BROADWAY SONGS

75 Songs from 48 Shows, including Beauty and the Beast - Cabaret - Cats - Jekyll & Hyde - Les Misérables - Mamma Mia - The Music Man - Oklahoma!
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ALL GOOD GIFTS
from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

Moderato (molti legato)

We plow the fields and
thank Thee then, oh

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

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it is seed time and the wa-tered
by God's al-might-y hand.

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

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

sun-shine and soft re-fresh-ing
sir-est our hum-ble, thank-ful
rain.
hearts.
All good gifts around us
are sent from heaven above.
So thank the Lord, oh thank
the Lord, for all his love.
really want to thank you, Lord.

I want to thank you, Lord,

Thank you for all of your love.
thank you, Lord.
I want to thank you, Lord.
ANY DREAM WILL DO
from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

Moderately

C

F/C

C


G6

JOSEPH:

I closed my eyes
drew back the

curtain
to see for certain

C

F

C

G7

C

G6

G7

what I thought I knew.

Far far a-

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way someone was weeping.

but the world was sleeping, any dream will

do. I wore my coat

CHOIR:

I wore my
breaking, and the world was waking.

ah, ah,

G7

C

Bb/C

C7

JOSEPH:

any dream will do.

A

F

F6

Fmaj7

F6

D7

D

crash of drums, a flash of light, my golden coat flew
out of sight,

The colours faded into darkness, I was left a-

CHOIR:

The colours faded into darkness, ah,


G

Dm7/G

G7

C

lone.

May I return.


G6

C

F

to the beginning.

the light is


turn,

ah.
dim - ming
and the dream is too,

ah.

G6
G7
C
G6

the world and I,
we are still

The world and I,

C
F
C

waiting,
still hes - i - tat - ing

ah.

ah
Any dream will do.

An - y dream,  an - y dream will,

an - y dream will do.

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

an - y dream will do.

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

Words and Music by LIONEL BART

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Me, If you are lonely then you will know,

When someone needs you, you love them so,

I won't betray his trust.

Though people say I must, I've got to stay true,

Just As Long As He Needs Me.
BALI HA’I
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F

Most people live on a lonely island

Eb F G F G

F

Lost in the middle of a foggy sea

A G A G A

F

Most people long for another island

Gb Ab Bb Ab Bb

Gm7

One where they know they would like to be

C

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Boogie Woogie

C7  Refrain (slowly)  Fdim  F  Fdim

Bali Hai may call you any night, Any
day. In your heart you'll hear it call you: "Come a-

F  E/F  D#7/F  F

day. Come a-way." Bali Hai will whisper On the

D#7/F  C7  F  Fdim  F

way. Bali Hai will whisper On the

Fdim  F  E/F

wind of the sea: "Here am I, Your special

F
island! Come to me, come to me!"
Your own special

hopes, Your own special dreams Bloom on the

hillside And shine in the streams. If you try, You'll

find me, Where the sky Meets the sea. "Here am
I, Your special island! Come to me. Come to me!
Bali Ha’i, Bali Ha’i, Bali

Ha’i! Some day you’ll see me.

Floating in the sunshine, My head sticking out From a low-flying
You'll hear me call you.

Sing through the sunshine,
Sweet and clear as can be.

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

Boo"
BEING ALIVE
from COMPANY

Moderato $\frac{4}{4} = 112$

ROBERT:

Some-one to hold you too close,
Some-one to need you too much,
Some-one to hurt you too
Some-one to know you too

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

sleep, hell,
to make you aware
and give you support
Of being alive,

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* Add notes in parentheses 2nd time only.
Being alive.

live,

Being alive.

Someone you have to let in,

Someone whose feelings you spare,

Someone who, like it or
not, Will want you to share A lil- tle a lot, is be- ing a-

loco

live,

Be- ing a live.

Some-one to crowd you with love,

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

live,

Be - ing a

cresc. sempre
live.

\( \text{(d}=112) \)

Some-body hold me too close,
Some-body need me too much,
Some-body hurt me too deep,
Some-body know me too well;

Some-body sit in my chair
Some-body pull me up short
And run in my

* Add notes in parentheses 2nd time only.
sleep and make me aware
hell and give me support
Of being alive,
For being alive,

Be - ing a - live.
Make me a -

2nd x
cresc. poco a poco

live.
Make me a -

live.
Make me con -
fused,
Mock me with praise,

Let me be used,
Var y my days,

But a lone

is a lone,
Not a
live.

Some-body crowd me with love.

Some-body force me to care.

Some-body let me come through,

I'll always be there as frightened as you,

To help us sur-
BIG SPENDER
from SWEET CHARITY

Words by DOROTHY FIELDS
Music by CY COLEMAN

Moderately, with a beat

N.C.

The minute you walked in the joint, I could see you were a man of distinction. A

real big spender, good looking, so refined. Say,

wouldn’t you like to know what’s going on in my mind? So let me get right to the point.
I don't pop my cork for every guy I see, 

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

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

CODA

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

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

me.

me.
BOOGIEWOOGIE.RU

BOROADWAY BABY
from FOLLIES

Words and Music by
STEPHEN SONDHEIM

I'm just a

Broadway Baby,

Broadway Baby,

Walking off my tired feet,

Slaving at the five and ten,

C

Ab7+5

Db9-5

G13

Dm

Bb dim/D

Gsus

G
pounding Forty-second Street
to be in a

dreaming of the great day

when I'll be in a show...

Broadway Baby,

learning how to sing and dance,

making rounds all afternoon,

wait ing for that one big chance
to be in a

eating at a greasy spoon
to save on my
show dough.

Gee, I'd like to be

At my tiny flat

on some marquee,

there's just my cat,

All a twinkled

ling and a chair,

A spark to pierce the dark

from Bat'ry

I'm on a Park bill

to all Wash
Some day may be,

all my dreams will be repaid.

To Coda

Heck, I'd even play the maid.

to be in a show.
Say, Mister Producer,

some girls get the breaks,

Just give me my cue, sir.
D9

I've got what it takes.

A7(#9)

Say, Mister Producer,

B7(#9)

I'm talkin' to you, sir.

D9

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

I can get to strut my stuff.

working for a nice man like a Ziegfeld or a Weissman in a big time

Broadway show!
CABARET
from CABARET
Music by JOHN KANDER
Lyrics by FRED EBB

Allegro
A6/9 E7b5 A6/9 E7b5

Am6/9 E7 A6 D7(add9) E7

Moderately
A6 E+ A6 E7b5 A6 Amaj7

What good is sitting alone in your room?

Come hear the music

stacc.

A9 D6 E6dim A6/C# F7

play.

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

Put down the knitting, the book and the broom.

Time for a holiday.

day...

Life is a cabaret, old chum.

Come to the cabaret.

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

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

To wipe every smile away.

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

cabaret!

I used to have a girlfriend known as Elsie. With whom I shared four sordid rooms in Chelsea. She wasn’t what you’d call a blushing flower.

As a matter of fact, she rented by the hour. The
day she died the neighbors came to snicker: "Well, that's what comes of
too much pills and liquor."

But when I saw her laid out like a
queen,
She was the happiest corpse I'd ever seen.

think of Elsie to this very day. I remember how she'd turn to me and say:
Slowly

A6  E7♯5  A6  E7♯5

"What good is sitting alone in your room?"

pp

A6  Amaj7  A9

Come hear the music play.

D  D6  Esdim  Cm7  F7

Life is a cabaret, old chum,

cresc.

Bm9  E7  E9♯5  A tempo

A6  E7

Come to the cabaret.

accel.
Put down the knitting, the book and the broom.

Time for a holiday.

Come to the cabaret, old chum.

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

Cakewalk
Start by admitting, from cradle to tomb.

Isn’t that long a stay.

Life is a cabaret, old chum.

mf accel. poco a poco
CLIMB EV'RY MOUNTAIN
from THE SOUND OF MUSIC

Maestoso

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

ff

Refrain (with deep feeling, like a prayer)

C D G Gm7 C Fmaj7

Climb ev'ry mountain, search high and low.

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Climb ev'ry moun-tain,
for d ev'ry stream.

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

dream that will need
all the love you can give.

Ev'ry day of your life
for as long as you
D  D7  G  A7  D
live.
Climb ev’ry mountain.

molt cres.
fe legato

Dm7  G  Cmaj7  Am  Am7/G
ford ev’ry stream.
Follow ev’ry

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

till

1  C  F  G

dream!

2  C  Dm7  C
dream!

ff marcato
CHIQUITITA
from MAMMA MIA

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

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

you're en-chained
I'm a shoul der
and your love's

your own sor row,
you can cry on,
blown out cand le,

in your eyes there is no hope
your best friend, I'm the one you
all is gone and it seems too
for to - mor-row, must re - ly on, hard to hand-le.

How I hate to see you like this, You were al - ways sure of your - self, Chi - qui - ti - ta, tell me the truth,

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

I can see that you're, oh, so
do not hope we can patch it
I see that you're, oh, so

sad, so qui-et, up to - geth-er, sad, so qui-et.
Chi-qui-ti - ta, tell me the
Chi-qui-ti - ta, you and I
more like you did before, sing a new song, Chi-qui-ti-ta.

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

Chi-qui-ti-ta. So the walls came tumblin'.

try once more like you did before, sing a new song, Chi-qui-ti-ta.
CONSIDER YOURSELF
from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Moderate March Tempo

Words and Music by LIONEL BART

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Gm7    C7

Goin' to get a long! Con share!

Cdim    Bb7    Eb

Harder days, Empty larder days, why grouse?

C7    Bb/D    Ebm    C7

Always a chance we'll meet somebody to foot the bill, Then the

F    Bb/D    Db7    C

drinks landlord comes to house! Consider Yourself.
COPACABANA
(Opening Sequence)
from COPACABANA

Music by BARRY MANILOW
Lyrics by BRUCE SUSSMAN and JACK FELDMAN

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All at the Copacabana
at the Copa

C7aug

Cadd9

N.C.

Fm7

Gm7

Cadd9

Fm7

D

Gm9
BOOGIEWOOGIE.RU

Ah!

Ah.

STEPHEN

At the
Boogiewoogie.RU

Co-pa ALL (Good!)

Gm7\(^{b5}\) Cadd9 Fm7 /Bb Gm7 Cadd9

ba-na ALL (Great keep going!)

La la la la la la la la la la la

ALL (Ah-ha!)

At the

Fm7 /Bb Gm7 Cadd9 Fm7 Bb

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

Gm7\(^{b5}\) /C A7m7 D\(^{b}\) B7m7 E7m7

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

STEPHEN (I'll get it!)
something and something and something what is it and Copa

Co-pa-cab-a-na, Copa-cab-a-na.

Bbm/G

Co-pa-cab-a-na.

Gm7(5)/C Cadd9 STEPHEN ALL

Um music and feathers? No!
Bad, uh. Music and flowers? Boo! Worse OK music and passion. Uh huh! Music and passion. At the Copa Cabana music and passion were always the fashion music and passion were

N.C.
Always the fashion at the Copa

Copa (Stephen!) Copa-Cabana, at the

Repeat to fade
DON'T CRY FOR ME ARGENTINA
from EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly

C

It won't be easy, you'll think it strange
When I

G7/C

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

Am/C

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

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

I had to let it happen, I had to change; Couldn't stay all my life down at heel; Looking out of the window, staying out of the sun.
So I chose freedom running around trying

ev'rything new, but nothing impressed me at all, I

never expected it to. Don’t cry for me Argentina

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

And as for fortune and as for fame I never invited them in:

Though it seemed to the world they were all I desired.
They are illusions, they're not the solutions they promised to be, the answer was here all the time. I love you and hope you love me. Have I said too much? There's nothing more I can think of to say to you but
all you have to do is look at me to know that every word is true.
FOOTLOOSE
from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD and KENNY LOGGINS
Music by KENNY LOGGINS

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

my card.

Eight hours,

for what?

Oh, tell me

what I got. I got this feeling_

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

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

Tonight I gotta cut loose,

loose.

Kick off your Sunday shoes.

Please, Louise,

pull me off a my

on before we crack. Lose your

blues. Everybody cut foot loose.

You're playin' so cool.
o - bey - in' ev - er - y rule.  
Dig way down

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

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

tell you that life ain't pass - in' you by.
(Life ain’t pass - in’ me by._____)

I’m tryin’ to

D#m7b5

tell you it will if you don’t e - ven

E

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

Whoa!
(Cut foot loose.)

Ah

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

(Third) Now take a hold of your soul.

Ah

Ah
Ev'rybody cut, ev'rybody cut,

Ev'rybody cut, ev'rybody cut, ev'rybody cut, ev'rybody cut, ev'rybody cut.

Ev'rybody cut, ev'rybody cut, ev'rybody cut foot loose.
GETTING TO KNOW YOU
from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

\[ \text{C/G} \quad \text{Cdim7/G} \quad \text{C6/G} \quad \text{C6/E} \quad \text{Bbdim7} \]

\[ \text{Dm7} \quad \text{G7} \quad \text{C} \]

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

thought.
That if you become a teacher,
by your

\[ \text{C7} \quad \text{F} \]

pupils you’ll be taught.
As a teacher, I’ve been

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learning (You'll forgive me if I boast.) And I've now become an expert On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Getting to know you, getting to know all about you

Getting to like you, getting to hope you like me
F#dim7   C/G   A7   Am7
learning (You’ll forgive me if I boast.) And I’ve now become an

D7   Dm7/G   G7
expert On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Dm7   G7
Getting to know you, getting to know all about you

mp tranquillo

Dm7   G7   Dm7   G7   Dm7   G7   C
Getting to like you, getting to hope you like me
Getting to know you, putting it my way, but nicely

You are precisely My cup of tea!
cresc.

Getting to know you, getting to feel free and easy

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

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

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

C

F

C/G

G7

C

Am

C/G

Am

Fmaj7/G

G

Eb

Beast: And in my twist-ed face
there's not the slight-est trace
of an-y-thing that e-ven
hints of kind-ness. And from my tor-tured shape,

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no comfort, no escape.

I see, but deep within is

With more motion

utter blindness. Hopeless,
as my

rall.

dream dies. As the time flies,

love a

lost illusion. Helpless,

unfor
given.

Cold and driven

to this

sad conclusion.

No beauty could

move me,

no goodness improve me.

No power on Earth,

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

no lesson could teach me how I could have

loved her and make her love me too. If I

can't love her, then who?
Long ago, I should have seen all the things I could have been. Careless and unthinking, I moved onward!
No pain could be deeper.
No life could be cheaper.
No point any more, if I can't love her.

No spirit could win me.

No logo in me, hope I could have loved her and that she'd
set me free.

But it's not to

Bb m6/Db

If I can't love her,

let the world be done with me.

rall. e cresc.

ff / a tempo

broadening

F
KANSAS CITY
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I got to Kansas City on a

Friday.

By Saturday I learned a thing or
two.

For up to then I
d id - n’t have an i - dy
of what the mod - ren

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

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

time I tuk a walk.
’Nen I put my
ear to a Bell Telephone and a strange woman

started in to talk! (Whut

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

Everythin's up to date in Kansas City, they've
gone about as fur as they c’n go!
They

went and built a skyscraper seven stories high, a-
got a big theatre they call a burlesque. Fer

bout as high as a build-in’ ornament grow.

fifty cents you c’n see a dandy show.

Ev’rythin’s like a dream in Kansas City.
One of the gals was fat and pink and pret-

mf
it's better than a magic lantern
as round above as she was round

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

actor on whenever you want some heat.

With but

every kind o' comfort every house is all com-

later in the second act when she began to
it's better

as round

above as she was round be-

show!

c'n turn the rad-

ctor on when-

ded from her shoul-
d to her heel,

very kind o' com-

ter in the sec-

ted act when she

ev-

ter in the sec-

is all com-
You c’n walk to priv’lies in the rain and peel.

You c’n walk to priv’lies in the rain and she proved that ev’ry thin’ she had was
cresc.

never wet your feet! They’ve gone a-bout as fur as they c’n

ab-so-lute-ly real! She went a-bout as fur as she could

(Spoken:) Yes sir!

go.

They’ve gone a-bout as fur as they c’n

She went a-bout as fur as she could

1 Ab Eb7 Ab Eb7

go!

2 Ab

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

By NOEL GAY

Moderately, with a lilting swing (¾)

\[\text{Eb} \quad \text{D7} \quad \text{Gm} \quad \text{Gb7-5} \quad \text{Bb/F} \quad \text{F7} \quad \text{Bb}\]

\[Bb \quad \text{Gm} \quad \text{Cm7} \quad \text{F7} \quad \text{Bb} \quad \text{Bdim} \quad \text{F7}\]

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

\[Bb \quad \text{Gm7} \quad \text{C7} \quad \text{F7} \quad \text{Bb} \quad \text{Dbdim} \quad \text{Cm7} \quad \text{F7}\]

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

\[Bb \quad \text{Gm} \quad \text{Cm7} \quad \text{F7} \quad \text{Bb6} \quad \text{Bdim} \quad \text{F7}\]

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

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why I'm here and what my motives are. I'm leaning on a lamp-post at the corner of the street, In case a certain little lady comes by. Oh me, Oh my, I hope the little lady comes by. I don't know if she'll get away. She
doesn't always get away, But any way I know that she'll try. Oh
me,
Oh my,
I hope the little lady comes by.
There's no other girl I could wait for. But
this one I'd break any date for, I won't have to ask what she's
late for, She'd never leave me flat, She's not a girl like that, She's

absolutely wonderful and marvelous and beautiful, And anyone can understand

why I'm leaning on a lamp post at the corner of the street, In case a

certain little lady comes by. I'm by.
LOVE CHANGES EVERYTHING
from ASPECTS OF LOVE

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

Drammatico

Love, love changes everything:
hands and days are

faces, earth and sky.

Love, love changes

longer, words mean more.

Love, love changes

can break the
everything: how you live and how you die.
strongest heart, pain is deeper than before.

Love can make the summer fly or a night seem like a lifetime.
Love will turn your world around and that world will last forever.

Yes love, love changes everything: now I bring you
tremble at your name.
Glory, brings you shame.

Nothing in the world will ever
cresc.
be the same.

same.

Off into the world we go, planning futures.
years.

Love_ bursts in and sud - den - ly, all our

wis - dom dis - ap - pears. 

Love_ makes fools of
disco

poco ritard  a tempo

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

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

Love will never, never let you be the same.

Love will never, never let you be the same.
LOVE, LOOK AWAY
from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento
C
G7sus

I have wished before.
I will wish no

Moderato espressivo
Refrain
G7
Cmaj7
F6

more.
Love, look away!
Love, look away from

C(add9)
C
Bdim
E7b9
Am
F6
Dm7

me.
Fly, when you pass my door.
Fly and get lost at
sea. Call it a day. Love, let us say we're through.

No good are you for me. No good am I for you.

Wanting you so, I try too much.

After you go, I cry too much.
Love, look away.

Lonely though I may be,
Leave me and set me free,
Look away, look away, look away from me.
MAMA SAYS
from the Broadway Musical FOOTLOOSE

Freely

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

learned at my ma - ma's __ knee. __

Now an - y - time I'm turned a - round I

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

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With a bayou beat

E♭7                              Adim                             A♭m  

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

E♭/G                             E♭7/B♭                             Adim  

Ma- ma says don’t use a toaster while standing in the shower.
   says don’t drink hot coffee lying down in bed.

A♭m                             E♭/G                              E♭7/B♭  

Now who can argue with that? Don’t even give it a thought.
   Ma- ma says don’t hold your breath for
   Ma- ma says never eat anything that’s

Adim                            B♭7                              A♭sus2/C  

longer than an hour.
   The woman knows where it’s at! bigger than your head.
   Is she a whiz or what?

B♭m7♭5/D♭                       B♭7/D  

And Mama says...
it doesn't matter if you're a king or you're a clown.

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

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

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

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

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

boy, you're not alone...

Just means you're ready to fight...

And Ma-ma says...

it doesn't matter

if you're a king or you're a

clown.

Once you drive up a mountain.

You can't back down.

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

throw a fit, you can throw a punch, you can bring up a child, you can poco rall.

bring up your lunch! Mama says it doesn't

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

Moderate, Steady 4 Feel

I've been cheat-ed by you since I don't know when.
I've been an-gry and sad about things that you do.

So I made up my mind
I can't count all the times.

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

Look at me now,
And when you go,

will I ever learn.
when you slam the door,

but I suddenly lose
that you won't stay away

con-trol,
too long;

there's a fire within
you know that I'm not

my soul,
that strong.

Just a look and I can hear a bell ring—
one more look and I forget everything.

Oh,

"mamma mia"
here I go again.

My, my, how

can I resist you;

"mamma mia," does it show again?

My, my, just how much I've missed you.

Yes, I've been bro-
ken hearted, blue, since the day we parted.

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

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

"Mamma mia," even if I say goodbye, goodbye, leave.
me now or never. "Mama mia," it's a game we play, _ bye, bye does -

D. S. al Coda

n't mean for - ev - er.

"Mama mia,"

now I really know; my, my I could nev - er let you go._

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

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

Rubato

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

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

window shop the world before I'm through.

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Tempo (with tenderness)

Chorus:
A D6/A Amaj7 D6/A Amaj7

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

D6/A Amaj7 Amaj9 A Bm7/E

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

Amaj9 F#m Bm7/E E9 Bm7/E E9

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

A D6/A Amaj7 D6/A Amaj7 D6/A Amaj7

Ma-ma, a pal-ace. Dia-monds like door-knobs. Moun-tains of gold to
That's not rich enough, no, not rich enough.

Not for Mama. Mama, a lifetime crowded with laughter.

That's not long enough, not half long enough. What can I give you?

What will your present be?
Mama young and beautiful, always young

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

That's for Mama

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

Words by SHELDON HARNICK
Music by JERRY BOCK

(Waltz tempo)

CHORUS
F

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

F6
Fmaj7

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

F
F7

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

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

1, 2 Match-maker, match-maker,
I'll bring the veil,
You know that I'm still very

(M/A) Match-maker, match-maker,
We'll bring the veil,
You bring the

groom, slender and pale;
Please take your time;
Bring me a ring, for I'm

young groom, slender and pale;
Bring her a ring, for she's

longing to be the envy of all I see.
Mistrusted that I could be stuck for good.
For Dear
For
Match - mak - er, match - mak - er, make me a match,
Find me a

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

dark I'm a - lone,
So strike me a match of

my own.

(End of Male Lyric)
not that I'm sentimental. It's just that I'm terrified.

Match-maker, match-maker, plan me no plans. I'm in no rush.

Maybe I've learned Playing with matches a
MAYBE THIS TIME
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly
G G# G6 G+

May-be this time. I'll be luck-y. May-be this time, he'll stay.

G G# G6 G9

May-be this time. For the first time. love won't hur-ry a-

C C+ Am/C

way. He will hold me fast.

C#dim D7 E+

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I'll be home at last. Not a loser anymore, like the last time, and the time before.
Everybody loves a winner.

So nobody loved me. Lady Peaceful. Lady Happy.

That's what I long to be. All the odds are in my favor.
Some thing’s bound to be gin.

It’s got to hap-pen.

hap-pen some-time.

May-be this time I’ll win.

Ev’ry-bod-y loves a win-ner

so no-bod-y loved

me.

La-dy Peace-ful.

La-dy Hap-py.
That’s what I long to be.
All the odds are in my favor.
Some-thing’s bound to be gin.

It’s got to happen, happen some- time.
May-be this time.

May-be this time I’ll win.
MEMORY
from CATS

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

Freely

GRIZABELLA:
Midnight. Not a sound from the pavement. Has the moon lost her memory? She is smiling alone. In the old days, I was beautiful then.

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lamp light the withered leaves collect at my feet and the
mem-ber the time I knew what hap-pi-ness was, let the

wind be-gins to moan.

mem-ory live a-gain.

Ev-ery street lamp seems to beat a
fatalistic warning.

Someone mutters and a street lamp gutters and

soon it will be morning.

Daylight. I must wait for the sunrise. I must think of a
new life and I mustn't give in. When the

dawn comes tonight will be a memory too and a

new day will begin.
Burnt out ends of smoky days, the stale cold smell of
morn ing. The street lamp dies, an other

night is o ver, an oth er day is

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

poco rit. a tempo

leave me all a lone with the mem o ry of my days in the

rail.
sun. If you touch me you’ll understand what

happiness is. Look a new day has been

gun.

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

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

There's a bright golden haze on the meadow,
all the cattle are standin' like statues,
all the sounds of the earth are like music.

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The corn is as high as an elephant's eye,
And it looks like it's climbin' clear

They don't turn their heads as they see me ride
But a little brown maverick is laughin' at me!

The breeze is so busy it don't miss a mornin'.
Oh, what a beautiful morning.
I got a beautiful feel in'. Everything's goin' my way.

All the way.

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

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

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

gin to recov-er on your fourteen carat yacht. Both: Mon-ey makes the

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

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

When you have-n't an-y coal in the stove and you freeze in the win-ter and you

mon. When you have-n't an-y coal in the stove and you freeze in the win-ter and you curse to the wind at your

curse to the wind at your fate. When you haven't an-y shoes on your feet and your coat's thin as pa-per and you

fate. When you haven't an-y shoes on your feet and your coat's thin as pa-per and you look thir-ty pounds un-d er-
Cm  look thirty pounds under weight When you go to get a word of advice from the fat little pastor, he will

A7  weight When you go to get a word of advice from the fat little pastor, he will tell you to love every-

Dm  tell you to love every more. But when hunger comes to rap at the window see how

A7  more. But when hunger comes to rap, ratatat, ratatat, at the window, see how love flies out the

B7  door. For money makes the world go around, the world go around, the

E  world go around. Money makes the world go around, the clinking, clanking
sound of money, money, money, money, money, money, money, money.

Get a little, get a little, money, money, money, money, mark a yen, a buck or a pound, that clinking, clanking clunking sound is

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

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato
Cm/Eb

Fm
D7
G7sus
G7

mf

Cm
Cm/A
Ab7

How far away are you?
How many lonely

sighs, dear?
How many weeping skies, dear?

G7b5
Gb7
F7b5

Bb7
Eb
G7
Cm
Cm/A

How far away are you?
How long have I to go?

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

When will I know? When will I know?

Refrain (slow Tango tempo)

No other love have I. Only my love for you. Only the dream we knew.
No oth - er love._

Watch-ing the night go by__

Wish-ing that you could be__

Watch-ing the night with me__

In - to the night I

cry, hur-ry home, come home to me. Set me
OKLAHOMA
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

C7

F G7 C

Brand new state! Brand new

C F G7 F

C7

state, gonna treat you great! Gonna give you

barley, carrots and pastures, pastures for the

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cat-tle, spin-ach and ter-may-ter-s! Flow-ers on the

prair-ie where the June bugs room, plen'y of

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

room to swing a rope! Plen'y of
heart and plen'y of hope.

k - la - hom - a where the wind comes

sweep-in' down the plain, and the wav-in'
wheat can sure smell sweet when the wind comes right behind the rain.

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

circles in the sky. We know we be-

long to the land and the land we be-

long to is grand! And when we say
ONCE IN A LIFETIME

from the Musical Production STOP THE WORLD - I WANT TO GET OFF

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Just once in a lifetime.
A man knows a moment.

One wonderful moment.
When fate takes his hand.
And this is my moment.

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My once in a lifetime,

I can explore a new and exciting land.

For once in my lifetime,

feel like a giant,

I soar like an eagle.
As tho' I had wings,

For this is my moment.

My destiny calls me,

And

Tho' it may be just once in my lifetime
I'm going to do great things.

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

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

Why do they think up stories that link my name with

Some people claim that you are to blame as much as

yours?

Why do the neighbors gossip all day, be-

Why do you take the trouble to bake my

hind favor doors?

I know a way to

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prove what they say is quite untrue.
carved our initials on the tree!

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

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

Don't please my folks too much.
Don't look so vain with me.
Don’t laugh at my stand in the jokes too much. Peo-ple will say we’re in rain with me. Peo-ple will say we’re in love! love! Don’t sigh and love! Don’t take my gaze at me. Your sighs are arm too much. Don’t keep your
So like mine.
Your eyes mustn’t feels so

D9
Dm7

Glow like mine.
People will

G7
C

Say we’re in love!
Don’t start
collecting things.

Say we’re in love!
Don’t dance
till the stars

G7
C

Cm7
F7

Bm7b5
E7
A7b9       A7       D7       Dm7       Cdim7
rose and my    glove.
fade from a    above.

C
Sweet         heart         they're         suspecting         things.
They'll see   it's  alright with me.

C       G+       C       G7       Gdim       G7
People will say we're in love.
People will say we're in love.

Dm7       F/G       2
C

C(add9)
PROLOGUE: THE OLD RED HILLS OF HOME
from PARADE

Music and Lyrics by
JASON ROBERT BROWN

Steadily, with passion \( j = 88 \)

\[ F(\sharp11) \]

Farewell, my Lila. I'll write every evening.

\[ Bb(\text{add9})/F \]

I've carved our names in the
trunk of this tree. Farewell, my

Lila. I miss you already, and

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

gain, in a home safe from fear, when the
Boogie Woogie

B♭(add9)/F  C7/F  F(#11)

Southland is free.

Dm7  C♯/E  Fsus

I go to fight for these old hills behind.

F(add2)  B♭(add9)/D  C(add2)/E

me, these Old Red Hills of Home.
I go to
fight for these old hills
of life that's pure,
of the truth
remind me of a way

I go to
fight for these old hills
of life that's pure,
of the truth
remind me of a way
that must endure,
in a town

called Marietta, in the

legato

Old Red Hills of Home.

mf strongly

Pray on this day! As I journey beyond
them, these Old Red Hills of Home.

Let all the blood of the North spill upon them, 'til they've paid for what they've wrought, taken back.

\( \text{F} \quad \text{B}_b(\text{add2})/\text{D} \quad \text{C}(\text{add2})/\text{E} \)

\( \text{F}\text{sus} \quad \text{F} \quad \text{Dm7} \)

\( \text{C}_b/\text{E} \quad \text{F}\text{sus} \quad \text{F} \)

\( \text{G} \quad \text{Gm} \)
the lies they've taught, and there's peace in Marietta, and we're

safe again in Georgia, in the land

where Honor lives and breathes: the

mf build...
F/C

Old Red Hills of

f

F(#11)

ff

Home!

(falsetto)

well,... my Li - la.

mp

Fare -

well...

poco rit.

molti rit. al fine
With fire

CHUCK:

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

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

to walk out. If I shout, Re-
member I feel free. Now I can look at myself and be proud.

I'm laughing out loud. Oh, promises, promises, This is where those promises, promises
I won't pretend that what was wrong can be right.
Every night I'll sleep now;
No more lies.
Things that I promised myself fell apart,
But I found my heart.

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

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

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

By FRANK LOESSER

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

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

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there I stood and I hollered, "Someone fade me," But the
there I stood nice-ly passin' out the whiskey, But the
as I sank, and I hollered, "Someone save me," That's the

passengers they knew right from wrong For the
passengers were bound to resist For the
moment I woke up, thank the Lord And I

Chorus with a beat
people all said, "Sit down, sit down you're rock-in' the
people all said, "Be-ware, you're on a heaven-ly
said to my self, "Sit down, sit down you're rock-in' the

boat," People all said, "Sit down, sit down
trip," People all said, "Be-ware, be-ware
boat." Said to my self, "Sit down, sit down
RIVER IN THE RAIN

from BIG RIVER

Words and Music by
ROGER MILLER

Slowly

\[ \text{D} \] \( \text{A7/D} \) \( \text{Gmaj7/D} \) \( \text{A5/D5} \) \( \text{D} \) \( \text{A7} \) \( \text{Gmaj7/D} \) \( \text{A5/D5} \) \( \text{mp} \)

**HUCK:**

River in the rain.

sometimes at night you look like a

long white train

windin', your way, away somewhere.

River, I love you. Don't you care?

If you're on the run

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windin' someplace just tryin' to find the sun.

Whether the sunshine, whether the rain.

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

when you're out of hand and your muddy bubbles roll across my
D

Em7  D/F#  G

floor
carryin' way the things I treasure;

D/F#  Em7  D

hell, there ain't no way to measure why I love you more than I

A7

did the day before.

River in the rain.

G

sometimes at night you look like a
long white train

wind-in' your way  a-way  some-where.
wind-in' your way  a-way  from me.

To Coda

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

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

CODA

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

River, I've never seen the sea.

D  A7/D  Gmaj7  A5  D5

8va
SHOES UPON THE TABLE
from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

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You're walking on pavement cracks, don't know what's gonna come to pass. Now you know the devil's got your number.

You know he's gonna find you, you know he's right behind you, he's staring through the windows, he's creeping down the
Cm

hall.

Ain't no point in clutch-ing at your

Gm

ros-a-ry, you're al-ways gon-na know what was done.

Eb

F

Bb F/A

Gm

Cm

Ev-en when you shut your eyes you still see that you

F

Cm

sold a son and you can't tell an-y-one. Now you
You know he's gonna find you. You know he's right behind you. He's standin' on your step and he's knockin' at your door. He knockin' at your door.
SOMEONE ELSE’S STORY
from CHESS

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

Slow 8 - Beat Ballad

Florence:

Long ago in

someone else’s lifetime,
someone with my name who looked a lot like me.

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

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that’s where she would be.

Lately although her feelings run just as deep, the promise she made has grown impossible to keep, and yet I wish it wasn’t so. Will he miss me if I go?

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

girl that I was fond of fin-al-ly could see the writ-ing on the wall.

Sadly she re-al-ized she’d left him behind, and sad-der than that she knew she

wouldn’t ev-en mind, and though there’s no-thing left to say.
Some-body help me.
Some-body help me, yeah.

Life go-in' no-where.
Some-body help me, yeah.

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

CODA

D.S. al Coda
(Verse 1)
I should take my chances further down the line.
And if that girl I knew should ask my advice, oh, I wouldn't hesitate. She needn't ask me twice.
Go now! I'd tell her that for free.
Trouble is the girl is me.
The story is the girl is me.
THE SOUND OF MUSIC
from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (tenderly)  F

My day in the hills has come to an end. I know. A star has come out to tell me it's time to go. But deep in the dark green shadows are

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voices that urge me to stay.
So I pause and I wait and I

listen for one more sound.
For one more love-ly thing that the hills might

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

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

più rit.
p a tempo

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

The hills fill my heart with the sound of music.

F/A          Bb/D          C6          C7          F

My heart wants to sing ev’ry song it hears.

Bb          Bbdim7          F/A          F/C          Bb          Bbdim7

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

trees. My heart wants to sigh like a chime that flies from a church on a
breeze. To laugh like a brook when it trips and falls o-ver
stones in its way. To sing through the night like a
lark who is learn-ing to pray. I go to the hills
when my heart is lone-ly, I
know I will hear what I’ve heard before.

My heart will be blessed with the sound of

music And I’ll sing once

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

Medium Rock beat

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

Well, you can tell

by the way I use my walk, I’m a woman’s man: no time to talk.

got low and I get high, and if I can’t get either, I really try. Got the

Music loud and women warm. I’ve been kicked around since I was born. And now it’s
wings of heaven on my shoes. I’m a dancing man and I just can’t lose. You know it’s

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Bb7

all right._ It's O K._ And you may look_ the oth-er way._
all right._ It's O K._ I'll live to see_ an-oth-er day._

We can try_ to un-der-stand_ the New York Times'_ ef-fect_ on man_.

Fm7

Wheth er you're a broth-er or wheth-er you're a moth-er, you're stay-ing_ a-live,_ stay-in' a-live._

Feel the cit-y break in_ and ev-'ry-bod-y shak-in' and we're stay-in' a-live,_ stay-in' a-live._
Some-body help me.  

Life go-in’ nowhere. 

Stay in’ a-live. 

Well, you can tell

CODA

D.S. al Coda  
(Verse 1)
Bb7

Life go in' nowhere. Somebody help me.

Fm7

Somebody help me, yeah.

Bb7

Life go in' nowhere. Somebody help me, yeah. I'm stay in' a live.

Repeat and Fade
SUN AND MOON
from MISS SAIGON

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

Dolce

Allegretto

KIM:

A/E

You are sunlight and I moon,

A6/B

joined by the gods of fortune, midnight and

G#m7

E/G#

high noon sharing the sky.

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We have been blessed, you and I.

You are here like a mystery.

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

far? Outside day starts to

piu mosso
dawn. Your moon still floats on

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

poco a poco piu mosso
hands still shake. I reach for you.

KIM: and we meet in the sky.
Tranquillo

D

KIM:

You are sunlight and I moon.

p a tempo

D/F♯

Em7

joined here brightening the sky with the

A

D

BOTH:

G

flame of love.

Made of

rall.

Em7

D

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

Words and Music by
WILLY RUSSELL

Rather slow

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

Say it’s just a story

Something in the news.
   Tell me it’s not
true, though it's here before me.

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

Marilyn Monroe.
Tell me it's not true.  Say I only dreamed it.  And morning will come soon.

Tell me it's not true.

Say you didn't mean it.  Say it's just pretend.
Verse 2:

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

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

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

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

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You will set behind a team of snow-white horses,
in the slickest gig you ever see!

Refrain
Chicks and ducks and geese better scurry when I take you
All the world'll fly in a flurry when I take you
I can see the stars gettin' blurry when we drive back

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

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

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

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

weath - er. Two bright side - light's wink - in' and blink - in', ain't no fin - er
o - ver: Don't you wisht y'd go on for - ev - er? Don't you wisht y'd
med - der. Hush, you bird, my ba - by's a - sleep - in'! May - be got a
rig, I'm a thinkin' you can keep your rig if you're thinkin' at I'd
go on forever? Don't you wish y'd go on forever and ud
dream worth a keepin' whoa! you team, and just keep a creepin' at a
keer to swap fer that shin-y, lit-tle sur-rey with the fringe on the
never stop in that shin-y, lit-tle sur-rey with the fringe on the
slow clip clop. Don't you hur-ry with the sur-rey with the fringe on the
THE SWEETEST SOUNDS
from NO STRINGS

Lyrics and Music by
RICHARD RODGERS

Moderately

Dm7

What do I really hear... And what is in the ear of my mind?

G7

Which sounds are true and clear... And which will never be defined?

Bb

F6

Gm7

Gm6

A7

The sweetest sounds I'll ever
hear are still inside my head...

The kindest words I'll ever know are waiting to be said

The most entrancing sight of all is yet for me to see.
And the dearest love in all the world is waiting somewhere for me.

Is waiting somewhere, somewhere for me.

The
THIS IS THE MOMENT
from JEKYLL & HYDE

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2  A/E  Esus2  A/E  A/B

This is the

F♯m7/B  Emaj7  F♯m7/B

moment, this is the day, when I send all my doubts and demons on their

Emaj7  C♯add2  G♯m

way. Every endeavour I have made ever is
coming into play, is here and now to-day. This is the

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

rhythm. Give me this moment, this precious chance. I'll

gather up my past and make some sense at last. This is the
moment, when all I've done, all of the Des-ti-ny

dream-ing, schem-ing and scream-ing be-come one! This is the I won't look

day, down, see it spar-kle and shine, when all I've This is the

lived for be-comes mine! For all these years I've
faced the world a lone, and now the time has come to
prove to them I made it on my own. This is the
moment, the sweetest moment of them all! This is the
moment. Damn all the odds.
never, I'll sit forever with the gods!

When I look back,
I will always recall moment for

moment, this was the moment the greatest moment of them all.
TILL THERE WAS YOU
Meredith Willson’s THE MUSIC MAN
By MEREDITH WILLSON

There were bells on the hill, but I never heard them ringing.
No, I never heard them at all till there was you.
There were birds in the sky, but I

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

all till there was you. And there was

music and there were wonderful roses, they

tell me in sweet fragrant meadows of
dawn, and dew. There was love all a-
round, but I never heard it singing. No. 1
never heard it at all till there was you.

And there was you.
Gently

Twilight descends every thing ends 'til to-

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

part here is my heart 'til to - mor - row to -
morrow, Clouds drifting by echo a

sigh Parting is such sweet sorrow.

I'm drifting too dreaming of you 'til tomorrow.

row comes... comes...
TURN BACK, O MAN
from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

(a la Mae West)

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

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

Yet thou, Built while
her child, whose head is crowned with flame
they dream, and in that dream - ing weep -
still walk not hear thine in - ner. God pro - claim

to Coda

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

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

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

(Jesus:) Earth shall be fair, and

all her peo-ple one. Nor till that hour shall God's whole
CODA

Am7-5 pp D7 Am7-5

Turn back, O—man,

D7 ff D7 Eb7/D C7 D7

For-swear thy foolish

Gm Gm7/F Gm/E Ebmaj7

ways.

Gm/D D7 Gm G7

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

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Slowly with expression

Who can I turn to when nobody needs me?

My heart wants to know and so I must go where destiny leads me. With no star to guide me,
and no-one beside me, I'll go on my way, and

after the day, The darkness will hide me; And

maybe tomorrow I'll find what I'm after

I'll throw off my sorrow, beg, steal or borrow
my share of laughter.
With you I could learn to,

with you on a new day,
But

who can I turn to if you turn away?

cresc.

way?
WAITIN’ FOR THE LIGHT TO SHINE
from BIG RIVER

Words and Music by
ROGER MILLER

Slowly (in a folk style)

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

waitin’ for the light to shine. Far beyond horizons

I have seen, beyond the things I’ve been, beyond the dreams I’ve dreamed, are the
things I've done. In fact, each and ev'ry one are the way that I was taught to

run. I am waiting for the light to shine,... I am waiting for the light to

shine. I have lived in the darkness for so long, I'm

waiting for the light to shine.
WHERE I WANT TO BE
from CHESS

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

Like a musical-box
Who needs a dream? in, wrong.

E7/G# Am add9 Am
Who needs ambition? oh, so discreetly,
I'm not complaining. slow ly at

Dm Dm6 Dm7 Dm6 Am add9
fool first, smiling fast, entertaining

good, in my position too sweet

Am Am add9 Am Dm Dm6
- tion? - ly. Once I had dreams,
- ly. ing. But what's the point opened doors,
now they're obsessed.

they walked right through them.

if I'm concealing

Am

Hopes became needs,
called me their friend,
not only love,

B

lovers possess, I hardly all other

Dm6

1. Am add 9

Am

Am add 9

Am

-sessions.

Then they move

2. Dm6/F

Dm

Dm6

Dm7

knew feelings.

Now I'm

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

feel I haven’t won at all.

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

say he always knew I’d fall.
craz y wheel slows down,

where will I be? Back where I

start ed. Don't get me

D.S. al Coda

no repeat poco rit.

Back where I start ed.

roll.
WHO WILL LOVE ME AS I AM?
from SIDE SHOW

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

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

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

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.

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nored the raging currents, Right against the tide I swam.  But I

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

Like an odd exotic creature On display inside a zoo.

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

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

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

Send me flowers or a telegram. Who could proudly stand beside...

*optional duet part
me Who will love me as I am? Like a clown whose tears cause laughter Trapped inside the center ring.

Even seeing smiling faces I am lonely pondering.

Who would want to join this madness? Who would

poco rall.
change my monogram? Who will be part of my cir-
cus? Who will love me as I am? Who will ever
 poco rall.
call to say "I love you"? Send me flowers or a te-
gram?

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

Who could

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

allargando
WILLKOMMEN
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

With spirit

(Spoken ad lib.) Willkommen
Meine Damen und Herren, Messieurs et Mesdames, Ladies and
gentlemen,

Guten abend,
Fremder,

Bonsoir,

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Welcome!

Im Cabaret, au Cabaret, to Cabaret!

ret!

ret. au Cabaret!

ret, to Cabaret!

ret!

sf
A WONDERFUL DAY LIKE TODAY
from THE ROAR OF THE GREASEPAINT—
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Verse
Bachelor In The Backyard
Fm7  Gm7  Cm7
The second I saw it I knew,

p a tempo

Fm7  Bb7  Gm7  Cm7  Abmaj7  Db9
saw to myself, "Ah-ha" I could tell at a glance That it

Gm7  Cm9  Cm7  F7  Fm7  Bb7
wasn't by chance That we happen to be where we are. From the

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

fly any cloud to appear in the sky
sun is as big as a yellow balloon

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

wonderful day like today
wonderful morning like this
On a
— ing like this. On a morn— ing like this I could

kiss ev'ry bod— y I'm so full of love and good will.

Let me say fur— ther more I'd a— dore ev'ry bod— y to

come and dine. The plea— sure's mine. And I will pay the bill. May I
take this occasion to say That the whole human race should go down on its knees, Show that we're grateful for mornings like these, For the world's in a wonderful way.

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

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by ARMY POWERS

Lento moderato

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

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

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

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

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

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

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

They'll say Nor-ma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

back where I was born to be. With one look I'll be me...
YOUnger THAN SPRINGTIME
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

C

Cd7/G

Dm7/G

G9

f expressivo

molto rit.

C

G

F

C

G

with warm expression

I touch your hand And my arms grow strong

mp a tempo

C

G

F

C

Bb

Like a pair of birds That burst with song.
My eyes look down At your lovely face And I hold the world In my embrace.

**Refrain (slowly, with great warmth)**

Younger than Spring-time are you, Softer than starlight are you, Warmer than winds of June are the gentle lips you
gave
me.
Gay-er than laugh-ter
are you,
Sweet-er than mu-sic

are you,
An-gel and lov-er,
heaven and earth are you to

(stay in slow tempo)

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

arms And fill my heart as now they do...
then...
Young'er than Spring-time am I,
Gay'er than laughter

Am I,
Angel and lover, heaven and earth am

I with you!

2 C
you!

f dim.
morendo
YOU’LL NEVER WALK ALONE

from CAROUSEL

Andantino molto cantabile

When you walk through a storm,
keep your chin up high

And don’t be afraid of the dark.

At the end of the storm is a

alternate lyric: hold your head up high

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

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