

Tenor Volume 3

*Return to
Rich Hinkelmann*

S T . H . E SINGERS MUSICAL THEATRE ANTH OLOGY

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

Compiled and Edited by Richard Walters
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

Contents

BORN TO DANCE (film)

18 Easy to Love (You'd Be So Easy to Love)

BRIGADOON

12 Almost Like Being in Love

CABARET

21 Tomorrow Belongs to Me

24 I Don't Care Much

CHICAGO

31 Mister Cellophane

DIAMONDS

36 What You'd Call a Dream

DICK TRACY (film)

44 What Can You Lose

EASTER PARADE (film)

48 Steppin' Out with My Baby

FOLLIES

56 Buddy's Blues

70 Make the Most of Your Music

FOLLOW THE FLEET (film)

52 I'm Putting All My Eggs in One Basket

FOOTLOOSE

81 Mama Says

88 I Can't Stand Still

THE GONDOLIERS

94 Take a Pair of Sparkling Eyes

HERCULES (film)

98 Go the Distance

**JACQUES BREL IS ALIVE AND WELL AND
LIVING IN PARIS**

102 Amsterdam

JEKYLL & HYDE

108 Alive!

**JOSEPH AND THE AMAZING TECHNICOLOR®
DREAMCOAT**

112 Any Dream Will Do

KISMET

124 Night of My Nights

MARTIN GUERRE

117 I'm Martin Guerre

THE PAJAMA GAME

132 Hey There

PARADE

136 The Old Red Hills of Home

144 This Is Not Over Yet

PIPPIN

154 Corner of the Sky

THE PIRATES OF PENZANCE

162 Oh, Is There Not One Maiden Breast

RENT

166 One Song Glory

174 Your Eyes

70, GIRLS, 70

200 Coffee (In a Cardboard Cup)

SUNSET BOULEVARD

178 Sunset Boulevard

TITANIC

208 Barrett's Song

203 The Proposal

220 No Moon

TOP HAT (film)

188 Isn't This a Lovely Day

(To Be Caught in the Rain?)

WHEN PIGS FLY

192 Quasimodo

WORKING

196 The Mason

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 weren'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 dotting 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 from 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 1/2 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, “Its theme is about a search for daily meaning as well as daily bread, for recognition as well as cash.” To express its eclectic characters, *Working* had a score 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

Moderato

TOMMY:

May - be the sun gave me the pow'r, for

pp *p*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line for Tommy, starting with a fermata on a whole note G4. The lyrics are "May - be the sun gave me the pow'r, for". The piano accompaniment consists of two staves. The right hand starts with a whole note chord (F4, A4, C5) marked *pp*, then moves to a series of chords marked *p*. The left hand has a whole rest followed by a simple bass line.

I could swim Loch Lo-mond and be home in half an hour. May - be the air

L.H. *mf*

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "I could swim Loch Lo-mond and be home in half an hour. May - be the air". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* appears in the right hand.

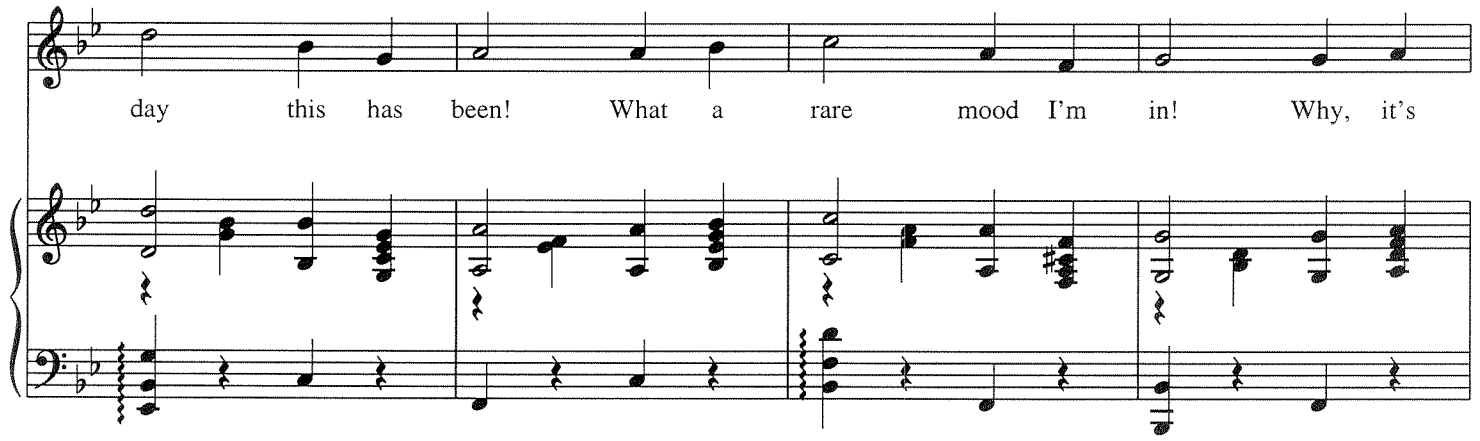
gave me the drive, for I'm all a - glow and a - live! What a

rit. *f* *p*

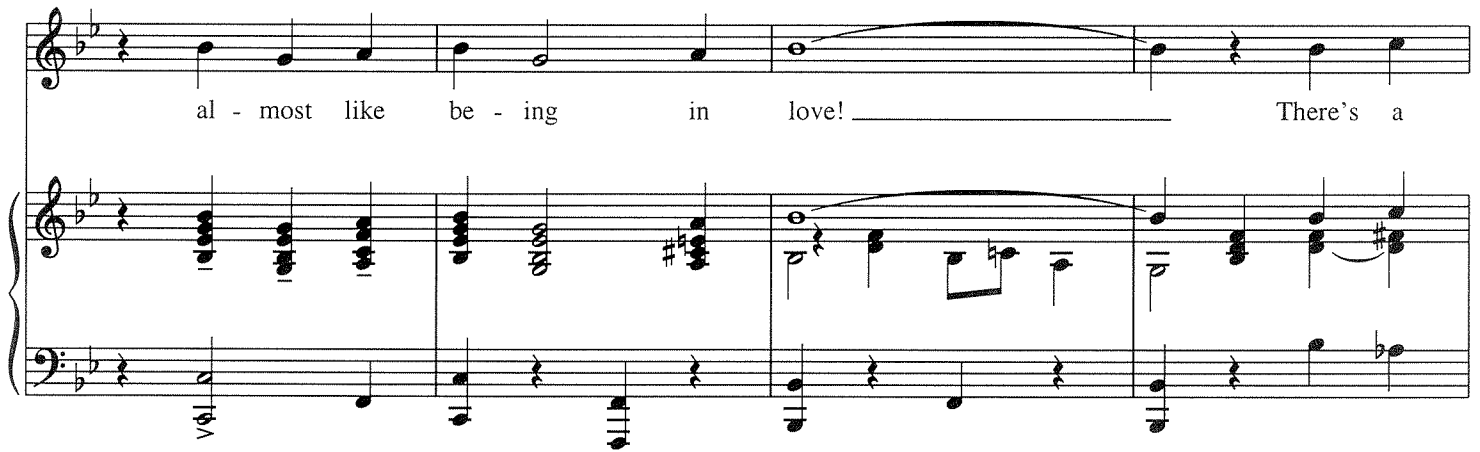
Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics "gave me the drive, for I'm all a - glow and a - live! What a". The piano accompaniment features a *rit.* marking and a dynamic shift to *f* in the right hand, followed by a *p* marking. The left hand continues with a bass line.

Allegro con spirito

day this has been! What a rare mood I'm in! Why, it's



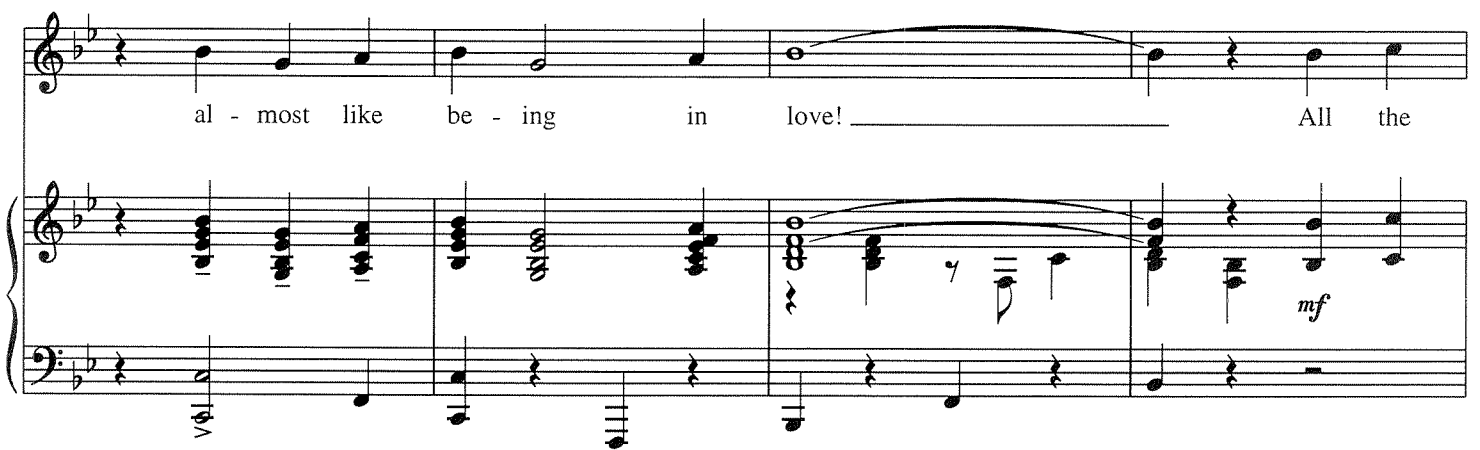
al - most like be - ing in love! _____ There's a



smile on my face for the whole hu - man race! Why, it's



al - most like be - ing in love! _____ All the



mu - sic of life seems to be _____ like a

The first system features a vocal line in G major with a key signature of one flat. The lyrics are "mu - sic of life seems to be _____ like a". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

bell that is ring - ing for me! _____ And from the

cresc. poco a poco

poco rit.

f marcato

Red.

The second system continues the vocal line with lyrics "bell that is ring - ing for me! _____ And from the". The piano accompaniment includes dynamic markings: *cresc. poco a poco*, *poco rit.*, *f marcato*, and *Red.* (Reduction). The piano part features more complex chordal textures and some tremolos.

way that I feel when that bell starts to peal, I would

mf

p

The third system has the lyrics "way that I feel when that bell starts to peal, I would". The piano accompaniment starts with a *mf* dynamic and ends with a *p* dynamic. The piano part continues with chords and a steady bass line.

swear I was fall - ing, I could swear I was fall - ing, It's

L.H.

mf

The fourth system contains the lyrics "swear I was fall - ing, I could swear I was fall - ing, It's". The piano accompaniment includes the marking *L.H.* (Left Hand) and *mf*. The piano part features chords and some melodic lines in both hands.

Andante

al - most like be - ing in love. _____ When we

f *dim.* *p* *p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a half note 'al' followed by a quarter note 'most', a quarter note 'like', a quarter note 'be', a quarter note 'ing', and a quarter note 'in'. A long horizontal line follows the word 'love'. The piano accompaniment starts with a fortissimo (*f*) dynamic, featuring a complex chordal texture in the right hand and a steady bass line in the left hand. The tempo is marked 'Andante'.

walked up the brae, not a word did we

Detailed description: This system contains the next two measures. The vocal line continues with a half note 'walked', a quarter note 'up', a quarter note 'the', a quarter note 'brae', a quarter note 'not', a quarter note 'a', a quarter note 'word', and a quarter note 'did'. A long horizontal line follows the word 'we'. The piano accompaniment continues with similar chordal textures, including a triplet of eighth notes in the right hand.

say. It was al - most like be - in' in

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'say.', followed by a quarter note 'It', a quarter note 'was', a quarter note 'al', a quarter note 'most', a quarter note 'like', a quarter note 'be', a quarter note 'in'', and a quarter note 'in'. A long horizontal line follows. The piano accompaniment features a triplet of eighth notes in the right hand.

love. _____ But your arm link'd in

Detailed description: This system contains the final two measures. The vocal line begins with a half note 'love.', followed by a long horizontal line, then a quarter note 'But', a quarter note 'your', a quarter note 'arm', a quarter note 'link'd', and a quarter note 'in'. The piano accompaniment continues with the established harmonic and rhythmic patterns.

mine made the world kind o' fine. It was

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. The lyrics are "mine made the world kind o' fine. It was". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features several triplet markings over the piano part.

Più mosso

al-most like be-ing in love! All the

The second system is marked "Più mosso". It continues the vocal line and piano accompaniment. The lyrics are "al-most like be-ing in love! All the". The piano accompaniment includes a section marked "L.H." and "mf". There are triplet markings in the piano part.

Tempo I

mu-sic of life seems to be

The third system is marked "Tempo I". It continues the vocal line and piano accompaniment. The lyrics are "mu-sic of life seems to be". The piano accompaniment features a series of chords and a melodic line in the right hand.

like a bell that is ring-ing for

The fourth system continues the vocal line and piano accompaniment. The lyrics are "like a bell that is ring-ing for". The piano accompaniment consists of chords and a steady bass line.

me! *rit.* And from the way that I feel when that *a tempo*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the word "me!" followed by a long note, then "And from the way that I feel when that". The piano accompaniment includes a dynamic marking of *f rit.* and a tempo change to *a tempo*.

bell starts to peal, I would swear I was fall - in', I could

The second system continues the vocal line with "bell starts to peal, I would swear I was fall - in', I could". The piano accompaniment features a dynamic marking of *p subito* and a marking for the left hand, *L.H. mf*.

swear I was fall - ing, It's al - most like

The third system continues the vocal line with "swear I was fall - ing, It's al - most like". The piano accompaniment includes a dynamic marking of *molto rit.*

be - ing in love. *opt.* *ff* *R.H.*

The fourth system concludes the vocal line with "be - ing in love." and includes an optional ending marked *opt.* and a dynamic marking of *ff*. The piano accompaniment features a marking for the right hand, *R.H.*, and a final asterisk ***.

EASY TO LOVE

(You'd Be So Easy to Love)

from *Born to Dance*

Words and Music by
COLE PORTER

Andantino

Ebm7 Ebm7/Db Cm7b5 Adim7 Bb Dbm/Ab Gdim Ebm7/Gb Ab7sus Ab7 Db

(with tender expression and not fast)

I know too

mf espr. *p* *p dolce e semplice*

Bbm Db Bbm Ebm7

well that I'm just wast - ing pre - cious time in think - ing such a

Ab7 Db Ebm Ebm7/Ab Ab Db

thing could be, That you could ev - er care for me, I'm sure you

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

F7b9 F9 Dm Dbdim Cm Fm

keep ev - 'ry home-fire burn - ing for, _____ We'd be so

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics 'keep ev - 'ry home-fire burn - ing for, _____ We'd be so'. The piano accompaniment consists of chords and moving lines in both hands. A dynamic marking of *p* (piano) is present in the piano part.

Cm F7 F7/Eb Bb/D C#dimBb/D Cm/Eb Cm Bb

grand at the game, So care - free to - geth - er, that it does seem a

The second system continues the musical score. The vocal line has the lyrics 'grand at the game, So care - free to - geth - er, that it does seem a'. The piano accompaniment includes triplets in the right hand. A dynamic marking of *p* is also present.

G7 Cm Cm7b5 Bb/F Edim D7

shame, That you can't see Your fu - ture with me, 'Cause you'd be

The third system shows the vocal line with lyrics 'shame, That you can't see Your fu - ture with me, 'Cause you'd be'. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking.

Cm7 F7 1 Bb F7/C Bb/D Ddim 2 Bb F7/C Bb

oh, so eas - y to love! _____ love! _____

The fourth system concludes the page with the vocal line lyrics 'oh, so eas - y to love! _____ love! _____'. The piano accompaniment includes a first ending (marked '1') and a second ending (marked '2'). A dynamic marking of *p* is present.

TOMORROW BELONGS TO ME

from the musical *Cabaret*

Words by FRDD EBB
Music by JOHN KANDER

Slowly, with freedom

The sun on the mead-ow is sum - mer-y warm, The stag in the

pp (a cappella - play only if needed)

This system contains the first line of the vocal melody and the piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "The sun on the mead-ow is sum - mer-y warm, The stag in the". The piano part includes a dynamic marking of *pp* and a note: "(a cappella - play only if needed)".

for - est runs free. _____ But gath - er to - geth - er to greet the

This system contains the second line of the vocal melody and the piano accompaniment. The vocal line continues with the lyrics: "for - est runs free. _____ But gath - er to - geth - er to greet the". The piano accompaniment continues with the same key signature and time signature.

storm, To - mor - row be - longs to me. _____

This system contains the third line of the vocal melody and the piano accompaniment. The vocal line concludes with the lyrics: "storm, To - mor - row be - longs to me. _____". The piano accompaniment concludes with the same key signature and time signature.

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

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

me. _____ Oh, fa - ther-land, fa - ther - land

show us the sign your chil - dren have wait - ed to

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "show us the sign your chil - dren have wait - ed to". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note bass line and a more complex upper line with chords and melodic fragments.

see. *rall.* The morn - ing will come when the

The second system continues the musical score. The vocal line begins with a long note on "see." followed by the lyrics "The morn - ing will come when the". A *rall.* (rallentando) marking is placed above the vocal line. The piano accompaniment continues with similar rhythmic patterns, including a prominent bass line.

world is mine. To - mor - row be - longs to me. *a tempo*

The third system features the lyrics "world is mine. To - mor - row be - longs to me." and a *a tempo* marking. The piano accompaniment includes a section labeled "L.H." (Left Hand) with a complex, rhythmic pattern of chords and notes in the bass clef.

To mor - row be - longs to me.

The fourth system concludes the page with the lyrics "To mor - row be - longs to me." The piano accompaniment features a final chord in the right hand and a sustained bass line in the left hand.

I DON'T CARE MUCH

from the musical *Cabaret*

Words by FRED EBB
Music by JOHN KANDER

Moderate Waltz

Gm Gm(add9) Cm Cm6

p sempre legato

Gm Gm(add9) Cm Cm6

Gm(add9) Cm6 Cm

I don't care much.

Gm(add9) G9

Go or stay.

Cm7 Cm9 F13 F7

I don't care ve - ry

Bb(add9) Am7b5 D7

much eith - er way.

Gm(add9) Cm6

Hearts grow hard On a

Gm(add9) G9

wind - y street.

Cm7 Cm9 F13 F7

Lips grow cold. With the

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note on G4, followed by a half note on A4, then a half note on G4, and finally a half note on F4. The piano accompaniment features a bass line with a half note on G3, followed by a half note on A3, then a half note on G3, and finally a half note on F3. The right hand plays chords in the treble clef: Cm7, Cm9, F13, and F7. A slur covers the vocal line across all four measures.

Bb(add9) Bb7

rent to meet. So

cresc.

Detailed description: This system contains measures 5 and 6. The vocal line continues with a half note on E4, followed by a half note on D4, then a half note on C4, and finally a half note on B3. The piano accompaniment continues with a bass line of G3, A3, G3, and F3. The right hand plays chords: Bb(add9) and Bb7. A slur covers the vocal line across both measures. A *cresc.* marking is present in the piano part.

Eb(add9) Ebm Bb/F Dm

if you kiss me,

mp

Detailed description: This system contains measures 7 and 8. The vocal line continues with a half note on B3, followed by a half note on A3, then a half note on G3, and finally a half note on F3. The piano accompaniment continues with a bass line of G3, A3, G3, and F3. The right hand plays chords: Eb(add9), Ebm, Bb/F, and Dm. A slur covers the vocal line across both measures. A *mp* marking is present in the piano part.

Cm7 F9sus F7 Dm7b5 G7

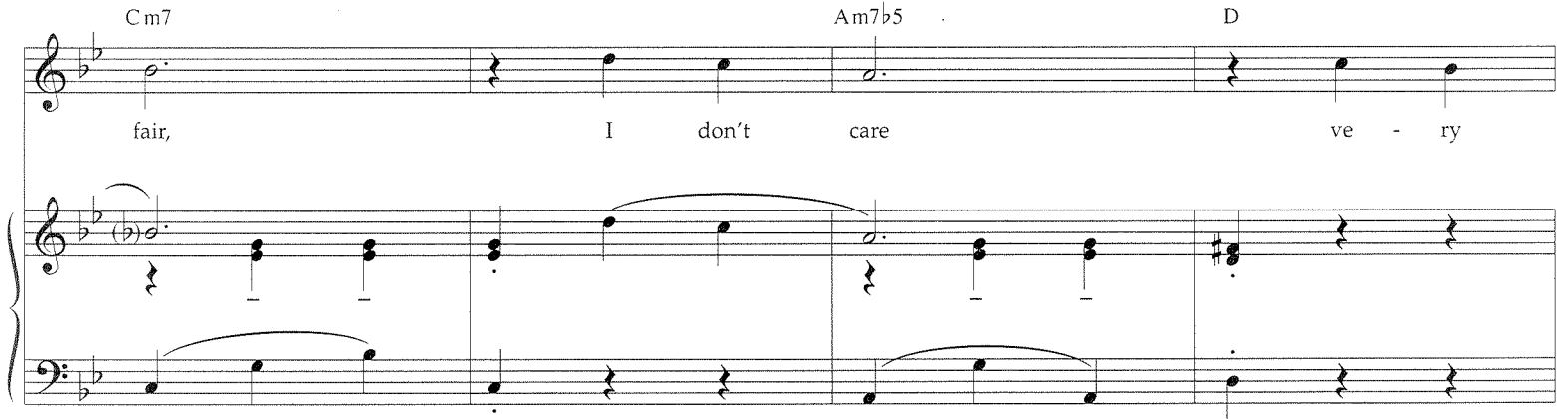
If we touch, Warn - ing's

dim.

Detailed description: This system contains measures 9 and 10. The vocal line continues with a half note on E4, followed by a half note on D4, then a half note on C4, and finally a half note on B3. The piano accompaniment continues with a bass line of G3, A3, G3, and F3. The right hand plays chords: Cm7, F9sus, F7, Dm7b5, and G7. A slur covers the vocal line across both measures. A *dim.* marking is present in the piano part.

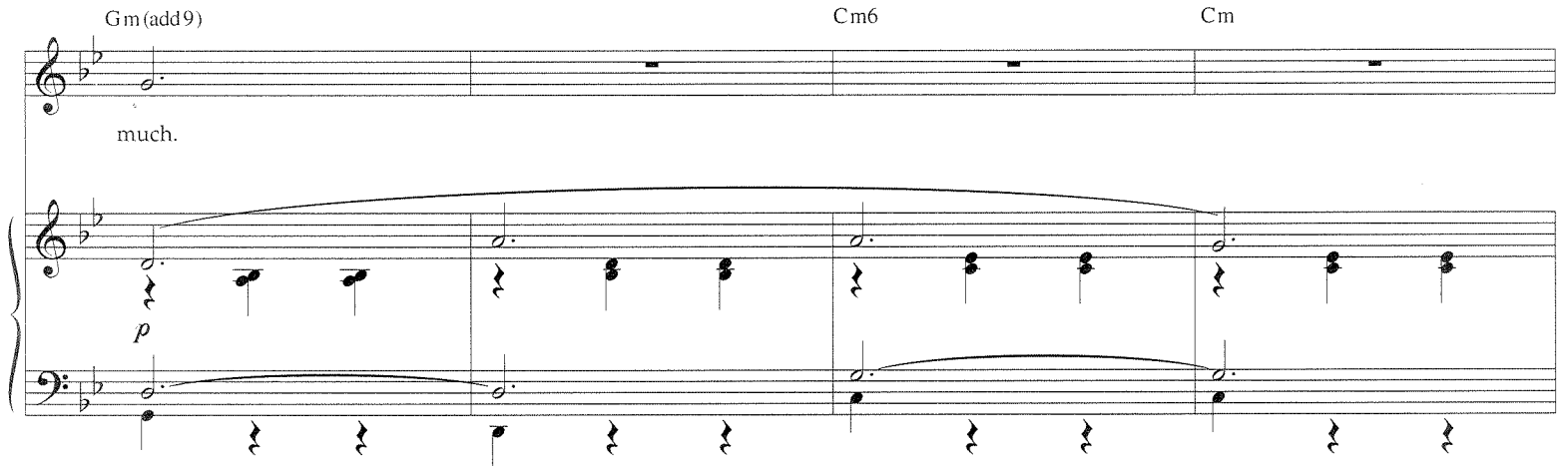
Cm7 Am7b5 D

fair, I don't care ve - ry

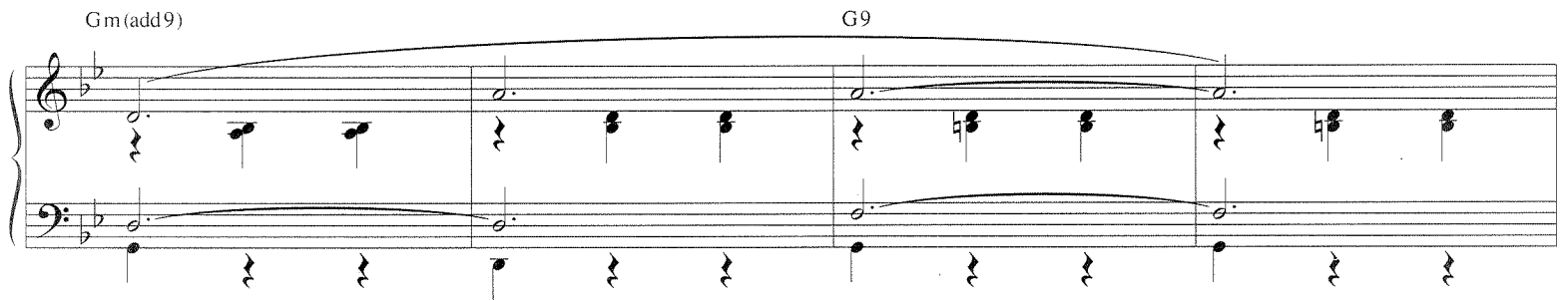


Gm(add9) Cm6 Cm

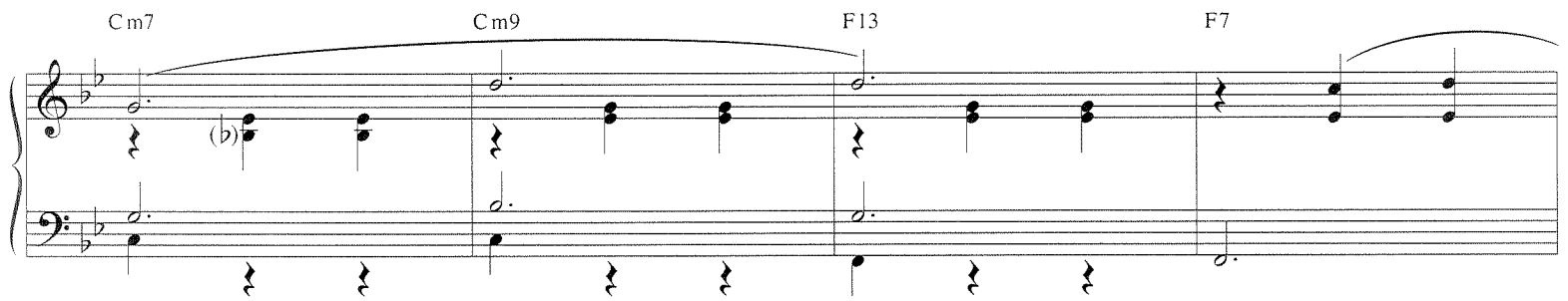
much.



Gm(add9) G9

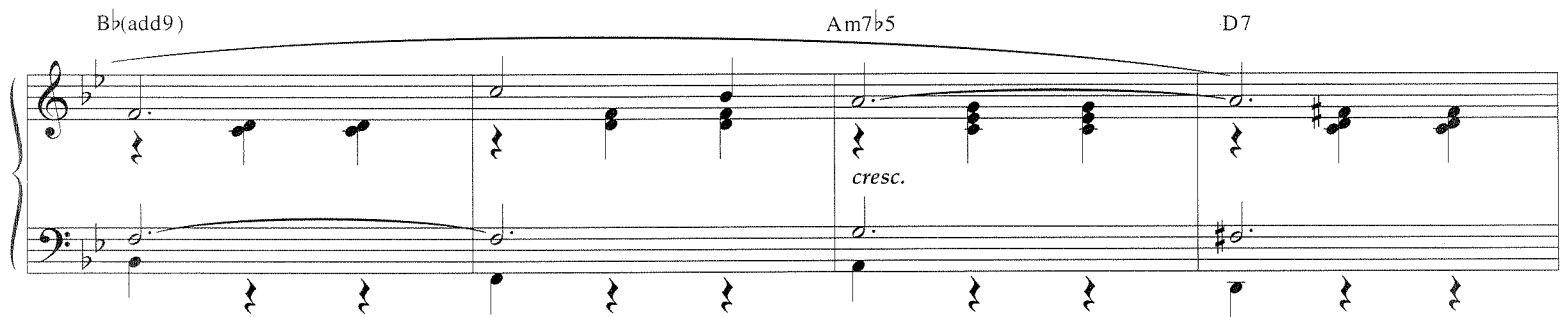


Cm7 Cm9 F13 F7



Bb(add9) Am7b5 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

Bb(add9) Bb7

roof caves in So

cresc.

Eb(add9) Ebm Bb/F Dm

if you kiss me,

f

Cm7 F9sus F7 Dm7b5 G7

If we touch, Warn - ing's

Cm7 Am7b5 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

Moderately

If

ad lib. A A6 A A6

some - one stood up in a crowd and raised his voice up way out loud and
pose you was a lit - tle cat re - sid - in' in a per - son's flat, who

mp

Bm/E E7 N.C. Edim E7

waved his arm and shook his leg, you'd no - tice him. If
fed you fish and scratched your ears; you'd no - tice him. Sup -

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. And
 side one man for sev - en years: You'd no - tice him. 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, ev - 'ry - one gets no - ticed now and
 hu - man be - ing's made of more than air. With all that bulk you're bound to see him

C#m E/B B7 E/B

then, Un - less, of course, that per - son - age should be in -
 there, Un - less that hu - man be - ing next to you 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 *(h)*

CODA

E7 F#dim E7 F7

you know who. Should have

(Player piano style)

(ad lib. arpeggio) *mf* *cresc.*

Bb F7

been my name. — Mis-ter Cel-lo - phane, — 'cause you can look right thru me, walk with by me,

Heavy Rag

Chords: 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

Chords: C, G7

been my name. _ Mis-ter Cel - lo - phane, _ 'cause you can walk right by me,

Chords: Ab7, G7, Am, C/G

look right thru me, and nev-er know I'm there. Nev-er e-ven

Chords: G7sus, G7, Cm, Ab7, C

know I'm there. _____

Spoken: I hope I didn't take up too much of your time.

WHAT YOU'D CALL A DREAM

from the Off-Broadway revue *Diamonds*

Music and Lyric by
CRAIG CARNELIA

Slowly and simply (♩ = 80)

p

There are two men out, -

and it's in the ninth, and the score is

four to three. - There's a man on first, -

Abmaj7 Ebm7(no5) Ebm Db/Ab

and a man at bat, and the man at bat

Dbmaj7/Ab Ab Ab

is me. And I'm sort a scared,

mp
legato

Abmaj7 Ebm7 Ebm Ebm7

and I'm sort a proud, and I'm

Db Dbmaj7 Ab

strong er than I seem. And I

Ab Abmaj7 Ebm7

take a swing, — and my dad is there, —

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has three flats (B-flat major/D-flat minor). The vocal line starts with a quarter note on G4, followed by a half note on A-flat4, and then a quarter note on B-flat4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Ebm Ebm7 Db Dbmaj7 Ab

— and it's what you'd call — a dream. —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a half note on G4, a quarter note on A-flat4, and a quarter note on B-flat4. The piano accompaniment continues with similar harmonic support.

Ab/G Fm7 (addD) Bb7 Db Dbm

For the ball — flies — in the sun,

The third system shows the vocal line starting with a quarter rest, followed by a half note on G4, a quarter note on A-flat4, and a quarter note on B-flat4. The piano accompaniment features a more active bass line and chords in the right hand.

Ab/Eb Ab/G Fm7 (addD) Bb7 Gb Gb/Ab Gb/Bb Gb7/C

and it sails off — as I run. —

mf

The fourth system concludes the vocal line with a quarter rest, followed by a half note on G4, a quarter note on A-flat4, and a quarter note on B-flat4. The piano accompaniment ends with a *mf* dynamic marking. The key signature remains three flats.

$E\flat/D\flat$ $E\flat$ $E\flat/F$ $E\flat/G$ $A\flat$ $A\flat\text{maj}7$ $E\flat\text{m}7$

The crowd _____ is roar-ing, cheer-ing as I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The piano accompaniment features a bass line with a half note on G2, a quarter note on A2, and a quarter note on B2. The right hand has a half note on G4, a quarter note on A4, and a quarter note on B4. Chords are indicated above the staff: Eb/Db, Eb, Eb/F, Eb/G, Ab, Abmaj7, and Ebm7.

$D\flat$ $D\flat\text{maj}7$ $A\flat$

go. So are all the guys on the team.

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, followed by a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment continues with a bass line of G2, A2, B2 and a right hand of G4, A4, B4. Chords are indicated: Db, Dbmaj7, and Ab.

$A\flat$ $A\flat\text{maj}7$ $E\flat\text{m}7(\text{no}5)$

And I run for home, and we win the game,

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, followed by a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The piano accompaniment has a bass line of G2, A2, B2 and a right hand of G4, A4, B4. Chords are indicated: Ab, Abmaj7, and Ebm7(no5). The piano part includes a mezzo-piano (mp) dynamic marking.

$E\flat\text{m}$ $D\flat/A\flat$ $D\flat\text{maj}7/A\flat$ $A\flat$

and it's what you'd call a dream.

Detailed description: This system contains the final two measures. The vocal line begins with a quarter rest, followed by a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The piano accompaniment continues with a bass line of G2, A2, B2 and a right hand of G4, A4, B4. Chords are indicated: Ebm, Db/Ab, Dbmaj7/Ab, and Ab.

Ab Abmaj7 Ebm7

And the sun

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.

Ab

Abmaj7

The sum-mer sun, high in a

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat major/D-flat minor). The vocal line begins with a quarter rest, followed by eighth notes for 'The sum-mer sun, high in a'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the final notes of the first measure.

Ebm7

Ebm

(add9)

Db

base - ball sky, shines like dia - monds.

The second system continues the vocal line with 'base - ball sky, shines like dia - monds.'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A fermata is placed over the final notes of the system.

Dbmaj7

Ab

(add9)

Ab

And the sun

The third system begins with 'And the sun'. The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand. A fermata is placed over the final notes of the system.

Abmaj7

Ebm7(no5)

Ebm

Db

shines like dia - monds.

The fourth system concludes the phrase with 'shines like dia - monds.'. The piano accompaniment continues with chords and moving lines, ending with a fermata over the final notes.

Dbmaj7 Db Ab

There are two men out _

rit. e dim. *molto rit.* *p a tempo*

Abmaj7 Ebm(no5) Ebm Db/Ab

and it's in the ninth, _ and the score is

Dbmaj7/Ab Ab Ab

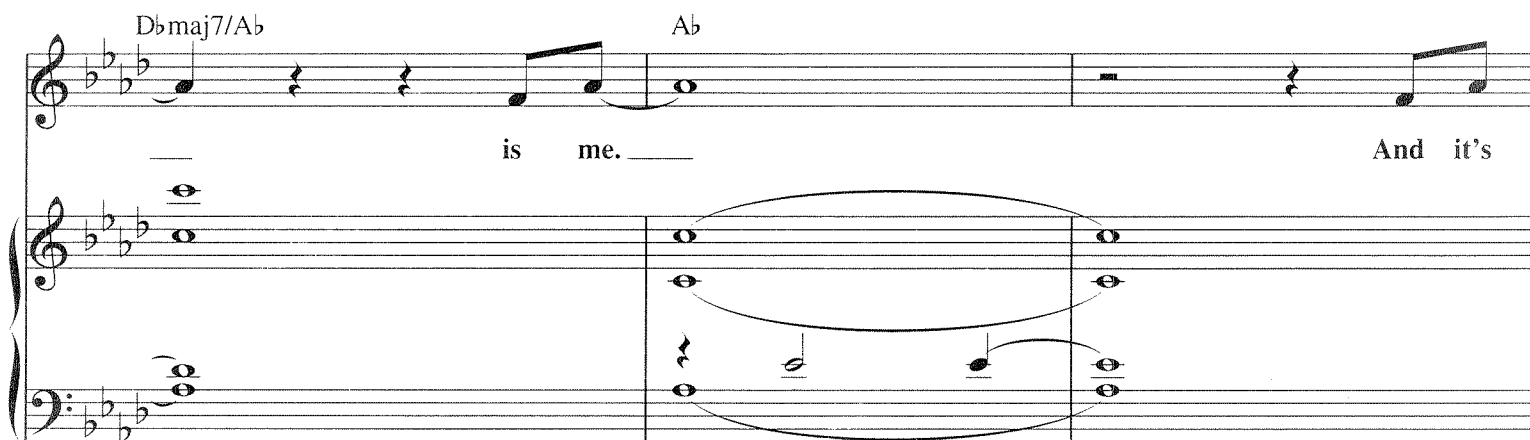
four to three. _ There's a man on first, _

Abmaj7 Ebm7(no5) Ebm Db/Ab

and a man at bat, _ and the man at bat _

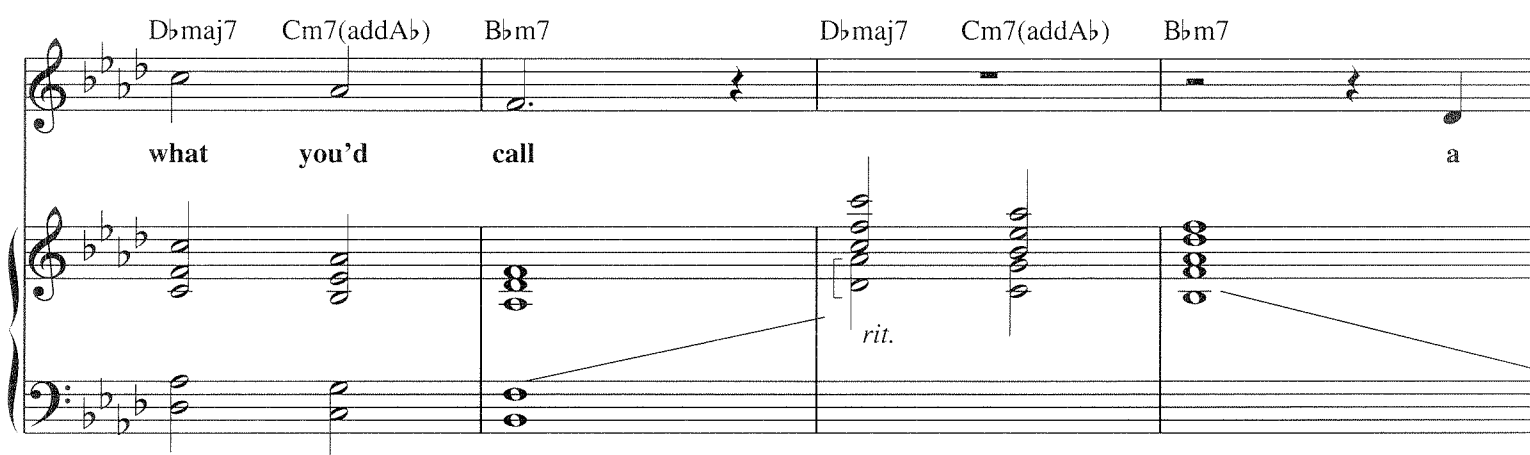
D \flat maj7/A \flat *A \flat*

is me. _____ And it's



D \flat maj7 *Cm7(addA \flat)* *B \flat m7* *D \flat maj7* *Cm7(addA \flat)* *B \flat m7*

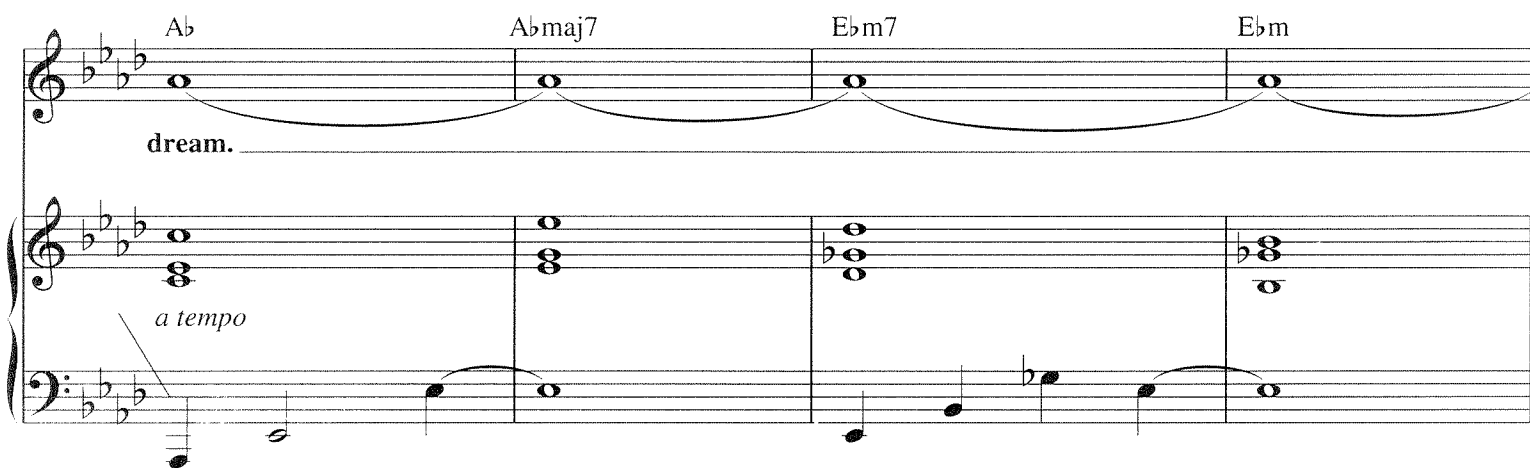
what you'd call a



A \flat *A \flat maj7* *E \flat m7* *E \flat m*

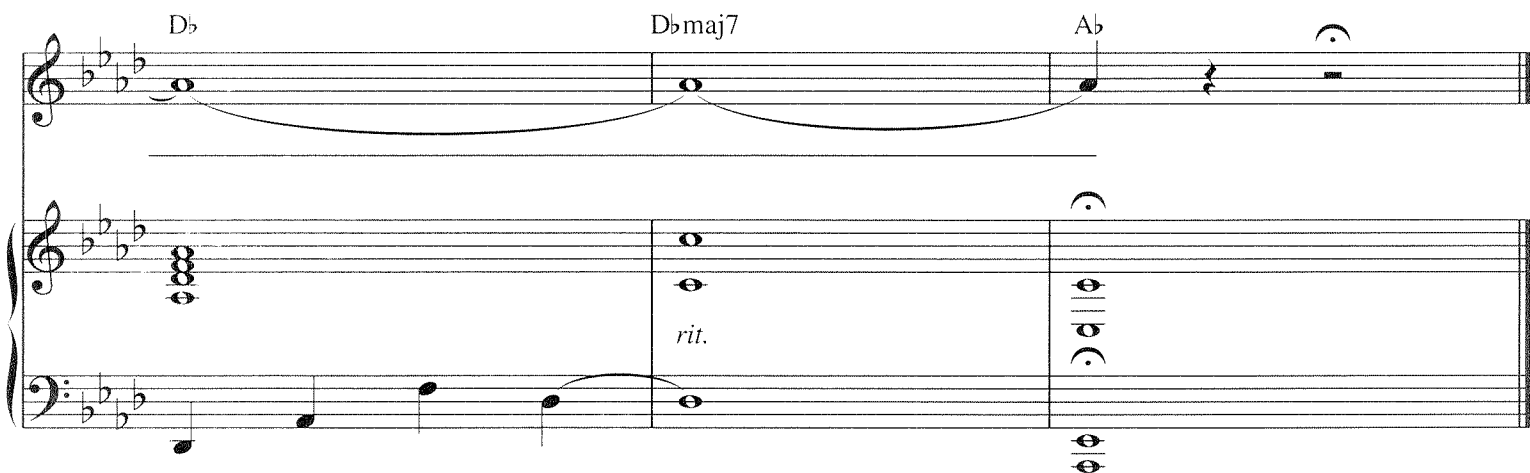
dream. _____

a tempo



D \flat *D \flat maj7* *A \flat*

rit.



WHAT CAN YOU LOSE

from the film *Dick Tracy*

Words and Music by
STEPHEN SONDHEIM

Lazy Blues (♩ = 108)

Rubato

p

What can you lose? _____ On - ly the blues. _

mp *p*

Why keep con - ceal - ing ev - 'ry - thing you're

mp

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. —

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

win, There's too much to lose. —

rall. *mp* *rall.* *p* *pp*

STEPPIN' OUT WITH MY BABY

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

Words and Music by
IRVING BERLIN

Medium Jump tempo

Fm7/C Cbdim7 Bbm7 Eb7 Fm7/C Cbdim7 Bbm7 Eb7

Ab/C Eb/Bb Ab6 Ab/C Eb/Bb

If I seem to scin - til - late — it's be - cause I've

Ab6 Cb/Eb Gb7/Db Gb7 Cb6

got a date, — a date with a pack - age of —

Cb/Eb Gb7/Db Gb7 Cb6 Eb/G Bb7

the good things that come with love. — You don't have to

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 —

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

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat major/C minor). The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

Bbm/Db C7 Fm Fm/Eb Bbm/Db Gm7b5

feel so good. _ Nev - er felt ___ quite so sun - ny.

The second system continues the piece. The vocal line has a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment features a more active bass line with eighth notes and chords in the right hand.

Fm Fm/Ab Bb6 Bdim7 C7 Fm6 F6 Fmaj7

And I keep on knock - in' wood, _ there'll be smooth sail - in' 'cause

The third system shows the vocal line starting with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment has a complex texture with many chords and moving lines in both hands.

F Fmaj7 F6 Fmaj7

I'm trim - min' my sails. _____ In my

The fourth system features a vocal line with a quarter note G4, a quarter note A4, a quarter note B-flat4, and a quarter note C5. The piano accompaniment has a long, sustained chord in the right hand and a moving bass line in the left hand.

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)

C/G Em/G C/G G7 C Am Dm G7

f

C C6/G G+/C C6/G C C6/G

I've been a roam - ing Ro - me - o, my Ju - li - ets have been

Cmaj7 Ebdim7 Dm G7 G7#5

man - y. But now my roam - ing days have

C(add9) Am7 Dm9 G7 C C6/G

gone. Too man - y i - rons

Detailed description: This is a piano score for the song 'I'm Putting All My Eggs in One Basket'. It is in 4/4 time and features a swing beat. The score is divided into four systems. The first system is an instrumental introduction starting with a forte dynamic. The second system contains the first line of the vocal melody with lyrics: 'I've been a roam - ing Ro - me - o, my Ju - li - ets have been'. The third system contains the second line of the vocal melody with lyrics: 'man - y. But now my roam - ing days have'. The fourth system contains the third line of the vocal melody with lyrics: 'gone. Too man - y i - rons'. The piano accompaniment consists of chords and rhythmic patterns in the right and left hands. Chord symbols are placed above the staff lines.

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 G7b5 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 Dm7b5 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

The first system of music features a vocal line starting with a whole rest, followed by the lyrics "I'm giv - ing all". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The chords are C, Am, Dm, G7, C, F/G, and G7.

C Cmaj7 C9 F6 Dm7b5 C/G

my love to one ba - by. Lord help me if

The second system continues the vocal line with the lyrics "my love to one ba - by. Lord help me if". The piano accompaniment features more complex chords in the right hand, including Cmaj7, C9, F6, Dm7b5, and C/G. The bass line remains simple.

G7 C Dm/G C Bdim7 C/Bb

my ba - by don't come through. I've got a great

The third system continues the vocal line with the lyrics "my ba - by don't come through. I've got a great". The piano accompaniment includes chords G7, C, Dm/G, C, Bdim7, and C/Bb. A long note is held in the vocal line across the measures.

F F/C F F/C 3 Ab Ab/Eb Ab 3 Adim7 3

big a - mount saved up in my love ac - count, hon - ey, and

The fourth system continues the vocal line with the lyrics "big a - mount saved up in my love ac - count, hon - ey, and". The piano accompaniment features chords F, F/C, F, F/C, Ab, Ab/Eb, Ab, and Adim7. Triplet markings (3) are present over the F/C and Adim7 chords.

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

Brightly - In 2 (♩ = 92)

mf

(b)

Detailed description: This block contains the piano introduction for the song. It consists of three systems of music. The first system is a single treble clef staff with a whole rest. The second system is a grand staff (treble and bass clefs) with a mezzo-forte (mf) dynamic marking. The piano part features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments. The key signature is two flats (B-flat major/D-flat minor) and the time signature is 2/4.

BUDDY:

Hel - lo, folks, — we're

Detailed description: This block shows the first line of the song. It includes a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Hel - lo, folks, — we're". The piano accompaniment continues with the same rhythmic pattern as the introduction. The key signature and time signature remain the same.

in - to the Fol - lies! First, though, folks, — we'll pause for a mo'...

Detailed description: This block shows the second line of the song. It includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics "in - to the Fol - lies! First, though, folks, — we'll pause for a mo'...". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

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— No, no, folks, — you'll still get your jol - lies, It's

The first system of the musical score. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "— No, no, folks, — you'll still get your jol - lies, It's".

just I got a prob-lem that I think you should know. —

The second system of the musical score. The vocal line continues with the lyrics: "just I got a prob-lem that I think you should know. —". The piano accompaniment continues with similar rhythmic patterns and chord progressions.

See, I've been ver - y per - turbed — of late,

The third system of the musical score. The vocal line begins with the lyrics: "See, I've been ver - y per - turbed — of late,". The piano accompaniment includes a dynamic marking of *p* (piano) in the right-hand staff.

ver - y up - set, — Ver - y be - twixt — and be - tween. —

The fourth system of the musical score. The vocal line concludes with the lyrics: "ver - y up - set, — Ver - y be - twixt — and be - tween. —". The piano accompaniment continues with the same accompaniment style.

The things that I want — I don't seem to get. — The

R.H.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with lyrics: "The things that I want — I don't seem to get. — The". The bottom two staves are piano accompaniment. The right hand (R.H.) features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

[A la "Looney Tunes"]

things that I get... — You know what I mean? —

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics: "things that I get... — You know what I mean? —". The bottom two staves are piano accompaniment. The right hand has a more complex, rhythmic melody with many beamed notes, and the left hand continues with a steady bass line. The key signature and time signature remain the same as in the first system.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand features a series of chords and melodic fragments, some with accents. The left hand has a consistent eighth-note bass line. The key signature and time signature are consistent with the previous systems.

Detailed description: This system shows the piano accompaniment for the fourth system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand continues with chords and melodic lines, including some slurs. The left hand maintains the eighth-note bass line. The key signature and time signature are consistent with the previous systems.

I've got those "God, why don't you love me, oh you do, I'll see you

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics "I've got those" followed by a phrase in quotes: "God, why don't you love me, oh you do, I'll see you". The piano accompaniment starts with a piano (*p*) dynamic and includes a melodic line in the right hand and a bass line in the left hand.

lat - er" Blues, That

The second system continues the musical score. The vocal line has the lyrics "lat - er" followed by "Blues," and "That". The piano accompaniment continues with the same melodic and bass lines, showing some harmonic changes in the right hand.

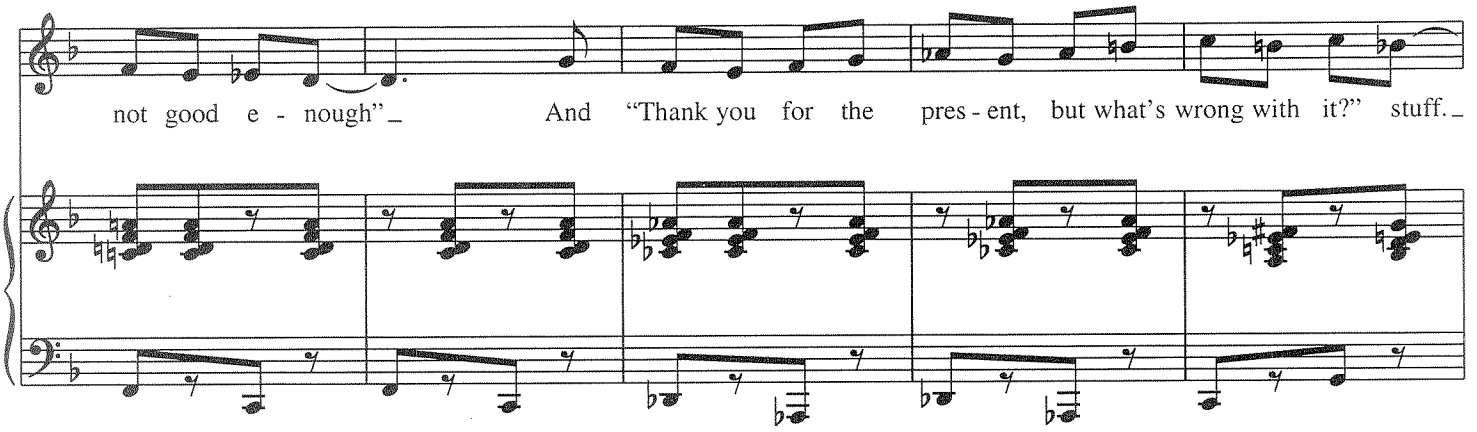
"Long as you ig - nore me, you're the on - ly thing that mat - ters" Feel - ing.

The third system of the score features the vocal line with the lyrics "Long as you ig - nore me, you're the on - ly thing that mat - ters" and "Feel - ing.". The piano accompaniment continues with the established melodic and bass patterns.

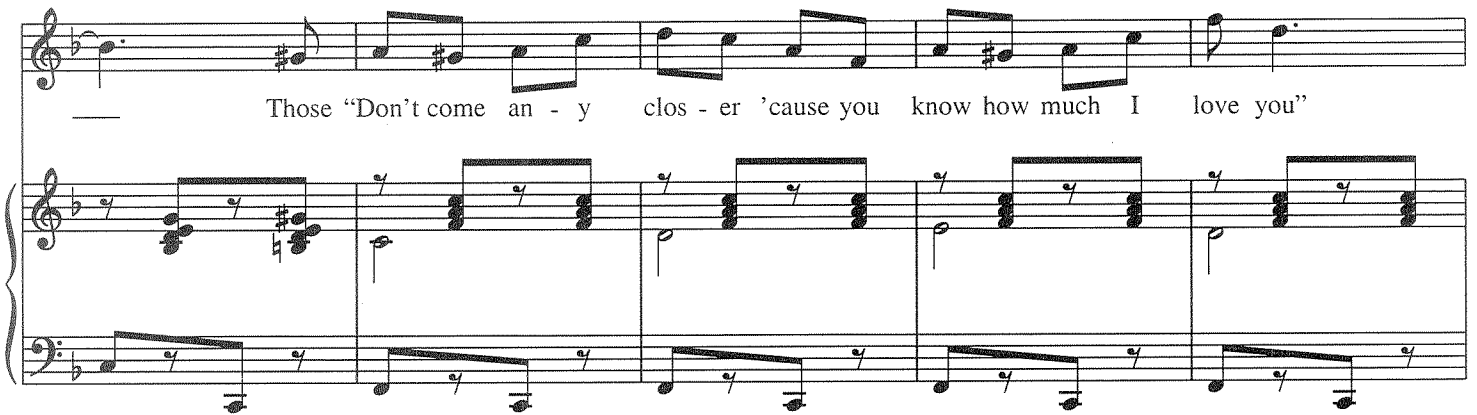
That "If I'm good e - nough for you, you're

The fourth system concludes the page with the vocal line starting with "That" followed by the phrase in quotes: "If I'm good e - nough for you, you're". The piano accompaniment continues with the same melodic and bass lines.

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"



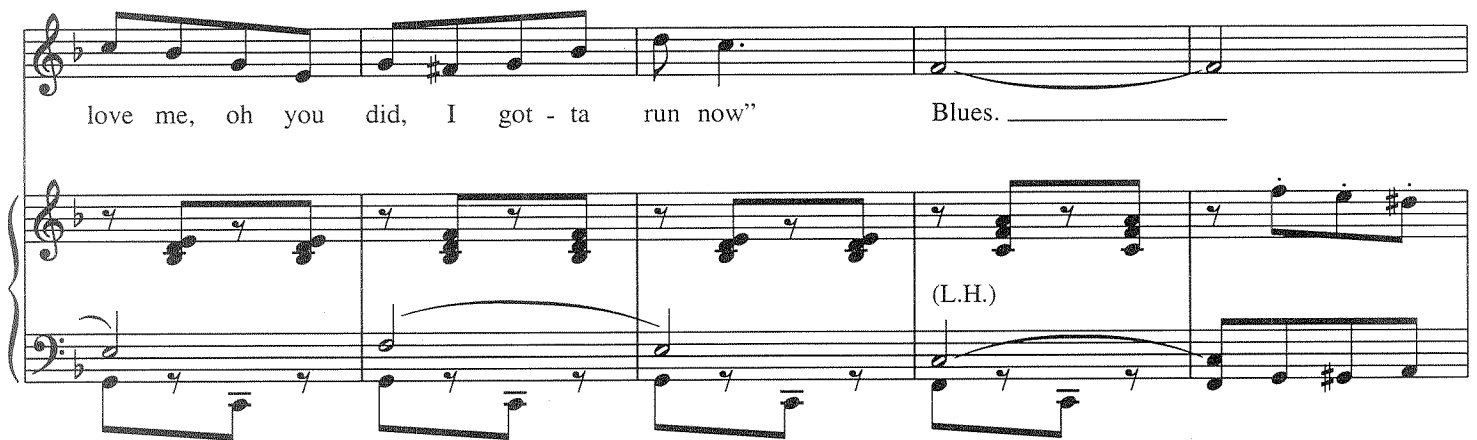
Feel - ings, _____ Those "Tell me that you

R.H.



love me, oh you did, I got - ta run now" Blues. _____

(L.H.)



Swingy Four

Spoken: Margie?

She says she real-ly loves me, She says. She says she real - ly cares.

* Margie:

I love you. I

She says that I'm her he - ro, She says. I'm per-fect, she swears.

care. I care.

My he-ro.

You're

* 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 - - -

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "She says that if we part-ed, she says, She says that she'd be sick." The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>) and a breath mark (b). The key signature has four flats, and the time signature is 4/4.

Tempo primo

She says she's mine for-ev-er, She says. I got-ta get out -

Bleah. For - ev - er.

The second system of the musical score includes a tempo change to "Tempo primo". The vocal line continues with the lyrics "She says she's mine for-ev-er, She says. I got-ta get out -". The piano accompaniment continues with chords and moving lines, including some notes marked with accents (>) and a breath mark (b). The key signature remains four flats, and the time signature is 4/4.

- ta here quick! I've got those

The third system of the musical score continues the vocal line with the lyrics "- ta here quick! I've got those". The piano accompaniment continues with chords and moving lines, including some notes marked with accents (>) and a breath mark (b). The key signature remains four flats, and the time signature is 4/4.

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

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "else and I could kiss your be - hind," followed by a short rest and then "Those 'You say I'm ter - rif - ic but your". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some melodic movement in the right hand.

taste was al-ways rot-ten" Feel - ings, — Those

The second system continues the musical score. The vocal line has the lyrics "taste was al-ways rot-ten" followed by a long note for "Feel - ings," and then "Those". The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes in the bass and chords in the treble.

"Go a-way, I need you," "Come to me, I'll kill you," "Dar-ling, I'll do an - y-thing to

The third system of the score contains the lyrics "Go a-way, I need you," "Come to me, I'll kill you," and "Dar-ling, I'll do an - y-thing to". The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

keep you with me till you tell me that you love me, oh you

The final system on this page has the lyrics "keep you with me till you tell me that you love me, oh you". The piano accompaniment concludes with the same rhythmic and harmonic structure as the previous systems.

did, now beat it, will you?" Blues. _____

Tempo II° (Buddy:)

Spoken: Sally. . . Oh, Sally. . . She says she loves an-oth-er,

* Sally:

An-

p

She says, A fel - la she pre-fers. She says that he's her i-dol.

- oth-er. Furs. furs.

p

3

* 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?!

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "She says. 'I - deal,' she a - vers. She". The piano accompaniment consists of chords and single notes in the right and left hands. The key signature has three flats, and the time signature is 4/4.

says that an - y-bod-y. . Would suit her more than I. She

Bud-dy, Bleah! Aye, aye, aye. _

p

The second system continues the musical piece. The vocal line includes the lyrics "says that an - y-bod-y. . Would suit her more than I. She" and "Bud-dy, Bleah! Aye, aye, aye. _". The piano accompaniment features a dynamic marking of *p* (piano) and includes various chordal textures. The key signature remains three flats, and the time signature is 4/4.

Tempo primo

says that I'm a wash-out, She say. I love her so much _ I could

A wash - out!

The third system begins with the tempo marking **Tempo primo**. The vocal line contains the lyrics "says that I'm a wash-out, She say. I love her so much _ I could" and "A wash - out!". The piano accompaniment includes a change in time signature to 2/4 and features more complex harmonic structures. The key signature is three flats.

die! _____ I've got those

8ba_

"God, why don't you love me, oh you do, I'll see you lat - er" Blues,

R.H.

* Girls:
(falsetto)

Bla bla blues, — Buddy:
That "Long as you ig - nore me, you're the

(R.H.)

* Girls: (falsetto) Feel - ing.

on - ly thing that mat - ters" Feel - ing. _____

(L.H.) gliss.

* 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

clos - er 'cause you know how much I love you" Feel - ings, _____

— 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,

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat). It contains the lyrics: "Give it to me, I don't want it," "If you won't I got - ta have it," High, low, with a fermata over the word "High". The middle and bottom staves are for piano accompaniment, with the right hand in a treble clef and the left hand in a bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand, some of which are marked with a 'v' for vibrato.

Wrong, right, Yes, no, Black, white, "God why don't you love me, oh you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Wrong, right, Yes, no, Black, white, "God why don't you love me, oh you. The piano accompaniment maintains the same rhythmic pattern as the first system, with chords in the right hand and eighth notes in the left hand.

do, I'll see you lat - er" Blues!

The third system of the musical score features a vocal line with the lyrics: "do, I'll see you lat - er" Blues! The piano accompaniment continues with the same accompaniment style, but the right hand has some chords with a fermata over them, and the left hand has some longer note values.

The fourth system of the musical score shows the vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment continues with the same accompaniment style, with some chords in the right hand and eighth notes in the left hand.

MAKE THE MOST OF YOUR MUSIC

from *Follies*

Words and Music by
STEPHEN SONDHEIM

Allegro moderato, rubato (♩ = 100)

Em Am7/B B7

How do you come out of numb-ing - ly hum-ble be - gin-nings and get to be

8va

ff

Em

me? How do a few lit-tle

8va 8va

mf cresc. *f* *ff*

Am7/B A9

doo-dl - y doo-dles turn in - to a beau-ti-ful sym - pho - ny?—

8va

mf cresc. *f*

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 Bb9/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

15^{ma}

F#/G A9/G D7/G F#/G

Find your tune, — set your key, — “Clair de Lune” — it may

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 D9b5 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#7b9 B F#m7b5 E6/9 C#m7b5 C#dim/B

Com - pose. Add to your

mf
leggiero

B/A Em6/G F#7b9 B F#m7b5 E6/9 C#m7b5 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 Db sus/Eb Gb6/9 Ebm7b5 Eb dim/Db

cer - tain flair. Com - pose! Blend it like

mf

Db/Cb F#m6/A Ab7b9 Db Db sus/Eb Ab7 Gb6/9 Ebm7b5 Eb/Db

cream till it flows! Gath - er - ing

mf

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 3

com - pose! Don't lose the

mf *mp*

G#7/F# 3 F# F#/C# F#7sus 3

pace of your bass notes. And when you

G#7b5/F# 3 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

Bb7sus Bb7 Eb Eb sus/F Bb7 Eb

note of guile, —

Eb sus/F Bb7 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 A7b5/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-

Bb/D C/D Eb/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 Bbdim Am7 Am(maj7)

won't fall flat. Make the most — of the mu - sic that is yours.

Am7 G/D D9b5 F#/G A9/G F#/G

Give it sweep, — add a fill. — Give the peo - ple a

G#7/G G/B Gm Bbdim 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!

F#7b9 B Bsus/C# F#7 E6/9 C#m7b5 C#dim/B

Com - pose! Blend - ing the

B/A Em6/GF#7b9 Eb Bb7b5 Bbsus Abmaj7Ab/G

highs with the lows. Just so it

Fm7sus Cm/Eb Eb7/Db C7sus

ris - es -- An up - tune, up - beat, long as it keeps

sub. mp

E \flat 9

climb - ing. Up - scale, up - street, ev - 'ry-thing is

poco cresc.

E \flat +

tim - ing...

cresc.

F \sharp /G

A9/G

Comes the day, all too soon,

mf

F \sharp /G

G \sharp 7/G

when you may have to trust your tune.

G/B B \flat dim7 Edim7 A7 \sharp 9 A9 \flat 5

Make the most of your music and, who

cresc.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a G/B chord in the right hand and a bass line with a half note G2 and a quarter note B2. The second measure introduces a B \flat dim7 chord, followed by Edim7, A7 \sharp 9, and A9 \flat 5 chords. A *cresc.* marking is placed above the piano part.

E7 \sharp 5 Bm/A D9sus

knows? You may even

f

Detailed description: This system covers measures 3 and 4. The vocal line has a half note G4 with a long line underneath, followed by quarter notes A4, B4, and C5. The piano accompaniment has a *f* dynamic. The right hand has a complex chordal texture with E7 \sharp 5, Bm/A, and D9sus chords. The bass line has a half note G2 and a quarter note B2.

B \flat /D rit. D7

get to like what

ff *rit.*

Detailed description: This system covers measures 5 and 6. The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment has a *ff* dynamic. The right hand features a complex chordal texture with B \flat /D and D7 chords. A *rit.* marking is placed above the piano part.

a tempo G

you com - pose!

a tempo

Detailed description: This system covers measures 7 and 8. The vocal line has a half note G4 with a long line underneath, followed by quarter notes A4, B4, and C5. The piano accompaniment has an *a tempo* marking. The right hand has a complex chordal texture with G and other chords. The bass line has a half note G2 and a quarter note B2.

MAMA SAYS

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD
Music by TOM SNOW

Freely

Chords: Eb Ab/Eb Eb Ab Db/Ab Ab

Ev - 'ry - thing I ev - er learned that gets me through the worst, — I

Chords: Bb7sus Bb7 Ab7 Eb Ab/Eb Eb

learned at my ma-ma's — knee. — Now an - y - time I'm turned a-round I

Chords: Gm7b5 C7 Fm7 Ebsus2/G Ab/Bb Bb7

turn to Ma-ma first, and you'd be wise to mem-o - rize — what Ma-ma says to me. —

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

2 Eb G7 Cm G7

down. Ma-ma makes a lot-ta sense; if you know how to lis-ten, she is

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

price?" - Ma - ma says what you be-lieve in _____ is

rall.

Freely
F

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_

Bb Eb/BbBb Bb/C F Bb Eb/Bb Bb Bb/C

it does-n't mat-ter if you're a king or you're a

F Gm7 G#dim7 F/A Bb Bdim7 F/C A7/C# Dm

clown. Once you drive up a moun-tain,

G7 Bb/C F Bb

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 F#sus2/A Gm7b5/Bb G7/B C7 Bb#sus2/D

throw a fit, you can throw a punch, you can bring up a child, — you can

poco rall.

Cm7b5/Eb C7/E N.C. Bb Eb/Bb Bb Bb/C

bring up your lunch! Ma-ma says — it does - n't

ff

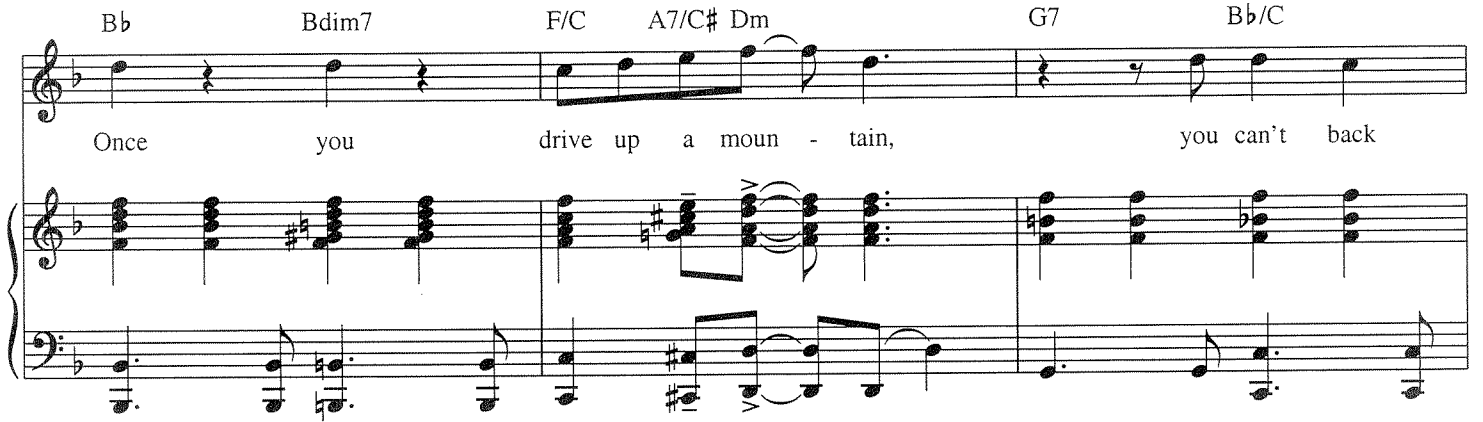
F Bb Am7b5

mat - ter if you drive a hard bar - gain or drive a - round town.

sfz

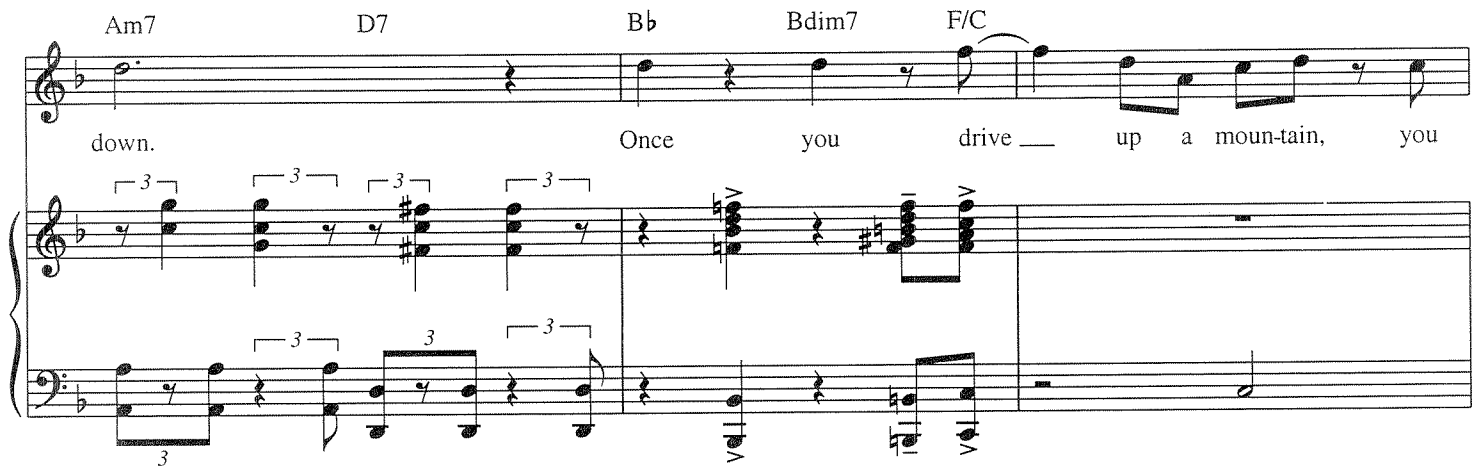
Bb Bdim7 F/C A7/C# Dm G7 Bb/C

Once you drive up a moun - tain, you can't back



Am7 D7 Bb Bdim7 F/C

down. Once you drive — up a moun-tain, you



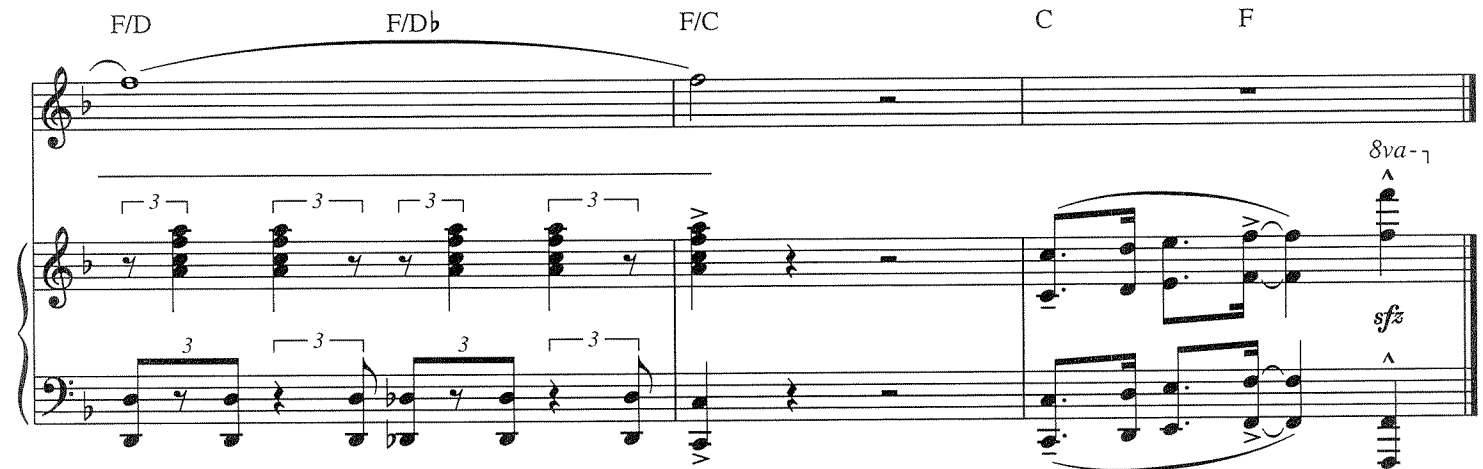
G7 C7 F F/Eb

can't back down!



F/D F/Db F/C C F

8va-7
sfz



I CAN'T STAND STILL

from the Broadway musical *Footloose*

Words by DEAN PITCHFORD

Music by TOM SNOW

Moderate 16th note Funk

N.C.

mf

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple bass line. The second system continues the melodic line in the treble clef and adds a more complex bass line with some chords.

The piano accompaniment for the first system of the vocal line. The treble clef staff has a melodic line with eighth notes, and the bass clef staff has a simple bass line with some rests.

B \flat B \flat /D E \flat

I nev - er walk_ when I ___ can run, ___ I don't be - lieve_ I ev - er could._
I called the doc - tor; he ___ said, "Son, ___ I can-not of - fer you ___ a pill."_

The piano accompaniment for the second system of the vocal line. The treble clef staff has a melodic line with eighth notes, and the bass clef staff has a simple bass line with some rests.

C7/E B \flat /F

___ Peo-ple try ___ to slow__ me down, ___ Say-ing, "Boy, ___ you real - ly should _
___ So I nev - er found_ re - lief ___ and now I've got ___ to move_ un - til ___

The piano accompaniment for the third system of the vocal line. The treble clef staff has a melodic line with eighth notes, and the bass clef staff has a simple bass line with some rests.

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. —

Ebm7 Gb/Ab Dbmaj9

Back where I come from, life's never 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 3 Bb/D 3 Eb F

sweet, ain't no doubt. Grab a seat, check it out.

The first system of music features a vocal line and piano accompaniment. The vocal line is in a key with two flats and contains the lyrics: "sweet, ain't no doubt. Grab a seat, check it out." Above the vocal line, chord symbols Cm7, Bb/D, Eb, and F are indicated. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets of eighth notes in the vocal line and piano accompaniment.

Bbm7 Eb/Bb Bbm7

The second system shows piano accompaniment for the vocal line. The right-hand part features a series of chords in the Eb/Bb and Bbm7 areas, with some grace notes. The left-hand part continues with a steady bass line.

Eb/Bb Bbm7 D7 D7/F#

Oh,

The third system continues the piano accompaniment. The right-hand part has chords Eb/Bb, Bbm7, D7, and D7/F#. The left-hand part has a steady bass line. The vocal line for this system is "Oh,".

G7 C7sus C7

I thought it nev - er would end. But I lost it some - how. Would you

sfz

The fourth system features a vocal line and piano accompaniment. The vocal line is in a key with two flats and contains the lyrics: "I thought it nev - er would end. But I lost it some - how. Would you". Above the vocal line, chord symbols G7, C7sus, and C7 are indicated. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are triplets of eighth notes in the vocal line and piano accompaniment. A dynamic marking *sfz* is present in the piano accompaniment.

E \flat /F F/G C C/E

look at me now? I'm try-in' hard to tone it down.

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'look' on a dotted line, followed by 'at me' on a quarter note, and 'now?' on a quarter note. A slur covers the next two measures. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F D7/F#

Got - ta watch my P's and Q's, may - be look be - fore I leap,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Got - ta watch my P's and Q's, may - be look be - fore I leap,'. The piano accompaniment continues with similar rhythmic patterns and chord changes.

C/G Am7 D9

and then I think, "Hey, what's the use?" Ain't done it yet,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line includes the lyrics 'and then I think, "Hey, what's the use?" Ain't done it yet,'. The piano accompaniment features a more active bass line and complex chord voicings.

F/G G C/E

and I can't for - get how it feels when you dance till you drop, so

Detailed description: This system contains the seventh and eighth lines of music. The vocal line includes the lyrics 'and I can't for - get how it feels when you dance till you drop, so'. The piano accompaniment features triplets in both hands.

TAKE A PAIR OF SPARKLING EYES

from *The Gondoliers*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN

Allegretto moderato

MARCO:

1. Take a
2. Take a

pair of spar - kling eyes, _____ Hid - den, ev - er and a - non, _____ In a
pret - ty lit - tle cot - _____ Quite a min - ia - ture af - fair - _____ Hung a -

mer - ci - ful _____ e - clipse. _____ Do not heed their mild sur -
bout with trel - lised vine. _____ Fur - nish it up - on the

prise, _____ Hav - ing passed the Ru - bi - con. _____ Take a pair of ros - y
spot _____ With the trea - sures rich and rare _____ I've en - deav - oured to _____ de -

lips. _____
fine. _____

Take a fig - ure trim - ly planned, — Such as
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! _____

Take _____ all these, you luck - y
 Take _____ my coun - sel, hap - py

p *f* *dim.*

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

p *f*

can, if you can! _____
 can, if you can! _____ can! _____

f *dim.*

Take my coun - sel, hap - py man!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "Take my coun - sel, hap - py man!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a common time signature. It features a steady bass line and chords in the right hand.

Act up - on it, if you can, if you can, if you

The second system continues the musical score. The vocal line has the lyrics "Act up - on it, if you can, if you can, if you". The piano accompaniment continues with similar harmonic support.

cresc. *f* *con forza*
can, Act up - on it, if you can, hap - py man,

The third system includes dynamic markings: *cresc.* (crescendo), *f* (forte), and *con forza* (with force). The vocal line has the lyrics "can, Act up - on it, if you can, hap - py man,". The piano accompaniment features a *f* dynamic marking and a *con forza* instruction.

if you can!

The fourth system concludes the musical score. The vocal line has the lyrics "if you can!". The piano accompaniment ends with a *f* dynamic marking and a *con forza* instruction. There are some performance markings like *Red.* and *** at the bottom of the piano part.

GO THE DISTANCE

from Walt Disney Pictures' *Hercules*

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Moderate Ballad

mp

lightly

D E A

D E A

F#5 E5

A5

D E A

sub. mp

Young Hercules: I have of - ten dreamed of a

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 Dmaj7 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

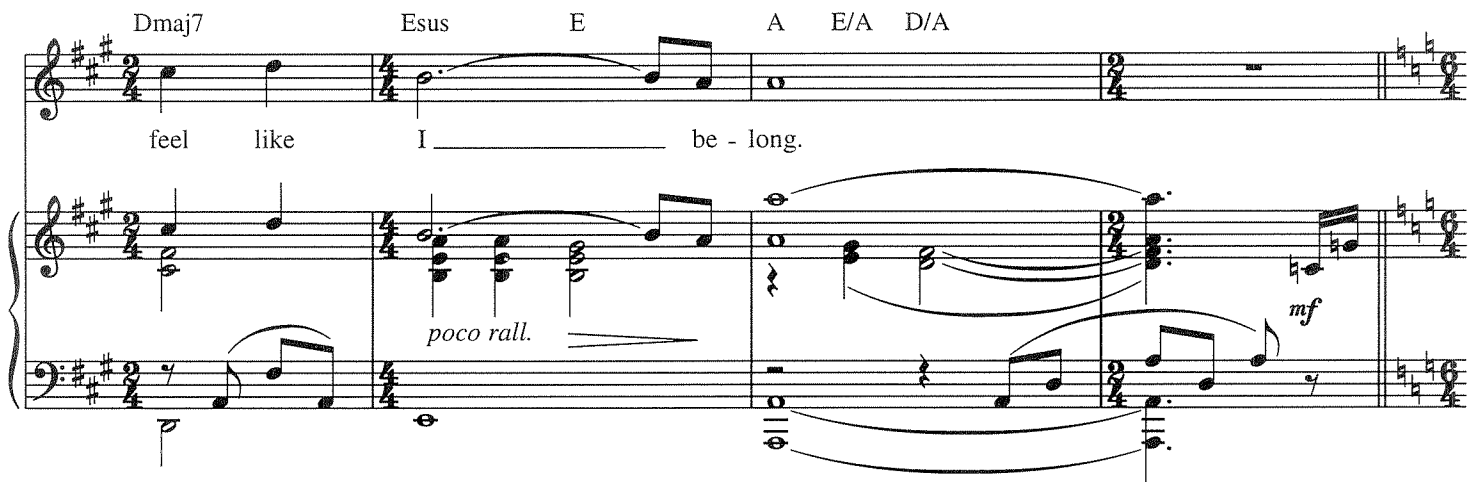
worth my — while. I would go most an - y-where to



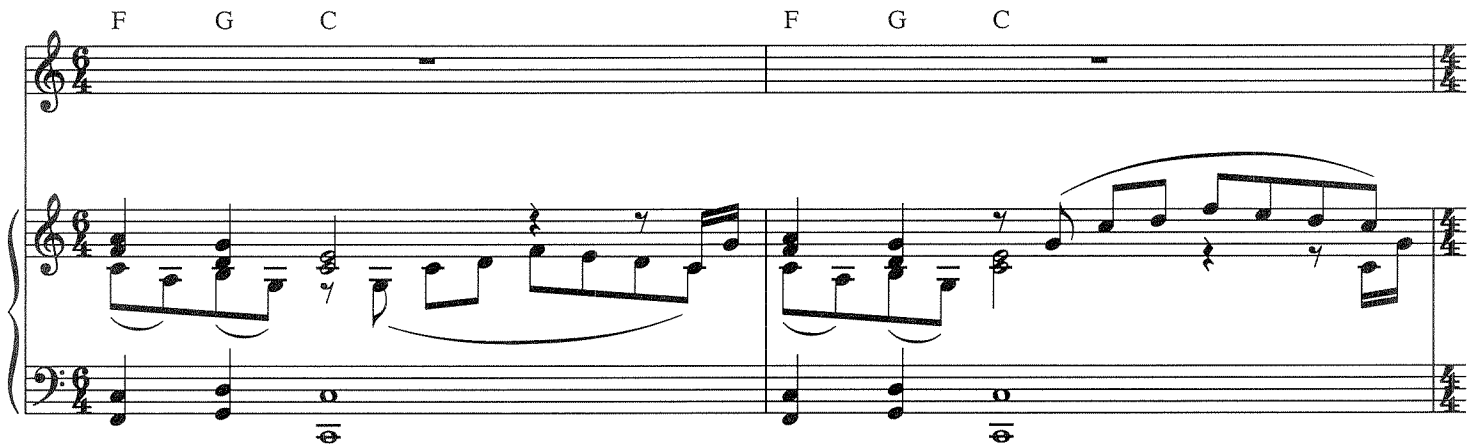
Dmaj7 Esus E A E/A D/A

feel like I — be - long.

poco rall. *mf*

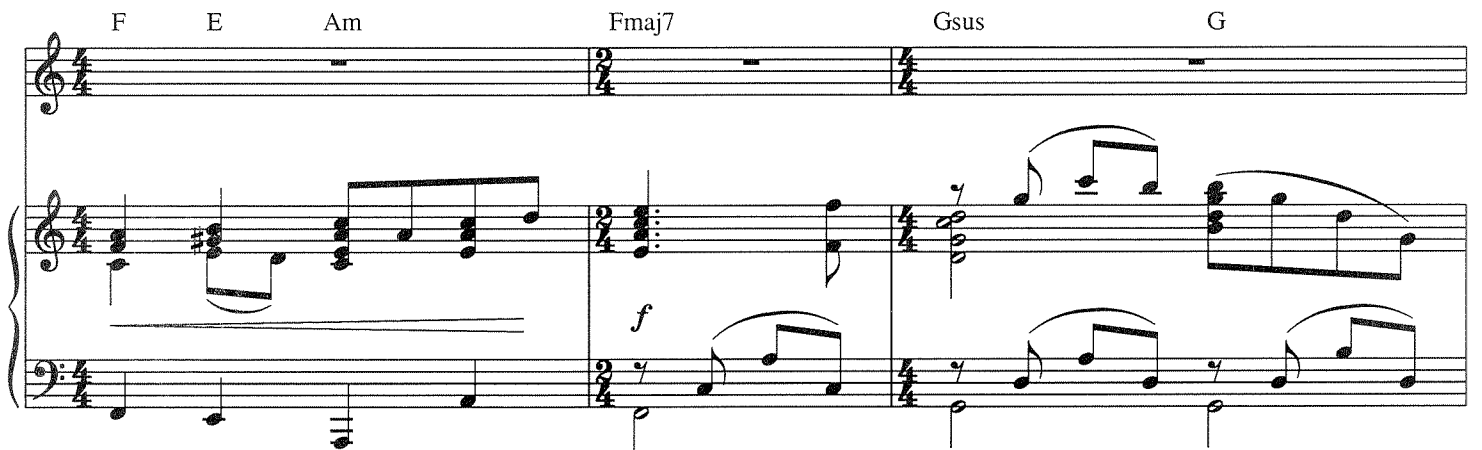


F G C F G C



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

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment. Chord symbols are placed above the vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

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

This system contains the third and fourth lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with similar rhythmic patterns. The system ends with a double bar line.

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*

This system contains the fifth and sixth lines of the musical score. The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings like *poco rall.* and *a tempo*. The system ends with a double bar line.

G C G F G C5

vco *rall.* *p*

This system contains the seventh and eighth lines of the musical score, which are purely instrumental for the piano. It features a variety of textures, including sustained chords and moving lines. Dynamic markings like *vco*, *rall.*, and *p* are present. The system ends with a double bar line.

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

Sustained, quiet

Am Em Am *ad lib.*

In the port of Am - ster - dam, there's a

Em F E7

sail - or who sings of the dreams that he brings from the wide o - pen sea. In the

Am Em F E7

port of Am - ster - dam there's a sail - or who sleeps, while the riv - er bank weeps to the

Am C G E7/G#

old wil - low tree. In the port of Am - ster - dam, there's a sail - or who dies, full of

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

a tempo (♩ = 168) E7 Am Em

fish - heads and tails. He will show you his teeth, that have rot - ted too soon, that can

F E7 Am C

swal - low the moon, that can haul up the sails. And he yells - to the cook with his

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand. Chords are F, E7, Am, and C.

G7 E7/G# Am E7

arms o - pen wide, "Bring me more fish, put it down by my side." He

The second system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. Chords are G7, E7/G#, Am, and E7.

F Em Dm7 E7

wants - so to belch, but he's too full to try, so he gets up and laughs and he

The third system continues the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. Chords are F, Em, Dm7, and E7.

Am Em

zips up his fly. In the port at Am - ster-dam, you can see sail - ors dance, paunch-es

The fourth system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note pattern. Chords are Am and Em.

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

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

N.C.

Am/E Dm7b5/E Am/E Dm7b5/E Am/E Dm7b5/E Am/E Dm7b5/E

What

Am Dm7b5 Am Dm7b5 Am Dm7b5 Am

— is this feel-ing of pow-er and drive I've nev-er known? I feel a-live!

sub. p

Am Dm7b5 Am Dm7b5 Am Dm7b5 Am

Where does this feel-ing of pow-er de-rive, mak-ing me know why I'm a-live?

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands. The key signature has one flat (B-flat).

Dm7b5 Am(add2) Dm7b5 Am(add2)

Like the night, it's a se - cret _____ sin - is - ter dark and un-known.

The second system continues the musical piece. The vocal line has a long note for the word 'secret'. The piano accompaniment features chords and moving lines. The key signature remains one flat.

Dm7b5 Am Dm7b5

I don't know what I seek, yet I'll seek it a -

The third system shows the vocal line and piano accompaniment. The piano accompaniment includes a sustained chord in the right hand. The key signature is one flat.

Esus N.C.

lone! What is this feel - ing of pow - er and drive

The fourth system concludes the piece. The piano accompaniment starts with a piano (p.) dynamic marking and includes a triplet in the right hand. The key signature is one flat.

I've nev - er known? I feel a - live! Where does this feel - ing of pow - er de - rive,

mak - ing me know why I'm a - live? Like the moon an e - nig - ma, _____

Dm7b5 Am(add2)

lost and a - lone in the night. Damned by some heav - en - ly stig - ma but

Dm7b5 Am(add2) Dm7b5 Am

blaz - ing _____ with light. It's the feel - ing of

Dm7b5 Esus E

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 Bb/D Am/E Gm Am Bb/D Am/E Gm

be - ing Ed - ward Hyde! _____

Am Bb/D Am/E Gm Am Bb/A N.C.

8vb

ANY DREAM WILL DO

from *Joseph and the Amazing Technicolor® Dreamcoat*

Music by ANDREW LLOYD WEBBER

Lyrics by TIM RICE

C F/C C G⁶ (no 5th) Joseph:
I closed my

C G7 C
eyes drew back the cur - tain

F C G7
to see for cer - tain what I thought I

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.

Bb/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,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line consists of quarter and eighth notes with lyrics. The piano accompaniment includes chords and moving lines in both hands.

G Dm/G G D7/G G Dm7/G G7 C

I was left a - lone. _____ May I re - turn,

The second system continues the musical score. The vocal line has a long note with a fermata over the word 'lone'. The piano accompaniment features a prominent vertical tremolo effect in the right hand during the 'lone' phrase.

G6 C F

to the be - gin - ning, the light is

The third system shows the vocal line and piano accompaniment. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

C G7 C

dim - ming and the dream is too,

The fourth system concludes the musical score. The piano accompaniment continues with the same rhythmic pattern as the previous system.

G6 (no 5th) G7 C G6 C

the world and I, we are still wait - ing,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a G6 (no 5th) chord, followed by G7, C, G6, and C. The lyrics are "the world and I, we are still wait - ing,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

F C G C

still hes - i - ta - ting a - ny dream will do,

The second system of music features a vocal line and piano accompaniment. The vocal line starts with an F chord, followed by C, G, and C. The lyrics are "still hes - i - ta - ting a - ny dream will do,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Dm7/C C Dm7/C C

a - ny dream will do,

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a Dm7/C chord, followed by C, Dm7/C, and C. The lyrics are "a - ny dream will do,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Dm7/C C Dm/G *rall.* C

a - ny dream will do.

rall.

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a Dm7/C chord, followed by C, Dm/G *rall.*, and C. The lyrics are "a - ny dream will do." The piano accompaniment consists of a right-hand melody and a left-hand bass line. The word "rall." is written below the piano part in the final measure.

I'M MARTIN GUERRE

from *Martin Guerre*

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

Andante pesante

B \flat m Martin

They say they fol - low — the Lord's will, still they tor - ture, — still they'd

kill to make a young man reach his prime. They say he's cursed, he's Sat - an's child,

I'm just a boy, be - trayed, de - filed, all a young man needs is time. Damn them

Allegro

D_b *G_b/A_b* *D_b*

all, while they run with the pack.

The first system features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has three flats. The tempo is marked 'Allegro'. The vocal line begins with a rest, followed by the lyrics 'all, while they run with the pack.' The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. A triplet of eighth notes is marked above the vocal line.

D_m *A_m* *G_m*

They will pay for the scars on my

The second system continues the vocal line and piano accompaniment. The lyrics are 'They will pay for the scars on my'. The piano accompaniment maintains the eighth-note pattern. A triplet of eighth notes is marked above the vocal line.

A *rall.* *D_m* *Agitato non troppo*

back.

The third system begins with a vocal line and piano accompaniment. The lyrics are 'back.'. The tempo changes to 'rall.' (rallentando) and then 'Agitato non troppo' (moderato). The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. A double bar line is present, with a '12' above and an '8' below, indicating a change in the piano accompaniment's rhythm.

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-

The fourth system continues the vocal line and piano accompaniment. The lyrics are '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-'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present.

Dm Bb

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

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-

This system contains the first two measures of the piece. The vocal line begins with a quarter rest followed by a quarter note 'Yes!'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chord changes are indicated above the staff: D, A/D, D, A/D, Bm, and G. The lyrics are: '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

This system contains measures 3-5. The vocal line has a quarter rest for 'give.', followed by a half note 'Soon' and a quarter note 'they will see a'. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated: A, Em, and F#. The lyrics are: 'give. Soon they will see a'.

F#7 Bm A/C# D A/D

man can choose to be free. They all look for some-one to

This system contains measures 6-8. The vocal line has a quarter rest for 'man', followed by a quarter note 'can choose to be free.', a quarter note 'They', and a quarter note 'all look for some-one to'. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated: F#7, Bm, A/C#, D, and A/D. The lyrics are: 'man can choose to be free. They all look for some-one to'.

D A/D Bm G A

blame but I swear it a - loud, I will be proud that Mar-tin Guerre is my

This system contains measures 9-11. The vocal line has a quarter rest for 'blame', followed by a quarter note 'but I swear it a - loud,', a quarter note 'I will be proud that', a quarter note 'Mar-tin Guerre', and a quarter note 'is my'. The piano accompaniment continues with the eighth-note pattern. Chord changes are indicated: D, A/D, Bm, G, and A. The lyrics are: '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,

The first system of the score features a vocal line starting with a whole rest, followed by the lyrics "First I trust-ed Pier-re,". The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand, primarily using Dm, Bm, and B9(+#5) chords. A dynamic marking of *p* is present.

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

The second system continues the vocal line with the lyrics "I was sold at the shrine. Then I trust-ed the priest, now my blood runs like wine. And". The piano accompaniment features a series of chords: Bm, B9(+#5), B, B9(+#5), B, and B9(+#5). Dynamics range from *f* to *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.

The third system concludes the vocal line with the lyrics "then there was Ber-trande. It seems all love must turn to dust, there must be some-one I can trust." The piano accompaniment includes chords G, Am, F, and G, with a *rit.* marking. The system ends with a double bar line and a repeat sign.

Poco meno mosso che prima

D A/D D A/D D A/D

Look, I'm Mar - tin

The fourth system begins a new section with the tempo marking "Poco meno mosso che prima". The vocal line starts with the lyrics "Look, I'm Mar - tin". The piano accompaniment features a simple, rhythmic pattern of chords: D, A/D, D, A/D, D, and A/D. A dynamic marking of *p* is present.

D A/D Bm G A *Tempo 1*

Guerre, fath-er I'm brave, and from your grave you'll keep me strong.

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Tempo 1'. The lyrics are 'Guerre, fath-er I'm brave, and from your grave you'll keep me strong.' The piano accompaniment consists of chords and moving lines in both hands.

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 -

The second system continues the vocal line and piano accompaniment. The lyrics are 'Yes, I'm Mar-tin Guerre, for they will learn when I re - turn that I be -'. The piano accompaniment includes some double-measure rests in the vocal line, indicated by '2' over the notes.

A Em F#

long. Soon you will see that

The third system continues the vocal line and piano accompaniment. The lyrics are 'long. Soon you will see that'. The piano accompaniment includes a dynamic marking of 'mf'.

F#7 Bm A/C# D A/D

I can choose to be free. They all look for some-one to

The fourth system continues the vocal line and piano accompaniment. The lyrics are 'I can choose to be free. They all look for some-one to'. The piano accompaniment includes a dynamic marking of 'f'.

D A/D Bm G A

blame but I swear it a - loud, I — will be proud I'm — Mar - tin Guerre. They

This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff. The lyrics are: "blame but I swear it a - loud, I — will be proud I'm — Mar - tin Guerre. They". Chord symbols D, A/D, Bm, G, and A are placed above the vocal line.

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

This system contains the second line of music. The vocal line continues with the lyrics: "all look for some - one to blame but I swear it a - loud, I — will be proud that — Mar - tin". Chord symbols D, A/D, D, A/D, Bm, and G are placed above the vocal line.

A Dm

Guerre — is my name!

ff

This system contains the third line of music. The vocal line concludes with the lyrics: "Guerre — is my name!". Chord symbols A and Dm are placed above the vocal line. The piano accompaniment features a dynamic marking of *ff* (fortissimo).

ff

This system contains the final line of music, which is purely instrumental piano accompaniment. It features a dynamic marking of *ff* (fortissimo).

NIGHT OF MY NIGHTS

from *Kismet*

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

Moderato

CALIPH:
mp

Play on the

p

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in 3/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of two staves. The right hand plays chords of G4-B4-D5 and A4-C5-E5 in a rhythmic pattern of quarter, eighth, and eighth notes. The left hand plays a bass line with notes G2, B1, and D2.

cym - bal, the tim - bal, the ly - re, Play with ap -

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with notes C5, B4, A4, G4, F4, E4, D4, and C4. The piano accompaniment continues with the same rhythmic pattern as the first system.

pro - pri - ate pas - sion; fash - ion Songs of de -

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with notes B3, A3, G3, F3, E3, D3, C3, and B2. The piano accompaniment continues with the same rhythmic pattern.

light and de - li - cious de - sire ——— For the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter note 'light', followed by a quarter note 'and', a quarter note 'de', a quarter note 'li', a quarter note 'cious', a quarter note 'de', a quarter note 'sire' with a long horizontal line underneath, and then a quarter rest followed by a quarter note 'For' and a quarter note 'the'. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

night of my nights! ———

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'night', a quarter note 'of', a quarter note 'my', and a quarter note 'nights!' with a long horizontal line underneath. The piano accompaniment continues with the same rhythmic pattern as the first system.

Come where the so well be - lov - ed is

The third system features a vocal line starting with a quarter rest, followed by a quarter note 'Come', a quarter note 'where', a quarter note 'the', a quarter note 'so', a quarter note 'well', a quarter note 'be', a quarter note 'lov', a quarter note 'ed', and a quarter note 'is'. The piano accompaniment continues with the same rhythmic pattern.

wait - ing, where the rose and the jas - mine

The fourth system features a vocal line starting with a quarter note 'wait', a quarter note 'ing,', a quarter note 'where', a quarter note 'the', a quarter note 'rose', a quarter note 'and', a quarter note 'the', a quarter note 'jas', and a quarter note 'mine'. The piano accompaniment continues with the same rhythmic pattern.

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 —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "way to my bri - dal cham - ber, then get you gone —". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line and chords in the right hand.

— till the morn of my morn - ings af - ter the

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "— till the morn of my morn - ings af - ter the". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

night of my nights. — Af - ter the

mf

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "night of my nights. — Af - ter the". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the second measure.

night of my nights! — 'Tis the

f

The fourth system concludes the vocal line and piano accompaniment. The vocal line lyrics are "night of my nights! — 'Tis the". The piano accompaniment includes a dynamic marking of *f* (forte) in the second measure.

night of my nights! _____ Ah! _____

The first system of the musical score. The vocal line (top staff) features a melodic line with a long note on 'nights!' and a breath mark. The piano accompaniment (bottom two staves) consists of chords and moving lines in both hands. A dynamic marking 'f' is present in the piano part.

The second system of the musical score. The vocal line continues with a long note. The piano accompaniment continues with harmonic support.

Fash - ion songs of de -

The third system of the musical score. The vocal line has a rest followed by the lyrics 'Fash - ion songs of de -'. The piano accompaniment continues.

light and de - li - cious de - sire. _____

The fourth system of the musical score. The vocal line has a rest followed by the lyrics 'light and de - li - cious de - sire.' and a breath mark. The piano accompaniment continues.

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!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "And 'tis sin to be sin - gle!". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the bass and chords in the treble.

Let pea - cocks and mon - keys in pur - ple a -

The second system continues the musical score. The vocal line has a long note at the beginning of the system. The lyrics are "Let pea - cocks and mon - keys in pur - ple a -". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and continues with the eighth-note accompaniment.

dorn - ings Show her the way to my bri - dal

The third system continues the musical score. The vocal line has a long note at the beginning of the system. The lyrics are "dorn - ings Show her the way to my bri - dal". The piano accompaniment continues with the eighth-note accompaniment.

cham - ber, Then get you gone till the morn of my morn - ings

The fourth system concludes the musical score. The vocal line has a long note at the beginning of the system. The lyrics are "cham - ber, Then get you gone till the morn of my morn - ings". The piano accompaniment continues with the eighth-note accompaniment.

Af - ter the night of my nights! _____ 'Tis the

fp

night of my nights! _____

mp

_____ 'Tis the night of my nights! _____

(pp)

dim. al fine

Crescendo

HEY THERE

from *The Pajama Game*

Words and Music by RICHARD ADLER
and JERRY ROSS

Slowly and expressively (♩ = 90)

Piano introduction in B-flat major, 4/4 time. The music is marked *mf* and features a melodic line in the right hand with triplet ornaments and a steady accompaniment in the left hand.

SID:

p

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is marked *p* and includes triplet ornaments. The piano accompaniment is marked *mp* and features a steady accompaniment with triplet ornaments in the right hand.

Hey there, — you with the stars in your eyes, Love nev - er made a

Vocal line and piano accompaniment for the second line of lyrics. The vocal line includes a long note and triplet ornaments. The piano accompaniment features a steady accompaniment with triplet ornaments in the right hand.

fool of you, You used to be too wise! —

Vocal line and piano accompaniment for the third line of lyrics. The vocal line includes triplet ornaments. The piano accompaniment features a steady accompaniment with triplet ornaments in the right hand.

Hey there, — you on that high fly-ing cloud. Though she won't throw a

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 -

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? _____

The first system of music features a vocal line in a treble clef with a key signature of three flats and a common time signature. The lyrics are "care for me! Take this ad-vice I hand you like a broth-er? _____". The piano accompaniment is in a grand staff (treble and bass clefs) and includes several triplet markings over the notes.

_____ Or are you not see-ing things too clear? Are you too much in love to

The second system continues the vocal line with lyrics "_____ Or are you not see-ing things too clear? Are you too much in love to". The piano accompaniment features a complex texture with many triplets and some tremolos in the right hand.

hear? Is it all go-ing in one ear _____ and out the

The third system has lyrics "hear? Is it all go-ing in one ear _____ and out the". The piano accompaniment continues with triplets and tremolos, maintaining the complex harmonic texture.

oth - er? _____

gliss. black keys

The fourth system concludes the vocal line with "oth - er? _____". The piano accompaniment features several triplets and a prominent glissando over the black keys in the right hand, indicated by the text "gliss. black keys".

THE OLD RED HILLS OF HOME

from *Parade*

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion (♩ = 88)
F(#11)

The piano introduction consists of three systems of music. The top system is a treble clef staff with a whole rest. The middle system is a grand staff (treble and bass clefs) with a *mf* dynamic marking. The bottom system is a bass clef staff. The music is in 3/4 time and F major. The piano part features a rhythmic accompaniment of eighth notes in the bass and chords in the right hand.

F(#11)
mp

Fare - well, my Li - la. I'll write ev - 'ry

The second system of music includes the vocal line. The vocal staff is in treble clef with lyrics. The piano accompaniment continues in the grand and bass staves with a *mp* dynamic marking.

B \flat (add9)/F F(#11)

eve - nin'. I've carved our names in the

The third system of music includes the vocal line. The vocal staff is in treble clef with lyrics. The piano accompaniment continues in the grand and bass staves. Chord changes are indicated above the vocal staff: B \flat (add9)/F and F(#11).

B \flat (add9)/F C7/F F(#11)

trunk of this tree. Fare - well, my

Li - la. I miss you al - read-y, and

B \flat (add9)/F F(#11) B \flat (add9)/F

dream of the day when I'll hold you a -

F(#11) B \flat (add9)/F F(#11)

gain, in a home, safe from fear, when the

B \flat (add9)/F C7/F F(\sharp 11)

South - land is free.

f

Dm7 C \flat /E Fsus

mf

I go to fight for these old hills be - hind

mf

F(add2) B \flat (add9)/D C(add2)/E

- me, these Old Red Hills of Home.

to

re-mind me of a way

This block contains the first vocal line of the musical score. It features a treble clef and a 4/4 time signature. The melody consists of a half note 're', a quarter note 'mind', a quarter note 'me', and a half note 'of a way'. A fermata is placed over the final note. A dynamic marking 'F' (forte) is positioned above the first note. The piano accompaniment is shown in the lower staves, with a bass clef and a 4/4 time signature. It includes a bass line with a half note 're', a quarter note 'mind', a quarter note 'me', and a half note 'of a way', mirroring the vocal line.

This block contains the second vocal line and piano accompaniment. The vocal line continues with a series of eighth notes, all marked with accents (>). The piano accompaniment features a bass line with a half note 're', a quarter note 'mind', a quarter note 'me', and a half note 'of a way', mirroring the vocal line.

life that's pure of the truth

This block contains the third vocal line of the musical score. It features a treble clef and a 4/4 time signature. The melody consists of a half note 'life', a quarter note 'that's', a quarter note 'pure', and a half note 'of the truth'. A fermata is placed over the final note. A dynamic marking 'Gm' (mezzo-forte) is positioned above the first note. The piano accompaniment is shown in the lower staves, with a bass clef and a 4/4 time signature. It includes a bass line with a half note 'life', a quarter note 'that's', a quarter note 'pure', and a half note 'of the truth', mirroring the vocal line.

This block contains the final vocal line and piano accompaniment. The vocal line continues with a series of eighth notes, all marked with accents (>). The piano accompaniment features a bass line with a half note 'life', a quarter note 'that's', a quarter note 'pure', and a half note 'of the truth', mirroring the vocal line.

G Gm *p*

that must en - dure, in a town

Gm7 F/A *p legato*

called Ma - ri - et - ta, in the

Bb(no3) F(#11) *mf strongly*

Old Red Hills of Home.

Dm7 C#7/E F#sus *f*

Pray on this day! As I jour - ney be - yond

F B \flat (add2)/D C(add2)/E

— them, these Old Red Hills of Home.—

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a key signature of one flat (B-flat major) and a 4/4 time signature. It begins with a rest, followed by the lyrics "them, these Old Red Hills of Home.—". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, often using triplets. Chords are indicated above the vocal line: F, B \flat (add2)/D, and C(add2)/E.

Fsus F Dm7

Let all the

The second system continues the musical score. The vocal line has a long note for "Let" followed by "all the". The piano accompaniment maintains its rhythmic pattern. Chords are indicated as F^{sus}, F, and Dm7.

C \flat /E F^{sus} F

blood of the North spill up-on them, 'til they've

The third system continues the musical score. The vocal line has a long note for "blood" followed by "of the North spill up-on them, 'til they've". The piano accompaniment continues with its characteristic eighth-note bass line. Chords are indicated as C \flat /E, F^{sus}, and F.

G Gm

paid for what they've wrought, — ta - ken back —

mf very intense

The fourth system concludes the musical score. The vocal line has a long note for "paid" followed by "for what they've wrought, — ta - ken back —". The piano accompaniment features a more active bass line. Chords are indicated as G and Gm. A dynamic marking of *mf* very intense is present.

G Gm *p* 3

the lies they've taught, and there's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a G chord and moves to Gm. The lyrics are "the lies they've taught, and there's". The piano accompaniment features a dense texture of chords and triplets in the right hand, while the left hand has a simple bass line. A dynamic marking of *p* (piano) is present, along with a triplet bracket over the final notes of the first measure.

Gm7 F/A 3 3

peace in Ma - ri - et - ta, and we're

mp legato

Detailed description: This system covers measures 3 and 4. The vocal line continues with "peace in Ma - ri - et - ta, and we're". The piano accompaniment maintains its complex texture. A dynamic marking of *mp legato* (mezzo-piano, legato) is indicated. Triplet markings are present over the notes in measures 3 and 4.

Gm7 F/A *f*

safe a - gain in Geor - gia, in the land

Detailed description: This system covers measures 5 and 6. The vocal line continues with "safe a - gain in Geor - gia, in the land". The piano accompaniment continues with its complex texture. A dynamic marking of *f* (forte) is present at the start of measure 6.

Bb G7/B *mf* build...

where Hon - or lives and breathes: the

Detailed description: This system covers measures 7 and 8. The vocal line continues with "where Hon - or lives and breathes: the". The piano accompaniment continues with its complex texture. A dynamic marking of *mf* build... (mezzo-forte, build up) is indicated.

F/C B \flat /C

Old Red Hills of

f

F(#11) *ff* *mp*

Home! Fare -

ff

(falsetto)

well, my Li - la. Fare -

mp

well...

well...

poco rit. *molto rit. al fine*

THIS IS NOT OVER YET

from *Parade*

Music and Lyrics by
JASON ROBERT BROWN

Molto vivace (♩ = 136)

The piano introduction consists of two staves. The upper staff features a rapid, rhythmic eighth-note pattern in the right hand, while the lower staff remains mostly silent with a few initial notes. The tempo is marked 'Molto vivace' with a quarter note equal to 136 beats per minute. The dynamic is marked 'mp'.

* Asus2
LEO: *mp*

F1m7(add11)

It means can - cel all — your par - ties, for - get your big — pa - rade —

The vocal line (LEO) is in treble clef, starting with a quarter rest followed by a melodic phrase. The piano accompaniment (Asus2) is in bass clef, featuring a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The dynamic is marked 'mp'.

Asus2

Bm7

It means the crowds — will not be cheer - ing, so de - spite —

The vocal line continues with a melodic phrase. The piano accompaniment (Asus2) maintains the eighth-note accompaniment. The dynamic is marked 'mp'.

* This is a duet in the show.

D8 Bm7(add11) 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 -

A(add2)/D

ver! No, the date's not set!

This system features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "ver! No, the date's not set!". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

F#m9

Asus/G#

No, I won't wake up to-mor-row, drown-ing in my sweat!

This system continues the musical piece. The vocal line has the lyrics "No, I won't wake up to-mor-row, drown-ing in my sweat!". The piano accompaniment maintains the eighth-note rhythmic pattern.

Bm7(add11)/D

It means I've got the great-est part-ner

This system features the vocal line with the lyrics "It means I've got the great-est part-ner". The piano accompaniment continues with the same rhythmic accompaniment.

A(add2)/C#

mp

Bm7#13

an-y man can get! It means I'll nev-er, ev-er, ev-er un-der-

This system concludes the page with the vocal line lyrics "an-y man can get! It means I'll nev-er, ev-er, ev-er un-der-". The piano accompaniment features a change in texture, with block chords in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present.

es - ti - mate that wom - an 'cause this is not o - ver

Amaj7

— yet!

Asus2 *mp* F#m7(add11)

Tell my un - cle not to wor - ry! 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!—

A(add2)/D

F#m9(add11)

Hell, it's just be-gun!— Hail the res - ur - rec -

Asus/G#

tion of the South's least fav - 'rite son! It means I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

D8

A(add9)/C#

made a vow for bet - ter! Two is bet - ter than

The second system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

Bm7(add11)

Gmaj13

one! It means the jour - ney a - head might get short - er. I

The third system features a vocal line with a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a bass line in the left hand.

Bm7(add11)

Fmaj9

might reach the end of my rope! But

The fourth system concludes the page with a vocal line and piano accompaniment. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand.

Bm7(add11) Asus/G#

sud - den - ly, loud as a mor - tar, there is

D/G

hope! Fi - nal - ly,

C6/F

hope! And

A(add2)/E

no, this is - n't o - ver!

A(add2)/D

No, we are - n't through! — — —

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line contains the lyrics "No, we are - n't through!" with a long dash indicating a breath or continuation. The piano accompaniment includes a bass line with a long note and a treble line with eighth-note patterns and triplet markings.

F#m7(add11)

No, there's — — — still a mil - lion things — — — that

The second system continues the piece. The vocal line has the lyrics "No, there's — — — still a mil - lion things — — — that". The piano accompaniment features a bass line with a long note and a treble line with eighth-note patterns and triplet markings.

Asus/G#

you and I — — — can do! — — — And I would

The third system continues the piece. The vocal line has the lyrics "you and I — — — can do! — — — And I would". The piano accompaniment features a bass line with a long note and a treble line with eighth-note patterns and triplet markings.

D(add2)

nev - er have — — — be - lieved — — — it: — — — the

The fourth system continues the piece. The vocal line has the lyrics "nev - er have — — — be - lieved — — — it: — — — the". The piano accompaniment features a bass line with a long note and a treble line with eighth-note patterns and triplet markings.

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# Bm7(add11)

Frank! 'Cause this is not

f

Bm7/E Amaj9

o - ver yet!

Gmaj7 Fmaj9

A(add2)

sfz

CORNER OF THE SKY

from *Pippin*

Words and Music by
STEPHEN SCHWARTZ

Moderately fast

Piano introduction in 4/4 time, marked *p*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Pippin:

Ev-'ry-thing has its sea - son, _____ ev - 'ry-thing has its time. _

The vocal line is in 4/4 time, starting with a quarter note followed by eighth notes. The piano accompaniment continues the rhythmic pattern from the introduction.

Show me a rea - son and _ I'll soon _ show you _ a ___ rhyme. _

The vocal line features a mix of quarter and eighth notes. The piano accompaniment includes some chords and moving lines in both hands.

Cats sit on the win - dow-sill, _____ chil - dren sit in the show. _

The vocal line is mostly quarter notes. The piano accompaniment features a more active bass line with some chords.

Why do I feel I ___ don't fit ___ in an - y - where I go? _____

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more sparse bass line in the left hand.

Riv - ers be - long ___ where they ___ can ram - ble;

The second system continues the musical piece. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains its eighth-note accompaniment in the right hand.

ea - gles be - long ___ where they ___ can fly. ___

The third system continues the musical piece. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains its eighth-note accompaniment in the right hand.

I've got to be ___ where my spir - it can ___ run free, _

The fourth system concludes the musical piece. The vocal line has a similar rhythmic structure to the first system. The piano accompaniment maintains its eighth-note accompaniment in the right hand.

got to find my cor - ner _____ of the sky. _

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a 7/8 time signature. The lyrics are "got to find my cor - ner _____ of the sky. _". The piano accompaniment is written for both the right and left hands, with a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment from the first system. It features a grand staff with a treble clef on the right and a bass clef on the left. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern, creating a steady accompaniment for the vocal line.

Ev-'ry man has his day _ dreams, _____ ev-'ry man has his goal. _

The third system continues the piano accompaniment. The vocal line is not present in this system, but the piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

Peo-ple like the way _ dreams have _ of stick - ing to _ the soul. _

The fourth system continues the piano accompaniment. The vocal line is not present in this system, but the piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.

Thun-der clouds _ have their light-ning. _ Night-in-gales have their song _ and _

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Thun-der clouds _ have their light-ning. _ Night-in-gales have their song _ and _". The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

_ don't you see I want my life _ to be some-thing more than long. _

The second system continues the vocal line and piano accompaniment. The lyrics are: "_ don't you see I want my life _ to be some-thing more than long. _". The musical notation remains consistent with the first system, showing the vocal melody and the piano accompaniment.

Riv - ers be - long _ where they can ram - ble; _

The third system continues the vocal line and piano accompaniment. The lyrics are: "Riv - ers be - long _ where they can ram - ble; _". The musical notation shows the vocal melody and the piano accompaniment.

ea - gles be - long where they _ can fly. _

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "ea - gles be - long where they _ can fly. _". The musical notation shows the final vocal melody and piano accompaniment.

I've got to be — where my spir-it can _ run free, _

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

got to find my cor - ner of the sky. _

The second system continues the musical score. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning. The right hand of the piano part has a more active eighth-note pattern, while the left hand continues with a steady bass line.

The third system shows a vocal line that is mostly blank, with a long horizontal line indicating a rest. The piano accompaniment continues with a dynamic marking of *dim.* (diminuendo). The right hand features a complex eighth-note pattern with some slurs, and the left hand has a steady bass line.

So man-y men _ seem des-tined _____ to set-tle for some - thing small,

The fourth system features a vocal line with a quarter rest followed by eighth and quarter notes. The piano accompaniment has a dynamic marking of *p* (piano). The right hand continues with a complex eighth-note pattern, and the left hand has a steady bass line.

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. ___

The first system of music features a vocal line in treble clef with a 7/8 time signature. The lyrics are "ea - gles be - long_ where they ___ can fly. ___". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern, often in a lower register.

I've got to be ___ where my spir - it can _ run free, ___

cresc.

The second system continues the vocal line with the lyrics "I've got to be ___ where my spir - it can _ run free, ___". The piano accompaniment includes a *cresc.* (crescendo) marking. The right hand continues with eighth notes, while the left hand features a more active bass line with some grace notes.

got to find my cor - ner ___

f

The third system shows the vocal line with the lyrics "got to find my cor - ner ___". The piano accompaniment is marked *f* (forte). The right hand has a more complex texture with some triplets and slurs, while the left hand has a strong, rhythmic bass line.

of the sky. ___

p

The fourth system concludes the vocal line with the lyrics "of the sky. ___". The piano accompaniment is marked *p* (piano). The right hand has a melodic line with a long slur, and the left hand has a steady bass line with some grace notes.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. A long slur spans across the top staff. The grand staff contains a piano accompaniment with a *cresc.* marking. A fermata is placed over a measure in the top staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The grand staff contains a piano accompaniment with a *f* marking. The top staff has a fermata over a measure.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The grand staff contains a piano accompaniment with a *rall.* marking. The top staff has a fermata over a measure. The system concludes with a double bar line and a repeat sign.

OH, IS THERE NOT ONE MAIDEN BREAST

from *The Pirates of Penzance*

Words by W.S. GILBERT
Music by ARTHUR SULLIVAN

Andante

FREDERIC:

Oh,

is there not one maid - en breast Which does not feel the mor - al

beau - ty Of mak - ing world - ly in - ter - est Sub -

or - di - nate to sense of du - ty? Who would not give up

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. *a tempo*

rall. *dolce* *pp*

one as I From his _____ un - for - tu - nate po - si -

cresc. *dim.*

FREDERIC:

tion? Oh,

p *ff* *p*

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

love you, How - ev - er plain you be, If

rall.

a tempo

you will cast your eyes on me, How - ev - er plain you be, I'll

a tempo

dolce pp

cresc.

ff

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

Moderately

G Em

mp

C D

Em G

One song —

Em

— glo - ry. — One song be - fore I

C D Em

go. Glo - ry, one song to leave be - hind. _____

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'go.' followed by a half note 'Glo - ry,' and then a half note 'one' with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note 'G' and a half note 'A' in the first measure, followed by a half note 'B' and a half note 'C' in the second measure, and a half note 'D' and a half note 'E' in the third measure. The bass clef has a half note 'F' and a half note 'G' in the first measure, followed by a half note 'A' and a half note 'B' in the second measure, and a half note 'C' and a half note 'D' in the third measure.

C D

Find one song, one last re - frain... _____

The second system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'Find' followed by a half note 'one' with a fermata, and then a half note 'one' with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note 'G' and a half note 'A' in the first measure, followed by a half note 'B' and a half note 'C' in the second measure, and a half note 'D' and a half note 'E' in the third measure. The bass clef has a half note 'F' and a half note 'G' in the first measure, followed by a half note 'A' and a half note 'B' in the second measure, and a half note 'C' and a half note 'D' in the third measure.

Em C

Glo - ry from the pret - ty boy front man _____

The third system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'Glo - ry' followed by a half note 'from' with a fermata, and then a half note 'pret - ty' with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note 'G' and a half note 'A' in the first measure, followed by a half note 'B' and a half note 'C' in the second measure, and a half note 'D' and a half note 'E' in the third measure. The bass clef has a half note 'F' and a half note 'G' in the first measure, followed by a half note 'A' and a half note 'B' in the second measure, and a half note 'C' and a half note 'D' in the third measure.

D Em

who wast - ed op - por - tu - ni - ty. _____

The fourth system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'who' followed by a half note 'wast - ed' with a fermata, and then a half note 'op - por - tu - ni - ty.' with a fermata. The piano accompaniment consists of a treble and bass clef. The treble clef has a half note 'G' and a half note 'A' in the first measure, followed by a half note 'B' and a half note 'C' in the second measure, and a half note 'D' and a half note 'E' in the third measure. The bass clef has a half note 'F' and a half note 'G' in the first measure, followed by a half note 'A' and a half note 'B' in the second measure, and a half note 'C' and a half note 'D' in the third measure.

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

Em

be - yond the cheap col - ored lights, one song be - fore the sun sets.

C D Em

Glo - ry on an - oth - er emp -

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line begins with a whole note 'Glo - ry' under a C chord, followed by 'on an - oth - er' under a D chord, and 'emp -' under an Em chord. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

C D

- ty life. Time flies,

The second system continues the vocal line with '- ty life.' under a C chord and 'Time flies,' under a D chord. The piano accompaniment features a more active treble line with chords and a consistent eighth-note bass line.

Em G

time dies.

f

The third system shows the vocal line with 'time dies.' under an Em chord and a G chord. The piano accompaniment includes a dynamic marking of *f* (forte) and features a more complex bass line with eighth-note patterns.

Am C

Glo - ry,

The fourth system concludes the vocal line with 'Glo - ry,' under an Am chord and a C chord. The piano accompaniment continues with a steady eighth-note bass line and chords in the treble.

G Am

one blaze of glo

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note G4, and another quarter rest. The piano accompaniment features a bass line of quarter notes (G2, A2, B2, C3) and a treble line of chords. The first measure has a G major chord, and the second measure has an Am chord. The lyrics 'one blaze of glo' are positioned below the vocal line.

C G

ry. One blaze of

This system contains measures 3 and 4. The vocal line has a half note G4 with a slur, followed by a quarter rest, then a quarter note G4, and another quarter rest. The piano accompaniment continues with similar patterns. The first measure of this system has a C major chord, and the second measure has a G major chord. The lyrics 'ry. One blaze of' are positioned below the vocal line.

Am C G

glo ry.

This system contains measures 5 and 6. The vocal line has a half note G4 with a slur, followed by a quarter rest, then a quarter note G4, and another quarter rest. The piano accompaniment continues with similar patterns. The first measure of this system has an Am chord, the second measure has a C major chord, and the third measure has a G major chord. The lyrics 'glo ry.' are positioned below the vocal line.

D/F# Em

Glo ry.

This system contains measures 7 and 8. The vocal line has a half note G4 with a slur, followed by a quarter rest, then a quarter note G4, and another quarter rest. The piano accompaniment continues with similar patterns. The first measure of this system has a D/F# chord, and the second measure has an Em chord. The lyrics 'Glo ry.' are positioned below the vocal line.

Cmaj7 G

Find glo - ry

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a whole note chord of Cmaj7. The lyrics 'Find glo - ry' are written below the notes. The piano accompaniment consists of two staves. The right hand plays a series of chords, and the left hand plays a simple bass line. A dynamic marking of *mf* is placed below the piano part.

Em

in a song that rings true, truth like a blaz - ing fire.

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with a triplet of eighth notes. The lyrics 'in a song that rings true, truth like a blaz - ing fire.' are written below. The piano accompaniment continues with chords and a bass line. A dynamic marking of *mf* is present.

C D Em

An e - ter - nal flame.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a whole note chord of C. The lyrics 'An e - ter - nal flame.' are written below. The piano accompaniment continues with chords and a bass line.

G

Find one song, a song a - bout

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a whole note chord of G. The lyrics 'Find one song, a song a - bout' are written below. The piano accompaniment continues with chords and a bass line.

Em C

love. Glo - ry from the soul of a young man,

D Em7

a young man. Find

C D Em

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

The musical score is written in 4/4 time and consists of four systems. Each system includes a piano accompaniment (left and right hands) and a vocal line. The piano part features a consistent rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The vocal line is in a higher register and includes lyrics with some breath marks (indicated by a horizontal line). Chord symbols are placed above the vocal line to indicate the harmonic structure. The score includes dynamic markings such as *mf* and *f*, and articulation marks like slurs and triplets.

System 1: Piano accompaniment starts with a *mf* dynamic. Chords are F/A, G/B, and F/A. The vocal line begins with a rest.

System 2: Chords are Asus2, F/A, and G/B. The vocal line has the lyrics "Your eyes, ___ as we said our good -". There are triplets in the piano accompaniment.

System 3: Chords are C, C/E, and Am. The vocal line has the lyrics "byes, can't get them out of my mind. And I". There are triplets in the piano accompaniment.

System 4: Chords are G, Em, and G. The vocal line has the lyrics "find I can hide from your ___".

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. _____

Bb

_____ How'd I _____ let you _____ slip a - way _____ when I'm

C Bb

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

Bb 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

E_b A_b sus4 A_b C7

fame, want - ed my park - ing space at War - ners.

Fm D_b

But af - ter a year, a one room hell, a mur - phy bed, a ran - cid

E_b $D_b(b_5)/F$ Fm

smell, wall - pa - per peel - ing at the cor - ners.

E_b B_b/D

Sun - set Bou - le-ward, twist - ing bou - le-ward, se - cre-tive and

Bbm/D \flat Fm \flat 5 Fm Fm \flat 5 Fm

rich, a lit - tle sca - ry. Sun - set Bou - le - vard,

E \flat B \flat /D Bbm/D \flat Fm

tempt - ing bou - le - vard, wait - ing there to swal - low the un - wa - ry.

D \flat

Dreams are not e - nough to win a war, out here they're al - ways keep - ing

E \flat A \flat sus4 A \flat C/G C7

score, be - neath the tan the bat - tle ra - ges.

Fm

D \flat

Smile a rent - ed smile, fill some-one's glass, kiss some-one's wife, kiss some-one's

E \flat sus4

E \flat 7

D \flat /F

Fm

ass, we do what - ev - er pays the wa - ges.

Fm2

E \flat 2

Sun - set Bou - le - vard, head - line bou - le - vard,

B \flat /D

B \flat m/D \flat

Fm \flat 5

Fm

get - ting here is on - ly the be - gin - ning.

E \flat /F

Sun - set Bou - le - vard, jack - pot bou - le - vard,

B \flat /FB \flat m/F

Fm

once you've won you have to go on win - ning. .

D \flat

You think I've sold out? Dead right, I've sold out, I've just been wait - ing

mf

E \flat /D \flat

Fm2

D \flat /F

for the right of - fer, comf - 'ta - ble quart - ers, re - gu - lar ra - tions, twen - ty - four hour -

f

Fm2 Db

five star room ser - vice. And if I'm ho - nest I like the la - dy.

f *mp* *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'five' and a quarter note 'star' in the first measure, followed by a quarter rest and a quarter note 'vice.' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand. Dynamics include a piano (*f*) section in the second measure and mezzo-piano (*mp*) sections in the third and fourth measures.

Fm

I can't help be - ing touched by her fol - ly. I'm tread - ing wa - ter,

mp *mp* *f*

Detailed description: This system contains the next two measures. The vocal line continues with 'I can't help be - ing touched by her fol - ly.' in the first measure and 'I'm tread - ing wa - ter,' in the second. The piano accompaniment maintains its rhythmic pattern. Dynamics include mezzo-piano (*mp*) in the first two measures and forte (*f*) in the third measure.

Db Fm

tak - ing the mo - ney, watch - ing her sun - set. Well, I'm a wri - ter.

Detailed description: This system contains the next two measures. The vocal line continues with 'tak - ing the mo - ney, watch - ing her sun - set.' in the first measure and 'Well, I'm a wri - ter.' in the second. The piano accompaniment concludes the phrase with some rests in the final measure. Dynamics are not explicitly marked in this system.

C7 Fm Db

L. A.'s changed a lot ov - er the years since those brave

mp *mf*

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest and a quarter note 'L.' in the first measure, followed by 'A.'s changed a lot ov - er the years since those brave' in the second. The piano accompaniment features a consistent bass line. Dynamics include mezzo-piano (*mp*) in the first measure and mezzo-forte (*mf*) in the second measure.

E_b A_b sus4 A_b C7

gold - rush pi - on - eers came in their crea - ky co-vered wa - gons.

Fm D_b

Far as they could go, end of the line, their dreams were yours, their dreams were

E_b

mine, but in those dreams were hid - den dra - gons.

Fm2 E_b 2

Sun - set Bou - le - vard, fren - zied bou - le - vard,

B \flat /D B \flat m/D \flat Fm \flat 5 Fm

swamped with ev - 'ry kind of false e - mo - tion.

Fm2 Fm E \flat

Sun - set Bou - le - vard, bru - tal bou - le - vard,

B \flat /D B \flat m/D \flat Fm Fm2 Fm

just like you we'll wind up in the o - cean.

F \sharp m D/F \sharp

She was sink - ing fast, I threw a rope, now I have suits and she has

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#m5 F#m F#m

for the sto-ny heart - ed. Sun - set Bou - le-ward,

This system contains the first two measures of the piece. The vocal line starts with a quarter note 'for', followed by eighth notes 'the sto-ny heart - ed.' in the first measure, and a quarter note 'Sun - set' followed by eighth notes 'Bou - le-ward,' in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

E Esus4 B/D# Bm/D

le - thal bou - le-ward, ev - 'ry-one's for - got - ten how they

This system contains the next two measures. The vocal line continues with 'le - thal bou - le-ward,' in the first measure and 'ev - 'ry-one's for - got - ten how they' in the second measure. The piano accompaniment continues with similar rhythmic patterns, including some sustained chords in the bass.

F#m D(b5) D E F#m

start - ed here on Sun - set Bou - le - vard.

This system contains the final two measures of the vocal line. The vocal line starts with 'start - ed' in the first measure and 'here on Sun - set Bou - le - vard.' in the second measure. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

D/F# N.C.

8va *loco*

This system contains the final two measures of the piano accompaniment. The first measure is marked with a *D/F#* chord and the second with *N.C.* (No Chords). The right hand features a melodic line with *8va* (octave up) and *loco* (loco) markings, while the left hand continues with a bass line.

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

Slow Swing

C C6 Cm6 D7 G C6/G G

The

G6 G#dim7 D7/A D9

weath-er is fright - 'ning, the thun-der and light - 'ning seem to be hav - ing their

G Fm6/Ab Am9 C/D D7 G G#dim

way. But as far as I'm con - cerned, it's a love - ly day.

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 Bbdim7 D7/A G#dim7

Just as you were go - ing leav - ing me all at sea, —

mf

D9/A D7 G6 Gb+ Bb/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/Eb

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 | 2 |
| G Bbdim7 Am7 D7 | G C/G G |

day. _____ day. _____

QUASIMODO

from Howard Crabtree's *When Pigs Fly*

Music by DICK GALLAGHER
Lyrics by MARK WALDROP

Slowly
N.C.

Dm Bb

The piano introduction is in 6/4 time, marked 'Slowly' and 'N.C.' (No Chords). It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with a trill on the final note, while the left hand provides a steady accompaniment. The piece concludes with two chords: Dm and Bb.

C Am Dm Bb C Am

The first vocal line consists of six measures. The lyrics are: "Quasimodo: Bong, bong, bong, bong." The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Dm Bb C Dm C
Hark, Es - mer - al - da, the bells are peal - ing: bong, bong,

The second vocal line contains six measures. The lyrics are: "Hark, Es - mer - al - da, the bells are peal - ing: bong, bong,". A triplet of eighth notes is indicated above the first three notes of the vocal line. The piano accompaniment continues with the established rhythmic pattern.

Bb A7 Dm Dm/C Bb A7
bong, bong. Some - how that gives me a fun - ny feel - ing.

The third vocal line consists of six measures. The lyrics are: "bong, bong. Some - how that gives me a fun - ny feel - ing." The piano accompaniment concludes with a *rit.* (ritardando) marking and a final chord.

Brightly, with a swing feel (♩ = ♩³)

G6 Em7 Am7 D7 G6 Em7

Now I've got you in my pow - er high a - top this

Am7 D7 G6 G7 G7/F

Goth - ic tow - er. There's death be - low and heav - en a -

E7 D(add2)/F# Gdim7 E7/G# C

bove! While the gates of

Cm G/D G F7

Hell are yawn - ing, still I think the

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

Simply (♩ = 64) *poco rit.* *a tempo*

F Am7 Am(addF) G/B B♭ F

He builds a house

Am7 E♭ (add9) B♭ Bm7(♭5)

with his hands. Thir - ty years

E7(♭9) E7 Am7 F9 F7 B♭

go by, it stands. It stands where noth - ing stood,

G7/B E7(♭9) E7 Am7 F9 F7 B♭ B♭6/C

a house of stone. The ma - son sleeps real good.

C7sus4(no5) F Am7 Eb (add9)

He does his work. His work-day flies.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic contour that rises and then falls. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols are placed above the vocal line: C7sus4(no5) F, Am7, Eb, and (add9).

Bb Bm7(b5) E7(b9) E7 Am7 (addD)

Quit-ting time's a big surprise.

The second system continues the musical piece. The vocal line has a similar melodic pattern. The piano accompaniment provides harmonic support. Chord symbols above the vocal line are Bb, Bm7(b5), E7(b9), E7, Am7, and (addD).

F9 F7 Bb G7/B E7(b9) E7 Am7 (addD)

And then it's one more stone to get just right.

The third system shows the vocal line and piano accompaniment. The vocal line has a slight rise and then a fall. The piano accompaniment includes some arpeggiated chords. Chord symbols above the vocal line are F9, F7, Bb, G7/B, E7(b9), E7, Am7, and (addD).

F9 F7 Bb C7sus4 F

It's always one more stone before the night.

The fourth system concludes the piece. The vocal line has a final melodic phrase. The piano accompaniment features a prominent chord in the right hand. Chord symbols above the vocal line are F9, F7, Bb, C7sus4, and F.

Bm7(b5) E7 A(add9) 3 F#m6(addB) F9 F7

Ev - 'ry house he builds, — ev - 'ry stone he lays, —

Bb (add9) Bm7(b5) E7(b9) E7 Am7

it's not just mak-in' mon-ey — and count-in' off the

a tempo

C9 *rit.* F Am7 Eb (add9)

days. He builds — a house — with his hands..

Bb Bm7(b5) E7(b9) E7

A hun - dred years — go by, — it stands. —

Am7 (addD) F9 F7 Bb G7/B E7(b9) E7

It tells you who he was. A life goes

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Am7 (addD) F9 F7 Bb G7/B E7(b10) E7(b9)

fast. But the work a ma - son does, it's made to last. _

Detailed description: This system contains the next two measures. The vocal line begins with a quarter note D5, followed by a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with similar harmonic support, including some grace notes and slurs.

Am7 (addD) F9 F7 Bb Db 7(no5)

The work a ma - son does, _

Detailed description: This system contains the next two measures. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment features a more complex texture with some sixteenth-note runs in the right hand.

rit. Gbmaj7 C7sus4 *a tempo* F Am7 Am(addF) G7/B Bb *rit.* F

it's made to last. _

Detailed description: This system contains the final two measures. The vocal line has a whole note G4 and a whole note A4. The piano accompaniment concludes with a series of chords and a final cadence. Performance markings like 'rit.' and 'a tempo' are present.

COFFEE (IN A CARDBOARD CUP)

from *70, Girls, 70*

Words and Music by FRED EBB
and JOHN KANDER

Brightly

Sva

The trou - ble_ with the world to - day it seems to me_ is
trou - ble_ with the hel - ter skel - ter life we lead_ is

cof - fee in a card - board cup. The trou - ble_ with the af - flu - ent so -
cof - fee in a card - board cup. The trou - ble_ the psy - chol - o - gists have

ci - e - ty_ is cof - fee in a card - board cup.
all a - greed_ is cof - fee in a card - board cup.

Chords: Eb, F9, Cm7/F, Bb13, Eb, F9, Cm7/F, Bb13, Eb

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, — No one wants a wait - ress pass - ing
 sea - board from the Bel - nord caf - e - te - ri - a. — 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 Bb13 Eb7 Ab6 Abm6

ev - 'ry-thing is hur - ry up. It's "Rush it through. Don't be slow.
 ev - 'ry-thing is hur - ry up. There's Read - y Whip, in - stant tea,

Eb/G F13 Eb/Bb 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

Eb/Bb B7 Eb/Bb Bb13 N.C. 1 Eb

"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 Bb13 2 Eb Fm7/Bb Eb

The cup." Hur - ry up!

THE PROPOSAL

from *Titanic*

Music and Lyrics
MAURY YESTON

Brooding, in 2 $\text{♩} = 80$

N.C.

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes dynamics markings *mp* and *mf*.

Freely $\text{♩} = 66$

Am

D/A

Musical score for the second system, including lyrics "I'll be coming back to you, Darlene," and piano accompaniment with dynamics *mp*.

Musical score for the third system, including lyrics "back to your dark eyes and" and piano accompaniment with dynamics *rit.* and *a tempo mf*.

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

Am

hair. _____ Mar - ry me when I _____ re - turn, Dar -

mp *rit.* *f* *sim.*

D G

lene. _____ And un - til that day, — my love, take

mp *decresc.* *rit.* *a tempo* *mp*

Am C

care. _____ Be thee well.

mf

Slower $\text{♩} = 63$

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.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with lyrics: "May God's heav-en be your blan - ket as you soft - ly sleep." The piano accompaniment consists of chords and moving lines in both hands. Chord symbols Dm7, G9sus4, and Am are placed above the vocal line. A dynamic marking of *mp* is present in the piano part.

C Am

Mar - ry me! _____ When you're fi - n'ly in my

The second system continues the vocal line with lyrics: "Mar - ry me! _____ When you're fi - n'ly in my". The piano accompaniment features a *f* dynamic marking. Chord symbols C and Am are placed above the vocal line.

C/G F Dm7

arms you'll plain - ly see this de - vot - ed sail - or's

The third system continues the vocal line with lyrics: "arms you'll plain - ly see this de - vot - ed sail - or's". The piano accompaniment features a *mp* dynamic marking. Chord symbols C/G, F, and Dm7 are placed above the vocal line.

G9sus4 Am

heart and soul are yours to keep, _____

The fourth system continues the vocal line with lyrics: "heart and soul are yours to keep, _____". The piano accompaniment features a *mp* dynamic marking. Chord symbols G9sus4 and Am are placed above the vocal line.

$\text{♩} = 100$

G Bb9 Eb Gm/D Ab/C Eb/Bb

yours to keep... Mar - ry me! May the Lord

rit. *f*

Ab Eb/G Fm11 Eb G7sus4 G7 Cm

who watch - es all watch o - ver thee.

Am7b5 Eb/Bb Bb9sus4

Mar - ry

Ebadd2 Gm/D Ab/C Eb/Bb Ab Eb/G Fm11 Eb

me! May God's heav - en be your blan -

G7sus4 G7 Cm Am7b5 Bb9sus4 Bb7

- ket as you sleep.

This system contains the first two systems of music. The vocal line starts with the lyrics "ket as you sleep." and has a long note on "sleep." The piano accompaniment features chords G7sus4, G7, Cm, Am7b5, Bb9sus4, and Bb7. The piano part has a steady bass line and chords in the right hand.

Eb Bb7/Eb

Mar - ry

mp

This system contains the third and fourth systems of music. The vocal line has the lyrics "Mar - ry" with a long note on "ry". The piano accompaniment features chords Eb and Bb7/Eb. A dynamic marking of *mp* is present. The piano part has a steady bass line and chords in the right hand.

Ebsus9/G Bb7sus4 Bb7 opt.

me! Mar - ry me! Mar - ry

rit.

This system contains the fifth and sixth systems of music. The vocal line has the lyrics "me! Mar - ry me! Mar - ry" with a long note on "ry" and an *opt.* marking. The piano accompaniment features chords Ebsus9/G, Bb7sus4, and Bb7. A dynamic marking of *rit.* is present. The piano part has a steady bass line and chords in the right hand.

Very Slowly

Eb Ebadd2

me.

p

This system contains the seventh and eighth systems of music. The vocal line has the lyrics "me." with a long note. The piano accompaniment features chords Eb and Ebadd2. A dynamic marking of *p* is present. The tempo marking "Very Slowly" is at the beginning. The piano part has a steady bass line and chords in the right hand.

BARRETT'S SONG

from *Titanic*

Music and Lyrics by
MAURY YESTON

Slowly ♩ = 84

Gmaj7/A Dadd2/A Gmaj7/A Dadd2/A

mf

She's

Quasi parlando, with bemusement

Gmaj7/A Dadd2/A Cmaj7 Dmaj/Dm Em11

spark - ling clean, this new - born ship, but one old thing is clear: the

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

F6/9(#11) Em9

or - ders they pro - pose a - bove we ex - e - cute down

Ped. *Ped.* * *sim.*

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.

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?

Am Bb Csus2 Dm Am

Musical notation for the first system, including a treble clef staff with a whole rest, a vocal line with eighth notes, and a piano accompaniment with chords and a bass line.

G C/F Esus2 C/F Esus2 F/Bb Asus2

sub. f *ff*

Musical notation for the second system, including a treble clef staff with a whole rest, a vocal line with eighth notes, and a piano accompaniment with chords and a bass line.

C/A Bm/A Am

Coal it is that makes the steam that runs the ma - chines that

f

Musical notation for the third system, including a treble clef staff with a whole rest, a vocal line with eighth notes, and a piano accompaniment with chords and a bass line.

Bm/A Fmaj9 F Dadd2

run the world that sends the men be - low the ground - to mine - the

Musical notation for the fourth system, including a treble clef staff with a whole rest, a vocal line with eighth notes, and a piano accompaniment with chords and a bass line.

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

p. *Red.* *

C6/9(#11)

run _____ and

gliss. R.H.

Dm7 G9sus4

ship out to sea, and there my new life was be -

p.

E7sus4

gun. _____ And the

F₉/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

The first system of the score features a vocal line and piano accompaniment. The vocal line has notes for 'ty feet!' followed by a long horizontal line, then 'And noth - ing has'. The piano accompaniment includes a right-hand part with a glissando (gliss.) and a right-hand (R.H.) section. Chord symbols are placed above the vocal line: Fadd9(#11), F, C/A, D/A, Em/A, D/A, and Dm7.

G9sus4 C6/9(#11)

changed. There's noth - ing a min - er can do. _____

The second system continues the vocal line with 'changed. There's noth - ing a min - er can do.' followed by a long horizontal line. The piano accompaniment continues with chords. Chord symbols are G9sus4 and C6/9(#11).

Dm7

_____ The pit and your

The third system shows the vocal line with a long horizontal line followed by 'The pit and your'. The piano accompaniment continues. The chord symbol Dm7 is placed above the vocal line.

G9sus4 E7sus4

mates turned in - to the hold and the crew. _____

The fourth system shows the vocal line with 'mates turned in - to the hold and the crew.' followed by a long horizontal line. The piano accompaniment continues. Chord symbols are G9sus4 and E7sus4.

F 9/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.

p.

Dm7

Sev - en - ty - three and too

p.

G9sus4 G7 C6/9(#11)

soon it is sev - en - ty - four.

grad. cresc.

F $\frac{6}{9}$ /A

For a rec - ord speed I be - lieve we strive!

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

Musical score for the first system. The vocal line consists of a whole rest followed by a half note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *ff* is present in the piano part.

That

Dadd2/A Fadd9(#11) F Fadd9(#11) F Fadd9(#11) F

Musical score for the second system. The vocal line contains the lyrics "is the truth." with a long note for "truth." The piano accompaniment continues with chords and a melodic line in the right hand. A dynamic marking of *f* is present.

Fadd9(#11) Em7 Am

Musical score for the third system. The vocal line contains the lyrics "I swear!" with a long note for "swear!". The piano accompaniment features chords and a melodic line. A dynamic marking of *mf* is present.

Amsus4 Am

Musical score for the fourth system. The vocal line contains a long note. The piano accompaniment features chords and a melodic line. A dynamic marking of *ff* is present.

NO MOON

from *Titanic*

Music and Lyrics by
MAURY YESTON

Hauntingly $\text{♩} = 52$

Am B/A E/A Am A7 Dm/A

The first system of music consists of three staves. The top staff is a treble clef with a 3/4 time signature, containing six whole rests. The middle staff is a grand staff (treble and bass clefs) with a piano (*mp*) dynamic. The bass line features a steady eighth-note accompaniment. Pedal markings (*ped.*) are present under the first, second, and third measures. The word *sim.* (similabre) is written above the bass line in the third measure.

Am/E E7 A5 A^{sus4}_{sus2} A5 A^{sus4}_{sus2}

The second system continues the piano accompaniment. The top staff has six whole rests. The middle staff shows more complex chordal textures and melodic lines. The bass line continues with eighth notes and some longer notes. Pedal markings (*ped.*) are present under the first, second, and fourth measures.

Am9 Am/E Cmaj7/F Fmaj7/C Bm7b5

The third system includes a vocal line and piano accompaniment. The top staff is a treble clef with lyrics: "No moon, no wind, noth - ing to". The middle staff is a grand staff with piano accompaniment. Pedal markings (*ped.*) are present under the first, second, and fourth measures. There are asterisks (*) above the second and third measures, and the word *sim.* is written above the bass line in the third measure.

Em7 Fmaj9 Fmaj7/C

spy things by. No wave,

Dm9sus4 Dm Bm7b5 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 Bm7b5 G#o7

thing," says I. No re - flec - tion, not a

Am F#m7b5 Bb Am/E E7 Am A sus4 sus2

shad - ow, not a glint of light meets the eye.

This system contains the first two lines of music. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "shad - ow, not a glint of light meets the eye." The music is in a key with one sharp (F#) and a 4/4 time signature.

A5 A sus4 sus2 A Asus4 Em7

And we go sail - ing, sail -

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "And we go sail - ing, sail -". The piano accompaniment continues with chords and melodic lines.

C/E Dm7 Bm7b5/D E Am

ing ev - er west - ward on the sea. We go

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics: "ing ev - er west - ward on the sea. We go". The piano accompaniment continues.

Fmaj7 G7 C F Bm7b5

sail - ing, sail - ing, ev - er

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: "sail - ing, sail - ing, ev - er". The piano accompaniment concludes the system.

Am/E E7 Am B/A E/A Am

on go we...

p. *mp*

Detailed description: This system contains the first six measures of the piece. The vocal line starts with a half note 'on' (Am/E), a quarter note 'go' (E7), and a dotted quarter note 'we...' (Am). The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include piano (*p.*) and mezzo-piano (*mp*).

A7 Dm/A Am/E E7 *To Coda* A5 A^{sus4}_{sus2}

p

Detailed description: This system contains measures 7-12. The vocal line has rests for measures 7-10, followed by a melodic phrase in measures 11-12. The piano accompaniment continues with chords and a bass line. A 'To Coda' instruction is placed above measure 11. Dynamics include piano (*p*).

A5 A^{sus4}_{sus2} Dm6/A Amadd2

A - head we plow

Detailed description: This system contains measures 13-18. The vocal line has a long note for 'A - head' (A5), followed by 'we plow' (A^{sus4}_{sus2}, Dm6/A, Amadd2). The piano accompaniment features a complex chordal texture in the right hand and a simple bass line. Dynamics include piano (*p*).

Dm/A Amadd2

in - to the dark - en - ing night. Can't

Detailed description: This system contains measures 19-24. The vocal line has a long note for 'in - to the dark - en - ing night.' (Dm/A, Amadd2) and a final note 'Can't'. The piano accompaniment continues with chords and a bass line. Dynamics include piano (*p*).

G9 Amadd2

see the bow... How then to

cresc.

Fmaj7#5 F°7 Am/E Esus4

search with on - ly

p.

Fmaj9 E7b9

star - light?

p.

D.S. al Coda
⌘

Coda

A5

A^{sus4}_{sus2}

Am

poco rit.