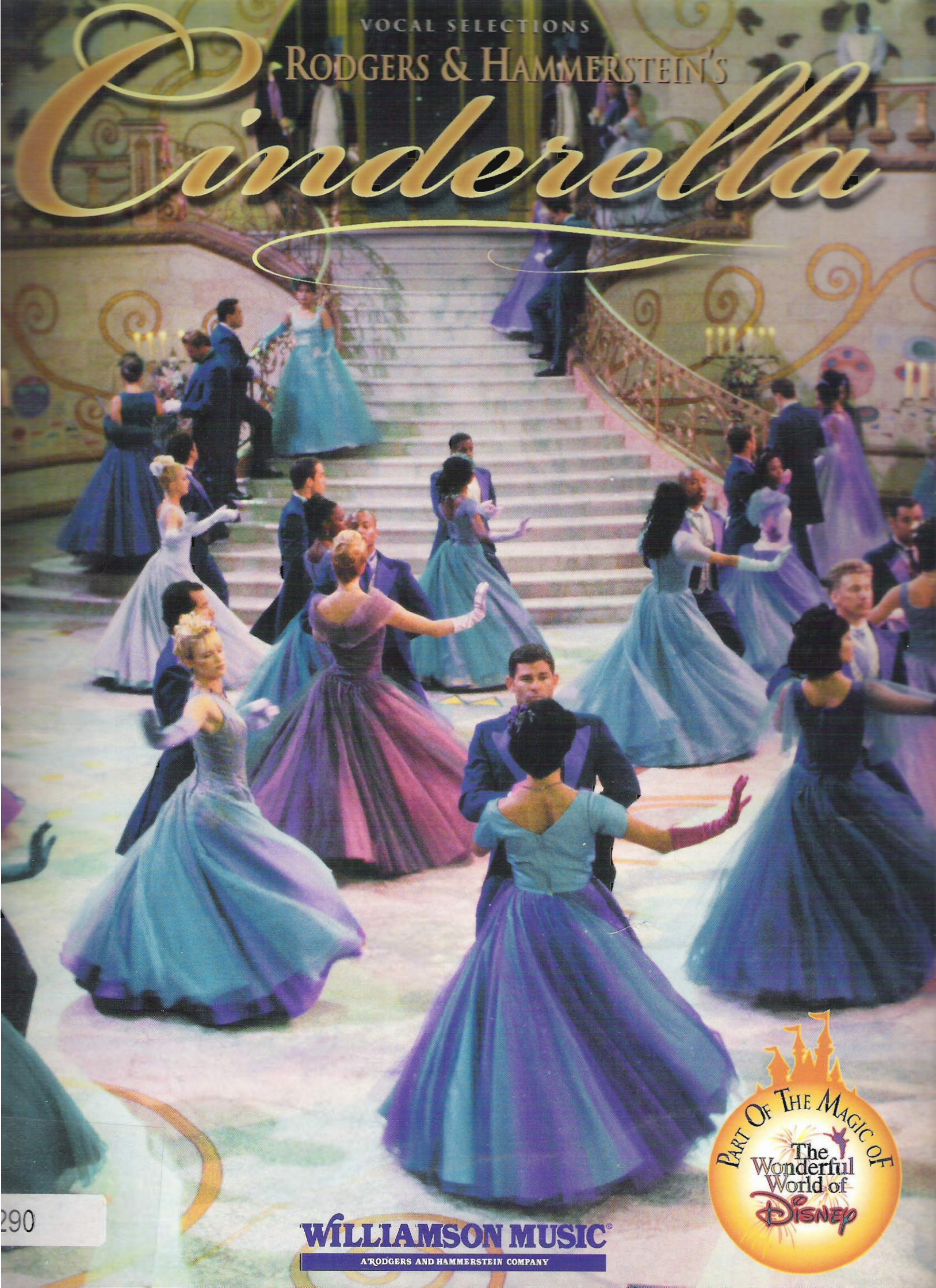


VOCAL SELECTIONS

RODGERS & HAMMERSTEIN'S

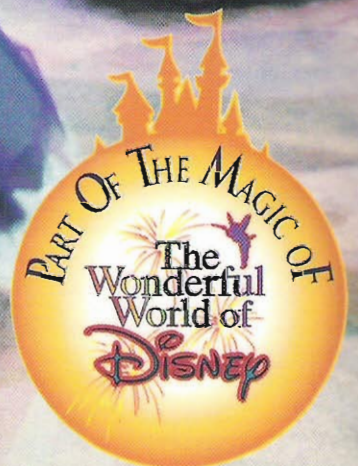
Cinderella



290

WILLIAMSON MUSIC®

A RODGERS AND HAMMERSTEIN COMPANY



VOCAL SELECTIONS

RODGERS & HAMMERSTEIN'S

Cinderella

PART OF THE MAGIC OF
THE WONDERFUL WORLD OF **Disney**

Knihovna Jiřího Mahena v Brně
Kobližná 4
hudební knihovna

CONTENTS

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29	CINDERELLA WALTZ	49	A LOVELY NIGHT
46	DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?	38	STEPSISTERS' LAMENT
19	FALLING IN LOVE WITH LOVE	11	THE SWEETEST SOUNDS
25	IMPOSSIBLE	34	TEN MINUTES AGO
15	IN MY OWN LITTLE CORNER	52	THERE'S MUSIC IN YOU



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R RANDY AS
CINDERELLA



A ATALIE DESSELÉ AND
VEANNE COX
AS THE STEPSISTERS



B ERNADETTE PETERS AS
THE SCHEMING STEPMOTHER

W

HITNEY HOUSTON AS
THE FAIRY GODMOTHER



*K*ING MAXIMILIAN
(VICTOR GARBER)
AND
QUEEN CONSTANTINA
(WHOOPI GOLDBERG)



*J*ASON ALEXANDER
AS LIONEL,
THE PRINCE'S
LOYAL VALET



*C*INDERELLA AND THE PRINCE (PAOLO MONTALBAN)





THE SWEETEST SOUNDS

Lyrics and Music by
RICHARD RODGERS

Moderato

Piano

mf *dim.*

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 harmonic accompaniment with chords and moving lines. The tempo is marked 'Moderato' and the dynamics range from mezzo-forte (*mf*) to decrescendo (*dim.*).

Dm7

What do I real - ly hear _____ And

poco rit. *p a tempo*

legato

This system contains the first line of the song. The vocal line is on a single staff with lyrics: "What do I real - ly hear _____ And". The piano accompaniment is on two staves. The tempo changes from *poco rit.* to *p a tempo*. The left hand is marked *legato*. A Dm7 chord is indicated above the vocal staff.

G7 Bb(C)

what is in the ear of my mind? Which sounds are true and

This system contains the second line of the song. The vocal line is on a single staff with lyrics: "what is in the ear of my mind? Which sounds are true and". The piano accompaniment is on two staves. The tempo remains *p a tempo*. Chords G7 and Bb(C) are indicated above the vocal staff.

F6

Gm7

Gm6

A7

clear _____ And which will nev - er be de - fined?

poco rit.

Refrain - (Allegretto)

Dm

Gm

The sweet - est sounds I'll ev - er

mp

E7

A7

Dm

hear Are still in - side my head.

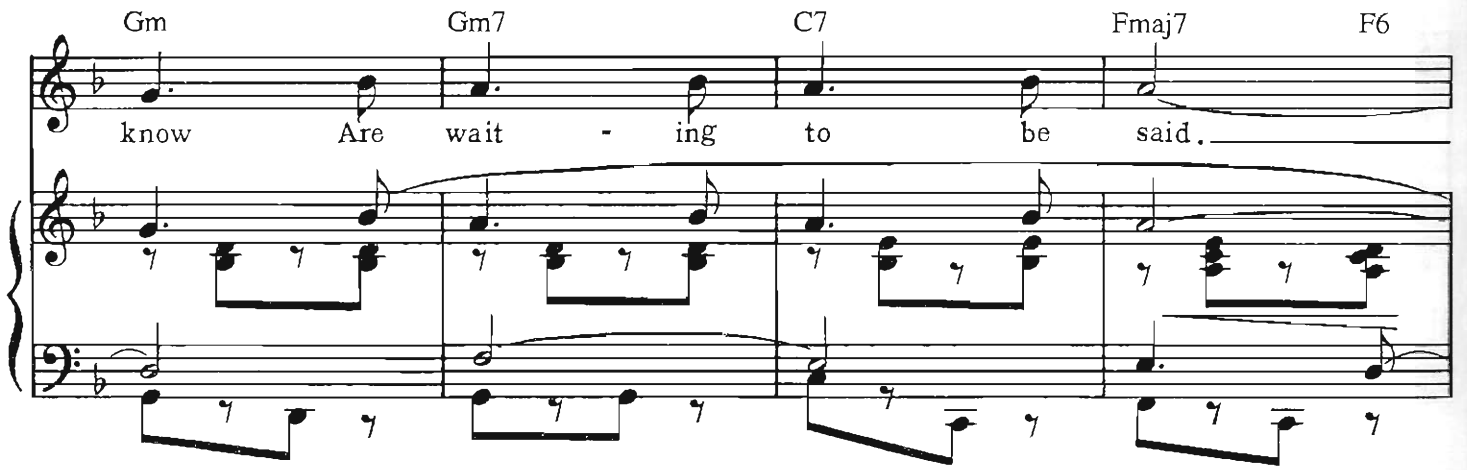
Dm

Gm

The kind - est words I'll ev - er

Gm Gm7 C7 Fmaj7 F6

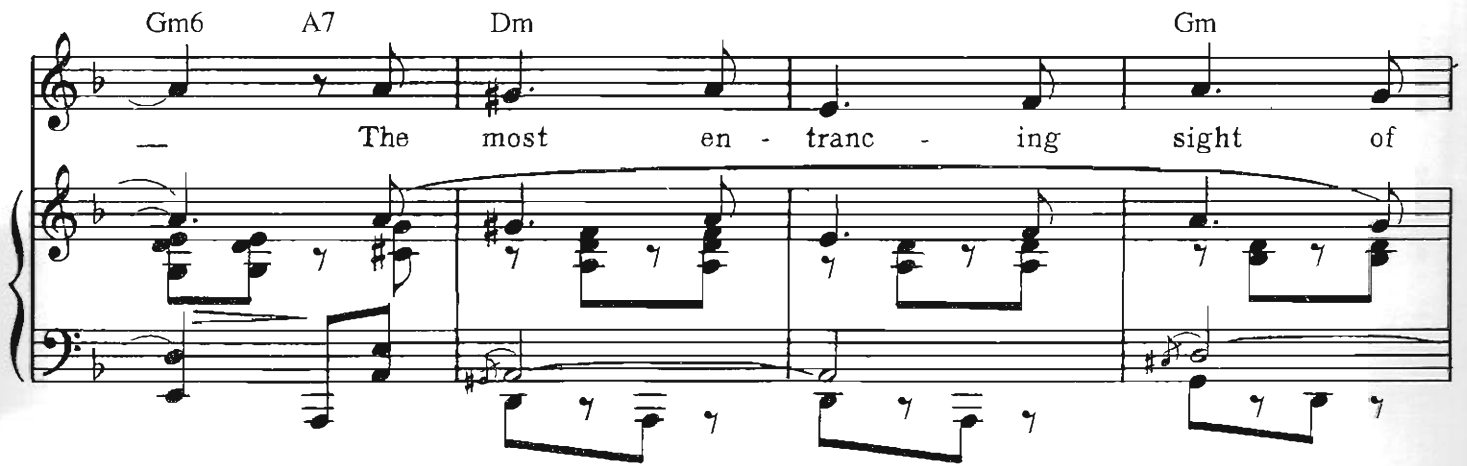
know Are wait - ing to be said.



The first system of music features a vocal line and piano accompaniment. The vocal line starts with a half note 'know' on G4, followed by a quarter note 'Are' on A4, a quarter note 'wait' on G4, a quarter note 'ing' on A4, a quarter note 'to' on G4, a quarter note 'be' on A4, and a quarter note 'said.' on G4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. Chords are Gm, Gm7, C7, Fmaj7, and F6.

Gm6 A7 Dm Gm

The most en - tranc - ing sight of

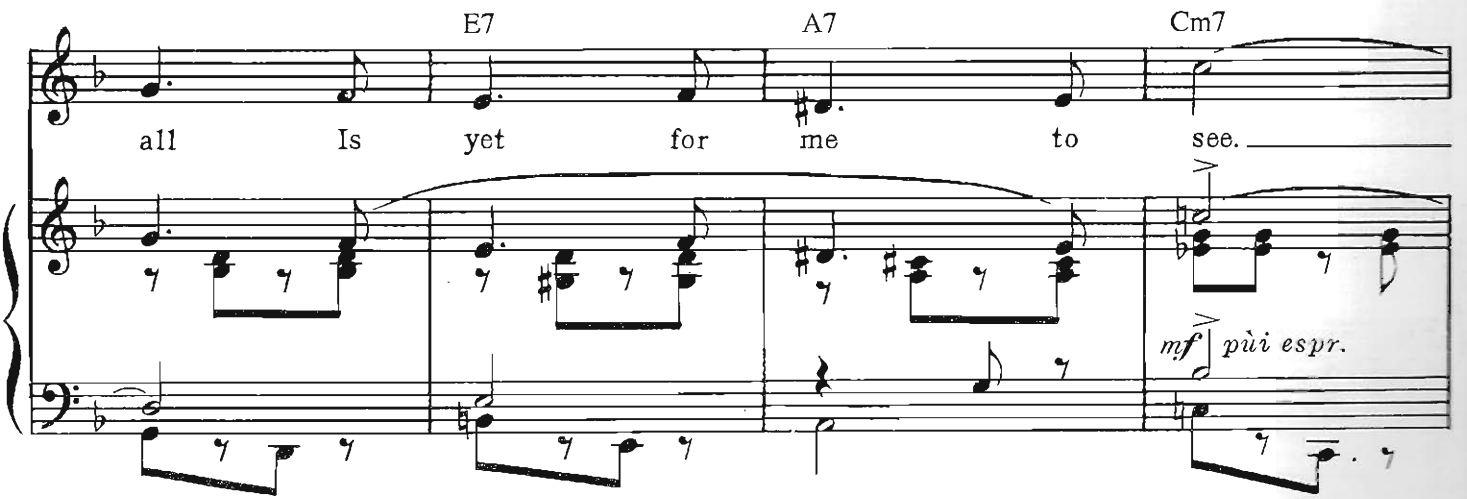


The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'The' on G4, a quarter note 'most' on A4, a quarter note 'en -' on G4, a quarter note 'tranc -' on A4, a quarter note 'ing' on G4, a quarter note 'sight' on A4, and a quarter note 'of' on G4. The piano accompaniment continues with chords and bass line. Chords are Gm6, A7, Dm, and Gm.

E7 A7 Cm7

all Is yet for me to see.

mf più espr.



The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'all' on G4, a quarter note 'Is' on A4, a quarter note 'yet' on G4, a quarter note 'for' on A4, a quarter note 'me' on G4, and a quarter note 'to see.' on A4. The piano accompaniment continues with chords and bass line. Chords are E7, A7, and Cm7. The instruction *mf* più espr. is written below the piano part.

F7 Bb G7 Bdim F6

And the dear - est love in all the



The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'And' on G4, a quarter note 'the' on A4, a quarter note 'dear -' on G4, a quarter note 'est' on A4, a quarter note 'love' on G4, a quarter note 'in' on A4, a quarter note 'all' on G4, and a quarter note 'the' on A4. The piano accompaniment continues with chords and bass line. Chords are F7, Bb, G7, Bdim, and F6.

F Fm7 C7 Fmaj7

world Is wait - ing some - where for me.

This system contains the first four measures of the piece. The vocal line starts with a whole note 'world' on F4, followed by a half note 'Is' on G4, a quarter note 'wait' on A4, a quarter note 'ing' on Bb4, a quarter note 'some' on C5, a quarter note 'where' on Bb4, a quarter note 'for' on A4, and a half note 'me.' on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

F7 Bb6 Gm7 C7

Is wait - ing some - where, Some - where for

This system contains the next four measures. The vocal line begins with a whole rest, followed by a half note 'Is' on G4, a quarter note 'wait' on A4, a quarter note 'ing' on Bb4, a quarter note 'some' on C5, a quarter note 'where,' on Bb4, a quarter note 'Some' on C5, a quarter note 'where' on Bb4, and a half note 'for' on A4. The piano accompaniment continues with similar harmonic support.

1. F Fmaj7 G A7

me. The

This system contains the first ending of the third system. The vocal line has a whole note 'me.' on G4, followed by a whole note 'The' on A4. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *mf* and *mp*.

2. F Gb6 F6

me.

This system contains the second ending of the third system. The vocal line has a whole note 'me.' on G4. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Dynamics include *mf*, *f*, and *sf*.

IN MY OWN LITTLE CORNER

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato *p*

C7 D7 Fm6

mp

simply and not too fast

C7 C7b5(b9) F

I'm as mild and as meek as a mouse, When I hear a com-mand I o -

C7 C7b5(b9) C7 F

bey, But I know of a spot in my house Where no one can

Refrain (with tender expression)

C9 F F6 F C7 F

stand in my way. In my own lit - tle

mp

E \flat

E \flat 6

E \flat

C7



cor - ner, in my own lit - tle chair, I can be what

F

C7

F

ev - er I want to be. On the wing of my

E \flat

E \flat 6

E \flat

C7



fan - cy I can fly an - y - where And the world will

F

D

o - pen its arms to me. I'm a young Nor - we - gian

A7sus

A7

F#m

D

Bm

F#7

prin - cess or a milk - maid, _____ I'm the great - est pri - ma don - na in Mi -

Bm

Gm(maj7)

Gm

D/A

A7sus

A7

lan. _____ I'm an heir - ess who has al - ways had her

D

A/E

E7

silk made _____ By her own flock of silk - worms in Ja -

A

Gm7

C7

F

pan. _____ I'm a girl men go mad for, love's a

mp

E \flat

E \flat 6

E \flat

C7

game I can play with a cool and con - fi - dent kind of

F7

B \flat

B \flat m/D \flat

air, Just as long as I stay in my own lit - tle

F/C

B \flat (add9)

F/C

Gm/C

C7

cor - ner, All a - lone in my own lit - tle

1 F

Gm7

C7

2 F

chair. In my chair.

FALLING IN LOVE WITH LOVE

Words by LORENZ HART
Music by RICHARD RODGERS

Tempo di Valse

Piano

mf

The first system of the piano introduction is in 3/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a series of chords and a melodic line, while the left hand provides a steady bass line.

rall. e dim.

The second system continues the piano introduction, ending with a *rall. e dim.* (ritardando and diminuendo) marking.

B \flat B \flat 7 \flat 5 B \flat

I weave with bright - ly col - ored strings To keep my

p a tempo

The first system of the vocal melody is in B \flat major. The piano accompaniment is marked *p a tempo* and features a steady bass line with chords in the right hand.

B \flat 7 \flat 5 F7sus Cm7

mind off oth - er things; So, la - dies, let your fin - gers

The second system of the vocal melody continues the B \flat major key. The piano accompaniment continues with the same rhythmic pattern.

F7

dance, And

mf *p*

F7sus Cm7 F7

keep your hands out of ro - mance.

mf

Bb G7b9

Love-ly witch - es, Let the

mp

Cm7 F7 Cm7 F7 Bb

stitch - es Keep your fin - gers un - der con - trol.

Gm Cm

Cut the thread, but leave The

Cm7 F7 Bb F7

whole heart whole.

mf

F7

Mer - ry maids can

p

F7 Cm7 G#dim7 F7

sew and sleep, Wives can on - ly sew and weep!

poco cresc.

Refrain *(Tempo moderato di Valse)*

B⁷ B⁷maj7 B⁶ B⁷ F7sus

Fall - ing in love with love Is fall - ing for make be -

F7 Cm7 F7 F7sus F7 F7sus

lieve. Fall - ing in love with love Is

F7 B⁷maj7 B^b6 B⁷maj7 B^b6 B⁷maj7

play - ing the fool; Car - ing too

B^b6 B⁷maj7 B^b6 D7sus D7 F6

much is such a ju - ve - nile fan - cy.

D7 Gdim7 Gm Cm C7

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

cresc.

Cm7 F7 Bb Bbmaj7

school. I fell in love with

dim. *p*

Bb6 Bb F7sus F7 Cm7 F7

love one night When the moon was full,

F7sus F7 F7sus F7 Bbmaj7 Bb6

I was un - wise with eyes Un - a - ble to see.

B>maj7 B>6 B>maj7 B>6 B>maj7 B>6

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

D7sus D7 Gmaj7 G7 Cm Ddim7

last - ing, But love fell

cresc.

1.

Cm7 F7 Bb F7

out with me.

2.

Bb Bb6

me.

mf

IMPOSSIBLE

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Allegretto

Piano

The piano introduction consists of two staves in 2/4 time, key of G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamics start with a forte 'f' marking.

Refrain

G

D7

G

1. Im - pos - si - ble For a plain yel - low pump - kin to be -
 2. (It's) pos - si - ble For a plain yel - low pump - kin to be -

The first line of the refrain includes the vocal melody and piano accompaniment. The piano part features a steady eighth-note bass line. The dynamics are marked 'mp' (mezzo-piano).

D7

G

D+

G

come a gold - en car - riage. Im - pos - si - ble For a
 come a gold - en car - riage. It's pos - si - ble For a

The second line of the refrain continues the vocal melody and piano accompaniment, maintaining the eighth-note bass line.

D7

G

D7

G

plain coun - try bump - kin and a prince to join in mar - riage, And
 plain coun - try bump - kin and a prince to join in mar - riage, And

The third line of the refrain concludes the vocal melody and piano accompaniment for this section.

D7 G

four grey mice will nev - er be four white hors - es! _____ Such
 four grey mice are eas - i - ly turned to hors - es! _____ Such

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a D7 chord and moves to a G chord. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

D7 G

fol - de - rol and fid - dle - dy dee of course, is _____ im -
 fol - de - rol and fid - dle - dy dee of course, is _____ quite

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system, with a D7 chord followed by a G chord.

Am7 D7 G E7b9 Am B7 Em C

pos - si - ble! But the world is full of
 pos - si - ble! For the world is full of

The third system introduces a variety of chords: Am7, D7, G, E7b9, Am, B7, Em, and C. The piano accompaniment features a more complex harmonic texture with chords in the right hand and a bass line in the left hand.

Cm G C Cm

za - nies and fools _____ Who don't be - lieve in sen - si - ble
 za - nies and fools _____ Who don't be - lieve in sen - si - ble

The fourth system uses Cm, G, C, and Cm chords. The piano accompaniment continues with a consistent bass line and chordal accompaniment in the right hand.

G C Cm

rules _____ And won't be-lieve what sen - si - ble peo - ple
 rules _____ And won't be-lieve what sen - si - ble peo - ple

G D

say. _____ And be - cause these daft and dew - y eyed dopes keep
 say. _____ And be - cause these daft and dew - y eyed dopes keep

A7b5 Eb7 G

build - ing up im - pos - si - ble hopes, Im - pos - si - ble things are happ - ning
 build - ing up im - pos - si - ble hopes, Im - pos - si - ble things are happ - ning

Am D7 G

ev - ry day. _____
 ev - ry day. _____

D7 G

Im - pos - si - ble, Im - pos - si - ble,
It's pos - si - ble! It's pos - si - ble!

mp

D7 G

Im - pos - si - ble, Im - pos - si - ble,
It's pos - si - ble! It's pos - si - ble!

D7 G

Im - pos - si - ble, Im - pos - si - ble,
It's pos - si - ble! It's pos - si - ble!

Am7 D7 G 1. D7 2.

Im - pos - si - ble! It's
It's pos - si - ble!

CINDERELLA WALTZ

Music by
RICHARD RODGERS

Tempo di Waltz

Piano

f *dim* *mp*

mf

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords and melodic lines, with some notes marked with accents (^).

Second system of musical notation, continuing the piece. It includes a grand staff with treble and bass clefs, featuring complex chordal textures and melodic passages. Accents (^) and dynamic markings (>) are present.

Third system of musical notation, featuring a grand staff. A dynamic marking of *cresc.* is visible in the middle of the system, indicating a crescendo. The notation includes various chordal and melodic elements.

Fourth system of musical notation, starting with a dynamic marking of *mp* (mezzo-piano). The system shows a grand staff with treble and bass clefs, containing a variety of musical textures and articulations.

Fifth system of musical notation, continuing the composition. It features a grand staff with treble and bass clefs, with a focus on chordal structures and melodic lines. Accents (^) are used throughout.

Sixth system of musical notation, beginning with a dynamic marking of *mf* (mezzo-forte). The system consists of a grand staff with treble and bass clefs, showing a continuation of the musical themes with various articulations.

1.

2.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The system includes various musical notations such as notes, rests, and dynamic markings like *sf* and *V*.

Second system of musical notation, continuing the piece with similar notation and dynamic markings like *sf* and *V*.

Third system of musical notation, showing further development of the musical themes with dynamic markings like *V*.

Fourth system of musical notation, featuring complex chordal textures and melodic lines.

Fifth system of musical notation, continuing the musical progression.

Sixth system of musical notation, concluding the page with dynamic markings like *sfz* and *p*.

First system of musical notation, featuring treble and bass staves with complex chordal textures and melodic lines. The music is in a key with one sharp (F#) and includes dynamic markings such as *f* and *sf*.

Second system of musical notation, continuing the complex textures. It includes a *f* dynamic marking and features a prominent melodic line in the treble staff.

Third system of musical notation, showing further development of the musical ideas. It includes a *f* dynamic marking and features a prominent melodic line in the treble staff.

Fourth system of musical notation, featuring a *f cresc.* dynamic marking in the bass staff and a *f* dynamic marking in the treble staff. The texture remains dense and complex.

Fifth system of musical notation, including a *cresc.* dynamic marking in the bass staff. The music continues with complex textures and melodic lines.

Sixth system of musical notation, featuring a *ff* dynamic marking in the bass staff and a *sf* dynamic marking in the treble staff. The music concludes with a final, powerful chord.

TEN MINUTES AGO

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Tempo di Valse

Piano

The piano introduction is in 3/4 time, key of G major. It begins with a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G, followed by a half note A, and then a quarter note B. The bass line consists of a steady quarter-note accompaniment. The piece is marked *mf* and *p*.

Refrain

G D7sus D7 G

Ten min - utes a - go, I saw you, I looked up when you

The first line of the refrain features a melody in the right hand and piano accompaniment in the left hand. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment consists of a steady quarter-note bass line. The piece is marked *mp*.

D7sus D7 G B7

came thru the door, My head start - ed reel - ing, You

The second line of the refrain continues the melody and piano accompaniment. The melody is: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment continues with a steady quarter-note bass line.

Em Cm G A9 Am7

gave me the feel - ing the room had no ceil - ing or floor.

The third line of the refrain continues the melody and piano accompaniment. The melody is: D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half). The piano accompaniment continues with a steady quarter-note bass line.

D7 G D7sus D7

Ten min - utes a - go, I met you, And we

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The chords are D7, G, D7sus, and D7.

G D7sus D7 G

mur - mured our how - do - you - do's, I want - ed to

The second system continues the vocal melody with quarter notes D5, E5, F#5, and G5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords G, D7sus, D7, and G.

B7 Em Cm G D7

ring out the bells and fling out my arms and to sing out the

The third system features a vocal melody with quarter notes G5, A5, B5, and C6. The piano accompaniment includes a double bar line and a fermata over the final chord. Chords are B7, Em, Cm, G, and D7.

G F G7 C Am6 G

news. I have found her! She's an an - gel

The fourth system concludes with a vocal melody of quarter notes D5, E5, F#5, and G5. The piano accompaniment features a double bar line and a fermata over the final chord. Chords are G, F, G7, C, Am6, and G.

Am7 D7 Gsus G F G7

— with the dust of the stars in her eyes. We are

C Am6 G A9

danc - ing, we are fly - ing — And she's tak - ing me

G A7 Am7 D7 G

back to the skies. In the arms of my love, I'm

mp

D7sus D7 G D7sus

fly - ing — o - ver moun - tain and mea - dow and glen —

D7 G B7 Em Cm

And I like it so well, that for all I can tell, I may

Detailed description: This system contains the first five measures of the piece. The vocal line starts with a half note 'And' on a low note, followed by quarter notes for 'I like it so well, that for all I can tell, I may'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols D7, G, B7, Em, and Cm are placed above the vocal line.

G D7 Dm7 G7 C

nev - er come down a - gain! I may nev - er come

Detailed description: This system contains the next five measures. The vocal line continues with 'nev - er come down a - gain!' and 'I may nev - er come'. The piano accompaniment continues with similar rhythmic patterns. Chord symbols G, D7, Dm7, G7, and C are placed above the vocal line.

Am7 D7 1. G Em7

down to earth a gain.

Detailed description: This system contains the next five measures. The vocal line says 'down to earth a gain.' The piano accompaniment features a more active eighth-note melody in the right hand. Chord symbols Am7, D7, G, and Em7 are placed above the vocal line. A first ending bracket labeled '1.' spans the final two measures.

Am7 D7 2. G A7b5(b9) D7 G

Ten gain.

Detailed description: This system contains the final five measures. The vocal line says 'Ten gain.' The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *mp* (mezzo-piano). Chord symbols Am7, D7, G, A7b5(b9), D7, and G are placed above the vocal line. A second ending bracket labeled '2.' spans the final two measures.

STEPSISTERS' LAMENT

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Piano

The piano introduction is in 2/4 time with a key signature of one flat (Bb). It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by a quarter note F4, and then a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The bass line consists of a steady eighth-note accompaniment: Bb3, A3, G3, F3, E3, D3, C3, Bb2.

C JOY

Why would a fel - low want a girl like her, A frail and fluf - fy

The vocal line begins with a quarter note G4, followed by a quarter note F4, and then a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment continues with the same eighth-note bass line as the introduction, with chords in the right hand: C major, F major, Dm7, and C major.

G9 G7 C F Dm7

beau - ty? Why can't a fel - low ev - er once pre - fer A

The vocal line continues with a quarter note G4, followed by a quarter note F4, and then a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features chords in the right hand: G9, G7, C, F, and Dm7. The bass line remains consistent with the previous section.

C G7 C PORTIA Dm7 G7

sol - id girl like me? She's a froth - y lit - tle bub - ble

The vocal line continues with a quarter note G4, followed by a quarter note F4, and then a series of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The piano accompaniment features chords in the right hand: C, G7, C, Dm7, and G7. The bass line remains consistent with the previous section.

Dm G7 C(D) C Cmaj7 C6

With a flim - sy kind of charm, And with ver - y lit - tle

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a melodic phrase on the notes G4, A4, B4, C5, G4, F4, E4, D4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. The key signature has one flat (Bb), and the time signature is 4/4.

Am7 D9 B7 Em

trou - ble I could break her lit - tle arm!

The second system continues the musical score. The vocal line has a melodic phrase on the notes G4, A4, B4, C5, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one flat (Bb), and the time signature is 4/4.

Bb G7 JOY C F Dm7

Oh, why would a fel - low want a girl like her, So

The third system of the musical score. The vocal line has a melodic phrase on the notes G4, A4, B4, C5, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one flat (Bb), and the time signature is 4/4.

C G9 G7 C

ob - vious - ly un - us - ual? Why can't a fel - low ev - er

The fourth system of the musical score. The vocal line has a melodic phrase on the notes G4, A4, B4, C5, G4, F4, E4, D4. The piano accompaniment continues with the same eighth-note bass line and chords. The key signature remains one flat (Bb), and the time signature is 4/4.

F Dm7 C G7 C

once pre - fer A us - ual girl like me?

PORTIA F C F

Her cheeks are a pret - ty shade of pink, But not an - y pink - er than a
 *Her face is ex - qui - site, I sup - pose, but no more ex - qui - site than a

mf

Cdim C JOY F C

rose is. Her skin may be del - i - cate and soft, But
 rose is.

Am D9 Bb G7 C7 F

PORTIA

not an - y soft - er than a doe's is. Her neck is no whit - er than a
 *long - er

*alternate lyrics

C JOY F Cdim C PORTIA

swan's, She's on - ly as dain - ty as a dais - y, She's

F C BOTH Am D9 F+ G7

on - ly as grace - ful as a bird, So why is the fel - low go - ing era - zy? Oh,

C F Dm7 C G9 G7

why would a fel - low want a girl like her, A girl who's mere - ly love - ly?

C F Dm7 C G7 C

Why can't a fel - low ev - er once pre - fer A girl who's mere - ly me?

First system of musical notation. The treble clef staff contains chords with a '7' below them, some with accents (>) and slurs. The bass clef staff contains a simple eighth-note accompaniment.

Second system of musical notation. Similar to the first system, with chords in the treble and accompaniment in the bass. A flat (b) appears below the treble staff in the fourth measure.

Third system of musical notation. Continues the pattern of chords and accompaniment. An accent (>) is placed over the treble staff in the second measure.

Fourth system of musical notation. This system features more complex chords with sharps (#) and flats (b) in the treble staff, and a more active bass line.

Fifth system of musical notation. Returns to the simpler chord and accompaniment pattern. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, some with accents. The lower staff is in bass clef and contains a steady eighth-note accompaniment.

The second system of music continues the two-staff format. The upper staff features a more complex melodic line with some triplets and slurs. The lower staff maintains the eighth-note accompaniment.

C joy F Dm7 C

Why would a fel - low want a girl like her, A frail and fluf - fy

The third system includes a vocal line in the upper staff with lyrics. The piano accompaniment is in two staves below. The upper piano staff has chords and some melodic fragments, while the lower piano staff has a bass line with eighth notes.

G9 G7 C F Dm7

beau - ty? Why can't a fel - low ev - er once pre - fer A

The fourth system continues the vocal line and piano accompaniment. The vocal line has lyrics and is supported by the piano accompaniment in two staves.

C G7 C PORTIA

sol - id girl like me? She's a froth - y lit - tle

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'sol' on G4, followed by a quarter note 'id' on A4, a quarter note 'girl' on G4, and a quarter note 'like' on F4. The second measure begins with a quarter note 'me?' on E4, followed by a quarter note 'She's' on D4, a quarter note 'a' on C4, a quarter note 'froth' on B3, a quarter note 'y' on A3, and a quarter note 'lit - tle' on G3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Dm7 G7 Dm G7 C(D)

bub - ble With a flim - sy kind of charm,

Detailed description: This system contains the next three measures. The vocal line has a half note 'bub - ble' on G3, followed by a half note 'With a flim - sy kind of charm,' on G3. The piano accompaniment continues with chords and a bass line, including a final measure with a C(D) chord.

C Cmaj7 C6 Am7 D9 B7

And with ver - y lit - tle trou - ble I could break her lit - tle

Detailed description: This system contains the next four measures. The vocal line starts with a half note 'And with ver - y lit - tle trou - ble' on G3, followed by a half note 'I could break her lit - tle' on G3. The piano accompaniment features more complex chords and a consistent bass line.

Em Bb G7 BOTH C



arm! Oh, why would a fel - low want a

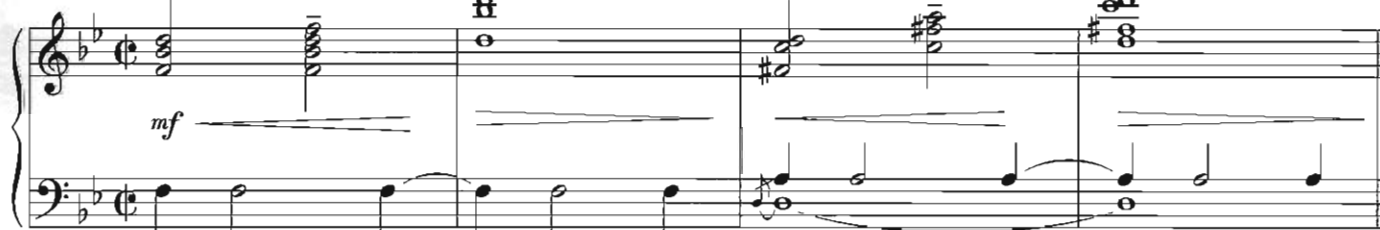
Detailed description: This system contains the final four measures. The vocal line begins with a half note 'arm!' on G3, followed by a half note 'Oh, why would a fel - low want a' on G3. The piano accompaniment concludes with chords and a bass line, ending with a C chord.

DO I LOVE YOU BECAUSE YOU'RE BEAUTIFUL?



Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

B \flat /F  D7 








Refrain (*slowly, with warm expression*)


Gm  D+  Gm7  C9 

Do I love you be-cause you're beau - ti - ful? Or are you



F9  B \flat (add9)  B \flat  Cm7  D 

beau - ti - ful be - cause I love you?



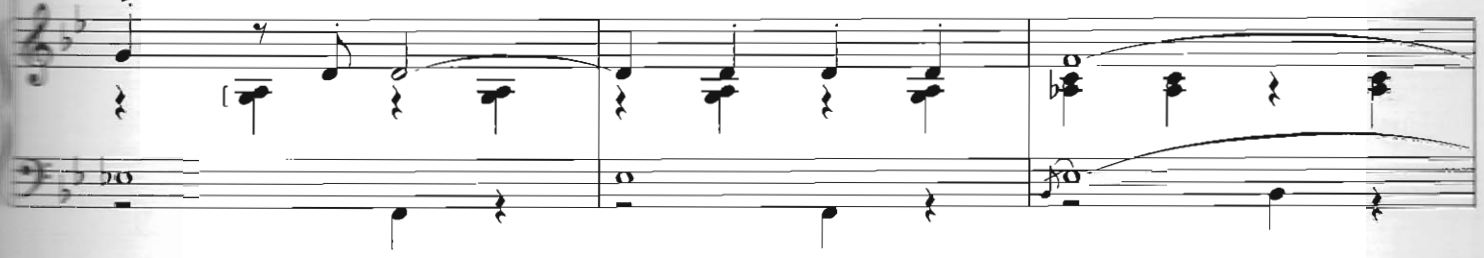
Gm  3fr D+  Gm7  3fr C9 




Am I mak - ing be - lieve I see in you _____ A girl too



F9  Fm7/Bb 





love - ly to _____ be real - ly true?



Bb7  Eb  3fr Ebdim7 

Do I want you be - cause you're



Bb  Bb(add9)  Bb  Gm7  3fr

won - der - ful? _____ Or are you won - der - ful _____



C9 F9 F7 D7sus D7

Be - cause I want you?

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics 'Be - cause I want you?'. Above it are guitar chord diagrams for C9, F9, F7, D7sus, and D7. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The key signature has two flats (Bb and Eb).

Gm D+/F# Gm7/F C9

Are you the sweet in - ven - tion of a lov - er's dream,

mf più espr.

Detailed description: This system contains the third and fourth staves of music. The top staff has lyrics 'Are you the sweet in - ven - tion of a lov - er's dream,'. Above it are guitar chord diagrams for Gm, D+/F#, Gm7/F, and C9. The bottom two staves are piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line. The instruction *mf più espr.* is written below the piano part.

C7 Bb D+ Eb F7

Or are you real - ly as beau - ti - ful as you

f molto espr. e poco rit.

Detailed description: This system contains the fifth and sixth staves of music. The top staff has lyrics 'Or are you real - ly as beau - ti - ful as you'. Above it are guitar chord diagrams for C7, Bb, D+, Eb, and F7. The bottom two staves are piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line. The instruction *f molto espr. e poco rit.* is written below the piano part.

1 Bb D7#5 2 Bb

seem? seem?

a tempo

Detailed description: This system contains the seventh and eighth staves of music. The top staff has lyrics 'seem? seem?'. Above it are guitar chord diagrams for Bb, D7#5, and Bb. The bottom two staves are piano accompaniment. The right hand has a melodic line with slurs and accents. The left hand has a bass line. The instruction *a tempo* is written below the piano part. There is a double bar line between the two measures of the piano part.

A LOVELY NIGHT

Lyrics by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderato

Piano *mf*

The piano introduction consists of two staves. The right hand features a melodic line with a half note followed by a dotted quarter note, then a series of eighth notes. The left hand provides a simple accompaniment with quarter notes. The music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic.

Refrain

F

Gm7

C7

F

A love - ly night, a love - ly

The vocal line for the first part of the refrain is written on a single staff. It begins with a double bar line and a repeat sign. The melody consists of a half note, followed by a dotted quarter note, and then a quarter note. The lyrics are "A love - ly night, a love - ly".

mp

The piano accompaniment for the first part of the refrain consists of two staves. The right hand has a melodic line with a half note, a dotted quarter note, and a quarter note. The left hand has a simple accompaniment with quarter notes. The dynamic is mezzo-piano (*mp*).

Gm7

C7

F

Fdim

Gm7

C7

F

night, A fin - er night you know you'll nev - er see.

The vocal line for the second part of the refrain is written on a single staff. It begins with a double bar line and a repeat sign. The melody consists of a half note, followed by a dotted quarter note, and then a quarter note. The lyrics are "night, A fin - er night you know you'll nev - er see.".

The piano accompaniment for the second part of the refrain consists of two staves. The right hand has a melodic line with a half note, a dotted quarter note, and a quarter note. The left hand has a simple accompaniment with quarter notes. The dynamic is mezzo-piano (*mp*).

C7 F Gm7 C7 F

You meet your prince, a charm - ing

The first system of music features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (Bb). The vocal line consists of quarter notes: You, meet, your, prince, a, charm, - ing. The piano accompaniment has a steady eighth-note bass line and chords in the right hand.

Gm7 C7 F Fdim Gm7 C7 F7 Cm7

prince, As charm - ing as a prince will ev - er be!

The second system continues the vocal line with lyrics: prince, As charm - ing as a prince will ev - er be!. The piano accompaniment includes a diminished chord (Fdim) and a half-note cadence (Cm7).

F7 Bb F7sus F7

The stars in a haz - y hea - ven

The third system features the vocal line: The stars in a haz - y hea - ven. The piano accompaniment includes a suspended chord (F7sus) and a half-note cadence (F7).

Bb+ Bb6 Fmaj7 F

trem - ble a - bove you, While he is whis - p'ring

The fourth system features the vocal line: trem - ble a - bove you, While he is whis - p'ring. The piano accompaniment includes a major seventh chord (Fmaj7) and a half-note cadence (F).

Bbm6 C9 C7 F Gm7 C7

"Darling, I love you!" You say good - bye, a -

mf

F Gm7 C7 F Fdim Gm7 A7

way you fly, But on your lips you keep a kiss.

Dm F7 Bb Db7 F Gm7 C7

All your life you'll dream of this love - ly, love - ly

1. F Gm7 C7 2. F

night. A night.

mf

THERE'S MUSIC IN YOU

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Maestoso

G/B

Gm/Bb

D/A

The piano introduction is in 4/4 time, marked *Maestoso* and *mf*. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment: G2, B1, D2, F2, G2, B1, D2, F2.

Con moto

F#m/A

Em9

A7

F#m7

D/F#

Em9

A7

Some - one wants you. You know

F#m7

D/F#

Em7

A7

F#m7

Bm7^{2tr}

Em7

Am7

who. Now you're liv - ing there's mu - sic in

A9

A7

Em9

A7

F#m7

D/F#

you. Now you're hear - ing

Em9 A7 F#m7 D/F# Em7 A7 F#m7 Bm7

some - thing new: Some - one's play - ing the

Em Am7 A7 D

mu - sic in you.

Ebmaj7/F F7 Dm7/F Gm/F Ebmaj7/F F7 Dm7/F Gm/F

Now you're liv - ing. You know why.

R.H.

Em9 A7 F#m7 D/F# F#7#5(b9) Bb7b9 E7(add13)

Now there's noth - ing you won't try.

E7 Em9 A7 F#m7 D/F# Em9 A7

Move a moun - tain, light the

F#m7 D/F# Gmaj7/A A6/9 C/E

sky, make a wish come true.

B7b9 Em7 A9 A7 D

There is mu - sic in you.

Slowly building

Em/A F#m/A G/A A7

Now you can go wher - ev - er you want to go.

F#m/B



G#m/B



A/B



B7



Now you can do what - ev - er you want to do. _____



G#m/C#



C#7



Now you can be what - ev - er you want to be, _____ and



F/C



Gm7



C7



A7sus



love is the song you will sing your whole life through. _____



appass.

cresc. molto

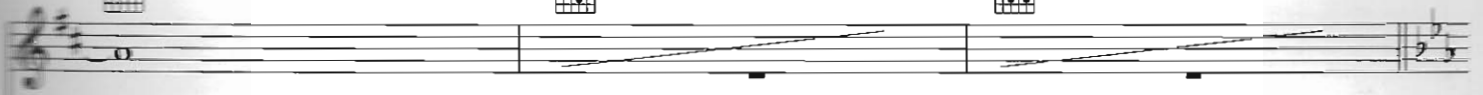
(optional vocal riff)



Fm7(add4)



Bb7



Abmaj7

Bb7

Gm7

Cm7

Fm9

Bb7

Gm7

Eb/G

Move a moun - tain, light the sky,

Abmaj7/Bb

Bb6/9

Db/F

C7b9

make a wish come true.

rall.

Slower

Molto maestoso

Fm7

Bb7(add13)

Bb7

Eb

Ab

Gm

F#dim7

There is mu - sic in you!

Fm7/Bb

Bb7(add13)

F/Eb

Eb

RODGERS & HAMMERSTEIN'S *Cinderella*

THE SWEETEST SOUNDS
IN MY OWN LITTLE CORNER
FALLING IN LOVE WITH LOVE
IMPOSSIBLE
CINDERELLA WALTZ
TEN MINUTES AGO
STEPSISTERS' LAMENT
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456