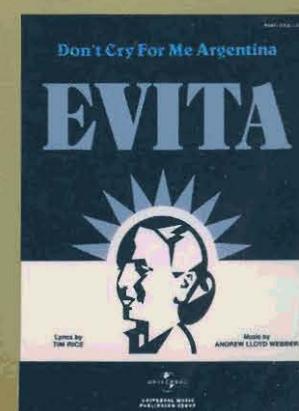
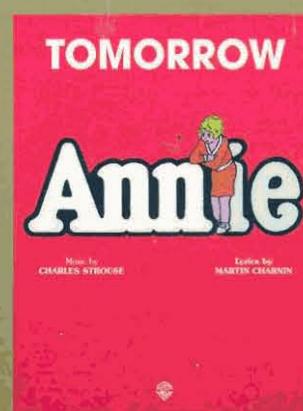
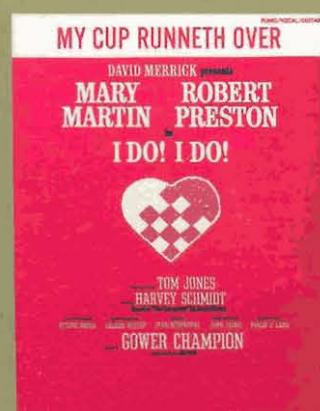
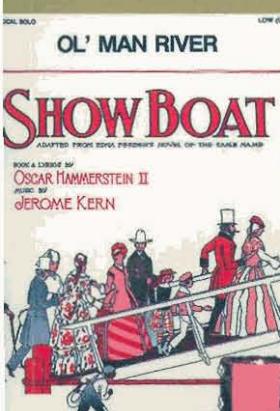
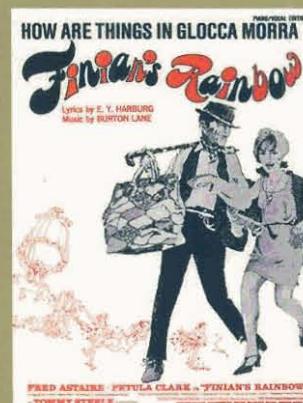
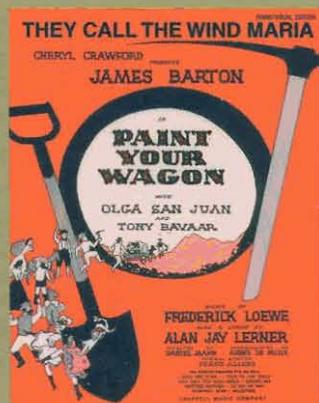
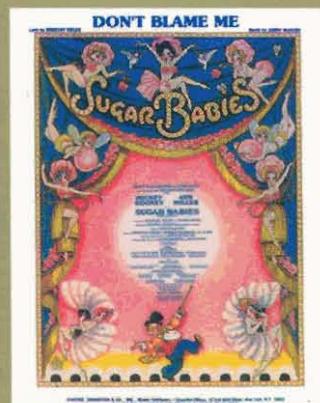
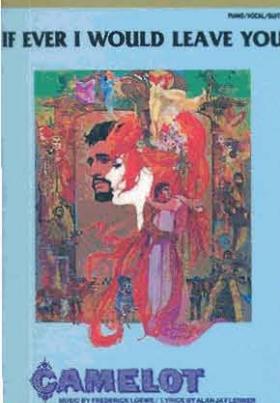
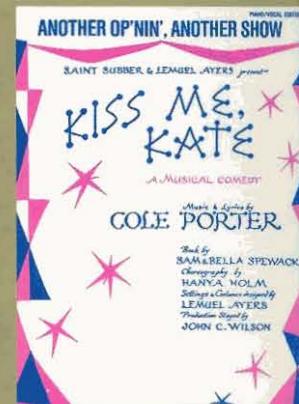
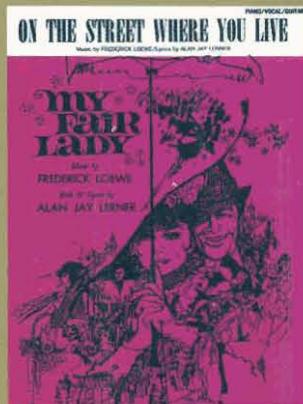
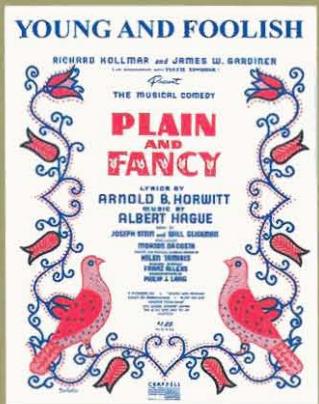
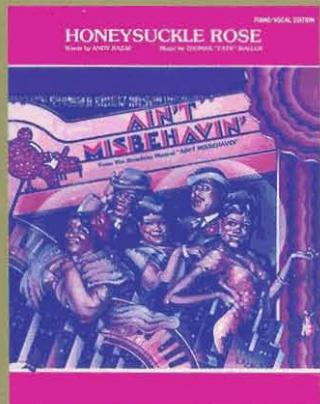
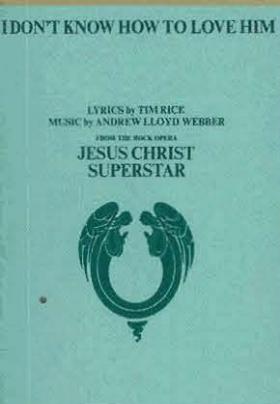
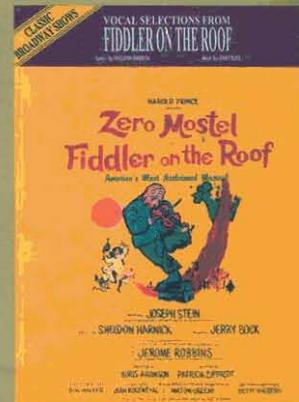
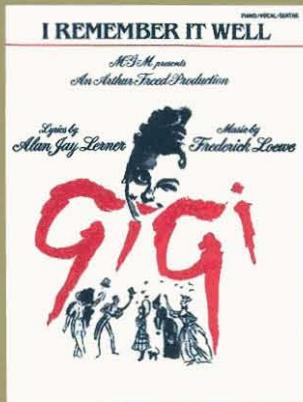
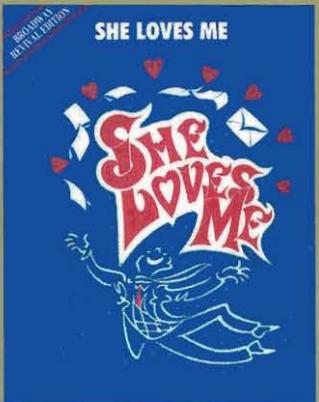
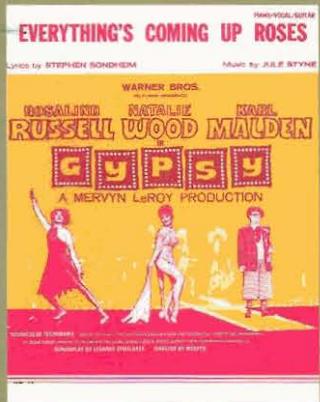
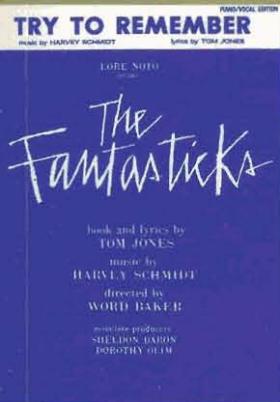


THE Best IN BROADWAY SHEET MUSIC



THE *Best* IN BROADWAY SHEET MUSIC



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

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CONTENTS

SONG	SHOW	
Ain't Misbehavin'	<i>Ain't Misbehavin'</i>	4
All of You	<i>Silk Stockings</i>	8
And All That Jazz	<i>Chicago</i>	12
Another Op'nin', Another Show	<i>Kiss Me, Kate</i>	20
Aquarius	<i>Hair</i>	25
Beautiful City	<i>Godspell</i>	28
The Best Things in Life Are Free	<i>Good News!</i>	32
Bewitched	<i>Pal Joey</i>	34
Big Spender	<i>Sweet Charity</i>	38
Camelot	<i>Camelot</i>	41
Come Rain or Come Shine	<i>St. Louis Woman</i>	46
Comedy Tonight	<i>A Funny Thing Happened on the Way to the Forum</i>	50
Corner of the Sky	<i>Pippin</i>	53
Don't Blame Me	<i>Sugar Babies</i>	57
Don't Cry for Me Argentina	<i>Evita</i>	61
Ease On Down the Road	<i>The Wiz</i>	65
Everything's Coming Up Roses	<i>Gypsy</i>	70
From This Moment On	<i>Kiss Me, Kate</i>	76
Get Me to the Church on Time	<i>My Fair Lady</i>	82
Gigi	<i>Gigi</i>	85
Hey, Look Me Over	<i>Wildcat</i>	91
Honeysuckle Rose	<i>Ain't Misbehavin'</i>	94
How Are Things in Glocca Morra	<i>Finian's Rainbow</i>	98
I Could Have Danced All Night	<i>My Fair Lady</i>	102
I Could Write a Book	<i>Pal Joey</i>	112
I Don't Know How to Love Him	<i>Jesus Christ Superstar</i>	116
I Remember It Well	<i>Gigi</i>	107
If Ever I Would Leave You	<i>Camelot</i>	120
If We Only Have Love	<i>Jacques Brel Is Alive & Well</i>	124
It's All Right With Me	<i>Can-Can</i>	130
I've Grown Accustomed to Her Face	<i>My Fair Lady</i>	127
Just in Time	<i>Bells Are Ringing</i>	135

SONG	SHOW	
Lost in the Stars.....	<i>Lost in the Stars</i>	139
Lullaby of Broadway.....	<i>42nd Street</i>	142
Mack the Knife	<i>The Threepenny Opera</i>	145
Make Someone Happy.....	<i>Do Re Mi</i>	148
My Cup Runneth Over	<i>I Do! I Do!</i>	153
My Funny Valentine.....	<i>Babes in Arms</i>	158
My Own Best Friend	<i>Chicago</i>	160
My Ship.....	<i>Lady in the Dark</i>	165
Not While I'm Around	<i>Sweeney Todd</i>	168
Ol' Man River.....	<i>Show Boat</i>	171
Old Devil Moon	<i>Finian's Rainbow</i>	176
On a Clear Day (You Can See Forever)	<i>On a Clear Day You Can See Forever</i>	180
On the Street Where You Live.....	<i>My Fair Lady</i>	183
The Party's Over	<i>Bells Are Ringing</i>	186
People.....	<i>Funny Girl</i>	189
Put On a Happy Face	<i>Bye Bye Birdie</i>	192
Ragtime	<i>Ragtime</i>	194
Send in the Clowns	<i>A Little Night Music</i>	200
September Song	<i>Knickerbocker Holiday</i>	208
She Loves Me.....	<i>She Loves Me</i>	212
So in Love	<i>Kiss Me, Kate</i>	203
Somewhere That's Green	<i>Little Shop of Horrors</i>	218
Speak Low	<i>One Touch of Venus</i>	221
Starting Here, Starting Now.....	<i>Starting Here, Starting Now</i>	232
Summertime	<i>Porgy and Bess</i>	224
Sunrise, Sunset	<i>Fiddler on the Roof</i>	228
They Call the Wind Maria	<i>Paint Your Wagon</i>	238
Tomorrow	<i>Annie</i>	235
Try to Remember.....	<i>The Fantasticks</i>	242
Wouldn't It Be Loverly.....	<i>My Fair Lady</i>	245
Young and Foolish	<i>Plain and Fancy</i>	248
You're the Top	<i>Anything Goes</i>	250

Ain't Misbehavin'

Words by
ANDY RAZAF

AIN'T MISBEHAVIN'

Music by THOMAS "FATS" WALLER
and HARRY BROOKS

Moderately

Musical score for 'Ain't Misbehavin''. The score includes vocal parts (Boy and Girl), piano, and guitar chords. The vocal parts are written in a conversational style between the Boy and Girl.

Vocal Lines:

- Verse:** Boy: Tho' it's a fick - le age,
Girl: Your type of man is rare,
With flirt - ing all the rage,
I know you real - ly care,
- Here is one bird with self - con - trol,
That's why my con-science nev - er sleeps,
Hap - py in - side my cage.
When you're a - way some - where.
- I know who I love best,
Sure was a luck - y day,
Thumbs down for all the rest,
When fate sent you my way,

Piano/Percussion:

- Chords:** C, G#7, C#, C, G#7, C#, C, E7, A7, D9, G13, C6, G9+5, C, G#7, C#, C, G#7, C#.
- Musical Instructions:** *mf*, *rit.*, *mp*.

C Am D9 Cm6 (B bass) E F#7 B7 E G7
 My love was giv - en, heart and soul,— So it can stand the test.
 And made you mine a - lone for keeps,— Dit - to to all you say.

rit.

Moderately ($\text{♪} = \text{♪}^3 \text{♪}$) Chorus: C (E bass) Dm7 G9 C C7 (G bass)

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

mf a tempo

F Fm C Am7 Dm7 G9
 I'm hap - py on — the shelf, Ain't Mis - be - hav - in', I'm sav - in' my love for

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

you. I know for cer - tain

Dm7 G9 C C7

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

F Fm

C (E bass) Am7 Dm7 G9 C C7 F#dim Fm

 Ain't Mis - be - hav - in', I'm sav - in' my love for you...

Like Jack Hor - ner in the cor - ner,

Am6 E7 Am F (A bass)

don't go no - where, What do I care, Your kiss - es

A7 G (D bass) G6 (D bass)

Am7 D9 G7 A7 D9 G7

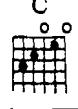

 are worth wait - in' for, be - lieve me.

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

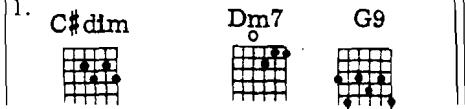

 I don't stay out late, don't care to go, I'm home a - bout eight, just

F Fm C (E bass) Am7 Dm7 G9


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

C


 you.

1. C[#]dim Dm7 G9 2. F7 C




Silk Stockings

ALL OF YOU

Words and Music by
COLE PORTER

Fox trot tempo

Piano

(with bounce, but not too fast)

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

mp

B♭7

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

E♭

E♭

wan - gle.

Fm

For I've fal - len for a

Fm7 B \flat 7 G7+ G7 G dim. C7

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

Fm Fm7 B \flat 7 E dim. B \flat 7

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

Refrain-Slowly

A \flat E \flat

I love the looks of you, the

mp

A \flat m A \flat E \flat

lure of you, I'd love to make a

tour of you, The eyes, the arms, the
 Eb Eb dim.
 tour of you, The eyes, the arms, the
 Eb Eb dim.
 mouth of you, The East, West, North and the
 Bb9 Eb Bbm7 C7 C7(b9) C7+
 mouth of you, The East, West, North and the
 Bb9 Eb Bbm7 C7 C7+
 South of you. I'd love to gain com -
 Fm Bb7 Ab Eb
 South of you. I'd love to gain com -
 Fm Bb7 Ab Eb
 plete con - trol of you, And han - dle
 Ab Eb
 plete con - trol of you, And han - dle
 Ab Eb

Chicago

AND ALL THAT JAZZ

Lyrics by
FRED EBB

Music by
JOHN KANDER

C

mf

(*f*)

C

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

(*f*)

G+5 C

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

(*f*)

G7

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

(*f*)

A_b7 C

gin is cold__ but the pi - an - o's hot.__ It's just a nois - y hall__ where there's a

Gm6/B_b A7 A_b7 G7 C G7+5

night - ly brawl__ And all that jazz!

D_b A_b7+5 D_b

Slick your hair__ and wear your
8va loco
mf (Rag time style)

Ab +5

buck - le shoes__ And all that jazz!__ I hear that
8va loco

And All That Jazz - 8 - 2

D \flat

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

8va---, loco

8va---, loco

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

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

D \flat D \flat /CA \flat m6/C \flat B \flat 7E \flat 7(b9)A \flat 7D \flat

A7

D

do

that

jazz! _

Oh, _____

A+5

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

D

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

A7

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

Bb7

D

D/C#

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

D/C# B7 E7(b9) A7 D

ba - by's queer_ for all that jazz!

G7 C

Find a flask,_we're play - ing fast and loose_ And

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

mf

8va----- loco

G+5 C

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

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

And All That Jazz - 8 - 5

store the juice, And all that jazz!

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

8va--- loco

G7

A♭7

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

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

C

C/B

Gm6/B♭

A7

flew so high, 'Cause in the stra-to - sphere how could he lend an ear to my moth-er's blood'd cur - dle if she'd hear her ba - by's queer for

Ab7
(Both)

G7

C

(a)

all that jazz!

gliss.

ff

G+5

C

>

G7

Ab7

C

C/B

C/B \flat

No, I'm no - one's wife, — but oh, I

No,

I'm

no - one's

wife, —

but

oh,

I

f

>

v

A7

Dm7

love my life — and all

8va

love

my

life —

and

all

>

>

>

Dm7/G

C

C/B \flat

that

jazz!

(8va)

>

>

>

>

F/A

Fm/A \flat

C/G

G

C

That jazz!

(8va)

^

sffz

ANOTHER OP'NIN', ANOTHER SHOW

Words and Music by
COLE PORTER

Allegro (very lively)

E♭

An - oth - er op' - nin',
er show — In Phil - ly, Bos - ton or

B♭ E♭6

er show — In Phil - ly, Bos - ton or

B♭7 E♭

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

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

Edim7

Bb7

Eb

C7b9

Fm7b5

say

"hel - lo" —

An - oth -

er

op' —

nin'

of

Bb7

Eb

Bb7

Eb

an - oth

- er

show.

An

oth

- er

job

that

you

Bb

Eb6

hope,

at

last, —

Will make

your fu

ture

for

get

your

past, —

Bb7

Eb

An - oth -

er

pain

—

where

the

Edim7 B \flat 7 E \flat C7 \flat 9 Fm7 \flat 5

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

B \flat 7 Eb D7 Gm

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

D7 C/E Fm D7/F \sharp D7 Gm

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

E \flat 7/D \flat Gm/D E \flat 7 D7 Gm

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

C9 B♭/D Gm/E F

F7 B♭ B♭/A B♭/A♭ Gm7

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



C7 F7♯5 B♭

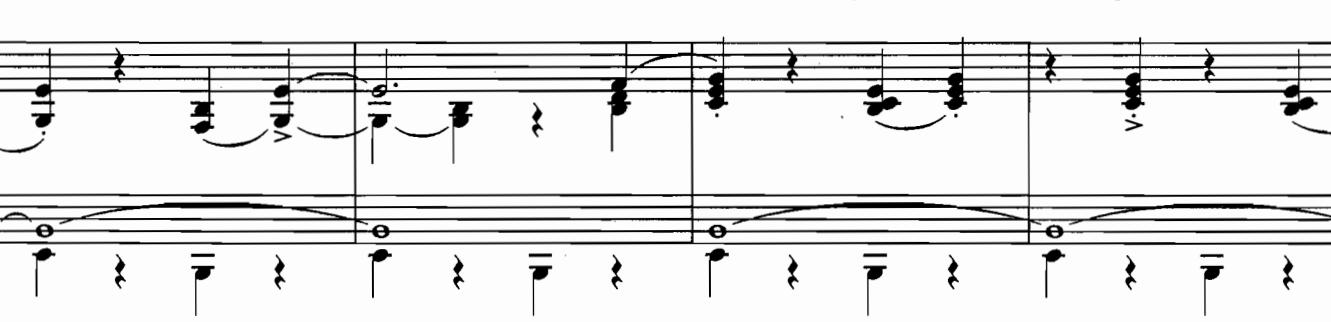
B♭7 E♭

big first night! — The o - ver - ture — is a -



B♭ E♭6

bout to start, — You cross your fin - gers and



B♭7 E♭

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



Edim7

Bb7

1

Eb

C7b9

Fm7b5

way we go, —

An - oth - er op' - nin' of

Bb7

Eb

Bb7

2

Eb

C7b9

F7

an - oth - er show.

An - oth - er op'

nin', just

an - oth - er

cresc.

Fm7/Bb

Fm6/Ab

Eb/C

Eb/Cb Eb/Bb

Bb7 Bb7/C

Bb7/Cb

Bb7

op' -

nin' of —

an - oth

er —

show! —

ff

sf

8vb

Hair

AQUARIUS

Words by
JAMES RADO and
GEROME RAGNI

Music by
GALT MacDERMOT

Moderately bright

Dm9

G7

Am

When the moon _____ is in the sev - enth house, _____ and

mp

Dm9

G7

Am

Ju - pi - ter _____ a - ligns _____ with Mars, _____ Then

Dm9

G7

Am

peace, _____ will guide _____ the _____ plan - ets, _____ And

F G7 C Tacet

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

cresc. poco a poco

Bb

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

mf

Dm G7

A - quar - i - us, —

Fine

Aquarius - 3 - 2

C7 F C7 F

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

f

C7 F Dm Edim F

No more false-hoods or de - ri - sions, Gold - en liv - ing dreams of vi-sions, Mys - tic

A7/E Dm Dm7 Gm Am

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

Gm

quar - i - us, A -

Dm

quar - i - us. D. S. al Fine ♫ When the

mp

BEAUTIFUL CITY

Words and Music by
STEPHEN SCHWARTZ

Moderately bright ($\text{D} = \text{F}^3\text{D}$)

A2

A(9)

A2

A(9)

A musical score for two voices (A2 and A9) and piano/bass. The key signature is F# major (one sharp). The tempo is moderately bright. The vocal parts enter on the second beat of each measure. The piano/bass part features eighth-note chords.

A2

A(9)

B7sus

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

A continuation of the musical score. The vocal parts (A2, A9) and piano/bass continue. The vocal line includes lyrics from both the first and second stanzas. The piano/bass part provides harmonic support with eighth-note chords.

Bm7

E_{us}

E7sus

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

A continuation of the musical score. The vocal parts (E_{us}, E7sus) and piano/bass continue. The vocal line includes lyrics from the third stanza. The piano/bass part provides harmonic support with eighth-note chords.

A(9)/C#

C#m7

Dmaj7

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

C#m7

F#m7

Dmaj9

C#m/E

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

F#

F#2

C#m

B/E

F#

F#2

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

C#m

B/E

F#

F#2

C#m

C#m7

3

yes, we can.

We can build a beau - ti - ful cit -

y, not a

E

B/D#

Bm/D

Esus

A2

A(9)

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

1.

2.

A2

A(9)

C#m7

Dmaj7

man.

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

C#m7

Dmaj7

Asus/B

— is all but killed,

you can give up,

bit - ter and bat -

C#m7

Dmaj7

C#m/E

E

tered, or you can slow - ly start to build

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

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

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

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

man.

rall.

THE BEST THINGS IN LIFE ARE FREE

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

Moderately

D#dim



The moon be - longs to

mf

Cmaj7

Ebdim



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

The Best

Things

In

Life

Are

Dm7

G7

Dm7

Free, The stars be - long to

The stars

be

long

to



ev - ry - one They gleam there for you and

They gleam

there

for

you

and

C. G7 C7sus C7
 me. The flow - ers in Spring, The

F D7sus D7
 rob - ins that sing, The sun - beams that shine They're

Dm7 G7 C.
 your's, They're mine! And love can come to

Cmaj7 A9 A7 Dm7 Dm7-5 G7
 ev - 'ry - one, The Best Things In Life Are

1 C. D#dim Dm7 G7 2 C. Fm6 C.
 Free. Free.

BEWITCHED

Words by
LORENZ HART

Music by
RICHARD RODGERS

Moderato

Piano

Dm7

(not fast) G7

C

Dm7

G7

C

A7

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

p a tempo

Dm7

G7

C

Dm7

G7

C

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

Dm7 G7 C Dm7 G7 C A7

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

Dm7 G7 C Dm7 G7

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

^C
Refrain (*slowly*) G7 C C+

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

F G[#]dim C D7 G7 A7

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

Dm G7 C G7

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

C C+ F G#dim C D7

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

G7 C7 F A7

wild - ered am I.

A7 Am

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

mp

G7
sus.4 G7 C F#dim

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

Dm7 G7 C G7 C C+

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

F G#dim C D7 Dm G7

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

1. c Am Dm7 G7 2. c F C

I. I'm I.

Sweet Charity

BIG SPENDERMusic by
CY COLEMANLyrics by
DOROTHY FIELDS

Moderately, with a beat

The musical score consists of six staves of music. The top staff is for the piano, featuring a treble clef, a bass clef, and a key signature of one flat. The vocal part begins with a dynamic of *mf*. The lyrics start with "The min-ute you walked in the joint," followed by "I could see you were a man of dis-tinc-tion, A". The piano part includes chords in Dm and Bb. The vocal line continues with "real Big Spend-er,—" followed by "good look - ing,— so re - fined.— Say,". The piano part includes chords in E7, A7, and Dm. The final section starts with a piano chord in Bb7, followed by "would - n't you like to know what's go - ing on in my mind?— So let me get right to the point,". The piano part includes chords in A7+ and Dm.

B♭ E7

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

Dm To Coda ♫ B♭7 A7

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

To Coda ♫

Dm

me. Would - n't you like to have

D F♯m Bm D Em B+ Em7

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

B_b9

A9

B_b9

A13

D. S. al Coda

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

D. S. al Coda

Coda

Tacet

E_bm

Tacet

Dm

Hey, Big Spend - er! —

Hey, Big Spend - er! —

Coda

B_b9

A9

Dm

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

Dm6

me,

Spend a lit-tle time with me.

CAMELOT

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

Piano

Refrain (*tempo giusto*)

F

F6

Fmaj7

F6

F

Ju -

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

mp

F6

Fmaj7

F6

F

Cdim

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

C7

Cdim

C7

there's a le-gal lim-it to the snow here _____ ln

F F6 Fmaj7 F6 F F6 Fmaj7 F6

Cam - e - lot. The

F Fmaj7 B_b G_b F

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

mf

Fmaj7 B_b G_b F Cdim

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

C7 Cdim C7 E7

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

Camelot - 5 - 2

A A7

Cam-e - lot.

D Dmaj7 D6 D Dmaj7 D6 D Em

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

Cam-e - lot! I know it
Cam-e - lot! I know it

Dmaj7 Em D Em Dmaj7 Em D

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

But in
But in

F Cdim

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

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

That's
Those

Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7

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

F F6 Fmaj7 F6 F

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

Fmaj7 B \flat G \flat F Cdim

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

C7 F A7 Dm7 F7

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

B_b Cdim Gm B_bm F B_b F B_b F B_b F

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

poco rit.

C7(sus) C7 1. F

Cam - e - lot!
 Cam - e -

accel.

C7(sus) C9 B_b A Am C7 2. F C7 F6 C

The lot!

mf

B_b Cdim C7 C7(sus) F

rall. e dim.

p *f*

St. Louis Woman

COME RAIN OR COME SHINE

Words by
JOHNNY MERCERMusic by
HAROLD ARLEN

Freely

mf espressivo

rit.

Slowly and very tenderly

F

A7

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

p a tempo

Dm

G7

Rain Or Come Shine.

High as a moun-tain And

C7
ten.

F7

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

ten.

G_b Cm7 F7 B_b m Fm

I guess when you met me It was

molto espr.

B_b m C7(b5) Fm

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

E_b m Adim Fdim C7 B_b dim Cdim G7 G7(b5) C9

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

mf dim. *rit.*

F a tempo

A7

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

p a tempo

Dm

Dm

Rain Or Come Shine.

Hap - py to - geth - er, Un -

B9

B7

A7

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

D7

Days may be cloud - y Or

poco f

G7 rit. Gm

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

rit.

Dm⁷
a tempo

G7

G

E7(b5)

A

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

a tempo

1. D7 G7 Ebmaj7 Eb7 2. D7
shine! shine!

rit. e dim.

p dim. e rall.

G7 C7 D

pp

COMEDY TONIGHT

Music and Lyrics by
STEPHEN SONDHEIM

Brightly

Piano {

Refrain (*with vigor*)

G C D G C D

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

G C F D7

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

G C D G C D

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

G C F D7

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

G C D B

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

F G Am B Am7

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

G C D G C D

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

G Am G B_bm7

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

Am7 1. D7 G

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

f > > >

Am D G Am D 2. Am7

com - e - dy

D7 G Am D G

- to - night!

ff > > > > >

> > > > >

Pippin

CORNER OF THE SKY

Words and Music by
STEPHEN SCHWARTZ

Flowing

C

B♭/C

F

A musical score for a piano or keyboard instrument. The top staff is treble clef, 4/4 time, dynamic f. The bottom staff is bass clef. The melody consists of eighth-note chords and single notes. The key signature changes from C major to B♭/C major and then to F major.

C

F

Em

Dm

Fmaj7

A continuation of the musical score. The top staff starts in C major, moves to F major, then Em, Dm, and finally F major. The bottom staff follows the harmonic progression with corresponding bass notes.

Gsus

C

Dm/C

dim.

A continuation of the musical score. The top staff starts in Gsus, moves to C, and then to Dm/C. The bottom staff follows the harmonic progression with corresponding bass notes. A dynamic instruction 'dim.' is placed above the bass staff.

C

Dm/C

C

Dm/C

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

A continuation of the musical score. The top staff starts in C major, moves to Dm/C, then C major again, and finally Dm/C. The bottom staff follows the harmonic progression with corresponding bass notes.

Corner of the Sky - 4 - 1

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Cmaj7

B♭/C

F

C/E

ev - 'ry-thing has its time.
ev - 'ry man has his goal.
wak-en to find me gone.

Show me a rea - son and I'll soon
Peo-ple like the way dreams have of stick -
And far a - way you'll hear me sing -

Dm

C/F

G

B♭

E♭maj7

— show you a rhyme.
ing to the soul.
ing to the dawn.

Cats fit on the win - dow sill,
Rain comes af - ter than - der,
And you'll won - der if I'm hap - py there,

A♭

Dm7

Gm

Gm/F

E♭

B♭/D

chil - dren fit in the snow.
win - ter comes af - ter fall.
lit - tle more than I've been.

Why do I feel I don't fit in
Some - times I think I'm not af - ter
And the an - answer will come back to you like laugh -

C7

B♭

F/A

C/G

F

Fmaj7

an - y - where__ I go?____
 an - y - thing__ at all.____ }
 ter on__ the wind.____ }

Riv - ers be - long__ where they__ can ram -

Gsus

Em

Em7

ble,____

ea - gles be - long__ where they__ can fly;—

F

C

Dm/C

I've got to be__ where my

G/B

Am

F

C

spir - it can__ run free,____

got to find my cor - ner____

1.2.

Gm

C

Dm/C

C

Dm/C

of the sky.

3. And

3.

Gm

C

Dm/C

of the sky.

C

Dm/C

C

Dm/C

C

Dm/C

C

B♭/C

F

C(9)

rall.

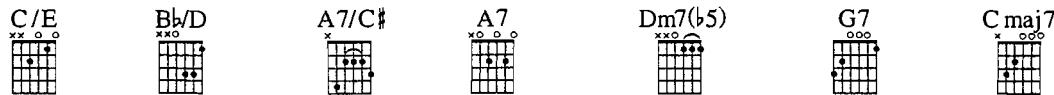
Sugar Babies

DON'T BLAME ME

Words by
DOROTHY FIELDS

Moderate (with expression)

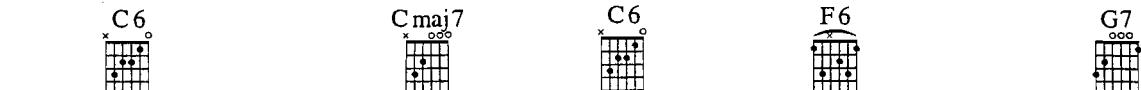
Music by
JIMMY McHUGH




Verse:



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



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

C C#dim7 Dm G7 C G7


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

C G7 Cmaj7 C6 Cmaj7 C6


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

A9 D7 D7(15) Gmaj7 G7


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

dim.

Am D7 G7 Chorus:


C/E Bb/D A/C# A7


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

one of these rit. p-f

Don't Blame Me - 4 - 2

Dm7(b5)



G7



C



Dm7(b5)



G7



Em7(b5)



A7



fall - ing in love with you.

I'm un - der your spell, but

how can I help it!

Dm7

G⁺

C



G7



C/E

B^b/D

A



A7



Don't blame me!

Can't you see when

Dm7(b5)



G7



C



Dm7(b5)



G7



Em7(b5)



A7



you do the things you do!

If I can't con-ceal, the thrill that I'm feel - ing,

Dm7



G7



G7(#5)



C



C7



F



E7



don't blame me.

I can't help it if that dog - goned

cresc.

Am  D7 

moon a - bove makes me need some-one like

3

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

you to love! Blame your kiss, as

Dm7(b5)  G7  C  Dm7(b5)  G7 

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

3

Em7(b5)  A7  Dm7  G7  1. C  G7  2. C 

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

3

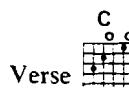
Don't Blame Me - 4 - 4

Evita

DON'T CRY FOR ME ARGENTINA

Lyrics by
TIM RICE

Slowly

Music by
ANDREW LLOYD WEBBER

Verse

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

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

F/C



strange

When I try to ex-plain how I feel,

That I still need your love af-ter

C



3

all that I've done:

You won't be - lieve me

All you will see

is a

girl you once knew

Al-though she's dressed up to the nines

at six - es and se - vens with

D

D/C

G/B

D7

3

3

3

G
ooo

C
oo

F/C
oo

you.

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

F/C
oo

G7/C
ooo

C
oo

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

C
oo

Cmaj7
ooo

Am/C
oo

D7
o

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

D/C
oo

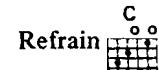
G/B
ooo

D7
o

G
ooo

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

poco rall.

Refrain 

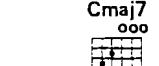
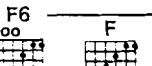
Don't cry for me Ar - gen - ti na _____ the truth is I nev - er



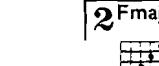
left you. All through my wild days, _____ my mad ex - ist - ence, I kept my



prom - ise, _____ don't keep your dis - tance.



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



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

word is true...

Solo - Grandioso
ff a tempo

rit.

The Wiz

EASE ON DOWN THE ROAD

Words and Music by
CHARLIE SMALLS

Moderately Fast $\text{♩} = 123$

Come on and

ease on down, ease on down the road.

Come on
(Ease on down

G7(9) C7
 ease on down, ease on down — the road. — Don't you
 (Ease on down.)

G7(9) C7 B7 E⁹m7
 car - ry noth - in' that might be a load. — Come on,
 ()

A7-9 D7 D7(9) 1. B^b F G
 ease on down, — ease on down, down the road. — Come on

2.3. B^b F G C7
 Pick your left foot up — when your when you
 'Cause there may be times —

G7($\#9$) C7

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

G7($\#9$) C7

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

B7 Em7 A G Cm A7 To Coda

(B Bass) (C# Bass)

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

D7 G7($\#9$)

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

mf

C7 G7($\#9$)

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

C7 G7($\#9$) C7

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

B7 Em⁷ A7-9 D7 D7($\#9$)

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

This musical score consists of two systems of music. The top system features a vocal part with lyrics and a piano part. The vocal part starts with 'Come on, ease on down, ease on down the' followed by '(Ease on down.)'. The piano part includes chord boxes for C7, G7(#9), C7, B7, Em7, A7-9, D7, and D7(#9). The bottom system shows a piano part with a bass line and harmonic progression.

D.S. al Coda

3. Well there

Coda

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

f

C7 *G7* *C7* *Bb* *F*

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

f

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

Gypsy **EVERYTHING'S COMING UP ROSES**

Words by
STEPHEN SONDEHEIM

Music by
JULE STYNE

Piano { *Briskly*

Cdim Refrain (*Bright*) *Dm7* *G7+* *C6* *Cm*

Things look swell, Things look great, Gon - na

mf

Dm7 *G7* *C* *B7+(b9)* *B7*

have the whole world on a plate. Start - ing

Em *C7* *Fmaj.7*

here, Start - ing now, hon - ey,

C Em Dm7 G7
 Ev - 'ry - thing's com - ing up ros - es!
 Clear the decks, Clear the
 tracks, We got noth - ing to do but re -
 lax, Blow a kiss, Take a

The musical score consists of four staves. The top staff features a vocal line with a treble clef, a guitar part with a C chord, and a bass line. The second staff continues the vocal line with lyrics like 'Clear the decks,' and includes a dynamic marking 'mf'. The third staff continues the vocal line with lyrics like 'tracks,' and includes a dynamic marking 'p'. The bottom staff continues the vocal line with lyrics like 'lax,' and includes a dynamic marking 'v'. Chords are indicated above the staves: C, Em, Dm7, G7, Cdim, Dm7, G7+, C6, Cm, Dm7, G7, B7+(b9), B7, Em, C7.



bow, hon - ey, Ev - 'ry - thing's com - ing —



— up ros - es!



Now's our — in - ning,

mf



Stand the world on its ear!

Am6 B7 Em
Set it —————— spin ——— ning, ——————

Am7 D7 F# G7 Cdim
That - 'll be just the be - gin - ning! — Cur - tain

Dm7 G7+ C6 Cm
up, —————— Light the lights, —————— We got

Dm7 G7 C6 B7+(b9) B7
noth - ing to hit — but the heights! — We'll be

Em C7 F maj.7 Fm6
 swell, Well be great! I can
 tell, Just you wait! That

C G7 Am7 Fm C
 luck - y star I talk a - bout is
 cresc.

D7 C7(b5) D9 C7(b5) D9
 due! Hon - ey,

C

Em

Dm7 G7 Dm7 G7

Ev - 'ry. thing's com - ing up
ros - es for me and for

1.c Cdim

you! Things look

ff mf

2.c

you.

ff

v. 1

This musical score page contains three staves of music. The top staff features a vocal line with lyrics: "Ev - 'ry. thing's com - ing up" and "ros - es for me and for". The middle staff continues the vocal line with "you!". The bottom staff begins with "you.". The score includes piano parts with various dynamics like ff (fortissimo) and mf (mezzo-forte). Chords are indicated above the staves: C (in the first section), Em, Dm7, G7, Dm7, G7, Cdim, and C (in the second section). Measure numbers 3 and 4 are marked above the staves. The page number 75 is in the top right corner.

FROM THIS MOMENT ON

Words and Music by
COLE PORTER

Moderately slow

The musical score consists of four staves of music. The first staff starts with a forte dynamic (F) and includes harmonic changes to Gm7/C, C7, Fmaj7/C, and F6/C. The second staff begins with a C9 chord, followed by F, Gm/F, and Bb/F. The third staff starts with F, then C/E, Dm, Dm/C, G/B, G, F/A, and G/B. The fourth staff starts with C, then C/Bb, F/A, C7/G, F, Gm7/C, and C7. The lyrics are integrated into the vocal line, with specific dynamics and performance instructions like 'rit.', 'mp cantabile', and 'p dolce'.

F Gm7/C C7 Fmaj7/C F6/C

C9 F Gm/F Bb/F

Now that we are close, no more

rit.

mp cantabile

F C/E Dm Dm/C G/B G F/A G/B

nights mor-ose, Now that we are one, the be - guine has

C C/Bb F/A C7/G F Gm7/C C7

just be - gun. Now that we're side by side,

p dolce

F

Dm7

G Dm

C

G7/D C Dm7

G7

the fu - ture looks so gay,

Now we are al - i - bled when we

Suddenly lively

C

Gm6/B \flat

Am

C7

say:

mf
accel. e cresc.

f

Refrain (lively, but not rushed)

Fm

C7sus

C7

From this mo - ment on,

mf

B \flat m6

Fm

E \flat m7A \flat 7

you

for

me,

dear,

D_b maj7 D_b m G_b 7

on - ly two for tea, dear,

from this mo - ment on.

f

From this hap - py day,

no more blue songs,

D♭ maj7

D♭m

G♭7

on - ly _____ whoop - dee - doo songs,

A♭

E♭7

A♭7

from this mo - ment on. _____ For you've

f

mf

D♭

D♭m

got the love _____ I need so much, _____

A♭

E♭m7/G♭ F7

Got the skin _____ I love to touch, _____

E_b/B_bB_b7

Got the arms _____ to hold me tight, _____

*cresc.*E_b N.C.

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

p subito

Fm

C7sus

C7

From this mo - ment on, _____

*mf*B_bm6

Fm

E_bm7A_b7

you

and

I,

babe,

D♭ maj7

D♭ m6

we'll be _____ rid - in' high,

cresc.

f

A♭

A♭ dim

A♭

babe,

Ev - 'ry care is gone _____

A♭7

F7

B♭7

E♭7

from this mo - ment

1 A♭

C7

2 A♭

on. _____

on. _____

dim.

sf

GET ME TO THE CHURCH ON TIME

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Brightly



G

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

mf

mf

D7

Ddim D7

bells are gon - na chime.

Pull out the stop - per;

Ddim D7

Bbm6 D7 G

Let's have a whop - per; But Get Me To The Church On Time —

I got - ta be there in the morn - ing _____

D7

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

Ddim D7

Ddim D7

Bbm6 D7

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

G

C

G

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

A7sus

A7

D7

Am

F7

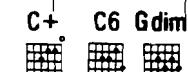
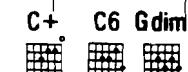
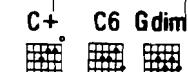
D9

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

mf



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



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



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

sf



church.

For Pete's sake,

Get Me To The Church

On

Time!



Gigi

GIGI

Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Slowly

Piano {

Poco rubato D6

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

mp dolce

p

B♭maj7 Em7

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

Am7 Em7 Am7 (Uke tacet) G7

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

C

Refrain - Moderato, molto espressivo

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

p

Gigi - 6 - 1

B

Dm7

G7

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



Dm7

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

espr.

D[#]+F[#]m7

Bdim

B7

D7(b9)

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

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

più espr.

dim.

F Gm7 G7 B C

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

B F6 A7 Dm Dm7

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

Gm6 A7 Dm Dm7

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

espr.

F Fm6 C6 Em7 F6 Fm6 Cmaj7 C6 Fm

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

C Em7 Edim Dm7 G7 C Dm7

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

espr.

C

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

mf

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

B

Dm7

G7

growing up be - fore my eyes!

Dm7

G7

C6

growing up be - fore my eyes!

espr.

E D[#]+

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

F[#]m7 Bdim B7 D7 G G+ C6 Bdim

girl I knew, Oh no! I was
più espr.

Am7 D9 Dm7 F Gm7 G7

mad not to have seen the change in you! Oh,
dim. *mf*

E^b

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

D Fm7 Gdim Fm Fm7

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

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

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

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

Wildcat

HEY, LOOK ME OVER

Music by
CY COLEMAN

Lyrics by
CAROLYN LEIGH

March tempo

A musical score for piano and voice. The piano part is in 6/8 time, major key, dynamic 'mf'. The vocal part starts with a melodic line. The piano accompaniment consists of chords and bass notes.

Refrain

The vocal part begins with the lyrics 'Hey, Look Me O - ver, lend me an ear; Fresh out of'. The piano accompaniment provides harmonic support with chords like B7, F#m7, Ddim, B7, and E7. The dynamic changes to 'mp - mf' at the end of the line.

The vocal part continues with 'clo - ver, mort-gaged up to here.' The piano accompaniment includes chords for Am, D7, Am7, Fm6, and D7. The dynamic remains 'mp - mf' throughout this section.

The vocal part concludes with 'don't pass the cup; I fig - ure when - ev - er you're down and out, the'. The piano accompaniment ends with a sustained note on the last chord.

Hey, Look Me Over - 3 - 1

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D7

G

B7

F#m7

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

(Opt.)

Ddim

B7

E7

Am

vine;

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

(H)

Cmaj7

F9

C

E7

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

out, shout,

D7

G

G

world, here I come.

come.

Interlude (*ad lib.*)

G

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

F

E

D7sus D7 D.S. §

a tempo

HONEYSUCKLE ROSE

Words by
ANDY RAZAF

Music by
THOMAS "FATS" WALLER

Moderately

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

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

mp colla voce

F Gm F#dim Gm7 Em7-5

round.

From the start, I in - stan - ly made up my mind,

Dm7



G9



C



Cdim



C7



Abdim



C7



Abdim



sweet - er sweet - ness can't be found.

You're so sweet,

can't be

C7



D7-9



Gm



G9



Gm7



C9



beat,

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

Moderately slow

Gm7



C7



Gm7



C7



Gm7



Db9+5



Ev - 'ry hon - ey - bee

fills with jeal - ous - y

when they see you ' out with

C11



C9



Tacet

F



F7



Bb



Db7



Tacet

me,

I don't blame them, good - ness

knows, _____

hon - ey - suck - le

F C7 F A_bdim Gm7 C9

rose. When you're pass - ing by

Gm7 C9 Gm7 D_b9+5 C11 C9 Tacet

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

F G_bmaj7 G7 A_b 6 A+ B_b C7 F

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

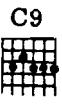
3

F7 B_bdim Bdim F7 B_b 6 F7-9 B_bdim B_b 6

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

G7 Cdim C#dim G7 C11
    

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

C7 Gm7 C9 Gm7 C9
    

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

Gm7 E♭9 D9 D♭9+5 C9 Tacet F F7
     Tacet  

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

B♭ C9 F F7 B♭ Bdim F C7+5 F9
        

hon - ey - suck - le rose.

rit.

Finian's Rainbow

HOW ARE THINGS IN GLOCCA MORRA

Words by
E.Y. HARBURG

Music by
BURTON LANE

Slowly with feeling (*assai moderato*)

Piano



C7(6)

Gm7

C7(6)

Gm7

C7(6)

Gm7

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

C7(6) Adim Gm7 Gdim F7 G7 B^bdim C7 F B^b Gm7

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

C7(6) Gm7 C7(6) Gm7

breeze, A River Shan-on breeze, It well may

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

Refrain (slowly and with great expression)

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

Does it still run down to Don-ny-cove? Through Kil-ly-be-gs, Kil-

F B^b F B^b F Gm7 B^b Fmaj.7 Gm7

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

F Gm7 C7 Gm7 C7

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

Gm7 C7 (6) C7

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

Gm7 C7 F C7 F A7

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

This musical score consists of four staves of music. The top staff features a soprano vocal line with lyrics about Kerry and Kil-dare, and Gloc-ca Mor-ra. The second staff shows a bass line. The third staff continues the soprano line with lyrics about a willow tree and a lassie. The fourth staff shows another bass line. Chords are indicated above the staves: F, B^b, F, B^b, F, Gm7, B^b, Fmaj.7, Gm7; F, Gm7, C7, Gm7, C7; Gm7, C7 (6), C7; and Gm7, C7, F, C7, F, A7. The lyrics are written below the corresponding musical phrases.

B♭ C7 F A7 B♭ C7

F A7 B♭ Gm7 C7 F maj.7

D7(b9) Gm Am Gm7 C7

1. F Gm7 2. F

How Are Things in Gloc-ca Morra - 4 - 4

My Fair Lady

I COULD HAVE DANCED ALL NIGHT

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Allegro

Piano

F7

Bed! Bed! I

Cm7 F7 E♭6 B♭maj.7 Cm6 B♭6

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

C9 F7 B♭

try to set it down.

C9 Cm6

Sleep! Sleep! I

A musical score for a vocal piece, likely for three voices or a choir, featuring three staves of music with lyrics and chords indicated above the notes.

The score consists of six systems of music:

- System 1:** Treble clef, key signature of one flat (B-flat). Chords: C9, A♭9, Cm7, F6, Cm7, F6, E♭maj.9, F7. Lyrics: "could - n't sleep to - night," "Not for all the jew - els".
- System 2:** Treble clef, key signature of one flat (B-flat). Chords: E♭maj.7, F7, B♭. Lyrics: "in the crown."
- System 3:** Treble clef, key signature of one flat (B-flat). Chords: B♭, B♭maj.7. Lyrics: "Refrain (*Very brightly*)".
- System 4:** Treble clef, key signature of one flat (B-flat). Chords: B♭, B♭maj.7. Lyrics: "I could have danced. all night! I could have".
- System 5:** Treble clef, key signature of one flat (B-flat). Chords: B♭6, Dm, B♭. Lyrics: "danced all night! And still".
- System 6:** Bass clef, key signature of one flat (B-flat). Chords: B♭, B♭maj.7. This staff provides harmonic support for the vocal parts.

The score includes dynamic markings such as \times , $\times 2$, $\times 3$, and $\times 4$, and performance instructions like *Very brightly*.

E♭ B♭maj.7

B♭6

Cm7

— have begged — for more.

F7

Cm

E♭+

I could have spread — my wings

mf

E♭

Cm7

Cm6

E♭

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

nev - er done — be - fore.

F7 E♭

F7+ B♭maj.7

B_bmaj.7 B_b6 B_bmaj.7 *Tacit* D

I'll nev - er know what made it

E_bm7 A7 D Dmaj.7 D6

so ex - cit - ing,

D *Tacit* F Gm B_bdim

Why all at once my heart took

F9 E_b B_bmaj.7 Cm7 B_b B_bmaj.9

flight. I on - ly know when

B_bmaj.7E_b6E_b

he _____ be - gan to dance _____ with me, _____

Cm7

— I could have danced, danced, danced, _____

*f**L.H.*

col 8

col 8

F7 1. B_b2. B_b

all night.

I could have

night. _____

col 8

B_bmaj.7B_b6C_bB_b

Gigi

I REMEMBER IT WELL

Lyrics by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

Piano { *mp* / *leggiero*

(Slow waltz)

HE: Eb SHE: Eb maj7 HE:

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

p cantabile .*molto legato*

Eb 6 SHE: Eb HE: Bb dim

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

Bb 7 Fm7 SHE: Bb 7 HE:

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

Fm7 SHE: B \flat 7 HE: Fm7 B \flat 7 E \flat

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

A \flat A \flat + A \flat 6 A \flat ^m SHE:

That dazzling A - pril moon! There was none that

mp leggiiero

E \flat G \flat C7(F) C7 HE: Fm

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

B \flat 7 SHE: E \flat E \flat 7

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

A \flat

A \flat 6

B \flat +
HE:

E \flat

still the way you do. Ah yes!

I re -

B \flat 7

E \flat

B \flat 7

mem - ber it well.

How

leggiero

$F\flat m$

Poco più mosso

B \flat 7

Cdim

SHE:

B \flat 7
HE:

E \flat m

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

F7

B \flat

G \flat m

D \flat 7

A \flat dim

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

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

might by some chance be thinking of it too? — That carriage

*poco rit.**a tempo**Eb*

SHE:

Ebmaj7

HE:

Eb6

SHE:

Eb

HE:

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

*Bbdim**Bb7**Fm7*

SHE:

Bb7

HE:

mem-ber it well.

That bri-l-liant sky.. We had some rain. Those Rus-sian

Fm7

SHE:

Bb7

HE:

*Fm7**Bb7**Eb*

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

Ab Ab+ Ab6 Abm
SHE:
You wore a gown of gold. I was all in blue.

leggiero

Eb HE: Gb C7(F) C7 SHE: Fm Bb7 Eb
Am I get - ting old? Oh no! Not you! How strong you were, how young and

mf

Bb+ HE: Eb Cm
gay; A prince of love in ev -'ry way. Ah yes! I re -

mem - ber it well. leggiero rit. al fine

Pal Joey

I COULD WRITE A BOOK

Words by
LORENZ HARTMusic by
RICHARD RODGERS

Moderato

Piano

G G maj.7 G7 C Cmi G A7 D7

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

p a tempo

G Dm G G maj.7 G7 C

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

Cm G A7 D7 G Dm G

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

Gm7 C7 Fmaj.7 Em7 A7

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

D7 G G7 Dm7 G7

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

Refrain (slowly, with expression)

C G7 C

If they asked me I could write a book,

p-mf

G7 C G7 C C#dim

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

Dm7 G7 F G7 C A^b7 Dm7 G7

look, I could write a pre - face on
più espress.

C F#dim G C F#dim G E^b7 Am7 D7

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

G Dm7 G7 C G7

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

mf *p*

C G7 C G7

plot is just to tell them that I

C C^{#dim} Dm7 G7 F G7

love you — a lot, Then the

più espress.

C A♭7 Dm7 G7 Gm7 C7

world dis - cov - ers as my book

F Dm C C+ Dm7 G7

ends, How to make two lov - ers of

1.C Dm7 G7 12.C F C

friends. If they friends.

I DON'T KNOW HOW TO LOVE HIM

Words by
TIM RICE

Music by
ANDREW LLOYD WEBBER

Slowly, Tenderly and Very Expressively

Piano accompaniment in D major, 4/4 time. Dynamics: *mp*. The vocal line begins with a low note followed by eighth-note chords.

D (Mary Magdalene) G D G D G G6 G

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

mp

D/A A D/F# A D A

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

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

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

A9sus
 (no G) A D G D G D
 else I don't know how to take this

G G6 G D/A A D/F# A
 I don't see why he moves me He's a man he's just a

D A F#m7 Bm F#m7 Bm
 man And I've had so many men be-fore In

G D/F# Em D A9sus
 (no G) A G D/F# Em7 D
 ver - y man - y ways He's just one more

G F#7

Should I bring him down — should I scream and shout —

mp cresc. poco a poco

Musical score for "Should I speak of love" featuring three staves. The top staff shows a vocal line with lyrics and chords Bm, Bm/A, G, D/A, and C. The middle staff shows a piano accompaniment with a bass line. The bottom staff shows a bass line. The vocal line starts with eighth-note chords, followed by quarter notes and eighth-note pairs, then eighth-note chords again. The piano accompaniment consists of eighth-note chords. The bass line follows a similar pattern of eighth-note chords.

G D G D/F# Em
 come to this — what's it all a - bout? _____
 f dim. poco a poco

A9sus
 (no G) A D G D G D

Don't you think it's rather fun - ny
 Yet if he said he loved me

mp

G G6 G D/A A D/F# A

I should be in this po - si - tion? I'm the one
I'd be lost I'd be fright - ened I could - n't cope who's al - ways
just could - n't

D A F#m7 Bm7 F#m7 Bm7

been cope So calm so cool, no lov - er's fool
I'd turn my head I'd back a - way I

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

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

1.

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

so I want him so I love him so

2.

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

so I want him so I love him so

IF EVER I WOULD LEAVE YOU

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

Piano {

The musical score consists of four systems of music. System 1: Piano part with dynamics (mf, f, rit.) and a treble clef. System 2: Vocal part with lyrics and piano accompaniment, starting with 'If ev - er I would leave you'. Dynamics include *mp a tempo*. System 3: Continuation of the vocal line with lyrics 'sum - mer.' and 'See - ing you in sum - mer I nev - er would'. Dynamics include *cresc.* System 4: Continuation with lyrics 'go.' and 'Your hair streaked with sun - light, Your lips red as'. Dynamics include *p*.

B_bmaj9 B_b6 Cm7 G7 Cm Cm7 Dm7 Cm7

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

F7 F9

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

mp

B_bmaj9 B_b6 Fdim F7 Gdim F7 B_bdim F7(b9)

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

cresc.

B_bmaj9 B_b6 Dm B_b7 E^b Cm F7 B_bmaj9

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

p

B♭6

Cm7 G7

Cm Cm7

F7(♭9)

B♭

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

D D+ D6 G A7 D Dmaj7

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

D6

F♯

B

F♯

Em7

A7

— Or on a win - try eve - ning when you catch the fi - res

D

F7

F9

glow? —

If ev - er I would leave you,

How could it be in

B♭ maj⁹ Fdim Cm⁷ F Gdim F⁷ E♭ maj⁷ Cm⁶

D7(sus) D7 Gm⁷ Dm B♭⁷ E♭ E♭ maj⁷ Cm⁷ E♭m

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

f mf

B♭ C⁹ F⁹ Cm⁷ F⁷(b⁹)

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

pp sub.

1. B♭⁶ 2. B♭⁶ B♭ C♭⁶ B♭

all! _____ And could I all!

mp cresc. f ten. 8va

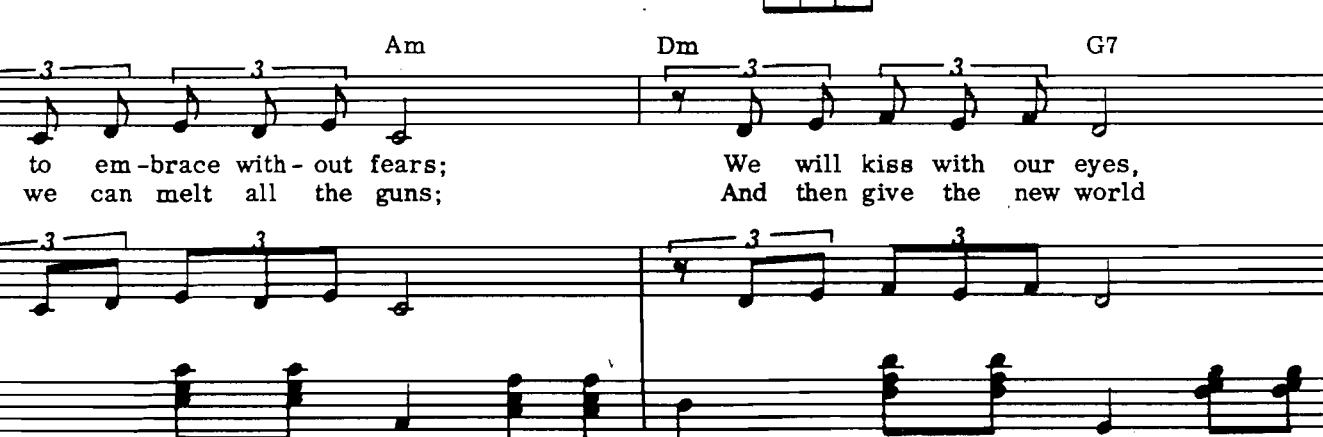
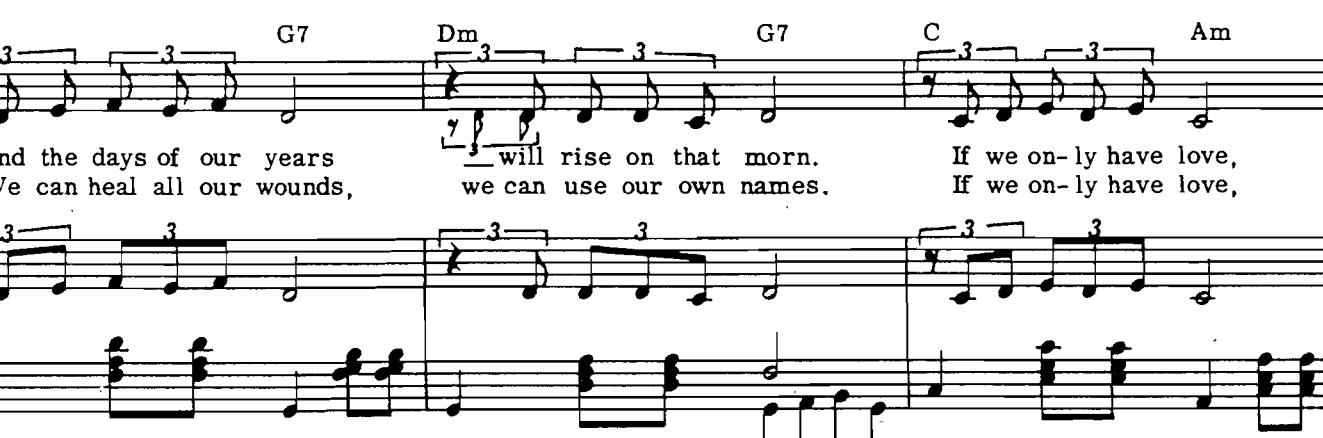
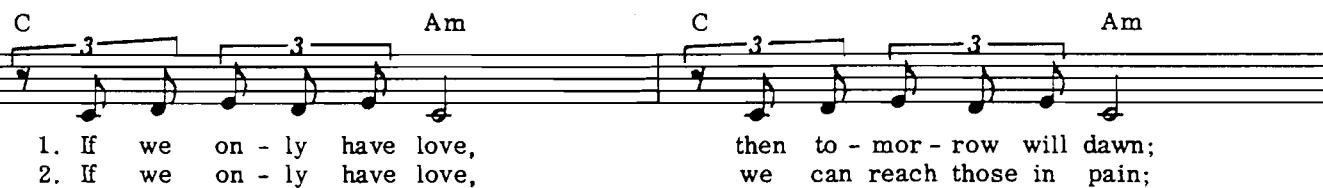
IF WE ONLY HAVE LOVE

(Quand On N'a Que L'amour)

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

Music by
 JACQUES BREL

Slowly



C E7 Am E7 Am

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

Dm G7 C E7 Am

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

E7 Am F G7

love that's fall - ing like rain;
we will nev - er bow down;
Then the parched des - er - t earth
We'll be tall as the pines,

Bm7(5) E7 Am Am(+7)

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

Am7 3 Am6 3 Dm 3 G7 3 3 3

for the hymn that we shout;
then we'll on - ly be men;

For the song that we sing,
And we'll drink from the Grail,

then we'll have a way
to be born once a -

C E7 Am 3 3 E7 Am 3 3 E7

out. gain.

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

Broadly

F 3 3 G7 C Am

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

C Am Fm G7 C

My Fair Lady

I'VE GROWN ACCUSTOMED TO HER FACE

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

Piano {

The musical score consists of three staves. The top staff is for the piano, marked 'Moderato'. It includes dynamics like 'mf legato', 'poco cresc.', 'f', and 'rit'. The middle staff is for the voice, marked 'Refrain (slowly)'. It features lyrics in two parts: 'I've grown ac - cus-tomed to her face _____ She al - most' and 'I've grown ac - cus-tomed to her face _____ She al - most'. The bottom staff is for the piano again. Chords indicated include E♭maj.7, E♭6, Fm7, B♭7, and Ebmaj.7. The score is divided into sections by vertical bar lines and measures.

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

Refrain (slowly)

E♭ maj.7 E♭6

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

Fm7 B♭7 Ebmaj.7 E♭6

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

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

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

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

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

The musical score consists of four staves of music. The top staff starts in A♭6, moves to E♭dim, and then to E♭. The second staff starts in A♭, moves to Gdim, and then to Fm7. The third staff starts in E♭, moves to E♭maj.7, and then to E♭6. The bottom staff starts in Fm7, moves to B♭7, and then to E♭maj.7, ending with E♭6. The lyrics are integrated into the music, corresponding to the chords and measures. The vocal part is in soprano range, and the piano accompaniment is in basso continuo range.

A^b
rene - iy in - de - pen - dent and con - tent be - fore we met;
D⁷
grate - ful she's a wo - man and so eas - y to for - get;

Fm⁷
Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -
Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

E^b
cus - tomed to her looks; A c - cus - tomed to her voice; Ac -
A^bm
cus - tomed to the trace of some - thing in the air; Ac -

F⁹
cus - tomed to her face. 1. E^b I've grown ac -
E^b
cus - tomed to her face. 2. E^b I've grown ac -
face. _____

Can-Can

IT'S ALL RIGHT WITH ME

Words and Music by
COLE PORTER

Steadily moving fox trot

Piano



Refrain

Cm

F9

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

mp

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

Cm

Fm

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

{her} face — but such a charm - ing face — that it's

{his} face — but such a charm - ing face — that it's

Bb Bb9 Bb7 Bbm6 C9

It's All Right With Me - 5 - 1

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F9 F7 G Fm⁵ G F G7

all right — with me. It's the

(b) dim. R.H. mp

Cm F9

wrong song — in the wrong style tho' your

Cm Fm

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

B^b B^b₉ B^b7 B^bm⁵ C^b9

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

mf sf

F9 Fm7 B_b7 E_b
all right — with me. You

B_bm E_b9 Cdim
can't know how hap - py I am that we met, I'm

A_bm Fdim E_b E_bmaj.7 E_b6
strange - ly at - tract - ed to you, There's

B_bm6 C7(b9) F7
some - one I'm try - ing so hard to for - get. Don't

The musical score consists of four staves of music for voice and piano. The top staff has lyrics: 'all right — with me. You'. The second staff starts with a piano accompaniment, with the vocal entry 'I'm' preceded by a piano dynamic 'mf'. The third staff has lyrics: 'can't know how hap - py I am that we met, I'm'. The fourth staff has lyrics: 'strange - ly at - tract - ed to you, There's'. The bottom staff has lyrics: 'some - one I'm try - ing so hard to for - get. Don't'. Chords are indicated above the staves: F9, Fm7, Bb7, Eb; Bbm, Eb9, Cdim; Abm, Fdim, Eb, Ebmaj.7, Eb6; Bbm6, C7(b9), F7. The piano part includes various dynamics like 'dim.', 'f', 'mf', and 'p'. Measure numbers 132 through 138 are present at the top of each page.

Fm6 G7 Cm6 G F G7

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

Cm F9

wrong game — with the wrong chips, tho' your

Cm Fm

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

B_b B_b9 B_b7 B_b6m C9

{her his} lips, but they're such tempt - ing lips — that if

F9 F7 Bb9 Gm D Fm7 Bb7

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

dim.

Ebmaj.7 Eb7 Eb7+ Abmaj.7

all right, — it's all right —

cresc.

Ab7 F9 Fm7

— with me. —

1. 2.

Eb G7 Eb

— It's the —

mp sf

It's All Right With Me - 5 - 5

JUST IN TIME

Words by
BETTY COMDEN and ADOLPH GREEN

Music by
JULE STYNE

Moderato

Piano

Moderato

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

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

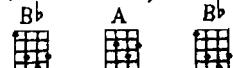
no hope for him,” My dear - est friends would mut - ter



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

poco rall.

Refrain *(with a lilt)*



Just in time — I found you just in time —

p

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



low.

I was lost,

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

all were crossed, — no - where to go. —

Now you're here — and now I

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

C7+(b9)

I've found my way For love came

G7

just in time. You found me just in time

C9 F7 Bb

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

C7 Cm7 F7

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

day. day.

mf

This is a hand-drawn musical score for the song "Just in Time". It consists of two staves. The top staff is for the voice and piano, and the bottom staff is for the bassoon. The score includes lyrics, chords, and performance markings like 'mf'. The chords are labeled with their names and inversions. The lyrics describe finding love and changing one's life.

Lost In The Stars

LOST IN THE STARS

Words by
MAXWELL ANDERSON

Music by
KURT WEILL

Moderato assai

Piano part (top staff) and vocal part (bottom staff). Key signature: C major. Time signature: Common time. Dynamics: *mp*.

G Gdim D7 G E7

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

Am Cm G C G Gdim

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

D7 G Gdim D7 G E7

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

Am Cm G
C G
Gm6 Cm D7

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

G Cm7 Eb7 Bb Gm7 Ebm

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

Gm Cm7 Eb7 Bb Gm Ebm F7

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

E7 Eb7 D7 G Gdim D7 G E7 Am Cm

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

G Cm6 G

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

f

Em7 Eb7

Cm6 D7 Am7 G Em7 Eb7

heard Him say And we're lost out here in the stars. Little stars, big stars,

mp

G Gdim D Am7 G Em7 Eb7

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

p

G Am E7-9 Gdim D7 G Eb7 G6

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

f dim *p* Ped.

ULLABY OF BROADWAY

Words by
AL DUBIN

Music by
HARRY WARREN

Moderately fast



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

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

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

Gm7 3ft. C9 Gm7 3ft. C9 F G7

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

C A7 Dm7 G7 C

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

A7 Dm7 Fm6 G7 C7

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

F Gm7 3ft. F C9

Good - night, Ba - by,

8va bassa ad lib -

F F7 B_b B_bm6 F C9 F

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

Gm7 3ft. F C9 F F7 B_b B_bm6

tight, Ba - by, sleep tight,

gva.

1. F C9 F G7 2. F C7 G[#]o F D_b7 4fr.

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

sfp

Gm7 3ft. F Dm D_b9 C9 F

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

poco a poco rit. ff sfpz

This musical score page contains eight staves of music. The top staff features a vocal line with lyrics: "good - night, milk-man's on his way. Sleep". It includes guitar chords: F, F7, Bb, Bbm6, F, C9, and F. The second staff shows a bass line with dynamic markings: gva, mf, and pp. The third staff continues the vocal line with lyrics: "tight, Ba - by, sleep tight," and includes chords: Gm7 (3ft.), F, C9, F, F7, Bb, and Bbm6. The fourth staff has a bass line with gva. The fifth staff contains two endings for the vocal line: "let's call it a day, Hey!" (ending 1) and "Let's call it a day." (ending 2), each with its own chord progression and dynamic markings (sfz, ff). The sixth staff shows a bass line with sfp. The seventh staff features a vocal line with lyrics: "Lis - ten to the lul - la - by of old Broad - way." and includes chords: Gm7 (3ft.), F, Dm, Db9, C9, and F. The eighth staff shows a bass line with poco a poco rit., ff, and sfpz. The score is divided into sections by brace lines and includes various dynamic markings like pp, ff, sfz, and sfpz.

The Threepenny Opera
Original German Words by
BERT BRECHT

MACK THE KNIFE

145

English Words by
MARC BLITZSTEIN

Moderately, with a beat

Music by
KURT WEILL



Oh, the
mp

mf



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



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



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



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



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



side - walk
Mil - ler

Sun - day morn - ing
dis - ap - peared, dear

Lies a bod
Af - ter draw - y

mp-mf



ooz - ing life;
out his cash;

Some - one's sneak - ing
And Mac - heath spends

'round like the a

Dm7



G7



C6



G9

cor - ner.
sail - or.Is the some - one
Did our boy doMack The Mack?
some - thing knife?From a rash?
Su - keytug - boat
Taw - dryby the riv - er
Jen - ny Div - erA ce - ment
Pol - ly Peachbag's - um drop - ping
Lu - cydown;
BrownThe Oh, ce - ment's
Oh, the line justfor on the weight,
the right, dear.

dear. Bet Now you that

Mack - ie's
Mack - ie'sback in
back in town.

Lou - ie

town.

G7



C6



G9



C6



MAKE SOMEONE HAPPY

Words by
BETTY COMDEN and ADOLPH GREEN

Music by
JULE STYNE

E♭6 E♭ E♭+ E♭6

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

B♭m7

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

E♭7(b9) E♭7 A♭ E♭+ E♭6

to? Love — is the an - swer,

A♭m6 B♭7(b9) E♭ E♭6

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

1. E♭ Ebmaj7 Gm7 Fm7 B♭7

2. E♭

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

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

— some-one hap - py And you will be hap - py

too.

too. rall. e dim. p

The musical score consists of four staves of music for voice and piano. The top staff starts in E♭ major (E♭ maj7) and moves through Gm7, Fm7, and B♭7. The second staff begins in Fm7 and includes dynamics f and 3. The third staff starts in Gm7 and moves through C7(b9), Fm7, B♭7(b5)(alt.), Fm7, and B♭7. The bottom staff features two endings: ending 1 continues with B♭7, while ending 2 begins with E♭. The lyrics are integrated into the vocal line, with some words appearing above or below the notes. The piano part provides harmonic support with various chords and rhythmic patterns. Articulation marks like f, 3, mf, rall., e dim., and p are included throughout the piece.

I Do! I Do!

MY CUP RUNNETH OVER

Words by
TOM JONES

Music by
HARVEY SCHMIDT

Moderato e grazioso

8

PIANO



loco

mp

REFRAIN

G7

C

A m7

D m9

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

p

G 7(6) C A m

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

D m 9 G 7(6) C

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

E m D m E m

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

D m 7 D m 9/G bass D m 7 C

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

Music score for "My Cup Runneth Over" featuring four staves of musical notation with corresponding lyrics.

Chords:

- A m
- D m
- G 7
- C
- A m
- D m 7
- G
- uv.
- loco
- ms
- D m 7
- G 7
- C
- uv!
- 3. In on - ly a
- A m 7
- D m 9
- G 7(6)
- C

Lyrics:

uh uh uh
uh uh uh
8

uh uh uh
uh uh uh

1. Some -
2. Some -
locos
ms

uv!
3. In on - ly a

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

Am Dm9 G7(6) C
 no - tice the world turn - ing cold. And so in this

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

Dm7 Dm9|G bass C
 cup run - neth o - ver with luh _____
mf

Am Dm7 G7
 uh uh uv, with

C A m D m7

Luh

mf

sempre cresc.

G 7 C A m

—uv, with Luh

8 . . .

D m7 G 7 C

—uh uv, with lu... huh

loco

f

uv!

ff

sf

MY FUNNY VALENTINE

Words by
LORENZ HART

Music by
RICHARD RODGERS

Slowly



Cm +7



My fun-ny Val-en-tine, Sweet com-ic Val-en-tine,



ho

bo

bo



Fm7

Fm6

G7

Fm

G7

You make me smile with my heart.



G7

Cm7

Cm6

Your looks are laugh-a-ble, Un-photograph-a-ble,



bo

bo



Fm7

Abm

Bb7

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

Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7
 figure less than Greek; Is your mouth a lit- tle weak, when you

Ebmaj7 G7+5 G7 Cm Abmaj7 Ab6 Ab7 G7
 o- pen it to speak are you smart? _____ But

Cm Cm+7 Cm7 Cm6
 don't change a hair for me, Not if you care for me,

cresc. poco a poco

Ab D7-5 G7 Cm Eb7
 Stay, lit- tle Val- en-tine, stay! _____

molto espress.

Ab Abmaj7 Fm7 Bb7 Eb
 Each day is Val- en- tine's day.

Chicago

MY OWN BEST FRIEND

Words by
FRED EBBMusic by
JOHN KANDER

Slowly

8va

Cmaj7

C7+5

G9+5

D9(6)

One thing I know

and I've al - ways known

D9+5

D9

Dm7

Dm7/G

G9

I am my own

best

Cmaj7

Dm

(G bass) Cmaj7

Dm7

(G bass)

friend.

8va

Cmaj7

C7+5 G9+5 D9(6)

D9+5 D9

Ba - by's a - live, _____

but ba - by's a - lone, _____

And

ba - by's *her* *(his)* own _____

best

Cmaj7

Dm

(Gbass)

Cmaj7

E

Emaj7

F#m

E

Man - y's the *guy* _____
Three mus - ket-eers _____who
who

8va.

gliss.

f

A/E

G#m B9 Em

told me *he* *(she)* cares _____
nev - er say die, _____But they were scratch - ing
Are stand - ing here this

mf

A9 to Coda Dm D7 G9(6)

my back, 'cause I was scratch-ing theirs.

Cmaj7 C7+5 C6

And trust - ing to luck, That's

f

D9 D9+5 D9 Dm7 G9 G7

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

cresc. poco a poco

Em7(add A) A7 A7+5 Dm7 G9

I make the rules And rule num - ber one from

Em7(add A) A7 A9 Dm7 Dm7/G

here to the end. Is I am my own best

Cmaj7 Dm (G bass) Cmaj7 D. S. al Coda 

friend.

mp

gliss.

Coda

Dm D7 G9(6)

Me, my - self and I.

cresc.

p. *p.* *p.* *p.*

A_b9(6) D_bmaj7 D_b7+5 D_b6 E_b9(6)

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

mf

E_b9+5 E_b9 E_bm7 A_b9

If life is a game, _____

I'll

cresc.

poco

a poco

Fm7(add B_b)B_b7B_b7+5E_bm7

play it the best, _____

'Cause I won't give in _____

A_b9Fm7(add B_b)B_b7B_b9+5E_bm7

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

f

E_bm7/A_bD_bmaj7

best friend. _____

ff

Lady In The Dark

MY SHIP

Lyrics by
IRA GERSHWINMusic by
KURT WEILL

Andantino cantabile

Piano

Refrain

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

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

p

F D7 Gmi. A Emi. Gmi.7 G7_{b5} C7
jam and spice there's a par-a-dise in the hold. My

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

F D⁷ G⁷ C⁷ F F#dim. G⁷ C+^o

ship's a-glow with a mil-lion pearls And ru-bies fill each bin, The

F D⁷ Gmi. A. Dmi. Emi. B^b F

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

Gmi.7 Ami. C⁷ Gmi.7 Ami. C⁷ Gmi.7 C⁷ B^bmi. F E⁷

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

Ami. Dmi.7 Ami. Dmi.7 G⁷ Edim. G⁷ C⁷

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



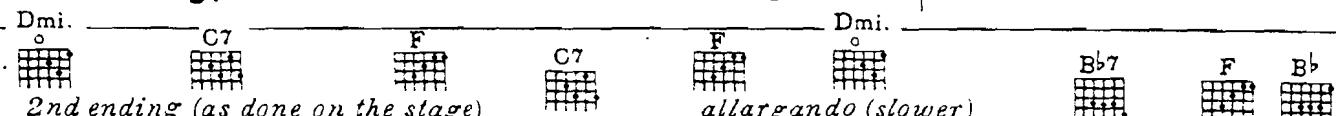
do not care if that day ar - rives, That dream need nev - er be,

If the



ship I sing does - n't al - so bring my own true love to me. My
ten.

ten.

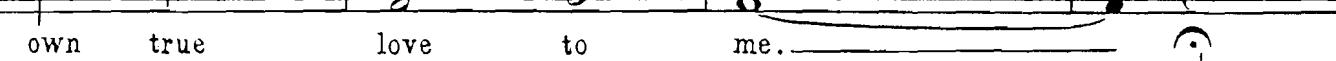


2nd ending (as done on the stage)

allargando (slower)

own true love to me, If the ship I sing does - n't al - so bring my

mf più espr.



own true love to me.

dim.

p

pp

pp

pp

pp

pp

pp

*

Sweeney Todd

NOT WHILE I'M AROUND

Allegretto ($\text{♩} = 176$)*D \flat (omit 3rd)Music and Lyrics by
STEPHEN SONDHEIM

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

D \flat (omit 3rd)

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

B \flat m6/FB \flat sus4B \flat E \flat add9

come.

Not to wor - ry, chum.

Andante placido ($\text{♩} = 112$)*rit.*

P.R.H.

Poco rubato

E \flat add9Fm7/E \flat

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

L.H.

mf

L.H.

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

E_b add9

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

Fm7/E_b

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

A_b maj7

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

B_b/A_b

mf poco con moto

Gm7

a tempo dim.

C11

C9

F11

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

F7

B_b11

No chord

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

E_b

B_b/D

A_b/C

loco *8va...* *rit.* *p L.H.* *a tempo* *L.H.*

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

D_b/C_b E_b/B_b E_bmaj7/B_b B_bm6

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

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

G7+/B_b A_bmaj7 Fm6/A_b Gm7

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

1.
Gm/C A_bm/C_b Gm7/B_b B_b11 E_badd9

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

rit. e dim. mp pa tempo

2.
Gm7/B_b B_b11 E_badd9

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

rit. a tempo subito p rit.

Show Boat

OL' MAN RIVER

Words by
OSCAR HAMMERSTEIN II

Music by
JEROME KERN

Moderato

Piano

The musical score consists of four staves of music. The top staff is for the piano, marked 'Piano' and 'Moderato'. It features two systems of music. The first system starts with a forte dynamic (ff) and a tempo marking 'deliberato'. The second system begins with a dynamic 'f' and a ritardando (rit). The vocal part starts on a C4 note. The lyrics are: 'Col-ored folks work on de Mis-sis-sip-pi, Col-ored folks work while de white folks play,'. The piano accompaniment includes a dynamic 'a tempu' (tempo) instruction. The vocal part continues on a C4 note. The lyrics are: 'Pull-in' dose boats from de dawn to sun-set, Git-tin' no rest till de judge-ment day.' The piano accompaniment ends with a final dynamic 'f'.

Em Am6 Em Am6 Em Am6 Em B7

Don't look up an' don't look down, You don't dust make de white buss frown;

mf

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

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

rall.

C7 F A7

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

p. a tempo

Dm Fdim C

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

dim.

B^b7

G7

C

G7

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

f r all

C
Very slow *con sentimento*A^m

F

C

F

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

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

long. — He don't plant 'ta - ters, he

C F C Am C Cdim

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

G7 Dm7 G7 C F

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

C Am B7 Em B7 Em B7

You an' me, we sweat an' strain,

Em6 Cdim Em B7 Em Cdim

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

Em Cdim Em Cdim Em Dm G7

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

C Am C F C G7

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

cresc.

Am D7 C Am Dm7 G7

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

f *cresc.*

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

long. long.

marc. e sostenuto *ff allarg.*

OLD DEVIL MOON

Words by
E. Y. HARBURG

Music by
BURTON LANE

Moderato

Piano {

F Eb
Refrain (*tenderly and not fast*) F Eb

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

p - mf

F Eb F C7(b5) F9 F7(b9)

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

Bmaj.9 Bb B7 Bbm

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

A♭m7 D♭7 G♭ C7 F C7

Old Dev - il Moon — in your eyes.

F E♭ F E♭ D F♯m

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

D Dm F+ Dm7 G7 C7 B♭

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

E♭m F E♭ F

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

E^b F E^b
 On a mag - ic car - pet ride Full of but - ter - flies in -

F C7(b5) F9 F7(b9) B^b maj.9 B^b
 side. Wan - na cry, wan - na croon,

B^b7 B^b m7 B^b m
 Wan - na laugh like a loon. It's that

A^b m7 D^b7 G^b C7 F C7
 Old Dev - il Moon In your eyes,

mf

The musical score consists of four staves of music. The top staff uses soprano and alto voices. The second staff uses soprano and bass voices. The third staff uses soprano and alto voices. The bottom staff uses bass and tenor voices. Chords are indicated above the staff, and lyrics are written below the notes. Measure 1: E♭, F, E♭; On a mag - ic car - pet ride Full of but - ter - flies in -. Measure 2: F, C7(b5), F9, F7(b9), B♭ maj.9, B♭; side. Wan - na cry, wan - na croon,. Measure 3: B♭7, B♭ m7, B♭ m; Wan - na laugh like a loon. It's that. Measure 4: A♭ m7, D♭7, G♭, C7, F, C7; Old Dev - il Moon In your eyes,

F E^b F E^b

Just when I think I'm — free as a

F C7 E^b F E^b

dove — Old Devil Moon deep in your

1. F E^b C7(b5) F C7(b5)

eyes blinds me with love.

2. F E^b F

eyes blinds me with love.

ON A CLEAR DAY

(You Can See Forever)

Lyrics by
ALAN JAY LERNER

Music by
BURTON LANE

Moderato

Musical score for the first section of "On a Clear Day". The key signature is G major (one sharp). The tempo is Moderate. The vocal line starts with eighth-note patterns, followed by a melodic line with sustained notes and grace notes. The dynamic is marked *mf*. The section ends with a *poco rit.* (poco rit.) instruction.

Refrain (*with feeling*)

G maj.7

C9

On a clear day _____ Rise and look a - round you _____

p a tempo

And you'll see who _____ you are. _____

—

On a clear day _____ How it will as - sound you _____

Am7/D Dm7

D7 C[#]7 D7 G B^bdim Am7 G[#]dim

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

Am7 D7 Dm7/G G7 Dm7

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

mf *più espr.*

G7 Cmaj.7 Dm6 A7 D7

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

Edim7/G Gmaj.7 G Bm7 E9

— And on a clear day, — On that clear day —

cresc.

Bm E9 Am7 G6 Am7 G6 1. Am7

You can see for - ev - er and ev -

D7 G Em Am7 D7

er - more! On a *mp*

2. Am7 G6 Am7 G6 Am7 D7 G

ev - er and ev - er and ev - er - more! *p* *poco rit.* *accel mf*

Em9 Am9 D7 GMaj7 GbMaj7 FMaj7 F# G

p

My Fair Lady

ON THE STREET WHERE YOU LIVE

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderately

Musical score for "On the Street Where You Live" featuring piano, vocal, and guitar parts. The score includes lyrics and chord symbols.

Piano/Percussion Chords:

- Top staff: Cm7, F7, Bb6, F7, Bbmaj7, Bb6, F7
- Second staff: Bbmaj7, C#dim, C7, F7, Cm7, F7, Cm, Fdim, Cm7
- Third staff: Cm7, Ebm, Dm7, Bb6, Dm7, Bb, C7, F9, Eb, F7+5

Vocal Lyrics:

I have often walked _____ down this street before _____ But the
 pavement always stayed beneath my feet before. All at once am I
 sev'ral stories high, Knowing I'm on the street where you

Bb6

Cm7 F7-9 Bb6

F7 Bbmaj7 Bb6

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

Bb6 F7 Bbmaj7 C#dim C7 F7 Cm7 F7 Cm Fdim

Can you hear a lark in any other part of town? Does en-

Cm7 Ebm Dm7 Bb6 Dm7 Bb C7

chant-ment pour out of ev'-ry door? No, it's just on the

F9 Eb F7 Bb D7 Am Cdim
street where you live. And oh, the tow-er-ingEb6 Cdim Dbdim Bb Bbmaj7
feel-ing, Just to know some-how you are near!

A musical score for a vocal performance, likely for a singer and a guitarist. The score consists of ten staves of music, each with a treble clef and a key signature of one flat. The top staff features lyrics and chords: B♭7, B♭6, B♭dim, B♭, Gm6, Em7, and A7. The second staff continues the lyrics "The o-ver pow-er-ing feel-ing That an-y". The third staff starts with D, followed by a series of chords: A, Am, B♭, C7, Cm6, Dm, F9, Cm7, F7, and B♭6. The fourth staff contains lyrics "sec-ond you may sud-den-ly ap-pear!" and "Peo-ple stop and, stare,". The fifth staff begins with F7, followed by B♭maj7, B♭6, F7, B♭6, C♯dim, and C7. The sixth staff has lyrics "they don't both-er me;" and "For there's no-where else on earth that I would". The seventh staff includes F7, Cm7, F7, Cm, Fdim, Cm7, Ebm6, D+, Dm7, and B♭6. The eighth staff has lyrics "rath-er be.", "Let the time go by,", and "I won't care if I". The ninth staff features C9, F9, Eb, F7, B♭, Gb6, and B♭. The tenth and final staff concludes with lyrics "can be here on the street where you live." and ends with a circled measure.

Bb6

Cm7 F7-9 Bb6

F7 Bbmaj7 Bb6

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

Bb6 F7 Bbmaj7 C#dim C7 F7 Cm7 F7 Cm Fdim

Can you hear a lark in any oth-er part of town? Does en-

Cm7 Ebm Dm7 Bb6 Dm7 Bb C7

chant-ment pour out of ev-ry door? No, it's just on the

F9 Eb F7 Bb D7 Am Cdim
street where you live. And oh, the tow-er-ingEb6 Cdim Dbdim Bb Bbmaj7
feel-ing, Just to know. some-how you are near!

THE PARTY'S OVER

Words by

BETTY COMDEN and ADOLPH GREEN

Music by

JULE STYNE

Moderato

Piano { *mf*

Ad lib

I'm in love with a man. But the girl that he loves is - n't me.

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

Refrain (with feeling)

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

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

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

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

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

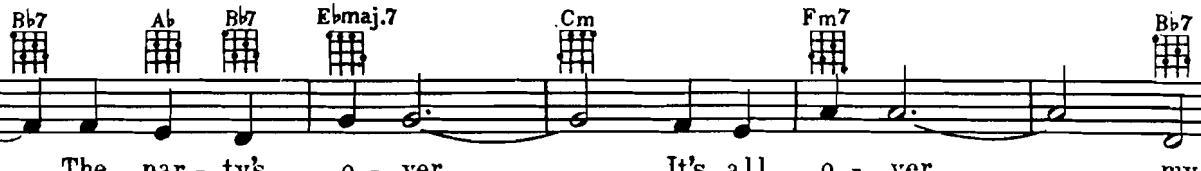


seemed to be right, Just be-ing with him. Now you must wake-up,

cresc.



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



— The par-t'y's o-ver, It's all o-ver, my



friend. The par-t'y's friend.

rall.

8

Funny Girl

PEOPLE

Words by
BOB MERRILL

Music by
JULE STYNE

Moderato

Piano

Musical score for piano, showing a steady eighth-note pattern in common time. The key signature is B-flat major (two flats). The dynamic is marked 'mf'. The piano part consists of two staves: treble and bass.

Refrain (*Steadily with feeling*)

Refrain lyrics: Peo-ple, peo-ple who need peo-ple Are the

Musical score for the first section of the refrain. It includes three staves for the vocal parts and one staff for the piano. The vocal parts are in B-flat major. Chords: B^b, F7, B^b, Cm7, F7. Dynamics include 'mp' and 'mf'.

E^b B^b maj. 7 D7sus. D7 Gm

luck-i-est peo-ple in the world. We're chil - dren

Musical score for the second section of the refrain. It includes three staves for the vocal parts and one staff for the piano. The vocal parts are in B-flat major. Chords: E^b, B^b major 7, D7sus, D7, Gm. Dynamic: 'espressivo'.

— need-ing oth-er chil - dren And yet, let - ting our grown up

Musical score for the third section of the refrain. It includes three staves for the vocal parts and one staff for the piano. The vocal parts are in B-flat major. Chords: B^bm, C7. Dynamic: 'mf'.

Fmaj.7 F6 G B^bm6 Gdim F Fdim Gm7 C7

pride Hide all the need in - side, Act - ing more like chil - dren, than

E F7 Cm7 F9 B^b F7

chil - dren. Lov - ers are ver - y spec - ia1

B^b Cm7 F7 E^b B^b maj.7 Fm7

peo - ple, They're the luck - i - est peo - ple ____ in the world.

B^b9 B^b7+ E^b E^bm B^b Fm7

With one per - son, One ver - y spe - cial per - son, ____ A feel - ing

E♭ F7 B♭ Gm6

deep in your soul — Says: you were half, now you're whole. — No more

B♭6 Gm7 Cm7 F7 B♭

hun - ger and thirst, But first, be a per - son who needs peo - ple..

mf molto espressivo

B♭7(b) E♭ E♭m E♭ B♭ Cm7

— Peo-ple who need peo-ple — Are the luck-i-est peo-ple in the

1. B♭ Gm7 Cm7 F7 **2.** B♭ Gm7 B♭6

world. —

rall.

Bye Bye Birdie

PUT ON A HAPPY FACE

Lyrics by
LEE ADAMS

Music by
CHARLES STROUSE

Rhythmically (*lightly*)

The musical score consists of six staves of music. The top staff is for the piano/vocal part, with the vocal line in soprano clef and the piano line in bass clef. The second staff shows the vocal line and includes guitar chords: Eb, Eb6, Gm7, C7, Fm7, Bb9, Fm7, and Bb9. The third staff continues the vocal line and guitar chords: Eb, Eb6, Gm7, C7, Fm7, Bb9, Bbm7, and Eb7. The fourth staff continues the vocal line and guitar chords: Abmaj7, D7, G7, C7, F7, Bb7, Ebmaj7, Eb7, and Eb6. The fifth staff continues the vocal line and guitar chords: Abmaj7, D7, G7, C7, F7, Bb7, Ebmaj7, Eb7, and Eb6. The bottom staff is for the piano/vocal part.

Refrain

Gray skies are gon-na clear up, — PUT ON A HAP-PY FACE;

(opt.)

Brush off the clouds and cheer up, — PUT ON A HAP-PY FACE.

Take off the gloom-y mask of trag - e - dy, It's not your style;

Put on a Happy Face - 2 - 1

Abmaj7

D7

G7

C7

F7

Fm7

Bb9

You'll look so good that you'll be glad ya' de - cid - ed to smile!

Eb

Eb6

Gm7

C7

Fm7

Bb9

Fm7

Hb9

Pick out a pleas - ant out - look,

Stick out that no - ble chin;

(opt.)

Eb

Eb6

Gm7

C7

Fm7

Bb9

Bbm7

Eb7

Wipe off that "full of doubt" look,

Slap on a hap - py grin!

And

Abmaj7

Bb9

Fb

Fm7

Bb7

G7+

G7

C9

F9

spread

sun-shine all o - ver

the place, Just

PUT ON A

HAP - PY FACE!

FACE!

Ragtime

Lyrics by
LYNN AHRENSMusic by
STEPHEN FLAHERTY

Moderato (Not too quickly)

E♭ Edim7 B♭/F Gm G♭ G♭7 F7 N.C.

mp

rit.

F7 B♭ B♭/D D♭dim7

a tempo

F7 G♭7 B♭ D♭dim7

F7 B♭ B♭/A♭ G7

E♭ Edim7 B♭/F Gm G♭7 F7 N.C.

The skies were blue and ha - zy, rare - ly a storm, bare - ly a chill. La - la - la - la

sim.

System 3: Treble and bass staves. Chords: F7, B♭. Dynamics: mp. Vocal part lyrics: 'The af - ter - noons were la - zy, ev - 'ry-one warm, ev - 'ry - thing still. La - la - la - la'

System 4: Treble and bass staves. Chords: G, G/B, G/D, G, Cm, C♯dim7. Dynamics: cresc. Vocal part lyrics: 'And there was dis - tant mu - sic, sim - ple and' some - how sub - lime,' cresc.

E♭ Edim7 B♭/F Gm G♭ G♭7 F7 N.C.

giv - ing the na - tion a new syn - co - pa - tion. The peo - ple called it Rag - time!

F7

B♭

f

sim.

F7

B♭

G

Cm

C♯dim7

E♭ Edim7

B♭/F

Gm

G♭

G♭7 G♭7(♭5)

F7

rallentando

molto rall.

(Cakewalk)

F#7

B

And there was dis-tant mu-sic, skip-ping a beat, sing-ing a dream. La-la-la-la-

sim.

F#7

B

la! A strange, in-sis-tant mu-sic, put-ing out heat, pick-ing up steam. La-la-la-la-

V V V V

G#

G#/B#

G#/D#

G#

C#m

la! The sound of dis-tant thun-der sud-den-ly start-ing to

V

Ddim7
accel.

climb...

E

It was the mu - sic of

accel.

B/F# G#m7 B/D# E F dim7

some - thing be - gin - ning, an e - ra ex - plod - ing, a

B/F# G#m7 B/D# E F dim7

cen - tu - ry spin - ning in rich - es and rags and in

B/F# G#m G G7 F#7

rhy - thm and rhyme... The peo - ple called it Rag - time!

N.C.

G7

B

B/A

Rag

time!

ff

G#m7

G7

B

B/A

Rag

time!

G#m7

G7

B

B/A

Rag

time!

E/G#

G+

E

G7 F#7

G7

F#7

B

SEND IN THE CLOWNS

Music and Lyrics by
STEPHEN SONDHEIM

Slowly

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano range, and the piano part includes bass and harmonic support. The score is set in 12/8 time throughout. Key changes are indicated above the staff, such as Eb, Ebmaj9, Abmaj9, Ab6, Bb/Eb, Ab/Eb, Bb/Eb, Ab/Eb, Eb, and Ebmaj9. Performance instructions like 'poco rit.', 'a tempo', and dynamic markings like 'p' are also present. The lyrics are integrated into the vocal line.

Is-n't it rich? Are we a
 pair? Me here at last on the ground, you in mid-air... Send in the
 clowns. Is-n't it bliss? Don't you ap-
 prove? One who keeps tear-ing a-round, one who can't move... Where are the

This arrangement includes Mr. Sondheim's revised lyrics for Barbra Streisand's recording.

B♭/E♭ Fm/E♭ E♭ Gm Dm7

clowns? Send in the clowns. Just when I'd stopped
prise! o - pen - ing
Who could fore-

Gm Dm9 Gm

doors, Fi - nal - ly know-ing the one that I want-ed was
see I'd come to feel a - bout you what you felt a - bout

Cm7 G E♭6/B♭ F7/A A♭6

yours, Mak-ing my en-trance a - gain with my u - su - al
me? Why on - ly now when I see that you've drift-ed a -

Gsus Fm7(b5) Gm/B♭ A♭6/B♭ B♭/E♭ A♭

flair, Sure of my lines, No one is there.
way? What a sur - pris-e... What a cli - ché...

poco rit.

B♭/E♭

A♭

E♭

E♭sus

E♭

E♭maj9

Don't you love farce?
Is - n't it rich,

My fault, I fear.
Is - n't it queer,

I thought that
Los-ing my

*a tempo**poco rit.**a tempo*

E♭

A♭maj9

A♭6

B♭7/E♭

you'd want what I want. Sor-ry, my
tim - ing this late in my ca

dear.
reer?

But where are the clowns?
And where are the clowns?

There ought to be
Quick, send in the

1.

E♭

clowns.

Quick, send in the clowns.

What a sur -

2.

E♭

E♭sus

E♭

clowns.

Don't both-er, they're here.

*ten.**poco rit.**a tempo**rit.*

SO IN LOVE

Words and Music by
COLE PORTER

Moderato

Fm/C

Fm/C

F7

B♭ m6

Bdim7/C

C7b9

Fm

Strange, dear, _____ but

ten. ten.

molto rit.

p (always with great warmth)

C7

Fm

B♭ m

true, dear, _____

When I'm close _____

to you, dear, _____

E♭ E♭7♭9 A♭ A♭7

The stars fill the sky, So in

love with you am I,

E - ven _____ with - out you, _____ My arms fold _____

a - bout you, _____ You know, dar - ling,

D♭m/E

A♭/E♭

E♭7

A♭

why, _____ So in love _____ with you am I, _____

mf

D♭/A♭

E♭7/A♭

A♭

In love with the night mys - te - ri - ous, _____ The

mf più espressivo

D♭/A♭

E♭7/A♭

A♭

D♭/A♭

night when you first were there, _____ In love with my

cresc. *più espr.*

E♭7/A♭

A♭

C7/E

Fm

Fm7/E♭

Dm7/♭5

G7

joy de - li - i - ous _____ When I knew that you could

C

C7**b**9

Fm

care, So taunt me and

*poco marc.**p*

C7

Fm

B**b**m

hurt me, De - ceive me, De - sert me.

cresc.

Eb

Eb7/D**b**Cm7**b**5

F7

I'm yours 'til I die, So in

*f passionately*B**b**mB**b**m7**b**5Ab/E**b**Abm/E**b**

love,

So in love,

So in

Ab dim/Eb

Bbm7/Eb

Eb7

love with you, my love _____ am

dim.

1

Ab

C7/G

I.

f

2

Ab

I.

f

poco allarg.

Knickerbocker Holiday

SEPTEMBER SONG

Words by
MAXWELL ANDERSON

Music by
KURT WEILL

Moderato assai

Piano

G7 Fdim. Ami7 Ami6 G7 Ddim Ami7 Ami6

When I was a young man court-ing the girls, I played me a wait-ing game; If a
(When you) meet with the young men ear - ly in spring, They court you in song and rhyme, They

a tempo e sempre legato

G9 Fdim Ami7 Gdim Dmi6 G9+

maid re-fused me with toss - ing curls, I let the old earth take a
woo you with words and a clo - ver ring, But if you ex - am - ine the

C Ami Fmi G7 Ami Ami6

cou-ple of whirls, While I plied her with tears in lieu of pearls And as goods they bring, They have lit-tle to of-fer but the songs they sing And a

G9 Fdim. Ami Ami6 G9 G7 C

time came a-round she came my way, As time came a-round she came.
plen - ti - ful waste of time of day, A plen - ti - ful waste of time.

Refrain (with expression)

Cmi6 A♭ C

Oh, it's a long, long while From May to De-cem-ber,-

Cmaj7 C7 D7 Fmi G7

But the days grow short When you reach Sep-

Fmi

Sep - tem - ber,

Cdim.

No - vem - ber!

The musical score consists of three staves. The top staff is treble clef, the middle staff is bass clef, and the bottom staff is bass clef. The key signature changes from F major (no sharps or flats) to C major (one sharp). The time signature is common time (indicated by '4'). The lyrics 'Sep - tem - ber,' and 'No - vem - ber!' are placed under their respective measures. Dynamic markings include 'più espr. e cresc.' (more expressive and crescendo) over the first measure of September, and 'mf' (mezzo-forte) over the first measure of November. Measure numbers 1, 2, and 3 are indicated above the notes in each measure.

Cmaj.7 C7 D7 Fmi *poco rit*
 These pre - cious days I'll spend with
mf *poco rit*

1.

C

Back to Verse

C

you. When you you. ——————

a tempo

rit.

SHE LOVES ME

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Very freely

Well, well, well, well, well, well,

p

5 *fp*

well, well, well, will won-ders nev - er cease?

accel.

B♭m7-5

Brightly

No chord

I did-n't like her.

Did-n't like her? I could-n't

ff

f *mp*

stand her.

Could-n't stand her? I would-n't

Cm7

have her. I nev - er knew her. But now I do and I

F7-9 Bbm9 Eb7⁺⁹₊₅

could and I would and I know:

8va -

fz

rall.

ffz

Moderately Bright

Ab

SHE

(8va) -

ff

mp

loco

Ab Bbm7 Eb7

LOVES ME
love her!

And to my a - maze - ment,
Is - n't that a won - der?

I

I

B♭m7

E♭7

A♭

love it
won - derknow - ing that SHE LOVES ME!
why I did - n't want her.SHE
I

A♭7sus4 A♭7

LOVES ME!
want her.True, she does - n't show it.
That's the thing that mat - tersHow
And

D♭

Fm7 B♭7

could she
mat - terswhen she does - n't
are im-prov - ing

B♭m7 E♭7

know it?
dail - y.

N.C.

F7

B♭m7

N.C.

Yes - ter-day she loathed me. — Bah! Now to - day she
Yes - ter-day I loathed her. — Bah! Now to - day I

E♭7 A♭7 N.C. D♭Maj7 B♭7+11

likes me. Hah! } And to-mor-row,
love her. Hah! } to - mor - row, —

p cresc.

D♭ / E♭ C/E♭ D♭ / E♭ D/E♭

Ah! My
I'm

fpp p

A♭ B♭m7

teeth ache from the urge to touch her.
ting - ling such de - li - cious tin - gles.

fpp

E♭7 B♭m7 E♭7

I'm speech - less For I must - n't
I'm tremb - ling. What the heck does

3

A_b

tell her.
that mean?

A_b7sus4 A_b7

It's wrong now.
I'm freez - ing.

D_bMaj7 D_b6 D_bm

But it won't be long now
That's be-cause it's cold out. Be
But

pp sfz
white keys gliss.

A_b6/E_b B⁷/E_b B_bm7/E_b

fore my love dis - cov - ers that she and I are
still I'm in - can - des - cent and like some ad - o -

B⁷/E_b A_b6/E_b G_b6/E_b

lo - vers. Im - a - gine how sur - prised she's bound to
les - cent, I'd like to scrawl on ev - 'ry wall I

A♭m7/E♭ B♭m7/E♭ D♭/E♭
 be! see: } SHE LOVES ME!

N.C. 1. A♭6 F7-9
 SHE LOVES ME!

f ffz

B♭m9 E♭9 2. A♭6 G7 Fm7
 I ME!

dim. p

B♭m G A♭ D♭ B♭7 E♭7+5/A A♭6
 Black key gliss.

Little Shop Of Horrors

SOMEWHERE THAT'S GREEN

Words by
HOWARD ASHMAN

Music by
ALAN MENKEN

Moderately slow, in 2

The musical score consists of three staves. The top staff is for the voice, the middle staff is for the piano/guitar, and the bottom staff is for the bass. The vocal part includes lyrics. Chords indicated above the piano/guitar staff are G(add A), C(add D)/G, D7sus4, D7, G, Em, G/D, A7/C, A7, C/D, D7, C/D, D7, F/G, and G7. The bass staff shows harmonic changes with symbols like x000, 000, 000, 0, 000, 0, and x.

Vocal Part (Top Staff)

A match - box of our own, — a fence of real chain
rakes and trims the grass. — He loves to mow and Knows
his De - cem - ber Bride. — He's Fa - ther, he Knows

Piano/Guitar Part (Middle Staff)

link, a grill out on the pa - ti - o, — dis -
weed. I look like Bet - ty Crock - er and I the
Best. Our kids watch How - dy Doo - dy as

Bass Part (Bottom Staff)

pos - al in the sink, — a wash - er — and a
look like Don - na Reed - There's plas - tic — on the
sun sets in the west. — A pic - ture — out of

F/G G7 x000 F/C C 0 0 C#m7-5 x000
 dry - er and an i - ron - ing - ma - chine - in a
 fur - ni - ture to keep it neat - and clean - in the
 Bet - ter Homes and Gar - dens mag - a - zine..
To Coda

G/D 000 D7sus4 0 D7 0 G x000 C/G x 0 0 D/G x 0
 tract house that we share - some - where that's green.
 Pine - Sol scented air - some - where that's green.

1. G x000 C/G x 0 0 D7sus2 0 0 2. G x000 E♭
 He Be - tween our fro - zen din -
cresc. *mf*

F/E♭ G/D 000 D7 0 G x000
 ner and our bed - time, nine fif - teen, we

Em 0 0 0 0 B/D# x 0 G/D 0 0 0 A7/C# 0 0 0 A7 0 0 0 D 0 A7/C# 0 D7 0

snug - gle watch - in' Lu - cy on our big, e - nor - mous twelve - inch screen. I'm

rit. e dim. *mp*

Coda C#m7-5 x 0 0 0 G/D 0 0 0

Far from Skid Row,

freely

D7sus4 0

I dream we'll go some - where that's

8va

G x 0 0 0 C/G x 0 0 D/G x 0 G x 0 0 0 C/G x 0 0 D/G x 0 G x 0 0 0 C/G x 0 0 D/G x 0 0 G x 0 0 0

green. *8va*

a tempo

One Touch Of Venus

SPEAK LOW

Words by
OGDEN NASH

Music by
KURT WEILL

Slowly

R.H.

C+ Gm9 C9 Gm9 C9

Speak low when you speak, love, Our summer

Gm9 C9 Gm9 C7 F6 D7

day with- ers a-way too soon, too soon. Speak

Bbm6/9 Eb9 Bbm6/9 Eb9

low when you speak, love, Our mo- ment is

Speak Low - 3 - 1

G9 C9 C7-9 F6 D7 Gm7 C7
 swift, like ships a- drift, we're swept a- part too soon Speak
 Gm9 C9 Gm9 C9
 low dar- ling, speak low love is a
 Gm9 C9 Gm9 C9 F6 D7
 spark lost in the dark too soon, too soon, I
 Bbm6/9 Eb9 Bbm6/9 Eb9
 feel wher- ev- er I go that to-mor- row is
 G9 C9 C7-9 F
 near, to- mor- row is here and al- ways too soon.

Fm7

 Time is so old _____ and love so brief,
mf più espressivo

Abm

 Love is pure gold _____ and
mf

Ebmaj7

Fdim
E7
C+
Gm9
C9
Gm9
 time a thief. We're late _____ darling, we're late _____

C9
Gm9
C9
Gm9
C7
 The curtain de-scends, ev-'ry thing ends too

F6
D
Bbm6/9
Bbm6
 soon, too soon I wait _____ darling, I

F
Bb+ D7 G9
C9 +5
F
 wait _____ Will you speak low to me, speak love to me and soon.
espressivo *rit.* *L.H. p*

SUMMERTIME

By
 GEORGE GERSHWIN,
 DU BOSE and DOROTHY HEYWARD
 and IRA GERSHWIN

Allegretto semplice

g.v.a.

p E+ Am⁹ E7 Am⁶
 Moderato (with expression.)

E7

Sum - mer time _____ an' the liv - in' is

g.v.a.

p

molto legato
pp

Am6 E7 Am6 E7 Am6 Dm F

eas - y, Fish are jump - in',

Fmaj7 *mp poco rit.* D $\ddot{\text{d}}$ dim E *a tempo* B7 E Em6 E7 **$\ddot{\text{d}}$** *5*

an' the cot - ton is high. Oh yo'

poco rit. *mf a tempo*

Am6 E7 Am6 E7 Am6 E7

dad - dy's rich, an' yo' ma is good - look - in',

Am D7 C Am D Dm7

So hush, lit - tle ba - by, don' yo'

Am cry. C+ Am6 C+

poco animato

D9 C+ poco rit 3 Am6 a tempo E7 Am6 E7

One of these morn - in's You goin' to rise up

poco rit a tempo

Am6 E7 Am6 E7 Am6 Dm F

sing - in' Then you'll spread yo' wings-

Fmaj7 D#dim E B7 E Em6 E7(5)

an' you'll take the sky. But till that

Am6 E7 Am6 E7 Am6 E7

morn - in' there's a noth - in' can harm you

Am D7 C Am D Dm7

With Dad - dy an' Mam - my stand - in'

Am D F C ^{dim.} F9 B_b E7(6)

by.

Am Am6

ten. morando 8va. pp

SUNRISE, SUNSET

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK

Moderately Slow Waltz tempo (*soulful and wistful*)

Gm

D7

Gm

{ 1. Is this the lit - tle girl I car - - ried?
 { 2. Now is the lit - tle boy a bride - - groom,

mp

D7

Gm

G7

Cm

Is this the lit - tle boy at play? I don't re -
 Now is the lit - tle girl a bride. Un - der the

D7(-9)
they? _____ Gm When did she get to be a beau -
side. Place the gold ring a-round her fin -

D7 Gm G7
ty? When did he grow to be so tall?
ger, Share the sweet wine and break the glass;

Cm G7 Cm A7
Was - n't it yes - ter - day when they were
Soon the full cir - cle will have come to

D D7 D6 D7
small. pass. 8va 8va 8va rit.

Chorus

Gm Cm6 Gm D7 Gm Cm6 Gm D7

SUN - RISE, — SUN - SET, SUN - RISE, — SUN - SET,

*mp - mf
a tempo*

Gm Cm6 Gm Cm Gm G7 Cm7

Swift - ly — flow the days; — Seed - lings turn

F7 B♭maj7 B♭6 Am7 D7

o - ver-night to sun - flow'rs, Blos - som - ing e - ven as we

Gm Gm Cm6 Gm D7

gaze. SUN - RISE, — SUN - SET,

Gm Cm6 Gm D7 Gm Cm6 Gm Cm

SUN - RISE, SUN - SET, Swift - ly fly the

years; One sea - son fol - low - ing an -

oth - er, Lad - en with hap - pi - ness and

tears. rit.

Starting Here, Starting Now

STARTING HERE, STARTING NOW

Lyrics by
RICHARD MALTBY, Jr.

Music by
DAVID SHIRE

Moderato

Musical score for "Starting Here, Starting Now" by David Shire. The score consists of six staves of music for piano and voice. The piano part is in the bass clef, and the vocal part is in the soprano clef. The music is in common time, with a key signature of one sharp (F#). The vocal line includes lyrics such as "Starting Here, Starting Now," "When we walk we'll walk to - geth - er year by year," and "Here. Start - ing Now, when we." The piano part provides harmonic support with chords like Gmaj9, C/D, G6/D, Bbmaj9, Eb/F, and C/D. The vocal line features eighth-note patterns and sustained notes. The score is marked with dynamics like *mf* and *sempre legato*, and includes performance instructions like "8va" (octave up) and "8va, 2" (two octaves up).

Gmaj9 C/D Gmaj9 C/D Gmaj9 G6/D

talk, We will say the most with si - lence when we're

B♭maj9 E♭/F B♭maj9 C/D Gmaj9 C/D

near, Start - ing here.

cresc.

Gmaj9 Bmaj9 C♯m7/F♯ Bmaj9 C♯m7/F♯

Now, when you sleep, You will

R.H.

Bmaj9 C♯m7/F♯ Bmaj9 B6/F♯ Dmaj9 Am7

dream a dream that's free from care, For now, when you

mf

Dmaj9 Am7 D9sus4 D7-9 C/D Gmaj9 C/D

wake, I'll be there. So be still, take my

Gmaj9 C/D Gmaj9 Dm9 G7-9 Cmaj7 Cm7 F9 Bm7

hand, For the great - est jour - ney heav - en can al - low:

E7(+9) Am7 C/D

Start - ing love, Start - ing Here, Start - ing

G Cmaj7/D Gmaj9 Cmaj7/D Gmaj9

Now.

Annie

TOMORROW

Lyric by
MARTIN CHARNIN

Music by
CHARLES STROUSE

Moderately slow

Musical score for 'TOMORROW' featuring piano/vocal/guitar parts. The score includes lyrics and chord symbols.

Piano/Vocal Part:

- Key signature: F major (one sharp)
- Time signature: Common time (4/4)
- Tempo: Moderately slow
- Accompaniment patterns: Eighth-note chords and sustained notes.

Guitar Chords:

- F
- Fmaj7
- B♭maj7
- Am7
- Dm
- Dm (C bass)
- B♭maj7
- C
- F
- Fmaj7
- B♭maj7
- Am7
- Dm
- Dm (C bass)
- B♭maj7
- Csus4
- C

Lyrics:

The sun'll come out to-mor-row, bet your bot-tom dol-lar that to-
mor-row there'll be sun! Jus' think-ing a - bout to - mor- row
clears a-way the cob-webs and the sor- row till there's none. When I'm stuck_ with a

Fm Fm (E_b bass) D_b E_b A_b A_b maj7

day that's gray and lone- ly, I just stick out my chin and grin and

C7sus4 C7 F Fmaj7

say: Oh! The sun'll come out to - mor - row,

f (subito) mp

B_b maj7 Am⁷ Dm Dm (C bass) G_b maj7 C7sus4 C7

{ So you } got to hang on till to mor - row come what may! To -

(small notes are optional harmony)

1. F Fmaj7 F7 B_b F C7sus4 C7

mor - row, to - mor - row, I love ya to - mor - row, you're { al - ways } on - ly a day a -

F Fmaj7 B_bmaj7
 (F bass) C7sus4
 (G bass)

2.F Fmaj7

way! The mor - row, to - mor - row, I

F7 B_b F C7sus4 C7 F C7sus4

love ya to - mor - row, you're { al - ways } on - ly a day a - way! To -

F Fmaj7 F7 B_b F C7sus4 C7

mor - row, to - mor - row, I love ya to - mor - row, you're { al - ways } on - ly a day a -

F Fmaj7 B_bmaj7
 (F bass) C7sus4
 (G bass) F

way!

Paint Your Wagon

THEY CALL THE WIND MARIALyrics by
ALAN JAY LERNERMusic by
FREDERICK LOEWE

Piano { Vivo, ben marcato

The musical score consists of four staves. The top two staves represent the piano, with the left hand in G clef and the right hand in F clef. The tempo is Vivo, ben marcato. The dynamic for the piano is marked mf. The vocal part begins with a fermata over three measures, followed by lyrics. The piano accompaniment continues throughout. The vocal part ends with a fermata over three measures, followed by lyrics.

F

1. A - way out here they
(2. Be-) fore I knew Ma -
(3. Out) here they got a

got a name for wind, and rain and fi - re. The
ri - a's name And heard her wail and whin - in'. I
name for rain, For wind and fi - re on - ly. But

rain is Tess, the fire is Joe, And they
 had a girl, and she had me, And the
 when you're lost, and all a lone, There—

Dm Am Gm7 C F C

call the wind Ma - ri - a. Ma -
 sun was al - ways shin - in'. But
 ain't no word but "lone - ly." And

F
 ri - a blows the stars a - round, And sends the clouds a -
 then one day I left my girl, I left her far be -
 I'm a lost and lone - ly man, With - out a star to

Dm Am
 fly - in'. Ma - ri - a makes the moun - tain sound Like
 hind me. And now I'm lost, so gol - durn lost, Not
 guide me. Ma - ri - a, blow my love to me; I

B⁷maj.7 C7 F *f*

folks were up there dy - in'.)
e - even God can find me.)
need my girl be - side me.)

Ma -

This section starts with a treble clef, B7maj.7 chord, followed by a C7 chord and an F chord. The vocal line continues with lyrics about folks being up there, God finding them, and needing their girl. The piano accompaniment features eighth-note chords.

rit *u tempo* > >

The piano accompaniment continues with eighth-note chords. The dynamic is marked *rit* (ritardando) and *u tempo* (at tempo).

Dm Am *dim.*

ri - a! Ma - ri - a!

The piano accompaniment continues with eighth-note chords. The vocal line includes the lyrics "ri - a!" and "Ma - ri - a!". The dynamic is marked *dim.* (diminuendo).

f > > > > > > > >

mf > > > > > > > >

The piano accompaniment continues with eighth-note chords. The dynamics are marked *f* (fortissimo) and *mf* (mezzo-forte). The vocal line continues with the lyrics.

Dm Am

- They call the

The piano accompaniment continues with eighth-note chords. The vocal line includes the lyrics "They call the". The dynamic is marked *p* (pianissimo).

> > > > > > > >

p > > > > > > > >

The piano accompaniment continues with eighth-note chords. The dynamic is marked *p*. The vocal line continues with the lyrics.

Gm7 C7 1.2. F

wind Ma - ri - a! 2. Be -
3. Out

The piano accompaniment continues with eighth-note chords. The vocal line includes the lyrics "wind" and "Ma - ri - a!". The dynamic is marked *mf* (mezzo-forte).

> > > > > > > >

> > > > > > > >

The piano accompaniment continues with eighth-note chords. The dynamic is marked *mf*. The vocal line continues with the lyrics.

Coda

F

f Dm

ri - a!

Ma - ri - a!

cresc.

f cresc.

Am

B^b

Ma - ri - a!

ff

F C7(F) C7 F

Blow my love to me!

B^b

F

pp

sf



The Fantasticks

TRY TO REMEMBER

Words by
TOM JONES

Music by
HARVEY SCHMIDT

Moderator

Musical score for piano, page 10, measures 1-4. The score is in 3/4 time, key signature of one sharp (F#), and dynamic *mp*. The treble clef is on the top staff, and the bass clef is on the bottom staff. Measure 1: Treble staff has an eighth note followed by a half note. Bass staff has a quarter note. Measure 2: Treble staff has an eighth note followed by a half note. Bass staff has a quarter note. Measure 3: Treble staff has an eighth note followed by a half note. Bass staff has a quarter note. Measure 4: Treble staff has an eighth note followed by a half note. Bass staff has a quarter note.

Refrain (*Slowly, with tenderness*)

The musical notation consists of three staves. The top staff starts with a G chord, followed by a melody of eighth and sixteenth notes. The middle staff starts with an Am chord, followed by a melody of eighth and sixteenth notes. The bottom staff starts with a D7 chord, followed by a melody of eighth and sixteenth notes. The lyrics are aligned with the chords: 'Try to remember the kind of September when' (G), 'Try to remember when life was so tender that' (Am), and 'Deep in December it's nice to remember all' (D7).

A musical score for piano, featuring two staves. The top staff is in treble clef, G major (two sharps), and 3/4 time. The bottom staff is in bass clef, G major (two sharps), and 3/4 time. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic, indicated by a 'p'.

G Am D7

Try to re - mem - ber the kind of Sep - tem - ber when
 Try to re - mem - ver when life was so ten - der that
 Deep in De - cem - ber it's nice to re - mem - ber with -

G Am D7

grass dreams was green and grain was yel - low.
 dreams were kept be - side your pil - low.
 out a hurt the heart is hol - low.

Bm7 Em7 Am7 D7

Try to re - mem - ber the kind of Sep - tem - ber when
 Try to re - mem - ber when life was so ten - der that
 Deep in De - cem - ber, it's nice to re - mem - ber the

G maj 7 C maj 7 F D7

you love were a ten - der and cal - low fel - low.
 love was an em - ber a - bout bil - low.
 fire of Sep - tem - ber that made mel - low.

G

Try to re - mem - ber and if you re - mem - ber, then
 Try to re - mem - ber and if you re - mem - ber, then
 Deep in De - cem - ber our hearts should re - mem - ber and

Am D7

p

1. 2.

G Cmaj7

fol - low. — (Echo) Fol - low,
 fol - low. — (Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,

D7 G

fol - low, fol - low, fol - low.
 fol - low, fol - low, fol - low. fol - low. — Fol - low, fol - low,

Cmaj 7 D7 G

fol - low, fol - low. fol - low. —

rit. e decresc. *8va.* *pp*

My Fair Lady

WOULDN'T IT BE LOVERLY

Words by
ALAN JAY LERNER

Music by
FREDERICK LOEWE

Moderato

Piano

Refrain (*gracefully*)

F B_b Gm7 C7 F G7 C7

All I want is a room some-where, Far a - way from the cold night air,

F C7 Cm6 D7 B_bm F Cdim Gm7 B_bm6 C7

With one e - nor-mous chair; Oh, would - n't it be Lov - er - ly?

F B_b Gm7 C7 F G7 C7

Lots of choc'late for me to eat; Lots of coal ma-kin' lots of heat;

F C7 C_{m6} D7 B_bm F C9

Warm face, warm hands, warm feet, Oh, would — n't it be

F C Gdim G7 3

Lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so-bloom - in' -

C E7 Am E C7 F6 E7 Am E7 Am D7

lute - ly still! I would nev - er budge 'til

G Gdim Gm7 3 C7 F

spring crept o - ver the win - dow sill. Some - one's head rest - in'

Wouldn't It Be Loverly - 3 - 2

B♭ Gm7 C7 F G7 C7 F C7

on my knee; Warm and ten-der as he can be; Who takes good

Cm6 D7 B♭m F Dm Gm7 C7 F

care of me. Oh, would - n't it be Lov - er - ly?

| 1. C9 Ddim F B♭ Gm7 C9 | 2. C7

Lov - er - ly!

F B♭ F

Lov - er - ly! Lov - er - ly! Lov - er - ly! —

rall.

p

Moderately

Cmaj7

YOUNG AND FOOLISH

Music by
ALBERT HAGUE

C6 Dm7

G7 C.

Cmaj7

Gm7

C7

Young And Fool - ish,

Why is it wrong to be

mp-f

Fmaj7

Em7-5

A7

Dm

Em7-5 A7 Dm

C.

Young And Fool - ish?

We have - n't long to be.

Soon e - nough the

mf

Cdim

C.

E7

Am

Am7

care - free days, the sun - lit days go by.

Soon e - nough the

piu espressivo

Ddim D7 G

Dm Dm7-5 G7-9 Cmaj7

C6 Dm7

G7

blue - bird has to fly.

We were fool - ish,

C. Cmaj7 Gm7 C7 Fmaj7 Em7-5 A7.

One day we fell in love. Now we won - der

Dm Em7-5 A7 Dm C. E7 E+.

What we were dream - ing of? Smil - ing in the sun - light,

cresc.

Am Am7 D9 D9-5 C6 A7 Dm7 G7

Laugh - ing in the rain. I wish that we were Young And Fool - ish a -

f

1 C. Am7 Dm7 G7+5 2 C. Am Dm7 C6

gain.

gain.

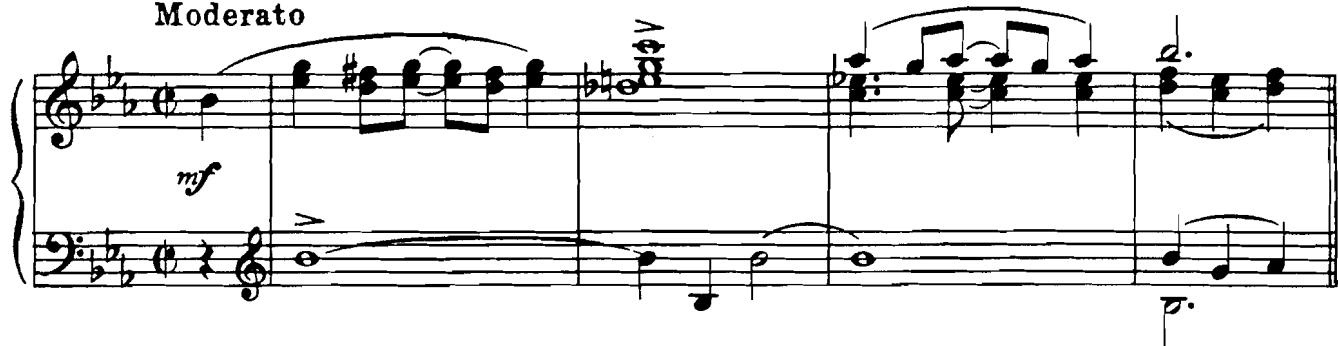
rall.

f.

Anything Goes

YOU'RE THE TOP

Words and Music by
COLE PORTER

Moderato*E♭**E dim.**B♭7
sus.4**B♭7*

At words po - et - ic I'm so pa - thet - ic that I

p

E♭ *F♯ dim.* *C7* *F mi.*
al - ways have found it best, _____ In - stead of get - ting 'em off my

Ab Bb7 Eb F mi.7 Bb7
 chest, — to let 'em rest un - ex - pressed. I

Eb E dim. Bb7 sus.4 Bb7
 hate pa - rad - ing my ser - e - nad - ing As I'll

Eb C mi.7 D7 G mi. C mi.
 prob - a - bly miss - a bar, But if this dit - ty Is

G mi F7 Bb7 Guitar tacet Bb+
 not so pret - ty At least it 'll tell you how great you are...

REFRAIN

E♭ Bdim. *p - mf*

E♭

E dim.

B♭7

You're the top!
You're the top!

You're the Ma-

p - mf

G mi.

E♭

C mi.

Co - los - se - um,
hat - ma Ghan - di,You're the top!
You're the top!

G7

G7

A♭

You're the Louvr' Mu - se - um,
You're Na - po - leon brandy,You're a
You're the

F mi. 7

B♭7

E♭

B♭

C mi.

mel - o - dy
pur - ple light

From a Of a sym - pho - ny - sum - mer night

by in Strauss,
Spain,You're a
You're the

mf D G mi.

Ben - del bon - net, A Shake - speare son - net, You're
 Na - tion'l Gall' - ry, You're Gar - bo's sal - ry, You're

mf

B_b 9 E dim. B_b 7 B_b+ E_b B dim. *p*

Mick-y Mouse. — You're the
 cel - lo - phane, You're You're the sub -

E_b E dim. B_b 7 G mi.

Nile, You're the Tow'r of Pi - sa,
 lime, You're a tur - key din - ner,

E_b C mi. E_b 7

You're the smile time on of the
 You're the time on of the

Mo - na Lis - a; I'm a worth - less check, — a
 Der - by win - ner, I'm a toy bal - loon — that is

E♭7 A♭ B♭7 E♭

to - tal wreck, — a flop, pop; But if

E mi. C7 F7 Guitartacet

fat - ed soon to

F mi. E♭ A♭ B♭7 1 E♭ E dim

Ba - by, I'm the bot - tom, You're the top!

f mf

B♭7 B♭+ 2 E♭ Edim. B♭7 F♯dim. E

top!

f mf f

You're the Top - 5 - 5



P R E S E N T S

THE SMASH BROADWAY COLLECTION

100 Great Songs of the Century

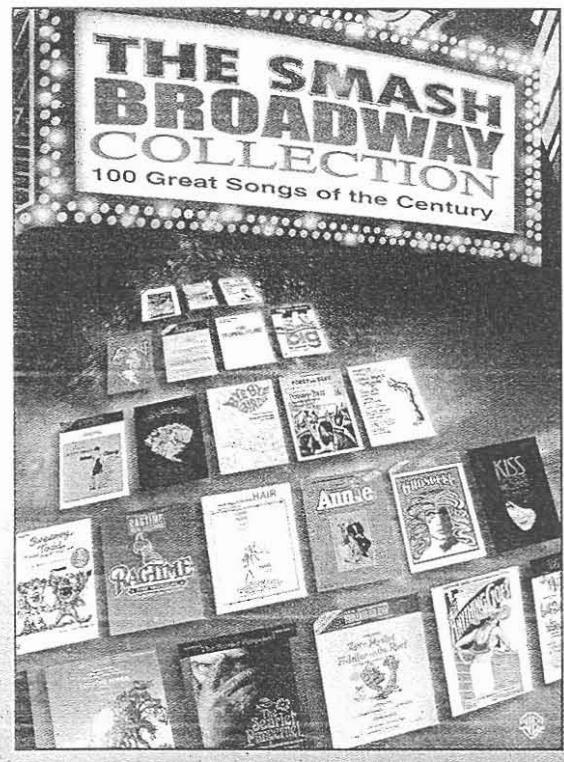
Piano/Vocal/Chords
(MFM0001)

This comprehensive collection includes historical notes and rare photos from 40 Broadway hits, *including:*

ANNIE	GIRL CRAZY	PORGY AND BESS®
BRIGADOON	HAIR	PROMISES, PROMISES
BYE BYE BIRDIE	JESUS CHRIST SUPERSTAR	RAGTIME
DAMN YANKEES	A LITTLE NIGHT MUSIC	THE SCARLET PIMPERNEL
EVITA	LITTLE SHOP OF HORRORS	SHOWBOAT
FIDDLER ON THE ROOF	OF THEE I SING	SWEENEY TODD
FOSSE	ON THE TOWN	SWEET CHARITY
42 ND STREET	THE PAJAMA GAME	VICTOR/VICTORIA
FUNNY FACE	PAL JOEY	THE WIZ

Song highlights are:

ALL THE THINGS YOU ARE • ALMOST LIKE BEING IN LOVE • BE OUR GUEST • BEAUTY AND THE BEAST • BIG SPENDER • BILL • DON'T CRY FOR ME ARGENTINA • GOOD MORNING STARSHINE • HEART • HEY, LOOK ME OVER • I DON'T KNOW HOW TO LOVE HIM • I GET A KICK OUT OF YOU • IF I WERE A RICH MAN • A LOT OF LIVIN' TO DO • LUCKY TO BE ME • MACK THE KNIFE • MAKE BELIEVE • MR. BOJANGLES • MY FUNNY VALENTINE • OL' MAN RIVER • ON A CLEAR DAY YOU CAN SEE FOREVER) • PUT ON A HAPPY FACE • SEND IN THE CLOWNS • SMOKE GETS IN YOUR EYES • STEAM HEAT • SUMMERTIME • SUNRISE, SUNSET • SUPERSTAR • TO LIFE • TOMORROW • WHEELS OF A DREAM.



Plus many, many more classics!

Available from your local music store

From the stage to the page



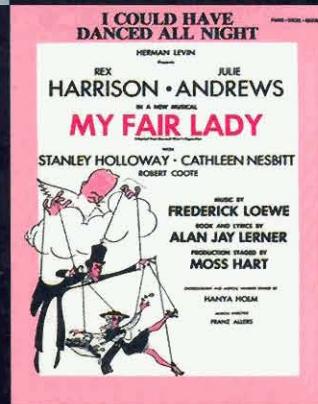
Warner Bros. Publications has the

Best of Broadway



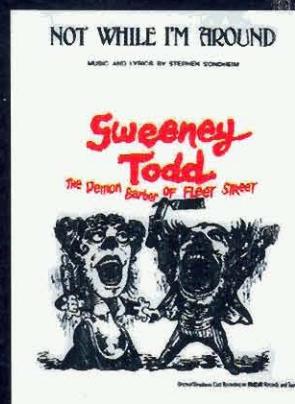
From the Broadway Musical "Bye Bye Birdie"
PUT ON A HAPPY FACE

BYE BYE
BYE BYE
BYE BYE



Ain't Misbehavin' *Ain't Misbehavin'*
All of You *Silk Stockings*
And All That Jazz *Chicago*
Another Op'nin', Another Show *Kiss Me, Kate*
Aquarius *Hair*
Beautiful City *Godspell*
The Best Things in Life Are Free *Good News!*
Bewitched *Pal Joey*
Big Spender *Sweet Charity*
Camelot *Camelot*
Come Rain or Come Shine *St. Louis Woman*
Comedy Tonight *A Funny Thing Happened on the Way to the Forum*
Corner of the Sky *Pippin*
Don't Blame Me *Sugar Babies*
Don't Cry for Me Argentina *Evita*
Ease On Down the Road *The Wiz*
Everything's Coming Up Roses *Gypsy*
From This Moment On *Kiss Me, Kate*
Get Me to the Church on Time *My Fair Lady*
Gigi *Gigi*
Hey, Look Me Over *Wildcat*
Honeysuckle Rose *Ain't Misbehavin'*
How Are Things in Glocca Morra *Finian's Rainbow*
I Could Have Danced All Night *My Fair Lady*
I Could Write a Book *Pal Joey*
I Don't Know How to Love Him *Jesus Christ Superstar*
I Remember It Well *Gigi*
If Ever I Would Leave You *Camelot*
If We Only Have Love *Jacques Brel Is Alive & Well & Living in Paris*

It's All Right With Me *Can-Can*
I've Grown Accustomed to Her Face *My Fair Lady*
Just in Time *Bells Are Ringing*
Lost in the Stars *Lost in the Stars*
Lullaby of Broadway *42nd Street*
Mack the Knife *The Threepenny Opera*
Make Someone Happy *Do Re Mi*
My Cup Runneth Over *I Do! I Do!*
My Funny Valentine *Babes in Arms*
My Own Best Friend *Chicago*
My Ship *Lady in the Dark*
Not While I'm Around *Sweeney Todd*
Ol' Man River *Show Boat*
Old Devil Moon *Finian's Rainbow*
On a Clear Day (You Can See Forever) *On a Clear Day You Can See Forever*
On the Street Where You Live *My Fair Lady*
The Party's Over *Bells Are Ringing*
People *Funny Girl*
Put On a Happy Face *Bye Bye Birdie*
Ragtime *Ragtime*
Send in the Clowns *A Little Night Music*
September Song *Knickerbocker Holiday*
She Loves Me *She Loves Me*
So in Love *Kiss Me, Kate*
Somewhere That's Green *Little Shop of Horrors*
Speak Low *One Touch of Venus*
Starting Here, Starting Now *Starting Here, Starting Now*
Summertime *Porgy and Bess*
Sunrise, Sunset *Fiddler on the Roof*
They Call the Wind Maria *Paint Your Wagon*
Tomorrow *Annie*
Try to Remember *The Fantasticks*
Wouldn't It Be Loverly *My Fair Lady*
Young and Foolish *Plain and Fancy*
You're the Top *Anything Goes*



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