

S  
T . H . E  
SINGERS  
MUSICAL THEATRE  
ANTH  
OLOGY

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

Compiled and Edited by Richard Walters

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# Foreword

When I conceived and compiled the first volumes of *The Singer's Musical Theatre Anthology*, released in 1987, I couldn't have possibly imagined the day when I would be writing the foreword for Volume 4. Such a venture is made possible only by the lively and sustained interest of singing actors of all descriptions, be they students or professionals. As a researcher I can only present you with practical choices from existing theatre literature. Without the dedicated pursuit of that music by people such as you, dear reader, these collections would remain on a shelf, unopened.

Volume 4 allows inclusion of songs from shows opened since Volume 3 (released in 2000), as well as a continuing, deeper look into both classic and contemporary musical theatre repertory. As has been the case with each of the solo voice volumes in this series, songs are chosen with many types of talent in mind. All songs do not suit all singers. It is good and natural for any performer to stretch as far as possible, attempting diverse material. But it is also very important ultimately to know what you do well. That is an individual answer, based on your voice, your temperament and your look. This collection has enough variety of songs that any interested performer should be able to find several viable choices.

You will come up with a more individual interpretation, conjured from the ground up in the manner that all the best actors work, if you learn a song on your own, building it into your unique singing voice, *without* imitating a recorded performance. Particularly try to avoid copying especially famous renditions of a song, because you can probably only suffer in the comparison. Would you learn a role from Shakespeare, Shaw or Edward Albee solely by mimicking a recording, film or video/DVD of it? Your answer had better be *of course not!* The same needs to be true of theatre music. After you know the notes and lyrics very well, study the character's stated and unstated motivations and thoughts to come up with your own performance. Explore your own ideas about musical and vocal phrasing to express the character's emotions. In other words, make a song your own, and no one can take it away from you. It's yours for life.

Original keys are used exclusively in this edition. Sometimes these reflect the composer's musical/vocal concept, and sometimes they are merely the keys best suited to the original performers. Still, they give a singer a very good idea of the desired vocal timbre for a song as presented in its authentic theatre context. There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt will be able to sing songs from the soprano volumes as well as the mezzo-soprano/belter volumes. Belters may decide to work on their "head voice" in soprano songs. Men who have voices that lie between tenor and baritone, commonly called "baritenors" (a common range in contemporary musical theatre), may find songs in both the tenor and baritone/bass volumes.

In my foreword for Volume 3 of *The Singer's Musical Theatre Anthology*, written in 2000, I stated that the movie musical was dead. What a difference five years makes! The genre appears to be gaining a little steam at this writing, evidence of the continued relevance of musical theatre to a wider audience.

The books comprising Volume 4 of this series would not have been possible without the enthusiastic help of Brian Dean as assistant editor, and I thank him heartily.

All the selections from all volumes of this series, including duets, total nearly 700 songs. A marathon performance of all the songs in all volumes of *The Singer's Musical Theatre Anthology* would take more than 40 hours. What fun that would be!

Richard Walters,  
December, 2005

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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# ABOUT THE SHOWS

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

## AIDA

**MUSIC:** Elton John  
**LYRICS:** Tim Rice  
**BOOK:** Linda Woolverton, Robert Falls and David Henry Hwang  
**DIRECTOR:** Robert Falls  
**CHOREOGRAPHER:** Wayne Cilento  
**OPENED:** 3/23/00, New York; a run of 1,852 performances

*Aida* is based on the story of the 1871 opera by Giuseppe Verdi (libretto by Antonio Ghislanzoni) about an Ethiopian princess (Aida) who is captured during wartime by the enemy Egyptians. Radames, an Egyptian general, returns with the spoils of war, noting "Fortune Favors the Brave." He and Aida fall in love. Aida is scorned by the daughter of the Egyptian King, Amneris, who is also in love with Radames. Radames knows that his romance with Aida may be doomed from the outset, but they decide that circumstances can no longer keep them apart. Much later, Radames plans to call off his wedding to Amneris to be with Aida, but Aida convinces him to keep up appearances that so she can flee from captivity with her father. The story ends tragically with the death of the two lovers.

## ASPECTS OF LOVE

**MUSIC:** Andrew Lloyd Webber  
**LYRICS:** Don Black and Charles Hart  
**BOOK:** Andrew Lloyd Webber  
**DIRECTOR:** Trevor Nunn  
**CHOREOGRAPHER:** Gillian Lynne  
**OPENED:** 4/8/90, New York; a run of 377 performances

*Aspects of Love* is based on an autobiographical novel by David Garnett, a nephew of Virginia Woolf. The show had an intimate production style, with orchestrations that threw out the brass in favor of a chamber music sound. It follows a group of characters over nearly two decades of interweaving relationships. The story begins with a 17-year-old boy, Alex, who is infatuated with an actress, Rose, in her mid-20s. The actress eventually has a love affair with Alex's uncle, and they marry. Along the way almost everyone winds up in love with, or broken-hearted by, all the others. The plot is emotionally complex, as are the characters and their relationships. An anthem of love's force in our world, "Love Changes Everything" is sung by Alex to open and close the first act, as well as to end the show.

## AVENUE Q

**MUSIC AND LYRICS:** Robert Lopez and Jeff Marx  
**BOOK:** Jeff Whitty  
**DIRECTOR:** Jason Moore  
**CHOREOGRAPHER:** Ken Roberson  
**OPENED:** 7/31/03, New York; still running as of December 2005

*Avenue Q* is an ironic homage to *Sesame Street*, though the puppet characters are much more adult, dealing with topics such as loud lovemaking, closeted homosexuality, and internet porn addiction. The puppeteers are onstage, acting and singing for their characters, but there are also humans in the production. The story deals with a young college graduate, Princeton, who learns how to live life and find love in New York. Along the way we meet the many tenants in his apartment building on Avenue Q. Rod and Nicky are Bert and Ernie spoofs. Nicky tells the closeted Rod, "If You Were Gay," that would be OK. Rod, for the time being, insists that he is not.

## A CHORUS LINE

**MUSIC:** Marvin Hamlisch  
**LYRICS:** Edward Kleban  
**BOOK:** James Kirkwood and Nicholas Dante  
**DIRECTOR:** Michael Bennett  
**CHOREOGRAPHER:** Michael Bennett and Bob Avian  
**OPENED:** 7/25/75, New York; a run of 6,137 performances

Until overtaken by *Cats*, this musical stood for years as the longest-running show in Broadway history. It also won numerous Tony Awards, including Best Musical, plus the Pulitzer Prize for drama. The story is simple: seventeen dancers reveal their life stories as they audition and compete for eight chorus parts in an unnamed Broadway musical. The show concentrates on the joys and troubles of their childhood and teen years. Fleet-footed Mike steps forward for the first audition. His love of dance was influenced by watching his older sister in her dance class ("I Can Do That")

## A CLASS ACT

**MUSIC AND LYRICS:** Edward Kleban  
**BOOK:** Linda Kline and Lonny Price  
**DIRECTOR:** Lonny Price  
**CHOREOGRAPHER:** Marquerite Derricks  
**OPENED:** 3/11/01, New York; a run of 105 performances

Edward Kleban died of throat cancer at the age of 48 in 1987. A prolific songwriter, Kleban almost turned down the offer to be just the lyricist for *A Chorus Line*, his crowning achievement, because he fancied himself a composer above all. Many of his musical theatre songs were written for unproduced shows. Linda Kline and Lonny Price, admirers of Kleban's music, cobbled together the biographical *A Class Act* from Kleban's trunk songs and show scores. Their love for Kleban comes through in this earnest musical about a man whose whole life centered around music. "One More Beautiful Song" was originally written for a musical about the BMI Musical Theatre Workshop.

## DO I HEAR A WALTZ?

**MUSIC:** Richard Rodgers  
**LYRICS:** Stephen Sondheim  
**BOOK:** Arthur Laurents  
**DIRECTOR:** John Dexter  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** 3/18/65, New York; a run of 220 performances

After Oscar Hammerstein's death in 1960, Richard Rodgers made his only attempt at writing both music and lyrics for *No Strings* in 1962. For his next musical, Rodgers turned to a logical choice for lyrics, Stephen Sondheim, who was a close friend and protégé of Hammerstein. *Do I Hear a Waltz?* chronicles an extended vacation of a spinster American woman, Leona Samish, in Venice, who unexpectedly falls in love with a married man. The musical is based on Arthur Laurents' play *The Time of the Cuckoo*, which was also adapted for the David Lean film *Summertime*, starring Katherine Hepburn. Pursued by shopkeeper Renato Di Rossi, Leona at first demures, then accepts his offers. She breaks off when she hears of his marriage, but returns to him as she begins to feel love for the first time. Leona will leave Venice eventually, but is persuaded, for the moment, by the seductive Di Rossi to "Stay."

## FLOYD COLLINS

**MUSIC AND LYRICS:** Adam Guettel  
**BOOK AND DIRECTION:** Tina Landau  
**OPENED:** 2/9/96, New York; a run of 25 performances

Adam Guettel, grandson of Richard Rodgers, chose for his first musical the true story of Floyd Collins, a farmer who was trapped in Sand Cave in Kentucky, and the firestorm of news coverage that surrounded his rescue attempt. Due in part to a series of interviews by an intrepid, slim reporter who crawled down to talk to the trapped Collins, the rescue effort went from a local story to a national affair. The focus shifted from Collins' plight to the momentum of media frenzy. After seventeen days, the rescue finally reached Collins, but he had died three days before, wondering about the afterlife in "How Glory Goes."

## THE FULL MONTY

**MUSIC AND LYRICS:** David Yazbek  
**BOOK:** Terrence McNally  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** 10/26/00, New York; a run of 770 performances

Based on the successful British movie of the same name, *The Full Monty* was David Yazbek's first foray into Broadway. The scene for the stage musical is changed to Buffalo, New York. The men in the story are unemployed factory workers determined to support themselves and their families, the decidedly average group form a Chippendale's type strip act, baring everything (as the British phrase "the full monty" implies) for entertainment and cash. Each of the guys has a personal obstacle to overcome, and the act of stripping publicly becomes a symbol of freedom and pride, rather than the embarrassment it once seemed. Early in the show Jerry sings "Man" to his buddy Dave in response to his emasculated feelings, seeing the relative power and success of his ex-wife and other wives of unemployed men. If Jerry doesn't come up with child support payment he will be denied access to his son. Once Jerry's idea for the strip act gets going, he needs financing to get into the club. His ex-wife will not help him, but his young son fronts him the money from his college savings account. He lovingly gazes at the sleeping boy in "Breeze off the River". Out of work and depressed, Malcolm was stopped from a suicide attempt by Jerry and Dave. He then joins the amateur strippers. Malcolm's mother dies, and he sings "You Walk with Me" at a memorial service at her graveside. He is overcome with emotion halfway through the song. Ethan, one of the guys in the act, offers him a loving hand to finish the song. (Malcolm and Ethan unexpectedly begin a romantic relationship.)

## A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** Burt Shevelove and Larry Gelbart  
**DIRECTOR:** George Abbott  
**CHOREOGRAPHER:** Jack Cole  
**OPENED:** 5/8/62, New York; a run of 964 performances

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients. *Forum* is a bawdy, farcical, pell-mell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, *A Funny Thing Happened on the Way to the Forum* opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of mad-cap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed. To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254-184 BC), then wrote an original book incorporating such typical characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero), and the senile old man. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. The 1997 Broadway revival starred Nathan Lane as Pseudolus; the role was later played by Whoopi Goldberg. Early in the show, slave Pseudolus muses to his master Hero on everything, good and bad, that comes with the promise of becoming "Free."

## GREASE

**MUSIC, LYRICS AND BOOK:** Jim Jacobs and Warren Casey  
**DIRECTOR:** Tom Moore  
**CHOREOGRAPHER:** Patricia Birch  
**OPENED:** 2/14/72, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story of hip greaser Danny Zuko and his wholesome girl Sandy Dumbrowski, a loose plot that serves as an excuse for a light-hearted ride through the early rock and roll of the 1950s. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time. A hit revival opened in 1994, with a revolving Rizzo, played by Rosie O'Donnell, Brook Shields, Lucy Lawless and Debbie Gibson, among others. Frenchy's life is not going so well. She dropped out of high school to go to Beauty School, but now she's dropped out of that as well. She wishes she had an Angel, like in those Debbie Reynolds movies, although her angel tells it like it is: she's a "Beauty School Dropout."

## HAIRSPRAY

**MUSIC:** Marc Shaiman  
**LYRICS:** Scott Wittman and Marc Shaiman  
**BOOK:** Mark O'Donnell and Thomas Meehan  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** 8/15/02, New York; still running as of December 2005

Film composer Marc Shaiman helped turn John Waters' campy 1988 movie *Hairspray* into perfect fodder for a new Broadway musical—teenage angst, racial integration, a lot of dancing and a whole lot of hair. Plump heroine Tracy Turnblad dreams of dancing on the Corny Collins TV show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy eventually dances her way onto the show and gains acceptance for all teens of every size, shape and color. Heartthrob Link Larkin croons a love song, on the air, to Tracy in "It Takes Two"

## INTO THE WOODS

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK AND DIRECTION:** James Lapine  
**CHOREOGRAPHER:** Lar Lubovitch  
**OPENED:** 11/5/87, New York, a run of 765 performances

*Into the Woods* brought together for the second time the Pulitzer Prize winning team of Lapine and Sondheim. Instead of the "art of making art," this time they turned to children's fairy tales as their subject. The book of *Into the Woods* often focuses on the darker, grotesque aspects of these stories, but by highlighting them, it touches on the themes of interpersonal relationships, death, and what we pass on to our children. Act One begins with the familiar "once upon a time" stories, and masterfully interweaves the plots of Snow White, Little Red Riding Hood, Cinderella, Jack and the Beanstalk, a Baker and his Wife and others. Act Two concerns what happens *after* "happily ever after," as reality sets in, and the fairy tale plots dissolve into more human stories. Jack, a dreamer, exuberantly sings about the "Giants in the Sky" he found up the beanstalk. A revival came to Broadway in 2002, starring Vanessa Williams as the Witch.

## JEKYLL & HYDE

**MUSIC:** Frank Wildhorn  
**LYRICS AND BOOK:** Leslie Bricusse  
**DIRECTOR:** Robin Phillips  
**CHOREOGRAPHER:** Joey Pizzi  
**OPENED:** 4/28/97, New York; a run of 1,543 performances

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 many lovers of musical theatre from two widely circulated concept albums. A North American tour also helped the show's momentum before Broadway. 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. *Jekyll & Hyde* went through enormous revisions from its two concept recordings, to national touring companies, to Broadway. "I Need to Know" first appeared on the 1994 concept album, was dropped from the Broadway opening, and now is back in the show in its stock and amateur form. In the song, we are introduced to Henry Jekyll and his overwhelming passion and drive to make scientific breakthroughs on the nature of man.

## JESUS CHRIST SUPERSTAR

**MUSIC:** Andrew Lloyd Webber  
**LYRICS:** Tim Rice  
**DIRECTOR:** Tom O'Horgan  
**OPENED:** 10/21/71, New York; a run of 711 performances

Through conceived as a theatre piece about the final week in the life of Jesus. the young team of Lloyd Webber and Rice could not find a producer interested in a "rock opera." Instead, they recorded it as an album, which became a smash hit. Concert tours of the show followed. It didn't take any more convincing that this would fly in the theatre. The concept of a "rock opera" caused quite a stir at the time. In the opening number, Judas incredulously looks at the enormous effect Jesus has had on crowds of followers, and the resulting unease of political rulers. Judas expresses his worries in "Heaven on Their Minds"

## KISS OF THE SPIDER WOMAN

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Terrence McNally, based on the novel by Manuel Puig  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Vincent Paterson  
**OPENED:** 10/20/92, London, closed 7/17/93  
 3/3/93, New York; a run of 904 performances

The 1985 movie of *Kiss of the Spider Woman*, starring William Hurt and Raul Julia, and adapted from the novel by Manuel Puig, had a great influence on lyricist Fred Ebb. He believed this brutal prison story, with lavish torture and morphine induced dream sequences, could make a new and fantastic night of theatre. His writing partner John Kander and playwright Terrence McNally thought so as well. and after years of tinkering, a Canadian and London opening, *Kiss of the Spider Woman* finally hit Broadway theatres in 1993 with legendary Chita Rivera as its star. Set in a corrupt prison in Latin America, the story follows two cellmates, the homosexual window dresser, Molina, and the fiery revolutionary Valentin. Molina copes with the torturous prison by escaping to a fantasy dreamland, reliving his favorite onscreen moments of star Aurora (Rivera). Valentin is much more taciturn at first, but is coaxed into revealing his own "movie," his politically inspired dream "The Day after That"

## LADY IN THE DARK

**MUSIC:** Kurt Weill  
**LYRICS:** Ira Gershwin  
**BOOK AND DIRECTION:** Moss Hart  
**CHOREOGRAPHER:** Albertina Rasch  
**OPENED:** 1/23/41, New York; a run of 162 performances

Moss Hart initially intended *Lady in the Dark* to be a straight play. but after deciding to make it a star vehicle for Gertrude Lawrence, he hired Weill and Gershwin. in their first collaboration, to turn it into a musical. Fiercely driven *Allure* magazine editor Liza Elliot (Lawrence) is working too hard. Something is beginning to consume her, causing her sleepless nights, bouts of depression, and unproductiveness at work. She decides to see a psychoanalyst for help. He begins to open up her world of dreams to find out what is the matter. Much of the show is the manifestation of these flights of fancy, as Liza wrestles with her problems, including a song "My Ship" which she learned as a child, but now only lies on the fringes of her memory. During one of these dream sequences, Liza appears in a court, and as the scene gets more frenzied and circus-like, the Ringmaster (Danny Kaye) begins to randomly spout the names of Russian composers in the patter-song "Tschaikowsky". In the end, Liza is cured of her problems, due in large part to meeting Charley Johnson, who she falls in love with when he is able to complete the song "My Ship" for her. The 1944 movie adaptation starred Ginger Rogers



## THE LAST FIVE YEARS

**MUSIC, LYRICS AND BOOK:** Jason Robert Brown

**DIRECTOR:** Daisy Prince

**OPENED:** 3/3/02, New York

The Off-Broadway musical *The Last Five Years* paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and deterioration of a relationship between a successful writer and a struggling actress. The show's form is unique. Cathy starts at the end of the relationship, and tells her story backwards, while Jamie starts at the beginning. The only point of intersection is the middle at their engagement. Waking up next to a sleeping "other woman," he pours out his heart, ashamed, and frustrated by his marriage to Cathy, and instead seeks temporary intimacy with the new woman in "Nobody Needs to Know." The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

## THE LIGHT IN THE PIAZZA

**MUSIC AND LYRICS:** Adam Guettel

**BOOK:** Craig Lucas, based on the novella of the same name by Elizabeth Spencer

**DIRECTOR:** Bartlett Sher

**CHOREOGRAPHER:** Jonathan Butterell

**OPENED:** 4/18/05, New York; still running as of December 2005

Finding inspiration in the same country as his grandfather Richard Rodgers' *Do I Hear a Waltz?*, Adam Guettel's *The Light in the Piazza* follows Americans abroad in Italy. The plot concerns a mother and her daughter Clara on extended holiday in Florence in 1953. Clara is mentally challenged, having the mind of ten-year-old, but the passions of a young woman. An Italian man, Fabrizio, falls for the beautiful girl, and much of the story revolves around Clara's mother trying to protect her child from a perceived incompatibility with the young suitor. Overhearing her mother discussing with her father Clara's upcoming marriage, Clara becomes upset and runs to break it off with Fabrizio. He comforts her in "Love to Me." In the end, Clara and Fabrizio will be married. A non-musical movie treatment was made in 1962, starring Olivia de Havilland and Rossano Brazzi.

## THE LION KING

**MUSIC:** Elton John

**LYRICS:** Tim Rice

**BOOK:** Roger Allers and Irene Mecchi

**DIRECTOR:** Julie Taymor

**CHOREOGRAPHER:** Garth Fagan

**OPENED:** 11/13/97, New York; still running as of December 2005

A fantastic triumph of art design and choreography. Julie Taymor's adaptation to the stage of the 1994 Disney movie won both critical and popular praise. Lavish sets and costumes, including actors on stilts, set this production high above other movie-to-stage adaptations. The Broadway score incorporates all the music from the original movie, along with new material. Mufasa, king of the lions, is murdered by his brother Scar. Young Simba is led to believe he killed his father and runs away to exile. As an adult, Simba calls out to the night, searching for the answer and the father he misses from his childhood. Through the song "Endless Night," Simba finds the strength to return to his pride and overthrow the evil Scar to claim his birthright as king.

## LES MISÉRABLES

**MUSIC:** Claude-Michel Schönberg  
**LYRICS:** Herbert Kretzmer and Alain Boublil  
**ORIGINAL FRENCH TEXT:** Alain Boublil and Jean-Marc Natel  
**DIRECTORS:** Trevor Nunn and John Caird  
**CHOREOPGRAPHER:** Kate Flatt  
**OPENED:** 9/80. Paris. an initial run of 3 months  
 10/8/85, London; still running as of December 2005  
 3/12/87, New York; a run of 6,680 performances

This quasi-operatic pop epic was one of the defining musicals of the 1980s, distilling the drama from the 1,200 page Victor Hugo novel of social injustice and the plight of the downtrodden (the "miserable ones" of the title) The original Parisian version contained only a few songs; many more were added when the show opened in London The plot is too rich to encapsulate, but centers on Jean Valjean, a prisoner sentenced to years of hard labor for stealing a loaf of bread for his starving family. He escapes and tries to start a new life, but soon finds himself pursued by the relentless policeman Javert. "What Have I Done" and "Who Am I?" are interesting as companion songs, the former being Valjean's decision to go into hiding after being released by the chain gang, and the latter being his decision to turn himself in, once again becoming Jean Valjean to save a wrongfully accused man. Javert's pursuit of Valjean continues for years, across a tapestry of 19th century France that includes an armed uprising against the government, in which Valjean takes a heroic part.

## MOVIN' OUT

**MUSIC AND LYRICS:** Billy Joel  
**DIRECTION AND CHOREOGRAPHY:** Twyla Tharp  
**OPENED:** 10/24/02. New York; still running as of December 2005

Twyla Tharp had choreographed some Billy Joel songs for use in her dance studio, which gave rise to the idea of creating an entire show based around Joel's music. Receiving approval from the songwriter after sending him a videotape of her rehearsals, Tharp began to cull songs she could use to help frame a story. *Movin' Out* is that tale, completely danced, with no dialogue except the original lyrics of the songs. Joel himself picked out the players in the sound-alike, onstage band. The show chronicles the lives of a group of characters, from the naive, we-can-do-it spirit of the 1950s, through the disenchantment of the Vietnam era, to the hope that all of them found later in life. A disenchanted veteran looks back on the camaraderie he felt in the Vietnam days in "Goodnight Saigon."

## THE MUSIC MAN

**MUSIC, LYRICS AND BOOK:** Meredith Willson  
**DIRECTOR:** Morton Da Costa  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 12/19/57. New York; a run of 1,375 performances

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle American town where he grew up (Mason City, Iowa). It is the Fourth of July, 1912, and the abundantly charming "Professor" Harold Hill, actually a traveling con man, arrives in River City, Iowa, ready to work his scam. He poses as a professor of music, collecting money for lessons and instruments on the promise that he can teach the town's children how to play in a band through his fraudulent "Think System." But his plans to pocket the cash and skip town are complicated by the presence of the temptingly pretty Marian Paroo, the librarian and music teacher. She sees through him immediately, but is soon won over by the palpable excitement he's able to generate among the stuffy townspeople, and in her formerly withdrawn younger brother. Some of that excitement rubs off on the young people in the town, who dance wildly, led by Marceullus, to the zany "Shipoopee." The story ends with a touch of theatre magic. Just as the townspeople are about to tar and feather Hill, lo and behold, the "Think System" works, and the kids are able to play. sort of. The show, which took eight years and more than thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre. It was also the first musical-stage appearance by Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. A 1980 Broadway revival starred Dick Van Dyke. Another Broadway revival opened in 2001. Matthew Broderick and Kristin Chenoweth starred in the 2003 television production.

## THE MYSTERY OF EDWIN DROOD

**MUSIC, LYRICS AND BOOK:** Rupert Holmes  
**DIRECTOR:** Wilford Leach  
**CHOREOGRAPHER:** Graciela Daniele  
**OPENED:** 12/2/85, New York; a run of 608 performances

*The Mystery of Edwin Drood* came to Broadway after being initially presented the previous summer in a series of performances sponsored by the New York Shakespeare Festival at the Delacorte Theatre in Central Park. The impressive score was the first stage work of composer-lyricist-librettist Rupert Holmes, who had previously revealed a talent limited to commercial pop ("Escape – The Piña Colada Song"). Holmes' lifelong fascination with Charles Dickens' unfinished novel had been the catalyst for the project. Since there were no clues as to Drood's murderer, or even if a murder had been committed, Holmes decided to let the audience provide the show's ending by voting on the suspects. The writer's second major decision was to offer the musical as if it were being performed by an acting company at London's Music Hall Royale in 1873, complete with such conventions as a Chairman (George Rose) to comment on the action and a woman in male garb (Betty Buckley) to play the part of Edwin Drood. The show was notable for the appearance of jazz legend Cleo Laine as the eccentric and mysterious Princess Puffer. Jasper, uncle of Edwin Drood, sets himself up early as a possible suspect in his crazed description of his surroundings in "A Man Could Go Quite Mad."

## MYTHS AND HYMNS

**MUSIC, LYRICS AND BOOK:** Adam Guettel  
**DIRECTOR:** Tina Landau  
**OPENED:** 3/31/1998, New York; a run of 16 performances

The source material for Guettel's *Myths and Hymns* is just that—mythological figures such as Icarus, Pegasus and Sisyphus, and old texts from an 1886 Presbyterian Hymnal Guettel found in a used book store. The song cycle for the theatre premiered under the name *Saturn's Returns* but was later changed to the present title. *Floyd Collins* director Landau helped stage this night of music, which focused on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. "Awaiting You" is a love song for the person you wait to meet; you see that undetermined person in "every fury and every love."

## THE PRODUCERS

**MUSIC AND LYRICS:** Mel Brooks  
**BOOK:** Mel Brooks and Thomas Meehan  
**DIRECTOR/CHOREOGRAPHER:** Susan Stroman  
**OPENED:** 4/19/01, New York; still running as of December 2005

Mel Brooks swept critics and audiences off their feet in New York with this show, adapted from his 1968 movie *The Producers*. A couple songs from the movie were incorporated into the otherwise new stage score. The story concerns washed-up Broadway producer Max Bialystock and his nerdy accountant Leo Bloom, who has dreams of being a producer himself. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show "Springtime for Hitler," which seems on paper like it will be the biggest flop ever. It's a surprise hit and Bialystock and Bloom are in trouble. All ends well, after a brief prison detour. Svelte, sexy Swede Ulla comes to the offices of Bialystock and Bloom to flaunt her wares and is hired as secretary. Leo will eventually fall for "That Face" (written and staged in the style of a 1930s Fred Astaire/Ginger Rogers number). Ulla and Leo skip town, leaving Max high and dry, but come back to face the music when Leo testifies in court that no one ever treated him so well. "Til Him." The original cast included Broadway stars Nathan Lane (Max) and Matthew Broderick (Leo). The director and most of the lead actors from Broadway were in the 2005 movie musical.

## 1776

**MUSIC AND LYRICS:** Sherman Edwards  
**BOOK:** Peter Stone  
**DIRECTOR:** Peter Hunt  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 3/16/69, New York; a run of 1,217 performances

Sherman Edwards' background as a high school history teacher made him a perfect choice to bring the American Revolution to the Broadway stage. Edwards' characters of our heritage leap off the page and their real personalities shine through—the disliked firebrand John Adams, the quiet lover Thomas Jefferson, and the witty Benjamin Franklin, among many others. The cast consists of largely the signers of the Declaration of Independence. We see the fierce debates over states rights, individual autonomy and slavery in the hot Philadelphia days of that defining year. Much of the dialogue is taken verbatim from memoirs and letters of the actual participants. *1776* is not a typical musical with large dance numbers and many songs. It allows ample time for the plot to unfold, and often there are very long breaks with no music as the delegates debate in Congress. "Mama, Look Sharp" is sung by a young, wounded soldier, very affected by the brutal war around him. The 1972 movie, directed by Hunt, kept many of the original Broadway actors including William Daniels (Adams), Ken Howard (Jefferson) and Howard Da Silva (Franklin). A Broadway revival was staged in 1997.

## SONGS FOR NEW WORLD

**MUSIC AND LYRICS:** Jason Robert Brown  
**DIRECTOR:** Daisy Prince  
**CHOREOGRAPHER:** Michael Arnold  
**OPENED:** 10/26/95, New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffeeshouse pianist named Jason Robert Brown play some of his original compositions. A collaboration and a friendship were born when she learned he was working on a concert evening of songs that played like offbeat short stories. Titled *Songs for a New World*, the piece was developed at a summer festival in Toronto. Musically distinctive and precocious, the songs look at contemporary life from unusual angles. In the plotless, Off-Broadway revue, a man running from authority sees himself as "King of the World."

## SWEET SMELL OF SUCCESS

**MUSIC:** Marvin Hamlisch  
**LYRICS:** Craig Carnelia  
**BOOK:** John Guare, based on the screenplay and novellas of Ernest Lehman  
**DIRECTOR:** Nicholas Hynter  
**CHOREOGRAPHER:** Christopher Wheeldon  
**OPENED:** 3/14/02, New York; a run of 109 performances

John Lithgow had been on the New York stage many times before, but he made his singing debut as Broadway gossip columnist J.J. Hunsecker (based on Walter Winchell) in *Sweet Smell of Success*. The musical is based on the 1957 film starring Burt Lancaster and Tony Curtis. The basic story involves Hunsecker, the widely read gossip columnist, and Sidney Falco (Brian D'Arcy James), the frenetic publicist who does anything to get a story in the column. Chronicling Broadway's blackmailing, backstabbing underbelly, Falco and Hunsecker get themselves into unwise and illegal activities in their nightly romps through the dark city. Falco's parasitic drive for glitz and glamour comes out in "One Track Mind."

## TICK, TICK...BOOM!

**MUSIC, LYRICS AND BOOK:** Jonathan Larson  
**DIRECTOR:** Scott Schwartz  
**CHOREOGRAPHER:** Christopher Gattelli  
**OPENED:** 5/23/01, New York; closed 1/6/02

Jonathan Larson, composer of *Rent*, struggled like many actors and writers in New York for years before he found success. *tick tick BOOM!* is his second show after the small musical *Superbia*. After workshopping it around, Larson shelved it to spend time on *Rent*. After Larson's death, interest in his earlier works emerged, and in 2001, *tick tick BOOM!* received a full Off-Broadway production. This autobiographical show chronicles Larson's struggle to make it as a 30-year-old in New York in 1990. He lives on nothing, passing up lucrative corporate job offers to follow his dream. A student of musical theatre, Larson at one point writes an homage to Stephen Sondheim in his knockoff "Sunday" from *Sunday in the Park with George*. "Why" sums up why Larson would be living in practical poverty to chase his dream: he got the acting and singing bug early in life with wonderful musical experiences as a kid.

## WICKED

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** Winnie Holzman, based on the novel *Wicked. The Life and Times of the Wicked Witch of the West*  
by Gregory Maguire

**DIRECTOR:** Joe Mantello

**CHOREOGRAPHER:** Wayne Cilento

**OPENED:** 10/30/03, New York. still running as of December 2005

Stephen Schwartz's return to Broadway came with *Wicked*, a hit from 2003. Based on Gregory Maguire's 1995 book, the musical chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L. Frank Baum's *The Wonderful Wizard of Oz*. At times a dark show, the original production was characterized by lavish production and a stellar cast, including Kristin Chenoweth, Idina Menzel, Norbert Leo Butz, and Broadway immortal Joel Grey. Fiyero is a fiery revolutionary from the western Winkie country, a handsome, engaging personality who is "Dancing Through Life," relying on his charm rather than hard work.

## THE WILD PARTY

**MUSIC, LYRICS AND BOOK:** Andrew Lippa

**DIRECTOR:** Gabriel Barre

**CHOREOGRAPHER:** Mark Dendry

**OPENED:** 2/24/00, New York; a run of 54 performances

Two productions of *The Wild Party* hit New York in 2000. the unsuccessful Broadway version by Michael John LaChiusa, and the Off-Broadway, and now more popular Andrew Lippa version. Both were based on the scandalous 1928 poem by *The New Yorker* editor Joseph Moncure March. This jazz age drama, depicting a night of decadence and debauchery at a party thrown by lusty showgirl Queenie and her abusive lover, vaudeville clown Burrs, was inspiration for Lippa's accomplished score. In the scintillating vibe of "What Is It About Her?," Burrs wonders about Queenie's irresistible pull on him. Much later in the night, after much drink and more drama, Burrs starts to lose control. and happily wallows in his excesses in the hot "Let Me Drown."

## YOU'RE A GOOD MAN, CHARLIE BROWN

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

**DIRECTOR:** Joseph Hardy

**CHOREOGRAPHER:** Patricia Birch

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

With Charles Schultz's appealing comic strip "Peanuts" as a general inspiration, Clark Gesner created a musical out of events in "a day made up of little moments picked from all the days of Charlie Brown, from Valentine's Day to the baseball season. from wild optimism to utter despair, all mixed with the lives of his friends (both human and non-human) and strung together on the string of a single day, from bright uncertain morning to hopeful starlit evening." The show was an Off-Broadway hit. It moved to Broadway for a brief run in 1971. For the 1997 Broadway revival, Andrew Lippa wrote two new numbers, including, "Beethoven Day," which was for brooding pianist Schroeder. Idolizing the bust of Beethoven that sits on his piano, Schroeder wishes for a day set aside to honor his favorite composer.

# FORTUNE FAVORS THE BRAVE

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderato

C D/C

The piano introduction consists of two systems of music. The first system is in C major, with a treble clef and a bass clef. The treble clef part features a series of chords: C major, G major, F major, and C major. The bass clef part features a steady eighth-note accompaniment. The second system is in D major, with a treble clef and a bass clef. The treble clef part features a series of chords: D major, G major, F major, and D major. The bass clef part continues the eighth-note accompaniment.

Ab Bb C

We have

The vocal line begins with a whole note rest in the first measure, followed by a half note rest in the second measure, and then the lyrics 'We have' in the third measure. The piano accompaniment consists of two systems. The first system is in A-flat major, with a treble clef and a bass clef. The treble clef part features a series of chords: A-flat major, G-flat major, F major, and A-flat major. The bass clef part features a steady eighth-note accompaniment. The second system is in B-flat major, with a treble clef and a bass clef. The treble clef part features a series of chords: B-flat major, A-flat major, G-flat major, and B-flat major. The bass clef part continues the eighth-note accompaniment.

F/C C F/C C F C

swept to glo - ry, E - gypt's mas - ter - y ex - pands

The vocal line begins with the lyrics 'swept to glo - ry, E - gypt's mas - ter - y ex - pands' in the first measure. The piano accompaniment consists of two systems. The first system is in F major, with a treble clef and a bass clef. The treble clef part features a series of chords: F major, C major, F major, and C major. The bass clef part features a steady eighth-note accompaniment. The second system is in C major, with a treble clef and a bass clef. The treble clef part features a series of chords: C major, F major, C major, and F major. The bass clef part continues the eighth-note accompaniment.

*This song is an ensemble in the show, adapted as a solo for this edition.*

F/C C F C

From the Nile's\_ north - ern del - ta to the dry, dry south-ern sands - The

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a half rest, followed by the lyrics 'From the Nile's\_ north - ern del - ta to the dry, dry south-ern sands - The'. The piano accompaniment consists of chords and moving lines in both hands. Chord symbols F/C, C, F, and C are placed above the vocal line.

Bb F

more we find, \_ the more we see, \_ the more \_ we come \_ to learn \_

The second system continues the musical score. The vocal line has a half rest at the beginning, followed by the lyrics 'more we find, \_ the more we see, \_ the more \_ we come \_ to learn \_'. The piano accompaniment continues with chords and moving lines. Chord symbols Bb and F are placed above the vocal line.

Ab Eb Ab/Eb Eb

The more that we ex - plore, \_ the more \_ we shall re - turn \_

The third system of the musical score shows the vocal line with a half rest and the lyrics 'The more that we ex - plore, \_ the more \_ we shall re - turn \_'. The piano accompaniment continues with chords and moving lines. Chord symbols Ab, Eb, Ab/Eb, and Eb are placed above the vocal line.

C D/C Ab

For - tune

The fourth system of the musical score features a vocal line with a half rest and the lyrics 'For - tune'. The piano accompaniment continues with chords and moving lines. Chord symbols C, D/C, and Ab are placed above the vocal line.

B $\flat$  C

fa - vors the brave

F B $\flat$  Gm

It's all worked out my road is clear The lines of latitude

Dm B $\flat$  C A7/C $\sharp$

extend Way beyond my wildest dreams To ward some great triumph

Am/D Dm B $\flat$  C

ant end We seized the day we turned the tide We



Am7                      Am/D    Dm                      F/Eb    Eb                      Cm

touched the stars, \_ we mocked the grave \_ We moved in - to \_ un - chart - ed lands \_

Ab                      Bb                      C

For - tune fa - vors \_ the brave \_

**Half-time feel**

Bb

The more we find, \_ the more we see, \_ the

F                      Bb/F F                      Ab                      Db/Ab    Ab

more \_ we come to learn \_ The more that we ex - plore, \_ the

E $\flat$  Ab/E $\flat$  E $\flat$  Fsus2 B $\flat$  sus2

more\_ we shall re - turn \_ Noth-ing is an ac - ci - dent \_

C/F Dm7 B $\flat$  C/B $\flat$

We are free to have \_ it all \_ We are what we want \_ to be It's

A7 Am/D Dm B $\flat$  C

in our - selves to rise \_ or fall \_ This is eas - y to \_ be - lieve \_ When

A A/C# Am/D Dm F/E $\flat$  E $\flat$

dis - tant plac - es call \_ to me \_ It's hard - er from \_ the

Cm Ab Bb C

pal-ace yard For - tune fa - vors the free

D/C Ab Bb C

For - tune fa - vors the young

D/C Ab N C Bb Ab/Bb Bb5 C5 C C5

For - tune fa - vors the brave

# LOVE CHANGES EVERYTHING

from *Aspects of Love*

Music by ANDREW LLOYD WEBBER  
 Lyrics by DON BLACK and CHARLES HART

**Drammatico**

A E7/A A E7/A A D/A

*mf*

This block contains the piano introduction. It is written in G major (one sharp) and 4/4 time. The tempo/style is marked 'Drammatico'. The music features a series of chords: A, E7/A, A, E7/A, A, and D/A. The melody is played in the right hand with a dynamic marking of *mf* (mezzo-forte). The left hand provides a simple harmonic accompaniment.

A ALEX: A E7 A E7

Love, love chang-es ev-'ry-thing: hands and  
 Love, love chang-es ev-'ry-thing: days are

*mf - f*

This block shows the vocal entry for the character Alex. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a dynamic marking of *mf - f*. The chords are A, A, E7, A, and E7.

A D A D/A A E7

fac-es, earth and sky. Love, love chang-es  
 long-er, words mean more. Love, can break the

This block continues the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the same harmonic structure. The chords are A, D, A, D/A, A, and E7.

A E7 A D A

ev - 'ry - thing: how you live and how you die.  
strong - est heart, pain is deep - er than be - fore.

E7 A A/C# D

Love \_\_\_\_\_ can make the sum - mer fly or a night seem like a  
Love \_\_\_\_\_ will turn your world a-round and that world will last for -

A/E E7 A E7 A E7

life - time. Yes love, \_\_\_\_\_ love chang - es ev - 'ry - thing: now I  
ev - er. Yes love, \_\_\_\_\_ love chang - es ev - 'ry - thing; brings you

A E A D

trem - ble at your name. Noth - ing in the world will ev - er  
glo - ry, brings you shame. Noth - ing in the world will ev - er

*cresc.*

D/E E7 I A D/A A

be the same  
be the

*f*

2 A A/G D/F#

same

*cresc.* *ff*

Bm7 A/E Esus E

*f*

Bb F Bb F Bb Eb

Off in - to the world we go, plan - ning fu - tures, shap - ing

*f*

B $\flat$  Eb/B $\flat$  B $\flat$  F B $\flat$  F

years. Love \_\_\_\_\_ bursts in and sud - den - ly, all our

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 a whole note B $\flat$  (G4) for the word 'years'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line in the right hand. The key signature has two flats (B $\flat$  major/E $\flat$  minor).

B $\flat$  Eb B $\flat$  F F7

wis - dom dis - ap - pears. Love \_\_\_\_\_ makes fools of

*poco ritard* *a tempo*

The second system continues the vocal and piano parts. The vocal line has a whole note B $\flat$  (G4) for 'wis - dom'. The piano accompaniment includes a section marked 'poco ritard' (slowing down) followed by 'a tempo' (returning to the original tempo). The lyrics 'Love \_\_\_\_\_ makes fools of' are spread across two measures.

B $\flat$  Eb B $\flat$ /F F F7

ev - ery - one: all the rules we make are bro - ken Yes

The third system shows the vocal line with a whole note B $\flat$  (G4) for 'ev - ery - one:'. The piano accompaniment features a more complex texture with chords and moving lines in both hands. The lyrics 'all the rules we make are bro - ken Yes' are spread across two measures.

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

love, \_\_\_\_\_ love chang - es ev - 'ry - thing Live or per - ish in its

The fourth system concludes the page with the vocal line having a whole note B $\flat$  (G4) for 'love, \_\_\_\_\_'. The piano accompaniment continues with a consistent rhythmic pattern. The lyrics 'love chang - es ev - 'ry - thing Live or per - ish in its' are spread across two measures.

Bb Eb EB/F F7

flame. Love will nev - er, nev - er let you be the

*cresc.* *poco ritard* *ff a tempo*

Bb Bb/Ab Eb/G

same \_\_\_\_\_ Love will nev - er, nev - er let you

*cresc.* *fff*

EB/F F7 Bb F7/Bb Bb F7/Bb

be the same. \_\_\_\_\_

*rall* *a tempo, meno mosso* *dim.*

Bb EB/F Bb

*molto rall.* *f cresc.*



# IF YOU WERE GAY

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderately, swing eighths (♩ =  $\overset{\text{J}}{\text{J}}$ )

NICKY:

If you were

gay,

that'd be o - kay.

I mean, cuz

hey,

I'd like you an - y - way

Be - cause you

see:

If it were me,

I would feel

free to say that I was gay! (But I'm not gay!)

*f* *p* *f*

This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "free to say that I was gay! (But I'm not gay!)". The piano accompaniment is on a grand staff (treble and bass clefs). Dynamics include *f* (forte), *p* (piano), and *f* (forte) with a hairpin crescendo.

If you were

*p*

This system contains the second vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "If you were". The piano accompaniment is on a grand staff. Dynamics include *p* (piano).

queer, I'd still be here, year af - ter

*mp*

This system contains the third vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "queer, I'd still be here, year af - ter". The piano accompaniment is on a grand staff. Dynamics include *mp* (mezzo-piano).

year, be - cause you're dear to me And I know that

This system contains the fourth vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "year, be - cause you're dear to me And I know that". The piano accompaniment is on a grand staff.

you would ac - cept me too If I told

you to - day: "Hey, guess what? I'm gay!" (But I'm not gay!) I'm

hap - py ————— just being with you. So

what should it mat - ter to me what you do in bed with guys?!

Slower

If you were gay,

*rall.*

*gliss*

*f*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The tempo marking 'Slower' is at the top right. The first line of music includes the lyrics 'If you were gay,'. The piano part starts with a 'rall.' (rallentando) marking and includes a 'gliss' (glissando) marking over the bass line. The system ends with a forte 'f' dynamic marking.

I'd shout hoo - ray! And here I'd

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics 'I'd shout hoo - ray! And here I'd'. The piano accompaniment continues with chords and moving lines in both hands.

stay, But I would-n't get in your — way

*accel*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics 'stay, But I would-n't get in your — way'. The piano accompaniment includes an 'accel' (accelerando) marking. The system ends with a fermata over the final note of the vocal line.

Faster

You can count on me to al - ways

*a tempo*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics 'You can count on me to al - ways'. The piano accompaniment includes an 'a tempo' marking. The system ends with a fermata over the final note of the vocal line.

be - side you ev - 'ry day,

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "be - side you ev - 'ry day,". The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. A dynamic marking of *sub p* is present in the piano part.

to tell you it's o - kay, You were just born that way,

The second system continues the vocal line with the lyrics "to tell you it's o - kay, You were just born that way,". The piano accompaniment includes dynamic markings of *mp* and *mf*.

And as they say: It's in your D - N - A, you're

The third system features the lyrics "And as they say: It's in your D - N - A, you're". The piano accompaniment includes a triplet of eighth notes in the right hand and a dynamic marking of *f*.

gay! (If you were gay!)

The fourth system concludes with the lyrics "gay! (If you were gay!)". The piano accompaniment features a glissando in the right hand and a dynamic marking of *ff*.

# I CAN DO THAT

from *A Chorus Line*

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Bright Swing

Faster, in 2  
Vamp MIKE:

(Last time) I'm watch-in' Sis go pit-a-pat.

Said, "I can do that" I can do that.

Knew ev-ry step right off the bat.

Said, "I can do that — I can do that" —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It contains three measures of music with lyrics underneath. The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a complex texture with many beamed notes and rests.

One morn-ing Sis — won't go to

The second system continues the musical score. The vocal line has two measures of music with lyrics. The piano accompaniment includes a dynamic marking 'f' (forte) and a hairpin crescendo leading to a 'v' (vibrato) marking.

dance class — I grab her shoes — and tights and all, —

The third system continues the musical score. The vocal line has two measures of music with lyrics. The piano accompaniment includes a dynamic marking 'p' (piano) and a hairpin crescendo leading to a 'v' (vibrato) marking.

but my foot's too small. So, I stuff her shoes —

The fourth system concludes the musical score. The vocal line has two measures of music with lyrics. The piano accompaniment includes a dynamic marking 'p' (piano) and a hairpin crescendo leading to a 'v' (vibrato) marking.

— with ex - tra socks, — run sev - en blocks —

in noth-in' flat — Hell, I can do that —

I can do that! —



Piano introduction for the first system, featuring a treble and bass staff with various musical notations including slurs, accents, and dynamic markings.

I got to class — and had it made — and so I stayed —

*subito pp*

— the rest — of my life. All thanks to Sis —

— (now mar-ried and fat), —

*f*

I can do this. — (he dances)

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "I can do this." and "(he dances)". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The second system shows the piano accompaniment for the second measure. The right hand features a complex texture with many beamed notes, while the left hand plays a steady bass line.

That I can do! —

The third system includes a vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "That I can do!". The piano accompaniment continues with complex textures in both hands.

I can do that! — (Spoken.) And then everybody started calling me "Twinkle-Toes"

The fourth system features a vocal line and piano accompaniment. The vocal line has a rest followed by the lyrics "I can do that!" and "(Spoken.) And then everybody started calling me 'Twinkle-Toes'". The piano accompaniment includes triplets in both hands.

# ONE MORE BEAUTIFUL SONG

from *A Class Act*

Words and Music by  
EDWARD KLEBAN

Freely F F+ F6 Dm Dm(maj7) F/G

*mp*

The piano introduction consists of two systems of music. The first system has a treble clef staff with a melody starting on a quarter rest, followed by eighth notes G4, A4, B4, and C5. The bass clef staff has a bass line starting on a whole rest, followed by eighth notes G2, A2, B2, and C3. The second system continues the melody in the treble clef with eighth notes D5, E5, F5, and G5, and the bass line with eighth notes D2, E2, F2, and G2. Chord symbols F, F+, F6, Dm, Dm(maj7), and F/G are placed above the treble clef staff.

Bb/C Ab/C Bb6/C C13 ED:

Let there be

The first system shows the vocal line starting with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment in the treble clef has a melody of eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass clef has a bass line of eighth notes G2, A2, B2, and C3. Chord symbols Bb/C, Ab/C, Bb6/C, and C13 are placed above the treble clef staff. The second system continues the piano accompaniment with a melody of eighth notes G4, A4, B4, C5, D5, E5, F5, and G5, and a bass line of eighth notes G2, A2, B2, and C3. Chord symbols ED: and C13 are placed above the treble clef staff. The lyrics "Let there be" are written below the vocal line.

F F+ 3 3 BbMaj7 Gm7

one more beau - ti - ful song in the cos - mos, Let there be

The second system shows the vocal line starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment in the treble clef has a melody of eighth notes G4, A4, B4, C5, D5, E5, F5, and G5. The bass clef has a bass line of eighth notes G2, A2, B2, and C3. Chord symbols F, F+, BbMaj7, and Gm7 are placed above the treble clef staff. The third system continues the piano accompaniment with a melody of eighth notes G4, A4, B4, C5, D5, E5, F5, and G5, and a bass line of eighth notes G2, A2, B2, and C3. Chord symbols F+ and Gm7 are placed above the treble clef staff. The lyrics "one more beau - ti - ful song in the cos - mos, Let there be" are written below the vocal line.

Gm7/D $\flat$  B $\flat$ m6/D $\flat$  B $\flat$ /C C7 Am7 F/A

one more per - fect - ly rav - ish - ing tune. Let there be

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a key signature of two flats (Bb) and a 4/4 time signature. It contains the lyrics 'one more perfectly ravishing tune. Let there be'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chord symbols are placed above the vocal line: Gm7/D $\flat$ , B $\flat$ m6/D $\flat$ , B $\flat$ /C, C7, Am7, and F/A. There are also triplets marked with a '3' over the notes for 'per - fect - ly' and 'rav - ish - ing'.

B $\flat$ 2 B $\flat$ m6 Am7 (F/A) B $\flat$ Maj7 G/A D2

words that sim - ply say the way we feel to - day: Three

The second system continues the musical score. The vocal line contains the lyrics 'words that simply say the way we feel to - day: Three'. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are B $\flat$ 2, B $\flat$ m6, Am7, (F/A), B $\flat$ Maj7, G/A, and D2.

FMaj7/G G7 B $\flat$ /C A $\flat$ /C C7

quar - ters church, one quar - ter a sa - loon Let there be

The third system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics 'quarters church, one quarter a saloon Let there be'. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are FMaj7/G, G7, B $\flat$ /C, A $\flat$ /C, and C7.

F F+ F6 F7 B $\flat$ Maj7 Gm7

one huge laugh be - fore it's o - ver, And may - be

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line contains the lyrics 'one huge laugh before it's over, And may - be'. The piano accompaniment continues with chords and a bass line. Chord symbols above the vocal line are F, F+, F6, F7, B $\flat$ Maj7, and Gm7.

Gm7/D Bbm6/D $\flat$  B $\flat$ /C C7 Dm7 E $\flat$ /F F7

one high note to crack the dome! Let there be

B $\flat$ sus B $\flat$  Bm7 $\flat$ 5 E7 $\flat$ 9 Am Am7 C/D D7

one more beau - ti - ful song this love - ly eve - ning,

Gm7 B $\flat$ /C C7 F D $\flat$ 9

And then we'll all go home Let there be

G $\flat$  G $\flat$ + G $\flat$ 6 G $\flat$ 7 C $\flat$ Maj7 A $\flat$ m7

one huge laugh be - fore it's o - ver, And may the

Abm7/Eb Cbm6/D Cb/D $\flat$  D $\flat$ 7 Ebm7 F $\flat$ /G $\flat$  G $\flat$ 7

long high note be heard in Rome! Let there be

Cbsus C $\flat$  Cm7 $\flat$ 5 F7 $\flat$ 9 B $\flat$ m B $\flat$ m7 D $\flat$ /E $\flat$  E $\flat$ 7

one more beau - ti - ful song this love - ly eve - ning

Abm7 C $\flat$ /D $\flat$  D $\flat$ 7 B $\flat$ m7 Eb9#11 Eb9 Abm7 C $\flat$ /D $\flat$  D $\flat$ 7

and then we'll all go home And then we'll all go

G $\flat$  G $\flat$ + G $\flat$ 6 G $\flat$ + G $\flat$

home

# STAY

from *Do I Hear A Waltz?*

Music by RICHARD RODGERS  
Lyrics by STEPHEN SONDHEIM

Slowly, in 4

DI ROSSI:

The first system of the musical score for 'Stay' features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics 'I am not the'. The piano accompaniment consists of a treble and bass clef with a 'pp' (pianissimo) dynamic marking. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

The second system continues the musical score. The vocal line has lyrics 'dream come true ... But stay Not per - fec - tion,'. The piano accompaniment continues with a 'pp' dynamic marking. The key signature and time signature remain the same.

The third system concludes the musical score. The vocal line has lyrics 'nor are you ... But stay Who is bril - liant?'. The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking. The key signature and time signature remain the same.

*poco rit.*

Who is wit - ty? Am I hand - some? Are you pret - ty?

*poco rit.*

*a tempo*

Throw the dream a - way . . . Stay and

*a tempo* *cresc.*

stay and stay \_\_\_\_\_

*f* *move forward*

*Slightly faster*

Did you wish a duke at least? A duke you should have.

*p*



If I could have been a duke .. for you I would have.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "If I could have been a duke .. for you I would have." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady accompaniment of chords and moving lines in both hands.

All the things you should have, I can - not sup - ply you \_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "All the things you should have, I can - not sup - ply you \_\_\_\_". The piano accompaniment continues with similar harmonic support, including some dynamic markings like *mf* and *f*.

I would give you... I would buy you \_\_\_\_

*p* *rall.*

The third system features the lyrics "I would give you... I would buy you \_\_\_\_". The piano accompaniment includes a dynamic marking of *p* (piano) and a *rall.* (rallentando) instruction. The system concludes with a key signature change to three flats (B-flat, E-flat, and A-flat).

**Tempo I**

I am not the dream come true... But stay.

The fourth system begins with the tempo marking **Tempo I**. The vocal line has the lyrics "I am not the dream come true... But stay." The piano accompaniment features more complex textures, including arpeggiated figures and sustained chords, with dynamic markings like *p* and *f*.

No one is the dream come true. But stay.

Here we have this special feeling No denying, no concealing.

*mf* *rit.*

Throw the dream away... Stay and stay and

*a tempo* *rit.*

stay and stay and stay

*mp* *ten.* *Lento* *pp* *L.H.*

# HOW GLORY GOES

from *Floyd Collins*

Music and Lyrics by  
ADAM GUETTEL

Moderately

FLOYD:

Is it

*p*

*una corda*

warm? Is it soft a - gainst your face? Do you feel

a kind a' grace in - side the breeze? Will there be trees?

3

Is there light? Does it hov -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "Is there light? Does it hov -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. A first ending bracket labeled "(h)" spans the final two measures of the system.

- er on the ground? Does it shine from all a - round, or jes' from you?

The second system continues the musical score. The vocal line has the lyrics "- er on the ground? Does it shine from all a - round, or jes' from you?". The piano accompaniment maintains its rhythmic pattern. A first ending bracket labeled "(b)" spans the final two measures of the system, which include a triplet of eighth notes.

Is it

The third system shows the vocal line with the lyrics "Is it". The piano accompaniment continues. A first ending bracket labeled "(h)" spans the final two measures of the system.

end - less and emp - ty, an' you wan - der on your own?

The fourth system concludes the page with the vocal line lyrics "end - less and emp - ty, an' you wan - der on your own?". The piano accompaniment features a series of chords in the left hand and a melodic line in the right hand. A first ending bracket labeled "(h)" spans the final two measures of the system.

Slow - ly for - git a - bout the folks that you have known? Or does

*p*

ris - in' bread fill up the air from o - pen kitch - ens ev - 'ry - where? Fa -

mi - liar fa - ces far as you can see, like a fam -

*rall* *a tempo*

- i - ly? Do we live? Is it like—

— a lit - tle town? Do we get — to look — back down at who — we love? —

Are we — a - bove? — Are we ev -

- ry - where? — Are we an - y - where at all? — Do we hear -

— a trum - pet call — us an' — we're by — your side? —

Will I want, Will I wish— for all— the things—

I should have done, Long - ing to fin - ish what— I on -

ly just— be - gun?— Or has a shin - in' truth been wait - in' there— for

all the ques - tions ev - 'ry - where? In a world a' wond - 'rin', sud - den - ly you

know; An' you will al-ways know...

This system contains a vocal line and piano accompaniment. The vocal line starts with a whole rest followed by a quarter note G4, then a quarter note A4, and a quarter note Bb4. The piano accompaniment consists of a bass line with eighth-note chords and a treble line with chords.

*Majestically* Will my ma-ma be there wai-tin' for me, — *Freely* Smil-in' like the way she does, an' hold-in' out her arms, an' she

*f* *mp*

This system contains a vocal line and piano accompaniment. The vocal line is marked *Majestically* and *Freely*. The piano accompaniment has dynamics *f* and *mp*. A fermata is placed over the final note of the vocal line.

*a tempo* calls my name? She will hold — me

*relaxed*  
*mf* *sub p*

This system contains a vocal line and piano accompaniment. The vocal line is marked *a tempo*. The piano accompaniment has dynamics *mf* and *sub p*. The system ends with a double bar line.

just the same — On - ly

This system contains a vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment features a bass line with sustained chords and a treble line with chords.



heav - en knows how glo - ry goes, — what each of us — was meant — to be —

In the star - light, that is — what we are —

*Poco Accel.*

I can see so — far. —

*rall. stretch*

# MAN

from *The Full Monty*

Words and Music by  
DAVID YAZBEK

Steady

A

The first system of music is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Steady'. The vocal line (treble clef) starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'You're out of work. Your pride is'. The piano accompaniment (grand staff) features a bass line with a steady eighth-note pattern: G2, A2, B2, C3, D3, E3, F#3, G3. The dynamic is marked 'mf'. The instruction '8vb throughout' is written below the piano part.

You're out of work. Your pride is

*mf*

8vb throughout

D7

The second system continues the melody. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'miss-in' They call you jerk but you don't lis - ten. You have - n't'. The piano accompaniment continues with the same eighth-note bass line.

miss-in' They call you jerk but you don't lis - ten. You have - n't

A7 E A D E

The third system shows the end of the phrase. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics are 'got a pot to piss in but you're a...'. The piano accompaniment continues with the eighth-note bass line. The system ends with a 'loco' instruction.

got a pot to piss in but you're a...

*loco*

*This version has been adapted as a solo*

D E A7

man. Your hands are rough. Your back is hair - y. Your talk is

*8vb throughout*

D7 A7

tough Your smell is scar - y. Here's what you're not. you're not a

E F E D E

fair - y. No you're a beer drink-in' real live — man.

*loco*

A D E F#m7 Dmaj7/F# Dmaj9

And when the beef comes out, you do the carv - in'. You

A/B Dmaj7/B A/F Dmaj7/E A7

hate Tom Cruise but you love Lee Mar-vin. You're a man, and that's a

*p* *8vb throughout*

bo - nus 'cause when you're swing - ing your co - jo - nes you'll show 'em

A7 E7 F Dmaj7/F#

what test - os - ter - one is - 'cause your a boot - wear-in', beer - drink-ing,

*loco*

G7 G#7 A F C

Chev - y - driv - ing man - I'm gon - na jump straight up, kick a

G G# A F F#dim7

hole in the moon. \_\_\_\_\_ Don't know ex - act - ly where I'm go - ing but I

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The time signature is 4/4. The vocal line starts with a half note G4, followed by quarter notes G#4 and A4, then a quarter rest, followed by quarter notes F4 and F#4, and ends with a half note F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

G E7/G# F#m D F#m

know I'm gon-na get there soon \_ I'll show you I'll show them all \_ I'll show them all \_

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, B4, and C5, followed by a quarter rest, then quarter notes D5, E5, and F#5, and ends with a quarter note G5. The piano accompaniment features a more active bass line with eighth notes.

B9 E E/D C#m G A Dmaj7/A

\_\_\_\_\_ the real \_ thing \_\_\_\_\_ What is a man? Why does he

The third system shows the vocal line with a long note on G4, followed by quarter notes A4, B4, and C5, then a quarter rest, then quarter notes D5, E5, and F#5, and ends with a quarter note G5. The piano accompaniment includes a section marked '8vb throughout' (8va down throughout) in the bass line.

A Dmaj7/A A/D Dmaj7 A/D Dmaj7 A Dmaj7/A

both-er? 'Cause he's a man. 'Cause he's a fa-ther. He wants his kid He wants his

The fourth system continues the vocal line and piano accompaniment. The vocal line has quarter notes G4, A4, B4, and C5, followed by a quarter rest, then quarter notes D5, E5, and F#5, and ends with a quarter note G5. The piano accompaniment features a consistent bass line with eighth notes.

E Dmaj7/E N.C. A Dmaj7/A

life He wants to - \* da da da na na da na na \_ He wants to be a man.

*loco* *8vb throughout*

A Dmaj7/A A/D Dmaj7 A/D Dmaj7 A Dmaj7/A

A real man. Yes, I am \_ I'm gon-na be, I've got - ta

A/E Dmaj7/E F#m D F#m B

be a real \_ man with a mis-sion like you see on tel - e - vi-sion. I'm a

*loco*

F G D E D E A N.C. A7

real fine gen-u - ine \_ man \_\_\_\_\_

\* air guitar this Led Zeppelin lick

# BREEZE OFF THE RIVER

from *The Full Monty*

Words and Music by  
DAVID YAZBEK

Moderately

C F7 G C F7

*mp*

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamics are 'mp'.

G JERRY: C F7 G

There's a breeze \_ off the riv - er \_ \_ \_ \_ \_ through the crack \_ \_ \_ in the win -

The vocal line is written on a single staff. It begins with a rest for two measures, then the melody starts. The lyrics are: 'There's a breeze \_ off the riv - er \_ \_ \_ \_ \_ through the crack \_ \_ \_ in the win -'. The piano accompaniment continues with the same pattern as the introduction.

C F7 G C F7

- dow pane. \_ \_ \_ \_ \_ There's my boy \_ \_ on the pil - low \_ \_ \_ \_ \_

The vocal line continues with the lyrics: '- dow pane. \_ \_ \_ \_ \_ There's my boy \_ \_ on the pil - low \_ \_ \_ \_ \_'. The piano accompaniment continues with the same pattern.

G C F7 G G/B

and I feel \_ like I'm lost a-gain. \_ \_ \_ \_ \_ Ev-'ry-bod - y knows the se -

The vocal line concludes with the lyrics: 'and I feel \_ like I'm lost a-gain. \_ \_ \_ \_ \_ Ev-'ry-bod - y knows the se -'. The piano accompaniment continues with the same pattern.

C F7 G C F7

- cret \_\_\_\_\_ They all know \_ what their life should be \_\_\_\_\_

G C F7 G

and they move \_ like a ri - ver. \_\_\_\_\_ Ev-'ry-bod - y knows ex-cept

C F7 G C F7

for me. \_\_\_\_\_ And I nev - er feel \_\_\_\_\_ like \_ some-bod-

G C F7

- y some-bod - y calls a fa - ther, I can't ex - plain-



G C B+ Gm/Bb

But when I look at you kid, it's like a mirror It spins my

D7sus G C F7

head It wakes me like the breeze off the river

G C F7 G

ev-'ry time I see your face And it's strange but fa-mil-

C F7 G C F7

iar like a map of a better place

G Eb Bb F D

And some - times I feel like I live in a shad - ow and

*mf*

G G/F# Em7 G/D Eb Em7

shad-ow's all I see Then you jump straight up and you

F F#dim7 Em A9

grab the moon and you make it shine on me. Where do you

Dsus D7sus C F7

get it from? Ev - 'ry-bod - y knows the se - cret

*p*

G C F7 G

Well I don't and I nev-er did \_ I don't know a-ny se-

C F7 G C F7

-cret. All I know\_ is I love\_\_ you, kid \_\_\_\_\_

G C F7 G (falsetto)

All I know \_ is I love you, kid \_ All I know...

C B+ Gm/Bb A7 D7sus G

# YOU WALK WITH ME

from *The Full Monty*

Words and Music by  
DAVID YAZBEK

Moderately slow, but moving ahead

B E F#5 B E F#5 B E F#  
(MALCOLM:)

Is it the wind \_\_\_

o - ver my shoul - der? \_\_\_ Is it the wind that I hear gent - ly whis - per - ing

“Are you a - lone \_\_\_ there in the val - ley?” \_\_\_

D#m G#m C#m F# B G#m7b5/D C#7 F#7

No, not a-lone for you walk, you walk with me

*poco rit.* *a tempo*

B E7 G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

Is it the wind there o-ver my shoul-der?

A+/G G#m7 C# F# B/D A E G#m7 C#

Is it your voice call-ing qui-et-ly? O-ver the hill-top, down in the val-ley,

A7 G#m7 C#7 F#7 B E G#m7b5/D C#7 F#7

nev-er a-lone for you walk with me When eve-ning falls

*poco rit.* *a tempo*

B E G#m7b5/D C#7 F#7 D#m G#m C#m F#

and the air gets cold-er, \_\_\_\_\_ when shad-ows cov-er the road I am fol-low-ing  
*poco rit.*

B E G#m7b5/D C#7 F#7 B E G#m7b5/D C#7 F#7

will I be a - lone \_\_\_\_\_ there in the dark-ness? \_\_\_\_\_  
*a tempo*

D#m G#m C#m F# D#m G#m C#m F#

(ETHAN:)

No, not a - lone, not a-lone and I'll nev-er be Nev-er a - lone. You are walk-ing, you're walk-ing with  
*rit.* *a tempo*

B E G#m7b5/D C#7 F#7 A7 G#m7 C#7 F#7

(BOTH:)\*

me Is it the wind there\_ o-ver my shoul-der?

\*Sing the top line melody in this section for a solo version of the song

A+/G G#m7 C#7 F# B/D A E G#m7 C#

Is it your voice call-ing qui-et-ly? O-ver the hill-top, down in the-val-ley,

A7 G#m7 C#7 F#7 G#m7 B A E G#m7 C#

nev-er a-lone for you walk-with me. O-ver the hill-top, down in the-val-ley.

A7 G#m7 C# F#7 B E G#m7b5/D C#7 F#7

Nev-er a-lone for you walk-with me.

*poco rit* *a tempo*

A+/G G#m7 C# F#7 B E G#m7b5/D C#7 F#7 B

(MALCOLM:)

Nev-er a-lone for you walk-with me

*rit* *a tempo* *rit*

# FREE

from *A Funny Thing Happened on the Way to the Forum*

Words and Music by  
STEPHEN SONDHEIM

In 2

PSEUDOLUS:

Moderately, in 4

*rubato*

(Spoken:) *Free!* Oh, what a word! Oh, what a word! *Free!*

*mp* *rubato*

This system shows the vocal line and piano accompaniment for the first part of the song. The vocal line starts with a spoken phrase and then enters with a melody. The piano accompaniment features a steady bass line and a more active treble line. The tempo is marked 'Moderately, in 4' and 'rubato'.

I've of-ten thought, I've of-ten dreamed How it would be... And yet I nev - er thought

This system continues the vocal melody and piano accompaniment. The piano part includes a *mp* dynamic marking and continues with a *rubato* tempo.

I'd be *Free!* But when you come to think — of such things.

This system continues the vocal melody and piano accompaniment. The piano part includes a *mp* dynamic marking and continues with a *rubato* tempo.

*poco accel*

A man should have the rights — that all oth - ers Can you i - mag - ine what —

*poco accel* *cresc*

This system concludes the vocal melody and piano accompaniment. The tempo is marked *poco accel* and *cresc*. The system ends with a 6/4 time signature change.

*We have eliminated Hero's lines in this solo edition.*



*poco rall.*

— it will be like — when I am ... Can you see me?

*poco rall.*

**Tempo**

*f*

Can you see me as a Ro - man with my

*mf*

*p*

head un - bowed?\_ (Sing it good and loud)\_ Free! Like a

*mf*

Ro-man, hav-ing rights And like a Ro-man, proud!\_ Can you see me? Can you

see me? Can you see me as a vot-er fight-ing graft and vice?\_ (Sing it

soft and nice)\_ *pp* Free! *mf* Why, I'll be so con-sci-en-tious that I

may vote twice!\_ *cresc.* Can you see me? *f* Can you see me? When I'm

free to be what-ev - er I want to be, Think what won-ders I'll ac-com - plish then!\_

When the mas - ter that I serve is me and just me, can you

see me be - ing e - qual with my coun - try - men?\_ Can you see me be - ing Pseu - do - lus the

*leggiero*

cit - i - zen?\_ Can you see me be - ing (Give it to me once a - gain)\_

Free! That's it! Free! Yes! (Spoken:) Free!

Now, not so fast... I did - n't think... The way I am, I

have a roof, Three meals a day And I don't have to pay a thing.

I'm just a slave and ev - 'ry-thing's free. If I were free, Then noth -

*poco rall*

- ing would be free And If I'm beat - en now \_\_\_ and then, What does \_ it mat - ter?

*cresc.*

Free! Can you see me?

*ff*

*f*

*a tempo*

*mf*

Can you see me as a po - et writ - ing po - et - ry? \_\_\_ All my

*p*

verse will be \_\_\_ Free! A mu - seum will have me pick - led for pos -

ter - i - ty! \_\_\_ Can you see me? Can't you see me? Can you

see me as a lov - er, one of great re - nown, Wom - en fall - ing down? ..

Free? No But I'll buy the house of Ly - cus for my house in town - Can you

see me? Can't you see me? Be you an - y - thing from king to bak -

- er of cakes, You're a veg - 'ta - ble un - less you're free! — It's a

lit - tle word but, oh, the dif - f'rence it makes! It's the nec - es - sa - ry es - sence of de -

mo - cra - cy, — It's the thing that ev - 'ry slave should have the right to be — And I

*poco rall.*

soon will have the right to buy a slave for me! — Can you see him? Well, I'll

*poco rall.*

*a tempo*

free him! When a Pseu - do - lus can move, The u - ni - verse shakes, But I'll

*mf*  
*a tempo*

nev - er move un - til I'm free! — Such a lit - tle word but, Oh, the dif -

- f'rence it makes! I'll be Pseu - do - lus, the found - er of a fam - i - ly; — I'll be



*rall.* *ten.* *a tempo*

Pseu - do - lus, the pil - lar of so - ci - e - ty — I'll be Pseu - do - lus, the man, if I can

*rall* *a tempo*

on - ly be... — Free! Sing it! Free! Spell it!

*mf*

*Opt.*

F - R - E - E Free! —

*cresc.*

*ff*

# BEAUTY SCHOOL DROPOUT

from *Grease*

Lyric and Music by WARREN CASEY  
and JIM JACOBS

Ad lib. A TEEN ANGEL: Amaj7/E F#m

Your sto-ry's sad to tell, a

*mp*

Ped. \*

D/F# E7/G# C#m7/B F#7/C# D E7

teen - age ne'er - do - well, most mixed up non de - lin - quent on the block. Your

*mp*

Ped.

C#m7/G# F#7/A# D/A Gmaj7 A F#m7/E

fu - ture's so un - clear now, what's left of your ca - reer now, can't e - ven get a trade in on your

*mp*

Ped.

Moderate 2 (♩ = 72)

Gm D/F# E7 A F#m

smock

*mf*

D Dm A F#m

D E A F#m

Beau - ty school drop - out, — no grad - u -

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

a - tion day for you, — beau - ty school drop - out, — missed your mid -

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

terms and flunked sham - poo, \_\_\_\_\_ well, at least you could have tak - en time to

D E7 A F#m

wash and clean your clothes up, af - ter spend - ing all that dough to have the

D (D#7) E7 A F#m

doc - tor fix your nose up Ba - by, get mov - in', \_\_\_\_\_ why keep your

D E7 A F#m

fee - ble hopes a - live? \_\_\_\_\_ What are ya prov - in'? \_\_\_\_\_ You got the

D E7 A A+

dream but not the drive. — If you go for your di - plo - ma, you could

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'd' on a whole note 'ream', followed by a quarter note 'b' on 'ut', a quarter note 'n' on 'ot', and a quarter note 't' on 'he'. There is a long rest for 'drive.' followed by a quarter note 'i' on 'f', a quarter note 'y' on 'ou', a quarter note 'g' on 'o', a quarter note 'f' on 'or', a quarter note 'y' on 'our', a quarter note 'd' on 'i -', a quarter note 'p' on 'lo -', a quarter note 'm' on 'a,', and a quarter note 'y' on 'ou' followed by a quarter note 'c' on 'ould'. The piano accompaniment consists of chords and moving lines in both hands.

D Dm A F#m D E7

join a sten - o - pool, turn in your teas - ing comb and go back to high

The second system continues the piece. The vocal line has a quarter note 'j' on 'oin', a quarter note 'a' on 'a', a quarter note 's' on 'ten -', a quarter note 't' on 'o -', a quarter note 'p' on 'ool,', a quarter note 't' on 'urn', a quarter note 'i' on 'n', a quarter note 'y' on 'our', a quarter note 't' on 'eas -', a quarter note 'i' on 'ng', a quarter note 'c' on 'omb', a quarter note 'a' on 'nd', a quarter note 'g' on 'o', a quarter note 'b' on 'ack', a quarter note 't' on 'o', and a quarter note 'h' on 'igh'. The piano accompaniment continues with chords and moving lines.

A E7 A F#m

school. Beau - ty school drop - out, — hang - in' a -

The third system features a vocal line with a quarter note 's' on 'chool.', a quarter note 'b' on 'eau -', a quarter note 't' on 'y', a quarter note 's' on 'chool', a quarter note 'd' on 'rop -', a quarter note 'o' on 'ut, —', and a quarter note 'h' on 'ang -' followed by a quarter note 'i' on 'n' and a quarter note 'a -'. The piano accompaniment includes a 'gliss' (glissando) marking over a series of chords in the right hand.

D C#m/E A F#m

round the cor - ner store, beau - ty school drop - out, — it's a - bout

The fourth system continues with a vocal line: a quarter note 'r' on 'ound', a quarter note 't' on 'he', a quarter note 'c' on 'or -', a quarter note 'n' on 'er', a quarter note 's' on 'tore,', a quarter note 'b' on 'eau -', a quarter note 't' on 'y', a quarter note 's' on 'chool', a quarter note 'd' on 'rop -', a quarter note 'o' on 'ut, —', and a quarter note 'i' on 't's' followed by a quarter note 'a -' and a quarter note 'b' on 'out'. The piano accompaniment continues with chords and moving lines.

D C#m/E A F#m

time you knew the score, — well, they could - n't teach you an - y - thing, you

D E7 A F#m

think you're such a look - er, but no cus - tom - er would go to you un -

D E7 A

less she was a hook - er Ba - by, don't sweat it, —

F#m D E7 A

you're not cut out to hold a job, — bet - ter for - get it, —

F#m7 D E7

who wants their hair done by a slob? \_\_\_\_\_ Now, your

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including chords and single notes.

A A+ D

bangs are curled, your lash - es twirled, but still the world is

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment includes a 'rit' (ritardando) marking over the final measures.

Ad lib.

Dm A F#m D E7 NC

cruel. Wipe off that an - gel face and go back to high school \_\_\_\_\_

The third system features a vocal line with a 'cruel.' followed by a double bar line, then 'Wipe off that an - gel face and go back to high school \_\_\_\_\_'. The piano accompaniment includes a 'cruel.' followed by a double bar line, then a series of chords and notes. The system ends with a double bar line.

A D Dm A

a tempo - rit.

The fourth system shows the piano accompaniment for the final part of the piece. It includes a 'a tempo - rit.' marking. The piano part features a steady eighth-note bass line and a melody in the right hand, ending with a double bar line.

# IT TAKES TWO

from *Hairspray*

Music by MARC SHAIMAN  
 Lyrics by MARC SHAIMAN and SCOTT WITTMAN

'60s rhythm ballad

A F#m F#7 B C#m/E E7

*f* *mf* 8vb.....

A Dm A E

*f*

LINK: A C#m

They say it's a man's world. Well, that can - not be de - nied  
 A king ain't a king with - out the pow'r be - hind the throne.  
 Just like Frank-ie Av - a - lon has his fav - 'rite Mouse-ke - teer,

*mp*

D B7

But what good's a man's world with-out a wom-an by his side?  
 A prince is a pau - per, babe, with-out a chick to call his own.  
 I dream of a lov - er, babe, to say the things I long to hear.

*mp*



A C# F#m

And so I will wait un - til that mo - ment you de -  
 So please, dar - ling, choose me. I don't wan - na rule a -  
 So come clos - er, ba - by, oh, and whis - per in my

Dm A D

cide that I'm your man and you're my girl, that  
 lone. Tell me I'm your king and you're my queen, - that  
 ear that you're my girl and I'm your boy, that

*mf*

A D To Coda A E E7 C#m/E

I'm the sea and you're the pearl. It takes two, ba - by, it takes  
 no one else can come be - tween. It takes two, ba - by, it takes  
 you're my pride and I'm your joy, that

1 2

Bm/A A E Bm/A A A7

two two

*Pesante*

D A7

Lan - ce - lot had Guin-e-vere. Miss-us Claus had old Saint Nick .

D A7

Ro - me - o had Ju - li - et, — and Liz, well, she has her Dick . They

D A F#m

say it takes two to tan - go, but that tan - go's\_ child's\_ play \_ So

D.S. al Coda

B7 A9/C# Bm7(b5)/D B7/D# E9 F#m7 Gm6 E9/G#

take me to the dance floor, — and we'll twist the night a - way —

*ff*

CODA

A D A D

I'm the sand and you're the tide... I'll be the groom if you'll be my bride... It takes

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

two, ba - by, it takes two It takes

*rit.*

B9 E7

two, ba - by, It takes

*p*

A Dm A

two

*pp a tempo rit.*

# GIANTS IN THE SKY

from *Into the Woods*

Music and Lyrics by  
STEPHEN SONDHEIM

Andante moderato, non rubato (♩ = 132)

JACK: *f*

There are gi - ants in the sky! ——— There are

*f*

big tall ter - ri - ble gi - ants in the sky!

*mp*  
*dolce e legato, marcato*

*mp*

When you're way up high and you look be - low At the

world you've left and the things you know, Lit - tle more than a glance is e-nough to show you

Just how small you are. When you're

*cresc*

way up high and you're on your own In a world like none that you've ev - er known, Where the

*mp non legato*

sky is lead and the earth is stone, You're free to do What -

*mf*

ev - er pleas - es you, ex - plor - ing things you'd nev - er dare 'Cause

**Broadly**

you don't care, When sud - den - ly there's a Big tall ter - ri - ble gi -

*mf* *legato*

- ant at the door, A

*mf*

big tall ter - ri - ble la - dy gi - ant, sweep - ing the floor...

And she gives you food and she gives you rest — And she

draws you close to her gi - ant breast, — And you know things now that you nev -

*mp*

- / er knew be - fore Not till the sky -

On - ly

*p*  
*non legato, marcato*

just when you made a friend and all, And you know she's big but you don't feel small, Some-one

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is in a major key with a 7/8 time signature. The piano accompaniment features a steady bass line and chords in the right hand.

*cresc.*  
big - ger than her comes a - long the hall to swal - low you for lunch.

*poco cresc*

The second system continues the vocal line and piano accompaniment. The vocal line includes a crescendo marking. The piano accompaniment has a *poco cresc* marking. The key signature changes to a minor key.

*mp*  
And your heart is lead and your stom - ach stone And you're

*mp legato e misterioso*

The third system continues the vocal line and piano accompaniment. The vocal line has a *mp* marking. The piano accompaniment has a *mp legato e misterioso* marking. The key signature changes to a more complex minor key.

real - ly scared be - ing all a - lone... And it's

*dim* *p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a *dim* marking. The piano accompaniment has a *p* marking. The key signature remains complex.



*cresc.* *mf*

then that you long for the things you've known and the world you've left and the lit - tle you own... The

*poco cresc.*

fun is done. You steal what you can and run! And you

*sub. mf*

*cresc.*

scram - ble down and you look be - low And the world you know be - gins to grow: The

*cresc.*

**Broadly**

*f*

roof, the house, and your moth - er at the

*f* *legato*

door The roof, the house, and the world...

— you nev - er thought to ex - plore... And you

think of all of the things — you've seen, — And you

wish that you could live in — be - tween, And you're back a - gain, on - ly dif -

- f'rent than be - fore Af - ter the sky -

*mp*

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The lyrics are "- f'rent than be - fore" and "Af - ter the sky -". The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *mp* is placed above the vocal line.

There are gi - ants in the sky!

*intensely mp*

*f*

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "There are gi - ants in the sky!". The piano accompaniment features a prominent chordal texture with a dynamic marking of *f*. A dynamic marking of *intensely mp* is placed above the vocal line.

There are big tall ter - ri - ble awe - some scar - y

*cresc.*

*f* *mf* *cresc.*

This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "There are big tall ter - ri - ble awe - some scar - y". The piano accompaniment includes a dynamic marking of *f* and a *cresc.* marking. A dynamic marking of *mf* is placed above the piano part.

won - der - ful gi - ants In the sky! \_\_\_\_\_

*f*

This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "won - der - ful gi - ants In the sky!" followed by a long horizontal line. The piano accompaniment features a dynamic marking of *f*.

# I NEED TO KNOW

from *Jekyll & Hyde*

Words by LESLIE BRICUSSE  
Music by FRANK WILDHORN

Moderately, freely

C#m F#m(add9)

*p*

with pedal

Detailed description: This block shows the piano introduction. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the right hand, starting with a half note G#4, followed by quarter notes A4, B4, and C#5. The bass line in the left hand consists of quarter notes G#2, A2, and B2. The piece is marked 'Moderately, freely' and 'p' (piano). A 'with pedal' instruction is placed below the first measure.

G#sus G# **JEKYLL:** *mp* C#m

I need to know the na - ture of the de - mons that pos -

*mp*

Ped. \*

Detailed description: This block contains the first line of the song. The vocal line is in the treble clef, starting with a whole rest, then a quarter note G#4, followed by quarter notes A4, B4, and C#5. The piano accompaniment is in the bass clef, with a whole note G#2, a half note A2, and a quarter note B2. The key signature changes from C#m to G#sus and then back to C#m. The tempo/mood is 'Moderately, freely' and the dynamics are 'p' and 'mp'. A 'Ped.' (pedal) instruction is shown below the piano part, followed by an asterisk.

F#m(add9) C#m

sess man's soul. I need to know why

Ped. \*Ped.

Detailed description: This block contains the second line of the song. The vocal line continues with quarter notes D5, E5, and F#5, followed by a half note G#5. The piano accompaniment features a whole note F#3, a half note G#3, and a quarter note A3. The key signature changes from C#m to F#m(add9) and then back to C#m. The dynamics are 'mp' and 'p'. Pedal instructions 'Ped.' and '\*Ped.' are shown below the piano part.

F#°

man's con - tent to let them make him — less than whole.

\* Ped. \*

Detailed description: This block contains the third line of the song. The vocal line continues with quarter notes G#5, A5, and B5, followed by a half note C#6. The piano accompaniment features a whole note F#3, a half note G#3, and a quarter note A3. The key signature changes from C#m to F#°. The dynamics are 'p'. Pedal instructions '\* Ped.' and '\*' are shown below the piano part.

C#m D#/C# F#m/C# C# D#/C#

(♩ = ♩)

Why does he rev - el in mur - der and mad - ness? What is it makes him be

F#m/C# C#m D#/C# F#m

less than he should? Why is he doomed not to reach his po -

C#m E/D D 3 E/D D 3

(♩ = ♩)

ten - tial? — His soul is black when he turns his back up - on

Moderately, in rhythm

G#sus

good ————— I

*mf*

C#m F#m(add9)

need to find a way to get in - side the tor - tured mind of

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 begins with a half note on G#4, followed by quarter notes on A4, B4, C5, D5, E5, F#5, and G#5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, with some notes beamed together.

C#m

man. I need to try to sep - a - rate the good and e - vil

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on G#4, followed by quarter notes on A4, B4, C5, D5, E5, F#5, and G#5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

F#o C#m D#/C#

if I can One thing is cer - tain, the

The third system shows a change in the piano accompaniment. The vocal line has a half note on G#4, followed by quarter notes on A4, B4, C5, D5, E5, F#5, and G#5. The piano accompaniment features a more active bass line with triplets and chords in the right hand.

F#m/C# C#m D#/C# F#m/C# C#m

e - vil is strong - er; good fights a hope - less and des - per - ate fight

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note on G#4, followed by quarter notes on A4, B4, C5, D5, E5, F#5, and G#5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some notes beamed together.

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

I must find ways of ad - just - ing the bal - ance to bring him back from the

*cresc.*

E/D D G#sus

emp - ty black edge of night I need to

*f*

C#m F#m6 G# C#m

go where no man has ven - tured be - fore, to

*f*

F#m6 G# F#m G#7

search for the key to the door that will end all this trag - ic and

C#m B B/A G#sus

sense - less de - cay But how to go?

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a half note 'sense' and a quarter note 'less' in the first measure, followed by a quarter rest, then a quarter note 'But', a quarter note 'how', a quarter note 'to', and a quarter note 'go?' in the second measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: C#m, B, B/A, and G#sus.

G# C#m mp

I need to know! \_\_\_\_\_ I

The second system continues the vocal line with a half note 'I', a quarter note 'need', a quarter note 'to', and a quarter note 'know!' in the first measure, followed by a long horizontal line representing a sustained note. The second measure begins with a half note 'I'. The piano accompaniment features a sustained chord in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: G# and C#m. Dynamics include 'mp' and 'mf'.

C#m F#m(add9)

need to learn the se - crets of the mind that we can - not dis -

The third system continues the vocal line with a quarter note 'need', a quarter note 'to', a quarter note 'learn', a quarter note 'the', a quarter note 'se -', a quarter note 'crets', a quarter note 'of', a quarter note 'the', a quarter note 'mind', a quarter note 'that', a quarter note 'we', a quarter note 'can -', a quarter note 'not', and a quarter note 'dis -' in the first measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord changes are indicated above the staff: C#m and F#m(add9). Dynamics include 'mp'.

C#m

cern I need to learn the things that make men pass the point of

The fourth system continues the vocal line with a quarter note 'cern', a quarter note 'I', a quarter note 'need', a quarter note 'to', a quarter note 'learn', a quarter note 'the', a quarter note 'things', a quarter note 'that', a quarter note 'make', a quarter note 'men', a quarter note 'pass', a quarter note 'the', a quarter note 'point', and a quarter note 'of' in the first measure. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The chord C#m is indicated above the staff.



F#° C#m D#/C#

no re - turn Why does a wise man take

slow build

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'no' and a half note 're - turn'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Chord symbols F#° (first measure), C#m (second measure), and D#/C# (third measure) are placed above the staff. A slur with a '3' indicates a triplet in the vocal line for 'Why does a wise man take'. The piano accompaniment has a 'slow build' instruction above the right hand.

F#m/C# C#m D#/C# F#m/C# C#m

leave of his sens - es? Where is that fine line where san - i - ty melts?

Detailed description: This system contains the next two measures. The vocal line has a half note 'leave of his sens - es?' and a half note 'Where is that fine line where san - i - ty melts?'. The piano accompaniment continues with similar patterns. Chord symbols F#m/C# (first measure), C#m (second measure), D#/C# (third measure), F#m/C# (fourth measure), and C#m (fifth measure) are placed above the staff. A slur with a '3' indicates a triplet in the vocal line for 'leave of his sens - es?'. The piano accompaniment has a slur with a '3' over the right hand in the second measure.

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

When does in - tel - li - gence give way to mad - ness? A mo - ment comes when a

Detailed description: This system contains the next two measures. The vocal line has a half note 'When does in - tel - li - gence give way to mad - ness?' and a half note 'A mo - ment comes when a'. The piano accompaniment continues with similar patterns. Chord symbols D#/C# (first measure), F#m/C# (second measure), E/D (third measure), and D (fourth measure) are placed above the staff. A slur with a '3' indicates a triplet in the vocal line for 'When does in - tel - li - gence give way to mad - ness?'. The piano accompaniment has a slur with a '3' over the right hand in the second measure.

E/D D G#sus f

man be - comes some - thing else I need to

Detailed description: This system contains the final two measures. The vocal line has a half note 'man be - comes some - thing else' and a half note 'I need to'. The piano accompaniment continues with similar patterns. Chord symbols E/D (first measure), D (second measure), G#sus (third measure), and f (fourth measure) are placed above the staff. A slur with a '3' indicates a triplet in the vocal line for 'man be - comes some - thing else'. The piano accompaniment has a slur with a '3' over the right hand in the second measure and a dynamic marking 'f' above the right hand in the fourth measure.

C#m F#m6 G# C#m

know why man plays this strange dou - ble game, his

Detailed description: This system contains the first two lines of music. The vocal line starts with a whole note C#4, followed by a quarter rest, then a quarter note D#4, and a quarter note E5. The piano accompaniment features a bass line with a quarter rest, a quarter note C#3, and a quarter note D#3. The right hand has a quarter note C#4, a quarter note D#4, and a quarter note E5. There are triplets of eighth notes in both hands. An 8va marking is present above the final notes.

F#m6 G# F#m G#7

hand al - ways close to the flame. \_\_\_\_\_ It's a deal with the dev - il he

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a quarter note F#4, a quarter note G#4, a quarter note A5, and a quarter note B5. The piano accompaniment continues with similar patterns, including triplets and sustained chords. The bass line has a quarter note C#3, a quarter note D#3, and a quarter note E3. The right hand has a quarter note F#4, a quarter note G#4, and a quarter note A5.

C#m B B/A G#sus

can - not dis-claim. But what's his aim?

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a quarter note C#4, a quarter note D#4, a quarter note E5, and a quarter note F#5. The piano accompaniment features a 'loco' section in the right hand with rapid sixteenth-note runs. The bass line has a quarter note C#3, a quarter note D#3, and a quarter note E3. A '7' marking is present in the bass line.

G# C#m F#m/C# C#m F#m/C# C#m

I need to know! \_\_\_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a quarter note G#4, a quarter note A5, a quarter note B5, and a quarter note C#6. The piano accompaniment features a 'mf' dynamic marking and sustained chords in the right hand. The bass line has a quarter note C#3, a quarter note D#3, and a quarter note E3.

*mf* A B/A B/C# C#m A B/A

Dear God, guide me, show me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'Dear' on a G4, followed by a half note 'God,' on a G4, a quarter note 'guide' on a G4, a quarter note 'me,' on a G4, a quarter note 'show' on a G4, and a quarter note 'me' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with triplets of eighth notes in the right hand.

B/C# C#m A B/A B/C# C#m

how to suc - ceed! With Your wis - dom in - side me,

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'how' on a G4, a quarter note 'to' on a G4, a quarter note 'suc -' on a G4, a quarter note 'ceed!' on a G4, a quarter note 'With' on a G4, a quarter note 'Your' on a G4, a quarter note 'wis -' on a G4, a quarter note 'dom' on a G4, a quarter note 'in -' on a G4, and a quarter note 'side me,' on a G4. The piano accompaniment continues with similar patterns, including triplets.

Dsus2 E/D D NC. C#m/G#

Hen - ry Jek - yll will fol - low where - ev - er You lead \_\_\_\_\_

Detailed description: This system contains the final measure of the piece. The vocal line has a quarter note 'Hen -' on a G4, a quarter note 'ry' on a G4, a quarter note 'Jek -' on a G4, a quarter note 'yll' on a G4, a quarter note 'will' on a G4, a quarter note 'fol -' on a G4, a quarter note 'low' on a G4, a quarter note 'where -' on a G4, a quarter note 'ev -' on a G4, a quarter note 'er' on a G4, a quarter note 'You' on a G4, and a quarter note 'lead' on a G4. The piano accompaniment features a sustained chord in the left hand and a melodic line in the right hand. The key signature changes from three sharps to two sharps (D major) at the end of the system.

G#sus2 Dm Gm6 A

I need to see the truth oth - er men can - not

8va

*ff*

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'I' on a G4, a quarter note 'need' on a G4, a quarter note 'to' on a G4, a quarter note 'see' on a G4, a quarter note 'the' on a G4, a quarter note 'truth' on a G4, a quarter note 'oth -' on a G4, a quarter note 'er' on a G4, a quarter note 'men' on a G4, and a quarter note 'can - not' on a G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with triplets. The dynamic marking *ff* is present. An 8va marking is shown above the piano part.

Dm

Gm6

A

Gm

see, to be things that oth - ers can't be. Give me

8va

A7

A7/C#

Dm

C C/Bb

A5

cour-age to go where no an - gel can go! And I will go.

molto rit

Broader

Dm

Dm/Bb

C

I need to know!

Dm

Bbmaj7

C

Dm

8va

rit mp ff

# HEAVEN ON THEIR MINDS

from *Jesus Christ Superstar*

Words by TIM RICE  
 Music by ANDREW LLOYD WEBBER

Moderate Rock tempo

JUDAS: *cresc 2nd time to fff*  
 Dm

My mind is clear-er now... at  
 strip a - way... the

F G Dm

last all too well I can see where we  
 myth from the man you will see where we

G Dm 1

all soon will be. If you  
 all soon will be.

2

Je - sus! \_\_\_\_\_ You've

*fff* *f*

Em F

start-ed to be - lieve The things they say of you You real-ly do be - lieve This

G Dm

talk of God is true \_\_\_\_\_ And

Em F

all the good you've done will soon be swept a - way, You've be - gun to mat - ter more . than .

— the things you say —

*Eb Cm Dm Eb Cm*

*cresc*

*Eb Cm Dm Eb Cm Dm*

Lis-ten Je - sus I don't  
I re-mem-ber when this

*sub mp*

*F Dm G*

like what I see — All I ask is that you lis - ten to me  
whole thing be - gan — No talk of God then we called you a man

*Bb C F*

And re - mem - ber — I've been your right hand man — all a - long —  
And be - lieve me — my ad - mi - ra - tion for you has - n't died —

A Dm Bb

You have set them all on fire  
 But ev - 'ry word you say to - day

They think they've  
 Gets twist - ed

F D/A A+ A

found the new Mes - si - ah  
 'round some oth - er way -

And they'll hurt you when they find they're  
 And they'll hurt you if they think you've

1 Bb Dm7 2 Bb

wrong — lied. —

Dm Bb F Gm Dm

Naz - a - reth your fa - mous son should have stayed a great un-known



Gm Dm/A A Dm Bb F

Like his fa - ther carv - ing wood— He'd have made good ... Ta - bles, chairs and oak - en chests

Gm Dm Gm Dm/A A Dm

would have suit - ed Je - sus best He'd have caused no - bod - y harm— no - one a - larm ...

§  
Dm F

Lis - ten Je - sus do you care for your race? —  
Lis - ten Je - sus to the warn - ing I give —

Dm G

Don't you see we must keep in our place?  
Please re - mem - ber that I want us to live

Bb C

We are oc - cu - pied— have you for - got - ten how put  
 But it's sad to see our chanc - es weak - en - ing with

F A

down we are? I am  
 ev - 'ry hour. All your

Dm

fright - ened by the crowd For we are  
 fol - low - ers are blind Too much

F Dm/A A+ A To Coda ⊕

get - ting much too loud — And they'll crush us if we go too  
 heav - en on their minds — It was beau - ti - ful but now it's

Bb Dm7 Bb

far. \_\_\_\_\_

Dm Bb F Gm Dm

*mf*

R.H.

Gm Dm A Dm Bb F

Gm Dm Gm Dm A Dm

R.H.

D.S. al Coda

CODA

Bb

Dm

Bbmaj7

sour, \_\_\_\_\_ Yes it's all \_\_\_\_\_ gone \_\_\_\_\_ sour \_\_\_\_\_

*ff*

Dm

Bb

Ah \_\_\_\_\_ ah \_\_\_\_\_

*f*

Repeat ad lib.\*

Dm

Bb

Dm

ah \_\_\_\_\_ ah \_\_\_\_\_ Yes it's all \_\_\_\_\_ gone \_\_\_\_\_

Bb

Dm

Bb

sour \_\_\_\_\_

\*The vocalist can ad lib here until the end This is only a suggestion of what to do



# THE DAY AFTER THAT

from *Kiss of the Spider Woman*

Words by FRED EBB  
Music by JOHN KANDER

Lightly ( $\text{♩} = \text{c. } 80$ )

VALENTIN:

It was

made out of mud and piec - es of tin and box - es nailed to - geth - er,

card-board box - es, my cas - tle, \_\_\_\_\_ my home.

and we slept on the floor, my

sis - ter and I, with gun - ny sacks for our pil - lows, cough - ing,

Strongly (l'istesso tempo)

hun - gry, coz - y, my home

*mf*

Ped. \*

And ev - 'ry Sun - day, on our knees,

8va - 1

8va - 1

Ped. \* Ped. \* Ped. \*

we would thank the Lord for His boun - ti - ful bless - ings

8va - 1

8va - 1

8va - 1

8va - 1

\* Ped. \* Ped. \*

Lightly

The first system of the musical score consists of a vocal line and piano accompaniment. The piano part features a treble clef with a 3-measure triplet of chords and a bass clef with a 7-measure triplet of eighth notes. The vocal line is in a treble clef and begins with a rest. The tempo marking "Lightly" is positioned above the system, and the dynamic marking "mf" is placed below the piano part.

The second system of the musical score includes a vocal line and piano accompaniment. The vocal line contains the lyrics "And our moth-er poured soup in - to lit - tle cracked bowls as she" and features a 3-measure triplet. The piano accompaniment consists of chords in the treble clef and chords in the bass clef.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line contains the lyrics "spoke of some - thing bet - ter, beef - steak may - be,". The piano accompaniment consists of chords in the treble clef and chords in the bass clef.

The fourth system of the musical score includes a vocal line and piano accompaniment. The vocal line contains the lyrics "some - day \_\_\_\_\_ my home \_\_\_\_\_" with long horizontal lines indicating a sustained note. The piano accompaniment consists of chords in the treble clef and chords in the bass clef.

And that lad - y had eyes that were emp - ty and cold. At the ripe old age of

thir - ty death came, \_\_\_\_\_ wel - come, \_\_\_\_\_ to

**Strongly (l'istesso tempo)**

my home. \_\_\_\_\_ And still that Sun - day, \_\_\_\_\_

\_\_\_\_\_ on our knees, \_\_\_\_\_ how we thanked the Lord \_\_\_\_\_ for His



boun - ti - ful bless - ings And my

*Ped.* \*

**Somewhat faster**

sis - ter and I swore the day that we left there'd be no more chil - dren like us in the

filth there, in the heat there, in the smell there — And no more Sun - days, —

*rall* *a tempo*

— on our knees, would we thank the Lord — for His

*8va* *vcl* *8va* *vcl* *8va* *vcl*

boun - ti - ful bless - ings

And we came to the cit - y and

8va

begged for our food Then one Ap - ril day we heard it, thun - der rum - bling,

one man speak - ing, thou - sands sing - ing.

Freely

rall

*sf*

Some - day we'll be free \_\_\_ I prom - ise you we'll be free, if not to - mor - row, \_\_\_ then the

tremolo sempre

day af - ter that      And the can - dles in our hand will il - lu - mi - nate this land, if not to -

mor - row, — then the day af - ter that.      And the

world that gives us pain, — that fills our lives with fear, on the day af - ter that — will

dis - ap - pear      And the war we've fought to win, — I

prom-ise you, we will win, if not to - mor - row, — then the day af - ter that or the

Steady tempo

day af - ter that. Some-day we'll be free — I prom-ise you we'll be free, if not to -

mor - row, — then the day af - ter that —

— And the can-dles in our hand will il - lu - mi - nate this land, if not to -

mor - row, \_\_\_\_\_ then the day af - ter that \_\_\_\_\_

\_\_\_\_\_ And the world that gives us pain, \_\_\_\_\_ that fills our lives with fear, on the

day af - ter that will dis - ap - pear, will dis - ap - pear, will dis - ap -

pear And the war we've fought to win, I prom - ise you we will win, if not to -

*rall.* **Meno mosso** *(spoken)*

*poco a poco accel*

mor - row, — then the day af - ter that, or the day af - ter that, or the

*poco a poco accel*

day af - ter that, or the day af - ter that, or the day af - ter that, or the

*rall.*  
day af - ter that!

*rall.* *poco a poco accel*

*rall.* *sfp* 8va

# TSCHAIKOWSKY

(And Other Russians)  
from the Musical Production *Lady in the Dark*

Words by IRA GERSHWIN  
Music by KURT WEILL

*Allegro barbaro* (♩ = 152)

*mf* *f*

This block contains the piano introduction for the song. It features a 2/4 time signature with a key signature of two flats. The tempo is marked 'Allegro barbaro' with a quarter note equal to 152 beats per minute. The music starts with a mezzo-forte (*mf*) dynamic and becomes fortissimo (*f*) in the second measure. The right hand has a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

RINGMASTER:

There's

*p*

This block shows the vocal line and piano accompaniment for the first line of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo and key signature remain the same. The piano part continues with the eighth-note accompaniment. The vocal line begins with a piano (*p*) dynamic. The lyrics 'There's' are written below the vocal line.

(not too fast and well pronounced)

Mal - i - chev - sky, Ru - ben - stein, A - ren - sky and Tschai - kow - sky, Sa - pel - ni - koff, Di -

*sempre staccato*

This block shows the vocal line and piano accompaniment for the second line of the song. The tempo is marked '(not too fast and well pronounced)'. The piano part is marked 'sempre staccato'. The lyrics 'Mal - i - chev - sky, Ru - ben - stein, A - ren - sky and Tschai - kow - sky, Sa - pel - ni - koff, Di -' are written below the vocal line.

mi - tri - eff, Tsche - rep - nin, Kry - ja - now - sky, Go - dow - sky, Ar - tei - bou - cheff, Mo - ni -

This block shows the vocal line and piano accompaniment for the third line of the song. The lyrics 'mi - tri - eff, Tsche - rep - nin, Kry - ja - now - sky, Go - dow - sky, Ar - tei - bou - cheff, Mo - ni -' are written below the vocal line.

We have retained Gershwin's spellings of the original lyrics. Since 1941, some names have been modernized with adjusted spellings in most published references.

usz - ko, A - ki - men - ko, So - lo - vi - eff, Pro - ko - fi - eff, Ti - om - kin, Ko - rest -

chen - ko There's Glin - ka, Wink - ler, Bort - ni - an - sky, Re - bi - koff, Il - yin - sky, There's

*mp*

Medt - ner, Ba - la - kir - eff, Zo - lo - tar - eff and Kvo - schin - sky And Sok - o - loff and

*p*

Kop - y - loff, Du - kel - sky and Kle - nof - sky, and Shos - ta - ko - vitsch,



Bor - o - dine, Gli - ere and No - wa - kof - ski      There's Li - ad - off and Kar - gan - off, Mar -

ki - e - vitch, Pant - schen - ko      And Dar - go - myz - ski, Stcher - bat - cheff, Scri - a - bine, Vas - si -

len - ko,      Strav - in - sky, Rim - sky - Kor - sa - koff, Mus - sorg - sky and Gret - cha - ni - noff, And

Gla - zou - noff and Cae - sar Cui, Ka - li - ni - koff, Rach - ma - ni - noff,      Strav -

An *accelerando* beginning on this page is optional. Danny Kaye, the original performer, sometimes did an encore of the entire song at a breakneck tempo

in - sky, and Gret - chna-ni-noff, Rum - shin - sky and Rach - ma-ni-noff, I

real - ly have to stop, the sub - ject has been dwelt up - on e-nough! Stra -

vin - sky, Gret - chna-ni-noff, Kvo - schin - sky, Rach - ma-ni-noff! I

real - ly have to stop be - cause you *opt.* all have un - der - gone e-nough!

# NOBODY NEEDS TO KNOW

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Moderato, poco rubato

First system of piano introduction. Treble and bass clefs. Key signature: three flats (B-flat major/D-flat minor). Time signature: 3/4. Dynamics: *p*. The music consists of chords in the right hand and rests in the left hand.

Second system of piano introduction. Treble and bass clefs. Key signature: three flats. Time signature: 3/4. Dynamics: *p*. The music consists of chords in the right hand and rests in the left hand.

*p*  
JAMIE:

Vocal line and piano accompaniment for the first line of lyrics. Treble clef for voice, grand staff for piano. Key signature: three flats. Time signature: 3/4. Dynamics: *p*. Lyrics: Hey, kid— good mor - ning — You look like an an - gel.

Vocal line and piano accompaniment for the second line of lyrics. Treble clef for voice, grand staff for piano. Key signature: three flats. Time signature: 3/4. Dynamics: *p*. Lyrics: I don't re - mem - ber when we fell a - sleep — We should get up,.

Vocal line and piano accompaniment for the third line of lyrics. Treble clef for voice, grand staff for piano. Key signature: three flats. Time signature: 3/4. Dynamics: *mp*. Chord markings: EMaj7, rit. A<sup>b</sup>min/E<sup>b</sup> Eb7. Lyrics: — kid— Cath - y is wait - ing .

Steadily (a tempo) ♩ = 98-100

Ab5 AbMaj7 Ab7 Ab6

*mp*

*mp* Ab5 AbMaj7 Ab7 Ab6

Look at us, ly - ing here, — Dream - ing, pre - tend - ing.

Ab5 AbMaj7 Ab7 Ab6

I made a prom - ise and I — took a vow —

Ab5 AbMaj7 Ab7 Ab6

I wrote a sto - ry, And we changed the end - ing —

E<sup>Maj</sup>7                      E<sup>7</sup>sus                      A<sup>b</sup>sus                      A<sup>b</sup>2/G<sup>b</sup>

Cath - y            just            look            at            me now! \_\_\_\_\_

E<sup>Maj</sup>7                      A<sup>b</sup>7sus/E<sup>b</sup>                      A<sup>b</sup>/E<sup>b</sup>

*mf*

Hold \_\_\_\_\_ on,                      facts            are \_\_\_\_\_ facts —

F<sup>min</sup>7                      B<sup>b</sup>7sus/D

Just            re - lax,                      lay            low \_\_\_\_\_

D<sup>b</sup>2                      A<sup>b</sup>/C                      B<sup>b</sup>min7                      A<sup>b</sup>                      F<sup>min</sup>7

All \_\_\_\_\_ right,                      the pan - ic                      re - cedes:.

DbMaj7 Ab2/C Bbmin9 G7 EMaj7 Ab5 AbMaj7 Ab7

No - bo - dy needs to know.

*p* *mp*

Ab6 Ab AbMaj7 Ab7 Ab6

Hm.

*mf*

Ab5 AbMaj7 Ab7 Ab6

Put on my ar - mor, I'm off to O - hi - o,

*mp*

Ab5 AbMaj7 Ab7 Ab6

Back in - to bat - tle 'til I don't know when,

*mf*

*A<sup>b</sup>5* *A<sup>b</sup>Maj 7* *A<sup>b</sup>7* *A<sup>b</sup>6*

Swear - ing to her that I Nev - er was with you, And

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/C minor). The piano part includes a dynamic marking of *mp* (mezzo-piano) and a crescendo hairpin. The accompaniment consists of chords in the right hand and a bass line in the left hand.

*E<sup>b</sup>Maj 7* *A<sup>b</sup>sus/E<sup>b</sup>* *A<sup>b</sup>sus* *Poco rit.* *A<sup>b</sup>2/E<sup>b</sup>*

pray - ing I'll hold you a - gain

The second system continues the vocal and piano parts. The piano part features a *Poco rit.* (ritardando) marking. The accompaniment includes a key change to E-flat major (two flats) in the final measure, indicated by the *A<sup>b</sup>2/E<sup>b</sup>* chord.

*A tempo* *E<sup>b</sup>Maj 7* *E6* *A<sup>b</sup>sus/E<sup>b</sup>* *A<sup>b</sup>/E<sup>b</sup>*

Hold on, clip these wings —

The third system begins with an *A tempo* marking. The piano part includes a dynamic marking of *mf* (mezzo-forte). The accompaniment features a key change to E-flat major (two flats) in the final measure, indicated by the *A<sup>b</sup>/E<sup>b</sup>* chord.

*F<sup>min</sup>7* *B<sup>b</sup>sus/D*

Things get out of hand

The fourth system continues the vocal and piano parts. The piano part includes a dynamic marking of *mf* (mezzo-forte). The accompaniment features a key change to F minor (three flats) in the final measure, indicated by the *F<sup>min</sup>7* chord.

Db2 Db Ab/C Bbmin7 Ab Fmin7

All right, it's over, it's done.

DbMaj7 Ab2/C Bbmin9 G7 EMaj7 Ab5 AbMaj7 Ab7

No one will un - der - stand

*p* *mp*

Db2 Ab2/C Bbmin9 Fmin7/G Bb7/D C7 C6 C+(b9)

No one will un - der - stand

*mf*

Fmin9 Bbsus/D

3



Ab5 AbMaj7 Ab7 Ab6 Ab5

We build a tree - house, I keep it from shak - ing, Lit - tle more glue

*mp*

Detailed description: This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat major). The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "We build a tree - house, I keep it from shak - ing, Lit - tle more glue". The bottom staff is the piano accompaniment, starting with a grand staff (treble and bass clefs) and a key signature of three flats. The notes are: G3, Bb3, D4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The dynamic marking *mp* is placed above the piano staff.

AbMaj7 Ab7 Ab6 Ab5 AbMaj7

— ev' - ry time... that it breaks... Per - fect - ly ba - lanced, And

Detailed description: This system contains the third and fourth lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "— ev' - ry time... that it breaks... Per - fect - ly ba - lanced, And". The bottom staff is the piano accompaniment, starting with a grand staff and a key signature of three flats. The notes are: G3, Bb3, D4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4.

Ab7 Ab6 EMaj7 Eb7sus

then I start... mak - ing... Con - scious, de - lib - 'rate mis - takes.

Detailed description: This system contains the fifth and sixth lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4. The lyrics are "then I start... mak - ing... Con - scious, de - lib - 'rate mis - takes.". The bottom staff is the piano accompaniment, starting with a grand staff and a key signature of three flats. The notes are: G3, Bb3, D4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4.

Ab5 AbMaj7 Ab7 Ab6

*mf* *f*

Detailed description: This system contains the seventh and eighth lines of the musical score. The top staff is the vocal line, starting with a treble clef and a key signature of three flats. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4. The bottom staff is the piano accompaniment, starting with a grand staff and a key signature of three flats. The notes are: G3, Bb3, D4, F4, G4, A4, Bb4, A4, G4, F4, E4, D4. The dynamic marking *mf* is placed above the piano staff, and *f* is placed above the vocal staff.

*Ab5* *AbMaj7* *Ab7* *Ab6*

All that I ask for Is one lit - tle cor - ner—

*(l.v.)*

*mf* *f*

*Ab5* *AbMaj7* *Ab7* *Ab6*

One pri - vate room at the back of my heart —

*(l.v.)*

*mf* *f*

*Ab5* *AbMaj7* *Ab7* *Ab6*

Tell her I found one, She sends out bat - ta - lions To

*(l.v.)*

*mf*

*EMaj7* *Eb7sus* *Ab5* *AbMaj7* *Ab7*

claim it and blow it a - part —

*f*

*F min7* *F m6(add9)* *D<sup>b</sup> sus/F* *F m*

I grip and she grips, And fast - er we're slid-ing.

*mf* *very intense*

*D<sup>b</sup>2* *Rit.*

Slid - ing and spill-ing, and what\_\_\_\_\_ can I do?\_\_\_\_\_

*Meno mosso* *A<sup>b</sup>5/B<sup>b</sup>* *A<sup>b</sup> Maj7/B<sup>b</sup>* *A<sup>b</sup>7/B<sup>b</sup>* *A<sup>b</sup>6/B<sup>b</sup>*

Come back to bed,\_\_\_\_\_ kid— Take me in - side\_\_\_\_\_ you— I

*p*

*E Maj7* *E<sup>b</sup>7 sus* *A<sup>b</sup> sus* *Allargando* *A<sup>b</sup> sus/G<sup>b</sup>*

pro-mise I won't lie\_\_\_\_\_ to you \_\_\_\_\_

*mp*

A tempo

EMaj7                      D<sup>b</sup>sus2/E                      A<sup>b</sup>sus/E<sup>b</sup>                      A<sup>b</sup>/E<sup>b</sup>

Hold \_\_\_\_\_ on,                      don't                      cry \_\_\_\_\_ yet— \_\_\_\_\_ I

*mf*

Fmin11                      Fmin7                      B<sup>b</sup>sus/D

\_\_\_\_\_ won't\_                      let                      you go. \_\_\_\_\_

D<sup>b</sup>2                      A<sup>b</sup>/C                      B<sup>b</sup>min7                      A<sup>b</sup>5                      Fmin7

All \_\_\_\_\_ right:                      the pan - ic re - cedes;

*f*                      *mp*

D<sup>b</sup>2                      A<sup>b</sup>/C                      B<sup>b</sup>min7                      A<sup>b</sup>5                      Fmin7

All \_\_\_\_\_ right:                      ev - 'ry - one bleeds;\_

*sub. f*                      *mp*

Db2 A<sup>b</sup>/C B<sup>b</sup>min7 A<sup>b</sup>5 Fmin7

All right: I get what I need,

*meno mosso, out of steam*

*sub. f* *mp* (l.v.)

And no -

*p*

DbMaj7 A<sup>b</sup>2/C B<sup>b</sup>min9 G7 EMaj7 C7 C6

- bo - dy needs to know

*mp* *push forward* *mf a tempo*

C+(b9) Fmin9 B<sup>b</sup>sus/D

3

*D<sup>b</sup>Maj7 A<sup>b</sup>2/C B<sup>b</sup>min9 G7* *EMaj7* *A<sup>b</sup>5* *A<sup>b</sup>7*

No - bo - dy needs to know .....

*mp* *p*

*Ped.*

*A<sup>b</sup>6* *A<sup>b</sup>m6*

And since I have to be in love\_\_\_ with some - one, Since I need to be in love\_\_\_ with some-one,

*(Ped)*

*B<sup>b</sup>m7(b5)* *D<sup>b</sup>/E<sup>b</sup>*

May-be I could be in love\_\_\_\_\_ with some - one Like

*mp* *molto rit. colla voce*

*(Ped)*

**Tempo I°** **Rit.**

*G5 (falsetto)* *GMaj7* *G7* *G6* *E<sup>b</sup>Maj7* *Gmin/D* *D7* *G*

You .....

*p* *p*

# LOVE TO ME

from *The Light in the Piazza*

Words and Music by  
ADAM GUETTEL

Tenderly

The introduction consists of three measures. The vocal line is silent. The piano accompaniment begins with a piano (*p*) dynamic. The right hand plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2. The key signature is one sharp (F#) and the time signature is 5/4.

FABRIZIO:

The first vocal line consists of three measures. The lyrics are: "The day we meet, the way you". The piano accompaniment continues with the same eighth-note patterns as the introduction. The vocal line begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment provides harmonic support with eighth-note figures.

The second vocal line consists of three measures. The lyrics are: "lean a - gainst the wind and do not". The piano accompaniment continues with the same eighth-note patterns. The vocal line begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment provides harmonic support with eighth-note figures.

know that you are beau - ti - ful,

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole note 'know', followed by quarter notes 'that', 'you', and 'are', and a half note 'beau - ti - ful,'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

or that an - y - one \_\_\_\_\_ is \_\_\_\_\_ watch - ing you.

The second system continues the musical score. The vocal line has a whole note rest for 'or', followed by quarter notes 'that', 'an - y - one', a half note rest, a quarter note 'is', another half note rest, and quarter notes 'watch - ing you.'. The piano accompaniment maintains its rhythmic pattern, with some melodic movement in the right hand.

This is what I see \_\_\_\_\_

The third system shows the vocal line with a whole note rest for 'This', followed by quarter notes 'is', 'what', 'I', and a half note 'see \_\_\_\_\_'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

And I

The fourth system begins with a whole note rest for 'And', followed by a quarter note 'I'. The piano accompaniment continues throughout the system.





see... Oh...

Oh...

You're not a lone!

Now I see as I have nev-er seen be -

fore, \_\_\_\_\_ since that mo - ment in the

This system contains the first two measures of the piece. The vocal line begins with a half note 'fore', followed by a four-measure rest. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

square \_\_\_\_\_ when your

This system contains the next two measures. The vocal line continues with a half note 'square', followed by a four-measure rest. The piano accompaniment maintains its rhythmic accompaniment.

hat is car - ried in the air \_\_\_\_\_

This system contains the next two measures. The vocal line begins with a half note 'hat', followed by a four-measure rest. The piano accompaniment continues with its characteristic eighth-note accompaniment.

just so you can chase it, \_\_\_\_\_

This system contains the final two measures of the piece. The vocal line begins with a half note 'just', followed by a four-measure rest. The piano accompaniment concludes with a final chord. The system ends with a double bar line and a 4/4 time signature.

just so I can be there This is how I know.

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "just so I can be there This is how I know." The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a simple harmonic accompaniment with some chords and moving lines.

This is what I see This is love to

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "This is what I see This is love to". The piano accompaniment continues with similar harmonic support. The system ends with a double bar line and a 5/4 time signature change.

me

The third system is in a 5/4 time signature. The vocal line has the lyric "me" followed by a long horizontal line indicating a sustained note. The piano accompaniment features a more complex, flowing melodic line in both hands, with some grace notes and slurs.

*rit*

The fourth system continues in 5/4 time. The vocal line has a long horizontal line. The piano accompaniment features a complex, flowing melodic line in both hands, with some grace notes and slurs. The system ends with a double bar line.

# ENDLESS NIGHT

from Disney Presents *The Lion King: The Broadway Musical*

Music by LEBO M, HANS ZIMMER  
and JAY RIFKIN  
Lyrics by JULIE TAYMOR

Freely

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction marked 'Freely'. The piano part consists of a simple harmonic accompaniment. The vocal line for Simba begins with the lyrics 'Where has the star - light gone?'. The piano accompaniment provides a steady accompaniment for the vocal line. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes various chords and melodic lines. The vocal line includes lyrics and musical notation. The piano accompaniment includes various chords and melodic lines.

**System 1:** Treble clef, G major, 4/4. Chords: G/D, D. Piano part: Treble clef, G major, 4/4. Bass clef, G major, 4/4. Dynamics: *p*.

**System 2:** Treble clef, G major, 4/4. Chords: A/D, D, G/D, D, D/C#. Vocal line: SIMBA: Where has the star - light gone? Piano part: Treble clef, G major, 4/4. Bass clef, G major, 4/4.

**System 3:** Treble clef, G major, 4/4. Chords: Bm, D/A, G, D/F#, D, Em7. Vocal line: Dark is the day \_\_\_\_\_ How can I Piano part: Treble clef, G major, 4/4. Bass clef, G major, 4/4.

**System 4:** Treble clef, G major, 4/4. Chords: D/F#, A, D/A, A, G/A. Vocal line: find my way home? \_\_\_\_\_ Piano part: Treble clef, G major, 4/4. Bass clef, G major, 4/4.

D Em/D D D/C# Bm D/A G

Home is an emp - ty dream, lost to the

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a half note 'Home' on G4, followed by 'is' on A4, 'an' on B4, 'emp - ty' on G4, 'dream,' on F#4, 'lost' on G4, and 'to the' on A4. The piano accompaniment consists of chords and moving lines in both hands.

D/F# D Em D/F#

night. Fa - ther, I feel so a -

The second system continues the vocal line with 'night.' on G4, 'Fa - ther,' on A4, 'I' on B4, 'feel' on G4, and 'so a -' on F#4. The piano accompaniment continues with chords and moving lines.

A Steadily Em

lone. You prom - ised you'd be there \_\_\_\_

The third system begins with a piano dynamic marking of *mf*. The vocal line has 'lone.' on G4, followed by 'You prom - ised you'd be there \_\_\_\_' on A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

D A/C#

when-ev - er I need - ed you When-ev - er I call your name,

The fourth system continues the vocal line with 'when-ev - er I need - ed you' on G4 and 'When-ev - er I call your name,' on A4. The piano accompaniment continues with chords and moving lines.

A Em

You're not an - y - where. I'm try - ing to hold on, \_\_\_\_\_

D A/C#

Just wait - ing to hear your voice. One word, - just a word will do

A D Em/D

to end \_\_\_\_\_ this night - mare When will the

*mp rall.* *a tempo*

D D/C# Bm D/A G D/F#

dawn - ing break, Oh, end - less night

D Em7 D/F# Em7 D A

Sleep - less, I dream of the day

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment has a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4 and a treble line of quarter notes: D4, E4, F#4, G4, A4, B4, C5. Chord symbols are placed above the vocal line.

D Em/D D D/C# Bm D/A G

when you were by my side guid - ing my

*mf*

The second system continues the vocal line and piano accompaniment. The vocal line has quarter notes: D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment has a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4 and a treble line of quarter notes: D4, E4, F#4, G4, A4, B4, C5. Chord symbols are placed above the vocal line. A dynamic marking of *mf* is present in the piano part.

D/F# D Em7 D/F# Em7 D

path \_\_\_\_\_ Fa - ther, I can't find the

The third system continues the vocal line and piano accompaniment. The vocal line has quarter notes: D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment has a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4 and a treble line of quarter notes: D4, E4, F#4, G4, A4, B4, C5. Chord symbols are placed above the vocal line.

A Em

way You prom - ised you'd be there \_\_\_\_\_

*f*

The fourth system continues the vocal line and piano accompaniment. The vocal line has quarter notes: D4, E4, F#4, G4, A4, B4, C5. The piano accompaniment has a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4 and a treble line of quarter notes: D4, E4, F#4, G4, A4, B4, C5. Chord symbols are placed above the vocal line. A dynamic marking of *f* is present in the piano part.



D A/C#

when-ev - er I need - ed you. When-ev - er I call your name,

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

A Em

you're not an - y-where I'm try - ing to hold on, \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and a bass line.

D A/C#

just wait - ing to hear your voice. One word, \_ just one word will do

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and a bass line.

A D

to end \_ this night - mare I know \_ that this night must end \_\_\_\_\_

*mp* *p*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and a bass line. The dynamic marking changes from *mp* to *p*.

G/D F#m/D D G/D F#m/D D

And \_ that the sun will rise, and \_ that the sun will rise.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melody with a half note followed by a quarter note, then a quarter note, and finally a half note. The lyrics are "And \_ that the sun will rise, and \_ that the sun will rise." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. Chord symbols G/D, F#m/D, and D are placed above the vocal line.

G/D F#m/D D

I know \_ that the clouds must clear \_ and \_ that the sun will shine,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "I know \_ that the clouds must clear \_ and \_ that the sun will shine,". The piano accompaniment continues with the same eighth-note accompaniment. Chord symbols G/D, F#m/D, and D are placed above the vocal line.

G/D F#m/D D D

and \_ that the sun will shine. I know \_ that this night will end \_

*cresc. poco a poco*

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "and \_ that the sun will shine. I know \_ that this night will end \_". The piano accompaniment continues with the same eighth-note accompaniment. Chord symbols G/D, F#m/D, and D are placed above the vocal line. The instruction "cresc. poco a poco" is written in the piano part.

G A6 Bm7 G A6 D

and \_ that the sun will rise, and \_ that the sun will rise.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line has the lyrics "and \_ that the sun will rise, and \_ that the sun will rise." The piano accompaniment continues with the same eighth-note accompaniment. Chord symbols G, A6, Bm7, G, A6, and D are placed above the vocal line.

G A Bm

I know that the clouds must clear and that the sun will

*f*

G(add9) D

rise.

*mp*

G A Bm7 G A D

# WHAT HAVE I DONE

from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG  
Lyrics by ALAIN BOUBLIL, JEAN-MARC NATEL  
and HERBERT KRETZMER

*Lento* ♩ = 72 *accel.* *rit.* *accel.*

*mp*

*rit.* *Più mosso* ♩ = 92

*f*

Detailed description: This block contains the piano introduction for the song. It is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo starts at *Lento* (♩ = 72) and includes markings for *accel.*, *rit.*, and *accel.* The dynamics range from *mp* to *f*. The music features a steady accompaniment in the left hand and chords in the right hand, with some melodic lines in the right hand during the *Più mosso* section.

♩ = ♩ VALJEAN:

What have I done, \_ sweet Je-sus what have I done? \_ Be-come a thief in the night, \_ be-come a dog on the run, \_ and have I

*mf*

Detailed description: This block shows the vocal line for Valjean. The tempo is marked as ♩ = ♩. The lyrics are: "What have I done, \_ sweet Je-sus what have I done? \_ Be-come a thief in the night, \_ be-come a dog on the run, \_ and have I". The music is in 3/4 time with a key signature of three flats. The dynamics are marked as *mf*. The vocal line is accompanied by piano accompaniment.

fall-en so far \_ and is the hour so late \_ that noth-ing re - mains \_ but the cry of my hate \_ The

Detailed description: This block continues the vocal line for Valjean. The lyrics are: "fall-en so far \_ and is the hour so late \_ that noth-ing re - mains \_ but the cry of my hate \_ The". The music is in 3/4 time with a key signature of three flats. The piano accompaniment continues to support the vocal line.

cries in the dark \_ that no-bod-y hears Here where I stand \_ at the turn - ing of the years? \_

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 7/8 time signature. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "cries in the dark \_ that no-bod-y hears Here where I stand \_ at the turn - ing of the years? \_".

If there's an-oth-er way to go

The second system continues the musical score. The vocal line has a double bar line and then resumes with the lyrics: "If there's an-oth-er way to go". The piano accompaniment continues with a similar rhythmic pattern.

I missed it twen-ty long years a-go My life was a war that could nev-er be won They

The third system features the vocal line with lyrics: "I missed it twen-ty long years a-go My life was a war that could nev-er be won They". The piano accompaniment includes a fermata over a chord in the bass line.

gave me a num-ber and mur - dered Val-jean When they chained me and left me for

The fourth system concludes the musical score. The vocal line has a fermata over a note and then continues with lyrics: "gave me a num-ber and mur - dered Val-jean When they chained me and left me for". The piano accompaniment features a triplet of eighth notes in the vocal line and a fermata in the bass line.

dead just for steal-ing a mouth-ful of bread.

*ff*

*mf subito*

Andante ♩ = 96

*mf*

Yet why did I al-low this man

*p*

To touch my soul and teach me love? He treat-ed me like an - y

*p*

oth - er. He gave me his trust, he called — me broth - er.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. A triplet of eighth notes (B4, A4, G4) is marked with a '3' above it. This is followed by a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The piano accompaniment is in a grand staff with a key signature of one flat. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

My life he claims for God a - bove Can such things

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar harmonic support.

be? For I had come to hate the world,

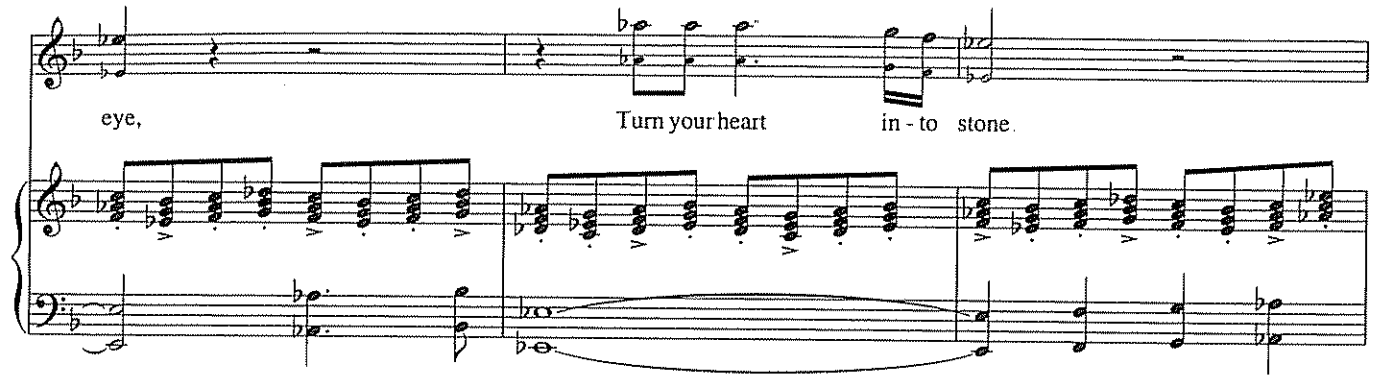
The third system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar harmonic support.

*Poco più mosso*

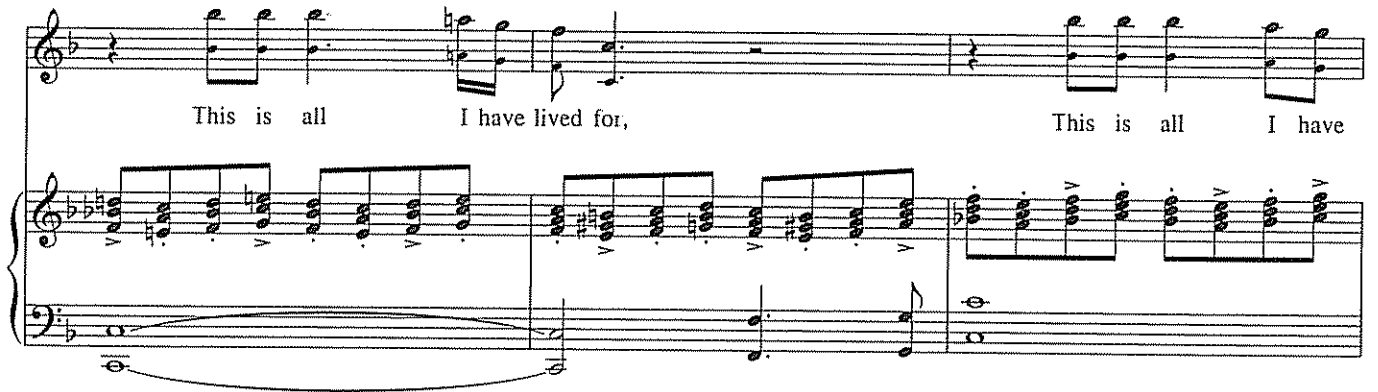
This world that al - ways hat - ed me Take an eye for an

The fourth system of music begins with the tempo instruction *Poco più mosso*. The vocal line starts with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a quarter rest, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment features dynamic markings: *sfz* (sforzando) and *mf* (mezzo-forte). The piano part includes a series of chords and moving lines, with a long note in the right hand.

eye, Turn your heart in - to stone.



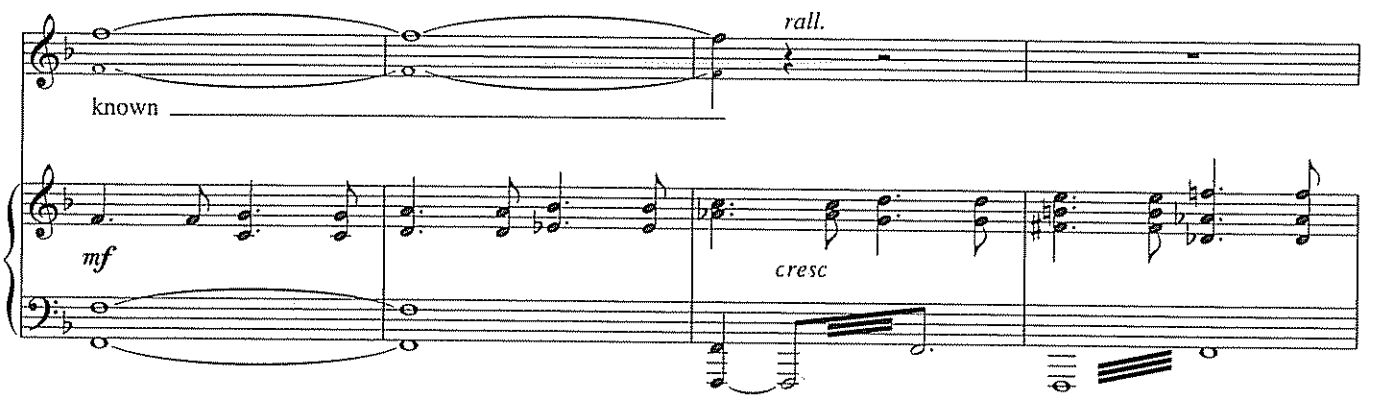
This is all I have lived for, This is all I have



known

*rall.*

*mf* *cresc*



**A tempo primo**

One word from him and I'd be back Be-neath the lash, up - on the

*p sub*





rack, In - stead he of - fers me my free - dom. I

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "In - stead he of - fers me my free - dom. I". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

feel my shame in - side me like a knife - He told me that I have a

The second system continues the musical score. The vocal line includes a triplet of eighth notes marked with a "3" above them, with the lyrics "feel my shame in - side me like a knife -". The piano accompaniment continues with similar melodic and harmonic patterns.

soul, How does he know?

The third system shows the vocal line with the lyrics "soul, How does he know?". The piano accompaniment provides a harmonic foundation for the vocal melody.

What spir - it comes to move my life. *rall.* Is there an - oth - er way to

The fourth system concludes the page. The vocal line has the lyrics "What spir - it comes to move my life. *rall.* Is there an - oth - er way to". The piano accompaniment features a more complex texture in the right hand, with some chords and melodic lines.

Lento - recitativo

go? I am reach-ing but I fall and the night is clos-ing in And I

*p*

*cresc. poco a poco*

*poco più mosso*

stare in - to the void, to the whirl-pool of my sin. I'll es - cape now from the world, from the

*mf cresc. sempre*

*8va if possible*

*rall.*

world of Jean Val-jean Jean Val - jean is noth - ing now, an - oth - er sto - ry must be -

*f*

Piu mosso (in tempo)

*8va*

gin

*ff*

# WHO AM I?

from *Les Misérables*

Music by CLAUDE-MICHEL SCHÖNBERG  
 Lyrics by ALAIN BOUBLIL,  
 JEAN-MARC NATEL and HERBERT KRETZMER

Largo ♩ = 60

*mp*

The piano introduction consists of two staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The music is marked 'mp' (mezzo-piano). It features a slow, steady accompaniment with chords in the right hand and a more active bass line in the left hand.

VALJEAN:

He thinks that man is me \_ he knew him at a

The first vocal line is in treble clef, starting with a whole rest followed by a half note 'me' and a quarter note 'he'. The piano accompaniment is in bass clef, featuring a rhythmic pattern of eighth notes with slurs and ties. The key signature remains two flats. The piano part is marked 'p' (piano).

glance. This stran-ger he has found. this man could be my

The second vocal line continues the melody, with the piano accompaniment providing a consistent rhythmic and harmonic support. The lyrics are: 'glance. This stran-ger he has found. this man could be my'. The piano part continues with the same eighth-note pattern.

chance. Why should I save his hide — why should I right this

wrong? When I have come so far — and strug-gled for so

*poco rall.* **Lento - recitative**  
 long If I speak — I am — con-demned. If I stay

**Andante** ♩ = 70  
 si - lent I am damned . I am the mas - ter of hun - dreds of work - ers, they

all look to me. Can I a - ban - don them, how would they live — if

*3* *rall.* *Recit.*  
I am not free? If I speak I am con-demned

*Andante* ♩ = 70  
If I stay si-lent I am damned.

*poco rit.* *a tempo*  
Who am I? Can I con-demn this man to

*cresc poco a poco*

slav-er - y, Pre-tend I do not feel his a - go - ny? This

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "slav-er - y, Pre-tend I do not feel his a - go - ny? This". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand features a continuous eighth-note arpeggiated pattern, while the left hand plays a simple bass line with some chords.

in - no - cent who wears my face, who goes to judg - ment in my place, Who am

The second system continues the musical score. The vocal line lyrics are "in - no - cent who wears my face, who goes to judg - ment in my place, Who am". The piano accompaniment maintains the same arpeggiated pattern in the right hand and bass line in the left hand.

I? Can I con-veal my-self for ev-er-more, Pre-tend I'm not the man I

The third system continues the musical score. The vocal line lyrics are "I? Can I con-veal my-self for ev-er-more, Pre-tend I'm not the man I". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

was be - fore? And must my name un - til I de be no more than an al - i - bi, must I

The fourth system concludes the musical score. The vocal line lyrics are "was be - fore? And must my name un - til I de be no more than an al - i - bi, must I". The piano accompaniment continues with the same arpeggiated pattern and bass line.

lie?\_ How can I ev-er face my fel-low men, How can I ev-er face my-

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a melodic phrase starting on a G4 note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The dynamic marking *mf* is placed at the beginning of the piano part.

self a-gain. My soul be-longs to God, I know, I made that bar-gain long a-go, He

Detailed description: This system contains measures 3 and 4. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the eighth-note accompaniment in the right hand and the bass line in the left hand.

*rall*  
gave me hope when hope was gone, He gave me strength to jour-ney on Who am

*f [colla voce]*

Detailed description: This system contains measures 5 and 6. The tempo marking *rall* is placed above the vocal line. The vocal line has a more expressive, slower feel. The piano accompaniment includes some chords marked with an 'x' in the left hand. The dynamic marking *f [colla voce]* is placed below the piano part.

*a tempo*  
I? Who am

*f*

Detailed description: This system contains measures 7 and 8. The tempo marking *a tempo* is placed above the vocal line. The vocal line returns to a more rhythmic feel. The piano accompaniment continues with the eighth-note accompaniment. The dynamic marking *f* is placed below the piano part.

I? I'm Jean Val - jean!

*rall*  
And so, Ja - vert, you see it's true, That man bears

*a tempo*  
no more guilt than you. Who am I?

Two four six o one!



# GOODNIGHT SAIGON

from *Movin' Out*

Words and Music by  
BILLY JOEL

Slow and steady

Introduction for piano. The music is in 4/4 time, marked *mp*. The key signature has one flat (B-flat major). The first system shows chords F, D, and Bbmaj7. The piano part features a steady accompaniment of eighth notes in the right hand and quarter notes in the left hand.

Vocal line and piano accompaniment for the first line of lyrics. The vocal melody is in 4/4 time, marked *mp*. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chords above the vocal line are G9, Dm/F, G7, C, and C/E.

We met as soul mates On Par - is Is - land We left as

Vocal line and piano accompaniment for the second line of lyrics. The vocal melody continues in 4/4 time, marked *mp*. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chords above the vocal line are Dm/F, G, C, Em, and Am.

in - mates From an a - sy - lum And we were sharp As sharp as

Vocal line and piano accompaniment for the third line of lyrics. The vocal melody continues in 4/4 time, marked *mp*. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. Chords above the vocal line are Em, Am, Dm, Dm/C, G/B, Dm7/A, and G.

knives And we were so gung - ho To lay down our lives — We had no

*f* Dm/F G7 C E

cam - 'ras To shoot the land - scape We passed the  
 six weeks On Par - ris Is - land We held the

8vb

Dm/F G7 C

hash pipe And played our Doors tapes And it was  
 coast - line They held the high - lands And they were

Em Am Em Am

dark sharp So dark at night And we held  
 sharp As sharp as knives They heard the

Dm Dm/C Bb F/A

on to each oth - er Like broth - er to broth - er We prom - ised our moth - ers we'd write  
 hum of our mo - tors They count - ed the ro - tors And wait - ed for us to ar - rive

Gm7 C/Bb F/A Bb C C/Bb

And we would all go down to - geth - er We said we'd

F/A Bb G7/B C C/Bb F/A Bb Dm/A

all go down to - geth - er Yes we would all go down to -

To Coda

G9 F D

geth - er

G9 Dm/F G7 C E

Re - mem - ber Char - lie Re - mem - ber Bak - er They left their

Dm/F G C Em Am

child - hood On ev - 'ry a - cre And who was wrong? And who was

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The bass line includes a triplet of eighth notes and a sextuplet of eighth notes.

Em Am Dm Dm/C

right? It did - n't mat - ter in the thick of the fight

The second system continues the musical score. The vocal line has a half note G4, a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment features chords and a bass line with some grace notes.

Bb G9 Hymnlike Am p G/B

We held the

The third system introduces a new section marked 'Hymnlike'. The vocal line has a half note G3, a quarter rest, a quarter note G3, and a quarter note A3. The piano accompaniment is in a lower register, with chords and a bass line. Dynamics include *mp* and *sempre p*.

C Dm E Dm/F E E7b9

day In the palm Of our hand

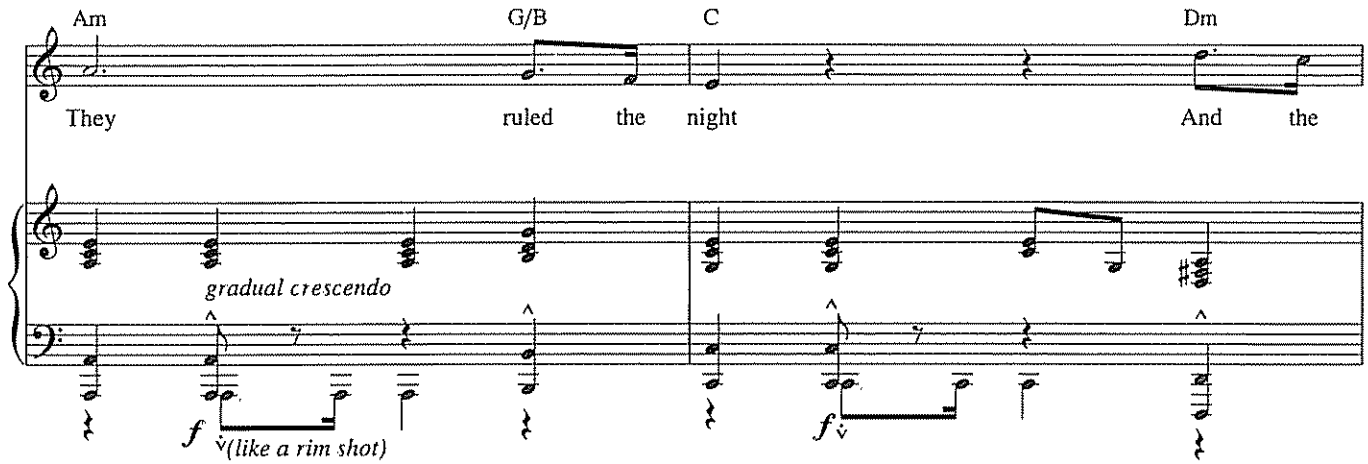
The fourth system concludes the musical score. The vocal line has a half note G3, a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, and a half note G3. The piano accompaniment features chords and a bass line with dynamics like *mf* and *p*.

Am G/B C Dm

They ruled the night And the

*gradual crescendo*

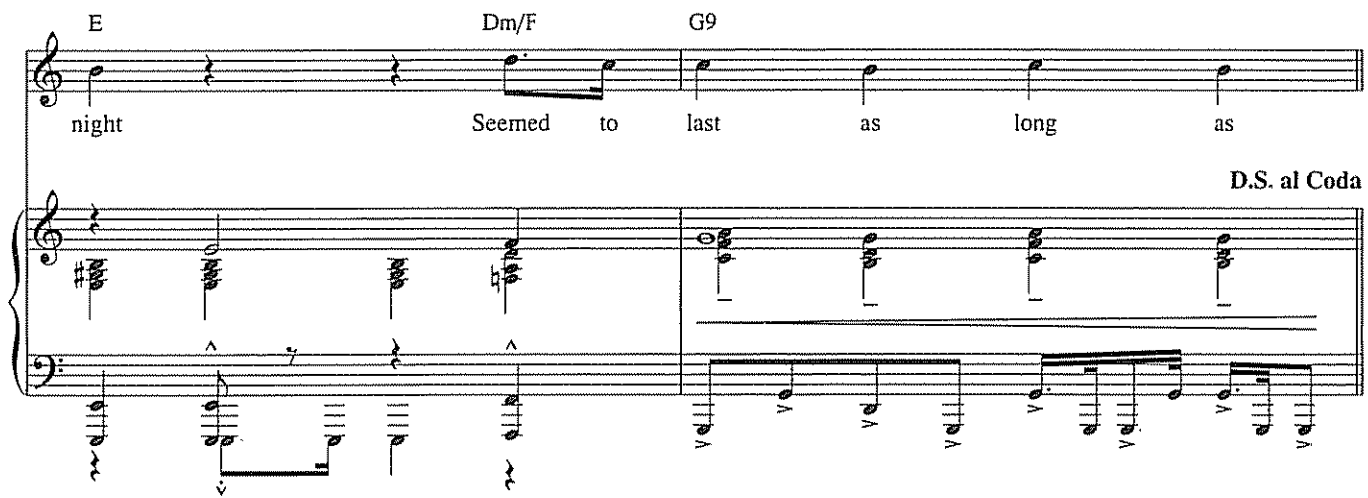
*f* *v̇* (like a rim shot)



E Dm/F G9

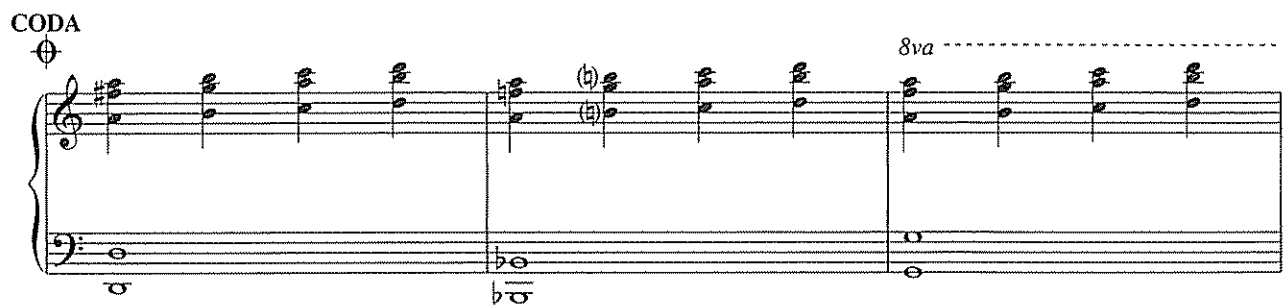
night Seemed to last as long as

D.S. al Coda

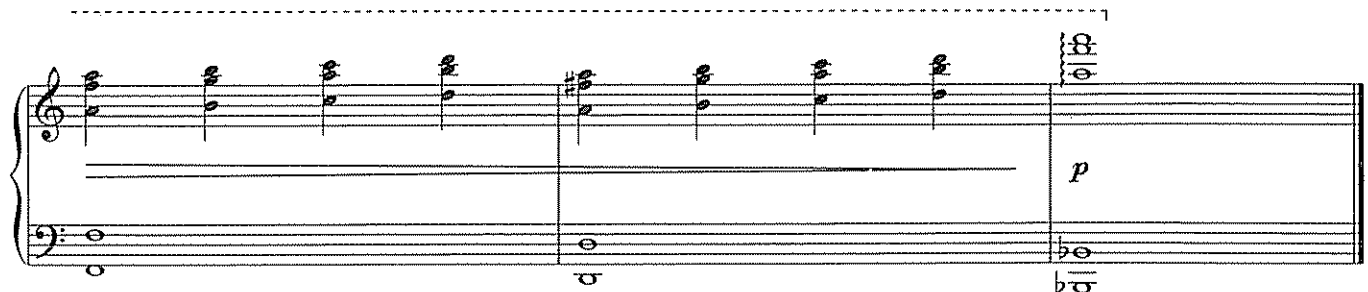


CODA

8va



*p*



# SHIPOOPI

from Meredith Willson's *The Music Man*

Words and Music by  
MEREDITH WILLSON

Very fast

MARCELLUS:

Now, a

wom-an who'll kiss on the ver - y first date is us - u' - ly a hus - sy, And a

wom-an who'll kiss on the sec-ond time out is an - y - thing but fus - sy. But a

wom-an who'll wait 'til the third time a-round, head in the clouds, feet on the ground,

she's the girl he's glad he's found. — She's his Shi - poo-pi! — Shi -

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "she's the girl he's glad he's found. — She's his Shi - poo-pi! — Shi -". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a melodic line in the right hand and a bass line in the left hand.

poo - pi, Shi - poo - pi, Shi - poo - pi, the girl who's hard to get Shi -

The second system of the musical score. The vocal line continues with the lyrics: "poo - pi, Shi - poo - pi, Shi - poo - pi, the girl who's hard to get Shi -". The piano accompaniment continues with a similar melodic and bass line.

poo - pi, Shi - poo - pi, Shi - poo - pi. But you can win her

The third system of the musical score. The vocal line continues with the lyrics: "poo - pi, Shi - poo - pi, Shi - poo - pi. But you can win her". The piano accompaniment continues with a similar melodic and bass line.

yet. Walk her once just to raise the cur-tain, then you walk a-round twice and you

The fourth system of the musical score. The vocal line continues with the lyrics: "yet. Walk her once just to raise the cur-tain, then you walk a-round twice and you". The piano accompaniment continues with a similar melodic and bass line. A dynamic marking of *P* (piano) is present in the piano part.

make for cer-tain                      Once more in the flow - er gar-den, She will nev-er get sore if you

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note 'make', followed by a quarter note 'for', a quarter rest, a quarter note 'cer-tain', a quarter rest, a quarter note 'Once', a quarter note 'more', a quarter note 'in', a quarter note 'the', a quarter note 'flow', a quarter note 'er', a quarter note 'gar-den,', a quarter note 'She', a quarter note 'will', a quarter note 'nev-er', a quarter note 'get', a quarter note 'sore', a quarter note 'if', and a quarter note 'you'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings like 'v' and 'p'.

beg her par-don.

The second system continues the vocal line with a half note 'beg', a quarter note 'her', a quarter note 'par-don.', followed by a quarter rest. The piano accompaniment continues with chords and moving lines, including dynamic markings like 'p'.

Squeeze her once when she

The third system shows the vocal line with a quarter rest, a quarter note 'Squeeze', a quarter note 'her', a quarter note 'once', a quarter note 'when', a quarter note 'she', followed by a quarter rest. The piano accompaniment continues with chords and moving lines, including a dynamic marking 'p'.

is - n't look-in'. If you get a squeeze back that's fan - cy cook-in'.                      Once more for a

The fourth system continues the vocal line with a quarter note 'is - n't', a quarter note 'look-in'.', a quarter note 'If', a quarter note 'you', a quarter note 'get', a quarter note 'a', a quarter note 'squeeze', a quarter note 'back', a quarter note 'that's', a quarter note 'fan - cy', a quarter note 'cook-in'.', a quarter note 'Once', a quarter note 'more', a quarter note 'for', and a quarter note 'a'. The piano accompaniment continues with chords and moving lines, including dynamic markings like 'v' and 'p'.



pep - per-up-per. She will nev - er get sore on her way to sup-per.

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "pep - per-up-per. She will nev - er get sore on her way to sup-per." The piano accompaniment is in a grand staff (treble and bass clefs) and includes dynamic markings such as *v* (forte) and *mf* (mezzo-forte).

Do, re, mi, fa, sol, la, si, do, ——— si,

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "Do, re, mi, fa, sol, la, si, do, ——— si,". The piano accompaniment includes dynamic markings like *v* and *mf*.

do. Now lit - tle ol' Sal was a No - Gal, as an - y - one could

The third system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "do. Now lit - tle ol' Sal was a No - Gal, as an - y - one could". The piano accompaniment includes a dynamic marking of *p* (piano).

see Look - it her now. She's a Go - Gal, who on - ly goes for

The fourth system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics: "see Look - it her now. She's a Go - Gal, who on - ly goes for". The piano accompaniment includes dynamic markings like *v* and *mf*.

me. Squeeze — her once when she is - n't look-in'. If you get a squeeze back that's

fan - cy cook-in' Once more for a pep - per-up-per She will nev-er get sore on her

way to sup - per Do, re, mi, fa, sol, la, si, do, — si

do Shi - poo - pi, Shi - poo - pi, Shi - poo - pi. the

girl who's hard to get, Shi - poo - pi, Shi - poo - pi, Shi -

The first system of music 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 sharp (F#). The lyrics are "girl who's hard to get, Shi - poo - pi, Shi - poo - pi, Shi -". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

poo - pi, but you can win her yet. You

The second system continues the vocal line and piano accompaniment. The lyrics are "poo - pi, but you can win her yet. You". The piano accompaniment includes a triplet of eighth notes in the right hand and a "R.H." marking with a vertical line and notes in the right hand.

can win her yet.

The third system continues the vocal line and piano accompaniment. The lyrics are "can win her yet.". The piano accompaniment features a "cresc." marking and a series of chords in the right hand, with a vertical line and notes in the right hand.

(shouted) *ff*  
Shi - poo - pi!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "(shouted) *ff* Shi - poo - pi!". The piano accompaniment features a "fff" marking and a series of chords in the right hand, with a vertical line and notes in the right hand.

# A MAN COULD GO QUITE MAD

from *The Mystery of Edwin Drood*

Words and Music by  
RUPERT HOLMES

Largo (ad lib.) 1st time  
Andante (in tempo) 2nd time

**JASPER:**

C#m G#/C# B/C# Amaj7/C#

An - oth - er trif - ling day, one more soul - stif - ling day  
Un - bless - ed are the dull, one cease - less peace - less lull

Fmaj7/C Fmaj7/B Dm7/A G7 A/G Dmsus2/F Dm/F

— of — blind - ing pain. Bore - dom grinds my — brain  
— Some — won - drous night storm - struck thun - d'rous — light

**Poco allegro misterioso**

E<sup>o</sup>7sus/Bb E<sup>o</sup>7/Bb rit. 3 Asus A Dm Dm(maj6) Dm(maj7) Dm/A

down — to the grain  
will — cast me right.

Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A

Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A

A man could go quite mad and  
A sculp - tor lack - ing arms, a

Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A

not be all that bad; con - sid - er each su - perb dis - turb - ing  
sor - c'rer lack - ing charms, a fiend who fright - ens no one for there's

B7 A/C# Dm B7/D# Em7 D/F#

urge you've ev - er had to curse a - loud in church or choke each  
no one that he harms, whose clutch - es clutch at on - ly des - p'rate

Ped. Ped. Ped. Ped.

G D/F# Esus E E7/B

bloke who throws a smile your way  
 re - spite from this dim tab - leau.

Ped. Ped. Ped. \*

E<sup>o</sup>7/Bb A Dm Dm(maj6) Dm(maj7) Dm/A

Be that as it may, a man could have bad dreams and  
 Know - ing this is so, I hide my - self in thought, where

Fmaj7 F Fmaj7 Fmaj6/C Dm Dm(maj6) Dm(maj7) Dm/A

not be all he seems yet not be far re - moved from all the  
 one can - not be caught, and feed on dreams that con - tra - dict each

B7 C#m7 Dm(maj6) B7/D# Em7 C#7b9

no - blest of ex - tremes. Some - times I think that san - i - ty is  
 e - dict I've been taught. And if some - day I lose my way and

Ped. Ped. Ped. Ped. Ped. Ped.

Dsus2/F#                      F/B                      F#m/B                      1                      Em7b5/Bb                      A7  
 just    a    pass - ing    fad;    a    man    could    go    quite  
 mind    you'll    find    me    glad;    a    a    man    could    go    quite

Ped.                      Ped.                      Ped.                      \*

Dm                      2                      Em7b5/Bb                      A7  
 mad                      man    could    go    quite,

Em7b5/Bb                      A7                      C7                      F#7                      C7                      A7  
 man    could    go    quite,    man    could    go

sub. p                      ff

C7                      A7                      C7                      F#7                      Dm  
 —                      quite    mad.

# AWAITING YOU

from *Myths and Hymns*

Music and Lyrics by  
ADAM GUETTEL

Steady (♩=70)

Shin-ing in the eyes of ev - 'ry child, and in the

*p*

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "Shin-ing in the eyes of ev - 'ry child," are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs). The right hand plays a series of chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand plays a simple bass line: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. A dynamic marking of *p* is placed below the piano staff.

flame of dawn re - flect - ing on the o - pen sea,

3

Detailed description: This system contains the next two staves of music. The vocal line continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "flame of dawn re - flect - ing on the o - pen sea," are written below. A triplet of eighth notes (G4, A4, B4) is marked with a "3" above it. The piano accompaniment continues with chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand plays a bass line: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. A dynamic marking of *p* is placed below the piano staff.

in ev - 'ry fu - ry and ev - 'ry love you are a - wait - ing me.

*mf* *p*

8<sup>th</sup>-----

Detailed description: This system contains the final two staves of music. The vocal line continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The lyrics "in ev - 'ry fu - ry and ev - 'ry love you are a - wait - ing me." are written below. The piano accompaniment continues with chords: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand plays a bass line: G2, A2, B2, C3, B2, A2, G2, F2, E2, D2. Dynamic markings of *mf* and *p* are placed below the piano staff. An 8<sup>th</sup> note symbol is at the bottom of the page.



But what a - bout the child — who can - <sup>3</sup> not breathe? — Or the

<sup>3</sup> gen - tle sage — who won't see the age — of thir - ty - two? —

Then — what is reign - ing from — a - bove? — I am —

*mf* *f*

8<sup>th</sup>.....

- a - wait - ing, I — am a - wait - ing you —

*p* *mf* *p*

Light it all and burn— it to the ground! Go a - head and let— your thun-der sound.

*f*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Light it all and burn— it to the ground! Go a - head and let— your thun-der sound." The piano accompaniment consists of two staves: the upper staff is in a bass clef with chords and some melodic movement, and the lower staff is in a bass clef with a simple bass line. A dynamic marking of *f* (forte) is placed at the beginning of the piano part.

Let me watch my loves— and my teach - ers slow - ly fade— a - way

*rit.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Let me watch my loves— and my teach - ers slow - ly fade— a - way". The piano accompaniment continues with chords and a bass line. A *rit.* (ritardando) marking is present. The system ends with a double bar line and a sub-octave marking *8<sup>va</sup>*.

I'll just have to wait— an - oth - er day May - be "In God we trust": just a luck -

*rit.* *colla voce p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "I'll just have to wait— an - oth - er day May - be 'In God we trust': just a luck -". The piano accompaniment features a *rit.* marking followed by a *colla voce p* (piano) marking. The system ends with a double bar line and a sub-octave marking *(8<sup>va</sup>)*.

- y charm — May - be faith is on - ly hop - ing that we will

*a tempo*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "- y charm — May - be faith is on - ly hop - ing that we will". The piano accompaniment continues with chords and a bass line. A *a tempo* marking is present. The system ends with a double bar line and a sub-octave marking *8<sup>va</sup>*.

rise a - new \_\_\_\_\_ And so I rise \_\_\_\_\_ and so \_\_\_\_\_ I stand \_\_\_\_\_

*mf* *f*

(8<sup>vb</sup>).....

I am \_\_\_\_\_ a - wait - ing \_\_\_\_\_ you \_\_\_\_\_ Oh, \_\_\_\_\_

*ff* *p* *rit.*

8<sup>vb</sup>.....

I will still \_\_\_\_\_ be stand - ing here \_\_\_\_\_ a - wait - ing \_\_\_\_\_ you \_\_\_\_\_

*a tempo* *decresc* *pp* *ff*

Light it all and burn \_\_\_\_\_ it to the ground! Go a - head and let \_\_\_\_\_ your thun - der sound.

*ff*

Let me watch my loves— and my teach - ers slow - ly fade— a-way.

*decresc.*

8<sup>va</sup>.....

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment consists of two staves in bass clef. The lyrics are "Let me watch my loves— and my teach - ers slow - ly fade— a-way." The piano part features a descending melodic line in the right hand and a steady bass line in the left hand. A dynamic marking of *decresc.* is placed above the piano part. An octave sign 8<sup>va</sup> is located below the piano part.

I'll just have to wait— an - oth - er day

*mf* *Vocalise solo*

*mf*

(8<sup>va</sup>).....

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment consists of two staves in bass clef. The lyrics are "I'll just have to wait— an - oth - er day". The piano part features a rhythmic accompaniment with chords. A dynamic marking of *mf* is placed above the piano part. A *Vocalise solo* marking is placed above the vocal line. An octave sign (8<sup>va</sup>) is located below the piano part.

(8<sup>va</sup>).....

Detailed description: This system contains the piano accompaniment for the third system. It consists of two staves in bass clef. The piano part features a rhythmic accompaniment with chords. An octave sign (8<sup>va</sup>) is located below the piano part.

And so I rise, — and so — I stand —

(8<sup>va</sup>).....

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in a treble clef. The piano accompaniment consists of two staves in bass clef. The lyrics are "And so I rise, — and so — I stand —". The piano part features a rhythmic accompaniment with chords. An octave sign (8<sup>va</sup>) is located below the piano part.

— I am — a - wait - ing, I — am a - wait - ing you.

*mf*

8<sup>th</sup>.....

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a whole rest, followed by a melodic phrase starting on a half note. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is placed above the piano part. An 8<sup>th</sup> note is indicated in the bass line.

A - wait - ing you. — Oh, — I will still — be stand - ing here — a - wait -

*rit* *a tempo*

8<sup>th</sup>..... *loco*

Detailed description: This system contains measures 3 through 6. The vocal line continues with a melodic phrase, a whole rest, and another melodic phrase. The piano accompaniment features a *rit* (ritardando) in the first two measures and *a tempo* in the last two. The bass line includes an 8<sup>th</sup> note and the instruction *loco*.

- ing — you —

*decresc.* *p*

(4)

Detailed description: This system contains measures 7 through 9. The vocal line ends with a melodic phrase and a whole rest. The piano accompaniment features a *decresc.* (decrescendo) and a dynamic marking of *p* (piano). The system concludes with a measure marked with a circled 4, indicating a fourth ending.

# THAT FACE

from *The Producers*

Music and Lyrics by  
MEL BROOKS

Slowly and Sweetly

C6 B+ Gm/Bb A7 Dm9

*p*

Bb7 C/G G7sus

Freely, moving forward

Dm7 Em7 F G13 Cadd9 Dm7 G9 C/E Dm7

LEO:

The urge to merge can rob us of our sens-es. The

*poco rit.* *mf colla voce*

Dm11 G7 G Cadd9 Dm7 G9

need to breed can make a man a drone We must be on a - lert with our de -

Em7b5/Bb      A7      Dm11      G7      C

fens - es      for ev - 'ry skirt will test tes - tos - ter - one.      So

E      B7      E      B7

*più mosso*

know-ing this, I sev-ered all con - nec-tion      with an - y crea-ture sport-ing silk or

*più mosso*

E      G      D7      G

lace.      I was firm - ly head-ed in the right di - rec - tion      when

D7      Slowly      Gm9      C13

sud - den - ly I stum - bled on that face.      That

## With a lilt, in 2

F6 Gm9 C13 F6

face, that face, that dan - ger - ous face. — I

*mf*

F Gm7 C7b9 Fmaj9 F6 Gm

mus - n't be un - wise ————— Those lips, that

F6 E/F Gm7 C9b5 C9

nose, those eyes could lead to my de -

F6 Dm7 G7 C7 F6 Gm7 C13 F6

mise That face, that face, that mar - ve - lous face, —



Gm7 Gm7b5/C F9

I nev - er should be - gin. Those

Gm7 F6 E/F

cheeks, that neck, that chin will

Gm9 C6b9 F6

sure - ly do me in. I

Cm7 F13 Cm7 F13 Bb Bb6

must be smart and hide my heart if she's with - in a mile. If

Chords: Dm7 G13 Dm7 G13 Gm9/A Gm7b5 C7

I don't duck, I'm out of luck. She'd kill me with her smile. That

*rit.* *colla voce*

**A Tempo**  
Chords: F6 Gm7 C13 F6

face, that face, that fa - bu - lous face, it's

Chords: Gm7 C7b9 Cm9 F13

clear I must be - ware I'm

Chords: Bbmaj9#11 Gm7b5 F6/C D+/F# D7b9 Gm7

ce - tain if I fall in love I'm lost with - out a trace, but it's worth it,

\*The companion accompaniment CD cuts to the second ending.

C13 F<sup>6</sup><sub>9</sub> Gm7 C<sup>6</sup><sub>9</sub> F<sup>6</sup><sub>9</sub> Dm7 Gm9 C9

for that face \_\_\_\_\_ That

<sup>2</sup> B $\flat$  maj9#11 *espressivo* Gm7b5 F6/C D7+

cer - tain if I fall in love I'm lost with - out a trace, \_\_\_\_\_

*rit., freely*

Gm11 C13 **A Tempo, in 2** F6 Db9

\_\_\_\_\_ but it's worth it for that face \_\_\_\_\_

*rit*

F6 Db9 F<sup>6</sup><sub>9</sub> C9

# 'TIL HIM

from *The Producers*

Music and Lyrics by  
MEL BROOKS

Moderate Ballad

F(add9) Fsus F(add9) Fsus

*mp*

The piano introduction consists of four measures in 4/4 time. The right hand plays chords: F(add9) in the first measure, Fsus in the second, F(add9) in the third, and Fsus in the fourth. The left hand plays a simple bass line with quarter notes: F2, A2, C3, D3 in the first measure, and F2, A2, C3, D3 in the second, third, and fourth measures.

F LEO: Bb/F C7/F F(add9)

No one ev - er made me feel like some - one 'til him.

The first system shows the vocal line for LEO. The melody starts on a half note F4, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb11, C12, D12, E12, F12, G12, A12, Bb13, C14, D14, E14, F14, G14, A14, Bb15, C16, D16, E16, F16, G16, A16, Bb17, C18, D18, E18, F18, G18, A18, Bb19, C20, D20, E20, F20, G20, A20, Bb21, C22, D22, E22, F22, G22, A22, Bb23, C24, D24, E24, F24, G24, A24, Bb25, C26, D26, E26, F26, G26, A26, Bb27, C28, D28, E28, F28, G28, A28, Bb29, C30, D30, E30, F30, G30, A30, Bb31, C32, D32, E32, F32, G32, A32, Bb33, C34, D34, E34, F34, G34, A34, Bb35, C36, D36, E36, F36, G36, A36, Bb37, C38, D38, E38, F38, G38, A38, Bb39, C40, D40, E40, F40, G40, A40, Bb41, C42, D42, E42, F42, G42, A42, Bb43, C44, D44, E44, F44, G44, A44, Bb45, C46, D46, E46, F46, G46, A46, Bb47, C48, D48, E48, F48, G48, A48, Bb49, C50, D50, E50, F50, G50, A50, Bb51, C52, D52, E52, F52, G52, A52, Bb53, C54, D54, E54, F54, G54, A54, Bb55, C56, D56, E56, F56, G56, A56, Bb57, C58, D58, E58, F58, G58, A58, Bb59, C60, D60, E60, F60, G60, A60, Bb61, C62, D62, E62, F62, G62, A62, Bb63, C64, D64, E64, F64, G64, A64, Bb65, C66, D66, E66, F66, G66, A66, Bb67, C68, D68, E68, F68, G68, A68, Bb69, C70, D70, E70, F70, G70, A70, Bb71, C72, D72, E72, F72, G72, A72, Bb73, C74, D74, E74, F74, G74, A74, Bb75, C76, D76, E76, F76, G76, A76, Bb77, C78, D78, E78, F78, G78, A78, Bb79, C80, D80, E80, F80, G80, A80, Bb81, C82, D82, E82, F82, G82, A82, Bb83, C84, D84, E84, F84, G84, A84, Bb85, C86, D86, E86, F86, G86, A86, Bb87, C88, D88, E88, F88, G88, A88, Bb89, C90, D90, E90, F90, G90, A90, Bb91, C92, D92, E92, F92, G92, A92, Bb93, C94, D94, E94, F94, G94, A94, Bb95, C96, D96, E96, F96, G96, A96, Bb97, C98, D98, E98, F98, G98, A98, Bb99, C100, D100, E100, F100, G100, A100, Bb101, C102, D102, E102, F102, G102, A102, Bb103, C104, D104, E104, F104, G104, A104, Bb105, C106, D106, E106, F106, 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C7 C7/Bb Am7 D7

trag - ic, al - ways tim - id, nev - er took a chance,

Gm Cdim7/G G7sus G7 C7

then I felt his mag - ic and my heart be - gan to dance!

Gm7/C C13 F Bb/F C7

I was al - ways fright - ened, fraught with wor - ry 'til

*mp*

Fmaj7 C7/F F(add9)

him I was go - ing no - where in a

C7/F Am7b5 D7

hur - ry 'til him.

Gm7 Bbm Am7 Am7/D D7

He filled up my emp - ty life, filled it to the brim. \_\_\_\_\_

*f* *poco rit.*

G7sus G7 Gm7b5

There could nev - er ev - er be an - oth - er one \_\_\_\_\_ like

*poco rit*

Slowly F Bb/F F(add9)

him \_\_\_\_\_

# ONE TRACK MIND

from *Sweet Smell of Success*

Music by MARVIN HAMLISCH  
Lyrics by CRAIG CARNELIA

Brightly, in 2

A/E Ab/E

Em7 Ab/E

A/E Ab/E

Em7 Ab/E

mf

A/E

Ab/E

Em7

F#7/E

Fmaj7/E

E7  
FALCO:

Well, I got me a

A6/9

C#m7b5

F#7#5

Bm11

C#m7

D6

one track— mind and a room for— two, and when

Bm11 C#m7 D(add2) E9#5 Amaj9 E7#5

three or four o' - clock ar - rives\_\_\_\_\_ I'll be lov - in' a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line contains the lyrics "three or four o' - clock ar - rives\_\_\_\_\_ I'll be lov - in' a". The piano accompaniment consists of chords and moving lines in both hands.

A6/9 C#m7b5 F#7#5 F#13 G13 Cmaj13 C#7#9 C6/9 C7

girl "five... six" on the sev - enth\_\_\_\_\_ floor,\_\_\_\_\_ liv - in'

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "girl 'five... six' on the sev - enth\_\_\_\_\_ floor,\_\_\_\_\_ liv - in'". The piano accompaniment features more complex chordal textures and melodic lines.

Dm9 F/G Bm11 E7sus

eight of my nine lives If you're look - in' for

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "eight of my nine lives If you're look - in' for". The piano accompaniment includes a triplet of eighth notes in the right hand.

A6/9 C#m7b5 F#7#5 Bm11 C#m7 D6

one who's\_\_\_\_\_ rich. I got noth - in'\_\_\_\_\_ much, just a

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "one who's\_\_\_\_\_ rich. I got noth - in'\_\_\_\_\_ much, just a". The piano accompaniment continues with harmonic support.



Dmaj7/E                      E7#5                      G/A                      A7b9

sin - gle and two fives \_\_\_\_\_ But

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'sin', a quarter note 'gle', a quarter note 'and', a quarter note 'two', a half note 'fives' with a long horizontal line underneath, and a quarter note 'But'. The piano accompaniment features a steady bass line with chords in the right hand.

D6                      D#dim7                      A/E                      F#7#5(b9)

if you like your lov - in', you'll be one to find You can

Detailed description: This system contains the next four measures. The vocal line continues with 'if you like your', a half note 'lov - in'', a quarter note 'you'll', a quarter note 'be', a quarter note 'one', a quarter note 'to', a quarter note 'find', and a quarter note 'You can'. The piano accompaniment continues with similar harmonic support.

D/E                      A6 N C

count on my one track mind Ba ba da ba da  
(Scat)

Detailed description: This system contains the next four measures. The vocal line has 'count on my one track mind' followed by a scat phrase 'Ba ba da ba da'. The piano accompaniment features more complex rhythmic patterns in the right hand.

A6/9 C#m7b5 F#7#5                      Bm11 C#m7 D6

ba ba da, ba ba da ba da ba ba da

Detailed description: This system contains the final four measures. The vocal line continues the scat phrase 'ba ba da, ba ba da ba da ba ba da'. The piano accompaniment concludes with sustained chords in the right hand and a steady bass line.

Bm11

C#m7

D(add2) E9#5

Amaj9

E7#5

Bee - die dee - die dee dee — dee dah. Ba ba da ba da

A6/9

C#m7b5

F#7#5

F#13

G13

Cmaj13

C#7#9

C6/9

C7

ba ba — da Sev - enth — floor, —

Dm9

F/G

Bm11

E7sus

eight of my nine lives If you're look - in' for

A6/9

C#m7b5

F#7#5

Bm11

C#m7

D6

one who's — rich. ain't got too — too — much. just my

Dmaj7/E

E7#5

G/A

A7b9

tips from play - in' dives \_\_\_\_\_ But

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note 'tips', followed by a quarter note 'from', a quarter note 'play', a quarter note 'in'', a quarter note 'dives' with a long horizontal line underneath, and finally a quarter note 'But'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

D6

D#dim7

A/E

F#7#5(b9)

if you like your lov - in', you'll be one to find You can

The second system continues the musical piece. The vocal line has a quarter note 'if', a quarter note 'you', a quarter note 'like', a quarter note 'your', a quarter note 'lov - in'', a quarter note 'you'll', a quarter note 'be', a quarter note 'one', a quarter note 'to', a quarter note 'find', and a quarter note 'You can'. The piano accompaniment features a right-hand part with chords and a left-hand part with a steady bass line.

D/E

A6 N.C.

count on my one track mind I

The third system of music shows the vocal line with a quarter note 'count', a quarter note 'on', a quarter note 'my', a quarter note 'one', a quarter note 'track', a quarter note 'mind', and a quarter note 'I'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line.

wan-na be two at three and four, with my girl five six on the sev-enth floor

(cymbal)

The fourth system features a vocal line with a quarter note 'wan-na', a quarter note 'be', a quarter note 'two', a quarter note 'at', a quarter note 'three', a quarter note 'and', a quarter note 'four,', a quarter note 'with', a quarter note 'my', a quarter note 'girl', a quarter note 'five', a quarter note 'six', a quarter note 'on', a quarter note 'the', a quarter note 'sev-enth', and a quarter note 'floor'. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady bass line. A cymbal part is indicated in the bottom left of the piano section.

Eight-y nine— west eight-y nine,— just take the num - ber ten. If you're look-in' for

A6/9 C#m7b5 F#7#5 Bm11 C#m7 D6

one who's— rich. I got noth - in'— much, just a

Dmaj7/E E7#5 G/A A7b9

sin - gle and two fives ————— But

D6 D#dim7 A/E D#dim7

if you like e - lev - en, I mean, if you like a lov - in'. you'll be

A/E F#7#5(b9) Dmaj7 D#dim7

one to find You can count on my one track —

A/E G7/D F#9 Dmaj9/E N C

Let me count the ways — You can count (two, three, four, five, six, sev - en, eight)

D6/E N C A6/9 E7#5(#9) Bb13

on my one track mind —

F#13 Bm7 Bbmaj7 Amaj13#11

# MAMA, LOOK SHARP

from 1776

Words and Music by  
SHERMAN EDWARDS

**Gently** **COURIER:** *p*

Ma - ma, hey, Ma - ma, come

look - in' for me. I'm here in the mea-dow by the

red ma - ple tree — Ma - ma, hey, Ma - ma, look

sharp! Here I be Hey! Hey!

*8vb* -----

Ma - ma, look sharp, \_\_\_\_\_ Them sold - iers, - they fir - ed. Oh!

*loco*

Ma, did we run. But then we turned 'round and the bat - tle be -

gun. Then I went un - der. Oh, Ma, am I done?

Hey! Hey! Ma - ma, look sharp \_\_\_\_\_ My

eyes are wide o - pen — my face to the sky. Is

8vb -----

that you I'm hear - ing — in the tall grass near - by? Ma - ma, come

find me be - fore I do die, Hey! Hey!

*Opt.*  
Ma - ma, — look sharp — I'll close your eyes, my Bil - ly, — them



eyes that can - not see. And I'll bur - y you, my Bil - ly, — be -

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) and a 4/4 time signature. The lyrics are: "eyes that can - not see. And I'll bur - y you, my Bil - ly, — be -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady harmonic accompaniment with chords and moving lines in both hands.

neath the ma - ple tree And nev - er a - gain will you

The second system continues the musical score. The vocal line lyrics are: "neath the ma - ple tree And nev - er a - gain will you". The piano accompaniment continues with similar harmonic support, including some melodic movement in the right hand.

whis - per to me Hey! Hey! Oh, Ma - ma, — look

The third system features the vocal line lyrics: "whis - per to me Hey! Hey! Oh, Ma - ma, — look". The piano accompaniment includes a prominent bass line in the left hand and chords in the right hand.

sharp! ———

*dim*

*ppp*  
*molto rit.*

8vb .....

The fourth system concludes the musical score. The vocal line has the lyrics "sharp!" followed by a long horizontal line indicating a sustained note. The piano accompaniment includes dynamic markings: *dim* (diminuendo) in the left hand and *ppp* (pianissimo) and *molto rit.* (molto ritardando) in the right hand. At the bottom of the system, there is a marking "8vb" followed by a dotted line, likely indicating an octave transposition for the bass line.

# KING OF THE WORLD

from *Songs for a New World*

Music and Lyrics by  
JASON ROBERT BROWN

Medium Funk Feel; Intense

sub. *mp*

8<sup>th</sup>

The first system of the piano introduction features a bass line in 4/4 time with a steady eighth-note pattern. The right hand is mostly silent, with a few chords appearing in the final measure.

*mf*

(8<sup>th</sup>)

The second system continues the piano introduction. The right hand enters with a melodic line of eighth notes, while the bass line remains consistent. A dynamic marking of *mf* is present.

MAN 1:  
C2

F2/C

C2

Once up - on a time. — I had tides — to con - trol, — I — had moons to spin — and stars —

The vocal line for Man 1 begins with a melodic phrase in C major, corresponding to the lyrics.

(8<sup>th</sup>)

The piano accompaniment for the first system of the vocal line, featuring chords in the right hand and the eighth-note bass line.

F2/C

B<sup>b</sup>7/C

F2/C

— to ig - nite — And they threw flow - ers at my feet — when I walked — through the

The second system of the vocal line continues the melody with the lyrics.

(8<sup>th</sup>)

The piano accompaniment for the second system of the vocal line, including the final measure of the piece.

C C2

town — Once up - on a time. — I had lives —

*mf* *f* *mp*

(8<sup>th</sup>)

F2/C C2 F2/C BbMaj7/C

to pro - tect, — I — had rules to change — and wrongs — to set right —

(8<sup>th</sup>)

F2/C Gm7/C

And there were peo-ple at — my side, — and there were riv - ers I — could guide — I want-ed noth-ing in — re-turn —

(8<sup>th</sup>)

Dm7 C/E

— Let me out — of here; — give me back — to the wind — Let me out —

*mf* *mp secco*

(8<sup>th</sup>)



F2                      Bb2

Let me re - mind ——— them of my pro - mise, live ——— my giv - en des - tin - y ———

*sub. p*                      *mf*

(8vb)..... loco

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff (treble and bass clefs). The first measure of the piano part is marked 'loco' and has a dotted line below it labeled '(8vb)'. Dynamics include 'sub. p' and 'mf'. There are various musical notations such as slurs, ties, and articulation marks.

*f*

(8vb).....

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The music is marked with a forte 'f' dynamic. There are slurs and ties across measures. A dotted line below the first staff is labeled '(8vb)'.

(8vb).....

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves (treble and bass clefs). The music continues with slurs and ties. A dotted line below the first staff is labeled '(8vb)'.

C                      F2/C                      C2

Once u - pon a time, ——— I had Fate ——— in my hands ——— and ——— the con - fi - dence of a mil -

*mp*

(8vb).....

Detailed description: This system contains the fourth vocal line and piano accompaniment. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. The first measure of the piano part is marked 'mp'. Chord changes are indicated above the vocal line: C, F2/C, and C2. There are slurs and ties in the piano part. A dotted line below the first staff is labeled '(8vb)'.

F2/C

Bbma7/C

F2/C

lion re-gimes — And they said, "Broth-er, you're in charge — We'll fol-low an-y-thing — you

(8th).....

C

say" —

*mf*

(8th).....

C

F2/C

Once u-pon a time, — Fath-er said — to me, "Child, you are

(8th).....

C2

F2/C

ev-ry-thing — that you see — in your dreams" —

(8th).....

Bbma7/C F2/C

And I thought. "Je - sus. that's the key: — There are no walls — sur - round - ing me! —

(8th)

Gm7/C

— There are no pris - ons in — this life!" — Let me out —

(8th)

Dm7 C/E Dm7

— of here; — give me back — all my dreams! — Let me out — of here — Can I please —

(8th)

Bbma7sus4 Dm7 C2

— see my son? Let me out — of here — Don't you un - der - stand who — I am? —

(8th)

Gsus4/B

I'm

*loco*

C2

Dm7

F

king of the world, chief of the sea, high in the wind

*mf*

8<sup>th</sup>

Bb2

C2

Dm7

At least I try to be I'm king of the world Please set me free

(8<sup>th</sup>)

F

Bb2

I had the power and the promise Give me back my family!

*sub. p* *mf*

(8<sup>th</sup>) *loco*



F(#11)

Why are we pun - ished for

*f* connected, but heavy *mp*

want - ing to ex - plore? — Why — am I sit - ting in — this — cell?

I was not chal - leng - ing — the sys - tem; I — was work - ing for the peo - ple. I just want - ed — to be

3

bet - ter. Why am I pun - ished for try - ing to sur - vive? — Why — am I

3

*mf*

locked be - hind these bars?

The first system of music 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 contains the lyrics "locked be - hind these bars?". The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. The system concludes with a double bar line and a repeat sign.

Tell the child - ren I'll re - turn to them - Tell them!

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Tell the child - ren I'll re - turn to them - Tell them!". The piano accompaniment maintains its rhythmic and melodic structure. The system ends with a double bar line and a repeat sign.

Some - one let them know I will be

The third system of music features the vocal line with the lyrics "Some - one let them know I will be". The piano accompaniment includes two triplet markings over the right-hand melody. The system concludes with a double bar line and a repeat sign.

free! I will not be de - feat - ed!

The fourth system of music contains the vocal line with the lyrics "free! I will not be de - feat - ed!". The piano accompaniment is marked with a forte (*f*) dynamic and includes a crescendo hairpin. The system ends with a double bar line and a repeat sign.

I will stand like a moun - tain! And the road — will stretch be - fore —

*mf* *f* *mf*

(8vb)

— me. And they'll know it's time — to fol - low And we'll lift our eyes and

*mp cresc*

F/D G/D

(8vb)

raise our heads and face the sun and tell the fu - ture I'm —

*f*

Bb2/D

(8vb)

king — of the world, — land of the free! —

*ff*

C2 Dm7

(8vb)

F2 Bb2

High in the sky, the best that I can be. I'm

(8th)

C2 Dm7

king of the world! Watch and you'll see!

(8th)

F2 Bb2

Noth-ing can stop me from to-mor-row Keep me from my des-tin-y! I'm

*sub. mf* *ff*

(8th)

C2

king of the world! I'm

(8th)

king— of the world! I'm...

(8va).....

(8vb).....

I'm...

*p sub*

(8vb).....

At least I used to be

*pp*

(8vb).....

*lv. Vamp*

*sempre pp*

*sub. fff*

(8vb).....

# WHY

from *tick, tick...BOOM!*

Words and Music by  
JONATHAN LARSON

Gently flowing

Bb Bb/Ab Bb Bb/Ab

*p*

This system of piano accompaniment consists of four measures. The treble clef part features a flowing eighth-note melody with chords, while the bass clef part provides a simple harmonic accompaniment with quarter notes. The key signature is B-flat major (two flats) and the time signature is 3/4.

Bb Bb/Ab Bb Bb/Ab

This system of piano accompaniment continues the piece with four measures, maintaining the same musical structure as the first system.

Bb  
JONATHAN:

Bb/Ab

Bb

Bb/Ab

When I was nine, Michael and I  
I was six - teen, Michael and I

*mp - mf*

This system includes the vocal line for Jonathan Larson and the piano accompaniment. The vocal line is written in a single staff with lyrics underneath. The piano accompaniment continues with four measures, marked *mp - mf*.

Bb

Bb/Ab

Bb

Bb/Ab

en - tered a tal - ent show down at the Y  
got parts in "West Side" at White Plains High.

This system includes the vocal line for Jonathan Larson and the piano accompaniment. The vocal line continues with lyrics. The piano accompaniment continues with four measures.

Chords: Eb Eb/Db Eb Eb/Db

Nine A. M. went to re - hearse by some stairs  
 Three o' - clock, went to re - hearse in the gym

Chords: Eb Eb/Db Eb Eb/Db

Mike could - n't sing, but I said, "No one cares!" We sang  
 Mike played "Doc," who did - n't sing, fine with him. We sang

Chords: Ab5 Db sus2

"Yel - low Bird" and "Let's Go  
 "Got a rock - et in your pock - et" and "the Jets are gon - na have their day

Chord: Db

Fly a Kite" o - ver and o - ver and o - ver till we got it  
 to - night" o - ver and o - ver and o - ver till we got it

Bb/Ab                      Ab                      Dbsus2

right \_\_\_\_\_                      When we e - merged \_ from the  
 right \_\_\_\_\_                      When we e - merged \_ wiped \_

Detailed description: This system contains the first two lines of music. The vocal line is in a key with two flats (Bb) and a 4/4 time signature. It features a melodic line with a long note on 'right' and a phrase 'When we e-merged from the' followed by 'When we e-merged wiped'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

Ab5                      Dbsus2                      Ab5                      Bb                      Cm/Bb

Y M C A,                      three o'-clock sun had made the grass hay \_\_\_\_\_  
 out by that play,                      nine o'-clock stars and moon lit the way \_\_\_\_\_

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'Y M C A, out by that play, three o'clock sun had made the grass hay' and 'nine o'clock stars and moon lit the way'. The piano accompaniment includes a change in time signature from 4/4 to 3/4 and back to 4/4.

Bb                      Eb                      Absus2

— }                      I thought, - Hey,                      what a way to spend \_ a

Detailed description: This system contains the fifth and sixth lines of music. The vocal line starts with a rest, followed by 'I thought, - Hey, what a way to spend a'. The piano accompaniment continues with a steady bass line.

Db                      Bb                      Eb                      Absus2

day \_\_\_\_\_                      Hey,                      what a way to spend \_ a

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'day' and 'Hey, what a way to spend a'. The piano accompaniment features a more active right hand melody.



Db Bb Cm Eb/Ab

day \_\_\_\_\_ { I make a vow, but  
I made a vow,

Cm Cb Db/Cb 1 Eb/G Ab(add2)

right here \_\_\_\_\_ and now: I'm gon - na spend \_\_\_\_\_  
I \_\_\_\_\_ won - der now,

Bbsus Eb F 2 Eb/G Ab(add2)

my time \_\_\_\_\_ this way. When am I cut out \_\_\_\_\_ to spend

*cresc.*

Bbsus Eb Bb/D Cm Ab/C

my time \_\_\_\_\_ this way? With on - ly so much \_\_\_\_\_

*more intense  
mf*

B $\flat$ /C G/C Cm Ab/C

time to spend, \_ don't want to waste the

B $\flat$ /C G/C Cm Ab/C

time I'm giv - en "Have it all, \_ play the game,".

B $\flat$  G Cm Abmaj7

some rec - om - mend I'm a - fraid \_ it just may

*mp slower*

B $\flat$  G rit C a tempo

be time to give in I'm twen - ty -

C/Bb C C/Bb C

nine, Mi - chael and I live on the

C/Bb C C/Bb F

west side of So - ho, N. Y. Nine A. M.,

F/Eb F F/Eb F

I write a lyr - ic or two. Mike sings his

F/Eb F F/Eb

song now on Mad Av - e - nue I sing.

Bbsus2

Dm7

"Come to your senses, defenses are not the way to go,"

Ebmaj9

Gm

Eb

o - ver and o - ver and

C/Bb

Bb

Bb/D

o - ver till I get it right. When

*cresc* *f*

Ebsus2

Bbsus2

Bb/D

Ebsus2

I e - merge from B mi - nor or A, five o' - clock din - er calls;

*mp*

Bb5 C Dm/C C F

I'm on my way \_\_\_\_\_ I think, \_ hey, what a

Bbsus2 Eb C

way to spend \_ a day \_\_\_\_\_

F Bbsus2 Eb

Hey, what a way to spend \_ a day \_\_\_\_\_

C Dm F/Bb

I make a vow

Dm Db Eb/Db Db

right here — and now: \_\_\_\_\_

Very slowly, freely

Eb/Db Am Bb(add2) Bb/C

— I'm gon - na spend \_\_\_\_\_ my time — this

rit.

Dm Am7 Bbsus2 C

way I'm gon - na spend \_\_\_\_\_ my time — this

F F/Eb F

way \_\_\_\_\_

a tempo rit.

# DANCING THROUGH LIFE

from *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

**Rubato**  
**FIYERO:**  
(*ad lib.*)

Ab Dbm(add9)/Ab

The trou-<sup>3</sup>ble with schools is they al-ways try to teach the wrong

*colla voce* *mf*

Ab Dbm<sup>6</sup>/Ab Ab Eb/G Fm7

les-son. Be-lieve me, I've been kicked out of e-

Dbmaj9 Bbm11 Eb

nough of them to know They

Ab Ab+ Ab6 Ab7sus<sup>3</sup>

want you to be-come less cal-low, less shal-low, but I say, "Why in-vite

Dbmaj7      Dbm/Fb      Ab/Eb      Ebdim7

stress in? \_\_\_\_\_ Stop stud - y - ing strife and

Pop "Dance beat"

Eb9sus/Bb      F      Am/E

learn to live 'the un - ex - am - ined life'' \_\_\_\_\_

*mp legato*  
*With pedal*

F      Am/E      F

Danc - ing through life, —

Am/E      Bb/D      C(add2)/E      Am      Dm

skim - ming the sur - face, glid - ing where turf — is smooth. —



Bbm Eb(add9) Am Dm(add9) Db

Life's more pain - less for the brain - less. Why think too hard—

Eb Ebsus/Db C7 F Am/E

when it's so sooth - ing Danc - ing through life?— No need to tough - it

*mf*

Bb/D C(add2)/E Am Dm Bb C/Bb

when you can slough - it off — as I do. — Noth - ing mat - ters, but

Am Dm7 Bbsus2 C7sus

know - ing noth - ing mat - ters — It's just life so keep danc - ing

F Am/E F

through \_\_\_\_\_ Danc - ing through life, —

*f* *mf*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note 'through' followed by a long line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The first measure has a forte (*f*) dynamic, and the second measure has a mezzo-forte (*mf*) dynamic.

Am/E Bb/D C/E Am7 Dm

sway - ing and sweep - ing, and al - ways keep - ing cool. \_\_\_\_\_

*simile*

Detailed description: This system contains the next three measures. The vocal line continues with 'sway - ing and sweep - ing,' followed by 'and al - ways keep - ing cool.' and a long line. The piano accompaniment continues with the same rhythmic pattern. The dynamic is marked *simile*, indicating it should continue at the same level as the previous system.

Bbm7 Eb Am Dm Db

Life is fraught - less when you're thought - less. Those who don't try —

Detailed description: This system contains the next three measures. The vocal line continues with 'Life is fraught - less when you're thought - less. Those who don't try —'. The piano accompaniment continues with the same rhythmic pattern. The chords in the right hand are Bbm7, Eb, Am, Dm, and Db.

Ebsus2 F Am/E

nev - er look fool - ish. Danc - ing through life .. — Mind - less and care - less,

Detailed description: This system contains the final three measures. The vocal line continues with 'nev - er look fool - ish. Danc - ing through life .. — Mind - less and care - less,'. The piano accompaniment continues with the same rhythmic pattern. The chords in the right hand are Ebsus2, F, and Am/E. There is a triplet of eighth notes in the vocal line for 'nev - er look fool - ish'.

B $\flat$ /D C/E Am7 Dm B $\flat$  C/B $\flat$  Am7

Make sure you're where... less trou - ble is rife ... Woes... are fleet - ing, blows...

Dm7 B $\flat$ sus2 F $\sharp$ sus/C

... are glanc - ing ... when you're danc - ing ... through life ...

F Am/E F

G Cm

Let's go down... to the Oz - dust Ball - room. We'll

*subito mf*

Fm Eb/A $\flat$  Eb/F B $\flat$

meet there lat - er to - night — We can dance — till it's light —

*simile*

E $\flat$  sus Eb Dm7 $\flat$ 5 G

— Find the pret - ti - est girl — Give — 'er a whirl —

Cm G7/D Cm/E $\flat$  Cm B $\flat$ m9

right on down to the Oz - dust Ball - room — Come on — fol - low me, —

E Eb7 sus C7

— you'll be hap - py to be — there —

F5 F5/E Bb C(add4)/Bb Am

Danc - ing through life, — down at the Oz - dust, if on - ly be - cause — dust is

Dm Bb C/Bb Am Dm

what we come to — Noth - ing mat - ters but know - ing noth - ing mat - ters —

Bbsus2 Am F/A Fsus/G Fsus/C N.C.

It's just life — so keep danc - ing

F Fmaj7/E Bbmaj7 Fsus/C Csus N C/F

through —

# BEETHOVEN DAY

from *You're a Good Man, Charlie Brown*

Words and Music by  
ANDREW LIPPA

Bright (♩ = 144)

SCHROEDER:

Call the prin - ci - pal and  
If you're won - der - ing, "Now,

hand him the news, — We've got a hol - i - day that he can't re - fuse. —  
how do we start?" — Just blow the mu - sic till you know it by heart! —

A day of har - mo - ny — A day of mu - sic: Bee - tho - ven's  
We're gon - na cel - e - brate, — We'll throw a par - ty, Bee - tho - ven's

birth - day! Bee - tho - ven Day! A rev - er - en - tial mis - sion  
 birth - day! Bee - tho - ven Day! And when you state the ti - tle,

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "birth - day! Bee - tho - ven Day! A rev - er - en - tial mis - sion" on the first line, and "birth - day! Bee - tho - ven Day! And when you state the ti - tle," on the second line. The piano accompaniment consists of two staves (treble and bass clefs). The right hand has a melodic line with some grace notes and slurs. The left hand has a bass line with chords and some grace notes. Dynamics include *f* and *mp*.

Bee - tho - ven Day! The hope of each mu - si - cian, No more am I the on - ly guy To  
 Bee - tho - ven Day! You hear a great re - ci - tal. The right of ev - 'ry boy - and girl To

The second system of the musical score. The vocal line continues with the lyrics: "Bee - tho - ven Day! The hope of each mu - si - cian, No more am I the on - ly guy To" on the first line, and "Bee - tho - ven Day! You hear a great re - ci - tal. The right of ev - 'ry boy - and girl To" on the second line. The piano accompaniment continues with similar textures. Dynamics include *f*, *mp*, and *mf*.

stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray! ———  
 stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray! —

The third system of the musical score. The vocal line has the lyrics: "stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray! ———" on the first line, and "stand up and say:— Hoo - ray, Bee - tho - ven, Hoo - ray! —" on the second line. The piano accompaniment includes a first ending bracket labeled "1" above the vocal line. Dynamics include *sub p* and *8vb*.

The fourth system of the musical score, which is a piano accompaniment system. It consists of two staves (treble and bass clefs) with musical notation including chords, slurs, and dynamics. The key signature remains one sharp (F#) and the time signature is common time.

2

Bee - tho - ven Day! \_\_\_\_\_

*f* *p*

Bee - tho - ven Day! \_\_\_\_\_ Bee - tho - ven

Day! \_\_\_\_\_ Bee - tho - ven Day! \_\_\_\_\_ Bee - tho - ven Day - ay - ay, hey -

*mp*

- yay - ay! Bee - tho - ven Day! A phil - har - mon - ic rum - ble,

*f*



Bee-tho - ven Day! A pol - y - phon - ic jum - ble A hum-ble ded-i-ca - tion as we

*f* *mp* *mf*

stand up and say: — Hoo - ray, Bee - tho - ven, Hoo - ray! —

*f* 8vb

*molto rit* *f*

Slow

Let's im - a - gine it, that glo - ri - ous hour - Filled with e - mo - tion, yet in -

*colla voce*

*vocal ad lib.*

spir-ed with pow'r. — When we all hon-or the man we a-dore. — On the

*con moto*

day we place — the new-est face On — Mount Rush - mo -

*rall* **Tempo Primo** (♩ = 144)

ore! — Bee-tho-ven Day! A mo-ment of re-flec-tion.

Bee-tho-ven Day! A clas-si-cal in-jec-tion! So fac-ing this di-rec-tion we be -

gin it to - day, \_\_\_\_\_ A mu - si - cal col - lec - tion ev - 'ry -

The first system of the musical score. The vocal line is in a soprano register, starting with a half note 'gin' followed by a quarter note 'it', then a half note 'to - day' with a long dash. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

bod - y can play — The right of ev - 'y boy - and girl to stand up and say: — Hoo -

The second system of the musical score. The vocal line continues with 'bod - y can play' followed by a dash, then 'The right of ev - 'y boy - and girl to stand up and say:'. The piano accompaniment features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand. The key signature and time signature remain the same.

ray, Bee - tho - ven, Hoo - ray! \_\_\_\_\_

The third system of the musical score. The vocal line has 'ray,' followed by a dash, then 'Bee - tho - ven,' and 'Hoo - ray!' with a long dash. The piano accompaniment includes a forte (*ff*) dynamic marking. The key signature and time signature remain the same.

Hoo - ray! \_\_\_\_\_

The fourth system of the musical score. The vocal line has 'Hoo - ray!' followed by a long dash. The piano accompaniment includes a fortissimo (*fffz*) dynamic marking. The key signature and time signature remain the same.

# WHAT IS IT ABOUT HER?

from *The Wild Party*

Words and Music by  
ANDREW LIPPA

Moderate 4

N.C.

BURRS: Fm(add2)

What is it a-bout her

(steady tempo)  
*p*

use as little pedal as possible throughout

Detailed description: This system contains the first two staves of the musical score. The vocal line (top staff) begins with a whole rest, followed by a half note 'What', a quarter note 'is', a quarter note 'it', a quarter note 'a-bout', and a half note 'her'. The piano accompaniment (bottom staff) features a steady eighth-note bass line in the left hand and a melody in the right hand. A piano (*p*) dynamic marking and '(steady tempo)' instruction are present. A performance instruction 'use as little pedal as possible throughout' is written below the piano part. The key signature has three flats (B-flat major/D-flat minor) and the time signature is 4/4.

E $\flat$ /F

that makes me want her?

Detailed description: This system contains the second two staves of the musical score. The vocal line (top staff) continues with a half note 'that', a quarter note 'makes', a quarter note 'me', a quarter note 'want', and a half note 'her?'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to two flats (B-flat major/D-flat minor) and the time signature remains 4/4.

B $\flat$ /F

B $\flat$ m/F

Fm(add2)

What is it a-bout her that turns me pale?

Detailed description: This system contains the final two staves of the musical score. The vocal line (top staff) continues with a half note 'What', a quarter note 'is', a quarter note 'it', a quarter note 'a-bout', a half note 'her', a quarter rest, a half note 'that', a quarter note 'turns', a quarter note 'me', and a half note 'pale?'. The piano accompaniment continues with the same rhythmic pattern. The key signature changes to one flat (B-flat major/D-flat minor) and the time signature remains 4/4.

*This song is a duet for Burrs and Queenie in the show, adapted as a solo for this edition*

Fm Ab Bbm7 Eb9 Abmaj7

Some-thing in her smile, some - thing that I'll

*sim.*

Dm7b5 Gm7b5 C7#9

ne - ver un - der - stand: Her wild a - ban - don.

Fm(add2) Eb/F

What is it a-bout her? That parts the wa - ters?

Bb/F Bbm/F

What is it a-bout her that hoists the

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 is B-flat major (two flats). The vocal line begins with a whole rest, followed by the lyrics "What is it a-bout her" and "that hoists the". The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Fm(add2) Fm Ab

sail!

The second system continues the musical score. The vocal line has a whole rest followed by the lyric "sail!". The piano accompaniment continues with the same rhythmic pattern as the first system.

Bbm7 Eb9 Abmaj7

Some-thing in her hair in - struct - ing where \_\_\_\_\_ to

The third system of the musical score shows the vocal line with the lyrics "Some-thing in her hair in - struct - ing where \_\_\_\_\_ to". The piano accompaniment continues with the same rhythmic pattern.

Dm7b5 Gm7b5 C7#9

touch? Why do I need her so

Fm(add2) Db9#11 Fm6/9

much? This wo-man makes me cry! This wo-man makes me burn! This

*sub f*

Db9#11 Fm Fm/Eb Db Fm7/C Bb9

wo-man's eye can cut me to the core. The ha-tred that I see has

*p* *sfp*

G7#5 Bbm/C Bb7/C Cm7 C7

been re-served for me, yet I want more and more and more and

*sfp* *sub mp* *cresc. molto*

Fm(add2) Eb/F

what is it a-bout her that pulls me clos - er?

sub. p

Detailed description: This system contains the first two lines of music. The top staff is the vocal line, starting with the chord Fm(add2) and ending with Eb/F. The lyrics are "what is it a-bout her that pulls me clos - er?". The middle staff is the piano accompaniment, starting with a piano dynamic marking "sub. p". The bottom staff is the bass line, featuring a steady eighth-note accompaniment.

Bb/F Bbm/F

What is it a-bout her that tips the

Detailed description: This system contains the second two lines of music. The top staff is the vocal line, with chords Bb/F and Bbm/F. The lyrics are "What is it a-bout her that tips the". The middle staff is the piano accompaniment, and the bottom staff is the bass line, continuing the eighth-note accompaniment.

Fm(add2) Fm

scale? This

sim

Detailed description: This system contains the final two lines of music. The top staff is the vocal line, with chords Fm(add2) and Fm. The lyrics are "scale? This". The middle staff is the piano accompaniment, and the bottom staff is the bass line, ending with a "sim" (sustained) marking.



Bbm7 Eb9 Abmaj7 Dm7b5

girls is all I have so soft, so fair, so fine,

Gm7b5 F#13/C Bbm7(add11)/F

and she's for - e - ver \_ mine This

Db9#11 Fm6/9 Db9#11

wom-an builds me up, this wom-an tears me down, this wom-an speaks and I can break a -

Fm Fm/Eb Db Fm7/C Bb9 G7#5

part. Now comes a - no-ther man pre-tend-ing he can

Bbm/C      Bb7/C      Cm7      C7      **Manic**  
Fm(add2)

win her heart, well, let him start! What is it a-bout her —

*mp*      *ff*

Eb(add2)/F

so slight, so se - cret? \_\_\_\_\_

*sim*

As before — calm

Bb/F      Bbm/F      Fm(add2)

Some-thing in the way \_\_\_\_\_ she catch - es light.

*sub p*

Bbm7 Eb9 Abmaj7

Should I hold my own? Or be a - lone \_\_\_\_\_ to -

Dm7b5 Dbmaj7(b5)/G Db/G C7#9 C7b9

night? What is it a-bout her that jum-bles feel - ings in side?

*cresc*

8vb .....

Fm6/G Fm/G G7#5(#9)/C C7#5(b9)

What is it a - bout her that mix - es pas - sion with pride?

8vb .....

Fm/Bb                      Bbm7      F+/A                      Bbm/Ab

Could I live with-out her                      and let her go? \_\_\_\_\_

*f*                      *rit*

*Colla voce*

G7b5                      Bbm/C      Bb7/C                      C7#9      C7b9

How loud must I scream

*A Tempo*                      *Big ritard*

NC                      Db13                      NC/F

NO! \_\_\_\_\_

*ff*                      *8va*

# LET ME DROWN

from *The Wild Party*

Words and Music by  
ANDREW LIPPA

Freely

BURRS: *And now, ladies and gentlemen, the moment you've been waiting for: The clown takes the center ring!*

*fp*

In 2

*G#m7* *Gm7*

I've changed my mind!... Let the eve - ning rage a - head...

*f* *V*

*F#m7b5*

By to - mor-row morn - ing we should

3 3 3 *V*

B9 F7b9 Bb/E C/E

be dead drunk. Or just dead. If she won't talk to me—

*8va*

*p*

*8vb*

Bb/E C/E Bb/E Em7b5 Bbmaj7/E

I've plen - ty else to do — I'll talk to you and you and you and you and

*cresc. poco a poco*

(8)

N.C.

I think we're due for a, I think we're due for a, I think we're due for a—

*f*

Fast Swing  
N.C.

You think I'm head-ed for — dis - as - ter.

*sub. p*

*8vb*

You think I'm go-ing up — in flames.

(8).....

You wan-na break \_ my fall, \_ you wan-na stop \_ them all \_ from

8vb.....

call - ing me names. — You'd like to chain me down in i -

8vb.....

- rons. You'd like to give me your \_ sup-port \_

(8).....

G C/G G7 C/G

But when you see me stand, — mar -

(8vb)

D G/D D7 G/D D Bb9

ti - ni glass in hand, — the res - cue you got planned — must be a - bort -

(8)

A7+ A7+/Eb D7#9

- ed. — Let me drown this eve - ning, let me drown —

mf

8vb

G13 D7#9

— If I'm blue, — let me tru - ly act — the clown —

(8)



A7 D D7/F#

Let me sail, let me sink, let me

(8).....

G7 Bb/C C9 Bb6/A Am7 Bb6/A Am7

tee-ter on the brink, let me drown, drown, drown, drown, drown!

(8).....

N.C. A7+/Eb N.C.

You'd like to see me at con -

*f* *mp*

8vb.....

fes-sion. You hope I learn from my mis-takes.

(8).....

You wan-na save \_ my soul, \_

(8).....

but when I'm on a roll \_ lay off of the brakes \_

8vb.....

You think that when I meet \_ my mak - er,

8vb.....

that cat-'ll be \_ all dressed in red \_ But

D Em7 Fdim7 D+/F#

*f*

(8).....

G C/G G G7 C/G G D G/D D D7 G/D D

ev - 'ry morn I pray \_\_\_\_\_ that on that luck-y day \_\_\_\_\_ I'll

*mf*

8vb .....

Bb9 A13 A7+/Eb

hear that dev-il say, — "Son, pour it stead-y!" — And let me drown \_

*mf*

8vb .....

D7#9 G13

\_\_\_\_\_ this eve - ning let me drown. \_ If I'm low

*mf*

8vb .....

D7#9 A7

let me slow - ly paint the town \_ When they

(8) .....

D D7/F# G7 Bb/C C9

ask for the roof let me an - swer "Hund-red proof!" Let me

8vb

Bb6/A Am7 Bb6/A Am7 D7#9/A D7#9 C13 Bbm/Db D13

drown, \_ drown, drown, drown, \_ drown! \_ Let me

loco

Fm7/Bb Bb9 Fm7/Bb Bb9 Db9#11

drown in fe - males for - eign \_ Let me

Fm7/Bb Bb9 Fm7/Bb Bb9 Db9#11

dan - gle from a limb Teach me

C13#11 E/Bb

how to put my oar in. \_\_\_\_\_ But

Detailed description: This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "how to put my oar in. \_\_\_\_\_ But". The piano accompaniment consists of a grand staff with treble and bass clefs. The first measure has a C13#11 chord, and the second measure has an E/Bb chord. The piano part features a steady bass line with chords in the right hand.

A7#9 N.C. \*KATE: A7+/Eb

don't you dare to teach me how to swim! \_\_\_\_\_ Let me

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "don't you dare to teach me how to swim! \_\_\_\_\_ Let me". The piano accompaniment includes a grand staff. The third measure is marked "N.C." (No Chords). The fourth measure is marked "\*KATE: A7+/Eb". There is a dynamic marking of "f" (forte) in the piano part. The piano accompaniment features a more active bass line with chords in the right hand.

D7 G/A D7#9 D7#9 G6

drown this eve - ning let me drown \_ If you

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "drown this eve - ning let me drown \_ If you". The piano accompaniment includes a grand staff. The first measure is marked "mf" (mezzo-forte). The second measure is marked "8vb" (8va below). The piano part features a sustained chord in the right hand and a rhythmic bass line.

D7 G/A D7 A7 G/B

smile for a - while \_\_\_\_\_ I'll wear the frown \_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "smile for a - while \_\_\_\_\_ I'll wear the frown \_". The piano accompaniment includes a grand staff. The piano part features a rhythmic bass line with chords in the right hand. The system ends with a "loco" marking and a dotted line indicating a continuation.

(8) \_\_\_\_\_ loco

\*Burrs can sing Kate's lines in a solo performance

Cdim7

A7/C#  
**BURRS:**

D

D7/F#

Let me go, set me free, let me

8vb

G7

Bb/C

Bb/A

Am7

ask that S. O. B! Let me drown, — drown,

Bb/A

Am7

D/A

N.C

drown, drown, — drown!\_

mp cresc.

Bb7+

Eb7

Let me drown till

8vb

Ab7

day - break, let me drown!\_ I'm the guy

(8vb)

Eb6 Eb7#9 Bb Cm7

who will buy her wed-ding gown.

(8)

Dbdim7 Bb7/D Eb6 Eb7#9/G

Till the dawn breaks the spell all the

(8)

Ab7 Cb/Db Db9 Eb6

world can go to Hell, strap me in, let me ride

(8)

*Eb7#9/G* *Ab7* *Cb/Db* *Db9* *Eb6*

till I'm on the oth-er side, let me rock, let me roll,

(con 8vb)

*Eb7#9/G* *Cb/Db* *Db9* *Cb/Bb*

let me sac - ri - fice my soul! Let me drown!

(con 8vb) (loco)

*Am7b5/Bb* *Bb13*

Let me

vel

*NC* *Bb7+/E* *Eb6*

drown!

gliss.

vel