

*Tenor Volume 5*

THE  
SINGERS  
MUSICAL THEATRE  
ANTHOLOGY

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

Compiled and Edited by Richard Walters

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# Foreword

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

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

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

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

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

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

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

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

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

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

Musical theatre is often not composed with traditional voice types in mind. It is sometimes tricky business deciding whether any given song belongs in the soprano or belter volume, or in the tenor or baritone/bass volume. The vocal range of a song only tells part of the story. What is the predominant area of the voice (called the *tessitura*) in the song? What is the vocal timbre that the song seems to require? What type of voice is on the original cast recording? Categorizing songs sung by sopranos who also belt is one of the most challenging aspects of the task. And then there are the bari-tenor songs, which could go either way. We make the best judgments possible and know that there is sometimes room for other conclusions.

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

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

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

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

Richard Walters  
Editor  
January, 2008

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

## *Tenor Volume 5*

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# ABOUT THE SHOWS

## ANNIE

**MUSIC:** Martin Charnin  
**BOOK:** Thomas Meehan  
**DIRECTOR:** Martin Charnin  
**CHOREOGRAPHER:** Peter Gennaro  
**OPENED:** April 21, 1977. New York; a run of 2,377 performances

Based on the comic strip *Little Orphan Annie* by Harold Gray, the musical *Annie* is set in New York City of 1933, in the depths of the Great Depression. It is the story of Annie, her difficult time in the orphanage, the entry into her life of billionaire Oliver Warbucks, and the obstacles that arise in his agreeing to take care of her. Down-and-out, lazy Rooster is the conniving brother of the mean Miss Hannigan, director of the orphanage. With his girlfriend, Lily, he comes to borrow money from his sister. When she declines, he reminds her of their mother's motto in the song "Easy Street." Later, Warbucks offers a \$50,000 reward to anyone proving that they are Annie's parents. Rooster and Lily try to swindle the money by posing as the couple, but wind up in jail. John Huston directed the 1982 film of the musical, which featured Tim Curry as Rooster, Carol Burnett as Miss Hannigan, Bernadette Peters as Lily, and Albert Finney as Warbucks. The 1999 film version made for TV was directed by Rob Marshall, and featured Alan Cumming as Rooster, Kathy Bates as Miss Hannigan, Kristin Chenoweth as Lily, and Victor Garber as Warbucks.

## BARNUM

**MUSIC:** Cy Coleman  
**LYRICS:** Michael Stewart  
**BOOK:** Mark Bramble  
**DIRECTOR AND CHOREOGRAPHER:** Joe Layton  
**OPENED:** April 30, 1980. New York; a run of 854 performances

This version of the story of America's "Prince of Humbug," Phineas Taylor Barnum (1810-1891), doesn't focus on biography or characterization as much as it offers a circus concept musical. The original production had the cast constantly in motion as they tumbled, clowned, marched, twirled, or flew through the air. Jim Dale was the original Barnum on Broadway, and Glenn Close was his wife Charity (Chairy), who tries to convince her husband to settle down to a more normal way of life. The show offers a tour of the highlights of Barnum's career from 1835 to 1880, when he joined James A. Bailey to create "The Greatest Show on Earth." Along the way various acts appear: Jumbo the elephant, and Swedish nightingale Jenny Lind, and the unusually small Tom Thumb, who sings "Bigger Isn't Better" in a feature number. The character of Tom Thumb goes back to English folklore of the 16th century. He was the subject of a 1731 play by British author Henry Fielding, *The Tragedy of Tragedies, or the History of Tom Thumb the Great*, and many further fictional accounts in books and movies. Exploiting the idea for his circus, in actual history Barnum cast a boy dwarf and coached him to become the attraction "General Tom Thumb," where he posed as an adult and was billed as "the Smallest Person That Ever Walked Alone."

## CHILDREN OF EDEN

**MUSIC AND LYRICS:** Stephen Schwartz  
**BOOK:** John Caird  
**OPENED:** January 8, 1991. London

Loosely based on the Book of Genesis, *Children of Eden* ran for three months in London in 1991, but since then has gained popularity in stock and amateur productions, unusual for a musical without a Broadway run (which has not occurred as of this writing). Schwartz created a revised version of the show in 1997 for the Paper Mill Playhouse, which resulted in a cast recording. After Eve is tempted by eating the forbidden fruit, she and Adam, who chooses to stay with her, are banished from the Garden of Eden. They have two sons, Cain and Abel. Eve realizes that Cain has within him the same restless temptation that caused her to eat the fruit. In "Lost in the Wilderness," Cain persuades Abel to adventure out into the world and leave their home and parents. Father (the God character in the musical) tells Cain and Abel that he has placed his hope in them. Cain defiantly declares his independence and goes off on his own. Cain and Adam argue over the discovery of evidence of other humans. When Abel intervenes, Cain kills him and becomes cursed. Act II tells of Noah, his family and the ark; at the end they long for the lost Garden of Eden.

## CITY OF ANGELS

**MUSIC:** Cy Coleman  
**LYRICS:** David Zippel  
**BOOK:** Larry Gelbart  
**DIRECTOR:** Michael Blakemore  
**CHOREOGRAPHER:** Walter Painter  
**OPENED:** December 11, 1989. New York; a run of 879 performances

*City of Angels* is a spoof of the hard boiled film noir movies of the 1940s. Stine is a novelist struggling to adapt his mystery novel about fictional Detective Stone into a screenplay. The adventures of Stone come to life as in the musical as Stine writes it. The "real" scenes (with a design reminiscent of black and white movies) with the writer Stine, and his screenplay scenes (evoking color movies) with Stone alternate and interact. Some characters appear in both the "real world" and in the screenplay, with two cast lists: the Hollywood (real world) cast, and the movie cast. Stine's personal life falls apart as his wife accuses him of selling out, and she leaves him. He realizes that he has indeed sold out, and reclaims his values as a man and a writer. Coming in the period screenplay part of the story, the song "Stay with Me" begins Act II, sung by Jimmy Powers, a radio crooner in a recording session, backed up by the Angel City 4. *City of Angels* won the 1990 Tony Award for Best Musical, along with Tony Awards in nine other categories.

## DIRTY ROTTEN SCOUNDRELS

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

David Yazbek's follow-up to *The Full Monty* on Broadway (2000) was also based on a notable movie. *Dirty Rotten Scoundrels* takes its name and plot from the 1988 film starring Michael Caine and Steve Martin, which itself was a remake of the 1964 movie *Bedtime Story*, starring David Niven, Marlon Brando and Shirley Jones. The essential story remains the same. Two con men are initially at their game separately, preying upon lonely, wealthy women vacationing on the French Riviera. The suave, British Lawrence Jameson (John Lithgow in the original cast) wines and dines women out of their money, posing as a rich, deposed prince needing funds to fight revolutionaries. Crass American Freddy Benson (Norbert Leo Butz in the original cast) tries to usurp the female fortune through a sob story. When the two grifters meet, they decide that the small town on the French Riviera isn't big enough for both of them. They choose a mark, Christine Colgate (Sherie René Scott in the original cast), the "American Soap Queen." Whoever gets to her money first will get to remain in town. In the end, after many double-crosses, the two scoundrels learn that they're not the only schemers on the French Riviera. Christine swindles them both. "Great Big Stuff" is the entertaining and shifty Freddy's boastful first song in Act I. After spots Lawrence as a con man and confronts him at his expensive home. Freddy wants Lawrence to teach him everything so that he can live in luxury and get great big stuff too.

## DO I HEAR A WALTZ?

**MUSIC:** Richard Rodgers  
**LYRICS:** Stephen Sondheim  
**BOOK:** Arthur Laurents  
**DIRECTOR:** John Dexter  
**CHOREOGRAPHER:** Herbert Ross  
**OPENED:** March 18, 1965. 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. The Rodgers/Sondheim relationship was famously rocky. *Do I Hear a Waltz?* chronicles an extended vacation in Venice of an American spinster, Leona Samish, who unexpectedly falls in love with a married man. The musical is based on Arthur Laurent's 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. Di Rossi's song "Take the Moment," where he persuades the emotionally closed Leona to surrender to her desires with him, ends Act I. She breaks off when she hears of his marriage, but returns to him for the rest of her stay in Venice as she begins to feel love for the first time.

## THE DROWSY CHAPERONE

**MUSIC AND LYRICS:** Lisa Lambert, Greg Morrison

**BOOK:** Bob Martin, Don McKellar

**DIRECTOR AND CHOREOGRAPHER:** Casey Nicholaw

**OPENED:** May 1, 2006, New York

This show-within-a-show features a rather sour character simply called the Man in Chair, who escapes his depression by obsessively playing an old recording of a 1928 musical, *The Drowsy Chaperone*. Its story is of an actress, Janet Van De Graaff (Sutton Foster in the original cast), indulgent in vanity, engaged to a man she has only recently met. The show, characters, story and songs are an affectionate send-up of stage and screen clichés. Through it all the Man in Chair gets swept up in the action, and comments to the audience. A Latin lothario enters in the musical, and in this parody song of such a character, introduces himself to Janet in “I Am Adolpho.”

## GODSPELL

**MUSIC:** Stephen Schwartz

**BOOK AND DIRECTION:** John-Michael Tebelak

**OPENED:** May 17, 1971, New York; a run of 2,124 Off-Broadway performances, and then 527 performances after moving to Broadway

With its rock-flavored score, *Godspell* is a 1970s flower-child view of the Gospel of St. Matthew, containing dramatized parables of the Prodigal Son, the Good Samaritan and the Pharisee and Tax Collector, and with Christ depicted as a clown-faced innocent with a Superman “S” on his shirt. The work originated as a nonmusical play and was first presented at the experimental Café La Mama. After Stephen Schwartz added words and music, the show began its Off-Broadway run at the Cherry Lane Theatre in Greenwich Village, then transferred to the Promenade where it remained for over five years. Beginning in June 1976, it also had a Broadway run. The show was a hit in London as well; a movie version was released in 1973. In “Alas for You” from Act II, Jesus becomes angry with the hypocrisy of the Pharisees, a group of Jewish men who claimed moral superiority and purity.

## GREASE

**MUSIC, LYRICS AND BOOK:** Jim Jacobs and Warren Casey

**DIRECTOR:** Tom Moore

**CHOREOGRAPHER:** Patricia Birch

**OPENED:** February 14, 1972, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story of Rydell High School students of the late 1950s. Tough Romeo and hip greaser Danny Zuko, his wholesome girl Sandy Dumbrowski, and assorted other characters appear in a light-hearted story, with young love, teen fashions, social cliques, and especially early rock and roll. Roger is one of Danny’s friends, who, trying to show off, sings to Jan about his latest hobby in “Mooning.” A Broadway revival opened in 1994 and ran for more than three years; another Broadway revival opened in 2007. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time.

## GREY GARDENS

**MUSIC:** Scott Frankel

**LYRICS:** Michael Korie

**BOOK:** Doug Wright

**DIRECTOR:** Michael Greif

**CHOREOGRAPHER:** Jeff Calhoun

**OPENED:** November 2, 2006, New York; a run of 308 performances

*Grey Gardens*, the musical, is based on *Grey Gardens*, the 1975 film documentary, about an eccentric mother and her equally eccentric daughter who remain in a crumbling mansion on Long Island in East Hampton, New York. After a Prologue, Act I of the musical speculates on the past of the principal characters as they were in July, 1941: 47-year-old mother Edith Bouvier Beale, aunt to Jacqueline Bouvier (later Kennedy Onassis), and her 21-year-old daughter Edith “Little Edie” Bouvier Beale. Their mansion home is refined and cultivated. “Body Beautiful Beale” is sung in Act I by Gould (the character’s full name is George Gould Strong), a pianist and singer with whom Edith is smitten. Little Edie calls Gould her mother’s eunuch, Gould, leading other characters in the number, sings of Edie’s nickname and glamorous lifestyle. The song was in the Off-Broadway version of the show, but was cut for Broadway. Later in Act I Gould sings “Drift Away,” advising Edith to escape into dreamy memories in his absence. Little Edie is in a relationship with Joseph Kennedy, Jr. (older brother of the president), but her mother sabotages the engagement. In Act II of the musical, set in 1973 and most closely based on the documentary, the 79-year-old Edith and her 56-year-old unmarried daughter Little Edie are faded aristocrats living in filth and ruin, isolated from the world, drifting in time. Their relationship is complex and co-dependent. Christine Ebersole won a Tony Award playing Edith in Act I and Little Edie in Act II.

## HAIRSPRAY

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

Film composer Marc Shaiman helped turn John Waters' campy 1988 movie *Hairspray* into perfect fodder for a new Broadway musical—teenage angst, racial integration, a lot of dancing, and a whole lot of hair. Set in Baltimore, 1962, plump heroine Tracy Turnblad dreams of dancing on local television on the Corny Collins Show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy gets on the show nonetheless, and gets the attention she craves. She leads efforts to integrate the program, and gains acceptance for all teens of every size, shape and color. Early in Act I Corny Collins sings "The Nicest Kids in Town" on his afternoon TV show, describing the crazy bunch of white kids on his show. Late in Act II, when the Corny Collins show goes national for the first time, Corny sings a song on the air about the show's sponsor in "Hairspray." The show won the Tony Award for Best Musical in 2003. A film version of the musical was released in 2007.

## JERSEY BOYS

**MUSIC:** Bob Gaudio  
**LYRICS:** Bob Crewe  
**BOOK:** Marshall Brickman  
**DIRECTOR:** Des McAnuff  
**CHOREOGRAPHY:** Sergio Trujillo  
**OPENED:** November 6, 2005, New York

*Jersey Boys* is based on the story of Frankie Valli and the Four Seasons (Bob Gaudio, Tommy DeVito and Nick Massi). The musical uses their songs to tell the story of the career rise of working class boys, battling the odds and the triumphs and trials of a life in show business. Each member of the group narrates sections of the story. In Act I the character of Bob Gaudio, who was the songwriter for the group, sings "December 1963 (Oh, What a Night)" as he is shown being set up with a prostitute by the other members of the group so that he can finally lose his virginity. The song was a hit single in 1976. In Act II the record label is unhappy with Bob Gaudio's song "Can't Take My Eyes Off of You," since it fit in no conventional pop/rock category. Convinced of its potential, Gaudio finances Frankie Valli's recording of the song, which, of course, becomes a huge hit. The show won the 2006 Tony Award for Best Musical.

## THE LAST FIVE YEARS

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

The Off-Broadway musical *The Last Five Years* again paired writer Jason Robert Brown and director Daisy Prince together 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 of the show, at their engagement. As his first song in the show Jamie sings "Shiksa Goddess" about a Jewish guy Jamie's attraction to Cathy, whom he has just met. A little later in the story Jamie learns that his book is being published, and *Atlantic Monthly* magazine is printing a chapter. He comments on his career and his relationship with Cathy in "Moving Too Fast." 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:** April 18, 2005, New York; a run of 504 performances

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 story, after a novella by Elizabeth Spencer, concerns a wealthy North Carolinian mother, Margaret Johnson (2005 Tony Award winner Victoria Clark in the original cast), and her beautiful, childlike 26-year-old daughter Clara (Kelli O'Hara in the original cast) on extended vacation in Florence and Rome in the summer of 1953. Through a chance encounter in Florence Clara meets Fabrizio, a 20-year-old Italian man who speaks little English. Though there is a spark between them, Margaret protectively takes Clara away. Fabrizio has fallen in love with her. In "*Il mondo era vuoto*" he sings of his love, and the light that Clara has brought to him. (The Italian lyrics were revised after the cast album was recorded; this edition presents the revised lyrics.) He persuades his father to help him in reassuring Margaret's objections, and finds the Americans in the Duomo. On a sunset walk from the Piazzale Michelangelo, which overlooks Florence, Fabrizio sings "*Passaggiata*," finally able to spend time with Clara, though Margaret continues to attempt to discourage the romance. The Italian word *passaggiata* is translated as "walk," but it is more specifically a traditional stroll in early evening, still practiced in Italian towns and cities. Margaret finally reveals the reason for her concern: due to being kicked in the head as a child by a pony, Clara has had arrested mental and emotional development. Margaret takes Clara to Rome to get her away from Fabrizio, but Clara's feelings for him remain fervent, and after much struggle she convinces her mother not to object to their marriage. Other obstacles emerge. Finally, just before the wedding Clara says to her mother that she cannot bear to leave her, but Margaret reassures her, concluding that the hopeful opportunity for real love is worth any risks.

### **Il mondo era vuoto**

*English translation*

Il mondo era vuoto

*The world was empty.*

Le ombre lo riempivan

*Filled with shadow.*

La luce non splendeva mai

*The light never arrived.*

Clara, la luce nella piazza

*Clara, the light in the piazza.*

Clara, mia luce, mio cor!

*Clara, my light, my heart!*

Ora che sono sveglio

*Now that I am awake*

all'ombra non vo' tornar

*to the shadow I will not return.*

Non sapevo di sentirmi solo.

*I never felt myself to be lonely.*

privo del senso della vita

*missing the essence of being alive.*

Era così!

*But it was like that!*

Clara, mia luce, mio cor!

*Clara, my light, my heart!*

L'essenza che mi mancava sei tu

*The essence I was missing is you.*

La tua luce m'inonda.

*Your light fills me.*

Ma lei non può amarmi!

*But she won't love me!*

Non così!

*Not like I am!*

Oh Clara!

*Oh, Clara!*

Non amerà un ragazzino!

*She won't love a little boy!*

Non può amare un ragazzino!

*She cannot love a little boy!*

Dio!

*God!*

Papà!

*Papa!*

Dormivo!

*I was sleeping!*

Io non sapevo d'esser solo

*I didn't know I was alone.*

Solo nel buio

*Alone in the dark, obscurity.*

Non ero vivo!

*Not even alive!*

Non c'era Clara!

*There was no Clara!*

Ma ora la tua luce m'inonda

*But now your light fills me.*

Ma lei non può amarmi!

*But she won't love me!*

Non così!

*Not like I am!*

Oh Clara!

*Oh, Clara!*

Non amerà un ragazzino!

*She will not love a little boy!*

Non può amare un ragazzino!

*Cannot love a little boy!*

Dio!

*God!*

Papà!

*Papa!*

Clara, mia luce, mio cor!

*Clara, my light, my heart!*

L'essenza che mi mancava sei tu

*The essence I was missing is you.*

Sei tu

*Is you.*

Clara, mia luce, mio cor!

*Clara, my light, my heart!*

Solo nel buio

*I was alone in the dark, obscurity.*

Non ero vivo!

*Not even alive!*

O dio, dammilla mia Clara!

*O God, give me Clara!*

O Padre, la sua luce

*O father, her light.*

M'inonda

*fills me.*



## LITTLE WOMEN

**MUSIC:** Jason Howland  
**LYRICS:** Mindi Dickstein  
**BOOK:** Allan Knee  
**DIRECTOR:** Susan H. Schulman  
**CHOREOGRAPHER:** Michael Lichtefeld  
**OPENED:** January 23, 2005, New York; a run of 137 performances

The musical is based on the famous 19th century American novel by Louisa May Alcott about the close-knit March family of Concord, Massachusetts, during the Civil War. Four sisters (Jo, Meg, Amy and Beth) and their mother (Marmee) make the best they can of their lives while the patriarch of the household is serving in the U.S. Army as a chaplain. Laurie, a young man whose grandfather is against him having any relationship with the March family, expresses his hope for friendship with Jo in "Take a Chance on Me." He later proposes, and she declines, leaving him heartbroken. Jo lands in New York, where she is an aspiring writer. Laurie winds up marrying Jo's sister Amy. Jo matures as a young woman and a writer, and has a loving relationship with the older Professor Bhaer. The story ends with the announcement that Jo's book, *Little Women*, about her life with her sisters, has found a publisher. There have been several non-musical films made of the story. The most often encountered are the 1933 film starring Katharine Hepburn, the 1949 film starring June Allyson and Elizabeth Taylor, and the 1994 film starring Winona Ryder, Susan Sarandon and Christian Bale as Laurie.

## MOVIN' OUT

**MUSIC AND LYRICS:** Billy Joel  
**DIRECTION AND CHOREOGRAPHY:** Twyla Tharp  
**OPENED:** October 24, 2002, New York, a run of 1,303 performances

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. The show chronicles the lives of a group of Long Island characters, from the naive, we-can-do-it spirit of the 1950s, to romances, through the disenchantment of the Vietnam era, to the hope that all of them found later in life. Essentially a series of dance numbers with a slight plot, none of the onstage dancers sing. All the songs are performed by a band onstage (Billy Joel chose the musicians and singer), separate from the action.

## MYTHS AND HYMNS

**MUSIC, LYRICS AND BOOK:** Adam Guettel  
**DIRECTOR:** Tina Landau  
**OPENED:** March 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 a Presbyterian hymnal of 1886 that Guettel found in a used book store. The composer stated, "I used these dissimilar cosmologies as points of departure and discovered as I went along that they have a lot in common—a desire to transcend earthly bounds, to bond with something or someone greater." The song cycle for the theatre premiered Off-Broadway under the name *Saturn Returns* but was later changed to the present title. Tina Landau, director of Guettel's *Floyd Collins*, helped conceive this night of music, a staged concert which focuses on the divine and profane in everyday life and uses musical language from straight-up pop to lush theatrical writing. The final version of the score was recorded on a cast album by the composer (a tenor) with various artists.

## ON THE TWENTIETH CENTURY

**MUSIC:** Cy Coleman  
**LYRICS AND BOOK:** Betty Comden, Adolph Green  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Larry Fuller  
**OPENED:** February 19, 1978, New York; a run of 449 performances

Based on the 1932 Ben Hecht play *Twentieth Century* and the 1934 Howard Hawks film of the same title, the musical *On the Twentieth Century* takes place on a train traveling from Chicago to New York in the early 1930s. On board is an array of characters, each with a predicament. The show, in the spirit of the nostalgia craze of the 1970s, is a screwball comedy that also lampoons operetta at times. Oscar Jaffee (John Cullum in the original Broadway cast) is a megalomaniac theatre producer out of cash after a string of flops. He ducks out of Chicago to avoid paying bills and actors for a failed production and books a ticket on the *Twentieth Century Limited* to gain access to film star Lily Garland, traveling with her jealous and self-absorbed movie actor boyfriend, to persuade her to return to the stage. The battle between Oscar and Lily fuels the story all the way to New York. The train's conductor, Flanagan, an amateur writer, boldly approaches Jaffee in Act I with "I Have Written a Play," entitled *Life on a Train*. Jaffee, who has to constantly put up with such annoying pitches, brushes the conductor off quickly. The role of Lily was originally played by Madeline Kahn, taken over after two months by Judy Kaye. Other notables in the cast: Kevin Kline (Lily's boyfriend Bruce Granit), and Imogene Coca as a wealthy religious fanatic, who actually is discovered to be an escaped mental patient.

## THE PIRATE QUEEN

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

The musical about a swashbuckling heroine of the seas is based on the novel *Grania—She King of the Irish Seas* by Morgan Llywelyn. Clan feuds dominate 16th century Ireland. At the christening of the new ship, *The Pirate Queen*, a Chieftain's daughter, 18-year-old Grace O'Malley (Grania), tells her father she wants to be a sailor. After hearing that such a dream is impossible she is ordered from the christening ceremony with the other women. After disguising herself as a cabin boy her career at sea begins. After Grace proves herself as a leader in battle, her father trains her to be a sea captain. To build consensus between rival clans Grace's Chieftain father suggests the only solution is for Grace to marry Donal, son of the O'Flaherty Chieftain. Grace's longtime love, Tiernan, is devastated. After the wedding, in "I'll Be There," he vows to stay close to her anyway. Tiernan's patience is rewarded. Grace grows to despise her husband and using the Irish Brehon Laws, which allow a man or wife to dismiss the other during the first three years of marriage, she banishes Donal from her life, free to be with Tiernan again. The complex story has Grace as a leader in making peace with other Irish clans and in defying Queen Elizabeth I and the English.

## THE PRODUCERS

**MUSIC AND LYRICS:** Mel Brooks  
**BOOK:** Mel Brooks and Thomas Meehan  
**DIRECTOR/CHOREOGRAPHER:** Susan Stroman  
**OPENED:** April 19, 2001, New York; a run of 2,502 performances

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, with a 1959 New York setting, 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, penned by nutcase Nazi-sympathizer Franz Liebkind. The play is turned into a musical. In a huge production number of the song "Springtime for Hitler" in the show-within-a-show, a storm trooper starts off it off with a solo (This song came from the 1968 movie.) It continues into another song in *Springtime for Hitler*, "Heil Myself," sung by the flamboyant director, Roger De Bris, who at the last minute fills in for an ailing cast member as Hitler on opening night. In the Broadway staging of this song at one point Roger/Hitler (played by Gary Beach in the original cast) sat on the stage and impersonated the Judy Garland "Born in a Trunk" number in *A Star Is Born*; the staging parodied other show business clichés. *Springtime for Hitler* is a surprise hit and Bialystock and Bloom are in trouble. During a prison stay they come up with a bonafide hit, *Prisoners of Love*, and end the show successful producers after all. The original cast included Broadway stars Nathan Lane (Max) and Matthew Broderick (Leo), with Roger Bart as Carmen Ghia. The director and most of the lead actors from Broadway were in the 2005 movie musical.

## RENT

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

Jonathan Larson's musical relocates the story of Puccini's opera *La Bohème* to the 1990s in New York's East Village. Among other stories and characters, Roger Davis is an ex-junkie HIV-positive songwriter/musician whose past girlfriend, a drug addict, died of AIDS. His roommate, Mark Cohen, is a struggling young filmmaker. The young men struggle with poverty and their ability to pay the rent. Mark has stormy relationships with women, and resists commercial work to stay true to his art. Mark and Roger question the values of the contemporary American society in "What You Own." At the end of the musical Roger's girlfriend Mimi dies of AIDS after returning to him. The compelling alternative-rock score has a gritty realism, a theatrical reflection of grunge rock of the period. A parable of hope, love and loyalty, *Rent* received great acclaim, winning the Pulitzer Prize for Drama, a Tony Award for Best Musical, and many other awards. Though it initially opened Off-Broadway in the New York Theatre Workshop, it soon transferred to a Broadway theatre that was redesigned to capture its East Village atmosphere. Bound up with the show's message of the preciousness of life is the tragic real-life story of its composer/librettist Jonathan Larson, who died suddenly of an aortic dissection the night of the final dress rehearsal before the first Off-Broadway preview performance.

## SONGS FOR NEW WORLD

**MUSIC AND LYRICS:** Jason Robert Brown  
**DIRECTOR:** Daisy Prince  
**CHOREOGRAPHER:** Michael Arnold  
**OPENED:** October 26, 1995. 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 coffeehouse pianist named Jason Robert Brown play some of his original compositions. A collaboration and a friendship were born when she heard he was working on a concert evening of songs that played like offbeat short stories. Originally conceived as a straight-forward collection of Brown's theatre and cabaret songs, a more theatrical concept for *Songs for a New World* began to take shape, though it still was without a conventional plot. The piece was developed at a summer festival in Toronto. It played Off-Broadway in 1995 on a unit set reminiscent of both a ship and a playground. Though its run was brief, the show has gained a fervent following in musical theatre circles. Musically distinctive and precocious, the songs look at life from unusual angles.

## SPRING AWAKENING

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

This rock musical, 2007 Tony Award winner of Best Musical, is based on the 1891 German play by Frank Wedekind, which was banned for decades because of its frankness about teenage sex and suicide. The setting is a provincial German town in the 1890s. Teenagers struggle against strict morals of adults and the lack of instruction and communication about sex and emotion. Wendla Bergmann is a girl discovering her sexuality and sensuality in a time that forbids acknowledgement of such things. By chance she meets Melchior in a secluded forest and they surrender to their desires. Melchior's friend Moritz is so distraught when he fails out of school and his father throws him out of the house that he kills himself. At the funeral Melchior blames Moritz's father for his cruelty, and sings "Left Behind" about the life that Moritz will never lead. The headmasters of the school blame Melchior because of an essay he had written about sex and given to Moritz to ease his confusion on the topic. Melchior is expelled, and sent to a strict reform school. Wendla becomes pregnant. Wendla's mother finds someone who will perform an abortion in secret, but Wendla dies as a result of it, though officially her death is attributed to anemia. Melchior considers suicide, but the spirit of Wendla and Moritz comfort him and he continues on. Melchior's music is generally in a tenor range, but his song "All That's Known" is significantly lower, and could be sung by baritones. Thus, it appears in *The Singer's Musical Theatre Anthology: Baritone/Bass Volume 5*.

## TARZAN

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

*Tarzan* the stage musical is faithfully based on the 1999 Disney animated film *Tarzan*, (screenplay by Tab Murphy, Bob Tzudiker and Noni White), which was based on the adventure novel *Tarzan of the Apes* by Edgar Rice Burroughs. Phil Collins sang all the songs in the film. These were adapted for characters in the story to sing in the stage version, and Collins also added new songs. A man, his wife and infant son escape a burning and sinking ship and come into the jungle on west coast of Africa in 1888. They build a treehouse for shelter. The young adult voice of their baby son, Tarzan, is heard singing "Two Worlds" during the scene. The family is attacked and the parents are killed. A mother gorilla, Kala, discovers the baby, and against her mate's strong objections, she raises him as her own offspring. Tarzan grows up among gorillas, and as a young man encounters humans for the first time in his life, Professor Porter (who comes to Africa to study gorillas), his daughter Jane, and their guide Clayton. Tarzan sings "Strangers Like Me," discovering the common humanness he shares with his new acquaintances. After finally learning at last about his parents' deaths, he realizes he must live as a man, and goes to find Jane. Clayton attacks the gorillas and kills Tarzan's gorilla father, but the professor stops Tarzan from retaliating. Jane realizes that she is in love with Tarzan and decides to stay with him in the jungle.

## THOROUGHLY MODERN MILLIE

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

Based on the 1967 movie starring Julie Andrews, *Thoroughly Modern Millie* the stage musical retains only three of the songs from the film (including the title song), with a score of principally new material. The story chronicles the life of Millie (Sutton Foster won a Tony for the part in the original cast), a small-town Kansas girl in New York of 1922. She is anxious and afraid but excited to be in the big city, and definitely decides to stay there. Millie stays with other young starlets at the Hotel Priscilla, which is run by the sinister Mrs. Meers, who actually is running a white slave trade on the side. Millie gets a job as a stenographer at the Sincere Trust Insurance Company. She intends to marry her wealthy boss, but falls for a charming but poor paper clip salesman, Jimmy Smith, although Jimmy seems to be interested in her friend, Miss Dorothy. "What Do I Need with Love" is Jimmy's song from Act I. After meeting Millie he realizes he has feelings for her, but finds them inconveniently out of step with his plan to play the field. The madcap plot has many twists and turns, and shows a cheery slice of flapper life in New York during the Jazz age. Millie decides in the end that it is only love she is interested in and agrees to marry Jimmy.

## TICK, TICK...BOOM!

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

Jonathan Larson, composer of *Rent*, struggled like many actors and writers in New York for years before he found success. After the unproduced *Superbia, tick . tick . BOOM!* was his second musical. Initially it was a one-man show that told Larson's autobiographical story about bohemian life in New York, which he performed himself at various times between 1989 and 1993. He lives on virtually nothing, passing up lucrative corporate job offers to follow his dream. Larson shelved it to spend time on *Rent*. After his death, interest in his earlier work emerged, and in 2001, *tick . tick . BOOM!* received a full Off-Broadway production, expanded to a three-character piece: Jonathan, his girlfriend Susan, and his best friend Michael, who has become very successful. The show opens on a Saturday night in 1990. Jonathan sings about his life and feelings about soon turning 30 in 1990 in "30/90." Jonathan's musical *Superbia* is in workshop. Jonathan works at a diner, where he considers the brunch scene in "Sunday," an affectionate parody of the Act I finale song from Sondheim's *Sunday in the Park with George*. After Michael reveals that he is HIV-positive, Jonathan contemplates their long friendship and the importance of every day as he faces his 30th birthday.

## URBAN COWBOY

**MUSIC AND LYRICS:** Various writers  
**BOOK:** Aaron Latham, Phillip Oesterman  
**DIRECTOR:** Lonny Price  
**CHOREOGRAPHER:** Melinda Roy  
**OPENED:** March 27, 2003, New York; a run of 60 performances

*Urban Cowboy* the musical was based on the 1980 movie that starred John Travolta and Debra Winger. Bud comes to the big city of Houston. He sings "It Don't Get Better Than This" (music and lyrics by Jason Robert Brown) to explain why he came to Houston from a small town in West Texas. Bud rides a bull machine and captures Sissy's attention, marries her, then thinks she's too timing him with an ex-convict. Songs are by various writers, including a compilation of country songs. Among the new material were five songs by Jason Robert Brown, who was also musical director of the show.

## WEST SIDE STORY

**MUSIC:** Leonard Bernstein

**LYRICS:** Stephen Sondheim

**BOOK:** Arthur Laurents

**DIRECTOR AND CHOREOGRAPHER:** Jerome Robbins

**OPENED:** September 26, 1957, New York; a run of 732 performances

*West Side Story* is loosely based on William Shakespeare's *Romeo and Juliet*. Gangs rule the streets of the west side of New York City in the 1950s, before the area was revitalized with the construction of Lincoln Center in the 1960s. The Jets are tough Americans, in hate-filled rivalry with the Sharks, tough Puerto Ricans. Tony (Larry Kert in the original cast) is a former Jet trying to go straight with a regular job. Feeling anticipation in the air he sings "Something's Coming." That night he meets Maria (Carol Lawrence in the original cast), sister to one of the Sharks, at a dance held at a school gym. They instantly fall in love, provoking anger from Maria's brother, Bernardo, leader of the Sharks. Riff, leader of the Jets, challenges the Sharks to a rumble. After the dance Tony sings of his new love in "Maria." He secretly visits her fire escape balcony, where they confirm their love, uniting as one the next day, after business hours, in the bridal shop where Maria works. That evening Tony goes to the rumble to try to stop it, but when Bernardo stabs Riff, Tony instinctively stabs and kills Bernardo. Maria learns from Chino, a Shark, that Tony has killed Bernardo just before Tony steals into her bedroom. First enraged and bitter, she settles down in Tony's embrace, and they dream of a safe and peaceful place away from the gang-ridden existence in the city. Chino later shoots and kills Tony, and Maria grieves over his body. The 1961 film version retained most of the score, but made significant shifts in song and scene order. At this writing the musical has had two fairly short-lived revivals on Broadway, in 1964 and in 1980. The London production opened in 1958.

# BIGGER ISN'T BETTER

from *Barnum*

Music by CY COLEMAN  
Lyrics by MICHAEL STEWART

March tempo (♩ = 60)

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one flat and a common time signature.

TOM THUMB:

I'm Gen - 'ral Thumb, just come to town, a Yan - kee Doo - die

Dan - dy, I've ate your scrap - ple washed it down with just a nip of

bran - dy, the May - or made me pres - ents rare, the

*rall*

la - dies did sa - lute me, "First rate" I am, they all de - clare, and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "la - dies did sa - lute me, 'First rate' I am, they all de - clare, and". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The tempo is marked "rall".

*a tempo*

all my pos - es - suit me! My suc - cess should o - pen up your

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "all my pos - es - suit me! My suc - cess should o - pen up your". The piano accompaniment is in a grand staff with the same key signature. The tempo is marked "a tempo".

eyes \_\_\_\_\_

Don't judge noth - in' just by shape or

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "eyes \_\_\_\_\_ Don't judge noth - in' just by shape or". The piano accompaniment is in a grand staff with the same key signature.

With a lilt (♪ = ♪)

size \_\_\_\_\_

Big - ger is - n't bet - ter, tall -

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats. The lyrics are "size \_\_\_\_\_ Big - ger is - n't bet - ter, tall -". The piano accompaniment is in a grand staff with the same key signature. The tempo is marked "With a lilt (♪ = ♪)".

- er is - n't brav - er, strong - er is - n't al - ways wise —

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

Small-er is - n't nec - es - sar - i - ly the less - er guts — can come in an - y size —

The second system continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains the same harmonic structure.

— La - dy luck can fa - vor just — a lit - tle shav - er o -

The third system shows the vocal line starting with a half rest, then moving into a series of eighth notes. The piano accompaniment continues with its established pattern.

- ver one who's six foot three — Brains in an - y tus - sle mops —

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line ends with a half rest, and the piano accompaniment finishes with a final chord.



the floor with mus - cle, bet — your life I'm glad I'm me —

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 time signature of 4/4. The lyrics are "the floor with mus - cle, bet — your life I'm glad I'm me —". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and chords in the right hand.

Big - ger is - n't keen - er, larg - er is - n't bold - er, high - er might be low in - side -

The second system continues the musical score. The vocal line has a melodic line with some slurs and accents. The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *v* (accent). The lyrics are "Big - ger is - n't keen - er, larg - er is - n't bold - er, high - er might be low in - side -".

When you need to lean up - on — a friend - ly shoul - der, nar -

The third system continues the musical score. The vocal line has a melodic line with some slurs and accents. The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *v* (accent). The lyrics are "When you need to lean up - on — a friend - ly shoul - der, nar -".

When you need to lean up - on — a friend - ly shoul - der, nar -

The fourth system continues the musical score. The vocal line has a melodic line with some slurs and accents. The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *v* (accent). The lyrics are "When you need to lean up - on — a friend - ly shoul - der, nar -".

- row's just as good as wide. — See the might-y li-on sit - tin'there and cry-in', bit -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are: "- row's just as good as wide. — See the might-y li-on sit - tin'there and cry-in', bit -". The piano accompaniment is written in two staves (treble and bass clefs) and features a steady rhythmic accompaniment with chords and moving lines.

- ten by a ti-ny flea — Mam-moth was co-los-sal, what's he now-a fos-sil! Bet -

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- ten by a ti-ny flea — Mam-moth was co-los-sal, what's he now-a fos-sil! Bet -". The piano accompaniment continues with similar harmonic support.

— your life I'm glad I'm me! — Gi-ants look so awe-some, folks —

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "— your life I'm glad I'm me! — Gi-ants look so awe-some, folks —". The piano accompaniment continues with similar harmonic support.

— are scared to cross 'em, none - the - less I guar - an - tee, —

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "— are scared to cross 'em, none - the - less I guar - an - tee, —". The piano accompaniment concludes with a final chord and a melodic flourish in the bass line.

Smal-lest Yan-kee Doo-dle if he's in the mood-'ll beat the whole ca-boo-dle us - ing just his noo-dle,

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are: "Smal-lest Yan-kee Doo-dle if he's in the mood-'ll beat the whole ca-boo-dle us - ing just his noo-dle,". Below the vocal line is a piano accompaniment consisting of a right-hand part in a treble clef and a left-hand part in a bass clef. The piano part includes various chords and melodic lines, with some notes marked with accents.

Bet your life I'm glad I'm

The second system continues the musical piece. The vocal line has the lyrics: "Bet your life I'm glad I'm". The piano accompaniment continues with similar harmonic and melodic patterns, including some chords with accents.

me

The third system shows the vocal line with the word "me" and a long horizontal line underneath, indicating a continuation of the melody. The piano accompaniment features a more active right-hand part with eighth and sixteenth notes, while the left hand remains mostly chordal.

The fourth system concludes the piece. The vocal line has a final note with a fermata. The piano accompaniment ends with a final chord in the right hand and a few notes in the left hand.

# LOST IN THE WILDERNESS

from *Children of Eden*

Music and Lyrics by  
STEPHEN SCHWARTZ

Rock  $\text{♩} = 120$

Em

Gmaj7/D

C

Dsus

D/C

*mf*

G/B

C

F

B♭maj7

G

C/G

G

Verse:

Em

Gmaj7/D

C

Dsus

D/C

1 I \_\_\_\_\_ nev - er made this world \_\_\_\_\_  
2. You \_\_\_\_\_ fol - low all the rules, \_\_\_\_\_

I \_\_\_\_\_ did - n't e - ven lose \_\_\_\_\_ it.  
you \_\_\_\_\_ swal - low all the sto - ries

G/B C(9) Am9 D

And I know no one said it was fair, but  
and ev - 'ry night you wish on a star,

Em Gmaj7/D C Dsus D/C

they had a gar - den once. They had the chance to choose it  
dream - ing your day will come, trust - ing in al - le - go - ries

G/B C5 D5 G5 G

They gave it a - way, in - clud - ing my share } And now, we're  
and ev - 'ry mom - ing, boy, look where you are!

## Chorus:

Bm C(9) D Em

lost in the wil - der - ness Lost,  
lost in the wil - der - ness Lost,

R.H.  
L.H.

Bm C(9) D Em

cry - ing in the wil - der - ness And if  
 slow - ly dy - ing in the wil - der - ness With

R.H.  
L.H.

Gmaj7/B C(9) D Em

an - y - one's watch - ing, It seems they could-n't care less, we're lost  
 no chance of liv - ing, boy, un - til you con - fess, you're lost

F(9) Bbmaj7 1. Em Gmaj7/D C Dsus D/C

in the wil - der - ness  
 in the wil - der -

2. E(9) Am11

ness Don't you ev - er watch the ea - gle

D

Am11

fly to the sun, and wonder how he got to be so

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 "fly to the sun, and wonder how he got to be so". The piano accompaniment is in a grand staff with treble and bass clefs. There are triplets of eighth notes in the vocal line and piano accompaniment.

D

Bb(9)

Bb/Eb

free? If you ever have, you know your

This system contains the second two lines of music. The vocal line continues with the lyrics "free? If you ever have, you know your". The piano accompaniment continues with chords Bb(9) and Bb/Eb. There is a triplet of eighth notes in the vocal line.

Abmaj9

C/D

Gmaj9

Em7

jour - ney's be - gun Hey! What have we got to lose, boy, when

This system contains the third two lines of music. The vocal line has the lyrics "jour - ney's be - gun Hey! What have we got to lose, boy, when". The piano accompaniment features chords Abmaj9, C/D, Gmaj9, and Em7.

Fmaj11

D7sus

Chorus

Bm

C(9)

al - read - y we are lost

This system contains the final two lines of music. The vocal line has the lyrics "al - read - y we are lost". The piano accompaniment features chords Fmaj11, D7sus, Bm, and C(9). The system ends with "RH" and "LH" markings for the right and left hands of the piano.

D Em Bm C(9)

in the

D Em Gmaj7/B C(9)

wil - der - ness? And where we are head - ed, boy, I

D Em C(9) G/B

could-n't e - ven guess But off we go, with - out a warn - ing,

Am7 G/B C G/B

run - ning as we hit the ground, where our fu - ture lies a - born - ing,



Am7 G/B C(9) G/B

where our hearts are out-ward bound... Till one bright and dis-tant morn-ing,

F(9) Bb6 Bm C(9)

we may stop and look a-round and there, in the

D Em C Am7 Dsus Em Gmaj7/D

wil-der-ness, fi-n'ly, we'll be found

*rall.* *Broad* *rall.* *a tempo*

C Dsus D/C G/B C F Bbmaj7 G C/G G

# EASY STREET

from the Musical Production *Annie*

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Freely

I re - mem - ber the way our Saint-ed moth - er — would sit and

*mp*

This system contains the first two staves of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part includes a mezzo-piano (*mp*) dynamic marking.

croon us — her lull - a - by, she'd say, "Kids, there's a place that's like no

This system contains the next two staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics continue below the vocal staff.

oth - er, — you got - ta get there — be - fore you die. You don't

This system contains the final two staves of music on this page. The lyrics conclude below the vocal staff. The piano accompaniment features a triplet of eighth notes in the right hand.

*This song for Rooster, Miss Hannigan, and Lily has been adapted as a solo for this edition*

get there by play-ing from the rule book, you stack the ac - es, — you load the

dice!" Moth-er dear, oh, we know you're down there lis - t'ning - how can we

fol - low your sweet ad - vice to Eas - y —

Slow drag

Street, Eas - y — Street, where you

sleep 'til noon Yeah, yeah, yeah!

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "sleep 'til noon Yeah, yeah, yeah!". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part includes a triplet of eighth notes in the vocal line, marked "opt." above it.

She'd re - peat Eas - y

The second system continues the musical score. The vocal line has the lyrics "She'd re - peat Eas - y". The piano accompaniment continues with chords and melodic lines in both hands.

Street Bet - ter get there soon

The third system of the score has the lyrics "Street Bet - ter get there soon". The piano accompaniment features a more active melodic line in the right hand and a steady bass line in the left hand.

The fourth system shows the continuation of the piano accompaniment. It includes dynamic markings such as *mf* and *f*, and concludes with a double bar line and repeat signs.

Eas - y Street, Eas - y

*a tempo*

Street, where the rich folks

play *opt.* Yeah, yeah, yeah! Move them feet

*f*

to Eas - y Street when you

get there stay! It ain't fair how we scrounge for three or

*p*

four bucks - while she gets War - bucks - the lit - tle brat! It ain't

*sfz*

fair this here life is driv - ing me nuts! - While we get pea - nuts, - she's liv - ing

*sfz*

fat! - May - be she holds the key, that lit - tle la - dy, to get - tin'

*mp*

more bucks in - stead of less May - be we fix the game with some - thing

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 eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands, with a dynamic marking of *sfz* (sforzando) in the right hand.

shad - y where does that put us? Give you our guess Yes!

The second system continues the vocal line and piano accompaniment. The vocal line includes a measure with a 6/4 time signature change. The piano accompaniment features a *a tempo* marking in the right hand, indicating a return to the original tempo.

Eas - y Street, Eas - y

The third system shows the vocal line and piano accompaniment. The key signature changes to one sharp (F#). The piano accompaniment begins with a dynamic marking of *f* (forte).

Street, An - nie is the

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

key, yes sir - ee, yes sir - ee, yes sir - ee, yeah! Eas - y

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features three triplet markings over the first three phrases: "key, yes sir - ee", "yes sir - ee", and "yes sir - ee". The piano accompaniment is in bass clef and includes triplets in the right hand and chords in the left hand. A dynamic marking of *sfz* (sforzando) is present in the right hand.

Street, Eas - y Street

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "Street, Eas - y Street". The piano accompaniment is in bass clef and features a steady eighth-note bass line in the left hand and chords in the right hand.

That's where we're gon - na

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "That's where we're gon - na". The piano accompaniment is in bass clef and includes triplets in the right hand and chords in the left hand. Dynamic markings of *sfz* are present in the right hand.

be

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "be". The piano accompaniment is in bass clef and features a complex rhythmic pattern with many triplets in the right hand and chords in the left hand. A dynamic marking of *sfz* is present in the right hand.



# STAY WITH ME

from *City of Angels*



Music by  
Lyrics by

Moderate ballad tempo (♩ = 88-90)

The piano introduction is in 4/4 time, starting with a forte (f) dynamic. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady bass line with chords. The key signature has two flats (B-flat and E-flat).

JIMMY:

The first line of the vocal melody is: "I'm in a sen-ti-men-tal way \_\_\_\_\_ so". The piano accompaniment starts with a sforzando (sfz) dynamic and includes a mezzo-piano (mp) section. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The second line of the vocal melody is: "stay with me \_\_\_\_\_ I'll ask the or-ches-tra to play \_\_\_\_\_". The piano accompaniment continues with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

The third line of the vocal melody is: "\_\_\_\_\_ your fa-v'rite song \_\_\_\_\_ Thoughts that we would". The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

blush to say come eas - i - ly in song,

so why the rush to say so

long There's no one call - ing you a - way

so stay with me What say we while a - way the day

— and pay the price ————— For just this once —————

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "and pay the price" followed by a long dash, then "For just this once" followed by another long dash.

— let's not think twice ————— These sto - len mo - ments that we spend

This system contains the next two lines of music. The vocal line continues with the lyrics: "let's not think twice" followed by a long dash, then "These stolen moments that we spend".

nev - er have to end, save them in your heart, ————— I know they're sure to stay with me

*rit*

This system contains the third and fourth lines of music. The vocal line includes the lyrics: "nev - er have to end, save them in your heart," followed by a long dash, then "I know they're sure to stay with me". A *rit* (ritardando) marking is placed above the vocal line. The piano accompaniment also features a *rit* marking.

e - ven af - ter we must part —————

This system contains the final line of music on the page. The vocal line ends with the lyrics: "e - ven af - ter we must part" followed by a long dash. The piano accompaniment concludes with a final chord and a fermata over the final note.

# GREAT BIG STUFF

from *Dirty Rotten Scoundrels*

Words and Music by  
DAVID YAZBEK

**Pomposo** (♩ = 90)

C/D D C/D

**FREDDY:** D F/G G

I thought I'd seen it all. I thought I knew the score. But,

*mf*

A/G C/G Dsus D F/G

com-ing here I found a world I've nev-er seen be-fore Now, I know where I be-long— a

G A/G D7(b5)/Eb G7

life of taste and class with cul-ture and so-phis-ti-ca-tion pour-ing out my ass.

*long fall-off*

*Freddy is accompanied by ensemble. eliminated in this solo edition*

(Spoken-) What do I want? I want this! I want this!

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a spoken phrase: "(Spoken-) What do I want? I want this! I want this!". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, primarily using chords and eighth notes.

I want this! I thought I had a re-al gift, the pen-ny an-te gift, but

The second system continues the musical score. The vocal line starts with "I want this!" followed by "I thought I had a re-al gift, the pen-ny an-te gift, but". The piano accompaniment continues with the same rhythmic pattern as the first system.

Fred-dy's get-tin' rea-dy now to give his life a lift I'm tired of be-in' a chump I

The third system of the musical score. The vocal line begins with "Fred-dy's get-tin' rea-dy now to give his life a lift I'm tired of be-in' a chump I". The piano accompaniment remains consistent with the previous systems.

wan-na be like Trump. Two hun-dred pounds of cav-i-ar in one gi-gan-tic lump Give me

The fourth and final system of the musical score on this page. The vocal line concludes with "wan-na be like Trump. Two hun-dred pounds of cav-i-ar in one gi-gan-tic lump Give me". The piano accompaniment continues to the end of the system.

C5 Eb5 F#5 G7 C5 Eb5 F#5 G7

great big stuff! This is how I got - ta live Great big stuff! Uh - uh, no

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "great big stuff! This is how I got - ta live" and continues with "Great big stuff! Uh - uh, no". The piano accompaniment consists of chords and moving lines in both hands. The key signature has one sharp (F#) and the time signature is 4/4.

C5 Eb5 F#5 G7 Ab

al - ter - na - tive Great big stuff! I want my sil - ver spoon Don't

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "al - ter - na - tive Great big stuff! I want my sil - ver spoon Don't". The piano accompaniment continues with chords and moving lines. The key signature and time signature remain the same.

D7(b9)/Eb D7 G7

need it right now, but I bet - ter get it soon

The third system of music shows the vocal line and piano accompaniment. The vocal line has the lyrics "need it right now, but I bet - ter get it soon". The piano accompaniment continues with chords and moving lines. The key signature and time signature are consistent.

I want a

The fourth system of music shows the vocal line and piano accompaniment. The vocal line has the lyrics "I want a". The piano accompaniment continues with chords and moving lines. The key signature and time signature are consistent.

man-sion with a moat, a - round which I will float, with some vast - bot-tomed ba - bies in my

glass bot-tomed boat A house in the Ba - ha - mas, pais - ley silk pa - ja - mas,

po - ker with Al Ro - ker and our friend, Lo - ren - zo La - mas Give me Great big stuff! I real -

C5 Eb5 F#5 G7

- ly do de - serve it. Great big stuff! With ser - vants who will serve it.

C5 Eb5 F#5 G7

C5 Eb5 F#5 G7 Ab D7(b9)/Eb

Great big stuff! I don't give a damn what it's fer. Ev' - ry day's my birth-day, ev - 'ry

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of chords and moving lines in both hands.

D7 G7

night is my bar mit-zver! Hey! Hey!

(klezmer solos)

The second system continues the vocal line and piano accompaniment. It includes a section labeled "(klezmer solos)" in the piano part, which features a more complex, rhythmic melody. The lyrics "Hey! Hey!" are followed by a short instrumental break.

Oh, give me a home - where the

The third system shows the vocal line and piano accompaniment. The piano part has a prominent melodic line in the right hand that rises towards the end of the system. The lyrics "Oh, give me a home - where the" are followed by a short instrumental break.

cen - ter-folds roam, Guc - ci - o - ne on the phone, he's got a par - ty go - ing on And

The fourth system concludes the vocal line and piano accompaniment. The piano part continues with a steady accompaniment. The lyrics "cen - ter-folds roam, Guc - ci - o - ne on the phone, he's got a par - ty go - ing on And" are followed by a short instrumental break.



Hef 'll have me o - ver to play some na - ked Twis-ter, blot - to in the grot - to with a

C5 Eb5 F#5 G7

play-mate and her sis - ter! Great big stuff! (Spoken:) Rap stars'll love me!

C5 Eb5 F#5 G7 C5 Eb5 F#5 G7

Great big stuff! Get me a posse. A'ight? Great big stuff! Chil -

Ab D7(b9)/Eb D7 G7

- lin' in the cit - y, sit - tin' pret - ty in the Cad - dy with P Dad - dy or Puff Did - dy or what -

\*This phrase, sung by ensemble in the show, can be sung one octave higher by Freddy from this point on, each time it occurs

ev- er! (Spoken.) I'll change my name, too! I'll get my hatchback

all pimped out. The is-lands in the win-ter, the Hamp-tons in the sum-mer, the

fash-ion plate I date 'll give me hum-mers in my Hum-mer. The cash to keep me id-le, the

chicks to keep me vi-tal, the pills to keep me hap-py e-ven when I'm su-i-ci-dal

C5 Eb5 F#5 G7 C5 Eb5 F#5 G7

Great big stuff! Noth - ing crass or crap - py. Great big stuff! That would

C5 Eb5 F#5 G7

make me ver - y hap - py. Great big stuff! Bring it on and make it snap - py!

Ab7 A7

(Spoken ) I want some really classy shit!

*f* *p* *f* *p*

Bb7

Like a mink track suit! My own personal Zamboni!

*f* *p*

B7 C7

*Lots of unnecessary surgery!*

*f* *p* *p*

Db7

*I can finally afford to see a Broadway show!* *Gout!*

*f* *p*

D7 D7(#9) C#7(#9)

*p*

D7(#9) C#7(#9) Ab13(b9) G7(b5)

*I just want someone Yeah!*  
*to love me.*  
*for my money!!!*

*ff* *Bliss*

# TAKE THE MOMENT

from *Do I Hear a Waltz?*

Music by RICHARD RODGERS  
Lyrics by STEPHEN SONDHEIM

Moderately slow-In 4

Piano introduction in 4/4 time. The music is marked 'Moderately slow-In 4'. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic, followed by a fortissimo-piano (*fz-p*) dynamic. The bass staff provides a simple harmonic accompaniment. The piece concludes with a fermata over the final chord.

DI ROSSI:

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "Take the mo - ment, \_\_\_\_\_ Let it hap - pen \_\_\_\_\_". The piano accompaniment features a fortissimo-piano (*fz-p*) dynamic and includes a fermata over the final chord.

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "Hug the mo - ment, \_\_\_\_\_ Make it last. \_\_\_\_\_". The piano accompaniment is marked *simile* and includes a fermata over the final chord.

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a grand staff. The lyrics are: "Hold the feel - ing \_\_\_\_\_ For the mo - ment, \_\_\_\_\_". The piano accompaniment features a fortissimo-piano (*fz-p*) dynamic and includes a fermata over the final chord.

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Or the mo - ment \_\_\_\_\_ Will have passed \_\_\_\_\_

*simile*

All the nois - es buzz - ing in your head, \_\_\_\_\_

\_\_\_\_\_ Warn - ing you to wait . \_\_\_\_\_ What

for? Don't lis - ten! Let it hap - pen, \_\_\_\_\_

*rall.* *ten.* [*sub p*]  
*rall* *ten* *a tempo* [*sub p*] *f-p* *f*

Take the mo - ment Make the mo - ment

The first system features a vocal line with two phrases: "Take the mo - ment" and "Make the mo - ment". The piano accompaniment is marked *sim* and consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

Man - y mo - ments more

The second system features a vocal line with the phrase "Man - y mo - ments more". The piano accompaniment continues with arpeggiated chords and a bass line, maintaining the *sim* dynamic.

[sub *p*] Make for us a thou - sand more

The third system features a vocal line with the phrase "Make for us a thou - sand more". The piano accompaniment is marked *[sub p]* and includes a *f* (forte) marking in the right hand. The system ends with a double bar line and a key signature change to three flats.

All the

The fourth system features a vocal line with the phrase "All the". The piano accompaniment is marked *mf* and includes a *[decresc]* marking in the right hand and an *L.H.* (Left Hand) marking. The system concludes with a *p* (piano) marking and a long horizontal line under the piano part.

nois - es buzz - ing in your head, \_\_\_\_\_

Warn - ing you to wait \_\_\_\_\_ What for? \_\_\_\_\_

*rall* Don't lis - ten! *ten.* Let *a tempo* it hap - pen, \_\_\_\_\_

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

Take the mo - ment \_\_\_\_\_ Make the mo - ment

*fz* *fz* *fz* *fz*



*poco rall*

Man - y mo - ments more! \_\_\_\_\_

*poco rall.*

This system contains the first two systems of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The tempo marking *poco rall* is placed above the vocal line. The lyrics "Man - y mo - ments more!" are written below the vocal line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

**Broadly**

*rit.*

Make for us a thou - sand more! \_\_\_\_\_

*rit*

*mf cresc.*

This system contains the second and third systems of music. The vocal line continues with the lyrics "Make for us a thou - sand more!". The tempo marking *rit.* is placed above the vocal line. The piano accompaniment includes the marking *mf cresc.* in the right hand. The music concludes with a double bar line.

*ffz*

*vel*

This system contains the fourth and fifth systems of music. The piano accompaniment begins with a dynamic marking of *ffz* (fortissimo forzando) and includes the instruction *vel* (velocissimo) in the left hand. The music concludes with a double bar line.

# I AM ALDOLPHO

from *The Drowsy Chaperone*

Words and Music by LISA LAMBERT  
and GREG MORRISON

## Bright Paso Doble

ff

## ALDOLPHO:

I'm

## A Tempo (tango, in 4)

sure that you have heard the name Al - dol - pho, a lad - ies' man who wins ac - claim, Al -

mp

dol-pho Well, love-ly miss I am the same Al - dol - pho I in - tro -

The first system of the musical score is in B-flat major. The vocal line begins with a quarter rest, followed by a quarter note 'dol-pho'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and single notes.

duce my-self, I am Al - dol-pho Not so fast So

The second system continues in B-flat major. The vocal line has a quarter rest followed by 'duce my-self,' and then 'I am Al - dol-pho'. The piano accompaniment features a dynamic marking of *p* (piano) and later *mf* (mezzo-forte). There are some rests in the vocal line and a change in the piano accompaniment.

just in case you did - n't hear Al - dol-pho, I'll try to make it ver - y clear: Al -

The third system is in B major. The vocal line starts with 'just in case you did - n't hear Al - dol-pho,' followed by a quarter rest and 'I'll try to make it ver - y clear: Al -'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

dol-pho The love-ly lad - ies al - ways cheer Al - dol - pho when I re -

The fourth system is in B major. The vocal line begins with 'dol-pho' followed by a quarter rest, then 'The love-ly lad - ies al - ways cheer Al - dol - pho when I re -'. The piano accompaniment continues with chords and a bass line.

peat my-self, I am Al - dol-pho. I can sing it high: Al-dol-pho.

*f*

*colla voce*

*opt* // **Freely** //

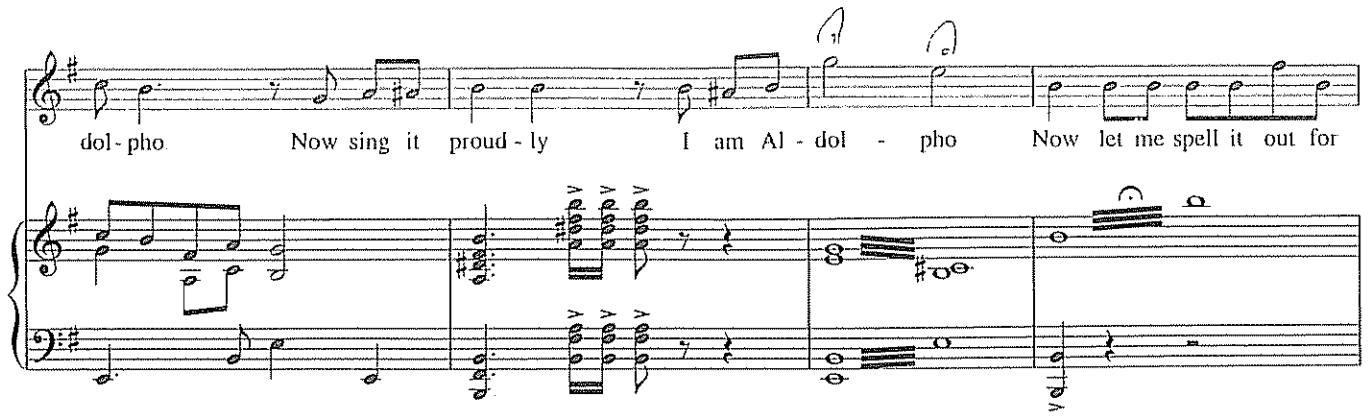
I can sing it low: Al - dol-pho I can sing it ver - y fast: Al - dol - pho. I can sing it ver - y slow.

ly *I'd do it now, but it would take hours. Now let us see if you can remember my name* Now who's the fel - low that you see? Al -

*f*

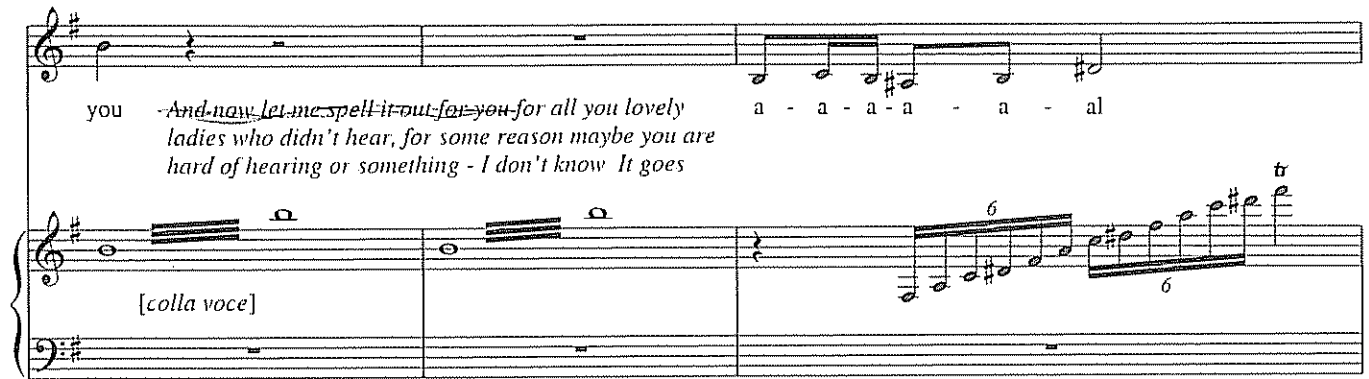
dol - pho And how should you-re-fer to me? Al - dol - pho And who is it I'll al - ways be? Al -

dol- pho Now sing it proud - ly I am Al - dol - pho Now let me spell it out for

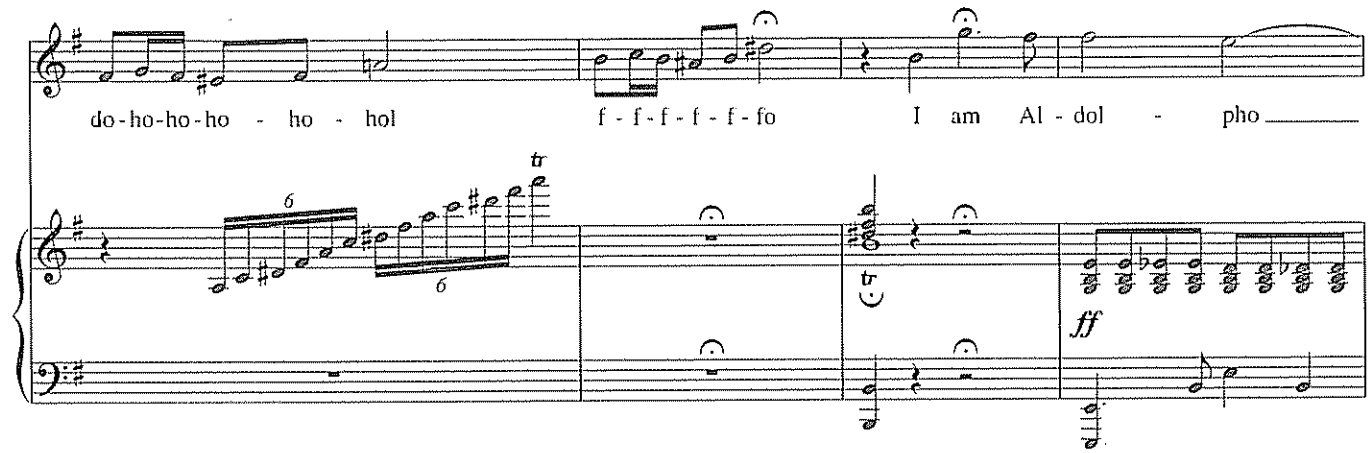


you ~~And now let me spell it out for you~~ for all you lovely ladies who didn't hear, for some reason maybe you are hard of hearing or something - I don't know It goes a - a - a - a - a - al

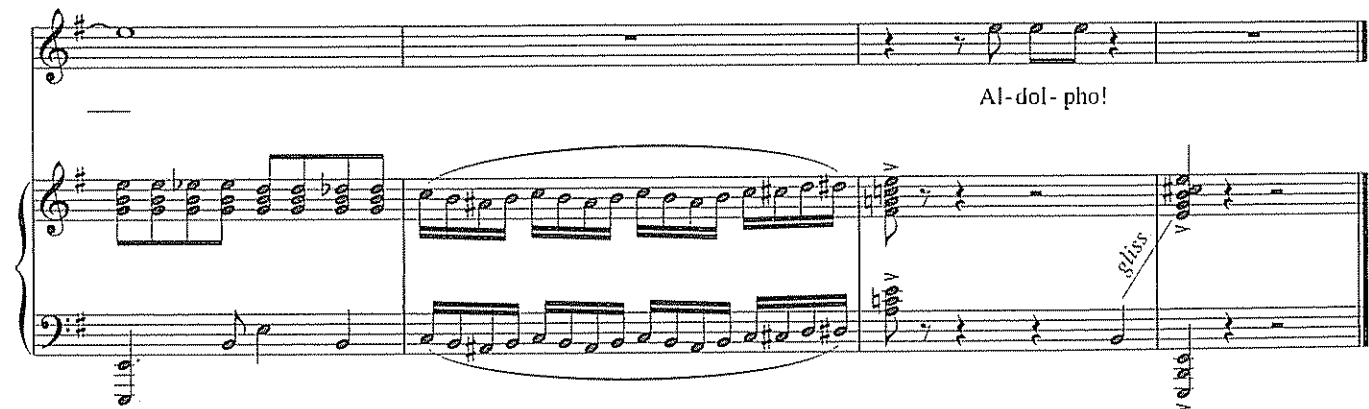
[colla voce]



do-ho-ho-ho - ho - hol f - f - f - f - fo I am Al - dol - pho



Al-dol- pho!



# ALAS FOR YOU

from the Musical *Godspell*

Words and Music by  
STEPHEN SCHWARTZ

Fast

Piano introduction for the song 'Alas for You'. It consists of two staves: a treble clef staff with a complex, rhythmic melody and a bass clef staff with a simpler accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece ends with a double bar line and a repeat sign.

JESUS:

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The key signature is three flats and the time signature is 6/8. The lyrics are: "A - las, a - las for you, law - yers and Phar - i - sees, Hyp - o - crites that you".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The key signature is three flats and the time signature is 6/8. The lyrics are: "be, Search - ing for souls - and fools - to for - sake - them, you".

Vocal and piano accompaniment for the third line of lyrics. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves (treble and bass clef). The key signature is three flats and the time signature is 6/8. The lyrics are: "trav - el the land, - you scour - the sea; - Then when you got - your con -".

- verts you make them twice as fit for hell as you are yourselves.

1 A - las, a - las, for you, law - yers and Phar - i - sees, Hyp - o - crites that you  
 2 A - las, a - las, for you, law - yers and Phar - i - sees, Hyp - o - crites to a

are;  
 man;

Sure that the king - dom of heav - en a - waits you  
 Sons of the dogs - who mur - dered the proph - ets,

You will not ven - ture half so far - Oth - er men who might en -  
 Fin - ish - ing off what your fa - thers be - gan You don't have time to scorn -

- ter the gates - you keep from pass - ing through; Drag them down - with you }  
 or to scoff - It's get - ting ver - y late Ven - geance does - n't wait }

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are: "- ter the gates - you keep from pass - ing through; Drag them down - with you } or to scoff - It's get - ting ver - y late Ven - geance does - n't wait }". The piano accompaniment consists of a right hand with chords and a left hand with a bass line. A "Ped" (pedal) marking is present in the left hand.

You snakes, - you vi - per's brood, - You can - not es - cape - being dev - il's food -

The second system continues the vocal line with the lyrics: "You snakes, - you vi - per's brood, - You can - not es - cape - being dev - il's food -". The piano accompaniment features a more active right hand with chords and a steady bass line.

I send you proph - ets and I send you preach - ers; Sag - es in rag - es and ag - es of teach - ers.

The third system continues the vocal line with the lyrics: "I send you proph - ets and I send you preach - ers; Sag - es in rag - es and ag - es of teach - ers.". The piano accompaniment maintains a consistent harmonic support.

Noth - ing can mar - your mood

The fourth system concludes the vocal line with the lyrics: "Noth - ing can mar - your mood". The piano accompaniment includes a first ending bracket labeled "1" at the end of the system.



2

Blind guides! \_

Blind fools! \_

The blood you've spilt on you will fall \_

This na - tion, this \_

gen - er - a - tion Shall bear the

*rit*

guilt of it all!

*a tempo*

*a tempo*

A - las, a - las, a - las, for you

*v*

Blind fools!

*v*

# MOONING

from *Grease*

Lyric and Music by WARREN CASEY  
and JIM JACOBS

Moderately slow (♩ = 58)

**ROGER:** *Ad lib* *a tempo* *a tempo*

*mp* *8vb* *loco*

*E<sub>b</sub>* *F7* *B<sub>b</sub>* *Gm*

*E<sub>b</sub>* *F7* *B<sub>b</sub>* *Gm*

*E<sub>b</sub>* *F7* *B<sub>b</sub>* *Gm*

*E<sub>b</sub>* *F7* *B<sub>b</sub>* *Gm*

I spend my days just  
moon ing, so sad and blue, so sad and  
blue I spend my nights just  
moon ing all o - ver you

This song is a duet for Roger and Jan in the show, adapted as a solo for this edition

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E $\flat$  F7 E $\flat$ /C F7

Oh, I'm so full of love, as

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 a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A dynamic marking of *mf* is present.

Dm7 Gm7 Em7 A7

an - y fool can see, 'cause an - gels up a - bove have

The second system continues the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment maintains the eighth-note pattern in the right hand. A dynamic marking of *mf* is present.

Dm7 Cm7 F7 B $\flat$

hu - u - ung a moon on me Why must I

The third system of the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a more complex right-hand pattern with some sixteenth notes. A dynamic marking of *mp* is present.

Gm E $\flat$  F7 B $\flat$

go on moon - ing so all a - lone?

The fourth system of the musical score. The vocal line has a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment continues with the eighth-note pattern in the right hand. A dynamic marking of *mp* is present.

Gm Eb F7 Bb

There \_\_\_\_\_ would be no \_\_\_\_\_

Gm Eb F7 Bb

more moon \_\_\_\_\_ ing if you would call me \_\_\_\_\_

Gm Eb F7 Bb7 Eb

up on the phone \_\_\_\_\_ I guess I'll \_\_\_\_\_ keep on

F7 Dm7 G7sus4 G7 Cm7

strik - ing pos - es, till my \_\_\_\_\_ cheeks have lost their ros - es, moon \_\_\_\_\_

*mf*

F7 Bb F7 *Ad lib*

ing o - ver you I'll stand be -

gliss. 8va loco

*a tempo* Bb Gm Eb F7

hind ing you, moon ing for - ev - er -

*mp*  
*a tempo*

Bb Gm Eb F7

more Some-day you'll

8va

Bb Gm Eb F7

find me moon ing at your front

(8va)

Bb Gm Eb

door

(8va) loco

F7 Bb7 Eb F#sus4 F7

Oh, ev - 'ry day at school I watch ya,

cresc.

8vb

Dm7 G#sus4 G7 Slowly Cm7

al - ways will un - til I got - cha moon

(8vb) loco colla voce

F7 Eb/Bb Bb (Bbmaj7)

ing too - oo - oo — There's a moon out to - night

# DRIFT AWAY

from *Grey Gardens*

Music by SCOTT FRANKEL  
Lyrics by MICHAEL KORIE

Ad Lib

GOULD:

Un - der - stand, kid, it's

been just grand, kid, the cock - tails, the cuff - links, the fun. Re -

Faster

mem - ber me when you're sing - ing — "Tea For One"

*mf*



Af - ter I'm gone, when the o - cean's haze blan-kets the grounds in grey . drift a -

*a tempo* *rall*

way, on the tide, drift a - way When you're a - lone, and the

*a tempo* *warmly*

twi-light's glow shim-mers a - cross the bay drift a - way, on a wave, drift a -

*rall* *a tempo* *rall* *a tempo*

way Our tête - a - têtes . Mid - night du - ets ...

warmly

7

3

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a rest, followed by the lyrics 'way', 'Our tête - a - têtes .', and 'Mid - night du - ets ...'. The piano accompaniment begins with a '7' in the bass line and a '3' in the treble line. The tempo is marked 'warmly'.

Our break-fast tea and toast Fun - ny how things that

cresc. e agitato

Detailed description: This system contains measures 4-6. The vocal line continues with 'Our break-fast tea and toast' and 'Fun - ny how things that'. The piano accompaniment features a 'cresc. e agitato' marking. The piano part includes a melodic line in the right hand and a bass line in the left hand.

mean the least are what we'll miss the most.

rall

Detailed description: This system contains measures 7-9. The vocal line continues with 'mean the least are what we'll miss the most.'. The piano accompaniment includes a 'rall' marking. The piano part features a melodic line in the right hand and a bass line in the left hand.

Deep in the night when the whis - p'ring breeze sings this song I

a tempo

rall

mf a tempo

rall

3/4

3/4

Detailed description: This system contains measures 10-12. The vocal line continues with 'Deep in the night when the whis - p'ring breeze sings this song I'. The piano accompaniment includes 'a tempo' and 'mf a tempo' markings, followed by a 'rall' marking. The system concludes with a 3/4 time signature.

*a tempo*

play, shed a tear and be glad for the

*a tempo*  
*agitato e crescendo*

8va 7

*rall.*

fun that we had Drift a - way, on a dream, drift a -

8va 7

*rall.*

*a tempo*

way

*a tempo p dolce*

3

*rall.*

# BODY BEAUTIFUL BEALE

from *Grey Gardens*

Music by SCOTT FRANKEL  
Lyrics by MICHAEL KORIE

Bum da da DUM dum dum DUM! It's her the swell-est belle a -

round! That pearl of the South Fork the play - boys of New York come

throng-ing and thwarm-ing like oys - ter - men storm-ing the shal-lows of Long Is - land Sound!

The song's first verse is primarily sung by Gould, the second verse is sung by Joe Kennedy, engaged to Edie. The song has been adapted as a solo for this edition. "Body Beautiful Beale" appeared in the Off-Broadway version of *Grey Gardens*, but was cut for Broadway.

(to haul her in - to their nets!) For her in -

*colla voce*

com - par - a - ble claim to fame, they call her by a spe - cial

*rall* name. They call her... *a tempo* Bod - y Beau - ti - ful

*rall* *a tempo*

8va 1

Beale! Bod - y Beau - ti - ful Beale!

8va 1

High so - ci - e - ty's "It" girl, East Hamp - ton's i - deal!

8va 1

Bod - y Beau - ti - ful's poise wows the mil - lion-aire boys

*cresc poco a poco*

Such a phys - i - c'ly fit girl (Spoken) Swim - ming! Sun - ning!

*poco rall.*

*colla voce*

*accel* A bit brighter

My she's stun - ning Her de - but at the Pierre.

*accel* 5

leg - end - ar - y af - fair! Fash - ion pag - es pro -

*cresc.*

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 (B-flat and E-flat). The lyrics are "leg - end - ar - y af - fair! Fash - ion pag - es pro -". The bottom two lines are piano accompaniment in a grand staff (treble and bass clefs). The piano part features a steady bass line with chords in the right hand. A "cresc." (crescendo) marking is placed above the piano part in the third measure.

claimed her splen - dor!

*5*

Detailed description: This system contains the second two lines of music. The top line is a vocal melody with the lyrics "claimed her splen - dor!". The bottom two lines are piano accompaniment. The piano part continues with chords and includes a five-measure melodic flourish in the right hand, marked with a "5" above it.

Clouds of or - gan - dy! J P. Mor - gan de - scend - ed heav - en to

*warmly*

*3*

Detailed description: This system contains the third two lines of music. The top line is a vocal melody with the lyrics "Clouds of or - gan - dy! J P. Mor - gan de - scend - ed heav - en to". The bottom two lines are piano accompaniment. The piano part features a rhythmic accompaniment with chords, marked with the instruction "warmly". A triplet of eighth notes is marked with a "3" above it in the final measure.

sigh as Bod - y Beau - ti - ful Beale waltzed

*8va 1*

Detailed description: This system contains the final two lines of music. The top line is a vocal melody with the lyrics "sigh as Bod - y Beau - ti - ful Beale waltzed". The bottom two lines are piano accompaniment. The piano part features a simple accompaniment with chords, marked with the instruction "8va 1" above the first measure.

by \_\_\_\_\_

8va 1

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a long note on the word "by" followed by a line of dots. The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand. A dynamic marking of *8va 1* is present above the piano part.

The second system shows the piano accompaniment continuing. The right hand plays a series of chords and eighth notes, while the left hand maintains a consistent bass line. The key signature remains B-flat major.

Bod - y Beau - ti - ful Beale! My Bod - y Beau - ti - ful

warmly

The third system introduces a new key signature of D major (two sharps). The vocal line sings "Bod - y Beau - ti - ful Beale! My Bod - y Beau - ti - ful". The piano accompaniment is marked *warmly* and continues with a similar rhythmic pattern to the previous systems.

Beale! So well - bred and well - round - ed,

The fourth system continues the D major key signature. The vocal line sings "Beale! So well - bred and well - round - ed,". The piano accompaniment provides harmonic support with chords and a steady bass line.



that Beau - ti - ful Beale. Style that mon - ey can't buy

8va 1

*cresc. poco a poco*

Smile as wide\_ as the sky. Eyes that keep\_ a guy ground - ed!

*molto rit.* **Broader**

Ten - der. Fear - less. Pen - sive. Peer - less How, if Hol - ly-wood

*molto rit.* *f*

called, could I keep\_ her en - thrall'd? Me, with on - ly my

heart to send her? Guess I'll mar - ry her.

*molto espressivo  
colla voce*

Home I'll car - ry her, hap - py not — to be free. Since Bod - y Beau - ti - ful

*Slower* *Poco più mosso*

*dim*

Beale chose me.

*rall.* *a tempo*

*rall* *a tempo*

*8va*

Ahhh

*8va 1* *8va*

*rall.* *sf-p*

# HAIRSPRAY

from *Hairspray*

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Swing (♩ =  $\overset{\frown}{\underset{\frown}{\text{3}}}$ )

CORNY:

What gives a girl — pow -

The first system of the musical score is in 4/4 time with a swing feel. It features a vocal line for Corny and a piano accompaniment. The piano part consists of a rhythmic bass line in the left hand and a more complex chordal accompaniment in the right hand, including triplets and sixteenth notes.

- er and punch? Is it charm, is it poise? No, it's hair - spray! — What -

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic and harmonic structure as the first system.

— gets a gal — asked — out for lunch is it brains, is it dough? No, it's hair -

The third system concludes the vocal line and piano accompaniment. The piano part continues with the established rhythmic and harmonic patterns.

*Corny is accompanied by chorus in this song, adapted here as a solo*

spray! — If you take a ride — with no can — at your side — then your flip

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter rest followed by a quarter note 's', then a quarter note 'pray!' with a dash. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line.

will be gone — with the wind — but if you spray it and lock it you can take

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes at the end of the phrase. The piano accompaniment continues with similar harmonic support.

off in a rock - et and in out - er space each hair — will be in place why —

The third system shows the vocal line and piano accompaniment. The piano accompaniment features more complex chordal textures in the treble clef.

— take a chance — when you get — up and dance — if you twist, I in - sist you use hair —

The fourth system concludes the page with the final vocal line and piano accompaniment. The piano accompaniment features a prominent bass line in the bass clef.

- spray - and \_\_\_ tell your moth - er her head \_\_\_ she should smoth - er with "Ul -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a simpler bass line in the left hand.

- tra Clutch" faith - ful - ly \_\_\_ so, \_\_\_ if you're a red - head a

The second system continues the musical score. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment maintains its complex texture with beamed sixteenth notes and various chordal structures.

blond or bru - nette just take my ad - vice and you \_\_\_ might just get \_\_\_ the

The third system of the score. The vocal line continues with quarter and eighth notes. The piano accompaniment shows some changes in chord voicings and rhythmic patterns.

on - ly thing bet - ter than hair - spray \_\_\_ that's me \_\_\_

The final system on this page. The vocal line concludes with a quarter note followed by a half note. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

for-get the milk-man the on - ly thing bet - ter than hair - spray - that's

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "for-get the milk-man the on - ly thing bet - ter than hair - spray - that's". The piano accompaniment consists of chords and moving lines in both hands, with some triplets in the right hand.

Not Swing

me!

The second system begins with the vocal line on a single treble clef staff, starting with the lyric "me!". The piano accompaniment on the grand staff is more complex, featuring many triplets in the right hand and sustained chords in the left hand. The tempo is marked "Not Swing".

This block shows the piano accompaniment for the second system, continuing the complex texture of triplets and sustained chords from the previous system.

Swing (♩ = ♩♩)

So, — if you're a red-head a blond or bru - nette just

The third system features a vocal line on a single treble clef staff with the lyrics "So, — if you're a red-head a blond or bru - nette just". The piano accompaniment on the grand staff includes triplets in both hands and a more rhythmic feel consistent with the "Swing" tempo marking.

take my ad - vice and you \_\_\_ might just get the on - ly thing bet - ter than hair -

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line contains the lyrics "take my ad - vice and you \_\_\_ might just get the on - ly thing bet - ter than hair -". The piano accompaniment includes several triplet markings over the right hand.

- spray that's me \_\_\_ I'm Cor - ny Col - lins! The

The second system continues the musical score. The vocal line has the lyrics "- spray that's me \_\_\_ I'm Cor - ny Col - lins! The". The piano accompaniment features a dense texture with multiple triplet markings in both hands.

on - ly thing bet - ter than hair - spray \_\_\_ that's me! \_\_\_

The third system shows the vocal line with the lyrics "on - ly thing bet - ter than hair - spray \_\_\_ that's me! \_\_\_". The piano accompaniment continues with various chordal textures and melodic lines.

The fourth system consists of piano accompaniment in grand staff, featuring several triplet markings and a final cadence.

# THE NICEST KIDS IN TOWN

from *Hairspray*

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

## Fast Rock 'n' Roll

Ab7 Ebm7 Db/Gb Ab7 Ebm7

(Ooh ooo ooo ooh ooh ooo)

ff mf

Db/Gb Ab7 Ebm7

oo ooh ooo oo)

Db Eb7 Ab7

CORNY:

Ev - 'ry af - ter-noon when the

clock strikes four, ... (Bop - bec - ba. ba - ba - ba - ba bec - ba) a

Originally for Corny and members of the Council, this song has been adapted as a solo for this edition



Db7 Ab7

cra - zy bunch of kids crash through that door . . . (Bop - bee - ba. ba -

Eb Db

ba - ba - ba - ba bee - ba) They throw off their coats \_ and leave the squares be - hind, \_ and then they

Eb Db Eb

shake it, shake it, shake it like they're los - ing their mind \_ You'll nev - er see them frown, \_ 'cause they're the

Db Ebm7 Db/Gb

nic - est kids in town . . . (Ooh ooo . . . oo.

Ab7 E7 A7

ooh ooh ooo) \_\_\_\_\_ Ev - 'ry af - ter noon you turn your

D7 A7

I. V. on, \_\_\_\_\_ (Naa. na. na. na. na. \_\_\_\_\_ na - na - na - na) and we

D7 A7

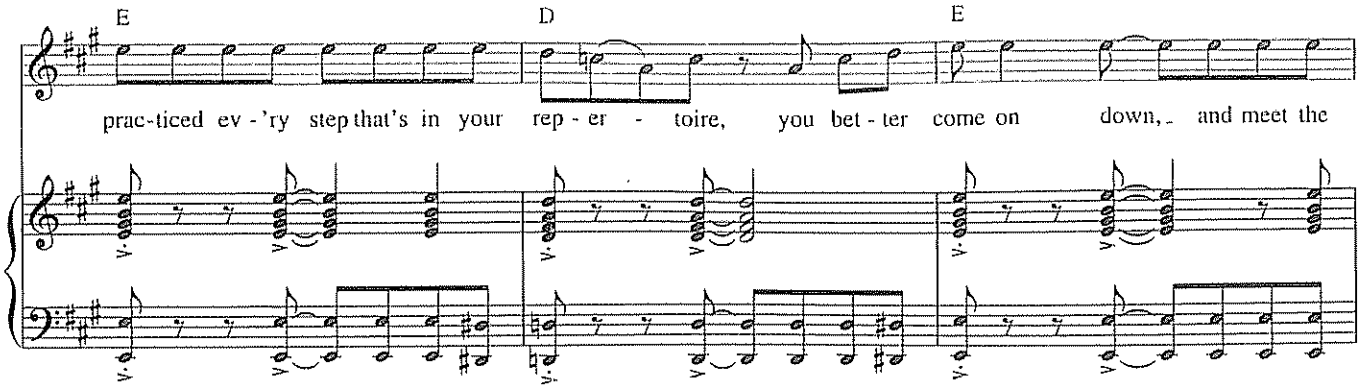
know you turn the sound up when your par - ents are gone . (Naa. na. na. na. na. \_\_\_\_\_

E D

\_\_\_\_\_ And then you twist and shout \_\_\_\_\_ for your fa - vor - ite star, \_\_\_\_\_ and once you've  
na - na - na - na )

E D E

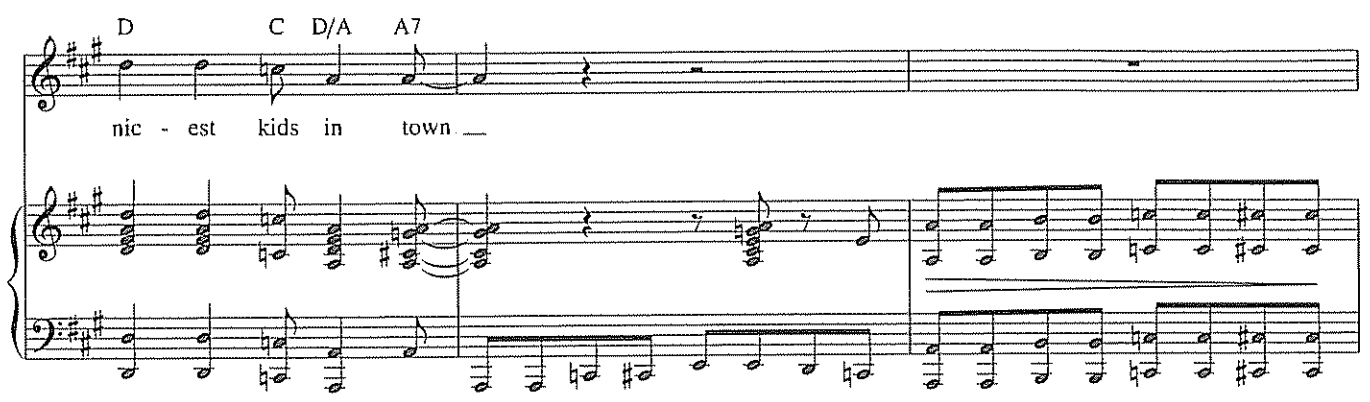
prac-ticed ev-'ry step that's in your rep-er-toire, you bet-ter come on down, - and meet the



This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The first measure is marked with a chord of E, the second with D, and the third with E. The lyrics are: "prac-ticed ev-'ry step that's in your rep-er-toire, you bet-ter come on down, - and meet the".

D C D/A A7

nic - est kids in town \_



This system contains the next three measures. The vocal line continues with the lyrics: "nic - est kids in town \_". The piano accompaniment features a more active bass line. The chords are marked as D, C, D/A, and A7.

D7 A

Nice white kids who like to lead the way, - and once a month, we have our

*mf*



This system contains three measures. The vocal line has the lyrics: "Nice white kids who like to lead the way, - and once a month, we have our". The piano accompaniment is marked *mf* (mezzo-forte). The chords are marked as D7 and A.

F#m B

"Ne - gro Day!" And I'm the man \_ who keeps it spin-ning 'round, - Mis - ter



This system contains three measures. The vocal line has the lyrics: "'Ne - gro Day!' And I'm the man \_ who keeps it spin-ning 'round, - Mis - ter". The piano accompaniment continues with a steady bass line. The chords are marked as F#m and B.

D B

Corn - y Col - lins with the lat - est, great - est Bal - ti - more

E F Bb7

sound! \_\_\_\_\_ So ev - 'ry af - ter-noon drop

*ff* *f* *8va*

Eb7 Bb7

ev - 'ry - thing \_ (Bop - bee - ba. ba - ba - ba - ba - bee - ba) Who needs \_

(8) *8va*

Eb7 Bb7

\_\_\_\_\_ to read and write when you can dance and sing? \_ (Bop - bee - ba. ba -

(8)

F7 Eb

ba - ba - ba - ba bee - ba) For - get a - bout your al - ge - bra and cal - cu - lus, — you can

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a melodic phrase 'ba - ba - ba - ba bee - ba)' and then continues with 'For - get a - bout your al - ge - bra and cal - cu - lus, — you can'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chord symbols F7 and Eb are placed above the vocal line.

F7 Eb D Eb E F7

al - ways do your home - work on the morn - ing bus — Can't tell a verb from a noun, they're the

Detailed description: This system contains the next two measures. The vocal line continues with 'al - ways do your home - work on the morn - ing bus — Can't tell a verb from a noun, they're the'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols F7, Eb, D, Eb, E, and F7 are placed above the vocal line.

Eb Db Eb/Bb Bb7 Fm7 Eb/Ab

nic - est kids in town —

Detailed description: This system contains the next two measures. The vocal line has the lyrics 'nic - est kids in town —'. The piano accompaniment features more complex chordal textures. Chord symbols Eb, Db, Eb/Bb, Bb7, Fm7, and Eb/Ab are placed above the vocal line.

Bb F#7 B7

So, ev - 'ry night you're shak - ing as you

8va - - - - -

*ff* *f*

Detailed description: This system contains the final two measures. The vocal line has the lyrics 'So, ev - 'ry night you're shak - ing as you'. The piano accompaniment features a dynamic shift from fortissimo (ff) to forte (f). A first ending bracket is indicated with '8va' above it. Chord symbols Bb, F#7, and B7 are placed above the vocal line.

E7 B7

lie in bed, \_ (Mo - ny. mo - ny. ah - ooh. mo - ny. mo - ny) well the

(8)-----

E7 B7

bass and drums \_ are pound-ing in your head \_ (Mo - ny. mo - ny. ah -

F#7 E7 F

ooh. mo - ny. mo - ny) Who cares a - bout sleep when you can snooze in school? \_ They'll

F#7 E7 Eb E F F#7

nev-er get to col lege, but they sure look cool \_ Don't need a cap and a gown, 'cause they're the

E D E/B B7 F#m7 E/A

nic - est kids in town They're the nic -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line starts with the lyrics "nic - est kids in town" and continues with "They're the nic -". The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

B7 F#m7 E/A B7 F#m7

- est, they're the nic - est, nic - est,

The second system continues the musical score. The vocal line has the lyrics "- est, they're the nic - est, nic - est,". The piano accompaniment continues with similar harmonic and melodic patterns, maintaining the rhythmic flow of the piece.

E/A B7 F#m7 E/A

they're the sug - ar and spic - est, the nic - est kids in,

The third system of the score shows the vocal line with the lyrics "they're the sug - ar and spic - est, the nic - est kids in,". The piano accompaniment features more complex chordal textures and melodic runs in the right hand, while the left hand provides a steady bass line.

B7#9

kids in town! —

The final system of the score concludes with the vocal line saying "kids in town! —". The piano accompaniment ends with a final chord in the right hand marked with a forte (*ff*) dynamic and an accent (^) mark, while the left hand plays a simple bass line.

# DECEMBER 1963

(Oh, What a Night)  
 featured in *Jersey Boys*

Words and Music by ROBERT GAUDIO  
 and JUDY PARKER

**BOB GAUDIO:** (spoken before intro) *It's a season of firsts*

Moderate Pop/Rock

(Spoken) *John Glenn is the first American to orbit the earth.*

*mp*

8vb 1

8vb 1

*We go out on our first cross country tour. The label's raking it in, so they*

8vb 1

*send over some girls when we hit Chicago at Christmas And that night,*

8vb 1

8vb 1

*I rack up a personal first*

*Oh, what a night, .*

*cresc*

8vb 1

*This solo edition eliminates ensemble that accompanies Bob Gaudio*



late De - cem - ber back in  
 You know, I did - n't e - ven

*mf*

8vb J

six - ty - three  
 know her name, -

What a ver - y spe - cial  
 but I was nev - er gon - na

8vb J

time for me  
 be the same -

As I re - mem - ber, what a night -  
 What a la - dy, what a night -

8vb J

Oh, what a night -

8vb J

2

Oh I, I got a fun - ny feel - in' when she

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a fermata over a whole note, followed by the lyrics 'Oh I, I got a fun - ny feel - in' when she'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

walked \_\_\_\_\_ in the room. \_\_\_\_\_ Yeah, \_\_\_\_\_ oh \_\_\_\_\_

The second system continues the vocal line with lyrics 'walked \_\_\_\_\_ in the room. \_\_\_\_\_ Yeah, \_\_\_\_\_ oh \_\_\_\_\_'. The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

my, \_\_\_\_\_ as I re - call \_\_\_\_\_ it end - ed much \_\_\_\_\_

The third system features the vocal line with lyrics 'my, \_\_\_\_\_ as I re - call \_\_\_\_\_ it end - ed much \_\_\_\_\_'. The piano accompaniment maintains the established harmonic and rhythmic structure.

\_\_\_\_\_ too soon \_\_\_\_\_ Oh, what a night! \_\_\_\_\_

The fourth system concludes the vocal line with lyrics '\_\_\_\_\_ too soon \_\_\_\_\_ Oh, what a night! \_\_\_\_\_'. The piano accompaniment ends with a final chord and a fermata over the last note.

Hyp - no - tiz - in', mez - mer -

8vb ↓

iz - in' me, she was ev - 'ry - thing I

8vb ↓

dreamed she'd be Sweet sur - ren - der, what a night! ..

8vb ↓

Oh, what a night! ..\*

8vb ↓

\* The instrumental interlude has been eliminated from this solo vocal edition

Why'd it take so long to

8vb 1

see the light? Seemed so wrong, but now it

8vb 1

seems so right Sweet sur - ren - der, what a night! <sup>\*\*</sup>

8vb 1

I felt a rush like a roll - in' ball of thun - der,

\*\* A possible editorial suggestion don't sing the word "night" here. simply "what a " This allows a clean entrance at "I felt a rush "

spin - nin' my head a - round\_ and tak - in' my bod - y un - der.

*8vb* ----- J

*opt 8va*

Oh, what a night! \_

*8vb* J

Oh, what a night! \_

*8vb* J

Oh, what a night!

*8vb* J

# CAN'T TAKE MY EYES OFF OF YOU

from *Jersey Boys*

Words and Music by BOB CREWE  
and BOB GAUDIO

Moderate Pop/Rock

F#/E F#mb5/E E

*mp*

R.H.

F#/E F#mb5/E E FRANKIE VALLI: *mp*

You're just too

good to be true, — can't take my eyes off of you. —

Emaj7

E7

You'd be like heav - en to touch, I wan - na

A 3 3 Am 3

hold you so much. At long last love has ar - rived

E 3 3 3

and I thank God I'm a - live. You're just too

F#/E 3 3 E 3

good to be true, can't take my eyes off of you

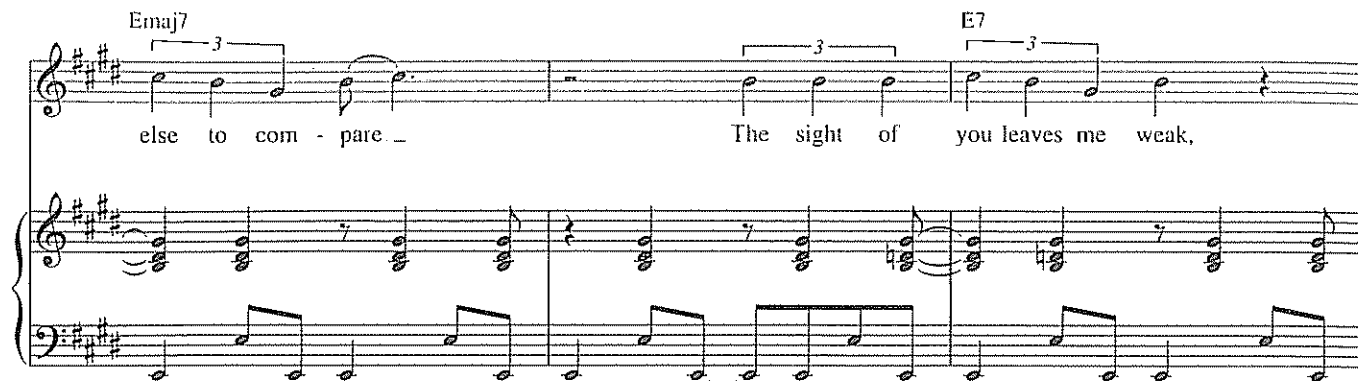
R H

3 3 3

Par - don the way that I stare, there's noth - ing

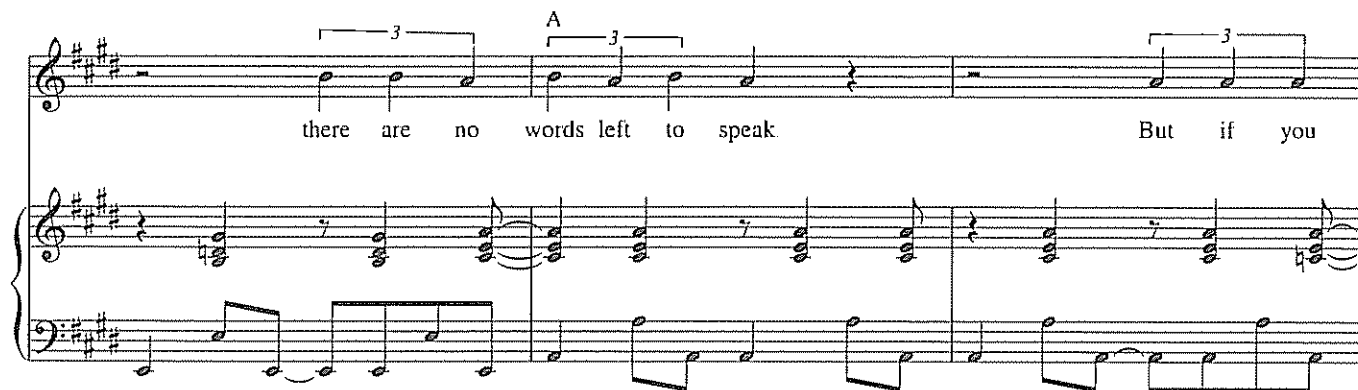
Emaj7 3 E7 3

else to com - pare - The sight of you leaves me weak,



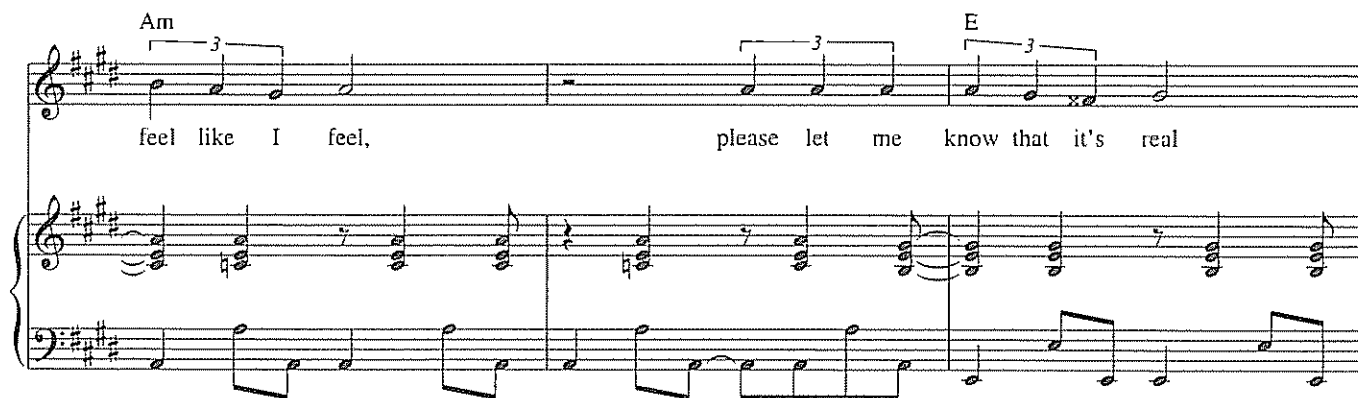
3 A 3 3

there are no words left to speak. But if you



Am 3 E 3

feel like I feel, please let me know that it's real



F#m7b5/E 3 F#m7b5/E 3

You're just too good to be true, can't take my





F#m7

E 3

eyes off of you.

R H

f

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a triplet of eighth notes on the note E. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. A dynamic marking of 'f' (forte) is present.

F#m7/B

E

The second system continues the piano accompaniment. It features a series of chords in the right hand, with a bass line in the left hand. Chord markings 'F#m7/B' and 'E' are placed above the staff.

F#m7

F#m7/B

E

C#7#9

8vb J

The third system continues the piano accompaniment with various chords. Chord markings 'F#m7', 'F#m7/B', 'E', and 'C#7#9' are visible. A dynamic marking '8vb J' is at the end of the system.

C#7

f

F#m9

F#m9/B

B7 B7/A

I love you ba - by, — and if it's quite al - right, — I need you

The fourth system includes the vocal line with lyrics: "I love you ba - by, — and if it's quite al - right, — I need you". The piano accompaniment continues below. Chord markings 'C#7', 'F#m9', 'F#m9/B', and 'B7 B7/A' are present. A dynamic marking 'f' is shown.

opt. 8vb this section

G#m7 C#m9 F#m7

ba - by, — to warm a lone - ly night — I love you ba - by, —

F#m7/B E13 C#7#9

trust in me — when I — say: Oh, pret - ty

*loco*

F#m9 F#m9/B B7 B7/A G#m7

ba - by, — don't bring me down I pray — Oh, pret - ty ba - by, — now that I've

*opt 8vb*

To Coda ⊕

C#m9 F#m7

found you stay — and let me love you, — ba - by, let me

*loco*

D9

*mp*

G

love you \_\_\_\_\_ You're just too good to be true,

*decresc.*

*mp*

Gmaj7

can't take my eyes off of you You'd be like

G7

C

heav - en to touch, I wan - na hold you so much

Cm

At long last love has ar - rived, and I thank

G A7/G

God I'm a - live You're just too good to be true,

Am7b5/G G D.S. al Coda

can't take my eyes off of you

RH

CODA F#m7

love you, — ba - by, let me love you —

loco

freely P Gmaj9

You're just too good to be true —

# SHIKSA GODDESS

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Latin feel (♩ = 80)

Piano accompaniment for the first system, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a rhythmic melody in the treble and a supporting bass line.

JAMIE:

I'm

Vocal line and piano accompaniment for the second system. The vocal line begins with the lyrics "I'm" and includes a fermata. The piano accompaniment continues with the same rhythmic pattern as the first system.

A9

break-ing my moth-er's heart \_

The long - er I \_\_\_ stand look - ing at \_\_\_ you, The

Vocal line and piano accompaniment for the third system. The vocal line includes a triplet of eighth notes and the lyrics "break-ing my moth-er's heart \_ The long - er I \_\_\_ stand look - ing at \_\_\_ you, The". The piano accompaniment features a triplet of eighth notes in the treble.

F#m7

E/D

D/E

more I hear \_\_\_ it splint - er and crack

From nine - ty miles \_\_\_ a - way \_\_\_

Vocal line and piano accompaniment for the fourth system. The vocal line includes a triplet of eighth notes and the lyrics "more I hear \_\_\_ it splint - er and crack From nine - ty miles \_\_\_ a - way \_\_\_". The piano accompaniment features a triplet of eighth notes in the treble.

A9

I'm

A9

break-ing my moth-er's heart \_ The J C C \_ of Spring Val-ley is shak-ing And

F#m7

D7

D/E

crumbl-ing to \_ the ground, \_ And my grand - fa-ther's rol - ling, Roll - ing \_ in \_ his

A9

A2

grave \_ If you had a tat -

+8<sup>vb</sup> loco

## Rock 'n' Roll feel

F#m7 D7 F#m7

- too, that would-n't mat - ter If you had a shaved head, that would be cool -

D7 F#m7 A2/E DMaj7 A2/C#

— If you came from Spain or Ja - pan Or the back of a van — Just as long -

B9 D7 F#m7

— as you're not — from He - brew school — I'd say "Now — I'm — get - ting some -

D7 F#m7 C7(#11)

- where! I'm fin - 'lly break - ing through!" I'd say

Bm7

A2/C#

D

D#m7(b5)

D/E

"Hey! Hey! Shik - sa god - dess! I've been wait - ing for some - one — like...

Latin feel (♩ = 80)

A9

... you' I've been wait - ing through

A7

Da - ni - ca Schwartz and Er - i - ca Weiss — And the Han - del - man twins .

F#m7

I've been wait - ing through Heath - er Green - blatt, An - nie — Min - cus, Kar - en Pin -



- cus and Li - sa Katz. And Sta - cy Ros - en, El - len Kap - lan, Ju - lie Sil -

D7

- ber and Ja - nie Stein. I've had Shab - bas din - ners on

Bm7

Fri - day nights With ev - 'ry Sha - pi - ro in Wash - ing - ton Heights, But the

F7(#11)

min - ute I first met you I could bare - ly catch my breath. I've been

A/E A+/F F#m A+/F

A/E B7(#11)/D# DMaj7 F7(b5)

stand-ing for days with the phone in my hand, Like an id-i-ot, scared to death. I've been wan-

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The key signature has two sharps (F# and C#). The vocal line includes three triplet markings over the first three measures. The piano accompaniment consists of chords and moving lines in both hands.

A/E A+/D# DMaj7 A/C#

- der-ing through the des - ert! I've been beat-en, I've been hit! My

The second system continues the musical piece. The vocal line has a treble clef and the piano accompaniment has a grand staff. The key signature remains two sharps. The vocal line includes a triplet marking. The piano accompaniment features various chord voicings and melodic lines.

Bm7 A2 GMaj9 F#m11 FMaj7(b5) Bm7/E

peo-ple have suf-fered for thou-sands of years And I don't give a shit! If you had a pierced

The third system of music shows the vocal line and piano accompaniment. The key signature is two sharps. The vocal line includes three triplet markings. The piano accompaniment is more complex, with many chords and moving lines in both hands.

Rock 'n' Roll feel

F#m7 D7 F#m7

tongue, that would-n't mat-ter. If you once were in jail or you once were a man,

The fourth system concludes the page. It includes the instruction 'Rock 'n' Roll feel' above the vocal line. The key signature is two sharps. The vocal line includes a triplet marking. The piano accompaniment features sustained chords and moving lines.

D7 F#m7 A2/E A/D A2/C#

If your moth-er and your broth-er had "re - la-tions" with each oth - er And your

B9 D7 F#m7 D7

fa-ther was con-nect-ed to the Got-ti clan, I'd say, "Well, no - bo-dy's per-fect!" It's

F#m7 C7(#11)

tra - gic but it's true I'd say

B m7 A2/C# D D#m7(b5) D/E

"Hey! Hey! Shik - sa god-dess! I've been wait-ing for some - one like.. " You..

Dreamy

C<sup>Maj</sup>7/F C<sup>Maj</sup>7

break-ing the cir - cle,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord of C major with a flat seventh (C<sup>Maj</sup>7/F), followed by a melodic line. A triplet of eighth notes is marked with a '3' above it. The bottom staff is a piano accompaniment in treble and bass clefs, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

C<sup>Maj</sup>7/F C<sup>Maj</sup>7

You, tak-ing the light

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with a whole note chord of C<sup>Maj</sup>7/F, followed by a melodic line. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with the same rhythmic pattern as the first system.

B<sup>b</sup>Maj7 F<sup>Maj</sup>9

You, you are the sto - ry I should

Detailed description: This system contains the fifth and sixth staves of music. The vocal line features a whole note chord of B<sup>b</sup>Maj7, followed by a melodic line. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with the same rhythmic pattern.

D/E

write I have to

Detailed description: This system contains the seventh and eighth staves of music. The vocal line features a whole note chord of D/E, followed by a melodic line. A triplet of eighth notes is marked with a '3' above it. The piano accompaniment continues with the same rhythmic pattern.

C7(b5) C7(#11)

write! \_\_\_\_\_ If you drove an R

Rock 'n' Roll feel

F#m7 D7 F#m7

V, that would-n't mat-ter! If you like to drink blood, I think it's cute —

D7 F#m F#m/E

— If you've got a pow-er-ful con-ec-tion to your

DMaj7 F#m/C# B9 D7

fi-re-arm col-lec-tion, I say, Draw a bead and shoot! I'm your He-brew slave, —

F#m7 D7 F#m7

at your ser - vice! Just tell me what to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note on 'at' and a quarter note on 'your', followed by a quarter rest, a quarter note on 'ser -', and a quarter note on 'vice!'. The piano accompaniment features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Chord symbols F#m7, D7, and F#m7 are placed above the staff.

C7(#11) (falsetto)

do!

Detailed description: This system contains the next two measures. The vocal line has a long note on 'do!' with a slur over it. The piano accompaniment continues with intricate patterns, including triplets and sixteenth notes. A chord symbol C7(#11) (falsetto) is written above the staff. An 8va marking is present above the piano part.

Bm7 A/C# D A/E 3

I say, Hey hey hey hey! I've been

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by quarter notes on 'I say,', 'Hey', 'hey', 'hey', and 'hey!', and a quarter note on 'I've been'. The piano accompaniment features a rhythmic pattern with triplets. Chord symbols Bm7, A/C#, D, and A/E are placed above the staff.

G2 G2/F# 3

wait - ing for some - one, I've been pray - ing for some -

Detailed description: This system contains the final two measures. The vocal line has a quarter note on 'wait -', a quarter note on 'ing', a quarter rest, a quarter note on 'for', a quarter note on 'some -', a quarter note on 'one,', a quarter rest, a quarter note on 'I've been', a quarter note on 'pray -', a quarter note on 'ing', a quarter rest, and a quarter note on 'some -'. The piano accompaniment continues with a steady bass line and chords. Chord symbols G2 and G2/F# are placed above the staff.

one, I think that I could be in love with some -

D/E

This system contains the first line of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "one, I think that I could be in love with some -". A triplet of eighth notes is marked above the first three notes of the vocal line. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line features a D/E chord symbol above the first measure.

one Like

D/E

This system contains the second line of music. The vocal line continues with the lyrics "one Like". The piano accompaniment continues in the grand staff. The bass line features a D/E chord symbol above the first measure.

you!

F#min9

*ff*

This system contains the third line of music. The vocal line has the lyrics "you!". The piano accompaniment continues in the grand staff. The bass line features an F#min9 chord symbol above the first measure and a fortissimo (*ff*) dynamic marking below the first measure.

This system contains the fourth line of music, which is entirely piano accompaniment in a grand staff. It continues the melodic and harmonic progression from the previous systems.

# MOVING TOO FAST

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Funky Rock 4 (♩=100-102)

**JAMIE:**

Did I just hear an a - larm\_\_\_ start\_\_\_ ring - ing?

Did I see si - rens go fly - ing past?\_\_\_ Though I don't know what to - mor -

row's\_ bring - ing, I've got a sing - u - lar im - pres - sion things are mov - ing too fast

I'm glid - ing smooth as a fig - ure\_\_\_ skat - er, I'm rid - ing hot as a roc -

*fall-off*

The musical score consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features a driving bass line and chords in the right hand. The key signature is G major (one sharp) and the time signature is 4/4. The tempo is marked as 'Funky Rock 4 (♩=100-102)'. The score includes various musical notations such as chords (A7, D/E, D, D#m7(b5), E+7sus(#9), A7/C#, D, A7, D, D/E, A7, D, D/E), dynamics (v), and articulation marks (accents, slurs, and a 'fall-off' instruction). The lyrics are: 'Did I just hear an a - larm\_\_\_ start\_\_\_ ring - ing? Did I see si - rens go fly - ing past?\_\_\_ Though I don't know what to - mor - row's\_ bring - ing, I've got a sing - u - lar im - pres - sion things are mov - ing too fast I'm glid - ing smooth as a fig - ure\_\_\_ skat - er, I'm rid - ing hot as a roc -'. The piano part includes a 'fall-off' instruction at the end of the fourth system.



C/G G6 Bb/F D/E A7 D D/E A7 A7/C# D D#m7(b5)

- ket blast — I just ex - pec - ted it ten — years — lat - er. I've got a

E+7sus(#9) A7

sing - u - lar im - pres - sion things are mov - ing too fast. And you say,

D7 A7

"Oh, no, Step on the brakes, Do what - ev - er it takes, But stop this train!

D7 A+

Slow, slow! The light's turn - ing red!" — But I say:

*gr-* *loco*

E7 A2/C# E7/B A9

No! No! What - ev - er I do, I bar - rel on through, And I don't com - plain No

B7 B7sus B7 E7(#9) A7

mat - ter what I try, I'm fly - in' full speed a - head!\_\_\_\_\_

A7 D D/E A D D/E

I'm nev - er wor - ried to walk\_\_\_\_\_ the\_\_\_\_\_ wi - re

A7 D D/E C/G G6 Bb/F D/E

I won't do an - y - thing just\_\_\_\_\_ "half - assed,"\_\_\_\_\_

A7 D D/E A7 A7/C# D D#m7(b5)

But with the stakes get - ting some - what high - er, I've got a

E+7sus(#9)

sing - u - lar im - pres - sion that things are mov - ing too

A7 D D/E A7

fast I found a wo - man I love,

A7 D D/E A7

And I found an a - gent who loves

A7 D#dim Dm/E A7

me Things might get bump - y, but Some

F Bb/F

peo - ple an - al - yze ev - 'ry de - tail,

F Bb/F

Some peo - ple stall when they can't see the trail, Some

Gm7 F/A Em7 [b9] A13(b9)

peo - ple freeze out of fear that they'll fail, But I

Dm11 Bb/C Eb/F Bb/F F Eb/F Bb/F

keep roll - in on Some

F Bb/F F

— peo-ple can't find suc - cess with their art, — Some peo-ple nev - er feel love

Bb/F Gm7 F/A

in their heart, — Some peo - ple can't tell the two

Em7 [b9] A13(b9) Dm9 Db+9 Bbmaj7/C Bb/C F#sus

things a - part, — But I keep roll - in' on —

Eb/F Bb/F Eb/F

Oh, — oh — may - be I can't fol-low through..

But oh,

oh what else am I s'posed to do?

Bb/F Gm7 F/A Bb2/C

I dreamed of writ-ing like the high and might-y, Now I'm the sub-ject of a

A

bid - ding war! I met my per-son - al Aph - ro - di-te

A7

I'm do - in' things I nev - er dreamed of be - fore!\_\_\_\_\_

(8<sup>th</sup>)

**B7**

We start to take the next step to - geth - er,

(8<sup>th</sup>)

Found an a - part - ment on Se - ven - ty - Third!\_\_\_\_\_

(8<sup>th</sup>)

**B7**

The At - lan - tic Month - ly's print - ing my first chap - ter-

(8<sup>th</sup>)

Two thous - and bucks with - out\_ re - writ - ing one word!

(8<sup>va</sup>)

C7 D**7**

I left Co - lum - bi - a and I don't re - gret it,

(8<sup>va</sup>)

D7

I wrote a book and Son - ny Meh - ta\_ read it!

(8<sup>va</sup>)

E**b**7 E7

My heart's been sto - len! My\_ e - go's swol - len! I\_

(8<sup>va</sup>)



just keep roll-in' a - long!

(8<sup>th</sup>) *trills* *loca*

Oh, \_\_\_\_\_ yeah! \_\_\_\_\_ And I think,

6

E7 E7/D A2/C# E7/B A7

"Well, well, what else\_ is in store? Got all \_\_\_\_\_ this and more Be - fore\_ twen - ty - four!" It's

8<sup>th</sup>-1

B7 B7sus B7 E7(#9) F+7(#9)

hard not to be sure\_ I'm spin-ning out of con - trol! \_\_\_\_\_ Out \_\_\_\_\_ of con - trol! \_\_\_\_\_

*trills*

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

I'm feel - ing pan - icked and rushed and hur - ried!

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of two flats. The lyrics are "I'm feel - ing pan - icked and rushed and hur - ried!". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff. The piano part features a steady eighth-note bass line and a more active treble line with some triplets. Chord symbols are placed above the vocal line.

B $\flat$  Eb Eb/F D $\flat$ /A $\flat$  A $\flat$ 6 C $\flat$ /G $\flat$  Eb/F

I'm feel - ing out - man - eu - vered and out - classed,

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "I'm feel - ing out - man - eu - vered and out - classed,". The piano accompaniment continues with similar rhythmic patterns. A "loco" marking is present in the piano part. Chord symbols are placed above the vocal line.

B $\flat$  Eb Eb/F B $\flat$  B $\flat$ /D Eb Edim F+7(#9)

But I'm so hap - py I can't get wor - ried A - bout this sing - u - lar im - pres - sion

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "But I'm so hap - py I can't get wor - ried A - bout this sing - u - lar im - pres - sion". The piano accompaniment features a "fall-off" marking and a triplet in the bass line. A "loco" marking is also present. Chord symbols are placed above the vocal line.

E $\flat$ /F F+7(#9)F7 B $\flat$

I've got a sing - u - lar im - pres - sion things are mov - ing too fast!

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "I've got a sing - u - lar im - pres - sion things are mov - ing too fast!". The piano accompaniment features triplets in both staves and a "sffz!!" dynamic marking. Chord symbols are placed above the vocal line.

# PASSEGGIATA

from *The Light in the Piazza*

Words and Music by  
ADAM GUETTEL

Graceful (In One)

*Sva* *loco*

The piano introduction is in 3/4 time with a key signature of two sharps (D major). It features a melody in the right hand starting on a half note D5, moving through E5, F#5, G5, A5, B5, and C6. The left hand provides a simple accompaniment of quarter notes: D4, E4, F#4, G4, A4, B4, and C5. The dynamic is marked *f* (forte). The tempo/style is indicated as *Sva* (Svato) and *loco* (loco).

FABRIZIO:

The first line of the vocal melody is: "Come with me. Walk with me". The piano accompaniment is in the same key and time signature, with a dynamic marking of *mf* (mezzo-forte). The piano part features a melodic line in the right hand and a bass line in the left hand, both supporting the vocal line.

The second line of the vocal melody is: "walk - ing in my cit - y". The piano accompaniment continues with the same melodic and harmonic structure as the first line.

The third line of the vocal melody is: "U - na pas - seg - gia - ta". The piano accompaniment concludes the phrase with the same melodic and harmonic structure.

you and I!

See the faces from the day - time

talk - ing in the eve - ning

See the church - es shin - ing,

see the sky

Now is I am hap - pi - ness! —

*p*

Nev - er I am un - hap - pi - ness —

Now is I am hap - pi - ness — with

*mf*

you! \_\_\_\_\_ Come with me.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'you!' followed by a breath mark and then the lyrics 'Come with me.' The piano accompaniment features a steady bass line and chords in the right hand.

Walk with me in the place that I know.

The second system continues the vocal line with the lyrics 'Walk with me in the place that I know.' The piano accompaniment maintains its harmonic support with chords and a consistent bass line.

La pas - seg - gia - ta!

The third system features the lyrics 'La pas - seg - gia - ta!' in Italian. The piano accompaniment includes a four-measure phrase in the right hand and a four-measure phrase in the left hand, both marked with a '4' and a slur.

Now is I am hap - pi - ness! \_\_\_\_\_

The fourth system contains the lyrics 'Now is I am hap - pi - ness!' followed by a long note. The piano accompaniment starts with a *pp* (pianissimo) dynamic. A three-measure phrase in the right hand is marked with a '3' and a slur.

Nev - er I am un - hap - pi - ness \_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note 'Nev - er', followed by a quarter rest, then a half note 'I', another quarter rest, and finally a half note 'am'. A fermata is placed over the 'am' note. The piano accompaniment features a bass line with a half note 'B-flat' and a quarter rest, followed by a half note 'E-flat' and a quarter rest, and then a half note 'G' and a quarter rest. The right hand plays chords in the treble clef.

Now is I am hap - pi - ness \_\_\_\_\_ with

The second system continues the musical score. The key signature changes to three sharps (F#, C#, G#). The vocal line starts with a half note 'Now', followed by a quarter rest, then a half note 'is', another quarter rest, and finally a half note 'I'. A fermata is placed over the 'I' note. The piano accompaniment continues with chords in the treble clef and a bass line.

you! \_\_\_\_\_ Walk with me

The third system continues the musical score. The key signature remains three sharps. The vocal line begins with a half note 'you!' followed by a long fermata. The piano accompaniment continues with chords in the treble clef and a bass line.

in the place that I know \_\_\_\_\_

The fourth system concludes the musical score. The key signature remains three sharps. The vocal line starts with a half note 'in', followed by a quarter rest, then a half note 'the', another quarter rest, then a half note 'place', another quarter rest, then a half note 'that', another quarter rest, then a half note 'I', another quarter rest, and finally a half note 'know'. A fermata is placed over the 'know' note. The piano accompaniment continues with chords in the treble clef and a bass line, including a dynamic marking of *f* (forte).

La pas - seg - gia - ta!

*8va* *loco*

I am work here in the tie shop next to

Ar - no Riv - er. E - ven though I

know is not know big size



See pa - laz - zi on the hill - top may - be

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "See pa - laz - zi on the hill - top may - be". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a steady bass line and a more active treble line with some melodic flourishes.

one day live there may - be if I

The second system continues the musical score. The vocal line has the lyrics "one day live there may - be if I". The piano accompaniment continues with similar rhythmic and melodic patterns, providing harmonic support for the vocal line.

sell too man - y ties!

The third system of the musical score features the lyrics "sell too man - y ties!". The vocal line concludes with an exclamation point. The piano accompaniment includes a prominent melodic line in the right hand that spans across the end of the system.

Ah . . .

*f*

The fourth system begins with a vocal line containing the interjection "Ah . . ." followed by a long horizontal line indicating a sustained note or breath. The piano accompaniment starts with a dynamic marking of *f* (forte) and features a more complex harmonic texture with chords and moving lines in both hands.

Ah . . . . .

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a long note on G#4, followed by a series of notes: A4, B4, C5, B4, A4, G#4, F#4, E4, and D4. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature. It features a steady accompaniment with chords and moving lines in both hands.

Now is I am hap - pi - ness . . . . .

*sub mp*

The second system continues the musical score. The vocal line has lyrics: "Now is I am hap - pi - ness". The notes are: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment continues with a similar texture, marked with a dynamic of *sub mp*. The bass line has a long note on D3.

with you. Walk with

The third system of the musical score. The vocal line has lyrics: "with you. Walk with". The notes are: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment continues, marked with a dynamic of *f* (forte) in the final measure. The bass line has a long note on D3.

me in the place that I live from a

The fourth and final system of the musical score. The vocal line has lyrics: "me in the place that I live from a". The notes are: D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4. The piano accompaniment continues with a similar texture. The bass line has a long note on D3.

child, the place that I know \_\_\_\_\_

*sfz*

La pas - seg - gia -

ta!

*8va*

*loco*

*rit.*

# IL MONDO ERA VUOTO

from *The Light in the Piazza*

Words and Music by  
ADAM GUETTEL  
Italian Translation by Judith Blazer

With Italian lyricism (Poco rubato)

FABRIZIO:

sempre legato  
mp

a tempo

mon - do e - ra vuo - to Le om - bre lo ri - em - pi - van.

La lu - ce non splen - de - va mai \_\_\_\_\_

The song is a whole step lower on the cast recording. This higher key was subsequently provided by the composer for vocal comfortability in the role.

Cla - ra, la lu - ce nel - la piaz - za

*p* *cresc.* *dim*

Cla - ra, mia lu - ce, mio cor! O - ra che so - no

*mp*

sve - glio al - l'om - bra non vo' tor - nar. Non sa -

pe - vo di sen - tir - mi so - lo, pri - vo del sen - so del - la vi - ta

*mp* *mf*

E - ra co - sì! Cla - ra! Cla - ra!

Cla - ra, mia lu - ce, mio cor! L'es - sen - za che mi man -

ca - va sei tu. La tua lu - ce m'in - on - da.

Ma lei non può a-mar-mi! Non co-sì! Oh Cla-ra! Non a-me-rà un ra-gaz-zi-no!

Non può a-ma-re'un ra-gaz - zi - no! Di - o! Pa - pà! \_\_\_\_\_

\_\_\_\_\_ Dor-mi - vo! Io \_\_\_\_\_ non sa-pe-vo d'es-ser so - lo

So - lo nel bu - io Non e - ro vi - vo!

Non c'e - ra Cla - ra! \_\_\_\_\_ Ma o - ra

Optional cut to \*\*

la tua lu - ce m'in - on - da \_\_\_\_\_

*dim* *poco rit* *mp* *a tempo*

*vc*

*mp* *mp*

3

\*\*

Ma lei non può a-mar-mi! Non co-sì! Oh Cla-ra! Non a-me-rà un ra-gaz - zi - no!

*mf* *vc*



Non può a-ma-re'un ra-gaz-zi - no! Di - o! Pa - pà! —

*mf* *cresc*

Cla - ra! Cla - ra! Cla-ra, mia lu - ce, mio cor! L'es-

*f*

sen - za che mi man - ca - va sei tu — Sei tu

*sub p* *mf*

Cla - ra! Cla - ra! Cla - ra, mia lu - ce, mio

*f* *p*

cor! L'es - sen - za che mi man - ca - va sei tu

Sei tu Cla - ra! Cla - ra!

Cla - ra, mia lu - ce, mio cor! So - lo nel

bu - io Non e - ro vi - vo!

O di - o, dam - mi - la mia Cla - ra!

The first system 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. The lyrics are "O di - o, dam - mi - la mia Cla - ra!". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of two flats. It features a steady bass line and a more active treble line with chords and melodic fragments.

O Pa - dre la sua

The second system continues the vocal and piano parts. The vocal line has the lyrics "O Pa - dre la sua". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and features a more rhythmic bass line with some chordal textures in the treble.

lu - ce M'in - on

The third system continues the vocal and piano parts. The vocal line has the lyrics "lu - ce M'in - on". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and a section marked *f a tempo*. The piano part features a complex texture with many chords and some melodic lines.

da

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "da". The piano accompaniment includes a dynamic marking of *ff* and features a complex texture with many chords and some melodic lines. The system ends with a double bar line.

# TAKE A CHANCE ON ME

from the Stage Musical *Little Women*

Music by JASON HOWLAND

Lyrics by MINDI DICKSTEIN

Quickly

A

LAURIE:

I know I have no right, but some-times late at night I

*mp*

Detailed description: This system contains the first line of the song. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "I know I have no right, but some-times late at night I". Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part includes a dynamic marking of *mp* (mezzo-piano) and features a 7th chord in the first measure. The piano accompaniment consists of a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

A6

watch you in that at - tic, pac - ing back and forth like a ma - ni - ac. I've

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "watch you in that at - tic, pac - ing back and forth like a ma - ni - ac. I've". The piano accompaniment continues with the same eighth-note accompaniment in the right hand. The time signature changes from 4/4 to 3/4 for the second measure and back to 4/4 for the third and fourth measures. The piano part includes a dynamic marking of *p* (piano) in the final measure.

D6

nev - er met a girl \_\_\_\_\_ like you, an - y - one at all \_\_\_\_\_ like you.

Detailed description: This system contains the third line of the song. The vocal line continues with the lyrics "nev - er met a girl \_\_\_\_\_ like you, an - y - one at all \_\_\_\_\_ like you." The piano accompaniment continues with the same eighth-note accompaniment in the right hand. The time signature changes from 4/4 to 3/4 for the first two measures and back to 4/4 for the last two measures. The piano part includes a dynamic marking of *p* (piano) in the final measure.

Bm7add4

This is ver - y nice, such a love - ly par - ty. The mu - sic sounds so thrill - ing \_\_\_\_\_

G6/9

\_\_\_\_\_ It makes a per - son feel like danc - ing \_\_\_\_\_

(rhythmically steady)

Aadd2

Badd4/A

*mf*

Aadd2

Badd4/A

G/C D/E Aadd2 Badd4/A

We could do a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter rest in the second measure. In the third measure, there is a triplet of eighth notes: G4, A4, B4. The piano accompaniment features a steady eighth-note chordal pattern in the right hand and a bass line with quarter notes in the left hand.

Bmadd4/A Aadd2 G/C D/E

hun - dred things, do an - y - thing you please

Detailed description: This system contains the next two measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4 in the second measure. The third measure contains a triplet of eighth notes: A4, B4, C5. The piano accompaniment continues with the same rhythmic pattern as the first system.

Aadd2 Badd4/A Bm7add4 C#m7

We could fly on gold - en wings a - cross the sev - en seas

Detailed description: This system contains the next two measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4 in the second measure. The third measure contains a triplet of eighth notes: A4, B4, C5. The piano accompaniment continues with the same rhythmic pattern.

F#7 Bm7add4 Asus2/C# D6/9

I'll bet we could get a cam - el through a nee - dle if you'll

Detailed description: This system contains the final two measures. The vocal line has a quarter rest in the first measure, followed by a quarter note G4 in the second measure. The piano accompaniment continues with the same rhythmic pattern.

G/C D D/G D/E Aadd2 Badd4/A Bmadd4/A G/C Bm7/E

take a chance on me

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'take', a quarter note 'a', a quarter note 'chance', and a half note 'on me'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Aadd2 Badd4/A Bmadd4/A Aadd2

We could catch a thousand stars and stand them on a pin

Detailed description: This system contains the next two measures. The vocal line has a triplet of eighth notes 'We could catch', followed by a quarter note 'a', a quarter note 'thou - sand', a quarter note 'stars', a quarter note 'and', a quarter note 'stand them on', and a quarter note 'a pin'. The piano accompaniment continues with the same rhythmic pattern.

G/C D/E Aadd2 Badd4/A

We could leap from here to Mars and

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'We could leap', a quarter note 'from here to Mars', and a quarter note 'and'. The piano accompaniment continues with the same rhythmic pattern.

Bm7add4 C#m7 F#7 Bm7add4 Asus2/C# D6/9

make the plan - ets spin. If you want to do all the things you've ever

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'make the plan - ets spin.', a quarter note 'If', a quarter note 'you want to do', a quarter note 'all the things you've ever', and a quarter note 'er'. The piano accompaniment concludes with the same rhythmic pattern.

G/C D D/G D/E Aadd2 Badd4/A A/B

dreamed of, \_\_\_\_\_ come on, take a chance on me.

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "dreamed of, \_\_\_\_\_ come on, take a chance on me." Above the vocal line, a series of guitar chords are indicated: G/C, D, D/G, D/E, Aadd2, Badd4/A, and A/B. The piano accompaniment is shown in grand staff notation (treble and bass clefs), with the right hand playing a melodic line and the left hand providing harmonic support.

F#m/B Aadd9

We could be such friends. \_\_\_\_\_

The second system continues the musical piece. The vocal line has the lyrics "We could be such friends. \_\_\_\_\_". Above the vocal line, the chords F#m/B and Aadd9 are indicated. The piano accompaniment continues with a consistent rhythmic and harmonic pattern.

Emaj9/G# C#m9 A6/9

Friends are nev - er lone - ly. All I know is books \_\_\_\_\_

The third system features the lyrics "Friends are nev - er lone - ly. All I know is books \_\_\_\_\_". Above the vocal line, the chords Emaj9/G#, C#m9, and A6/9 are indicated. The piano accompaniment continues to support the vocal melody.

Eadd9/G# C#m7add4

Books are sol - i - tar - y But I

The fourth system concludes the page with the lyrics "Books are sol - i - tar - y But I". Above the vocal line, the chords Eadd9/G# and C#m7add4 are indicated. The piano accompaniment provides the final harmonic context for the lyrics.



F#m7add4

Eadd9/G#

C#m9

see you ev - 'ry day, — how you live in your — own way, -

The first system of the musical score features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature has three sharps (F#, C#, G#). The vocal line consists of quarter and eighth notes with lyrics. The piano accompaniment includes chords and a bass line with some triplets.

Dmaj9

— and you make me want — to dare —

The second system continues the musical score. The vocal line has a long note for the word 'dare'. The piano accompaniment features a prominent triplet pattern in the right hand and a bass line with a long note.

B7sus4

Eadd2

F#add4/E

— to take — a chance — on you —

The third system shows the vocal line with lyrics. The piano accompaniment includes a complex chord structure in the right hand and a bass line with a long note.

Gbadd2

Abadd4/Gb

We could live — a

The fourth system concludes the musical score. The vocal line has a long note for the word 'a'. The piano accompaniment features a triplet in the right hand and a bass line with a long note. The key signature changes to two flats (Bb, Eb) for the final part.

Abmadd4/Gb                      Gbadd2                      E/A   B/C#

mil - lion dreams, - but on - ly if we dare.

This system contains the first two measures of the piece. The vocal line starts with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some rests.

Gbadd2                      Abadd4/Gb                      Abm7add4                      Bbm7

We could go — to such ex - tremes - There's so much we could

This system contains the next two measures. The vocal line continues with a triplet and then a quarter note. The piano accompaniment maintains the eighth-note accompaniment in the right hand.

Eb7                      Abm7add4                      Gbsus2/Bb                      Cb6/9

share We'll cir - cle the world do - ing all we've ev - er

This system contains the next two measures. The vocal line has a quarter note followed by a half note. The piano accompaniment changes to a more spacious, block-chord style in the right hand.

Abm7add4

dreamed of — And we'll live in our — own way -

8va ----- 7

This system contains the final two measures. The vocal line has a quarter note followed by a half note. The piano accompaniment returns to a more active eighth-note accompaniment. A '8va' marking indicates an octave shift in the right hand.

Gbmaj7/Bb

Ebm9

And I'll see you ev - 'ry day

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has four flats (B-flat major/C-flat minor). The vocal line begins with a whole rest, followed by the lyrics "And I'll see you ev - 'ry day". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Fbmaj9

We'll be the best of friends

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes leading into the lyrics "We'll be the best of friends". The piano accompaniment includes a triplet of chords in the right hand and a bass line in the left hand.

Db7sus4

Abm7/Db

Gbadd2

Ab7add4/Gb

when you take a chance on me!

The third system features the vocal line and piano accompaniment. The vocal line has the lyrics "when you take a chance on me!". The piano accompaniment includes a triplet of chords in the right hand and a bass line in the left hand.

E/A B/A Db7sus4

Gb

The fourth system shows the piano accompaniment for the final part of the piece. It includes chords in the right hand and a bass line in the left hand, corresponding to the chord labels E/A, B/A, Db7sus4, and Gb.

# SHE'S GOT A WAY

from *Movin' Out*

Words and Music by  
BILLY JOEL

Slow and steady ♩ = 72

G G D/F Em G7/D

She's got a way — a - bout — her. I

*mf*

C D C/E D/F# D

don't know — what it is, — but I know that I — can't live with - out — her.

G D/F# Em G7/D

She's got a way — of pleas - in' — I

C D C/E D/F# D

don't know \_ why it is, \_ but there does-n't have \_ to be \_ a rea - son

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "don't know \_ why it is, \_ but there does-n't have \_ to be \_ a rea - son". The piano accompaniment is in grand staff (treble and bass clefs) and consists of chords and moving lines. Above the vocal line, the chords C, D, C/E, D/F#, and D are indicated.

Ebmaj9 F#sus2 G D/F# Em G7/D

an - y - way \_ She's got a smile \_ that heals \_ me I

*mp* *f* *mf*

The second system continues the vocal line with lyrics "an - y - way \_ She's got a smile \_ that heals \_ me I". The piano accompaniment includes dynamic markings: *mp* (mezzo-piano), *f* (forte), and *mf* (mezzo-forte). Above the vocal line, the chords Ebmaj9, F#sus2, G, D/F#, Em, and G7/D are indicated.

C D C/E D/F# D G D/F#

don't know \_ what it is, \_ but I have to laugh \_ when she re - veals \_ me. She's got a way \_ of

The third system continues the vocal line with lyrics "don't know \_ what it is, \_ but I have to laugh \_ when she re - veals \_ me. She's got a way \_ of". The piano accompaniment features a consistent rhythmic pattern. Above the vocal line, the chords C, D, C/E, D/F#, D, G, and D/F# are indicated.

Em G7/D C

talk - in' \_ I don't know \_ why it is, \_ but it

*8vb*

The fourth system concludes the vocal line with lyrics "talk - in' \_ I don't know \_ why it is, \_ but it". The piano accompaniment includes a dynamic marking of *8vb* (8va below). Above the vocal line, the chords Em, G7/D, and C are indicated.

D C/E D/F# D Ebmaj9 Fsus2 G

lifts me up when we are walk-in' an-y - where She

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 starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*.

**Bridge**  
D Am G C9

comes to me when I'm feel-in' down, in - spires me with-out a sound She

The bridge section begins with a vocal line in treble clef and piano accompaniment in grand staff. The key signature remains two sharps. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamics include *mf*.

D/F# F#/A# Bm D7/A

touch - es me and I get turned a - round,

The second system of music continues the vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f*.

G D/F# Em7 G D/F#

oh, oh She's got a smile that

The third system of music continues the vocal line in treble clef and piano accompaniment in grand staff. The key signature is two sharps. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *rit*, *mp*, and *mf a tempo*.

Em G7/D C

heals me \_\_\_\_\_ I don't know why it is, but I

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'heals me' followed by a quarter rest, then a quarter note 'I' and a quarter rest, then a quarter note 'don't' and a quarter rest, then a quarter note 'know' and a quarter rest, then a quarter note 'why' and a quarter rest, then a quarter note 'it' and a quarter rest, then a quarter note 'is,' and a quarter rest, then a quarter note 'but' and a quarter rest, and finally a quarter note 'I'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D C/E D/F# D G D/F#

have to laugh\_ when she re - veals\_ me She's got a way\_ a - bout\_

Detailed description: This system contains the next two measures. The vocal line continues with 'have to laugh\_ when she re - veals\_ me' and 'She's got a way\_ a - bout\_'. The piano accompaniment continues with similar chordal accompaniment, including a triplet of eighth notes in the vocal line for 'a way\_ a - bout\_'. The bass line remains consistent with the previous system.

Em G7/D C

\_\_\_\_\_ her I don't know\_ what it is, \_\_\_\_\_ but I

Detailed description: This system contains the next two measures. The vocal line has a quarter rest followed by 'her', then a quarter rest, then 'I don't know\_ what it is, \_\_\_\_\_ but I'. The piano accompaniment continues with the same accompaniment style as the previous systems.

D C/E D/F# D Ebmaj9 F sus2 G(add9)

know that I \_\_\_\_\_ can't live with - out \_\_\_\_\_ her an - y - way \_\_\_\_\_

*opt.*

*molto rit*

Detailed description: This system contains the final two measures. The vocal line concludes with 'know that I \_\_\_\_\_ can't live with - out \_\_\_\_\_ her an - y - way \_\_\_\_\_'. The piano accompaniment features a final chord progression: D, C/E, D/F#, D, Ebmaj9, F sus2, and G(add9). The piece ends with a fermata over the final chord and the instruction 'molto rit'.

# SUMMER, HIGHLAND FALLS

from *Movin' Out*

Words and Music by  
BILLY JOEL

Moderately (♩ = 100-104)

*mf*

They say that these are not the best of times, but  
So we'll argue and we'll promise, and

they're the only times I've ever known  
re - a - lize that noth - ing's ev - er changed



And I be -  
For all our

lieve there is a time for med - i - ta - tion in ca -  
mu - tu - al ex - per - i - ence, our sep - a - rate con -

the - drals of our own  
clu - sions are the same.

Now, I have seen that sad sur - ren - der in my  
Now we are forced to rec - og - nize our in - hu -

lov-er's eyes \_\_\_\_\_ and I can on-ly stand a - part and  
 man - i - ty \_\_\_\_\_ our reas - on co-ex - ists with our in -

sym - pa - thize \_ For we are al - ways what our  
 san - i - ty \_\_\_\_\_ And though we choose be - tween re -

sit - u - a - tions hand \_\_\_\_\_ us, it's ei - ther sad - ness or \_\_\_\_\_  
 al - i - ty \_\_\_\_\_ and mad - ness it's ei - ther sad - ness or \_\_\_\_\_

\_\_\_\_\_ eu - pho - ri - a \_\_\_\_\_  
 \_\_\_\_\_ eu - pho - ri - a \_\_\_\_\_

8vb 1

2

8vb

This system contains the first four measures of the piece. The first measure is a first ending, indicated by a bracket with the number '2' above it. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. A dynamic marking of '8vb' (fortissimo) is placed below the first measure. A first ending bracket spans the first two measures, with a repeat sign at the beginning and a double bar line at the end.

This system contains measures 5 through 8. The right hand continues the melodic development with various rhythmic patterns and phrasing. The left hand maintains a steady accompaniment. The key signature and time signature remain consistent with the previous system.

ff

This system contains measures 9 through 12. The music continues with similar melodic and harmonic textures. A dynamic marking of 'ff' (fortissimo) is placed above the third measure. The notation includes various articulations and phrasing marks.

ff

This system contains measures 13 through 16. The piece concludes with a final melodic phrase in the right hand and a sustained chord in the left hand. A dynamic marking of 'ff' is placed above the third measure.

\*Optional cut to \*\*

How thought - less - ly we

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "How thought - less - ly we". The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and chords.

dis - si - pate our en - er - gies \_\_\_\_\_ per -

The second system continues the vocal line with the lyrics "dis - si - pate our en - er - gies \_\_\_\_\_ per -". The piano accompaniment continues with similar rhythmic patterns.

haps we don't ful - fill each - oth - er's fan - ta - sies \_

The third system continues the vocal line with the lyrics "haps we don't ful - fill each - oth - er's fan - ta - sies \_". The piano accompaniment continues with similar rhythmic patterns.

And as we stand up - on the led - ges of our lives

The fourth system concludes the vocal line with the lyrics "And as we stand up - on the led - ges of our lives". The piano accompaniment continues with similar rhythmic patterns.

with our re - spec - tive sim - i - lar - i - ties \_\_\_\_\_

The first system of music features a vocal line in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "with our re - spec - tive sim - i - lar - i - ties \_\_\_\_\_". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The right hand plays chords and moving lines, while the left hand provides a bass line with some octaves. The system concludes with a fermata over the final notes.

It's eith - er sad - ness or eu -

The second system continues the vocal line with the lyrics "It's eith - er sad - ness or eu -". The piano accompaniment continues with similar harmonic support, ending with a fermata over the final notes.

phor - i - a \_\_\_\_\_

The third system features the vocal line with the lyrics "phor - i - a \_\_\_\_\_". The piano accompaniment is more active, with the right hand playing a series of chords and moving lines. The system ends with a fermata over the final notes.

Whoah, \_\_\_\_\_

The fourth system features the vocal line with the lyrics "Whoah, \_\_\_\_\_". The piano accompaniment continues with harmonic support, ending with a fermata over the final notes.

Oh

This system contains a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It begins with a melodic phrase, followed by a rest, and then the word "Oh" with a long, sustained note. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right hand plays a series of chords and moving lines, while the left hand provides a simple harmonic accompaniment with sustained notes.

This system continues the piano accompaniment from the first system. The right-hand staff features a sequence of chords and melodic fragments, while the left-hand staff maintains a steady accompaniment of notes.

*molto rit.*

This system shows the piano accompaniment with a tempo change. The right-hand staff has a melodic line with a slur over the first two measures. The left-hand staff has a few notes. The tempo marking "molto rit." is placed in the middle of the system.

This system concludes the piano accompaniment. The right-hand staff has a few notes and rests, while the left-hand staff has a few notes and rests. The system ends with a double bar line.

# SATURN RETURNS

from *Myths and Hymns*

Music and Lyrics by  
ADAM GUETTEL

(♩ = 60)

Distant

The piano introduction consists of two systems of music. The first system is in 5/4 time and features a complex, layered texture with dynamic markings of *mf*, *p*, and *f*. The second system is in 4/4 time and features a more sparse texture with a *p* dynamic marking.

5 *p*

Long a - go, I tas - ted some - thing sweet It's an ech -

The first line of the song features a vocal melody starting on a half rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

7

- o, it's a mem-'ry — in re - treat

The second line of the song continues the vocal melody with a half note followed by a quarter note. The piano accompaniment continues with chords and single notes.

9 3

Like a feel - ing of full - ness, like the know - ing of qui - et for -

The third line of the song features a vocal melody with a triplet of eighth notes. The piano accompaniment continues with chords and single notes.

11

ti - tude of an - cient he - roes. It was some - thing I trust - ed some -

13

- how But now

16

but now it's gone, and I am in - com - plete In the dark -

18

- ness, and the hol - low, — in the heat.



20 *mp*

If I flash on the fu - ture, there is on - ly the emp - ty fu -

22 *mp*

ture shock, an af - ter - im - age. There is on - ly I want, — I want, — I want —

24  $\text{♩} = 70$

I don't know what — I hun - ger for, — I don't —

*accel cresc.* *mf*

26

— know why — I feel — the hun - ger more — and more — with ev - 'ry pass - ing day —

28

I don't know — from where — the hun - ger springs, —

30

— but that — it's there — and that — it sings — of some - place

32

far a - way —

*rit. decresc.* *p*

(♩ = 60)

34

*p* *ten.*

So get me up, and get me out, and let me nev-er re - turn to the dark -

*ten.* *ten.*

36

- ness, and the hol-low and to the burn.

38

I want out of this hun - ger, take me up to a high - er al -

40

ti - tude Take me all the way! I'm out of here. I am go -

*molto cresc.*

42

- ing there I am gone!

**f**

44

*f* *p*

46

*p*

48

*mf*

And now \_\_\_\_\_ I am—

*f* *accel.*

50

(♩ = 70)

— the rise — of Ic - a - rus, — I am — the fall — from Peg - a - sus — I am —

*ff*

(S<sup>ub</sup>)

52

the lost Le-an-der in the tide

*decresc.* *mp*

*loco*

54

I am cold, a-lone, and set a-part and I am warm as He-ro's heart

*cresc*

56

I am a cir-cle I am Sat-urn pur-i-fied!

58

Once a-round the sun and now at last I see it!

*rit*

60  $(\text{♩} = 60)$

This is what I am!

63 *p*

Long a - go I left my - self and now I try — to re -

65

turn As a strang - er to a strange land — and to the burn

67 *mp*

But the hol - low in - side — me

69 <sup>3</sup>  
might be there — to guide — me home a - gain back to some-thing sweet, — an o -

*cresc.*

71 <sup>3</sup>  
pen-ing A pas sage - way — to guide —

*gradual accel.*

73 <sup>(♩ = 64)</sup>  
me home!

*rit.*

75

*rit.*

# HERO AND LEANDER

from *Myths and Hymns*

Music and Lyrics by  
ADAM GUETTEL

In rolling waves

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and eighth notes.

4

Could I be Le-an - der? On a wave—

*p* *mf*

The vocal line begins at measure 4. The piano accompaniment features a piano (*p*) section followed by a mezzo-forte (*mf*) section.

7

— am— I born? Born— to a new home— a - cross— this lone-ly sea

The vocal line continues from measure 7. The piano accompaniment continues with a consistent rhythmic pattern.



10

Could you be my He - ro, heart a-fire? My

13

light-house on the shore-line, could you be that to me?

16

Oh I need you I need the rise and fall of your voice

*ff* *mf*

*Red* \*

19

Oh I love you, and now I have a love to re-joice

*ff* *mf*

*Red* ----- \*

22

He-ro and Le-an-der, how— your pas - sion is brave,— e - ven if I drown— here in - side—

25

— this wave ——— My light - house on — the shore - line My pas - sion on this

28

lone - ly ——— sea. My lov - ing you — was

31

meant ——— to be ——— Oh...

\* A possible vocalise. Ad lib instead if you prefer.

34

Musical score for measures 34-36. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment with chords and arpeggiated patterns.

37

Oh \_\_\_\_\_ now, — could you be that—

Musical score for measures 37-39. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

40

— to me? Oh, \_\_\_\_\_ I need— you I need the

Musical score for measures 40-42. The top staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

ped. -----\*

43

rise and fall — of your voice — Oh, — I love — you And

*p* *poco* ----- \*

46

now, I have — a love — to re - jice — He-ro and Le-an-der, how — your

*p*

49

pas - sion is brave, — e - ven if I drown — here in - side — this wave — My

52

light-house on the shore-line My pas-sion on this lone-ly

55

sea My lov-ing you was meant, was

59

meant to be

# I HAVE WRITTEN A PLAY

from *On the Twentieth Century*

Music by CY COLEMAN  
Lyrics by BETTY COMDEN and ADOLPH GREEN

CONDUCTOR: (spoken introduction before the song): *I hate to bother you,  
Mr. Jaffee, but...*

**Rubato**

I have writ-ten a play Mis-ter Jaf-fee \_\_\_\_\_ an av-'rage con-

*ff* *mf* *8va 1*

**Shuffle** ( $\text{♩} = \text{♩} \text{♩}$ )

duc-tor's day Mis-ter Jaf-fee \_\_\_\_\_ it's all a-bout life on a

*p*

train I call it *Life* on a *Train* I put it

*8va 1* *8va 1*

down just as it hap - pened — oh, the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "down just as it hap - pened — oh, the". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features several triplet markings over groups of notes in both hands.

things I've seen, oh, the things I've seen if you put that on the stage I guar - an -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "things I've seen, oh, the things I've seen if you put that on the stage I guar - an -". The piano accompaniment continues with triplet markings in both hands.

tee take it from me it would be a big suc -

The third system of music continues the vocal line and piano accompaniment. The lyrics are "tee take it from me it would be a big suc -". The piano accompaniment continues with triplet markings in both hands.

cess Oh, yes! A big suc - cess!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "cess Oh, yes! A big suc - cess!". The piano accompaniment includes dynamic markings such as *v* (piano) and *ff* (fortissimo) in both hands.

# I'LL BE THERE

from *The Pirate Queen*

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

Moderately slow, flowing

Piano introduction in B-flat major, 2/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line.

**TIERNAN:**

What do I say? — What do I do? —

How will I ev - er hope — to fare?

How can I stay — so close to

The first system of the vocal line shows Tiernan's entrance. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

How will I ev - er hope — to fare?

How can I stay — so close to

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.

How can I stay — so close to

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand.



you, know - ing now that your place is in an - oth - er's em -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a melodic line with several triplet markings. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

brac - es, in an - oth - er man's care?

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic line with triplet markings. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

I should be gone — far from this hell —

The third system continues the vocal line and piano accompaniment. The vocal line has a melodic line with triplet markings. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

— 'til not a trace — of you — sur - vives.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with triplet markings. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

Yet I'll stay on — For I know

well though you've left me be - hind you, One day, trou - bles will

find you And when that day ar - rives

*poco rit* *a tempo*  
I'll be there

*poco rit. molto cresc* *a tempo fappass*

For to me there's no sor - row

The first system of music features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The lyrics are "For to me there's no sor - row". The vocal line includes two triplet markings over the notes "me there's" and "no sor". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

Worse to bear than a life lived a -

The second system continues the vocal line with the lyrics "Worse to bear than a life lived a -". It features two triplet markings over the notes "than a" and "life lived". The piano accompaniment maintains the eighth-note pattern in the right hand and a simple bass line in the left hand.

part I'll be there

The third system begins with the word "part" and continues with "I'll be there". The piano accompaniment includes a section with a 2/4 time signature and a section with a 4/4 time signature. The right hand continues with eighth notes, while the left hand has a more complex bass line with some rests.

Come the mists on the mor - row,

The fourth system contains the lyrics "Come the mists on the mor - row,". It features two triplet markings over the notes "Come the" and "mists on". The piano accompaniment continues with the eighth-note pattern in the right hand and a simple bass line in the left hand.

I'll be there by your side and

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "I'll be there by your side and". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a simple bass line. A fermata is placed over the final chord of the system.

deep with - in your heart

The second system continues the vocal line with the lyrics "deep with - in your heart". The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand. A fermata is placed over the final chord of the system.

*dim*

The third system shows the piano accompaniment continuing. The right hand has a melodic line with a fermata over the final measure. The left hand continues with the bass line. A dynamic marking of *dim* (diminuendo) is placed above the right-hand part.

*mp (as before)*

The fourth system shows the piano accompaniment continuing. The right hand has a melodic line with a fermata over the final measure. The left hand continues with the bass line. A dynamic marking of *mp (as before)* is placed above the right-hand part. The system concludes with a double bar line and a repeat sign.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The music is in a minor key and features a steady eighth-note accompaniment in both hands.

Now she's his wife — no - bod - y knows — how much of her -

Piano accompaniment for the second system, continuing the eighth-note accompaniment from the first system.

— she'll have — to hide

Piano accompaniment for the third system, continuing the eighth-note accompaniment.

But what - ev - er life — he may pro - pose — will be mere - ly pre -

Piano accompaniment for the fourth system, continuing the eighth-note accompaniment. The system concludes with a triplet of eighth notes in the right hand.

tend - ing to the dream nev - er end - ing

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key with two flats and a 4/4 time signature. It features a triplet of eighth notes followed by a quarter note, and another triplet of eighth notes followed by a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some rests.

we a - lone hold in - side

*poco rit.  
molto cresc.*

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes followed by a quarter note. The piano accompaniment features a steady eighth-note pattern. The system concludes with a 4/4 time signature and dynamic markings: *poco rit.* and *molto cresc.*

*a tempo*

I'll be there. Though I know that it's

*f* *pass*  
*a tempo*

The third system begins with the tempo marking *a tempo*. The vocal line includes a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern. The system concludes with dynamic markings: *f* and *pass*, and the tempo marking *a tempo*.

mad - ness, Heart laid bare,

The fourth system continues the vocal and piano parts. The vocal line has a long note followed by a quarter rest. The piano accompaniment features a steady eighth-note pattern. The system concludes with a 4/4 time signature.

stripped of pride, yet still proud.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a 2/4 time signature and features two triplet markings over the notes 'pride,' and 'proud.' The piano accompaniment includes a treble and bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

I'll be there, In the depths of my

The second system continues the musical score. The vocal line has a measure rest at the beginning, followed by the lyrics 'I'll be there, In the depths of my'. It features two triplet markings over the notes 'my' and 'depths'. The piano accompaniment continues with similar rhythmic patterns.

sad - ness, I'll be there

The third system of the musical score shows the vocal line with lyrics 'sad - ness, I'll be there'. The piano accompaniment provides a steady accompaniment for the vocal line.

ev - er steeled, un - yield - ing and un -

The fourth system concludes the musical score with the vocal line lyrics 'ev - er steeled, un - yield - ing and un -'. The piano accompaniment continues to the end of the system.

bowed. Go and mar-ry a man you don't love if that

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter rest, and then a triplet of eighth notes. The lyrics "bowed." are under the first measure, and "Go and mar-ry a man you don't love if that" are under the subsequent measures. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

pleas - es you Throw a - way, for a cause, all the joys we have

The second system of music continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes. The lyrics "pleas - es you" are under the first measure, and "Throw a - way, for a cause, all the joys we have" are under the subsequent measures. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

known. I thought love's more than faith, more than clans, more than

The third system of music continues the vocal line and piano accompaniment. The vocal line has three triplet markings over eighth notes. The lyrics "known." are under the first measure, and "I thought love's more than faith, more than clans, more than" are under the subsequent measures. The piano accompaniment continues with the same eighth-note accompaniment and bass line.

an - y - thing May his kiss keep you warm. I'll be fine on my

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has three triplet markings over eighth notes. The lyrics "an - y - thing" are under the first measure, and "May his kiss keep you warm. I'll be fine on my" are under the subsequent measures. The piano accompaniment continues with the same eighth-note accompaniment and bass line.



*molto rit.* *a tempo*

own.

*molto rit.* *ff appassionato a tempo*

Is it me I'm de - ceiv - ing?

Mad or not, I'll stay

*rit.* *a tempo*

true. I'll be there

*rit.* *a tempo*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line is mostly silent, with a few notes at the beginning and end. The piano accompaniment features a flowing eighth-note melody in the right hand and a simpler bass line in the left hand.

I'll be there, heav-en speed me By your side, as you need me,

The second system continues the vocal and piano parts. The vocal line has lyrics under it. The piano accompaniment maintains its rhythmic pattern.

I'll be there for you \_\_\_\_\_

The third system shows the vocal line with lyrics. The piano accompaniment continues with a similar texture.

*poco rit*

The fourth system features a long, sustained note in the vocal line, marked with a fermata. The piano accompaniment has a more complex texture with chords and moving lines. A *poco rit* marking is present in the piano part.

# SPRINGTIME FOR HITLER

from *The Producers*

Music and Lyrics by  
MEL BROOKS

Fast 2

G

*f*

The piano introduction consists of two staves. The right hand plays a series of chords in G major, starting with a G4 chord, followed by G4-B4, G4-D5, and G4-F#5. The left hand plays a steady bass line of G2, B1, and D2.

STORM TROOPER:

Ger - ma - ny was hav - ing trou - ble, what a sad, sad sto - ry,

The first line of the song features a vocal line and piano accompaniment. The vocal line is in G major and has a melody that rises and then falls. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Am

need - ed a new lead - er to re - store it's for - mer glo - ry

The second line of the song continues the vocal line and piano accompaniment. The vocal line has a similar melodic pattern. The piano accompaniment includes a chord change to A minor for the first part of the line.

*The Storm Trooper introduces the song in this production number, which has been adapted as a solo*

Bm Bm/A# Bm/A Bm G/B E7

Where, oh where, was he? Where could that man he? We

*meno mosso*

Detailed description: This system contains the first two lines of music. The vocal line is in G major with a key signature of one sharp (F#). The lyrics are "Where, oh where, was he? Where could that man he? We". The piano accompaniment features a steady bass line in the left hand and chords in the right hand. The tempo marking is "meno mosso".

A7 A13 Bb13 Em7Eb9#11 C/D D7 Am7 D7

looked a - round and then we found the man for you and me And now it's

*poco rall.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "looked a - round and then we found the man for you and me And now it's". The piano accompaniment includes a trill in the right hand and a sustained bass line in the left hand. The tempo marking is "poco rall.". Chord symbols above the staff include A7, A13, Bb13, Em7Eb9#11, C/D, D7, Am7, and D7.

With a Lilt, in 4

G Am7 D7 Gmaj7 G6 C/D D7

Spring - time for Hit - ler and Ger - ma - ny,

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Spring - time for Hit - ler and Ger - ma - ny,". The piano accompaniment features a rhythmic pattern in the left hand and chords in the right hand. Chord symbols above the staff include G, Am7, D7, Gmaj7, G6, C/D, and D7.

G Am7 D7 G G7

Deutsch - land is hap - py and gay \_\_\_\_\_

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Deutsch - land is hap - py and gay \_\_\_\_\_". The piano accompaniment continues with the same rhythmic pattern. Chord symbols above the staff include G, Am7, D7, G, and G7.

C6 Cm6 G/D Gmaj7

We're march - ing to a fast - er pace

Em7 G#7 A7 Am7 D D7

Look out, here comes the mas - ter race

G Am7 D7 Gmaj7 G6 C/D D7

Spring - time for Hit - ler and Ger - ma - ny,

G Am7 D7 F#m7 B7b5 B7

Rhine - land's a fine land once more

Em Em/D C#m7b5 Cm6 Cm7

Spring - time for Hit - ler and Ger - ma - ny Look out

G6 Am7 D9 G Bb Eb7

Eu - rope, we're go - in' on tour.

Ab Bbm7 Eb7 Abmaj7 Ab6 Db/Eb Eb7

Spring-time for Hit - ler and Ger - ma - ny,

Ab Bbm7 Eb7 Gm7 C7b5 C7

U - boats are sail - ing once more

Fm Fm/Eb Bb9/D Fm6 Bb7

Spring - time for Hit - ler and Ger - ma - ny means that

This system contains the first five measures of the piece. The vocal line starts with a quarter note on 'Spring', followed by quarter notes for 'time', 'for', 'Hit', 'ler', and 'and'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the staff: Fm, Fm/Eb, Bb9/D, Fm6, and Bb7.

Bbm9 Eb7 E7 Eb9

soon we'll \_\_\_\_\_ be go - ing to

This system contains measures 6-9. The vocal line has a quarter note for 'soon', a dotted half note for 'we'll', a quarter note for 'be', a quarter note for 'go', a quarter note for 'ing', and a quarter note for 'to'. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols are Bbm9, Eb7, E7, and Eb9.

Ab6 Db9

war!

This system contains measures 10-13. The vocal line has a quarter note for 'war!'. The piano accompaniment features a more active eighth-note bass line and chords. Chord symbols are Ab6 and Db9. A fortissimo (ff) dynamic marking is present at the beginning.

Ab6

This system contains measures 14-17. It features a complex piano accompaniment with a dense texture of chords and moving lines in both hands. The chord symbol Ab6 is indicated at the start.

# HEIL MYSELF

from *The Producers*

Music and Lyrics by  
MEL BROOKS

Freely

C/D ROGER: G G/F C6/E

Heil my - self, Heil to me

*mp*

*colla voce*

Cm6/Eb G E7

I'm the kraut who's out to change our his - to -

*poco a poco accel e cresc*

A7 C/D D7b9 G

ry. Heil my - self,

*v.*

Roger is joined by ensemble in this production number. adapted as a solo here



Fast 2

G7/F                      Am7/E                      Am7b5/E                      G6

raise your hand                      There's no great - er dic -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'raise', followed by a quarter note 'your', and a half note 'hand'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols G7/F, Am7/E, Am7b5/E, and G6 are placed above the staff.

A7                      C/D                      G                      Am7                      Am7+                      G/D

ta - tor in the land.

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'ta', a quarter note 'tor', and a half note 'in the land.'. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols A7, C/D, G, Am7, Am7+, and G/D are placed above the staff.

C6                      G6

Ev - 'ry - thing I do I do for you \_\_\_\_\_ If you're

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'Ev', a quarter note '-ry', a quarter note '-thing', a quarter note 'I', a quarter note 'do', a quarter note 'I', a quarter note 'do', a quarter note 'for', a quarter note 'you', a long horizontal line, and a quarter note 'If you're'. The piano accompaniment features a steady eighth-note bass line and chords. Chord symbols C6 and G6 are placed above the staff.

Em                      A9                      D7                      Ddim7                      D7                      D7b9

look - ing for a war, here's World War Two Heil my -

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'look', a quarter note '-ing', a quarter note 'for', a quarter note 'a', a quarter note 'war,', a quarter note 'here's', a quarter note 'World', a quarter note 'War', a quarter note 'Two', and a quarter note 'Heil my -'. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols Em, A9, D7, Ddim7, D7, and D7b9 are placed above the staff.

G G7 C6 C#dim7 D#7

self, \_\_\_\_\_ raise your beer \_\_\_\_\_ Ev - 'ry

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "self, \_\_\_\_\_ raise your beer \_\_\_\_\_ Ev - 'ry". The piano accompaniment is in G major and consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. Chords G, G7, C6, C#dim7, and D#7 are indicated above the vocal line.

G6/D Em7 A9 Am7/D G6

hot - sy tot - sy Na - zi stand and cheer

The second system continues the vocal line with the lyrics "hot - sy tot - sy Na - zi stand and cheer". The piano accompaniment maintains the eighth-note bass line. Chords G6/D, Em7, A9, Am7/D, and G6 are indicated above the vocal line.

C9

Heil my - self! \_\_\_\_\_

The third system features the vocal line with the lyrics "Heil my - self! \_\_\_\_\_". The piano accompaniment continues with the eighth-note bass line. A C9 chord is indicated above the vocal line.

G6 A9

Heil my - self! \_\_\_\_\_

The fourth system continues the vocal line with the lyrics "Heil my - self! \_\_\_\_\_". The piano accompaniment continues with the eighth-note bass line. Chords G6 and A9 are indicated above the vocal line.

G6 D7b9 G6 D6 D7

Hot - sy tot - sy Na - zi stand and

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Hot - sy tot - sy Na - zi stand and". The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp. It features chords and arpeggiated figures. Chord symbols G6, D7b9, G6, D6, and D7 are placed above the vocal line.

G6 G6#9 NC

cheer

This system contains the third and fourth lines of music. The vocal line continues with the word "cheer" and a long horizontal line indicating a sustained note. The piano accompaniment continues with complex chordal textures. Chord symbols G6, G6#9, and NC are placed above the vocal line.

Db9#11

The

This system contains the fifth and sixth lines of music. The vocal line has a long rest followed by the word "The". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A chord symbol Db9#11 is placed above the vocal line.

F9b5 F#9b5 G9b5 G#9b5 A9b5 Bb9b5

Füh - rer is caus - ing a

This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Füh - rer is caus - ing a". The piano accompaniment continues with complex chordal textures. Chord symbols F9b5, F#9b5, G9b5, G#9b5, A9b5, and Bb9b5 are placed above the vocal line.

B9b5 Bb13 Ab/Bb Bb7b9

fu - ror! Heil my

*molto rit.*

Pull back tempo at beginning

Eb6 Eb7 Ab6 Abm6

self, watch my show. I'm the

*poco a poco accel.*

Eb6 Edim7 Fm7 Ab/Bb Bb7b9

Ger - man Eth - el Mer - man, don - 'cha know We are

A tempo

Eb6 Dm7b5 G7 F/G G7

cross - ing bor - ders, the new world or - der is

Cm Cm(#7) Cm7 F9 Abm/Cb Eb6/Bb

here \_\_\_\_\_ Make a great big

Bb9sus Eb6/Bb Gm/Bb C+ C7 Fm7

smile! Ev - 'ry - one sieg heil to me, \_\_\_\_\_

Abmaj9/Bb Ab/Bb Bb7 Eb6 Fm7/Eb Eb6

\_\_\_\_\_ won - der - ful me! \_\_\_\_\_

Cb9 Eb6 Eb6/9

# WHAT YOU OWN

from *Rent*

Words and Music by  
JONATHAN LARSON

Medium Rock

Asus2

G2

mf

The piano introduction consists of two systems of music. The first system features a treble clef with a melodic line starting on a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bass clef has a steady eighth-note accompaniment. The second system continues the melodic line with a quarter note C5, a quarter note D5, and a half note E5. The bass clef accompaniment remains consistent.

A5  
MARK:

Don't breathe too deep,

The vocal line for Mark begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment in the bass clef features a steady eighth-note accompaniment. The treble clef has a melodic line that starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4.

G5

A5

don't think all day \_\_\_\_\_

Dive in - to work,

The vocal line for Mark continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment in the bass clef features a steady eighth-note accompaniment. The treble clef has a melodic line that starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4.

G5

drive the oth - er way \_\_\_\_\_

The vocal line for Mark continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment in the bass clef features a steady eighth-note accompaniment. The treble clef has a melodic line that starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4.

*This duet for Mark and Roger has been adapted as a solo for this edition*

C#5 D5 C#5

That drip of hurt, that pint of shame

E5 C#5 D5

goes a - way; — just play the — game —

G E5 A

— You're liv - ing in A - me - ri - ca

F#m E D

at the end of the mil - le - ni - um. — You're liv - ing in A -

A F#m F

me - ri - ca, leave your con-science at \_\_\_\_\_ the tone -

G A F#m

And when you're liv - ing in A - me - ri - ca at the end of the mil -

E D C#m

le - ni - um, \_\_\_\_\_

E A2

You're what you own \_\_\_\_\_ So



G Gmaj7 G6 G A

I own not a no - tion, I es - cape and \_ ape

G Gmaj7 G

con - tent \_ I don't own e - mo - tion, I

E F#m

rent \_ What was it a -

F#m/E Dmaj7

bout that night? \_ Con -

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

nec - tion in an i - so - lat - ing age

G#m G#m/F#

For once the shad - ows gave way - to

Emaj7 G#m

light For once I did - n't

G#m/F# D#sus D#

dis - en - gage

F Bb Gm

Dy - ing in A - me - ri - ca at the end of the mil -

F Eb Bb

le - ni - um we're dy - ing in A - me - ri - ca

Gm Gb Ab

to come in - to our own. And when you're dy - ing in A -

Bb Gm F

me - ri - ca at the end of the mil - le - ni - um,

E $\flat$  Dm E $\flat$  F

you're not a -

Detailed description: This system contains the first two measures of music. The vocal line starts with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are E $\flat$ , Dm, E $\flat$ , and F. A triplet of eighth notes is marked in the vocal line at the end of the second measure.

Gm Gm/F Dm E $\flat$  F

lone I'm not a -

Detailed description: This system contains the next two measures. The vocal line continues with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment continues with the same eighth-note bass line and chords. Chords are Gm, Gm/F, Dm, E $\flat$ , and F. Triplet markings are present in both the vocal and piano lines.

A $\flat$ 2 B $\flat$ 2

lone, I'm not a -

*ff*

Detailed description: This system contains the next two measures. The vocal line continues with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are A $\flat$ 2 and B $\flat$ 2. A forte (*ff*) dynamic marking is present in the piano part. Triplet markings are present in the vocal line.

A $\flat$ 2 B $\flat$ 2

lone

*Sva*

Detailed description: This system contains the final two measures. The vocal line continues with a melodic phrase in the first measure, followed by a rest in the second measure. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are A $\flat$ 2 and B $\flat$ 2. A *Sva* (Sostenuto) marking is present in the piano part.

# SHE CRIES

from *Songs for a New World*

Music and Lyrics by  
JASON ROBERT BROWN

Moderately Fast

First system of piano introduction. The left hand plays a steady eighth-note accompaniment in the bass clef. The right hand plays chords in the bass clef, with a dynamic marking of *mf*.

Second system of piano introduction, continuing the accompaniment from the first system.

Vocal entry and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The dynamic marking is *mp*. The lyrics are: "There's a cou-ple of things—I've learned— on the man-y roads—I've ta-ken:"

Second system of piano accompaniment, continuing the accompaniment from the first system.

Flames are not what get you burned; it's the cold and the ice

Here's a piece of advice that I got from a little bird: The

flames can get you stirred; it's the cold that leaves you

shak - en.

*mp*

I don't like to phil-o-so-phize; — I just want — to tell — a sto - ry.

*mp*

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 one flat and a 7/8 time signature. The lyrics are written below the notes. The middle and bottom lines are piano accompaniment in bass clef, with a dynamic marking of *mp* (mezzo-piano) in the first measure.

This system contains the piano accompaniment for the second line of music, consisting of two staves in bass clef. It continues the harmonic and rhythmic patterns established in the first system.

Al - ways leave when a wo - man cries — Nev - er look in a wo - man's eyes —

This system contains the third line of music. The top line is a vocal melody with lyrics. The piano accompaniment continues in the two staves below.

You get stuck — with a high — and ris - ing fe - ver, —

F/G

This system contains the fourth line of music. The top line is a vocal melody with lyrics. The piano accompaniment continues in the two staves below. A chord marking "F/G" is placed above the piano part in the second measure.

G(#11)

and then you can't leave her —

F/G

Please don't wait, man —

G G A/G G

It's al - most too late, man — She

E/A D/G

cries and you want to hold her — She

*mf*



E/A F#m7

lies and you want to run a-way But just

F2 C/E F2 C/E Dm7 C

give her a min - ute I pro - mise you're in it to stay.

D/E E/A D/G

— She smiles and you'll stay for-ev - er — She

*mf*

E/A F#m7

screams, well, that's the price you pay. But there's

F2 C/E F2 C/E

no one can make — you for - get how you feel; — for

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The vocal line consists of quarter and eighth notes. The piano accompaniment includes chords and moving bass lines. Chord symbols F2 and C/E are placed above the vocal line.

F2 C/E F2 C/E Dm7 C

all she can take, — you've got more there to steal So you don't mind a bit — of sur -

The second system continues the musical piece. The vocal line and piano accompaniment follow the same structure as the first system. Chord symbols F2, C/E, Dm7, and C are placed above the vocal line.

Bb F/A Gm7 F Eb2 Dm7 Bb/C

prise — and she cries —

The third system shows a change in the piano accompaniment's texture. The vocal line continues with the lyrics 'prise' and 'and she cries'. Chord symbols Bb, F/A, Gm7, F, Eb2, Dm7, and Bb/C are placed above the vocal line. A dynamic marking 'f' is present in the piano accompaniment.

*mp*

The fourth system consists of piano accompaniment in the bass clef. It begins with a dynamic marking 'mp' (mezzo-piano). The piano part features a steady eighth-note bass line and chordal accompaniment.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty. The middle staff is the right-hand piano part in bass clef, and the bottom staff is the left-hand piano part in bass clef. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

The second system of the musical score includes lyrics. The vocal line (top staff) contains the lyrics: "I don't like to ad-mit I'm wrong — I be-lieve in guts — and glo - ry." The piano accompaniment (middle and bottom staves) continues from the first system. The dynamic marking *mp* (mezzo-piano) is placed below the middle staff.

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, which is mostly empty. The middle staff is the right-hand piano part in bass clef, and the bottom staff is the left-hand piano part in bass clef. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

The fourth system of the musical score includes lyrics. The vocal line (top staff) contains the lyrics: "But it's time — I should change — my song; — I've been here — just a bit — too long —". The piano accompaniment (middle and bottom staves) continues from the previous systems. The music is in a 4/4 time signature with a key signature of one flat (B-flat).

F/G

Al - ways thought — I was much — too strong — for hat - ing, —

G(#11)

and still I keep wait - ing —

F/G

And while I'm re - solv - ing, —

G(#11)

G

A/G

G

the door keeps re - volv - ing — She

*f* *gliss*

E/A D/G

cries and you want to hold her She

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 half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The system concludes with the lyrics 'cries and you want to hold her She'.

E/A F#m7

lies and you're half - way out the door But you

The second system continues the musical piece. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. The system concludes with the lyrics 'lies and you're half - way out the door But you'.

F2 C/E F2 C/E

nev - er can do it She'll make you go through it once

The third system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chords. The system concludes with the lyrics 'nev - er can do it She'll make you go through it once'.

Dm7 C D/E

more She

The fourth system features a vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a crescendo hairpin and concludes with a 4/4 time signature. The system concludes with the lyrics 'more She'.

E/A D/G

smiles and you'll stay for-ev er She

*mf*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass line consists of quarter notes G2, A2, B2, and C3.

E/A F#m7

sings; she's got you now for sure And each

Detailed description: This system contains the next two measures. The vocal line continues with quarter notes D5, E5, and F5. The piano accompaniment maintains the eighth-note pattern. The bass line continues with quarter notes D2, E2, and F2.

F2 C/E F2 C/E

time that you swear that you will not give in, she'll

Detailed description: This system contains the next two measures. The vocal line has quarter notes G4, A4, B4, and C5. The piano accompaniment continues with eighth notes. The bass line has quarter notes G2, A2, B2, and C3.

F2 C/E F2 C/E

throw you a stare that 'll show you can't win It's a -

Detailed description: This system contains the final two measures. The vocal line has quarter notes D5, E5, and F5. The piano accompaniment continues with eighth notes. The bass line has quarter notes D2, E2, and F2.

Dm7 C Bb2 F/A Gm7 F

maz - ing how hard — each man — tries,

Eb2 Dm7 Bb/C

but she cries —

*f*

*mp* (warmer)

Ab2 Db2/Ab

All of a sud - den, — you

*mf*





Ab2/Eb

and block - ing out the light

*f* *mf*

Bbm7/F

and chang -

*f* *mf*

Db2/Ab Ab/Bb

ing all your dreams

*f* *mf*

Db9

And right be -

*sub. mp* *cresc.*

Ab2/Eb

D(#4)/E

fore your eyes,

The first system of the musical score. The vocal line starts with the lyrics "fore your eyes,". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand. A dynamic marking of *f* is present in the piano part.

E7

E/A

she cries! And I don't know the an -

The second system of the musical score. The vocal line continues with "she cries! And I don't know the an -". The piano accompaniment maintains the same rhythmic pattern as the first system.

D/G

E/A

- swer! She spies and there's no place I can hide!

The third system of the musical score. The vocal line continues with "- swer! She spies and there's no place I can hide!". The piano accompaniment continues with the same rhythmic pattern.

F#m7

F2

C/E

When I look in the mir - ror, there's

The fourth system of the musical score. The vocal line continues with "When I look in the mir - ror, there's". The piano accompaniment features a dynamic marking of *mf* in the right hand.

F2 C/E Dm7 C

noth - ing but fear here in - side!

D/E E/A

I run, and still she's right be - hind

D/G E/A

me I fall; the cha - sm is too

F#m9 F2 C/E

wide So I'm stuck in this world of her

*mp*

F2 C/E F2 C/E

mag - ic mys - tique, — where I'll nev - er be more than her

Detailed description: This system contains the first two measures of the piece. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment consists of a right hand with chords and a left hand with a rhythmic bass line. Chord symbols F2, C/E, F2, and C/E are placed above the vocal line.

F2 C/E Dm7 C

toy of the week — But each time I pre - pare — my good -

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern. Chord symbols F2, C/E, Dm7, and C are placed above the vocal line.

Bb2 F/A Gm7 F Eb2 Dm7

- byes, —

*f*

Detailed description: This system contains the next two measures. The vocal line has a long note for the word 'byes'. The piano accompaniment continues. Chord symbols Bb2, F/A, Gm7, F, Eb2, and Dm7 are placed above the vocal line. A dynamic marking of *f* is present in the piano part.

Bb/C Gm7

she catch - es me look - ing, she

*mp*

Detailed description: This system contains the final two measures. The vocal line concludes with the lyrics. The piano accompaniment ends with a final chord. Chord symbols Bb/C and Gm7 are placed above the vocal line. A dynamic marking of *mp* is present in the piano part.

Bb/C Db7(#11) C13

o - pens the flood - gates

*f*

Bb/C

lunga

*ff*

*ff*

lunga

and she cries

*mp*

*mp*

(Sigh)

(no rit)

*mp*

(Sigh)

(no rit)

*mp*

# LEFT BEHIND

from *Spring Awakening*

Music by DUNCAN SHEIK  
Lyrics by STEVEN SATER

Freely, slowly

*Cmaj9*

*p*

Steady tempo, gently

**MELCHIOR:**

N.C. *Cmaj9#11* *G*

You fold his hands and smooth his tie, — you

*rit* *mp* (R.H.)

With pedal

*C(add2)*

gen - tly lift his chin - Were you real - ly so blind and

*Em9*

un - kind - to him? Can't help the itch to touch, to kiss, to

F6/9

hold him — once a - gain. Now, to close his eyes, nev - er

Am11 Csus2 (add All Boys & Girls:\*) G7(no3) C/G Cm/G G

o - pen them...? A shad - ow passed, a shad - ow passed,

Cm6/G G C/G G A7

yearn - ing, yearn - ing for the fool it

Cmaj9

called a home

\*Girls match Boys' register, one octave below written

G

C(add2)

MELCHIOR:

All things \_\_\_\_\_ he nev-er did \_ are left be - hind;

Em9

\_\_\_\_\_ all the things. his Ma - ma

F6/9

wished he'd bear in mind and all his dad \_\_\_\_\_ ev - er

Am11

Csus2

Am11

C(add2)

F6/9

hoped he'd know Oh \_\_\_\_\_ The





G7(no3) C/G Cm/G G Cm6/G G C/G G

shad - ow passed, a shad - ow passed, , yearn - ing, yearn - ing

The first system of music features a vocal line and piano accompaniment. The vocal line is in G major and contains the lyrics "shad - ow passed, a shad - ow passed, , yearn - ing, yearn - ing". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols G7(no3), C/G, Cm/G, G, Cm6/G, G, C/G, and G are placed above the vocal line.

A7 Cmaj9

for the fool it called a home

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "for the fool it called a home". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chord symbols A7 and Cmaj9 are placed above the vocal line.

G(add2) MELCHIOR:

All things

Girls:\* Ahh

The third system of music includes a vocal line for Melchior and a vocal line for girls. The Melchior vocal line contains the lyrics "All things". The girls' vocal line contains the word "Ahh". The piano accompaniment continues. Chord symbols G(add2) and MELCHIOR: are placed above the Melchior vocal line, and Girls:\* and Ahh are placed above the girls' vocal line.

\*Girls sing at pitch

C6/9

he ev - er wished. are left be - hind; -

ahh.

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "he ev - er wished. are left be - hind; -". The middle staff is a harp part in treble clef, showing a sustained chord with a tremolo effect. The bottom staff is a piano accompaniment in bass clef, with a key signature of one sharp (F#) and a common time signature. The piano part consists of a steady eighth-note accompaniment.

Em11

all the things - his Ma - ma

ahh

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "all the things - his Ma - ma". The middle staff is a harp part in treble clef, showing a sustained chord with a tremolo effect. The bottom staff is a piano accompaniment in bass clef, with a key signature of one sharp (F#) and a common time signature. The piano part consists of a steady eighth-note accompaniment.

F6/9

did to make him mind and how his dad had

This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "did to make him mind and how his dad had". The middle staff is a harp part in treble clef, showing a sustained chord with a tremolo effect. The bottom staff is a piano accompaniment in bass clef, with a key signature of one sharp (F#) and a common time signature. The piano part consists of a steady eighth-note accompaniment.

Am11                      Csus2                      G(add2)

hoped he'd grow All things \_\_\_\_\_ he ev-er lived are

Girls I and II: \*  
Ahh \_\_\_\_\_

Girls III: \*  
Ahh \_\_\_\_\_

The first system of the score features a vocal line with lyrics and three vocal parts for girls. The piano accompaniment is in the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "hoped he'd grow All things \_\_\_\_\_ he ev-er lived are". The guitar chords are Am11, Csus2, and G(add2). The girls' parts are marked with asterisks and the word "Ahh".

C6/9

left be - hind; \_\_\_\_\_ all the fears\_ that

Ahh \_\_\_\_\_

Ahh \_\_\_\_\_

The second system of the score continues the vocal line and girls' parts. The piano accompaniment continues in the bottom two staves. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "left be - hind; \_\_\_\_\_ all the fears\_ that". The guitar chord is C6/9. The girls' parts are marked with asterisks and the word "Ahh".

\*Girls sing at pitch

Em11

ev - er flick-ered through his mind; all the

ahh

ahh

F6/9

Am11

Csus2

sad - ness that he'd come to own.

ahh

Am11

C(add2)

F6/9

Am11 (add Boys:)

Oh, oh,

ahh

mp

C(add2) F6/9 Am11 C(add2) F6/9

(add Girls:\*)

oh \_\_\_\_\_ A

The first system of music features a vocal line with a long note for the word 'oh' and a piano accompaniment. The piano part includes a 'mf' dynamic marking and some double-note passages in the right hand.

G7(no3) C/G Cm/G G Cm6/G G C/G G

shad - ow passed, a shad - ow passed, . yearn - ing, yearn - ing

The second system continues the vocal melody with the lyrics 'shad - ow passed, a shad - ow passed, . yearn - ing, yearn - ing'. The piano accompaniment provides harmonic support with chords and a steady bass line.

A7 Cmaj9

for the fool it called a home \_\_\_\_\_

The third system features the lyrics 'for the fool it called a home' with a long note for 'home'. The piano accompaniment continues with a consistent rhythmic pattern.

Csus2

MELCHIOR:

And it

The fourth system begins with the vocal line for 'MELCHIOR:' and 'And it'. The piano accompaniment continues with a consistent rhythmic pattern.

\*Girls match Boys' register. one octave below written

A7

whis - tles through the ghosts — still

(All Girls and Boys:\*)  
(gradually decreasing in number)

Ahh

*mp*

Cmaj9

left be - hind... — It

Ahh

A7

whis - tles through the ghosts — still

Ahh

\*All Girls and Boys sing at pitch

Cmaj9

left be - hind it

ahh

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note G4, followed by 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 lyrics "left be - hind it" are written below the notes. The piano accompaniment consists of two staves. The right hand plays a series of chords, primarily triads, with some grace notes. The left hand plays a steady eighth-note bass line.

Em13

whis - tles through the ghosts still left be - hind

Detailed description: This system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. The lyrics "whis - tles through the ghosts still left be - hind" are written below. The piano accompaniment features a more active right hand with eighth-note patterns and a consistent eighth-note bass line in the left hand.

Oh

poco rit

Detailed description: This system concludes the musical score. The vocal line has a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The lyrics "Oh" are written below. The piano accompaniment includes a section marked "poco rit" (ritardando), where the right hand plays a sequence of notes with slurs and fingerings (2, 7, 2, 2, 2). The piece ends with a final chord in the right hand and a sustained bass line in the left hand.



# TWO WORLDS

from *Disney Presents Tarzan The Broadway Musical*

Words and Music by  
PHIL COLLINS

Freely

Put your faith in what you most be - lieve \_ in

The first system of the musical score for 'Two Worlds'. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is 'Freely'. The lyrics are 'Put your faith in what you most be - lieve \_ in'. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Two worlds, \_ one fam - i - ly. Trust your heart, \_ let

The second system of the musical score. The vocal line continues with the lyrics 'Two worlds, \_ one fam - i - ly. Trust your heart, \_ let'. The piano accompaniment continues with sustained chords and a bass line.

fate de - cide \_ to guide these \_ lives \_ we see \_ \_ \_

The third system of the musical score. The vocal line concludes with the lyrics 'fate de - cide \_ to guide these \_ lives \_ we see \_ \_ \_'. The piano accompaniment concludes with a final chord marked with a forte 'f' dynamic and an accent (^).

## Up-tempo Rock

Put your faith in what you most be - lieve in Two worlds, one

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a quarter rest, followed by the lyrics 'Put your faith in what you most believe in'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

fam - i - ly. Trust your heart, let fate de - cide to

The second system continues the vocal line with the lyrics 'fam - i - ly. Trust your heart, let fate decide to'. The piano accompaniment maintains the same rhythmic pattern as the first system.

guide these lives we see A par-a - dise un - touched

The third system features the vocal line with the lyrics 'guide these lives we see A par-a - dise un - touched'. The piano accompaniment includes some chordal textures with accents (^) over the notes.

by man with-in this world blessed with love

The fourth system concludes the vocal line with the lyrics 'by man with-in this world blessed with love'. The piano accompaniment continues with the established rhythmic and harmonic style.

A sim-ple life, they live in peace. Soft - ly tread the sand be -

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 flat (B-flat). The lyrics are: "A sim-ple life, they live in peace. Soft - ly tread the sand be -". The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex chordal texture in the right hand, including some triplets.

low your feet now Two worlds, one fam - i - ly

The second system continues the vocal line and piano accompaniment. The lyrics are: "low your feet now Two worlds, one fam - i - ly". The piano accompaniment maintains the eighth-note bass line and provides harmonic support for the vocal melody.

Trust your heart, let fate de - cide to guide these lives we see

The third system continues the vocal line and piano accompaniment. The lyrics are: "Trust your heart, let fate de - cide to guide these lives we see". The piano accompaniment continues with the same rhythmic and harmonic patterns.

Be-neath the shel - ter of the trees,

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Be-neath the shel - ter of the trees,". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

on - ly — love can en - ter here — A sim - ple life,

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in G minor and features a melodic line with a long note on 'love' and a phrase 'A sim - ple life,'. The piano accompaniment includes a bass line with a steady eighth-note pattern and a treble line with chords and a melodic line.

they live in peace Raise your head up, lift high the load.

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'they live in peace' and 'Raise your head up, lift high the load.'. The piano accompaniment features a consistent eighth-note bass line and a treble line with chords and a melodic line.

Take strength — from those that need — you Build

The third system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'Take strength — from those that need — you Build'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment in the treble.

high the walls, — build — strong the beams — A new life — is wait - ing, but

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics 'high the walls, — build — strong the beams — A new life — is wait - ing, but'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

A little slower

dan - ger's - no - stran - ger here

*p*

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics "dan - ger's - no - stran - ger here" are written below the notes. The bottom two staves are the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is placed in the right hand of the piano part. A double bar line with repeat dots is present at the end of the first measure of the piano part.

Detailed description: This system contains the piano accompaniment for the second system. It consists of two staves (treble and bass clefs). The piano part continues with the eighth-note bass line and chords. A long horizontal line is drawn across the top staff, indicating a sustained or held note. A double bar line with repeat dots is at the end of the system.

No words de - scribe a moth-er's tears. No words can heal a bro -

*mp*

Detailed description: This system contains the third system of music. The top staff is the vocal line with the lyrics "No words de - scribe a moth-er's tears. No words can heal a bro -". The bottom two staves are the piano accompaniment. A dynamic marking of *mp* (mezzo-piano) is placed in the right hand of the piano part. The piano part continues with the eighth-note bass line and chords.

- ken heart . The dream is gone, but where there's hope .

Detailed description: This system contains the fourth system of music. The top staff is the vocal line with the lyrics "- ken heart . The dream is gone, but where there's hope .". The bottom two staves are the piano accompaniment. The piano part continues with the eighth-note bass line and chords. A double bar line with repeat dots is at the end of the system.

some - one is call - ing for you Two worlds, one

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 three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a triplet of eighth notes on the words "some - one", followed by a quarter note "is", a quarter note "call - ing", a quarter note "for", and a quarter note "you". The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

fam - i - ly Trust your heart, let fate de - cide to

The second system continues the musical score. The vocal line has a quarter note "fam - i - ly", a quarter note "Trust", a quarter note "your", a quarter note "heart,", a quarter note "let", a quarter note "fate", a quarter note "de - cide", and a quarter note "to". The piano accompaniment continues with similar harmonic support.

Up-tempo Rock

guide these lives we see

The third system is marked "Up-tempo Rock" in the upper right corner. The vocal line has a quarter note "guide", a quarter note "these", a quarter note "lives", a quarter note "we", and a quarter note "see". The piano accompaniment features a more active bass line and chords, with a dynamic marking of *f* (forte) appearing in the right hand.

With ev - 'ry end - ing comes a new he - gin - ning Two worlds, one

The fourth system concludes the musical score. The vocal line has a quarter note "With", a quarter note "ev - 'ry", a quarter note "end - ing", a quarter note "comes", a quarter note "a", a quarter note "new", a quarter note "he - gin - ning", a quarter note "Two", a quarter note "worlds,", and a quarter note "one". The piano accompaniment features a rhythmic bass line and chords.

fam - i - ly. Trust your heart, let fate de - cide to

The first system of music consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half note 'f' and a quarter note 'am', followed by a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

guide these lives, to guide these lives we see

The second system continues the vocal line and piano accompaniment. The vocal line has a long note on 'see' that spans across the end of the system. The piano accompaniment maintains its rhythmic pattern with some harmonic changes in the treble clef.

Two worlds, one fam - i - ly!

The third system features the vocal line and piano accompaniment. The vocal line has a long note on 'ly!' that spans across the end of the system. The piano accompaniment includes some dynamic markings and a more active treble line.

The fourth system shows the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment is more complex, featuring a series of chords in the treble clef and a bass line with some dynamics like *ff* and *sfz*.

# STRANGERS LIKE ME

from *Disney Presents Tarzan The Broadway Musical*

Words and Music by  
PHIL COLLINS

Moderately fast rock

Ab Db/Ab Ab Gb/Ab Bbm/Ab Ab Db/Ab

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, while the left hand plays a steady eighth-note bass line. The chords are Ab, Db/Ab, Ab, Gb/Ab, Bbm/Ab, Ab, and Db/Ab.

Ab Gb(add2)/Ab Ab TARZAN: Db/Ab

What-ev - er you do  
Ev - 'ry ges - ture

TARZAN: enters with the melody. The piano accompaniment continues with the same chord progression and bass line.

Ab Gb/Ab Bbm/Ab Ab Db/Ab Ab Gb(add2)/Ab

I'll do it too. Show me ev-'ry thing and tell me how...  
ev-'ry move that she makes makes me feel like nev-er be - fore

The vocal line continues with the melody. The piano accompaniment remains consistent.

Ab Db/Ab Ab Gb/Ab Bbm/Ab

It all means some-thing and yet noth - ing to  
Why do I have this grow - ing need to be

The vocal line concludes with the melody. The piano accompaniment remains consistent.



Ab Db/Ab Ab Gb(add2)/Ab Db

me. Oh, I can see there's so much  
be - side her? \_ Oh, these e - mo - tions I nev -

Gb Eb Ab

— to learn; \_ it's all so close \_ and yet \_ so far \_  
- er knew, \_ of some oth - er world \_ far be - yond this place

F Bb Gb

I see my - self as oth - ers see me. Oh, I just know there's some -  
Be - yond the trees, a - bove \_ the clouds \_ Oh, I see be - fore me a

Ab Db Ab Ebm Bbm/Db

thing big - ger out there } I wan - na know Can you show \_ me?  
new ho - ri - zon }

*f*

Ab Db Ab Gb/Ab

I wan - na know 'bout these stran - gers like me

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a key signature of three flats (B-flat major/C minor) and a 4/4 time signature. The lyrics are "I wan - na know 'bout these stran - gers like me". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The chords are Ab, Db, Ab, and Gb/Ab.

Ab Db Ab Ebm Bbm/Db Ab Db

Tell me more; - please show me Some-thing's fa - mil - iar 'bout these

The second system continues the musical score. The vocal line lyrics are "Tell me more; - please show me Some-thing's fa - mil - iar 'bout these". The piano accompaniment continues with the same bass line and right-hand accompaniment. The chords are Ab, Db, Ab, Ebm, Bbm/Db, Ab, and Db.

Ab Gb/Ab Fm Db<sub>sus</sub>/Gb

stran - gers like me Come with me now to see my

The third system of the musical score. The vocal line lyrics are "stran - gers like me Come with me now to see my". The piano accompaniment features triplets in both hands. The right-hand part has triplets of eighth notes, and the left-hand part has triplets of quarter notes. The chords are Ab, Gb/Ab, Fm, and Db<sub>sus</sub>/Gb. The dynamic marking *mp* is present. The instruction "With pedal" is written below the piano part.

Fm Ebm7 Fm

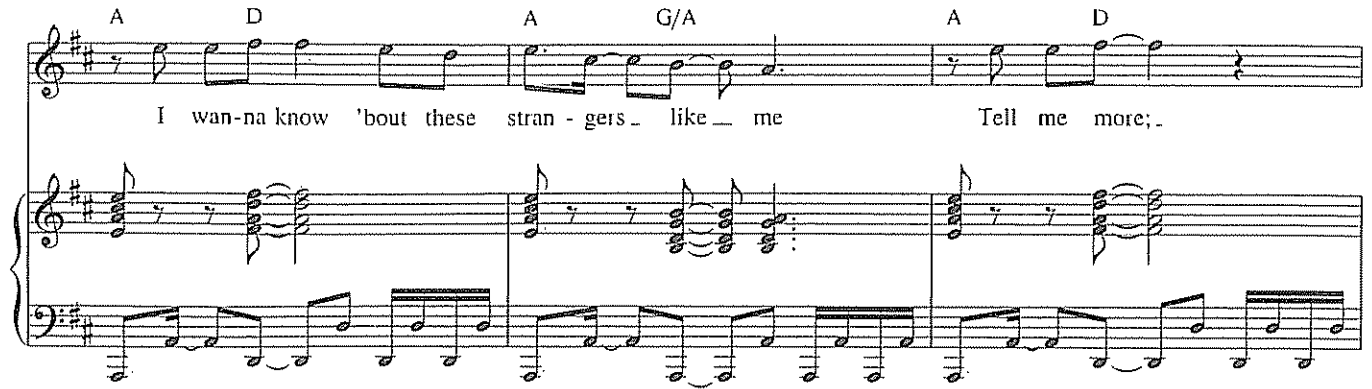
world where there's beau - ty be - yond your dreams Can you

The fourth system of the musical score. The vocal line lyrics are "world where there's beau - ty be - yond your dreams Can you". The piano accompaniment continues with triplets. The chords are Fm, Ebm7, and Fm.



A D A G/A A D

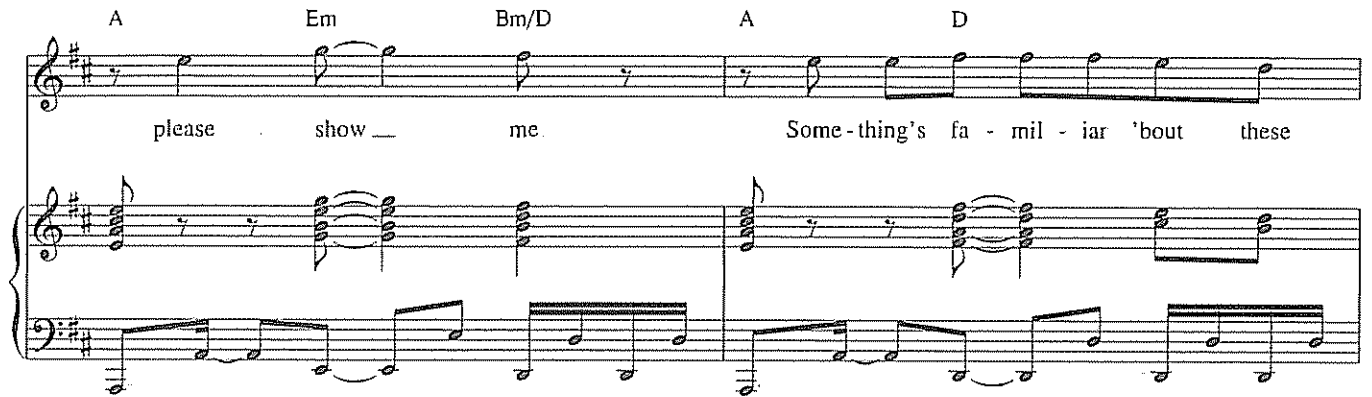
I wan-na know 'bout these stran - gers - like - me Tell me more; -



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, and a quarter note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

A Em Bm/D A D

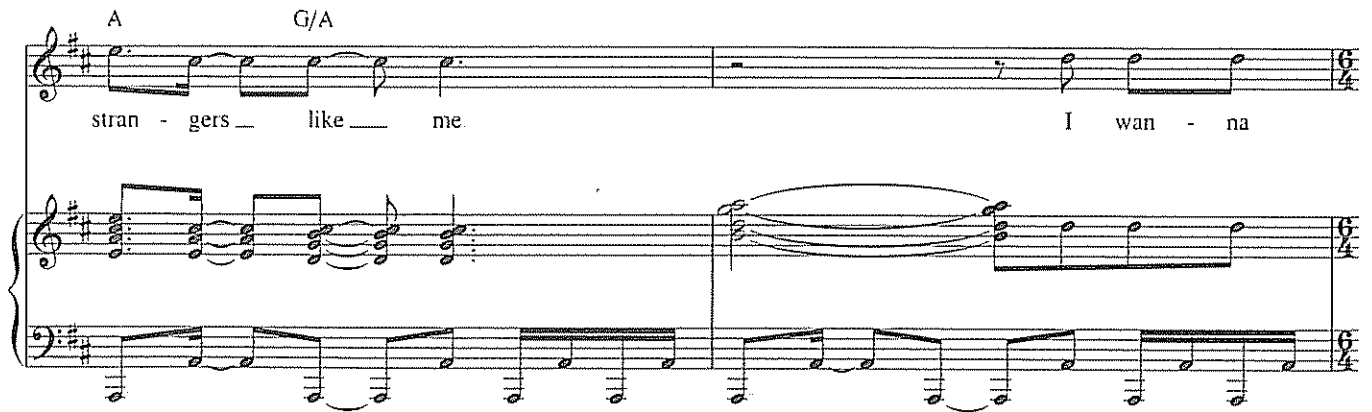
please show - me Some - thing's fa - mil - iar 'bout these



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, and a quarter note C5. The piano accompaniment maintains the same rhythmic pattern.

A G/A

stran - gers - like - me I wan - na

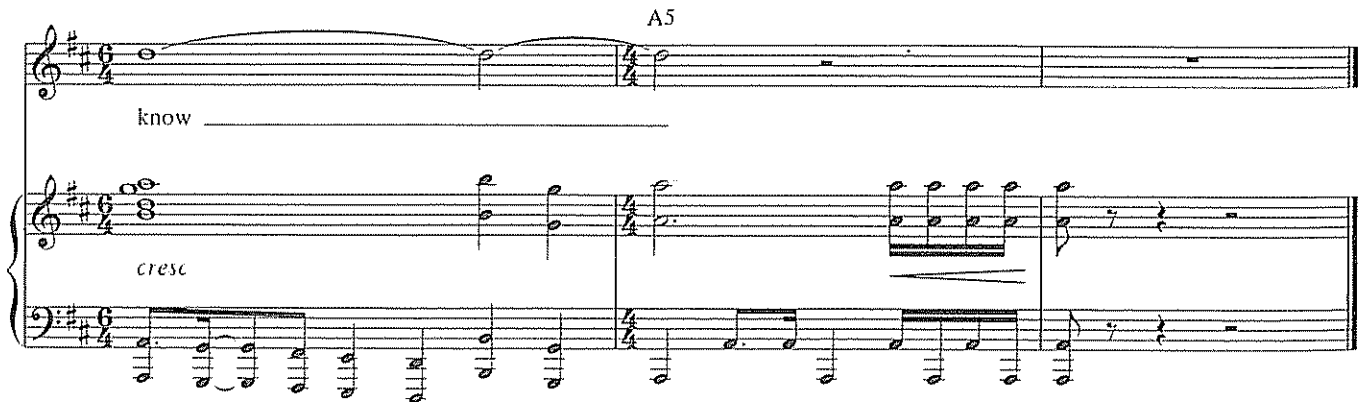


The third system shows the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern.

A5

know \_\_\_\_\_

*cresc*



The fourth system features a vocal line with a long note for the word 'know' and a piano accompaniment with a crescendo marking. The key signature has two sharps. The piano accompaniment includes a crescendo marking and a change in the bass line.

# WHAT DO I NEED WITH LOVE?

from *Thoroughly Modern Millie*

Music by JEANINE TESORI  
Lyrics by DICK SCANLAN

Freely, conversational

JIMMY:

*mp*

Oh, the plac-es I would like to show you, al-though I hard-ly know you

*mp*

*b<sub>e</sub>*

I've a fun-ny feel-ing we make a per-fect pair. Fa-mous sights I want to see you see-ing,

*ten.* *rall.* *mf* *rubato (accel)*

*ten.* *rall.* *mf* *colla voce*

then nights of "you and me" - ing Me. You. We.

(getting lost)

*Wait a minute!**Just a minute!*

No! No! No! No!

*sfz*

*A tempo - swingy, in 2*

I'm a Joe with just one aim: — Ev-'ry night to date a dif-f'rent dame, —

*mf*

Call each one of 'em the same pet name, — "Hey, Ba - by"

In a row I have my ducks — Loads of gals to give me loads of yucks —

Leave the coo - ing to the oth - er clucks. \_ I don't mean may - be.

*mp*

Got it good \_ What do I need \_ with love?

Al - ways prac - tice what I preach: \_ keep temp - ta - tion out of eas - y reach \_

*8va*

*mp*

Stick to dolls who wash their hair in bleach, \_ I'm hap - py

*8va*

*mf*

Come and go the way I choose \_ Nev - er gon - na sing the

8va

Detailed description: This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "Come and go the way I choose \_ Nev - er gon - na sing the". The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *8va* is placed above the piano part in the second measure.

tied down blues \_ Oth - er guys \_ would kill to fill my shoes \_ No

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "tied down blues \_ Oth - er guys \_ would kill to fill my shoes \_ No". The piano accompaniment continues with similar melodic and harmonic patterns as the first system.

wing - clipped sap - py! Got it good \_ What do I need \_ with

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "wing - clipped sap - py! Got it good \_ What do I need \_ with". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

love? \_\_\_\_\_ That was a near miss

*p* *f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "love? \_\_\_\_\_ That was a near miss". The piano accompaniment starts with a piano (*p*) dynamic and then moves to a forte (*f*) dynamic. The piano part has a melodic line in the right hand and a bass line in the left hand.



Talk a-bout a close shave. Flirt-ed with dis-as-ter.

*heavenly*  
There must be some-one up there watch-in' o-ver me!

*mp (straight 8ths)*

Talk a-bout a four-leaf-clo-ver-me. Pe-ter Rab-bit's

*mf (swing 8ths)*

miss-ing foot-sie means I roll with-out a toot-sie

*mf*

Got it good — What do I need — with love? —

— I got it good — What do I need — with

Double time feel - Straight 8ths

"Jolson"

love? — Skip the vows and

all that rot — Tell the min - is - ter that "I — do" — not.

Bright and breez - y is the... Birds and bee - sy is the... Free and eas - y is the

life I got with - out her \_\_\_\_\_

*ppp*

*una corda*

Freely, slowly

Al - though I hard - ly know you .

*p*

*rit.*

*p gently*

*rit.*

Swing!

What do I need with love? \_\_\_\_\_ I

*f a tempo*

got it good \_

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It contains the lyrics "got it good \_". The piano accompaniment is in a grand staff (treble and bass clefs) and features several triplet figures in the right hand. A dynamic marking of *v* (pizzicato) is present in the right hand.

Got it good \_\_\_\_\_ I got it

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "Got it good \_\_\_\_\_ I got it". The piano accompaniment features a triplet in the right hand with a dynamic marking of *ff* (fortissimo). There are also accents (^) over several notes in the right hand.

bad!

The third system of music shows the vocal line with the lyrics "bad!". The piano accompaniment is in a grand staff and features a dynamic marking of *f* (forte). The piano part consists of chords and single notes in both hands.

The fourth system of music shows the vocal line and piano accompaniment. The piano accompaniment is in a grand staff and features a dynamic marking of *sf=p* (sforzando piano). The piano part includes chords and single notes in both hands.

# 30/90

from *tick, tick...BOOM!*

Words and Music by  
JONATHAN LARSON

Freely

*mf sempre staccato*    *accel. poco a poco*    *sim.*

Fast, neurotic Rock  
JONATHAN:

Stop the clock,

take time out

*Jonathan is joined by Mike and Susan in the original song, adapted here as a solo*

— Time to re - group be - fore you lose the \_

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by the lyrics "Time to re - group be - fore you lose the \_". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

— bout — Freeze the frame, \_

The second system continues the vocal line with the lyrics "bout — Freeze the frame, \_". The piano accompaniment maintains its eighth-note pattern, with some chords in the left hand becoming more complex towards the end of the system.

back it up \_

The third system shows the vocal line with the lyrics "back it up \_". The piano accompaniment continues with the eighth-note pattern, featuring some sustained chords in the left hand.

Time to re -

The fourth system begins the vocal line with the lyrics "Time to re -". The piano accompaniment continues with the eighth-note pattern, ending with a sustained chord in the left hand.

- fo - cus be - fore they wrap it up \_\_\_\_\_

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line has a melodic contour that rises and then levels off. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some sustained notes in the left hand.

\_\_\_\_\_ Years are get - ting short - er, \_\_\_\_\_ lines on your face are

The second system continues the musical piece. The vocal line has a similar melodic pattern. The piano accompaniment maintains the eighth-note texture in the right hand, with the left hand providing harmonic support through a bass line.

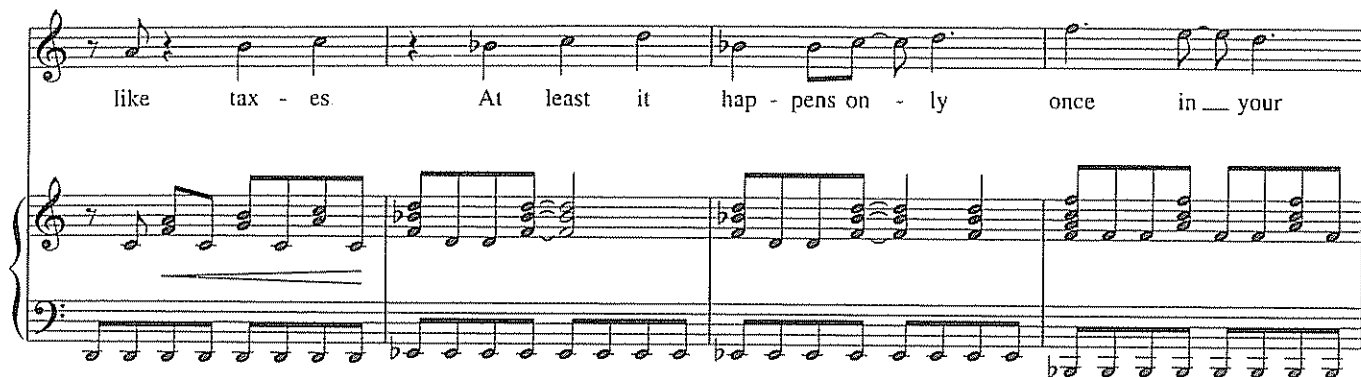
get - ting long - er Feel like you're tread - ing wa - ter, but the rip tide's

The third system shows the vocal line continuing with the same melodic motif. The piano accompaniment remains consistent with the previous systems, providing a rhythmic and harmonic foundation.

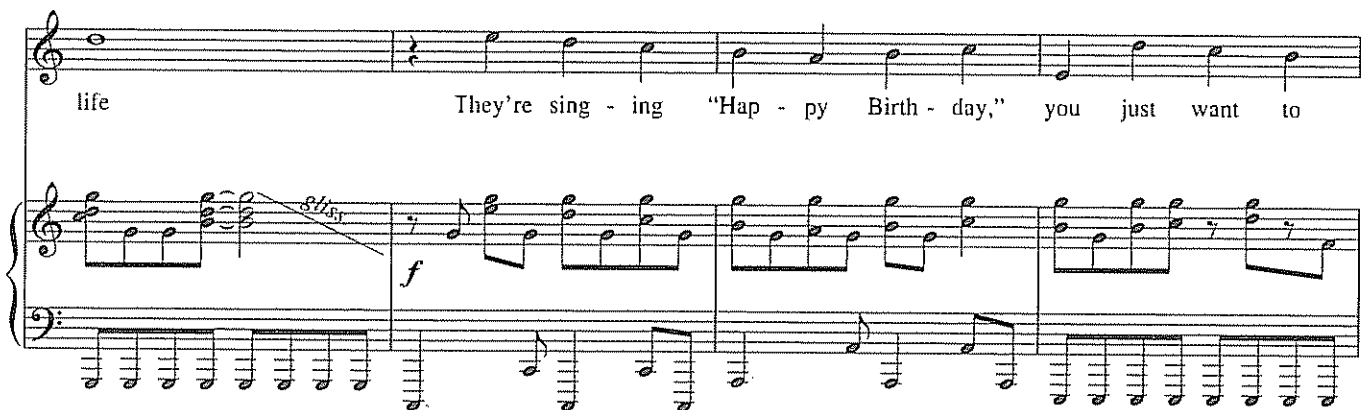
get - ting strong - er Don't pan - ic, don't jump ship. Can't fight it,

The fourth system concludes the page. The vocal line ends with a final note. The piano accompaniment includes dynamic markings of *mp* (mezzo-piano) in the right hand, indicating a moderate volume. The overall structure is consistent with the previous systems.

like tax - es. At least it hap - pens on - ly once in — your



life They're sing - ing "Hap - py Birth - day," you just want to



lay down and cry Not just an - oth - er birth - day, it's thir - ty



nine - ty. Why — can't you stay twen - ty - nine? - Hell, you still feel like





you're twen - ty - two Turn thir - ty, nine - teen nine - ty, bang! You're dead, - what

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics: "you're twen - ty - two Turn thir - ty, nine - teen nine - ty, bang! You're dead, - what". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand.

can you do? \_\_\_\_\_ What can you do? \_\_\_\_\_

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "can you do? \_\_\_\_\_ What can you do? \_\_\_\_\_". The piano accompaniment includes a series of chords in the right hand and a bass line with some sustained notes in the left hand.

What can you do? \_\_\_\_\_

The third system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "What can you do? \_\_\_\_\_". The piano accompaniment features a consistent rhythmic accompaniment in the right hand and a bass line with some sustained notes in the left hand.

Clear the run - way, - make an - oth - er - pass -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Clear the run - way, - make an - oth - er - pass -". The piano accompaniment features a rhythmic accompaniment in the right hand and a bass line with some sustained notes in the left hand.

Try — one more ap - proach — be - fore you're out — of gas —

The first system 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 one flat. The lyrics are: "Try — one more ap - proach — be - fore you're out — of gas —". The piano accompaniment is in two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Friends are get - ting fat - ter, — hairs on your head are

The second system continues the vocal line and piano accompaniment. The lyrics are: "Friends are get - ting fat - ter, — hairs on your head are". The piano accompaniment maintains the same rhythmic pattern as the first system.

get - ting thin - ner Feel like a clean - up bat - ter on a team that

The third system continues the vocal line and piano accompaniment. The lyrics are: "get - ting thin - ner Feel like a clean - up bat - ter on a team that". The piano accompaniment continues with the same rhythmic pattern.

ain't a win - ner? Don't freak out, don't strike out Can't fight it,

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "ain't a win - ner? Don't freak out, don't strike out Can't fight it,". The piano accompaniment continues with the same rhythmic pattern.

like cit - y hall — At least you're not a - lone, - your friends are — there

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a 7/8 time signature and features a melodic line with lyrics. The piano accompaniment is in a 7/8 time signature and features a rhythmic pattern of eighth notes in the bass and chords in the treble.

too They're sing - ing "Hap - py Birth - day." You just wish you

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble. There is a dynamic marking of *sfz* in the piano part.

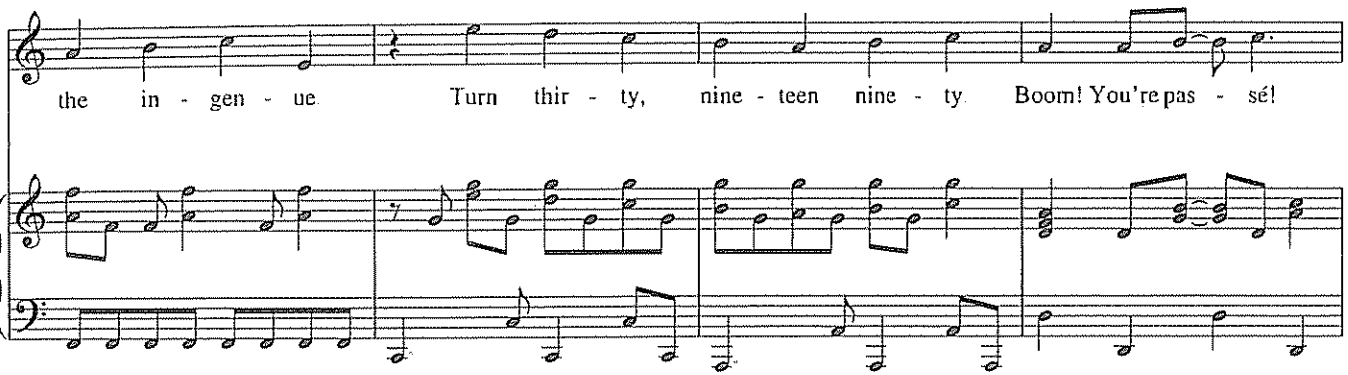
could run a - way Who cares a - bout — a birth - day? But thir - ty

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

nine - ty, hey! Can you be op - ti - mis - tic? You're no long - er

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a melodic line with lyrics. The piano accompaniment has a rhythmic pattern of eighth notes in the bass and chords in the treble.

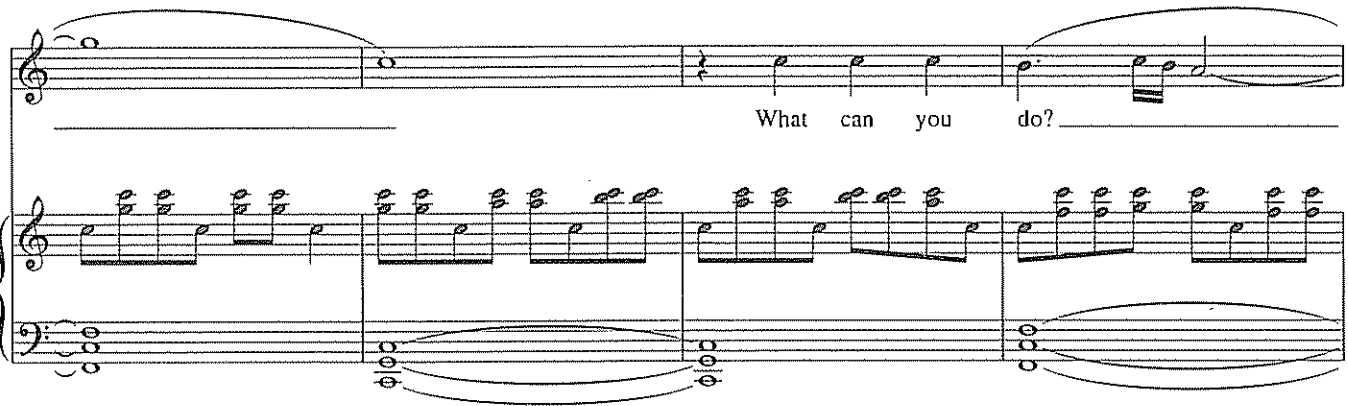
the in - gen - ue. Turn thir - ty, nine - teen nine - ty Boom! You're pas - sé!



What can \_ you \_ do? \_ \_ \_ \_ \_ What \_ can you \_ do? \_ \_ \_ \_ \_



What can you do? \_ \_ \_ \_ \_



Pe - ter Pan \_ and

*mp*



Tin - ker - bell, - which way to Nev - er Nev - er Land? Em - 'rald Cit - y's

## Funkier

gone to hell - since the wiz - ard blew off his com - mand On the street you

hear the voic - es: lost chil - dren, croc - o - diles - You're not in - to

mak - ing choic - es, wick - ed witch - es, pop - py fields, or men - be - hind the cur - tain.

*p* *cresc. poco a poco*

Ti-ger lil - ies, ru - by slip - pers Clock is tick - ing, that's for cer - tain!

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. The lyrics are: "Ti-ger lil - ies, ru - by slip - pers Clock is tick - ing, that's for cer - tain!". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and rhythmic, with a steady quarter-note accompaniment in the bass line.

They're sing - ing "Hap - py birth - day" I just wish it all were a dream.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "They're sing - ing 'Hap - py birth - day' I just wish it all were a dream.". The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady quarter-note accompaniment in the bass line.

It feels much more like dooms - day Fuck thir - ty nine - ty! Seems

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "It feels much more like dooms - day Fuck thir - ty nine - ty! Seems". The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady quarter-note accompaniment in the bass line.

like I'm in for a twist - er, I don't see a rain - bow, do you?

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "like I'm in for a twist - er, I don't see a rain - bow, do you?". The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady quarter-note accompaniment in the bass line.

Turn thir - ty in the nine - ties. In - to my hands now

the ball is passed I want the spoils - but not \_\_\_ too fast \_\_\_ The

world is call - ing, it's now or Nev - er - land. \_\_\_ Why can't I stay -

\_\_\_ a child for - ev - er? And \_\_\_ thir - ty nine - ty, thir - ty nine - ty,

thir - ty nine - ty,      thir - ty nine - ty,      thir - ty nine - ty,

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 "thir - ty nine - ty, thir - ty nine - ty, thir - ty nine - ty,". The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a similar eighth-note pattern.

thir - ty thir - ty nine - ty! \_\_\_\_\_ What can I do? \_\_\_\_\_

The second system continues the vocal line with the lyrics "thir - ty thir - ty nine - ty! \_\_\_\_\_ What can I do? \_\_\_\_\_". The piano accompaniment features a more complex right hand melody with sixteenth-note runs and a left hand with sustained chords.

This system is primarily piano accompaniment. The right hand continues with a melodic line of eighth notes, while the left hand plays sustained chords, some of which are held across measures.

What can I do? \_\_\_\_\_

The fourth system concludes the piece. The vocal line ends with the lyrics "What can I do? \_\_\_\_\_". The piano accompaniment features a final melodic flourish in the right hand and sustained chords in the left hand, ending with a double bar line.



# SUNDAY

from *tick, tick...BOOM!*

Words and Music by  
JONATHAN LARSON

Freely

JONATHAN:

*Order!* *Tension!*

*Balance!*

Sondheimian e non rubato

*Brunch!*

*molto rit*

Sun - day — in the blue — sil - ver chro - mi - um di - ner —

*p a tempo*

Adapted as a solo for this edition

On the green — pur-ple yel-low red stools sit the fools

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "On the green — pur-ple yel-low red stools sit the fools". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

who should eat at home \_\_\_\_\_ in- stead they pay on

The second system continues the vocal line with the lyrics "who should eat at home \_\_\_\_\_ in- stead they pay on". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

Sun - day — for a cool — or- ange juice or a ba - gel —

*mp*

The third system features the lyrics "Sun - day — for a cool — or- ange juice or a ba - gel —". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the left hand.

on the soft — green cy- lin- dri- cal stools sit the fools

The fourth system concludes the vocal line with the lyrics "on the soft — green cy- lin- dri- cal stools sit the fools". The piano accompaniment continues with chords and a bass line.

drink-ing cin - na - mon cof - fee \_\_\_\_\_ or de - caf - fei - n - at - ed

tea \_\_\_\_\_ for - ev - er \_\_\_\_\_

in the blue \_\_\_\_\_ sil-ver chro-mi-um din - er \_\_\_\_\_ drips the green \_\_\_\_\_ or-ange vi - o - let

drool \_\_\_\_\_ from the fools \_\_\_\_\_ who'd pay less at home \_\_\_\_\_

drink-ing cof - fee light

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

and dark and cho -

The second system continues the vocal line with the lyrics "and dark" and "and cho -". The piano accompaniment features a more active right hand with chords and a steady bass line.

les - ter - ol and bums bums bums - bums bums bums

The third system includes the lyrics "les - ter - ol" and "and bums bums bums - bums bums bums". The piano accompaniment has a rhythmic right hand with chords and a bass line.

bums Peo - ple scream-ing for their toast in a small So - ho ca -

The fourth system contains the lyrics "bums Peo - ple scream-ing for their toast" and "in a small So - ho ca -". The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

*molto rit* *a tempo*

fe \_\_\_\_\_ on an is - land in two riv - ers \_\_\_\_\_

*molto rit.* *a tempo*

*a tempo*

\_\_\_\_\_ on an or - di - nar - y Sun - day \_\_\_\_\_

*poco rit* *[colla voce]* *a tempo*

Sun - day \_\_\_\_\_ Sun - day \_\_\_\_\_

*rall.*

\_\_\_\_\_ brunch \_\_\_\_\_

*rall*

# IT DON'T GET BETTER THAN THIS

from *Urban Cowboy the Musical*

Music and Lyrics by  
JASON ROBERT BROWN

Moderato, in 2 (♩ = 88)

E A/E Bm/E A/E E A/E Bm/E A/E

*mp*

E A/E Bm/E A/E E A/E Bm/E A/E

**BUD:**

I — been dream - in' of a hill — by — the riv - er And the

E A/E Bm/E A/E Bm7 A/B Bm7

west Tex - as bree - zes blow-in' strong,

E A/E Bm/E A/E E A/E Bm/E A/E

And I'm set - tin' good and high in the sad - dle, and I'm think -

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note bass line: G2, A2, B2, C3, B2, A2, G2.

E A/E Bm/E A/E Bm7 D/E E7

- in' that I'm right where I be - long! And, no

The second system continues the vocal line with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same eighth-note bass line, ending with a final chord in the right hand.

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

it don't get bet-ter than this, I know I know,

The third system features a vocal line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment has a more complex bass line with chords: G2, A2, B2, C3, B2, A2, G2, F#2, E2, D2, C2.

F#7 A/B E D/E E7

sure as those hills are made to climb:

The fourth system features a vocal line starting with a quarter rest, followed by eighth notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the eighth-note bass line, ending with a final chord in the right hand.

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

No, it don't get bet - ter than this, I know

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#). The piano accompaniment is in bass clef. The lyrics are: "No, it don't get bet - ter than this, I know". Above the vocal line, the chords A, E/G#, F#m7, A/B, C#m7, and F#7 are indicated.

A/B

I know it's just a mat - ter of

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "I know it's just a mat - ter of". Above the vocal line, the chord A/B is indicated.

E A/E Bm/E A/E E A/E Bm/E A/E

time.

This system contains the fifth and sixth lines of music. The vocal line has a whole rest for the word "time.". Above the vocal line, the chords E, A/E, Bm/E, A/E, E, A/E, and Bm/E A/E are indicated.

E A/E Bm/E A/E E A/E Bm/E A/E

I ain't jok - in' You can keep this whole cit - y, and these

*mf stronger*

This system contains the seventh and eighth lines of music. The vocal line continues with the lyrics: "I ain't jok - in' You can keep this whole cit - y, and these". Above the vocal line, the chords E, A/E, Bm/E, A/E, E, A/E, and Bm/E A/E are indicated. The piano accompaniment starts with the dynamic marking *mf stronger*.



E A/E Bm/E A/E Bm7 A/B Bm7

peo-ple all un - sett-led and thin skinned

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three sharps (F#, C#, G#). The first measure of the vocal line has a triplet of eighth notes. The lyrics are: "peo-ple all un - sett-led and thin skinned".

E A/E Bm/E A/E E A/E Bm/E A/E

I'll take a fil-ly, break her slow, break her gen - tle, climb up

This system contains the third and fourth staves of music. The lyrics are: "I'll take a fil-ly, break her slow, break her gen - tle, climb up". The piano accompaniment continues with a steady eighth-note bass line.

E A/E Bm/E A/E Bm7 D/E E7

ea - sy and then ride her like the wind! And

This system contains the fifth and sixth staves of music. The lyrics are: "ea - sy and then ride her like the wind! And". The piano accompaniment features a triplet of eighth notes in the vocal line.

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

no, it don't get bet-ter than this, I know I know,

This system contains the seventh and eighth staves of music. The lyrics are: "no, it don't get bet-ter than this, I know I know,". The piano accompaniment concludes with a final chord and a melodic flourish.

F#7 A/B E D/E E7

sure as two nick-els make a dime That oh,

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

it don't get bet-ter than this, I know I know

A/B E A/E E

it's just a mat-ter of time

C#m7 F#9 A/B Am6/C

I ain't se-duced by lights or fine

C#m7 F#9 A/B

flash - y cars

C#m7 F#7 B9 B7/A E7/G#

Give me my qui - et nights, a

Amaj9

win - ter moon, a

*mp molto legato*

(l.h.)

F#m9 A/B

vale of stars!

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

I know, And I know

*f*

F#7 A/B E D/E

a man was sure-ly meant to roam Oh, but oh!

A E/G# F#m7 A/B E B/D# C#m7 (falsetto)

it don't get bet-ter than this, I know!

I know,

*mp*

F#7 A/B

in a mat-ter of time, I'm go-ing

E A/E Bm/E A/E E A/E Bm/E A/E

home I'm go-ing

E (falsetto) A/E Bm/E A/E poco rit

home

# SOMETHING'S COMING

from *West Side Story*

Music by LEONARD BERNSTEIN  
Lyrics by STEPHEN SONDHEIM

Fast  $\text{♩} = 176$

TONY: *pp*

Could \_

*p* *dim*

be! \_\_\_\_\_ Who \_

*pp*

knows? \_\_\_\_\_ There's \_

*(rhythmically)*

some-thing due an - y day; I will know right a - way,

Soon as it shows

It may come can - non - ball - ing down thru the sky, Gleam in its eye,

Bright as a rose! Who

knows? \_\_\_\_\_ It's \_\_\_\_\_

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a melodic phrase that spans across the first two measures, followed by a rest in the third measure and a final note in the fourth measure. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*(rhythmically)*

on - ly just \_\_\_\_\_ out of reach, - Down the block, - on a beach, -

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

Un - der a tree \_\_\_\_\_

*cresc.*

*cresc.*

The third system features a vocal line with a triplet of eighth notes in the first measure, followed by a long note in the second measure and a rest in the third measure. The piano accompaniment includes a *cresc.* marking in the right hand.

*f marc*

I got a feel - ing there's a mir - a - cle due, Gon - na come true,

The fourth system features a vocal line with a *f marc* marking. The piano accompaniment includes a *f* marking in the right hand.



*ff*

Com - ing to me! \_\_\_\_\_

*f*

*dim.* \_\_\_\_\_

*p* (with rhythmic excitement)

Could it be? \_

*dim.* \_\_\_\_\_

*p*

\_\_\_\_\_ Yes, it could \_\_\_\_\_ Some - thing's com - ing,

*cresc.*

some - thing good, \_\_\_\_\_ If I can wait! \_\_\_\_\_

*cresc.*

*f*

Some - thing's com - ing, I don't know — what

it is, But it is — Gon - na be great!

*p*

With a click, —

with a shock, — Phone 'll jin - gle, door 'll knock, .

*cresc.*

O - pen the latch!

*cresc.*

*f*

Some - thing's com - ing, don't know when, — but it's soon;

*f*

*dim.*

Catch the moon, — One-hand-ed catch!

*dim*

*mf warmly, freely*

A - round — the — cor - ner, —

*mp*

*mf espr*

Or whis - tling down

*cresc.* *3* *3*  
*cresc*

the riv - er, Come on,

*mf* *dim*  
*f* *dim.* *dim*

de liv - er

*3* *3*

To me

*pp dolce*  
*pp*

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a long, sweeping melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*ppp*

Will it be? \_\_\_ Yes, it will \_\_\_ May-be just \_\_\_ by

*ppp*

The second system continues the vocal line and piano accompaniment. The lyrics are: "Will it be? \_\_\_ Yes, it will \_\_\_ May-be just \_\_\_ by". The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

hold-ing still, \_\_\_ It 'll be there! \_\_\_

*cresc. molto*

*cresc. molto*

The third system continues the vocal line and piano accompaniment. The lyrics are: "hold-ing still, \_\_\_ It 'll be there! \_\_\_". The piano accompaniment features a *cresc. molto* (crescendo molto) marking, indicating a significant increase in volume and intensity.

*f*

Come on, some - thing, come on in, \_\_\_ don't be shy,

*f*

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Come on, some - thing, come on in, \_\_\_ don't be shy,". The piano accompaniment features a *f* (forte) marking, indicating a strong dynamic level.

Meet a guy, Pull up a chair!

*dim.*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Meet a guy, Pull up a chair!" and includes a dynamic marking of *dim.* (diminuendo). The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. The key signature is one sharp (F#) and the time signature is 3/4.

The air is

*p sub (freely)*

The second system continues the vocal line with the lyrics "The air is". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A dynamic marking of *p* (piano) is present. The key signature remains one sharp (F#) and the time signature is 3/4.

hum - ming, And some - thing

The third system continues the vocal line with the lyrics "hum - ming, And some - thing". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A triplet of eighth notes is marked in the vocal line. The key signature remains one sharp (F#) and the time signature is 3/4.

great is com - ing!

*p marc.*

The fourth system concludes the vocal line with the lyrics "great is com - ing!". The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. A dynamic marking of *p marc.* (piano, marcato) is present. The key signature remains one sharp (F#) and the time signature is 3/4.

*dim.*  
Who \_ knows? \_

*p*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. A dynamic marking of *p* (piano) is placed below the piano part.

It's \_ on - ly just \_ out of reach, \_

*dim. sempre*

Detailed description: This system contains the next two measures. The vocal line continues with a similar melodic structure. The piano accompaniment maintains its rhythmic pattern. A dynamic marking of *dim. sempre* (diminuendo sempre) is placed below the piano part.

Original ending  
Down the block, \_ on a beach, \_ May - be to - night \_

*sempre dim.*

Detailed description: This system contains the next two measures. The vocal line includes a triplet of eighth notes. A bracket above the triplet is labeled "Original ending". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *sempre dim.* is placed below the piano part.

*dim* (fade out)

(*dim.*)

Detailed description: This system contains the final two measures. The vocal line ends with a long, sustained note. The piano accompaniment concludes with a final chord. Dynamic markings of *dim* and (*dim.*) are present.

## Alternate ending

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:** The vocal line begins with a triplet of eighth notes: F#4, G4, A4, followed by a dotted quarter note B4. The lyrics are "May - be to - night". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**System 2:** The vocal line continues with a triplet of eighth notes: F#4, G4, A4, followed by a dotted quarter note B4. The lyrics are "May - be to - night". The piano accompaniment continues with the same rhythmic pattern.

**System 3:** The vocal line has a long rest followed by a triplet of eighth notes: F#4, G4, A4, and a dotted quarter note B4. The lyrics are "May - be to - night". The piano accompaniment continues. The system concludes with a *dim.* (diminuendo) marking over the final notes.

\* An ending very similar to this was used in the film version of *West Side Story*



# MARIA

from *West Side Story*

Music by LEONARD BERNSTEIN  
Lyrics by STEPHEN SONDHEIM

Slowly and freely

TONY: *p*  $\overbrace{\hspace{2cm}}^3$

The most beau - ti - ful sound I ev - er heard: Ma -

*pp*  
(e)

*cresc.* \* ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a

*cresc.*

All the beau - ti - ful sounds of the world in a sin - gle word: Ma -

*pp*  
(e)

*cresc.* \* ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma -

*rall.* *più cresc. e rall.*

*cresc.* *molto*

\* Original Broadway production: The repeated "Marias" were sung by off-stage voices.

Moderato con anima

*dolce*  
*mp*

*mf* warmly

ri - a! \_\_\_\_\_ I've just met a girl named Ma - ri - a, \_\_\_\_\_ And

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'ri - a!' followed by a long breath mark. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines, including several triplet markings.

sud - den - ly that name Will nev - er be the same To me. \_\_\_\_\_ Ma -

The second system continues the vocal line with the lyrics 'sud - den - ly that name Will nev - er be the same To me.' followed by a long breath mark and the word 'Ma -'. The piano accompaniment continues with similar harmonic and melodic patterns.

ri - a! \_\_\_\_\_ I've just kissed a girl named Ma - ri - a, \_\_\_\_\_ And

The third system features the vocal line with lyrics 'ri - a!' followed by a long breath mark, then 'I've just kissed a girl named Ma - ri - a,' followed by another long breath mark and 'And'. The piano accompaniment includes a 'cresc.' marking and continues with its melodic and harmonic accompaniment.

sud - den - ly I've found How won - der - ful a sound Can be! \_\_\_\_\_ Ma -

The fourth system concludes the vocal line with the lyrics 'sud - den - ly I've found How won - der - ful a sound Can be!' followed by a long breath mark and 'Ma -'. The piano accompaniment features a 'ff' (fortissimo) dynamic marking and continues with its accompaniment.

ri - a! \_\_\_\_\_ Say it loud and there's mu - sic play - ing, Say it

*pp sub*

soft and it's al - most like pray - ing \_\_\_\_\_ Ma - ri - a, \_\_\_\_\_ I'll

*dolce*

*dolce*

nev - er stop say - ing Ma - ri - a, \_\_\_\_\_ Ma -

*poco rall.* *a tempo* *f*

*poco rall.* *a tempo* *f*

ri - a, \_\_\_\_\_ Ma - ri - a, \_\_\_\_\_ Ma - ri -

*dolce* *mf*



*pp sub.* *p dolce*

play - ing, Say it soft and it's al - most like pray - ing Ma -

*pp* *dolce*

*rall molto* *pp*

ri - a, I'll nev - er stop say - ing Ma - ri - a

*ten.* *rall molto* *p*

*Meno mosso* *ppp a piacere*

The most beau - ti - ful sound I

*pp* *ppp*

*Adagio (in 4)*

ev - er heard Ma - ri - a

*ppp* *8va*