

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)

Piano introduction in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat).

Piano accompaniment for the first vocal line, continuing the melody and bass line from the introduction.

C

We plow the fields _ and
thank Thee then, _ oh

Vocal line and piano accompaniment for the first vocal line. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat).

Gm Bb F

scat - ter the good seed on _ the land, But
Fa - ther, for all things bright _ and good, The

Vocal line and piano accompaniment for the second vocal line. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat).

C D/C Fm/C

it is fed — and wa - tered by God's al - might - y hand. —
 seed time and — the har - vest, our life, our health, our food. —

C Gm

— He sends the snow — in win - ter, the
 — No gifts have we — to of - fer for

Bb F Em

warmth to swell — the grain, The breez - es and — the
 all thy love — im - parts, But that which Thou — de -

F F#m Dm/G

sun - shine and soft re - fresh - ing rain. —
 sir - est our hum - ble, thank - ful hearts. —

G C Fmaj7 Bb maj7

All good gifts a - round us

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note G, followed by a half note C, and then a half note F. The piano accompaniment starts with a G chord, followed by a C chord, and then a half note F. A dynamic marking of *f* is present in the piano part.

Eb maj7 C Fmaj7 Bb maj7

are sent from heav - en a - bove.

The second system continues the vocal line with a half note Eb, followed by a half note C, and then a half note F. The piano accompaniment features a half note Eb, followed by a half note C, and then a half note F.

Eb maj7 Am Em/G Fmaj7

So thank the Lord, oh thank

The third system shows the vocal line with a half note Eb, followed by a half note A, and then a half note E. The piano accompaniment includes a half note Eb, followed by a half note A, and then a half note E.

Em C/E C/Bb Bb

the Lord, for all his love.

The fourth system concludes the vocal line with a half note E, followed by a half note C, and then a half note B. The piano accompaniment features a half note E, followed by a half note C, and then a half note B.

1 F/G G 2 F/G

We I

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "We I". The piano accompaniment consists of a right-hand melody of eighth notes and a left-hand bass line of chords. The system is divided into two measures by a repeat sign. Above the first measure is a first ending bracket labeled "1" with the chord "F/G". Above the second measure is a second ending bracket labeled "2" with the chord "F/G".

C Fmaj7 Bbmaj7

real - ly want to thank you, Lord.

The second system continues the musical score. The vocal line has the lyrics "real - ly want to thank you, Lord." with a long note under "Lord." that spans across the piano accompaniment. The piano accompaniment features a right-hand melody of eighth notes and a left-hand bass line of chords. Above the first measure is a first ending bracket labeled "C". Above the second measure is a first ending bracket labeled "Fmaj7". Above the third measure is a first ending bracket labeled "Bbmaj7".

Ebmaj7 C

I want to thank you, Lord, _

The third system continues the musical score. The vocal line has the lyrics "I want to thank you, Lord, _" with a long note under "Lord, _" that spans across the piano accompaniment. The piano accompaniment features a right-hand melody of eighth notes and a left-hand bass line of chords. Above the first measure is a first ending bracket labeled "Ebmaj7". Above the second measure is a first ending bracket labeled "C".

Fmaj7 Bbmaj7 Ebmaj7

Thank you for all ___ of your love. Oh,

The fourth system continues the musical score. The vocal line has the lyrics "Thank you for all ___ of your love. Oh," with a long note under "Oh," that spans across the piano accompaniment. The piano accompaniment features a right-hand melody of eighth notes and a left-hand bass line of chords. Above the first measure is a first ending bracket labeled "Fmaj7". Above the second measure is a first ending bracket labeled "Bbmaj7". Above the third measure is a first ending bracket labeled "Ebmaj7".

C Fmaj7 Bbmaj7

thank you, Lord. _ I want to thank you, Lord, _____

Ebmaj7 rit. C a tempo Gm

— thank — you, Lord.

Bb F C

D/C Fm/C C

rit. p

ANY DREAM WILL DO

from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately

Chord diagrams: C, F/C, C

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves: a treble clef staff with a melody of eighth and quarter notes, and a bass clef staff with a simple harmonic accompaniment of chords. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Moderately' and the dynamics are 'mf'. Chord diagrams for C, F/C, and C are provided above the treble staff.

Chord diagrams: G6, C, G6

JOSEPH:

I closed my eyes drew back the

Detailed description: This block contains the first vocal line for Joseph. It features a vocal staff with lyrics and a piano accompaniment. Chord diagrams for G6, C, and G6 are shown above the vocal staff. The lyrics are 'I closed my eyes drew back the'.

Chord diagrams: C, F, C

cur - tain to see for cer - tain

Detailed description: This block contains the second vocal line for Joseph. It features a vocal staff with lyrics and a piano accompaniment. Chord diagrams for C, F, and C are shown above the vocal staff. The lyrics are 'cur - tain to see for cer - tain'.

Chord diagrams: G7, C, G6, G7

what I thought I knew. Far far a -

Detailed description: This block contains the third vocal line for Joseph. It features a vocal staff with lyrics and a piano accompaniment. Chord diagrams for G7, C, G6, and G7 are shown above the vocal staff. The lyrics are 'what I thought I knew. Far far a -'.

C G6 C

way some - one was weep - ing,

This system contains the first three measures of the piece. The guitar part features chords C, G6, and C. The vocal line has the lyrics 'way some - one was weep - ing,'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

F C G7

but the world was sleep - ing, an - y dream will

This system contains the next three measures. The guitar part features chords F, C, and G7. The vocal line has the lyrics 'but the world was sleep - ing, an - y dream will'. The piano accompaniment continues with the same rhythmic pattern.

C G6 G7 C

do. I wore my coat

CHOIR:
I wore my

This system contains the final three measures. The guitar part features chords C, G6, G7, and C. The vocal line has the lyrics 'do. I wore my coat'. A choir part enters in the second measure with the lyrics 'I wore my'. The piano accompaniment concludes the piece.

G6 C F

with gold - en lin - ing, bright col - ours
coat, ah,

This system contains the first three measures of the piece. The guitar chords G6, C, and F are indicated above the staff. The vocal line includes the lyrics 'with gold - en lin - ing, bright col - ours' and 'coat, ah,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

C G7 C

shin - ing won - der - ful and new.
ah,

This system contains the next three measures. The guitar chords C, G7, and C are indicated above the staff. The vocal line includes the lyrics 'shin - ing won - der - ful and new.' and 'ah,'. The piano accompaniment continues with the same rhythmic pattern.

G6 G7 C G6

And in the east the dawn was
and in the east,

This system contains the final three measures. The guitar chords G6, G7, C, and G6 are indicated above the staff. The vocal line includes the lyrics 'And in the east the dawn was' and 'and in the east,'. The piano accompaniment concludes with the same rhythmic pattern.

C F C

break - ing, and the world was wak - ing,

ah, ah,

G7 C Bb/C C7

an - y dream will do. JOSEPH: A

F F6 Fmaj7 F6 D7 D

crash of drums a flash of light, my gold - en coat flew

D9 C/G G C G7 C/G G7 C/G G Dm/G G D7/G

out of sight... The col - ours fad - ed in - to dark - ness, I was left a -

CHOIR:

The col - ours fad - ed in - to dark - ness, ah, _____

G Dm7/G G7 C

lone. _____ May I re - turn,

ah, _____ ah, _____ May I re -

G6 C F

to the be - gin - ning, the light is

turn, ah, _____

C G7 C

dim - ming and the dream is too,

ah.

Detailed description: This system contains the first three measures of the piece. The guitar part features chords C, G7, and C. The vocal line has lyrics 'dim - ming and the dream is too,' with a melodic line that includes a long note and a slur. The piano accompaniment consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

G6 G7 C G6

the world and I, we are still

The world and I,

Detailed description: This system contains the next three measures. The guitar part features chords G6, G7, C, and G6. The vocal line has lyrics 'the world and I, we are still' and 'The world and I,' with a melodic line that includes a long note and a slur. The piano accompaniment continues with eighth-note chords and a steady bass line.

C F C

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

ah. ah.

Detailed description: This system contains the final three measures. The guitar part features chords C, F, and C. The vocal line has lyrics 'wait - ing, still hes - i - tat - ing' and 'ah. ah.' with a melodic line that includes a long note and a slur. The piano accompaniment continues with eighth-note chords and a steady bass line.

G C Dm7/C

an - y dream will do,

An - y dream, an - y dream will,

C Dm7/C C

an - y dream will do,

an - y dream, an - y dream will, do, an - y dream,

Dm7/C C Dm/G C

an - y dream will do.

an - y dream will, an - y dream, an - y dream will do.

rall.

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

mf

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The left hand plays a bass line starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The music is in C major and 4/4 time.

As Long As He Needs Me I know where him,

Chords: Cmaj7, G11, G13-9, Cmaj7

The first system of the song features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "As Long As He Needs Me" and continues with "I know where him,". The piano accompaniment provides harmonic support with chords Cmaj7, G11, G13-9, and Cmaj7.

I right must or be, I'll cling on steady fast

Chords: A7-9, Dm7, A7-9

The second system continues the vocal line with "I right must or be, I'll cling on steady fast". The piano accompaniment uses chords A7-9, Dm7, and A7-9.

ly, As Long As He Needs Me As Long As

Chords: Dm7, Fm7, G7, Cmaj7

The third system concludes the vocal line with "ly, As Long As He Needs Me As Long As". The piano accompaniment uses chords Dm7, Fm7, G7, and Cmaj7.

2 Cmaj7 C7 F G7 C

Me. If you are lone - ly then you will know When some - one

Am D9 Dm7 Fm G7 Cmaj7 G11 G13-9

needs you you love them so. I won't be - tray his

Cmaj7 A7-9 Dm7

trust, Tho' peo - ple say I must. I've got to

A7-9 Am7 D9 Dm7 Fm G7 C

stay true, just As Long As He Needs Me.

BALI HA'I

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F
Eb
F
G
F
G

N.C.
3fr
3fr
3fr
3fr
3fr

F
A
G
A
G
A

N.C.
4fr
4fr
4fr
4fr
4fr

F
Gb
Ab
Bb
Ab
Bb

N.C.
4fr
4fr
4fr
4fr
4fr

Gm7
C

3fr
x000

8vb
8vb
8vb
8vb
8vb
8vb

Most peo - ple live on a lone - ly is - land
 Lost in the mid - dle of a fog - gy sea.
 Most peo - ple long for an - oth - er is - land
 One where they know they would like to be.

f *mp* *rit.*

Refrain (slowly)

C7 Fdim F Fdim

Ba - li Ha'i may call you an - y night, An - y

F E/F Db7/F F







day. In your heart you'll hear it call you: "Come a -

Db7/F C7 F Fdim F


way, Come a - way." Ba - li Ha'i will whis - per On the



Fdim F E/F

wind of the sea: "Here am I, Your spe - cial


Db7/F  F  Db7/F  C7  F  Bb 




is - land! Come to me, come to me!" Your own spe - cial



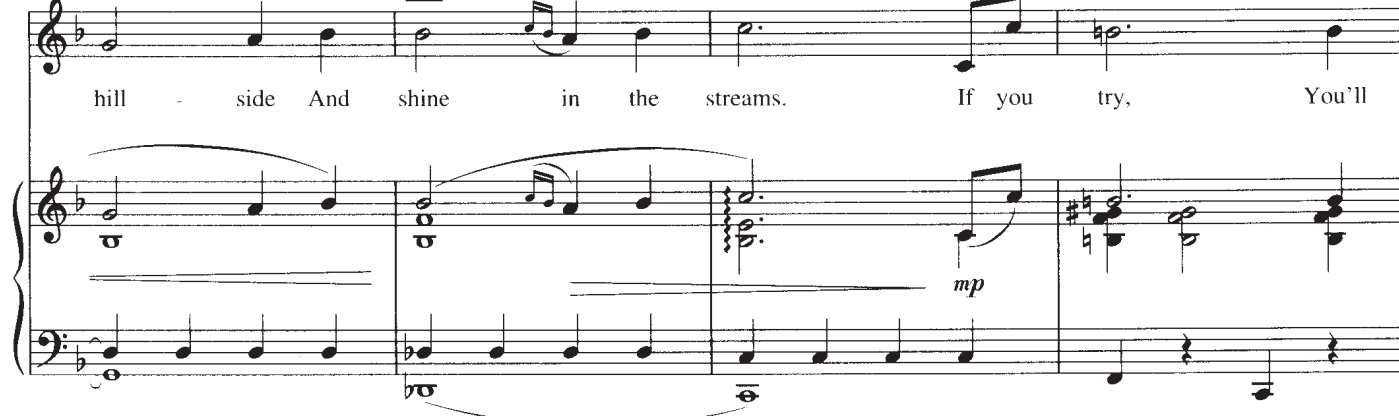
Bb+  Gm 




hopes, Your own spe - cial dreams Bloom on the




Bbm/Db  C7  Fdim 

hill - side And shine in the streams. If you try, You'll



F  Fdim  F 

find me, Where the sky Meets the sea. "Here am



E/F Db7/F F Db7/F C7

I, _____ Your spe - cial is - land! Come to me, Come to

F7 Bb C9

me!" Ba - li Ha'i, Ba - li Ha'i, Ba - li

cresc.

¹ F6 Edim7/F Dm/F

Ha'i! _____ Some day you'll see me,

mf *mp*

Edim7/F Dm/F Gdim7/F

Float - ing in the sun - shine, My head stick - ing out From a low - fly - ing

F6 Gdim7/F Dm/F

cloud. _____ You'll hear me call you,

Gdim7/F Dm/F Gb Ab Bb Ab Bb

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

Db Eb F

be. _____ "Come to me, Here am I, come to

C7 2 F6

me!" _____ Ba - li Ha'i! _____

BEING ALIVE

from COMPANY

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩=112)

Piano introduction in G major, 4/4 time. The piece starts with a piano (*p*) dynamic. The right hand features a melodic line with a fermata, while the left hand plays a steady eighth-note accompaniment.

ROBERT:

First line of lyrics: "Some-one to hold you too close, Some-one to need you too much, Some-one to hurt you too, Some-one to know you too". The piano accompaniment continues with the same eighth-note pattern, featuring a fermata in the right hand.

Second line of lyrics: "deep, well, Some-one to sit in your chair, To ru - in your, Some-one to pull you up short, to put you through". The piano accompaniment includes a key signature change to E major (indicated by a sharp sign) and continues with the eighth-note accompaniment.

Third line of lyrics: "sleep, to make you a - ware Of be - ing a - live, hell, and give you sup - port Is be - ing a - live,". The piano accompaniment includes a key signature change to D major (indicated by two sharp signs) and the instruction *loco*. The bass line includes a sub-octave (*8vb*) indicated by a dashed line.

* Add notes in parentheses 2nd time only.

Be - ing a - live.

2nd x
cresc. poco a poco

live, Be - ing a - live.

(cresc. poco a poco)

Some-one you have to let in,

sub. p

Some-one whose feel-ings you spare, Some-one who, like it or

not, Will want you to share A lit - tle a lot, is be - ing a -

8vb

Detailed description: This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "not, Will want you to share A lit - tle a lot, is be - ing a -". The piano accompaniment consists of a right hand with chords and a left hand with a melodic line. A dynamic marking of "8vb" is present at the bottom.

live, Be - ing a - live.

Detailed description: This system contains the next three measures. The vocal line continues with "live, Be - ing a - live." and features a triplet of eighth notes in the second measure. The piano accompaniment continues with similar harmonic support.

Some-one to crowd you with love,

Detailed description: This system contains the next three measures. The vocal line begins with "Some-one to crowd you with love,". The piano accompaniment features a more active right hand with moving lines.

Some-one to force you to care, Some-one to make you come

Detailed description: This system contains the final three measures. The vocal line continues with "Some-one to force you to care, Some-one to make you come". The piano accompaniment concludes the phrase with sustained chords.

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

loco

8vb

live, Be - ing a -

live, Be - ing a -

live, Be - ing a -

cresc. sempre

live.

ff

(♩=112)

p

Some-bod - y hold me too close,
Some-bod - y need me too much,

Some-bod - y hurt me too
Some-bod - y know me too

*

deep,
well;

Some-bod - y sit in my chair
Some-bod - y pull me up short

And ru - in my
And put me through

* Add notes in parentheses 2nd time only.

sleep and make me a - ware Of be - ing a - live,
hell and give me sup - port For be - ing a - live,

pp

Be - ing a - live.
Make me a -

2nd x
cresc. poco a poco

pp

live, Make me a -

pp

live. Make me con -

pp

fused, Mock me with praise,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The vocal line begins with a whole note 'fused,' followed by a triplet of eighth notes for 'Mock me with' and another whole note for 'praise,'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

Let me be used, Var - y my

The second system continues the vocal line with 'Let me be' followed by a triplet of eighth notes for 'used,' and 'Var - y my' with another triplet. The piano accompaniment features a consistent eighth-note bass line and treble chords, with some melodic movement in the upper register.

days. But a lone

The third system shows the vocal line with 'days.' followed by 'But a lone'. The piano accompaniment maintains the eighth-note bass line and treble chords, with some dynamic markings like 'p' (piano) visible.

is a lone, Not a

The fourth system concludes the vocal line with 'is a lone,' followed by 'Not a'. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

live.

cresc.

Some-bod - y crowd me with love,

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

through, I'll al-ways be there as fright-ened as you, To help us sur -

vive

Be - ing a - live,

dp

Be - ing a - live,

Be - ing a -

dp

live.

dp

dp

BIG SPENDER

from SWEET CHARITY

Words by DOROTHY FIELDS

Music by CY COLEMAN

Moderately, with a beat

N.C.

The piano introduction is in 4/4 time, marked *mf*. It features a steady bass line in the left hand and a melodic line in the right hand. The right hand begins with a whole note chord, followed by a series of eighth notes and quarter notes.

The min-ute you walked in the joint, I could see you were a man of dis-tinc-tion, a

Dm **Bb**

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a triplet of eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

real big spend - er, — good look - ing, — so re - fined. — Say,

E7 **A7** **Dm**

The second system continues the vocal and piano accompaniment. The vocal line has a quarter rest followed by a quarter note, then a quarter note, and a quarter note. The piano accompaniment continues with chords and a steady bass line.

would-n't you like to know what's go - ing on in my mind? — So let me get right to the point,

Bb7 **A7#5** **Dm**

The third system concludes the vocal and piano accompaniment. The vocal line has a quarter rest followed by a quarter note, then a quarter note, and a quarter note. The piano accompaniment continues with chords and a steady bass line.

B \flat E7

I don't pop my cork for ev - 'ry guy I see. —

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Above the vocal staff, guitar chord diagrams for B \flat and E7 are shown. The lyrics are "I don't pop my cork for ev - 'ry guy I see. —". The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords and triplets.

Dm B \flat 7 A7

To Coda

Hey! Big spend-er. — spend a lit - tle time _ with

Detailed description: This system contains the second two staves of music. Above the vocal staff, guitar chord diagrams for Dm, B \flat 7, and A7 are shown, along with the instruction "To Coda". The lyrics are "Hey! Big spend-er. — spend a lit - tle time _ with". The piano accompaniment continues with a similar rhythmic pattern, including triplets in the treble clef.

Dm

me. Would-n't you like to have

Detailed description: This system contains the third two staves of music. Above the vocal staff, a guitar chord diagram for Dm is shown. The lyrics are "me. Would-n't you like to have". The piano accompaniment features a consistent eighth-note bass line and treble line accompaniment.

D F#m Bm D Em B+ Em7

fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a

Detailed description: This system contains the final two staves of music. Above the vocal staff, guitar chord diagrams for D, F#m, Bm, D, Em, B+, and Em7 are shown. The lyrics are "fun, fun, fun? How's a-bout a few laughs, laughs? I can show you a". The piano accompaniment continues with the established eighth-note rhythmic pattern.

Bb9

A9

Bb9

A13

D.S. al Coda

good time. _____ Let me show you a good time. _____ The min-ute you

CODA



N.C.

Ebm

N.C.

Dm

Hey, big spend-er! _____ Hey, big spend-er! _____

Bb9

A9

Dm

Spend _____ a lit - tle time _ with me. Spend a lit - tle time _ with

Dm6

me. Spend a lit - tle time _ with me. _____

BROADWAY BABY

from FOLLIES

Words and Music by
STEPHEN SONDHEIM

C **Ab7+5** **D \flat 9-5** **G13**

I'm just a

C **C+** **C6** **C**

Broad - way Ba - by,
Broad - way Ba - by,

Dm **B \flat dim/D** **Gsus** **G**

walk - ing off my ti - red feet, ___
slav - ing at the five and ten, ___

Dm **B \flat dim/D** **Gsus** **G**

pound - ing For - ty - sec - ond Street to be in a
 dream - ing of the great day when _____ I'll be in a

C **A \flat 7+5** **D \flat 9-5** **G13** **C** **C+** **C6** **C**

show. _____ Broad - way Ba - by, _____
 show. _____ Broad - way Ba - by, _____

Dm **B \flat dim/D** **Gsus** **G**

_____ learn - ing how to sing and dance, _____
 _____ mak - ing rounds all af - ter - noon, _____

Dm **B \flat dim/D** **Gsus** **G**

wait - ing for that one big chance _____ to be in a
 eat - ing at a greas - y spoon _____ to save on my

Ab7

Ab9

C6

Bm7-5



show. _____
dough. _____

Gee, _____ I'd like to be
At _____ my ti - ny flat

E7

Am

Am(#7)



_____ on some mar - quee, _____
there's just my cat, _____

All a twink - bed

Am7

Am6

Am(+5)

Am6

Am7-5



ling _____ and a lights, _____
_____ chair. _____

A spark _____ to pierce the dark _____
Still _____ I'll stick it till _____

D7

G

Am/G

G7



_____ from Bat - t'ry
I'm on a

Park _____ to all Wash -
bill _____ o -

G7 **C** **C+** **C6** **C**

ing - ton Heights...
ver Times Square...

Some Some day day may may - be,
Some Some day day may may - be,

Dm **Bbdim/D** **Gsus** **G**

all if my dreams will be re - paid...
if I stick it long e - nough...

To Coda **Eb7** **D7** **C#7** **D7**

Heck, I'd e - ven play the maid...

Eb7 **E7** **F9** **G9** **C** **Ab7+5**

to be in a show.

D \flat 9-5

G13

C

D \flat

D

E \flat

D

D \flat

C



F

F \sharp

G

A \flat

G

G \flat

F

E



Say, _____ Mis - ter Pro - duc - er, _____

C9



some _____ girls _____ get the breaks. _____

G

A m

A $\sharp m$

B m

B $\flat m$

A m

G

F



Just _____ give _____ me my cue, _____ sir, _____

D9



I've got what it takes...

A7(#9)



Say, Mister Pro - duc - er,

B7(#9)



I'm talk - in' to you, sir.

D \flat 9



E \flat 9



I don't need a lot, on - ly what I got,

D9sus



D9



Ab9



G9



D.S. al Coda

plus a tube of grease - paint and a fol - low spot! I'm a

CODA

Eb7



D7



C#7



D7



Eb7



E7



F7



G7



I can get to strut my stuff,

Ab9



D9



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

G13



C



Db



D



Eb



D



Db



C



Broad - way show!

CABARET

from CABARET

Music by JOHN KANDER
Lyrics by FRED EBB

Allegro

Am6/9

E7b5

Am6/9

E7b5

Piano accompaniment for the first system. The right hand features a rhythmic pattern of eighth notes with chords. The left hand has a steady bass line with some rests. Dynamics include *ff*.

Am6/9

E7

A6

D(add9)

E7

Piano accompaniment for the second system. The right hand continues the rhythmic pattern. The left hand has some chords with flats. Dynamics include *f*, *rall. e dim.*, *mp*, and *slow arp.*

Moderately

A6

E+

A6

E7#5

A6

Amaj7

Vocal line and piano accompaniment for the first part of the lyrics. The vocal line is in treble clef with a key signature of two sharps. The piano accompaniment is in treble and bass clefs. Dynamics include *stacc.*

What good is sit - ting a - lone in your room? — Come hear the mu - sic

A9

D6

Ebdim

A6/C#

F#7

Vocal line and piano accompaniment for the second part of the lyrics. The vocal line continues. The piano accompaniment features a more complex rhythmic pattern in the right hand. Dynamics include *8*.

play. Life is a cab - a - ret, old chum, —

Bm9 E7 A6 E7(add13) A6

Come to the cab - a - ret. Put down the

mf *dim.*

E+ A6 E7#5 A6 Amaj7

knit - ting, the book and the broom.— Time for a hol - i -

A9 D6 Ebdim A6/C# F#7

day.— Life is a cab - a - ret, old chum,—

Bm9 E7 A6 Dm6

Come to the cab - a - ret. Come taste the wine,

mp stacc.

A6 F#m F#m(maj7) F#m7 B7

Come hear the band. Come blow a horn, start cel - e - brat - ing:

A tempo
E7 A6 E7#5 A6 E7#5

Right this way, your ta - ble's wait - ing. No use per - mit - ting some proph - et of doom—

poco rit.

A6 Ebdim Em7 A7

To wipe ev - 'ry smile a - way.

cresc.

D6 Ebdim C#m7 F#7 Bm7

Life is a cab - a - ret, old chum, — Come to the

mf *cresc.*

Slightly faster

E7b9 A6 A+ A7 A+ A A+ A7 A+ A6

cab - a - ret! I used to have a

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line starts with a half note 'cab', followed by a quarter rest, then a half note 'a', another quarter rest, and a half note 'ret!' with a long horizontal line underneath. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *dim.*

E9#5 A6 E7#5 A6 E9#5

girl - friend known as El - sie, With whom I shared four sor - did rooms in

The second system continues the musical score. The vocal line has a half note 'girl - friend known as', a quarter rest, a half note 'El - sie,', another quarter rest, and a half note 'With whom I shared four sor - did rooms in'. The piano accompaniment features chords and a bass line. Dynamics include *f* and *p sim.*

A6 E7#5 A7 D6 G#m7 C#7 F#m7

Chel - sea. She was - n't what you'd call a blush - ing flow - er.

The third system of the musical score shows the vocal line with a half note 'Chel - sea.', a quarter rest, and a half note 'She was - n't what you'd call a blush - ing flow - er.'. The piano accompaniment includes chords and a bass line. Dynamics include *f*.

B9 Bm7 E7 Bm7 E7

As a mat - ter of fact, she rent - ed by the ho - ur. The

The fourth system of the musical score features the vocal line with a half note 'As a mat - ter of fact, she rent - ed by the ho - ur.', a quarter rest, and a half note 'The'. The piano accompaniment consists of chords and a bass line. Dynamics include *sfz*.

A6 E7#5 A6 E7#5 A6

day she died the neigh - bors came to snick - er: "Well, that's what comes of

E7#5 A6 A7 D6 G#m7 C#7

too much pills and li - quor." But when I saw her laid out like a

Rubato

F#m *Held back* Bm7 E9sus E7b9 A6

queen, She was the hap - pi - est corpse I'd ev - er seen. I

G#7 C#m7 F#7 E/B B7sus B7 E7

think of El - sie to this ver - y day. I re - mem - ber how she'd turn to me and say:

Slowly

A6 E7#5 A6 E7#5

"What good is sit - ting a - lone in your room? —

pp

A6 Amaj7 A9

Come hear the mu - sic play.

D D6 Ebdim C#m7 F#7

Life is a cab - a - ret, old chum, —

cresc.

A tempo

Bm9 E7 E9#5 A6 E7

Come to the cab - a - ret.

accel. *f*

A6 E7#5 A6 E7#5

Put down the knit - ting, the book and the broom.—

A6 Amaj7 A9 D6

Time for a hol - i - day. Life is a

Ebdim C#m7 F#7 Bm9 E7(add13)

cab - a - ret, old chum,— Come to the cab - a -

A Dm6 A6

ret." And as for me, as for me,

mp stacc.

Rubato

F#m F#m(maj7) F#m7 B7 E7 F7

I made my mind up, back in Chel-sea, When I go I'm go-ing like El - sie.

rall.

Cakewalk

Bb6 F7#5 Bb6 F7#5

Start by ad - mit - ting, from cra - dle to tomb

8va

accel.

A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay.

(8va)

loco

Eb6 Edim Dm7 G7

Life is a cab - a - ret, old chum,

mf accel. poco a poco

Cm7 C#dim Dm7 G7

On - ly a cab - a - ret, old chum, — And

Cm7 F9sus F7sus9

I love — a cab - a -

cresc. poco a poco

Bb F7#5 Bb F7#5

ret!

ff

A/B Bb/F A/B Bb/F A/B Bb/F A/B Bb/F Bb

gliss.

sfz

8^{va}

CLIMB EV'RY MOUNTAIN

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Maestoso

Piano introduction for the song. The music is in 4/4 time and marked *Maestoso* and *ff*. The key signature has one sharp (F#). The introduction consists of eight measures. Above the staff, guitar chord diagrams are provided for each measure: C/G, E+/G, Fmaj7/G, G7, C/G, Cdim7/G, Gsus (with a first fret bar), and G7. The piano part features a steady bass line with chords in the right hand.

Refrain (with deep feeling, like a prayer)

First line of the refrain. The vocal line is in 4/4 time and marked *mf*. The lyrics are: "Climb ev - 'ry moun - tain, search high and low." Above the staff, guitar chord diagrams are provided: C, D, G, Gm7 (with a first fret bar), C, and Fmaj7. The piano accompaniment features a steady bass line with chords in the right hand.

Second line of the refrain. The vocal line is in 4/4 time and marked *mf*. The lyrics are: "Fol - low ev - 'ry by - way, ev - 'ry path you know." Above the staff, guitar chord diagrams are provided: Fm6/D, C/G, Dm7, G7, and C. The piano accompaniment features a steady bass line with chords in the right hand.

C D G Gm7 C Fmaj7

Climb ev - 'ry moun - tain, ford ev - 'ry stream,

più espr.

Detailed description: This system contains the first two lines of music. The top line is a vocal melody with lyrics 'Climb ev - 'ry moun - tain, ford ev - 'ry stream,'. Above the staff are guitar chord diagrams for C, D, G, Gm7, C, and Fmaj7. The bottom two staves are piano accompaniment. The first staff has a dynamic marking of *più espr.* and a slur over the first four measures.

Fm6/D C Dm7 G7 C C7

Fol - low ev - 'ry rain - bow, till you find your dream! A

mp

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics 'Fol - low ev - 'ry rain - bow, till you find your dream! A'. Above the staff are guitar chord diagrams for Fm6/D, C, Dm7, G7, C, and C7. The bottom two staves are piano accompaniment. The first staff has a dynamic marking of *mp* and a slur over the first four measures.

F F/E Dm G C C/B

dream that will need all the love you can give,

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics 'dream that will need all the love you can give,'. Above the staff are guitar chord diagrams for F, F/E, Dm, G, C, and C/B. The bottom two staves are piano accompaniment. The first staff has a slur over the first four measures.

Am7 D7 G G/F# Em A

Ev - 'ry day of your life for as long as you

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics 'Ev - 'ry day of your life for as long as you'. Above the staff are guitar chord diagrams for Am7, D7, G, G/F#, Em, and A. The bottom two staves are piano accompaniment. The first staff has a slur over the first four measures.

Allargando

D D7 G A7 D

live. _____ Climb ev - 'ry moun - tain,

molto cresc. *f legato*

Dm7 G Cmaj7 Am Am7/G

ford ev - 'ry stream, Fol - low ev - 'ry

più cresc. e poco a poco allarg.

Dm/F Dm7 C E+ C7#5 F6 G7

rain - bow till you find your

1 C F G 2 C Dm7 C

dream! dream!

f *ff marcato*

CHIQUITITA

from MAMMA MIA



Words and Music by BENNY ANDERSSON,
BJÖRN ULVAEUS and BUDDY MARY MAC-CLUSKEY

Chi-qui-ti - ta, tell me what's wrong,
truth,
down,


you're en-chained by your own sor - row,
I'm a shoul - der you can cry on,
and your love's a blown out cand - le,



in your all your eyes best friend, there is no hope
I'm the one you too
is gone and it seems too

Chord diagrams: A, D (A Bass), A, E, D, E, E9

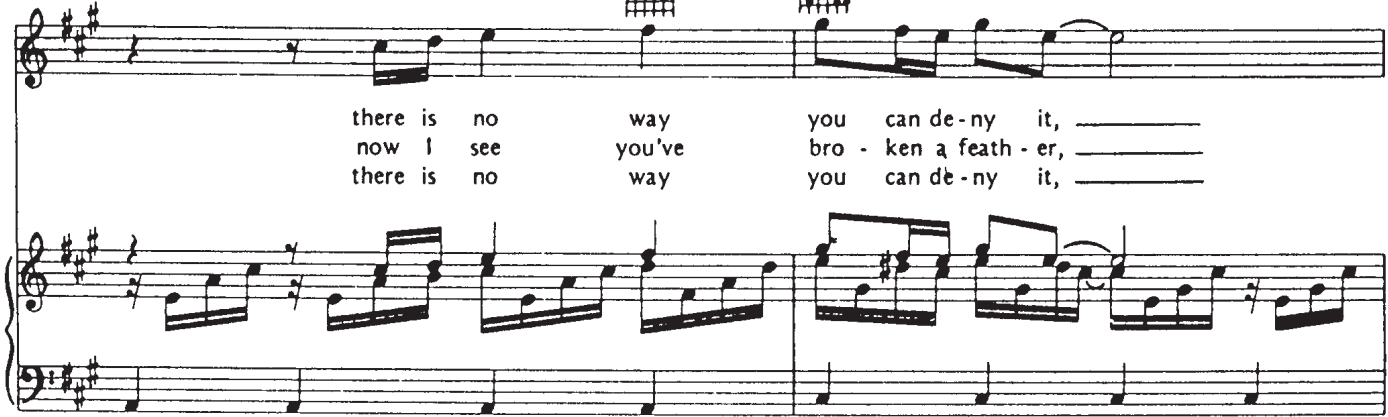
A  D
(A Bass) 





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,




D (A Bass)  C#m (Add 9) 

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, —



E  D  E  E9 

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



A  D (A Bass)  A  | 2-3 

sad, so qui - et. — Chi - qui - ti - ta, tell me the Chi - qui - ti - ta, you and I —
 up to - geth - er. —
 sad, so qui - et. —





know how the heart-aches come and they go and the scars they're leav-in'.



You'll be danc - in' once a - gain — and the pain will end, you will have no



time for griev-in' — Chi-qui-ti - ta, you and I — cry



but the sun is still in the sky and shin - in' a - bove you, — let me hear you sing once

E D E E9 A

more like you did be - fore, sing a new song, Chi - qui - ti - ta. —

E D E E9 to Coda

Try once more, like you did be - fore, sing a new song,

A D (A Bass) A CODA A

Chi - qui - ti - ta. — So the walls came tumb - lin' — Chi - qui - ti - ta, —

D.S. al

E D E E9 A

try once more like you did be - fore, sing a new song, Chi - qui - ti - ta. —

rit.

Gm7 **C7** **1 F F7+5** **2 F** **Bb7** **Ab/C**

go - ing to get a - long! Con - share! {If it should chance to be we should see some
 ev - er we've got we {No - bod - y tries to be lah - di - dah and

C7dim **Bb7** **Eb** **Bb+** **Eb**

hard - er days, Emp - ty lard - er days, why grouse?
 up - pit - y, There's a cup o' tea for all.

C7 **Bb/D** **Ebm** **C7**

Al - ways a chance we'll meet some - bod - y to foot the bill, Then the
 On - ly it's wise to be han - dy wiv a roll - ing pin, When the

F **Bb/D** **Db7** **C** **F7** **F7+5** **Bb**

drinks are on the house! Con - sid - er Your - self
 land - lord comes to call!

G7 Cm

our mate, We don't want to have no

Detailed description: This system contains the first two lines of music. The vocal line (top staff) has lyrics "our mate, We don't want to have no". The piano accompaniment (bottom two staves) features a bass line with a steady eighth-note rhythm and a treble line with chords and melodic fragments. Chord diagrams for G7 and Cm are shown above the staff.

Ab F7 F7+5 Bb Fm6/Ab

fuss For aft - er some con - sid - er - a - tion, we can

Detailed description: This system contains the third and fourth lines of music. The vocal line has lyrics "fuss For aft - er some con - sid - er - a - tion, we can". The piano accompaniment continues with similar accompaniment. Chord diagrams for Ab, F7, F7+5, Bb, and Fm6/Ab are shown above the staff.

G7 Cm Ebm/Gb 1 F7 Bb Bdim F7/C F7+5

state: Con - sid - er Your-self one of us. Con -

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has lyrics "state: Con - sid - er Your-self one of us. Con -". The piano accompaniment features a first ending bracket over the final two measures. Chord diagrams for G7, Cm, Ebm/Gb, F7, Bb, Bdim, F7/C, and F7+5 are shown above the staff.

2 F7 Bb

one of us.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has lyrics "one of us.". The piano accompaniment features a second ending bracket over the final two measures, marked with a forte (ff) dynamic. Chord diagrams for F7 and Bb are shown above the staff.

COPACABANA

(Opening Sequence)
from COPACABANA

Music by BARRY MANILOW
Lyrics by BRUCE SUSSMAN and JACK FELDMAN

$\text{♩} = 120$

Chord diagrams: Gm^9 (fr3), Gbm^9 , Fm^9 , $F\#m^9$

The first system of music is a piano accompaniment in 4/4 time. The right hand features a complex chordal texture with moving lines, while the left hand provides a steady bass line. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 120.

Chord diagrams: Gm^9 (fr3), Gbm^9 , Fm^9 , $F\#m^9$, N.C.

The second system continues the piano accompaniment. It includes a 'N.C.' (No Chord) section where the right hand plays a melodic line without accompaniment. The left hand continues with its bass line.

The third system shows the piano accompaniment continuing. The right hand has some rests, while the left hand maintains the bass line.

The fourth system shows the piano accompaniment continuing. The right hand has some rests, while the left hand maintains the bass line.

Gm⁹ G^bm⁹ Fm⁹ F[#]m⁹

This system contains guitar chord diagrams for Gm⁹, G^bm⁹, Fm⁹, and F[#]m⁹. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

Gm⁹ G^bm⁹ Fm⁹ F[#]m⁹

This system continues the piano accompaniment with the same set of guitar chord diagrams: Gm⁹, G^bm⁹, Fm⁹, and F[#]m⁹.



Gm⁹ ALL At the

This system includes a guitar chord diagram for Gm⁹ and the vocal entry. The vocal line begins with the word "ALL" and "At the". The piano accompaniment continues with a steady bass line.

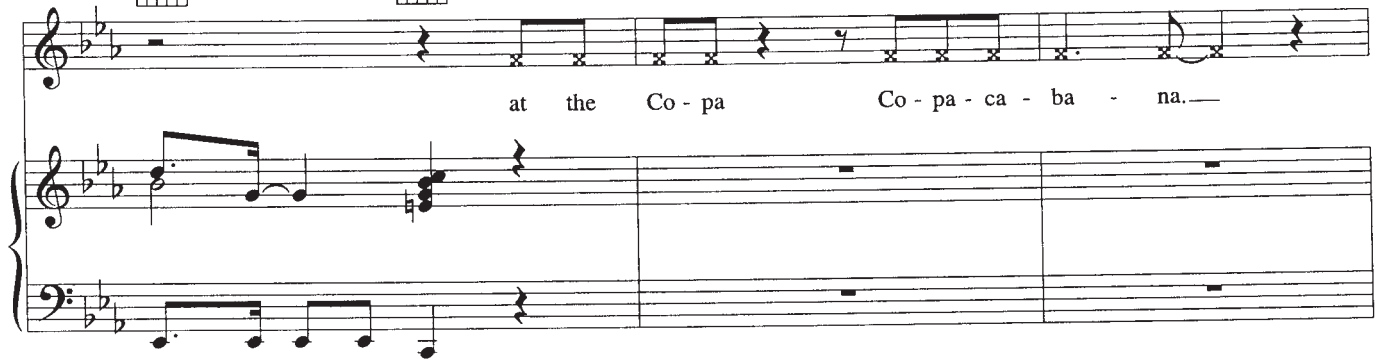
N.C. Fm⁷ /B^b






Co - pa Co - pa - ca - ba - na


This system features guitar chord diagrams for N.C., Fm⁷, and /B^b. The vocal line continues with the lyrics "Co - pa Co - pa - ca - ba - na". The piano accompaniment provides harmonic support for the vocal line.



C7aug  Cadd9  N.C.

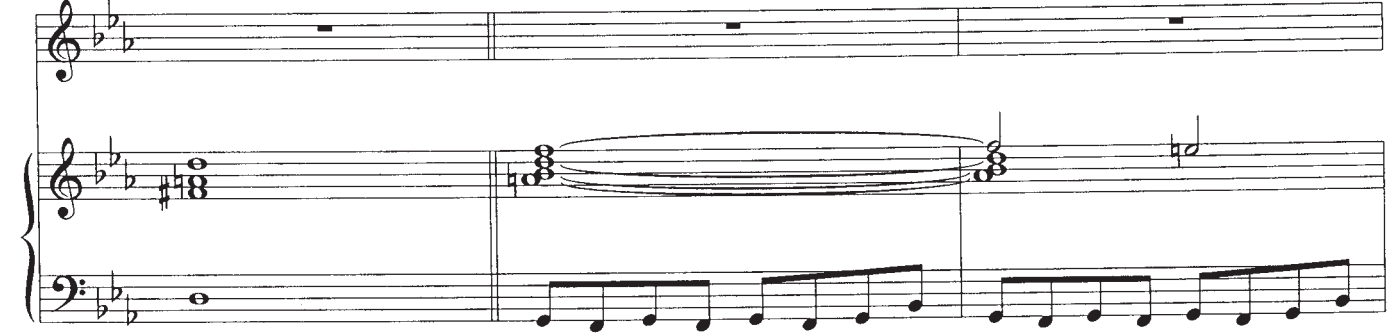
at the Co - pa Co - pa - ca - ba - na. —







Fm7   Gm7  Cadd9  Fm7 



D  Gm9 



A^bm9  Am9  B^bm9 



N.C.

A musical score system with three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains four measures of rests, followed by a quarter note G4 and a quarter note F4. The second staff is the piano right hand in treble clef, with four measures of chords and a melodic line in the final measure. The third staff is the piano left hand in bass clef, with a continuous eighth-note accompaniment pattern across all four measures. The text "Ah!" is written below the vocal line at the end of the system.

A musical score system with three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains four measures of rests, followed by a quarter note G4 and a quarter note F4, and then a long note with a slur. A piano diagram of a grid is positioned above the final measure. The second staff is the piano right hand in treble clef, with four measures of chords and a melodic line in the final measure. The third staff is the piano left hand in bass clef, with a continuous eighth-note accompaniment pattern across all four measures. The text "Ah!" is written below the vocal line in the second measure, and "Ah." is written below the vocal line in the final measure.

A musical score system with three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature, containing a long note with a slur across all four measures. The second staff is the piano right hand in treble clef, with four measures of chords and a melodic line. The third staff is the piano left hand in bass clef, with a continuous eighth-note accompaniment pattern across all four measures.

STEPHEN

A musical score system with three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It contains four measures of rests, followed by a long note with a slur. The second staff is the piano right hand in treble clef, with four measures of chords and a long note with a slur. The third staff is the piano left hand in bass clef, with four measures of rests. The text "At" is written below the vocal line in the second measure, and "the" is written below the vocal line in the third measure.

N.C.

A musical score system with three staves. The top staff is a vocal line in treble clef, showing a melodic line with a fermata and a final note. The middle and bottom staves are piano accompaniment in grand staff, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The key signature has two flats, and the time signature is 4/4. The word "Ah!" is written below the vocal line at the end of the system.

Ah!

A musical score system with three staves. The top staff is a vocal line with a long note and a fermata, with a guitar chord diagram above it. The middle and bottom staves are piano accompaniment. The word "Ah!" is written below the vocal line. The system concludes with a piano accompaniment flourish.

Ah!

Ah.

A musical score system with three staves, primarily piano accompaniment. The top staff has a long note with a fermata. The middle and bottom staves show piano accompaniment with chords and a steady eighth-note bass line.

STEPHEN

A musical score system with three staves. The top staff is a vocal line for the character Stephen, with the lyrics "At the" written below. The middle and bottom staves are piano accompaniment. The system concludes with a piano accompaniment flourish.

At

the

Fm7 /Bb

Co - pa ALL (Good!) Co - pa - ca -

Gm7 fr3 Cadd9 Fm7 /Bb Gm7 fr3 Cadd9

ba - na. ALL (Great keep going!) La la la la la la la la. ALL (Ah-ha!) At the

Fm7 /Bb Gm7 fr3 Cadd9 Fm7 Bb

Co - pa Co - pa - ca - ba - na mu - sic and some-thing and

Gm7 fr3 /C ALL fr4 Abm7 Db Bbm7 Ebm7 fr6

some-thing what is it? Mu - sic and some-thing and mu - sic and some-thing and
STEPHEN (Ill get it!)

Bm



E



Cm7



F



some - thing and some - thing and some - thing what is it and Co - pa

Co - pa - ca - ba - na, Co - pa - ca -

B^bm/G



ba - na Co - pa - ca - ba - na.

Gm⁷(^b5)/C



Cadd⁹



STEPHEN

ALL

Um music and feathers? No!



STEPHEN

ALL STEPHEN

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



ALL STEPHEN

passion. Uh huh! Music and passion. At the

N.C.



Co - pa Co - pa - ca - ba - na mu - sic and pas - sion were
ALL (Yeah!) ALL (Uh huh!)



ALL

al - ways the fa - shion mu - sic and pas - sion were

G#m7 fr4 E add9 F#m7

STEPHEN /B

al - way the fa - shion at the Co - pa - Co - pa -

SAMANTHAS VOICE

STEPHEN

ALL

Co - - pa - (Stephen!) Co - pa - Co - pa - ca - ba - na, - at the

F#m7

SAMANTHAS VOICE

ALL

Co - - - pa. (Stephen!) At the

Repeat to fade

Co - - - - - pa.

DON'T CRY FOR ME ARGENTINA

from EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly

Piano introduction in 4/4 time, marked *mp*. The melody is in the right hand, starting with a quarter rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass line consists of a single half note C4.

C

F/C

It won't be ea - sy, you'll think it strange When I

The first system of the vocal line is in 4/4 time. It begins with a quarter rest, followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

G7/C

try to ex - plain how I feel, That I still need your love af - ter

The second system of the vocal line continues the melody. It includes a triplet of eighth notes (G4, A4, B4) over the words "af - ter". The piano accompaniment continues with the same rhythmic pattern.

C

Am/C

all that I've done; You won't be - lieve me

The third system of the vocal line concludes the phrase. It features a quarter note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment provides harmonic support throughout.

D D/C

All you will see is a girl you once knew al - though she's dressed up to the

G/B D7 G

nines at six - es and sev - ens with you.

C F/C

I had to let it hap - pen, I had to change; Could - n't stay all my life down at

G7/C C

heel; Look - ing out of the win - dow, stay - ing out of the sun.

Am/C

So I chose free - dom run - ning a - round try - ing

D D/C G/B

ev - 'ry - thing new, but noth - ing im - pressed me at all, I

D7 G C

nev - er ex - pect - ed it to. Don't cry for me Ar - gen -

F/C C

ti - na the truth is I nev - er left you. All through my



wild days, _____ my mad ex - ist - ence, I kept my prom - ise, _____ don't keep your



To Coda ⊕



dis - tance. _____ And as for



for - tune and as for fame I nev - er in - vit - ed them



in: Though it seemed to the world they were all I de - sired.

Am/C



They are il - lu - sions, they're not the so - lu - tions they

D



D/C



G/B



prom - ised to be, the an - swer was here all the time _____ I

D7



G



D.S. al Coda

love you and hope you love me.

CODA



Fmaj7



Have I said too much? There's

Em7



noth - ing more I can think of to say to you but

Fmaj7 C

all you have to do is look at me to know that ev - 'ry word is true.

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "all you have to do is look at me to know that ev - 'ry word is true." The bottom two staves are piano accompaniment. Above the first staff, there are guitar chord diagrams for Fmaj7 and C. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

F/C C F/C C

This system contains the third and fourth staves of music. The piano accompaniment continues with triplets in both the right and left hands. Above the third staff, there are guitar chord diagrams for F/C and C. The right hand features a melodic line with triplets, while the left hand provides a rhythmic accompaniment.

Dm C G Am

This system contains the fifth and sixth staves of music. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand. Above the fifth staff, there are guitar chord diagrams for Dm, C, G, and Am. The right hand has a melodic line with sustained notes, and the left hand has a bass line with eighth notes.

Cmaj7 Fmaj7 C

This system contains the seventh and eighth staves of music. The piano accompaniment features sustained chords in the right hand and a moving bass line in the left hand. Above the seventh staff, there are guitar chord diagrams for Cmaj7, Fmaj7, and C. The right hand has a melodic line with sustained notes, and the left hand has a bass line with eighth notes.

FOOTLOOSE

from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

Fast Rock

f

N.C.

gliss.

8vb

(8vb)

(8vb)

A5
5fr

8va

ff

This edition may be sung by a solo singer. The song appears in a different form in the show, accommodating various singers' entrances.

N.C. D(add4)/A A7 N.C.

I been work - ing so hard. I'm punch - ing —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a rest, then a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a bass line with quarter notes G2, A2, and B2, and a treble line with a whole note chord G4-A4-B4-C5. Chord diagrams for D(add4)/A and A7 are shown above the staff.

D(add4)/A A7 N.C.

my ——— card. Eight ho - urs,

Detailed description: This system contains measures 3 and 4. The vocal line has a whole note G4-A4-B4-C5, a quarter rest, and a quarter note G4. The piano accompaniment continues with the same bass line and treble line chord. Chord diagrams for D(add4)/A and A7 are shown above the staff.

D(add4)/A A7 N.C.

for what? Oh, tell me

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter rest, and a quarter note G4. The piano accompaniment continues with the same bass line and treble line chord. Chord diagrams for D(add4)/A and A7 are shown above the staff.

A5 5fr D5 5fr

what I got. I got this feel - ing —

Detailed description: This system contains measures 7 and 8. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a bass line with quarter notes G2, A2, and B2, and a treble line with a rhythmic pattern of eighth notes. Chord diagrams for A5 (5fr) and D5 (5fr) are shown above the staff.

A7

that time's just hold - ing me down. (I hate this

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "that time's just hold - ing me down. (I hate this". A guitar chord diagram for A7 is shown above the vocal line. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

feel - ing; time is hold - ing me down. _____)

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "feel - ing; time is hold - ing me down. _____)". The piano accompaniment continues with the same two-staff structure. A triplet of eighth notes is marked with a "3" in the right-hand staff.

D5

B/D#

I'll hit the ceil - ing, — or else I'll

Detailed description: This system contains the third line of music. The vocal line has the lyrics "I'll hit the ceil - ing, — or else I'll". Two guitar chord diagrams are provided: D5 (5fr) and B/D# (4fr). The piano accompaniment continues with the same two-staff structure, featuring a consistent eighth-note accompaniment.

E7#9

tear up this town.

Detailed description: This system contains the first line of music. It features a vocal line in the treble clef with the lyrics "tear up this town." and a piano accompaniment in the grand staff. A guitar chord diagram for E7#9 is shown above the vocal line. The piano accompaniment includes a bass line and a treble line with chords and melodic fragments.

E5

N.C.

A

D/A

To-night I got - ta cut loose, foot -

Detailed description: This system contains the second line of music. It features a vocal line with the lyrics "To-night I got - ta cut loose, foot -" and a piano accompaniment. Four guitar chord diagrams are provided: E5, N.C. (Natural Chord), A, and D/A. The piano accompaniment continues with a bass line and treble line accompaniment.

A

D

A

loose. Kick off your Sun - day shoes.

Detailed description: This system contains the third line of music. It features a vocal line with the lyrics "loose. Kick off your Sun - day shoes." and a piano accompaniment. Three guitar chord diagrams are provided: A, D, and A. The piano accompaniment continues with a bass line and treble line accompaniment.

D/A

A

D

Please, Lou - ise, pull me off - a my

Detailed description: This system contains the fourth line of music. It features a vocal line with the lyrics "Please, Lou - ise, pull me off - a my" and a piano accompaniment. Three guitar chord diagrams are provided: D/A, A, and D. The piano accompaniment continues with a bass line and treble line accompaniment.

A7 A D/A A

knees. Jack, get back, come.

Detailed description: This system contains the first four measures of the piece. The guitar part has chords A7, A, D/A, and A. The piano part features a rhythmic accompaniment with eighth notes in the bass and chords in the treble. The lyrics are 'knees. Jack, get back, come.'

D A D A Bm7

on be - fore we crack. Lose your

sfz p *ff*

Detailed description: This system contains measures 5-8. The guitar part has chords D, A, D, A, and Bm7. The piano part continues the accompaniment. Dynamics include *sfz p* and *ff*. The lyrics are 'on be - fore we crack. Lose your'.

Cm7 A/C# G/D D A5

blues. Ev - 'ry - bod - y cut foot - loose.

Detailed description: This system contains measures 9-12. The guitar part has chords Cm7, A/C#, G/D, D, and A5. The piano part continues the accompaniment. The lyrics are 'blues. Ev - 'ry - bod - y cut foot - loose.'

D/F# A D/F#

You're play - in' so cool,

f

Detailed description: This system contains measures 13-16. The guitar part has chords D/F#, A, and D/F#. The piano part continues the accompaniment. Dynamics include *f*. The lyrics are 'You're play - in' so cool,'.

A o - bey - in' ev - er - y rule. Dig way down

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It features guitar chord diagrams for A, D/F#, and A above the notes. The lyrics are "o - bey - in' ev - er - y rule. Dig way down". The bottom staff is a piano accompaniment in bass clef, with a treble clef on the left side of the grand staff.

in your heart. You're burn - in',

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with guitar chord diagrams for D/A and A. The lyrics are "in your heart. You're burn - in'". The bottom staff continues the piano accompaniment.

yearn - in' for some, some - bod - y to

Detailed description: This system contains the third two staves of music. The top staff continues the vocal line with a guitar chord diagram for D. The lyrics are "yearn - in' for some, some - bod - y to". The bottom staff continues the piano accompaniment.

tell you that life ain't pass - in' you by.

Detailed description: This system contains the final two staves of music. The top staff continues the vocal line. The lyrics are "tell you that life ain't pass - in' you by.". The bottom staff continues the piano accompaniment.

A9 D/A A7 D

(Life ain't pass - in' me by. _____) I'm tryin' to

sfz *sfz* *sfz*

D#m7b5

tell you — it will if you don't e - ven

sfz

E Esus(add2)/F#

try. (You can fly, — you can fly, — you can fly, —

sfz

Edim7/G



E/G#



Asus2



Ren: if you'd on - ly cut loose.
(Cut foot - loose.)

The first system of the musical score features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with a fermata on a whole note, followed by the lyrics "Ren: if you'd on - ly cut loose." and "(Cut foot - loose.)". The piano accompaniment consists of chords and eighth-note patterns in both hands.

Whoa! (Cut foot - loose.)

The second system continues the musical score. The vocal line has a fermata on the word "Whoa!" followed by the lyrics "(Cut foot - loose.)". The piano accompaniment continues with similar chordal and rhythmic patterns.

A5#4



D/F#



(Cut foot - loose.) Ah

The third system shows the vocal line with the lyrics "(Cut foot - loose.)" and "Ah". The piano accompaniment features a series of chords and eighth-note patterns, with a crescendo leading to the "Ah" section.

A5



D/A




Asus





First, we've got to turn you a - round,


(First)


The fourth system contains the lyrics "First, we've got to turn you a - round," and "(First)". The vocal line has a fermata on "First,". The piano accompaniment continues with chords and eighth-note patterns, ending with a fermata on the final chord.



A5  5fr

G/A  D/A 

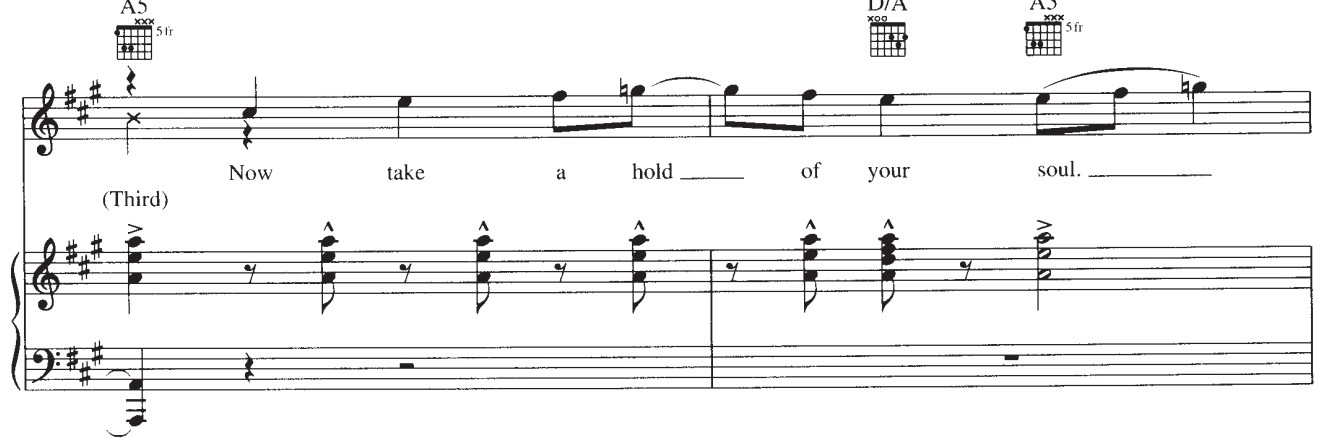
(Sec - ond) then put your feet on the ground.




A5  5fr


D/A  A5  5fr

(Third) Now take a hold of your soul.

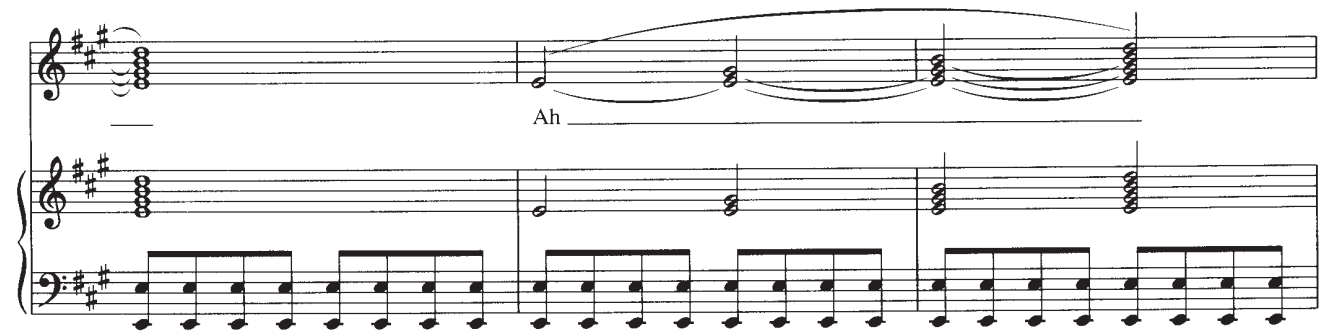




E7 

Ah

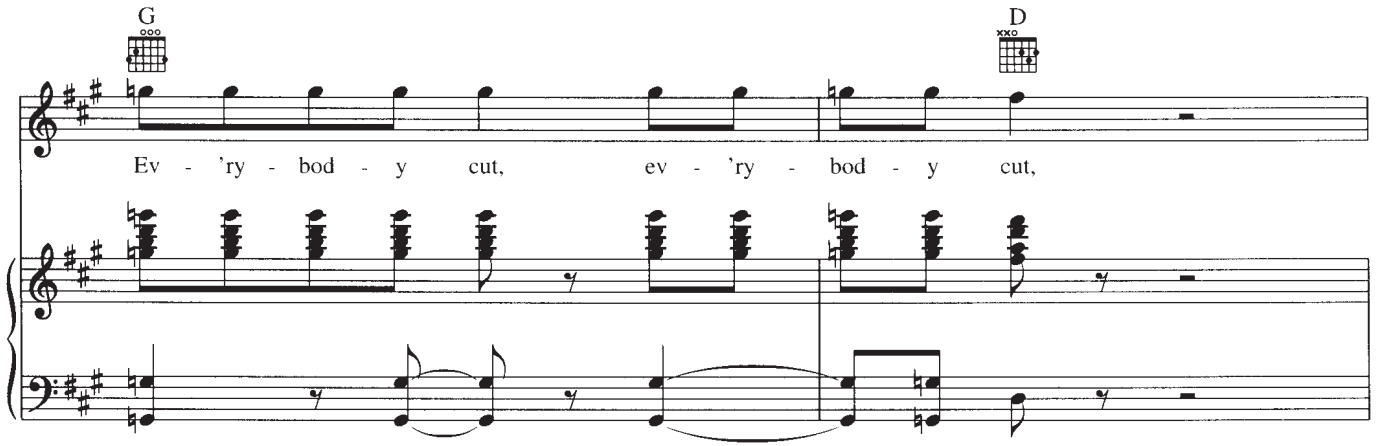





Ah



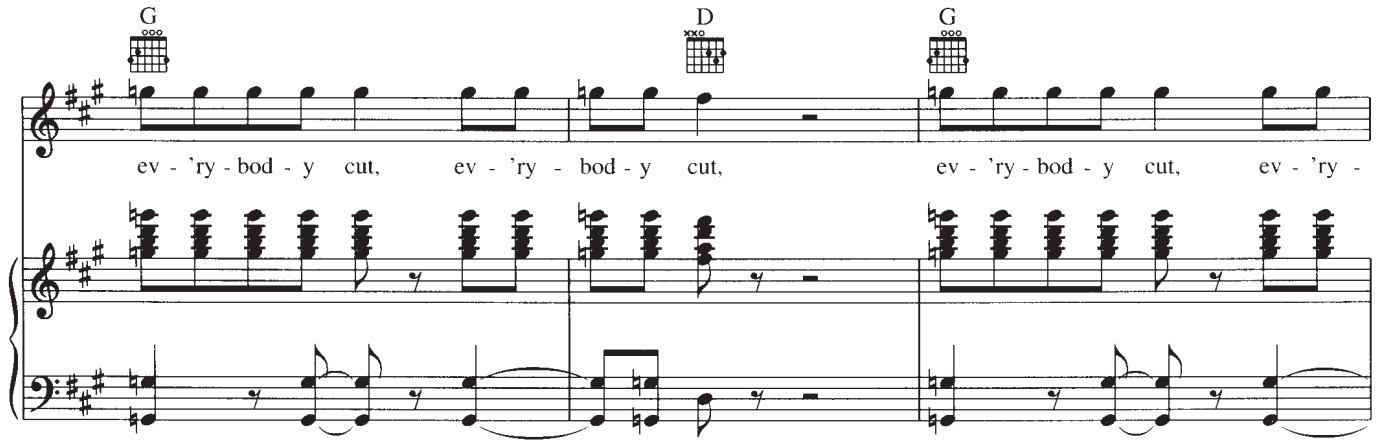
G  D 





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



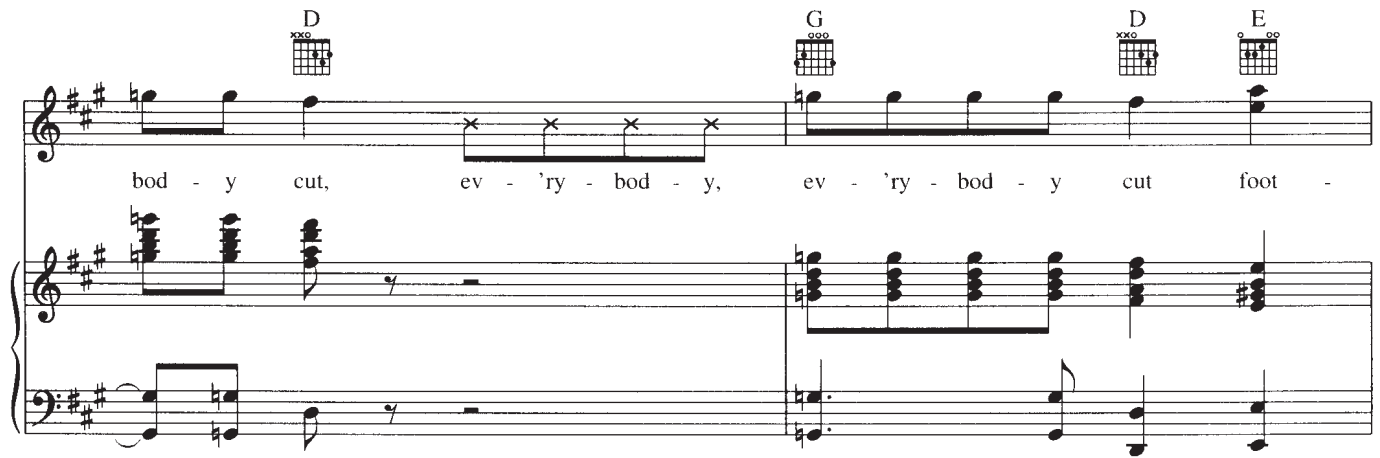
G  D  G 

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



D  G  D  E 

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



A 

loose.



GETTING TO KNOW YOU

from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato



mf



It's a ver - y an - cient say - ing But a true and hon - est

p

thought, That if you be - come a teach - er, by your



pu - pils you'll be taught. As a teach - er, I've been

F#dim7 C/G A7 Am7

learn - ing (You'll for - give me if I boast.) And I've now be - come an

D7 Dm7/G G7

(Spoken) 3

ex - pert On the sub - ject I like most, Get-ting to know you.

Refrain (*gracefully and not fast*)

C Dm7 G7

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

mp tranquillo

Dm7 G7 Dm7 G7 Dm7 G7 C

Get-ting to like you, get-ting to hope you like me

F#dim7 C/G A7 Am7

learn - ing (You'll for - give me if I boast.) And I've now be - come an

D7 Dm7/G (Spoken) 3 G7

ex - pert On the sub - ject I like most, Get-ting to know you.

Refrain (*gracefully and not fast*)

C Dm7 G7

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

mp tranquillo

Dm7 G7 Dm7 G7 Dm7 G7 C

Get-ting to like you, get-ting to hope you like me

Fmaj7

F6

Get-ting to know you, Put-ting it my way, but nice - ly

F+

F

Am7

D7

Dm7/G

You are pre - cise - ly My cup of tea!

cresc. *mf*

G7

C

Dm7

G7

Get-ting to know you, get-ting to feel free and eas - y

f *p*

Dm7

G7

Dm7

G7

Dm7

G7

C7

When I am with you, get-ting to know what to say.

Fmaj7 F6 Dm7 G7

Have - n't you no - ticed? Sud - den - ly I'm bright and

Cmaj7 C7 F C Dm7 G7

breez - y Be - cause of all the beau - ti - ful and new

poco a poco cresc.

C(add9) Am7 D7 Am7 D7 Dm7 G7

things I'm learn - ing a - bout you day by

1 C G7 2 C F C

day. Get - ting to day.

f p mf

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

pp

F C/G G7 C

Beast: And in my twist-ed face _____

Am C/G

there's not the slight-est trace _____ of an - y - thing that e - ven

F Fmaj7/G G Eb

hints of kind - ness. And from my tor-tured shape, _____

mp

Cb Cm

no com-fort, no es - cape. — I see, but deep with-in is

With more motion

Fm Gsus G7 Em Bb C/Bb

ut - ter blind - ness. Hope - less, as my

rall.

F/A C/G F6/9 C/E

dream dies. As the time flies, love a

Dm/F Em/G F/A G/B Em Bb C/Bb

lost il - lu - sion. Help - less, un - for -

a tempo

F/A C/G F6/9 C/E

giv - en. Cold and driv - en to this

Moderately

Dm/F Em/G F/A G/A C Dm7(add4)

sad con - clu - sion. No beau - ty could

rit. *dim.* *mp tenderly*

C/E Fmaj7 F6 C/G F/A G/B C G/B

move me, no good - ness im - prove me.

Am Dm7 C/E F Fmaj7/G Fmaj7/A

No pow - er on Earth, if I can't love

G/B F/A G7/B C Dm7(add4) C/E Fmaj7 F6

her. No pas - sion could reach me,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are guitar chord diagrams for G/B, F/A, G7/B, C, Dm7(add4), C/E, Fmaj7, and F6. The piano accompaniment features a bass line and a treble line with triplets. The lyrics are: "her. No pas - sion could reach me,"

C/G F/A G/B C G/B Am Dm7

no les - son could teach me how I could have

poco cresc.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are guitar chord diagrams for C/G, F/A, G/B, C, G/B, Am, and Dm7. The piano accompaniment features a bass line and a treble line with triplets. The lyrics are: "no les - son could teach me how I could have". A dynamic marking of *poco cresc.* is present in the piano part.

C/E F Am Em Bb

loved her and make her love me too. If I

dim.

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are guitar chord diagrams for C/E, F, Am, Em, and Bb. The piano accompaniment features a bass line and a treble line with triplets. The lyrics are: "loved her and make her love me too. If I". A dynamic marking of *dim.* is present in the piano part.

F/A Fm/Ab G7 Am

Agitated

can't love her, then who?

rit. *mf*

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics. The second line is the piano accompaniment. Above the vocal line are guitar chord diagrams for F/A, Fm/Ab, G7, and Am. The piano accompaniment features a bass line and a treble line with a rhythmic pattern. The lyrics are: "can't love her, then who?". A dynamic marking of *mf* is present in the piano part. The word "Agitated" is written above the piano part.

Am Dm/A G Em Am

Long a - go, I should have seen

sim.

Am Dm/A G Em Am

all the things I could have been.

sfz *sim.*

Bb F/A Bb C/Bb Gm7 3fr

Care - less and un - think - ing, I moved

sfz *sim.*

Asus A

on - ward!

f *rall.*

F#m C D/C G/B

ff a tempo

Detailed description: This system contains the first two measures of music. It features guitar chords F#m, C, D/C, and G/B. The piano accompaniment consists of a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

D/A G6/9 D/F#

Detailed description: This system contains the next two measures. It features guitar chords D/A, G6/9, and D/F#. The piano accompaniment continues with chords in the treble and eighth notes in the bass.

Em/G F#m/A G/B A/C# D Em7sus4

No pain could be

rall. *f a tempo*

Detailed description: This system contains the next two measures, including the lyrics "No pain could be". It features guitar chords Em/G, F#m/A, G/B, A/C#, D, and Em7sus4. The piano accompaniment includes a *rall.* marking in the first measure and a *f a tempo* marking in the second. A triplet of eighth notes is marked with a "3" above it.

D/F# Gmaj7 G6 D/A G/B A/C# D A/C#

deep er. No life could be cheap er.

Detailed description: This system contains the final two measures, including the lyrics "deep er. No life could be cheap er.". It features guitar chords D/F#, Gmaj7, G6, D/A, G/B, A/C#, D, and A/C#. The piano accompaniment includes a triplet of eighth notes marked with a "3" above it.

Bm Em7 D/F# G Gmaj7/A Gmaj7/B

No point an - y - more, if I can't love

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one sharp (F#). It features a triplet of eighth notes on the words 'point an - y - more,' and another triplet on 'if I can't love'. The bottom two lines are piano accompaniment in treble and bass clefs. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

A/C# G/B A/C# F Gm7add4

her. No spir - it could

8va *ff*

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with the words 'her.' and 'No spir - it could'. The piano accompaniment features a section marked *8va* (octave up) and *ff* (fortissimo), with a triplet of eighth notes in the right hand. A double bar line is present between the third and fourth measures.

F/A Bb F/C Bb/D

win me. No hope left with -

loco

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody has the words 'win me.' and 'No hope left with -'. The piano accompaniment includes a section marked *loco* (loco) with a triplet of eighth notes in the right hand. A double bar line is present between the fifth and sixth measures.

C/E F C/E Dm Gm7 F/A Bb

in me, hope I could have loved her and that she'd

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody concludes with the words 'in me, hope I could have loved her and that she'd'. The piano accompaniment features a triplet of eighth notes in the right hand. A double bar line is present between the seventh and eighth measures.

Dm Am Eb Bb/D

set me free. But it's not to

mf moving ahead

Bbm6/Db F/C C7sus C7 Bb/C C

be. If I can't love her,

Gm/C Am/C Bb/C Am/C Bb/C F Db

let the world be done with me.

rall. e cresc. *ff / a tempo* *broadening*

F

KANSAS CITY

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Brightly

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 6/8. The piano part features a steady eighth-note accompaniment in the bass line and chords in the right hand. Chord diagrams are provided above the vocal line for each measure.

System 1: The piano part begins with a *mf* dynamic. Chords shown are Bbm7, Eb9, Ab (4fr), and Eb7.

System 2: The vocal line begins with the lyrics "I got to Kan - sas Cit - y on a". Dynamics include *sf* and *mp*. Chords shown are Ab (4fr), Eb7, and Ab (4fr).

System 3: The vocal line continues with "Fri - d'y, _____ by Sa - ti - dy I larned a thing or". Dynamics include *sf* and *mp*. Chords shown are Db, Bbm7, Eb (3fr), and Eb7.

System 4: The vocal line concludes with "two. _____ For up to then I". The chord shown is Ab (4fr).

did - n't have an i - dy _____ of whut the mod - ren

world was com - in' to! _____ I count - ed twen - ty

gas bug - gies go - in' by their - sel's, al - most ev - 'ry

time I tuk a walk. _____ 'Nen I put my

ear to a Bell Tel - e - phone and a strange wom - ern

start - ed in to talk! (Whut

next! (*Spoken:*) Yeah whut!) Whut next?

Ev - 'ry - thin's up to date in Kan - sas Cit - y, they've
 Ev - 'ry - thin's up to date in Kan - sas Cit - y, they've

mf

Ab 4fr C7 Cm7/F F7 Cm/F 3tr F7

gone a - bout as fur as they c'n go! They
gone a - bout as fur as they c'n go! They

Bb7 Eb7 Ab 4fr C7 Fm

went and built a sky - scrap - er sev - en stor - ies high, a -
got a big the - ay - ter they call a bur - lee - que. Fer

Eb 3tr Bb7 Eb 3tr Db Eb7

bout as high as a build - in' ort - a grow.
fif - ty cents you c'n see a dan - dy show.

Ab 4fr Eb7 Ab 4fr

Ev - 'ry - thin's like a dream in Kan - sas Cit - y,
One of the gals was fat and pink and pret - ty,

mf

G♭/B♭
E♭7
A♭
C7

it's bet - ter than a mag she - ic lan - tern
 as round a - bove as she was round be -

Cm7/F
F7
Cm/F
F7
B♭dim
B♭

show! _____ Y' c'n turn the rad she - i -
 low. _____ I could swear that she was

E♭dim
E♭7
A♭
C7
Fm
Fm7

a - tor on when - ev - er you want some heat. _____ With
 pad - ded from her shoul - der to her heel, _____ but

B♭dim
B♭
E♭dim
E♭7
A♭
C7

ev - 'ry kind o' com - fort ev - 'ry house is all com -
 lat - er in the sec - ond act when she be - gan to

G^b/B^b
6fr
E^b7
xx
A^b
4fr
C7
x

it's bet - ter than a mag - ic lan - tern
 as round a - bove as she was round be -

Cm7/F
8fr
F7
Cm/F
3fr
F7
B^bdim
x
B^b
x

show! _____ Y' c'n turn the rad - i -
 low. _____ I could swear that she was

E^bdim
6fr
E^b7
A^b
4fr
C7
x
Fm
Fm7

a - tor on when - ev - er you want some heat. _____ With
 pad - ded from her shoul - der to her heel, _____ but

B^bdim
x
B^b
x
E^bdim
6fr
E^b7
A^b
4fr
C7
x

ev - 'ry kind o' com - fort ev - 'ry house is all com -
 lat - er in the sec - ond act when she be - gan to

Fm Ab Db C7 Fm Dbm6/Fb

plete. _____ You c'n walk to priv - ies in the rain and
 peel, _____ she proved that ev - 'ry - thin' she had was

cresc.

Ab/Eb Db Cm7 F7#5 Bbm7 C7#5

nev - er wet your feet! They've gone a - bout as fur as they c'n
 ab - so - lute - ly real! She went a - bout as fur as she could

F7#5 Bbm7 Eb9

(Spoken:) Yes sir!
 go, _____ They've gone a - bout as fur as they c'n
 go, _____ She went a - bout as fur as she could

1 Ab Eb7 Ab Eb7 2 Ab

go! go!

f

LEANING ON A LAMP POST

from ME AND MY GIRL

By NOEL GAY

Moderately, with a lilting swing (♩ ♩♩)

mf

E_b **D7** **Gm** **G_b7-5** **B_b/F** **F7** **B_b**

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

B_b **Gm** **Cm7** **F7** **B_b** **Bdim** **F7**

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

B_b **Gm** **Cm7** **F7** **B_b6** **Bdim** **F7**

no, I'm not a crook, And if you think that's what I look, I'll tell you

B \flat B \flat /A Gm C7 F Cm7 F7

why I'm here and what my mo - tives are. _____ I'm

B \flat B \flat maj7 B \flat 6 B \flat Cm7 F7

lean - ing on a lamp - post at the cor - ner of the street, In case a cer - tain lit - tle la - dy comes

B \flat Cm7 F Eb Dm7 Gm7

by. Oh me, Oh my, I

F/C C7 Eb/F F7 B \flat B \flat maj7

hope the lit - tle la - dy comes by. I don't know if she'll get a - way, She

Bb6 Bb Cm7 D7 Gm Bb

does - n't al - ways get a - way, But an - y - way I know that she'll try. Oh

Cm7 F Eb Dm7 Gm7 F/C C7

me, Oh my, I hope the lit - tle la - dy comes

F F7 Cm7 F7 F+

by. There's no oth - er girl I could wait for, But

Bb F6 Eb/F D Gm C7

this one I'd break an - y date for, I won't have to ask what she's

Gm7 C7 Cm7 Cm7b5 F7

late for, She'd nev - er leave me flat, She's not a girl like that, She's

Bb Bb/A Gm Bb Cm7 D

ab - so - lute - ly won - der - ful and mar - ve - lous and beau - ti - ful, And an - y - one can un - der - stand

Gm Bb7 D+ Eb D7 Gm Gb7-5

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

Bb/F F7 | 1 Bb F7 | 2 Bb

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

LOVE CHANGES EVERYTHING

from ASPECTS OF LOVE

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

Drammatico

Chord diagrams: A, E7/A, A, E7/A, A, D/A

mf

Detailed description: This block shows the piano introduction for the song. It consists of two staves (treble and bass clef) in 4/4 time. The key signature has three sharps (F#, C#, G#). The melody in the treble clef starts with a half note A4, followed by quarter notes G#4, F#4, E4, and D4. The bass clef provides a simple accompaniment with quarter notes. The dynamic marking is *mf*. Above the treble staff, six chord diagrams are provided: A, E7/A, A, E7/A, A, and D/A.

Chord diagrams: A, A, E7, A, E7

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

mf-f

Detailed description: This block contains the first line of the song. It features a vocal line and a piano accompaniment. The vocal line has two staves. The lyrics are: "Love, love chang - es ev - 'ry - thing: hands and / Love, love chang - es ev - 'ry - thing: days are". The piano accompaniment has two staves. The dynamic marking is *mf-f*. Above the vocal staves, five chord diagrams are provided: A, A, E7, A, and E7.

Chord diagrams: A, D, A, D/A, A, E7

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

Detailed description: This block contains the second line of the song. It features a vocal line and a piano accompaniment. The lyrics are: "fac - es, earth and sky. Love, love chang - es / long - er, words mean more. Love, can break the". The piano accompaniment has two staves. Above the vocal staves, six chord diagrams are provided: A, D, A, D/A, A, and E7.

A E7 A D A

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

E7 A A/C# D

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

A/E E7 A E7 A E7

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

A E A D

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

cresc.

D/E
E7
1 A
D/A
A

be the same.
 be the

f

2 A
A/G
D/F#

same.

cresc. *ff*

Bm7
A/E
Esus
E

Bb
F
Bb
F
Bb
Eb

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

f

Bb Eb/Bb Bb F Bb F

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

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is B-flat major (two flats). The vocal line begins with a whole note rest, followed by a half note 'years.', a quarter note 'Love', a quarter note 'bursts in and', a quarter note 'sud - den - ly,', and a quarter note 'all our'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line with chords and melodic fragments. Chord diagrams for Bb, Eb/Bb (with 6fr), Bb, F, Bb, and F are shown above the vocal staff.

Bb Eb Bb F F7

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

poco ritard *a tempo*

The second system continues the musical score. The vocal line has a whole note rest, followed by a half note 'wis - dom', a half note 'dis - ap - pears.', a quarter note 'Love', and a quarter note 'makes fools of'. The piano accompaniment features a similar bass line but with more complex chordal textures in the treble. The tempo markings '*poco ritard*' and '*a tempo*' are placed between the piano staves. Chord diagrams for Bb, Eb (with 3fr), Bb, F, and F7 are shown above the vocal staff.

Bb Eb Bb/F F F7

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

The third system of the score shows the vocal line with a quarter note 'ev - ery - one:', a quarter note 'all the rules', a quarter note 'we make', a quarter note 'are bro - ken.', and a quarter note 'Yes'. The piano accompaniment continues with its characteristic bass line and treble accompaniment. Chord diagrams for Bb, Eb (with 3fr), Bb/F, F, and F7 are shown above the vocal staff.

Bb F Bb F Bb F

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

The final system on the page shows the vocal line with a quarter note 'love,', a quarter note 'love chang - es', a quarter note 'ev - 'ry - thing.', a quarter note 'Live or per - ish', and a quarter note 'in its'. The piano accompaniment concludes with a final chord. Chord diagrams for Bb, F, Bb, F, Bb, and F are shown above the vocal staff.

Bb **Eb** **Eb/F** **F7**

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

cresc. *poco ritard* *ff a tempo*

Bb **Bb/Ab** **Eb/G**

same. Love will nev - er, nev - er let you

cresc. *fff*

Eb/F **F7** **Bb** **F7/Bb** **Bb** **F7/Bb**

be the same.

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

Bb **Eb/F** **Bb**

molto rall. *f cresc.*

LOVE, LOOK AWAY

from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento



C  G7sus 

I have wished be - fore. I will wish no

mp

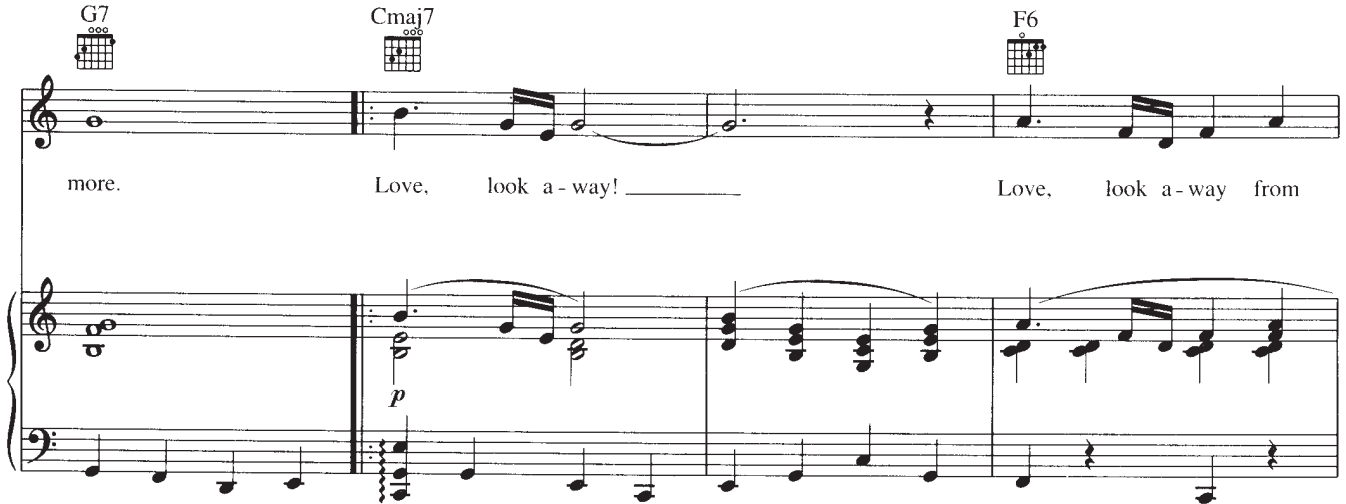









Moderato espressivo
Refrain

G7  Cmaj7  F6 

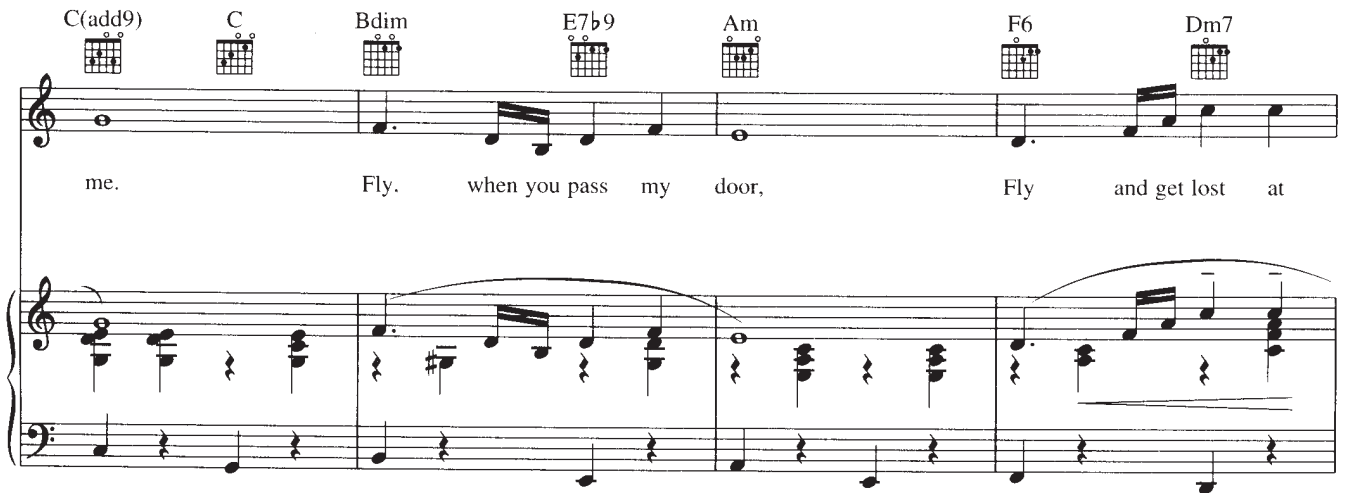
more. Love, look a - way! Love, look a - way from

p



C(add9)  C  Bdim  E7b9  Am  F6  Dm7 

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



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. Want - ing you so, I try too much.

mf *espressivo*

F6
F6/E
Dm7
G7
Cmaj7

— Af - ter you go, I cry too much. —

G7 Cmaj7

Love, look a - way.

p

F6 C(add9) C Bdim7 E7b9

Lone - ly though I may be, Leave me and set me

cresc.

Am Dm7b5 Cmaj7/G Dm7 G7

free, Look a - way, look a-way, look a - way from

f molto espr.

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

mp *rall.* *mp* *p*

MAMA SAYS

from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD
Music by TOM SNOW

Freely

Chord progressions: Eb (3fr), Ab/Eb, Eb (3fr), Ab (4fr), Db/Ab (4fr), Ab (4fr)

Ev - 'ry - thing I ev - er learned that gets me through the worst, I

mp

Chord progressions: Bb7sus, Bb7, Ab7 (4fr), Eb (3fr), Ab/Eb, Eb (3fr)

learned at my ma-ma's knee. Now an - y - time I'm turned a-round I

cresc.

Chord progressions: Gm7b5 (5fr), C7, Fm7, Eb sus2/G, Ab/Bb, Bb7

turn to Ma - ma first, and you'd be wise to mem-o - rize what Ma - ma says to me.

L.H. *mp* *mf*

With a bayou beat

Eb7 **Adim** **Abm**

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

Eb/G **Eb7/Bb** **Adim**

Ma - ma says don't use a toast - er while stand - ing in the show - er.
 says don't drink hot cof - fee ly - ing down in bed. _

Abm **Eb/G** **Eb7/Bb**

Now who can ar - gue with that? _ Ma - ma says don't hold your breath³ for
 Don't e - ven give it a thought. _ Ma - ma says nev - er eat an - y - thing that's

Adim **Bb7** **Ab sus2/C** **Bbm7b5/Db** **Bb7/D**

long - er than an ho - ur. The wom - an knows _ where it's at! _ } And Ma - ma says _
 big - ger than your head. _ Is she a whiz _ or what? _ }

Ab7 Db/Ab Ab7 Eb Ab/Eb Eb Ab7 Db/Ab Ab6/Bb

it does-n't mat-ter if you're a king — or you're a

Eb Ab/Eb Eb Eb7/G Ab Adim7 Eb/Bb G7/B Cm F7 Ab/Bb

clown. Once you drive up a moun-tain, you can't back —

1 Eb7 Adim Abm Eb/G

down. Ma-ma

mp *sub. mf*

2 Eb G7 Cm G7

down. Ma-ma makes a lot - ta sense; if you know how to lis - ten, she is

mp *sfz*

Ab 4fr Ab/Bb Ab/Eb Eb 3fr Cm 3fr

clear _____ and con - cise. _____ Dad-dy says. — “I love her, son, — but

sfz *mp*

G7 Ab 4fr Adim7 Bb

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

mf

Gm7 3fr Bb/C C Freely F

price?" — Ma - ma says what you be-lieve in — is

rall.

Fdim Bbm/Db F/C F A7#5/G A7/G

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 read - y to fight. — And Ma-ma says —

sfz *f*

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

it does-n't mat-ter if you're a king or you're a

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

clown. Once you drive up a moun-tain,

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 car - ry a beat, you can car - ry a load, _ you can

G7 F#sus2/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

poco rall.

Cm7b5/Eb C7/E N.C. Bb Eb/Bb Bb Bb/C

bring up your lunch! Ma-ma says _____ it does - n't

ff

F Bb Am7b5

mat - ter if you drive a hard bar - gain or drive a - round town. _

sfz

Bb Bdim7 F/C A7/C# Dm G7 Bb/C

Once you drive up a moun - tain, you can't back

Detailed description: This system contains the first line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and six guitar chord diagrams above the staff. The chords are Bb, Bdim7, F/C, A7/C# Dm, G7, and Bb/C. The piano accompaniment includes triplets in the bass line.

Am7 D7 Bb Bdim7 F/C

down. Once you drive — up a moun-tain, you

Detailed description: This system contains the second line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams above the staff. The chords are Am7, D7, Bb, Bdim7, and F/C. The piano accompaniment includes triplets in both the treble and bass lines.

G7 C7 F F/Eb

can't back down!

Detailed description: This system contains the third line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and four guitar chord diagrams above the staff. The chords are G7, C7, F, and F/Eb. The piano accompaniment includes triplets in both the treble and bass lines.

F/D F/Db F/C C F

8va-7 sfz

Detailed description: This system contains the fourth line of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and five guitar chord diagrams above the staff. The chords are F/D, F/Db, F/C, C, and F. The piano accompaniment includes triplets in both the treble and bass lines. The system concludes with a dynamic marking of sfz and an 8va-7 instruction.

MAMMA MIA

from MAMMA MIA

Moderate, Steady 4 Feel

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

The musical score is presented in a standard format with a grand staff (treble and bass clefs) and guitar chord diagrams above the treble clef. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

System 1: Features guitar chords D, D+, and D. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth-note chords.

System 2: Features guitar chords D+, D, D+, and D. The piano accompaniment continues with the same rhythmic pattern.

System 3: Features guitar chords D+, D, A (with a note in parentheses indicating '(D Bass)'), and D. The vocal line begins with the lyrics: "I've been cheat-ed by you since I don't know when. I've been an-gry and sad a-bout things that you do."

System 4: Features guitar chords G, D, and A (with a note in parentheses indicating '(D Bass)'). The vocal line continues with the lyrics: "So I made up my mind. I can't count all the times."



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



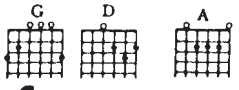
Look at me now, — will I ev - er learn. I don't know how —
And when you go, — when you slam the door, I think you know —



but I sud-den-ly lose — con - trol, — there's a fi - re with - in —
that you won't stay a-way — too long; — you know — that I'm not —



— my soul. — } Just a look and I can hear a bell ring; —
— that strong. — }



one more look and I for - get ev - ery-thing. — Oh, —



"mam-ma mi - a" here I go a - gain. — My, my, how —



— can I re-sist you; "mam-ma mi - a," does it show a - gain? —



My, my, just — how much I've missed you. Yes, — I've been bro -



ken - heart - ed, blue, — since the day — we part - ed.

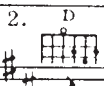


Why, why did — I ev - er let you go? — "Mam - ma mi - a,"

to Coda ⊕ 1.



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



2. "Mam - ma mi - a," ev - en 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 G C G

n't mean for - ev - er. "Mam - ma mi - a,"

D. S. al Coda

Coda

D

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

Bm G C G Em7 A

Repeat to Fade

D D+ D D+

MAMA, A RAINBOW

from MINNIE'S BOYS

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

mp

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a steady bass line. The tempo is marked 'Slowly' and the dynamics are 'mp'.

Rubato

Amaj9 C#m Bm7/E

What do you give to the la - dy who has giv - en all her life and

p

The first line of the song features a vocal melody with a triplet of eighth notes. The piano accompaniment includes a triplet in the right hand and sustained chords in the left hand. The tempo is 'Rubato' and the dynamics are 'p'.

E7b9 Amaj9 C#m

love to you? _ What do you give to the rea - sons you are liv - in'? I could

The second line continues the vocal melody and piano accompaniment. The piano part features a triplet in the right hand and sustained chords in the left hand.

F#m Bm7/E

win - dow - shop the world be - fore I'm through.

The third line concludes the vocal melody and piano accompaniment. The piano part features a triplet in the right hand and sustained chords in the left hand.

Tempo (with tenderness)

Chorus:

A D6/A Amaj7 D6/A Amaj7

Ma-ma, a rain-bow, Ma-ma, a sun-rise,

mp molto legato

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

Bm7/E Amaj9 F#m

spare. That's not rich — e-nough, no, not rich — e-nough,

Bm7/E E7b9 F#m C#m9/E

not for Ma - ma. Ma-ma, a life - time, crowd-ed with laugh - ter,

Bm7/E E13 C Dm7/C Cmaj7 F/G

that's not long — e-nough, not half long, — e-nough. What can I give you

C Dm7/C Cmaj7 F/G C Dm7/C Cmaj7 Cmaj7/G Cmaj9

that I can give you? What will your pres - ent be?

Dm7/G Cmaj9

Ma - ma young _ and beau - ti - ful, al - ways young _

Am Fmaj7 Em7 Dm7 E7b9

and beau - ti - ful. That's the Ma - ma I'll al - ways _ see. _

Am9 Gm7sus C9 C7b9 Fmaj7 Em7

That's for Ma - ma

Dm7 Dm7/G G13 C F/G

with love _ from me. _

MATCHMAKER

from the Musical FIDDLER ON THE ROOF

CHORUS

F

Words by SHELDON HARNICK
Music by JERRY BOCK

Waltz tempo

The first system of the musical score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic and transitions to mezzo-piano (mp) after a double bar line. The vocal line includes the lyrics: (Female:) Match - mak - er, match - mak - er, (Male:) Match - mak - er, match - mak - er.

F6

Fmaj7

The second system continues the musical score. The piano accompaniment includes a section marked with a half note and a quarter note. The vocal line lyrics are: make me a match, Find me a find, catch me a; make her a match, Find her a find, catch her a.

F

F7

The third system concludes the musical score. The piano accompaniment features a section with a half note and a quarter note. The vocal line lyrics are: catch; Match - mak - er, match - mak - er, look through your; catch; Match - mak - er, match - mak - er, look through your.

B \flat C11 C7 \circ F C7-9

book book And make me a per - fect match.
 And make her a per - fect match.

F F6 Fmaj7

1,2 Match - mak - er, match - mak - er, I'll bring the veil, You bring the
 (M:) Match - mak - er, match - mak - er, You know that I'm still ver - y
 We'll bring the veil, You bring the

F

groom, slen - der and pale; Bring me a ring, for I'm
 young, Please take your time; Up to this min - ute, I
 groom, slen - der and pale; Bring her a ring, for she's

F7 B \flat C11 C7 \circ F F7sus F7

long - ing to be the en - vy of all I see. _____ For
 mis - un - der - stood that I could be stuck for good. _____ Dear
 long - ing to be the en - vy of all she'll see. _____ For

Bbm7



Eb



pop - pa, make him a schol - ar, For
 mom - ma, see that he's gen - tie, Re -
 me, please, make him a schol - ar, For

Abmaj7



Ab6



To Coda

mom - ma, make him rich as a king. For
 mem - ber you were al - so a bride. It's
 mom - ma, make him rich as a king. For

Gm7



C7



me, well, I would - n't hol - ler if
 her, well, She would - n't hol - ler if

Fm



F7



Bbm



Cm



C7-9



he were as hand - some as an - y - thing.
 he were as hand - some as an - y - thing.

F



F6



Fmaj7



Match - mak - er, match - mak - er, make me a match, Find me a
 Match - mak - er, match - mak - er, make her a match, Find her a

F



find, catch me a catch; Night af - ter night in the
 find, catch her a catch; Night af - ter night in the

F7



Bb



Bbmaj7



C7sus



dark I'm a - lone, So strike me a match of
 dark she's a - lone, So find her a match of

C7



F



D.S. al Coda

my own. _____
 her own. _____ (End of Male Lyric)

CODA

Gm7

C7

Fm

not that I'm sen - ti - men - tal. It's

F7

Bbm

Cm

C7-9

just that I'm ter - ri - fied.

8va

F

F6

Fmaj7

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

F

rush, May - be I've learned Play - ing with match - es a

F7



Bb



Bbm



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

rit. *a tempo*

F



G7



groom, Find me no find, Catch me no catch; catch;
 groom, Find her a find, Catch her a catch;

C11



C7+5



F



Un - less he's a match - less match!
 And make her a match - less match!

8va

MAYBE THIS TIME

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

mp

G G# G6 G+

May-be this time _ 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 D7 E+

way. He will hold me fast.

A9 D7 G9 C Cm

I'll be home at last. Not a los - er an - y - more, like the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "I'll be home at last. Not a los - er an - y - more, like the". The piano accompaniment is in bass clef and features a steady eighth-note bass line. Chords A9, D7, G9, C, and Cm are indicated above the vocal line. Triplet markings are present over several notes in both parts.

G E9 A7 D9 G G+

last time and the time be - fore. Ev - 'ry - bod - y loves a win - ner

The second system continues the musical score. The vocal line contains the lyrics "last time and the time be - fore. Ev - 'ry - bod - y loves a win - ner". The piano accompaniment continues with the eighth-note bass line. Chords G, E9, A7, D9, G, and G+ are indicated above the vocal line. Triplet markings are present over several notes in both parts.

G6 G9 C C+

so no - bod - y loved me. La - dy Peace - ful. La - dy Hap - py.

The third system continues the musical score. The vocal line contains the lyrics "so no - bod - y loved me. La - dy Peace - ful. La - dy Hap - py.". The piano accompaniment continues with the eighth-note bass line. Chords G6, G9, C, and C+ are indicated above the vocal line. Triplet markings are present over several notes in both parts.

Am7 C#dim D7

That's what I long to be. All the odds are in my fa - vor

The fourth system concludes the musical score. The vocal line contains the lyrics "That's what I long to be. All the odds are in my fa - vor". The piano accompaniment continues with the eighth-note bass line. Chords Am7, C#dim, and D7 are indicated above the vocal line. Triplet markings are present over several notes in both parts.

Em A9 G/D

Some-thing's bound — to be - gin. It's — got to hap-pen, —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with triplets of eighth notes. Chords are indicated as Em, A9, and G/D.

G+ Am9 G Eb7

hap-pen some-time — May-be this time I'll win.

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns. Chords are indicated as G+, Am9, G, and Eb7.

Ab Ab+ Ab13

Ev - 'ry-bod - y — loves a win - ner — so no-bod - y loved

Detailed description: This system contains the next two measures. The vocal line has a half note G3, followed by a quarter note A3, and a quarter note B3. The piano accompaniment features a more complex harmonic texture with triplets. Chords are indicated as Ab, Ab+, and Ab13.

Ab9 Ab7 Db Db+

me. La - dy Peace - ful, — La - dy Hap - py. —

Detailed description: This system contains the final two measures. The vocal line has a half note G3, followed by a quarter note A3, and a quarter note B3. The piano accompaniment continues with the established harmonic and rhythmic patterns. Chords are indicated as Ab9, Ab7, Db, and Db+.

Db6 Ddim Eb7

That's what I long to be. All the odds are —

Fm Fm/Eb Bb9

in my fa - vor. — Some-thing's bound — to be - gin.

Ab/Eb Ab+ Fm Ab6/Eb

It's got to hap-pen, — hap-pen some-time. — May-be this time. —

Bbm9 Eb13 Ab E/G# Ab6

May - be this time I'll win.

cresc.

rit.

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MEMORY

from CATS

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

Freely

The piano introduction is in 12/8 time, marked *mp*. It features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, both in a B-flat major key signature.

Bb

GRIZABELLA:

Gm



The first system of the song features the vocal line for Grizabella and the piano accompaniment. The lyrics are: "Mid - night. Not a sound from the pave - ment. Has the moon lost her Mem - ory all a - lone in the moon - light I can smile at the". The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment.

Eb





Dm



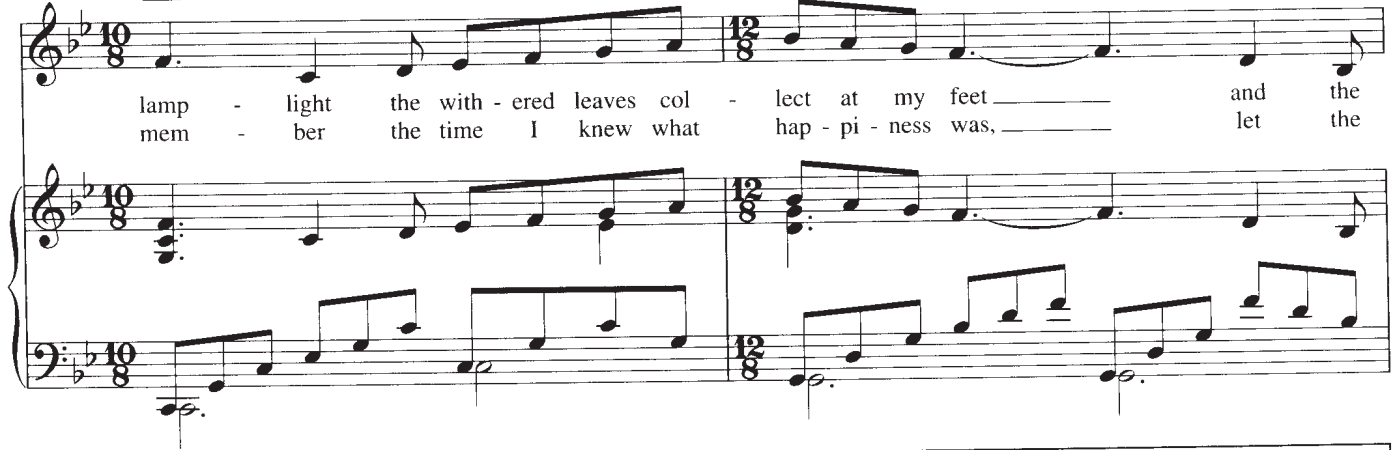
The second system of the song features the vocal line for Grizabella and the piano accompaniment. The lyrics are: "mem - ory? She is smil - ing a - lone. In the old days, I was beau - ti - ful then. I re -". The piano accompaniment continues with the same eighth-note bass line and melodic accompaniment. The system ends with a double bar line and the number 10 in a box.

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Cm  3fr

Gm  3fr

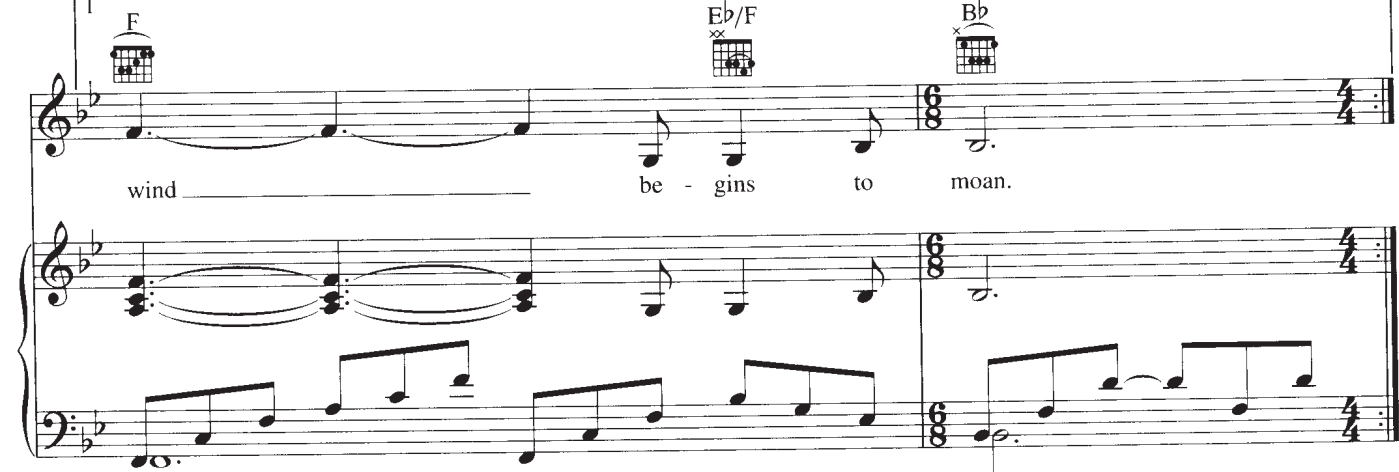
lamp - light the with - ered leaves col - lect at my feet _____ and the
 mem - ber the time I knew what hap - pi - ness was, _____ let the






1

F  Eb/F  Bb 


wind _____ be - gins to moan.









2

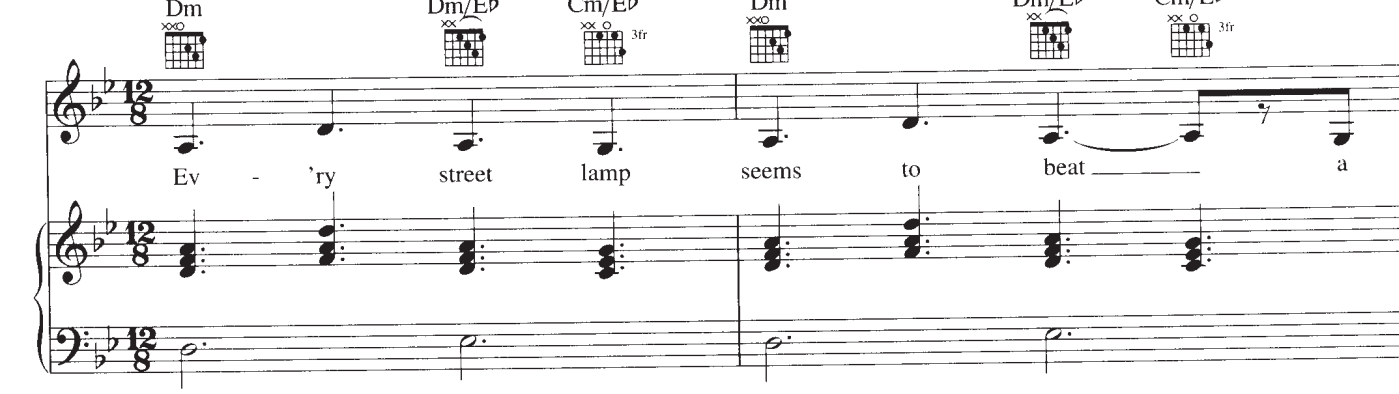
F  Eb/F  Bb 

mem - ory live a - gain.



Dm  Dm/Eb  Cm/Eb  3fr Dm  Dm/Eb  Cm/Eb  3fr

Ev - 'ry street lamp seems to beat _____ a



fa - tal - is - tic warn - ing.

Some - one mut - ters — and a street lamp gut - ters — and

soon it will be morn - ing.

poco rit.

Day - light. — I must wait for the sun - rise, — I must think of a

a tempo

E \flat **Dm**

new life _____ and I must-n't give in. _____ When the

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has one flat (Bb) and the time signature is 10/8. Chord diagrams for E \flat and Dm are shown above the vocal line. The lyrics are: "new life _____ and I must-n't give in. _____ When the".

Cm **Gm**

dawn comes to - night will be a mem - o - ry too _____ and a

This system contains the next two staves of music. The key signature remains Bb. The time signature changes to 12/8 at the start of the second measure. Chord diagrams for Cm and Gm are shown above the vocal line. The lyrics are: "dawn comes to - night will be a mem - o - ry too _____ and a".

F **E \flat /F** **B \flat**

new day _____ will be - gin.

This system contains the next two staves of music. The key signature changes to three flats (Bbb) at the end of the system. Chord diagrams for F, E \flat /F, and B \flat are shown above the vocal line. The lyrics are: "new day _____ will be - gin."

G \flat **E \flat m**

This system contains the final two staves of music. The key signature remains Bbb. Chord diagrams for G \flat and E \flat m are shown above the vocal line. The lyrics are not present in this system.

Chord diagrams: Cb (x) and Bbm (x)

Chord diagrams: $Abm7$ (4fr) and Ebm (6fr)

Chord diagrams: Db (x), Cb/Db (4fr), and Gb

Chord diagrams: Bbm , Bbm/Cb , Abm/Cb (4fr), Bbm , Bbm/Cb , Abm/Cb (4fr), Bbm , Gb , and $Ab7$ (4fr)

Burnt out ends of smo - ky days, — the stale cold smell — of

Db Bbm7 Ebm7

morn - ing. The street lamp dies, an - oth - er

Ab7 Dbmaj7 Bbm Eb7

night is o - ver, an - oth - er day is

Ab Ab7 Db

dawn - ing. Touch me. It's so eas - y to

poco rit. *a tempo*

Bbm Gb

leave me all a - lone with the mem - ory of my days in the

rall.

Fm Eb7sus Ebm

sun. If you touch me you'll un-der-stand what

a tempo

Bbm Ab Gb/Ab

hap-pi-ness is. Look a new day has be-

rall.

Db

gun.

a tempo - slightly slower

OH, WHAT A BEAUTIFUL MORNIN'

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

E_b E_{dim}7 B_b7

There's a





mf *p*

E_b B_b7 E_b

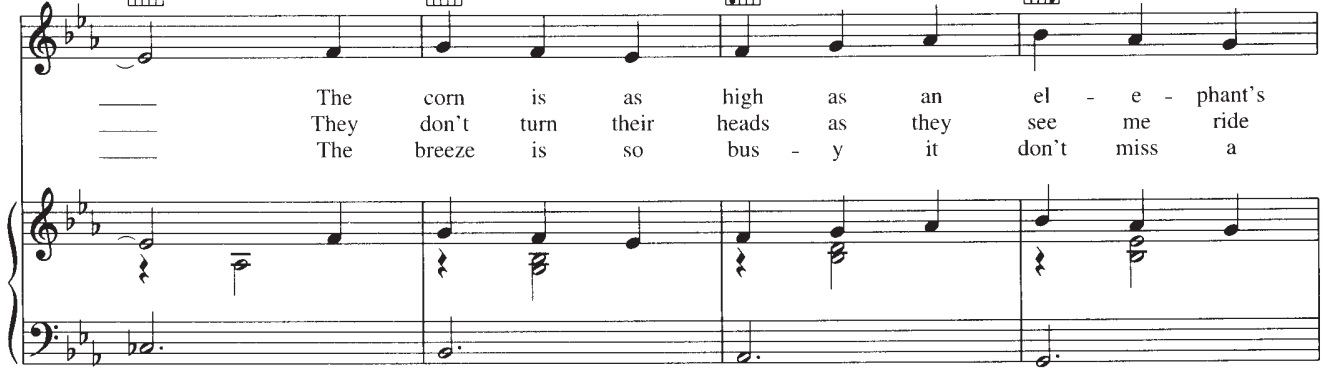
bright gold - en haze on the mead - ow,
cat - tle are stand - in' like stat - ues,
sounds of the earth are like mu - sic,



B_b7 E_b B_b7 C_m

— there's a bright gold - en haze on the mead - ow.
— all the cat - tle are stand - in' like stat - ues.
— all the sounds of the earth are like mu - sic.

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

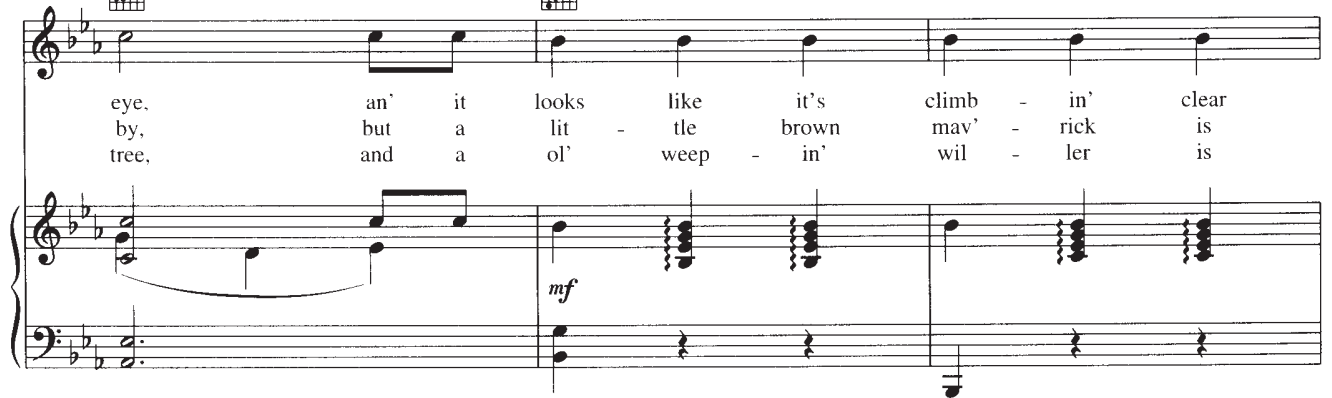
The corn is as high as an el - e - phant's
 They don't turn their heads as they see me ride
 The breeze is so bus - y it don't miss a






Ab  Eb 

eye, an' it looks like it's climb - in' clear
 by, but a lit - tle brown mav' - rick is
 tree, and a ol' weep - in' wil - ler is

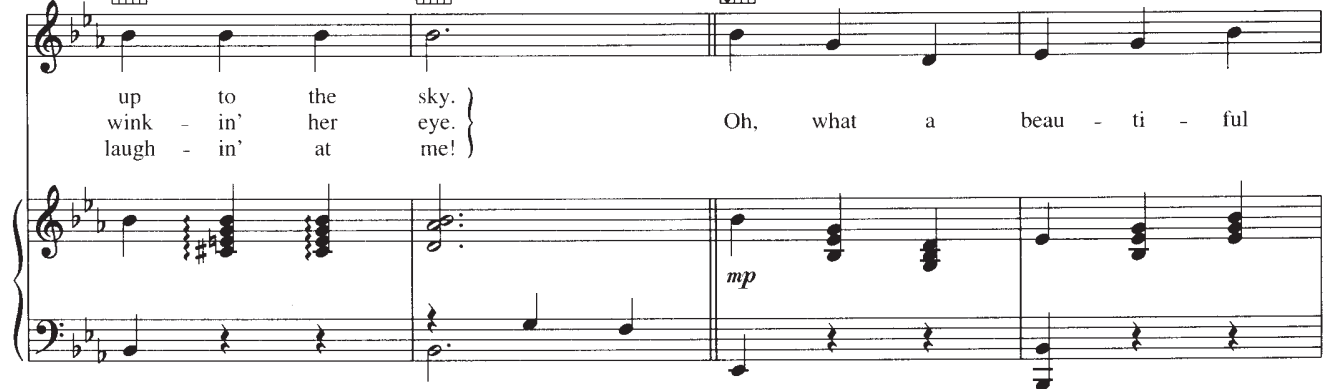
mf






Bbdim  Bb7  Eb 

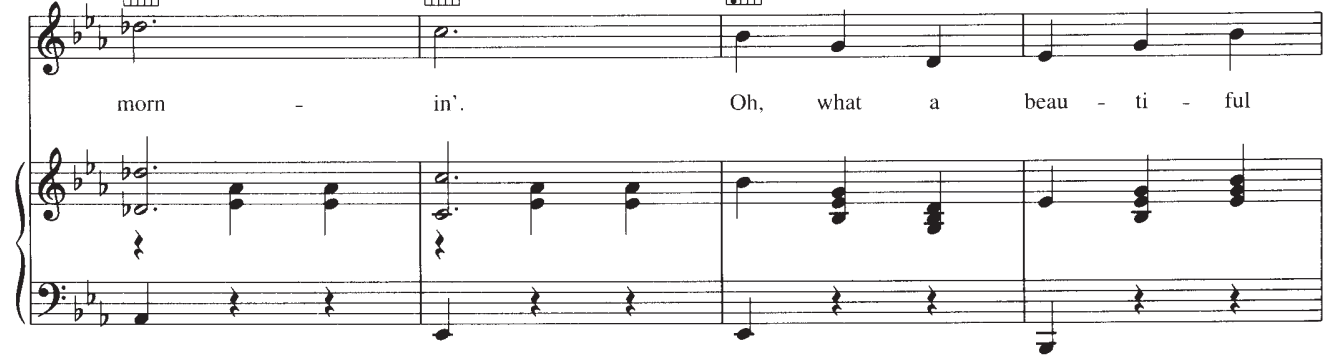
up to the sky. }
 wink - in' her eye. }
 laugh - in' at me! } Oh, what a beau - ti - ful

mp



Ab sus  Ab  Eb 

morn - in'. Oh, what a beau - ti - ful



Bb7 Eb

day. I got a beau - ti - ful

Ab Adim Eb Bb7

feel - in' Ev - 'ry - thing's go - in' my

1,2 Eb Bb7 3 Eb Fm7 Bb7

way. { All the way. / All the way.

p *riten.*

Eb Bb7 Eb

Oh, what a beau - ti - ful day!

G7 mon-ey, mon-ey, mon-ey, mon-ey, Cm mon-ey, mon-ey, mon-ey, mon-ey.

A7 Mon-ey, mon-ey, mon-ey, mon-ey,

need a com-pan-ion, you can ring ting-a-ling for the maid. If you hap-pen to be rich and you find you are

mon-ey, mon-ey, mon-ey, mon-ey, Dm mon-ey, mon-ey, mon-ey, mon-ey, mon.

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

gin to re-cov-er on your four-teen ca-rat yacht. *Both:* Mon-ey makes the

What?

world go a-round, the world go a-round, the world go a-round. Mon-ey makes the

E \flat Fm B \flat 9 B \flat 7 Gm C7 Fm7 B \flat 7

world go a - round. Of that we both are sure. (Raspberry) on be - ing

E \flat Cm

poor. Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

G7 Cm

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

G7 G7 Cm

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 - der-

Cm look thir-ty pounds un-der A7 weight. When you go to get a word of ad-vice from the Dm fat lit-tle pas-tor, he will

weight. When you go to get a word of ad-vice from the fat lit-tle pas-tor, he will tell you to love ev-er-

A7 tell you to love ev-er-more. But when hun-ger comes to rap at the win-dow see how Dm A7

more. But when hun-ger comes to rap, rat-a-tat, rat-a-tat, at the win-dow, see how love flies out the

B7 E

door. For mon-ey makes the world go a-round, the world go a-round, the

F#m B7

world go a-round. Mon-ey makes the world go a-round, the clink-ing, clank-ing

G#m C#7 A E A E

sound of mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is G# major (three sharps). The vocal line consists of eighth notes with lyrics: "sound of mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey,". The piano accompaniment includes chords and a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

A E A E A E

Get a lit-tle, get a lit-tle, mon-ey, mon-ey, mon-ey, mon-ey, mark, a yen, a

The second system continues the vocal line with lyrics: "Get a lit-tle, get a lit-tle, mon-ey, mon-ey, mon-ey, mon-ey, mark, a yen, a". The piano accompaniment continues with similar rhythmic patterns and chordal support.

A E A E A E

buck or a pound, that clink-ing, clank-ing clunk-ing sound is

The third system continues the vocal line with lyrics: "buck or a pound, that clink-ing, clank-ing clunk-ing sound is". The piano accompaniment continues with similar rhythmic patterns and chordal support.

A E A E A B7 E

all that makes the world go round, It makes the world go round.

The fourth system concludes the vocal line with lyrics: "all that makes the world go round, It makes the world go round." The piano accompaniment concludes with a final chord and a double bar line.

NO OTHER LOVE

from ME AND JULIET

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Chord diagrams: Cm/Eb (3fr), Fm, D7, G7sus, G7

The piano introduction consists of two systems of music. The first system has a treble clef with a key signature of two flats and a common time signature. It features a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand. The second system continues the melody and bass line, ending with a *poco rit.* marking.

Chord diagrams: Cm (3fr), Cm/A, Ab7 (4fr)

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

The first system of the vocal part shows the melody for the lyrics "How far a - way are you? How man - y lone - ly". The piano accompaniment features block chords in the right hand and a moving bass line in the left hand. The tempo marking is *p a tempo*.

Chord diagrams: G7b5, Gb7, F7b5

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

The second system of the vocal part shows the melody for the lyrics "sighs, dear? How man - y weep - ing skies, dear?". The piano accompaniment continues with block chords and a moving bass line.

Chord diagrams: Bb7, Eb (3fr), G7, Cm (3fr), Cm/A

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

The third system of the vocal part shows the melody for the lyrics "How far a - way are you? How long have I to go?". The piano accompaniment concludes with block chords and a moving bass line.

Ab7



G7b5



Gb7



F7b5



How man - y moons to see, dear, Till you come back to me, dear?

Bb7



G7



C7sus



C7



F



When will I know? When will I know?

Refrain (slow Tango tempo)

F



No oth - er love have I — On - ly my love for you —

E



Gm/Bb



G/B



— On - ly the dream we knew —

Chords: Gb7b5, Fmaj7, F

No oth - er love. _____ Watch - ing the night go by —

Chord: E

_____ Wish - ing that you could be _____

Chords: Gm/Bb, G/B, Gb7b5

Watch - ing the night with me _____ In - to the night I

Chords: F, Eb, Bb7, C/E

cry, hur - ry home, come home to me. Set me

G7/D A/C# D G

free, free from doubt and free

C7 F

from long - ing. In - to your arms I'll fly Locked in your arms I'll stay

E Gm/Bb G/B Gb7b5

Wait-ing to hear you say No oth - er love have

F Bb Gm7 1 F C9sus C7 2 F

I, No oth - er love.

OKLAHOMA

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

C7 F G7 C F G7

Brand new state! Brand new

f *mf*

C F G7 F

state, gon - na treat you great! Gon - na give you

p

Em7sus A

bar - ley, car - rots and per - ta - ters, pas - tures fer the

Em7sus

A

Em7sus

A

Em7sus

A

Dm

cat - tle,

spin - ach and ter - may - ters!

Flow - ers on the

prair - ie where the

June bugs zoom,

plen' - y of

air and

plen' - y of room,

plen' - y of

room

to

swing

a

rope!

Plen' - y of

f



C/E F C/E Dm7 C Am

heart and plen' - y of hope.

Detailed description: This system contains the first six measures of the piece. The vocal line is in treble clef with lyrics 'heart and plen' - y of hope.' The piano accompaniment is in grand staff. Above the vocal line, guitar chord diagrams are provided for C/E, F, C/E, Dm7, C, and Am. The piano accompaniment features a steady bass line and chords in the right hand.

G7 C

O

Detailed description: This system contains measures 7-12. The vocal line has a long note 'O' spanning measures 11 and 12. The piano accompaniment continues with a rhythmic pattern. Guitar chord diagrams for G7 and C are shown above the vocal line.

F C G7

k - la - hom - a where the wind comes

Detailed description: This system contains measures 13-18. The vocal line has lyrics 'k - la - hom - a where the wind comes'. The piano accompaniment features a consistent eighth-note bass line. Guitar chord diagrams for F, C, and G7 are provided above the vocal line.

Gdim G7sus G7 C9

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

Detailed description: This system contains measures 19-24. The vocal line has lyrics 'sweep - in' down the plain, and the wav - in''. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Gdim, G7sus, G7, and C9 are shown above the vocal line.

F6 Dm7b5 C Csus

wheat can sure smell sweet when the wind comes

Detailed description: This system contains the first four measures of the piece. The vocal line is in treble clef, and the piano accompaniment is in grand staff. The lyrics are 'wheat can sure smell sweet when the wind comes'. Chord diagrams for F6, Dm7b5, C, and Csus are shown above the vocal line.

A7 D7 G7 C

right be - hind the rain. O

Detailed description: This system contains measures 5-8. The vocal line continues with 'right be - hind the rain. O'. Chord diagrams for A7, D7, G7, and C are shown above the vocal line.

F C G7

k - la - hom - a ev - 'ry night my

Detailed description: This system contains measures 9-12. The vocal line continues with 'k - la - hom - a ev - 'ry night my'. Chord diagrams for F, C, and G7 are shown above the vocal line.

Gdim G7sus G7 C9

hon - ey lamb and I, sit a - lone and

Detailed description: This system contains measures 13-16. The vocal line continues with 'hon - ey lamb and I, sit a - lone and'. Chord diagrams for Gdim, G7sus, G7, and C9 are shown above the vocal line.

F6 Dm7b5 C

talk and watch a hawk mak - in' laz - y

G7 C F

cir - cles in the sky. We know we be -

C G

long to the land and the land we be -

D7 G9 Em G7 C

long to is grand! And when we say

fp

F (Yell) C D7

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

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a whole rest, followed by a half note 'yeeow!' and a melodic phrase 'A - yip - i - o - ee - ay!' with a long note. The piano accompaniment consists of chords and moving lines in both hands. Chord diagrams for F, C, and D7 are shown above the staff.

G D7 C

We're on - ly say - in' you're do - in'

The second system continues the musical piece. The vocal line has a long note followed by 'We're on - ly say - in' you're do - in' with a long note. The piano accompaniment features a consistent rhythmic pattern. Chord diagrams for G, D7, and C are provided above the staff.

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

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

The third system shows the vocal line with 'fine, Ok - la - hom a! Ok - la - hom - a'. The piano accompaniment includes a double bar line. Chord diagrams for E7, Am, Am/G, D7/F#, D7, C, and G7 are shown above the staff.

1 C Adim7/G G7 2 C

O. K. K.

The fourth system concludes the piece with the vocal line saying 'O. K. K.'. The piano accompaniment features a double bar line and a final chord. Chord diagrams for C, Adim7/G, G7, and C are shown above the staff.

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

Piano introduction in E-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *f* and *mf*. The piece concludes with a double bar line and repeat signs.

E_b
3

B_bm7/E_b
3

Just once in a life - time _____ A man knows a mo - ment,

Vocal line with lyrics: "Just once in a life - time _____ A man knows a mo - ment,". Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

E_b
3

A_b
4 3

One won - der - ful mo - ment _____ When fate takes his

Vocal line with lyrics: "One won - der - ful mo - ment _____ When fate takes his". Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

B_bm
3

E_b7
3

B_bm7
3

E_b7
3

A_bmaj7
3

G_m7
3

hand. _____ And this is my mo - ment _____

Vocal line with lyrics: "hand. _____ And this is my mo - ment _____". Piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*.

Fm7



Ebmaj7



Eb7



Abmaj7



Gm7-5



C7-9



My once in a life - time, _____ When

Fm7



Gm7



Fm7



Gm



Cm7



F7sus



F7



I can ex - plore a new and ex - cit - ing land. _____

Fm7



Bb7



E7-5



Eb



For once in my life - time _____ I

Bbm7/Eb



Eb



feel like a gi - ant, _____ I soar like an ea - gle _____

Ab Bbm Eb7 Bbm7 Eb7 Abmaj7 Gm7

As tho' I had wings, For this is my mo - ment

Fm7 Ebmaj7 Eb7 Abmaj7 Gm7-5 C7-9

My des - ti - ny calls me, And

Fm7 Gm7 Fm7 Dm7/G G7 Cm7 F7-5 Fm7/Bb Bb7

tho' it may be just once in my life - time I'm going to do great

Eb Fm7 Bb7 Eb Bbm7/Eb Eb6/9

things. Just things.

mf *mp rit.*

PEOPLE WILL SAY WE'RE IN LOVE

from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G Em Am7 D11 D7#5(b9)

mf

G Gdim Am7 Gdim D9/F#

Why do they think up sto - ries that link my name with
Some peo - ple claim that you are to blame as much as

p

Am7/D D7 G Gdim Am7 Gdim

yours?
I. Why do the neigh - bors gos - sip all day, be -
Why do you take the trou - ble to bake my

D9/F# D7 D7#5(b9) G B7

hind their doors? I know a way to
fav - 'rite pie? Grant - in' your wish, I

Em A7 Dm D7

prove what they say is quite un - true.
 carved our i - ni - tials on the tree!

G Gm D D/C

Here is the gist, a prac - ti - cal list of "don'ts" for
 Jist keep a slice of all the ad - vice you give so

G/B G7 C

you. Don't throw bou - quets at me.
 free. Don't praise my charm too much.

mf

G7

Don't please my folks too much.
 Don't look so vain with me.

C

Don't laugh at my
Don't stand in the

D9 4fr

jokes too much.
rain with me.

Peo - ple will say we're in
Peo - ple will say we're in

C

love!
love!

Don't sigh and
Don't take my

gaze at me.
arm too much.

Your sighs are
Don't keep your

G7 C

so like mine. Your eyes must - n't
hand in mine. Your hand feels so

D9 Dm7

glow like mine. Peo - ple will
grand in mine. Peo - ple will

G7 C Cm7 F7

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

F7b9 Bb+ Bb Bm7b5 E7

col - lect - ing things. Give me my
all night with me. Till the stars

A7b9 A7 D7 Dm7 Cdim7



rose and my glove.
fade from a - bove.

C Am7 D7



Sweet - heart they're sus - pect - ing things.
They'll see it's al - right with me.

C G+ C G7 Gdim G7 1 C Am



Peo - ple will say we're in love.
Peo - ple will say we're in

Dm7 F/G 2 C C(add9)



love.

PROLOGUE: THE OLD RED HILLS OF HOME

from PARADE

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion (♩ = 88)

F(#11)

Introduction for piano. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is 'Steadily, with passion' at 88 beats per minute. The music features a steady bass line in the left hand and a more active right hand with chords and melodic fragments. The dynamic is marked *mf* (mezzo-forte).

F(#11)

mp

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Fare - well, my Li - la. I'll write ev - 'ry". The dynamic is marked *mp* (mezzo-piano).

B \flat (add9)/F

F(#11)

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "eve - nin'. I've carved our — names in the". The dynamic is marked *mp* (mezzo-piano).

B \flat (add9)/F C7/F F(#11)

trunk of this tree. Fare - well, my

Detailed description: This system contains the first three measures of the piece. The vocal line is in a treble clef with a key signature of one flat. The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a walking bass line. Chord changes are indicated above the staff: B \flat (add9)/F, C7/F, and F(#11).

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

Detailed description: This system contains the next three measures. The piano accompaniment continues with the same rhythmic pattern. The vocal line continues with the lyrics 'Li - la. I miss you al - ready, and'.

B \flat (add9)/F F(#11) B \flat (add9)/F

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

Detailed description: This system contains the next three measures. The piano accompaniment continues. The vocal line continues with the lyrics 'dream of the day when I'll hold you a -'.

F(#11) B \flat (add9)/F F(#11)

gain, in a home safe from fear, when the

Detailed description: This system contains the final three measures. The piano accompaniment continues. The vocal line concludes with the lyrics 'gain, in a home safe from fear, when the'. There are triplet markings (3) over the final notes in both the vocal and piano parts.

Bb(add9)/F C7/F F(#11)

South - land is free.

f

Dm7 C♯/E Fsus

mf

I go to fight for these old hills be - hind

F(add2) Bb(add9)/D C(add2)/E

me, these Old Red Hills of Home.-

Fsus F Dm7

I go to

C♯/E Fsus F

fight for these old hills re-mind me of a way

G Gm

of life that's pure, of the truth

mp

G Gm *p*

that must en - dure, in a town

The first system of music features a vocal line in G major and G minor, with lyrics "that must en - dure, in a town". The piano accompaniment consists of a dense texture of chords in the right hand and a simple bass line in the left hand.

Gm7 F/A *p legato*

called Ma - ri - et - ta, in the

The second system continues the vocal line with lyrics "called Ma - ri - et - ta, in the". It includes triplets in the vocal line and piano accompaniment. The piano part is marked *p legato*.

Bb(no3) F(#11) *mf strongly*

Old Red Hills of Home.

The third system features the vocal line with lyrics "Old Red Hills of Home." and a piano accompaniment marked *mf strongly*. The piano part has a more active, rhythmic accompaniment.

Dm7 C#11 Fsus *f*

Pray on this day! As I jour - ney be - yond

The fourth system features the vocal line with lyrics "Pray on this day! As I jour - ney be - yond" and a piano accompaniment marked *f*. The piano part has a rhythmic accompaniment with chords.

F B \flat (add2)/D C(add2)/E

— them, these Old Red Hills of Home.—

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole rest, then sings 'them, these Old Red Hills of Home.—'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with quarter notes and rests in the left hand. Chord symbols F, B \flat (add2)/D, and C(add2)/E are placed above the staff.

Fsus F Dm7

Let all the

Detailed description: This system contains the next three measures. The vocal line continues with 'Let all the'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols F^{sus}, F, and Dm7 are placed above the staff.

C \flat /E Fsus F

blood of—the North spill up-on— them, 'til they've

Detailed description: This system contains the next three measures. The vocal line continues with 'blood of—the North spill up-on— them, 'til they've'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols C \flat /E, F^{sus}, and F are placed above the staff.

G Gm

paid for what they've wrought,— ta-ken back—

mf very intense

Detailed description: This system contains the final two measures of the page. The vocal line continues with 'paid for what they've wrought,— ta-ken back—'. The piano accompaniment continues with the same rhythmic pattern. Chord symbols G and Gm are placed above the staff. A dynamic marking of *mf* very intense is written in the piano part.

G Gm *p* 3

the lies they've taught, and there's

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a G chord and a half note G, followed by a quarter note A, a quarter note Bb, and a quarter note C. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex eighth-note pattern in the right hand. A trill is indicated over the final two notes of the vocal line.

Gm7 F/A 3 3

peace in Ma - ri - et - ta, and we're

mp legato

Detailed description: This system contains measures 3 and 4. The vocal line continues with a Gm7 chord and a half note G, followed by a quarter note A, a quarter note Bb, and a quarter note C. The piano accompaniment maintains the eighth-note patterns. A trill is indicated over the final two notes of the vocal line. The dynamic marking *mp legato* is present.

Gm7 F/A *f*

safe a - gain in Geor - gia, in the land

Detailed description: This system contains measures 5 and 6. The vocal line starts with a Gm7 chord and a half note G, followed by a quarter note A, a quarter note Bb, and a quarter note C. The piano accompaniment continues with eighth-note patterns. A trill is indicated over the final two notes of the vocal line. The dynamic marking *f* is present.

Bb G7/B *mf* build...

where Hon - or lives and breathes: the

Detailed description: This system contains measures 7 and 8. The vocal line starts with a Bb chord and a half note Bb, followed by a quarter note C, a quarter note D, and a quarter note E. The piano accompaniment continues with eighth-note patterns. A trill is indicated over the final two notes of the vocal line. The dynamic marking *mf* build... is present.

F/C Bb/C

Old Red Hills of

f

F(#11)

Home! Fare -

ff *mp*

(falsetto)

well, my Li - la. Fare -

mp

well...

poco rit. *molto rit. al fine*

PROMISES, PROMISES

from PROMISES, PROMISES

Lyric by HAL DAVID
Music by BURT BACHARACH

With fire

mf

The piano introduction consists of four measures. The first measure is in 3/4 time with a melody of eighth notes in the right hand and a bass line of quarter notes in the left hand. The second measure changes to 2/4 time. The third measure returns to 3/4 time. The fourth measure is in common time (C) and features a melodic flourish in the right hand marked with an accent (^).

CHUCK:

Prom - is - es, prom - is - es, I'm all through with prom - is - es, prom - is - es

mp

The first line of the song is in 3/4 time. The vocal line starts with a quarter note on 'Prom' and continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.

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

The second line of the song continues in 3/4 time. The vocal line has a quarter note on 'now.' followed by eighth notes. The piano accompaniment includes a melodic line in the right hand that rises and then descends, and a bass line of quarter notes.

to walk out. If I shout, Re -

The third line of the song continues in 3/4 time. The vocal line has a quarter note on 'to' and continues with eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes.

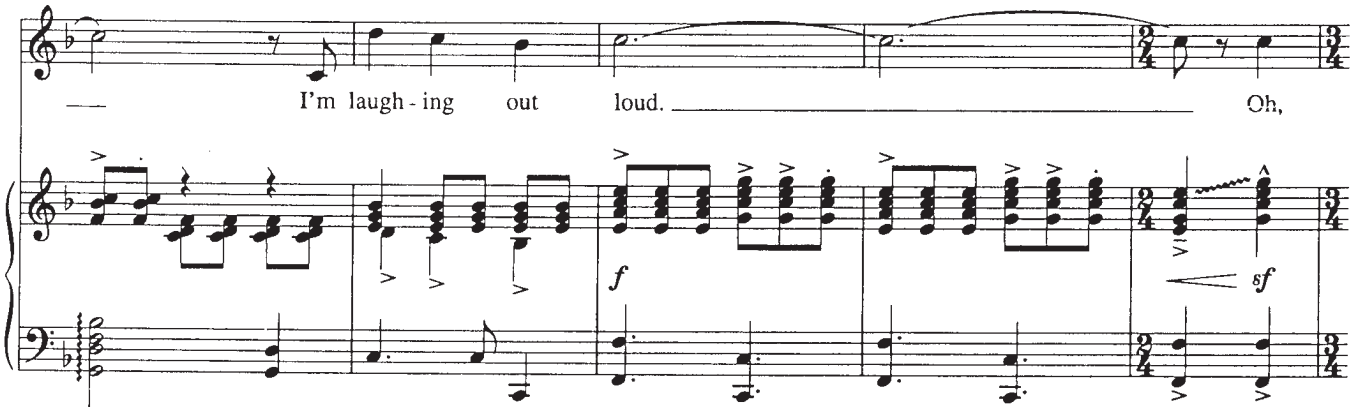
mem - ber I _____ feel free. Now I can



look at my - self _____ and be proud. _____



_____ I'm laugh - ing out loud. _____ Oh,



prom - is - es, prom - is - es, This is where those prom - is - es, prom - is - es



end. I won't pre - tend That what was wrong _____

_____ can be right. _____ Ev - 'ry night _____ I'll

sleep now; No _____ more lies. Things that I

prom - ised my - self _____ fell a - part, _____

But I found my heart.

f *sf*

Prom - is - es, their kind of prom - is - es can just de - stroy your life.

Oh, prom - is - es, those kind of prom - is - es take all the joy from

life. Oh, prom - is - es, prom - is - es,

cresc.

my kind of prom - is - es _____ Can lead to

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics "my kind of prom - is - es" followed by a long horizontal line indicating a sustained note, and then "Can lead to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A glissando mark is present in the bass line towards the end of the system.

joy and hope and love, _____ Yes,

The second system continues the vocal line with the lyrics "joy and hope and love," followed by another long horizontal line, and then "Yes,". The piano accompaniment continues with similar chordal textures. The system concludes with a double bar line and a 3/4 time signature.

love! _____

The third system features the vocal line with the lyrics "love!" followed by a long horizontal line. The piano accompaniment is more active, featuring a rhythmic pattern of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a 3/4 time signature.

The fourth system shows the vocal line with a long horizontal line. The piano accompaniment continues with a rhythmic pattern of chords in the right hand and a bass line in the left hand. The system concludes with a double bar line and a 3/4 time signature.

SIT DOWN YOU'RE ROCKIN' THE BOAT

from GUYS AND DOLLS

By FRANK LOESSER

Piano

Freely

mp

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a bass clef and a key signature of one sharp. It begins with a half note G3, followed by quarter notes A3, B3, and C4. The piece concludes with a double bar line and repeat dots.

Voice

(Freely)

* Am C9

1. I dreamed last night I got on the boat to Heav - en And
2. sailed a - way on that lit - tle boat to Heav - en And
3. as I laughed at those pas - sen - gers to Heav - en A

mp

The first system of the song features a voice line and piano accompaniment. The voice line is in a treble clef with a key signature of one sharp. It includes three verses of lyrics. Above the first two verses, guitar chord diagrams for Am and C9 are shown. The piano accompaniment is in a bass clef with a key signature of one sharp. It includes a dynamic marking of *mp*. The system ends with a double bar line and repeat dots.

Am C9 C7+

by some chance I had brought my dice a - long, And
by some chance found a bot - tle in my fist, And
great big wave came and washed me ov - er - board, And

The second system continues the voice and piano accompaniment. The voice line includes three more lines of lyrics. Above the first line, guitar chord diagrams for Am, C9, and C7+ are shown. The piano accompaniment continues in the same style as the first system, ending with a double bar line and repeat dots.

Em F7 Em Eb9

there I stood and I hol - lered, "Some - one fade me," But the
 there I stood nice - ly pas - sin' out the whis - key, But the
 as I sank, and I hol - lered, "Some - one save me," That's the

Am E Gm C G G7 a tempo

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 *a tempo*

Chorus with a beat

C C7 F Fm C D7

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

mf

Ab9 G7 C7 C7 F Fm

boat." Peo - ple all said, "Sit down - sit down -
 trip." Peo - ple all said, "Be - ware - be - ware -
 boat." Said to my - self, "Sit down - sit down -

C G7 C F9

— you're rock - in' the boat; — And the de - vil will drag you un -
 — you'll scut - tle the ship; — And the de - vil will drag you un -
 — you're rock - in' the boat; — And the de - vil will drag you un -

der By the sharp la - pel_ of your check - ered coat; Sit down, —
 der By the fan - cy tie _'round your wick - ed throat; Sit down, —
 der With a soul so heav - y you'd nev - er float; Sit down, —

C C7 F Fm C G7

— sit down, sit down, sit down, Sit down — you're rock - in' the boat! —
 — sit down, sit down, sit down, Sit down — you're rock - in' the boat! —
 — sit down, sit down, sit down, Sit down — you're rock - in' the boat! —

1. C F C F C F C E7+ 2. C

2. I
3. And

RIVER IN THE RAIN

from BIG RIVER

Words and Music by
ROGER MILLER

Slowly

D A7/D Gmaj7/D A5/D5 D A7 Gmaj7/D A5/D5

8va-----

mp

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords. The tempo is marked 'Slowly' and the dynamics are 'mp'.

HUCK:

G

Riv-er in the rain, _ some-times at night you look like a

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are 'Riv-er in the rain, _ some-times at night you look like a'. The piano accompaniment includes a bass line with eighth notes and chords.

D

A7/E

long white train _ wind-in', your way, _ a - way _ some-where. _

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are 'long white train _ wind-in', your way, _ a - way _ some-where. _'. The piano accompaniment features a steady bass line and harmonic support.

A7

G

D

G

Riv-er, I love you. Don't you care? If you're on the run _

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are 'Riv-er, I love you. Don't you care? If you're on the run _'. The piano accompaniment includes a final bass line and chord progression.

D

wind - in' some - place just tryin' to find the sun. —

A7/E

Wheth-er the sun - shine, wheth-er the rain, —

A7 G D $\text{\textcircled{S}}$ G

riv-er, I love you just the same. But some-times in a time of trou-ble

D/F# Em7 D A7

when you're out of hand and your mud - dy bub - bles roll a-cross my

D Em7 D/F# G

floor car-ryin' way the things — I treas-ure;

D/F# Em7 D

hell, there ain't no way to meas - ure why I love _ you more than I

A7

did the day — be - fore. — Riv - er in the rain,

G

some-times at night you look _ like a

D

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

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

CODA ⊕

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

Riv-er, I've nev - er seen the sea.

8va

p

D A7/D Gmaj7 A5 D5 8va

SHOES UPON THE TABLE

from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Bright 4

Cm

Shoes up - on the ta - ble, and a

Gm Cm Gm

spi - der's been killed. Some - one broke the look - in' glass. There's a

Eb F Bb F/A Gm

full moon shi - nin' and the salt's been spilled.

Cm F Cm

You're walk - in' on pave - ment cracks, don't know _ what's gon - na

F Bb F/A Cm F/A

come to pass. _ Now you know the de - vil's got your _ num - ber. _

Eb F Eb

You know he's gon - na find _ you, you know _ he's right be - hind _

F Eb F D7/F#

_ you, he's star - in' through the win - dows, he's creep - in' down the

Cm Cm

hall. Ain't no point in clutch - ing at your

Gm Cm Gm

ro - sa - ry, — you're al - ways gon - na know — what was done. —

Eb F Bb F/A Gm Cm

Ev - en when you shut your eyes — you still see — that you

F Cm F

sold a son — and you can't tell an - y - one. — Now you

B \flat F/A Cm E \flat

know the de - vil's got your — num - ber. — You know he's gon - na find

F E \flat F E \flat

— you, you know — he's right be - hind — you, he's stan -

F D7/F# Cm F D7/F#

- din' on your step and he's knock - in' at your door. He knock - in' at your door, -

Cm *rall.* F D7/F# Cm

— he's knock - in' at your door. —

SOMEONE ELSE'S STORY

from CHESS

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

Slow 8 - Beat Ballad

FLORENCE:

Long a-go _____ in

Cb Dbsus Db Gb Ebm(sus) Ebm Cb Gb/Bb Abm Db

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

Gb Db Cb Dbsus Db Gb Ebm9sus Ebm

came to know _____ a man and made a pro - mise. He on - ly had to say and

Gb/Db Ab7/C Db Db/F Gb Gb/Bb Gb7/Bb Cb
 that's where she would be. Late-ly al-though her feel-ings run just as deep, the

Detailed description: This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom two lines are the piano accompaniment, featuring chords and a rhythmic bass line. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 4/4.

Ebm Ebm/Db Ab/C Gb/Db
 pro-mise she made has grown im - pos - si - ble to keep, and yet I

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with lyrics. The piano accompaniment includes a change in time signature from 4/4 to 2/4 and back to 4/4. The key signature remains the same.

Cb/Eb Db/F Gb/Bb Cb Db sus Db Gb
 wish it was-n't so. Will he miss me if I go?

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with lyrics. The piano accompaniment features a variety of chord voicings and a steady bass line.

Cb Db Gb Cb Db sus Db
 In a way it's some-one el-se's stor - y.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with lyrics. The piano accompaniment provides harmonic support with chords and a consistent bass line.

G \flat E \flat msus E \flat m C \flat G \flat /B \flat A \flat m D \flat G \flat D \flat

I don't see my-self _____ as tak - ing part _ at all. _ Yes-ter-day _____ a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D-flat minor). The time signature is 4/4. The vocal line begins with the lyrics 'I don't see my-self _____ as tak - ing part _ at all. _ Yes-ter-day _____ a'. The piano accompaniment consists of a steady eighth-note bass line and a more melodic treble line.

C \flat D \flat msus D \flat G \flat E \flat msus E \flat m G \flat /D \flat A \flat /C D \flat

girl that I was fond of fin - al - ly could see the writ-ing on the wall.

The second system continues the musical score. The vocal line lyrics are 'girl that I was fond of fin - al - ly could see the writ-ing on the wall.'. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

D \flat /F G \flat G \flat /B \flat C \flat E \flat m E \flat m/D \flat

Sad - ly she re - al-ized she'd left him be-hind, _ and sad-der than that she knew she

The third system of the score. The vocal line lyrics are 'Sad - ly she re - al-ized she'd left him be-hind, _ and sad-der than that she knew she'. The piano accompaniment continues with the same accompaniment pattern.

A \flat /C G \flat /D \flat C \flat /E \flat D \flat msus/F G \flat /B \flat

would-n't ev - en mind, and though there's no-thing left to say,

The fourth and final system on the page. The vocal line lyrics are 'would-n't ev - en mind, and though there's no-thing left to say,'. The piano accompaniment concludes the piece with a final chord in the bass clef.

Fm7



Some-bod - y help me. _____ Some-bod - y help me, yeah. _____

Bb7



Life go - in' no - where. _____ Some-bod - y help me, yeah. _

Fm7



D.S. al Coda
(Verse 1)

Stay in' a - live. _____ Well, you can tell_

CODA



Fm7



G Em(sus) Em G/D D D/F# G

I should take my chances further down the line. And if that girl I knew should

Detailed description: This system contains the first two lines of music. The top staff is the vocal line in G major, with lyrics: "I should take my chances further down the line. And if that girl I knew should". The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

F/A G7 C Em Em/D A7/C#

ask my advice, oh, I wouldn't hesitate. She needn't ask me

Detailed description: This system contains the next two lines of music. The top staff is the vocal line with lyrics: "ask my advice, oh, I wouldn't hesitate. She needn't ask me". The bottom staff is the piano accompaniment, showing a change in tempo and meter to 2/4.

G C/E Dsus/F# G/B C D7sus D7 poco dim. e rit.

twice, _____ Go now! I'd tell her that for free. Trouble is _____ the girl _____ is me...

Detailed description: This system contains the third and fourth lines of music. The top staff is the vocal line with lyrics: "twice, _____ Go now! I'd tell her that for free. Trouble is _____ the girl _____ is me...". The bottom staff is the piano accompaniment, continuing the accompaniment with a melodic line in the right hand.

G Em C D7sus D7 G molto dim. e rit.

_____ The story is the girl is me. _____

Detailed description: This system contains the final two lines of music. The top staff is the vocal line with lyrics: "_____ The story is the girl is me. _____". The bottom staff is the piano accompaniment, ending with a final chord and a fermata over the last note.

THE SOUND OF MUSIC

from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (*tenderly*)

F

My day in the hills has come to an

p *legato*

Detailed description: This system contains the first two measures of the song. The vocal line is in 4/4 time, starting with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a half note chord in the right hand and a half note chord in the left hand. The tempo is marked 'Molto moderato (tenderly)'.

C7

F

end, I know. A star has come out to tell me it's

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a half note chord in the right hand and a half note chord in the left hand. Chord diagrams for C7 and F are provided above the vocal line.

Gb

C7

F

time to go. But deep in the dark green shadows are

sempre legato

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with a half note chord in the right hand and a half note chord in the left hand. Chord diagrams for Gb, C7, and F are provided above the vocal line. The instruction 'sempre legato' is written below the piano accompaniment.

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

E^b C7 F Gm C7

lis - ten for one more sound, For one more love - ly thing that the hills might

rit.

Refrain (*moderately, with warm expression*)

F F(add9) E/F

say. The hills are a - live with the sound of mu - sic, _____

p *più rit.* *a tempo*

F6 B^b/D

_____ With songs they have sung for a thou - sand years. _____

C7 F(add9) E/F

The hills fill my heart with the sound of mu - sic.

F/A Bb/D C6 C7 F

My heart wants to sing ev - 'ry song it hears.

Bb Bb dim7 F/A F/C Bb Bb dim7

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

F/A F/C Bb Bb dim7 F/A F/C G7/D Db7b5

trees. My heart wants to sigh like a chime that flies from a church on a

C F/A Bb Bbdim7 F/A F/C

breeze. To laugh like a brook when it trips and falls o - ver

Bb Bbdim7 F/A F/C Dm Dm6 Am

stones in its way. To sing through the night like a

Dm G7 C C7 F(add9)

lark who is learn - ing to pray. I go to the hills

E/F

when my heart is lone - ly. I

F6/9 Bb/D

know I will hear what I've heard be - fore.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting with the lyrics 'know I will hear what I've heard be - fore.' The piano accompaniment is in the left hand, with chords F6/9 and Bb/D indicated above the staff. The music is in a key with one flat (Bb) and a 3/4 time signature.

Bbm/Db F/C Am/C

My heart will be blessed with the sound of

mf più espressivo

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'My heart will be blessed with the sound of'. The piano accompaniment features chords Bbm/Db, F/C, and Am/C. The dynamic marking *mf più espressivo* is placed below the piano part.

Bb Gm7 Am/C C7

mu - sic And I'll sing once

dim.

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'mu - sic And I'll sing once'. The piano accompaniment features chords Bb, Gm7, Am/C, and C7. The dynamic marking *dim.* is placed below the piano part.

1 F Fdim Gm7/F C7 2 F

more. The more.

p *mp*

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with the lyrics 'more. The more.'. The piano accompaniment features chords F, Fdim, Gm7/F, C7, and F. The dynamic markings *p* and *mp* are placed below the piano part. A first ending bracket is shown above the piano part, and a second ending bracket is shown below it.

STAYIN' ALIVE

from the Motion Picture SATURDAY NIGHT FEVER

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

Medium Rock beat

Fm7



Well, you can tell _

f

Fm7 **E♭** **Fm**



by the way I use _ my walk, _ I'm a wom - an's man: no time to talk. _
get _ low and I _ get high, _ and if I _ can't get ei - ther, I real - ly try. _ Got the

Fm7 **E♭** **Fm**



Mu - sic loud _ and wom - en warm, _ I've been kicked a - round _ since I _ was born. _ And now it's
wings of heav - en on _ my shoes. _ I'm a danc - in' man _ and I just can't lose. _ You know it's

Bb7



all right. _ It's O K. _ And you may look _ the oth - er way. _)
 all right. _ It's O K. _ I'll live to see _ an - oth - er day. _)

We can try _ to un - der - stand _ the New York Times' _ ef - fect _ on man. _

Fm7



Wheth er you're a broth - er or wheth - er you're a moth - er, you're stay - in' a - live, _ stay-in' a - live. _

Feel the cit - y break in' and ev - 'ry - bod - y shak-in' and we're stay-in' a - live, _ stay-in' a - live. _

Ah, ha, ha, ha, stay-in' a - live, _ stay-in' a - live. _ Ah, ha, ha ha,



stay-in' a - live.



To Coda



Well now, I _



Life go - in' no - where. _

Fm7

Some-bod - y help me. _____ Some-bod - y help - me, yeah. _____

Bb7

Life go - in' no - where. _____ Some-bod - y help - me, yeah. _

Fm7

D.S. al Coda
(Verse 1)

Stay in' a - live. _____ Well, you can tell_

CODA

Fm7

Bb7

Life go - in' no - where. _____ Some - bod - y help me. _____

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. A guitar chord diagram for Bb7 is shown above the first measure.

Fm7

Some - bod - y help - me, yeah. _____

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. A guitar chord diagram for Fm7 is shown above the first measure.

Bb7 **Fm7**

Life go - in' no - where. _____ Some - bod - y help - me, yeah. _____ I'm stay - in' a - live. _

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter rest, a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment continues with the same rhythmic pattern. Guitar chord diagrams for Bb7 and Fm7 are shown above the first and second measures respectively.

Repeat and Fade

Detailed description: This system contains the final two measures. The vocal line features a long, sweeping melisma that spans across the system. The piano accompaniment continues with the same rhythmic pattern. The piece concludes with a double bar line.

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

Dolce

Allegretto

KIM:

You are sun - light and I moon,

joined by the gods of for - tune, mid - night and

high noon shar - ing the sky.

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G#m E/G# F#m7 Bsus B7

We have been blessed, you and I.

rit.

CHRIS: E E/A A

You are here like a mystery.

a tempo

E/G# A/B B A F#m/B G

I'm from a world that's so different from

A/B B C#m A

all that you are. How in the

E/G# F#m B

light of one night did we come so

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in treble clef, with lyrics 'light of one night did we come so'. The bottom two lines are the piano accompaniment in bass clef. Chord diagrams for E/G# (open E), F#m (F#m), and B (B) are shown above the vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

E B/A A B/A A B

KIM: Out - side day starts to

far?

piu mosso

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'far?' and 'Out - side day starts to'. Chord diagrams for E, B/A, A, B/A, A, and B are shown. A 'KIM:' annotation is placed above the vocal line. The piano accompaniment includes the instruction '*piu mosso*' in the right hand. The piano part continues with a consistent accompaniment pattern.

G#m C#/D# D# C#/D# D#

CHRIS: Your moon still floats on

dawn.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'dawn.' and 'Your moon still floats on'. Chord diagrams for G#m, C#/D#, D#, C#/D#, and D# are shown. A 'CHRIS:' annotation is placed above the vocal line. The piano accompaniment continues with the same accompaniment style.

G#m A/B B6 E6

KIM: CHRIS: KIM:

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

poco a poco piu mosso

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with 'high. The birds a - wake. The stars shine, too. My'. Chord diagrams for G#m, A/B, B6, and E6 are shown. Annotations 'KIM:', 'CHRIS:', and 'KIM:' are placed above the vocal line. The piano accompaniment includes the instruction '*poco a poco piu mosso*' in the left hand, indicating a gradual increase in tempo.



CHRIS: hands still shake. I reach for you,

KIM: and we meet in the

Appassionato



sky.

ff




rall.

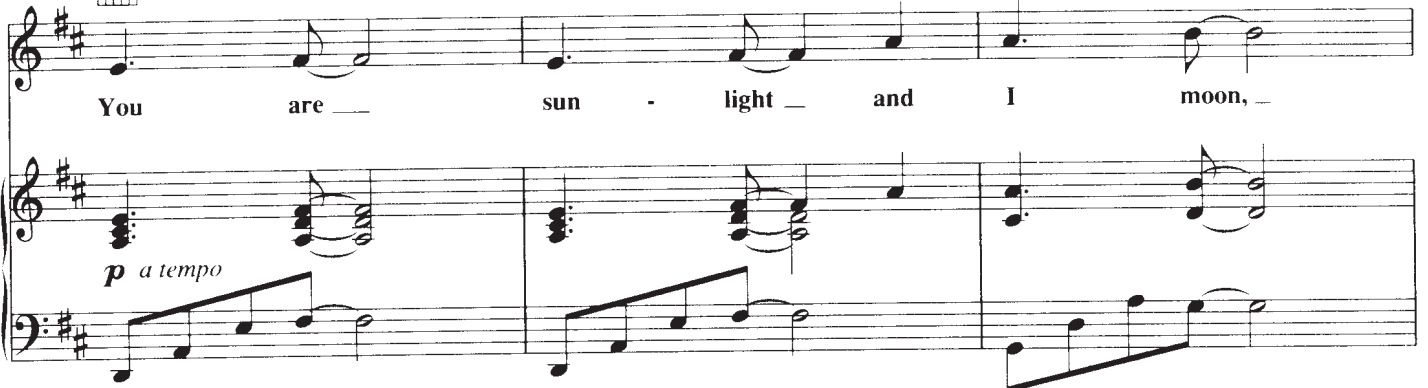
Tranquillo

KIM: 

G 

You are sun - light and I moon,

p a tempo



D/F# 

Em7 

joined here bright - 'ning the sky with the



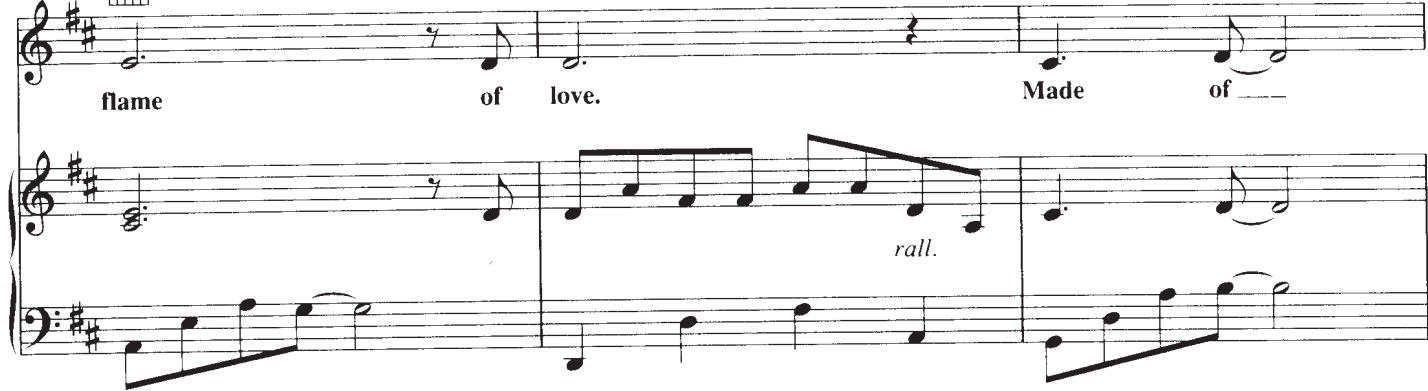
A 

D 

BOTH: G 

flame of love. Made of

rall.



Em7 

D 

sun - light moon - light.

L.H. *pp*



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)

mf

true. Say it's just a sto - ry

Some - thing in the news. Tell me it's not

true, though it's here be - fore _____ me.



Say it's just a dream, say it's just a scene — from an old mo - vie of



years — a - go; from an old mo - vie of



Ma - ri - lyn — Mon - roe.



Tell me it's not true. Say I on - ly

f

dreamed _____ it. And morn - ing will come

$\frac{2}{4}$

soon. Tell me it's not true.

$\frac{2}{4}$

Say you did - n't mean _____ it. Say it's just pre - tend.

$\frac{2}{4}$

say it's just the end — of an old mo - vie of years - a -

go: from an old mo - vie with Ma - ri - lyn Mon -

molto rall.

roe.

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

f

G D7 G D7 E Emaj7 E6 Emaj7

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

p

E B7 E B7 Db Dbmaj7 Db6 Dbmaj7

Hon - ey, here's the way it's goin' to be: _____

Db Ab7 Db Ab7 Bb Cm7 F7

You will set be - hind a team of snow - white hors - es,

G D7 G D7 G

in the slick - est gig you ev - er see! _____

Refrain

G Gmaj7 G6 G Gmaj7

Chicks and ducks and geese bet - ter scur - ry when I take you
 All the world - 'll fly in a flur - ry when I take you
 I can see the stars get - tin' blur - ry when we drive back

G6 Gmaj7 G Gmaj7 G6 G

out in the sur - rey, when I take you out in the sur - rey with the
 out in the sur - rey, when I take you out in the sur - rey with the
 home in the sur - rey, driv - in' slow - ly home in the sur - rey with the



fringe on top! Watch that fringe and see how it flut-ters
 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
 cats 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

Cmaj7 G7sus G7 C

hol - ster - y's brown, the dash - board's gen - u - ine leath - er, with
 rat - tle a - long, the cows - 'll moo in the clo - ver, the
 rim of a hill, the moon is tak - in' a head - er, and

Em7 A7 D Em7 A7

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

Am7/D D7 G Gmaj7 G6 G Gmaj7

weath - er. Two bright side - light's wink - in' and blink - in', ain't no fin - er
 o - ver: Don't you wisht y'd go on for - ev - er? Don't you wisht y'd
 med - der. Hush, you bird, my ba - by's a - sleep - in'! May - be got a

p

G6 Gmaj7 G Gmaj7 G6 G

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 wisht y'd go on for - ev - er and ud
 dream worth a - keep - in' whoa! you team, and jist keep a - creep - in' at a

C6 E7b9 Am Bdim C6 G Gmaj7 Am7 D7

keer to swap fer that shin - y, lit - tle sur - rey with the fringe on the
 nev - er 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

Moderately

Piano introduction in D minor, 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a series of eighth notes in the right hand, moving from D4 to A4, then G4, F4, E4, D4. The left hand plays chords: Dm7, G7, and F6. The piece ends with a *rit.* (ritardando) marking.

Dm7

G7

Vocal line in D minor, 4/4 time. The melody is in the right hand. The lyrics are: "What do I really hear _____ And what is in the ear of my mind?"

What do I real- ly hear _____ And what is in the ear of my mind?

p *a tempo*

Piano accompaniment for the first vocal line. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a *p* (piano) and *a tempo* marking. The accompaniment consists of eighth notes in the right hand and chords in the left hand.

Bb

F6

Gm7

Gm6

A7

Vocal line in D minor, 4/4 time. The melody is in the right hand. The lyrics are: "Which sounds are true and clear _____ And which will nev-er be de- fined?"

Which sounds are true and clear _____ And which will nev-er be de- fined?

Dm

Gm

Vocal line in D minor, 4/4 time. The melody is in the right hand. The lyrics are: "The sweet- est sounds I'll ev- er

The sweet- est sounds I'll ev- er

Piano accompaniment for the second vocal line. The melody is in the right hand, and the accompaniment is in the left hand. The piece starts with a *p* (piano) marking. The accompaniment consists of eighth notes in the right hand and chords in the left hand.

hear Are still in- side my head.

E7 A7 Dm

The kind- est words I'll ev- er

Gm

know Are wait- ing to be said.

Gm7 C7 Fmaj7 F6

The most en- tranc- ing sight of

Gm6 A7 Dm Gm

all is yet for me to see.

E7 A7 Cm7

F7 **Bb** **G7** **Bdim** **F6**

And the dear- est love in all the

F **Gm7** **C7** **Fmaj7**

world Is wait- ing some- where for me.

F7 **Bb6** **Gm7** **C7**

Is wait- ing some- where, Some- where for

1. **F** **Fmaj7** **Gm** **A7**

me. The

2. **F** **Gb6** **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

This is the

p

3

F#m7/B Emaj7 F#m7/B

mo-ment, ——— this is the day, when I send all my doubts and de-mons ——— on their

3 3 3

Emaj7 C#madd2 G#m

way. Ev-'ry en- deav-our ——— I have made ev - er ——— is

3 3 3

F#m7 E/G# A B7sus4

com - ing — in - to play, is here and now — to-day. — — — — This is the

F#m7/B Emaj7 F#m7/B

mo - ment, — — — — this is the time when the mo - men - tum and the mo - ment are in

mp

Emaj7 C#madd2 G#m

rhyme. Give me this mo - ment, — — — — this — pre - cious chance. I'll

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

gath - er — — — — up my past and make some sense — at last. This is the

E
F#m7/E
E
F#m7b5/E

mo - ment
 mo - ment,

when all I've done,
 my fi - nal test.

all of the
 Des - ti - ny

mf

E
C#m
Amaj7
B/A

dream - ing, schem - ing and scream - ing
 beck - oned, I nev - er reck - oned

be - come one!
 sec - ond best.

This is the
 I won't look

F#m7
B/A
G#m7
C#m
To Coda

day,
 down,

see it spar - kle and shine,
 I must not fall.

when all I've
 This is the

F#m7
F#m7/B
E
Esus4
B/A
A
G#m7 E/G#

lived for _____ be - comes mine!
 For all these years I've

B/A E/G# F#m7 E/G#

faced the world— a - lone, and now the time has come— to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note G4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple bass line. Chord symbols B/A, E/G#, F#m7, and E/G# are placed above the staff.

Am Bsus4 A/B D.S. al Coda

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

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, followed by eighth notes E5, F5, and G5, then a quarter rest, and finally a quarter note D5. The piano accompaniment continues with similar rhythmic patterns. Chord symbols Am, Bsus4, and A/B are present. A 'D.S. al Coda' instruction with a Coda symbol is at the end of the system.

Coda

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

Detailed description: This system is the Coda section. It begins with a Coda symbol. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note G4. The piano accompaniment features a treble clef with a melody of eighth notes and a bass clef with a simple bass line. Chord symbols F#m7, E/G#, F#m7, F#m7/B B7, E, and C7 are present.

F Gm7/F F Gm7b5/F

mo - ment. Damn all the odds. This day or

Detailed description: This system contains the final two measures. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and finally a quarter note G4. The piano accompaniment continues with similar rhythmic patterns. Chord symbols F, Gm7/F, F, and Gm7b5/F are present. A dynamic marking 'f' is shown in the piano part.

F Dm7 B♭maj7 C/B♭

nev - er, I'll sit for - ev - er with the gods! When I look

Gm7 C/B♭ Am7 C/D Dm

back, I will al - ways re - call mo - ment for

Gm7 F/A B♭ F/A Gm7 B♭/C C7

mo - ment, this was the mo - ment the great - est mo - ment of them

Gm7/F G7/F Gm7/F Gm7/C F

all.

ff *rit.*

TILL THERE WAS YOU

Meredith Willson's THE MUSIC MAN

By MEREDITH WILLSON

Moderately

Piano introduction in 4/4 time, marked 'Moderately' and 'p' (piano). The music features a melody in the right hand and a bass line in the left hand, both with a gentle, flowing character.

B \flat 7b9 Eb Edim Fm7

There were bells on the hill, but I nev - er heard them

Vocal line with lyrics: "There were bells on the hill, but I nev - er heard them". The piano accompaniment provides harmonic support with chords B \flat 7b9, Eb, Edim, and Fm7.

Abm6 Eb G \flat dim Fm7 B \flat 7b9

ring - ing, No, I nev - er heard them at all till there was

Vocal line with lyrics: "ring - ing, No, I nev - er heard them at all till there was". The piano accompaniment includes triplets and chords Abm6, Eb, G \flat dim, Fm7, and B \flat 7b9.

E \flat Abmaj7 B \flat 7 B \flat 7b9 Eb Edim

you. There were birds in the sky, but I

Vocal line with lyrics: "you. There were birds in the sky, but I". The piano accompaniment includes chords E \flat , Abmaj7, B \flat 7, B \flat 7b9, Eb, and Edim.

Fm7 Abm6 Eb Gbdim

nev - er saw them wing - ing, No, I nev - er saw them at

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'nev - er' on a G4, followed by a quarter note 'saw' on an A4, a quarter note 'them' on a B4, and a quarter note 'wing - ing,' on a G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'No, I' on G4, 'nev - er' on A4, 'saw' on B4, and 'them at' on G4. The piano accompaniment continues with a half note G3 and a treble line with a half note F4. Chords are indicated above the staff: Fm7, Abm6, Eb, and Gbdim. A triplet of eighth notes is marked over the final three notes of the vocal line.

Fm7 Bb7b9 Eb Abmaj7 Eb9maj7

all till there was you. And there was

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'all' on G4, followed by a quarter note 'till' on A4, a quarter note 'there' on B4, and a quarter note 'was' on G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'you.' on G4, followed by a quarter rest, and then 'And there was' on G4. The piano accompaniment continues with a half note G3 and a treble line with a half note F4. Chords are indicated above the staff: Fm7, Bb7b9, Eb, Abmaj7, and Eb9maj7. A triplet of eighth notes is marked over the first three notes of the vocal line. A dynamic marking 'p' is present in the piano accompaniment.

Ab Adim Eb

mu - sic and there were won - der - ful ros - es, they

Detailed description: This system contains the next two measures. The vocal line starts with a half note 'mu - sic' on G4, followed by a quarter note 'and' on A4, a quarter note 'there' on B4, and a quarter note 'were' on G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'won - der - ful' on G4, a quarter note 'ros - es,' on A4, and a quarter note 'they' on B4. The piano accompaniment continues with a half note G3 and a treble line with a half note F4. Chords are indicated above the staff: Ab, Adim, and Eb. A triplet of eighth notes is marked over the last three notes of the vocal line. A dynamic marking 'mf' is present in the piano accompaniment.

C7 C7#5 Fm7 F7

tell me in sweet fra - grant mead - ows of

Detailed description: This system contains the final two measures. The vocal line starts with a half note 'tell' on G4, followed by a quarter note 'me' on A4, a quarter note 'in' on B4, and a quarter note 'sweet' on G4. The piano accompaniment features a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'fra - grant' on G4, a quarter note 'mead - ows' on A4, and a quarter note 'of' on B4. The piano accompaniment continues with a half note G3 and a treble line with a half note F4. Chords are indicated above the staff: C7, C7#5, Fm7, and F7. A dynamic marking 'dim.' is present in the piano accompaniment.

'TIL TOMORROW

from The Musical FIORELLO!

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Gently

The musical score is written in 3/4 time with a key signature of one flat (Bb). It features a piano accompaniment and a vocal line. The piano part begins with a *mf* dynamic and includes guitar chord diagrams for F, A7, D7, G7, and C7. The vocal line includes lyrics and is supported by piano accompaniment with dynamics *f* and *f*.

Chord Diagrams:

- F:** X23211
- A7:** X02020
- D7:** XX0232
- G7:** X23032
- C7:** X32031
- Bbm6:** X21232

Lyrics:

Twilight descends every-thing ends 'til to-
 mor-row to-mor-row. Since we must
 part here is my heart 'til to-mor-row to-

F7



Bb



Bbm



mor - row, Clouds drift - ing by ech - o a

F



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 -

C7



1 F



C7



2 F



row comes. _____ comes. _____

TURN BACK, O MAN

from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

(a la Mae West)

Piano introduction in G minor, 4/4 time. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

Gm
Gdim/F
Gm/E
Ebmaj7
Gm/D
A7

Turn back, — O man, — for-swear thy fool - ish — ways —
 Earth might — be four — and all men glad — and — wise —

Vocal line with piano accompaniment. The piano part includes chords Gm, Gdim/F, Gm/E, Ebmaj7, Gm/D, and A7.

D
G7
Ab7

— Old now is — Earth — and — none may count —
 — Age af - ter — age, — their tra - gic — em —

Vocal line with piano accompaniment. The piano part includes chords D, G7, and Ab7.

Cm6/A
D7
Gm
Gdim/F

— her — days — }
 — pires — rise — } Da da da da — { Yet thou,
 — Built while

Vocal line with piano accompaniment. The piano part includes chords Cm6/A, D7, Gm, and Gdim/F.

Gm/E Ebmaj7 Gm/D A7 D

her child, whose head is crowned with flame
they dream, and in that dream - ing - weep -

G7 Ab7 D7sus G+

still walk not hear — thine in - ner - God - pro - claim

Gm to Coda ⊕ Am7-5 D7

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

Am7-5

Turn back, O — man — (Mmm I like that...) Turn back, O — man —
(Can you see from where you're sittin'?)

D7 1
Gm Gm/F

(Can ya take it?) For-swear thy fool-ish ways. (See ya later —
(Hiya big boy)

ff

Gm/E D7 Gm Gm/F Gm/E D7

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

2 Gm Gm7/F Gm/E A Soft, Folk feeling
Dm Dm7/C G/B Gm/Bb

(Jesus:) Earth shall be fair, and

molto legato

Dm E A D Eb

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, ev-en 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 - daunt - ed cry: Earth shall be fair, - and

Tempo 1⁰ (Mae West style)

Dm D7 D. % al Coda

all her peo - ple one.

⊕ CODA

Am7-5 *pp* D7 Am7-5

Turn back, O— man,— Turn back— O— man—

D7 *ff* D7 Eb7/D C7 D7

For— swear thy fool— ish—

Gm Gm7/F Gm/E Ebmaj7

ways.—

Gm/D D7 Gm G7

(Spoken:) Play those keys, honey.

The musical score is divided into four systems. The first system shows the vocal line with lyrics 'Turn back, O— man,—' and 'Turn back— O— man—' under a piano (*pp*) dynamic. The piano accompaniment features chords Am7-5, D7, and Am7-5. The second system continues the vocal line with 'For— swear thy fool— ish—' under a fortissimo (*ff*) dynamic, with piano accompaniment chords D7, Eb7/D, C7, and D7. The third system shows the vocal line with 'ways.—' and piano accompaniment chords Gm, Gm7/F, Gm/E, and Ebmaj7. The fourth system shows the vocal line with '(Spoken:) Play those keys, honey.' and piano accompaniment chords Gm/D, D7, Gm, and G7. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

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

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes, with some chords held across measures. The bass line is primarily quarter notes.

Cmaj9



C6



Dm7



G7



The first system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time, marked *mp-mf*. The lyrics are: "Who can I turn to _____ when no - bod - y needs me?"

Dm7



G7



C



C6



Cmaj7



C



The second system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time. The lyrics are: "My heart wants to know and so I must go where

Gm



Gm7



C9



F



F6



The third system of the song includes the vocal line and piano accompaniment. The vocal line is in 4/4 time, starting with a half note followed by quarter notes. The piano accompaniment is in 4/4 time. The lyrics are: "des - ti - ny leads me. _____ With no star to guide me, _____"

Fmaj7



F



Em7



Cmaj7/E



Am



Am7



Fmaj7



Dm6



and no - one be - side me, I'll go on my way, and

Em7



A7



Dm



Dm7



G7



af - ter the day, The dark - ness will hide me; And

Cmaj9



C6



Dm7



G7



may - be to - mor - row I'll find what I'm af - ter

Dm7



G7



C



C6



Cmaj7



C



I'll throw off my sor - row, beg steal or bor - row

Gm **Gm7** **C9** **F** **F+**

my share of laugh - ter. With you I could learn to,

Dm6 **E7** **Am** **Am(+7)** **Am7**

with you on a new day, But

F **C6** **Dm7** **Db7** **1 C6** **Dm7/C** **G13**

who can I turn to if you turn a - way?

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)

mp

E F#m7 E/G# Amaj7

Huck:

I have lived in the dark-ness for so long, I'm

E/G# C#m7 F#m7 B7sus E7sus A/E E F#m7

wait - in' for the light to shine. Far be- yond hor - i - zons

E/G# F#m7 Gdim E/G# A E7sus A E7sus A E/G# F#m7

I have seen, be- yond the things I've been, be- yond the dreams I've dreamed are the

E F#m7 E/G# A E/G# C#m7 F#m7 B7sus

things I've done. In fact, each and ev - 'ry one are the way that I was taught to

E7sus A/E E F#m7 Gdim E/G# A G F#m7 A/B

run. I am wait-ing for the light to shine, I am wait-ing for the light to

E A/B E F#m7 E/G# Amaj7

shine. I have lived in the dark-ness for so long, I'm

E/G# C#m7 F#m7 B7sus E7sus A/E E E(add9)

no chord

wait-ing for the light to shine.

WHERE I WANT TO BE

from CHESSE

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

Like a musical-box

The Russian

Who needs a dream?
in,
wrong,

p

♩ *♩* * *♩* *

E7/G# Am add9 Am

Who needs am - bi - tion? Who'd be the
oh, so dis - creet - ly, slow - ly at
I'm not com - plain - ing. Times have been

Dm Dm6 Dm7 Dm6 Am add9

fool in my po - si -
first, smil - ing too sweet -
good, fast, en - ter - tain -

Am Am add9 Am Dm Dm6

- tion? Once I had dreams,
- ly. I op - ened doors,
ing. But what's the point

Dm Dm6 Am add9 Am Am add9

now they're ob - ses - sions.
 they walked right through them,
 if I'm con - ceal - ing

Am B Dm6 E7

Hopes be - came needs, lov - ers pos -
 called me their friend, I hard - ly
 not on - ly love, all oth - er

1. Am add9 Am Am add9 Am

- ses - sions. Then they move

2. Dm6/F Dm Dm6 Dm7

knew feel - them. Now I'm

rit.

agressive
Am Am-5/E^b Am F

where I want to be and who I want to be and do-ing what I al-ways said I would and yet I

a tempo
f

E Emaj7/B E

feel I have-n't won at all.

Am Am-5/E^b Am F

Run-ning for my life and nev-er look-ing back in case there's someone right be-hind to shoot me down and

E Emaj7/B E E7

say he al-ways knew I'd fall. When the

Dm add9 Dm Dm7 Dm6 Am Am6

craz - y wheel slows down,

mf

Am7 Am B To Coda ⊕ Dm6 E7

where will I be? Back where I

p

Am add9 Am Am add9 Am Coda Dm6

start - ed. Don't get me

D.S. al ⊕
Coda
no repeat

poco rit.

E7 Am add9 Am

Back where I start - ed.

Tempo I meno mosso

pp

rall.

WHO 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 o - cean Tossed in - to a for - eign stream, - Al-ways

Cm Db Bbm7 Ebsus Eb

knew that I was dif - f'rent Of - ten fled in - to a dream. - I ig -

Detailed description: This block contains three systems of musical notation for a ballad. Each system includes a vocal line in treble clef with lyrics, a piano accompaniment in grand staff (treble and bass clefs), and a series of chord symbols above the vocal line. The first system has four measures with chords Ab, Ab/Gb, Fm, and Ab/Eb. The second system has four measures with chords Db(add9), Ab/C, Eb/Bb, and Ab. The third system has four measures with chords Cm, Db, Bbm7, Ebsus, and Eb. The lyrics are: 'Like a fish plucked from the ocean Tossed into a foreign stream, Always knew that I was different Of-ten 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.

Db(add9) Ab/C Eb/Bb Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. — But I

Cb(add9) Bbm7 Ab Eb sus Eb Ab

float - ed with the ques - tion Who will love me as I am? —

Db(add9) Ab/C Eb/Bb

Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

Ab Cm Db Ab/Bb Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

Bbm7/Eb Eb6 Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb

— Could we bend the laws of na - ture? Could a li - on love a lamb?

poco rall. *mf a tempo*

Ab(add9) Cb(add9) Bbm7 Ab Db/Eb

— Who could see be - yond _ this sur - face? Who will love me as I am?

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

— Who will ev - er call to say "I love _ you"? Send me

poco rall. *mf*

Db(add9) Eb(add9) * Ab Db(add9) Eb(add9)

flow - ers or a tel - e - gram _ Who could proud - ly stand _ be - side _

*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

E - ven 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 mad - ness? Who would

poco rall. *mf*

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7

change my mon - o - gram? _____ Who will be part of _____ my cir -

Ab Db/Eb Eb

- cus? Who will love me as I am? _____ Who will ev - er

poco rall.

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

call to say "I love _____ you"? Send me flow - ers or a tel - e - gram?_

Ab(add9) Db(add9) Eb Fm7 Ab/Eb

Who could proud - ly stand _____ be - side _____ me? Who will

Db(add9) Db/Eb Eb Ab(add9) Ab/C

love me as I am?

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

Who could

ff

Cb Bbm7 Ab Ebsus Db/Eb Eb

proud - ly stand be - side me? Who will love me as I

p

8vb

Ab Ab/C Db(add9) Dbmaj7/Eb Ab

am?

f

allargando

sfz

ff

WILLKOMMEN

from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

With spirit

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.

G6/9



(Spoken
ad lib:) Will - kom - men! Bien - ve - nue! Wel - come!
Meine damen und herren, Messieurs et mes dames, Ladies and

Musical notation for the first line, including vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern as the introduction.

gentlemen, Frem - der, E - tran - ger.
Guten abend, Bon soir,

Musical notation for the second line, including vocal line and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern.

Am7 D11 Am7 D11 Am

Stran - ger, Glück - lich zu
 Good - evening; Wie gehts?

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by a dotted half note G4, and then a half note G4. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand. Chord diagrams for Am7, D11, and Am are provided above the staff.

D7-9 Gmaj7 G6/9

se - hen. Je suis en - chan - té.
 Comment sa va? Do you feel good?

The second system continues the musical piece. The vocal line has a half note G4, a dotted half note G4, and a half note G4. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for D7-9, Gmaj7, and G6/9 are shown above the staff.

A13 Am7

Hap - py to see you. Blei - be, Res - te!
 Ich bin euer confrencier, Je suis votre compere, I am your host!

The third system features a vocal line with a half note G4, a dotted half note G4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A13 and Am7 are provided above the staff.

D7 G6/9

Stay, Will - kom - men! Bien - ve - nue!
 (Sung) Und sa - ge. } } }

The fourth system concludes the piece. The vocal line has a half note G4, a dotted half note G4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for D7 and G6/9 are shown above the staff.

E7 1 Am7 D7

Wel - come! Im Cab - a - ret, au Cab - a - ret, to Cab - a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes A4 and B4, and a quarter note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for E7, Am7, and D7 are provided above the staff.

G 2 Am

ret! _____ ret, _____ au Cab - a -

Detailed description: This system contains measures 3 and 4. The vocal line has a long note G4 with a fermata, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar patterns. Chord diagrams for G and Am are provided above the staff.

Am9 D13 G

ret, to Cab - a - ret! _____

Detailed description: This system contains measures 5 and 6. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a long note C5 with a fermata. The piano accompaniment features chords and a bass line. Chord diagrams for Am9, D13, and G are provided above the staff.

sf *8va* - - -

Detailed description: This system contains the final two measures. The piano accompaniment features a melodic line in the right hand that rises to an octave, marked with *sf* (sforzando) and *8va*. The bass line continues with a steady eighth-note pattern.

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

mf *poco rit.*

The piano introduction is in 8/8 time, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked 'Moderately' and concludes with a 'poco rit.' (slightly slower) instruction.

Verse
a tempo

p a tempo

The first system of the verse begins with a piano (*p*) dynamic and a tempo marking of 'a tempo'. The vocal line starts with the lyrics 'The sec - ond I saw it I knew, I'. The piano accompaniment provides a steady harmonic support.

Fm7 Gm7 Cm7 Fm7 Bb7 Gm7 Cm7 Abmaj7 Db9

said to my - self, "A - ha" I could tell at a glance That it

The second system continues the verse with the lyrics 'said to my - self, "A - ha" I could tell at a glance That it'. The piano accompaniment includes a double bar line (//) at the end of the system.

Gm7 Cm9 Cm7 F7 Fm7 Bb7

was - n't by chance That we hap - pen to be where we are. From the

The third system concludes the verse with the lyrics 'was - n't by chance That we hap - pen to be where we are. From the'. The piano accompaniment includes double bar lines (//) at the end of the system.

Fm7 Gm7 Cm7 Fm7 Bb7

mo - ment I woke with the lark, We were both of us sing - ing a -

Gm7 Cm7 Abmaj7 Db9 Gm7 Cm9

way. And the sky was so blue, I in - stinc - tive - ly knew We were

Cm7 F7 F7b5 Eb Cm7

in for a won - der - ful day. As I came through the door, As I

Abmaj7 Ab6 C9 Fm7 Bb13

told you be - fore, I was ter - ri - bly tempt - ed to say. On a

Chorus - Brightly
N.C.

mp

E_b **E_b6** **E_b maj7** **E_b6**

won - der - ful day _____ like to - day _____ I de -
 won - der - ful morn - ing like this _____ When the

E_b **E_b6** **Fm7** **B_b7**

fy an - y cloud _____ to ap - pear in the sky. _____
 sun is as big _____ as a yel - low bal - loon. _____

Fm7 **B_b7** **Gm7** **C9** **C7#5**

Dare an - y rain - drop to plop in my eye _____ On a
 E - ven the spar - rows are sing - ing in tune _____ On a

A_b maj7 **F9** **F7** **Fm7** **B_b7**

won - der - ful day _____ like to - day. _____ On a
 won - der - ful morn -

2

Bb7b9 Eb Fm7 F#dim G7 Ab Ab+

- ing like this. On a morn - ing like this I could

mf

Ab6 Ab7 Adim Eb Fm7 Bb9 Ebmaj9

kiss ev - 'ry - bod - y I'm so full of love and good - will.

Eb6 Eb7 Ab Abmaj7 Ab6 Ab7 Adim

Let me say fur - ther - more I'd a - dore ev - 'ry - bod - y to

Gm C7 F9 Bb13

come and dine. The plea - sure's mine, And I will pay the bill. May I

mp

E \flat Eb6 Ebmaj7 Eb6 Eb

take this oc - ca - sion to say ————— That the whole hu - man race -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The lyrics are "take this oc - ca - sion to say ————— That the whole hu - man race -".

E \flat 6 Fm7 B \flat 7 Fm7 B \flat 7

— should go down on its knees, — Show that we're grate - ful for

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note G4. The piano accompaniment continues with chords and single notes. The lyrics are "— should go down on its knees, — Show that we're grate - ful for".

Gm7 C9 C7#5 A \flat maj7 D7 G7 \flat 9 Cm

morn - ings like these, — For the world's in a won - der - ful way, —

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note G4. The piano accompaniment continues with chords and single notes. The lyrics are "morn - ings like these, — For the world's in a won - der - ful way, —".

Cm(maj7) Cm7 F9 Fm7 B \flat 13 Eb6

— On a won - der - ful day — like to - day. —

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, quarter notes A4, B4, and C5, a half note B4, and a half note G4. The piano accompaniment continues with chords and single notes. The lyrics are "— On a won - der - ful day — like to - day. —".

WITH ONE LOOK

from SUNSET BOULEVARD

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by AMY POWERS

Lento moderato

E D/E E A E/G# D/F# E

mp espressivo

Detailed description: This block contains the piano introduction for the song. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Lento moderato' and the dynamics are 'mp espressivo'. The melody is in the right hand, starting with a half note E4, followed by quarter notes D4, E4, F#4, G#4, A4, B4, C#5, and D5. The bass line consists of a half note E2, followed by quarter notes D2, C#2, B1, A1, G#1, and F#1.

A F#m Bm7 D/E E7/D

NORMA With one look I can break your heart, with one look I play ev - ery part.

Detailed description: This block shows the first line of the song. The vocal line (treble clef) starts on a half note A4, followed by quarter notes G#4, F#4, E4, D4, C#4, B3, A3, G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2. The piano accompaniment (treble and bass clefs) continues the harmonic progression from the introduction.

A/C# Em A D A/C# Bm7 E7

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

Detailed description: This block shows the second line of the song. The vocal line starts on a half note A3, followed by quarter notes G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1. The piano accompaniment continues with chords A/C# and Em.

A F#m Bm7 D/E E7/D

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

Detailed description: This block shows the third line of the song. The vocal line starts on a half note A3, followed by quarter notes G#3, F#3, E3, D3, C#3, B2, A2, G#2, F#2, E2, D2, C#2, B1, A1, G#1, F#1, E1. The piano accompaniment continues with chords A, F#m, Bm7, D/E, and E7/D.

A/C# Em7 A D A/E E7 A

When I speak it's with my soul. I can play a-ny role. No

E7/A A E7/A D A/C# Bm7 E

words can tell the stor-ies my eyes tell. Watch me when I frown, you can't write that down. You

C G/C C G A F#m7 A/E Bm7 E

know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes,

A F#m Bm7 E E7/D

with one look I put words to shame, just one look sets the screen a-flame.

A/C# Em7 A D A/C# Bm7 E7

Si - lent mu-sic starts to play. One tear in my eye makes the whole world cry.

A F#m Bm7 D/E E7/D

With one look they'll for - give the past, they'll re - joice I've re - turned - at last

f

A/C# Em/B A/C# D A/E E7 A

to my peo - ple in the dark, still out there in the dark.

D Bm Em7 G/A A

f

D/F# Am D G D/F# Em7 A

Si - lent mu-sic starts to play. With one look you'll know all you need to know.

p *mf*

B G#m C#m C#m/B E/F# F#/E

With one look I'll ig - nite a blaze, I'll re - turn to my glo - ry days.

B/D# F#m7 B E2 E6

They'll say Nor-ma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

rit. A Emaj7 molto rit. E/F# a tempo B

back where I was born to be. With one look I'll be me. _____

ff

YOUNGER THAN SPRINGTIME

from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

C Cdim7/G Dm7/G G9

f *espressivo* *molto rit.*

The piano introduction is in 4/4 time. It begins with a C major chord, followed by a Cdim7/G chord, then a Dm7/G chord, and finally a G9 chord. The melody in the right hand starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line in the left hand consists of a steady quarter-note accompaniment: G2, B1, D2, E2.

C G F C G

with warm expression

I touch your hand And my arms grow strong


mp a tempo

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment in the right hand consists of a steady quarter-note accompaniment: G4, B4, D5, and E5. The bass line in the left hand consists of a steady quarter-note accompaniment: G2, B1, D2, and E2.


C G F C Bb


Like a pair of birds That burst with song.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment in the right hand consists of a steady quarter-note accompaniment: G4, B4, D5, and E5. The bass line in the left hand consists of a steady quarter-note accompaniment: G2, B1, D2, and E2.

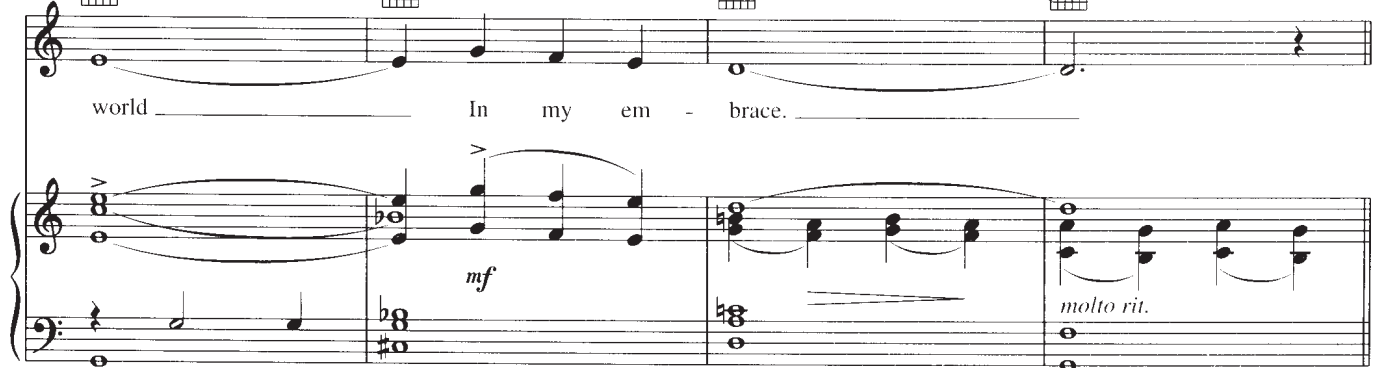


 My eyes look down At your love - ly face _____ And I hold the







 world _____ In my em - brace. _____




Refrain (slowly, with great warmth)




 Young - er than Spring - time are you, Soft - er than star - light





 are you, Warm-er than winds of June are the gen - tle lips you



Gmaj7 G7 C G/B

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

p

C Am D

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

(stay in slow tempo)

G D7 G D7

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

mf *cresc.*

G D7 G Dm7

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

G7 C G C G/B

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

mp

C G7/B C with passion Am

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

cresc.

Am7/D G7 1 C G7

I with you!

f *allarg.* *a tempo*

2 C

you!

f dim. *morendo* *p*

rit. *

YOU'LL NEVER WALK ALONE

from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Andantino molto cantabile

(with great warmth, like a hymn)

Chord Diagrams:

- C:
- G/B:
- F/A:
- C/G:
- G:
- Gm:
- Dm/F:
- Bb:

Lyrics:

When you walk through a storm,
*keep your chin up high
And don't be afraid of the dark,
At the end of the storm is a

Alternate Lyric: hold your head up high

* alternate lyric: hold your head up high

F Dm Bb/D Am/C

gold - en sky And the sweet sil - ver

This system contains the first four measures of the piece. The guitar chords are F, Dm, Bb/D, and Am/C. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth-note chords. The vocal line consists of quarter notes.

Gm/Bb F/A E/G# C7/G

song of a lark. Walk

This system contains the next four measures. The guitar chords are Gm/Bb, F/A, E/G#, and C7/G. The piano accompaniment continues with a similar texture. The vocal line has a fermata over the word "lark." and then "Walk". A *mf* dynamic marking is present in the piano part.

F Fdim7 C/E

on through the wind, Walk on through the

This system contains the next four measures. The guitar chords are F, Fdim7, and C/E. The piano accompaniment includes a *cresc.* marking. The vocal line continues with "on through the".

Fm6 C/G Em

rain, Tho' your dreams be tossed and

This system contains the final four measures. The guitar chords are Fm6, C/G, and Em. The piano accompaniment includes a *dim.* marking. The vocal line ends with "rain, Tho' your dreams be tossed and".

F G7 C/E E+

blown Walk on, walk on, with

cresc. *poco* *a* *poco*

F D7/F# C/G E+ Fmaj7 F#7b5

hope in your heart, And you'll nev - er walk a -

f sempre cresc.

Em/G G/F C/E E+ F G9

lone, You'll nev - er walk a -

piu cresc. *ff with great expression*

1 C Em Fmaj7 F/G 2 F Dm/C Em/C C

lone! When you lone!

dim. *mf* *allarg.*

8vb

