MUSICAL THEATRE ANTHOLOGY FOR TEENS
35 SONGS FROM STAGE AND FILM

Compiled by Louise Leach

Highlights: Adelaide's Lament • As Long as He Needs Me • Colors of the Wind • Goodnight, My Someone • It Might as Well Be Spring • Reflection

With 2 CDs of piano accompaniments
ABOUT THE ENHANCED CDs

In addition to piano accompaniments playable on both your CD player and computer, these enhanced CDs also include tempo adjustment and transposition software for computer use only. This software, known as Amazing Slow Downer, was originally created for use in pop music to allow singers and players the freedom to independently adjust both tempo and pitch elements. Because we believe there may be valuable educational use for these features in classical and theatre music, we have included this software as a tool for both the teacher and student. For quick and easy installation instructions of this software, please see below.

In recording a piano accompaniment we necessarily must choose one tempo. Our choice of tempo, phrasing, ritardandos, and dynamics is carefully considered. But by the nature of recording, it is only one option.

However, we encourage you to explore your own interpretive ideas, which may differ from our recordings. This new software feature allows you to adjust the tempo up and down without affecting the pitch. Likewise, Amazing Slow Downer allows you to shift pitch up and down without affecting the tempo. We recommend that these new tempo and pitch adjustment features be used with care and insight. Ideally, you will be using these recorded accompaniments and Amazing Slow Downer for practice only.

The audio quality may be somewhat compromised when played through the Amazing Slow Downer. This compromise in quality will not be a factor in playing the CD audio track on a normal CD player or through another audio computer program.

INSTALLATION INSTRUCTIONS:

For Macintosh OS 8, 9 and X:
- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- To access the CD-ROM features, double-click on the data portion of the CD-ROM (which will have the Hal Leonard icon in red and be named as the book).
- Double-click on the “Amazing OS 8 (9 or X)” folder.
- Double-click “Amazing Slow Downer”/“Amazing X PA” to run the software from the CD-ROM, or copy this file to your hard disk and run it from there.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.

For Windows:
- Load the CD-ROM into your CD-ROM Drive on your computer.
- Each computer is set up a little differently. Your computer may automatically open the audio CD portion of this enhanced CD and begin to play it.
- To access the CD-ROM features, click on My Computer then right click on the Drive that you placed the CD in. Click Open. You should then see a folder named “Amazing Slow Downer”. Click to open the “Amazing Slow Downer” folder.
- Double-click “setup.exe” to install the software from the CD-ROM to your hard disk. Follow the on-screen instructions to complete installation.
- Go to “Start,” “Programs” and find the “Amazing Slow Downer” folder. Go to that folder and select the “Amazing Slow Downer” software.
- Follow the instructions on-screen to get started. The Amazing Slow Downer should display tempo, pitch and mix bars. Click to select your track and adjust pitch or tempo by sliding the appropriate bar to the left or to the right.
- Note: On Windows NT, 2000 and XP, the user should be logged in as the “Administrator” to guarantee access to the CD-ROM drive. Please see the help file for further information.

MINIMUM SYSTEM REQUIREMENTS:

For Macintosh:
Power Macintosh; Mac OS 8.5 or higher; 4 MB Application RAM; 8x Multi-Session CD-ROM drive

For Windows:
Pentium, Celeron or equivalent processor; Windows 95, 98, ME, NT, 2000, XP, 4 MB Application RAM; 8x Multi-Session CD-ROM drive
YOUNG WOMEN'S EDITION
MUSICAL THEATRE ANTHOLOGY FOR TEENS

COMPILED BY LOUISE LERCH

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Adelaide’s Lament
from GUYS AND DOLLS

By FRANK LOESSER

Slowly

ADALEIDE:

The average unmarried female
remaining single
basically insecure

Due to some long frustration may react
Shows a neuritic tendency. See note

(Spoken:) Note:

Psychosomatic symptoms
Chronic, organic syndromes
difficult to endure
Toxic or hypertensive

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fecting the upper respiratory tract.
volving the eye, the ear, and the nose, and throat.

other words, just from waiting around for that plain little band of gold
other words, just from worrying whether the wedding is on or off

person can develop a cold.
person can develop a cough.

spray her wherever you figure the strep to cocci lurk, You can
feed her all day with the Vitamin A and the Bromo Fizz But the
F6  
Bb
Bb(add2)
F6/C
Gm

give her a shot for what-ever she's got but it just won't work. If she's med-i-cine nev-er gets an- y-where near where the trou-bl-e is. If she's
tir-ed of get-ting the fish-eye from the ho-tel clerk. get-ting a kind of a name for her-self and the name ain't "his" A
F/C Gm7 C7
F
Spoken: It says here The cough.
Per-son can de-vel-op a cold. And
per-son can de-vel-op a

F#6 A#7 B7 G#m7b5

fur-ther-more just from stal-ling and stal-ling And stal-ling the wed-ding trip.
person can develop La grippe.

When they get on the train for Niagara and she can hear

church bells chime. The compartment is air conditioned and the mood sublime.

Then they

get off at Saratoga for the fourteenth time.

(person can develop La grippe). (Hmm) La grippe, La
post nasal drip With the wheezes and the sneezes and a

si-nus that's really a pip! From a lack of com-mu-ni-ty pro-per-ty and a

feel-ing she's get-ting too old, A per-son can de-vel-op a

bad bad cold.
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

Moderately

Verse

He doesn't act as

He doesn't act as

Bbmaj7 Bdim7

Bbmaj7 Bb6

Bb Bbmaj7 Bb6

F7 Cm7 F7 Cm7 Cm7b5 F7 Bb Bb Bb Dm7 Eb C9 Cm7/F Cm7b5 F7 F7

But deep inside I know he cares,

And this is why, I'm tied right by his side.

As long as
Chorus

Bb\(\text{maj7}\)  Bb\(6\)  Bb\(\text{maj7}\)  Bb\(6\)  Bb\(\text{maj7}\)  Bb\(\text{dim7}\)

he needs me 1 know where 1 must

Cm\(7\)  F7  Cm\(7\)  Cm  Ab/C  F7

be. I’ll cling on steadfastly As long as

Cm\(7\, 5\)  F7  Bb\(\text{maj7}\)  Bb\(6\)  F7  Bb\(\text{maj7}\)  Bb\(6\)  Bb\(\text{maj7}\)  Bb\(6\)

he needs me As long as life is long I’ll love him

Bb\(\text{maj7}\)  Bb\(\text{dim7}\)  Cm\(7\)  F7  Cm\(7\)  Cm  Ab/C  F7

right or wrong And somehow I’ll be strong As long as
Cm7♭5  F7  B♭maj7  B♭6  Eb  sus  Eb  Cm7  F7  B♭maj7  B♭

he needs me.  If you are lonely then you will know when someone

Gm7  C7  Cm7  F7  B♭maj7  B♭6  B♭maj7  B♭6

needs you you love them so. I won’t betray his trust though people

B♭maj7  Bdim7  Cm7  F7  Cm  Cm7  C9

say I must I’ve got to stay true just as long as

Cm7  F9  B♭  F7

he needs me. As long as he needs me.

2 Cm7  F7♭9  B♭6
A Bushel and a Peck
from GUYS AND DOLLS

Light Bounce Tempo

I love you
A Bushel And A Peck
A Bushel And A Peck
A Bushel And A Peck

I love you
A Bushel And A Peck
A Bushel And A Peck
A Bushel And A Peck

I love you
A Bushel And A Peck
A Bushel And A Peck
A Bushel And A Peck

G    D7    G    D7    G    A7

beats me all to heck

hug a-round the neck

make my heart a wreck


D    D7    G    Em7

a-round the neck

a-round the neck


A7    D7    G9    C

and I'm talk-in' in my sleep about you

and you make my life a mess

and a barrel and a heap

and a barrel and a heap


Barrel and a heap

Make my life a mess

Ever tend the farm when I wanna keep my arm about
I love you, a bushel and a peck, you're my purty neck.
Doodle oodle oodle, doodle oodle oodle, doodle oodle oodle, doodle oodle oodle.
Candle on the Water
from Walt Disney’s PETE’S DRAGON

Words and Music by Al KASHA
and JOEL HIRSCHHORN

Smoothly

C   G/B   F/A   G

C  Dm  G7  F   G   C  Am  F

I’ll be your candle on the water,
I’ll be your candle on the water
my love for you will always
’til every wave is warm and

Bb   G   E/G#   Am   C7/G   F   C/E

burn.  bright.
I know you’re lost and drifting,
My soul is there beside you,
but the clouds are lifting,
let this candle guide you:

F   G7   C/E

Don’t give up; you have somewhere to
soon you’ll see a golden stream of
turn.
light.

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A cold and friendless tide has found you,
don’t let the stormy darkness

pull you down.  I’ll paint a ray of hope around you.
circling in the air lighted by a prayer.

I’ll be your candle on the water,
this flame inside of me will
grow.
Keep holding on, you'll make it,
here's my hand so take it.

Look for me reaching out to show
as sure as rivers flow,
I'll never let you

I'll never let you go,
I'll never let you go.

I'll never let you go.
Colors of the Wind
from Walt Disney's POCAHONTAS

Deliberately

D(no3rd)

think I'm an igno-rant sav-age, and you've been so man-y plac-es, I guess it must be so. But

Freely

Bb    Am    Bb    Am    Dm    Bb maj7

still I can-not see, if the sav-age one is me, how can there be so much that you don't
A(no3rd)

Moderately

no chord

D

Bm

know? You don’t know...

D

Bm

You

poco rall.

mp

D

Bm

D

think you own what-ev-er land you land on; the earth is just a dead thing you can

a tempo

F#m

Bm

G

claim; but I know ev-ry rock and tree and crea-ture has a
life, has a spirit, has a name. You think the only people who are

people are the people who look and think like you, but

if you walk the footsteps of a stranger you’ll learn things you never knew you never knew. Have you ever heard the wolf cry to the blue corn moon, or
asked the grinning bob-cat why he grinned? Can you sing with all the voices of the mountain? Can you paint with all the colors of the wind? Can you paint with all the colors of the wind? 

rit. ff a tempo

A bit brighter

Come run the hidden pine trails of the
for - est, come taste the sun-sweet ber - ries of the earth: come

roll in all the rich - es all a - round you, and for once nev - er won - der what they're

cresc.

worth. The rain-storm and the riv - er are my broth - ers: the

mf

her - son and the ot - ter are my friends, and we are all con - nect - ed to each

f poco a poco cresc.
G     Em7     A9sus     D
other in a circle, in a hoop that never ends.

F#m    G       D(add9)/F♯    Bm         C
How high does the sycamore grow? If you cut it down, then you'll

G/A    A       G/A     A       G/A     A       Bm
never know. And you'll never hear the wolf cry to the

F#m    G(add9)  G     Bm      F#m
blue corn moon, for whether we are white or copper-skinned, we need to
sing with all the voices of the mountain, need to paint with all the colors of the wind.

You can own the earth and still all you'll own is earth until you can paint with all the colors of the wind.

rit. e. cresc.

f > mp

a tempo

roll.

expressively
Can You Feel the Love Tonight
from Walt Disney Pictures’ THE LION KING

Music by ELTON JOHN
Lyrics by TIM RICE

Pop Ballad
F  C/E  Bb/D  F/C  Bb  F/A

With pedal

C/E  F  Gm7  F/A  Bb  F/A

There’s a calm surrender
There’s a time for everyone,

to the rush of day,
if they only learn

when the heat of the rolling world
that the twisting kaleidoscope

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can be turned away._
moves us all in turn._
An en-chant-ed mo-ment.
There's a rhyme and rea-son

and it sees me through._
to the wild out-doors._
It's e-nough for this re-st-less war-rior
when the heart of this star-crossed voy-ag-er

just to be with you._
beats in time with yours._
And can you feel the love_

_to-night?_
It is where we are.
It's enough for this wide-eyed wanderer that we got this far.

And can you feel the love tonight,

how it's laid to rest?

It's enough to make
A Change in Me
from Walt Disney’s BEAUTY AND THE BEAST:
THE BROADWAY MUSICAL

Music by ALAN MENKEN
Lyrics by TIM RICE

Moderately

A

D

Esus

E

A

D

E

There’s been a change in me,

A kind of moving on,

Though what I used to be

I still depend upon.

For now I realize

* Original Broadway key: Gb

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that good can come from bad. That may not make me wise

but oh, it makes me glad. And I,

I never thought I’d leave behind

my childhood dreams, but I don’t mind,
For now I love the world I see.

No change of heart, a change in me.

For in my dark despair

I slowly understood. My perfect world out there
had disappeared for good. But in its place I feel

a truer life begin. And it's so good and real,

It must come from within. And I,

I never thought I'd leave behind
my childhood dreams, but I don't

mind.

who I want to be.

No change of heart, a change in me.
No change of heart, a change in me.
A Cockeyed Optimist
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

Piano

Em7  D7  not fast  G+  G6

When the sky is a bright canary yellow

Dm7  G7  Dm7  G7

I forgot every cloud I've ever seen, so they

C  Cdim  G maj.7  G6  Am7

call me a cock-eyed optimist immature and in-
curiously green. I have heard people rant and rave and
belong That we're done and we might as well be dead,

But I'm only a cock-eyed optimist And I
can't get it into my head. I hear the human
race is falling on its face And hasn't very far to go,
But ev'ry whip-poor-will Is selling me a bill, And
telling me it just ain't so. I could say life is just a bowl of jello
And appear more intelligent and
smart, But I'm stuck like a dope With a thing called hope, And I can't get it out of my heart!

Not this heart!
Dance If It Makes You Happy
from THE TAP DANCE KID

Written by HENRY KRIEGER and ROBERT LORICK

Moderately, with a steady lilt

\[ G(\text{add} 9) \]

\[ D/E \]

\[ E9 \]

\[ Am7 \]

\[ C/D \]

\[ D7 \]

\[ Cm9/7 \]

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huff and puff, You gotta strut your stuff with a step that's snappy.

And no doubt, kid, you'll find out, kid, in a little while.

The world will be sending you flowers.

The world will be grinning from ear to ear.
It's great to hear that tap-pin' again.
Happy is gonna happen again.
Now that the Tap Dance Kid,
(Now that the Tap Dance.)

Poco a poco ritard.

Now that the Tap Dance Kid is here!

Where the dream is at its bright-est,
We're
gon-na shine be-fore the mo-ment is gone. So when the
lights come up and the mu-sic starts. Tap, tap your way right in-to their hearts. And that light just might go shin-
ing on. (He's gon-na make the world hap-py a-gain.) Shining
Disneyland
from SMILE

Words by HOWARD ASHMAN
Music by MARVIN HAMLISCH

Moderate

Hot Sunday night. I guess the folks were busy fighting.

DORIA: p

Joe'd already left home.

Eleven years old, on my own, feelin' nothin'

but

8va...-

Tempo - Slow Country Ballad (♩ = c. 69)

lone-ly.

There's nothin' to do... There's nothin' out there but the traffic

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down on state ninety-three,
so I'd sit thru the night by our old black-and-white.

V._
And that's where I saw it.
that's when I

heard it call in'.

call in' me.
poco rit.
Quasi Tempo
dreamlike

Disneyland,

Magic Kingdom, Disneyland, close my eyes really tight, wish-in' hard I might, wish-in' hard I may

find my way to Disneyland, gotta get to
Disneyland on a western breeze, magic carpet,

please, carry me away

Oh, I know you’re gonna say the trees are paper-mâché, It’s done with

solos

mirrors, the magic there. Each little bird’s full of springs, you press a button, it sings, recorded
music in the air. They've had the mountain re-faced. it's only plywood and paste. Go on.

_ SAY IT! _

I'll turn around and tell you, I don't care! I don't care.

Tempo cresc. sempre

I will live in Disneyland,
make my home in Disneyland,

più mosso

maybe it's all fake,

that's a chance I'll take,
it's perfectly okay

someone give me Disneyland,
take me there to Disneyland.

and when I get to Disneyland

I'll stay.
Falling Out of Love Can Be Fun
from the Stage Production MISS LIBERTY

Words and Music by
IRVING BERLIN

Moderato

VERSE (ad lib)

Croc-o-dile tears will

not be shed. They're not for a la-dy like I'm I can re-call what

my aunt said When she mar-ried for the twen-ti-eth time.

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CHORUS, Medium bounce

FALLING OUT OF LOVE CAN BE FUN
FALLING OUT OF LOVE CAN BE FUN
Af- ter love is o- ver and done
Some-one else may soon be the one

It's an awful blow but al- though it's up- set- ting
By an- other name he's the same as his broth- er
So much you can do while you're for- get- ting FAL- L:
Close your eyes and one is like the oth- er FAL-

FALLING OUT OF LOVE CAN BE FUN
FALLING OUT OF LOVE CAN BE FUN
When you find your lover has gone
If he leaves you after you're wed

FALLING OUT OF LOVE CAN BE FUN
FALLING OUT OF LOVE CAN BE FUN
Get your sec- ond wind and go on
And the stork is over your head
There's an old affair that is there for re- new- ing
Soon you're gonna be with a she or a lad- die

FALLING OUT OF LOVE CAN BE FUN
FALLING OUT OF LOVE CAN BE FUN
In your grief do you know what you're do- ing
Smile as you go shop- ping for a dadd- dy
Em     Gaug     Em7     A7     Am7
Soon you'll be swinging in a hammock on a porch
Soon you'll be losing all your troubles and your fears
One arm wrapped around
One eye winking at

D7b9     G7     Gdim     Dm7     G7     C
some-one else The other one carry-ing the torch
some-one else The other eye fill-ing up with tears
Love can give a lady a clout.
When you find your loving romance.

C7       F
And she may be down but not out.
Gets a sudden kick in the pants.
Get your self a date don't you wait.
Get your self surrounded and bound.

Dm7     E7     Am     Fm     C     Am7
— till the count of ten
— ed with lots of men
Then falling out of love can be
Then falling out of love can be

Dm7     Fm     C       D7b9     Dm7     G7b9
falling in love again.
falling in love again.
Don’t Call Me Trailer Trash
from COWGIRLS

Written by MARY MURFITT

Steadily

Look at all them pictures in the magazines
You can always keep me down on the farm 'cause I've

C

show you all the models in designer jeans.
al - ways liked a man with a half tan arm.

C

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All the girls are skinny, and their hair is flat. Why would I want to look like that? Weak in the knees and sets my heart on fire. Cheese fries, wise guys, and not the do's.

I like the fashion don'ts. I read the comics, and I do nothin' for me. City folks laugh at my K-Mart clothes, but I throw away the news. Never cut out gourmet recipes, I prefer

G     C     G

C     G

C
Don't Call Me Trailer Trash

G

got my own style and I got my own nose.
fer the cuisine at the Tasty Freeze.

F

12-Step programs make me yawn, but I could two-step.
I like a car with lots of chrome. I can make art out of

C

all night long. Pink flam ingos on my lawn.
Styrofoam. I ain't got no cellular phone.

N.C.

but don't call me trailer trash. I live

Footstomp
in a mobile home.

home. Don’t call me trailer trash.

I live in a mobile home.
Fabulous Feet
from THE TAP DANCE KID

Moderate Swing, with a feel

I ain't got a shiny black car. I ain't got a bundle of bright_

___ green money. The clothes on my back ___ are off the rack, but

know what? So what! I don't care 'cause you
know what I got? I got fabulous feet, I love my fabulous feet.

Oh, I am filled with devotion each time they're in motion or when they're just keepin' the beat, "Two, Three, Four."

Fabulous feet, sit back, relax, 'cause you're in for a treat.
We'll entertain and amuse you, so let me introduce you to me and my fabulous feet. Oh, you can keep your money, keep your car, keep your fancy clothes. 'Cause I got one, two, three, four, five, six, seven, eight, nine, ten talented toes on the end of my
fabulous feet. We strut down any old street. We do such

fine combinations and configurations. We'll knock you right out of your seat.

I love my fabulous feet. You'd be surprised how the people we

meet go into shock, what a scandal, 'Cause no one holds a candle to
me and my fabulous feet. Oh, you can keep your money, your fancy clothes, your
brand new Thunder-bird car. But let my feet be, they're stick-in' with me 'cause
that's the way they are. Hands off my fabulous feet, sit back, relax,
'cause you're in for a treat. We'll entertain and amuse you, so
let me introduce you to me and my fabulous, me and my beautiful,

me and my marvelous, me and my wonderful...They're unbeatable, unmatchable,

undetectable, undetachable. Here's the coda, get a load of me

and my fabulous feet.
Goodnight, My Someone
from Meredith Willson’s THE MUSIC MAN

By MEREDITH WILLSON

Moderato

MARIAN:

Good-night, my

someone, good-night, my love. Sleep tight my someone, sleep

Freely

tight my love. Our star is shining its brightest

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light for good-night, my love, for good-night.

dreams be yours, dear, if dreams there be; Sweet dreams to

carry you close to me. I wish they may, and I

wish they might. Now good-night, my someone, good-night.
Poco mosso

True love can be whispered from heart to heart, when

lovers are parted they say.

But I must dep-

pend on a wish and a star, as long as my heart does n't

poco rit.

Tempo I

know who you are. Sweet dreams be yours, dear, if dreams there
Sweet dreams to carry you close to me.

I wish they may, and I wish they might.

Now good-night, my someone, good-night.

Good-night.

Good-night.
I Have Confidence
from THE SOUND OF MUSIC

Music and Lyrics by
RICHARD RÖDGERŠ

Moderato (rubato)

MARIA:

What will this day be like? I wonder...

What will my future be? I wonder...

It could be so exciting to be out in the world, to be free.

My heart should be wildly rejoicing. Oh, what’s the matter with

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Bright 2
cresc. poco a poco

me?

I've always longed for adventure, to do the

things I've never dared. Now here I'm facing ad-

Slower
Poco agitato, in 4

venture, then why am I so scared? A captain with sev-

Faster

children, what's so fearsome about that? Oh, I must stop these doubts, all these worries. If I
I don't, I just know I'll turn back.  
I must dream of the things I am seeking. I am seeking the courage I lack.  
The courage to serve them with reliance. 

Face my mistakes without defiance.  
Show them I'm worthy and while I show them 

I'll show me, so  
Let them bring on any problems.
I’ll do better than my best. I have

confidence they’ll put me to the test. But I’ll make them see I have

confidence in me. Somehow I will impress them.

I will be firm but kind. And all those children,
heaven bless them. They will look up to me and mind me.

With each step I am more certain. Everything will turn out fine.

I have confidence the world can all be mine. They'll have to agree I have confidence in me.
I have confidence in sunshine.

I have confidence in rain.

I have confidence that spring will come again. Besides which, you see, I have confidence in me.

Strength doesn't lie in numbers, Strength doesn't lie in
wealth. Strength lies in nights of peaceful slumbers.

When you wake up, wake up! It’s healthy. All I trust I leave my heart to. All I trust becomes my own.

rit. e dim. I have confidence in confidence.
Meno (building)

Spoken: Oh, help! Sung: I have confidence in confidence a -

(Bdim7 arp.)

A tempo sempre cresc.

Besides which, you see, I have con -

fi - dence in me.

8vb
heart. I'll know and I won't ever ask. "Am I right, am I wise, am I
smart?"

But I'll stop and I'll stare at that face in the throng. Yes, I'll know when my love comes a long. I'll

long. long.

INTERLUDE (ad lib.)

There she'll stand before my eyes one day. I won't need a second glance this way. I'll
I'm Gonna Wash That Man
Right Outa My Hair
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

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send him on his way. I'm gonna

wave that man right out-a my arms, I'm gonna wave that man right

out-a my arms, I'm gonna wave that man right out-a my arms. And

send him on his way. Don't try to patch it up,
Tear it up, tear it up! Wash him out, dry him out, Push him out, fly him out,

Cancel him and let him go! Yea, sister! I'm gonna

wash that man right out a my hair, I'm gonna wash that man right

out a my hair, I'm gonna wash that man right out a my hair - And
1. 1st time to Interlude
F C7 F 3 Rel F
send him on his way. If the send him on his way.

2. Final Ending
F Ab G Gb7 F

man don't un-der-stand you. If you fly on sep'-rate beams,

Interlude Cm7 Bb7 F7 Bb F7 Bb

Waste no time,- Make a change.- Ride that man right off your range,-

Eb Bb maj.7 Cm7 Eb Bb Bb maj.7 Gm Bb6

Rub him out-a the roll-call. And drum him out-a your dreams. If you
laugh at different comics— If you root for different teams,

Waste no time,— Weep no more,— Show him what the door is for!

Rub him out-a the roll-call— And drum him out-a your dreams. Oh,

no! Oh, no! I'm gonna
I Won't Say
(I'm in Love)
from HERCULES

Music by ALAN MENKEN
Lyrics by DAVID ZIPPEL

Freely
C/G
Fmaj7/G
F6/G

Meg: If there's a prize for rotten judgment

C/G
F/G
G7
Am

I guess I've already won that.
No man is worth the aggravation.

C/D
D7
N.C.

Moderate Rock
F/G
G7
F/G
G

That's ancient history, been there, done that.
Muses:
Who d'ya think you're kid-din', he's the Earth and heav-en to you. Try to keep it hid-den, hon-

eey, we can see right through you. Girl, ya can't con-ceal it, we know how ya feel and who you're
think-ing of.       Meg: Oh.       No chance, no way.

I won't say it, no, no. You swoon, you sigh, why de-ny it, uh oh.
Muses:
You keep on denying who you are and how you're feeling. Baby we're not buying, hon,
we saw ya hit the ceiling. Face it like a grown-up, when ya gonna own up that ya

_ got, got it, got it bad._ Meg: Woh. No chance, no way, I won’t say it, no,

Muses: no. Give up, give in. Check the grin, you’re in love. This scene won’t play, I won’t say I’m in

Muses: You’re doin’ flips, read our lips: You’re in love.

Meg: You’re way off base.
I won’t say it. Get off my case, I won’t say it.

Muses: Girl, don’t be proud, it’s O.K. you’re in love.

Meg: Oh. At least out loud, I won’t say I’m in love.

a tempo
In My Life
from LES MISÉRABLES

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by HERBERT KRETZMER
Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Moderato (\( \frac{d}{f} = 100 \))

D\ A/C \ Bm\ D/A \ E7 \ E9 \ Bb \ C

\[ \text{COSETTE:} \]

\[ \text{In my life} \quad \text{there are so many questions and answers that some how seem} \]

\[ \text{Gm} \quad \text{Em} \quad \text{Em/D} \quad \text{A/C} \quad \text{A7} \]

\[ \text{wrong;} \quad \text{In my life} \quad \text{There are times when I catch in the silence} \text{The sigh of a far away} \]

\[ \text{D} \quad \text{D7} \quad \text{Gsus} \quad \text{E} \quad \text{E7} \]

\[ \text{song} \quad \text{And it sings} \quad \text{Of a world that I long to see, Out of reach, Just a whis-per a-} \]
A7sus

way, waiting for me; Does he know I'm alive? Do I know if he's

F/C real? Does he see what I saw? Does he feel what I

D feel? In my life I'm no longer alone Now the love of my life is so

E7 near. Find me now, find me here.
It Might as Well Be Spring
from STATE FAIR

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

The things I used to like
I don't like any more.
I want a lot of other things I've
never had before.
It's just like mother says,
I "sit around and mope"

I'm as

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safe I thought I knew the score. But this is
wine that's all too strange and strong I'm full of foolish song and
out my song must pour So please forgive this
helpless haze I'm in I've really never been in
love before I've...
fever when it isn’t even spring? I keep wishing I were some-where else, walking down a strange new street, hear-ing words that I have nev-er heard from a man girl I’ve yet to meet. I’m as busy as a spi-der spin-ning day-dreams, I’m as giddy as a ba-by on a
swing. I haven’t seen a crocus or a rosebud, or a robin on the wing.

but I feel so gay in a melancholy way that it might as well be spring. It might as well be spring!

I’m as spring!
I've Never Been in Love Before
from GUYS AND DOLLS

Tune Uke
A D F♯ B

By FRANK LOESSER

Slowly

With much expression

F7 Bb Gm Cm7 F7 F7+5 Bbmaj7 Dm7 G7+5

I've nev-er been in love be-fore Now all at once it's

F7 Bb Gm Cm7 F7 F7+5 Bbmaj7 Dm7 G7+5

I'm nev-er been in love be-fore I thought my heart was

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safe I thought I knew the score. But this is
wine that's all too strange and strong I'm full of foolish song and
out my song must pour So please forgive this
helpless haze I'm in I've really never been in
love before. I've -fore.
Johnny One Note
from BABES IN ARMS

Words by LORENZ HART
Music by RICHARD RODGERS

Moderato

Johnny could only

sing one note And the note he sang was this:

Ah
Refrain *brightly*

Poor Johnny One Note Sang out with gusto And

just overlorded the place.

Poor Johnny One Note Yelled willy nilly, Un

til he was blue in the face, For
holding one note was his ace. Couldn't hear the brass, couldn't hear the drum, he was in a class by himself, by gum!

Poor Johnny One Note Got in Aida, In
deed a great chance to be brave.

He took his one note. Howled like the North Wind. Brought

forth wind that made critics rave. While

Verdi turned round in his grave! Could'n't hear the
Gb        Bb7       Eb       Gm
flute or the big trombone. Everyone was

Gb        Bb7       Eb
mute. Johnny stood alone.

Trio
mp        Ebm       Bb7  Abm  Bb7  Ebm  Fm7  Bb7  Ab
Cats and dogs stopped yapping. Lions in the zoo all were

Bb7  Ab  Bb7  Ab6  Bb7  Ab  Ebm  Bb7
jealous of Johnny's big trill.
Thunder-claps stopped clapping, Traffic ceased its roar, and they

Bb7 Ab Bb7 Ab6 Bb7 Ebm

tell us Niagara stood still. He stopped the

Bb poco a poco cresc. Eb Bb Eb

train-whistles, Boat-whistles, Steam-whistles, Cup-whistles:

poco a poco cresc.

Bb7 F#dim Bb Ab Gm Bb7

All whistles bowed to his skill.
Sing Johnny One Note, Sing out with gusto And just overwhelm all the crowd.

Ah!
So sing, Johnny One Note, out loud!
Sing, Johnny One Note!

Sing, Johnny Cresc.
Missing You (My Bill)  
from THE CIVIL WAR: AN AMERICAN MUSICAL

Words by JACK MURPHY  
Music by FRANK WILDHORN

Moderately slow \( \text{d} = 66 \)

Verse

C

1. I learned to chop a tree to-day.

2. The parlor roof still leaks a bit

F

I laughed so hard I cried.

where the gable meets the eave.

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And Billy helped and scraped his knee,
You always meant to get to it,

but he took it all in stride.
but I know you had to leave.

Day by day I get by,
Thank God there's so much to do.

making do the best I can.
It's the work that gets me through.

When the sun slowly sets just behind
our hill, then the memories come in the evening chill. How I long for your touch like a lover will! Oh, I'm missing you.

missing you, my Bill.
Bridge

So I count the days, and I think of ways to speed them by. When the day is through, I remember you and cry.
Chorus

C F G/B C F G/B
sun slowly sets just behind our hill, then the memories come in the even-

C F G/B Am
ning chill. How I long for your touch like a lover will! Oh, I’m

Fmaj7 F/G G N.C.
missing you. God, I’m missing you, my Bill.

Fmaj9 G/F Fmaj9 G/F G7sus C
Miss Marmelstein
from I CAN GET IT FOR YOU WHOLESAL

Words and Music by
HAROLD ROME

Moderately

Bb

Cm7

F7

MISS MARMELSTEIN:

OFF-STAGE VOICES: Miss Mar - mel-stein!

Why is it al - ways Miss Mar - mel-stein?

Cm7

F7

Bb

Miss Mar - mel-stein!

Miss Mar - mel-stein!

Mar - mel-stein?

Oh, Miss Mar - mel-stein?

Oth - er girls they call by their

first names right a-way. They get co - zy, in - ti-may. Know what I mean?

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No - bod - y calls me, hey, Ba - by Doll,
Or Hon - ey Dear, Or Sweet - ie

Miss Mar - mel - stein!

Pie.
Even my first name would be pre - fer - a - ble,
Though it's tur - ri - ble,
It might be bet - ter, it's Yet - ta.
Or per - haps my sec - ond name, that's

Tes - sye, Spelled T - E - S - S - Y - E!
But
no, no, it's always Miss Marmelstein! You'd think at least Miss M. They could try.

N.C. Mar - mel-stein!

Oh, I could die! I'm a very willing sec - retary.

Ex-cept for
one dis- ap-point-ment, One fly in the oint-ment, It’s great, I mean, sim- ply
great! The ag- gra- va- tion of my sit- ua- tion, I might as
well get it off my chest, Is the drab ap- pel-
la- tion, Spoken: (Par-don the big words I ap-ply, but I was an Eng- lish ma- jor at C. C. N. Y.) The
drab appealation With which I am persistently addressed,

dressed, persistently, perpetually, continually, inevitably addressed!

N.C. drest! Spoken: Believe me, it could drive a person positively psychosomatic! Why is it always Miss

Cm7 F7 Miss Mar-mel-stein! Cm7 F7 Miss Mar-mel-stein! Bb Miss Mar-mel-stein!

Mar-mel-stein? Miss Mar-mel-stein? Oh, Miss Mar-mel-stein?
Other girls get called by their nick-names right away, Slightly naughty or risque. Know what I mean?

No-bod-y calls me, Hey, Coochy coo. Or

Boo-ba-leh, Or Passion Pie.

Even "Hey there, babe," though not respectable.

Ain't so objectionable. It's kind of crummy, but chummy.
My New Philosophy
from YOU’RE A GOOD MAN, CHARLIE BROWN

Words and Music by
ANDREW LIPPA

SALLY: Spoken (before the vamp): “Why are you telling me?” (beat) I like it.

Moderately bright Swing, in 4 (½ - ½)

* G7 - N.C. G7

That’s a good philosophy.
Why are you telling me?
Why are you telling me?

“Why are you telling me?”
My new philosophy.
The teacher

staccato continues

G Am7 A#dim7 G/B Cmaj7

gave a “D” on last week’s homework.
She said, “Miss

* Original key: A Major
The song is a duet for Sally and Schroeder. The composer created this solo edition for publication.

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Sally Brown, your grades are going down."

I could have told her my new philosophy.

(as teacher) Miss B?

(as herself) I'm she. (as teacher) Look see. (as herself) A "D"? (as teacher) A "D".

Spoken (as herself): Well, why are you telling me?

And that's my new philosophy!!
Spoken: Why are you telling me? My new philosophy! And like a busy bee, each new philosophy can fly from tree to tree and keep me moving. When life's a dizzy maze, on alternating days, I choose a
Bm7/E  E/B  Bb9#11  Asus  F+/Eb  N.C.

dif'rent phrase:  My new phil-o-sophy!

Em  Em(maj7)  C9  N.C.

Some phil-o-phies are sim-ple:  "Man does not live by bread a-lone."

Em  Em(maj7)  C9

Some phil-o-phies are clear:  "Leave your mes-sage at the

C7#5  Fm  Fm(maj7)

sound of the tone."  Some phil-o-phies pick and choose.
Deciding what goes in it. Some take a lifetime, mine take a

C#dim7  D
minute.  

G7

Spoken: Schroeder says, "Anything that takes only a minute
can't be very lasting. For instance, Beethoven took over two
years to complete his brilliant Ninth Symphony." (beat)

VAMP

I can't stand it. (beat)

N.C.

I can't stand it? (beat)

I like it!

Stride-time!

G7

It's like a guarantee, my new philosophy.

G  Am7  A#dim7  G/B  Cmaj7

and things are sure to be a whole lot brighter.  

Spoken (trying out
her new philosophies):

Oh yeah.
that's what you think!  Why are you telling me?  No!  I can't stand it!  Now life is free and easy, much more philosophy, With my brand new.

short ending

optional long ending

Spoken: You know, someone has said that we should live each day as if it were the last day of our life.

Repeat as needed

Clearly, some philosophies aren't for all people.  And that's my new philosophy.
Nothing
from A CHORUS LINE

Words by EDWARD KLEBAN
Music by MARVIN HAMLISCH

Easy 2 - Rock feel
DIANA:

Spoken:

I mean, I was dying to be a serious actress. Anyway it’s the first day of acting class and we’re in the auditorium and the teacher, Mister Karp, puts us up on the stage with our legs around everybody, one in back of...
the other, and he says: O.K., we’re gonna do improvisations. Now, you’re on a bobsled rall.

and it’s snowing out. And it’s cold... O.K. go!

Ev’ry-day for a week we would try to

feel the mo-tion, feel the mo-tion
down the hill. Ev'ry day for a week we would try to
hear the wind rush, hear the wind rush,
feel the chill. And I dug right down to the bottom of my soul to see
what I had inside. Yes, I dug right down to the
bottom of my soul and I tried, I tried.

Spoken: Everyone is going: “Woosh... I feel the snow. I feel the cold...the air.” And Mr. Karp

turns to me and says: “O.K. Morales, what did you feel?” Sung: And I said, “Nothing,"

Vamp under dialogue

I’m feeling nothing,” and he says, “Nothing—could
get a girl transferred!

They all felt something...

but I felt nothing__

except the

feeling that this bullshit was absurd! Spoken: But I said to myself:

“Hey!, it’s only the first week. Maybe it’s genetic. They don’t have bob sleds in San Juan.”
Second week, more advanced and we had to be a table, be a sports car...

ice cream cone. Mister Karp, he would say, "Very good, except Morales, Try, Morales."
les. all a-lone."
So I dug right down to the

bottom of my soul to see how an ice cream felt. Yes, I dug right down to the

bottom of my soul and I tried to melt.

The kids yelled "Nothing!"
They called me
“Nothing!” And Karp allowed it, which really makes me burn. They were so helpful. They called me hopeless. Until I really didn’t know where else to turn! Spoken: And Karp kept saying: “Morales, I think you should transfer to girls’ high.”
You'll never be an actress
Never!" Jesus Christ!

Sung: Went to church
praying, “Santa Maria, send
me guidance.

send me guidance.” On my knees.

Went to church
praying, “Santa Maria, help
me feel it,
help me feel it. Pretty please!"

And a voice from down at the bottom of my soul came up to the top of my head.

And the voice from down at the bottom of my soul, here is what it said:

"This man is nothing!"

This course is
nothing!

If you want something, go find a better class.

And when you find one, you'll be an actress."

And I assure you that's what finally came to pass.
Six months later I heard that Karp had died.

And I dug right down to the bottom of my soul....

Slowly

and cried, 'cause I felt...

Tempo I

nothing.
Nothing Can Stop Me Now!
from THE ROAR OF THE GREASEPAINT –
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Very Bright

Stand I shall back, I'm suc-

Nothing Can Stop Me Now.

Nothing Can Stop Me Now.

Watch out, world, I'm warning you.

Nothing Can

Stop Me

Stop Me

Now.

Now I know that there is a prom-

Now I know the future is mine.
rised land, I'm gonna find it and how.

to have, I'm hereby making a vow.

Hope is high and I'm gonna cling to it, Tie every string

From now on I'm gonna begin again, Stick out my chin

to it, Give everything to it. I'll make all my

again, Go in and win again. Get you gone, you

dreams come true

sky of grey

Before my final bow.

Farewell you furrowed brow.
How I'll do it, who can say?
Now my future's crystal clear.

know I will some day
woe for me to fear

on my way, Nothing Can Stop Me Now.
on its ear, And I'll succeed some

how. Nothing Can Stop Me Now.
Once You Lose Your Heart
from ME AND MY GIRL

Words and Music by
NOEL GAY

Rubato, molto legato, cantabile

Once you lose your heart, Once some-bod-y takes it.

From the place it rest-ed in beefore.

Once you lose your heart, Once some-bod-y wakes it, then it is-n’t your heart an-y more.

It’s

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gone before you knew it could ever go that way. And

now you must pursue it forever and a day. Once you lose your heart.  

Once somebody takes it, There's one thing certain from the start, you'll find for -

You've got to follow your heart. They
più mosso

say a girl should nev-er be without love. And

più mosso

all the joy that love a-lone can bring. All that I have ev-er learnt a-
cresc.

bou-t love, tells me it’s a ver-y fun-ny thing. For

dim.

when your heart is fan-cy-free. You hope some man will choose it. But

accel.
oh the spin you find you're in. The very moment that you lose it.

Tempo Primo

Once you lose your heart, Once somebody takes it, From the place it rested in before.

Then it isn't your heart anymore. It's gone before you knew it could
ever go that way. And now you must pursue it forever and a day.

Tempo Primo

Once you lose your heart. Once somebody takes it. There's one thing certain from the start. You've got to follow. You've got to follow your heart.

rall.

rall. e dimin.

poco accel.

rall. al fine

f

mp
dim.
Reflectively

F

Reflectively

Dm7

Gm

C7sus C7

F

MULAN:

Dm7

Gm7

Look at me, I will never pass for a perfect bride

a tempo

C7sus C7 F

Dm7

or a perfect daughter. Can it be I'm not meant to play this

E7

Ab

Fm7

Bbm7

part?

Now I see that if I were truly to be myself,
I would break my family's heart. Who is that girl I see staring straight back at me?

Why is my reflection someone I don't know? Somehow I cannot hide
who I am, though I've tried. When will my ref-
lection show who I am inside?

When will my reflection show who I am inside?
So Many People
from SATURDAY NIGHT

Music and Lyrics by
STEPHEN SONDHEIM

Adagio \( \frac{d}{ \cdot } = 96 \)

\[ \text{I said the man for} \]

\[ \text{Rubato} \]

\[ \text{p sostenuto} \quad \text{sim.} \quad \text{espress.} \]

\[ \text{me} \quad \text{Must have a castle.} \quad \text{A man of means he'd} \]

\[ \text{be, A man of fame.} \quad \text{And then I met a} \]

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man Who hadn't any. Without a penny

To his name. I had to go and

fall For so much less than What I had

planned from all the magazines. I should be
good and sore: What am I happy for? I guess the

man means more Than the means.

Non rubato \( d = 48 \)

So many people in the world, And

what can they do? They'll never know love Like
my love for you. Many people laugh at what they don’t know—Well,

that’s their concern. If just a few, say half a million or so, Could

see us, they’d learn. So many people in the

world Don’t know what they’ve missed. They’d
never believe. Such joy could exist.

And if they tell us It's a thing we'll outgrow. They're

jealous as they can be. That with so many people in the world You love me!
Shy
from ONCE UPON A MATTRESS

Words by MARSHALL BARER
Music by MARY RODGERS

Allegretto

Some one's being bashful.

That's no way to be: Not with me:

Can't you see That I am just as em...
bar - rassed as you, And I can un - der - stand your point of view?

Refrain (Moderato)

I’ve al - ways been shy, I con - fess it, I’m shy.

Can’t you guess that this con - fi - dent air is a mask that I wear ’cause I’m shy.

And you may be sure, way down deep I’m de -
mure. Tho' some people I know might deny it, At bottom I'm quiet and pure. I'm aware that it's wrong to be meek as I am; My chances may pass me by: I pretend to be strong, But as weak as I am.
all I can do is try: God knows I try. Tho' I'm fright-ened and shy:
And de-spite the im-pres-sion I give, I con-fess that I'm liv-ing a lie!
Because I'm ac-tu-ally ter-ri-bly ti-mid and hor-riv-ly shy.
I've al-ways been shy.
Someone Like You
from JEKYLL & HYDE

Lyrics by LESLIE BRICUSSE
Music by FRANK WILDHORN

I peered through windows,
watched life go by.
Dreamed of to-mor-row,
You reached inside of me.

but stayed inside.
and made me feel.
The past was holding me.
And now I see a world.

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heart’s taken wing, and I feel so alive ‘cause
new way to live, a new way to love, ‘cause

someone like you found me.

someone like you found me. Oh,

someone like you found someone like me, and
suddenly nothing will ever be the same. My heart’s taken wing, and I feel so alive.

someone like you loves me.

much slower, freely a tempo

loves me.
Violets and Silverbells
from SHENANDOAH

Words by PETER UDELL
Music by GARY GELD

Stately
C

Moderately
G9 Em/G G7
C

F/C
C

A7/E
F

C/G

Violets and silverbells, grapes on the vine.

(simile)

D7/C
G7/B

Love, like a vineyard grows delicate wine.

(simile)
Sugar 'n' cinnamon,
pepper and spice.

Love is the recipe that flavors a life.

Sure as the brier and bramble entwine

So it will always be your dreams and mine.

poco rall.
Daisies and marigold, roses that climb.

Love, like a garden, grows sweeter with time.

So will our garden grow sweeter with time.

Sure as the brier and bramble entwine, So will it
al - ways be your love and mine.
Daisies and
mar - i - gold,
ro - ses that climb,
Love, like a
gar - den, grows sweet - er with time.
So will our
Very slow
gar - den grow sweet - er with time.
Whistle Down the Wind
from WHISTLE DOWN THE WIND

Moderato con moto

Music by ANDREW LLOYD WEBBER
Lyrics by JIM STEINMAN

D
Whistle down the wind
Dmaj7
Let your voices carry
D6
D
Drown out all the rain
A7/D
Light a patch of darkness
D
Treacheryous and scary

Howl at the stars
Whisper when you're sleeping
I'll be there to hold you
I'll be there to stop the chills and all the weeping
Make it clear and strong so the whole night
long
Ev’ry signal that you send
until the very end
I will not abandon

you my precious friend
So try and stem the tide

Then you’ll raise a banner
Send a flare up in the sky
Try to burn a torch and

try to build a bonfire
Ev’ry signal that you send
until the very end I’m
there.

So whistle down the wind for I have always been right here.

Make it

whistle down the wind for I have always been right there.
Wild and Reckless
from DRAT! THE CAT!

Lyric by IRA LEVIN
Music by MILTON SCHAFER

Argentine tango

Piano

Chorus

Dm       A       Cm6       Cm7       Cm6
WILD AND RECK-LESS, free as air, Smooth as sat-in,

G         Gm      A7
power to spare, Say I'm evil, I don't care,

Dm7       D7
Watch me smoke my cigarette! WILD AND RECK-LESS,
on the town And the town on the run. Ask me why the dis-

plays of unladylike ways And I answer, “It’s fun!”

(tacet)

I know a girl should be more docile, Meowl Meowl Meowl

Should be pure and demure, Then turn gray, (Opt.)
But golly Moses, I'm no fossil, Meow! Meow! Meow!
So I do what I do And I say
I'm WILD AND RECK-LESS, free as air. Smooth as satin,

power to spare, Say I'm evil, I don't care,
Watch me smoke my cigarette!

WILD AND RECKLESS,

on the town,
And the town on the run. Ask me why the dis-

plays of unladylike ways—And I answer, "It's fun!"

Ways—And I answer, "It's fun!"
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I'll Know / GUYS AND DOLLS
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I've Never Been in Love Before / GUYS AND DOLLS
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Reflection / MULAN
Shy / ONCE UPON A MATTRESS
So Many People / SATURDAY NIGHT
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