

PEOPLE

Music by  
JULE STYNE  
Lyrics by  
BOB MERRILL

**FUNNY GIRL**

THE  
MUSIC FROM THE  
MUSICAL

BOOK & LYRICS BY  
OSCAR HAMMERSTEIN II  
MUSIC BY  
JEROME KERN

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

THE **Best** PIANO/VOCAL/CHORDS

deluxe EDITION

IN BROADWAY SHEET MUSIC

TRY TO REMEMBER

Music by HARVEY SCHMIDT  
Book by TOM JONES

LORE NOTE

**The Fantasticks**

Book and Lyrics by  
TOM JONES  
Music by  
HARVEY SCHMIDT  
Directed by  
WORD BAKER

Executive Producer  
SHELDON BARON  
ROBERTO OLIM

EVERYTHING'S COMING UP ROSES

Lyrics by STEPHEN SONDHEIM  
Music by JULE STYNE

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DORIS MERCIER NATHALIE KRAMER  
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A MERVYN LE ROY PRODUCTION

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LUCY FLETCHER  
HAIR BY  
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RESOLUTION BY  
REVALUTION

SHE LOVES ME

**SHE LOVES ME**

I REMEMBER IT WELL

MGM presents  
An Arthur Freed Production

Lyrics by  
Alan Jay Lerner  
Music by  
Frederick Loewe

**Gigi**

CLASSIC  
BROADWAY MUSICALS

VOCAL SELECTIONS FROM  
FIDDLER ON THE ROOF

Music by JULE STYNE  
Lyrics by SHLOMO SEYMOUR

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**Zero Mostel  
Fiddler on the Roof**  
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DON'T KNOW HOW TO LOVE HIM

LYRICS BY TIM RICE  
MUSIC BY ANDREW LLOYD WEBBER

FROM THE BOOK MUSICAL  
JESUS CHRIST  
SUPERSTAR

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LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

HONEYSUCKLE ROSE

Music by ANDY SAGE  
Lyrics by BOB FOSTER & BOB FOSTER

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HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

YOUNG AND FOOLISH

RICHARD KOLLMAN and JAMES W. GARDNER  
Present  
THE MUSICAL COMEDY  
**PLAIN  
AND  
FANCY**  
LYRICS BY  
ARNOLD B. HORWITT  
MUSIC BY  
ALBERT HÄGUE

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

ON THE STREET WHERE YOU LIVE

Music by FREDERICK LOEWE  
Lyrics by ALAN JAY LERNER

**MY FAIR LADY**  
Music by  
FREDERICK LOEWE  
Lyrics by  
ALAN JAY LERNER

SAINT SUBBER & LEWEL AYERS present  
**KISS ME,  
KATE**  
A MUSICAL COMEDY  
Music & Lyrics by  
COLE PORTER

Book by  
SAMUEL A. STEINBERG  
Lyrics by  
HANNA HOLM  
Starring & Costumes designed by  
LEWEL AYERS  
Production Design by  
JOHN C. WILSON

IF EVER I WOULD LEAVE YOU

Music by FREDERICK LOEWE  
Lyrics by ALAN JAY LERNER

**CAMELOT**  
Music by FREDERICK LOEWE  
Lyrics by ALAN JAY LERNER

DON'T BLAME ME

**Sugar Babies**

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

THEY CALL THE WIND MARIA

CHERRY CRAWFORD presents  
JAMES BARTON  
THE MUSICAL  
**PAINT  
YOUR  
WAGON**  
OLGA SAN JUAN  
TONY BAVAAR

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

HOW ARE THINGS IN GLOCCA MORRA

Lyrics by E. Y. HARBURG  
Music by BURTON LANE

**Tina's Rainbow**

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

BOOKS BY LYNN RABALA  
MUSIC BY STEPHEN SONDHEIM

**RAGTIME**  
THE MUSICAL

OL' MAN RIVER

**SHOW BOAT**  
ADAPTED FROM EDNA FERBER'S NOVEL OF THE SAME NAME  
BOOK & LYRICS BY  
OSCAR HAMMERSTEIN II  
MUSIC BY  
JEROME KERN

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

MY CUP RUNNETH OVER

DAVID MERRICK presents  
MARY MARTIN ROBERT PRESTON  
I DO! I DO!

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

The Best Things In Life Are Free

**GOOD NEWS!**

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

**TOMORROW**

**Annie**

Music by  
CHARLES STROCKE  
Lyrics by  
MARTIN CHARNIN

Don't Cry For Me Argentina

**EVITA**

CASTING BY  
JUDY ROSEN  
DRESSING ROOM  
LUCY FLETCHER  
HAIR BY  
JUDY ROSEN  
MAKEUP BY  
JUDY ROSEN

# THE *Best*

**IN BROADWAY SHEET MUSIC**

*deluxe*  
**EDITION**

Project Manager: Sy Feldman  
Cover Design: Frank Milone & Debbie Johns

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# AIN'T MISBEHAVIN'

Words by  
ANDY RAZAF

Music by THOMAS "FATS" WALLER  
and HARRY BROOKS

Moderately

mf rit.

Verse:

C G#7 C# C G#7 C#

Boy: Tho' it's a fick - le age, With flirt - ing all the rage,  
 Girl: Your type of man is rare, I know you real - ly care,

mp

C E7 A7 D9 G13 C6 G9+5

Here is one bird with self - con - trol, Hap - py in - side my cage.  
 That's why my con - science nev - er sleeps, When you're a - way some - where.

C G#7 C# C G#7 C#

I know who I love best, Thumbs down for all the rest,  
 Sure was a luck - y day, When fate sent you my way,

C Am D9 Cm6 E (B bass) F#7 B7 E G7

My love was giv - en, heart and soul,— So it can stand the test.  
 And made you mine a - lone for keeps,— Dit - to to all you say.

Moderately (♩ = ♩<sup>3</sup>)

Chorus: C (E bass) Dm7 G9 C C7 (C bass)

No one to talk with, all by my - self, No one to walk with, but

*mf*  
*a tempo*

F Fm C (E bass) Am7 Dm7 G9

I'm hap - py on — the shelf, Ain't Mis - be - hav - in', I'm sav - in' my love for

E7 A7 D9 G7+5 C C (E bass)

you. I know for cer - tain

Dm7



G9



C

C7  
(G bass)

F



Fm



the one I love,

I'm thru with flirt - in', it's just you I'm think - in' of,

C  
(E bass)

Am7



Dm7



G9



C



C7



F#dim



Fm



Ain't Mis - be - hav - in',

I'm sav - in' my love for you.

C  
(E bass)

E7



Am

F  
(A bass)

Like Jack Hor - ner

in the cor - ner,

Am6



A7

G  
(D bass)G6  
(D bass)

don't go no - where,

What do I care,

Your kiss - es

Am7                      D9                      G7                      A7                      D9                      G7

are worth wait - in' for, be - lieve me.

C                      C (E bass)                      Dm7                      G9                      C                      C7 (G bass)

I don't stay out late, don't care to go, I'm home a - bout eight, just

F                      Fm                      C (E bass)                      Am7                      Dm7                      G9

me and my ra - di - o, Ain't Mis - be - hav - in', I'm sav - in' my love for

C

you.

1. C#dim	Dm7	G9
2. F7	C	



# ALL OF YOU

Words and Music by  
COLE PORTER

Fox trot tempo

Piano

*mf*

The piano introduction consists of two staves. The right hand features a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The tempo is marked 'Fox trot tempo' and the dynamic is 'mf'.

*(with bounce, but not too fast)*

Af - ter watch - ing her ap - peal from ev - 'ry an - gle,

*mp*

The first line of the song features a vocal melody on a treble clef staff and piano accompaniment on a grand staff. The piano part includes a  $Bb7$  chord above the first measure and an  $Eb$  chord above the final measure. The dynamic is 'mp'.

$Bb7$

There's a big ro - man - tic deal I've got to

The second line of the song continues the vocal melody and piano accompaniment. A  $Bb7$  chord is indicated above the first measure of this line.

$Eb$

wan - gle. For I've fal - len for a

The third line of the song concludes the vocal melody and piano accompaniment. A  $Fm$  chord is indicated above the final measure. The piano part includes a  $(b)$  marking in the right hand.

Fm7 Bb7 G7+ G7 G dim. C7

cer - tain love - ly lass, And it's

Fm Fm7 Bb7 E dim. Bb7

not a pass - ing fan - cy or a fan - cy pass. —

Refrain - Slowly

Ab Eb

I love the looks of you, the

*mp*

Abm Ab Eb

lure of you, I'd love to make a

Abm Eb Eb dim.

tour of you, The eyes, the arms, the

*più espr.*

Bb9 Eb Bbm7 C7 C7(b9) C7+

mouth of you, The East, West, North and the

*f*

Fm Bb7 Ab Eb

South of you. I'd love to gain com -

*mp*

Abm Ab Eb

plete con - trol of you, And han - dle

C7 Em

e - ven the heart and soul of you, So

*cresc.*

Ab Eb dim. G7+ G7

love, at least, a small per-cent of me, do,

*f marcato*

Bbm6 C7 Fm C7 Fm Bb7

For I love all of

1. Eb B dim. Bb7 2. Eb

You. I love the You.

*f* *mf* *f*

Chicago

# AND ALL THAT JAZZ

Lyrics by  
FRED EBB

Music by  
JOHN KANDER

Piano introduction in C major, 4/4 time. The right hand plays a series of chords: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. The left hand plays a simple bass line. Dynamics: *mf* in the right hand, *(f)* in the left hand.

C

Come on, babe, — why don't we paint the town, — And

Vocal line: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. Piano accompaniment: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. Dynamics: *(f)*.

G+5 C

all that jazz! — I'm gon - na rouge my knees — and roll my stock - ings down —

Vocal line: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. Piano accompaniment: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. Dynamics: *(f)*.

G7

And all that jazz! — Start the car, — I know a whoop-ee spot — where the

Vocal line: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100. Piano accompaniment: C4, C5, C6, C7, C8, C9, C10, C11, C12, C13, C14, C15, C16, C17, C18, C19, C20, C21, C22, C23, C24, C25, C26, C27, C28, C29, C30, C31, C32, C33, C34, C35, C36, C37, C38, C39, C40, C41, C42, C43, C44, C45, C46, C47, C48, C49, C50, C51, C52, C53, C54, C55, C56, C57, C58, C59, C60, C61, C62, C63, C64, C65, C66, C67, C68, C69, C70, C71, C72, C73, C74, C75, C76, C77, C78, C79, C80, C81, C82, C83, C84, C85, C86, C87, C88, C89, C90, C91, C92, C93, C94, C95, C96, C97, C98, C99, C100.

Ab7 C

gin is cold — but the pi - an - o's hot. — It's just a nois - y hall — where there's a

Gm6/Bb A7 Ab7 G7 C G7+5

night - ly brawl — And all that jazz!

Db Ab7+5 Db

Slick your hair — and wear your

*8va* *loco*

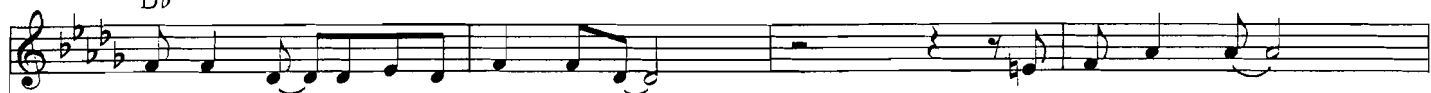
*mf (Rag time style)*

Ab+5

buck - le shoes — And all that jazz! — I hear that

*8va* *loco*

Db



Fa - ther Dip\_ is gon-na blow the blues\_ And all that jazz!\_

8va---, loco

8va---, loco

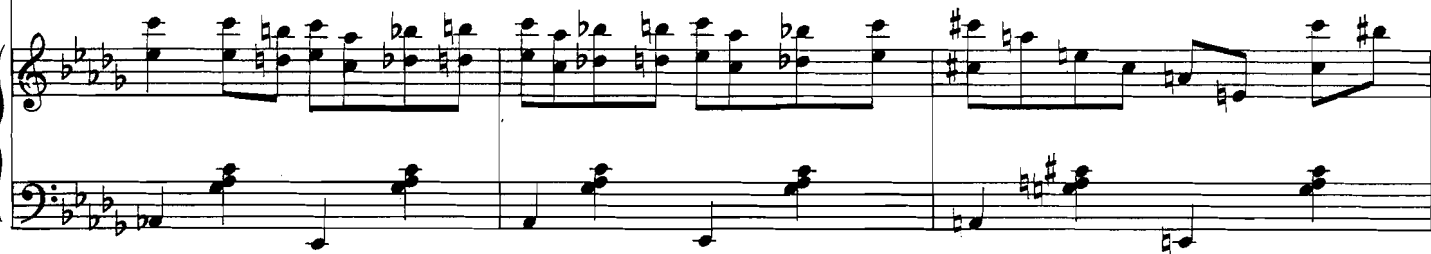


Ab7

A7



Hold on, hon, we're gon-na bun - ny hug, I bought some as - pi - rin\_ down at U -



Db

Db/C

Abm6/Cb

Bb7



nit - ed Drug\_ In case we shake a - part\_ and want a brand new start\_ to



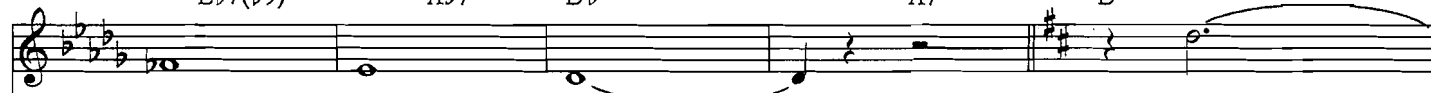
Eb7(b9)

Ab7

Db

A7

D



do that jazz!\_ Oh, \_\_\_\_\_



A+5

— I'm gon-na see my She-ba shim-my shake. (And all that jazz!\_)

D

Oh, she's gon-na shim-my till her gar-ters break. (And

A7

all that jazz!\_) Show her where to park her gir-dle,

Bb7

D

D/C#

Oh, her moth-er's blood-'d cur-dle if she'd hear her



D/C# B7 E7(b9) A7 D

ba - by's queer — for all that jazz! —

G7 C

Find a flask, we're play - ing fast and loose — And

Oh, — you're gon - na see your She - ba

*mf* *8va* — — — — *loco*

G+5 C

all that jazz! — Right up here — is where I

shim - my shake, — And all that jazz! — Oh, —

store the juice, — And all that jazz! —

— I'm gon-na shim-my till my gar-ters break, — And all that jazz! —

*8va* ——— *loco*

G7 Ab7

Come on, babe, — we're gon-na brush the sky. — I bet - cha luck - y Lin - dy nev - er

Show ————— me where to park my gir - dle, Oh, —————

C C/B Gm6/Bb A7

flew so high, — 'Cause in the stra - to - sphere — how could he lend an ear — to

— my moth-er's blood-'d cur - 'dle if she'd hear — her ba - by's queer — for

Ab7 (Both) G7 C

all that jazz!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of two flats. It contains the lyrics "all that jazz!". Above the vocal line, the chords Ab7 (Both), G7, and C are indicated. The piano accompaniment is written in a grand staff (treble and bass clefs). It features a complex harmonic texture with many chords. A glissando (gliss.) is marked on the right hand piano part, and a fortissimo (ff) dynamic marking is present. The system ends with a double bar line.

G+5 C

The second system of music continues the piano accompaniment. It features a complex harmonic texture with many chords. Above the system, the chords G+5 and C are indicated. The system ends with a double bar line.

G7

The third system of music continues the piano accompaniment. Above the system, the chord G7 is indicated. The system ends with a double bar line.

Ab7

The fourth system of music continues the piano accompaniment. Above the system, the chord Ab7 is indicated. The system ends with a double bar line.

C C/B C/Bb

No, I'm no - one's wife, — but oh, I

A7 Dm7

love my life — and all —

8va

ff

Dm7/G C C/Bb

that — jazz! —

(8va)

F/A Fm/Ab C/G G C

That jazz!

(8va)

sfz

# ANOTHER OP'NIN', ANOTHER SHOW

Words and Music by  
COLE PORTER

Allegro (very lively)

E $\flat$

An - oth - er op' - nin', an -

*mf*

B $\flat$  E $\flat$ 6

oth - er show — In Phil - ly, Bos - ton or

B $\flat$ 7 E $\flat$

Balt - i - moe, — A chance for stage - folks to

Edim7

Bb7

Eb

C7b9

Fm7b5

say

"hel - lo"

An - oth

er

op'

- nin'

of

Bb7

Eb

Bb7

Eb

an - oth

- er

show.

An - oth

- er

job

\_\_\_\_\_

that

you

hope,

at

last, \_\_\_\_\_

Will

make

your

fu -

ture

for -

Bb7

Eb

get

your

past, \_\_\_\_\_

An - oth

- er

pain

\_\_\_\_\_

where

the

Edim7

Bb7

Eb

C7b9

Fm7b5

ul - cers grow, — An - oth - er op' - nin' of

Bb7

Eb

D7

Gm

an - oth - er show! Four weeks, — you re -

D7

C/E

Fm

D7/F#

D7

Gm

hearse and re - hearse, — Three weeks — and it

Eb7/Db

Gm/D

Eb7

D7

Gm

could - n't be worse. — One week, — will it

C9 Bb/D Gm/E F F7 Bb Bb/A Bb/Ab Gm7

ev - er be right? \_\_\_\_\_ Then out o' the hat, \_\_\_\_\_ it's that

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note 'ev' followed by a quarter note 'er', then a half note 'be' and a quarter note 'right?' with a long horizontal line indicating a breath or continuation. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a 'v' for vibrato.

C7 F7#5 Bb Bb7 Eb

big first night! \_\_\_\_\_ The o - ver - ture \_\_\_\_\_ is a -

The second system continues the musical piece. The vocal line has a half note 'big', a quarter note 'first', and a half note 'night!' followed by a long horizontal line. The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte) and features a long, sustained bass line in the lower staff.

Bb Eb6

bout to start, \_\_\_\_\_ You cross your fin - gers and

The third system shows the vocal line with a half note 'bout', a quarter note 'to', and a half note 'start,' followed by a long horizontal line. The piano accompaniment continues with chords and moving lines, maintaining the same rhythmic and harmonic structure.

Bb7 Eb

hold your heart, \_\_\_\_\_ It's cur - tain time \_\_\_\_\_ and a -

The fourth system features the vocal line with a half note 'hold', a quarter note 'your', and a half note 'heart,' followed by a long horizontal line. The piano accompaniment concludes the system with sustained chords and a long bass line.



Edim7

Bb7

1

Eb

C7b9

Fm7b5

way we go, — An - oth - er op' - nin' of

Bb7

Eb

Bb7

2

Eb

C7b9

F7

an - oth - er show. An - oth - er op' - nin', just an - oth - er

*cresc.*

Fm7/Bb

Fm6/Ab

Eb/C

Eb/Cb

Eb/Bb

Bb7

Bb7/C

Bb7/Cb

Bb7

op' - nin' of — an - oth - er —

Eb

show!

*ff*

*ff*

8vb

Hair

# AQUARIUS

Words by  
JAMES RADO and  
GEROME RAGNI

Music by  
GALT MacDERMOT

Moderately bright

The piano introduction consists of two staves. The right staff has a treble clef and a common time signature. The left staff has a bass clef. The music is marked with a piano (*p*) dynamic. The melody in the right hand is a simple, rhythmic line of eighth notes, while the left hand plays a steady bass line of eighth notes.

This system contains the first line of the song. The vocal line is on a single staff with a treble clef, starting with a Dm9 chord symbol. The lyrics are: "When the moon \_\_\_\_\_ is in the sev - enth house, \_\_\_\_\_ and". The piano accompaniment is on two staves (treble and bass clefs) with a mezzo-piano (*mp*) dynamic. The piano part features a complex, flowing accompaniment with many chords and moving lines.

This system contains the second line of the song. The vocal line is on a single staff with a treble clef, starting with a Dm9 chord symbol. The lyrics are: "Ju - pi - ter \_\_\_\_\_ a - ligs\_ with Mars, \_\_\_\_\_ Then". The piano accompaniment is on two staves (treble and bass clefs). The piano part continues with its intricate accompaniment, supporting the vocal melody.

This system contains the third line of the song. The vocal line is on a single staff with a treble clef, starting with a Dm9 chord symbol. The lyrics are: "peace, \_\_\_\_\_ will guide \_ the \_ plan - ets, \_\_\_\_\_ And". The piano accompaniment is on two staves (treble and bass clefs). The piano part concludes this section with sustained chords and a final melodic flourish.

F G7 C Tacet

love will steer the stars; — This is the dawn - ing of the

*cresc. poco a poco*

Bb

age of A - quar - i - us, — The age of A - quar - i - us, —

*mf*

Dm G7

A - quar - i - us, —

Dm Fine

A - quar - i - us. —

C7 F C7 F

Har-mo-ny and un-der - stand - ing, Sym - pa - thy and trust a - bound - ing...

C7 F Dm Edim F

Nomore false-hoods or de - ri - sions, Gold - en liv - ing dreams of vi - sions, Mys - tic

A7/E Dm Dm7 Gm Am

crys - tal rev - e - la - tion, And the mind's true lib - er - a - tion. A -

Gm

quar - i - us, A -

Dm

quar - i - us. When the

*D. S. al Fine*  $\text{X}$

*mp*

# BEAUTIFUL CITY

Words and Music by  
STEPHEN SCHWARTZ

Moderately bright (♩ =  $\overline{\text{♩}^3\text{♩}}$ )

A2

A(9)

A2

A(9)

The piano introduction consists of four measures in 4/4 time, marked *mp*. The right hand plays a steady accompaniment of quarter notes, while the left hand plays a melodic line with eighth notes and quarter notes. The key signature is two sharps (F# and C#).

A2

A(9)

B7sus

1. Out of the ruins and rubble, out of the smoke,  
2. We may not reach the end - ing, but we can start.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment consists of a steady accompaniment of quarter notes in the right hand and a melodic line in the left hand. The key signature is two sharps (F# and C#).

Bm7

Esus

E7sus

out of our night of strug - gle,  
slow - ly but tru - ly mend - ing,

The second line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano accompaniment consists of a steady accompaniment of quarter notes in the right hand and a melodic line in the left hand. The key signature is two sharps (F# and C#).

A(9)/C#

C#m7

Dmaj7

can we see a ray of hope? One  
brick by brick, heart by heart. Now,

C#m7

F#m7

Dmaj9

C#m/E

pale thin ray, reach - ing for the day.  
may - be now, we start learn - ing how.

F#

F#2

C#m

B/E

F#

F#2

We can build a beau - ti - ful cit - y, yes, we can,

C#m

B/E

F#

F#2

C#m

C#m7

yes, we can. We can build a beau - ti - ful cit - y, not a

1.

E B/D# Bm/D Esus A2 A(9)

cit-y of an - gels, but we can build a cit-y of man.

2.

A2 A(9) C#m7 Dmaj7

man. When your trust is all but shat - tered, when your faith

C#m7 Dmaj7 Asus/B

is all but killed, you can give up, bit - ter and bat -

C#m7 Dmaj7 C#m/E E

tered, or you can slow - ly start to build

F# F#2 C#m B/E F# F#2

a beau - ti - ful cit - y, yes, we can,

C#m B/E F# F#2 C#m C#m7 3

yes, we can. We can build a beau - ti - ful cit - y, not a

E B/D# Bm/D Esus E

cit - y of an - gels, but fi - nal - ly a cit - y of

A2 A(9) A2 A(9)

man.

*rall.*



# THE BEST THINGS IN LIFE ARE FREE

Words and Music by  
B.G. DeSYLVA, LEW BROWN  
and RAY HENDERSON

Moderately

C D#dim

The moon be - longs to

*mf*

Cmaj7 C Ebdim

ev - 'ry - one, The Best Things In Life Are

Dm7 G7 Dm7

Free, The stars be - long to

G7

ev - 'ry - one They gleam there for you and

**C** **G7** **C7sus** **C7**

me. \_\_\_\_\_ The flow - ers in Spring, \_\_\_\_\_ The

**F** **D7sus** **D7**

rob - ins that sing, \_\_\_\_\_ The sun - beams that shine \_\_\_\_\_ They're

**Dm7** **G7** **C**

your's, They're mine! And love can come to

**Cmaj7** **A9** **A7** **Dm7** **Dm7-5** **G7**

ev - 'ry - one, \_\_\_\_\_ The Best Things In Life Are

1 **C** **D#dim** **Dm7** **G7** 2 **C** **Fm6** **C**

Free. \_\_\_\_\_ Free. \_\_\_\_\_

# BEWITCHED

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords. The tempo is marked 'Moderato'. Dynamics include *mf* and *poco rit*.

Dm7

(not fast)

G7

C

Dm7

G7

C

A7

He's a fool and don't I know it, But a fool can have his charms;

*p* *a tempo*

Dm7

G7

C

Dm7

G7

C

I'm in love and don't I show it, Like a babe in arms.

Dm7 G7 C Dm7 G7 C A7

Love's the same old sad sen - sa - tion, Late - ly I've not slept a wink,

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melody with eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands. The key signature has one flat (B-flat), and the time signature is 4/4.

Dm7 G7 C Dm7 G7

Since this half-pint im - i - ta - tion, Put me on the blink.

The second system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The piano accompaniment includes a 'rall.' (rallentando) marking in the right hand towards the end of the system.

Refrain (slowly) C G7 C C+

I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing

The third system is the beginning of the refrain, marked 'slowly'. The vocal line features a melody with quarter and eighth notes. The piano accompaniment provides harmonic support with chords and moving lines. The key signature remains one flat.

F G#dim C D7 G7 A7

child a - gain, Be - witched, both - ered and be - wild - ered am

The fourth system continues the refrain. The vocal line and piano accompaniment are consistent with the previous systems. The piano accompaniment includes a 'dim' (diminuendo) marking in the right hand.

Dm G7 C G7

I. \_\_\_\_\_

Could - n't sleep, And would - n't sleep, When

C C+ F G#dim C D7

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

G7 C7 F A7

wild - ered am I. \_\_\_\_\_

A7 Am

Lost my heart, but what of it? He is cold I a -

*mp*

G7 sus.4 G7 C F#dim

gree, He can laugh, but I love it, — Al-though the laugh's on

*mf*

Dm7 G7 C G7 C C+

me. I'll sing to him, Each spring to him, And long for the day when I'll

*p*

F G#dim C D7 Dm G7

cling to him, Be - witched, both - ered and be - wild - ered am

1. C Am Dm7 G7 2. C F C

I. I'm I.

## BIG SPENDER

Music by  
CY COLEMANLyrics by  
DOROTHY FIELDS

Moderately, with a beat

Piano introduction in B-flat major, 4/4 time. The right hand features a melodic line with a fermata on the first measure, while the left hand plays a steady eighth-note accompaniment. The dynamic is marked *mf*.

*mf*

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

Chords: Dm, Bb

Vocal line with piano accompaniment. The piano part features a triplet in the right hand and a steady bass line. The dynamic is marked *mp*.

real Big Spend-er, good look-ing, so re-fined, Say,

Chords: E7, A7, Dm

Vocal line with piano accompaniment. The piano part features a triplet in the right hand and a steady bass line.

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

Chords: Bb7, A7+, Dm

Vocal line with piano accompaniment. The piano part features a triplet in the right hand and a steady bass line.

B $\flat$  E7

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

Dm To Coda  $\oplus$  B $\flat$ 7 A7

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

To Coda  $\oplus$

Dm

me. Would - n't you like to have

D F $\sharp$ m Bm D Em B+ Em7

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




Bb9

A9


Bb9

A13

*D. S. al Coda* 

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

*D. S. al Coda*

Coda 

Tacet

Ebm

Tacet

Dm

Hey, Big Spend - er! —

Hey, Big Spend - er! —

Coda 

Bb9

A9

Dm

Spend — a lit-tle time\_ with me, Spend a lit-tle time\_ with

Dm6

me, Spend a lit-tle time\_ with me. —

# CAMELOT

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Moderato

Piano

*f*

*dim. e rit.*

The piano introduction consists of two staves. The right hand features a series of eighth notes with a melodic line, while the left hand provides a steady accompaniment. The tempo is marked 'Moderato' and the dynamics range from forte (*f*) to *dim. e rit.*

## Refrain (*tempo giusto*)

F F6 Fmaj7 F6 F

A law was made a dis - tant moon a - go here \_\_\_\_\_ Ju -

*mp*

The first system of the refrain features a vocal line and piano accompaniment. The key signature has one flat (B-flat). The tempo is 'tempo giusto'. The piano part includes a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

F6 Fmaj7 F6 F Cdim

ly and Au - gust can - not be too hot; And

The second system continues the refrain. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

C7 Cdim C7

there's a le - gal lim - it to the snow here \_\_\_\_\_ In

The third system concludes the refrain. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamics are marked *mp*.

F F6 Fmaj7 F6 F F6 Fmaj7 F6

Cam - e - lot. The

F Fmaj7 Bb Gb F

win - ter is for - bid - den till De - cem - ber \_\_\_\_\_ And

Fmaj7 Bb Gb F Cdim

ex - its March the sec - ond on the dot. By

C7 Cdim C7 E7

or - der sum - mer lin - gers through Sep - tem - ber \_\_\_\_\_ in

A

A7

Cam-e - lot.

*mp*

D

Dmaj7

D6

D

Dmaj7

D6

D

Em

Cam-e - lot!  
Cam-e - lot!

Cam-e - lot!  
Cam-e - lot!

I know it  
I know it

Dmaj7

Em

D

Em

Dmaj7

Em

D

sounds a bit bi - zarre,  
gives a per - son pause,

But in  
But in

F

Cdim

Cam-e - lot,  
Cam-e - lot,

Cam-e - lot,  
Cam-e - lot,

That's  
Those

*mf*

Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7

how con - di - tions are. The  
are the le - gal laws. The

F F6 Fmaj7 F6 F

rain may nev - er fall till af - ter sun - down. By  
snow may nev - er slush up - on the hill - side. By

Fmaj7 Bb Gb F Cdim

eight the morn - ing fog must dis - ap - pear. In  
nine P. M. the moon - light must ap - pear. In

C7 F A7 Dm7 F7

short, there's sim - ply not a more con - gen - ial spot For  
short, there's sim - ply not a more con - gen - ial spot For

B $\flat$  Cdim Gm Bbm F B $\flat$  F B $\flat$  F B $\flat$  F

happ' - ly - ev - er - aft - er - ing than here in  
 happ' - ly - ev - er - aft - er - ing than here in

*poco rit.* *a tempo*

C7(sus) C7 1. F

Cam - e - lot!  
 Cam - e -

*accel.* *f*

C7(sus) C9 B $\flat$  A Am C7 2. F C7 F6 C

The lot!

*mf* *f*

B $\flat$  Cdim C7 C7(sus) F

*rall. e dim.* *p* *f*

St. Louis Woman

# COME RAIN OR COME SHINE

Words by  
JOHNNY MERCER

Music by  
HAROLD ARLEN

Freely

mf *espressivo*

3

3

The piano introduction consists of two systems of music. The first system features a treble clef staff with a melody of quarter notes and eighth notes, and a bass clef staff with a more complex accompaniment including triplets. The second system continues the accompaniment with a 'rit.' (ritardando) marking.

Slowly and very tenderly

F A7

I'm gon - na love you Like no - bod - y's loved you, Come

*p a tempo*

The first line of the song is set in a 4/4 time signature. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "I'm gon - na love you Like no - bod - y's loved you, Come". The piano part includes a 'p a tempo' marking and a 'rit.' marking.

Dm G7

Rain Or Come Shine. High as a moun-tain And

The second line of the song continues the melody. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are: "Rain Or Come Shine. High as a moun-tain And". The piano part includes a 'Dm' and 'G7' chord marking.

C7 *ten.* F7

deep as a riv - er, Come Rain Or Come Shine.

Gb Cm7 F7 Bb m Fm

I guess when you met me It was

*molto espr.*

Bb m C7(b5) Fm

just one of those things, But don't ev - er

Eb m Adim Fdim C7 Bbdim Cdim G7 G7(b5) C9

bet me, 'Cause I'm gon - na be true if you let me.

*mf dim.* *rit.*



*F a tempo* A7

You're gon - na love me Like no - bod - y's loved me, Come

*pa tempo*

Dm Dm

Rain Or Come Shine. Hap - py to - geth - er, Un -

B9 B7 A7

hap - py to - geth - er And won't it be fine.

D7

Days may be cloud - y Or

*poco f*

G7 rit. Gm

sun - ny, We're in , or we're out of the mon - ey, But

Dm7 a tempo G7 G E7(b5) A

I'm with you al - ways, I'm with you rain or  
 (Au - gie,) (Del - la)

a tempo f

1. D7 G7 Ebmaj7 Eb7 2. D7

shine! shine!

rit. e dim. p dim. e rall.

G7 C7 D

# COMEDY TONIGHT

Music and Lyrics by  
STEPHEN SONDHEIM

Brightly

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a rhythmic pattern, while the left hand plays a simple bass line. The tempo is marked 'Brightly' and the dynamics are 'f' (forte).

## Refrain (with vigor)

G C D G C D

1. Some - thing fa - mil - iar, some - thing pe - cul - iar,  
2. Some - thing con - vul - sive, some - thing re - pul - sive,

The first part of the refrain features a vocal melody with two lines of lyrics. The piano accompaniment is in the right hand, with a dynamic marking of 'mf' (mezzo-forte). The left hand provides a steady bass line.

G C F D7

Some - thing for ev - 'ry-one, a com - e - dy to - night!  
Some - thing for ev - 'ry-one, a com - e - dy to - night!

The second part of the refrain continues the vocal melody with two lines of lyrics. The piano accompaniment includes a dynamic marking of '>' (accent) and a box around a specific chord in the right hand.

G C D G C D

Some - thing ap - peal - ing, some - thing ap - pal - ling,  
Some - thing es - thet - ic, some - thing fre - net - ic,

The third part of the refrain concludes the vocal melody with two lines of lyrics. The piano accompaniment features a dynamic marking of '>' (accent).

G C F D7

Some - thing for ev - 'ry - one, a com - e - dy to - night!  
 Some - thing for ev - 'ry - one, a com - e - dy to - night!

G C D B

Noth - ing with kings, noth - ing with crowns.  
 Noth - ing of Gods, noth - ing of Fate.

F G Am B Am7

Bring on the lov - ers, li - ars and clowns! —  
 Weigh - ty af - fairs will just have to wait. —

G C D G C D

Old sit - u - a - tions, new com - pli - ca - tions,  
 Noth - ing that's for - mal, noth - ing that's nor - mal,

G Am G Bbm7

Noth - ing por - ten - tous or po - lite;  
 No re - ci - ta - tions to re - cite!

Am7 1. D7 G

Trag - e - dy to - mor - row, com - e - dy to - night!  
 O - pen up the cur - tain,

Am D G Am D 2. Am7

com - e - dy

D7 G Am D G

to - night!

*ff* *sfz*

# CORNER OF THE SKY

Words and Music by  
STEPHEN SCHWARTZ

Flowing  
C

Bb/C

F

C

F

Em

Dm

Fmaj7

Gsus

C

Dm/C

C

Dm/C

C

Dm/C

1. Ev - 'ry-thing has its sea - son, \_\_\_\_\_
2. Ev - 'ry man has his day - dreams, \_\_\_\_\_
- (3.) may - be some mist - y day, \_\_\_\_\_ you'll \_\_\_\_\_

Cmaj7                      B $\flat$ /C                      F                      C/E

ev - 'ry-thing has its time...  
 ev - 'ry man has his goal...  
 wak - en to find me gone...  
 Show me a rea - son and I'll soon...  
 Peo - ple like the way dreams have of stick -  
 And far a - way you'll hear me sing -

Dm                      C/F                      G                      B $\flat$                       E $\flat$ maj7

show you a rhyme...  
 ing to the soul...  
 ing to the dawn...  
 Cats fit on the win - dow sill,  
 Rain comes af - ter thun - der,  
 And you'll won - der if I'm hap - py there, a

A $\flat$                       Dm7                      Gm                      Gm/F                      E $\flat$                       B $\flat$ /D

chil - dren fit in the snow...  
 win - ter comes af - ter fall...  
 lit - tle more than I've been...  
 Why do I feel I don't fit in  
 Some - times I think I'm not af - ter  
 And the an - swer will come back to you like laugh -

C7            B♭            F/A            C/G            F            Fmaj7

an - y - where I go? }  
 an - y - thing at all. }  
 ter on the wind. }

Riv - ers be - long where they can ram -

Gsus

Em

Em7

ble,

ea - gles be - long where they can fly;

F

C

Dm/C

I've got to be where my

G/B

Am

F

C

spir - it can run free,

got to find my cor - ner



1.2. Gm C Dm/C C Dm/C

of the sky.

3. And

3. Gm C Dm/C

of the sky.

C Dm/C C Dm/C C Dm/C

C Bb/C F C(9)

rall.

# DON'T BLAME ME

Words by  
DOROTHY FIELDS  
Moderate (with expression)

Music by  
JIMMY McHUGH

C/E    Bb/D    A7/C#    A7    Dm7(b5)    G7    Cmaj7

Dm7(b5)    G7    Em7(b5)    A7    G7    C

Verse:

C    G7    Cmaj7    C6

1. Ev - er since the luck - y night I - found you, I've hung a -  
2. I like ev - 'ry sin - gle thing a - bout you. With - out a

Cmaj7    C6    Cmaj7    C6    F6    G7

round doubt you, just like a fool. fall - ing head and heels in  
doubt you are like a dream. In my mind I find a

C C#dim7 Dm G7 C G7

love like a kid out of school.  
pic - ture of us as a team.

C G7 Cmaj7 C6 Cmaj7 C6

My poor heart is in an aw - ful state now, but it's too late now to call a  
Ev - er since the hour of our meet - ing, I've been re - peat - ing a sil - ly

A9 D7 D7(#5) Gmaj7 G7

halt.  
phrase, So if I be - come a nui - sance,  
hop - ing that you'll un - der - stand me

Am D7 G7 Chorus: C/E Bb/D A/C# A7

it's all of your fault! } Don't blame me for  
one of these days. }

Dm7(b5)

G7

C

Dm7(b5)

G7

Em7(b5)

A7

fall - ing in love with you. I'm un - der your spell, but how can I help it!

Dm7

G+

C

G7

C/E

Bb/D

A

A7

Don't blame me! Can't you see when

Dm7(b5)

G7

C

Dm7(b5)

G7

Em7(b5)

A7

you do the things you do! If I can't con-veal, the thrill that I'm feel - ing,

Dm7

G7

G7(b5)

C

C7

F

E7

don't blame me. I can't help it if that dog - goned

*cresc.*



moon a - bove \_\_\_\_\_ makes me need \_\_\_\_\_ some-one like



you to love! Blame your kiss, as



sweet as a kiss can be. And blame all your charms, that



melt in my arms, but don't blame me. me.

Evita

# DON'T CRY FOR ME ARGENTINA

Lyrics by  
TIM RICE

Music by  
ANDREW LLOYD WEBBER

Slowly

Verse



1. It won't be ea-sy, you'll think it

*mf quasi harp* *sim.* *mp-mf*



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



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



girl you once knew Al-though she's dressed up to the nines at six - es and se - vens with

G C F/C

you. 2. I had to let it hap-pen, I had to change; Could-n't  
3. And as for for-tune, and as for fame; I

F/C G7/C C

stay all my life down at heel: Look-ing out of the win-dow, stay-ing out of the sun.  
nev - er in - vi - ted them in: Though it seemed to the world they were all I de-sired.

C Cma7 Am/C D7

So I chose free - dom Run-ning a-round try-ing ev - 'ry-thing new, but  
They are il - lu - sions They're not the so - lu - tions they prom-ised to be, the

D/C G/B D7 G

no-thing im-pressed me at all, I nev - er ex - spect - ed it to.  
an - swer was here all the time, I love you, and hope you love me.

*poco rall.*

## Refrain

Don't cry for me Ar - gen - 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 dis - tance.

Have I said too much? There's noth - ing more I can think of to say to you

*p colla voce*



Em7 Fmaj7

But all you have to do is look at me to know that ev - 'ry -

rall.

C C

word is true. —

Solo - Grandioso

ff a tempo

C G

Am Cmaj7 Fmaj7 C6 (add 9)

rit.

mp

The Wiz

# EASE ON DOWN THE ROAD

Words and Music by  
CHARLIE SMALLS

Moderately Fast ♩ = 123

The first system of music features a piano accompaniment in the lower staves and a vocal line in the upper staff. The piano part consists of a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand. The vocal line begins with a whole rest followed by a quarter note G4.

The second system continues the piano accompaniment and the vocal line. The lyrics "Come on and" are written under the vocal line. The piano accompaniment remains consistent with the first system.

The third system includes guitar chord diagrams for G7(#9) and C7. The lyrics "ease on down, ease on down the road. Come on (Ease on down)" are written under the vocal line. The piano accompaniment continues with the same rhythmic pattern.

G7(#9) C7

ease on down, ease on down the road. Don't you  
(Ease on down.)

G7(#9) C7 B7 Em7

car - ry noth - in' that might be a load. Come on,

A7-9 D7 D7(#9) 1. Bb F G

ease on down, ease on down, down the road. Come on

2. 3. Bb F G C7

Pick your left foot up when your  
'Cause there may be times when you

G7(#9) C7

right foot's down— come on legs keep mov - in' don't you  
 think you lost your mind and the steps you're tak - in' leave you

G7(#9) C7

lose no ground. You just keep on keep - in' on the  
 three, four steps be-hind. But the road you're walk - in' might be

B7 Em7 A G Cm A7 To Coda

road that you choose; don't you give up walk - in' 'cause you  
 long some-times; you just keep on truck - in' and you'll

D7 G7(#9)

gave up shoes, no Ease on down, ease on down the road.  
 be just fine, yeah.

C7 G7(#9)

Come on, ease on down, ease on down the  
(Ease on down.)

C7 G7(#9) C7

road, yeah. Don't you car - ry noth - in' that might  
(Ease on down.)

B7 Em7 A7-9 D7 D7(#9)

be a load. Come on ease on down, ease on down, down the

*D.S. al Coda*

3. Well there

*Coda*

show you how to smile — yeah, — Get 'em up; on down

*play 3 times*

*repeat and fade*

ease on\_ down. Get 'em up, get 'em up, ease on down the road.

3. (Well there) may be times when you wish  
 You wasn't born and you wake one morning  
 Just to find your courage gone.  
 But just know that feeling only lasts a little while  
 You just stick with us and we'll (To Coda)

Gypsy **EVERYTHING'S COMING UP ROSES**

Words by  
STEPHEN SONDHEIM

Music by  
JULE STYNE

**Briskly**

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a rhythmic pattern, while the left hand provides a steady accompaniment. The tempo is marked 'Briskly' and the dynamics are 'f' (forte).

**Refrain (Bright)**

Things look swell, Things look great, Gon - na

The first line of the refrain features a vocal melody with lyrics 'Things look swell, Things look great, Gon - na'. The piano accompaniment is marked 'mf' (mezzo-forte). Chord diagrams are provided above the staff: Cdim, Dm7, G7+, C6, and C#m.

have the whole world on a plate. Start - ing

The second line of the refrain continues the vocal melody with lyrics 'have the whole world on a plate. Start - ing'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams are provided above the staff: Dm7, G7, C, B7+(b9), and B7.

here, Start - ing now, hon - ey,

The third line of the refrain concludes the vocal melody with lyrics 'here, Start - ing now, hon - ey,'. The piano accompaniment continues. Chord diagrams are provided above the staff: Em, C7, and Fmaj.7.

Ev - 'ry - things' com - ing up ros - es!

Chords: C, Em, Dm7, G7

Detailed description: This system contains the first line of the song. The vocal line features a melody with eighth-note triplets and quarter notes. The piano accompaniment consists of chords with moving bass lines. Chord diagrams for C, Em, Dm7, and G7 are provided above the staff.

Clear the decks, Clear the

Chords: Cdim, Dm7, G7+

*mf*

Detailed description: This system contains the second line of the song. The vocal line continues with a similar melodic pattern. The piano accompaniment includes accents and a mezzo-forte (*mf*) dynamic marking. Chord diagrams for Cdim, Dm7, and G7+ are shown above the staff.

tracks, We got noth - ing to do but re -

Chords: Cs, Cm, Dm7, G7

Detailed description: This system contains the third line of the song. The vocal line has a melodic phrase that spans across the system. The piano accompaniment features a steady bass line. Chord diagrams for Cs, Cm, Dm7, and G7 are provided above the staff.

lax, Blow a kiss, Take a

Chords: Cs, B7+(b9), B7, Em, C7

Detailed description: This system contains the fourth line of the song. The vocal line concludes with a melodic phrase. The piano accompaniment includes a variety of chords and a final cadence. Chord diagrams for Cs, B7+(b9), B7, Em, and C7 are shown above the staff.



This musical score is for the song "Everything's Coming up Roses". It is written for voice and piano. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part includes chord diagrams for the guitar and dynamic markings. The lyrics are: "bow, hon - ey, Ev - 'ry - things' com - ing - up ros - es! Now's our in - ning, Stand the world on its ear!"

**System 1:** Chords: Fmaj.7, C, Em. Lyrics: bow, hon - ey, Ev - 'ry - things' com - ing -

**System 2:** Chords: G7, G. Lyrics: up ros - es!

**System 3:** Chords: Dm7, G7, Cmaj.7, C. Lyrics: Now's our in - ning,

**System 4:** Chords: Dm7, G9, C. Lyrics: Stand the world on its ear!

Am6 B7 Em

Set it spinning,

Am7 D7 F# G7 Cdim

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

Dm7 G7+ C6 C#

up, Light the lights, We got

Dm7 G7 C6 B7+(b9) B7

noth - ing to hit but the heights! We'll be

Em C7 Fmaj.7 Fm6

swell, ————— Well be great! ————— I can

Detailed description: This system contains the first four measures of the piece. The guitar part is written on a single staff with chord diagrams for Em, C7, Fmaj.7, and Fm6. The vocal line is on a treble clef staff with lyrics 'swell, ————— Well be great! ————— I can'. The piano accompaniment is on a grand staff (treble and bass clefs) with various chords and melodic lines.

Em7 Am7 D9 G7

tell, ————— Just you wait! ————— That

Detailed description: This system contains the next four measures. The guitar part has chords Em7, Am7, D9, and G7. The vocal line continues with 'tell, ————— Just you wait! ————— That'. The piano accompaniment continues with harmonic support.

C G7 Am7 Fm C

luck - y star I talk a - bout is

*cresc.*

Detailed description: This system contains the next four measures. The guitar part has chords C, G7, Am7, Fm, and C. The vocal line says 'luck - y star I talk a - bout is'. A 'cresc.' (crescendo) marking is present in the piano part. The piano accompaniment features a steady bass line.

D7 C#7(b5) D9 C#7(b5) D9

due! ————— Hon - ey,

Detailed description: This system contains the final four measures. The guitar part has chords D7, C#7(b5), D9, C#7(b5), and D9. The vocal line concludes with 'due! ————— Hon - ey,'. The piano accompaniment provides a rhythmic and harmonic foundation.

Ev - 'ry. - - - thing's com - ing - - - up

Chord diagrams: C, E<sub>B</sub>

First system of musical notation featuring a vocal line and piano accompaniment. The vocal line has a treble clef and contains the lyrics "Ev - 'ry. - - - thing's com - ing - - - up". The piano accompaniment has a grand staff with treble and bass clefs. Chord diagrams for C and E<sub>B</sub> are shown above the vocal line. The piano part includes triplets in both hands.

ros - es - - - for me and - - - for

Chord diagrams: Dm7, G7, Dm7, G7

Second system of musical notation. The vocal line continues with "ros - es - - - for me and - - - for". The piano accompaniment continues with triplets. Chord diagrams for Dm7 and G7 are shown above the vocal line.

1. C Cdim  
you! - - - Things look

Dynamic markings: ff, mf

Third system of musical notation. The vocal line has a first ending bracket and contains "you! - - - Things look". The piano accompaniment features a *ff* dynamic marking and a *mf* dynamic marking. Chord diagrams for C and Cdim are shown above the vocal line.

2. C  
you. - - -

Dynamic marking: ff

Fourth system of musical notation. The vocal line has a second ending bracket and contains "you. - - -". The piano accompaniment features a *ff* dynamic marking. A chord diagram for C is shown above the vocal line.

# FROM THIS MOMENT ON

Words and Music by  
COLE PORTER

Moderately slow

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four systems, each with a vocal line and a piano accompaniment line. The piano part includes various dynamics such as *mf*, *mp cantabile*, *rit.*, and *p dolce*. Chord symbols are placed above the piano part. The lyrics are: "Now that we are close, no more nights mor-ose, Now that we are one, the be-guine has just be-gun. Now that we're side by side,"

Chord symbols: F, Gm7/C, C7, Fmaj7/C, F6/C, C9, F, Gm/F, Bb/F, F, C/E, Dm, Dm/C, G/B, G, F/A, G/B, C, C/Bb, F/A, C7/G, F, Gm7/C, C7.

F Dm7 G Dm C G7/D C Dm7 G7

the fu - ture looks so gay, Now we are al - i - bled when we

**Suddenly lively**

C Gm6/Bb Am C7

say: \_\_\_\_\_

*mf* *accel. e cresc.* *f*

**Refrain (lively, but not rushed)**

Fm C7sus C7

From this mo - ment on, \_\_\_\_\_

*mf*

Bbm6 Fm Ebm7 Ab7

you for you me, dear,

Dbmaj7 Dbm Gb7

on - ly — two for tea, dear,

Ab Abdim7 C7

from this mo - ment on.

Fm C7sus C7

From this hap - py day,

Bbm6 Fm Ebm7 Ab7

no more blue songs,

Db maj7 Dbm Gb7

on - ly whoop - dee - doo songs,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is three flats (B-flat major/D-flat minor). The vocal line begins with a half note on B-flat, followed by a quarter note on C, a quarter note on D, and a quarter note on E. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first measure has a Db maj7 chord, the second and third measures have a Dbm chord, and the fourth measure has a Gb7 chord.

Ab Eb7 Ab7

from this mo - ment on. For you've

The second system continues the vocal line and piano accompaniment. The vocal line has a half note on F, a quarter note on G, a quarter note on A, and a quarter note on B. The piano accompaniment features a dynamic marking of *f* (forte) in the third measure and *mf* (mezzo-forte) in the fourth measure. The chords are Ab, Eb7, and Ab7.

Db Dbm

got the love I need so much,

The third system shows the vocal line with a half note on B-flat, a quarter note on C, a quarter note on D, and a quarter note on E. The piano accompaniment continues with chords in the right hand and bass line in the left hand. The chords are Db and Dbm.

Ab Ebm7/Gb F7

Got the skin I love to touch,

The fourth system features the vocal line with a half note on F, a quarter note on G, a quarter note on A, and a quarter note on B. The piano accompaniment includes a dynamic marking of *f* in the third measure. The chords are Ab, Ebm7/Gb, and F7.



Eb/Bb

Bb7

Got the arms \_\_\_\_\_ to hold me tight, \_\_\_\_\_

*cresc.*

Eb N.C.

Got the sweet lips — to kiss me good - night, \_\_\_\_\_

*p subito*

Fm

C7sus

C7

From this mo - ment on, \_\_\_\_\_

*mf*

Bbm6

Fm

Eb7

Ab7

you and I, babe,

Dbmaj7

Dbm6

we'll be rid - in' high,

*cresc.*

*f*

Ab

Abdim

Ab

babe, Ev - 'ry care is gone

Ab7

F7

Bb7

Eb7

from this mo - ment

1  
Ab

C7

2  
Ab

on. on.

*dim.*

*sf*

# GET ME TO THE CHURCH ON TIME

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Brightly

Piano introduction in G major, 4/4 time. The piece begins with a forte (f) dynamic. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment with quarter notes and chords. The introduction concludes with a sustained chord in the right hand.

G

Vocal and piano accompaniment for the first line of lyrics. The vocal line starts with a G major chord (G) and the lyrics "I'm get - ting mar - ried in the morn - ing". The piano accompaniment is marked mezzo-forte (mf) and features a steady bass line with chords in the right hand. The line ends with the lyrics "Ding! dong! the".

D7

Ddim

D7

Vocal and piano accompaniment for the second line of lyrics. The vocal line continues with "bells are gon - na chime." and "Pull out the stop - per;". The piano accompaniment continues with mf dynamics and includes a sharp sign (#) in the right hand at the end of the line.

Ddim

D7

Bbm6

D7

G

Vocal and piano accompaniment for the third line of lyrics. The vocal line concludes with "Let's have a whop - per; But Get Me To The Church On Time". The piano accompaniment features a final G major chord (G) in the right hand.

I got - ta be there in the morn - ing

Spruced up and look - ing in my prime. Girls, come and

kiss me; Show how you'll miss me, But Get Me To The Church On

Time! If I am dan - cing, Roll up the floor!

If I am whist - ling, whewt me out the door! For



I'm get - ting mar - ried in the morn - ing \_\_\_\_\_ Ding! dong! the

G7 E7 C6 Cmaj7 C+ C6 Gdim

bells are gon - na chime. \_\_\_\_\_ Kick up a rum - pus, But

G Gm G G+ Bm C G

don't lose the com - pass; And get me to the church. Get me to the

Em7 A9 G Bm G7 A7 Am7 D7

church. For Pete's sake, Get Me To The Church On

G D7

Time!

Gigi

# GIGI

Lyrics by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Slowly

Poco rubato

D6

Piano

There's sweet - er mu - sic when she speaks,

*mp dolce* *p*

Bbmaj7

Em7

Is - n't there? A diff - rent bloom a - bout her cheeks, Is - n't there? Could I be

Am7

Em7

Am7

(Uke tacet)

G7

wrong? Could it be so? Oh where, oh where did Gi - gi go?

C

Refrain - Moderato, molto espressivo

Gi - gi, Am I a fool with - out a mind or have I

*p*

B Dm7 G7

mere-ly been too blind to re-a-lize? Oh Gi-gi, Why you've been

Dm7 G7 C6 E

grow-ing up be-fore my eyes! ————— Gi-gi, You're not at

*mf*

*espr.*

D#+ F#m7 Bdim B7 D7(b9)

all that fun-ny, awk-ward lit-tle girl I knew. Oh

G G+ C6 Bdim Am7 D9 Dm7

no! O-ver night there's been a breath-less change in

*più espr.*

*dim.*

F Gm7 G7 B C

you. Oh, Gi - gi, While you were tremb-ling on the brink, Was I out

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "you. Oh, Gi - gi, While you were tremb-ling on the brink, Was I out". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. A dynamic marking of *p* (piano) is present in the piano part.

B F6 A7 Dm Dm7

yon-der some-where blink-ing at a star? Oh, Gi - gi, Have I been

The second system continues the musical score. The vocal line lyrics are "yon-der some-where blink-ing at a star? Oh, Gi - gi, Have I been". The piano accompaniment continues with similar chordal textures and a steady bass line.

Gm6 A7 Dm Dm7

stand-ing up too close or back too far? \_\_\_\_\_ When did your

The third system of the score includes the lyrics "stand-ing up too close or back too far? \_\_\_\_\_ When did your". A horizontal line is drawn under the blank space in the lyrics. The piano accompaniment features a dynamic marking of *espr.* (espressivo) in the right hand.

F Fm6 C6 Em7 F6 Fm6 Cmaj7 C6 Fm

spark-le turn to fi - re And your warmth be-come de - si - re? Oh, what

The fourth system concludes the page with the lyrics "spark-le turn to fi - re And your warmth be-come de - si - re? Oh, what". The piano accompaniment continues with the established harmonic and rhythmic patterns.



C Em7 Edim Dm7 G7 C Dm7

mi - ra - cle has made you the way you are?

*espr.*

C

Gi - gi, am I a fool with - out a mind or have I

*mf*

B Dm7 G7

mere - ly been too blind to re - a - lize? Oh, Gi - gi, why you've been

Dm7 G7 C6

grow - ing up be - fore my eyes!

*espr.*

E D#+

Gi - gi, You're not at all that fun - ny, awk - ward lit - tle

F#m7 Bdim B7 D7 G G+ C6 Bdim

girl I knew, Oh no! I was

*più espr.*

Am7 D9 Dm7 F Gm7 G7

mad not to have seen the change in you! Oh,

*dim.* *mf*

Eb

Gi - gi, While you were tremb - ling on the brink, was I out

*più espr.*

D Fm7 Gdim Fm Fm7

yon-der some-where blink - ing at a star? Oh Gi - gi, Have I been

Bbm6 C7 Fm C7 Fm

stand - ing up too close, or back too far? \_\_\_\_\_ When did your

*espr.*

Ab Abm6 Eb6 Gm7 Ab6 Abm6 Gm7 Eb6 Abm

spar - kle turn to fi - re And your warmth be - come de - si - re? Oh, what

Eb Gm7 Gdim Fm7 Bb7 Eb

mir - a - cle has made you the way you are? \_\_\_\_\_

*p*

Wildcat

# HEY, LOOK ME OVER

Music by  
CY COLEMAN

Lyrics by  
CAROLYN LEIGH

March tempo

Refrain

Hey, Look Me O - ver, lend me an ear; Fresh out of

clo - ver, mort-gaged up to here. — But don't pass the plate, folks,

don't pass the cup; — I fig-ure when - ev - er you're down and out, the

Hey, Look Me Over - 3 - 1

D7 G B7 F#m7

on - ly way is up. And I'll be up, like a rose - bud, high on the

Ddim B7 E7 Am

vine; Don't thumb your nose, bud, take a tip from mine. I'm a

Gmaj7 F9 C E7

lit - tle bit short of the el - bow room, but let me get me some, {1. And look  
2. Hear me

1. 2.

Am7 D7 G G

out, } world, here I come. come. \_\_\_\_\_  
shout, }

Interlude (*ad lib.*)

**G**

No - bod - y in the world was ev - er with - out a pray'r,

*mp*

**F**

How can you win the world, if no - bod - y knows you're there.

**E**

Kid, when you need the crowd, the tick - ets are hard to sell,

**D7sus**

Still you can lead the crowd, if you can get up and yell:

**D7 D.S. %**

*a tempo*

# HONEYSUCKLE ROSE

Words by  
ANDY RAZAF

Music by  
THOMAS "FATS" WALLER

Moderately

First system of piano introduction. Treble clef, key signature of one flat (Bb), common time. The right hand features a melodic line with slurs and fingering '5' over groups of five notes. The left hand provides a bass line. Dynamics include 'L. H.' and 'mf'.

Second system of piano introduction. Continues the melodic and bass lines from the first system. Includes a triplet of eighth notes and a 'rit.' (ritardando) marking.

Chord diagrams for guitar:

- Ad lib Fmaj7
- Em7-5
- Dm7
- C#dim
- G7
- C11

First system of the vocal line. Treble clef, key signature of one flat, common time. The melody is simple and follows the lyrics.

Have no use for oth - er sweets of an - y kind, since the day you came a -

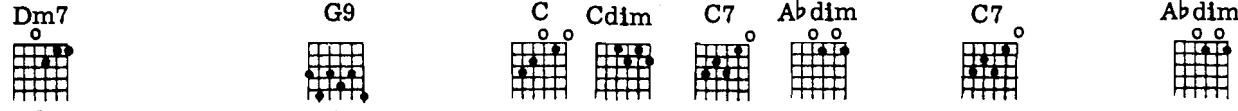
Piano accompaniment for the first vocal line. Treble clef, key signature of one flat, common time. Dynamics include 'mp' and 'colla voce'.

Chord diagrams for guitar:

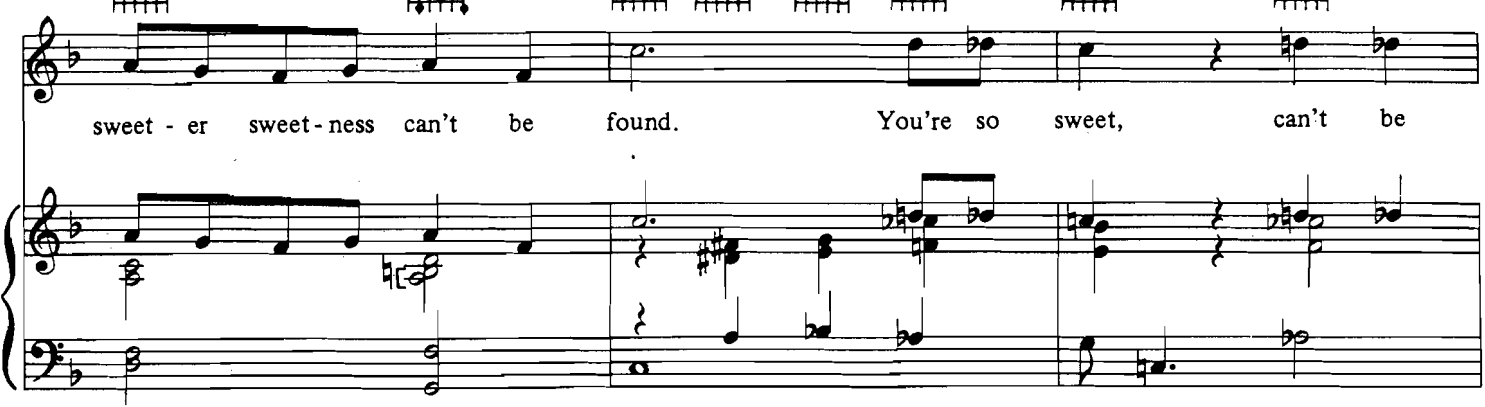
- F
- Gm
- F#dim
- Gm7
- Em7-5


round. From the start, I in - stant - ly made up my mind,

Piano accompaniment for the second vocal line. Treble clef, key signature of one flat, common time. Includes a triplet of eighth notes.


Dm7 G9 C Cdim C7 A<sup>b</sup>dim C7 A<sup>b</sup>dim  



sweet - er sweet - ness can't be found. You're so sweet, can't be




C7 D7-9 Gm G9 Gm7 C9  


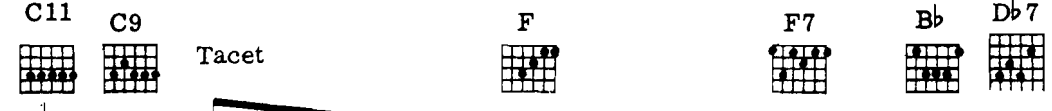
beat, noth - in' sweet - er ev - er stood on feet.




*Moderately slow*  
Gm7 C7 Gm7 C7 Gm7 D<sup>b</sup>9+5  


Ev - 'ry hon - ey - bee fills with jeal - ous - y when they see you out with



C11 C9 *Tacet* F F7 B<sup>b</sup> D<sup>b</sup>7 *Tacet*  


me, I don't blame them, good - ness knows, hon - ey - suck - le





F C7 F Abdim Gm7 C9

rose. When you're pass - ing by

Gm7 C9 Gm7 Db9+5 C11 C9 Tacet

flow - ers droop and sigh, and I know the rea - son why, you're much sweet - er,

F Gbmaj7 G7 Ab6 A+ Bb C7 F

good-ness knows, hon - ey - suck - le rose.

F7 Bbdim Bdim F7 Bb6 F7-9 Bbdim Bb6

Don't buy sug - ar, you just have to touch my cup,

G7 Cdim C#dim G7 C11

you're my sug - ar, it's sweet - when you

C7 Gm7 C9 Gm7 C9

stir it up. When I'm tak - in' sips from your tast - y lips,

Gm7 Eb9 D9 Db9+5 C9 Tacet F F7

seems the hon - ey fair - ly drips, you're con - fec - tion, good - ness knows,

Bb C9 F F7 Bb Bdim F C7+5 F9

hon - ey - suck - le rose.

*rit.*

Finian's Rainbow

# HOW ARE THINGS IN GLOCCA MORRA

Words by  
E.Y. HARBURG

Music by  
BURTON LANE

Slowly with feeling (*assai moderato*)

Piano

*mf* *riten.*

C7(6) Gm7 C7(6) Gm7 C7(6) Gm7

I hear a bird, — Lon - don - der - ry bird, — It well may

*p*

C7(6) Adim Gm7 Gdim F7 G7 Bbdim C7 F Bb Gm7

be he's bring - ing me a cheer - ing word. — I hear a

C7(6) Gm7 C7(6) Gm7

breeze, A Riv - er Shan - on breeze, It well may

*p*

C7(6) Adim Gm7 Gdim F7 G7 Bbdim C7 F Bb F Bbdim rit F Bb F

be it's fol - lowed me a - cross the seas. Then tell me please:

*rit*

Refrain *(slowly and with great expression)* Gm7 Bb Fmaj.7 Gm7 F Gm7 C7 Gm7

How are things in Gloc - ca Mor - ra? Is that lit - tle brook still leaping there?

*p - mf*

C7 Gm7 C7(6) Gm7 C7(6)

— Does it still run down to Don - ny - cove? Through Kil - ly - begs, Kil -

F B $\flat$  F B $\flat$  F Gm7 B $\flat$  Fmaj.7 Gm7

ker - ry and Kil - dare? \_\_\_\_\_ How are things in Gloc - ca Mor - ra? \_\_\_\_\_

F Gm7 C7 Gm7 C7

— Is that wil - low tree still weep - ing there? \_\_\_\_\_ Does that {lad - die} {lass - ie} with the

Gm7 C7 (6) C7

twink - lin' eye \_\_\_\_\_ Come {whist - lin'} {smil - in'} by \_\_\_\_\_ and does {he} {she} walk a - way, Sad and

Gm7 C7 F C7 F A7

dream - y there not to see me there? \_\_\_\_\_ So I

B $\flat$  C7 F A7 B $\flat$  C7

ask each weep - in' wil - low and each brook a - long the

F A7 B $\flat$  Gm7 C7 Fmaj.7

way, And each {lad} that comes {a - whist - lin'} Too - ra - lay  
 {lass} {a - sigh - in'}

D7(b9) Gm Am Gm7 C7

— How are things in Gloc - ca Mor - ra this fine

1. F Gm7 2. F

day? — How are things in Gloc - ca day?



# I COULD HAVE DANCED ALL NIGHT

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

**Allegro**

**Piano**

*mf* *mp*

**F7**

Bed! Bed! I

**Cm7 F7 Eb6 Bbmaj.7 Cm6 Bb6**

could - n't go to bed, My head's too light to

**C9 F7 Bb**

try to set it down.

**C9 Cm6**

Sleep! Sleep! I

Detailed description: This is a musical score for the song 'I Could Have Danced All Night'. It consists of four systems of music. The first system shows the beginning of the piano accompaniment in F major, marked 'Allegro' and 'Piano'. The piano part starts with a melody in the right hand and a bass line in the left hand. The vocal line enters with the lyrics 'Bed! Bed! I'. The second system continues the piano accompaniment and the vocal line with lyrics 'could - n't go to bed, My head's too light to'. The third system continues with 'try to set it down.' and features a Bb chord. The fourth system concludes with 'Sleep! Sleep! I'. Chord symbols are placed above the vocal line, and dynamic markings like 'mf' and 'mp' are placed above the piano accompaniment.

C9 Ab9 Cm7 F6 Cm7 F6 Ebmaj.9 F7

could - n't sleep to - night, Not for all the jew - els

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter note on 'could', followed by a quarter note on 'n't', a quarter note on 'sleep', a quarter note on 'to', a quarter note on 'night', a quarter note on 'Not', a quarter note on 'for', a quarter note on 'all', a quarter note on 'the', a quarter note on 'jew', and a quarter note on 'els'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Ebmaj.7 F7 Bb

in the crown.

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter note on 'in', a quarter note on 'the', and a quarter note on 'crown'. The piano accompaniment features a sustained chord in the right hand and a moving bass line in the left hand.

Refrain (*Very brightly*)

Bb Ebmaj.7

I could have danced all night! I could have

The refrain begins with a double bar line. The vocal line has a quarter note on 'I', a quarter note on 'could', a quarter note on 'have', a quarter note on 'danced', a quarter note on 'all', a quarter note on 'night!', a quarter note on 'I', a quarter note on 'could', and a quarter note on 'have'. The piano accompaniment starts with a piano (*p*) dynamic and features a rhythmic pattern in the right hand and a bass line in the left hand.

Bb6 Dm Bb

danced all night! And still

The refrain concludes with a double bar line. The vocal line has a quarter note on 'danced', a quarter note on 'all', a quarter note on 'night!', a quarter note on 'And', and a quarter note on 'still'. The piano accompaniment continues with the same rhythmic pattern as the previous system.



E $\flat$  B $\flat$ maj.7 B $\flat$ 6 Cm7

— have begged — for more.

F7 Cm E $\flat$ +

I could have spread — my wings —

*mf*

E $\flat$  Cm7 Cm6 E $\flat$

— And done a thou - sand things — I've

F7 E $\flat$  F7+ B $\flat$ maj.7

nev - er done — be - fore.

Bbmaj.7 Bb6 Bbmaj.7 *Tacit* D

I'll nev - er know \_\_\_\_\_ what made it

Ebm7 A7 D Dmaj.7 D6

so \_\_\_\_\_ ex - cit - ing,

D *Tacit* F Gm Bbdim

Why all at once \_\_\_\_\_ my heart took

F9 Eb Bbmaj.7 Cm7 Bb Bbmaj.9

flight. \_\_\_\_\_ I on - ly know \_\_\_\_\_ when

Bbmaj.7 Eb Eb

he \_\_\_\_\_ be - gan to dance \_\_\_\_\_ with me, \_\_\_\_\_

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has two flats (Bb and Eb). The vocal line begins with a whole note chord of Bbmaj.7, followed by a half note Eb, and then a whole note Eb. The lyrics "he \_\_\_\_\_ be - gan to dance \_\_\_\_\_ with me, \_\_\_\_\_" are written below the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Cm7

— I could have danced, danced, danced, \_\_\_\_\_

*f*

L.H.

col 8 col 8

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note Cm7 chord, followed by a half note Eb, and then a whole note Eb. The lyrics "— I could have danced, danced, danced, \_\_\_\_\_" are written below. The piano accompaniment includes a dynamic marking of *f* and a section labeled "L.H." in the left hand. There are two "col 8" markings below the piano part.

F7 1. Bb 2. Bb

all night. I could have night. \_\_\_\_\_

col 8

The third system features a vocal line and piano accompaniment. The vocal line has a whole note F7 chord, followed by a half note Bb, and then a whole note Bb. The lyrics "all night. I could have night. \_\_\_\_\_" are written below. The piano accompaniment includes a dynamic marking of *f* and a section labeled "col 8". There are first and second endings indicated by "1." and "2." above the staff.

Bbmaj.7 Eb6 Cb Bb

The fourth system shows the piano accompaniment for the final part of the piece. The key signature has two flats. The right hand features chords of Bbmaj.7, Eb6, Cb, and Bb. The left hand has a bass line with chords.

Gigi

# I REMEMBER IT WELL

Lyrics by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

**Piano**

*Moderato*

*mp* / *leggiero*

The piano introduction is in 3/4 time, key of B-flat major. It begins with a *mp* dynamic and a *leggiero* feel. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment.

*(Slow waltz)*

HE:  $E\flat$  SHE:  $E\flat$  HE:  $E\flat$  maj7

We met at nine. We met at eight. I was on

*p cantabile* / *molto legato*

The first line of the song is in a slow waltz tempo. The vocal line starts with a half note on 'We' and a quarter note on 'met'. The piano accompaniment is in 3/4 time, with a *p cantabile* dynamic and *molto legato* feel.

$E\flat$ 6 SHE:  $E\flat$  HE:  $B\flat$ dim

time. No, you were late. Ah yes! I re - mem - ber it

The second line continues the waltz. The vocal line has a half note on 'time' and a quarter note on 'No'. The piano accompaniment maintains the *p cantabile* feel.

$B\flat$ 7  $Fm$ 7 SHE:  $B\flat$ 7 HE:

well. We dined with friends. We dined a - lone. A te - nor

The third line concludes the waltz. The vocal line has a half note on 'well' and a quarter note on 'We'. The piano accompaniment ends with a *p* dynamic.

Fm7 SHE: Bb7 HE: Fm7 Bb7 Eb

sang. A ba - ri - tone. Ah yes! I re - mem - ber it well.

Ab Ab+ Ab6 Abm SHE:

That daz - ling A - pril moon! There was none that

*mp* *leggiero*

Eb Gb C7(F) C7 HE: Fm

night, And the month was June. That's right! That's

Bb7 SHE: Eb Eb7

right! It warms my heart to know that you re - mem - ber

*p*

Ab Ab6 Bb+ HE: Eb

still the way you do. Ah yes! I re -

Bb7 Eb Bb7

mem - ber it well. How

*leggiero* *mf*

Ebm Bb7 Cdim SHE: Bb7 HE: Ebm

*Poco più mosso*

of - ten I've thought of that Fri - day, Mon - day night, when we had our

F7 Eb Gbm Db7 Adim

last ren - dez - vous. — And some - how I've fool - ish - ly won - dered if you

*Bb Cm F7 Fm7 Bb7* **Tempo I**

might by some chance be think-ing of it too? That car-riage

*poco rit. a tempo*

*Eb Ebmaj7 Eb6 Eb* SHE: HE: SHE: HE:

ride. You walked me home. You lost a glove. I lost a comb. Ah yes! I re-

*Bbdim Bb7 Fm7 Bb7* SHE: HE:

mem-ber it well. That bril-liant sky.. We had some rain. Those Rus-sian

*Fm7 Bb7 Fm7 Bb7 Eb* SHE: HE:

songs. From sun-ny Spain. Ah yes! I re-mem-ber it well.

Ab Ab+ Ab6 Abm SHE:

You wore a gown of gold. I was all in blue.

*leggiere*

HE: Eb Gb C7(F) C7 SHE: Fm Bb7 Eb

Am I get - ting old? Oh no! Not you! How strong you were, how young and

*mf*

Eb7 Ab Ab6 Bb+ HE: Eb Cm

gay; A prince of love in ev - 'ry way. Ah yes! I re -

Bb7 Eb Bb7 Eb

mem - ber it well.

*leggiere* *rit. al fine*



Pal Joey

# I COULD WRITE A BOOK

Words by  
LORENZ HART

Music by  
RICHARD RODGERS

Moderato

Piano

G Gmaj.7 G7 C Cmi G A7 D7

A B C D E F G I nev - er learned to spell, at least not

*P a tempo*

G Dm G Gmaj.7 G7 C

well. \_\_\_\_\_ One, two, three, four, five, six, sev - en, I

Cm G A7 D7 G Dm G

nev - er learned to count a great a - mount. \_\_\_\_\_

Gm7 C7 Fmaj.7 Em7 A7

But my bus - y mind is burn - ing to use what learn - ing I've got,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are "But my bus - y mind is burn - ing to use what learn - ing I've got,". The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Above the vocal staff, the following chords are indicated: Gm7, C7, Fmaj.7, Em7, and A7.

D7 G G7 Dm7 G7

I won't waste an - y time, I'll strike while the i - ron is hot.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are "I won't waste an - y time, I'll strike while the i - ron is hot." The piano accompaniment features a more active right-hand part with sixteenth and eighth notes, and a left-hand part with sustained chords. Above the vocal staff, the following chords are indicated: D7, G, G7, Dm7, and G7.

Refrain (*slowly, with expression*)

C G7 C

If they asked me I could write a book,

The third system of the musical score is the beginning of the refrain, marked "Refrain (*slowly, with expression*)". The lyrics are "If they asked me I could write a book,". The piano accompaniment is more sparse and expressive, with a dynamic marking of *p-mf* (piano-mezzo-forte). Above the vocal staff, the following chords are indicated: C, G7, and C.

G7 C G7 C C#dim

A - bout the way you walk and whis - per and

The fourth system of the musical score continues the refrain. The lyrics are "A - bout the way you walk and whis - per and". The piano accompaniment continues with a similar expressive style. Above the vocal staff, the following chords are indicated: G7, C, G7, C, and C#dim.

Dm7 G7 F G7 C Ab7 Dm7 G7

look, \_\_\_\_\_ I could write a pre - face \_\_\_\_\_ on

*più espress.*

C F#dim G C F#dim G Eb7 Am7 D7

how we met, so the world would nev - er \_\_\_\_\_ for -

G Dm7 G7 C G7

get, \_\_\_\_\_ And the sim - ple se - cret of the

*mf* *p*

C G7 C G7

plot \_\_\_\_\_ is just to tell them that I

C C#dim Dm7 G7 F G7

love you a lot, Then the

*più espress.*

C Ab7 Dm7 G7 Gm7 C7

world dis - cov - ers as my book

F Dm C C+ Dm7 G7

ends, How to make two lov - ers of

1.C Dm7 G7 2.C F C

friends. If they friends.

*mf*

# I DON'T KNOW HOW TO LOVE HIM

Words by  
TIM RICE

Music by  
ANDREW LLOYD WEBBER

Slowly, Tenderly and Very Expressively

The piano introduction is in D major, 4/4 time, marked *mp*. It features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

(Mary Magdalene)

D G D G D G G6 G

I don't know how to love him What to do how to

The first system shows the vocal line for Mary Magdalene and the piano accompaniment. The vocal line is in D major, 4/4 time, with lyrics: "I don't know how to love him What to do how to". The piano accompaniment is marked *mp*.

D/A A D/F# A D A

move him I've been changed yes real-ly changed In these

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics: "move him I've been changed yes real-ly changed In these". The piano accompaniment continues with the same accompaniment pattern.

F#m7 Bm F#m7 Bm G D/F# Em D

past few days when I've seen my-self I seem like some - one

The third system continues the vocal line and piano accompaniment. The vocal line has lyrics: "past few days when I've seen my-self I seem like some - one". The piano accompaniment continues with the same accompaniment pattern.

A9sus (no G) 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 A9sus (no G) A G D/F# Em7 D

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

*p*

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*

A9sus (no G) A D G D G D

Don't you think it's rath-er fun - ny  
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 So calm so cool, no lov - er's fool  
cope I'd turn my head I'd back a - way I

G D/F# Em D A9sus (no G) A G D/F# Em7 1. D

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

2. D G D/F# Em7 D G D/F# Em7 D

so I want him so I love him so



# IF EVER I WOULD LEAVE YOU

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Moderato

Piano

*mf* *f* *rit.*

The piano introduction is in 4/4 time, starting with a *mf* dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The tempo is marked *Moderato*. The piece concludes with a *rit.* (ritardando) and a final chord.

Refrain (*with warm expression*)

F9

If ev - er I would leave you ——— It would - n't be in

*mp a tempo*

The first line of the refrain is in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mp a tempo*. The key signature has two flats. The piano accompaniment features a prominent bass line and chordal support.

Bbmaj9 Bb Fdim F7 Gdim F7 Bbdim F7(b9)

sum - mer. ——— See - ing you in sum - mer I nev - er would

*cresc.*

The second line of the refrain continues in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mp a tempo*. The piano accompaniment features a prominent bass line and chordal support. The dynamics include *cresc.* (crescendo).

Bbmaj9 Bb6 Dm Bb7 Eb Cm F7

go. ——— Your hair streaked with sun - light, ——— Your lips red as

*p*

The third line of the refrain continues in 4/4 time. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *mp a tempo*. The piano accompaniment features a prominent bass line and chordal support. The dynamics include *p* (piano).

Bbmaj9 Bb6 Cm7 G7 Cm Cm7 Dm7 Cm7

flame, Your face with a lus - tre that puts gold to shame!

F7 F9

But if I'd ev - er leave you, It could - n't be in

*mp*

Bbmaj9 Bb6 Fdim F7 Gdim F7 Bbdim F7(b9)

au - tumn. How I'd leave in au - tumn I nev - er will

*cresc.*

Bbmaj9 Bb6 Dm Bb7 Eb Cm F7 Bbmaj9

know. I've seen how you spar - kle When fall nips the air.

*p*

B $\flat$ 6 Cm7 G7 Cm Cm7 F7( $\flat$ 9) B $\flat$

I know you in au - tumn — And I must be there.

D D+ D6 G A7 D Dmaj7

And could I leave you run-ning mer-ri - ly through the snow?

R.H.

D6 F# B F# Em7 A7

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

*mf*

B♭maj9 Fdim Cm7 F Gdim F7 Ebmaj7 Cm6

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

D7(sus) D7 Gm7 Dm B♭7 Eb Ebmaj7 Cm7 Ebm

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

*f* *mf*

B♭ C9 F9 Cm7 F7(b9)

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

*pp sub.*

1. B♭6 2. B♭6 B♭ C♭6 B♭

all! And could I all! *gva*

*mp* *cresc.* *f ten.*

# IF WE ONLY HAVE LOVE

(Quand On N'a Que L'amour)

French Words by JACQUES BREL  
English Words by MORT SHUMAN  
and ERIC BLAU

Music by  
JACQUES BREL

Slowly

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. The dynamic marking is *mp*.

The first system of the song features a vocal line and piano accompaniment. The vocal line is in 4/4 time with a key signature of one flat (Bb). The piano accompaniment features a consistent triplet pattern in the right hand and a steady bass line in the left hand. The dynamic marking is *mp-mf*.

C Am C Am

1. If we on - ly have love, then to - mor - row will dawn;  
2. If we on - ly have love, we can reach those in pain;

The second system continues the vocal and piano accompaniment. The piano accompaniment maintains the triplet pattern and bass line.

Dm G7 Dm G7 C Am

And the days of our years will rise on that morn. If we on - ly have love,  
We can heal all our wounds, we can use our own names. If we on - ly have love,

The third system concludes the vocal and piano accompaniment. The piano accompaniment maintains the triplet pattern and bass line.

C Am Dm G7

to em - brace with - out fears; We will kiss with our eyes,  
we can melt all the guns; And then give the new world

C E7 Am E7 Am

we will sleep with-out tears. If we on-ly have love, with our arms o-pened wide;  
to our daugh-ters and sons. If we on-ly have love, then Je - ru - sa - lem stands;

Dm G7 C E7 Am

Then the young and the old — — will stand at our side. If we on-ly have love,  
And then death has no shad-ow, there are no for-eign lands. If we on-ly have love,

E7 Am F G7

love that's fall - ing like rain; Then the parched des - ert earth  
we will nev - er bow down; We'll be tall as the pines,

Bm7(b5) E7 Am Am(+7)

— will grow green a - gain. If we on - ly have love,  
nei-ther he - roes nor clowns. If we on - ly have love,

Am7 Am6 Dm G7

for the hymn that we shout; For the song that we sing, then we'll have a way  
 then we'll on - ly be men; And we'll drink from the Grail, to be born once a -

C E7 Am E7 Am E7

out. gain. Then with noth - ing at all, but the lit - tle we are,

Broadly F G7 C Am

We'll have con - quered all time, all space, the sun, and the stars.

C Am Fm G7 C

# I'VE GROWN ACCUSTOMED TO HER FACE

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Moderato

Piano

*mf legato* *poco cresc.* *f* *rit*

8

Detailed description: This block contains the piano introduction for the song. It is written for piano and consists of two staves (treble and bass clef). The tempo is marked 'Moderato'. The key signature has two flats (B-flat major or D-flat minor). The music begins with a piano dynamic of *mf legato* and gradually increases to *poco cresc.* and then *f* (forte) before ending with a *rit.* (ritardando) and a fermata over the final chord. The number '8' is written below the final chord.

## Refrain (slowly)

*E<sup>b</sup>* *E<sup>b</sup>maj.7* *E<sup>b</sup>6*

I've grown ac - cus - tomed to her face ——— She al - most  
I've grown ac - cus - tomed to her face ——— She al - most

Detailed description: This block shows the first part of the refrain. It includes a vocal line and a piano accompaniment. The tempo is 'slowly'. Above the vocal line are three chord diagrams: E-flat major, E-flat major with a dominant 7th, and E-flat major with a minor 6th. The lyrics are: 'I've grown ac - cus - tomed to her face ——— She al - most' and 'I've grown ac - cus - tomed to her face ——— She al - most'. The piano accompaniment features a steady bass line and chords that support the vocal melody.

*Fm7*

*B<sup>7</sup>*

*E<sup>b</sup>maj.7*

*E<sup>b</sup>6*

makes the day be - gin. ——— I've grown ac -  
makes the day be - gin. ——— I've got - ten

Detailed description: This block shows the second part of the refrain. It includes a vocal line and a piano accompaniment. Above the vocal line are four chord diagrams: F minor 7, B7, E-flat major with a dominant 7th, and E-flat major with a minor 6th. The lyrics are: 'makes the day be - gin. ——— I've grown ac -' and 'makes the day be - gin. ——— I've got - ten'. The piano accompaniment continues with chords that support the vocal melody.





cus - tomed to the tune, She whist - les night and noon, Her  
used to hear her say: "Good morn - ing" ev - 'ry day, Her



smiles, her frowns, her ups, her downs are se - cond  
joys, her woes, her highs, her lows are se - cond



na - ture to me now; \_\_\_\_\_ Like breath - ing  
na - ture to me now; \_\_\_\_\_ Like breath - ing



out and breath - ing in \_\_\_\_\_ I was se -  
out and breath - ing in \_\_\_\_\_ I'm ver - y

A>6 D7 E- C7+

rene - ly in - de - pen - dent and con - tent be - fore we met;  
 grate - ful she's a wo - man and so eas - y to for - get;

Fm7 B-7 G+ C7+

Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -  
 Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

F9 Abm E- Gm7

cus - tomed to her looks; Ac - cus - tomed to her voice; Ac -  
 cus - tomed to the trace of some - thing in the air; Ac -

Fm7 Bb9 1. Eb 2. Eb

cus - tomed to her face. I've grown ac - face.  
 cus - tomed to her face. I've grown ac - face.

## IT'S ALL RIGHT WITH ME

Words and Music by  
COLE PORTER

Steadily moving fox trot

Piano *mf*

The piano introduction is in 4/4 time, marked 'Steadily moving fox trot' and 'Piano' with a mezzo-forte (*mf*) dynamic. It consists of two staves of music. The right hand features a series of eighth-note chords and single notes, while the left hand provides a steady bass line with eighth notes. The key signature is two flats (B-flat major/C minor).

## Refrain

Cm

F9

It's the wrong time and the wrong place tho' your

*mp*

Cm

Fm

face is charm - ing, it's the wrong face, it's not

Bb

Bb9

Bb7

Bbm6

C9

{her} face but such a charm - ing face that it's  
{his}*mf**f*

F9 F7 G Fm6 G F G7

all right with me. It's the

*dim.* *R.H.* *mp*

Cm F9

wrong song in the wrong style tho' your

Cm Fm

smile is love - ly, it's the wrong smile, it's not

Bb Bb9 Bb7 Bbm6 C9

(her/his) smile but such a love - ly smile that it's

*mf* *sf*

F9 Fm7 Bb7 Eb

all right with me. You

*dim.* *mf*

Bbm Eb9 Cdim

can't know how hap - py I am that we met, I'm

Abm Fdim Eb Ebmaj.7 Eb6

strange - ly at - tract - ed to you, There's

Bbm6 C7(b9) F7

some - one I'm try - ing so hard to for - get, Don't

Fm6 G7 Cm6 G F G7

you want to for - get some - one too? \_\_\_\_\_ It's the

Cm F9

wrong game \_\_\_\_\_ with the wrong chips, tho' your

Cm Fm

lips are tempt - ing, they're the wrong lips, They're not

Bb Bb9 Bb7 Bb6m C9

her lips, but they're such tempt - ing lips \_\_\_\_\_ that if

F9 F7 Bb9 Gm D Fm7 Bb7

some night you're free, dear, it's

*dim.*

Ebmaj.7 Eb7 Eb7+ Abmaj.7

all right, it's all right

*cresc.*

Ab7 F9 Fm7

with me.

1. 2.

Eb G7 Eb

It's the

*mp sf*

# JUST IN TIME

Words by  
BETTY COMDEN and ADOLPH GREEN

Music by  
JULE STYNE

Moderato

Piano

*mf*  
*f.*

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics range from mezzo-forte (mf) to forte (f).

Freely

*mp*

Fm6 G7 Ebm6

I was rest-ing com-for-ta-bly face down in the gut-ter,

The first system of the vocal melody is set in a B-flat major key signature. It begins with a 'Freely' marking and a mezzo-piano (mp) dynamic. Chord symbols Fm6, G7, and Ebm6 are placed above the staff. The lyrics are: "I was rest-ing com-for-ta-bly face down in the gut-ter,"

The piano accompaniment for the first system continues with a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic remains mezzo-piano (mp).

F7 Bb Cm7 Bb Eb F9

Life was se-rene, I knew where I was at. "There's

The second system of the vocal melody continues with lyrics: "Life was se-rene, I knew where I was at. "There's". Chord symbols F7, Bb, Cm7, Bb, Eb, and F9 are placed above the staff.

The piano accompaniment for the second system features a triplet of eighth notes in the right hand and continues with the bass line in the left hand.

Bb Gm Gm6

no hope for him," My dear-est friends would mut-ter

The third system of the vocal melody concludes with lyrics: "no hope for him," My dear-est friends would mut-ter". Chord symbols Bb, Gm, and Gm6 are placed above the staff.

The piano accompaniment for the third system concludes with sustained chords in the right hand and a final bass line in the left hand. The dynamic is piano (p).



Dm
G7+
C9
C7+(b9)
Cm7
F7

I was some-thing dragged in by the cat. then —

*poco rall.*

Refrain *(with a lilt)*

Bb
A
Bb
A
Bb
A
Am7
D7

Just in time — I found you just in time —

*p*

Fm
G7

Be - fore you came, my time — was run - ning

C9
Gm7
C9
Gm7
C7
F7

low. I was lost,

**Bb9**

The los - ing dice were tossed — My bridg - es

**Eb9** **Ab**

all were crossed, — no - where to go.

**D7** **Gm**

— Now you're here — and now I

**C7** **Bb**

know just where I'm go - ing, no more doubt or fear —

C7+(b9) G7

I've found my way For love came

C9 F7 Bb

just in time. You found me just in time

C7 Cm7 F7

and changed my lone - ly life, that love - ly

1. Bb C9 Cm7 F 2. Bb Bbdim Bb Bbdim Bb6

day. day.

*mf*

# LOST IN THE STARS

Words by  
MAXWELL ANDERSON

Music by  
KURT WEILL

Moderato assai

mp

G Gdim D7 G E7

Be - fore Lord God made the sea and the land, He held all the stars in the

p

Am Cm G C G Gdim

palm of His hand, And they ran through His fin - gers like grains of sand, And one lit - tle star fell a -

D7 G Gdim D7 G E7

lone. Then the Lord God hunt - ed through the wide night air For the lit - tle dark star on the

Am Cm G C G Gm6 Cm D7

wind down there~ And He stat - ed and prom - ised He'd take spec - ial care So it would - n't get lost a -

G Cm7 Eb7 Bb Gm7 Ebm

gain. Now a man don't mind if the stars grow dim And the clouds blow o - ver and

Gm Cm7 Eb7 Bb Gm Ebm F7

dark - en him. So long as the Lord God's watch - ing o - ver them. Keep - ing track how it all goes

E7 Eb7 D7 G Gdim D7 G E7 Am Cm

on. But I've been walk - ing through the night and the day Till my eyes get wear - y and my head turns gray. And

*mf*

G Cm6 G

some - times it seems may - be God's gone a - way, For - get - ting the prom - ise that we

Cm6 D7 Am7 G Em7 Eb7

heard Him say And we're lost out here in the stars, Lit - tle stars, big stars,

G Gdim D Am7 G Em7 Eb7

blow - ing through the night, And we're lost out here in the stars, Lit - tle stars, big stars,

G Am E7-9 Gdim D7 G Eb7 G6

blow - ing through the night, And we're lost out here in the stars.

# LULLABY OF BROADWAY

Words by  
AL DUBIN

Music by  
HARRY WARREN

Moderately fast

Piano introduction in G major, 4/4 time. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line. The tempo is marked 'Moderately fast' and the dynamic is 'mf'.

C G7 C

Come on a-long and lis - ten to — the lul - la - by of Broad - way.

Vocal line with lyrics: 'Come on a-long and lis - ten to — the lul - la - by of Broad - way.' The piano accompaniment continues with chords and a bass line. Dynamic is 'mf'.

G7 C

The hip hoo-ray and bal - ly - hoo, — }  
The hi - dee - hi and boop - a - doo, — } the lul - la - by of Broad - way.

Vocal line with lyrics: 'The hip hoo-ray and bal - ly - hoo, — } The hi - dee - hi and boop - a - doo, — } the lul - la - by of Broad - way.' The piano accompaniment continues. Dynamic is 'mf'.

F Gm7 3fr. C7 Gm7 3fr. C9 F

The rum - ble of a sub - way train, — the rat - tle of the tax - is.  
The band be - gins to go to town, — and ev - 'ry one goes cra - zy.

Vocal line with lyrics: 'The rum - ble of a sub - way train, — the rat - tle of the tax - is. The band be - gins to go to town, — and ev - 'ry one goes cra - zy.' The piano accompaniment continues. Dynamic is 'mf'.

Gm7 3fr. C9 Gm7 3fr. C9 F G7

The daf - fy-dils who en - ter - tain - at An - ge-lo's and Max - ie's. When a  
 You rock - a - bye your ba - by 'round - 'til ev - 'ry-thing gets ha - zy. Hush - a -

C A7 Dm7 G7 C

Broad - way ba - by says "Good night," it's ear - ly in the morn - ing.  
 bye, I'll buy you this and that," you hear a dad - dy say - ing.

A7 Dm7 Fm6 G7 C7

Man-hat - tan ba - bies don't sleep tight - un - til the dawn:  
 And ba - by goes home to her flat - to sleep all day:

F Gm7 3fr. F C9

Good - night, Ba - by,

8va bassa ad lib



good - night, milk-man's on his way. — Sleep

*mf* *pp*

*gva.*

tight, Ba - by, sleep tight,

*gva.*

1. let's call it a day, — Hey! — 2. Let's call it a day. —

*sfz* *ff*

*gva. . . . .*

Lis - ten to the lul - la - by of old Broad - way.

*f* *poco a poco rit.* *ff* *sfz*

# MACK THE KNIFE

English Words by  
MARC BLITZSTEIN

Music by  
KURT WEILL

Moderately, with a beat

*mf* Oh, the

*mp*

shark has pret - ty teeth, dear And he shows them pearl - y white.

Just a jack - knife has Mac - heath, dear And he keeps it

out of sight. When the shark bites with his teeth, dear Scar - let

Guitar chord diagrams: C6, Dm, Dm7, G9, C6, C, Am, Am7, Dm7, G7, C6, G9, C6, Dm, Dm7.



bil - lows start to spread. Fan - cy gloves, though wears Mac -



heath, dear So there's not a trace of red. On the



side - walk Sun - day morn - ing Lies a bod - y  
Mil - ler dis - ap - peared, dear Af - ter draw - ing

*mp-mf*



ooz - ing life; Some - one's sneak - ing 'round the  
out his cash; And Mac - heath spends like the a

Dm7



G7



C6



G9



cor - ner. Is the some - one Mack The Knife? From a  
sail - or. Did our boy do some - thing rash? Su - key

C6



Dm



Dm7



G9



tug - boat by the riv - er A ce - ment bag's drop - ping  
Taw - dry Jen - ny Div - er Pol - ly Peach - um Lu - cy

C6



Am



Am7



Dm7



down; The ce - ment's just for on the weight, dear. Bet you  
Brown Oh, the line forms on the right, dear Now that

1.

G7



C6



G9



2.

C6



Mack - ie's back in town. Lou - ie town.  
Mack - ie's back in town.  
*rall.*

# MAKE SOMEONE HAPPY

Words by  
BETTY COMDEN and ADOLPH GREEN

Music by  
JULE STYNE

Moderato

Piano

*mf* *mp*

Expressively

*p*

*E<sup>b</sup> dim* *E<sup>b</sup>7(b9)*

The sound of ap - plause is de - li - cious It's a

*A<sup>b</sup>* *A<sup>b</sup> dim* *E<sup>b</sup>*

thrill to have the world at your feet. The praise of the crowd is ex -

E $\flat$ 6

B $\flat$ m7

— some-one hap - py,

Make just one —

heart the heart you

B $\flat$ m7

E $\flat$ 7

A $\flat$

E $\flat$ +

E $\flat$ 6

sing

to.

One ———

smile that cheers you,

A $\flat$ m6

B $\flat$ 7(b9)

E $\flat$

One face that lights when it nears you,

One {man  
girl} you're

Gm7

Fm7

B $\flat$ 7(b9)

E $\flat$

E $\flat$ +

ev - 'ry - thing

to.

Fame,

Db Ab Eb7 F G7

cit - ing, But I've learned that is not what makes a life com-plete, There's

C6 Cdim F G7 Ab Bb7

one thing you can do for the rest of your days That's worth more than ap - plause, —

Fm7 Fm Fm7 Bb7(b9)

The scream - ing crowd, The bou - quets.

*rall.*

Refrain

Eb Eb+ Eb6 Eb Eb+

Make — some - one hap - py, Make just one —

*mf*

*E<sup>b</sup>6* *E<sup>b</sup>* *E<sup>b</sup>+* *E<sup>b</sup>6*

— if you win it, Comes and goes — in a min - ute.

*E<sup>b</sup>m7*

Where's the real — stuff in life. to cling

*E<sup>b</sup>7(b9)* *E<sup>b</sup>7* *A<sup>b</sup>* *E<sup>b</sup>+* *E<sup>b</sup>6*

to? Love — is the an - swer,

*mf*

*A<sup>b</sup>m6* *B<sup>b</sup>7(b9)* *E<sup>b</sup>* *E<sup>b</sup>6*

Some - one to love is the an - swer. Once you've



E<sup>b</sup>maj7 Cm7 Gm7 C9

found {him, her,} Build your world a - round {him, her,}

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'found', followed by a half note with a slur over 'him, her,'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols E<sup>b</sup>maj7, Cm7, Gm7, and C9 are placed above the staff.

Fm7 Bb7 Eb

Make \_\_\_\_\_ some-one hap - py, Make just one \_\_\_\_\_

Detailed description: This system contains the next two measures. The vocal line has a long note 'Make' followed by 'some-one hap - py,' and another long note 'Make just one'. The piano accompaniment continues with a melodic line and bass line. Chord symbols Fm7, Bb7, and Eb are placed above the staff.

Gm7 C7(b9) Fm7 Bb7(b5)(alt.) Fm7 Bb7

\_\_\_\_\_ some-one hap - py And you \_\_\_\_\_ will be hap - py

Detailed description: This system contains the next two measures. The vocal line has a long note 'some-one hap - py', followed by 'And you' and another long note 'will be hap - py'. The piano accompaniment continues with a melodic line and bass line. Chord symbols Gm7, C7(b9), Fm7, Bb7(b5)(alt.), Fm7, and Bb7 are placed above the staff.

1. Eb Ebmaj7 Gm7 Fm7 Bb7 | 2. Eb

too. too. \_\_\_\_\_

rall. e dim. p

Detailed description: This system contains the final two measures. The vocal line has a long note 'too.' followed by another long note 'too.' and a final note. The piano accompaniment concludes with a melodic line and bass line. Chord symbols 1. Eb, Ebmaj7, Gm7, Fm7, Bb7, and 2. Eb are placed above the staff. Performance markings 'rall. e dim.' and 'p' are present.

I Do! I Do!

# MY CUP RUNNETH OVER

Words by  
TOM JONES

Music by  
HARVEY SCHMIDT

Moderato e grazioso

8.....

PIANO

First system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/4. The music is marked *mf* (mezzo-forte). The melody in the treble staff features a series of eighth notes with slurs, while the bass staff provides a simple harmonic accompaniment.

loco

*mp*

Second system of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked *mp* (mezzo-piano) and *loco* (ad libitum). The melody in the treble staff continues with eighth notes and slurs, and the bass staff continues with its accompaniment.

## REFRAIN

G7

C

Am7

Dm9

1. Some - 1. times in the morn - ing when shad - ows are  
 2. times in the ev - 'ning when you do not

Refrain section of piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is marked *p* (piano). The treble staff features block chords corresponding to the chords G7, C, Am7, and Dm9. The bass staff provides a simple accompaniment.

G7(6) C Am

deep, I lie here be - side you, just  
see, I stud - y the small things you

Dm9 G7(6) C

watch - ing you sleep. And some - times I  
do con - stant - ly. I mem - or - ize

Em Dm Em

whis - per what I'm think - ing of: My  
mo - ments that I'm fond - est of: My

Dm7 Dm9|G bass Dm7 C

cup run - neth o - ver with luh  
cup run - neth o - ver with luh

mf

Am Dm G7

uh uh uh  
uh uh uh

8

C Am

1. Dm7 G

uh uh uv. 2. Some -

*loco*  
*mf*

2. Dm7 G7 C

uy! 3. In on - ly a

A m7 Dm9 G7(6) C

mo - ment, we both will be old; We won't e - ven

Am Dm9 G7(6) C

no - tice the world turn - ing cold. And so in this

Em Dm Em

mo - ment with sun - light a - bove: My

Dm7 Dm9|G bass C

cup run - neth o - ver with luh

Am Dm7 G7

uh uh uv, with

C A m D m 7

Luh

*mf* *sempre cresc.*

G 7 C A m

—uv, with Luh

8.....

D m 7 G 7 C

—uh uv, with lu huh

8..... *loco* *f*

uv!

*ff* *f*

# MY FUNNY VALENTINE

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- pho- to- graph- a- ble,

Ab

Fm7

Abm

Bb7

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

Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7  
 3 3 3 3 3 3 3 3 3 3 3 3

fig- ure less than Greek; Is your mouth a lit- tle weak, when you

Ebmaj7 G7+5 G7 Cm Abmaj7 Ab6 Ab7 G7

o- pen it to speak are you smart? But

Cm Cm+7 Cm7 Cm6

don't change a hair for me, Not if you care for me,

*cresc. poco a poco*

Ab D7-5 G7 Cm Eb7

Stay, lit- tle Val- en- tine, stay!

*f molto espress.*

Ab Abmaj7 Fm7 Bb7 Eb

Each day is Val- en- tine's day.



# MY OWN BEST FRIEND

Words by  
FRED EBB

Music by  
JOHN KANDER

Slowly

8va

mp

p

Cmaj7

C7+5

G9+5

D9(6)

One thing

I know

and

I've al - ways known

mp

D9+5

D9

Dm7

Dm7/G

G9

I am my own

best

Cmaj7

Dm

(G bass) Cmaj7

Dm7

(G bass)

friend.

8va

p

Cmaj7 C7+5 G9+5 D9(6) D9+5 D9

Ba - by's a - live, but ba-by's a-lone, And

Dm7 G9 Cmaj7 Dm (Gbass)

ba - by's <sup>her</sup> own best friend.  
(his)

Cmaj7 E Emaj7 F#m E

Man - y's the <sup>guy</sup> who  
Three mus - ket-eers <sup>(girl)</sup> who

8va... gliss. p f

A/E G#m B9 Em

told me <sup>he</sup> cares But they were scratch - ing  
nev - er say die, Are stand - ing here this

mf

A9 *to Coda* Dm D7 G9(6)

my back, 'cause I was scratch-ing theirs. \_\_\_\_\_  
 min - ute: \_\_\_\_\_

Cmaj7 3 C7+5 C6

And trust - ing to luck, That's

*f* *mp*

D9 3 D9+5 D9 Dm7 3 G9 G7

on - ly for fools. I play in a game \_\_\_\_\_ where

*cresc.* *poco a poco*

Em7(add A) 3 A7 A7+5 Dm7 3 G9

I make the rules \_\_\_\_\_ And rule num - ber one \_\_\_\_\_ from

Em7(add A)

A7

A9

Dm7

Dm7/G

here to the end. \_\_\_\_\_ Is I am my own \_\_\_\_\_ best

Cmaj7

Dm

(G bass) Cmaj7

D. S. al Coda ✂

friend. \_\_\_\_\_

Coda

Dm

D7

G9(6)

Me, my - self and I. \_\_\_\_\_

Ab9(6)

Dbmaj7

Db7+5 Db6

Eb9(6)

If life is a school, I'll pass ev - 'ry test.

Eb9+5 Eb9 Ebm7 Ab9

If life is a game, \_\_\_\_\_ I'll

*cresc.* *poco a poco*

Fm7(add Bb) Bb7 Bb7+5 Ebm7

play it the best, \_\_\_\_\_ 'Cause I won't give in \_\_\_\_\_

Ab9 Fm7(add Bb) Bb7 Bb9+5 Ebm7

\_\_\_\_\_ and I'll nev - er bend, \_\_\_\_\_ And I am my own \_\_\_\_\_

*f*

Ebm7/Ab Dbmaj7

\_\_\_\_\_ best friend. \_\_\_\_\_

*ff*

8bassa

Lady In The Dark

# MY SHIP

Lyrics by  
IRA GERSHWIN

Music by  
KURT WEILL

Andantino cantabile

Piano

*mp*

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

Refrain

\* F      D7      G7      C7      F      F#dim.      G7      C+o

Chord diagrams for the first line of the refrain: F (one sharp), D7 (two sharps), G7 (two sharps), C7 (one sharp), F (one sharp), F#dim. (one sharp), G7 (two sharps), and C+o (one sharp).

My ship has sails that are made of silk, The decks are trimmed with gold, And of

The piano accompaniment for the first line of the refrain features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The dynamics are marked 'p'.

F      D7      Gmi.      A.      Dmi.      Emi.      Gmi.7      G7b5 C7

Chord diagrams for the second line of the refrain: F (one sharp), D7 (two sharps), Gmi. (two sharps), A. (two sharps), Dmi. (two sharps), Emi. (two sharps), Gmi.7 (two sharps), and G7b5 C7 (two sharps).

jam and spice there's a par-a-dise in the hold. \_\_\_\_\_ My

The piano accompaniment for the second line of the refrain continues the melodic and rhythmic patterns from the first line, ending with a sustained chord in the right hand.

\* Names of chords for Ukulele and Banjo.  
Symbols for Guitar.

F D7 G7 C7 F F#dim. G7 C+

ships a-glow with a mil-lion pearls And ru-bies fill each bin, The

F D7 Gmi. A Dmi. Emi. Bb F

sun sits high in a sap-phire sky When my ship comes in. I can

Gmi.7 Ami. C7 Gmi.7 Ami. C7 Gmi.7 C7 Bbmi. F E7

wait the years Till it ap-pears One fine day one spring, But the

Ami. Dmi.7 Ami. Dmi.7 G7 Edim. G7 C7

pearls and such They won't mean much if there's miss-ing just one thing. I

F D7 G7 C7 F D7 Dmi.7 C+

do not care if that day ar - rives, That dream need nev - er be, If the

F D7 Gmi. A7 1. Dmi. Gmi. C7 F C7

ship I sing does - nt al - so bring my own true love to me. My

*ten.*

2. Dmi. C7 F C7 F Dmi. Bb7 F Bb

2nd ending (as done on the stage) *allargando (slower)*

own true love to me, If the ship I sing does - nt al - so bring my

*mf piu espr.*

F Gomi Bbmi.6 C7 F Db7 F

own true love to me.

*dim.* *p* *pp*



# NOT WHILE I'M AROUND

Allegretto (♩ = 176)

\*Db (omit 3rd)

Music and Lyrics by  
STEPHEN SONDHEIM

Not to wor - ry, Not to wor - ry, I may not be smart, but I ain't

*mf sempre legato*

Db (omit 3rd)

dumb. Let me do it, Put me to it, Show me some-thing I can o - ver -

Bbm6/F

Bbsus4

Bb

Ebadd9

come.

Not to wor - ry,

chum.

Andante placido (♩ = 112)

*rit.*

*p R.H.*

Poco rubato

Ebadd9

Fm7/Eb

Noth-ing's gon - na harm you,

Not while I'm a - round.

*p*

L.H.

*mf*

L.H.

L.H.

\*Chord names do not always reflect precisely the underlying harmonic texture.

**E♭add9** **Fm7/E♭**

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

*p* L.H. *mf* L.H. *dim.*

L.H. L.H.

**A♭maj7** **B♭/A♭** **Gm7** **C11** **C9**

De - mons are prowl - ing ev - 'ry - where, Now - a - days.

*mf poco con moto* *a tempo dim.*

L.H.

**F11** **F7** **B♭11** **No chord**

I'll send 'em howl - ing, I don't care, I got ways.

*mp* *dim.* *L.H.* *p accel.*

*gva.*

**E♭** **B♭/D** **A♭/C**

No-one's gon-na hurt you, No-one's gon-na dare.

*gva.* *loco* *rit.* *p* L.H. *a tempo*

L.H.

Db/Cb Eb/Bb Ebmaj7/Bb Bbm6

Oth-ers can de - sert you, not to wor-ry, Whis-tle, I'll be there.

L.H. L.H. cresc. mf L.H. L.H.

G7+/Bb Abmaj7 Fm6/Ab Gm7

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

1. Gm/C Abm/Cb Gm7/Bb Bb11 Ebadd9

But in time Noth-ing can harm you, Not while I'm a - round.

rit. e dim. mp p a tempo

2. Gm7/Bb Bb11 Ebadd9

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

rit. a tempo subito p rit.

Show Boat

# OL' MAN RIVER

Words by  
OSCAR HAMMERSTEIN II

Music by  
JEROME KERN

Moderato

Piano

*ff* *deliberato*

*ffz*

The piano introduction consists of two staves. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The tempo is marked 'Moderato' and the dynamics range from 'ff' to 'ffz'.

*poco rall e dim.*

*p*

*mf* *rit*

The piano accompaniment for the first line of lyrics. It features a melodic line in the right hand and a bass line in the left hand. The dynamics include 'poco rall e dim.', 'p', and 'mf rit'.

C F C G7

Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,

*a tempo*

The vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The tempo is marked 'a tempo'. Chords C, F, C, and G7 are indicated above the vocal line.

C7 F C Am7 D7 G7 C

Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judge-ment day.

The vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. Chords C7, F, C, Am7, D7, G7, and C are indicated above the vocal line.

Em Am6 Em Am6 Em Am6 Em B7

Don't look up an' don't look down, You don't dast make de white boss frown;

*mf*

Em Cdim Em Cdim Em Em7 F#m7 Cdim Em Dm7 G7

Bend yo' knees an' bow yo' head, an' pull dat rope un - til yo're dead.

*rall.*

C7 F A7

Let me go 'way from de Mis - sis - sip - pi, Let me go 'way from de

*P a tempo*

Dm Fdim C

white men boss. Show me dat stream called de riv - er Jor - dan,

*dim.*

Bb7

G7

C

G7

Dat's de ol' stream dat I long to cross.

*f* *roll*

C

Very slow *con sentimento*

Am

C

F

C

F

Ol' man riv - er, dat ol' man riv - er, He must know sump - in', but

*p*

C

Am

G7

Dm7

G7

don't say noth - in', He jus' keeps roll - in', He keeps on roll - in' a -

*p*

C

Dm7

C

Am

long. He don't plant 'ta - ters, he

C F C Am C Cdim

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

G7 Dm7 G7 C F

ol' man riv-er, he jus' keeps roll-in' a-long.

C Am B7 Em B7 Em B7

You an' me, we sweat an' strain,

Em6 Cdim Em B7 Em Cdim

Bod-y all ach-in' an' racked wid pain. "Tote dat barge!"

Em Cdim Em Cdim Em Dm G7

"Lift dat bale," Git a lit - tle drunk an' you land in jail.

C Am C F C G7

Ah gits wea - ry an' sick of try - in', Ah'm tired of liv - in' an'

*pp* *cresc.*

Am D7 C Am Dm7 G7

skeered of dy - in', But Ol' man riv - er, he jus' keeps roll - in' a -

*cresc.*

1. C Fm C Dm7 G7 2. C F G7 C

long. long.

*marc. e sostenuto* *ff allarg.*



# OLD DEVIL MOON

Words by  
E. Y. HARBURG

Music by  
BURTON LANE

Moderato

Piano

*mf*

*rit.*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a simple bass line. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (mf) to a gradual decrescendo (rit.) towards the end of the piece.

Refrain (*tenderly and not fast*)

I look at you and sud-den - ly, some-thing in your eyes I

see soon be - gins be - witch - ing me. — It's that

*p - mf*

Old Dev - il Moon — that you stole from the skies. — It's that

*B<sup>♭</sup> maj. 9 B<sup>♭</sup> B<sup>♭</sup>7 B<sup>♭</sup>m*

Abm7 Db7 Gb C7 F C7

Old Devil Moon — in your eyes.

*mf*

F Eb F Eb D F#m

You and your glance — make this ro-mance — too hot to hand - le.

*mp*

D Dm F+ Dm7 G7 C7 Bb

— Stars in the night — blaz - ing their light — Can't hold a can - dle —

Ebm F Eb F

— to your raz - zle daz - zle. You've got me fly - in' high and wide

E $\flat$  F E $\flat$

On a mag - ic car - pet ride Full of but - ter - flies in -

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is one flat (B-flat major/E-flat minor). The tempo and style are indicated by the 'mf' marking in the final system. The lyrics are 'On a mag - ic car - pet ride Full of but - ter - flies in -'.

F C7(b5) F9 F7(b9) B $\flat$  maj.9 B $\flat$

side. Wan - na cry, wan - na croon, -

The second system continues the vocal line and piano accompaniment. The lyrics are 'side. Wan - na cry, wan - na croon, -'. The piano accompaniment includes a triplet of eighth notes in the right hand.

B $\flat$ 7 Bbm7 Bbm

Wan - na laugh like a loon. It's that

The third system continues the vocal line and piano accompaniment. The lyrics are 'Wan - na laugh like a loon. It's that'. The piano accompaniment features a triplet of eighth notes in the right hand.

A $\flat$ m7 D $\flat$ 7 G $\flat$  C7 F C7

Old Dev - il Moon In your eyes, -

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'Old Dev - il Moon In your eyes, -'. The piano accompaniment features a triplet of eighth notes in the right hand and a 'mf' marking.

F Eb F Eb

Just when I think I'm \_\_\_\_\_ free as a

This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, then sings 'Just when I think I'm \_\_\_\_\_ free as a'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

F C7 Eb F Eb

dove \_\_\_\_\_ Old Dev - il Moon deep in your

This system contains the next two measures. The vocal line continues with 'dove \_\_\_\_\_ Old Dev - il Moon deep in your'. The piano accompaniment includes triplets in the right hand and a consistent bass line. A dynamic marking of *mf* is present.

1. F Eb C7(b5) F C7(b5)

eyes blinds me with love.

This system contains the first ending of the third measure. The vocal line ends with 'eyes blinds me with love.'. The piano accompaniment features a triplet in the right hand and a bass line that concludes with a double bar line.

2. F Eb F

eyes blinds me with love.

This system contains the second ending of the third measure. The vocal line is identical to the first ending. The piano accompaniment features a triplet in the right hand and a bass line that concludes with a double bar line. A dynamic marking of *f* and the instruction 'L.H.' are present.

# ON A CLEAR DAY

(You Can See Forever)

Lyrics by  
ALAN JAY LERNER

Music by  
BURTON LANE

Moderato

*mf* *poco rit.*

The piano introduction is in G major, 4/4 time. It features a melody in the right hand with a slur over the first four measures, and a bass line in the left hand. The tempo is marked 'Moderato' and the dynamics are 'mf' and 'poco rit.'.

Refrain (*with feeling*)

G maj.7 C9

On a clear day \_\_\_\_\_ Rise and look a - round you \_\_\_\_\_

*P a tempo*

The first system of the refrain shows the vocal line and piano accompaniment. The key signature is G major. The first measure of the piano accompaniment is marked 'P a tempo'. The lyrics are 'On a clear day' and 'Rise and look a - round you'.

G maj.7 E7

\_\_\_\_\_ And you'll see who \_\_\_\_\_ you are. \_\_\_\_\_

The second system of the refrain continues the vocal line and piano accompaniment. The lyrics are 'And you'll see who' and 'you are.'.

Am7 Am7/D Dm7

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

The third system of the refrain continues the vocal line and piano accompaniment. The lyrics are 'On a clear day' and 'How it will as - tound you'.

D7 C#7 D7 G Bbdim Am7 G#dim

That the glow of your be - ing out - shines ev - 'ry

Am7 D7 Dm7/G G7 Dm7

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

*mf più espr.*

G7 Cmaj.7 Dm6 A7 D7

You can hear, from far and near, a world you've nev - er heard be - fore.

Edim7/G Gmaj.7 G Bm7 E9

And on a clear day, On that clear day

*cresc.*

Bm E9 Am7 G6 Am7 G6 1. Am7

You can see for - ev - er and ev -

D7 G Em Am7 D7

er - more! On a

*mp*

2. Am7 G6 Am7 G6 Am7 D7 G

ev - er and ev - er and ev - er - more!

*p poco rit.* *accel mf*

Em9 Am9 D7 GMaj7 Gbmaj7 FMaj7 F# G

My Fair Lady

## ON THE STREET WHERE YOU LIVE

Words by  
ALAN JAY LERNERMusic by  
FREDERICK LOEWE

Moderately

Chord diagrams shown in the score:

- Cm7
- F7
- Bb6
- F7
- Bbmaj7
- Bb6
- F7
- Bbmaj7
- C#dim
- C7
- F7
- Cm7
- F7
- Cm
- Fdim
- Cm7
- Cm7
- Ebm
- Dm7
- Bb6
- Dm7
- Bb
- C7
- F9
- Eb
- F7+5

Lyrics:

I have of-ten walked down this street be-fore But the  
 pave-ment al-ways stayed be-neath my feet be-fore. All at once am I  
 sev-'ral sto-ries high, Know-ing I'm on the street where you

On the Street Where You Live - 3 - 1



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

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

**Bb6** **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** **Cdim** **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
Eb6
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.

Bb6

Cm7 F7-9 Bb6

F7

Bbmaj7 Bb6

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

Bb6

F7

Bbmaj7

C#dim

C7

F7

Cm7

F7

Cm Fdim

Can you hear a lark in any other 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

Cdim

Dbdim

Bb

Bbmaj7

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

# THE PARTY'S OVER

Words by  
BETTY COMDEN and ADOLPH GREEN

Music by  
JULE STYNE

Moderato

Piano

mf

poco rit

Ad lib

$\text{Eb6}$   $\text{Fm7}$   $\text{Bb7}$   $\text{Eb7}$   $\text{A}^{\flat}$   $\text{Fm7}$   $\text{Bb7}$

I'm in love with a man. But the girl that he loves is - nt me.

mp

$\text{Abm}$   $\text{Bb7+}$   $\text{Ebm}$   $\text{Gb7}$   $\text{F7+}$   $\text{Bb7}$

I'll nev - er see him a - gain, And that's how it has to be.

$\text{Ab}$   $\text{Bb7}$   $\text{Eb}$   $\text{Ab}$   $\text{Bb7}$   $\text{Eb}$   $\text{Ab}$   $\text{Bb7}$

Refrain (with feeling)

The par - ty's o - ver, — It's time to call it a day. — They've burst your

mf

$E_b$ 
 $A_b$   $E_b$ 
 $A_b$   $E_b$ 
 $E_b7(b9)$

pret - ty bal - loon and ta - ken the moon a - way. It's time to

$A_b6$ 
 $A_bm6$ 
 $E_bmaj.7$ 
 $E_b6$ 
 $Dm7$

wind up the mas - quer - ade. Just make your mind up

$G7$ 
 $C7$   $F7$ 
 $B_b7$ 
 $A_b$   $B_b7$ 
 $E_b$

The pi - per must be paid. The par - ty's o - ver,

$A_b$   $B_b7$ 
 $E_b$ 
 $A_b$   $B_b7$ 
 $E_b$

The can - dles flick - er and dim You danced and dreamed through the night, It

seemed to be right, Just be-ing with him. — Now you must wake - up,

*cresc.*

— All dreams must end. — Take off your make - up,

— The par - ty's o - ver, — It's all o - ver, — my

1. friend. — The par - ty's friend. —

2. friend. —

*rall.* *f*

Funny Girl

# PEOPLE

Words by  
BOB MERRILL

Music by  
JULE STYNE

Moderato

Piano *mf*

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The melody is carried by the piano accompaniment.

Refrain (*Steadily with feeling*)

*mp*

B $\flat$  F7 B $\flat$  Cm7 F7

Peo-ple, peo-ple who need peo-ple Are the

The first line of the refrain is in B-flat major, 4/4 time, marked *mp*. The vocal line is on a single note with a long duration. The piano accompaniment provides harmonic support with chords B-flat, F7, B-flat, Cm7, and F7.

E $\flat$  B $\flat$  maj.7 D7sus. D7 Gm

luck-i-est peo-ple in the world. We're chil-dren

*espressivo*

The second line of the refrain continues in B-flat major, 4/4 time. The vocal line has a triplet of eighth notes. The piano accompaniment features chords E-flat, B-flat major 7, D7 suspended, D7, and G minor. The instruction *espressivo* is present.

B $\flat$ m C7

— need-ing oth-er chil-dren — And yet, let-ting our grown up

*mf*

The third line of the refrain is in B-flat major, 4/4 time. The vocal line has a triplet of eighth notes. The piano accompaniment features chords B-flat minor and C7. The instruction *mf* is present.

Fmaj.7 F6 G Bbm6 Gdim F Fdim Gm7 C7

pride Hide all the need in - side, Act - ing more like chil - dren, than

E F7 Cm7 F9 Bb F7

chil - dren. Lov - ers are ver - y spec - ial

*rall.* *mp a tempo*

Bb Cm7 F7 Eb Bbmaj.7 Fm7

peo - ple, They're the luck - i - est peo - ple in the world.

Bb9 Bb7+ Eb Ebm Bb Fm7

With one per - son, One ver - y spe - cial per - son, A feel - ing



**E<sub>b</sub>** **F7** **B<sub>b</sub>** **Gm6**

deep in your soul \_\_\_\_\_ Says: you were half, now you're whole. \_\_\_\_\_ No more

**B<sub>b</sub>6** **Gm7** **Cm7** **F7** **B<sub>b</sub>**

hun - ger and thirst, But first, be a per - son who needs peo - ple. \_\_\_\_\_

*mf molto espressivo*

**B<sub>b</sub>7(b)** **E<sub>b</sub>** **E<sub>b</sub>m** **E<sub>b</sub>** **B<sub>b</sub>** **Cm7**

— Peo - ple who need peo - ple \_\_\_\_\_ Are the luck - i - est peo - ple in the

**1. B<sub>b</sub>** **Gm7** **Cm7** **F7** **2. B<sub>b</sub>** **Gm7** **B<sub>b</sub>6**

world. \_\_\_\_\_ world. \_\_\_\_\_

*rall.* *p*

# PUT ON A HAPPY FACE

Lyrics by  
LEE ADAMS

Music by  
CHARLES STROUSE

Rhythmically (*lightly*)

Piano introduction for the song, consisting of two staves of music. The melody is in the right hand, featuring eighth and sixteenth notes with accents. The accompaniment is in the left hand, using a steady eighth-note pattern.

Refrain

Chord progression for the first line of the refrain:

E<sup>b</sup>      E<sup>b</sup>6      Gm7      C7      Fm7      B<sup>b</sup>9      Fm7      B<sup>b</sup>9

Gray skies are gon - na clear up, PUT ON A HAP - PY FACE;

Musical notation for the first line of the refrain, including vocal line and piano accompaniment. The piano part includes a dynamic marking of *mp-mf* and an optional 7th fret variation for the piano accompaniment.

Chord progression for the second line of the refrain:

E<sup>b</sup>      E<sup>b</sup>6      Gm7      C7      Fm7      B<sup>b</sup>9      B<sup>b</sup>m7      E<sup>b</sup>7

Brush off the clouds and cheer up, PUT ON A HAP - PY FACE.

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

Chord progression for the third line of the refrain:

A<sup>b</sup>maj7      D7      G7      C7      F7      B<sup>b</sup>7      E<sup>b</sup>maj7      E<sup>b</sup>7      E<sup>b</sup>6

Take off the gloom - y mask of trag - e - dy, It's not your style;

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

Abmaj7 D7 G7 C7 F7 Fm7 Bb9

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

Eb Eb6 Gm7 C7 Fm7 Bb9 Fm7 Bb9

Pick out a pleas-ant out-look, Stick out that no-ble chin,

(opt.)

Eb Eb6 Gm7 C7 Fm7 Bb9 Bbm7 Eb7

Wipe off that "full of doubt" look, Slap on a hap-py grin! And

Abmaj7 Bb9 Eb Fm7 Bb7 G7+ G7 C9 F9

spread sun-shine all o-ver the place, Just PUT ON A

Fm7 Bb9 (opt.) 1. Eb Eb6 Fm7 Bb7 2. Eb Eb6 Fm7 Eb

HAP - PY FACE! FACE!

# RAGTIME

Lyrics by  
LYNN AHRENS

Music by  
STEPHEN FLAHERTY

Moderato (Not too quickly)

E<sup>b</sup> Edim7 B<sup>b</sup>/F Gm G<sup>b</sup> G<sup>b</sup>7 F7 N.C.

F7 B<sup>b</sup> B<sup>b</sup>/D D<sup>b</sup>dim7

F7 G<sup>b</sup>7 B<sup>b</sup> D<sup>b</sup>dim7

F7 B<sup>b</sup> B<sup>b</sup>/A<sup>b</sup> G7

E $\flat$  Edim7 B $\flat$ /F Gm G $\flat$ 7 F7 N.C.

F7 B $\flat$

*mp* The skies were blue and ha - zy, rare - ly a storm, bare - ly a chill. La - la - la - la -

*mp*

*sim.*

F7 B $\flat$

lal The af - ter - noons were la - zy, ev - 'ry - one warm, ev - 'ry - thing still. La - la - la - la -

G *cresc.* G/B G/D G Cm C $\sharp$ dim7

lal And there was dis - tant mu - sic, sim - ple and ' some - how sub - lime,

*cresc.*

E $\flat$  Edim7 B $\flat$ /F Gm G $\flat$  G $\flat$ 7 F7 N.C.

giv - ing the na - tion a new syn - co - pa - tion. The peo - ple called it Rag - time!

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff notation. The piano part includes a bass line with chords and a treble line with chords and some melodic fragments. The lyrics are written below the vocal line.

F7 B $\flat$

The second system is a piano accompaniment system. It consists of a treble clef staff with chords and a bass clef staff with a bass line. The dynamics include a forte (*f*) marking and a *sim.* (sostenuto) marking.

F7 B $\flat$

The third system is a piano accompaniment system, similar to the second, with treble and bass clef staves. It continues the harmonic progression with chords and a bass line.

G Cm C $\sharp$ dim7

The fourth system is a piano accompaniment system, continuing the harmonic progression with chords and a bass line.

E $\flat$  Edim7 B $\flat$ /F Gm G $\flat$  G $\flat$ 7 G $\flat$ 7(b5) F7

The fifth system is a piano accompaniment system, concluding the piece with a *rallantando* marking. It features chords and a bass line.

musical score for piano introduction, featuring a treble and bass clef with various chords and melodic lines. The tempo marking *molto rall.* is present.

(Cakewalk)

F#7

B

musical score for the first line of lyrics, including vocal line and piano accompaniment. The lyrics are: "And there was dis - tant mu - sic, skip - ping a beat, sing - ing a dream. La - la - la - la -". The piano part includes a *f* dynamic marking and a *sim.* marking.

F#7

B

musical score for the second line of lyrics, including vocal line and piano accompaniment. The lyrics are: "la! A strange, in - sis - tant mu - sic, put - ting out heat, pick - ing up steam. La - la - la - la -".

G#

G#/B#

G#/D#

G#

C#m

musical score for the third line of lyrics, including vocal line and piano accompaniment. The lyrics are: "la! The sound of dis - tant thun - der sud - den - ly start - ing to".

Ddim7  
accel.

E

climb...

It was the mu - sic of

accel.

sfz

B/F#

G#m7

B/D#

E

Fdim7

some - thing be - gin - ning, an e - ra ex - plod - ing, a

B/F#

G#m7

B/D#

E

Fdim7

cen - tu - ry spin - ning in rich - es and rags and in

B/F#

G#m

G

G7

F#7

rhy - thm and rhyme... The peo - ple called it Rag - time!



N.C.

G7

B

B/A

Rag

time!

*ff*

G#m7

G7

B

B/A

Rag

time!

G#m7

G7

B

B/A

Rag

time!

E/G#

G+

G7

F#7

G7

F#7

B

*ff*

*fff*

# SEND IN THE CLOWNS

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly

E $\flat$

E $\flat$  sus

Is-n't it rich? Are we a

E $\flat$

E $\flat$  maj9

E $\flat$

A $\flat$  maj9

A $\flat$ 6

pair?

Me here at

last on the ground,

you in mid - air...

Send in the

B $\flat$ /E $\flat$

A $\flat$ /E $\flat$

B $\flat$ /E $\flat$

A $\flat$ /E $\flat$

E $\flat$

E $\flat$  sus

clowns.

Is-n't it bliss?

Don't you ap-

E $\flat$

A $\flat$  maj9

A $\flat$ 6

prove?

One who keeps

tear-ing a-round,

one who can't

move...

Where are the

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

Bb/Eb Fm/Eb Eb Gm Dm7

clowns? Send in the clowns. Just when I'd stopped  
 o - pen - ing  
 Who could fore -  
 prise!

Gm Dm9 Gm

doors, see Fi - nal - ly know - ing the one that I want - ed was  
 I'd come to feel a - bout you what you felt a - bout

Cm7 G Eb6/Bb F7/A Ab6

yours, me? Mak - ing my en - trance a - gain with my u - su - al  
 Why on - ly now when I see that you've drift - ed a -

Gsus Fm7(b5) Gm/Bb Ab6/Bb Bb/Eb Ab

flair, way? Sure of my lines, No one is there.  
 What a sur - prise... What a cli - ché...

*poco rit.*

Bb/Eb          Ab          Eb          Ebsus          Eb          Ebmaj9

Don't you love farce?  
Is - n't it rich,

My fault, I fear.  
Is - n't it queer,

I thought that  
Los-ing my

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

Eb          Abmaj9          Ab6          Bb7/Eb

you'd want what I want. Sor-ry, my dear.  
tim - ing this late in my ca - reer?

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

There ought to be  
Quick, send in the

1.          Eb

clowns.          Quick, send in the clowns.          What a sur -

2.          Eb          Ebsus          Eb

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

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

# SO IN LOVE

Words and Music by  
COLE PORTER

Moderato  
Fm/C

mf

C7

Fm/C F7 Bbm6

f

Bdim7/C C7b9 Fm

Strange, dear, but

mf p

molto rit.

p (always with great warmth)

ten. ten.

C7 Fm Bbm

true, dear, When I'm close to you, dear,

Eb

Eb7b9

Ab

Ab7

The stars

fill

the sky,

So in

Db

G7

C

C7b9

love

with you

am I,

*poco marc.*

Fm

C7

Fm

E - ven

with - out

you,

My arms

fold

Bbm

Eb

Db/F

a - bout

you,

You know,

dar - ling,

Dbm/E Ab/Eb Eb7 Ab

why, \_\_\_\_\_ So in love \_\_\_\_\_ with you am I, \_\_\_\_\_

*mf*

Db/Ab Eb7/Ab Ab

\_\_\_\_\_ In love with the night mys - te - ri - ous, \_\_\_\_\_ The

*mf più espressivo*

Db/Ab Eb7/Ab Ab Db/Ab

night when you first were there, \_\_\_\_\_ In love with my

*cresc. più espr.*

Eb7/Ab Ab C7/E Fm Fm7/Eb Dm7/b5 G7

joy de - lir - i - ous \_\_\_\_\_ When I knew that you could

C

C7b9

Fm

care, \_\_\_\_\_

So taunt me \_\_\_\_\_

and

*poco marc.**p*

C7

Fm

Bbm

hurt me, \_\_\_\_\_

De - ceive me, \_\_\_\_\_

De - sert me. \_\_\_\_\_

*cresc.*

3

Eb

Eb7/Db

Cm7b5

F7

I'm yours

'til

I die, \_\_\_\_\_

So in

*f passionately*

3

Bbm

Bbm7b5

Ab/Eb

Abm/Eb

love, \_\_\_\_\_

So in love, \_\_\_\_\_

So in





Knickerbocker Holiday

# SEPTEMBER SONG

Words by  
MAXWELL ANDERSON

Music by  
KURT WEILL

Moderato assai

Piano

*mf* *legato* *poco rit*

The piano introduction consists of two staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a simple bass line. The tempo is marked 'Moderato assai'. The dynamics range from mezzo-forte (mf) to piano (poco rit).

G7 Fdim. Ami7 Ami6 G7 Ddim Ami7 Ami6

When I was a young man court-ing the girls, I played me a wait-ing game; If a  
(When you) meet with the young men ear - ly in spring, They court you in song and rhyme, They

*p* *a tempo e sempre legato*

The first system of the song features a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics underneath. The piano accompaniment is in bass clef. The tempo is 'Moderato assai'. The dynamics are mezzo-forte (mf) for the piano introduction and piano (p) for the vocal entry. The accompaniment is marked 'a tempo e sempre legato'. Chord symbols are placed above the vocal line.

G9 Fdim Ami7 Gdim Dmi6 G9+

maid re - fused me with toss - ing curls, I let the old earth take a  
woo you with words and a clo - ver ring, But if you ex - am - ine the

The second system continues the vocal and piano accompaniment. The vocal line and piano accompaniment are shown with lyrics. The tempo remains 'Moderato assai'. The dynamics are piano (p). Chord symbols are placed above the vocal line.

C Ami Fmi G7 Ami Ami6

coup-le of whirls, While I plied her with tears in lieu of pearls And as goods they bring, They have lit-tle to of-fer but the songs they sing And a

G9 Fdim. Ami Ami6 G9 G7 C

time came a-round she came my way, As time came a-round she came. plen-ti-ful waste of time of day, A plen-ti-ful waste of time.

Refrain (*with expression*) Cmi6 Ab C

Oh, it's a long, long while From May to De-cem-ber,-

Cmaj7 C7 D7 Fmi G7

But the days grow short When you reach Sep-

C Cm6

tem - ber... When the au - tumn wea - ther

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a quarter note 'tem' followed by a dotted quarter note 'ber...' and then a phrase of eighth notes: 'When the au - tumn wea - ther'. The piano accompaniment consists of a bass line with eighth notes and a treble line with chords and some eighth-note patterns.

Ab C Cmaj.7 C7

turns the leaves to flame, One has - n't got

The second system continues the vocal line with 'turns the leaves to flame,' and 'One has - n't got'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and some eighth-note patterns.

D7 Fmi G7 C

time \_\_\_\_\_ for the wait - ing game. Oh, the

The third system continues the vocal line with 'time \_\_\_\_\_ for the wait - ing game. Oh, the'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and some eighth-note patterns. A dynamic marking 'mp' is present.

Fmi Cdim.

days dwin - dle down \_\_\_\_\_ to a pre - cious few, \_\_\_\_\_

*poco espressivo*

The fourth system continues the vocal line with 'days dwin - dle down \_\_\_\_\_ to a pre - cious few, \_\_\_\_\_'. The piano accompaniment features a bass line with eighth notes and a treble line with chords and some eighth-note patterns. A dynamic marking 'poco espressivo' is present.

Fmi Cdim.

Sep - tem - ber, No - vem - ber!

*più espr. e cresc.* *mf*

C *calmato* Cmi6 Ab C

And these few pre - cious days I'll spend with you,

*mp calmato*

Cmaj.7 C7 D7 Fmi *poco rit*

These pre - cious days I'll spend with

*mf* *poco rit*

1. 2.

C *Back to Verse* C

you. When you you.

*a tempo* *rit* *p*

# SHE LOVES ME

Lyrics by  
SHELDON HARNICK

Music by  
JERRY BOCK

Very freely

Well, well, well, well, well, well, well, well,

*accel.*

*p*

*fp*

*accel.*

5

well, well, well, \_\_\_\_\_ will won-ders nev-er cease? \_\_\_\_\_

*Bbm7-5*

*tr*

Brightly

No chord

I did-n't like her. Did-n't like her? I could-n't

*loco*

*ff*

*f*

*mp*

stand her. Could-n't stand her? I would-n't

have her. I nev - er knew her. But now I do and I

Cm7

could and I would and I know:

F7-9 Bbm9 Eb7<sup>+9</sup>/<sub>+5</sub>

8va - - - - -

rall. ffz

Moderately Bright

Ab

(8va) - - - - -

ff mp

SHE loco

LOVES ME And to my a - maze - ment, I  
love her! Is - n't that a won - der? I

Ab Bbm7 Eb7

Bbm7

Eb7

Ab

love it  
won - der

know - ing that SHE LOVES ME!  
why I did - n't want her.

SHE  
I

Ab7sus4 Ab7

Db

LOVES ME!  
want her.

True, she does - n't show it.  
That's the thing that mat - ters

How  
And

Fm7

Bb7

Bbm7

Eb7

could she  
mat - ters

when she does - n't know it?  
are im - prov - ing dail - y.

N.C.

F7

Bbm7

N.C.

Yes - ter - day she loathed me.  
Yes - ter - day I loathed her.

Bah! Now to - day she  
Bah! Now to - day I



likes me... Hah! }  
love her... Hah! } And to-mor-row, to - mor - row, -

*Eb7* *Ab7* *N.C.* *DbMaj7* *Bb7+11*

*p* *cresc.*

Ah! My I'm

*Db/Eb* *C/Eb* *Db/Eb* *D/Eb*

*fp* *p*

teeth ache from the urge to touch her.  
ting - ling such de - li - cious tin - gles.

*Ab* *Bbm7*

*fpp*

I'm speech - less For I must - n't  
I'm tremb - ling. What the heck does

*Eb7* *Bbm7* *Eb7*

3

Ab Ab7sus4 Ab7

tell her. It's wrong now.  
that mean? I'm freez - ing.

DbMaj7 Db6 Dbm

But it won't be long now. Be -  
That's be-cause it's cold out. But

*pp* *sfz*

white keys  
gliss.

Ab6/Eb B°7/Eb Bbm7/Eb

fore my love dis - cov - ers that she and I are  
still I'm in - can - des - cent and like some ad - o -

*p*

B°7/Eb Ab6/Eb Gb6/Eb

lo - vers. Im - a - gine how sur - prised she's bound to  
les - cent, I'd like to scrawl on ev - ry wall I

Abm7/Eb Bbm7/Eb Db/Eb

be:  
see: } SHE LOVES ME!

*p*

N.C. 1. Ab6 F7-9

SHE LOVES ME!

*f* *ff*

Bbm9 Eb9 2. Ab6 G7 Fm7

I ME!

*dim.* *p*

Bbm G Ab Db Bb7 Eb7+5/A Ab6

*dim.* *p*

Black key gliss.

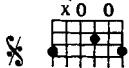
# SOMEWHERE THAT'S GREEN

Words by  
HOWARD ASHMAN

Music by  
ALAN MENKEN

Moderately slow, in 2

G(addA)



C(addD)/G



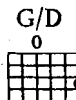
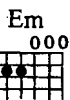
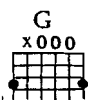
D7sus4



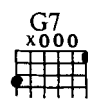
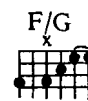
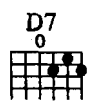
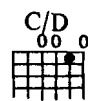
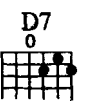
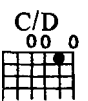
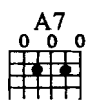
D7



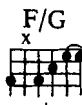
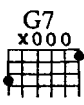
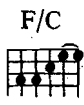
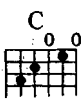
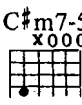
A match - box of our own, — a fence of real chain  
rakes and trims the grass. — He loves of mow and  
his De - cem - ber Bride. — He's Fa - ther, he Knows



link, a grill out on the pa - ti - o, — dis -  
weed. I look like Bet - ty Crock - er and I  
Best. Our kids watch How - dy Doo - dy as the



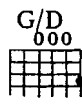
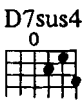
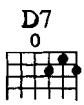
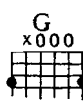
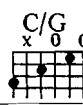
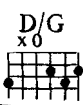
pos - al in the sink, — a wash - er — and a  
look like Don - na Reed. — There's plas - tic — on the  
sun sets in the west. — A pic - ture — out of

F/G  G7  F/C  C  C#m7-5 

To Coda

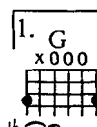
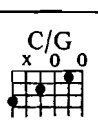
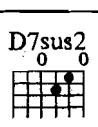
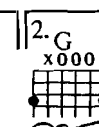
dry - er and an i - ron - ing ma - chine in a  
 fur - ni - ture to keep it neat and clean in the  
 Bet - ter Homes and Gar - dens mag - a - zine..



G/D  D7sus4  D7  G  C/G  D/G 

tract house that we share some - where that's green.  
 Pine - Sol scent - ed air some - where that's green.




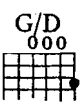
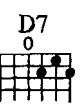
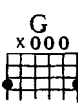
1. G  C/G  D7sus2  2. G 

Eb

He Be - tween our fro - zen din -

*cresc.* *mf*



F/Eb  G/D  D7  G 

ner and our bed-time, nine fif - teen, we



Em 0 000    B/D# x0    G/D 000    A7/C#    A7 0 0 0    D 0    A7/C#    D7 0

snug - gle watch - in' Lu - cy on our big, e - nor - mous twelve - inch screen. I'm

*rit. e dim.*    *mp*

Coda C#m7-5 x000    G/D 000

Far from Skid Row,

*freely*

D7sus4 0

I dream we'll go some - where that's

*8va 7*

G x000    C/G x 0 0    D/G x0    G x000    C/G x 0 0    D/G x0    G x000    C/G x 0 0    D/G x0    G x000

green. *8va 7*

*a tempo*

## SPEAK LOW

Words by  
OGDEN NASHMusic by  
KURT WEILL

Slowly

R.H. *mp* *mp*

C+ Gm9 C9 Gm9 C9

Speak low when you speak, love, Our sum-mer

Gm9 C9 Gm9 C7 F6 D7

day with-ers a-way too soon, too soon. Speak

Bbm6/9 Eb9 Bbm6/9 Eb9

low when you speak, love, Our mo-ment is

G9 C9 C7-9 F6 D7 Gm7 C7

swift, like ships a-drift, we're swept a-part too soon Speak

Gm9 C9 Gm9 C9

low dar-ling, speak low love is a

Gm9 C9 Gm9 C9 F6 D7

spark lost in the dark too soon, too soon, I

Bbm6/9 Eb9 Bbm6/9 Eb9

feel wher-ever I go that to-mor-row is

G9 C9 C7-9 F

near, to-mor-row is here and al-ways too soon.



Fm7

Abm

Ebmaj7

Time is so old and love so brief, Love is pure gold and

*mf più espressivo*

Fdim

E7

C+

Gm9

C9

Gm9

time a thief. We're late darling, we're late

C9

Gm9

C9

Gm9

C7

The curtain descends, ev'ry thing ends too

F6

D

Bbm6/9

Bbm6

soon, too soon I wait darling, I

F

Bb+

D7

G9

C9+5

F

wait Will you speak low to me, speak love to me and soon.

*espressivo*

*rit.*

L.H.

*ped.*

# SUMMERTIME

By  
GEORGE GERSHWIN,  
DU BOSE and DOROTHY HEYWARD  
and IRA GERSHWIN

*Allegretto semplice*

*mf espr.* *p*

*mp* *R.H.* *trquillo* *gva.*

*p* *E+* *Am#* *E7* *Am6* *Moderato (with expression.)* *E7*

Sum - mer time \_\_\_\_\_ an' the liv - in' is

*gva.* *p* *pp* *molto legato*

Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

Fmaj7 *mp poco rit* D#dim E *a tempo* B7 E Em6 E7b5

an' the cot - ton is high. Oh yo'

*poco rit* *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

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

Am D7 C Am D Dm7

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

Am C+ Am6 C+

cry.

*poco animato*

*gva*

D9 C+ Am6 E7 Am6 E7

*poco rit* *a tempo*

One of these morn - in's You goin' to rise up

*gva*

*poco rit* *a tempo*

Am6 E7 Am6 E7 Am6 Dm F

sing - in, Then you'll spread yo' wings

Fmaj7 D#dim E B7 E Em6 E7(b5)

an' you'll take the sky. But till that

Am6 E7 Am6 E7 Am6 E7

morn - in' — there's a noth - in' can harm you —

Am D7 C Am D Dm7

With Dad - dy an' Mam - my stand - in'

Am D F C dim. F9 Bb E7(6)

by. —

Am Am6

by. —

ten. morendo *pp* *sva.*

# SUNRISE, SUNSET

Lyrics by  
SHELDON HARNICK

Music by  
JERRY BOCK

Moderately Slow Waltz tempo (*soulful and wistful*)

mp

Gm D7 Gm

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

mp

D7 Gm G7 Cm

Is this the lit - tle boy at play?  
Now is the lit - tle girl a bride. I don't re -  
Un - der the

G7 Cm A A7

mem - ber grow - ing old - er, When did  
can - o - py I see them, Side by

D7(-9) Gm D7 Gm

they? \_\_\_\_\_  
side. \_\_\_\_\_

When did she get to be a beau -  
Place the gold ring a-round her fin -

D7 Gm G7

ty? \_\_\_\_\_  
ger, \_\_\_\_\_

When did he grow to be so tall?  
Share the sweet wine and break the glass;

Cm G7 Cm A7

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

D D7 D6 D7

small. \_\_\_\_\_  
pass. \_\_\_\_\_

8va----- 8va----- 8va-----

8va----- 8va----- 8va-----

rit.

## Chorus

Gm Cm6 Gm D7 Gm Cm6 Gm D7

SUN - RISE, SUN - SET, SUN - RISE, SUN - SET,

*mp - mf*  
*a tempo*

Gm Cm6 Gm Cm Gm G7 Cm7

Swift - ly flow the days; Seed - lings turn

F7 Bbmaj7 Bb6 Am7 D7

o - ver - night to sun - flow'rs, Blossom - ing e - ven as we

Gm Gm Cm6 Gm D7

gaze. SUN - RISE, SUN - SET,



Gm Cm6 Gm D7 Gm Cm6 Gm Cm

SUN - RISE, SUN - SET, Swift - ly fly the

Gm G7 Cm6 D7-9

years; One sea - son fol - low - ing an -

Gm C7 Cm6 D7 D7+5

oth - er, Lad - en with hap - pi - ness and

1. Gm 2. Gm

tears. tears.

*rit.*

Starting Here, Starting Now

# STARTING HERE, STARTING NOW

Lyrics by  
RICHARD MALTBY, Jr.

Music by  
DAVID SHIRE

Moderato

*mf sempre legato*

*gva<sub>7</sub>*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, with dynamic markings of *mf* and *sempre legato*. The left hand provides a steady bass line with eighth notes. The tempo is marked *Moderato*.

C/D Gmaj9 C/D Gmaj9 C/D Gmaj9 C/D

Start - ing Here, Start - ing Now, When we walk we'll walk to -

*gva<sub>7</sub>*

The first system of the vocal melody is set in C major with a 4/4 time signature. The lyrics are "Start - ing Here, Start - ing Now, When we walk we'll walk to -". The piano accompaniment features a consistent bass line and chords in the right hand.

Gmaj9 G6/D Bbmaj9 Eb/F Bbmaj9 C/D

geth - er year by year, Start - ing

*gva<sub>7</sub>*

The second system continues the vocal melody with the lyrics "geth - er year by year, Start - ing". The piano accompaniment includes a variety of chords such as G6/D and Bbmaj9.

Gmaj9 Cmaj7/D Gmaj9 C/D Gmaj9 C/D

Here. Start - ing Now, when we

*gva<sub>7</sub>*

The third system concludes the vocal melody with the lyrics "Here. Start - ing Now, when we". The piano accompaniment maintains the same rhythmic and harmonic structure.

Gmaj9 C/D Gmaj9 C/D Gmaj9 G6/D

talk, We will say the most with si - lence when we're

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note 'talk,' followed by a series of eighth notes: 'We will say the most with si - lence when we're'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The right hand chords are Gmaj9, C/D, Gmaj9, C/D, Gmaj9, and G6/D. The left hand plays a steady eighth-note bass line. Dynamics include *gva* (gradually) and *p* (piano).

Bbmaj9 Eb/F Bbmaj9 C/D Gmaj9 C/D

near, Start - ing here.

The second system continues the vocal line with 'near,' followed by a long note for 'Start - ing here.'. The piano accompaniment features chords Bbmaj9, Eb/F, Bbmaj9, C/D, Gmaj9, and C/D. The right hand has a more complex texture with some triplets and moving lines. The left hand continues the bass line. Dynamics include *gva* and *cresc.* (crescendo).

Gmaj9 Bmaj9 C#m7/F# Bmaj9 C#m7/F#

Now, when you sleep, You will

The third system has a vocal line with 'Now,' followed by 'when you sleep,' and 'You will'. The piano accompaniment features chords Gmaj9, Bmaj9, C#m7/F#, Bmaj9, and C#m7/F#. The right hand has a melodic line with some grace notes. The left hand plays a bass line. Dynamics include *gva* and *R.H.* (Right Hand).

Bmaj9 C#m7/F# Bmaj9 B6/F# Dmaj9 Am7

dream a dream that's free from care, For now, when you

The fourth system has a vocal line with 'dream a dream that's free from care, For now, when you'. The piano accompaniment features chords Bmaj9, C#m7/F#, Bmaj9, B6/F#, Dmaj9, and Am7. The right hand has a melodic line with some grace notes. The left hand plays a bass line. Dynamics include *mf* (mezzo-forte) and *gva*.

Dmaj9 Am7 D9sus4 D7-9 C/D Gmaj9 C/D

wake, I'll be there. So be still, take my

Gmaj9 C/D Gmaj9 Dm9 G7-9 Cmaj7 Cm7 F9 Bm7

hand, For the great - est jour - ney heav - en can al - low:

E7(+9) Am7 C/D

Start - ing love, Start - ing Here, Start - ing

G Cmaj7/D Gmaj9 Cmaj7/D Gmaj9

Now.

Annie

# TOMORROW

Lyric by  
MARTIN CHARNIN

Music by  
CHARLES STROUSE

Moderately slow

mf

F Fmaj7 Bb maj7 Am7

The sun-'ll come out to-mor-row, bet your bot-tom dol-lar that to-

Dm Dm (C bass) Bb maj7 C F Fmaj7

mor-row there'll be sun! Jus' think-ing a - bout to - mor-row

Bb maj7 Am7 Dm Dm (C bass) Bb maj7 Csus4 C

clears a-way the cob-webs and the sor-row till there's none. When I'm stuck with a

Fm
Fm (E♭ bass)
D♭
E♭
A♭ 4 fr.
A♭maj7

day that's gray and lone-ly, I just stick out my chin and grin and

C7sus4
C7
F
Fmaj7

say: Oh! The sun-'ll come out to - mor - row,

*f* *(subito)* *mp*

B♭maj7
Am7
Dm
Dm (C bass)
G♭maj7
C7sus4
C7

{ So you } got to hang on till to mor- row\_ come what may! To -

{ Oh! I }

(small notes are optional harmony)

1. F
Fmaj7
F7
B♭
F
C7sus4
C7

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

{ on - ly }

way! \_\_\_\_\_ The mor-row, to - mor - row, I

love ya to - mor - row, you're { al - ways } on - ly a day a - way! To -

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

way! \_\_\_\_\_

Chord diagrams: F, Fmaj7, Bbmaj7 (F bass), C7sus4 (G bass), 2.F, Fmaj7, F7, Bb, F, C7sus4, C7, F, C7sus4, F, Fmaj7, F7, Bb, F, C7sus4, C7, F, Fmaj7, Bbmaj7 (F bass), C7sus4 (G bass), F.

The image shows a musical score for the song 'Tomorrow'. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chord diagrams, and a piano accompaniment. The chords are: F, Fmaj7, Bbmaj7 (F bass), C7sus4 (G bass), 2.F, Fmaj7, F7, Bb, F, C7sus4, C7, F, C7sus4, F, Fmaj7, F7, Bb, F, C7sus4, C7, F, Fmaj7, Bbmaj7 (F bass), C7sus4 (G bass), F. The lyrics are: 'way! \_\_\_\_\_ The mor-row, to - mor - row, I love ya to - mor - row, you're { al - ways } on - ly a day a - way! To - mor - row, to - mor - row, I love ya to - mor - row, you're { al - ways } on - ly a day a - way! \_\_\_\_\_'. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Paint Your Wagon

# THEY CALL THE WIND MARIA

Lyrics by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Vivo, ben marcato

Piano

1. A - way out here they  
(2. Be-) fore I knew Ma -  
(3. Out) here they got a

got a name for wind, and rain and fi - re. The  
ri - a's name And heard her wail and whin - in'. I  
name for rain, For wind and fi - re on - ly. But



rain is Tess, the fire is Joe, And they  
 had a girl, and she had me, And the  
 when you're lost, and all a - lone, There\_

Dm Am Gm7 C F C

call the wind Ma - ri - a. Ma -  
 sun was al - ways shin - in'. But  
 ain't no word but "lone - ly." And

F

ri - a blows the stars a - round, And sends the clouds a -  
 then one day I left my girl, I left her far be -  
 I'm a lost and lone - ly man, With - out a star to

Dm Am

fly - in'. Ma - ri - a makes the moun - tain sound Like  
 hind me. And now I'm lost, so gol - durn lost, Not  
 guide me. Ma - ri - a, blow my love to me; I

Bmaj7 C7 F *f*

folks were up there dy - in'.  
 e - ven God can find me.  
 need my girl be - side me.)

Ma -

*rit* *u tempo*

Dm Am *dim.*

ri - a! Ma - ri - a!

*f* *mf* *dim.*

Dm Am

They call the

*p*

Gm7 C7 1.2. F 2. Be - 3.Out *mf*

wind Ma - ri - a!

Coda  
F

ri - a! Ma - ri - a!

*f* *Dm*

*cresc.* *f* *cresc.*

Ma - ri - a!

*Am* *Bb*

*ff*

Blow my love to me!

*F* *C7(F)* *C7* *F*

*p*

*Bb* *F*

*pp* *bliss.* *ff*

*Red.* \*

# TRY TO REMEMBER

Words by  
TOM JONES

Music by  
HARVEY SCHMIDT

Moderato

Piano *mp*

The piano introduction consists of two systems of music. The first system is marked 'Moderato' and 'Piano mp'. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part has a similar key signature and time signature. The melody in the treble clef is simple, with quarter notes and half notes. The bass clef part provides a steady accompaniment with quarter notes and half notes.

The piano accompaniment for the first system continues from the introduction. It maintains the same key signature and time signature, with a consistent rhythmic pattern in both hands.

## Refrain (*Slowly, with tenderness*)

*mp*

G Am D7

1. Try to re - mem - ber the kind of Sep - tem - ber when  
 2. Try to re - mem - ber when life was so ten - der that  
 3. Deep in De - cem - ber it's nice to re - mem - ber al -

The refrain section begins with a vocal melody line in the treble clef, accompanied by piano accompaniment in both hands. The key signature remains one sharp (F#) and the time signature is 3/4. The tempo is marked 'Slowly, with tenderness'. The piano part is marked 'mp'. The lyrics are written below the vocal line, with three different versions of the first line. The piano accompaniment features chords and moving lines in both hands.

G Am D7

life was slow and oh, so mel - low. \_\_\_  
 no one wept ex - cept the wil - low. \_\_\_  
 tho' you know the snow will fol - low. \_\_\_

The second part of the refrain continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment continues with chords and moving lines in both hands.

G

Am

D7

Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when life was so ten - der that  
 Deep in De - cem - ber it's nice to re - mem - ber with -

G

Am

D7

grass was green and grain was yel - low. —  
 dreams were kept be - side your pil - low. —  
 out a hurt the heart is hol - low. —

Bm7

Em7

Am7

D7

Try to re - mem - ber the kind of Sep - tem - ber when  
 Try to re - mem - ber when life was so ten - der that  
 Deep in De - cem - ber, it's nice to re - mem - ber the

G maj7

C maj7

F

D7

you were a ten - der and cal - low fel - low. —  
 love was an em - ber a - bout to bil - low. —  
 fire of Sep - tem - ber that made us mel - low. —

G Am D7

Try to re - mem - ber and if you re - mem - ber, then  
 Try to re - mem - ber and if you re - mem - ber, then  
 Deep in De - cem - ber our hearts should re - mem - ber and

*p*

1. 2. G Cmaj7

fol - low. — (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,  
 fol - low. — (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,

3. D7 G

fol - low, fol - low, fol - low. fol - low. — Fol - low, fol - low,  
 fol - low, fol - low, fol - low.

Cmaj7 D7 G

fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low. —

*rit. e decresc.* *pp* *8va.*

My Fair Lady

# WOULDN'T IT BE LOVERLY

Words by  
ALAN JAY LERNER

Music by  
FREDERICK LOEWE

Moderato

Piano *mp*

Refrain (*gracefully*)

Detailed description: This block contains the piano introduction and the start of the refrain. The introduction is in 4/4 time, marked 'Moderato', and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with triplets. The refrain begins with the lyrics 'All I want is a room some-where, Far a-way from the cold night air,' and is marked 'gracefully'. The piano accompaniment for the refrain is in a block chord style.

F Bb Gm7 C7 F G7 C7

All I want is a room some-where, Far a-way from the cold night air,

Detailed description: This block shows the first line of the refrain. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Chord symbols are placed above the vocal line: F, Bb, Gm7 C7, F, G7, C7. The piano accompaniment features block chords and some arpeggiated figures.

F C7 Cm6 D7 Bbm F Cdim Gm7 Bbm6 C7

With one e-nor-mous chair; Oh, would - n't it be Lov-er-ly?

Detailed description: This block shows the second line of the refrain. The vocal line has lyrics. The piano accompaniment continues with block chords and arpeggios. Chord symbols are placed above the vocal line: F, C7, Cm6, D7, Bbm, F, Cdim, Gm7, Bbm6, C7.

F Bb Gm7 C7 F G7 C7

Lots of choc'-late for me to eat; Lots of coal ma-kin' lots of heat;

Detailed description: This block shows the third line of the refrain. The vocal line has lyrics. The piano accompaniment continues with block chords and arpeggios. Chord symbols are placed above the vocal line: F, Bb, Gm7 C7, F, G7, C7.

F C7 Cm6 D7 Bbm F C9

Warm face, warm hands, warm feet, Oh, would — n't it be

F C Gdim G7 3

Lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' -

C E7 Am E C7 F6 E7 Am E7 Am D7

lute - ly still! I would nev - er budge 'til

G Gdim Gm7 3 C7 F

spring crept o - ver the win - dow sill. Some - one's head rest - in'



B $\flat$  Gm7 C7 F G7 C7 F C7

on my knee; Warm and ten-der as he can be; Who takes good

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of two flats (B-flat major/D minor). The lyrics are: "on my knee; Warm and ten-der as he can be; Who takes good". The piano accompaniment is written in grand staff (treble and bass clefs) and features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal line: B $\flat$ , Gm7, C7, F, G7, C7, F, and C7.

Cm6 D7 Bbm F Dm Gm7 C7 F

care of me. Oh, would - n't it be Lov - er - ly?

The second system continues the musical score. The vocal line lyrics are: "care of me. Oh, would - n't it be Lov - er - ly?". The piano accompaniment continues with similar accompaniment patterns. Chord symbols above the vocal line are: Cm6, D7, Bbm, F, Dm, Gm7, C7, and F.

1. C9 Ddim F B $\flat$  Gm7 C9 2. C7

Lov - er - ly!

The third system features a first ending and a second ending. The first ending is marked "1. C9" and the second ending is marked "2. C7". The vocal line lyrics are: "Lov - er - ly!". The piano accompaniment includes a first ending with a repeat sign and a second ending. Chord symbols above the vocal line are: C9, Ddim, F, B $\flat$ , Gm7, C9, and C7.

F B $\flat$  F

Lov - er - ly! Lov - er - ly! Lov - er - ly!

*rall.* *p*

The fourth system contains the final vocal line and piano accompaniment. The vocal line lyrics are: "Lov - er - ly! Lov - er - ly! Lov - er - ly!". The piano accompaniment includes a *rall.* (rallentando) marking and a *p* (piano) dynamic marking. Chord symbols above the vocal line are: F, B $\flat$ , and F.

Plain and Fancy

Words by  
ARNOLD B. HORWITT

# YOUNG AND FOOLISH

Music by  
ALBERT HAGUE

Moderately

Cmaj7



C6



Dm7



G7



C



Cmaj7



Gm7



C7



Young And Fool - ish, Why is it wrong to be

*mp - f*

Fmaj7



Em7-5



A7



Dm



Em7-5



A7



Dm



C



Young And Fool - ish? We have - n't long to be. Soon e - nough the

*mf*

Cdim



C



E7



Am



Am7



care - free days, the sun - lit days go by. Soon e - nough the

*piu espressivo*

Ddim



D7



G



Dm



Dm7-5



G7-9



Cmaj7



C6



Dm7



G7



blue - bird has to fly. We were fool - ish,

*mp*

C Cmaj7 Gm7 C7 Fmaj7 Em7-5 A7

One day we fell in love. Now we won - der

Dm Em7-5 A7 Dm C E7 E+

What we were dream - ing of? Smil - ing in the sun - light,

*cresc.*

Am Am7 D9 D9-5 C6 A7 Dm7 G7

Laugh - ing in the rain. I wish that we were Young And Fool - ish a -

1 C Am7 Dm7 G7+5 2 C Am Dm7 C6

gain. gain.

*rall.* *f*

# YOU'RE THE TOP

Words and Music by  
COLE PORTER

Moderato

The piano introduction is in 4/4 time, marked Moderato. The right hand starts with a melody in the treble clef, featuring a series of eighth and sixteenth notes, with a dynamic marking of *mf*. The left hand provides a bass line in the bass clef, consisting of quarter and eighth notes. The key signature has two flats (B-flat major or D-flat minor).

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The lyrics are: "At words po - et - ic I'm so pa - thet - ic that I". The piano accompaniment includes a melody in the right hand and chords in the left hand. Chord symbols above the vocal line include *p*,  $E\flat$ , *E dim.*,  $B\flat 7$  sus.4, and  $B\flat 7$ . The piano accompaniment starts with a dynamic marking of *p*.

The second system continues the vocal line and piano accompaniment. The lyrics are: "al - ways have found it best, In - stead of get - ting 'em off my". The piano accompaniment includes a melody in the right hand and chords in the left hand. Chord symbols above the vocal line include  $E\flat$ ,  $F\sharp dim.$ ,  $C7$ , and  $F mi.$ . The piano accompaniment continues with a dynamic marking of *p*.

Ab Bb7 Eb Fmi.7 Bb7

chest, — to let 'em rest un - ex - pressed.

Eb E dim. Bb7 sus.4 Bb7

hate pa - rad - ing my ser - e - nad - ing As I'll

Eb C mi.7 D7 G mi. C mi.

prob - a - bly miss - a bar, But if this dit - ty Is

G mi F7 Bb7 Guitar tacet Bb+

not so pret - ty At least it 'll tell you how great you are...

## REFRAIN

Eb      B dim. *p - mf*      Eb      E dim.      Bb7  
 You're the top! top!      You're the Ma-

This system contains the first two measures of the refrain. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment features a bass line with a half note Eb3 and a treble line with a half note G4. Dynamics include *p - mf* and accents (^) are placed over the notes G4 and A4.

G mi.      Eb      C mi.  
 Co - los - se - um,      You're the top! top!  
 hat - ma Ghan - di,      You're the top!

This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a bass line of half notes Eb3 and G3, and a treble line of half notes G4 and A4. Dynamics include *p - mf* and accents (^) are placed over the notes G4 and A4.

G7      G7      Ab  
 You're the Louvr' Mu - se - um,      You're a  
 You're Na - po - leon brand-y,      You're the

This system contains the next two measures. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a bass line of half notes Eb3 and G3, and a treble line of half notes G4 and A4. Dynamics include *p - mf* and accents (^) are placed over the notes G4 and A4.

F mi.7      Bb7      Eb      Bb      C mi.  
 mel - o - dy      From a sym - pho - ny      by Strauss,      You're a  
 pur - ple light      Of a sum - mer night      in Spain,      You're the

This system contains the final two measures of the refrain. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment continues with a bass line of half notes Eb3 and G3, and a treble line of half notes G4 and A4. Dynamics include *p - mf* and accents (^) are placed over the notes G4 and A4.

*mf* D G mi. C<sup>9</sup> F7

Ben - del bon - net, A Shake - speare son - net, You're  
 Na - tion'l Gall' - ry, You're Gar - bo's sal - ry, You're

Bb<sup>9</sup> E dim. Bb7 Bb+ Eb B dim. *p*

Mick-y Mouse. — You're the  
 cel - lo - phane, — You're sub -

Eb E dim. Bb7 G mi.

Nile, lime, You're the Tow'r of Pi - sa,  
 You're a tur - key din - ner,

Eb C mi. Eb7

You're the smile on the  
 You're the time of the

Chords: Eb7, Ab, Bb7, Eb

Mo - na Lis - a; I'm a worth - less check, - a  
 Der - by win - ner, I'm a toy bal - loon - that is

Chords: E mi., C7, F7, Guitar tacet

to - tal wreck, - a flop, } But if  
 fat - ed soon - a to pop; }

Chords: F mi., Eb, Ab, Bb7, 1 Eb, E dim

Ba - by, I'm - the bot - tom, You're - the top!

*f* *mf*

Chords: Bb7, Bb+, 2 Eb, E dim., Bb7, F# dim., E

top!

*f* *mf* *f*





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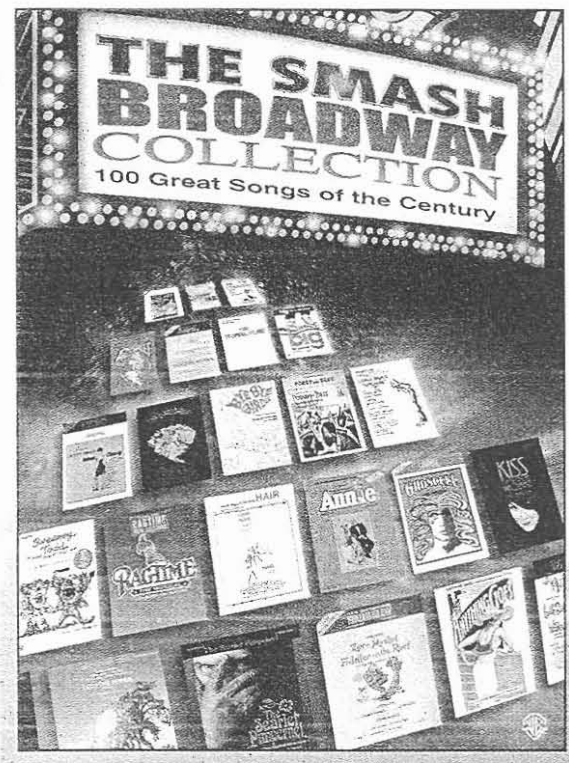
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*Song highlights are:*

ALL THE THINGS YOU ARE • ALMOST LIKE BEING IN LOVE • BE OUR GUEST • BEAUTY AND THE BEAST • BIG SPENDER • BILL • DON'T CRY FOR ME ARGENTINA • GOOD MORNING STARSHINE • HEART • HEY, LOOK ME OVER • I DON'T KNOW HOW TO LOVE HIM • I GET A KICK OUT OF YOU • IF I WERE A RICH MAN • A LOT OF LIVIN' TO DO • LUCKY TO BE ME • MACK THE KNIFE • MAKE BELIEVE • MR. BOJANGLES • MY FUNNY VALENTINE • OL' MAN RIVER • ON A CLEAR DAY YOU CAN SEE FOREVER) • PUT ON A HAPPY FACE • SEND IN THE CLOWNS • SMOKE GETS IN YOUR EYES • STEAM HEAT • SUMMERTIME • SUNRISE, SUNSET • SUPERSTAR • TO LIFE • TOMORROW • WHEELS OF A DREAM.

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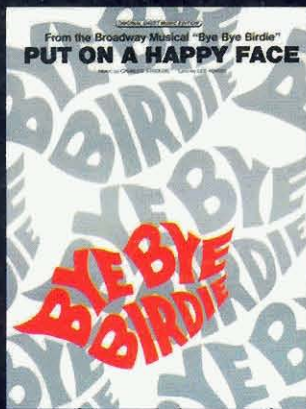
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From the stage to the page

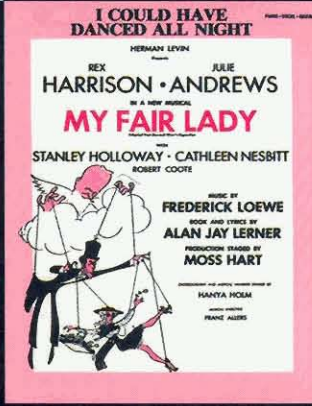


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Best of Broadway

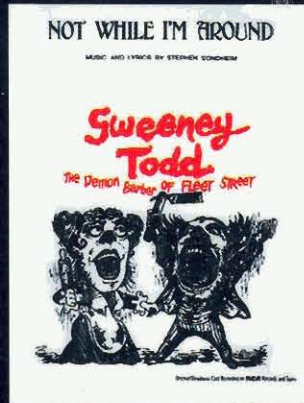


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It's All Right With Me *Can-Can*  
 I've Grown Accustomed to Her Face *My Fair Lady*  
 Just in Time *Bells Are Ringing*  
 Lost in the Stars *Lost in the Stars*  
 Lullaby of Broadway *42nd Street*  
 Mack the Knife *The Threepenny Opera*  
 Make Someone Happy *Do Re Mi*  
 My Cup Runneth Over *I Do! I Do!*  
 My Funny Valentine *Babes in Arms*  
 My Own Best Friend *Chicago*  
 My Ship *Lady in the Dark*  
 Not While I'm Around *Sweeney Todd*  
 Ol' Man River *Show Boat*  
 Old Devil Moon *Finian's Rainbow*  
 On a Clear Day (You Can See Forever) *On a Clear Day You Can See Forever*  
 On the Street Where You Live *My Fair Lady*  
 The Party's Over *Bells Are Ringing*  
 People *Funny Girl*  
 Put On a Happy Face *Bye Bye Birdie*  
 Ragtime *Ragtime*  
 Send in the Clowns *A Little Night Music*  
 September Song *Knickerbocker Holiday*  
 She Loves Me *She Loves Me*  
 So in Love *Kiss Me, Kate*  
 Somewhere That's Green *Little Shop of Horrors*  
 Speak Low *One Touch of Venus*  
 Starting Here, Starting Now *Starting Here, Starting Now*  
 Summertime *Porgy and Bess*  
 Sunrise, Sunset *Fiddler on the Roof*  
 They Call the Wind Maria *Paint Your Wagon*  
 Tomorrow *Annie*  
 Try to Remember *The Fantasticks*  
 Wouldn't It Be Lovely *My Fair Lady*  
 Young and Foolish *Plain and Fancy*  
 You're the Top *Anything Goes*

Ain't Misbehavin' *Ain't Misbehavin'*  
 All of You *Silk Stockings*  
 And All That Jazz *Chicago*  
 Another Op'nin', Another Show *Kiss Me, Kate*  
 Aquarius *Hair*  
 Beautiful City *Godspell*  
 The Best Things in Life Are Free *Good News!*  
 Bewitched *Pal Joey*  
 Big Spender *Sweet Charity*  
 Camelot *Camelot*  
 Come Rain or Come Shine *St. Louis Woman*  
 Comedy Tonight *A Funny Thing Happened on the Way to the Forum*  
 Corner of the Sky *Pippin*  
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 Everything's Coming Up Roses *Gypsy*  
 From This Moment On *Kiss Me, Kate*  
 Get Me to the Church on Time *My Fair Lady*  
 Gigi *Gigi*  
 Hey, Look Me Over *Wildcat*  
 Honeysuckle Rose *Ain't Misbehavin'*  
 How Are Things in Glocca Morra *Finian's Rainbow*  
 I Could Have Danced All Night *My Fair Lady*  
 I Could Write a Book *Pal Joey*  
 I Don't Know How to Love Him *Jesus Christ Superstar*  
 I Remember It Well *Gigi*  
 If Ever I Would Leave You *Camelot*  
 If We Only Have Love *Jacques Brel Is Alive & Well & Living in Paris*



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