Tenor Volume 3

Return To
Rich Hinkelman

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
Mark Carlstein and Milton Granger, Assistant Editors

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Foreword

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

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

Categorizing musical theatre selections by conventional voice type remains a challenge.

For instance, where do you throw those "bari-tenor" songs that straddle those two ranges and could go either way? I have tried to be conservative in my criteria on this front. I quickly point out to singers and teachers that there is no exact science to this. In comparison, opera *fachs* are far more definite. In theatre music, it's not only about range, but also about vocal timbre and singing style. Many high baritones or versatile tenors have told me they use both the Tenor and Baritone/Bass volumes.

I included several numbers written for musical films rather than theatre. Most important, they are terrific songs. I also think they reflect a theatre sensibility, with an implied character in them. Fred Astaire had more great songs written for him than any other performer of the 20th century. Vocally he could be considered either a tenor or a lyric baritone, but I opted for tenor because of his light touch and ease in a higher tessitura. Thus, in this volume we have "Isn't It a Lovely Day," "Steppin' Out with My Baby," "and "I'm Putting All My Eggs in One Basket." "Easy to Love," sung by the surprisingly high tenor of Jimmy Stewart in the film *Born to Dance*, is included here, and an unusually dramatic song from a Disney film, "Go the Distance" from *Hercules* (with a show lyric more character-driven than the popular version of the song recorded by Michael Bolton). For Mandy Patinkin in the film *Dick Tracy*, Stephen Sondheim wrote "What Can You Lose?" I'm more than happy to have a chance to include it in a tenor theatre collection.

The theatre material included in this volume ranges from romantic leads to character songs, from the comic to the most dramatic, from the 1930s to 1998. Not every song is for every singer. I compile these collections with the needs of many different types of talent in mind. But everyone should be able to find more than a few terrific choices.

The twelve solo volumes of *The Singer's Musical Theatre Anthology* now total nearly 500 songs! The three volumes for any voice type offer a huge number of choices. The tenor books have 118 songs to choose from! Happy hunting.

Richard Walters, editor
August, 2000

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Tenor Volume 3

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ABOUT THE SHOWS

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

BORN TO DANCE
(film)

MUSIC AND LYRICS: Cole Porter
DIRECTOR: Roy Del Ruth
SCREENPLAY: Jack McGowan, B.G. DeSylva and Sid Silvers
CHOREOGRAPHER: David Gould
RELEASED: 1936, MGM

Although there had been film adaptations of his stage musicals, this was Cole Porter's first original screen score. It has a large cast of characters in a story that mixes sailors and show biz, culminating in the star of a show being replaced by an inexperienced young talent (Eleanor Powell), an all too obvious steal from the big Warner hit *42nd Street* of 1933. "Easy to Love" had been dropped from the score of the 1934 Broadway musical *Anything Goes*. After some rewriting it was heard in *Born to Dance*. James Stewart, in an early and uncharacteristic role, sings the song to Eleanor Powell in Central Park in the moonlight in his sweet, high tenor voice. (It's later reprised by Frances Langford.) The big finale of the movie, one of the most excessive numbers ever filmed, features Powell and a thousand chorus girls tapping away on a battleship.

BRIGADOON

MUSIC: Frederick Loewe
LYRICS AND BOOK: Alan Jay Lerner
DIRECTOR: Robert Lewis
CHOREOGRAPHER: Agnes de Mille
OPENED: 3/13/47, New York; a run of 581 performances

Two American tourists, Tommy Albright and Jeff Douglas, stumble upon a mist-shrouded Scottish town which, as they eventually discover, reawakens only one day every hundred years. Tommy, who enjoys wandering through the heather on the hill with a local lass, Fiona MacLaren, returns to New York after learning of the curse that has caused the town's excessively somnolent condition. True love, however, pulls him back to the highlands. The tale was made believable not only through its evocative score, but also through de Mille's emotion-charged ballets. During one of their sojourns, Tommy and Fiona find themselves swept up in a strange, sweet emotion that they agree is "Almost Like Being in Love."

CABARET

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

This moody musical captures the morally corrupt world of Berlin's demimonde just as the Nazis were coming to power. American writer Cliff Bradshaw moves in with Sally Bowles, the hedonistic star singer at a seedy nightclub. Soon, he comes to see all of Germany through the dark lens of that increasingly menacing cabaret, which is ruled over by a ghostly Emcee. Kander and Ebb cut "I Don't Care Much" from the original production, possibly because of its similarity to "So What," but restored it for the 1998 Broadway revival as a number for the Emcee to express the emotional numbness of his world. Contrast that with the anthem "Tomorrow Belongs to Me," whose soaring lyrics turned chilling when the audience realized that the young men singing it were Nazis.

CHICAGO

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Fred Ebb and Bob Fosse
DIRECTOR-CHOREOGRAPHER: Bob Fosse
OPENED: 6/3/75, New York; a run of 872 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart*, this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover and almost manages to convince her geeky husband that it was all an innocent mistake. Roxie wins release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of the American legal system, political system, media and morals may have been ahead of its time in its original 1975 production. It was also overshadowed by the opening of *A Chorus Line* the same season. But it came roaring back for a stylish, Tony-winning 1996 revival that has already run longer than the original. Roxie's husband Amos gets one solo, "Mister Cellophane," an emotional lament that all his life he's been the kind of man that people could look right through and pass right by. At the end, he even apologizes for taking up the audience's time.

DIAMONDS

MUSIC AND LYRICS: Various Writers

This was an Off-Broadway revue about baseball and included material from several writers. "What You'd Call a Dream," written by Craig Carnelia, has been most memorably sung by the songwriter himself.

DICK TRACY
(film)

MUSIC AND LYRICS: Stephen Sondheim (songs only; score by Danny Elfman)
SCREENPLAY: Jim Cash and Jack Epps Jr., based on the comic strip by Chester Gould
DIRECTOR: Warren Beatty
RELEASED: 1990

Dick Tracy is a colorful, highly stylish cinematic treatment of the classic comic strip. Dick is the heroic police detective fighting a sea of eccentric criminals. The film adds an interesting dimension to the character, as if Tracy is both repelled and fascinated by hoodlums. One of the recurring locations in the movie is a nightclub, which affords several prime opportunities for songs by Stephen Sondheim. The most famous of these is "Sooner or Later (I Always Get My Man)," sung by the vampy platinum blonde Breathless Mahoney (played by Madonna). "What Can You Lose" is sung in the empty nightclub by 88 Keys (Mandy Patinkin), joined by Breathless. It's a commentary on the yearning in the relationships among the film's principals, 88 Keys' unstated love for Breathless, her love for Tracy, Tess' love for Tracy. In the editor's opinion, the song ranks up at the top level of Sondheim's best work.

EASTER PARADE
(film)

MUSIC AND LYRICS: Irving Berlin
DIRECTOR: Charles Walters
SCREENPLAY: Sidney Sheldon, Frances Goodrich, Albert Hackett
CHOREOGRAPHER: Robert Alton (Fred Astaire, uncredited)
RELEASED: 1948, MGM

Yet another "songbag" picture, taking some proven Berlin hits, using a hit song as a title, adding a few new songs, two major movie stars, and whatever plot will hold it together. The picture was originally to have starred Gene Kelly opposite Judy Garland, but he withdrew from the production with a broken ankle. Fred Astaire, who had retired from the screen in 1946, was coaxed into taking Kelly's place and saving the production, and the result is the only teaming of Astaire and Garland. It's a nostalgic, theatrical story of vaudeville and Broadway in the year 1912. The movie is in the big-MGM-wholesome-holiday-family-picture tradition. "Steppin' Out with My Baby" is another in the large body of terrific songs written for Astaire, filmed with the chorus in the background at regular speed and the star in the foreground in graceful slow motion.

FOLLIES

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

Taking place at a reunion of former Ziegfeld Follies-type showgirls, the musical deals with the reality of life as contrasted with the unreality of the theatre. *Follies* explores this theme through the lives of two couples, the upper-class, unhappy, Phyllis and Benjamin Stone, and the middle-class, also unhappy, Sally and Buddy Plummer. *Follies* also shows us these four as they were in their pre-marital youth. The young actors appear as ghosts to haunt their elder selves. Because the show is about the past, and often in flashback, Sondheim styled his songs to evoke some of the theatre's great composers and lyricists of the past. A revised version of the show was presented in London in 1987, with some songs replaced with new numbers. "Make the Most of Your Music," Ben's song expressing the sunny philosophy of life he aspires to, comes from the London version. "Buddy's Blues" is an exercise in comic desperation, as he finds himself torn between his wife (whom he adores but who is indifferent to him) and his mistress (who worships him), whom he can't stand.

FOLLOW THE FLEET
(film)

MUSIC AND LYRICS: Irving Berlin
DIRECTOR: Mark Sandrich
SCREENPLAY: Dwight Taylor and Allan Scott
CHOREOGRAPHER: Hermes Pan (Fred Astaire, uncredited)
RELEASED: 1936, RKO Radio Pictures

Fred Astaire and Ginger Rogers had been first paired as supporting players in the 1933 musical *Flying Down to Rio*. In quick succession came *The Gay Divorcée, Roberta, Top Hat* and their fifth of nine RKO films together, *Follow the Fleet.* These movies are among the most entertaining and satisfying musical-comedy-fantasies ever made. *Follow the Fleet* is the most uncharacteristic of the pair's films. Rather than playing glamorous, wealthy, well-dressed characters in Art Deco settings, Ginger plays a gum-popping dance hall hostess and Fred, a common sailor. Rather than leaving the audience feeling short-changed, it gives us the duo in their most boisterous spirits. Typical of the rowdy, tap-dancing, good-time tunes is "I'm Putting All My Eggs in One Basket."

FOOTLOOSE

MUSIC: Tom Snow (additional songs by Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman)
LYRICS: Dean Pitchford
BOOK: Dean Pitchford and Walter Bobbie
DIRECTOR: Walter Bobbie
CHOREOGRAPHER: A.C. Ciulla
OPENED: 10/22/98, New York; still running as of 2/1/00

Based on the hit 1984 film musical of the same title, *Footloose* tells the story of a tiny midwest town where dancing is illegal. It seems the son of town preacher Rev. Shaw Moore was killed in a car accident after a dance some years back, and, in the aftermath, Rev. Moore moved the town council to enact the ban. Enter town newcomer Ren McCormack, who quickly becomes a rebel with a cause: he works to overturn the ban even as he courts Rev. Moore's pretty daughter Ariel. Despite mixed reviews, the show quickly became a favorite with younger audiences, partly because of its subject matter, and partly because of the pervasive high-energy dancing that broke the town's ordinances left and right. Ren has gotta dance! He expresses his compulsion in the restless "I Can't Stand Still." Comedy is supplied by his best friend in the new town, the goofy and likable Willard Hewitt. Willard isn't always sure what's the right thing to do, but always knows where to find out, as he explains in the country-style "Mama Says."

THE GONDOLIERS

MUSIC: Arthur Sullivan
LIBRETTO: W.S. Gilbert
OPENED: December 7, 1889, London

The Duke of Plaza-Toro arrives in Venice in desperate financial circumstances. He reveals to his daughter Casilda that she was wed to the son of the King of Barataria when the two were still infants. Furthermore, the boy in question must now assume the throne, since an uprising has killed his father. This is all good news to the Duke, but not to Casilda, for she and her father's drummer Luiz are in love. More bad news follows: The king in question is one of two gondoliers, Marco and Giuseppe, who were raised as brothers—but the woman who was their nursemaid must be obtained to determine which is which. As if this were't enough, both young men are newly married to a couple of nice Venetian girls. While all wait for the return of the nursemaid, Marco and Giuseppe go to Barataria to rule jointly. There they quickly miss their wives. Marco sings of the delights of female companionship ("Take a Pair of Sparkling Eyes"). By and by, everyone converges on Barataria—the young brides, the Duke and his retinue, and the nursemaid, who reveals that she had done some baby-swapping of her own, and that the real king is neither Marco nor Giuseppe, but the boy she raised as her son: Luiz! General rejoicing ensues, mixed with some regret as the two gondoliers leave their kingdom and return to the canals of Venice.

HERCULES
(film)

MUSIC AND LYRICS: Alan Menken and David Zippel
SCREENPLAY: Ron Clements, Donald McEnery, Bob Shaw and Irene Mecchi
DIRECTORS: John Musker and Ron Clements
RELEASED: 1997, Walt Disney

Hercules marked Disney's return to the lighter musical comedy of its earlier animated musicals. In this snappy romp through Greek mythology *Hercules* tells the story of the Greek hero, born of the gods but not quite immortal. As half man/half deity and all teenager he tries to fit in, but it's painfully obvious to everyone, including himself, that he doesn't and never will. He sets out to find his "place" in the world, at whatever cost ("Go the Distance"). Learning that he is the son of Zeus and must prove himself a "true hero" to regain his place among the deities, he enlists the help of a doting Pegasus and a satyr named Phil. He becomes a famous hero, battling monsters, Hades, the Titans, and even saving Mt. Olympus, but in the end it is his love for Meg and his self-sacrifice to save her which makes him a true hero. Having regained his birthright he then gives it up to remain on earth with her. "Go the Distance" earned an Oscar nomination for Menken and Zippel and was also a hit for Michael Bolton, who sang it (with adapted pop lyrics) during the end credits.

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS

MUSIC: Jacques Brel
LYRICS: Jacques Brel, others (in French); English lyrics by Eric Blau and Mort Shuman
OPENED: 1968, New York

A long running intimate Off-Broadway hit, the revue is a collection of some 25 songs by French songwriter Jacques Brel (he wrote both music and lyrics for some, lyrics only for others). The show is conceived for 4 players (2 men, 2 women), and the songs are full of contrasts in subject matter, from the draft, to old age, to bullfights, to death, to love. A film version was released in the early '70s.

JEKYLL & HYDE

MUSIC: Frank Wildhorn
LYRICS AND BOOK: Leslie Bricusse
DIRECTOR: Robin Phillips
CHOREOGRAPHER: Joey Pizzi
OPENED: 4/28/97, New York; still running as of 5/1/00

Based on Robert Louis Stevenson's 1886 novella *Dr. Jekyll and Mr. Hyde*, this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. These proved especially popular among professional skaters for the background music of their routines. A North American tour also helped make the show familiar to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man's nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. The first time Hyde emerges from the midnight recesses of Jekyll's psyche, he exults in the power of his newly liberated menace, in "Alive!"

JOSEPH AND THE AMAZING TECHNICOLOR® DREAMCOAT

MUSIC: Andrew Lloyd Webber
LYRICS: Tim Rice
OPENED: Premiered 5/12/68, London; first revision 1973, London; Broadway debut: 11/18/81, a run of 824 performances

The musical lasted all of 15 minutes in its first form, written for a school production in 1968, the first produced collaboration by the young Lloyd Webber (who was 20 at the time) and Rice. By 1973 the piece had been expanded to about 90 minutes, and was staged in the West End. The first New York performance took place at the Brooklyn Academy of Music in 1976, and a Broadway run finally commenced in 1981. Somewhat of a forerunner to *Jesus Christ Superstar*, which is also based on Biblical sources, *Joseph* is told entirely in an eclectic mix of rock, country, vaudeville and calypso song styles. Drawn from the Old Testament, the musical tells the story of Joseph, Jacob's favorite of 12 sons, who is given a remarkable coat of many colors. His jealous brothers sell him into slavery, and he is taken to Egypt, where he interprets the dream of Pharaoh. His wise prophecy so impresses Pharaoh that Joseph is elevated in honor and position, and put in charge of saving the country from famine. At the joyous climax of the show, Joseph leads his reunited (and forgiven) family in an homage to optimism and faith, "Any Dream Will Do."

KISMET

MUSIC AND LYRICS: Robert Wright and George Forrest (Based on music by Alexander Borodin)
BOOK: Charles Lederer and Luther Davis
DIRECTOR: Albert Marre
CHOREOGRAPHER: Jack Cole
OPENED: 12/3/53, New York; a run of 583 performances

The story of *Kismet* was adapted form Edward Knoblock's play, first presented in New York in 1911 as a vehicle for Otis Skinner. The music of *Kismet* was adapted from themes by Alexander Borodin first heard in such works as the "Polovetzian Dances," ("He's In Love," "Stranger in Paradise") and in "Steppes of Central Asia," ("Sands of Time"). The action of the musical occurs within a twenty-four hour period, in and around ancient Baghdad. A Public Poet (Alfred Drake) assumes the identity of Hajj the beggar and gets into all sorts of Arabian Nights adventures. His schemes get him elevated to the position of emir of Baghdad and get his beautiful daughter Marsinah (Doretta Morrow) wed to the handsome young Caliph (Richard Kiley). The film version was made by MGM in 1955, with Howard Keel as Hajj. Vincente Minnelli directed. On the eve of his wedding, the Caliph calls for the finest of everything to be spread before his bride to celebrate the "Night of My Nights."

MARTIN GUERRE

MUSIC: Claude-Michel Schönberg
BOOK: Alain Boublil and Claude-Michel Schönberg
LYRICS: Alain Boublil and Stephen Clark
DIRECTOR: Conall Morrison
MUSICAL STAGING AND CHOREOGRAPHY: David Bolger
OPENED: June, 1996, London; a run of over 700 performances

There have been several major revisions of the Boublil/Schönberg musical since its inception in 1991. Besides the musical, the 16th century legend inspired the books *The Wife of Martin Guerre* by Janet Lewis, and *The Return of Martin Guerre* by Natalie Zemon Davis. The 1982 film *The Return of Martin Guerre*, starring Gerard Depardieu, is based on the Davis novel. In 1560 the French Catholic mercenary Martin Guerre tells his friend, Arnaud du Thil, of his childhood in the village of Artigat, and of his arranged marriage to Bertrande du Rols. The villainous Guillaume, rebuffed by Bertrande, had convinced the superstitious villagers that Martin's failure to conceive an heir brought on their crop failures. Martin was exiled, later to join the mercenary corps ("I'm Martin Guerre"). Martin is stabbed while saving Arnaud's life. Arnaud escapes and goes to Artigat, where he is mysteriously believed to be Martin Guerre returning after seven years. Bertrande falls in love with Arnaud, even though she knows he is not Martin. Guillaume, still hoping for Bertrande, charges Arnaud with fraud for impersonating Martin Guerre. At a dramatic moment the real Martin Guerre returns and denounces Arnaud. Learning of the true love between Bertrande and Arnaud, in the spirit of friendship Martin decides to let them go. Protecting Martin from Guillaume's knife, Arnaud is stabbed and dies.

THE PAJAMA GAME

MUSIC: Richard Adler
LYRICS: Jerry Ross
BOOK: George Abbott and Richard Bissell
DIRECTORS: George Abbott and Jerome Robbins
CHOREOGRAPHER: Bob Fosse
OPENED: 5/13/54, New York; a run of 1,063 performances

When Frank Loesser was approached to write the score of a musical adaptation of Richard Bissell's novel *7 ½ Cents*, he had to turn it down. But he did recommend a young team, Richard Adler and Jerry Ross, who had never before written songs for a book musical. They quickly went to work with Bissell, another Broadway newcomer, in collaboration with veteran director George Abbott. (Other neophytes involved were co-director Jerome Robbins, choreographer Bob Fosse, and the trio of producers.) *The Pajama Game* follows the hijinks at the Sleep-Tite Pajama Factory in Cedar Rapids, Iowa, where Sid Sorokin, the new plant superintendent, has taken a shine to Babe Williams, a union activist. Their romance suffers a setback when the workers go on strike for a seven-and-a-half cents hourly raise. But eventually management and labor are again singing in harmony. Stars John Raitt and Eddie Foy, Jr. repeated their roles in the 1957 movie version, which also starred Doris Day. The show was revived on Broadway in 1973 with Hal Linden, Babara McNair and Cab Calloway. The show produced several standards, most notably "Hey There," in which Sid warns himself against falling in love.

PARADE

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

The musical that opened at New York's Lincoln Center got mostly negative reviews for its relentlessly downbeat subject matter: the true story of Leo Frank, a Jewish factory manager accused of—and lynched for—the murder of Mary Phagan, an underage female worker, in 1913 Atlanta. But the sterling cast album released a few months later helped build a cult of devoted fans for this short-run musical, which went on to win the 1999 Tony Awards for Best Score and Best Book of a Musical. The song's opening number, "The Old Red Hills of Home," sets the scene, as a young Confederate soldier heads off to war for the land he loves, and later, as a one-legged veteran, bitterly looks back on what was lost. In Act II, with Leo under a death sentence, his faithful wife Lucille discovers a piece of evidence that could exculpate him. Wild with joy, Leo sings of his new lease on life—and his debt to Lucille—in "This Is Not Over Yet."

PIPPIN

MUSIC AND LYRICS: Stephen Schwartz
BOOK: Roger O. Hirson
DIRECTOR-CHOREOGRAPHER: Bob Fosse
OPENED: 10/23/72, New York; a run of 1,944 performances

Stephen Schwartz collaborated on the original version of *Pippin*—then titled *Pippin Pippin*—when he was still a student at Carnegie Tech. But it was not until the success of *Godspell* and his collaboration with Leonard Bernstein on *Mass* that a producer was willing to take a chance on him or his work. As insurance, Stuart Ostrow brought in playwright Roger O. Hirson to rewrite the book and, most significantly, Bob Fosse to serve as director-choreographer (and, eventually, uncredited co-librettist). Like many young people in the early 1970s, Pippin, son of the medieval emperor Charlemagne, experiments with a series of different lifestyles, seeking glory first in war, then as a lover, and finally as a leader of social causes. Failing at all three, he is happy to compromise by settling down to middle-class domesticity with a pretty and understanding widow. Fosse took this little parable and put his conceptual stamp on it by expanding it into a razzle-dazzle magic show within the framework of a commedia dell'arte performance. Helping to give the production a unifying concept was another Fosse touch, a half-God, half-Devil "Leading Player," a character developed from the Emcee in *Cabaret*. The audience is introduced to Pippin with a song in which he claims a special "Corner of the Sky" as his birthright.

THE PIRATES OF PENZANCE

MUSIC: Arthur Sullivan
LIBRETTO: W.S. Gilbert
OPENED: December 31, 1879, New York

The only one of Gilbert and Sullivan's works to have its official premiere outside London, it did in fact receive one prior performance in England for purposes of copyright registration. Twenty-one-year-old Frederic, bound by his sense of duty to serve out his apprenticeship to a band of pirates, has reached the end of his indentures and decides henceforth to oppose the cutthroat crew rather than join them. After leaving the pirates, Frederic happens upon a party of young women and appeals to them for pity ("Oh, Is There Not One Maiden Breast"). The pirates then arrive on the scene, determined to marry the young ladies, but the girls' father, Major-General Stanley, enters just in time and wins clemency by claiming to be an orphan. Frederic, at first duty-bound to destroy his former comrades, rejoins them when he finds that his apprenticeship extends to his twenty-first birthday, and, having been born on February 29, he has so far had only five birthdays. But in the end, the pirates yield to the police at the invocation of Queen Victoria's name, and when it is revealed that they are actually wayward noblemen, they earn their pardon and permission to marry the Major-General's daughters.

RENT

MUSIC, LYRICS AND BOOK: Jonathan Larson
DIRECTOR: Michael Greif
CHOREOGRAPHER: Marls Yearby
OPENED: 2/29/96, New York; still running as of 2/01/00

One of the emblematic Broadway shows of the 1990s, Jonathan Larson's alternative-rock musical relocates the story of opera's *La Boheme* to the '90s in New York's Bohemian East Village. Instead of dying of consumption, the central character, also named Mimi, is dying of AIDS. The characters are a mix of various types of contemporary artists: a filmmaker, an HIV-positive musician, a drug-addicted dancer, a drag queen. Despite struggles, the friends remain devoted to one another. The compelling alternate-rock score has a gritty realism that had special appeal for young theatregoers. 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. It quickly transferred from Off-Broadway's New York Theatre Workshop to a Broadway theatre that was redesigned especially for the show, 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 the night of the final dress rehearsal before the first Off-Broadway performance. In "One Song Glory," the musician, Roger, sings of his dream of writing one great song. Near the end of the show, as Roger holds a dying Mimi in his arms, he tries to tell her what he really feels for her, in "Your Eyes."

70, GIRLS, 70

MUSIC: John Kander
LYRICS: Fred Ebb
BOOK: Fred Ebb and Norman L. Martin
DIRECTORS: Paul Aaron and Stanley Prager
CHOREOGRAPHER: Onna White
OPENED: 4/15/71, New York; a run of 36 performances

After the dark subject matter of their *Cabaret* and *Zorba*, Kander and Ebb chose a farcical story for their 1971 musical: A group of aging but spry New Yorkers plot a big robbery to save the residence hotel where they live. The musical was structured as a series of vaudeville turns to show off the talents of the original stars, who included Hans Conreid and Mildred Natwick. The oldsters blow a heartfelt raspberry in "Coffee in a Cardboard Cup," which they see as a symbol of everything that's wrong with modern life.

SUNSET BOULEVARD

MUSIC: Andrew Lloyd Webber
LYRICS AND BOOK: Don Black and Christopher Hampton
DIRECTOR: Trevor Nunn
CHOREOGRAPHER: Bob Avian
OPENED: 11/17/94, New York; a run of 977 performances

Sunset Boulevard, based on the 1950 Billy Wilder film, provided Broadway and the West End with one of the greatest diva vehicles ever. Dealing with a tortured woman whose advancing age leads to rejection and madness, this musical shows the debilitating aftereffects of Hollywood stardom in all their gothic glory. The show premiered in London in 1993 with Patti LuPone as the former silent screen star Norma Desmond who is desperate to make a comeback (though she loathes that word). After several lawsuits, the Broadway role went to Glenn Close, who had played the show in Los Angeles. The story involves young screenwriter Joe Gillis who stumbles into Norma Desmond's life. She falls in love with him, and he accepts her lavish attention. Miss Desmond has a pathetic plan to return to the screen with her own hopelessly overwritten adaptation of Salome. She thrills when the studio invites her to come by. But she's then crushed when she learns they don't want her—they want her vintage car, as an antique prop. Her life and sanity quickly fly apart, with tragic consequences for all. In a solo addressed directly to the audience, Joe tries to explain his decision to embrace all the phoniness and rotted dreams of Hollywood in the show's lurching title song.

TITANIC

MUSIC AND LYRICS: Maury Yeston
BOOK: Peter Stone
DIRECTOR: Richard Jones
CHOREOGRAPHER: Lynne Taylor-Corbett
OPENED: 4/23/97, New York; a run of 804 performances

The whole idea of a musical about the sinking of the luxury liner *Titanic* was unsettling to many Broadwayites. Few thought Yeston, Stone and company could pull it off. And reports of technological glitches during the early previews threatened to turn the whole project into a joke. And yet, when they finished counting the Tony ballots in 1997, *Titanic* won for Best Musical. Credit the strength of Yeston's score that explored the emotional nuances of a whole tapestry of characters and situations. The music takes theatregoers inside the head of the captain, the shipbuilder, the millionaires, the social climbers and the illiterate immigrants, each with their dreams and worries that are changed forever by the events of that fateful journey. In "Barrett's Song," a man who shovels coal into the mighty ship's boilers wonders how a simple country lad like himself has come to be in such a hellish place, and worries that perhaps he knows more about safety than the men on the bridge. Discovering the magic of the newly-invented wireless radio, Barrett uses it to propose to his sweetheart Darlene, bittersweetly promising in this Irish air ("The Proposal") that he'll be in her arms soon. A sense of foreboding also fills the edgy waltz "No Moon," sung by the lookout who's supposed to be watching for icebergs, but who cannot see a thing in the impenetrable darkness.

TOP HAT
(film)

MUSIC AND LYRICS: Irving Berlin
DIRECTOR: Mark Sandrich
SCREENPLAY: Dwight Taylor and Allan Scott
CHOREOGRAPHER: Hermes Pan (Fred Astaire, uncredited)
RELEASED: 1935, RKO Radio Pictures

This is the movie that forever clinched the image of Fred Astaire in a top hat and tuxedo. It's the fourth movie starring Astaire and Ginger Rogers (preceded by *Flying Down to Rio*, *The Gay Divorcée* and *Roberta*). *Top Hat* follows the same look and characters established in *The Gay Divorcée*—sophisticated, light in tone, well dressed characters, an irreverent script, romantic sparks, all in smart Art Deco. The movie contains the classic Astaire-Rogers number "Cheek to Cheek." On the lighter side is Astaire's "Isn't This a Lovely Day (To Be Caught in the Rain?)." Movie musicals of the '30s don't get any better than this one.

WHEN PIGS FLY

MUSIC: Dick Gallagher
SKETCHES AND LYRICS: Mark Waldrop
CONCEIVED BY: Howard Crabtree and Mark Waldrop
OPENED: 8/14/96, New York; a run of 840 performances

As in his previous campy, satirical musical comedy revue *Whoop Dee Doo!*, writer/designer Howard Crabtree takes an incident from his past and pumps it full of laughing gas. Central character "Howard," who not coincidentally resembles Crabtree, is trying to put together a satirical, gay-themed revue, not unlike the one we're watching. Naturally, everything goes wrong. The title refers to a cutting comment made by young Crabtree's guidance counselor, that he'd be working on Broadway "when pigs fly." The counselor's spirit appears in the show, persistently belittling Howard's determination to get the show on its feet. Sadly, Crabtree died just days before the opening of this Off-Broadway hit. "Quasimodo" is the show's send-up of community theatre attempts to musicalize unmusical subjects, in this case *The Hunchback of Notre Dame*. It also parodies the Disney musical. The song includes the ineffable line, "I've got a hunch—I'm in love!"

WORKING

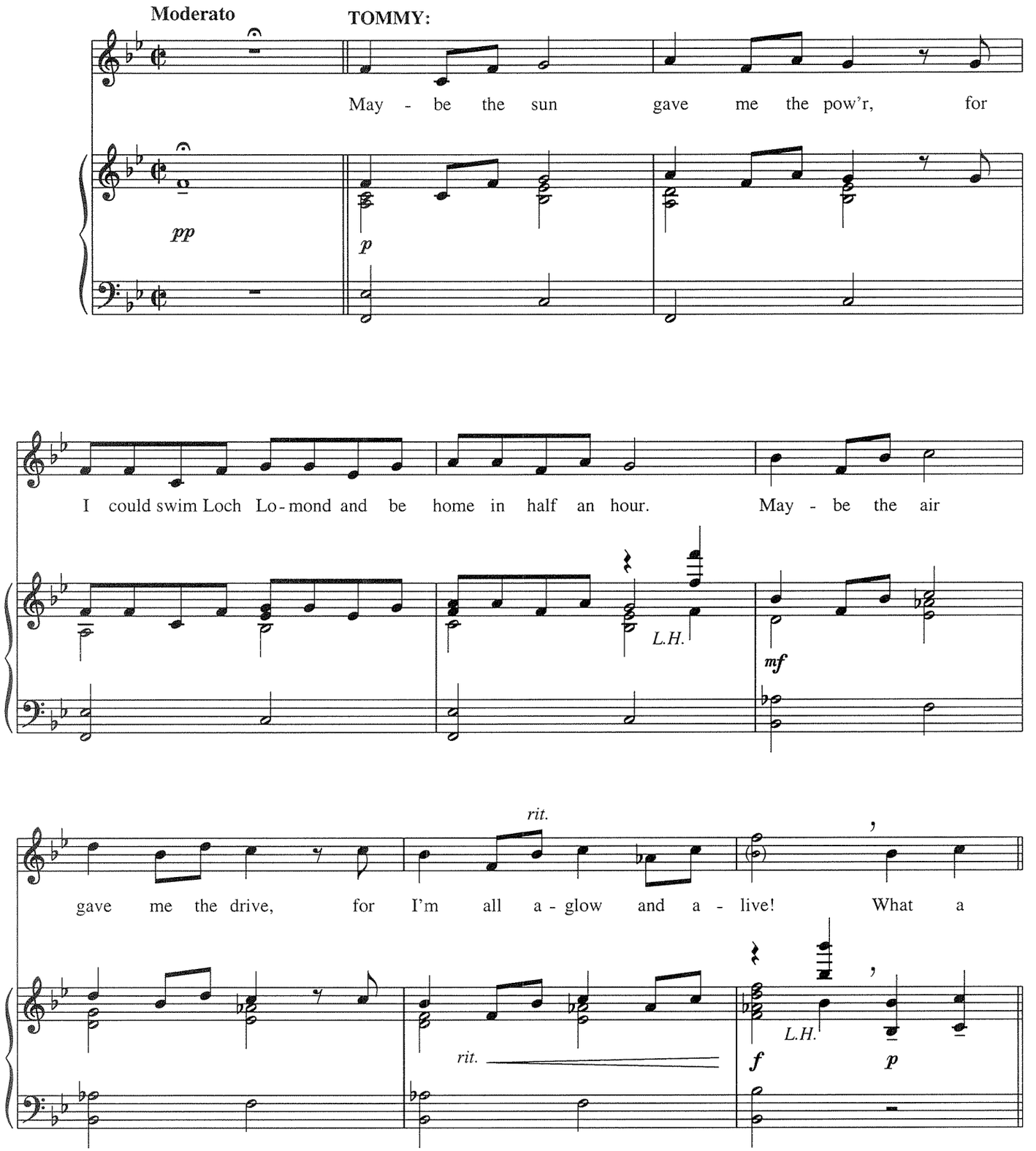
MUSIC AND LYRICS: Stephen Schwartz, Craig Carnelia, James Taylor, Micki Grant, Mary Rodgers and Susan Birkenhead
BOOK AND DIRECTION: Stephen Schwartz
CHOREOGRAPHER: Onna White
OPENED: 5/14/78, New York; a run of 25 performances

Adapted from Studs Terkel's Pulitzer-winning book of interviews with all walks of working men and women, this revue-type musical followed 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, "Itws theme is about a search for daily meaning as well as daily bread, for recognition as well as cash." To express its eclectic characters, *Working* had a score made up of songs by an assortment of writers with a variety of distinctive styles and ethnic backgrounds. In the wake of *A Chorus Line*, the doors seemed open for this group-character type of show. But its quick failure was devastating to Schwartz, who had already written three of the longest-running musicals of the 1970s, *Pippin*, *Godspell* and *The Magic Show*. So far, Schwartz has never returned to Broadway as a composer. On April 14, 1982, a TV version of *Working* aired on PBS. In "The Mason," a bricklayer looks up at the edifice he helped erect, and sees a monument to himself.

ALMOST LIKE BEING IN LOVE

from *Brigadoon*

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE



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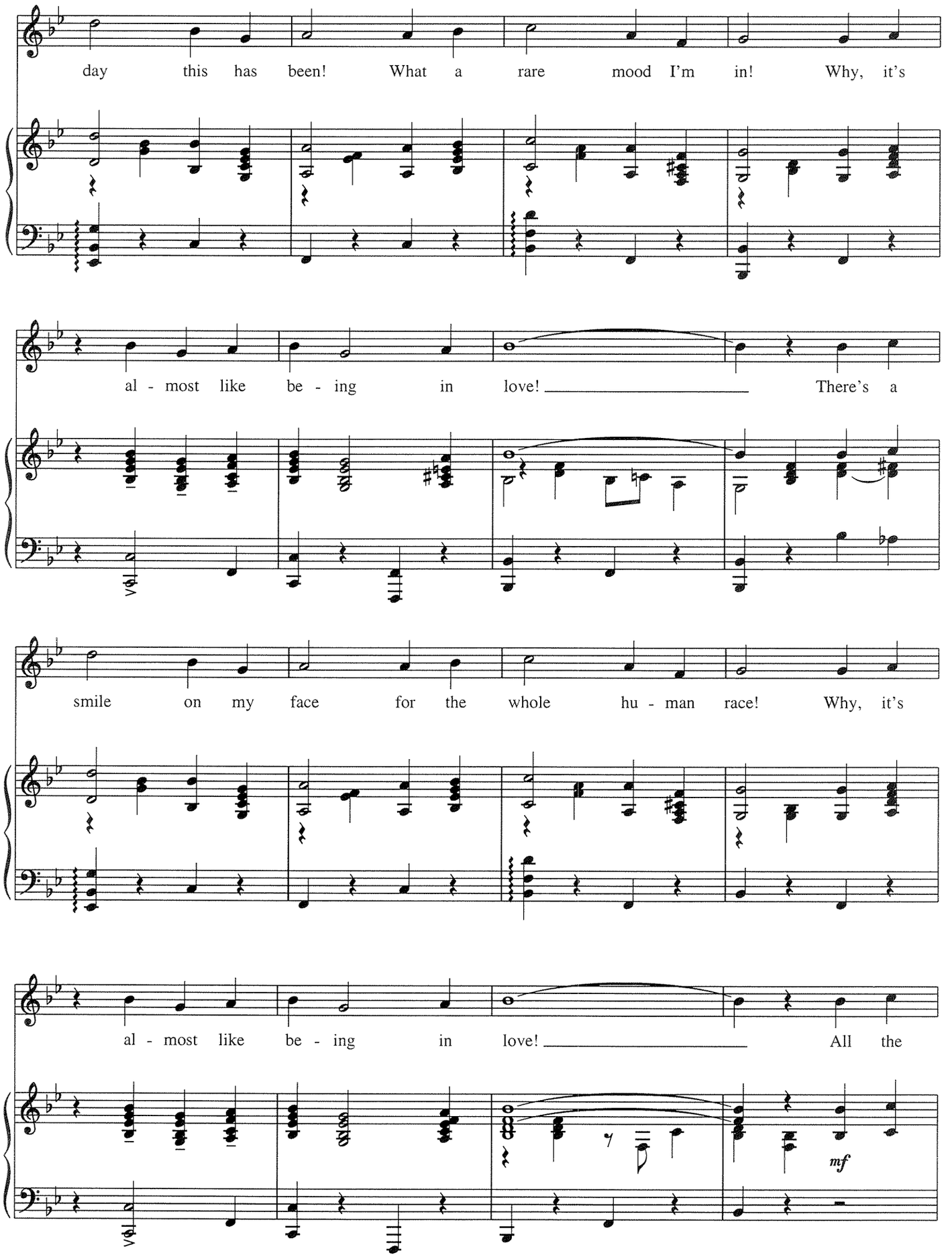
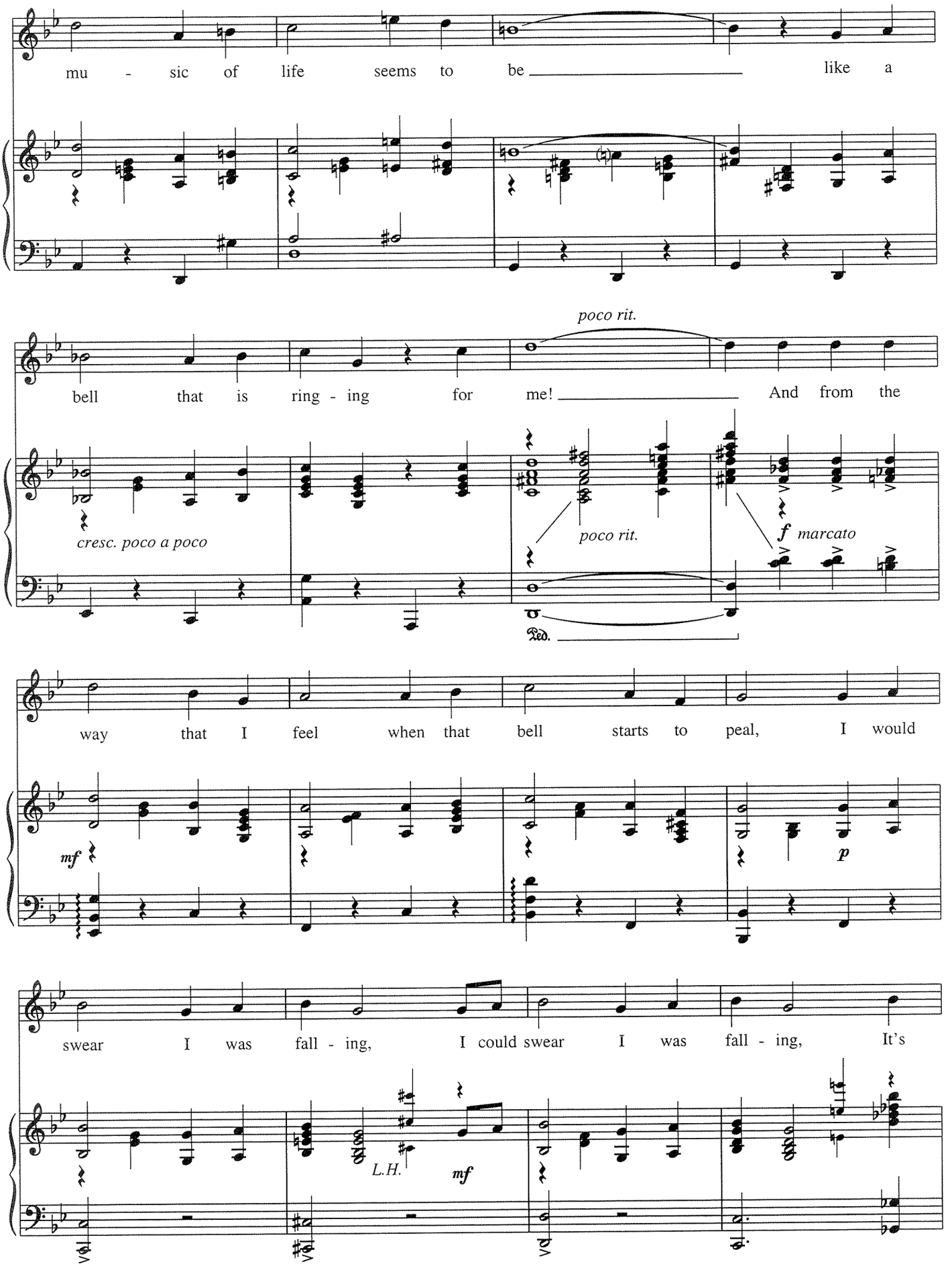
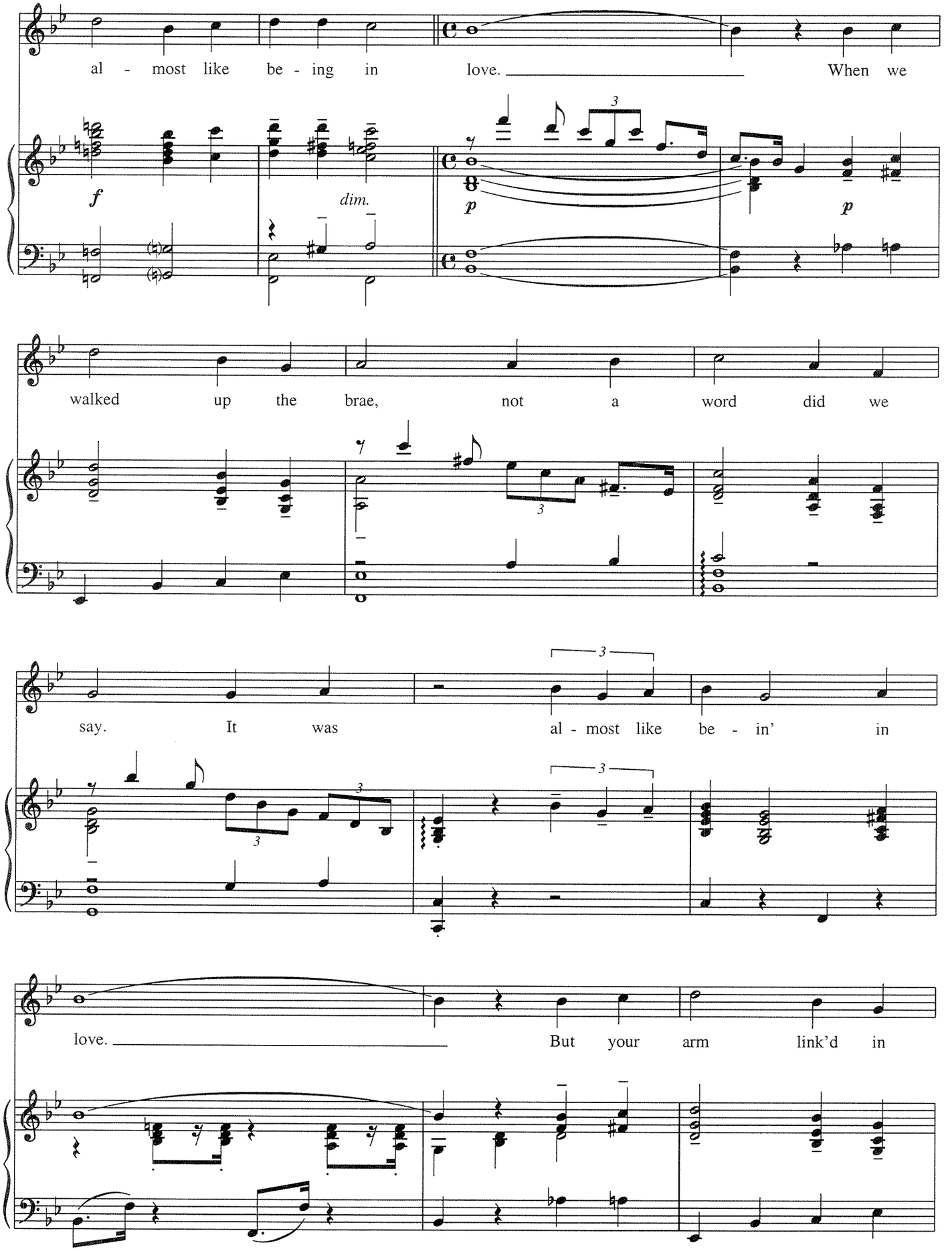
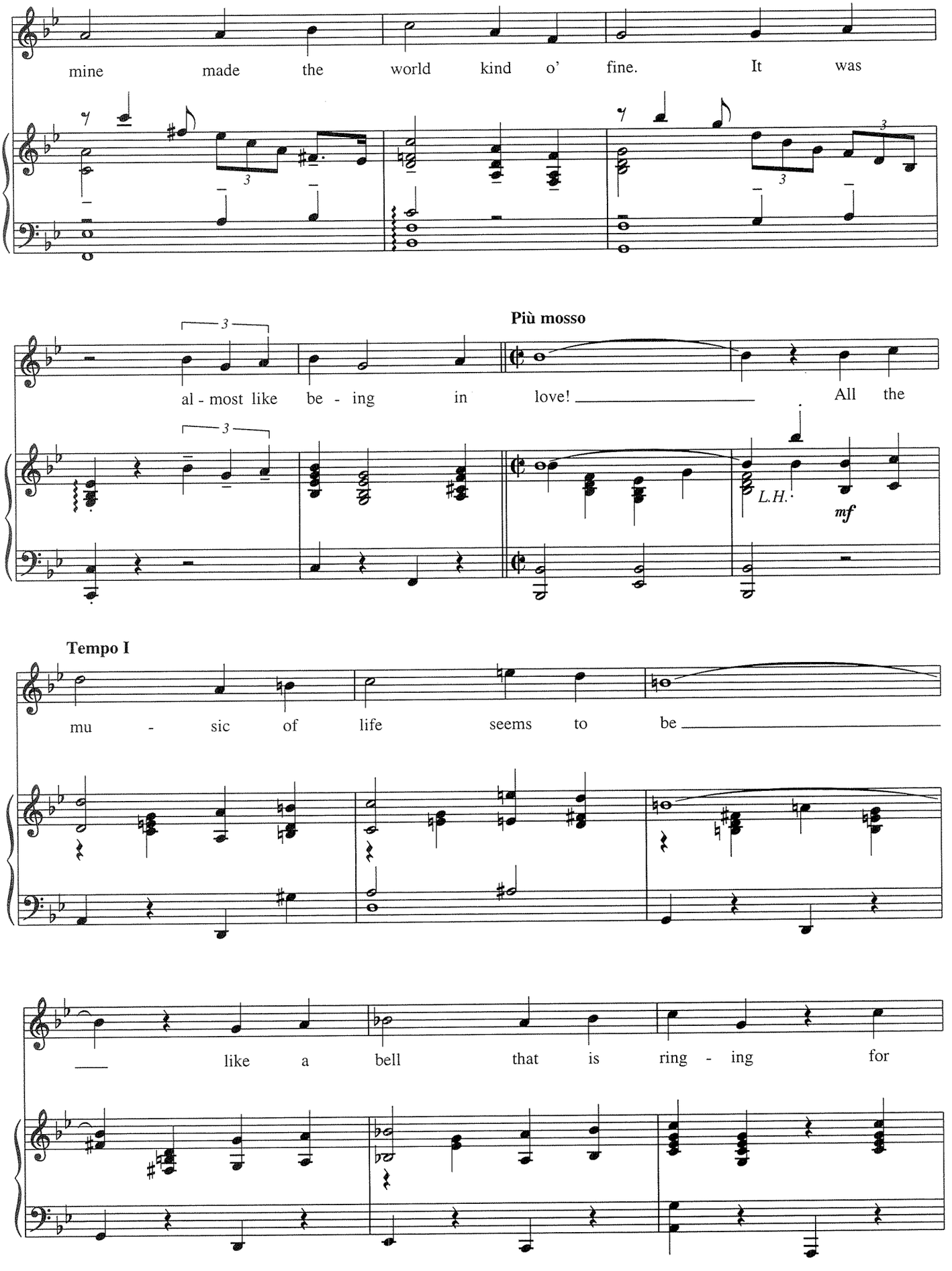
Allegro con spirito

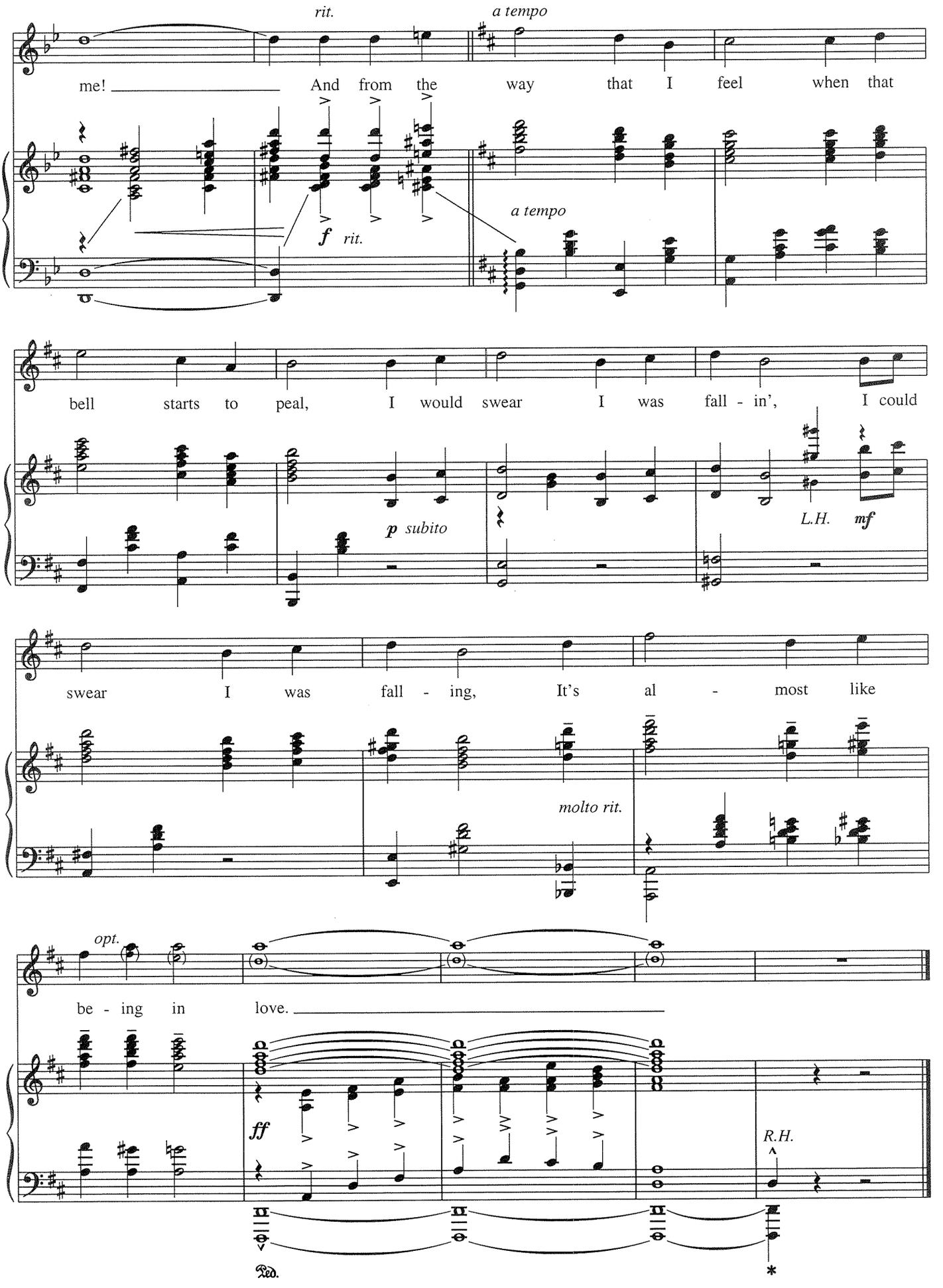



mu - sic of life seems to be like a
poco rit.
bell that is ring - ing for me! And from the
cresc. poco a poco
poco rit.
f marcato
Ped.
way that I feel when that bell starts to peal, I would
mf
p
swear I was fall - ing, I could swear I was fall - ing, It's
L.H.
mf

Andante


al - most like be - ing in love. When we
walked up the brae, not a word did we
say. It was al - most like be - in' in
love. But your arm link'd in
f
dim.
p
p

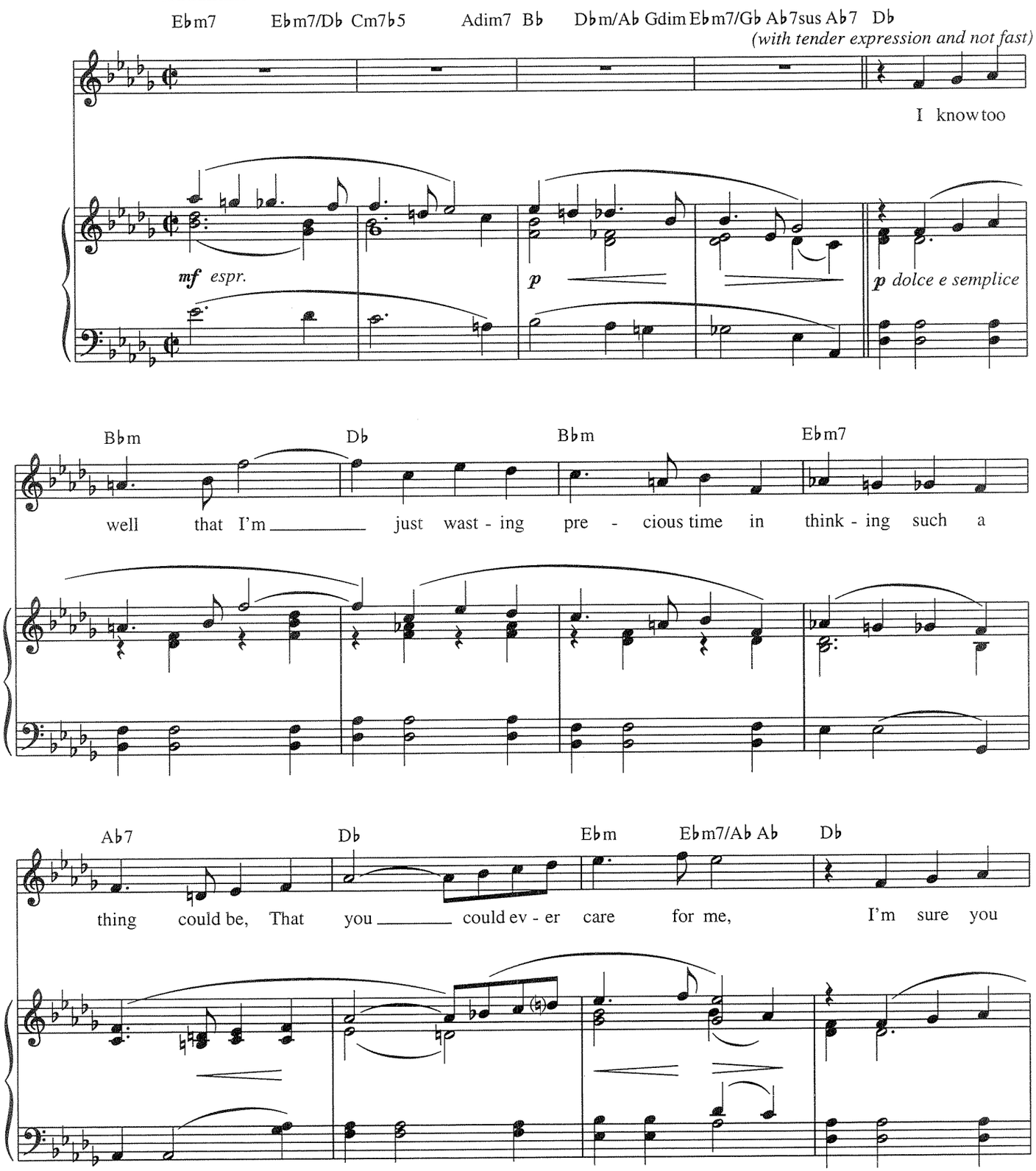

mine made the world kind o' fine. It was
Più mosso
al - most like be - ing in love! All the
L.H.
mf
Tempo I
mu - sic of life seems to be
like a bell that is ring - ing for


rit.
a tempo
me! And from the way that I feel when that
f rit.
a tempo
bell starts to peal, I would swear I was fall - in', I could
p subito
L.H. mf
swear I was fall - ing, It's al - most like
molto rit.
opt.
be - ing in love.
ff
R.H.
Ped.
*

EASY TO LOVE
(You'd Be So Easy to Love)
from *Born to Dance*

Words and Music by
COLE PORTER

Andantino



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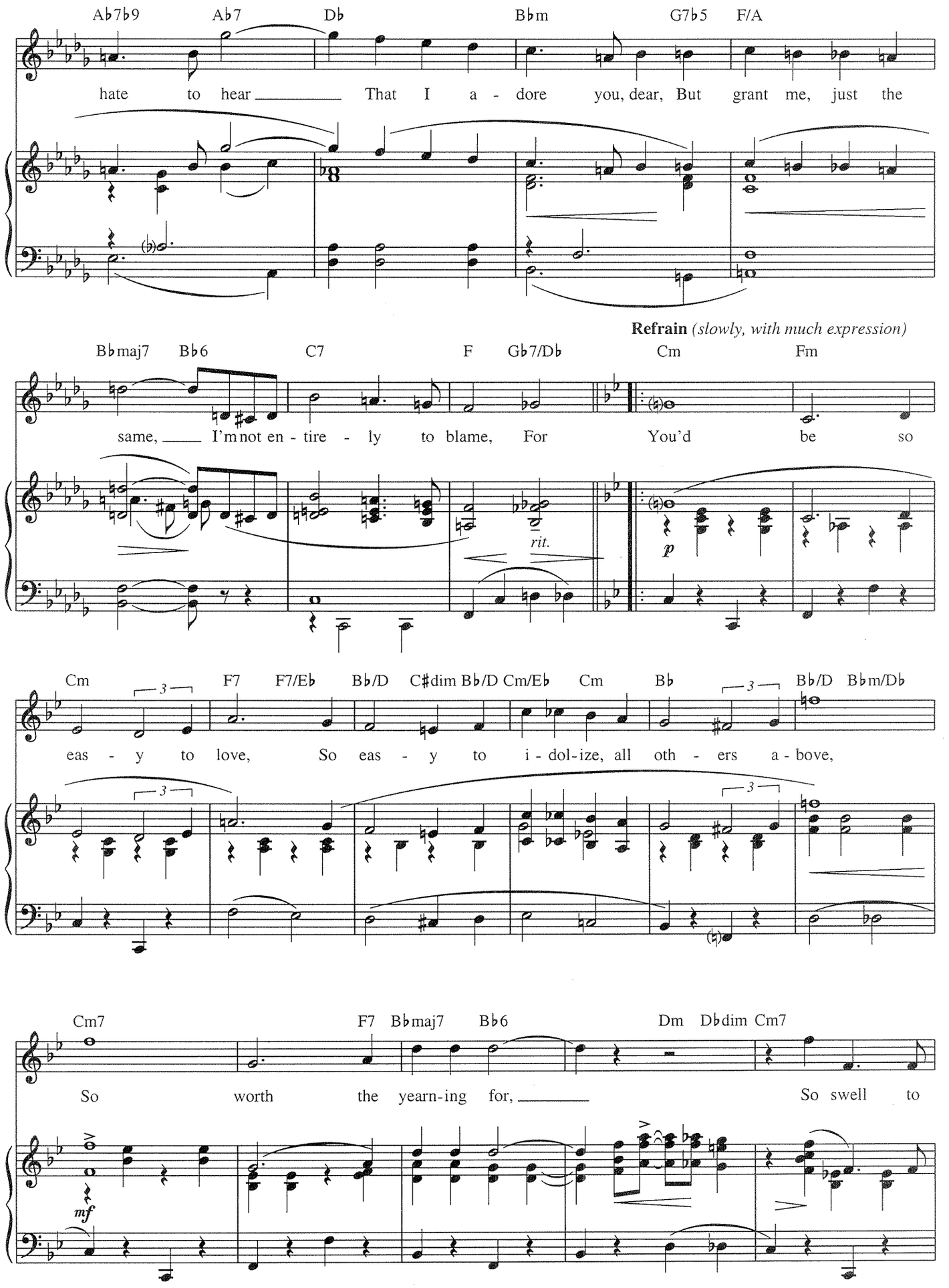
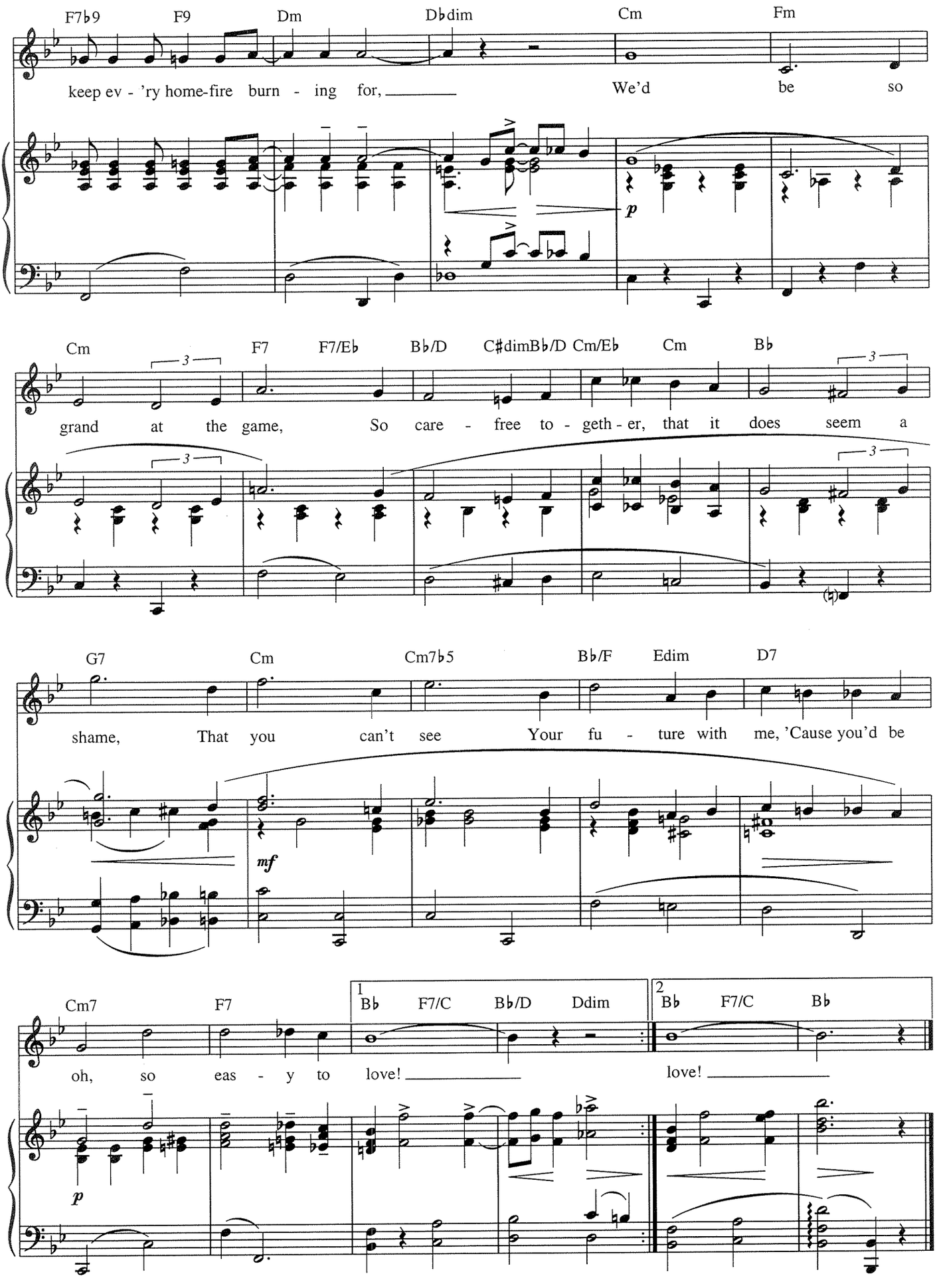
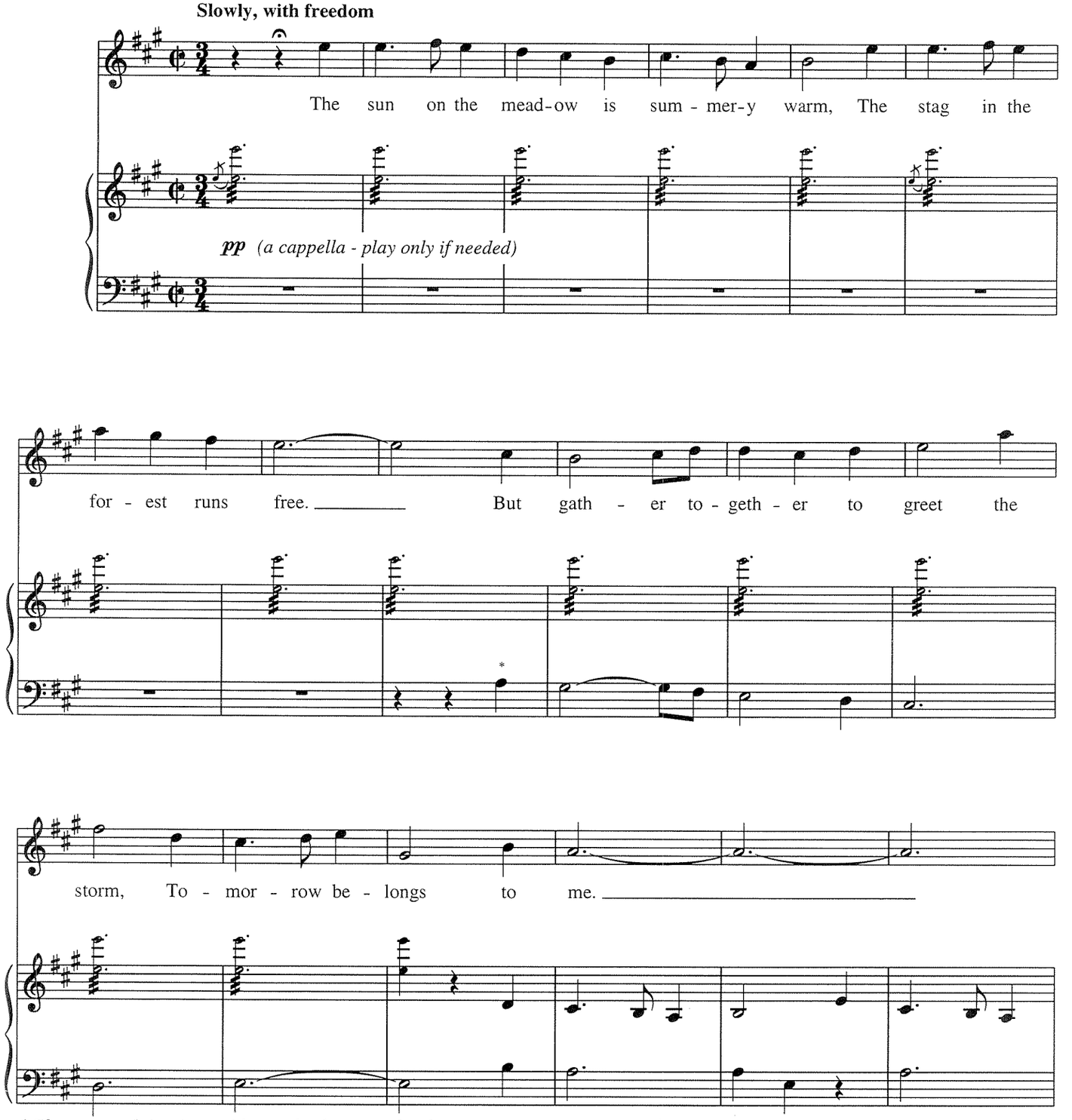

Ab7b9 Ab7 Db Bbm G7b5 F/A
hate to hear That I a - dore you, dear, But grant me, just the
Refrain (slowly, with much expression)
Bbmaj7 Bb6 C7 F Gb7/Db Cm Fm
same, I'm not en - tire - ly to blame, For You'd be so
rit.
p
Cm F7 F7/Eb Bb/D C#dim Bb/D Cm/Eb Cm Bb Bb/D Bbm/Db
eas - y to love, So eas - y to i - dol-ize, all oth - ers a - bove,
Cm7 F7 Bbmaj7 Bb6 Dm Dbdim Cm7
So worth the yearn-ing for, So swell to
mf


F7♭9 F9 Dm D♭dim Cm Fm
keep ev - 'ry home-fire burn - ing for, We'd be so
p
Cm F7 F7/E♭ B♭/D C♯dimB♭/D Cm/E♭ Cm B♭
grand at the game, So care - free to - geth - er, that it does seem a
G7 Cm Cm7♭5 B♭/F Edim D7
shame, That you can't see Your fu - ture with me, 'Cause you'd be
mf
Cm7 F7
1 B♭ F7/C B♭/D Ddim
2 B♭ F7/C B♭
oh, so eas - y to love! love!
p

TOMORROW BELONGS TO ME

from the musical *Cabaret*

Words by FRDD EBB
Music by JOHN KANDER



* *The tenor soloist sings with a male chorus in the show.*

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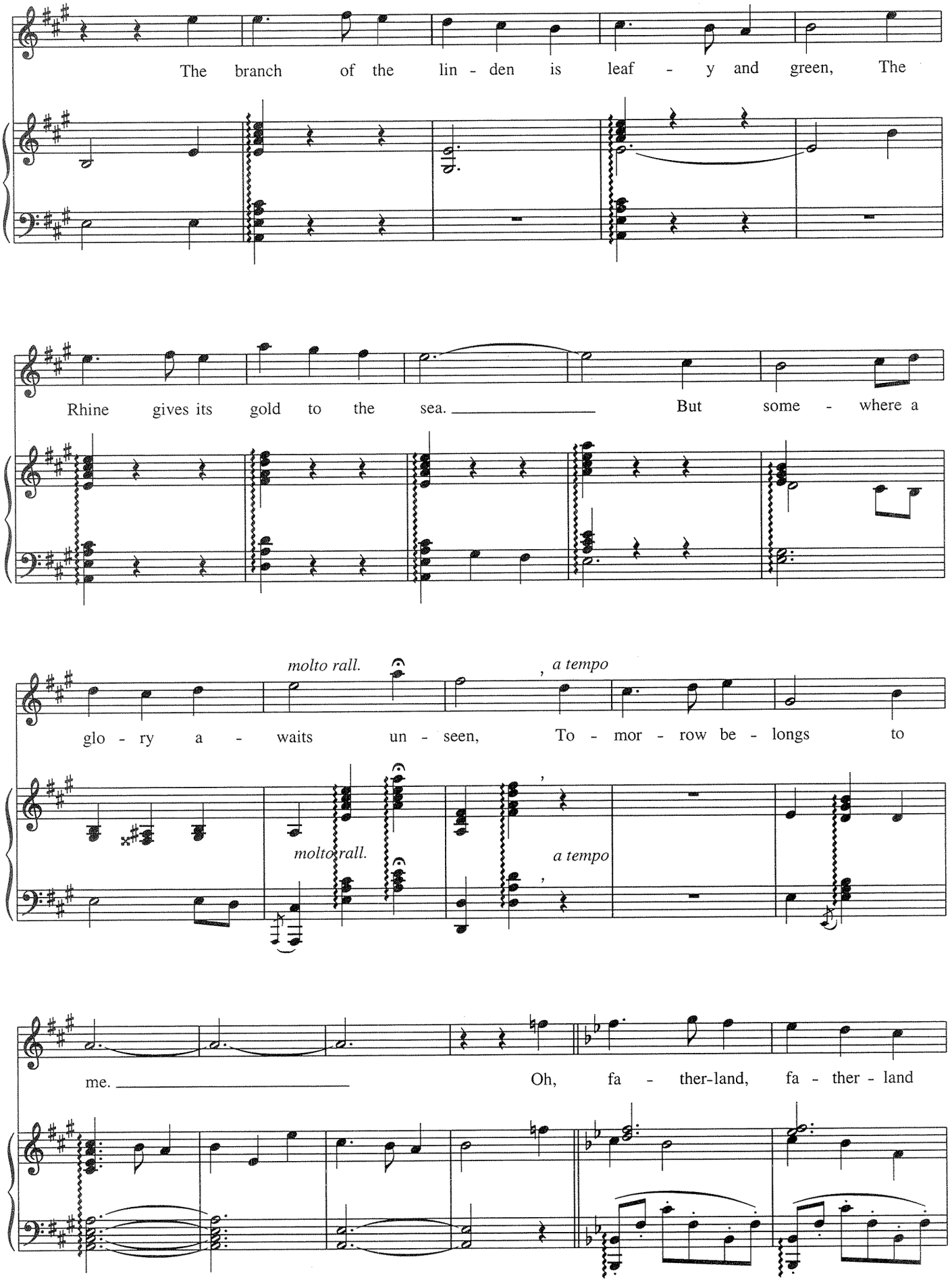
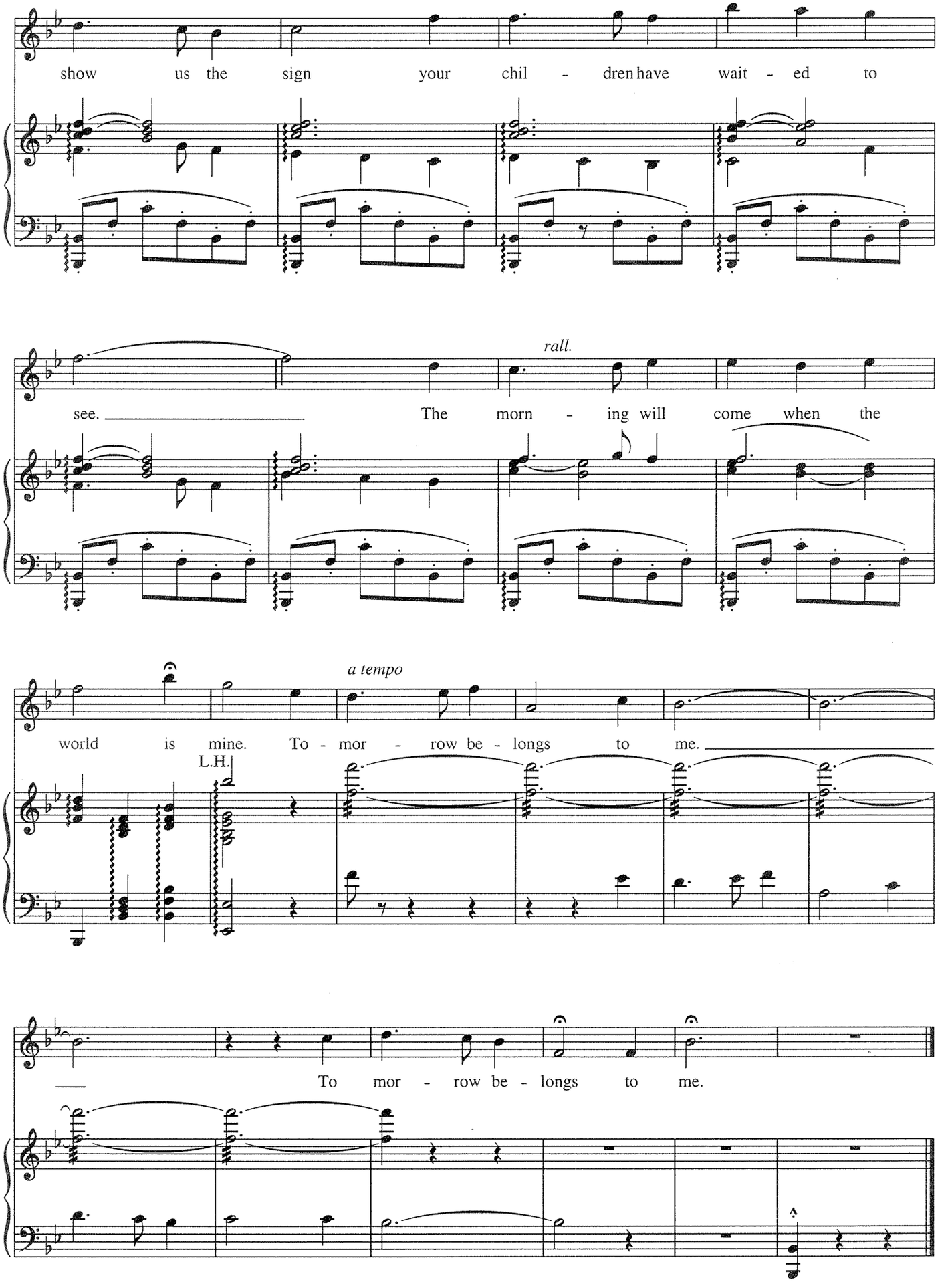
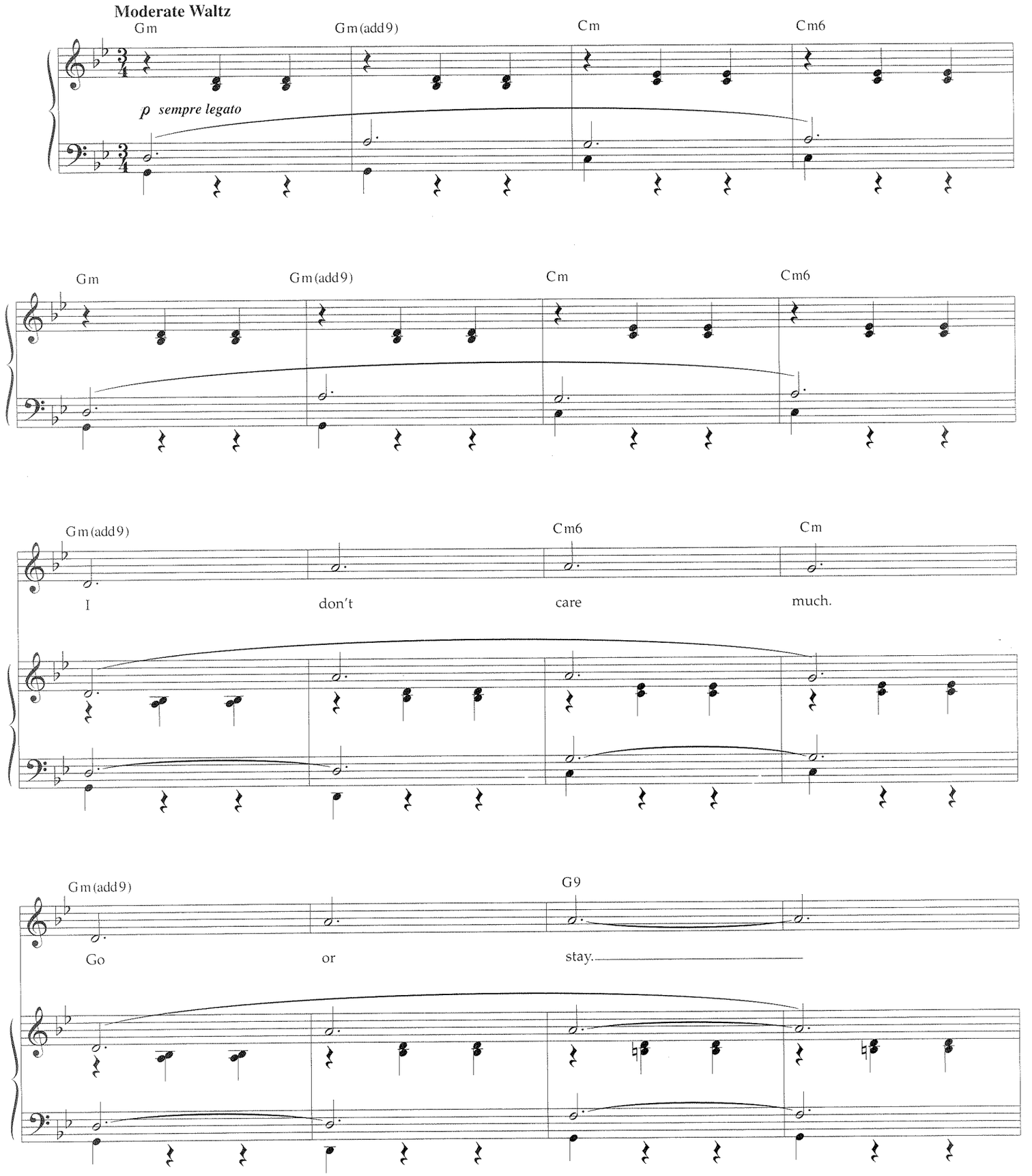

The branch of the lin - den is leaf - y and green, The
Rhine gives its gold to the sea. But some - where a
molto rall.
a tempo
glo - ry a - waits un - seen, To - mor - row be - longs to
molto rall.
a tempo
me. Oh, fa - ther-land, fa - ther - land


show us the sign your chil - dren have wait - ed to
rall.
see. The morn - ing will come when the
a tempo
world is mine. To - mor - row be - longs to me.
L.H.
To mor - row be - longs to me.

I DON'T CARE MUCH

from the musical *Cabaret*

Words by FRED EBB
Music by JOHN KANDER



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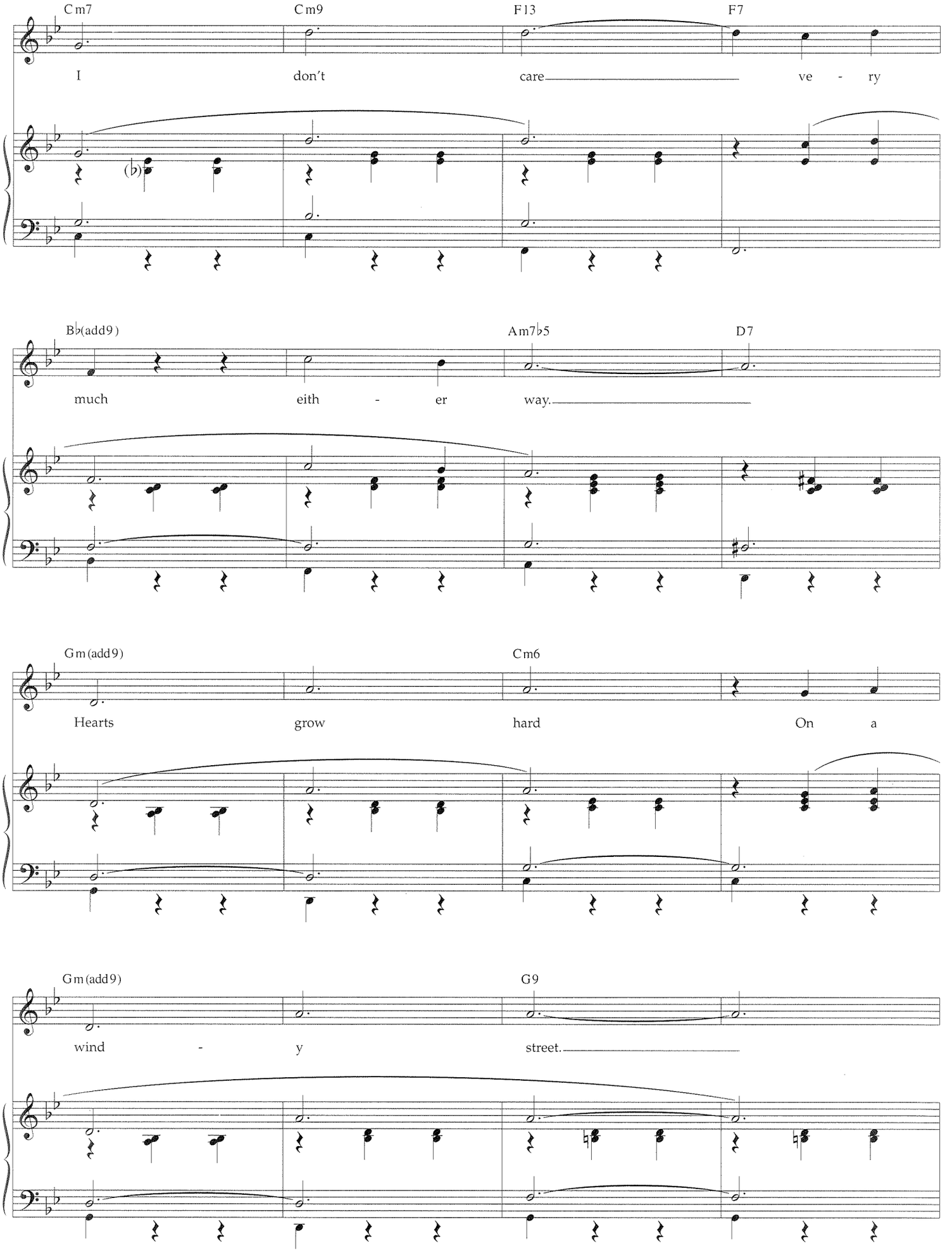
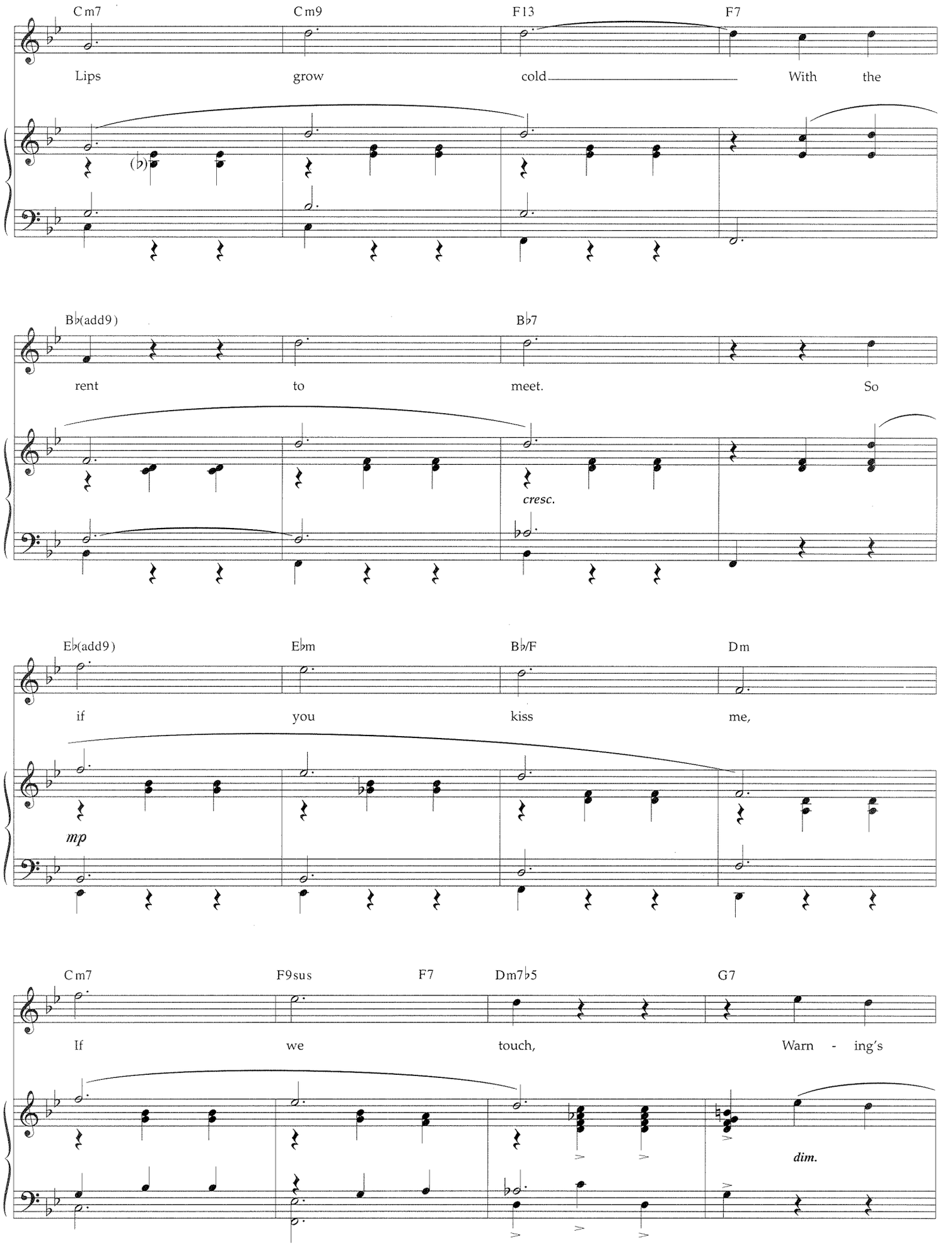
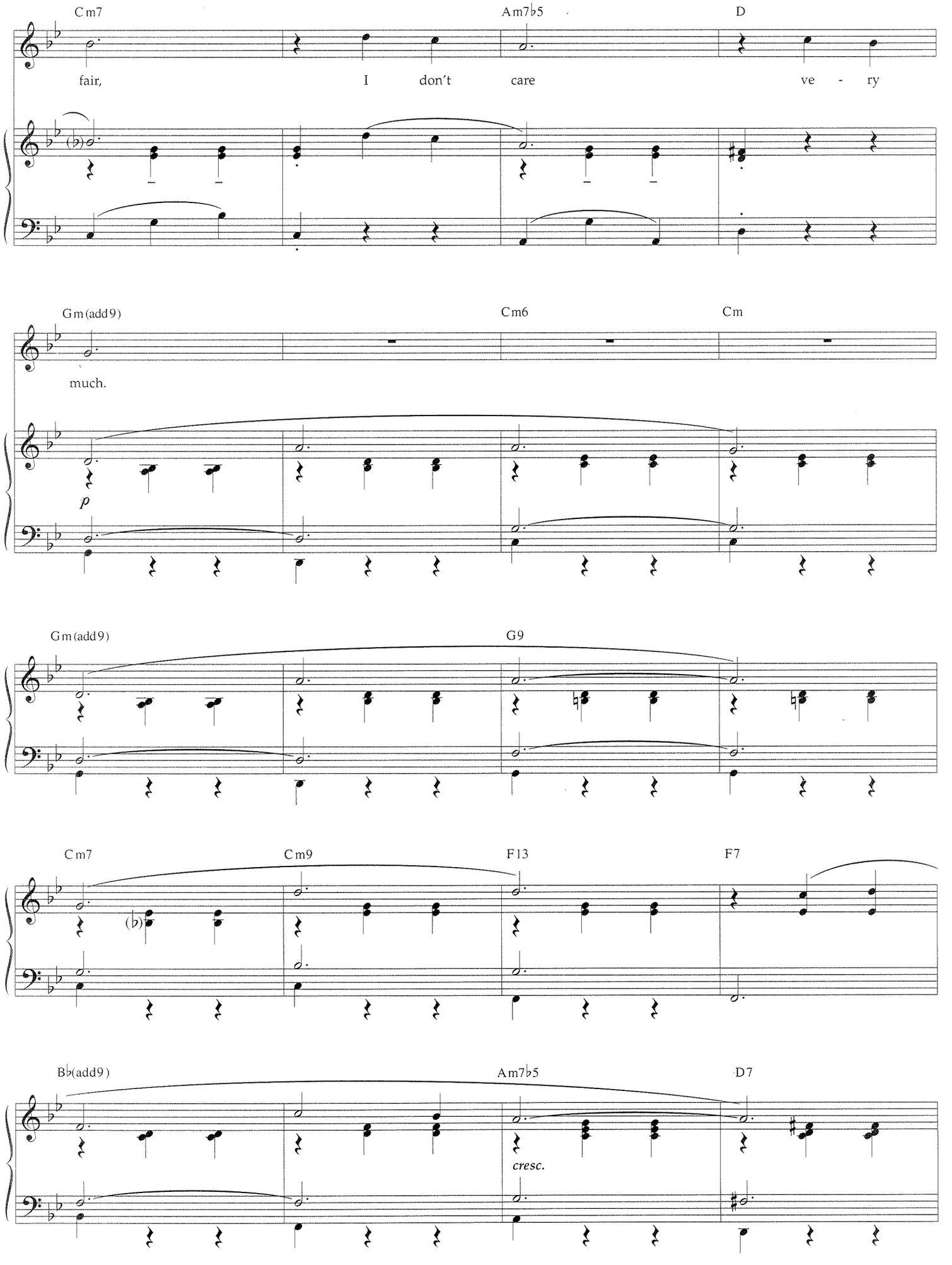
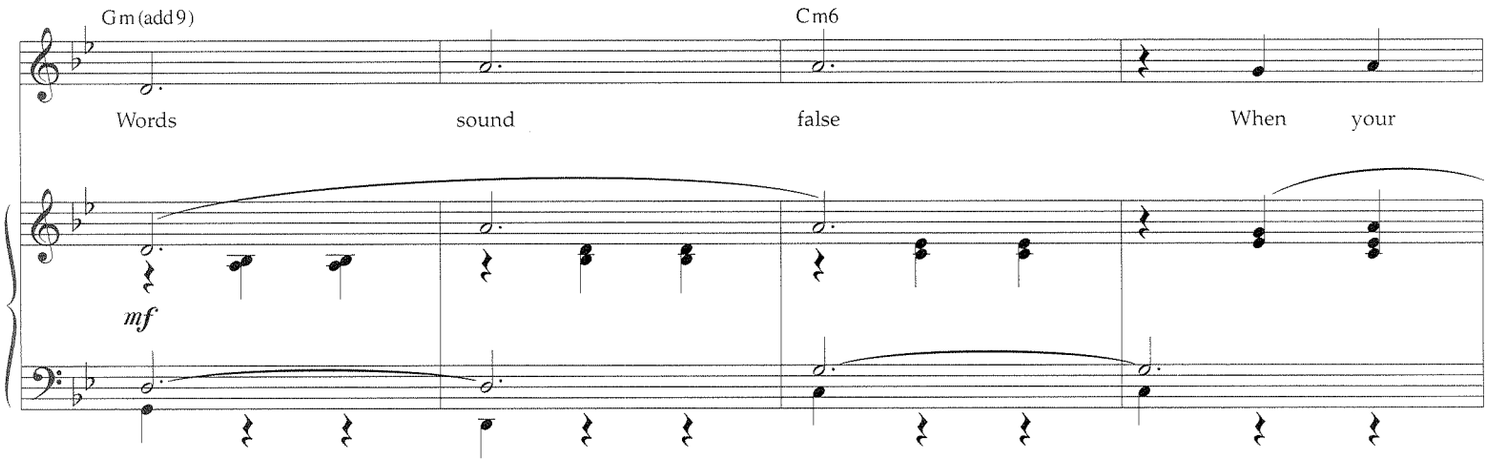
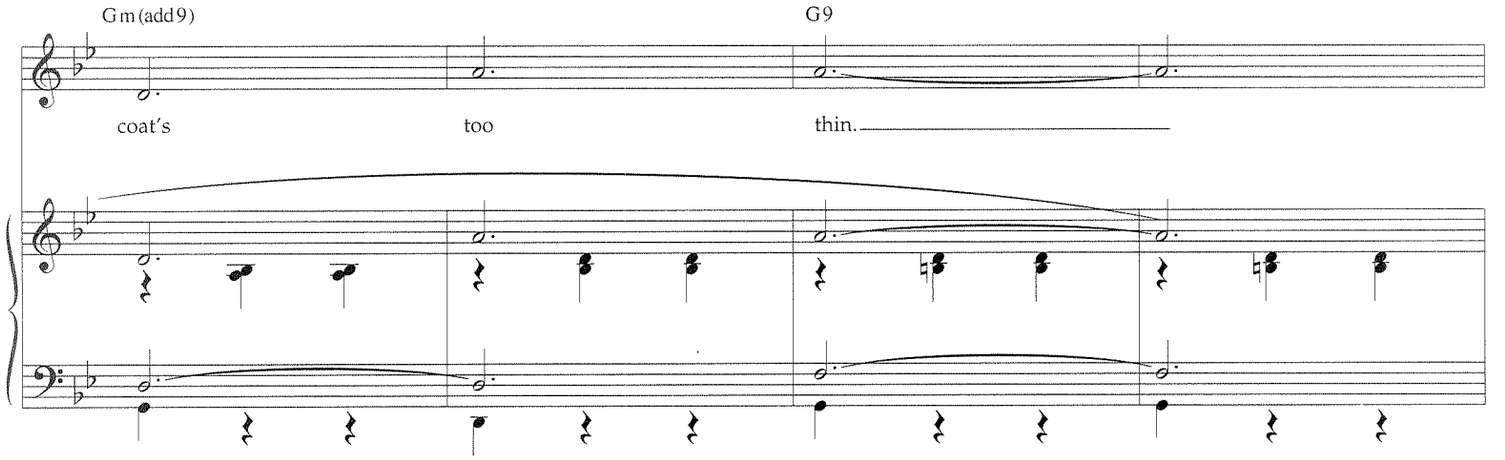
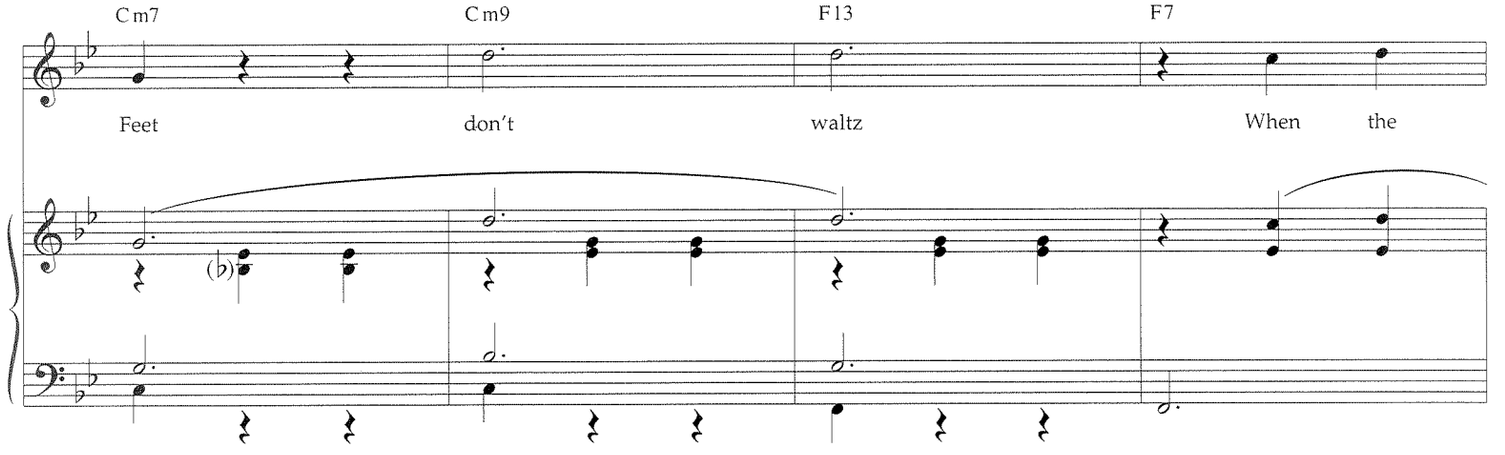

Cm7
Cm9
F13
F7
I don't care very
B♭(add9)
Am7♭5
D7
much either way.
Gm(add9)
Cm6
Hearts grow hard On a
Gm(add9)
G9
windy street.

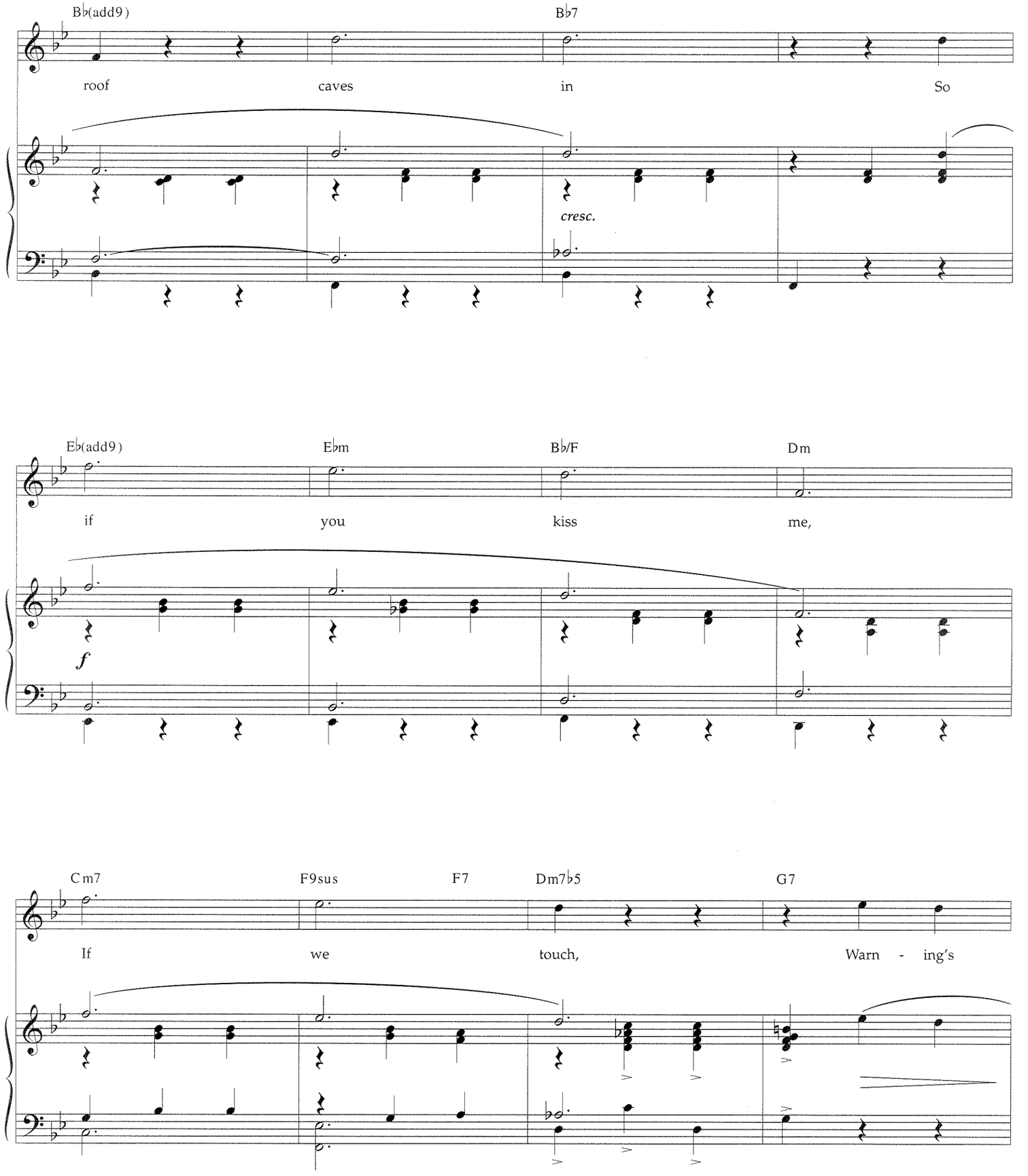

Cm7
Cm9
F13
F7
Lips
grow
cold
With
the
B♭(add9)
B♭7
rent
to
meet.
So
cresc.
E♭(add9)
E♭m
B♭/F
Dm
if
you
kiss
me,
mp
Cm7
F9sus
F7
Dm7♭5
G7
If
we
touch,
Warn - ing's
dim.

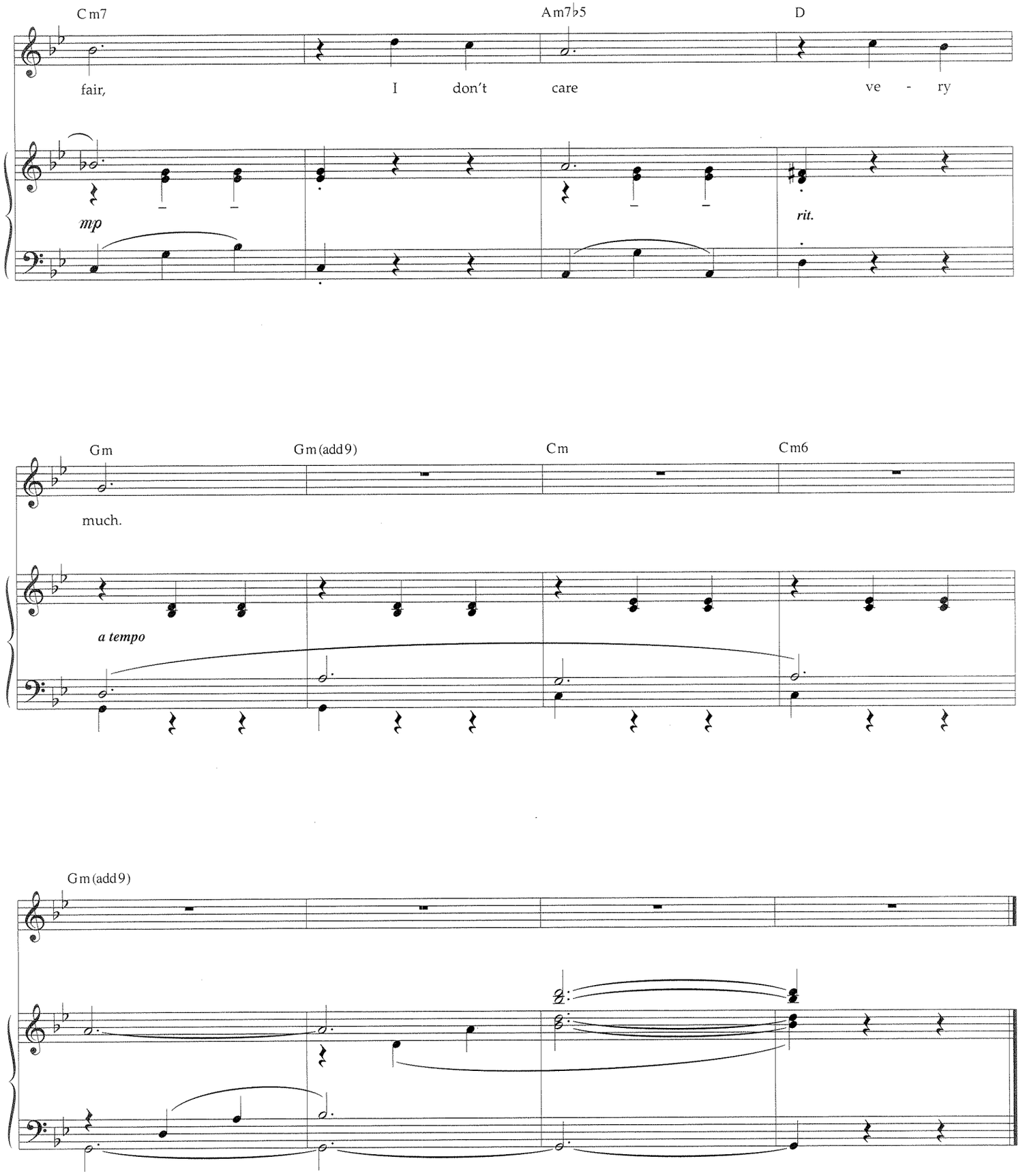

Cm7
Am7♭5
D
fair,
I don't care ve - ry
Gm(add9)
Cm6
Cm
much.
p
Gm(add9)
G9
Cm7
Cm9
F13
F7
Bb(add9)
Am7♭5
D7
cresc.


Gm(add9)
Cm6
Words
sound
false
When
your
mf


Gm(add9)
G9
coat's
too
thin.


Cm7
Cm9
F13
F7
Feet
don't
waltz
When
the

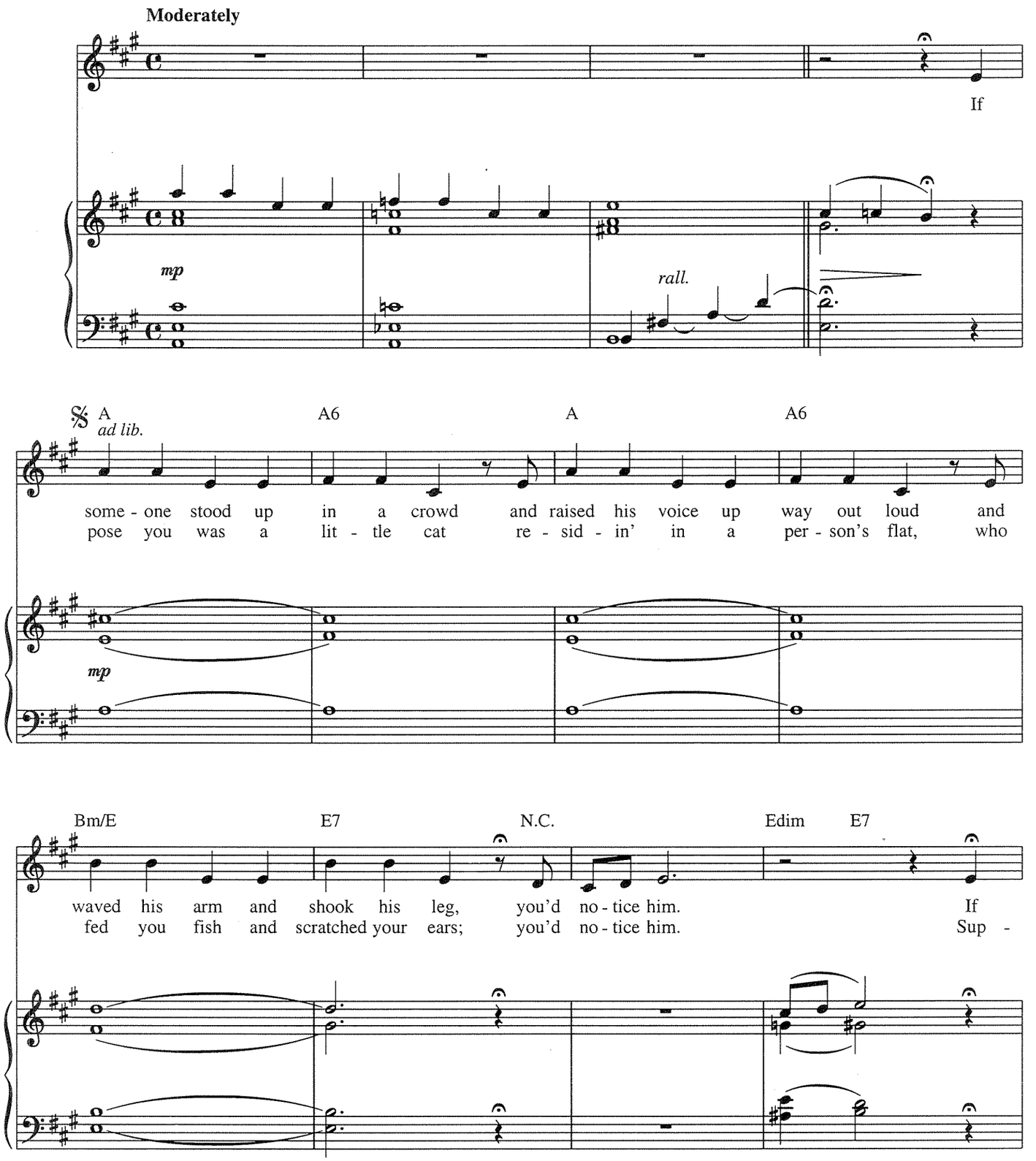

B♭(add9)
B♭7
roof
caves
in
So
cresc.
E♭(add9)
E♭m
B♭/F
Dm
if
you
kiss
me,
f
Cm7
F9sus
F7
Dm7♭5
G7
If
we
touch,
Warn - ing's


Cm7
Am7♭5
D
fair,
I
don't
care
ve - ry
mp
rit.
Gm
Gm(add9)
Cm
Cm6
much.
a tempo
Gm(add9)

MISTER CELLOPHANE

from *Chicago*

Words by FRED EBB
Music by JOHN KANDER



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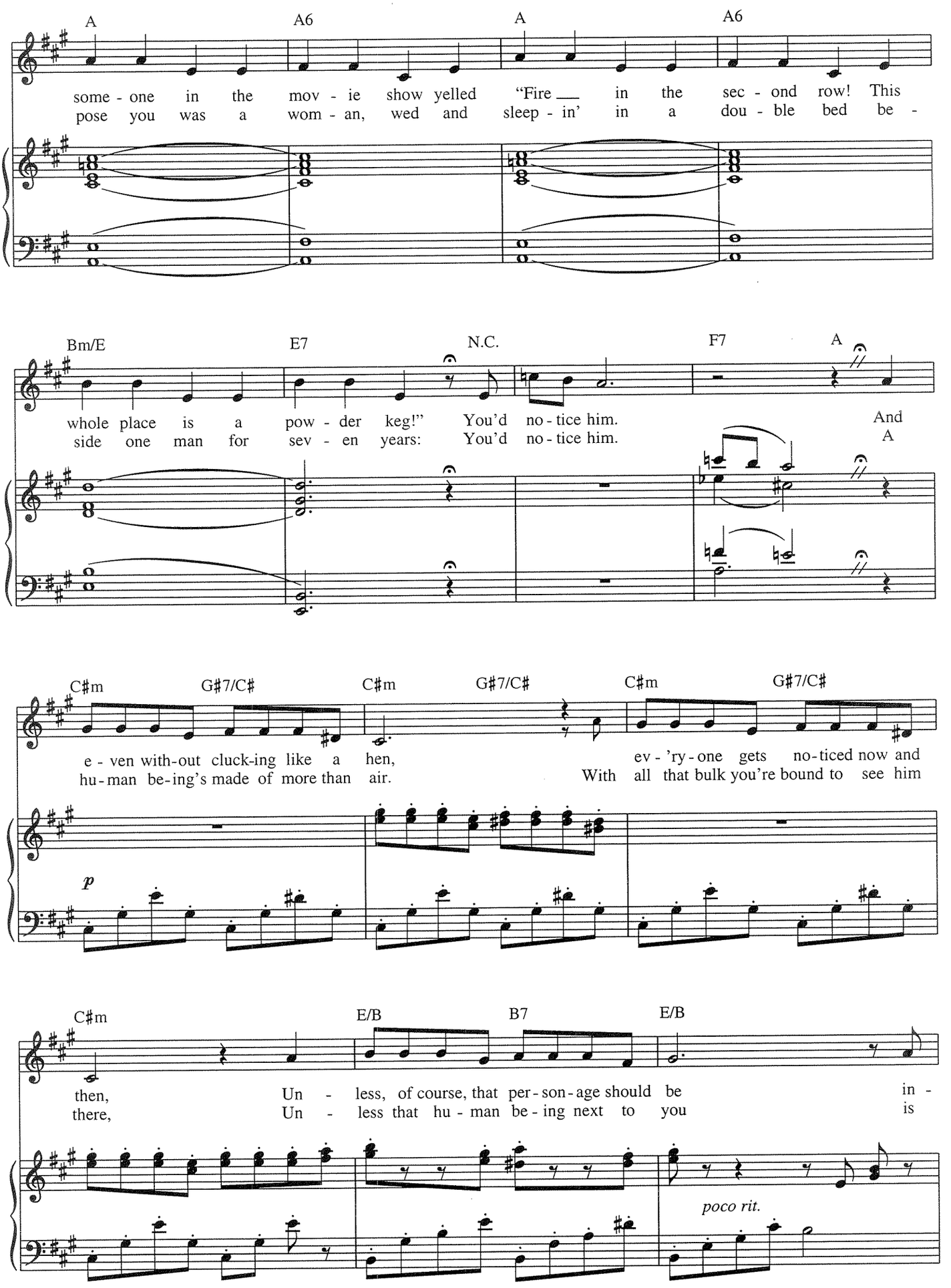
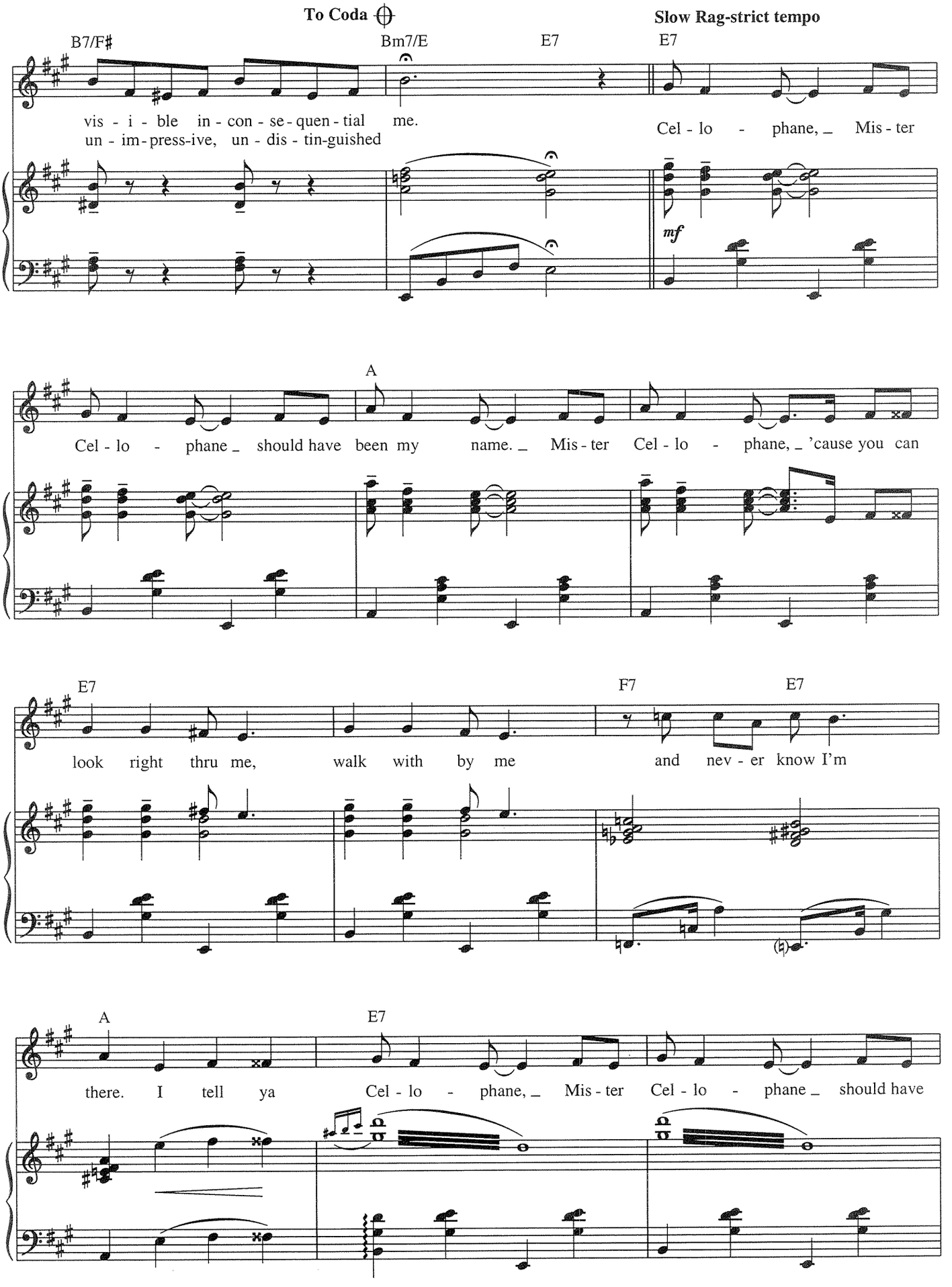
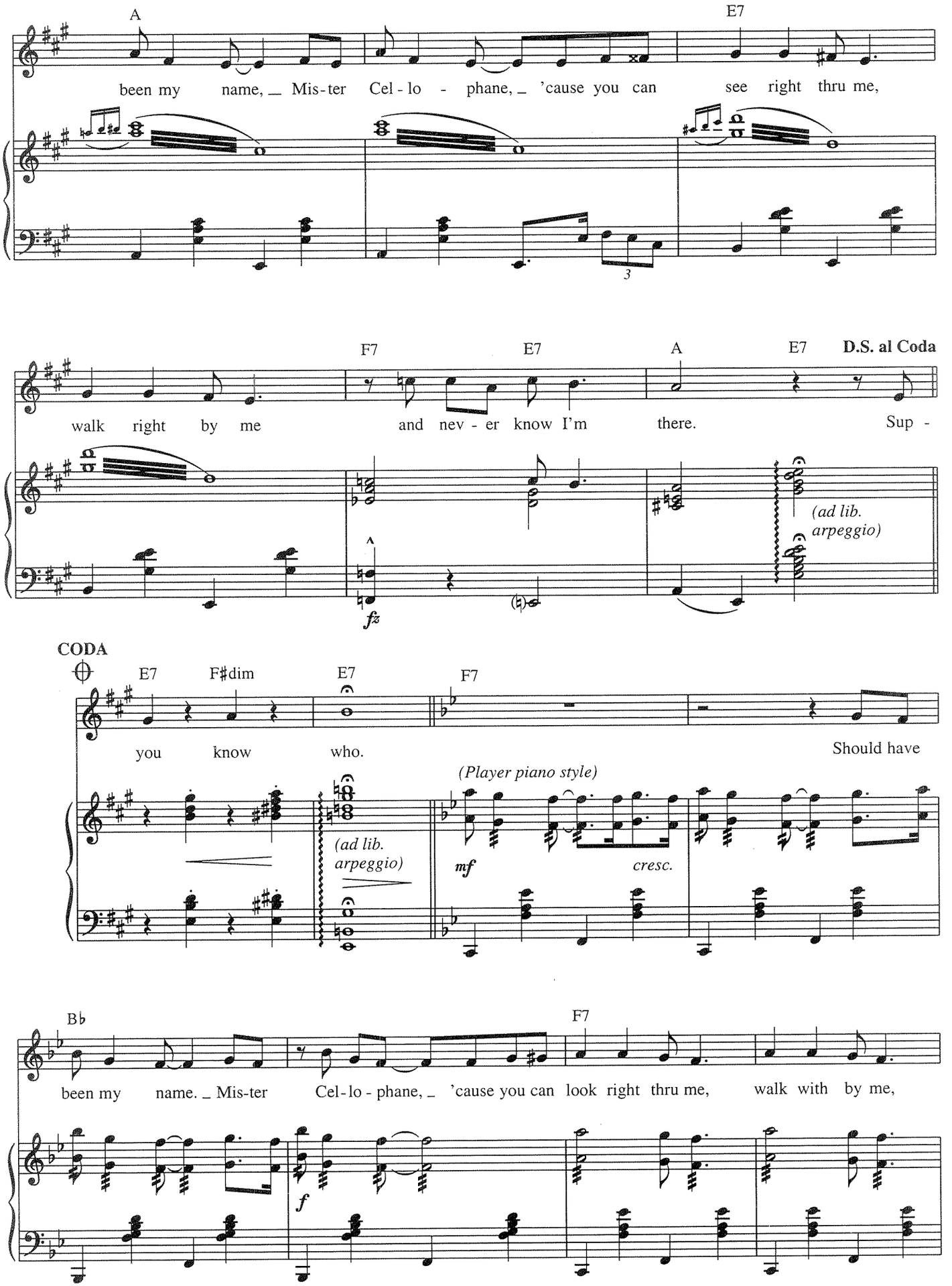
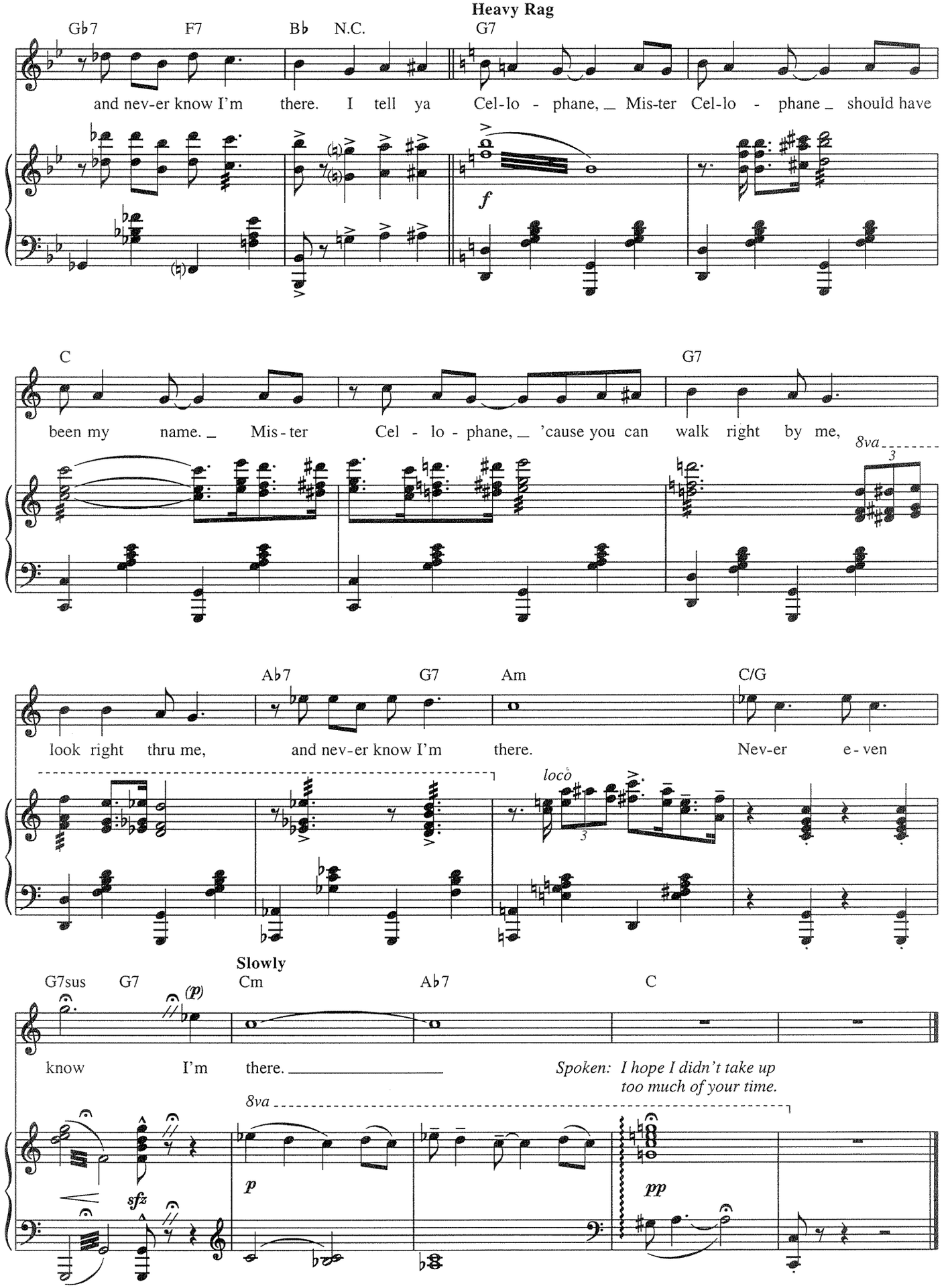

A
A6
A
A6
some - one in the mov - ie show yelled "Fire ___ in the sec - ond row! This
pose you was a wom - an, wed and sleep - in' in a dou - ble bed be -
Bm/E
E7
N.C.
F7
A
whole place is a pow - der keg!" You'd no - tice him.
side one man for sev - en years: You'd no - tice him.
And
A
C♯m
G♯7/C♯
C♯m
G♯7/C♯
C♯m
G♯7/C♯
e - ven with-out cluck-ing like a hen,
hu-man be-ing's made of more than air.
ev - 'ry - one gets no-ticed now and
With all that bulk you're bound to see him
p
C♯m
E/B
B7
E/B
then,
there,
Un - less, of course, that per - son - age should be
Un - less that hu - man be - ing next to you
in -
is
poco rit.


To Coda
Slow Rag-strict tempo
B7/F♯
Bm7/E
E7
E7
vis - i - ble in - con - se - quen - tial me.
un - im - press-ive, un - dis - tin-guished
Cel - lo - phane, _ Mis - ter
mf
A
Cel - lo - phane _ should have been my name. _ Mis - ter Cel - lo - phane, _ 'cause you can
E7
F7
E7
look right thru me, walk with by me and nev - er know I'm
A
E7
there. I tell ya Cel - lo - phane, _ Mis - ter Cel - lo - phane _ should have


A
E7
been my name, _ Mis-ter Cel - lo - phane, _ 'cause you can see right thru me,
F7
E7
A
E7
D.S. al Coda
walk right by me and nev - er know I'm there. Sup -
(ad lib. arpeggio)
fz
CODA
E7
F♯dim
E7
F7
you know who.
Should have
(Player piano style)
(ad lib. arpeggio)
mf
cresc.
B♭
F7
been my name. _ Mis-ter Cel-lo - phane, _ 'cause you can look right thru me, walk with by me,
f

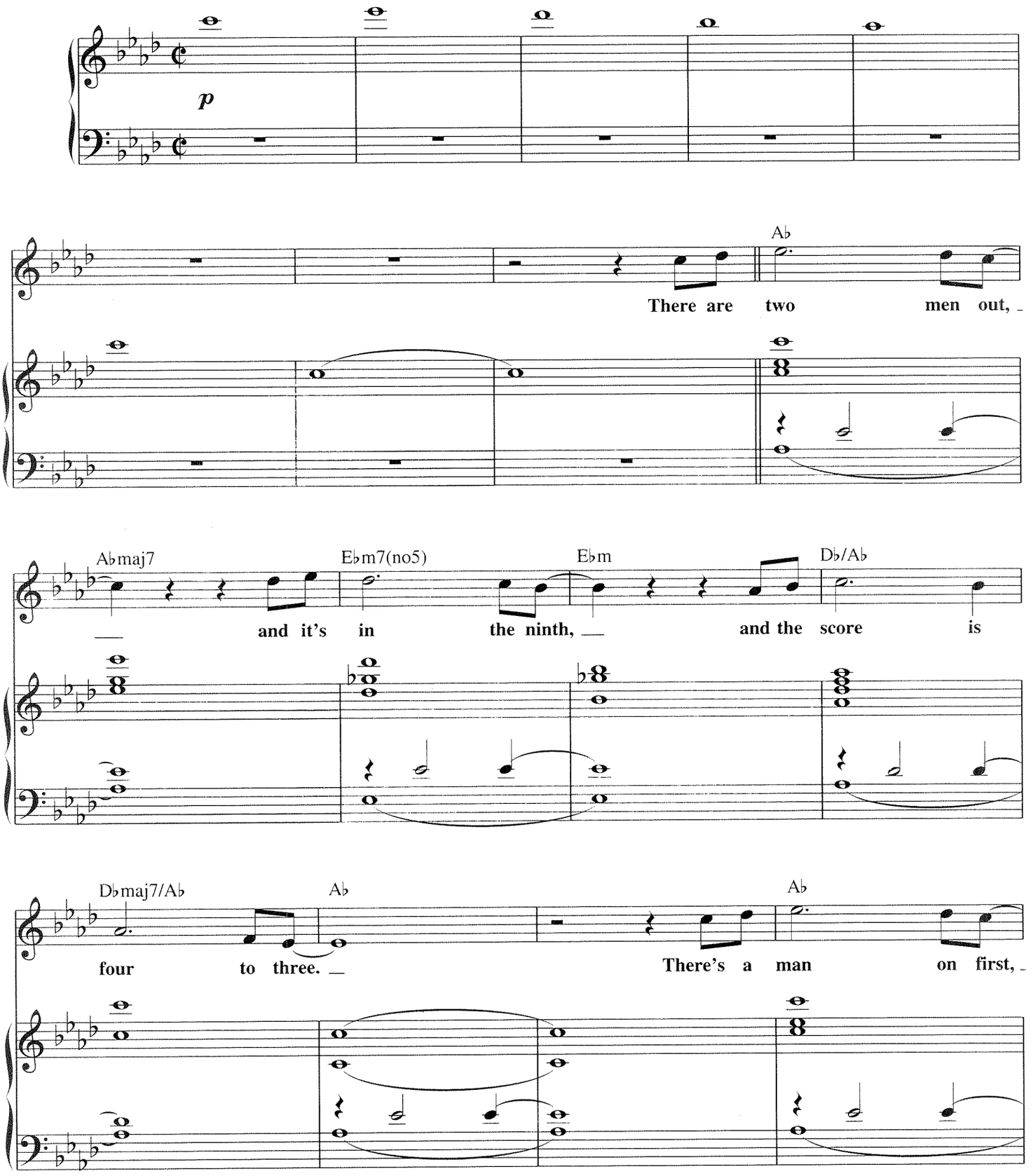
Heavy Rag


Gb7 F7 Bb N.C. G7
and nev-er know I'm there. I tell ya Cel-lo - phane, _ Mis-ter Cel-lo - phane _ should have
f
C G7
been my name. _ Mis-ter Cel - lo - phane, _ 'cause you can walk right by me,
8va
3
Ab7 G7 Am C/G
look right thru me, and nev-er know I'm there. Nev-er e-ven
loco
3
Slowly
G7sus G7 Cm Ab7 C
(p)
know I'm there. _____
Spoken: I hope I didn't take up too much of your time.
8va
p
sfz
pp

WHAT YOU'D CALL A DREAM

from the Off-Broadway revue *Diamonds*

Music and Lyric by
CRAIG CARNELIA



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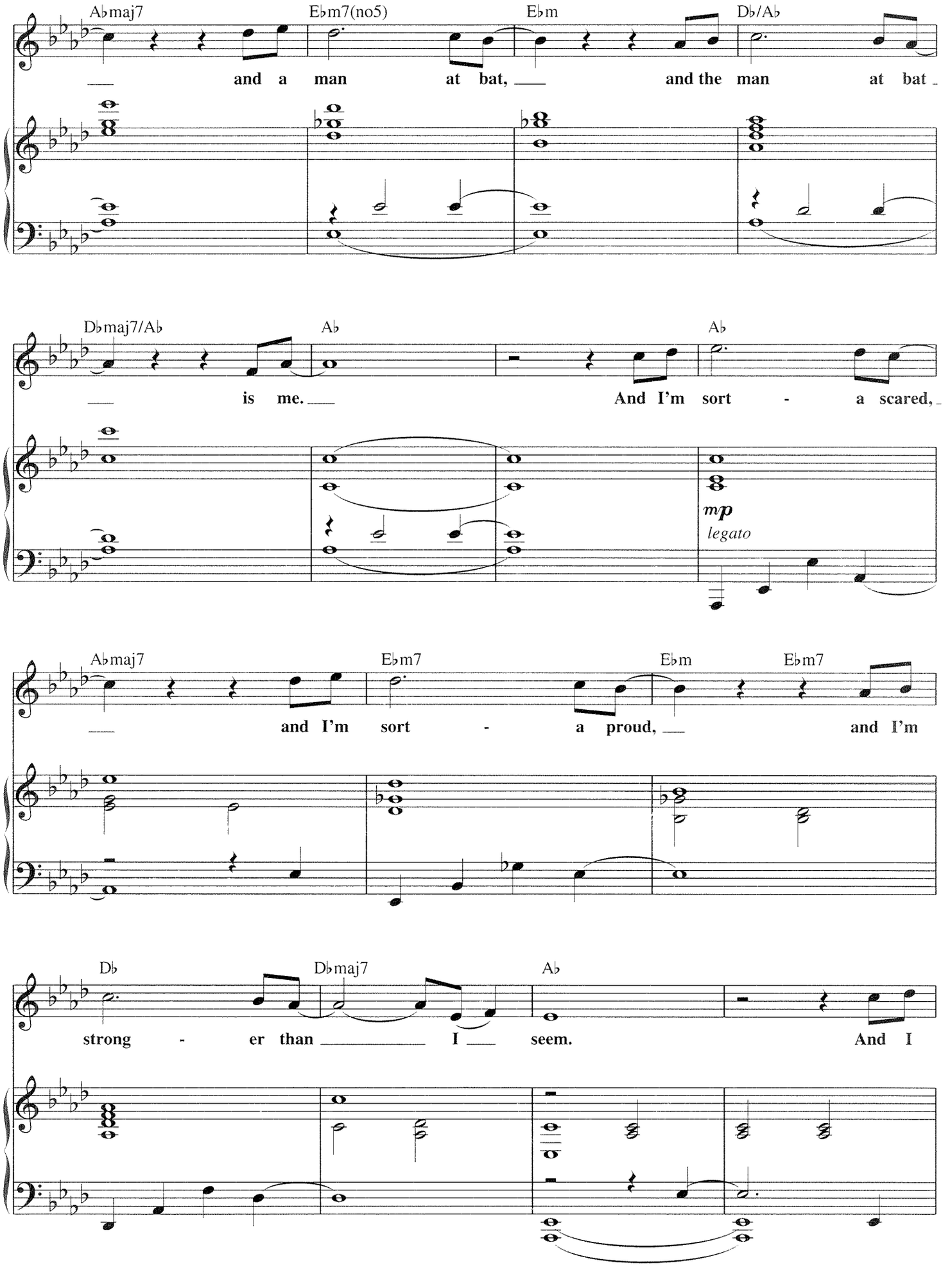
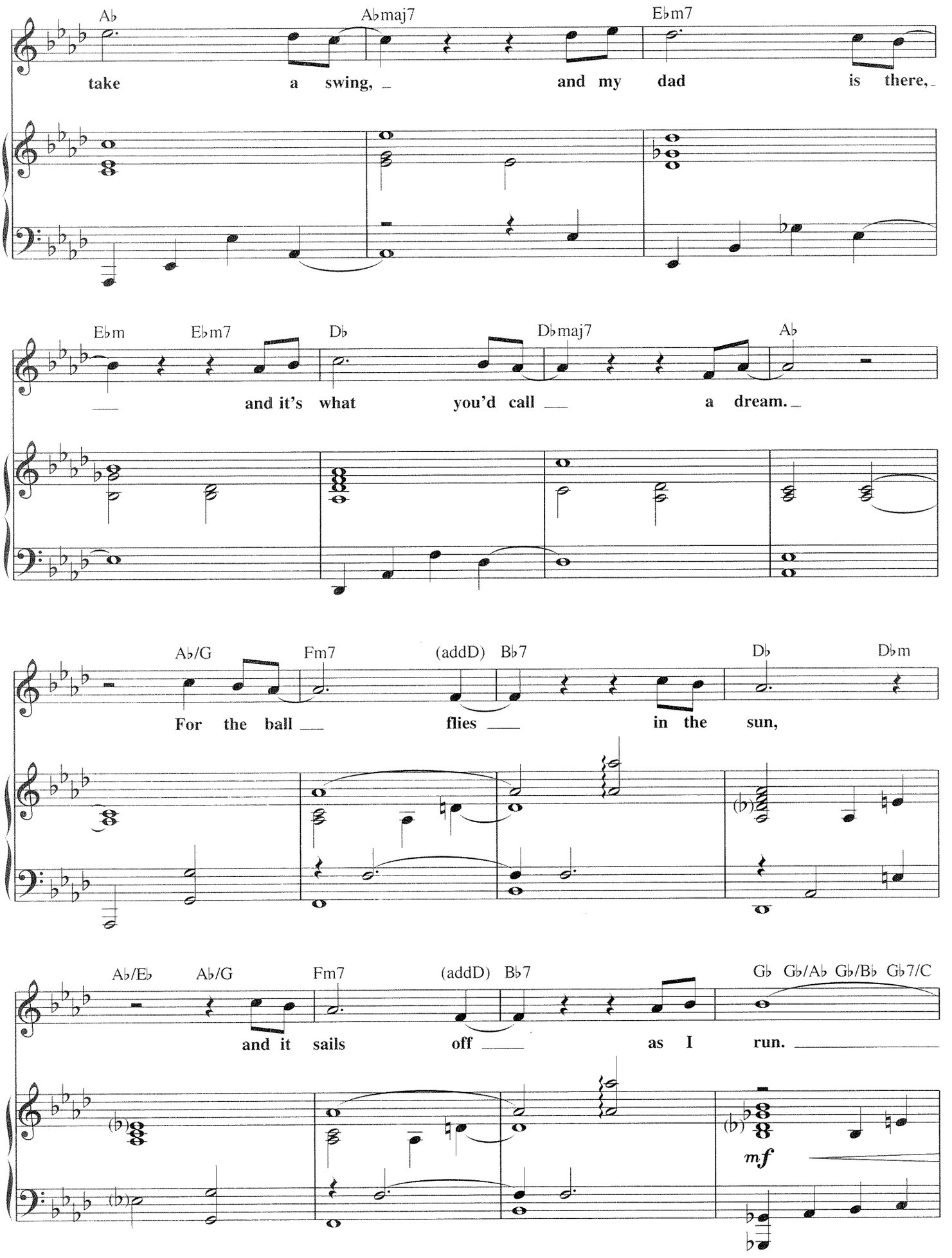
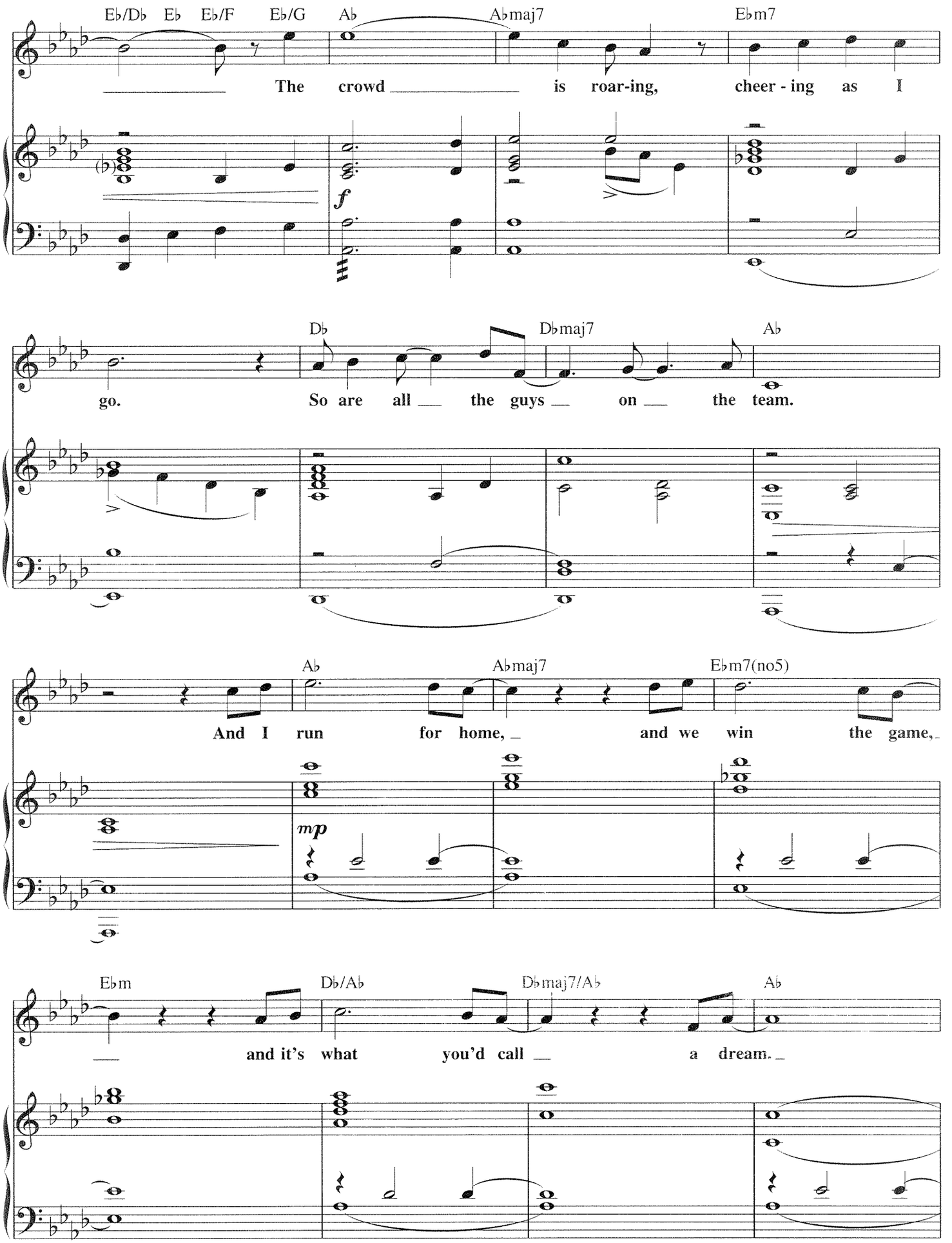
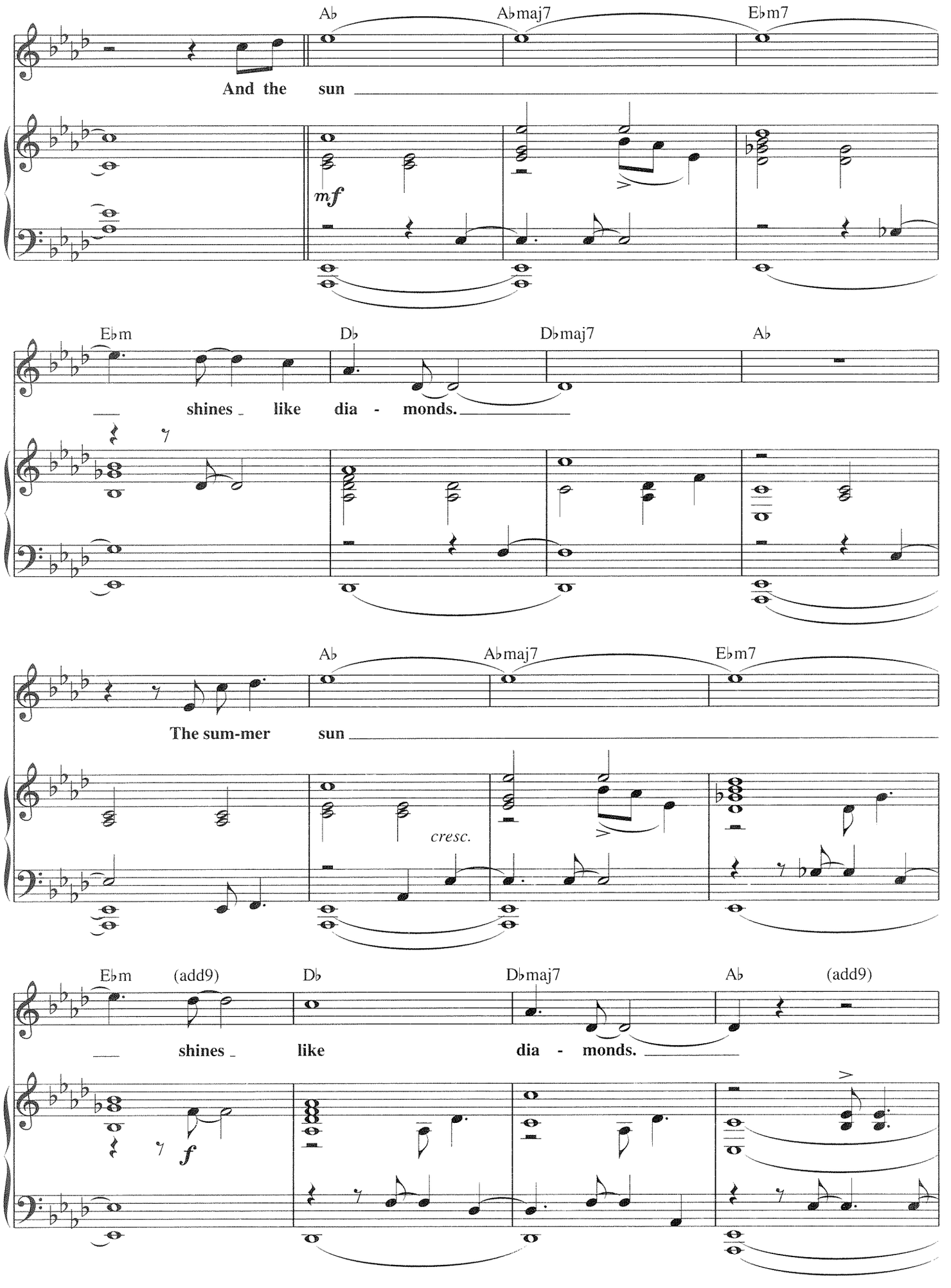
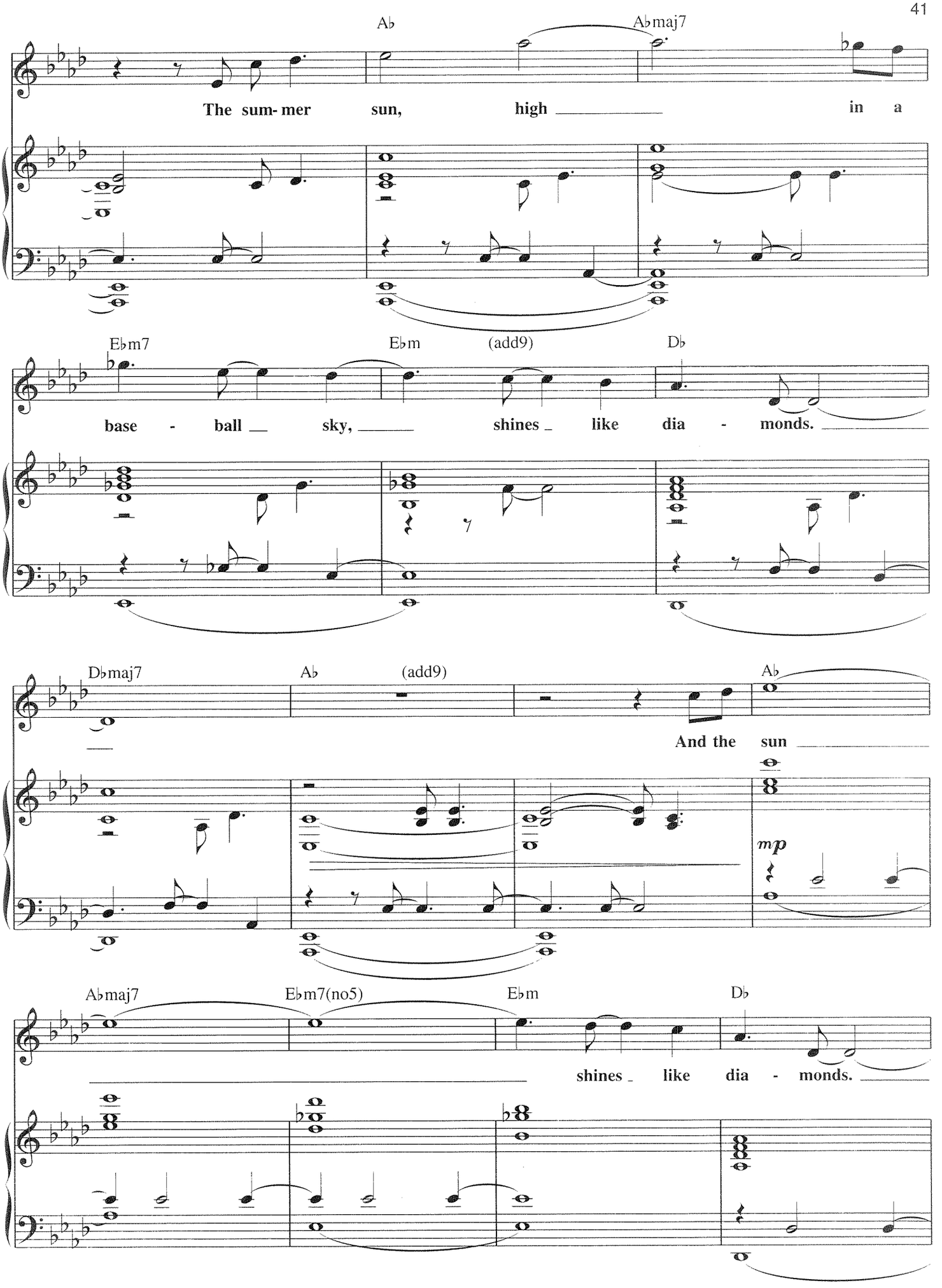
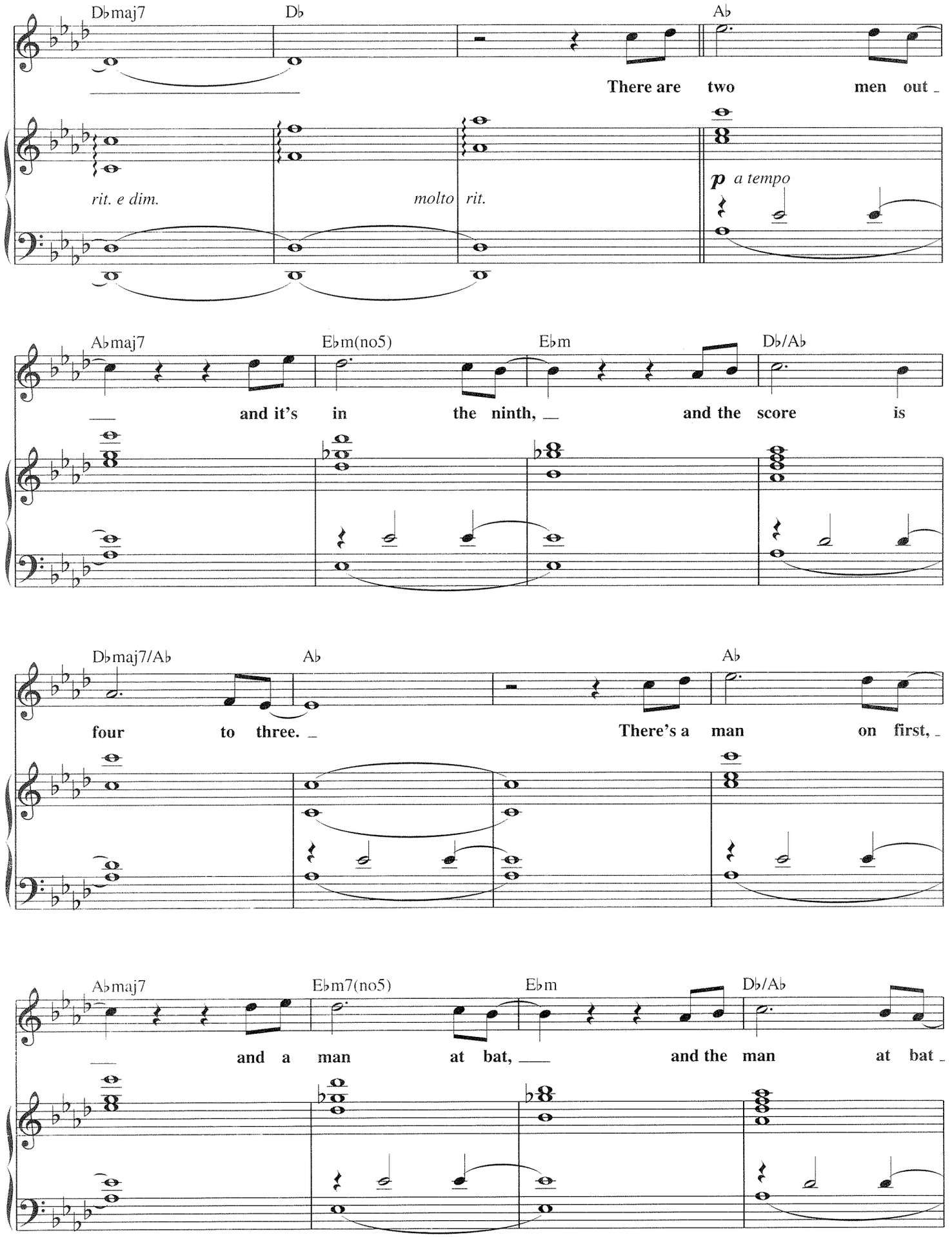

A♭maj7
E♭m7(no5)
E♭m
D♭/A♭
and a man at bat, and the man at bat
D♭maj7/A♭
A♭
A♭
is me. And I'm sort - a scared,
mp
legato
A♭maj7
E♭m7
E♭m
E♭m7
and I'm sort - a proud, and I'm
D♭
D♭maj7
A♭
strong - er than I seem. And I

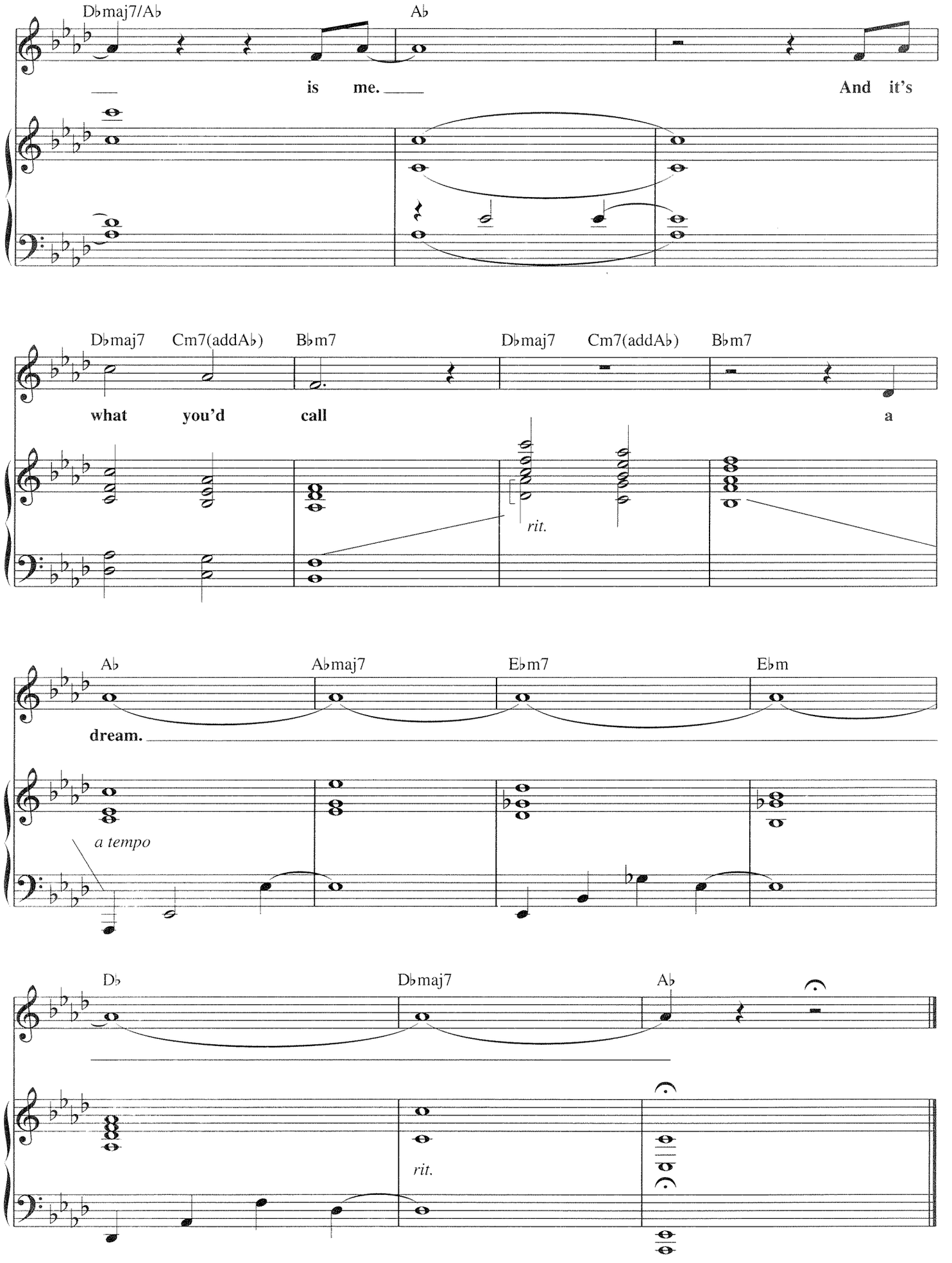

Ab
Abmaj7
Ebm7
take a swing, and my dad is there,
Ebm
Ebm7
Db
Dbmaj7
Ab
and it's what you'd call a dream.
Ab/G
Fm7
(addD)
Bb7
Db
Dbm
For the ball flies in the sun,
Ab/Eb
Ab/G
Fm7
(addD)
Bb7
Gb
Gb/Ab
Gb/Bb
Gb7/C
and it sails off as I run.
mf


Eb/Db Eb Eb/F Eb/G Ab Abmaj7 Ebm7
The crowd is roar-ing, cheer - ing as I
f
Db Dbmaj7 Ab
go. So are all the guys on the team.
Ab Abmaj7 Ebm7(no5)
And I run for home, and we win the game,
mp
Ebm Db/Ab Dbmaj7/Ab Ab
and it's what you'd call a dream.


Ab
Abmaj7
Ebm7
And the sun
mf
Ebm
Db
Dbmaj7
Ab
shines like dia - monds.
Ab
Abmaj7
Ebm7
The sum-mer sun
cresc.
Ebm (add9)
Db
Dbmaj7
Ab (add9)
shines like dia - monds.
f


A♭
A♭maj7
The sum- mer sun, high in a
E♭m7
E♭m
(add9)
D♭
base - ball sky, shines like dia - monds.
D♭maj7
A♭
(add9)
A♭
And the sun
mp
A♭maj7
E♭m7(no5)
E♭m
D♭
shines like dia - monds.

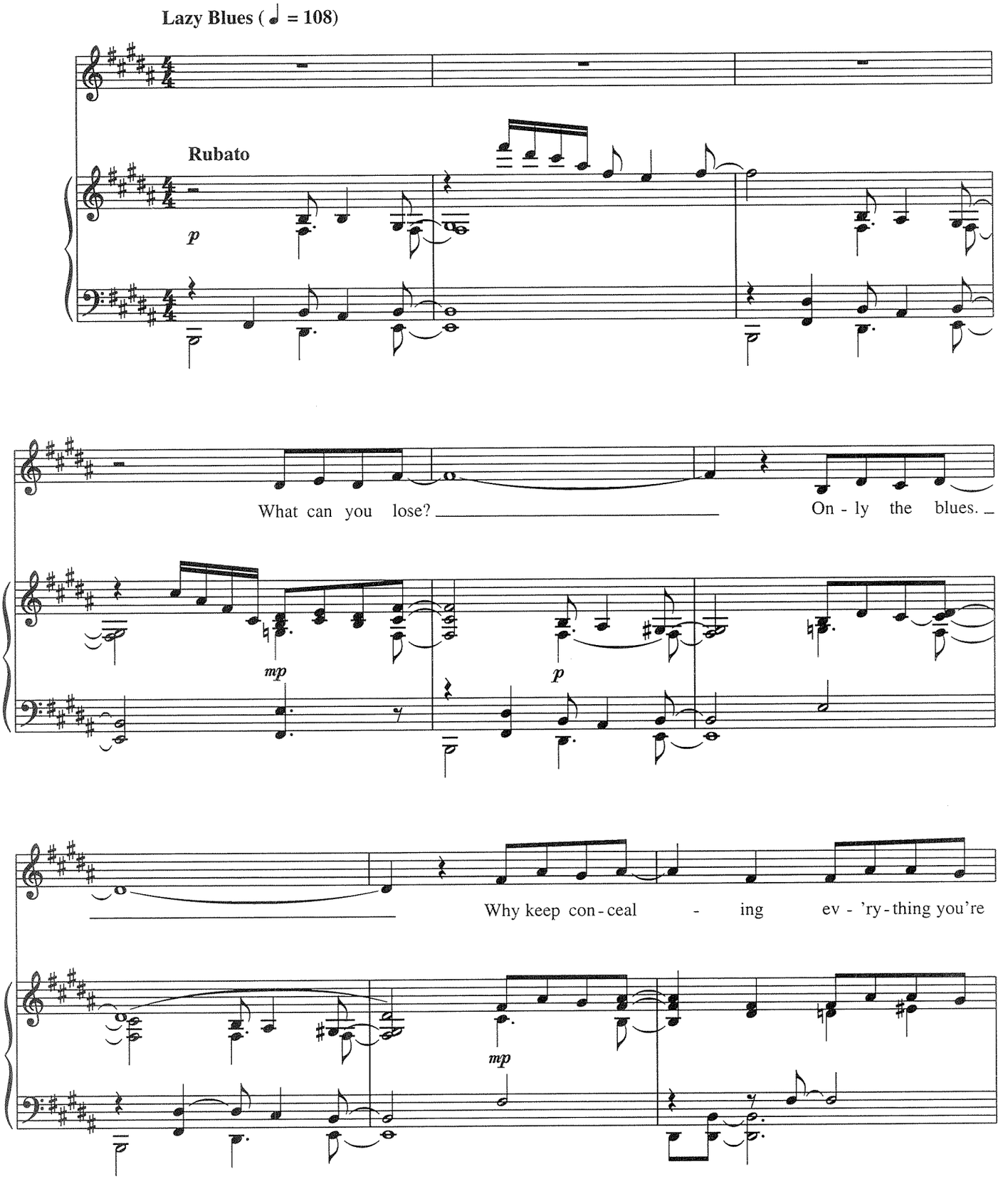

D♭maj7
D♭
A♭
There are two men out
rit. e dim.
molto rit.
p a tempo
A♭maj7
E♭m(no5)
E♭m
D♭/A♭
and it's in the ninth, and the score is
D♭maj7/A♭
A♭
A♭
four to three.
There's a man on first,
A♭maj7
E♭m7(no5)
E♭m
D♭/A♭
and a man at bat, and the man at bat


D♭maj7/A♭
A♭
is me.
And it's
D♭maj7
Cm7(addA♭)
B♭m7
D♭maj7
Cm7(addA♭)
B♭m7
what you'd call
a
rit.
A♭
A♭maj7
E♭m7
E♭m
dream.
a tempo
D♭
D♭maj7
A♭
rit.

WHAT CAN YOU LOSE

from the film *Dick Tracy*

Words and Music by
STEPHEN SONDHEIM



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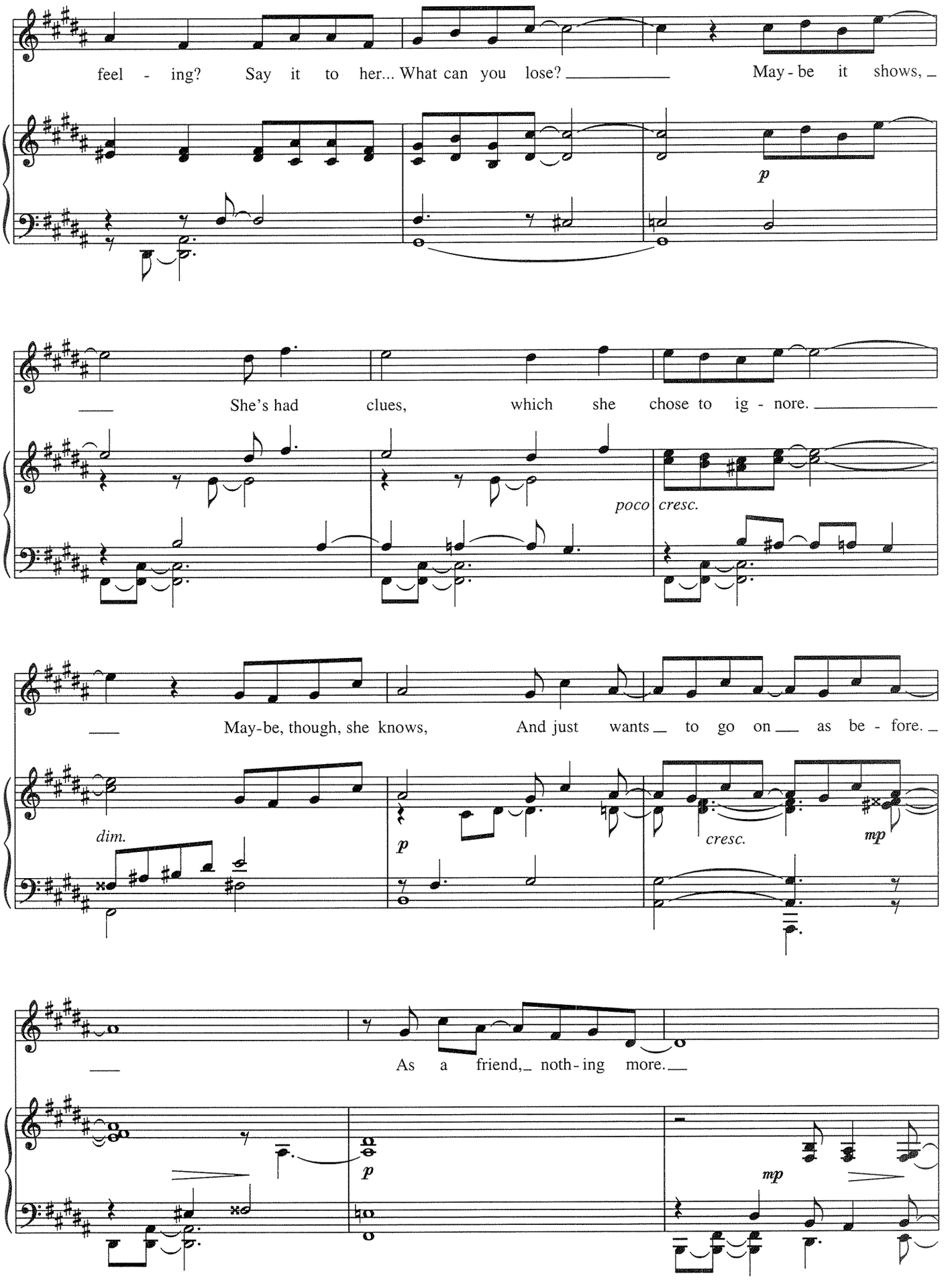
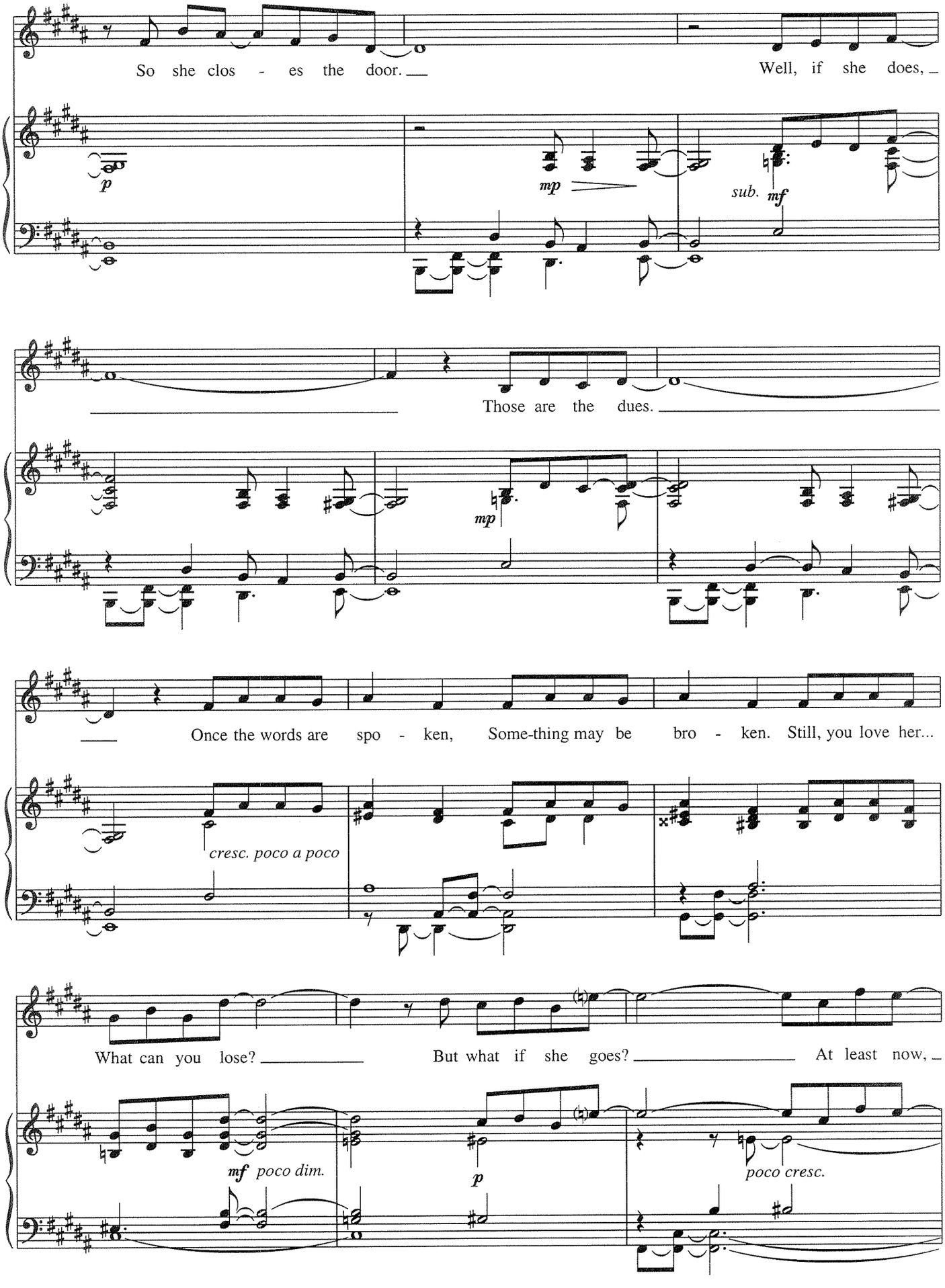
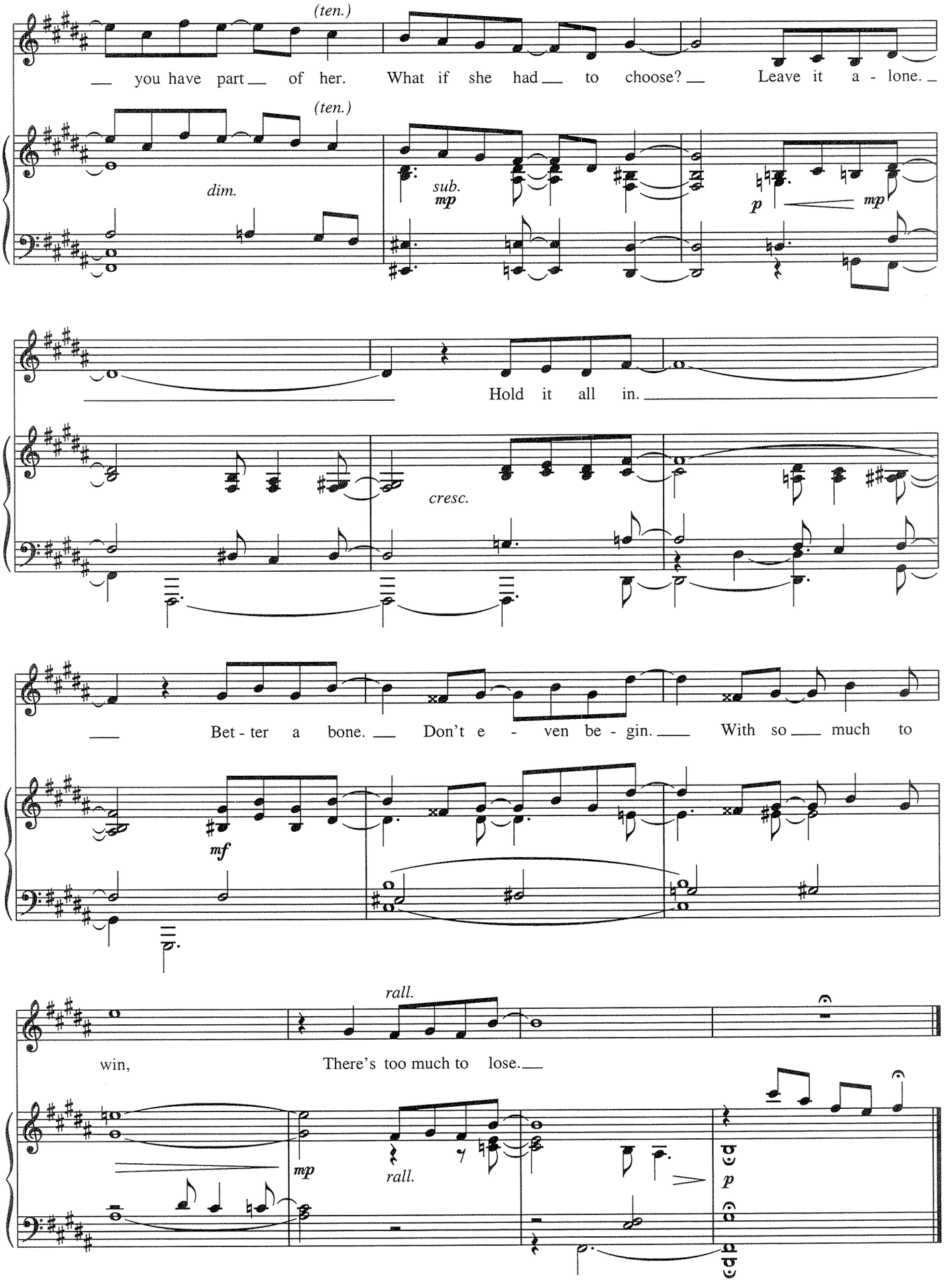

feel - ing? Say it to her... What can you lose? May - be it shows,
p
She's had clues, which she chose to ig - nore.
poco cresc.
May-be, though, she knows, And just wants to go on as be - fore.
dim.
p
cresc.
mp
As a friend, noth - ing more.
p
mp


So she clos - es the door.
Well, if she does,
p
mp
sub. mf
Those are the dues.
mp
Once the words are spo - ken, Some-thing may be bro - ken. Still, you love her...
cresc. poco a poco
What can you lose?
But what if she goes?
At least now,
mf poco dim.
p
poco cresc.

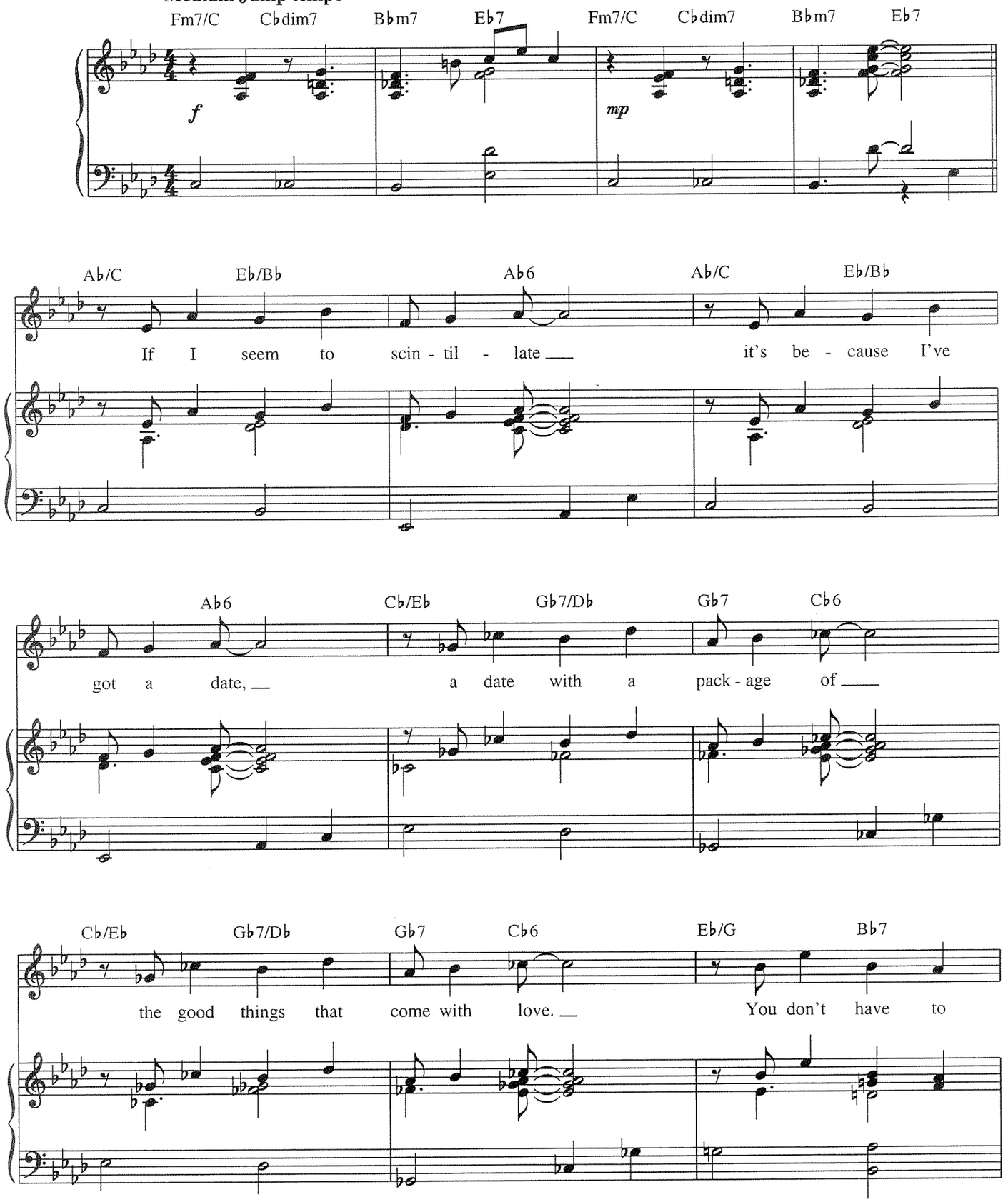

(ten.)
you have part of her. What if she had to choose? Leave it a - lone.
(ten.)
dim.
sub.
mp
p
mp
Hold it all in.
cresc.
Bet - ter a bone. Don't e - ven be - gin. With so much to
mf
rall.
win,
There's too much to lose.
mp
rall.
p

STEPPIN' OUT WITH MY BABY

from the motion picture Irving Berlin's *Easter Parade*

Words and Music by
IRVING BERLIN

Medium Jump tempo



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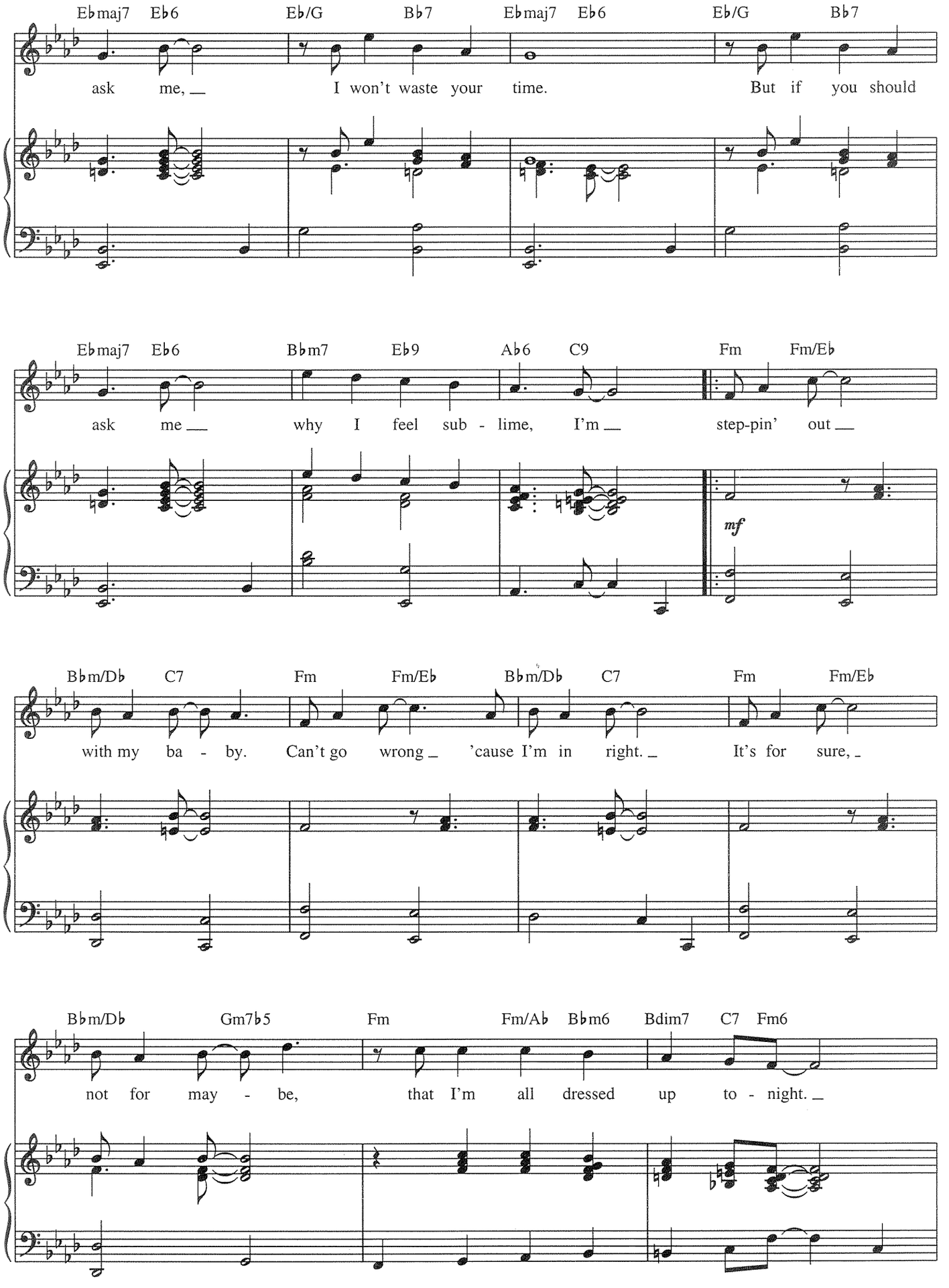
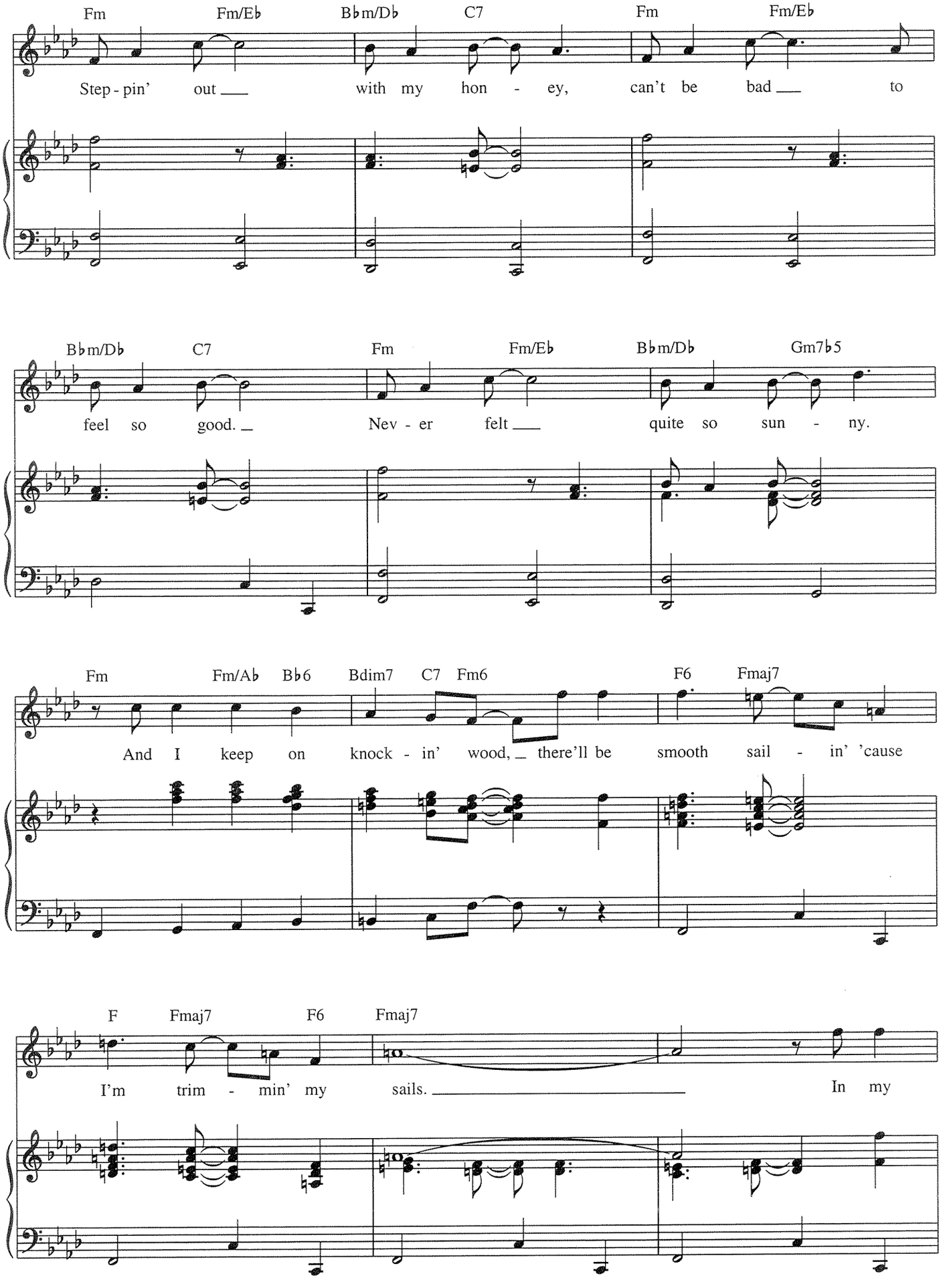
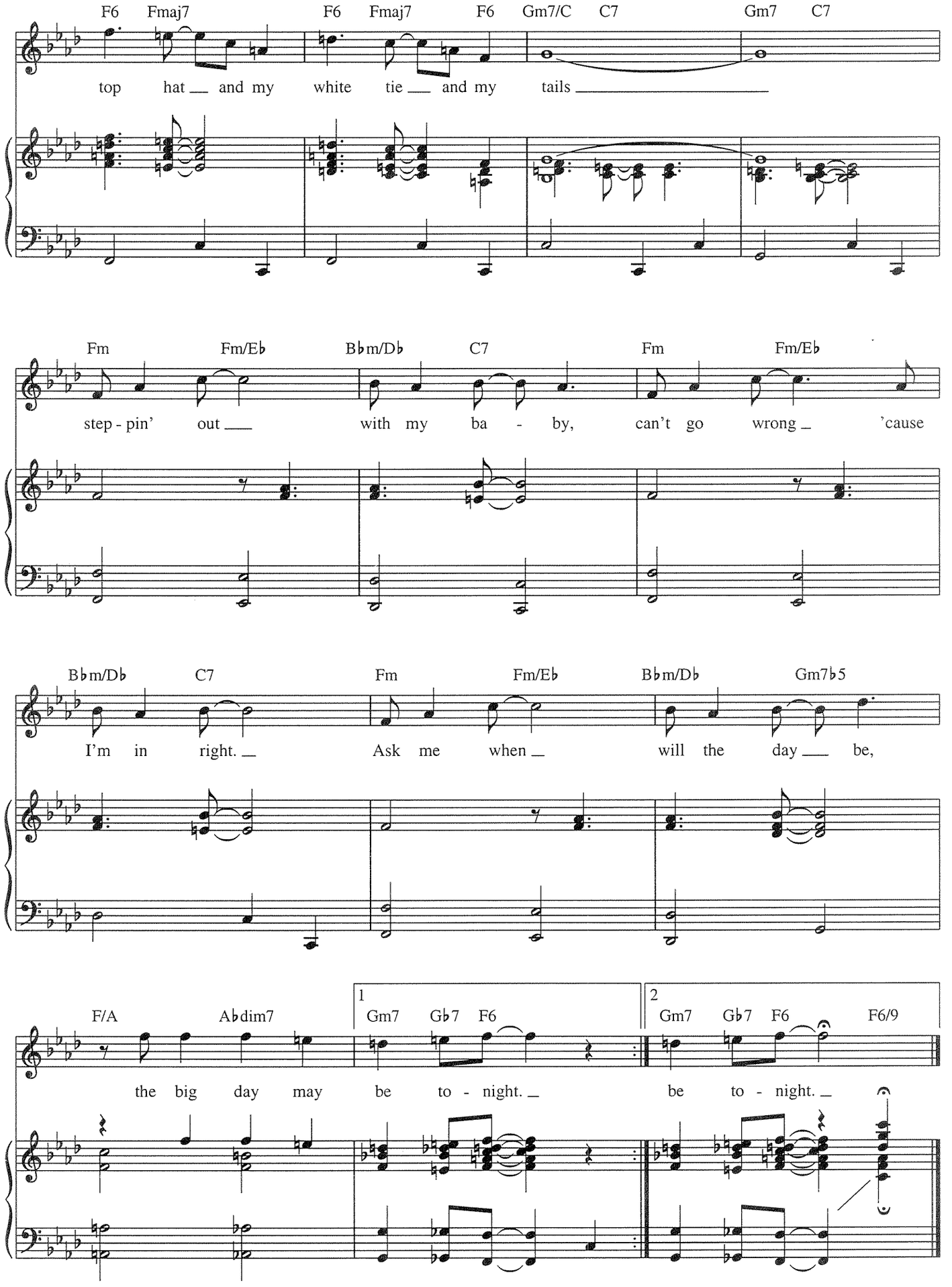

Ebmaj7 Eb6 Eb/G Bb7 Ebmaj7 Eb6 Eb/G Bb7
ask me, I won't waste your time. But if you should
Ebmaj7 Eb6 Bbm7 Eb9 Ab6 C9 Fm Fm/Eb
ask me why I feel sub - lime, I'm step-pin' out
mf
Bbm/Db C7 Fm Fm/Eb Bbm/Db C7 Fm Fm/Eb
with my ba - by. Can't go wrong 'cause I'm in right. It's for sure,
Bbm/Db Gm7b5 Fm Fm/Ab Bbm6 Bdim7 C7 Fm6
not for may - be, that I'm all dressed up to - night.


Fm Fm/Eb Bbm/Db C7 Fm Fm/Eb
Step - pin' out with my hon - ey, can't be bad to
Bbm/Db C7 Fm Fm/Eb Bbm/Db Gm7b5
feel so good. Nev - er felt quite so sun - ny.
Fm Fm/Ab Bb6 Bdim7 C7 Fm6 F6 Fmaj7
And I keep on knock - in' wood, there'll be smooth sail - in' 'cause
F Fmaj7 F6 Fmaj7
I'm trim - min' my sails. In my

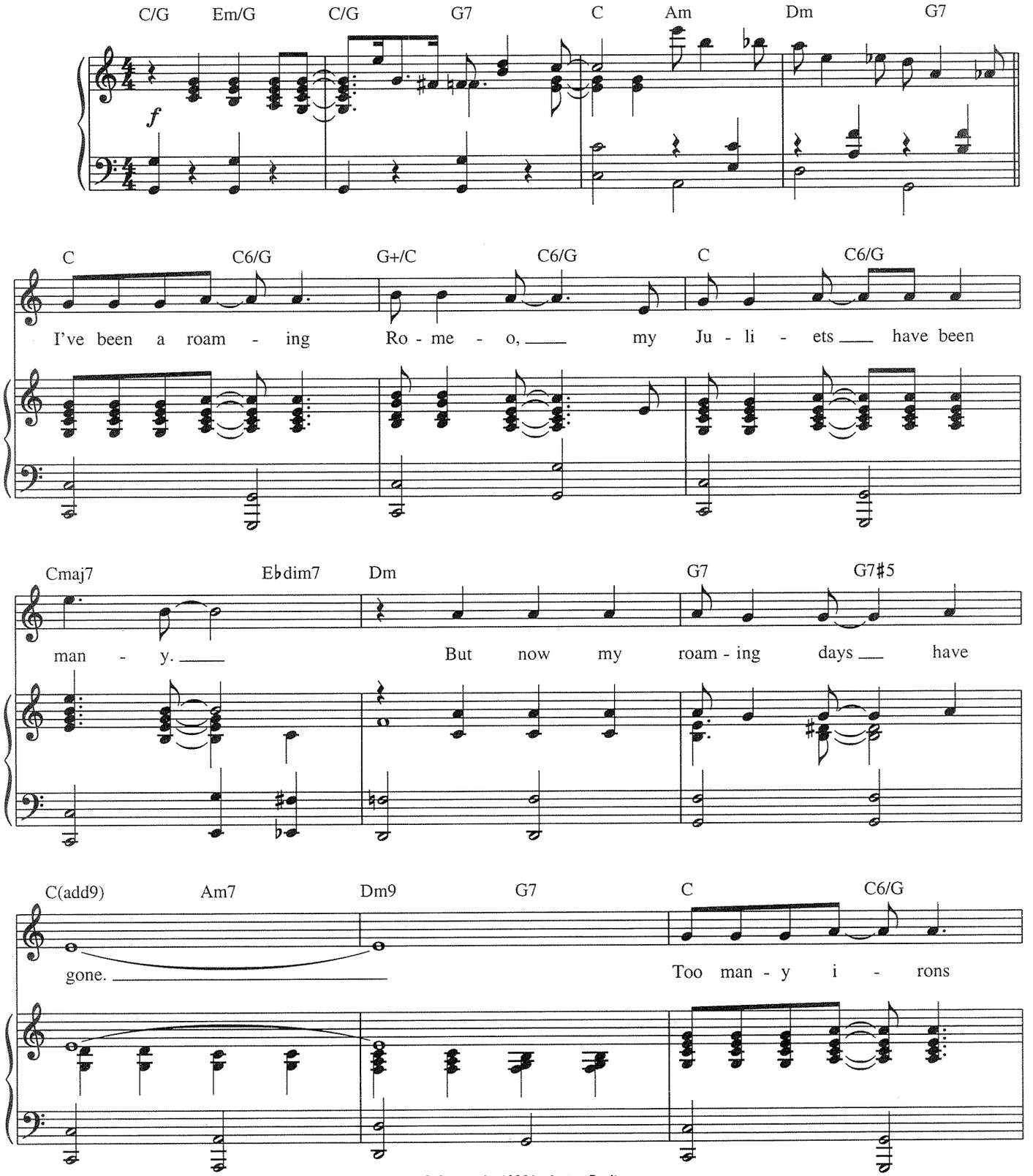

F6 Fmaj7 F6 Fmaj7 F6 Gm7/C C7 Gm7 C7
top hat and my white tie and my tails
Fm Fm/Eb Bbm/Db C7 Fm Fm/Eb
step - pin' out with my ba - by, can't go wrong 'cause
Bbm/Db C7 Fm Fm/Eb Bbm/Db Gm7b5
I'm in right. Ask me when will the day be,
F/A Abdim7 1 Gm7 Gb7 F6 2 Gm7 Gb7 F6 F6/9
the big day may be to - night. be to - night.

I'M PUTTING ALL MY EGGS IN ONE BASKET

from the motion picture *Follow the Fleet*

Words and Music by
IRVING BERLIN

Moderately (Swing beat)



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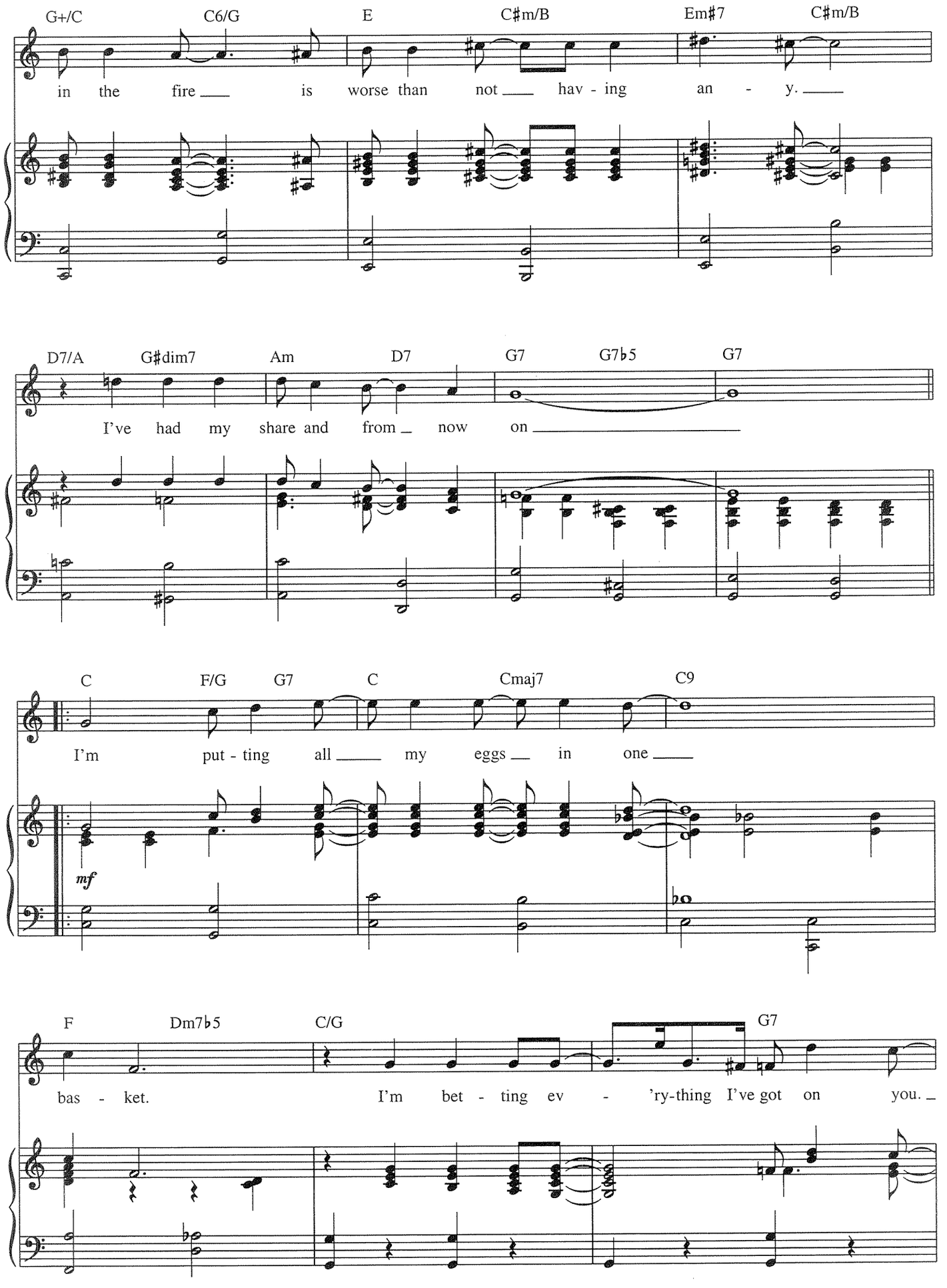
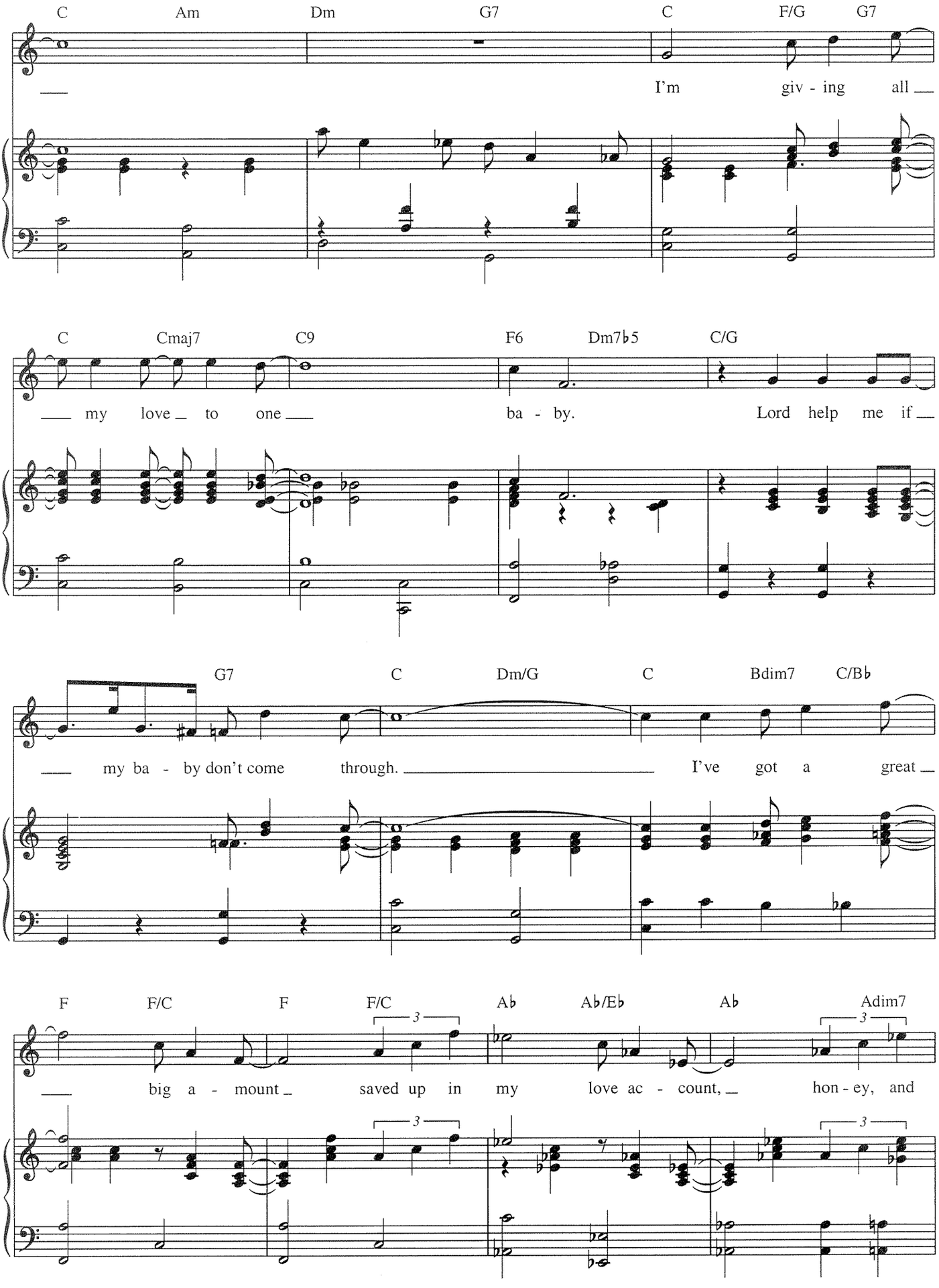
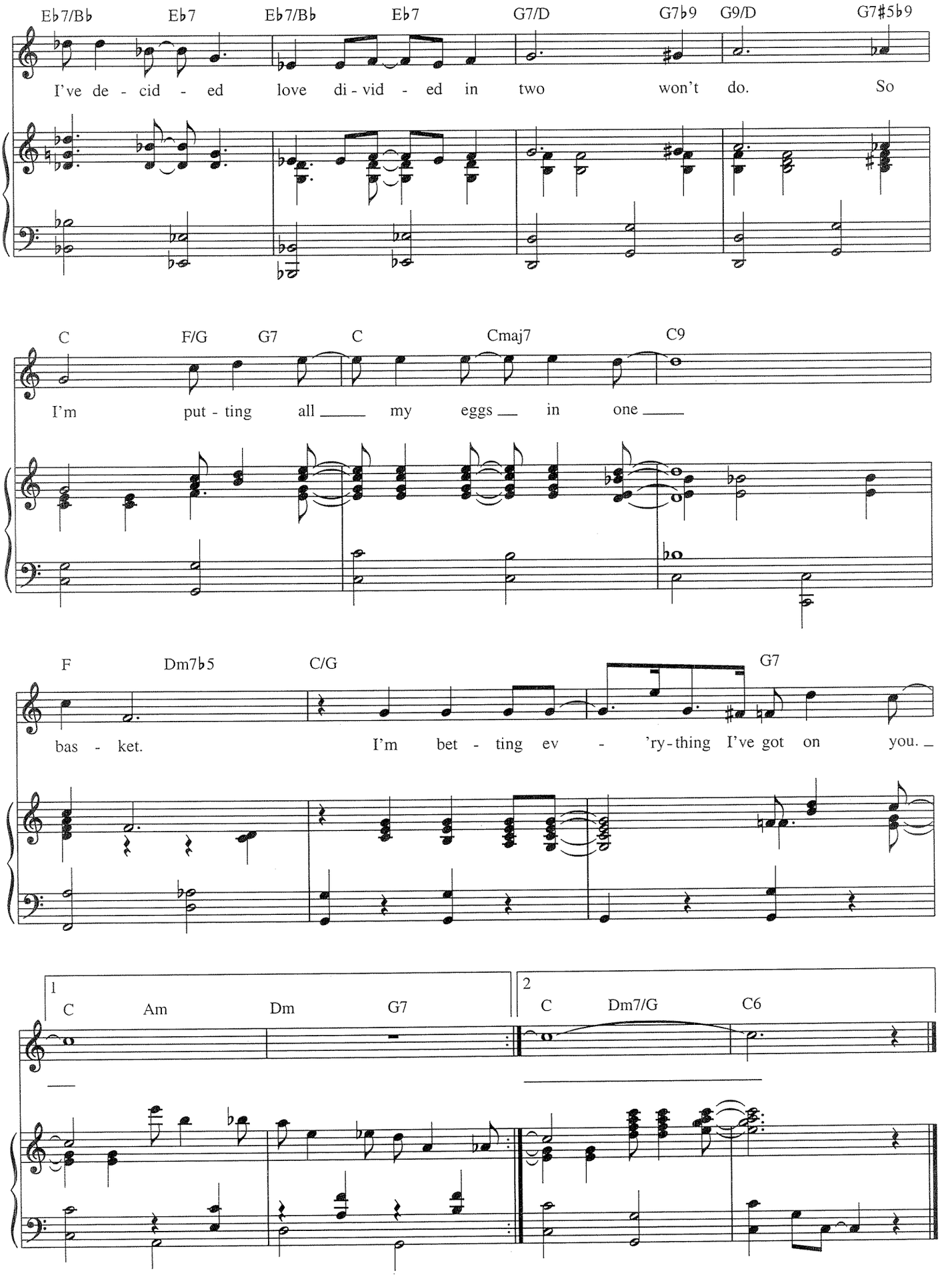

G+/C C6/G E C♯m/B Em♯7 C♯m/B
in the fire is worse than not hav - ing an - y.
D7/A G♯dim7 Am D7 G7 G7♭5 G7
I've had my share and from now on
C F/G G7 C Cmaj7 C9
I'm put - ting all my eggs in one
mf
F Dm7♭5 C/G G7
bas - ket. I'm bet - ting ev - 'ry-thing I've got on you.

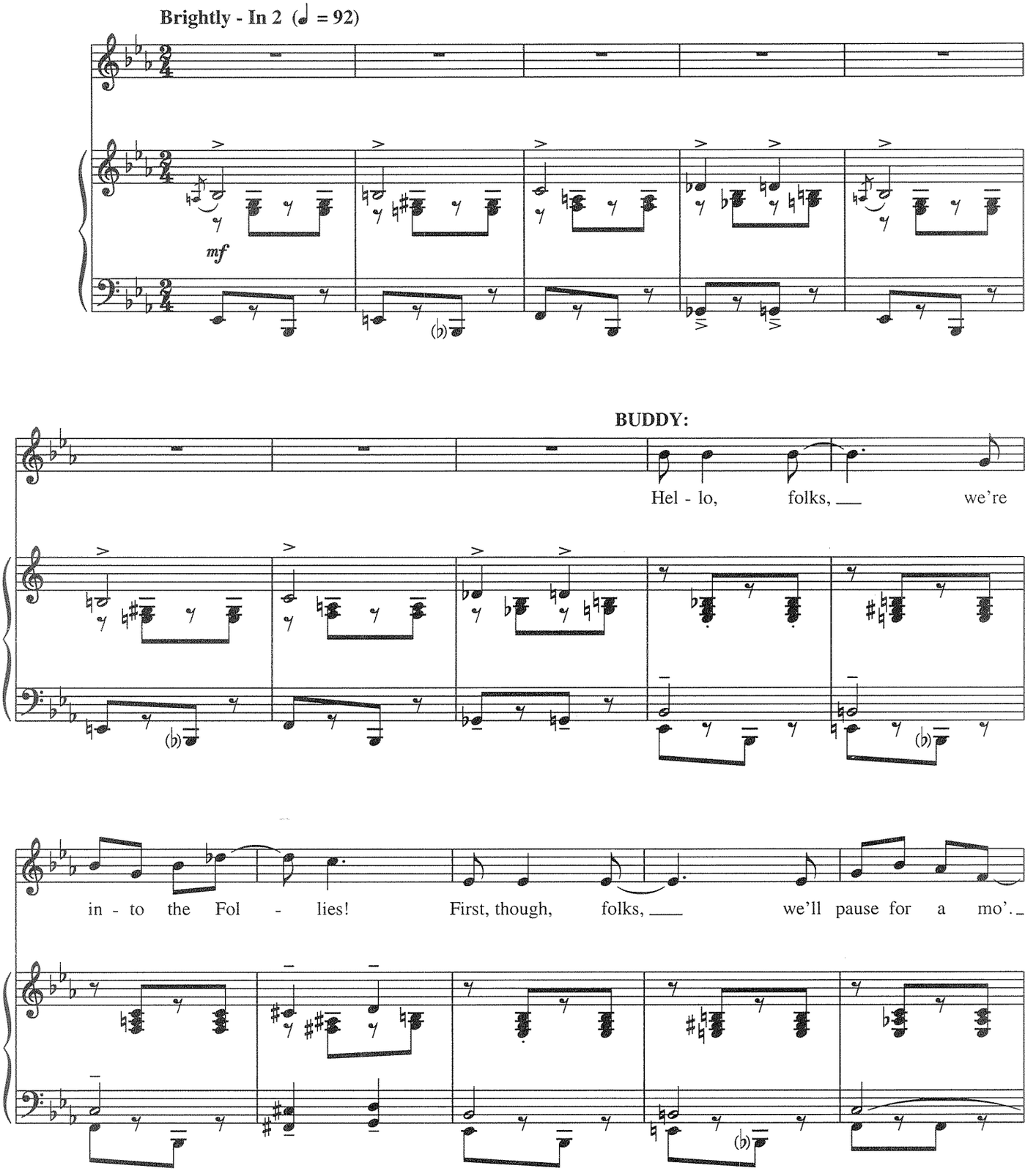

C Am Dm G7 C F/G G7
I'm giv - ing all
C Cmaj7 C9 F6 Dm7♭5 C/G
my love to one ba - by. Lord help me if
G7 C Dm/G C Bdim7 C/B♭
my ba - by don't come through. I've got a great
F F/C F F/C A♭ A♭/E♭ A♭ Adim7
big a - mount saved up in my love ac - count, hon - ey, and


Eb7/Bb Eb7 Eb7/Bb Eb7 G7/D G7b9 G9/D G7#5b9
I've de - cid - ed love di - vid - ed in two won't do. So
C F/G G7 C Cmaj7 C9
I'm put - ting all my eggs in one
F Dm7b5 C/G G7
bas - ket. I'm bet - ting ev - 'ry - thing I've got on you.
1
C Am Dm G7
2
C Dm7/G C6

BUDDY'S BLUES

from *Follies*

Words and Music by
STEPHEN SONDHEIM



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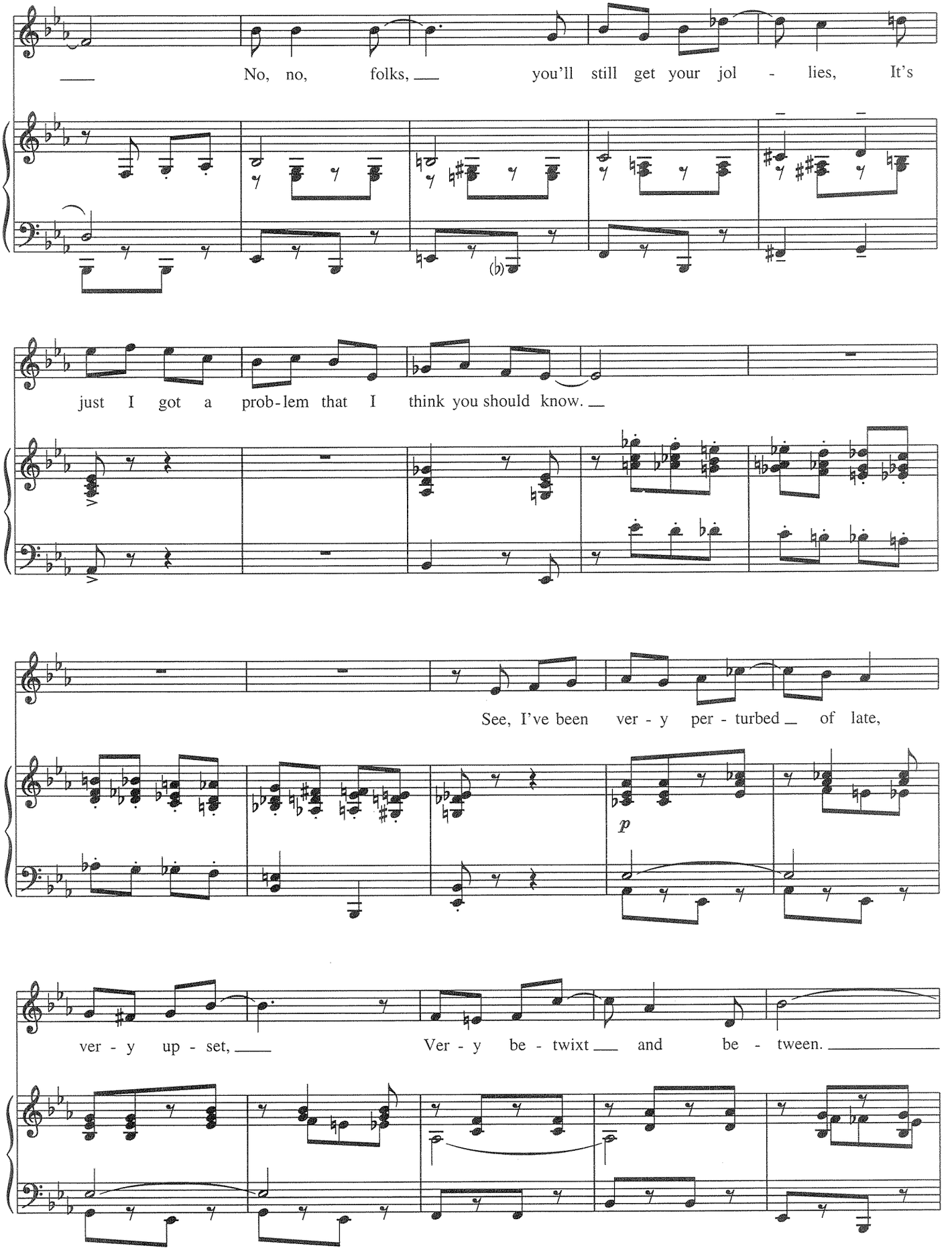
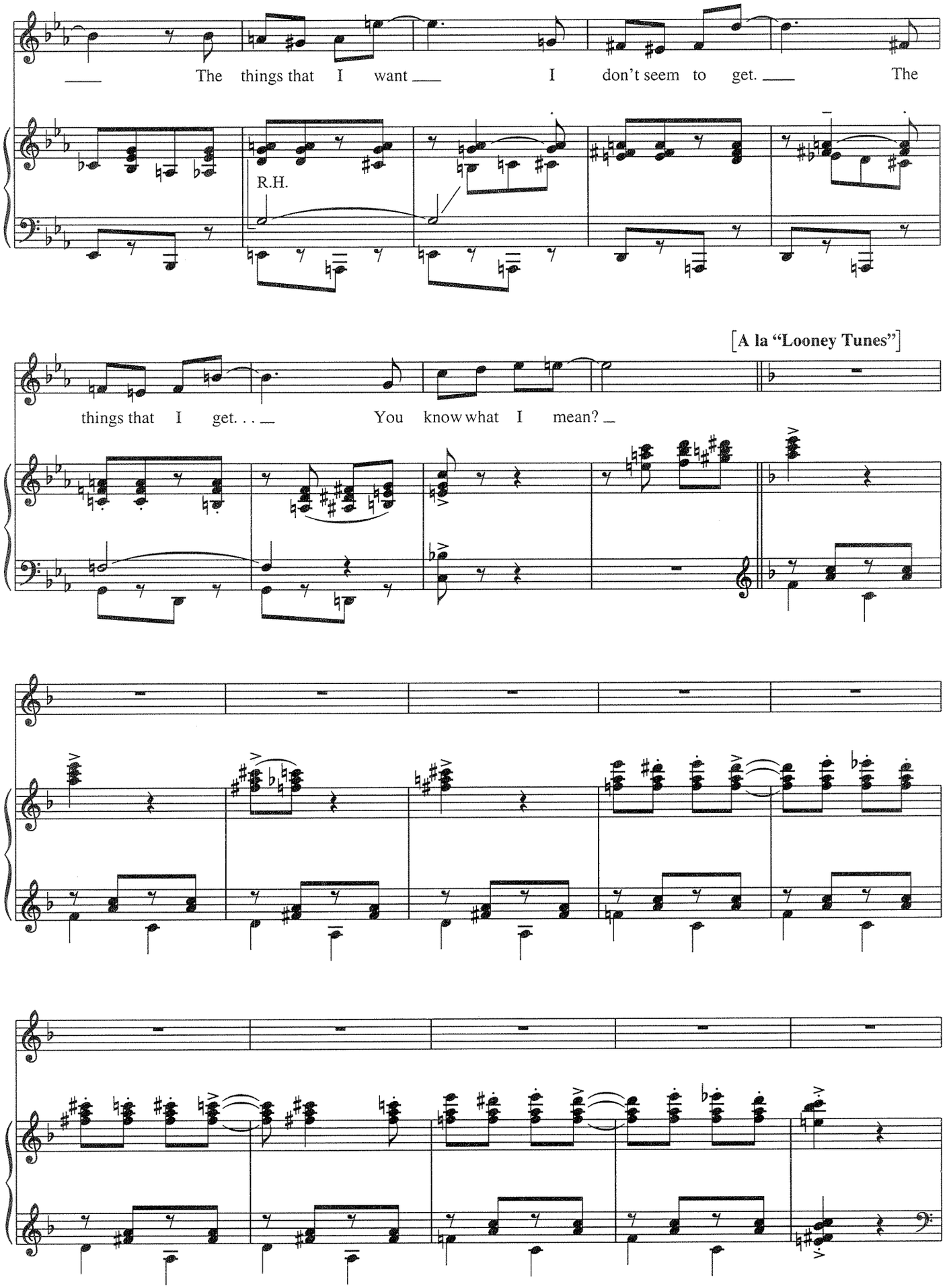
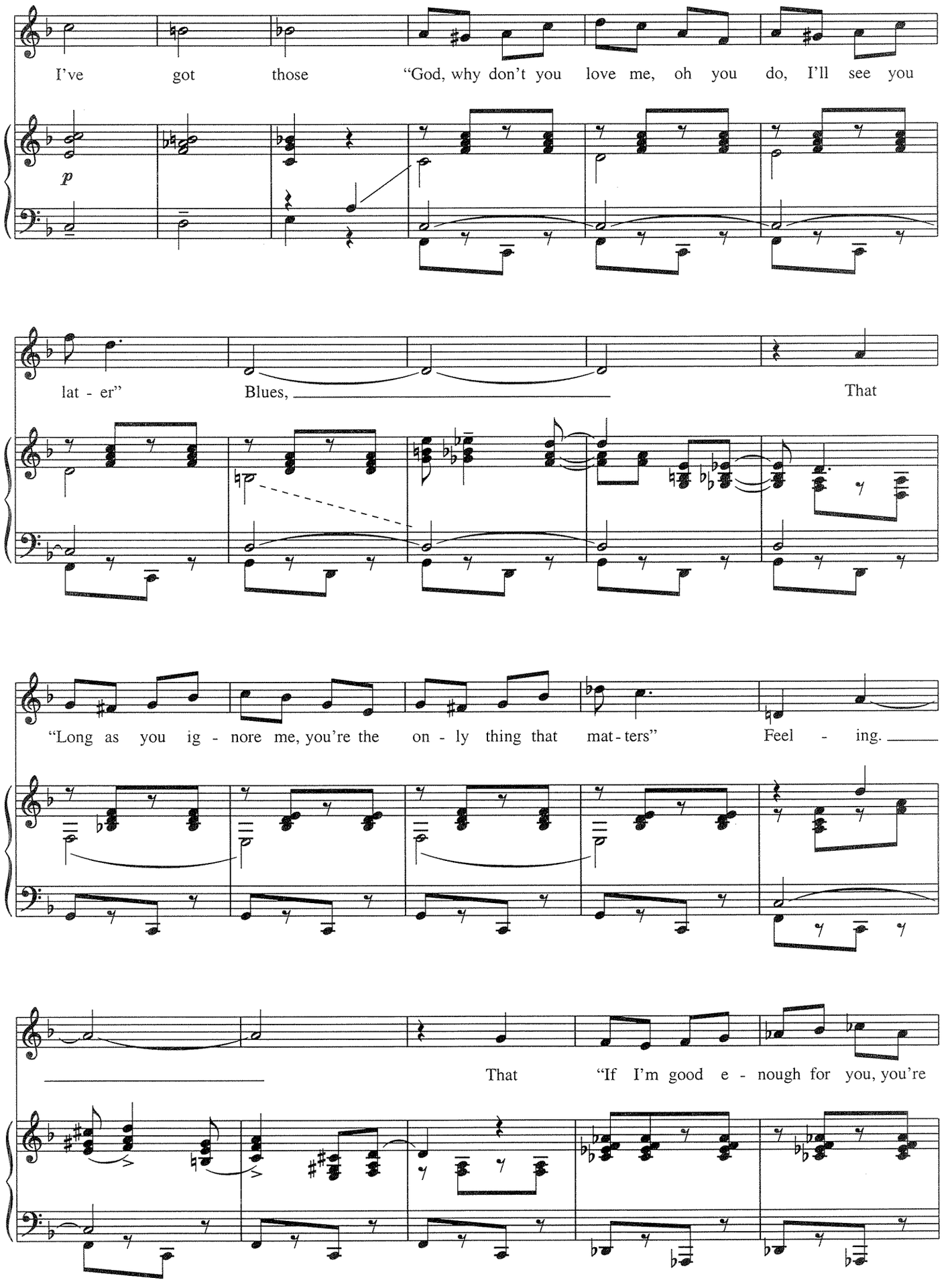
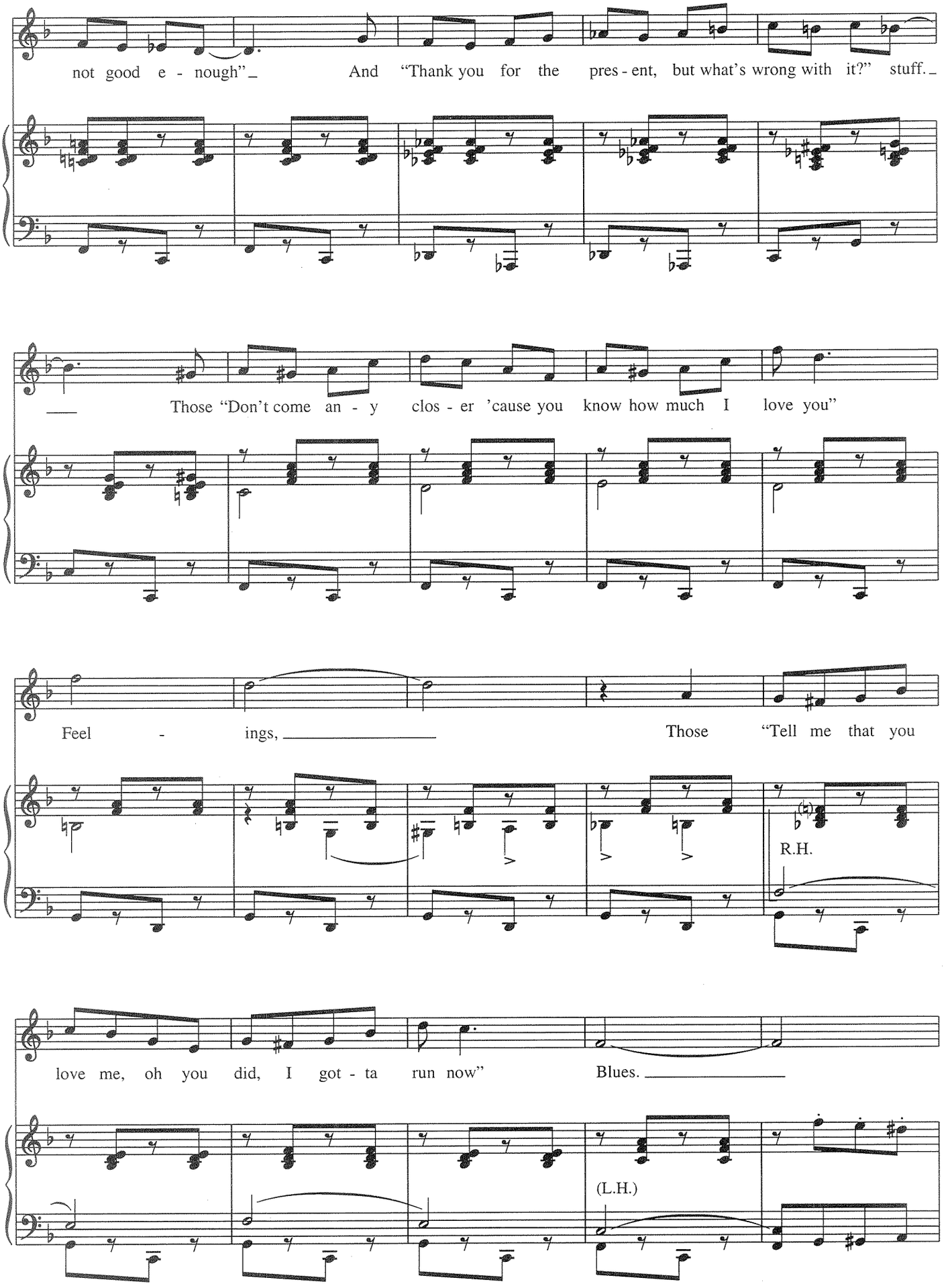
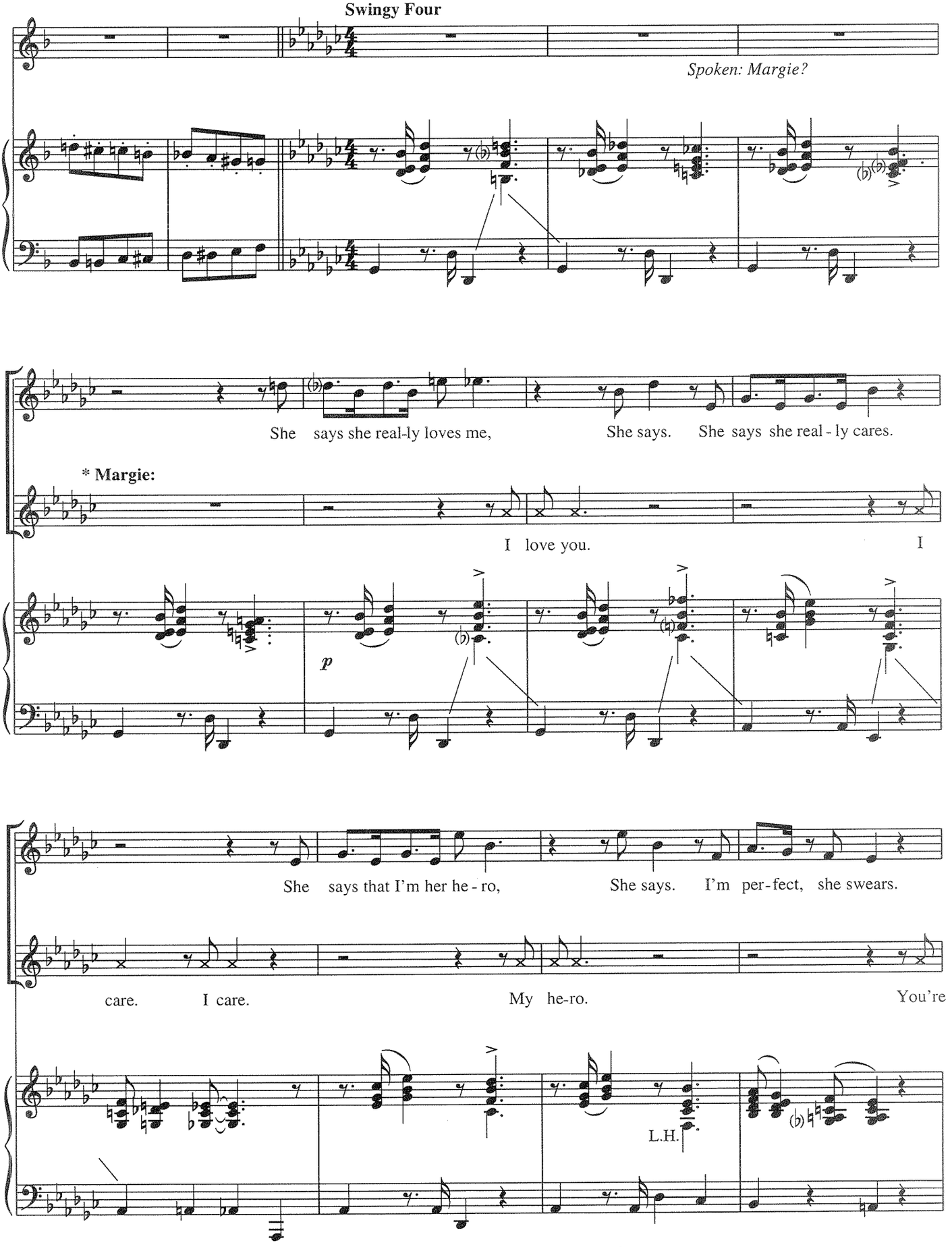

No, no, folks, you'll still get your jol - lies, It's
just I got a prob-lem that I think you should know.
See, I've been ver - y per - turbed of late,
p
ver - y up - set, Ver - y be - twixt and be - tween.

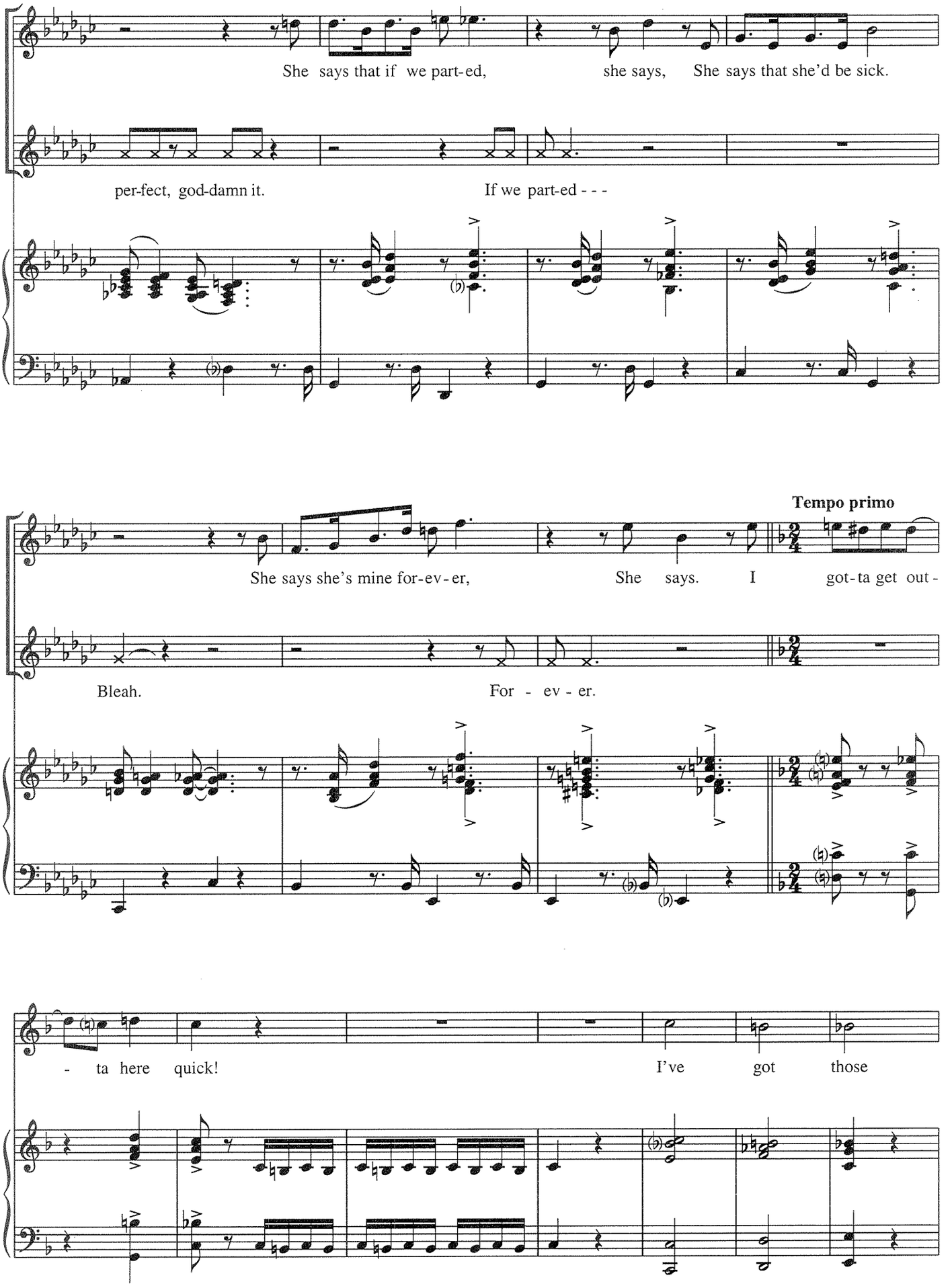

The things that I want I don't seem to get. The
R.H.
[A la "Looney Tunes"]
things that I get. . . You know what I mean?

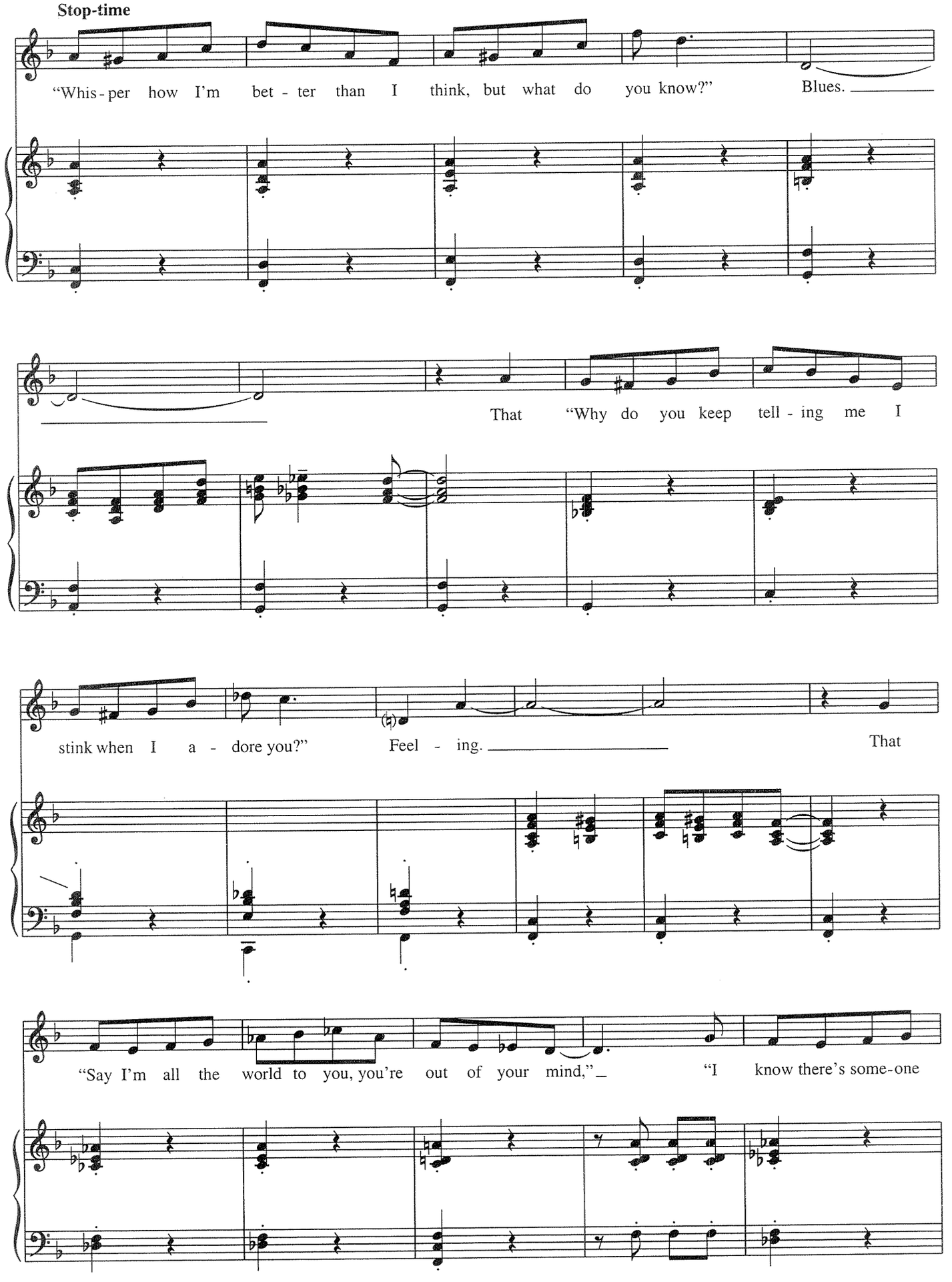

I've got those "God, why don't you love me, oh you do, I'll see you
p
lat - er" Blues, That
"Long as you ig - nore me, you're the on - ly thing that mat - ters" Feel - ing.
That "If I'm good e - nough for you, you're

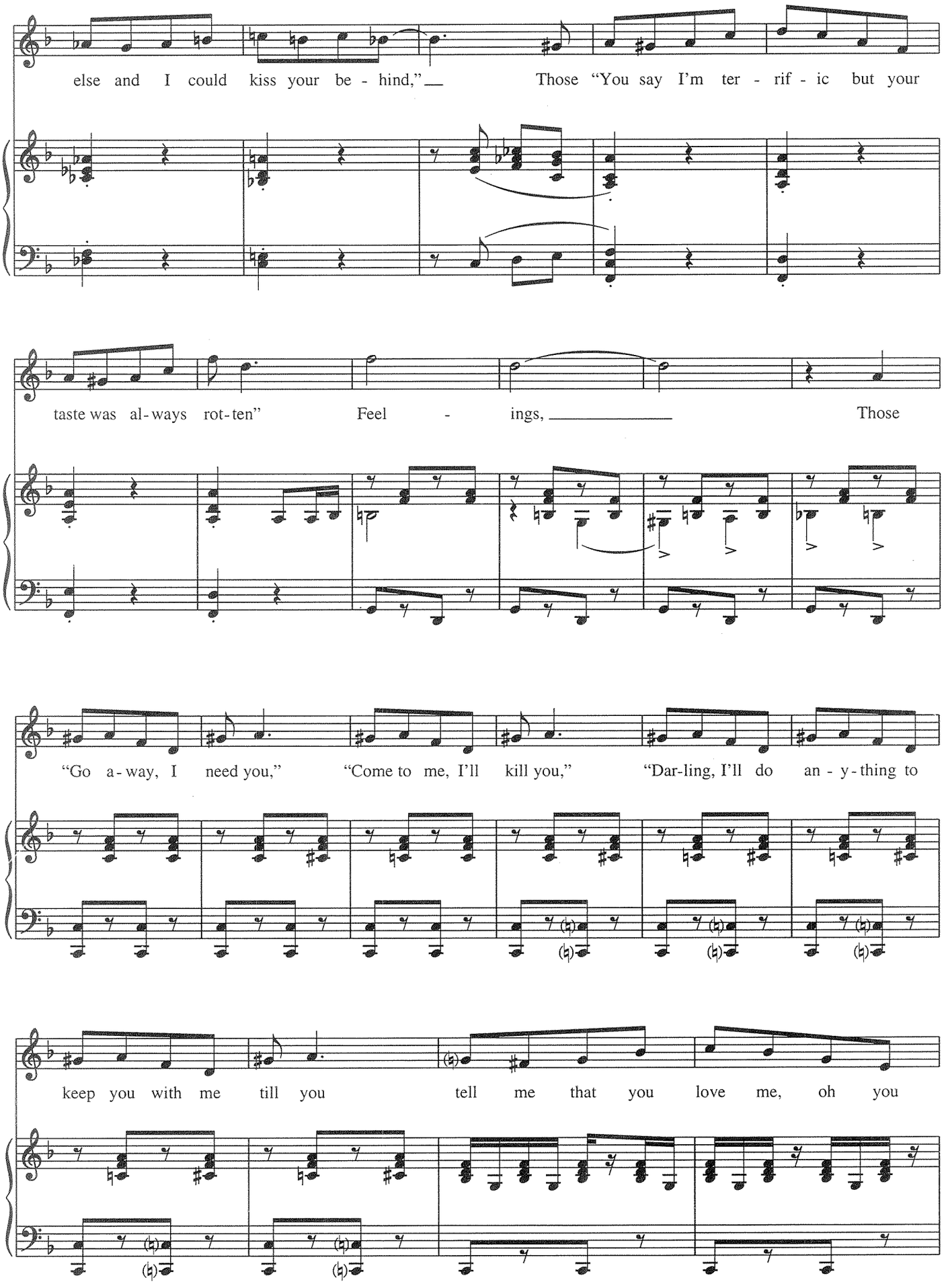

not good e - nough"_ And "Thank you for the pres - ent, but what's wrong with it?" stuff._
___ Those "Don't come an - y clos - er 'cause you know how much I love you"
Feel - ings, _____ Those "Tell me that you
R.H.
love me, oh you did, I got - ta run now" Blues. _____
(L.H.)

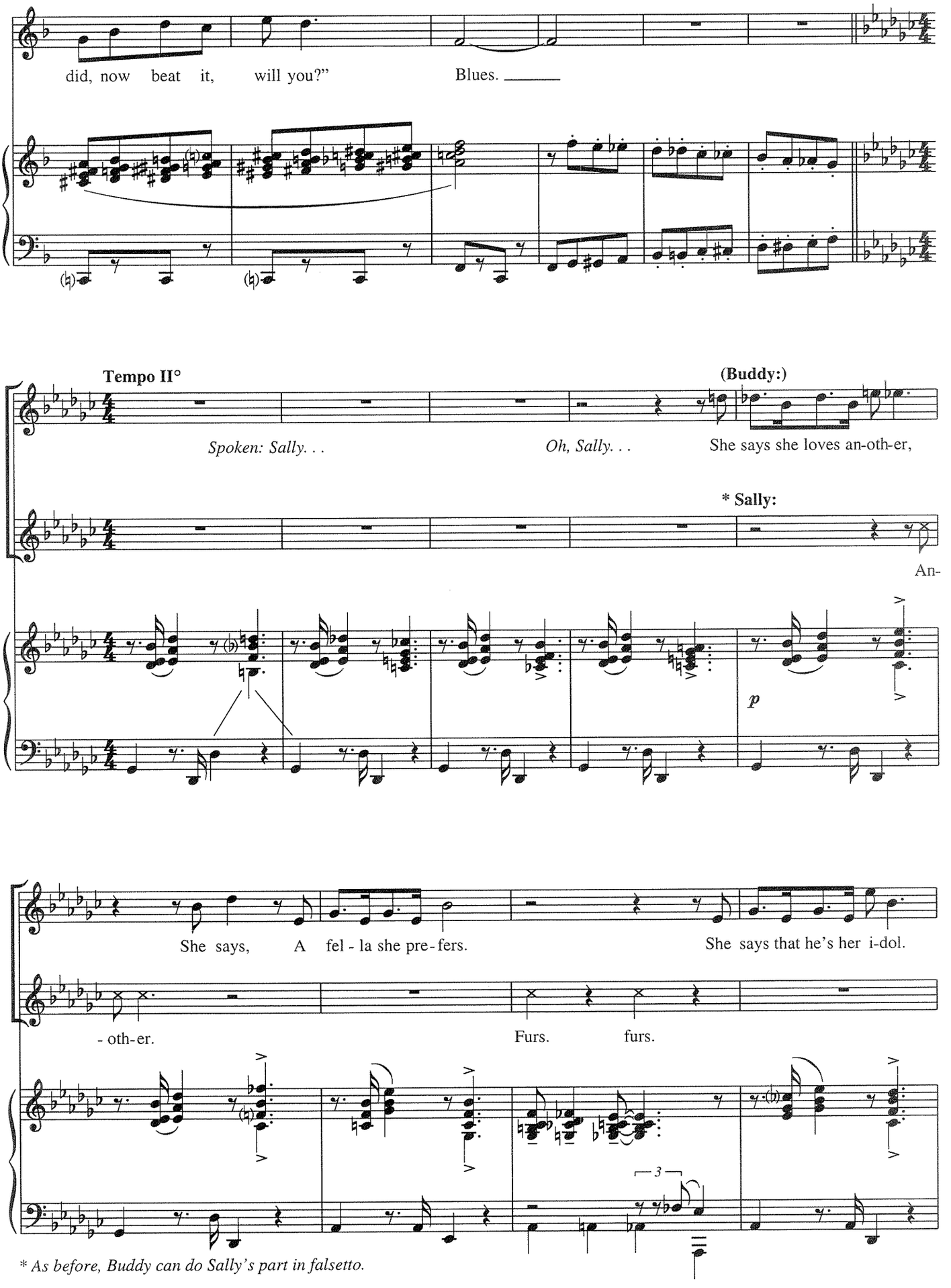


* *It has become customary in stand-alone performances of the song (outside a production) for Buddy to also do "Margie's" part, in falsetto.*

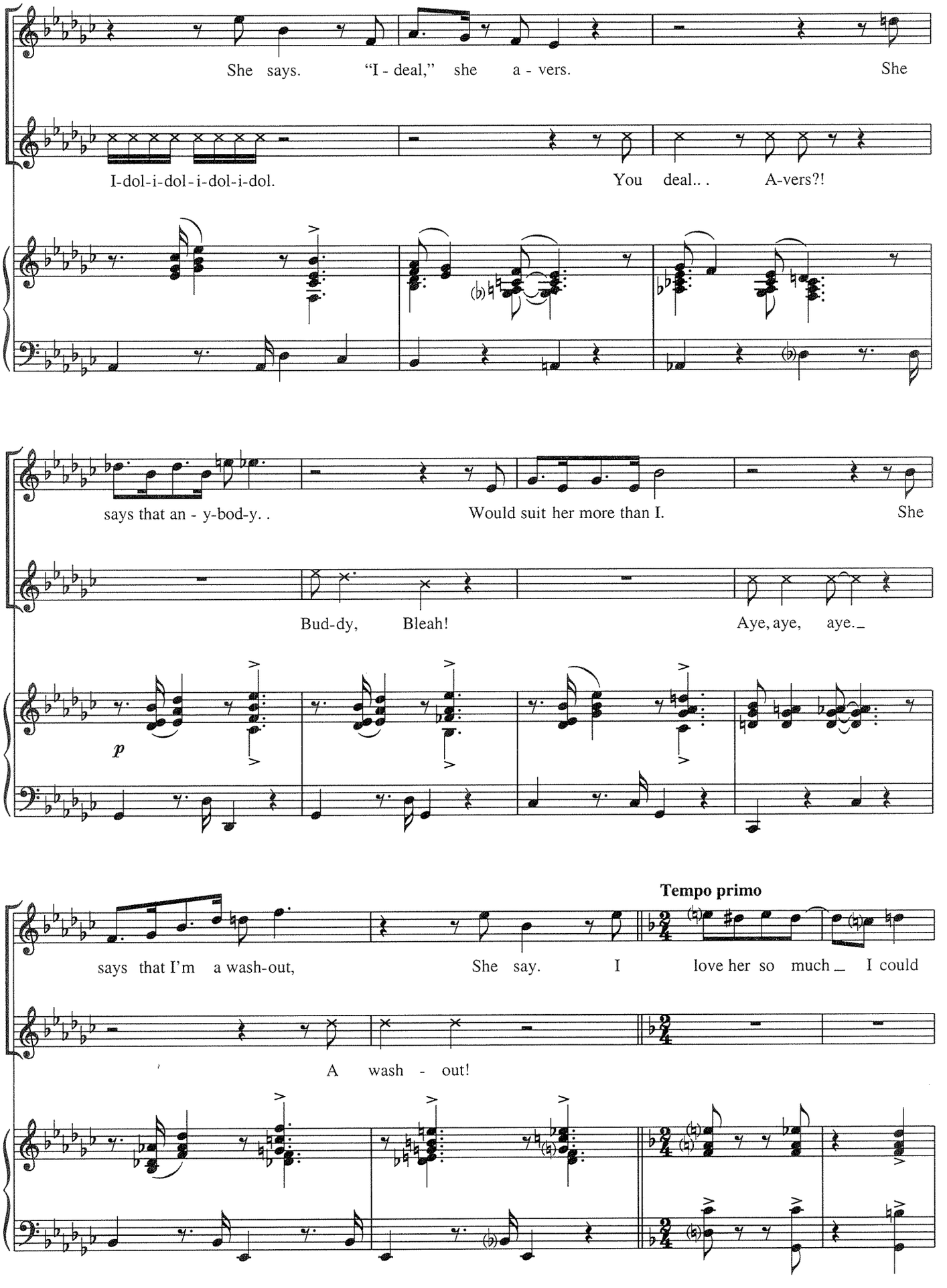

She says that if we part-ed, she says, She says that she'd be sick.
per-fect, god-damn it.
If we part-ed - - -
Tempo primo
She says she's mine for-ev-er,
She says. I got-ta get out-
Bleah.
For - ev - er.
- ta here quick!
I've got those

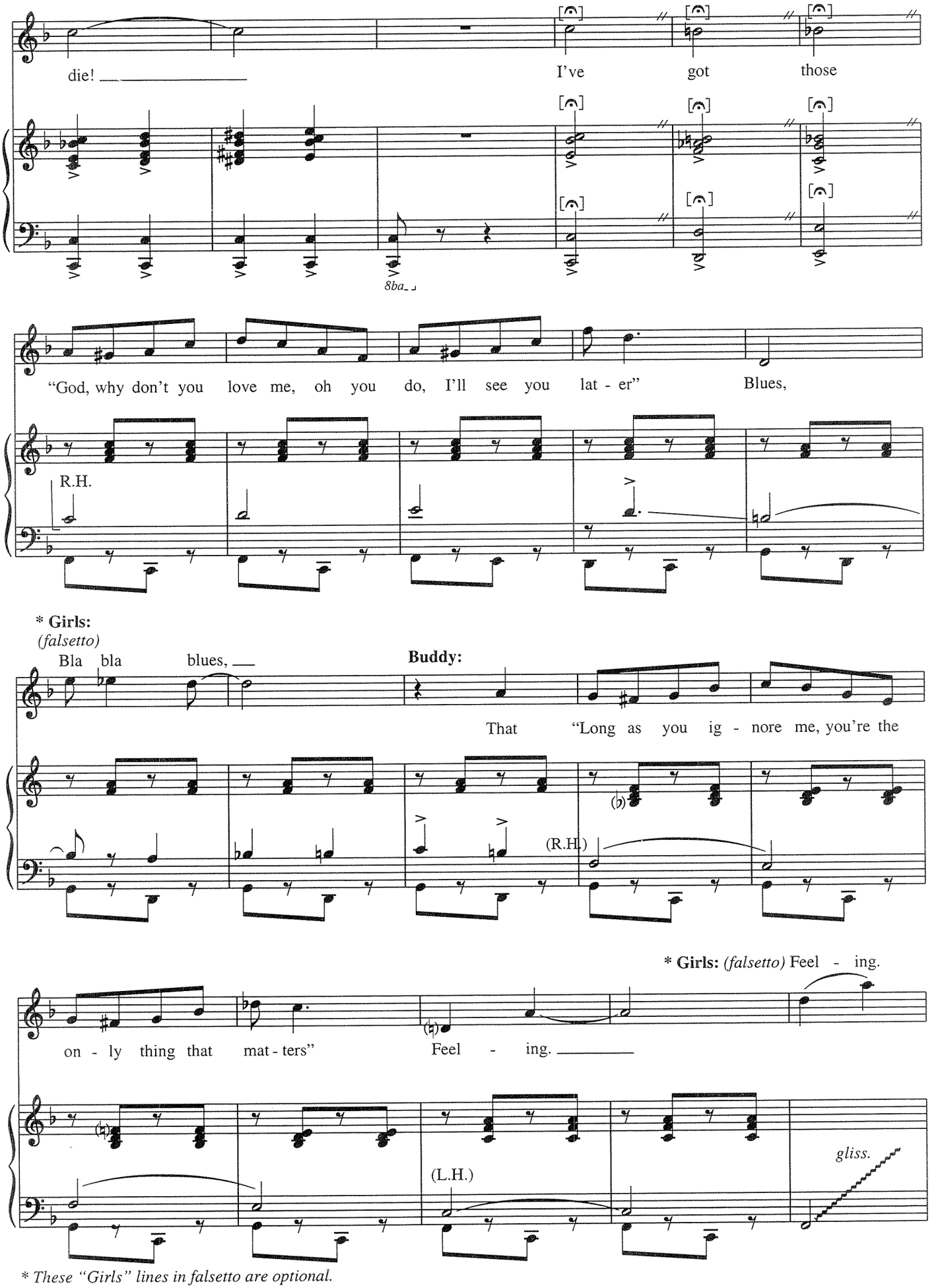

Stop-time
"Whis - per how I'm bet - ter than I think, but what do you know?"
Blues.
That "Why do you keep tell - ing me I
stink when I a - dore you?"
Feel - ing.
That
"Say I'm all the world to you, you're out of your mind,"
"I know there's some-one


else and I could kiss your be - hind,"
Those "You say I'm ter - rif - ic but your
taste was al-ways rot-ten"
Feel - ings,
Those
"Go a-way, I need you,"
"Come to me, I'll kill you,"
"Dar-ling, I'll do an - y-thing to
keep you with me till you
tell me that you love me, oh you

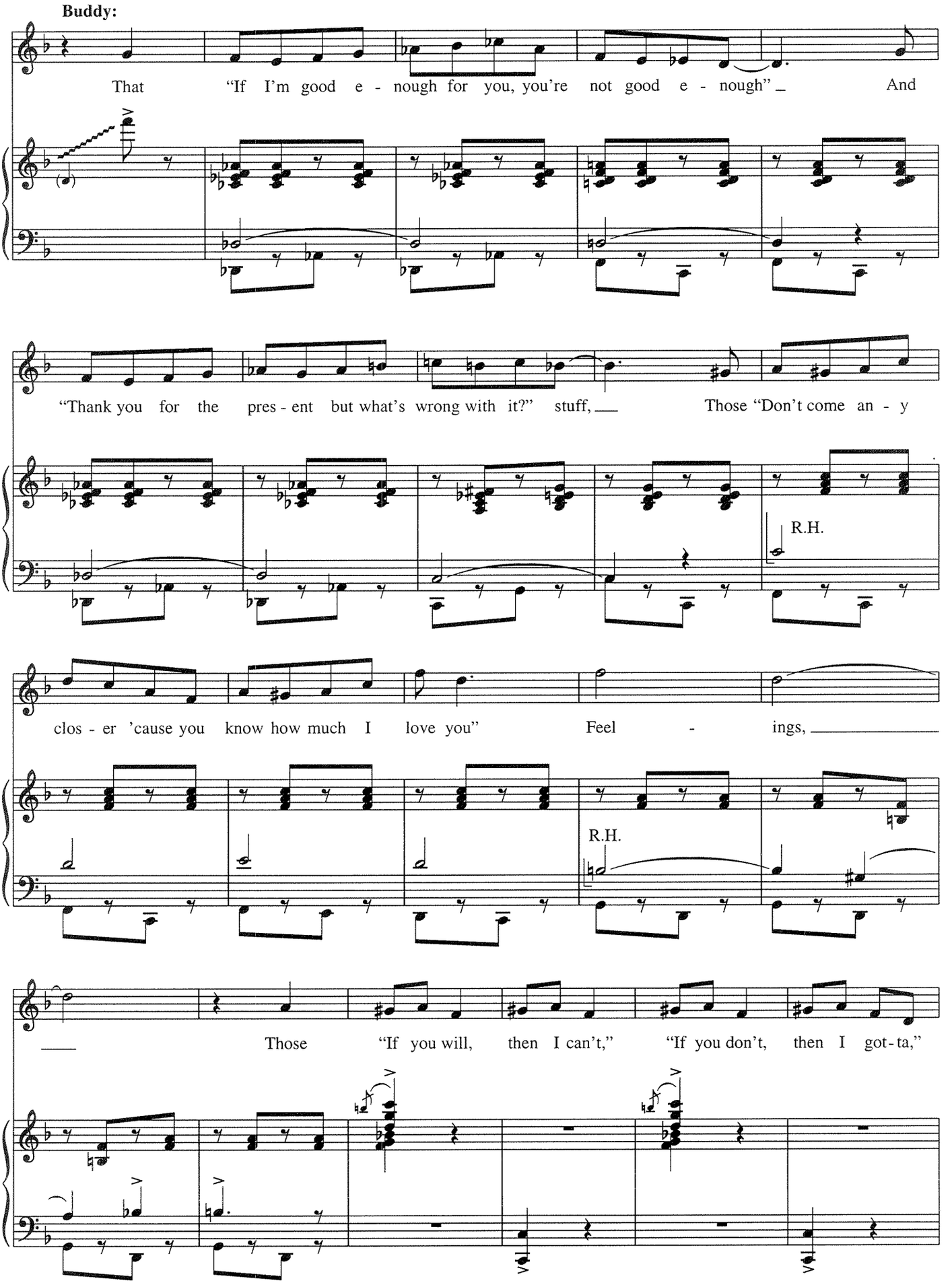


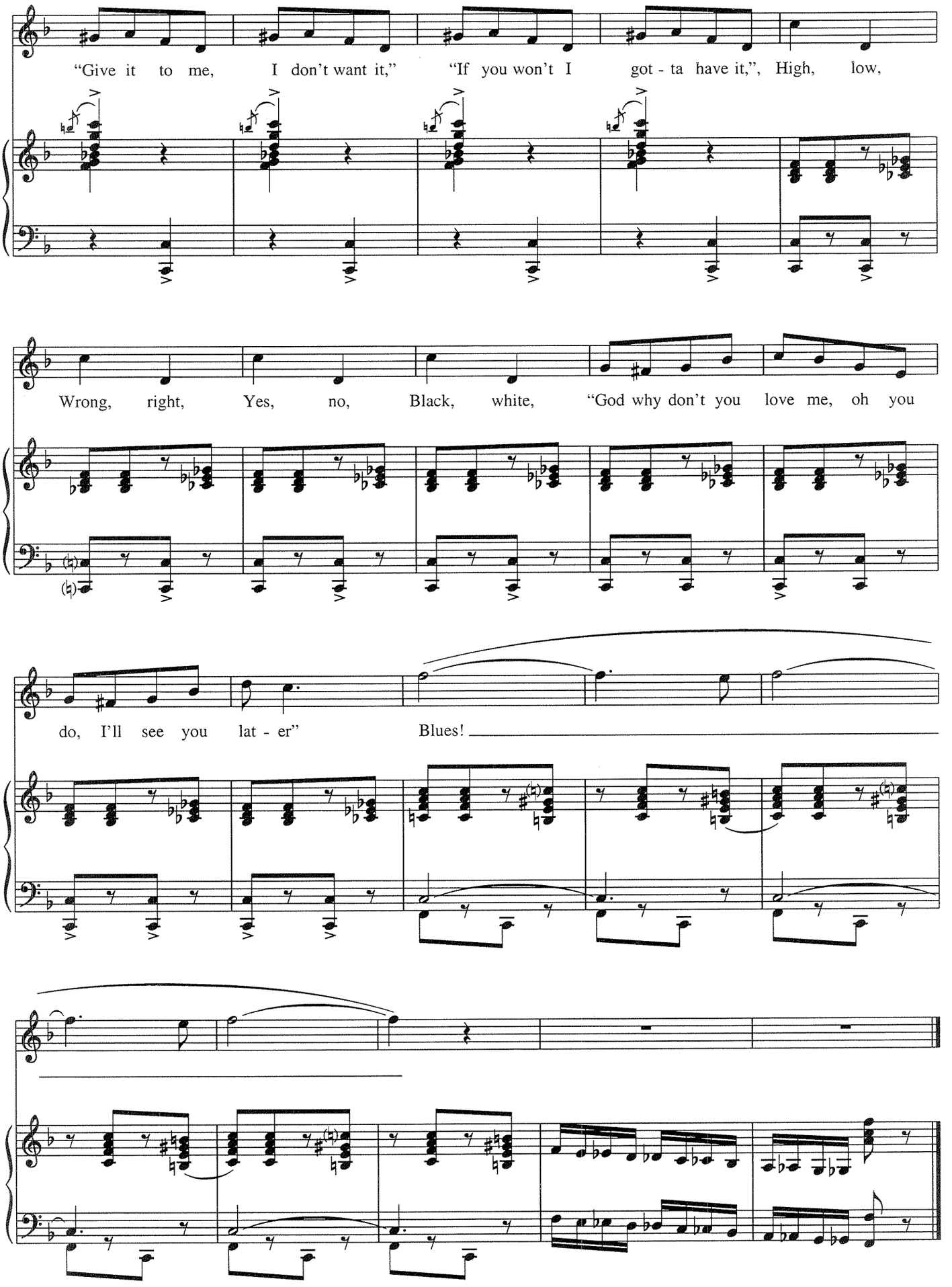
* *As before, Buddy can do Sally's part in falsetto.*


She says. "I - deal," she a - vers. She
I-dol-i-dol-i-dol-i-dol. You deal.. . A-vers?!
says that an - y-bod-y. . Would suit her more than I. She
Bud-dy, Bleah! Aye, aye, aye._
p
Tempo primo
says that I'm a wash-out, She say. I love her so much_ I could
A wash - out!



* *These "Girls" lines in falsetto are optional.*

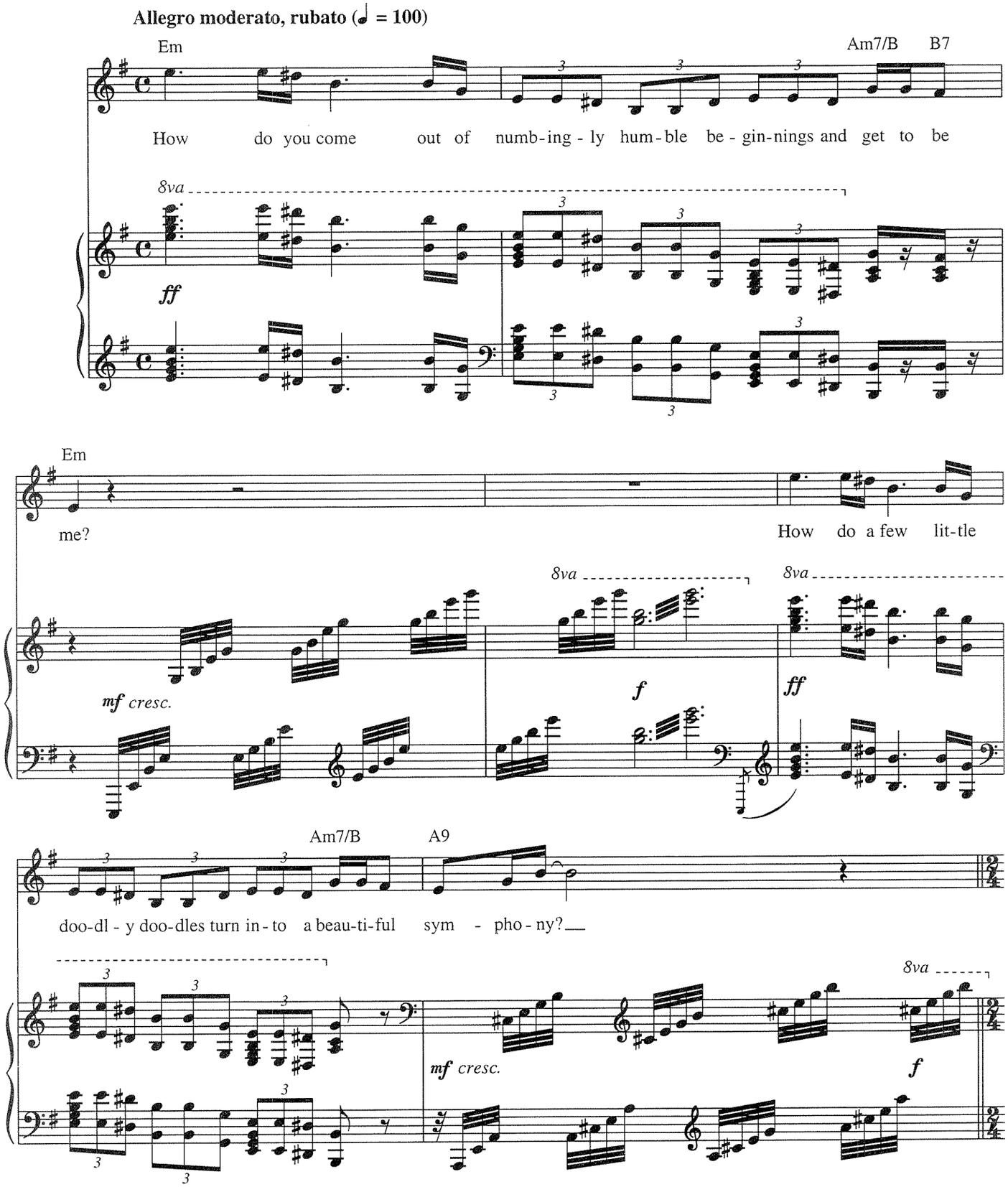

Buddy:
That "If I'm good e - nough for you, you're not good e - nough" And
"Thank you for the pres - ent but what's wrong with it?" stuff, Those "Don't come an - y
R.H.
clos - er 'cause you know how much I love you" Feel - ings,
R.H.
Those "If you will, then I can't," "If you don't, then I got-ta,"


"Give it to me, I don't want it," "If you won't I got - ta have it,", High, low,
Wrong, right, Yes, no, Black, white, "God why don't you love me, oh you
do, I'll see you lat - er" Blues!

MAKE THE MOST OF YOUR MUSIC

from *Follies*

Words and Music by
STEPHEN SONDHEIM



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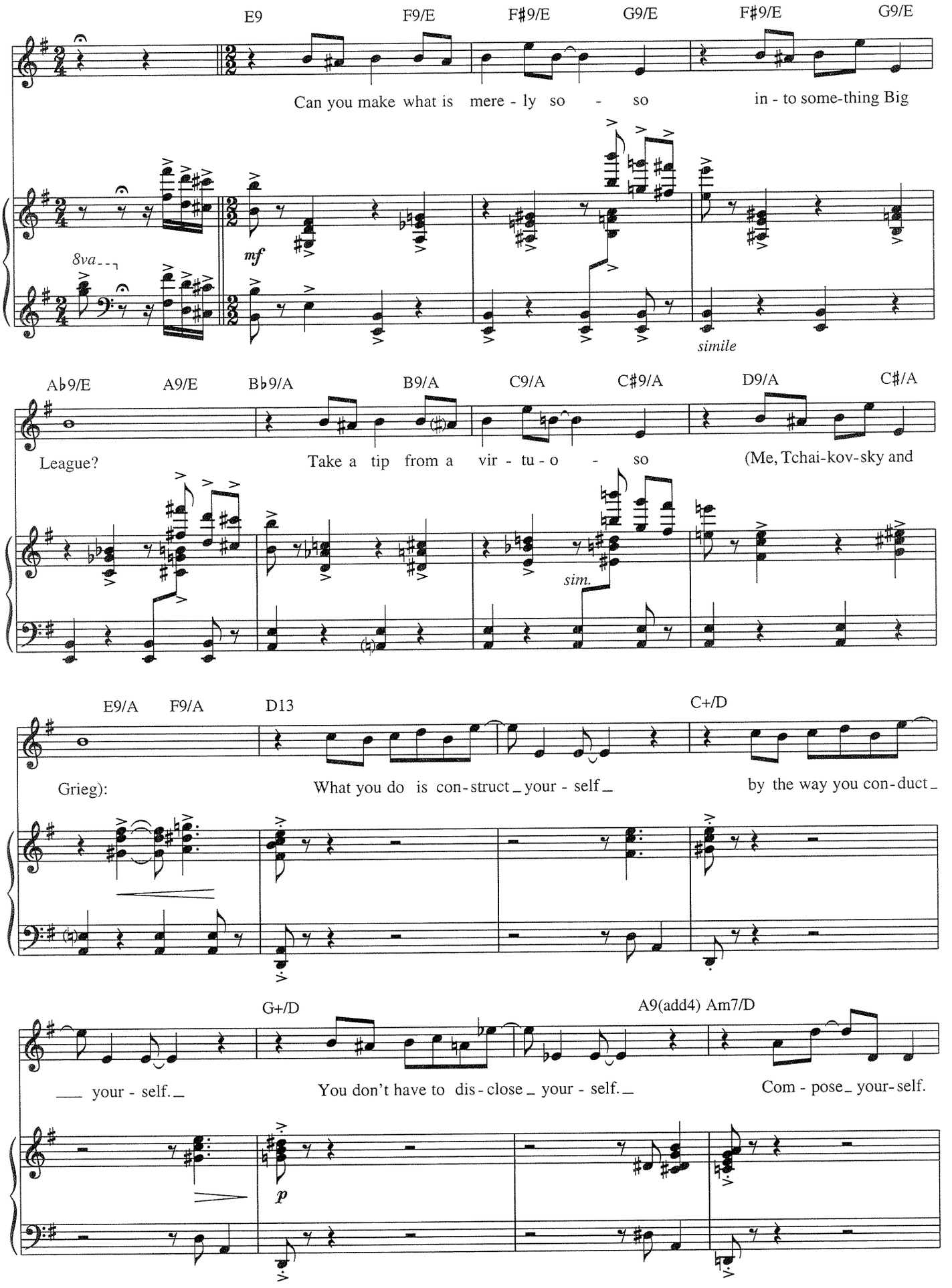
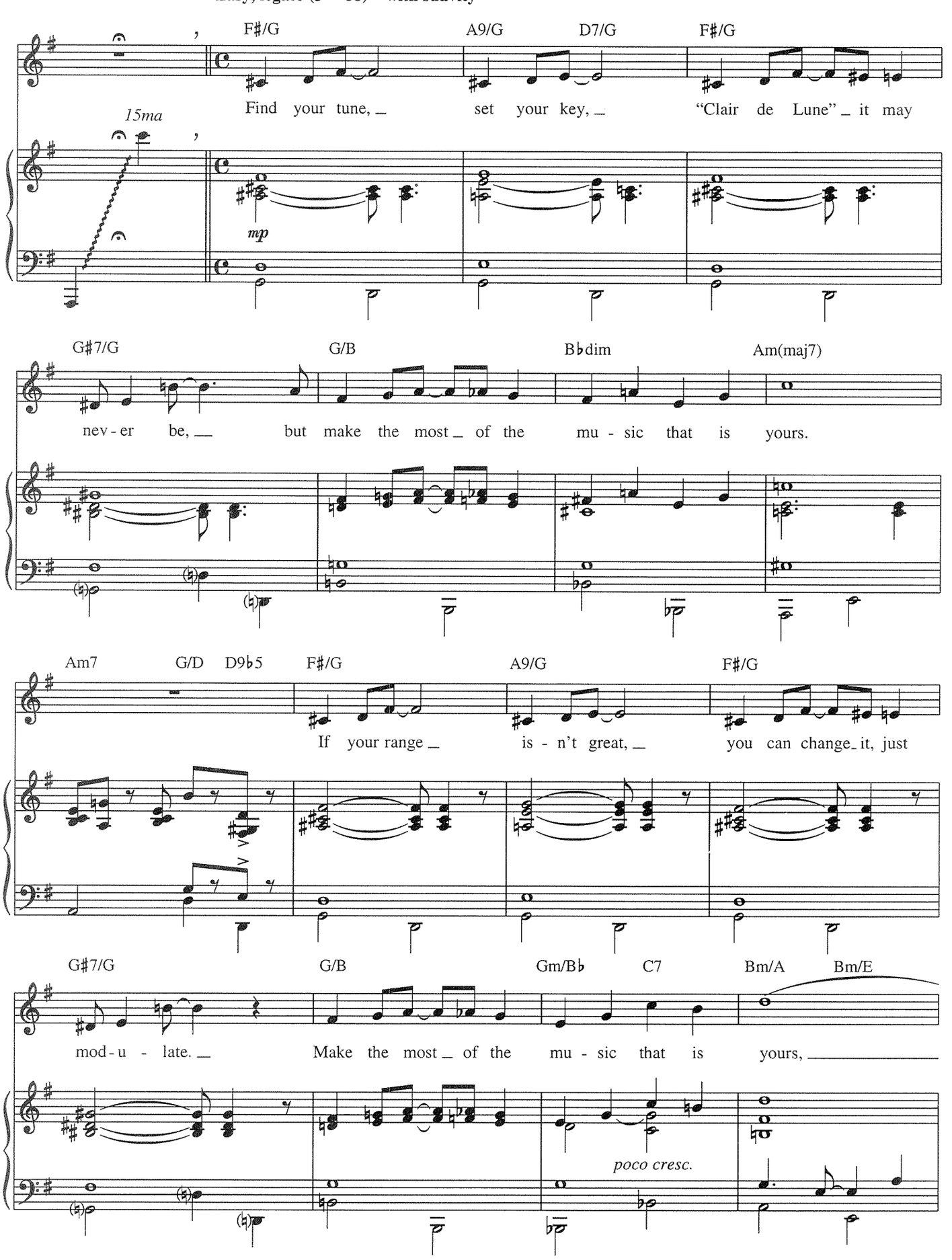
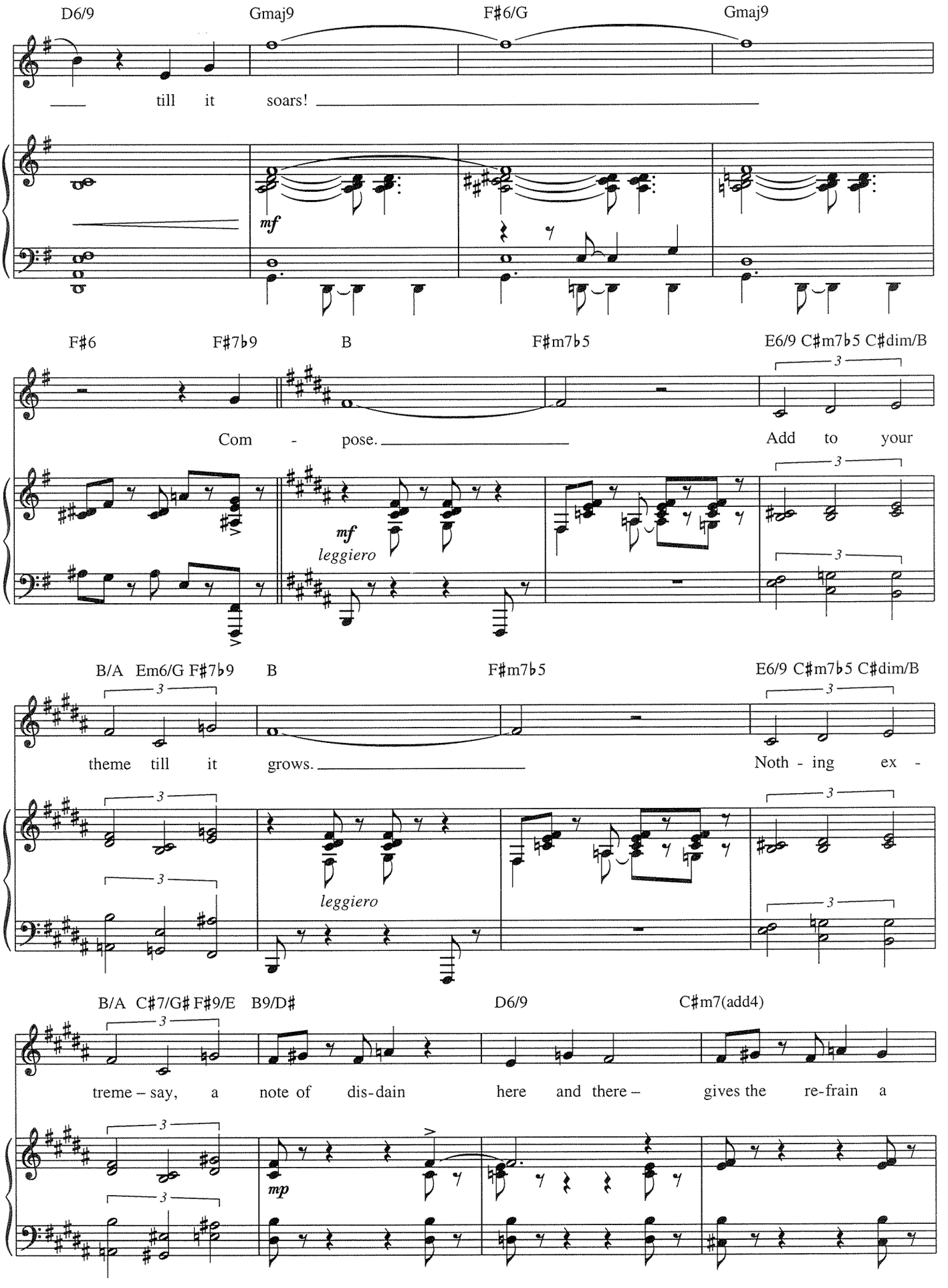
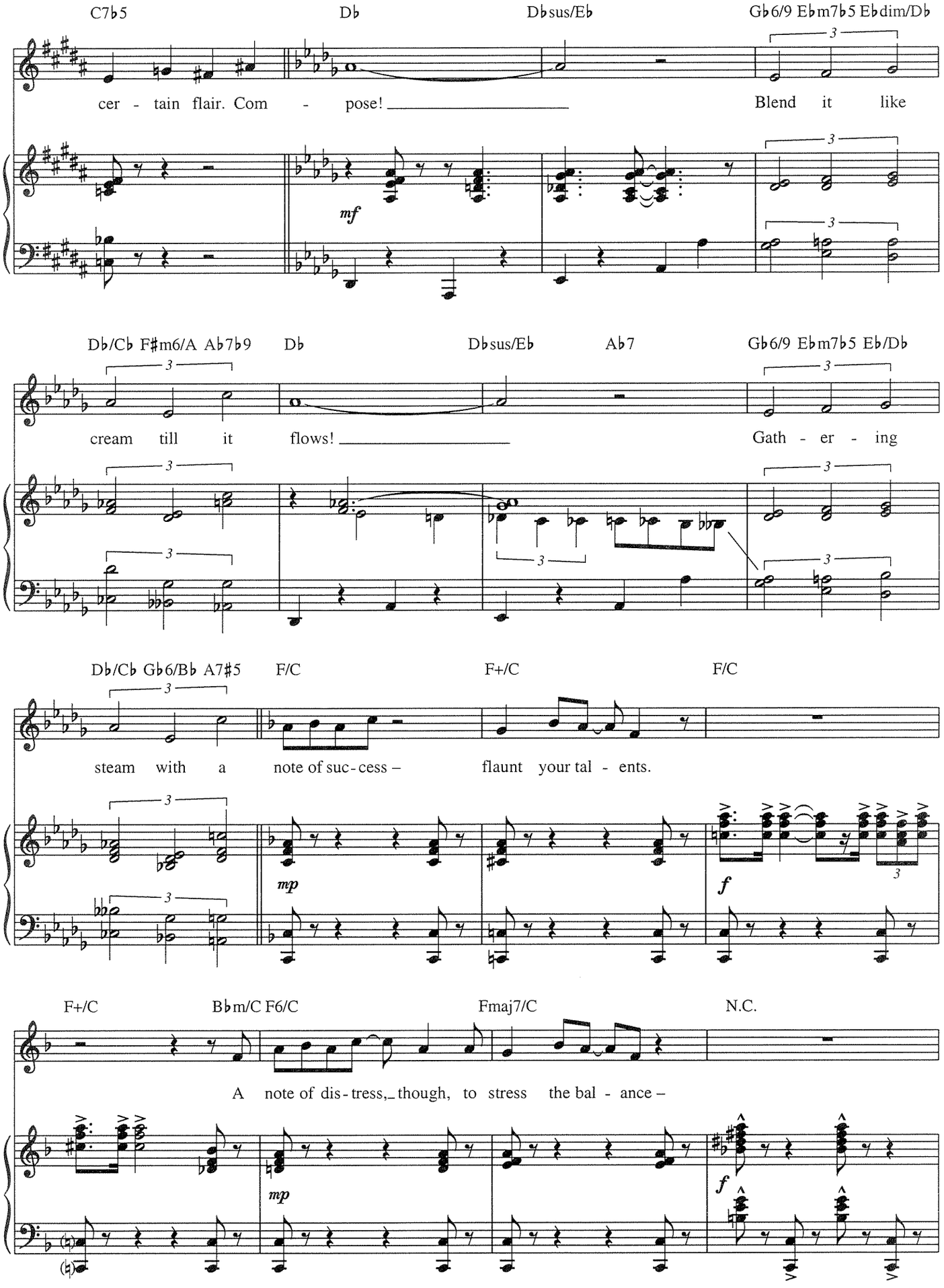
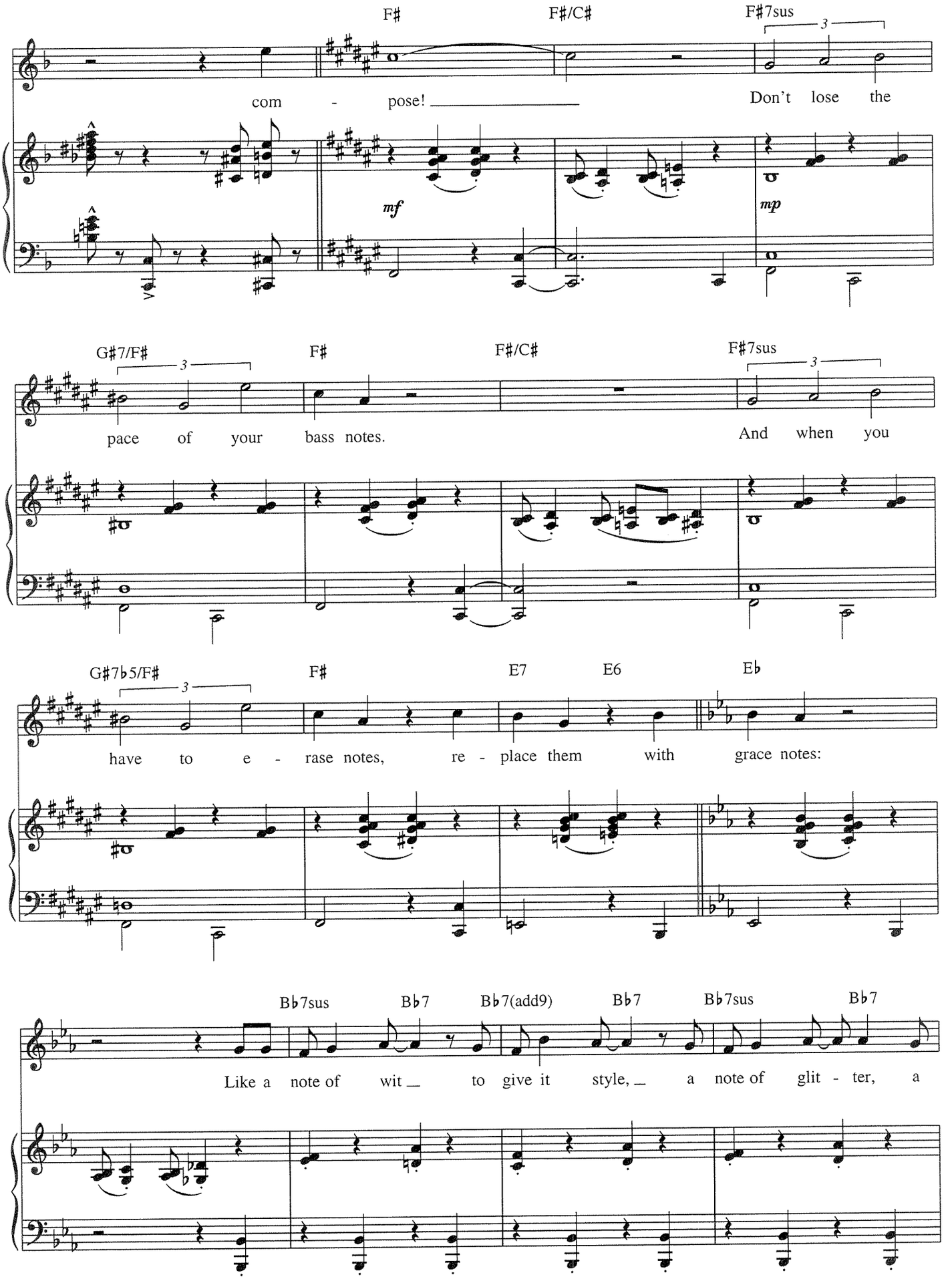
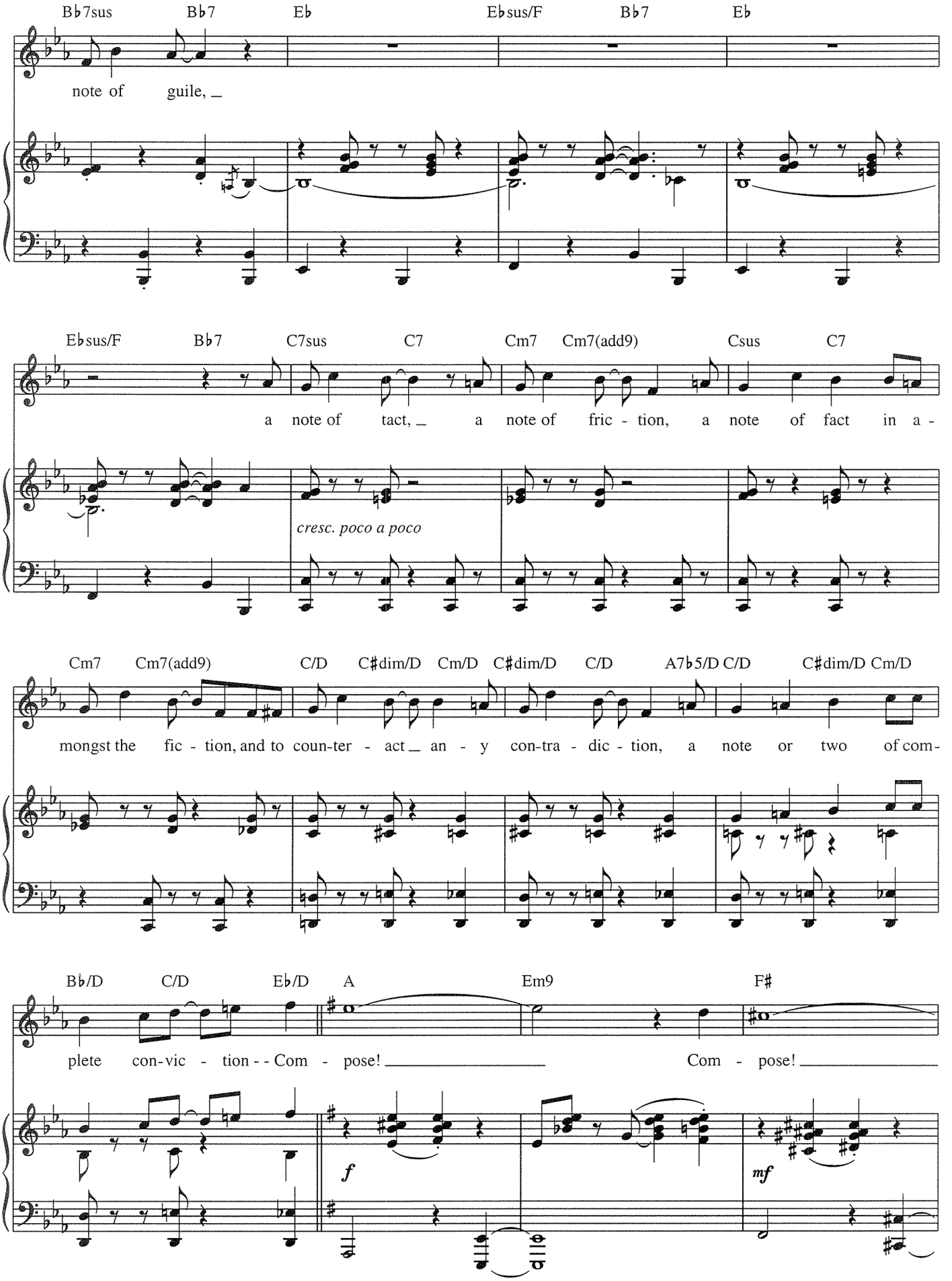

E9
F9/E
F#9/E
G9/E
F#9/E
G9/E
Can you make what is mere - ly so - so in - to some-thing Big
8va
mf
simile
A♭9/E
A9/E
B♭9/A
B9/A
C9/A
C♯9/A
D9/A
C♯/A
League?
Take a tip from a vir - tu - o - so (Me, Tchai-kov-sky and
sim.
E9/A
F9/A
D13
C+/D
Grieg):
What you do is con-struct_ your - self_
by the way you con-duct_
G+/D
A9(add4)
Am7/D
___ your - self._
You don't have to dis-close_ your - self._
Com - pose_ your-self.
p

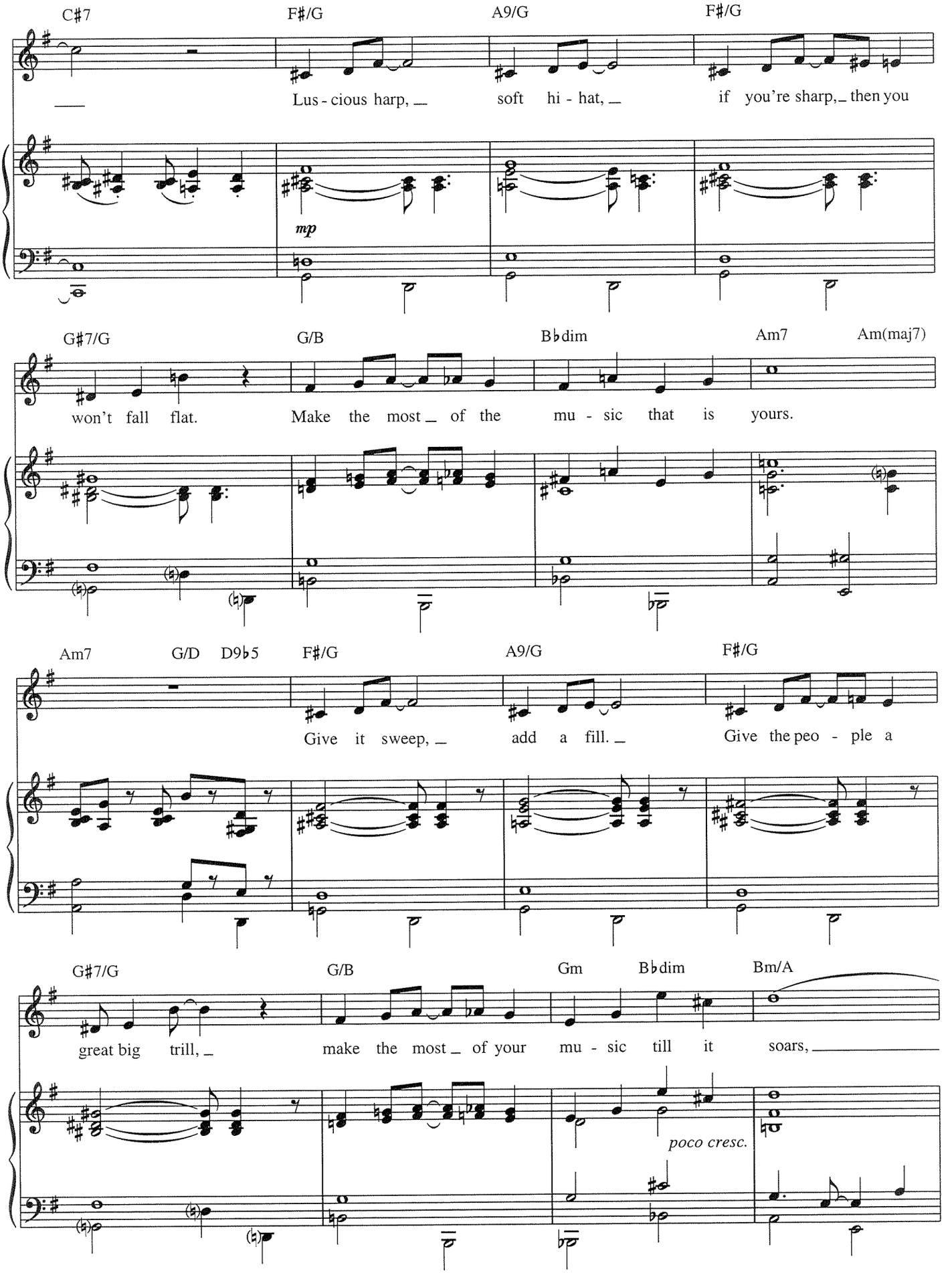

Easy, legato (𝅗𝅥 = 88) – with suavity
F♯/G
A9/G
D7/G
F♯/G
Find your tune, set your key, "Clair de Lune" it may
15ma
mp
G♯7/G
G/B
B♭dim
Am(maj7)
nev - er be, but make the most of the mu - sic that is yours.
Am7
G/D
D9♭5
F♯/G
A9/G
F♯/G
If your range is - n't great, you can change it, just
G♯7/G
G/B
Gm/B♭
C7
Bm/A
Bm/E
mod - u - late. Make the most of the mu - sic that is yours,
poco cresc.

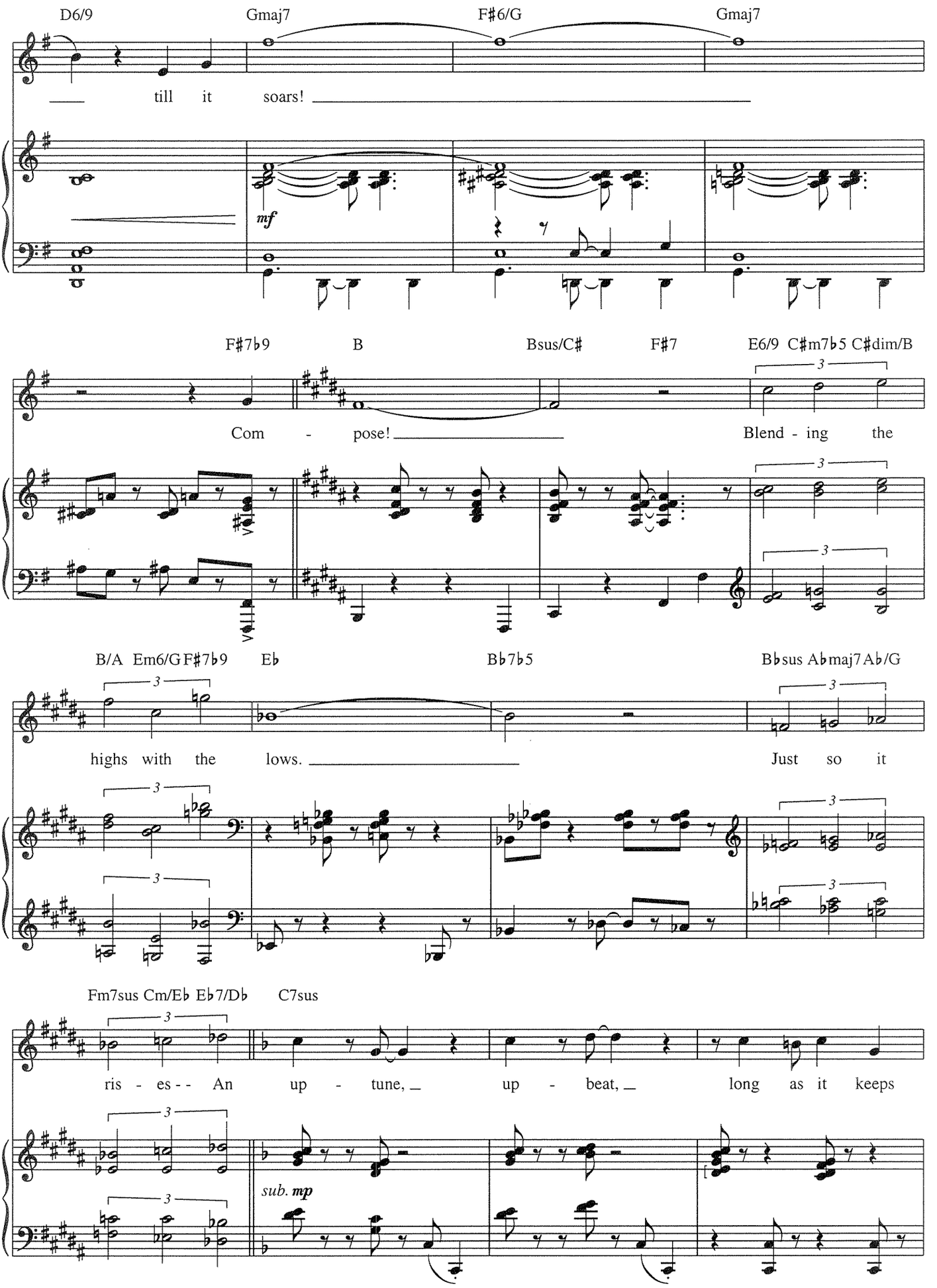

D6/9 Gmaj9 F♯6/G Gmaj9
till it soars!
mf
F♯6 F♯7♭9 B F♯m7♭5 E6/9 C♯m7♭5 C♯dim/B
Com - pose. Add to your
mf
leggiero
B/A Em6/G F♯7♭9 B F♯m7♭5 E6/9 C♯m7♭5 C♯dim/B
theme till it grows. Noth - ing ex -
leggiero
B/A C♯7/G♯ F♯9/E B9/D♯ D6/9 C♯m7(add4)
treme – say, a note of dis-dain here and there – gives the re-frain a
mp

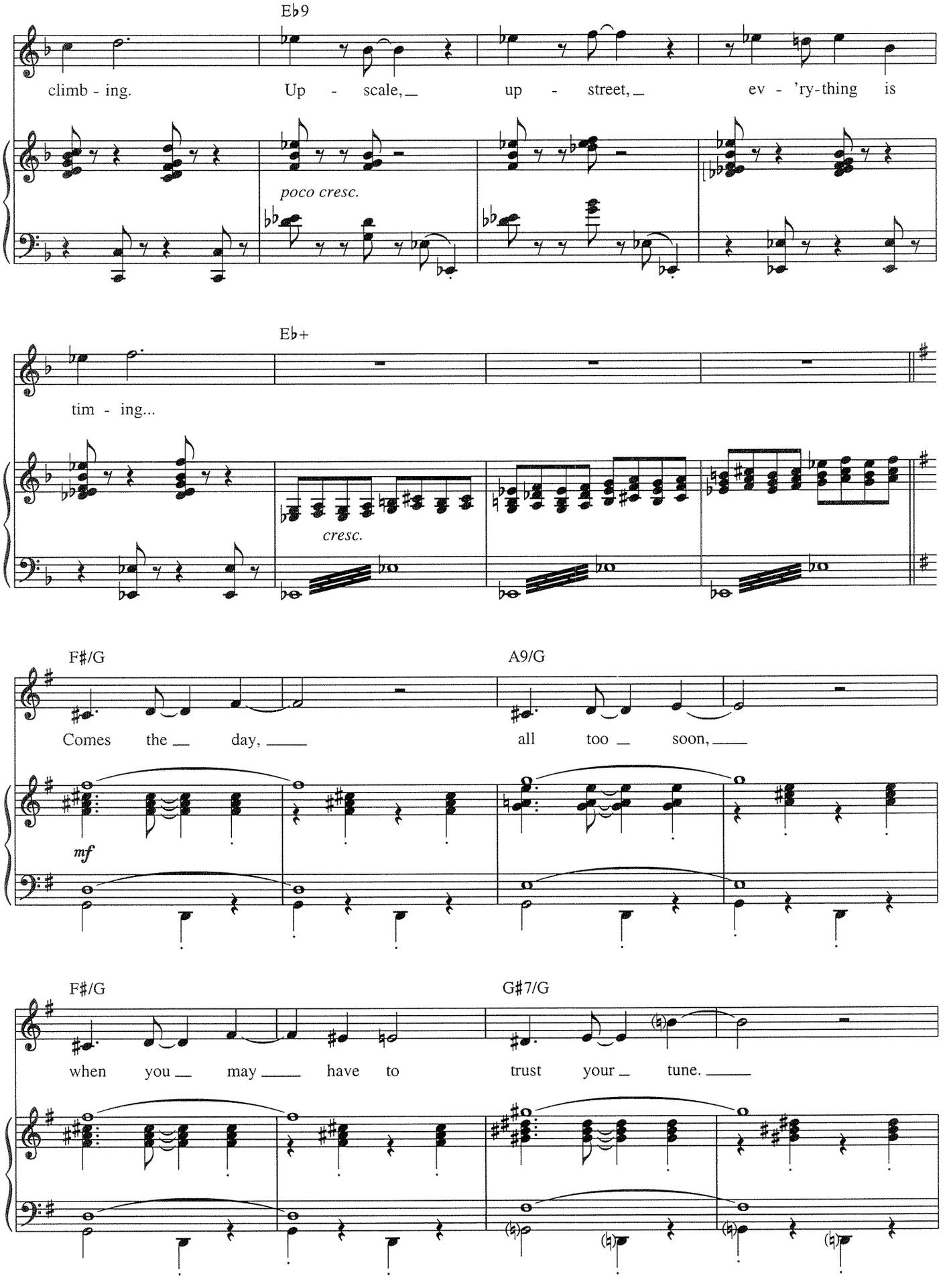

C7b5
Db
Dbsus/Eb
Gb6/9 Ebm7b5 Ebdim/Db
cer - tain flair. Com - pose!
Blend it like
mf
Db/Cb F#m6/A Ab7b9
Db
Dbsus/Eb
Ab7
Gb6/9 Ebm7b5 Eb/Db
cream till it flows!
Gath - er - ing
Db/Cb Gb6/Bb A7#5
F/C
F+/C
F/C
steam with a note of suc-cess –
flaunt your tal - ents.
mp
f
F+/C
Bbm/C F6/C
Fmaj7/C
N.C.
A note of dis-tress, though, to stress the bal - ance –
mp
f

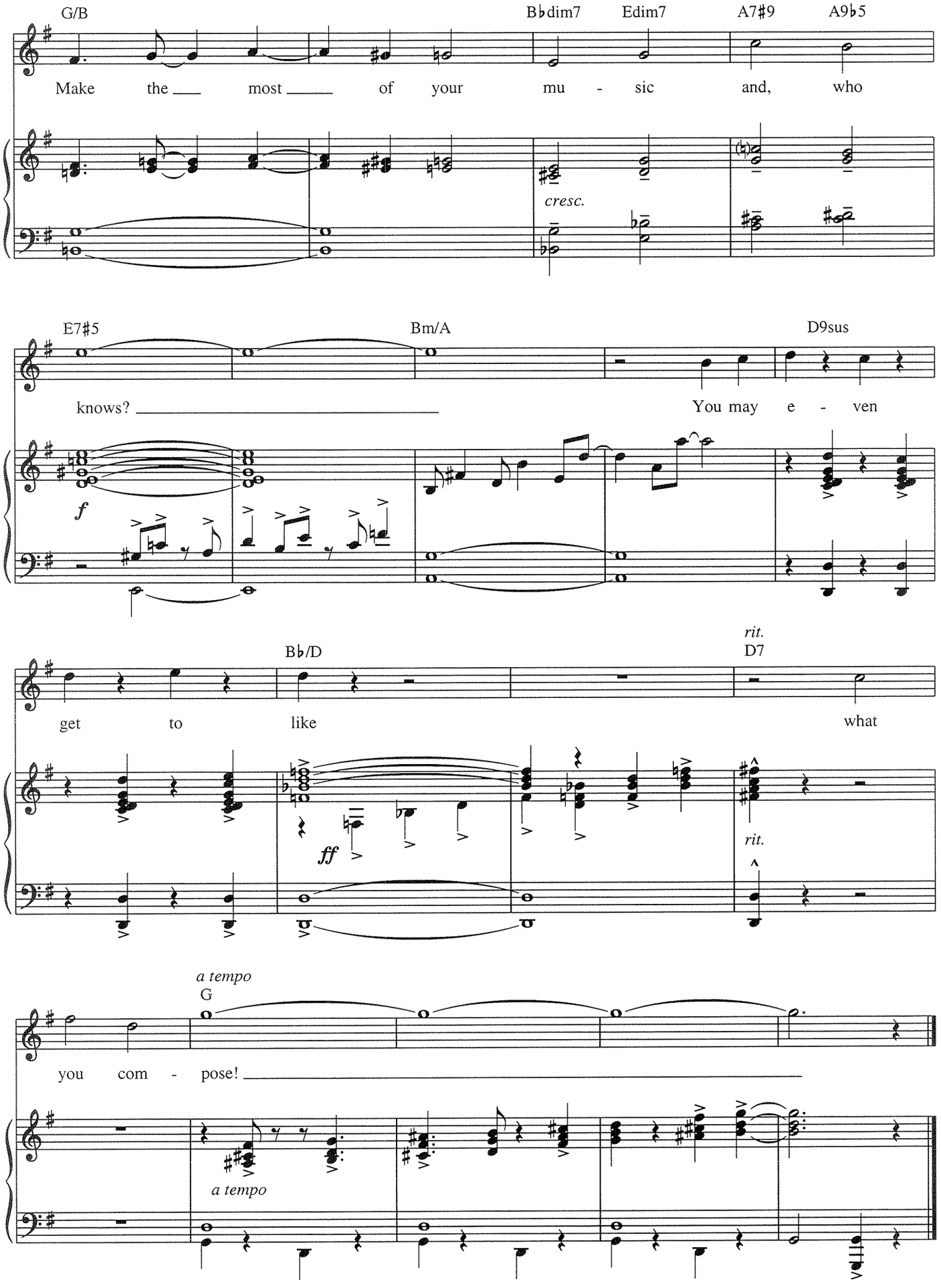

F#
F#/C#
F#7sus
com - pose!
Don't lose the
mf
mp
G#7/F#
F#
F#/C#
F#7sus
pace of your bass notes.
And when you
G#7b5/F#
F#
E7
E6
Eb
have to e - rase notes, re - place them with grace notes:
Bb7sus
Bb7
Bb7(add9)
Bb7
Bb7sus
Bb7
Like a note of wit to give it style, a note of glit - ter, a


B♭7sus B♭7 E♭ E♭sus/F B♭7 E♭
note of guile, _
E♭sus/F B♭7 C7sus C7 Cm7 Cm7(add9) Csus C7
a note of tact, _ a note of fric - tion, a note of fact in a -
cresc. poco a poco
Cm7 Cm7(add9) C/D C♯dim/D Cm/D C♯dim/D C/D A7♭5/D C/D C♯dim/D Cm/D
mongst the fic - tion, and to coun-ter - act _ an - y con-tra - dic - tion, a note or two of com-
B♭/D C/D E♭/D A Em9 F♯
plete con-vic - tion - - Com - pose! _ Com - pose! _
f
mf


C♯7
F♯/G
A9/G
F♯/G
Lus - cious harp, soft hi - hat, if you're sharp, then you
mp
G♯7/G
G/B
B♭dim
Am7
Am(maj7)
won't fall flat. Make the most of the mu - sic that is yours.
Am7
G/D
D9♭5
F♯/G
A9/G
F♯/G
Give it sweep, add a fill. Give the peo - ple a
G♯7/G
G/B
Gm
B♭dim
Bm/A
great big trill, make the most of your mu - sic till it soars,
poco cresc.


D6/9
Gmaj7
F♯6/G
Gmaj7
till it soars!
mf
F♯7♭9
B
Bsus/C♯
F♯7
E6/9
C♯m7♭5
C♯dim/B
Com - pose!
Blend - ing the
B/A
Em6/G
F♯7♭9
E♭
B♭7♭5
B♭sus
A♭maj7
A♭/G
highs with the lows.
Just so it
Fm7sus
Cm/E♭
E♭7/D♭
C7sus
ris - es - - An up - tune, up - beat, long as it keeps
sub. mp

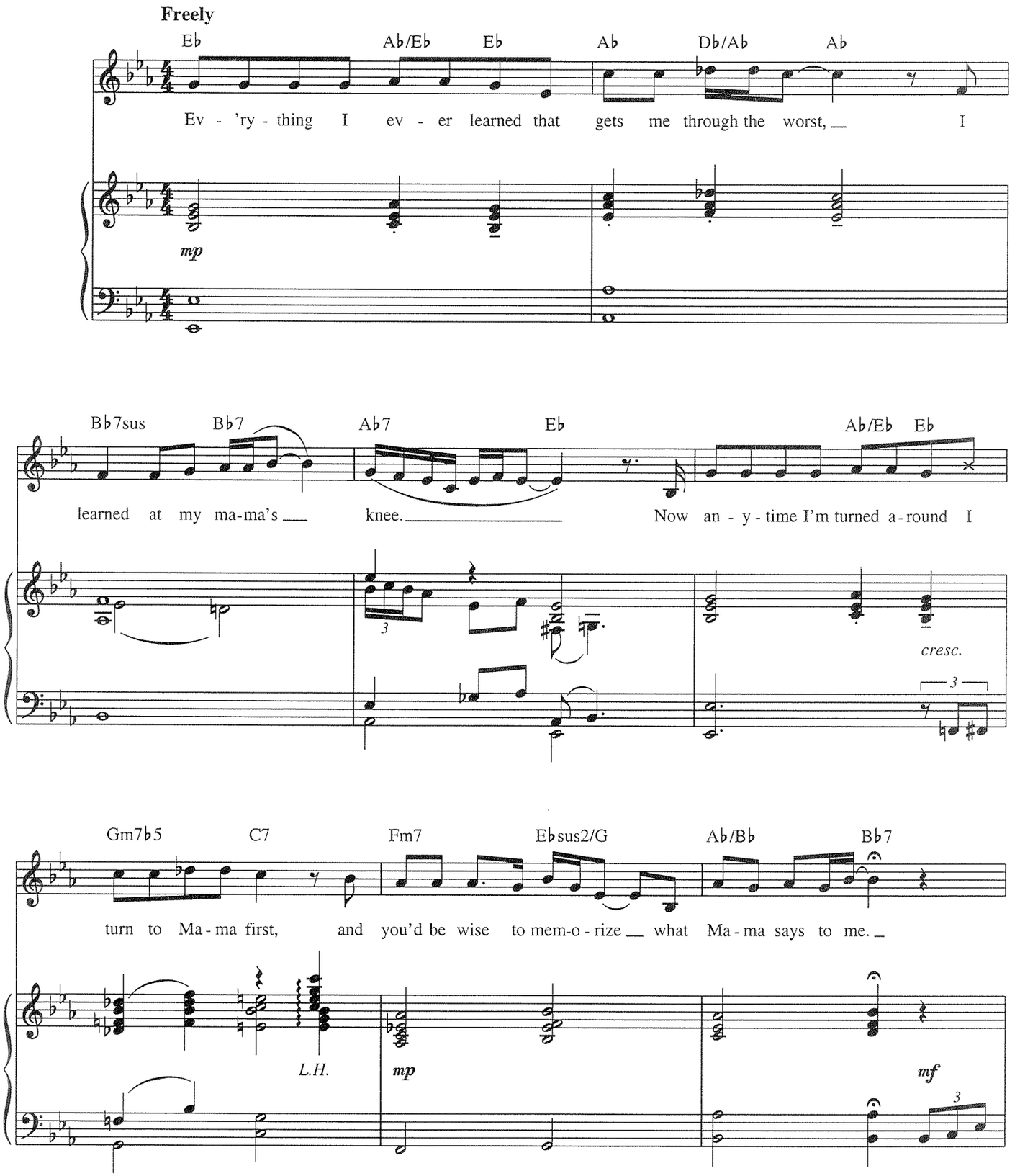

E♭9
climb - ing.
Up - scale, up - street, ev - 'ry-thing is
poco cresc.
E♭+
tim - ing...
cresc.
F♯/G
A9/G
Comes the day, all too soon,
mf
F♯/G
G♯7/G
when you may have to trust your tune.


G/B
B♭dim7
Edim7
A7♯9
A9♭5
Make the most of your mu - sic and, who
cresc.
E7♯5
Bm/A
D9sus
knows?
You may e - ven
f
B♭/D
rit.
D7
get to like what
ff
rit.
a tempo
G
you com - pose!
a tempo

MAMA SAYS

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD
Music by TOM SNOW



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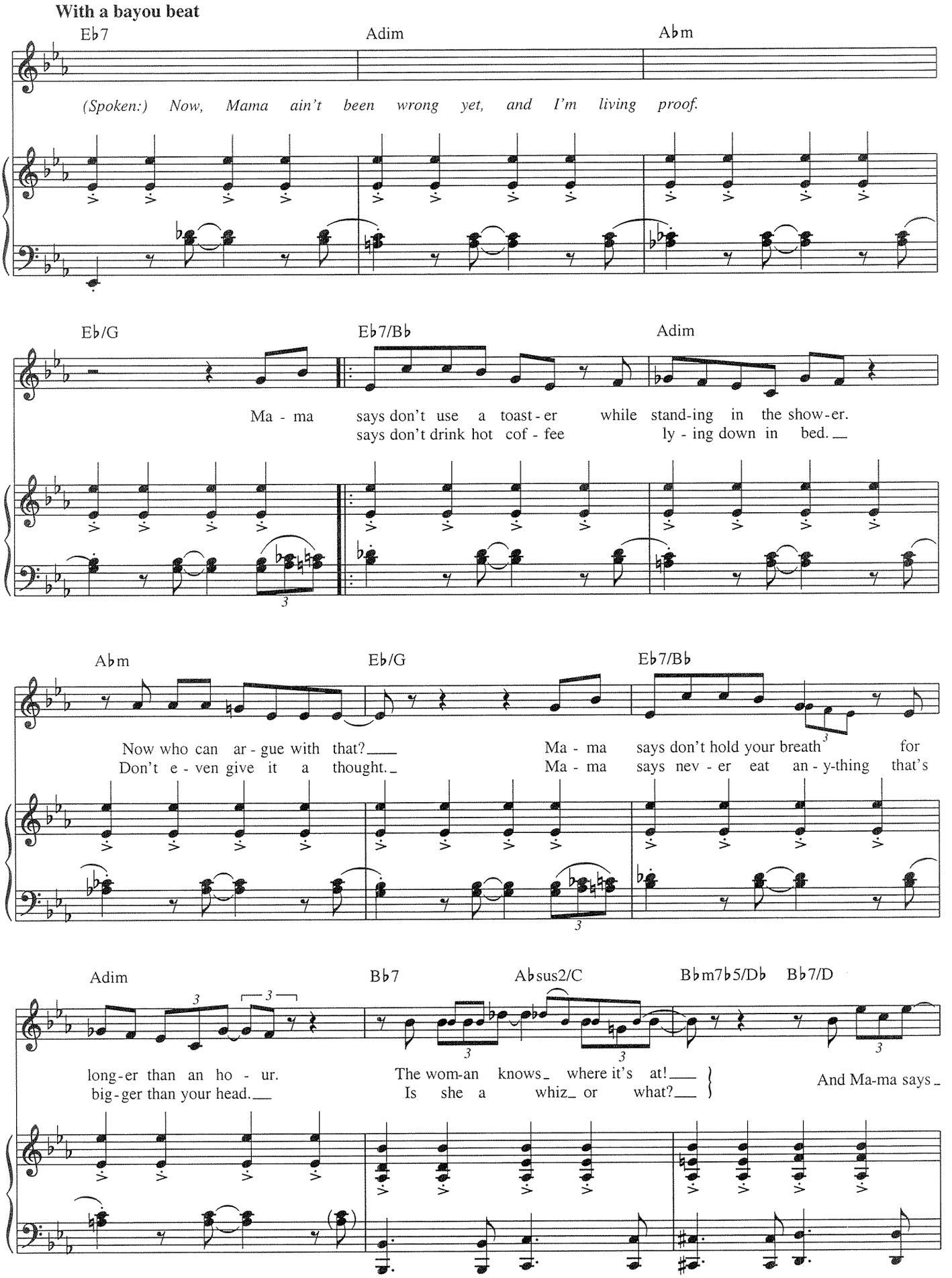
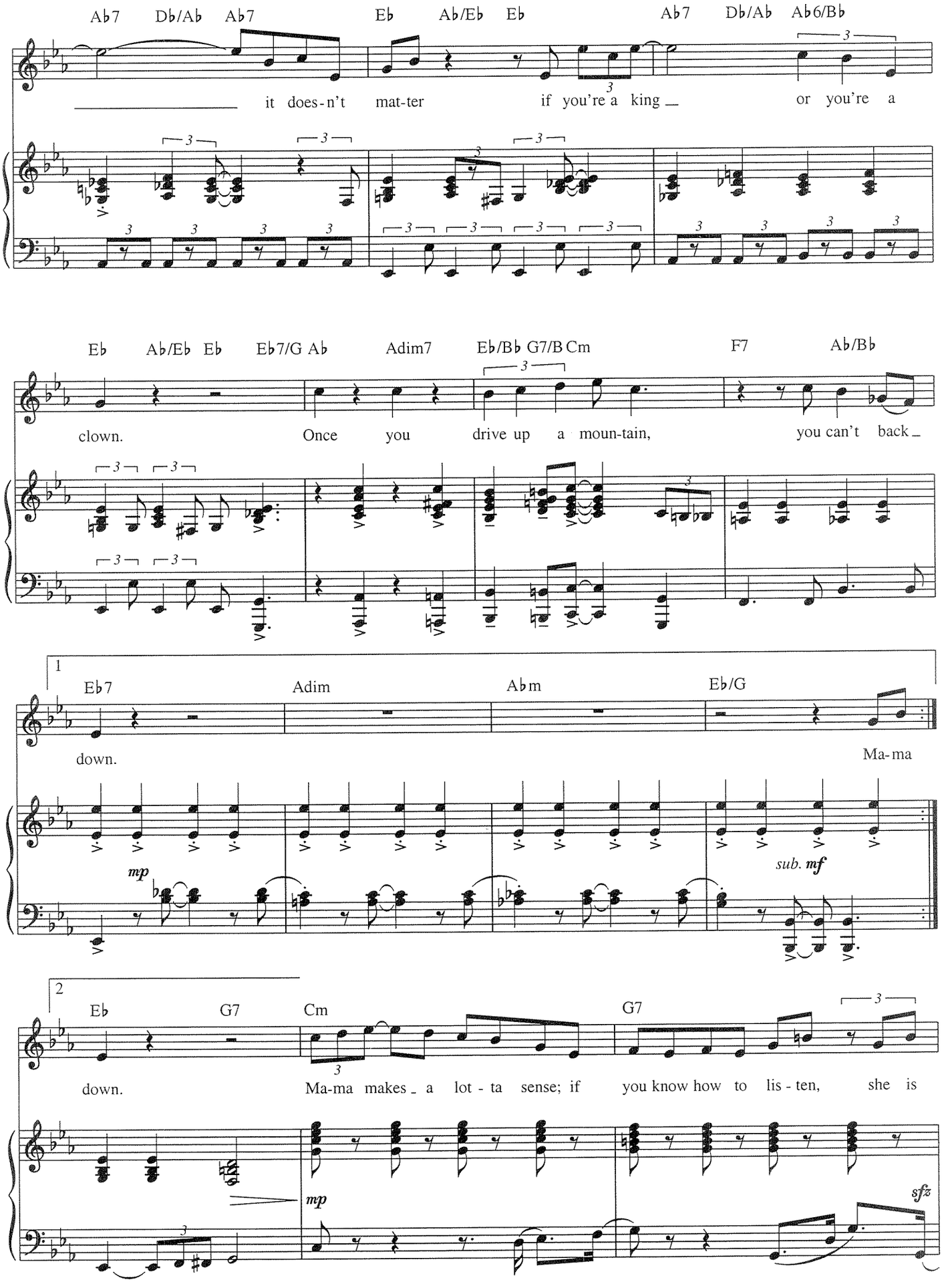
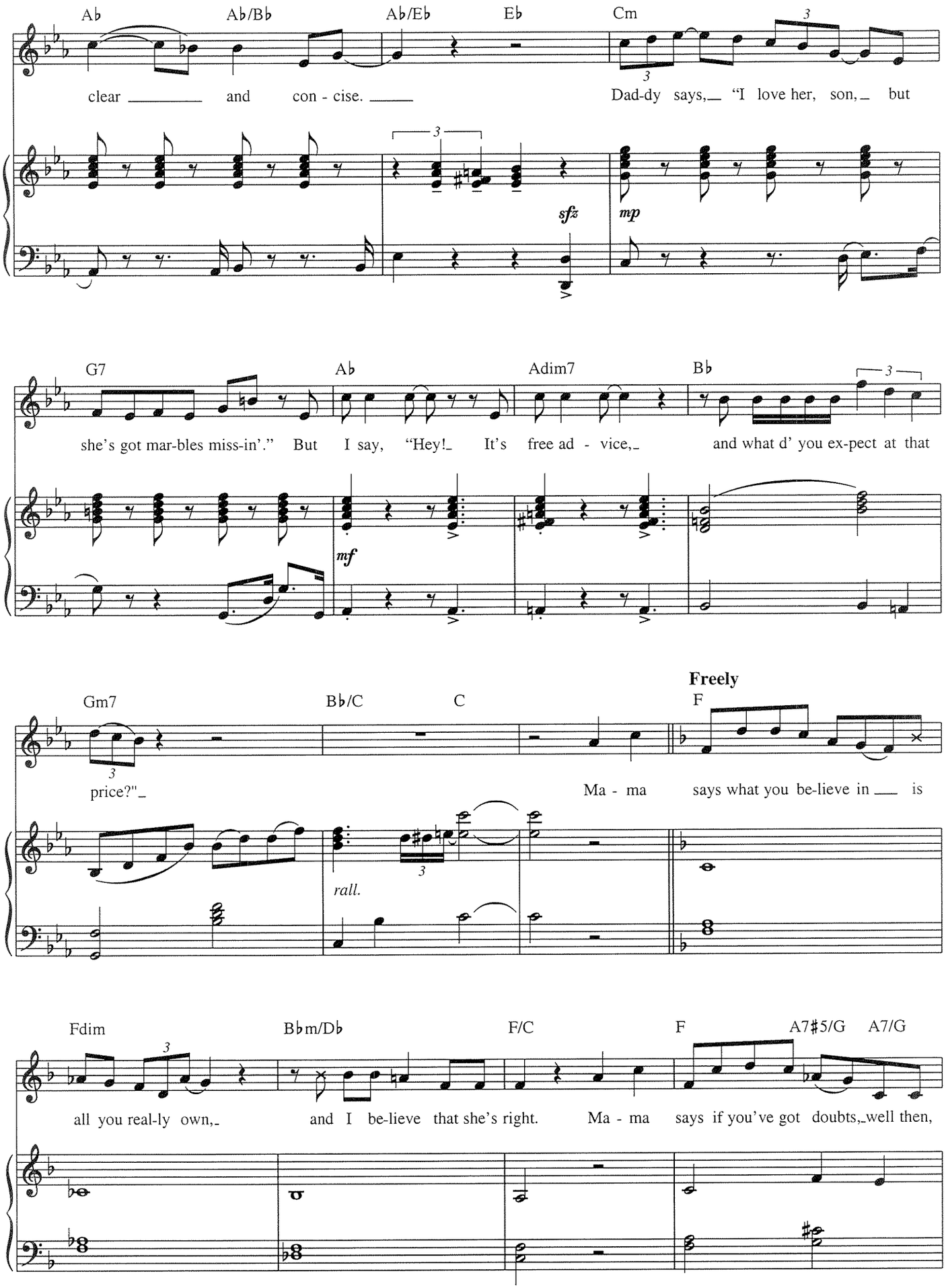
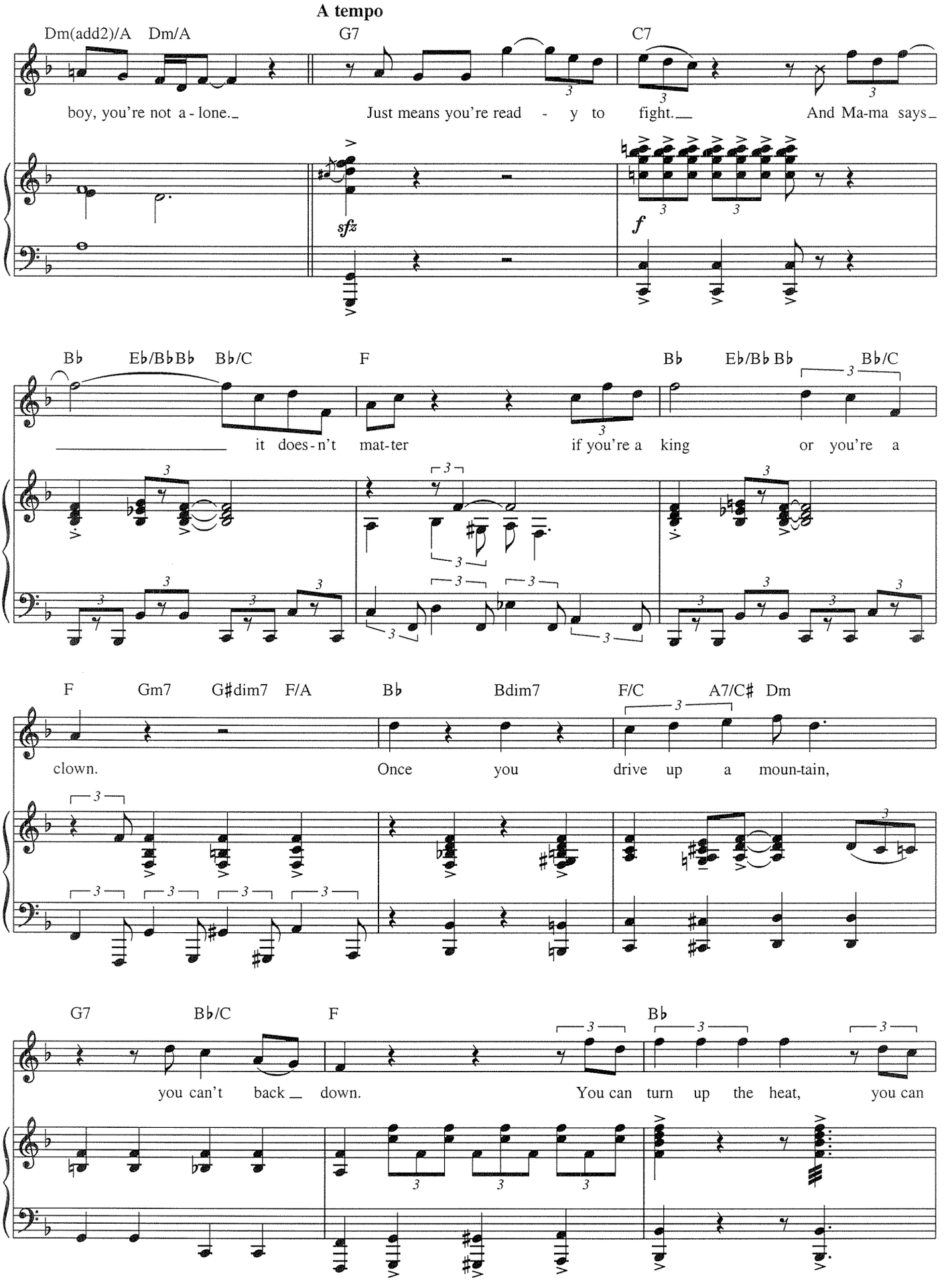
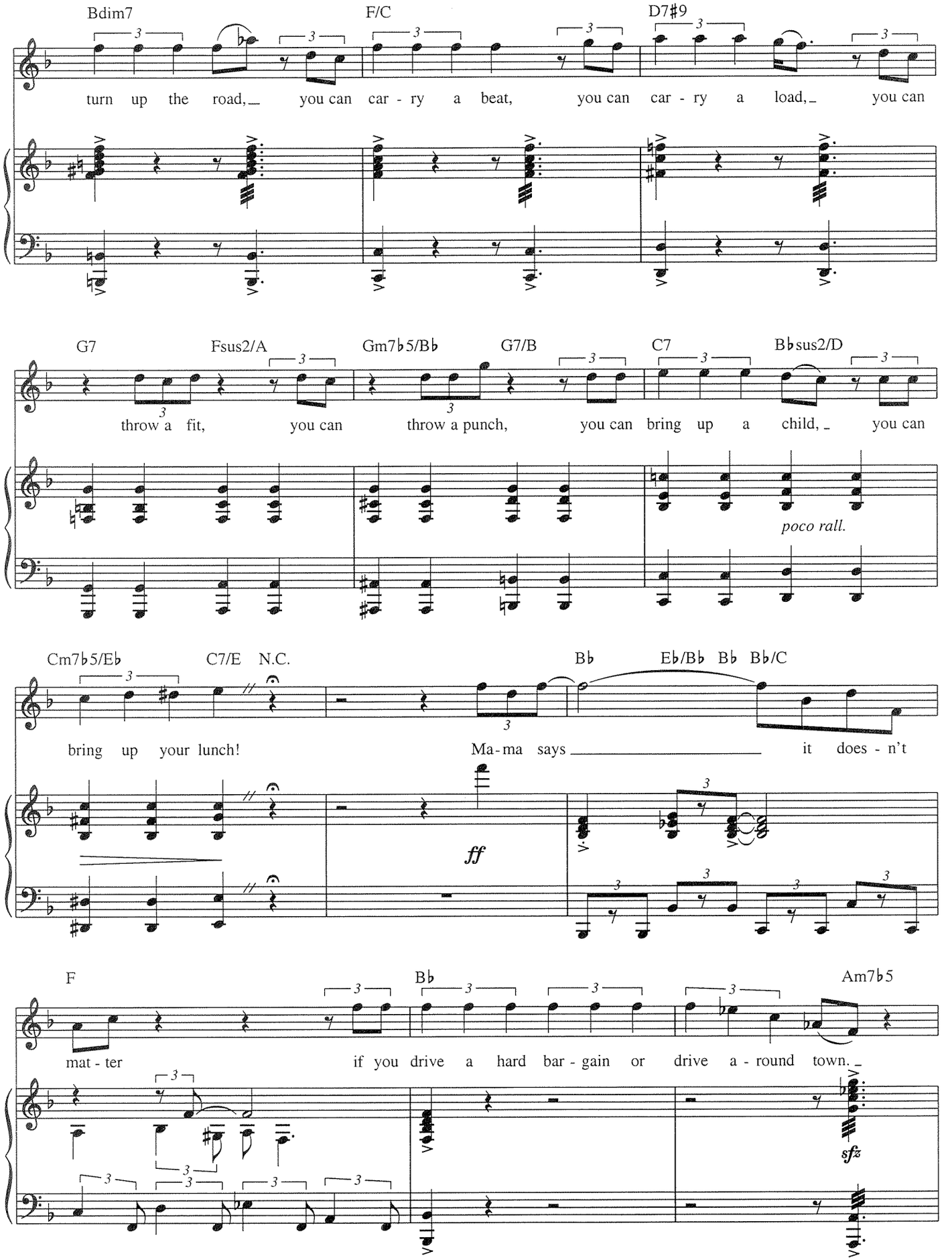
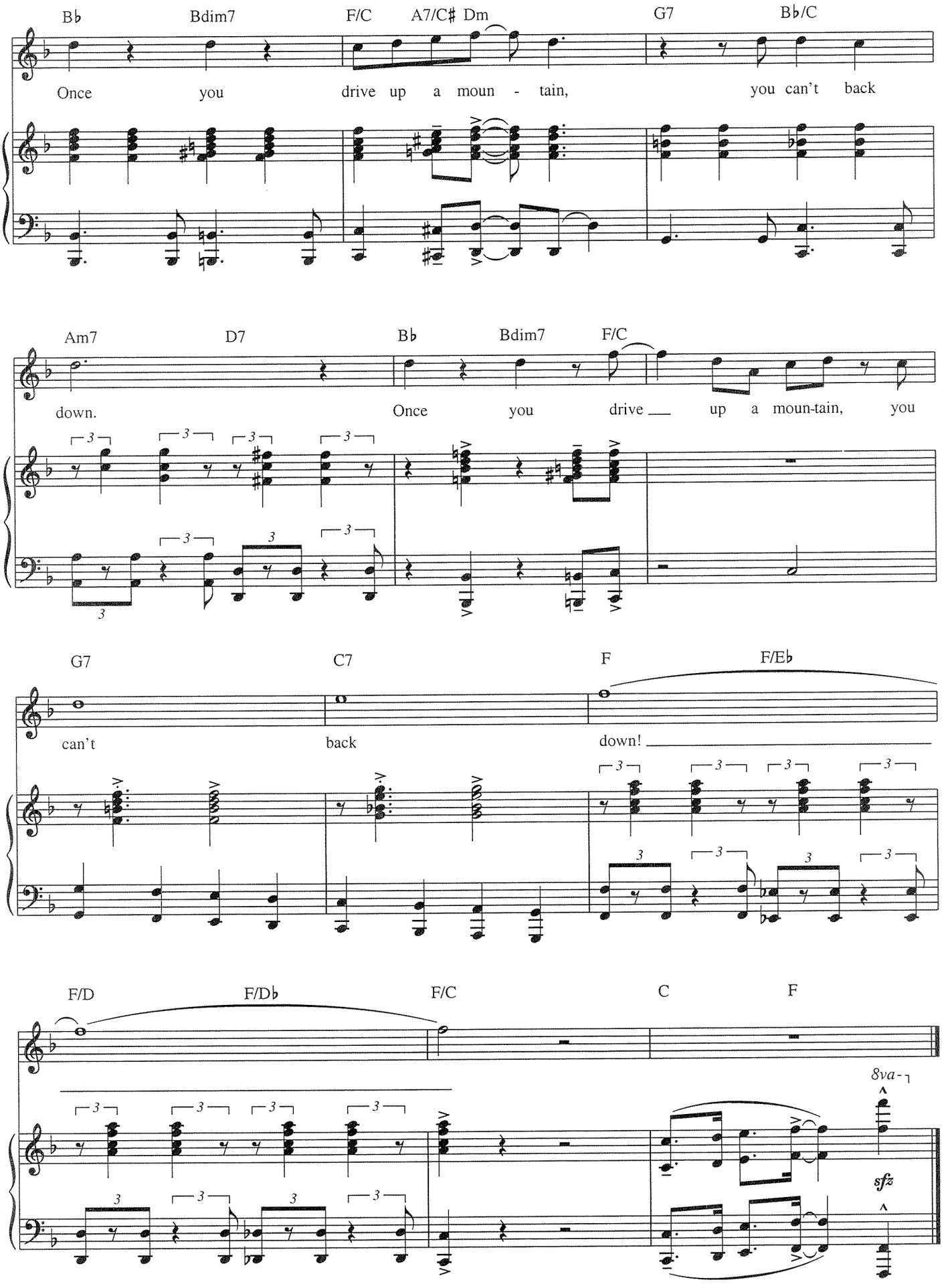

With a bayou beat
Eb7
Adim
Abm
(Spoken:) Now, Mama ain't been wrong yet, and I'm living proof.
Eb/G
Eb7/Bb
Adim
Ma - ma says don't use a toast - er while stand-ing in the show-er.
says don't drink hot cof - fee ly - ing down in bed.
Abm
Eb/G
Eb7/Bb
Now who can ar - gue with that?
Don't e - ven give it a thought.
Ma - ma says don't hold your breath for
Ma - ma says nev - er eat an - y-thing that's
Adim
Bb7
Absus2/C
Bbm7b5/Db
Bb7/D
long-er than an ho - ur.
big-ger than your head.
The wom-an knows where it's at!
Is she a whiz or what?
And Ma-ma says


Ab7 Db/Ab Ab7 Eb Ab/Eb Eb Ab7 Db/Ab Ab6/Bb
it does-n't mat-ter if you're a king or you're a
Eb Ab/Eb Eb Eb7/G Ab Adim7 Eb/Bb G7/B Cm F7 Ab/Bb
clown. Once you drive up a moun-tain, you can't back
1
Eb7 Adim Abm Eb/G
down. Ma-ma
mp
sub. mf
2
Eb G7 Cm G7
down. Ma-ma makes a lot - ta sense; if you know how to lis - ten, she is
mp
sfz


Ab
Ab/Bb
Ab/Eb
Eb
Cm
clear and con - cise.
Dad-dy says, "I love her, son, but
sfz
mp
G7
Ab
Adim7
Bb
she's got mar-bles miss-in'." But I say, "Hey! It's free ad - vice,
and what d' you ex-pect at that
mf
Gm7
Bb/C
C
F
Freely
price?"
Ma - ma
says what you be-lieve in is
rall.
Fdim
Bbm/Db
F/C
F
A7#5/G
A7/G
all you real-ly own,
and I be-lieve that she's right.
Ma - ma
says if you've got doubts, well then,


A tempo
Dm(add2)/A Dm/A G7 C7
boy, you're not a - lone. Just means you're read - y to fight. And Ma-ma says
sfz
f
B♭ E♭/B♭B♭ B♭/C F B♭ E♭/B♭ B♭ B♭/C
it does - n't mat-ter if you're a king or you're a
F Gm7 G♯dim7 F/A B♭ Bdim7 F/C A7/C♯ Dm
clown. Once you drive up a moun-tain,
G7 B♭/C F B♭
you can't back down. You can turn up the heat, you can


Bdim7
F/C
D7♯9
turn up the road, you can car - ry a beat, you can car - ry a load, you can
G7
Fsus2/A
Gm7♭5/B♭
G7/B
C7
B♭sus2/D
throw a fit, you can throw a punch, you can bring up a child, you can
poco rall.
Cm7♭5/E♭
C7/E
N.C.
B♭
E♭/B♭
B♭
B♭/C
bring up your lunch!
Ma - ma says it does - n't
ff
F
B♭
Am7♭5
mat - ter if you drive a hard bar - gain or drive a - round town.
sfz

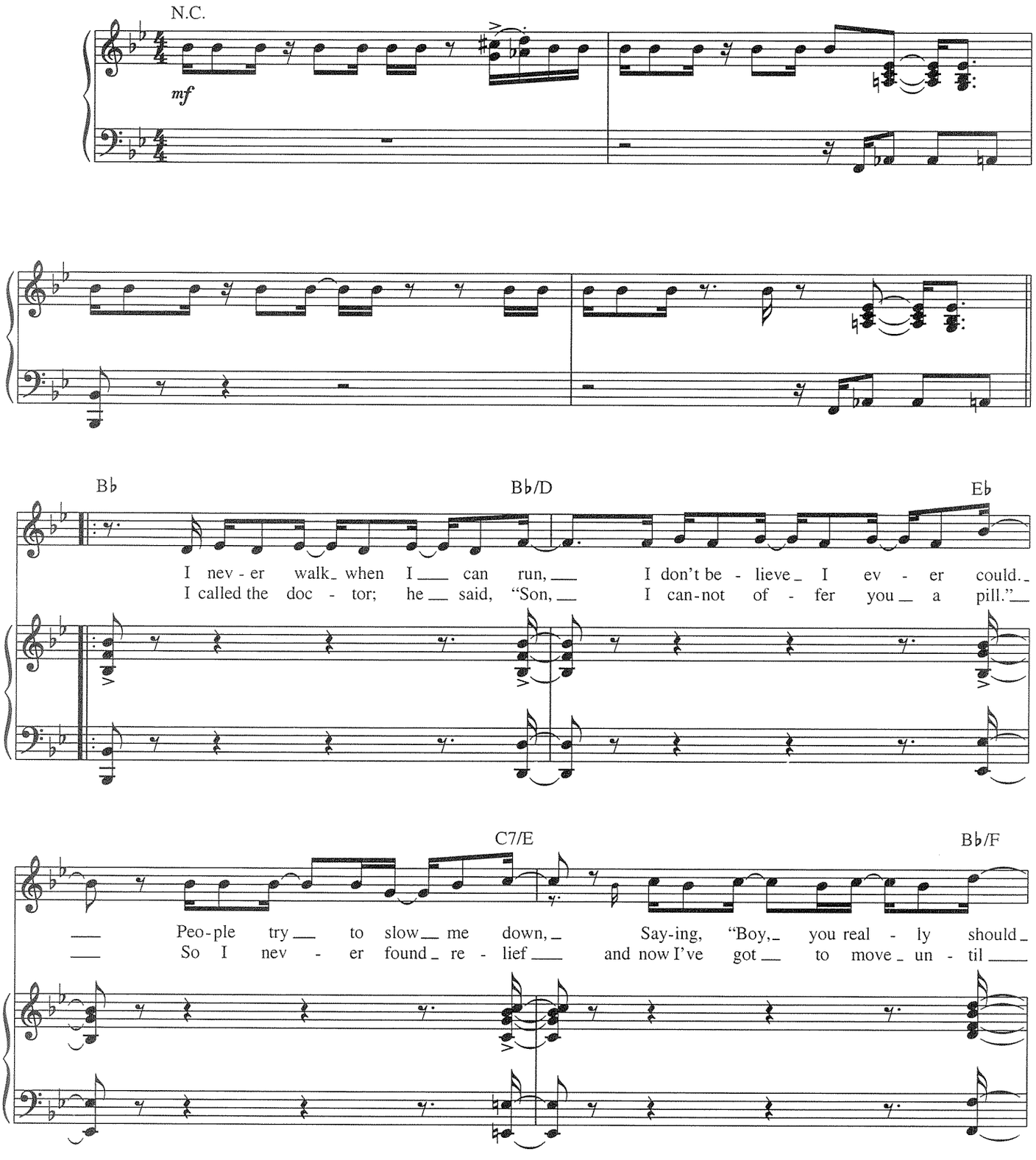

B♭ Bdim7 F/C A7/C♯ Dm G7 B♭/C
Once you drive up a moun - tain, you can't back
Am7 D7 B♭ Bdim7 F/C
down. Once you drive up a moun-tain, you
G7 C7 F F/E♭
can't back down!
F/D F/D♭ F/C C F
8va
sfz

I CAN'T STAND STILL

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD
Music by TOM SNOW

Moderate 16th note Funk



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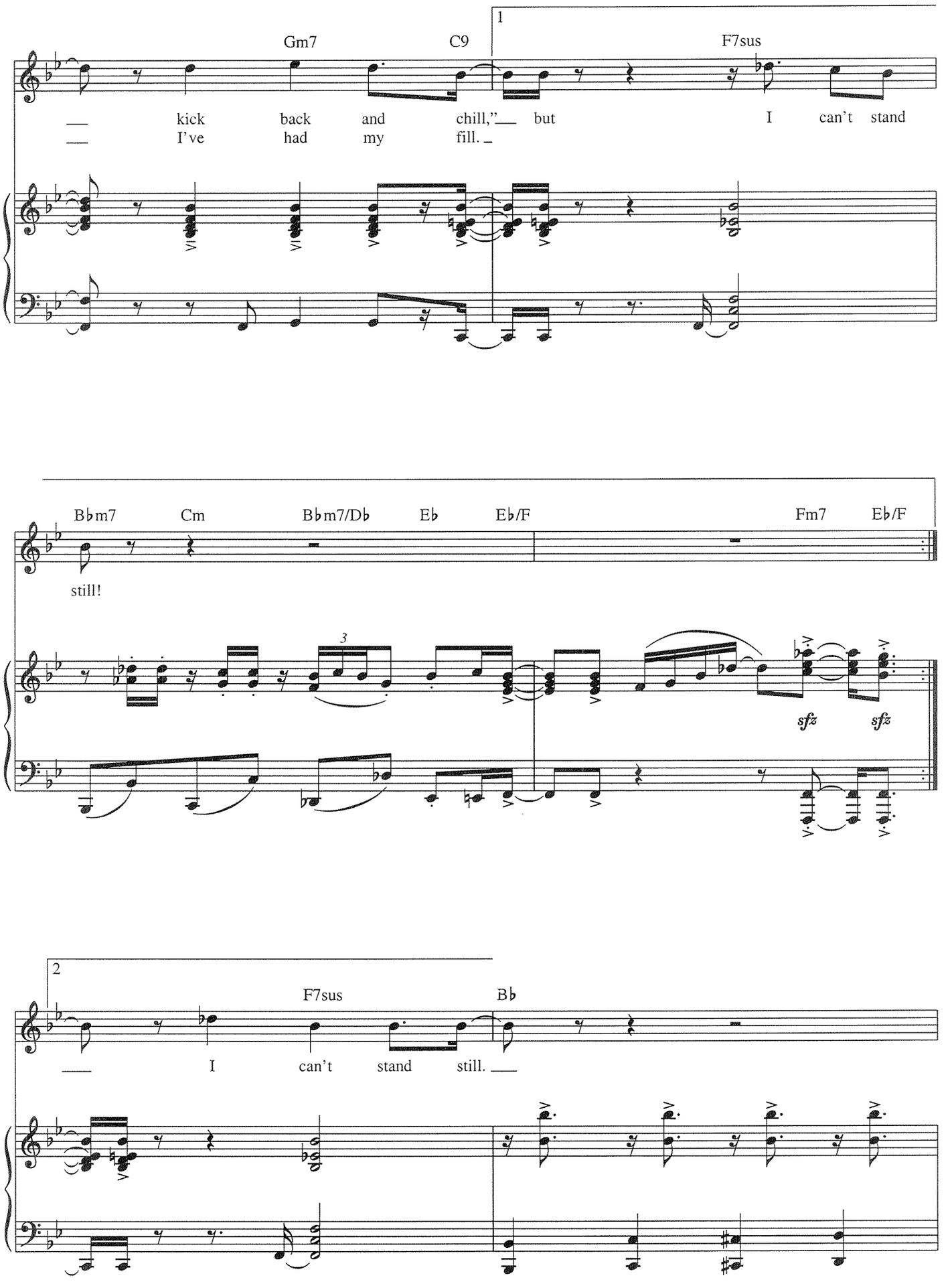
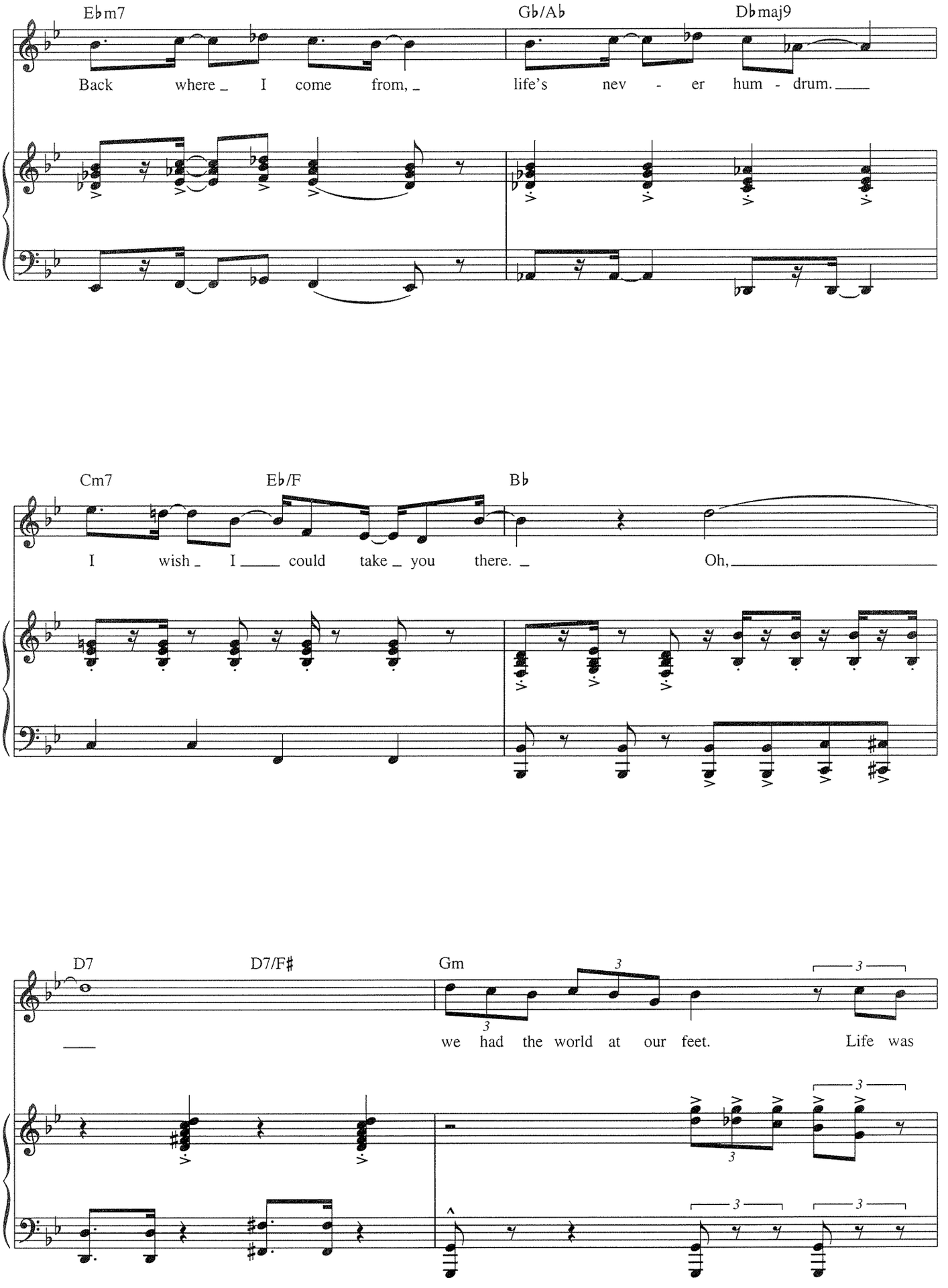
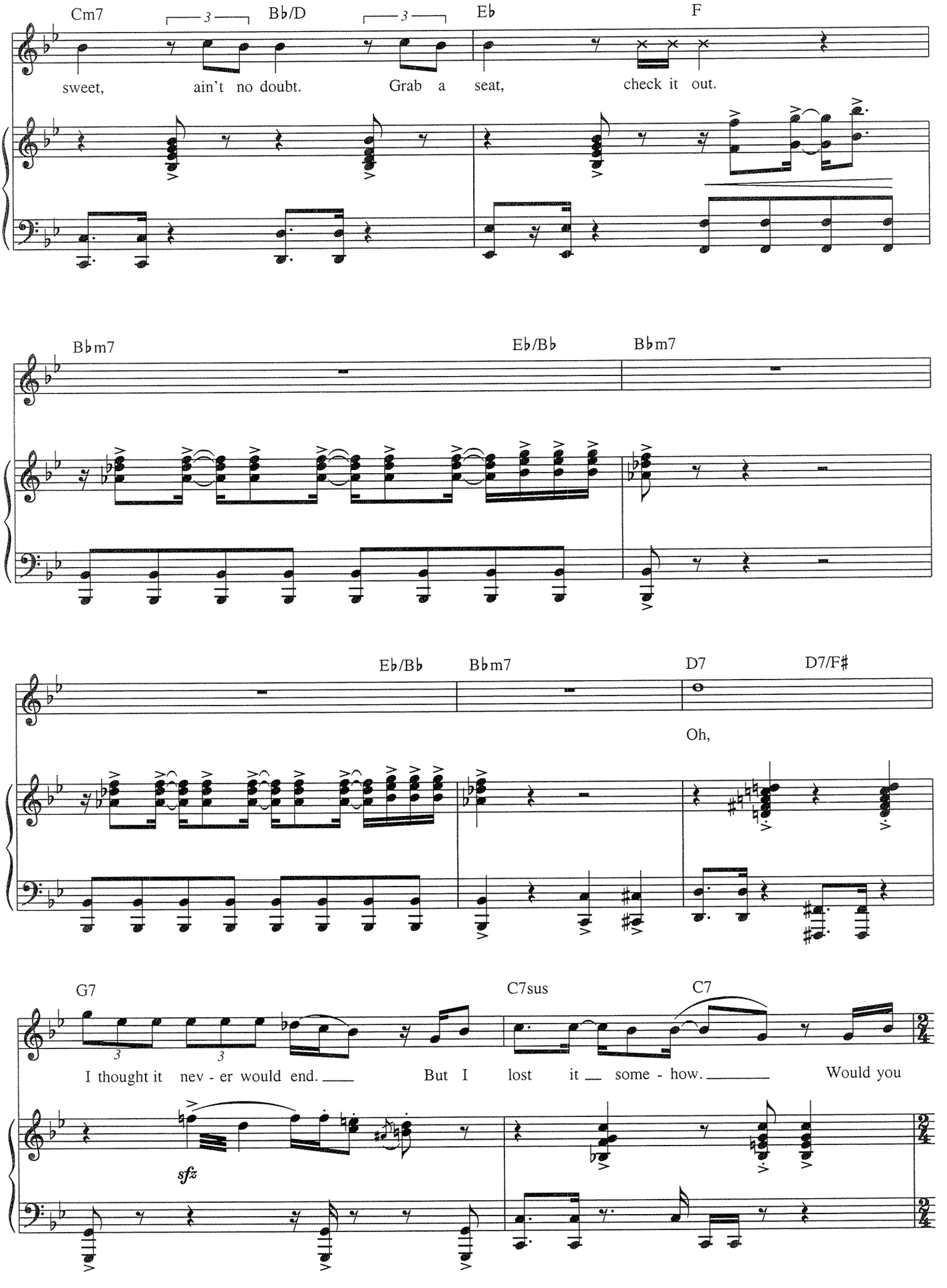
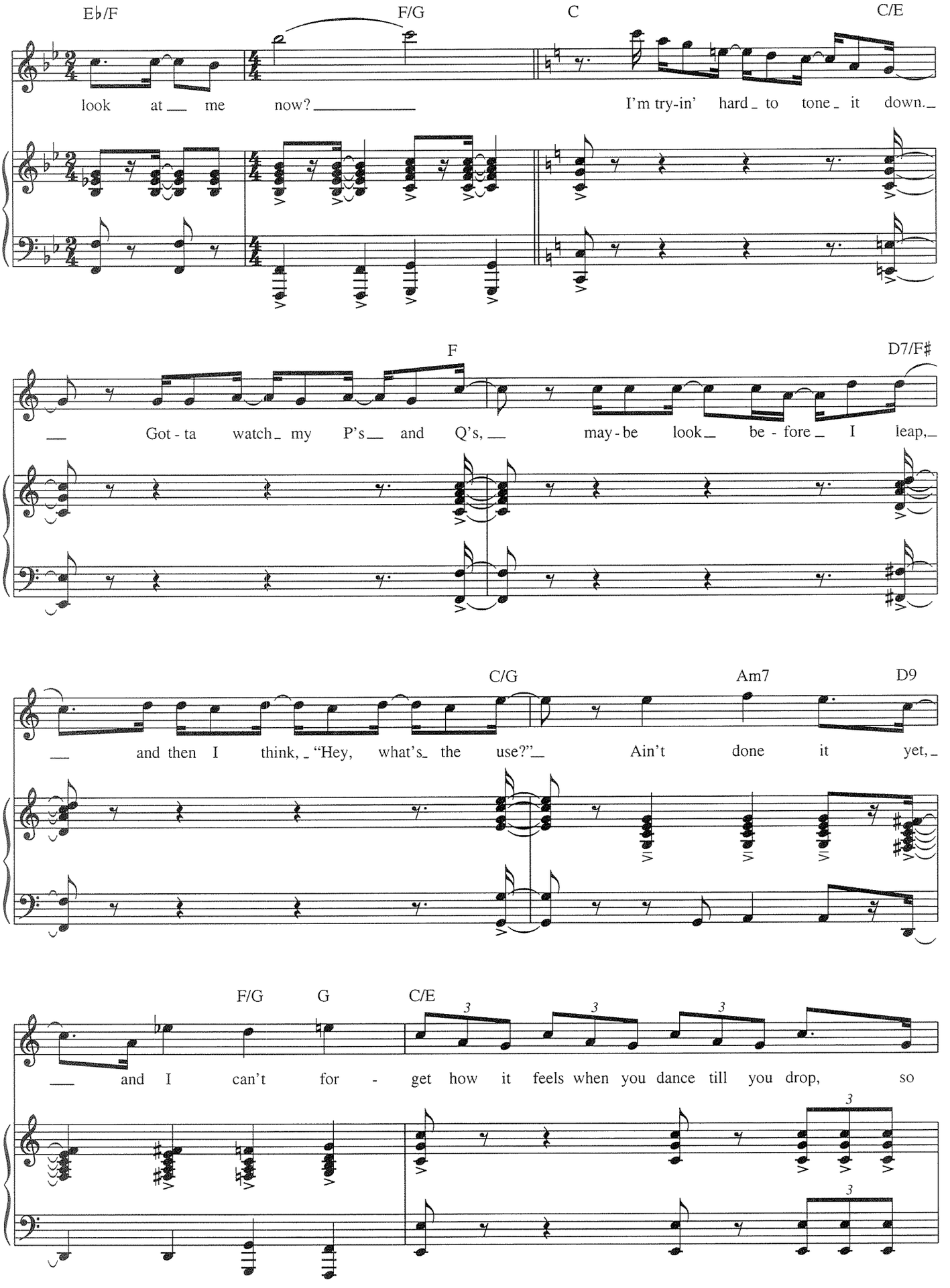
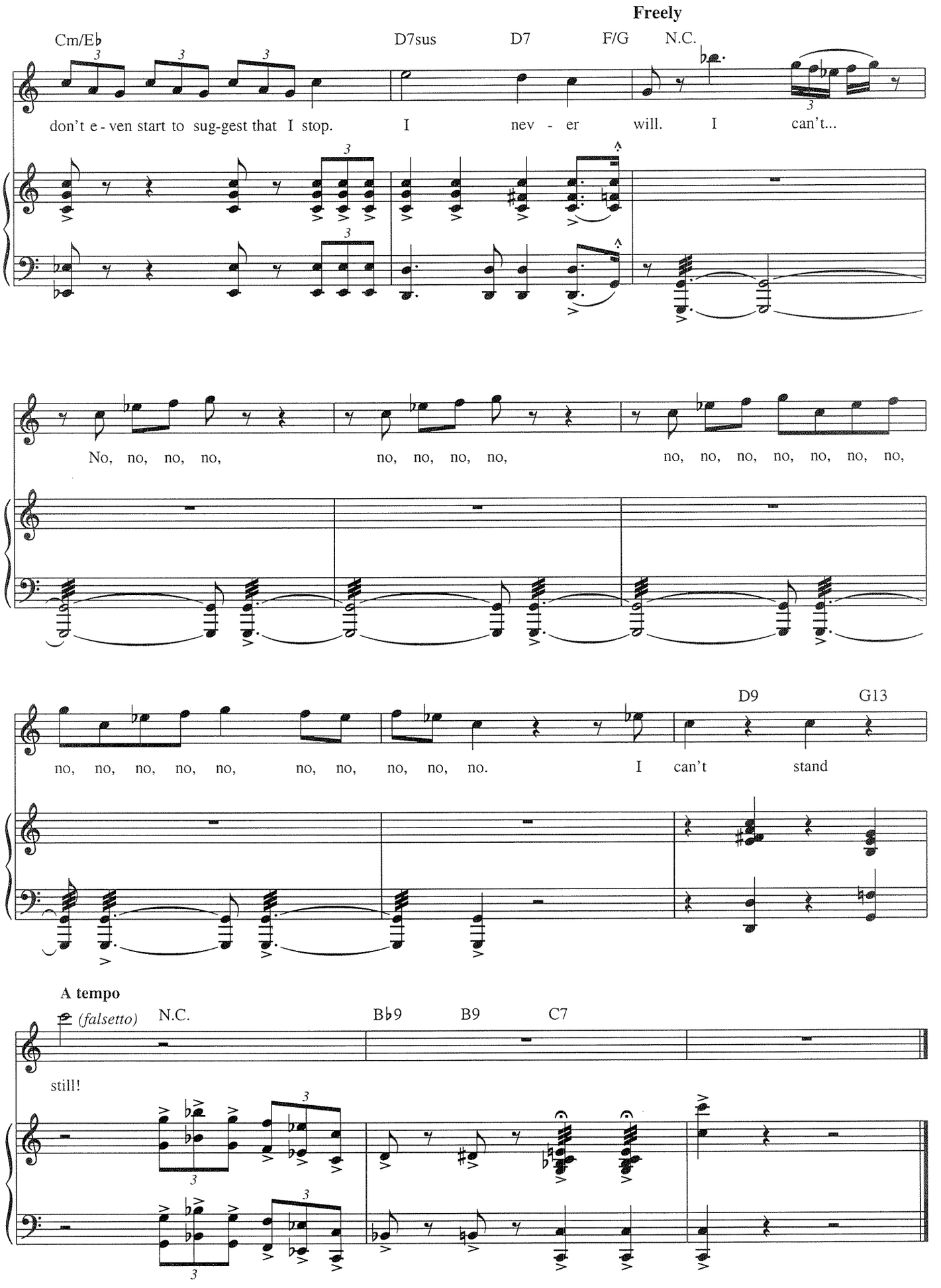

1
Gm7
C9
F7sus
kick back and chill," but I can't stand
I've had my fill.
Bbm7
Cm
Bbm7/Db
Eb
Eb/F
Fm7
Eb/F
still!
3
sfz
sfz
2
F7sus
Bb
I can't stand still.


Eb m7
Gb/Ab
Db maj9
Back where I come from, life's nev - er hum - drum.
Cm7
Eb/F
Bb
I wish I could take you there. Oh,
D7
D7/F#
Gm
we had the world at our feet. Life was


Cm7
Bb/D
Eb
F
sweet, ain't no doubt. Grab a seat, check it out.
Bbm7
Eb/Bb
Bbm7
Eb/Bb
Bbm7
D7
D7/F#
Oh,
G7
C7sus
C7
I thought it nev - er would end. But I lost it some - how. Would you
sfz

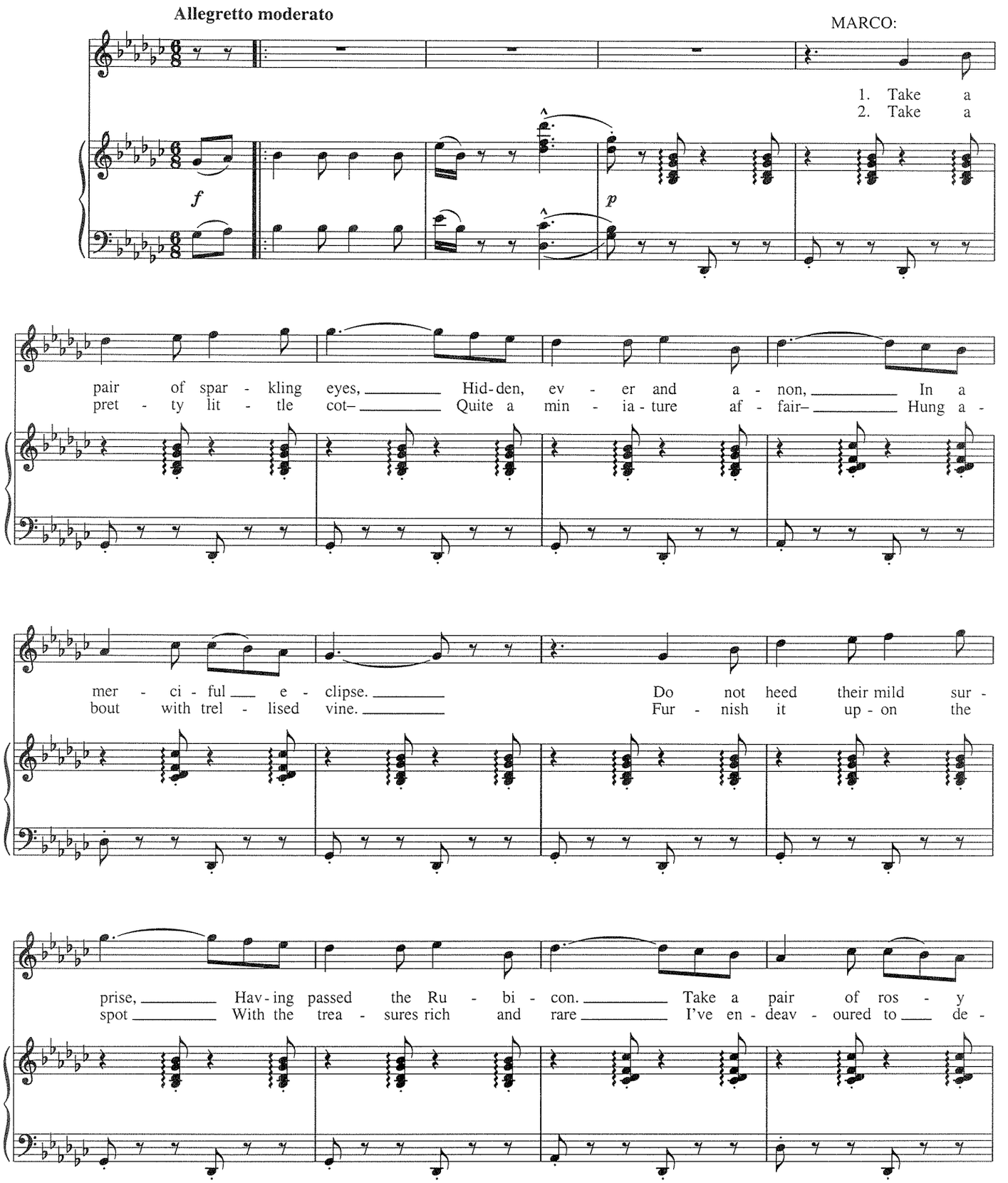

E♭/F
F/G
C
C/E
look at me now?
I'm try-in' hard to tone it down.
F
D7/F♯
Got-ta watch my P's and Q's, may-be look be-fore I leap,
C/G
Am7
D9
and then I think, "Hey, what's the use?" Ain't done it yet,
F/G
G
C/E
and I can't for-get how it feels when you dance till you drop, so


Freely
Cm/E♭
D7sus
D7
F/G
N.C.
don't e - ven start to sug-gest that I stop.
I
nev - er
will.
I
can't...
No, no, no, no,
no, no, no, no,
no, no, no, no, no, no, no,
D9
G13
no, no, no, no, no,
no, no,
no, no, no.
I can't
stand
A tempo
(falsetto)
N.C.
B♭9
B9
C7
still!

TAKE A PAIR OF SPARKLING EYES

from *The Gondoliers*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN



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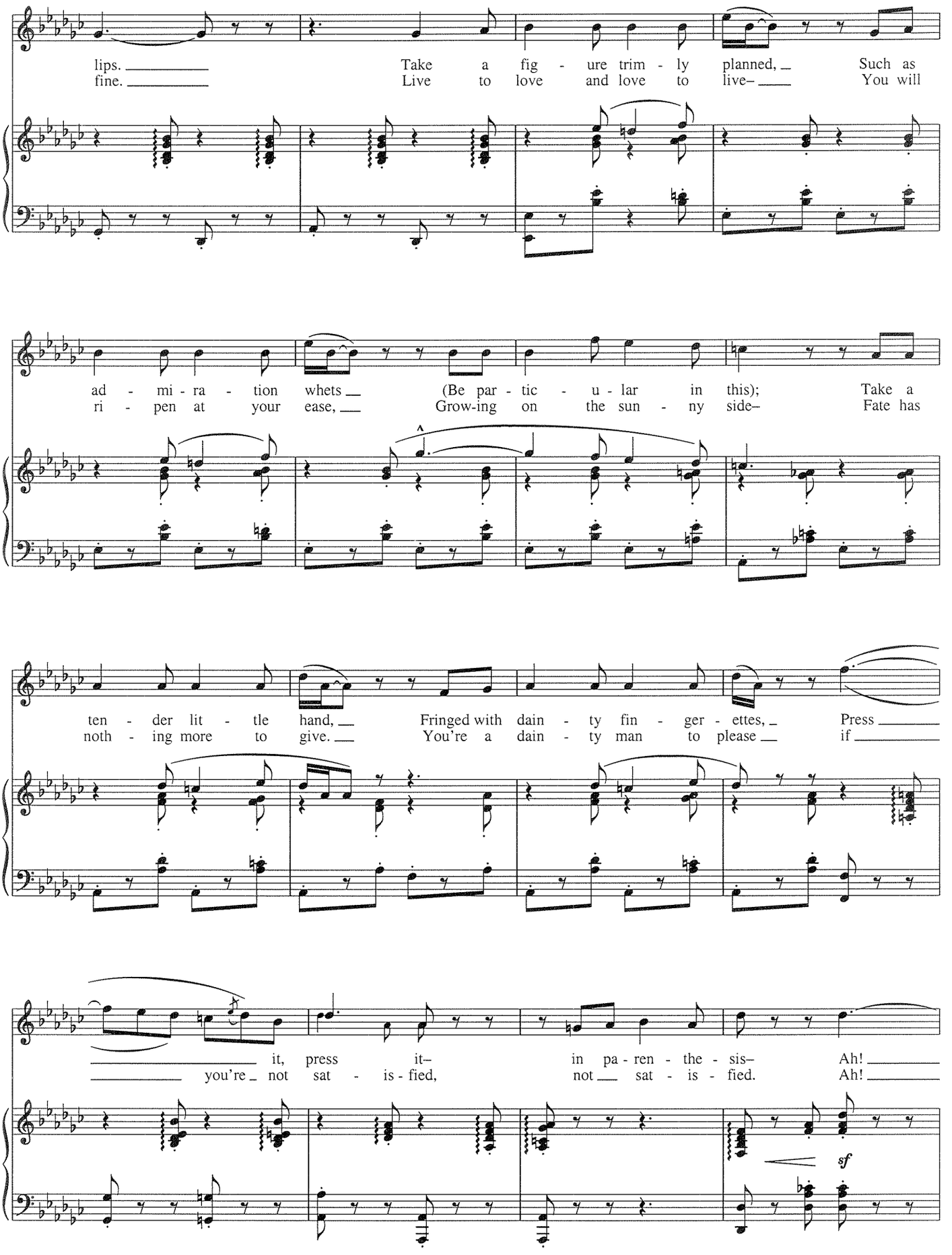
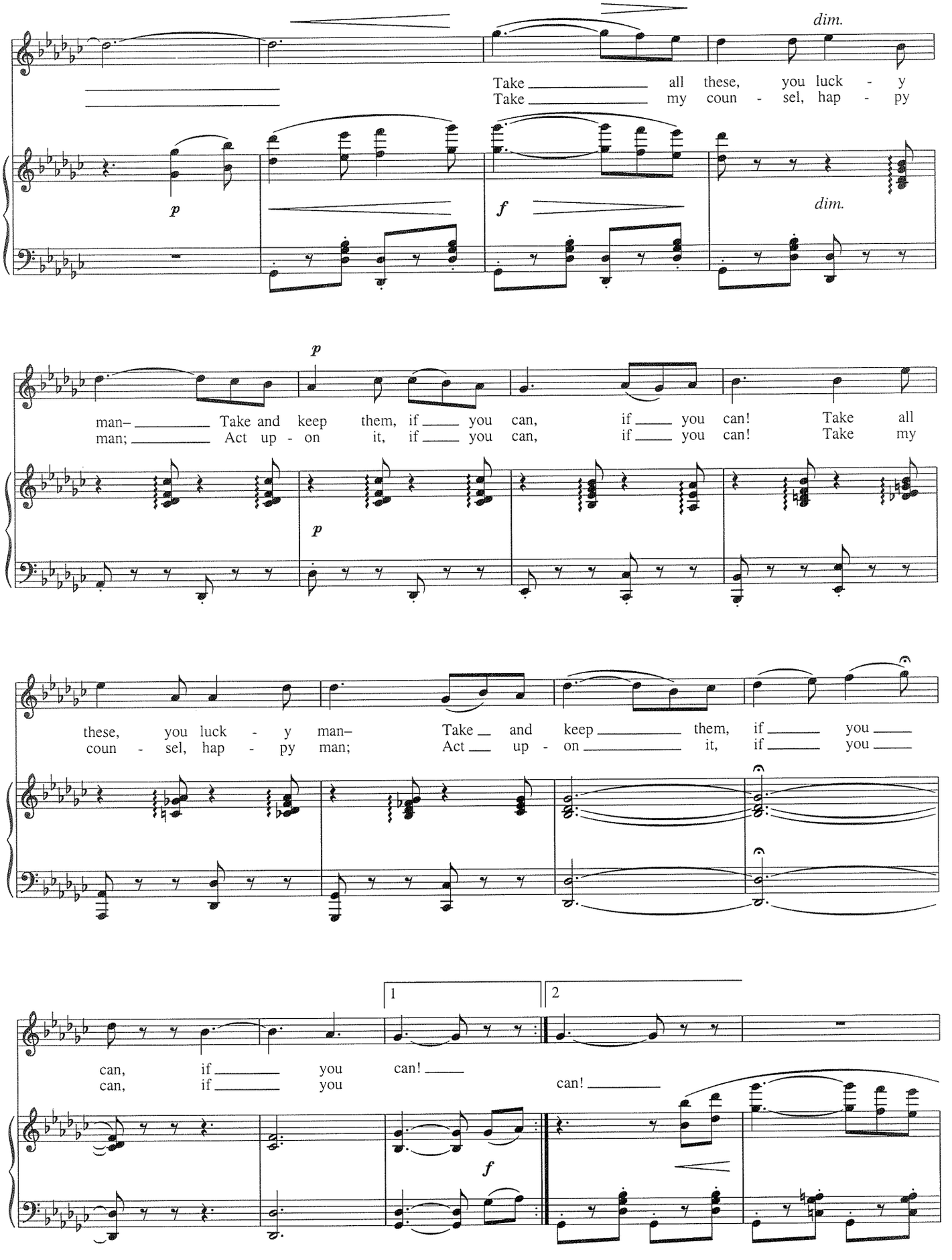
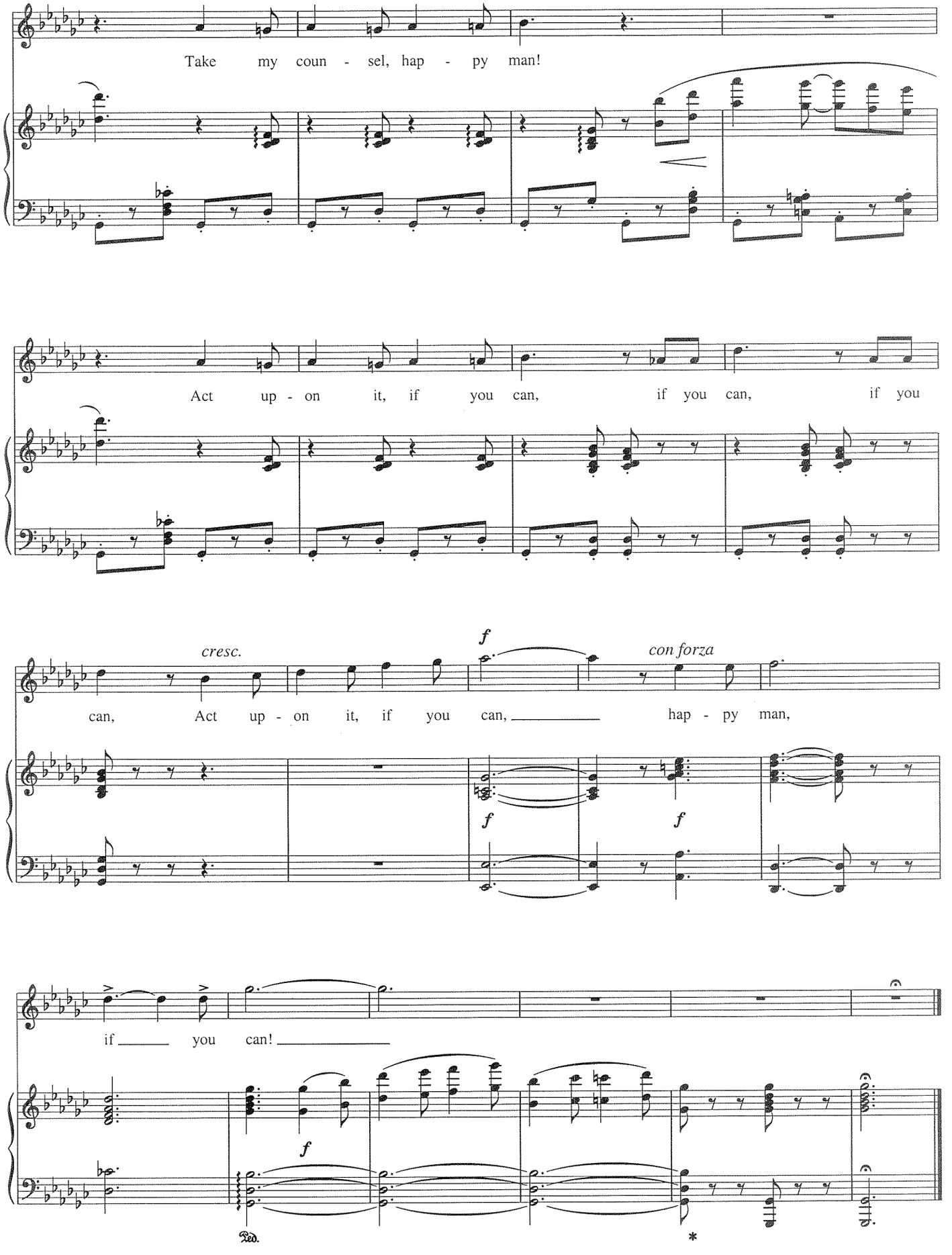

lips. Take a fig - ure trim - ly planned, Such as
fine. Live to love and love to live– You will
ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a
ri - pen at your ease, Grow-ing on the sun - ny side– Fate has
ten - der lit - tle hand, Fringed with dain - ty fin - ger - ettes, Press
noth - ing more to give. You're a dain - ty man to please if
it, press it– in pa - ren - the - sis– Ah!
you're not sat - is - fied, not sat - is - fied. Ah!
sf


dim.
Take all these, you luck - y
Take my coun - sel, hap - py
p
f
dim.
p
man– Take and keep them, if you can, if you can! Take all
man; Act up - on it, if you can, if you can! Take my
p
these, you luck - y man– Take and keep them, if you
coun - sel, hap - py man; Act up - on it, if you
1
2
can, if you can!
can, if you
can!
f

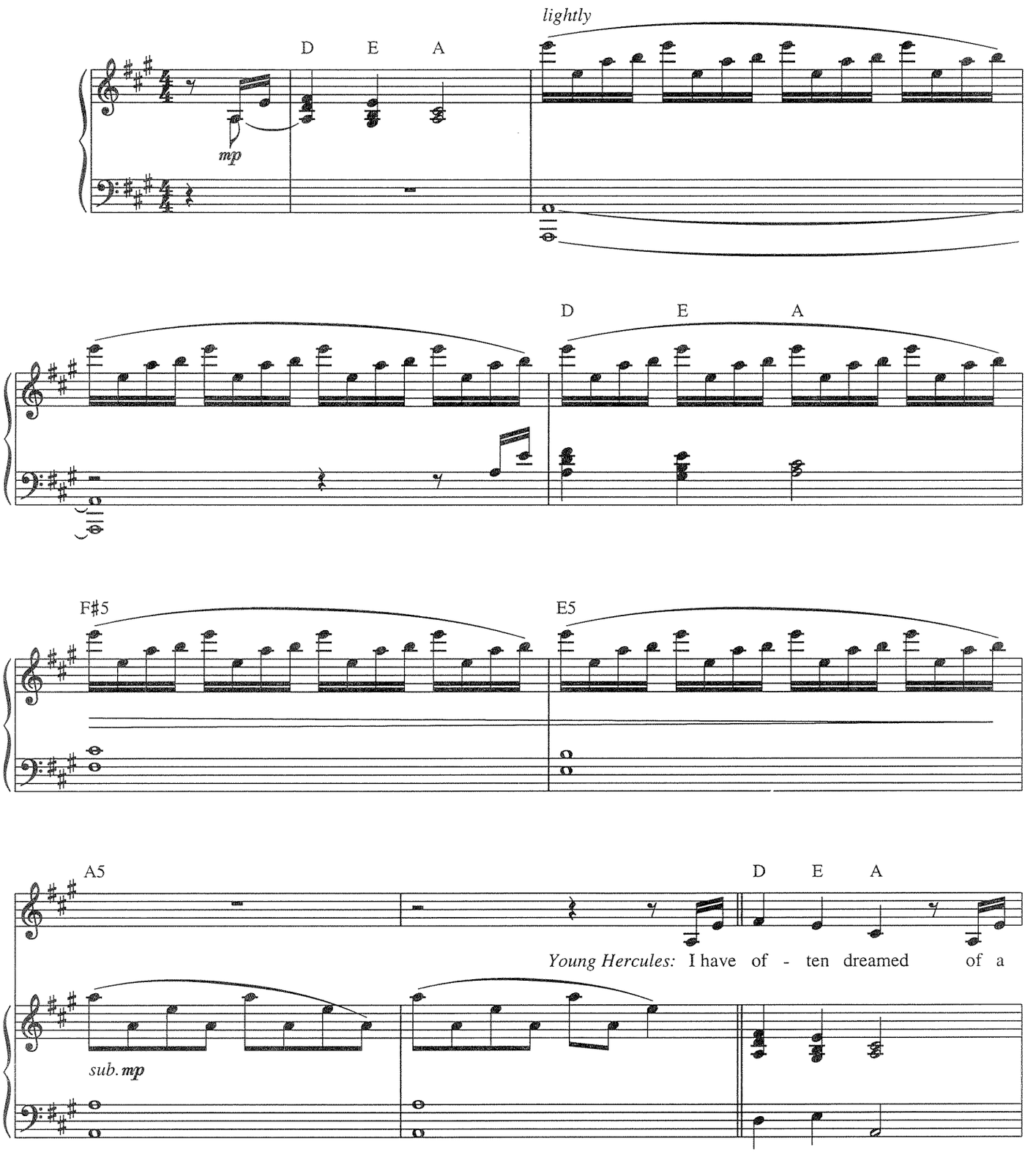

Take my coun - sel, hap - py man!
Act up - on it, if you can, if you can, if you
cresc.
f
con forza
can, Act up - on it, if you can, hap - py man,
f
f
if you can!
f
Ped.
*

GO THE DISTANCE

from Walt Disney Pictures' *Hercules*

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad



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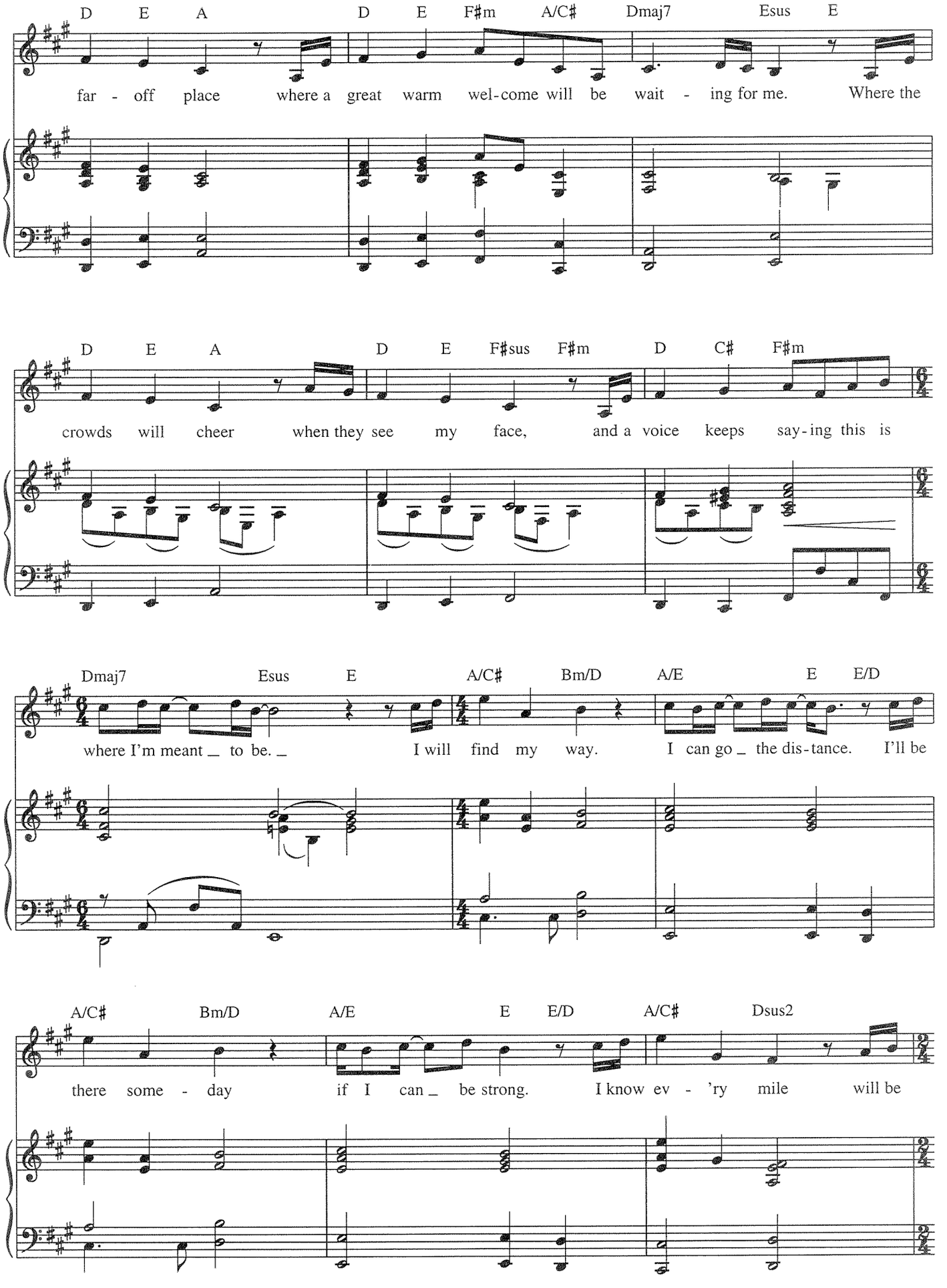
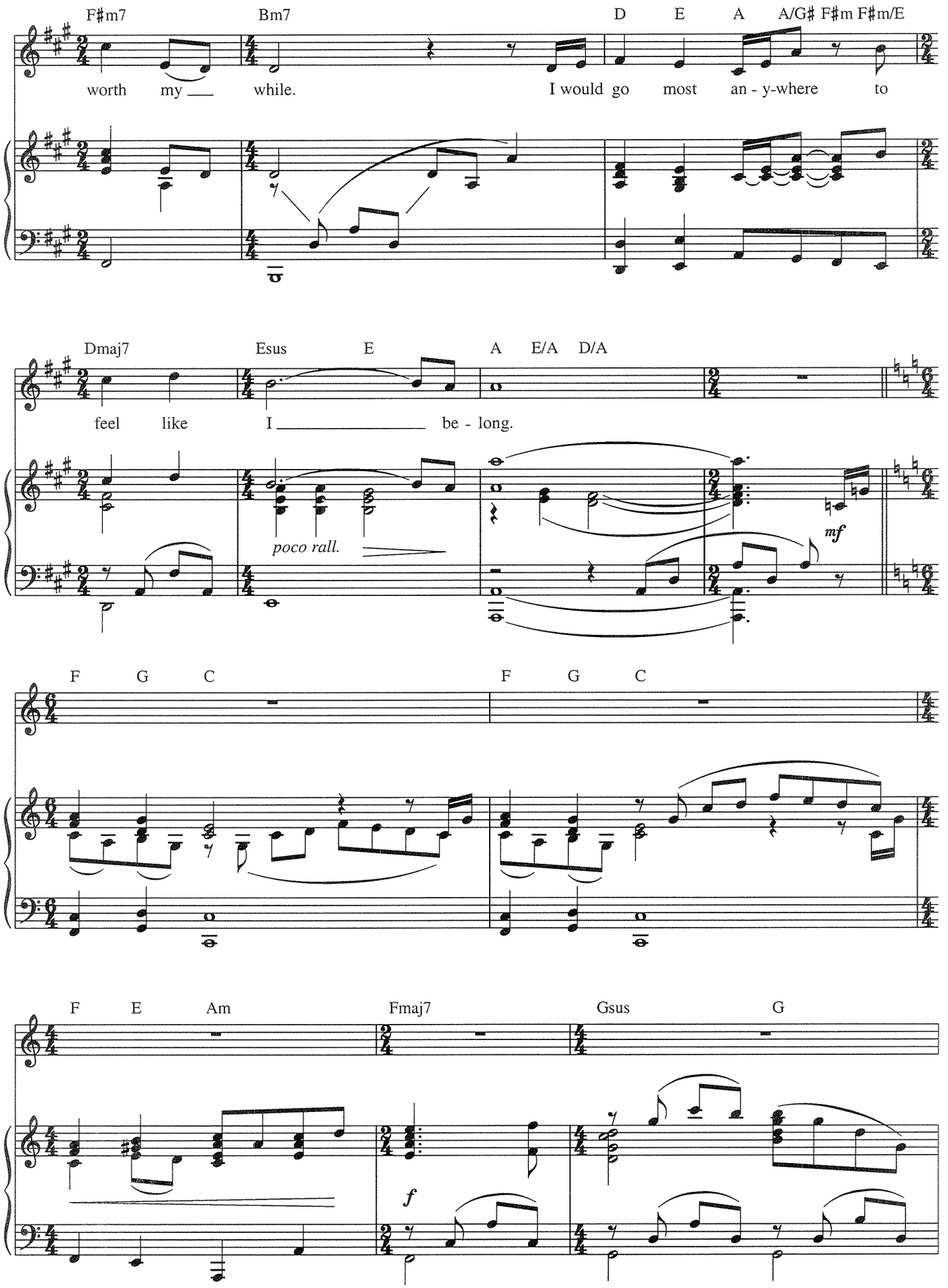
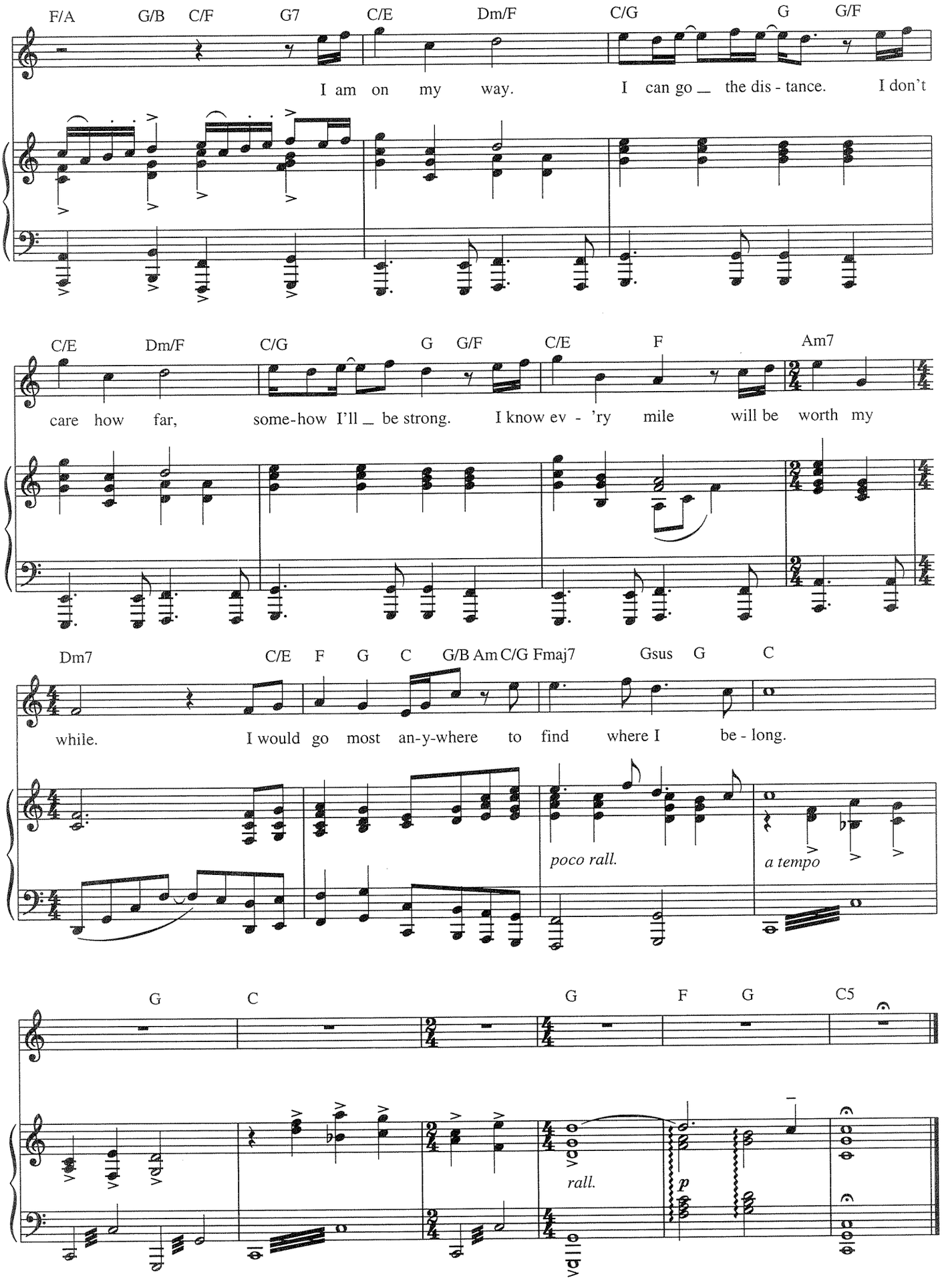

D E A D E F♯m A/C♯ Dmaj7 Esus E
far - off place where a great warm wel-come will be wait - ing for me. Where the
D E A D E F♯sus F♯m D C♯ F♯m
crowds will cheer when they see my face, and a voice keeps say-ing this is
Dmaj7 Esus E A/C♯ Bm/D A/E E E/D
where I'm meant _ to be. _ I will find my way. I can go _ the dis-tance. I'll be
A/C♯ Bm/D A/E E E/D A/C♯ Dsus2
there some - day if I can _ be strong. I know ev - 'ry mile will be

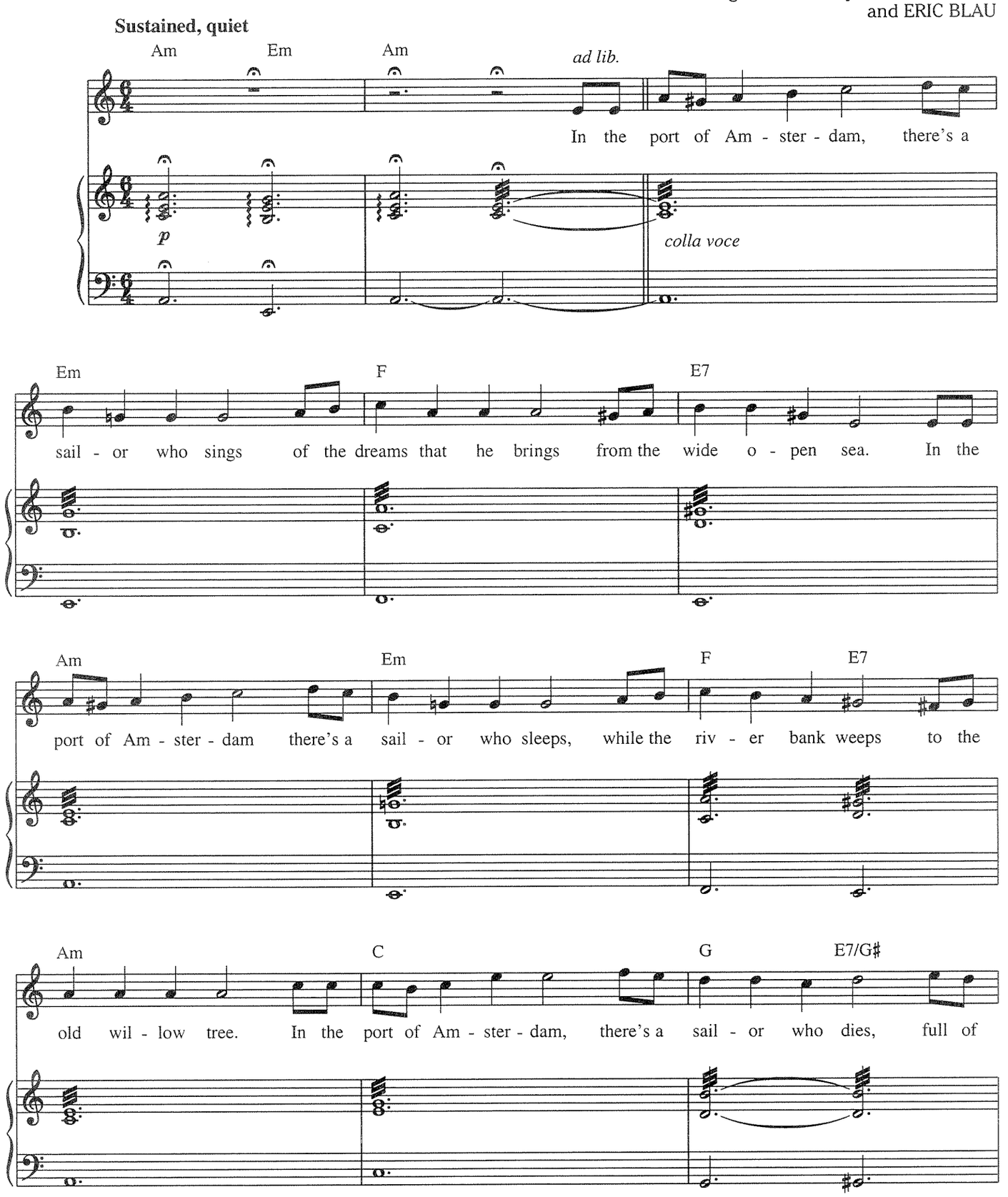

F♯m7
Bm7
D
E
A
A/G♯ F♯m F♯m/E
worth my ___ while.
I would go most an - y-where to
Dmaj7
Esus
E
A
E/A
D/A
feel like I ___ be - long.
poco rall.
mf
F
G
C
F
G
C
F
E
Am
Fmaj7
Gsus
G
f


F/A G/B C/F G7 C/E Dm/F C/G G G/F
I am on my way. I can go _ the dis - tance. I don't
C/E Dm/F C/G G G/F C/E F Am7
care how far, some-how I'll _ be strong. I know ev - 'ry mile will be worth my
Dm7 C/E F G C G/B Am C/G Fmaj7 Gsus G C
while. I would go most an-y-where to find where I be - long.
poco rall.
a tempo
G C G F G C5
rall.
p

AMSTERDAM

from *Jacques Brel Is Alive and Well and Living in Paris*

French Words and Music by JACQUES BREL
English Words by MORT SHUMAN
and ERIC BLAU



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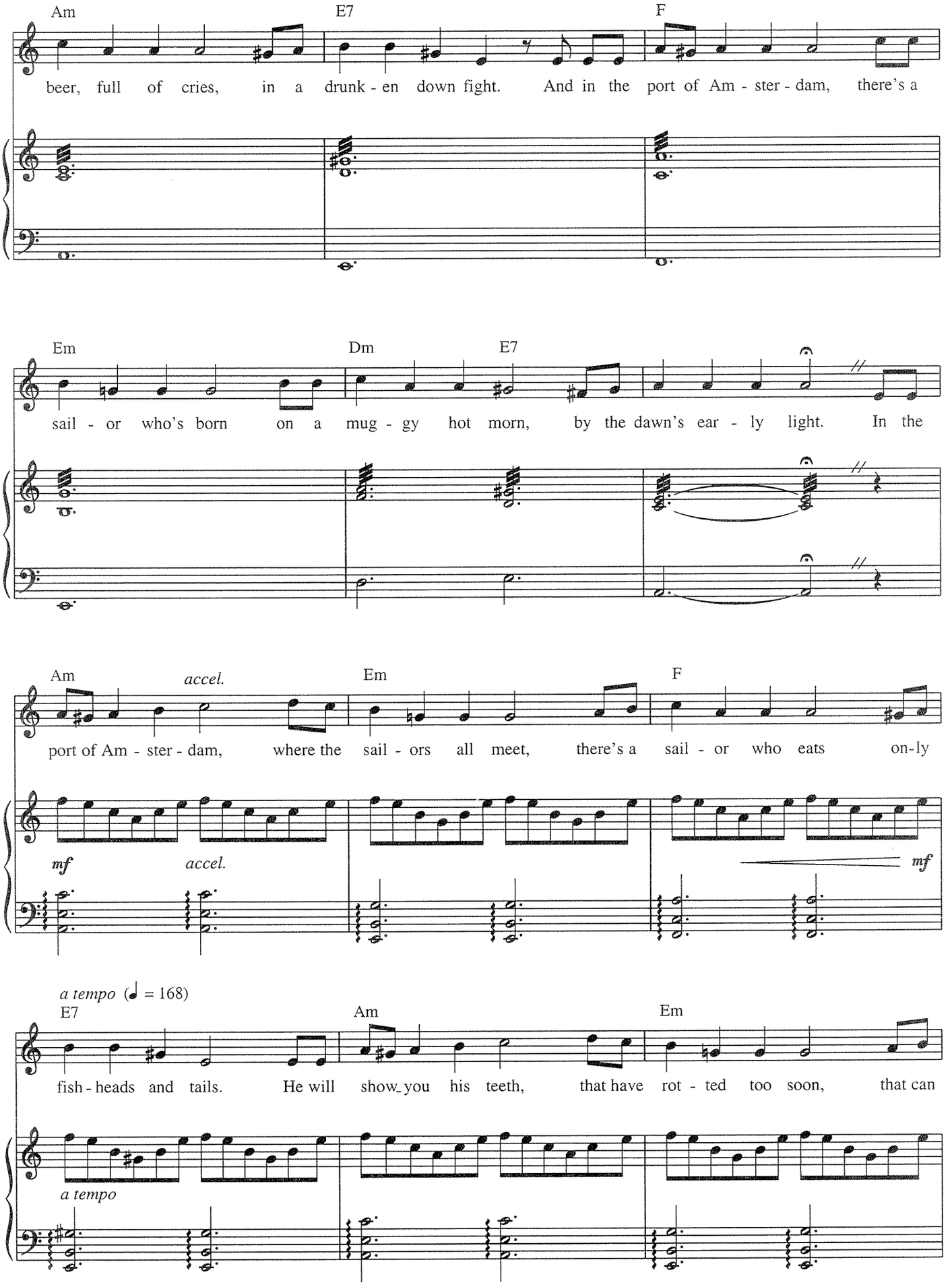
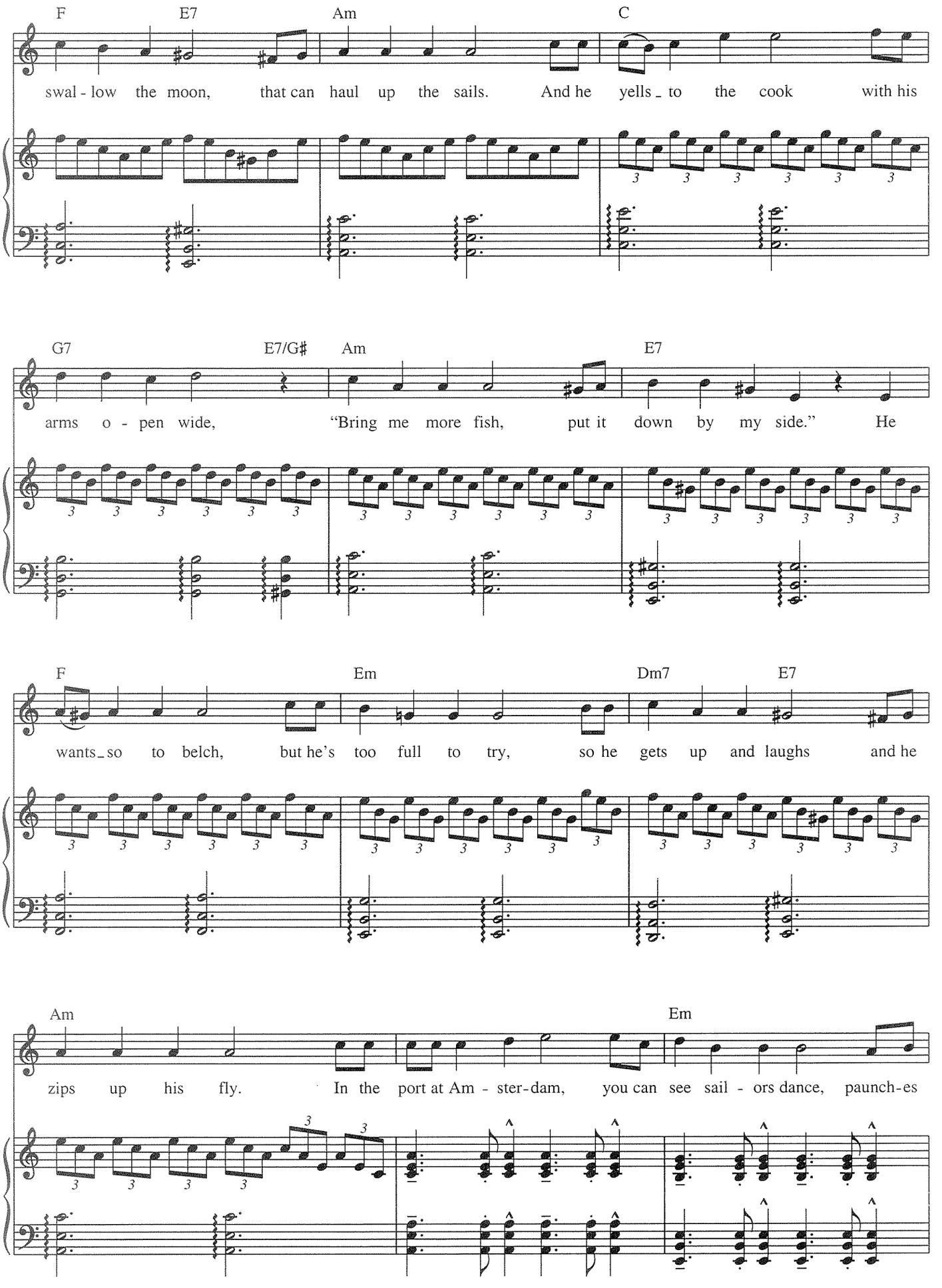
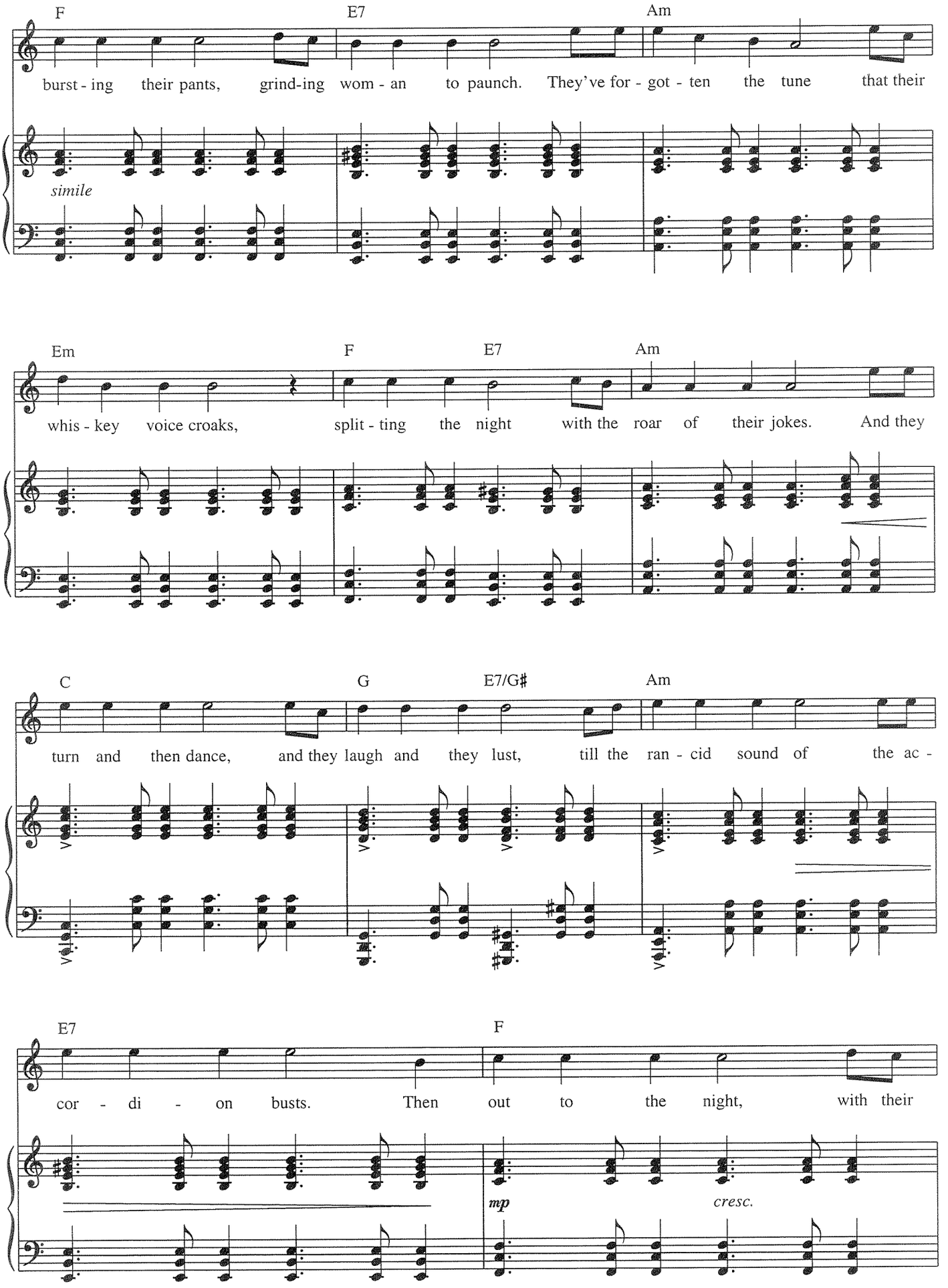
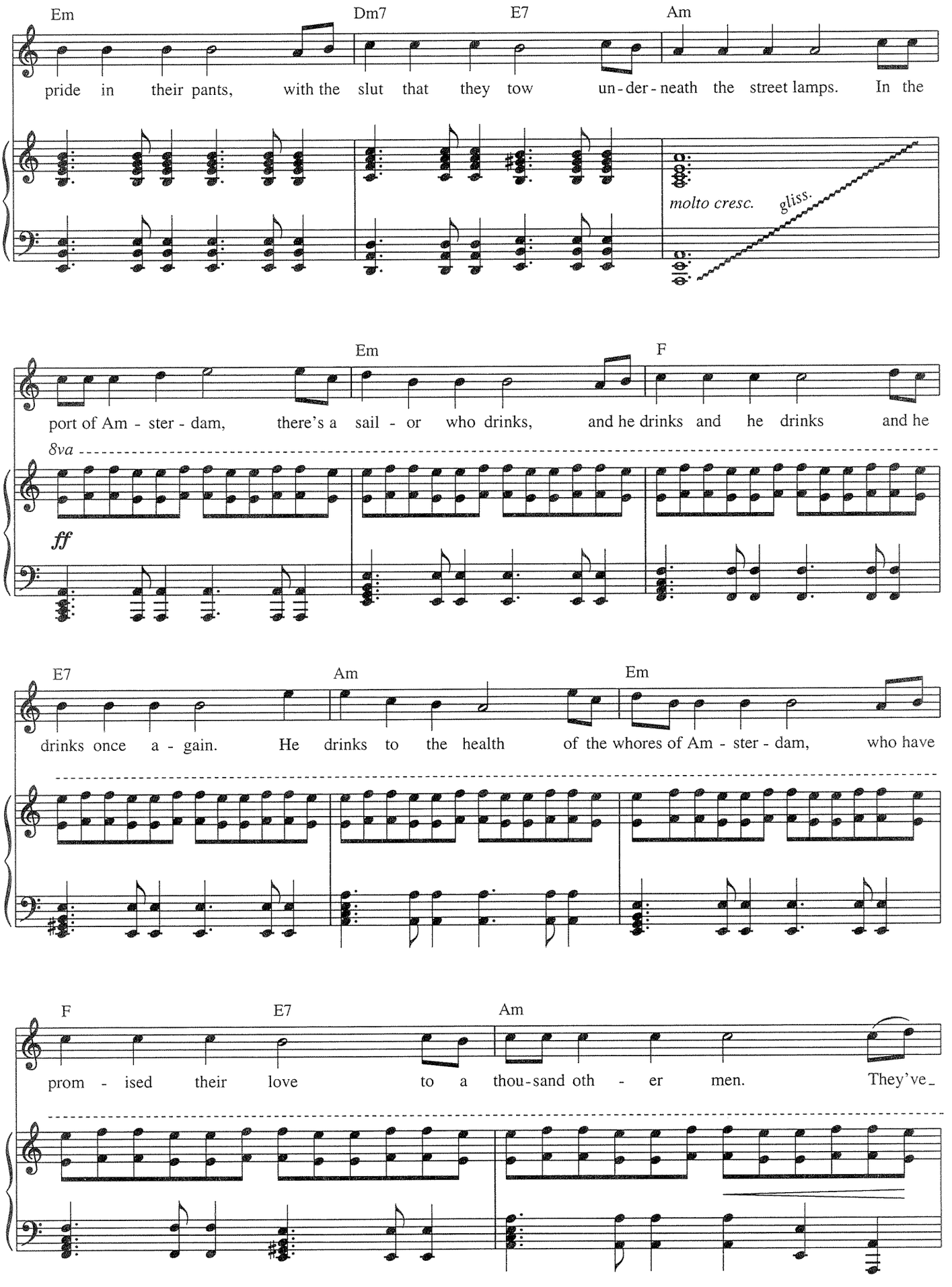
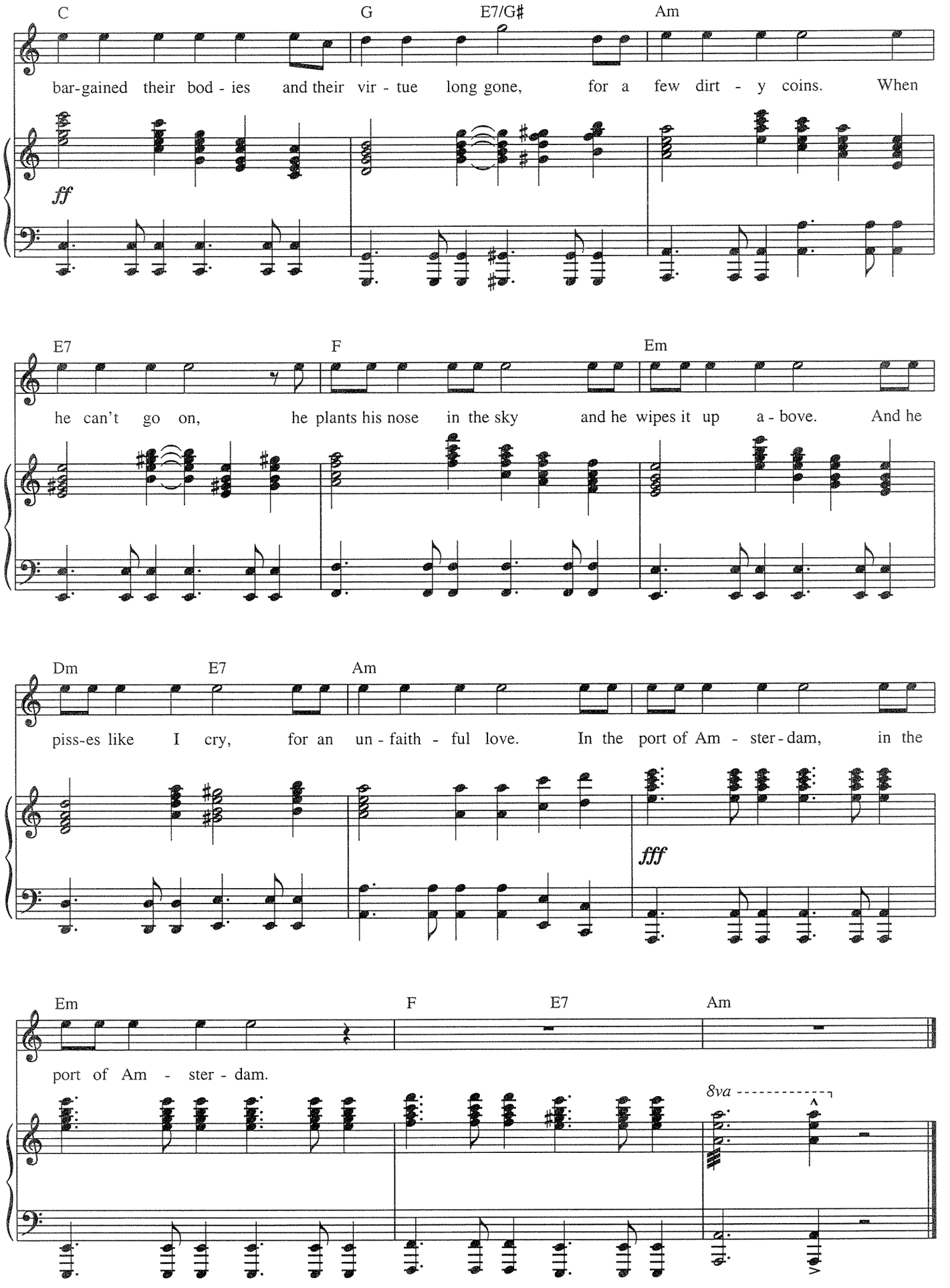

Am
E7
F
beer, full of cries, in a drunk - en down fight. And in the port of Am - ster - dam, there's a
Em
Dm
E7
sail - or who's born on a mug - gy hot morn, by the dawn's ear - ly light. In the
Am
accel.
Em
F
port of Am - ster - dam, where the sail - ors all meet, there's a sail - or who eats on-ly
mf
accel.
mf
a tempo (♩ = 168)
E7
Am
Em
fish - heads and tails. He will show you his teeth, that have rot - ted too soon, that can
a tempo


F E7 Am C
swal - low the moon, that can haul up the sails. And he yells _ to the cook with his
G7 E7/G♯ Am E7
arms o - pen wide, "Bring me more fish, put it down by my side." He
F Em Dm7 E7
wants _ so to belch, but he's too full to try, so he gets up and laughs and he
Am Em
zips up his fly. In the port at Am - ster - dam, you can see sail - ors dance, paunch - es


F
E7
Am
burst - ing their pants, grind-ing wom - an to paunch. They've for - got - ten the tune that their
simile
Em
F
E7
Am
whis - key voice croaks, split - ting the night with the roar of their jokes. And they
C
G
E7/G♯
Am
turn and then dance, and they laugh and they lust, till the ran - cid sound of the ac -
E7
F
cor - di - on busts. Then out to the night, with their
mp
cresc.


Em
Dm7
E7
Am
pride in their pants, with the slut that they tow un-der-neath the street lamps. In the
molto cresc.
gliss.
Em
F
port of Am - ster - dam, there's a sail - or who drinks, and he drinks and he drinks and he
8va
ff
E7
Am
Em
drinks once a - gain. He drinks to the health of the whores of Am - ster - dam, who have
F
E7
Am
prom - ised their love to a thou-sand oth - er men. They've

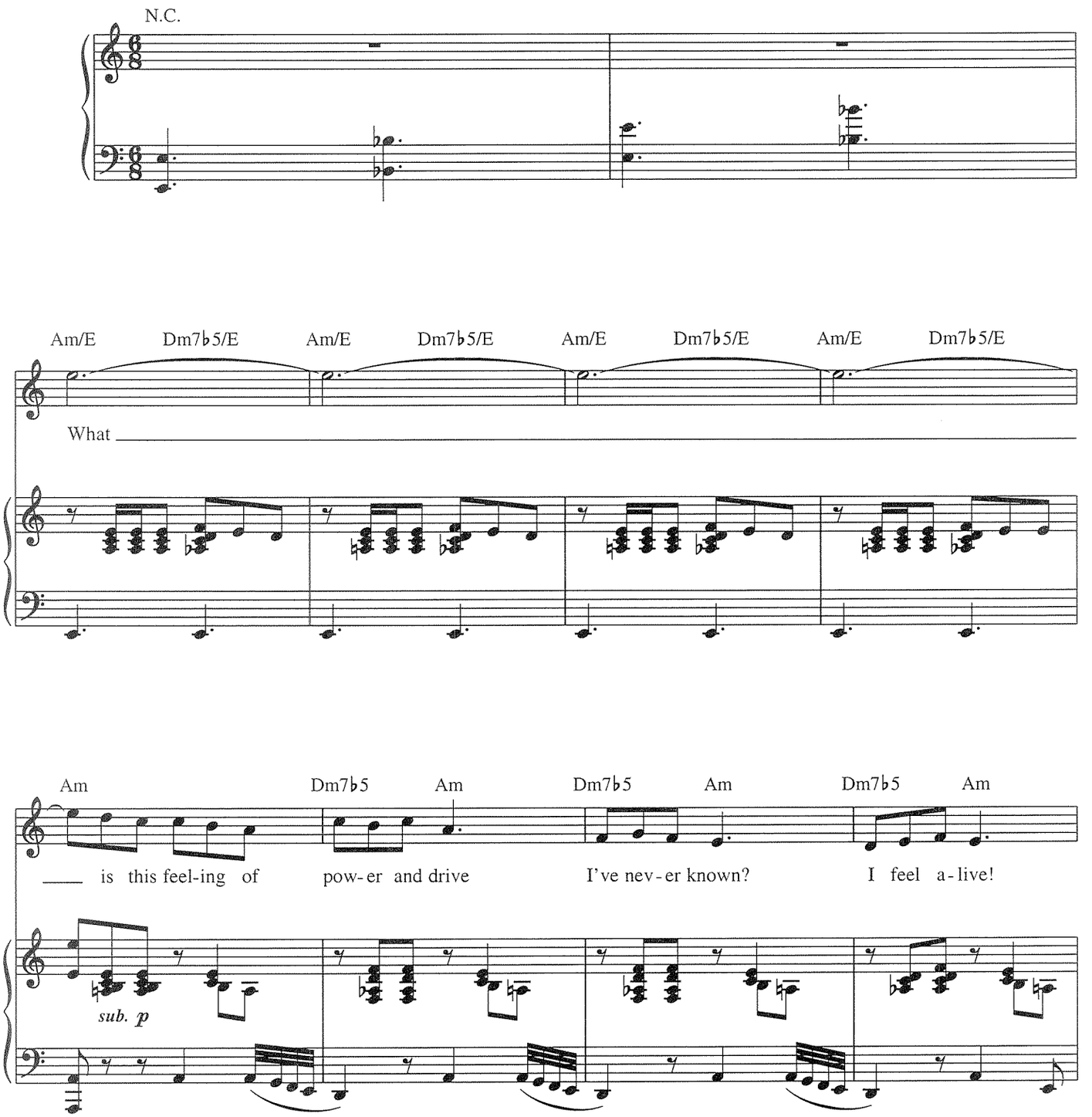

C
G
E7/G#
Am
bar-gained their bod - ies and their vir - tue long gone, for a few dirt - y coins. When
ff
E7
F
Em
he can't go on, he plants his nose in the sky and he wipes it up a - bove. And he
Dm
E7
Am
piss-es like I cry, for an un - faith - ful love. In the port of Am - ster - dam, in the
fff
Em
F
E7
Am
port of Am - ster - dam.
8va

ALIVE!

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Moderately, with rhythm



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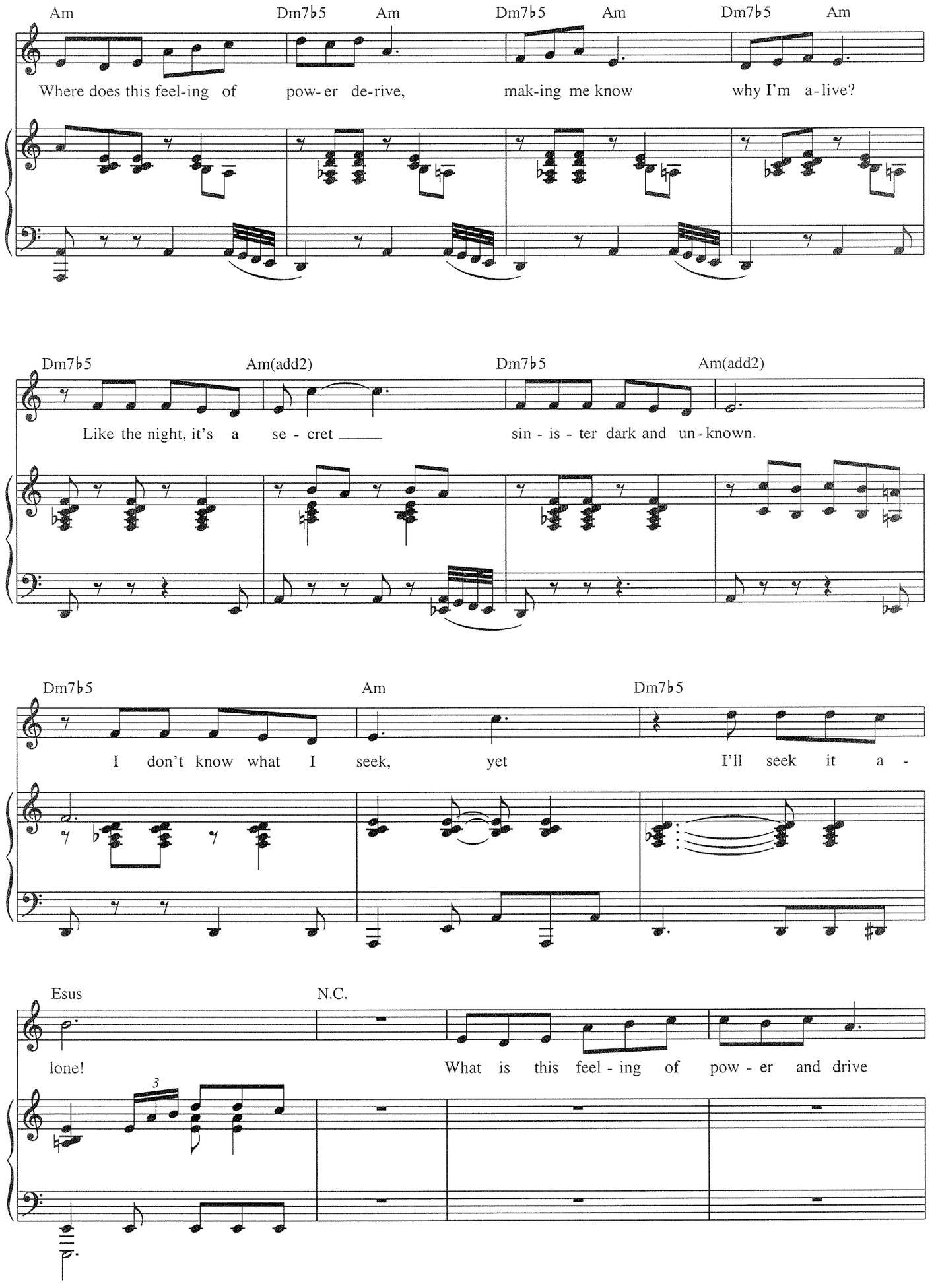
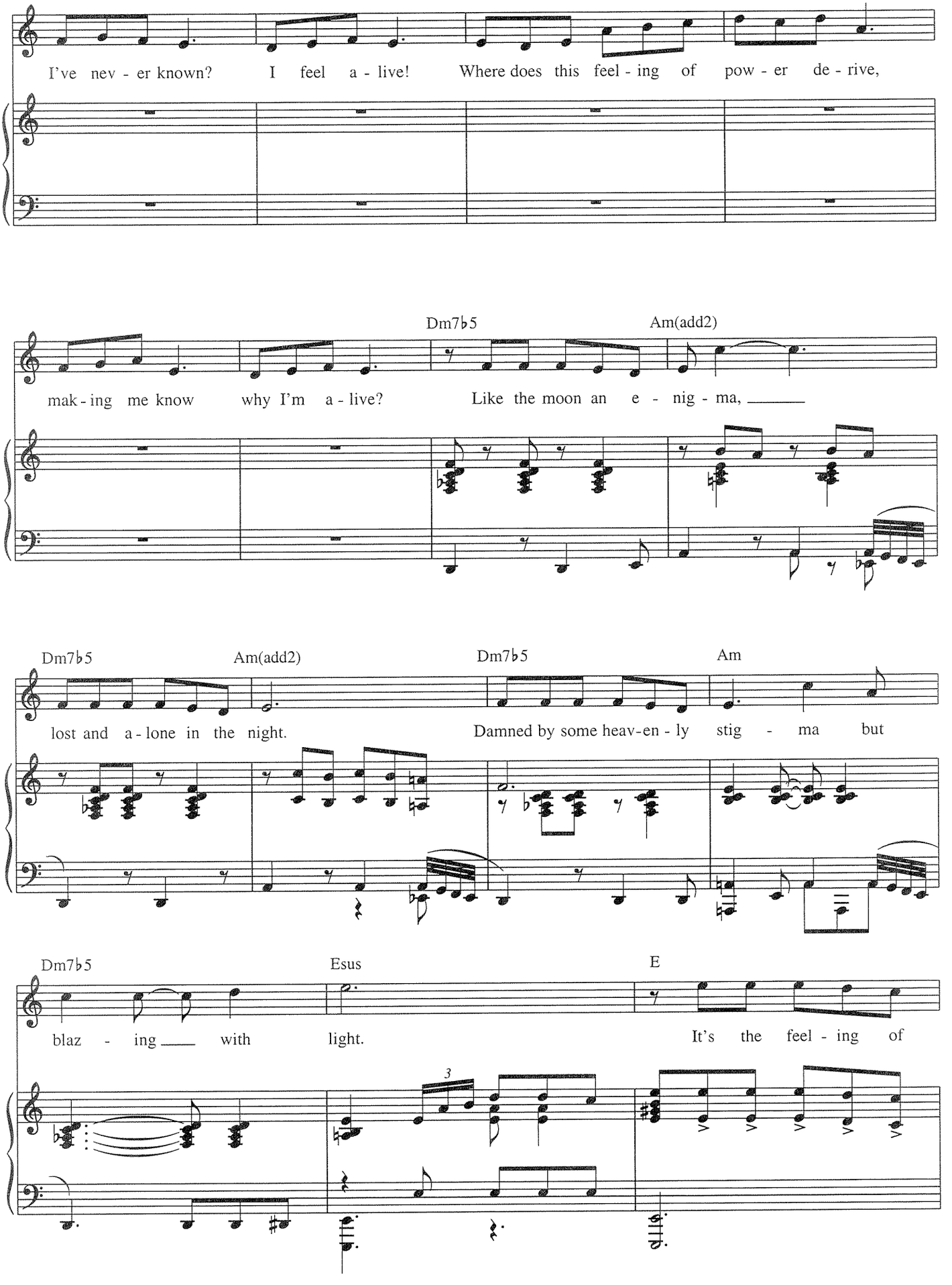
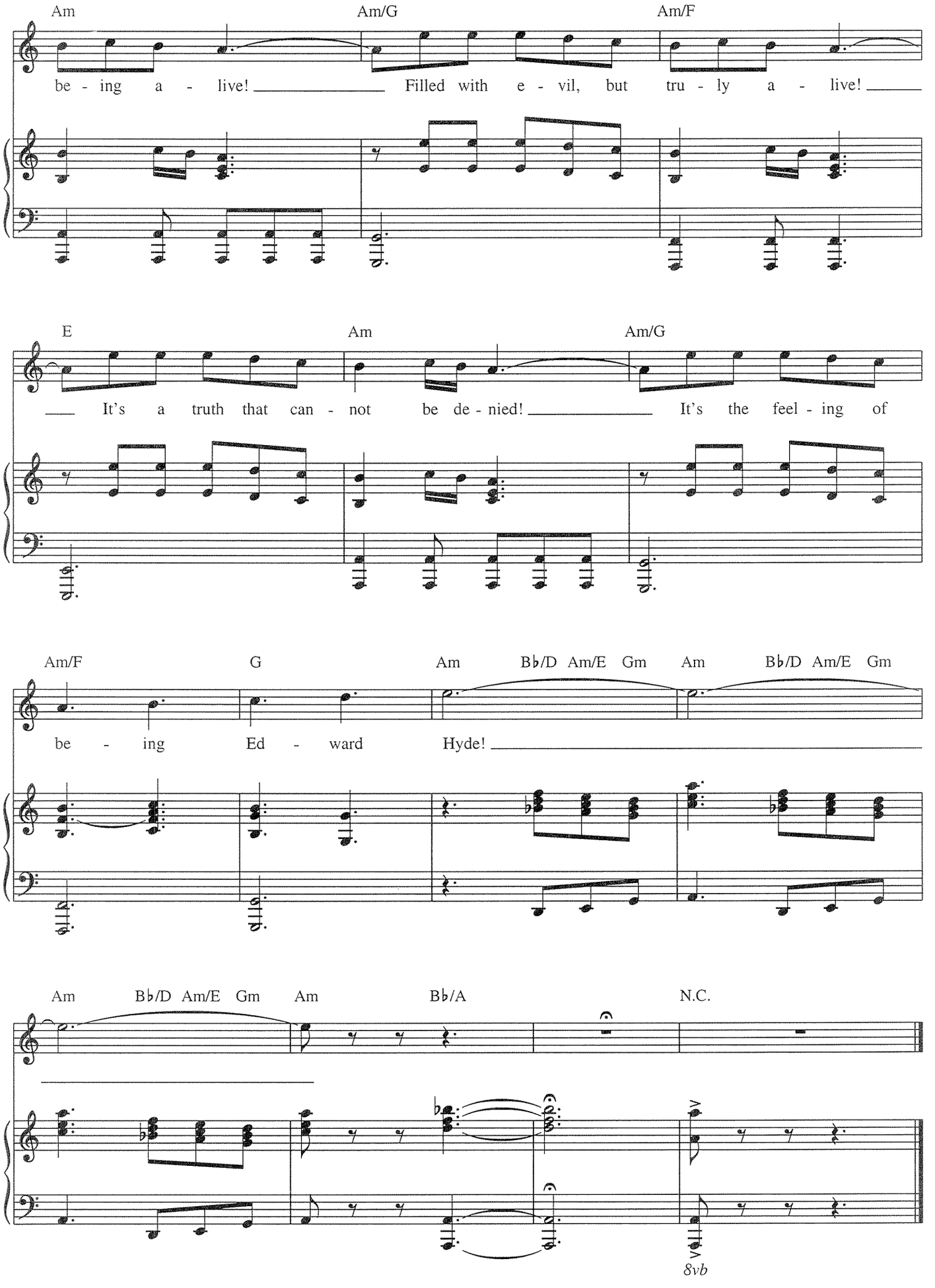

Am
Dm7♭5
Am
Dm7♭5
Am
Dm7♭5
Am
Where does this feel-ing of pow-er de-rive, mak-ing me know why I'm a-live?
Dm7♭5
Am(add2)
Dm7♭5
Am(add2)
Like the night, it's a se - cret ___ sin - is - ter dark and un-known.
Dm7♭5
Am
Dm7♭5
I don't know what I seek, yet I'll seek it a -
Esus
N.C.
lone!
What is this feel - ing of pow - er and drive
3

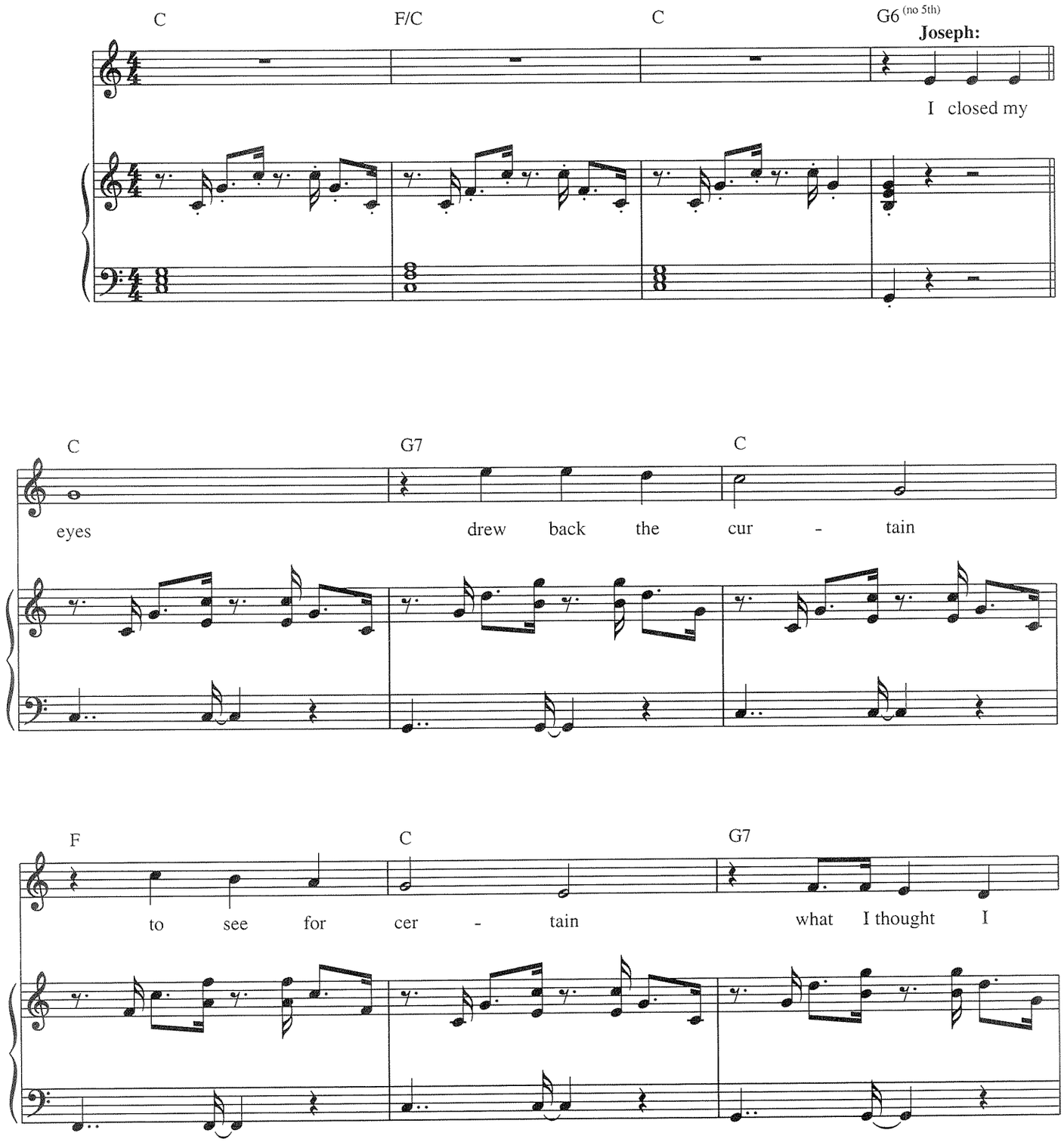

I've nev - er known? I feel a - live! Where does this feel - ing of pow - er de - rive,
Dm7♭5
Am(add2)
mak - ing me know why I'm a - live? Like the moon an e - nig - ma,
Dm7♭5
Am(add2)
Dm7♭5
Am
lost and a - lone in the night. Damned by some heav-en - ly stig - ma but
Dm7♭5
Esus
E
blaz - ing with light. It's the feel - ing of
3


Am
Am/G
Am/F
be - ing a - live! Filled with e - vil, but tru - ly a - live!
E
Am
Am/G
It's a truth that can - not be de - nied! It's the feel - ing of
Am/F
G
Am
B♭/D Am/E Gm
Am
B♭/D Am/E Gm
be - ing Ed - ward Hyde!
Am
B♭/D Am/E Gm
Am
B♭/A
N.C.
8vb

ANY DREAM WILL DO

from *Joseph and the Amazing Technicolor® Dreamcoat*

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE



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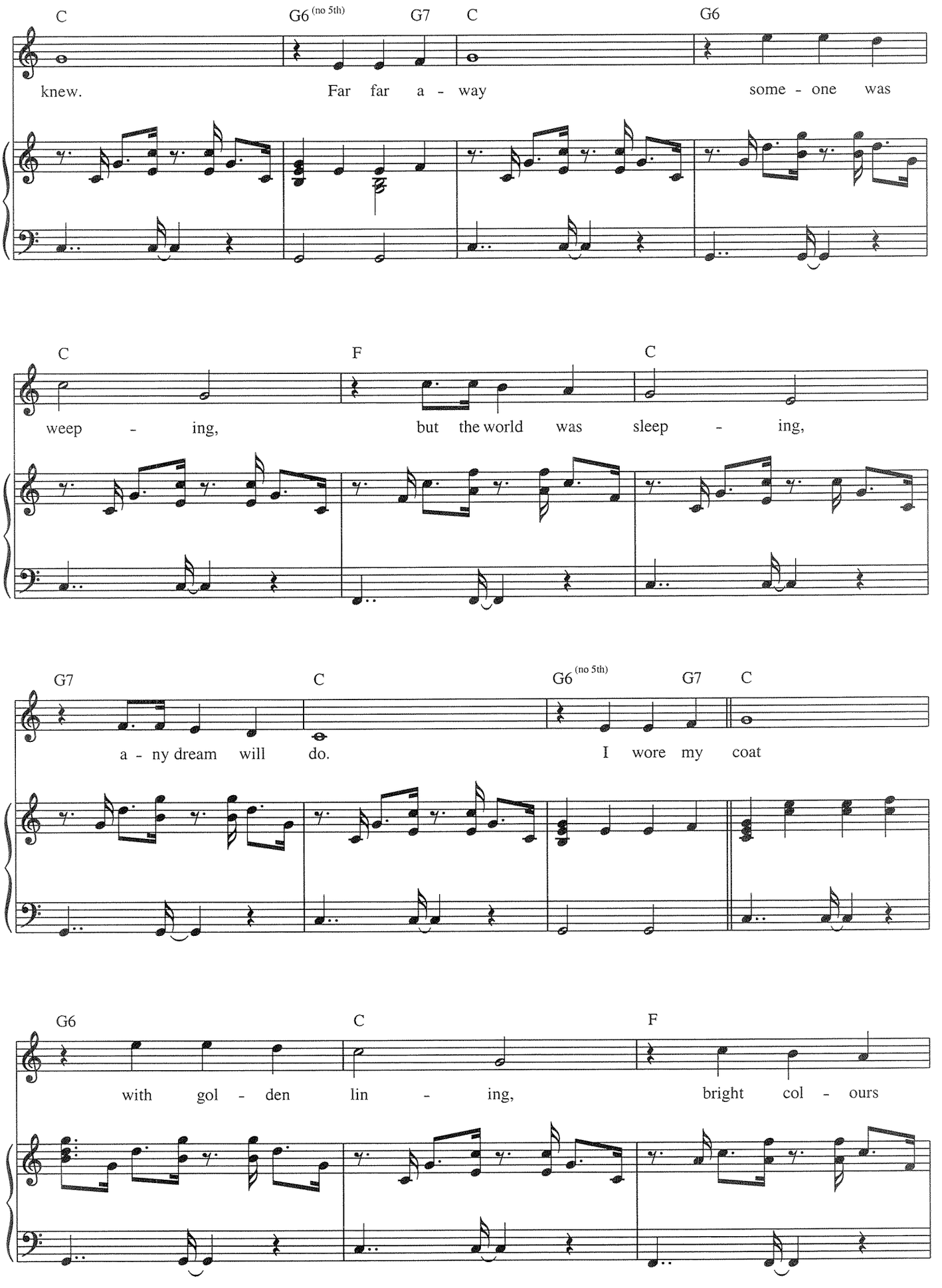
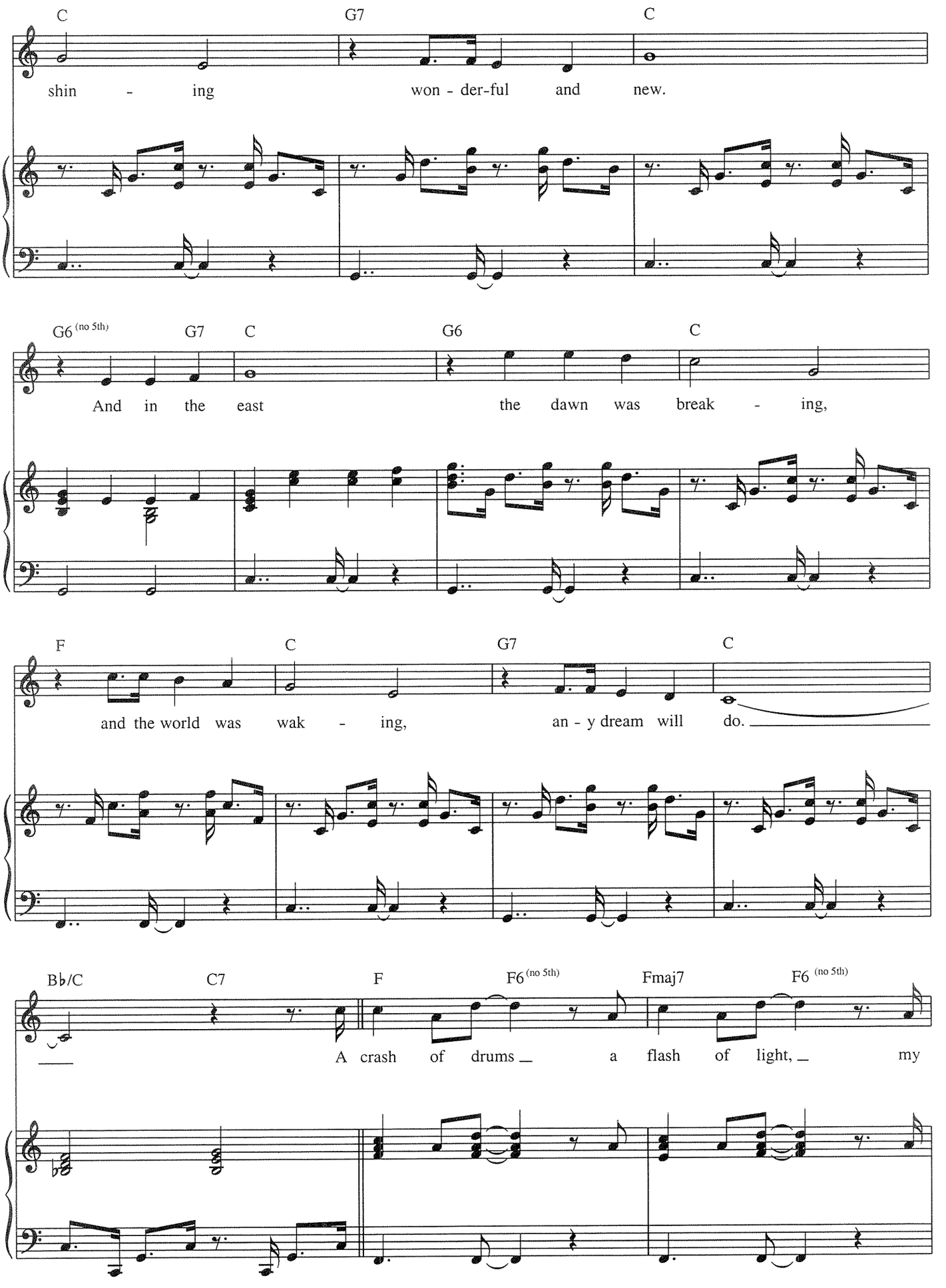
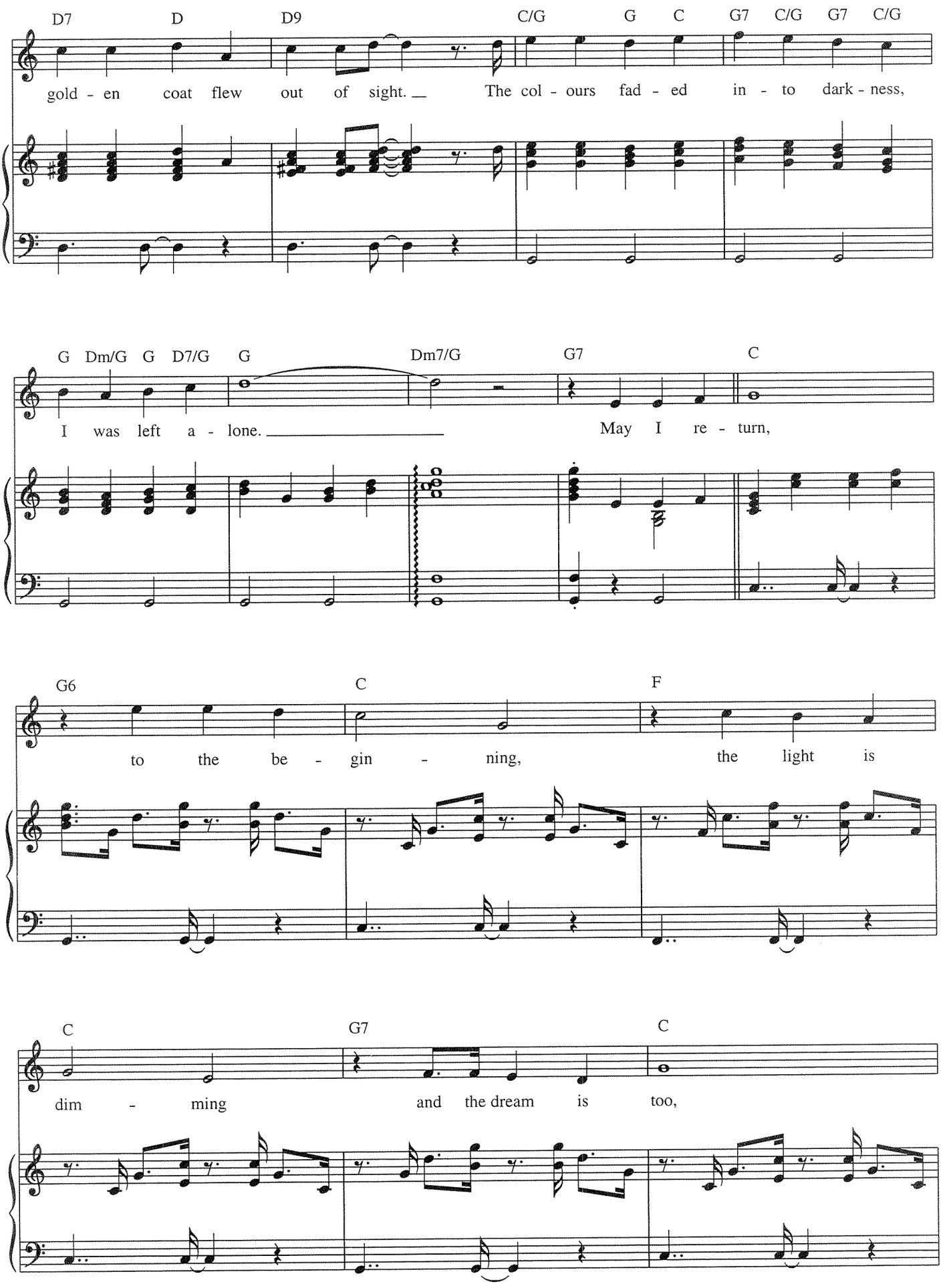
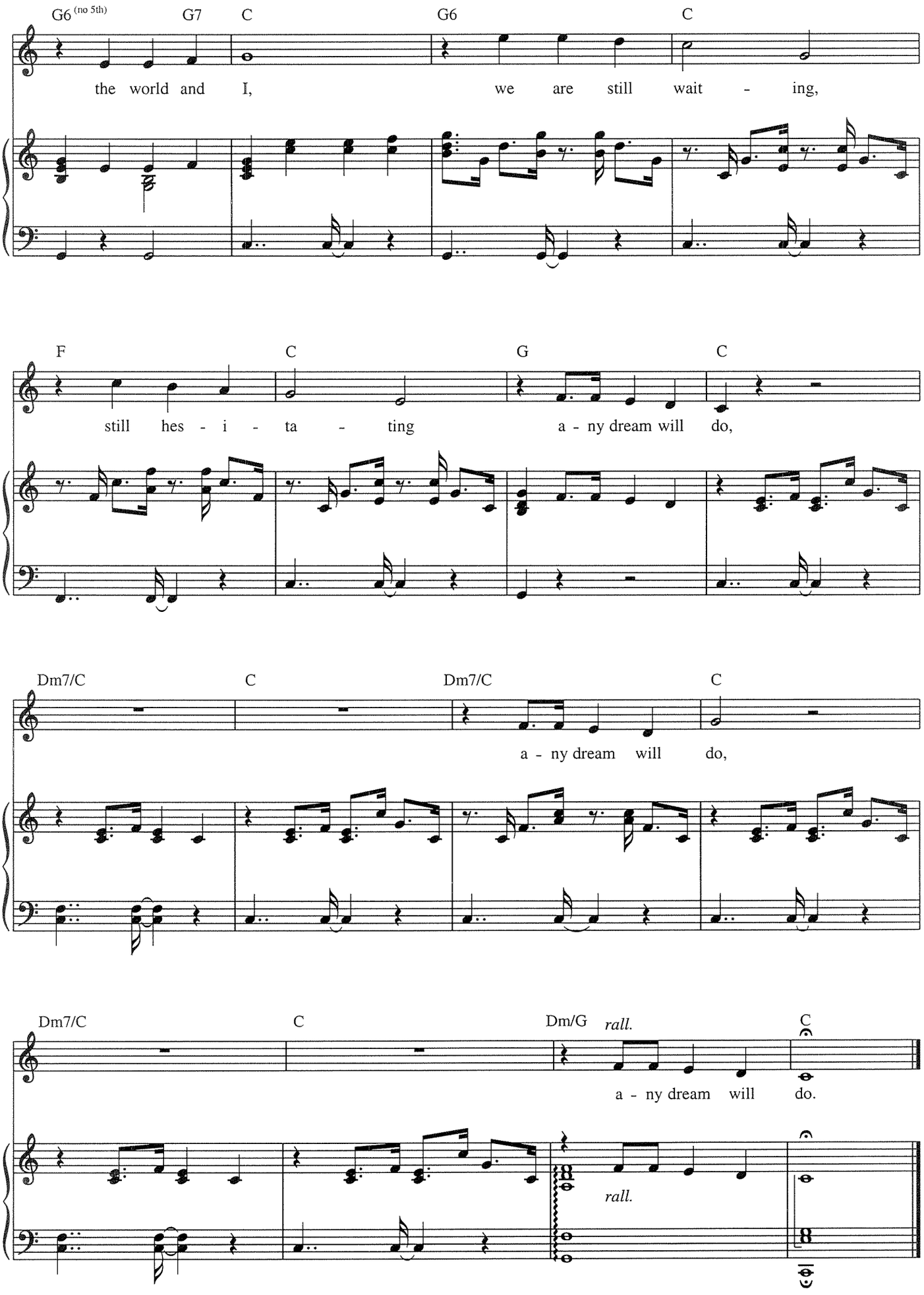

C
G6 (no 5th)
G7
C
G6
knew.
Far far a - way
some - one was
C
F
C
weep - ing,
but the world was sleep - ing,
G7
C
G6 (no 5th)
G7
C
a - ny dream will do.
I wore my coat
G6
C
F
with gol - den lin - ing,
bright col - ours


C
G7
C
shin - ing
won - der-ful and new.
G6 (no 5th)
G7
C
G6
C
And in the east
the dawn was break - ing,
F
C
G7
C
and the world was wak - ing,
an - y dream will do.
B♭/C
C7
F
F6 (no 5th)
Fmaj7
F6 (no 5th)
A crash of drums
a flash of light,
my

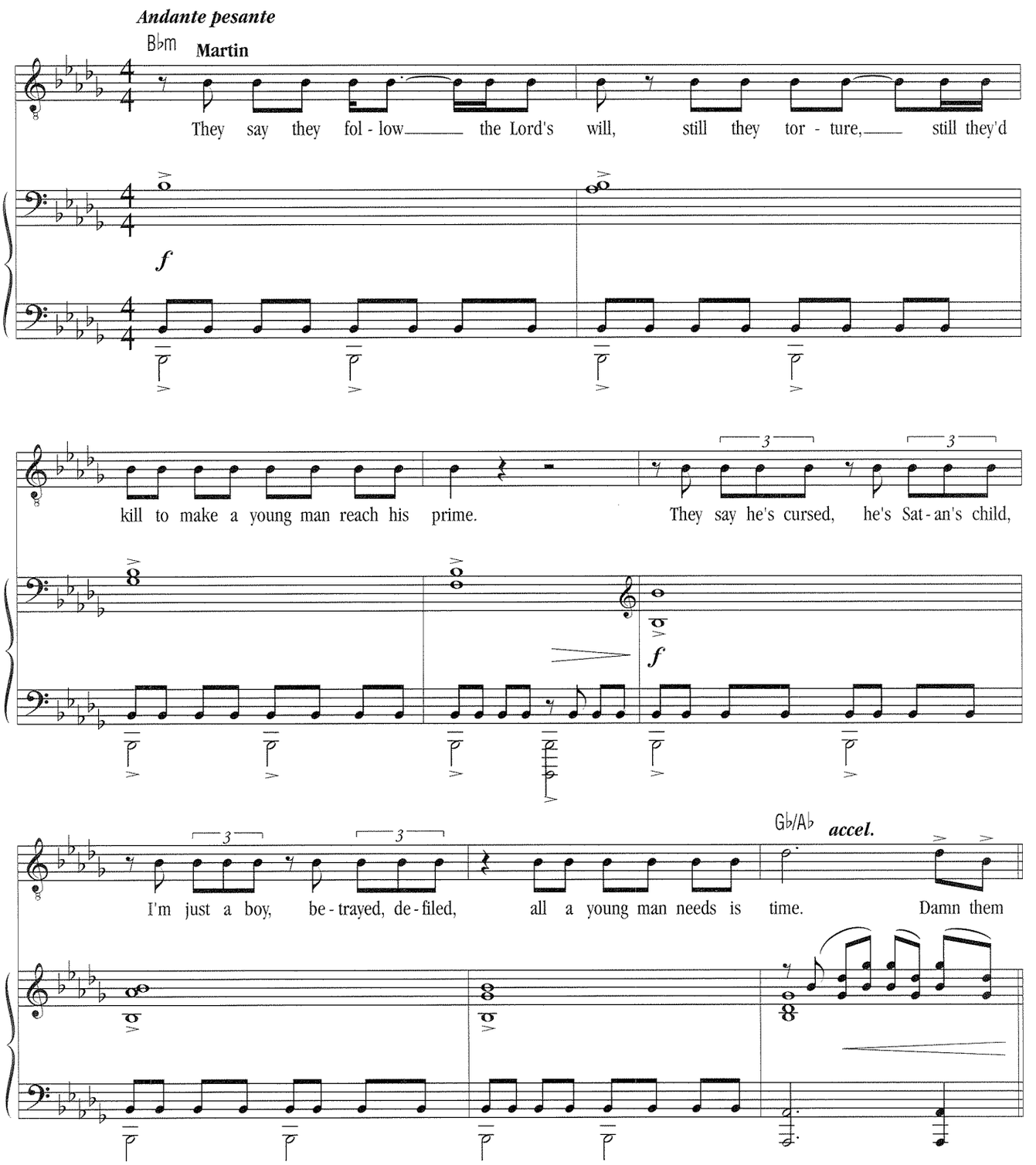

D7 D D9 C/G G C G7 C/G G7 C/G
gold - en coat flew out of sight. The col - ours fad - ed in - to dark - ness,
G Dm/G G D7/G G Dm7/G G7 C
I was left a - lone. May I re - turn,
G6 C F
to the be - gin - ning, the light is
C G7 C
dim - ming and the dream is too,


G6 (no 5th)
G7
C
G6
C
the world and I, we are still wait - ing,
F
C
G
C
still hes - i - ta - ting a - ny dream will do,
Dm7/C
C
Dm7/C
C
a - ny dream will do,
Dm7/C
C
Dm/G
rall.
C
a - ny dream will do.
rall.

I'M MARTIN GUERRE

from *Martin Guerre*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL and STEPHEN CLARK



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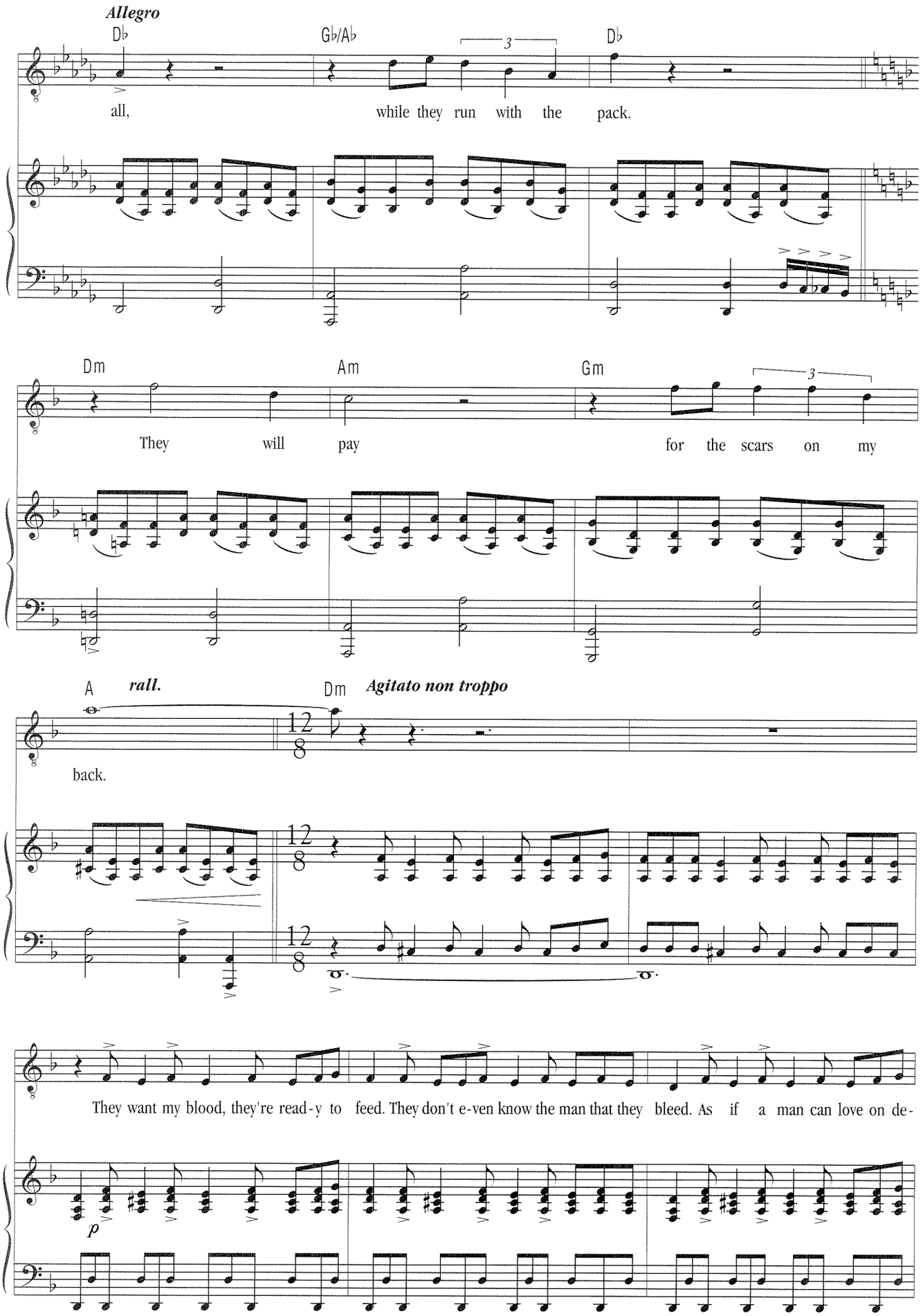
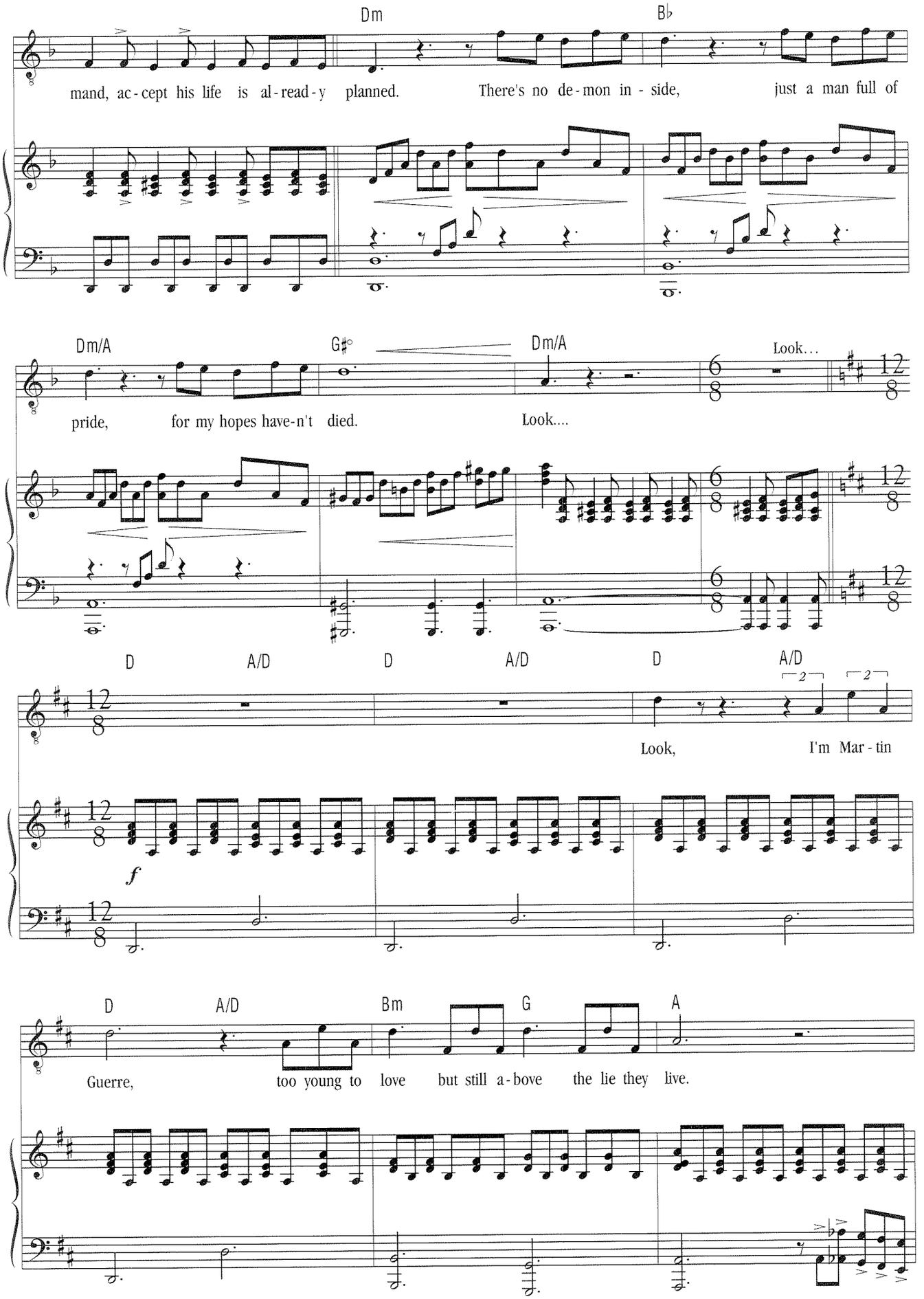
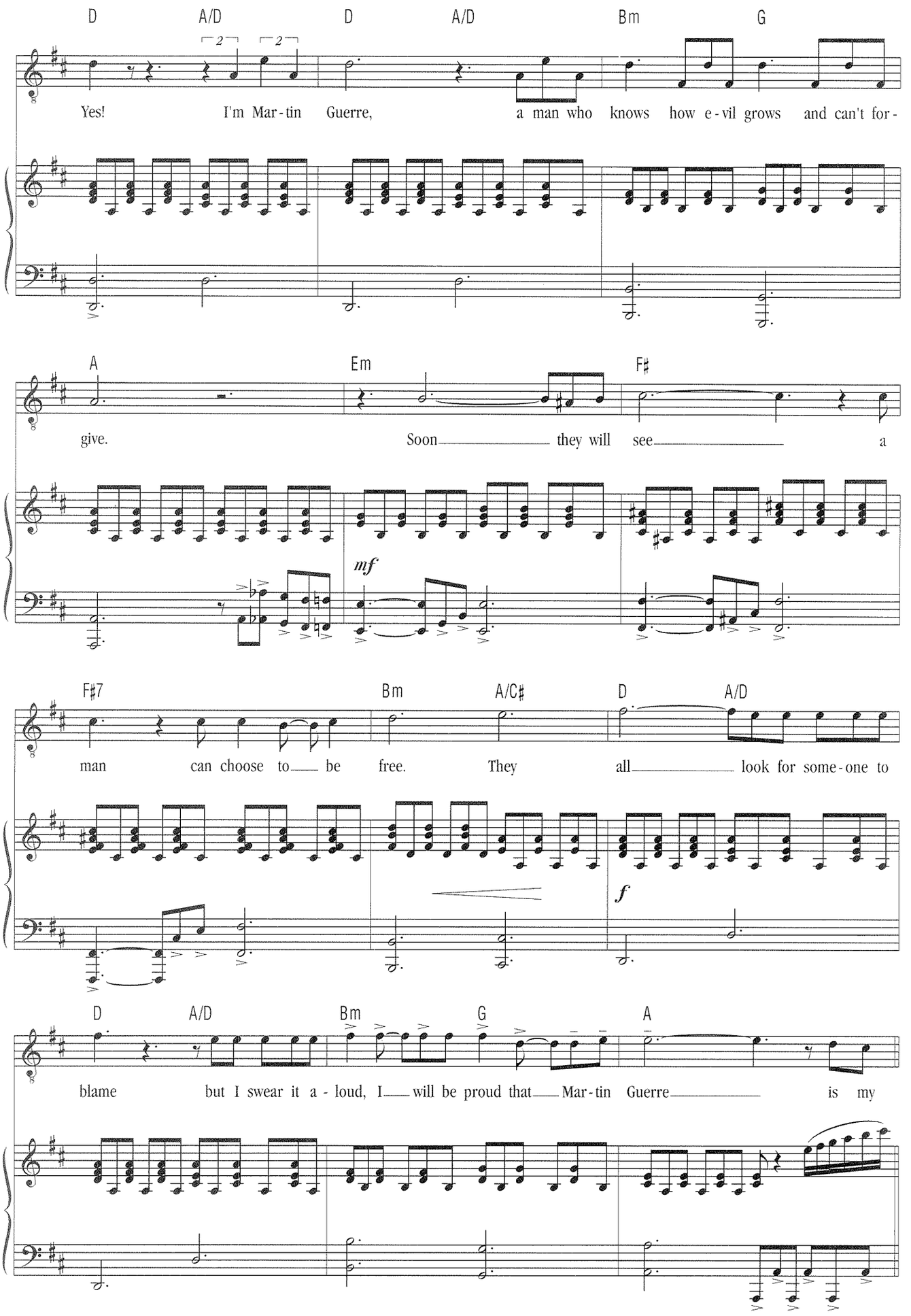
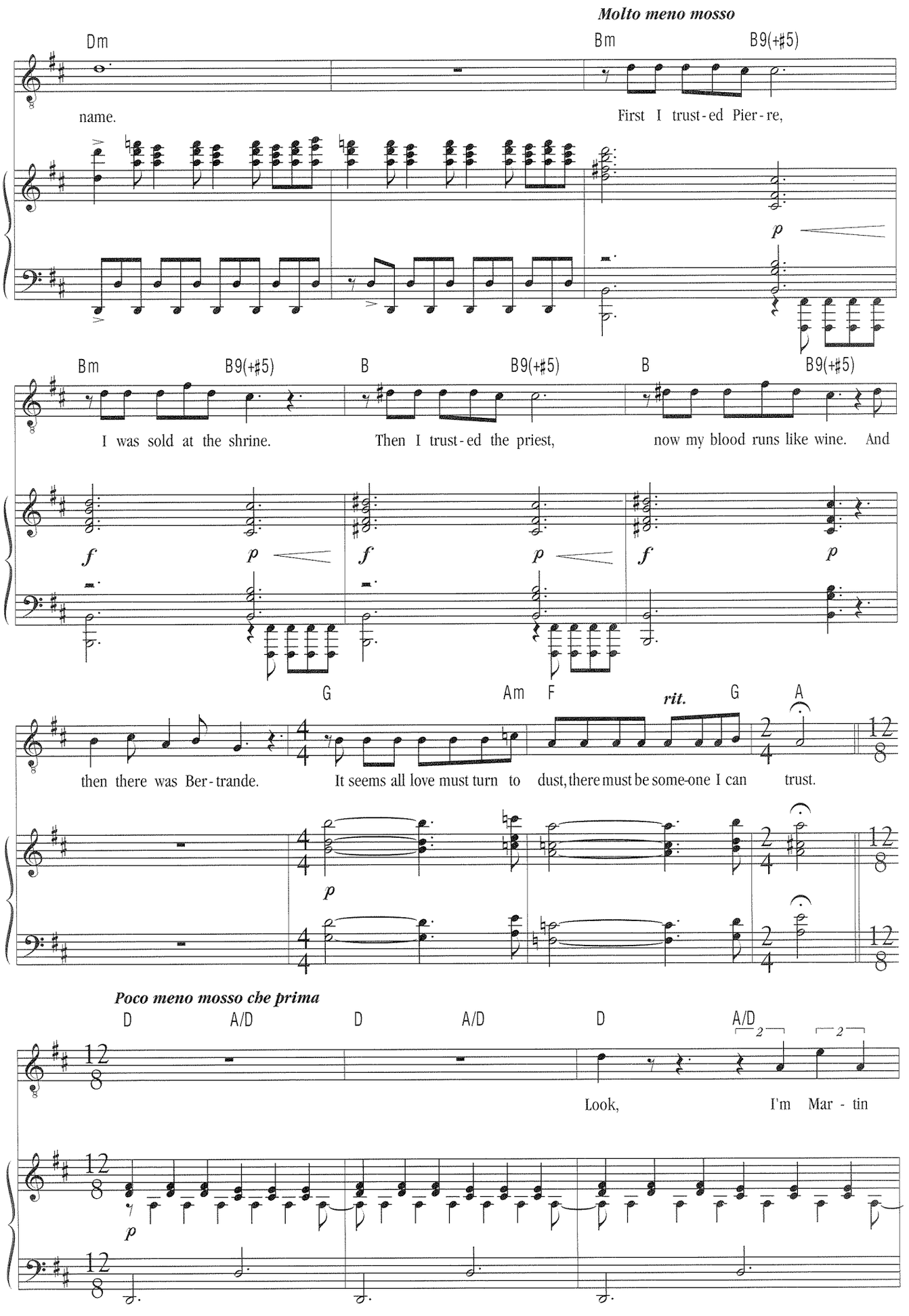
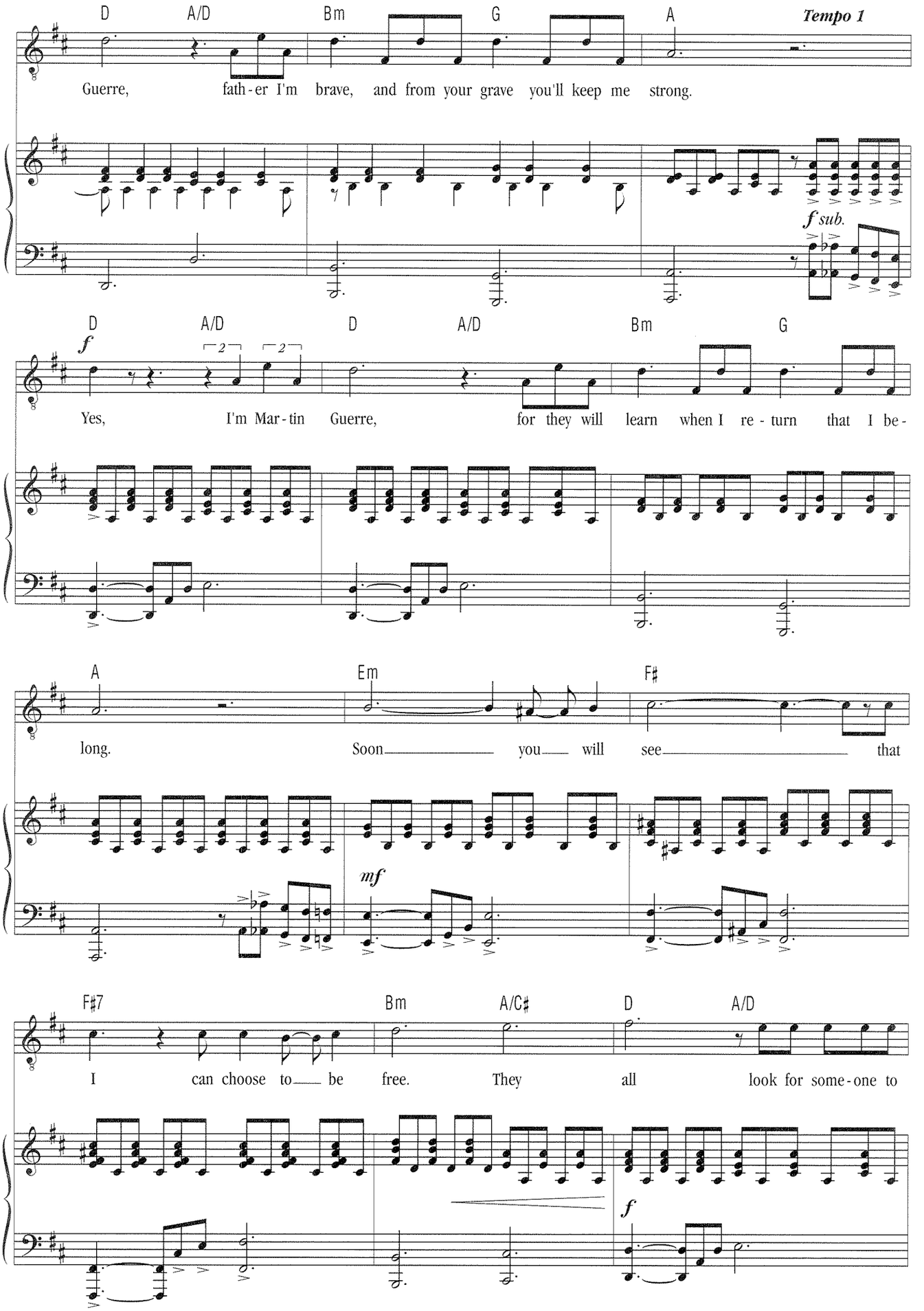
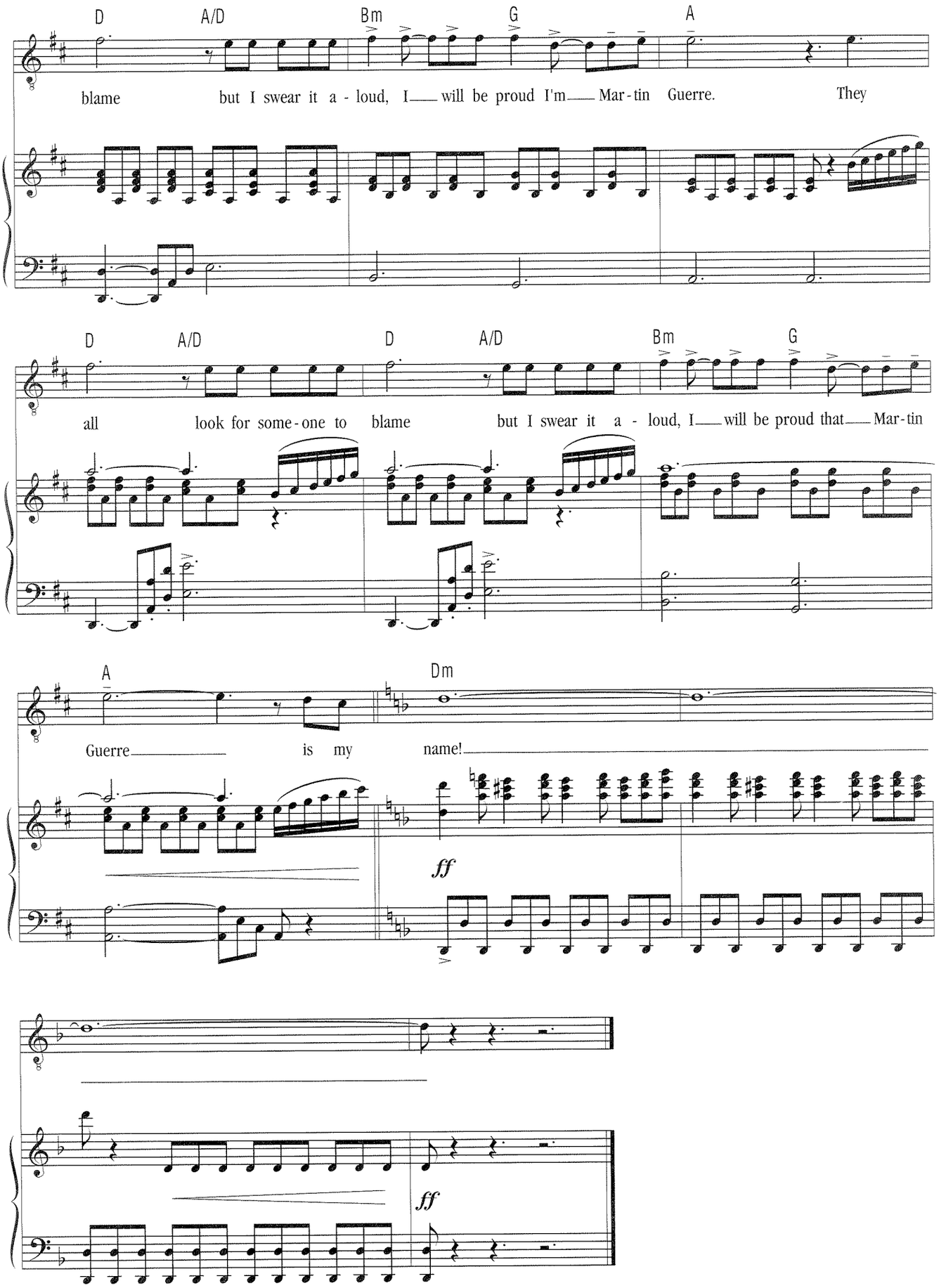

Allegro
D♭
G♭/A♭
3
D♭
all,
while they run with the pack.
Dm
Am
Gm
3
They will pay for the scars on my
A
rall.
Dm
Agitato non troppo
back.
12/8
12/8
They want my blood, they're read-y to feed. They don't e-ven know the man that they bleed. As if a man can love on de-
p


Dm
B♭
mand, ac - cept his life is al - read - y planned.
There's no de - mon in - side,
just a man full of
Dm/A
G♯°
Dm/A
Look...
pride,
for my hopes have - n't died.
Look....
D
A/D
D
A/D
D
A/D
Look,
I'm Mar - tin
f
D
A/D
Bm
G
A
Guerre,
too young to
love
but still a - bove
the lie they
live.


D A/D D A/D Bm G
Yes! I'm Mar-tin Guerre, a man who knows how e-vil grows and can't for-
A Em F♯
give. Soon they will see a
mf
F♯7 Bm A/C♯ D A/D
man can choose to be free. They all look for some-one to
f
D A/D Bm G A
blame but I swear it a-loud, I will be proud that Mar-tin Guerre is my


Molto meno mosso
Dm
Bm
B9(+#5)
name.
First I trust-ed Pier-re,
p
Bm
B9(+#5)
B
B9(+#5)
B
B9(+#5)
I was sold at the shrine.
Then I trust-ed the priest,
now my blood runs like wine.
And
f
p
f
p
f
p
G
Am
F
rit.
G
A
then there was Ber-trande.
It seems all love must turn to
dust, there must be some-one I can
trust.
p
Poco meno mosso che prima
D
A/D
D
A/D
D
A/D
Look,
I'm
Mar - tin
p

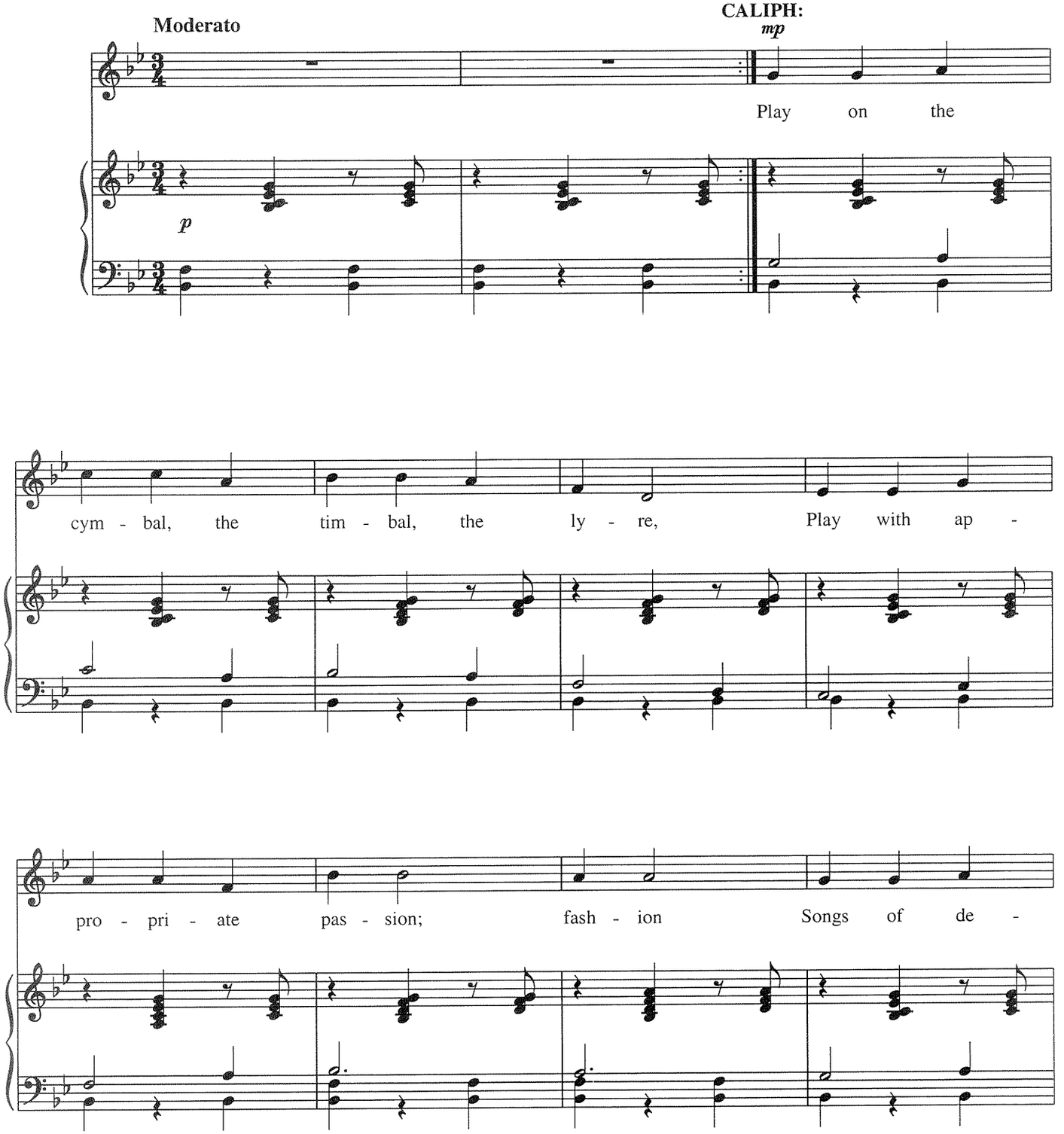

D A/D Bm G A
Tempo 1
Guerre, fath-er I'm brave, and from your grave you'll keep me strong.
f sub.
D A/D D A/D Bm G
f
Yes, I'm Mar-tin Guerre, for they will learn when I re-turn that I be-
A Em F♯
long. Soon you will see that
mf
F♯7 Bm A/C♯ D A/D
I can choose to be free. They all look for some-one to
f


D A/D Bm G A
blame but I swear it a - loud, I will be proud I'm Mar - tin Guerre. They
D A/D D A/D Bm G
all look for some - one to blame but I swear it a - loud, I will be proud that Mar - tin
A Dm
Guerre is my name!
ff
ff

NIGHT OF MY NIGHTS

from *Kismet*

Words and Music by ROBERT WRIGHT
and GEORGE FORREST
(Music Based on Themes by A. Borodin)



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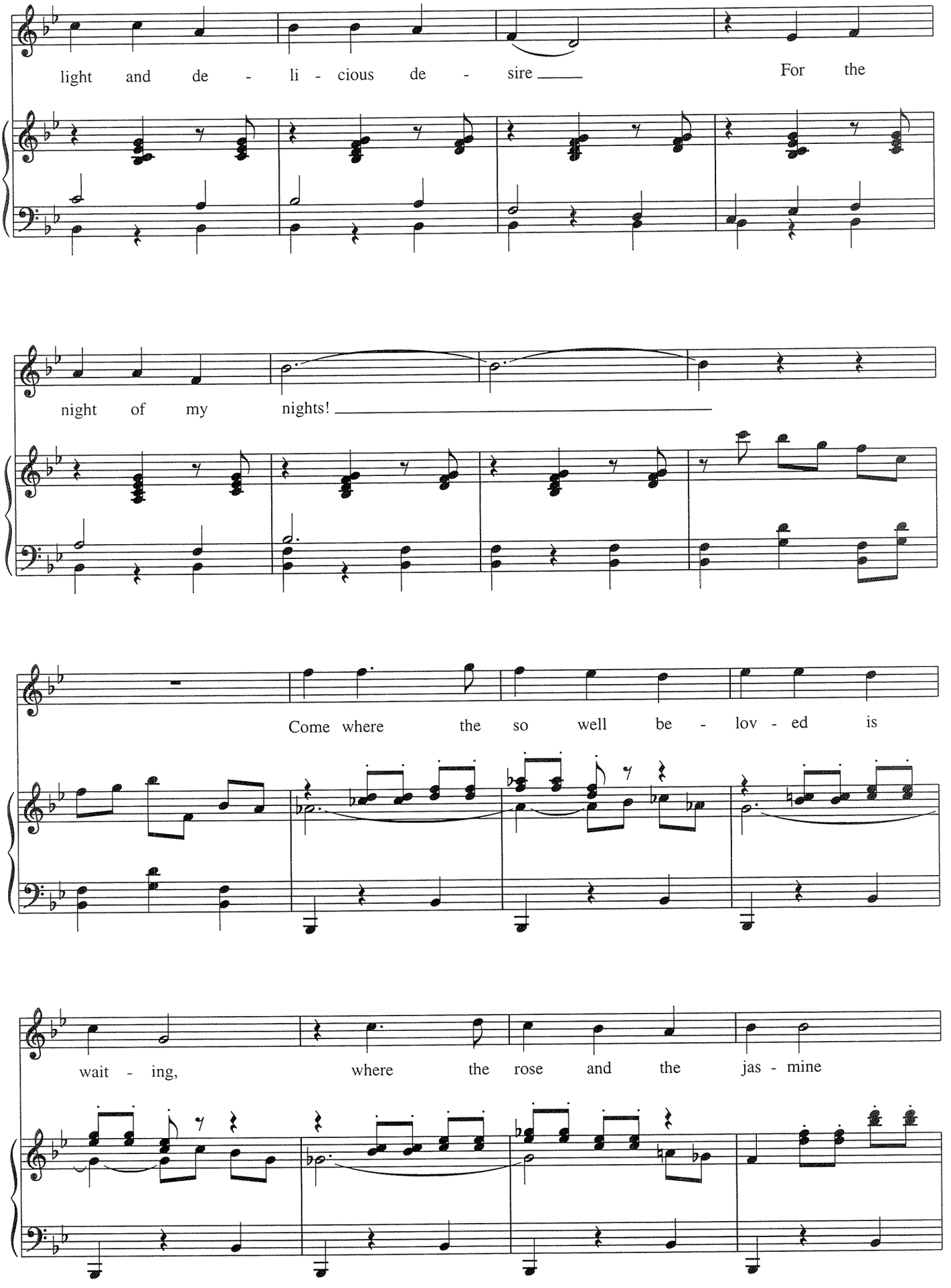
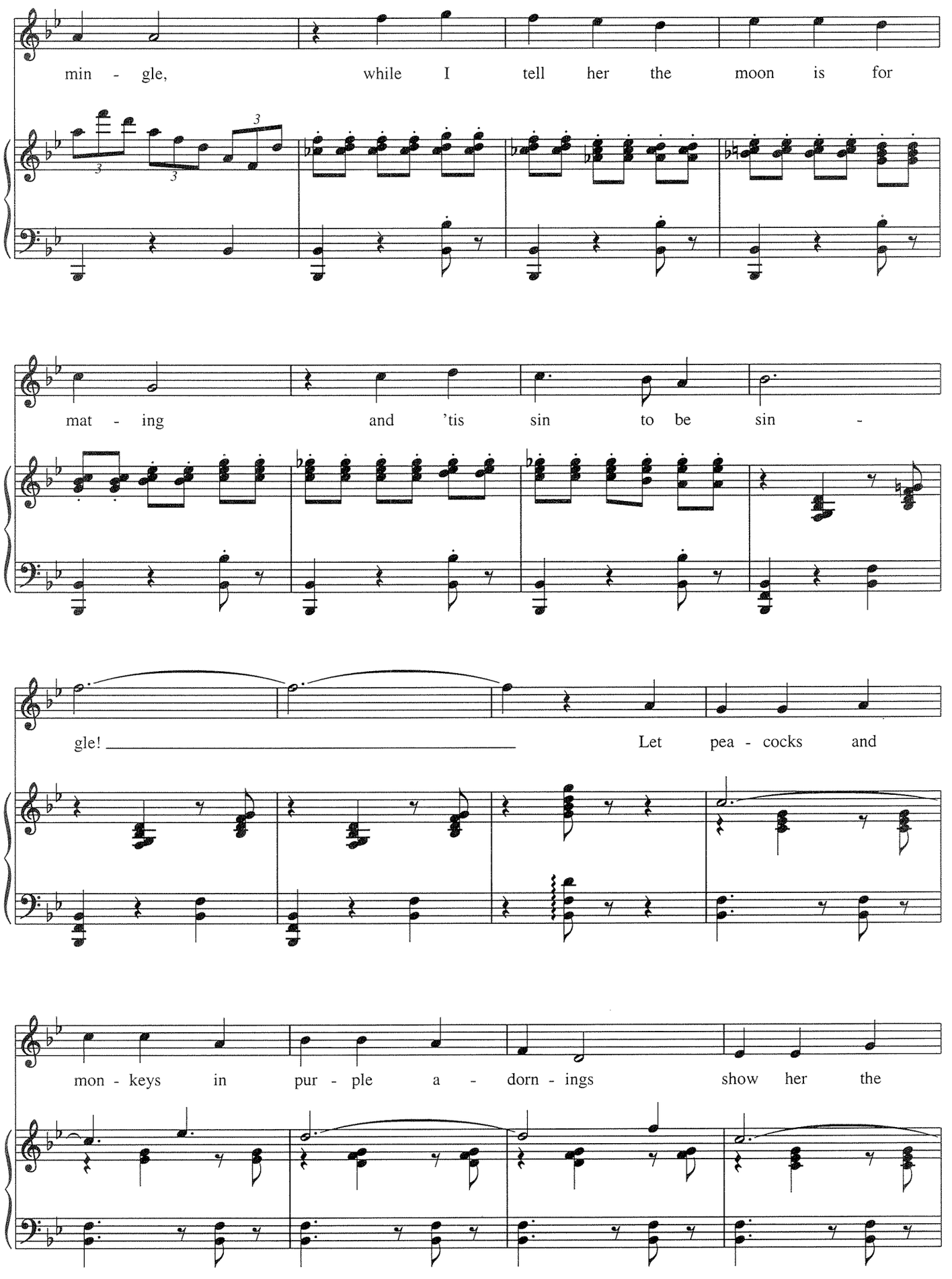
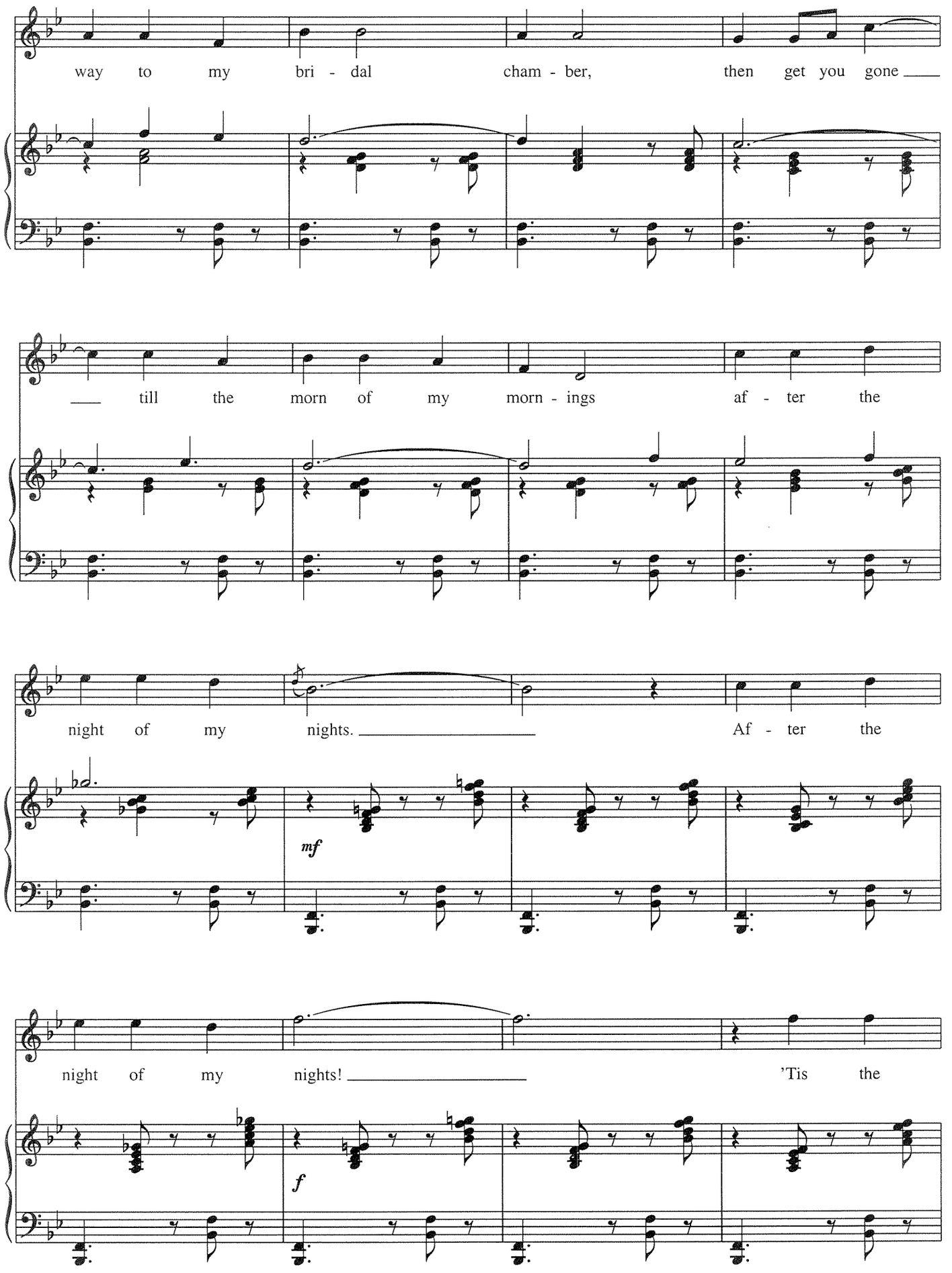
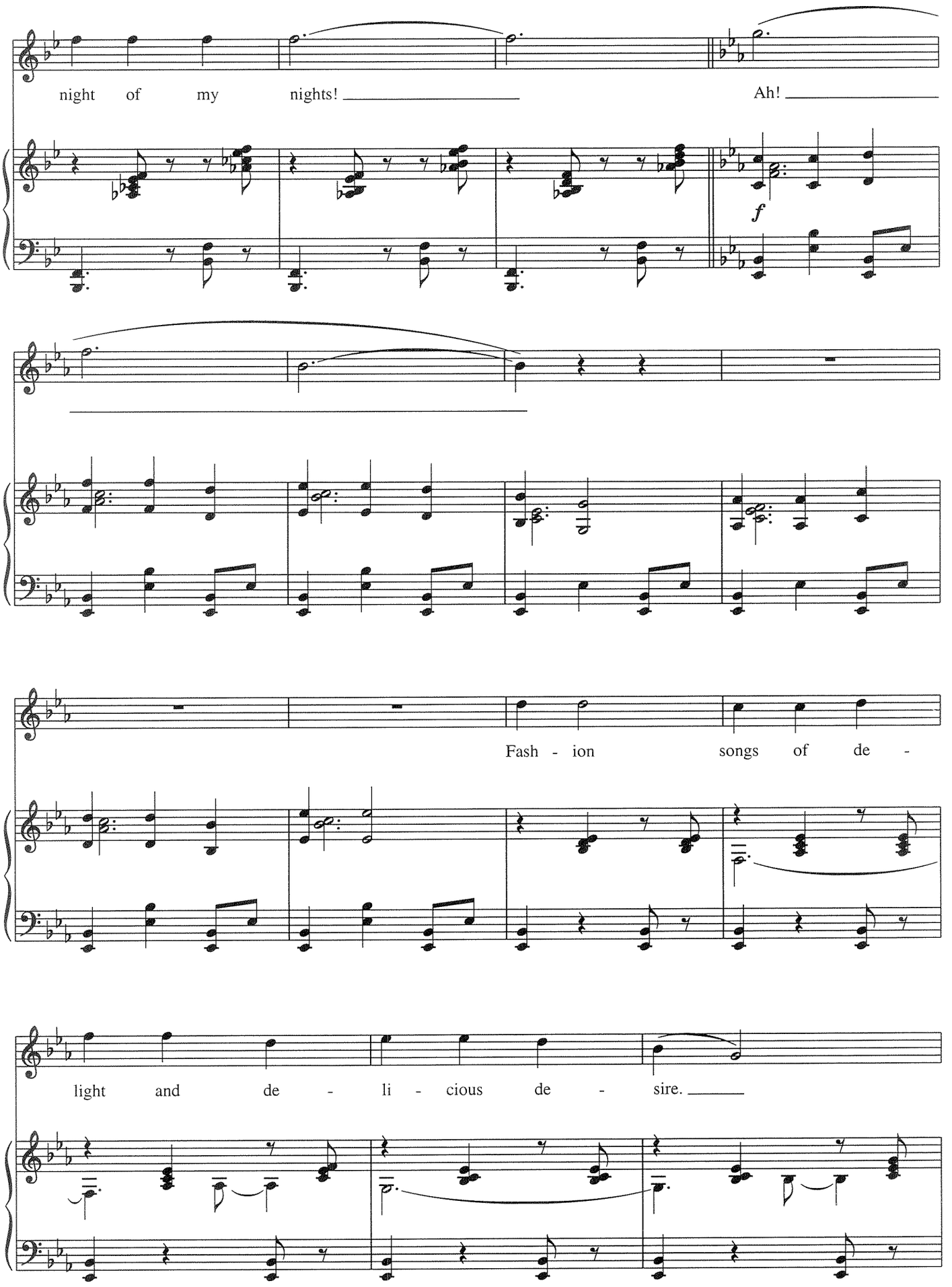
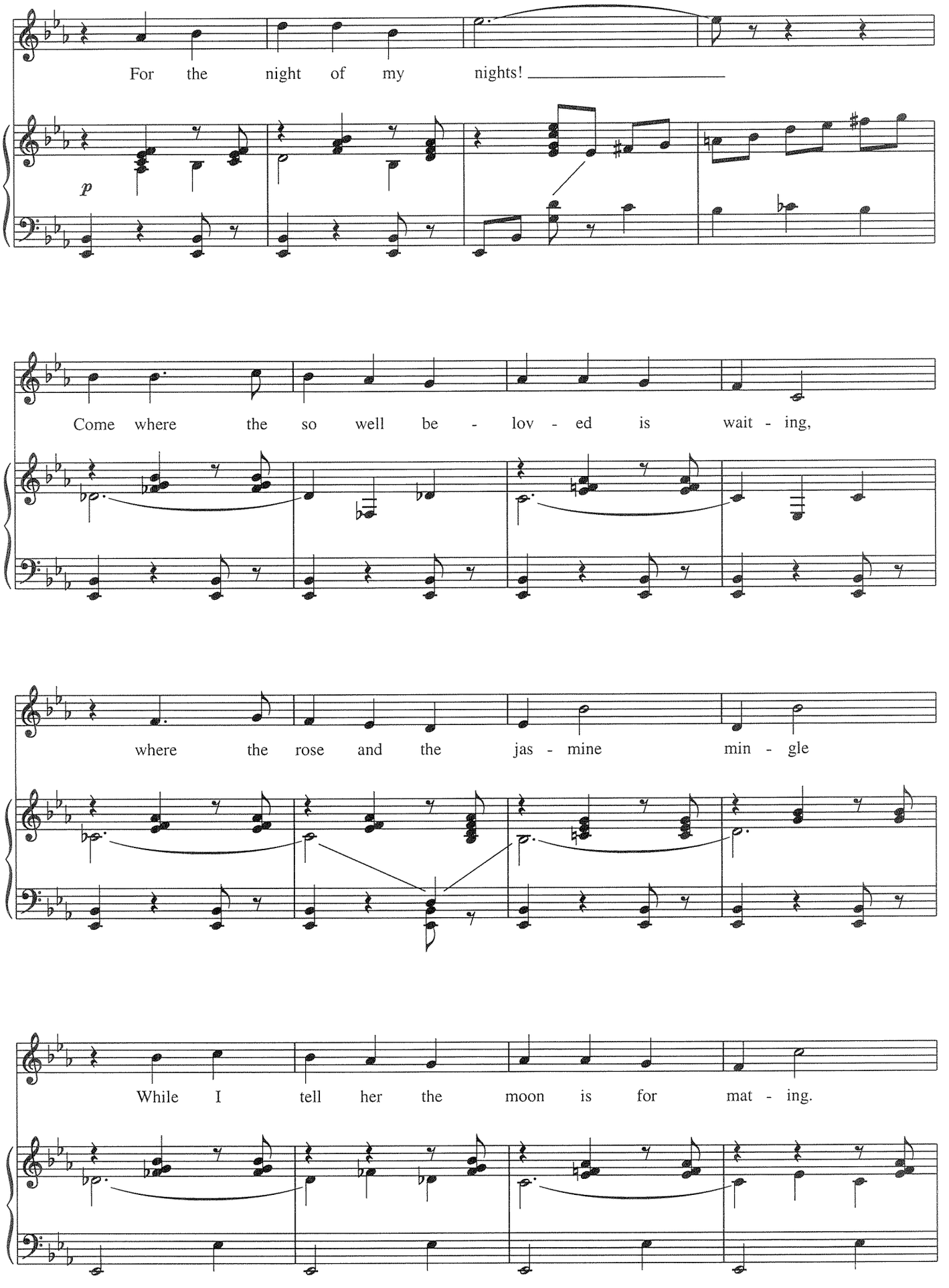
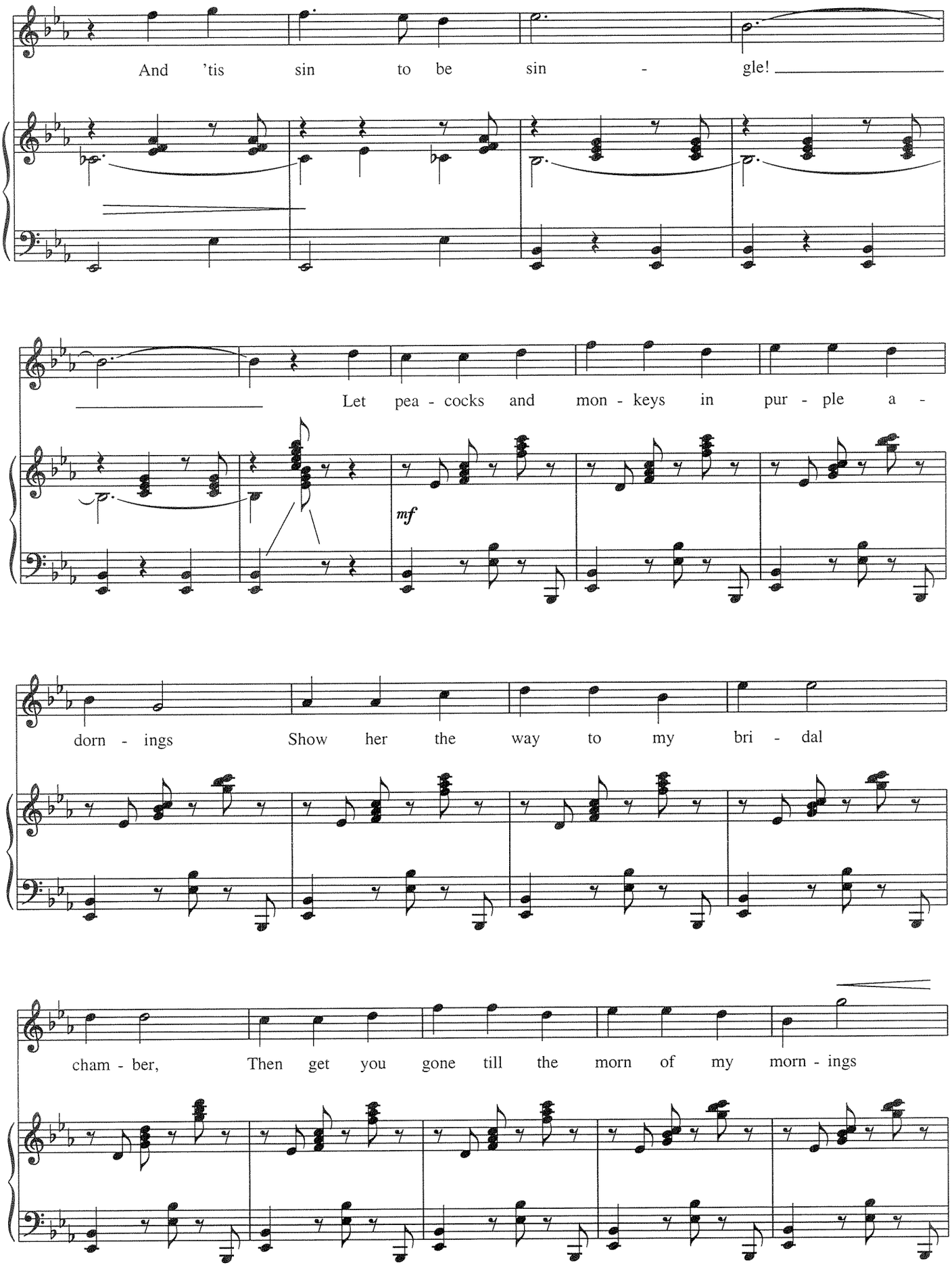

light and de - li - cious de - sire For the
night of my nights!
Come where the so well be - lov - ed is
wait - ing, where the rose and the jas - mine

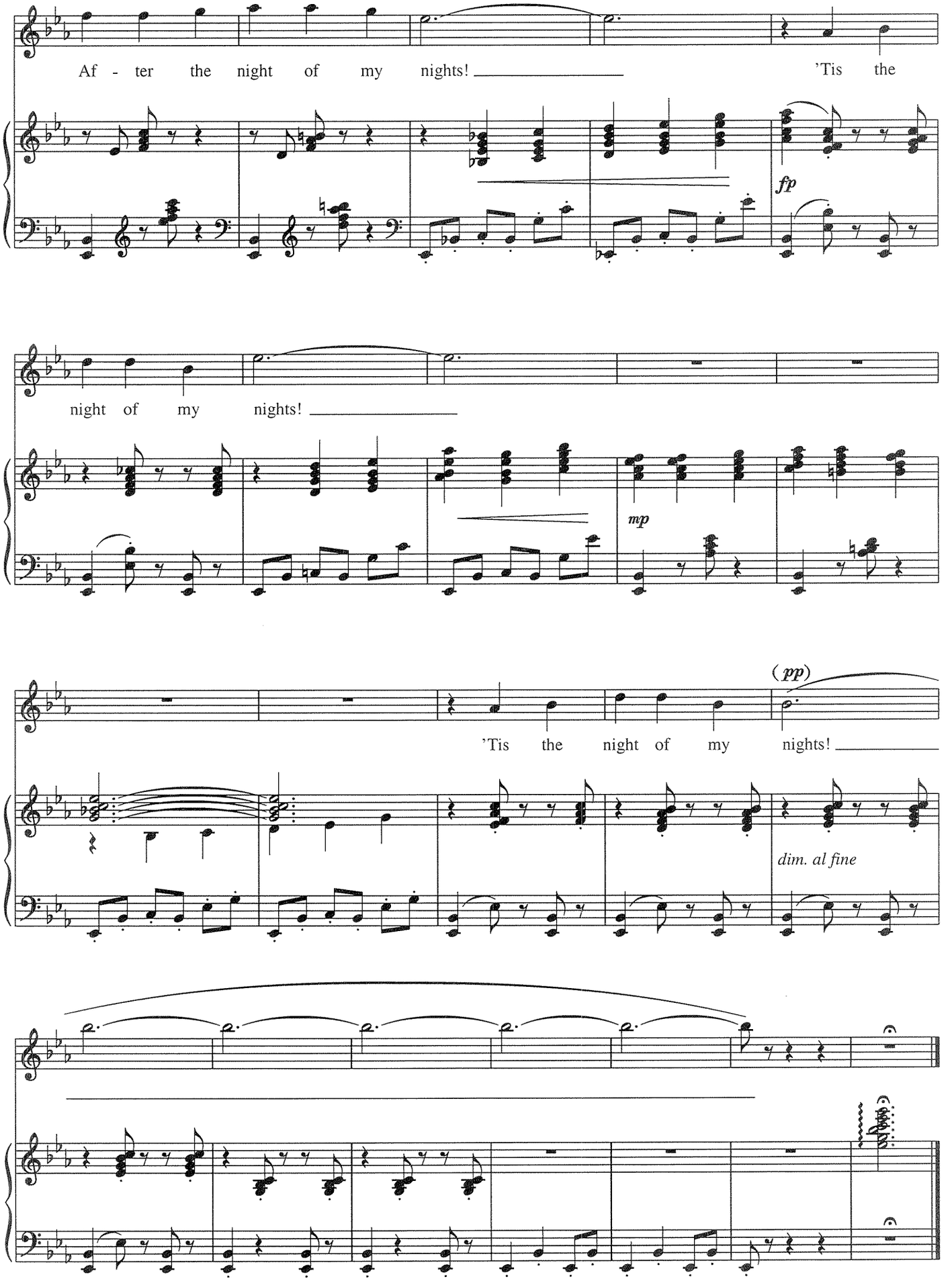

min - gle, while I tell her the moon is for
mat - ing and 'tis sin to be sin -
gle! Let pea - cocks and
mon - keys in pur - ple a - dorn - ings show her the


way to my bri - dal cham - ber, then get you gone
till the morn of my morn - ings af - ter the
night of my nights. Af - ter the
mf
night of my nights! 'Tis the
f


night of my nights!
Ah!
f
Fash - ion songs of de -
light and de - li - cious de - sire.


For the night of my nights!
p
Come where the so well be - lov - ed is wait - ing,
where the rose and the jas - mine min - gle
While I tell her the moon is for mat - ing.

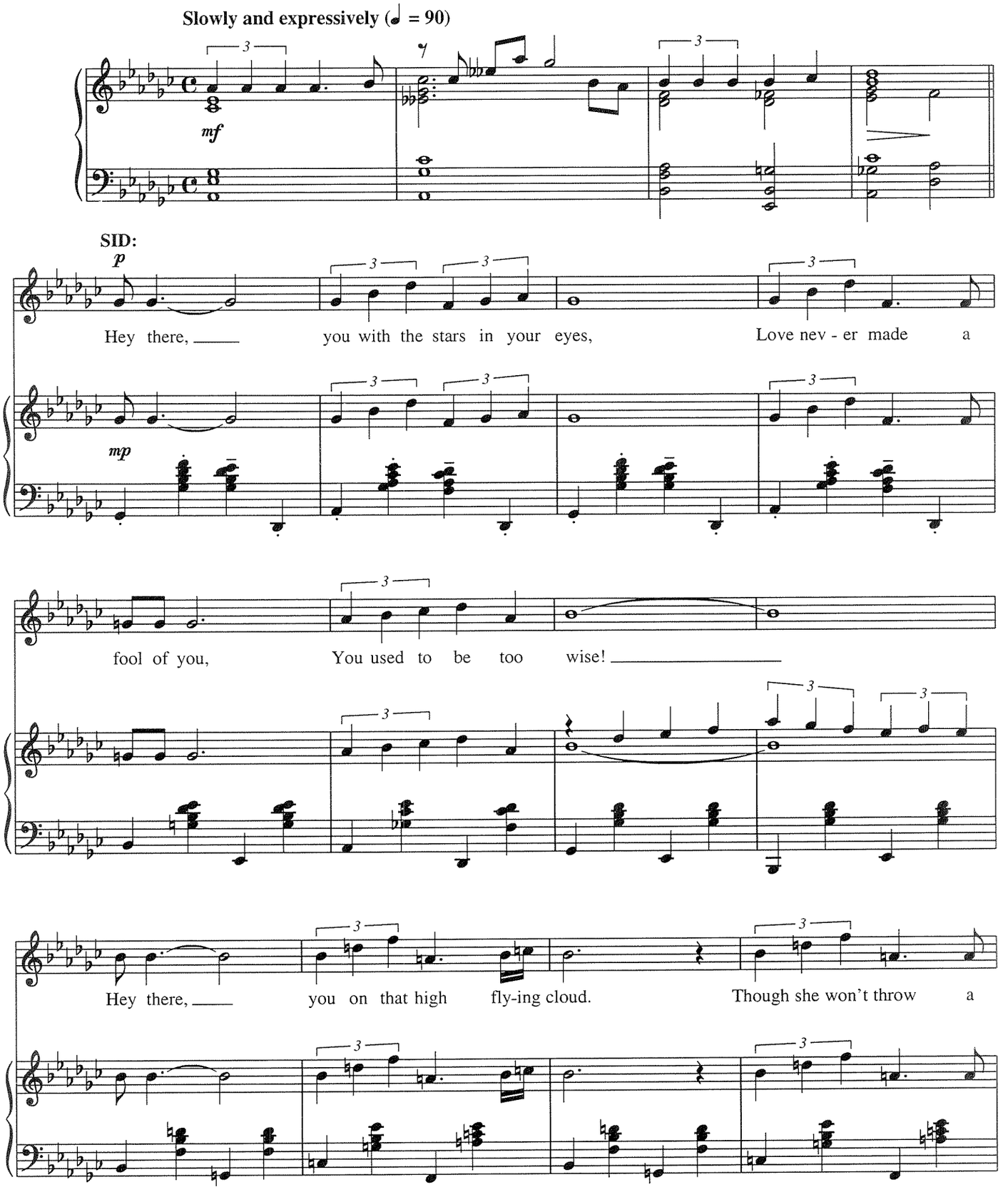

And 'tis sin to be sin - gle!
Let pea - cocks and mon - keys in pur - ple a -
mf
dorn - ings Show her the way to my bri - dal
cham - ber, Then get you gone till the morn of my morn - ings


Af - ter the night of my nights! 'Tis the
fp
night of my nights!
mp
(pp)
'Tis the night of my nights!
dim. al fine

HEY THERE

from *The Pajama Game*

Words and Music by RICHARD ADLER
and JERRY ROSS



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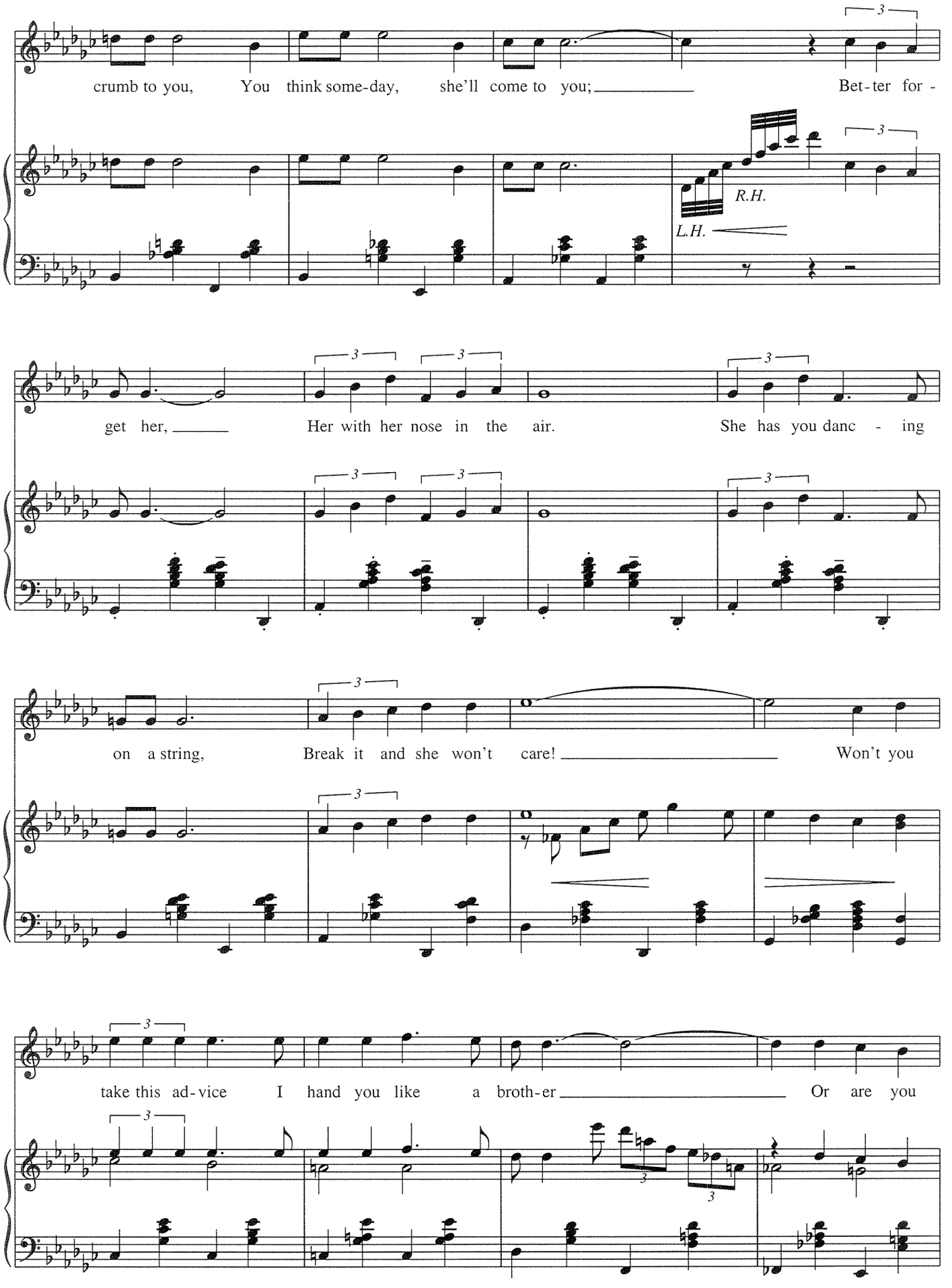
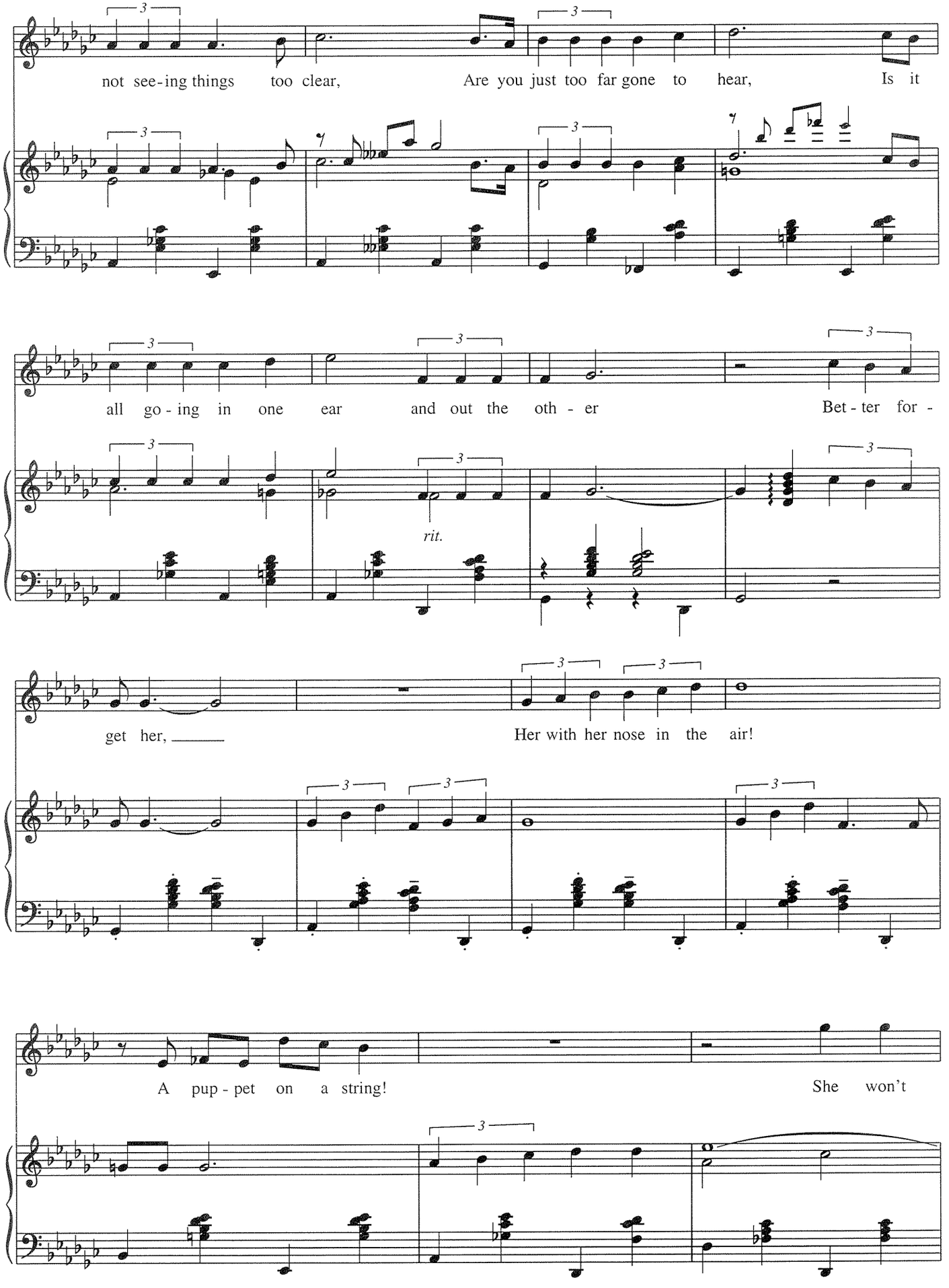
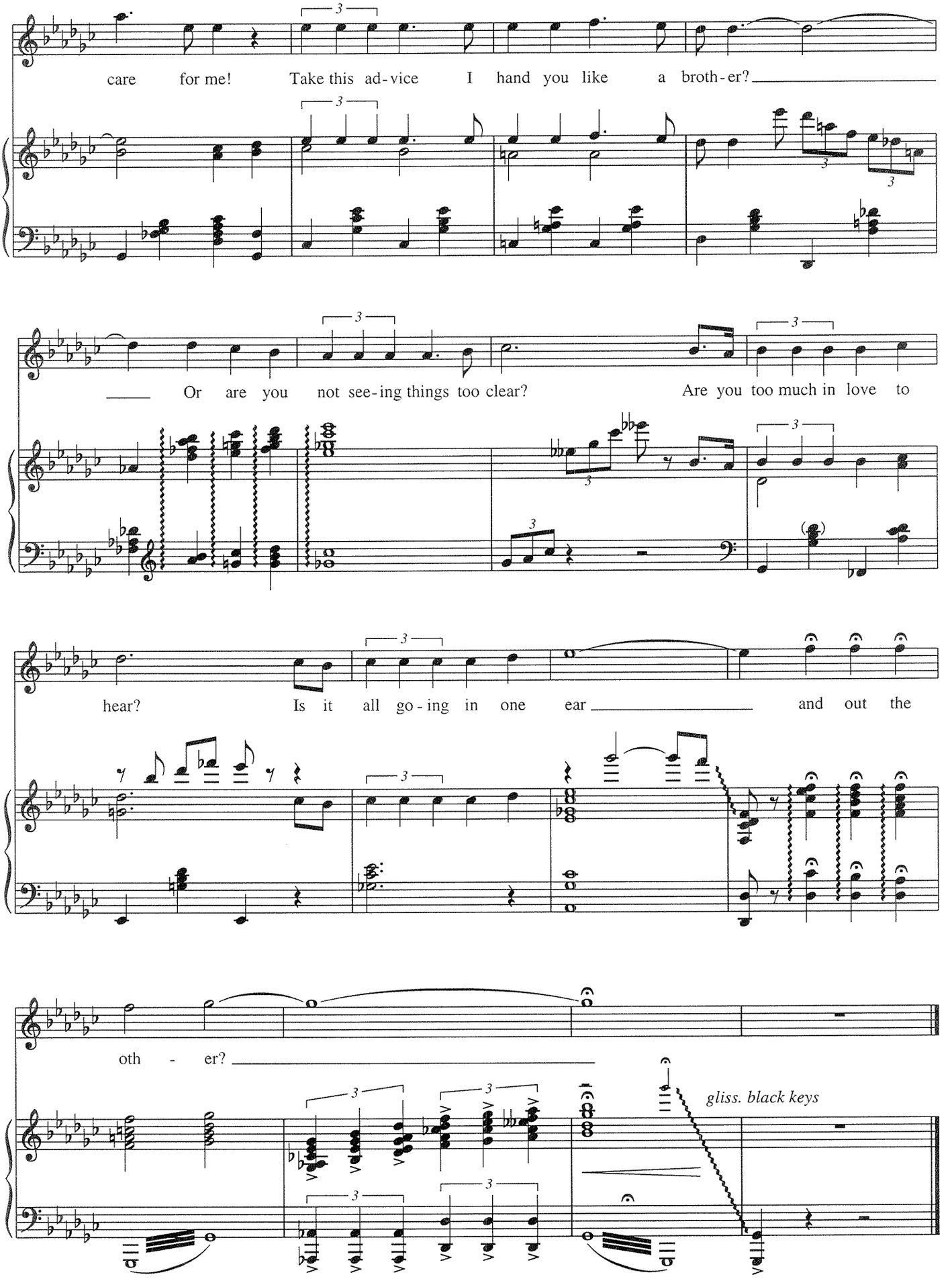

crumb to you, You think some-day, she'll come to you; Bet-ter for -
R.H.
L.H.
get her, Her with her nose in the air. She has you danc - ing
on a string, Break it and she won't care! Won't you
take this ad-vice I hand you like a broth-er Or are you


not see-ing things too clear, Are you just too far gone to hear, Is it
all go-ing in one ear and out the oth-er Bet-ter for-
rit.
get her, Her with her nose in the air!
A pup-pet on a string! She won't

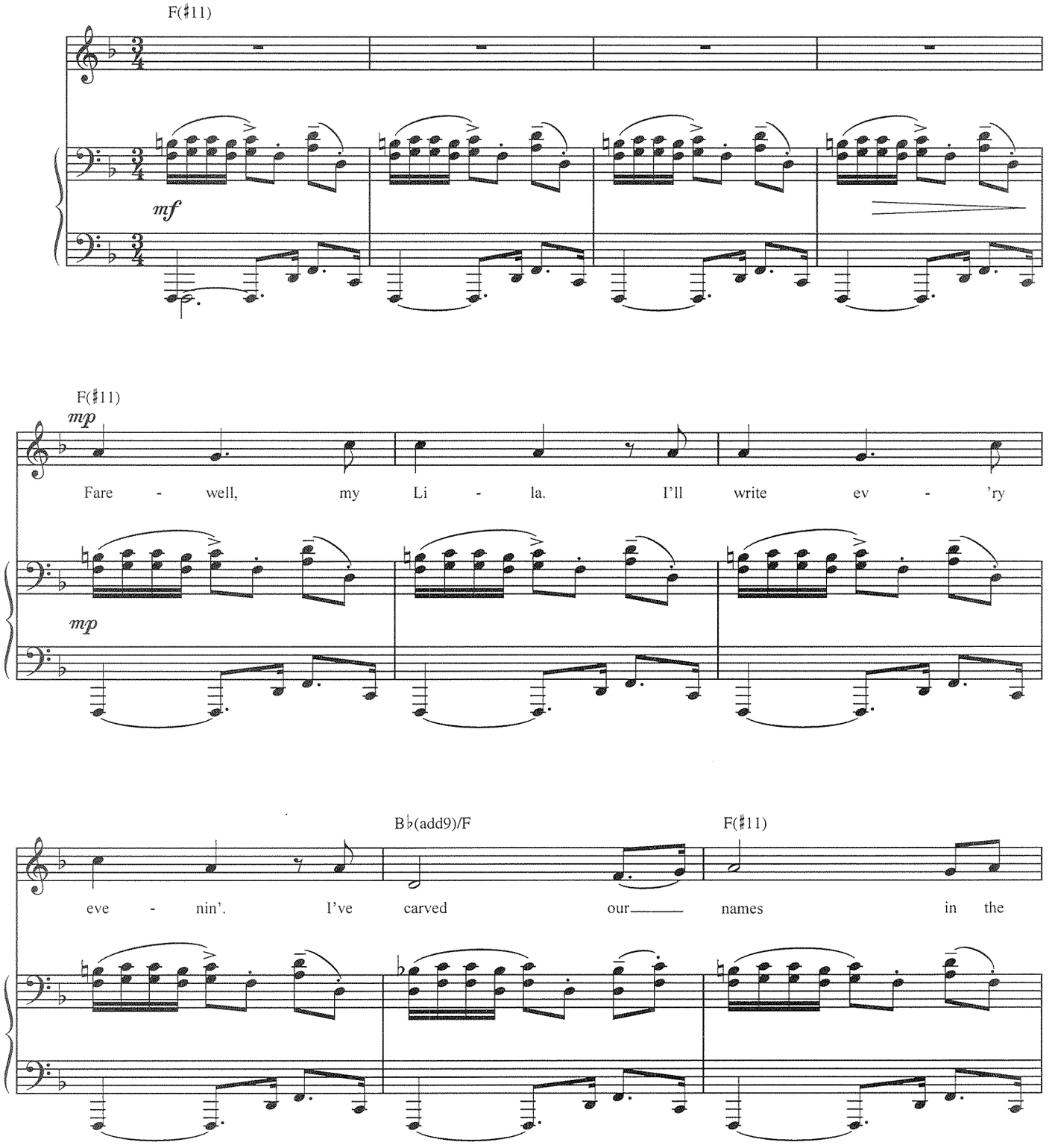

care for me! Take this ad-vice I hand you like a broth-er?
Or are you not see-ing things too clear? Are you too much in love to
hear? Is it all go-ing in one ear and out the
oth - er?
gliss. black keys

THE OLD RED HILLS OF HOME

from *Parade*

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion (♩ = 88)



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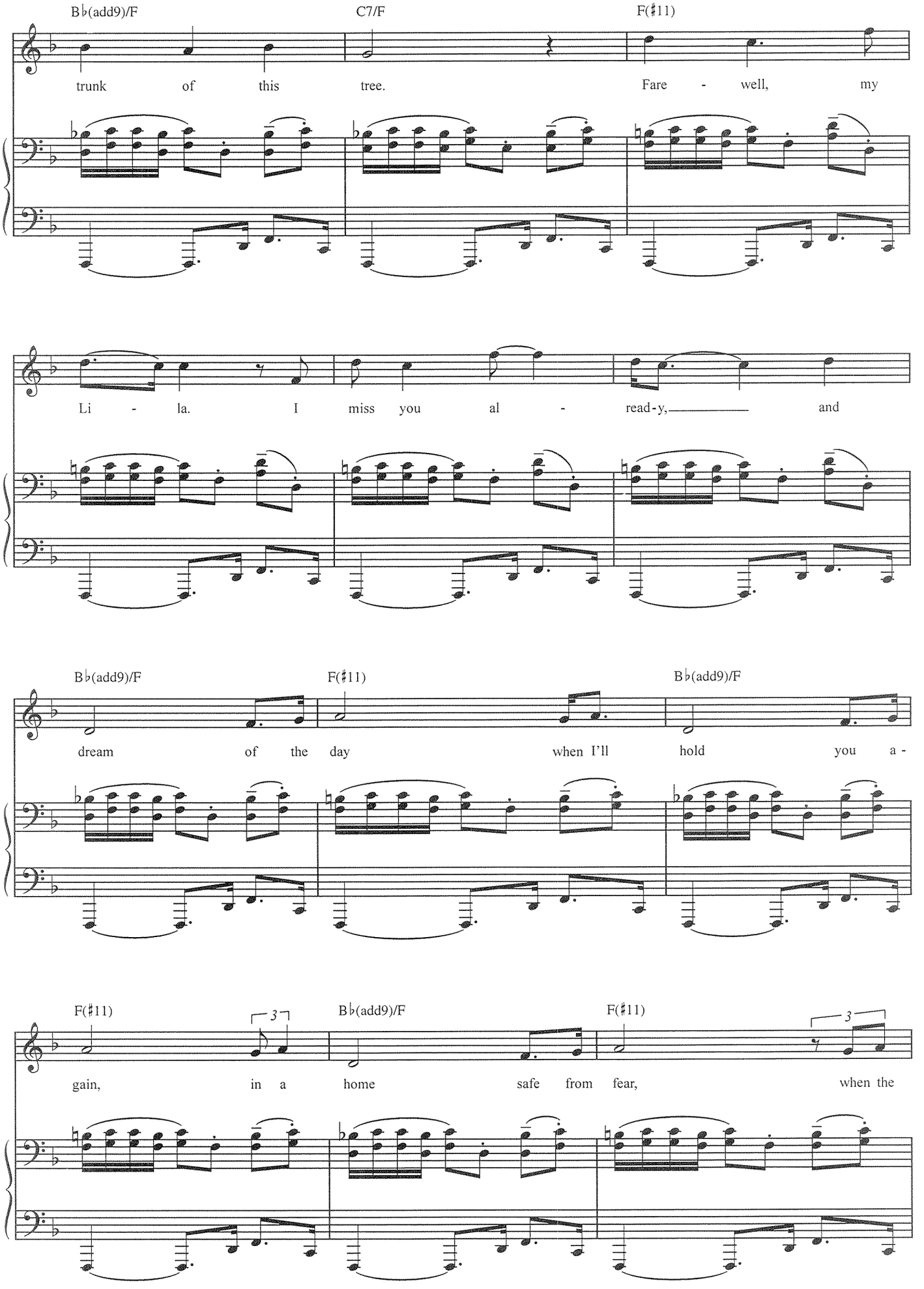
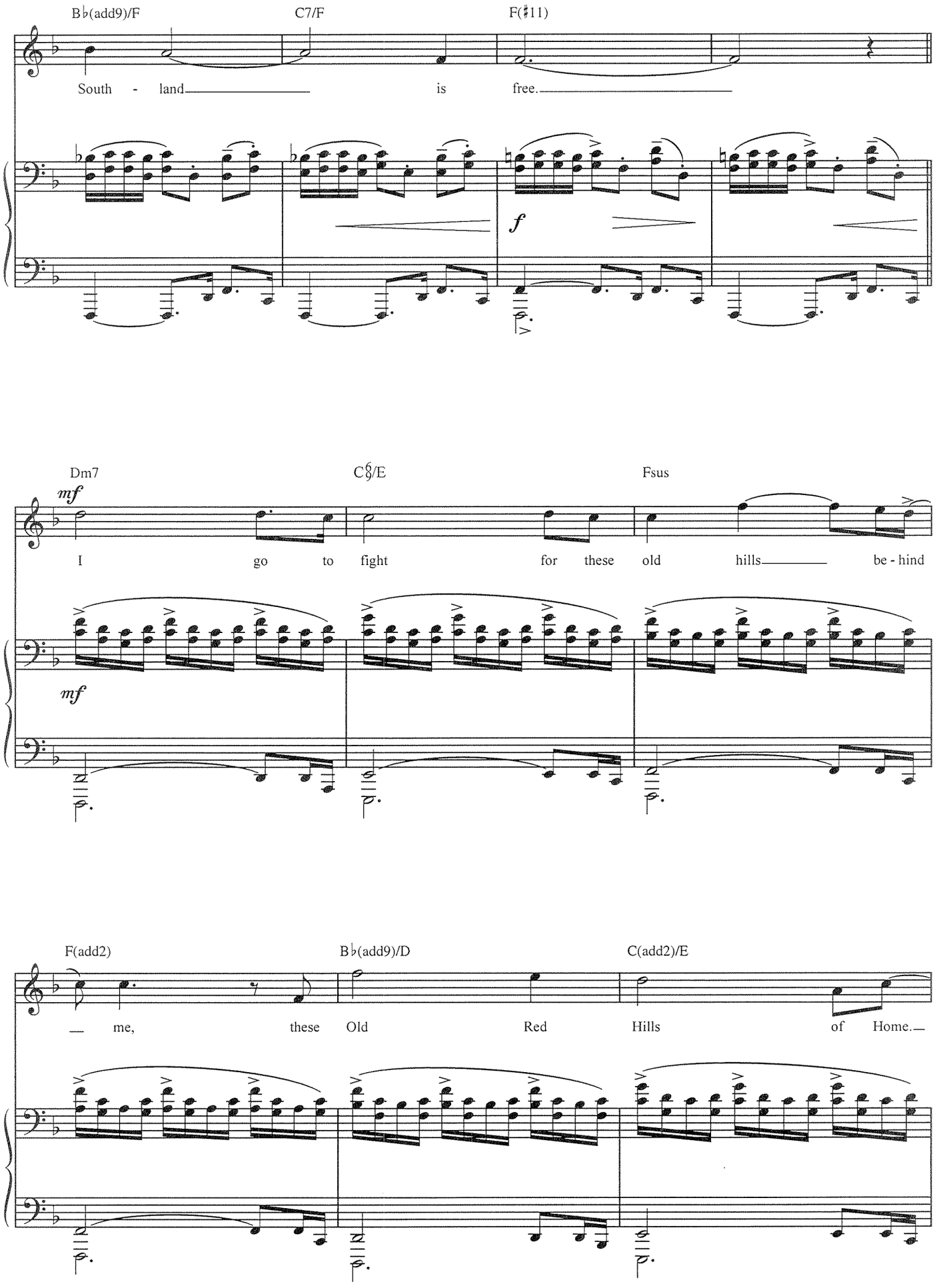
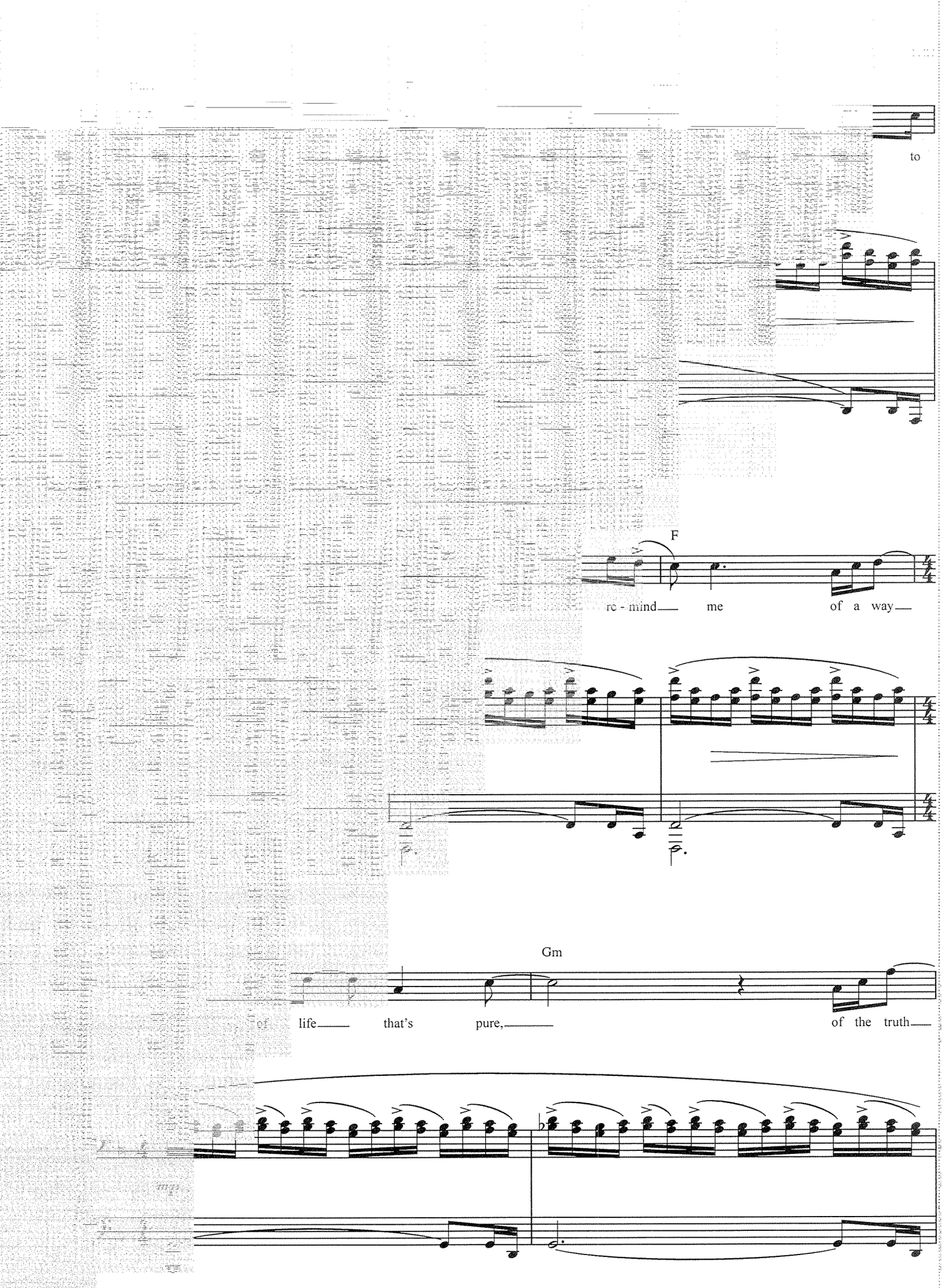
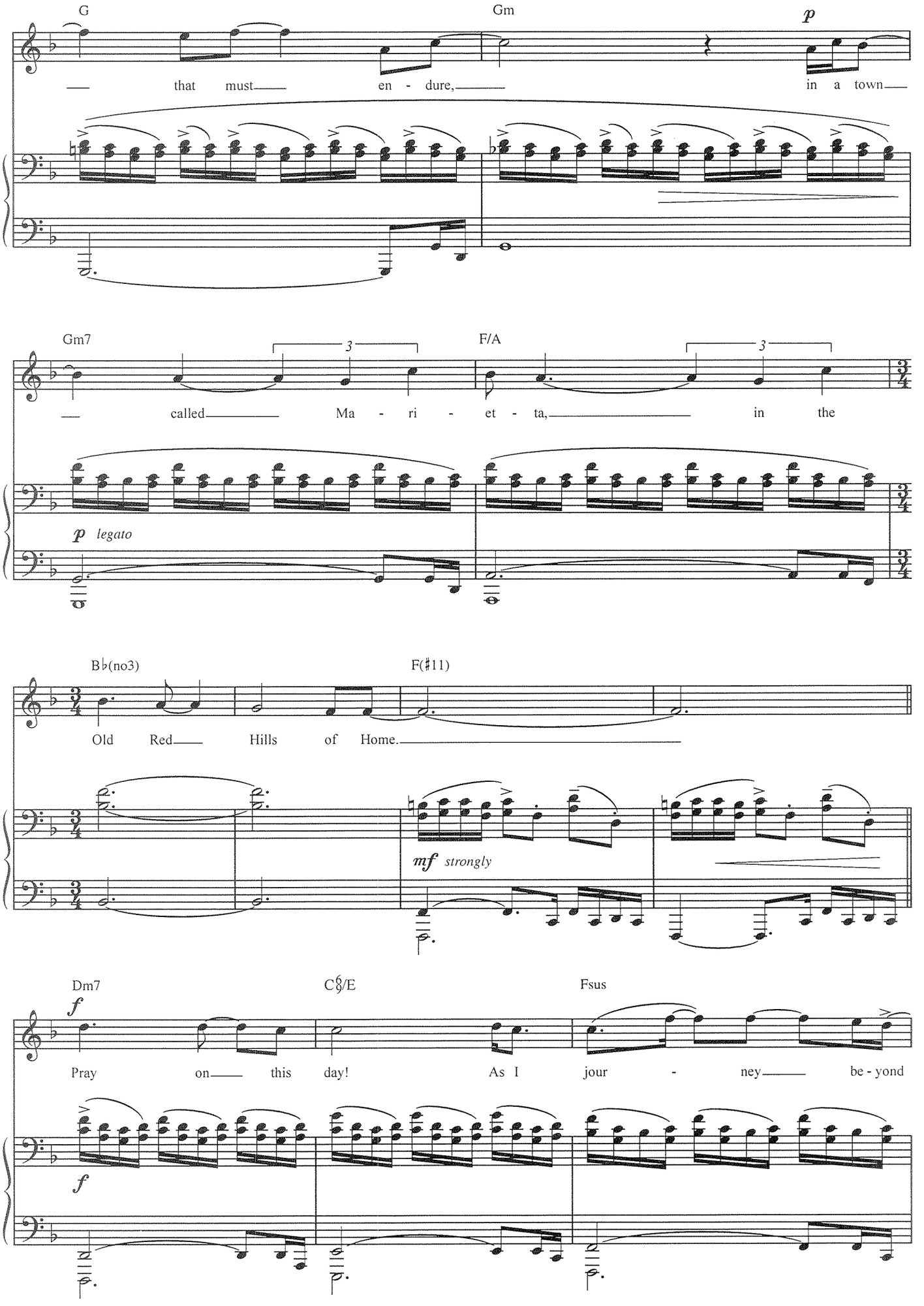
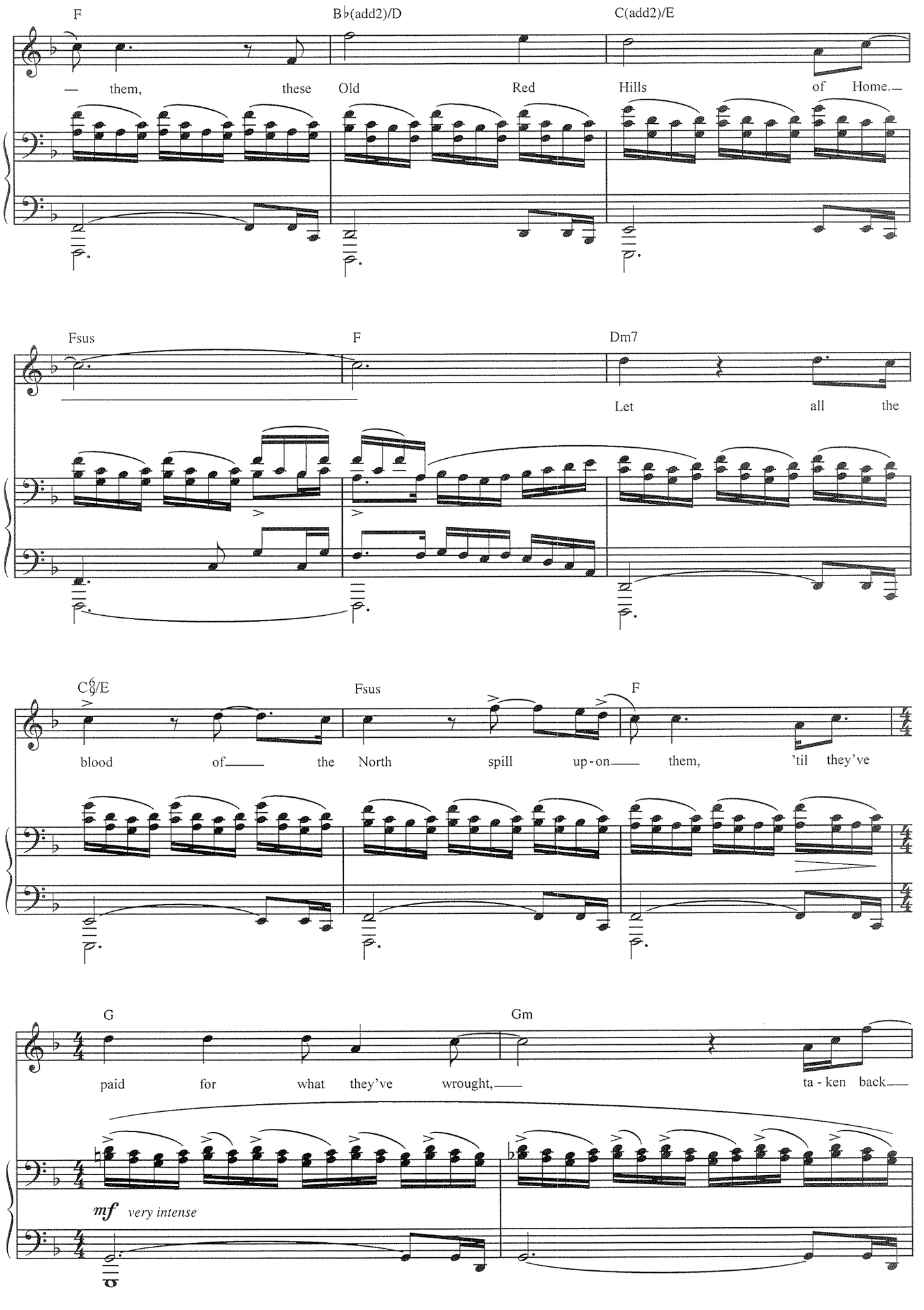
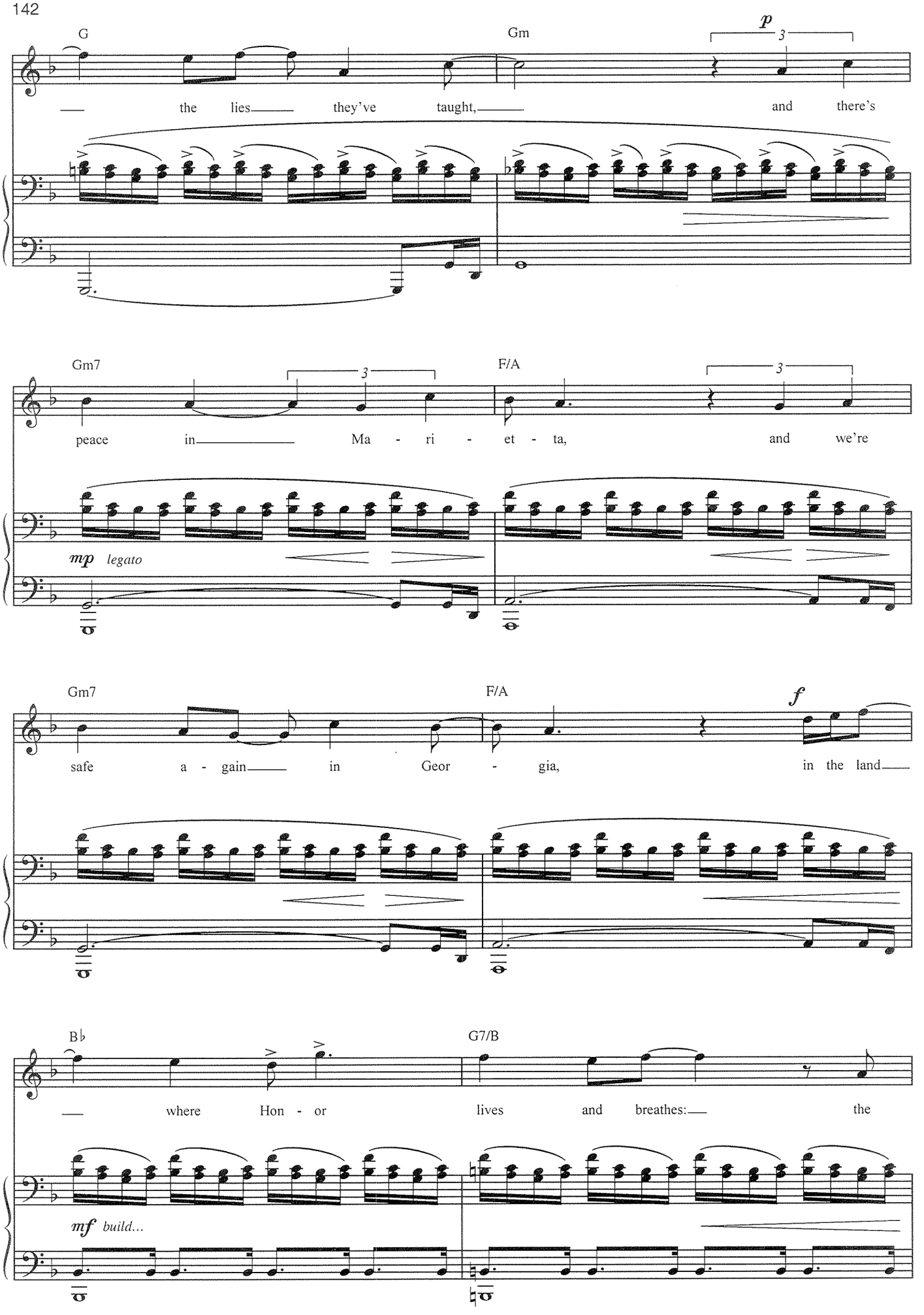

B♭(add9)/F
C7/F
F(♯11)
trunk of this tree. Fare - well, my
Li - la. I miss you al - read-y, and
B♭(add9)/F
F(♯11)
B♭(add9)/F
dream of the day when I'll hold you a -
F(♯11)
3
B♭(add9)/F
F(♯11)
3
gain, in a home safe from fear, when the

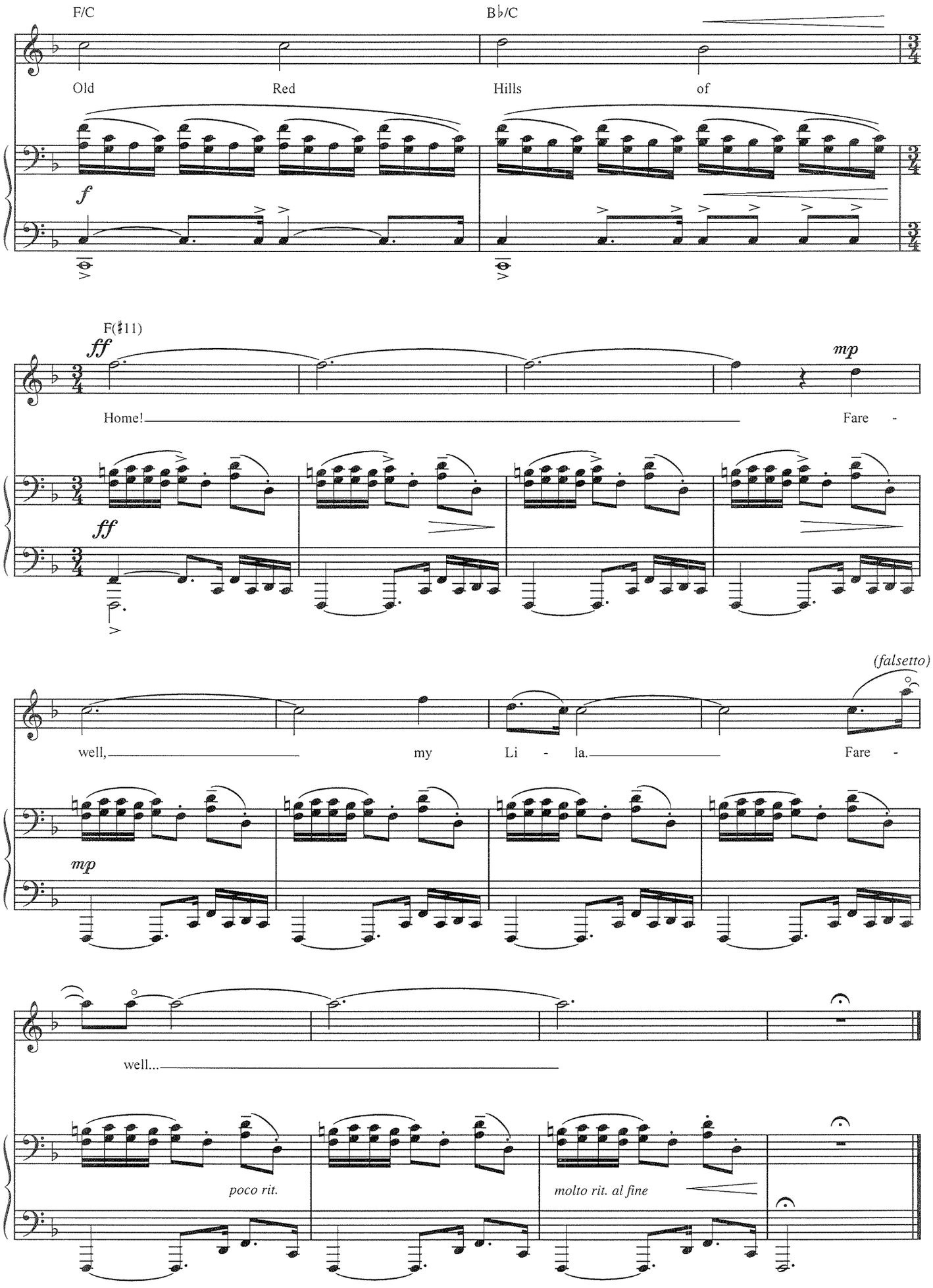

B♭(add9)/F
C7/F
F(♯11)
South - land
is
free.
f
Dm7
C♯/E
Fsus
mf
I go to fight for these old hills be - hind
mf
F(add2)
B♭(add9)/D
C(add2)/E
me, these Old Red Hills of Home.


to
F
re - mind me of a way
Gm
of life that's pure, of the truth


G
Gm
p
that must en - dure, in a town
Gm7
3
F/A
3
called Ma - ri - et - ta, in the
p legato
B♭(no3)
F(♯11)
Old Red Hills of Home.
mf strongly
Dm7
C𝄞/E
Fsus
f
Pray on this day! As I jour - ney be - yond
f


F
B♭(add2)/D
C(add2)/E
— them, these Old Red Hills of Home.—
Fsus
F
Dm7
Let all the
C9/E
Fsus
F
blood of— the North spill up-on— them, 'til they've
G
Gm
paid for what they've wrought,— ta-ken back—
mf very intense

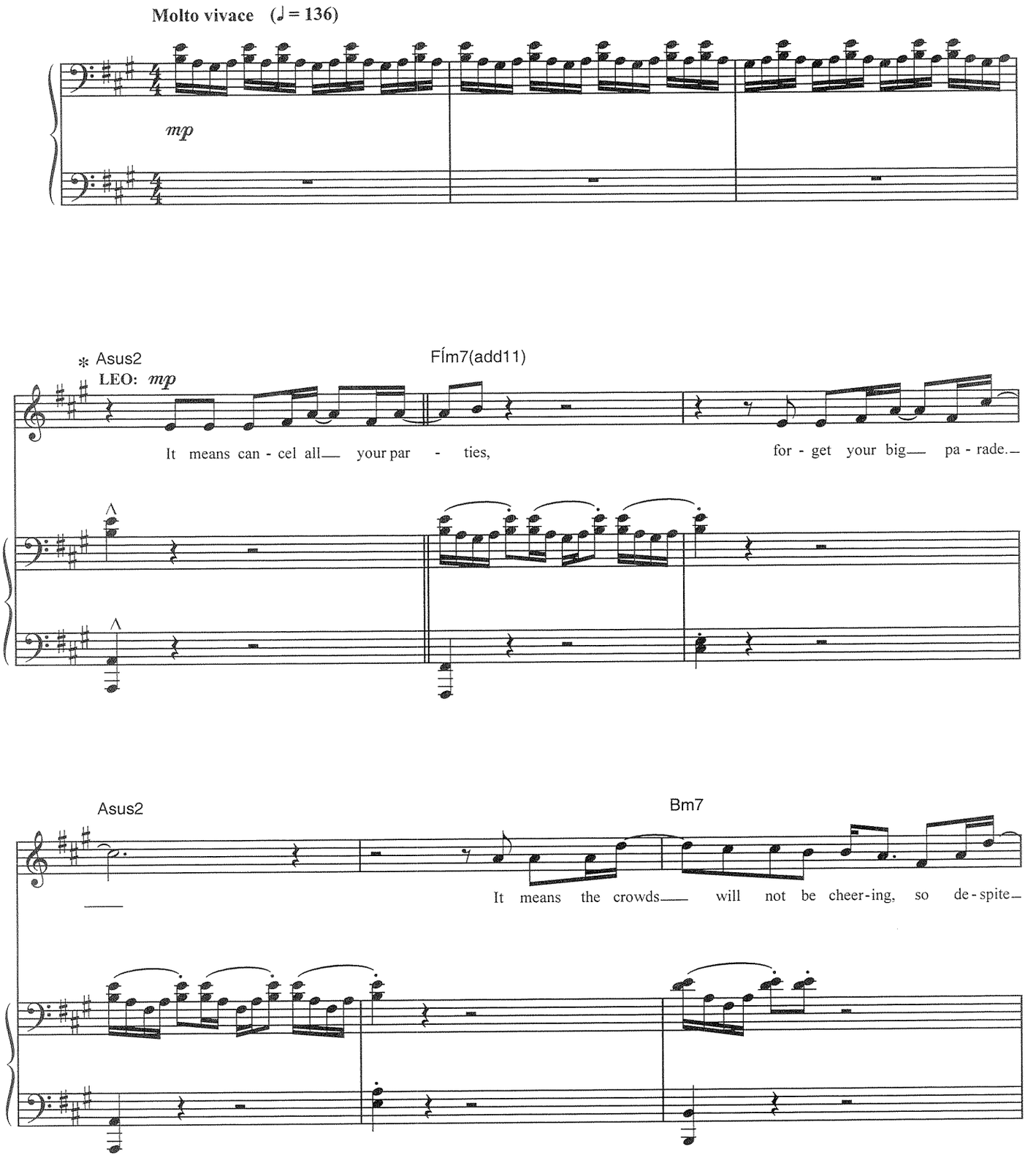

G
Gm
p
3
the lies they've taught, and there's
Gm7
F/A
3
3
peace in Ma - ri - et - ta, and we're
mp legato
Gm7
F/A
f
safe a - gain in Geor - gia, in the land
B♭
G7/B
where Hon - or lives and breathes: the
mf build...


F/C
B♭/C
Old
Red
Hills
of
f
F(♯11)
ff
mp
Home!
Fare -
ff
(falsetto)
well,
my
Li - la.
Fare -
mp
well...
poco rit.
molto rit. al fine

THIS IS NOT OVER YET

from *Parade*

Music and Lyrics by
JASON ROBERT BROWN



* *This is a duet in the show.*

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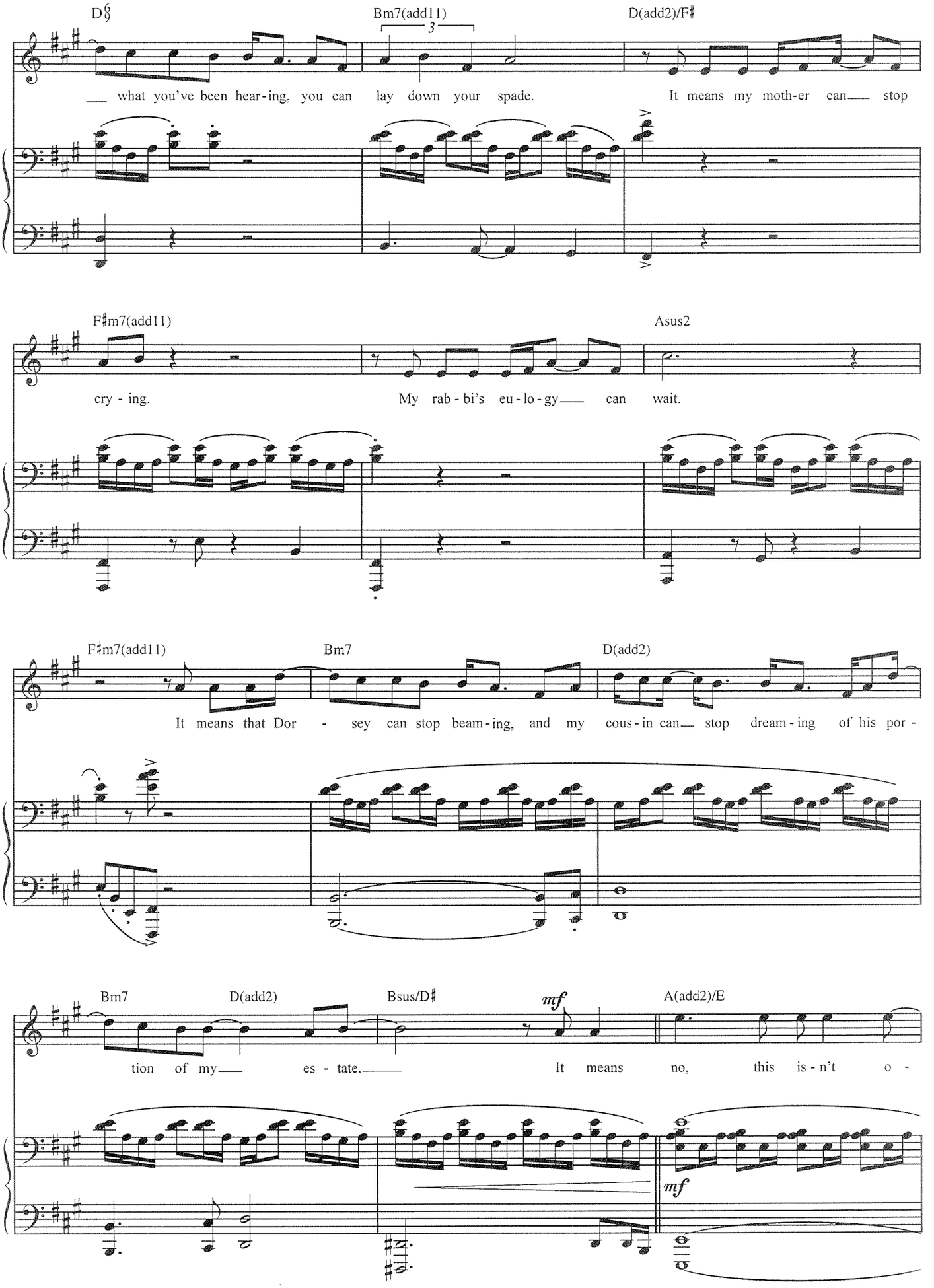
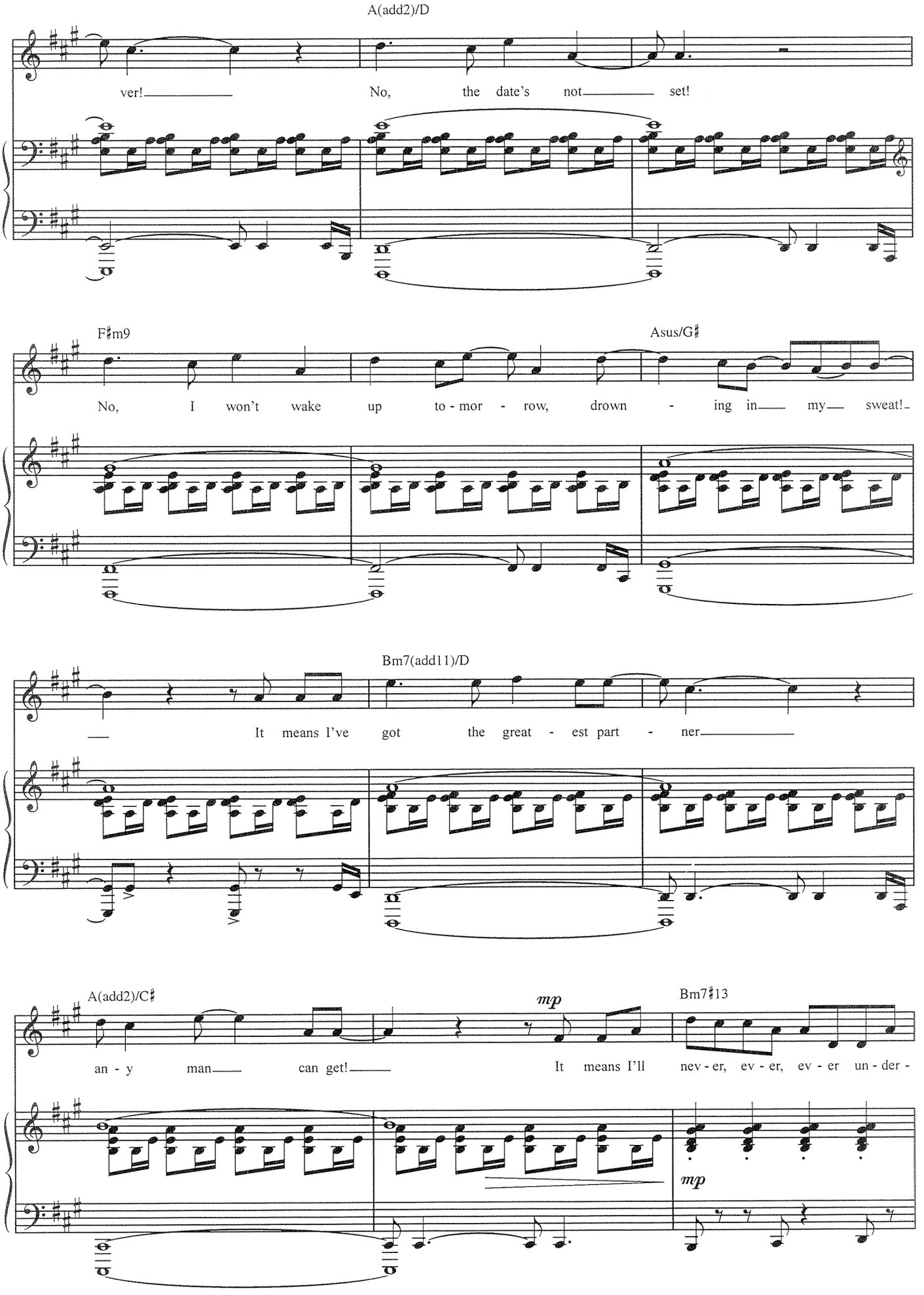
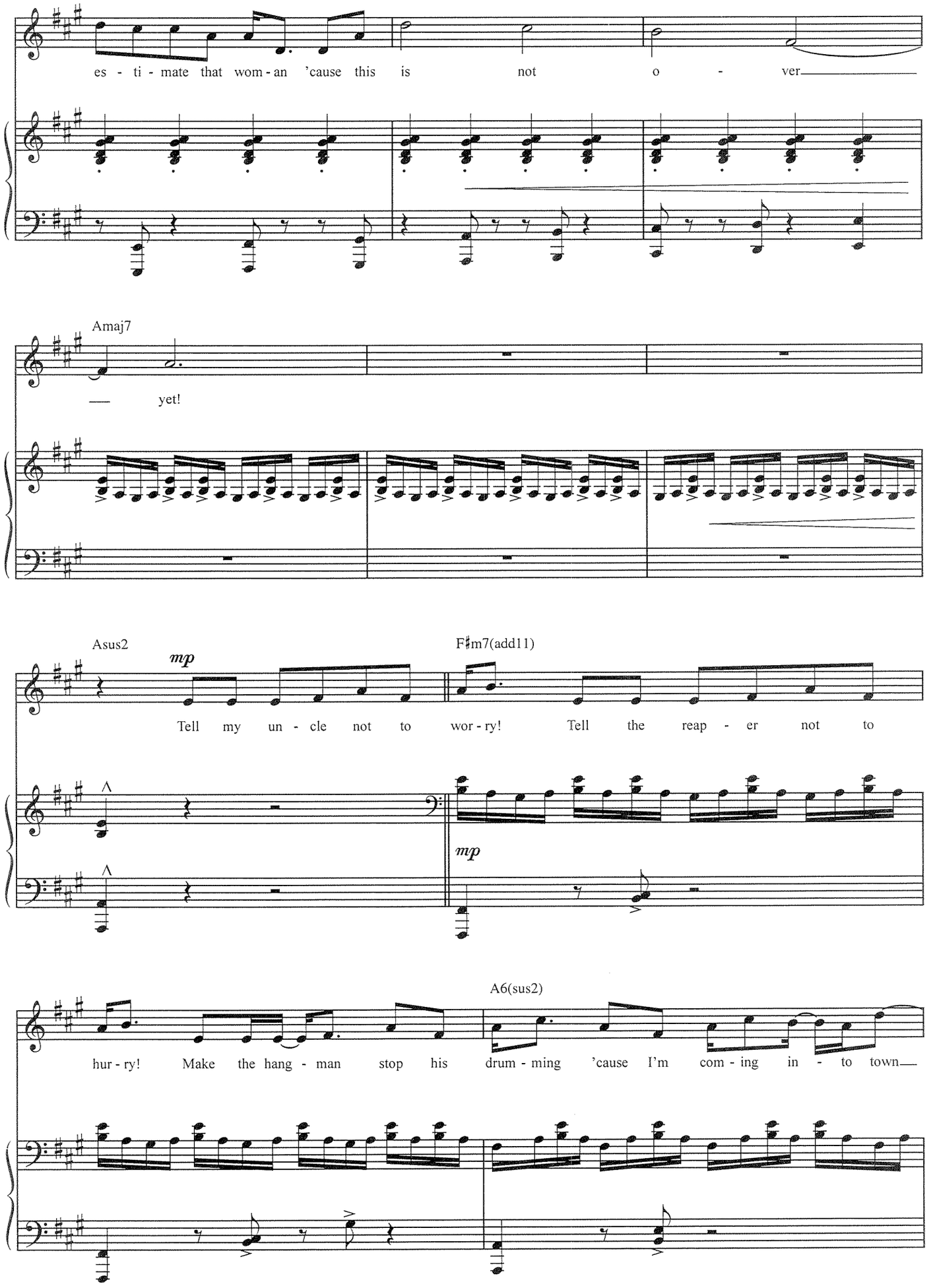
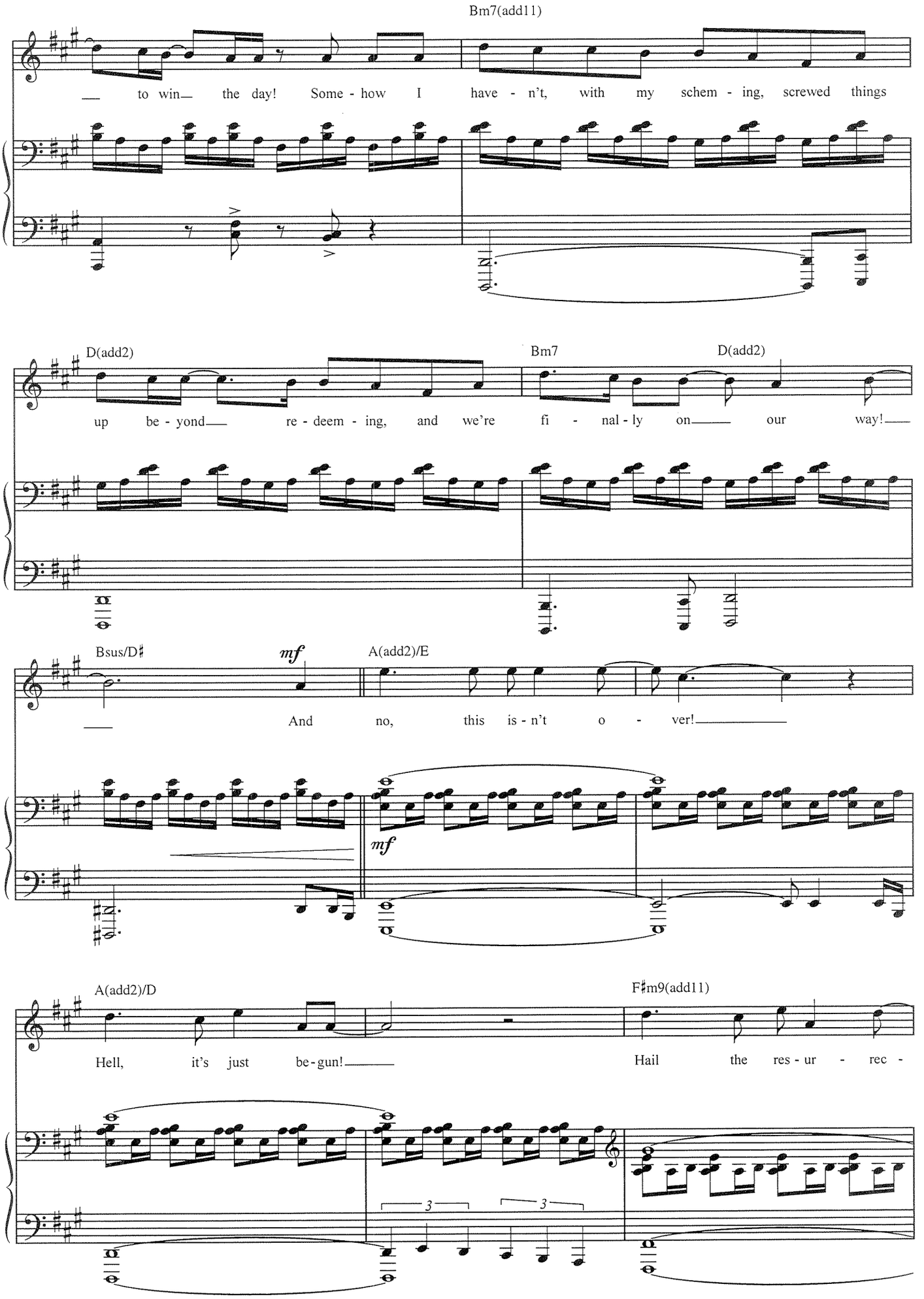
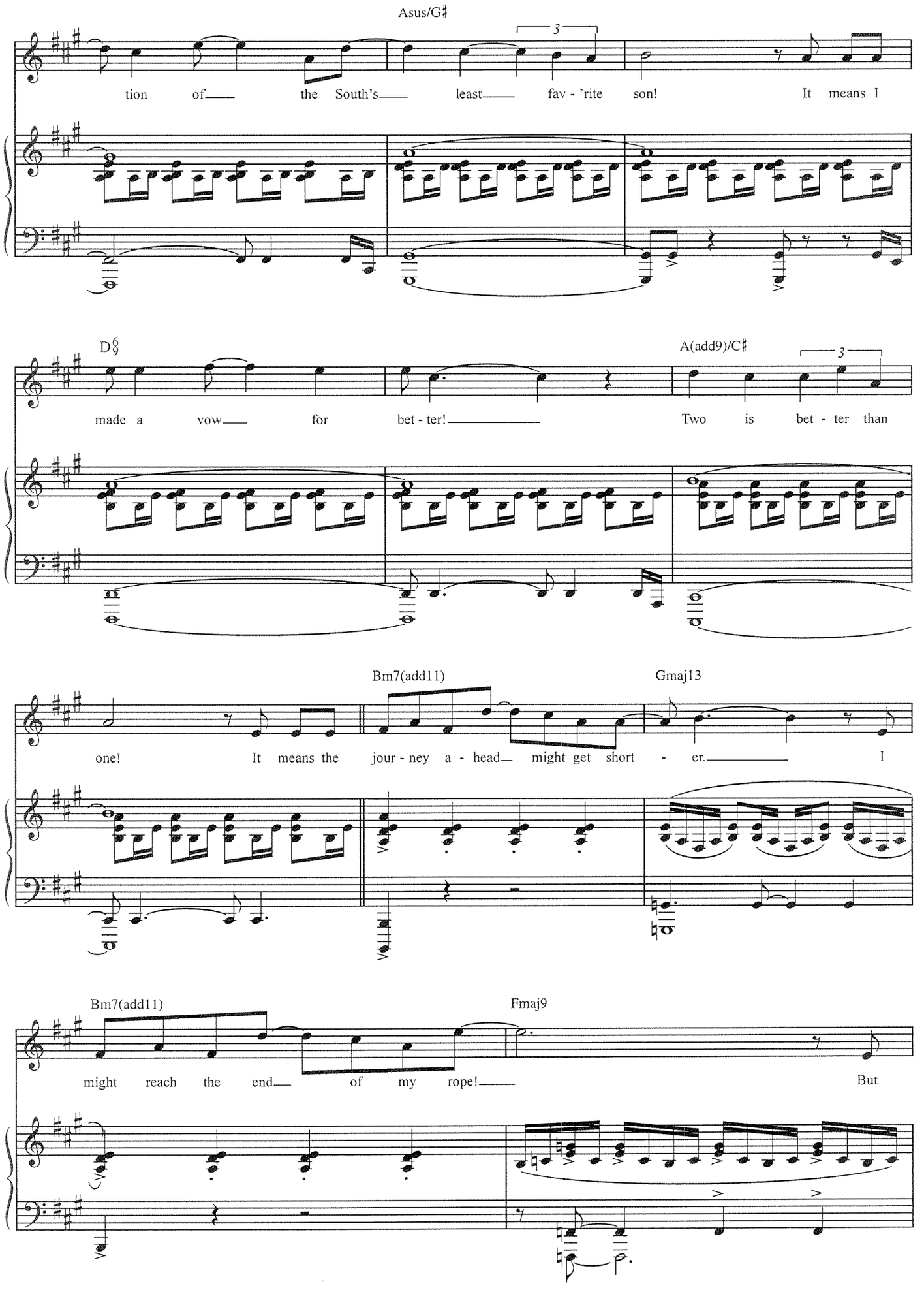
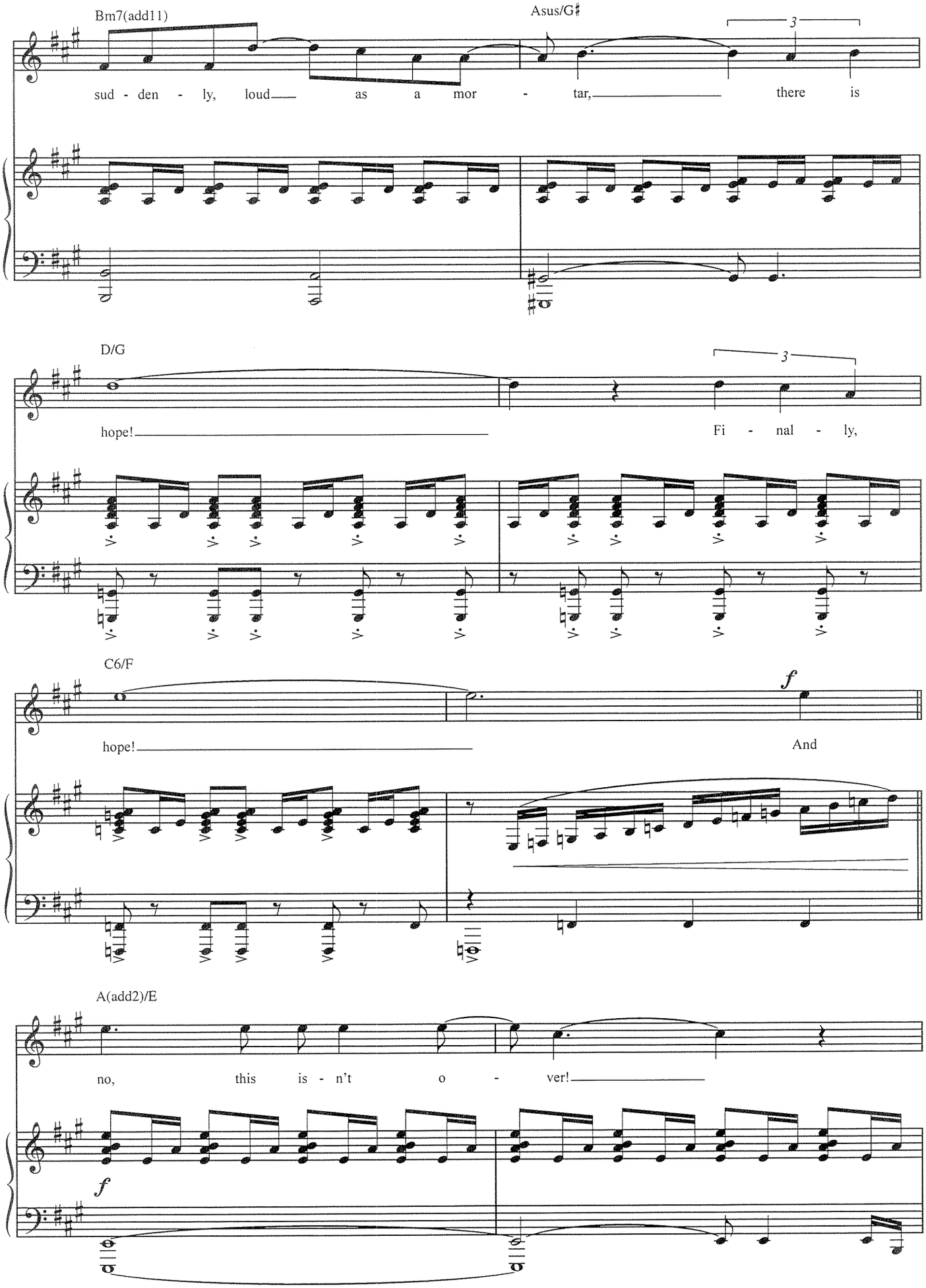

D
Bm7(add11)
3
D(add2)/F♯
what you've been hear-ing, you can lay down your spade. It means my moth-er can stop
F♯m7(add11)
Asus2
cry - ing. My rab - bi's eu - lo - gy can wait.
F♯m7(add11)
Bm7
D(add2)
It means that Dor - sey can stop beam - ing, and my cous - in can stop dream - ing of his por -
Bm7
D(add2)
Bsus/D♯
mf
A(add2)/E
tion of my es - tate. It means no, this is - n't o -
mf

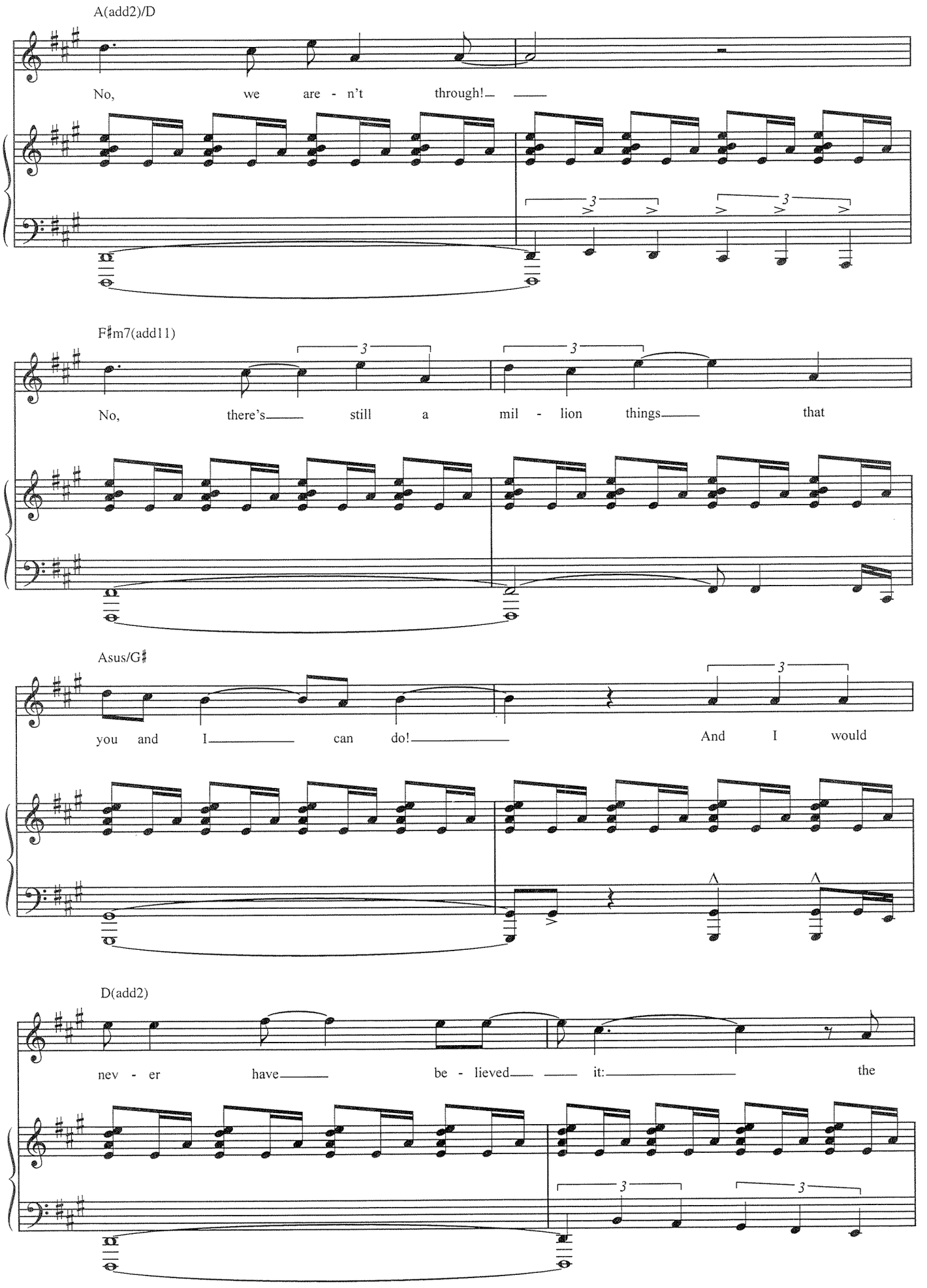

A(add2)/D
ver! No, the date's not set!
F♯m9
Asus/G♯
No, I won't wake up to - mor - row, drown - ing in my sweat!
Bm7(add11)/D
It means I've got the great - est part - ner
A(add2)/C♯
mp
Bm7♯13
an - y man can get! It means I'll nev - er, ev - er, ev - er un - der -
mp

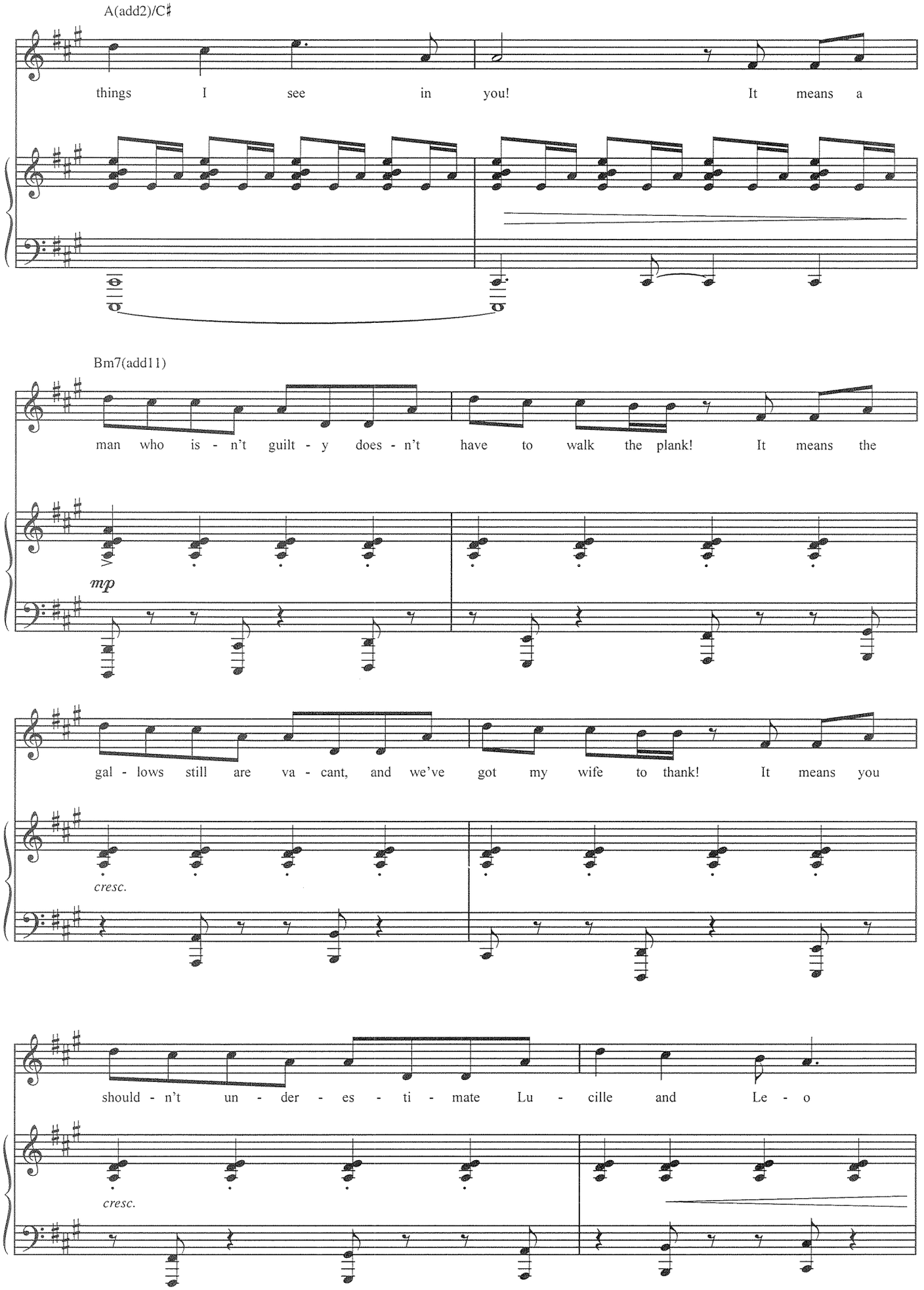

es - ti - mate that wom - an 'cause this is not o - ver
Amaj7
yet!
Asus2
mp
Tell my un - cle not to wor - ry!
F♯m7(add11)
Tell the reap - er not to
mp
A6(sus2)
hur - ry! Make the hang - man stop his drum - ming 'cause I'm com - ing in - to town

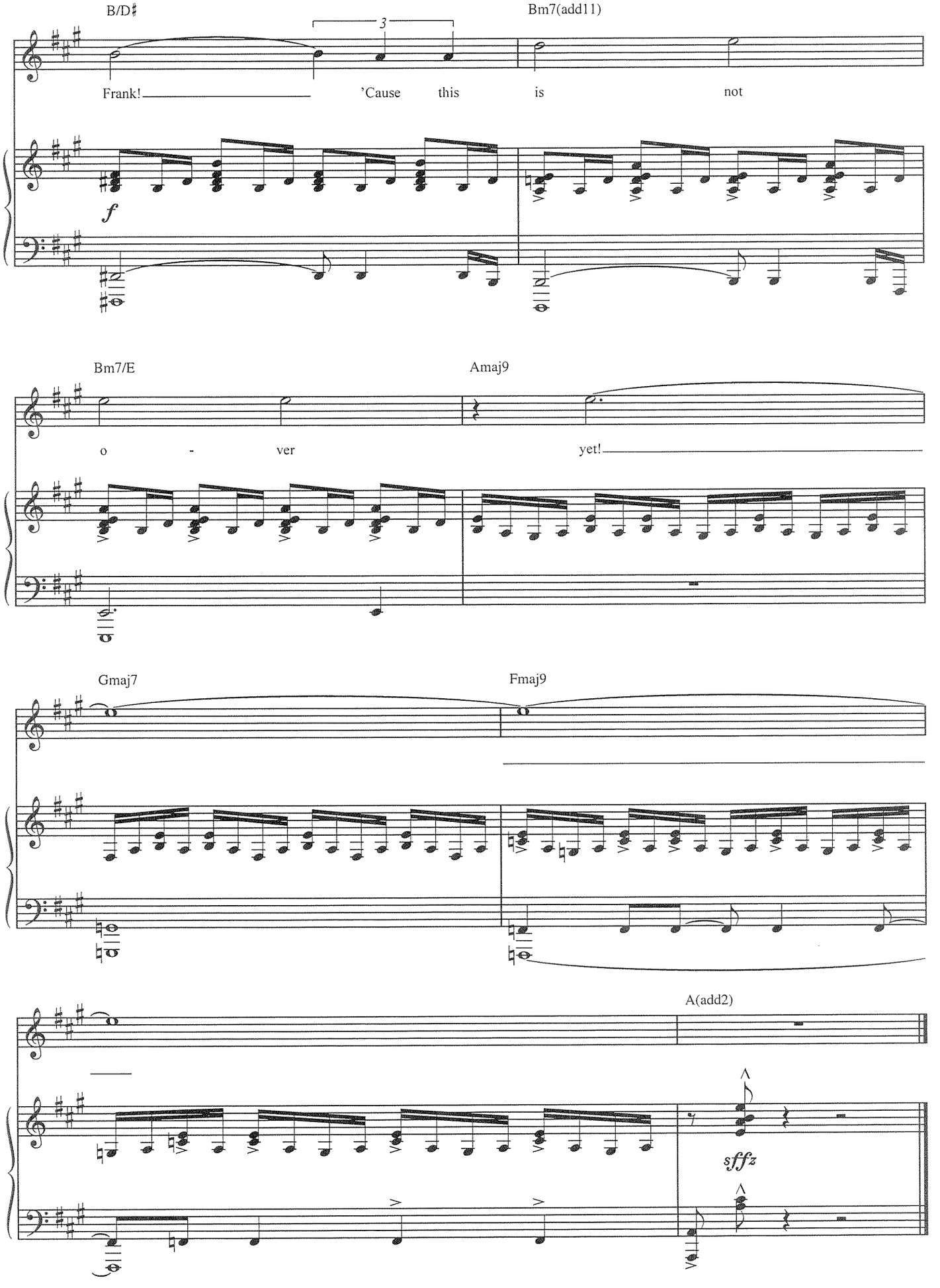

Bm7(add11)
to win the day! Some - how I have - n't, with my schem - ing, screwed things
D(add2)
Bm7
D(add2)
up be - yond re - deem - ing, and we're fi - nal - ly on our way!
Bsus/D♯
mf
A(add2)/E
And no, this is - n't o - ver!
mf
A(add2)/D
F♯m9(add11)
Hell, it's just be - gun!
Hail the res - ur - rec -
3
3


Asus/G♯
3
tion of the South's least fav - 'rite son! It means I
D𝄋
A(add9)/C♯
3
made a vow for bet - ter! Two is bet - ter than
Bm7(add11)
Gmaj13
one! It means the jour - ney a - head might get short - er. I
Bm7(add11)
Fmaj9
might reach the end of my rope! But


Bm7(add11)
Asus/G♯
3
sud - den - ly, loud as a mor - tar, there is
D/G
3
hope! Fi - nal - ly,
C6/F
f
hope! And
A(add2)/E
no, this is - n't o - ver!
f


A(add2)/D
No, we are - n't through!
F♯m7(add11)
No, there's still a mil - lion things that
Asus/G♯
you and I can do! And I would
D(add2)
nev - er have be - lieved it: the


A(add2)/C♯
things I see in you! It means a
Bm7(add11)
man who is - n't guilt - y does - n't have to walk the plank! It means the
mp
gal - lows still are va - cant, and we've got my wife to thank! It means you
cresc.
should - n't un - der - es - ti - mate Lu - cille and Le - o
cresc.

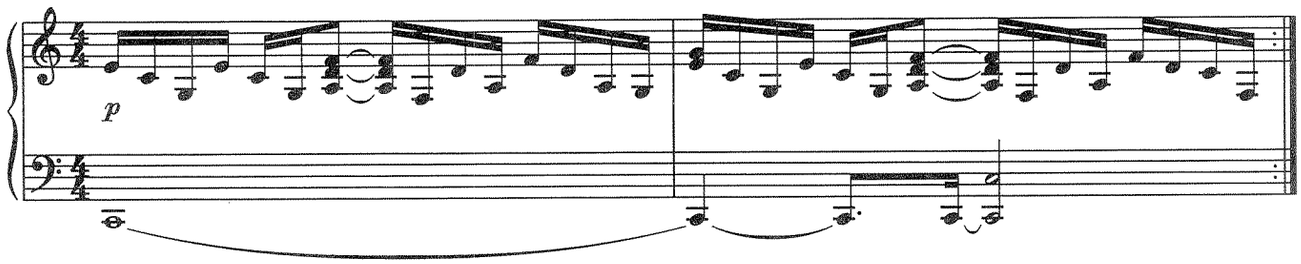

B/D♯
3
Bm7(add11)
Frank! 'Cause this is not
f
Bm7/E
Amaj9
o - ver yet!
Gmaj7
Fmaj9
A(add2)
sffz

CORNER OF THE SKY

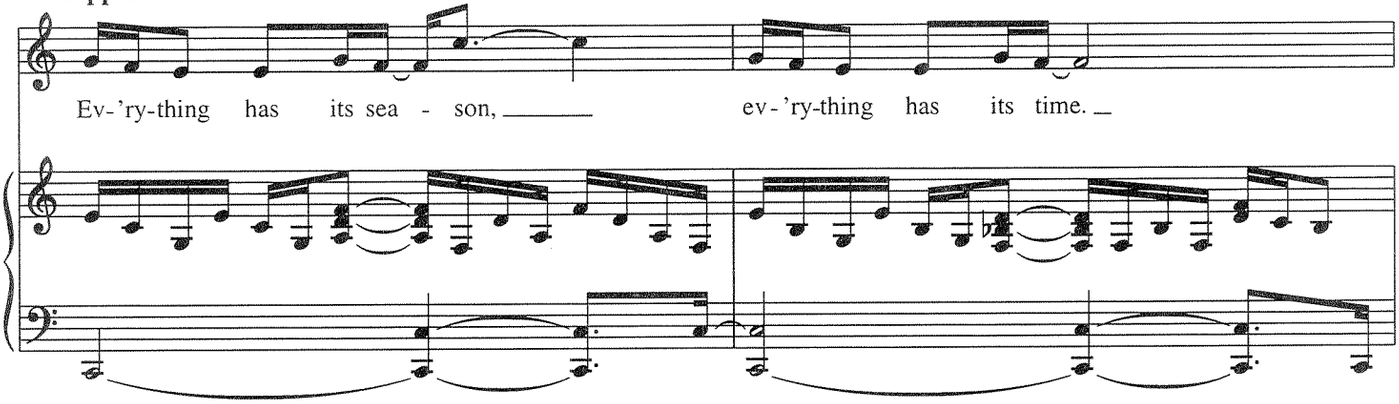
from *Pippin*

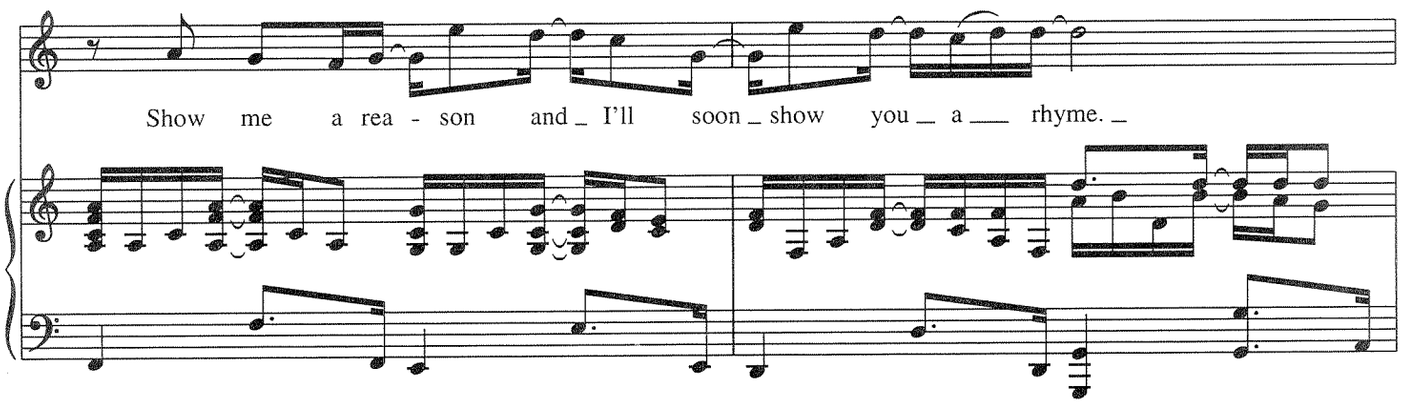
Words and Music by
STEPHEN SCHWARTZ

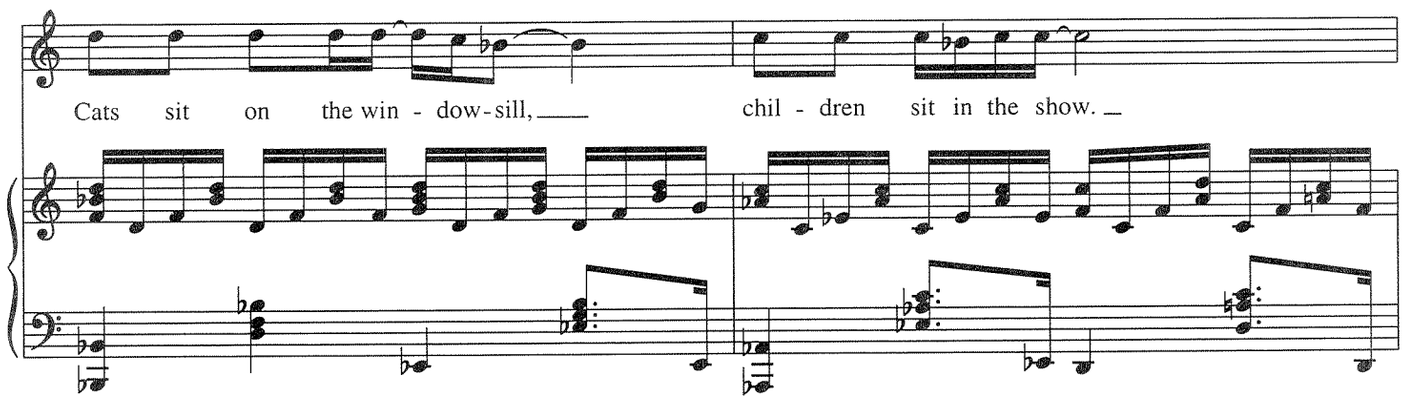
Moderately fast



Pippin:







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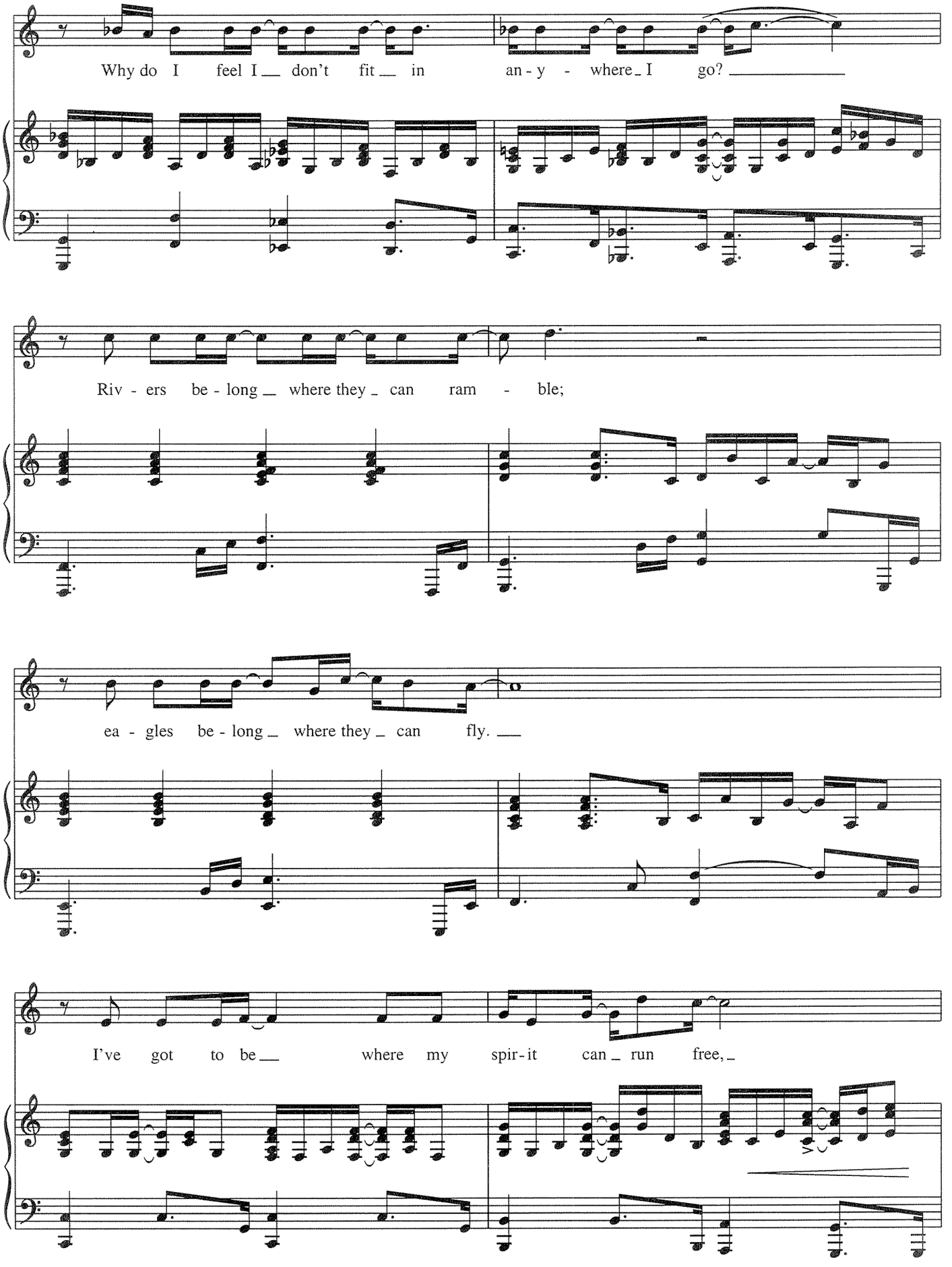
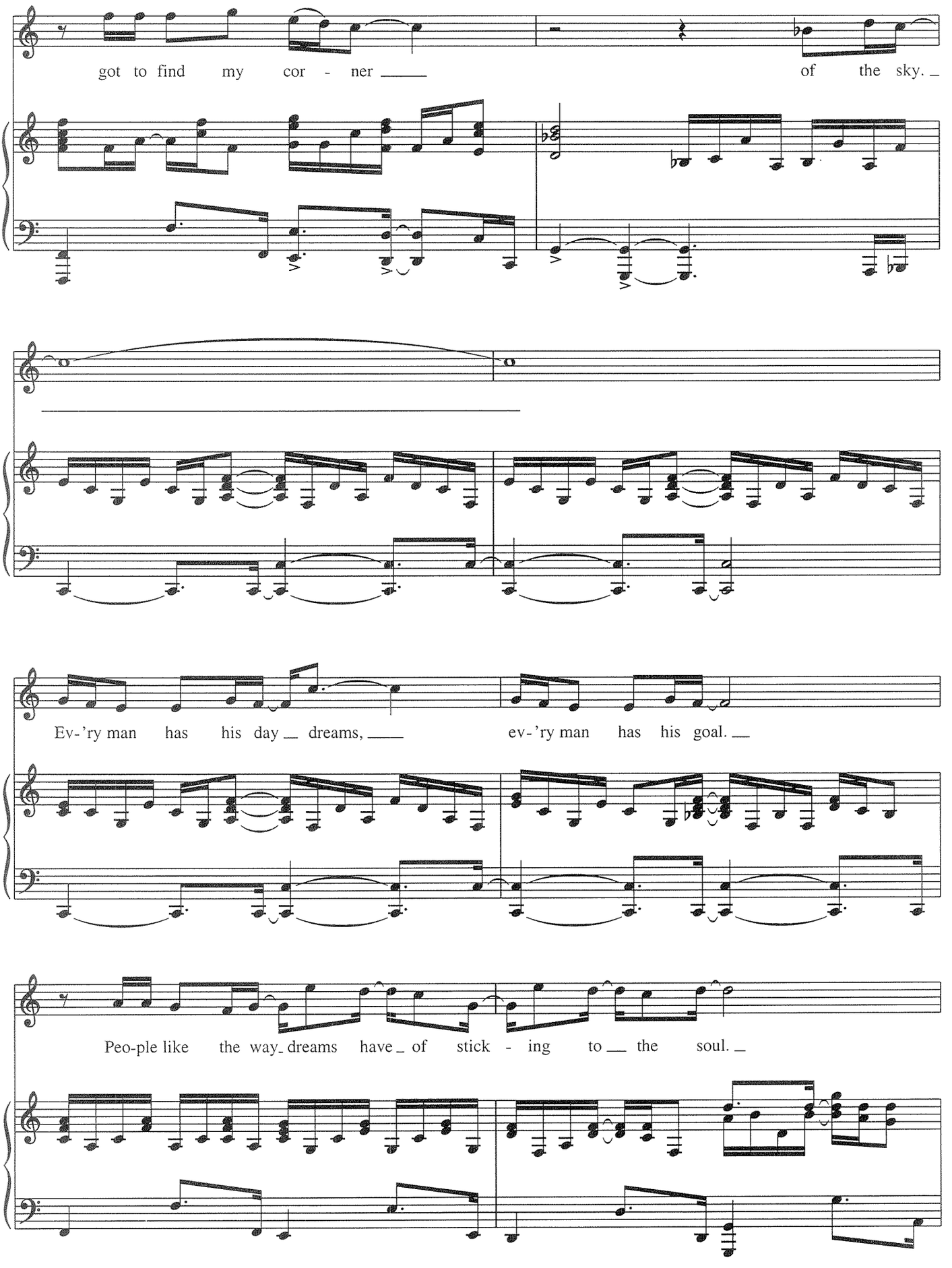
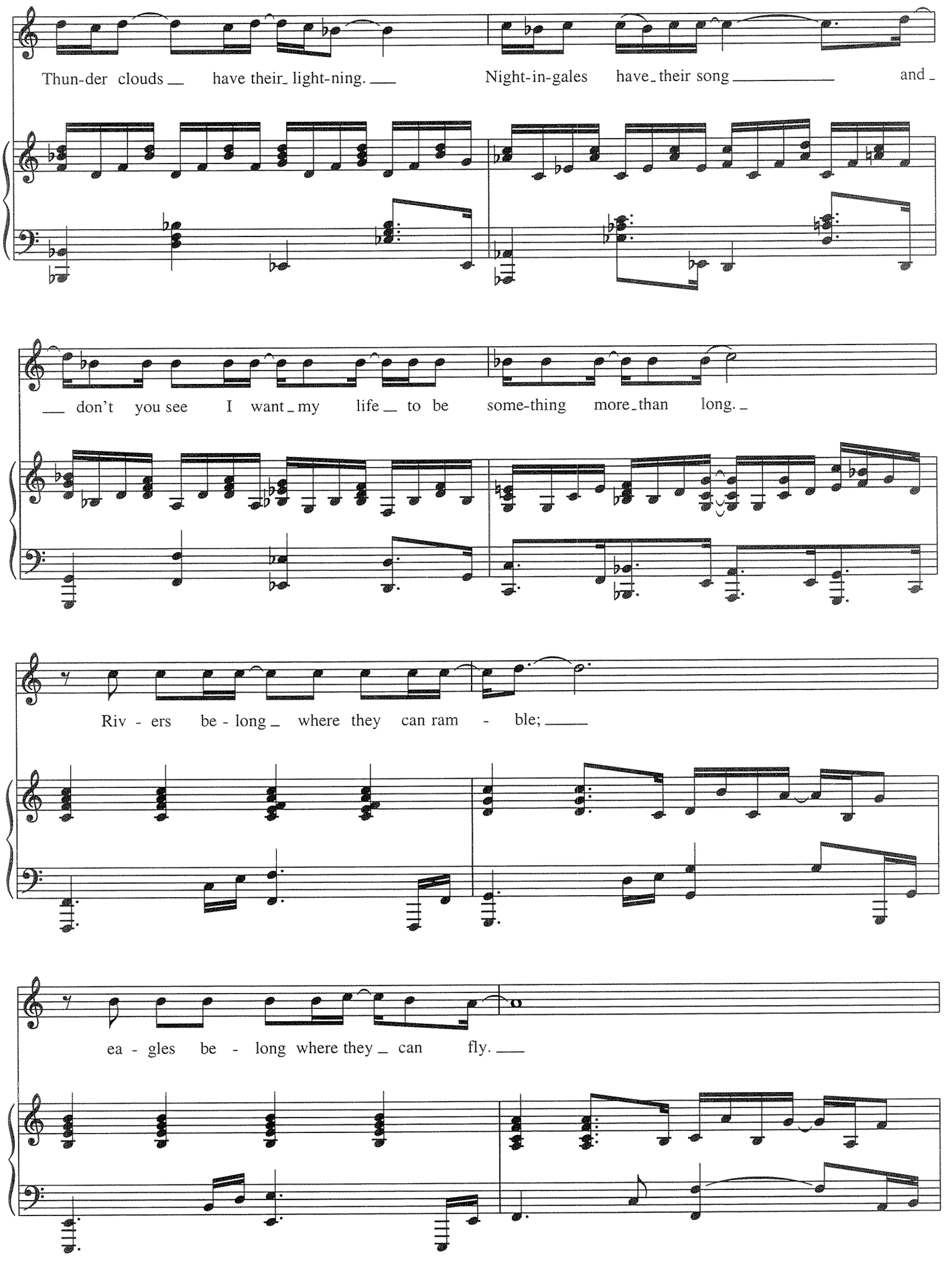
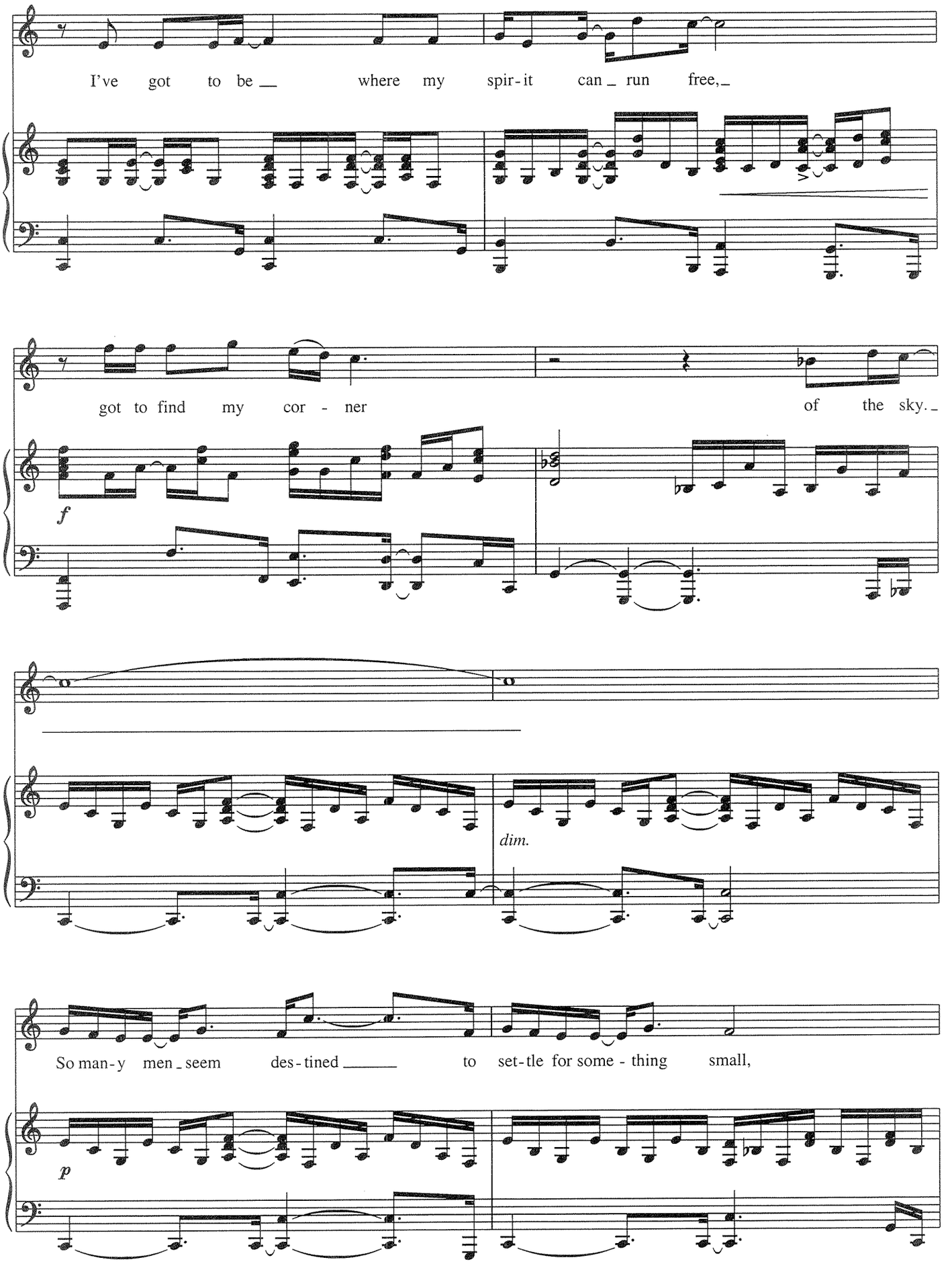
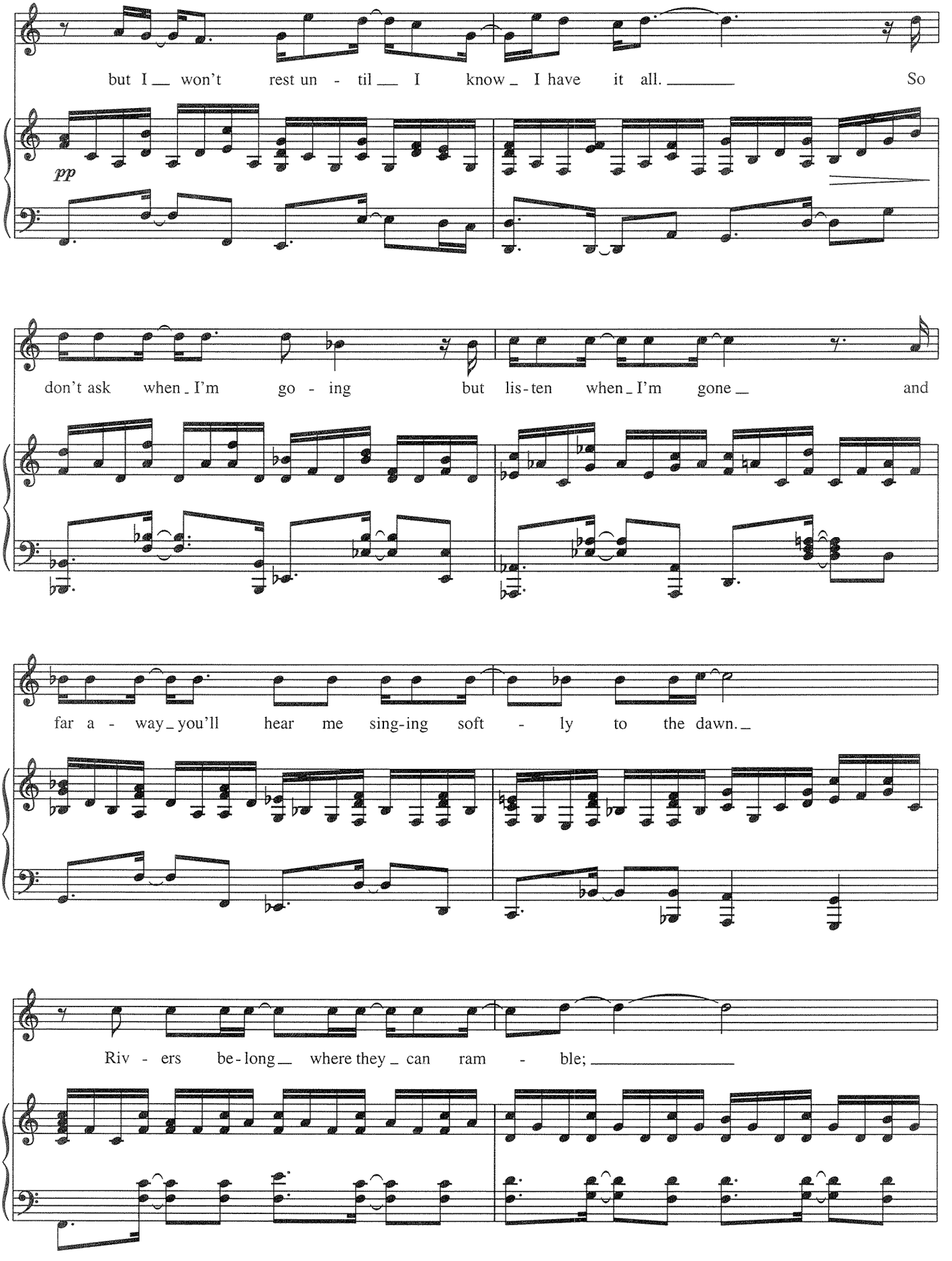
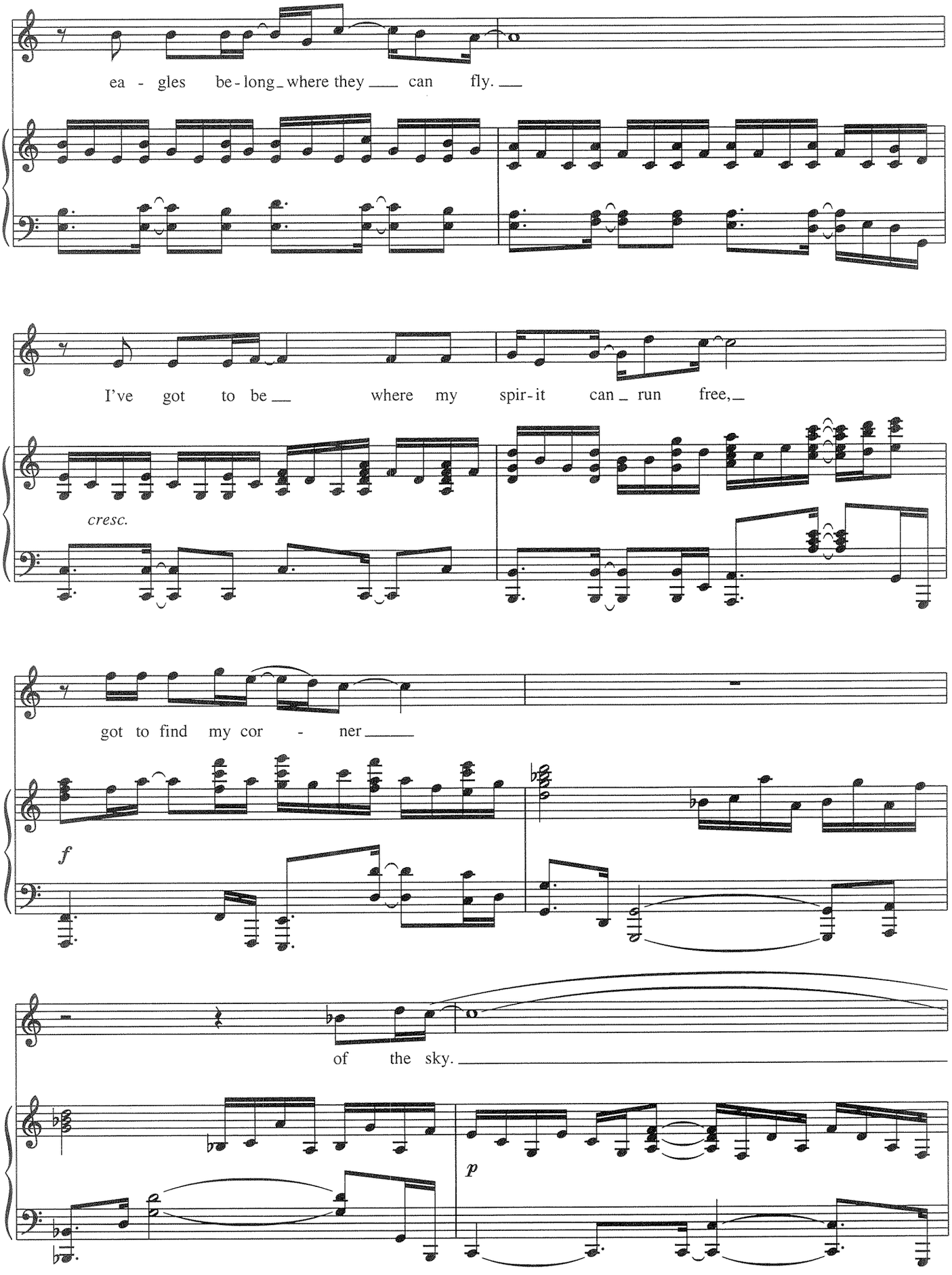

Why do I feel I don't fit in an - y - where I go?
Riv - ers be - long where they can ram - ble;
ea - gles be - long where they can fly.
I've got to be where my spir - it can run free,

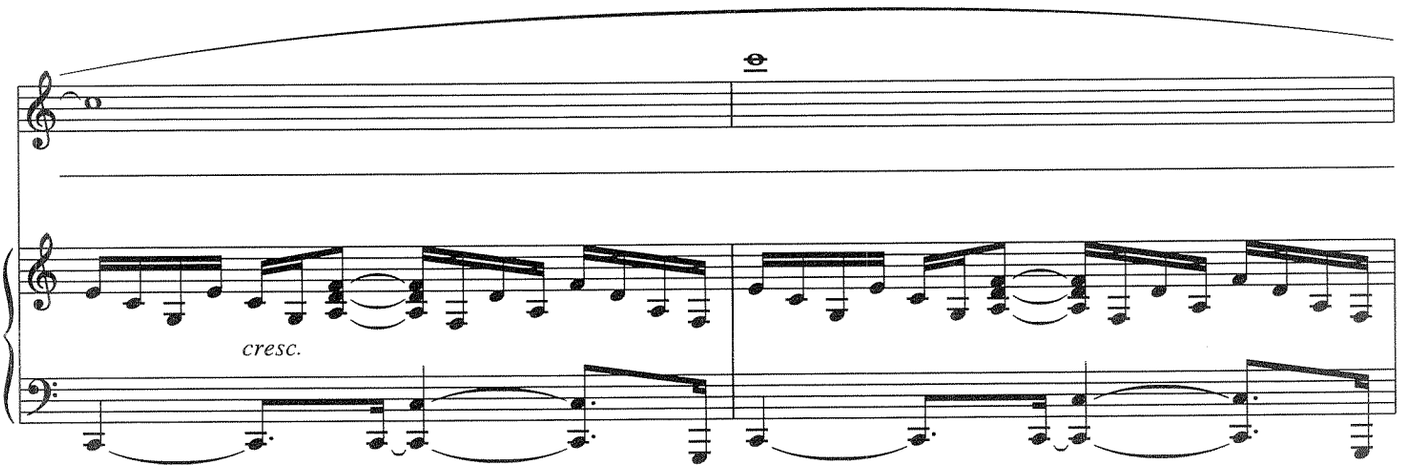

got to find my cor - ner
of the sky.
Ev-'ry man has his day dreams,
ev-'ry man has his goal.
Peo-ple like the way dreams have of stick - ing to the soul.

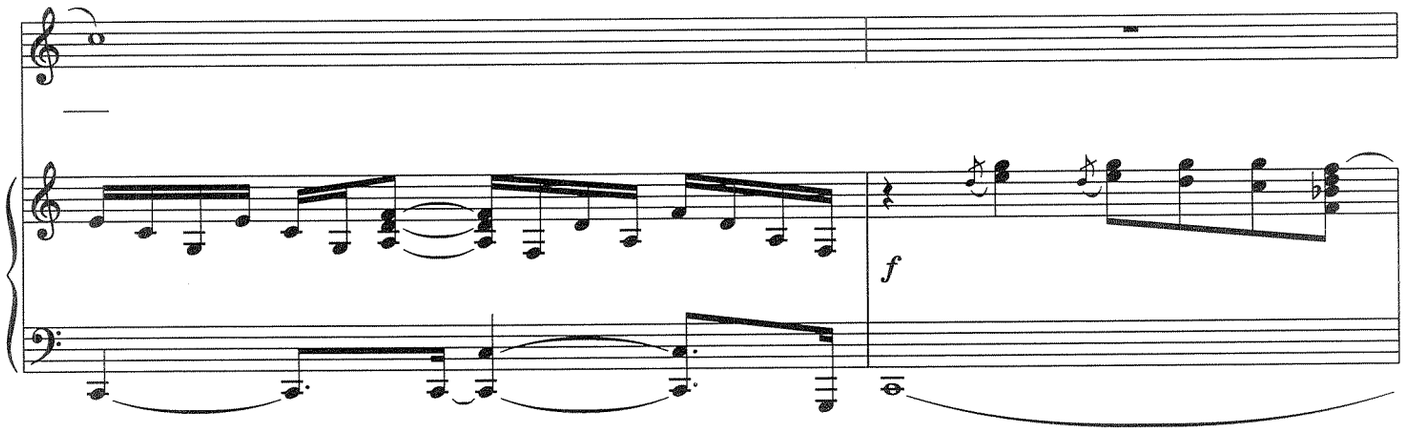

Thun-der clouds have their light-ning. Night-in-gales have their song and
don't you see I want my life to be some-thing more than long.
Riv - ers be - long where they can ram - ble;
ea - gles be - long where they can fly.

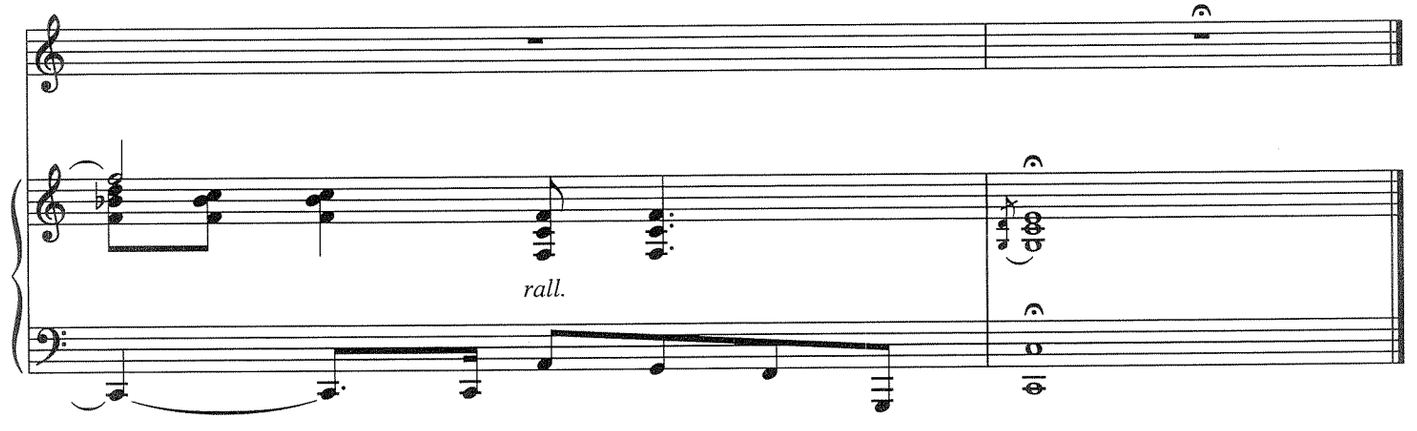

I've got to be where my spir-it can run free,
got to find my cor - ner of the sky.
f
dim.
So man-y men seem des-tined to set-tle for some - thing small,
p


but I won't rest un - til I know I have it all. So
pp
don't ask when I'm go - ing but lis-ten when I'm gone and
far a - way you'll hear me sing-ing soft - ly to the dawn.
Riv - ers be-long where they can ram - ble;


ea - gles be - long_ where they ___ can fly. ___
I've got to be ___ where my spir - it can_ run free,_
cresc.
got to find my cor - ner_____
f
of the sky. _____
p


cresc.

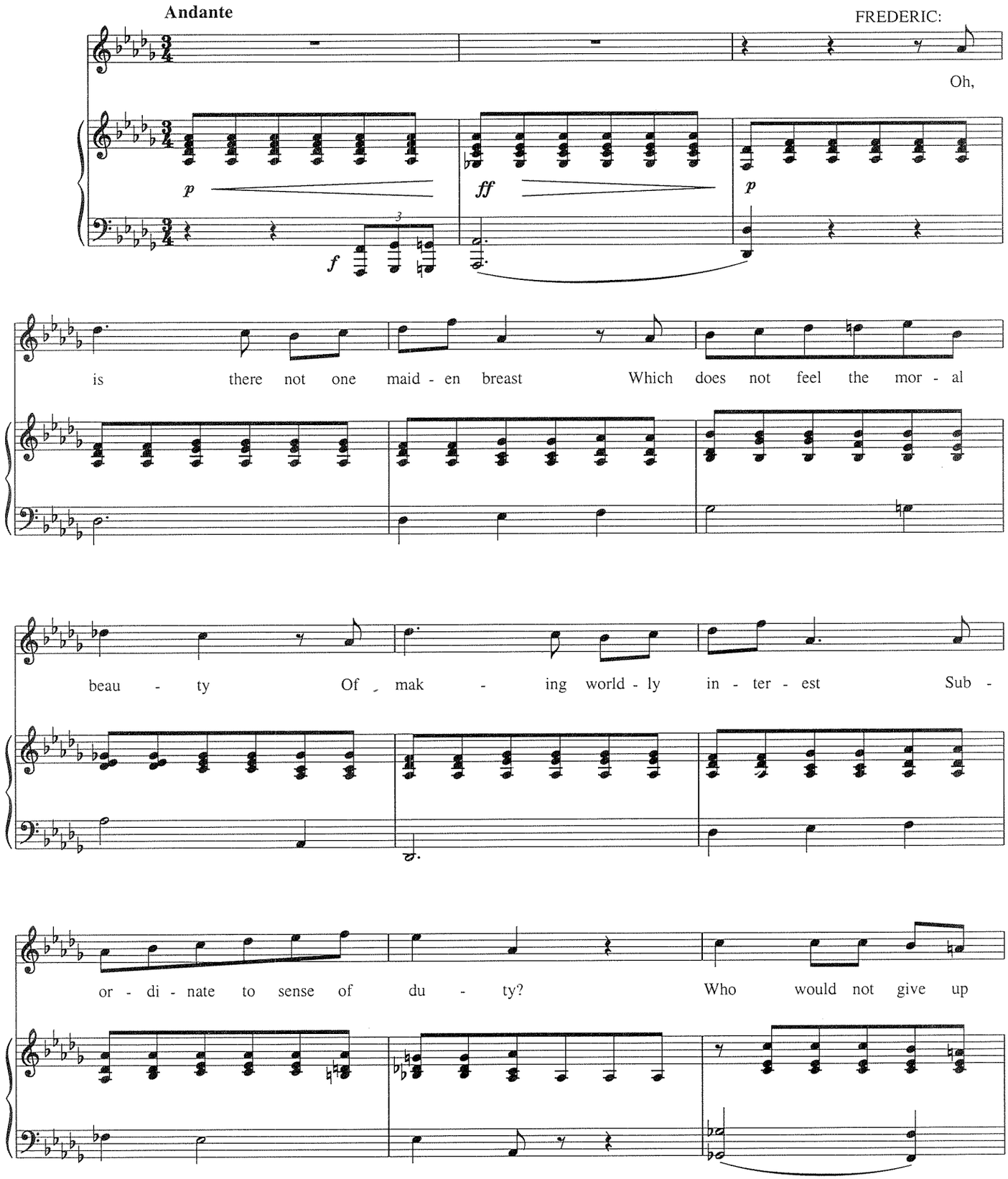

f


rall.

OH, IS THERE NOT ONE MAIDEN BREAST

from *The Pirates of Penzance*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN



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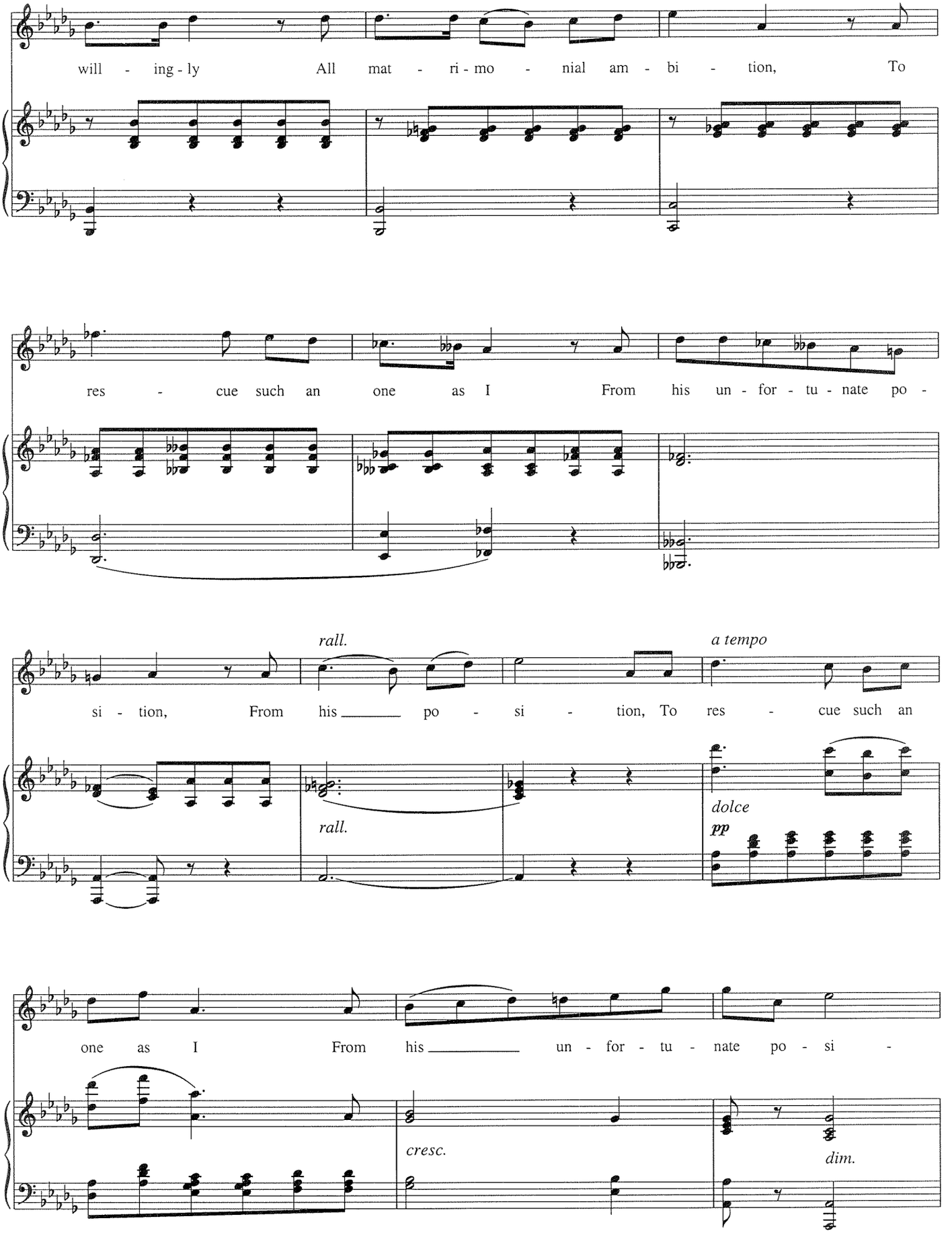
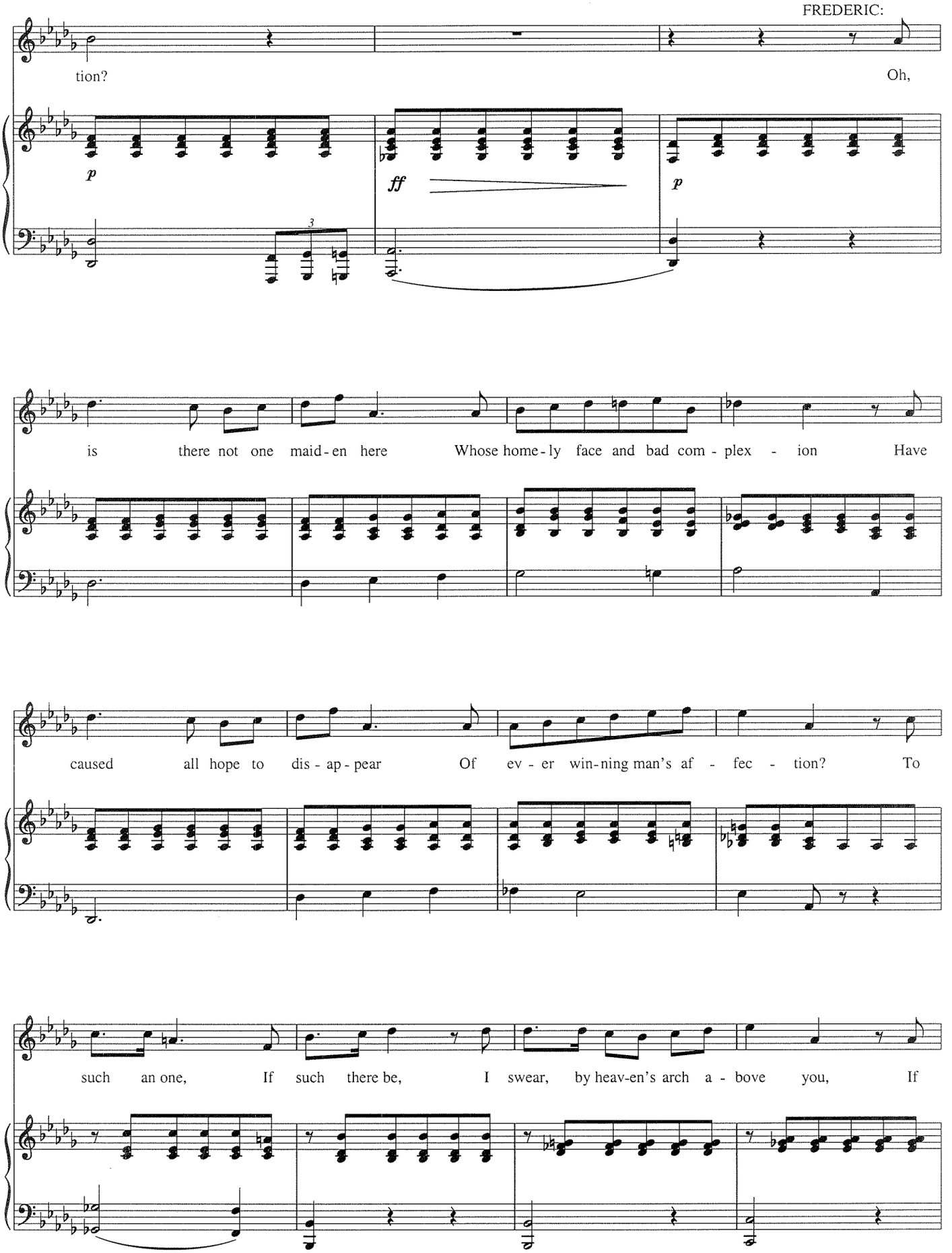
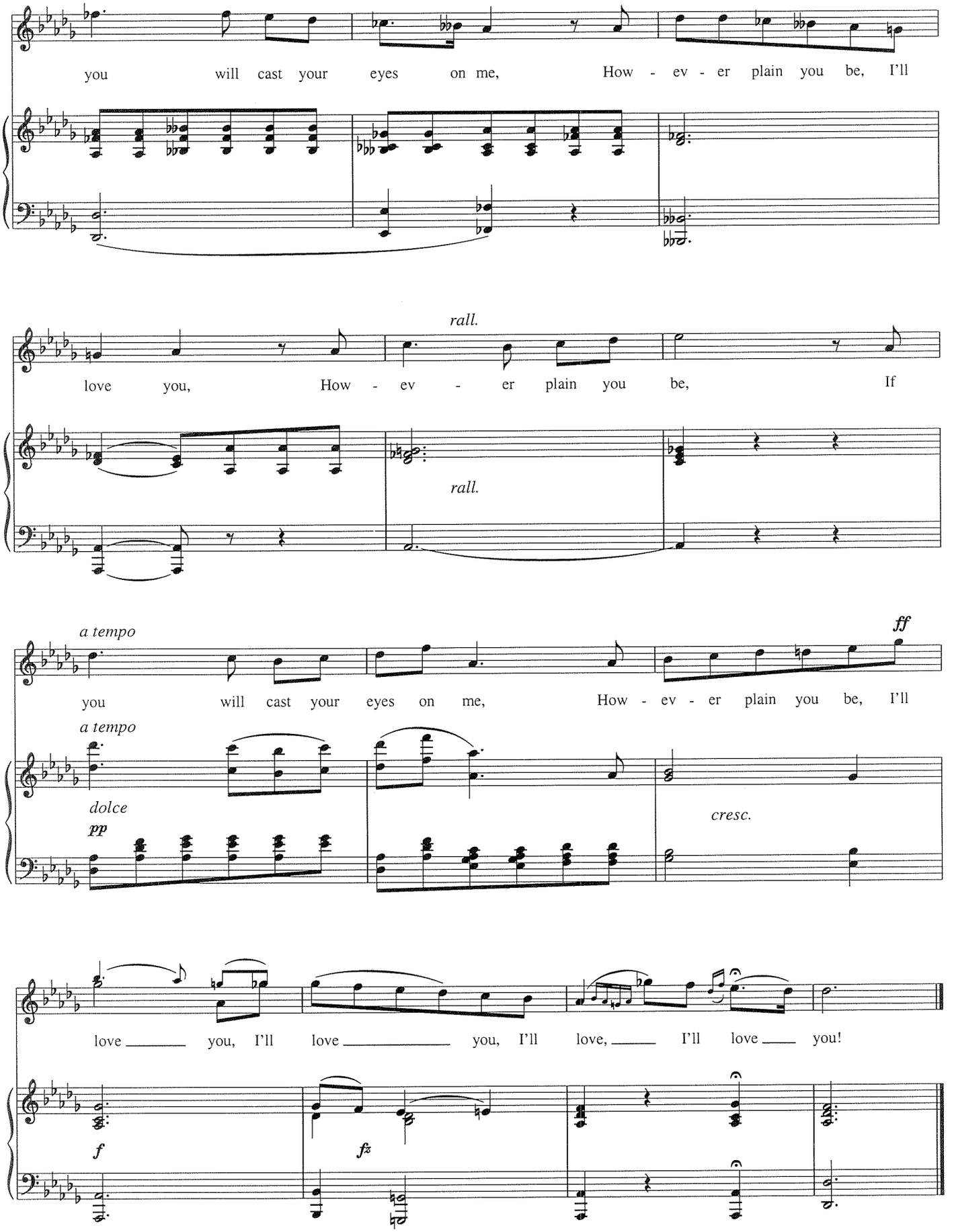

will - ing - ly All mat - ri - mo - nial am - bi - tion, To
res - cue such an one as I From his un - for - tu - nate po -
si - tion, From his po - si - tion, To res - cue such an
rall.
rall.
a tempo
dolce
pp
one as I From his un - for - tu - nate po - si -
cresc.
dim.

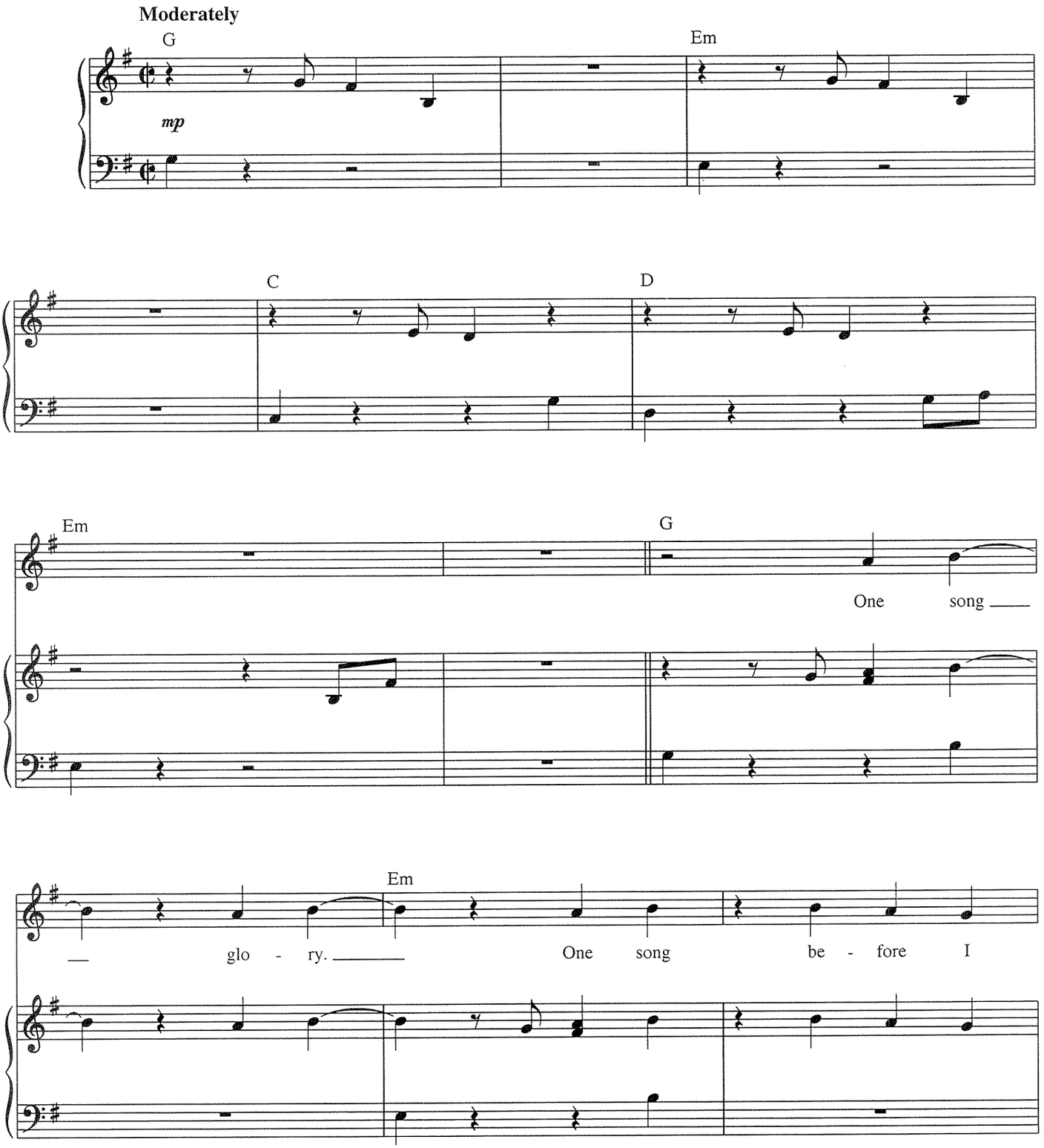

FREDERIC:
tion?
Oh,
p
ff
p
3
is there not one maid - en here Whose home - ly face and bad com - plex - ion Have
caused all hope to dis - ap - pear Of ev - er win - ning man's af - fec - tion? To
such an one, If such there be, I swear, by heav-en's arch a - bove you, If


you will cast your eyes on me, How - ev - er plain you be, I'll
rall.
love you, How - ev - er plain you be, If
rall.
a tempo
ff
you will cast your eyes on me, How - ev - er plain you be, I'll
a tempo
dolce
pp
cresc.
love you, I'll love you, I'll love, I'll love you!
f
fz

ONE SONG GLORY

from *Rent*

Words and Music by
JONATHAN LARSON



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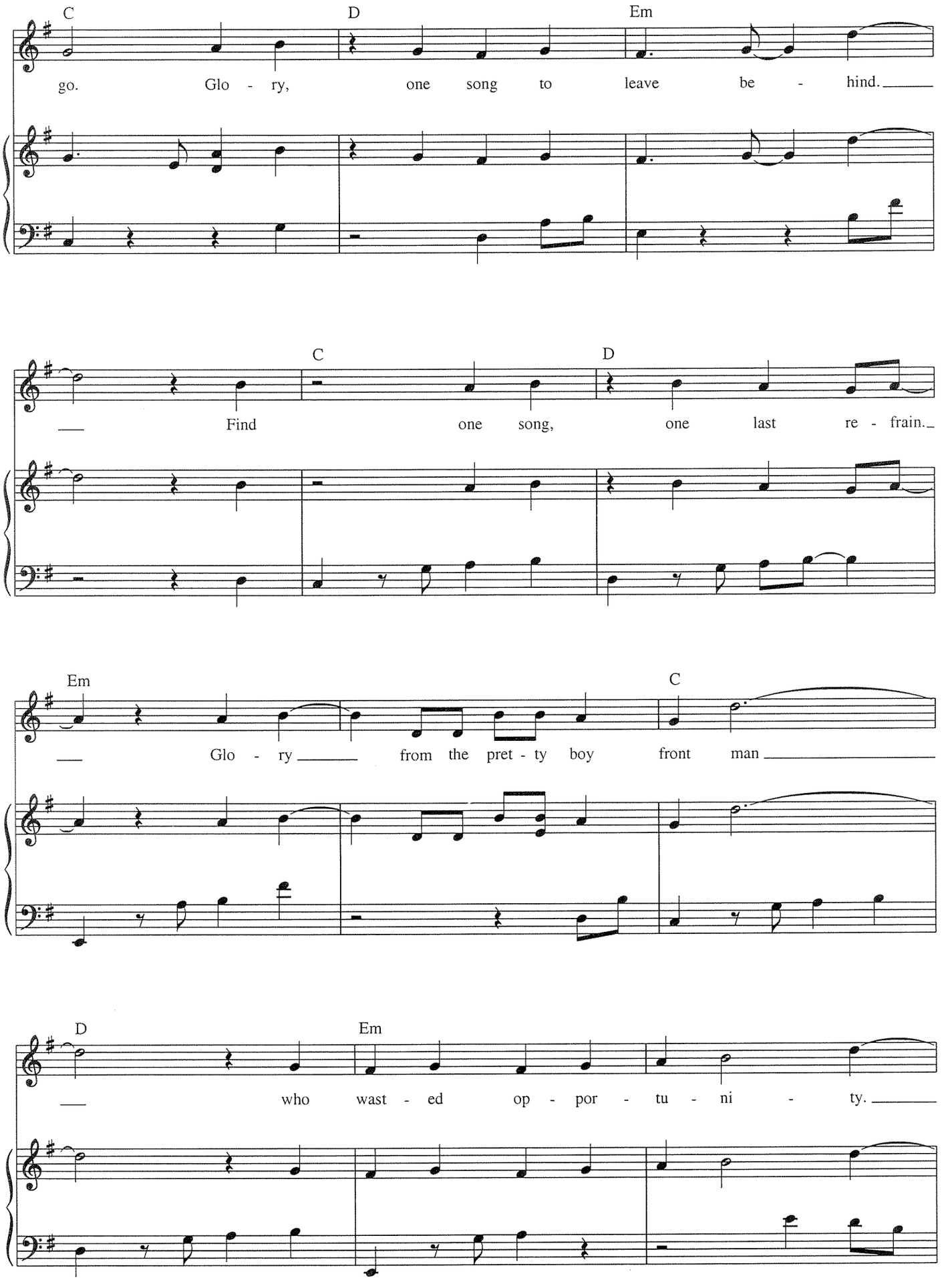
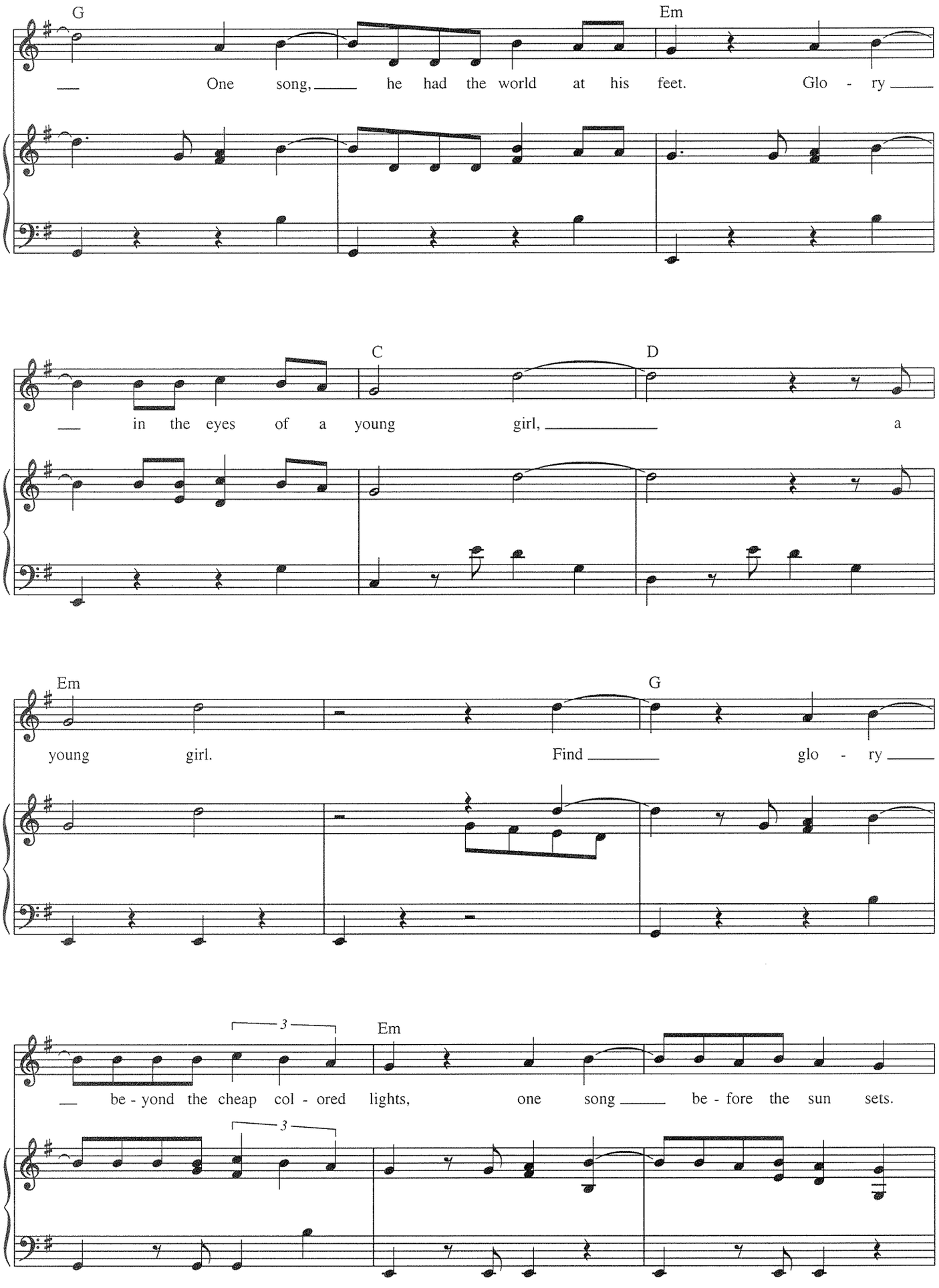
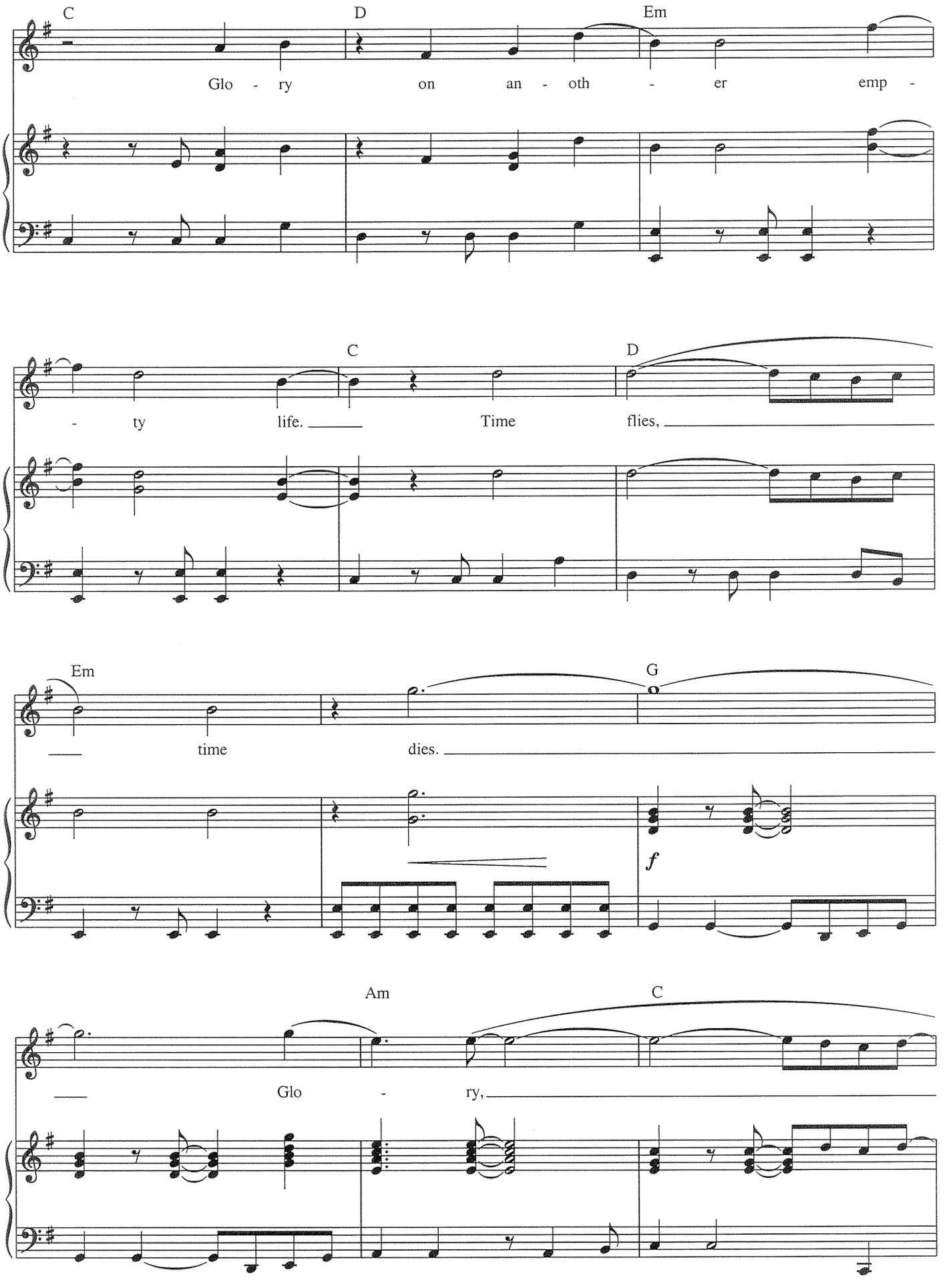
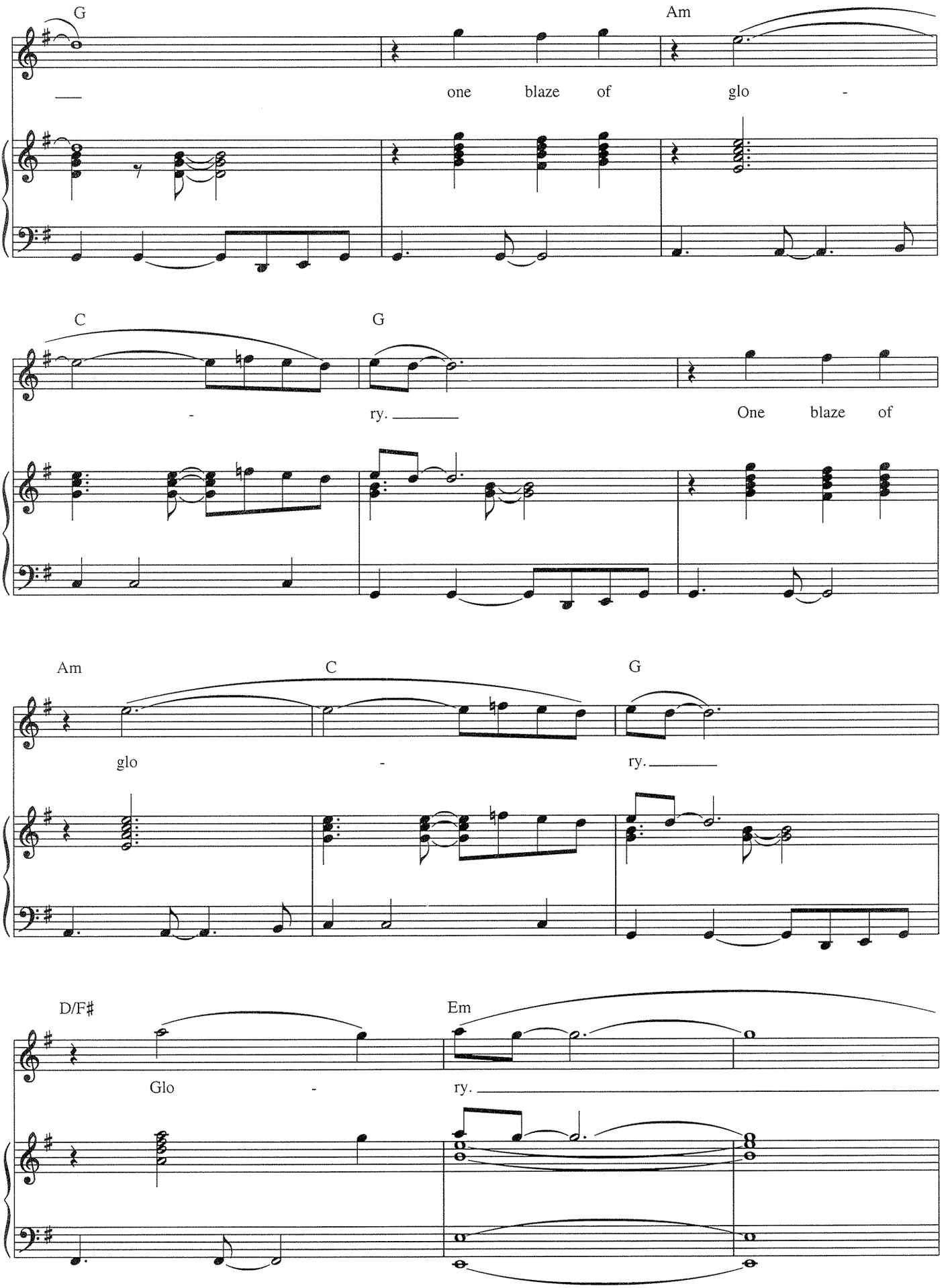
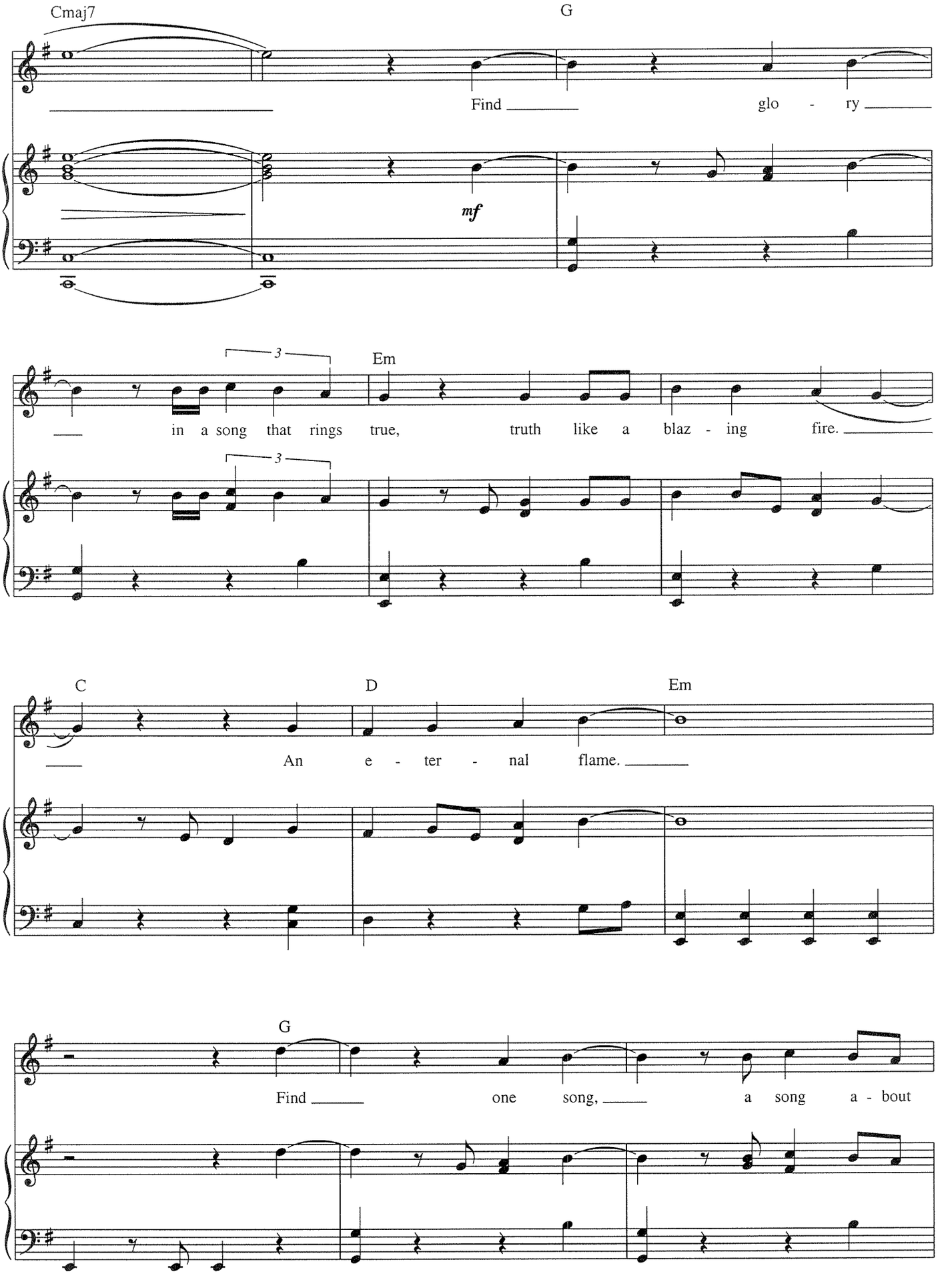
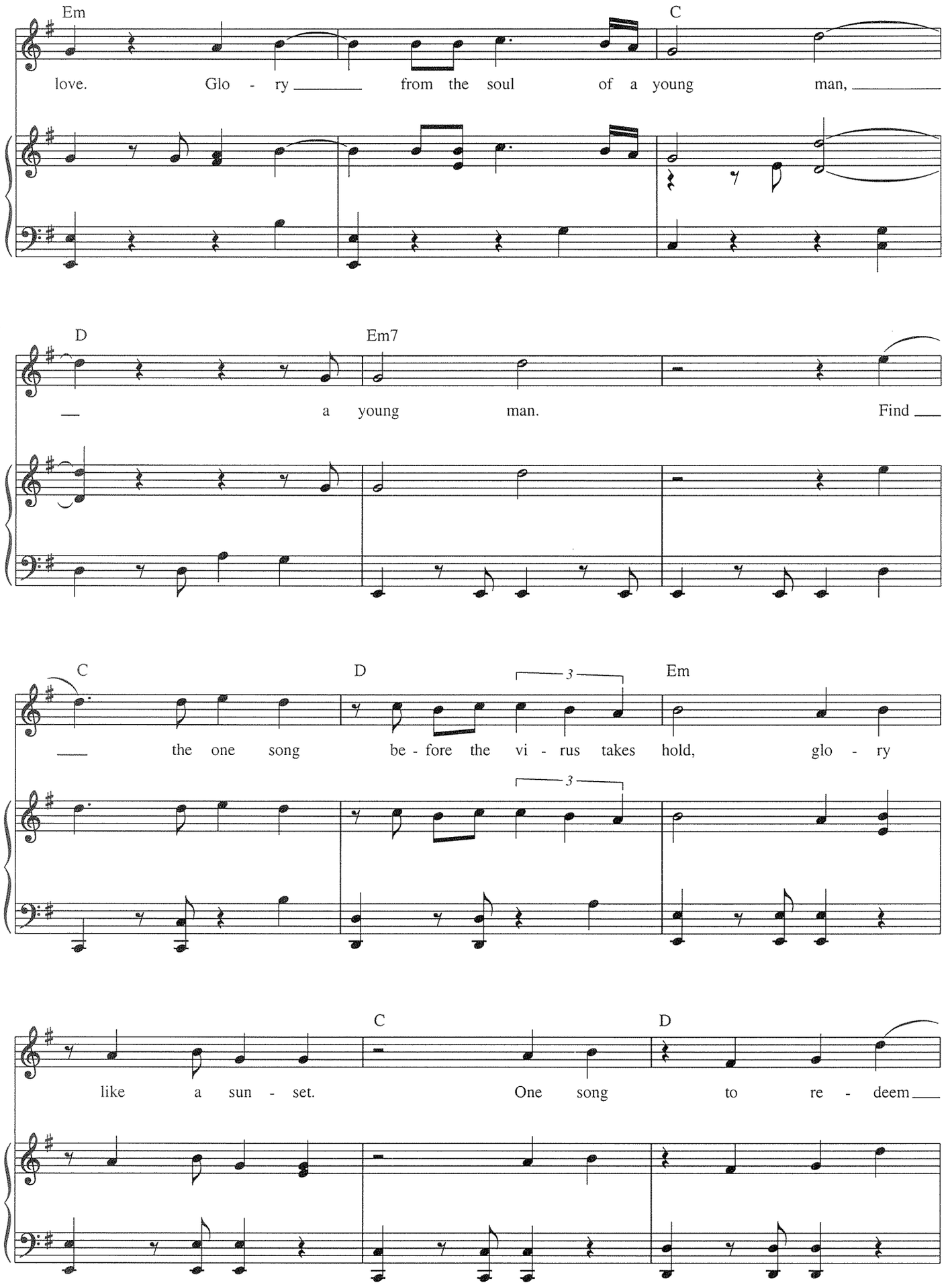

C
D
Em
go. Glo - ry, one song to leave be - hind.
C
D
Find one song, one last re - frain.
Em
C
Glo - ry from the pret - ty boy front man
D
Em
who wast - ed op - por - tu - ni - ty.

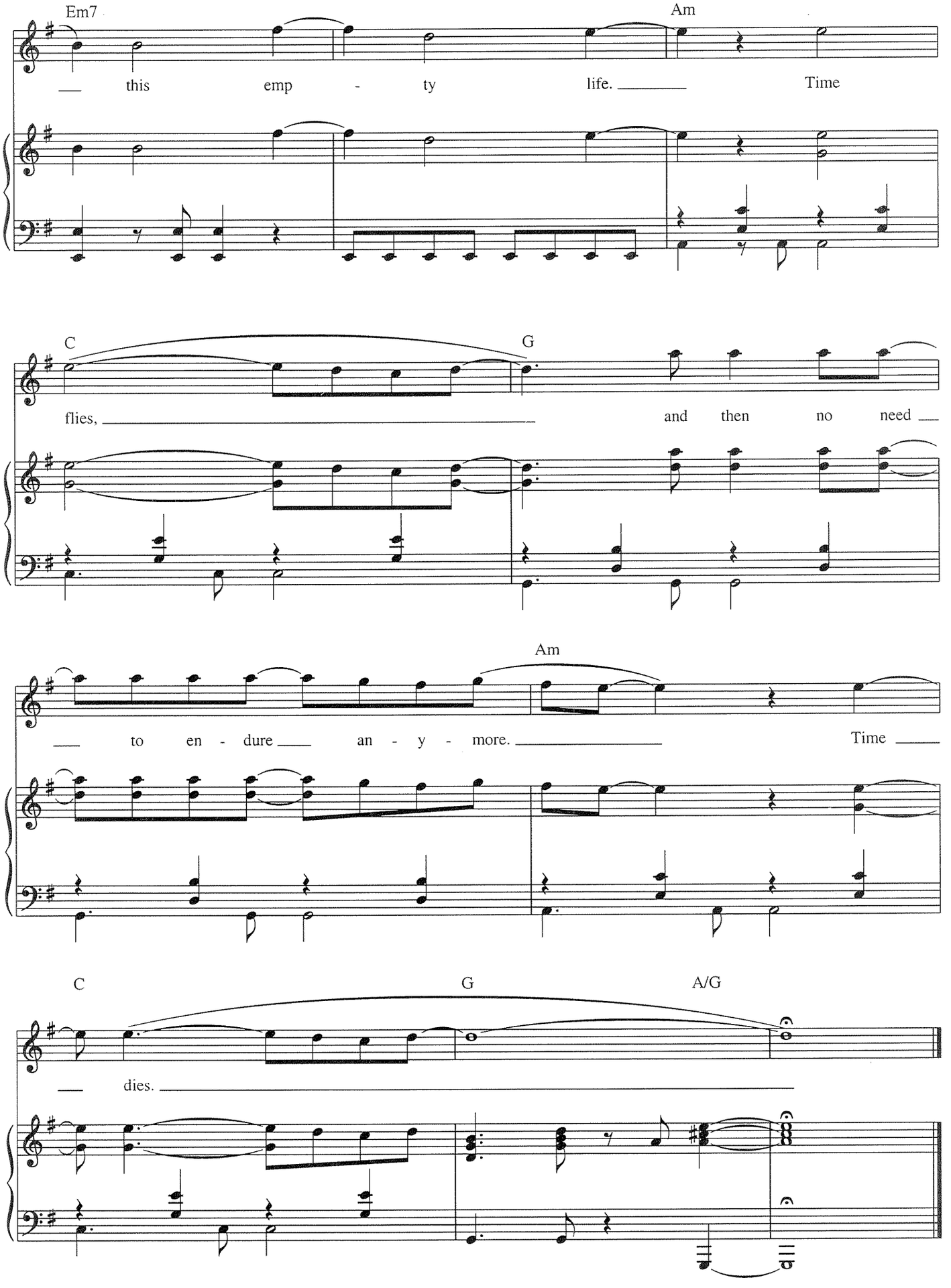

G
Em
One song, he had the world at his feet. Glo - ry
C
D
in the eyes of a young girl, a
Em
G
young girl. Find glo - ry
3
Em
be - yond the cheap col - ored lights, one song be - fore the sun sets.
3


C
D
Em
Glo - ry on an - oth - er emp -
C
D
- ty life. Time flies,
Em
G
time dies.
f
Am
C
Glo - ry,


G
Am
one blaze of glo -
C
G
- ry.
One blaze of
Am
C
G
glo - ry.
D/F#
Em
Glo - ry.


Cmaj7
G
Find glo - ry
mf
3
Em
in a song that rings true, truth like a blaz - ing fire.
3
C
D
Em
An e - ter - nal flame.
G
Find one song, a song a - bout


Em
C
love. Glo - ry from the soul of a young man,
D
Em7
a young man. Find
C
D
Em
3
the one song be - fore the vi - rus takes hold, glo - ry
C
D
like a sun - set. One song to re - deem

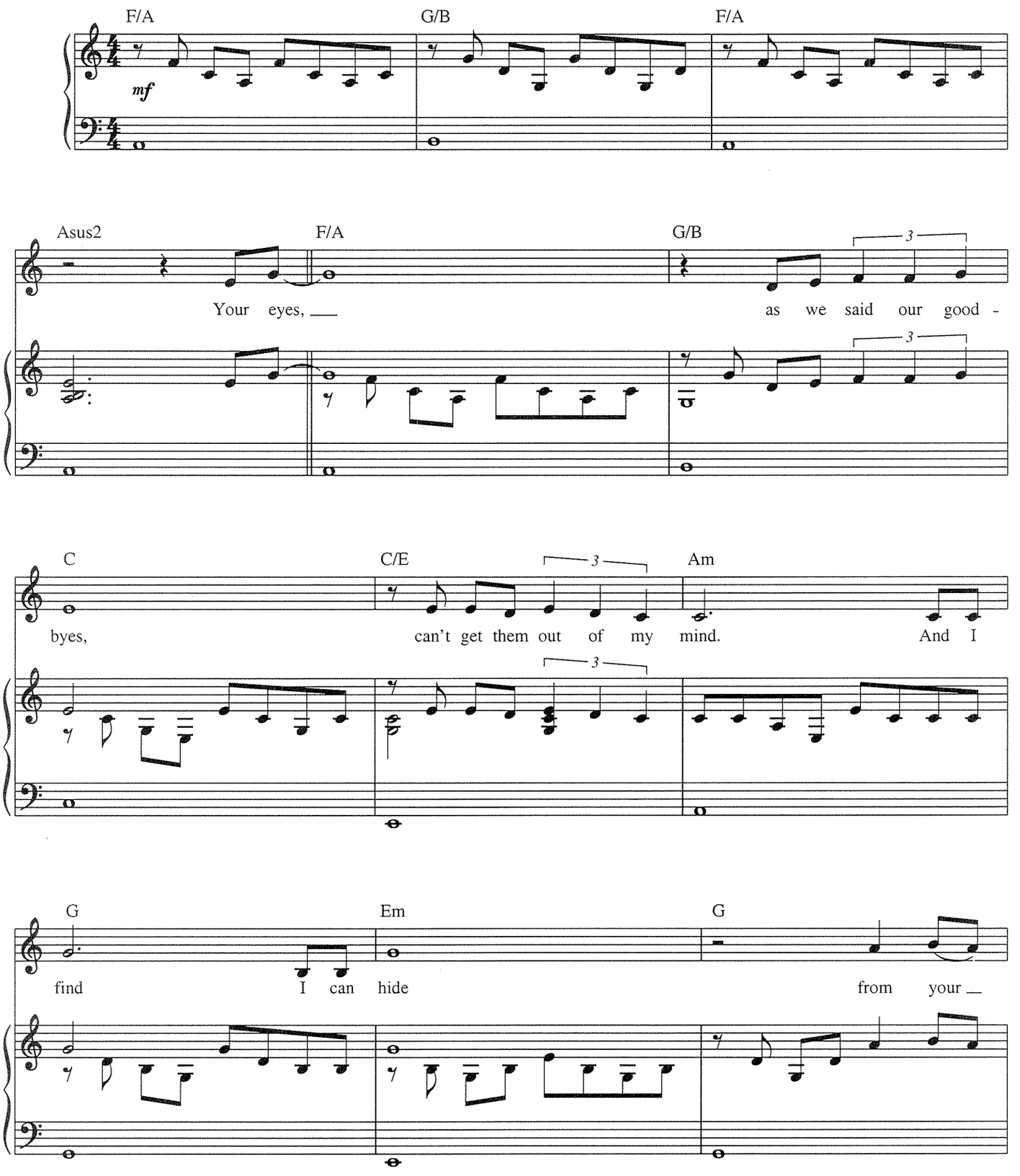

Em7
Am
this emp - ty life. Time
C
G
flies, and then no need
Am
to en - dure an - y - more. Time
C
G
A/G
dies.

YOUR EYES

from *Rent*

Words and Music by
JONATHAN LARSON

Moderately



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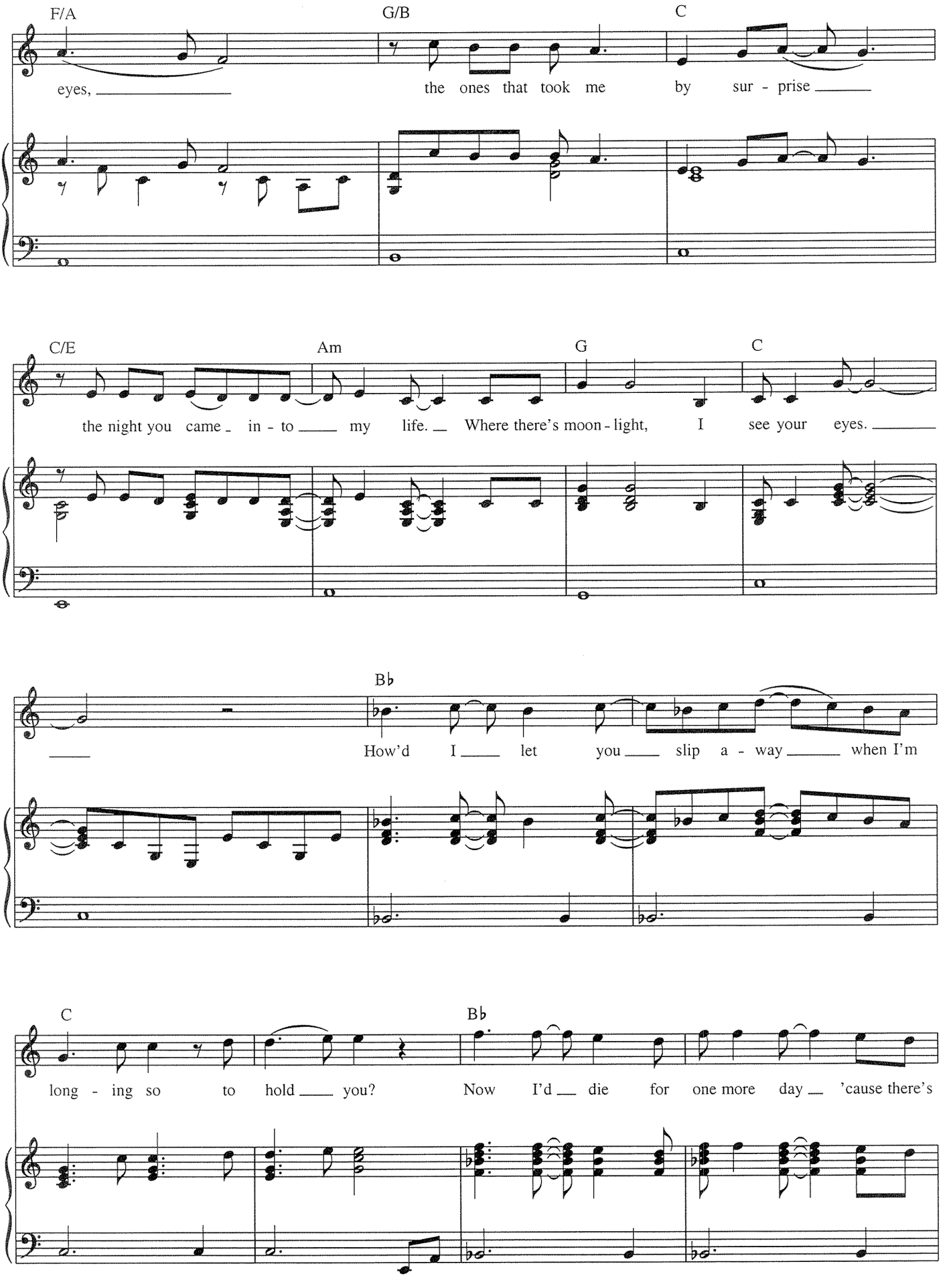
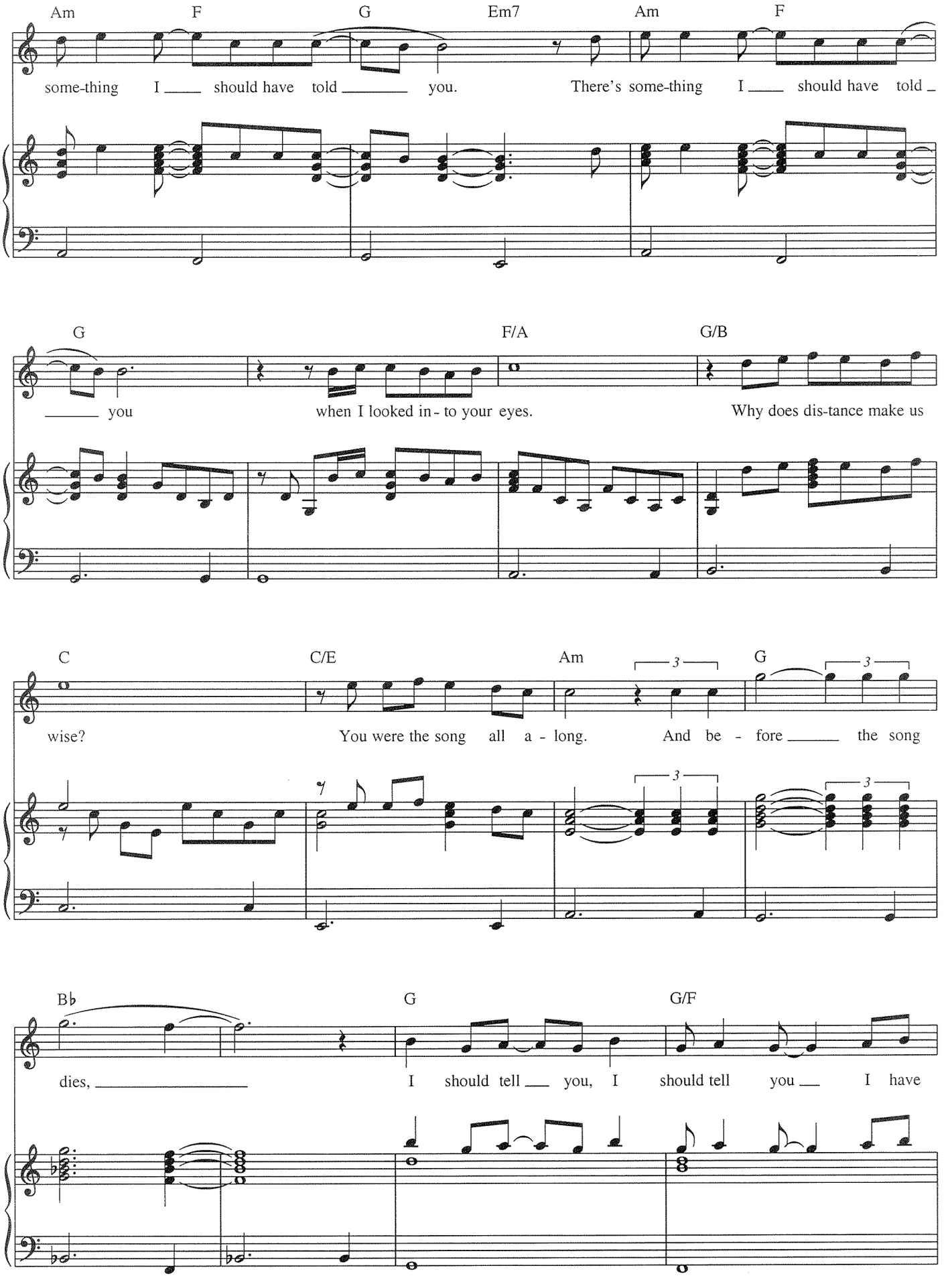
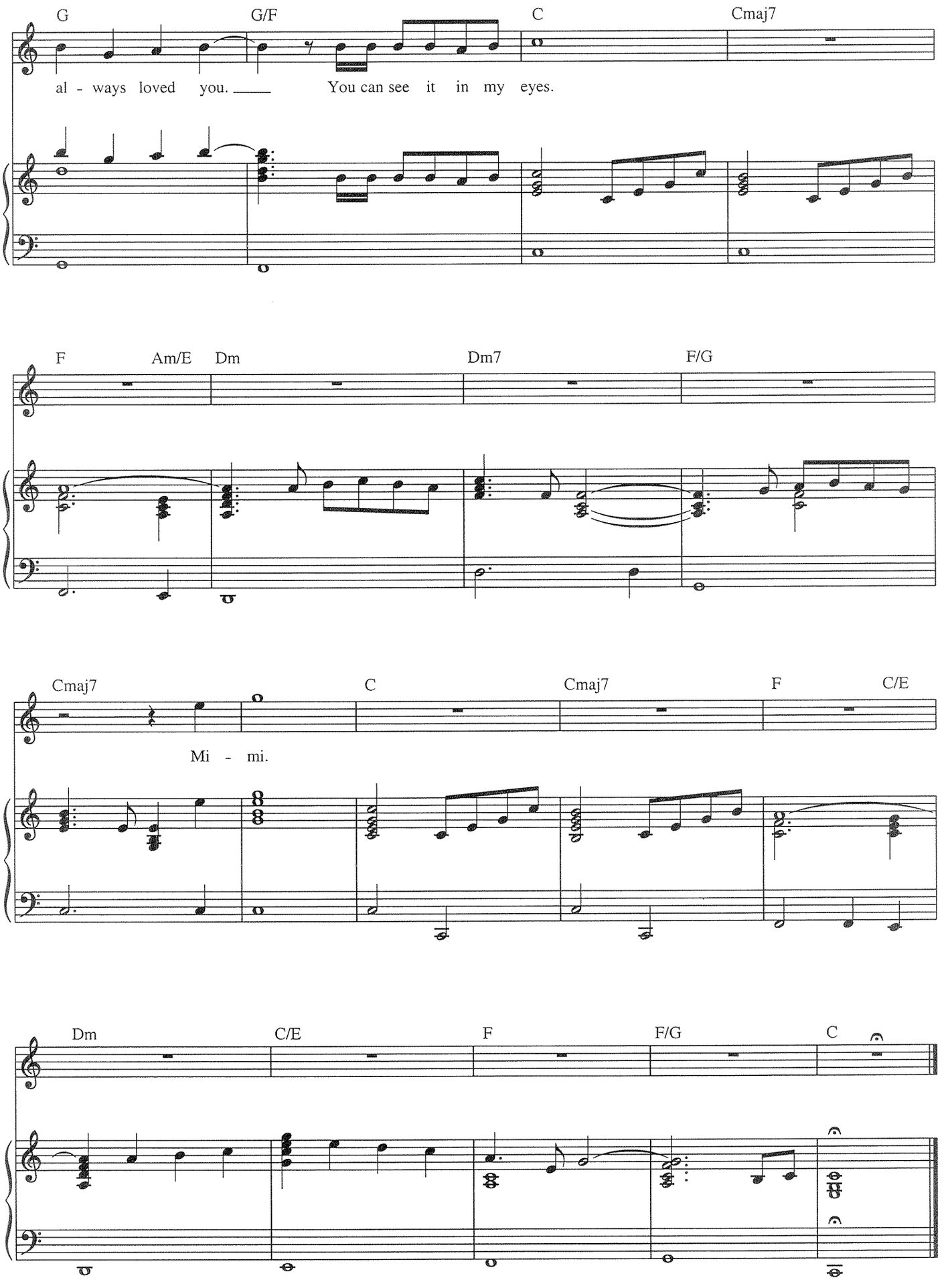

F/A
G/B
C
eyes,
the ones that took me by sur - prise
C/E
Am
G
C
the night you came in - to my life. Where there's moon - light, I see your eyes.
B♭
How'd I let you slip a - way when I'm
C
B♭
long - ing so to hold you? Now I'd die for one more day 'cause there's

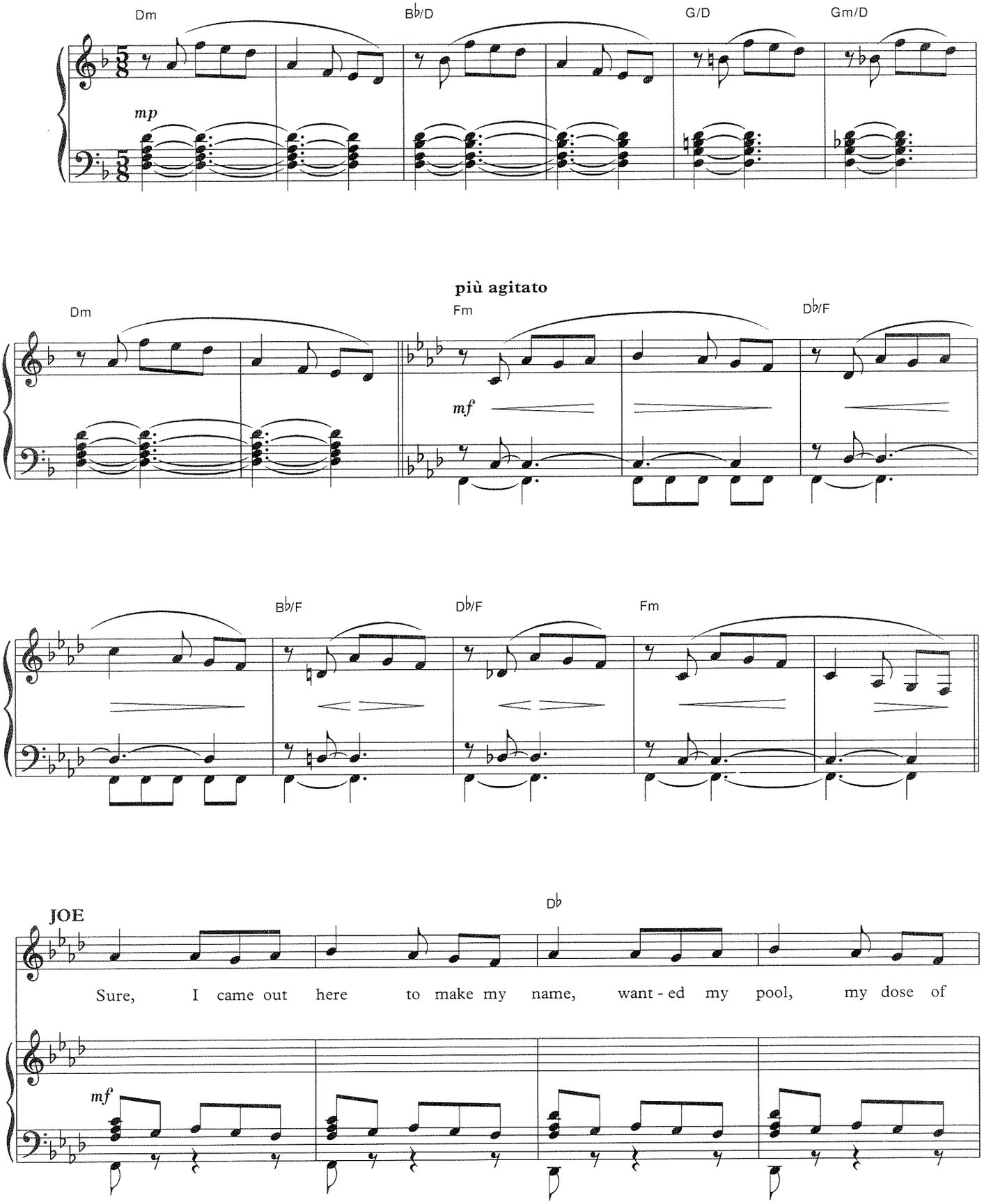

Am F G Em7 Am F
some-thing I ___ should have told ___ you. There's some-thing I ___ should have told ___
G F/A G/B
___ you when I looked in - to your eyes. Why does dis-tance make us
C C/E Am G
wise? You were the song all a - long. And be - fore ___ the song
B♭ G G/F
dies, ___ I should tell ___ you, I should tell you ___ I have


G
G/F
C
Cmaj7
al - ways loved you. ____ You can see it in my eyes.
F
Am/E
Dm
Dm7
F/G
Cmaj7
C
Cmaj7
F
C/E
Mi - mi.
Dm
C/E
F
F/G
C

SUNSET BOULEVARD

from *Sunset Boulevard*

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by AMY POWERS



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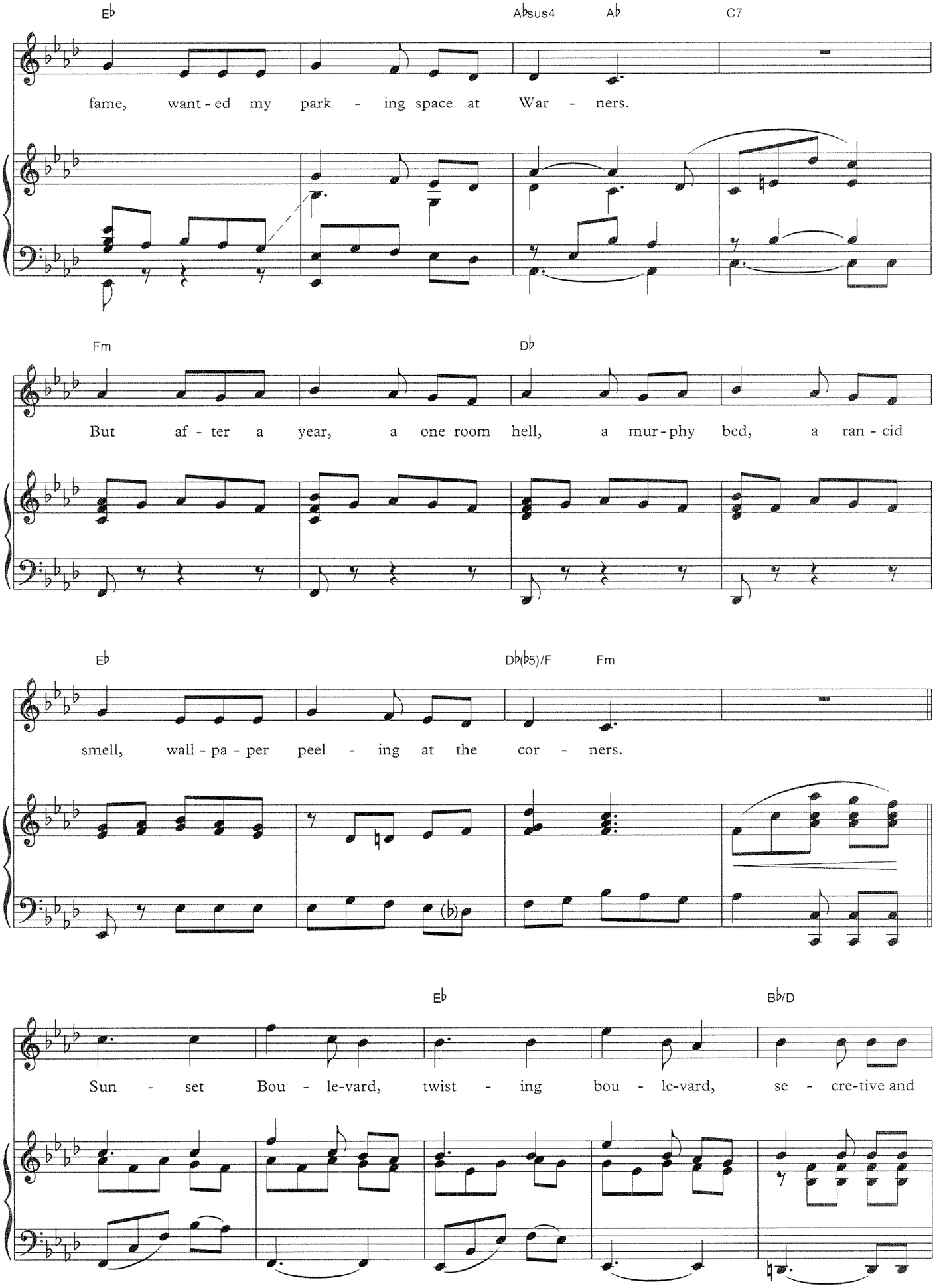
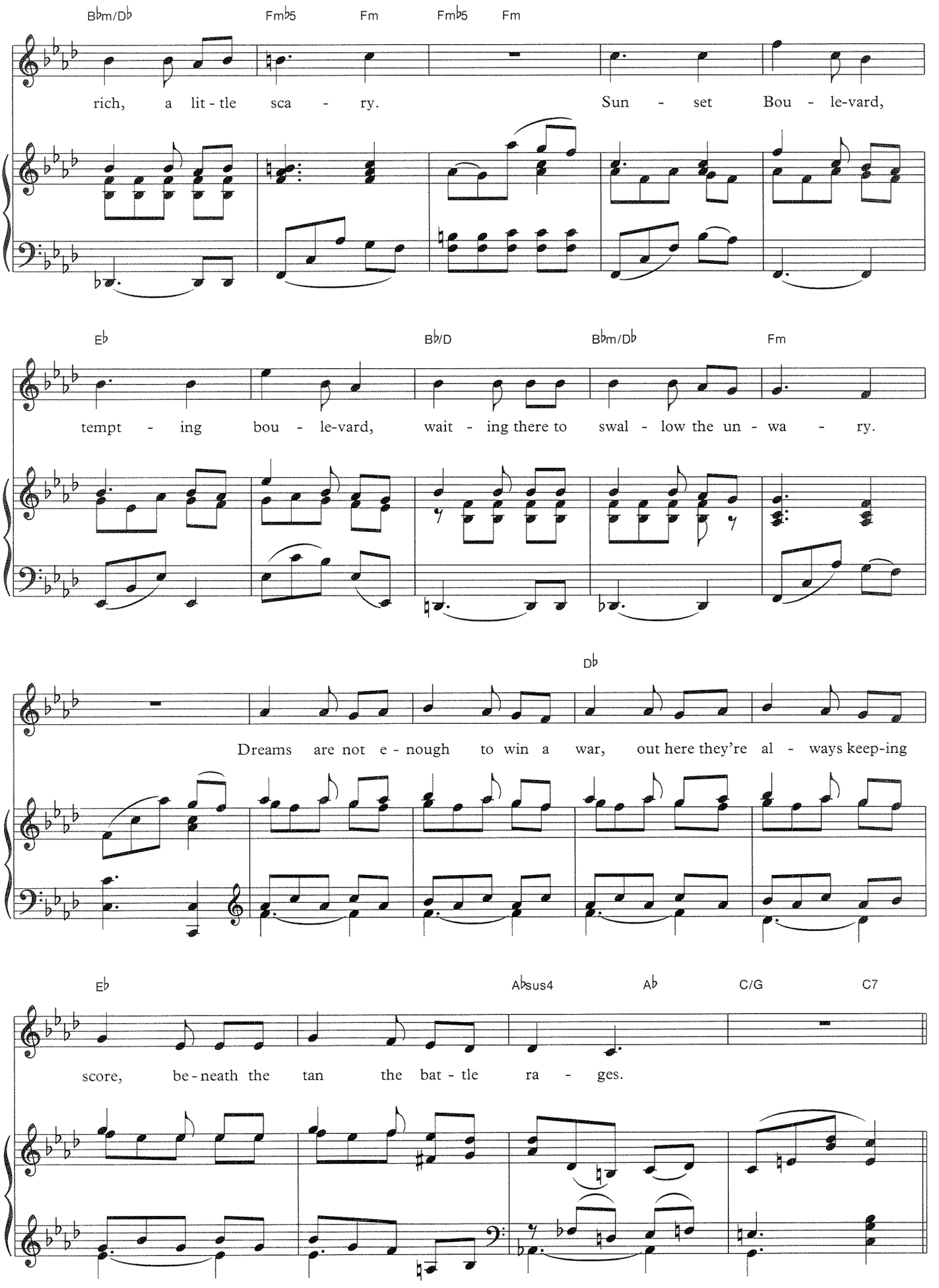
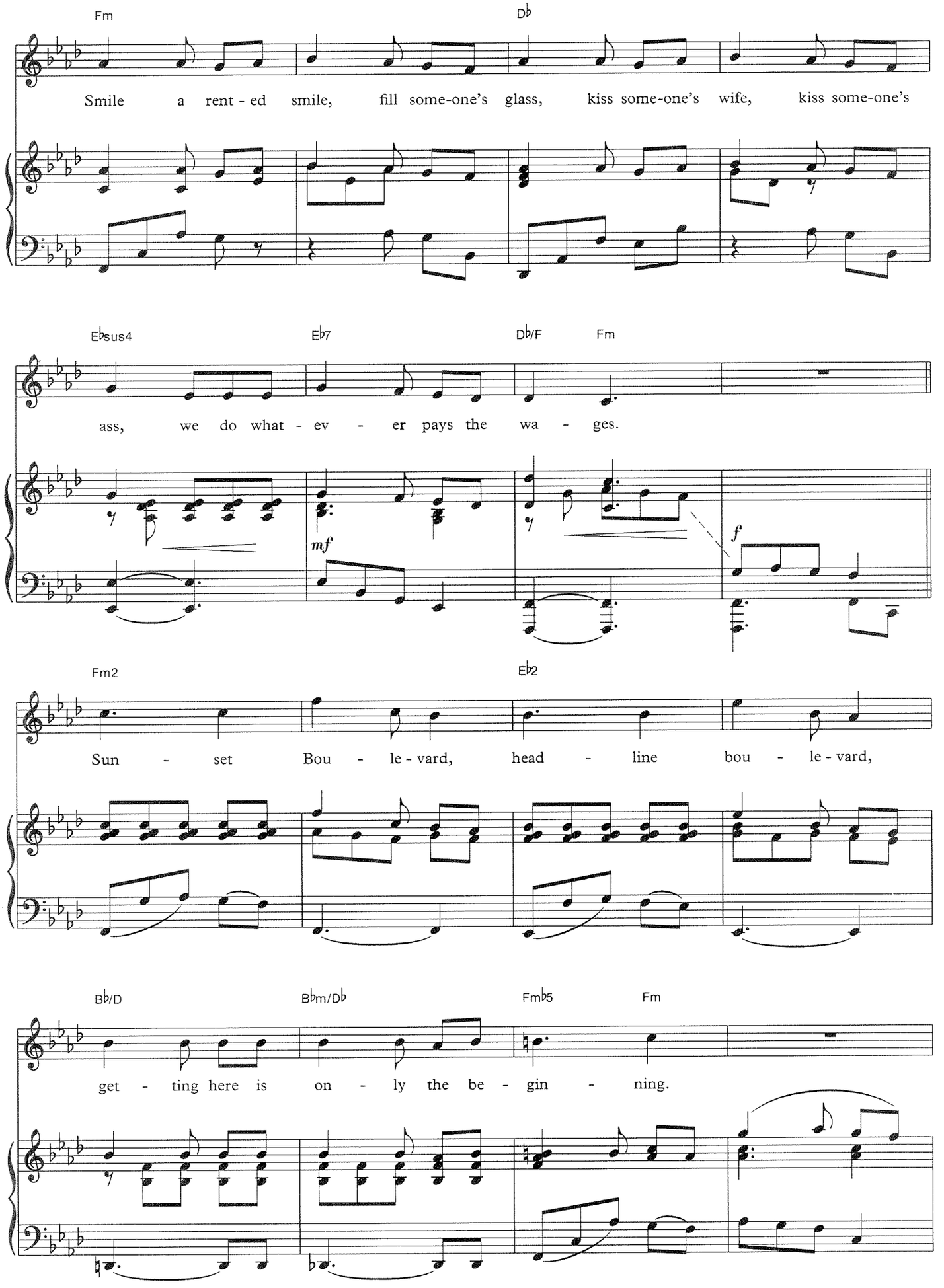
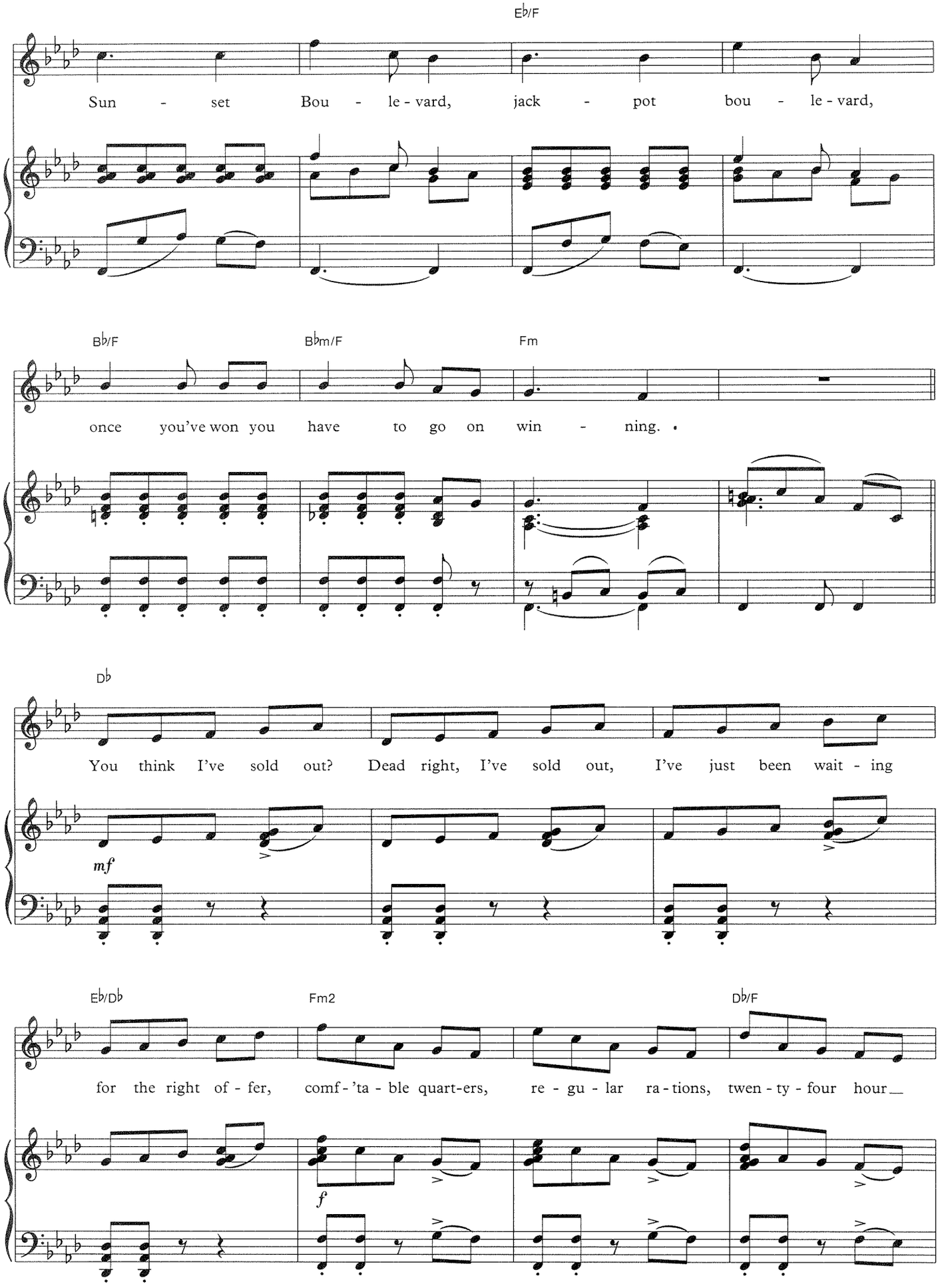
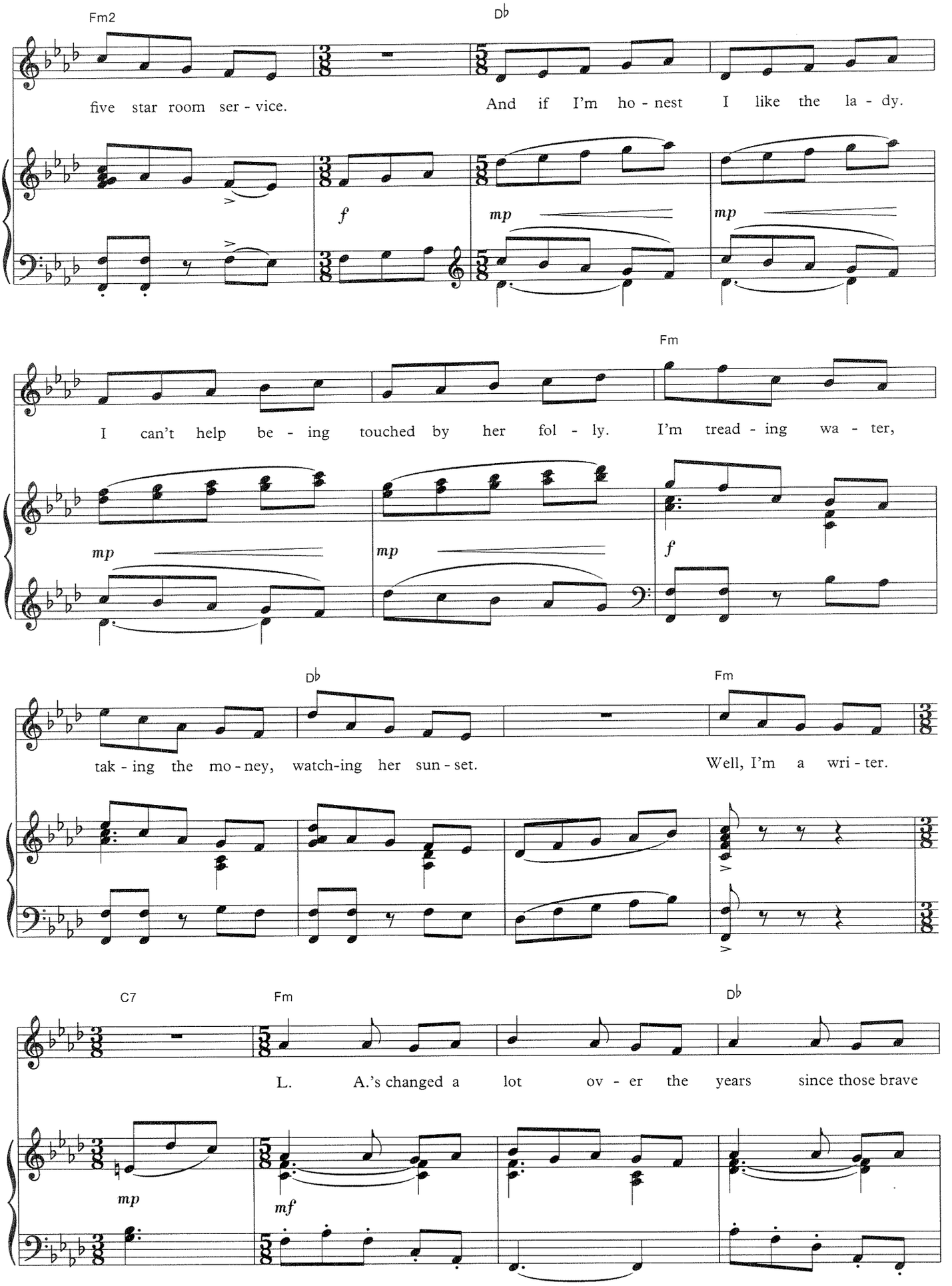
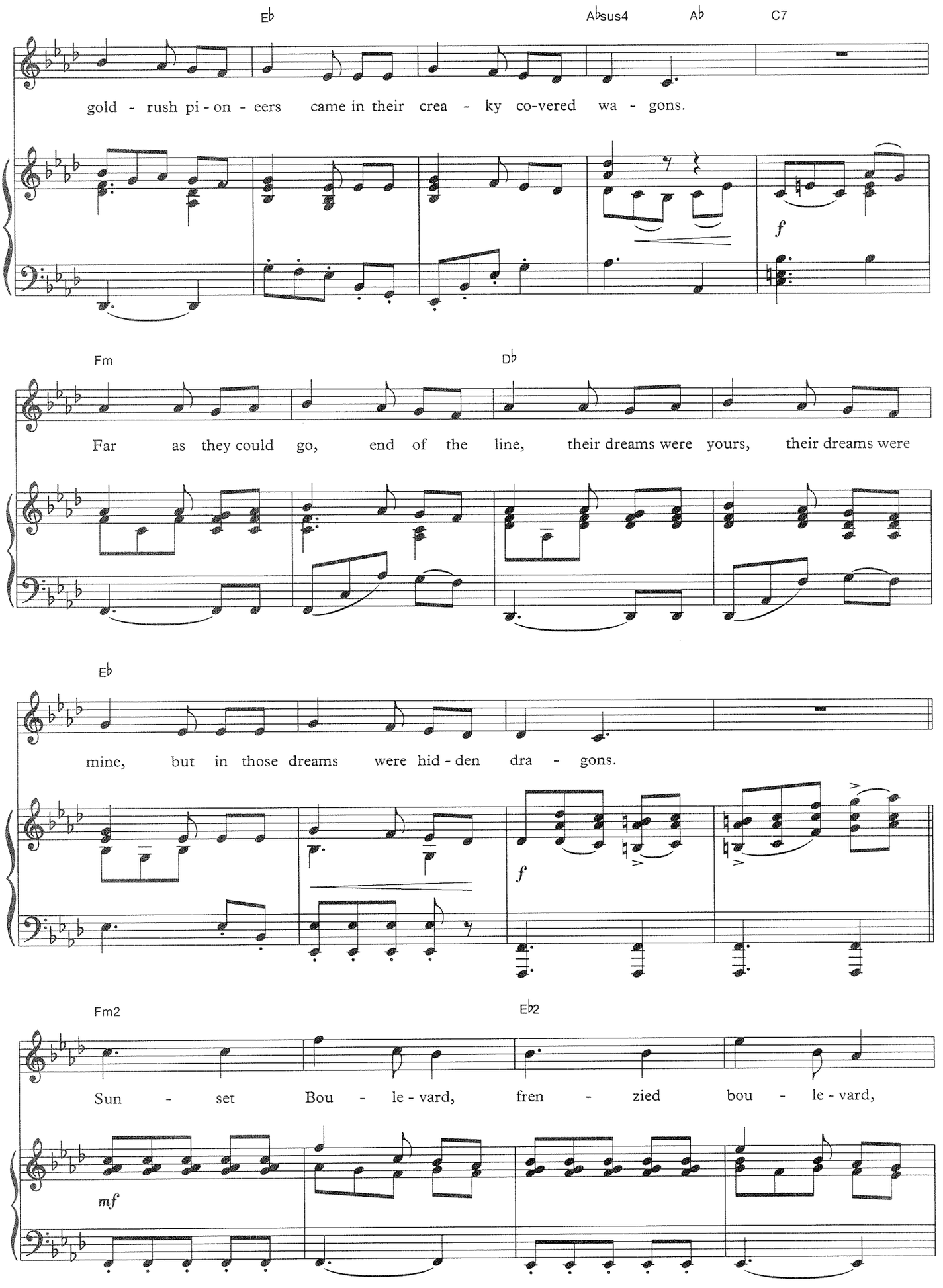

E♭
A♭sus4
A♭
C7
fame, want - ed my park - ing space at War - ners.
Fm
D♭
But af - ter a year, a one room hell, a mur - phy bed, a ran - cid
E♭
D♭(♭5)/F
Fm
smell, wall - pa - per peel - ing at the cor - ners.
E♭
B♭/D
Sun - set Bou - le-vard, twist - ing bou - le-vard, se - cre-tive and

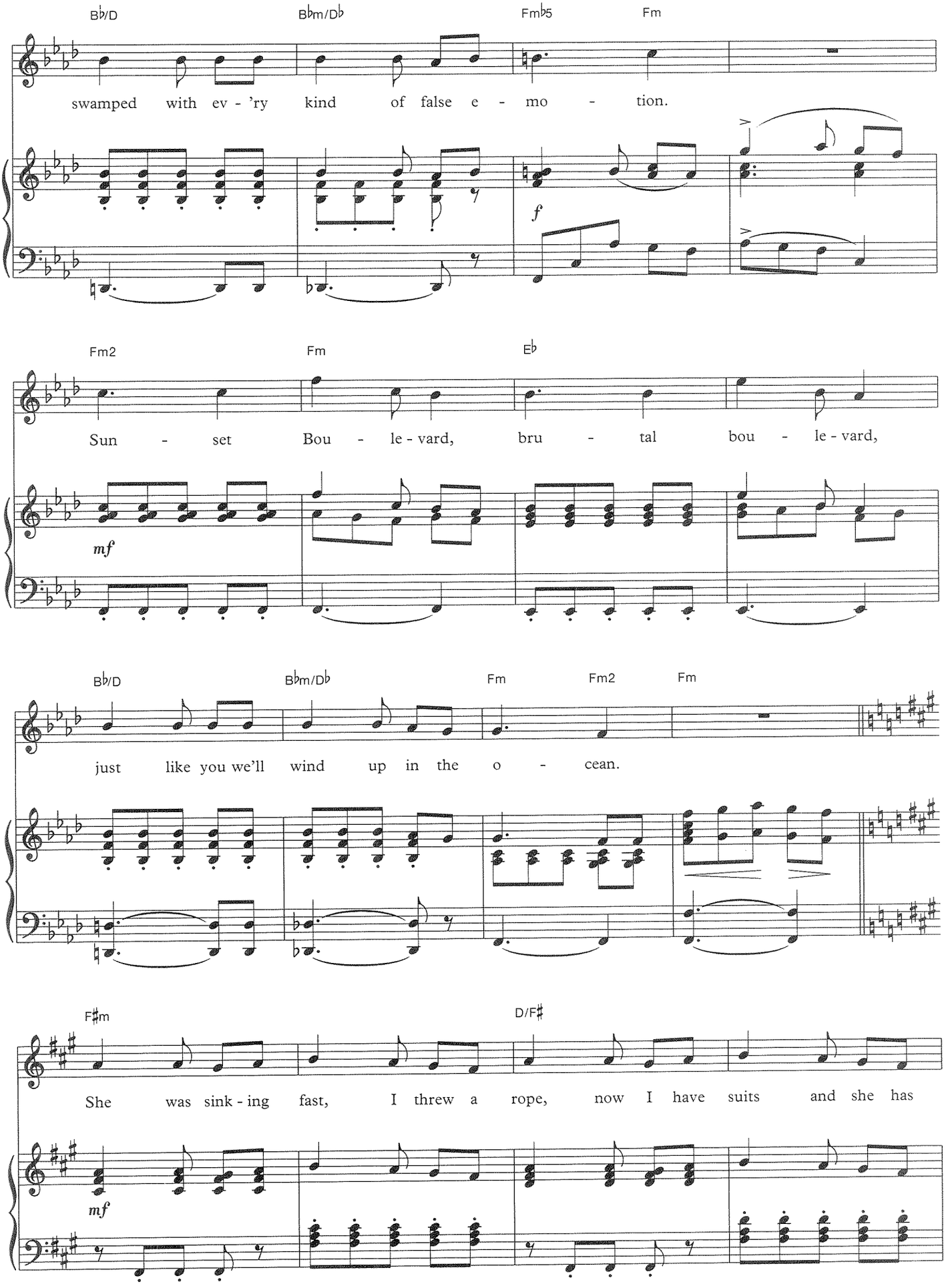

B♭m/D♭ Fm♭5 Fm Fm♭5 Fm
rich, a lit - tle sca - ry. Sun - set Bou - le-vard,
E♭ B♭/D B♭m/D♭ Fm
tempt - ing bou - le-vard, wait - ing there to swal - low the un - wa - ry.
D♭
Dreams are not e - nough to win a war, out here they're al - ways keep-ing
E♭ A♭sus4 A♭ C/G C7
score, be - neath the tan the bat - tle ra - ges.

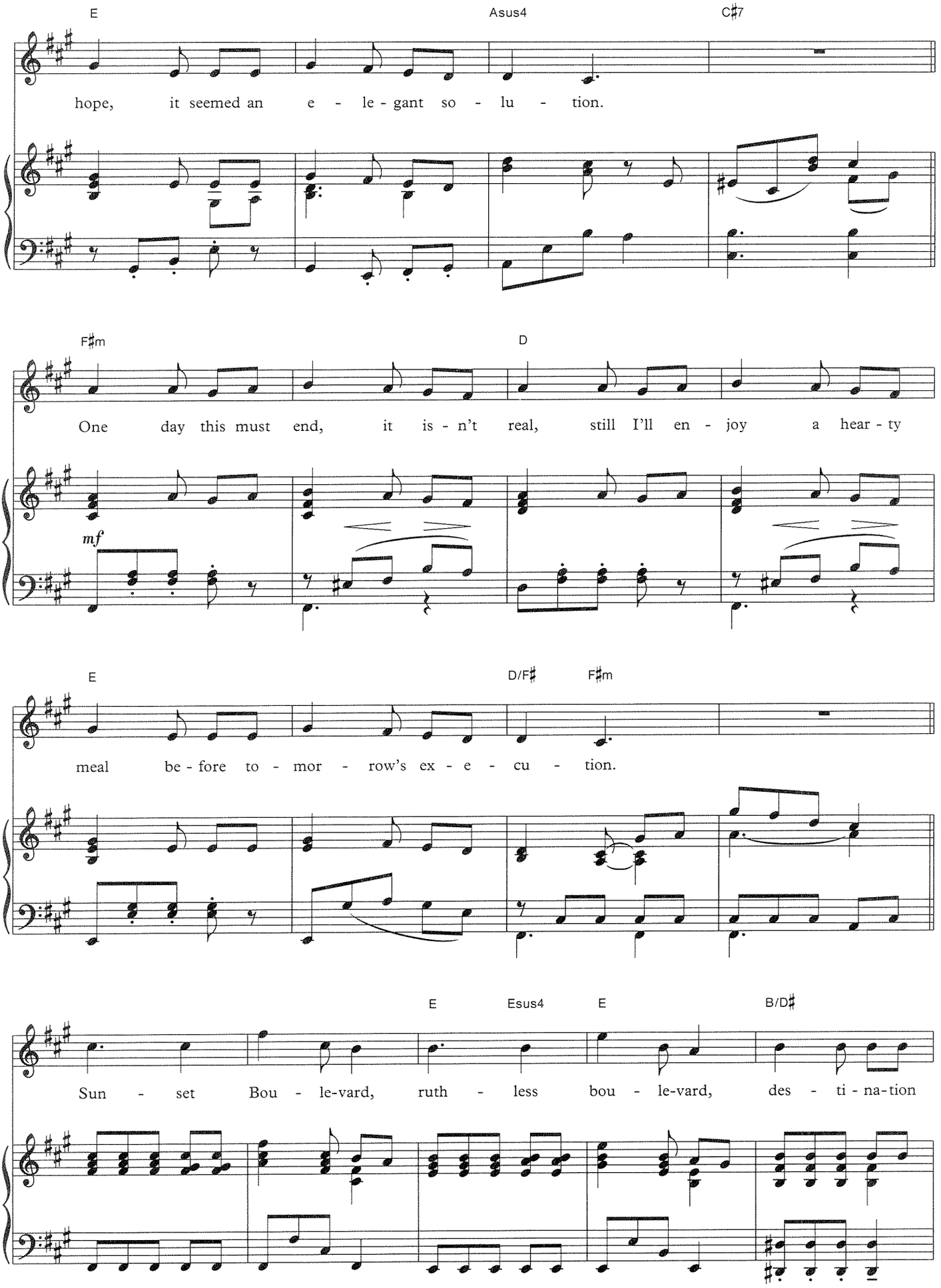

Fm
D♭
Smile a rent - ed smile, fill some-one's glass, kiss some-one's wife, kiss some-one's
E♭sus4
E♭7
D♭/F
Fm
ass, we do what - ev - er pays the wa - ges.
mf
f
Fm2
E♭2
Sun - set Bou - le - vard, head - line bou - le - vard,
B♭/D
B♭m/D♭
Fm♭5
Fm
get - ting here is on - ly the be - gin - ning.

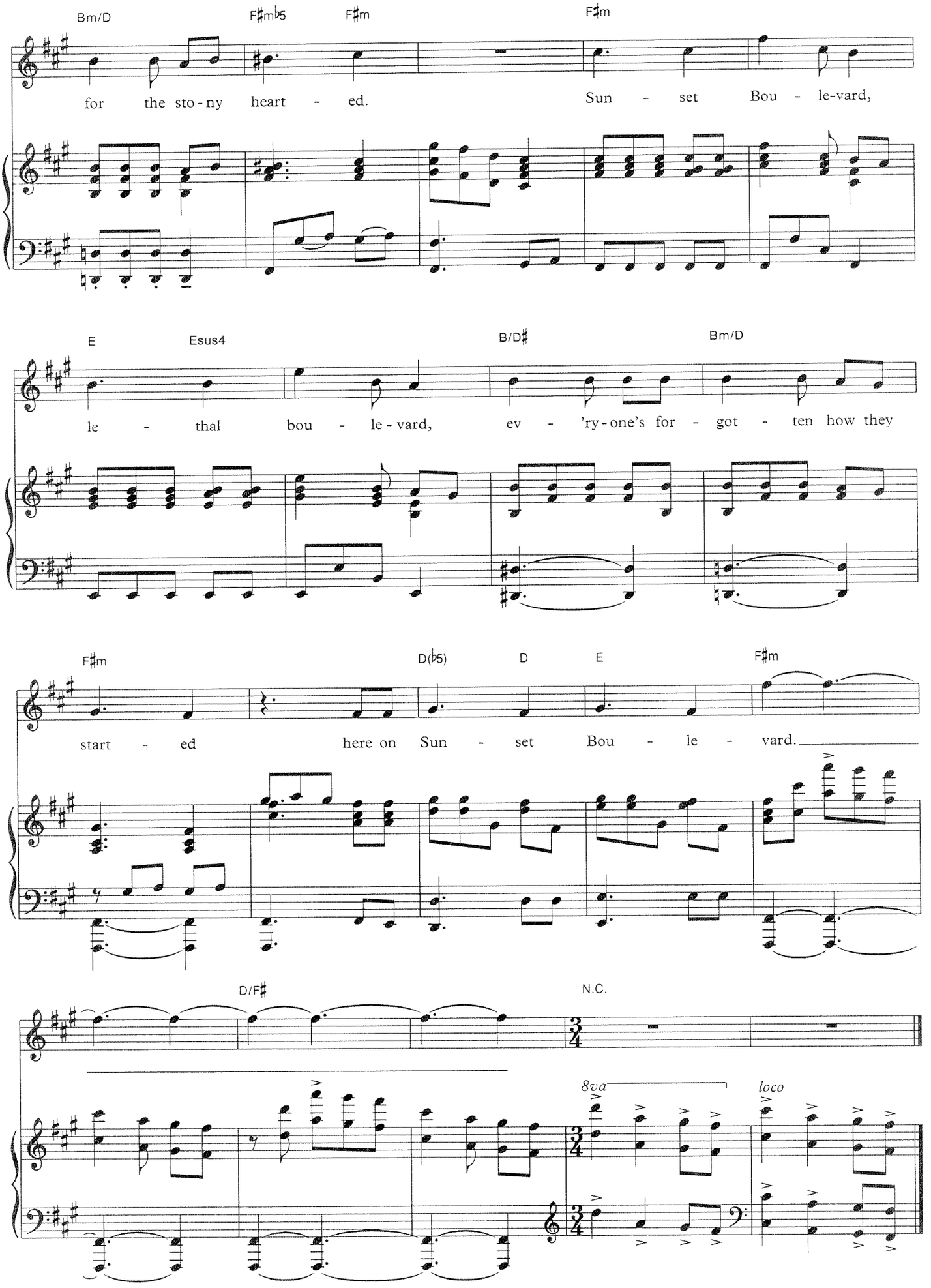

Eb/F
Sun - set Bou - le - vard, jack - pot bou - le - vard,
Bb/F
Bbm/F
Fm
once you've won you have to go on win - ning.
Db
You think I've sold out? Dead right, I've sold out, I've just been wait - ing
mf
Eb/Db
Fm2
Db/F
for the right of - fer, comf - 'ta - ble quart-ers, re - gu - lar ra - tions, twen - ty - four hour
f


Fm2
D♭
five star room ser - vice.
And if I'm ho - nest I like the la - dy.
f
mp
mp
Fm
I can't help be - ing touched by her fol - ly. I'm tread - ing wa - ter,
mp
mp
f
D♭
Fm
tak - ing the mo - ney, watch-ing her sun - set.
Well, I'm a wri - ter.
C7
Fm
D♭
L. A.'s changed a lot ov - er the years since those brave
mp
mf


E♭
A♭sus4
A♭
C7
gold - rush pi - on - eers came in their crea - ky co-vered wa - gons.
f
Fm
D♭
Far as they could go, end of the line, their dreams were yours, their dreams were
E♭
mine, but in those dreams were hid - den dra - gons.
f
Fm2
E♭2
Sun - set Bou - le - vard, fren - zied bou - le - vard,
mf


B♭/D
B♭m/D♭
Fm♭5
Fm
swamped with ev - 'ry kind of false e - mo - tion.
f
Fm2
Fm
E♭
Sun - set Bou - le - vard, bru - tal bou - le - vard,
mf
B♭/D
B♭m/D♭
Fm
Fm2
Fm
just like you we'll wind up in the o - cean.
F♯m
D/F♯
She was sink - ing fast, I threw a rope, now I have suits and she has
mf


E
Asus4
C♯7
hope, it seemed an e - le - gant so - lu - tion.
F♯m
D
One day this must end, it is - n't real, still I'll en - joy a hear - ty
mf
E
D/F♯
F♯m
meal be - fore to - mor - row's ex - e - cu - tion.
E
Esus4
E
B/D♯
Sun - set Bou - le-vard, ruth - less bou - le-vard, des - ti - na-tion

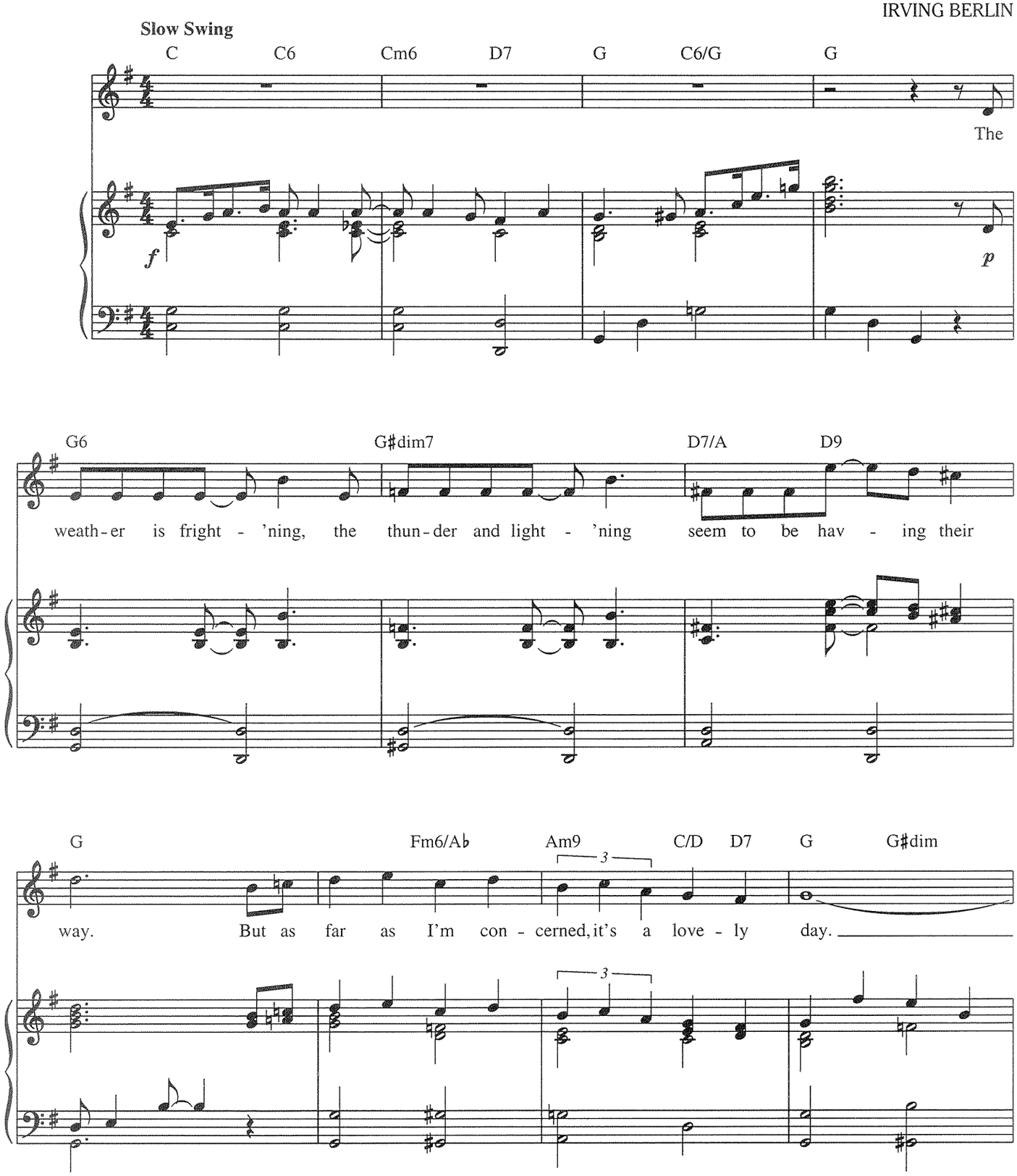

Bm/D
F♯m♭5
F♯m
F♯m
for the sto-ny heart - ed.
Sun - set Bou - le-vard,
E
Esus4
B/D♯
Bm/D
le - thal bou - le-vard, ev - 'ry-one's for - got - ten how they
F♯m
D(♭5)
D
E
F♯m
start - ed here on Sun - set Bou - le - vard.
D/F♯
N.C.
8va
loco

ISN'T THIS A LOVELY DAY

(To Be Caught in the Rain?)

from the RKO Radio Motion Picture *Top Hat*

Words and Music by
IRVING BERLIN



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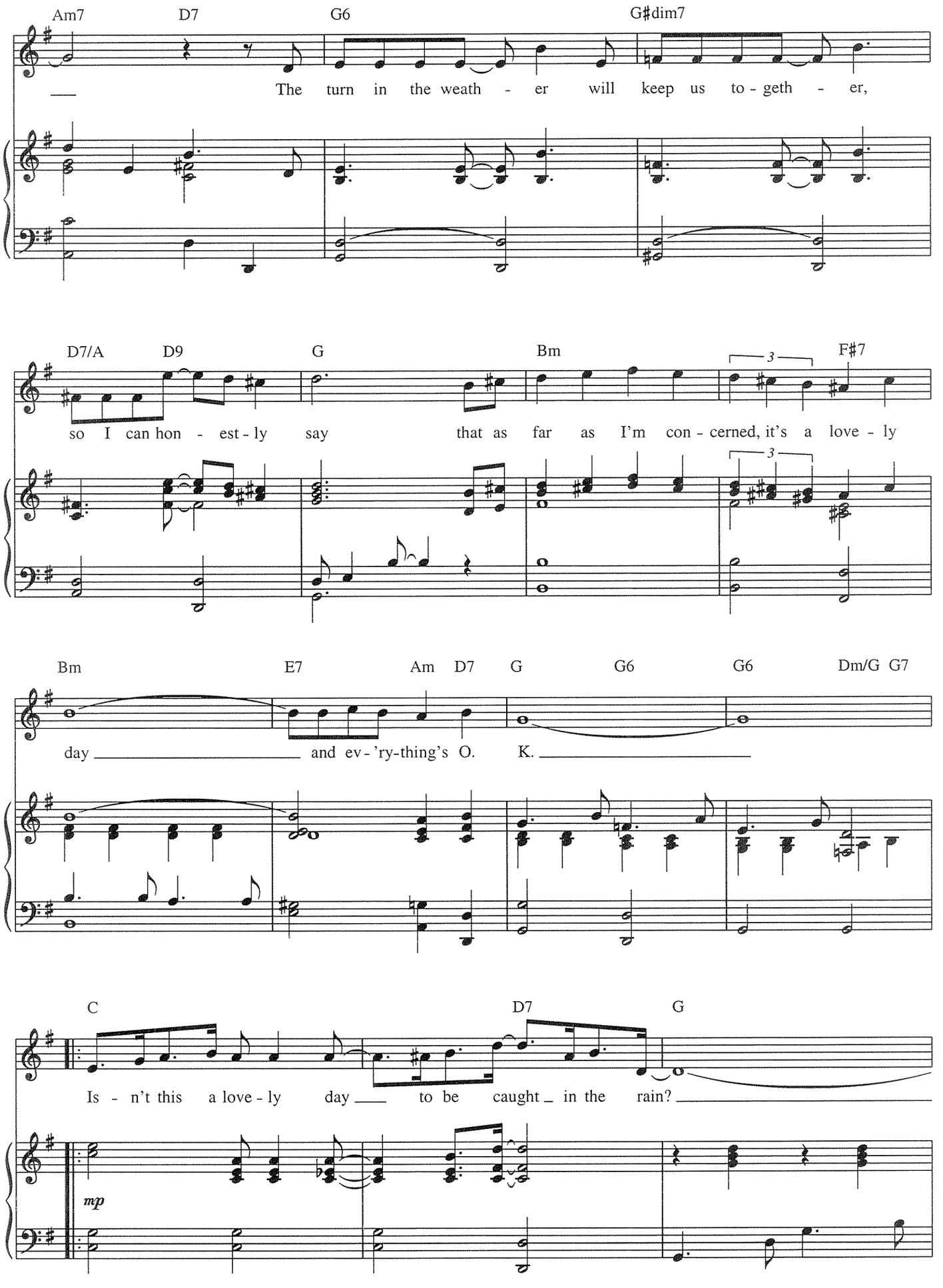
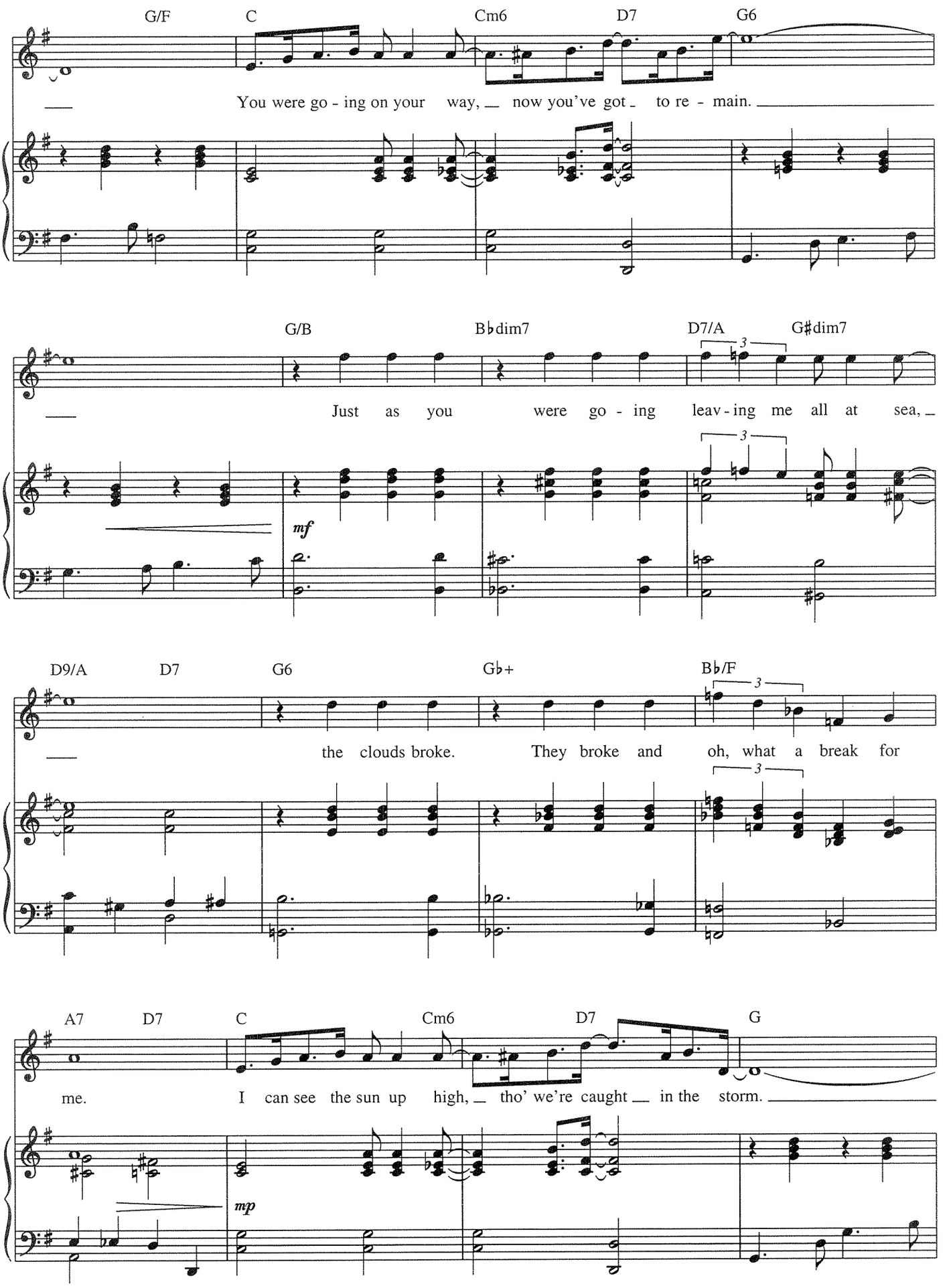
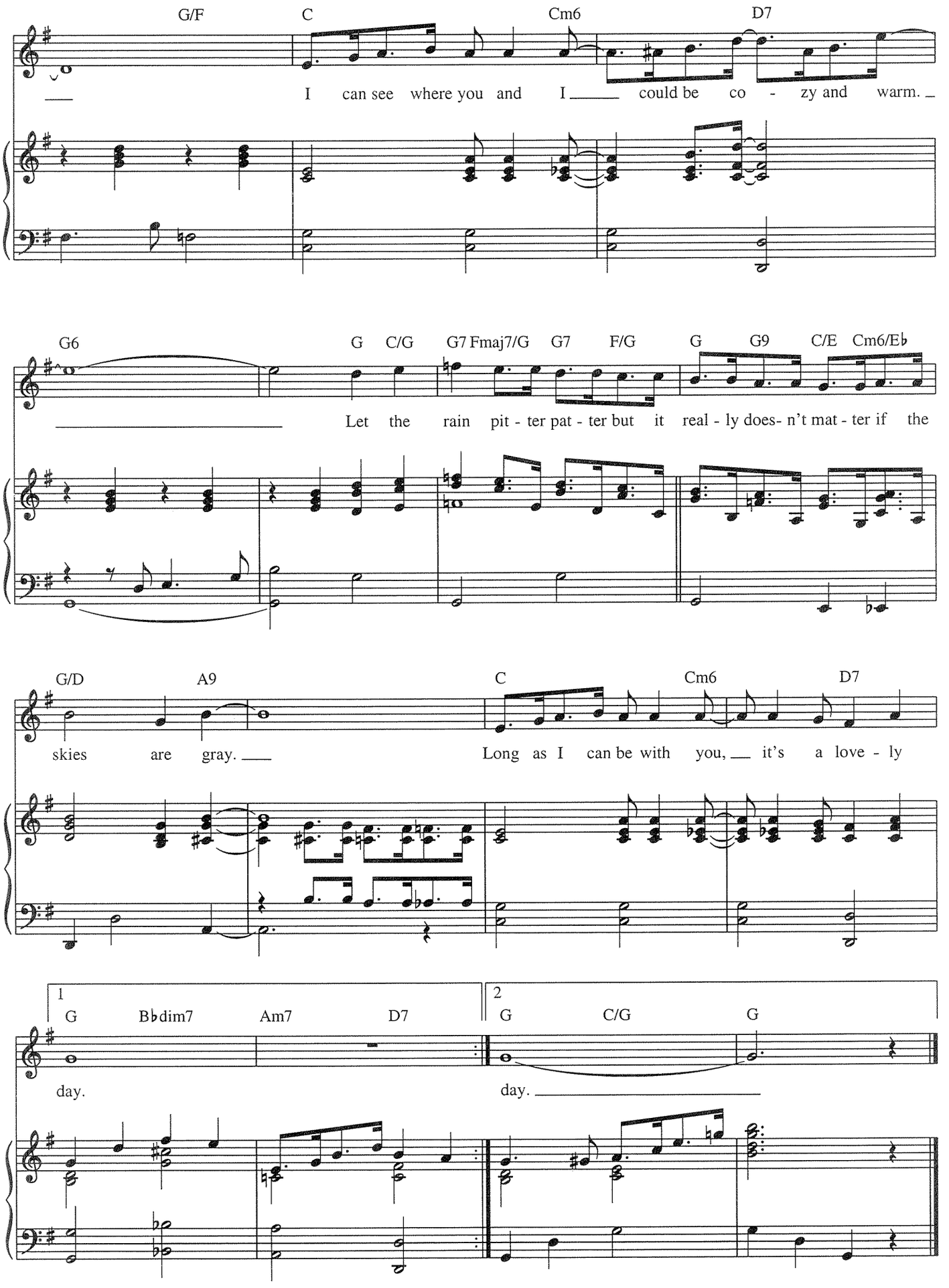

Am7 D7 G6 G♯dim7
The turn in the weath - er will keep us to - geth - er,
D7/A D9 G Bm F♯7
so I can hon - est - ly say that as far as I'm con - cerned, it's a love - ly
Bm E7 Am D7 G G6 G6 Dm/G G7
day and ev - 'ry-thing's O. K.
C D7 G
Is - n't this a love - ly day to be caught in the rain?
mp

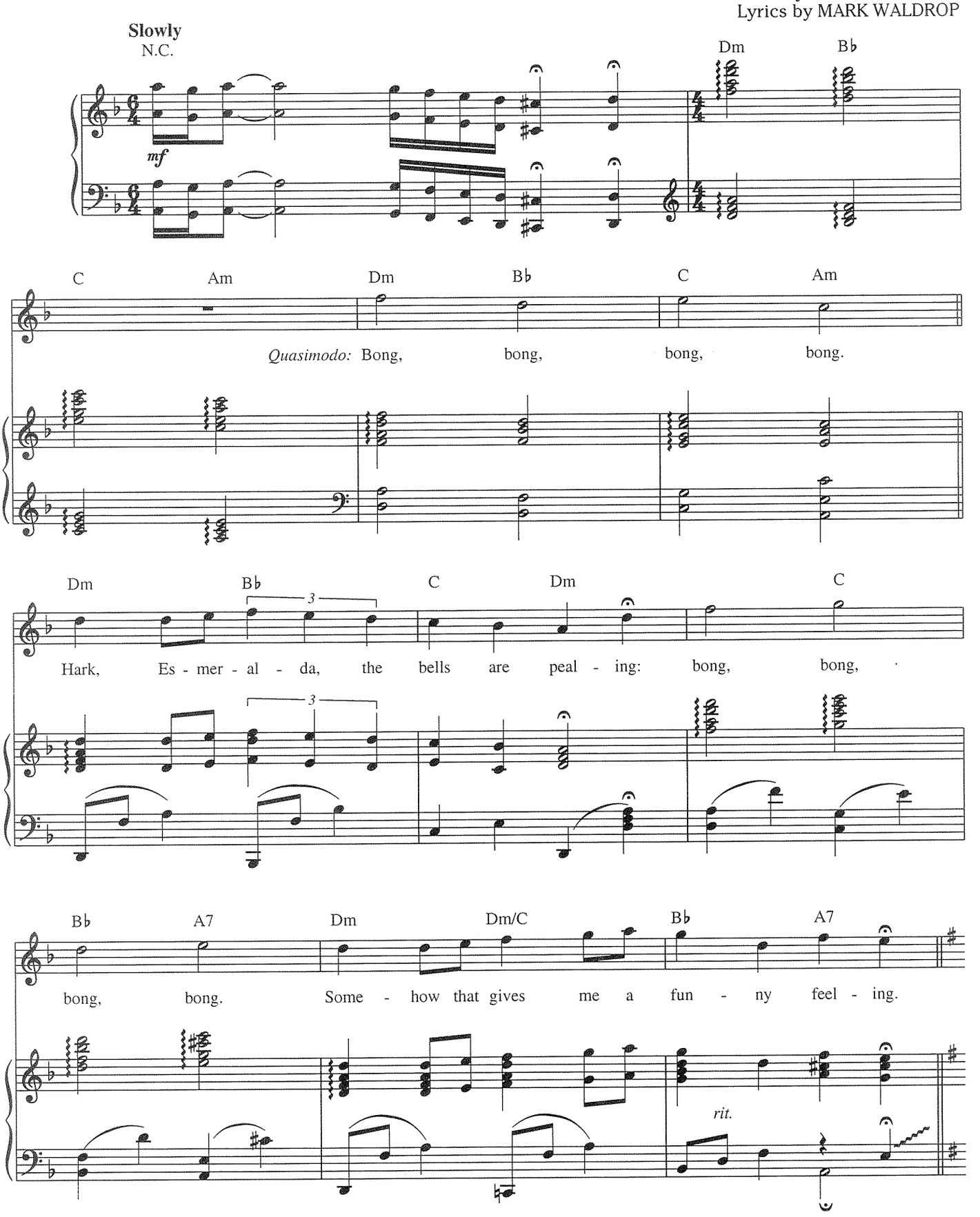

G/F
C
Cm6
D7
G6
You were go - ing on your way, now you've got to re - main.
G/B
B♭dim7
D7/A
G♯dim7
3
Just as you were go - ing leav - ing me all at sea,
mf
D9/A
D7
G6
G♭+
B♭/F
the clouds broke. They broke and oh, what a break for
A7
D7
C
Cm6
D7
G
me. I can see the sun up high, tho' we're caught in the storm.
mp


G/F C Cm6 D7
I can see where you and I could be co - zy and warm.
G6 G C/G G7 Fmaj7/G G7 F/G G G9 C/E Cm6/E♭
Let the rain pit - ter pat - ter but it real - ly does- n't mat - ter if the
G/D A9 C Cm6 D7
skies are gray. Long as I can be with you, it's a love - ly
1
G B♭dim7 Am7 D7
day.
2
G C/G G
day.

QUASIMODO

from Howard Crabtree's *When Pigs Fly*

Music by DICK GALLAGHER
Lyrics by MARK WALDROP



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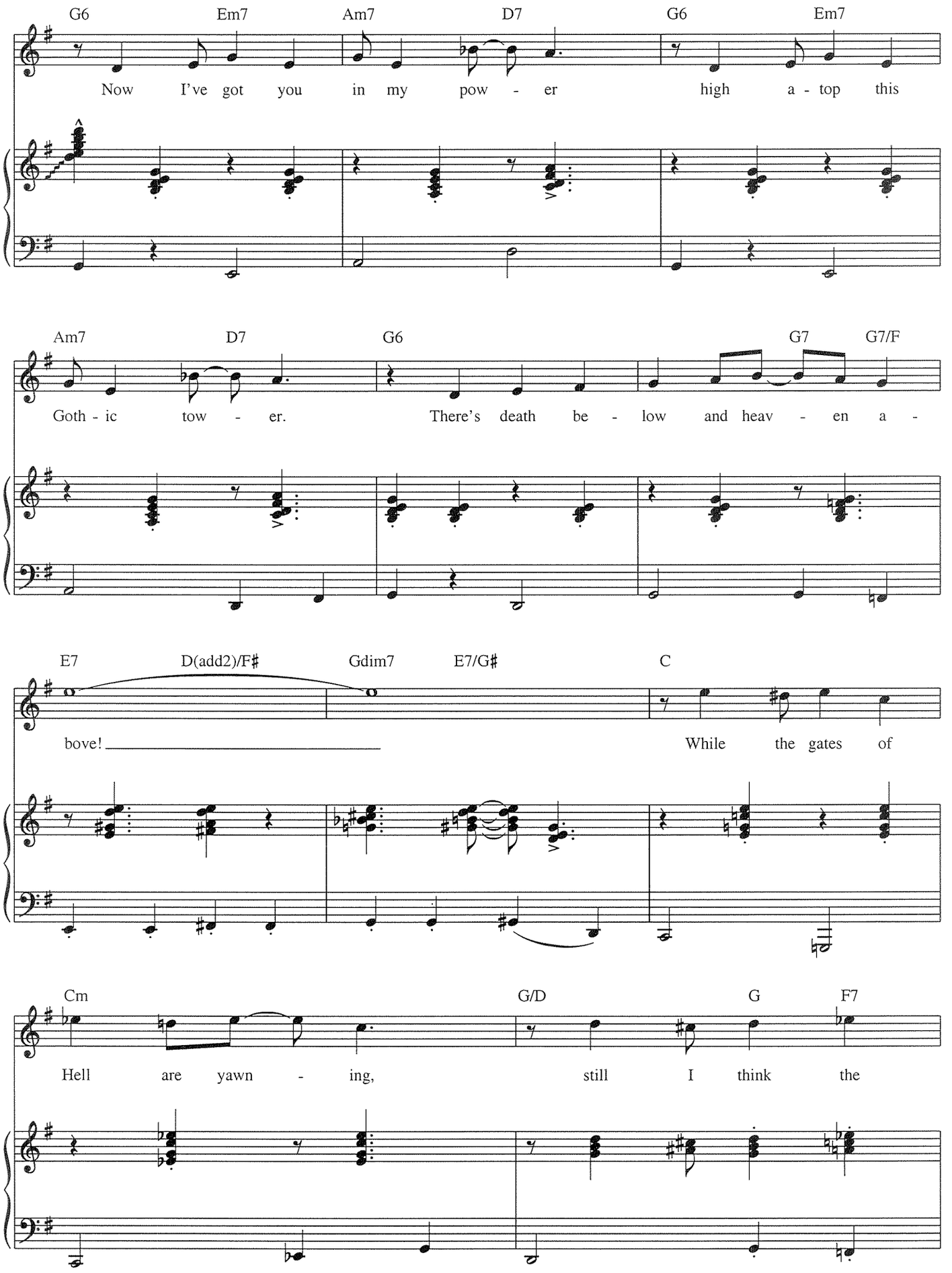
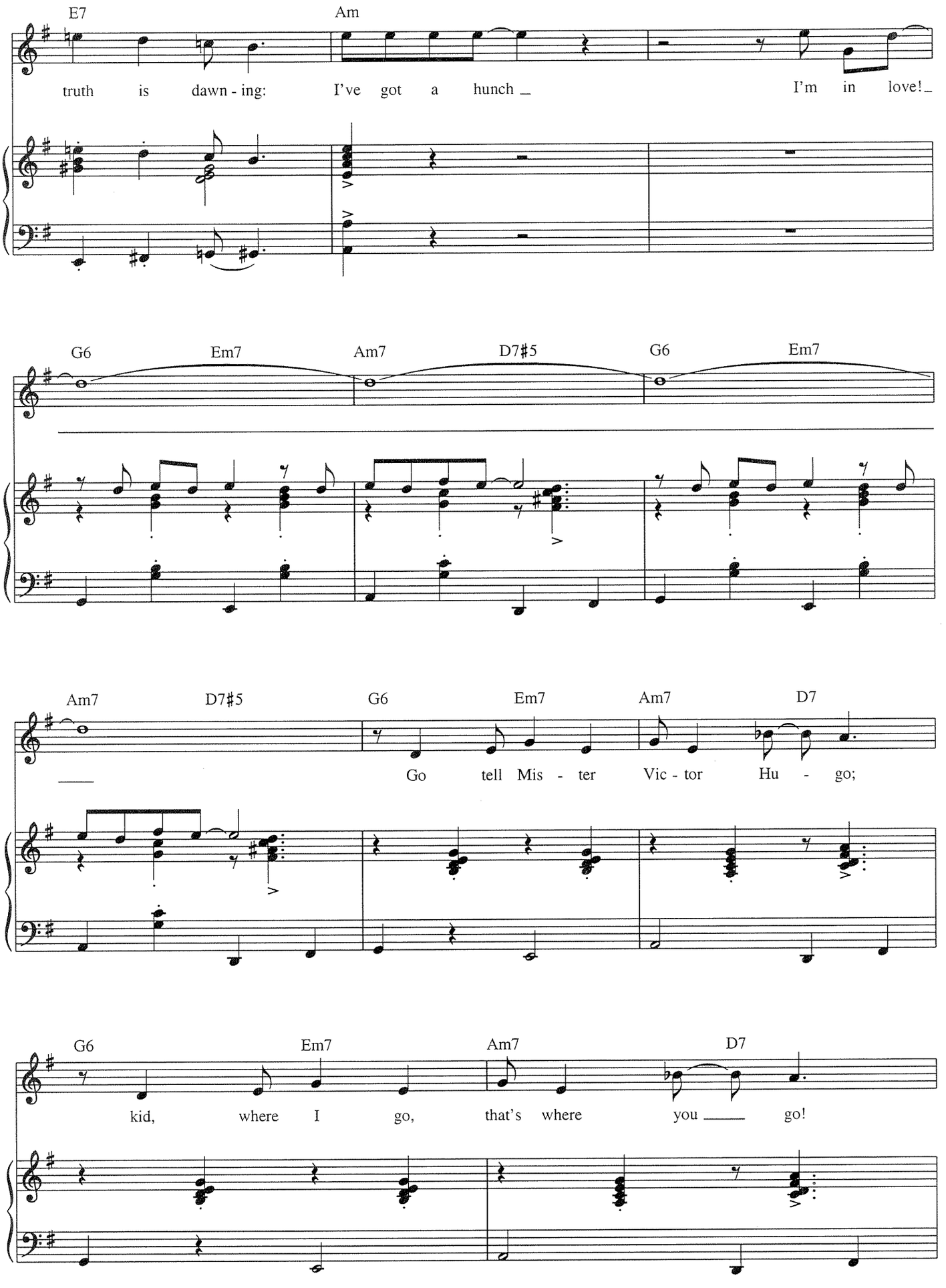
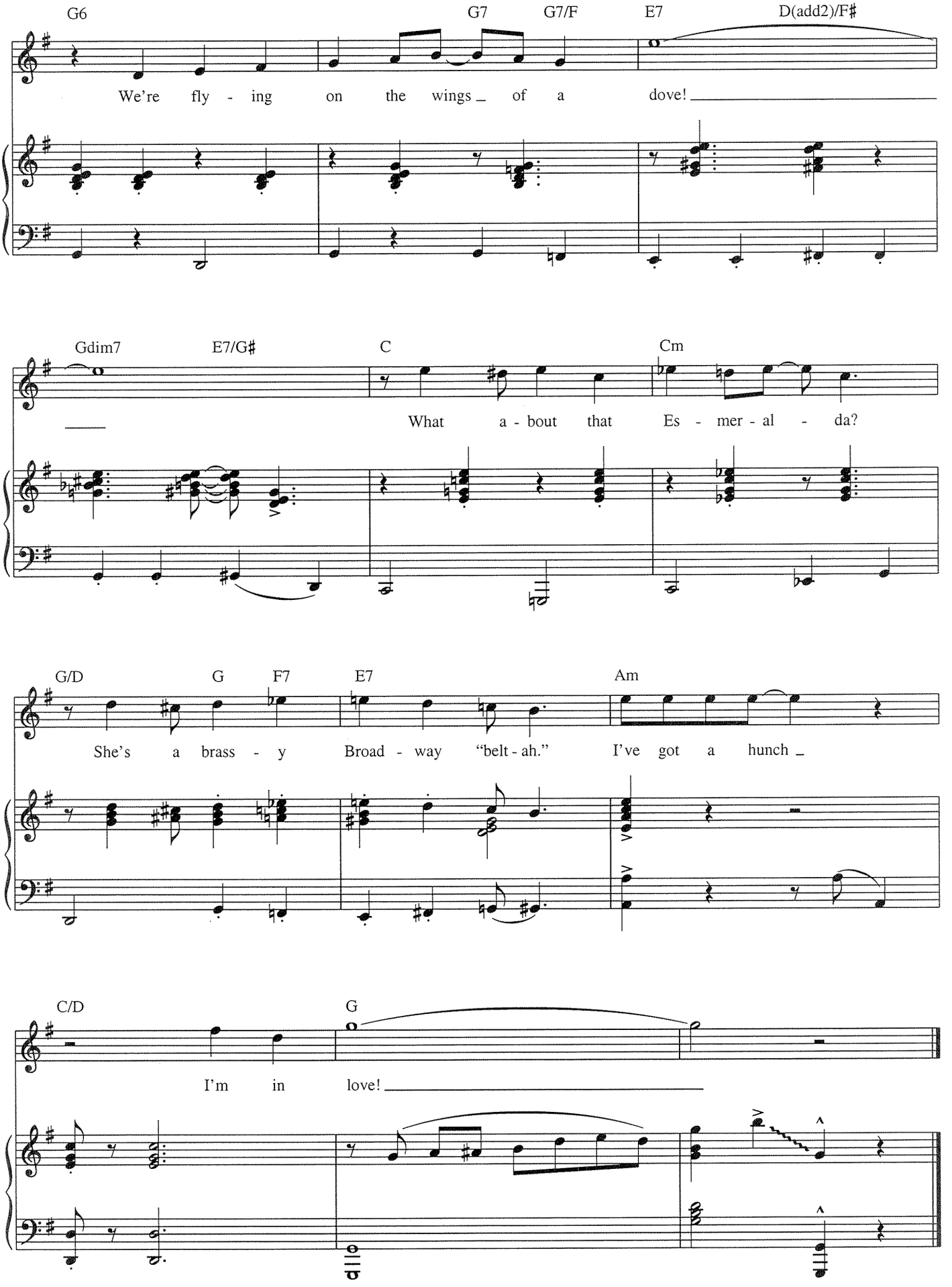
Brightly, with a swing feel (♩♩ = ♩³♪)



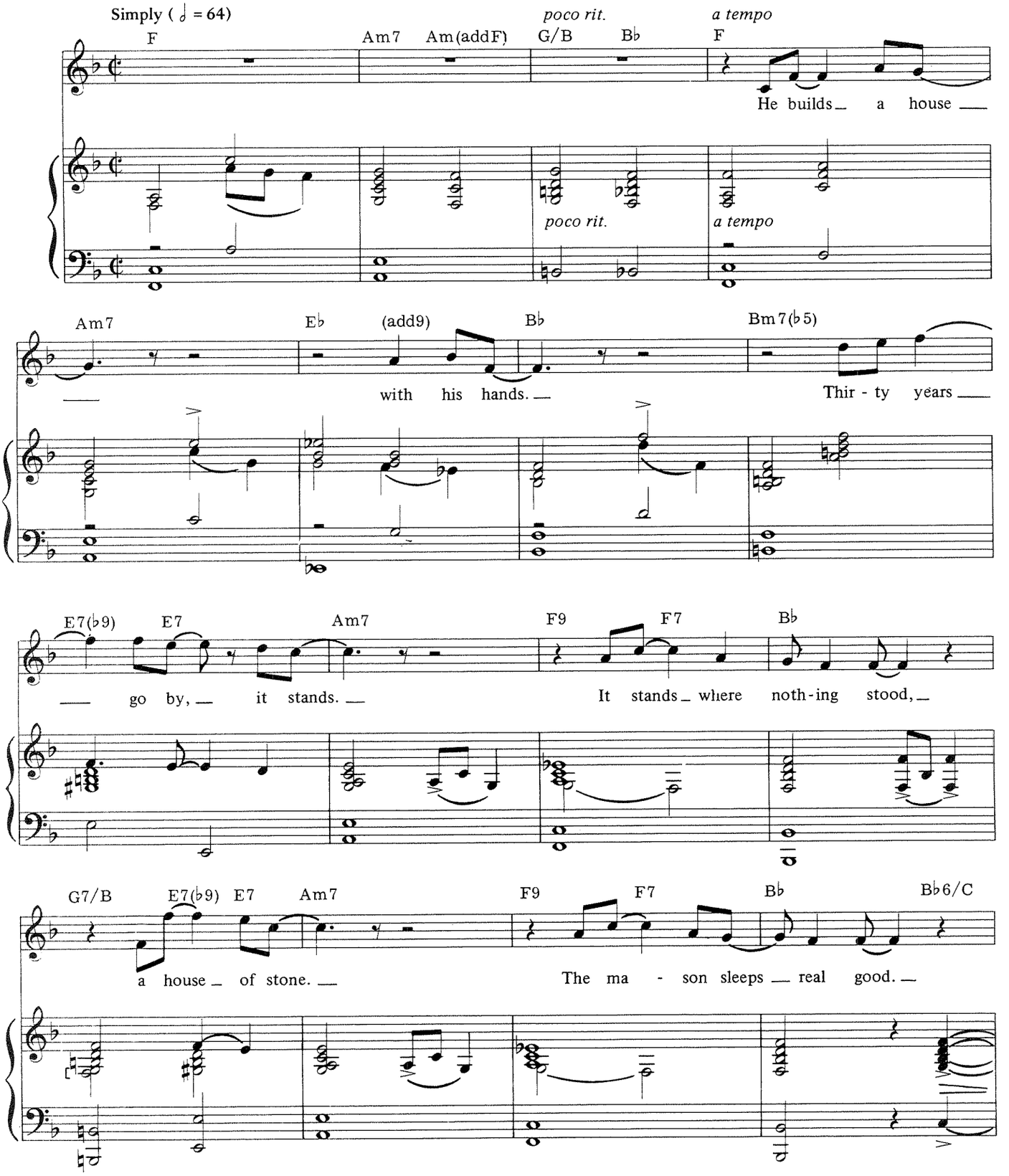

E7
Am
truth is dawn - ing: I've got a hunch _ I'm in love! _
G6
Em7
Am7
D7#5
G6
Em7
Am7
D7#5
G6
Em7
Am7
D7
Go tell Mis - ter Vic - tor Hu - go;
G6
Em7
Am7
D7
kid, where I go, that's where you ____ go!


G6
G7
G7/F
E7
D(add2)/F♯
We're fly - ing on the wings of a dove!
Gdim7
E7/G♯
C
Cm
What a - bout that Es - mer - al - da?
G/D
G
F7
E7
Am
She's a brass - y Broad - way "belt - ah." I've got a hunch
C/D
G
I'm in love!

THE MASON

from the Broadway musical *Working*

Music and Lyric by
CRAIG CARNELIA



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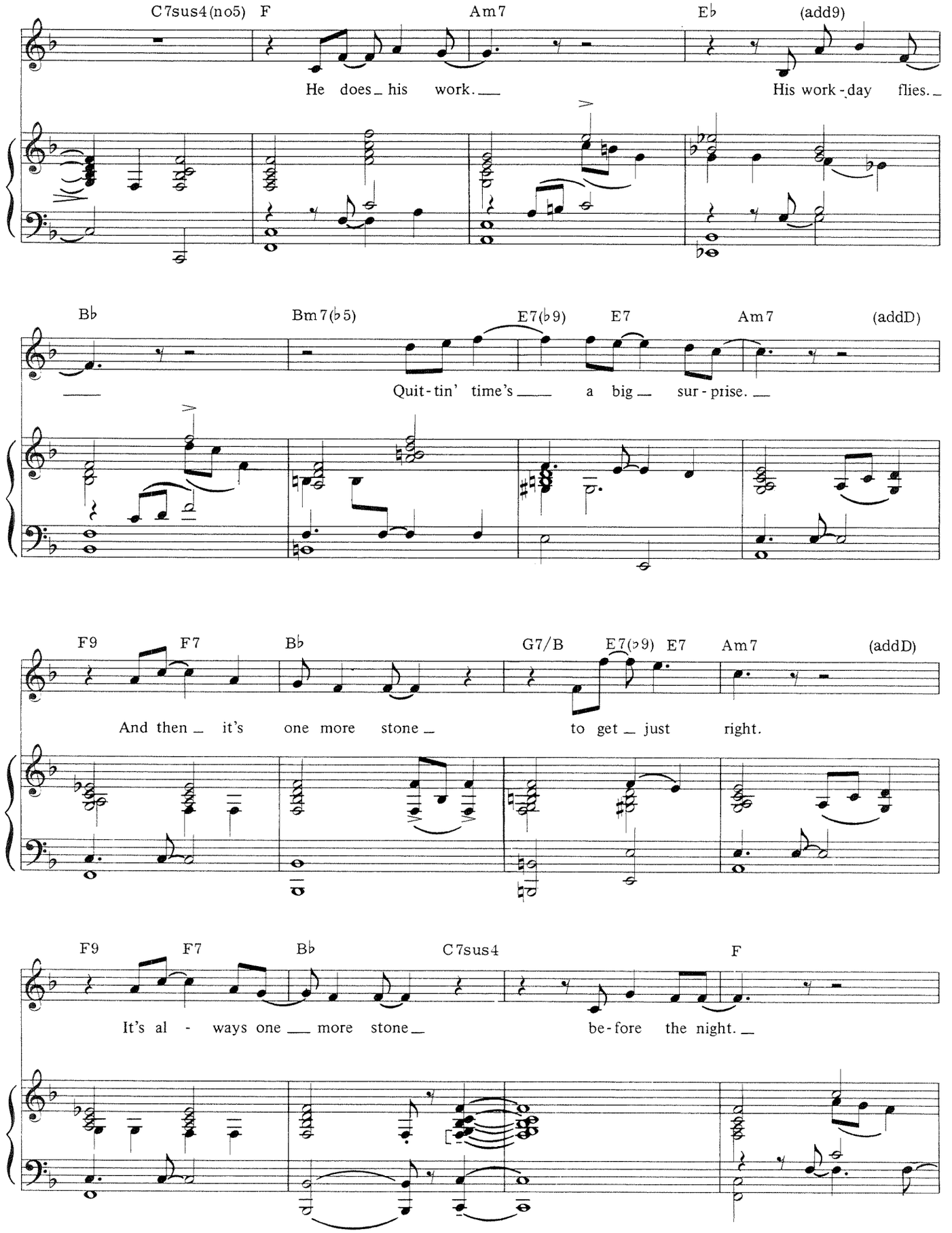
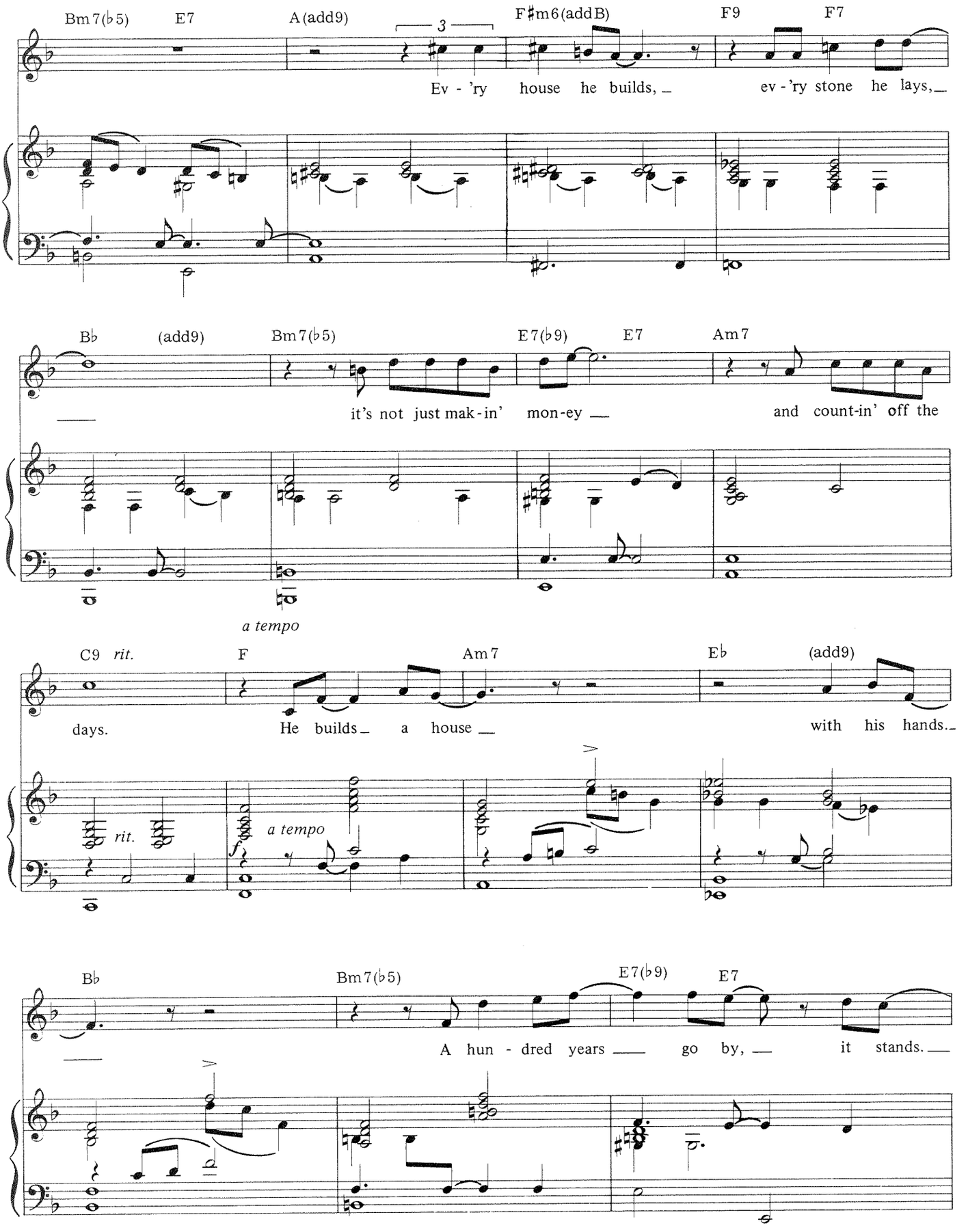
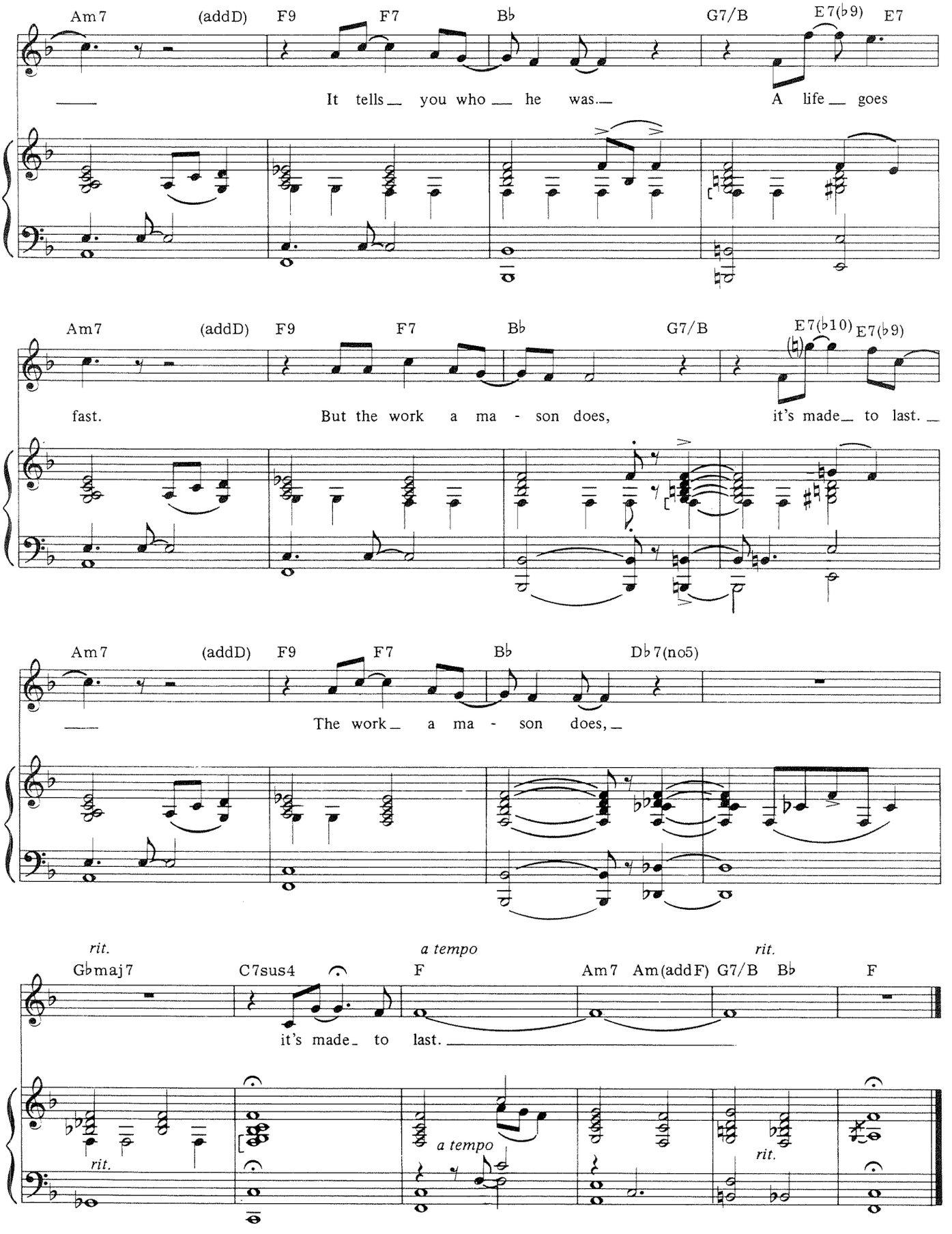

C7sus4(no5) F Am7 E♭ (add9)
He does_ his work.__ His work-day flies._
B♭ Bm7(♭5) E7(♭9) E7 Am7 (addD)
Quit-tin' time's__ a big_ sur-prise.__
F9 F7 B♭ G7/B E7(♭9) E7 Am7 (addD)
And then_ it's one more stone_ to get_ just right.
F9 F7 B♭ C7sus4 F
It's al - ways one__ more stone_ be-fore the night._


Bm7(♭5) E7 A(add9) 3 F♯m6(addB) F9 F7
Ev - 'ry house he builds, ev - 'ry stone he lays,
B♭ (add9) Bm7(♭5) E7(♭9) E7 Am7
it's not just mak - in' mon - ey and count-in' off the
a tempo
C9 rit. F Am7 E♭ (add9)
days. He builds a house with his hands.
rit. a tempo
B♭ Bm7(♭5) E7(♭9) E7
A hun - dred years go by, it stands.


Am7 (addD) F9 F7 B♭ G7/B E7(♭9) E7
It tells you who he was. A life goes
Am7 (addD) F9 F7 B♭ G7/B E7(♭10) E7(♭9)
fast. But the work a ma - son does, it's made to last.
Am7 (addD) F9 F7 B♭ D♭7(no5)
The work a ma - son does,
rit. a tempo rit.
G♭maj7 C7sus4 F Am7 Am(addF) G7/B B♭ F
it's made to last.
rit. a tempo rit.

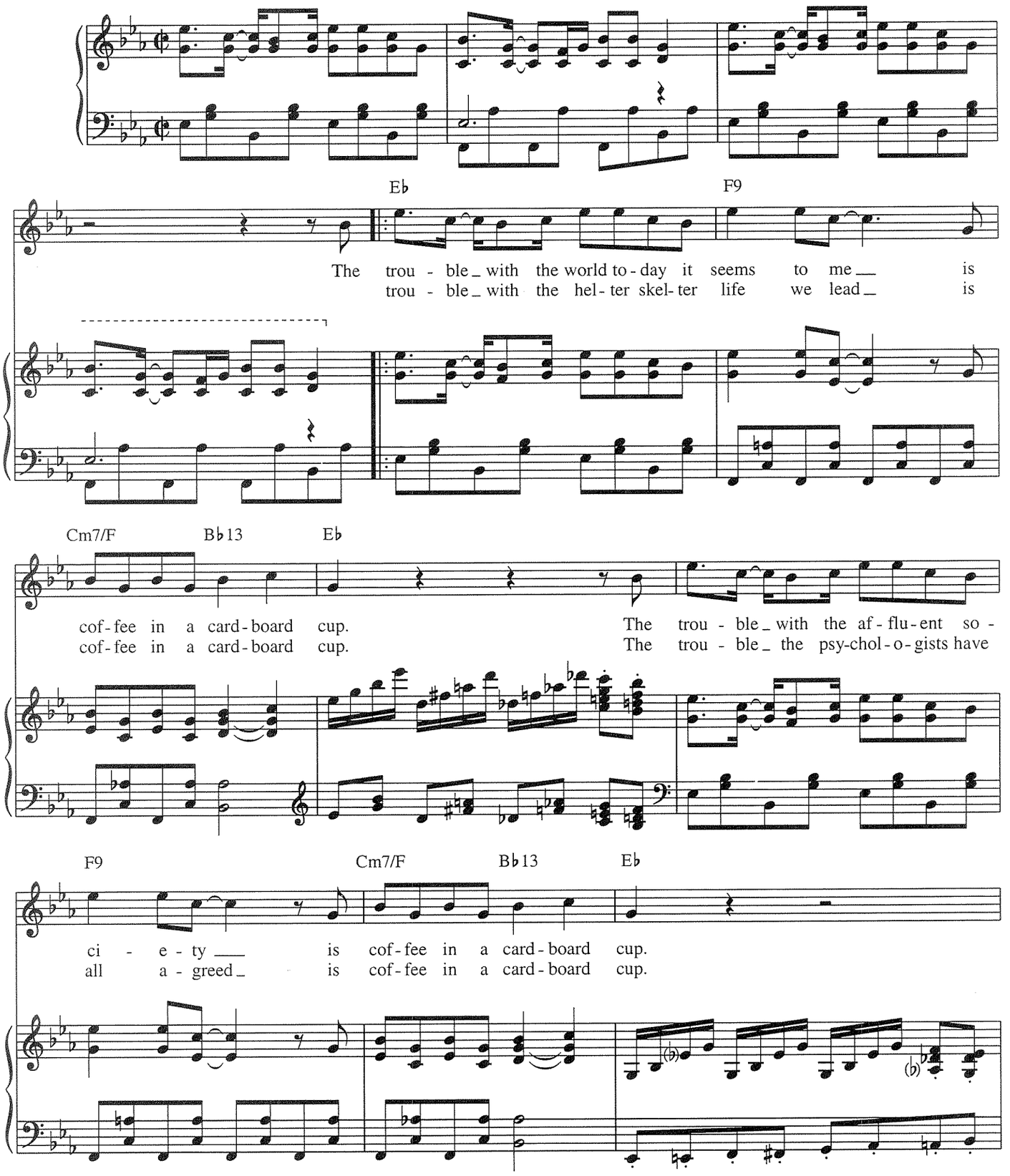
COFFEE (IN A CARDBOARD CUP)

from *70, Girls, 70*

Words and Music by FRED EBB
and JOHN KANDER

Brightly

8va



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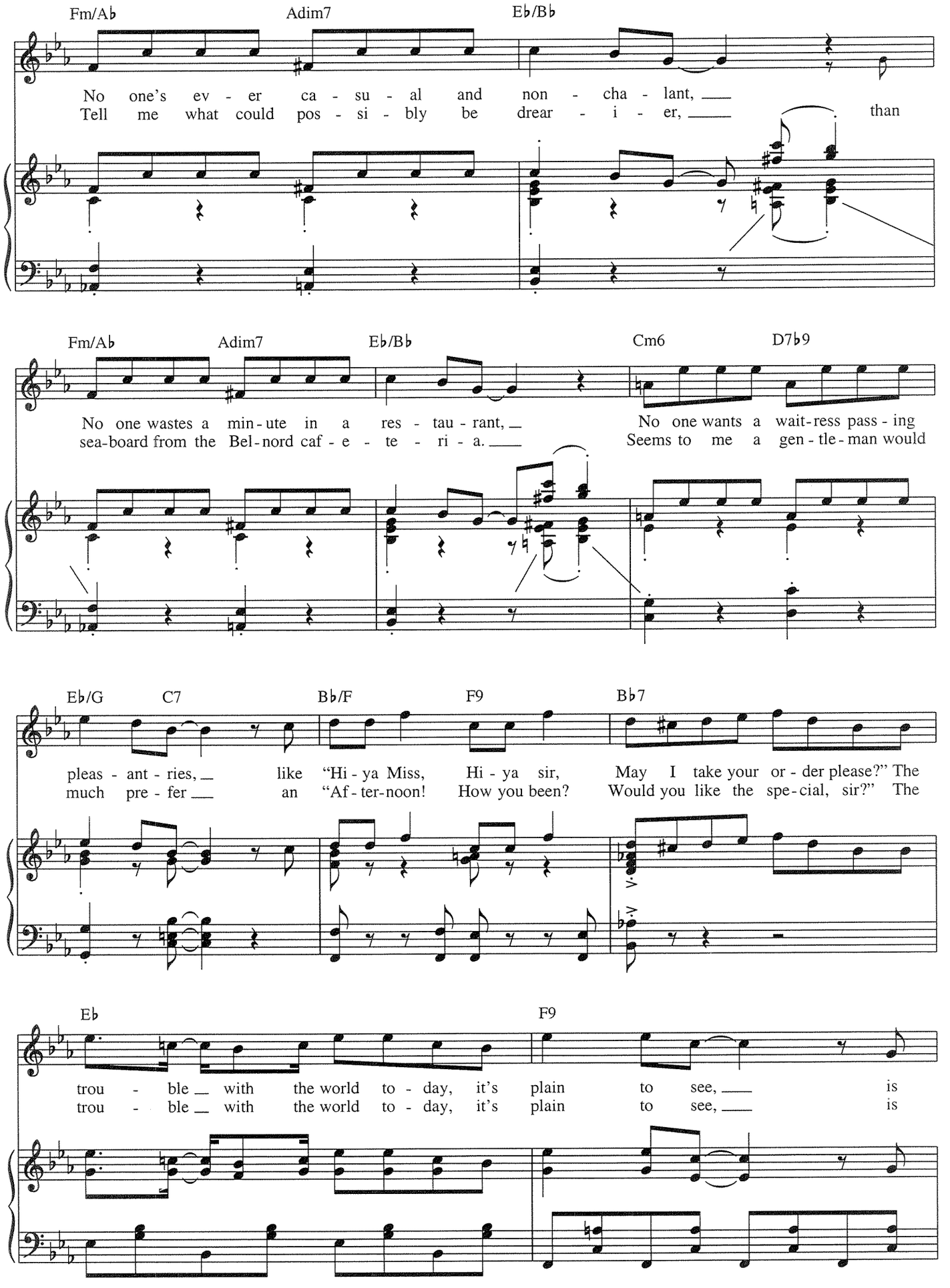
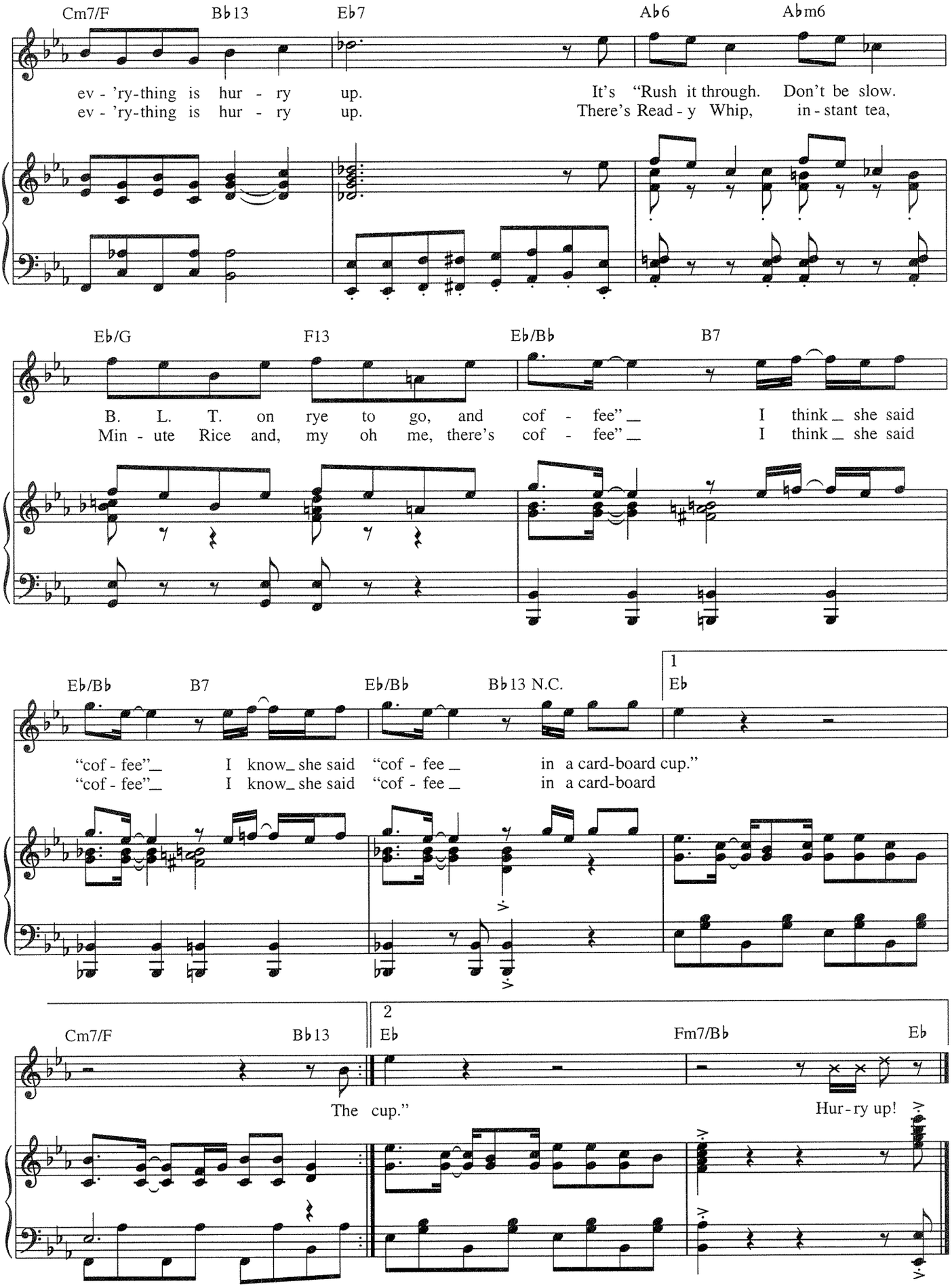
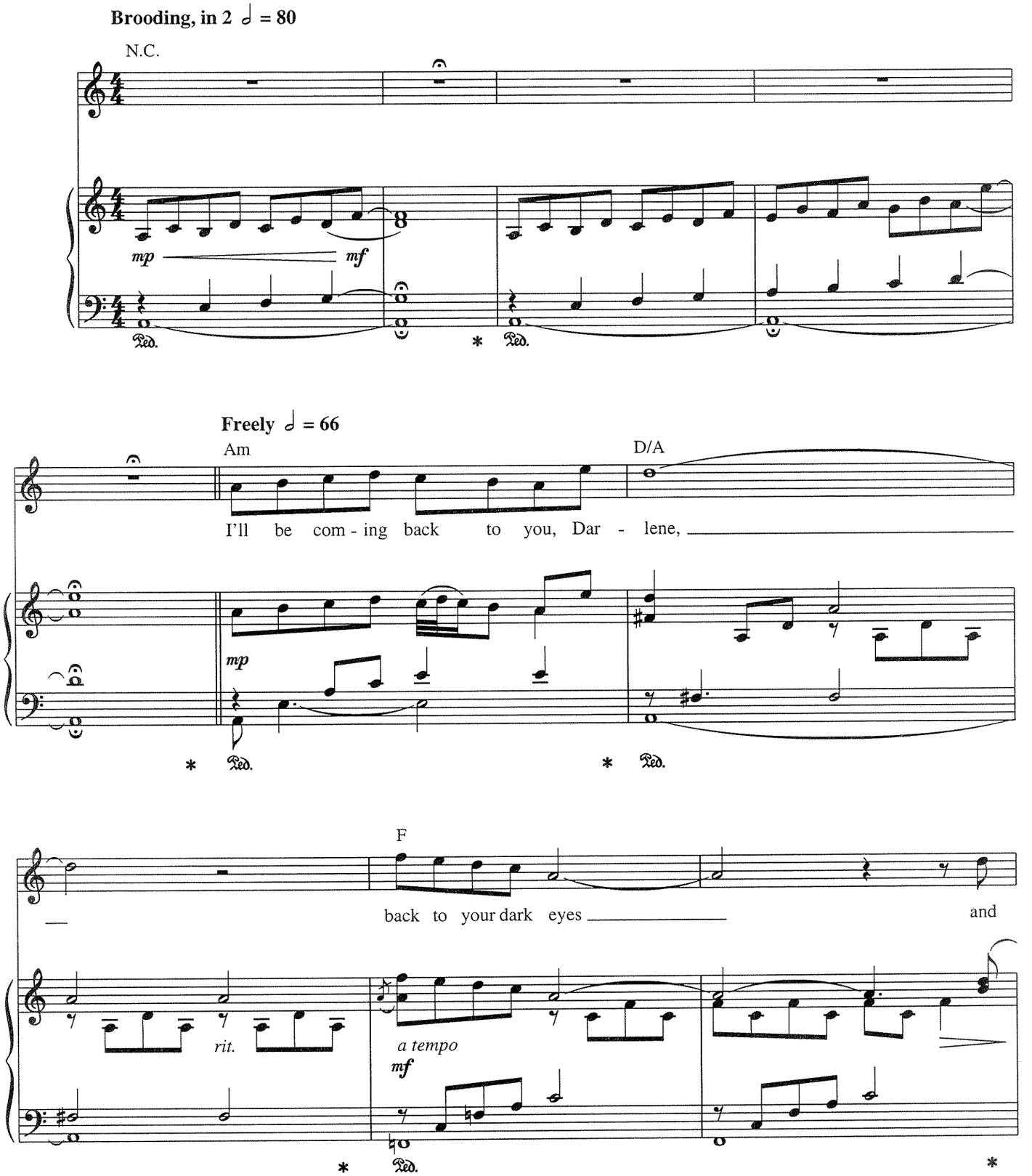

Fm/Ab
Adim7
Eb/Bb
No one's ev - er ca - su - al and non - cha - lant,
Tell me what could pos - si - bly be drear - i - er, than
Fm/Ab
Adim7
Eb/Bb
Cm6
D7b9
No one wastes a min - ute in a res - tau - rant,
sea-board from the Bel-nord caf - e - te - ri - a.
No one wants a wait-ress pass - ing
Seems to me a gen - tle - man would
Eb/G
C7
Bb/F
F9
Bb7
pleas - ant - ries, like "Hi - ya Miss, Hi - ya sir, May I take your or - der please?" The
much pre - fer an "Af - ter-noon! How you been? Would you like the spe - cial, sir?" The
Eb
F9
trou - ble with the world to - day, it's plain to see, is
trou - ble with the world to - day, it's plain to see, is


Cm7/F
B♭13
E♭7
A♭6
A♭m6
ev - 'ry-thing is hur - ry up.
ev - 'ry-thing is hur - ry up.
It's "Rush it through. Don't be slow.
There's Read - y Whip, in - stant tea,
E♭/G
F13
E♭/B♭
B7
B. L. T. on rye to go, and cof - fee" _ I think _ she said
Min - ute Rice and, my oh me, there's cof - fee" _ I think _ she said
E♭/B♭
B7
E♭/B♭
B♭13 N.C.
1
E♭
"cof - fee"_ I know_ she said "cof - fee _ in a card-board cup."
"cof - fee"_ I know_ she said "cof - fee _ in a card-board
Cm7/F
B♭13
2
E♭
Fm7/B♭
E♭
The cup."
Hur - ry up!

THE PROPOSAL

from *Titanic*

Music and Lyrics
MAURY YESTON



In the show this number moves into a duet with the telegraph operator; it has been adapted as a solo here.

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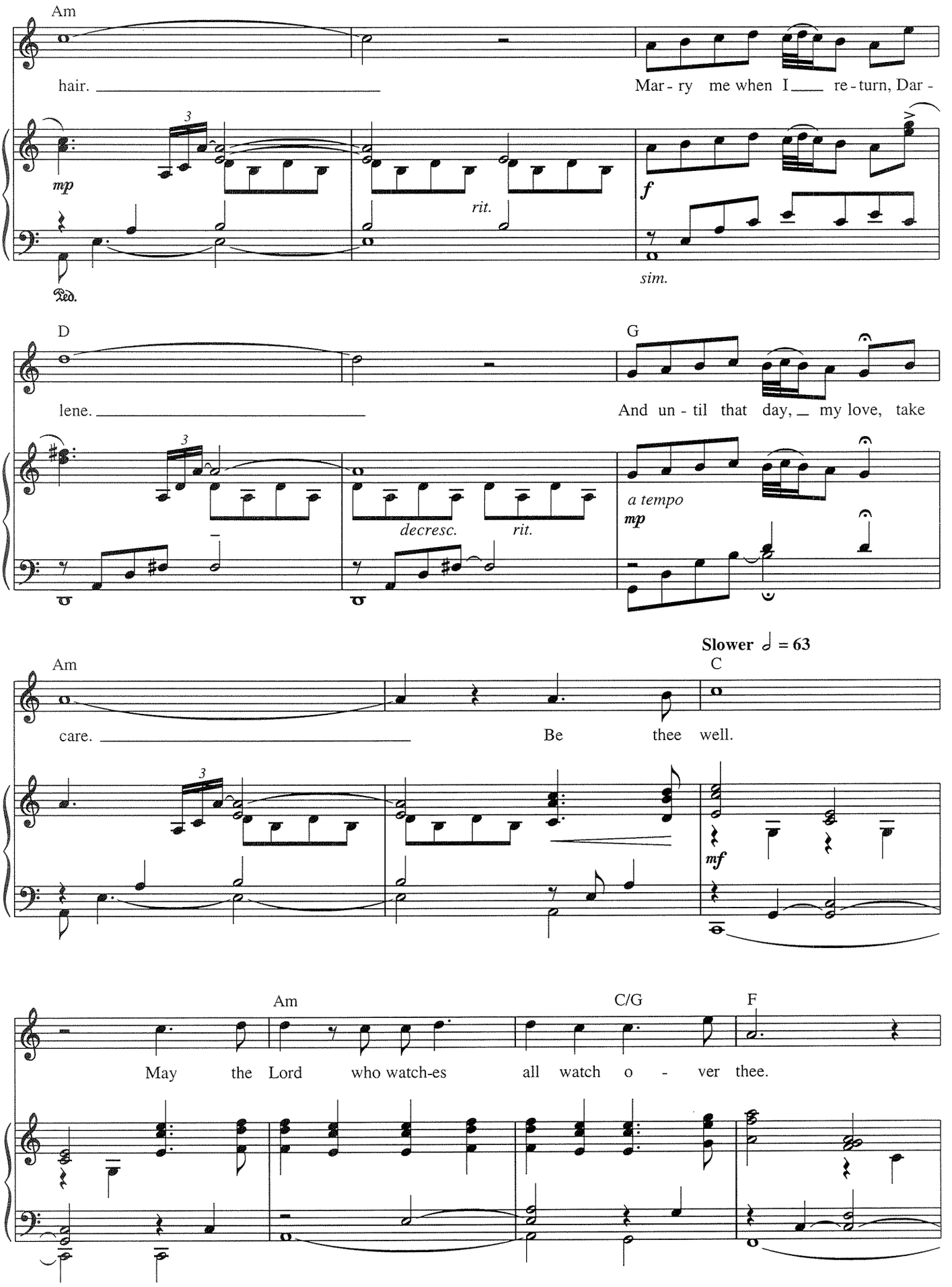
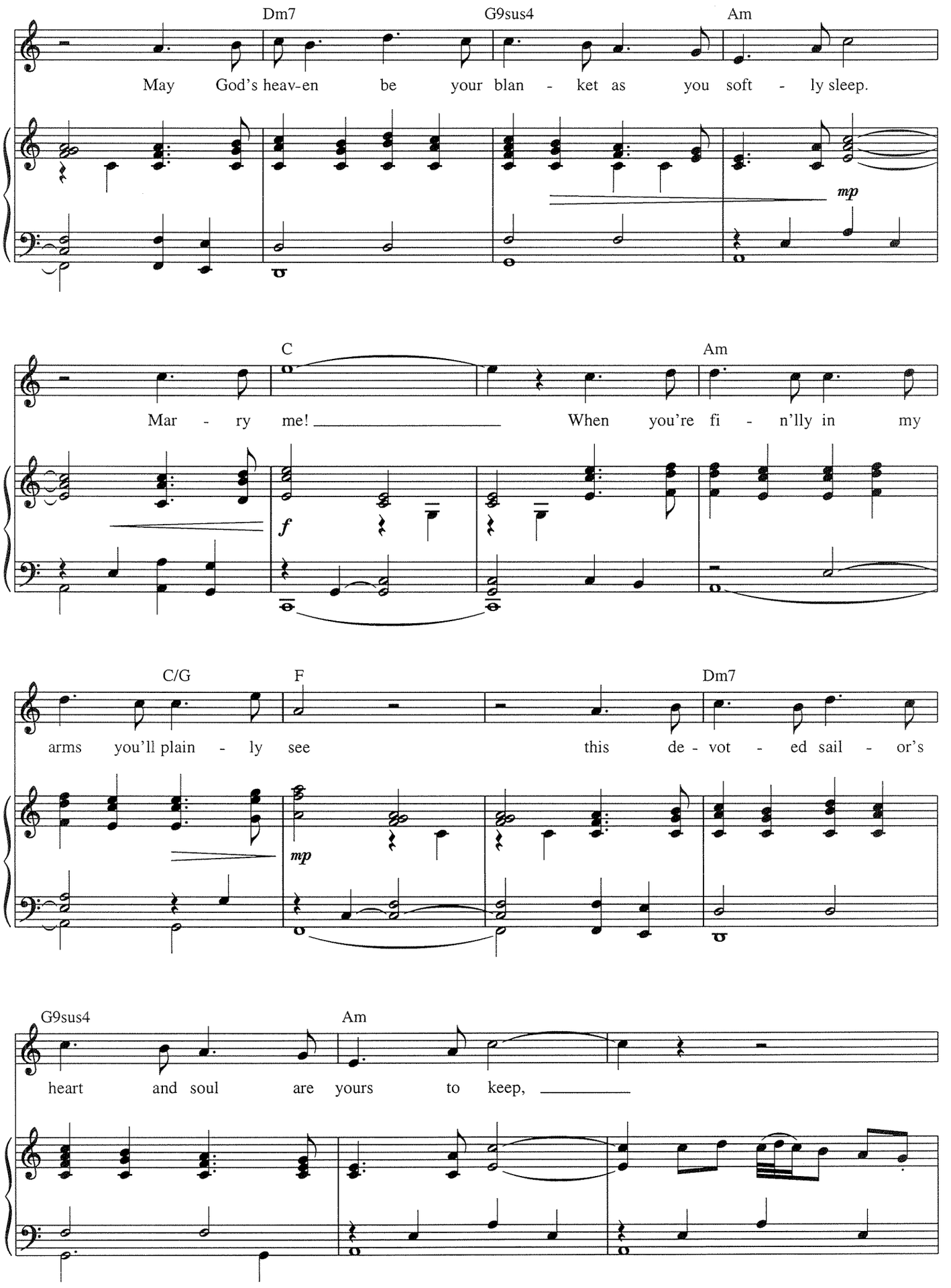
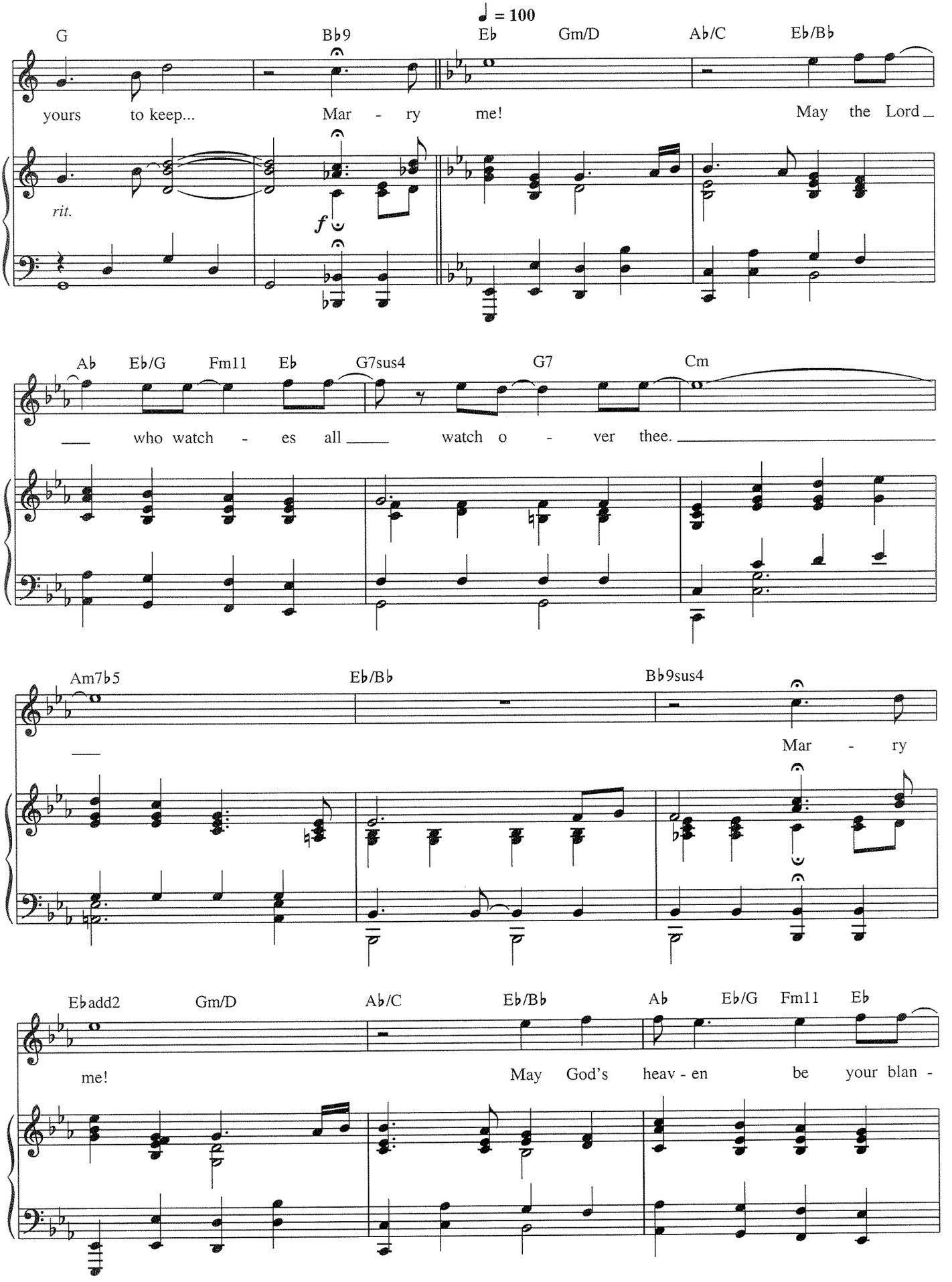
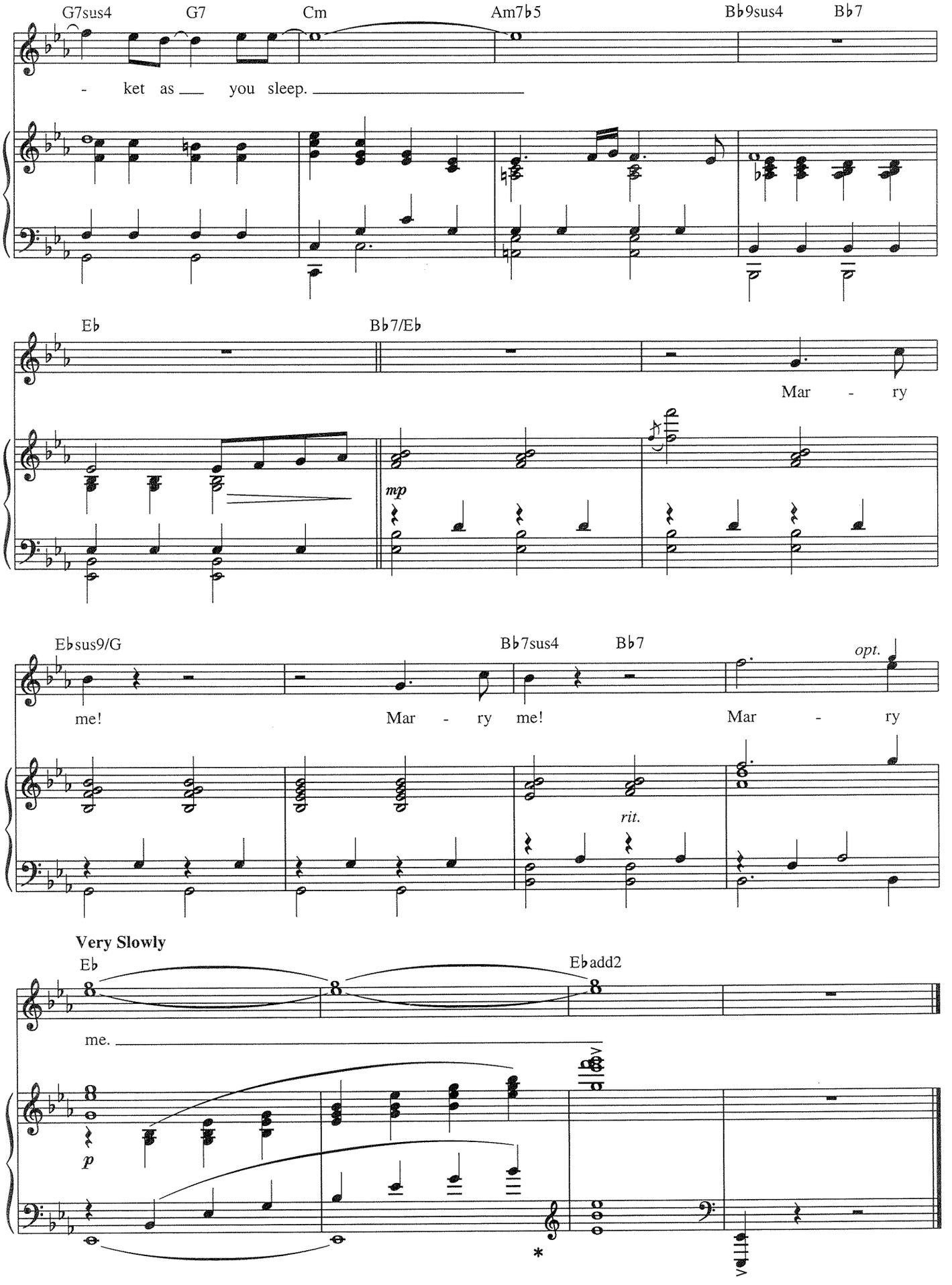

Am
hair.
Mar - ry me when I re - turn, Dar -
mp
rit.
f
Ped.
sim.
D
G
lene.
And un - til that day, my love, take
decresc.
rit.
a tempo
mp
Slower ♩ = 63
Am
C
care.
Be thee well.
mf
Am
C/G
F
May the Lord who watch-es all watch o - ver thee.

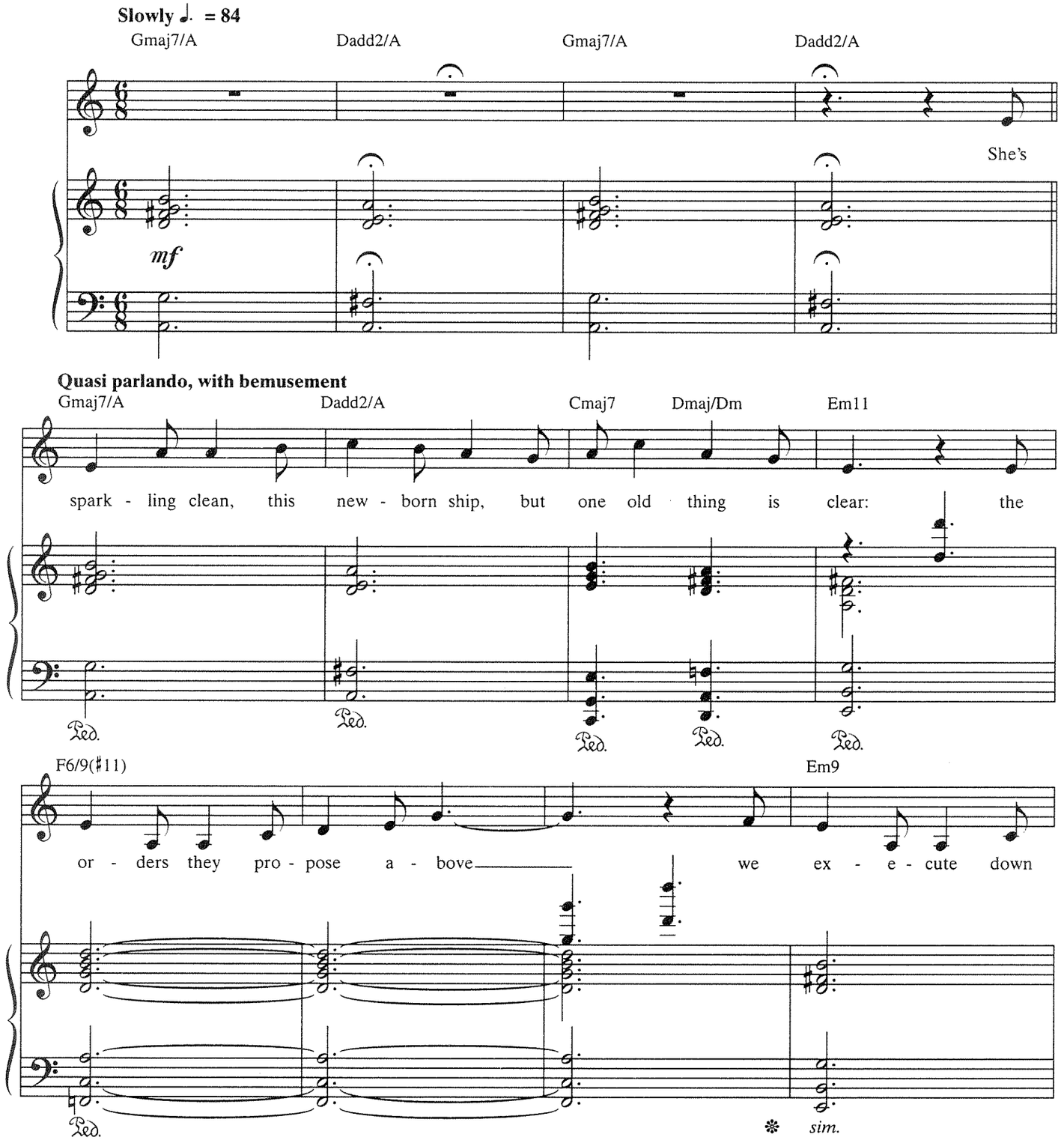

Dm7
G9sus4
Am
May God's heav-en be your blan - ket as you soft - ly sleep.
mp
C
Am
Mar - ry me! When you're fi - n'lly in my
f
C/G
F
Dm7
arms you'll plain - ly see this de - vot - ed sail - or's
mp
G9sus4
Am
heart and soul are yours to keep,


♩ = 100
G
B♭9
E♭
Gm/D
A♭/C
E♭/B♭
yours to keep...
Mar - ry me!
May the Lord
rit.
f
A♭
E♭/G
Fm11
E♭
G7sus4
G7
Cm
who watch - es all
watch o - ver thee.
Am7♭5
E♭/B♭
B♭9sus4
Mar - ry
E♭add2
Gm/D
A♭/C
E♭/B♭
A♭
E♭/G
Fm11
E♭
me!
May God's heav - en be your blan -


G7sus4
G7
Cm
Am7♭5
B♭9sus4
B♭7
- ket as ___ you sleep. ___
E♭
B♭7/E♭
Mar - ry
mp
E♭sus9/G
B♭7sus4
B♭7
opt.
me!
Mar - ry me!
Mar - ry
rit.
Very Slowly
E♭
E♭add2
me. ___
p
*

BARRETT'S SONG
from *Titanic*

Music and Lyrics by
MAURY YESTON



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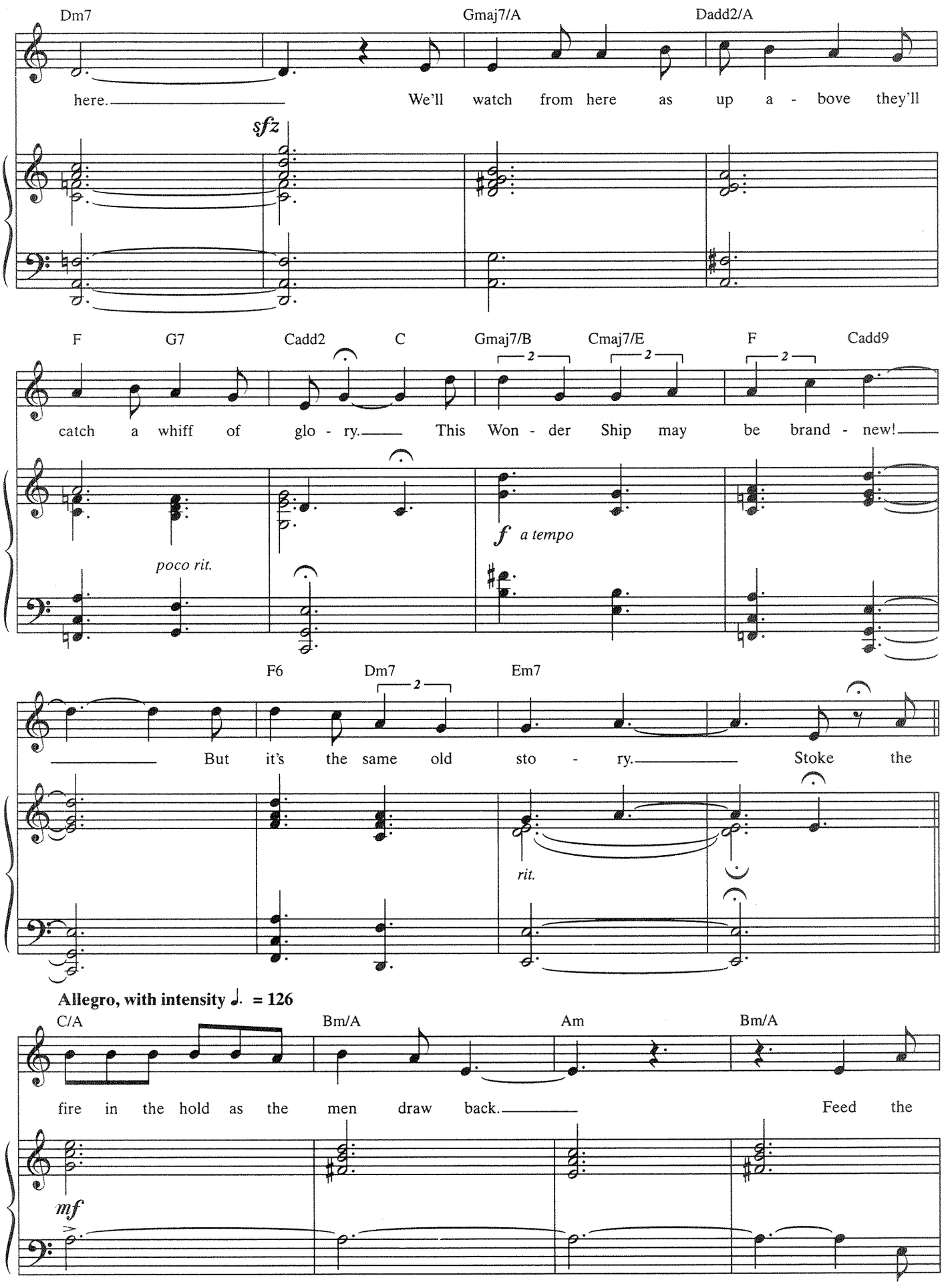
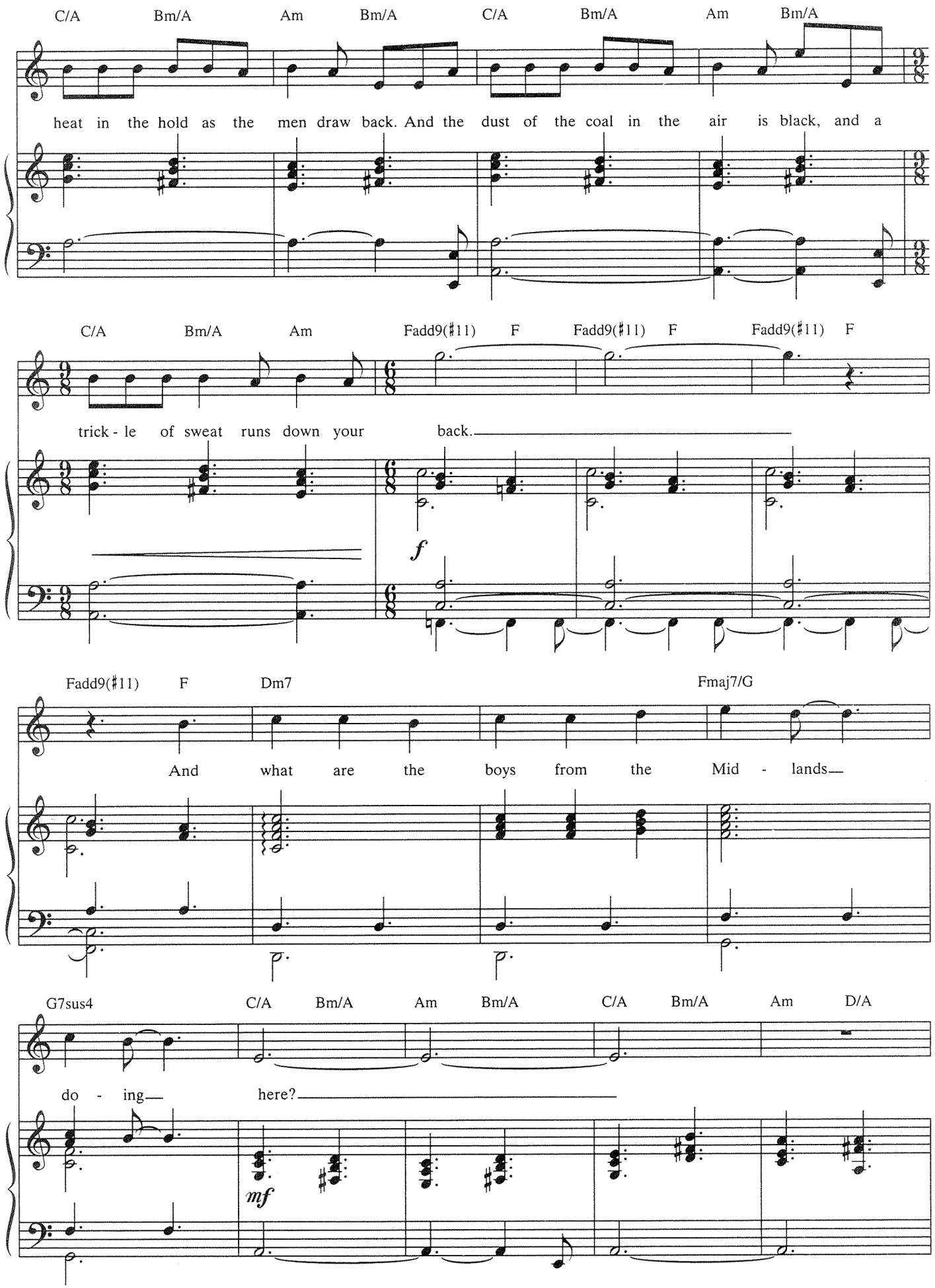
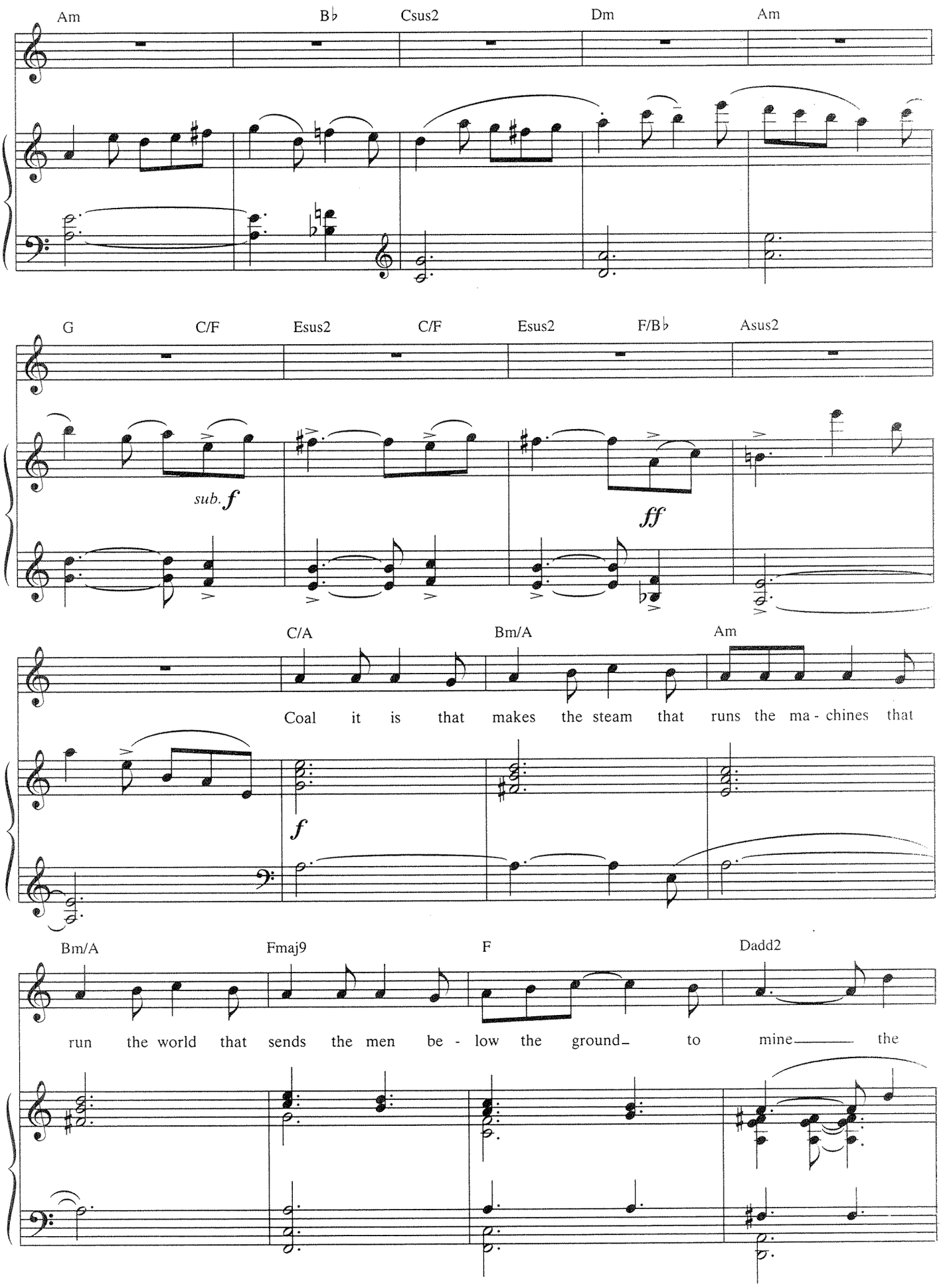
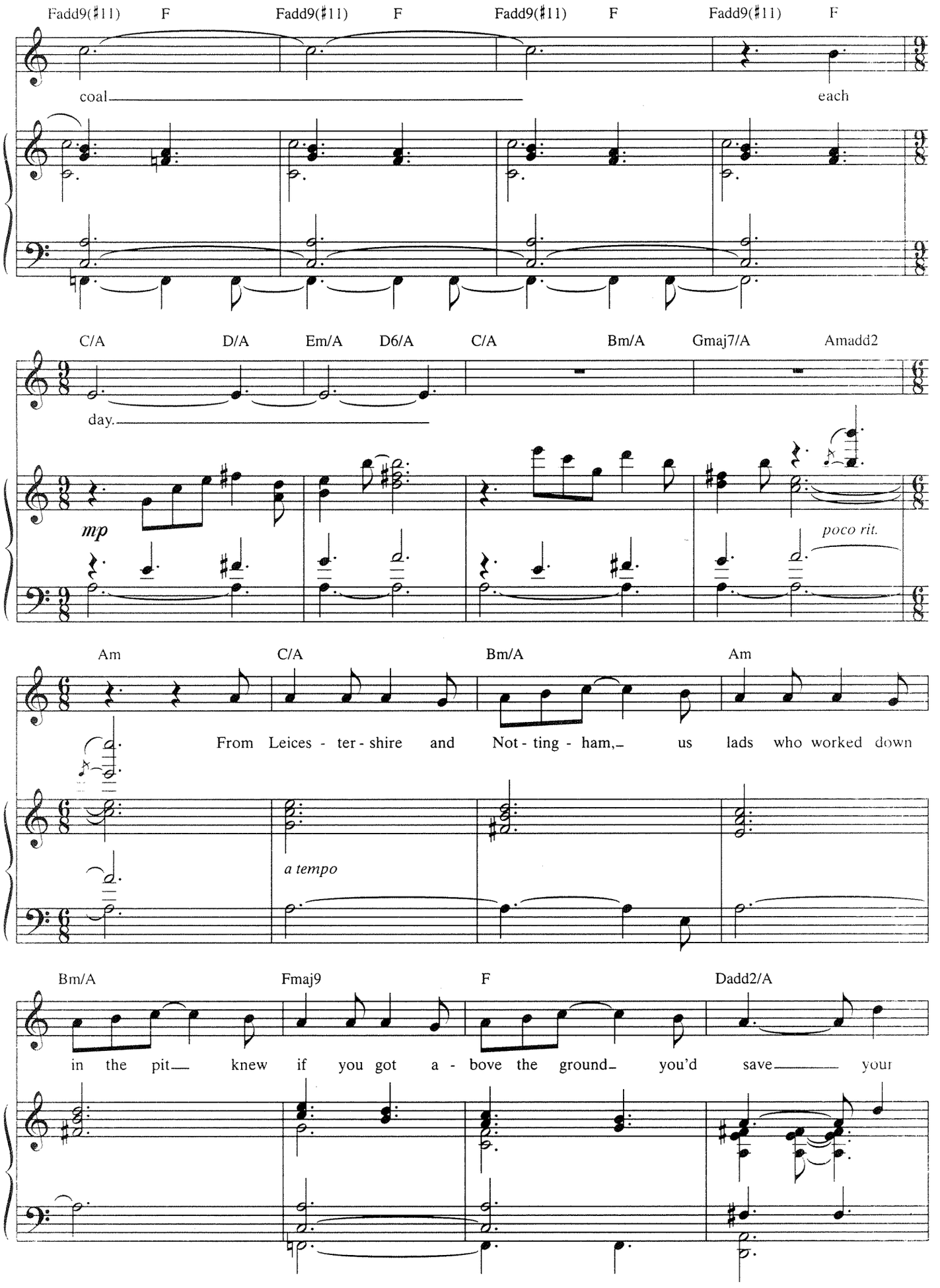
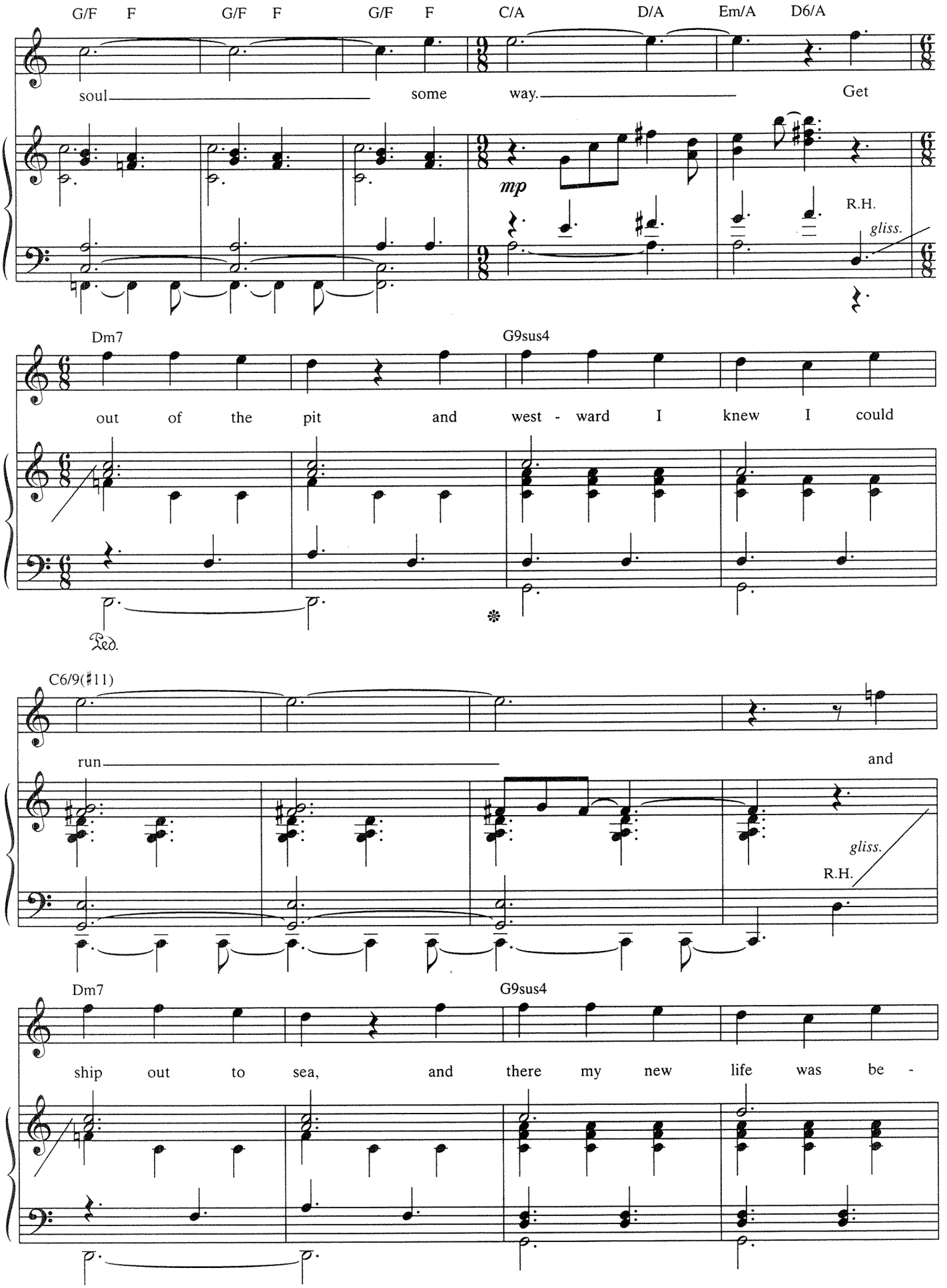
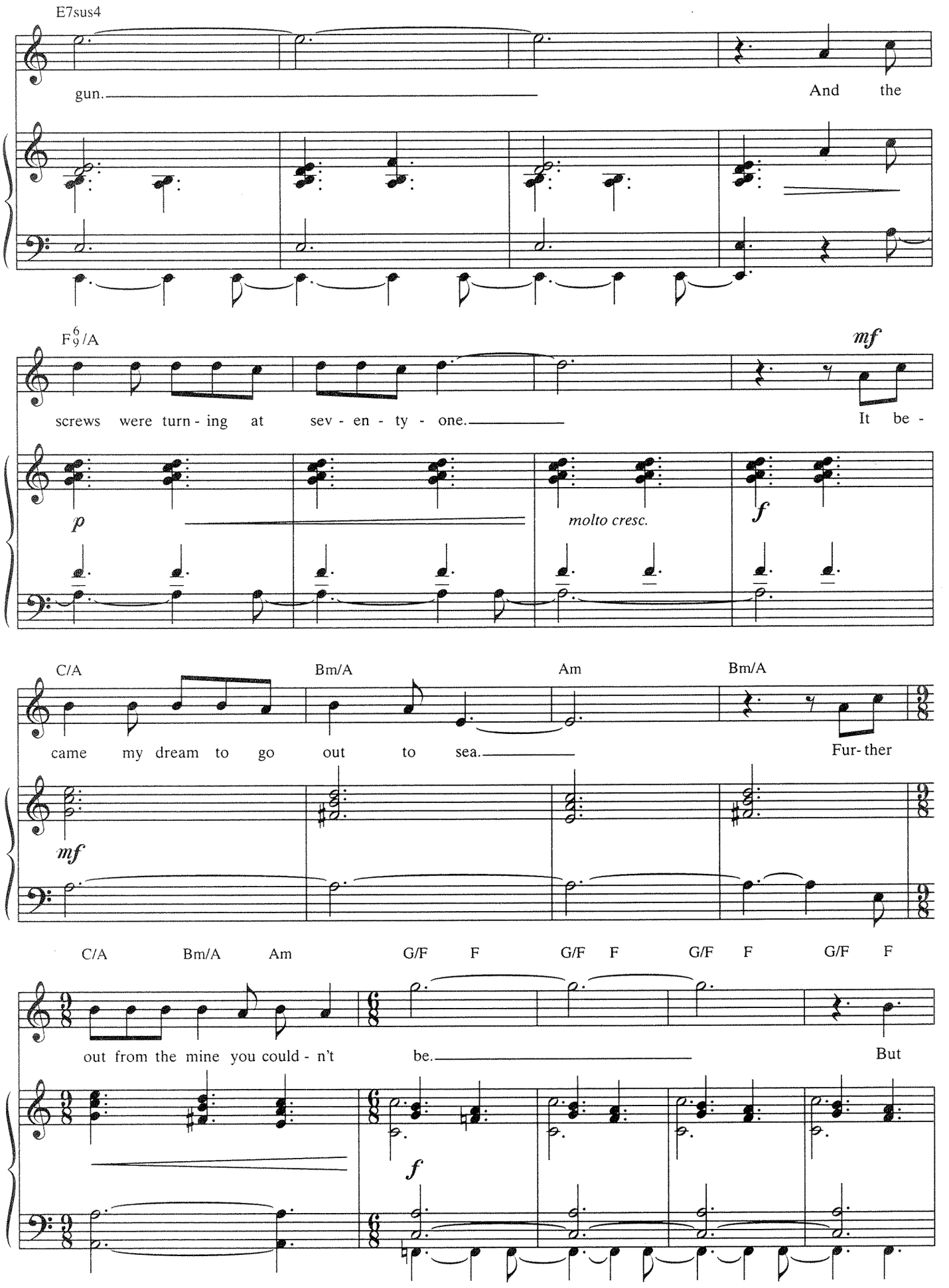

Dm7
Gmaj7/A
Dadd2/A
here.
We'll watch from here as up a - bove they'll
sfz
F
G7
Cadd2
C
Gmaj7/B
Cmaj7/E
F
Cadd9
catch a whiff of glo - ry.
This Won - der Ship may be brand - new!
poco rit.
f a tempo
F6
Dm7
Em7
But it's the same old sto - ry.
Stoke the
rit.
Allegro, with intensity ♩. = 126
C/A
Bm/A
Am
Bm/A
fire in the hold as the men draw back.
Feed the
mf

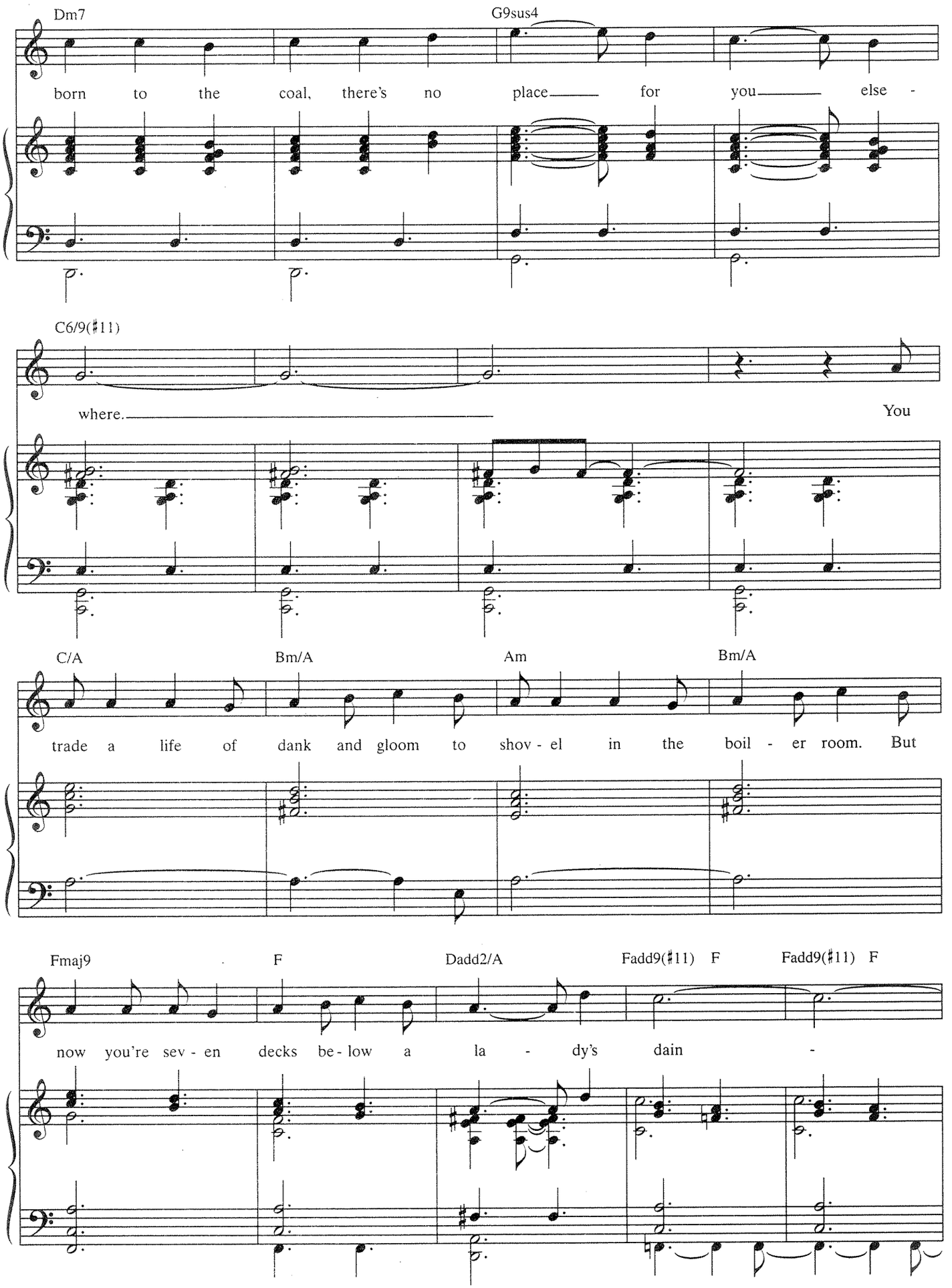

C/A Bm/A Am Bm/A C/A Bm/A Am Bm/A
heat in the hold as the men draw back. And the dust of the coal in the air is black, and a
C/A Bm/A Am Fadd9(♯11) F Fadd9(♯11) F Fadd9(♯11) F
trick - le of sweat runs down your back.
f
Fadd9(♯11) F Dm7 Fmaj7/G
And what are the boys from the Mid - lands
G7sus4 C/A Bm/A Am Bm/A C/A Bm/A Am D/A
do - ing here?
mf

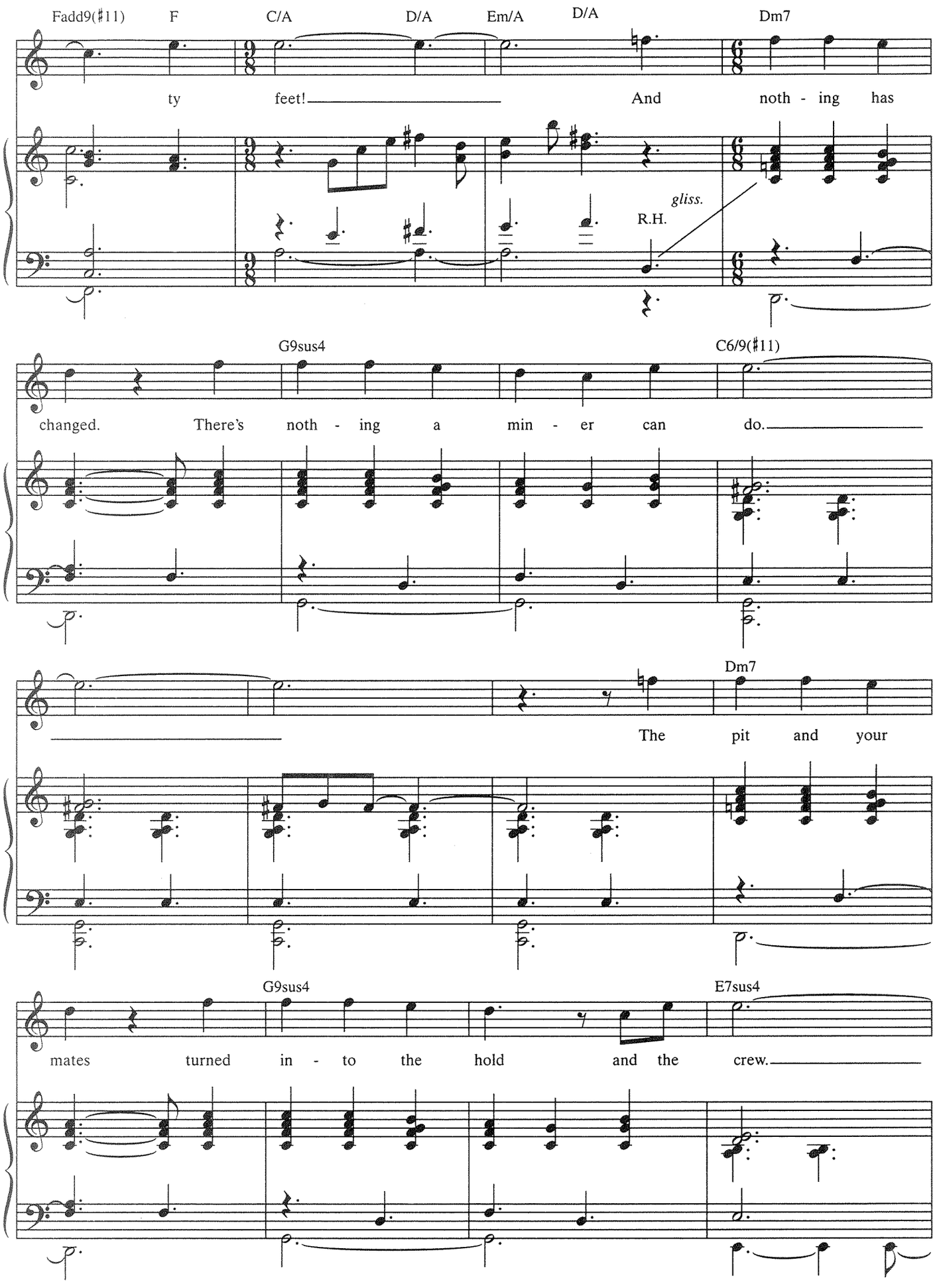

Am
B♭
Csus2
Dm
Am
G
C/F
Esus2
C/F
Esus2
F/B♭
Asus2
sub. f
ff
C/A
Bm/A
Am
Coal it is that makes the steam that runs the ma - chines that
f
Bm/A
Fmaj9
F
Dadd2
run the world that sends the men be - low the ground to mine the

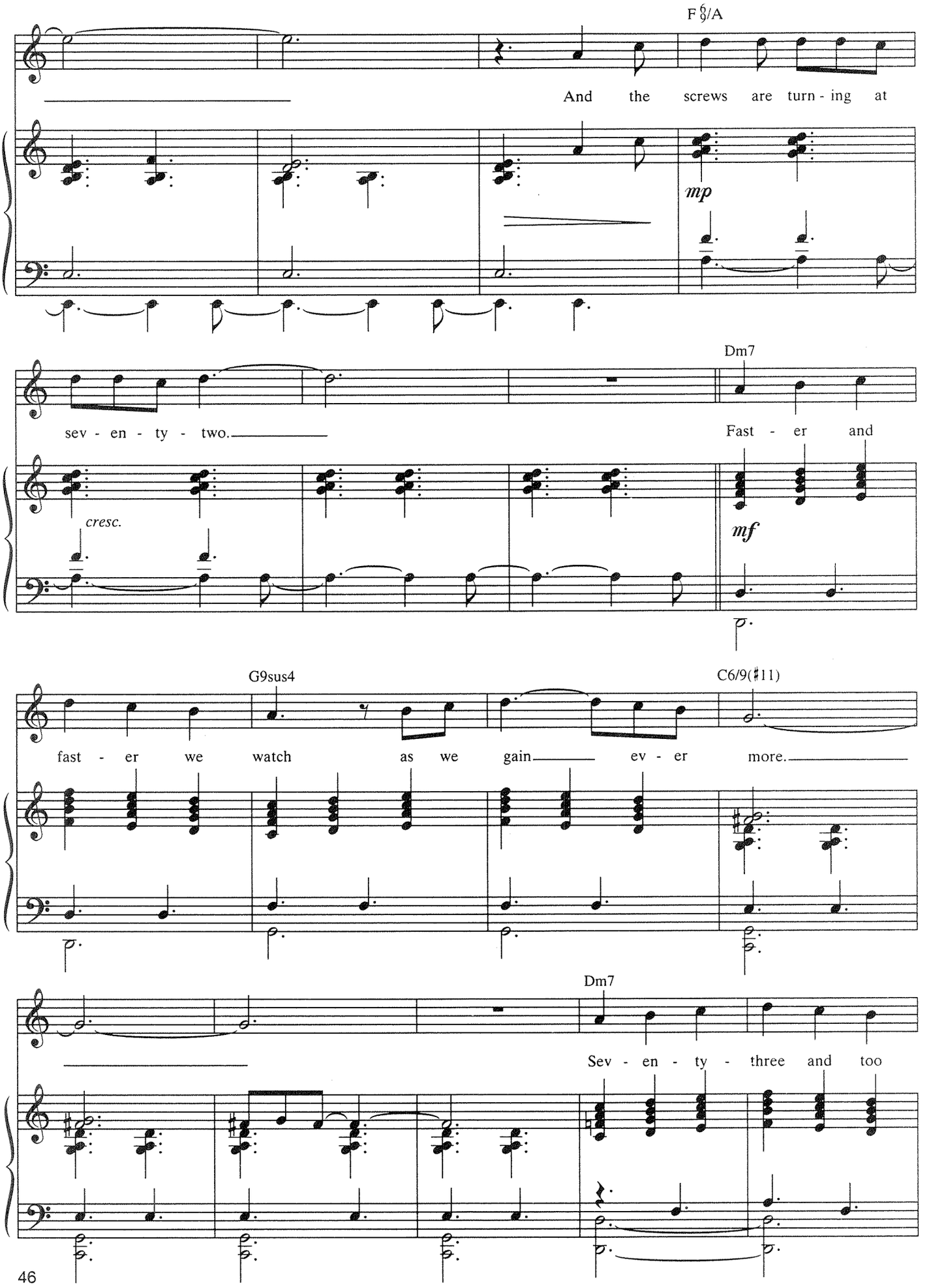

Fadd9(♯11) F Fadd9(♯11) F Fadd9(♯11) F Fadd9(♯11) F
coal
each
C/A D/A Em/A D6/A C/A Bm/A Gmaj7/A Amadd2
day.
mp
poco rit.
Am C/A Bm/A Am
From Leices - ter - shire and Not - ting - ham, us lads who worked down
a tempo
Bm/A Fmaj9 F Dadd2/A
in the pit knew if you got a - bove the ground you'd save your

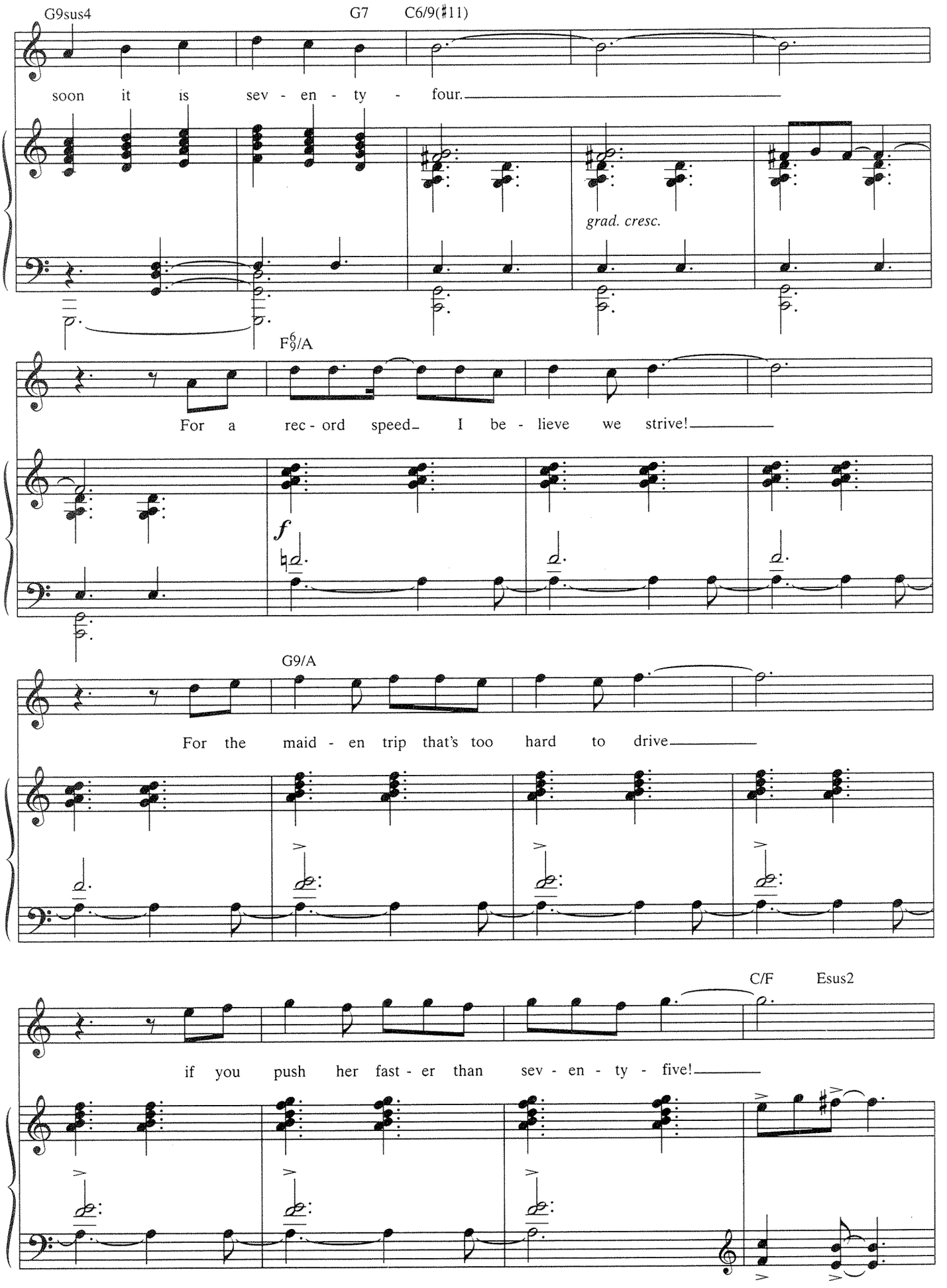

G/F F G/F F G/F F C/A D/A Em/A D6/A
soul some way. Get
mp
R.H.
gliss.
Dm7 G9sus4
out of the pit and west - ward I knew I could
Ped.
C6/9(♯11)
run and
gliss.
R.H.
Dm7 G9sus4
ship out to sea, and there my new life was be -

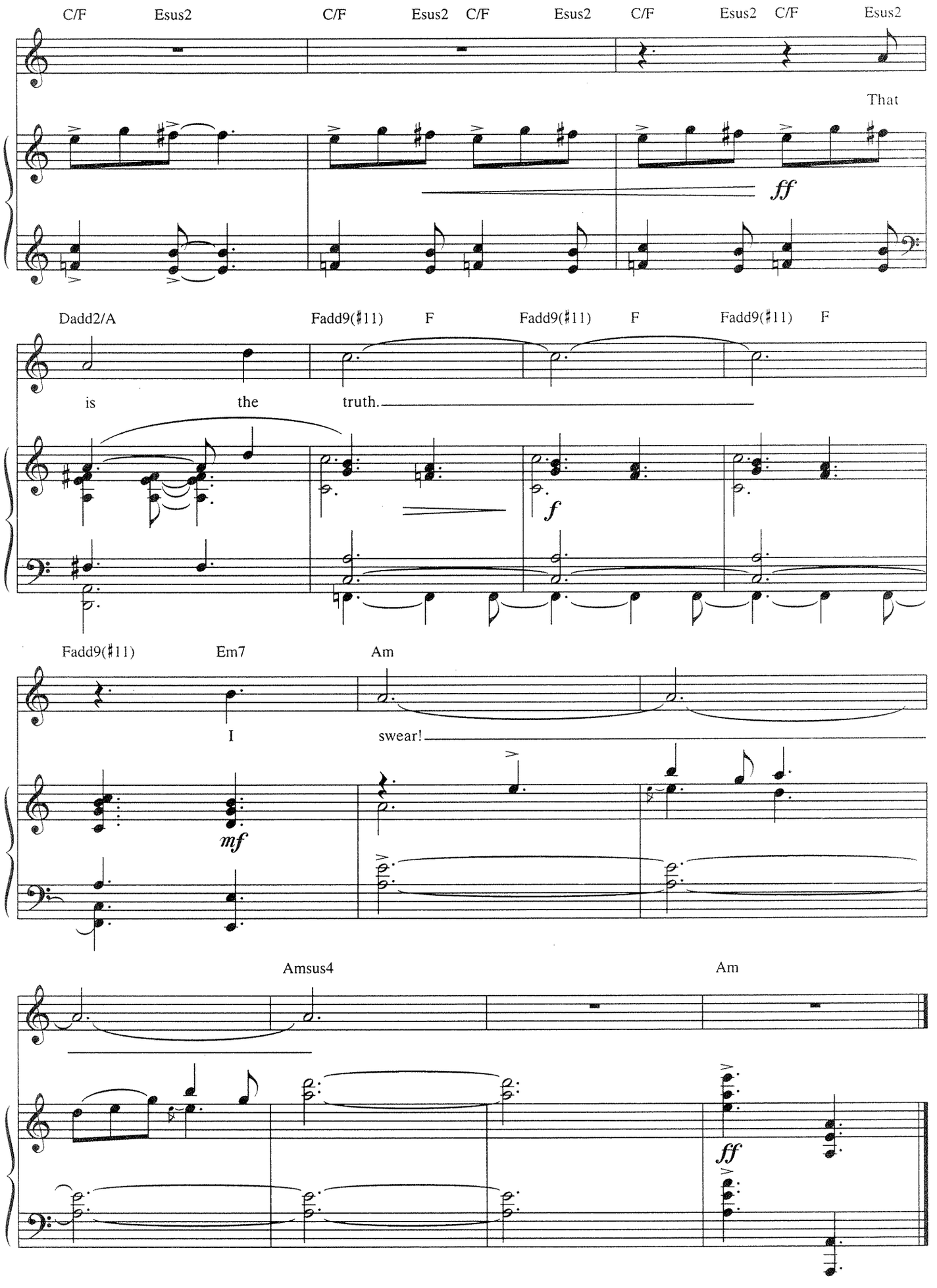

E7sus4
gun.
And the
F6/9/A
mf
screws were turn - ing at sev - en - ty - one.
It be -
p
molto cresc.
f
C/A
Bm/A
Am
Bm/A
came my dream to go out to sea.
Fur- ther
mf
C/A
Bm/A
Am
G/F
F
G/F
F
G/F
F
G/F
F
out from the mine you could - n't
be.
But
f


Dm7
G9sus4
born to the coal, there's no place for you else -
C6/9(♯11)
where.
You
C/A
Bm/A
Am
Bm/A
trade a life of dank and gloom to shov - el in the boil - er room. But
Fmaj9
F
Dadd2/A
Fadd9(♯11) F
Fadd9(♯11) F
now you're sev - en decks be - low a la - dy's dain -


Fadd9(♯11)
F
C/A
D/A
Em/A
D/A
Dm7
ty feet! And noth - ing has
gliss.
R.H.
G9sus4
C6/9(♯11)
changed. There's noth - ing a min - er can do.
Dm7
The pit and your
G9sus4
E7sus4
mates turned in - to the hold and the crew.

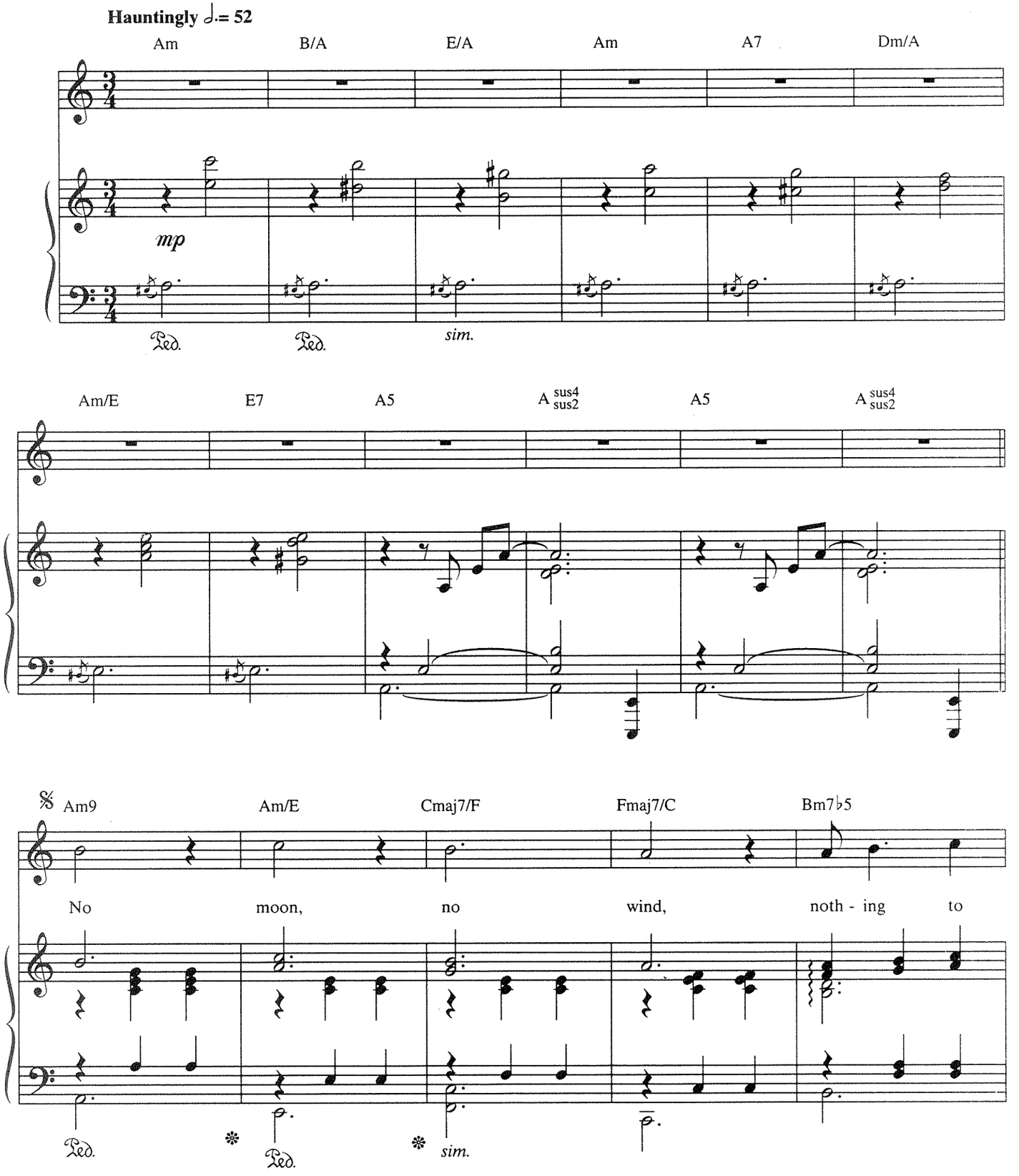

F6/A
And the screws are turn - ing at
mp
Dm7
sev - en - ty - two.
Fast - er and
cresc.
mf
G9sus4
C6/9(♯11)
fast - er we watch as we gain ev - er more.
Dm7
Sev - en - ty - three and too


G9sus4
G7
C6/9(♯11)
soon it is sev - en - ty - four.
grad. cresc.
F6/9/A
For a rec - ord speed I be - lieve we strive!
f
G9/A
For the maid - en trip that's too hard to drive
C/F
Esus2
if you push her fast - er than sev - en - ty - five!


C/F Esus2 C/F Esus2 C/F Esus2 C/F Esus2 C/F Esus2
That
ff
Dadd2/A Fadd9(♯11) F Fadd9(♯11) F Fadd9(♯11) F
is the truth.
f
Fadd9(♯11) Em7 Am
I swear!
mf
Amsus4 Am
ff

NO MOON
from *Titanic*

Music and Lyrics by
MAURY YESTON



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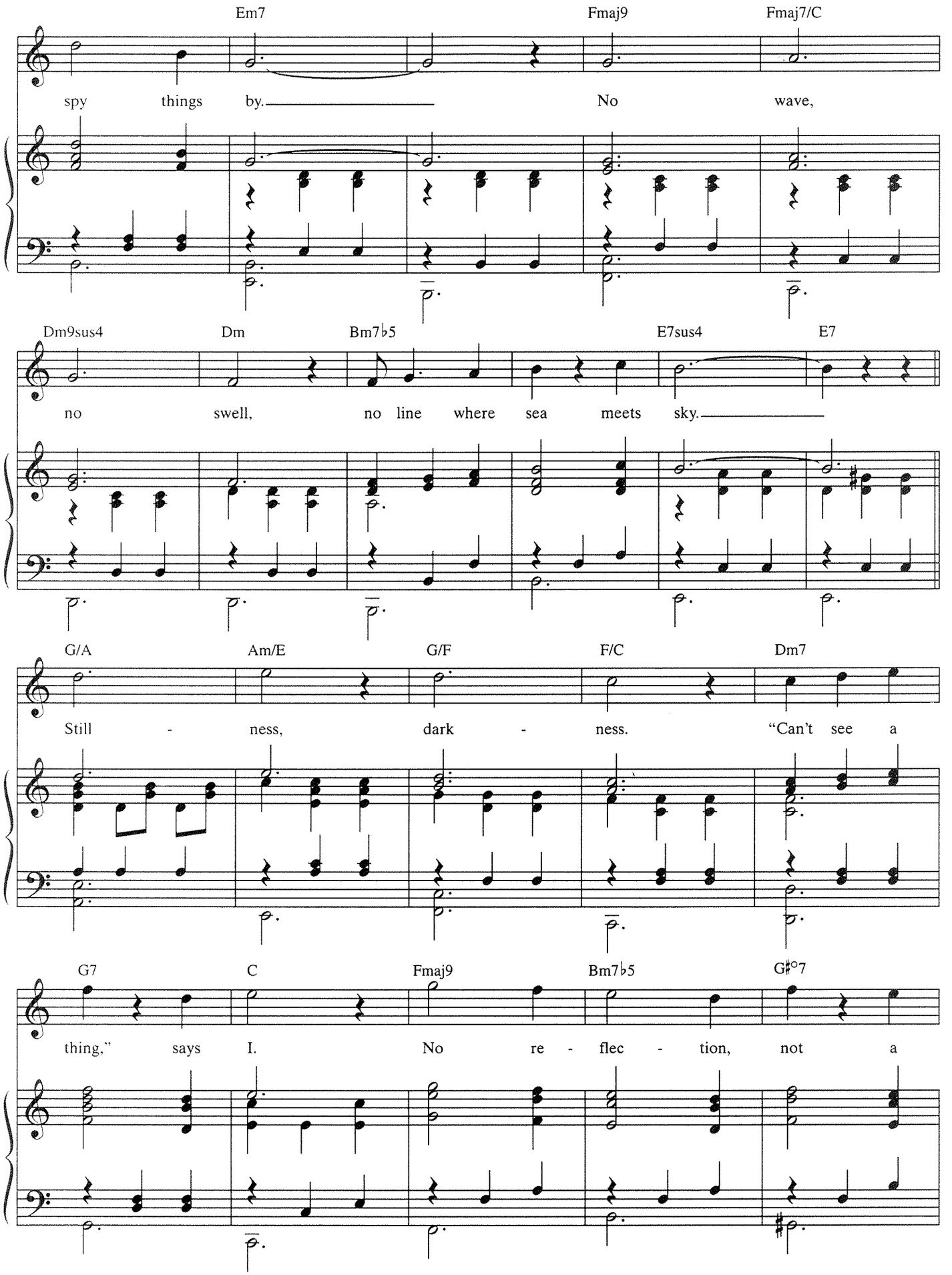
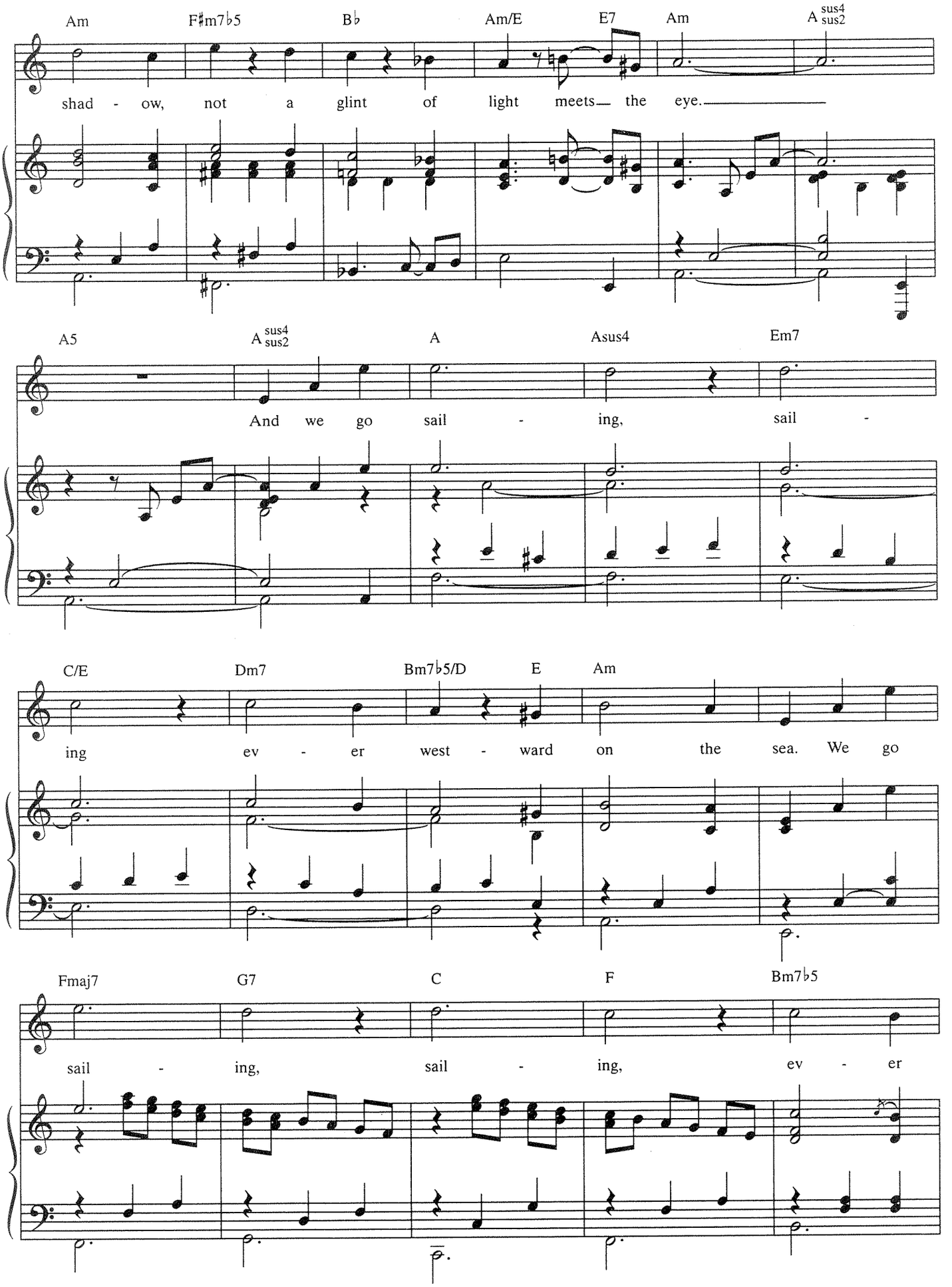
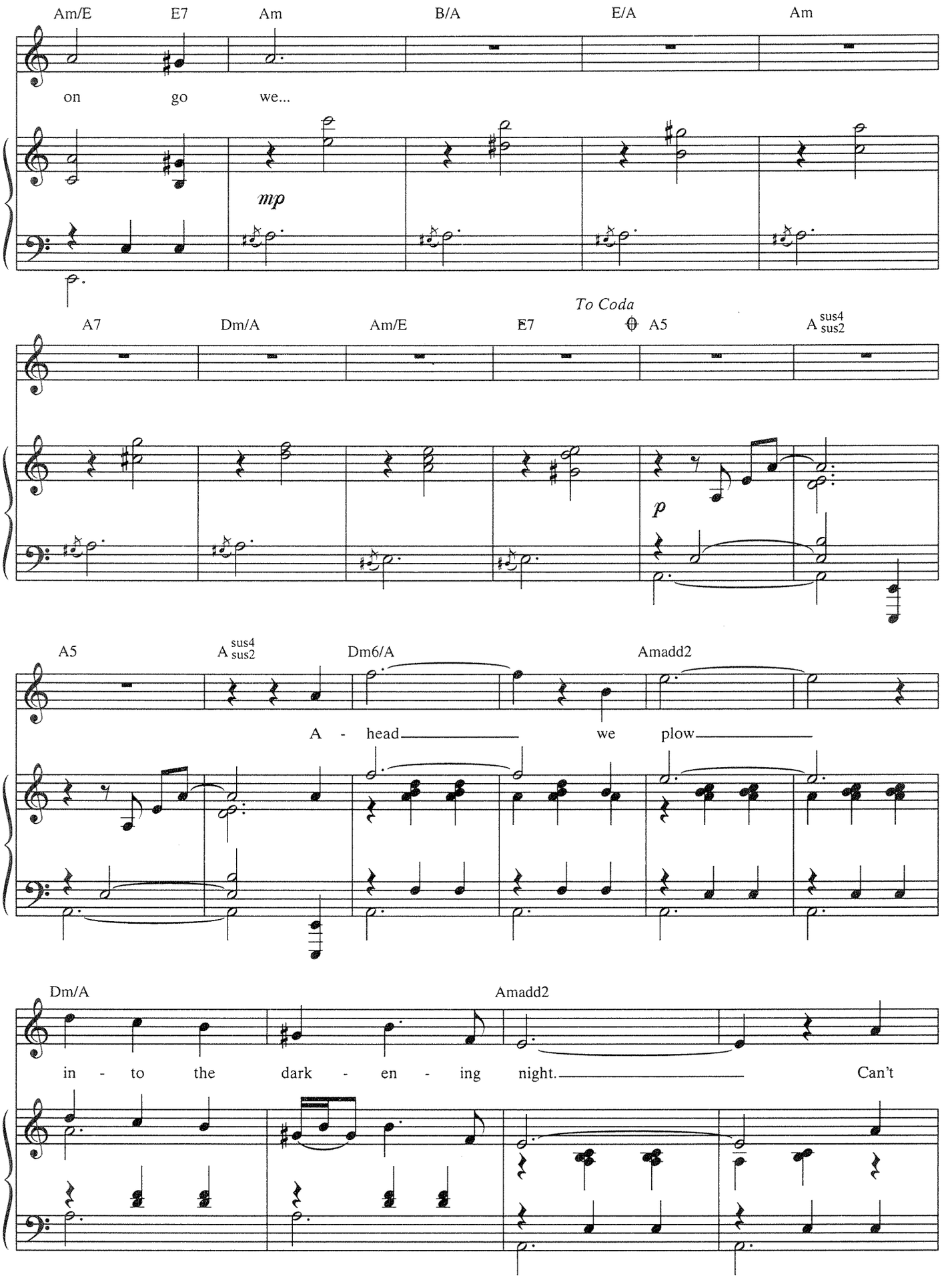
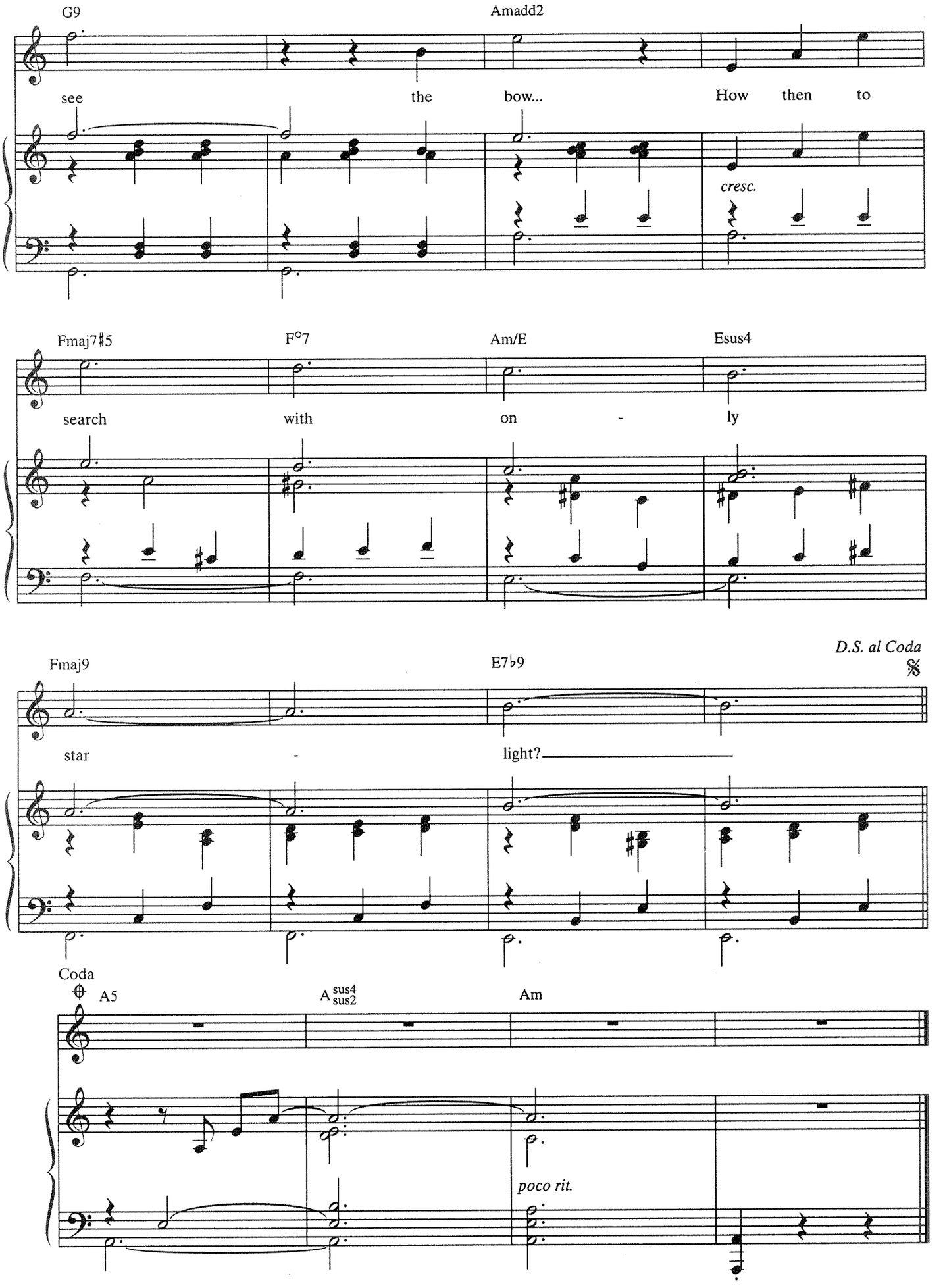

Em7
Fmaj9
Fmaj7/C
spy things by. No wave,
Dm9sus4
Dm
Bm7♭5
E7sus4
E7
no swell, no line where sea meets sky.
G/A
Am/E
G/F
F/C
Dm7
Still - ness, dark - ness. "Can't see a
G7
C
Fmaj9
Bm7♭5
G♯°7
thing," says I. No re - flec - tion, not a


Am F♯m7♭5 B♭ Am/E E7 Am A sus4 sus2
shad - ow, not a glint of light meets the eye.
A5 A sus4 sus2 A Asus4 Em7
And we go sail - ing, sail -
C/E Dm7 Bm7♭5/D E Am
ing ev - er west - ward on the sea. We go
Fmaj7 G7 C F Bm7♭5
sail - ing, sail - ing, ev - er


Am/E
E7
Am
B/A
E/A
Am
on go we...
mp
To Coda
A7
Dm/A
Am/E
E7
A5
A sus4 sus2
p
A5
A sus4 sus2
Dm6/A
Amadd2
A - head we plow
Dm/A
Amadd2
in - to the dark - en - ing night. Can't


G9
Amadd2
see
the
bow...
How
then
to
cresc.
Fmaj7♯5
F°7
Am/E
Esus4
search
with
on
-
ly
D.S. al Coda
Fmaj9
E7♭9
star
-
light?
Coda
A5
A sus4 sus2
Am
poco rit.