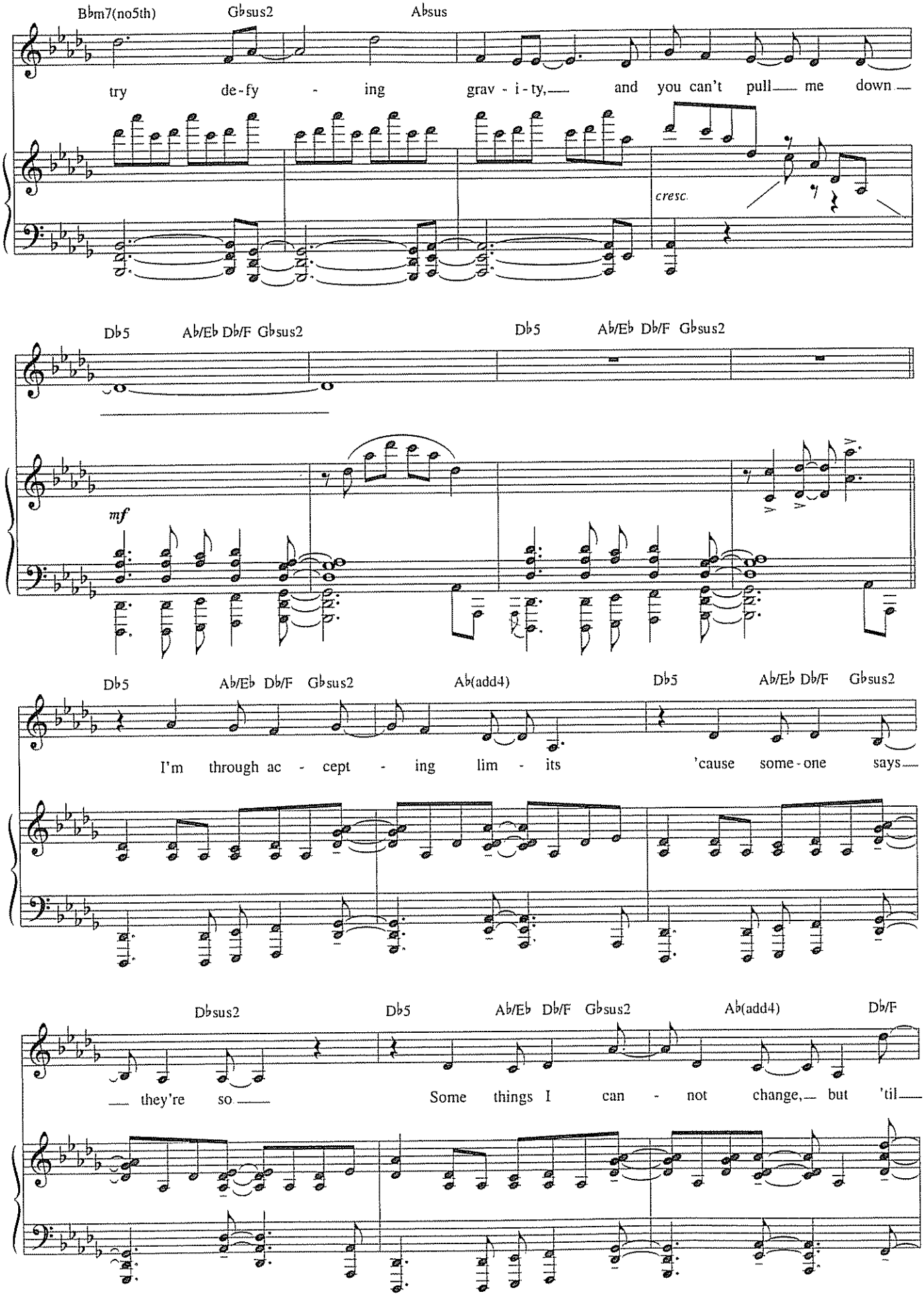
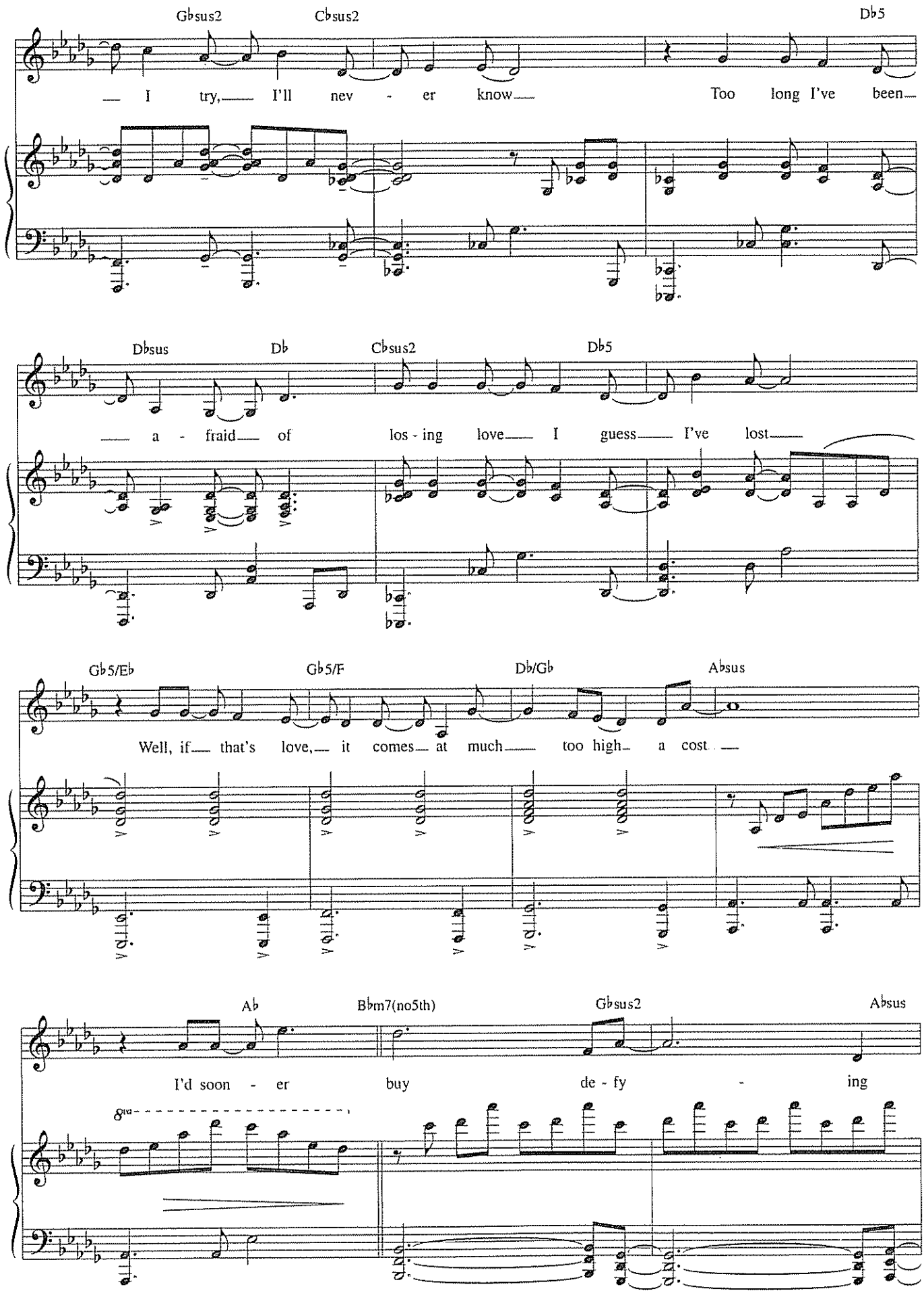
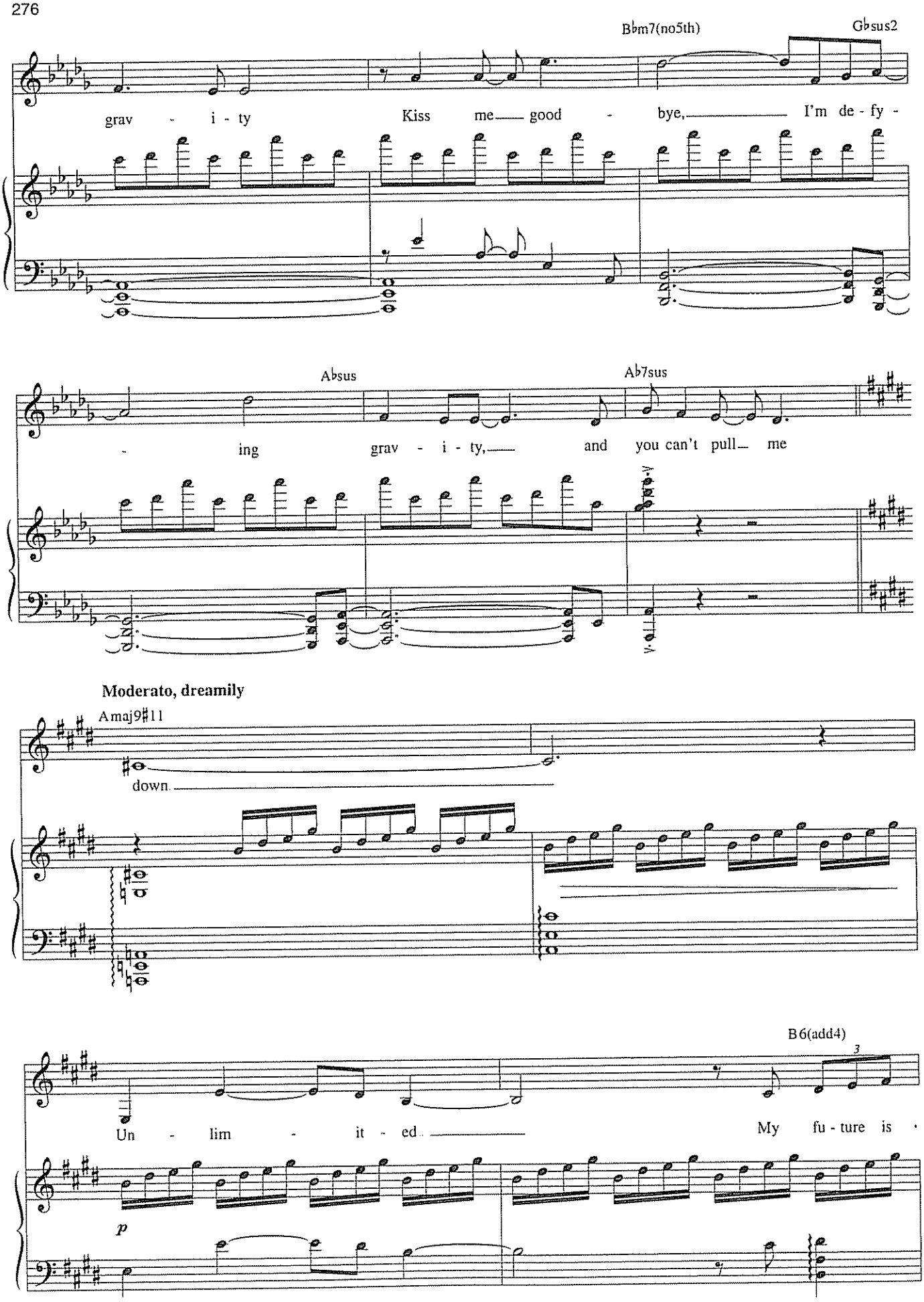
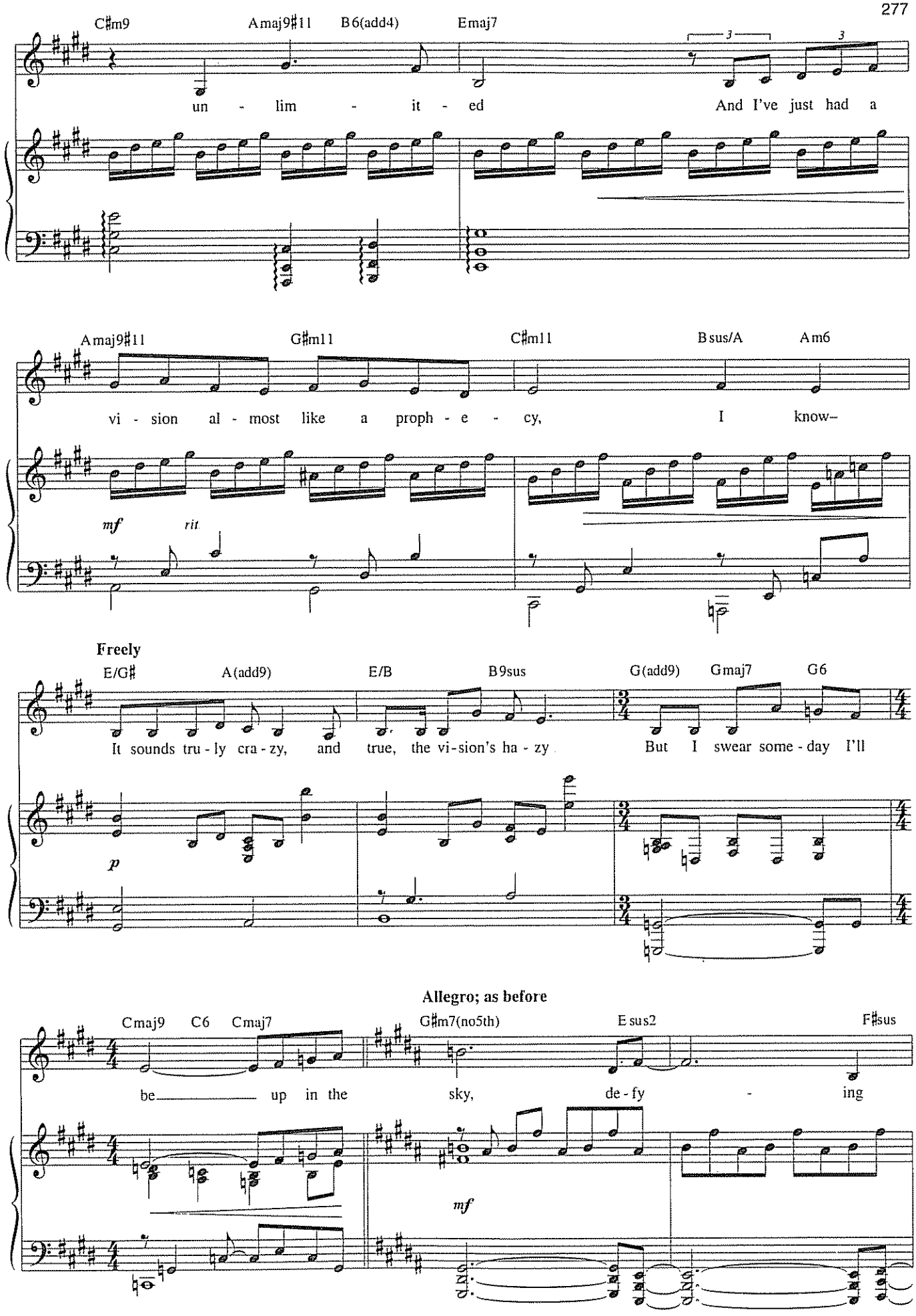
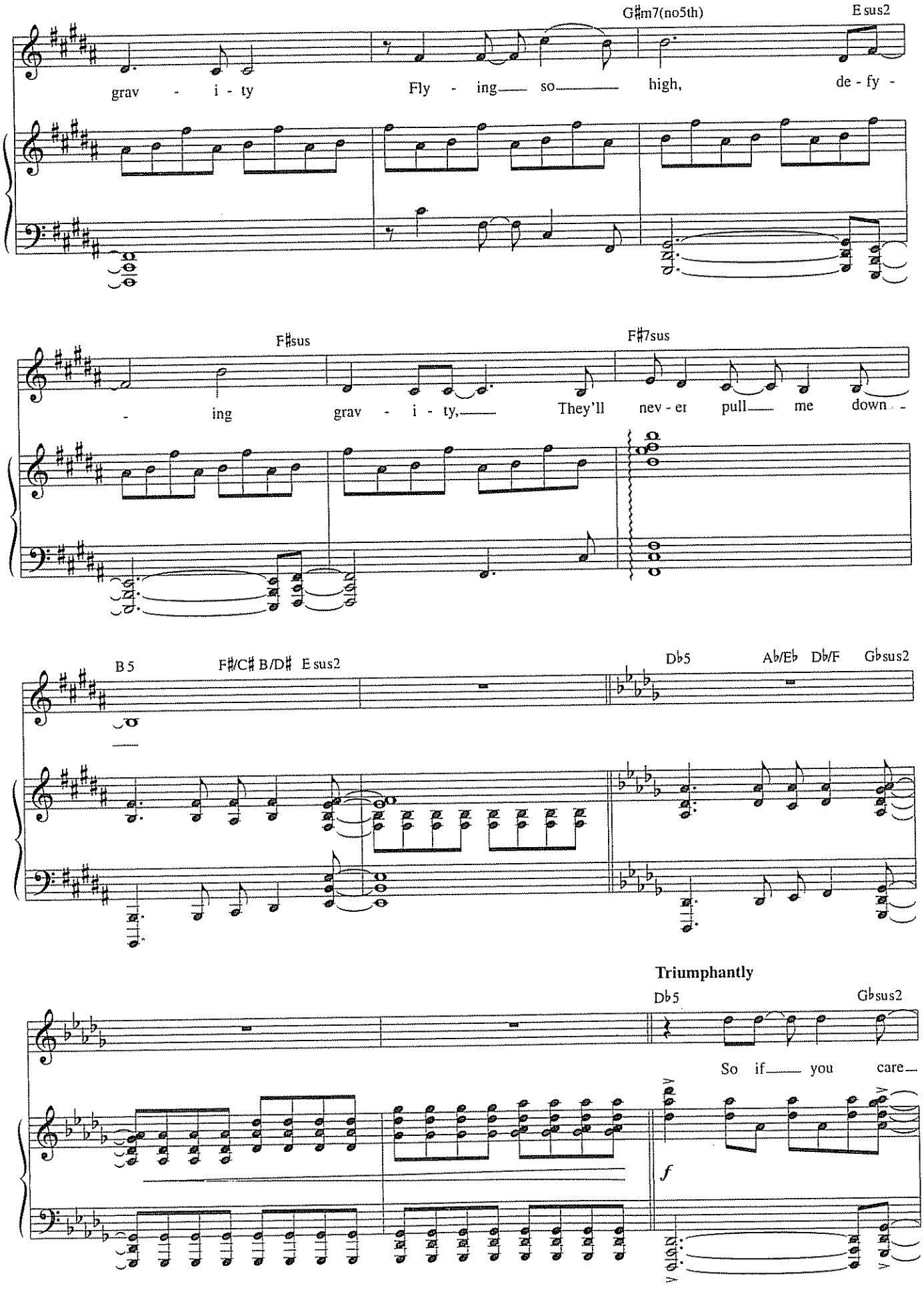

Db
Cbsus2
Dbsus
Db
- ond guess-ing, too late to go back to sleep
Gb5/Eb
Gb5/F
Db/Gb
It's time to trust my in - stincts, close my eyes and
Allegro
Absus
Ab
Bbm7(no5th)
Gbsus2
leap It's time to try de - fy -
8va
With pedal
Absus
- ing grav - i - ty I think I'll

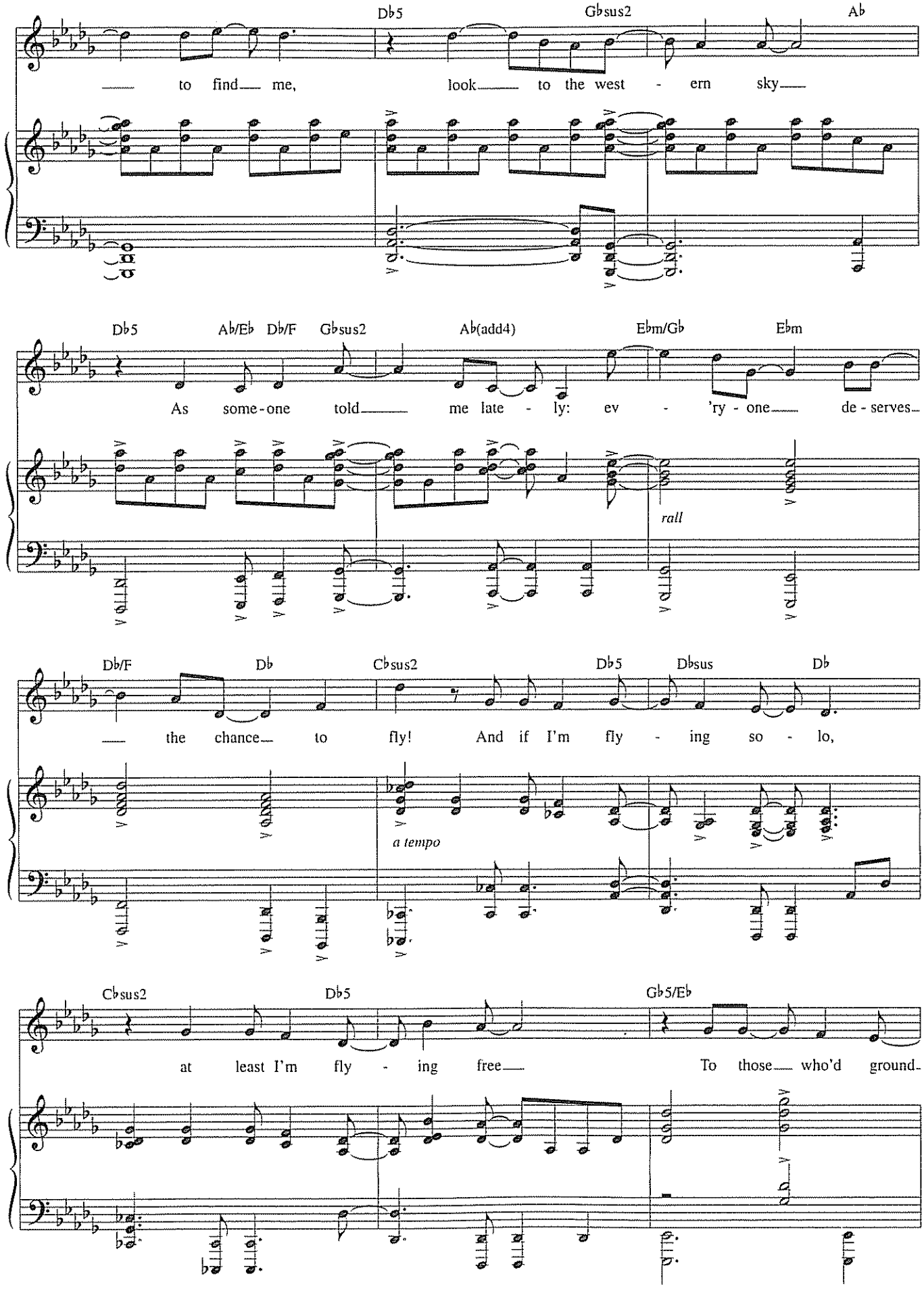

Bbm7(no5th)
Gbsus2
Absus
try de-fy - ing grav - i-ty, and you can't pull me down
cresc.
Db5
Ab/Eb Db/F Gbsus2
Db5
Ab/Eb Db/F Gbsus2
mf
Db5
Ab/Eb Db/F Gbsus2
Ab(add4)
Db5
Ab/Eb Db/F Gbsus2
I'm through ac - cept - ing lim - its 'cause some-one says
Dbsus2
Db5
Ab/Eb Db/F Gbsus2
Ab(add4)
Db/F
they're so
Some things I can - not change, but 'til

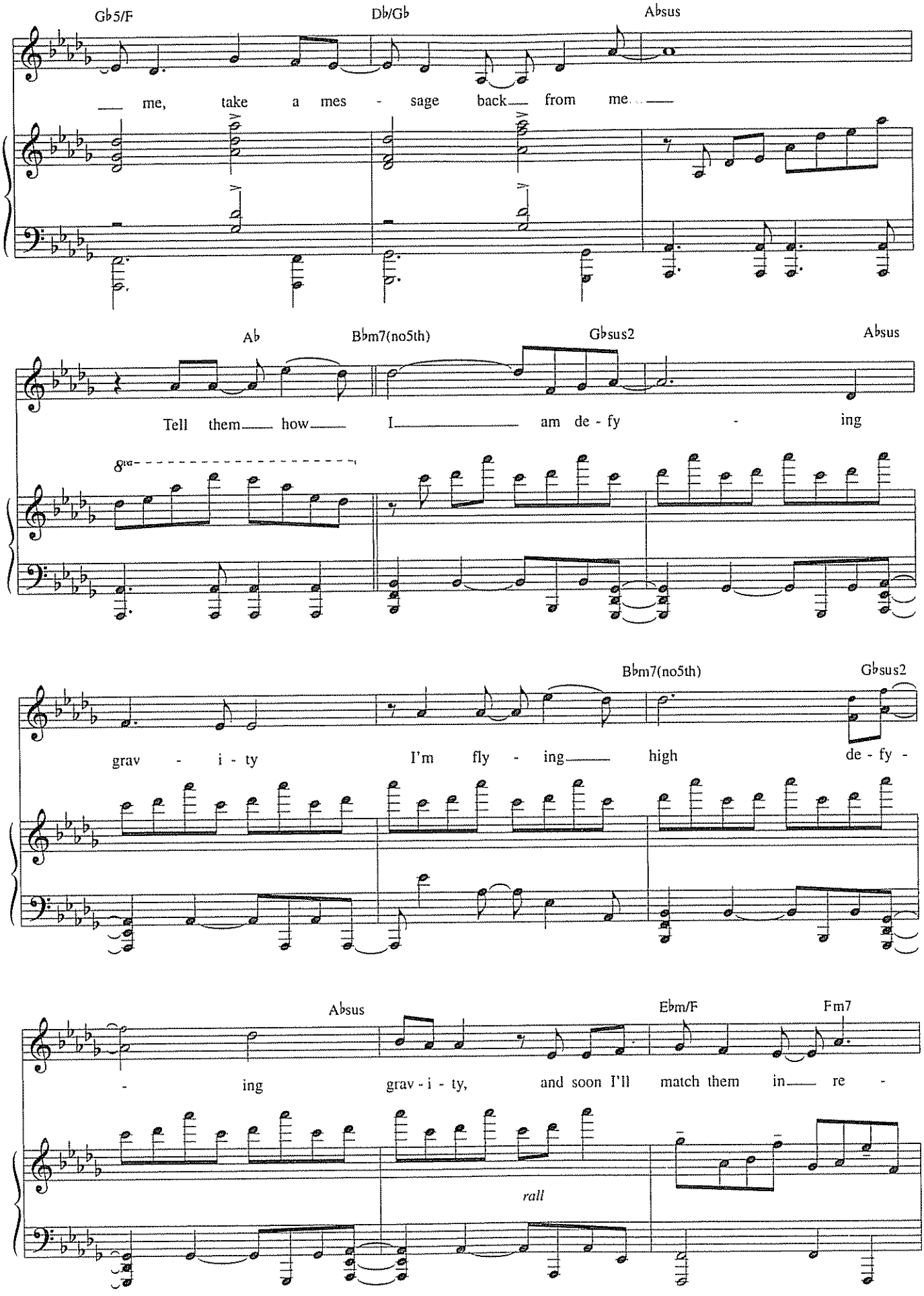

Gbsus2
Cbsus2
Db5
— I try,— I'll nev - er know— Too long I've been—
Dbsus
Db
Cbsus2
Db5
— a - fraid— of los - ing love— I guess— I've lost—
Gb5/Eb
Gb5/F
Db/Gb
Absus
Well, if— that's love,— it comes— at much— too high— a cost —
Ab
Bbm7(no5th)
Gbsus2
Absus
I'd soon - er buy de - fy - ing
8va

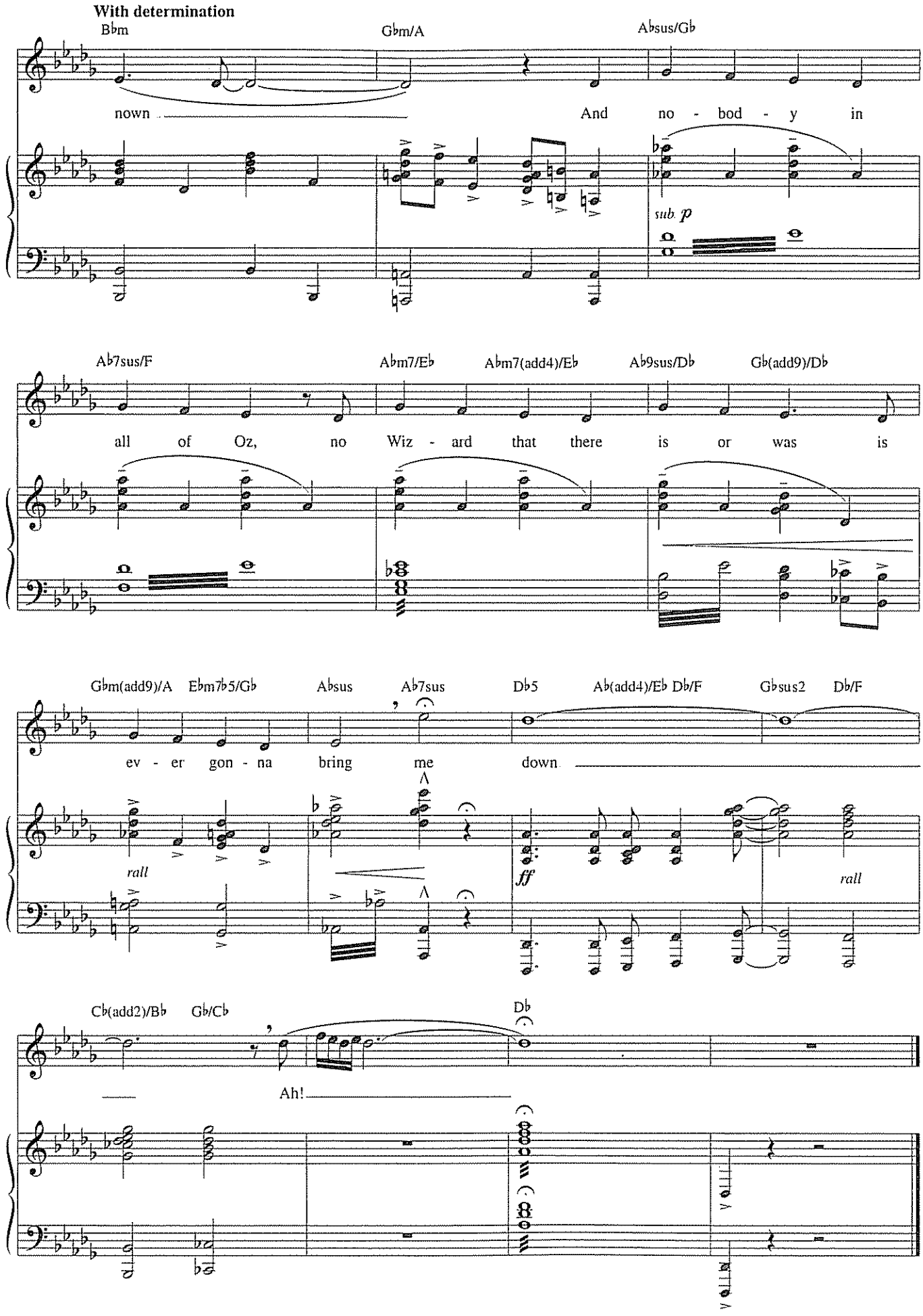

B♭m7(no5th)
G♭sus2
grav - i - ty
Kiss me good - bye, I'm de - fy -
A♭sus
A♭7sus
- ing
grav - i - ty,
and you can't pull me
Moderato, dreamily
Amaj9♯11
down.
B6(add4)
3
Un - lim - it - ed.
My fu - ture is
p


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 -
B 5
F♯/C♯ B/D♯ E sus2
D♭5
A♭/E♭ D♭/F G♭sus2
Triumphantly
D♭5
G♭sus2
So if you care
f


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


Gb5/F
Db/Gb
Absus
me, take a mes - sage back from me.
Ab
Bbm7(no5th)
Gbsus2
Absus
Tell them how I am de - fy - ing
8va
Bbm7(no5th)
Gbsus2
grav - i - ty I'm fly - ing high de - fy -
Absus
Ebm/F
Fm7
- ing grav - i - ty, and soon I'll match them in re -
rall


With determination
B♭m
G♭m/A
A♭sus/G♭
nown
And no - bod - y in
sub. p
A♭7sus/F
A♭m7/E♭
A♭m7(add4)/E♭
A♭9sus/D♭
G♭(add9)/D♭
all of Oz, no Wiz - ard that there is or was is
G♭m(add9)/A
E♭m7♭5/G♭
A♭sus
A♭7sus
D♭5
A♭(add4)/E♭
D♭/F
G♭sus2
D♭/F
ev - er gon - na bring me down
rall
ff
rall
C♭(add2)/B♭
G♭/C♭
D♭
Ah!

FOR GOOD

from the Broadway Musical *Wicked*

Music and Lyrics by
STEPHEN SCHWARTZ

Freely

Asus2(no3rd) C♯m A B

ELPHABA:

I'm li - mi - ted just look at me— I'm li - mi -

Emaj7 Amaj9 F♯6/G♯ G♯sus/C♯ F♯m7(♭5)/A

ted And just look at you, you can do all I could - n't do, Glin - da

E/B E+/B F♯m7(add4) G♯7sus G♯7 Dmaj7♯11

So now it's up to you *(Spoken) for both of us* Now it's up to

Tenderly, poco rubato

D♭5 D♭/G♭ D♭5 D♭/G♭ G♭

you

With pedal

Note: When performed as a solo, sing the top melody line throughout.

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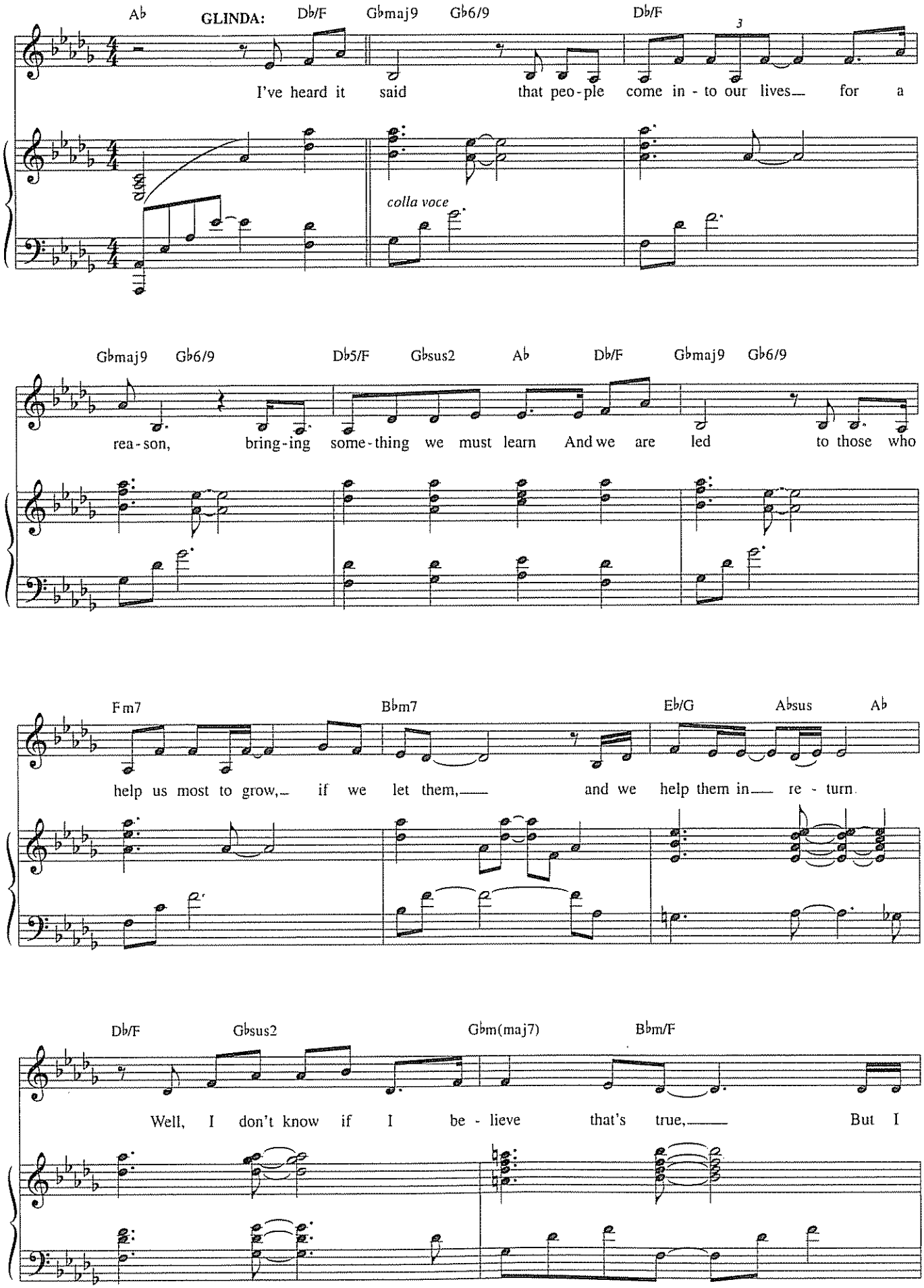
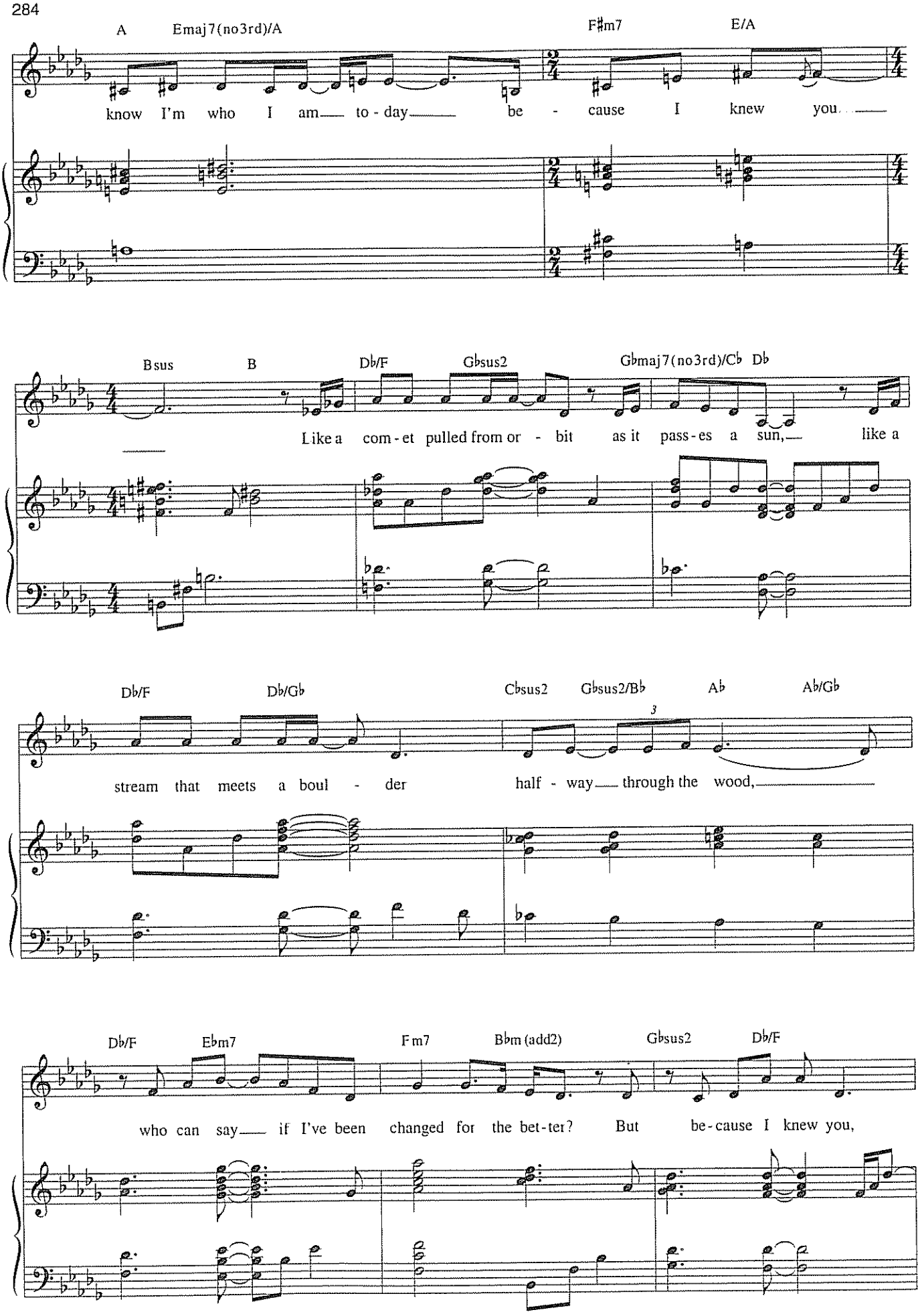
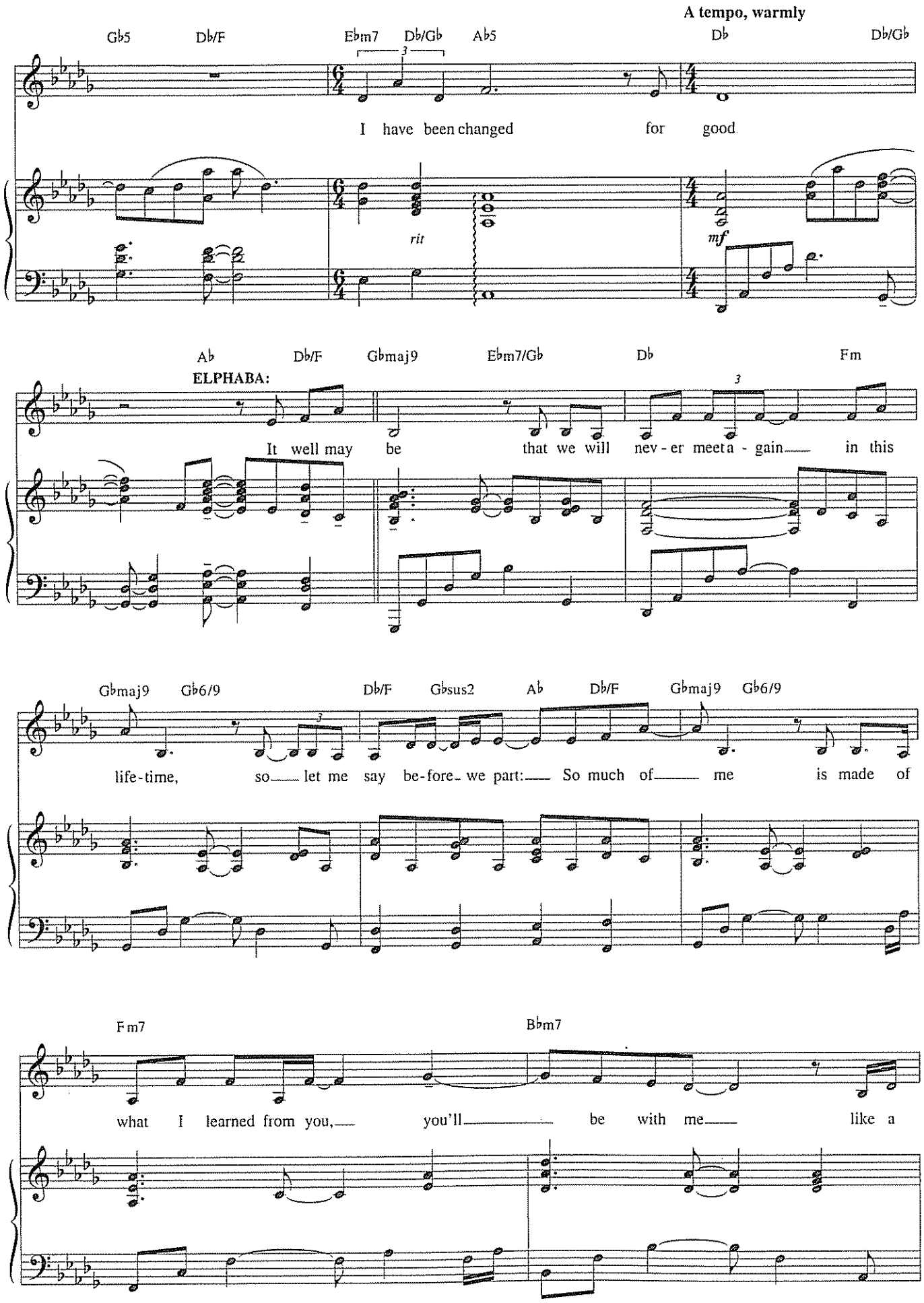
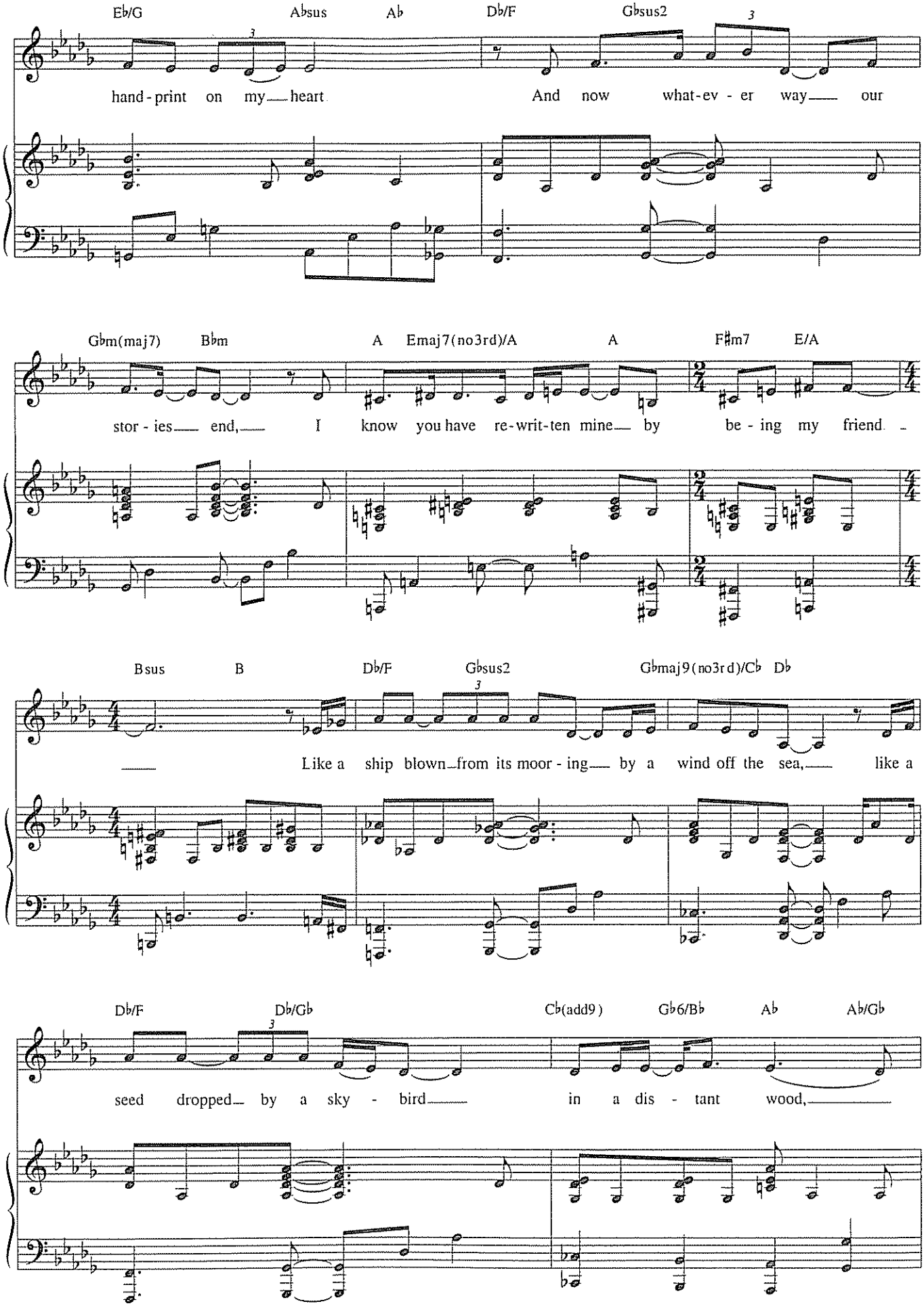
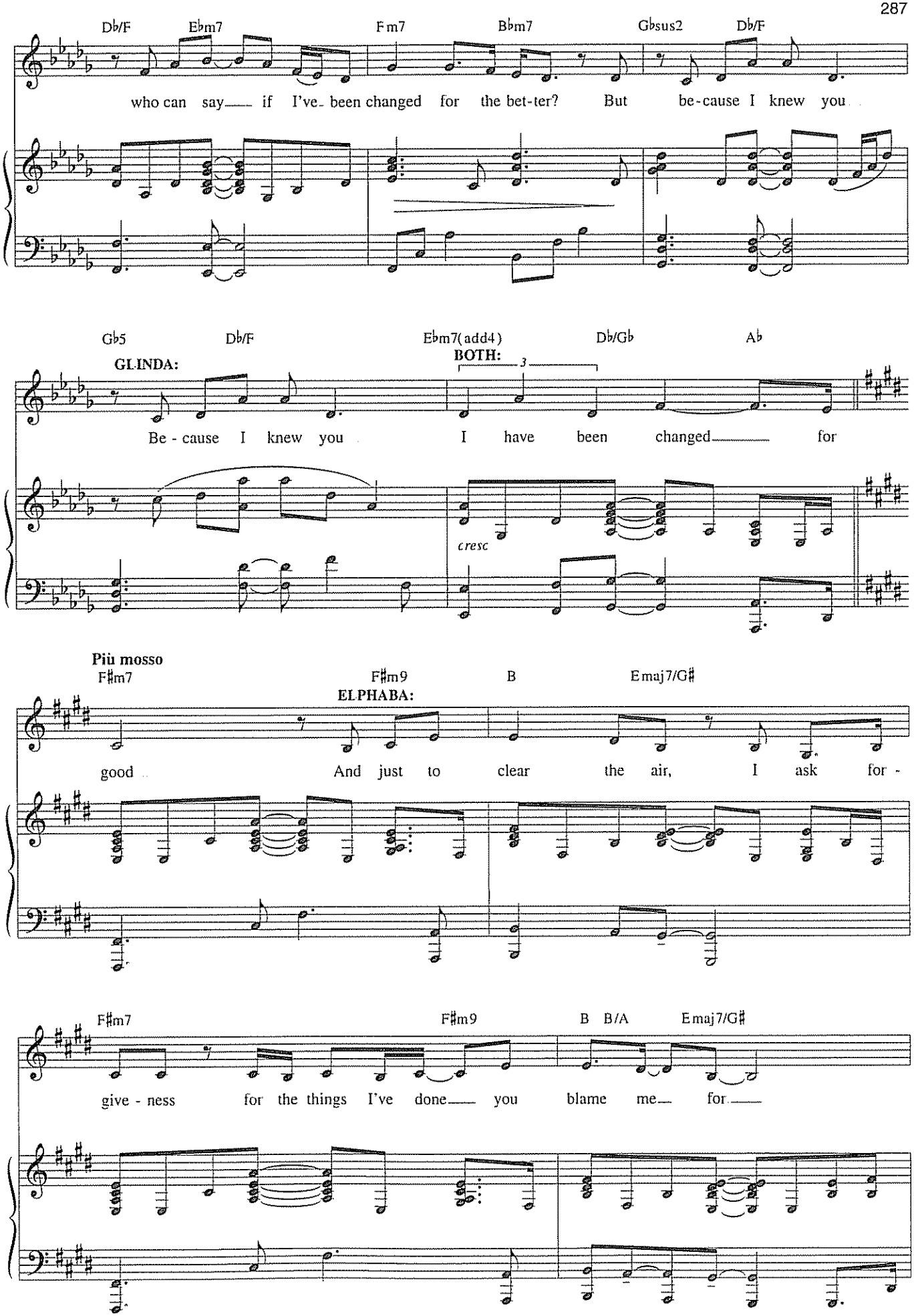
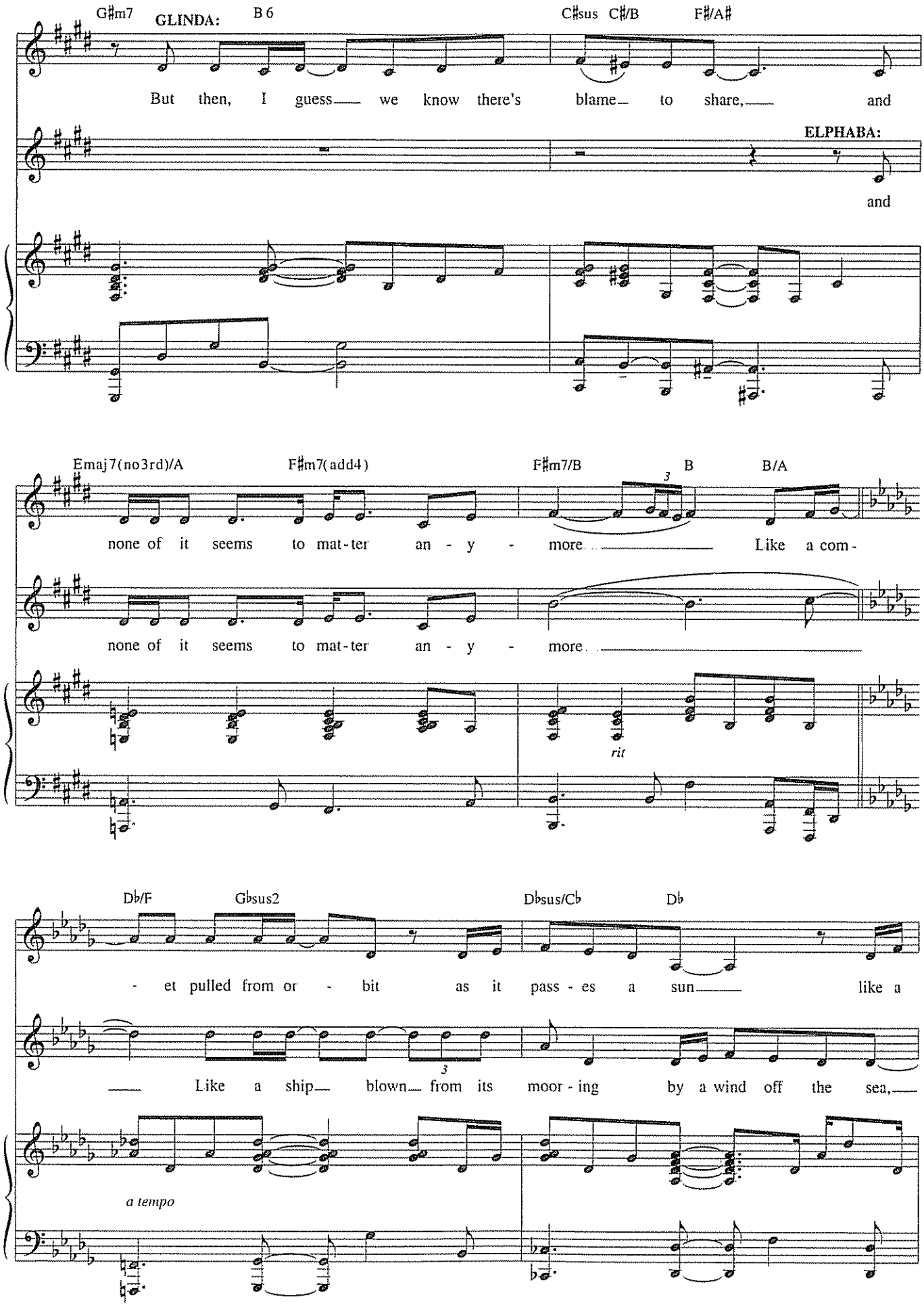

Ab
GLINDA:
Db/F
Gbmaj9
Gb6/9
Db/F
3
I've heard it said that peo-ple come in - to our lives for a
colla voce
Gbmaj9
Gb6/9
Db5/F
Gbsus2
Ab
Db/F
Gbmaj9
Gb6/9
rea - son, bring-ing some-thing we must learn And we are led to those who
Fm7
Bbm7
Eb/G
Absus
Ab
help us most to grow, if we let them, and we help 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

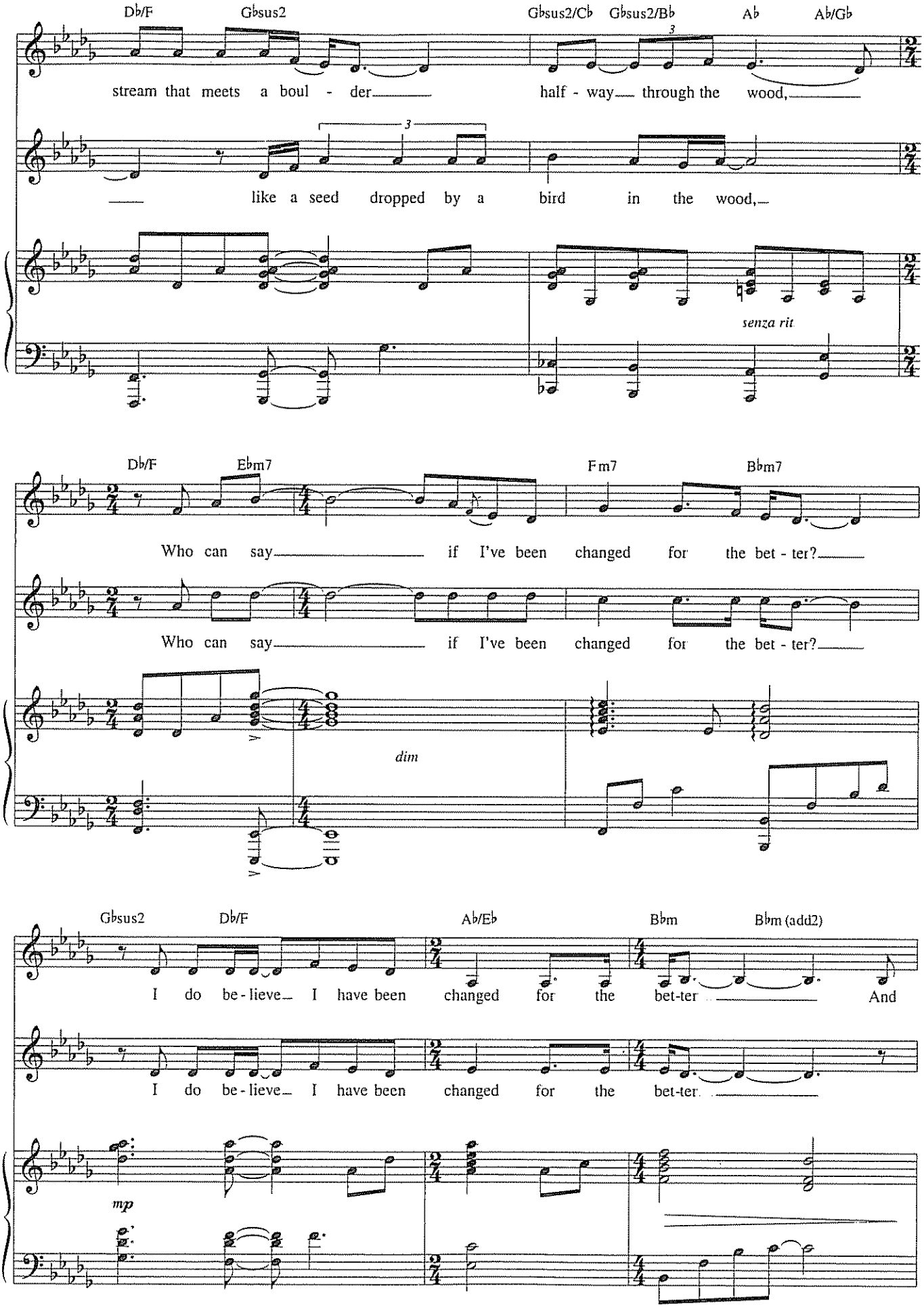

A
Emaj7(no3rd)/A
F♯m7
E/A
know I'm who I am to - day be - cause I knew you.
Bsus
B
D♭/F
G♭sus2
G♭maj7(no3rd)/C♭
D♭
Like a com - et pulled from or - bit as it pass - es a sun, like a
D♭/F
D♭/G♭
C♭sus2
G♭sus2/B♭
A♭
A♭/G♭
3
stream that meets a boul - der half - way through the wood,
D♭/F
E♭m7
F m7
B♭m (add2)
G♭sus2
D♭/F
who can say if I've been changed for the bet - ter? But be - cause I knew you,

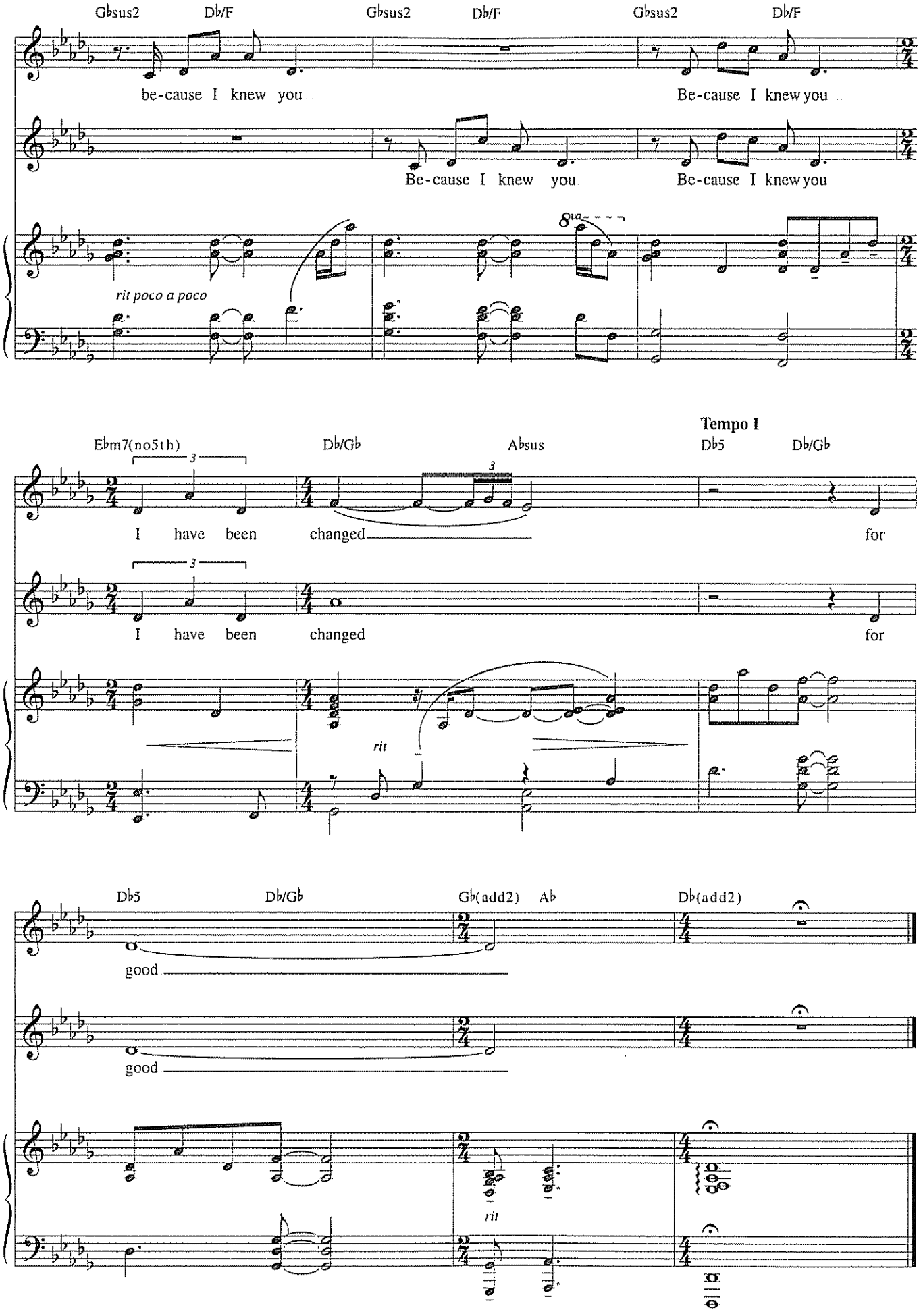

A tempo, warmly
Gb5
Db/F
Ebm7
Db/Gb
Ab5
Db
Db/Gb
I have been changed for good
rit
mf
Ab
Db/F
Gbmaj9
Ebm7/Gb
Db
Fm
ELPHABA:
It well may be that we will nev - er meet a - gain in this
Gbmaj9
Gb6/9
Db/F
Gbsus2
Ab
Db/F
Gbmaj9
Gb6/9
life-time, so let me say be-fore we part: So much of me is made of
Fm7
Bbm7
what I learned from you, you'll be with me like a


Eb/G Absus Ab Db/F Gbsus2
hand - print on my heart And now what - ev - er way our
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
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
Db/F Db/Gb Cb(add9) Gb6/Bb Ab Ab/Gb
seed dropped by a sky - bird in a dis - tant wood,


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:
BOTH:
3
Be - cause I knew you I have been changed for
cresc
Piu mosso
F♯m7 F♯m9 B Emaj7/G♯
ELPHABA:
good And just to clear the air, I ask for -
F♯m7 F♯m9 B B/A Emaj7/G♯
give - ness for the things I've done you blame me for


G♯m7
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
3
none of it seems to mat-ter an - y - more. Like a com-
none of it seems to mat-ter an - y - more.
rit
D♭/F
G♭sus2
D♭sus/C♭
D♭
- et pulled from or - bit as it pass - es a sun like a
3
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

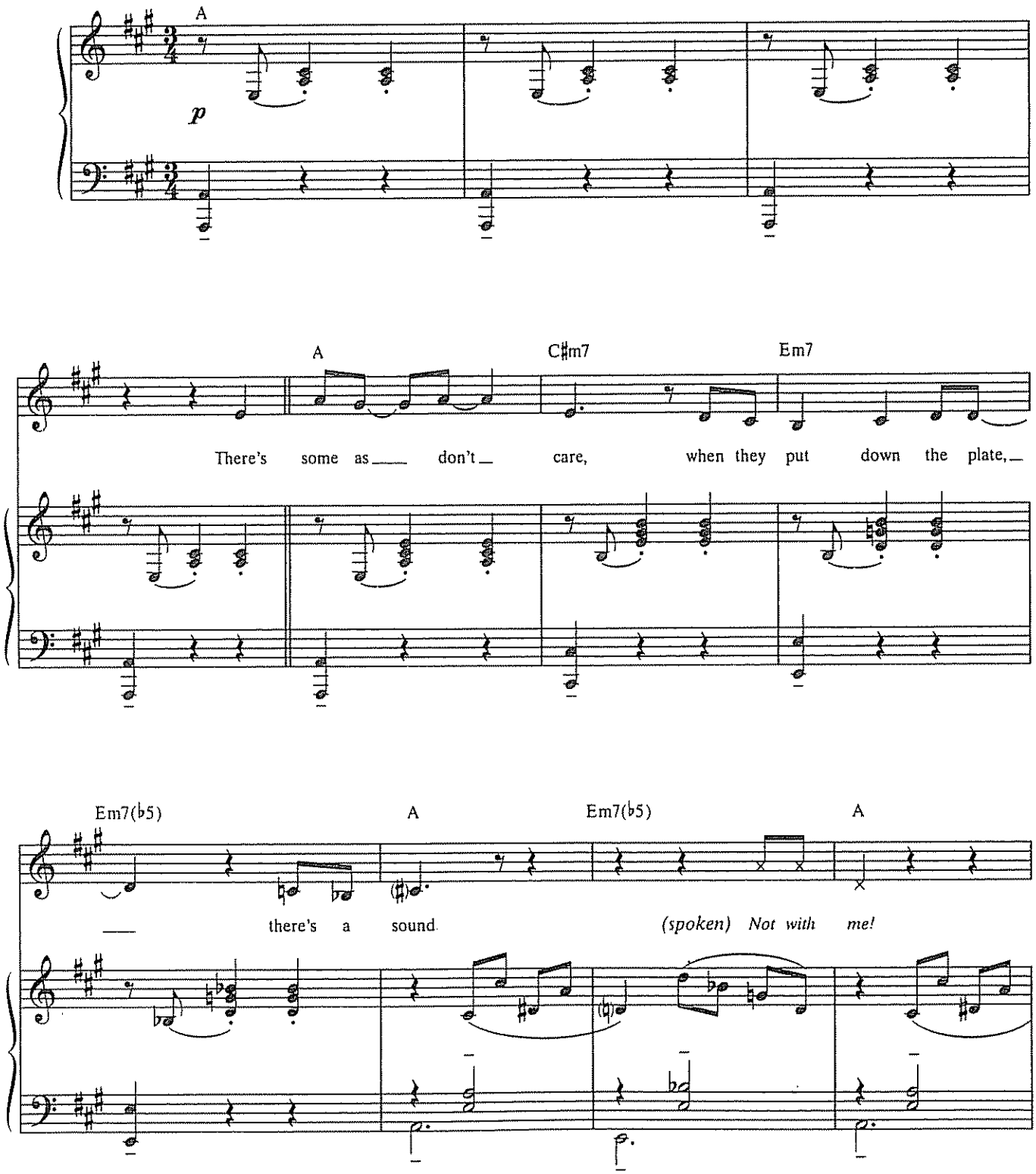

Gbsus2
Db/F
Gbsus2
Db/F
Gbsus2
Db/F
be-cause I knew you
Be-cause I knew you
Be-cause I knew you
Be-cause I knew you
8va
rit poco a poco
Tempo I
Ebm7(no5th)
Db/Gb
Absus
Db5
Db/Gb
I have been changed for
I have been changed for
rit
Db5
Db/Gb
Gb(add2)
Ab
Db(add2)
good
good
rit

IT'S AN ART

from *Working*

Music and Lyrics by
STEPHEN SCHWARTZ

Verdi-esque (a la "Traviata")



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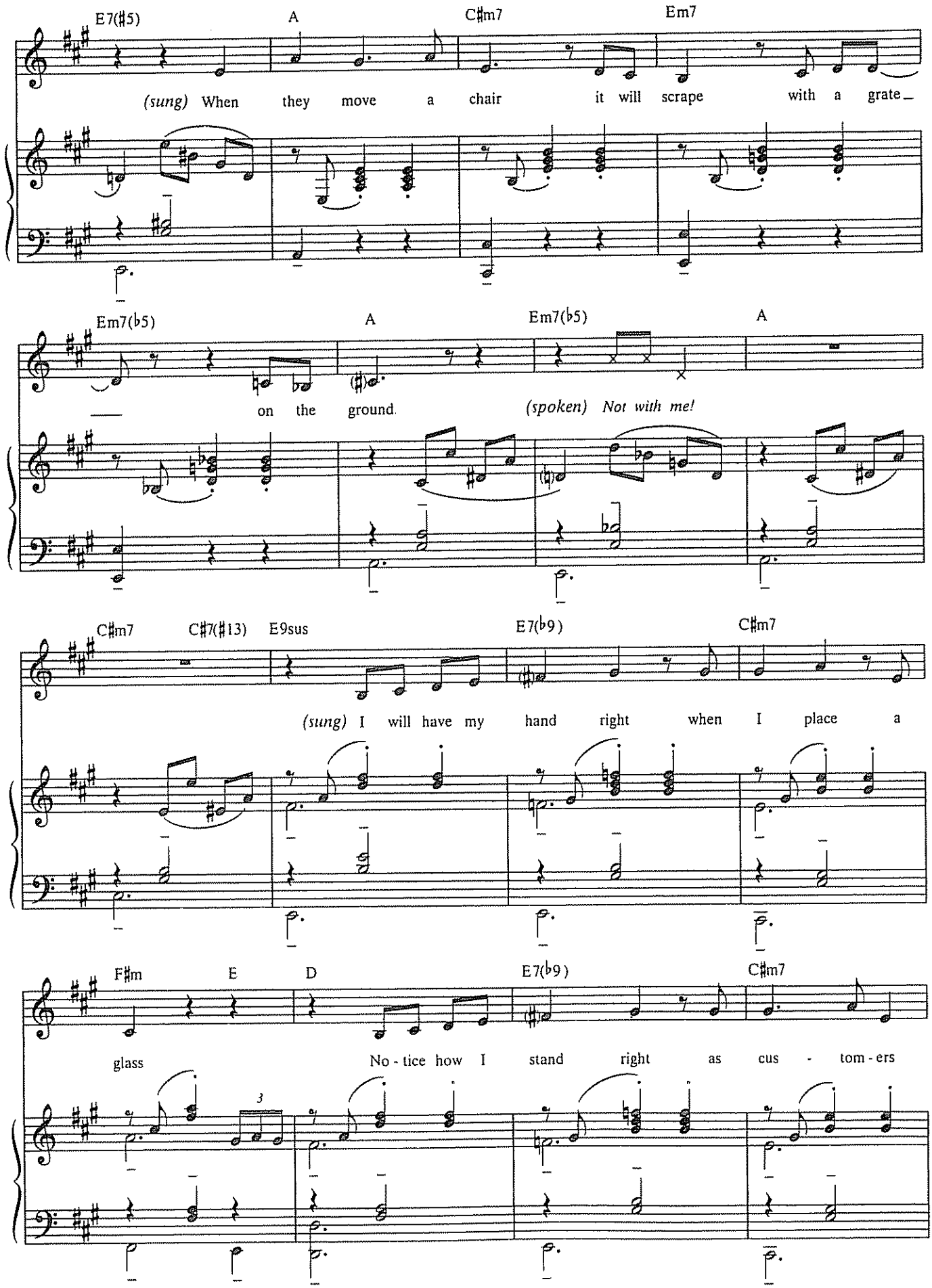
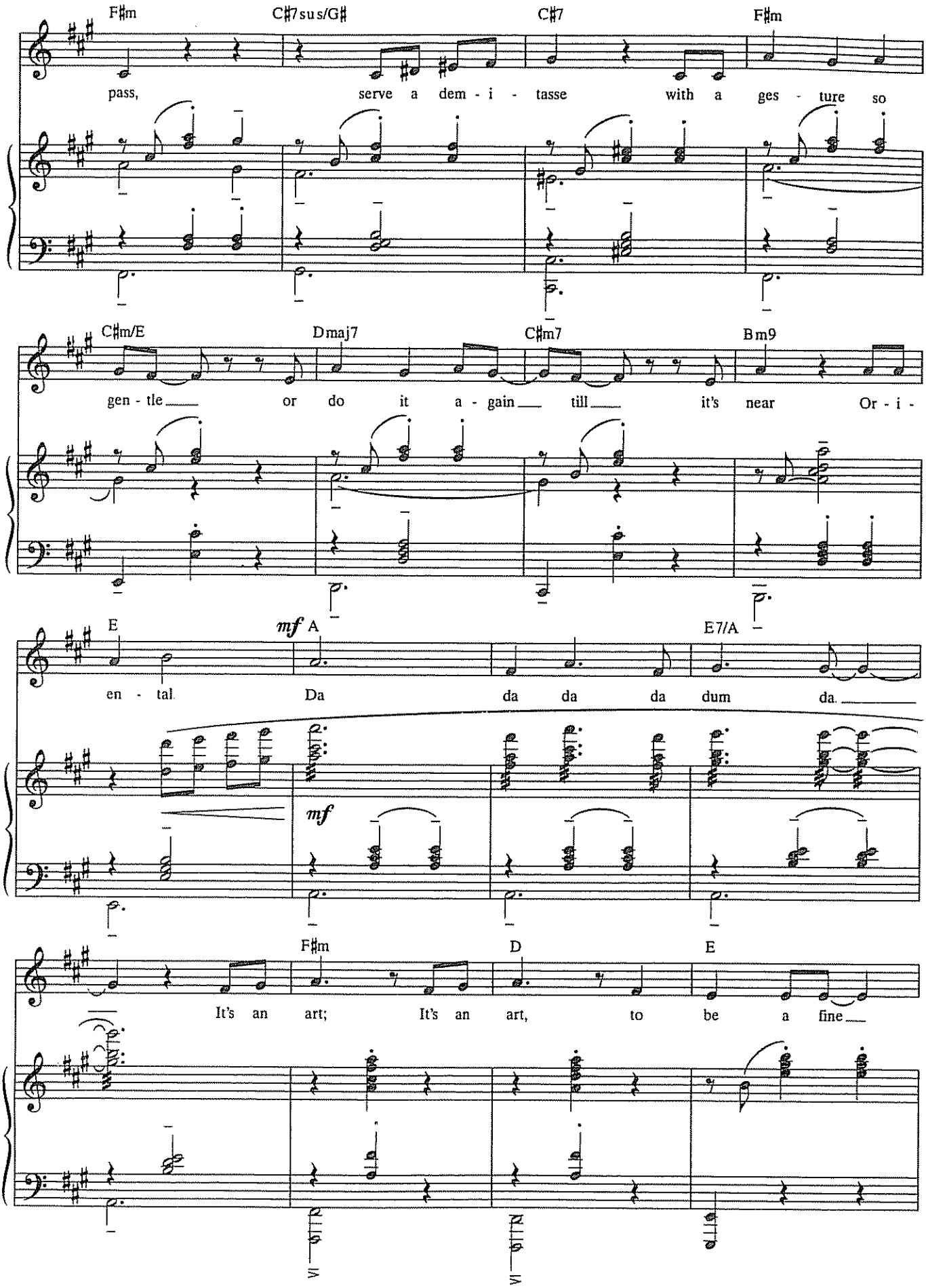
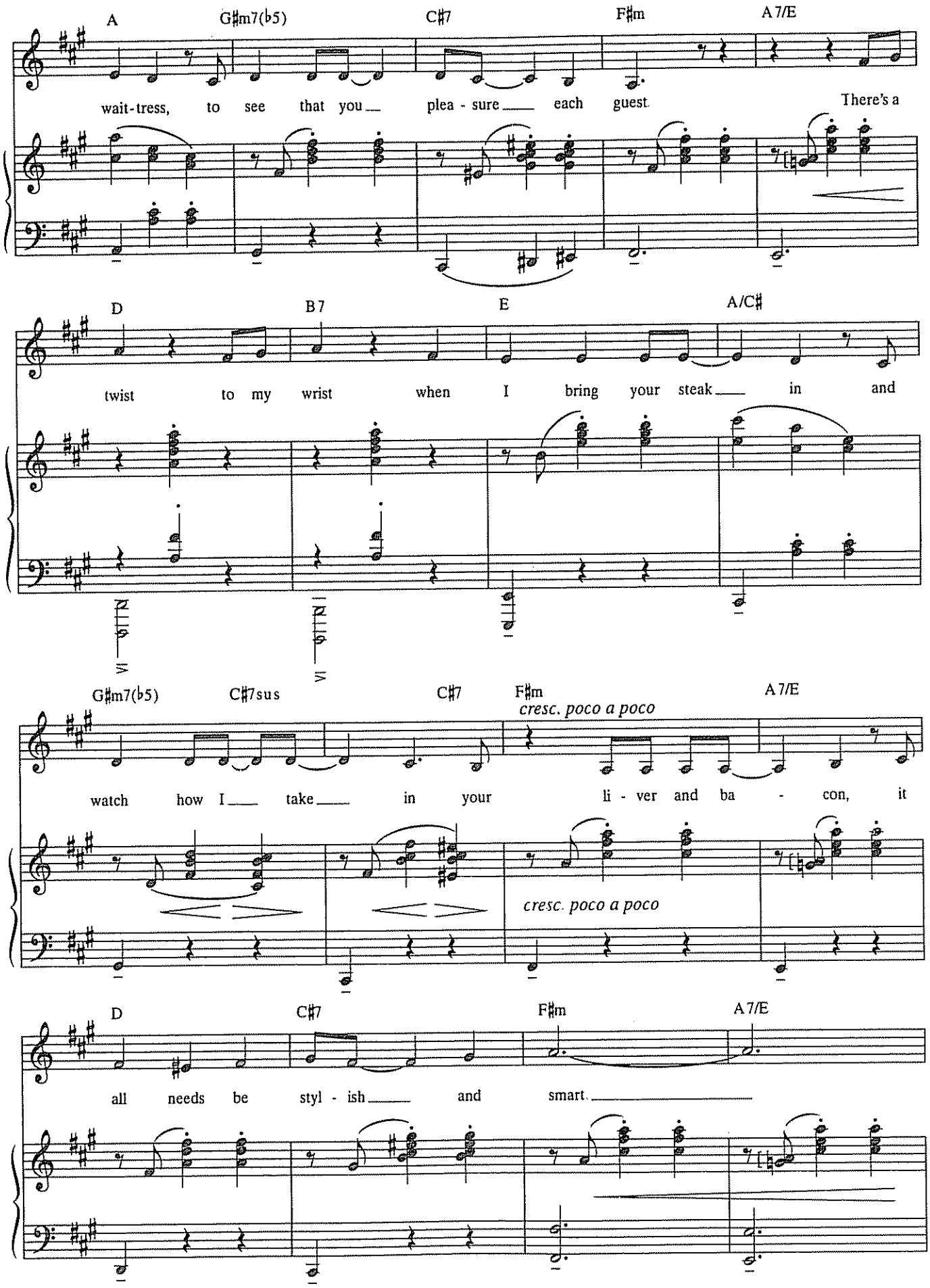
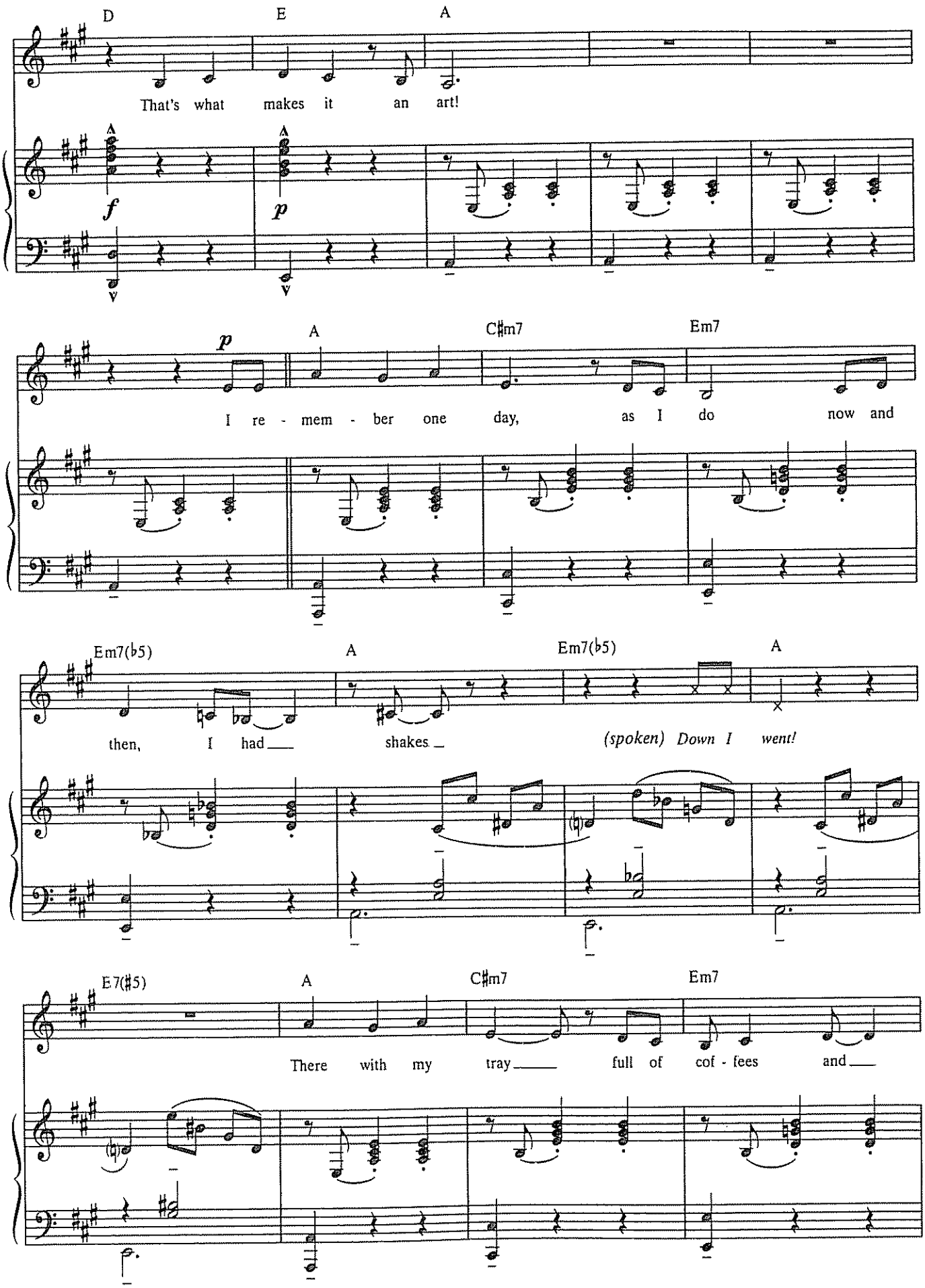
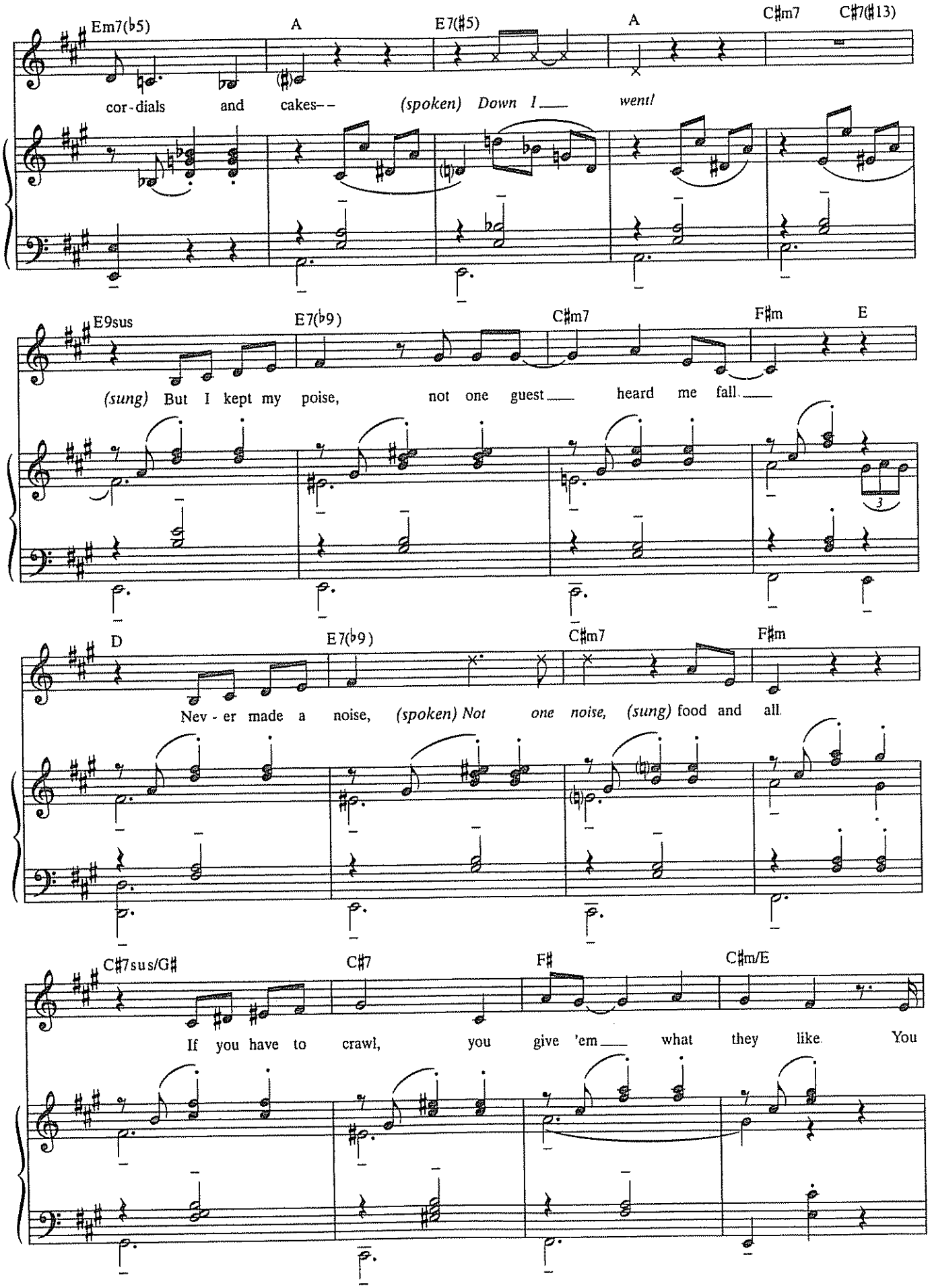
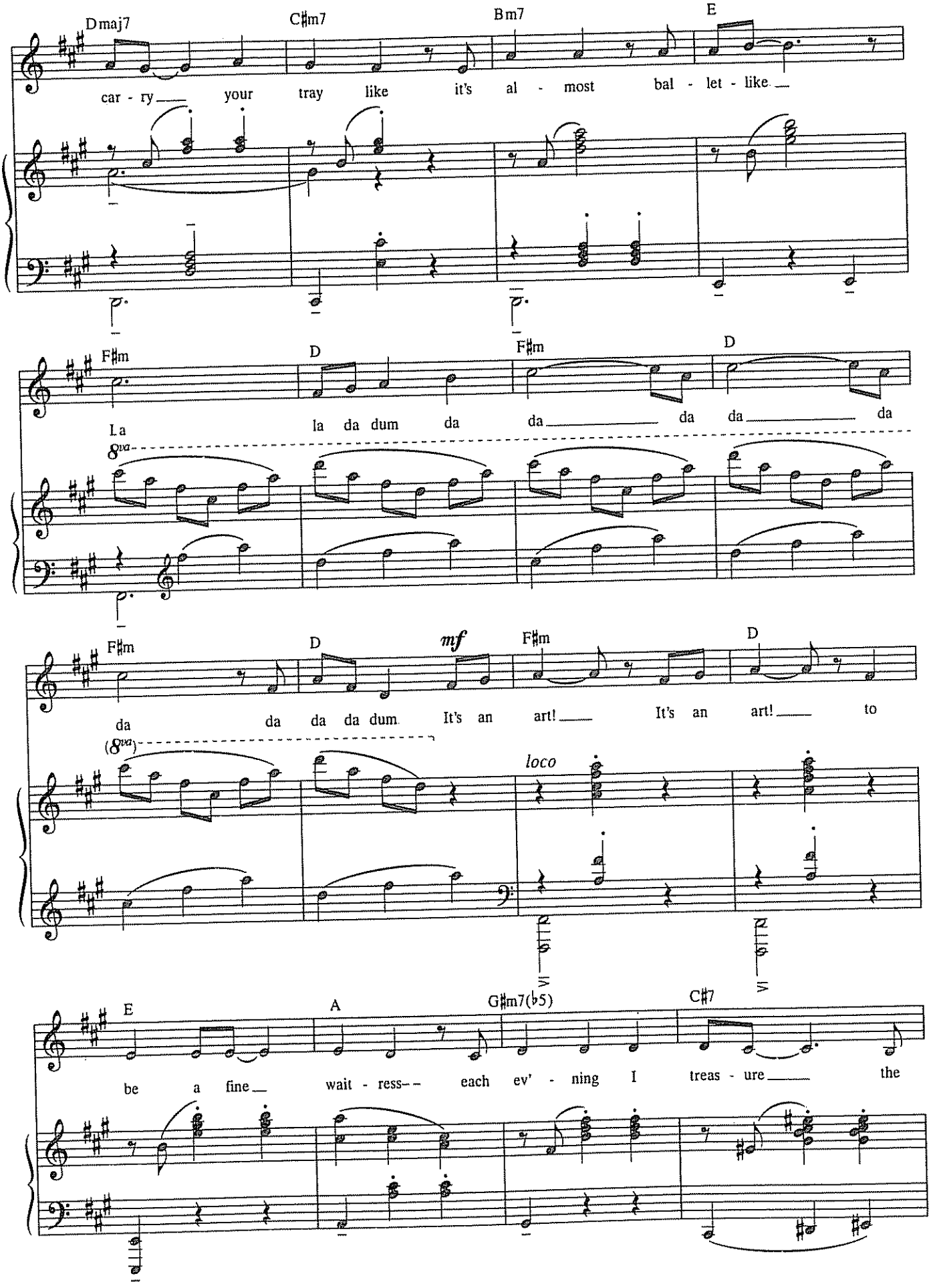

E7(♯5)
A
C♯m7
Em7
(sung) When they move a chair it will scrape with a grate_
Em7(♭5)
A
Em7(♭5)
A
on the ground
(spoken) Not with me!
C♯m7
C♯7(♯13)
E9sus
E7(♭9)
C♯m7
(sung) I will have my hand right when I place a
F♯m
E
D
E7(♭9)
C♯m7
glass
No - tice how I stand right as cus - tom - ers
3

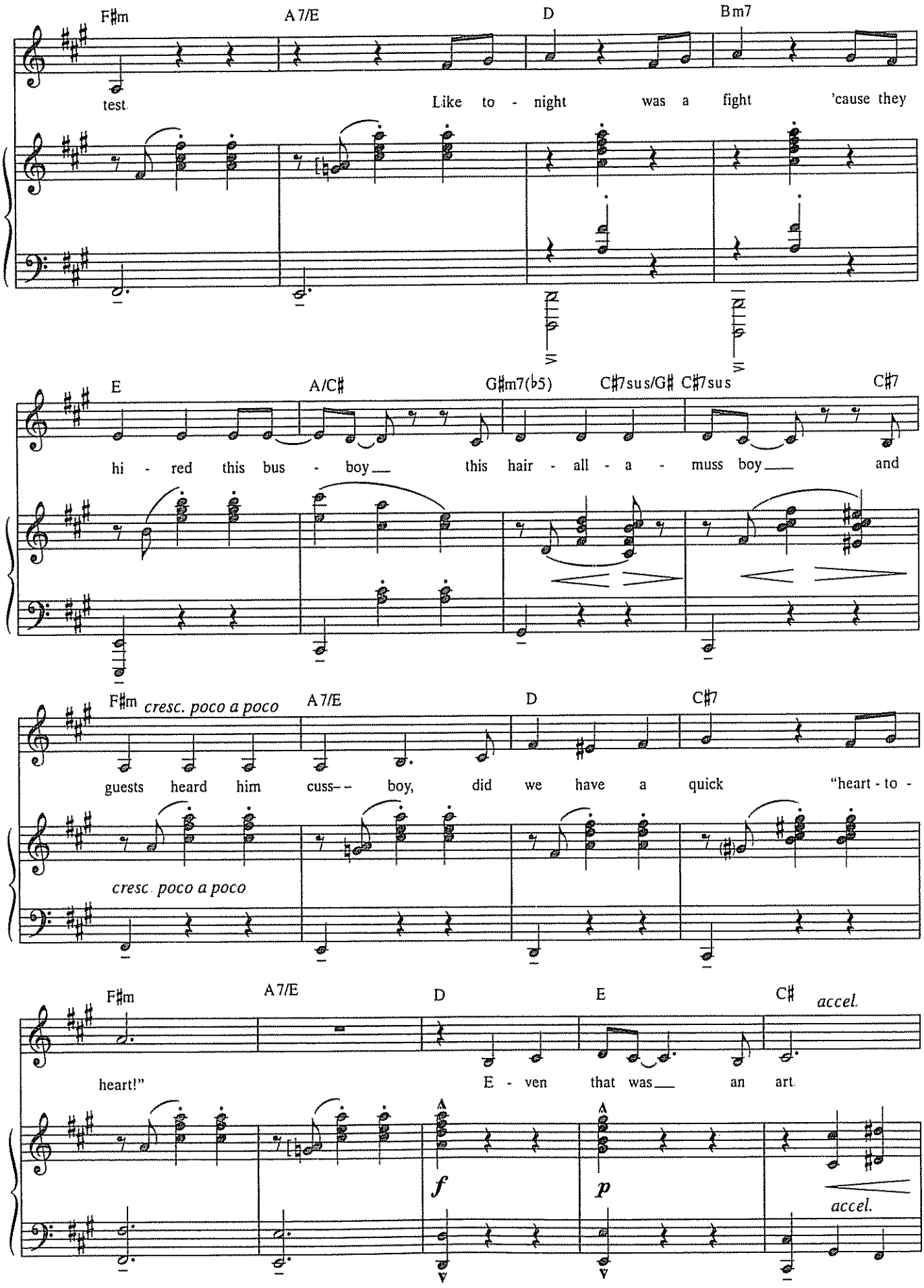

F♯m
C♯7sus/G♯
C♯7
F♯m
pass, serve a dem - i - tasse with a ges - ture so
C♯m/E
Dmaj7
C♯m7
Bm9
gen - tle or do it a - gain till it's near Or - i -
E
mf A
E7/A
en - tal Da da da da dum da.
mf
F♯m
D
E
It's an art; It's an art, to be a fine

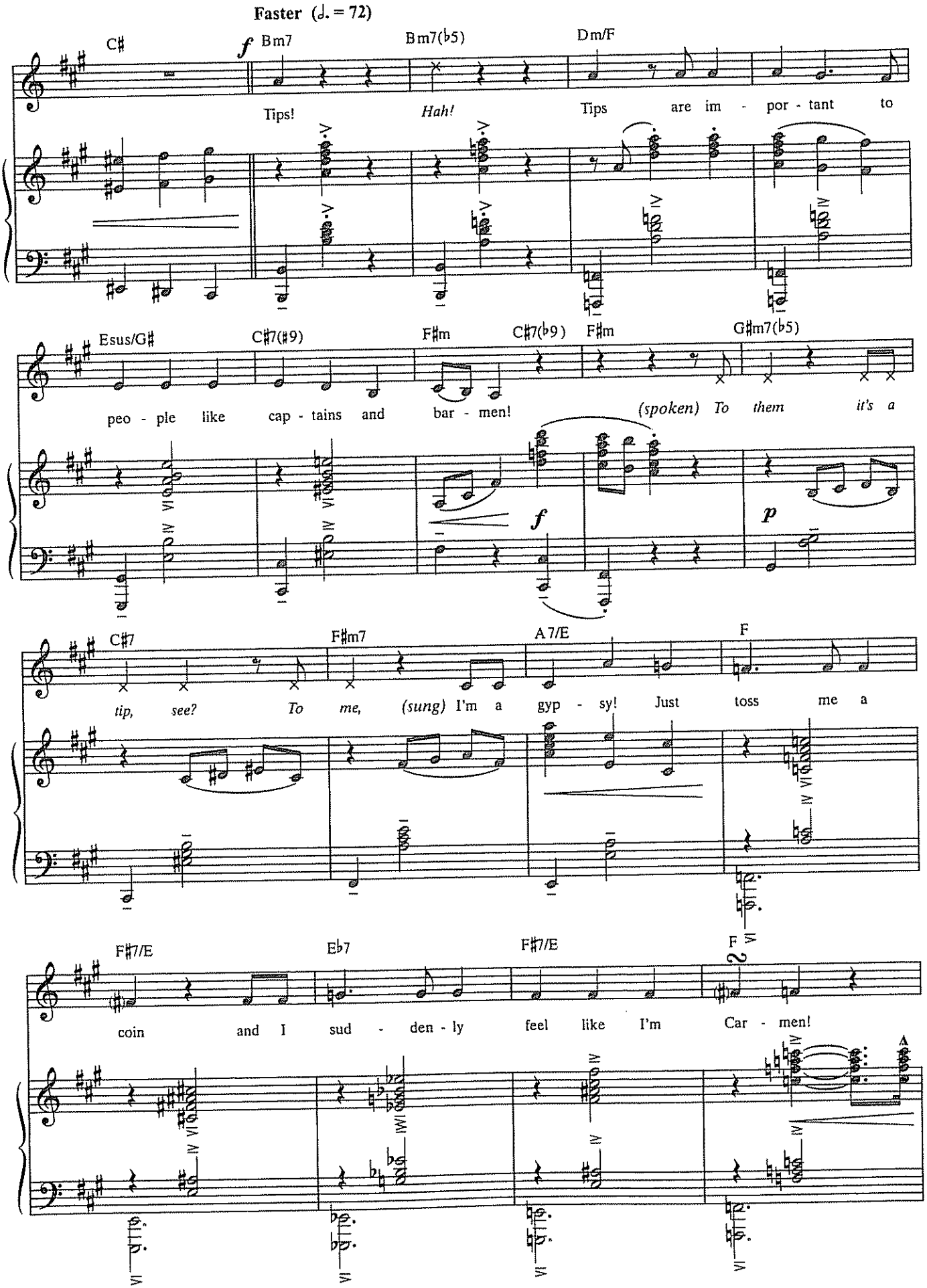

A
G♯m7(♭5)
C♯7
F♯m
A7/E
wait-tress, to see that you plea - sure each guest There's a
D
B7
E
A/C♯
twist to my wrist when I bring your steak in and
G♯m7(♭5)
C♯7sus
C♯7
F♯m
A7/E
cresc. poco a poco
watch how I take in your li - ver and ba - con, it
cresc. poco a poco
D
C♯7
F♯m
A7/E
all needs be styl - ish and smart.

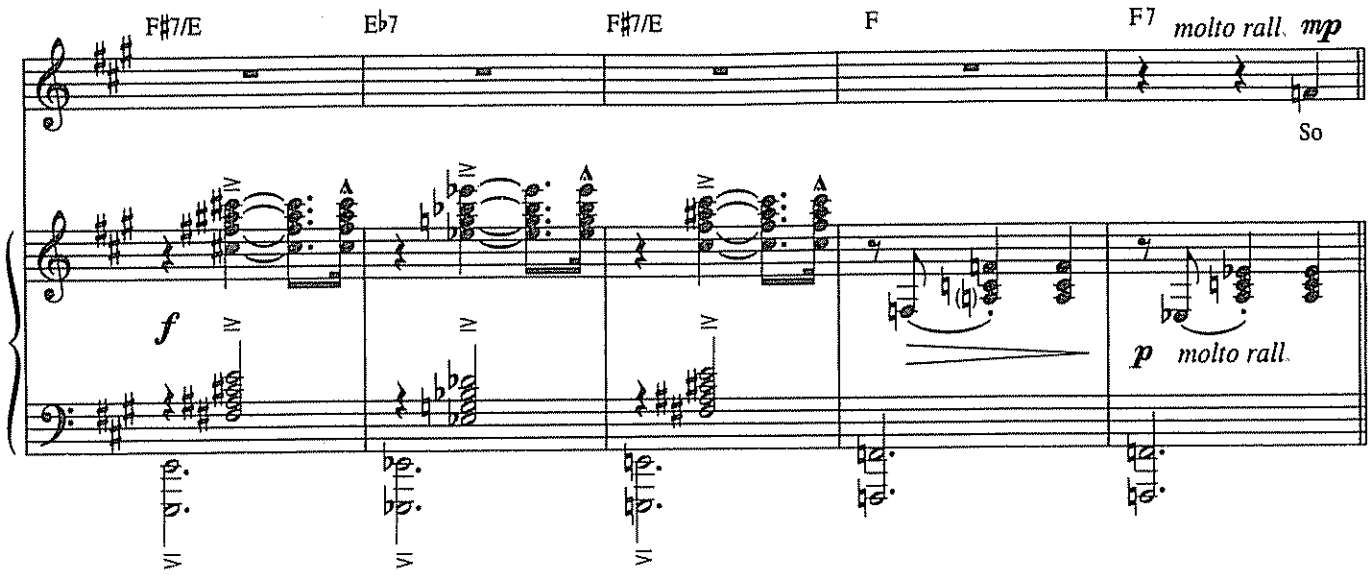

D
E
A
That's what makes it an art!
f
p
A
C♯m7
Em7
I re - mem - ber one day, as I do now and
Em7(♭5)
A
Em7(♭5)
A
then, I had shakes
(spoken) Down I went!
E7(♯5)
A
C♯m7
Em7
There with my tray full of cof - fees and


Em7(♭5)
A
E7(♯5)
A
C♯m7
C♯7(♯13)
cor - dials and cakes-- (spoken) Down I went!
E9sus
E7(♭9)
C♯m7
F♯m
E
(sung) But I kept my poise, not one guest heard me fall.
3
D
E7(♭9)
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

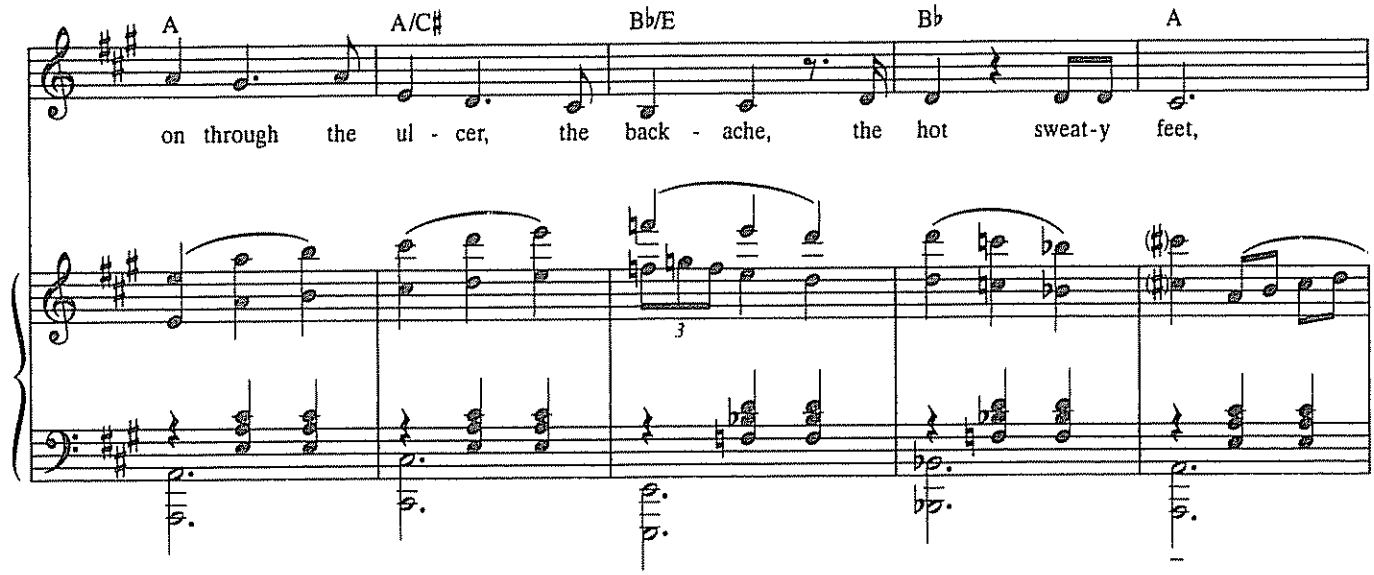

Dmaj7
C♯m7
Bm7
E
car - ry your tray like it's al - most bal - let - like
F♯m
D
F♯m
D
La la da dum da da da da da da
8va
F♯m
D
mf
F♯m
D
da da da da dum It's an art! It's an art! to
(8va)
loco
E
A
G♯m7(♭5)
C♯7
be a fine wait - ress-- each ev' - ning I treas - ure the

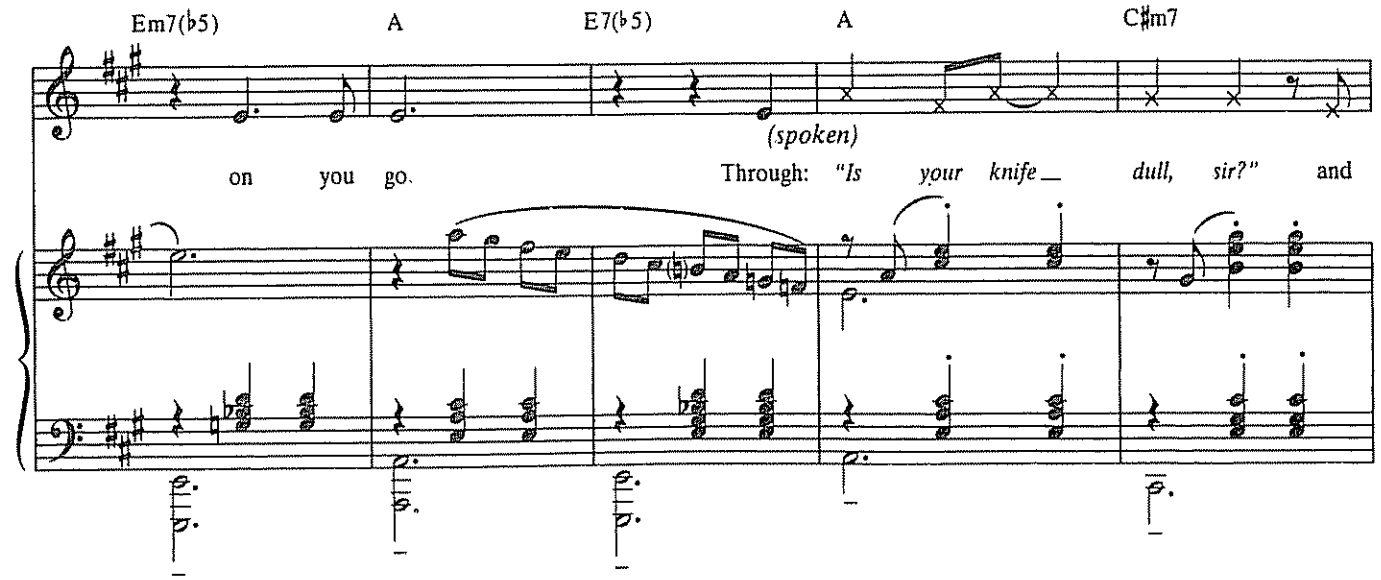

F♯m
A7/E
D
Bm7
test
Like to - night was a fight 'cause they
E
A/C♯
G♯m7(♭5)
C♯7sus/G♯
C♯7sus
C♯7
hi - red this bus - boy this hair - all - a - muss boy and
F♯m
cresc. poco a poco
A7/E
D
C♯7
guests heard him cuss-- boy, did we have a quick "heart - to -
cresc. poco a poco
F♯m
A7/E
D
E
C♯
accel.
heart!"
E - ven that was an art.
f
p
accel.

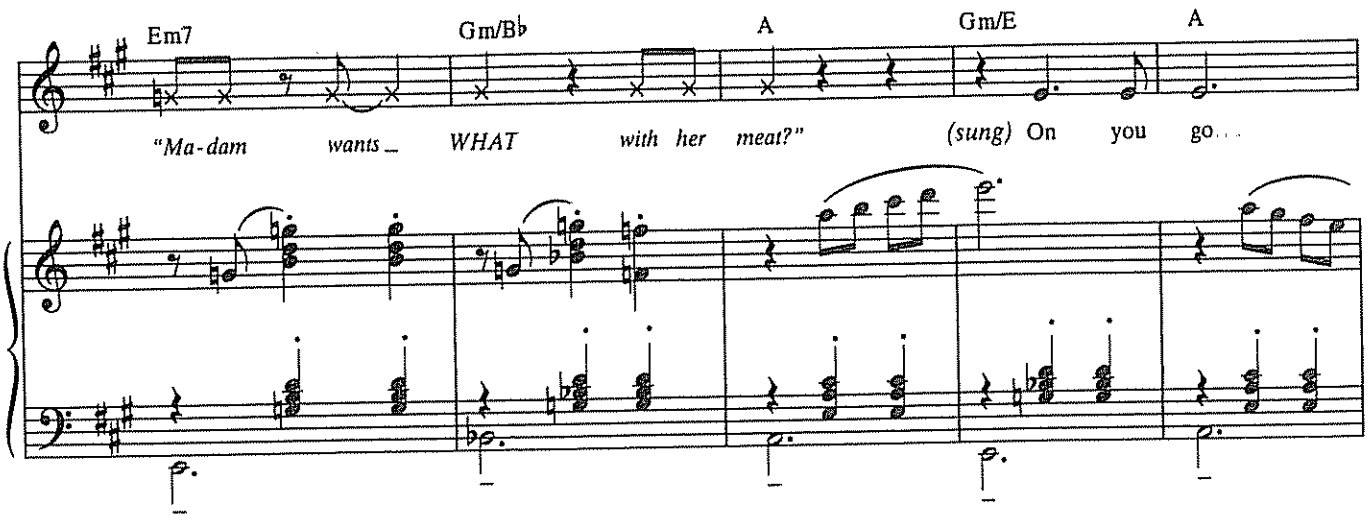

Faster (♩. = 72)
C♯
f Bm7
Bm7(♭5)
Dm/F
Tips!
Hah!
Tips are im - por - tant to
Esus/G♯
C♯7(♯9)
F♯m
C♯7(♭9)
F♯m
G♯m7(♭5)
peo - ple like cap - tains and bar - men!
(spoken) To them it's a
f
p
C♯7
F♯m7
A7/E
F
tip, see?
To me, (sung) I'm a gyp - sy! Just toss me a
F♯7/E
E♭7
F♯7/E
F
2
coin and I sud - den - ly feel like I'm Car - men!
A

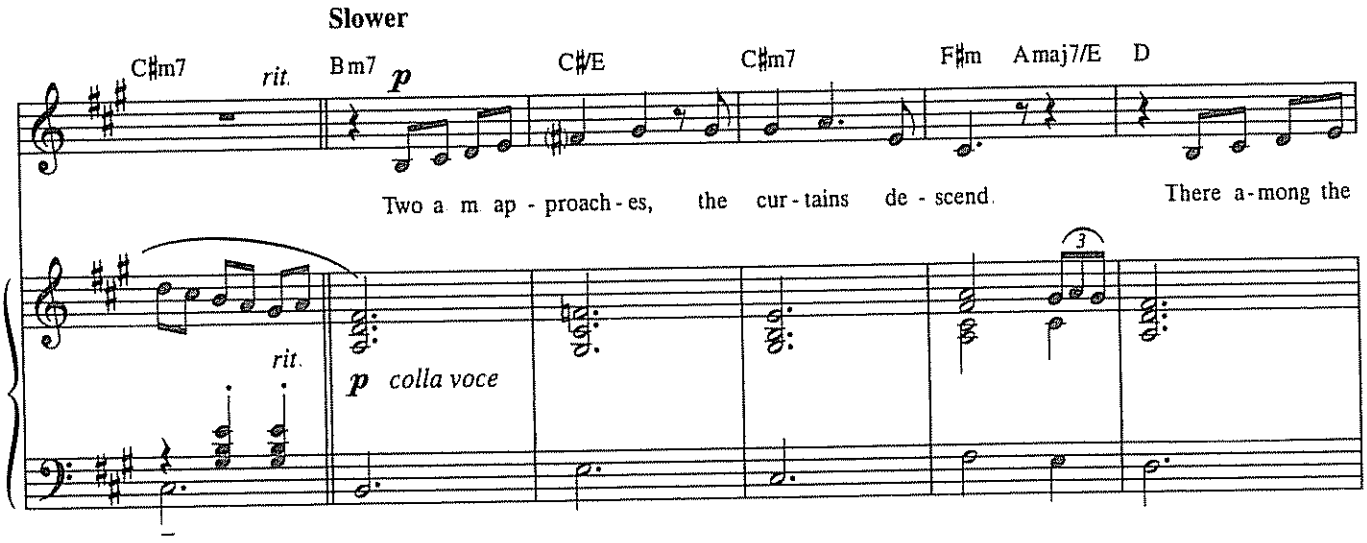

F♯7/E
E♭7
F♯7/E
F
F7
molto rall. mp
So
f
p molto rall.

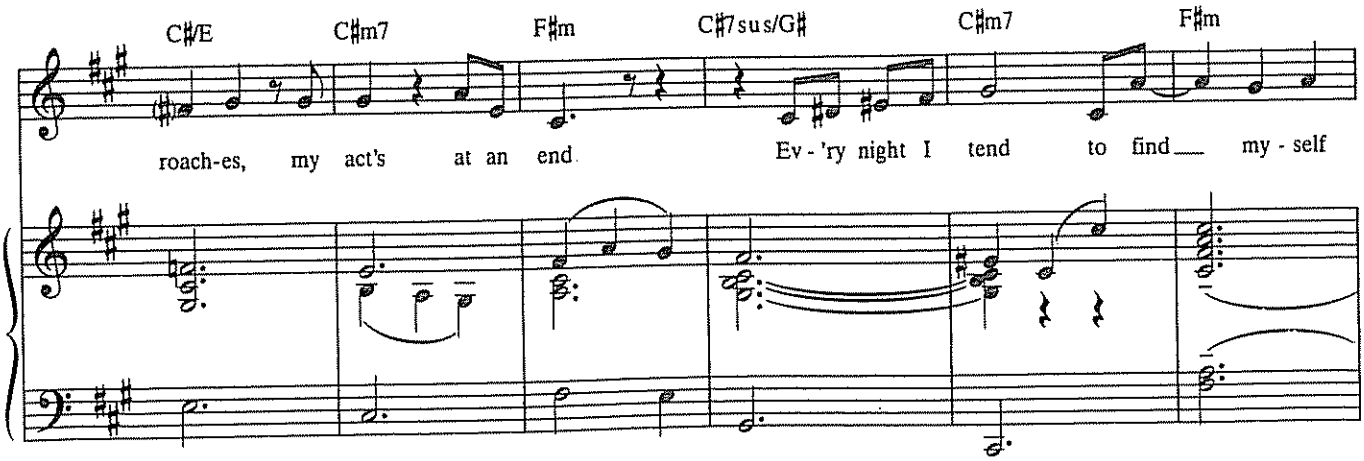
Tempo I°

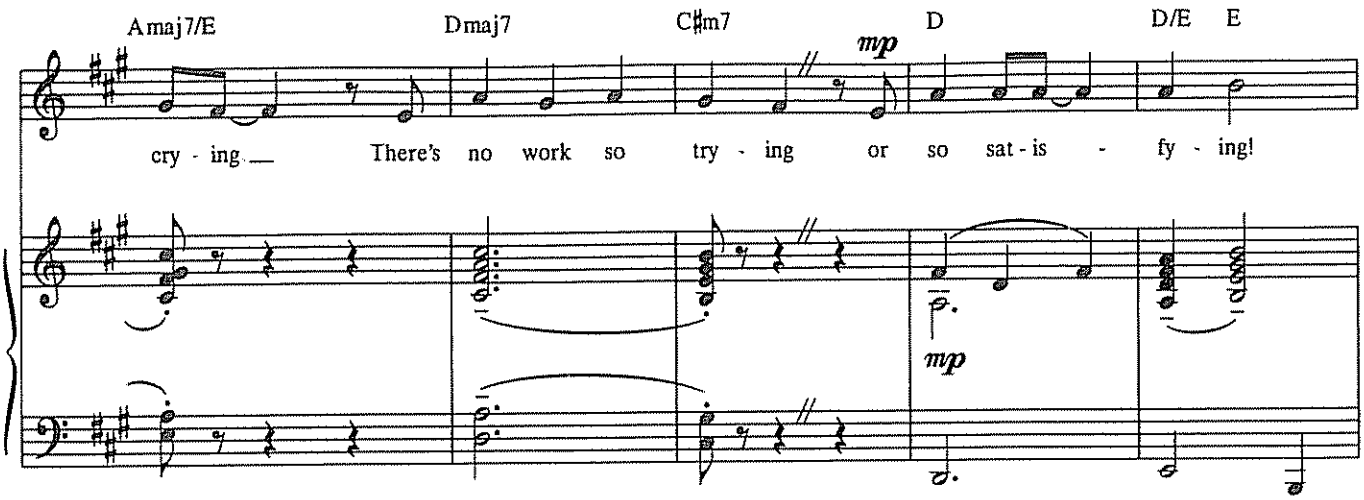

A
A/C♯
B♭/E
B♭
A
on through the ul - cer, the back - ache, the hot sweat-y feet,
3

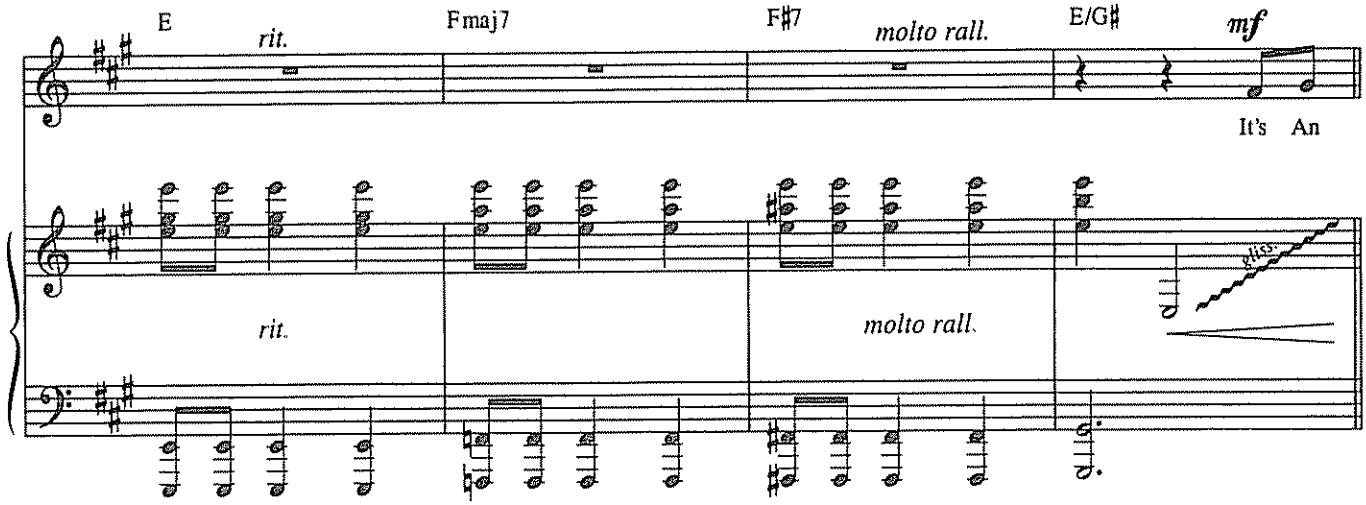

Em7(♭5)
A
E7(♭5)
A
C♯m7
(spoken)
on you go.
Through: "Is your knife__ dull, sir?" and


Em7
Gm/B♭
A
Gm/E
A
"Ma-dam wants WHAT with her meat?"
(sung) On you go...

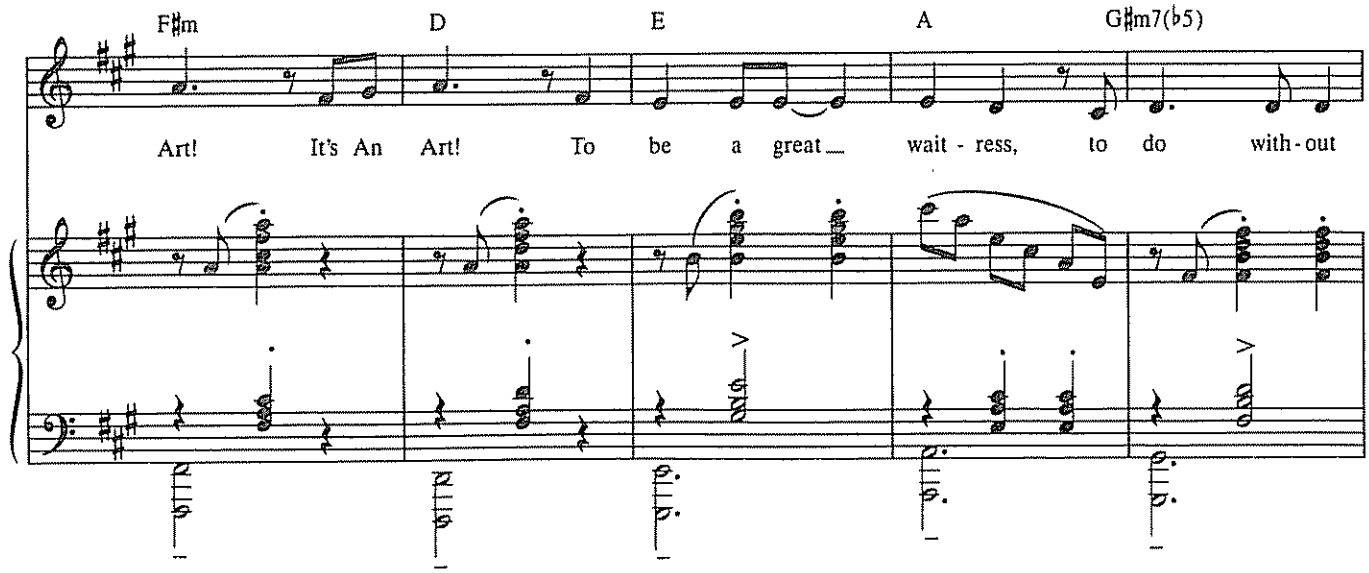

Slower
C♯m7
rit.
Bm7
p
C♯/E
C♯m7
F♯m
Amaj7/E
D
Two a m ap - proach - es, the cur - tains de - scend.
There a - mong the
rit.
p colla voce
3

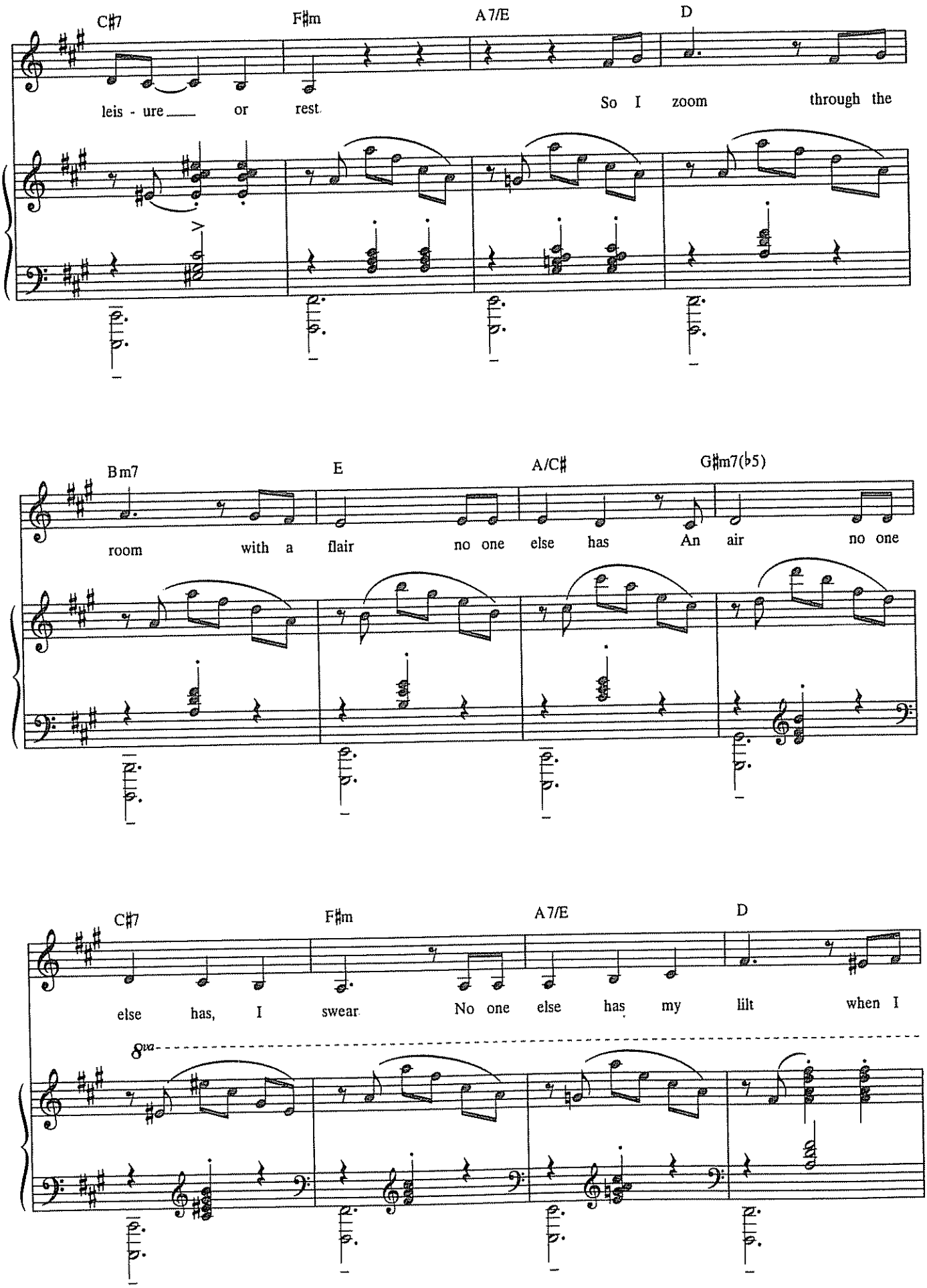

C♯/E
C♯m7
F♯m
C♯7sus/G♯
C♯m7
F♯m
roach-es, my act's at an end.
Ev - 'ry night I tend to find my - self

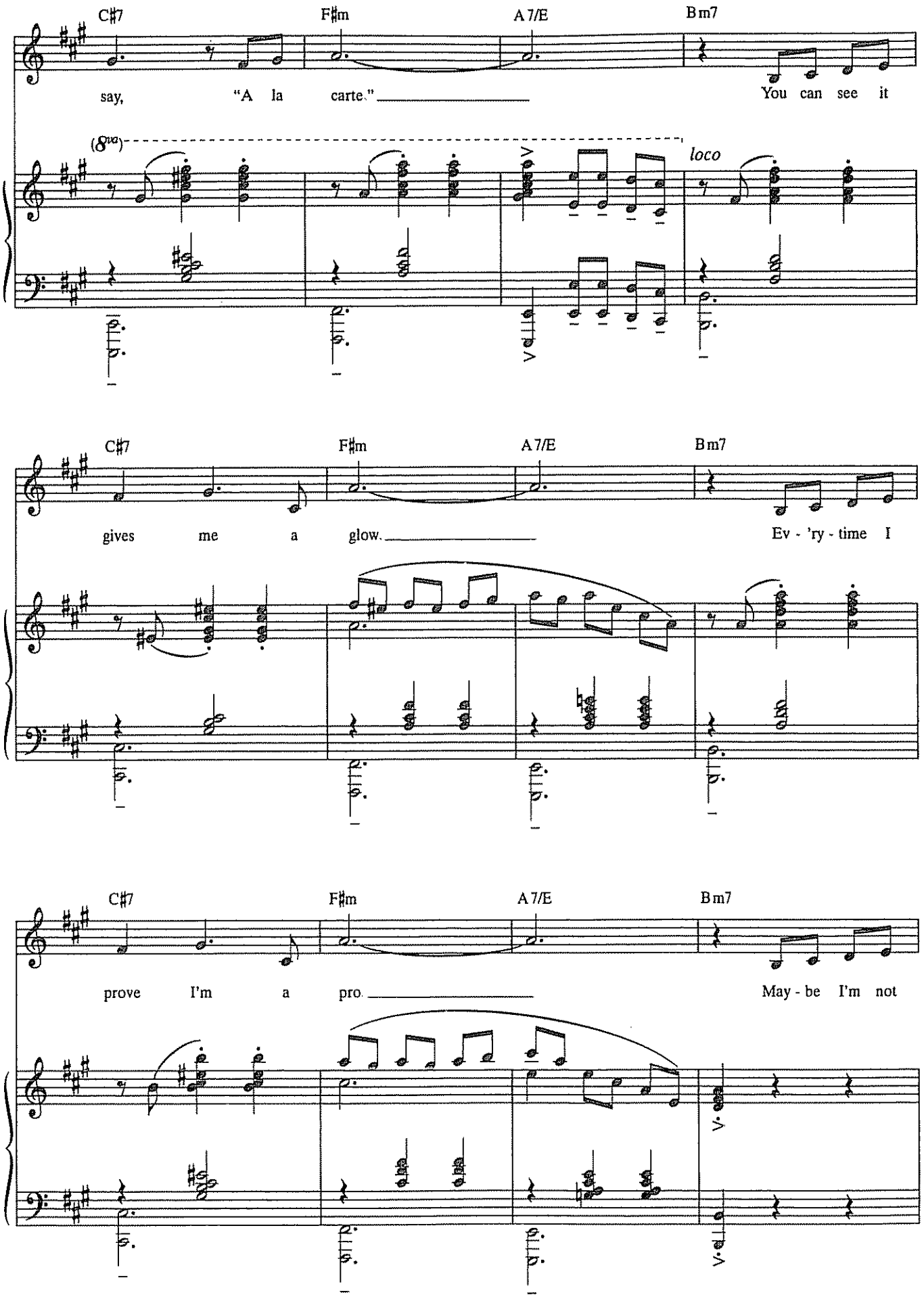

Amaj7/E
Dmaj7
C♯m7
D
D/E
E
mp
cry - ing. There's no work so try - ing or so sat - is - fy - ing!
mp

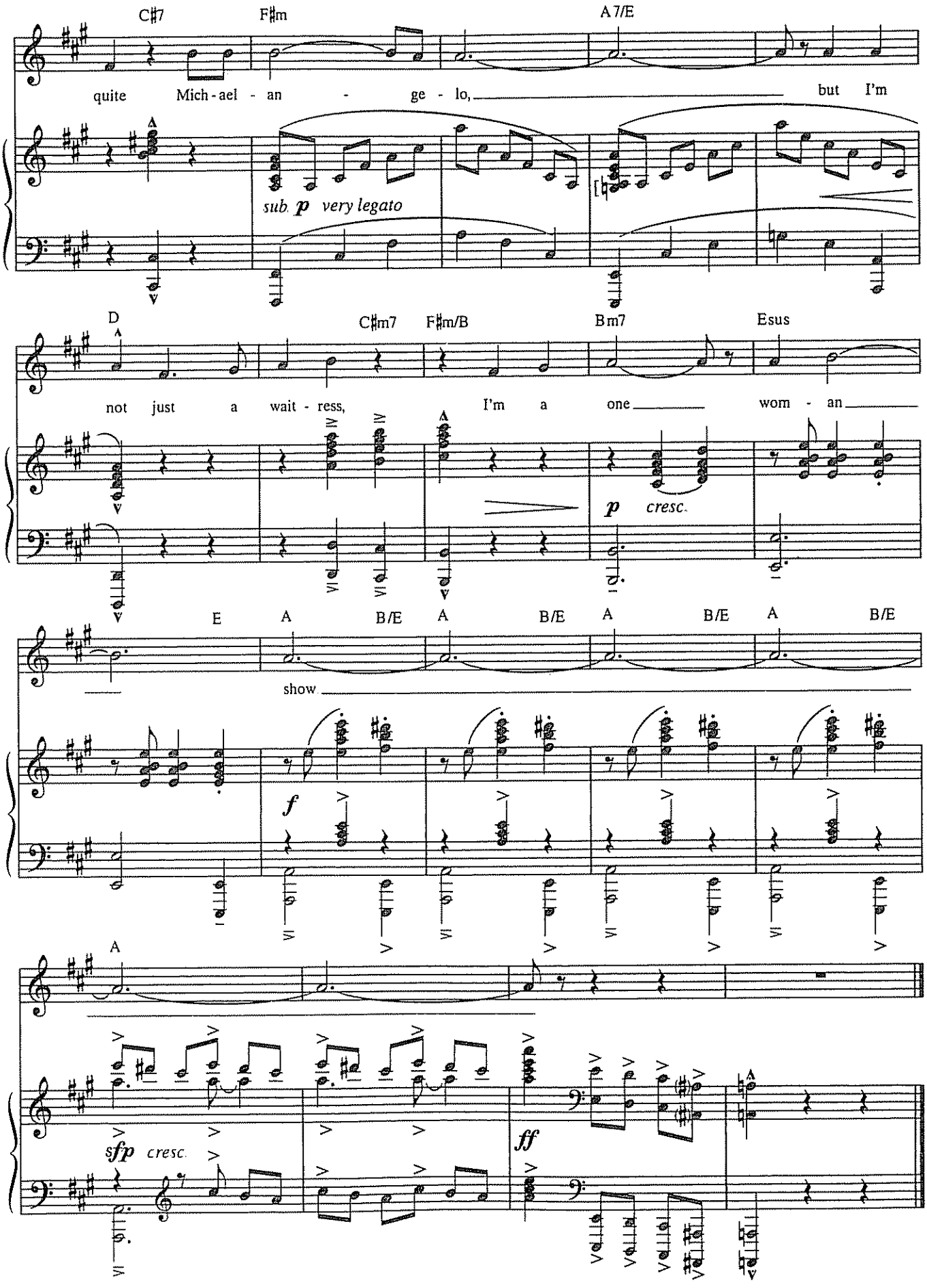

E
rit.
Fmaj7
F♯7
molto rall.
E/G♯
mf
It's An
rit.
molto rall.
8va

Tempo I°


F♯m
D
E
A
G♯m7(♭5)
Art! It's An Art! To be a great wait - ress, to do with - out

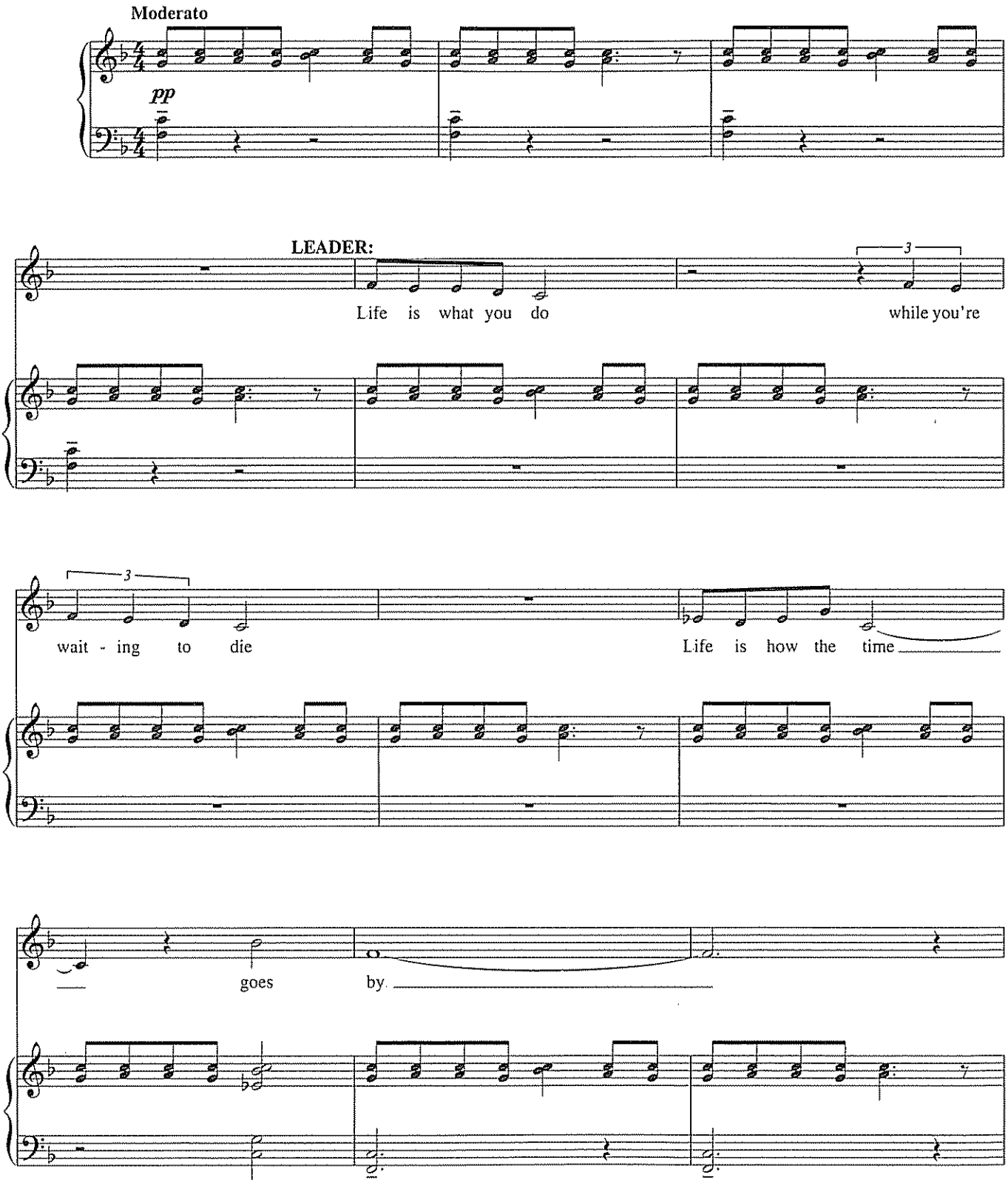

C♯7
F♯m
A7/E
D
leis - ure or rest
So I zoom through the
B m7
E
A/C♯
G♯m7(♭5)
room with a flair no one else has An air no one
C♯7
F♯m
A7/E
D
else has, I swear No one else has my lilt when I
8va


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
sfp cresc.
ff

LIFE IS
from *Zorba*

Words by FRED EBB
Music by JOHN KANDER



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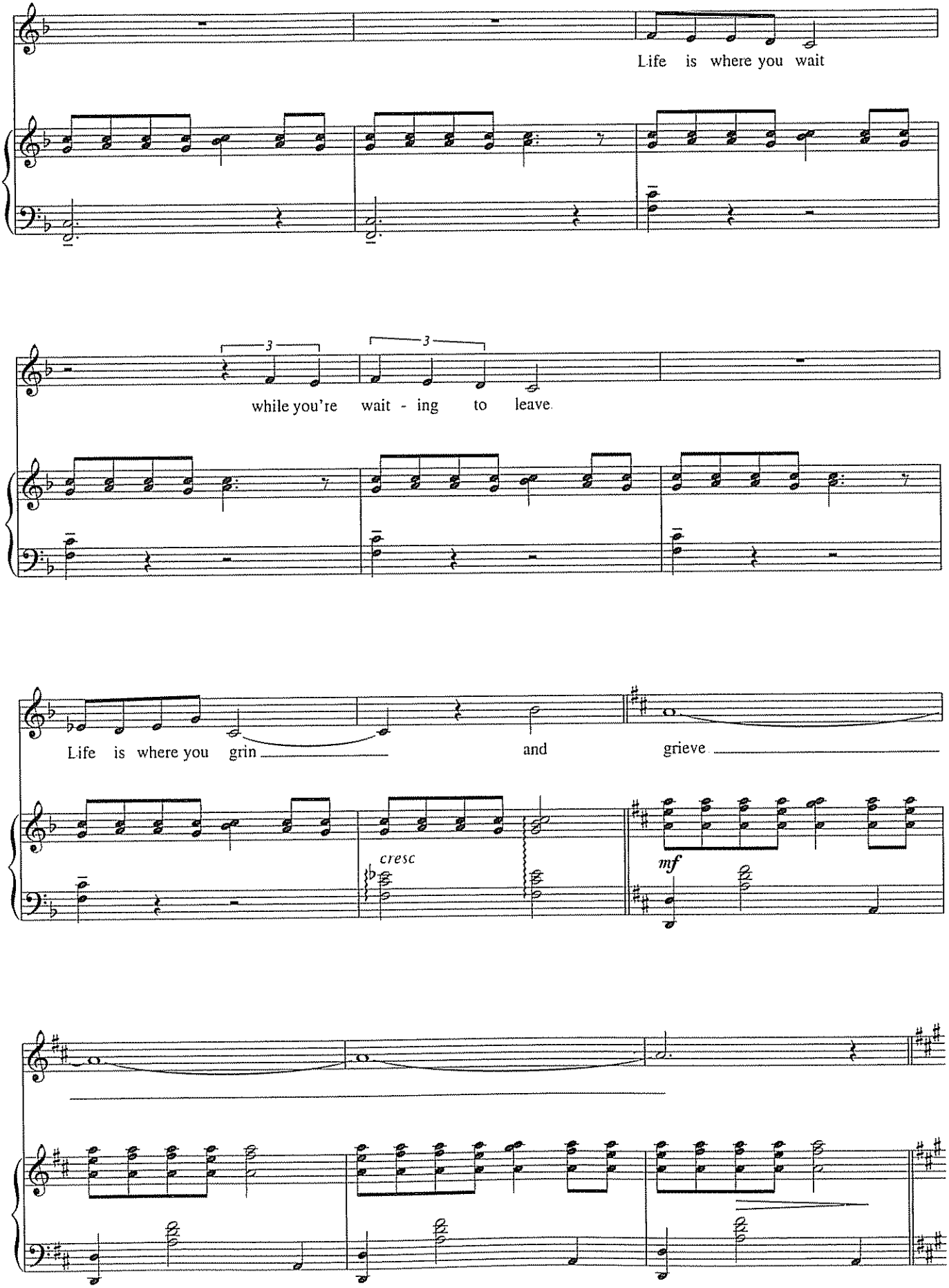
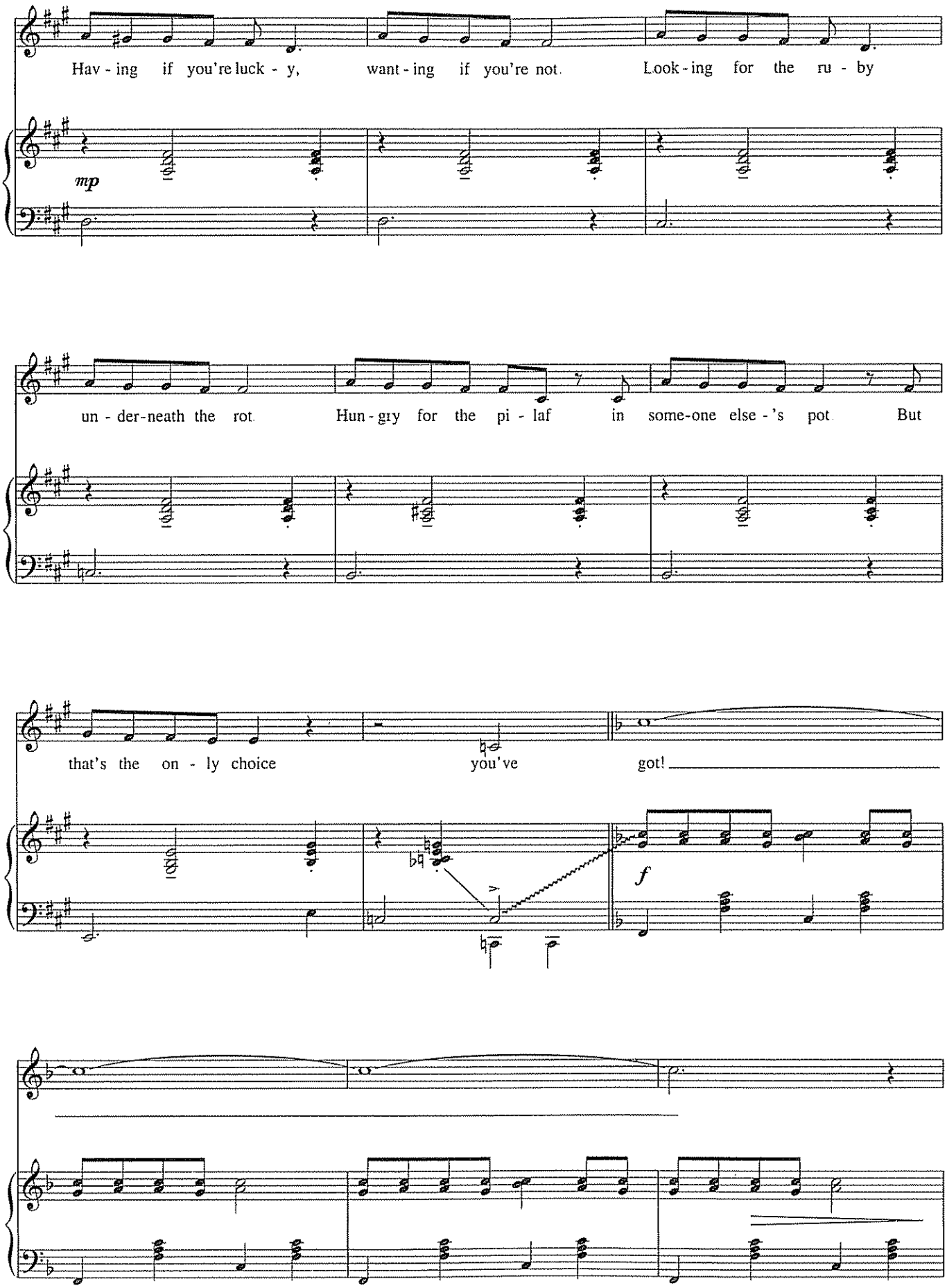
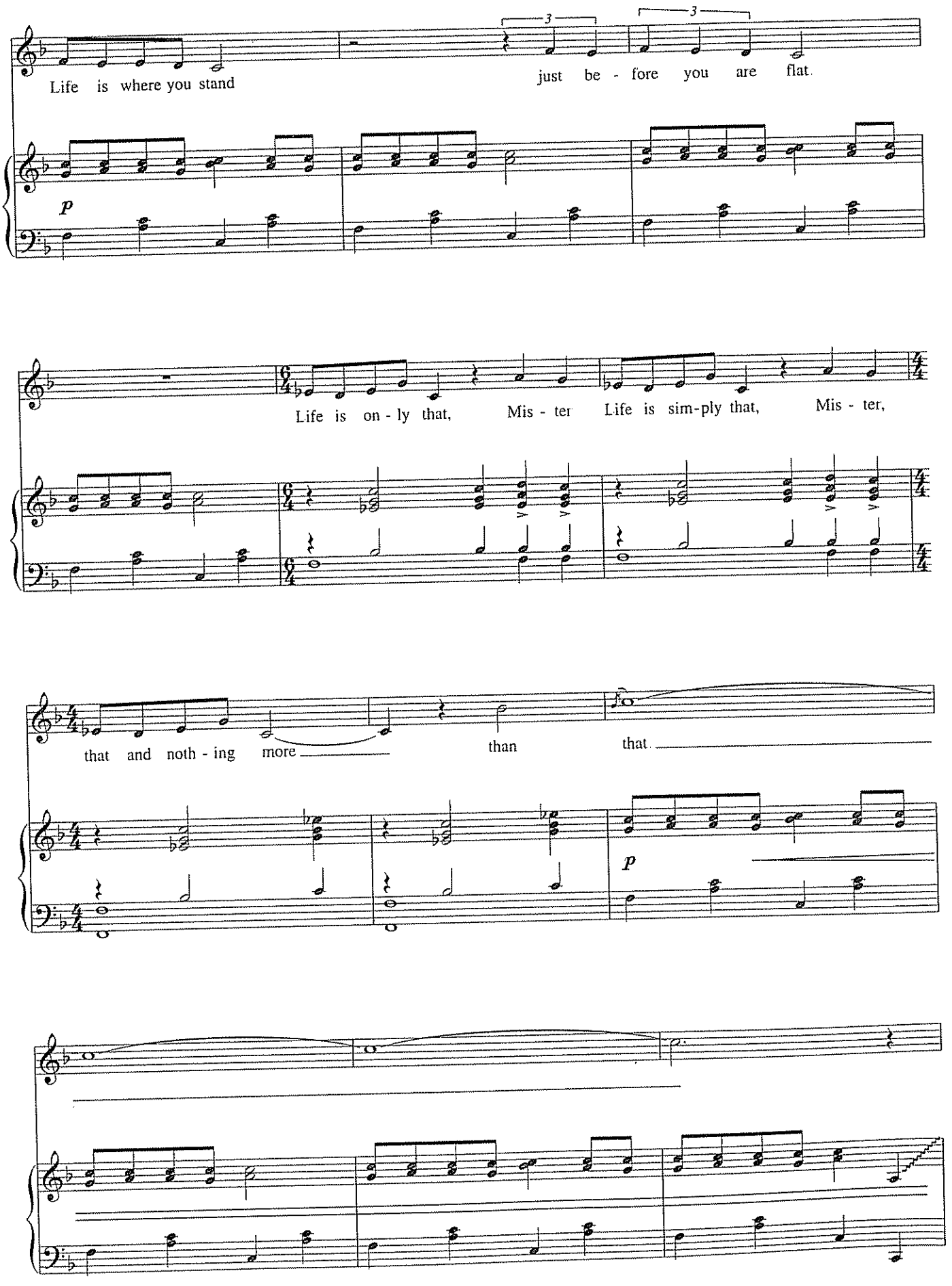
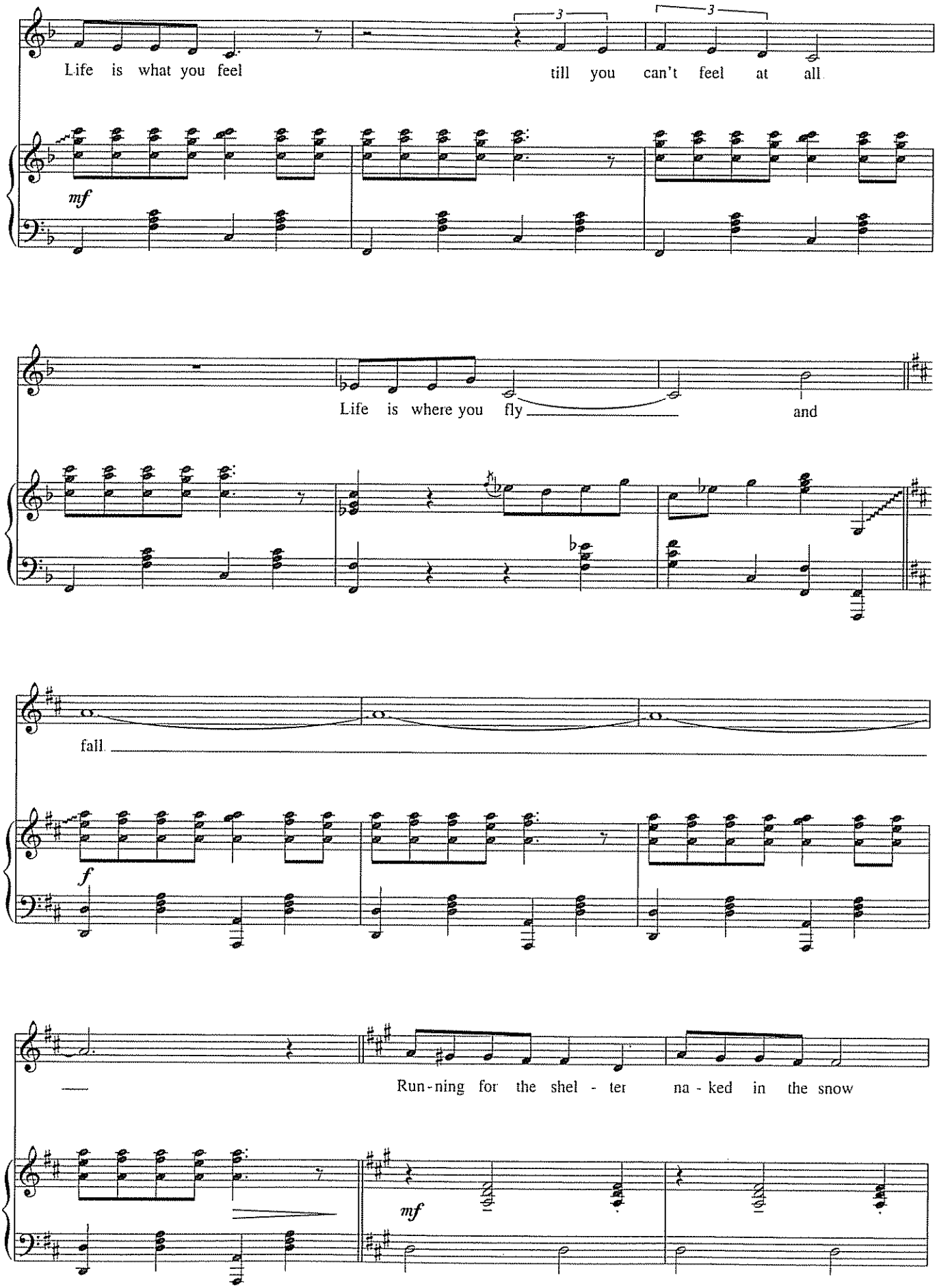
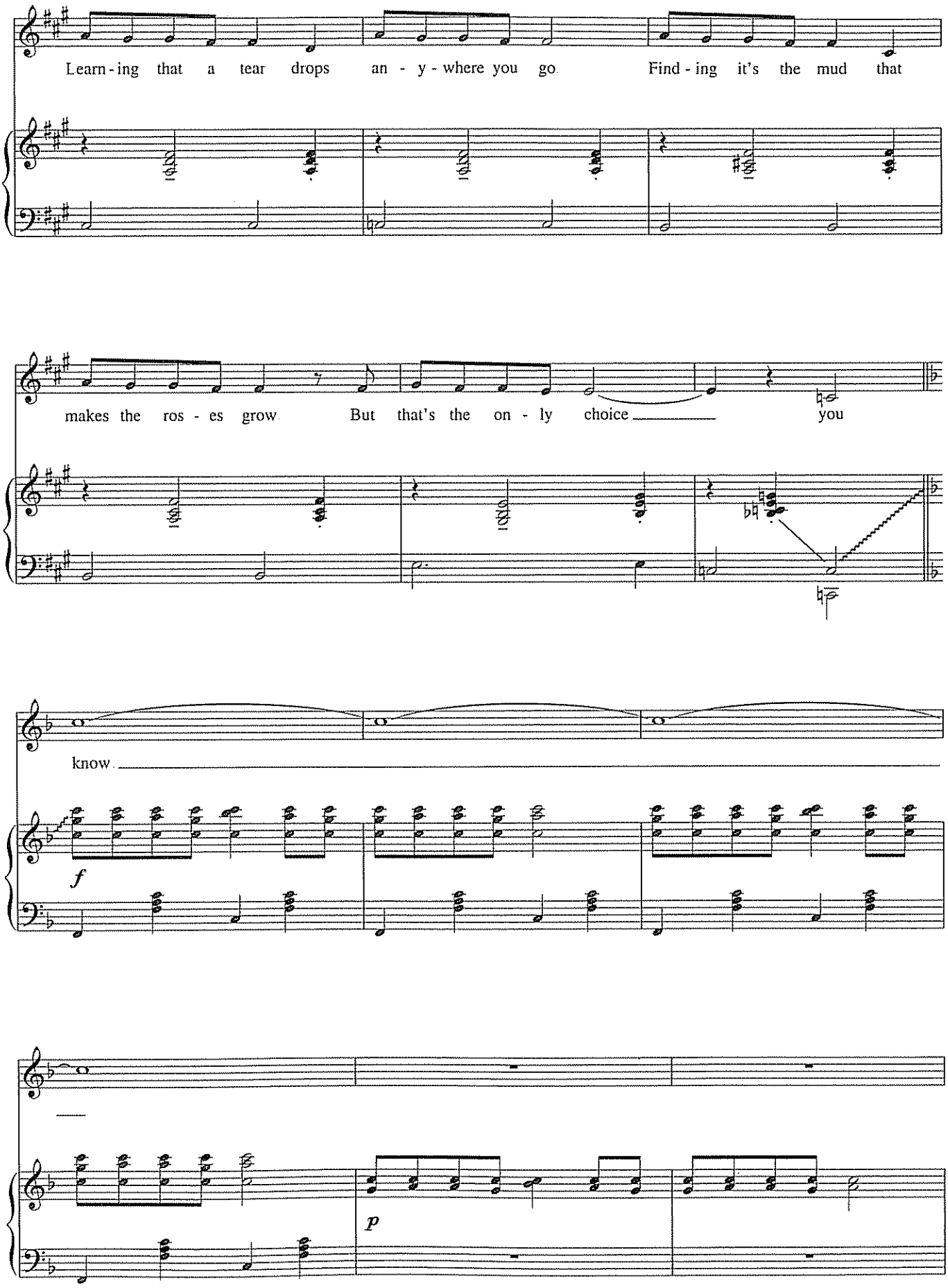
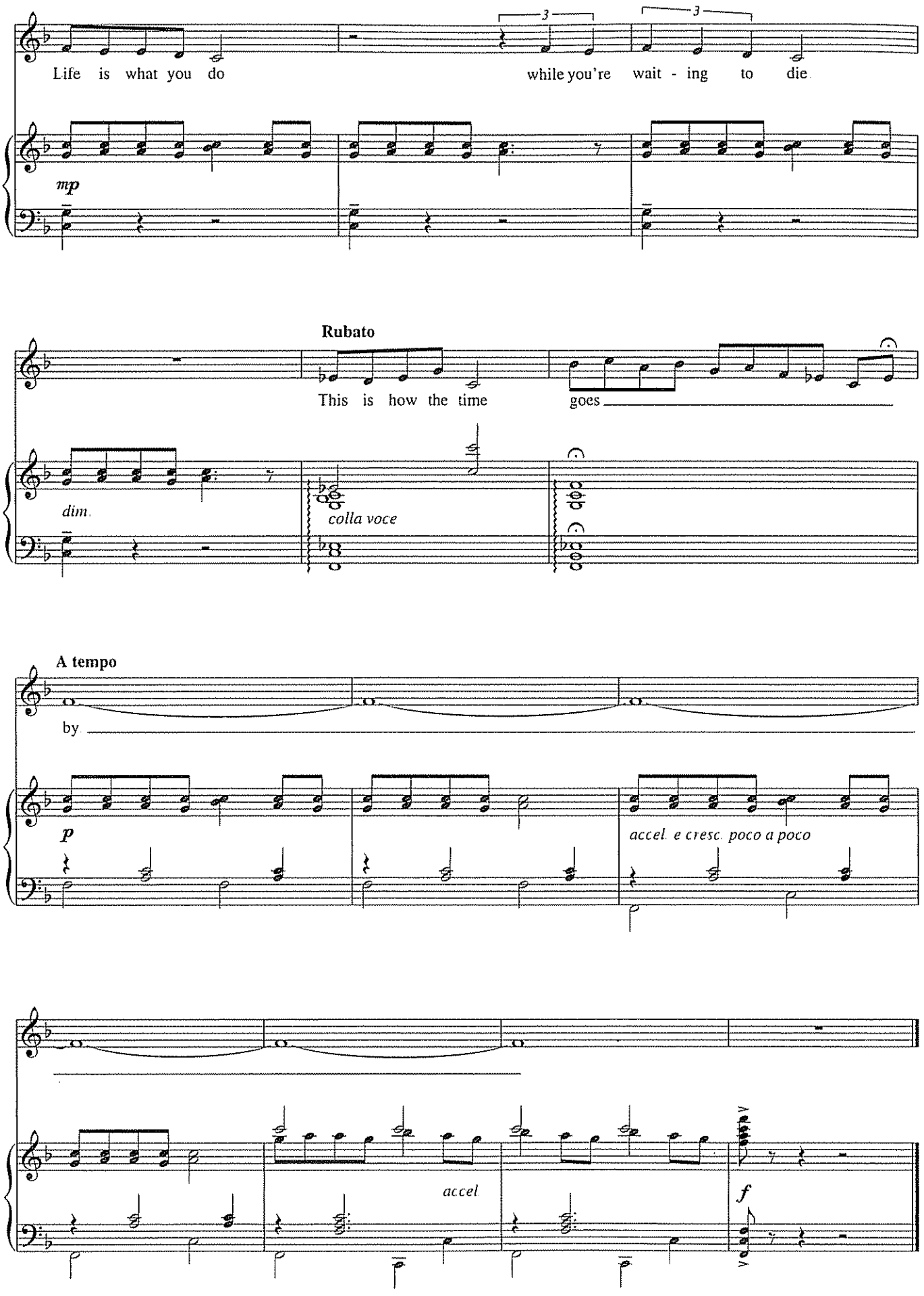

Life is where you wait
3
3
while you're wait - ing to leave
Life is where you grin and grieve
cresc
mf


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
Life is on - ly that, Mis - ter Life is sim-ply that, Mis - ter,
that and noth - ing more
than
that.
p


Life is what you feel
till you can't feel at all
mf
Life is where you fly
and
fall
f
Run-ning for the shel - ter na - ked in the snow
mf


Learn - ing that a tear drops an - y - where you go Find - ing it's the mud that
makes the ros - es grow But that's the on - ly choice you
know
f
p


Life is what you do
while you're wait - ing to die
mp
Rubato
This is how the time
goes
dim.
colla voce
A tempo
by
p
accel. e cresc. poco a poco
accel.
f