

BROADWAY SONGS

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

CONTENTS

4	All Good Gifts <i>Godspell</i>	116	Honey Bun <i>South Pacific</i>
9	Any Dream Will Do <i>Joseph and the Amazing Technicolor® Dreamcoat</i>	120	I Ain't Down Yet <i>The Unsinkable Molly Brown</i>
16	As Long As He Needs Me <i>Oliver!</i>	122	I Don't Know How to Love Him <i>Jesus Christ Superstar</i>
18	Bali Ha'i <i>South Pacific</i>	126	I Dreamed a Dream <i>Les Misérables</i>
23	Being Alive <i>Company</i>	132	I Enjoy Being a Girl <i>Flower Drum Song</i>
32	Big Spender <i>Sweet Charity</i>	140	I Have Dreamed <i>The King and I</i>
42	Bring Him Home <i>Les Misérables</i>	144	I Will Never Leave You <i>Side Show</i>
35	Broadway Baby <i>Follies</i>	150	I'm a Woman <i>Smokey Joe's Cafe</i>
46	Cabaret <i>Cabaret</i>	152	If I Can't Love Her <i>Beauty and the Beast: The Broadway Musical</i>
58	Chiquitita <i>Mamma Mia</i>	160	If I Were a Bell <i>Guys and Dolls</i>
55	Climb Ev'ry Mountain <i>The Sound of Music</i>	111	If My Friends Could See Me Now <i>Sweet Charity</i>
62	A Cock-Eyed Optimist <i>South Pacific</i>	162	The Impossible Dream (The Quest) <i>Man of La Mancha</i>
72	Company <i>Company</i>	166	Is You Is, Or Is You Ain't (Ma' Baby) <i>Follow the Boys</i>
69	Consider Yourself <i>Oliver!</i>	178	Kansas City <i>Oklahoma!</i>
76	Copacabana (Opening Sequence) <i>Copacabana</i>	169	The Last Night of the World <i>Miss Saigon</i>
84	Don'y Cry for Me Argentina <i>Evita</i>	184	Leaning on a Lamp Post <i>Me and My Girl</i>
90	Footloose <i>Footloose</i>	188	Love Changes Everything <i>Aspects of Love</i>
100	Getting to Know You <i>The King and I</i>	193	Love, Look Away <i>Flower Drum Song</i>
104	Gus: The Theatre Cat <i>Cats</i>	196	Mama Says <i>Footloose</i>
114	Guys and Dolls <i>Guys and Dolls</i>	208	Mama, a Rainbow <i>Minnie's Boys</i>

ALL GOOD GIFTS

from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

Moderato (molto legato)

Piano introduction in 4/4 time, marked Moderato (molto legato). The music features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Piano accompaniment for the first vocal line. The right hand continues with eighth-note patterns, while the left hand provides a simple bass line.

Vocal line and piano accompaniment for the second vocal line. The vocal line includes the lyrics: "We plow the fields _ and / thank Thee then, _ oh". A chord symbol 'C' is placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

Vocal line and piano accompaniment for the third vocal line. The vocal line includes the lyrics: "scat - ter the good seed on _ the land, / Fa - ther, for all things bright _ and good, But / The". Chord symbols Gm, Bb, and F are placed above the vocal line. The piano accompaniment continues with the same rhythmic pattern.

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 an Fmaj7 chord. The lyrics 'All good gifts a - round us' are written below the vocal line.

Eb maj7 C Fmaj7 Bb maj7

are sent from heav - en a - bove.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a whole note Eb, followed by a half note C, and then a half note F. The piano accompaniment features an Eb maj7 chord, followed by a C chord, and then an Fmaj7 chord. The lyrics 'are sent from heav - en a - bove.' are written below the vocal line.

Eb maj7 Am Em/G Fmaj7

So thank the Lord, oh thank

The third system of music continues the vocal line and piano accompaniment. The vocal line has a whole note Eb, followed by a half note A, and then a half note E. The piano accompaniment features an Eb maj7 chord, followed by an Am chord, and then an Em/G chord. The lyrics 'So thank the Lord, oh thank' are written below the vocal line.

Em C/E C/Bb Bb

the Lord, for all his love.

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line has a whole note E, followed by a half note C, and then a half note B. The piano accompaniment features an Em chord, followed by a C/E chord, and then a C/Bb chord. The lyrics 'the Lord, for all his love.' are written below the vocal line.

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 and eighth notes. The system is divided into two measures by a double bar line, with first and second endings indicated above the vocal line.

C Fmaj7 Bbmaj7

real - ly want to thank you, Lord.

The second system continues the vocal and piano parts. The vocal line has a long note with a slur over it, corresponding to the lyrics "real - ly want to thank you, Lord.". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Ebmaj7 C

I want to thank you, Lord, _

The third system shows the vocal line with the lyrics "I want to thank you, Lord, _". The piano accompaniment continues with a steady accompaniment pattern.

Fmaj7 Bbmaj7 Ebmaj7

Thank you for all ___ of your love. Oh,

The fourth system concludes the page with the vocal line singing "Thank you for all ___ of your love. Oh,". The piano accompaniment features a final melodic flourish in the right hand and a sustained bass line.

C Fmaj7 Bbmaj7

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

This system contains the first two measures of the piece. The vocal line begins with the lyrics "thank you, Lord." followed by a breath mark and then "I want to thank you, Lord," with a long line indicating a sustained note. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with chords in the left hand. Chords are labeled as C, Fmaj7, and Bbmaj7.

Ebmaj7 rit. C a tempo Gm

— thank — you, Lord.

This system contains the next three measures. The vocal line continues with "— thank — you, Lord." The piano accompaniment includes a *rit.* (ritardando) marking over the first measure and an *a tempo* marking at the start of the second measure. Chords are labeled as Ebmaj7, C, and Gm.

Bb F C

This system contains three measures of piano accompaniment. The right hand plays a melodic line with a crescendo hairpin, and the left hand provides harmonic support with chords. Chords are labeled as Bb, F, and C.

D/C Fm/C C

rit. p

This system contains the final four measures of the piece. The piano accompaniment features a melodic line in the right hand and chords in the left hand. Chords are labeled as D/C, Fm/C, and C. The system includes a *rit.* marking and a *p* (piano) dynamic marking.

ANY DREAM WILL DO

from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately

Introductory piano accompaniment. Chords: C, F/C, C. Dynamics: *mf*. Time signature: 4/4.

JOSEPH:
I closed my eyes drew back the

Chords: G6, C, G6. Dynamics: *mf*. Time signature: 4/4.

cur - tain to see for cer - tain

Chords: C, F, C. Dynamics: *mf*. Time signature: 4/4.

what I thought I knew. Far far a -

Chords: G7, C, G6, G7. Dynamics: *mf*. Time signature: 4/4.

C G6 C

way some - one was weep - ing,

F C G7

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

C G6 G7 C

do. I wore my coat

CHOIR:
I wore my

G6 C F

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

C G7 C

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

G6 G7 C G6

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

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.

G6 G7 C G6

the world and I, we are still

The world and I,

C F C

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

ah. ah.

G C Dm7/C

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

This system contains the first three measures of the piece. It features a guitar part with chords G, C, and Dm7/C. The vocal line consists of two staves. The first staff has the lyrics 'an - y dream will do,'. The second staff has the lyrics 'An - y dream, an - y dream will,'. The piano accompaniment is shown in a grand staff with treble and bass clefs.

C Dm7/C C

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

This system contains the next three measures. The guitar part uses chords C, Dm7/C, and C. The vocal line continues with two staves. The first staff has the lyrics 'an - y dream will do,'. The second staff has the lyrics 'an - y dream, an - y dream will, do, an - y dream,'. The piano accompaniment continues in the grand staff.

Dm7/C C Dm/G C

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

This system contains the final four measures. The guitar part uses chords Dm7/C, C, Dm/G, and C. The vocal line has three staves. The first staff has the lyrics 'an - y dream will do.'. The second staff has the lyrics 'an - y dream will, an - y dream, an - y dream will do.'. The piano accompaniment includes a *rall.* marking in the final measure. The system ends with a double bar line and a final chord symbol C.

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 concludes with a final chord of C major.

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 begins 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 N.C. Eb F G F G

Most peo - ple live on a lone - ly is - land

8vb

F N.C. A G A G A

Lost in the mid - dle of a fog - gy sea.

8vb

F N.C. Gb Ab Bb Ab Bb

Most peo - ple long for an - oth - er is - land

8vb

Gm7 C

One where they know they would like to be.

8vb

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

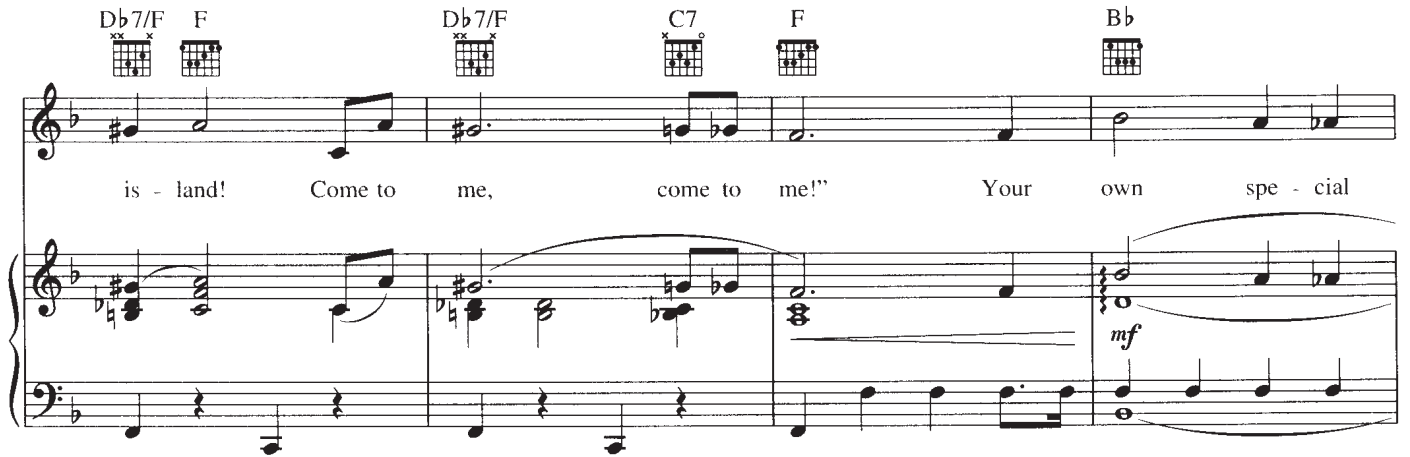
way, Come a - way." Ba - li Ha'i will whis - per On the



Fdim F E/F

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

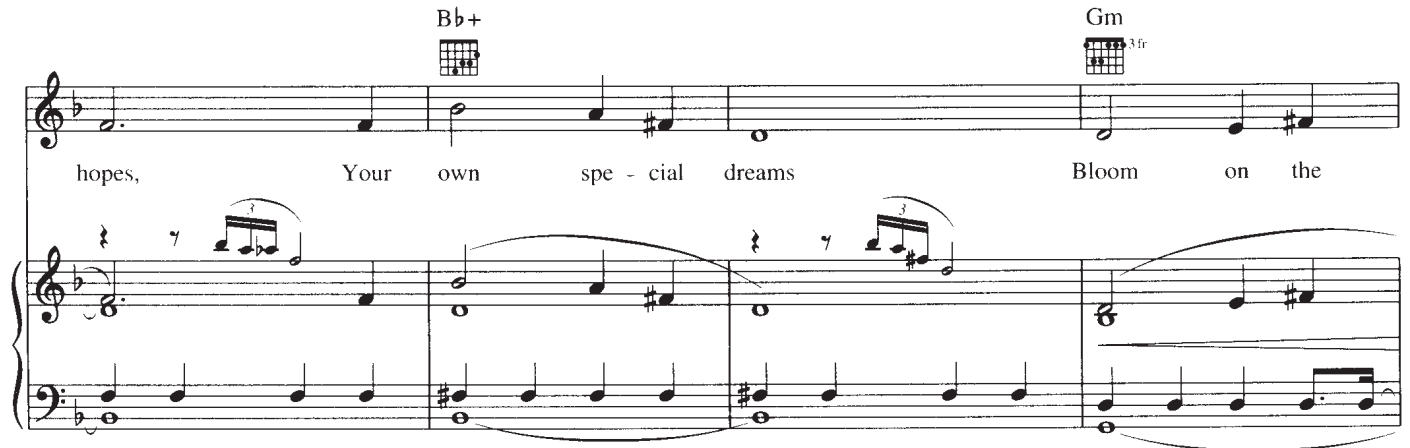
Db7/F  F  Db7/F  C7  F  Bb 




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



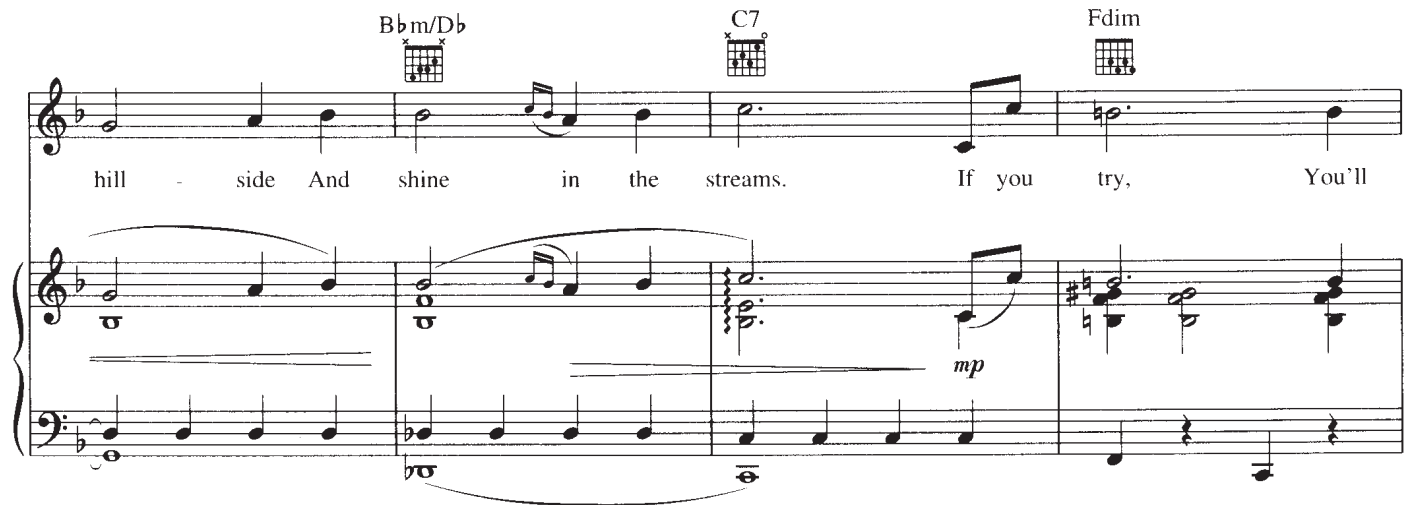
Bb+  Gm 




hopes, Your own spe - cial dreams Bloom on the



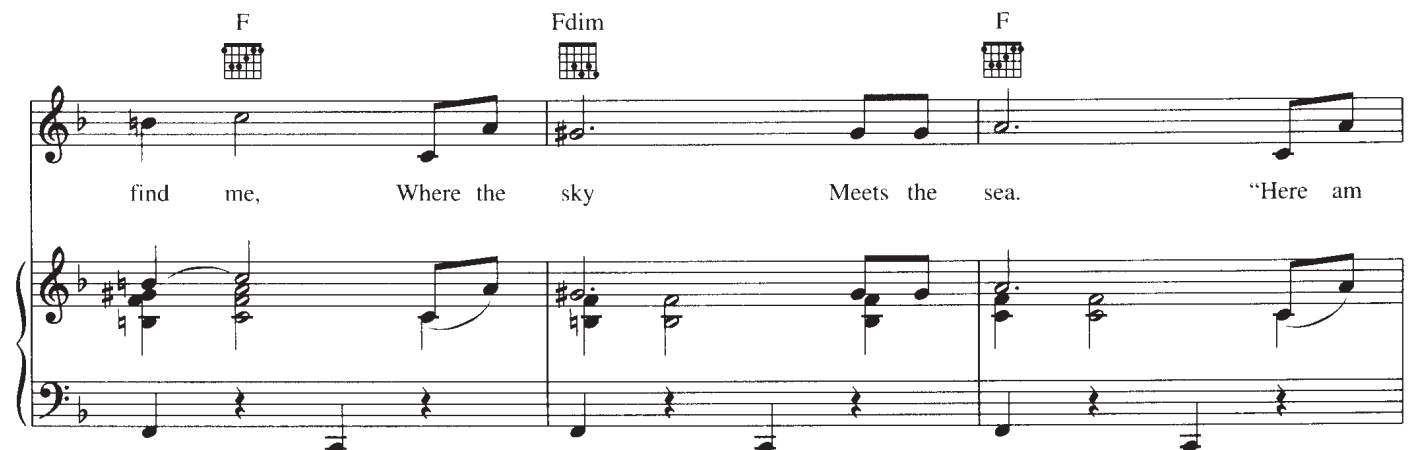
Bbm/Db  C7  Fdim 

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,

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in a treble clef with a key signature of one flat. The lyrics are "cloud. _____ You'll hear me call you,". Above the staff are guitar chord diagrams for F6, Gdim7/F (with a 3-fingered barre), and Dm/F. The bottom two staves are piano accompaniment in a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

Gdim7/F Dm/F Gb Ab Bb Ab Bb

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

Detailed description: This system contains the next two lines of music. The top line continues the vocal melody with lyrics "Sing - ing through the sun - shine, Sweet and clear as can". Above the staff are guitar chord diagrams for Gdim7/F (3-fingered barre), Dm/F, Gb, Ab (4-fingered barre), Bb, Ab (4-fingered barre), and Bb. The piano accompaniment continues with similar rhythmic patterns and harmonic support.

Db Eb F

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

mf *cresc.*

Detailed description: This system contains the third and fourth lines of music. The top line has lyrics "be. _____ 'Come to me, Here am I, come to". Above the staff are guitar chord diagrams for Db, Eb (3-fingered barre), and F. The piano accompaniment features a more active bass line and dynamic markings of *mf* and *cresc.* in the right hand.

C7 2 F6

me!" _____ Ba - li Ha'i!

cresc. *f* *f*

Detailed description: This system contains the final two lines of music. The top line has lyrics "me!" _____ Ba - li Ha'i!". Above the staff are guitar chord diagrams for C7 and F6 (with a 2-fingered barre). The piano accompaniment concludes with a strong *f* dynamic and a *cresc.* marking, ending with a double bar line.

BEING ALIVE

from COMPANY

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (♩=112)

p

The piano introduction consists of two measures. The right hand plays a series of chords: a half note G4, a half note A4, a half note B4, and a half note C5. The left hand plays a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F4, G4.

ROBERT:

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 in the left hand. The right hand plays chords: G4, A4, B4, C5, B4, A4, G4.

deep, well,
Some-one to sit in your chair,
Some-one to pull you up short,
To ru - in your
to put you through

The piano accompaniment continues. The right hand plays chords: G4, A4, B4, C5, B4, A4, G4.

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

loco

8vb

The piano accompaniment continues. The right hand plays chords: G4, A4, B4, C5, B4, A4, G4. The left hand has a *loco* section in the final measure. The *8vb* marking indicates the bass clef should be lowered one octave.

* 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

loco

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, and the word "loco" is written above the piano part in the second measure.

live, Be - ing a - live.

3

Detailed description: This system contains the next three measures. The vocal line continues with "live, Be - ing a - live.". The piano accompaniment features a triplet of eighth notes in the right hand in the second measure, indicated by a bracket and the number "3". The left hand continues with a steady melodic accompaniment.

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 continues with chords in the right hand and a melodic line in the left hand.

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 chords and a melodic line.

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 the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#). The vocal line begins with a long note, followed by a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The lyrics 'fused, Mock me with praise,' are written below the vocal line.

Let me be used, Var - y my

The second system continues the musical score. The vocal line features a triplet of eighth notes. The piano accompaniment includes a prominent triplet of eighth notes in the right hand. The lyrics 'Let me be used, Var - y my' are written below the vocal line.

days. But a lone

The third system shows the vocal line with a long note. The piano accompaniment features a consistent rhythmic pattern of eighth notes in both hands. The lyrics 'days. But a lone' are written below the vocal line.

is a lone, Not a

The fourth system continues the piano accompaniment with the same rhythmic pattern. The vocal line has a long note. The lyrics 'is a lone, Not a' are written below the vocal line.

live.

cresc.

p

Some-bod - y crowd me with love,

f

p

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

f

p

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

f

p

vive

Be - ing a - live,

Be - ing a - live,

Be - ing a -

live.

BIG SPENDER

from SWEET CHARITY

Words by DOROTHY FIELDS

Music by CY COLEMAN

Moderately, with a beat

N.C.

mf

The piano introduction consists of two measures in 4/4 time. The right hand has a whole rest in the first measure and a half note G4 in the second. The left hand plays a steady eighth-note accompaniment: C3, E3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

Dm

Bb

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

The first line of lyrics is set to a melody of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes.

E7

A7

Dm

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

The second line of lyrics continues the melody. The piano accompaniment includes a treble line with chords and a bass line with eighth notes.

Bb7

A7#5

Dm

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

The third line of lyrics concludes the phrase. The piano accompaniment features a treble line with chords and a bass line with eighth notes.

B \flat E7

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

Dm B \flat 7 A7

To Coda

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

Dm

me. Would-n't you like to have

D F#m Bm D Em B+ Em7

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



D.S. al Coda

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

CODA



N.C.



N.C.



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



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



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, _____ All a twink -
there's just my cat, _____ a 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 _____ Park _____ to all Wash -
I'm on a bill _____ o -

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

ing - ton Heights... Some day may - be,
 ver Times Square... Some day may - be,

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

all if my dreams will be re - paid...
 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



First system of musical notation, including treble and bass staves with chords and a piano accompaniment.

F

F \sharp

G

A \flat

G

G \flat

F

E



Second system of musical notation, including treble and bass staves with lyrics and a piano accompaniment.

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

C9



Third system of musical notation, including treble and bass staves with lyrics and a piano accompaniment.

some _____ girls _____ get the breaks. _____

G

A m

A $\sharp m$

B m

B $\flat m$

A m

G

F



Fourth system of musical notation, including treble and bass staves with lyrics and a piano accompaniment.

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 eighth notes. Dynamics include *ff*.

Am6/9

E7

A6

D(add9)

E7

Piano accompaniment for the second system. 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 the same key signature. 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 in treble clef. The piano accompaniment includes a section marked with a circled '8'. Dynamics include *play.*

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

f *dim.* *p*

E9#5 A6 E7#5 A6 E9#5

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

f *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.

f

B9 Bm7 E7 Bm7 E7

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

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

8^{va}

accel.

A tempo

Bb6 Bbmaj7 Bb9sus Bb7

Is - n't that long a stay.

(8^{va})

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

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It contains the lyrics "On - ly a cab - a - ret, old chum, — And". The piano accompaniment is in two staves (treble and bass clefs) and features a steady bass line with chords in the right hand. The chords are labeled as Cm7, C#dim, Dm7, and G7.

Cm7 F9sus F7susb9

I love — a cab - a -

cresc. poco a poco

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics "I love — a cab - a -". The piano accompaniment includes the instruction "cresc. poco a poco". The chords are labeled as Cm7, F9sus, and F7susb9.

Bb F7#5 Bb F7#5

ret!

ff

The third system of music features a vocal line with the instruction "ret!" and a piano accompaniment with the instruction "ff". The chords are labeled as Bb, F7#5, Bb, and F7#5.

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

gliss.

sfz

8^{va}

The fourth system of music features a vocal line with various chords labeled as A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, A/B, Bb/F, and Bb. The piano accompaniment includes the instruction "gliss." and "sfz", and a "8^{va}" marking.

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 3rd 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 3rd 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, starting with the instruction 'più espr.' (more expressive). The piano part features a flowing eighth-note accompaniment in the right hand and a bass line in the left hand.

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, with the instruction '*mp*' (mezzo-piano) appearing in the right hand. The piano part continues with the same accompaniment style as the first system.

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 piano part features a more active accompaniment with eighth-note patterns in both hands.

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 piano part continues with the active accompaniment style from the previous system.

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,

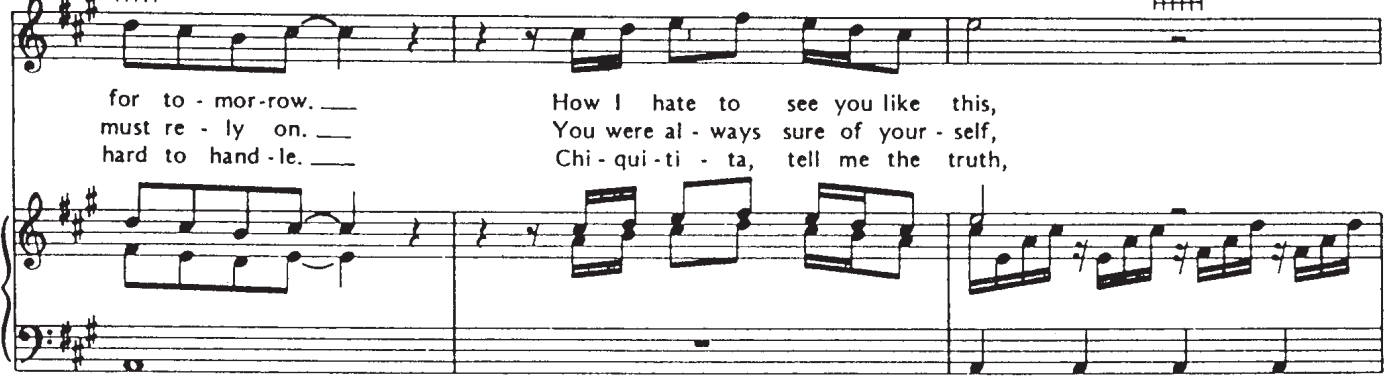
you're en-chained by your own sor - row,
I'm a shoul - der you can cry on,
and your love's a blown out cand - le,



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

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.

CONSIDER YOURSELF

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by
LIONEL BART

Moderate March Tempo

Piano introduction in 2/4 time, key of B-flat major. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A large slur covers the final two measures of the introduction.

F+ **Bb** **F7**

Con - sid - er Your - self at well home, Con -
 sid - er Your - self in: Con -

Vocal line with lyrics and piano accompaniment. The piano part features chords F+, Bb, and F7. The vocal line is in a simple, rhythmic style.

Bb **Cm** **F** **F7+5** **Bb**

sid - er Your-self one of the fam - i - ly I've tak - en to you
 sid - er Your-self part of the fur - ni - ture. There is - n't a lot

Vocal line with lyrics and piano accompaniment. The piano part features chords Bb, Cm, F, F7+5, and Bb. The vocal line continues the simple, rhythmic style.

Gm **G#dim** **F/A** **F#dim**

so strong, It's clear we're
 to spare; Who cares? What

Vocal line with lyrics and piano accompaniment. The piano part features chords Gm, G#dim, F/A, and F#dim. The vocal line concludes the phrase.

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 staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (Bb and Eb). The first staff has lyrics: "our mate, We don't want to have no". Above the staff, guitar chord diagrams for G7 and Cm are shown. The piano accompaniment features a steady bass line and chords in the right hand.

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 staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The second staff has lyrics: "fuss For aft - er some con - sid - er - a - tion, we can". Above the staff, guitar chord diagrams for Ab, F7, F7+5, Bb, and Fm6/Ab are shown. The piano accompaniment continues with a consistent harmonic accompaniment.

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 staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The fifth staff has lyrics: "state: Con - sid - er Your-self one of us. Con -". Above the staff, guitar chord diagrams for G7, Cm, Ebm/Gb, F7, Bb, Bdim, F7/C, and F7+5 are shown. The piano accompaniment features a more active bass line and a melodic line in the right hand.

2 F7 Bb

one of us.

Detailed description: This system contains the seventh and eighth staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature remains two flats. The seventh staff has lyrics: "one of us.". Above the staff, guitar chord diagrams for F7 and Bb are shown. The piano accompaniment concludes with a final chord and a fermata over the vocal line.

COPACABANA

(Opening Sequence)
from COPACABANA

Music by BARRY MANILOW
Lyrics by BRUCE SUSSMAN and JACK FELDMAN

$\text{♩} = 120$

Gm^9 $G^b m^9$ Fm^9 $F^\# m^9$

The first system of music is a piano introduction in 4/4 time. The tempo is marked as quarter note = 120. The key signature has two flats (B-flat and E-flat). The music features a steady bass line in the left hand and a more complex melody in the right hand. Chord diagrams are provided for Gm^9 (with fr^3), $G^b m^9$, Fm^9 , and $F^\# m^9$.

Gm^9 $G^b m^9$ Fm^9 $F^\# m^9$ N.C.

The second system continues the piano introduction. It includes chord diagrams for Gm^9 (with fr^3), $G^b m^9$, Fm^9 , and $F^\# m^9$, followed by a section marked "N.C." (No Chords). The bass line continues with a consistent rhythmic pattern.

The third system shows the continuation of the piano introduction. The right hand has some melodic movement, while the left hand maintains the bass line. The key signature remains two flats.

The fourth system continues the piano introduction. The right hand is mostly silent, focusing on the bass line in the left hand. The key signature remains two flats.

Gm⁹
fr³



G^bm⁹



Fm⁹



F[#]m⁹




Gm⁹
fr³



G^bm⁹



Fm⁹



F[#]m⁹




Gm⁹
fr³



ALL

At the



N.C.

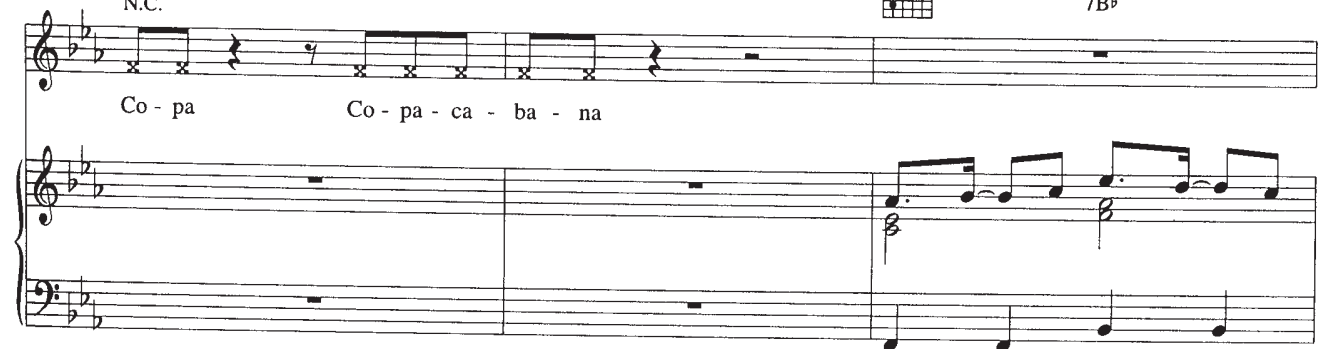
Fm⁷



/B^b

Co - pa

Co - pa - ca - ba - na



C7aug
fr3

Cadd9

N.C.

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

Fm7

Gm7
fr3

Cadd9

Fm7

3 3 3

D
xx0

Gm9
fr3

A^bm9
fr4

Am9
fr5

B^bm9
fr6

3 3

N.C.

Musical score for the first system. The vocal line (top staff) is mostly silent, with a final note and a fermata. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords in the right hand. The key signature has three flats, and the time signature is 4/4. The word "Ah!" is written below the vocal line.

Musical score for the second system. The vocal line (top staff) has a long note with a fermata. A guitar chord diagram is shown above the staff. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. The word "Ah!" is written below the vocal line.

Musical score for the third system. The vocal line (top staff) is mostly silent with a long note and fermata. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. The key signature changes to two flats in the final measure.

STEPHEN

Musical score for the fourth system. The vocal line (top staff) has a long note with a fermata. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. The words "At the" are written below the vocal line.

N.C.

Musical score for the first system. The vocal line (top staff) begins with a whole rest, followed by a quarter rest, and then a quarter note G4. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The word "Ah!" is written below the vocal line at the end of the system.

Musical score for the second system. The vocal line (top staff) has a whole rest, a quarter rest, and a quarter note G4. A guitar chord diagram is shown above the staff, indicating a G major chord. The piano accompaniment continues with the eighth-note bass line and chords. The word "Ah!" is written below the vocal line. The system concludes with a long note G4 and the word "Ah." written below it.

Musical score for the third system. The vocal line (top staff) consists of a long note G4. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. The key signature remains two flats.

STEPHEN

Musical score for the fourth system. The vocal line (top staff) begins with a whole note G4, followed by a quarter rest, and then a long note G4. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line and chords. The words "At the" are written below the vocal line.

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 \flat m/G



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

Gm⁷(\flat 5)/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

Co - - - - - pa.

Repeat to fade

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 series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of a single low G4 note.

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

Chord diagrams: C (x02231) and F/C (x02321).

Piano accompaniment: The right hand plays chords and single notes, while the left hand plays a steady eighth-note bass line.

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

Chord diagram: G7/C (x02321).

Piano accompaniment: The right hand features a triplet of eighth notes (F4, G4, A4) over the words "af - ter". The left hand continues with the eighth-note bass line.

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

Chord diagrams: C (x02231) and Am/C (x02231).

Piano accompaniment: The right hand plays chords and single notes, while the left hand continues with the eighth-note bass line.

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



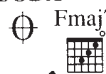
prom - ised to be, the an - swer was here all the time _____ I



D.S. al Coda

love you and hope you love me.

CODA



Have I said too much? There's



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 staff is a piano accompaniment. Above the first measure of the vocal line is a guitar chord diagram for Fmaj7. Above the third measure of the piano accompaniment is a guitar chord diagram for C.

F/C C F/C C

This system contains the third and fourth staves of music. The top staff features piano accompaniment with triplets of eighth notes and chords. Above the first measure of the top staff is a guitar chord diagram for F/C. Above the second measure of the top staff is a guitar chord diagram for C. Above the third measure of the top staff is a guitar chord diagram for F/C. Above the fourth measure of the top staff is a guitar chord diagram for C.

Dm C G Am

This system contains the fifth and sixth staves of music. The top staff features piano accompaniment with chords and triplets. Above the first measure of the top staff is a guitar chord diagram for Dm. Above the second measure of the top staff is a guitar chord diagram for C. Above the third measure of the top staff is a guitar chord diagram for G. Above the fourth measure of the top staff is a guitar chord diagram for Am.

Cmaj7 Fmaj7 C

This system contains the seventh and eighth staves of music. The top staff features piano accompaniment with chords and a double bar line at the end. Above the first measure of the top staff is a guitar chord diagram for Cmaj7. Above the second measure of the top staff is a guitar chord diagram for Fmaj7. Above the third measure of the top staff is a guitar chord diagram for C.

FOOTLOOSE

from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

Fast Rock

D
x00023
5fr

N.C.

gliss.

f

8vb

8vb

8vb

A5
x00023
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 whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a whole rest. 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 rest in measure 3, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a bass line of G2, A2, B2 and a treble line with a whole rest. 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 whole rest in measure 5, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a bass line of G2, A2, B2 and a treble line with a whole rest. 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, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note 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: the right hand in treble clef and the left hand 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.

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 bass and treble staves.

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 bass and treble staves.

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 bass and treble staves.

A7 A D/A A

knees. Jack, get back, come

This system contains the first four measures of the piece. The guitar part features chords A7, A, D/A, and A. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melody in the right hand. The lyrics are: "knees. Jack, get back, come".

D A D A Bm7

on be - fore we crack. Lose your

sfz p *ff*

This system contains measures 5 through 8. The guitar part features chords D, A, D, A, and Bm7. The piano accompaniment continues with the eighth-note bass line. Dynamic markings *sfz p* and *ff* are present. 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.

This system contains measures 9 through 12. The guitar part features chords Cm7, A/C#, G/D, D, and A5. The piano accompaniment continues with the eighth-note bass line. The lyrics are: "blues. Ev - 'ry - bod - y cut foot - loose."

D/F# A D/F#

You're play - in' so cool,

f

This system contains measures 13 through 16. The guitar part features chords D/F#, A, and D/F#. The piano accompaniment continues with the eighth-note bass line. A dynamic marking *f* is present. 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

E Esus(add2)/F#

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

Edim7/G



E/G#



Asus2



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

This system contains the first system of music. The vocal line starts with a whole note rest, followed by the lyrics "Ren: if you'd on - ly cut loose." and "(Cut foot - loose.)". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Whoa! (Cut foot - loose.)

This system contains the second system of music. The vocal line begins with "Whoa!" followed by a long note and then "(Cut foot - loose.)". The piano accompaniment continues with the same rhythmic pattern.

A5#4



D/F#



(Cut foot - loose.) Ah

This system contains the third system of music. The vocal line has "(Cut foot - loose.)" followed by "Ah". The piano accompaniment features a series of chords in the right hand and a bass line in the left hand.

A5



D/A




Asus





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


(First)


This system contains the fourth system of music. The vocal line starts with "First, we've got to turn you a - round," and "(First)". The piano accompaniment features chords in the right hand and a bass line in the left hand.



A5  5fr

G/A  D/A 


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




A5  5fr

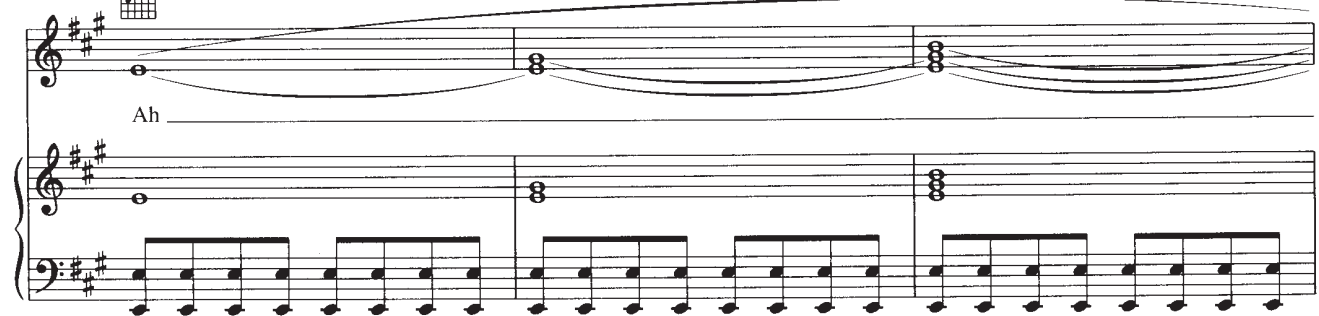
D/A  A5  5fr

(Third) Now take a hold _____ of your soul. _____






E7 

Ah

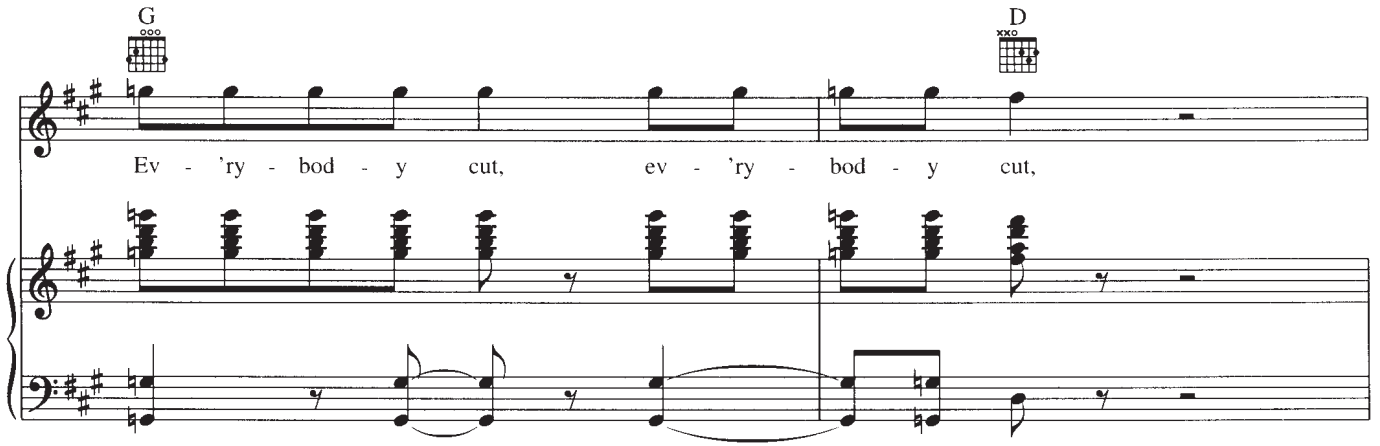





Ah



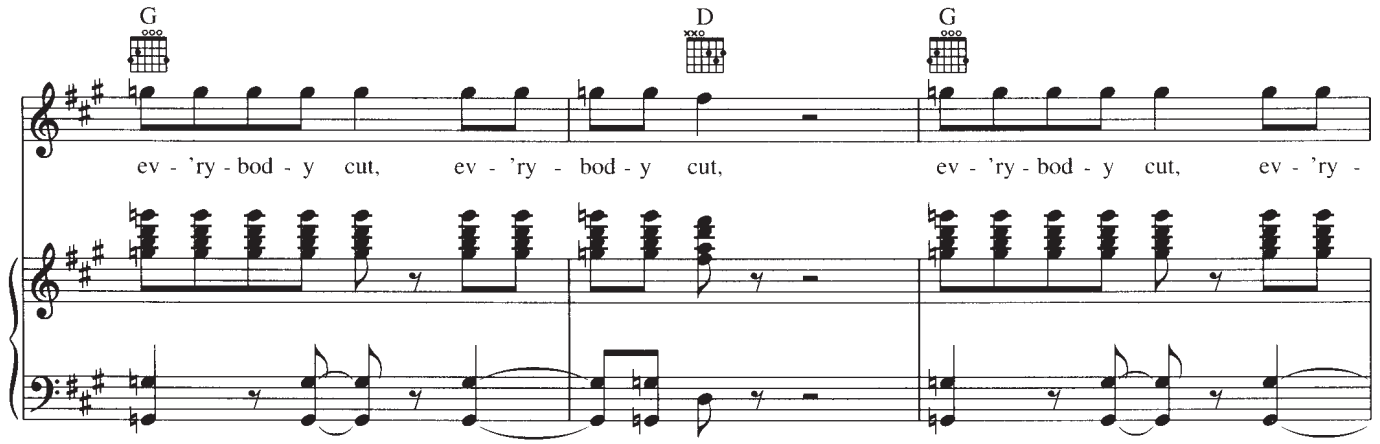
G  D 





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



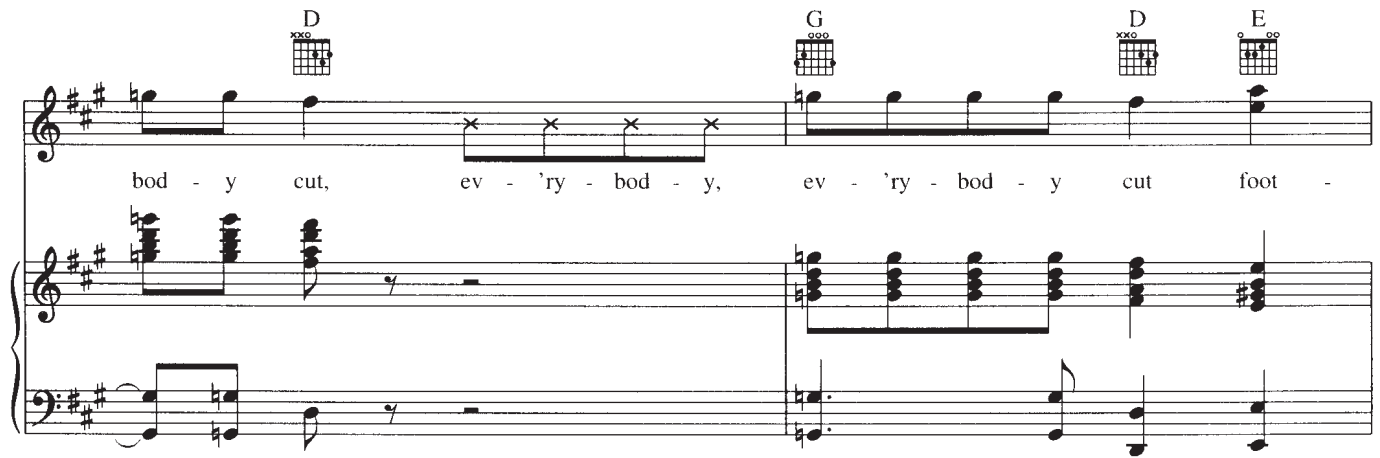
G  D  G 

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, guitar chord diagrams are provided for G/B, F/A, G7/B, C, Dm7(add4), C/E, Fmaj7, and F6. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' over the notes in the second measure of the piano part.

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, guitar chord diagrams are provided for C/G, F/A, G/B, C, G/B, Am, and Dm7. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' over the notes in the second measure of the piano part. The instruction *poco cresc.* is written below 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, guitar chord diagrams are provided for C/E, F, Am, Em, and Bb. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' over the notes in the second measure of the piano part. The instruction *dim.* is written below 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, guitar chord diagrams are provided for F/A, Fm/Ab, G7, and Am. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' over the notes in the second measure of the piano part. The instruction *rit.* is written below the piano part, and *mf* is written below the piano part in the final measure. The tempo/mood instruction **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 staff with chords and a bass clef staff 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 similar textures, including a treble clef staff with chords and a bass clef staff with eighth notes.

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.* (ritardando) marking in the first measure and a *f a tempo* (forte) marking in the second measure. 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 continues with a treble clef staff and a bass clef staff, featuring 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 G major with lyrics: "No point an - y - more, if I can't love". The piano accompaniment features a steady bass line and chords in the right hand. Chords shown are Bm, Em7, D/F#, G, Gmaj7/A, and Gmaj7/B. There are triplets in the vocal line and piano accompaniment.

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 lyrics: "her. No spir - it could". The piano accompaniment includes a section marked *8va* (octave up) and *ff* (fortissimo). Chords shown are A/C#, G/B, A/C#, F, and Gm7add4. There are triplets in the piano accompaniment.

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 continues with lyrics: "win me. No hope left with -". The piano accompaniment features a *loco* section. Chords shown are F/A, Bb, F/C, and Bb/D. There are triplets in the piano accompaniment.

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 lyrics: "in me, hope I could have loved her and that she'd". The piano accompaniment continues with chords in the right hand. Chords shown are C/E, F, C/E, Dm, Gm7, F/A, and Bb. There are triplets in the piano accompaniment.

Dm Am Eb Bb/D

set me free. But it's not to

mf moving ahead

Detailed description: This system contains the first two measures of the piece. The guitar part features chords Dm, Am, Eb (with a 3-finger barre), and Bb/D. The vocal line has lyrics 'set me free. But it's not to'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* and the instruction 'moving ahead' are present.

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

be. If I can't love her,

Detailed description: This system contains the next two measures. The guitar part features chords Bbm6/Db (with a 3-finger barre), F/C, C7sus, C7, Bb/C, and C. The vocal line has lyrics 'be. If I can't love her,'. The piano accompaniment continues with a melodic line and bass line. A *volo* marking is present above the piano part.

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

Detailed description: This system contains the next two measures. The guitar part features chords Gm/C (with a 3-finger barre), Am/C, Bb/C, Am/C, Bb/C, F, and Db. The vocal line has lyrics 'let the world be done with me.'. The piano accompaniment includes a melodic line and bass line. Performance instructions include *rall. e cresc.*, *ff* / *a tempo*, and *broadening*.

F

Detailed description: This system contains the final two measures of the piece. The guitar part features a final F chord. The piano accompaniment concludes with a melodic line and bass line.

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 includes various dynamics such as *mf*, *sf*, and *mp*. Chord diagrams for guitar are provided above the vocal line, with some indicating fingerings like '4fr'.

System 1: Chords: Bbm7, Eb9, Ab (4fr), Eb7. Dynamics: *mf*.

System 2: Chords: Ab (4fr), Eb7, Ab (4fr). Dynamics: *sf*, *mp*. Lyrics: I got to Kan - sas Cit - y on a

System 3: Chords: Db, Bbm7, Eb (3fr), Eb7. Dynamics: *sf*, *mp*. Lyrics: Fri - d'y, _____ by Sa - ti - dy I larned a thing or








System 4: Chord: Ab (4fr). Lyrics: two, _____ For up to then I

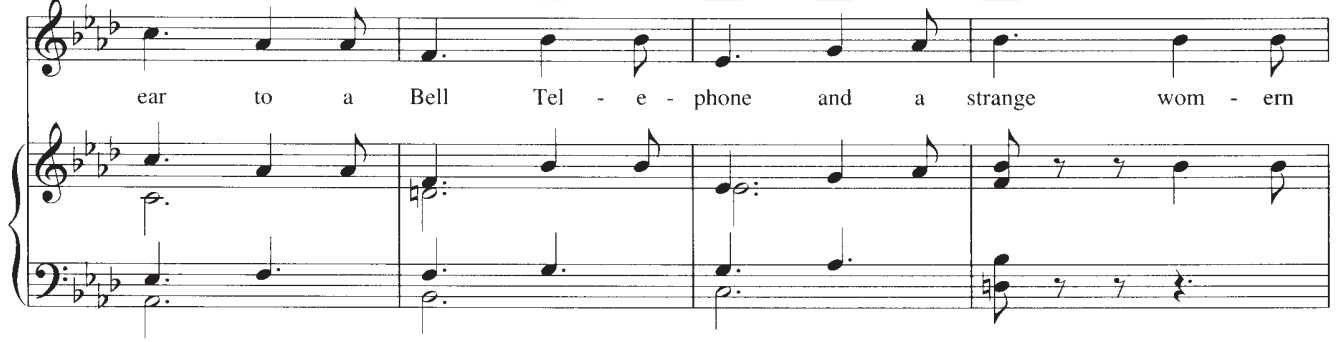
did - n't have an i - dy _____ of whut the mod - ren

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

 4tr
 3fr


 3fr
 4tr











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

 3tr


 6fr
 3tr








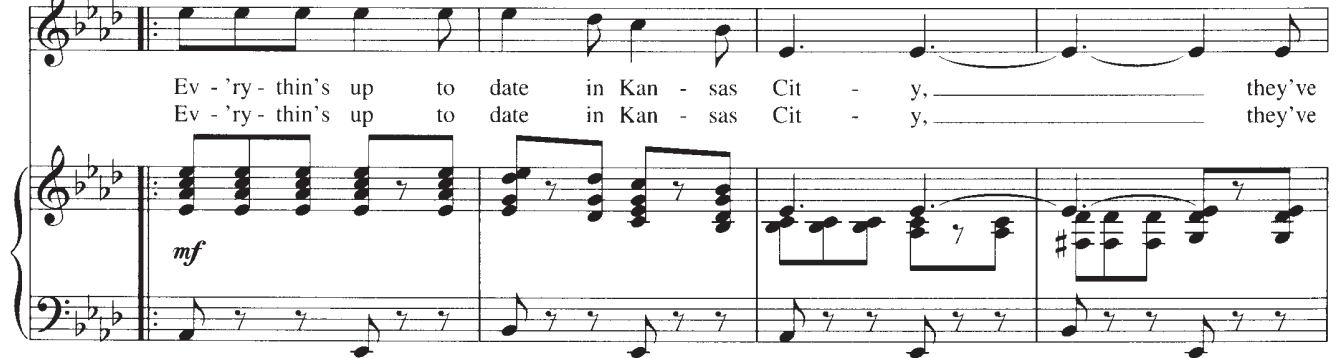
start - ed in to talk! (Whut

 3tr


 6fr
 3tr




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

 4tr

 4tr
 6fr




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

Gb/Bb
Eb7
Ab
C7

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

Cm7/F
F7
Cm/F
F7
Bbdim
Bb

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

Ebdim
Eb7
Ab
C7
Fm
Fm7

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

Bbdim
Bb
Ebdim
Eb7
Ab
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

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 E \flat Dm7 Gm7

by. Oh me, Oh my, I

F/C C7 E \flat /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, D4, C#4, B3, A3. The bass clef provides a simple accompaniment with quarter notes. The dynamic marking is *mf*. Above the treble staff, six guitar 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 is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Love, love chang - es ev - 'ry - thing: hands and / Love, love chang - es ev - 'ry - thing: days are". Above the vocal line, five guitar chord diagrams are shown: A, A, E7, A, and E7. The piano accompaniment starts with a half note chord in the treble clef. The dynamic marking is *mf-f*.

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 vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "fac - es, earth and sky. Love, love chang - es / long - er, words mean more. Love, can break the". Above the vocal line, six guitar chord diagrams are shown: A, D, A, D/A, A, and E7. The piano accompaniment continues with quarter notes in the bass clef and chords in the treble clef. The dynamic marking is *mf-f*.

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

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 melody in the right hand. Chord diagrams for Bb, Eb/Bb (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 includes dynamic markings '*poco ritard*' and '*a tempo*'. Chord diagrams for Bb, Eb (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 musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a quarter note 'ev - ery - one:', followed by 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 a steady bass line and a melodic line in the right hand. Chord diagrams for Bb, Eb (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 fourth system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a whole note 'love,', followed by a half note 'love chang - es', a quarter note 'ev - 'ry - thing.', a quarter note 'Live or', a quarter note 'per - ish', and a quarter note 'in its'. The piano accompaniment continues with a steady bass line and a melodic line in the right hand. 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*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'flame.' followed by a melodic phrase for 'Love will nev - er, nev - er let you be the'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Performance markings include 'cresc.', 'poco ritard', and 'ff a tempo'. Chord diagrams for Bb, Eb (with a 3rd fret), Eb/F, and F7 are provided above the staff.

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

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

cresc. *fff*

Detailed description: This system contains the next two measures. The vocal line continues with 'same.' and then 'Love will nev - er, nev - er let you'. The piano accompaniment continues with similar rhythmic patterns. Performance markings include 'cresc.' and 'fff'. Chord diagrams for Bb, Bb/Ab, and Eb/G (with a 3rd fret) are provided above the staff.

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

be the same.

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

Detailed description: This system contains the next two measures. The vocal line has 'be the same.' with a long note. The piano accompaniment features a more complex texture with triplets and slurs. Performance markings include 'rall.', 'a tempo, meno mosso', and 'dim.'. Chord diagrams for Eb/F, F7, Bb, F7/Bb, Bb, and F7/Bb are provided above the staff.

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

molto rall. *f cresc.*

Detailed description: This system contains the final two measures. The piano accompaniment features a 'molto rall.' section followed by a 'f cresc.' section with a tremolo effect. Performance markings include 'molto rall.' and 'f cresc.'. Chord diagrams for Bb, Eb/F, and Bb are provided above the staff.

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



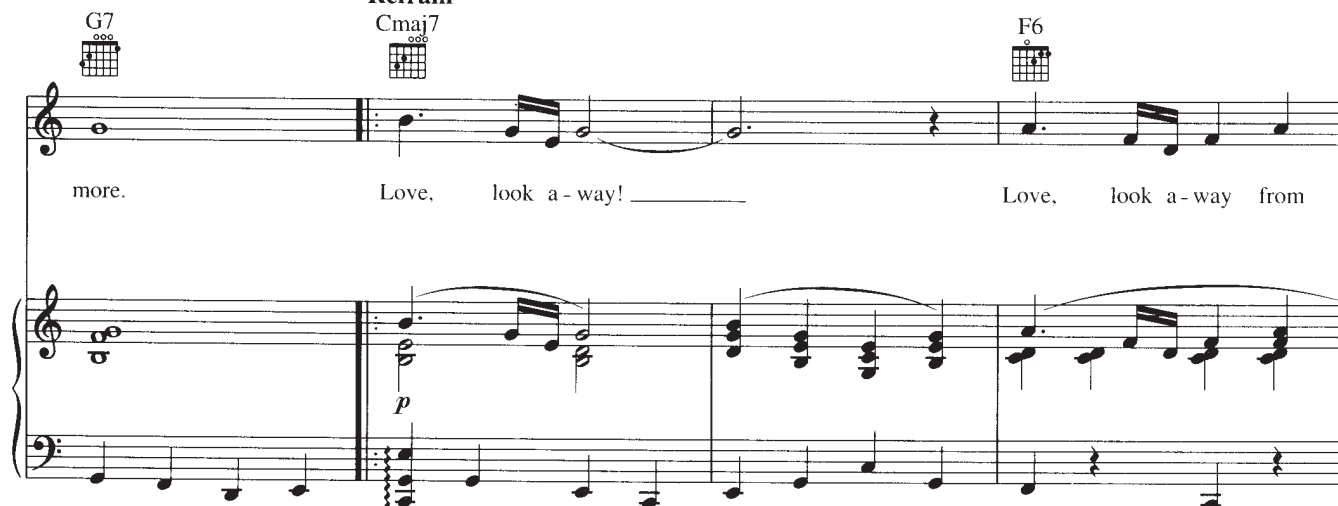
Moderato espressivo








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.

F6 C(add9) C Bdim7 E7b9

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

Am Dm7b5 Cmaj7/G Dm7 G7

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

1 C F G7 2 C Fmaj7 Dm7 C

me. me.

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**^{4fr}

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

Eb/G^{3fr} **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^{4fr} **Eb/G**^{3fr} **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**^{4fr} **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 4fr Db/Ab 4fr Ab7 4fr Eb 3fr Ab/Eb 3fr Eb 3fr Ab7 4fr Db/Ab 4fr Ab6/Bb 3fr

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

Eb 3fr Ab/Eb 3fr Eb 3fr Eb7/G 3fr Ab 4fr Adim7 3fr Eb/Bb 6fr G7/B 3fr Cm 3fr F7 3fr Ab/Bb 3fr

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

1 Eb7 Adim Abm Eb/G

down. Ma-ma

2 Eb 3fr G7 3fr Cm 3fr G7 3fr

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

Ab Ab/Bb Ab/Eb Eb Cm

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

sfz *mp*

G7 Ab 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 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

Am7 D7 Bb Bdim7 F/C

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

G7 C7 F F/Eb

can't back down!

F/D F/Db F/C C F

8va-7
sfz

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 vocal line and piano accompaniment. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with lyrics. Above the vocal line, guitar chords are indicated with diagrams and letter names. The chords are: D, D+, D, D+, D, D, A (D Bass), D, G, D, A (D Bass).

The lyrics are as follows:

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. _____

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. —



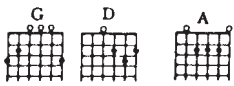
Look at me now, — will I ev - er learn. I don't know how —
And when you go, — when you slam the door, I think you know —



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.






 to Coda ⊕

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








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 -

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

D. S. al Coda

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

Repeat to Fade

MAMA, A RAINBOW

from MINNIE'S BOYS

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

mp

The piano introduction consists of two staves. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The music is in 4/4 time and starts with a piano (mp) dynamic.

Rubato

Amaj9 C#m Bm7/E

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

The first system of the vocal and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked 'Rubato'. The key signature has three sharps (F#, C#, G#). The piano accompaniment features a triplet of eighth notes in the right hand and a sustained bass line in the left hand. The lyrics are: 'What do you give to the la - dy who has giv - en all her life and'.

E7b9 Amaj9 C#m

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

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics: 'love to you? _ What do you give to the rea - sons you are liv - in'? I could'. The piano accompaniment continues with the same triplet pattern in the right hand and sustained bass line in the left hand. The key signature remains three sharps.

F#m Bm7/E

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

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics: 'win - dow - shop the world be - fore I'm through.'. The piano accompaniment continues with the same triplet pattern in the right hand and sustained bass line in the left hand. The key signature remains three sharps.

Tempo (with tenderness)

Chorus:

A D6/A Amaj7 D6/A Amaj7

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

mp molto legato

Ma-ma, the moon to wear. That's not good - e-nough,

no, not good - e-nough. Not for Ma - ma.

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,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment features a bass line with quarter notes G2-A2-B2 and a treble line with quarter notes G4-A4-B4. Chords are indicated as Bm7/E, Amaj9, and F#m.

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

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

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by quarter notes G4-A4, quarter notes B4-C5, quarter notes B4-A4, and quarter notes G4-F#4. The piano accompaniment continues with similar rhythmic patterns. Chords are indicated as Bm7/E, E7b9, F#m, and C#m9/E.

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

Detailed description: This system contains the next two measures. The vocal line has quarter notes G4-A4, quarter notes B4-C5, quarter notes B4-A4, quarter notes G4-F#4, quarter notes E4-D4, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The piano accompaniment features a bass line with quarter notes G2-A2-B2 and a treble line with quarter notes G4-A4-B4. Chords are indicated as Bm7/E, E13, C, Dm7/C, Cmaj7, and F/G.

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

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

Detailed description: This system contains the final two measures. The vocal line has quarter notes G4-A4, quarter notes B4-C5, quarter notes B4-A4, quarter notes G4-F#4, quarter notes E4-D4, quarter notes C4-B3, quarter notes A3-G3, and quarter notes F3-E3. The piano accompaniment features a bass line with quarter notes G2-A2-B2 and a treble line with quarter notes G4-A4-B4. Chords are indicated as C, Dm7/C, Cmaj7, F/G, C, Dm7/C, Cmaj7, Cmaj7/G, and Cmaj9.

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

Words by SHELDON HARNICK
Music by JERRY BOCK

Waltz tempo

F



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

mf *mp*

F6



Fmaj7



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

F



F7



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

Bb

C11

C7

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

Bb

C11

C7

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; 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.

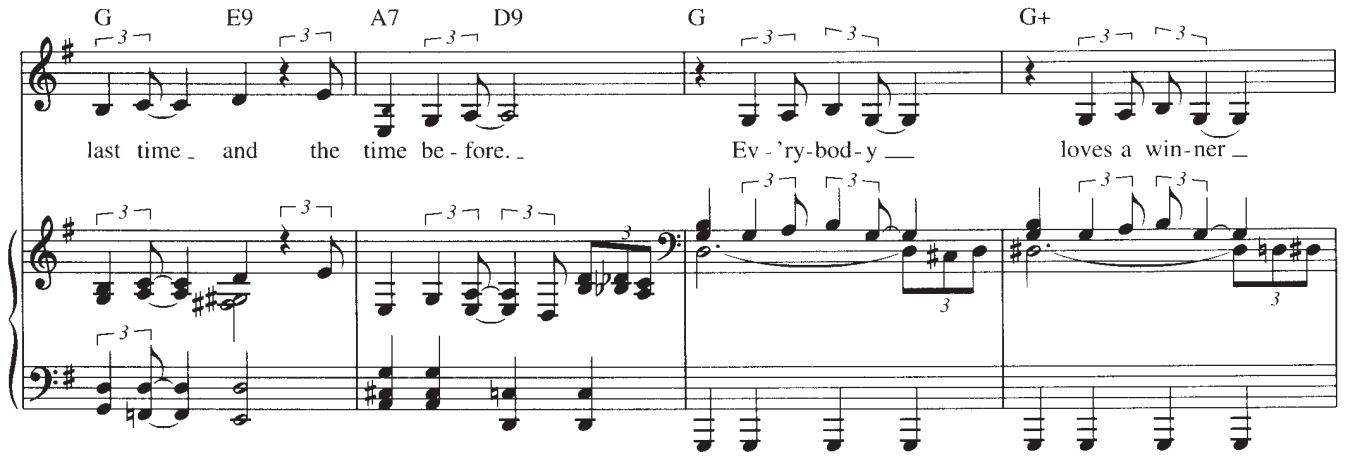
A9 D7 G9 C Cm

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




G E9 A7 D9 G G+

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



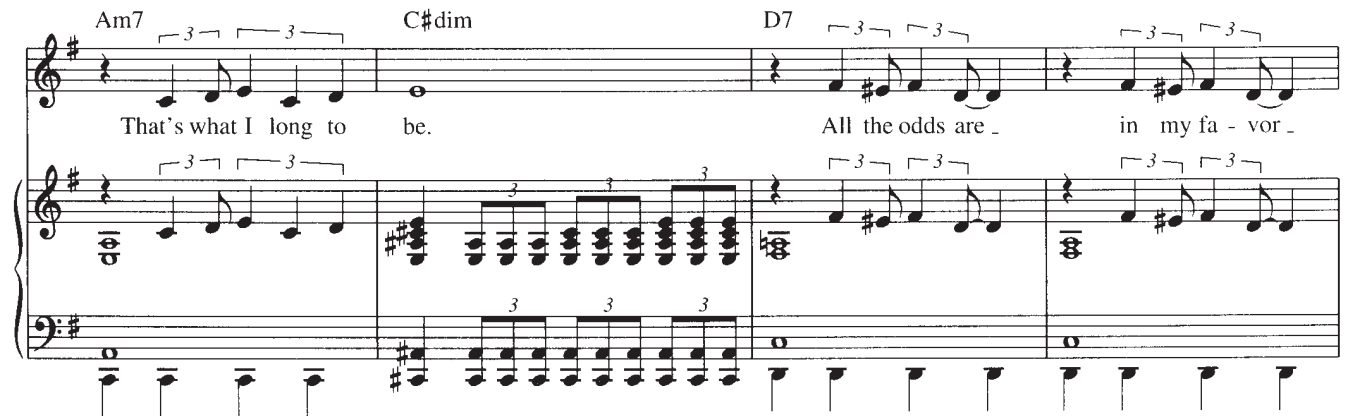
G6 G9 C C+

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



Am7 C#dim D7

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



Em A9 G/D

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

G+ Am9 G Eb7

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

Ab Ab+ Ab13

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

Ab9 Ab7 Db Db+

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

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. —

cresc.

Bbm9 Eb13 Ab E/G# Ab6

May - be this time I'll win. —

rit.

© Saxx Music

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 melody of eighth notes in the right hand, both in a B-flat major key signature.

Bb

GRIZABELLA:

Gm

3fr

The vocal line begins with the lyrics: "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 a melody of eighth notes in the right hand.


Eb


3fr

Dm

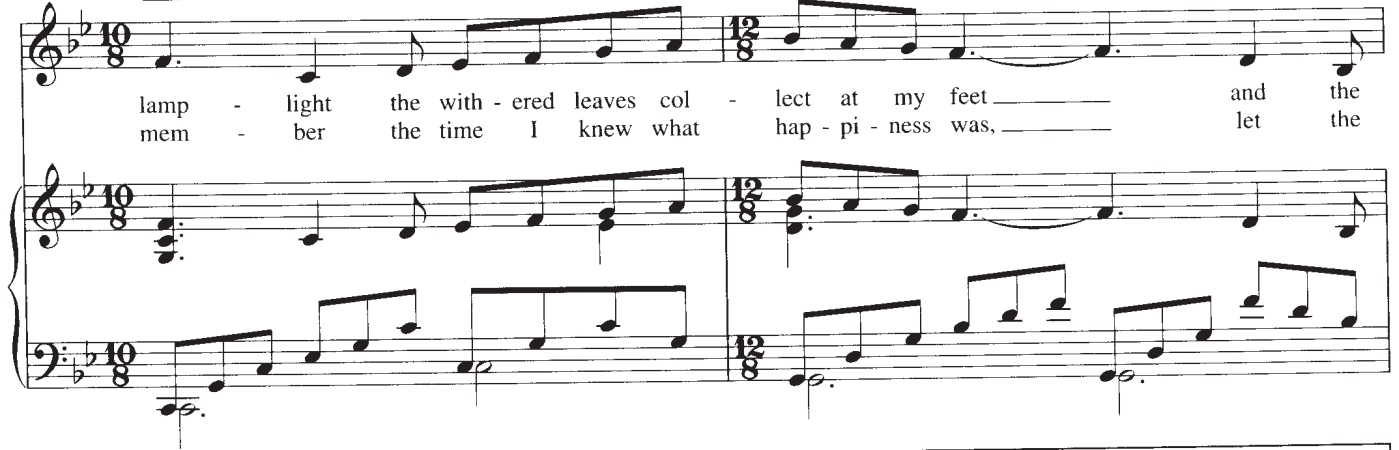
3fr

The vocal line continues with the lyrics: "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 a melody of eighth notes in the right hand. The piece ends with a double bar line and a final chord.




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 

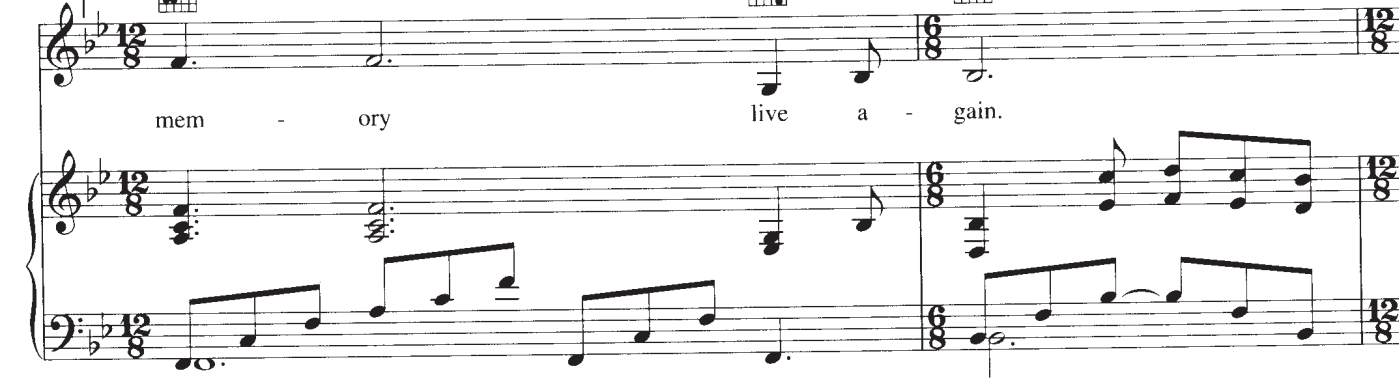
wind _____ be - gins to moan.









2

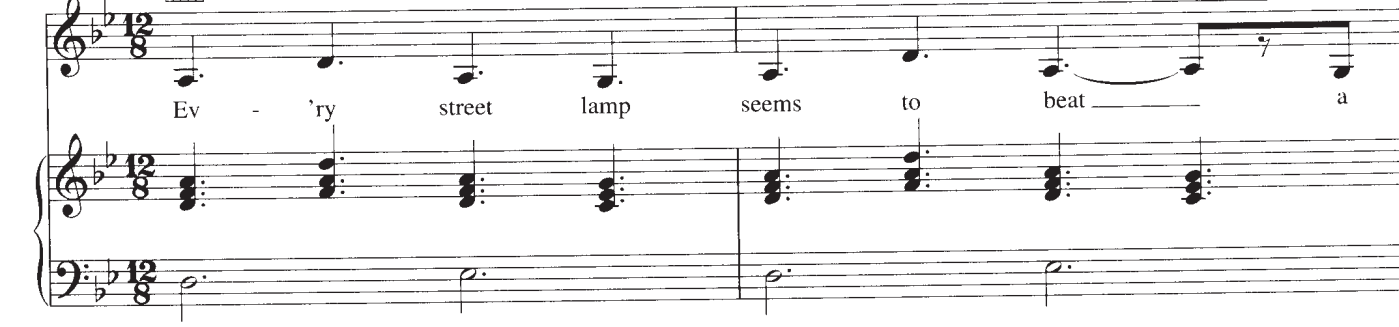
F  Eb/F  Bb 

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

Detailed description: This system contains the first two measures of the piece. The vocal line is in the treble clef with a key signature of two flats and a 10/8 time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The first measure features a guitar chord diagram for E-flat major (3rd fret) and the second measure features a guitar chord diagram for D minor (3rd fret).

Cm **Gm**

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

Detailed description: This system contains measures 3 and 4. The vocal line continues with the lyrics 'dawn comes to - night will be a mem - o - ry too' and 'and a'. The piano accompaniment continues with chords in C minor and G minor. The time signature changes from 10/8 to 12/8 at the start of the second measure.

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

new day _____ will be - gin.

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'new day' and 'will be - gin.'. The piano accompaniment features chords in F major, E-flat/F major, and B-flat major. The time signature changes from 12/8 to 6/8 at the start of the second measure.

G \flat **E \flat m**

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues with chords in G-flat major and E-flat minor. The time signature changes from 6/8 to 12/8 at the start of the second measure. The vocal line is silent 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

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a half note 'morn' followed by a dotted half note 'ing.' with a long horizontal line underneath. The second line begins with 'The street lamp dies,' followed by 'an - oth - er' with a long horizontal line underneath. The piano accompaniment consists of a right-hand part with chords and moving lines, and a left-hand part with a steady bass line. Chord diagrams for Db, Bbm7, and Ebm7 are shown above the vocal line.

Ab7 Dbmaj7 Bbm Eb7

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

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'night is o - ver,' followed by 'an - oth - er day is' with a long horizontal line underneath. The piano accompaniment continues with similar harmonic support. Chord diagrams for Ab7, Dbmaj7, Bbm, and Eb7 are shown above the vocal line.

Ab Ab7 Db

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

poco rit. *a tempo*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'dawn - ing.' followed by a double bar line, then 'Touch me.' followed by 'It's so eas - y to' with a long horizontal line underneath. The piano accompaniment features a change in tempo, marked 'poco rit.' and then 'a tempo'. Chord diagrams for Ab, Ab7, and Db are shown above the vocal line.

Bbm Gb

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

rall.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'leave me all a - lone with the mem - ory of my days in the' with a long horizontal line underneath. The piano accompaniment concludes with a 'rall.' marking. Chord diagrams for Bbm and Gb are shown above the vocal line.

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

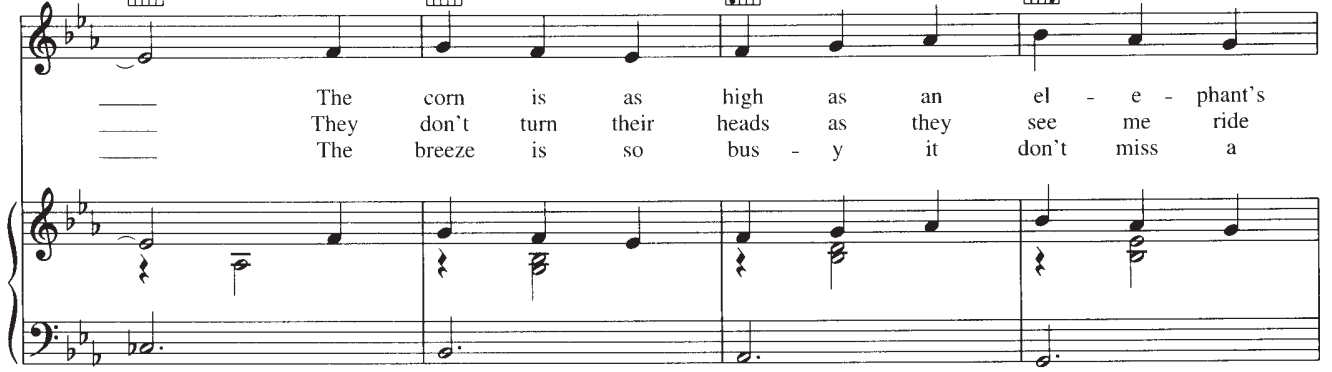
bright gold - en haze on the mead - ow,
cat - tle are stand - in' like stat - ues,
sounds of the earth are like mu - sic,



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 

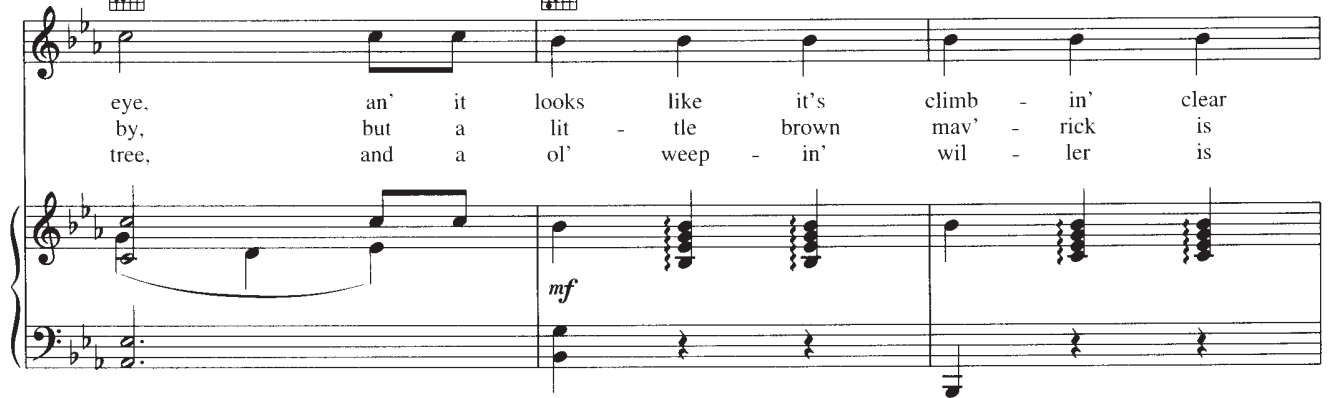
The corn is as high as an el - e - phant's
 They don't turn their heads as they see me ride
 The breeze is so bus - y it don't miss a






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

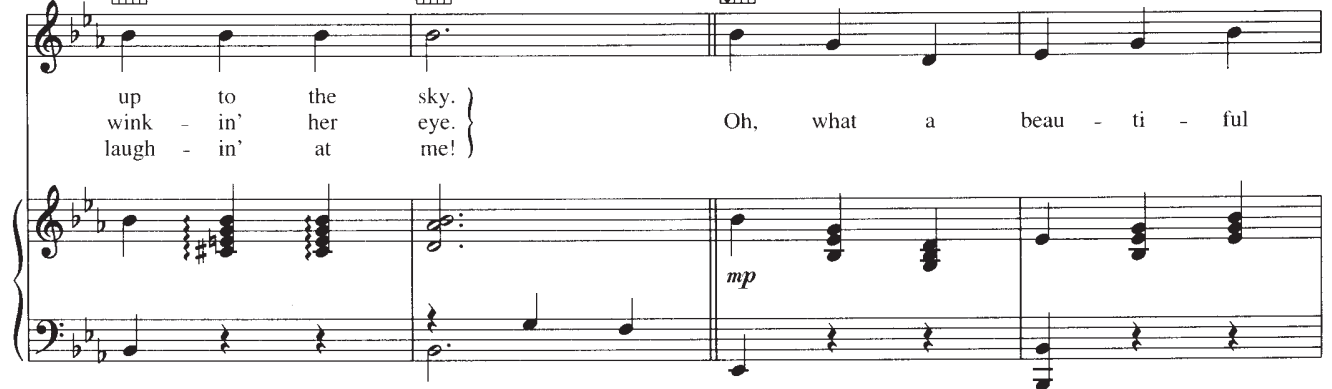
mf






Bbdim  Bb7  Eb 


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

mp



Ab sus  Ab  Eb 

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



Bb7 Eb

day. I got a beau - ti - ful

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'day.' followed by a quarter rest, then a half note 'I' and a quarter note 'got'. The piano accompaniment features a bass line with a half note 'day.' and a treble line with chords. Chord diagrams for Bb7 and Eb (3fr) are provided above the staff.

Ab Adim Eb Bb7

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

Detailed description: This system contains the next two measures. The vocal line has a half note 'feel - in' followed by a quarter rest, then a half note 'Ev - 'ry' and a quarter note 'thing's'. The piano accompaniment continues with chords and a bass line. Chord diagrams for Ab (4fr), Adim (4fr), Eb (3fr), and Bb7 are provided.

1,2 3

Eb Bb7 Eb Fm7 Bb7

way. { All the way. }
All the way.

p *riten.*

Detailed description: This system contains the next two measures, which are repeated. The vocal line has a half note 'way.' followed by a quarter rest, then a half note 'All' and a quarter note 'the'. The piano accompaniment features a bass line and a treble line with chords. Chord diagrams for Eb (3fr), Bb7, Eb (3fr), Fm7, and Bb7 are provided. Performance markings include *p* and *riten.*

Eb Bb7 Eb

Oh, what a beau - ti - ful day!

Detailed description: This system contains the final two measures. The vocal line has a half note 'Oh,' followed by a quarter note 'what', a half note 'a', a quarter note 'beau - ti - ful', and a half note 'day!'. The piano accompaniment concludes with chords and a bass line. Chord diagrams for Eb (3fr), Bb7, and Eb (3fr) are provided.

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-

Dm C#° F7 Bb7 What? Eb
gin to re-cov-er on your four-teen ca-rat yacht. Both: Mon-ey makes the

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 (one sharp) and the time signature is 4/4. 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 G#m and C#7 in the first measure, followed by A and E chords in subsequent measures.

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 features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chords A and E are indicated above the vocal line.

A E A E A E

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

The third system continues with lyrics: "buck or a pound, that clink-ing, clank-ing clunk-ing sound is". The piano accompaniment maintains the eighth-note rhythmic pattern. Chords A and E are indicated above the vocal line.

A E A E A B7 E

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

The fourth system concludes with lyrics: "all that makes the world go round, It makes the world go round." The piano accompaniment features a final chord E in the right hand and a bass line in the left hand. Chords A, E, A, E, A, B7, and E are indicated above the vocal 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 four measures. The first measure is marked *mf* and features a Cm/Eb chord with a 3-fingered fingering. The second measure has an Fm chord. The third measure has a D7 chord. The fourth measure has a G7sus chord, followed by a G7 chord in the next measure. The tempo is marked *Moderato*. The piece concludes with a *poco rit.* (poco ritardando) marking.

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

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

p a tempo

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with the lyrics "How far a - way are you? How man - y lone - ly". The piano accompaniment is marked *p a tempo*. Chord diagrams for Cm (3fr), Cm/A, and Ab7 (4fr) are provided above the vocal line.

Chord diagrams: G7b5, Gb7, F7b5

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

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "sighs, dear? How man - y weep - ing skies, dear?". The piano accompaniment continues with the same *p a tempo* marking. Chord diagrams for G7b5, Gb7, and F7b5 are provided above the vocal 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 concludes the vocal and piano accompaniment. The vocal line includes the lyrics "How far a - way are you? How long have I to go?". The piano accompaniment continues. Chord diagrams for Bb7, Eb (3fr), G7, Cm (3fr), and Cm/A are provided above the vocal 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 —

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'No' and a quarter note 'oth - er love.' followed by a long line. The piano accompaniment features a bass line with a half note 'b' and a treble line with a half note 'v' and a quarter note 'v'. The second measure continues the vocal line with 'Watch - ing the night go by —' and the piano accompaniment with a half note 'v' and a quarter note 'v'.

Chord: E

_____ Wish - ing that you could be _____

Detailed description: This system contains the next two measures. The vocal line begins with a long line followed by 'Wish - ing that you could be _____'. The piano accompaniment continues with a half note 'v' and a quarter note 'v' in the bass, and a half note 'v' and a quarter note 'v' in the treble.

Chords: Gm/Bb, G/B, Gb7b5

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

Detailed description: This system contains the next two measures. The vocal line starts with 'Watch - ing the night with me _____' and 'In - to the night I'. The piano accompaniment features a bass line with a half note 'v' and a quarter note 'v', and a treble line with a half note 'v' and a quarter note 'v'.

Chords: F, Eb, Bb7, C/E

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

Detailed description: This system contains the final two measures. The vocal line starts with 'cry, hur - ry home, come home to me.' and 'Set me'. The piano accompaniment features a bass line with a half note 'v' and a quarter note 'v', and a treble line with a half note 'v' and a quarter note 'v'. A dynamic marking 'mf' is present in the piano part.

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

sf *mf* *p*

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.

f rit.

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

G7

C

Dm7

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 shown 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'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. 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'. The piano accompaniment continues with its melodic and bass lines. 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'. The piano accompaniment concludes the piece. 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 quarter note 'yeeow!' and a phrase 'A - yip - i - o - ee - ay!' with a long note. The piano accompaniment consists of chords and moving lines in both hands.

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 provides harmonic support with chords and moving lines.

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

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

The third system features the vocal line with 'fine, Ok - la - hom - a! Ok - la - hom - a'. The piano accompaniment includes chords and moving lines in both hands.

1 C Adim7/G G7 2 C

O. K. K.

The fourth system shows the vocal line with 'O. K. K.' and a repeat sign. The piano accompaniment includes chords and moving lines in both hands.

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 notes and quarter notes, while the left hand provides a steady bass line with quarter notes. Dynamics include *f* and *mf*. The piece concludes with a double bar line and repeat signs.

E_b
3

Fingerboard diagram for the E-flat major chord (E_b) in the first position, using the 3rd finger on the 1st string.

B_bm7/E_b

Fingerboard diagram for the B-flat minor 7 chord over E-flat (B_bm7/E_b) in the first position.

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

Vocal line for the first phrase. The melody is in E-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*. The piano part includes a triplet of eighth notes.

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

Vocal line for the second phrase. The melody continues in E-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*. The piano part includes a triplet of eighth notes.

E_b
3

Fingerboard diagram for the E-flat major chord (E_b) in the first position, using the 3rd finger on the 1st string.

A_b
4

Fingerboard diagram for the A-flat major chord (A_b) in the first position, using the 4th finger on the 1st string.

hand. _____ And this is my mo - ment

Vocal line for the third phrase. The melody continues in E-flat major. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*. The piano part includes a triplet of eighth notes.

B_bm

Fingerboard diagram for the B-flat minor chord (B_bm) in the first position.

E_b7

Fingerboard diagram for the E-flat 7 chord (E_b7) in the first position.

B_bm7

Fingerboard diagram for the B-flat minor 7 chord (B_bm7) in the first position.

E_b7

Fingerboard diagram for the E-flat 7 chord (E_b7) in the first position.

A_bmaj7

Fingerboard diagram for the A-flat major 7 chord (A_bmaj7) in the first position.

G_m7

Fingerboard diagram for the G minor 7 chord (G_m7) in the first position.

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.

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.

Dm7

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

G7b9

C

love!
love!

C#dim7

Don't sigh and
Don't take my

G7

C

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)

F(#11)

mp

Fare - well, my Li - la. I'll write ev - 'ry

B \flat (add9)/F

F(#11)

eve - nin'. I've carved our names in the

$B\flat(\text{add}9)/F$ $C7/F$ $F(\sharp 11)$

trunk of this tree. Fare - well, my

Li - la. I miss you al - read-y, and

$B\flat(\text{add}9)/F$ $F(\sharp 11)$ $B\flat(\text{add}9)/F$

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

$F(\sharp 11)$ $B\flat(\text{add}9)/F$ $F(\sharp 11)$

gain, in a home safe from fear, when the

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

mf

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, rhythmic pattern in the left hand and a melodic line in the right hand. The tempo is marked *p* (piano).

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". The piano accompaniment includes triplets and is marked *p legato*. The system concludes with a 3/4 time signature.

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

Old Red Hills of Home.

The third system features a vocal line with lyrics "Old Red Hills of Home." and a piano accompaniment marked *mf strongly*. The system concludes with a 3/4 time signature.

Dm7 C#/E Fsus *f*

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

The fourth system features a vocal line with lyrics "Pray on this day! As I jour - ney be - yond" and a piano accompaniment marked *f* (forte). The system concludes with a 3/4 time signature.

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

— them, these Old Red Hills of Home.—

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The vocal line begins with a rest, followed by the lyrics 'them, these Old Red Hills of Home.—'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more melodic line 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

The second system continues the vocal line with the lyrics 'Let all the'. The piano accompaniment maintains its rhythmic pattern. Chord symbols F^{sus}, F, and Dm7 are placed above the staff.

C \sharp /E Fsus F

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

The third system continues the vocal line with the lyrics 'blood of—the North spill up-on— them, 'til they've'. The piano accompaniment continues. Chord symbols C \sharp /E, F^{sus}, and F are placed above the staff.

G Gm

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

mf very intense

The fourth system concludes the vocal line with the lyrics 'paid for what they've wrought,— ta-ken back—'. The piano accompaniment continues. Chord symbols G and Gm are placed above the staff. A dynamic marking '*mf* very intense' is placed below 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 triplet of eighth notes (G, A, Bb) is marked with a 'p' dynamic and a '3' above it.

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 continues with similar patterns. A triplet of eighth notes (G, A, Bb) is marked with a '3' above it. The dynamic is marked as *mp legato*.

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 similar patterns. A triplet of eighth notes (G, A, Bb) is marked with a '3' above it. The dynamic is marked as *f*.

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 similar patterns. A triplet of eighth notes (Bb, C, D) is marked with a '3' above it. The dynamic is marked as *mf build...*.

F/C Bb/C

Old Red Hills of

f

F(#11)

Home! Fare -

ff *mp*

well, my Li - la. Fare -

mp (falsetto)

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 two staves. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a simple bass line. The tempo is marked 'With fire' and the dynamics are 'mf'.

CHUCK:

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

mp

The first system shows the vocal line for 'CHUCK' and the piano accompaniment. The vocal line is in 3/4 time and features a simple melody. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamics are 'mp'.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note on 'now' and a melodic line for 'I got the nerve'. The piano accompaniment follows the vocal line with chords and a bass line.

to walk out. If I shout, Re -

The third system concludes the vocal line and piano accompaniment. The vocal line has a long note on 'to walk out.' and a melodic line for 'If I shout, Re -'. The piano accompaniment follows the vocal line with chords and a bass line.

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 _____

The first system of music features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The time signature is 3/4. The vocal line begins with a half note 'end.', followed by quarter notes 'I', 'won't', 'pre -', and 'tend'. There is a measure rest, then quarter notes 'That', 'what', and 'was', followed by a half note 'wrong' with a long horizontal line extending to the right. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a measure rest, then quarter notes 'can', 'be', and 'right.' with a long horizontal line. This is followed by a measure rest, then quarter notes 'Ev -', a half note ''ry', and a half note 'night' with a long horizontal line. The system ends with a quarter note 'I'll'. The piano accompaniment continues with chords and a bass line.

sleep now; No _____ more lies. Things that I

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note 'sleep', a half note 'now;', a measure rest, then quarter notes 'No', a long horizontal line, 'more', and 'lies.'. This is followed by a measure rest, then quarter notes 'Things', 'that', and 'I'. The piano accompaniment continues with chords and a bass line.

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has quarter notes 'prom -', 'ised', 'my -', and 'self' with a long horizontal line. This is followed by a measure rest, then quarter notes 'fell', 'a -', and 'part,' with a long horizontal line. The piano accompaniment continues with chords and a bass line.

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 consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "my kind of prom - is - es _____ Can lead to". The piano accompaniment is in two staves (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with various time signatures (2/4, 3/4, 4/4) and includes a glissando marking in the bass line.

joy and hope and love, _____ Yes,

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "joy and hope and love, _____ Yes,". The piano accompaniment continues with similar rhythmic complexity and includes a glissando marking in the bass line.

love! _____

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics "love! _____". The piano accompaniment continues with similar rhythmic complexity and includes a glissando marking in the bass line.

The fourth system continues the piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with similar rhythmic complexity and includes a glissando marking in the bass line.

SIT DOWN YOU'RE ROCKIN' THE BOAT

from GUYS AND DOLLS

By FRANK LOESSER

Piano

Freely

mp

Voice

(Freely)

* Am C9

mp

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

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

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 plays a melody of eighth notes in a D major key signature, starting with a dotted quarter note followed by eighth notes. The left hand provides a harmonic accompaniment with chords and moving lines.

HUCK:

G

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

The vocal line for Huck is written on a single staff. It begins with a rest, followed by the lyrics "Riv-er in the rain, _ some-times at night you look like a". The melody is in a D major key signature and features a mix of eighth and quarter notes.

D

A7/E

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

The piano accompaniment for Huck's first line consists of two staves. The right hand continues the melody from the vocal line, while the left hand provides a steady accompaniment with chords and moving lines.

A7

G

D

G

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

The vocal line for Huck's second line is written on a single staff. It begins with a rest, followed by the lyrics "Riv-er, I love you. Don't you care? If you're on the run _". The melody is in a D major key signature and features a mix of eighth and quarter notes.

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

f

sim.

Gm Cm Gm

spi - der's been killed. Some - one broke the look - in' glass. There's a

E \flat F B \flat 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:

Chord: G \flat

Long a-go _____ in

Chords: C \flat D \flat sus D \flat G \flat E \flat m(sus) E \flat m C \flat G \flat /B \flat A \flat m D \flat

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

Chords: G \flat D \flat C \flat D \flat sus D \flat G \flat E \flat m9sus E \flat m

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, with a treble and bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The time signature is 4/4. Chord symbols are placed above the vocal line.

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 continues. There is a change in time signature from 4/4 to 2/4 at the start of the second measure of this system, and back to 4/4 for the final measure.

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 continues. The key signature remains four flats. The time signature is 4/4.

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 continues with lyrics. The piano accompaniment continues. The key signature remains four flats. The time signature is 4/4.

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 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 of the score. 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, continuing the eighth-note bass line and chord accompaniment.

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. The system concludes with a *poco dim. e rit.* marking.

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. The system concludes with a *molto dim. e rit.* marking and a double bar line.

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 melody in the right hand and a bass line in the left hand. The piano part is marked *p* and *legato*. A guitar chord diagram for F major is shown above the vocal line.

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 the same melodic and harmonic structure. A guitar chord diagram for C7 is shown 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 concludes with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment features a more active bass line in the final measure. A guitar chord diagram for Gb is shown above the vocal line.

C7 F Fm6

voic - es that urge me to stay. So I pause and I wait and I

E♭ 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♭/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 bottom two staves, featuring a steady bass line and chords in the right hand. Chord diagrams for F6/9 and Bb/D are shown above the vocal staff.

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 'My heart will be blessed with the sound of'. The piano accompaniment features a more expressive texture. Chord diagrams for Bbm/Db, F/C, and Am/C are shown above the vocal staff. The dynamic marking *mf più espressivo* is placed above the piano accompaniment.

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 'mu - sic And I'll sing once'. The piano accompaniment includes a *dim.* (diminuendo) marking. Chord diagrams for Bb, Gm7, Am/C, and C7 are shown above the vocal staff.

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 'more. The more.'. The piano accompaniment features a first ending (marked '1') and a second ending (marked '2'). Dynamic markings *p* and *mp* are present. Chord diagrams for F, Fdim, Gm7/F, C7, and F are shown above the vocal staff.

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. _____

This system contains the first two lines of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature has three flats (B-flat, E-flat, A-flat). The first line of music includes the lyrics "Some-bod - y help me. _____" and "Some-bod - y help - me, yeah. _____". A guitar chord diagram for Fm7 is shown above the vocal staff.

Bb7

Life go - in' no - where. _____ Some-bod - y help - me, yeah. _

This system contains the next two lines of music. The vocal line continues with the lyrics "Life go - in' no - where. _____" and "Some-bod - y help - me, yeah. _". A guitar chord diagram for Bb7 is shown above the vocal staff.

Fm7

D.S. al Coda
(Verse 1)

Stay in' a - live. _____ Well, you can tell_

This system contains the final line of music for the verse. The vocal line includes the lyrics "Stay in' a - live. _____" and "Well, you can tell_". A guitar chord diagram for Fm7 is shown above the vocal staff. The instruction "D.S. al Coda (Verse 1)" is written to the right of the system.

CODA

Fm7

This section is the CODA, consisting of two lines of piano accompaniment. It begins with a double bar line and a repeat sign. A guitar chord diagram for Fm7 is shown above the first line of music.

Bb7



Life go - in' no - where. _____ Some - bod - y help me. _____

Fm7



Some - bod - y help - me, yeah. _____

Bb7



Fm7



Life go-in' no - where. _____ Some - bod - y help - me, yeah. _____ I'm stay-in' a - live. _

Repeat and Fade

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 mys - t'ry.

a tempo

E/G# A/B B A F#m/B G

I'm from a world that's so dif - f'rent 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

E B/A A B/A A B

KIM:

far? Out - side day starts to

piu mosso

G#m C#/D# D# C#/D# D#

CHRIS:

dawn. Your moon still floats on

G#m A/B B6 E6

KIM: CHRIS: KIM:

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

poco a poco piu mosso



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

This system contains the first system of the musical score. It features a vocal line in treble clef with a common time signature (C) and a piano accompaniment in grand staff (treble and bass clefs) with a common time signature (C). The tempo is marked 'Rather slow' and the dynamic is 'mf'. The lyrics '1. Tell me it's not' are written below the vocal line, with a note '(Verse 2 see block lyric)' below it.

true. Say it's just a sto - ry

This system contains the second system of the musical score. The vocal line continues with the lyrics 'true. Say it's just a sto - ry'. The piano accompaniment continues with chords and moving lines in both hands. The time signature changes to 2/4 at the end of the system.

Some - thing in the news. Tell me it's not

This system contains the third system of the musical score. The vocal line continues with the lyrics 'Some - thing in the news. Tell me it's not'. The piano accompaniment continues with chords and moving lines in both hands. The time signature changes to 2/4 at the beginning of the system.

true, though it's here be - fore _____ me.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a key with one flat (B-flat) and 2/4 time. The lyrics are "true, though it's here be - fore _____ me." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Say it's just a dream, say it's just a scene — from an old mo - vie of

The second system continues the vocal line and piano accompaniment. The lyrics are "Say it's just a dream, say it's just a scene — from an old mo - vie of". The piano accompaniment maintains the same rhythmic pattern.

years — a - go; from an old mo - vie of

The third system continues the vocal line and piano accompaniment. The lyrics are "years — a - go; from an old mo - vie of". The piano accompaniment continues with the same rhythmic pattern.

Ma - ri - lyn — Mon - roe.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Ma - ri - lyn — Mon - roe." The piano accompaniment features a more complex rhythmic pattern in the right hand, including sixteenth-note runs.

Tell me it's not true. Say I on - ly

f

dreamed _____ it. And morn - ing will come

f

soon. Tell me it's not true.

f

Say you did - n't mean _____ it. Say it's just pre - tend.

f

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

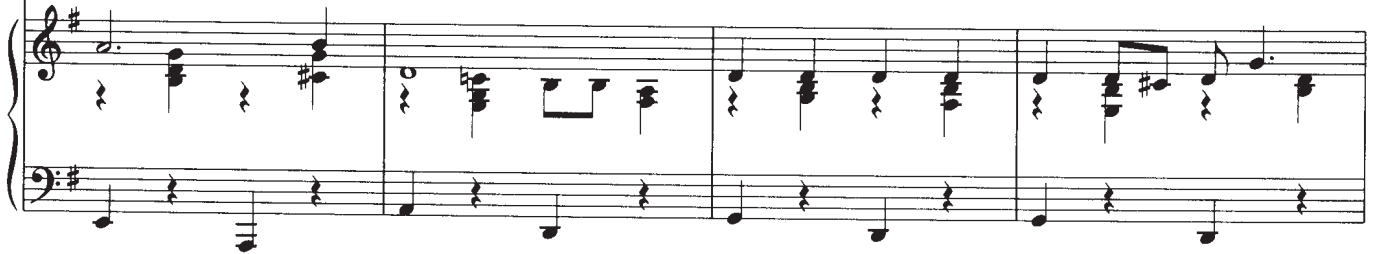
Chicks and ducks and geese bet - ter scur - ry when I take you
 All the world - 'll fly in a flur - ry when I take you
 I can see the stars get - tin' blur - ry when we drive back

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

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 begins with a series of eighth notes in the right hand, moving from D4 to A4, then G4, F4, E4, D4. The left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately'. The piece ends with a 'rit.' (ritardando) marking.

Dm7 **G7**

What do I real- ly hear _____ And what is in the ear of my mind?

p *a tempo*

Vocal line: Treble clef, D minor key signature. The melody starts on D4, moves to A4, then G4, F4, E4, D4. The piano accompaniment is in the left hand, providing a steady eighth-note accompaniment. The tempo is marked 'a tempo' and the dynamics are 'p' (piano).

Bb **F6** **Gm7** **Gm6** **A7**

Which sounds are true and clear _____ And which will nev-er be de- fined?

Vocal line: Treble clef, D minor key signature. The melody starts on D4, moves to A4, then G4, F4, E4, D4. The piano accompaniment is in the left hand, providing a steady eighth-note accompaniment. The tempo is 'a tempo' and dynamics are 'p'.

Dm **Gm**

The sweet- est sounds I'll ev- er

Vocal line: Treble clef, D minor key signature. The melody starts on D4, moves to A4, then G4, F4, E4, D4. The piano accompaniment is in the left hand, providing a steady eighth-note accompaniment. The tempo is 'a tempo' and dynamics are 'p'.

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

p

This is the

mo-ment, this is the day, when I send all my doubts and de-mons on their

way. Ev'ry en-deav-our I have made ev-er is

F#m7/B Emaj7 F#m7/B

Emaj7 C#madd2 G#m

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

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 when all I've done, all of the
 mo - ment, my fi - nal test. Des - ti - ny

mf

E C#m Amaj7 B/A

dream - ing, schem - ing and scream - ing be - come one!
 beck - oned, I nev - er reck - oned sec - ond best. This is the
 I won't look

F#m7 B/A G#m7 C#m To Coda

day, see it spar - kle and shine,
 down, I must not fall. 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 'faced', followed by a quarter note 'the', a quarter note 'world', a quarter rest, a quarter note 'a', a quarter note 'lone', a quarter rest, a quarter note 'and', a quarter note 'now', a quarter note 'the', a quarter note 'time', a quarter note 'has', a quarter note 'come', a quarter rest, and a quarter note 'to'. The piano accompaniment features a treble clef with a key signature of three sharps (F#, C#, G#) and a bass clef with a key signature of two sharps (F#, C#). The right hand has a melodic line with triplets, and the left hand has a bass line with quarter notes.

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 'prove to them', a quarter rest, 'I made it', a quarter rest, 'on my own', a quarter rest, 'This', a quarter rest, 'is the'. The piano accompaniment continues with similar melodic and bass lines, ending with a 'D.S. al Coda' instruction and a Coda symbol.

Coda

F#m7 E/G# F#m7 F#m7/B B7 E C7

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

Detailed description: This system is the Coda section. The vocal line starts with 'mo - ment', a quarter rest, 'the sweet - est mo - ment of them all!', a quarter rest, 'This is the'. The piano accompaniment features a treble clef with a key signature of two sharps (F#, C#) and a bass clef with a key signature of one sharp (F#). The right hand has a melodic line with triplets, and the left hand has a bass line with quarter notes.

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 continues with 'mo - ment.', a quarter rest, 'Damn all the odds.', a quarter rest, 'This day or'. The piano accompaniment continues with similar melodic and bass lines, ending with a 'f' dynamic marking.

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*. The music features a melody in the right hand and a bass line in the left hand, both with a gentle, flowing character.

Bb7b9 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 Bb7b9, Eb, Edim, and Fm7.

Abm6 Eb Gbdim Fm7 Bb7b9

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, Gbdim, Fm7, and Bb7b9.

Eb Abmaj7 Bb7 Bb7b9 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 Eb, Abmaj7, Bb7, Bb7b9, 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 Bb4, 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 nev - er' and 'saw them at', with a triplet of eighth notes in the vocal line. The piano accompaniment has a bass line 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.

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 has a half note 'all' on a G4, a quarter note 'till there was' on an A4, a quarter note 'you.' on a Bb4, and a quarter rest. The piano accompaniment has a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'And there was', with a triplet of eighth notes in the vocal line. The piano accompaniment has a bass line 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 dynamic marking 'p' is present in the piano part.

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 has a half note 'mu - sic' on a G4, a quarter note 'and' on an A4, a quarter note 'there were' on a Bb4, a quarter note 'won - der - ful' on a G4, a quarter note 'ros - es,' on an A4, and a quarter note 'they' on a Bb4. The piano accompaniment has a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'ros - es, they', with a triplet of eighth notes in the vocal line. The piano accompaniment has a bass line 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 dynamic marking 'mf' is present in the piano part.

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 has a half note 'tell me' on a G4, a quarter note 'in sweet' on an A4, a quarter note 'fra - grant' on a Bb4, a quarter note 'mead - ows' on a G4, and a quarter note 'of' on an A4. The piano accompaniment has a bass line with a half note G3 and a treble line with a half note F4. The second measure continues with 'of', with a triplet of eighth notes in the vocal line. The piano accompaniment has a bass line 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 part.

Bb7 Bb7#5 Bb7b9 Eb

dawn, and dew, There was love all a -

mp *p* 8va

Edim Fm7 Abm6

round, but I nev - er heard it sing - ing, No, I

Eb Gbdim Fm7 Bb7b9 Eb

nev - er heard it at all till there was you.

3 3 3

Eb maj7 Eb Ab9maj7 Eb maj7

And there was you.

2

molto rit. *pp*

'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. The vocal line includes lyrics and guitar chord diagrams for F, A7, D7, G7, C7, Bbm6, and F.

mf

F A7 D7

Twilight descends every-thing ends 'til to-

G7 C7

mor-row to-mor-row. Since we must

Bbm6 C7 F

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, and a bass line of quarter notes in the left hand. The key signature has two flats (Bb and Eb).

Chords: Gm, Gdim/F, Gm/E, Ebmaj7, Gm/D, A7

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

Vocal line with piano accompaniment. The vocal melody is in G minor. The piano accompaniment consists of chords and a bass line. The lyrics are: "Turn back, Earth might. O man, be four. for-swear thy and all men. fool-ish ways. glad and wise."

Chords: 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 vocal melody continues in G minor. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are: "Old now is Earth and none may count. Age af-ter age, their tra-gic em-"

Chords: Cm6/A, D7, Gm, Gdim/F

her days } Da da da da } Yet thou,
pires rise } Built while

Vocal line with piano accompaniment. The vocal melody continues in G minor. The piano accompaniment features a triplet of eighth notes in the right hand. The lyrics are: "her days } pires rise } Da da da da } Built while".

Gm/E Ebmaj7 Gm/D A7 D

her child, whose head is crowned with flame
they dream, and in that dream - ing - weep -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb) and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

G7 Ab7 D7sus G+

still walk not hear — thine in - ner - God - pro - claim

The second system continues the piece with a vocal line and piano accompaniment. The vocal line has a long note on 'hear' that spans across the bar line. The piano accompaniment features a steady harmonic accompaniment.

Gm to Coda ⊕ Am7-5 D7

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

The third system includes a vocal line and piano accompaniment. It begins with a Coda symbol (⊕) above the staff. The vocal line has two verses of lyrics. The piano accompaniment provides a rhythmic and harmonic foundation.

Am7-5

Turn back, O — man — (Mmm I like that...) Turn back, O — man —
(Can you see from where you're sittin'?)

The fourth system features a vocal line and piano accompaniment. The vocal line includes a melodic phrase with a 'Mmm' sound effect. The piano accompaniment continues with a consistent accompaniment pattern.

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—

pp

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.

Detailed description of the musical score: The score is for a CODA section in a minor key. It consists of four systems of music. The first system has a vocal line with lyrics 'Turn back, O— man,—' and a piano accompaniment starting with a *pp* dynamic. The second system continues the vocal line with 'For— swear thy fool — ish —' and piano accompaniment, featuring a *ff* dynamic. The third system shows the vocal line ending with 'ways. —' and piano accompaniment. The fourth system features a spoken line '(Spoken:) Play those keys, honey.' with piano accompaniment. Chords are indicated above the staves, and dynamics like *pp* and *ff* are clearly marked.

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 consists of two staves in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. The tempo and mood are indicated as 'Slowly with expression' and the dynamic is 'mf'.

Cmaj9



C6



Dm7



G7



The first system of the song features a vocal line and piano accompaniment. The vocal line includes the lyrics: "Who can I turn to _____ when no - bod - y needs me?". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The dynamic is marked 'p. mp-mf'.

Dm7



G7



C



C6



Cmaj7



C



The second system of the song features a vocal line and piano accompaniment. The vocal line includes the lyrics: "My heart wants to know and so I must go where". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Gm



Gm7



C9



F



F6



The third system of the song features a vocal line and piano accompaniment. The vocal line includes the lyrics: "des - ti - ny leads me. _____ With no star to guide me, _____". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

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?

2 C6 **Dm7/C** **G13** **Cmaj7** **C6**

way?

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 CHESS

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

Like a musical-box

The Russian

Who needs a dream?
in,
wrong,

p

B B7/D# E7

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 -

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

Detailed description: This system contains the first two lines of music. The vocal line (treble clef) has a key signature of three flats and a 3/4 time signature. The lyrics are "nored the rag - ing cur - rents, Right a - gainst the tide I swam. — But I". The piano accompaniment (grand staff) features chords: Db(add9) in the first measure, Ab/C in the second, Eb/Bb in the third, and Ab in the fourth. The piano part includes arpeggiated chords and a melodic line in the right hand.

Cb(add9) Bbm7 Ab Eb sus Eb Ab

float - ed with the ques - tion Who will love me as I am? —

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "float - ed with the ques - tion Who will love me as I am? —". The piano accompaniment features chords: Cb(add9) in the first measure, Bbm7 in the second, Ab in the third, Eb sus in the fourth, Eb in the fifth, and Ab in the sixth. The piano part includes arpeggiated chords and a melodic line in the right hand.

Db(add9) Ab/C Eb/Bb

Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..". The piano accompaniment features chords: Db(add9) in the first measure, Ab/C in the second, and Eb/Bb in the third. The piano part includes arpeggiated chords and a melodic line in the right hand.

Ab Cm Db Ab/Bb Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..". The piano accompaniment features chords: Ab in the first measure, Cm in the second, Db in the third, Ab/Bb in the fourth, and Bb9 in the fifth. The piano part includes arpeggiated chords and a melodic line in the right hand.

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

Detailed description: This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of three flats. The lyrics are "me Who will love me as I am? Like a". The piano accompaniment is in a grand staff with treble and bass clefs. Chord symbols are placed above the vocal line: Fm7, Eb, Db(add9), Eb sus, and Eb.

Db(add9) Ab/C Eb/Bb

clown whose tears cause laugh - ter Trapped in - side the cen - ter ring.

Detailed description: This system contains the third and fourth lines of the musical score. The vocal line continues with the lyrics "clown whose tears cause laugh - ter Trapped in - side the cen - ter ring.". The piano accompaniment continues with the same grand staff format. Chord symbols are placed above the vocal line: Db(add9), Ab/C, and Eb/Bb.

Ab Cm Db(add9) Ab/Bb Bb9

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

Detailed description: This system contains the fifth and sixth lines of the musical score. The vocal line continues with the lyrics "E - ven see - ing smil - ing fac - es I am lone - ly pon - der - ing.". The piano accompaniment continues with the same grand staff format. Chord symbols are placed above the vocal line: Ab, Cm, Db(add9), Ab/Bb, and Bb9.

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

Who would want to join this mad - ness? Who would

poco rall. *mf*

Detailed description: This system contains the seventh and eighth lines of the musical score. The vocal line continues with the lyrics "Who would want to join this mad - ness? Who would". The piano accompaniment continues with the same grand staff format. Chord symbols are placed above the vocal line: Db/Eb, Eb7, Db, Db/Eb, and Ab(add9). Performance markings include *poco rall.* and *mf* in the piano part.

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7

change my mon - o - gram? _____ Who will be part of _____ my cir -

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 vocal line begins with the lyrics 'change my mon - o - gram?' followed by a long horizontal line indicating a breath or a long note. The piano accompaniment consists of chords and moving lines in both hands. Above the vocal staff, the following chords are indicated: Db(add9), Db/Eb, Ab(add9), Cb(add9), and Bbm7.

Ab Db/Eb Eb

- cus? Who will love me as I am? _____ Who will ev - er

poco rall.

The second system continues the musical score. The vocal line has the lyrics '- cus? Who will love me as I am?' followed by another long horizontal line, and then 'Who will ev - er'. The piano accompaniment continues with chords and moving lines. Above the vocal staff, the chords are Ab, Db/Eb, and Eb. The instruction '*poco rall.*' is written below the piano accompaniment.

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

call to say "I love _____ you"? Send me flow - ers or a tel - e - gram?_

The third system of the musical score has the vocal line with the lyrics 'call to say "I love _____ you"? Send me flow - ers or a tel - e - gram?_'. The piano accompaniment continues. Above the vocal staff, the chords are Db(add9), Db/Eb, Ab, Db(add9), and Eb(add9). A dynamic marking '*f*' is present at the beginning of the piano accompaniment.

Ab(add9) Db(add9) Eb Fm7 Ab/Eb

Who could proud - ly stand _____ be - side _____ me? Who will

The fourth system of the musical score has the vocal line with the lyrics 'Who could proud - ly stand _____ be - side _____ me? Who will'. The piano accompaniment continues. Above the vocal staff, the chords are Ab(add9), Db(add9), Eb, Fm7, and Ab/Eb.

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 in the left hand and chords in the right hand. Chord diagrams are provided for Am7, D11, and Am.

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 eighth-note bass line and chord accompaniment. Chord diagrams are provided for D7-9, Gmaj7, and G6/9.

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 eighth-note bass line and chord accompaniment. Chord diagrams are provided for A13 and Am7.

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 eighth-note bass line and chord accompaniment. Chord diagrams are provided for D7 and G6/9.

E7 1 Am7 D7

Wel - come! Im Cab - a - ret, au Cab - a - ret, to Cab - a -

G 2 Am

ret! _____ ret, _____ au Cab - a -

Am9 D13 G

ret, to Cab - a - ret! _____

sf 8va - - -

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 middle-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 line of the verse begins with a piano (*p*) dynamic and a tempo marking of 'a tempo'. The lyrics are: "The sec - ond I saw it I knew, I". The piano accompaniment includes a double bar line and a fermata over the first measure.

Fm7 Bb7 Gm7 Cm7 Abmaj7 Db9

said to my - self, "A - ha" I could tell at a glance That it

The second line of the verse continues the melody and accompaniment. The lyrics are: "said to my - self, 'A - ha' I could tell at a glance That it". The piano accompaniment includes a double bar line and a fermata over the first measure.

Gm7 Cm9 Cm7 F7 Fm7 Bb7

was - n't by chance That we hap - pen to be where we are. From the

The third line of the verse concludes the musical phrase. The lyrics are: "was - n't by chance That we hap - pen to be where we are. From the". The piano accompaniment includes a double bar line and a fermata over the first measure.

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

Eb 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 is B-flat major (two flats). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Chord symbols Eb, Eb6, Ebmaj7, Eb6, and Eb are placed above the vocal line.

Eb6 Fm7 Bb7 Fm7 Bb7

— should go down on its knees, — Show that we're grate - ful for

The second system continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes. Chord symbols Eb6, Fm7, Bb7, Fm7, and Bb7 are placed above the vocal line.

Gm7 C9 C7#5 Abmaj7 D7 G7b9 Cm

morn - ings like these, — For the world's in a won - der - ful way, —

The third system continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes. Chord symbols Gm7, C9, C7#5, Abmaj7, D7, G7b9, and Cm are placed above the vocal line. A *cresc.* marking is present in the piano accompaniment.

Cm(maj7) Cm7 F9 Fm7 Bb13 Eb6

— On a won - der - ful day — like to - day. —

The fourth system concludes the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment continues with chords and single notes. Chord symbols Cm(maj7), Cm7, F9, Fm7, Bb13, and Eb6 are placed above the vocal line. A *f* marking is present in the piano accompaniment.

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

A F#m Bm7 D/E E7/D

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

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.

A F#m Bm7 D/E E7/D

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

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. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The tempo is marked 'Moderato' and the dynamics range from 'f' to 'molto rit.'.

C G F C G

with warm expression

I touch your hand And my arms grow strong

mp *a tempo*

The first vocal line is in 4/4 time. The melody is simple and expressive, with lyrics 'I touch your hand And my arms grow strong'. The piano accompaniment is in 4/4 time, marked 'mp a tempo', and features a steady harmonic accompaniment.

C G F C Bb

Like a pair of birds That burst with song.

The second vocal line is in 4/4 time. The melody continues with lyrics 'Like a pair of birds That burst with song.'. The piano accompaniment is in 4/4 time and continues the harmonic accompaniment.

Dm Gdim A7b9 Dm Fm6

My eyes look down At your love - ly face And I hold the

Detailed description: This system contains the first two measures of the main melody. The vocal line starts with a quarter rest, followed by a half note 'My', a quarter note 'eyes', a quarter note 'look', a quarter note 'down', a quarter note 'At', a quarter note 'your', a quarter note 'love', a quarter note 'ly', a half note 'face', and a quarter note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Dm, Gdim, A7b9, Dm, and Fm6. Dynamics include a forte 'f' marking.

C C#dim7 Dm7 G7

world In my em - brace.

mf *molto rit.*

Detailed description: This system contains the next two measures. The vocal line has a half note 'world', a quarter note 'In', a quarter note 'my', a quarter note 'em', and a half note 'brace'. The piano accompaniment continues with the eighth-note bass line and chords. Chords are C, C#dim7, Dm7, and G7. Dynamics include mezzo-forte 'mf' and 'molto rit.'.

Refrain (slowly, with great warmth)

C G/B

Young - er than Spring - time are you, Soft - er than star - light

p - mf

Detailed description: This system contains the first two measures of the refrain. The vocal line starts with a quarter rest, followed by a quarter note 'Young', a quarter note 'er', a quarter note 'than', a quarter note 'Spring', a quarter note 'time', a quarter note 'are', a quarter note 'you', a quarter note 'Soft', a quarter note 'er', a quarter note 'than', a quarter note 'star', and a quarter note 'light'. The piano accompaniment features a steady eighth-note bass line and chords. Chords are C and G/B. Dynamics include piano-mezzo-forte 'p - mf'.

C Am D

are you, Warm-er than winds of June are the gen - tle lips you

Detailed description: This system contains the next two measures of the refrain. The vocal line has a quarter note 'are', a quarter note 'you', a quarter note 'Warm', a quarter note 'er', a quarter note 'than', a quarter note 'winds', a quarter note 'of', a quarter note 'June', a quarter note 'are', a quarter note 'the', a quarter note 'gen', a quarter note 'tle', a quarter note 'lips', and a quarter note 'you'. The piano accompaniment continues with the eighth-note bass line and chords. Chords are C, Am, and D.

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 Am

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

with passion
cresc.

Am7/D G7 C G7

I with you!

f *allarg.* *a tempo*

2 C

you!

f dim. *morendo* *p*

Red. *

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)

The musical score is presented in a standard format with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major) and the time signature is 4/4. The tempo is marked 'Andantino molto cantabile' and the performance style is '(with great warmth, like a hymn)'. The piano part includes dynamic markings such as *mf legato* and *p*. The vocal line includes lyrics and an alternate lyric. Guitar chord diagrams are provided for various chords: C, G/B, F/A, C/G, G, Gm, Dm/F, and Bb. The lyrics are: 'When you walk through a storm, *keep your chin up high And don't be a - fraid of the dark, At the end of the storm is a'.

* 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 includes a fermata over the word "lark." and a dynamic marking of *mf* at the start of the final measure.

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 quarter notes.

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 concludes with quarter notes.

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

