PIANO • VOCAL • GUITAR

Barbra Streisand *The Broadway Album*

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Notes by Alan & Marilyn Bergman

Putting It Together

From Stephen Sondheim and *Sunday In The Park With George* come these dazzling observations on the eternal conflict between art and commerce. It is interesting to compare the original lyrics to these revised by Sondheim especially for this album.

If I Loved You

In 1943, Rodgers and Hammerstein introduced a new form of musical and ballet theater in the Pulitzer Prize-winning *Oklahoma.* Two years later came *Carousel,* continuing their innovative integration of music, lyrics and dance to tell the story. It contained one of the most unique love songs: "If I Loved You."

Something's Coming

In *West Side Story,* the elements of music, lyrics, dance and dialogue are fused seamlessly. All of equal importance. The naturalistic choreography of Jerome Robbins, the modern retelling of *Romeo And Juliet* by Arthur Laurents, the wonderfully theatrical music of composer Leonard Bernstein and a young lyricist whose first show this was, Stephen Sondheim. From the world of the ghetto and gangs and interracial violence, Bernstein and Sondheim created a score as poetic as it is muscular, as hopeful as it is dark—with songs like "Something's Coming," which sounds as fresh today as when it was written—over 28 years ago.

Not While I'm Around

Not enough has been said about Sondheim, the composer. Perhaps it's because he's such a great lyric writer! But his music is always surprising, elegant and uncompromising.

Barbra sings, with breathtaking purity, this deceptively simple jewel of a song from *Sweeney Todd.*

Being Alive

Company was, in the words of Sondheim, "an attempt to do a musical that had a story but no plot, with songs used as comment and counterpoint."

As such, it was a further development of the musical form. "Being Alive," the last song in the show, is about the best and the worst of a relationship.

I Have Dreamed/ We Kiss In A Shadow/ Something Wonderful

When Barbra was recording these songs from *The King And I,* she said, standing at the microphone after a take: "These songs feel so good to sing." Yes. Because they are so perfectly crafted. Rodgers and Hammerstein at their best.

Send In The Clowns

This is probably the most prominent theater song of the decade, and deservedly so. (Every writer has a list of songs he wished he'd written. This is high up on ours.)

When Barbra began working on this song, she soon discovered that her favorite part musically was the bridge. She wanted to return to it. But, as an actress, it felt odd to repeat the lyric.

Once again, she took a deep breath before asking Steve if he would write an additional lyric for the second bridge. Once again, he said yes.

As lyricists we can appreciate how difficult it is for a writer to take a fresh look at something he wrote some 12 years before. But he did, without disturbing the subtlety, the obliqueness, the magic of the song.

There was just one more thing. Approaching the song as a scene, Barbra found that for her the strongest dramatic statement with which to end was, "Don't bother—they're here." Did she dare ask Sondheim if he would consider restructuring the song with that as the last line? She took another deep breath. He took another look at the song. He agreed. You've never heard the song quite like this before.

Pretty Women/ The Ladies Who Lunch

When Barbra heard the score from *Sweeney Todd,* she fell in love with "Pretty Women." She knew she had to sing it someday, but she didn't know how, as a woman, she could perform it. Not until she got the idea of "putting it together" with "The Ladies Who Lunch," from *Company,* as its ironic companion piece.

Sondheim, of course, wrote the brilliant additional lyrics for the latter. Peter Matz wrote the exciting arrangement.

Barbra's performance is what theater is all about.

Can't Help Lovin' That Man

Showboat (1927) occupies a distinguished place in the development of the American musical theater. Preceding it lay the world of operettas and revues with their interchangeable songs, star turns and silly plots. The seeds of the Rodgers and Hammerstein revolution were planted here in Oscar Hammerstein and Jerome Kern's *Showboat,* based on Edna Ferber's novel.

Barbra tried several versions of "Can't Help Lovin' That Man." None felt right to her. None captured that feeling she remembered as a little girl sitting in a dark movie theater in Brooklyn, listening to Ava Gardner sing this song. A search of record stores turned up the original soundtrack album with the Conrad Salinger arrangement. That felt right to her. And that's what she used.

I Loves You Porgy/ Porgy, I's Your Woman Now

(Bess, You Is My Woman)

In 1935, George and Ira Gershwin and DuBose Heyward created *Porgy And Bess.* A masterpiece. A synthesis of the classical European tradition and indigenous American music. Folk music. Jazz. It was the forerunner of much of the naturalism we now know on the musical stage. It had real people singing in the operatic idiom.

Barbra has chosen what she feels are "two of the most beautiful melodies ever written." She's been wanting to sing them for years. They've been waiting for her.

Somewhere

In *West Side Story,* "Somewhere" was sung off-stage, commenting on a ballet. Barbra envisioned this song in an electronic setting and asked David Foster to place it in a new environment: space.

There's a glimpse of infinity in it.

—from *The Broadway Album* liner notes

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THE LADIES WHO LUNCH

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SOMETHING WONDERFUL

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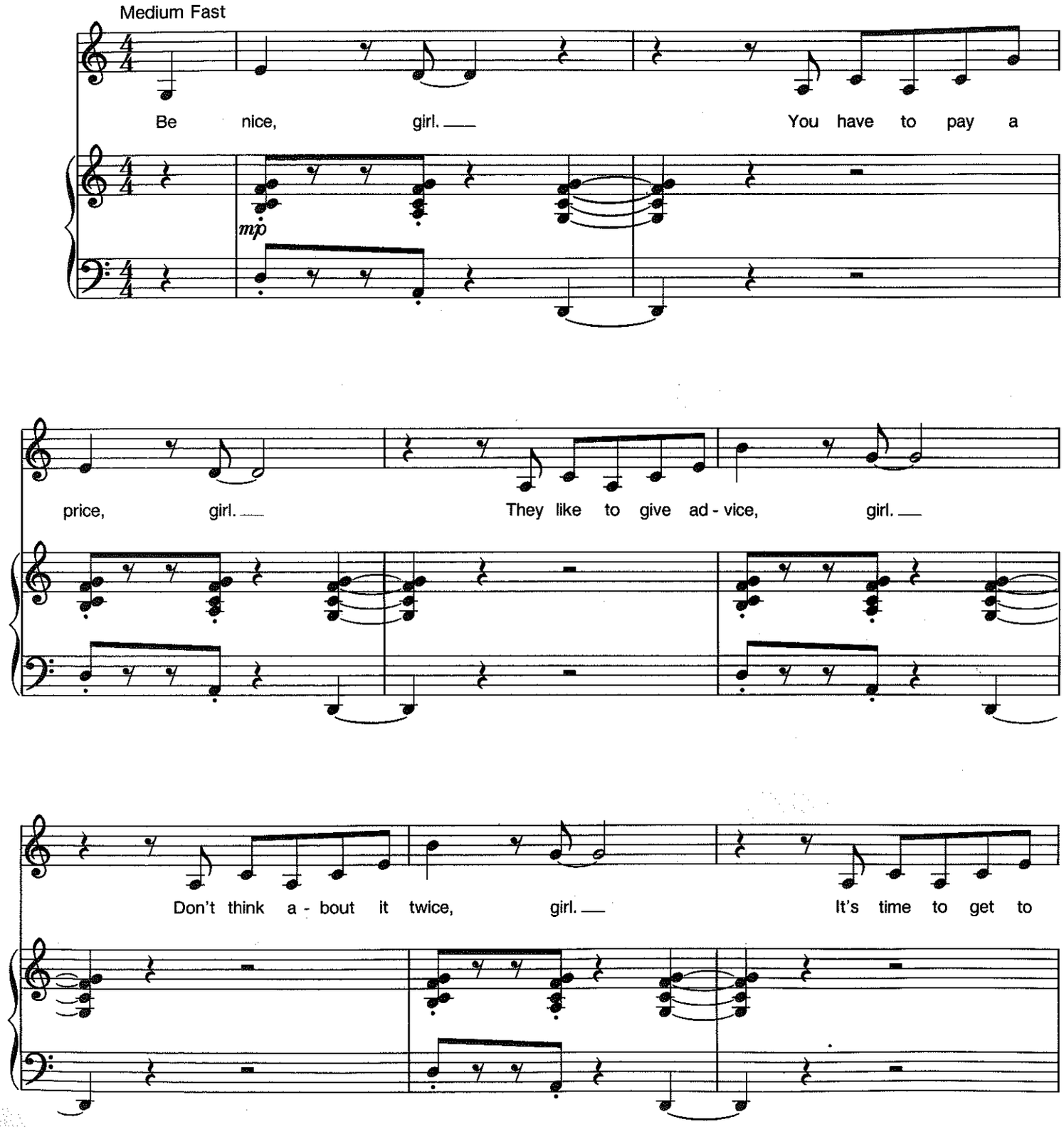
I LOVES YOU PORGY/
PORGY, I'S YOUR WOMAN NOW
(BESS, YOU IS MY WOMAN NOW)

With the exception of "Somewhere" and "Something's Coming," all music arrangements were transcribed directly from the album by Rick Walters.

PUTTING IT TOGETHER

(From *Sunday in the Park with George*)

Music and Lyrics by
STEPHEN SONDHEIM



Transcribed from the arrangement by Barbra Streisand and Peter Matz.
Mr. Sondheim revised the lyrics for this version of the song, which was recorded by Ms. Streisand.

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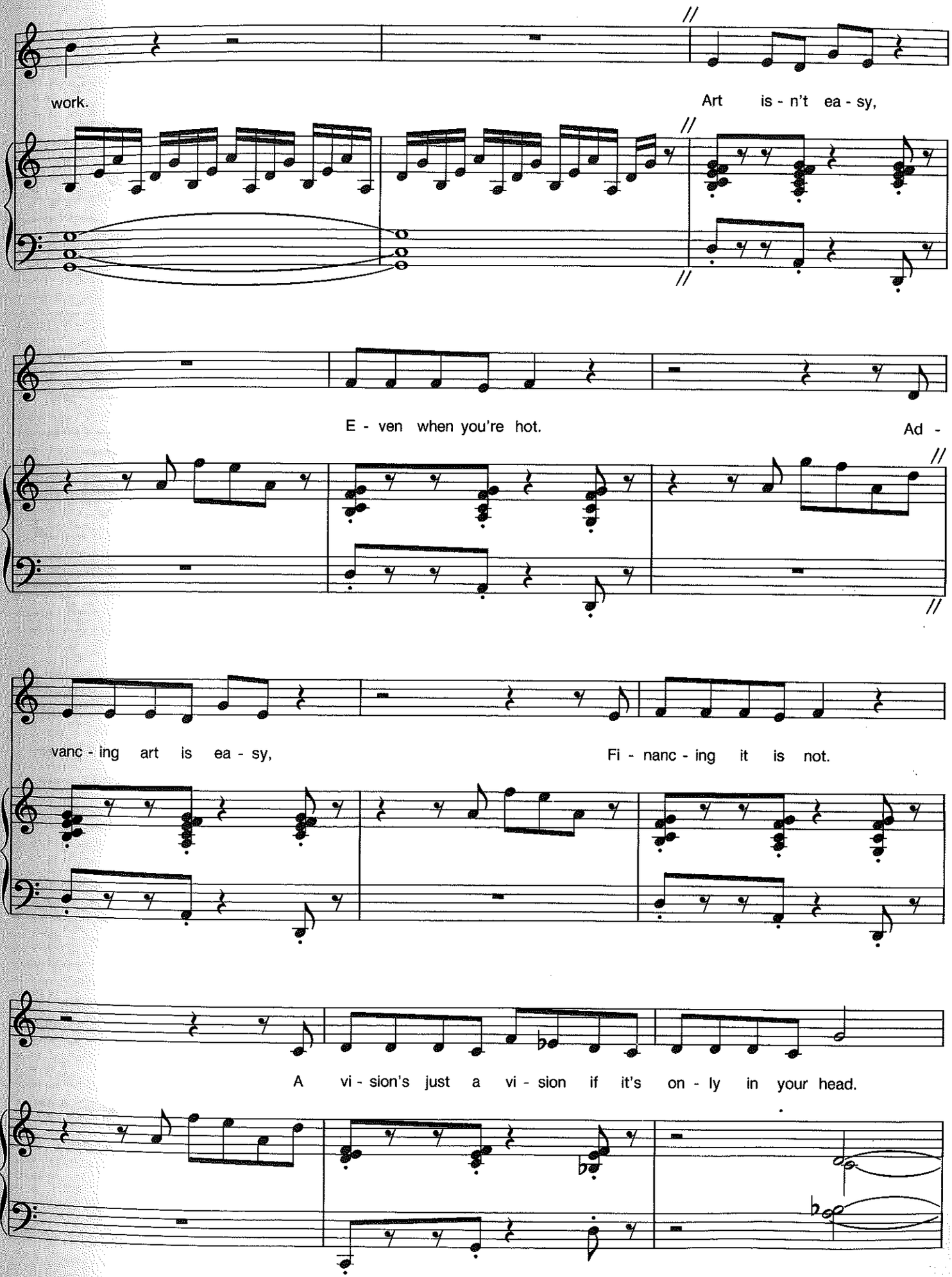
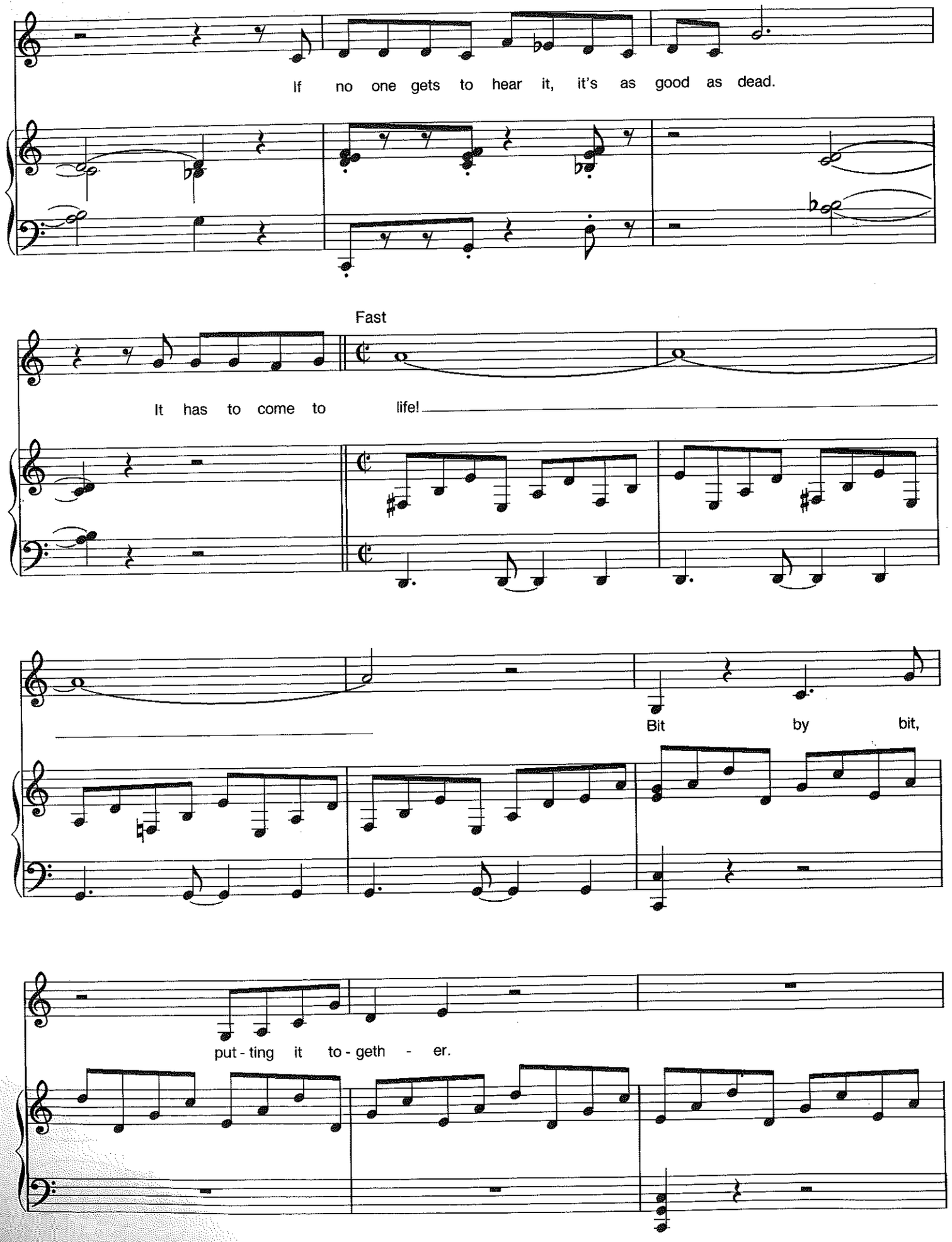
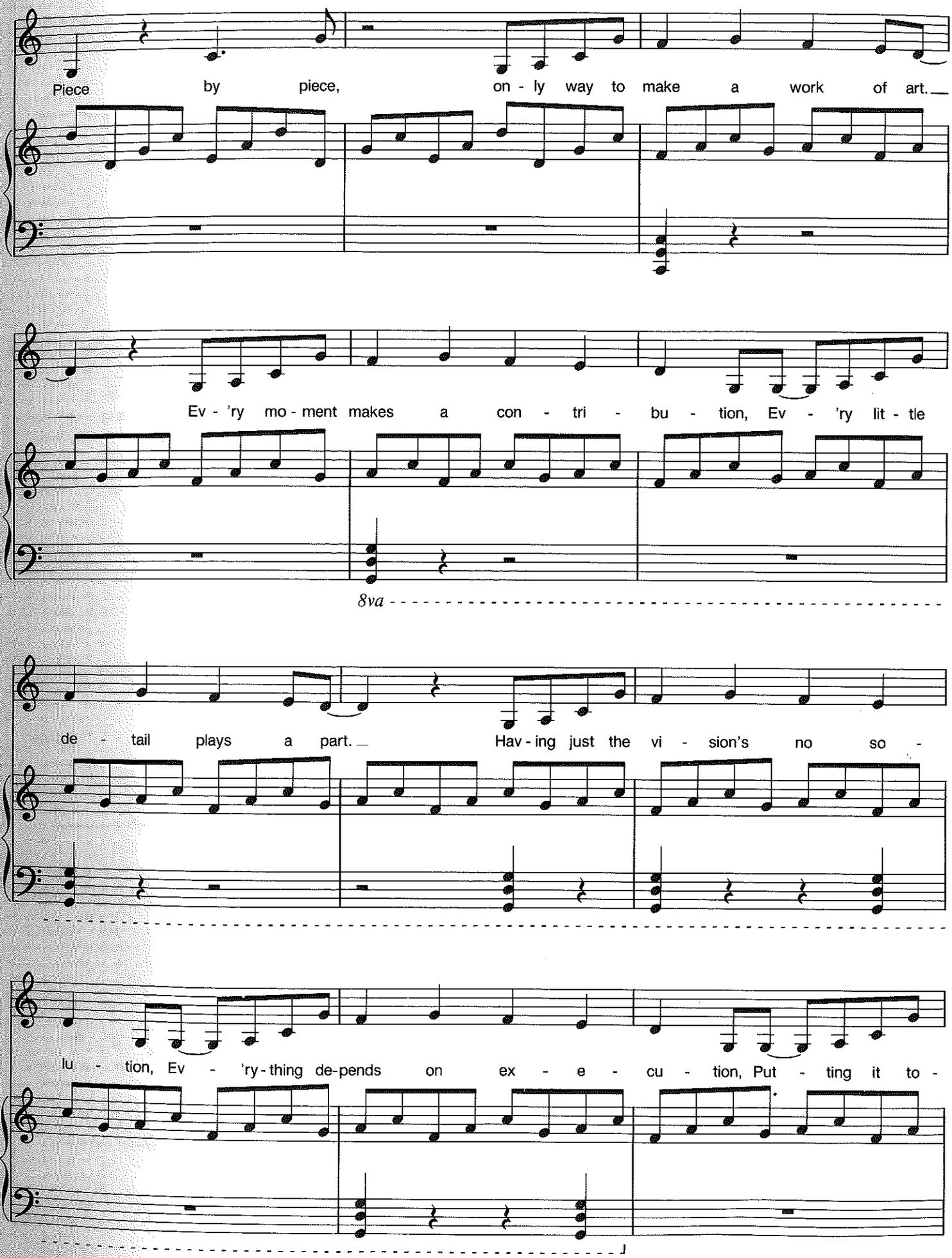
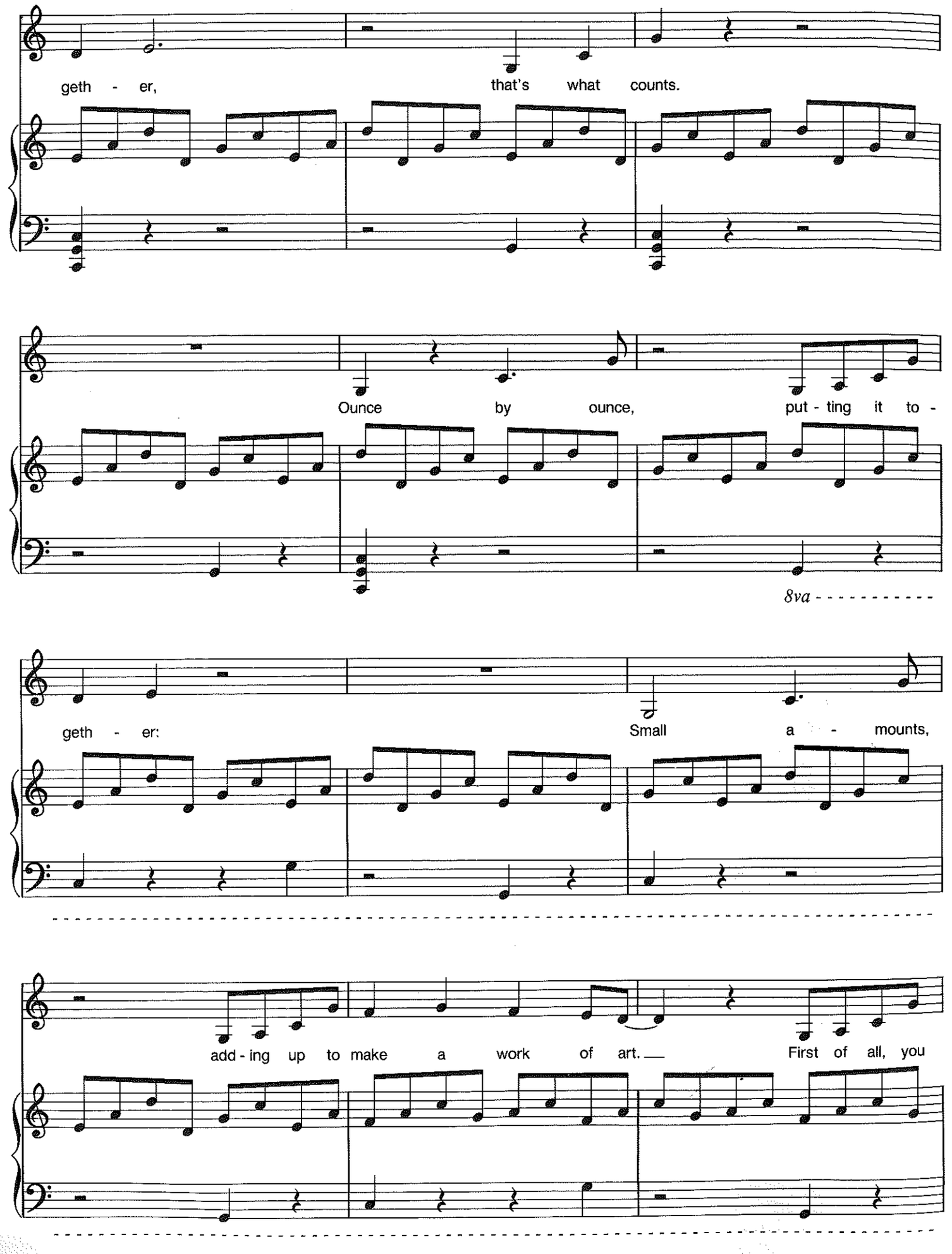
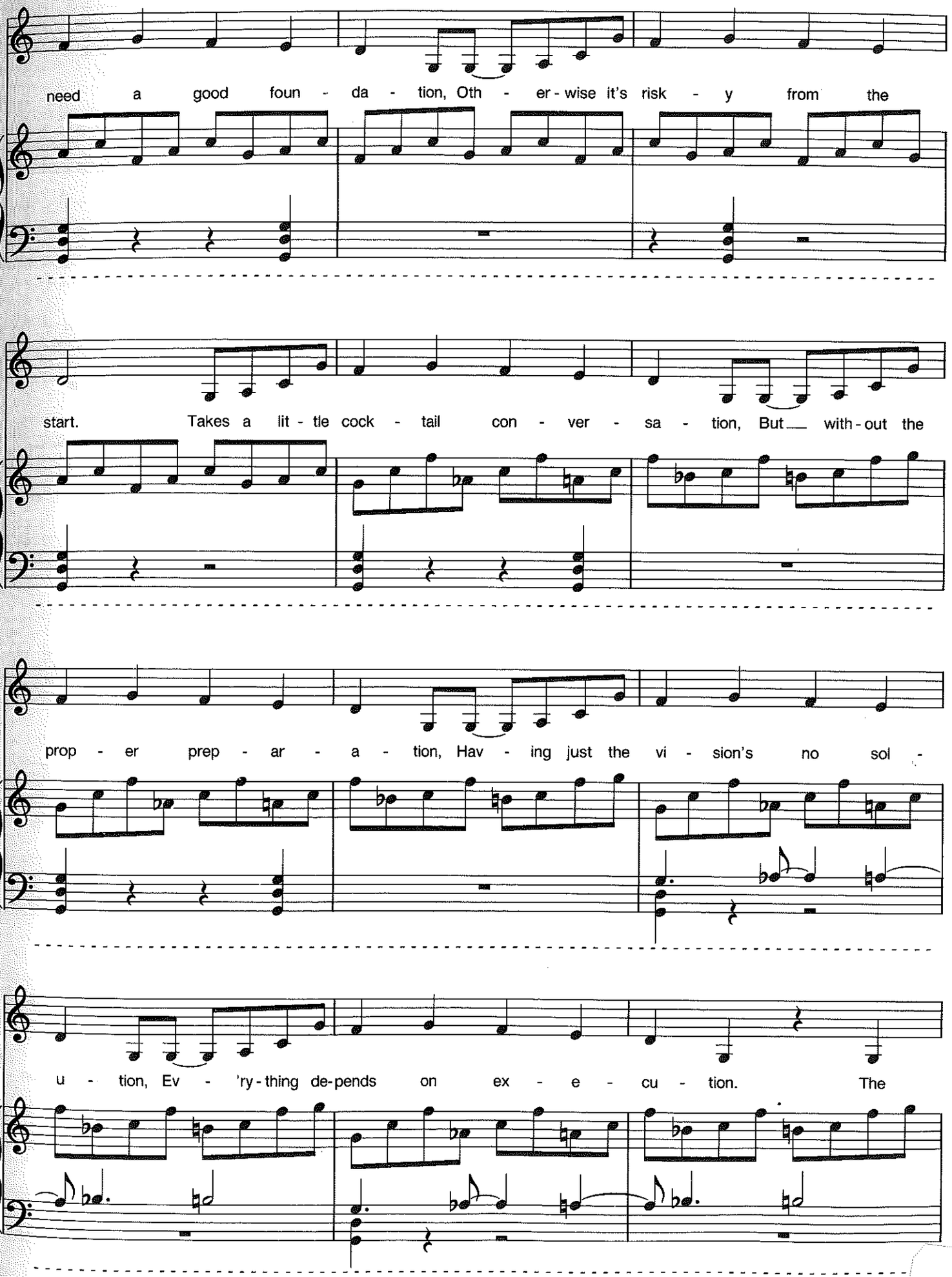
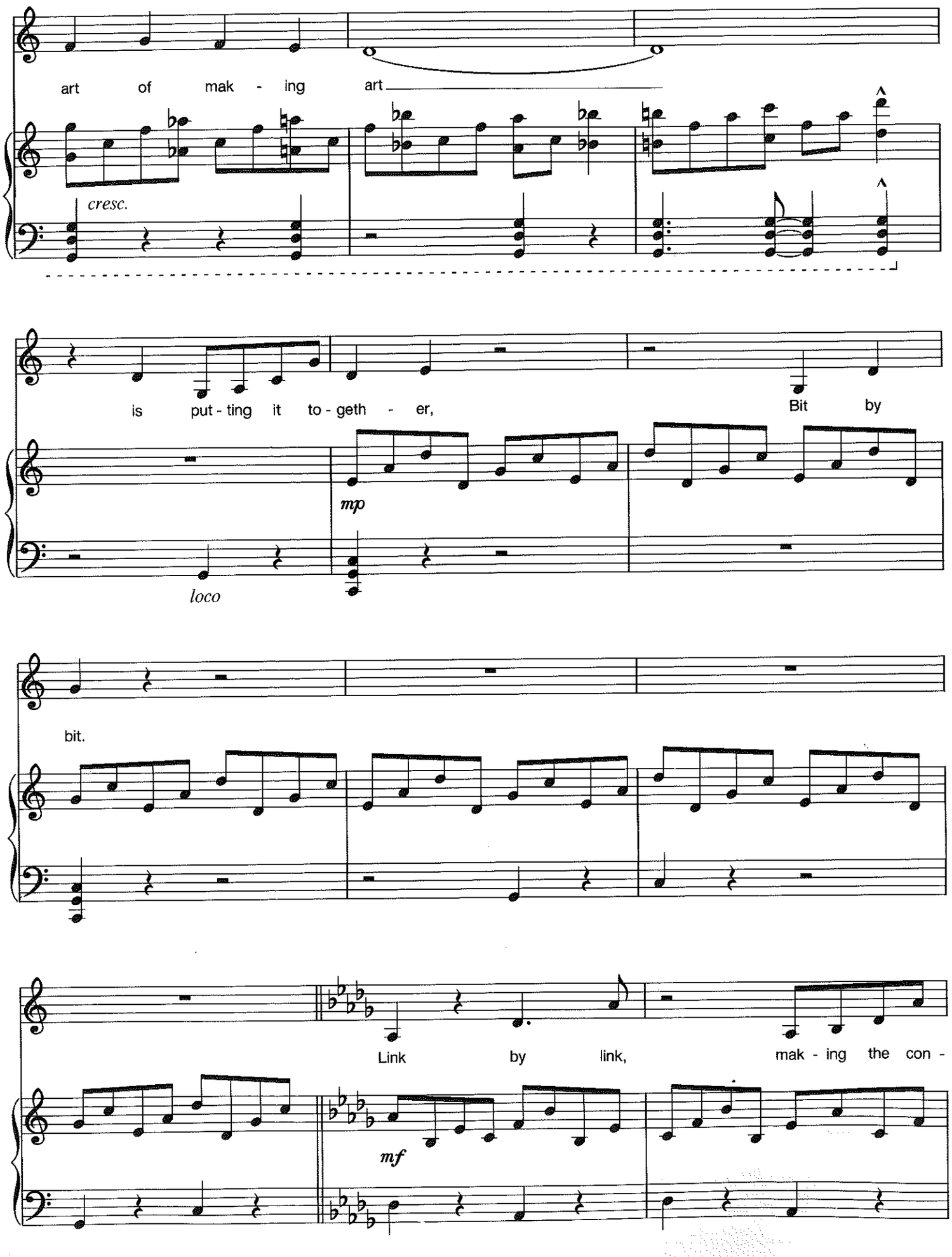

work.
Art is - n't ea - sy,
E - ven when you're hot.
Ad -
vanc - ing art is ea - sy,
Fi - nanc - ing it is not.
A vi - sion's just a vi - sion if it's on - ly in your head.

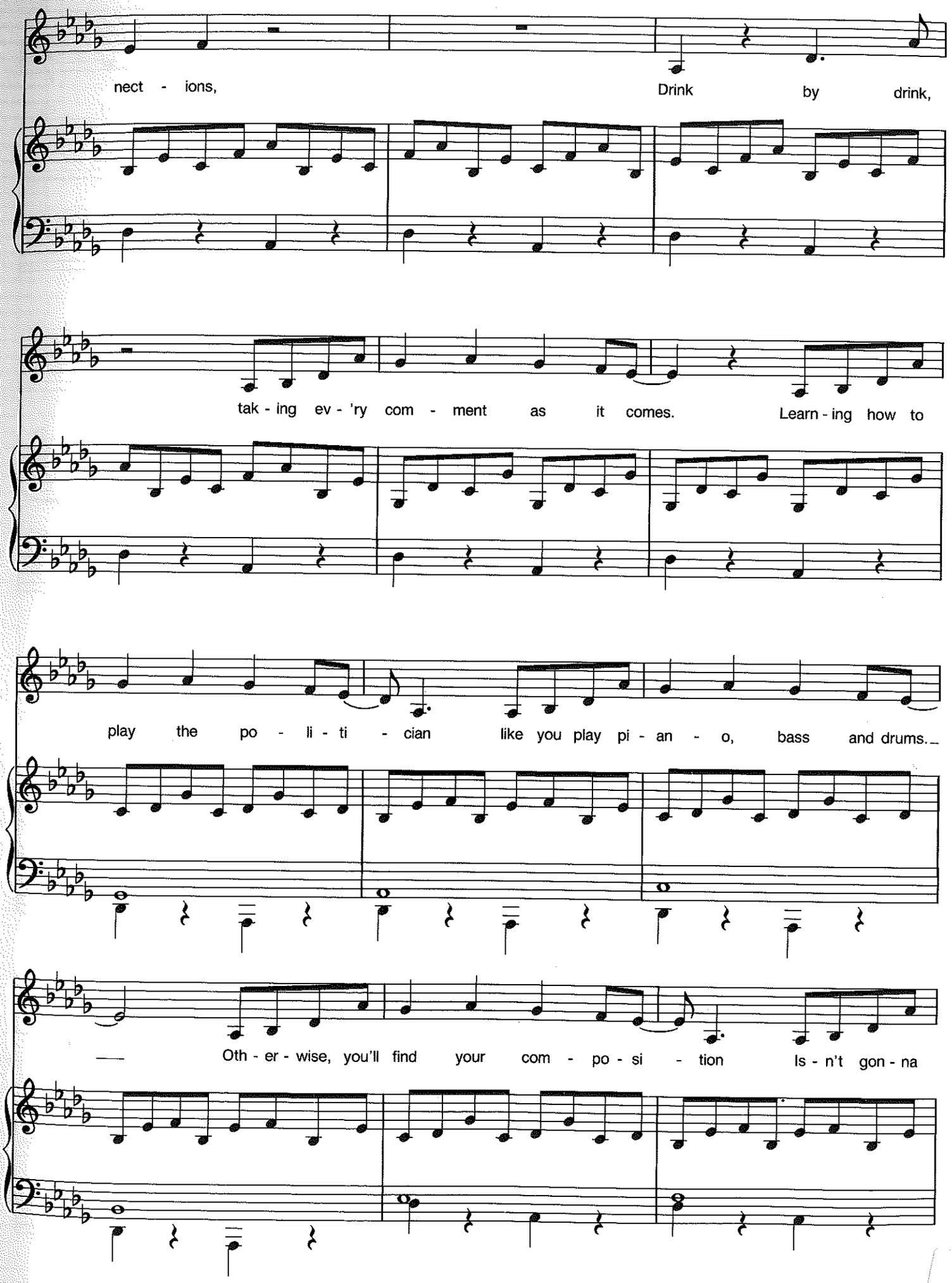

If no one gets to hear it, it's as good as dead.
Fast
It has to come to life!
Bit by bit,
put - ting it to - geth - er.

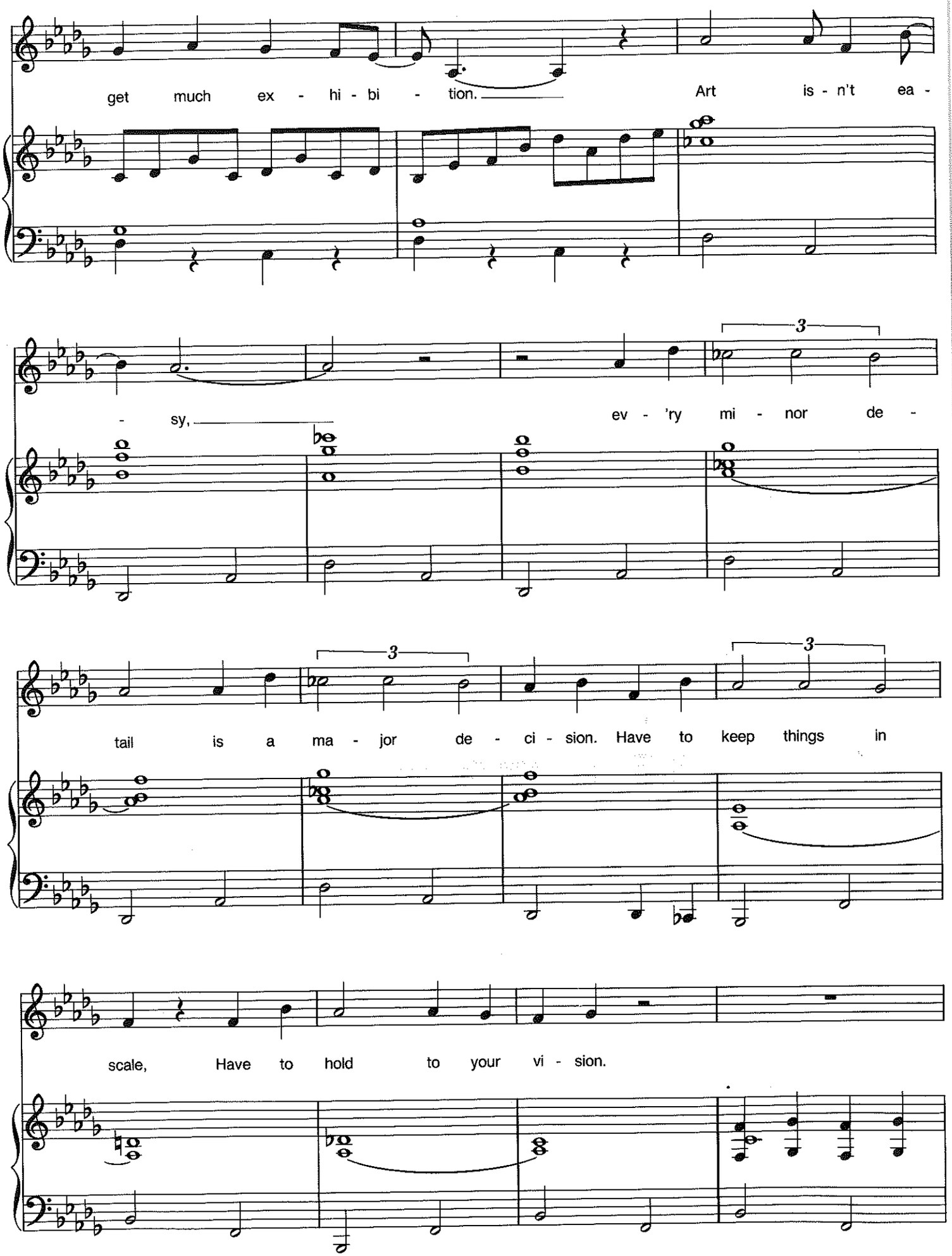

Piece by piece, on - ly way to make a work of art.
Ev - 'ry mo - ment makes a con - tri - bu - tion, Ev - 'ry lit - tle
8va
de - tail plays a part. Hav - ing just the vi - sion's no so -
lu - tion, Ev - 'ry - thing de-pends on ex - e - cu - tion, Put - ting it to -

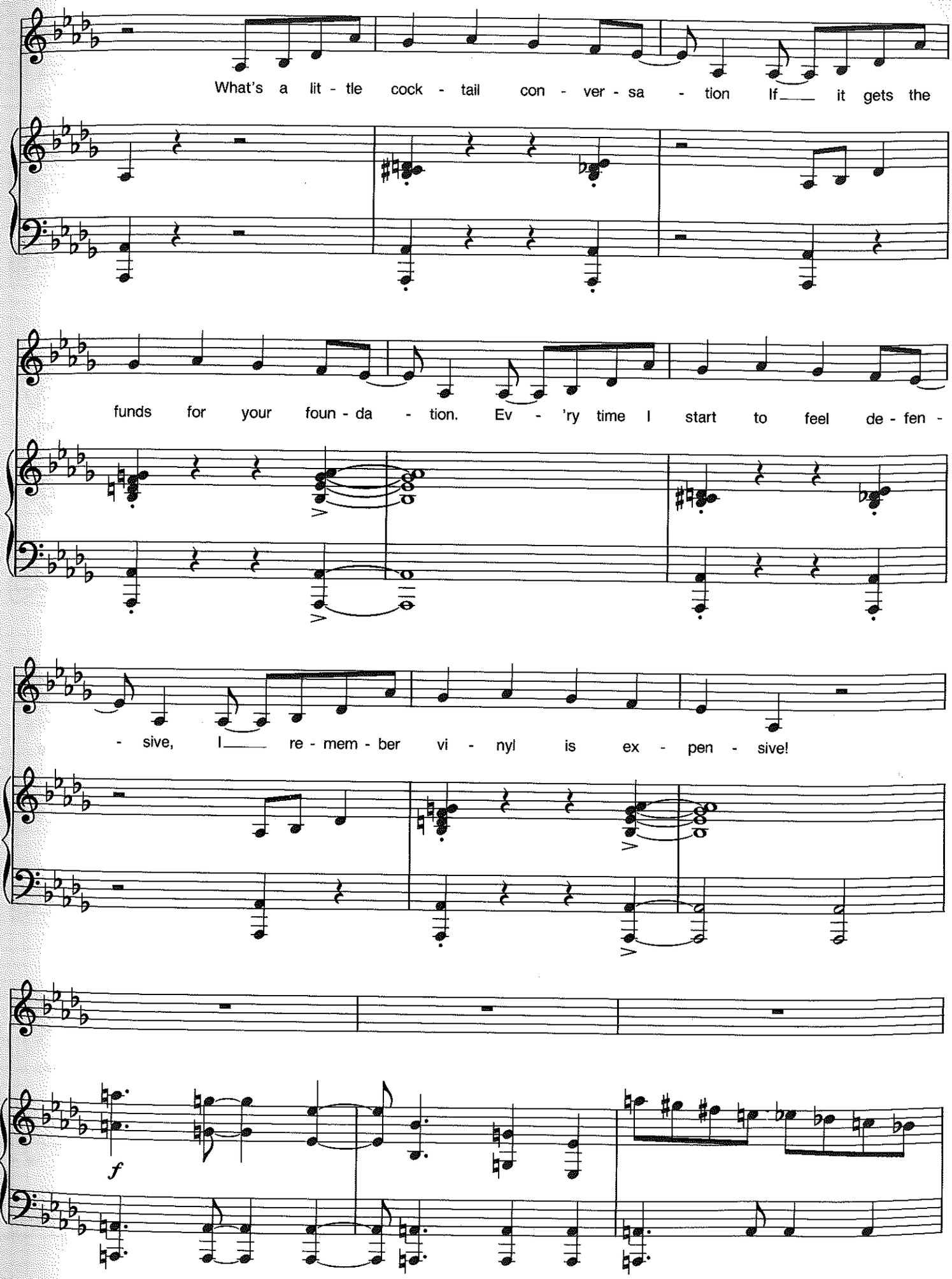

geth - er, that's what counts.
Ounce by ounce, put - ting it to -
8va
geth - er: Small a - mounts,
add - ing up to make a work of art. First of all, you

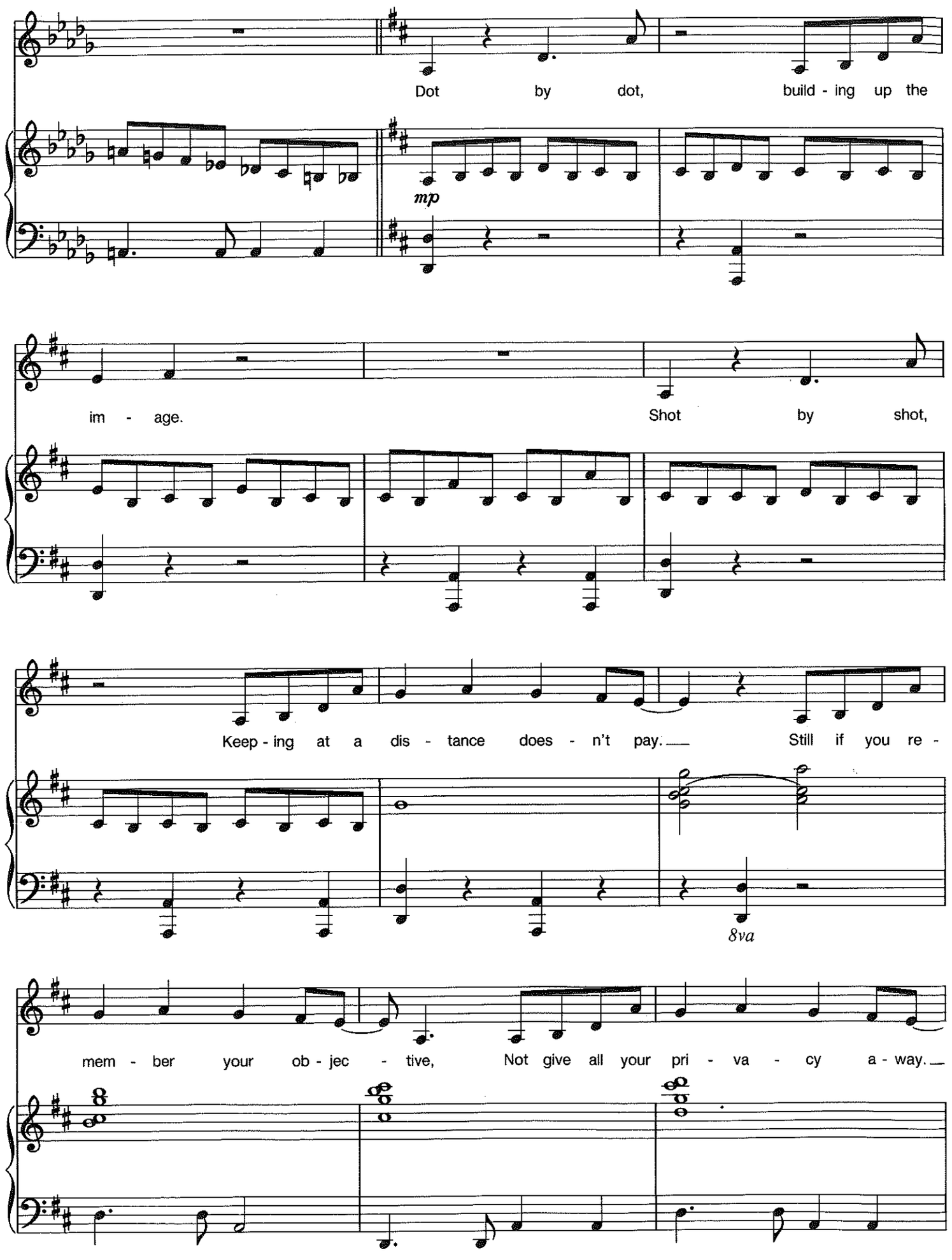

need a good foun - da - tion, Oth - er - wise it's risk - y from the
start. Takes a lit - tle cock - tail con - ver - sa - tion, But with - out the
prop - er prep - ar - a - tion, Hav - ing just the vi - sion's no sol -
u - tion, Ev - 'ry - thing de - pends on ex - e - cu - tion. The

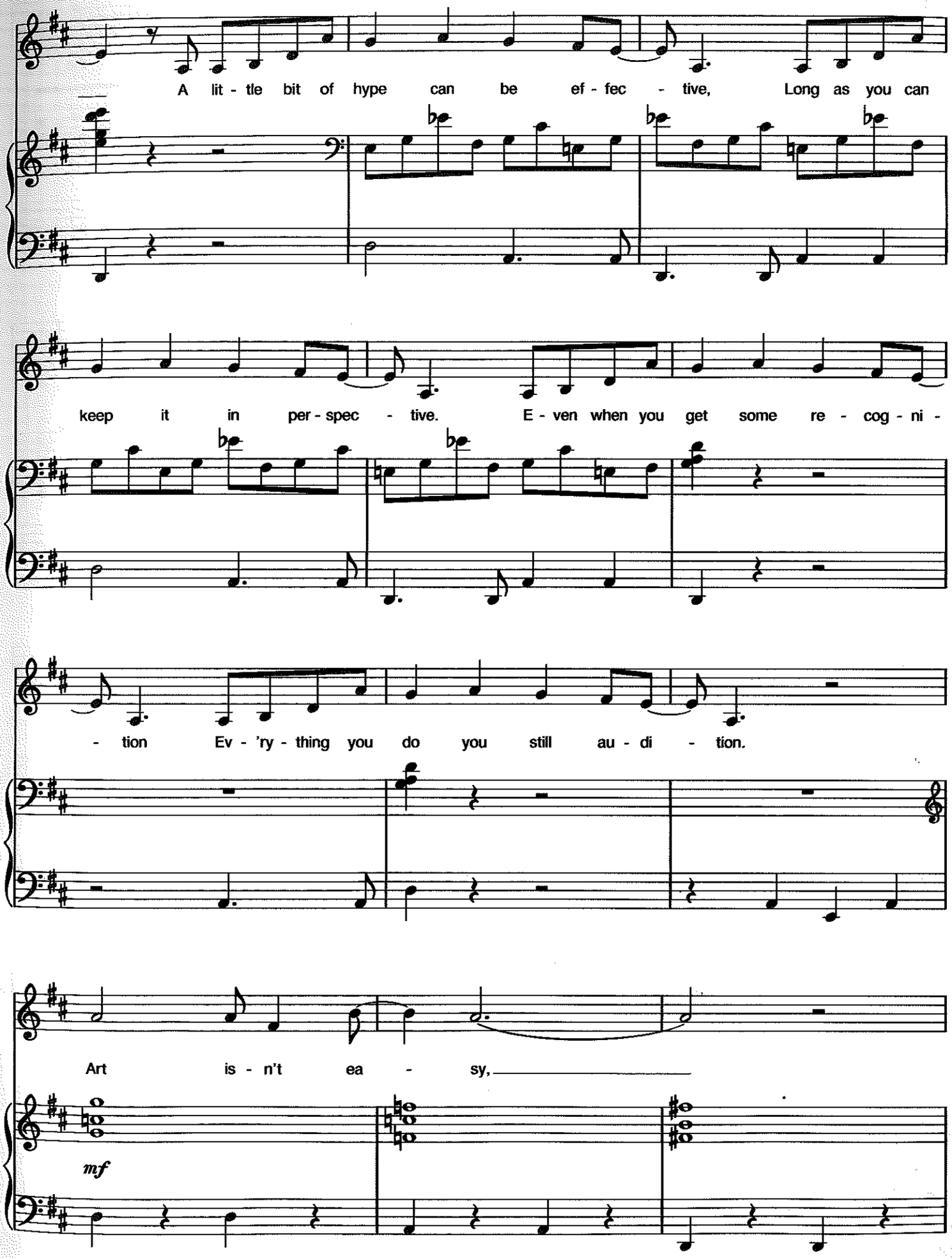

art of mak - ing art
cresc.
is put - ting it to - geth - er,
Bit by
mp
loco
bit.
Link by link,
mak - ing the con -
mf

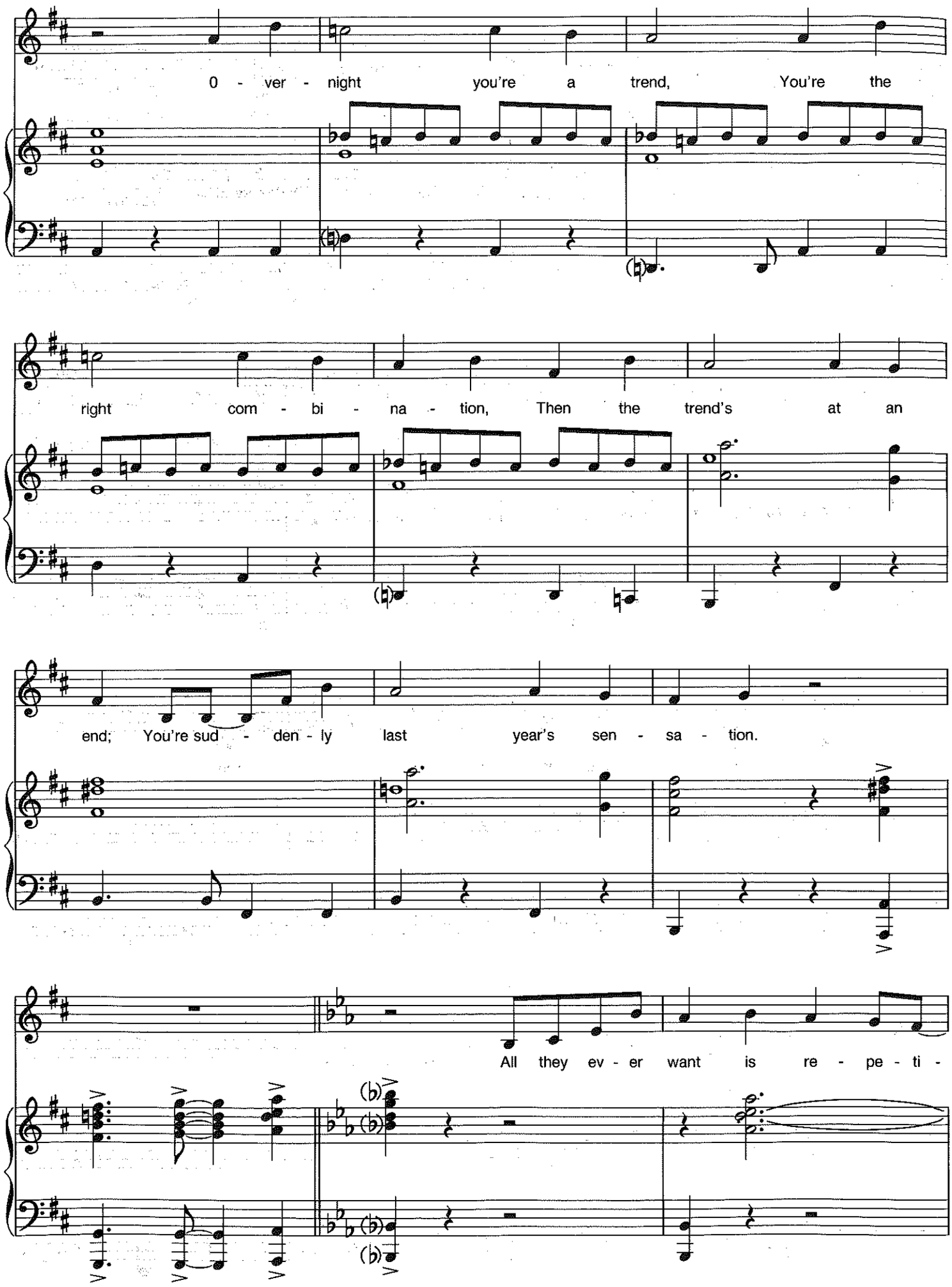

nect - ions,
Drink by drink,
tak - ing ev - 'ry com - ment as it comes. Learn - ing how to
play the po - li - ti - cian like you play pi - an - o, bass and drums.
Oth - er - wise, you'll find your com - po - si - tion Is - n't gon - na

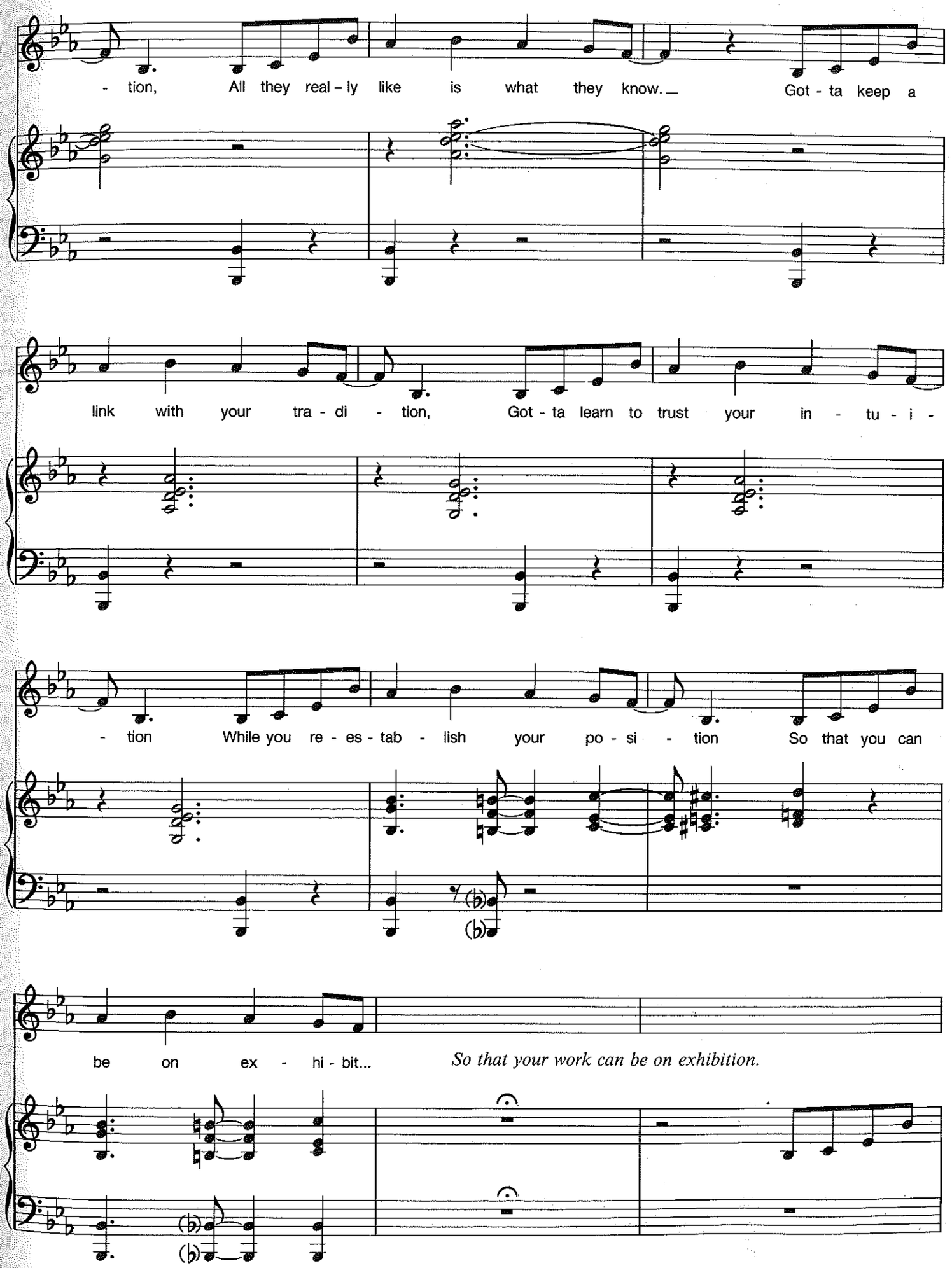

get much ex - hi - bi - tion.
Art is - n't ea -
- sy,
ev - 'ry mi - nor de -
tail is a ma - jor de - ci - sion. Have to keep things in
scale, Have to hold to your vi - sion.

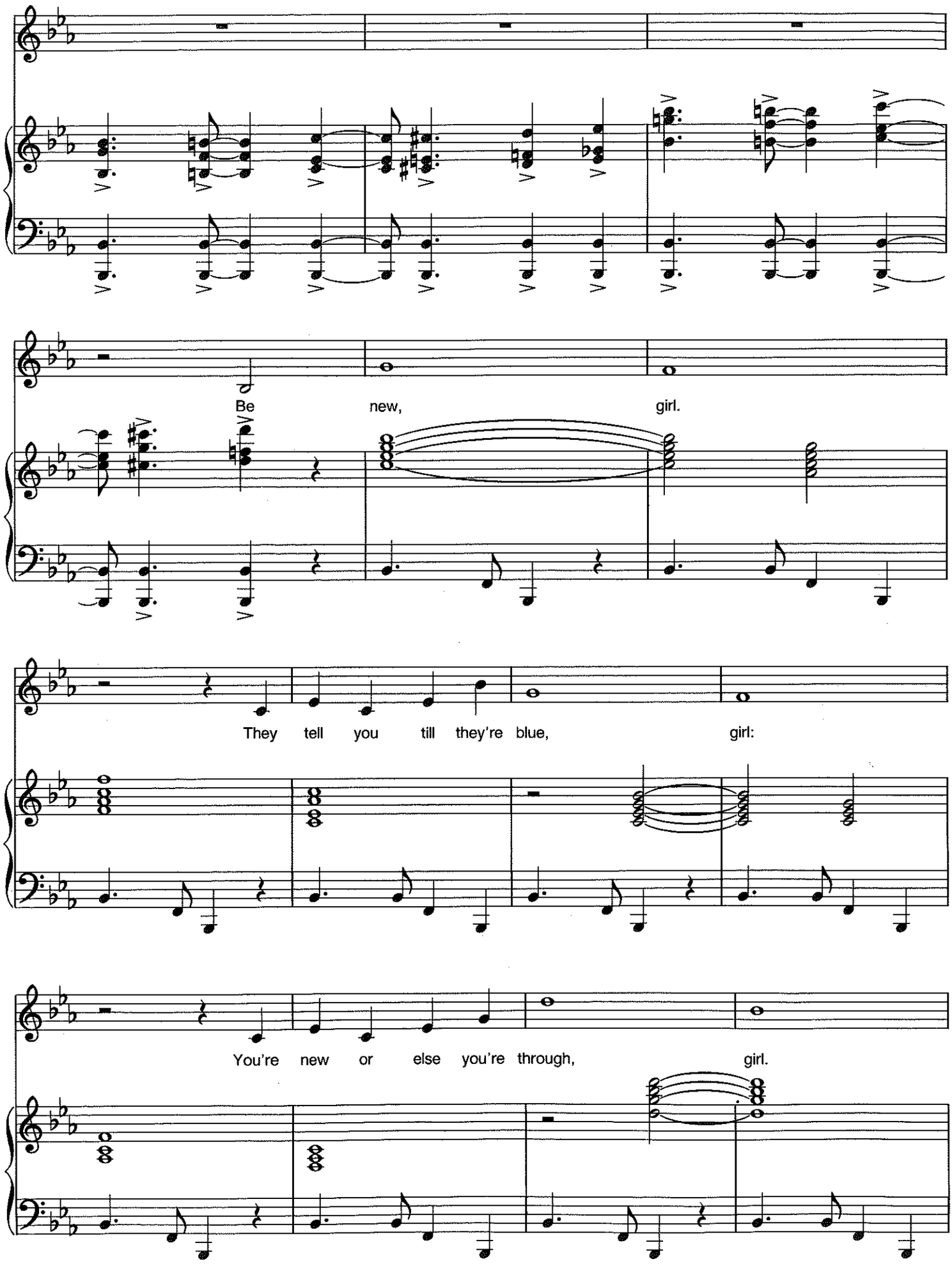

What's a lit - tle cock - tail con - ver - sa - tion If it gets the
funds for your foun - da - tion. Ev - 'ry time I start to feel de - fen -
- sive, I re - mem - ber vi - nyl is ex - pen - sive!
f

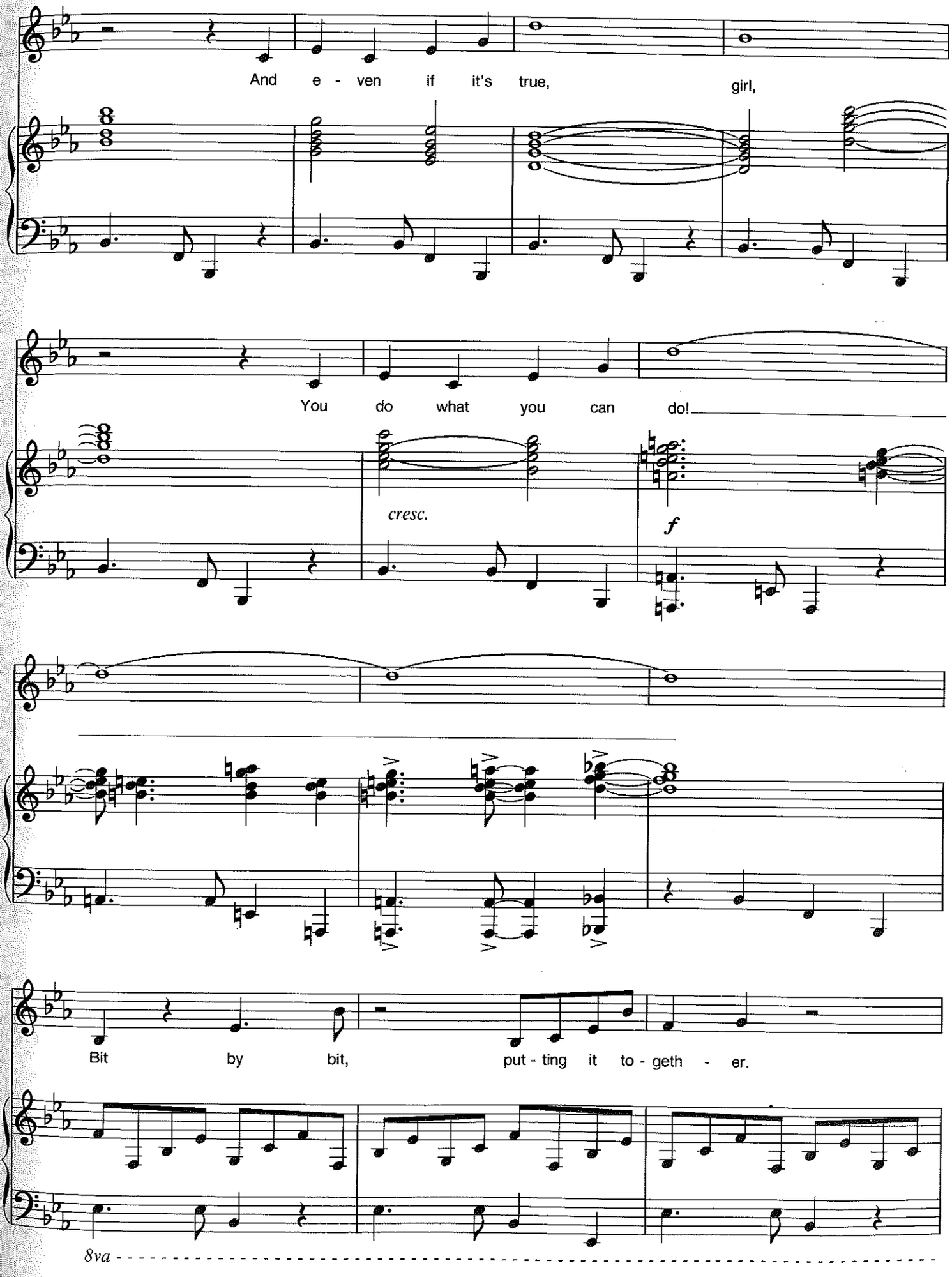

Dot by dot, build - ing up the
mp
im - age. Shot by shot,
Keep - ing at a dis - tance does - n't pay. Still if you re -
8va
mem - ber your ob - jec - tive, Not give all your pri - va - cy a - way.

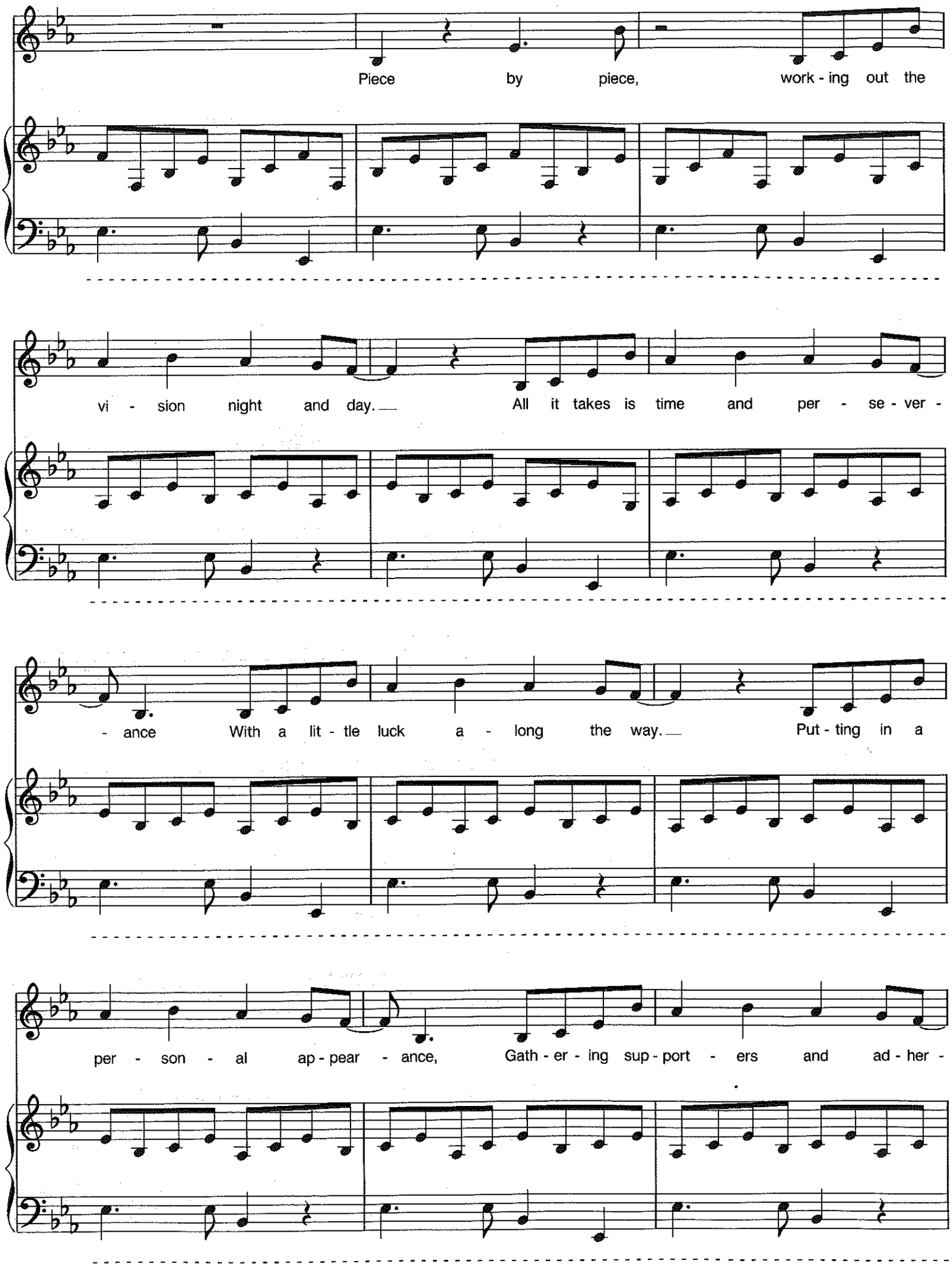

A lit - tle bit of hype can be ef - fec - tive, Long as you can
keep it in per - spec - tive. E - ven when you get some re - cog - ni -
- tion Ev - 'ry - thing you do you still au - di - tion.
Art is - n't ea - sy,
mf

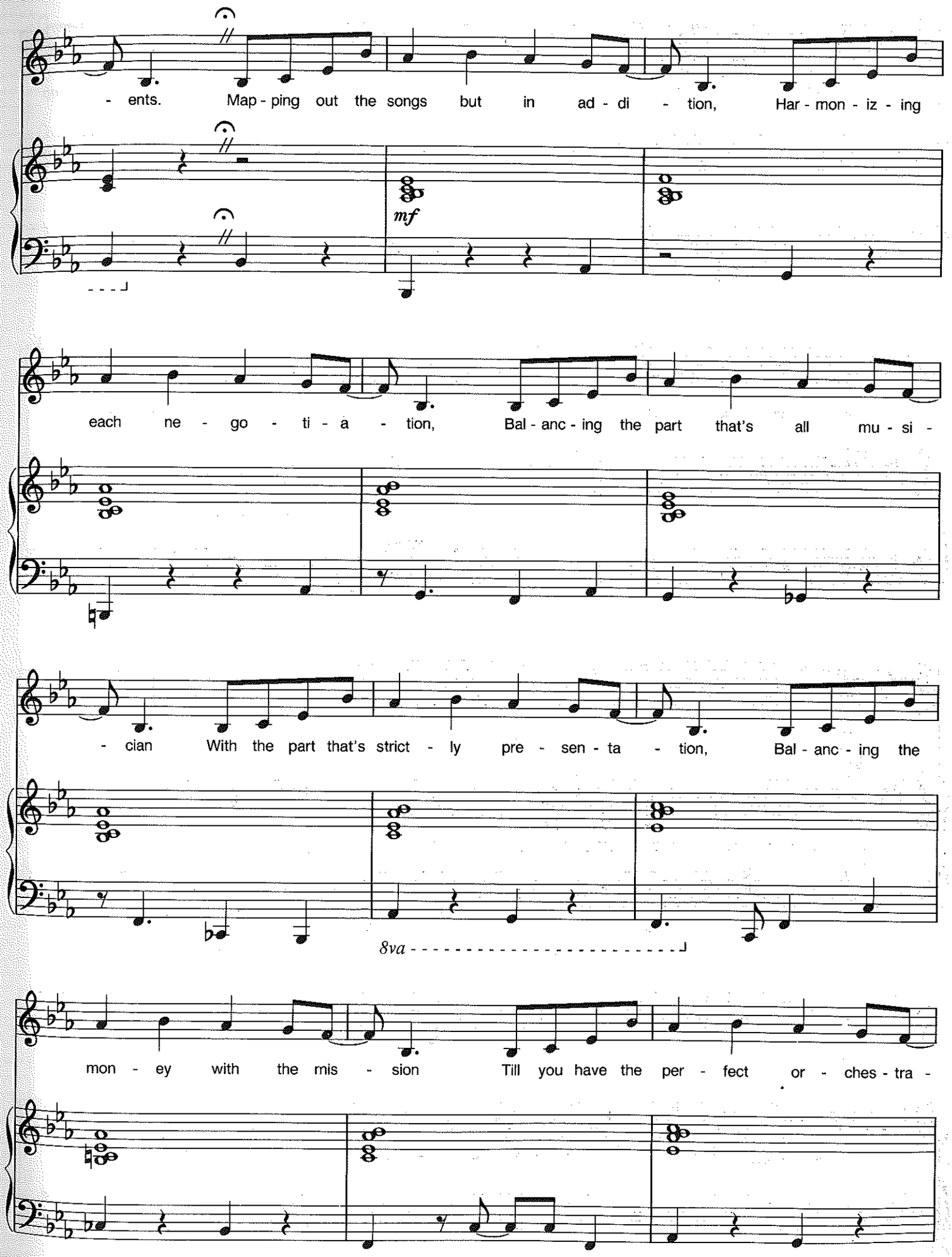

0 - ver - night you're a trend, You're the
right com - bi - na - tion, Then the trend's at an
end; You're sud - den - ly last year's sen - sa - tion.
All they ev - er want is re - pe - ti -

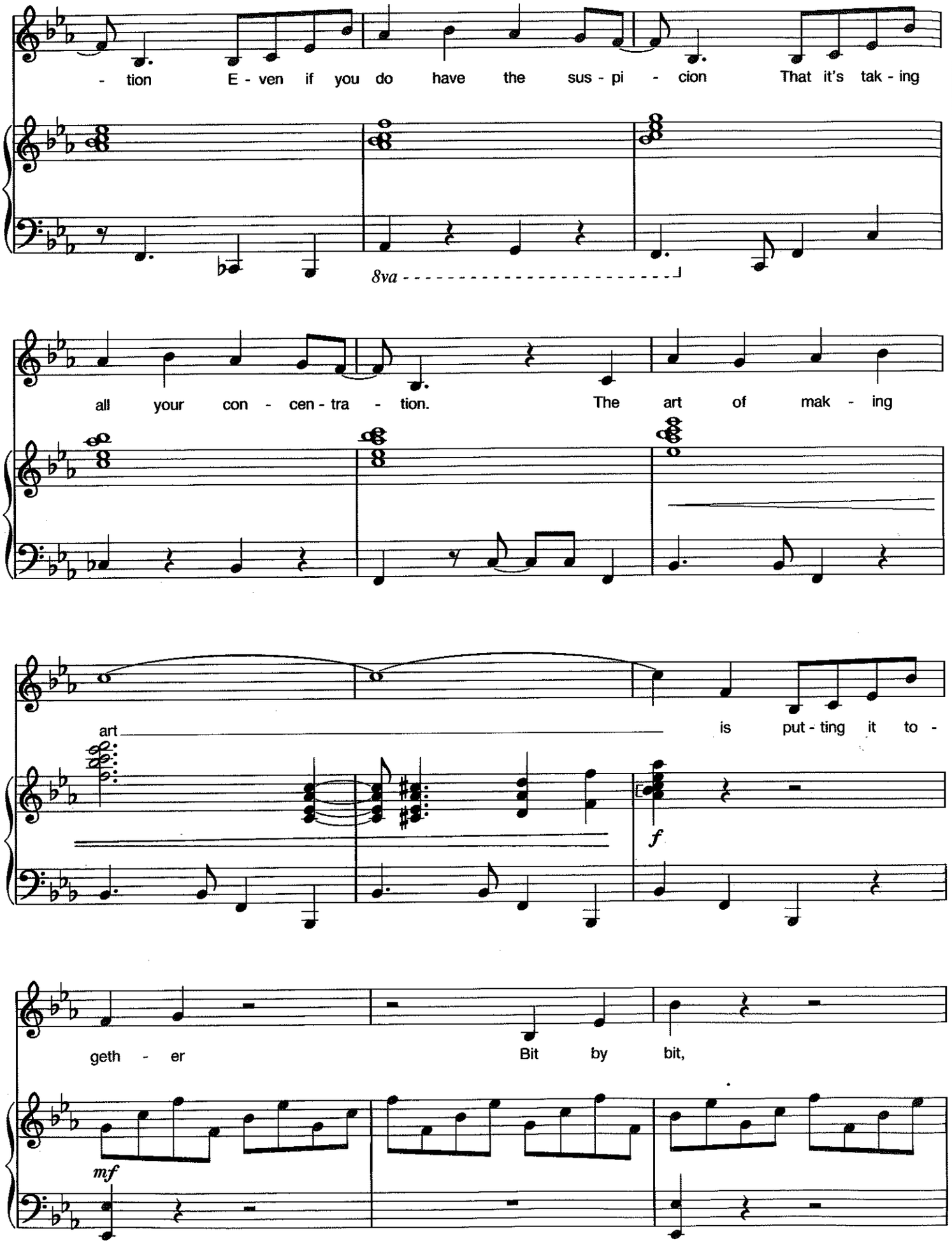

- tion, All they real - ly like is what they know. Got - ta keep a
link with your tra - di - tion, Got - ta learn to trust your in - tu - i -
- tion While you re - es - tab - lish your po - si - tion So that you can
be on ex - hi - bit...
So that your work can be on exhibition.

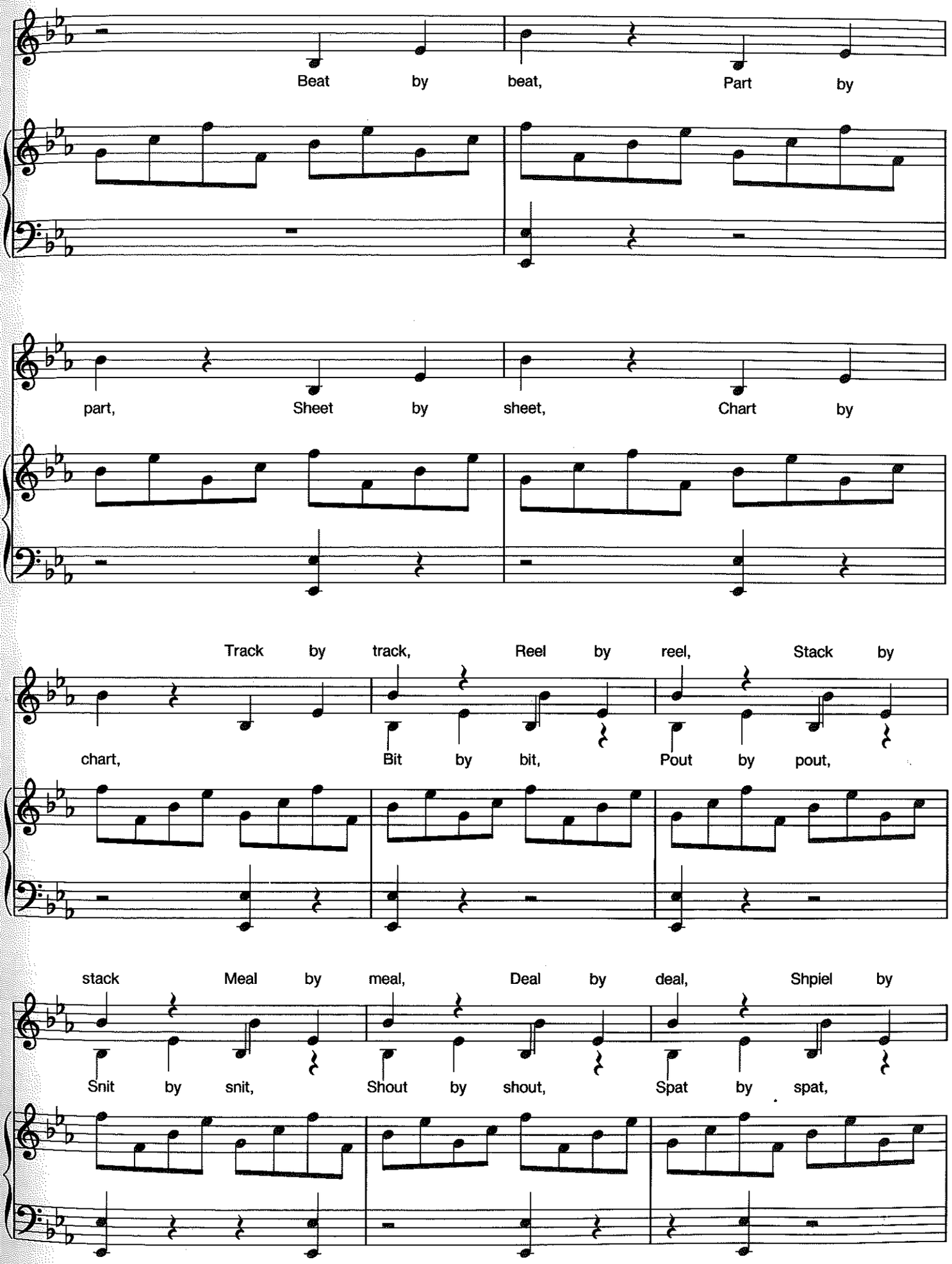

Be new, girl.
They tell you till they're blue, girl:
You're new or else you're through, girl.

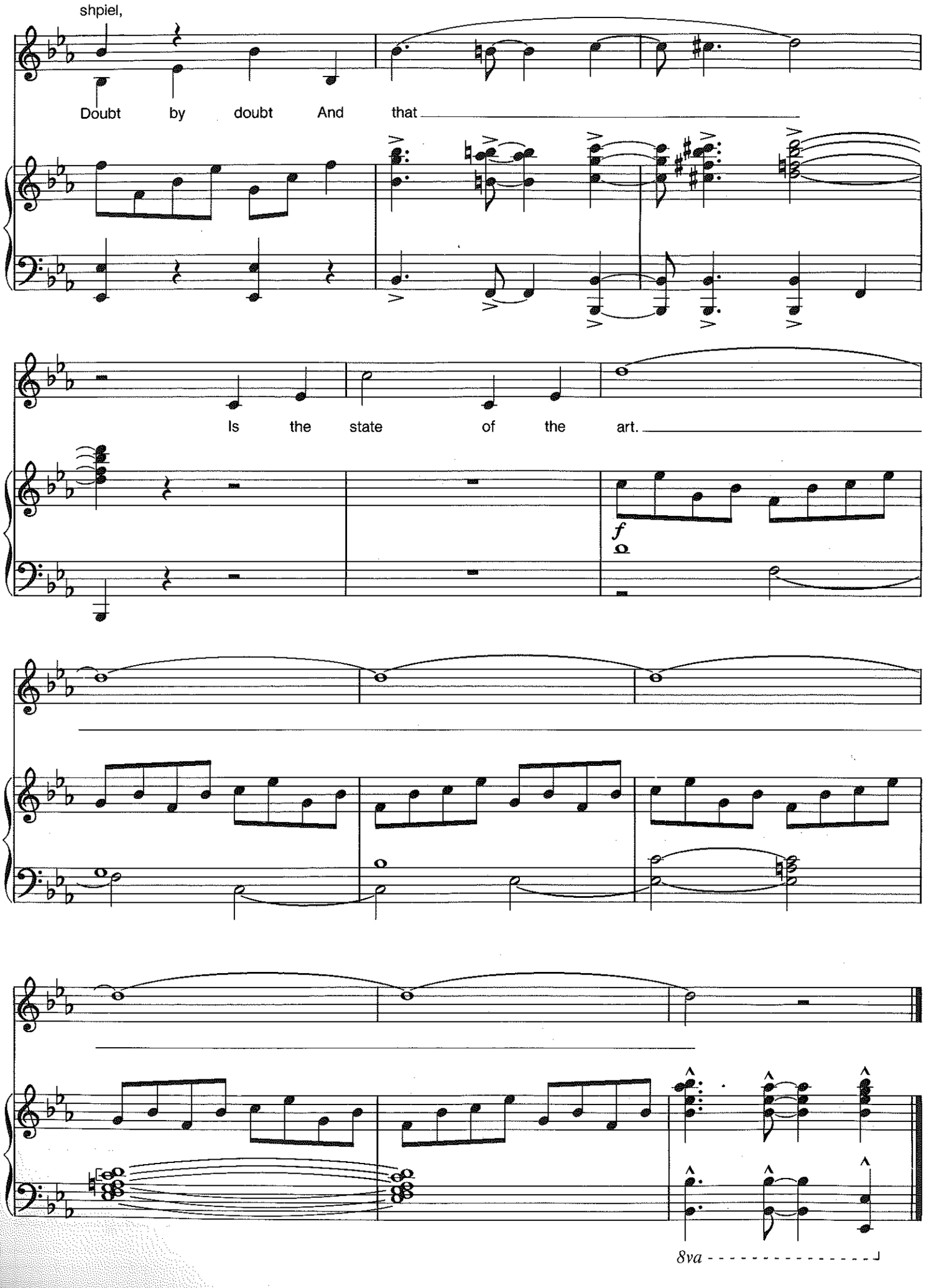

And e - ven if it's true, girl,
You do what you can do!
cresc.
f
Bit by bit, put - ting it to - geth - er.
8va


Piece by piece, work - ing out the
vi - sion night and day. All it takes is time and per - se - ver -
- ance With a lit - tle luck a - long the way. Put - ting in a
per - son - al ap - pear - ance, Gath - er - ing sup - port - ers and ad - her -


- ents. Map - ping out the songs but in ad - di - tion, Har - mon - iz - ing
mf
each ne - go - ti - a - tion, Bal - anc - ing the part that's all mu - si -
- cian With the part that's strict - ly pre - sen - ta - tion, Bal - anc - ing the
8va
mon - ey with the mis - sion Till you have the per - fect or - ches - tra -


- tion E - ven if you do have the sus - pi - cion That it's tak - ing
8va
all your con - cen - tra - tion. The art of mak - ing
art is put - ting it to -
f
geth - er Bit by bit,
mf


Beat by beat, Part by
part, Sheet by sheet, Chart by
Track by track, Reel by reel, Stack by
chart, Bit by bit, Pout by pout,
stack Meal by meal, Deal by deal, Shpiel by
Snit by snit, Shout by shout, Spat by spat,

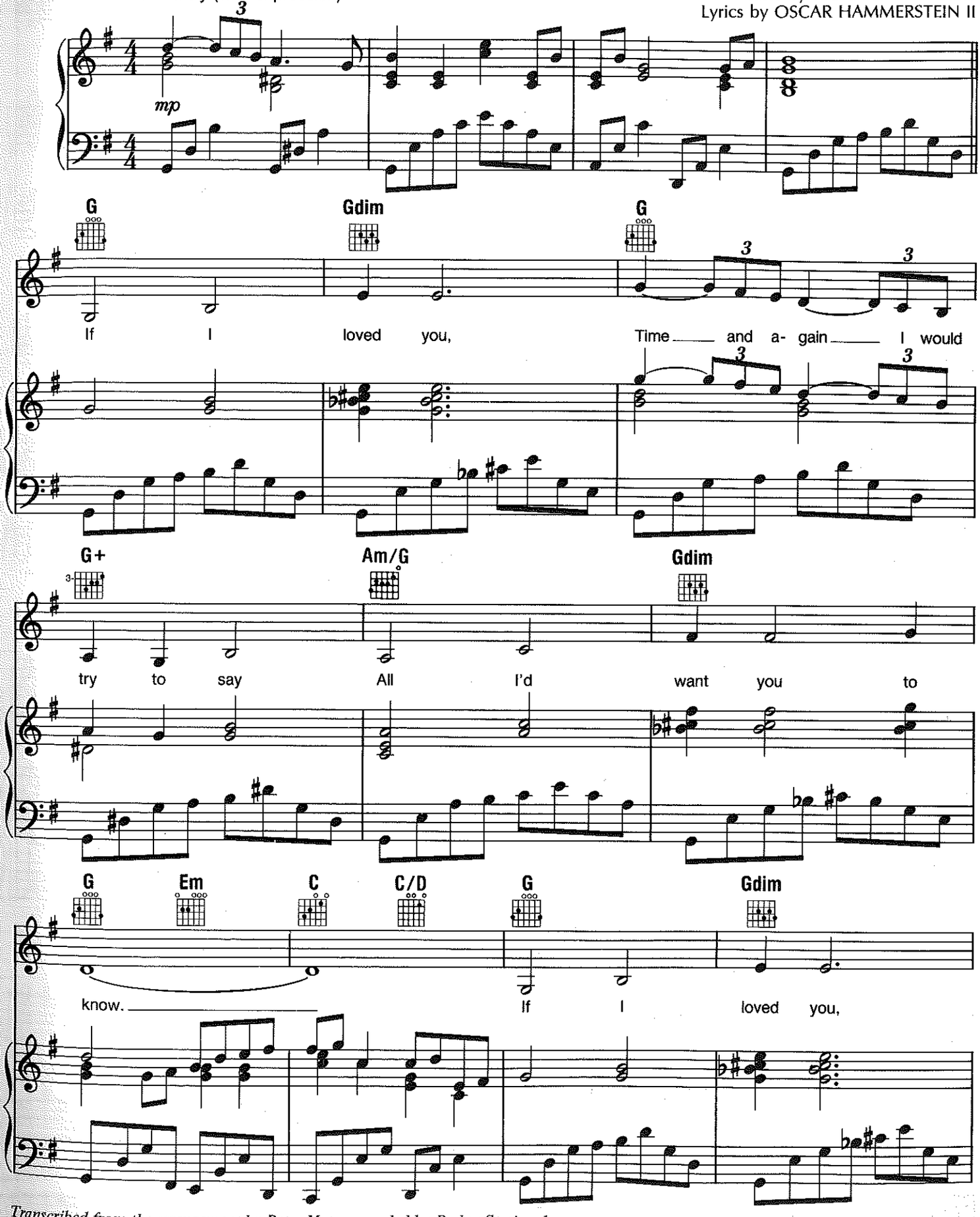

shpiel,
Doubt by doubt And that
Is the state of the art.
f
8va

IF I LOVED YOU

(From *Carousel*)

Moderately (with expression)

Music by RICHARD RODGERS
Lyrics by OSCAR HAMMERSTEIN II



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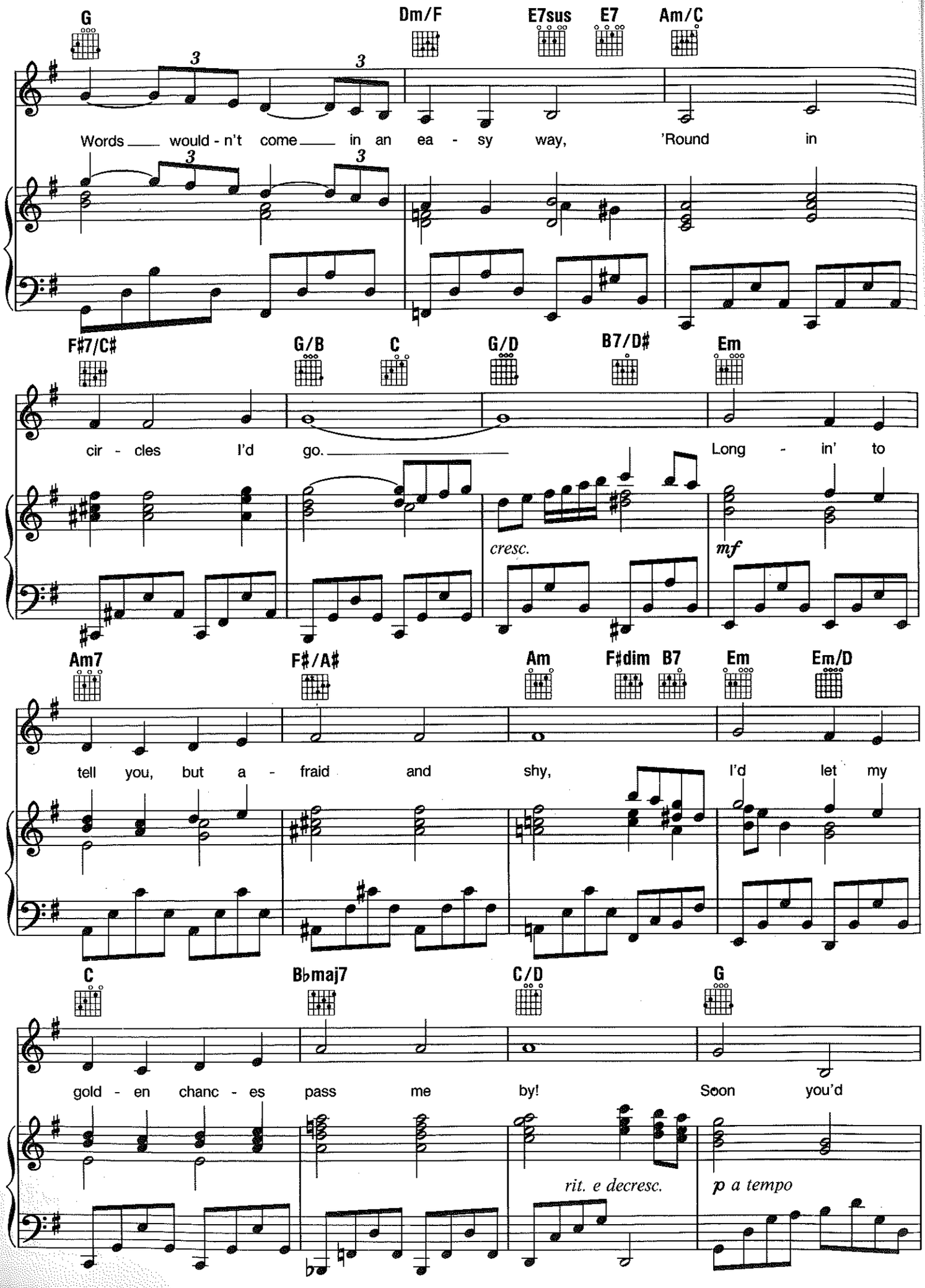
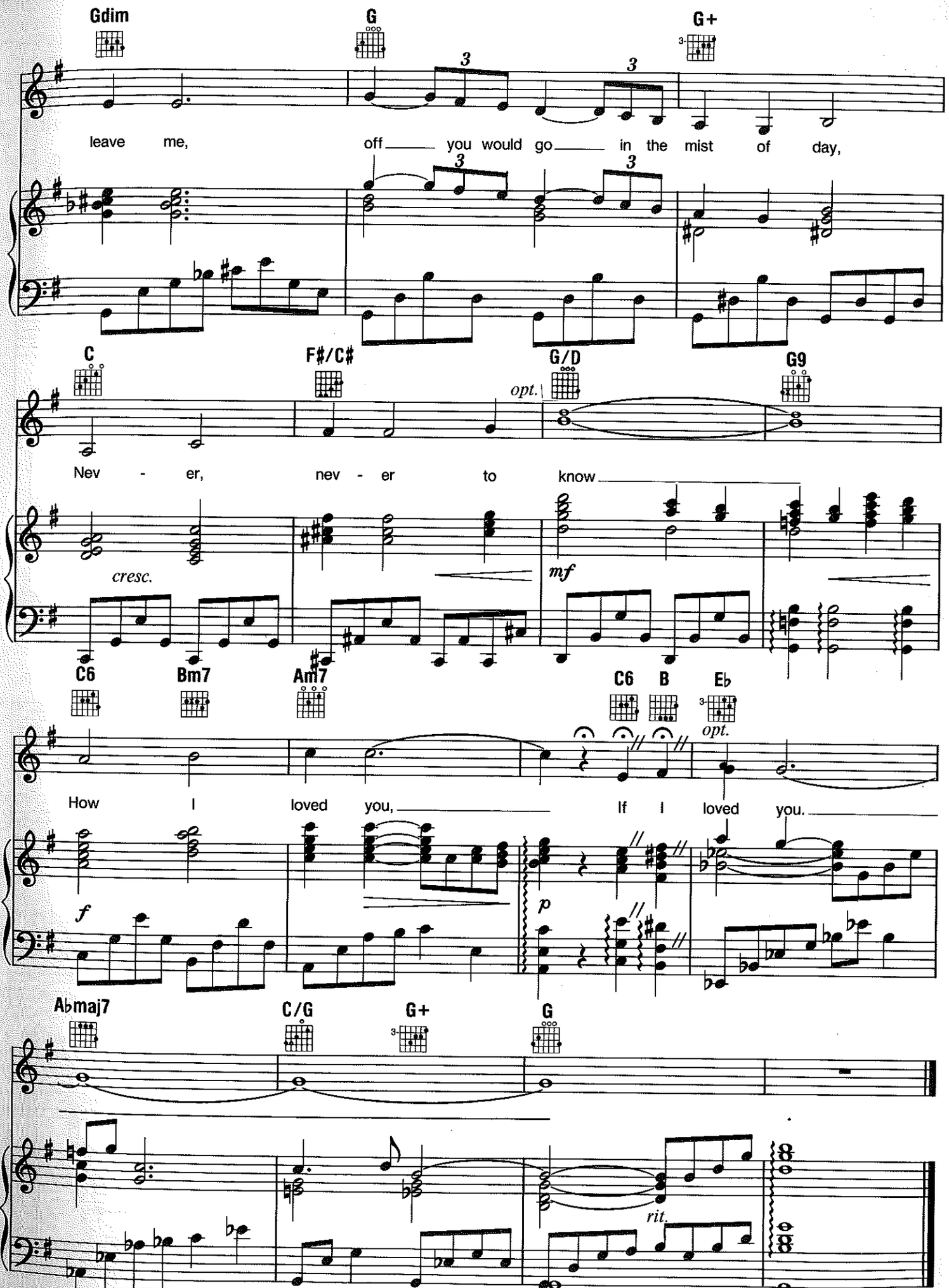
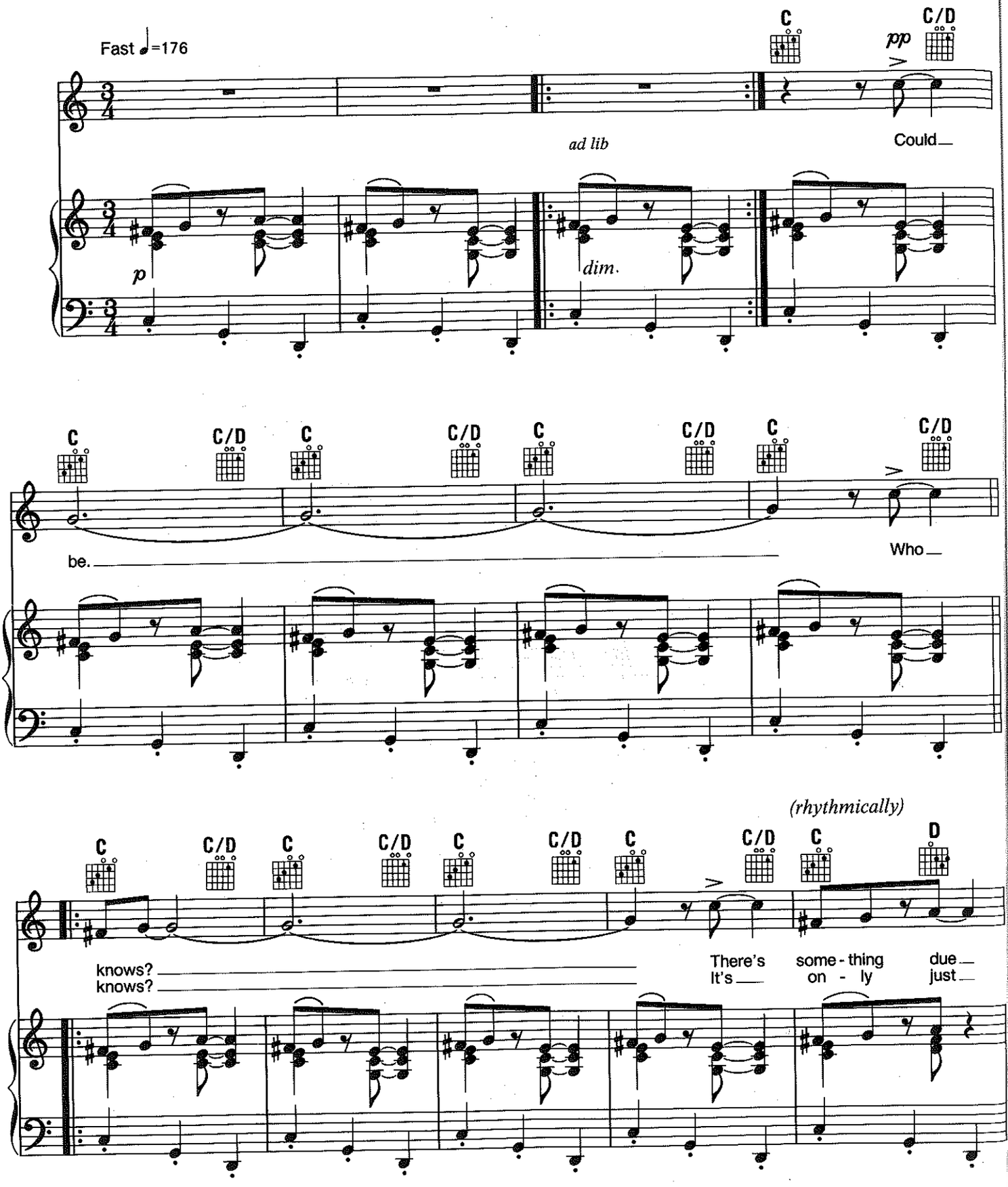

G
Dm/F
E7sus
E7
Am/C
Words would - n't come in an ea - sy way, 'Round in
F♯7/C♯
G/B
C
G/D
B7/D♯
Em
cir - cles I'd go. Long - in' to
cresc.
mf
Am7
F♯/A♯
Am
F♯dim
B7
Em
Em/D
tell you, but a - fraid and shy, I'd let my
C
B♭maj7
C/D
G
gold - en chanc - es pass me by! Soon you'd
rit. e decresc.
p a tempo


Gdim
G
G+
leave me, off you would go in the mist of day,
C
F♯/C♯
G/D
G9
opt.
Nev - er, nev - er to know
cresc.
mf
C6
Bm7
Am7
C6
B
E♭
opt.
How I loved you, If I loved you.
f
p
A♭maj7
C/G
G+
G
rit.

SOMETHING'S COMING

(From *West Side Story*)

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM



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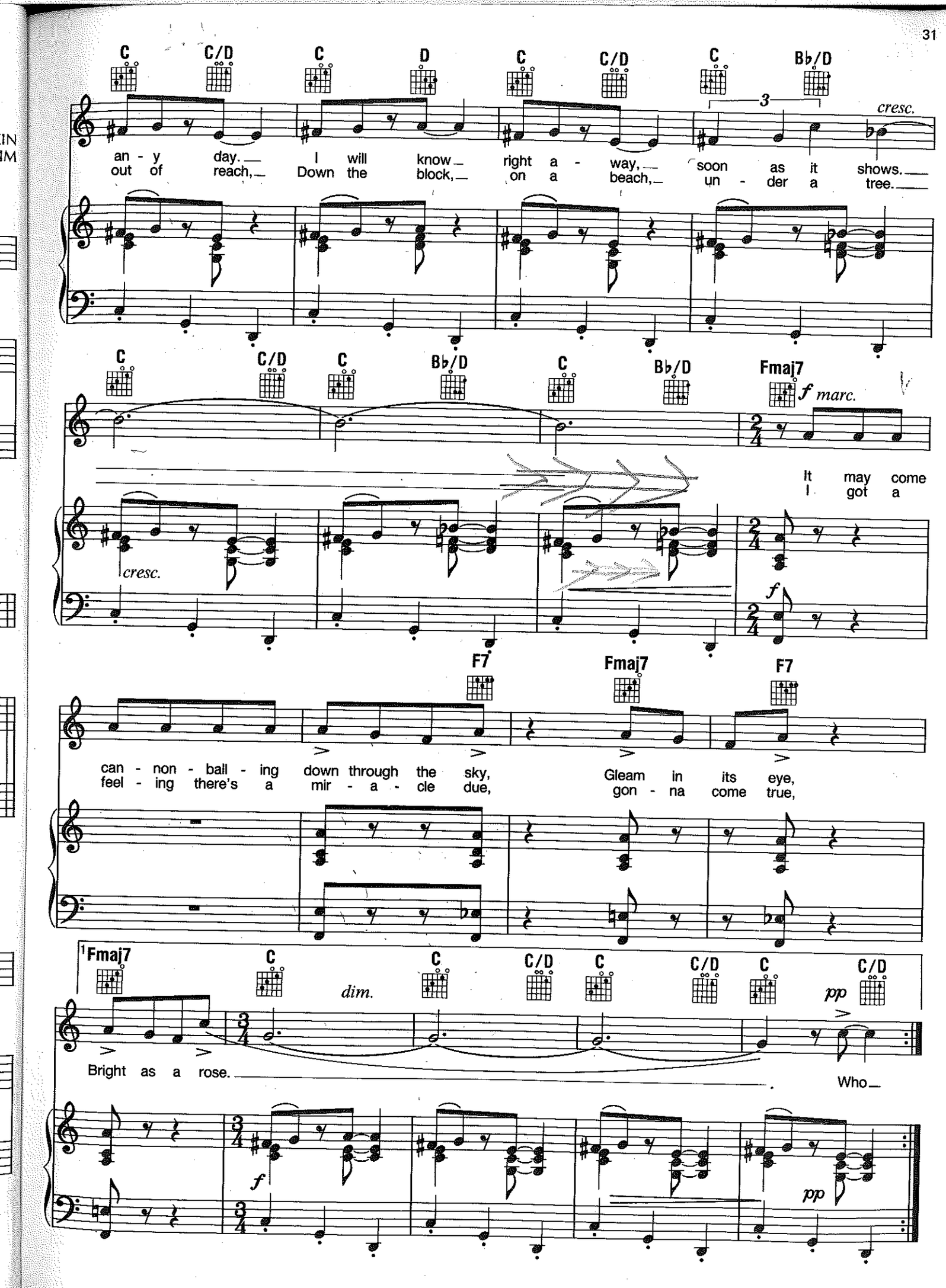
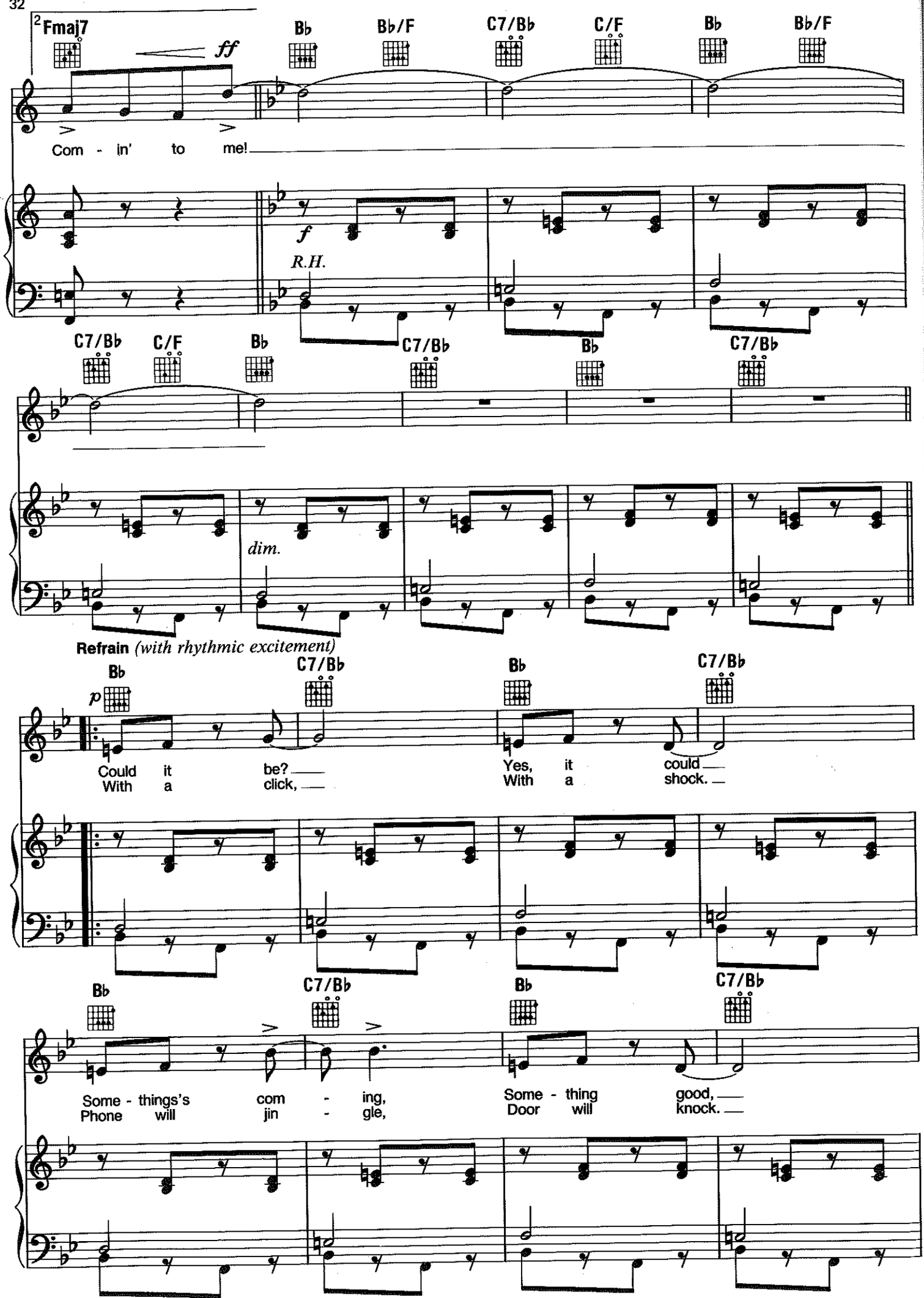
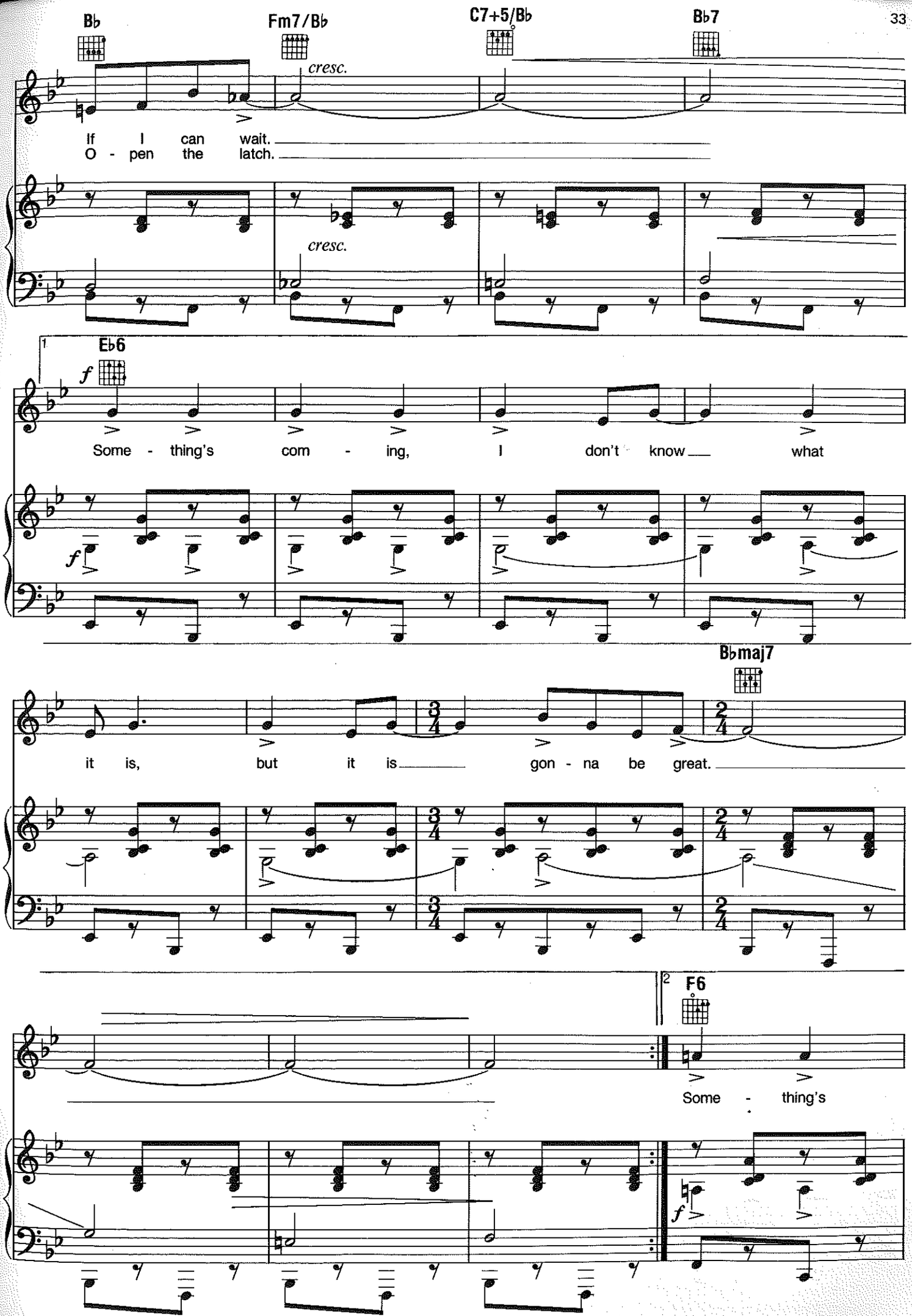
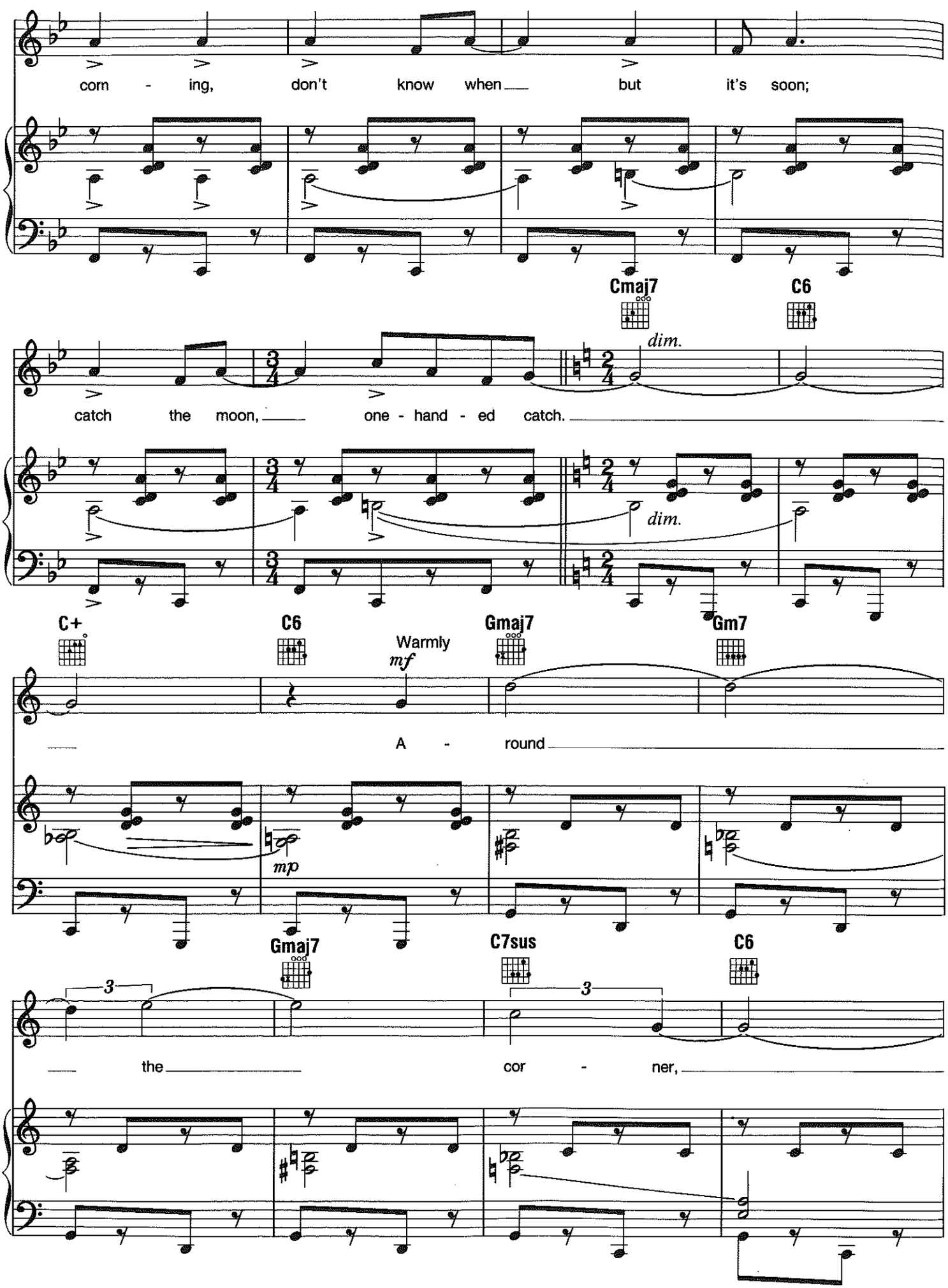
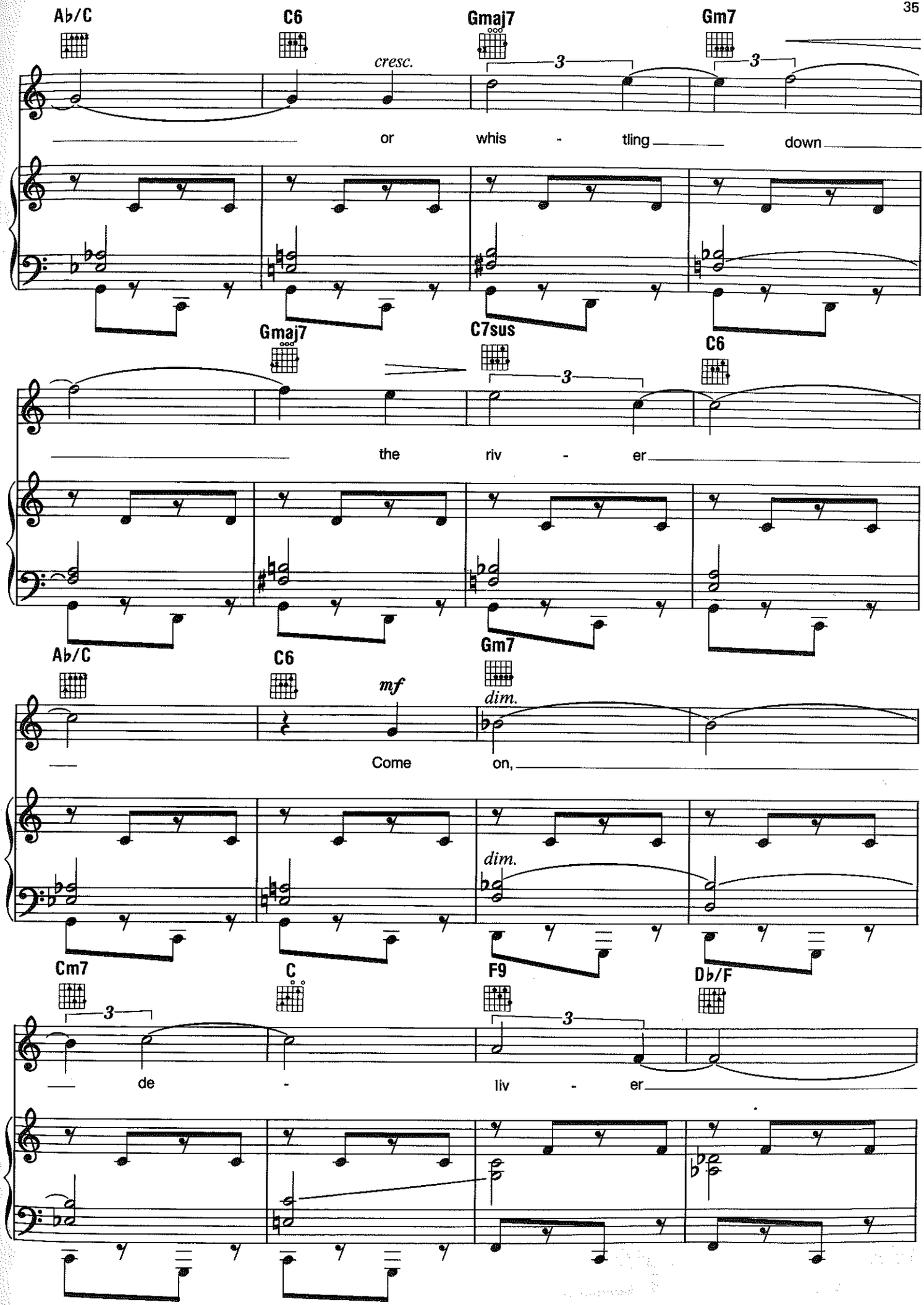
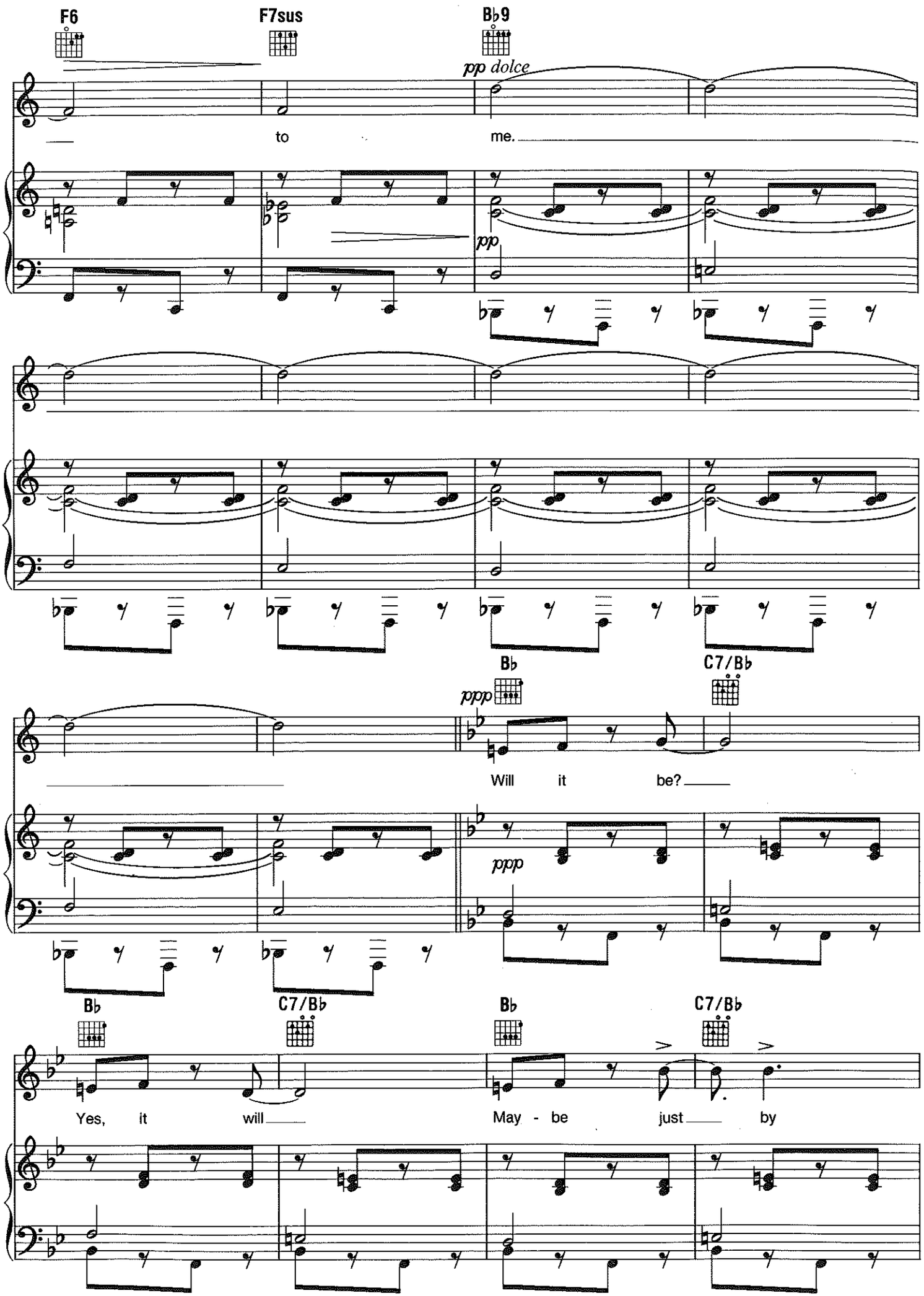

C C/D C D C C/D C Bb/D
3
cresc.
an - y day. I will know right a - way, soon as it shows.
out of reach, Down the block, on a beach, un - der a tree.
C C/D C Bb/D C Bb/D Fmaj7
f marc.
It may come
I got a
cresc.
f
F7 Fmaj7 F7
can - non - ball - ing down through the sky, Gleam in its eye,
feel - ing there's a mir - a - cle due, gon - na come true,
1 Fmaj7 C C C/D C C/D C C/D
dim.
pp
Bright as a rose.
Who
f
pp

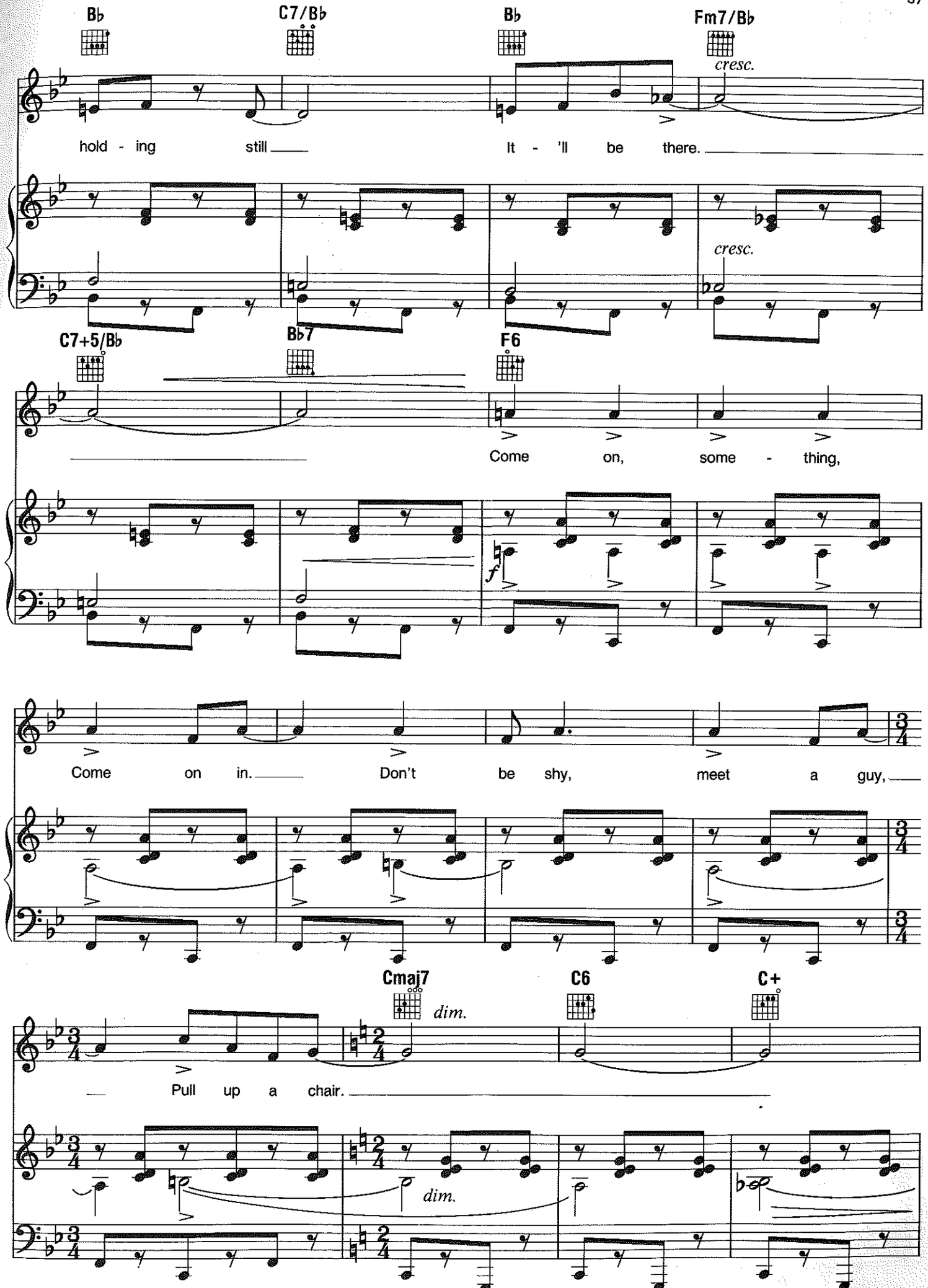

2 Fmaj7
ff
B♭
B♭/F
C7/B♭
C/F
B♭
B♭/F
Com - in' to me!
f
R.H.
C7/B♭
C/F
B♭
C7/B♭
B♭
C7/B♭
dim.
Refrain (with rhythmic excitement)
B♭
C7/B♭
B♭
C7/B♭
p
Could it be? With a click,
Yes, it could With a shock.
B♭
C7/B♭
B♭
C7/B♭
Some - things's com - ing, Phone will jin - gle,
Some - thing good, Door will knock.

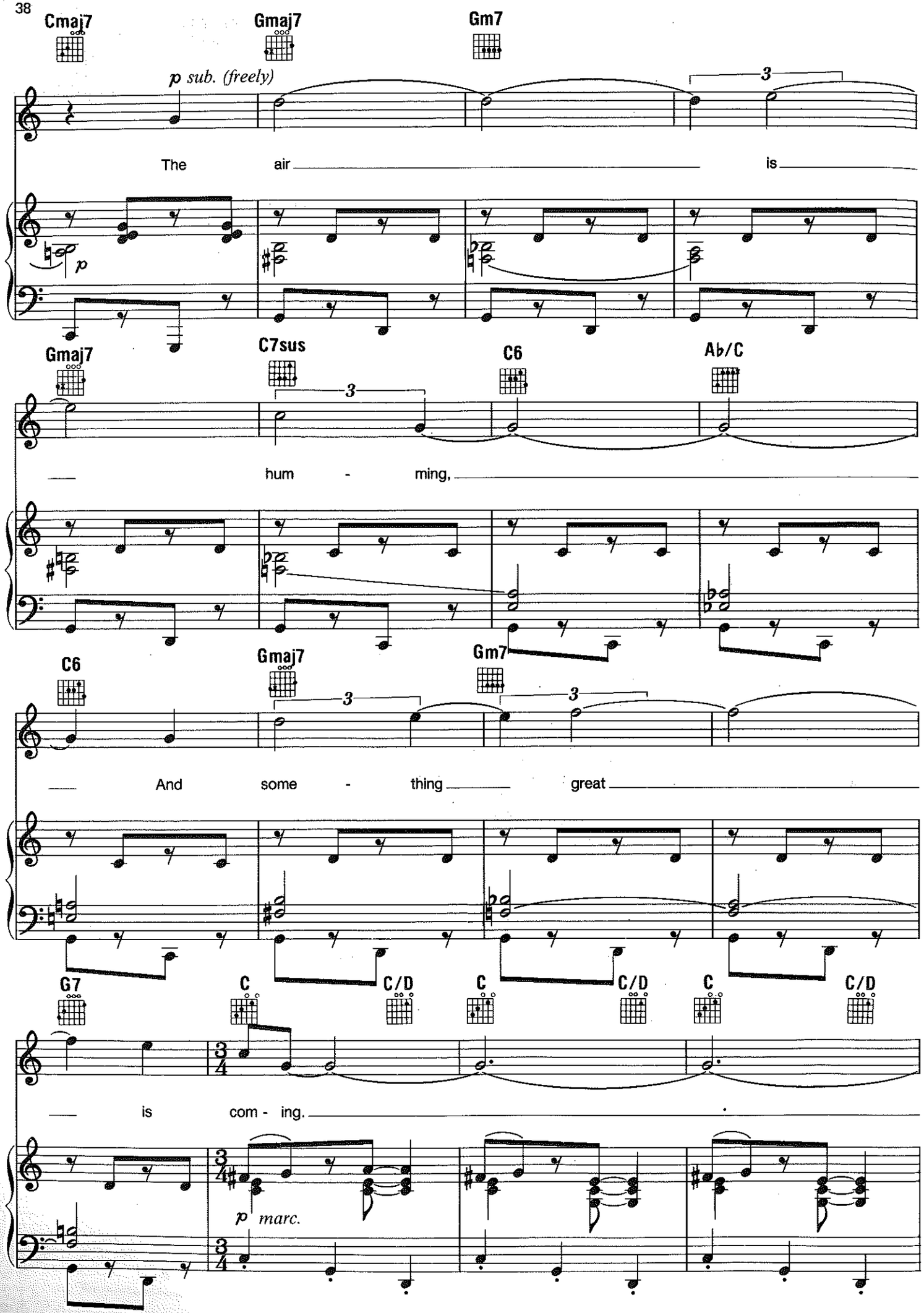

B♭
Fm7/B♭
C7+5/B♭
B♭7
cresc.
If I can wait.
O - pen the latch.
cresc.
1
E♭6
f
Some - thing's com - ing, I don't know what
f
it is, but it is gon - na be great.
B♭maj7
2
F6
Some - thing's
f

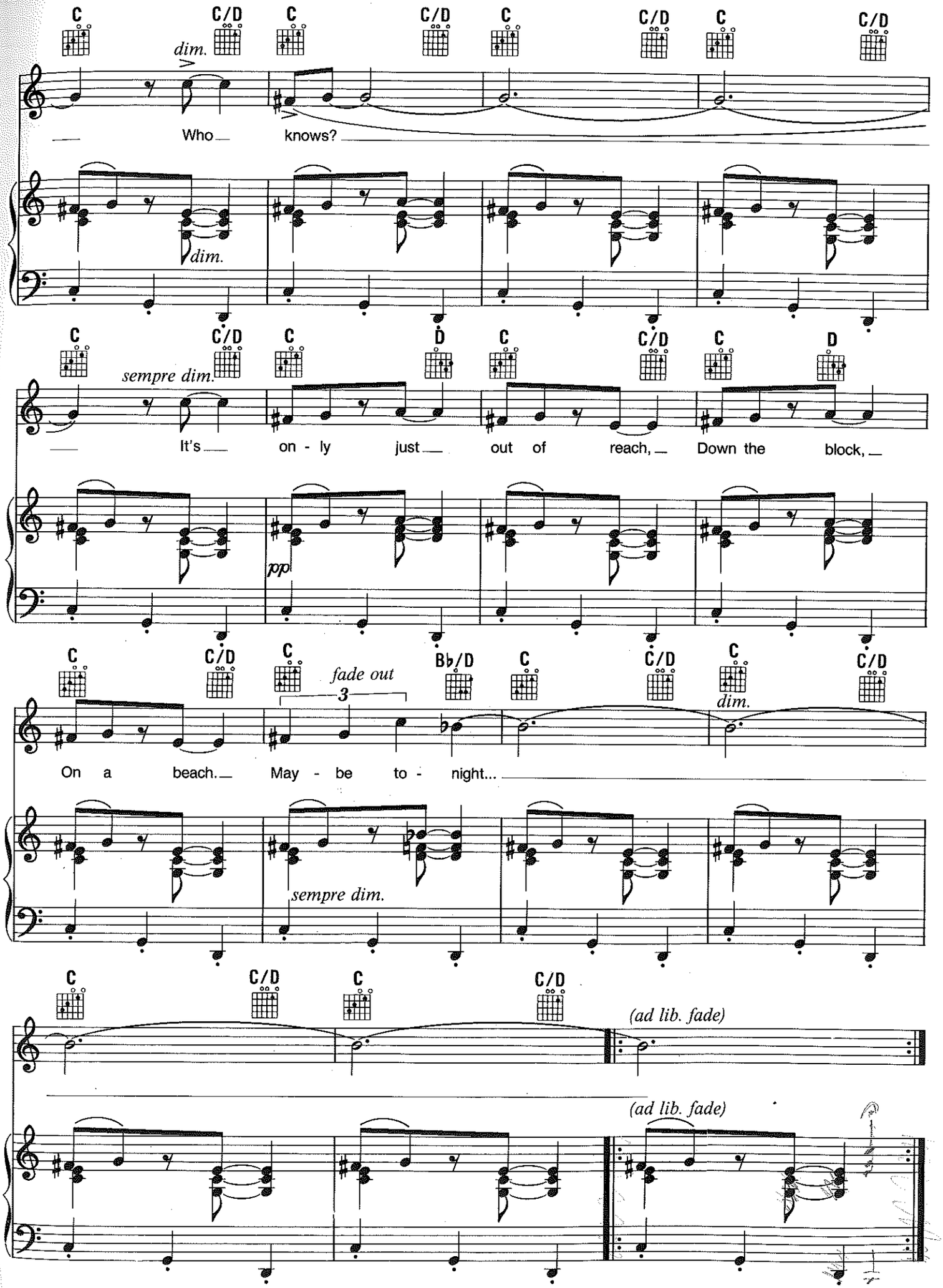

corn - ing, don't know when but it's soon;
Cmaj7
C6
dim.
catch the moon, one - hand - ed catch.
dim.
C+
C6
Gmaj7
Gm7
Warmly
mf
A - round
mp
Gmaj7
C7sus
C6
3
3
the cor - ner,


Ab/C
C6
Gmaj7
Gm7
cresc.
or whis - tling down
Gmaj7
C7sus
C6
the riv - er
Ab/C
C6
Gm7
mf
dim.
Come on,
dim.
Cm7
C
F9
Db/F
de - liv - er


F6
F7sus
B♭9
pp dolce
to
me.
pp
B♭
C7/B♭
ppp
Will it be?
ppp
B♭
C7/B♭
B♭
C7/B♭
Yes, it will
May - be just by


B♭
C7/B♭
B♭
Fm7/B♭
cresc.
hold - ing still
It - 'll be there.
cresc.
C7+5/B♭
B♭7
F6
Come on, some - thing,
f
Come on in.
Don't be shy, meet a guy,
Cmaj7
C6
C+
dim.
Pull up a chair.
dim.


Cmaj7
Gmaj7
Gm7
p sub. (freely)
3
The air is
p
Gmaj7
C7sus
C6
Ab/C
3
hum - ming,
C6
Gmaj7
Gm7
3
3
And some - thing great
G7
C
C/D
C
C/D
C
C/D
is com - ing.
p marc.

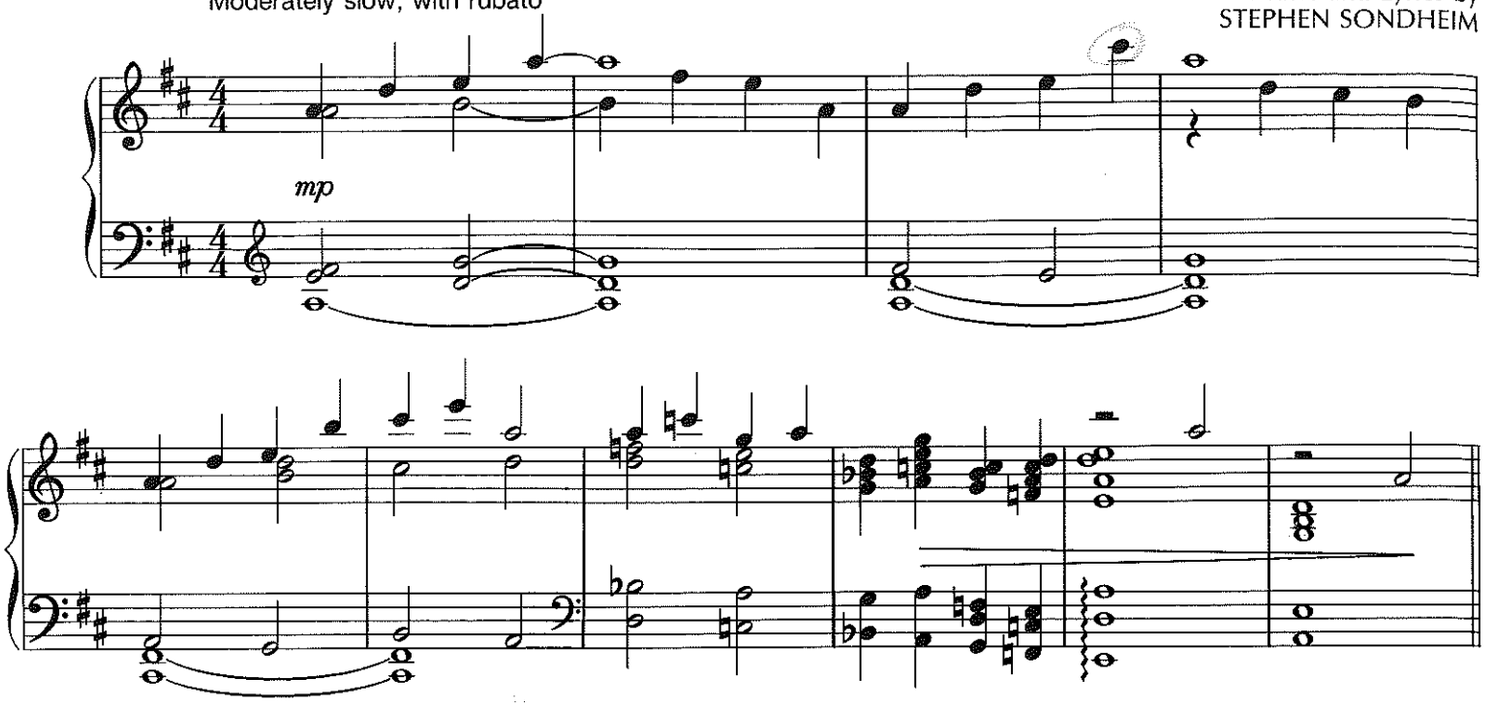

C
C/D
C
C/D
C
C/D
C
C/D
dim.
Who knows?
dim.
C
C/D
C
D
C
C/D
C
D
sempre dim.
It's on - ly just out of reach, Down the block,
pp
C
C/D
C
B♭/D
C
C/D
C
C/D
fade out
3
dim.
On a beach. May - be to - night...
sempre dim.
C
C/D
C
C/D
(ad lib. fade)
(ad lib. fade)

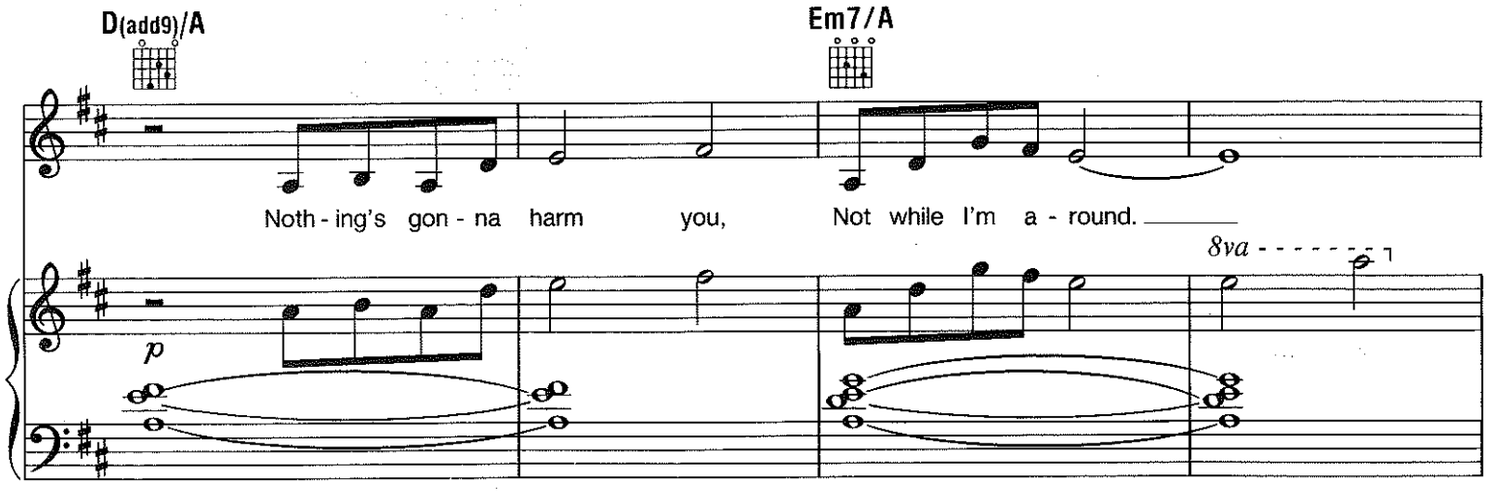
NOT WHILE I'M AROUND

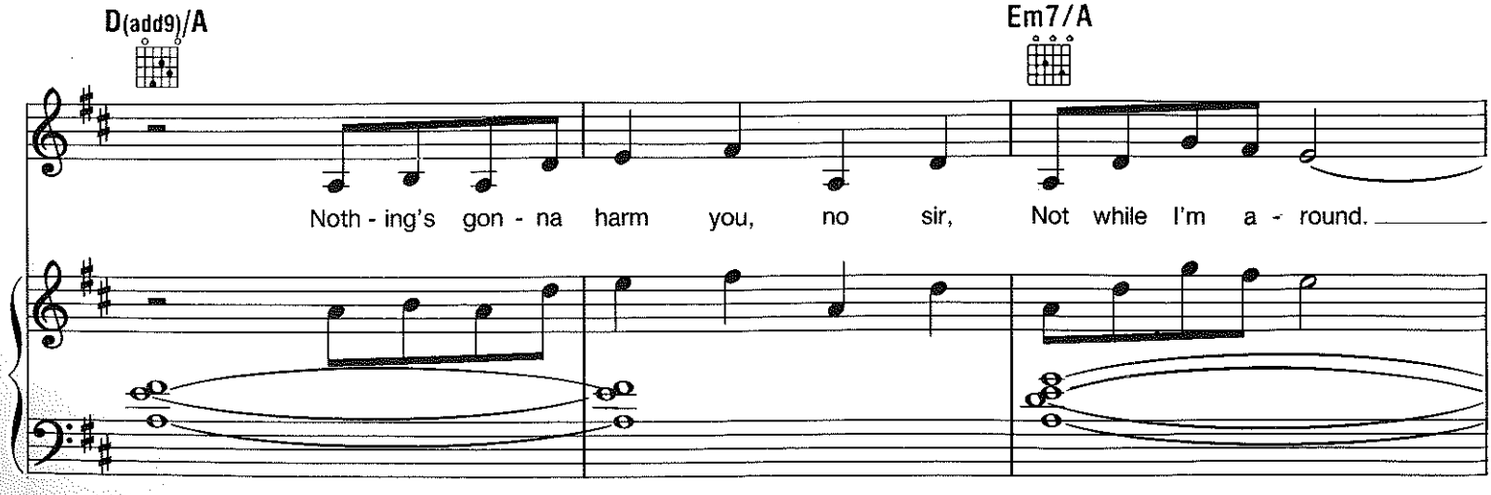
(From *Sweeney Todd*)

Moderately slow, with rubato

Music and Lyrics by
STEPHEN SONDHEIM







Transcribed from the recording by Barbra Streisand.

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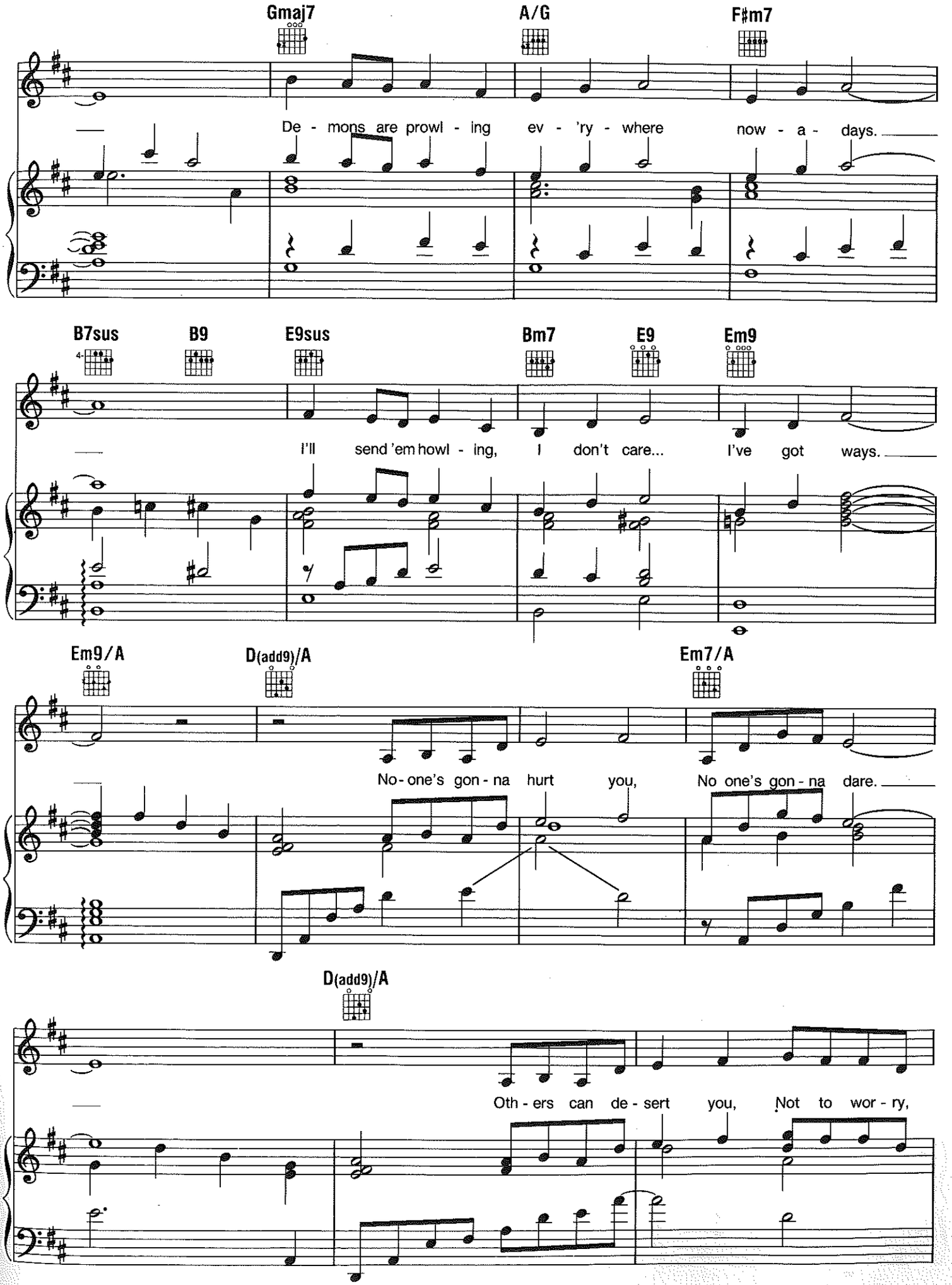
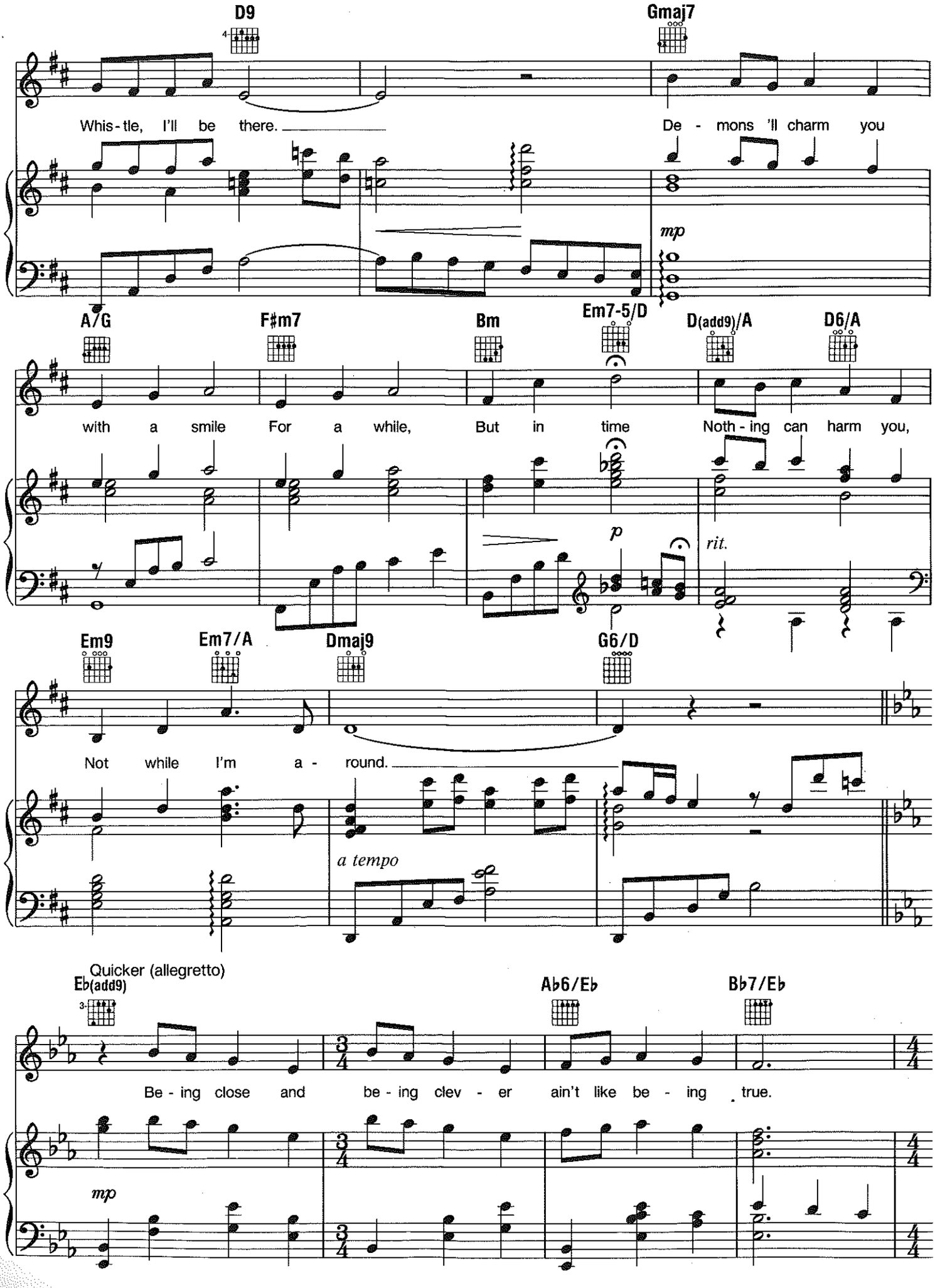
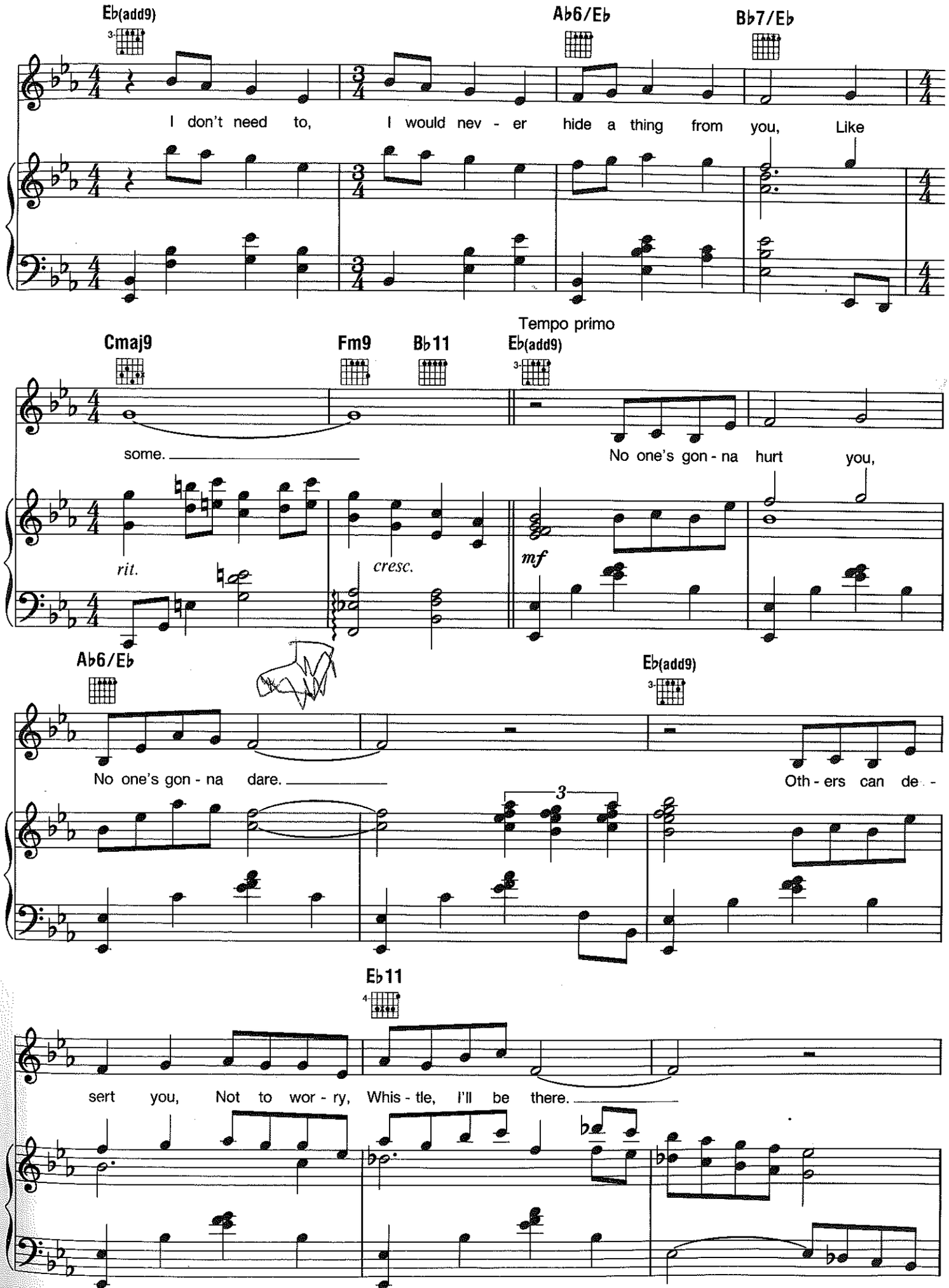
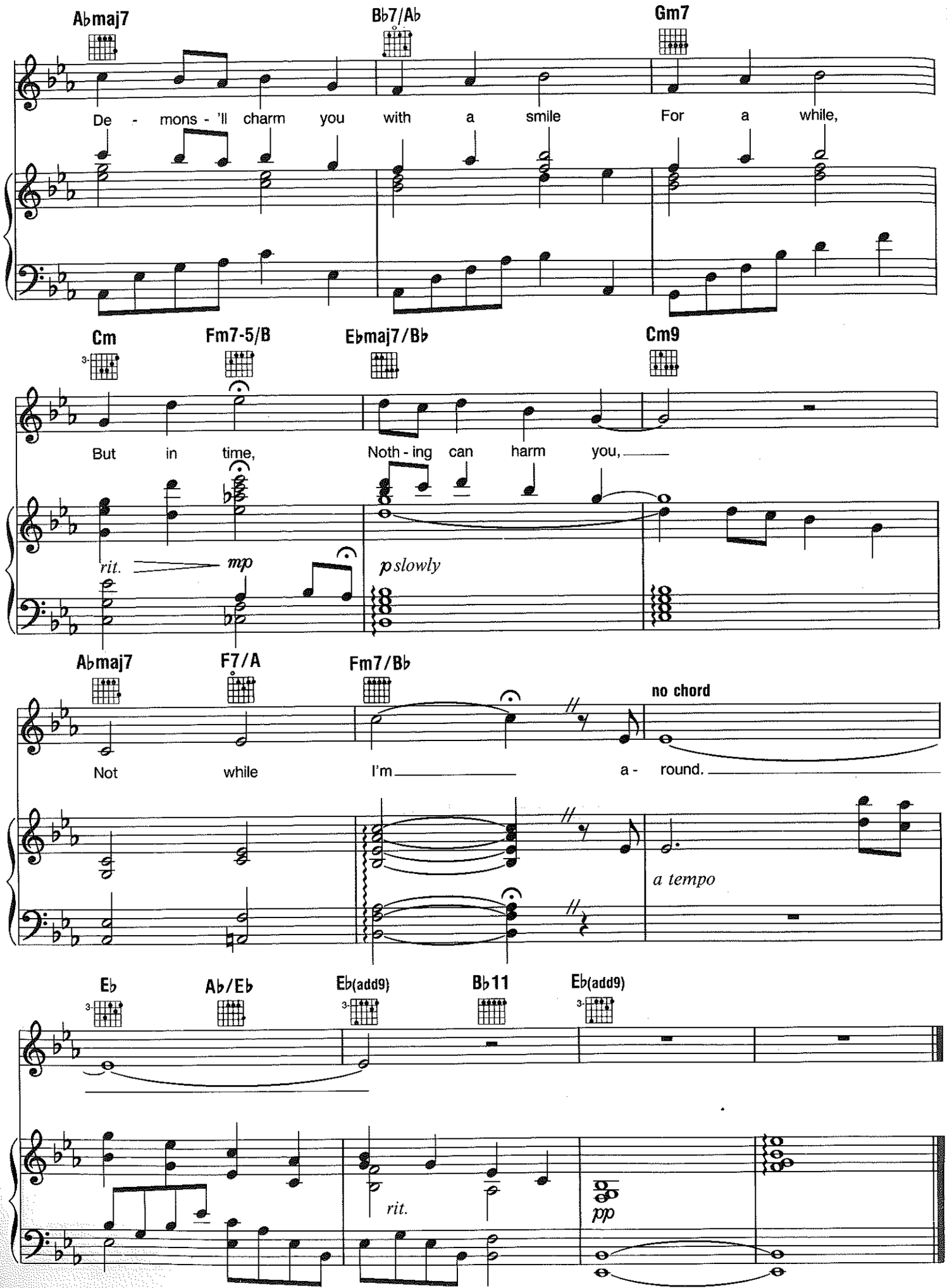

Gmaj7
A/G
F♯m7
De - mons are prowl - ing ev - 'ry - where now - a - days.
B7sus
B9
E9sus
Bm7
E9
Em9
I'll send 'em howl - ing, I don't care... I've got ways.
Em9/A
D(add9)/A
Em7/A
No - one's gon - na hurt you, No one's gon - na dare.
D(add9)/A
Oth - ers can de - sert you, Not to wor - ry,


D9
Gmaj7
Whis - tle, I'll be there.
De - mons 'll charm you
mp
A/G
F♯m7
Bm
Em7-5/D
D(add9)/A
D6/A
with a smile For a while, But in time Noth - ing can harm you,
p
rit.
Em9
Em7/A
Dmaj9
G6/D
Not while I'm a - round.
a tempo
Quicker (allegretto)
E♭(add9)
A♭6/E♭
B♭7/E♭
Be - ing close and be - ing clev - er ain't like be - ing true.
mp


Eb(add9)
Ab6/Eb
Bb7/Eb
I don't need to, I would nev - er hide a thing from you, Like
Tempo primo
Cmaj9
Fm9
Bb11
Eb(add9)
some.
No one's gon - na hurt you,
rit.
cresc.
mf
Ab6/Eb
Eb(add9)
No one's gon - na dare.
Oth - ers can de -
3
Eb11
sert you, Not to wor - ry, Whis - tle, I'll be there.


A♭maj7
B♭7/A♭
Gm7
De - mons - 'll charm you with a smile For a while,
Cm
Fm7-5/B
E♭maj7/B♭
Cm9
But in time, Noth - ing can harm you,
rit.
mp
p slowly
A♭maj7
F7/A
Fm7/B♭
no chord
Not while I'm a - round.
a tempo
E♭
A♭/E♭
E♭(add9)
B♭11
E♭(add9)
rit.
pp

BEING ALIVE

(From *Company*)

Words and Music by
STEPHEN SONDHEIM

Slowly and Freely

(Sax solo)

p

A(add9) D$^{6}_{9}$/A

Some-one to hold you too close,

A(add9) Ddim7/A Amaj9 F♯m11

opt.

Some-one to hurt you too deep, Some-one to sit in your chair And ru-in your

Dmaj9(+11) Bm13 Bm7 Bdim7

sleep and make you a-ware of be-ing a-live.

Transcribed from the arrangement by Barbra Streisand and Peter Matz, recorded by Ms. Streisand.

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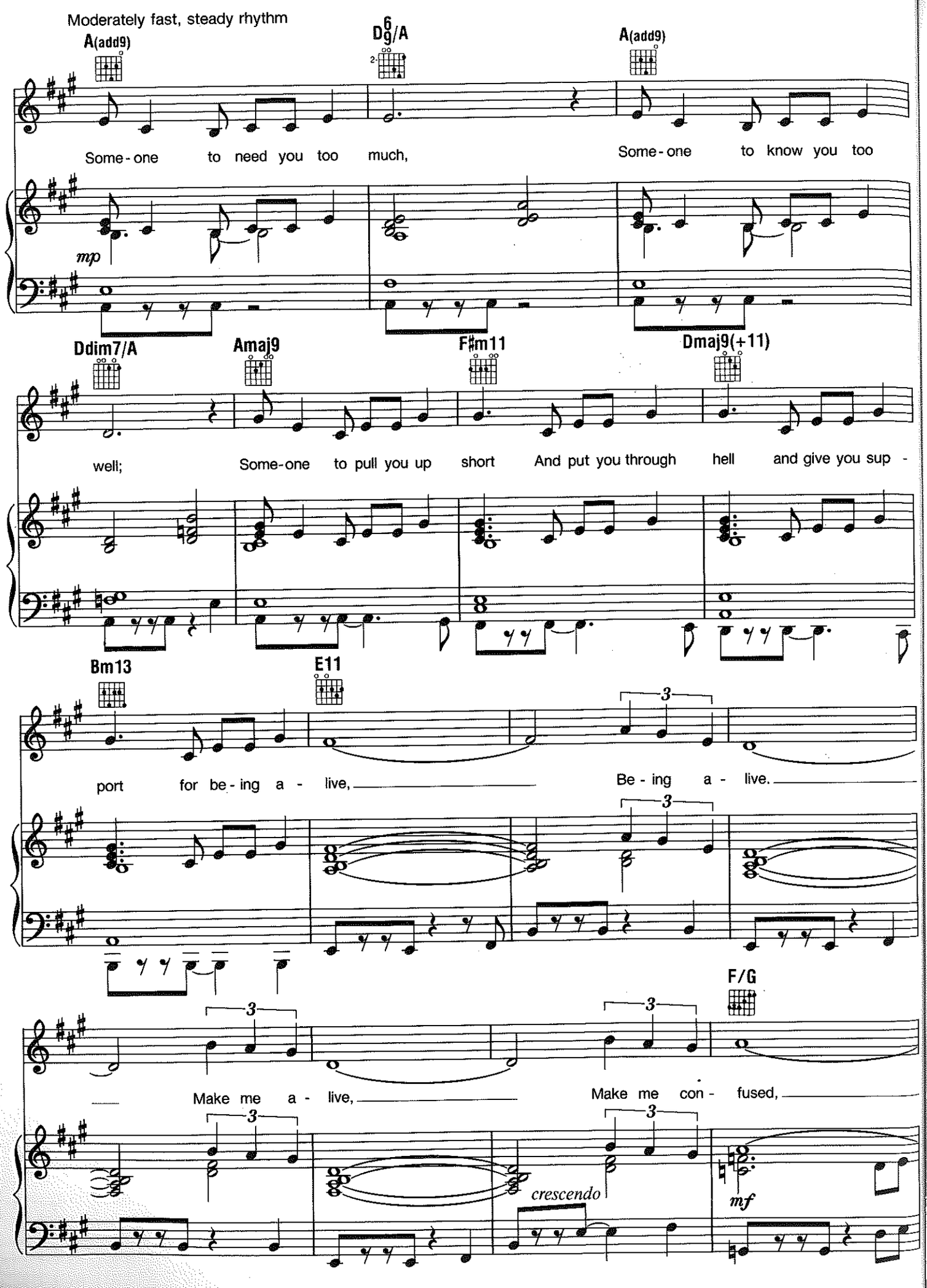
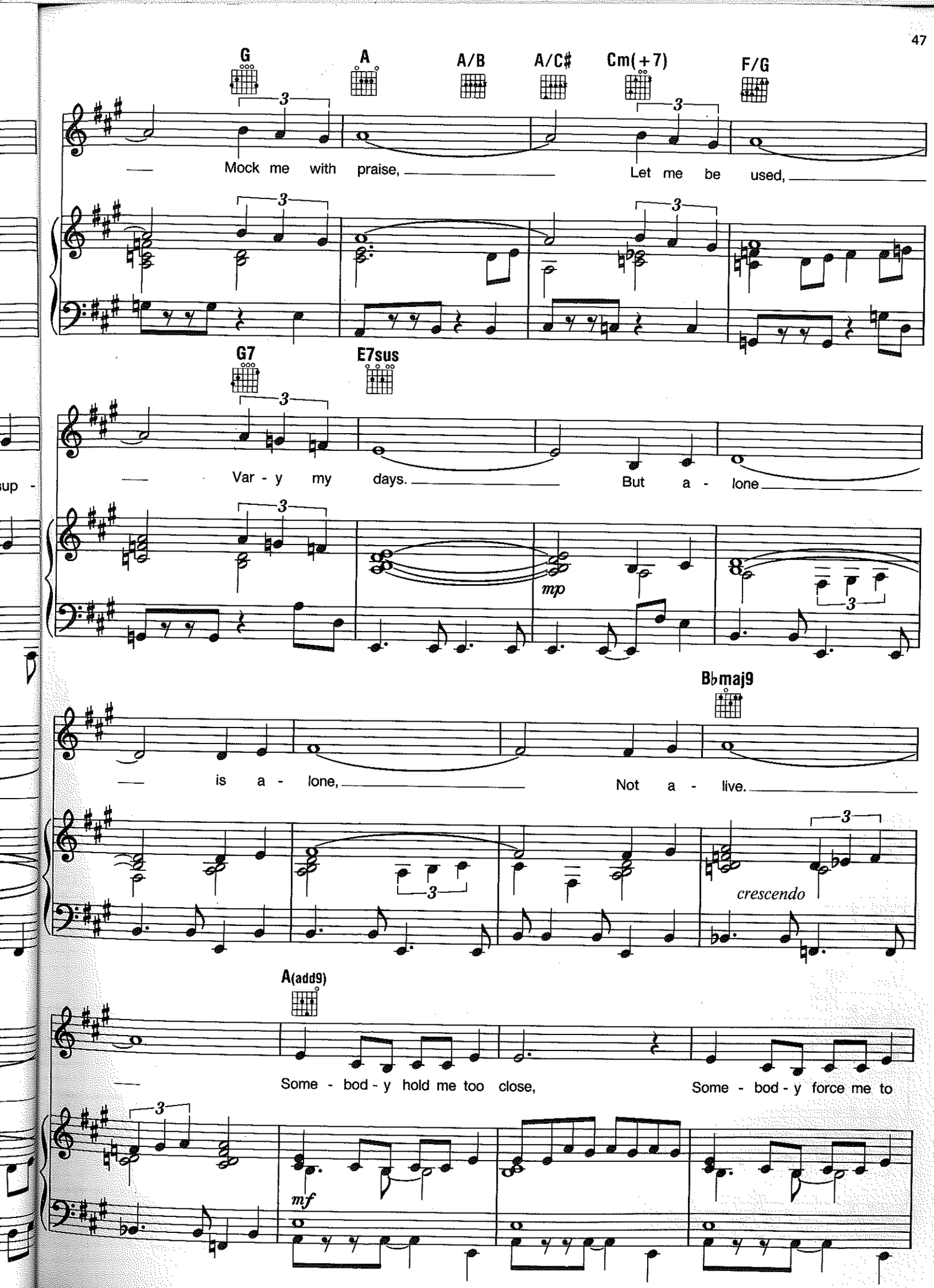
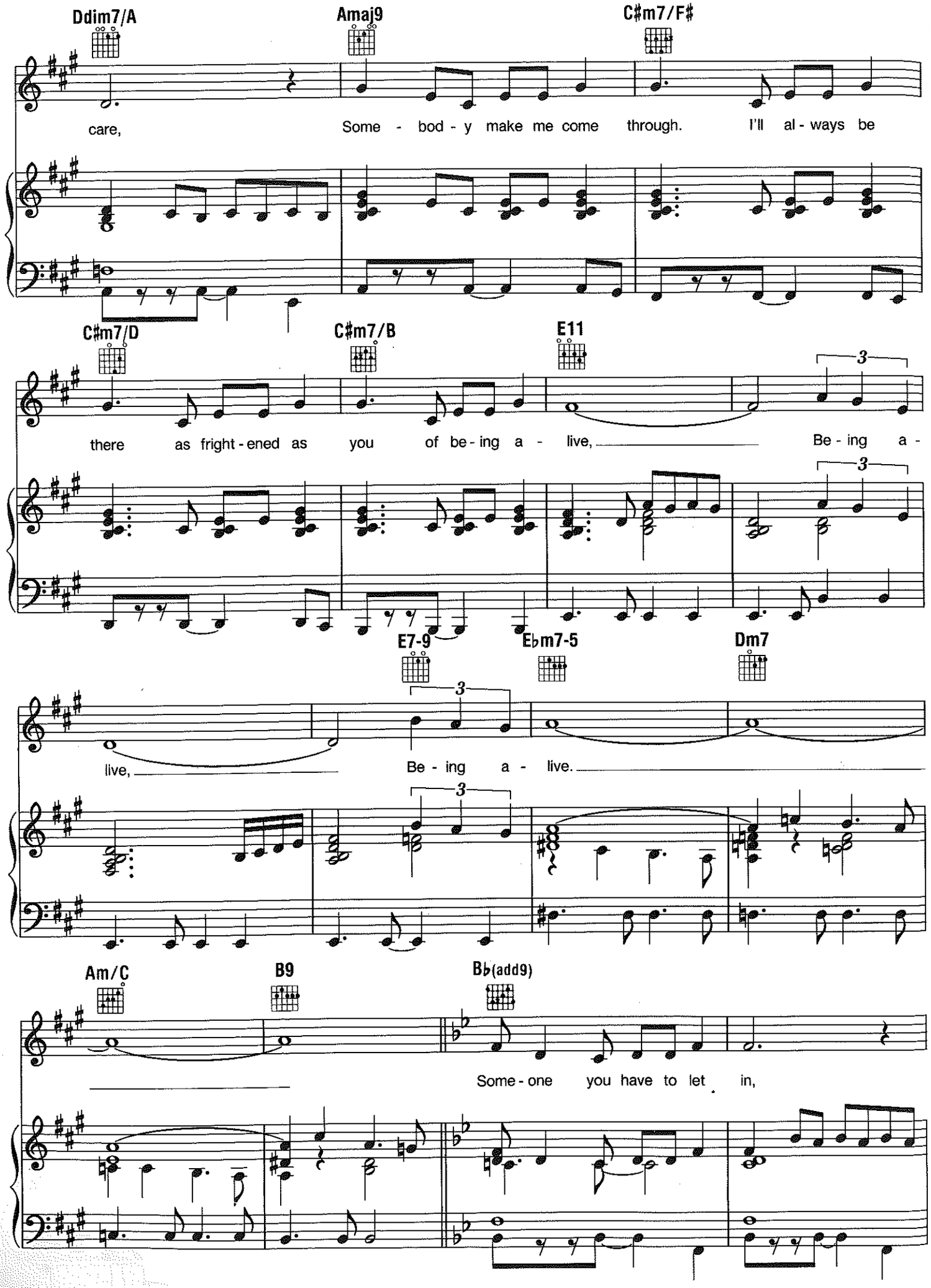
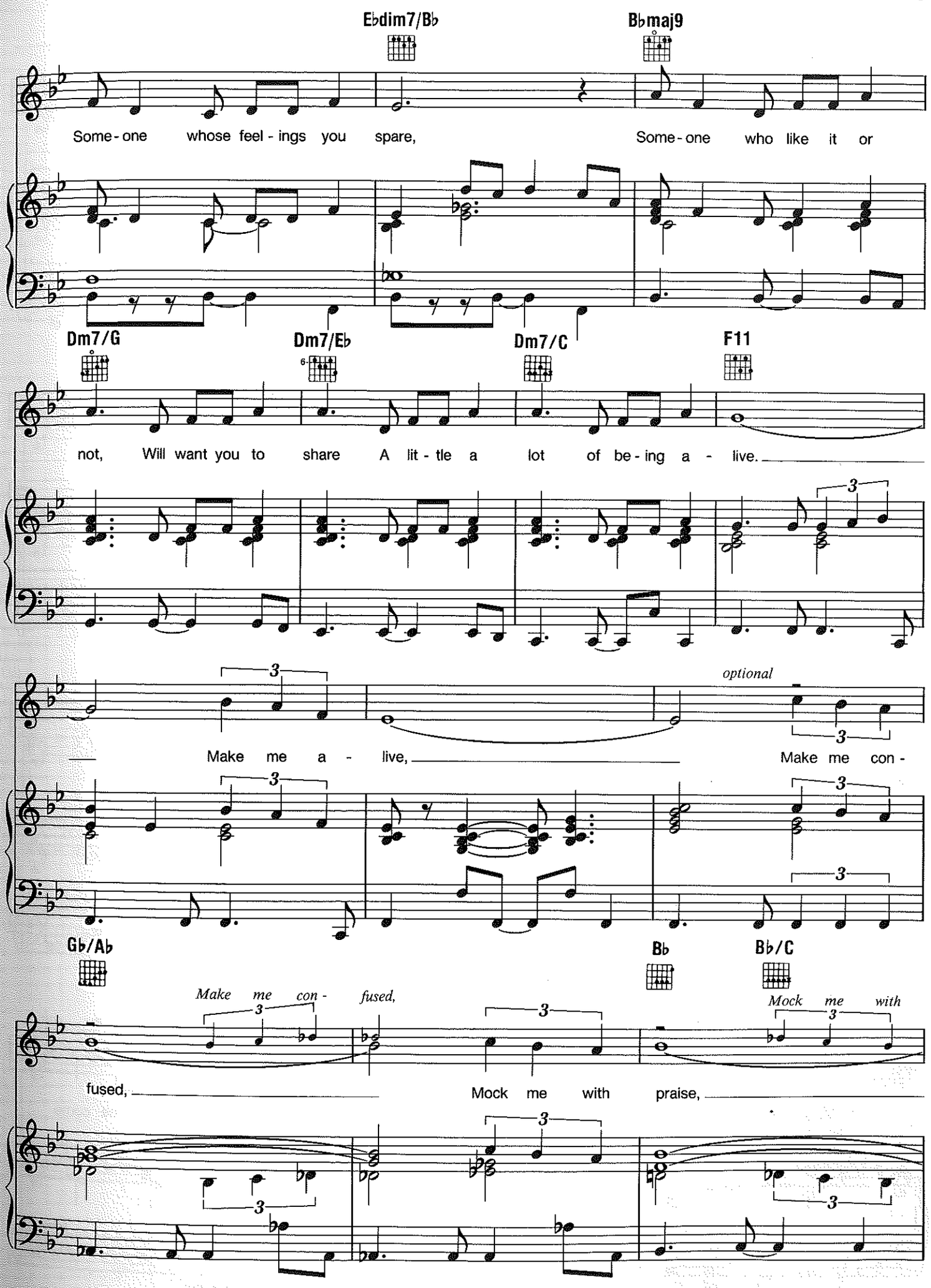
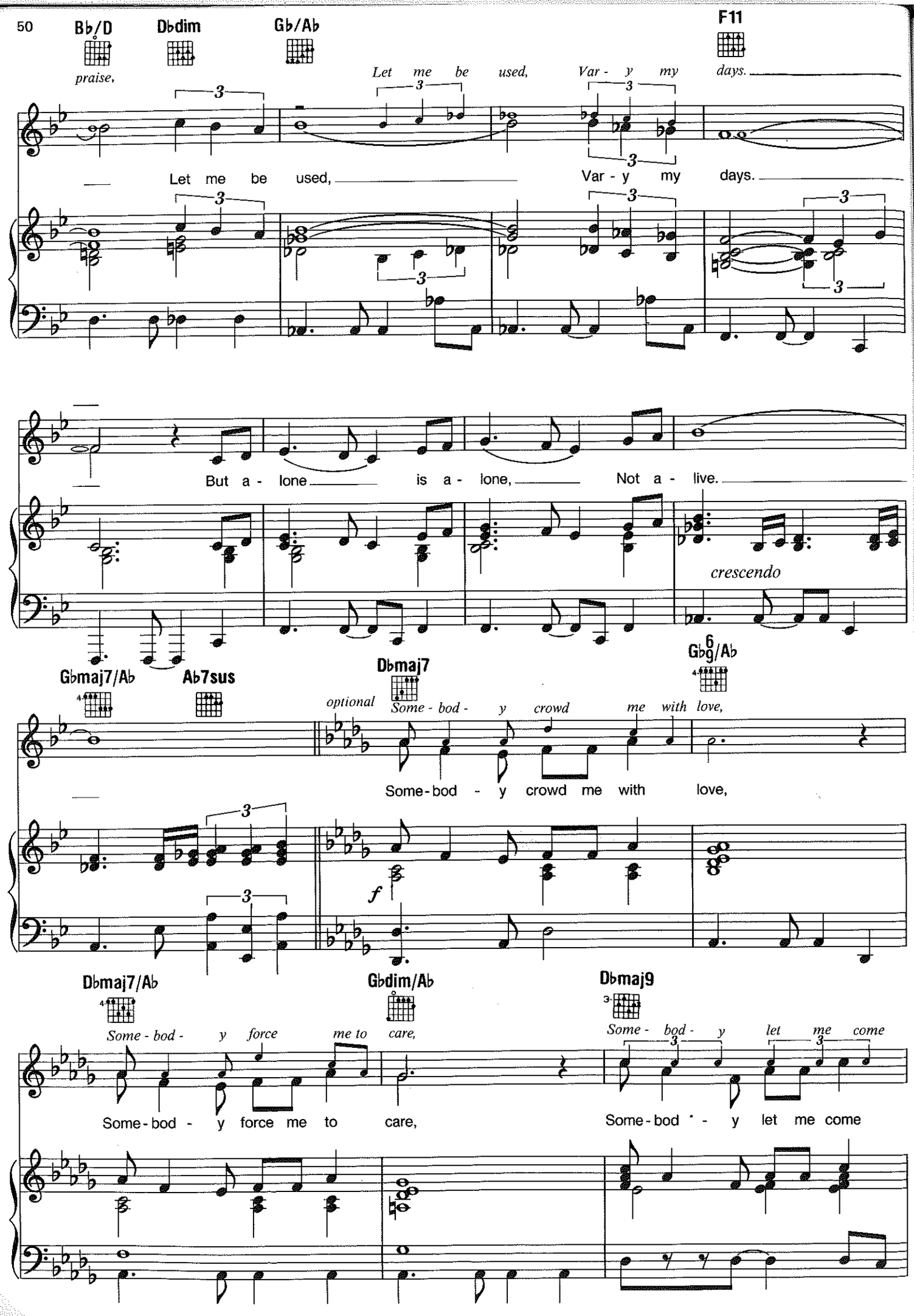
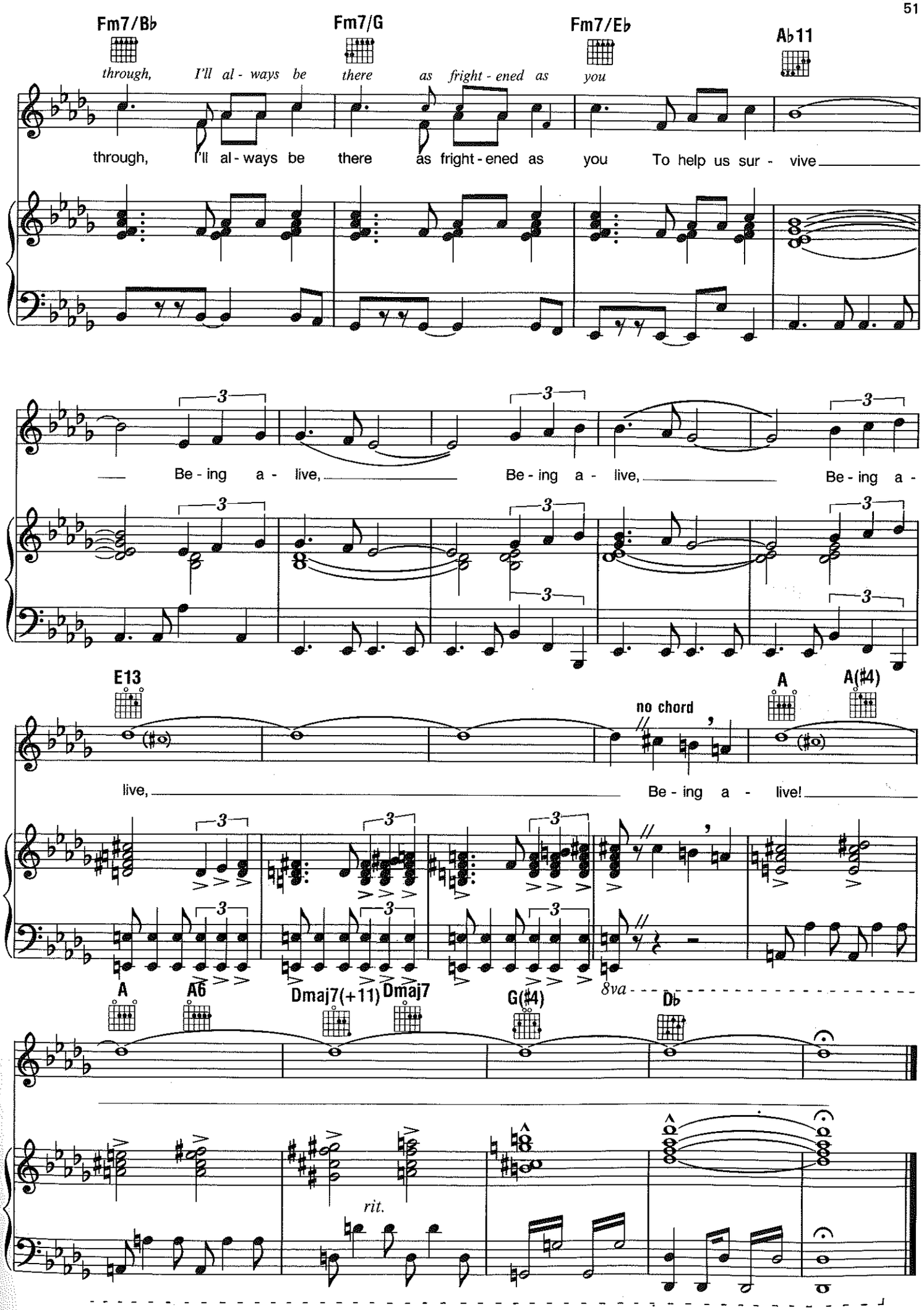

Moderately fast, steady rhythm
A(add9)
D6/9/A
A(add9)
Some-one to need you too much,
Some-one to know you too
mp
Ddim7/A
Amaj9
F♯m11
Dmaj9(+11)
well;
Some-one to pull you up short
And put you through hell
and give you sup -
Bm13
E11
port for be-ing a - live,
Be-ing a - live.
3
F/G
Make me a - live,
Make me con - fused,
crescendo
mf


G
A
A/B
A/C♯
Cm(+7)
F/G
Mock me with praise,
Let me be used,
G7
E7sus
Var - y my days.
But a - lone
mp
B♭maj9
is a - lone,
Not a - live.
crescendo
A(add9)
Some - bod - y hold me too close,
Some - bod - y force me to
mf


Ddim7/A
Amaj9
C♯m7/F♯
care,
Some - bod - y make me come through.
I'll al - ways be
C♯m7/D
C♯m7/B
E11
there as fright - ened as you of be - ing a - live,
Be - ing a -
live,
E7-9
E♭m7-5
Dm7
Be - ing a - live.
Am/C
B9
B♭(add9)
Some - one you have to let in,


Ebdim7/Bb
Bbmaj9
Some-one whose feel-ings you spare, Some-one who like it or
Dm7/G
Dm7/Eb
Dm7/C
F11
not, Will want you to share A lit-tle a lot of be-ing a-live.
optional
Make me a-live, Make me con-
Gb/Ab
Bb
Bb/C
Make me con- fused, Mock me with
fused, Mock me with praise,

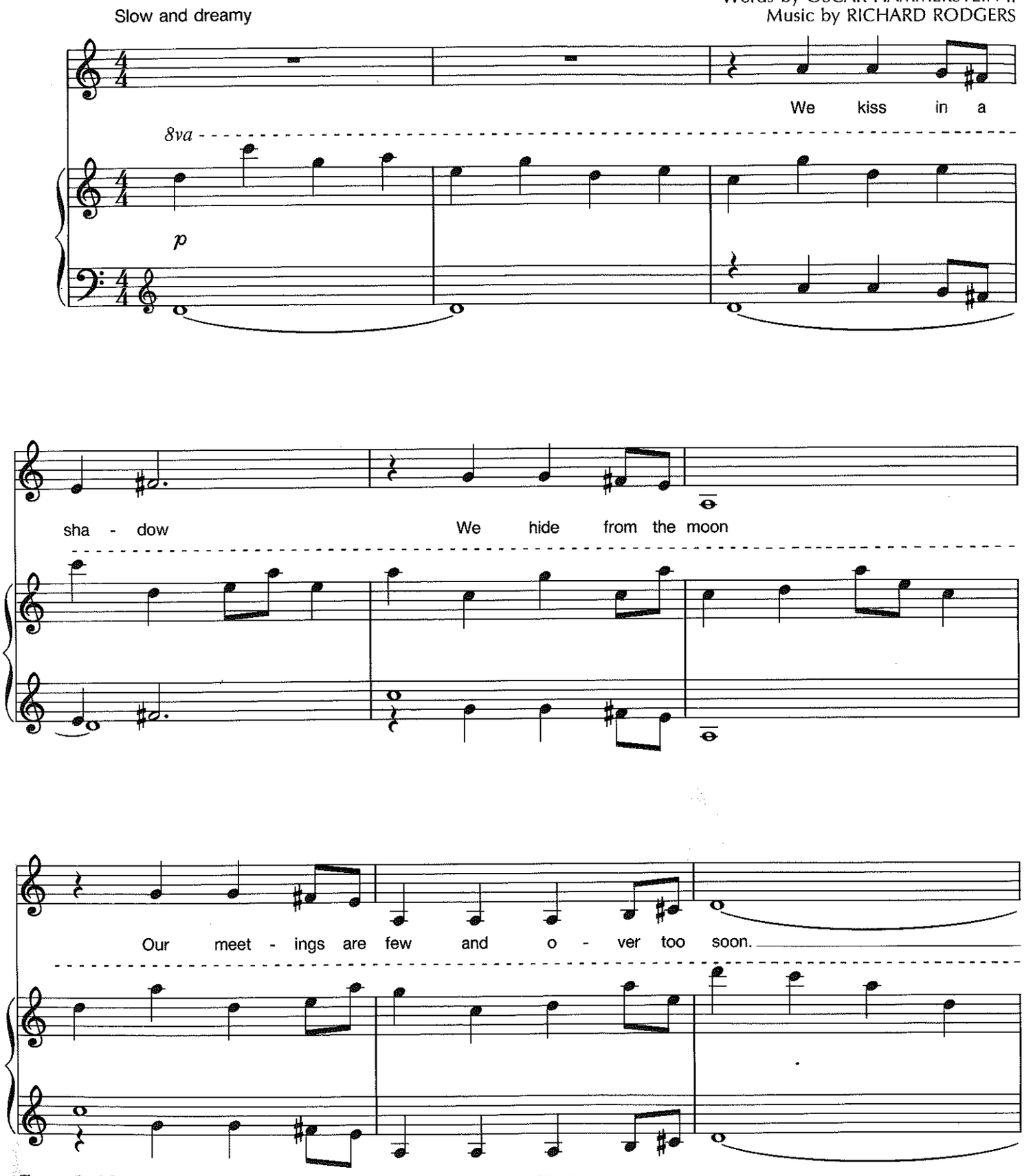

50
Bb/D
Dbdim
Gb/Ab
F11
praise,
Let me be used, Var - y my days.
Let me be used, Var - y my days.
But a - lone is a - lone, Not a - live.
crescendo
Gbmaj7/Ab
Ab7sus
Dbmaj7
Gbg6/Ab
optional
Some - bod - y crowd me with love,
Some-bod - y crowd me with love,
f
Dbmaj7/Ab
Gbdim/Ab
Dbmaj9
Some - bod - y force me to care,
Some - bod - y let me come
Some-bod - y force me to care,
Some-bod - y let me come


Fm7/B♭
Fm7/G
Fm7/E♭
A♭11
through, I'll al - ways be there as fright - ened as you
through, I'll al - ways be there as fright - ened as you To help us sur - vive
Be - ing a - live, Be - ing a - live, Be - ing a -
E13
A
A(♯4)
no chord
live, Be - ing a - live!
A
A6
Dmaj7(+11)
Dmaj7
G(♯4)
8va
D♭
rit.

I HAVE DREAMED/WE KISS IN A SHADOW/ SOMETHING WONDERFUL

(From *The King and I*)

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS



Transcribed from the arrangement by Bob Esty and Paul Jabara, recorded by Barbra Streisand.

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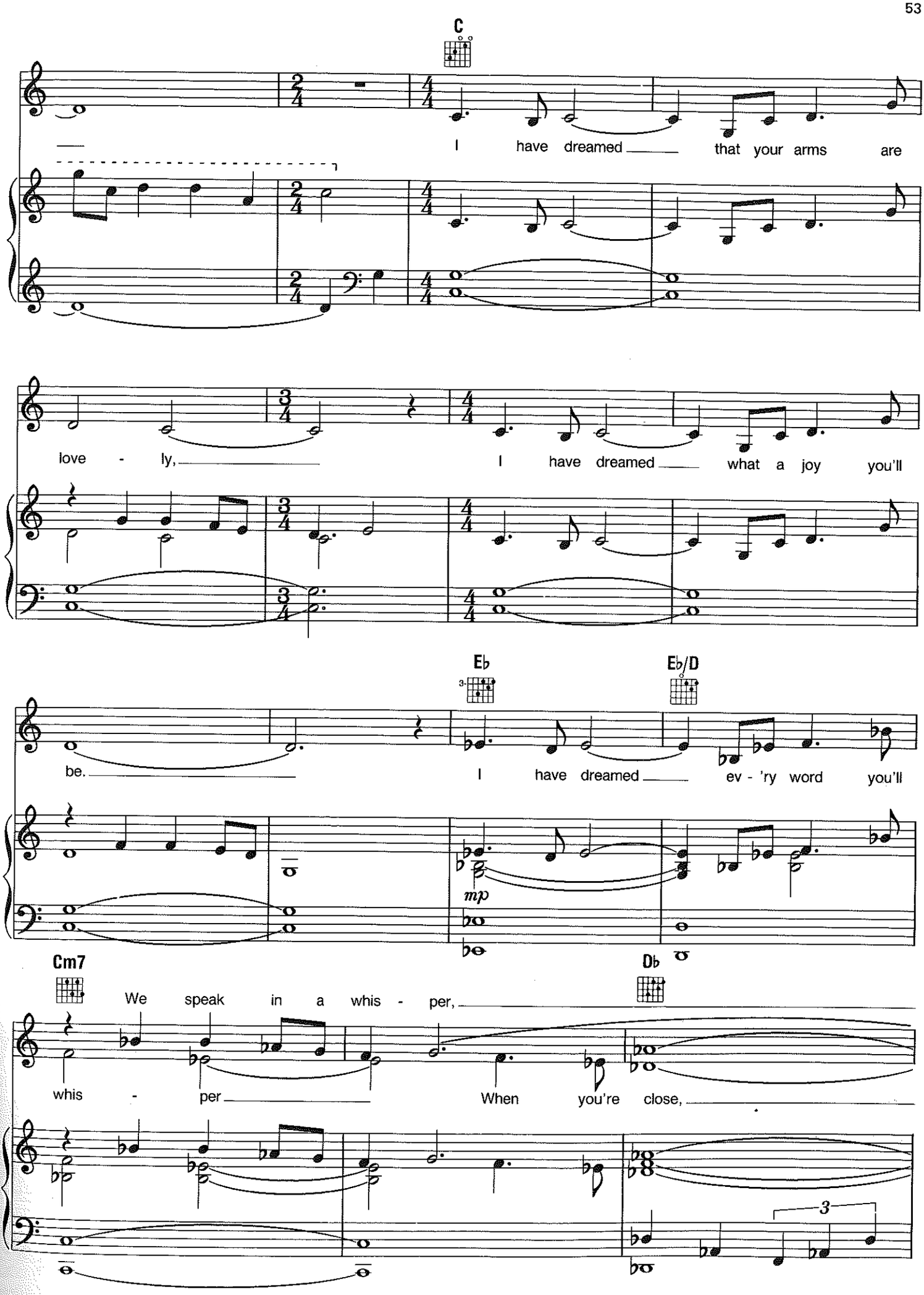
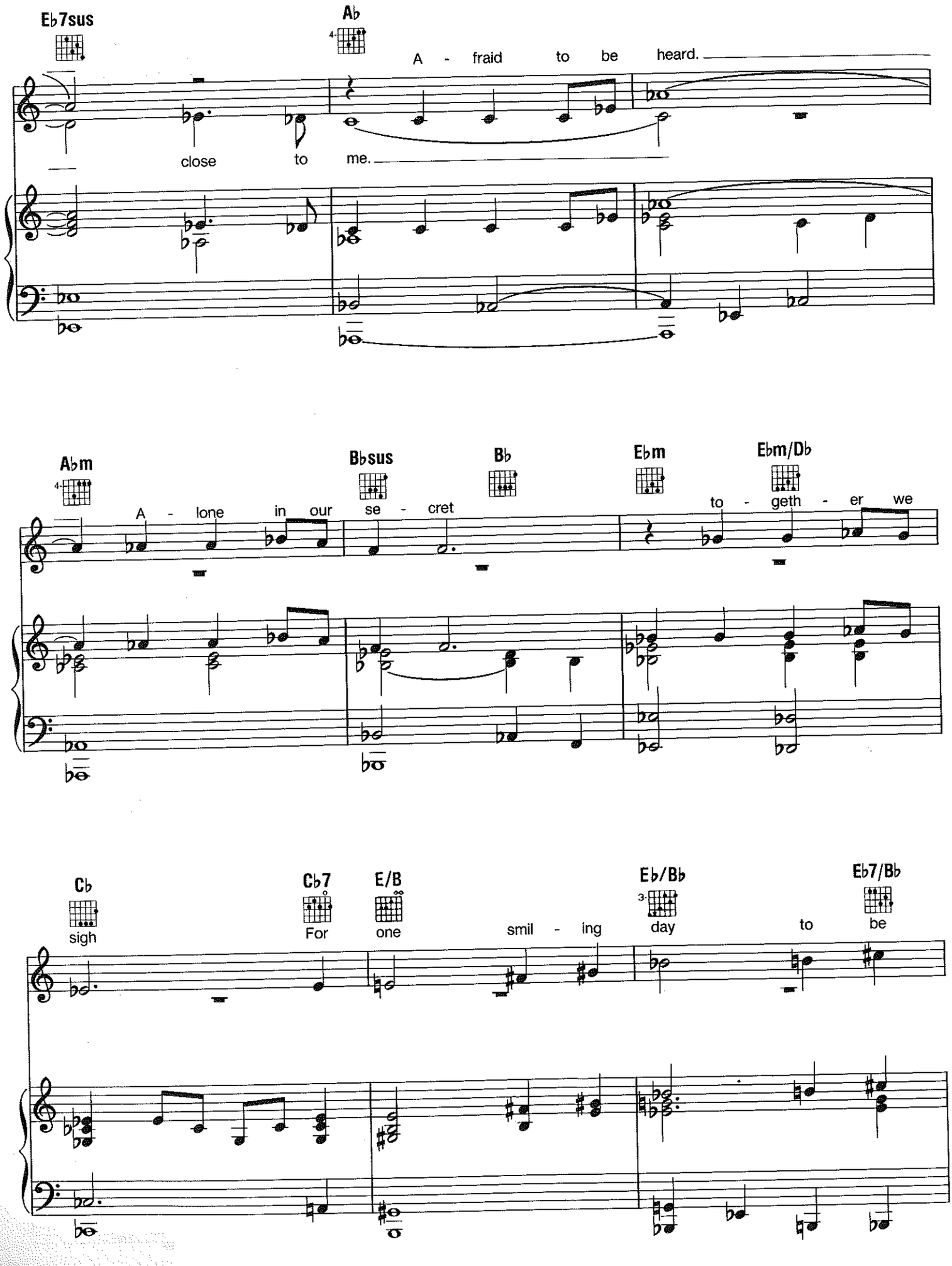
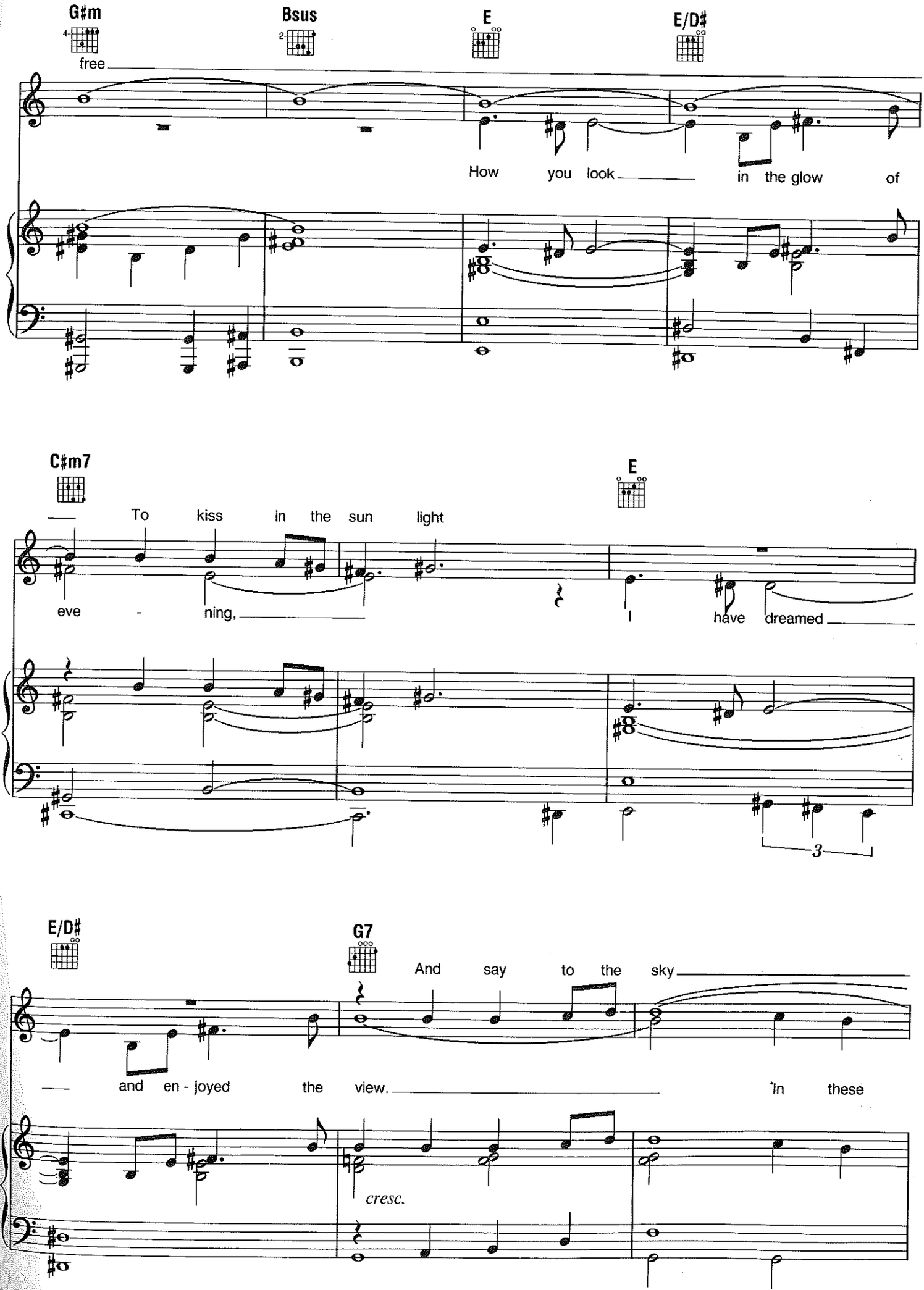
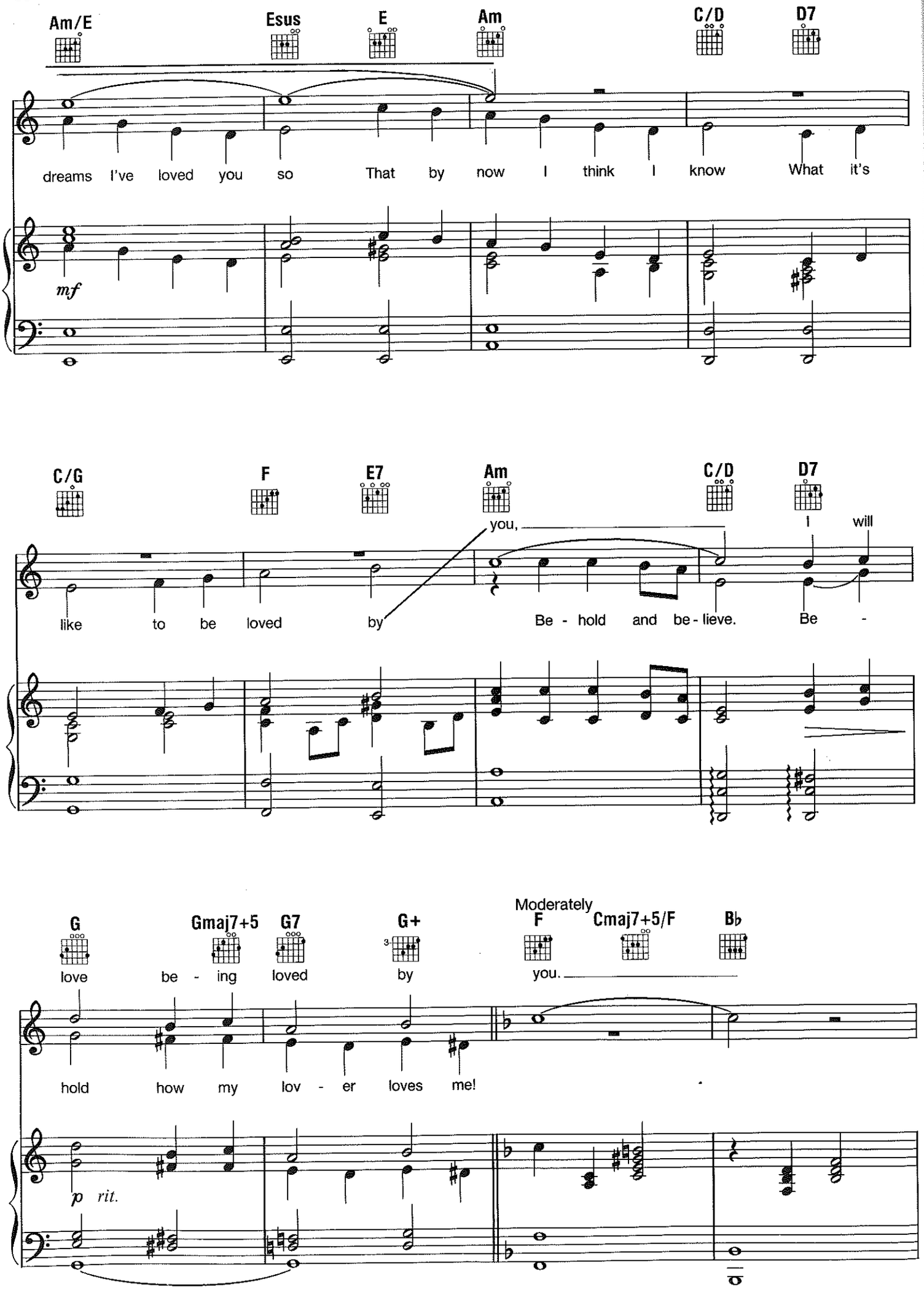
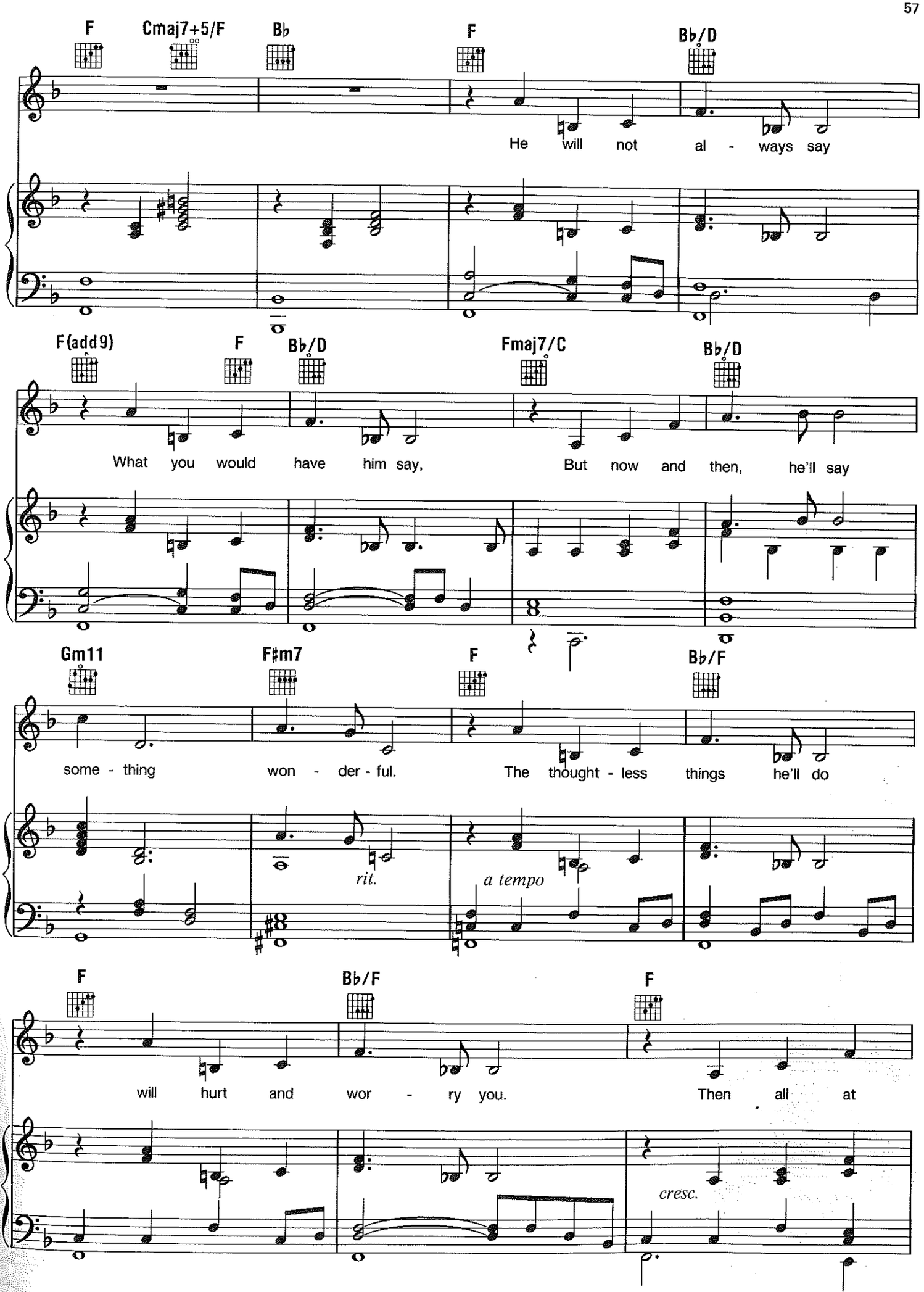
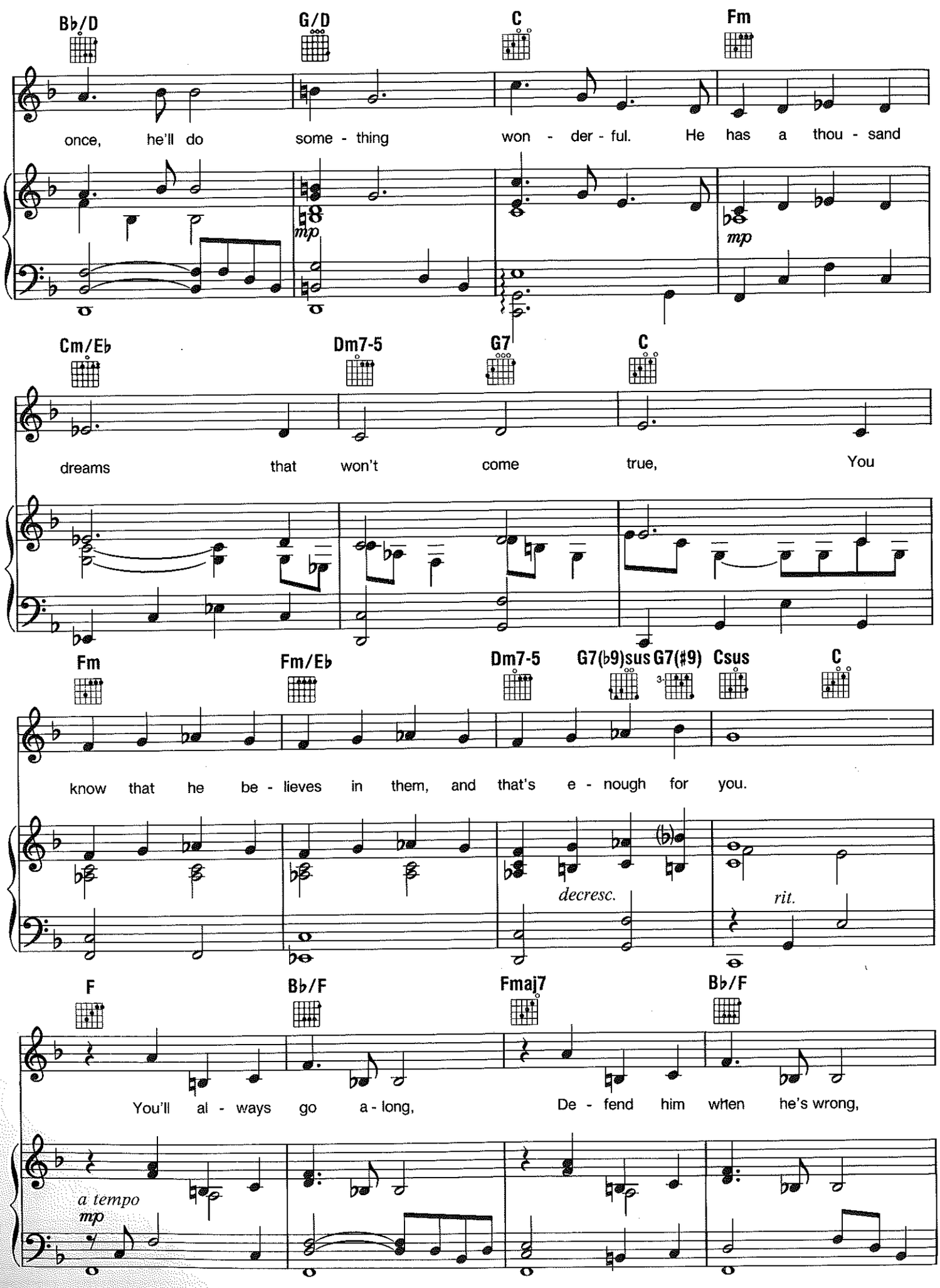

C
I have dreamed that your arms are
love - ly, I have dreamed what a joy you'll
Eb
Eb/D
be. I have dreamed ev - 'ry word you'll
mp
Cm7
Db
We speak in a whis - per,
whis - per When you're close,
3

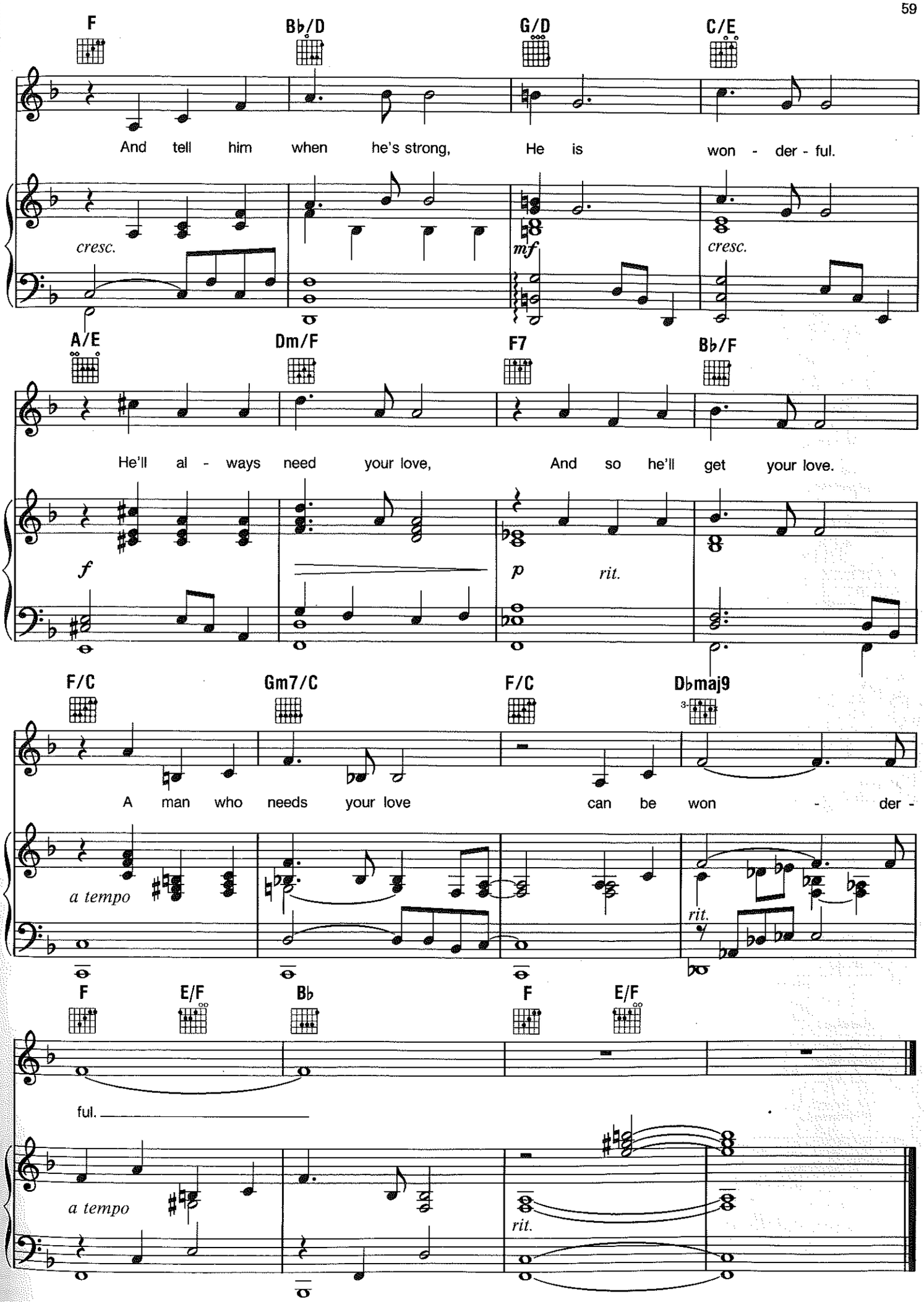

Eb7sus
Ab
A - fraid to be heard.
close to me.
Abm
Bbsus
Bb
Ebm
Ebm/Db
A - lone in our se - cret
to - geth - er we
Cb
Cb7
E/B
Eb/Bb
Eb7/Bb
sigh
For one
smil - ing
day
to be


G♯m
Bsus
E
E/D♯
free
How you look in the glow of
C♯m7
E
To kiss in the sun light
eve - ning,
I have dreamed
3
E/D♯
G7
And say to the sky
and en - joyed the view.
In these
cresc.


Am/E
Esus
E
Am
C/D
D7
dreams I've loved you so That by now I think I know What it's
mf
C/G
F
E7
Am
C/D
D7
like to be loved by you, Be - hold and be - lieve. I will Be -
G
Gmaj7+5
G7
G+
Moderately
F
Cmaj7+5/F
B♭
love be - ing loved by you.
hold how my lov - er loves me!
p rit.


F
Cmaj7+5/F
B♭
F
B♭/D
He will not al - ways say
F(add9)
F
B♭/D
Fmaj7/C
B♭/D
What you would have him say, But now and then, he'll say
Gm11
F♯m7
F
B♭/F
some - thing won - der - ful. The thought - less things he'll do
rit.
a tempo
F
B♭/F
F
will hurt and wor - ry you. Then all at
cresc.

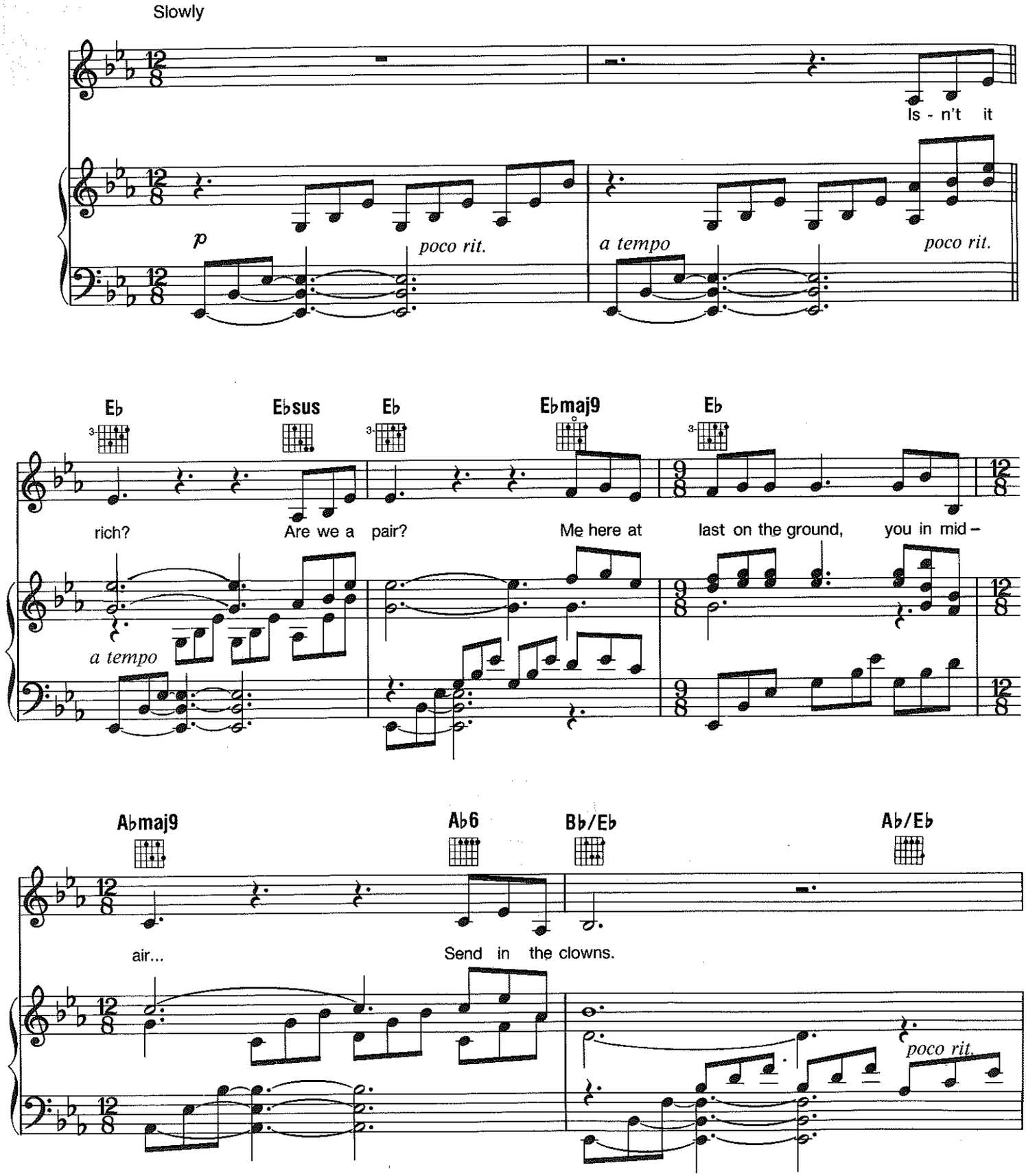

B♭/D
G/D
C
Fm
once, he'll do some - thing won - der - ful. He has a thou - sand
mp
mp
Cm/E♭
Dm7-5
G7
C
dreams that won't come true, You
Fm
Fm/E♭
Dm7-5
G7(♭9)sus
G7(♯9)
Csus
C
know that he be - lieves in them, and that's e - nough for you.
decresc.
rit.
F
B♭/F
Fmaj7
B♭/F
You'll al - ways go a - long, De - fend him when he's wrong,
a tempo
mp


F
B♭/D
G/D
C/E
And tell him when he's strong, He is won - der - ful.
cresc.
mf
cresc.
A/E
Dm/F
F7
B♭/F
He'll al - ways need your love, And so he'll get your love.
f
p
rit.
F/C
Gm7/C
F/C
D♭maj9
A man who needs your love can be won - der -
a tempo
rit.
F
E/F
B♭
F
E/F
ful.
a tempo
rit.

SEND IN THE CLOWNS

(From *A Little Night Music*)

Music and Lyrics by
STEPHEN SONDHEIM



This arrangement includes Mr. Sondheim's revised lyrics for Barbra Streisand's recording.

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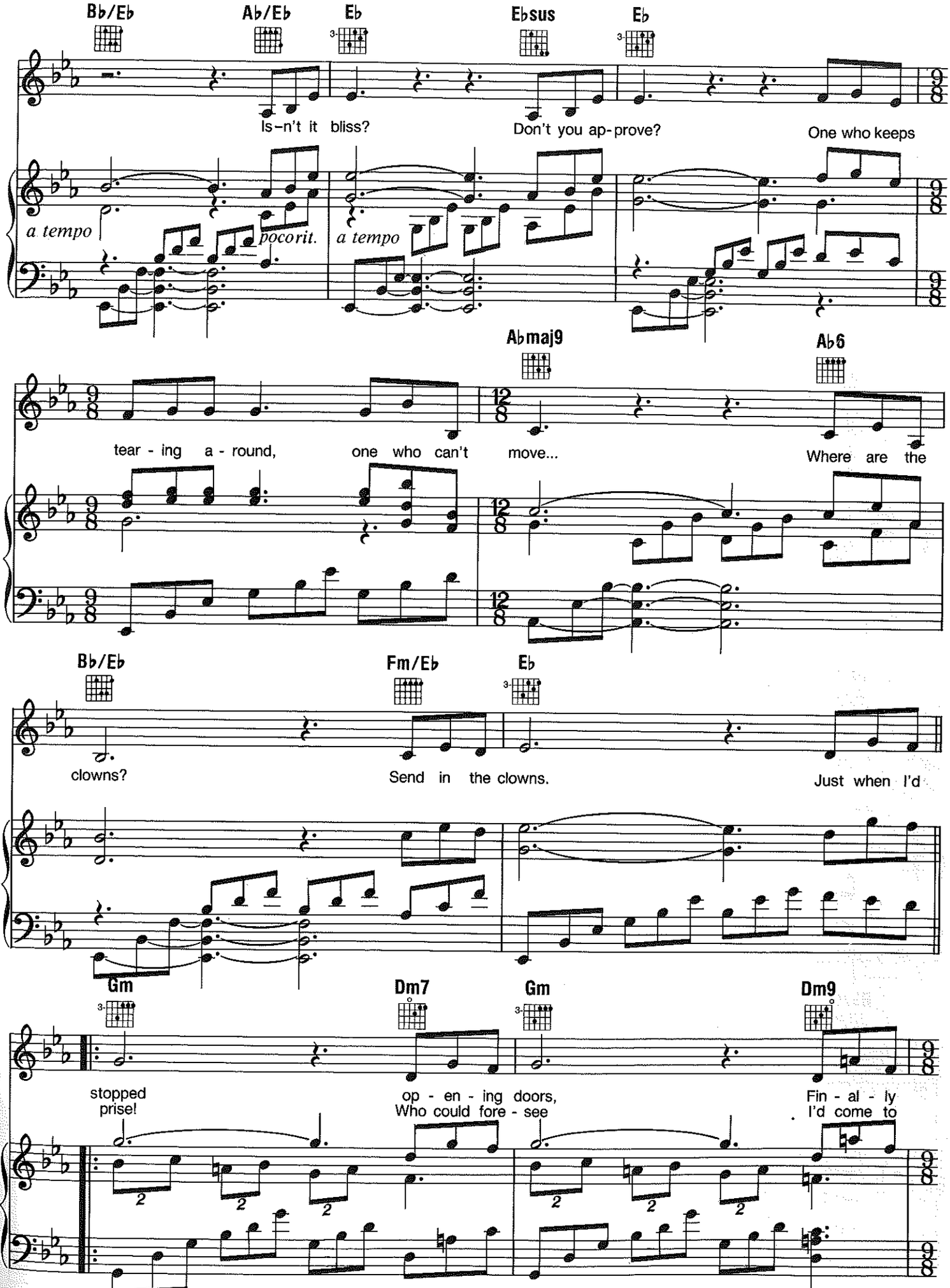
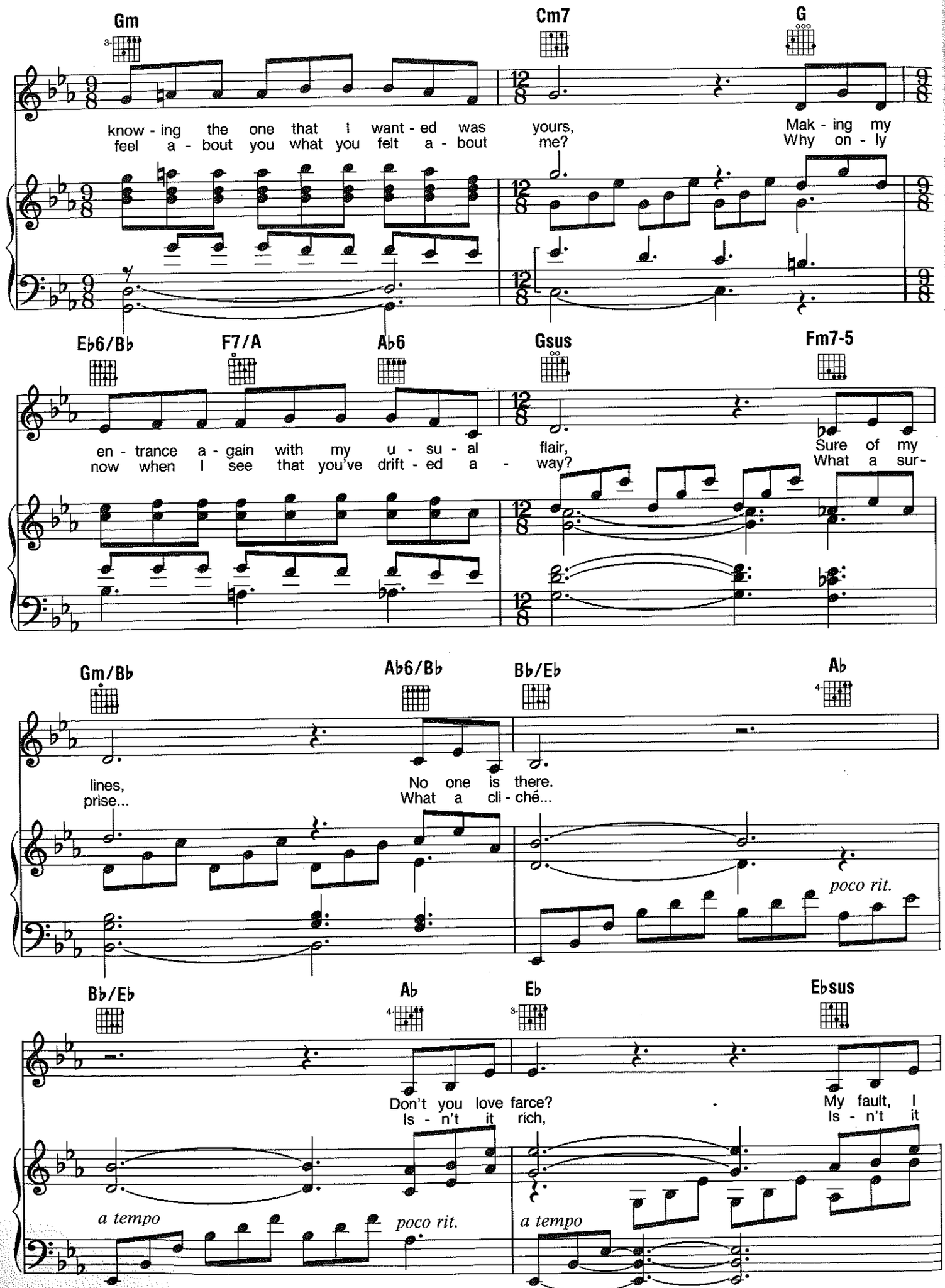
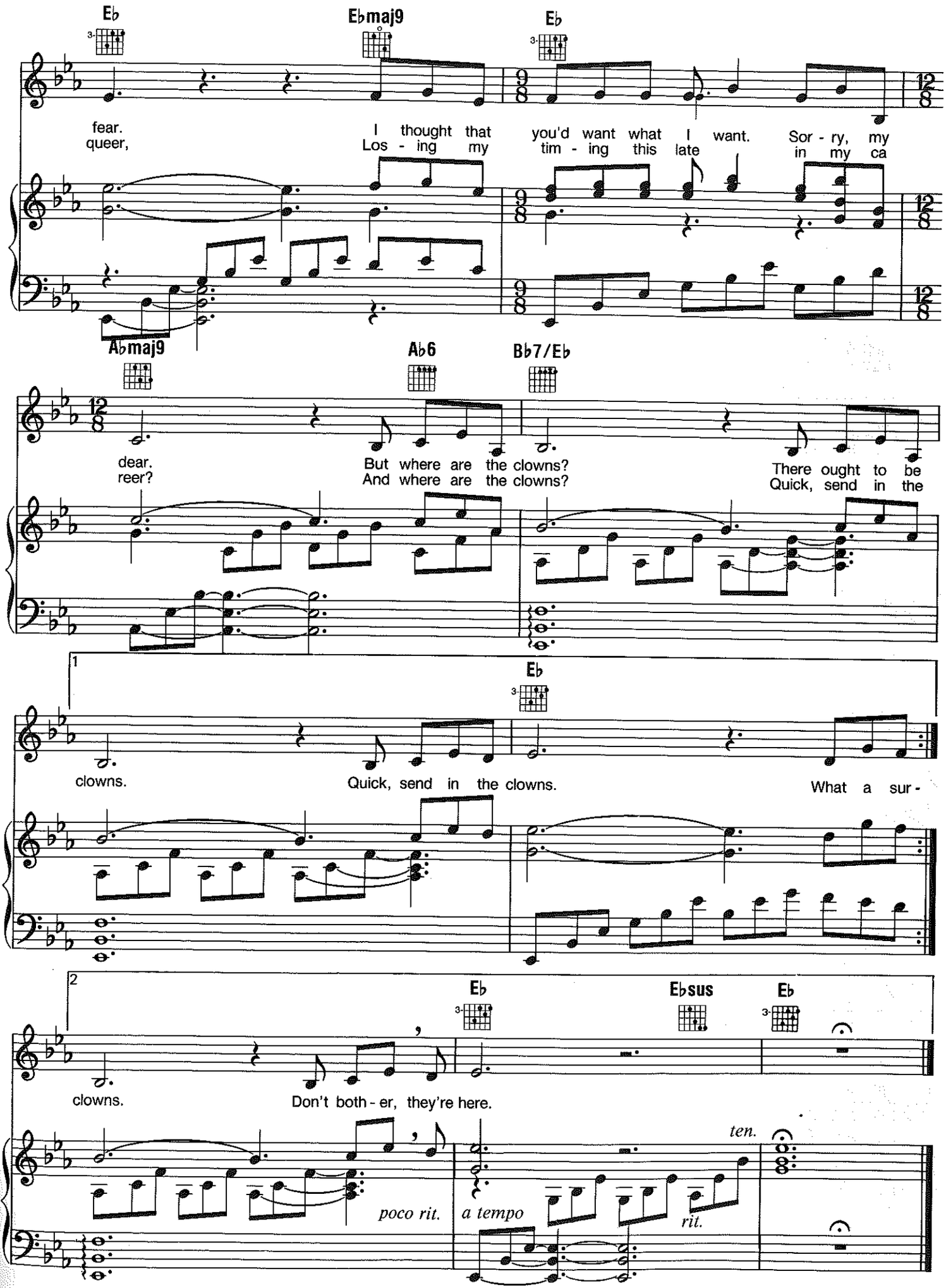

Bb/Eb
Ab/Eb
Eb
Ebsus
Eb
Is-n't it bliss?
Don't you ap-prove?
One who keeps
a tempo
poco rit.
a tempo
Abmaj9
Ab6
tear - ing a - round,
one who can't move...
Where are the
Bb/Eb
Fm/Eb
Eb
clowns?
Send in the clowns.
Just when I'd
Gm
Dm7
Gm
Dm9
stopped
prise!
op - en - ing doors,
Who could fore - see
Fin - al - ly
I'd come to


Gm
Cm7
G
know - ing the one that I want - ed was yours, Mak - ing my
feel a - bout you what you felt a - bout me? Why on - ly
Eb6/Bb
F7/A
Ab6
Gsus
Fm7-5
en - trance a - gain with my u - su - al flair, Sure of my
now when I see that you've drift - ed a - way? What a sur-
Gm/Bb
Ab6/Bb
Bb/Eb
Ab
lines, No one is there.
prise... What a cli - ché...
poco rit.
Bb/Eb
Ab
Eb
Ebsus
Don't you love farce? My fault, I
Is - n't it rich, Is - n't it
a tempo
poco rit.
a tempo

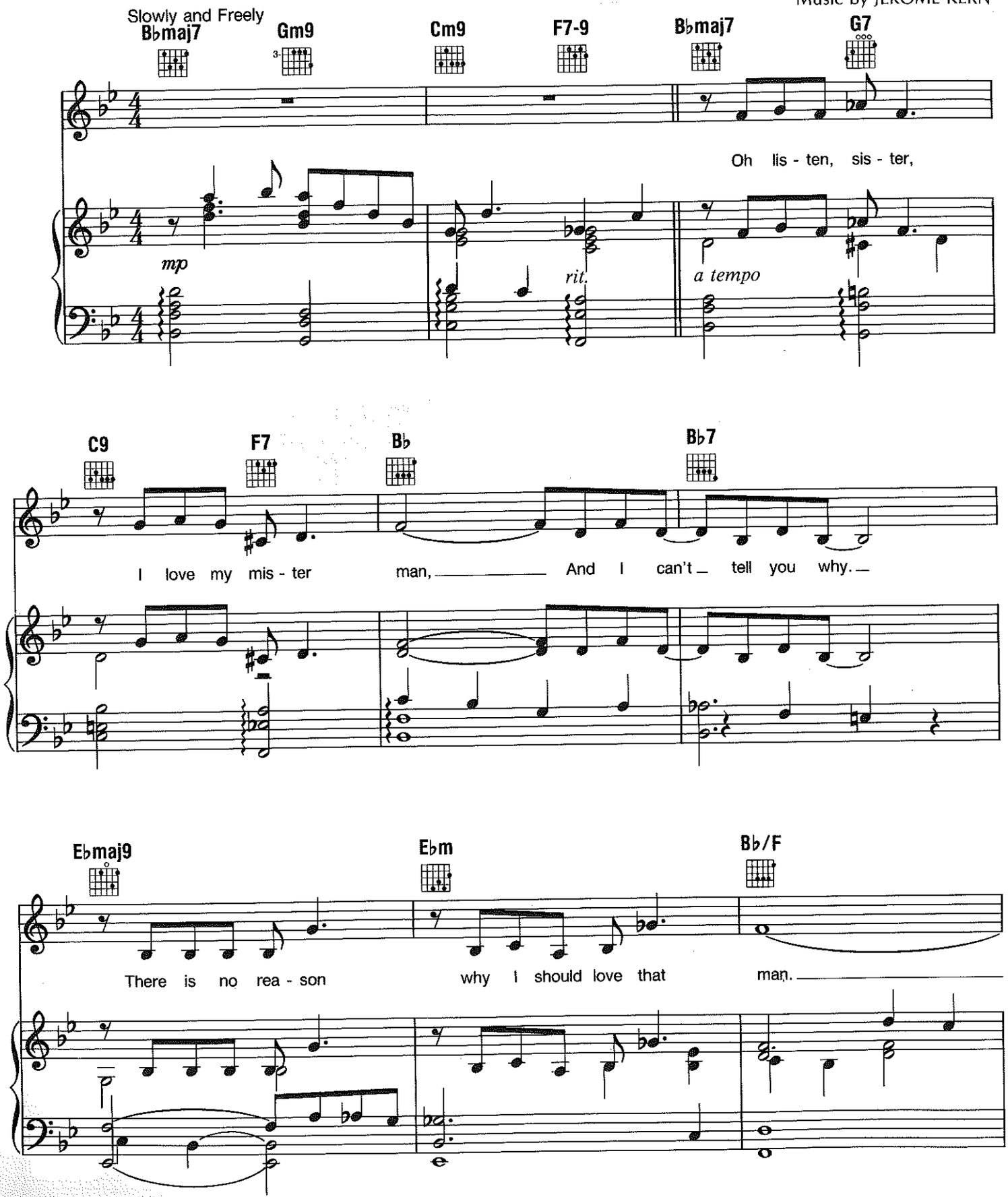

E♭
E♭maj9
E♭
fear.
queer,
I thought that
Los - ing my
you'd want what I want.
tim - ing this late
Sor - ry, my
in my ca
A♭maj9
A♭6
B♭7/E♭
dear.
reer?
But where are the clowns?
And where are the clowns?
There ought to be
Quick, send in the
1
E♭
clowns.
Quick, send in the clowns.
What a sur -
2
E♭
E♭sus
E♭
clowns.
Don't both - er, they're here.
poco rit.
a tempo
rit.
ten.

CAN'T HELP LOVIN' THAT MAN

(CAN'T HELP LOVIN' DAT MAN)

(From *Showboat*)

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN



Transcribed from the arrangement by Conrad Salinger and Peter Matz, recorded by Barbra Streisand.

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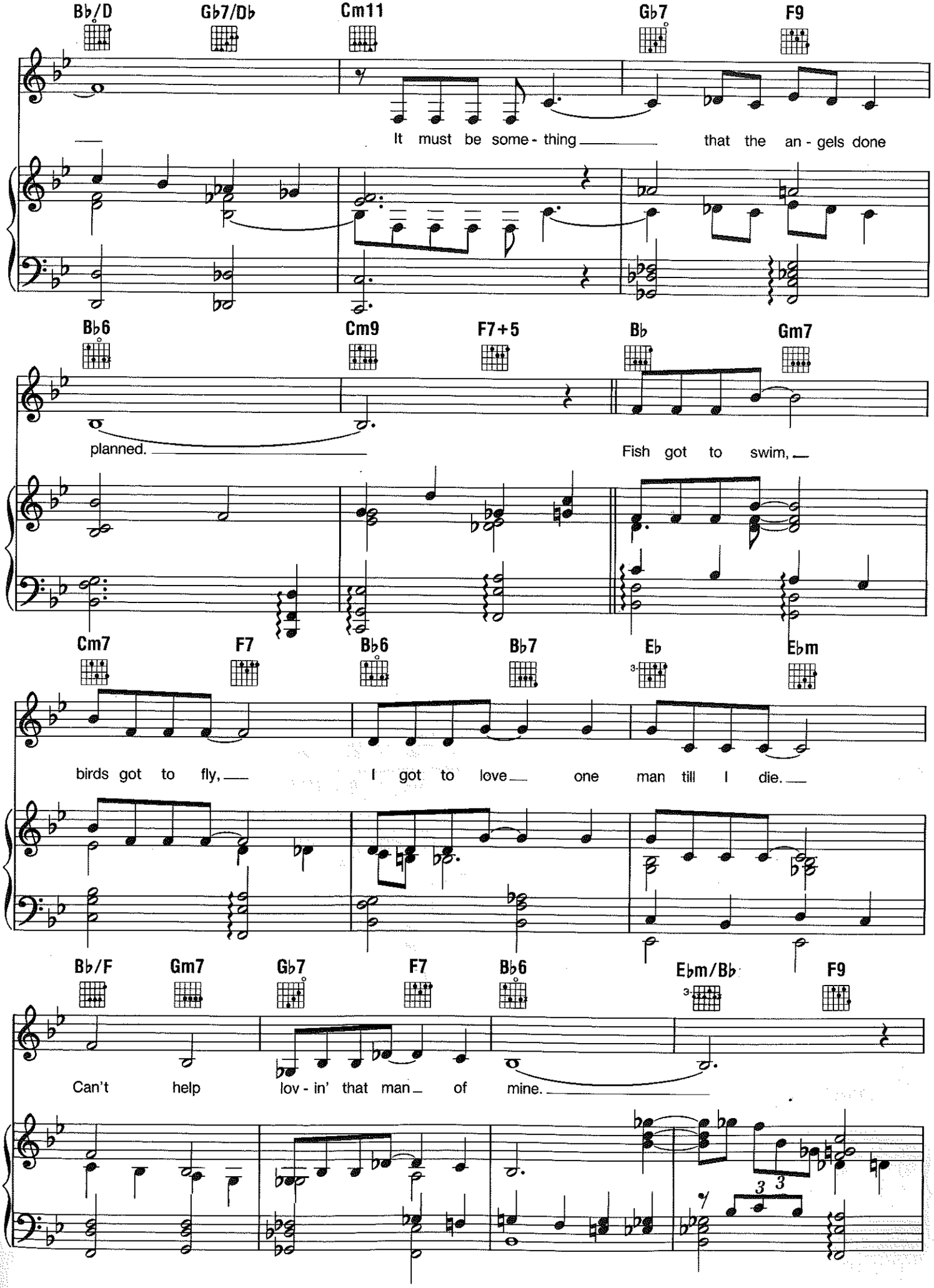
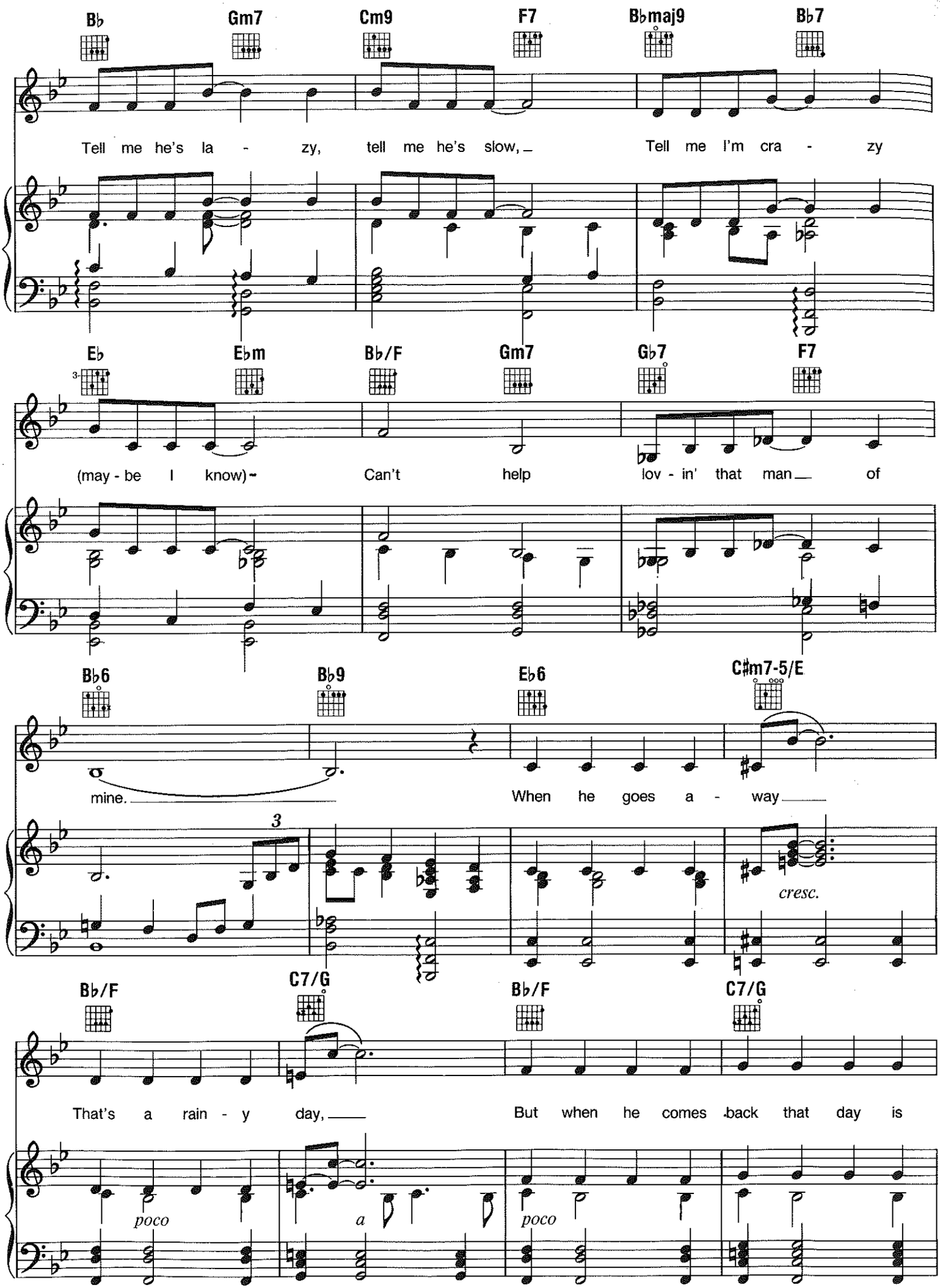
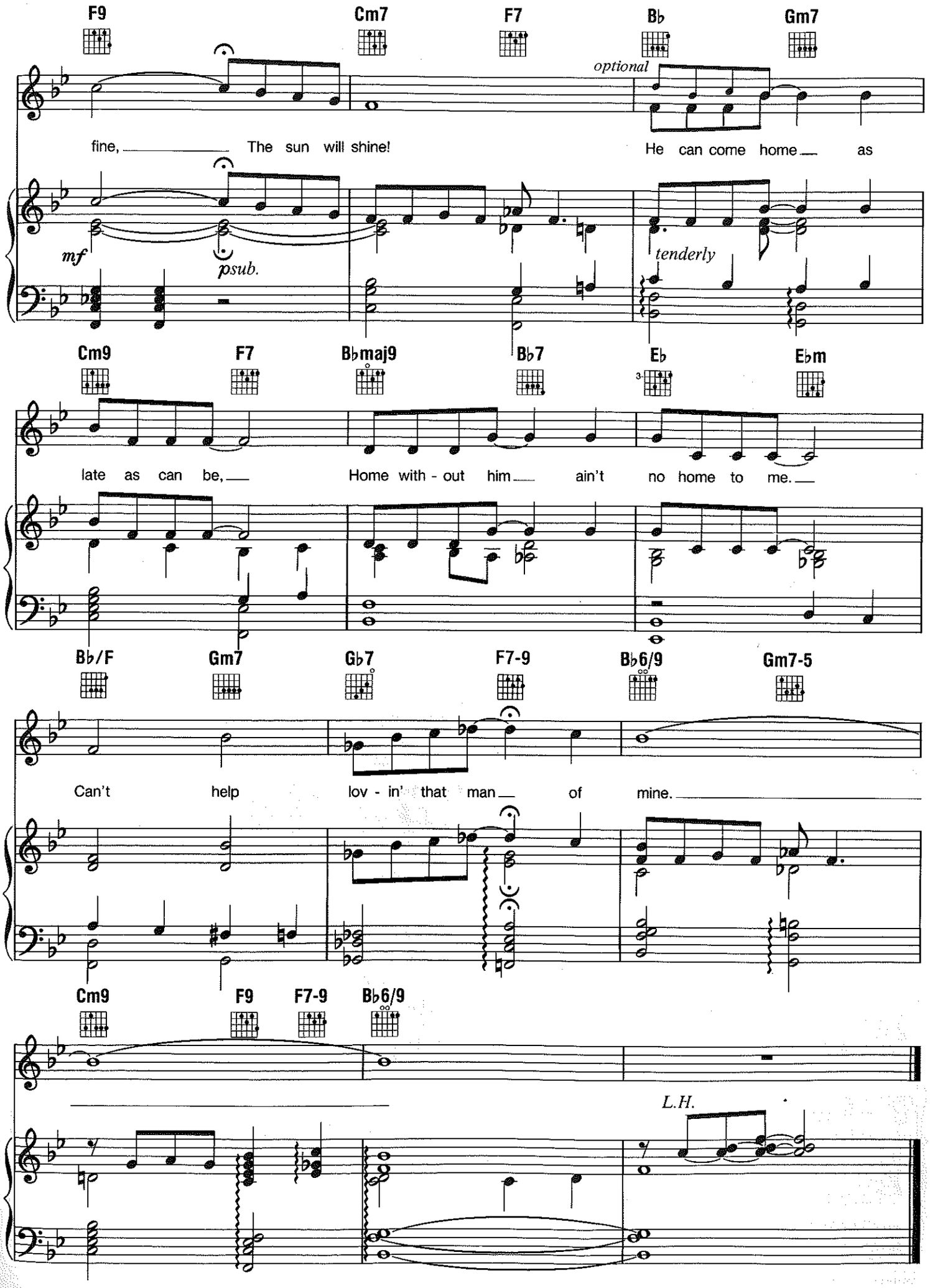
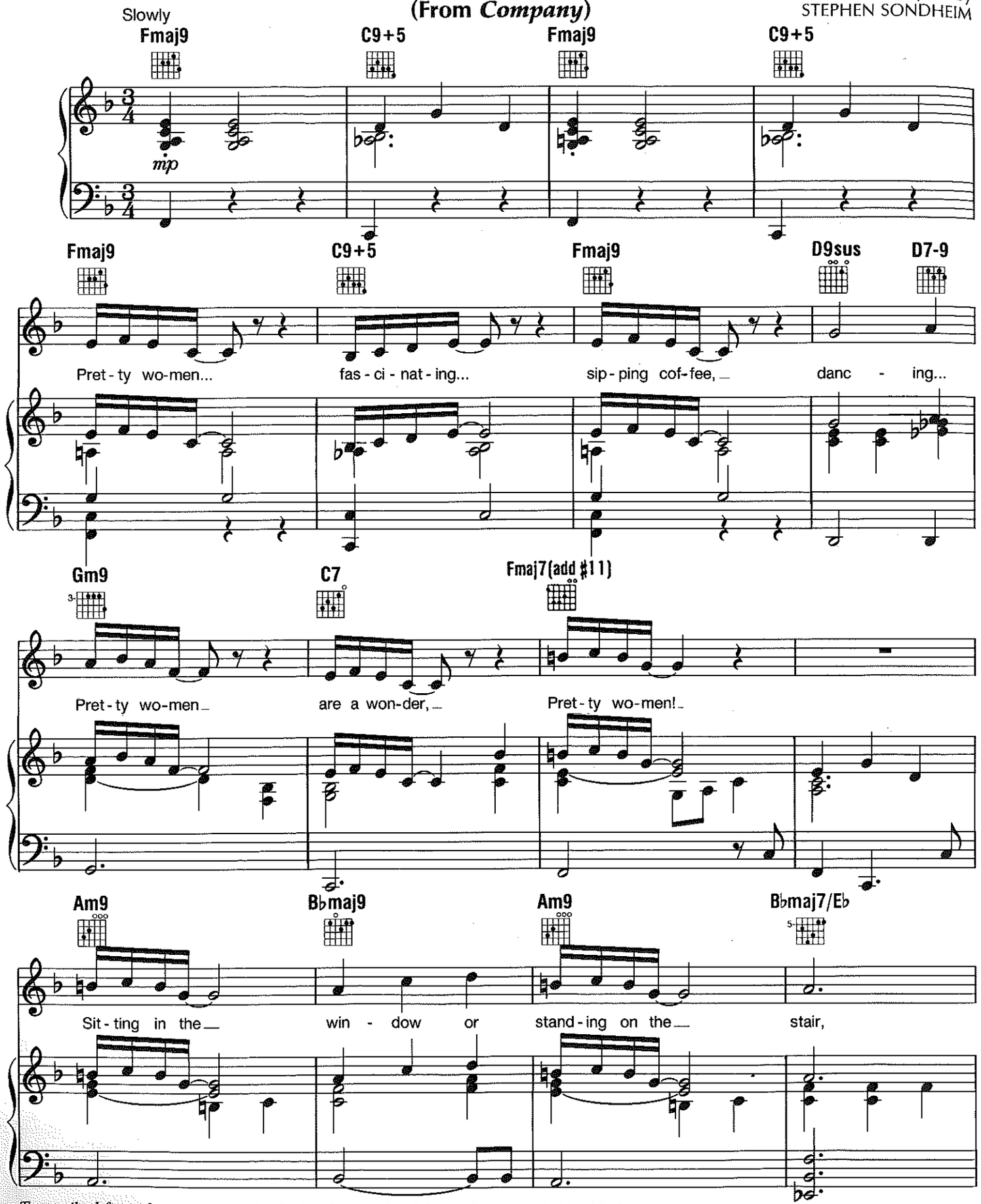

B♭/D
G♭7/D♭
Cm11
G♭7
F9
It must be some - thing that the an - gels done
B♭6
Cm9
F7+5
B♭
Gm7
planned.
Fish got to swim,
Cm7
F7
B♭6
B♭7
E♭
E♭m
birds got to fly,
I got to love one man till I die.
B♭/F
Gm7
G♭7
F7
B♭6
E♭m/B♭
F9
Can't help lov - in' that man of mine.


B♭ Gm7 Cm9 F7 B♭maj9 B♭7
Tell me he's la - zy, tell me he's slow, Tell me I'm cra - zy
E♭ E♭m B♭/F Gm7 G♭7 F7
(may - be I know) Can't help lov - in' that man of
B♭6 B♭9 E♭6 C♯m7-5/E
mine. When he goes a - way
3
cresc.
B♭/F C7/G B♭/F C7/G
That's a rain - y day, But when he comes back that day is
poco a poco


F9
Cm7
F7
B♭
Gm7
optional
fine, The sun will shine!
He can come home as
mf
psub.
tenderly
Cm9
F7
B♭maj9
B♭7
E♭
E♭m
late as can be,
Home with - out him ain't no home to me.
B♭/F
Gm7
G♭7
F7-9
B♭6/9
Gm7-5
Can't help lov - in' that man of mine.
Cm9
F9
F7-9
B♭6/9
L.H.

PRETTY WOMEN/
(From *Sweeney Todd*)
THE LADIES WHO LUNCH
(From *Company*)

Music and Lyrics by
STEPHEN SONDHEIM



Transcribed from the arrangement by Barbra Streisand and Peter Matz, recorded by Ms. Streisand.

PRETTY WOMEN
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THE LADIES WHO LUNCH
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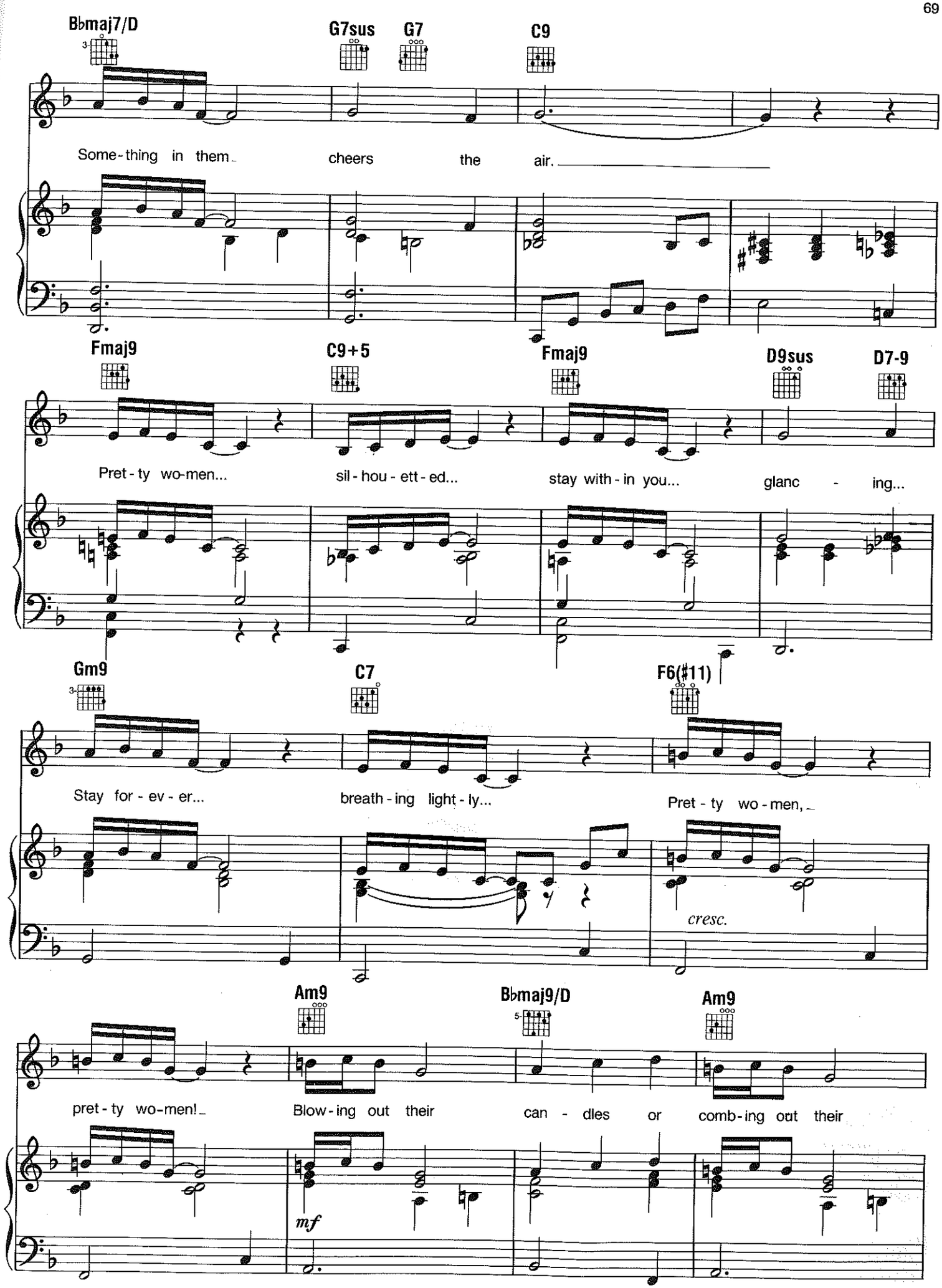
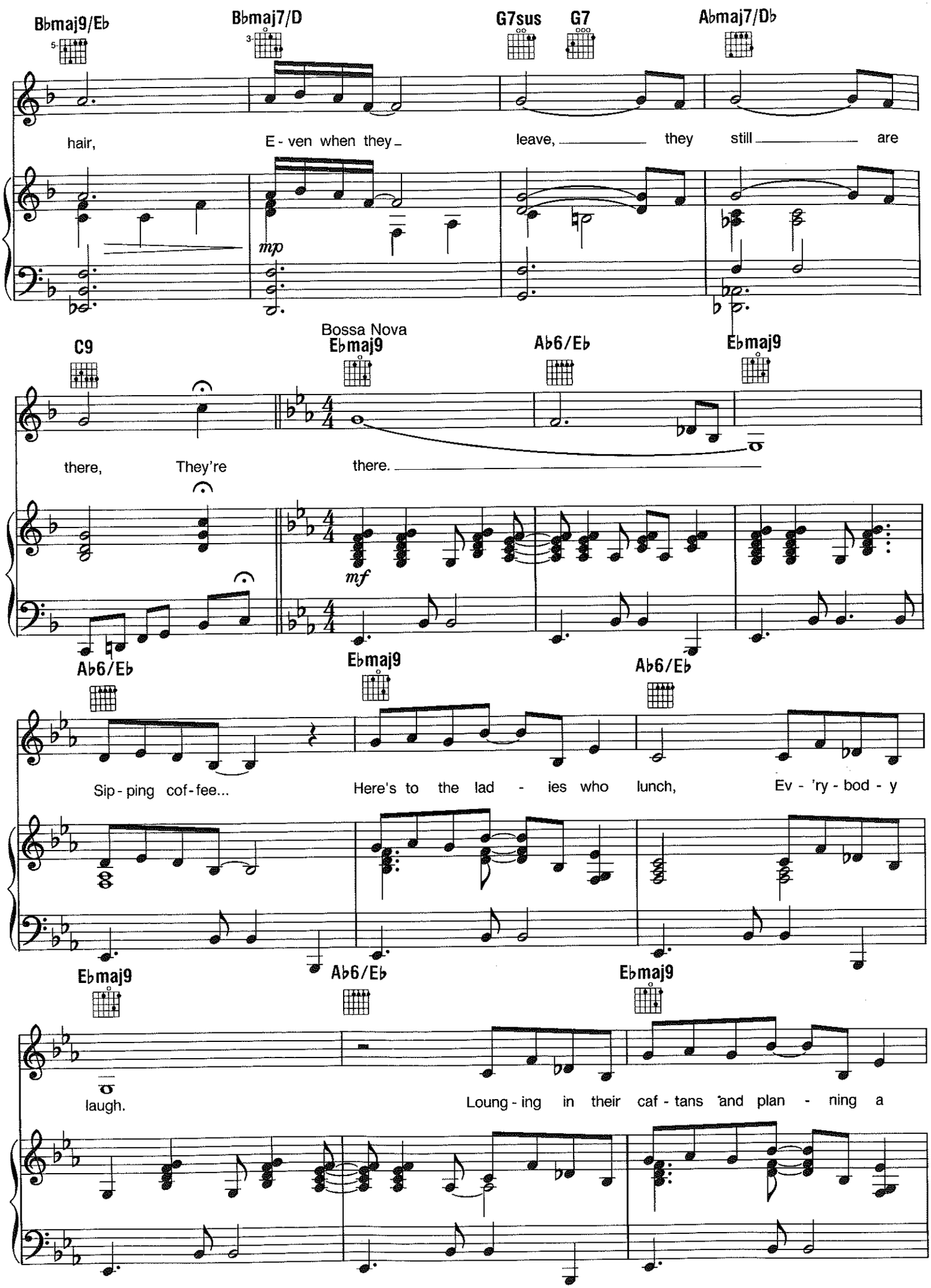
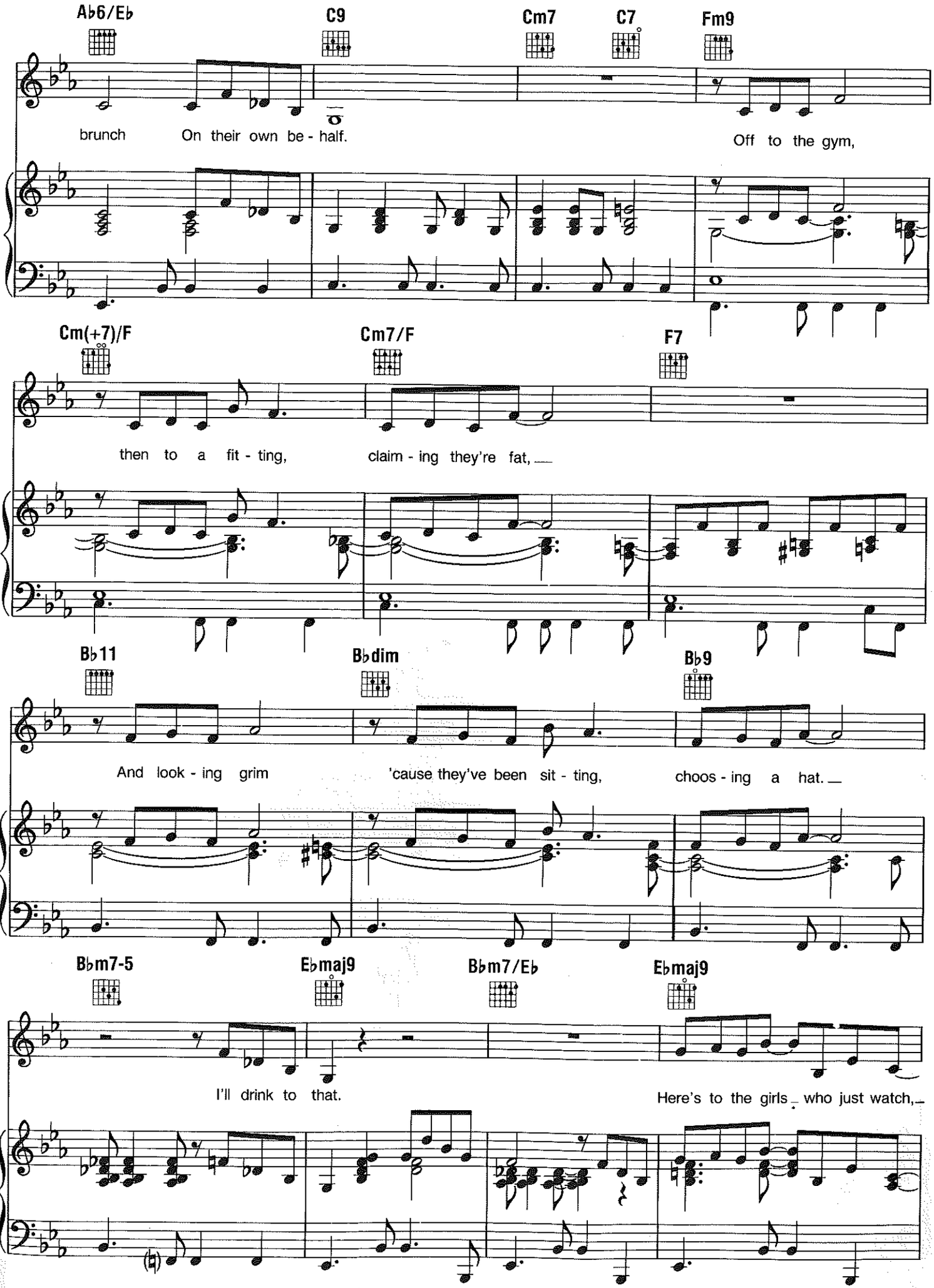
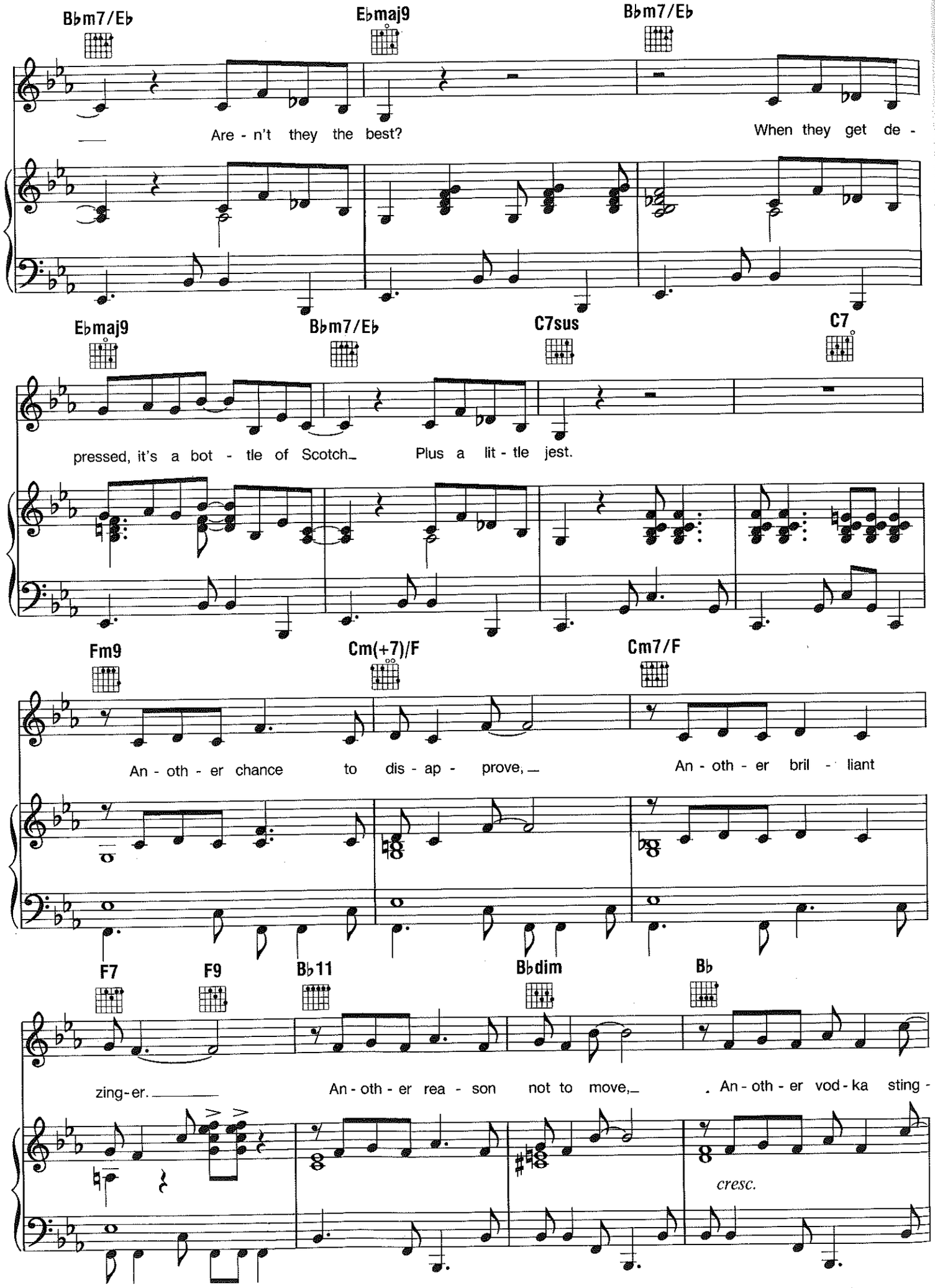
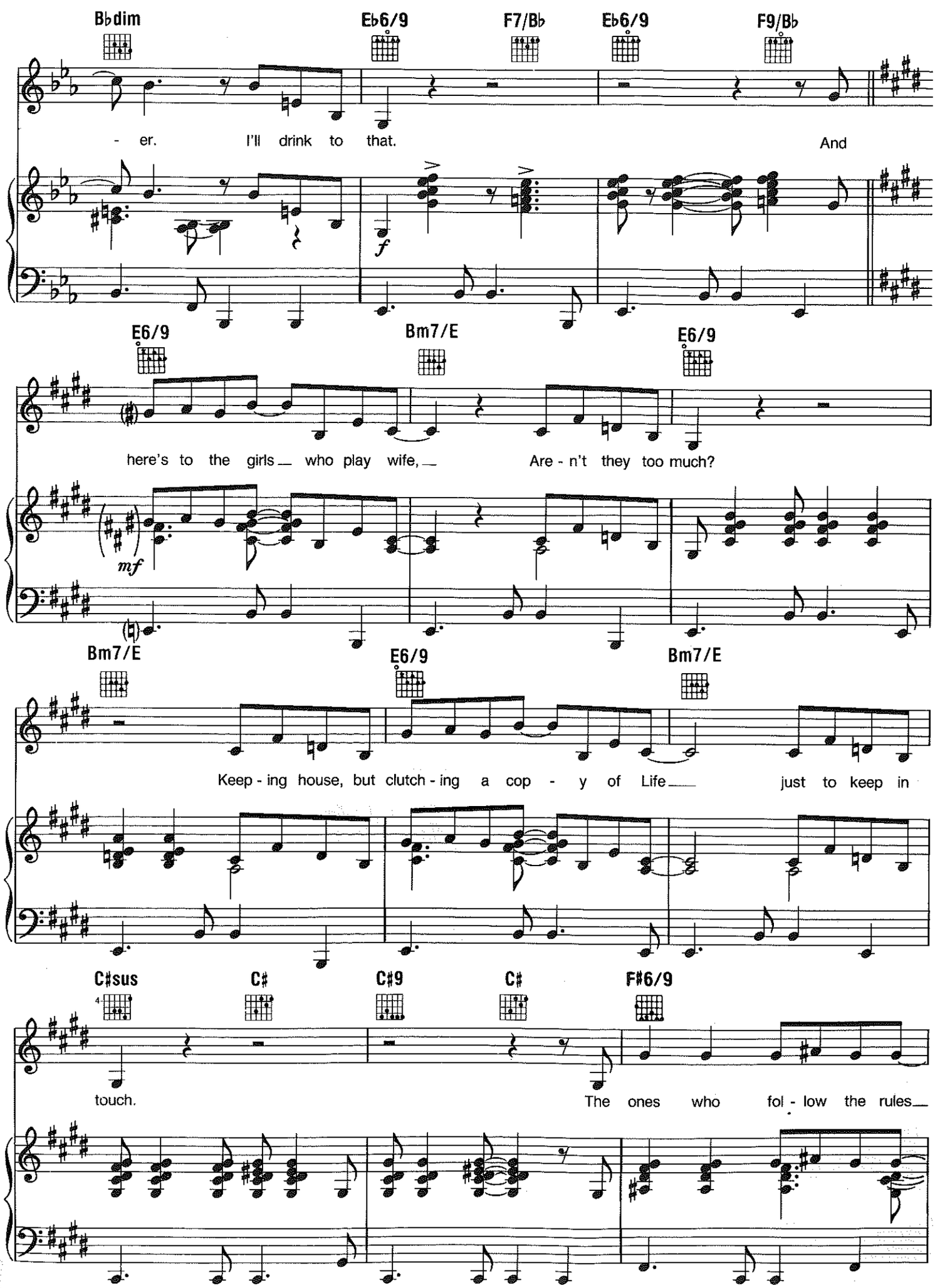
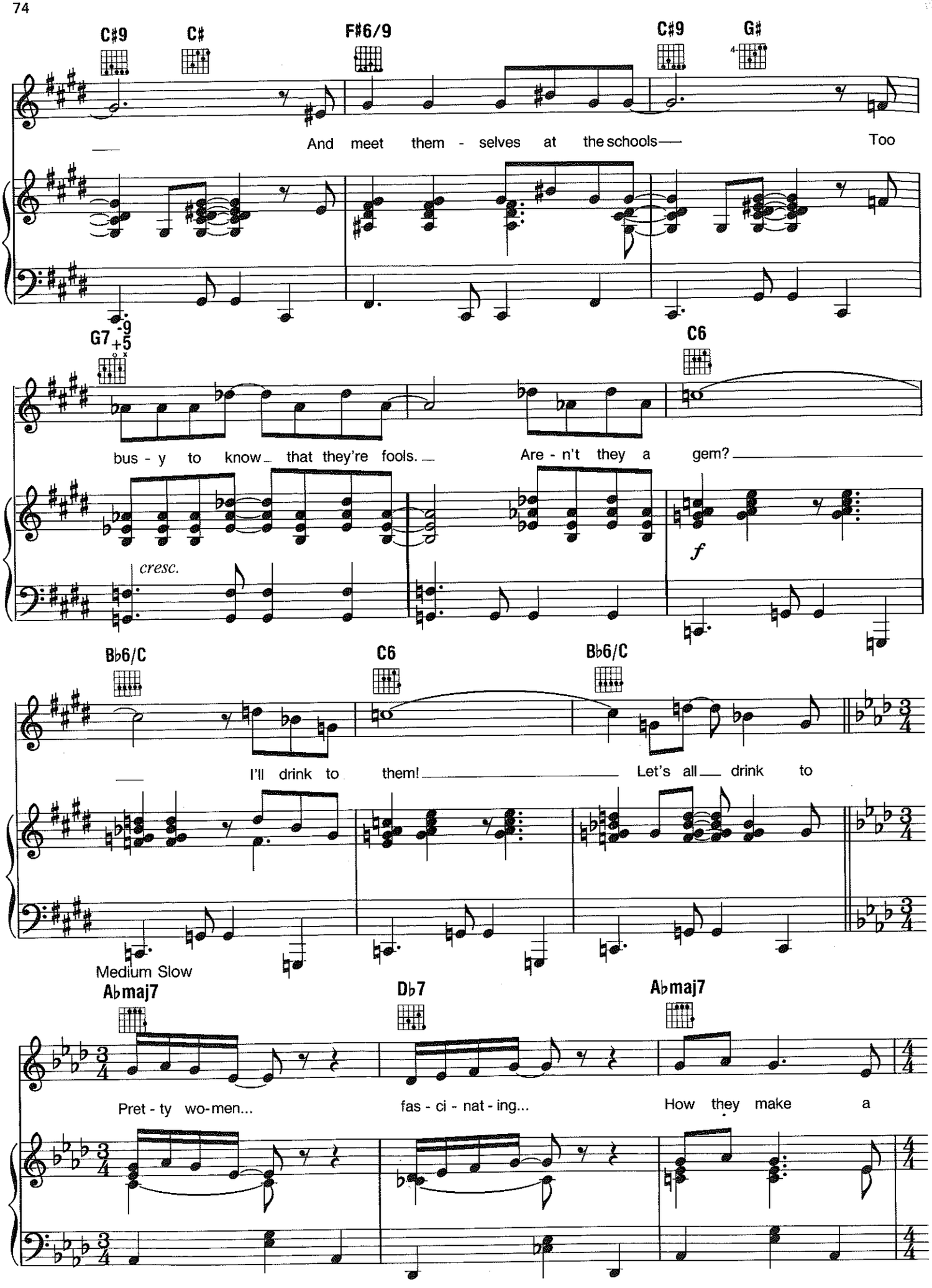

B♭maj7/D
G7sus
G7
C9
Some-thing in them cheers the air.
Fmaj9
C9+5
Fmaj9
D9sus
D7-9
Pret-ty wo-men... sil-hou-ett-ed... stay with-in you... glanc - ing...
Gm9
C7
F6(♯11)
Stay for-ev-er... breath-ing light-ly... Pret-ty wo-men,
cresc.
Am9
B♭maj9/D
Am9
pret-ty wo-men! Blow-ing out their can - dles or comb-ing out their
mf

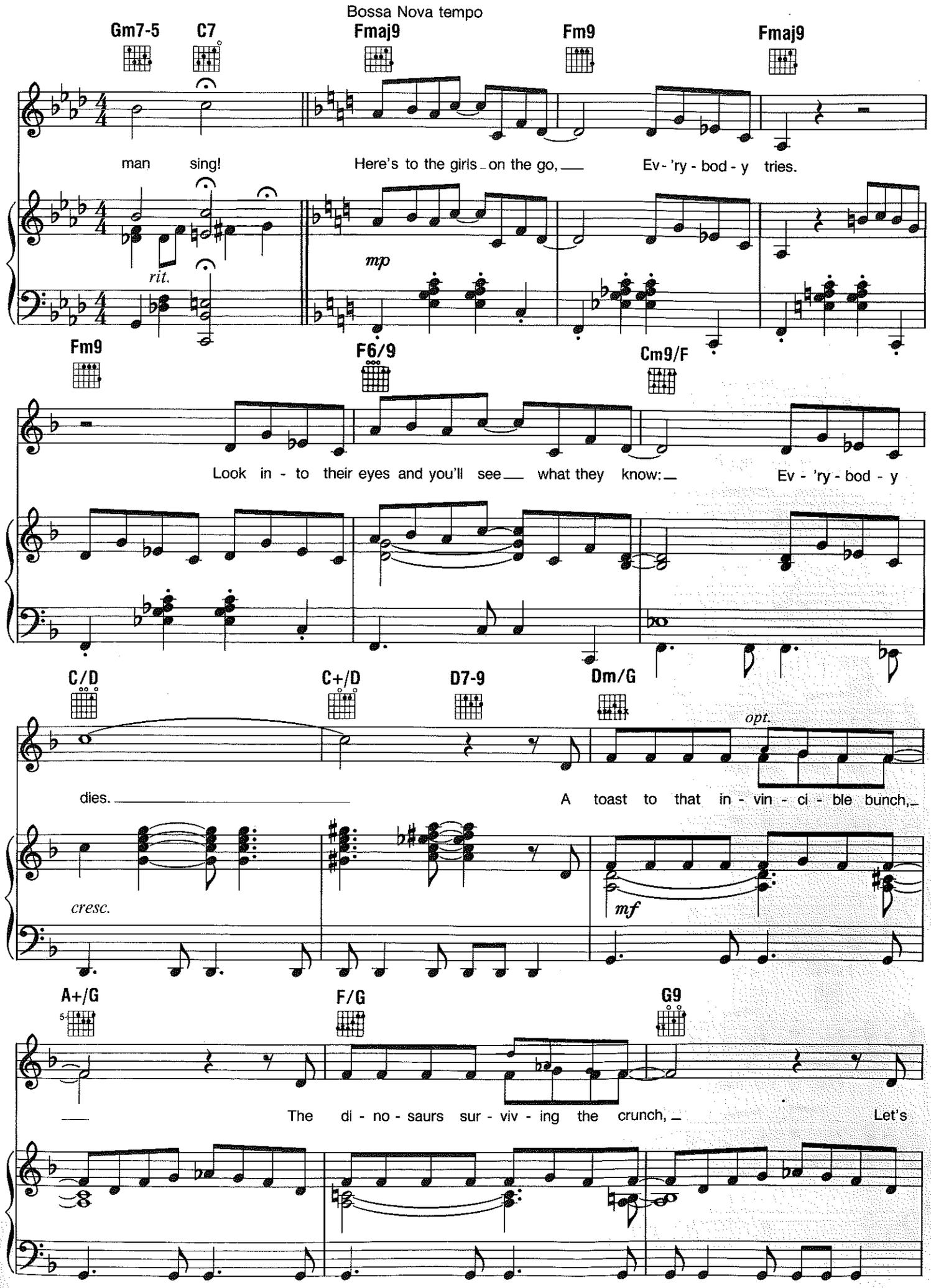

Bbmaj9/Eb
Bbmaj7/D
G7sus
G7
Abmaj7/Db
hair,
E - ven when they
leave,
they still
are
mp
Bossa Nova
C9
Ebmaj9
Ab6/Eb
Ebmaj9
there,
They're
there.
mf
Ab6/Eb
Ebmaj9
Ab6/Eb
Sip - ping cof - fee...
Here's to the lad - ies who lunch,
Ev - 'ry - bod - y
Ebmaj9
Ab6/Eb
Ebmaj9
laugh.
Loung - ing in their caf - tans and plan - ning a

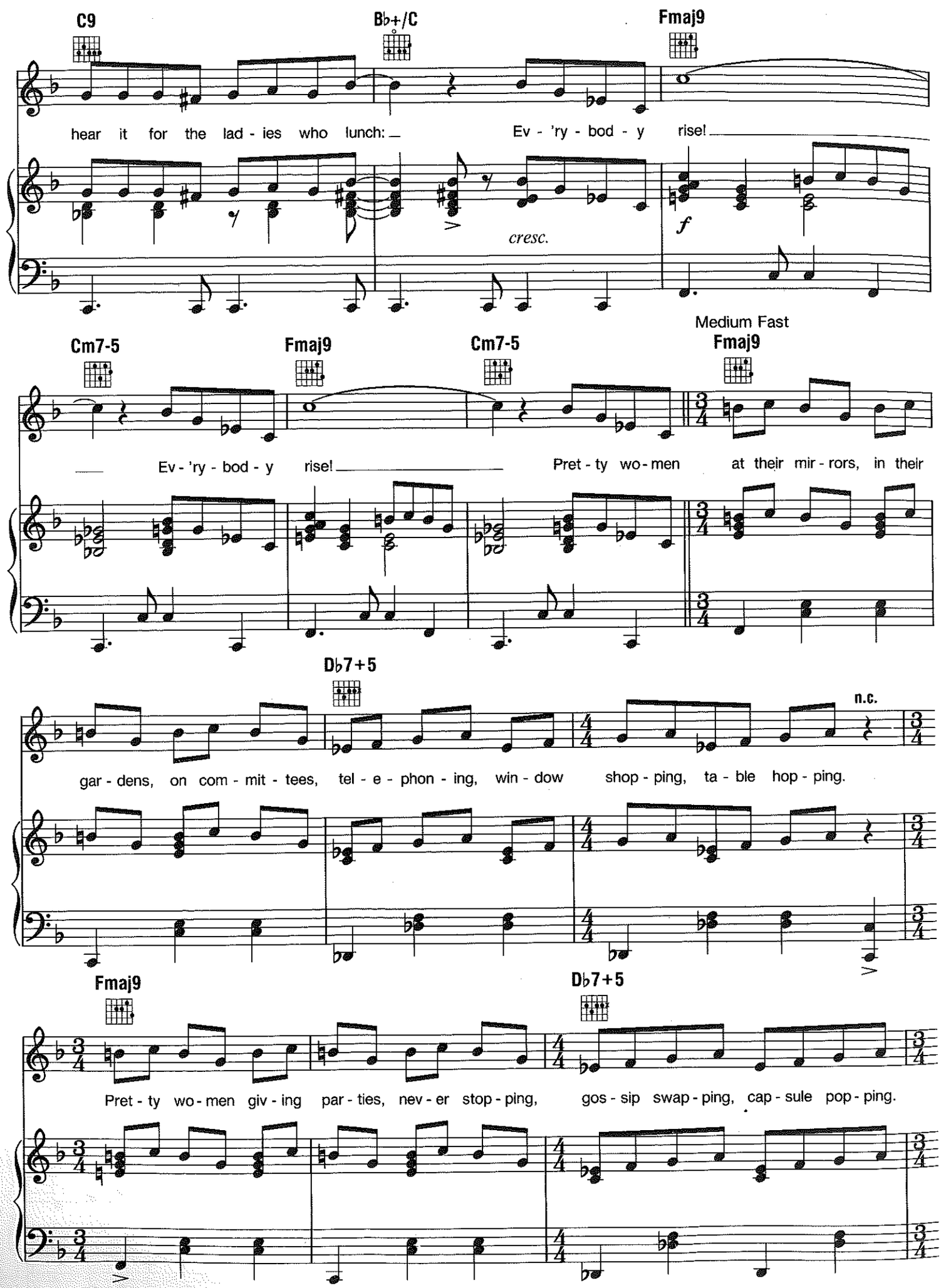

A♭6/E♭
C9
Cm7
C7
Fm9
brunch
On their own be - half.
Off to the gym,
Cm(+7)/F
Cm7/F
F7
then to a fit - ting,
claim - ing they're fat,
B♭11
B♭dim
B♭9
And look - ing grim
'cause they've been sit - ting,
choos - ing a hat.
B♭m7-5
E♭maj9
B♭m7/E♭
E♭maj9
I'll drink to that.
Here's to the girls who just watch,

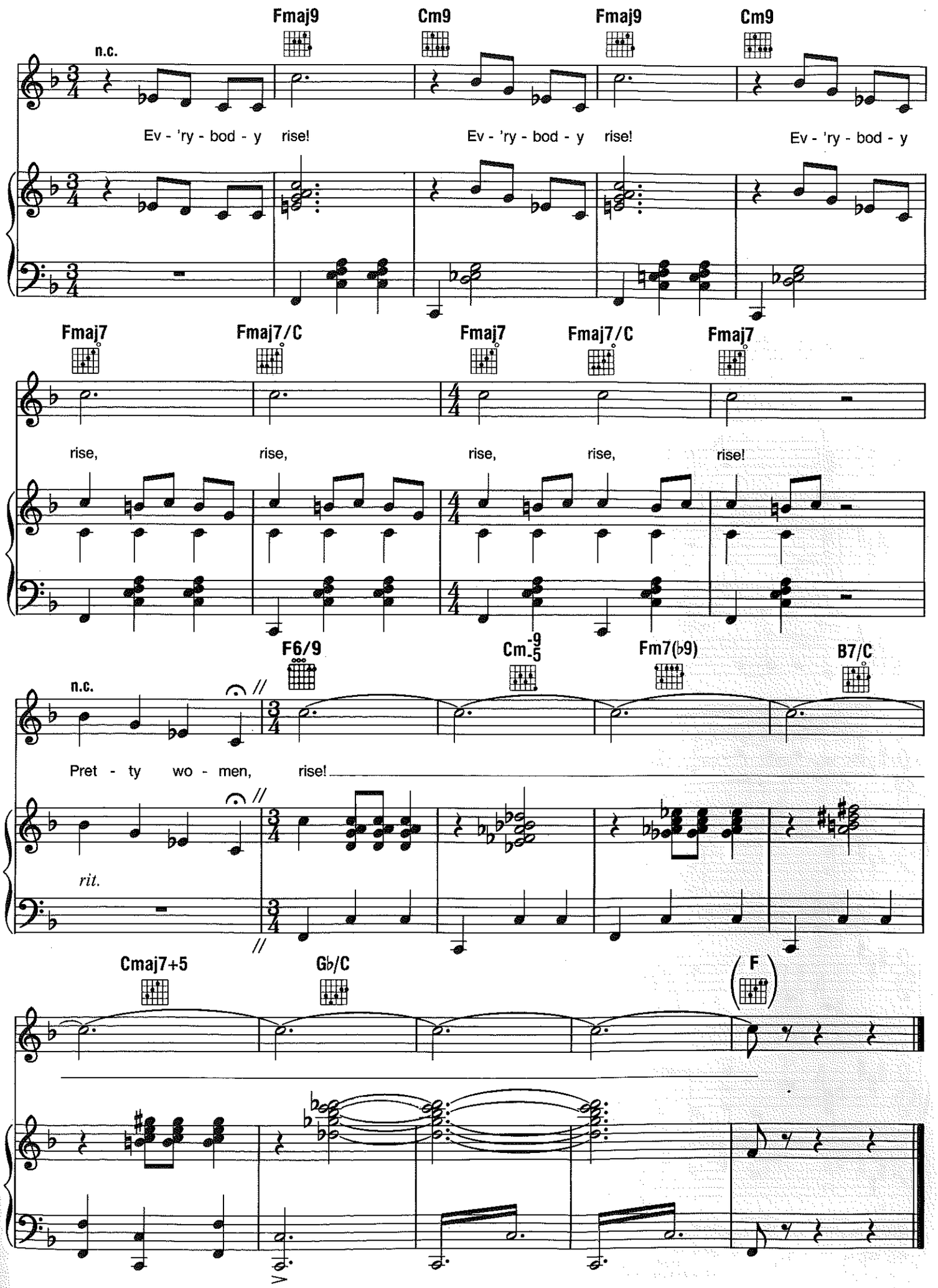

B♭m7/E♭
E♭maj9
B♭m7/E♭
Are - n't they the best?
When they get de -
E♭maj9
B♭m7/E♭
C7sus
C7
pressed, it's a bot - tle of Scotch_
Plus a lit - tle jest.
Fm9
Cm(+7)/F
Cm7/F
An - oth - er chance to dis - ap - prove,_
An - oth - er bril - liant
F7
F9
B♭11
B♭dim
B♭
zing - er._
An - oth - er rea - son not to move,_
An - oth - er vod - ka sting -
cresc.


B♭dim
E♭6/9
F7/B♭
E♭6/9
F9/B♭
- er. I'll drink to that.
And
f
E6/9
Bm7/E
E6/9
here's to the girls who play wife,
Are - n't they too much?
mf
Bm7/E
E6/9
Bm7/E
Keep - ing house, but clutch - ing a cop - y of Life
just to keep in
C♯sus
C♯
C♯9
C♯
F♯6/9
touch.
The ones who fol - low the rules


C♯9
C♯
F♯6/9
C♯9
G♯
And meet them - selves at the schools—
Too
G7 -9 +5
C6
bus - y to know that they're fools.
Are - n't they a gem?
cresc.
f
B♭6/C
C6
B♭6/C
I'll drink to them!
Let's all drink to
Medium Slow
A♭maj7
D♭7
A♭maj7
Pret - ty wo-men...
fas - ci - nat - ing...
How they make a


Bossa Nova tempo
Gm7-5
C7
Fmaj9
Fm9
Fmaj9
man sing!
Here's to the girls on the go,
Ev - 'ry - bod - y tries.
rit.
mp
Fm9
F6/9
Cm9/F
Look in - to their eyes and you'll see
what they know:
Ev - 'ry - bod - y
C/D
C+/D
D7-9
Dm/G
opt.
dies.
A toast to that in - vin - ci - ble bunch,
cresc.
mf
A+/G
F/G
G9
The di - no - saurs sur - viv - ing the crunch,
Let's

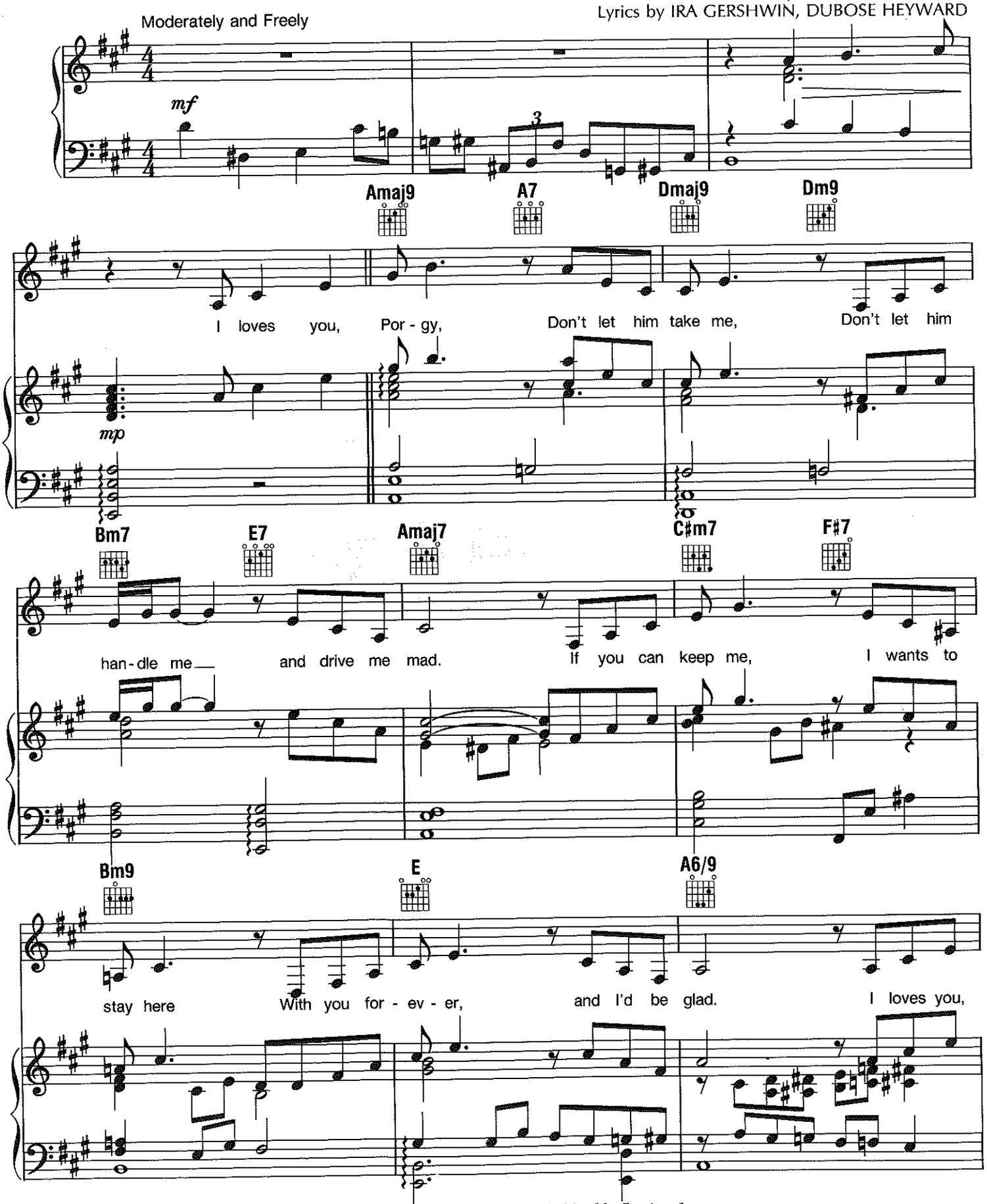

C9
B♭+/C
Fmaj9
hear it for the lad - ies who lunch: Ev - 'ry - bod - y rise!
cresc.
f
Medium Fast
Cm7-5
Fmaj9
Cm7-5
Fmaj9
Ev - 'ry - bod - y rise! Pret - ty wo - men at their mir - rors, in their
D♭7+5
n.c.
gar - dens, on com - mit - tees, tel - e - phon - ing, win - dow shop - ping, ta - ble hop - ping.
Fmaj9
D♭7+5
Pret - ty wo - men giv - ing par - ties, nev - er stop - ping, gos - sip swap - ping, cap - sule pop - ping.


Fmaj9
Cm9
Fmaj9
Cm9
n.c.
Ev - 'ry - bod - y rise!
Ev - 'ry - bod - y rise!
Ev - 'ry - bod - y
Fmaj7
Fmaj7/C
Fmaj7
Fmaj7/C
Fmaj7
rise,
rise,
rise,
rise,
rise!
F6/9
Cm-9/5
Fm7(♭9)
B7/C
n.c.
Pret - ty wo - men, rise!
rit.
Cmaj7+5
G♭/C
(F)

I LOVES YOU PORGY/ PORGY, I'S YOUR WOMAN NOW

(Bess, You Is My Woman) (From *Porgy and Bess*)

Music by GEORGE GERSHWIN
Lyrics by IRA GERSHWIN, DUBOSE HEYWARD



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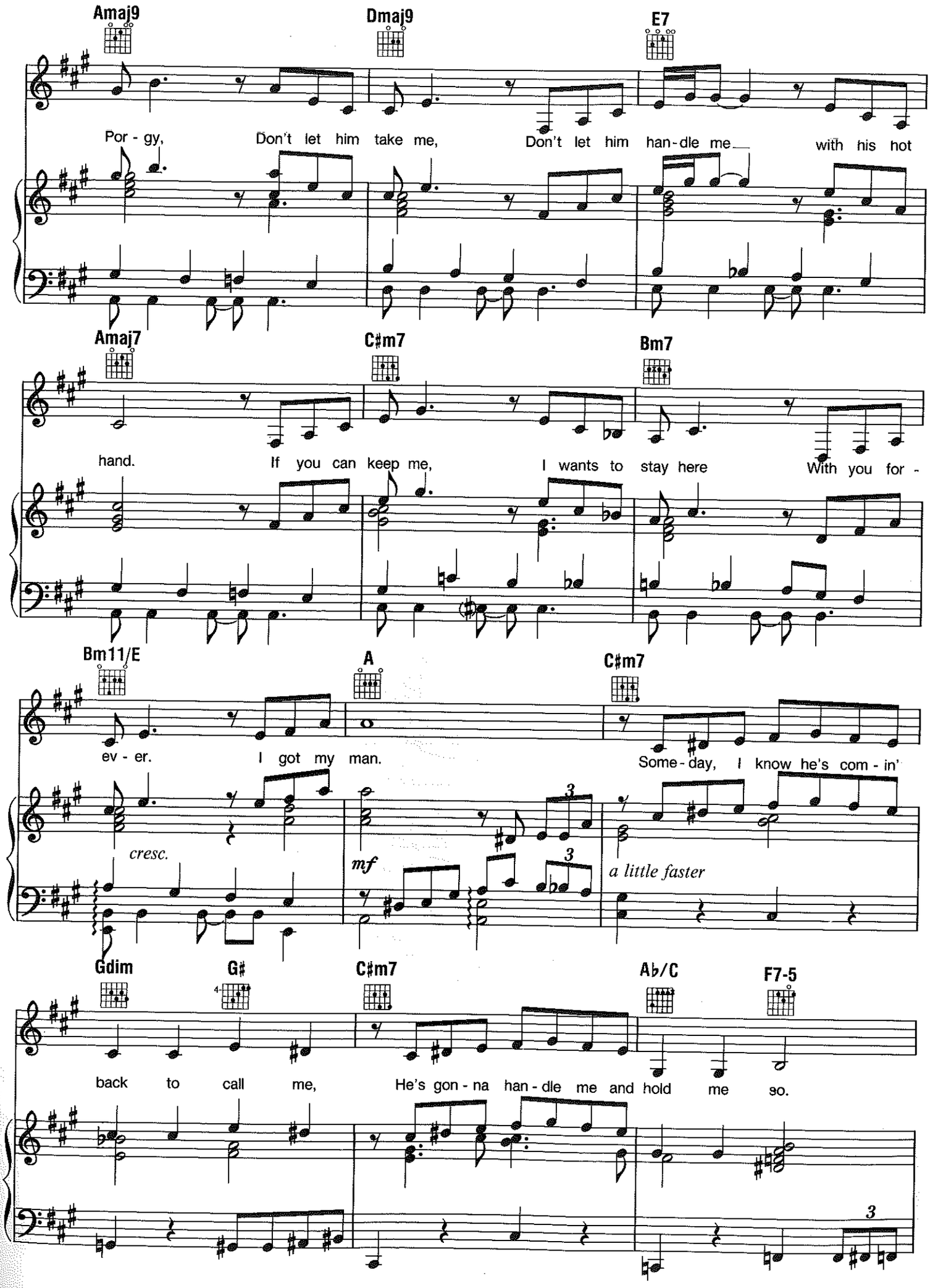
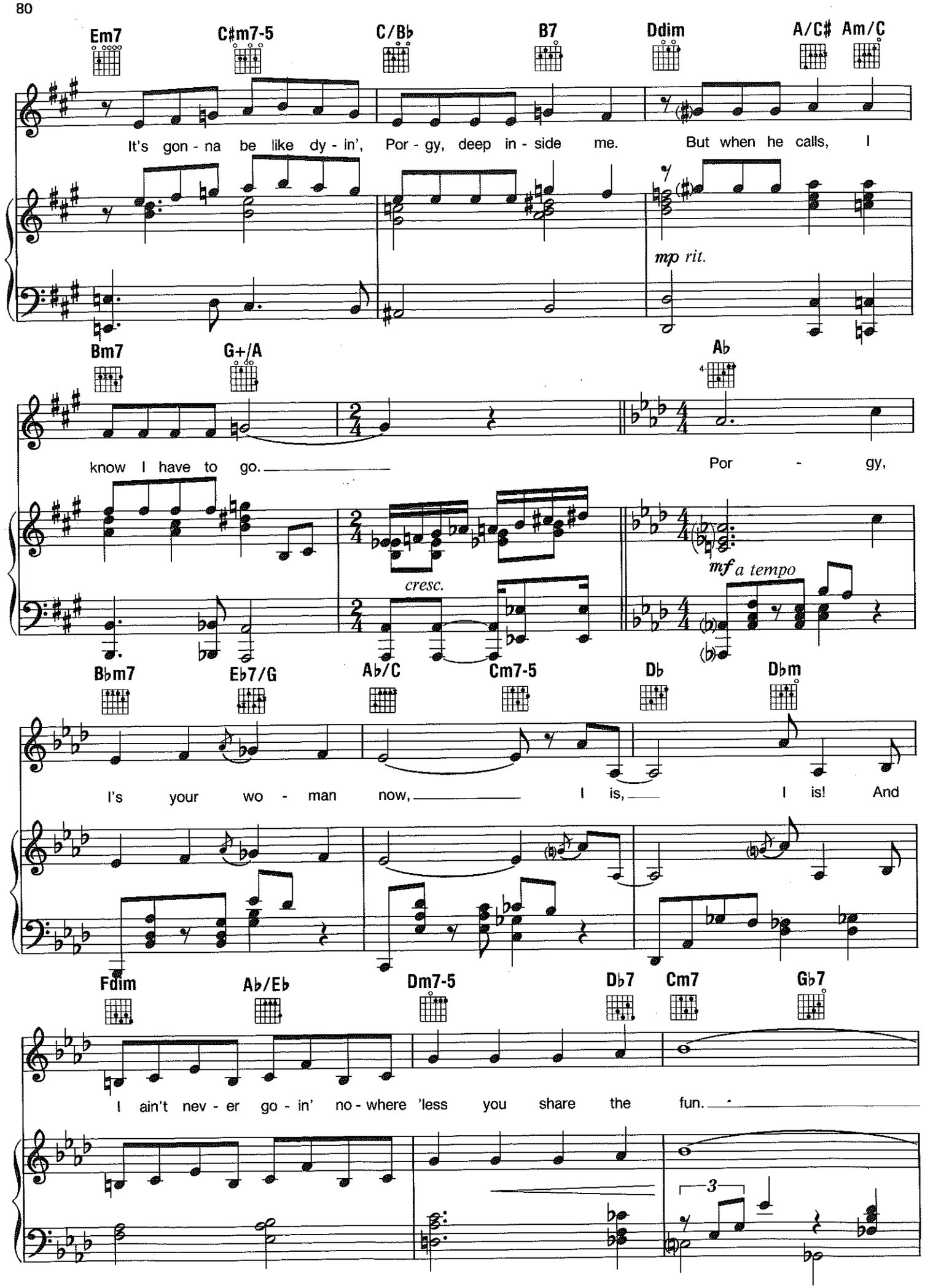
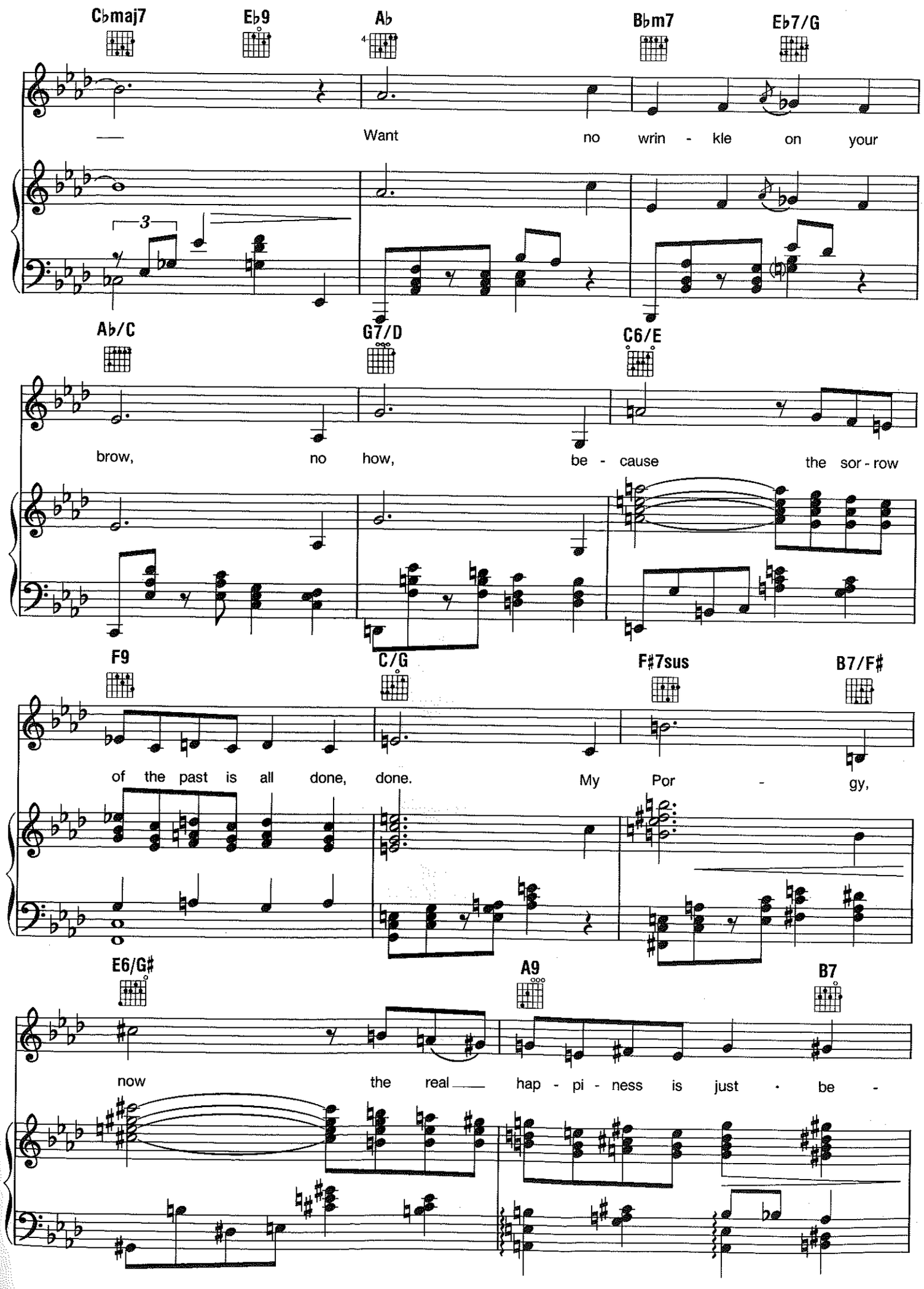
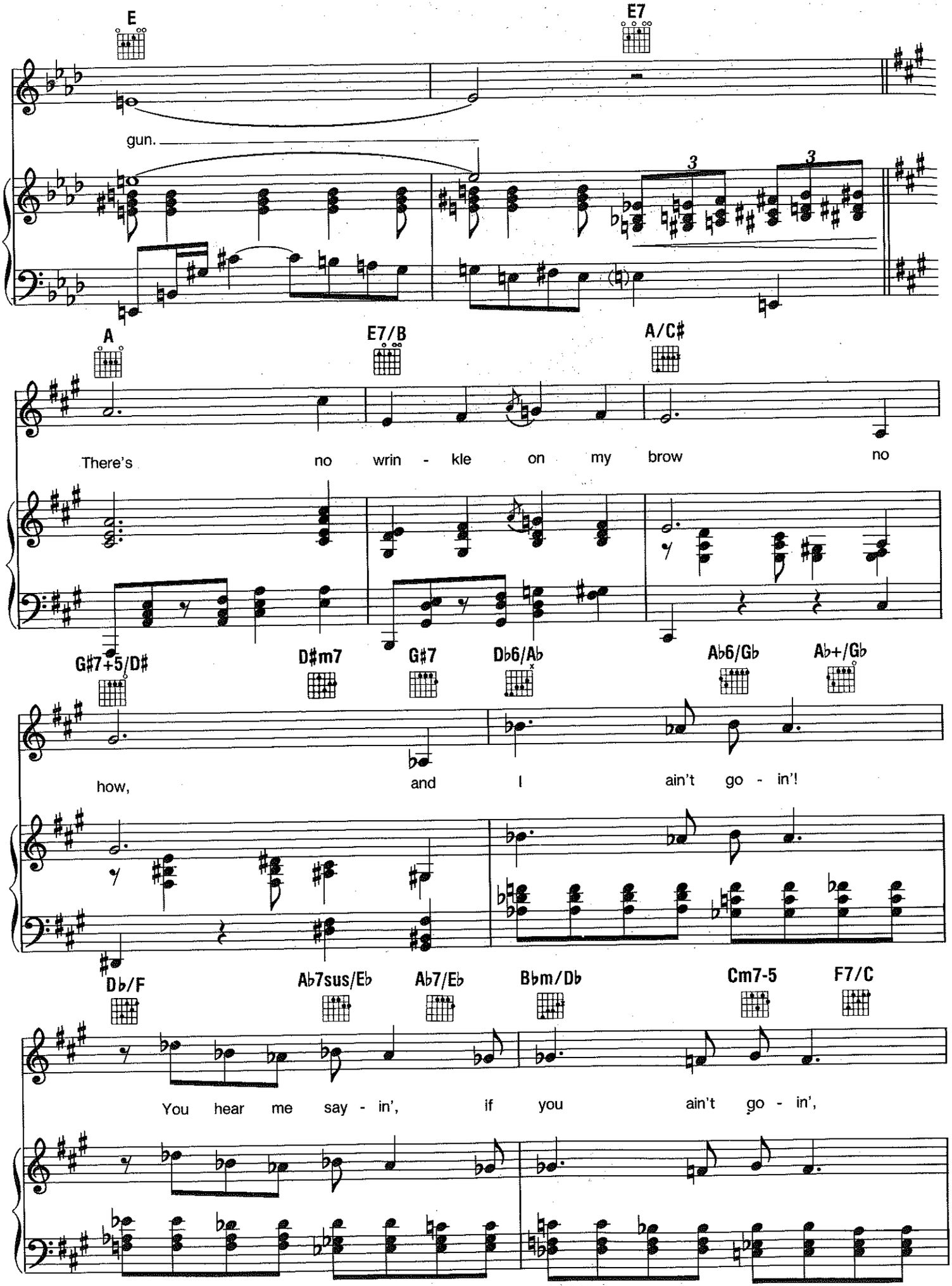
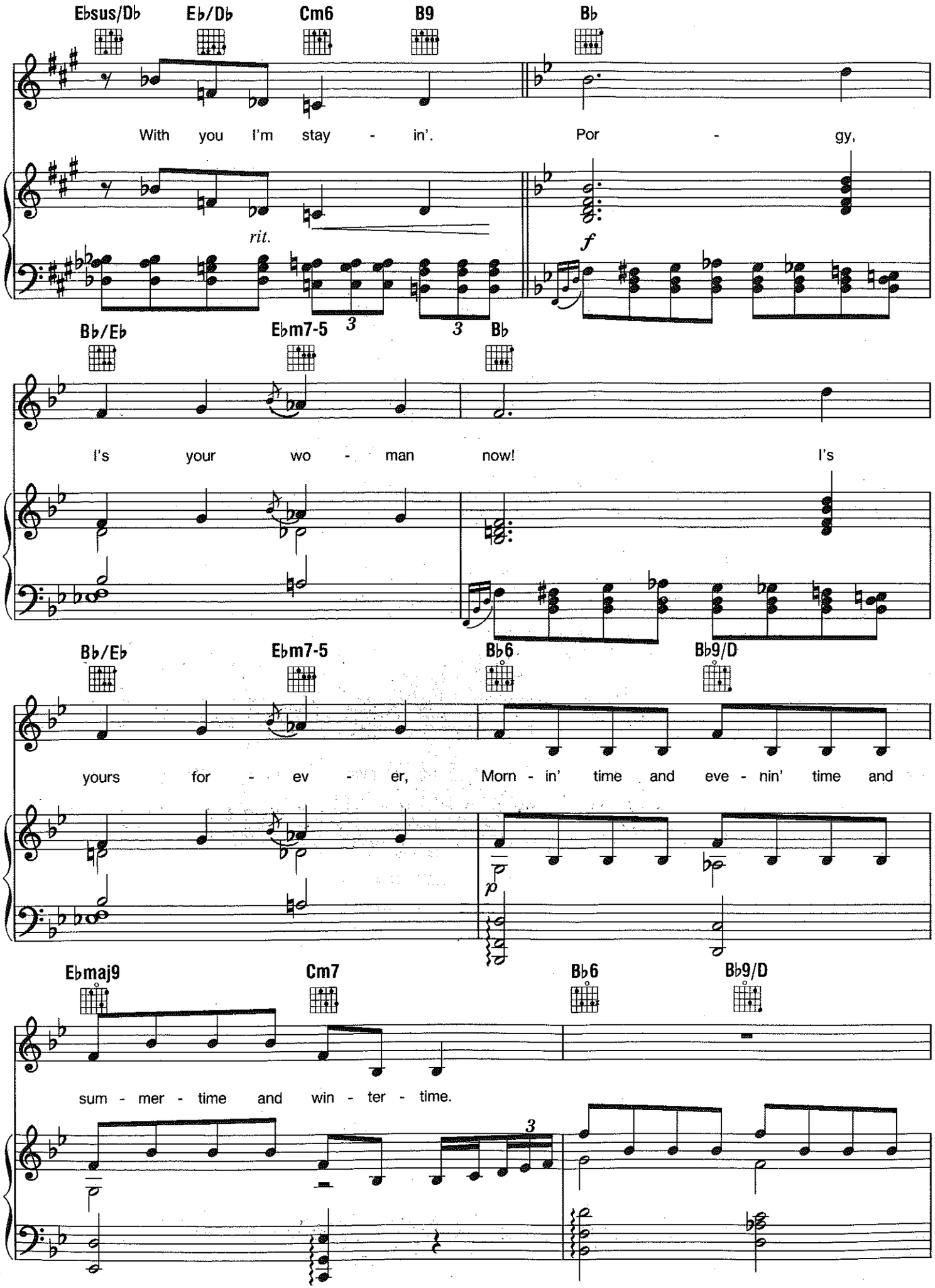
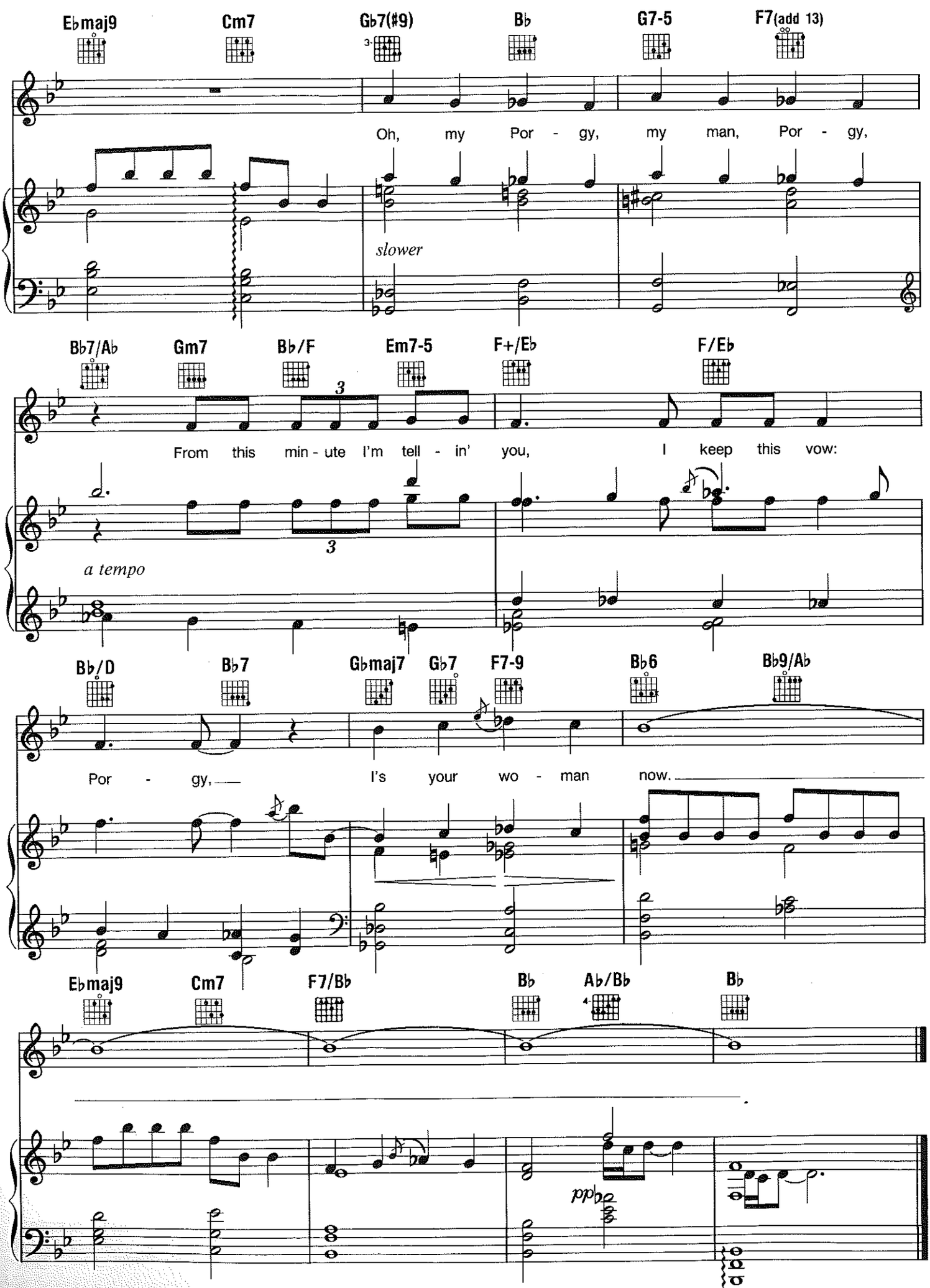

Amaj9
Dmaj9
E7
Por - gy, Don't let him take me, Don't let him han - dle me with his hot
Amaj7
C♯m7
Bm7
hand. If you can keep me, I wants to stay here With you for -
Bm11/E
A
C♯m7
ev - er. I got my man. Some - day, I know he's com - in'
cresc.
mf
a little faster
Gdim
G♯
C♯m7
A♭/C
F7-5
back to call me, He's gon - na han - dle me and hold me so.


Em7
C♯m7-5
C/B♭
B7
Ddim
A/C♯
Am/C
It's gon - na be like dy - in', Por - gy, deep in - side me. But when he calls, I
mp rit.
Bm7
G+/A
A♭
know I have to go.
Por - gy,
cresc.
mf a tempo
B♭m7
E♭7/G
A♭/C
Cm7-5
D♭
D♭m
I's your wo - man now, I is, I is! And
Fdim
A♭/E♭
Dm7-5
D♭7
Cm7
G♭7
I ain't nev - er go - in' no - where 'less you share the fun.
3


Cbmaj7
Eb9
Ab
Bbm7
Eb7/G
Want no wrin - kle on your
Ab/C
G7/D
C6/E
brow, no how, be - cause the sor - row
F9
C/G
F#7sus
B7/F#
of the past is all done, done. My Por - gy,
E6/G#
A9
B7
now the real hap - pi - ness is just be -


E
E7
gun.
A
E7/B
A/C♯
There's no wrin - kle on my brow no
G♯7+5/D♯
D♯m7
G♯7
D♭6/A♭
A♭6/G♭
A♭+/G♭
how, and I ain't go - in'!
D♭/F
A♭7sus/E♭
A♭7/E♭
B♭m/D♭
Cm7-5
F7/C
You hear me say - in', if you ain't go - in',

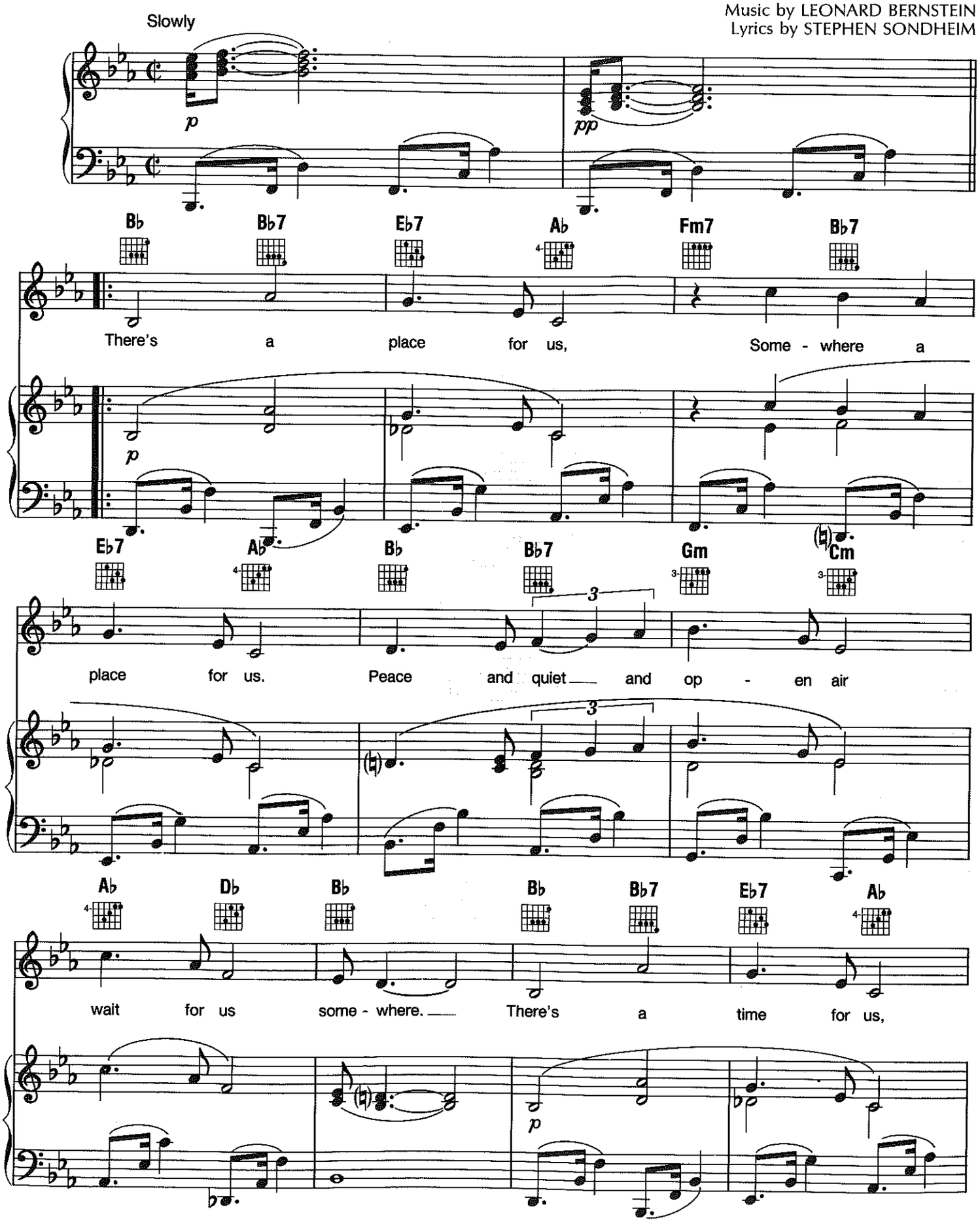

Ebsus/Db
Eb/Db
Cm6
B9
Bb
With you I'm stay - in'.
Por - gy,
rit.
f
Bb/Eb
Ebm7-5
Bb
I's your wo - man now!
I's
Bb/Eb
Ebm7-5
Bb6
Bb9/D
yours for - ev - er,
Morn - in' time and eve - nin' time and
p
Ebmaj9
Cm7
Bb6
Bb9/D
sum - mer - time and win - ter - time.


E♭maj9
Cm7
G♭7(♯9)
B♭
G7-5
F7(add 13)
Oh, my Por - gy, my man, Por - gy,
slower
B♭7/A♭
Gm7
B♭/F
Em7-5
F+/E♭
F/E♭
From this min - ute I'm tell - in' you, I keep this vow:
a tempo
B♭/D
B♭7
G♭maj7
G♭7
F7-9
B♭6
B♭9/A♭
Por - gy, I's your wo - man now.
E♭maj9
Cm7
F7/B♭
B♭
A♭/B♭
B♭
pp

SOMEWHERE

(From *West Side Story*)

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM



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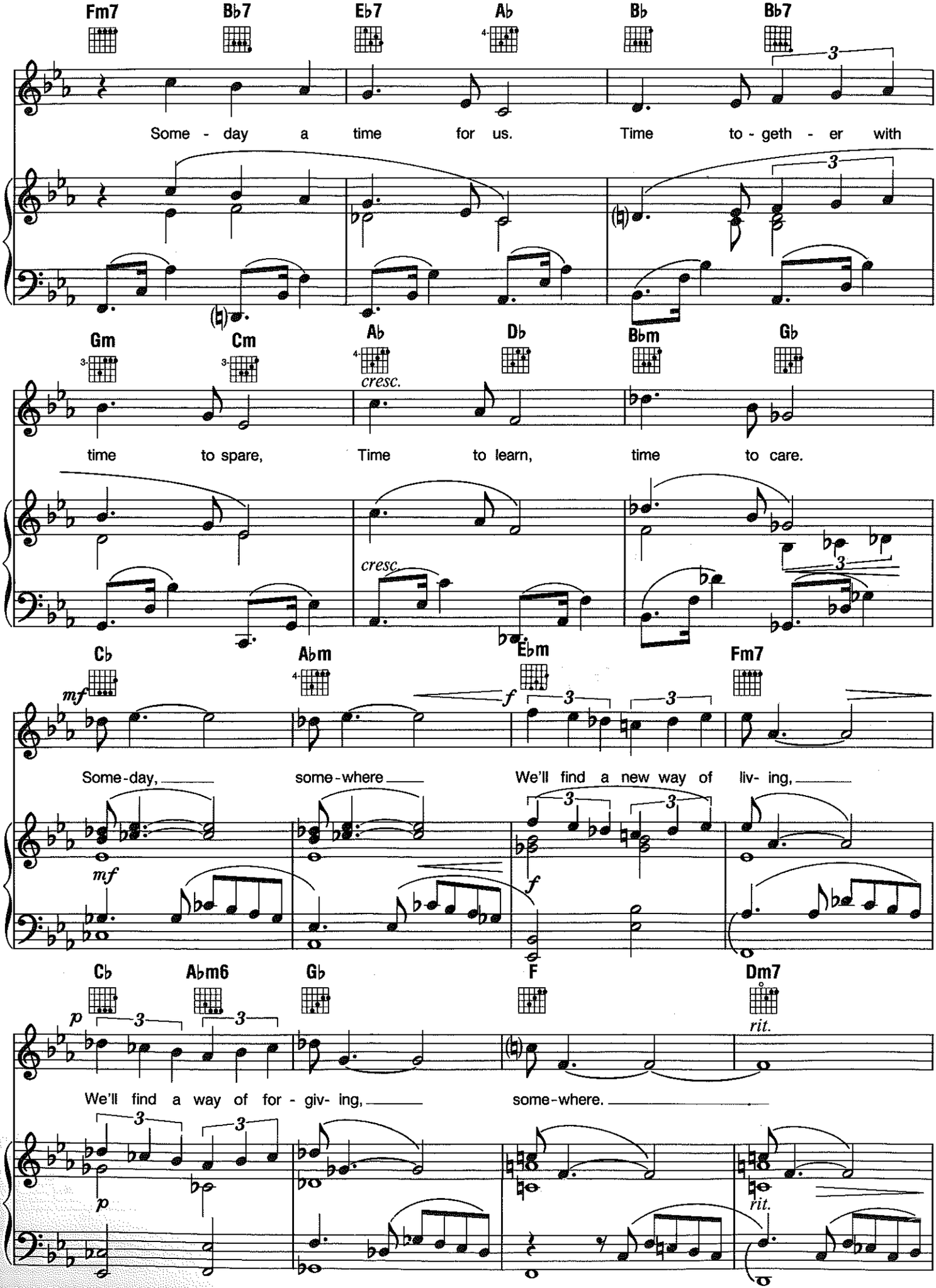
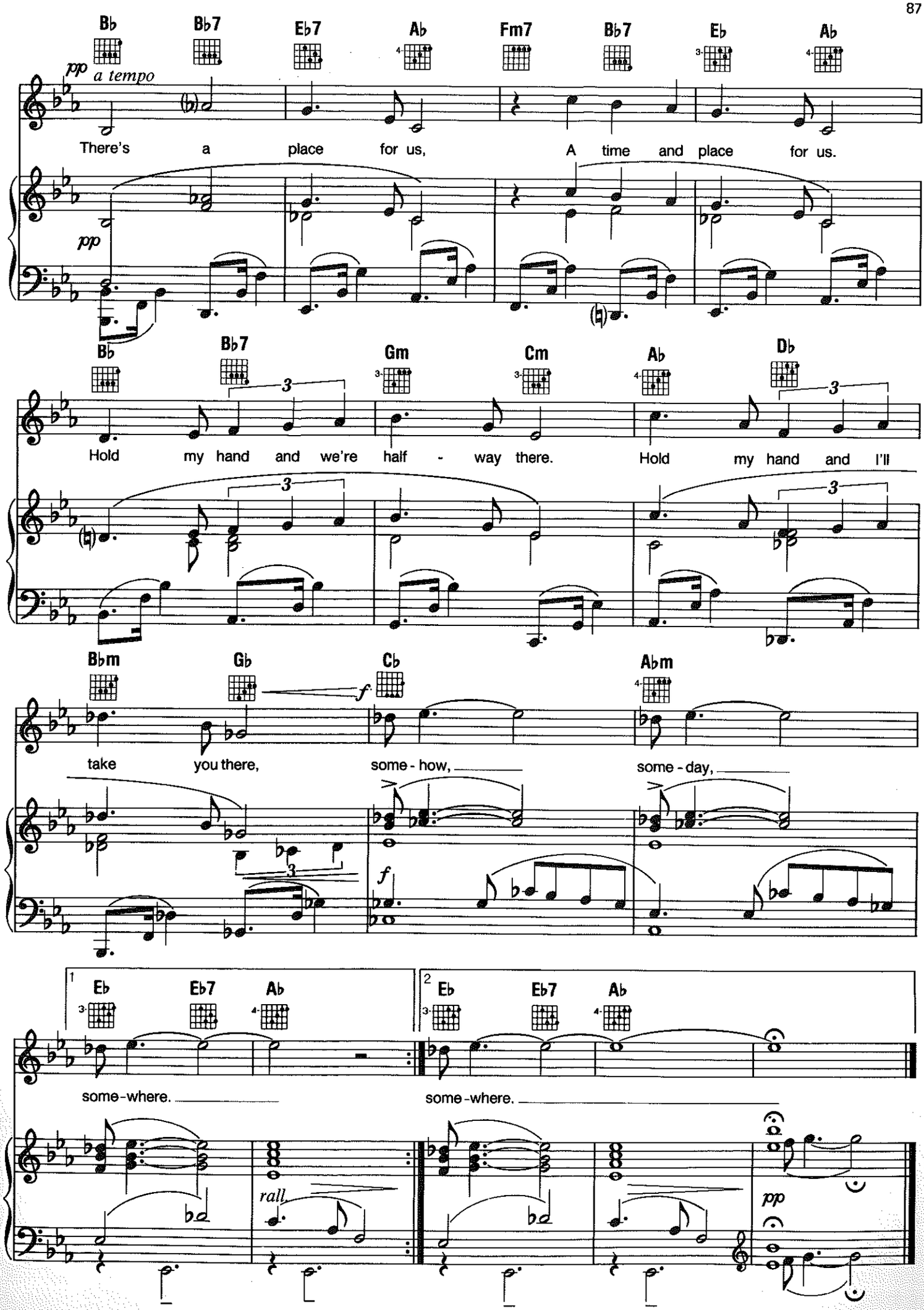

Fm7 Bb7 Eb7 Ab Bb Bb7
Some - day a time for us. Time to - geth - er with
Gm Cm Ab Db Bbm Gb
cresc.
time to spare, Time to learn, time to care.
cresc.
Cb Abm Ebm Fm7
mf f
Some-day, some-where We'll find a new way of liv- ing,
mf f
Cb Abm6 Gb F Dm7
p rit.
We'll find a way of for - giv- ing, some-where.
p rit.


B♭ B♭7 E♭7 A♭ Fm7 B♭7 E♭ A♭
pp a tempo
There's a place for us, A time and place for us.
pp
B♭ B♭7 Gm Cm A♭ D♭
Hold my hand and we're half - way there. Hold my hand and I'll
B♭m G♭ C♭ A♭m
f
take you there, some - how, some - day,
f
1 E♭ E♭7 A♭
2 E♭ E♭7 A♭
some-where. some-where.
rall.
pp

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SOMEWHERE

SOMETHING'S COMING

IF I LOVED YOU

CAN'T HELP LOVIN' THAT MAN

BEING ALIVE

SEND IN THE CLOWNS

PRETTY WOMEN/
THE LADIES WHO LUNCH

I HAVE DREAMED/WE KISS IN A SHADOW/
SOMETHING WONDERFUL

PUTTING IT TOGETHER

NOT WHILE I'M AROUND

I LOVES YOU PORGY/
PORGY, I'S YOUR WOMAN NOW
(BESS, YOU IS MY WOMAN NOW)

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