BROADWAY SONGS

75 Songs from 46 Shows, including Beauty and the Beast - Cabaret - Cats - Jekyll & Hyde - Les Misérables - Mamma Mia - The Music Man - Oklahoma!
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ALL GOOD GIFTS
from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

Moderato (molto legato)

We plow the fields and
thank Thee then, ooh

scatter the good seed on the land, But
Father, for all things bright and good.

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it is fed and the watered by God's almighty hand.

He sends the snow in winter, no gifts have we to offer for

warmth to swell the grain, all thy love parts, the breezes and the

sunshine and soft refreshing rain. our humble, thankful hearts.
All good gifts are sent from heaven above.

So thank the Lord, oh thank the Lord, for all his love.
real\ly want to thank you, Lord.

I want to thank you, Lord.

Thank you for all of your love.

Oh,
thank you, Lord.

I want to thank you, Lord.

---

cello

Eb major

rit.

cello

C

atempo

Gm

---

B flat

F

C

---

D/C

F minor/C

C

---
ANY DREAM WILL DO
from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately

C

\[ \text{G6} \]

JOSEPH:

C

\[ \text{G6} \]

I closed my eyes
drew back the
curtain
to see for certain

C

\[ \text{F} \]

what I thought I knew.

Far far a-

\[ \text{G7} \]

\[ \text{C} \]

\[ \text{G6} \]

\[ \text{G7} \]

\[ \text{C} \]

\[ \text{G6} \]

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\[ \text{C} \]

\[ \text{G6} \]

\[ \text{G7} \]
way
some - one was weep - ing.

but the world was sleep - ing, any dream will

do.
I wore my coat

CHOIR:
I wore my
with golden lining, bright colours
coat, ah, shining wonderful and new.

Ah, And in the east the dawn was
and in the east,
breaking, and the world was waking.

ah, ah,

G7

an - y dream will do.

C

Bb/C

C7

JOSEPH:

A

crash of drums, a flash of light, my golden coat flew
D9  C/G  G  C  G7  C/G  G7  C/G  G  Dm/G  G  D7/G

out of sight. The colours faded into darkness, I was left a -

CHOIR:

The colours faded into darkness, ah,

G  Dm7/G  G7  C

lone. May I return,

ah, ah, May I re -

G6  C  F

to the beginning, the light is

turn, ah.
dim - ming
and the dream is too,

ah.

the world and I,
we are still

The world and I,

wait - ing,
still hes - i - tat - ing

ah.

ah.
any dream will do,

any dream, any dream will,

any dream will do,

any dream will, do, any dream,

any dream will do.

any dream will, any dream, any dream will do.
AS LONG AS HE NEEDS ME
from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by
LIONEL BART

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Me If you are lonely then you will know When someone needs you you love them so I won't betray his trust Tho' people say I must I've got to stay true just As Long As He Needs Me.
Most people live on a lonely island.

Lost in the middle of a foggy sea.

Most people long for another island.

One where they know they would like to be.
Refrain (slowly)

_Bali Ha'i_ may call you _any_ night,

_In your heart_ you'll hear it call you: "Come _away._"

_Bali Ha'i_ will whisper _On the wind of the sea:_ "Here am I, __________ Your special
Island! Come to me, come to me! Your own special
hopes, Your own special dreams Bloom on the
hillside And shine in the streams. If you try, You'll
find me, Where the sky Meets the sea. “Here am
I, ______ Your special island! Come to me. 
    Bal- li Ha’i, Bal- li Ha’i, Bal- li

F6 Ha’i! Some day you’ll see me.

Edim7/F Floating in the sunshine, My head sticking out From a low-flying
F6

cloud. You'll hear me call you.

Gb Ab Bb Ab Bb

Sing - ing through the sun - shine, Sweet and clear as can be.

"Come to me, Here am I, come to me!")

Bali Ha'i!
BEING ALIVE
from COMPANY

Moderato (♩ = 112)

ROBERT:

Someone to hold you too close,
Someone to need you too much,
Someone to hurt you too
Someone to know you too

depth, well,
Someone to sit in your chair, To ru-in your
Someone to pull you up short, to put you through

sleep, hell, to make you a ware
and give you sup-port Is be-ing a
live,
Being alive.

live,

Being alive.

Someone you have to let in,

Someone whose feelings you spare,

Someone who, like it or
not, Will want you to share A little a lot, is being a

live, Being alive.

Someone to crowd you with love,

Someone to force you to care,

Someone to make you come
through, Who'll al-ways be there, as fright-ened as you of be-ing a

live,

Being a

cresc. sempre
live.

\( \text{\textit{Some-bod-y hold me too close,}} \)
\( \text{\textit{Some-bod-y need me too much,}} \)
\( \text{\textit{Some-bod-y hurt me too}} \)
\( \text{\textit{Some-bod-y know me too}} \)

\( \text{\textit{deep, well;}} \)
\( \text{\textit{Some-bod-y sit in my chair}} \)
\( \text{\textit{Some-bod-y pull me up short}} \)
\( \text{\textit{And ru-in my}} \)
\( \text{\textit{And put me through}} \)

* Add notes in parentheses 2nd time only.
sleep and make me aware of being alive,

hell and give me support for being alive,

Being alive.

Make me a live.

2nd x cresc. poco a poco

live,

Make me a live.

Make me conclude.
fused.

Mock me with praise,

Let me be used.

Var y my days.

But a lone

is a lone,

Not a
live.

Some-body crowd me with love.

Some-body force me to care.

Some-body let me come through,

I'll always be there as frightened as you,

To help us sur
vive Being alive, Being alive, Being alive, Being alive, Being alive.
BIG SPENDER
from SWEET CHARITY

Words by DOROTHY FIELDS
Music by CY COLEMAN

Moderately, with a beat

N.C.

The minute you walked in the joint,
I could see you were a man of distinc- tion, a

real big spend- er, good look- ing, so re- fined.
Say, wouldn't you like to know what's going on in my mind? So let me get right to the point.

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I don't pop my cork for every guy I see.

Hey! Big spender, spend a little time with me.

Wouldn't you like to have fun, fun? How's about a few laughs, laughs? I can show you a
good time. Let me show you a good time. The minute you

CODA
Hey, big spender!
Hey, big spender!

Spend a little time with me. Spend a little time with me.
BROADWAY BABY
from FOLLIES

Words and Music by
STEPHEN SONDHEIM

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pounding Forty-second Street to be in a show, show, Broadway Baby,

learning how to sing and dance, making rounds all afternoon,

waiting for that one big chance to be in a greasy spoon to save on my
Ab7  Ab9  C6  Bm7-5
show_ dough_

Gee_ I'd like to be_
At_ my tiny flat_

E7
on some mar quee_
there's just my cat_
All a twink bed_

Am  Am(#7)
ling_ and a chair_
A spark_ to pierce the dark_

Am7  Am6  Am(+5)  Am6  Am7-5
from Bat t'y Park bill_ to all Wash_

D7  G  Am/G  G7
I'm on a Park_ bill_ to all Wash o -
G7

Some day may be, ing-ton

C

Some day may be, ver Times

C+

Heights Square.

C6

Some day may be,

C

all my dreams will be re-paid,

Dm

if I stick it long enough

Bb/D

Gsus

G

To Coda

Eb7

Heck, I'd even play the maid.

D7

Eb7

to be in a show.

C7

E7

G9

F9

Eb7

G9

C

Ab7+5
Say, Mr. Producer,
some girls get the breaks,

Just give me my cue, sir,
I've got what it takes.

Say, Mister Producer,

I'm talkin' to you, sir.

I don't need a lot, only what I got.
plus a tube of grease - paint and a fol - low spot! I'm a

I can get to strut my stuff.

work - ing for a nice man like a Zieg - feld or a Weiss - man in a big -

Broad - way show!
CABARET
from CABARET

Music by JOHN KANDER
Lyrics by FRED EBB

Moderately

What good is sitting alone in your room?

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Come to the cabaret.

Put down the knitting, the book and the broom.

Time for a holiday.

Life is a cabaret, old chum.

Come to the cabaret. Come taste the wine.
Come hear the band. Come blow a horn, start celebrating.

A tempo

Right this way, your table's waiting. No use permitting some prophet of doom.

To wipe every smile away.

Life is a cabaret, old chum. Come to the
Slightly faster

I used to have a girl-friend known as Elsie.

With whom I shared four sordid rooms in Chelsea.

She wasn’t what you’d call a blushing flower.

As a matter of fact, she rented by the hour.
day she died the neighbors came to snicker:

“Well, that’s what comes of

too much pills and liquor.”

But when I saw her laid out like a

queen,

She was the happiest corpse I’d ever seen.

think of Elsie to this very day. I remember how she’d turn to me and say:
"What good is sitting alone in your room?

Come hear the music play.

Life is a cabaret, old chum,

Come to the cabaret.

A tempo
Put down the knitting, the book and the broom.

Time for a holiday.
Life is a cabaret, old chum.
Come to the cabaret.

And as for me,
I made my mind up, back in Chelsea, When I go I'm going like Elsie.

Cakewalk

Start by admitting, from cradle to tomb.

Isn't that long a stay.

Life is a cabaret, old chum.
Only a cadet, old chum—And

I love a cab—a
cresc. poco a poco

ret!

A/B Bb/F A/B Bb/F A/B Bb/F A/B Bb/F Bb
CLIMB EV’RY MOUNTAIN
from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Maestoso
C/G E+/G Fmaj7/G G7 C/G Cdim7/G Gsus G7

Refrain (with deep feeling, like a prayer)
C D G Gm7 C Fmaj7

Climb ev’ry mountain, search high and low,

Fm6/D C/G Dm7 G7 C

Follow ev’ry by-way, ev’ry path you know.

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Climb every mountain, ford every stream.

Follow every rainbow, till you find your dream!

dream that will need all the love you can give.

Every day of your life for as long as you
D        D7        G        A7        D
live.  Climb every mountain.

moltocomp.  f legato

Dm7    G    Cmaj7    Am    Am7/G
ford every stream.  Follow every

più cresc.e poco a poco allarg.

Dm/F    Dm7    C    E+    C7#5    F6    G7
rainbow till you find your

1  C    F    G  2  C    Dm7    C
dream!  dream!
Chi-qui-ti-ta, tell me what's wrong,
truth, down,

you're en-chained by your own sorrow,
I'm a shoul-der you can cry on,
and your love's a blown out candle,

in your eyes there is no hope
your best friend is gone
and it seems too
for to-mor-row,... How I hate to see you like this,
must re-ly on,... You were al-ways sure of your-self,
hard to hand-le,... Chi-qui-ti-ta, tell me the truth,

there is no way you can de-ny it,
now I see you've bro-ken a feath-er,
there is no way you can de-ny it,

I can see that you're, oh, so
I hope we can patch it
I see that you're, oh, so

sad, so qui-et. Chi-qui-ti-ta, tell me the
up to-geth-er. Chi-qui-ti-ta, you and I
sad, so qui-et.
know how the heart-aches come and they go and the scars they're leavin'.

You'll be dancin' once again and the pain will end, you will have no time for grievin'.

Chi-qui-ti-ta, you and I cry

but the sun is still in the sky and shinein' above you, let me hear...you sing once
more like you did before, sing a new song, Chi-qui-ti-ta.

Try once more like you did before, sing a new song,

Chi-qui-ti-ta. So the walls came tumblin'.
CONSIDER YOURSELF
from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by LIONEL BART

Moderate March Tempo

F+ Bb
F7

Consider Yourself
Consider Yourself
at home,
in:

Consider Yourself
Consider Yourself

Did you
Part of the
I've taken to you

Did you
Part of the
There is a lot

Is	so
Strong,
spare;

It's	Who
clear
cares?

What

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Going to get along! Considering!

If it should chance to be

No body tries to be

Lah dideh and

harder days,

Empty larder days,

There's a cup o' tea

why grouse?

for all.

Always a chance we'll meet

Only it's wise to be

some body to foot the bill,

Then the

When the

Drinks are landlord comes to house!

Consider Yourself.
Gm\(^9\)  Gbm\(^9\)  Fm\(^9\)  F\(^\#\)m\(^9\)

Gm\(^9\)  Gbm\(^9\)  Fm\(^9\)  F\(^\#\)m\(^9\)

Gm\(^9\)  Gbm\(^9\)  Fm\(^9\)  F\(^\#\)m\(^9\)

ALL

At the

N.C.

Co-pa  Co-pa-cabana
at the Copa Copa-caba-na—
Copa C - pa - ca - na
ALL (Good!)

Ba - na
ALL (Great keep going!)

La la la - la - la la la la la
ALL (Ah-ha!)

At the

Co - pa Co - pa - ca - ba - na - na
musie and some - thing and

Co - pa

some - thing what is it? Music and some - thing and

musie and some - thing and

STEPH - E - N (I'll get it!)
something and something and something what is it and

Copa-capa-ba-na,

Copa-capa-ba-na,

Copa-capa-ba-na.

Um music and feathers?

No!

STEPHEN

ALL
Bad, uh. Music and flowers? Boo! Worse OK music and

passion. Uh huh! Music and passion. At the

Co-pa Co-pa-ca-ba-na music and passion were

ALL (Yeah!) ALL (Uh huh!)

always the fashion music and passion were
DON’T CRY FOR ME ARGENTINA
from EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly

It won’t be easy, you’ll think it strange

When I try to explain how I feel,
That I still need your love after

all that I’ve done;
You won’t believe me

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All you will see is a girl you once knew although she's dressed up to the nines
at sixes and sevens with you.

I had to let it happen, I had to change; Could'n't stay all my life down at
heel; Looking out of the window, staying out of the sun.
Am/C

So I chose freedom running around trying

D  D/C  G/B

everything new, but nothing impressed me at all, I

D7  G  C

never expected it to. Don’t cry for me Argen-

F/C  C

tina the truth is I never left you. All through my
wild days, my mad existence, I kept my promise, don't keep your
distance.
And as for

fortune and as for fame I never invited them

Though it seemed to the world they were all I desired.
They are illusions, they're not the solutions they promised to be. The answer was here all the time.

D7 G
D.S. al Coda

Have I said too much? There's nothing more I can think of to say to you.
all you have to do is look at me to know that every word is true.
FOOTLOOSE
from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

This edition may be sung by a solo singer. The song appears in a different form in the show, accommodating various singers’ entrances.
I been working so hard.

my card.

for what?

what I got.

Eight hours,

Oh, tell me

I got this feeling...
that time's just holding me down. (I hate this feeling; time is holding me down.)

I'll hit the ceiling, or else I'll
tear up this town.

To-night I gotta cut loose,

loose.

Kick off your Sunday shoes.

Please, Louise,

pull me off a my

on before we crack. Lose your

blues. Everybody cut foot loose.

You're playin' so cool.
obeyin' every rule. Dig way down in your heart. You're burnin'.

yearnin' for some, some body to tell you that life ain't passin' you by.
(Life ain't pass - in' me by.) I'm tryin' to

tell you if you don't even

(You can fly, you can fly, you can fly,)

You can fly, you can fly, you can fly,
Ren: if you'd only cut loose.
(Cut foot loose.)

Whoa! (Cut foot loose.)

Ah

First, we've got to turn you around.
then put your feet on the ground.

Now take a hold of your soul.

Ah

Ah
Everybody cut, everybody cut,
everybody cut, everybody cut,
everybody cut, everybody cut,
everybody cut, everybody cut,

bod - y cut, ev - 'ry bod - y, ev - 'ry bod - y cut foot -

loose.
GETTING TO KNOW YOU
from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

\[ \text{C/G} \quad \text{Cdim7/G} \quad \text{C6/G} \quad \text{C6/E} \quad \text{Ebdim7} \]

It's a very ancient saying
But a true and honest

thought.

That if you become a teacher,

by your

pupils you'll be taught.

As a teacher, I've been

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learning (You'll forgive me if I boast.) And I've now become an

expert On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Getting to know you, getting to know all about you

Getting to like you, getting to hope you like me
Fdim7  C/G  A7  Am7
learning (You'll forgive me if I boast.) And I've now become an

D7  Dm7/G  (Spoken)
expert On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Get-ting to know you, get-ting to know all a-bout you

mp tranquillo

Get-ting to like you, get-ting to hope you like me
Getting to know you, Putting it my way, but nicely

You are precisely My cup of tea!

cresc.

Getting to know you, getting to feel free and easily

When I am with you, getting to know what to say.
Have n’t you no - ticed?  Sud - den - ly I’m bright and  
breez - y Be - cause of all the beau - ti - ful and new  
things I’m learn - ing a-bout you day by  

day.  Get - ting to day.
IF I CAN’T LOVE HER
from Walt Disney’s BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

C

Am

F C/G G7 C

Beast: And in my twisted face ______

Am C/G

there’s not the slightest trace ______ of anything that even

F Fmaj7/G G Eb

hints of kindness. And from my tortured shape, ______
no comfort, no escape. I see, but deep within is

utter blindness. Hopeless, as my

rall.

dream dies. As the time flies, love a

lost illusion. Helpless, unfor-
Given. Cold and driven to this

sad conclusion. No beauty could

move me, no goodness improve me.

No power on Earth, if I can’t love
her.
No passion could reach me,

no lesson could teach me how I could have

loved her and make her love me too. If I

can't love her, then who?
Long ago, I should have seen all the things I could have been.

Careless and unthinking, I moved onward!
F♯m  C  D/C  G/B
ff  a tempo
D/A  G6/9  D/F♯
Em/G  F♯m/A  G/B  A/C♯  D  Em7sus4

No pain could be
rall.

f  a tempo
D/F♯  Gmaj7  G6  D/A  G/B  A/C♯  D  A/C♯

deep er.  No life could be cheap er.
No point anymore, if I can’t love her.

No spirit could win me.

No hope left with in me, hope I could have loved her and that she’d
set me free. But it’s not to

be.

If I can’t love her,

let the world be done with me.

rall. e cresc. ff / a tempo broadening
KANSAS CITY
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I got to Kansas City on a

Friday, by Saturday I larned a thing or
two. For up to then I
didn't have an idyll
of what the modern
world was comin' to!
I counted twenty
gas buggies goin' by themselves, almost every
time I took a walk.
'Nen I put my
ear to a Bell Telephone and a strange woman

(start ed in to talk!)

next! (Spoken:) Yeah what! Whut next?

(Every thin's up to date in Kansas City, they've every thin's up to date in Kansas City, they've
gone a-bout as fur as they c’n go!
They
wented and built a sky-scraper sev-en stor-ies high,
Fer
bought as high as a build-in’ ort-a grow.

Ev’ry-thin’s like a dream in Kan-sas Cit-y.
One of the gals was fat and pink and pret-ty.
it's better than a magic lantern
as round above as she was round be-
show!
low.
Y' c'n turn the radi-
I could swear that she was
actor on when ever you want some heat.
but padded from her shoulder to her heel.
every kind o' comfort every house is all com-
later in the second act when she began to
it's better than a magic lantern
as round above as she was round be-
show!
low.
Y' c'n turn the rad - i-
ator on when - ev - er you want some heat, With
padded from her shoul - der to her heel, but
every kind o' comfort every house is all com-
later in the second act when she began to
You can walk to privies in the rain and
she proved that everythin' she had was
cresc.

never wet your feet! They've gone about as far as they can
absolutely real! She went about as far as she could

(Spoken:) Yes sir!

go,
They've gone about as far as they can
She went about as far as she could

1 Ab Eb7 Ab Eb7
2 Ab

1 Ab Eb7 Ab Eb7
2 Ab

go! go!
LEANING ON A LAMP POST
from ME AND MY GIRL

Moderately, with a lilting swing (\begin{music}\text{\small\textit{♩♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♩\text{-}♫\end{music})

E♭ D7 Gm G♭7-5 B♭/F F7 Bb

Lean - ing on a lamp, May - be you think I look a tramp, Or you may

B♭ Gm Cm7 F7 B♭ B♭dim F7

think I'm hang - ing 'round to steal a car. But

B♭ Gm7 C7 F7 B♭ Dbdim Cm7 F7

no, I'm not a crook. And if you think that's what I look, I'll tell you
why I'm here and what my motives are.

leaning on a lamppost at the corner of the street, In case a certain little lady comes by.

Oh me, Oh my, I

hope the little lady comes by. I don't know if she'll get away, She
doesn't always get away, But anyway I know that she'll try. Oh me.

Oh my, I hope the little lady comes by.

There's no other girl I could wait for. But this one I'd break any date for, I won't have to ask what she's
late for, She'd never leave me flat, She's not a girl like that. She's

absolute ly won der ful and mar ve lous and beau ti ful. And an y one can un der stand

why I'm lean ing on a lamp post at the cor ner of the street. In case a

cer tain lit tle la dy comes by. I'm by.
Drammatico

Love, love changes everything:
hand and days are

faces, earth and sky.

Love, love changes

longer, words mean more.

Love, can break the
ev'ry thing: how you live and how you die.
strong'est heart, pain is deeper than before.

Love can make the summer fly
or a night seem like a lifetime.
-loving love changes ev'rything: now I

Yes love, love changes ev'rything: now I

Yes love, love changes ev'rything: now I

tremble at your name.
Noth-ing in the world will ev-er

Noth-ing in the world will ev-er
glo-ry. brings you shame.
be the same.

same.

Off into the world we go, planning futures, shaping
years.
Love bursts in and suddenly,
all our

wisdom disappears.
Love makes fools of

poco ritard  a tempo

everyone: all the rules we make are broken. Yes

love, love changes everything.
Live or perish in its
flame. Love will never, never let you be the same.

Love will never, never let you be the same.

rail. a tempo, meno mosso dim.

molto rall. f cresc.
LOVE, LOOK AWAY
from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento

C

G7sus

I have wished before.
I will wish no

Moderato espressivo
Refrain

G7
Cmaj7
F6

more.

Love, look a-way!

Love, look a-way from

C(add9)
C
Bdim
E7b9
Am
F6
Dm7

me.

Fly, when you pass my door,
Fly and get lost at

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D#dim7  Cmaj7  F6
sea.  Call it a day.  Love, let us say we're
C(add9)  C  Bdim7  E7b9  Am  F6  G7sus
through.  No good are you for me.  No good am I for
C  F6  F6/E  Dm7  G7  C
you.  Wanting you so, I try too much.

mf  espressivo

F6  F6/E  Dm7  G7  Cmaj7
After you go, I cry too much.
Love, look away.

Lonely though I may be, Leave me and set me free.

Look away, look away, look away from me.
MAMA SAYS
from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD
Music by TOM SNOW

Ev'-rything I ever learned that gets me through the worst, I learned at my ma-ma's knee.

Now any-time I'm turned a-round I turn to Ma-ma first, and you'd be wise to mem-o-rize what Ma-ma says to me.

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With a bayou beat

(Spoken:) Now, Mama ain’t been wrong yet, and I’m living proof.

Ma-ma says don’t use a toast-er while stand-ing in the show-er.

Now who can ar-gue with that? Don’t e-ven give it a thought.

Ma-ma says don’t hold your breath for long-er than an ho-ur.

The woman knows where it’s at! Is she a whiz... or what? And Ma-ma says...
it doesn't matter if you're a king or you're a clown.

Once you drive up a mountain, you can't back down.

Mama makes a lot of sense; if you know how to listen, she is
clear and concise. Dad- dy says, “I love her, son... but

she’s got mar- bles miss-in’.” But I say, “Hey!... It’s free ad- vice... and what d’ you ex-pect at that

price?”

Ma- ma says what you be- lieve in... is

all you real- ly own... and I be- lieve that she’s right. Ma- ma says if you’ve got doubts, well then,
A tempo

Dm(add2)/A  Dm/A  G7  C7

boy, you're not a lone...

Just means you're ready to fight...

And Ma-ma says...

Bb  Eb/Bb  Bb  Bb/C  F

it doesn't matter

if you're a king

or you're a clown.

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

Once you drive up a mountain.

G7  Bb/C  F  Bb

you can't back down.

You can turn up the heat, you can
Bdim7

F/C

D7#9

turn up the road, you can carry a beat, you can carry a load, you can

G7

Fsus2/A

Gm7b5/Bb

G7/B

C7

Bb sus2/D

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

Cm7b5/Eb

C7/E

N.C.

Bb

Eb/Bb

Bb

Bb/C

bring up your lunch! Mama says it doesn’t

ff

F

Bb

Am7b5

matter if you drive a hard bargain or drive around town.
Once you drive up a mountain, you can't back down.

Once you drive up a mountain, you can't back down!
MAMMA MIA
from MAMMA MIA

Words and Music by BENNY ANDERSSON, BJORN ULVAEUS and STIG ANDERSON

I've been cheat-ed by you__ since I don't___ know when __
I've been an-gry and sad__ about things that you do _

So I made up my mind__
I can't count all the times__

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it must come to an end, that I've told you we're through,

Look at me now, will I ever learn, I don't know how,

And when you go, when you slam the door, I think you know,

but I suddenly lose control, there's a fire within,

that you won't stay away too long; you know that I'm not,

my soul, that strong, just a look and I can hear a bell ring.
one more look and I forget everything. Oh,

"mamma mia!" here I go again. My, my, how

can I resist you; "mamma mia," does it show again?

My, my, just how much I've missed you. Yes, I've been bro-
Ken-hearted, blue, since the day we parted.

Why, why did I ever let you go? "Mamma mia,"

Now I really know. My, my, I could never let you go.

"Mamma mia," even if I say bye, bye, leave.
me now or nev-er.  "Mam-ma mi-a," it's a game we play, bye, bye does-

D. S. al Coda

n't mean for-ev-er.

"Mam-ma mi-a,"

now I real-ly know; my, my I could nev-er let you go.

Repeat to Fade
MAMA, A RAINBOW
from MINNIE'S BOYS

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

Rubato

Amaj9

C#m

Bm7/E

What do you give to the lady who has given all her life and

p

E7b9

Amaj9

C#m

love to you? What do you give to the reasons you are livin' I could

F#m

Bm7/E

window shop the world before I'm through.
Tempo (with tenderness)

Chorus:
A D6/A Amaj7 D6/A Amaj7
Ma-ma, a rain-bow, Ma-ma, a sun-rise.

D6/A Amaj7 Amaj9 A Bm7/E
Ma-ma, the moon to wear. That’s not good e-nough.

Amaj9 F#m Bm7/E E9 Bm7/E E9
no, not good e-nough. Not for Ma-ma.

A D6/A Amaj7 D6/A Amaj7 D6/A Amaj7
Ma-ma, a pal-ace. Dia-monds like door-knobs. Moun-tains of gold to
spare. That's not rich enough, no, not rich enough.
not for Ma-ma. Ma-ma, a life-time, crowded with laughter.
that's not long enough, not half long enough. What can I give you
that I can give you? What will your present be?
Mama young and beautiful, always young

and beautiful. That's the Mama I'll always see.

That's for Mama

with love from me.
MATCHMAKER
from the Musical FIDDLER ON THE ROOF

Waltz tempo

CHORUS

(Female:) Match - mak - er, match - mak - er,
(Male:) Match - mak - er, match - mak - er,

(make me a match, Find me a find, catch me a
make her a match, Find her a find, catch her a

catch; Match - mak - er, match - mak - er, look through your
catch, Match - mak - er, match - mak - er, look through your

Words by SHELDON HARNICK
Music by JERRY BOCK

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book And make me a perfect match.
book And make her a perfect match.

1,2 Match - mak - er, match - mak - er, I'll bring the veil,
(M: Match - mak - er, match - mak - er, We'll bring the veil,
You know that I'm still very
groom, slender and pale; Bring me a ring, for I'm
young, Please take your time; Up to this minute, I
bring the
slender and pale; Bring her a ring, for she's

long - ing to be the en - vy of all I see.
long - ing to be the en - vy of all she'll see.

For
Dear For
Match - mak - er, match - mak - er, make me a match,
Find me a
find,
catch me a catch;
Night af - ter night in the
dark I'm a - lone,
So strike me a match of
my own.
(End of Male Lyric)
not that I'm sentiment-al.

just that I'm terr-i-fied.

Match-mak-er, match-mak-er, plan me no plans. I'm in no

rush.

May-be I've learned Play-ing with match- es a
F7  Bb  Bbm

girl can get burned.  So bring me no ring,  Groom me no
(Male:)  So bring her a ring.

F  G7

groom,  Find her a find,  Catch her a catch;

C11  C7+5  F

Unless he's a match - less match!
And make her a match - less match!
MAYBE THIS TIME
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly
G
G♯
G6
G+  

May-be this time
G
G♯
G6
G9
I’ll be luck-y
May-be this time, he’ll stay.

C
C♯
Am/C

May-be this time,
For the first time,
love won’t hur-ry a-

C♯dim

day.

D7
E+  
He will hold me fast.

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I'll be home at last. Not a loser anymore, like the last time, and the time before. Everybody loves a winner. So nobody loved me. Lady Peaceful... Lady Happy...

That's what I long to be. All the odds are in my favor.
Em  A9  G/D

Some thing's bound to begin.
It's got to happen.

G+  Am9  G  Eb7

Happen some time.
Maybe this time I'll win.

Ab  Ab+  Ab13

Everybody loves a winner.
So nobody loved me.

Ab9  Ab7  Db  Db+

Lady Peaceful, Lady Happy.
That's what I long to be.
All the odds are in my favor.
Something's bound to begin.

It's got to happen, happen sometime.
Maybe this time...

May be this time I'll win.
MEMORY
from CATS

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. ELIOT

Freely

GRIZABELLA:

Midnight. Not a sound from the pavement. Has the moon lost her
Memory all alone in the moonlight I can smile at the

mem
y old
days. I was beautiful then. In the

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lamp - light the with - ered leaves col - lect at my feet and the
mem - ber the time I knew what hap - pi - ness was, let the

wind be - gins to moan.

mem - ory live a - gain.

Ev - 'ry street lamp seems to beat a
Dm  Bbmaj7  C  F  Fmaj7
fatalistic warning.

Dm  Gm7  C7  Fmaj7
Someone mutters and a street lamp gutters and

Dm  Dm/G  G7  C
soon it will be morning.

poco rit.

Bb
Daylight. I must wait for the sunrise, I must think of a

a tempo
new life and I mustn't give in. When the dawn comes tonight will be a memory too and a new day will begin.
Burnt out ends of smoky days, the stale cold smell of
morn-ing. The street lamp dies, an-o ther
	night is o-ver, an-oth-er day is
dawn-ing. Touch me. It’s so eas-y to

leave me all a-lone with the mem-ory of my days in the
sun. If you touch me you'll understand what happiness is. Look a new day has been gun.

a tempo - slightly slower
OH, WHAT A BEAUTIFUL MORNIN'
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

There's a bright golden haze on the meadow,

All the cattle are standin' like statues,

All the sounds of the earth are like music,

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The corn is as high as an elephant's eye,
They don't turn their heads as they see me ride
The breeze is so busy it don't miss a tree,
It looks like it's climbin' clear up to the sky.

Abm/Cb  Eb/Bb  Bb7/Ab  Eb/G
Ab

by, but a little brown maverick is
and a ol' weepin' wil'ler is

Bb dim  Bb7  Eb

laughin' at me!
Oh, what a beautiful mornin'.
Oh, what a beautiful

Abm/Cb  Eb/Bb  Bb7/Ab  Eb/G
Ab

by, but a little brown maverick is
and a ol' weepin' wil'ler is

Bb dim  Bb7  Eb

laughin' at me!
Oh, what a beautiful mornin'.
Oh, what a beautiful
I got a beautiful feeling. Everything's going my way.

Oh, what a beautiful day!
need a companion, you can ring ting-a-ling for the maid. If you happen to be rich and you find you are

left by your lover, tho' you moan and you groan quite a lot, you can take it on the chin, call a cab, and be-

gin to recover on your fourteen carat yacht. Both: Money makes the

world go around, the world go around, the world go around. Money makes the
world go a-round. Of that we both are sure. (Raspberry) on being poor. Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey.

When you have-n't an-y coal in the stove and you freeze in the win-ter and you mon. When you have-n't an-y coal in the stove and you freeze in the win-ter and you curse to the wind at your curse to the wind at your fate. When you haven't an-y shoes on your feet and your coat's thin as pa-per and you fate. When you haven't an-y shoes on your feet and your coat's thin as pa-per and you look thir-ty pounds un-derr-
Cm
look thirty pounds under A7
weight. When you go to get a word of advice from the Dm
fat little pastor, he will

weight. When you go to get a word of advice from the fat little pastor, he will tell you to love ever-

more. But when hunger comes to rap, rat-a-tat, rat-a-tat, at the window, see how love flies out the

B7

E

doors. For money makes the world go a-round, the world go a-round, the

F♯m

B7

world go a-round. Money makes the world go a-round, the clinking, clanking
G#m  C#7  A  E  A  E

sound of money, money, money, money, money, money, money.

A  E  A  E  A  E

Get a little, get a little, money, money, money, money, mark, a yen, a

A  E  A  E  A  E

buck or a pound, that clinking, clanking clunking sound is

A  E  A  E  A  B7  E

all that makes the world go round, It makes the world go round.
NO OTHER LOVE
from ME AND JULIET

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Cm/Eb  Fm  D7  G7sus  G7

mf  poco rit.

Cm  Cm/A  Ab7

How far a-way are you?  How man-y lone-ly

p a tempo

G7b5  Gb7  F7b5

sighs, dear?  How man-y weep-ing skies, dear?

Bb7  Eb  G7  Cm  Cm/A

How far a-way are you?  How long have I to go?

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How many moons to see, dear,
Till you come back to me, dear?

When will I know?
When will I know?

Refrain (slow Tango tempo)

No other love have I,
Only my love for you.

On - ly the dream we knew
No other love. Watching the night go by.

Wishing that you could be

Watching the night with me

Into the night

cry, hurry home, come home to me. Set me
free, from doubt and free

from longing. In to your arms I'll fly
Locked in your arms I'll stay

Waiting to hear you say
No other love have

No other love.
OKLAHOMA
from OKLAHOMA!

Moderately

C7

F G7 C F G7

Brand new state!
Brand new

C F G7 F

state, gonna treat you great! Gonna give you

Em7sus A

barley, carrots and pastures for the
cattle, spinach and terrymaters! Flowers on the

prairie where the June bugs room, plen' y of

air and plen' y of room, plen' y of

room to swing a rope! Plen' y of
C/E F C/E Dm7 C Am

heart and plen' y of hope.

G7 C

k - la - hom - a where the wind comes

Gdim G7sus G7 C9

sweep - in' down the plain, and the wavin'

Am
wheat can sure smell sweet when the wind comes
right behind the rain.

k - la - hom - a ev 'ry night my
hon - ey lamb and I. sit a - lone and
talk and watch a hawk makin' lazy

circles in the sky. We know we be-

long to the land and the land we be-

long to is grand! And when we say
F          C          D7
(Repeat)  

yeow!    A - yip - i-o-ee-ay!

G          D7          C

We’re only sayin’ you’re doin’

E7          Am          Am/G          D7/F#          D7          C          G7

fine,      Ok-la-hom - a!    Ok-la-hom - a

C          Adim7/G          G7

O.K.

C
ONCE IN A LIFETIME
from the Musical Production STOP THE WORLD - I WANT TO GET OFF
Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Moderately

Just once in a lifetime
A man knows a moment

One wonderful moment
When fate takes his hand

And this is my moment

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My once in a lifetime,

I can explore a new and exciting land.

For once in my lifetime I

feel like a giant, I soar like an eagle
As tho' I had wings, For this is my moment

My destiny calls me, And

tho' it may be just once in my lifetime I'm going to do great

things.

Just things.
PEOPLE WILL SAY WE’RE IN LOVE
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G    Em    Am7    D7    D7♭5(b9)

Why do they think up stories that link my name with

Gdim    Am7    Gdim    D9/F♯

some people claim that you are to blame as much as

Am7/D    D7    G    Gdim    Am7    Gdim

yours?

I.

Why do the neighbors gossip all day, be-

D9/F♯    D7    D7♭5(b9)    G    B7

hind favor their doors? I know a way to

Grant in your wish. I
prove what they say is quite untrue.
carved our initials on the tree!

Here is the gist, a practical list of "don'ts" for you. Just keep a slice of all the advice you give so free.

Don't throw bouquets at me.
Don't praise my charm too much.

Don't please my folks too much.
Don't look so vain with me.
Don’t laugh at my
Don’t stand in the
jokes too much.
People will say we’re in
love!
Don’t sigh and
Don’t take my
gaze at me.
Your sighs are your
arm too much.
Don’t keep your
so like mine. Your eyes mustn't feel so
hand in mine. Your hand will
glow like mine. People will
grand in mine. People will

say we're in love! Don't start
say we're in love! Don't dance

collecting things. Give me my
all night with me. Till the stars
rose and my glove.
fade from above.

Sweet heart they're suspecting things,
They'll see it's all right with me.

People will say we're in love.
People will say we're in love.

love.
PROLOGUE: THE OLD RED HILLS OF HOME
from PARADE

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion ($j = 88$)

F(411)

F(411)

F(411)

B♭(add9)/F

F(411)

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trunk of this tree. Farewell, my

Li - la. I miss you al - ready, and

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

gain, in a home safe from fear, when the
Southland is free.

I go to fight for these old hills behind me.

these Old Red Hills of Home.
I go to
fight
for these old
hills
remind me
of a way
of life that's pure,
of the truth
In a town called Marietta,
In the Old Red Hills of Home,
Pray on this day! As I journey beyond,
them, these Old Red Hills of Home.

Let all the blood of the North spill upon them, 'til they've

paid for what they've wrought, taken back

mf very intense
the lies they've taught, and there's
peace in Marietta, and we're
safe again in Georgia, in the land
where Honor lives and breathes: the
Old Red Hills of
Home!
(falsetto)
well, my Li-la.
well...
poco rit.
molto rit. al fine
PROMISES, PROMISES

from PROMISES, PROMISES

Lyric by HAL DAVID
Music by BURT BACHARACH

With fire

CHUCK:

Promises, promises, I'm all through with promises, promises

now. I don't know how I got the nerve

__ to walk out. If I shout, Re__
member I feel free. Now I can

look at myself and be proud.

I'm laughing out loud. Oh,

promises, promises. This is where those promises, promises
end. I won't pretend
That what was wrong

 can be right. Every night I'll

sleep now; No more lies. Things that I

promised myself fell apart,
But I found my heart.

Promises, their kind of promises can just destroy your life.

Oh, promises, those kind of promises take all the joy from life.

Oh, promises, promises,
cresc.
my kind of promises
Can lead to
joy and hope and love,
Yes,
love!
SIT DOWN
YOU’RE ROCKIN’ THE BOAT
from GUYS AND DOLLS

By FRANK LOESSER

Voice
(Freely)

1. I dreamed last night I got on the boat to Heaven And
2. sailed away on that little boat to Heaven And
3. as I laughed at those passengers to Heaven A

by some chance I had brought my dice along, And
by some chance found a bottle in my fist, And
great big wave came and washed me overboard, And

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there I stood and I howled, "Someone fade me.
But the
there I stood nice-ly pas-sin' out the whis-key,
But the
as I sank, and I howled, "Someone save me.
That's the

pas-sen-gers they knew right from wrong
For the
pas-sen-gers were bound to re-sist
For the
mo-ment I woke up, thank the Lord
And I

religioso

Chorus with a beat

peo-ple all said, "Sit down,
sit down-
you're rock-in' the

peo-ple all said, "Be-ware,
you're on-
a heav-en-ly

said to my-self, "Sit down,
sit down-
you're rock-in' the

boat."
boat."

People all said, "Sit down,
sit down-

People all said, "Be-ware,
be-ware

Said to my-self, "Sit down,
sit down-
RIVER IN THE RAIN
from BIG RIVER

Words and Music by
ROGER MILLER

Slowly

HUCK:
G
River in the rain,
sometimes at night you look like a

D A7/E
long white train windin', your way, away some-where,

A7 G D G
River, I love you. Don't you care? If you're on the run

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windin' some place just tryin' to find the sun.

Whether the sunshine, whether the rain,

river, I love you just the same. But sometimes in a time of trouble

when you're out of hand and your muddy bubbles roll across my
D Em7 D/F# G
floor carryin' way the things I treasure;

D/F# Em7 D
hell, there ain't no way to measure why I love you more than I

A7

did the day before. River in the rain

G

sometimes at night you look like a
long white train —
wind-in' your way — a-way some-where
wind-in' your way — a-way from me —

To Coda

A7/E A7 G D D.S. al Coda

River, I love you. Don't you care? But some-times in a

CODA

A7 G D A7/D Gmaj7/D A/D

River, I've never seen the sea.

8va

D A7/D Gmaj7 A5 D5

8va
SHOES UPON THE TABLE
from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Bright 4

Cm

Shoes upon the table, and a

Gm

Cm

Gm

spider's been killed. Someone broke the looking glass. There's a

Eb

F

Bb

F/A

Gm

full moon shinin' and the salt's been spilled.
Cm
You're walking on pavement cracks, don't know what's gonna
F

F
come to pass. Now you know the devil's got your number.
Bb
F/A
Cm
F/A

Eb
You know he's gonna find you, you know he's right behind.
F

F
— you, he's staring through the windows, he's creeping down the
Eb

F
D7/F#
Cm

Ain't no point in clutching at your

Gm

rosary, you're always gonna know what was done.

Eb  F  Bb  F/A  Gm  Cm

Even when you shut your eyes you still see that you

F  Cm  F

sold a son and you can't tell anyone. Now you
know the devil's got your number. You know he's gonna find you,
you know he's right behind you, he's standing on your step and he's knockin' at your door. He knockin' at your door.

he's knockin' at your door.
SOMEONE ELSE'S STORY
from CHESS

Words and Music by
BENNY ANDERSSON, TIM RICE
and BJORN ULVAEUS

 '\nSlow 8 - Beat Ballad

Gb

FLORENCE:

Long ago in

\n\nCb Db sus Db Gb Eb(mus) Ebm Cb Gb/Bb Abm Db

some-one el-se's life-time, some-one with my name who looked a lot like me

\n\nGb Db Cb Db sus Db Gb Eb(mus) Ebm

came to know a man and made a promise. He only had to say and

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That's where she would be.
Late\ly although her feel\ings run just as deep, the

Promise she made has grown im\plausible to keep, and yet I

Wish it wasn't so. Will he miss me if I go?

In a way, it's someone else's stor\y.
I don’t see myself as taking part at all. Yes-ter-day a

girl that I was fond of finally could see the writing on the wall.

Sadly she realized she’d left him behind, and sadder than that she knew she

wouldn’t even mind, and though there’s nothing left to say.
Somebody help me.

Life goin' nowhere.

Stayin' alive.

Well, you can tell

CODA
I should take my chances further down the line.
And if that girl I knew should ask my advice,
oh, I wouldn't hesitate. She needn't ask me twice,
Go now! I'd tell her that for free.
Trouble is the girl is me.
The story is the girl is me.
Molto moderato (tenderly)

My day in the hills has come to an

end. I know. A star has come out to tell me it's
time to go. But deep in the dark green shadows are
voices that urge me to stay. So I pause and I wait and I

listen for one more sound. For one more lovely thing that the hills might

Refrain (moderately, with warm expression)
F(add9)

say. The hills are alive with the sound of music.

più rit. a tempo

With songs they have sung for a thousand years.
C7       F(add9)       E/F

The hills fill my heart with the sound of music.

F/A   Bb/D   C6   C7   F

My heart wants to sing every song it hears.

Bb   Bbdim7   F/A   F/C   Bb   Bbdim7

My heart wants to beat like the wings of the birds that rise from the lake to the trees.

F/A   F/C   Bb   Bbdim7   F/A   F/C   G7/D   Db7b5

My heart wants to sigh like a chime that flies from a church on a
breeze. To laugh like a brook when it trips and falls over stones in its way. To sing through the night like a lark who is learning to pray. I go to the hills when my heart is lonely. I
know I will hear what I’ve heard before.

My heart will be blessed with the sound of

music And I’ll sing once

more. The more.
STAYIN' ALIVE
from the Motion Picture SATURDAY NIGHT FEVER

Medium Rock beat

Words and Music by BARRY GIBB,
MAURICE GIBB and ROBIN GIBB

Well, you can tell

by the way I use my walk, I'm a woman's man: no time to talk.
get low and I get high, and if I can't get either, I really try.

Got the

Music loud and woman warm, I've been kicked around since I was born. And now it's wings of heaven on my shoes. I'm a dance-in' man and I just can't lose. You know it's

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all right. It's O K. And you may look the other way.
all right. It's O K. I'll live to see another day.

We can try to understand the New York Times' effect on man.

Fm7

Whether you're a brother or whether you're a mother, you're stayin' alive, stayin' alive.

Feel the city break in' and everybody shakin' and we're stayin' alive, stayin' alive.
Ah, ha, ha, ha, stay-in' alive... stay-in' alive... Ah, ha, ha, ha, ha.

Cm7

To Coda

Well now, I

2 Fm7

Life go-in' no-where...
Some-body help me.  
Life go-in' no-where.  
Stay in' a-live.  

Some-body help me, yeah.  
Some-body help me, yeah.  
Well, you can tell.
SUN AND MOON
from MISS SAIGON

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by RICHARD MALTBY JR. and ALAIN BOUBLIL
Adapted from original French Lyrics by ALAIN BOUBLIL

You are sunlight and I moon,
joined by the gods of fortune, midnight and high noon sharing the sky.
We have been blessed, you and I.

CHRIS:

You are here like a mystery.

I'm from a world that's so different from all that you are. How in the
light of one night did we come so

far? Outside day starts to

piu mosso
dawn. Your moon still floats on

high. The birds a-wake. The stars shine, too. My

poco a poco piu mosso
hands still shake. I reach for you, and we meet in the sky.
Tranquillo

D

KIM:

You are sunlight and I moon.

p a tempo

joined here brightening the sky with the

A

flame of love.

BOTH: G

Made of

D

sunlight moonlight.
TELL ME IT’S NOT TRUE
from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Rather slow

1. Tell me it’s not
(Verse 2 see block lyric)

true.

Say it’s just a story

Something in the news.

Tell me it’s not

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true, though it's here before me.

Say it's just a dream, say it's just a scene from an old movie of years ago; from an old movie of

Marilyn Monroe.
Tell me it's not true.
Say I only dreamed it.
And morning will come soon.
Tell me it's not true.
Say you didn't mean it.
Say it's just pretend,
Verse 2:

Say it’s just some clowns,
Two players in the limelight.
And bring the curtain down.
Say it’s just two clowns
Who couldn’t get their lines right.
Say it’s just a show on the radio
That we can turn over and start again;
We can turn over, it’s only a game.
THE SURREY WITH THE FRINGE ON TOP
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

G  Em/D  D  Em/D  C/D  D  E  B  E  B  E  D7

When I take you out, to-night, with me,

G  D7  G  D7  E  Emaj7  E6  Emaj7

Honey, here's the way it's goin' to be:

E  B7  E  B7  Db  Dbmaj7  Db6  Dbmaj7

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Db Ab7 Db Ab7 Bb Cm7 F7
You will set behind a team of snow white horses.

G D7 G D7 G
in the slickest gig you ever see!

mf

Refrain
G Gmaj7 G6 G
Chicks and ducks and geese better scurry when I take you
All the world 'll fly in a flurry when I take you
I can see the stars get-tin' blurry when we drive back

p-mf

G6 Gmaj7 G Gmaj7 G6 G
out in the surrey, when I take you out in the surrey with the
out in the surrey, when I take you out in the surrey with the
home in the surrey, drivin' slowly home in the surrey with the
fringe on top! Watch that fringe and see how it flutters.
fringe on top! When we hit that road, hell fer leath-er,
fringe on top! I can feel the day get-tin' old-er,

when I drive them high step-pin' strut-ers, Nos-ey pokes - 'll
feet and dogs - 'll dance in the heath - er, birds and frogs - 'll
feel a sleep-y head on my shoul-der, nod - din', droop - in'

peek thru their shut - ters and their eyes will pop! The wheels are yel - ler, the up -
sing all to - geth - er and the toads will hop! The wind - 'll whis - tle as we
close to my shoul-der, till it falls ker - plop! The sun is swim-min' on the
Hol-st-er-y's brown, the dash-board's gen-u-ine leather, with
rat-tle-along, the cows'll moo in the clo-ver, the
rim of a hill, the moon is tak-in'a head-er, and

is-in-glass cur-tains y'can roll right down, in case there's a change in the
riv-er will rip-ple out a whis-pered song, and whis-per it o-ver and
jist as I'm think-in' all the earth is still, a lark'll wake up in the

weather. Two bright side-light's wink-in' and blink-in', ain't no finer
over: Don't you wish y'd go on for-ev-er? Don't you wish y'd
med-i-der. Hush, you bird, my ba-by's a-sleep-in'! May-be got a
rig. I’m a think-in’
you c’n keep your rig
if you’re think-in’ at I’d
go on for-ev-er?
Don’t you wish y’d go on for-ev-er and ud
dream worth a keep-in’
whoa! you team, and just keep a creep-in’ at a

C6 F7♭9 Am Bdim C6 G Gmaj7 Am7 D7
keer to swap fer that shin-y, lit-tle sur-rey with the fringe on the
never stop in that shin-y, lit-tle sur-rey with the fringe on the
slow clip clop.
Don’t you hur-ry with the sur-rey with the fringe on the

1.2 G F6 D7 3 G C G
top!
top!

f
THE SWEETEST SOUNDS
from NO STRINGS

Lyrics and Music by
RICHARD RODGERS

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hear Are still in- side my head...

The kind- est words I'll ev- er

know Are wait- ing to be said

The most en- trance- ing sight of

all is yet for me to see.
F7  And the dearest love in all the
Bb
G7
Bdim
F6

world is waiting somewhere for me.

F
Gm7
C7
Fmaj7

Is waiting somewhere, somewhere for

F7
Bb6
Gm7
C7

1. F
Fmaj7
Gm
A7

me.

The

2. F
G6
F6

me.
THIS IS THE MOMENT
from JEKYLL & HYDE

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2  A/E  Esus2  A/E  A/B

F#m7/B  Emaj7  F#m7/B

This is the moment, this is the day, when I send all my doubts and demons on their way. Every endeavor I have made ever is
coming into play, is here and now to-day.

moment, this is the time when the momentum and the moment are in

rhyme. Give me this moment, this precious chance.

gather up my past and make some sense at last.
moment, when all I've done,
all of the

moment, my final test.

destiny

dreaming, scheming and screaming
become one! This is the

beckoned, I never reckoned
second best. I won't look

become one! This is the

become one! This is the

day, down,

see it sparkle and shine,

I must not fall.

This is the

lived for be comes mine!

For all these years I've
faced the world... a - lone, and now the time has come... to

prove to them... I made it... on my own. This... is the

mo - ment, the sweet - est mo - ment of them all! This is the

mo - ment. Damn all the odds. This day or
never, I'll sit forever with the gods! When I look
back, I will always recall moment for
moment, this was the moment the greatest moment of them all.

Gm7 C/Bb Am7 C/D Dm

Gm7 F/A Bb F/A Gm7 Bb/C C7

Gm7/F G7/F Gm7/F Gm7/C F
TILL THERE WAS YOU
Meredith Willson’s THE MUSIC MAN

By MEREDITH WILLSON

Moderately

Bb7b9        Eb         Edim        Fm7
There were bells on the hill, but I never heard them

Abm6        Eb        Gbdim        Fm7        Bb7b9
ringing. No, I never heard them at all till there was

Eb        Abmaj7        Bb7        Bb7b9        Eb        Edim
you. There were birds in the sky, but I

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never saw them winging. No, I never saw them at

all till there was you. And there was

music and there were wonderful roses, they

tell me in sweet fragrant meadows of
dawn, and dew, There was love all a-

round, but I never heard it singing, No. 1

never heard it at all till there was you.

And there was you.
'TIL TOMORROW
from The Musical FIORELLO!

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Gently

Twilight descends everything ends 'til tomorrow.

Since we must

part here is my heart 'til tomorrow.
F7  Bb  Bbm
mor - row,  Clouds drift - ing by  ech - o a

F7  F7  D7  G7  C7
sigh  Part - ing is such sweet sor - row.

F  A7  D7  Gm7
I'm drift - ing too  dream - ing of you  'til to - mor - row

C7  F  C7
comes...  comes...
TURN BACK, O MAN
from the Musical GODSPELL

(a la Mae West)

Turn back, O man, for-swear thy foolish ways.
Earth might be four and all men glad and wise.

Old now is Earth and none may count.
Age after age, their tragic em-

Yet thou, Built while
her child, whose head is crowned with flame
they dream, and in that dream ing weep

still walk not hear thine inner God proclaim

to Coda

Turn back, O man 1. (Is your seat comfortable?)
2. (I'll sing it again.)

Turn back, O man (Mmm I like that...)
(Can you see from where you're sittin?)
(Can ya take it?) For-swear thy fool-ish ways... (See ya later —
(Hiya big boy)

I'm going to the front of the the-a-ter.)

(Jesus:) Earth shall be fair, and
all her peo-ple one. Nor till that hour shall God's whole
Edim    A7sus    A    Dm    Dm7/C    G/B    Gm/Bb
will be done   Now,  even _now_._ once
Dm    E    A    D    Eb
more from earth to sky.  Peals forth in joy _man's_
A7sus    A+    Dm    Em7-5    A
old _un_d_au_nt_ed cry:  Earth shall be fair, _and_

Tempo I° (Mae West style)
Dm    D7
all her peo_ple one.
CODA

Am7-5 | pp | D7 | Am7-5

Turn back, O_ man,

D7 | ff | D7 | Eb7/D | C7 | D7

For-swear thy foolish

ways.

Gm | Gm7/F | Gm/E | Ebmaj7

(Gspoken:) Play those keys, honey.
WHO CAN I TURN TO
(When Nobody Needs Me)
from THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Slowly with expression

Cmaj9  C6  Dm7  G7

Who can I turn to when nobody needs me?

Dm7  G7  C  C6  Cmaj7  C

My heart wants to know and so I must go where
gm  Gm7  C9  F  F6

destiny leads me. With no star to guide me,
and no-one beside me, I'll go on my way, and
after the day. The darkness will hide me; And
may-be tomorrow I'll find what I'm after
I'll throw off my sorrow, beg steal or borrow
Gm  Gm7  C9  F  F+
my share of laughter. With you I could learn to.

Dm6  E7  Am  Am(+7)  Am7
with you on a new day, But

F  C6  Dm7  Db7  C6  Dm7/C  G13
who can I turn to if you turn away?
cresc.

2  C6  Dm7/C  G13  Cmaj7  C6
way?

rit. e dim.
WAITIN’ FOR THE LIGHT TO SHINE
from BIG RIVER

Words and Music by
ROGER MILLER

Slowly (in a folk style)

I have lived in the darkness for so long, I’m

waitin’ for the light to shine. Far beyond horizons

I have seen, beyond the things I’ve been, beyond the dreams I’ve dreamed... are the
things I've done. In fact, each and every one are the way that I was taught to
run.
I am waiting for the light to shine,... I am waiting for the light to
shine. I have lived in the darkness for so long, I'm
waiting for the light to shine.
WHERE I WANT TO BE
from CHESS
Words and Music by BENNY ANDERSSON,
TIM RICE, and BJÖRN ULVAEUS

Like a musical-box

Who needs a dream?
in, wrong,

Who needs ambition?
Who'd be the
slowly at

fool
first,
good,
in my smiling too sweet
fast, entertaining

Once I had dreams,
I opened doors,
But what's the point

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where I want to be and who I want to be and doing what I always said I would and yet I

feel I haven't won at all.

Running for my life and never looking back in case there's someone right behind to shoot me down and

say he always knew I'd fall.
crazy wheel slows down,

where will I be? Back where I started.

Don't get me D.S. al Coda no repeat poco rit.

Back where I started.
WHICH WILL LOVE ME AS I AM?
from SIDE SHOW

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

Ab
Ab/Gb
Fm
Ab/Eb

Like a

Db(add9)
Ab/C
Eb/Bb
Ab

fish plucked from the ocean Tossed into a foreign stream... Always

Cm
Db
Bbm7
Eb sus
Eb

knew that I was different Often fled into a dream... I ig

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.
nored the raging currents, Right against the tide I swam. But I

floated with the question Who will love me as I am?

Like an odd exotic creature On display inside a zoo.

Hearing children asking questions Makes me ask some questions too.
Could we bend the laws of nature? Could a lion love a lamb?

Who could see beyond this surface? Who will love me as I am?

Who will ever call to say "I love you"? Send me

flowers or a telegram

*optional duet part
Fm7    Eb    Db(add9)    Eb:sus    Eb

me  Who will love me  as I am?  Like a

Db(add9)    Ab/C    Eb/Bb
cLOWn whose tears cause laugh  ter  Trapped in  side the cen  ter ring.

Ab    Cm    Db(add9)    Ab/Bb    Bb9

Even see  ing smil  ing fac  es  I am lone  ly pon  der-ing.

Db/Eb    Eb7    Db    Db/Eb    Ab(add9)

Who would want to join this madness?  Who would

poco rall.  mf
Db(add9)  Db/Eb  Ab(add9)  Cb(add9)  Bbm7

change my monogram?

Who will be part of my cir-

cus?

Who will love me as I am?

Who will ever

poco rall.

call to say "I love you"?

Send me flowers or a telegram?

f

Who could proudly stand beside me?

Who will
love me as I am?

Who could

proudly stand beside me? Who will love me as I am?

allargando
Willkommen
from the Musical CABARET

With spirit

(Spoken ad lib.)

Willkommen!
Meine Damen und Herren,
Messieurs et Mesdames,
Ladies and Gentleman,

Fremder,
Guten Abend,
Bonsoir,
Stranger. Good evening.

Glücklich zu

sehen. Je suis enchantée.

Comment ça va? Do you feel good?

Happy to see you. Bleibe, Haste.

Ich bin euer confrere. Je suis votre compere, I am your host!

Stay, (Sung) Und sage. Willkommen! Bienvenue!
Welcome! Im Cabaret, au Cabaret, to Cabaret!
A WONDERFUL DAY LIKE TODAY
from THE ROAR OF THE GREASEPAINT—
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Verse

\[ \text{Fm7} \quad \text{Gm7} \quad \text{Cm7} \]

The second I saw it I knew,

\[ \text{Fm7} \quad \text{Bb7} \quad \text{Gm7} \quad \text{Cm7} \quad \text{Abmaj7} \quad \text{Db9} \]

said to myself, "Aha" I could tell at a glance That it

\[ \text{Gm7} \quad \text{Cm9} \quad \text{Cm7} \quad \text{F7} \quad \text{Fm7} \quad \text{Bb7} \]

wasn't by chance That we happen to be where we are. From the

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moment I woke with the lark, We were both of us singing a-
way, And the sky was so blue, I instinctively knew We were
in for a wonderful day. As I came through the door, As I
told you before, I was terribly tempted to say. On a
wonderful day like today
wonderful morning like this
When the

flying cloud to appear in the sky.
sun is as big as a yellow balloon.

Dare any raindrop to plop in my eye.
Even the sparrows are singing in tune.

wonderful day like today.
wonderful morning
On a morning like this
I could kiss everybody.
I'm so full of love and goodwill.
Let me say furthermore
I'd adore everybody to come and dine.
The pleasure's mine, And I will pay the bill.
May I...
take this occasion to say That the whole human race

should go down on its knees, Show that we’re grateful for

mornings like these, For the world’s in a wonderful way,

On a wonderful day like today,
WITH ONE LOOK
from SUNSET BOULEVARD

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by JIMMY RODERS

Lento moderato

NORMA With one look I can break your heart, with one look I play every part.

I can make your sad heart sing. With one look you'll know all you need to know.

With one smile I'm the girl next door or the love that you've hungered for.

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When I speak it's with my soul, I can play any role. No
words can tell the stories my eyes tell. Watch me when I frown, you can't write that down. You
know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,
with one look I put words to shame, just one look sets the screen a-flame.
Silent music starts to play.  One tear in my eye makes the whole world cry.

With one look they’ll forgive the past, they’ll rejoice I’ve returned at last.

to my people in the dark, still out there in the dark.
Silent music starts to play. With one look you'll know all you need to know.

With one look I'll ignite a blaze, I'll return to my glory days.

They'll say Norma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be back where I was born to be. With one look I'll be me.
YOUNGER THAN SPRINGTIME
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

\[
\begin{array}{ccccc}
C & Cdim7/G & Dm7/G & G9 \\
\text{f espressivo} & \text{molto rit.} \\
\end{array}
\]

C  G  F  C  G

with warm expression

I touch your hand And my arms grow strong

mp a tempo

C  G  F  C  Bb

Like a pair of birds That burst with song.

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My eyes look down At your lovely face And I hold the world In my embrace.

Refrain (slowly, with great warmth)

Younger than Springtime are you, Softer than starlight are you, Warmer than winds of June are the gentle lips you
Gmaj7    G7    C    G/B

gave me. Gay-er than laugh-ter are you, Sweet-er than mu-sic

C    Am    D

are you, An-gel and lov-er, heav-en and earth are you to

G    D7    G    D7

(me. And when your youth and joy in-vade my

G    D7    G    Dm7

arms And fill my heart as now they do...
then...

Young-er than Spring-time am I. Gay-er than laugh-ter

am I. An-gel and lov-er, heav-en and earth am

cresc.

1 with you!

allarg. a tempo

2 you!

f dimin. morendo p
YOU’LL NEVER WALK ALONE
from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS
(with great warmth, like a hymn)

Andantino molto cantabile

C

When you walk through a

mf legato

G/B

storm, keep your chin up high

F/A

don’t be afraid of the dark

C/G

G

At the end of the storm is a

Gm

Dm/F

Bb

" alternate lyric: hold your head up high

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golden sky And the sweet silver

song of a lark. Walk

on through the wind, Walk on through the

cresc.

rain, Tho' your dreams be tossed and
blown

Walk on, walk on, with

hope in your heart. And you’ll never walk a

lone.

You’ll never walk a

lone!

When you lone!

f sempre cresc.

mf allarg.