

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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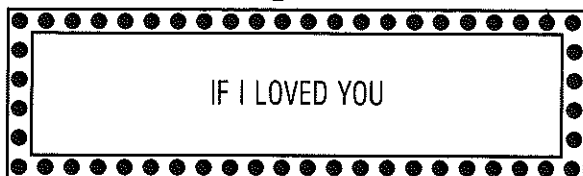
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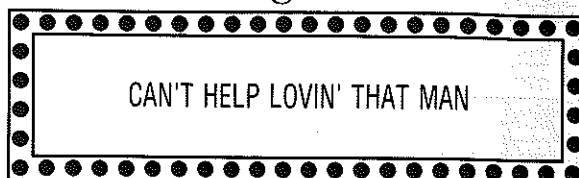
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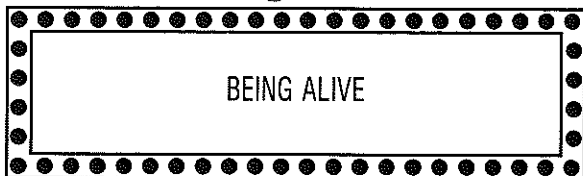
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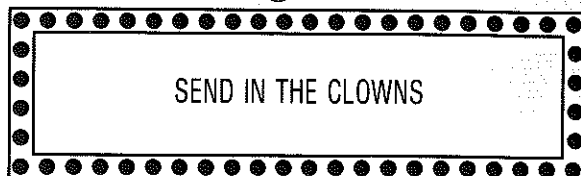
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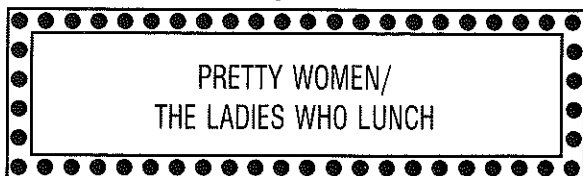
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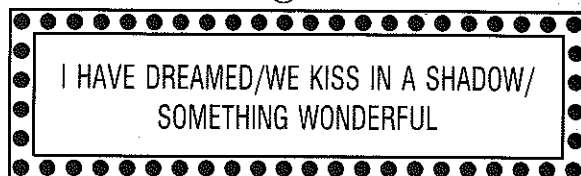
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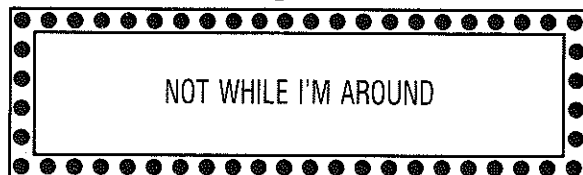
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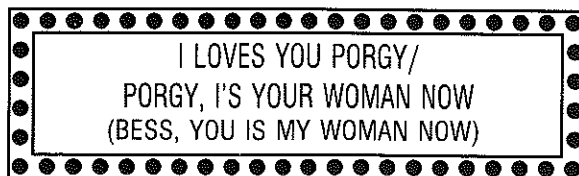
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# PUTTING IT TOGETHER

(From *Sunday in the Park with George*)

Music and Lyrics by  
STEPHEN SONDHEIM

Medium Fast

Be nice, girl. — You have to pay a price, girl. — They like to give ad - vice, girl. — Don't think a - bout it twice, girl. — It's time to get to

*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.*

work. Art is - n't ea - sy,

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole rest, followed by a half note 'A', and then a series of eighth notes: 'r - t', 'is - n't', 'ea - sy,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with a long note in the left hand. A double bar line with repeat slashes (//) is placed at the end of the system.

E - ven when you're hot. Ad -

The second system continues the vocal line with 'E - ven when you're hot.' followed by a whole rest and then 'Ad -'. The piano accompaniment continues with the same eighth-note pattern. A double bar line with repeat slashes (//) is at the end of the system.

vanc - ing art is ea - sy, Fi - nanc - ing it is not.

The third system features the vocal line with 'vanc - ing art is ea - sy,' followed by a whole rest and then 'Fi - nanc - ing it is not.'. The piano accompaniment continues with the eighth-note pattern. A double bar line with repeat slashes (//) is at the end of the system.

A vi - sion's just a vi - sion if it's on - ly in your head.

The fourth system features the vocal line with 'A vi - sion's just a vi - sion if it's on - ly in your head.'. The piano accompaniment continues with the eighth-note pattern. The system concludes with a long note in the right hand and a long note in the left hand, both held over the final bar line.

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.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Ev - 'ry mo - ment makes a con - tri - bu - tion, Ev - 'ry lit - tle

The second system continues the vocal line with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

8va - - - - -

de - tail plays a part. Hav - ing just the vi - sion's no so -

The third system features a vocal line starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

lu - tion, Ev - 'ry-thing de-pends on ex - e - cu - tion, Put - ting it to -

The fourth system features a vocal line starting with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.



geth - er, that's what counts.

Ounce by ounce, put - ting it to -

8va - - - - -

geth - er: Small a - - mounds,

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.*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'art', followed by a quarter note 'of', a quarter note 'mak - ing', and a half note 'art' which is tied to the next measure. The piano accompaniment features a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple harmonic accompaniment. A 'cresc.' marking is placed above the piano part. The system ends with a double bar line and a dashed line below.

is put - ting it to - geth - er, Bit by

*mp*

*loco*

Detailed description: This system contains measures 3 and 4. The vocal line continues with 'is put - ting it to - geth - er,' followed by a rest, and then 'Bit by'. The piano accompaniment continues with a similar rhythmic pattern. A 'mp' marking is placed above the piano part, and a 'loco' marking is placed below the bass line. The system ends with a double bar line.

bit.

Detailed description: This system contains measures 5 and 6. The vocal line is silent, with a 'bit.' marking above the first measure. The piano accompaniment continues with a steady eighth-note melody in the treble clef and a simple accompaniment in the bass clef. The system ends with a double bar line.

Link by link, mak - ing the con -

*mf*

Detailed description: This system contains measures 7 and 8. The vocal line starts with a rest, followed by 'Link by link,' and 'mak - ing the con -'. The piano accompaniment continues with the same rhythmic pattern. A 'mf' marking is placed above the piano part. The system ends with a double bar line.

nect - ions, Drink by drink,

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 rest, followed by the lyrics 'nect - ions, Drink by drink,'. The piano accompaniment consists of a steady eighth-note melody in the right hand and a bass line in the left hand.

tak - ing ev - 'ry com - ment as it comes. Learn - ing how to

The second system continues the vocal line with the lyrics 'tak - ing ev - 'ry com - ment as it comes. Learn - ing how to'. The piano accompaniment maintains the same rhythmic pattern as the first system.

play the po - li - ti - cian like you play pi - an - o, bass and drums...

The third system features the vocal line with the lyrics 'play the po - li - ti - cian like you play pi - an - o, bass and drums...'. The piano accompaniment continues with the eighth-note melody and bass line.

Oth - er - wise, you'll find your com - po - si - tion is - n't gon - na

The fourth system concludes the vocal line with the lyrics 'Oth - er - wise, you'll find your com - po - si - tion is - n't gon - na'. The piano accompaniment continues with the eighth-note melody and bass line.

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 - tie cock - tail con - ver - sa - tion If it gets the

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and single notes.

funds for your foun - da - tion. Ev - 'ry time I start to feel de - fen -

The second system continues the vocal line and piano accompaniment. The piano part includes some complex chordal textures and a fermata over a chord in the right hand.

- sive, I re - mem - ber vi - nyl is ex - pen - sive!

The third system continues the vocal line and piano accompaniment. The piano part features a prominent chordal texture with a fermata in the right hand.

*f*

The fourth system shows the piano accompaniment continuing with a dynamic marking of *f* (forte). The music is more complex, with many beamed notes and a strong rhythmic drive.

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

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment starts with a quarter rest in the right hand and a half note in the left hand, then continues with a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

keep it in per - spec - tive. E - ven when you get some re - cog - ni -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest before the lyrics. The piano accompaniment maintains the rhythmic patterns established in the first system, with some chordal changes in the right hand.

- tion Ev - 'ry - thing you do you still au - di - tion.

The third system shows the vocal line concluding with a quarter rest. The piano accompaniment continues with a similar rhythmic structure, ending with a final chord in the right hand.

Art is - n't ea - sy,

The fourth system features a vocal line with a long note for the word 'Art' and a phrase 'is - n't ea - sy,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and consists of sustained chords in the right hand and a simple bass line in the left hand.



0 - ver - night you're a trend, You're the

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "0 - ver - night you're a trend, You're the".

right com - bi - na - tion, Then the trend's at an

This system contains the third and fourth lines of music. The vocal line continues with the lyrics: "right com - bi - na - tion, Then the trend's at an". The piano accompaniment continues with similar rhythmic patterns.

end; You're sud - den - ly last year's sen - sa - tion.

This system contains the fifth and sixth lines of music. The vocal line concludes with the lyrics: "end; You're sud - den - ly last year's sen - sa - tion.". The piano accompaniment features some chordal textures and rests.

All they ev - er want is re - pe - ti -

This system contains the seventh and eighth lines of music. The vocal line begins with the lyrics: "All they ev - er want is re - pe - ti -". The piano accompaniment includes dynamic markings such as *mf* and *f*, and some complex chordal structures.

- 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.*

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, a treble and a bass clef, with a grand staff brace on the left. The piano part includes several chords marked with a 'V' and contains some complex, multi-measure chordal figures.

The second system continues the musical piece. The vocal line has lyrics: "Be new, girl." The piano accompaniment features a long, sustained chord in the right hand that spans across the measures, while the left hand plays a rhythmic pattern of eighth notes.

The third system contains the lyrics: "They tell you till they're blue, girl:". The piano accompaniment continues with the same rhythmic pattern in the left hand and sustained chords in the right hand.

The fourth system contains the lyrics: "You're new or else you're through, girl.". The piano accompaniment maintains its accompaniment style, with the right hand playing sustained chords and the left hand playing eighth notes.

And e - ven if it's true, girl,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a whole rest, followed by the lyrics "And e - ven if it's true, girl,". The piano accompaniment consists of chords in the right hand and a melodic line in the left hand.

You do what you can do!

*cresc.* *f*

The second system continues the vocal line with the lyrics "You do what you can do!". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The right hand features a long, sweeping melodic line.

This system shows the piano accompaniment for the third system. The right hand has a complex, arpeggiated texture with many beamed notes, while the left hand provides a steady bass line.

Bit by bit, put - ting it to - geth - er.

The fourth system features the vocal line with the lyrics "Bit by bit, put - ting it to - geth - er." and the piano accompaniment. The piano part has a rhythmic, arpeggiated pattern in the right hand.

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

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 flats (B-flat and E-flat). The lyrics are: "- tion E - ven if you do have the sus - pi - cion That it's tak - ing". The bottom staff is a piano accompaniment in bass clef. It features a melodic line in the left hand and a chordal accompaniment in the right hand. A dynamic marking of *8va* is placed below the piano staff, with a dashed line extending to the right.

all your con - cen - tra - tion. The art of mak - ing

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with the lyrics: "all your con - cen - tra - tion. The art of mak - ing". The bottom staff is a piano accompaniment in bass clef. The piano part continues with a melodic line in the left hand and a chordal accompaniment in the right hand.

art is put - ting it to -

*f*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line in treble clef with the lyrics: "art is put - ting it to -". A slur covers the vocal line across these two staves. The bottom staff is a piano accompaniment in bass clef. The piano part features a melodic line in the left hand and a chordal accompaniment in the right hand. A dynamic marking of *f* (forte) is placed below the piano staff.

geth - er Bit by bit,

*mf*

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line in treble clef with the lyrics: "geth - er Bit by bit,". The bottom staff is a piano accompaniment in bass clef. The piano part features a melodic line in the left hand and a chordal accompaniment in the right hand. A dynamic marking of *mf* (mezzo-forte) is placed below the piano staff.

Beat by beat, Part by

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics "Beat by beat, Part by". The piano accompaniment consists of a steady eighth-note melody in the right hand and a simple bass line in the left hand.

part, Sheet by sheet, Chart by

The second system continues the musical piece. The vocal line contains the lyrics "part, Sheet by sheet, Chart by". The piano accompaniment maintains the same rhythmic pattern as the first system.

Track by track, Reel by reel, Stack by  
chart, Bit by bit, Pout by pout,

The third system contains the lyrics "Track by track, Reel by reel, Stack by" on the top line and "chart, Bit by bit, Pout by pout," on the bottom line. The piano accompaniment continues with the established melody.

stack Meal by meal, Deal by deal, Shpiel by  
Snit by snit, Shout by shout, Spat by spat,

The fourth system contains the lyrics "stack Meal by meal, Deal by deal, Shpiel by" on the top line and "Snit by snit, Shout by shout, Spat by spat," on the bottom line. The piano accompaniment concludes the system with the same rhythmic accompaniment.



shpiel,

Doubt by doubt And that

Is the state of the art.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note 'D' and a quarter note 'o', followed by a half note 'u' and a quarter note 'b'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a fermata over the final vocal note.

The second system continues the vocal line with a half note 's', a quarter note 't', a half note 'a', and a quarter note 't'. The piano accompaniment features a more active right hand with eighth-note runs. A dynamic marking of *f* (forte) is placed below the piano part. The system ends with a fermata over the final vocal note.

The third system shows the vocal line with a half note 'e' and a quarter note 'r'. The piano accompaniment continues with eighth-note patterns in the right hand and sustained notes in the left hand. The system concludes with a fermata over the final vocal note.

The fourth system features the vocal line with a half note 't' and a quarter note 't'. The piano accompaniment includes a complex bass line with multiple notes in the left hand. The system ends with a fermata over the final vocal note.

8va - - - - -

# IF I LOVED YOU

(From *Carousel*)

Moderately (with expression)

Music by RICHARD RODGERS  
Lyrics by OSCAR HAMMERSTEIN II

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef for the vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderately (with expression)'. The score includes several measures of piano accompaniment, each with a guitar chord diagram above it. The lyrics are written below the vocal line, with some words underlined to indicate phrasing. There are several triplet markings (indicated by a '3' over a group of notes) in both the piano and vocal parts. The lyrics are: 'If I loved you, Time and a-gain I would try to say All I'd want you to know. If I loved you,'.

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



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

Words \_\_\_\_\_ would - n't come \_\_\_\_\_ in an ea - sy way, 'Round in

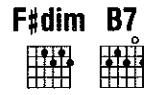
Musical staff with piano accompaniment, including a 3-measure triplet of eighth notes in the right hand and a steady eighth-note bass line.



Musical staff with treble clef, key signature of one sharp (F#), and a 3-measure triplet of eighth notes.

cir - cles I'd go. \_\_\_\_\_ Long - in' to

Musical staff with piano accompaniment, including a 3-measure triplet of eighth notes in the right hand. Dynamics include *cresc.* and *mf*.



Musical staff with treble clef, key signature of one sharp (F#).

tell you, but a - fraid and shy, I'd let my

Musical staff with piano accompaniment.



Musical staff with treble clef, key signature of one sharp (F#).

gold - en chanc - es pass me by! \_\_\_\_\_ Soon you'd

Musical staff with piano accompaniment. Dynamics include *rit. e decresc.* and *p a tempo*.

Gdim



G



G+



leave me,

off — you would go — in the mist of day,

C



F#/C#



G/D



opt.

G9



Nev - er,

nev - er to know

cresc.

mf

C6



Bm7



Am7



C6



B



Eb



opt.

How I loved you,

If I loved you.

f

p

Abmaj7



C/G



G+



G



rit.

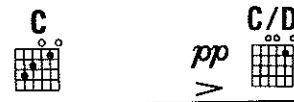
# SOMETHING'S COMING

(From West Side Story)

Music by LEONARD BERNSTEIN  
Lyrics by STEPHEN SONDHEIM

Fast ♩ = 176

C C/D

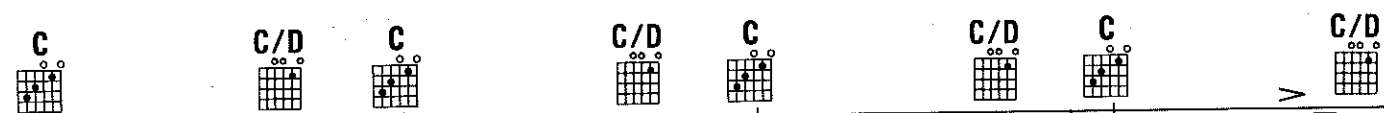


ad lib

Could —



C C/D C C/D C C/D C C/D



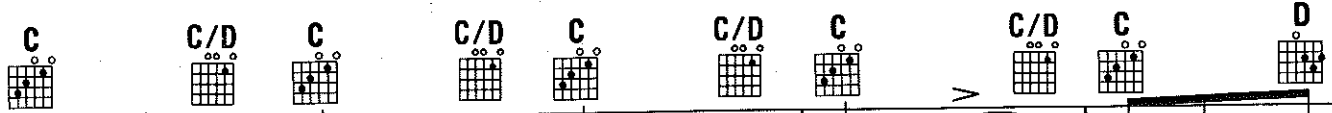
be. —

Who —



(rhythmically)

C C/D C C/D C C/D C C/D C D



knows? —

knows? —

There's some - thing due —

It's on - ly just —



C C/D C D C C/D C Bb/D

an - y out of day. — I will reach, — Down the block, — right on a way, — soon as it shows. — un - der a tree. —

C C/D C Bb/D C Bb/D Fmaj7 *f marc.*

It may come a

F7 Fmaj7 F7

can - non - ball - ing down through the sky, Glean in its eye, feel - ing there's a mir - a - cle due, gon - na come true,

Fmaj7 C dim. C C/D C C/D C C/D

Bright as a rose. — Who —

<sup>2</sup>Fmaj7

Bb

Bb/F

C7/Bb

C/F

Bb

Bb/F

*ff*

Com - in' to me!

*f*  
R.H.

C7/Bb

C/F

Bb

C7/Bb

Bb

C7/Bb

*dim.*

Refrain (with rhythmic excitement)

Bb

C7/Bb

Bb

C7/Bb

*p*

Could it be? —  
With a click, —

Yes, it could —  
With a shock. —

Bb

C7/Bb

Bb

C7/Bb

Some - things' s com - ing,  
Phone will jin - gle,

Some - thing good, —  
Door will knock. —

Bb



Fm7/Bb



C7+5/Bb



Bb7



If I can wait. *cresc.*  
 O - pen the latch.

*cresc.*

Eb6



*f*  
 Some - thing's com - ing, I don't know what

*f*

Bbmaj7



it is, but it is gon - na be great.

2

F6



Some - thing's

*f*



corn - ing, don't know when — but it's soon;

Cmaj7 C6

catch the moon, — one - hand - ed catch. —

dim. dim.

C+ C6 Warmly mf Gmaj7 Gm7

A - round —

mp

Gmaj7 C7sus C6

the — cor - ner, —

3 3

Ab/C



C6



Gmaj7



Gm7



*cresc.*

3

3

or whis - tling down

Gmaj7



C7sus



C6



3

the riv - er

Ab/C



C6



*mf*

Gm7



*dim.*

Come on,

*dim.*

Cm7



C



F9



Db/F



de

liv - er

F6



F7sus



Bb9



*pp dolce*

to me.

Bb

C7/Bb

*ppp*

Will it be?

Bb

C7/Bb

Bb

C7/Bb

Yes, it will May - be just by

Bb



C7/Bb



Bb



Fm7/Bb



*cresc.*

hold - ing still \_\_\_\_\_ It - 'll be there. \_\_\_\_\_

C7+5/Bb



Bb7



F6



*cresc.*

\_\_\_\_\_ Come on, some - thing,

\_\_\_\_\_ Come on in. \_\_\_\_\_ Don't be shy, meet a guy, \_\_\_\_\_

Cmaj7



*dim.*

C6



C+



\_\_\_\_\_ Pull up a chair. \_\_\_\_\_

Cmaj7



Gmaj7



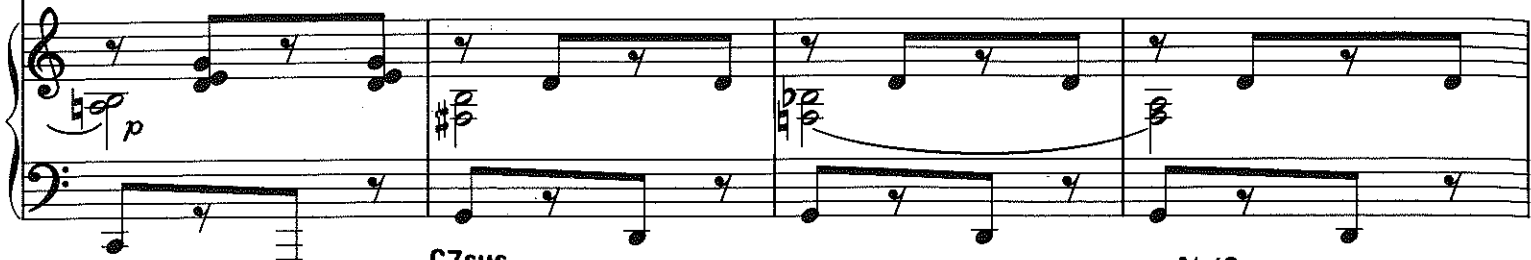
Gm7



*p sub. (freely)*



The air \_\_\_\_\_ is \_\_\_\_\_



Gmaj7



C7sus



C6



Ab/C



hum - ming, \_\_\_\_\_



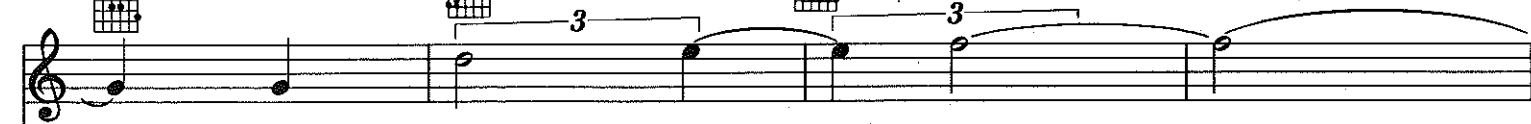
C6



Gmaj7



Gm7



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 *fade out* Bb/D C C/D C C/D

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*)

Music and Lyrics by  
STEPHEN SONDHEIM

Moderately slow, with rubato

*mp*

D(add9)/A



Em7/A



Noth - ing's gon - na harm you, Not while I'm a - round. *8va* ----- 7

*p*

D(add9)/A



Em7/A



Noth - ing's gon - na harm you, no sir, Not while I'm a - round.

Transcribed from the recording by Barbra Streisand.

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

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,

Em9



Em7/A



Dmaj9



G6/D



Not while I'm a - round.

Quicker (allegretto)  
Eb(add9)



Ab6/Eb



Bb7/Eb



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

Cmaj9



Fm9



Bb11



Tempo primo

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 -

Eb11



sert you, Not to wor - ry, Whis - tle, I'll be there.

Abmaj7

Bb7/Ab

Gm7

De - mons - 'll charm you with a smile For a while,

Cm

Fm7-5/B

Ebmaj7/Bb

Cm9

But in time, Noth - ing can harm you,

*rit.* *mp* *p slowly*

Abmaj7

F7/A

Fm7/Bb

no chord

Not while I'm a - round.

*a tempo*

Eb

Ab/Eb

Eb(add9)

Bb11

Eb(add9)

*rit.* *pp*

# BEING ALIVE

(From *Company*)

Words and Music by  
STEPHEN SONDHEIM

Slowly and Freely  
(Sax solo)

A(add9)



D<sup>6</sup><sub>9</sub>/A



Some-one to hold you too close,

A(add9)



Ddim7/A



Amaj9



F#m11



Some-one to hurt you too deep, opt. 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.

Moderately fast, steady rhythm

A(add9)



D<sup>6</sup><sub>9</sub>/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.

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

Bbmaj9

is a - lone, Not a - live.

A(add9)

Some - bod - y hold me too close, Some - bod - y force me to

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,

Be - ing a - live.

Am/C



B9



Bb(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.

Make me a - live,

Make me con -

Gb/Ab



Bb



Bb/C



Make me con - fused,

Mock me with

fused,

Mock me with praise,





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

Gb9/Ab



optional



Some - bod - y crowd me with love,

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

Some - bod - y force me to care, Some - bod - y let me come

Fm7/Bb



through,

Fm7/G



I'll al - ways be

Fm7/Eb



there as fright - ened as

Ab11



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



live,

no chord

A



A(#4)



Be - ing a - live!

A



A6



Dmaj7(+11) Dmaj7



G(#4)



8va

Db



rit.

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

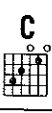
(From *The King and I*)

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Slow and dreamy

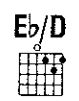
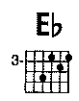
The musical score is presented in three systems, each featuring a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Slow and dreamy'. The piano part includes dynamic markings such as 'p' (piano) and '8va' (octave up). The lyrics are: 'We kiss in a shadow We hide from the moon Our meet - ings are few and o - ver too soon.' The score includes a variety of musical notations including notes, rests, slurs, and dynamic markings.

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

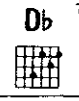


I have dreamed that your arms are

love - ly, I have dreamed what a joy you'll



be. I have dreamed ev - 'ry word you'll



We speak in a whis - per, whis - per. When you're close,

**E<sub>b</sub>7sus**



**A<sub>b</sub>**



A - fraid to be heard.

close to me.

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a bass line with a low octave and a treble line with chords and moving lines.

**A<sub>b</sub>m**



**B<sub>b</sub>sus**



**B<sub>b</sub>**



**E<sub>b</sub>m**



**E<sub>b</sub>m/D<sub>b</sub>**



A - lone in our se - cret to - geth - er we

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with harmonic support for the vocal melody.

**C<sub>b</sub>**



sigh

**C<sub>b</sub>7**



For

**E/B**



one

smil - ing

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



day

to

**E<sub>b</sub>7/B<sub>b</sub>**



be

Musical notation for the third system, including vocal line and piano accompaniment. The piano part provides accompaniment for the final phrase of the system.

G#m



free

Bsus



E



E/D#



How you look in the glow of

C#m7



To kiss in the sun light

E



eve - ning, 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. Be - will

G



love

Gmaj7+5



be - ing

G7



loved

G+



by

Moderately

F



you.

Cmaj7+5/F



Bb



hold how my lov - er loves me!

*p rit.*

F Cmaj7+5/F Bb F Bb/D

He will not al - ways say

F(add9) F Bb/D Fmaj7/C Bb/D

What you would have him say, But now and then, he'll say

Gm11 F#m7 F Bb/F

some - thing won - der - ful. The thought - less things he'll do

*rit.* *a tempo*

F Bb/F F

will hurt and wor - ry you. Then all at

*cresc.*



Bb/D



G/D



C



Fm



once, he'll do some - thing won - der - ful. He has a thou - sand

*mp* *mp*

Cm/Eb



Dm7-5



G7



C



dreams that won't come true, You

Fm



Fm/Eb



Dm7-5



G7(b9)sus G7(#9)



Csus



C



know that he be - lieves in them, and that's e - nough for you.

*decresc.* *rit.*

F



Bb/F



Fmaj7



Bb/F



You'll al - ways go a - long, De - fend him when he's wrong,

*a tempo* *mp*



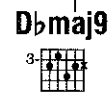
And tell him when he's strong, He is won - der - ful.

*cresc.* *mf* *cresc.*



He'll al - ways need your love, And so he'll get your love.

*f* *p* *rit.*



A man who needs your love can be won - der -

*a tempo* *rit.*



ful.

*a tempo* *rit.*

# SEND IN THE CLOWNS

(From *A Little Night Music*)

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly

is - n't it

*p* *poco rit.* *a tempo* *poco rit.*

**E<sub>b</sub>** **E<sub>b</sub>sus** **E<sub>b</sub>** **E<sub>b</sub>maj9** **E<sub>b</sub>**

rich? Are we a pair? Me here at last on the ground, you in mid -

*a tempo*

**A<sub>b</sub>maj9** **A<sub>b</sub>6** **B<sub>b</sub>/E<sub>b</sub>** **A<sub>b</sub>/E<sub>b</sub>**

air... Send in the clowns.

*poco rit.*

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

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

2

2

2

2

2

2

**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<sub>b</sub>

E<sub>b</sub> maj9

E<sub>b</sub>

fear.  
queer,

I thought that  
Los - ing my

you'd want what I want.  
tim - ing this late

Sor - ry, my ca

A<sub>b</sub> maj9

A<sub>b</sub> 6

B<sub>b</sub> 7/E<sub>b</sub>

dear.  
reer?

But where are the clowns?  
And where are the clowns?

There ought to be  
Quick, send in the

E<sub>b</sub>

clowns.

Quick, send in the clowns.

What a sur -

2

E<sub>b</sub>

E<sub>b</sub> sus

E<sub>b</sub>

clowns.

Don't both - er, they're here.

ten.

*poco rit.*

*a tempo*

*rit.*

# CAN'T HELP LOVIN' THAT MAN

(CAN'T HELP LOVIN' DAT MAN)

(From *Showboat*)

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Slowly and Freely

**Bbmaj7**



**Gm9**



**Cm9**



**F7-9**



**Bbmaj7**



**G7**



Oh lis - ten, sis - ter,

*mp* *rit.* *a tempo*

**C9**



**F7**



**Bb**



**Bb7**



I love my mis - ter man, \_\_\_\_\_ And I can't - tell you why. -

**Ebmaj9**



**Ebm**



**Bb/F**



There is no rea - son why I should love that man. \_\_\_\_\_

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

Bb/D

Gb7/Db

Cm11

Gb7

F9

It must be some - thing that the an - gels done

Bb6

Cm9

F7+5

Bb

Gm7

planned.

Fish got to swim, —

Cm7

F7

Bb6

Bb7

Eb

Ebm

birds got to fly, — I got to love — one man till I die. —

Bb/F

Gm7

Gb7

F7

Bb6

Ebm/Bb

F9

Can't help lov - in' that man — of mine.



Bb

Gm7

Cm9

F7

Bbmaj9

Bb7

Tell me he's la - zy, tell me he's slow, - Tell me I'm cra - zy

Eb

Ebm

Bb/F

Gm7

Gb7

F7

(may - be I know) - Can't help lov - in' that man - of

Bb6

Bb9

Eb6

C#m7-5/E

mine. When he goes a - way

Bb/F

C7/G

Bb/F

C7/G

That's a rain - y day, - But when he comes back that day is

*poco*

*a*

*poco*

*cresc.*

F9



Cm7



F7



Bb



Gm7



optional

fine, \_\_\_\_\_ The sun will shine!

He can come home \_\_\_\_\_ as

*mf*

*p*sub.

*tenderly*

Cm9



F7



Bbmaj9



Bb7



Eb



Ebm



late as can be, \_\_\_\_\_

Home with - out him \_\_\_\_\_

ain't

no home to me. \_\_\_\_\_

Bb/F



Gm7



Gb7



F7-9



Bb6/9



Gm7-5



Can't

help

lov - in' that man \_\_\_\_\_

of

mine. \_\_\_\_\_

Cm9



F9



F7-9



Bb6/9



L.H.

# PRETTY WOMEN/ (From *Sweeney Todd*)

## THE LADIES WHO LUNCH (From *Company*)

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly

Fmaj9



C9+5



Fmaj9



C9+5



mp

Fmaj9



C9+5



Fmaj9



D9sus



D7-9



Pret - ty wo - men... fas - ci - nat - ing... sip - ping cof - fee, - danc - ing...

Gm9



C7



Fmaj7(add #11)



Pret - ty wo - men... are a won - der, ... Pret - ty wo - men!

Am9



Bbmaj9



Am9



Bbmaj7/Eb



Sit - ting in the win - dow or stand - ing on the stair,

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

Bbmaj7/D

G7sus

G7

C9

3

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)

3

Stay for - ev - er... breath - ing light - ly... Pret - ty wo - men, -

*cresc.*

Am9

Bbmaj9/D

Am9

5

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, - ven they still - are

*mp*

C9



Bossa Nova

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

Ab6/Eb



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, —

Bb11



Bbdim



Bb9



And look - ing grim

'cause they've been sit - ting,

choos - ing a hat. —

Bbm7-5



Ebmaj9



Bbm7/Eb



Ebmaj9



I'll drink to that.

Here's to the girls \_ who just watch, —

Bbm7/Eb



Ebmaj9



Bbm7/Eb



Are - n't they the best? When they get de -

Ebmaj9



Bbm7/Eb



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



Bb11



Bbdim



Bb



zing - er. An - oth - er rea - son not to move, - An - oth - er vod - ka sting -

*cresc.*

Bbdim



Eb6/9



F7/Bb



Eb6/9



F9/Bb



- er. I'll drink to that. And

E6/9



Bm7/E



E6/9



here's to the girls — who play wife, — Are - n't they too much?

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 +5

C6

bus - y to know... that they're fools... Are - n't they a gem?

*cresc.* *f*

Bb6/C

C6

Bb6/C

I'll drink to them! Let's all drink to

Medium Slow

Abmaj7

Db7

Abmaj7

Pret - ty wo-men... fas - ci - nat - ing... How they make a

Bossa Nova tempo

Gm7-5

C7

Fmaj9

Fm9

Fmaj9



Musical staff with treble clef, 4/4 time signature, and notes for the first line of the song.

man sing! Here's to the girls on the go, — Ev - 'ry - bod - y tries.

Piano accompaniment for the first system, including a *rit.* marking and a *mp* dynamic.

Fm9

F6/9

Cm9/F



Musical staff with treble clef and notes for the second line of the song.

Look in - to their eyes and you'll see — what they know: — Ev - 'ry - bod - y

Piano accompaniment for the second system.

C/D

C+/D

D7-9

Dm/G

opt.



Musical staff with treble clef and notes for the third line of the song.

dies. — A toast to that in - vin - ci - ble bunch, —

Piano accompaniment for the third system, including a *cresc.* marking and a *mf* dynamic.

A+/G

F/G

G9



Musical staff with treble clef and notes for the fourth line of the song.

The di - no - saurs sur - viv - ing the crunch, — Let's

Piano accompaniment for the fourth system.

C9

Bb+/C

Fmaj9

hear it for the lad - ies who lunch: \_

Ev - 'ry - bod - y rise!

*cresc.*

*f*

Cm7-5

Fmaj9

Cm7-5

Medium Fast

Fmaj9

Ev - 'ry - bod - y rise!

Pret - ty wo - men

at their mir - rors, in their

Db7+5

n.c.

gar - dens, on com - mit - tees, tel - e - phon - ing, win - dow shop - ping, ta - ble hop - ping.

Fmaj9

Db7+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.



Musical staff with treble clef, 3/4 time signature, and lyrics: Ev - 'ry - bod - y rise!

Ev - 'ry - bod - y rise!

Ev - 'ry - bod - y rise!

Ev - 'ry - bod - y

Piano accompaniment for the first system, including bass and treble clefs.

Fmaj7

Fmaj7/C

Fmaj7

Fmaj7/C

Fmaj7



Musical staff with treble clef, lyrics: rise, rise, rise, rise, rise!

rise,

rise,

rise,

rise,

rise!

Piano accompaniment for the second system, including bass and treble clefs.

F6/9

Cm<sup>9</sup><sub>5</sub>

Fm7(b9)

B7/C

n.c.



Musical staff with treble clef, lyrics: Pret - ty wo - men, rise!

Pret - ty wo - men, rise!

Piano accompaniment for the third system, including bass and treble clefs.

rit.

Cmaj7+5

Gb/C

(F)



Musical staff with treble clef, ending with a double bar line.

Piano accompaniment for the fourth system, including bass and treble clefs.

# 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

Moderately and Freely

The piano introduction is in 4/4 time, key of D major. It begins with a *mf* dynamic. The right hand plays a melodic line with a triplet of eighth notes in the second measure. The left hand provides a harmonic accompaniment.

Amaj9

A7

Dmaj9

Dm9



The first line of the song features the vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "I loves you, Por - gy, Don't let him take me, Don't let him". The piano part includes a *mp* dynamic marking.

I loves you,

Por - gy,

Don't let him take me,

Don't let him

Bm7

E7

Amaj7

C#m7

F#7



The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "han-dle me and drive me mad. If you can keep me, I wants to".

han-dle me

and drive me mad.

If you can keep me,

I wants to

Bm9

E

A6/9



The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "stay here With you for - ev - er, and I'd be glad. I loves you,".

stay here

With you for - ev - er,

and I'd be glad.

I loves you,

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

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

Ab/C

F7-5

back to call me, He's gon - na han - dle me and hold me so.

Em7



C#m7-5



C/Bb



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



Ab



know I have to go. Por gy,

*cresc.* *mf a tempo*

Bbm7



Eb7/G



Ab/C



Cm7-5



Db



Dbm



I's your wo - man now, I is, I is! And

Fdim



Ab/Eb



Dm7-5



Db7



Cm7



Gb7



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



Db6/Ab



Ab6/Gb



Ab+/Gb



how, and I ain't go - in'

Db/F



Ab7sus/Eb



Ab7/Eb



Bbm/Db



Cm7-5



F7/C



You hear me say - in', if you ain't go - in',

Ebsus/Db

Eb/Db

Cm6

B9

Bb



Musical staff with treble clef and key signature of two sharps (F# and C#). The melody begins with a quarter rest followed by a series of eighth notes: B4, A4, G4, F#4, E4, D4. A double bar line occurs after the first measure.

With you I'm stay - in'. Por - gy,

Piano accompaniment for the first system. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Dynamics include *rit.* and *f*.

Bb/Eb

Ebm7-5

Bb



Musical staff with treble clef and key signature of two flats (Bb and Eb). The melody continues with quarter notes: Bb4, Ab4, Gb4, F4, E4, D4.

I's your wo - man now! I's

Piano accompaniment for the second system. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef.

Bb/Eb

Ebm7-5

Bb6

Bb9/D



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes: Bb4, Ab4, Gb4, F4, E4, D4, C4, Bb3, Ab3, Gb3, F3, E3, D3.

yours for - ev - er, Morn - in' time and eve - nin' time and

Piano accompaniment for the third system. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef.

Ebmaj9

Cm7

Bb6

Bb9/D



Musical staff with treble clef and key signature of two flats. The melody continues with quarter notes: Bb4, Ab4, Gb4, F4, E4, D4, C4, Bb3, Ab3, Gb3, F3, E3, D3.

sum - mer - time and win - ter - time.

Piano accompaniment for the fourth system. The right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. A triplet of eighth notes is marked with a '3' above it.

Ebmaj9



Cm7



Gb7(#9)



Bb



G7-5



F7(add 13)



Oh, my Por - gy, my man, Por - gy,

*slower*

Bb7/Ab



Gm7



Bb/F



Em7-5



F+/Eb



F/Eb



From this min - ute I'm tell - in' you, I keep this vow:

*a tempo*

Bb/D



Bb7



Gbmaj7



Gb7



F7-9



Bb6



Bb9/Ab



Por - gy, — I's your wo - man now.

Ebmaj9



Cm7



F7/Bb



Bb



Ab/Bb



Bb



*ppp*

# SOMEWHERE

(From West Side Story)

Music by LEONARD BERNSTEIN  
Lyrics by STEPHEN SONDHEIM

Slowly

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with a *p* dynamic, and the left hand provides a harmonic accompaniment. Dynamics include *p* and *pp*.

B $\flat$  B $\flat$ 7 E $\flat$ 7 A $\flat$  Fm7 B $\flat$ 7

There's a place for us, Some - where a

Piano accompaniment for the second system, continuing the melodic and harmonic lines.

E $\flat$ 7 A $\flat$  B $\flat$  B $\flat$ 7 Gm Cm

place for us. Peace and quiet — and op - en air

Piano accompaniment for the third system, including a triplet in the right hand.

A $\flat$  D $\flat$  B $\flat$  B $\flat$  B $\flat$ 7 E $\flat$ 7 A $\flat$

wait for us some - where. — There's a time for us,

Piano accompaniment for the fourth system, concluding the piece with a *p* dynamic.

Fm7



Bb7



Eb7



Ab



Bb



Bb7



Some - day a time for us. Time to - geth - er with

Gm



Cm



Ab



Db



Bbm



Gb



time to spare, Time to learn, time to care.

Cb



Abm



Ebm



Fm7



Some-day, some-where We'll find a new way of liv- ing,

Cb



Abm6



Gb



F



Dm7



We'll find a way of for - giv- ing, some-where.

Bb

Bb7

Eb7

Ab

Fm7

Bb7

Eb

Ab



*pp* *a tempo*

There's a place for us, A time and place for us.

*pp*

Bb

Bb7

Gm

Cm

Ab

Db



Hold my hand and we're half-way there. Hold my hand and I'll

take you there, some-how, some-day,

some-where.

some-where.

*bd*

*rall.*

*pp*

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*Because of the demands of the modern integrated musical, the theater must often choose between the actor who sings and the singer who acts. Here there is no need to compromise, for we have Barbra: the consummate singer and the consummate actress. Here the singer and the song are worthy of each other.*

*They are the best.*

*—Alan & Marilyn Bergman*

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)