

*Mezzo-Soprano/Belter Volume 4*

T · H · E  
SINGERS  
MUSICAL THEATRE  
ANTHOLOGY

A collection of songs from the musical stage, categorized by voice type. The selections are presented in their authentic settings, excerpted from the original vocal scores.

Compiled and Edited by Richard Walters

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# Foreword

When I conceived and compiled the first volumes of *The Singer's Musical Theatre Anthology*, released in 1987, I couldn't have possibly imagined the day when I would be writing the foreword for Volume 4. Such a venture is made possible only by the lively and sustained interest of singing actors of all descriptions, be they students or professionals. As a researcher I can only present you with practical choices from existing theatre literature. Without the dedicated pursuit of that music by people such as you, dear reader, these collections would remain on a shelf, unopened.

Volume 4 allows inclusion of songs from shows opened since Volume 3 (released in 2000), as well as a continuing, deeper look into both classic and contemporary musical theatre repertory. As has been the case with each of the solo voice volumes in this series, songs are chosen with many types of talent in mind. All songs do not suit all singers. It is good and natural for any performer to stretch as far as possible, attempting diverse material. But it is also very important ultimately to know what you do well. That is an individual answer, based on your voice, your temperament and your look. This collection has enough variety of songs that any interested performer should be able to find several viable choices.

You will come up with a more individual interpretation, conjured from the ground up in the manner that all the best actors work, if you learn a song on your own, building it into your unique singing voice, *without* imitating a recorded performance. Particularly try to avoid copying especially famous renditions of a song, because you can probably only suffer in the comparison. Would you learn a role from Shakespeare, Shaw or Edward Albee solely by mimicking a recording, film or video/DVD of it? Your answer had better be *of course not!* The same needs to be true of theatre music. After you know the notes and lyrics very well, study the character's stated and unstated motivations and thoughts to come up with your own performance. Explore your own ideas about musical and vocal phrasing to express the character's emotions. In other words, make a song your own, and no one can take it away from you. It's yours for life.

Original keys are used exclusively in this edition. Sometimes these reflect the composer's musical/vocal concept, and sometimes they are merely the keys best suited to the original performers. Still, they give a singer a very good idea of the desired vocal timbre for a song as presented in its authentic theatre context. There are general vocal guidelines for voice types in theatre music, but these are not in stone. A soprano with a good belt will be able to sing songs from the soprano volumes as well as the mezzo-soprano/belter volumes. Belters may decide to work on their "head voice" in soprano songs. Men who have voices that lie between tenor and baritone, commonly called "baritenors" (a common range in contemporary musical theatre), may find songs in both the tenor and baritone/bass volumes.

In my foreword for Volume 3 of *The Singer's Musical Theatre Anthology*, written in 2000, I stated that the movie musical was dead. What a difference five years makes! The genre appears to be gaining a little steam at this writing, evidence of the continued relevance of musical theatre to a wider audience.

The books comprising Volume 4 of this series would not have been possible without the enthusiastic help of Brian Dean as assistant editor, and I thank him heartily.

All the selections from all volumes of this series, including duets, total nearly 700 songs. A marathon performance of all the songs in all volumes of *The Singer's Musical Theatre Anthology* would take more than 40 hours. What fun that would be!

Richard Walters,  
December, 2005

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

## *Mezzo-Soprano/Belter Volume 4*

### Contents

#### AIDA

- 12 The Past Is Another Land
- 16 I Know the Truth

#### ANNIE GET YOUR GUN

- 22 I Got Lost in His Arms

#### ASPECTS OF LOVE

- 30 Anything But Lonely

#### AVENUE Q

- 25 There's a Fine, Fine Line


#### THE BEAUTIFUL GAME

- 50 Our Kind of Love

#### BELLS ARE RINGING

- 34 I'm Going Back

#### THE BEST LITTLE WHOREHOUSE IN TEXAS

- 42 Hard Candy Christmas 

#### THE BOY FROM OZ

- 46 Don't Cry Out Loud

#### CHESS

- 64 Heaven Help My Heart

#### CHICAGO

- 55 Nowadays
- 58 Roxie

#### A CHORUS LINE

- 70 The Music and the Mirror

#### ELEGIES FOR ANGELS, PUNKS, AND RAGING QUEENS

- 78 Angels, Punks, and Raging Queens

#### FOLLIES

- 84 I'm Still Here

#### THE FULL MONTY

- 98 Life with Harold

#### GRAND HOTEL

- 105 I Want to Go to Hollywood

#### GREASE

- 114 There Are Worse Things I Could Do

#### HAIRSPRAY

- 118 I Can Hear the Bells
- 127 Miss Baltimore Crabs

#### I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

- 138 I Will Be Loved Tonight

#### JESUS CHRIST SUPERSTAR

- 132 I Don't Know How to Love Him

#### THE LAST FIVE YEARS

- 143 Still Hurting
- 150 See I'm Smiling

#### THE LION KING

- 160 Shadowland

#### MONTY PYTHON'S SPAMALOT

- 167 Whatever Happened to My Part?

#### THE PRODUCERS

- 172 When You Got It, Flaunt It

#### SONGS FOR NEW WORLD

- 179 Just One Step

#### A STAR IS BORN

- 192 The Man that Got Away

#### THOROUGHLY MODERN MILLIE

- 198 Gimme Gimme

#### WICKED

- 205 Popular
- 214 I'm Not that Girl
- 219 The Wizard and I

#### THE WILD PARTY

- 230 Look at Me Now
- 237 How Did We Come to This?

#### WISH YOU WERE HERE

- 248 Shopping Around

#### WONDERFUL TOWN

- 242 One Hundred Easy Ways

# ABOUT THE SHOWS

*The material in this section is by Stanley Green, Richard Walters, Brian Dean, and Robert Viagas, some of which was previously published elsewhere*

## AIDA

**MUSIC:** Elton John  
**LYRICS:** Tim Rice  
**BOOK:** Linda Woolverton, Robert Falls and David Henry Hwang  
**DIRECTOR:** Robert Falls  
**CHOREOGRAPHER:** Wayne Cilento  
**OPENED:** 3/23/00, New York; a run of 1,852 performances

*Aida* is based on the story of the 1871 opera by Giuseppe Verdi (libretto by Antonio Ghislanzoni) about an Ethiopian princess (Aida) who is captured during wartime by the enemy Egyptians. Radames, an Egyptian general, and Aida fall in love ("The Past is Another Land"). Aida is scorned by the daughter of the Egyptian King, Amneris, who is also in love with Radames. Much later, Radames plans to call off his wedding to Amneris to be with Aida, but Aida convinces him to keep up appearances so she can flee from captivity with her father. Amneris overhears their exchange, and realizes that their marriage is a sham ("I Know the Truth"). At their parting, Radames and Aida wonder if their love was doomed at the outset. The story ends tragically with the death of the two lovers.

## ANNIE GET YOUR GUN

**MUSIC AND LYRICS:** Irving Berlin  
**BOOK:** Herbert Fields and Dorothy Fields  
**DIRECTOR:** Joshua Logan  
**CHOREOGRAPHER:** Helen Tamiris  
**OPENED:** 5/16/46, New York; a run of 1,147 performances

Irving Berlin's musical biography of scrappy gal sharpshooter Annie Oakley earned standing ovations for Broadway stars of two generations: the original, Ethel Merman, in the 1940s and Bernadette Peters in the 1990s. The tune-packed musical traces Annie's rise from illiterate hillbilly to international marksmanship star as she is discovered and developed in the traveling "Buffalo Bill's Wild West Show." Annie falls hard for the show's chauvinistic male star, Frank Butler, and romance blossoms, right up until she begins to outshine Frank. "I Got Lost in His Arms" sees Annie dreaming of her future with Frank. In the end, after quarrelling, the two fall into each other's arms in marriage. The movie version was originally to have starred Judy Garland, but after she was fired from the set, Betty Hutton played the role opposite Howard Keel in the 1950 release. The major Broadway revival starring Peters opened in 1999; Reba McEntire also enjoyed special acclaim as Annie in that production.

## ASPECTS OF LOVE

**MUSIC:** Andrew Lloyd Webber  
**LYRICS:** Don Black and Charles Hart  
**BOOK:** Andrew Lloyd Webber  
**DIRECTOR:** Trevor Nunn  
**CHOREOGRAPHER:** Gillian Lynne  
**OPENED:** 4/8/90, New York; a run of 377 performances

*Aspects of Love* is based on an autobiographical novel by David Garnett, a nephew of Virginia Woolf. The show had an intimate production style, with orchestrations that threw out the brass in favor of a chamber music sound. It follows a group of characters over nearly two decades of interweaving relationships. The story begins with a 17-year-old boy, Alex, who is infatuated with an actress, Rose, in her mid-20s. The actress eventually has a love affair with Alex's uncle, and they marry. Along the way almost everyone winds up in love with, or broken-hearted by, all the others. The plot is emotionally complex, as are the characters and their relationships. Rose begs Alex to stay with her in "Anything But Lonely," but as she left him years before, so too will Alex turn her down.

## AVENUE Q

**MUSIC AND LYRICS:** Robert Lopez and Jeff Marx  
**BOOK:** Jeff Whitty  
**DIRECTOR:** Jason Moore  
**CHOREOGRAPHER:** Ken Roberson  
**OPENED:** 7/31/03, New York; still running as of January 2009

*Avenue Q* is an ironic homage to *Sesame Street*, though the puppet characters are much more adult, dealing with topics such as loud lovemaking, closeted homosexuality, and internet porn addiction. The puppeteers are onstage, acting and singing for their characters, but there are also humans in the production. The story deals with a young college graduate, Princeton, who learns how to live life and find love in New York. Along the way we meet the many tenants in his apartment building on Avenue Q. Princeton and his love interest Kate Monster hit some rocky times, and as they

## THE BEAUTIFUL GAME

**MUSIC:** Andrew Lloyd Webber  
**LYRICS AND BOOK:** Ben Elton  
**DIRECTOR:** Robert Carsen  
**CHOREOGRAPHER:** Meryl Tankard  
**OPENED:** 9/26/00, London, closed 9/1/01

The "beautiful game" of the title is football (soccer) ("The Beautiful Game" is a common phrase used to describe soccer in the world outside the U S ) Lloyd Webber and playwright Ben Elton's original story is a tale of teenagers coming of age in Belfast, Ireland, from 1969-1972, a battleground between warring factions of Catholics and Protestants. The teenagers are caught up in that atmosphere. at first competitively on the football field, but eventually their clashes occur on the street as they transition from sweet youths to angry adults. carried away in Nationalistic fever, capable of murder. Star-crossed lovers, Del, a Protestant, and Christine, a Catholic, eventually escape to New York to have a life together. Christine explains her relationship with Del to one of her Catholic friends in "Our Kind of Love," an anthem of love knowing no boundaries.

## BELLS ARE RINGING

**MUSIC:** Jule Styne  
**BOOK AND LYRICS:** Betty Comden and Adolph Green  
**DIRECTOR:** Jerome Robbins  
**CHOREOGRAPHERS:** Jerome Robbins and Bob Fosse  
**OPENED:** 11/29/56, New York; a run of 924 performances

Since appearing together in a nightclub revue, Comden and Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as a meddlesome operator at the Susanswerphone telephone answering service (a now out-of-date type of business later replaced by answering machines, voice mail and cell phones) who gets involved with her clients' lives. She is in fact so helpful to one, a playwright in need of inspiration, that they meet, fall in love (though through it all she conceals her occupation), dance and sing in the subway, and entertain fellow New Yorkers in Central Park. At last she confesses that she's the operator, and after some adjustment they happily couple up. Right before the happy conclusion, a dejected Ella exclaims "I'm Going Back," leaving Susanswerphone and her problems, and returning to her former job at the switchboard of the Bonjour Tristesse Brassiere Company in upstate New York. A film version, directed by Vincent Minelli, was made in 1960 that is virtually the stage show on film, with Dean Martin opposite Miss Holliday.

## THE BEST LITTLE WHOREHOUSE IN TEXAS

**MUSIC AND LYRICS:** Carol Hall  
**BOOK:** Larry King and Peter Masterson  
**DIRECTOR:** Peter Masterson and Tommy Tune  
**CHOREOGRAPHER:** Tommy Tune  
**OPENED:** 6/19/78, New York; a run of 1,584 performances

The Chicken Ranch, a bordello in rural Texas, was a well attended institution for years. A friendly place, it derived its name from the fact that in the Depression clients were able to pay for their visits with poultry. This musical, based on the true story of the crusade by a conservative radio personality to shut down the Chicken Ranch, was brought to Broadway due to the efforts of Texans Carol Hall, Peter Masterson, Tommy Tune and Larry King—yes, *that* Larry King. Masterson was prompted to write the show after reading an article by King about the Chicken Ranch in a 1974 issue of *Playboy*. A surprisingly sweet and funny show. *The Best Little Whorehouse in Texas* immortalized the debate over the house, the rabid vigilante actions of the radio commentator Melvin P. Thorpe, and the two-faced politicians who publicly decried the institution, while privately being clients for many years. A sequel, *The Best Little Whorehouse Goes Public*, flopped on Broadway in 1994. A successful film was released in 1982, starring Dolly Parton and Burt Reynolds. Eventually evicted from the Chicken Ranch, the girls sing with worry and hope of their futures in "Hard Candy Christmas."

## THE BOY FROM OZ

**MUSIC AND LYRICS:** Peter Allen  
**BOOK:** Martin Sherman  
**DIRECTOR:** Phillip William McKinley  
**CHOREOGRAPHER:** Joey McKneely  
**OPENED:** 3/5/98, Sidney  
 10/16/03, New York; a run of 364 performances

Australian-born Peter Allen was a quintessential 1970s performer, a rag to riches, Australian bush country to Radio City Music Hall story. This musical biography uses the songs that Allen wrote throughout his life, many of which were already autobiographical, to weave together the story of this flamboyant performer from meager beginnings, to marriage with Liza Minelli, to his own death of AIDS. "Don't Cry Out Loud" appears late in the show, sung by Peter's mother Marion. This ballad shows Peter's compulsion to hide his feelings deep within himself, while putting forward a flashy, untouchable personality outside. Drawing on the success of the Sydney production, *The Boy from Oz* came to Broadway in 2003 as a star vehicle for another Aussie, movie star Hugh Jackman.

## CHESSE

**MUSIC:** Benny Andersson and Björn Ulvaeus  
**LYRICS:** Tim Rice  
**BOOK:** Richard Nelson, based on an idea by Tim Rice  
**DIRECTOR:** Trevor Nunn  
**CHOREOGRAPHER:** Lynne Taylor-Corbett  
**OPENED:** 5/14/86, London, closed 4/4/89  
 4/28/88, New York; a run of 68 performances

There have been musicals about the cold war (*Leave it to Me!*, *Silk Stockings*), but *Chess* was the first to treat the conflict seriously, using an international chess match as a metaphor. The idea originated with Tim Rice, who first tried to interest his former partner, Andrew Lloyd Webber, in the project. When that failed, he approached Andersson and Ulvaeus, writers and singers with the Swedish pop group ABBA. Like *Jesus Christ Superstar* and *Evita*, *Chess* originated as a successful concept album before it became a stage musical. The London production was a high-tech spectacle, rock opera type presentation. The libretto was revised for New York, and a different production approach was tried. It is ironic that the musical opened on Broadway at the tail end of the Cold War era, which may have made the subject matter seem less than current. The story is a romantic triangle with a Bobby Fischer type American chess champion, a Russian opponent who defects to the West, and the Hungarian born American, Florence, who transfers her affections from the American to the Russian without bringing happiness to anyone. Realizing early on the futility of her love for the Russian, Florence sings of her predicament in the ballad "Heaven Help My Heart."

## CHICAGO

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Fred Ebb and Bob Fosse  
**DIRECTION AND CHOREOGRAPHY:** Bob Fosse  
**OPENED:** 6/3/75, New York; a run of 936 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart*, this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover in gangster-ridden Chicago of the 1920s. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera), performing "Nowadays" every night. This scathing indictment of the American legal system, political system, media and morals may have been ahead of its time in its original 1975 production. It came roaring back for a spare and stylish smash 1996 Broadway revival, one of the longest running productions in Broadway history. A more lavish movie treatment, directed by Broadway choreographer Rob Marshall, was released in 2002, starring Renée Zellweger, Catherine Zeta-Jones, and Richard Gere in the lead roles. Against all odds for a new movie musical, it was a critical and popular hit. As soon as slick Billy Flynn agrees to take Roxie's case, her name is plastered all over the papers, and she is the talk of the town. This pleases her greatly, and fuels her self-delusion, as she sings in "Roxie."

## A CHORUS LINE

**MUSIC:** Marvin Hamlisch  
**LYRICS:** Edward Kleban  
**BOOK:** James Kirkwood and Nicholas Dante  
**DIRECTOR:** Michael Bennett  
**CHOREOGRAPHER:** Michael Bennett and Bob Avian  
**OPENED:** 7/25/75, New York; a run of 6,137 performances

Until overtaken by *Cats*, this musical stood for years as the longest-running show in Broadway history. It also won numerous Tony Awards, including Best Musical, plus the Pulitzer Prize for drama. The story is simple: seventeen dancers reveal their life stories as they audition for eight chorus parts in an unnamed Broadway musical. The show concentrates on the joys and troubles of their childhood and teen years. Cassie is singled out early by name, and we learn that she has already had success as a leading lady, when she was involved with producer Zach years before. Their love and her opportunities faded, and now she needs to start over again, even in the chorus, just for the chance to dance ("The Music and the Mirror").

## ELEGIES FOR ANGELS, PUNKS AND RAGING QUEENS

**MUSIC:** Janet Hood  
**LYRICS AND BOOK:** Bill Russell  
**DIRECTION AND STAGING:** Bill Russell  
**OPENED:** first performance 5/89, New York

Composer/lyricist Bill Russell was extremely moved when the Names Project Quilt was unveiled in Washington, DC in 1987, memorializing those dead from AIDS. A fan of the Edgar Lee Masters' collection of poems, *Spoon River Anthology*, where members in a cemetery recite their own epitaphs, Russell set out to create his own show, told in the words and stories of AIDS patients, which celebrates life and love, struggle and hope. The show, often given in conjunction with AIDS awareness and fundraising, has been performed in several countries, including the U.K., Germany, Sweden, Israel and Australia. A recording was made of the all-star performance given in New York in April, 2001, to benefit the Momentum AIDS Project. Some of the songs have a gospel feel to them, including the number "Angels, Punks and Raging Queens"

## FOLLIES

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** James Goldman  
**DIRECTION:** Harold Prince and Michael Bennett  
**CHOREOGRAPHER:** Michael Bennett  
**OPENED:** 4/4/71, New York; a run of 522 performances

*Follies* takes place at a reunion of former Ziegfeld Follies-type showgirls on the night before the destruction of the theatre where they all once played. The musical deals with the reality of life as contrasted with the unreality of the theatre and the past. *Follies* explores this theme through the lives of two couples, the upper-class, unhappy, Phyllis and Benjamin Stone, and the middle-class, also unhappy, Sally and Buddy Plummer. The show also shows us these four as they were in their pre-marital youth. The young actors appear as ghosts to haunt their elder selves. Because the show is about the past, and often in cinematically inspired flashback, Sondheim styled his songs to evoke some of the theatre's great composers and lyricists of the past. In a show of often melancholy recollections, former chorus girl and showbiz veteran Carlotta Campion is happy to have survived the good and bum times, singing "I'm Still Here." Since the show is set in 1971, Carlotta's survivor list includes many specific references to the 1920s through the 1950s.

## THE FULL MONTY

**MUSIC AND LYRICS:** David Yazbek  
**BOOK:** Terrence McNally  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** 10/26/00, New York; a run of 770 performances

Based on the successful British movie of the same name, *The Full Monty* was David Yazbek's first foray into Broadway. The scene for the stage musical is changed to Buffalo, New York. The men in the story are unemployed factory workers. Determined to support themselves and their families, the decidedly average group form a Chippendale's type strip act, baring everything (as the British phrase "the full monty" implies) for entertainment and cash. Each of the guys has a personal obstacle to overcome, and the act of stripping publicly becomes a symbol of freedom and pride, rather than the embarrassment it once seemed. Harold, a former factory manager, has not been able to admit to his wife Vicki that he has lost his job. They continue to keep up appearances, attending a dance-class regularly. In "Life with Harold" she mambos to the many ways she loves her doting husband.

## GRAND HOTEL

**MUSIC AND LYRICS:** Maury Yeston; and Robert Wright and George Forrest  
**BOOK:** Luther Davis  
**DIRECTOR AND CHOREOGRAPHER:** Tommy Tune  
**OPENED:** 11/12/89, New York; a run of 1,018 performances

Based on a novel by Vicki Baum, *Grand Hotel* interweaves the staff and guests at a posh Berlin hotel of c 1930, just as the star-studded film of 1932 mixed the stories of Greta Garbo, Lionel Barrymore, Joan Crawford and a host of others. On Broadway, the stories included the penniless Baron's plans to steal the aging ballerina's jewels (he instead falls in love with her), the businessman who wrestles with his conscience, an aspiring actress who reluctantly peddles her flesh and the accountant with a zeal for living in the face of a fatal disease. The sub-plots intermingled and intersected predominantly through dance in the Tommy Tune production. Aspiring actress, but current typist, Flaemmchen confides to the girl in the mirror "I Want to Go to Hollywood"

## GREASE

**MUSIC, LYRICS AND BOOK:** Jim Jacobs and Warren Casey

**DIRECTOR:** Tom Moore

**CHOREOGRAPHER:** Patricia Birch

**OPENED:** 2/14/72, New York; a run of 3,388 performances

A surprise runaway hit reflecting the nostalgia fashion of the 1970s, *Grease* is the story of hip greaser Danny Zuko and his wholesome girl Sandy Dumbrowski, a loose plot that serves as an excuse for a light-hearted ride through the early rock and roll of the 1950s. The 1978 movie version, starring John Travolta and Olivia Newton-John, is one of the top grossing movie musicals of all time. A hit revival opened in 1994, with a revolving Rizzo, played by Rosie O'Donnell. Brook Shields, Lucy Lawless and Debbie Gibson, among others. Tough girl Rizzo fears she might be pregnant. When consoled by chaste Sandy, Rizzo angrily lashes out at her, saying, "There Are Worse Things I Can Do."

## HAIRSPRAY

**MUSIC:** Marc Shaiman

**LYRICS:** Scott Wittman and Marc Shaiman

**BOOK:** Mark O'Donnell and Thomas Meehan

**DIRECTOR:** Jack O'Brien

**CHOREOGRAPHER:** Jerry Mitchell

**OPENED:** 8/15/02, New York; a run of 2,642 performances

Film composer Marc Shaiman helped turn John Waters' campy 1988 movie *Hairspray* into perfect fodder for a new Broadway musical—teenage angst, racial integration, a lot of dancing and a whole lot of hair. Plump heroine Tracy Turnblad dreams of dancing on the Corny Collins TV show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy envisions good things for herself, as she knows she can take down Amber in "I Can Hear the Bells." Amber has the support of her overbearing mother, Velma, who is also the producer for Corny Collins. Velma, a former child star, waxes poetic on her fame, and rages that Tracy will never reach the heights Velma did when she was "Miss Baltimore Crabs." Tracy eventually dances her way onto the show and gains acceptance for all teens of every size, shape and color.

## I LOVE YOU, YOU'RE PERFECT, NOW CHANGE

**MUSIC:** Jimmy Roberts

**LYRICS AND BOOK:** Joe DiPietro

**DIRECTOR:** Joel Bishoff

**OPENED:** 8/1/95, New York; a run of 5,003 performances

This sleeper hit Off-Broadway revue addresses the whole messy process of being single, dating, finding romance, picking a mate, marrying, having children, having affairs, trying to rekindle the spark in marriage, etc. Though simple in its conception, the show found its niche as a good "date" musical, sailing past 3,000 performances in 2005, and seeing productions in cities around the world. A woman prepares for a date in "I Will Be Loved Tonight."

## JESUS CHRIST SUPERSTAR

**MUSIC:** Andrew Lloyd Webber

**LYRICS:** Tim Rice

**DIRECTOR:** Tom O'Horgan

**OPENED:** 10/21/71, New York; a run of 711 performances

Through conceived as a theatre piece about the final week in the life of Jesus, the young team of Lloyd Webber and Rice could not find a producer interested in a "rock opera." Instead, they recorded it as an album, which became a smash hit. Concert tours of the show followed. It didn't take any more convincing that this would fly in the theatre. The concept of a "rock opera" caused quite a stir at the time. "I Don't Know How to Love Him" is Mary Magdalene's big ballad. In it she wrestles with how to deal with the emotions she feels for Jesus, and her own suddenly changed feelings about herself.



## THE LAST FIVE YEARS

**MUSIC:** Jason Robert Brown  
**LYRICS AND BOOK:** Jason Robert Brown  
**DIRECTOR:** Daisy Prince  
**OPENED:** 3/3/02. New York

The Off-Broadway musical *The Last Five Years* paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and deterioration of a relationship between a successful writer and a struggling actress. The show's form is unique. Cathy starts at the end of the relationship, and tells her story backwards, while Jamie starts at the beginning. The only point of intersection is the middle at their engagement. In "See I'm Smiling," Cathy senses the marriage is crumbling and tries to reconcile with Jamie one more time, but conversation dissolves into argument once again. The relationship has taken its toll on Cathy; she is "Still Hurting" after the break-up (the show's opening song), wondering about the love and the lies that Jamie gave her. The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

## THE LION KING

**MUSIC:** Elton John  
**LYRICS:** Tim Rice  
**BOOK:** Roger Allers and Irene Mecchi  
**DIRECTOR:** Julie Taymor  
**CHOREOGRAPHER:** Garth Fagan  
**OPENED:** 11/13/97, New York; still running as of January 2009

A fantastic triumph of art design and choreography, Julie Taymor's adaptation to the stage of the 1994 Disney movie won both critical and popular praise. Lavish sets and costumes, including actors on stilts, set this production high above other movie-to-stage adaptations. The Broadway score incorporates all the music from the original movie, along with new material. Mufasa, king of the lions, is murdered by his brother Scar. Young Simba is led to believe he killed his father and runs away to exile. As an adult, Simba returns to overthrow the evil Scar and claim his birthright as king. Childhood friend and fellow lion Nala stays, and endures the evil Scar's reign over the pride. She decides she can no longer bear her circumstances, and must pass into the jungle to find a new life in "Shadowland."

## MONTY PYTHON'S SPAMALOT

**MUSIC:** John Du Prez and Eric Idle  
**LYRICS:** Eric Idle  
**BOOK:** Eric Idle, "lovingly ripped off" from the motion picture *Monty Python and the Holy Grail*  
**DIRECTOR:** Mike Nichols  
**CHOREOGRAPHER:** Casey Nicholaw  
**OPENED:** 3/17/05. New York, a run of 1,575 performances

Eric Idle, one of the founding members of the British television comedy troupe "Monty Python's Flying Circus," made his Broadway writing debut with *Monty Python's Spamalot*, billed as "a new musical lovingly ripped off from the motion picture *Monty Python and the Holy Grail*." As in the movie, the show involves the wacky adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. The lavish *Spamalot* was directed by luminary Broadway and movie director Mike Nichols. The original cast starred Tim Curry, Hank Azaria, and David Hyde Pierce. True to characteristic Python irreverence and silliness, *Spamalot* lambasts the musical genre at every step, one such example being "Whatever Happened to My Part?" where the Lady of the Lake wonders why she is underused in the second act.

## THE PRODUCERS

**MUSIC AND LYRICS:** Mel Brooks  
**BOOK:** Mel Brooks and Thomas Meehan  
**DIRECTOR/CHOREOGRAPHER:** Susan Stroman  
**OPENED:** 4/19/01, New York; a run of 2,502 performances

Mel Brooks swept critics and audiences off their feet in New York with this show, adapted from his 1968 movie *The Producers*. A couple songs from the movie were incorporated into the otherwise new stage score. The story concerns washed-up Broadway producer Max Bialystock and his nerdy accountant Leo Bloom, who has dreams of being a producer himself. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show "Springtime for Hitler," which seems on paper like it will be the biggest flop ever. It's a surprise hit and Bialystock and Bloom are in trouble. All ends well, after a brief prison detour. Svelte, sexy Swede Ulla comes to the offices of Bialystock and Bloom to audition (she is hired as secretary), her only talent being "When You Got It, Flaunt It." The original cast included Broadway stars Nathan Lane (Max) and Matthew Broderick (Leo). The director and most of the lead actors from Broadway were in the 2005 movie musical.

## SONGS FOR A NEW WORLD

**MUSIC AND LYRICS:** Jason Robert Brown  
**DIRECTOR:** Daisy Prince  
**CHOREOGRAPHER:** Michael Arnold  
**OPENED:** 10/26/95. New York; a run of 27 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffeehouse pianist named Jason Robert Brown play some of his original compositions. A collaboration and a friendship were born when she heard he was working on a concert evening of songs that played like offbeat short stories. Titled *Songs for a New World*, the piece was developed at a summer festival in Toronto. Musically distinctive and precocious, the songs look at contemporary life from unusual angles. In the plotless, Off-Broadway revue, a shrill wife at the end of her rope, unloved and cheated on, threatens her husband from a high ledge. She'll end it all with "Just One Step"—just you watch!

## A STAR IS BORN (film)

**MUSIC:** Harold Arlen  
**LYRICS:** Ira Gershwin  
**SCREENPLAY:** William Wellman, Dorothy Parker, Alan Cambell, Moss Hart  
**DIRECTOR:** George Cukor  
**CHOREOGRAPHER:** Richard Barstow  
**RELEASED:** 1954. Warner Bros.

This movie musical about the rise and fall in show business chronicles the alcoholic, waning star Norman Maine (James Mason) and his new romance, the ascending showgirl Esther Blodgett (Judy Garland). Esther's career as a musical movie star wins her an Oscar, while Norman hits the skids. Though they love one another, his self-destruction takes over and he drowns himself. Judy Garland belts out many show stoppers in her big comeback movie, a few years after being fired from MGM. Early in the story, she sings "The Man that Got Away" in an after-hours rehearsal in a nightclub, overheard by movie star Norman. The Gershwin/Arlen torch song became a signature Garland number. Two other movies have been made using the same storyline but different music; a 1937 version, and the 1976 star vehicle for Barbra Streisand.

## THOROUGHLY MODERN MILLIE

**MUSIC:** Jeanine Tesori  
**LYRICS:** Dick Scanlan  
**BOOK:** Dick Scanlan and Richard Morris  
**DIRECTOR:** Michael Mayer  
**CHOREOGRAPHER:** Rob Ashford  
**OPENED:** 4/18/02. New York; a run of 903 performances

Based on the 1967 movie starring Julie Andrews, *Thoroughly Modern Millie* is a new musical, retaining only three of the songs from the movie (including the title song), with a score by Jeanine Tesori. It chronicles the life of Millie, a transplanted Kansas girl trying to make it big in New York in the flapper days of the 1920s. She stays at the Hotel Priscilla, along with other young starlets, which is run by the sinister Mrs. Meers, who actually is running a white slave trade on the side. The madcap plot has many twists and turns, and shows a cheery slice of life in New York during the Jazz age. Millie decides in the end that it is only love she is interested in. She belts this sentiment high and loud in "Gimme Gimme."

## WICKED

**MUSIC AND LYRICS:** Stephen Schwartz  
**BOOK:** Winnie Holzman, based on the novel "Wicked: The Life and Times of the Wicked Witch of the West" by Gregory Maguire  
**DIRECTOR:** Joe Mantello  
**CHOREOGRAPHER:** Wayne Cilento  
**OPENED:** 10/30/03, New York; still running as of January 2009

Stephen Schwartz's return to Broadway came with *Wicked*, a hit from 2003. Based on Gregory Maguire's 1995 book, the musical chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in L. Frank Baum's *The Wonderful Wizard of Oz*. At times a dark show, the original production was characterized by lavish sets and a stellar cast, including Kristin Chenoweth, Idina Menzel, Norbert Leo Butz, and Broadway immortal Joel Grey. The two witches first cross paths back in school as unlikely roommates. Elphaba, shy, and green, learns from radiant Galinda just what it takes to be "Popular." Feeling unloved and left out, Elphaba laments her fate in "I'm Not that Girl." Ignored by her own father, Elphaba envisions a strong relationship with the Wizard, and a new exciting life for herself in "The Wizard and I."

## THE WILD PARTY

**MUSIC, LYRICS AND BOOK:** Andrew Lippa  
**DIRECTOR:** Gabriel Barre  
**CHOREOGRAPHER:** Mark Dendry  
**OPENED:** 2/24/00, New York; a run of 54 performances

Two productions of *The Wild Party* hit New York in 2000, the unsuccessful Broadway show by Michael John LaChiusa, and the Off-Broadway, and now more popular Andrew Lippa musical. Both were based on the scandalous 1928 poem by *The New Yorker* editor Joseph Moncure March. This jazz age drama, depicting a night of decadence and debauchery at a party thrown by lusty showgirl Queenie and her abusive lover, vaudeville clown Burrs, was inspiration for Lippa's accomplished score. Kate, a semi-reformed hooker, arrives with her squeeze, Mr. Black. She belts of her humble beginnings in "Look at Me Now." After the wanton night of excessive partying and drama, Queenie surveys the scene in "How Did We Come to This?" to end the show.

## WISH YOU WERE HERE

**MUSIC AND LYRICS:** Harold Rome  
**BOOK:** Arthur Kober and Joshua Logan  
**DIRECTOR AND CHOREOGRAPHER:** Joshua Logan  
**OPENED:** 6/25/52, New York; a run of 598 performances

It was known as the musical with the swimming pool, but *Wish You Were Here* had other things going for it, including a cast full of ingratiating performers, a warm and witty score by Harold Rome, and a director who wouldn't stop making improvements even after the Broadway opening (among them were new dances choreographed by Jerome Robbins). The musical was adapted by Arthur Kober and Joshua Logan from Kober's own play, *Having a Wonderful Time*, and is about a group of middle-class New Yorkers trying to make the most of a two-week vacation at an adult summer camp in the mountains (of upstate New York or New England). "Shopping Around" is an outrageous number sung by vampy Fay, who will find what she wants, trying out one man at a time.

## WONDERFUL TOWN

**MUSIC:** Leonard Bernstein  
**LYRICS:** Betty Comden and Adolph Green  
**BOOK:** Joseph A. Fields and Jerome Chodorov  
**DIRECTOR:** George Abbott  
**CHOREOGRAPHER:** Donald Saddler  
**OPENED:** 2/25/53, New York; a run of 559 performances

*Wonderful Town* reunited the creative team that made 1944's *On the Town* so successful: Bernstein, Comden and Green, and director George Abbott. Set in New York, this show is not a sequel; rather it is based on the hit Broadway play *My Sister Eileen*, which itself was based on Ruth McKinney's semi-autobiographical *New Yorker* short stories. The musical was conceived as a showcase for Rosiland Russell as Ruth. Ruth and Eileen are two sisters making their way in Greenwich Village, originally from a small town in Ohio. Ruth is a writer, and Eileen is... well, pretty. The tomboyish, assertive Ruth describes her failures at dating in "One Hundred Easy Ways to Lose a Man." As Ruth chases the story, Eileen is chased by suitor after suitor. Ruth's editor, Bob Baker, comes over to apologize for being curt with Ruth, and Eileen immediately falls "a little bit in love" with him. After a raucous night with seven amorous, Conga-dancing Brazilian naval cadets that lands Eileen in jail, all is well in the end as she realizes that Ruth and Bob love one another, and Eileen finds a singing career. A revival came to Broadway in 2002, with Donna Murphy as Ruth.

# THE PAST IS ANOTHER LAND

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN  
Lyrics by TIM RICE

Gently, moderately

AIDA: Em F#m B/D# Bm/D A/C# Am/C

You know noth - ing a - bout me and care e - ven less How could you un - der - stand our

*mf colla voce*

B5 Em F#m B/D# E

emp - ti - ness? \_ You plun - dered our wis - dom, our know - ledge, our wealth In

*f*

Am F#m F#sus B7 C(add2) Bsus

bleed - ing us dry You long for our spir - it But that you will nev - er pos -

*mf* *p*

E5 E(b5)(no3rd) E5 E(b5)(no3rd) E5 A/E E

sess The past is now an - oth - er land

*p*

8vb<sub>1</sub> 8vb<sub>1</sub>

B/E A/E E G#7 C#

far be-yond my reach - In - vad - ed by in - sid-i-ous for - eign

F# B E/D A/C#

bod - ies for-eign speech Where the time - less joys of child - hood Lie

*mf*

E/B Bsus B E F#/E E F#/E E F#/E E F#/E

bro - ken on the beach - The

*p* *p*

E5 A/E E5 B/E A/E E5

pres - ent is an emp - ty space Be-tween the good and bad A

G#7/D# C#sus C# F# B

mo - ment lead - ing no - where Too point - less to be sad ... But

E5/D A/C# E5/B B5 E5 E(b5)(no3rd)

time e-nough to lay to waste ... Ev-'ry cer - tain-ty I had

E E(b5)(no3rd) E E(b5)(no3rd) E E5 colla voce A5/E E5

The fu - ture is a bar - ren world from

*poco cresc* *sub p* *rit*

subito

A tempo

B5/E A5/E E5 G#7/D# C#sus C#

which I can't re - turn Both heart - less and - ma - ter - i - al Its

F#sus F# Bsus B E/D A/C#

wretch - ed spoils\_ not my con - cern\_ Shin - ing like an e - vil sun As my

Bsus B E(add2) E/D colla voce A/C#

child - hood treas - ures burn Shin - ing like an e - vil sun As my

*rall* *sub. p*

Bsus B E5 E(b5)(no3rd) E5 E(b5)(no3rd) E5 E(b5)(no3rd)

child - hood treas - ures burn

*pp*

8vb

# I KNOW THE TRUTH

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN  
Lyrics by TIM RICE

Moderately

Em AMNERIS: Am7 D

How have I come to this? How did I

G C/E D

slip and fall? \_ How did I throw half a life - time a - way \_ with-out an -

G C/G G Em

y thought at all? This should have



Am7 D G G6

been my time It's o - ver it nev - er be - gan

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both hands.

C/E D

I closed my eyes \_\_\_\_\_ to so much for so long and \_\_\_\_\_ I no

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes G4, A4, B4, followed by a quarter rest, then a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords and moving lines.

G C/G G F/A G/B

long - er \_\_\_\_\_ can I try to blame it on \_\_\_\_\_

The third system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes G4, A4, B4, followed by a quarter rest, then a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with chords and moving lines.

C D Bm

for - tune Somekind of shift in \_\_\_\_\_ a star

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with chords and moving lines.

Em Am7 D

But I know the truth and it haunts me It's flown just a lit - tle too

G F/A G/B C

far I know the truth and it mocks me

D Bsus B

I know the truth and it shocks me

Em Am7 Cmaj7/D D

It's flown just a lit - tle too

C/G G D/F# Em

far Why do I

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff. The key signature has one sharp (F#). The vocal line starts with the word "far" and ends with "Why do I". The piano accompaniment includes a dynamic marking of *p* (piano).

Am7 D7sus D G

want him still? Why when there's noth- ing there?

The second system continues the vocal line with "want him still?" and "Why when there's noth- ing there?". The piano accompaniment provides harmonic support for these phrases.

C/E D G C/G

How to go on with the rest of my life To pre-tend I don't care?

The third system features the vocal line with "How to go on with the rest of my life" and "To pre-tend I don't care?". The piano accompaniment includes a triplet of eighth notes in the vocal line.

G Em Am7

This \_\_\_\_\_ should have been my time \_\_\_\_\_ It's

The fourth system concludes the vocal line with "This \_\_\_\_\_ should have been my time \_\_\_\_\_ It's". The piano accompaniment includes a triplet of eighth notes in the vocal line.

D G C/E

o - ver it nev - er be - gan I closed my eyes \_\_\_\_\_ to so

D G F/A G/B

much for so long and \_ I no long - er \_ can I try to blame it on

C D Bm

for - tune \_\_\_\_\_ Some kind of twist in \_ my fate \_\_\_\_\_

Em Am7 D

But I know the truth and it haunts me I learned it a lit - tle too

G F/G G C

late I know the truth and it mocks me

*f*

8vb

D/C Bsus B Em

I know the truth and it shocks me I

*rall*

Rubato

Am7 Dsus D Csus2 Gmaj7/B

learned it a lit - tle too late

C(add2) D G(add2)

Too late

# I GOT LOST IN HIS ARMS

from *Annie Get Your Gun*

Words and Music by  
IRVING BERLIN

Moderato

*pp*

This block contains the piano introduction for the song. It is marked 'Moderato' and 'pp' (pianissimo). The music is in 4/4 time and features a melodic line in the right hand and a supporting bass line in the left hand. A triplet of eighth notes is indicated in the first measure of the right hand.

This block shows the piano accompaniment for the first system of the song. It continues the melodic and harmonic material from the introduction, with the right hand playing the main melody and the left hand providing harmonic support.

ANNIE:

Don't ask me just how it hap - pened, I wish I knew,

*p*

This block contains the first system of the vocal line and piano accompaniment. The vocal line is labeled 'ANNIE:' and the lyrics are 'Don't ask me just how it hap - pened, I wish I knew,'. The piano accompaniment is marked 'p' (piano).

I can't be - lieve that it hap - pened, and still it's true I got

This block contains the second system of the vocal line and piano accompaniment. The vocal line continues with the lyrics 'I can't be - lieve that it hap - pened, and still it's true I got'. The piano accompaniment continues to support the vocal line.

## Con anima

lost in his arms and I had to stay — It was

*mp*

This system contains the first two lines of the musical score. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "lost in his arms and I had to stay — It was". The piano part includes a dynamic marking of *mp* (mezzo-piano).

dark in his arms and I lost my way, — From the

This system contains the next two lines of the musical score. The vocal line continues with the lyrics: "dark in his arms and I lost my way, — From the". The piano accompaniment continues with similar harmonic support.

dark came a voice and it seemed to say, — "There you

This system contains the next two lines of the musical score. The vocal line continues with the lyrics: "dark came a voice and it seemed to say, — 'There you". The piano accompaniment continues with similar harmonic support.

go. — There you go." — How I

This system contains the final two lines of the musical score. The vocal line concludes with the lyrics: "go. — There you go." — How I". The piano accompaniment concludes with similar harmonic support.

felt as I fell I just can't re - call \_\_\_\_\_ But his arms held me

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line begins with the lyrics "felt as I fell I just can't re - call \_\_\_\_\_ But his arms held me". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and includes a fermata over the first measure.

fast and it broke the fall \_\_\_\_\_ And I said to my heart as it

The second system continues the vocal line and piano accompaniment. The lyrics are "fast and it broke the fall \_\_\_\_\_ And I said to my heart as it". The piano accompaniment continues with a similar texture, featuring chords and moving lines in both hands.

fool - ish - ly kept jump - ing all a - round, \_\_\_\_\_ "I got

The third system shows the vocal line and piano accompaniment. The lyrics are "fool - ish - ly kept jump - ing all a - round, \_\_\_\_\_ "I got". The piano accompaniment includes a long melodic line in the right hand that spans across the system, and a bass line with some chordal accompaniment.

lost, but look what I found" \_\_\_\_\_

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "lost, but look what I found" \_\_\_\_\_". The piano accompaniment features a *ff* (fortissimo) dynamic marking and includes a fermata over the final measure. Below the piano part, there are markings for "Ped" (pedal) and an asterisk "\*" at the end of the system.



# THERE'S A FINE, FINE LINE

from the Broadway Musical *Avenue Q*

Music and Lyrics by ROBERT LOPEZ  
and JEFF MARX

Moderate Folk Rock

G G/F# Em7 G/D C5

*mp*

The piano introduction consists of two staves. The right hand plays a melody of eighth and quarter notes, while the left hand provides a simple harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderate Folk Rock' and the dynamics are 'mp'.

KATE: G D/F# Em Am7

There's a fine, fine line — be-tween a lov - er and a friend

This system shows the vocal line for KATE and the piano accompaniment. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "There's a fine, fine line — be-tween a lov - er and a friend".

|||

D7sus D7 G D/F# Em Am7

There's a fine, fine line — be-tween re - al - i - ty — and pre - tend —

This system continues the vocal line and piano accompaniment. The lyrics are: "There's a fine, fine line — be-tween re - al - i - ty — and pre - tend —".

D G D/F# Em7 G/D Cm7

— And you nev - er know — till you reach — the top — if it was worth the up - hill climb —

This system continues the vocal line and piano accompaniment. The lyrics are: "— And you nev - er know — till you reach — the top — if it was worth the up - hill climb —".

Cm G D/F# Em7 G/D Cmaj7

There's a fine, fine line be - tween love

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by quarter notes for 'There's a', eighth notes for 'fine, fine', quarter notes for 'line', and eighth notes for 'be - tween love'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

D7sus G G/B Cmaj7 D5 G D/F#

and a waste of time. There's a fine, fine line

Detailed description: This system contains measures 3-4. The vocal line continues with 'and a waste of time.' followed by 'There's a fine, fine line'. The piano accompaniment continues with the same rhythmic pattern. A '8vb...' marking is present in the bass line of the second measure.

Em Am7 D7sus D7 G D/F#

be-tween a fair - y tale and a lie. And there's a fine, fine line

Detailed description: This system contains measures 5-6. The vocal line continues with 'be-tween a fair - y tale and a lie. And there's a fine, fine line'. The piano accompaniment continues with the same rhythmic pattern.

Em Am7 D7sus D7 G D/F#

be - tween "you're won - der - ful" and "good - bye" I guess if some - one does - n't love

Detailed description: This system contains measures 7-8. The vocal line continues with 'be - tween "you're won - der - ful" and "good - bye" I guess if some - one does - n't love'. The piano accompaniment continues with the same rhythmic pattern.

Em7 Bm7/D Cmaj7 Cm G D/F#

— you back, it is - n't such a crime, — but there's a fine, fine line —

8vb

Em7 G/D Cmaj7 D7sus G G/B

— be - tween love — and a waste of your — time —

Cmaj7 D D/C G/B

— And I don't have the time — to waste on you — an - y - more —

cresc. f

8vb

G D Em7 D A/C# G

I don't think that you e - ven know what you're look - ing for —

8vb

G D/F# Em7 D E E/D C#m7

For my own san - i - ty, I've got to close the door.

8vb

F#m F#m/E D D7/C Bm

and walk a - way. Whoa.

*dim* *mp* *dim.* *mp*

D7(no3) G D/F# Em Am7

There's a fine, fine line be-tween to - geth - er and not.

D7sus D7 G D/F# Em Am7

And there's a fine, fine line be-tween what you want-ed and what you

D C/D D G G/F#

got. You got - ta go af - ter the things -

The first system of music features a vocal line in G major with lyrics "got. You got - ta go af - ter the things -". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: D, C/D, D, G, and G/F#.

Em7 G/D Cmaj7 Cm Eb F/Eb Eb

— you want while you're still in your prime —

The second system continues the vocal line with lyrics "— you want while you're still in your prime —". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: Em7, G/D, Cmaj7, Cm, Eb, F/Eb, and Eb.

**Broader**

F/Eb F G G/F# Em7 G/D C Cmaj7

There's a fine, fine line — be-tween love —

*rit* *poco rit*

8vb — 8vb

The third system is marked "Broader" and features the vocal line with lyrics "There's a fine, fine line — be-tween love —". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: F/Eb, F, G, G/F#, Em7, G/D, C, and Cmaj7. Performance markings include "rit" (ritardando) and "poco rit" (poco ritardando) in the piano part, and "8vb" (8va below) in the bass line.

D7(no3) G G/B Cmaj7 D7 G

and a waste of — time —

*rit*

8vb

The fourth system continues the vocal line with lyrics "and a waste of — time —". The piano accompaniment includes a right-hand melody and a left-hand bass line. Chords are indicated above the vocal line: D7(no3), G, G/B, Cmaj7, D7, and G. A performance marking of "rit" (ritardando) is present in the piano part, and "8vb" (8va below) is in the bass line.

# ANYTHING BUT LONELY

from *Aspects of Love*

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

Rubato

**Bb7** **Gm/Bb** **Bb+**

**ROSE:**

I hear you're leav-ing us, our lives are chang-ing once a -

**Bb** **Bb7** **Gm/Bb** **Bb+**

gain. I came to say good-bye. Good luck, come back and see us now and

Andante

**Bb** **F7** **Bb** **F7** **Bb**

then An - y-thing but lone - ly, an - y-thing but emp - ty rooms.  
 An - y-thing but lone - ly, an - y-thing but on - ly me.

Dm/A Gm Cm/Eb Bb/F F F7 1  
Bb

There's so much in life to share— what's the sense when no one else is there?  
Qui - et years in too much space— that's the thing that's hard to face, and...

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (Bb and Eb). The lyrics are: "There's so much in life to share— what's the sense when no one else is there? Qui - et years in too much space— that's the thing that's hard to face, and...". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady bass line and a more active treble line with chords and melodic fragments.

2  
Bb7 Gm/Bb Bb+

You have a right to go, but you should al - so know that I won't be a - lone for

The second system continues the musical score. The vocal line lyrics are: "You have a right to go, but you should al - so know that I won't be a - lone for". The piano accompaniment continues with similar harmonic support, featuring chords and melodic lines in both hands.

Bb Bb7 Gm/Bb

long Long days with noth - ing said are not what lie a - head-

The third system of the score. The vocal line lyrics are: "long Long days with noth - ing said are not what lie a - head-". The piano accompaniment provides harmonic accompaniment with chords and melodic lines.

Bb+ Bb F7/Bb Bb

I'm sor - ry but I'm not that strong An - y - thing but lone - ly,

The fourth and final system of the score. The vocal line lyrics are: "I'm sor - ry but I'm not that strong An - y - thing but lone - ly,". The piano accompaniment concludes the piece with a *più f* (piano fortissimo) dynamic marking. The score ends with a double bar line and repeat dots.

F7/Bb      Bb                      Dm/A      Gm      Cm/Eb

an - y-thing but pass-ing time.      Lone - ly's what I'll nev - er be,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line starts with a quarter note 'an', followed by a quarter note 'y-thing', a quarter note 'but', a quarter note 'pass-', and a half note 'ing time.' The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The lyrics are: 'an - y-thing but pass-ing time. Lone - ly's what I'll nev - er be,'

Bb/F      F      F7      Bb7                      Gm/Bb

while there's still some life in me, and... I'm still young, don't for-get,      it is - n't o - ver yet-

The second system continues the musical piece. The vocal line has a quarter rest followed by 'while there's still some life in me, and...', then a quarter note 'I'm', a quarter note 'still', a quarter note 'young,', a quarter note 'don't', a quarter note 'for-', and a half note 'get,'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. The lyrics are: 'while there's still some life in me, and... I'm still young, don't for-get, it is - n't o - ver yet-'

Bb+                      Bb                      Bb7

so man - y hearts for me to thrill      If you're not here to say

The third system shows the vocal line with a quarter rest, then 'so man - y hearts for me to thrill', followed by a quarter rest and 'If you're not here to say'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. The lyrics are: 'so man - y hearts for me to thrill If you're not here to say'

Gm/Bb                      Bb+                      Bb

how good I look each day,      I'll have to find some-one who will.

*cresc*

The fourth system concludes the page. The vocal line has a quarter rest, then 'how good I look each day,', followed by a quarter rest and 'I'll have to find some-one who will.'. The piano accompaniment features a melodic line in the right hand and chords in the left hand. The lyrics are: 'how good I look each day, I'll have to find some-one who will.' The word 'cresc' is written below the piano part in the final measure.



B F#7/B B F#7/B B

An - y-thing but lone - ly, an - y-thing but emp - ty rooms.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "An - y-thing but lone - ly, an - y-thing but emp - ty rooms." The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady bass line with chords in the right hand. The chords are labeled as B, F#7/B, B, F#7/B, and B.

F#/A# G#m Em6 B/F# F# F#7

There's so much in life to share- what's the sense when no one else is

The second system continues the musical score. The vocal line has the lyrics "There's so much in life to share- what's the sense when no one else is". The piano accompaniment features a more active right hand with chords and moving lines. The chords are labeled as F#/A#, G#m, Em6, B/F#, F#, and F#7.

B7 G#m/B B/F#

there? What's the sense when

The third system continues the musical score. The vocal line has the lyrics "there? What's the sense when". The piano accompaniment features a prominent bass line with a 7th fret barre indicated by a '7' above the notes. The chords are labeled as B7, G#m/B, and B/F#.

F#7 B F#7/B B

no one else is there? \_\_\_\_\_

*rall.* *a tempo*

The fourth system concludes the musical score. The vocal line has the lyrics "no one else is there?" followed by a long horizontal line. The piano accompaniment features a slower section marked "rall." and a return to the original tempo marked "a tempo". The chords are labeled as F#7, B, F#7/B, and B.

# I'M GOING BACK

from *Bells Are Ringing*

Words by BETTY COMDEN  
and ADOLPH GREEN  
Music by JULE STYNE

*Very free* **ELLA:**

I know you, your name is Sue. But who am

I? I've got to find out. At least I'm gon-na

**Tempo** *In rhythm (with great sincerity)* (♩ = ♩<sup>3</sup>)

try I'm go-ing back where I can be

me, at the Bon-jour Iris-tesse

Bras - siere Com - pa - ny — They've got a

great big switch-board there — Where it's just "Hel - lo, good - bye" —

— It may be dull, — But there I can be — just

me, my - self and I. A lit - tle mod - ling on the side. —

Yes, that's where I'll be at the

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "Yes, that's where I'll be at the". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Bon - jour Tris - tesse Bras - siere Com - pa - ny.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Bon - jour Tris - tesse Bras - siere Com - pa - ny.". The piano accompaniment continues with similar melodic and harmonic patterns, including some triplets in the right hand.

And if an - y - bod - y asks for El - la, Me - la or Mom, -

The third system of the musical score features the vocal line with the lyrics "And if an - y - bod - y asks for El - la, Me - la or Mom, -". The piano accompaniment includes several triplet markings in both the right and left hands, indicating a rhythmic pattern of three notes.

tell them that I'm go - ing back where I came from, - to the B T Bras - si - ère -

The fourth system of the musical score concludes the vocal line with the lyrics "tell them that I'm go - ing back where I came from, - to the B T Bras - si - ère -". The piano accompaniment continues with the same style, including triplet markings.

Com - pa - ny —

The musical score for 'Com - pa - ny' consists of a vocal line and a piano accompaniment. The vocal line is in a key with three flats (B-flat major or D-flat minor) and features a long note followed by a melodic phrase. The piano accompaniment is in a similar key and includes a complex, rhythmic pattern with many sixteenth notes and chords.

Free (♩ = ♩)

Good - bye, ev - 'ry - bod - y; good - bye, Ma - dame Grim - al - di;

The musical score for 'Good - bye, ev - 'ry - bod - y; good - bye, Ma - dame Grim - al - di;' is in a key with one sharp (F# major or C# minor). It features a vocal line with a simple melody and a piano accompaniment with a steady, rhythmic pattern. The tempo is marked 'Free' with a note equal to a quarter note.

Broad and steady (Sarah Vaughn style) (♩ = ♩)

good-bye, Jun - ior Mal - let, San - ta Claus is hit - tin' the road; —

The musical score for 'good-bye, Jun - ior Mal - let, San - ta Claus is hit - tin' the road; —' is in a key with one sharp (F# major or C# minor). It features a vocal line with a simple melody and a piano accompaniment with a steady, rhythmic pattern. The tempo is marked 'Broad and steady' with a note equal to a quarter note.

Lis - ten to your ma - ma, ma - ma, ma - ma. Eat your spin - ach, ba - by,

The musical score for 'Lis - ten to your ma - ma, ma - ma, ma - ma. Eat your spin - ach, ba - by,' is in a key with one sharp (F# major or C# minor). It features a vocal line with a simple melody and a piano accompaniment with a steady, rhythmic pattern.

## Valse Francaise (in three) (♩ = ♪)

Eat your spin - ach, ba - by, by the load — (Spoken.) La Petite Bergère Restaurant...

*p*

This system contains the first vocal line and the first two staves of piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of a grand staff with treble and bass clefs. The first measure of the piano part has a piano (*p*) dynamic marking. The music is in 3/4 time.

adieu Je ne reviendrai Jamais, jamais, jamais C'est

This system contains the second vocal line and the second two staves of piano accompaniment. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the grand staff. The music is in 3/4 time.

## Allegro

tous fini, Adieu to yieu So, (Sung.) Good - bye, Max, To your dogs and your

*p*

This system contains the third vocal line and the third two staves of piano accompaniment. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the grand staff. The music is in 3/4 time. There is a piano (*p*) dynamic marking in the piano part.

cats, To the Duke of Wind - sor and his Duch - ess.

This system contains the fourth vocal line and the fourth two staves of piano accompaniment. The vocal line continues with the same treble clef and key signature. The piano accompaniment continues with the grand staff. The music is in 3/4 time.

Good - bye, Bar - ton, Kit - chell and Has - tings. At last you're

Slow

out of my clutch - es \_\_\_\_\_ I'll miss you, but you'll car - ry

on You'll nev - er know that I'm gone

In tempo (with great energy, like a jazzy strut) (♩ =  $\overset{\frown}{\underset{\frown}{\text{J}}}$ )

I'm go - ing back \_\_\_\_\_ where I \_\_\_\_\_ can be

me, \_\_\_\_\_ To the Bon - jour Tris - tesse

Bras - siere Com - pa - ny \_\_\_\_\_ And

while I'm sit - tin' there I hope that I'll find out \_\_\_\_\_ Just what El - la Pe - ter - son is

all a - bout, \_\_\_\_\_ In that Shang - ri - la of lac - y lin - ger - ie, \_\_\_\_\_



Slow Molto marcato

A lit - tle mod-'ling on the side, At the Bon - jour Tris - tesse

(Shouted-like Jolson or Harry Richman) (Sung)

Bras - siere Com - pa - ny Send me my mail there, To the

Bon - jour Tris - tesse Com - pa - ny

# DON'T CRY OUT LOUD

(We Don't Cry Out Loud)  
from *The Boy from Oz*

Words and Music by PETER ALLEN  
and CAROLE BAYER SAGER

Freely *mp*  
MARION:

Ba - by cried the day the cir - cus came to town 'cause she

*p* *mp colla voce*

did - n't like pa - rades just pass - ing by her. So she

paint - ed on a smile and took up with some clown, and she

danced with - out a net up on the wire. I

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*mf*

know a lot a - bout her 'cause you see,

*mf*

**Steadily**  
*mf*

ba - by is an aw - ful lot like me Don't cry out loud.

*rall.*  
*mf a tempo*

Just keep it in - side, learn how to hide our feel - ings.

Fly high and proud, and if you should fall, re - mem - ber you

8vb - J

al-most had it all. —

*mp* *mf*

*Spoken.* Whatever goes on inside us is nobody's business. It's private.

Don't you ever forget that. Re-mem-ber you al - most had it.

Don't cry out loud just keep it in - side learn how to

*f*

*Svb - 1*

hide our feel-ings Fly high and proud, and if you should

This system features a vocal line in a treble clef with a key signature of three flats and a 3-measure triplet. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

fall re-mem-ber you al - most had it all,

*cantabile*

The second system continues the vocal line with a long note at the end of the phrase. The piano accompaniment includes a *cantabile* marking in the right hand, which plays a melodic line with some grace notes.

you al - most had it all

*rall.* *mf*

*rall* *mf* *mf*

The third system features a *rall.* (ritardando) marking in the vocal line and a *mf* (mezzo-forte) dynamic. The piano accompaniment also has a *rall* marking and dynamic changes from *mf* to *mf* with accents.

*a tempo*  
*mp*

*mp a tempo* *rit* *mf* *pp*

The final system is for the piano accompaniment. It begins with *a tempo* and *mp* (mezzo-piano) dynamics. The right hand has a melodic line with a *rit* (ritardando) marking, followed by *mf* and *pp* (pianissimo) dynamics. The left hand provides a steady accompaniment.

# OUR KIND OF LOVE

from *The Beautiful Game*

Music by ANDREW LLOYD WEBBER

Lyrics by BEN ELTON

CHRISTINE:

C Am/C Dm/C G7/C C G/C

Our kind of love, our kind of pas - sion \_\_\_\_\_ Burns with a heat \_\_\_\_\_ so

Dm/C Em/C C C Am Dm G

hard to bear It's not a game, no fad or fash - ion \_\_\_\_\_

C/E G Dm C C Am

Our kind of love's for those who dare I must be strong,

Dm G C/E G Dm Em/G C

I must be bold - er. Cling to my dream and nev - er tire

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a half note 'I', followed by quarter notes 'must', 'be', and 'bold - er.' with a fermata. The piano accompaniment consists of a treble clef with a melody of quarter and eighth notes, and a bass clef with a simple harmonic accompaniment of quarter notes.

C Am Dm G C/E G

Each love de - nied, leaves peo - ple cold - er. New love re - kind - les

The second system continues the song. The vocal line has a half note 'Each', quarter notes 'love', 'de - nied,', quarter notes 'leaves', 'peo - ple', quarter notes 'cold - er.' with a fermata, and quarter notes 'New', 'love', quarter notes 're - kind - les'. The piano accompaniment continues with similar rhythmic patterns.

Dm Em/G C C G Dm Em/G C

ev - 'ry fire I shan't be - tray my heart's de - sire.

The third system features a vocal line with a half note 'ev - 'ry', quarter notes 'fire', a half note 'I', quarter notes 'shan't', 'be - tray', quarter notes 'my', 'heart's', quarter notes 'de - sire.' with a fermata. The piano accompaniment provides a steady harmonic background.

Fsus4 F F C G/B Am D9

Ev - en though we come from diff - 'rent sides. We won't

The fourth system shows a change in key signature to one flat. The vocal line has a half note 'Ev - en', quarter notes 'though', 'we', quarter notes 'come', 'from', quarter notes 'diff - 'rent', quarter notes 'sides.' with a fermata, and quarter notes 'We', 'won't'. The piano accompaniment features a more active treble clef melody.

G7sus4 G C Am Dm G

hide \_\_\_\_\_ I am in love, no one can blame me \_\_\_\_\_

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs) grouped together. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "hide \_\_\_\_\_ I am in love, no one can blame me \_\_\_\_\_".

C/E G Dm Em/G C C Am

Such is my sto - ry and my fate My kind of love,

The second system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs) grouped together. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Such is my sto - ry and my fate My kind of love,".

Dm G C/E G Dm Em/G

will nev - er shame me \_\_\_\_\_ My love is strong - er than their

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs) grouped together. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "will nev - er shame me \_\_\_\_\_ My love is strong - er than their".

C C G Dm Em/G C

hate My love is strong - er than their hate

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff. The piano accompaniment is written on two staves (treble and bass clefs) grouped together. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "hate My love is strong - er than their hate".



B $\flat$  Gm Cm F B $\flat$ /D F

Cm Dm/F B $\flat$  B $\flat$  F Cm Dm/F B $\flat$

Ebsus4 E $\flat$  E $\flat$  B $\flat$  B $\flat$  B $\flat$ /A

I shall cling to him with all my might

Gm C9 E $\flat$ 6/F A $\flat$ 7

It's my right

Db                      Bbm                      Ebm                      Ab7                      Db/F

All kinds of love, bring us to - geth - er — Cau - ses the

Ab                      Ebm                      Fm/Ab                      Db                      Db                      Bbm

bro - ken hearts to mend Peo - ple must love,

Ebm                      Ebm/Ab                      Ab                      Db/F                      Ab                      Ebm                      Fm/Ab

now — and for - ev - er — There's on - ly one love in the

Db                      Db                      Ab                      Ebm                      Fm/Ab                      Db

end There's on - ly one love in the end

# NOWADAYS

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Slowly

It's good, is - n't it? Grand, is - n't it?  
men ev - 'ry - where, Jazz ev - 'ry - where,

1st time *p*  
2nd time *mp*

*mp* R.H.

Detailed description: This system contains the first two lines of the musical score. The top staff is a vocal line in treble clef with a common time signature. The lyrics are: "It's good, is - n't it? Grand, is - n't it? men ev - 'ry - where, Jazz ev - 'ry - where,". The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). It starts with a piano (*mp*) dynamic. The right hand (R.H.) has a melodic line with some grace notes, and the left hand (L.H.) has a simple harmonic accompaniment. There are repeat signs and first/second ending markings.

Great, is - n't it? Swell, is - n't it? Fun, is - n't it?  
Booze ev - 'ry - where, Life ev - 'ry - where, Joy ev - 'ry - where,

L H

Detailed description: This system contains the second two lines of the musical score. The top staff continues the vocal line with lyrics: "Great, is - n't it? Swell, is - n't it? Fun, is - n't it? Booze ev - 'ry - where, Life ev - 'ry - where, Joy ev - 'ry - where,". The bottom staff continues the piano accompaniment. The left hand (L.H.) has a simple harmonic accompaniment. There are repeat signs and first/second ending markings.

1  
Now - a - days There's

Detailed description: This system contains the final line of the musical score. The top staff has the lyrics: "Now - a - days There's". The bottom staff continues the piano accompaniment. The first ending is marked with a '1' in a box. The piece concludes with a double bar line.

*This song is a duet for Velma and Roxie in the show, adapted here as a solo.*

2

Now - a - days You can

*mf*

like the life you're liv - ing You can live the life you

*mf*

like You can e - ven mar - ry Har - ry, but

mess a - round with Ike And that's good, is - n't it?

Grand, is - n't it? Great, is - n't it? Swell. is - n't it?

Fun, is - n't it? But noth-ing stays In fif - ty

*mf* years or so it's gon - na change you know. *f* But oh, it's

heav - en now - a - days.

# ROXIE

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Moderate four (♩ = ♩♩)

NC.

mp

The piano introduction is in 4/4 time, featuring a bass line with a steady eighth-note pattern and a treble line with occasional chords. The key signature has four flats (B-flat major/C minor).

G<sub>b</sub>

ROXIE:

G<sub>b</sub>6

Edim7/G

The name on ev - 'ry - bod - y's lips is gon - na be

mf

The vocal line starts with a quarter rest, followed by a melody in the treble clef. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The key signature has four flats.

D<sub>b</sub>7/A<sub>b</sub>

D<sub>b</sub>7

G<sub>b</sub>

Rox - ie, The la - dy rak - in' in the

The vocal line continues with a quarter rest, followed by a melody. The piano accompaniment includes a triplet of eighth notes in the treble clef. The key signature has four flats.

Gdim

D<sub>b</sub>7/A<sub>b</sub>

D<sub>b</sub>7

B<sub>b</sub>

chips is gon - na be Rox - ie I'm gon - na be a ce -

The vocal line continues with a melody. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The key signature has four flats.

*Ebm* *Bb7* *Ebm*

leb - ri - ty that means some - bod - y ev - 'ry - one knows.

*C7* *Fm* *Db7 B(add2)/Eb Em6 Db7/F*

They're gon - na rec - og - nize my eyes, — my hair, my teeth, my

*cresc.*

*Gbm E/G E/G# Db7 NC* *Gb*

boobs, my nose — From just some

*mf*

*Eb/G* *Abm7* *Db7*

dumb mech - an - ic's wife I'm gon - na be Rox - ie

Chords:  $G^b7$                        $C^b$

Who    says that mur - der's not an art? \_\_\_\_\_                      And

The piano accompaniment features a treble clef with a key signature of three flats and a 4/4 time signature. It includes a triplet of eighth notes in the first measure of the piano part.

Chords:  $D7\#11$                        $G^b/D^b$                        $A^b9$

who in case she does-n't hang \_                      can say she start - ed with a bang?.

The piano accompaniment features a treble clef with a key signature of three flats and a 4/4 time signature. It includes a 'cresc.' marking under the first measure.

Chords:  $G^b/D^b$        $A^m/D^b$        $D^b7$       N.C.

[Fox - y]                      Rox - ie                      Hart.

The piano accompaniment features a treble clef with a key signature of three flats and a 4/4 time signature. It includes a 'f' marking under the first measure and a 'mp' marking under the second measure.



Ab6 Adim7

They're gon - na wait out - side in line to get — to see

*mf*

Eb7/Bb Eb7 Ab6

Rox - ie, Think of those au - to - graphs I'll

*sfz*

Adim7 Eb7/Bb Eb7 C7

sign: "Good luck — to you, Rox - ie." And I'll ap - pear in a

Fm C Fm

lav - a - liere that goes all the way down to my waist.

*sffz*

D7 Gm Eb7 Db(add2)/F F#m6 Eb7/G

Here a ring, there a ring, ev - 'ry-where a ring - a - ling, but al - ways in the

*cresc.*

Fdim/Ab F#dim/A Eb7/B5 Eb N.C. Ab

best of taste *Spoken: I'm a star. And they love me, and I love them And they love me for loving them and I love them for loving me. And we love each other. That's because none of us got enough love in our childhood. And that's showbiz, kid* I'm giv - ing

*repeat ad lib.* *mf*

Adim7 Eb7

up my hum - drum life, I'm gon - na be Rox - ie

Ab7 Db6

I made a scan - dal and a star

Db E7#11

— And So - phie Tuck - er - 'll shit, I know, — to

Detailed description: This system contains the first two measures of music. The vocal line starts with a whole rest, followed by the lyrics 'And So - phie Tuck - er - 'll shit, I know, — to'. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Chord symbols 'Db' and 'E7#11' are placed above the first and second measures respectively. A fermata is placed over the piano accompaniment in the second measure.

Fm(add4) Bb6 Ab/Eb Abdim/Eb Dbdim/Eb Eb7

see her name get billed be - low — Fox - y Rox - ie

Detailed description: This system contains the next four measures of music. The vocal line has the lyrics 'see her name get billed be - low — Fox - y Rox - ie'. The piano accompaniment continues with a bass line and chords in the right hand. Chord symbols 'Fm(add4)', 'Bb6', 'Ab/Eb', 'Abdim/Eb', 'Dbdim/Eb', and 'Eb7' are placed above the measures. The piano part includes various articulations like accents and slurs.

NC.

Hart.

*sfz* *mf* *gradually fade*

Detailed description: This system contains the next four measures of music, primarily for the piano. The vocal line is silent, indicated by 'NC.' (No Chords) above the first measure. The piano accompaniment features a bass line with eighth notes and chords in the right hand. Dynamics include *sfz* (sforzando), *mf* (mezzo-forte), and *gradually fade*. The word 'Hart.' is written above the first measure.

*p*

Detailed description: This system contains the final two measures of music. The piano accompaniment continues with a bass line and chords in the right hand. A dynamic marking of *p* (piano) is placed above the final measure.

# HEAVEN HELP MY HEART

from *Chess*

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

Sweetly  
D

Piano accompaniment for the first system. The music is in D major and 4/4 time. The tempo/mood is 'Sweetly'. The dynamic is 'mp'. The first system consists of two measures. The first measure has a D chord, and the second measure has a D/F# chord. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Piano accompaniment for the second system. The first measure has a D chord, followed by A/D, G/B, D/A, G, and D/F# chords. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

Piano accompaniment for the third system. The first measure has a G chord, followed by A/C#, D, A/D, G/B, A, and A7 chords. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

D  
FLORENCE:

A/D G D/F#  
If it were love I would give that love ev-'ry sec-ond I had, and I

Piano accompaniment for the vocal line. The first measure has a D chord, followed by A/D, G/B, G, and D/F# chords. The melody continues with eighth and sixteenth notes, and the left hand accompaniment remains consistent.

Em A/C# A7 F#m Bm F#7/A#

do \_\_\_\_\_ Did I know where he'd lead me to? Did \_\_\_\_\_ I \_\_\_\_\_

Bm Bm/A E/G# E A (G/B) A/C# (D)

plan do - ing all of this for the love of a man? \_\_\_\_\_ Well, I let it

D A/D G/B D/A

hap - pen an - y - how \_\_\_\_\_ and what I'm feel - ing now

A/G D/F# G/B (Bm) Em

has no eas - y ex - pla - na - tion. Rea - son plays \_\_\_\_\_ no \_\_\_\_\_ part,

Em Em/D A/C# A D/F# D A/C#

heav - en, help my heart. I

This system contains the first two measures of the piece. The vocal line starts with a half note 'heav - en,' followed by a quarter note 'help' and a quarter note 'my' with a long horizontal line underneath. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bass clef part consists of a steady eighth-note accompaniment.

G/B 3 G Gm D/F#

love him too much What if he saw my whole ex - is - tence

This system contains the next two measures. The vocal line has a triplet of eighth notes 'love him too much' followed by a quarter rest, then a quarter note 'What' and a quarter note 'if' with a long horizontal line underneath. The piano accompaniment continues with the eighth-note accompaniment in the bass and a more active treble line.

G Em A

turn - ing a - round a word, a smile, a

This system contains the next two measures. The vocal line has a quarter note 'turn - ing' with a long horizontal line underneath, followed by a quarter note 'a - round' with a long horizontal line underneath, then a quarter note 'a' and a quarter note 'word,' with a long horizontal line underneath. The piano accompaniment features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass clef part has a steady eighth-note accompaniment.

D D/F# G A D A/D

touch?

This system contains the final two measures. The vocal line has a quarter note 'touch?' with a long horizontal line underneath. The piano accompaniment continues with the eighth-note accompaniment in the bass and a treble line with eighth-note patterns.

G/B                    Asus    A7                    D                    A/D

One of these days, and it won't be long, — he'll know

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, then a quarter note G4 in the second. The piano accompaniment features a descending eighth-note line in the right hand and a steady bass line in the left hand. Chord symbols G/B, Asus, A7, D, and A/D are placed above the vocal staff.

G/B                    G                    D/F#                    Em                    A/C#                    A7

more a - bout — me — than he — should — All my dreams will be un - der -

Detailed description: This system contains measures 3 through 6. The vocal line has a quarter note G4, a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with similar patterns. Chord symbols G/B, G, D/F#, Em, A/C#, and A7 are placed above the vocal staff.

F#m                    Bm                    F#7/A#                    Bm                    Bm/A                    E/G#                    E

stood, no — sur - prise, noth - ing more to learn from the

Detailed description: This system contains measures 7 through 10. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a descending eighth-note line in the right hand. Chord symbols F#m, Bm, F#7/A#, Bm, Bm/A, E/G#, and E are placed above the vocal staff.

A                    (G/B)    A/C#                    (D)                    D                    A/D

look in my eyes. Don't you know that time is not my friend, I'll

Detailed description: This system contains measures 11 through 14. The vocal line has a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with similar patterns. Chord symbols A, (G/B), A/C#, (D), D, and A/D are placed above the vocal staff.

G/B D/A A/G D/F#

fight it to the end, — hop-ing to keep — that best of mo - ments

G/B (Bm) Em Em Em/D A/C# A

when the pas - sions — start Heav - en, help my — heart —

D/F# D A/C# G/B G

the day that I find —

Gm D/F# G Em

sud-den - ly I've — run out — of se - crets, sud-den - ly I'm not al - ways



A D D/F# G D/F#

on his mind.

G D *molto rit.* G *a tempo* D/F# Em

May-be it's best to love a stran-er, well, that's what I've done—heav-en,

A6 A7 *ten.* D A/D

help my heart.

*meno mosso*

G/D A7sus/D *rit.* D

Heav-en, help my heart.

*rit.*

# THE MUSIC AND THE MIRROR

from *A Chorus Line*

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Slowly (in 2)

L.H. *pp*

The piano introduction consists of four measures. The left hand plays a simple bass line of quarter notes: B-flat, D-flat, F, and B-flat. The right hand plays chords: a B-flat major triad (B-flat, D-flat, F) in the first measure, a B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the second measure, a B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the third measure, and a B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the fourth measure.

CASSIE:

Give me some-bod - y to dance for. Give me some-bod - y to show.

The vocal line for Cassie is in 2/2 time. The melody starts on a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment features chords in the right hand: B-flat major triad (B-flat, D-flat, F) in the first measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the second measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the third measure, and B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the fourth measure. The left hand continues with the same quarter-note bass line as the introduction.

Let me wake up in the morn - ing to find I have some - where ex - cit - ing to go -

The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment features chords in the right hand: B-flat major triad (B-flat, D-flat, F) in the first measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the second measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the third measure, and B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the fourth measure. The left hand continues with the same quarter-note bass line.

To have some-thing that I can be-lieve in

*rall.* *a tempo*

*rall.* *a tempo*

*subito pp*

The vocal line concludes with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The piano accompaniment features chords in the right hand: B-flat major triad (B-flat, D-flat, F) in the first measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the second measure, B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the third measure, and B-flat major triad with a suspended fourth (B-flat, D-flat, F, B-flat) in the fourth measure. The left hand continues with the same quarter-note bass line.

To have some - one to be. Use me. Choose me.

*rall.*

*rall.* God, I'm a danc-er, a danc - er danc - es! *a tempo* Give me some-bod - y to dance with.

*rall.* *a tempo*

Give me a place to fit in. Help me re-turn to the world of the liv-ing by

*Moderate 4*  
*a tempo*

show - ing me how to be - gin \_\_\_\_\_

*f*

Play \_\_\_\_\_ me the mu - sic. Give me the chance to come

*accel.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The tempo marking *accel.* is placed above the vocal line.

through All I ev - er need - ed was the mu -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

- sic, and the mir - ror, and the chance to

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand.

dance for you.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter note, a quarter note, and a quarter note. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand, ending with a double bar line and a key signature change to two sharps.

Give me a job, — and you in - stant - ly get — me in - volved —

— If you give me a job — then the rest — of the crap — will get

solved. — Put me to work, — you would think —

— that by now — I'm al - lowed — I'll

do \_\_\_\_\_ you proud! \_\_\_\_\_

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It features a long note for 'do' followed by 'you proud!' with a long note. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three sharps and a common time signature. The right hand plays a steady eighth-note accompaniment, while the left hand plays a similar eighth-note accompaniment with some rests.

*ff*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *ff* (fortissimo) is placed in the right hand of the piano part.

Throw me a rope \_ to grab on \_ \_ to Help me to prove \_ that I'm

The third system of the musical score features the vocal line and piano accompaniment. The vocal line has the lyrics 'Throw me a rope \_ to grab on \_ \_ to Help me to prove \_ that I'm'. The piano accompaniment continues with the eighth-note accompaniment.

strong Give me the chance \_ to look for - ward to say - in': 'Hey,

The fourth system of the musical score features the vocal line and piano accompaniment. The vocal line has the lyrics 'strong Give me the chance \_ to look for - ward to say - in': 'Hey,'. The piano accompaniment continues with the eighth-note accompaniment.

lis - ten, they're play - in' my song'' Play me the

mu - sic. Give me the chance to come through.

8va ----- loco

All I ev - er need - ed was the mu - sic, and the mir -

ror, and the chance to

dance \_\_\_\_\_ Play \_\_\_\_\_ me the

*pp cresc. poco a poco*

This system contains the first two measures of the piece. The vocal line begins with a long note on 'dance' followed by a rest, then 'Play me the' with a triplet of eighth notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth notes. A dynamic marking of *pp* and the instruction *cresc. poco a poco* are present.

mu - sic. Play \_\_\_\_\_ me the mu - sic. Play \_\_\_\_\_ me the

This system contains measures 3 through 6. The vocal line continues with 'mu - sic.' followed by 'Play me the mu - sic.' and 'Play me the'. The piano accompaniment continues with similar rhythmic patterns. A triplet of eighth notes is used for 'me the' in both vocal phrases.

mu - sic \_\_\_\_\_

This system contains measures 7 through 10. The vocal line has a long note on 'mu - sic' followed by a rest. The piano accompaniment features a treble line with chords and a bass line with eighth notes. There are accents (*v*) over some notes in the piano part.

Give me the chance\_ to come through. All I ev - er need -

*8va*  
*ffz*

This system contains the final two measures. The vocal line concludes with 'Give me the chance\_ to come through.' and 'All I ev - er need -'. The piano accompaniment features a treble line with chords and a bass line with eighth notes. A dynamic marking of *ffz* and an *8va* instruction are present.



ed was' the mu - sic, and the mir - ror, and the chance.

to dance

8vb...

for

you

# ANGELS, PUNKS AND RAGING QUEENS

from *Elegies for Angels, Punks and Raging Queens*

Words by BILL RUSSELL  
 Music by JANET HOOD

Moderately ♩ = 104

*Eb*(add2) 2nd time

*mp* We

*mp* Vamp *L.H.*  $\overset{8va}{\circ}$

*Eb*(add2) *Cm*7 *Ab*(add2)

played this dive \_ in the vil - lage \_ some-where on the

*sim.*

*Eb*(add2) *Eb* *Bb/D* *Ab/C* *Eb/Bb*

edge Dur - ing the breaks \_ we'd hang \_ out - side \_ have a

Db/Ab Ab Fm7(add11) Fm Eb Db(add2)

smoke sit-tin' on a ledge — I'd watch the pa - rade as it —

Ab(add2)/C Cb(add2) Gb(add2) Ab(add2)

— passed by, — the junk - ies and hot - to - trot teens. — And it

Abmaj9/Bb Gm/Bb 3 Gb/Ab Ab(add2) Eb/G Db/Ab Ab

felt so right — to be shar-ing the night — with an - gels, — punks and —

F7sus4 F7 Bb7sus4 Eb(add2)

rag - ing queens. We

*8va*  
L.H.  $\Omega$

*E<sub>b</sub>(add2)* *Cm7* *A<sub>b</sub>(add2)*

played that gig — for a long time. Got to know some

*E<sub>b</sub>(add2)* *E<sub>b</sub>* *B<sub>b</sub>/D* *A<sub>b</sub>/C* *E<sub>b</sub>/B<sub>b</sub>*

folks. Gave them some change, — or took — their cards, — heard their schemes, —

*D<sub>b</sub>/A<sub>b</sub>* *A<sub>b</sub>* *Fm7(add11)* *Fm* *E<sub>b</sub>* *D<sub>b</sub>(add2)*

— lis-tened to their jokes Some - times, — they'd stop and

*A<sub>b</sub>(add2)/C* *C<sub>b</sub>(add2)* *G<sub>b</sub>(add2)* *A<sub>b</sub>(add2)*

hear my song — en route to their fab - u - lous scenes — And I

Abmaj9/Bb Gm/Bb Gb/Ab Ab(add2) Eb/G Db/Ab Ab

still get laughs from old pho-to-graphs with an-gels, punks and

F7sus4 F7 Bb7sus4 Eb(add2)

rag - ing queens. *mf* Well I

*rit.*

*Rubato*  
Eb m9 Bb m7 Gb(add2) Db(add2)/F F+7

loved that time in the vil-lage Though I still don't know what it

*mf*

Gbmaj7 Cb9 Db/Ab F/A Bbm7 Gbm6

means Ma-trons and whores in-tel-ec-tu-al bores

Db/F      Cb/Gb      Gb      Eb7sus4      Eb7      Ab7sus4      *a tempo*  
Db(add2)

an - gels, - punks and rag - ing queens.

Db(add2)      Bbm7

*pp* I pass that place - like a phan-tom.

*rit*      *a tempo*  
*pp*

Gb(add2)      Db(add2)      Db      Ab/C

Ev - 'ry-thing has changed.      That lou - sy dive is a

Gb/Bb      Db/Ab      Cb/Gb      Gb      - Ebm7(add11)      Ebm      Db

sleek bou - tique,      pri - or - i - ties - re - ar - ranged -      I

Chords: Cb(add2), Gb(add2)/Bb, Bbb(add2), Fb(add2)

long for the mix of the bad old days, — the ball gowns and torn up

Chords: Gb(add2), Rubato Gb/Ab, Fm/Ab, Fb/Gb, Ebm/Gb

jeans. *f* And I sing this song for the souls who've gone; sweet

Chords: Ebm9, Db(add2)/F, Gb(add2), Gm7(b5), Ebm7/Ab, a tempo Db(add2)

an - gels, punks and rag - ing *P* queens

Chords: Bbm7, Gb(add2), Db

Oo

# I'M STILL HERE

from *Follies*

Music and Lyrics by  
STEPHEN SONDHEIM

Easy blues (♩ = 80)

CARLOTTA:

Good times and bum times, —

I've seen them all and, my dear, —

I'm still here. —

Plush vel-vet some-times, — Some-times just pret-zels and beer, —

But I'm here —



I've stuffed the dail - ies — In my — shoes, —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "I've stuffed the dail - ies — In my — shoes, —". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

Strummed u - ke - le - les, — Sung the — blues, — Seen all my dreams dis - ap - pear, —

The second system continues the musical score. The vocal line lyrics are "Strummed u - ke - le - les, — Sung the — blues, — Seen all my dreams dis - ap - pear, —". The piano accompaniment continues with similar rhythmic patterns and harmonic support.

But I'm here —

The third system features the vocal line with the lyrics "But I'm here —". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some phrasing slurs.

I've slept in shan - ties, Guest of the W — P A., — But I'm here —

*mp sim*

The fourth system concludes the musical score. The vocal line lyrics are "I've slept in shan - ties, Guest of the W — P A., — But I'm here —". The piano accompaniment includes the dynamic marking *mp sim* (mezzo-piano, sostenuto) in the lower register.

Danced in my scan-ties, — Three bucks a night was the pay, —

This system contains the first musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The lyrics are: "Danced in my scan-ties, — Three bucks a night was the pay, —".

But I'm here. — I've stood in bread - lines —

*mf*

This system contains the second musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The lyrics are: "But I'm here. — I've stood in bread - lines —". A dynamic marking of *mf* is present in the piano part.

With the — best, — Watched while the head - lines — Did the — rest —

This system contains the third musical system. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#). The lyrics are: "With the — best, — Watched while the head - lines — Did the — rest —".

In the De - pres - sion was I — de - pressed? — No - where

*dim*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "In the De - pres - sion was I — de - pressed? — No - where". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part begins with a *dim* (diminuendo) dynamic marking. The music features a mix of eighth and quarter notes with some ties.

near —

This system contains the next two staves of music. The top staff is a vocal line with the lyric "near —" and a long horizontal line indicating a sustained note. The bottom two staves are piano accompaniment. The piano part continues with a melodic line in the right hand and a bass line in the left hand, primarily using quarter and eighth notes.

I met a big fi - nan - cier, — And I'm

*mp*

This system contains the third and fourth staves of music. The top staff is a vocal line with the lyrics "I met a big fi - nan - cier, — And I'm". The bottom two staves are piano accompaniment. The piano part starts with an *mp* (mezzo-piano) dynamic marking. The accompaniment features a steady rhythmic pattern with some chordal textures.

here

*mf*

This system contains the final two staves of music on the page. The top staff is a vocal line with the lyric "here". The bottom two staves are piano accompaniment. The piano part begins with an *mf* (mezzo-forte) dynamic marking. The music concludes with a final chord in the piano part.

I've been through Gand - hi, — Wind - sor and Wal - ly's af - fair, — And I'm here. —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line contains the lyrics: "I've been through Gand - hi, — Wind - sor and Wal - ly's af - fair, — And I'm here. —". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

A - mos 'n' An - dy, — Mah - jongg and plat - i - num hair, —

The second system continues the piece with the same instrumental texture. The vocal line lyrics are: "A - mos 'n' An - dy, — Mah - jongg and plat - i - num hair, —".

And I'm here. — I got through A - bie's. —

The third system continues with the vocal line lyrics: "And I'm here. — I got through A - bie's. —".

I - rish — Rose, — Five Di - onne ba - bies, — Ma - jor — Bowes, —

The fourth system concludes the piece with the vocal line lyrics: "I - rish — Rose, — Five Di - onne ba - bies, — Ma - jor — Bowes, —".

Had hee - bie - jee - bies — For Bee - be's — Bath - y - sphere —

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one sharp (F#). The vocal line begins with a half note 'Had' followed by eighth notes for 'hee - bie - jee - bies'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

I lived through Bren - da — Fra - zier — And I'm

The second system continues the vocal line with a half note 'I' followed by eighth notes for 'lived through Bren - da'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

here. — I've got - ten through

The third system features a vocal line with a half note 'here.' followed by eighth notes for 'I've got - ten through'. The piano accompaniment includes some rests in the right hand, focusing on the bass line.

Her - bert and J Ed - gar Hoo - ver, —

The fourth system shows a vocal line with a half note 'Her - bert' followed by eighth notes for 'and J Ed - gar Hoo - ver,'. The piano accompaniment features a more active right hand with chords and moving lines.

Gee, that was fun— and a half— When you've been through

The first system of the musical score is in G major. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a bass line with a half note G2, quarter notes A2, B2, and C3, and a treble line with a half note G4, quarter notes A4, B4, and C5. The piano part includes some grace notes and a fermata over the final chord.

Her - bert and J Ed - gar Hoo - ver,—

The second system continues in G major. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment has a bass line with a half note G2, quarter notes A2, B2, and C3, and a treble line with a half note G4, quarter notes A4, B4, and C5. The piano part includes a *mf* dynamic marking and a fermata over the final chord.

An - y - thing else— is a laugh—

The third system continues in G major. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment has a bass line with a half note G2, quarter notes A2, B2, and C3, and a treble line with a half note G4, quarter notes A4, B4, and C5. The piano part includes a *mf* dynamic marking and a fermata over the final chord.

I've been through Re - no,—

as before

The fourth system continues in G major. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment has a bass line with a half note G2, quarter notes A2, B2, and C3, and a treble line with a half note G4, quarter notes A4, B4, and C5. The piano part includes a *p* dynamic marking and a fermata over the final chord.

I've been through Bev - er - ly Hills, ——— And I'm here ———

Reef - ers and vin - o, ——— Rest cures, re - li - gion and pills, ———

But I'm here ———

Been called a pink - o ——— Com - mie ——— tool, ——— Got through it stink - o ———

*poco cresc* *mp*

By my — pool — I should have gone to an act - ing — school, — That seems

*p*

clear — Still some - one said, "She's sin - cere," —

— So I'm here

*mf*

Black sa - ble one day, — Next day it goes in - to hock, —



But I'm here. \_\_\_\_\_ Top bill - ing Mon - day, \_\_\_\_\_

Tues - day you're tour - ing in stock, \_\_\_\_\_ But I'm here. \_\_\_\_\_

First you're an - oth - er \_\_\_\_\_ Sloe - eyed \_\_\_\_\_ vamp, \_\_\_\_\_

Then some - one's moth - er, \_\_\_\_\_ Then you're \_\_\_\_\_ camp \_\_\_\_\_ Then you ca - reer from ca - reer \_\_\_\_\_

to ca - reer.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#). The vocal line begins with a whole note followed by a half note, then a quarter note, and continues with a melodic phrase. The piano accompaniment consists of chords and moving lines in both the right and left hands.

I'm al - most through my mem - oirs, And I'm

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment features more complex chordal textures and some melodic lines in the right hand.

here I've got - ten through

The third system shows the vocal line with a slight change in rhythm. The piano accompaniment includes some rests and dynamic markings like 'f' (forte).

"Hey, la - dy, are - n't you whoo - zis?"

The fourth system concludes the page with a vocal line that has a more pronounced melodic contour. The piano accompaniment continues with chords and moving lines, ending with a final cadence.

Wow! What a look - er you were." Or, bet - ter yet,

The first system of the musical score is in G major. The vocal line begins with a quarter rest, followed by the lyrics "Wow! What a look - er you were." and "Or, bet - ter yet,". The piano accompaniment consists of a bass line with a melodic contour and a treble line with chords and some melodic fragments.

"Sor - ry, I thought you were whoo - zis —

The second system continues in G major. The vocal line has a quarter rest followed by the lyrics "Sor - ry, I thought you were whoo - zis —". The piano accompaniment features a more active treble line with chords and a bass line with a steady melodic line.

What - ev - er hap - pened to her?"

The third system is in G major. The vocal line has a quarter rest followed by the lyrics "What - ev - er hap - pened to her?". The piano accompaniment includes a treble line with chords and a bass line with a melodic line. There are some dynamic markings like '(h)' and 'v'.

Good times and bum times, — I've seen 'em all and, my dear, — I'm still here —

The fourth system changes to B minor. The vocal line has a quarter rest followed by the lyrics "Good times and bum times, — I've seen 'em all and, my dear, — I'm still here —". The piano accompaniment features a treble line with chords and a bass line with a melodic line. There are dynamic markings like '(h)'.

Plush vel - vet some - times, ——— Some - times just pret - zels and beer, ———

But I'm here ——— I've run the gam - ut, ———

A to — Z — Three cheers and dam - mit, ——— C'est la — vie —

I got through all of last year, ——— And I'm here ———

The first system of music features a vocal line on a single staff with a treble clef and a key signature of three flats. It begins with a long, sustained note. Below it, a piano accompaniment is shown on two staves (treble and bass clefs), consisting of chords and moving lines.

Lord knows, at least I've been there, ——— And I'm here! ———

The second system continues the vocal line with the lyrics "Lord knows, at least I've been there, ——— And I'm here! ———". The piano accompaniment continues with chords and moving lines.

——— Look who's here! ——— I'm still

The third system continues the vocal line with the lyrics "——— Look who's here! ——— I'm still". The piano accompaniment continues with chords and moving lines.

here! ———

The fourth system continues the vocal line with the lyrics "here! ———". The piano accompaniment concludes with chords and moving lines, ending with a double bar line and repeat signs.

# LIFE WITH HAROLD

from *The Full Monty*

Words and Music by  
DAVID YAZBEK

### Mambo

VICKI:

Dm7

G9

You got - ta love that man. He's like my per - so - nal

C6

Dm7

an - gel — I've al - ways want - ed the kind of life —

G9

C6

that I've been hav - ing as Har - old's — wife What a

Fmaj7 3 Bb9 3 C 3

catch I have caught. He would buy me the moon if the

A7 3 Dm7 G7 Db7

moon could be bought. I'm tell - in' you: - You got - ta love that

C6

man. I real - ly love -

Dm7 G9 C6

- that man. He likes me dressed to the nines.

I say two words and then "Ta - da!" — There's me com-plete - ly in

Chords: Dm7, G9

The first system of music features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The vocal line includes a triplet of eighth notes. The piano accompaniment consists of chords and moving lines in both hands.

Pra - da — And I've got the boots that go with the

Chords: C6, Fmaj7

The second system continues the musical piece. The vocal line has a triplet of eighth notes. The piano accompaniment features a C6 chord and an Fmaj7 chord.

belt that goes with the bag that goes with my won - der - ful life with

Chords: Bb9, C, A7

The third system shows the vocal line with a triplet of eighth notes. The piano accompaniment includes Bb9, C, and A7 chords.

Har - old — You got - ta love that man

Chords: Dm7, G7, Db7, C6

The fourth system concludes the page with the vocal line and piano accompaniment. The piano accompaniment includes Dm7, G7, Db7, and C6 chords.



Dm7

G9

3 3

(scat syllables)

mf

C6

Dm7

G9

C6

3

Fmaj7

3

Bb9

C

A7

3

Dm7

gliss.

G7 Db7 C6

8va

*f* *ad lib. riff*  
God, I love \_\_\_\_\_ that

Dm7 G9 C6

man. But late - ly he's work - ing too hard

I keep on tell - ing him how we \_\_\_\_\_ should take a few weeks in

C6 Fmaj7

Mau - ii — And we'll feel the breeze and samp - le the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains two triplet markings over the notes. The piano accompaniment is in grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

Bb9 C A7

poi and go see Don Ho and I'll say, "Oh boy, how I love you,

The second system of music continues the vocal line and piano accompaniment. It features three triplet markings in the vocal line. The piano accompaniment includes some rests and specific chord voicings.

Dm7 G9 Em7

Har - old" — I hit the jack - pot with Har - ry - y - y

The third system of music shows the vocal line with a triplet and piano accompaniment. The piano part includes a long note in the bass clef and various chord voicings.

A7 Fmaj7 Bb9

y! He's a gem, he's a beaut. He looks

The fourth system of music concludes the page with a vocal line containing two triplet markings and piano accompaniment. The piano part features some rests and specific chord voicings.

C A Dm7

cute in a suit and he loves me to boot. I'm tell - ing you, —

G9 C

You got - ta love that man. Love that

man. I love that man.

Cmaj9

I love that man.

# I WANT TO GO TO HOLLYWOOD

from the Broadway Musical *Grand Hotel*

Words and Music by  
MAURY YESTON

Parlando

D9

E7#5

E7#5/A A

FLAEMMCHEN:

What did he see in me? What's my at - trac - tion? Could

*mf*

Ped \* Ped \* Ped \* Ped \*

D7

B7

E7

A7

C#m7b5

that face make a mil - lion men a - dore me? And make a hun - dred

Ped \* Ped \* Ped \* Ped \* Ped \*

F#7

Edim7/B

Bm(add2) Bm

B7

B7/D#

cam - 'ra men ex - plore me? Is that the girl I see there right be -

Ped \* Ped \* Ped \* Ped \* Ped \*

E7#5

E13

With a swing  $\text{♩} = 92$

A

E+

Em/A

E+

fore me?

*mf*

Ped \*

A E+ Em/A E+ A E+ Em/A E+

I wan-na be that girl in the mir-ror there. I wan-na be that girl with gold - en hair

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal melody consists of eighth and quarter notes. The piano accompaniment includes chords and arpeggiated patterns. Chord symbols are placed above the vocal line.

A E+ Em/A E+ F#7 E(add2)/G# F#7

Up on a sil - ver screen, - most ev - 'ry-where in the world -

The second system continues the musical score. The vocal line and piano accompaniment follow the same format as the first system. The lyrics are "Up on a sil - ver screen, - most ev - 'ry-where in the world -". Chord symbols are placed above the vocal line.

B7(add4) E7sus E7 A(add2) B7#5 E9b5

I want to go to Hol - ly - wood! Talk - ies! I mean the pic - tures

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature remains two sharps. The vocal melody includes some rests and slurs. The piano accompaniment features more complex chordal textures. Chord symbols are placed above the vocal line.

A E+ Em/A E+ A E+ Em/A E+

I wan-na have a hot time ev - 'ry night, get out and raise a lit - tle Fahr - en-heit,

The fourth system concludes the musical score on this page. The vocal line and piano accompaniment follow the same format. The lyrics are "I wan-na have a hot time ev - 'ry night, get out and raise a lit - tle Fahr - en-heit,". Chord symbols are placed above the vocal line.

A E+ Em/A E+ F#7 E(add2)/G# F#7

knock ev - 'ry Duke and Count and Bar - on right off his \_\_\_ feet! \_\_\_

B7(add4) E7sus E7 C#7#5 Em/F# F#7

I'll be that girl that's un - der - stood! Oh!

B7(add4) E7sus E7 A9 G/B Cm A7/C# Cm G/B A9

I want to go to Hol - ly - wood. I wan - na sing the

D9 A9

blues. I wan - na wear nice shoes and drink il - le - gal

B7 G7 E9#5

booze in ev - 'ry late-night spot for "Le Jazz Hot." -

A E+ Em/A E+ A E+ Em/A E+

I wan-na break-fast, lunch and din - ner there, if I'm a big box of - fice win - ner there.

A E+ Em/A E+ F#7 E(add2)/G# F#7

I'll be the most well - known Ber - lin - er there ev - er was! \_\_\_\_\_

B7(add4) E7sus E7 A(add2) G#+ Em/G F#7 F#7/A#

I want to go to Hol - ly - wood, so



B7(add4) E7sus E7 Bb(b5)/A

I can get far a - way from:

Bb(b5)/A Abm7b5

Fried - rich - stras - se. My cold wa - ter flat The so - fa

Bm7b5

that I sleep on be - hind the screen The nois - y lodg - er in the

Abm7b5

next room My brok - en hand mir - ror. My brok - en cof - fee pot.

*Bm7b5* *Bb(b5)/A*

If things get brok - en, they stay brok - en in Fried - rich -

*Abm7b5* *Bm7b5*

stras - se. The worn-out bris - tles on your hair - brush. The pen - nies

*Abm7b5*

need - ed for the heat ev - 'ry hour And when you get sick, you

*Bb(b5)/A* *D(add2)/E*

stay sick in Fried - rich - stras - se Where you live with lit - tle

A E+

soap and with hard - ly an - y hope.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line contains the lyrics "soap and with hard - ly an - y hope." The piano accompaniment includes a dynamic marking of *mp* and various chord voicings.

Em/A E+ A E+ Em/A E+ A E+

I wan-na be that girl in the mir - ror there I wan-na be that

The second system continues the musical piece. The vocal line has the lyrics "I wan-na be that girl in the mir - ror there I wan-na be that". The piano accompaniment features a consistent rhythmic pattern with various chord voicings corresponding to the chord symbols above.

Em/A E+ A E+ Em/A E+ F#7 E(add2)/G#

girl with gold - en hair. Up on a sil - ver screen, - most ev - 'ry-where in the world -

The third system of music includes the lyrics "girl with gold - en hair. Up on a sil - ver screen, - most ev - 'ry-where in the world -". The piano accompaniment continues with the established harmonic and rhythmic structure.

F#7 B7(add4) E7sus E7 B7

I want to go to Hol - ly-, I want to go, I want -

The final system on this page contains the lyrics "I want to go to Hol - ly-, I want to go, I want -". The piano accompaniment concludes with the final chords indicated by the symbols above.

E7sus E7 A(add2) G#<sup>+</sup> Em/A F#7 F#7/A# B7

— to go, I want to go, I want to go, I want to go, I have to go, I have\_

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

D/E E9 A(add2) G#<sup>+</sup> Em/G F#7 F#7/A# B Bb+/F#

— to go, I have to go, I have\_ to go I have to go to Hol -

The second system continues the musical piece. The vocal line has a long note on 'Hol' followed by a rest. The piano accompaniment provides harmonic support with various chords and textures.

F#m/B Bb+/F# B Bb+/F# F#m/B Bb+/F# B Bb+/F#

ly - wood, \_\_\_\_\_ Hol -

The third system shows the vocal line with a long note on 'wood,' and another long note on 'Hol'. The piano accompaniment continues with a steady harmonic accompaniment.

F#m/B Bb+/F# G#7 F#(add2)/A# G#m7b5/B G#7/B# C#9

ly - wood. \_\_\_\_\_ I swear that girl in the

The fourth system concludes the page. The vocal line includes the words 'I swear that girl in the' with a final note marked with an 'x'. The piano accompaniment features a variety of chord voicings and textures.

G#m7b5 C#9

mir - ror, \_\_\_\_\_ girl in the mir - ror, \_\_\_\_\_ that girl in the

E/F#

mir - ror \_\_\_\_\_ is go - ing to go \_\_\_\_\_ to Hol -

B    Bb+/F#    F#m/B    Bb+/F#    B    Bb+/F#

ly \_\_\_\_\_ wood! \_\_\_\_\_

F#m/B    Bb+/F#    B    Bb+/F#    F#m/B    Bb+/F#    B

\_\_\_\_\_

# THERE ARE WORSE THINGS I COULD DO

from *Grease*

Lyric and Music by WARREN CASEY and JIM JACOBS

Ad lib. D9 RIZZO: Em Em/D

There are worse things I could do \_\_\_\_\_

*mp* *colla voce*

C F#m7b5 B7

\_\_\_\_\_ than go with a boy or two, \_\_\_\_\_ e - ven though the neigh - bor -

Em7 A7(add9) Dmaj7 Bm7 E7 A7

hood thinks I'm trash - y and no good, I sup - pose it could be true, but there's worse things I could

D Em Em/D

do I could flirt with all the guys, \_\_\_\_\_

*Slow tempo* (♩ = 56)

C Cmaj7 F#m7b5

smile at them and bat my eyes,

B7 Em7 A7

press a-gainst them when we dance, make them think they stand a

Dmaj7 Bm7 E7 A7

chance, then re-fuse to see it through, that's a thing I'd nev-er

D7 Dm7 Gm7

do. I could stay home ev-'ry night,

C7 Fmaj7 Bbmaj7

— wait a-round for Mis - ter Right, — take cold show - ers — ev-'ry

This system contains the first two lines of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The first line of music is divided into three measures by bar lines. The first measure is in C7, the second in Fmaj7, and the third in Bbmaj7. The lyrics are: "— wait a-round for Mis - ter Right, — take cold show - ers — ev-'ry".

Gm A7 Dm

day — and throw my \_ life a - way for a dream that won't come true. —

This system contains the second two lines of music. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The first line of music is divided into three measures by bar lines. The first measure is in Gm, the second in A7, and the third in Dm. The lyrics are: "day — and throw my \_ life a - way for a dream that won't come true. —".

D7 Bm7 Em7 a tempo Em7/D

— I could hurt some-one like me —

This system contains the third two lines of music. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The first line of music is divided into four measures by bar lines. The first measure is in D7, the second in Bm7, the third in Em7 with the instruction "a tempo", and the fourth in Em7/D. The lyrics are: "— I could hurt some-one like me —".

C Cmaj7 F#m7b5

— out of spite or jeal - ous - y, —

This system contains the fourth two lines of music. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The first line of music is divided into three measures by bar lines. The first measure is in C, the second in Cmaj7, and the third in F#m7b5. The lyrics are: "— out of spite or jeal - ous - y, —".



B7 Emaj7 C#m7

I don't steal and I don't lie but I can feel and I can

F#m7b5 B7 Em7 poco rit G/D

cry, a fact I'll bet you nev - er knew.

Rubato

C Am6 D7

But to cry in front of you, that's the worst thing I could

NC G a tempo C rit Cm Gmaj9

do.

# I CAN HEAR THE BELLS

from *Hairspray*

Music by MARC SHAIMAN  
Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Slowly and Freely

F

TRACY:

Musical notation for the first system. The vocal line is in 4/4 time, starting with a whole rest followed by a quarter rest, then a triplet of eighth notes: G4, A4, B4. The lyrics are "I can hear the bells." The piano accompaniment is in 4/4 time, starting with a whole note chord of F major (F, A, C) in the right hand and a whole note chord of F major (F, Bb, D) in the left hand, marked *pp*.

A m

Bb

Musical notation for the second system. The vocal line continues with a quarter rest, then a triplet of eighth notes: C5, B4, A4. The lyrics are "Well, don't cha hear 'em chime?" followed by a quarter rest, then a triplet of eighth notes: G4, F4, E4. The lyrics are "Can't 'cha feel my". The piano accompaniment continues with chords in the right hand and bass notes in the left hand.

D m

G

C sus

C

Musical notation for the third system. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The lyrics are "heart - beat keep - ing per - fect time? And all be - cause he". The piano accompaniment continues with chords in the right hand and bass notes in the left hand.

Moderate Rock Beat

F

D m

Musical notation for the fourth system. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3. The lyrics are "touched me He looked at me and stared Yes. he bumped me My". The piano accompaniment is in 4/4 time, marked *p*, with a steady eighth-note bass line in the left hand and chords in the right hand.

B $\flat$  F/A

heart was un-pre-pared when he tapped me and knocked me off my feet

Detailed description: This system contains the first two lines of music. The vocal line is in a B-flat major key signature and 4/4 time. It features a triplet of eighth notes on the first line and a quarter note on the second line. The piano accompaniment consists of a bass line with eighth notes and a treble line with whole notes. Chords B-flat and F/A are indicated above the staff.

G 7sus G7 Bbmaj9/C F

One lit-tle touch, now my life's com-plete 'Cause when he nudged me, love

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a triplet of eighth notes and a quarter note. The piano accompaniment features a more complex texture with chords in the treble and bass. Chords G 7sus, G7, Bbmaj9/C, and F are indicated above the staff. A dynamic marking of *mp* is present.

D m

put me in a fix. Yes, it hit me just like a ton of bricks. Yes, my

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a triplet of eighth notes and a quarter note. The piano accompaniment continues with eighth notes in the bass and chords in the treble. A chord of D m is indicated above the staff.

B $\flat$  F/A F/G G7

heart burst. Now I know what life's a-bout One lit-tle touch and love's

Detailed description: This system contains the seventh and eighth lines of music. The vocal line features a triplet of eighth notes and a quarter note. The piano accompaniment concludes with chords in the treble and bass. Chords B-flat, F/A, F/G, and G7 are indicated above the staff.

F/C C sus C F F/E

knocked me out. and I can— hear the bells My head is spin - ning.

*mf*

D m D m/C Bb

I can— hear the bells. Some - thing's be - gin - ning Ev - 'ry - bod - y says that a

F/A F/G G7 D m/C C Bb/C C

girl who looks like me can't win his love. Well, just wait and see, 'cause

F F/E D m

I can— hear the bells Just hear them chim - ing I can— hear the bells. My

*mf*

D m/C      Bb      F/A

temp - 'ra - ture's climb - ing. I can't con - tain my joy 'cause I fin - 'ly—found the boy I've been

This system contains the first line of music. The vocal line features three triplet markings over the notes 'ing', 'joy', and 'found'. The piano accompaniment consists of chords and moving lines in both hands.

F/G      G7      C7sus      F

miss - in'. Lis - ten! I can hear the be - ells

(ding!)

*mp*

This system contains the second line of music. The vocal line has a fermata over the word 'ells'. The piano accompaniment includes a dynamic marking of *mp* and a '(ding!)' annotation with a note in the right hand.

Bb/C      F      Dbsus      Db

This system contains the third line of music, which is entirely instrumental piano accompaniment. It features a variety of chords and rhythmic patterns in both hands.

Gb      Gb/F      Ebm

Round one, he'll ask me— on a date. and then round two, I'll

*f*      *mf*

This system contains the fourth line of music. The vocal line has three triplet markings over the words 'me—', 'date.', and 'two,'. The piano accompaniment includes dynamic markings of *f* and *mf*.

prim, but... won't be late be-cause round three's when we kiss in-side his car. Won't

Chords: C $\flat$ , G $\flat$ /B $\flat$

go all the way, but I'll go pret - ty far Then round four, he'll

Chords: G $\flat$ /A $\flat$ , A $\flat$ 7, G $\flat$ /D $\flat$ , D $\flat$ , D $\flat$ sus2, D $\flat$ , G $\flat$

*mf*

ask me\_\_\_ for my hand. and then round five, we'll book the\_\_\_ wed-ding band, so by

Chords: G $\flat$ /F, E $\flat$ m

round six, Am - ber, much to your sur - prise, this heav - y - weight cham - pi - on

Chords: C $\flat$ , G $\flat$ /B $\flat$ , G $\flat$ /A $\flat$ , A $\flat$ 7

Ebm/D $\flat$  D $\flat$  C $\flat$ /D $\flat$  D $\flat$  G $\flat$  G $\flat$ /F

takes the prize and I can— hear the bells. My ears are ring - ing

*f*

Ebm Ebm/D $\flat$  C $\flat$

I can— hear the bells. The brides- maids are sing - ing Ev - 'ry - bod-y says that a

*mf*

G $\flat$ /B $\flat$  A $\flat$ 7sus A $\flat$ 7 Ebm/D $\flat$  D $\flat$  C $\flat$ /D $\flat$  D $\flat$

guy who's such a gem won't look my way. Well, the laugh's on them 'cause

*mf*

G $\flat$  G $\flat$ /F Ebm

I can— hear the bells My fa - ther will smile — I can— hear the bells. as he

*f*

Chords: Ebm/Db, Cb, Gb/Bb

walks medown the aisle — My moth-er starts to cry, but I can't see 'cause Link and I are French -

*mf*

Chords: Gb/Ab, Ab7, Db7sus, Gb

kiss - in' Lis - ten! I can — hear the bells —

(ding!) *mp*

Chords: Cb/Gb, Gb, D sus, D

*v*

Chords: G, G/F#, Em

I can — hear the bells. My head is reel - in' I can — hear the bells I

*ff*

\* Optional ending



Em/D C G/B

can't stop the peal - in' Ev - ry - bod - y warns that he won't like— what he'll see, but

G/A A7 Em/D D C/D D G

I know that he'll look in - side of me Yeah, I can— hear the bells To -

G/F# Em Em/D

day's just the start 'cause I can— hear the bells, and 'til death do us part— And

C G/B Am7

e - ven when we die we'll look down from up a - bove. re - mem - ber - ing the night that we

G/B G7/B C

two fell in love. We both will share a tear, and he'll

G/A A D7sus

whisper as we're reminiscin'. Listen! I can hear the

*colla voce*  
(ding!)

G G7/F Em7

bells I can hear the bells

*rit*

Cm/Eb G

I can hear the bells

# MISS BALTIMORE CRABS

from *Hairspray*

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN

and SCOTT WITTMAN

An aggressive beguine

Piano introduction in 4/4 time, key of B-flat major. The right hand features a melodic line with trills (tr) and glissandos (gliss.). The left hand provides a rhythmic accompaniment with chords. Dynamics include sfz, f, and mf.

C7<sup>#9</sup><sub>#5</sub> C7<sup>#9</sup><sub>#5</sub> C7<sup>#9</sup><sub>#5</sub> C7<sup>#9</sup><sub>#5</sub> Fm Fm6 Fm(maj7) Fm

VELMA:

Vocal line for the first phrase: "Oh, my God, how times have changed! This". The piano accompaniment continues with a steady bass line and chords.

Db9<sup>#11</sup> Db9 Db9<sup>#11</sup> Dm9 Gm7<sup>b5</sup>

Vocal line for the second phrase: "girl's ei - ther blind or com - plete - ly de - ranged Ah, but time seemed to halt when". The piano accompaniment features triplets in both hands.

Bbm/C Fm(add2) Gb13 C7<sup>#9</sup><sub>#5</sub> C7<sup>#9</sup><sub>#5</sub> C7<sup>#9</sup><sub>#5</sub>

Vocal line for the final phrase: "I was 'Miss Bal - ti - more \_\_\_\_\_ Crabs.'". The piano accompaniment continues with triplets and chords.

Fm Fm6 Fm(maj7) Fm Db9#11 Db9

Child hood dreams for me were cracked when that damn Shir - ley Tem - ple stole

Db9#11 Db9 Gm7b5 C7sus C7b9 B7 C7

my frick - in' act But the crown's in the vault from when I won "Miss Bal - ti - more

Fm F7 Bbm7 Db6/Eb Eb9#5

Crabs " \_\_\_\_\_ Those poor run-ner-ups might still hold some grudg-es They

Cm7 F9 D7#9

pad - ded their cups, but I screwed the judg - es. Those broads thought they'd win if a

Db9 G7b9/D G7/D Db9 C7 G7b5/Db C7b9 C9 C7b9

plate they would spin in their dance. Not a chance! 'Cause I

Fm Fm6 Fm(maj7) Fm Db9#11 Db9

hit the stage, ba - tons a - blaze, while belt - ing high 'C's and pre -

Db9#11 Db9 Gm7b5 C7sus C7b9

par - ing souf - flés! But that trip - le som - er - sault — was how I clinched "Miss Bal - ti - more

Fm F7 Bbm7 Bbm7/Eb Ddim/Eb

Crabs!" A ty-coon I wed, so cud-dly and fun-ny The

Cm7 F9 Ab9/D Ab9

old fart dropped dead, but left tons of mon - ey. So I bought this sta - tion so

G7 Db7 Cbmaj7/G Fm7b5/G C+/G Db9 C7

all of the na - tion could see Ba - by

Db7 Eb7 Abm Abm6 Abm(maj7) Abm E9(#11) E9

Am-ber and me! And so, my dear, so short and stout, you'll nev-er be "in." So we're

E9#11 E9 Bbm7b5 Eb7b9

kick - ing you out! You can't get past me kid. But it is - n't your fault. It's



# I DON'T KNOW HOW TO LOVE HIM

from *Jesus Christ Superstar*

Words by TIM RICE  
 Music by ANDREW LLOYD WEBBER

Slowly, tenderly and very expressively

D G/D D G/D G D

MARY:

I don't know how to

G D G D/A A

love him what to do, how to move him I've been

D/F# A D A F#m7 Bm

changed, yes, real - ly changed In these past few days \_\_\_\_\_ when I've



F#m Bm G D/F# Em D Asus(add9) A

seen my-self I seem like some - one else

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line consists of quarter notes with lyrics: 'seen my-self I seem like some - one else'. The piano accompaniment includes chords and melodic lines in both hands.

D G D G D G

I don't know how to take this I don't see why he

The second system continues the musical score. The vocal line has lyrics: 'I don't know how to take this I don't see why he'. The piano accompaniment maintains the harmonic structure with chords and melodic accompaniment.

D/A A D A D A

moves me. He's a man, he's just a man, and I've

The third system of music shows the vocal line with lyrics: 'moves me. He's a man, he's just a man, and I've'. The piano accompaniment continues with chords and melodic lines.

F#m Bm F#m Bm G D/F# Em D

had so man-y — men be-fore in ver - y man - y

The fourth system concludes the page with the vocal line lyrics: 'had so man-y — men be-fore in ver - y man - y'. The piano accompaniment provides the final harmonic and melodic context for the phrase.

Asus(add9)                                    A   G   D/F#   Em7   D

ways.                                    He's just one more.

This system features a vocal line in G major with a key signature of two sharps (F# and C#). The lyrics are "ways. He's just one more." The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. The chords are Asus(add9), A, G, D/F#, Em7, and D.

G                                    F#7                                    Bm                                    Bm/A

Should I bring him down — should I scream and shout? — Should I speak of love,

*cresc. poco a poco*

This system continues the vocal line with the lyrics "Should I bring him down — should I scream and shout? — Should I speak of love,". The piano accompaniment features a dense texture of chords in the right hand, with the instruction "cresc. poco a poco". The chords are G, F#7, Bm, and Bm/A.

G                                    D/A                                    C                                    G                                    D

— let my feel-ings out? — I nev - er thought I'd come to this —

*f dim poco a poco*

This system continues the vocal line with the lyrics "— let my feel-ings out? — I nev - er thought I'd come to this —". The piano accompaniment has a similar chordal texture to the previous system, with the instruction "f dim poco a poco". The chords are G, D/A, C, G, and D.

G                                    D/F#                                    Em                                    Asus(add9)                                    A

What's it all a - bout? —

This system concludes the vocal line with the lyrics "What's it all a - bout? —". The piano accompaniment features a melodic line in the right hand that rises and then descends, with the instruction "f dim poco a poco". The chords are G, D/F#, Em, Asus(add9), and A.

D G D G D

Don't you think it's rather funny

The first system of music features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "Don't you think it's rather funny". Above the vocal line, the chords D, G, D, G, and D are indicated. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes a piano (p) dynamic marking.

G D/A A

I should be in this position? I'm the

The second system of music continues the vocal line with the lyrics "I should be in this position? I'm the". The chords G, D/A, and A are indicated above the vocal line. The piano accompaniment continues with the same two-staff format.

D/F# A D A F#m Bm

one who's always been So calm and cool

The third system of music has the lyrics "one who's always been So calm and cool". The chords D/F#, A, D, A, F#m, and Bm are indicated above the vocal line. The piano accompaniment includes a triplet of eighth notes in the right hand.

F#m Bm G D/F# Em7 D

no lover's fool run - ning ev - 'ry

The fourth system of music has the lyrics "no lover's fool run - ning ev - 'ry". The chords F#m, Bm, G, D/F#, Em7, and D are indicated above the vocal line. The piano accompaniment continues with the same two-staff format.

Asus A G D/F# Em7 D G F#m7

show. He scares me so.

*mf cresc. poco a poco*

This system contains the first two measures of the piece. The vocal line starts with a whole note 'show.' followed by a half note 'He' and a quarter note 'scares me so.' with a long horizontal line underneath. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. Chord changes are indicated above the staff.

Bm Bm/A G

This system shows the piano accompaniment for the second system. The right hand plays a series of chords with a melodic line, while the left hand continues with a bass line. Chords Bm, Bm/A, and G are indicated above the staff.

D/A C G D G D/F#

I nev - er thought I'd come to this — What's it all a -

*f ff f dim. poco a poco*

This system contains the third system of music. The vocal line has a dotted quarter note 'I', an eighth note 'nev - er', a quarter note 'thought I'd', a quarter note 'come to', a quarter note 'this' with a long horizontal line, a quarter note 'What's', an eighth note 'it', a quarter note 'all', and a quarter note 'a -'. The piano accompaniment features a strong dynamic range from *f* to *ff* and then a gradual decrease to *f dim. poco a poco*. Chords D/A, C, G, D, G, and D/F# are indicated above the staff.

Em Asus(add9) D G D

bout? — Yet if he said he

This system contains the fourth system of music. The vocal line has a whole note 'bout?' with a long horizontal line, followed by a quarter note 'Yet', an eighth note 'if', a quarter note 'he', and a quarter note 'said he'. The piano accompaniment continues with a steady bass line and chords in the right hand. Chords Em, Asus(add9), D, G, and D are indicated above the staff.

G D G D/A A

loved me, I'd be lost I'd be fright - ened. I could - n't

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "loved me, I'd be lost I'd be fright - ened. I could - n't". The piano accompaniment consists of a right-hand part in a treble clef and a left-hand part in a bass clef. The right-hand part has a melodic line with some triplets, and the left-hand part provides a harmonic accompaniment with chords and moving bass lines.

D/F# A D A F#m Bm

cope, just could-n't cope. I'd turn my head,

The second system continues the musical score. The vocal line lyrics are "cope, just could-n't cope. I'd turn my head,". The piano accompaniment includes triplets in the right-hand part. The overall mood is somber and reflective.

F#m Bm7 G F#m Em D Asus A G D/F# Em7

I'd back a - way, I would - n't want to know He scares me

The third system of the score has the vocal line lyrics "I'd back a - way, I would - n't want to know He scares me". The piano accompaniment continues with a steady harmonic accompaniment.

D G D/F# Em7 D G D/F# Em7 D

so I want him so I love him so

*rall* *pp*

The fourth system concludes the page with the vocal line lyrics "so I want him so I love him so". The piano accompaniment ends with a *rall* (rushing) marking and a *pp* (pianissimo) dynamic marking. The score ends with a double bar line.

# I WILL BE LOVED TONIGHT

from *I Love You, You're Perfect, Now Change*

Lyrics by JOE DiPIETRO  
Music by JIMMY ROBERTS

Gently, not too fast  $\text{♩} = 100$

D/C                      G(add9)/B      G/B                      D/C

Well,

*freely*

D/C                      G(add9)/B      G/B                      D/C

pop the cham-pagne,—      break out the co-logne,—      turn up the moon - light and

Bm7                      G/B                      G/F                      C(add9)/E                      G/D

turn off the phone.—      Well, what a sur-prise,—      a man is in sight; and

With a gentle beat  $\text{♩} = 96$

C/E D/F# G D7sus/A D7/F# D7 G Gmaj7(no3)

I will be loved to - night To

D/C Gmaj9/B G/B D/C

fon - dle his skin, to sav - or his lips; to nuz - zle his chin, to

G(add9)/B G/B G/F C(add9)/E G/D

freely

move with his hips — Our words will be soft — as we soft - ly ig - nite; and

a tempo A little faster

C/E D/F# G D7sus/A D7/F# D7 G Gmaj7(no3)

I will be loved to - night You can

poco accel

Moderately, with a beat  $\text{♩} = 112$ 

D D/C G(add9)/B G/B C D D/C G(add9)/B G/B

go from week— to week,— you can go from year— to year,— not a

*mf*

Bb Bb(add9) C/Bb F(add9)/A F/A Fmaj9

hand placed on— your cheek,— not a whis - per in— your

*mp*

C(add9) D D/C G(add9)/B G/B C

ear ——— You can make it through— o - kay,— you can

*mf*

D D/C G(add9)/B G/B Bb Bb(add9) C/Bb F(add9)/A F/A

live and laugh,— and flirt — It's quite eas - y in— the day;—



*slowing down*

*freely*

**Tempo I**

Em

Em7

A7

D/C

G(add9)/B

G/B

it's just the nights that al-ways hurt. So

*mp* *rit.* *rit.*

D/C

G(add9)/B

G/B

D/C

let dark-ness come,— 'cause that will be fine;— for I'll have a soul— en-

*mp a tempo* *mf*

Bm7

G/B

G/F

*freely*

C(add9)/E

G/B

tan-gled in mine.— We'll do as we please,— and please... hold me tight For

*mp*

*a tempo*

C/E

D/F#

G

D7sus/A

D7/F#

G

I will— be loved,

*poco a poco crescendo*

C/E D/F# E7/G# E7sus/A Am G/B C D/C

I will be loved. Yes, I

This system contains the first two measures of the piece. The vocal line starts with 'I will be loved.' and 'Yes, I'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. Chords are indicated above the staff: C/E, D/F#, E7/G#, E7sus/A, Am, G/B, C, and D/C.

Bm7 G/B A9/C#

will be loved

*poco a poco cresc. e accel.*

*sub. mp*

This system contains the next two measures. The vocal line continues with 'will be loved'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *sub. mp* is present. A performance instruction *poco a poco cresc. e accel.* is written above the piano part. Chords are indicated above the staff: Bm7, G/B, and A9/C#.

Am/D D Em/D Am7/D D7 G/F

Gently, In Tempo

to - night

*slower*

*rit*

*mp*

This system contains the next two measures. The vocal line continues with 'to - night'. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *mp* is present. Performance instructions *slower* and *rit* are written above the piano part. A section heading *Gently, In Tempo* is placed above the staff. Chords are indicated above the staff: Am/D, D, Em/D, Am7/D, D7, and G/F.

C(add9)/E C/E D/C G(add9)

*poco rit*

*p*

*gua*

This system contains the final two measures. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* is present. Performance instructions *poco rit* and *gua* are written above the piano part. Chords are indicated above the staff: C(add9)/E, C/E, D/C, and G(add9).

# STILL HURTING

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Spare and thoughtful (♩ = 64-66)

C F/A Bb2 C C F/A Bb2 C

*mp*

Detailed description: This block contains the piano introduction for the song. It features two staves of music in 9/8 time. The melody is composed of eighth and quarter notes, while the accompaniment consists of chords and moving lines in the bass. The tempo is marked as 'Spare and thoughtful' with a quarter note equal to 64-66 beats per minute. The dynamic is mezzo-piano (*mp*). Chords are indicated above the staff: C, F/A, Bb2, C, C, F/A, Bb2, C.

C F/A Bb2 C F/A Bb2  
CATHY:

Ja - mie is o - ver\_ and Ja - mie is gone \_ Ja - mie's de - cid - ed\_ it's time to move

*p*

Detailed description: This block shows the vocal line for Cathy. The melody is written on a single staff with lyrics underneath. The accompaniment continues from the previous section. The dynamic is piano (*p*). Chords are indicated above the staff: C, F/A, Bb2, C, F/A, Bb2.

C Dmin7 C/E D7/F# E7/G#

on \_ Ja - mie has new dreams he's build - ing up - on, And

Detailed description: This block continues the vocal line for Cathy. The melody is written on a single staff with lyrics underneath. The accompaniment continues. Chords are indicated above the staff: C, Dmin7, C/E, D7/F#, E7/G#.

F2/A Bb2 G7/B Csus C Dmin11 C2/E F9 Csus C

I'm still hurt - ing

*sub p* *mp*

Detailed description: This block shows the final vocal line for Cathy. The melody is written on a single staff with lyrics underneath. The accompaniment continues. The dynamic starts as *sub p* and changes to *mp*. Chords are indicated above the staff: F2/A, Bb2, G7/B, Csus, C, Dmin11, C2/E, F9, Csus, C.

C F/A Bb2 C F/A Bb2

Ja-mie ar-rived at the end of the line. Ja-mie's con-vinced that the prob-lems are

*mp* flowing

C Dmin7 C/E D7/F# E7/G#

mine Ja-mie is prob-a-bly feeling just fine, And

F2/A Bb2 G7/B Csus C Dmin11 C2/E F9 Csus C C/B

I'm still hurt ing.

*sub. p* *mp*

Amin9 F2 Amin9

What a-bout lies, Ja - mie? What a-bout things That you swore to be true?

*mf* legato

D9/F# F2 C/E Dmin11 G(add 11)

What a-bout you, Ja-mie? What a-bout you?

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with a four-measure rest at the beginning and end. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "What a-bout you, Ja-mie? What a-bout you?".

C F/A Bb2 C

Ja - mie is sure... some - thing won - der - ful died.

The second system continues the musical score. The vocal line has a melodic line with a four-measure rest at the end. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "Ja - mie is sure... some - thing won - der - ful died.". The dynamic marking *mp* is present.

C F/A Bb2 C

Ja - mie de - cides it's... his right to de - cide.

The third system continues the musical score. The vocal line has a melodic line with a four-measure rest at the end. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "Ja - mie de - cides it's... his right to de - cide.". The dynamic marking *mp* is present.

Dmin7 C/E D7/F# E7/G#

Ja - mie's got se - crets he does - n't con - fide, And

The fourth system continues the musical score. The vocal line has a melodic line with a four-measure rest at the end. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are "Ja - mie's got se - crets he does - n't con - fide, And".

F2/A Bb2 G7/B Csus

I'm still hurt - ing.

(sempre mf) molto cresc.

Eb/C D/C Db/C C G/B

Go and hide and run a - way! Run a-way,

f

Amin7 D9 F9

run and find some - thing bet - ter!

mf

Db/Eb F/Eb E/Eb Eb

Go and ride the sun a - way! Run a-way,

f

Cmin7                      Ab2                      Fmin11

— like it's sim-ple,                      Like it's right —

*mf*                      *mp*

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'like it's sim-ple, Like it's right'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp).

C                      F/A                      Bb2                      C                      F/A                      Bb2

Detailed description: This system contains measures 3 and 4. The piano accompaniment continues with eighth-note patterns. Measure 4 features a triplet of eighth notes in the right hand. The bass line remains consistent with quarter notes.

C                      Dmin7                      C/E                      D/F#                      E7/G#

Detailed description: This system contains measures 5 and 6. The piano accompaniment continues with eighth-note patterns. Measure 6 features a triplet of eighth notes in the right hand. The bass line continues with quarter notes.

F/A                      Bb                      G7/B                      Csus

*mf*

Detailed description: This system contains measures 7 and 8. The piano accompaniment continues with eighth-note patterns. Measure 7 features a quintuplet of eighth notes in the right hand. The bass line continues with quarter notes.

Amin9                      F2

Give me a day,—                      Ja - mie!                      Bring back the lies,—                      Hang them

*8va*

Detailed description: This system contains the final two measures of the piece. The vocal line has the lyrics 'Give me a day,— Ja - mie! Bring back the lies,— Hang them'. The piano accompaniment continues with eighth-note patterns. The final measure includes an 8va marking for the vocal line.

Amin9                      D9/F#                      F2                      C/E

back on the wall! \_\_\_\_\_ May-be I'd see      How you could be \_\_\_\_\_ So cer-tain that

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with the lyrics "back on the wall!" followed by a long breath mark. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are placed above the vocal line: Amin9, D9/F#, F2, and C/E. A fermata is placed over the first measure of the piano accompaniment. A dynamic marking of *mp* is placed below the piano accompaniment. A bracket with the number "4" is placed above the vocal line, indicating a four-measure phrase.

Cmin7/Eb                      DbMaj11                      G(add 11)

we Had no chance \_\_\_\_\_ at all \_\_\_\_\_

The second system continues the musical score. The vocal line has the lyrics "we Had no chance" followed by a long breath mark and "at all" followed by another long breath mark. The piano accompaniment continues with the same eighth-note pattern. Chord symbols are placed above the vocal line: Cmin7/Eb, DbMaj11, and G(add 11). The piano accompaniment features a fermata over the final measure of the system.

C                      F/A                      Bb2                      C                      F/A                      Bb2

Ja-mie is o - ver\_ and where can I turn?      Cov-ered with scars\_ I\_ did no-thing to earn?\_

The third system features the vocal line with lyrics "Ja-mie is o - ver\_ and where can I turn?" and "Cov-ered with scars\_ I\_ did no-thing to earn?". The piano accompaniment continues with the eighth-note pattern. Chord symbols are placed above the vocal line: C, F/A, Bb2, C, F/A, and Bb2. A dynamic marking of *pp* is placed below the piano accompaniment.

C                      Dmin7                      C/E                      D7/F#                      E7/G#

\_\_\_\_\_ May-be there's some-where a les-son to learn, \_\_\_\_\_ But

The fourth system features the vocal line with lyrics "May-be there's some-where a les-son to learn," and "But". The piano accompaniment continues with the eighth-note pattern. Chord symbols are placed above the vocal line: C, Dmin7, C/E, D7/F#, and E7/G#. The piano accompaniment features a fermata over the final measure of the system.



F2/A

Gsus/B

F2/A

that would-n't change \_\_\_\_\_ the fact,

That would-n't speed \_\_\_\_\_ the time, \_

*mf*

Gsus/B

F2/A

Emin7

Once the four - da - tion's cracked And

F2

G(add 11)

I'm \_\_\_\_\_

Still

*mf colla voce*

C

F/A

Bb2

C

*rit*

F/A

Bb2

C

hurt - ing.

*mp*

# SEE I'M SMILING

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Steady (♩=80-84)

*mp*

The piano introduction consists of two staves. The right hand plays a steady accompaniment of eighth notes in a G major chord (G, B, D). The left hand plays a simple bass line with quarter notes and eighth notes.

CATHY:

I guess I can't be-lieve\_ you real-ly came\_ And that we're sit-ting on\_ this

The vocal line is written on a single staff in treble clef. The lyrics are placed below the notes. The piano accompaniment continues with the same pattern as the introduction.

pier. See, I'm smil - ing — That means I'm hap - py that\_ you're

The vocal line continues with the lyrics. The piano accompaniment features a change in the right hand melody, moving to a higher register.

here

*du*

The piano accompaniment concludes with a melodic flourish in the right hand and a steady bass line in the left hand.

I stole this sweat-er from the cos - tume shop - It makes me look like Dai-sy Mae -

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter and eighth notes in the left hand.

See, we're laugh - ing - I think we're gon-na be o -

The second system continues the musical score. The vocal line has a quarter rest followed by eighth and quarter notes. The piano accompaniment maintains the eighth-note texture, with some chords in the right hand and a bass line in the left hand.

kay I mean, we'll have to

The third system shows the vocal line with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with eighth notes and chords. The system ends with a double bar line and a 3/4 time signature change.

try a lit-tle har - der And bend things to and fro To make

The fourth system features a vocal line with a quarter rest followed by eighth and quarter notes. The piano accompaniment continues with eighth notes and chords. The system ends with a double bar line and a 3/4 time signature change.

— this love as spe-cial As it was— five years— a - go..

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a whole note rest, followed by the lyrics "this love as spe-cial". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and eighth-note patterns.

— I mean, you made it to O - hi - o! Who knows..

The second system continues the musical score. The vocal line has a whole note rest followed by the lyrics "I mean, you made it to O - hi - o!". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

— where else— we can go?—

The third system of the musical score. The vocal line begins with a whole note rest followed by the lyrics "where else— we can go?". The piano accompaniment continues with its characteristic eighth-note bass line and treble accompaniment.

I think you're real-ly gon-na like— this show I'm pret-ty sure— it does-n't suck -

The fourth and final system of the musical score. The vocal line has a whole note rest followed by the lyrics "I think you're real-ly gon-na like— this show". The piano accompaniment concludes the piece with a final chord and a fermata over the treble staff.

See, you're laugh - ing, and I'm smil - ing, By a

riv - er in O - hi - o And you're mine

We're do - ing fine.

I think we both can

*p* *sub mf*

see what could be bet-ter — I'll own — when I — was wrong. With all-

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line contains the lyrics: "see what could be bet-ter — I'll own — when I — was wrong. With all-". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p.* (piano) at the beginning.

— we've had — to go — through, We'll end — up twice — as strong. And so we'll

The second system continues the musical score. The vocal line lyrics are: "— we've had — to go — through, We'll end — up twice — as strong. And so we'll". The piano accompaniment maintains the same rhythmic and harmonic structure, with dynamic markings of *p.* throughout.

start a - gain — this week - end, — And just — keep —

The third system of the score shows the vocal line with lyrics: "start a - gain — this week - end, — And just — keep —". The piano accompaniment continues with chords and melodic lines, featuring dynamic markings of *p.* and *pp.* (pianissimo).

roll - ing a - long —

The fourth system concludes the page with the vocal line lyrics: "roll - ing a - long —". The piano accompaniment features a more complex texture with sustained chords and moving lines, ending with a final cadence.

I did-n't know\_ you had\_ to go\_ so soon.. I thought we had a lit-tle time..

The first system of the musical score is in D major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Look, what - e - ver, if you have to, Then you have to, so what-

The second system continues the melody. The vocal line has a 3/4 time signature change. The piano accompaniment features a more active bass line with eighth notes.

e - ver It's all right We'll have to-night

The third system shows the vocal line with a long note on "right" and a half note on "We'll". The piano accompaniment includes a fermata over a chord in the right hand.

The fourth system shows the piano accompaniment continuing with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *sub. f* is present.

You know what makes me crazy? I'm sor-ry, can I say this? You know what makes me nuts? The fact that we could

be to- geth-er, Here— to- geth-er, Shar- ing our night, spend- ing our time, And you are gon- na

choose some- one else to be— with— no, you are Yes, Ja- mie, that's ex- act- ly what you're do- ing: You could

be here with me, Or be there with them— As u- su- al, guess which you pick! No, Ja- mie, you do



not *have* to go to a-no-ther par - ty— with the same twen - ty jerks you al-read - y know. — You could

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

stay with your wife on her fuck-ing birth - day; And you could, God for-bid, e-ven see my show! — And I

The second system continues the musical piece. The vocal line has a similar rhythmic pattern to the first system. The piano accompaniment includes dynamic markings such as *v* (forte) and *mf* (mezzo-forte).

know in your soul it must drive you cra - zy That you won't get to play with your lit - tle girl - friends—No, I'm

The third system shows the vocal line with a slight change in melody. The piano accompaniment features a more complex chordal structure in the right hand, with some notes marked with a *b* (basso).

not —no, I'm *not!*—and the point is, Ja - mie, That you can't spend a sin-gle day — That's not — a-bout

The fourth system concludes the page. The vocal line ends with a quarter rest. The piano accompaniment features a final chord in the right hand and a sustained bass line.

You and you and no-thing but you. "Mah-ve-lous" no-vel-ist, you! Is-n't he

The first system of music features a vocal line with four groups of triplets. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets and dynamic markings like 'v'.

won-der-ful? Just twen-ty-eight! The sav-ior of writ-ing! You,...

The second system continues the vocal line with triplets and a final note. The piano accompaniment features a consistent eighth-note accompaniment with some dynamic markings.

— and you, and no-thing but you — Mi-les and pi-les of you, Push-ing through

The third system shows the vocal line with four groups of triplets. The piano accompaniment is a dense eighth-note accompaniment with dynamic markings.

win-dows and burst-ing through walls En route to the sky! \_\_\_\_\_ And I...

The fourth system concludes the vocal line with triplets and a final note. The piano accompaniment features a complex texture with many notes, including a fortissimo (*fff*) section and dynamic markings.

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is A major (two sharps). The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment starts with a piano (*p*) dynamic, featuring a steady eighth-note accompaniment in the right hand and a bass line with whole notes and half notes in the left hand.

The second system continues the musical score. The vocal line has lyrics: "I swear to God... I'll nev-er un - der - stand... How you can stand there, straight and". The melody consists of eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern as the first system.

The third system continues the musical score. The vocal line has lyrics: "tall, And see I'm cry - ing... And not do a - ny - thing... at all...". The melody continues with eighth and quarter notes. The piano accompaniment remains consistent with the previous systems.

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, and then a whole rest. The piano accompaniment continues with the same rhythmic pattern as the previous systems.

# SHADOWLAND

Disney Presents *The Lion King: The Broadway Musical*

Music by LEBO M and HANS ZIMMER  
 Lyrics by MARK MANCINA and LEBO M

Emotionally, slowly

C/E F(add9) G(add9) C(add9) Am7 Fmaj9

*p*

G Am Fmaj7 F6 G C(add9)/E

Dm7 C(add9)/E Fmaj7 Gsus G NALA:

Shad-ow -

Am Am/G

land, \_\_\_\_\_ the leaves \_ have

R.H.

*This version has been adapted as a solo*

F

fall en. This shad - owed

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat (F major). The lyrics "fall en. This shad - owed" are written below the notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

Am

land, this was our

The second system continues the musical piece. The vocal line has a long note for "land," followed by "this was our". The piano accompaniment maintains the same rhythmic pattern.

Gsus G

home The riv - er's

The third system introduces a change in harmony. The vocal line has a whole note for "home" followed by "The riv - er's". The piano accompaniment continues with the established pattern.

Am Am/G

dry, the ground has

The final system on the page. The vocal line has a long note for "dry," followed by "the ground has". The piano accompaniment concludes with the same rhythmic pattern.

F

bro - ken. So I must

C

go, now I must

E7sus E7

go. And where the

Am F F/G

jour - ney may lead me, let your prayers be my

*mf*

Am

guide. I can - not stay here, — my fam - i - ly, but I'll re -

E7 F6/9 Gsus

mem - ber my pride. I have no choice I will find my

Asus A F6/9

way. Lee - a ha - la - le - la. Take this prayer —

Gsus Asus A \*

— what lies out — there. Lee - a ha - la - le - la. —

\*optional cut to \*\*

Dm Bb maj7 C7

Dm

A7 \*\*  
D7(no 3rd)

D2 Bm7b5



E7sus

E7

Am

And where the jour - ney \_\_\_\_\_ may

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a half note chord E7sus, followed by a half note chord E7, and a left hand with a half note chord E7sus. The lyrics are "And where the jour - ney \_\_\_\_\_ may".

F

F/G

Am

lead you, — let this prayer \_\_\_\_\_ be your guide. Though it may

The second system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a half note chord F, followed by a half note chord F/G, and a left hand with a half note chord F. The lyrics are "lead you, — let this prayer \_\_\_\_\_ be your guide. Though it may".

E7

take you — so far - a - way, \_\_\_\_\_ al - ways re - mem - ber your

The third system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a half note chord E7, followed by a half note chord E7, and a left hand with a half note chord E7. The lyrics are "take you — so far - a - way, \_\_\_\_\_ al - ways re - mem - ber your".

Am

pride. And where the jour - ney \_\_\_\_\_ may

The fourth system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a half note chord Am, followed by a half note chord Am, and a left hand with a half note chord Am. The lyrics are "pride. And where the jour - ney \_\_\_\_\_ may".

F F/G Am

lead you, — let this prayer ————— be your guide Though it may

E7

take you — so far - a - way, al - ways re - mem - ber your

Am

pride (ad lib.) Mm. ————— Gi -

Am9

gi - za bu - ya - bo — Be - si - bo, — my peo - ple, be - si - bo. —————

# WHATEVER HAPPENED TO MY PART?

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE  
Music by JOHN DU PREZ and ERIC IDLE

Power Ballad (Mid-1970's Streisand)

A LADY OF THE LAKE: G#dim7

What-ev - er hap-pened to my

F#m A7/E D C#dim7 Bm Bm/A

part? It was ex - cit - ing at the start Now, we're

G D/F# Em7 Asus A C/D D C/E D/F#

half way through Act Two. and I've had noth-ing yet to do I've been off

G A/G D(add2)/F# D/F# F(add2) G/F

stage for far too long. It's ag - es since I had a

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a quarter note on G4, followed by eighth notes for 'for far too long.' and a quarter rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

C(add2)/E C/E Em7 A7

song. This is one un - hap - py di - va. The pro -

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest for 'song.' followed by eighth notes for 'This is one un-hap-py di-va.' and a quarter rest. The piano accompaniment continues with chords and a bass line.

Em7 A Em Em7/D

duc - ers have de - ceived \_ her There is noth - ing I can sing from my

The third system shows the vocal line with eighth notes for 'duc-ers have de-ceived \_ her' and a quarter rest. The piano accompaniment continues with chords and a bass line.

A/C# A A/C# C D6 D7 G/D D G

heart. What - ev - er hap-pened to my part? I am

The fourth system concludes the vocal line with a quarter note on G4 for 'heart.' and eighth notes for 'What-ever hap-pened to my part?'. The piano accompaniment continues with chords and a bass line.

Em7 D/F#

sick of my ca - reer al - ways stuck in sec - ond gear, up to

*detached*

G Asus A D(add2) C#m7 F#7sus F#/A#

here with frus - tra - tion and with fears. I've no Gram - my, no re - wards I've no

Bm Bm/A Em7 Asus A

To - ny A - wards. I'm con - stant - ly re - placed by Brit - ney Spears. Brit - ney

*p cresc*

Bbm7/Eb Eb7 Ab Gm7b5 C7

Spears! \_\_\_\_\_ What - ev - er hap - pened to my

*cresc rall mf a tempo*

Fm Ab7/Eb Db Cm7b5 F7/A Bbm Bbm/Ab

show? I was a hit Now, I don't know \_\_\_\_\_ I'm with a

Gb Db/F Ebm7 Absus Ab B/Db Db

bunch of Brit-ish knights, pran-cing'round in wool - y tights! \_\_\_\_\_ I might as

F# G#/F# C#(add2)/F C#/F E(add2) F#/E

well go \_\_\_\_\_ to the pub. They've been out search - ing for a

B(add2)/D# B/D# D#m7 G# D#m6 G#

shrub Out shop-ping for a bush! Well, they can kiss my tush! It

D#m D#m/C# G#/B# G#

seems to me they've real - ly lost the plot

*cresc.*

B C# B C# B C#

What-ev - er hap-pened to my— I'll call my a - gent,dam - mit— what-ev - er hap-pened to my .

*ff* *molto rit.*

Freely N.C. Broadly F#

not yours . not yours . but my \_\_\_\_\_ part? \_\_\_\_\_

B/F# C#/F# F#

*molto rit.*

# WHEN YOU GOT IT, FLAUNT IT

from *The Producers*

Words and Music by  
MEL BROOKS

Moderate Swing (♩ - ♩<sup>3</sup>)

C7                      ULLA:                      F6                      G7

C9                      F#dim7 Gm7 C+                      F6

Gm7 C7/G                      Gm11                      C13                      (F)

Ulla sings this song with a Swedish accent in the show.



F6/C G9/D C7

got it, flaunt it Show your as - sets let 'em know you're

*mp*

Em7 A7 D9 G13

proud. Your good - ies you must push, stick your chest out, shake your tush, ven you

F6/C G9/C C7b9 F6 Gm7/C F6<sup>b</sup> F Cool Swing

got it, shout - it out loud! — Ven you got it

*mf* *mp*

G C7 F6 F#dim7 C13

show it put your hid - den trea - sures on dis - play

F<sup>6</sup> Gm7 C9 Gm9 C11

Vi - o - lin - ists love to play an E - string \_ But au - di - enc - es real - ly love a

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with the lyrics 'Vi - o - lin - ists love to play an E - string \_' and continues with 'But au - di - enc - es real - ly love a'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands.

F/A G#dim7 Gm7 C13 F6 G7

G - string \_ Ven you got it, \_ shout it \_

The second system continues the musical score. The vocal line has the lyrics 'G - string \_ Ven you got it, \_ shout it \_'. The piano accompaniment includes triplets in the right hand and a dynamic marking of *mf* (mezzo-forte). The chords are F/A, G#dim7, Gm7, C13, F6, and G7.

C7 A7 D7

Let the whole world hear vat you're a - - bout Clothes may make the man, all a

The third system of the score has the vocal line with lyrics 'Let the whole world hear vat you're a - - bout Clothes may make the man, all a'. The piano accompaniment features triplets in the right hand. The chords are C7, A7, and D7.

G7 Gm9 Db7#5 C13 F6

girl needs is a tan ven you got it let \_ it hang out. \_ Ven

The fourth system concludes the page with the vocal line lyrics 'girl needs is a tan ven you got it let \_ it hang out. \_ Ven'. The piano accompaniment includes triplets and a dynamic marking of *mf*. The chords are G7, Gm9, Db7#5, C13, and F6.

Sweetly

Em7b5

A7

Dm

A7b9/D

Dm

Em7b5

A7

straight 8ths

I was yust a lit - tle girl in Sve - den \_\_\_\_\_ my thought - ful mo - ther gave me this ad -

Dm

Dm7

G7

C6

Am7

vice:

If na - ture bles - ses you from top to bot - tom, \_\_\_\_\_

8va...

Swing! (♩ · ♪<sup>3</sup>)

Dm11

G13

C13

show that top to bot - tom, don't think twice \_\_\_\_\_

Don't think

Abm9/Db

Db13

Abm/Db

Bbm/Cb

Cb/Bb

Db/Ab

twice \_\_\_\_\_

Ven you

Broad swing

G6 G6/F# Em7 G6/D A13 A13/G A13/F# A13/E

got it \_\_\_\_\_ share it \_\_\_\_\_

*ff*

D7 D9 G6 E7/G# Am7 D9

Let the pub - lic feast up - on your charms.

G G/F# Em7 G/D Am11 D7 Am11 D13

Peo - ple say that be - ing prim is prop - er, \_\_\_\_\_ But ev - 'ry show-girl knows that "prim" will

*mf*

G Eb9 Ab Ab/G Fm9 Ab/Eb

stop her \_\_\_\_\_ Ven you got it, \_\_\_\_\_

Bb7 Eb7 Bbm/Db

give it \_\_\_\_\_ Don't be self - ish, give it all a -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'give' followed by a long dash, then a quarter note 'Don't', a quarter note 'be', a quarter note 'self - ish,', a quarter note 'give', a quarter note 'it', and a quarter note 'all'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Bb7, Eb7, and Bbm/Db.

C7 Bbadd9/D Ebdim7 C7/E

vay! \_\_\_\_\_ Don't be

Detailed description: This system contains the next two measures. The vocal line has a half note 'vay!' followed by a long dash, then a quarter note 'Don't' and a quarter note 'be'. The piano accompaniment continues with the eighth-note bass line and chords. Chords are C7, Bbadd9/D, Ebdim7, and C7/E.

F7

shy, be bold and cute, show the

*p* *ff*

Detailed description: This system contains the next two measures. The vocal line has a half note 'shy,', a quarter note 'be', a quarter note 'bold and cute,', a quarter rest, and a quarter note 'show the'. The piano accompaniment features a half-note bass line in the left hand and chords in the right hand. Chord is F7. Dynamics are *p* and *ff*.

Bb9b5

boys that birth - day suit ven you

*p* *ff*

Detailed description: This system contains the final two measures. The vocal line has a half note 'boys that birth - day suit', a quarter rest, and a quarter note 'ven you'. The piano accompaniment features a half-note bass line in the left hand and chords in the right hand. Chord is Bb9b5. Dynamics are *p* and *ff*.

"Going home"

Bbm9

Dbm7

got it \_\_\_\_\_ If you got it \_\_\_\_\_

Once you got it shout out hoo -

3

gliss.

Samba-straight 8ths

Eb7

Ab

ray! \_\_\_\_\_

ff

Ab/Gb

Db/F

Dbm/Fb

Eb 7sus

Ab6

fff

# JUST ONE STEP

from *Songs for a New World*

Music and Lyrics by  
JASON ROBERT BROWN

Moderately, but with an edge

N C

Spoken: Murray? I am out here, Murray. You  
And I am not discussing this anymore!

Vamp under dialogue

B7

don't wan-na buy me the fur? Well that's just fine, Mur-ray. It's

N.C.

E9

E $\flat$ 9

not like I'm ask-ing for much, since you won't buy me — the dog — or the

D9 Db9 C9

beach house \_ in Quogue (as if you did - n't have the mon - ey .)

B9

What else is new?

B7 NC

I'm not gon-na fight for a coat, so nev - er mind, Mur-ray

B7 E9

If that's what's im-por-tant to you, at least I know where \_ I



E<sup>b</sup>9      D9      D<sup>b</sup>9      C9

stand, so — Mur-ray, strike up — the band! 'Cause the time has come for ac-tion.

F+

Here's — what I'll do:

D6/E      E(add2)      D6/E      E5

Clear - ly — I'm — not want - ed an - y - more,

D6/E      E(add2)      Bm7/E      E7      D6/E      E(add2)

now I'm — not — so young — and beau - ti - ful. That's o - kay —

D6/E E5 F# G/F#

I've faced de - feat be - fore. I'm not gon - na kvetch and I'm

Ab/F# A/F# Bb/F# B/F# C/F# C#/F# E7

not gon - na cry. It's not gon - na get me what I want - ed so I'm sim - ply gon - na take one step,

*mf*

*8vb*

Eb9/E D9/E E7

one - ti - ny step, and Mur - ray, just one step I'll be -

(8)

B C#m7 Bdim/D B/D# E7

free! One small step, just - so you should - n't

*f* *mf*

(8)

Gdim/E G7/E F# Em/F# F/F# F# Em/F# F/F#

wor - ry, I'll be free and you'll be rid of me. Is - n't that

(8)-----

F# F#7#9 F#7 B5 N.C. 3

eas - y, Mur - ray? Watch me... You think this is may-be a

joke? Well it's no joke, Mur-ray!

ad lib. B7 3

Spoken: "Murray?" Sung: It looks like they're form-ing a crowd, like eight - y -

repeat ad lib mp mf

E9 Eb9 D9 Db9

five, at the most. Still front page of the Post. Mur, I

C9 F+

think it's Mau-ry Po - vich! And Con - nie, too!

D6/E E(add2) D6/E

Spoken: "Hi, Connie!" Sung: Now you'll fi - n'ly make

E5 D6/E E(add2) Bm/E E7 D6/E

your moth - er proud, since she nev - er liked me an -

E(add2) D6/E E5

- y - way. "Look! She's throw - ing dia - monds to the crowd!" You

F# G/F# Ab/F# A/F# Bb/F# B/F#

just say the word and I'll come back in - side, but un - til then I'll be hap - py just to

C/F# G#/F# E9

know that I can al - ways go and take one step, one - ti - ny step Yes,

*mf*

*8vb*

Eb9 D9 E7 B C#m7 Bdim/DB/D#

Mur - ray, just one step. A - di - os!

*f*

E7 E9 Gdim/E G7/E

One small step Hon - ey, you bet - ter hur - ry!

*mf*

(8)

F# Em/F# F/F# F# Em/F# F/F#

Oh, yes sir! Bet - ter give up that fur! Take it from

*p*

F# F#7#9 F#7

me, ol' Mur - ray, here I...

*f*

B5 N.C.

Spoken: "Whoops! I almost fell, Murray! The mother of your children splattered across Park Avenue in a bloody heap, Murray. And it's all your... fault!"

Sung: Yes, it's

(1st time only)

*mp*  
repeat ad lib.

*ff*

E9 Eb9/E E9 Eb9/E E9

you who made the mon - ey, cause it's you who owns the store... So if you don't want to spend.

*mf*

8vb

Eb9/E E9 A/E E7 A/E E9 Eb9/E

it, that's your right But it's you who bought the pent - house on the

(8)

E9 C#7 F#7

fif - ty - sev-enth floor, so good - night, cheap - skate, good - night

(8)

*loco*

B NC

You think I don't know a-bout her? Well, I do, Mur-ray. You

*ff* *f*

think I don't know a - bout that, or the things that \_ you say to your

*mf* *mp*

E9 Eb9

friends ev - 'ry - day? I'm em - bar - rass - ing \_ I'm fat I'm de -

D9 Db9 C9

mand - ing, I'm con - troll - ing... or what - ev - er.

3

Per - haps it's true ...

F+



D6/E E(add2) D6/E E5

Here's the \_ place \_ where I get what I've earned.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a whole rest, followed by the lyrics. The piano accompaniment includes a dynamic marking of *mf* and features arpeggiated chords in the right hand and a steady bass line in the left hand.

D6/E E(add2) Bm7/E E7 D6/E

Why keep \_ cry - ing? Why \_ \_ \_ be mis - 'ra - ble?

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same rhythmic and harmonic structure as the first system. The piano accompaniment features a consistent bass line and arpeggiated chords in the right hand.

E(add2) D6/E E5

Look - it, \_ Mu - ray: Some - bod - y's con - cerned!

The third system of music follows the same format. The vocal line and piano accompaniment are clearly visible, with the piano accompaniment providing harmonic support through arpeggiated chords and a steady bass line.

F# G/F# Ab/F# A/F# F# G/F# Ab/F# A/F#

Trust in the wind and I'll land on the crowd. No more com-plain-ing I'm trash-y or loud

*subito mp*

The fourth system concludes the piece. The piano accompaniment features a dynamic marking of *subito mp* and includes triplet markings over the right hand. The vocal line and piano accompaniment are clearly visible, with the piano accompaniment providing harmonic support through arpeggiated chords and a steady bass line.

F# G/F# Ab/F# A/F# D/F# B/F# F#7b5 F#maj7

What a sen-sa-tion-al fuck-ing ex-per-i-ence! Fi-nal-ly Mur-ray! I'm get-ting at-ten-tion! And

E9 A/E E7

just one step! Look at where one step leads you: One small step

8va loco

*ff*

B C#m7 Bdim/D B/D# B C#m7 Bdim/D B/D#

takes you high!

8va

*ff*

E9 A7/E G7/E F#

Just one step down from the man who needs you! Fuck the

*loco* *mp*

Em/F# F/F# F# Em/F# F/F# F#

fur: Just \_ send it back to her! So, \_ fare thee well, and Mur - ray,

F#7#9 F#7 B NC.

watch me fly!

(Vamp till out of breath) Spoken: "Murray! I'm serious. Murray! Murray?" (GASP!)

Vamp Vamp

fff subito p fff

# THE MAN THAT GOT AWAY

from the Motion Picture *A Star Is Born*

Lyric by IRA GERSHWIN  
Music by HAROLD ARLEN

Slowly, but insistently

ESTHER: *p*

Ooo (ad lib)

The night is bit - ter, The stars have lost their glit - ter, The

winds grow cold - er And sud - den - ly you're old - er And all be - cause of the

C A7#5(b9) A7b9

man that got a - way \_\_\_\_\_ No

Dm11 G7 Edim7

more his ea - ger call; \_\_\_\_\_ The writ - ing's on \_\_\_\_\_ the wall, \_\_\_\_\_

A7b9 Dm11 G7

\_\_\_\_\_ The dreams you dream'd have all \_\_\_\_\_ gone a -

C C7 C6 G7#9 G9 G7b9 G7 C6 C7 Cmaj7 C7

stray \_\_\_\_\_ The man that won you has

*mf* *mp*

C6 C7 Cmaj7 C7 Dm7 Bb/D G Gm

run of and un - done you. That great be - gin - ning Has

*mp* *mp*

F9 F#9 G9 C6 Dm7

seen the fi - nal inn - ing Don't know what hap - pened, It's

C Dm/G C6 F/C Am/C A7#5

all a cra - zy game! \_\_\_\_\_ No

*mf* *ff*

F6 G9 G+(add9) C6/9

more that all - time thrill, — For you've been through \_ the

*f*

A7#5(b9) A7 Dm7 C6/E Dm9 Fm/G

mill, And nev - er a new love will Be the

*mf*

C Abm A(add2) Bb(add2) B(add2) C(add2) A7b9

same Good rid - dance! Good - bye!

*ff* *mf*

D9 Bm Eb/D

trick of his you're on

Eb/G Em/G C6 Dm7/C

to; But, fools will be

Cmaj7/G F6 C/E Am/C Eb6 G7b13 G13 *mp*

fools, And where's he gone to? The

*cresc.* *ff*

C6 C7 Cmaj7 C7 C6 C7 Cmaj7 C7 Dm7 Bb/D G7 Gm7

road gets rough - er, It's lone - li - er and tough - er, With hope you burn up, To -

*mp*

F7 F#7 G7 C Dm7 C6 Dm/G C6 F/C

mor - row he will turn up There's just no let - up The live - long night and

D6/E A7#5

day! E - ver



F6 F#dim C6/G

since this world be - gan \_\_\_\_\_ There is noth - ing sad - der than \_

A7#5 A7 A9 **Freely** Dm7 *mf* Em7 Fmaj7 G7b9

— A one man wo - man look - ing for the man that got a -

Cmaj7 C7 *a tempo* *mp* C Cmaj7 C7 G7#9

way \_\_\_\_\_ The man \_\_\_\_\_ that got a -

Cmaj7 Dm6/F Cmaj7 Dm6/F Cmaj7

way \_\_\_\_\_

# GIMME GIMME

from *Thoroughly Modern Millie*

Music by JEANINE TESORI  
Lyrics by DICK SCANLAN

Slowly and freely, in 2

Chords: Gb/D**b**      Db7#5/C**b**      Gb/D**b**      Ebm7/B**b**

A sim - ple choice, noth - ing more.

Faster

Chords: Abm7      Db13      F7b5/C**b**      G**b**      D<sup>o</sup>/F      Ebm      Bb<sup>o</sup>/D**b**      C**b**      G<sup>o</sup>/B**b**      Abm

This or that, ei - ther or Mar - ry well, so - cial whirl, bus' - ness - man, clev - er girl, or

Chords: Db9      Ebm/D**b**      Db7#5/C**b**      Gb/D**b**      Eb7/B**b**      Abm7      Eb7/D**b**

pin my fu - ture on a green glass love. What kind of life am I dream - ing of?

Moderately slow (♩ =  $\overset{\sim}{\underset{\sim}{\text{J}}}$ ) (not a wide swing)

NC. E6/B B+add2 E6/B

I say: Gim-me gim-me . Gim-me gim-me .

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole note 'I say:' in the first measure, followed by eighth notes 'Gim-me gim-me .' in the second and third measures, and another eighth note 'Gim-me gim-me .' in the fourth measure. The piano accompaniment features a bass line with a whole note in the first measure and eighth notes in the subsequent measures, and a treble line with chords and eighth notes.

B+add2 E6/B B+add2 E6/B

Gim-me gim-me that thing called love.

Detailed description: This system contains measures 5 through 8. The vocal line continues with eighth notes 'Gim-me gim-me' in measure 5, followed by 'that thing called' in measure 6, and 'love.' in measure 7. Measure 8 is a whole rest. The piano accompaniment continues with similar rhythmic patterns and chord changes.

B+add2 E6/B B+add2 E E/D#

I want it Gim-me gim-me that thing called love. \_\_\_\_\_

Detailed description: This system contains measures 9 through 12. The vocal line has 'I want it' in measure 9, 'Gim-me gim-me' in measure 10, 'that thing called' in measure 11, and 'love. \_\_\_\_\_' in measure 12. The piano accompaniment features a melodic line in the treble clef that rises in measure 12, and a bass line with sustained notes.

C#9 C#9/E# F#7 C7 E/B

I need it. Highs and lows, tears and laugh-ter Gim-me hap-py

Detailed description: This system contains measures 13 through 16. The vocal line has 'I need it.' in measure 13, 'Highs and lows, tears and laugh-ter' in measure 14, and 'Gim-me hap-py' in measure 15. Measure 16 is a whole rest. The piano accompaniment continues with chords and eighth notes in both hands.

C#7 F#9 B13 C#m7 E/B C#m7

ev - er af - ter. Gim-me gim-me that thing called love.

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a quarter note 'ev', a quarter note 'er', a quarter note 'af', and a quarter note 'ter.' in the first measure. The second measure has a quarter rest followed by quarter notes 'Gim-me', 'gim-me', and a quarter note 'me'. The third measure has a quarter rest followed by quarter notes 'that', 'thing', and a quarter note 'called'. The fourth measure has a quarter rest followed by a quarter note 'love.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Moderately, with more confidence

B+ B+/C# B+ E B+add2 E

Gim-me gim-me that thing called love.

Detailed description: This system contains measures 5-8. The vocal line begins with a quarter rest in measure 5, followed by quarter notes 'Gim-me', 'gim-me', and a quarter note 'me' in measure 6. Measure 7 has a quarter rest followed by quarter notes 'that', 'thing', and a quarter note 'called'. Measure 8 has a quarter rest followed by a quarter note 'love.' The piano accompaniment continues with the eighth-note bass line and chords.

B+add2 E B+add2 E E/D

I crave it. Gim-me gim-me that thing called love.

*grad accel*

Detailed description: This system contains measures 9-12. The vocal line starts with a quarter note 'I', a quarter note 'crave', and a quarter note 'it.' in measure 9. Measure 10 has a quarter rest followed by quarter notes 'Gim-me', 'gim-me', and a quarter note 'me'. Measure 11 has a quarter rest followed by quarter notes 'that', 'thing', and a quarter note 'called'. Measure 12 has a quarter rest followed by a quarter note 'love.' The piano accompaniment features a more active bass line in the final measure, marked with 'grad accel'.

C#7 F#9 C7 E/B

I'll brave\_ it. Thick'n' thin, rich or poor time. Gim-me years and

Detailed description: This system contains measures 13-16. The vocal line begins with a quarter note 'I'll', a quarter note 'brave\_', and a quarter note 'it.' in measure 13. Measure 14 has a quarter rest followed by quarter notes 'Thick'n' thin,', 'rich', and a quarter note 'or'. Measure 15 has a quarter rest followed by quarter notes 'poor time.', 'Gim-me', and a quarter note 'years'. Measure 16 has a quarter rest followed by a quarter note 'and'. The piano accompaniment continues with the eighth-note bass line and chords.

C#7 F#9 B9 E C+ C#m/B

I'll want more... time Gim-me gim-me that thing called love

*cresc.*

**Spirited, in 2**

E C+ C#m/B G6 D+add2 G6

Gim - me gim - me that thing \_ called love

*mf*

D+add2 G6 D+add2 G G/F

I'm free now. Gim-me gim-me that thing called love

E7#5 A9 Eb7 G/D

I see now. Fly, dove! Sing, spar-row! Gim - me Cu-pid's

E7 A7 D9 G6

fa - mous ar - row Gim-me gim-me that thing called love.

Faster  
G#7 G7 G#7 C#m

I don't care if he's a no -

*cresc.* *f*

Bb7 A7 Bb7 Ebm

bod - y In my heart he'll be a some -

B/D# D7

bod - y, some - bod - y to love

F6/C C+add2 F6/C

me \_\_\_\_\_

*ff*

C9#5 F6/C C9#5 F F/Eb

I need it. Gim-me that thing called love \_\_\_\_\_

*molto rit*

Freely Moderately and broadly, in 4 (Bring it home!)

D7#5 NC G7 Db7 F/C

I wan - nit! Here I am, Saint Val - en - tine! - My bags are packed;

Faster

D7 Bb6 Db7/Cb F/C

I'm first in line. Aph - ro - di - te, don't for - get me. Ro - me - o and

*accel.* *mf*

8vb

D7                      Bb6                      Bbm6                      F/C NC.

Ju - li - et me! Fly, dove! Sing, spar-row! Gim - me fat boy's

*cresc.* *f*

D7                      G9                      C9

fa - mous ar - row! Gim - me gim - me that thing

F6                      F6/Eb                      Dm7b5                      Db7                      C9                      F6                      F6/Eb

called love!

*ff*

Dm7b5                      Db7                      C9                      F6                      F6/Eb                      Dm7b5                      Db7                      C9                      E/C                      F



# POPULAR

from *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

*Sweetly* GALINDA: Am Am/G D/F# G/B C(add9)

When - ev - er I see some - one less for - tu - nate than I — and let's

*mp* *colla voce*

Am Am/G D/F# G/B F(add9) F/Eb Eb Eb/Db Db

face it, who is - n't less for - tu - nate than I? — My ten - der heart tends to start to

C(add9) Am Am/G D/F# G/B C(add9)

bleed And when some - one needs a make - o - ver, I sim - ply have to take o - ver; I

Ab(add9) Bb(add9)/Ab Gsus(add9) G Gm C

know I know ex - act - ly what they need! And e - ven in your case, tho' it's the

*colla voce*

Am7 D/F# Gm Bb/Eb C(add9) C F/Bb

tough - est case I've yet to face, — don't wor - ry, I'm de - ter - mined to suc - ceed Fol - low my

C(add9) G9sus G9 C NC , ten.

lead and yes, in - deed you will be...

*rit* *colla voce* *ten.*

**Bright and bubbly** (♩ =  $\frac{3}{4}$ )

F C Bbsus2 F C/E

Pop - u - lar, — You're gon - na be pop - u - lar! I'll teach — you the

*p*

Dm Am/C Dm Am/C Bbmaj7 C

prop - er ploys— when you talk to boys,— lit - tle ways to flirt and flounce—

F A7/E Dm F+/C# F/C Bm7b5 Bb Gm7

— I'll show you what shoes to wear, how to fix your hair,— ev - 'ry - thing that

C F C Bb(add9) F

real - ly counts— to be pop - u - lar!— I'll help— you be pop - u - lar!

C/E Dm Am/C Dm Am/C

You'll hang— with the right co - horts,— you'll be good at sports,— know the

Bbmaj7 C A7sus D Gm7

slang you've got to know — So let's start, 'cause you've got an

Detailed description: This system contains the first two lines of music. The vocal line (top staff) starts with a treble clef and a key signature of two flats. It features a triplet of eighth notes in the first measure. The piano accompaniment (bottom staves) consists of a grand staff with treble and bass clefs, providing harmonic support with chords and moving lines.

Gm7/Bb Csus C F Gm7(no5th) G#dim7 F/A

aw - f'ly long — way to go! —

Detailed description: This system contains the second two lines of music. The vocal line continues with a triplet of eighth notes. The piano accompaniment includes a 'cresc' (crescendo) marking in the bass line and various chord voicings in both staves.

Db Db(b5)/Ab Db Db(b5)/Ab Abmaj7 N C

Don't be of - fend - ed by my frank an - al - y - sis Think of it as per - son - al - i -

Detailed description: This system contains the third two lines of music. The piano accompaniment is marked 'sub. mf chugging along' and features a steady, rhythmic accompaniment in the bass line.

Ab9/Eb Dbm7 Dbm6/Ab Dbm7 Dbm6/Ab

ty di - al - y - sis Now that I've cho - sen to be - come a pal, — a sis -

Detailed description: This system contains the final two lines of music. The piano accompaniment continues with the 'chugging along' pattern in the bass line and provides harmonic support for the vocal line.

*E<sub>b</sub>* *B<sub>b</sub>m6/D<sub>b</sub>* *C*

- ter and ad - vis - er there's — no - bod - y wis - er, not — when it comes — to

*F* *C* *B<sub>b</sub>(add9)* *F* *C/E*

pop - u - lar — I know — a - bout pop - u - lar! And with — an as -

*Dm* *Am/C* *Dm* *Am/C* *B<sub>b</sub>maj7* *A7sus* *A7/E*

sist from me — to be who you'll be, — in - stead of drear - y who - you - were. —

*Dm* *F7/C* *B<sub>b</sub>* *Dm/A* *Gm7* *C*

are. There's noth - ing that can stop you from — be - com - ing pop - u -

*loco*

F N C F C

ler. lar. La la

Bb(add9) F Gm7 Bb Bb(add9)/C C

la la We're gon - na make you pop - u -

F Gm7(no5th) G#dim7 F/A A Bm7(no5th) Adim/C A/C#

lar! When I see de-press - ing crea - tures

Dm A/E Dm/F G Am7(no5th) Gdim/Bb G/B

with un - pre - pos - sess - ing fea - tures, I re - mind them on their own be -

C A Bm7(no5th) Adim/C A/C#

half to think of cel - e - brat - ed heads of state— or

*straight 8ths*

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'half' in the first measure, followed by 'to' (quarter), 'think' (quarter), 'of' (quarter), 'cel - e - brat - ed' (quarter notes), 'heads' (quarter), 'of state—' (quarter), and 'or' (quarter). The piano accompaniment features a bass line with a half note 'half', followed by quarter notes 'to', 'think', 'of', and a 'straight 8ths' section of eighth notes in the right hand.

Dm A/E Dm/F G Am7(no5th)

'spe - cially great— com - mu - ni - ca - tors .. Did they have

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with ''spe - cially great—' (quarter), 'com - mu - ni - ca - tors ..' (quarter), 'Did they have' (quarter). The piano accompaniment continues with eighth notes in the right hand and quarter notes in the bass line.

Gdim/Bb G/B C

brains or knowl - edge? Don't make me laugh! They were

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with 'brains or knowl - edge?' (quarter), 'Don't make me laugh!' (quarter), and 'They were' (quarter). The piano accompaniment features a bass line with a half note 'brains', followed by quarter notes 'or', 'knowl - edge?', and a 'v' marking above a quarter note in the bass line.

F C Bb(add9) F C/E

pop - u - lar— Please! It's all— a - bout pop - u - lar! It's not— a - bout

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'pop - u - lar— Please!' (quarter), 'It's all— a - bout' (quarter), 'pop - u - lar!' (quarter), and 'It's not— a - bout' (quarter). The piano accompaniment features a bass line with a half note 'pop - u - lar', followed by quarter notes 'Please!', 'It's all—', 'a - bout', 'pop - u - lar!', and 'It's not—'.

Dm Am/C Dm Am/C Bbmaj7 A7sus A7 Dm7 G9

ap - ti - tude, - it's the way you're viewed, - so it's ver - y shrewd to be -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (Bb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a melodic line in the right hand with a triplet of eighth notes. A fermata is placed over the final note of the piano accompaniment.

Gm7 Bb Csus C F

ver - y, ver - y pop - u - lar like me! And tho'

*poco rall*

The second system continues the musical piece. The vocal line has a fermata over the final note. The piano accompaniment features a 'poco rall' (poco rallentando) instruction. The system ends with a double bar line and repeat dots.

**Freely**

Dm Am/C Dm Am/C Bbmaj7 E7sus A7/G

you pro - test - your dis - in - ter - est, - I know clan - des - tine -

*mp colla voce*

The third system is marked 'Freely'. The vocal line includes a triplet of eighth notes. The piano accompaniment is marked 'mp colla voce' and features a melodic line in the right hand with a triplet of eighth notes. The system ends with a double bar line and repeat dots.

**A tempo**

Dm G Gm7 Bb Csus C

ly You're gon - na grin and bear it your new-found pop - u - lar - it -

The fourth system is marked 'A tempo'. The vocal line has a fermata over the first note. The piano accompaniment includes chords and a melodic line in the right hand with a triplet of eighth notes. The system ends with a double bar line and repeat dots.



F NC F C

y La la

Bb(add9) F Gm7 Bb

la la You'll be pop - u - lar Just not

*loco*

Gm7 Bb Csus C

quite as pop - u - lar as

F C Bb(add9) C F

me!

# I'M NOT THAT GIRL

from *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

Sweet and steady, like a music box

Asus/D A5/C# A5/B A5/C# Asus/D A5/C#

A5/B

Asus/D

A5/C#

A5/B

A5/C#

**ELPHABA:**

Hands touch,— eyes meet,—

Asus/D

A5/C#

E/B

A

D/F#

F#m

E/G#

Sud-den si - lence, sud - den heat — Hearts leap — in a gid-dy

D(add9) D E/G# C#m7 A/C# Bm A/D

whirl, He could be that boy, — but I'm not — that

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a whole note rest, followed by a half note 'whirl,' and a quarter note 'He'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

Esus E Asus/D A5/C# A5/B A5/C#

girl. Don't dream — too far, —

The second system continues the musical piece. The vocal line starts with a whole note rest, followed by a half note 'girl.' and a quarter note 'Don't'. The piano accompaniment includes a dynamic marking of 'mp' (mezzo-piano) in the left hand.

Asus/D A5/C# E/B A D/F# F#m E/G#

Don't lose sight — of who you are — Don't re-mem - ber that rush of

The third system shows a change in the piano accompaniment's texture, with more active chords in the right hand. The vocal line continues with a quarter note 'Don't' and a half note 'lose sight — of'.

D9 D E/G# C#m7 A/C# Bm7 A/D

joy. He could be that boy, — I'm not — that girl —

The final system on the page. The vocal line begins with a whole note rest, followed by a half note 'joy.' and a quarter note 'He'. The piano accompaniment features a more complex chordal structure in the right hand.

A (F) Bb/D Eb

Ev - 'ry so of - ten we long to steal to the

*mf*

Abmaj7/C Db(add9) Em A/C#

land of What-Might - Have - Been, But that does - n't soft - en the

F#7/A# Bm C Bsus Asus/Bb E7/Bb

ache we feel when re - al - i - ty sets back in.

*poco rit.*

**Tempo I**

Asus/D A5/D A5/B A5/C# Asus/D A5/C#

Blithe smile, - lithe limb, - She who's win - some,

E/B A D/F# F#m E/G# D(add9) E(add2)/G#

she wins him — Gold hair — with a gen-tle curl — That's the girl he

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are: "she wins him — Gold hair — with a gen-tle curl — That's the girl he". The piano accompaniment is written in grand staff (treble and bass clefs). The chords indicated above the vocal line are E/B, A, D/F#, F#m, E/G#, D(add9), and E(add2)/G#.

C#m7 A/C# Bm7 A/D Esus

chose, and heav - en knows,

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "chose, and heav - en knows,". The piano accompaniment includes a dynamic marking of *p* (piano). The chords indicated above the vocal line are C#m7, A/C#, Bm7, A/D, and Esus.

E Asus/D A5/C# A5/B A5/C#

I'm not — that girl —

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "I'm not — that girl —". The piano accompaniment includes a dynamic marking of *p* (piano). The chords indicated above the vocal line are E, Asus/D, A5/C#, A5/B, and A5/C#.

Asus/D A5/C# Asus/B Asus/D A5/C#

Don't wish, —

The fourth system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "Don't wish, —". The piano accompaniment includes a dynamic marking of *pp* (pianissimo). The chords indicated above the vocal line are Asus/D, A5/C#, Asus/B, Asus/D, and A5/C#.

A5/B    A5/C#    Asus/D    A5/C#    E/B    A

don't start —    Wish-ing on - ly    wounds the heart —

*cresc*

**A Tempo**

D/F#    F#m    E/G#    D(add9)    D    E/G#

I was - n't born    for the rose    and    pearl,    There's a girl I

*mf*    *rit*    *warmly*

C#m7    A/C#    Bm7    A/D    Esus

know —    He loves — her    so,

*poco rit*

E    Asus/D    A5/C#    E/B

I'm not    that    *opt* girl.

*a tempo*    *p*    *rit.*

# THE WIZARD AND I

from *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

Freely

Ab C/Ab Ab C/Ab

*p*

Ab ELPHABA: C/Ab Fm/Ab

Did that real - ly just hap - pen? Have I ac - tual - ly un - der -

C/Ab Ab C/Ab

stood? This weird quirk I've tried to sup - press or hide is a

Fm/Ab Ab7(add4) Ab7#5 Dbmaj9

tal - ent that could help me meet the Wiz - ard

*mf*

Bbm7 Eb7/G Cm7 Gb(add9)

if I make good! So I'll make

*rit.*

*gliss.*

Pulsing with excitement

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

good ..

*p*

*simile*

C Dm/C G7sus/C G/C C Dm/C G7sus/C G/C

When I meet the Wiz - ard — Once I prove my worth, —

C C/B Am7 Dm7 C/F Gsus

and then I meet the Wiz - ard — What I've wait-ed for — since —



G(add4) C Dm/C G7sus/C G/C

since birth! — And with all his Wiz-ard wis - dom, — by my

C Em Bbmaj7/F

looks, he won't be blind - ed. — Do you think the Wiz - ard is —

C/G Bbmaj7/F Gsus G

— dumb? — Or like Munch - kins, so — small - mind - ed? No! He'll

Am7 Dm7(add4) G/B C/E Am7 Dm7(add4)

say to me: "I — see who you tru - ly are: — A girl on whom I — can re -

Gsus G C Dm7 C/E Fsus F

ly!" And that's how we'll be - gin, the Wiz - ard and I

This system contains the first line of the musical score. It features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: "ly!" And that's how we'll be - gin, the Wiz - ard and I". Above the vocal line, the following chords are indicated: Gsus, G, C, Dm7, C/E, Fsus, and F. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C Dm7 Gsus C Dm7 Gsus

This system shows the piano accompaniment for the second line of the score. The vocal line is mostly blank, with a few notes at the beginning. The piano accompaniment continues with the same rhythmic pattern as the first system. The chords indicated above the staff are C, Dm7, Gsus, C, Dm7, and Gsus. The piano part includes various articulations like accents and slurs.

C Dm7 Gsus G C Dm7 Gsus

Once I'm with the Wiz - ard, my whole life will change -

*bring out - - - - -*

This system contains the third line of the musical score. The vocal line has the lyrics: "Once I'm with the Wiz - ard, my whole life will change -". The piano accompaniment continues. The chords indicated are C, Dm7, Gsus, G, C, Dm7, and Gsus. A dynamic marking of *mf* is present. A phrase *bring out - - - - -* is written above the piano part, indicating a performance instruction.

C C/B Am7

'Cause once you're with the Wiz - ard,

This system shows the fourth line of the musical score. The vocal line has the lyrics: "'Cause once you're with the Wiz - ard,". The piano accompaniment continues. The chords indicated are C, C/B, and Am7. The piano part features a consistent accompaniment pattern with some melodic variations in the right hand.

Dm7 C/F Gsus C Dm7 Gm7(add4)

no one thinks you're strange No father is not proud of

*simile*

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics 'no one thinks you're strange' and continues with 'No father is not proud of'. The piano accompaniment provides harmonic support with chords and melodic lines in both hands. A 'simile' marking is present in the piano part.

C C/B Em7

you; no sister acts a - shamed And

The second system continues the musical score. The vocal line has the lyrics 'you; no sister acts a - shamed' followed by 'And'. The piano accompaniment continues with chords and melodic lines. The 'And' marking indicates the end of a phrase.

F/Bb Csus2 F/C C F/Bb Bbmaj7 Gsus

all of Oz has to love you, when by the Wiz-ard, you're ac - claimed

The third system of the musical score features a vocal line with the lyrics 'all of Oz has to love you, when by the Wiz-ard, you're ac - claimed'. The piano accompaniment includes chords and melodic lines. The 'ac - claimed' marking indicates the end of a phrase.

G Am7 Dm7 G/B C/E

And this gift or this curse I have in - side,

The fourth system of the musical score features a vocal line with the lyrics 'And this gift or this curse I have in - side,'. The piano accompaniment includes chords and melodic lines. The 'I have in - side,' marking indicates the end of a phrase.

Am7 Dm7 Gsus G C Dm7 C/E

May - be at last— I'll know why, as we work hand— in hand,—

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'May' and a quarter note 'be' on a dotted line, followed by a quarter rest, then a quarter note 'at' and a quarter note 'last' on a dotted line. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand with some ties.

**Più mosso**

Fsus F Amaj7

the Wiz - ard and I! And

*ad lib.*

Detailed description: This system contains the next two measures. The vocal line has a half note 'the' and a quarter note 'Wiz - ard' on a dotted line, followed by a quarter note 'and' and a quarter note 'I!' on a dotted line. The piano accompaniment is more active, with a walking bass line in the left hand and a melodic line in the right hand. A 'Piano' (p) marking is present at the start, and 'ad lib.' is written above the piano part in the second measure. An 'And' marking is at the end of the system.

Dmaj9 C#m11 Dmaj9

one day, he'll say to me: "El - pha - ba, a girl who is— so su -

*mf*

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'one' and a quarter note 'day,' on a dotted line, followed by a quarter note 'he'll' and a quarter note 'say' on a dotted line, then a quarter note 'to' and a quarter note 'me:' on a dotted line. The piano accompaniment features a bass line with some triplets and a right hand with chords and moving lines. A 'mezzo-forte' (mf) marking is present.

C#m11 Fmaj9 Em7(add4)

pe - ri - or— Should - n't a girl— who's so good in - side—

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'pe - ri - or' on a dotted line, followed by a quarter note 'Should - n't' and a quarter note 'a girl' on a dotted line, then a quarter note 'who's' and a quarter note 'so' on a dotted line, followed by a quarter note 'good' and a quarter note 'in - side' on a dotted line. The piano accompaniment continues with a bass line and a right hand with chords and moving lines.

Dm7(add4) Em7(add4) Cm9 Bb/Eb F(add4)

have a match - ing ex - te - ri - or? And since folks here to an ab -

*rhythmically*

Bb(add9)/D Cm9 Bb/Eb F(add4) Bb(add9)/D

surd de - gree seem fix - at - ed on your ver - di - gris, Would

Db Csus C **Freely** Bbm7

it be all right by you, if I de - green - i - fy

*dim e rall* *mp*

**A tempo** Csus C Am7 Dm7 G/B C/E

— you?" And though of course that's not im - por - tant to me,

Am7 Dm7 Gsus G C Csus/D C/E

"All right, why not?" I'll re - ply — Oh, what a pair — we'll be —

Fsus F Am Dm7 Gsus G C Dm7 C/E

— The Wiz - ard and I! — What a pair — we'll - be, -

Fsus F Dreamily Cbmaj9#11

— The Wiz - ard and ..

*f* subito *p*

With pedal

Ebm9 Cbmaj9#11 Gbmaj9/Db

Un - lim - it - ed — My fu - ture is — un - lim - it -

**Gbmaj7** **Cbmaj9#11** **Bbm11**

ed. . And I've just had a vi - sion al - most like a proph - e -

**Ebm11** **Abdim/Ebb** **Gb/Db** **Db9sus** **Gb/Db** **Db9sus**

**Freely**

cy— I know, it sounds tru - ly cra - zy, and true, the vi - sion's ha - zy,

**A(add9)** **Amaj7** **A6** **Dmaj9** **Gb/Db** **F/Db**

but I swear, some - day there'll be a cel - e - bra - tion through - out Oz - that's

**A tempo**

**Cb/Db** **Bb7sus** **Bb7** **Bb7sus** **Bb7**

all to do with me!

**Broadly**

Gm7 Gm9 Bbmaj7/C C7 B Bsus/C#

And I'll stand there with the Wiz -

*cresc* *rall.* *ff*

Bsus/F# B Bsus/C# Bsus/F#

- ard, feel - ing things I've nev - er felt,

*accel.*

B Bsus2/A# G#m7 Bsus/G# G#m7 C#m7 B/E F#sus

And though I'd nev - er show — it, I'll be so hap - py, I — could melt!

*poco a poco accel*

**Bright, triumphant**

F# G#m7 Bsus/C# F#/A# B/D#

— And so it will be — for the rest of my life, — and I'll



G#m7 Bsus/C# F#5 F#sus F# B C#m7 B/D# Esus

want noth - ing else — till I die! Held in such high — es - teem, —

*subito mf*

E C Dm7 C/E Fsus F

— when peo - pie see me, they — will scream — for half of

*cresc*

C Csus/D C/E Fm(maj7)/Ab G7sus

Oz - 's fav - 'rite team: — The Wiz - ard and

*f* *molto rall*

A tempo

C Dm7 G Am(add9) Am Fmaj9 Db(add#4) B(addb6) C

*ff* *rall*

# LOOK AT ME NOW

from *The Wild Party*

Words and Music by  
ANDREW LIPPA

Slow and deliberate

F#m D/F# F#m6

KATE:

Pro - hi - bi - tion! \_\_\_\_ They can shove it! \_\_\_\_ Re - vo - lu - tion! \_\_\_\_

F#m7b5 A/E D#m7b5

Rise a - bove it! \_\_\_\_ My so - lu - tion: \_\_\_\_ Time to cov - et. \_\_\_\_

*colla voce*

Moderately bright Swing

A/E E7#9

Love it be - fore it's too late

N.C. E7+

I was born \_

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords in the left hand.

A6 C#9#5 C#7#5 F#m7

in a ditch \_ in West Vir - gin -

Detailed description: This system covers measures 3-6. The vocal line continues with "in a ditch" (measures 3-4) and "in West Virgin" (measures 5-6). The piano accompaniment features a series of chords: A6, C#9#5, C#7#5, and F#m7. The dynamic marking *f* is present at the start.

A/E D#m7b5 Dm9

ia \_ Ran a - way from home \_ at ten -

Detailed description: This system covers measures 7-10. The vocal line continues with "ia" (measure 7), "Ran a way from home" (measures 8-9), and "at ten" (measure 10). The piano accompaniment features chords: A/E, D#m7b5, and Dm9. The dynamic marking *mp* is present.

C#m7b5 F#m7b5 Bm11

Crawled right out of that ditch

Detailed description: This system covers measures 11-14. The vocal line continues with "Crawled right out of that ditch" (measures 11-14). The piano accompaniment features chords: C#m7b5, F#m7b5, and Bm11. A triplet of eighth notes is present in the right hand in measure 11.



C#m7b5 F#7#9

a cou- ple men \_\_\_\_\_ I've been

8va.....  
mp

Bm11 Bm7/F# C#m/E C/D C#7#9

pil- lowed and paid \_\_\_\_\_ for wah wah wow!\_

mf

F#7#9 Bm7 F#m/C# D6 Dmaj7/E

But won't you look at me now!\_

(A)

D6 F/G G13 A/E Emaj7#5

Look at me now \_ tak - ing a bow \_ I've been to Hell and back \_

(N.C.) D6

Look at me now, \_\_\_\_\_

F/G F6 A/E F#m7 C E7#5(b9)

hap - py and how, \_ I met a swell named Mis - ter Black \_

Am13/E N.C.

*Spoken: Give me a bottle of bourbon and half a chicken and I'll conquer the world!*

E7+ A6 C#9#5

I got life in me yet — and

F#m7 A/E D#m7b5

let me tell — you — the South is gon - na

Dm9 G9 N C Fmaj7/E

rise a - gain. — When you

Bm7 C#m/E C/D C#7#9 F#6(b9)

start in a ditch — you quick - ly learn to plow! —

Bm7 F#m/C# D6 Ebdim7

So, dar - lings, \_ dar - lings, \_ dar - lings;

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by the lyrics 'So, dar - lings, \_ dar - lings, \_ dar - lings;'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It includes two triplet markings over the first two measures. The bass clef part provides a steady accompaniment with eighth notes.

C/E E7+ D#m7b5

take \_\_\_\_\_ a damn good look, look at me now! \_\_\_\_\_

Detailed description: This system contains the next two measures. The vocal line has a whole note rest, followed by the lyrics 'take \_\_\_\_\_ a damn good look, look at me now! \_\_\_\_\_'. The piano accompaniment continues with chords and triplets. A dynamic marking of 'f' (forte) is present in the piano part.

Dm7 (A/E) Bb/E C/E A6

Detailed description: This system contains the final two measures. The vocal line has a whole note rest, followed by a whole note chord. The piano accompaniment features complex chordal textures, including triplets and a final chord with a 'V' marking.



# HOW DID WE COME TO THIS?

from *The Wild Party*

Words and Music by  
ANDREW LIPPA

Slow Ballad

Chords: E/B, F#7/A#

Tempo: *p*

The piano introduction consists of two staves. The right hand plays a melody of quarter notes: E4, G#4, A4, B4, C#5, B4, A4, G#4, F#4. The left hand plays a bass line of quarter notes: E2, G#2, A2, B2, C#3, B2, A2, G#2, F#2. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

Chords: E/G#, Amaj7/C#, B/D#, Eadd9, F#m7b5/E

QUEENIE:  
We're all so sure

Tempo: *rit.*, *colla voce*

The first system of the vocal and piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment features a bass line of quarter notes: E2, G#2, A2, B2, C#3, B2, A2, G#2, F#2. The right hand plays chords and single notes. The tempo is marked *rit.* and *colla voce*.

Chords: Eadd9, Emaj9#5, C#m/E, F#m9b5/E

We're all so wise. No lim-its, no boun-d'ries,

The second system of the vocal and piano accompaniment. The vocal line continues with a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment continues with the same bass line and right-hand accompaniment.

Chords: E, Bm7/E, Amaj9

no com-pro-mise Laugh-ing at our

The third system of the vocal and piano accompaniment. The vocal line continues with a quarter note G#4, a quarter note A4, a quarter note B4, and a quarter note C#5. The piano accompaniment continues with the same bass line and right-hand accompaniment.



E D/E E9 Aadd9

and so ad - mired eas - y to be

*mf*

(8vb) .....

F#m7b5 G#m9 C#7#9

an - gry, eas - y to dis - miss.

*mf*

(8vb) .....

F#m9 B7sus E

How did we come to this?

*mp* *mf*

(8vb) .....

D#m7b5 G#m7b9 G#m7/C# C#m7 G#m7/C# C#m7 D#m7b5 G#m7b9 G#m7#9

May - be I've been liv - ing in a day - dream. May - be I've been talk - ing in my

*f*

(8vb) .....

C#maj7 F#m7 F#m7/B Emaj7 Amaj7

sleep. If I've been a-wake, par-don my mis-take,

8vb

D#m7b5 C7b5 rit. B6/9 D7sus/B E

but time is run-ning low and talk is grow-ing cheap. We \_\_\_\_\_ play our

8vb

E+ E G#/E C#m/E

games We place out bets. No wit-ness,

(8vb)

E+ E D6/E E9 Aadd9

no weak-ness, and no re-grets — Fill-ing up with

(8vb)

F#m7b5 G#m9 C#+(#9) C#7+(b9) F#m7(add11) F#m9

fren - zy. Kill - ing with a kiss. How did we

(8vb).... 8vb

B B7 B7#5/A G#m7b5 Bm/C# C#7 Slower F#9 D9#11

all \_\_\_\_\_ come to this? Time goes by, plans grow stale,

8vb rit. ff 8vb

Very slow

G#m9 C#7b9 F#m9 B7sus

peo - ple die and par - ties fail. How did we come to

rit. colla voce

E D9 E6

this?

mf move along poco rit. mp 3 p 8vb

# SHOPPING AROUND

from *Wish You Were Here*

Words and Music by  
HAROLD ROME

Moderato

FAY:

If you want to know why I've a roving eye — for

*p*

This system contains the first line of the vocal melody and the first system of the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff with a key signature of two flats and a 4/4 time signature. The piano part begins with a piano (*p*) dynamic marking. The lyrics are: "If you want to know why I've a roving eye — for".

ev - 'ry cute guy pass - ing there, I just want to try be -

This system contains the second line of the vocal melody and the second system of the piano accompaniment. The vocal line continues with the lyrics: "ev - 'ry cute guy pass - ing there, I just want to try be -". The piano accompaniment continues with chords and melodic lines in both hands.

fore I buy — the bar - gains in hus - bands read - y to wear — 'Cause a

This system contains the third line of the vocal melody and the third system of the piano accompaniment. The vocal line concludes with the lyrics: "fore I buy — the bar - gains in hus - bands read - y to wear — 'Cause a". The piano accompaniment ends with a double bar line and repeat dots in both staves.

man is - n't like an ex - pen - sive sweat - er or de - part - ment store dress on the

*pp*

rack. If you wrap him up and take him home and then see some-thing bet - ter,

*pp*

Moderato (in 4) Swing ( $\text{♩} = \overset{\text{r}}{\text{♩}} \overset{\text{r}}{\text{♩}}$ )

No - bod - y, but no - bod - y will take him back! ..

*mf*

Refrain (smoothly and not fast)

So, I'm shop - ping a - round, just

*p*

look - in' \_\_\_\_\_ Where men are con - cerned,

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter note G4, followed by a dotted quarter note A4, and a half note B-flat4. There is a measure rest, followed by a quarter note C5 with a sharp sign (F#5), and a half note G5. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of two flats. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth notes.

I'm just shop - pin' a - round. \_\_\_\_\_ A

The second system continues the musical score. The vocal line features a triplet of eighth notes (G4, A4, B-flat4) followed by a half note C5. The piano accompaniment continues with similar harmonic and rhythmic patterns.

girl must com - pare \_\_\_ men for wear and for tear \_\_\_ be - fore she buys \_\_\_\_\_

The third system shows the vocal line with a series of eighth notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The piano accompaniment provides harmonic support with chords and a steady bass line.

— If she wants the best, \_\_\_ then she just has to test \_\_\_

The fourth system concludes the musical score. The vocal line has a measure rest, followed by a quarter note G4, a dotted quarter note A4, and a half note B-flat4. The piano accompaniment includes a *cresc* (crescendo) marking and ends with a fermata over the final chord.



*f*  
All kinds of mer - chan - dise! — So while I'm still young, —

— I'm test - ing. Don't

want to get stung, — No sir, not lit - tle me —

— The bride-groom to be — car - ries no guar - an - tee, — So if

You want the best to be found, \_\_\_\_\_ You've got - ta keep shop - pin', \_\_\_\_\_

*mp*

Detailed description: This system contains the first two lines of music. The vocal line (top staff) features a melody with two triplet markings over the first two measures. The piano accompaniment (bottom two staves) consists of chords and moving lines in both hands. A dynamic marking of *mp* (mezzo-piano) is placed above the piano part in the third measure.

\_\_\_\_\_ lei - sure - ly shop - pin', \_\_\_\_\_

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a triplet marking over the first measure of the second line. The piano accompaniment continues with similar chordal and melodic patterns.

Not buy - in', \_\_\_\_\_

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a rest in the first measure followed by the word 'Not' and then 'buy - in', with a long note value. The piano accompaniment features a more active bass line with triplets.

just shop - pin' a - round! \_\_\_\_\_ You

*pp* *ff*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a triplet marking over the first measure of the seventh line. The piano accompaniment starts with a *pp* (pianissimo) dynamic and then moves to *ff* (fortissimo) in the second measure, featuring a complex, arpeggiated texture.

don't buy the first pair of shoes from the clerk. You don't buy perfume till you

*pp*

spray it. You don't buy a clock till you're sure it will work. You

don't buy a piano till you play it. A new vacuum cleaner may

*p* *sf*

be a sensation, But ladies always get a free trial

*f*

dem - on - stra - tion!

*sf sf f p*

This system contains the first line of music. The vocal line begins with a rest, followed by the lyrics "dem - on - stra - tion!". The piano accompaniment starts with a fortissimo (*sf*) chord in the right hand and a bass line in the left hand. The dynamics transition to *f* and then *p* in the second measure.

You've got to be - ware, - sam - ple things here and there, - know

*p*

This system contains the second line of music. The vocal line continues with the lyrics "You've got to be - ware, - sam - ple things here and there, - know". The piano accompaniment features a steady eighth-note bass line and chords in the right hand, marked with a piano (*p*) dynamic.

what they do \_\_\_\_\_ You've got to be sure \_\_\_\_\_ that the

This system contains the third line of music. The vocal line has a long melisma indicated by a horizontal line: "what they do \_\_\_\_\_ You've got to be sure \_\_\_\_\_ that the". The piano accompaniment continues with the same eighth-note bass line and chords.

goods will en - dure, - Last you a life - time through! - So

*sfz*

This system contains the fourth line of music. The vocal line concludes with the lyrics "goods will en - dure, - Last you a life - time through! - So". The piano accompaniment features a fortissimo (*sfz*) chord in the right hand and a bass line in the left hand.

while there's a chance, \_\_\_\_\_ I'm samp-ling.

*p*

This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The piano part features a steady eighth-note bass line and chords in the right hand. A dynamic marking of *p* (piano) is placed at the beginning of the piano part.

I'm tak-ing ro-mance\_ In the smor-gas-bord

This system contains the third and fourth lines of music. The vocal line continues with the lyrics "I'm tak-ing ro-mance\_ In the smor-gas-bord". The piano accompaniment continues with the same rhythmic pattern as the first system.

way. \_\_\_\_\_ From the last or-gan note, \_ love is

*leggiero*

This system contains the fifth and sixth lines of music. The vocal line has a long rest for the word "way." followed by the lyrics "From the last or-gan note, \_ love is". The piano accompaniment includes a dynamic marking of *leggiero* (light and quick) and features some triplet figures in the right hand.

all ta-ble d'hote, So you must choose the best to be found \_\_\_\_ That's why I keep

*cresc*

This system contains the seventh and eighth lines of music. The vocal line has the lyrics "all ta-ble d'hote, So you must choose the best to be found \_\_\_\_ That's why I keep". The piano accompaniment includes a dynamic marking of *cresc* (crescendo) and features triplet figures in the right hand.

shop-pin', \_\_\_\_\_ Lei - sure - ly shop-pin', \_\_\_\_\_

*f*

Not buy - in', \_\_\_\_\_

7

Just shop - pin' a - round \_\_\_\_\_

7

*sfz*

# ONE HUNDRED EASY WAYS TO LOSE A MAN

from *Wonderful Town*

Lyrics by BETTY COMDEN  
and ADOLPH GREEN  
Music by LEONARD BERNSTEIN

Moderate swing

RUTH (*spoken*)

(*sung*)

Chap - ter One. Now the

*f* *mf* *fs*

first way to lose — a man: — You've met a charm-ing fel - low and you're

*p*

out for a spin. — The mo - tor fails and he just wears a help-less grin. — Don't

(Spoken flatly)  
 Just leap out, crawl under  
 the car, say it's the gasket,  
 and fix it in two seconds flat  
 with a bobby pin.

*rall.*

bat your eyes and say, "What — a ro - man - tic spot we're in" —

*rall.*

*a tempo*

That's a good way to lose — a man — He takes you to a base - ball game, you

*f* *a tempo* *fz* *p*

sit knee to knee. — He says, "The next man up at bat will bunt, you'll see." — Don't

Just say, "Bunt? Are you nuts?!  
 With no outs, two men on base, and  
 a left-handed batter coming up, he'll  
 walk right into a triple play, just  
 like it happened in the fifth game  
 of the World Series in 1923."

*rall.*

say, "Oooh, what's a bunt? This game's too hard for lit - tle me" —

*rall.*



*a tempo***Faster (but light)**

That's a sure way to lose — a man. — A sure, sure, sure, sure

*a tempo* *p*

way to lose a man, A splen - did way — to lose a man — Just throw your

**Tempo I**

know-ledge in his face, He'll nev - er try for sec-ond base.

*mf* *f*

*(spoken)**(sung)*

Nine-ty-eight ways to go. The third way to lose — a man: — The

*mf* *p*

life - guard at the beach that all the girl - ies a dore — Swims

brave - ly out to save you through the o - cean's roar, — Don't say, "Oh, thanks, I would have drowned in

*rall.*

Just push his head under water and yell, "Last one in is a rotten egg" and race him back to shore.

just one sec - ond more." — That's a swell way to lose — a man — You've

*a tempo*

*f* *p*

found your per - fect mate and it's been love from the start — He

*rall.*

whis - pers, "You're the one to who I give my heart." — Don't say, "I love you, too, my dear, let's

*rall.*

Just say, "I'm afraid you've made a grammatical error. It's not "To who I give my heart," it's "To whom I give my heart." -- You see, with the use of the preposition "to," "who" becomes the indirect object, making the use of "whom" imperative; which I can easily show you by drawing a simple chart "

*a tempo*

nev - er, nev - er part." — That's a fine way to lose — a man. — A

*a tempo* *f* *p*

**Tempo II (Faster)**

fine, fine, fine, fine way to lose a man, A dan - dy way — to lose a

**Slow and free**

man. — Just be more well in - formed than he, You'll nev - er

hear "Oh, prom - ise me" Just show him where his gram - mar errs, Then mark your

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "hear 'Oh, prom - ise me' Just show him where his gram - mar errs, Then mark your". The piano accompaniment is in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand. There are some performance markings like a fermata and a breath mark above the vocal line.

*with a beat* **f** **Tempo I**  
tow - els "Hers" and "Hers" Yes, girls, you too can lose your man, if you will

The second system continues the musical score. It includes the instruction "with a beat" and a dynamic marking "f". The tempo is marked "Tempo I". The lyrics are "tow - els 'Hers' and 'Hers' Yes, girls, you too can lose your man, if you will". The piano accompaniment features a more active bass line with some triplets and slurs.

use Ruth Sher-wood's plan: — "One Hun - dred Eas - y Ways To —

The third system continues the musical score. The lyrics are "use Ruth Sher-wood's plan: — 'One Hun - dred Eas - y Ways To —". The piano accompaniment includes a triplet in the right hand and a triplet in the bass line.

Lose A Man!"

The fourth system concludes the musical score. The lyrics are "Lose A Man!". The piano accompaniment features a complex texture with many slurs and dynamic markings.