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# ANYONE CAN WHISTLE

BOOK 1 NEWGIE.RU

(From "Anyone Can Whistle")

Words and Music by  
STEPHEN SONDHEIM

Slow and tenderly

mf

p

4/4

Eb



Fm



Bb



Ab



Eb



Db



An - y - one can whis - tle, that's what they say, eas - y.

An - y - one can whis - tle,

that's what they say,

eas - y.

mp

Eb



Bb7



Eb



Fm



Bb



Ab



An - y - one can whis - tle, an - y old day,

An - y - one can whis - tle,

an - y old day,

Eb



Fm



Eb



Eb7



Ab



Gm



Eb



eas - y. It's all so sim - ple: Re -

eas - y.

It's all

so sim - ple:

Re -

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**Ab**

**Gm7**

**Cm7**

**F7**

lax, let go, let fly! So some - one tell me why can't

**Bb11**

**Bb7**

**Bb13**

**Fm**

**Eb**

**Fm**

**Bb**

**Ab**

I? \_\_\_\_\_ I candancea tan - go, I can read Greek,

*mp*

**Eb**

**Db**

**Eb**

**Bb7**

**Eb**

**Fm**

**Bb**

**Ab**

eas - y. \_\_\_\_\_ I can slay a dra - gon an - y old week,

**G**

**F**

**G**

**F**

**Cm**

**G**

eas - y! \_\_\_\_\_ What's hard is

*mf*

**E<sub>b</sub>** **A<sub>b</sub>** **Fm7**

sim - ple, what's nat - u - ral comes hard.

**E<sub>b</sub>** **A<sub>b</sub>maj7** **G7** **Cm** **A<sub>b</sub>m** **Cm**

May - be you could show me how to let go, low - er my guard,

*mp*

**A<sub>b</sub>m6** **Cm** **A<sub>b</sub>** **E<sub>b</sub>** **Fm7** **B<sub>b</sub>7**

learn to be free, May - be if you whis - tle, whis - tle for

*poco rit.*

1 **E<sub>b</sub>** **D<sub>b</sub>** **E<sub>b</sub>** **B<sub>b</sub>7** 2 **E<sub>b</sub>** **A<sub>b</sub>m6** **E<sub>b</sub>**

me. me.

*p a tempo*

# AS LONG AS HE NEEDS ME

BOCCLEWOOGIE.RU  
(From the Columbia Pictures - Romulus film "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 eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand plays a simple accompaniment of quarter notes G2, B1, and D2.

As Long As He Needs Me I know where  
life is long, I'll love him,

**Cmaj7** **G11** **G13-9** **Cmaj7**

The first system of the song features a vocal line and piano accompaniment. The vocal line has lyrics: "As Long As He Needs Me I know where life is long, I'll love him,". Above the vocal staff, four guitar chords are indicated: Cmaj7, G11, G13-9, and Cmaj7. The piano accompaniment provides harmonic support for the vocal melody.

I must be, I'll cling on steady - fast  
right or wrong; And some-how I'll be

**A7-9** **Dm7** **A7-9**

The second system continues the vocal line with lyrics: "I must be, I'll cling on steady - fast right or wrong; And some-how I'll be". Above the vocal staff, three guitar chords are indicated: A7-9, Dm7, and A7-9. The piano accompaniment continues with a steady accompaniment.

ly. strong As Long As He Needs Me. As Long As  
As Long As He Needs

**Dm7** **Fm7** **G7** **Cmaj7**

The third system concludes the vocal line with lyrics: "ly. strong As Long As He Needs Me. As Long As As Long As He Needs". Above the vocal staff, four guitar chords are indicated: Dm7, Fm7, G7, and Cmaj7. The piano accompaniment concludes the piece.

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.

# BEING ALIVE


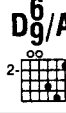
BOOGIEWOOGIE.RU

(From "COMPANY")





Words and Music by  
STEPHEN SONDHEIM

Slowly and Freely  
(Sax solo)





*p*

**A(add9)**  **D<sup>6</sup>/A** 

Some-one to hold you too close,

**A(add9)**  **Ddim7/A**  **Amaj9**  **F#m11** 

Some-one to hurt you too *opt.* deep, — Some-one to sit in your chair And ru - in your

**Dmaj9(+11)**  **Bm13**  **Bm7**  **Bdim7** 

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



Moderately fast, steady rhythm

A(add9)



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



A(add9)



Some - one to need you too much,

Some - one to know you too

*mp*

Ddim7/A



Amaj9



F#m11



Dmaj9(+11)



well;

Some - one to pull you up short

And put you through

hell

and give you sup -

Bm13



E11



port for be - ing a - live,

Be - ing a - live.

F/G



Make me a - live,

Make me con - fused,

*crescendo*

*mf*

G



A



A/B



A/C#



Cm(+7)



G



Mock me with praise, Let me be used,

G7



E7sus



Var - y my days. But a - lone

Bb maj9



is a - lone, Not a - live.

*crescendo*

A(add9)



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

*mf*

Ddim7/A



Amaj9



C#m7/F#



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care,

Some - bod - y make me come through.

I'll al - ways be

C#m7/D



C#m7/B



E11



there

as fright - ened as

you

of be - ing a - live,

Be - ing a -

live,

Be - ing a - live.

E7-9



Ebm7-5



Dm7



Am/C



B9



Bb(add9)



Some - one you have to let in,

E $\flat$ dim7/B $\flat$ B $\flat$  maj9 BOOGIEWOOGIE.RU

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

Dm7/G

Dm7/E $\flat$ 

Dm7/C



F11



not, Will want you to share A lit - tle a lot of be - ing a - live.

Make me a - live, *optional* Make me con -

G $\flat$ /A $\flat$ B $\flat$ B $\flat$ /C

fused, *Make me con - fused,* Mock me with praise, *Mock me with*

praise,

Let me be used,

Var - y my

days.

Let me be used,

Var - y my

days.

But a - lone

is a - lone,

Not a - live.

*crescendo*

Gbmaj7/Ab

Ab7sus

Dbmaj7

Gb6/Ab

optional

Some - bod - y crowd me with love,

Some - bod - y crowd me with love,

Dbmaj7/Ab

Gbdim/Ab

Dbmaj9

Some - bod - y force me to care,

Some - bod - y let me come

Some - bod - y force me to care,

Some - bod - y let me come

Fm7/Bb



through,

Fm7/G



I'll al - ways be

there

Fm7/Eb



as fright - ened as

you

BOOGIEWOODS.RU



through,

I'll al - ways be

there

as fright - ened as

you

To help us sur - vive

Be - ing a - live,

Be - ing a - live,

Be - ing a -

E13



live,

no chord

A



A(#4)



Be - ing a - live!

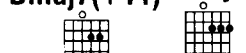
A



A6



Dmaj7(+11) Dmaj7



G(#4)



8va

Db



rit.

# BEWITCHED

(From "PAL JOEY")

BOOGIEWOOGIE.RU

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately, in 2

*mf*

#8

Dm7

G9

Em7

A9

Dm7

G9

Em7

A13



He's a fool and don't I know it. But a fool can have his charms.  
Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink

Dm7

G9

Em7

Am7

<sup>1</sup>Dm7

G7

Cmaj9

C6



I'm in love and don't I show it, Like a babe in arms.  
Since this half - pint im - i - ta - tion

<sup>2</sup>Dm7

G13

G7

G7+5










C

Dm7



Put me on the blink. I'm wild a - gain, Be - guiled a - gain, A

BOOGIE WOOGIE RU

**C/E** 
**C+** 
**F6** 
**Fdim** 
**C/E** 
**Ebdim** 
**Dm7** 
**G7** 
**A7-9** 








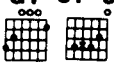
sim-per-ing, whim-per-ing child a - gain. Be - witched, both-ered and be - wil - dered am



**Dm7** 
**G13** 
**C** 
**Dm7** 



l. \_\_\_\_\_ Could - n't sleep, And would - n't sleep, When



**C/E** 
**C+** 
**F6** 
**Fdim** 
**C/E** 
**Ebdim** 
**Dm7** 
**G7 C7-9** 

love came and told me I should-n't sleep, Be - witched, both-ered and be - wil - dered am



**Fmaj7** 
**A7** 
**Dm** 
**Dm(+7)** 
**Dm** 

l. \_\_\_\_\_ Lost my heart, but what of it?





Am Am(+7) Am

Dm7 G13

Dm7 G13

He is cold I a - gree, He can laugh, but I love it — Al - though the

Em7 Ab7 Dm7

G7-5 G7 C

Dm7

laugh's on me. I'll sing to him, Each spring to him, And

C/E C+

F6

Fdim C/E

Ebdim

Dm7

G13

long for the day when I'll cling to him, Be - witched, both - ered and be - wil - dered am

1 C Dm7 G13

2 C Dm7 C(add9)

1. 1.

# BROADWAY BABY

(From "Follies")

BOOGIEWOOGIE.RU

Words and Music by  
STEPHEN SONDHEIM

**C** **A $\flat$ 7+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** **Bbdim/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** **Ab7+5** **Db9-5** **G13** **C** **C+** **C6** **C**

show. \_\_\_\_\_ Broad - way Ba - by, \_\_\_\_\_  
 show. \_\_\_\_\_ Broad - way Ba - by, \_\_\_\_\_

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

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

**Dm** **Bbdim/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

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Ab7



Ab9



C6



Bm7-5



show. \_\_\_\_\_  
dough. \_\_\_\_\_

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

E7



Am



Am(#7)



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

All a twink - bed \_\_\_\_\_

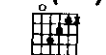
Am7



Am6



Am(+5)



Am6



Am7-5



ling \_\_\_\_\_ lights, \_\_\_\_\_  
and a chair. \_\_\_\_\_

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

D7



G



Am/G



G7



from Bat - t'ry \_\_\_\_\_  
I'm on a \_\_\_\_\_

Park \_\_\_\_\_ to all Wash - \_\_\_\_\_  
bill \_\_\_\_\_ o - \_\_\_\_\_

BOOGIEWOOGIE RU

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

To Coda Eb7 D7 C#7 D7

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

Eb7 E7 F9 G9 C Ab7+5

to be in a show...

D $\flat$ 9-5



G13



C



D $\flat$



D



E $\flat$



D



B $\flat$



C



F



F $\sharp$



G



A $\flat$



G



G $\flat$



F



E



Say, Mis - ter Pro - duc - er,

C9



some girls get the breaks.

G



A $m$



A $\sharp m$



B $m$



B $\flat m$



A $m$



G



F



Just give me my cue, sir,

D9



I've got what it takes.

A7(#9)



Say, Mis - ter Pro - duc - er,

B7(#9)



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

D $\flat$ 9E $\flat$ 9

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

D9sus



D9



A $\flat$ 9



BOOGIEWOOGIE.RU

D.S. al Coda

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

CODA

E $\flat$ 7



D7



C#7



D7



E $\flat$ 7



E7



F7



G7



I can get to strut my stuff,

A $\flat$ 9



D9



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

G13



C



D $\flat$



D



E $\flat$



D



D $\flat$



C



Broad - way show!



# CABARET

(From the Musical "CABARET")

BOOGIEWOOGIE.RU

Music by JOHN KANDER  
Words by FRED EBB

Moderately

*mf*

**E<sub>b</sub>** **B<sub>b</sub>9** **B<sub>b</sub>9+5** **E<sub>b</sub>** **B<sub>b</sub>7+5**

What good is sit - ting a - lone in your room? -  
Put down the knit - ting, the book and the broom, -

*mp - mf*

**E<sub>b</sub>** **E<sub>b</sub>maj7** **E<sub>b</sub>7**

Come hear the mu - sic play;  
Time for a hol - i - day;

**A<sub>b</sub>** **A<sub>dim</sub>** **G<sub>m</sub>** **C9** **F<sub>m</sub>7**

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

Bb9



1 Eb



Fm7



Bb9



2 Eb



cab - a - ret. \_\_\_\_\_ ret. Come taste the

Abm



Eb



Cm



Cm + 7



wine, Come hear the band, Come blow the horn, start

Cm7



F9



Bb7



Eb



cel - e - brat - ing, Right this way, your ta - ble's wait - ing. { No use per -  
Start by ad -

Bb9



Bb9+5



Eb



Bb7+5



Eb



Ebmaj7



mit - ting some proph - et of doom - To wipe ev - 'ry smile a -  
mit - ting from cra - dle to tomb \_\_\_\_\_ is - n't that long a

Bbm7



Eb7



Ab



Adim



BOOGIE BOOGIE.RU C9  
To Coda



way; \_\_\_\_\_ }  
stay; \_\_\_\_\_ }

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

Fm7



Bb11



Eb



D.S. al Coda

\_\_\_\_\_ Come to the cab - a - ret, \_\_\_\_\_

Come taste the

CODA

Gm7



C9



Ab



Adim



Gm7



C9



ret, old chum, \_

On - ly a cab - a - ret, old chum, \_

Fm7



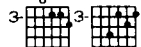
Bb11



Eb



Bb9+5 Eb



\_\_\_\_\_ so come to \_\_\_\_\_ the cab - a - ret. \_\_\_\_\_

V  
sfz

8va

# DAY BY DAY

(From the Musical "GODSPELL")

Words and Music by STEPHEN SCHWARTZ

Easy Waltz feel

Fmaj7



Gm7/F



Fmaj7



Gm7/F



Day by day, \_\_\_ Day by day, \_\_\_

Bbmaj7



Am7



Gmaj7



Oh, dear Lord, \_\_\_ three things I pray \_\_\_

Em



A



Em



A



to see Thee more clear - ly, love Thee more dear - ly,

Dm



G



1. Cmaj7



Fol - low Thee more near - ly, day by day.

2. Light Rock feeling

Cmaj7



Fmaj7



Gm7/F



day by day. Day by day,

Fmaj7



Gm7/F



Bbmaj7



Am7



Day by day, Oh, dear Lord, three

2nd time, play these 4 measures 4 times

Em



Gmaj7



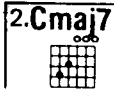
things I pray to see Thee more



clear - ly, — love Thee more dear - ly, —



fol - low Thee more near - ly, — Day by day, —



Day by day, —



Day by day, — by day by day — by day, —

# DON'T CRY FOR ME ARGENTINA


(From the opera "EVITA")

BOOGIEWOOGIE.RU

Slowly

Lyric by TIM RICE  
Music by ANDREW LLOYD WEBBER

*mp*

**C**  **F/C** 



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

The first system shows the vocal line starting with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand.

**G7/C** 

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

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment maintains the eighth-note bass line and adds a triplet of eighth notes in the right hand.

**C**  **Am/C** 

all that I've done: You won't be - lieve me All you will see is a

The third system concludes the vocal line with a triplet of eighth notes. The piano accompaniment continues with the eighth-note bass line and a triplet of eighth notes in the right hand.

D



D/C



G/B



girl you once knew Al - though she's dressed up to the nines at

D7



G



C



six - es and sev - ens with you. I had to let it

F/C



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 -

*rall.* *mp-f a tempo*

F/C 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 1 de - sired.

Am/C



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

D



D/C



G/B



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

D7



G



D.S. al Coda

love you and hope you love me.

*rall.*

Freely

CODA Fmaj7



Have I said too much? There's

*p*

Em7



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

But

Fmaj7



C



BOOGIEWOOGIE.RU

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

Broadly

F/C



C

F/C



C



*ff*

Dm



C



*ten. ten. ten.*

G



Am



Cmaj7



Fmaj7



C



*rit.* *p*

# EVERYTHING'S COMING UP ROSES

(From "GYPSY")

Words by Stephen Sondheim  
Music by Jule Styne

Briskly

Piano introduction in 2/4 time, marked 'Briskly' and 'f'. The music consists of a series of chords in the right hand and a bass line in the left hand, primarily using triads and dyads.

Cdim

Dm7

G7+5

C6

Cm

Vocal line: Things look swell, Things look great, Gon - na

Piano accompaniment: *mf* accompaniment for the first line of lyrics, featuring chords and a bass line.

Dm7

G7

C

B7 + 5(b9)

B7

Em

Vocal line: have the whole world on a plate. Start - ing here,

Piano accompaniment: *mf* accompaniment for the second line of lyrics, featuring chords and a bass line.

C7

Fmaj7

C

Vocal line: Start - ing now, hon - ey, Ev' - ry - thing's

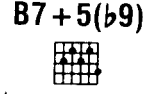
Piano accompaniment: *mf* accompaniment for the third line of lyrics, featuring chords and a bass line with triplets.



com - ing up ros - es!



Clear the decks, Clear the tracks, We got



noth - ing to do but re - lax, Blow a kiss,



Take a bow, hon - ey, Ev' - ry - thing's com - ing

Gm7

C7

F6

G7



up - ros - es! Now's our

Cmaj7

C6

Dm7

G9



in - ning, Stand the world on its ear!



Set it spin - ning,

Am7

D7

F#

G7

Cdim



That - 'll be just the be - gin - ning! Cur - tain

Dm7



G7+5



C6



Cm



Dm7



up, \_\_\_\_\_ Light the lights, \_\_\_\_\_ We got noth - ing to hit \_\_\_\_\_

G7



C6



B7 + 5(b9)



B7



Em



C7



\_\_\_\_\_ but the heights! \_\_\_\_\_ We'll be swell, \_\_\_\_\_ We'll be

Fmaj7



Fm6



Em7



Am7



D9



great! \_\_\_\_\_ I can tell, \_\_\_\_\_ Just you wait! \_\_\_\_\_

G7



C



G7



Am7



Fm



C



\_\_\_\_\_ That luck - y star I talk a - bout is

*cresc.*



D7 C#7+5

D9

C#7+5

D9

G7

due! Hon - ey, ev' - ry

Em Dm7 G7 Dm7

- thing's com - ing up ros - es for me and

G7 C B C B C B C Cdim

for you! Things look

*ff* *mf*

2 C B C B C B C

you.

*ff*

# FALLING IN LOVE WITH LOVE

BOOKS.MUSIQUE.RU

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate Waltz

Bb



Bbmaj7



Bb6



Bb



F7sus



Fall - ing In Love

With Love

Is fall - ing for make

be -

lieve.

Fall - ing In Love

With Love

Is

play - ing the fool;

Car - ing too

much

is

such

a

ju - ve - nile fan -

cy.

**D7** 
**Gdim** 
**Gm** 
**Cm** 
**C7** 
**Cm7** 

Learn - ing to trust is just For chil - dren in school.

*cresc.*

*dim.*

**F7** 
**Bb** 
**Bbmaj7** 
**Bb6** 

I fell in love with love one

**Bb** 
**F7sus** 
**F7** 
**Cm7** 
**F7** 
**F7sus** 

night When the moon was full, I was un -

**F7** 
**F7sus** 
**F7** 
**Bbmaj7** 
**Bb6** 
**Bbmaj7** 

wise with eyes Un - a - ble to see.

**Bb6** **Bbmaj7** **Bb6** **Bbmaj7** **Bb6**

I fell in love with love, With love ev - er -

**D7sus** **D7** **Gmaj7** **G7** **Cm** **Ddim**

last - ing, But love fell

*cresc.*

**Cm7** **F7** **Bb** **F7**

out with me.

*f*

**Bb** **Bb6**

me.

*mf* *f*

# GIGI

(From "GIGI")

BOOGIEWOOGIE.RU

Slowly

Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

*mp*

**C** **B** **Dm7**

Gi - gi, Am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize? Oh

*p*

**G7** **Dm7** **G7** **C6**

Gi - gi, Why you've been grow-ing up be - fore my eyes! \_\_\_\_\_

*espr.*

**E** **Edim** **F#m7** **Bdim** **B7** **D7**

Gi - gi, You're not at all that fun - ny, awk - ward lit - tle girl I knew. Oh

BOOGIE WOOGIE RUB

G G+ C6 Bdim Am7 D9 Dm7

BOOGIE WOOGIE RUB

no! O - ver night there's been a breath - less change in you. Oh,

*piu espr.* *dim.* *p*

C B F6 A7

Gi - gi, While you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a star? Oh,

Dm Dm7 Gm6 A7 Dm Dm7 F Fm6

Gi - gi, Have I been stand-ing up too close or back too far? When did your spark - le turn to

*espr.*

C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim

fi - re And your warmth be - come de - si - re? Oh, what mi - ra - cle has

Dm7 G7 C Dm7 Cmaj9

made you the way you are?

*espr.*

# HELLO, DOLLY!

(From "HELLO, DOLLY!")

BOOGIEWOOGIE.RU

Lively

Music and Lyric by JERRY HERMAN

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Lively' and the dynamics are 'mf'.

Medium Strut tempo

Bb



Gm



Vocal line 1: Hel - lo, Dol - ly, well, hel - lo,

Piano accompaniment for vocal line 1, marked 'mp - mf'.

Bbmaj7



Bbdim



Cm7



Vocal line 2: Dol - ly, it's so nice to have you back where you be - long.

Piano accompaniment for vocal line 2.

F



Cm



Cm7



Cm(#5)



Vocal line 3: You're look - ing swell, Dol - ly, we can tell,

Piano accompaniment for vocal line 3.





Dm



C9



C9+5



Cm7



BOOGIEWOOG! RU



lap, knee, fel - las, fel - las, Dol - ly 'll nev - er go a - way a -

Bb



Bdim



Cm7



F7



Cm7



F9



gain! Hel - go a - way,

C9



C9+5



Cm7



F9



C9



C9+5



Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er

Cm7



F9



Bb



F7



Bb



go a - way a - gain!

# HELLO, YOUNG LOVERS

(From "THE KING AND I")

COGIEWOOGIE.RU

119

Very moderately

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

C



Hel - lo, Young Lov - ers, Who - ev - er you are, I hope your

G7



Fm



G7



Eb



trou - bles are few All my good wish - es go with you to -

G7



Dm7



G7



C



night I've been in love like you Be brave, young

G7



lov - ers, and fol - low your star, Be brave and faith - ful and true

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Fm G7 Eb G7 Dm7

Cling ver - y close to each oth - er to - night I've been in

G7 C F C7sus F

love like you. I know how it feels to have wings on your

*mf* *mp*

C7sus F C7sus C7 F Dm6 E7

heels, And to fly down a street in a trance. You fly down a

Am Dm7

street on a chance that you'll meet, And you meet not real - ly by chance.

G7 C

Don't cry, young lov - ers, What - ev - er you do, Don't cry be -

G7 Fm G7 Eb G7

cause I'm a - lone. All of my mem - 'ries are hap - py to - night

Dm7 G7 F G7 C7 F Fm C+ C6

I've had a love of my own, I've had a love of my own like

Dm Eb G7 1 C G7 2 C

yours, I've had a love of my own. Hel - own.

*cresc. ed allargando* *a tempo* *p* *f*

# HONEYSUCKLE ROSE

BOOGIEWOOGIE.RU

(From "AIN'T MISBEHAVIN'")

Words by ANDY RAZAF

Music by THOMAS ("FATS") WALLER

Medium with a lift

mf

Gm7



C13



Gm7



C13



Gm7



C13



G9+5



C6



G9+5 C13



Ev -'ry hon -ey bee

fills with jeal -ous - y

when they see you out with me,

I don't blame them,

mf

F



Gm7



F



Fm



G7



C13



F



F7



Bb



Db7/B



C7



D7+5



Cdim



C7-5



Gm7



C13



good - ness knows,

Hon - ey Suck - le Rose.

When you're pass-in' by

Gm7



C13



Gm7



C13



G9+5



C6



G9+5



C13



F



Gm7



F



flow - ers droop and sigh,

and I know the rea - son why,

You're much sweet -er, good - ness knows,

C13

F F/C Ddim C7/E F

F7

Cm7

BOOGIE WOOGIE



Musical staff with lyrics: Hon-ey Suck-le Rose. Don't buy sug - ar,

Musical staff with piano accompaniment for the first system.

Bb

F9

Gb9

F9

Bb

G7

Dm7

C#dim

G7

Musical staff with lyrics: you just\_ have to touch my cup, You're my sug - ar,

Musical staff with piano accompaniment for the second system.

C7

Gm7

Ab9

G9

C7

Gm7

C13

Gm7

C13

Musical staff with lyrics: it's sweet\_ whenyou stir it up. When I'm tak - in' sips from your tas - ty lips,

Musical staff with piano accompaniment for the third system.

Gm7

C13

G9+5

C6

G9+5

C13

F

Gm7

F

Fm

G7

C13

Musical staff with lyrics: seems the hon - ey fair - ly drips, You're con-fec - tion, good - ness knows, Hon--ey Suck-le

Musical staff with piano accompaniment for the fourth system.

1 F

Bb

Db7

F

Bdim

2 F

F7

Fdim

Bbm

F

Musical staff with lyrics: Rose. Rose.

Musical staff with piano accompaniment for the fifth system, including triplets.

# I BELIEVE IN YOU

BOOGIEWOOGIE.RU  
(From "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING")

Words and Music by FRANK LOESSER

Moderately

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part includes chord diagrams and fingering suggestions (triplets of 3). The vocal line includes lyrics and phrasing marks.

**Lyrics:**  
 You have the cool sound clear of eyes good of a seek-er of wis-dom and truth, judgment when-ev-er you talk,  
 Yet, there's that up - turned chin and the  
 Yet, there's the bold brave spring of the  
 grin of im-pet-u-ous youth. } Oh I Be - lieve In  
 ti-ger that quick-ens your walk. }

**Chord Diagrams:**  
 Am7, D9, C, C#m7, F#7, Bm, C, Bm7, G#dim, Am7, D9, C, C#m7, F#, B, C, B, Cmaj7, Db7, D7

G D G Cmaj7 Db7 D7 G

You, I Be - lieve In You,

*R.H.*

G#dim 2 G Eb7 Ab Bbm7 Eb7-5 Ab

I hear the And when my faith in my fel - low man

Bbm7 Db9 Cm7 F7 Bb Cm7 F7

all but falls a - part, I've but to feel your hand

Bb Gm7 C7 D7sus D7 G#dim

grasp - ing mine and I take heart, I take heart. To see the

*rit.*



Am7

D9

C

C#m7

F#7

Bm

C

cool clear eyes of a seek-er of wis-dom and truth,

Bm

G#dim

Am7

D9

C

C#m7

F#7

Yet there's that slam bang tang rem-i-nis-cent of gin and ver-

B

C

B

Cmaj7

Db7

D7

G

mouth. Oh I Be-lieve In You,

Cmaj7

Db7

D7

Cmaj7

D11

Gmaj7

I Be-lieve In You.

# I DON'T KNOW HOW TO LOVE HIM

(From "JESUS CHRIST SUPERSTAR")

ED GLENN, BOB FAY

Words by TIM RICE

Music by ANDREW LLOYD WEBBER

Slowly, tenderly and very expressively

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a piano accompaniment and a vocal line. The piano part features a steady accompaniment of chords in the right hand and a simple bass line in the left hand. The vocal line is marked *mp* and includes lyrics with guitar chord diagrams above the notes.

**Lyrics:**  
 I don't know how to love him What to do how to  
 move him I've been changed yes real - ly changed In these  
 past few days when I've seen my - self I seem like some - one

**Chord Diagrams:**  
 D, G, D, G, D, G, G6, G  
 D/A, A, D/F#, A, D, A  
 F#m7, Bm, F#m7, Bm, G, D/F#, Em, D

Asus A D G D G D

else. I don't know how to take this

G G6 G D/A A D/F# A

I don't see why he moves me He's a man he's just a

D A F#m7 Bm F#m7 Bm

man. And I've had so man-y men be - fore In

G D/F# Em D Asus G D/F# D

ver - y man - y ways He's just one more

**G** **F#7**

Should I bring him down \_\_\_\_\_ should I scream and shout\_

*mp* *cresc.* *poco* *a poco*

**Bm** **Bm/A** **G** **D/A** **C**

\_\_\_\_\_ Should I speak of love\_\_\_\_\_ let my feel - ings out?\_\_\_\_\_ I nev - er thought I'd

*ff*

**G** **D** **G** **D/F#** **Em**

come to this\_\_\_\_\_ what's it all a - bout?\_\_\_\_\_

*f* *dim* *poco* *a* *poco*

**Asus** **A** **D** **G** **D** **G** **D**

Don't you think it's rath - er fun loved - ny me  
Yet if he said he loved me

*mp*

G G6 G D/A A D/F# A

I should be in this po - si - tion? I'm the one who's al - ways  
I'd be lost I'd be fright - ened I could - n't cope just could - n't

D A F#m7 Bm7 F#m7 Bm7

been cope So I'd calm turn so cool, no lov - er's fool  
I'd back a - way I

G D/F# Em D Asus G D/F# 1 D

Run - ning ev - 'ry show know He scares me so  
would - n't want to know He scares me

2 D G D/F# D G D/F# D

so I want him so I love him so

# I ENJOY BEING A GIRL

(From "FLOWER DRUM SONG")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

F6

C7

When I have a brand new hair - do With my eye - lash - es

F

D7

Gm

all in curl, I float as the clouds on air do,

Bbm

F

C7

F6

F

F6

I En - joy Be - ing A Girl! When men say I'm

C7

cute and fun - ny And my teeth are - n't teeth but pearl,

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F

D7

Gm

Bbm

F

G7

I just lap it up like hon - ey I En - joy Be -

F6

F

Bbm

- ing A Girl! I flip when a fel - low sends me

Fm

Bbm

Fm

Fm7

flow - ers, I drool o - ver dress - es made of lace,

Fm6

Fm

Db

Ab

Abmaj7

Ab6

Ab

I talk on the tel - e - phone for ho - urs With a

G7

C

Bb

C9

F6

pound and a half of cream up - on my face! I'm strict - ly a

mf

fe - male fe - male And my fu - ture I hope will

C7

be In the home of a brave and free male

F D7 Gm

Who'll en - joy be - ing a guy hav - ing a

G9 F F6 Gm Bbm

girl like me.

F F7 F6 C13 F

When me.

D7-5 C7 F

>Pedal



# I TALK TO THE TREES

BOOGIEWOOGIE.RU

(From "PAINT YOUR WAGON")

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

mf

**Gm7** **C7** **Gm** **C7**

I talk to the trees, but they don't

*expressivo* *mp*

**F** **Gm7** **C7** **Gm** **Eb7**

lis - ten to me, I talk to the stars,

**C7** **F**

but they nev - er hear me. The breeze has - n't

Gm7

C7

Gm

C7

F



time \_\_\_\_\_ to stop and hear what I say,

Gm7

C7

Gm

Eb7

C7



I talk to them all \_\_\_\_\_ in

F

F7

Bb

vain. \_\_\_\_\_ But sud - den - ly my words \_\_\_\_\_

F

Bb

F

reach some - one el - se's ear; \_\_\_\_\_ Touch some - one

BOOGIEWOOGIE. II

Gm7

C7

G7

C

G7



el - se's heart - strings too.

Musical notation for the first system, including vocal line and piano accompaniment with triplets.

Gm7

C7

Gm

C7



I tell you my dreams And while you're

Musical notation for the second system, including vocal line and piano accompaniment with triplets and a mezzo-piano (mp) dynamic marking.

F

Gm7

C7

Gm

Eb7



list - 'ning to me, I sud - den - ly see them

Musical notation for the third system, including vocal line and piano accompaniment.

C7

F

To Coda



come true. I can see us on an

Musical notation for the fourth system, including vocal line and piano accompaniment with a mezzo-forte (mf) dynamic marking.

C7



F



A - pril night, \_\_\_\_\_ Look - in' out a - cross a roll - in' farm. \_\_\_\_\_

C7



\_\_\_\_\_ Hav - in' sup - per in the can - dle - light, \_\_\_\_\_

F



\_\_\_\_\_ Walk - in' la - ter arm in arm. \_\_\_\_\_

C7



\_\_\_\_\_ Then I'll tell you how I passed the day, \_\_\_\_\_

F



Think - in' main - ly how the night would be.

C7



And I'll try to find the words to say,

F



All the things you mean to me.

D.S. al Coda

I talk to the

CODA

F



true.

# IF EVER I WOULD LEAVE YOU

(From "CAMELOT")

Words by Alan Jay Lerner  
Music by Frederick Loewe

Intro: Moderately

mf

Tacet

F9

Bbmaj9

Bb

Bdim

If Ev-er I Would Leave You \_\_\_\_\_ It would-nt be in sum - mer. \_\_\_\_\_ See - ing you in

mp

F7

Gdim

F7

Bbdim

F7-9

Bbmaj9

Bb6

Dm

Bb7

Eb

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_

Cm

F7

Bbmaj9

Bbmaj7

Tacet

Cm7

G7

Cm

Cm7

Dm7

Your lips red as flame, \_\_\_\_\_ Your face with a lus - ter \_\_\_\_\_ that puts gold to

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Cm7

F7

F9

Tacet

Bb9 Bb7

shame! But if I'd ev-er leave you, It could-n't be in au-tumn.

Bbmaj9

Bdim

F7

Gdim

F7

Bbdim

F7-9

Bbmaj9

Bb6

Dm

Bb7

How I'd leave in au-tumn I nev-er will know. I've seen how you

Eb

Cm

F7

Bbmaj9

Bbmaj7

Tacet

Cm7

G7

spar- kle When fall nips the air. I know you in au-tumn.

Cm

Cm7

F7-9

Bb

Ebm

Bb

D

D+

D6

G

A7

And I must be there. And could I leave you run-ning mer-ri-ly through the

R.H.

D

Dmaj7

D6

F#

B

F#

Em7

A7

snow? Or on a win-try eve-ning when you catch the fi-re's

D F7 F9

glow? If Ev - er I Would Leave You, How could it be in

Bbmaj9 Fdim Cm7 F Gdim F7

spring - time, Know - ing how in spring I'm be - witched by you

D7sus D7 Gm7 Dm Bb7 Eb Ebmaj7 Cm7 Ebm

so? Oh, no! not in spring - time! Sum - mer, win - ter or

Bb C9 F9 Cm7 F7-9

fall! No, nev - er could I leave you at

Bb6 2Bb6 B6 Bb

all! And could I all! 8va



# IF I WERE A BELL

BOOGIEWOOGIE.RU

(From "GUYS AND DOLLS")

By FRANK LOESSER

Medium Bounce

Piano introduction for 'If I Were a Bell'. The score is in 4/4 time with a key signature of one flat (Bb). The left hand (L.H.) plays a rhythmic pattern of eighth notes, starting with a forte (f) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, including some triplets. The introduction concludes with a final chord.

G9

C13

C13-9

F6

Am/C



Ask me how do I feel — Ask me now that we're co - sy and cling - ing  
 how do I feel — From this Chem - is - try les - son I'm learn - ing

*mf-f*

F6

C

Fm

F#dim

Eb7

D7



Well sir, all I can say — is if I were a bell — I'd be  
 Well sir, all I can say — is if I were a bridge — I'd be

G9

G7

Bbm

C7

C7-9

F

F/Eb



ring - ing. — From the mo - ment we kissed to - nite —  
 burn - ing. — Yes, I knew my mor - ale would crack —

Bb

Bbm

C7-9

F

F7

Bb BOOGIE Bb

C7-9



That's the way I've just got to be - have \_\_\_\_\_ Boy, if  
 From the won - der - ful way that you looked \_\_\_\_\_ Boy, if

F6

Bb9

A

Bb7

A



I were a lamp I'd light \_\_\_\_\_ Or if I \_\_\_\_\_ were a ban - ner I'd wave. \_\_\_\_\_  
 I were a duck I'd quack \_\_\_\_\_ Or if I \_\_\_\_\_ were a goose I'd be cooked. \_\_\_\_\_

A7

Ebdim

G9

C13

C13-9



Ask me how do I feel, \_\_\_\_\_ Lit - tle me with my qui - et up -  
 Ask me how do I feel, \_\_\_\_\_ Ask me now that we're fond - ly ca -

F6

Am/C

F6

C

Fm

F#dim



bring - ing \_\_\_\_\_ Well sir, all I can say \_\_\_\_\_ is if I  
 ress - ing \_\_\_\_\_ Pal, if I were a sal - ad I know

Eb7

D7

G9

G7

Bbm

C7

C7-9



Musical staff with notes and rests.

were a gate I'd be swing ing. And if  
I'd be splash - ing my dress - ing. Or if

Musical staff with notes and rests.

F

F/Eb

Bb/D

Abdim

F

E7+5



Musical staff with notes and rests.

I were a watch I'd start pop - ping my spring  
I were a sea - son I'd sure - ly be spring

Musical staff with notes and rests.

Eb7

D9

D7-9

Dm7

G9-5

Fmaj7

Dm7

Bbmaj7

C9



Musical staff with notes and rests.

Or if I were a bell I'd go Ding dong ding dong  
Or if I were a bell I'd go Ding dong ding dong

Musical staff with notes and rests.

Chord diagrams for F6/9, Abdim Gm7, A7 Ebdim, F6/9, Eb, F6

Ding. Ask me Ding.

Musical staff with notes and rests.

# IT'S ALL RIGHT WITH ME

(From "CAN-CAN")

Words and Music by  
COLE PORTER

Steadily moving fox trot

mf

Cm

F9

Cm

It's the wrong time \_\_\_\_\_ and the wrong place \_\_\_\_\_ tho' your face is charm

mp

Fm

Bb

Bb9

Bb7

Bbm6

C9

- ing it's the wrong face, \_\_\_\_\_ it's not {her} {his} face \_\_\_\_\_ but such a charm - ing face -

mf sf

F9

F7

G

Fm6

G

F

G7

Cm

that It's All Right \_\_\_\_\_ With Me. \_\_\_\_\_ It's the wrong song \_\_\_\_\_

dim. R.H. mp

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BOOGIE WOOGIE.RU

F9



Cm



Fm



in the wrong style tho' your smile is love - ly, it's the wrong smile,

Bb



Bb9



Bb7



Bbm6



C9



F9



it's not (her/his) smile but such a love - ly smile that It's All Right

*mf*

*sf*

Fm7



Bb7



Eb



Eb9



Ebdim



With Me. You can't know how hap - py I am that we

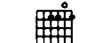
*dim.*

*mf*

Abm/Eb



Fdim/Eb



Eb



Ebmaj7



Eb6



Bbm6



met, I'm strange - ly at - tract - ed to you, There's some - one I'm

C7-9



F7



Fm6



G7



Cm6



try - ing so hard to for - get. Don't you want to for - get some - one too?



It's the wrong game with the wrong chips, tho' your

*mp*



lips are tempt - ing, they're the wrong lips, They're not {her} {his} lips,



but they're such tempt - ing lips that if some night you're

*sf* *dim.*



free, dear, It's All Right, It's All Right With

*cresc.*



Me. It's the

*f* *mp* *sf*

*Ped.* *8va...*

# JUST IN TIME

(From "BELLS ARE RINGING")

BOOGIEWOOGIE.RU

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Intro: Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: Bb7, A7, Bb7, Am7, and D7. The left hand plays a simple bass line. The tempo is marked 'mp' (mezzo-piano).

Just In Time I found you Just In Time Be - fore you

The first system of the song features a vocal line and piano accompaniment. The vocal line has lyrics: "Just In Time I found you Just In Time Be - fore you". The piano accompaniment includes guitar chord diagrams for Bb, A, Bb, Am7, and D7.

came, my time was run - ning low. I was lost,

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "came, my time was run - ning low. I was lost,". The piano accompaniment includes guitar chord diagrams for Fm, G7, C9, Gm7, C9, Gm7, C7, and F7. There are also triplets in the piano part.

The los - ing dice were tossed, My brid - es all were crossed,

The third system continues the vocal and piano accompaniment. The vocal line has lyrics: "The los - ing dice were tossed, My brid - es all were crossed,". The piano accompaniment includes guitar chord diagrams for F13, Bb9, Fm, Bb7, and Eb9.

BOOGIEWOOG

Ab

D7

Gm

Gm D



no - where to go.

Now you're here and now I

Gm

D7

Gm

Bb/C

Am/C

Gm/C

Bb



know just where I'm go - ing, no more doubt or fear, I've found my

G7 + 5(b9)

G7

G7+5

C9

F7



way.

For love came Just In Time. You found me

Bb

F+

Bb

C7

Cm7

F7



Just In Time and changed my lone - ly life, that love - ly

Bb

C9

Cm7

F7



day.

Bb

Bbdim

Bb

Bbdim

Bb6



day.



# LOOK TO THE RAINBOW

LOGIEWOOGIE.RU  
Words by E.Y. HARBURG

Music by BURTON LANE

Moderately

(From "FINIAN'S RAINBOW")

*mp*

*poco rit.*

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

Very Slow

*a tempo*

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

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

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

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

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

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

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

On the day I was born, said my father, said he, I've an  
 sump - tu - ous gift to be - queath ther, said he, Oh the  
 bund - led me heart and I roamed the, world free, To the  
 el - e - gant leg a - cy wait in' for ye, 'Tis a  
 lure of that song - kept her feet in' for ye, wild. For you  
 east with the lark, to the west with the sea; And I  
 rhyme for your lips and a song for your heart, To  
 nev er grow old and you nev er stand still, With  
 searched all the earth an I scanned all the skies, But  
 sing it when ev - er the world falls a - part.  
 whip poor - wills sing last in' be - yond the next hill.  
 found it at last in my own true love's eyes.

BOOGIEWOOGIE. Bb

Cm

Fm7

Bb7

Ebmaj7

Eb6

Fm7

Bb7



Look, look, Look To The Rain - bow, Fol - low it

*mp*

Eb

Ab

Cm6

Bb7

Eb

Cm



o - ver the hill and stream. Look, look,

Fm7

Bb7

Eb

Ab

Bb7

Look To The Rain - bow, Fol - low the fel - low who fol - lows a

1,2

Eb

3

Eb

Ab

Eb

Fm7

Bb7



dream. 'Twas a dream. Fol - low the fel - low, Fol - low the

So

1

*mf*

Eb

Ab

Ebmaj7

Bb7

Eb



fel - low, Fol - low the fel - low who fol - lows a dream.

*pp*

*pp*

# MAME

(From "MAME")

BOOGIEWOOGIE.RU

Music and Lyric by  
JERRY HERMAN

With a lilt

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

**C** **C6** **Cmaj7** **C#dim** **Dm7** **G7**

You coax the blues right out\_ of the horn, Mame,\_\_\_  
 You've brought the cake - walk back\_ in-to style, Mame,\_\_\_

*mp - mf*

The first vocal line is written on a single staff with lyrics. The piano accompaniment is shown on two staves below, with dynamics *mp - mf* and a triplet in the final measure.

**Dm** **Dm(+7)** **Dm7** **G7** **Cmaj7** **C6** **Cmaj7**

You charm the husk right off\_ of the corn, Mame,\_\_\_  
 You make the weep - in' wil - lowtree smile, Mame,\_\_\_

The second vocal line is written on a single staff with lyrics. The piano accompaniment is shown on two staves below, with a triplet in the final measure.

**Am** **Am(+7)** **Am7** **Am6** **Em**

You've got skin the ban - joes strum - min' and plunk - in' out a tune to beat the  
 Your skin is Dix - ie sat - in, there's reb - el in your man - ner and your

The third vocal line is written on a single staff with lyrics. The piano accompaniment is shown on two staves below.

**A9** **Dm** **Dm(+7)** **Dm7** **G7** **G9+5**

band, speech, The You whole may plan be - ta tion's hum - min' since  
 speech, You may be from Man-hat - tan, but

**C** **C#dim** **Dm7** **G7** **C** **C6**

you brought Dix - ie back to Dix - ie - land. You make the  
 Geor - gia nev - er had a sweet - er peach. You make our

**Cmaj7** **C#dim** **Dm7** **G7** **Dm** **Dm(+7)**

cot - ton eas - y to pick, Mame, — You give my  
 black - eyed peas\_ and our grits, Mame, — Seem like the

**Dm7** **G7** **E7** **Dm6** **E7** **Am** **Am(+7)**

old mint ju - lep a kick, Mame, — You make the  
 bill of fare\_ at the Ritz, Mame, — You came, you

Am7      Adim      Em      A9

old saw, mag - no - lia tree      blos - som at the men - tion of your name,  
 you con - quered and      ab - so - lute - ly noth - ing is the same.

Dm      Dm(+7)      Dm7      G7      Em      Em(+7)      Em7

You've made us feel a - live a - gain,      You've giv - en be  
 Your spe - cial fas - ci - na - tion 'll      Prove to - en be

A9      D7      Dm7      G7      G7-9

us in the drive a - gain,      To make think the you're      South just re - vive a - gain,  
 spi - ra - tion - al,      We      just      sen - sa - tion - al,

1      C      Cdim      Dm7      G7      2      C

Mame.      Mame.

3

# MEMORY

(From "CATS")

BOOGIEWOOGIE.RU

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

Freely



Mid - night. — Not a sound from the pave - ment. — Has the moon lost her

F



mem - 'ry? — She is smil - ing a - lone. — In the lamp - light the wi - thered leaves col -

Am7



lect at my feet — And the wind — be-gins to moan.



Mem - 'ry. — All a-lone in the moon - light — I can smile at the old days, — I was beau - ti-ful

BOOGIEWOOGIE.RU



then. I re - mem - ber the time I knew what hap - pi - ness was, Let the



mem - 'ry live a - gain. Ev - 'ry street lamp

*mf*



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

**D** **C** **Am**

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

*poco rit.* *mp*

**F** **Em** **Dm7**

new life And I must-n't give in. When the dawn comes to - night will be a

**Am** **G7** **C**

mem-o - ry too And a new day will be - gin.

*cresc.*

**Ab** **Fm** **Db** **Ab**

**Cm** **Cm/Db** **Bbm/Db** **Cm** **Cm/D** **Bbm/Db** **Cm** **Ab** **Bb7**

Burnt out ends of smok - y days the stale cold smell of - 2 -



**E<sub>b</sub>** **Cm7** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>maj7**

morn - ing The street lamp dies a-noth-er night is o - ver,

**Cm** **F7** **B<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>**

a - noth-er day is dawn - ing. Touch me. It's so eas-y to

**Cm** **A<sub>b</sub>** **Gm7**

leave me All a - lone with the mem - 'ry. Of my days in the sun. If you

**Fm7** **Fm** **Cm** **B<sub>b</sub>9sus**

touch me you'll un - der - stand what hap - pi - ness is. Look a new day has be -

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

gun.

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The left hand plays a bass line with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1. The dynamic marking is *mf*.

Em

Em guitar chord diagram: x02200

1. Rain- drops on ros- es and whisk- ers on kit- tens,  
2. Cream col- ored pon- ies and crisp ap- ple strud- els,

Musical notation for the first system of lyrics, including vocal line and piano accompaniment.

Cmaj7

Cmaj7 guitar chord diagram: xx0233

Bright cop- per and ket- tles and warm wool- en mit- tens,  
Door- bells per and sleigh- bells and schnitz- el with noo- dles,

Musical notation for the second system of lyrics, including vocal line and piano accompaniment.

Am7

Am7 guitar chord diagram: x02020

D7

D7 guitar chord diagram: xx0232

G

G guitar chord diagram: x32033

C

C guitar chord diagram: xx0233

G

G guitar chord diagram: x32033

Brown pa- per that pack- ag- es tied up with strings, These are a  
Wild geese that fly with the moon on their wings, These are a

Musical notation for the third system of lyrics, including vocal line and piano accompaniment.

**C** **Am6** **B7** **1 Em**

few of my fa- vor- ite things.  
 few of my fa- vor- ite things.

This system contains the first two lines of music. The vocal line starts with a C chord and continues through Am6, B7, and Em. The piano accompaniment features a steady bass line and chords in the right hand.

**2 E**

Girls in white dress- es with

This system contains the third line of music. It begins with an E chord. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

**A**

blue sat- in sash- es, Snow- flakes that stay on my

This system contains the fourth line of music. It features an A chord. The piano accompaniment continues with chords and a bass line.

**Am7** **D7** **G**

nose and eye- lash- es, Sil- ver white win- ters that melt in- to

This system contains the fifth line of music. It features Am7, D7, and G chords. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

**C** **G** **C** **Am6** **B7**

springs, These are a few of my fa- vor- ite things.

This system contains the sixth line of music. It features C, G, C, Am6, and B7 chords. The piano accompaniment concludes with a final chord and bass line.

Em Am6 B7

When the dog bites, When the bee stings,

This system contains the first two lines of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Chord diagrams for Em, Am6, and B7 are shown above the vocal line. The lyrics are: "When the dog bites, When the bee stings,". The piano part features a steady eighth-note bass line and chords in the right hand.

Em

When I'm feeling sad, I simply re-

This system contains the third and fourth lines of the song. The vocal line continues with the lyrics: "When I'm feeling sad, I simply re-". The piano accompaniment continues with the same rhythmic pattern. A chord diagram for Em is shown above the vocal line.

A7 C G C G

-mem-ber my fa-vor-ite things and then I don't feel

This system contains the fifth and sixth lines of the song. The vocal line continues with the lyrics: "-mem-ber my fa-vor-ite things and then I don't feel". The piano accompaniment continues. Chord diagrams for A7, C, G, C, and G are shown above the vocal line.

D7-9 D7 C

so bad.

This system contains the seventh and eighth lines of the song. The vocal line continues with the lyrics: "so bad.". The piano accompaniment continues. Chord diagrams for D7-9, D7, and C are shown above the vocal line. The piano part features a steady eighth-note bass line and chords in the right hand.

This system contains the final two lines of the song, which are piano accompaniment. The piano part continues with the same rhythmic pattern and chord progressions as the previous systems.

# MY FUNNY VALENTINE

LOGIEWOOGIE.RU

(From "BABES IN ARMS")

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

**Cm** **Cm + 7** **Cm7** **Cm6**

My fun-ny Val-en-tine, Sweet com-ic Val-en-tine,

**Ab** **Fm7** **Fm6** **G7** **Fm** **G7**

You make me smile with my heart.

**Cm** **G7** **Cm7** **Cm6**

Your looks are laugh-a-ble, Un-photograph-a-ble,

**Ab** **Fm7** **Abm** **Bb7**

Yet, you're my fav-'rite work of art. Is your

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# NOT A DAY GOES BY

(From "MERRILY WE ROLL ALONG")

Words and Music by  
STEPHEN SONDHEIM

Slowly

F



F(add9)



F



*p*

F



Not a day goes by, not a sin - gle  
Not a day goes by, not a sin - gle

*rall.* *a tempo, molto rubato*

Dm9



G7sus



G7



day day you're not some - where a part of my life and I  
but you're some - where a part of my life and it

*mf*

E $\flat$



E $\flat$ maj7



C7sus



F



need you to stay stay As the days go by,  
looks like you'll stay As the days go by,

F7susb9

BOOGIEWOOGIE.RU



I keep think - ing when does it end, that it can't get much  
 I keep think - ing when does it end, where's the day I'll have

*rit.* *a tempo* *rit.*

B♭maj7



C7/B♭



F/A



bet - ter much long - er, but it on - ly gets bet - ter and strong - er and  
 start - ed for - get - ting? But I just go on think - ing and sweat - ing and

*a tempo* *rit.* *a tempo* *poco accel.*

G7/D



Gm7



C7/G



Cm9/G



deep - er and near - er and simp - ler and fre - er and rich - er and clear - er, and  
 curs - ing and cry - ing and turn - ing and reach - ing and wak - ing and dy - ing, and

*rit.* *a tempo* *poco cresc.* *rit.*



**G** **Gm7** **Ab(no3rd)** **G(add 9)**

no, \_\_\_\_\_ not a day day goes by, \_\_\_\_\_  
 no, \_\_\_\_\_ not a day goes by, \_\_\_\_\_

*f* *a tempo*

**Gm(#7)** **Ebm/Ab** **G/B** **Bm**

— not a bless - ed day \_\_\_\_\_ but you some - where come  
 — not a bless - ed day \_\_\_\_\_ but you're still some - how

*rall.* *a tempo* *mf*

**A7sus** **A7** **F** **Fmaj7** **D7sus**

in - to my life \_\_\_\_\_ and you don't go a - way. And I have to  
 part of my life \_\_\_\_\_ and you won't go a - way. So there's hell to

*cresc.*

G(add 9)



Gmaj7



D#m/G



G6



say,  
pay,

if you do,  
and un - til I die,  
die,

*f*

*rit.*

*a tempo*

Bm7



D7sus



I want day af - ter day af - ter day af - ter day af - ter  
I'll die day, af - ter day af - ter day af - ter day af - ter

*dim.*

*rit.*

*p a tempo*

D7sus



day af - ter day af - ter day till the days go by!  
day af - ter day af - ter day till the days go by!

*ff*

D7sus

G(add 9)

D7sus

Till the days go go by!  
Till the days go go by!

L.H.

3

3

3

3

3

3

3

3

3

G(add 9)

D7sus

G(add 9)

by!  
by!

*mf*

*dim. poco a poco*

L.H.

3

3

3

3

3

3

3

3

3

D7sus

Emaj7

Till the days go go by.  
Till the days go go by.

*p rit.*

*pp*

3

3

3

3

3

3

3

3

3

# OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA!")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderate Waltz

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has two flats (B-flat and E-flat).

There's a bright gold-en haze on the mead-ow  
cat-sounds of the earth are in' the like stat-ues  
p

Chords: Eb, Bb7, Eb

The first system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The tempo is marked 'Moderate Waltz'. The first system includes the lyrics 'There's a bright gold-en haze on the mead-ow' and 'cat-sounds of the earth are in' the like stat-ues'. The piano accompaniment includes a piano (*p*) dynamic marking.

There's a bright gold-en haze on the mead-ow  
All the cat-sounds of the earth are in' the like mead-ow  
All the cat-sounds of the earth are in' the like mead-ow  
ues sic

Chords: Bb7, Eb, Bb7, Cm

The second system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The second system includes the lyrics 'There's a bright gold-en haze on the mead-ow' and 'All the cat-sounds of the earth are in' the like mead-ow'. The piano accompaniment includes a piano (*p*) dynamic marking.

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

Chords: Abm, Eb, Bb7, Eb, Ab

The third system of the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats. The third system includes the lyrics 'The corn is as high as an el-e-phant's eye, An' it' and 'They don't turn their heads as they see me ride by, But a'. The piano accompaniment includes a piano (*p*) dynamic marking.

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

looks like it's climb- in' clear up to the sky.  
lit- ol' like tle brown mav'- in' rick is wink- in' her at eye.  
weep- in' wil- ler is laugh- in' at me!

*mf*

**E<sub>b</sub>** **Absus** **A<sub>b</sub>** **E<sub>b</sub>**

Refrain:  
Oh, what a beau- ti- ful morn- in', Oh, what a

*mp*

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

beau- ti- ful day. I got a beau- ti- ful

**A<sub>b</sub>** **A<sub>b</sub>dim** **E<sub>b</sub>** **B<sub>b</sub>7** **1,2E<sub>b</sub>** **B<sub>b</sub>7**

feel- in' Ev- 'ry- thing's go- in' my way. All the  
All the

*p*

**3. E<sub>b</sub>** **F<sub>m</sub>7** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>**

way Oh, what a beau- ti- ful day!

*ritenuto*

# OL' MAN RIVER

(From "SHOW BOAT")

Words by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Slowly

The piano introduction consists of two staves. The right hand starts with a melody in E-flat major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece concludes with a *f* dynamic and a *mf* dynamic.

Eb Cm Eb Ab Eb Ab Eb Cm

Diagram 1 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 2 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 3 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 4 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 2nd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; 4th fret, 6th string.

Diagram 5 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 6 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 2nd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; 4th fret, 6th string.

Diagram 7 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 8 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He

The first line of the song features a vocal melody and piano accompaniment. The piano part continues with a steady accompaniment.

Bb7 Fm7 Bb9 Eb Ab6 Eb

Diagram 9 (Bb7): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 10 (Fm7): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 11 (Bb9): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 12 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 13 (Ab6): 4th fret, 1st string; 3rd fret, 2nd string; 2nd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; 4th fret, 6th string.

Diagram 14 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

jus' keeps roll-in', He keeps on roll-in' a-long. He

The second line of the song continues the vocal melody and piano accompaniment.

Eb Cm Eb Ab Eb Cm Eb D7

Diagram 15 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 16 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 17 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 18 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 2nd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; 4th fret, 6th string.

Diagram 19 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 20 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 21 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 1st fret, 3rd string; 1st fret, 4th string; 1st fret, 5th string; 3rd fret, 6th string.

Diagram 22 (D7): 2nd fret, 1st string; 1st fret, 2nd string; 2nd fret, 3rd string; 2nd fret, 4th string; 2nd fret, 5th string; 3rd fret, 6th string.

don't plant 'ta-ters, he don't plant cot-ton, An' dem dat plants'em is soon for-got-ten, But

The third line of the song concludes the vocal melody and piano accompaniment.



# ON A CLEAR DAY

## (YOU CAN SEE FOREVER)

(From "ON A CLEAR DAY YOU CAN SEE FOREVER")

BOOGIEWOOGIE.RU

Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately, with feeling

The piano introduction consists of two staves. The right hand plays a melodic line with a *mf* dynamic, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand provides a harmonic accompaniment with a *poco rit.* marking.

Gmaj7

C9

Gmaj7

The first line of the song features a vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment is marked *a tempo* and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

On a clear day \_\_\_\_\_ Rise and look a- round you \_\_\_\_\_ And you'll see who \_\_\_\_\_

E7

Am7

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment continues with the same eighth-note accompaniment.

\_\_\_\_\_ you are \_\_\_\_\_ On a clear day \_\_\_\_\_ How it will as-

F7-5

D7

C#7

D7

G

Bbdim

Am7

G#dim

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment continues with the same eighth-note accompaniment.

\_\_\_\_\_ tound you \_\_\_\_\_ That the glow of your be- ing out- shines ev- 'ry



star. You feel part of \_\_\_\_\_ ev- 'ry moun- tain, sea and shore. \_\_\_\_\_ You can

*mf più espr.*

Chords: Dm7/G, G7, Dm7, G7

hear, from far and near, a world you've nev- er heard be- fore. \_\_\_\_\_ And on a clear day, \_\_\_\_\_

Chords: Cmaj7, Dm6, A7, D7, Edim, Gmaj7

On that clear day \_\_\_\_\_ You can see for- ev- er and ev- er-

*cresc.*

Chords: G, Bm7, E9, Bm, E9, Am7, G6, Am7, G6, 1. Am7, D7

more! \_\_\_\_\_ On a ev- er and ev- er and ev-

*mp* *p poco rit.*

Chords: G, Em, Am7, D7, 2. Am7, G6, Am7, G6, Am7

er- more! \_\_\_\_\_

*mf accel.* *p*

Chords: D7, G, Em9, Am9, D7, Gmaj7, G

# ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with a *mf* dynamic, while the left hand provides a harmonic accompaniment. The key signature is B-flat major (two flats).

**Bb6** **F7** **Bbmaj7** **Bb6** **F7**

I have of- ten walked down this street be- fore But the

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand that support the vocal melody.

**Bbmaj7** **C#dim** **C7** **F7** **m7** **F7** **Cm** **Fdim** **Cm7**

pave- ment al- ways stayed be- neath my feet be- fore. All at once am I

The piano accompaniment continues with a consistent rhythmic pattern, providing a solid harmonic foundation for the vocal line.

**Ebm** **Dm7** **Bb6** **Dm7** **Bb** **C7** **F9** **Eb** **F7+5**

sev- 'ral sto- ries high, Know- ing I'm on the street where you

The piano accompaniment concludes the section with a final chord and a sustained bass note in the left hand.

**Bb6** **Cm7 F7-9 Bb6** **F7 Bbmaj7 Bb6**

live. Are there li-lac trees in the heart of town?

**F7 Bbmaj7 C#dim C7 F7 Cm7 F7 Cm Fdim**

Can you hear a lark in an-y oth-er part of town? Does en-

**Cm7 Ebm Dm7 Bb6 Dm7 Bb C7**

chant-ment pour out of ev-'ry door? No, it's just on the

**F9 Eb F7 Bb D7 Am Cdim**

street where you live. And oh, the tow-er-ing

**Eb6 Ebm Dbdim Bb Bbmaj7**

feel-ing, Just to know some-how you are near!

Bb7 Bb6 Bbdim Bb Gm6 Em7 A7

The o- ver pow- er- ing feel- ing That an- y

D A Am Bb C7 Cm6 Dm F9 Cm7 F7 Bb6

sec- ond you may sud- den- ly ap- pear! Peo- ple stop and stare,

F7 Bbmaj7 Bb6 F7 Bb6 C#dim C7

they don't both- er me; For there's no- where else on earth that I would

F7 Cm7 F7 Cm Fdim Cm7 Ebm6 D+ Dm7 Bb6

rath- er be. Let the time go by, I won't care if I

C9 F9 Eb F7 Bb Gb6 Bb

can be here on the street where you live.

# PEOPLE

(From "FUNNY GIRL")

BOOGIEWOOGIE.RU

Words by BOB MERRILL  
Music by JULE STYNE

Moderately

mf

3

Detailed description: This block shows the piano introduction for the song 'People'. It consists of two staves (treble and bass clef) in a 3/4 time signature. The key signature has two flats (Bb and Eb). The music starts with a triplet of eighth notes in the right hand, followed by a series of chords and single notes. The dynamic marking is *mf* (mezzo-forte). The tempo is marked 'Moderately'.

Bb

F7

Bb

Detailed description: This block contains three guitar chord diagrams. The first is for Bb major (two flats), the second is for F7 major (one flat), and the third is for Bb major (two flats). Each diagram shows the fretting pattern on a six-string guitar.

Peo - ple, \_\_\_\_\_ peo - ple who need peo - ple \_\_\_\_\_

Detailed description: This block shows the first vocal line of the song. The melody is written on a single treble clef staff. The lyrics are 'Peo - ple, \_\_\_\_\_ peo - ple who need peo - ple \_\_\_\_\_'. The music is in a 3/4 time signature and has a key signature of two flats.

mp

Detailed description: This block shows the piano accompaniment for the first vocal line. It consists of two staves (treble and bass clef). The dynamic marking is *mp* (mezzo-piano). The piano part provides harmonic support for the vocal line with chords and single notes.

Cm7

F7

Eb

Bbmaj7

Detailed description: This block contains four guitar chord diagrams. The first is for Cm7 major (three flats), the second is for F7 major (one flat), the third is for Eb major (two flats), and the fourth is for Bbmaj7 major (two flats). Each diagram shows the fretting pattern on a six-string guitar.

Are the luck - i - est peo - ple \_\_\_\_\_ in the

Detailed description: This block shows the second vocal line of the song. The melody is written on a single treble clef staff. The lyrics are 'Are the luck - i - est peo - ple \_\_\_\_\_ in the'. The music is in a 3/4 time signature and has a key signature of two flats.

Detailed description: This block shows the piano accompaniment for the second vocal line. It consists of two staves (treble and bass clef). The piano part provides harmonic support for the vocal line with chords and single notes.

D7sus

D7

Gm

Detailed description: This block contains three guitar chord diagrams. The first is for D7sus major (two flats), the second is for D7 major (two flats), and the third is for Gm major (two flats). Each diagram shows the fretting pattern on a six-string guitar.

world. \_\_\_\_\_ We're child - ren \_\_\_\_\_

Detailed description: This block shows the third vocal line of the song. The melody is written on a single treble clef staff. The lyrics are 'world. \_\_\_\_\_ We're child - ren \_\_\_\_\_'. The music is in a 3/4 time signature and has a key signature of two flats.

espressivo

Detailed description: This block shows the piano accompaniment for the third vocal line. It consists of two staves (treble and bass clef). The dynamic marking is *espressivo* (espressivo). The piano part provides harmonic support for the vocal line with chords and single notes.

need - ing oth - er child - ren \_\_\_\_\_ And yet,

**Bbm** **C7** **Fmaj7** **F6** **G** **Bbm6** **Gdim**

let - ting our grown up pride Hide all the need in -

**F** **Fdim** **Gm7** **C7**

side, Act - ing more like child - ren, than

**E** **F7** **Gm7** **F9** **Bb**

child - ren. \_\_\_\_\_ Lov - ers \_\_\_\_\_

*rit.* *mp a tempo*

BOOGIEWOOD **Cm7** RU **F7**

**F7**



**Bb**



are ver - y spe - cial peo - ple, They're the

**Eb**



**Bbmaj7**



**Fm7**



luck - i - est peo - ple in the world.

**Bb9**



**Eb**



**Ebm**



With one per - son, One ver - y spe - cial

**Bb**



**Fm7**




**Eb**



per - son, A feel - ing deep in your soul.

**F7**  

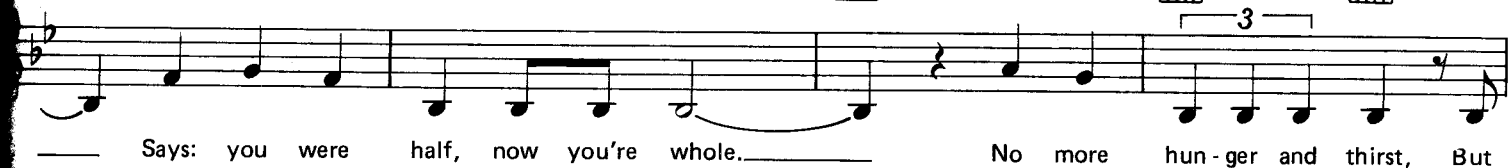

**Bb**  


**Gm6**  


**Bb6**  


**Gm7**  


Says: you were half, now you're whole. No more hun-ger and thirst, But



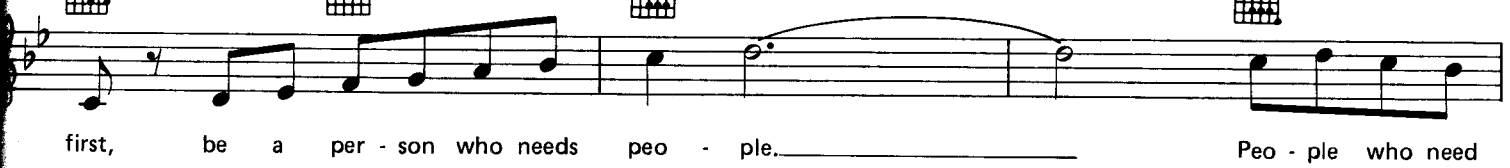

**Cm7**  


**F7**  



**Bb**  


**Bb7**  



first, be a per - son who needs peo - ple. Peo - ple who need





*mf molto espressivo*

**Eb**  


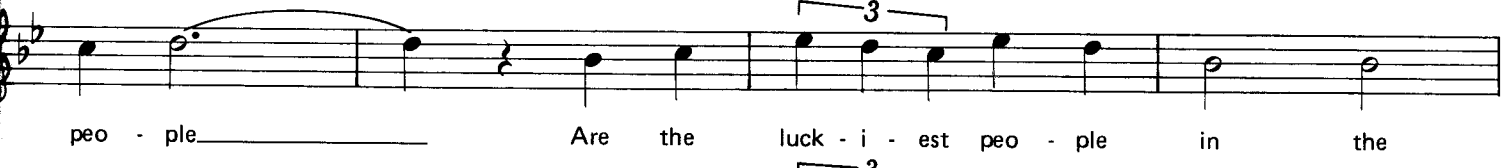
**Ebm**  


**Eb**  



**Bb**  



**Cm7**  


peo - ple. Are the luck - i - est peo - ple in the




*f*

1 **Bb** **Gm7** **Cm7** **F7**  


2 **Bb** **Gm7** **Bb6**  


world. world.




*rit.* *p*



# PUT ON A HAPPY FACE

BOOGIEWOOGIE.RU

(From "BYE BYE BIRDIE")

Words by LEE ADAMS  
Music by CHARLES STROUSE

Rhythmically, lightly

mf

Chords: Eb, Eb6, Gm7, C7, Fm7, Bb9

Gray skies are gon - na clear up, put on a hap - py

(opt.)

mp - mf

Chords: Fm7, Bb9, Eb, Eb6, Gm7, C7

face; Brush off the clouds and cheer up,

Chords: Fm7, Bb9, Bbm7, Eb7, Abmaj7, D7

put on a hap - py face. Take off the gloom - y

Chords: Bb9, Eb7, Abmaj7, D7

G7



C7



F7



Bb7



Ebmaj7



Eb7



BOOGIEWOOGIE.RU

mask of trag - e - dy, It's not your style;

Abmaj7



D7



G7



C7



F7



Bb13



You'll look so good that you'll be glad — ya' de - cid - ed to smile!

Bb9



Eb



Eb6



Gm7



C7



Pick out a pleas - ant out - look,

(opt.)

Fm7



Bb9



Fm7



Bb9



Eb



Eb6



Stick out that no - ble chin, Wipe off that "full of

Gm7

C7

Fm7

Bb9

Bbm7

Eb7



doubt" look,

Slap on a hap - py grin!

And

Abmaj7

Bb9

Eb

Fm7

Bb7



spread

sun - shine

all

o - ver

the

G7

C9

F9

Fm7

Bb9



place,

Just

put on

a hap - py

1

Eb

Eb6

Fm7

Bb7

2

Eb

Eb6

Fm7

Eb



face!

face!

# SEND IN THE CLOWNS

(From the Musical "A LITTLE NIGHT MUSIC")

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly



Is - n't it rich? Are we a

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



pair? Me here at last on the ground, you in mid - air... Send in the



clowns. Is - n't it bliss? Don't you ap -

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



prove? One who keeps tear - ing a - round, one who can't move... Where are the

Bb/Eb

Fm/Eb

Eb

Gm

Dm7

clowns?

Send in the clowns.

Just when I'd stopped

op - en - ing

Gm

Dm9

Gm

doors,

Fin - al - ly

know - ing the one that I want - ed was

Cm7

G

Eb6/Bb

F7/A

Ab6

yours,

Mak - ing my

en - trance a - gain with my u - su - al

Gsus

Fm7-5

Gm/Bb

Ab6/Bb

Bb/Eb

Ab

flair,

Sure of my lines,

No one is there.

*poco rit.*

**Bb/Eb**  
[Chord Diagram]
**Ab**  
[Chord Diagram]
**Eb**  
[Chord Diagram]
**Ebsus**  
[Chord Diagram]
**Eb**  
[Chord Diagram]
**Ebmaj9**  
[Chord Diagram]

Don't you love farce? My fault, I fear. I thought that  
 rich, Is - n't it queer, Los - ing my

*a tempo* *poco rit.*

**Eb**  
[Chord Diagram]
**Abmaj9**  
[Chord Diagram]
**Ab6**  
[Chord Diagram]
**Bb7/Eb**  
[Chord Diagram]

you'd want what I want. Sor-ry, my dear. But where are the clowns? Quick, send in the  
 tim - ing this late in my ca - reer? And where are the clowns? There ought to be

**Eb**  
[Chord Diagram]
**Ebsus**  
[Chord Diagram]
**Eb**  
[Chord Diagram]
**Ebsus**  
[Chord Diagram]

clowns. Don't both - er, they're here. Is - n't it

**Eb**  
[Chord Diagram]
**Ebsus**  
[Chord Diagram]
**Eb**  
[Chord Diagram]

clowns. Well, may - be next year... *ten.*

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

# SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately slow

mf cresc. rit.

C G7

Some en- chant- ed eve- ning  
Some en- chant- ed eve- ning

You may see a stran- ger,  
Some- one may be laugh- ing,

*p a tempo*

C E+

You may see a stran- ger  
You may hear her laugh- ing

A- cross a  
A- cross a

Fmaj7 F6 C6 Dm7 G7

crowd- ed room  
crowd- ed room

And some- how you know,  
And some- night af- ter night.

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**Dm** **E7** **Am** **C7** **F** **C** **Dm7**

You know even then That some-where you'll see her a-  
 As strange as it seems The sound of her laugh-ter will

**G7** 1. **Cmaj7** **C7** **C+** **Cdim** 2. **C**

-gain and a- gain. dreams.

sing in your gain. dreams.

**G7sus** **G7** **Cmaj9** **C** **Dm7** **G7** **C6** **C** **G7sus** **G7** **C**

Who can explain it? Who can tell you why? Fools give you reasons,

*tenderly and legato*

**Am7** **D7** **G** **Adim** **Edim** **Dm7** **Cdim** **C**

Wise men never try. Some en-chant-ed eve-ning

*cresc. molto*

**Dm7** **G7**

When you find your true love,



C E+ Fmaj7

When you feel her call you A- cross a crowd- ed room,

C6 Dm G7 Dm E7 Am C7

Then fly to her side And make her your own,

F C Dm Dm7 G7 C

Or all through your life you may dream all a- lone.

*molto espr.* *rit.* *dim.* *a tempo*

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Once you have found her, Nev- er let her go.

*pp legatissimo*

G7sus G7 Cmaj9 C Dm7 C

Once you have found her, Nev- er let her go!

*rit.* *mf*

# STRANGER IN PARADISE

ORIGINALGIEWOOGIE.RU

(From "KISMET" and "TIMBUKTU!")

Words and Music  
by ROBERT WRIGHT and GEORGE FORREST  
(Music Based on Themes of A. Borodin)

Moderately Slow

**Gm7** **C7** **Fmaj7** **Dm7** **Gm7** **Cb9** **C7+5**

**Gm7/F** **C7/F** **Fmaj7**  
 Take my hand, I'm a stran-ger in par-a-dise, All lost in a

**Gm7/F** **F6** **Gm6/F** **Dm7/F**  
 won-der-land, A stran-ger in par-a-dise. If I stand

**Gm7/F** **C7/F** **Fmaj7**  
 star-ry-eyed, That's a dan-ger in par-a-dise For mor-tals who

**Gm7/F** **Gm7-5/F** **F6** **F** **Fmaj7** **F6**

stand be- side ————— An an- gel like you. I saw your

**Db7** **Gbmaj7** **Gb6**

face ————— and I as- cend- ed ————— Out of the

**F7sus** **F7** **Bbm** **Ebm7**

com- mon-place ————— In- to the rare! Some- where in

**Dmaj7** **D+** **Gmaj7(add 6)** **Abm7**

space ————— I hang sus- pend- ed, un- til I

**Gm7** **C13** **Fmaj7** **F#dim** **D7-9**

know ————— There's a chance that you care; Won't you an- swer the

**Gm7/F** **C7/F** **Fmaj7**

fer- vent pray'r of a strang- er in par-a- dise? Don't send me in

**Gm7/F** **F6**

dark des- pair From all that I hun- ger for,

**Gm6/F** **Dm7/F** **Gm7/F** **C7/F**

But o- pen your an- gel's arms To the strang- er in

**Fmaj7** **F6** **Gm7/F** **Bbm6/F**

par- a-dise And tell him that he need be a strang- er no

**F6** **Gm7** **Gb7** **Fmaj7(add 6)**

more.

# SUMMERTIME

(From "PORGY AND BESS")

BOOGIEWOOGIE.RU

Words by DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

Allegretto semplice

mf espr. *p* *mp* R.H.

Moderato (with expression)

**Am6** **E7**

Sum - mer - time

8va- *tranquillo* *p* *pp* *molto legato*

**Am6** **E7** **Am6** **E7** **Am6** **E7** **Am6**

an' the liv - in' is eas - y, Fish are

*mp*

**Dm** **F6** **Dm7** **Fmaj7** **D#dim** **E** **B7(#9)**

jump - in' an' the cot - ton is high.

*poco rit.* *mf* *a tempo*

E      Em6 E7-5      Am6      E7      Am6      E7      BOO Am6 WOO GIE RU

Oh yo' dad-dy's rich, an' yo' ma is good look in',

Am      D7      C      Am      D      Dm7      Am

So hush, lit-tle ba-by, don' yo' cry.

C+      Am6      C+      D9      C+      Am6      E7

One of these morn-in's

Am6      E7      Am6      E7      Am6      E7      Am6      Dm      F

You goin' to rise up sing in', Then you'll spread yo' wings.

**Dm7** **Fmaj7** **D#dim** **E** **B7** **E** **Em6** **E7-5** **Am6** **E**

BOOGIE WOOGIE

an' you'll take the sky. But till that morn-in'

**Am6** **E7** **Am6** **E7** **Am** **D7** **C** **Am**

there's a noth-in' can harm you With Dad - dy an' Mam - my

**D** **Dm7** **Am** **D** **F** **C** **F9**

stand in' by.

**Bb** **E13** **Am7** **Am6**

*dim.* *ten.* *morendo* *pp* *8va*

# SUNRISE, SUNSET

(From the Musical "FIDDLER ON THE ROOF")

BOOGIEWOOGIE.RU

Moderately Slow Waltz Tempo  
(soulful and wistful)

Words by SHELDON HARNICK  
Music by JERRY BOCK

Gm

D7

Gm

D7



Is this the lit - tle boy I car - ried? Is this the lit - tle girl at  
Now is the lit - tle boy a bride - groom, Now is the lit - tle girl a

Gm

G7

Cm

G7

Cm



play? I don't re - mem-ber grow - ing old - er,  
bride. Un - der the can - o - py I see them,

A

A7

D7+5

Gm

D7



When did they? When did she get to be a  
Side by side. Place the gold ring a - round her



**Gm** **D7** **Gm** **G7**

beau - ty? When did he grow to be so tall?  
fin - ger, Share the sweet wine and break the glass;

**Cm** **G7** **Cm** **A7** **D**

Was - n't it yes - ter - day when they were to small?  
Soon the full cir - cle will have come to pass.

**Gm** **D7** **Gm** **D7**

Sun - rise, sun - set, sun - rise, sun - set,

**Gm** **G7** **Cm** **F7**

Swift - ly flow the days; Seed - lings turn o - ver - night to

Bbmaj7



Bb6



Am7



D7



Gm



sun - flow'rs, Blossom - ing e - ven as we gaze.

D7



Gm



D7



Gm



Sun - rise sun - set, sun - rise, sun - set, Swift - ly fly the

G7



Cm



F7



Bbmaj7



Bb6



years; One sea - son fol - low - ing an - oth - er,

Am7



D7



1 Gm



2 Gm



La - den with hap - pi - ness and tears. tears.

rit.

# THE BEST OF TIMES

BOOGIEWOOGIE.RU

(From the Broadway Musical "La Cage Aux Folles")

Music and Lyric by  
JERRY HERMAN

Simply

Piano introduction in 4/4 time, marked *mp*. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a simple bass line with quarter notes and rests.

**F**     
 **G#dim**     
 **Gm7**     
 **Gm(add 9)**

The best of times is now. —

Piano accompaniment for the first vocal line, marked *mf*. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and rests.

**C9**     
 **Fdim**     
 **Fmaj7**

What's left of summer but a faded rose? —

Piano accompaniment for the second vocal line. The right hand has a melodic line with eighth notes and quarter notes, and the left hand has a bass line with quarter notes and rests.

D7-9 Gm/E F#dim Gm(add 9)

The best of times is now. \_\_\_\_\_

Gm7-5 C9 Fmaj7 F7 F6 F+

As for to - mor - row, well, who knows? Who knows? Who

*rit.*

F C/E Ddim Gm7

knows? So hold this mo - ment fast \_\_\_\_\_

*a tempo*

C9 Fdim Fmaj7

and live and love as hard as you know how. \_\_\_\_\_

D7-9

Gm/E

F#dim

Gm(+7)

Gm7

And make this mo - ment last

Gm7-5

C9

F

Bb/F

be - cause the best of times is now, is now, is

F

Bb

Bb+

now. Now,

Brighter

Bb6

C7

Am

Am(+7)

not some for - got - ten yes - ter - day.



Now, \_\_\_\_\_



to - mor - row is too far \_\_\_\_\_ a - way. \_\_\_\_\_



So hold this mo - ment fast, \_\_\_\_\_

*mf* *a tempo* *(More spirited)*



and live and love as hard as you know how. \_\_\_\_\_

D7-9



Gm(+7)



Gm9



And make this mo - ment last

Gm7-5



C9



F



Bb/F



be - cause the best of times is now, is now, is

F



Am7



Eb7



D7



G/D



D



C#dim



now.

The best of

*molto ritard.*

Am7



D7sus



D7



F#7



times is now. What's left of sum - mer but a

Slower

BOOGIEWOOGIE RU

F#/G

G6

Bm7-5

F/E

Bm7-5/E

fad - ed rose? ————— The best of

The first system of music features a vocal line with lyrics 'fad - ed rose?' followed by a long note, and 'The best of'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Chord diagrams for F#/G, G6, Bm7-5, F/E, and Bm7-5/E are provided above the staff.

Am9

Am7

Am7-5

D7

times is now. ————— As for to - mor - row, well, who

The second system of music features a vocal line with lyrics 'times is now.' followed by a long note, and 'As for to - mor - row, well, who'. The piano accompaniment continues with a similar rhythmic pattern. Chord diagrams for Am9, Am7, Am7-5, and D7 are provided above the staff.

G6

G/D

Am/D

G/D

knows? Who knows? Who knows? So hold this

The third system of music features a vocal line with lyrics 'knows? Who knows? Who knows? So hold this'. The piano accompaniment includes some rests and a change in rhythm. Chord diagrams for G6, G/D, Am/D, and G/D are provided above the staff.

Am7

D7sus

mo - ment fast ————— and live and love as hard as

*a tempo*

The fourth system of music features a vocal line with lyrics 'mo - ment fast' followed by a long note, and 'and live and love as hard as'. The piano accompaniment includes a 'a tempo' marking. Chord diagrams for Am7 and D7sus are provided above the staff.



G Bm7-5 F/E E7-9

you know how. And make this

Am(+7) Am7 Am7-5 D7

mo - ment last be - cause the best of times is

G C/G G Cmaj7/G

now, is now, is now, is now, is

*rit. poco a poco*

Bb Ab G6

now.

# THE MOST BEAUTIFUL GIRL IN THE WORLD

EDGEEWOOGIE.RU

(From "JUMBO")

Music by RICHARD RODGERS  
Words by LORENZ HART

Fast Waltz

F E/F Cmaj7 F

The most beau - ti - ful girl in the world Picks my ties out,

Cmaj7 F Bdim/C C7sus C7 Bb

eats my can - dy, Drinks my bran - dy, The most

C7 F Am Gm7

beau - ti - ful girl in the world.

C7

F

E/F

Cmaj7



The most beau - ti - ful star in the world is - n't

F

Cmaj7

F

Bdim

C7sus

C7



Gar - bo, is - n't Diet - rich But the sweet trick

Bb

C7

Cm



who can make me be - lieve it's a beau - ti - ful world

*cresc.*

*mf*

Cm6

D7

Dm

G7

Gm7



So - cial not a bit,

**C7** **Dm** **G7** **Gm7** **C7**

Nat - 'ral kind of wit,

**Am7** **D7** **G7sus** **G7** **Gm7**

She'd shine an - y - where, And she has - n't got

**C7** **Gm** **C7** **F**

plat - i - num hair, The most beau - ti - ful house in the

**E/F** **Cmaj7** **F** **Cmaj7**

world Has a mort - gage what do

BOOGIEWOOGIE, RU

F



C7sus



C7



Bb



I care, it's good - bye care \_\_\_\_\_ When my

C7



Cm



slip - pers are next to the ones that be - long \_\_\_\_\_

Cm6



D7



Dm7



G7



Gm7



To the one and on - ly beau - ti - ful

Bb7



F



Gm7



F



girl in the world! \_\_\_\_\_

# THERE'S A SMALL HOTEL

(From "ON YOUR TOES")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

*mp*

*poco rit.*

The piano introduction consists of two staves. The right hand plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The left hand plays a bass line with chords G major and G6. The tempo marking is 'Moderately' and the dynamic is 'mp'. The piece concludes with a 'poco rit.' marking and a final chord.

Refrain

Gmaj7 G6 Gmaj7 G6 G

Five guitar chord diagrams are shown above the first five notes of the vocal line. The chords are Gmaj7, G6, Gmaj7, G6, and G.

There's a small ho - tel With a wish - ing well; I

The first line of the vocal refrain. The melody is in G major, starting on G4. The lyrics are: "There's a small ho - tel With a wish - ing well; I".

*p*

The piano accompaniment for the first line of the refrain. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a simple bass line. The dynamic is 'p'.

Am7 D7 Gmaj7 G6 Gmaj7 G6

Five guitar chord diagrams are shown above the next five notes of the vocal line. The chords are Am7, D7, Gmaj7, G6, Gmaj7, and G6.

wish that we were there to - geth - er.

The second line of the vocal refrain. The melody continues with the lyrics: "wish that we were there to - geth - er.".

*mf*

The piano accompaniment for the second line of the refrain. The right hand features a triplet of eighth notes. The dynamic is 'mf'.

Gmaj7 G6 Gmaj7 G6 G

Five guitar chord diagrams are shown above the final five notes of the vocal line. The chords are Gmaj7, G6, Gmaj7, G6, and G.

There's a brid - al suite; One room bright and neat, Com -

The third line of the vocal refrain. The melody continues with the lyrics: "There's a brid - al suite; One room bright and neat, Com -".

*p*

The piano accompaniment for the third line of the refrain. The right hand plays a rhythmic pattern of eighth notes. The dynamic is 'p'.

Am7



D7



Gmaj7



G6



plete for us to share to - geth - er.

Gmaj7



G6



C



Dm7



G7



Look - ing through the win - dow you can

*mf*

C



D#dim



E7



Am



see a dis - tant stee - ple; Not a sign of

E7



F



Am



Cm7



D7



Gmaj7



G6



peo - ple, Who wants peo - ple? When the

*p*

Gmaj7

G6

G

stee - ple bell says, "Good - night, sleep well," we'll

Am7

D7

Gmaj7

G6

Am7

D7

thank the small ho - tel to - geth - er.

D7

Bb

Cm7

F7

tel. We'll creep in - to our lit - tle shell And we will

G

Am7

D7

Gmaj7

thank the small ho - tel to - geth - er.

rit. L.H. mf

ped.



# TILL THERE WAS YOU

BOOGIEWOOGIE.RU

(From "THE MUSIC MAN")

By MEREDITH WILLSON

Rubato

Piano introduction in E-flat major, 3/4 time, marked *mp* and *Rubato*. The melody is in the right hand, and the accompaniment is in the left hand.

Moderately  
Fast

Ebmaj7

Edim

Fm7

Abm7

First line of the song: "There were bells on the hill, but I never heard them ringing. No, I". The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

Eb

Ebmaj7

Dmaj7

Fm7

Bb7

Gm7

Gb7

Fm7

Bb7

Second line of the song: "never heard them at all 'till there was you. There were". The piano accompaniment includes triplets in both hands.

Ebmaj7

Edim

Fm7

Abm7

Third line of the song: "birds in the sky, but I never saw them winging, No, I". The piano accompaniment continues with the eighth-note bass line and active right-hand melody.

Eb Ebmaj7 Dmaj7 Fm7 Bb7 Eb6 Abm6 Eb Slower  
 nev- er saw them at all, 'till there was you. And there was

Ab Adim Eb/Bb C7 Fm7  
 mu- sic and there were won-der-ful ro- ses, they tell me in sweet fra- grant

F7 Bb9 Bb7+5 Moderately Fast Ebmaj7  
 mea- dows of dawn, and dew, There was love all a-

Edim Fm7 Abm7 Eb Ebmaj7 Dmaj7  
 -round, but I nev- er heard it sing- ing, No, I nev- er heard it at

Fm7 Bb7 Eb6 Abm6 Eb6 Bb7 N.C. Eb6 Abm6 Eb6  
 all 'till there was you. There were you.

# TOMORROW

(From "ANNIE")

BOOGIEWOOGIE.RU

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately slow

*mf*

**F**

**Fmaj7**

The sun - 'll come out \_\_\_\_\_ to - mor - row,

**Bbmaj7**

**Am7**

**Dm**

**Dm/C**

bet your bot - tom dol - lar that to - mor - row \_\_\_\_\_ there'll be

**Bbmaj7**

**C**

**F**

**Fmaj7**

sun! Jus' think - ing a - bout \_\_\_\_\_ to - mor - row

Bbmaj7



Am7



Dm



Dm7



clears a - way the cob - webs and the sor - row \_\_\_\_\_ till there's

Bbmaj7



C



Fm



Ab



none. When I'm stuck \_ with a day that's gray and

Db



Eb



Ab



Abmaj7



lone - ly, I just stick \_ out my chin and grin and

C7sus



C7



say: \_\_\_\_\_ Oh! The

*f*

*mp*



sun - 'll come out \_\_\_\_\_ to - mor - row, {So you} got to hang on till to -  
 {Oh! I}



mor - row come what may! To -

*(small notes are optional harmony)*



mor - row, to - mor - row, I love ya to - mor - row, you're



{al - ways} a day a - way! \_\_\_\_\_ The  
 {on - ly}

2

F

Fmaj7

F7

Bb



mor - row, to - mor - row, I love ya to - mor - row, you're

F

C7sus

C7

F

C7sus

F

Fmaj7



{ al - ways } a day a - way! To - mor - row, to - mor - row, I

{ on - ly }

F7

Bb

F

C7sus

C7



love ya to - mor - row, you're { al - ways } a day a -

{ on - ly }

F

Fmaj7

Bbmaj7/F

C7sus

F



way!

# TRY TO REMEMBER

BOOGIEWOOGIE.RU

(From "THE FANTASTICKS")

Words by TOM JONES  
Music by HARVEY SCHMIDT

Slowly, with tenderness

The musical score is written for guitar and piano. It features a 3/4 time signature and a key signature of one sharp (F#). The score is divided into four systems, each with a vocal line and a piano accompaniment. Chord diagrams are provided for the guitar part. The lyrics are written below the vocal line.

**System 1:** *mp*  
 G Am7 D7 G  
 Try to re - mem - ber the kind of Sep - tem - ber when life was  
 Try to re - mem - ber when kind of Sep - tem - ber when life was  
 Deep in De - cem - ber it's nice was so ten - der that no one  
 you

**System 2:**  
 Am7 D7 G Am7  
 slow and oh, so mel - low. — Try to re - mem - ber the kind of Sep -  
 wept ex - cept the snow will wil - low. — Try to re - mem - ber when life was so  
 know the snow will fol - low. — Deep in De - cem - ber it's nice to re -

**System 3:**  
 D7 G Am7 D7 Bm7  
 tem - ber when grass was green and be - grain was yel - low. — Try to re -  
 ten - der that dreams were a hurt the side your pil - low. — Try to re -  
 mem - ber with - out a hurt the heart is hol - low. — Deep in De -





# WHAT I DID FOR LOVE

BOOGIEWOOGIE.RU

(From "A CHORUS LINE")

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Slowly

Kiss to - day — good-bye, —

C(add9)



C



A7sus



A7



the sweet - ness and the

Dm7



Fm



sor - row.

Wish me luck, — the

**C** **G/B** **D9** **Guitar Tacet**

same to you, But I can't re-gret

**Fm** **Dm7-5**

what I did for love, what I did for

**G** **G/F** **G7** **Guitar Tacet**

love. Look, my eyes are

*mf*

**C(add9)** **C** **A7sus** **A7**

dry. The gift was ours to

Dm7



Fm



C



G/B



bor - row. It's as if we al - ways

D9



Fm



Guitar Tacet

knew, And I won't for-get what I did for love,

Dm7-5



G



G/F



Em7



G/D



what I did for love.

*cresc.*

Am



Am/G



Fmaj7



E7sus



E7



Am



Am/G



Gone, love is nev - er gone.

*f*

F#m7-5



B7sus



B7



Em



G/A



A7



As we trav - el on, love's what we'll re -

Dm7-5



D7sus



G7



C(add9)



C



Guitar Tacet

mem - ber. Kiss to-day good-bye,

A7sus



A7



Dm7



and point me t'ward to - mor - row.

Fm



C



G/B



We did what we had to



Musical staff with notes and rests.

do. \_\_\_\_\_

Won't for-get, \_\_\_\_\_

*cresc.*

*f*



Musical staff with notes and rests.

can't re-gret \_\_\_\_\_ what I did \_\_\_\_\_

for



Guitar Tacet

Musical staff with notes and rests.

love. . .

what I did for love

*mf*



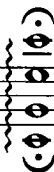
Guitar Tacet

Musical staff with notes and rests.

what I did for love. \_\_\_\_\_

*p rall.*

*pp*



Musical staff with notes and rests.

Musical staff with notes and rests.

# WHO CAN I TURN TO OGIEWOOGIE.RU

(When Nobody Needs Me)

(From the Musical Production "THE ROAR OF THE GREASEPAINT - THE SMELL OF THE CROWD")

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slowly with expression

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a supporting bass line in the left hand. The melody begins with a half note chord, followed by eighth notes, and then a series of chords and notes that lead into the first vocal line.

**Cmaj9**



**C6**



**Dm7**



**G7**



Who can I turn to \_\_\_\_\_ when no - bod - y needs me?

The piano accompaniment for the first vocal line is marked *mp-mf*. It provides harmonic support for the vocal melody with chords and moving bass lines.

**Dm7**



**G7**



**C**



**C6**



**Cmaj7**



**C**



My heart wants to know and so I must go where

The piano accompaniment for the second vocal line continues with chords and moving bass lines, supporting the vocal melody.

**Gm**



**Gm7**



**C9**



**F**



**F6**



des - ti - ny leads me. \_\_\_\_\_ With no star to guide me, \_\_\_\_\_

The piano accompaniment for the third vocal line concludes the piece with sustained chords and a final bass note.

BOOGIEWOOGIE RU

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



my share of laugh - ter. \_\_\_\_\_ With you I could learn to, \_\_\_\_\_

Dm6

E7

Am

Am(+7)

Am7



\_\_\_\_\_ with you on a new day, \_\_\_\_\_ But

F

C6

Dm7

Db7

1 C6

Dm7/C

G13



who can I turn to if you turn a - way? \_\_\_\_\_

*cresc.*

2 C6

Dm7/C

G13

Cmaj7

C6



way? \_\_\_\_\_

*rit. e dim.*



# WORLDS APART

BOOGIEWOOGIE.RU

(From "BIG RIVER")

Music and Lyrics by  
ROGER MILLER

Moderately slow

*mp*

Piano introduction in G major, 3/4 time. The melody is in the right hand, starting with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The bass line consists of whole notes: G2, B1, D2, F#2, G2.

Jim:

Vocal line: I see the  
Piano accompaniment: G4, A4, B4, C5, B4, A4, G4 (right hand); G2, B1, D2, F#2, G2 (left hand)

Vocal line: same stars through my win - dow that you see through yours, but we're  
Piano accompaniment: G4, A4, B4, C5, B4, A4, G4 (right hand); G2, B1, D2, F#2, G2 (left hand)

Vocal line: worlds — a - part, worlds — a - part. And I see the  
Piano accompaniment: G4, A4, B4, C5, B4, A4, G4 (right hand); G2, B1, D2, F#2, G2 (left hand)

D7



G



D9



Em7



D7/F#



G



same skies through brown eyes that you see through blue, but we're

C



G



D7



G



C/G



G7



worlds — a - part, worlds — a - part.

C



G



D/F#



Em



Just like the earth, just like the sun,

A7



D



C/D



G



two worlds to - geth - er are bet - ter than one. I see the

BOOGIEWOOGIE RU

D7



G



D9



Em7



D7/F#



G



D7/A



G7/B



sun - rise in your eyes that you see in mine, but we're

C



G



D7



*Huck:*

G



D7



words — a - part, worlds — a - part. see the same stars through

G



D9



Em7



D7/F#



G



D7/A



G7/B



C



my win - dow that you see through yours, but we're worlds — a -

G



D7



G



D7



part, worlds — a - part. And you see the same skies through

G D9 Em7 D7/F# G D7/A G7/B

brown eyes that I see through blue, *Both:* but we're worlds \_\_\_\_\_ a -

G D7 G D7/A G7/B C

part, worlds \_\_\_\_\_ a - part. Just like the

G D7/F# Em A7

earth, just like the sun, two worlds to - geth - er are

D C/D G D7 G

bet - ter than one. I see the friend - ship in your eyes that

*f*

D9 Em7 D7/F# G D7/A G7/B C G

you see in mine, but we're worlds a - part,

D7 Em Em/D C#m7-5 G/D D7

worlds a - part. To - geth - er, but worlds a -

*poco rall.* *a tempo*

G C

*Jim:*

part. And a mock - ing - bird sings in an ole yon - der

*mp* *sim.* *p*

G D7/G G

tree, twad-dle-ee ah dee dee dah dee dee dee.

*pp*

# WUNDERBAR

(From "KISS ME, KATE")

Words and Music by COLE PORTER

### Bright Waltz

Wun - der -

bar, wun - der bar! What a per - fect

night for love, Here am I, here you

are. Why, it's tru - ly wun - der - bar!

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "are. Why, it's tru - ly wun - der - bar!". The piano accompaniment is in bass clef, starting with a piano (p) dynamic. A guitar chord diagram for G major is shown above the first measure of the piano part.

Wun - der - bar, wun - der - bar! We're a -

The second system continues the vocal line with the lyrics "Wun - der - bar, wun - der - bar! We're a -". The piano accompaniment continues with various chords and dynamics, including piano (p) and mezzo-forte (mf).

lone and hand in glove, Not a cloud

The third system has the lyrics "lone and hand in glove, Not a cloud". The piano accompaniment includes guitar chord diagrams for C major, G major, and D7. Dynamics range from piano (p) to mezzo-forte (mf).

near or far, Why, it's more than wun - der -

The fourth system contains the lyrics "near or far, Why, it's more than wun - der -". The piano accompaniment features a guitar chord diagram for G major. Dynamics include piano (p) and mezzo-forte (mf).

Fm7



Bb7



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bar! \_\_\_\_\_ Oh I care, dear, \_\_\_\_\_ for you mad - ly, —

*mf*

Fm7



Bb7



Eb6



\_\_\_\_\_ And I long, dear, \_\_\_\_\_ For your kiss. I would

Am7



D7



G6



G



C#m7-5



die, dear, \_\_\_\_\_ for you glad - ly, \_\_\_\_\_ You're di - vine, dear! —

*cresc.* *f rit.*

F#7



D9



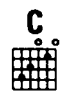
G



\_\_\_\_\_ And you're mine, dear! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_ wun - der -

*p* *rall.* *mp* *a tempo*

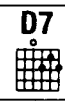
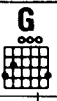
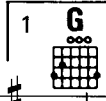




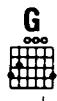
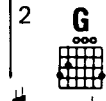
bar! \_\_\_\_\_ There's our fav' - rite star a - bove, \_\_\_\_\_



\_\_\_\_\_ What a bright shin - ing star, \_\_\_\_\_ Like our



love, it's wun - der - bar! \_\_\_\_\_ Wun - der -



love, it's wun - der - bar! \_\_\_\_\_

*p*

# YOU'LL NEVER WALK ALONE

BOOGIEWOOGIE.RU

(From "CAROUSEL")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

With great warmth, like a hymn



When you walk through a storm, hold your

*mf legato*



head up high And don't be afraid of the dark,



At the end of the storm is a golden



sky And the sweet silver song of a lark.

C7 F Bdim C

*mf*

Walk on through the wind, Walk on through the

Fm6 C Em F G9 G7

rain, Tho' your dreams be tossed and blown \_\_\_\_\_ Walk

*cresc.*

C C+ F D7

*poco a poco*

on, walk on, with hope in your heart, And you'll

C C+ Fmaj7 F#7-5 Em G7

nev- er walk a- lone, \_\_\_\_\_ You'll

C C+ F G9

*molto espr.*

nev- er walk a- lone! \_\_\_\_\_ When you -lone! \_\_\_\_\_

1. C Em Fmaj7 F *dim.* *mf*

2. F Dm Em C *rit.*

*ff molto espr.*

*dim.* *mf* *rit.*

8ba