

# THE SINGER'S MUSICAL THEATRE ANTHOLOGY

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## *Duets Volume 2*

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# ABOUT THE SHOWS

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

## AIDA

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

*Aida* is based on the 1871 opera by Giuseppe Verdi (libretto by Antonio Ghislanzoni) about an Ethiopian princess who is captured during wartime by the enemy Egyptians. Radames, an Egyptian general, and Aida fall in love. Aida is the object of scorn by the daughter of the Egyptian King, Amneris, who is also in love with Radames. Radames first professes his love for Aida in "Elaborate Lives," where they decide that circumstances can no longer keep them apart. Much later, Radames plans to call off his wedding to Amneris, but Aida convinces him to keep up appearances so she can flee from captivity with her father. At their parting, they wonder if their love was doomed at the outset – "Written in the Stars." The story ends tragically with the death of the two lovers.

## ANNIE GET YOUR GUN

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

Irving Berlin's musical biography of scrappy gal sharpshooter Annie Oakley earned standing ovations for Broadway stars of two generations; the original, Ethel Merman, in the 1940s; and Bernadette Peters in the 1990s. The tune-packed musical traces Annie's rise from illiterate hillbilly to international marksmanship star as she's discovered and developed in the traveling "Buffalo Bill's Wild West Show." She falls hard for the show's chauvinistic male star, Frank Butler. And romance blossoms – right up until Annie begins to outshine Frank. When Berlin revised the show in 1966, he dropped a secondary love story, and added "An Old Fashioned Wedding" for Frank and Annie to dream about their future together. Rivalry breaks up the two lovers again, and the show ends with a shooting contest, "Anything You Can Do," which will ultimately lead to the marriage of the Annie and Frank. The movie version was originally to have starred Judy Garland, but after she was fired from the set, Betty Hutton played the role on screen opposite Howard Keel in the 1950 release. A new recording of the musical was released in 1990. Bernadette Peters starred in a major Broadway revival that opened in 1999; Reba McEntire also enjoyed special acclaim as Annie in that production.

## CABARET

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Joe Masteroff  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Ronald Field  
**OPENED:** 11/20/66, New York; a run of 1,165 performances

Adapted from Christopher Isherwood's *Berlin Stories* and John van Druten's dramatization, *I Am a Camera*, the musical *Cabaret* uses a sleazy Berlin night club as a metaphor for the decadent world of pre-Hitler Germany of the 1930s. Though the story focuses on Sally Bowles, a British expatriate, and her ill-fated affair with Clifford Bradshaw, an American writer, the symbolism of the show is conveyed through an epicene Master of Ceremonies who recreates the tawdry atmosphere of the period through a series of musical numbers at the Kit Kat Club. The score is purposely reminiscent of Weill and Brecht, and starred Weill's widow, Lotte Lenya, in an important role. In 1972 Bob Fosse directed a movie version, which reversed the nationalities of the principals, and used a different storyline, with additional songs by Kander & Ebb. The enormously successful 1998 Broadway revival integrated aspects of the film script, as well as the songs from the film into the stage production. Fräulein Schneider, an upstanding old woman who runs the house where Bradshaw rents a room, and Herr Schultz, a warmhearted fruitier, had a friendship with romantic potential. His modest gift of a pineapple to her starts the love duet "It Couldn't Please Me More."

## CALL ME MADAM

**MUSIC AND LYRICS:** Irving Berlin  
**BOOK:** Howard Lindsay and Russel Crouse  
**DIRECTOR:** George Abbott  
**CHOREOGRAPHER:** Jerome Robbins  
**OPENED:** 10/12/50, New York; a run of 644 performances

*Annie Get Your Gun* provided the biggest hit of two big careers: Irving Berlin's and Ethel Merman's. Small wonder that just four years later they were collaborating again on a musical about another vivid real-life character. This time, they developed a tale of Sally, a former Washington party-giver, who gets named ambassador to a tiny fictitious European country, "Lichtenburg." This story is based on the life of Perle Mesta, whom President Harry Truman had appointed ambassador to Luxembourg two years earlier. The show satirizes politics, foreign affairs, and also the familiar sight of comically gauche Americans abroad. The film version, starring Merman and Donald O'Connor, was released in 1953. Kenneth Gibson is Sally's young aide; he pines for the Princess of Lichtenburg, but old world propriety does not allow him to pursue her. He laments to Sally about his strong feelings; she matter-of-factly responds, "You're Just in Love."

## CHESS

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

There have been musicals about the cold war (*Leave it to Me!*, *Silk Stockings*), but *Chess* was the first to treat the conflict seriously, using an international chess match as a metaphor. The idea originated with Tim Rice who first tried to interest his former partner, Andrew Lloyd Webber, in the project. When that failed, he approached Andersson and Ulvaeus, writers and singers with the Swedish pop group ABBA. Like *Jesus Christ Superstar* and *Evita*, *Chess* originated as a successful concept album before it became a stage production. The London production was a high-tech spectacle, rock opera type presentation. The libretto was revised for New York, and a different production approach was tried. The story is a romantic triangle with a Bobby Fischer type American chess champion, a Russian opponent who defects to the West, and the Hungarian born American, Florence, who transfers her affections from the American to the Russian without bringing happiness to anyone. Florence and the Russian share their love for each other in "You and I," a song which also recognizes the futility of their situation.

## CHICAGO

**MUSIC:** John Kander  
**LYRICS:** Fred Ebb  
**BOOK:** Fred Ebb and Bob Fosse  
**DIRECTOR-CHOREOGRAPHER:** Bob Fosse  
**OPENED:** 6/3/75, New York, for a run of 936 performances

Based on Maureen Dallas Watkins' 1926 play *Roxie Hart*, this tough, flint-hearted musical tells the story of Roxie (Gwen Verdon), a married chorus girl who kills her faithless lover. She manages to win release from prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). This scathing indictment of American hucksterism, vulgarity and decadence may have been ahead of its time in its original 1975 production. It was also overshadowed by the opening of *A Chorus Line* the same season, but it came roaring back for a spare and stylish smash 1996 Broadway revival, one of the longest running productions in Broadway history. A more lavish movie treatment, released in 2002, starred Renée Zellweger, Catherine Zeta-Jones, and Richard Gere in the lead roles. Against the odds for a new movie musical, it was a critical and popular hit. Gruff, corrupt prison matron Mama Morton and murderess Velma ironically lament in "Class" the passing of good manners.

## COMPANY

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** George Furth

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Michael Bennett

**OPENED:** 4/26/70, New York; a run of 705 performances

*Company* was the first of the Sondheim musicals to have been directed by Harold Prince, and more than any other musical, reflects America in the 1970s. The show is a plotless evening about five affluent couples living in a Manhattan apartment building, and their excessively protective feelings about a charming, but somewhat indifferent bachelor named Bobby. They want to fix him up and see him married, even though it's clear their own marriages are far from perfect. In the end he seems ready to take the plunge. The songs are often very sophisticated, expressing the ambivalent or caustic attitudes of fashionable New Yorkers of the time. Making a connection with another person, the show seems to say, is the key to happiness. An Off-Broadway revue of Sondheim songs also borrowed the song title as its overall title. The show was revived on Broadway in 1995. "Barcelona" takes place on the morning after a casual one-night affair between Bobby and a flight attendant.

## THE FANTASTICKS

**MUSIC:** Harvey Schmidt

**LYRICS AND BOOK:** Tom Jones

**DIRECTOR:** Ward Baker

**OPENED:** 5/3/60, New York; a run of 17,162 performances

The statistics alone are, well, fantastic. With a run of over 40 years at a tiny Off-Broadway Greenwich Village theatre, *The Fantasticks* is, to date, the longest running American musical. The fragile allegorical fantasy is concerned with the theme of seasonal rebirth, or the paradox of "why Spring is born out of Winter's laboring pain." In the story, adapted from Edmond Rostand's play, *Les Romanesques*, the fathers of two youthful lovers, Luisa and Matt, feel they must show parental disapproval to make sure that their progenies remain together. When this deception is revealed, the lovers quarrel and Matt goes off to seek adventure. At the end, after a number of degrading experiences, he returns to Luisa's waiting arms, proclaiming that everything he encountered in the world reminded him of her; "They Were You." A film version was released in 2000.

## THE FULL MONTY

**MUSIC AND LYRICS:** David Yazbek

**BOOK:** Terrence McNally

**DIRECTOR:** Jack O'Brien

**CHOREOGRAPHER:** Jerry Mitchell

**OPENED:** 10/26/00, New York; a run of 770 performances

Based on the successful British movie of the same name, "The Full Monty" is David Yazbek's first foray into Broadway. The scene for the stage musical is changed to Buffalo, New York. The men in the story are unemployed factory workers. Determined to support themselves and families, the decidedly average group form a Chippendale's type strip act, baring everything (as the British phrase "the full monty" implies) for entertainment. Each of the guys has a personal obstacle to overcome, and the act of baring it publicly is a symbol of personal freedom. Dave and Harold, a former factory manager sing an unlikely duet in "You Rule My World." Each is seen sitting on the edge of the bed next to a sleeping wife. The overweight Dave sings to his stomach. Harold, who can't face revealing that he's lost his job, sings to his adored wife.



## FUNNY GIRL

**MUSIC:** Jule Styne  
**LYRICS:** Bob Merrill  
**BOOK:** Isobel Lennart  
**DIRECTION:** Garson Kanin and Jerome Robbins  
**CHOREOGRAPHERS:** Marc Breau and Deedee Wood  
**OPENED:** 3/26/64, New York; a run of 1,348 performances

The funny girl of the title refers to Fanny Brice, one of Broadway's legendary clowns. Her story, told mostly in flashback, covers her discovery by impresario Florenz Ziegfeld, her triumphs in the Ziegfeld Follies, her stormy marriage to smooth talking con man Nick Arnstein, and the breakup of the couple after Nick has served time for stock swindling. Film producer Ray Stark, Miss Brice's son-in-law, had long wanted to make a movie based on the Fanny Brice story, but the original screenplay convinced him that it should first be done on the stage. At one time or another Mary Martin, Carol Burnett and Anne Bancroft were announced for the leading role, but the assignment went to 22-year-old Barbra Streisand, whose only other Broadway experience had been in a supporting part in *I Can Get It for You Wholesale*. However, Streisand, through performances in clubs and on television and on record, had already begun her fast ascent to stardom. She was hardly an unknown on the opening night of *Funny Girl*. The 1968 movie version, directed by William Wyler and Herbert Ross, was Miss Streisand's auspicious film debut (She won an Oscar for the performance). Nick has invited Fanny to a fancy restaurant. Uncomfortable with the ambience and romantic tension, Fanny says she doesn't know when he might make a pass at her, but he tells her she'll know in the duct, "You Are Woman, I Am Man."

## GIGI

**MUSIC:** Frederick Loewe  
**LYRICS AND BOOK:** Alan Jay Lerner  
**DIRECTOR:** Joseph Hardy  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 11/13/73, New York; a run of 103 performances

Lerner and Loewe wrote the score to the opulent MGM musical *Gigi* in 1958, during the high tide of their collaboration after *My Fair Lady* and before *Camelot*. It felt strongly like a stage musical, even on film, and in 1973, it became one. Along the way, it earned the distinction of being the first Broadway version of a Hollywood musical to use virtually the entire original score. Set in Paris, the fin-de-siècle tale concerns a French girl who shocks her grandmother and aunt, two former upscale courtesans, by her determination to get the dashing but bored Gaston Lachailles to propose marriage. Eventually, of course, he does. The story originated in a 60-page novella by Colette, which was then turned into a 1950 French film (with Danielle Delorme) and a 1954 Broadway play (with Audrey Hepburn). *Gigi's* aunt, Mme. Alvarez, and the libidinous Honore Lachaille sing of a romantic liason in days past in the nostalgic duet "I Remember It Well."

## GUYS AND DOLLS

**MUSIC AND LYRICS:** Frank Loesser  
**BOOK:** Abe Burrows and Jo Swerling  
**DIRECTOR:** George S. Kaufman  
**CHOREOGRAPHER:** Michael Kidd  
**OPENED:** 11/24/50, New York; a run of 1,200 performances

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown of the Save-a-Soul Mission saves the souls of assorted Times Square riff-raff while losing her heart to the smooth-talking gambler, Sky Masterson. A more comic romance involves Nathan Detroit, who runs the "oldest established permanent floating crap game in New York," and Miss Adelaide, the star of the Hot Box night club, to whom he has been engaged for fourteen years. In 1992, a successful revival opened in New York, and a new cast recording was made of the show. The 1955 film version starred Frank Sinatra, Marlon Brando, Jean Simmons, and Vivian Blaine (the original Miss Adelaide). Marginally offended by Sky's seemingly offhand morals, Sarah tells him her idea of whom she'll fall for in "I'll Know." Seeing their friends mixed up with dames, two gamblers, Nicely-Nicely Johnson and Benny Southstreet, list what happens when fraternizing takes place between the sexes in "Guys and Dolls." Minutes before their license to get married expires, Nathan seemingly is backing out again. Adelaide thinks that he is lying that he must go to a prayer meeting, when in fact he is doing just that. He pleads his case to no avail in "Sue Me."

## HAIRSPRAY

**MUSIC:** Marc Shaiman  
**LYRICS:** Scott Wittman and Marc Shaiman  
**BOOK:** Mark O'Donnell and Thomas Meehan  
**DIRECTOR:** Jack O'Brien  
**CHOREOGRAPHER:** Jerry Mitchell  
**OPENED:** 8/15/02, still running as of October 2005

Versatile film composer Marc Shaiman decided that John Waters' campy 1988 movie *Hairspray* was perfect fodder for a new Broadway musical – teenage angst, racial integration, a lot of dancing and a whole lot of hair. Set in Baltimore in the early 1960's, *Hairspray's* plump heroine Tracy Turnblad dreams of dancing on the Corny Collins TV show, but is upstaged by the prettier, but less talented, current "It-girl" Amber Von Tussle. Tracy eventually dances her way onto the show and gains acceptance for all teens of every size, shape and color. "Timeless to Me" is the duet of staying love sung by Tracy's parents, Wilbur and Edna Turnblad. As in the movie, on stage Edna is played by a man, croaked out endearingly in the original Broadway cast by Harvey Fierstein.

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

**MUSIC:** Jimmy Roberts  
**LYRICS AND BOOK:** Joe DiPietro  
**DIRECTOR:** Joel Bishoff  
**OPENED:** 8/1/96, New York; still running as of October 2005

This sleeper hit Off-Broadway revue turns a gently satirical eye on the whole messy process of being single, dating, finding romance, picking a mate, marrying, having children, having affairs, trying to rekindle the spark in marriage, etc. Though simple in its conception, the show truly found its niche as a good "date" musical. A couple anticipates an upcoming late-night tryst, listing the obstacles inherent in family life to making love in "Marriage Tango."

## JEKYLL & HYDE

**MUSIC:** Frank Wildhorn  
**LYRICS AND BOOK:** Leslie Bricusse  
**DIRECTOR:** Robin Phillips  
**CHOREOGRAPHER:** Joey Pizzi  
**OPENED:** 4/28/97, New York; a run of 1,543 performances

Based on Robert Louis Stevenson's 1886 novella *Dr. Jekyll and Mr. Hyde*, this show took nearly a decade to arrive on Broadway. However, the first full score by pop composer Frank Wildhorn was already familiar to most lovers of musical theatre from two widely circulated concept albums. A North American tour helped make the show known to most of the rest of America before arriving in New York. As in the Stevenson book, a well-meaning scientist, Dr. Henry Jekyll, invents a potion that separates the noble side of man's nature from the evil, bestial side. Using himself as guinea pig, Jekyll soon finds he has unleashed an uncontrollable monster, Mr. Hyde, who cuts a murderous swath through London. Jekyll and his betrothed Emma sing of their love in "Take Me As I Am;" there is a certain irony in Jekyll's verse, since we know what lurks inside him.

## THE LAST FIVE YEARS

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

*The Last Five Years* paired writer Jason Robert Brown and director Daisy Prince together again after their collaboration on the revue *Songs for a New World*. This two-person show chronicles the beginning, middle and end of a relationship between a successful writer and a struggling actress. The show's form is what makes it unique; the woman starts at the end of the relationship, and tells her story backwards, and the man starts at the beginning. The only point of intersection is the middle at their engagement, in the song "The Next Ten Minutes". The two original actors Off-Broadway were Norbert Leo Butz and Sherie René Scott.

## MAME

**MUSIC AND LYRICS:** Jerry Herman  
**BOOK:** Jerome Lawrence and Robert E. Lee  
**DIRECTOR:** Gene Saks  
**CHOREOGRAPHER:** Onna White  
**OPENED:** 5/24/66, New York; a run of 1,508 performances

Ten years after premiering the comedy based on Patrick Dennis' fictional account of his free-wheeling Auntie Mame in the 1920s and 1930s, playwrights Lawrence and Lee joined forces with Jerry Herman to transform their play into a hit musical. Angela Lansbury, after years of stage and screen performances, finally achieved her stardom in the title role. A film version, virtually the last old-fashioned musical movie made, was released in 1974, starring Lucille Ball and Robert Preston, and from the original cast, Bea Arthur. The non-musical film of the story, *Auntie Mame*, was released in 1957 and starred Rosalind Russel. One person who has seen Mame through her wealth and poverty and wealth again is Vera Charles; they sing of their long-term friendship in "Bosom Buddies."

## MISS SAIGON

**MUSIC:** Claude-Michel Schönberg  
**LYRICS:** Alain Boublil and Richard Maltby, Jr.  
**DIRECTOR:** Nicholas Hynter  
**MUSICAL STAGING:** Bob Avian  
**OPENED:** 9/20/89, London, a run of 4,263 performances  
 4/11/91, New York; a run of 4,092 performances

A follow up to their hit *Les Misérables*, *Miss Saigon* is somewhat of an updated telling on the general lines of the Belasco-Puccini tale of *Madame Butterfly*, only this time the setting is Vietnam during the fall of Saigon at the end of the war. The writers cite a news photograph of a Vietnamese woman giving up her child to an American G.I. as the genesis of the idea. The production was noted for a life-size helicopter that descended over the audience. Chris is an American G.I. who falls in love with the beautiful Kim at a nightclub in Saigon. After scaring off Thuy, who was to be Kim's husband through arranged marriage, Chris holds her tightly and they sing "The Last Night of the World."

## THE PHANTOM OF THE OPERA

**MUSIC:** Andrew Lloyd Webber  
**LYRICS:** Charles Hart, Richard Stilgoe  
**BOOK:** Richard Stilgoe and Andrew Lloyd Webber  
**DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Gillian Lynne  
**OPENED:** 10/9/86, London, still running as of October 2005  
 1/26/88, New York, still running as of October 2005

Turn-of-the-century French novelist Gaston Leroux wrote *Le Fantôme de l'Opéra* after visiting the subterranean depths of the Paris Opera House, including its man-made lake. Though not a success when published in 1911, the ghoulish tale of the mad, disfigured Phantom who lives in the bowels of the theatre and does away with those who would thwart the operatic career of his beloved Christine, became internationally celebrated in 1925 when it served as a movie vehicle for Lon Chaney. In 1984 Ken Hill's stage production playing in London was seen by Lloyd Webber, who, after reading the novel decided he would make *The Phantom of the Opera* his next musical. Richard Stilgoe wrote some of the lyrics, but was later replaced by Charles Hart (though Lloyd Webber had tried to get Alan Jay Lerner or Tim Rice as collaborators). A film version was released in 2004. Escaping to the roof of the Paris Opera House after a performance sabotaged by the Phantom, Christine and Raoul profess their mutual love in "All I Ask of You."

## THE PRODUCERS

**MUSIC AND LYRICS:** Mel Brooks  
**BOOK:** Mel Brooks and Thomas Meehan  
**DIRECTOR/CHOREOGRAPHER:** Susan Stroman  
**OPENED:** 4/19/01, still running as of October 2005

Mel Brooks swept critics and audiences off their feet in New York with this new show with a primarily new score, adapted from his 1968 movie *The Producers*. The story concerns washed-up Broadway producer Max Bialystock and his accountant Leo Bloom. During an audit of Max's books, Leo offhandedly remarks that one could make more money producing a flop than a hit. The two eventually produce the show "Springtime for Hitler," which seems on paper like it will be the biggest flop ever. It's a hit and Bialystock and Bloom are in trouble. All ends well, after a brief prison detour. The original cast included Broadway stars Nathan Lane and Matthew Broderick. In "We Can Do It," Max convinces Leo to follow through with his idea to produce a flop, tapping into Leo's timid fear as well as a secret desire to produce for the stage.

## SATURDAY NIGHT

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Julius J. Epstein, based on the play *Front Porch in Flatbush* by Julius J. Epstein and Phillip G. Epstein

**DIRECTOR AND CHOREOGRAPHER:** Kathleen Marshall

**OPENED:** 12/11/97, London

2/14/00, New York

*Saturday Night* goes down in a musical theatre history as having had one of the longest gestation periods on record: 46 years. The story of a group of buddies trying to get dates (and make their fortune) in 1920s Brooklyn, was written by Sondheim in 1954 when the composer was just 24. When the original producer Leuel Ayers died, so did plans for a Broadway production, and the manuscript sat in Sondheim's trunk for four decades, dismissed (by the composer) as juvenilia. Over the years, several of the songs surfaced in Sondheim anthologies, including "Sondheim: A Celebration." Varese Sarabandes's "Unsung Sondheim" album recorded most of the score for the first time. Following a 1996 reading that pleased Sondheim, the show had a successful London production at Bridewell Theatre in 1997. Chicago's Pegasus Players gave the show its U.S. premiere in spring, 1999. An Off-Broadway premiere was finally arranged at Second Stage on Valentine's Day, 2000. A married couple reminisces about their first date in "I Remember That."

## SHOW BOAT

**MUSIC:** Jerome Kern

**LYRICS AND BOOK:** Oscar Hammerstein II

**DIRECTOR:** Zeke Colvan

**CHOREOGRAPHER:** Sammy Lee

**OPENED:** 12/27/27, New York, a run of 572 performances

No show ever to hit Broadway was more historically important, and at the same time more beloved than *Show Boat*, that landmark of the 1927 season. Edna Ferber's novel of life on the Mississippi was the source for this musical/opera, and provided a rich plot and characters which Kern and Hammerstein amplified to become some of the most memorable ever to grace the stage. *Show Boat* not only summed up of all that had come before it, both in the musical and opera genres, but additionally planted a seed of complete congruity which later would blossom in the more adventurous shows of the '30s, '40s and '50s. Since its premiere in 1927 the show has been in constant revival in some way or another, whether in its three film versions, in New York productions, in touring companies, in operatic repertoires, or in the many, many amateur productions. A major Broadway revival opened in 1994. "Why Do I Love You?" is the opening number of the second act. The incredulous newlyweds Ravenal and Magnolia are brimming with love for each other.

## SIDE SHOW

**MUSIC:** Henry Krieger

**LYRICS AND BOOK:** Bill Russell

**DIRECTOR AND CHOREOGRAPHER:** Robert Longbottom

**OPENED:** 10/16/97, New York; a run of 91 performances

She's Daisy; she's Violet. They're Siamese twins. That's the offbeat story of this fictionalized biography of real-life conjoined twins Daisy and Violet Hilton, who climb from the carnival freak show through vaudeville to the Ziegfeld Follies in the early decades of the 20th Century. The musical concentrates on their doomed romance with two men, Terry and Buddy, who act as their coach and agent, but who ultimately can't get over the sisters' inescapable predicament. The show and its strong score attracted a small but devoted cult that was unable to keep it running more than three months. Closing out Act One, Daisy and Violet, worried about their prospects for normal love lives, sing the ballad "Who Will Love Me As I Am?"

## SONGS FOR A NEW WORLD

**MUSIC:** Jason Robert Brown

**BOOK AND LYRICS:** Jason Robert Brown

**DIRECTOR:** Daisy Prince

**CHOREOGRAPHER:** Michael Arnold

**OPENED:** 10/26/95, New York; a run of 28 performances

In 1994, Daisy Prince, daughter of Broadway legend Harold Prince, went to hear a 24-year-old Greenwich Village coffee-house pianist named Jason Robert Brown play some of his original compositions. When she heard he was working on a concert evening of songs that played like offbeat short stories, a collaboration and a friendship were born. Titled *Songs for a New World*, the piece was developed at a summer festival in Toronto. Musically distinctive and precocious, the songs look at contemporary life from highly unusual angles. Not bad for a composer who had just turned 25. In the plotless revue, a man and a woman talk about how their seemingly great lives apart seem empty without each other in "I'd Give It All for You."

## MONTY PYTHON'S SPAMALOT

**MUSIC:** John Du Prez and Eric Idle

**LYRICS:** Eric Idle

**BOOK:** Eric Idle, "lovingly ripped off" from the motion picture "Monty Python and the Holy Grail"

**DIRECTOR:** Mike Nichols

**CHOREOGRAPHER:** Casey Nicholaw

**OPENED:** 3/17/05, New York, still running as of October 2005

Eric Idle, one of the founding members of the British comedy troupe "Monty Python's Flying Circus," makes his Broadway writing debut with Monty Python's *Spamalot*, billed as "a new musical lovingly ripped off from the motion picture 'Monty Python and the Holy Grail.'" As in the movie, the show involves the adventures of King Arthur and his band of knights in their search for the Holy Grail, shrubbery, and in the musical, success on the Great White Way. *Spamalot* is a lavish production, featuring a large cast and sets, and directed by luminary Broadway and movie director Mike Nichols. The score includes the few songs from the film, plus many new songs. The original cast starred Tim Curry, Hank Azaria, and David Hyde Pierce. True to characteristic Python irreverence and silliness, *Spamalot* lambasts the Broadway musical genre at every step, one such example being the aptly named "The Song That Goes Like This," sung by The Lady of the Lake and Sir Dennis Galahad.

## VICTOR/VICTORIA

**MUSIC:** Henry Mancini; additional musical material by Frank Wildhorn

**LYRICS:** Leslie Bricusse

**BOOK:** Blake Edwards

**DIRECTOR:** Blake Edwards

**CHOREOGRAPHER:** Rob Marshall

**OPENED:** 10/25/95, New York; a run of 734 performances

After a 35-year absence, Julie Andrews made her ballyhooed return to Broadway in this stage adaptation of her 1982 film musical, directed and co-written by her husband, Blake Edwards. Desperate for a job in Depression-era Paris, singer Victoria (Andrews) turns to her friend, the aging self-described "drag queen" Toddy. He convinces Victoria to pose as a female impersonator named Victor – making her a woman pretending to be a man pretending to be a woman. (S)he's a smash, and attracts the attentions of King Marchan, a Chicago gangster who feels strangely attracted to "Victor." Added for the Broadway run by Mancini and Bricusse, "Almost a Love Song" has King and Victoria standing on the precipice of a great love.

## WICKED

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** Winnie Holzman, based on the novel

"Wicked: The Life and Times of the Wicked Witch of the West" by Gregory Maguire

**DIRECTOR:** Joe Mantello

**CHOREOGRAPHER:** Wayne Cilento

**OPENED:** 10/30/03, New York, still running as of October 2005

Stephen Schwartz's triumphant return to Broadway came with *Wicked*, taking New York by storm in 2003. Based on Gregory Maguire's 1995 book, the show chronicles the backstory of the Wicked Witch of the West, Elphaba, and Good Witch of the North, Glinda (Galinda), before their story threads are picked up in *The Wizard of Oz*. At times a dark show, the original production was characterized by lavish production and had stellar cast, including Kristin Chenoweth, Idina Menzel, Norbert Leo Butz, and Broadway immortal Joel Grey. The two witches first cross paths back in school as unlikely roommates. Their initial impressions are made clear in "What Is This Feeling?"

# ELABORATE LIVES

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN  
 Lyrics by TIM RICE

Moderately, with rubato

Gb5
Eb m
Cb5(add9)

Gb/Db
Db
RADAMES:
Gb
Cb/Gb
Gb

We all lead such e - lab - o - rate lives -

Cb
Fb/Cb
Cb
Db
Gb/Db

Wild - am - bi - tions -

Db
Gb
Cb/Gb
Gb

in - our sights - How an af - fair -



B $\flat$ /D C $\flat$

liev-a-ble to me I don't want to love like that

D $\flat$  E $\flat$

I just want our time to be \_\_\_\_\_ Slow - er and

*colla voce*

3

A $\flat$ 7 D $\flat$  C $\flat$ (add9) G $\flat$  C $\flat$ /G $\flat$

gen - tler, wis - er, free

*a tempo*

G $\flat$  C $\flat$ /G $\flat$  G $\flat$

We all \_\_\_\_\_ live \_\_\_\_\_ in ex - trav - a - gant times \_



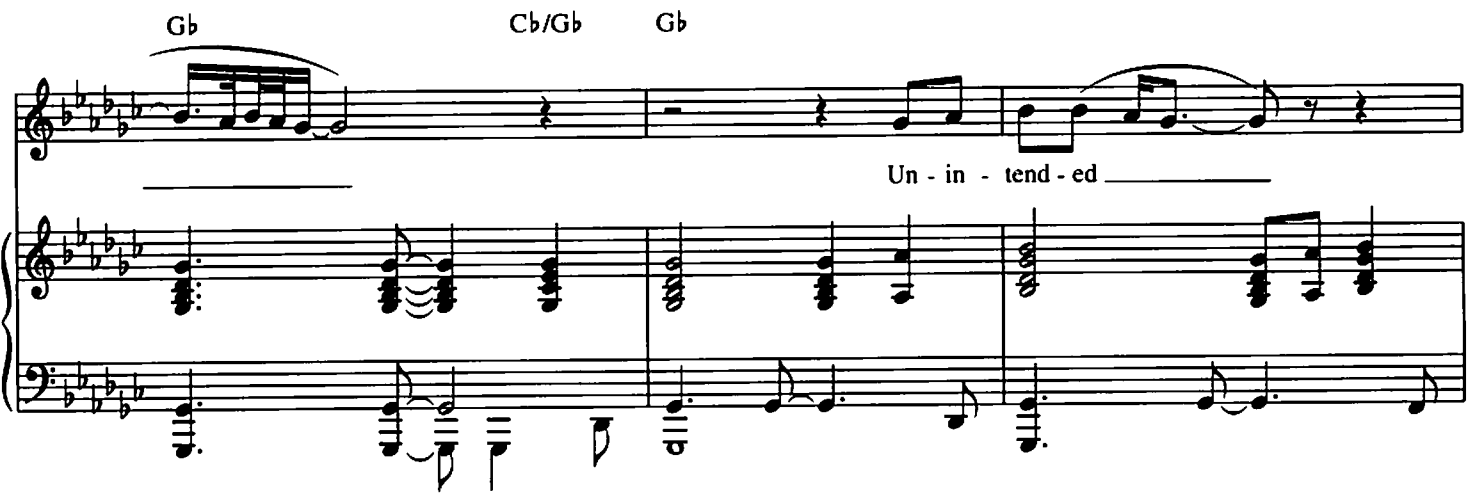
Chords: Cb, Fb/Cb, Cb, Db, Gb/Db, Db

Lyrics: Play-ing games we can't all win \_



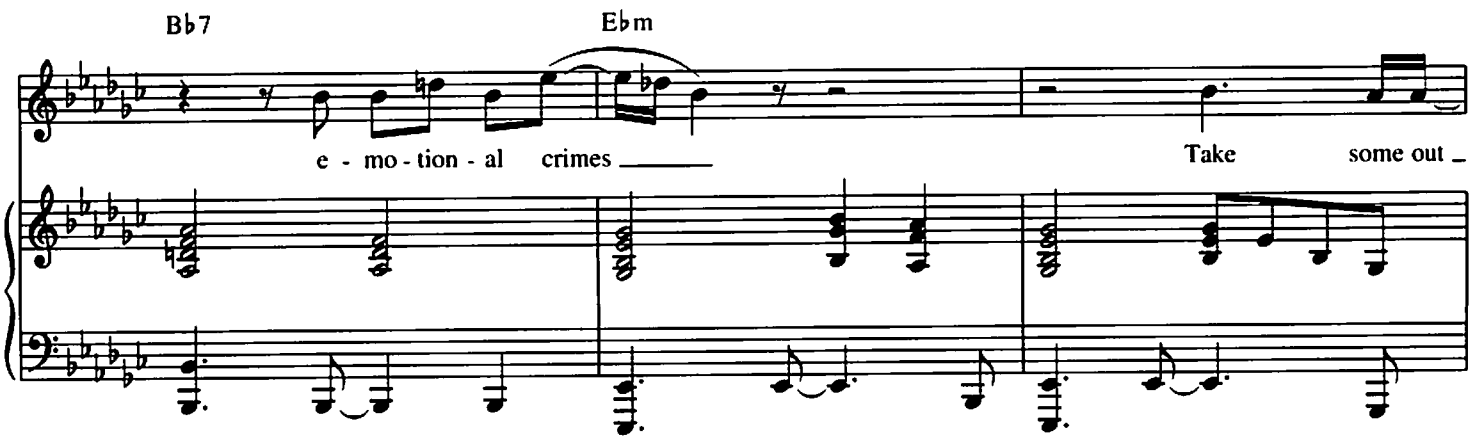
Chords: Gb, Cb/Gb, Gb

Lyrics: Un - in - tend - ed \_\_\_\_\_



Chords: Bb7, Ebm

Lyrics: e - mo - tion - al crimes \_\_\_\_\_ Take some out \_



Chords: Abm/Cb, Db, Gb/Db

Lyrics: take oth - ers in \_\_\_\_\_



Db Bb/D

I'm so tired \_ of all \_ we're go-ing through I \_ don't want to

Ebm Bb/D

live like that \_ I'm so tired of all we're go-ing through \_

Cb Db

I don't want to love like that I just want to be with you \_

Eb Ab7 Db

Now and for - ev-er, \_ peace - ful,

Chord progression: Cb/Gb, Gb, Cb, Fb/Cb

Lyrics: true — This may not be the mo-ment

Chord progression: Cb, E, Gb, Cb/Gb, Gb

Lyrics: to tell you face to face But I could wait for -

Chord progression: Ab/Eb, Ab/C, Db

Lyrics: ev-er — for the per - fect time — and place —

*rall.*

Chord progression: Db7, Cb/Db, Gb, Cb/Gb, Gb, Cb, Fb/Cb

**RADAMES:** We all lead such e - lab - o - rate lives —

**AIDA:**

Chords: Cb Db Gb/Db Db Gb Cb/Gb

We don't know whose words are true

Chords: Gb Bb

Strang - ers, lov - ers, hus - bands,

Chords: Ebm Abm/Cb Abm/Cb

wives Hard to know who's lov - ing

Chords: Db Gb/Db Db Bb/D

who Too man - y choic - es tear us a - part

AIDA: 3

**RADAMES:**

*Ebm*

I don't want to live like that

Too man-y choic - es

*Bb/D*

tear — us a - part

*Cb*

I don't want to love like that

*Db(add9)*

*Eb*

*Ab7*

I just want to touch your heart \_\_\_\_\_

May this con - fes - sion \_\_\_\_\_

*colla voce*

*pp*

*sempre p*

**RADAMES:**

**AIDA:**

be the start \_\_\_\_\_

*Db5*

*Cb5(add9)*

*Gb5/Db*

*Db5*

*Gb*

# WRITTEN IN THE STARS

from Elton John and Tim Rice's *Aida*

Music by ELTON JOHN  
Lyrics by TIM RICE

## Moderate Ballad

Bbsus2 F/Bb Eb/Bb Bbsus2 F/Bb Eb/Bb Gb(add2) Ab(add2)

The piano introduction is in 4/4 time, starting with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment with quarter notes and chords. The key signature has two flats (Bb and Eb).

AIDA: Bb F/Bb Eb/Bb Bb D/F#

I am here to tell you we can nev - er meet a - gain

The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment continues with a similar rhythmic pattern to the introduction, supporting the vocal melody.

Gm Gm/F Eb Fsus F

Sim - ple real - ly is - n't it? \_ A word or two \_ and then a

The vocal line continues with the lyrics. The piano accompaniment features a more active bass line with eighth notes and chords, providing harmonic support.

Bb F/Bb Eb/Bb Bb D/F#

life - time of not know - ing where or how \_ or why \_ or when \_ You

The vocal line concludes with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand, leading to a final chord.

Gm Gm/F Eb

think of me or speak of me and won - der what be - fell \_\_\_\_\_ The

Cm7 Fsus F

some-one you once loved \_\_\_\_\_ so long a - go, \_\_\_\_\_ so well!

Db Ab/Db Gb/Db Db F/A

**RADAMES:**  
Nev-er won-der what I'll feel \_ as liv-ing shuf-fles by \_\_\_\_\_

Bbm Bbm/Ab Gb Absus Ab

You don't have to ask \_ me and I need not re - ply \_\_\_\_\_

Db Ab/D<sub>b</sub> G<sub>b</sub>/D<sub>b</sub> Db F/A

Ev - 'ry mo-ment of <sup>3</sup>my life — from now un - til I die —

B<sub>b</sub>m B<sub>b</sub>m/A<sub>b</sub> G<sub>b</sub> E<sub>b</sub>m

I will think or dream \_ of you and fail to un-der-stand \_ How a per-fect love can be con-found-ed out \_

*cresc.*

Absus A<sub>b</sub> D<sub>b</sub> D<sub>b</sub>/C B<sub>b</sub>m

— of hand \_ Is it writ-ten in the stars? \_ Are we pay-ing for some crime? \_ Is (that)

*f*

<sup>3</sup>7

G<sub>b</sub>maj7 E<sub>b</sub>m Absus A<sub>b</sub> D<sub>b</sub> F<sub>m</sub>/C

all \_ that we are good . for just a stretch . of mor-tal time? \_ Or some God's ex-per-i-ment \_ In

<sup>3</sup>7



Bbm Gbmaj7 Db/F Ebm7 Absus Ab

which we have no say? — In which we're giv-en par-a-dise — but on - ly — for — a day —

A AIDA: E/A D/A Ab/Eb Eb Db/Eb E Gb

(Spoken:) Marry the princess, Radames. You can help my people. This could be our chance to do something important. Don't you see?

sub. p

Ab Eb/Ab Db/Ab Ab C/E

Noth - ing — can be al - tered, there is noth - ing to de - cide No —

Fm Fm/Eb Db Db/Eb

— es - cape, no change of heart, — nor an - y place — to hide —

Ab G/E Eb/Ab Db/Ab Ab C/E  
**RADAMES:**

You are all I'll ev - er want \_ but this I am de - nied \_

Fm Fm/Eb Db **RADAMES:**

Some-times in my dark - est thoughts \_ I wish I'd nev-er learned \_ **AIDA:** What it

Bbm Ebsus **AIDA:**

is to be in love \_ and have \_ that love \_ re-turned **Is it**

Db(add2) Bbm7

writ-ten in the stars? \_ Are we pay - ing for some crime? \_ Is (that)

*sub. p*

RADAMES:

Chords: Gbmaj7 Ebm7 Ab

all — that we are good — for just a stretch — of mor-tal time? — Or some

AIDA:

*cresc.*

Chords: Db Fm/C Bbm Db/Ab

God's ex - per - i - ment — In which we have no say? — In

*f*

Chords: Gbmaj7 Db/F Ebm7 Absus Ab Db Ab/Db Gb/Db

which we're giv-en par-a-dise But on - ly for a day —

Chords: Db Ab/Db Gb/Db A(add2) B(add2) Db

*dim.* *mp*

# AN OLD FASHIONED WEDDING

from the Stage Production *Annie Get Your Gun*

Words and Music by  
IRVING BERLIN

Moderato (♩ =  $\frac{3}{4}$ )

Piano introduction in G major, 3/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a melody of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#).

FRANK:

Vocal line and piano accompaniment for the first line of the song. The vocal line is in G major and 3/4 time, with lyrics: "We'll have an old fash - ioned wed - ding, \_\_\_\_\_". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a long slur over the first two measures.

Vocal line and piano accompaniment for the second line of the song. The vocal line is in G major and 3/4 time, with lyrics: "Blessed in the good old fash - ioned way. \_\_\_\_\_". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a long slur over the first two measures.

I'll vow to love you for - ev - er, \_\_\_\_\_ you'll vow to

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics "I'll vow to love you for - ev - er," followed by a long horizontal line indicating a sustained note, and then "you'll vow to". The piano accompaniment consists of chords and single notes, with a prominent bass line.

love and hon - or and o - bey.

The second system continues the vocal line with the lyrics "love and hon - or and o - bey." The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

Some - where in some lit - tle chap - el, \_\_\_\_\_

The third system of music has the vocal line with lyrics "Some - where in some lit - tle chap - el," followed by a long horizontal line. The piano accompaniment provides harmonic accompaniment with chords and melodic fragments.

Some - day when or - ange blos - som bloom. \_\_\_\_\_

The fourth system concludes the vocal line with the lyrics "Some - day when or - ange blos - som bloom." followed by a long horizontal line. The piano accompaniment continues with chords and melodic lines, ending with a final chord in the bass clef.

We'll have an old fash - ioned wed - ding. — A sim - ple

wed - ding for an old fash - ioned bride — and groom. —

*ritmico*

**ANNIE:**

I wan - na wed - ding in a big church — with brides - maids — and

flow - er girls, — A lot of ush - ers in tail - coats, — re - port - ers and — pho -

to-graph - ers. — A cer-e-mo-ny with a bish-op who will tie the knot and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "to-graph - ers. — A cer-e-mo-ny with a bish-op who will tie the knot and". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note bass line and a more complex treble line with chords and melodic fragments.

say: "Do you a-gree to love and hon - or." Love and hon-or, yes, but

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "say: 'Do you a-gree to love and hon - or.' Love and hon-or, yes, but". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

not o - bey. — I wan-na wed-ding ring sur - round - ed — by dia - monds — and

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "not o - bey. — I wan-na wed-ding ring sur - round - ed — by dia - monds — and". The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

plat-i - num, — A big re-cep-tion at the Wal - dorf — with cham - pagne — and

The fourth system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "plat-i - num, — A big re-cep-tion at the Wal - dorf — with cham - pagne — and". The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

cav-i - ar. — I wan-na wed-ding like the Van-der-bilts have, — ev-'ry-thing big, not

small. If I can't have — that kind of a wed - ding I don't wan-na get mar - ried at

**ANNIE:**

all. — I wan-na wed-ding in a big church — with

**FRANK:**

We'll have an old fash-ioned

*mf* *p*



brides - maids\_ and flow-er girls, \_ A lot of ush-ers in tail - coats, \_ re -  
wed - ding, \_\_\_\_\_ Blessed in the good old fash-ioned

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "brides - maids\_ and flow-er girls, \_ A lot of ush-ers in tail - coats, \_ re -". The middle staff is a vocal line in bass clef with lyrics: "wed - ding, \_\_\_\_\_ Blessed in the good old fash-ioned". The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line. A piano dynamic marking "pp" is present in the third measure of the piano part.

port-ers and\_ pho - to-graph - ers. \_ a cer-e-mo-ny with a bish-op who will  
way. \_\_\_\_\_ I'll vow to love you for -

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "port-ers and\_ pho - to-graph - ers. \_ a cer-e-mo-ny with a bish-op who will". The middle staff is a vocal line in bass clef with lyrics: "way. \_\_\_\_\_ I'll vow to love you for -". The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line.

tie the knot and say: "Do you a-gree to love and hon - or," Love and  
ev - er, \_\_\_\_\_ you'll vow to love and hon - or and o -

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "tie the knot and say: "Do you a-gree to love and hon - or," Love and". The middle staff is a vocal line in bass clef with lyrics: "ev - er, \_\_\_\_\_ you'll vow to love and hon - or and o -". The bottom staff is a piano accompaniment in bass clef, featuring chords and a melodic line.

hon-or, yes, but not o - bey. — I wan-na wed-ding ring sur - round - ed — by

bey. Some - where in some lit - tle

The first system of the musical score features a vocal line in treble clef with lyrics, a bass line in bass clef with lyrics, and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of block chords in the right hand and a simple bass line in the left hand.

dia - monds — and plat - i - num. — A big re-cep-tion at the Wal - dorf — with

chap - el, — Some - day when or - ange blos - soms

The second system continues the musical score with similar notation and accompaniment. The piano accompaniment maintains the same harmonic structure as the first system.

cham - pagne — and cav - i - ar. — I wan-na wed-ding like the Van-der-bilts have. —

bloom, — We'll have an old fash - ioned

The third system concludes the musical score on this page. It follows the same format as the previous systems, with vocal and bass lines and piano accompaniment.

ev-'ry-thing big, not small. If it's not a big wed - ding I don't wan-na get mar - ried at  
wed-ding, — A sim - ple wed-ding for an old fash-ioned bride and

all. — If it's not a big wed - ding I don't wan-na get mar - ried at  
groom. — We'll have an old fash - ioned

all. —  
wed - ding —

# ANYTHING YOU CAN DO

from the Stage Production *Annie Get Your Gun*

Words and Music by  
IRVING BERLIN

Moderato (♩ = ♪)

ANNIE:

An - y - thing you can do, I can do bet - ter,

FRANK:

ANNIE:

FRANK:

I can do an - y - thing bet - ter than you! No you can't, Yes I can No you can't,

ANNIE:

FRANK:

ANNIE:

Yes I can. No you can't, Yes I can! Yes I can!

FRANK:

An - y - thing you can be, I can be great - er, Soon - er or lat - er I'm great -

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ANNIE: FRANK: ANNIE: FRANK: ANNIE:

- er than you. — No you're not. — Yes I am. — No you're not. — Yes I am. — No you're not. —

FRANK:

— Yes I am! — Yes I am! — I can shoot a par-tridge with —

ANNIE:

— a sin - gle car - tridge. I — can get a spar - row with — a bow and ar - row.

FRANK: ANNIE: FRANK:

I can live on bread and cheese. And on - ly that? — Yes!

(optional tacet) -----

**ANNIE:** So can a rat! — **FRANK:** An - y - thing you — can sing, I — can sing high - er,

The first system of music shows Annie's vocal line starting with a dotted line above the staff. Frank's vocal line begins with a quarter rest. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

**ANNIE:** I can sing an - y - thing high - er than you. — **FRANK:** No you can't — **ANNIE:** Yes I can. — **FRANK:** No you can't. —

The second system continues the dialogue. Annie's line has a long note on 'er'. Frank's line has a long note on 'can't'. Annie's line has a long note on 'can'. Frank's line has a long note on 'can't'. The piano accompaniment continues with chords and a bass line.

**ANNIE:** — Yes I can — **FRANK:** No you can't. — **ANNIE:** Yes I can. — **FRANK:** No you can't. —

The third system continues the dialogue with Annie and Frank. The piano accompaniment features a more active bass line with eighth notes.

**ANNIE:** — Yes I can. — ad lib. repeat

The fourth system shows Annie's final vocal line. The piano accompaniment includes dynamic markings: *ff* (fortissimo) and *mp* (mezzo-piano). The system ends with a repeat sign and a double bar line.

ANNIE:

An - y - thing you — can buy, I — can buy cheap - er. I can buy an - y - thing cheap -

*mp*

FRANK:

ANNIE:

FRANK:

ANNIE:

FRANK:

- er than you. Fif - ty cents. — For - ty cents. — Thirt - y cents. — Twen - ty cents. — No you can't. —

(b)

ANNIE:

FRANK:

— Yes I can! — Yes I can! — An - y - thing you — can say, I —

*f* *mp*

ANNIE:

FRANK:

— can say soft - er. I can say an - y - thing soft - er than you. No you can't. —

*molto dim.*

*molto dim.*

ANNIE: FRANK: ANNIE: FRANK: ANNIE:

— Yes I can. — No you can't. — Yes I can! — No you can't. — Yes I can! — Yes I can! —

FRANK: ANNIE:

I can drink my liq - uor fast - er than a flick - er. I —

FRANK:

— can drink it quick - er and — get e - ven sick - er, I can o - pen

ANNIE: FRANK: ANNIE:

an - y safe. — With - out be - ing caught? Sure. That's what I thought, you crook!

(optional tacet)-----



**FRANK:** An - y note you can hold, I can hold long - er, **ANNIE:** I can hold an - y note long -

*mp*

**FRANK:** - er than you. **ANNIE:** No you can't. **FRANK:** Yes I can. **ANNIE:** No you can't. **FRANK:** Yes I can. **ANNIE:** No you can't.

(b)

**ANNIE:** Yes I can! Yes I

*accel.*

*accel.*

*accel.*

Freely

FRANK:

*a tempo*

can! — Yes you can!

*colla voce* *a tempo* *mf* *ff*

*ad lib. repeat*

ANNIE:

An - y - thing you — can wear, I — can wear bet - ter.

*mp* *mp*

FRANK:

ANNIE:

FRANK:

In what you wear — I'd look bet - ter than you. In my coat? — In your vest. — In my shoes? —

ANNIE:

FRANK:

ANNIE:

— In your hat. — No you can't. — Yes I can! — Yes I can! —

*f*

FRANK:

ANNIE:

An - y - thing you — can say, I — can say fast - er, I can say an - y - thing fast -

FRANK:

ANNIE:

FRANK:

ANNIE:

FRANK:

- er than you. No you can't — Yes I can. — No you can't. — Yes I can! — No you can't. —

ANNIE:

FRANK:

ANNIE:

— Yes I can! — Yes I can! — I can jump a hur - dle. I —

FRANK:

ANNIE:

— can wear a gir - dle. I — can knit a sweat - er. I — can fill it bet - ter.

**FRANK:** I can do most an - y - thing. — **ANNIE:** Can you bake a pie? **FRANK:** No.

(optional tacet)-----

**ANNIE:** Neith - er can I. **FRANK:** An - y - note you — can sing, I — can sing sweet - er.

..... (play)

*mp*

**ANNIE:** I can sing an - y - thing sweet - er than you. **FRANK:** No you can't. —

*colla voce*

**ANNIE:** — Yes I can. — **FRANK:** No you can't. —

**ANNIE:** Yes I can. **FRANK:** No you can't. **ANNIE:** Yes I

**FRANK:** can. No you can't. **ANNIE:** Yes I can. **FRANK:** No you

**ANNIE:** can't, can't, can't. Yes I can, can, can. **BOTH:** Yes I No you

*rit.*

can. can't.

# IT COULDN'T PLEASE ME MORE

from the Musical *Cabaret*

Words by FRED EBB  
Music by JOHN KANDER

Moderately

FRÄULEIN SCHNEIDER:

If you brought me

Strict tempo

E $\flat$ 6 B $\flat$ 7#5 E $\flat$ 6 B $\flat$ 7#5

dia - monds, If you brought me pearls, If you brought me

*p legato*

E $\flat$ 6 Edim B $\flat$ 7/F B $\flat$ 9 B $\flat$ 7/F E $\flat$ 7#5

ros - es Like some oth - er gents might bring to oth - er girls, It could - n't please me

Ab6 Abm Cm/G C7

more Than the gift I see:

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in a key signature of two flats (B-flat major/D minor) and has a 4/4 time signature. The lyrics are "more Than the gift I see:". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Chord changes are indicated above the vocal line: Ab6, Abm, Cm/G, and C7.

Fm7 Bb9sus Bb9 Ebmaj9 Eb6 Fm9 Bb7#5

HERR SCHULTZ:

pine - ap - ple for me. If in your e -

*cresc.* *dim.*

The second system continues the musical score. The vocal line has the lyrics "pine - ap - ple for me. If in your e -". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). Chord changes are indicated above the vocal line: Fm7, Bb9sus, Bb9, Ebmaj9, Eb6, Fm9, and Bb7#5. The section is labeled "HERR SCHULTZ:".

Eb6 Bb7#5 Eb6 Bb7#5

mo - tion You be - gan to sway. Went to get some

The third system of the musical score has the lyrics "mo - tion You be - gan to sway. Went to get some". The piano accompaniment features a steady bass line and chords in the right hand. Chord changes are indicated above the vocal line: Eb6, Bb7#5, Eb6, and Bb7#5.

Eb6 Edim Bb7/F Bb9 Eb7#5

air Or grabbed a chair To keep from faint - ing dead a - way. It could - n't please me

The fourth system of the musical score has the lyrics "air Or grabbed a chair To keep from faint - ing dead a - way. It could - n't please me". The piano accompaniment continues with a steady bass line and chords. Chord changes are indicated above the vocal line: Eb6, Edim, Bb7/F, Bb9, and Eb7#5.

Ab Abm6 Eb/G C7

more ————— Than to see you cling ————— To the

Fm9 Bb9sus Bb7 Eb Bb7sus Bb6 Eb Fm7 Bb6

pine - ap - ple ————— I bring. —————

B7 Ebmaj7

**BOTH:** Ah ————— I can hear Ha - wai - ian breez - es blow.

**FRAU. S.:**

*mf* *p*

B7 Bb7 Edim Bb7/F Bb7#5

**BOTH:** Ah ————— It's from Cal - i - for - nia. E - ven so, How am I to

**HERR S.:** **FRAU. S.:**

*mf* *p* 8va....



**E $\flat$ 6** **B $\flat$ 7 $\sharp$ 5** **E $\flat$ 6** **B $\flat$ 7 $\sharp$ 5**

**HERR S.:** **FRAU. S.:**

thank you? Kind - ly let it pass. Would you like a

**E $\flat$ 6** **HERR S.:** **E $\dim$**  **B $\flat$ 7/F** **B $\flat$ 9** **FRAU. S.:** **E $\flat$ 7 $\sharp$ 5**

slice? That might be nice, But frank - ly, it would give me gas. Then we shall leave it

**A $\flat$**  **G7 $\sharp$ 5** **Cm** **F9** **BOTH:**

here Not to eat, but see: A

**Fm9** **B $\flat$ 9sus** **B $\flat$ 9** **FRAU. S.:** **Gm7** **HERR S.:** **C9**

pine - ap - ple For me. From me.

**BOTH:** *Fm7* *Bb7* *Fm7* *Bb7* *(They dance)*

Ah Ah

*rit.* *mf*

Detailed description: This system contains the first system of music. It features two vocal staves and a piano accompaniment. The vocal parts have triplets of eighth notes and are marked with 'Ah'. The piano accompaniment includes triplets and a 'rit.' (ritardando) marking. The system ends with a fermata and the instruction '(They dance)'. Chord symbols Fm7 and Bb7 are placed above the vocal staves.

**Con poco moto**

*Eb6* *Bb7#5* *Eb6* *Bb7#5*

*pp*

Detailed description: This system contains the piano accompaniment for the second system. It features a piano part with a 'pp' (pianissimo) dynamic marking and a 'Con poco moto' tempo instruction. Chord symbols Eb6 and Bb7#5 are placed above the staff. The piano part includes a fermata and a '(b)' marking in the bass line.

*Eb6* *Edim* *Bb7/F* *Bb9* *Eb7#5*

Detailed description: This system contains the piano accompaniment for the third system. It features a piano part with various chord symbols: Eb6, Edim, Bb7/F, Bb9, and Eb7#5. The piano part includes a fermata and a 'poco rall.' (poco rallentando) marking.

*Ab* *G7#5* *Cm* *F9* **BOTH:**

*poco rall.* *A*

Detailed description: This system contains the piano accompaniment and the start of the vocal part for the fourth system. The piano part has a 'poco rall.' marking. Chord symbols Ab, G7#5, Cm, and F9 are placed above the staff. The vocal part enters with the letter 'A' and a fermata.

Slower

Fm9

Bb9sus

Bb9

Gm7

HERR S.:

FRAU. S.:

pine - ap - ple for you, From

C9

Fm7

Bb7

BOTH:

you.

Ah

Fm7

Bb7

Fm7

Ah

rit.

Very slowly

Bb7

Eb

pp

(I Wonder Why?)  
**YOU'RE JUST IN LOVE**  
 from the Stage Production *Call Me Madam*

Words and Music by  
 IRVING BERLIN

Moderato, dreamily

mp

The piano introduction consists of two staves (treble and bass clef) in G major, 4/4 time. The melody is a simple, flowing line with a 'mp' dynamic marking. The accompaniment features a steady, rhythmic pattern of chords and single notes.

**KENNETH:**

I hear sing - ing and there's no - one there. —

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "I hear sing - ing and there's no - one there. —". The piano accompaniment continues with the same pattern as the introduction.

I smell blos - soms and the trees are bare. —

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "I smell blos - soms and the trees are bare. —". The piano accompaniment continues with the same pattern as the introduction.

All day long I seem to walk on air I won - der

The vocal line is on a single staff in G major, 4/4 time. The lyrics are: "All day long I seem to walk on air I won - der". The piano accompaniment continues with the same pattern as the introduction.

why \_\_\_\_\_ I won - der why \_\_\_\_\_

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "why \_\_\_\_\_ I won - der why \_\_\_\_\_". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part includes chords and melodic lines that support the vocal melody.

I keep toss - ing in my sleep at night \_\_\_\_\_

The second system continues the vocal line with the lyrics "I keep toss - ing in my sleep at night \_\_\_\_\_". The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal part.

And what's more I've lost my ap - pe - tite \_\_\_\_\_

The third system features the vocal line with the lyrics "And what's more I've lost my ap - pe - tite \_\_\_\_\_". The piano accompaniment continues to provide harmonic support, with some chords held across measures.

Stars that used to twin - kle in the skies \_\_\_\_\_ are twin - kling

The fourth system concludes the vocal line with the lyrics "Stars that used to twin - kle in the skies \_\_\_\_\_ are twin - kling". The piano accompaniment provides a final harmonic setting for the phrase.

in my eyes \_\_\_\_\_ I won - der why. \_\_\_\_\_

The first system consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "in my eyes \_\_\_\_\_ I won - der why. \_\_\_\_\_". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady bass line and chords in the right hand.

**SALLY:**

You don't need an - a - lyz - ing, It is not so sur - pris - ing,

The second system is labeled "SALLY:". It features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "You don't need an - a - lyz - ing, It is not so sur - pris - ing,". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady bass line and chords in the right hand.

That you feel ve - ry strange but nice. \_\_\_\_\_

The third system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "That you feel ve - ry strange but nice. \_\_\_\_\_". The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady bass line and chords in the right hand.

Your heart goes pit - ter pat - ter, I know just what's the mat - ter.

The fourth system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Your heart goes pit - ter pat - ter, I know just what's the mat - ter." The piano accompaniment is in a grand staff with the same key signature and time signature. It features a steady bass line and chords in the right hand.

Be-cause I've been there once — or twice.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains the lyrics "Be-cause I've been there once — or twice." The piano accompaniment is in the same key and time signature, with a right hand playing chords and a left hand playing a simple bass line.

Put your head on my shoul - der, You need some - one who's old - er

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "Put your head on my shoul - der, You need some - one who's old - er". The piano accompaniment features a more active right hand with eighth notes and a steady bass line.

A rub - down with a vel - vet glove.

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "A rub - down with a vel - vet glove." The piano accompaniment has a right hand with chords and a left hand with a simple bass line.

There is noth - ing you can take — To re - lieve that pleas - ant ache —

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "There is noth - ing you can take — To re - lieve that pleas - ant ache —". The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

You're not sick you're just in love. \_\_\_\_\_

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. The vocal line has lyrics: "You're not sick you're just in love. \_\_\_\_\_". The piano accompaniment features chords and moving lines in both hands.

**SALLY:**

You don't need an - a - lyz - ing It is not so sur - pris - ing

**KENNETH:**

I hear sing - ing and there's no - one there \_\_\_\_\_

*sim.*

The second system contains two vocal parts and piano accompaniment. Sally's part is in treble clef with lyrics: "You don't need an - a - lyz - ing It is not so sur - pris - ing". Kenneth's part is also in treble clef with lyrics: "I hear sing - ing and there's no - one there \_\_\_\_\_". The piano accompaniment includes a *sim.* (sostenuto) marking. The key signature remains one sharp and the time signature is 7/8.

That you feel ve - ry strange — but nice. \_\_\_\_\_

I smell blos - soms and the trees are bare. \_\_\_\_\_

The third system continues with two vocal parts and piano accompaniment. The first vocal line has lyrics: "That you feel ve - ry strange — but nice. \_\_\_\_\_". The second vocal line has lyrics: "I smell blos - soms and the trees are bare. \_\_\_\_\_". The piano accompaniment continues with chords and moving lines. The key signature is one sharp and the time signature is 7/8.



Your heart goes pit - ter, pat - ter. I know just what's the mat - ter

All day long I seem to walk on air — I won - der

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 7/8 time, with lyrics: "Your heart goes pit - ter, pat - ter. I know just what's the mat - ter". The second staff is the vocal line with lyrics: "All day long I seem to walk on air — I won - der". The bottom two staves are the piano accompaniment, featuring a steady bass line and chords in the right hand.

Be-cause I've been there once — or twice. —

why — I won - der why. —

The second system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "Be-cause I've been there once — or twice. —". The second staff is the vocal line with lyrics: "why — I won - der why. —". The bottom two staves are the piano accompaniment, continuing the harmonic support for the vocal lines.

Put your head on my shoul - der, You need some - one who's old - er

I keep toss - ing in my sleep at night —

The third system of the musical score consists of three staves. The top staff is the vocal line with lyrics: "Put your head on my shoul - der, You need some - one who's old - er". The second staff is the vocal line with lyrics: "I keep toss - ing in my sleep at night —". The bottom two staves are the piano accompaniment, providing the harmonic foundation for the final part of the page.

A rub-down with a vel - vet glove. \_\_\_\_\_ There is noth - ing  
And what's more I've lost my ap - pe - tite. \_\_\_\_\_ Stars that

you can take. \_\_\_\_\_ To re - lieve that pleas - ant ache. You're not sick you're  
used to twin - kle in the skies. \_\_\_\_\_ are twin - kling in my eyes \_\_\_\_\_

just in love. \_\_\_\_\_  
\_\_\_\_\_ I won - der why. \_\_\_\_\_

# YOU AND I

from *Chess*

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

Am add9

Florence

The Russian

Know-ing I

C add9

want you, know-ing I love you

Cm6

I can't ex-plain why I re-main care-less a-

Cm6 B<sup>♭</sup> B<sup>♭</sup>/F B<sup>♭</sup>

I've \_\_\_\_\_ been a fool to al-

- bout you. \_\_\_\_\_

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole note chord Cm6, followed by a half note B<sup>♭</sup>, and then a melodic phrase over B<sup>♭</sup>/F and B<sup>♭</sup>. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a walking bass line. The lyrics are "I've \_\_\_\_\_ been a fool to al- - bout you. \_\_\_\_\_".

D7-5 Dm7-5/F E<sup>♭</sup>

- low dreams to be - come great ex - pec - ta - tions. \_\_\_\_\_

The second system continues the vocal line and piano accompaniment. The vocal line has a whole note D7-5, followed by a half note Dm7-5/F, and then a melodic phrase over E<sup>♭</sup>. The piano accompaniment continues with chords and a walking bass line. The lyrics are "- low dreams to be - come great ex - pec - ta - tions. \_\_\_\_\_".

E<sup>♭</sup>/B<sup>♭</sup> Dsus D7 Em7-5 D/F<sup>♯</sup>

I pray the

How \_\_\_\_\_ can I love you so much yet make no move? I pray the

The third system continues the vocal line and piano accompaniment. The vocal line has a whole note E<sup>♭</sup>/B<sup>♭</sup>, followed by a half note Dsus, a half note D7, a half note Em7-5, and a half note D/F<sup>♯</sup>. The piano accompaniment continues with chords and a walking bass line. The lyrics are "I pray the How \_\_\_\_\_ can I love you so much yet make no move? I pray the".

D7/G Gm E<sup>7</sup> Cm

days and nights in their end - less

days and nights in their end - less

Am7-5 Gm/D D D7

wea - ry pro - ces - sion soon o - ver -

wea - ry pro - ces - sion soon o - ver - whelm

*poco rit.* Cm6 *molto tenuto* F7 *a tempo* Bb

whelm my sad ob - ses - sion. You

my sad ob - ses - sion. You

B<sup>b</sup>/D E<sup>b</sup> F

and I we've seen it all

and I we've seen it all

This system contains the first two systems of music. The first system has two vocal staves with lyrics "and I we've seen it all" and a piano accompaniment. The second system is identical to the first. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

F/E<sup>b</sup> B<sup>b</sup>/D F/A E<sup>b</sup>

chas-ing our hearts' de - sire, but we go on pre-tend-

chas-ing our hearts' de - sire, but we go on pre-tend-

This system contains the third and fourth systems of music. The third system has two vocal staves with lyrics "chas-ing our hearts' de - sire, but we go on pre-tend-". The fourth system is identical to the third. The piano accompaniment continues with the eighth-note pattern, and a dynamic marking of *p* (piano) is present in the fourth system.

F E<sup>b</sup>

-ing sto - ries like o - urs have hap - py

-ing sto - ries like o - urs have hap - py

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with lyrics "-ing sto - ries like o - urs have hap - py". The sixth system is identical to the fifth. The piano accompaniment features a dynamic marking of *sf* (sforzando) in the fifth system.

*B<sup>b</sup>* *F/A* *Dm* *rit.* *E* *E7*

end-ings. \_\_\_\_\_

end-ings. \_\_\_\_\_

This system contains the first two systems of music. The top system features a vocal line with a melodic phrase and a piano accompaniment. The second system continues the vocal line with a similar melodic phrase. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line. Chord symbols *B<sup>b</sup>*, *F/A*, *Dm*, *rit.*, *E*, and *E7* are placed above the staff. The word "end-ings." is written below the vocal line in two places, with a horizontal line underneath.

*E+* *E7* *Am add9*

*f*

You could not give me \_\_\_\_\_ more than you

*pp*

This system contains the third system of music. The top system features a vocal line with the lyrics "You could not give me \_\_\_\_\_ more than you". The piano accompaniment continues with a steady eighth-note bass line and a more active treble line. Chord symbols *E+*, *E7*, and *Am add9* are placed above the staff. The dynamic marking *f* is placed above the vocal line, and *pp* is placed above the piano accompaniment.

*C add9* *Cm6*

gave me. \_\_\_\_\_ Why should there be something in

This system contains the fourth system of music. The top system features a vocal line with the lyrics "gave me. \_\_\_\_\_ Why should there be something in". The piano accompaniment continues with a steady eighth-note bass line and a more active treble line. Chord symbols *C add9* and *Cm6* are placed above the staff.

Cm6 B<sup>♭</sup> B<sup>♭</sup>/F

me still dis - con - tent - ed?

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a half note 'me' on a low pitch, followed by a quarter note 'still' and a dotted quarter note 'dis - con - tent - ed?' on a higher pitch. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with quarter notes in the left hand. Chords Cm6, B<sup>♭</sup>, and B<sup>♭</sup>/F are indicated above the staff. A dynamic marking 'f' is present at the end of the system.

B<sup>♭</sup> D7-5

won't look back an - y - more, and if I do - just for a

Detailed description: This system contains the next three measures. The vocal line continues with 'won't look back an - y - more,' on a low pitch, followed by 'and if I do -' on a low-mid pitch, and 'just for a' on a low-mid pitch. The piano accompaniment continues with a similar rhythmic pattern. Chords B<sup>♭</sup> and D7-5 are indicated above the staff.

Dm7-5/F E<sup>♭</sup> E<sup>♭</sup>/B<sup>♭</sup> Dsus D7

mo - ment.

I'll \_\_\_\_\_ soon be hap - py to say I knew her

Detailed description: This system contains the final three measures. The vocal line starts with 'mo - ment.' on a low-mid pitch, followed by a long melisma 'I'll \_\_\_\_\_' on a low-mid pitch, and 'soon be hap - py to say I knew her' on a low-mid pitch. The piano accompaniment concludes with a final chord. Chords Dm7-5/F, E<sup>♭</sup>, E<sup>♭</sup>/B<sup>♭</sup>, Dsus, and D7 are indicated above the staff. A dynamic marking 'p' is present at the end of the system.



Em7-5      D/F#      D7/G      Gm      E<sup>b</sup>

But if you hear to day I'm no  
 when. But if you hear to day I'm no

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The first vocal staff has lyrics 'But if you hear to day I'm no' and the second has 'when. But if you hear to day I'm no'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

Cm      Am7-5      Gm/D      D

long - er quite so de - vot - ed  
 long - er quite so de - vot - ed

Detailed description: This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The third vocal staff has lyrics 'long - er quite so de - vot - ed' and the fourth has 'long - er quite so de - vot - ed'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff.

D7      Cm6      F7      *poco rit.*

to this af - fair, I've been mis - quot - ed.  
 to this af - fair, I've been mis - quot - ed.

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The fifth vocal staff has lyrics 'to this af - fair, I've been mis - quot - ed.' and the sixth has 'to this af - fair, I've been mis - quot - ed.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with various chords indicated above the staff. The tempo marking 'poco rit.' is present above the piano part.

*a tempo*

*B<sup>b</sup>* *B<sup>b</sup>/D* *E<sup>b</sup>*

You \_\_\_\_\_ and I \_\_\_\_\_ we've seen it

You \_\_\_\_\_ and I \_\_\_\_\_ we've seen it

*a tempo*

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat major/D minor). The piano accompaniment is in a grand staff (treble and bass clefs). The tempo is marked 'a tempo'. The lyrics are 'You \_\_\_\_\_ and I \_\_\_\_\_ we've seen it'.

*F* *F/E<sup>b</sup>* *B<sup>b</sup>/D* *F/A* *E<sup>b</sup>*

all \_\_\_\_\_ chas-ing our hearts' de - sire,

all \_\_\_\_\_ chas-ing our hearts' de - sire,

The second system continues the vocal and piano parts. The lyrics are 'all \_\_\_\_\_ chas-ing our hearts' de - sire,'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

*E<sup>b</sup>* *F*

\_\_\_\_\_ but we go on pre-tend - ing \_\_\_\_\_

\_\_\_\_\_ but we go on pre-tend - ing \_\_\_\_\_

*p*

The third system concludes the vocal and piano parts. The lyrics are '\_\_\_\_\_ but we go on pre-tend - ing \_\_\_\_\_'. The piano accompaniment includes a dynamic marking 'p' (piano) and a change in the bass line.

E<sup>b</sup> maj7

C add9 no3

sto - ries like o - urs have hap - py  
sto - ries like o - urs have hap - py

The first system of the score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics "sto - ries like o - urs have hap - py" written below. The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with chords and moving lines. The key signature has two flats (Bb and Eb).

D<sup>b</sup>

F+5

F7

end - ings.  
end - ings.

The second system continues the vocal and piano parts. The vocal lines end with the word "end - ings." The piano accompaniment features a more active right-hand part with sixteenth notes and a steady bass line. Chord symbols D<sup>b</sup>, F+5, and F7 are placed above the piano staff. The key signature remains two flats.

B<sup>b</sup>

The third system shows the final part of the vocal and piano sections. The vocal lines conclude with a final note and a fermata. The piano accompaniment features sustained chords in the right hand and a moving bass line. A chord symbol B<sup>b</sup> is placed above the piano staff. The key signature remains two flats.

# CLASS

from *Chicago*

Words by FRED EBB  
Music by JOHN KANDER

Moderately slow, in 2

Db

VELMA:

What-ev - er hap-pened to fair deal-ing and

*mf* [Quasi Franz Schubert]

Dbm

Absus

Ab7

Db

pure eth-ics and nice man-ners? Why is it ev-'ry-one now

*sim.*

Db+

Gbm/Db

Gbm/Eb

is a pain in the ass? What-ev - er hap-pened to class?

*p*

Ab7

Db

Dbm

MATRON:

Class? What-ev - er hap-pened to "please, may I?" and "yes, thank you" and

*mf*

Absus                      Ab7                      Db                      Db+

"how charm - ing!"                      Now ev - ry son - of - a bitch                      is a snake in the

Gbm/Db                      Gbm/Eb                      C7

grass.                      What - ev - er hap - pened to class?                      Class!

*p*

VELMA:

VELMA: Bb                      Am

MATRON: Ah, \_\_\_\_\_ there ain't no gen - tle - men to o - pen up the doors, \_\_\_\_\_ there ain't no

*mf*                      8va                      loco

Ped.                      \* Ped.

Gm                      C9

la - dies now there's on - ly pigs and whores \_\_\_\_\_ and e - ven kids - 'll knock ya down so's they can

8va                      loco

\* Ped.                      \* Ped.

Am D7 Gm7 Gm7/C C7 Db

pass. No-bod-y's got no class. \_\_\_\_\_

VELMA: MATRON: VELMA: Absus

What-ev - er hap-pened to old val-ues and fine mor-als and good breed-ing?

Ab7 Db MATRON: Db+ Gbm

Now no one e - ven says "oops" when they're pass - ing their gas.

Gbm/Eb BOTH: C7 VELMA: Bb

What - ev - er hap-pened to class? Class! MATRON: Ah, \_\_\_\_\_ there ain't no

Am

gen - tle - men who's fit for an - y use, \_\_\_\_\_ and an - y girl - 'd touch your pri - vates for a

8va loco 8va

\* Ped. \*

Gm

C9

Am

D7/A

VELMA: And e - ven kids - 'll kick yourshins and give ya

deuce. \_\_\_\_\_ And e - ven kids - 'll kick yourshins and give ya sass.

loco

Ped.

Gm

C7

Bb

VELMA:

sass, no - bod - y's got no class. \_\_\_\_\_

No - bod - y's got no class. All you read a - bout to - day is

Am

MATRON:

Gm

rape and theft. \_\_\_\_\_ Je - sus Christ!

Gm7/C C9 Am D7 Gm Gm7/C C7

**BOTH:**

Ain't there no de - cen - cy left? No - bod - y's got no

Dm MATRON: Bbm/Db VELMA:

class. Ev - 'ry - bod - y you watch s'got his brains in his

F/C G7 C7 Cdim C7

MATRON: VELMA: MATRON: VELMA: BOTH:

crotch. Ho - ly crap, ho - ly crap, what a shame, what a shame. What's be - come of

Bb Fmaj7

class?



# THEY WERE YOU

from *The Fantasticks*

Words by TOM JONES  
Music by HARVEY SCHMIDT

Simple and pristine

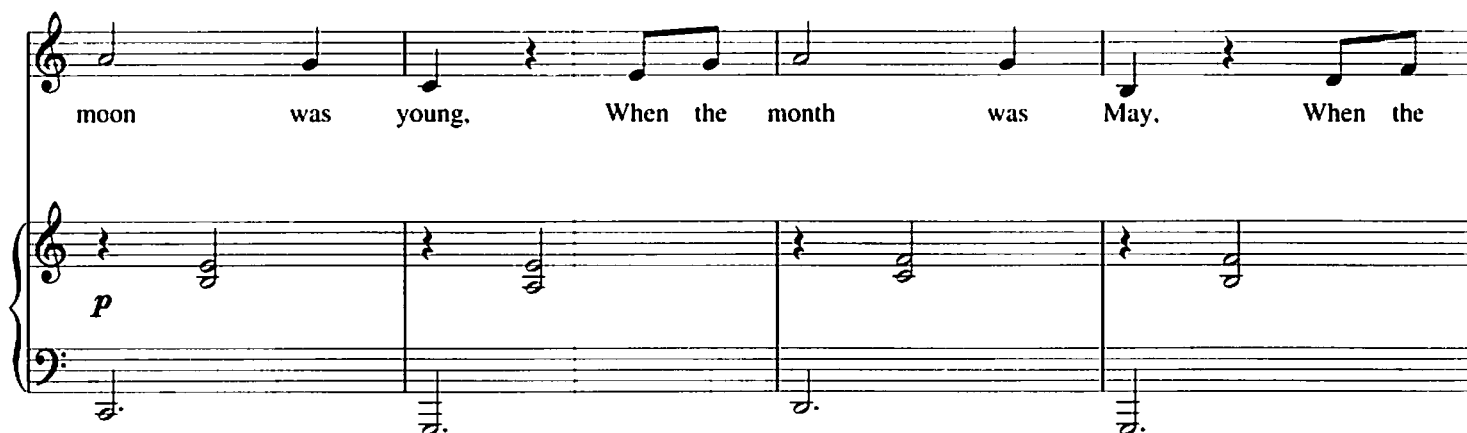
MATT:

When the

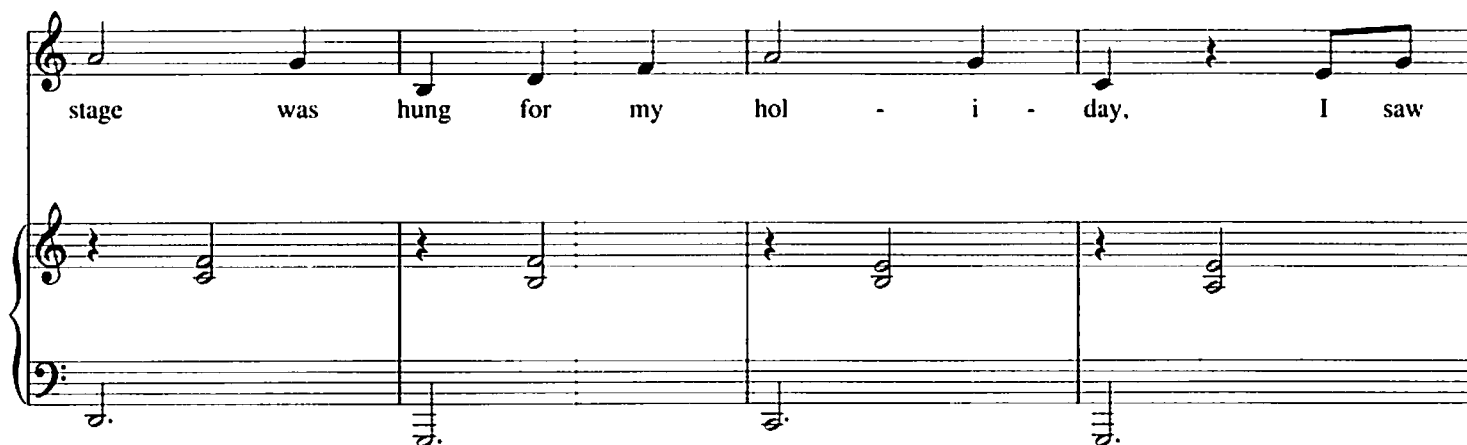


Gracefully

moon was young. When the month was May. When the



stage was hung for my hol - i - day, I saw



shin - ing lights But I ne - ver knew They were

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line has lyrics: "shin - ing lights But I ne - ver knew They were". The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

you, They were you, They were you. When the

**LUIA:**

The second system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "you, They were you, They were you. When the". Above the vocal line, the name "LUIA:" is written. The piano accompaniment continues with chords and melodic lines.

dance was done, When I went my way, When I

The third system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "dance was done, When I went my way, When I". The piano accompaniment includes a long melodic line in the right hand and chords in the left hand.

tried to find rain - bows far a - way, All the

The fourth system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "tried to find rain - bows far a - way, All the". The piano accompaniment continues with chords and melodic lines.

love - ly lights seemed to fade from view. They were

you, They were you. They were you. **LUISA:** With - **MATT:**

*con moto*  
out you near me,

*mp con moto*

I can't see.

When you're near me

*poco a poco cresc.*

**MATT:**  
 Won - der - ful things come to be. Ev - 'ry

*mf* *decresc.* *pochiss. rit.* *a tempo*

**LUISA:** **MATT:**  
 se - cret prayer, Ev - 'ry fan - cy free, Ev - 'ry -

*p*

**BOTH:**  
 thing I dared for both you and me. All my

LUISA:

MATT:

wild - est dreams mul - ti - plied by

The first system of music includes a vocal line for Luisa and a vocal line for Matt. The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a bass line. The lyrics are: "wild - est dreams mul - ti - plied by".

MATT:

LUISA:

BOTH:

two. They were you. They were you. They were

The second system of music features three vocal lines: Matt, Luisa, and Both. The piano accompaniment continues with a right-hand part and a left-hand part. The lyrics are: "two. They were you. They were you. They were".

Slower

LUISA:

MATT:

BOTH:

you. They were you. They were you. *pp* They were

The third system of music features three vocal lines: Luisa, Matt, and Both. The piano accompaniment includes a *rall.* marking. The lyrics are: "you. They were you. They were you. *pp* They were".

you.

8va 1

*a tempo*

*poco rit.*

The fourth system of music features piano accompaniment. The right-hand part has a melodic line with a *8va 1* marking. The left-hand part has a bass line. The tempo markings are *a tempo* and *poco rit.*

Red.

\*

# BARCELONA

from *Company*

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly (♩ = 30)

*sempre p*

The piano introduction consists of two staves. The right hand plays a series of chords in the upper register, while the left hand plays a simple bass line. The tempo is marked 'Slowly' with a quarter note equal to 30 beats per minute. The dynamic is 'sempre p' (piano).

**ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**

Where you go - ing?    Bar - ce - lo - na.                      Oh—                      Don't get up.

The first system of the song features four vocal lines and piano accompaniment. Robert asks 'Where you go - ing?' and April replies 'Bar - ce - lo - na.' Robert then says 'Oh—' and April replies 'Don't get up.' The piano accompaniment continues with the same chordal pattern as the introduction.

**ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**                      *rit.*

Do you have to?    Yes, I have to.                      Oh—                      Don't get up.

The second system continues the dialogue. Robert asks 'Do you have to?' and April replies 'Yes, I have to.' Robert says 'Oh—' and April replies 'Don't get up.' The piano accompaniment continues, with a 'rit.' (ritardando) marking at the end of the system.

**ROBERT:**                      **APRIL:**                      **ROBERT:**

Now you're an - gry.    No, I'm not.    Yes, you are.    No, I'm not.    Put your things down.

The third system concludes the dialogue. Robert says 'Now you're an - gry.' April replies 'No, I'm not.' Robert replies 'Yes, you are.' April replies 'No, I'm not.' Robert then says 'Put your things down.' The piano accompaniment continues with the same chordal pattern.

**APRIL:**                      **ROBERT:**                      **APRIL:**                      **ROBERT:**

See, you're an - gry...    No, I'm not.    Yes, you are.    No, I'm not.    Put your wings down and

**APRIL:**                      **R: A:**                      **R: A:**                      **BOTH: R: BOTH:**

stay. I'm leav - ing.    Why? To go to,    Stay. I have to    Fly. I know, To

**ROBERT:**

Bar - ce - lo - na. \_\_\_\_\_                      Look,

you're a ve - ry spe - cial girl,

Not just o - ver - night. \_\_\_\_\_ No,

You're a ve - ry spe - cial girl And

not be - cause you're bright. \_\_\_\_\_ Not

Just be - cause you're bright. \_\_\_\_\_ You're



just a ve - ry spe - cial girl.

APRIL:  
June. \_\_\_\_\_ A - pril. \_\_\_\_\_

ROBERT: APRIL: *rall.*  
A - pril. \_\_\_\_\_ Thank you. \_\_\_\_\_

*sub. p* *rall.*

*a tempo*  
*sempre p*

**ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**

What - cha think - ing?    Bar - ce - lo - na.                      Oh—                      Flight Eigh - teen.

**ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**

Stay a min - ute.    I would like to.                      So?...                      Don't be mean.

**ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**                      **ROBERT:**

Stay a min - ute.    No, I can't.    Yes, you can.                      No, I can't.    Where you go - ing?

**APRIL:**                      **ROBERT:**                      **APRIL:**                      **ROBERT:**                      **APRIL:**                      **ROBERT:**

Bar - ce - lo - na...    So you said.    And Ma - drid.                      Bon voy - age.                      On a Boe - ing. Good -

APRIL:

R: A:

R: A:

night. You're an - gry. No. I've got to — Right. Re - port to —

R: A:

*molto rall.*

Go. That's not to say — That if I had my way... —

*molto rall.*

*a tempo*

ROBERT: APRIL:

— Oh, well, I guess o - kay. What? I'll stay.

*a tempo*

ROBERT:

But... Oh, God!

*a tempo*

# YOU RULE MY WORLD

from *The Full Monty*

Words and Music by  
DAVID YAZBEK

Slow ballad

G G+ G

*mp*

Look at you. — You're ly - ing there. — I

Em/G G7

feel your milk - y skin, ca - ress — your silk - y hair. — For

C Eb F7

all these years — you've been with me, I tilt my chin and what — I see — is

G G+

on - ly you... not feet or knees. You

Em/G G7

grum - ble and I stum - ble towards the Muen - ster cheese. I'm

C Eb F7

in your spell, a chub-by fool and an - y - one can tell you rule my

Bb Gm G Cm7 F

world my world no mat-ter what I do you rule my

G

G+

Em/G

DAVE:

world.

HAROLD:

Look at you \_\_\_\_\_ my life, my dream \_ my la - dy with the eight - y dol - lar

G7

C

slum - ber cream, \_ the hun - dred dol - lar hair - cuts, the nov -

Eb

F7

G

- el - ty \_\_\_\_\_ ap - pli - an - ces \_\_\_\_\_ we nev - er use, \_\_\_\_\_ and all -

G+

Em/G

\_\_\_\_\_ those shoes \_ you bought for when \_ we go \_\_\_\_\_ on the A - las -

G7 C

- kan cruise. - My boat is sink - ing. I don't care. You're ev -

The first system of music features a vocal line in G major with a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, and then descends through G4, F#4, E4, D4, C4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Eb F7 Bb Gm G

- 'ry - thing - I want, you rule - my world, my world, You're ev -

The second system continues the melody in E-flat major (three flats). The vocal line starts on E-flat4, moves to F4, G4, and then descends through F4, E-flat4, D4, C4. The piano accompaniment features a more active bass line with eighth-note patterns.

Eb F Gbmaj7 DAVE: Ab7

- 'ry - thing - I need. - An - y - where - you go - I'll

The third system includes a section for 'DAVE' starting with a double bar line. The key signature changes to E-flat major. The vocal line starts on E-flat4, moves to F4, G4, and then descends through F4, E-flat4, D4, C4. The piano accompaniment has a dynamic marking of 'f' (forte).

Bb C D Eb F

fol-low. An - y - thing - you want - I'll give -

HAROLD:

An - y - where I'll fol-low you.

The fourth system includes a section for 'HAROLD' starting with a double bar line. The key signature changes to B-flat major (two flats). The vocal line starts on B-flat4, moves to C5, D5, and then descends through C5, B-flat4, A4, G4. The piano accompaniment continues with a steady bass line.

G $\flat$ 7                      A $\flat$                       D $\flat$                       E $\flat$

— you    An - y - time - you feel — hol -

An - y - thing at all. —    Don't feel hol -

Detailed description: This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is a second vocal line. The bottom two lines are the piano accompaniment, showing chords and melodic lines in both hands. Chord symbols G $\flat$ 7, A $\flat$ , D $\flat$ , and E $\flat$  are placed above the first four measures.

A $\flat$                       A $\flat$ /G                      A $\flat$ 7/G $\flat$                       F7sus

- low, don't wor - ry. I'll swal - low it whole. —

- low, don't wor - ry. I'll make you whole. —

Detailed description: This system contains the next two lines of the musical score. The top line is the vocal melody with lyrics. The second line is a second vocal line. The bottom two lines are the piano accompaniment. Chord symbols A $\flat$ , A $\flat$ /G, A $\flat$ 7/G $\flat$ , and F7sus are placed above the first four measures.

G                      G+

Just take a look — at me. —                      You nev - er leave — my side. —

Look at me —                      and hold — me hard. —                      A mo -

*mp*

Detailed description: This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics. The second line is a second vocal line. The bottom two lines are the piano accompaniment. Chord symbols G and G+ are placed above the first two measures. A dynamic marking *mp* is present in the piano part.



Em/G G7

Why can't I let you go? -  
 - ment please, - be - fore - they seize the Vi - sa card! - 'Cause

C Eb F7

Why can't I just lose - you rule my  
 I'd do an - y - thing - to keep - you. You rule my

Bb A Ab G7 DAVE:

world, my world. Though I'm  
 world, my world.

Cm HAROLD: Cm/D DAVE: Eb HAROLD: F BOTH:

un - em - ployed, a tad de - pressed, I'm o - ver - weight, I'm o - ver - dressed, There's

*mf*

Bb Dm/A G7 rit. DAVE:

no - thing I can do, you rule my world. There's

*p rit.*

Slower Cm7 F7 Bb a tempo Bb+ Gm molto rit. Bb#11

no - thing I can do...

*mp* *a tempo* *molto rit.*

8vb ..

# YOU ARE WOMAN, I AM MAN

from *Funny Girl*

Words by BOB MERRILL  
Music by JULE STYNE

Moderately, in 4

NICK:

You! Are wom - an, I am

man. You are small - er So

I can be tall - er than. You are

soft - er to the touch. It's a feel - ing

I like feel - ing ver - y much.

You are some - one

I've ad - mired. Still our

friend - ship Leaves some - thing to be de - sired.

Does it take more ex - pla - na - tion than this?

You are wom - an, I am man, — Let's

kiss! —

## FANNY:

Is - n't this the height of non - cha - lance. Fur - nish - ing a

bed in res - tau - rants? Well, a bit of din - ner nev - er hurt.

But guess who is gon - na be — des - sert? Do good girls do

just what ma - ma says When ma - ma's not a - round? — It's a feel - ing

NICK: (Spoken)

FANNY:

Oy vey, What a feel - ing! A bit of pa - té? — I

(Sung)

drink it all day. — Should I do the things he'll tell — me to?

In the pick - le what would Nel - lie do? In my soul I

feel an in - ner lack. Just sup - pose he wants his din - ner back!

**FANNY:**  
**NICK:**  
 Does it take more ex - pla - na - tion than this?

**FANNY:**  
 Just some dried out toast — in a sliv - er -

On the top a lit - tle chopped liv - er;

How



man - y girls be - come a sin - ner while wait - ing for a

roast - beef din - ner? Though most girls slip in or - di - nar - y ways,

I got style, I do it bor - de - laise. Well, at least he

thinks I'm spe - cial. He or - dered à la carte. It's a feel - ing

I like feel - ing ver - y I feel the feel - ing

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (F# and C#). The lyrics are "I like feel - ing ver - y I feel the feel - ing". The piano accompaniment is written in grand staff notation (treble and bass clefs) and features a steady bass line and chords in the right hand.

down to my toes. — Now, I feel like there's a fi - re here;

The second system of music continues the vocal line and piano accompaniment. The lyrics are "down to my toes. — Now, I feel like there's a fi - re here;". The piano accompaniment includes a long melodic line in the right hand that spans across the measures.

Try that once a lit - tle high - er, dear. What a beast to

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Try that once a lit - tle high - er, dear. What a beast to". The piano accompaniment features a long melodic line in the right hand.

ru - in such — a pearl. Would a con - vent take a Jew - ish girl?

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "ru - in such — a pearl. Would a con - vent take a Jew - ish girl?". The piano accompaniment features a long melodic line in the right hand.

**FANNY:**  
**NICK:** Does it take more ex - pla - na - tion than this?

**Freely**  
**FANNY:**  
 Ooh! The thrills and chills — go - ing through me.

*rit.* *mp colla voce*

**Very slow**  
**NICK:** If I stop him now — Can he sue me?  
**FANNY:** You are wo - man you are

**NICK:**  
 man. Let's

*P* *molto rit.* *mf*

# I REMEMBER IT WELL

from *Gigi*

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderato

HONORÉ: (*quasi parlando sempre*)

8va

*mp* *molto espr. e rubato*

*ten.*

We met at

*ten.*

MAMITA:

HONORÉ:

MAMITA:

HONORÉ:

*cantabile*

*p*

nine. We met at eight. I was on time. No, you were late. Ah,

yes! I re - mem - ber it well. We dined with

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MAMITA:

HONORÉ:

MAMITA:

HONORÉ:

friends. We dined a - lone. A ten - or sang. A bar - i - tone. Ah.

The first system of the score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, treble and bass clef. The music is in a 4/4 time signature. The vocal line has lyrics: "friends. We dined a - lone. A ten - or sang. A bar - i - tone. Ah." The piano accompaniment provides harmonic support with chords and melodic lines.

yes! I re - mem - ber it well. That

The second system continues the musical score. The vocal line has lyrics: "yes! I re - mem - ber it well. That". The piano accompaniment features a prominent melodic line in the right hand, with a dynamic marking of *mf* (mezzo-forte) towards the end of the system. The bass line provides a steady accompaniment.

MAMITA:

daz - zling A - pril moon! There was none that night.

The third system features a vocal line with lyrics: "daz - zling A - pril moon! There was none that night." The piano accompaniment is marked *pp* (pianissimo) and includes a dynamic marking of *mf* (mezzo-forte) in the right hand. The music is characterized by sustained chords and a melodic line in the right hand.

HONORÉ:

MAMITA:

And the month was June. That's right! That's right! It warms my

The fourth system features a vocal line with lyrics: "And the month was June. That's right! That's right! It warms my". The piano accompaniment includes dynamic markings of *colla voce* and *p* (piano). The music features a melodic line in the right hand and a bass line in the left hand.

heart to know that you re - mem - ber still the way you

HONORÉ:

do. Ah. yes! I re - mem - ber it

*p* *mp* *8va*

well. How

*8va* *ten.* *poco rit. ten.* *mf*

Più mosso (in 1)

(♩ = ♩)

MAMITA:

HONORÉ:

of - ten I've thought of that Fri - day... Mon - day... night When

*colla voce* *a tempo*

we had our last ren - dez - vous. \_\_\_\_\_ And

some - how I've fool - ish - ly won - dered if you might By

some chance be think - ing of it, too. \_\_\_\_\_ That car - riage

*poco rit.*

**Tempo I**

**MAMITA:** ride... **HONORÉ:** You walked me home. **MAMITA:** You lost a glove. **HONORÉ:** I lost a comb. Ah,

*cantabile*

yes! I re - mem - ber it well. \_\_\_\_\_ That bril - liant

**MAMITA:** sky... **HONORÉ:** We had some rain. **MAMITA:** Those Rus - sian songs... **HONORÉ:** From sun - ny Spain...! Ah,

yes! I re - mem - ber it well. \_\_\_\_\_ You

*mf*

**MAMITA:** wore a gown of gold. I was all in blue.

*pp*



HONORÉ:

MAMITA:

Am I get - ting old? Oh, no! Not you! How strong you

were. How young and gay! A prince of love In ev - 'ry

, HONORÉ:

way...! Ah, yes! I re - mem - ber it

well.

# I'LL KNOW

from *Guys and Dolls*

By FRANK LOESSER

Freely

SARAH:

For I've im - a - gined ev - 'ry

bit of him, From his strong mor - al fi - bre to the wis - dom in his head, To the

Faster

SKY:

home - y a - ro - ma of his pipe \_\_\_\_\_ You have wished your - self a

SARAH:

Scars - dale Gal - a - had — The break-fast - eat - ing Brooks Broth - ers type! And

Slow

I shall meet him when the time is ripe I'll

know when my love comes a-long, I won't take a chance. For

oh he'll be just what I need, Not some fly - by - night Broad-way ro -

**SARAH:**  
*indignantly*

**SKY:**

mance

And you'll know at a glance by the two pair of pants I'll

know

By the calm stead-y voice, those feet on the ground \_\_\_\_\_ I'll

*rit.* *sweetly*

know

as I run to his arms That at last I've come home safe and

*rit.*

*dolce* *rit.*

*(with mounting determination)*

sound

And till then I shall wait And till

*rit.* then I'll be strong *ten.* For I'll know when my love comes a-

long.

**SKY:**  
Mine will come as a sur - prise to me Mine I leave to chance, and

**Flowing**  
chem-is-try Sud-den-ly I'll know when my love comes a-long I'll know then and

there I'll know at the sight of her face, How I care, how I care, How I

care! And I'll stop And I'll stare And I'll

know long be - fore we can speak, I'll know In my heart I'll

know And I won't ev - er ask "Am I right? Am I wise? Am I

smart?" But I'll stop And I'll stare At that

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains the lyrics: "smart?" But I'll stop And I'll stare At that. The piano accompaniment is in a grand staff (treble and bass clefs) and features several triplet markings over the vocal line's notes.

SARAH:  
I'll

face in the throng Yes I'll know when my love comes a -

*ten.*

The second system begins with a vocal line for Sarah, starting with the lyrics "I'll". Below this is a piano accompaniment. The system continues with a vocal line and piano accompaniment. The lyrics are "face in the throng Yes I'll know when my love comes a -". A *ten.* (tension) marking is placed above the piano accompaniment.

know when my love comes a - long.

long when my love comes a - long.

*rit. accel. rit.*

The third system features two vocal lines and a piano accompaniment. The lyrics are "know when my love comes a - long." and "long when my love comes a - long.". Above the piano accompaniment, there are dynamic markings: *rit.* (ritardando), *accel.* (accelerando), and *rit.* (ritardando).

*rit. accel. rit. pp*

The fourth system shows the piano accompaniment for the final part of the page. It includes dynamic markings: *rit.* (ritardando), *accel.* (accelerando), *rit.* (ritardando), and *pp* (pianissimo).

# GUYS AND DOLLS

from *Guys and Dolls*

By FRANK LOESSER

NICELY:

*Ad lib. conversationally*

What's play-ing at the Ro - xy? I'll tell you what's play-ing at the Ro - xy. A

*sf-p*

pic-ture a - bout a Min-ne - so - ta man, so in love with a Mis-sis - sip - pi girl that he sac - ri - fi - ces

ev - 'ry-thing and moves all the way to Bi - lo - xi. That's what's play-ing at the Ro - xy.

*sf-p*

BENNY:

What's in the Dai - ly News? I'll tell you what's in the Dai - ly News,

*sf-p*



sto - ry a - bout a guy who bought his wife a small ru - by with what oth - er - wise

would have been his u - nion dues.

That's what's in the Dai - ly News.

**NICELY:**

What's hap - pen - ing all o - ver?

I'll tell you what's ha - pen - ing all o - ver.

Guys sit - ting home by a tel - e - vi - sion set, who once used to be some - thing of a ro - ver.

**BOTH:**

That's what's hap - pen - ing all o - ver. Love is the thing that has

**Brightly in 4** (♩ = ♪♪)

**NICELY:**

lick'd 'em. And it looks like Na-than's just an - o - ther vic - tim. Yes sir! When you

**NICELY:** (1) see a guy, reach for stars in the sky You can  
**BENNY:** (2) see a Joe sav - ing half of his dough You can

bet that he's do - ing it for some doll. **BENNY:** When you  
 bet there'll be mink in it for some doll. **NICELY:** When a

spot a John wait - ing out in the rain Chan - ces  
 bum buys wine like a bum can't af - ford It's a

are he's in - sane as on - ly a John can be for a Jane. NICELY: When you  
 cinch that the bum is un - der the thumb of some lit - tle broad. BENNY: When you

meet a gent pay - ing all kinds of rent For a  
 meet a mugg late - ly out of the jug. And he's

flat that could flat - ten the Taj Ma - hal NICELY: *ff*  
 still lift - ing pla - ti - num fol - de - rol BENNY: Call it  
 Call it

sad, call it fun - ny, But it's bet - ter than e - ven mon - ey That the  
 hell, call it heav - en, It's a pro - ba - ble twelve to sev - en That the

**BOTH:** **BENNY:**

guy's on - ly do - ing it for some doll. When you  
 guy's on - ly do - ing it for some

**BENNY:**

doll. When you see a sport — and his

cash has run short — Make a bet that he's bank - ing it with some

## NICELY:

doll \_\_\_\_\_ When a guy wears tails with the

front gleam - ing white \_\_\_\_\_ Who the hell do you think he's tick - l - ing pink on

## BENNY:

Sat - ur - day night? \_\_\_\_\_ When a la - zy slob \_\_\_\_\_ takes a

good stead - y job \_\_\_\_\_ And he smells from Vi - tal - is and Bar - ba -

NICELY:

BENNY:

sol

Call it dumb,

call it

clev - er,

Ah, but

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase. The piano accompaniment consists of chords and a bass line.

BOTH:

you can give odds for

ev - er

that the guy's

on - ly

do - ing it For some

The second system of music continues the vocal line and piano accompaniment. It includes a triplet of eighth notes in the piano part.

doll

some

doll

some

The

guy's

on - ly

do - ing it for some

The third system of music continues the vocal line and piano accompaniment. The piano part features a triplet of eighth notes.

doll.

The fourth system of music concludes the vocal line and piano accompaniment. It includes dynamic markings *f* and *ff*.

# SUE ME

from *Guys and Dolls*

By FRANK LOESSER

Freely

mp

The piano introduction is in 3/4 time with a key signature of two flats (Bb and Eb). It consists of five measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Quite fast

ADELAIDE: *(Spoken first time)* -----

You pro-mise me this You prom-ise me that You prom-ise me an - y - thing  
gam-ble it there You gam-ble on ev - 'ry - thing

*p*

The vocal line is in 8/8 time. The lyrics are: "You pro-mise me this You prom-ise me that You prom-ise me an - y - thing gam-ble it there You gam-ble on ev - 'ry - thing". The piano accompaniment is in 8/8 time, featuring a steady eighth-note bass line in the left hand and chords in the right hand.

un - der the sun then you give me a kiss And you're grab-bing your hat and you're off to the ra - ces a -  
all ex - cept me And I'm sick of you keep - ing me up in the air till you're back in the mon - ey a -

The vocal line continues with the lyrics: "un - der the sun then you give me a kiss And you're grab-bing your hat and you're off to the ra - ces a - all ex - cept me And I'm sick of you keep - ing me up in the air till you're back in the mon - ey a -". The piano accompaniment continues with the same rhythmic pattern.

gain when I think of the time \_\_\_\_\_ gone \_\_\_\_\_ by \_\_\_\_\_  
 gain when I think of the time \_\_\_\_\_ gone \_\_\_\_\_ by \_\_\_\_\_

**NATHAN:**  
 Ad - e-laide! Ad - e-laide!

— } And I think of the way \_\_\_\_\_ I try \_\_\_\_\_  
 — } And I think of the way \_\_\_\_\_ I try \_\_\_\_\_

Ad - e - laide!

*subito rit.* **Slowly and plaintively**

— I could hon - est - ly die.

Call a law - yer and Sue me. }  
 Serve a pa - per and Sue me. }

*subito rit.* *p* *colla voce* (Tacet 2nd time) *mp*



NATHAN:

Sue me. What can you do me? I love you \_\_\_\_\_ Give a

ADELAIDE:

The best years of my  
When you wind up in

NATHAN:

hol - ler and hate me, hate me Go a-head hate me I love you \_\_\_\_\_

life I was a fool to give to you. \_\_\_\_\_  
jail don't come to me to bail you out. \_\_\_\_\_

{ Al - right, al - rea - dy I'm  
Al - right, al - rea - dy so

**NATHAN:**

just a no good - nick, } Al - right al - rea - dy it's true, so  
 call a po - lice - man, }

nu.? So Sue me, Sue me What can you do me? I

*rit.*

**Tempo Primo**

**ADELAIDE:**

(2) You gam-ble it here You  
 (3) You're at it a - gain You're run-ning the game I'm not gon - na play se - cond

**NATHAN:**

love you.

**ADELAIDE:**

fid - dle to that, and I'm sick and I'm tir - ed of stall - ing a - round And I'm

tell-ing you now that we're through When I think of the time \_\_\_\_\_ Gone

ADELAIDE:

by \_\_\_\_\_ And I think of the way \_\_\_\_\_ I

NATHAN:

Ad - e-laide! Ad - e-laide!

*subito rit.*  
try \_\_\_\_\_ I could hon - est - ly die.

Ad - e-laide! Sue me, Sue me,

*subito rit.*

NATHAN:

*molto rit.*  
Shoot bul - lets through me I love you. \_\_\_\_\_

*molto rit.*  
*p* \_\_\_\_\_ *ff*

# TIMELESS TO ME

from *Hairspray*

Music by MARC SHAIMAN

Lyrics by MARC SHAIMAN and SCOTT WITTMAN

Easy Swing tempo (♩ = ♪♩)

E C#m7 F#m7 F#m7/B

E C#m7 F#m7 B13#9

E6 Gdim7#5 Gdim7

**WILBUR:**

Styles keep a - chang - in'. The world's re - ar - rang - in', but

F#m7 Bdim7 F#m/A Fdim7

Ed - na, you're time - less to me. —

F#m7 B9 A7/B

Hem - lines are short - er. A beer costs a quar - ter, but

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note on G#4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G#4, and F#4. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

E6 C#m7 Cm7

time can - not take what comes free. \_\_\_\_\_

The second system continues the vocal line with a quarter note on E5, followed by quarter notes on D5, C#5, and B4, ending with a half note on A4. The piano accompaniment features a rising melodic line in the right hand and a steady bass line in the left hand.

Bm7 Bm9 E9 A6 G#7#9/E

You're like a stink - y old cheese, babe, just get - tin' ri - per with age. \_

The third system shows the vocal line starting with a quarter note on G#4, followed by eighth notes on A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G#4, and F#4. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

A6 C#m7 C#9 F#9 F9 F#9 Fm7

— You're like a fa - tal dis - ease, babe. But

The fourth system features the vocal line starting with a quarter rest, followed by eighth notes on G#4, A4, B4, and C5, then a quarter rest, and continues with eighth notes on B4, A4, G#4, and F#4. The piano accompaniment includes chords in the right hand and a bass line in the left hand.

F#m7 C9+ B9 B13b9 E6

there's no cure, so let this fe - ver rage. Some folks can't stand it, say

The first system of music features a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line starts with a quarter note G#4, followed by a quarter rest, then eighth notes A4, B4, and C5. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment.

Gdim7#5 F#m7

time is a ban - dit, but I take the op - po - site view. —

The second system continues the musical piece. The vocal line begins with a quarter note G#4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with similar harmonic support, featuring complex chord voicings in the right hand and a consistent bass line in the left hand.

F#m7 D#m7b5 G#7

— 'Cause when I need a lift, time — brings a gift: an -

The third system shows the vocal line starting with a quarter rest, followed by a quarter note G#4, then eighth notes A4, B4, and C5. The piano accompaniment maintains the harmonic structure with various chord changes and rhythmic patterns.

C#m7 Cm7 Bm7 E7 E9 A6

oth - er day with you. — A twist or a waltz, it's

The fourth system concludes the page. The vocal line starts with a quarter note G#4, followed by quarter notes A4, B4, and C5. The piano accompaniment provides the final harmonic support for the system.

A<sup>#</sup>dim7 E6/B D<sup>#</sup>+

all the same schmaltz with just a change in the sce - ner - y. —

D9<sup>#</sup>11 C<sup>#</sup>7 F<sup>#</sup>m7 G9<sup>#</sup>11 F<sup>#</sup>m7 B7b9

— You'll nev - er be old hat. That's that! You're time - less to

E6 G9 C6 EDNA:

me. — Fads keep a - fad - in'.

D<sup>#</sup>dim7<sup>#</sup>5 D<sup>#</sup>dim7 Dm7 Gdim7

Cas - tro's in - vad - ing! But Wil - bur, you're time - less to me. —

Dm7 Gdim7 Dm7 Ab9

Hair - dos are high - er. Mine

G9 Cdim7/G C6

feels like barbed wi - re, but you say I'm chic as can be! —

Am7 Abm7 Gm7

You're like a rare vin - tage

Gm9 C9 C9#5 F6 E(#9)/C F6

Rip - ple, a vin - tage they'll nev - er for - get. So



Am7 Am9 D9 C#m7 Dm7

pour me a teen - y ween - y tri - ple — and we can toast — the fact we

Ab9#5 G9 G13b9 C6/9 Ab7/Eb

ain't dead yet! I can't stop eat - ing. Your hair - line's re - ced - ing.

Dm7

Soon there'll be noth - ing at all. — So,

Bm7b5 E7b9 Am7 Abm7

you'll wear a wig while I roast a pig. Hey! — Pass that Ge - ri - tol! —

Gm7 Gm11 C13 F6 F#dim7

Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "Glenn Mil - ler had class. That Chub - by Check - er's a gas, but they". The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the staff: Gm7, Gm11, C13, F6, and F#dim7.

C6/G B7#5 Bb9#11 A7 Dm7 Eb9

all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "all pass e - ven - tu - al - ly. You'll nev - er be pas - sé. Hip - hoo - ray!". The piano accompaniment includes a triplet of eighth notes in the right hand. Chords are indicated above the staff: C6/G, B7#5, Bb9#11, A7, Dm7, and Eb9.

Dm7 G7b9 C6 Ab7

You're time - less to me.

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "You're time - less to me.". The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *sfz* (sforzando). Chords are indicated above the staff: Dm7, G7b9, C6, and Ab7.

Db6 Edim Ebm7

*f*

The fourth system shows the piano accompaniment for the final part of the page. It starts with a dynamic marking of *f* (forte). The piano accompaniment consists of chords and moving lines in both hands. Chords are indicated above the staff: Db6, Edim, and Ebm7.

Ab7 Ab7#5

Db6 Bbm7 Am7 Abm7 EDNA:  
You're like a brok - en down

*mf*

Abm9 Db9 Db7#5 Gb6 Abm7 Adim Gb6/Bb Gb6 WILBUR:  
Chev - y. All you need is a fresh coat of paint. And Ed - na,

Bbm7 Bbm9 Eb9 D9 Eb9 Dm7 Ebm7  
you got me go - in' hot and heav - y. You're fat and old, but ba - by.

A9#5                      Ab9                      A13                      D13  
**BOTH:**

bor - ing you ain't!                      Some folks don't get it, but

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note rest, followed by the lyrics 'bor - ing you ain't!'. The piano accompaniment features a series of chords: A9#5, Ab9, A13, and D13. The piano part includes a dynamic marking 'sfz' (sforzando) and a hairpin crescendo leading into the D13 chord. The key signature has three flats (B-flat major/C minor).

Bb7/F                      Em7

we nev - er fret it 'cause we know that time is our friend. \_

The second system continues the vocal and piano parts. The vocal line has the lyrics 'we nev - er fret it 'cause we know that time is our friend. \_'. The piano accompaniment features chords Bb7/F and Em7. The key signature changes to two sharps (D major/E minor).

C#m7b5

And it's plain to see that

The third system continues the vocal and piano parts. The vocal line has the lyrics 'And it's plain to see that'. The piano accompaniment features the chord C#m7b5. The key signature remains two sharps.

F#7                      Bm7                      A#m7                      Am7

you're stuck with me un - til the bit - ter end. \_

The fourth system concludes the vocal and piano parts. The vocal line has the lyrics 'you're stuck with me un - til the bit - ter end. \_'. The piano accompaniment features chords F#7, Bm7, A#m7, and Am7. The key signature remains two sharps.

D7 Edim7 D9/F# G6

And we got a kid who's

G#dim7 D6/A C#+ C9#11 B9 EDNA:

blow - in' the lid off the Turn - blad fam - 'ly tree. — You'll al - ways

Em7 F9#11 Em7 A9 D6

hit the spot, big shot! You're time - less to me.

F#m7/B B9 WILBUR: Em7 F9#11 Em7 A9

You'll al - ways be du jour, mon a - mour. You're time - less to

132 **Andante espressivo (straight 8ths)**

D6

F#m7/B

B9

Am7

F9#11

WILBUR: 3

EDNA:

me. You'll al - ways be first string. Ring - a - ding -

*mp rubato*

*Red.* \*

Swing tempo again (♩ = ♪)

Em7

BOTH:

A9

D6

Bm7

Em7

EDNA:

ding! You're time - less to me. You're time - less to

D6

Bm7

Em7

WILBUR:

D6

Bm7

me. You're time - less to me.

Am7

BOTH:

A9

Slowly  
D6

You're time - less to me!!

*allargando colla voce*

(straight 8ths)

*p*

8va 1

8b

# MARRIAGE TANGO

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

Lyrics by JOE DIPIETRO  
Music by JIMMY ROBERTS

With a dramatic Tango feel ♩ = 120

F#m/A G#7 F#m/A A#dim7 Bm G#m7b5 Bm7 C# F#m

Piano introduction in F#m, 4/4 time. The music features a dramatic tango feel with a tempo of 120 beats per minute. The right hand plays chords and moving lines, while the left hand provides a rhythmic accompaniment. The piece starts with a forte (*f*) dynamic. The key signature has two sharps (F# and C#). The introduction concludes with an 8th measure marked with a dashed line.

DAVE:

Vocal line for Dave: "I tucked in both the boys, and I". The melody is in F#m. The piano accompaniment is in F#m and includes a *mf* dynamic marking. The lyrics are: "I tucked in both the boys, and I". The piano part includes an 8th measure marked with a dashed line.

Vocal line for Dave: "put a-way their toys, so to - night I'll feel the joys of be-ing wed. I". The melody is in F#m. The piano accompaniment is in F#m and includes a *loco* marking. The lyrics are: "put a-way their toys, so to - night I'll feel the joys of be-ing wed. I". The piano part includes an 8th measure marked with a dashed line.

C#7 C#7/E# F#m A#dim7

put a - way each Smurf, and the foot - balls made of Nerf, so to -

Bm C#7 F#m F#

night this Dad-dy's turf will be his bed! \_\_\_\_\_ I cleaned up

8va loco

Bm F#m/A

Leg - os and go - ril - las, Nin - ja Tur - tles and God - zil - las, and one

sfz

G#m7b5 C# C#7 C#m7b5/G F#7

large ty - ran - no - saur - us rex. \_\_\_\_\_ Now



Bm F#m/C#

who would have guessed, but soon I'll be un - dressed; I'm

This system contains the first two lines of music. The vocal line starts with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "who would have guessed, but soon I'll be un - dressed; I'm". The piano accompaniment is in a grand staff with treble and bass clefs. The first measure has a Bm chord, and the second measure has an F#m/C# chord. There are some rests and slurs in the piano part.

C#7 C#7#5 F#m

mar-ried, and I'm gon - na have sex!

This system contains the next two lines of music. The vocal line continues with the lyrics "mar-ried, and I'm gon - na have sex!". The piano accompaniment continues with a C#7 chord, then a C#7#5 chord, and finally an F#m chord. There are some rests and slurs in the piano part.

A Dm

*sfz* *mf*

This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The first measure has an A chord, and the second measure has a Dm chord. There are some rests and slurs in the piano part. The dynamic markings *sfz* and *mf* are present.

**MARLENE:**

I laid out their school clothes, and the left - o - vers I froze, so I'm

This system contains the fourth system of music, starting with the character name "MARLENE:" in bold. The vocal line has a treble clef and a key signature of one flat (Bb). The lyrics are "I laid out their school clothes, and the left - o - vers I froze, so I'm". The piano accompaniment is in a grand staff with treble and bass clefs. There are some rests and slurs in the piano part.

E $\flat$

A7/E

A7/C $\sharp$

read - y to ex - pose my ach - ing bust. I walked the Saint Ber - nard, let the

(8 $\sharp$ )

*loco*

Dm

F $\sharp$ dim7

Gm

A7

Dm

cat out in the yard; now watch Mom - my work real hard with lots of lust.

*gliss.*

D

Gm

I picked up Bat - man, Pez, — and Slin - kies, Pow - er

*sfz*

Dm/F

*sfz*

Gm/B $\flat$

A7

Rang - ers, trolls, — and Twin - kies, G. I. Joes with mus - cles that

*sfz*

Am7b5/Eb

D7

Gm

flex. \_\_\_\_\_ Now who would have known, but

The first system of music features a vocal line with a fermata over the word "flex." and a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand.

Dm/F

A7

soon I'll hear me moan; I'm mar-ried, \_\_\_\_\_

The second system continues the vocal line with a fermata over "I'm mar-ried,". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

A7#5

Dm

F#dim7

Gm

Em7b5

and I'm gon - na have sex!

*mp* *f*

The third system concludes the vocal line with "and I'm gon - na have sex!". The piano accompaniment includes dynamic markings of *mp* and *f*. An 8va bracket is shown at the end of the system.

Gm7

A

D

MARLENE:

Oh,

Calmer, but with a beat ♩ = 116

*mp*

(8va) \_\_\_\_\_ loco

The fourth system begins with the vocal line "Oh,". The piano accompaniment is marked "Calmer, but with a beat ♩ = 116" and includes a dynamic marking of *mp*. An 8va bracket is shown at the end of the system.

DAVE: there was a time  
D9

N.C.

F#dim7  
espressivo ten.

there was a time

BOTH: when our nights were filled with

A tempo  
Gm

With passion  
Eb

pas-sion so deep.

Oh, the heights we would climb; but

C7

A tempo  
B

Red.

C6/G

now when it's dark, we'd

much rath - er sleep.

poco rit.

mf a tempo

f

Red.

Tempo I ♩ = 120

B lustfully

Em

DAVE:

But not to-night!

The

mf

8:2



Em/G F#m7b5 B7

"Dum-bo" to the end, oh now it's time for fun that's rat-ed

Bm7b5/F sfz E7 Am

"X." We al-most did-n't make it, but

*mp* *mf* *f* *gliss.*

Em/G DAVE: B7 MARLENE:

soon we'll both be na-ked. We're mar-ried, we're mar-ried,

BOTH: B7#5 Softer Em

*cresc.* and we're gon-na have burn-ing, yearn-ing, *mp*

**Build gradually**

wheez - ing,      squeez - ing,      *mf* gaud - y,      naught - y,

*cresc.*      *mf*

**With emphasis**

heav - ing,      cleav - ing,      *f* good old - fash - ioned...  
 F      B7

*f molto rit.*      gliss.

**With abandon**

sex!      F      B7b5      Em

gliss.









Badd2 G+ C#m7

Give me your hand;— give me your heart.— *Jekyll:* Swear to me we'll— nev - er part!—

*f*  
*a tempo*

C#m7b5/G Badd2/F#

*Emma:* We'll nev - er part! You know who I am; You know who I

Em6 Badd2/F# Em6/G Em6

am; this is who I am. this is who I am.

*rit.* 3

Tacet B E/B F#/B B

*Both:* Take me as I am.

*mp* *a tempo* *rit.*

# THE NEXT TEN MINUTES

from *The Last Five Years*

Music and Lyrics by  
JASON ROBERT BROWN

Flowing (♩. = 64 - 66)

JAMIE:

Will yo

*mp*

share your life with me For the next ten min-utes? For the next ten min-utes: We can

[Ped. throughout, change pedal on new harmonies]

han - dle that. We could watch the waves, We could watch the sky, Or just

— sit — and wait — As the time ticks by, — And if we make it 'til — then, — Can I

*rall.*

ask you a - gain For an - oth - er ten? And if

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo marking 'rall.' is positioned above the vocal line. The lyrics are 'ask you a - gain For an - oth - er ten? And if'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*a tempo*

you in turn a - gree To the next ten min - utes, And the next ten min - utes, 'til the

The second system continues the musical score. The tempo marking 'a tempo' is placed above the vocal line. The lyrics are 'you in turn a - gree To the next ten min - utes, And the next ten min - utes, 'til the'. The piano accompaniment features a consistent eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking 'mp' is visible in the lower left of the piano part.

mor - ning. comes. Then just hold - ing you Might com - pel me to Ask you for

The third system of the score shows the vocal line with lyrics 'mor - ning. comes. Then just hold - ing you Might com - pel me to Ask you for'. The piano accompaniment continues with its eighth-note accompaniment and bass line. The dynamic marking 'mp' is present in the piano part.

more. There are so many lives I want to share

The final system of the score features the vocal line with lyrics 'more. There are so many lives I want to share'. The piano accompaniment includes dynamic markings 'mf' and 'mp'. The score concludes with a final chord in the piano part.

with you;— I will ne - ver be — com - plete un - til I

*p* *colla voce*

CATHY:  
I am no

do. ———

*mp*

Bm7(b5) Dmin/E E7 A2/C# AMaj7 A

al - ways on time. Please don't ex - pect that from me. I will be

*p*

Bm7(b5) E7sus E7/D A2/C# AMaj7 A

late. But if you can just wait, I will make it e - ven - tu - al - ly. Not like it's

D2/F#

Dmin9/F

A2/E

A2/C#

A2

in my con-trol,

Not like I'm proud of the fact,

But an - y - thing

F#7sus

*poco rall.*

Bsus

C#°/B

B

oth - er than be - ing ex - act - ly on time

I \_\_\_\_\_ can do. \_\_\_\_\_

I don't know

*a tempo*

Bm7(b5)

E7sus

E7

A2/C#

A2

why peo - ple run.

I don't know why things fall through.

I don't know

*mp*

Bm7(b5)

E7sus

E7/D

A2/C#

A2

how an - y - bo - dy sur - vives in this life With - out some - one like you.

I could pro -

D2/F#                      Dmin/F                      A2/E                      A2/C#

tect and pre-serve, \_\_\_\_\_ I could say no and good - bye, \_\_\_\_\_ But

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line contains the lyrics "tect and pre-serve, \_\_\_\_\_ I could say no and good - bye, \_\_\_\_\_ But". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols D2/F#, Dmin/F, A2/E, and A2/C# are placed above the vocal line.

DMaj7                      D7

why, \_\_\_\_\_ Ja - mic, why? \_\_\_\_\_ I want to be your\_

The second system continues the musical score. The vocal line lyrics are "why, \_\_\_\_\_ Ja - mic, why? \_\_\_\_\_ I want to be your\_". The piano accompaniment features a more active right hand with eighth-note chords. Chord symbols DMaj7 and D7 are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.

F#/C#                      F#/A# F#/B

\_\_\_\_\_ wife. \_\_\_\_\_ I want to bear your.

The third system of the score shows the vocal line with lyrics "\_\_\_\_\_ wife. \_\_\_\_\_ I want to bear your.". The piano accompaniment continues with eighth-note chords. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.

F#/C#                      F#/A# F#/B

\_\_\_\_\_ child. \_\_\_\_\_ I want to

The fourth system concludes the musical score with the vocal line lyrics "\_\_\_\_\_ child. \_\_\_\_\_ I want to". The piano accompaniment continues with eighth-note chords. Chord symbols F#/C#, F#/A#, and F#/B are placed above the vocal line. A fermata is present over the final note of the piano accompaniment.



D#min7 C#min7 BMaj7 F#2/A#

die Know - ing I had a long, full life in your

*mf*

G#7sus AMaj7(#11)

arms. That I can

DMaj7 D/E rit.

do, For - ev - er with

**JAMIE:**

Will you

*mp* rit.

a tempo A6 A7 AMaj7

you. For - ev - er. For - ev - er, Ja - mie, 'til the

share your life with me For the next ten life - times? For a mil - lion sum - mers. 'til the

a tempo *mf* (strong!)

A7sus DMaj7 A/C#

world ex - plodes, 'til there's no one left \_\_\_\_\_ Who has ev - er known us a -

world ex - plodes, 'til there's no one left \_\_\_\_\_ Who has ev - er known us a -

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The first vocal staff has lyrics: "world ex - plodes, 'til there's no one left \_\_\_\_\_ Who has ev - er known us a -". The second vocal staff has the same lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand with some chords marked with accents (^).

F#7sus Bmin7 A/C# D A/E

part! \_\_\_\_\_ There are

part! \_\_\_\_\_ There are so man-y dreams I need to see

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The first vocal staff has lyrics: "part! \_\_\_\_\_ There are". The second vocal staff has lyrics: "part! \_\_\_\_\_ There are so man-y dreams I need to see". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in the piano part.

F#7sus B7sus A/C# B7sus A/C#

so many years I need to be with\_ you.... I will nev-er be\_ a - live...

with you... I will nev-er be\_ com-plete... I will

Detailed description: This system contains the third two vocal staves and the piano accompaniment. The vocal staves are in treble clef. The piano accompaniment is in bass clef. The first vocal staff has lyrics: "so many years I need to be with\_ you.... I will nev-er be\_ a - live...". The second vocal staff has lyrics: "with you... I will nev-er be\_ com-plete... I will". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

(JAMIE)

D2

(falseno)

nev - er change\_ the world Un - til I

*colla voce*

CATHY:

(JAMIE)

I do. I

do. I do.

*p a tempo*

do. I do...

I do...

*mf*

*mp*

*rit.*

# BOSOM BUDDIES

from *Mame*

Music and Lyrics by  
JERRY HERMAN

Easy 2

MAME and VERA:

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by the lyrics "We'll al - ways be". The piano accompaniment starts with a piano (*p*) dynamic and consists of chords in the right hand and a simple bass line in the left hand. The key signature has four flats (B-flat major or D-flat minor) and the time signature is common time (C).

The second system continues the vocal line with the lyrics "bos - om bud - dies, Friends, sis - ters and". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the first system.

The third system concludes the vocal line with the lyrics "pals. We'll al - ways be". The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous systems.

bos - om bud - dies. If life should re - ject — you. There's

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "bos - om bud - dies. If life should re - ject — you. There's". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats and a 4/4 time signature. It features a steady bass line and chords in the right hand.

**VERA:**

me to pro - tect — you. If I say — that your

The second system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "me to pro - tect — you. If I say — that your". The piano accompaniment continues with the same key signature and time signature, providing harmonic support for the vocal line.

**MAME:**

tongue is vi - cious, If I call — you un -

The third system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "tongue is vi - cious, If I call — you un -". The piano accompaniment continues with the same key signature and time signature.

**BOTH:**

couth, It's sim - ply that Who else — but a

The fourth system of music features a vocal line and piano accompaniment. The vocal line continues with the lyrics "couth, It's sim - ply that Who else — but a". The piano accompaniment continues with the same key signature and time signature.

bos - om bud - dy Will sit down and tell \_\_\_ you the

**Slower**

**VERA:**

truth? Though now and a - gain I'm a - ware that my can - did o -

**MAME:**

pin - ion may sting; Tho' oft - en my frank ob - ser - va - tion might

scald, I've been mean - ing to tell you for years you should keep your hair

VERA:

nat - 'ral, like mine. If I kept my hair nat - 'ral like yours, I'd be

BOTH:

bald! But, dar - ling, We'll al - ways be

*rit.*

*rit.* *a tempo*

VERA:

MAME:

dear com - pan - ions. My cro - ny. My mate.

MAME:

*rit.*

VERA:

VERA: We'll al - ways be har - mon - iz - ing, Or-phan

*rit.*

*a tempo***BOTH:****VERA:**

An - nie and San - dy, Like A - mos and An - dy. If

*a tempo*

I say — that your sense of style's as far off —

— as your youth: It's on - ly that Who else —

— but a bos - om bud - dy Will tell you the whole



Slower

MAME:

— stink - in' truth? Each time that a crit - ic has

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a quarter rest, followed by the lyrics 'stink - in' and 'truth?'. The piano accompaniment consists of chords and moving lines in both hands, with a fermata over the first two measures.

writ-ten: "Your voice is the voice of a frog." Straight to your side to de -

The second system continues the vocal line with the lyrics 'writ-ten: "Your voice is the voice of a frog."'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the second measure.

fend you I rush. You know that I'm there ev - 'ry -

The third system continues the vocal line with the lyrics 'fend you I rush. You know that I'm there ev - 'ry -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a fermata over the second measure.

time that the world makes an un - kind re - mark. When they say: "Ver-a Charles is the

The fourth system continues the vocal line with the lyrics 'time that the world makes an un - kind re - mark. When they say: "Ver-a Charles is the'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a fermata over the second measure.

Slowly

Tempo I

VERA:

world's great - est lush"... It hurts me. And

If I say your fangs are show - ing;

Name. pull in your claws. It's sim - ply that

Who else but a bos - om bud - dy Would

Slower

MAME:

no - tice the ob - vi - ous flaws. I

feel it's my du - ty to tell you it's time to ad - just to your age. You

try to be "Peg O' My Heart" when you're La - dy Mac - beth! Ex -

VERA:

MAME:

act - ly how old are you, Ver-a? The truth! Well, how old do you think? I'd say

Slowly  
BOTH:

some - where in be - tween for - ty and death! But sweet - ie.

Tempo I  
VERA:

I'll al - ways be Al - ice Tok - las if

you'll be Ger - trude Stein.

And tho' I'll ad - mit I've dished you, I've

MAME:  
(spoken)

gos - siped and gloat - ed. But I'm so de - vot - ed. And

if I say that sex and guts made

you in - to a star. Re - mem - ber that

Who else but a bos - om bud - dy Will

tell you how rot - ten you are?

**BOTH:**

Just turn to your bos - om bud - dy For

aid and af - fec - tion, For help and di - rec - tion, For

loy - al - ty, love and for - sooth, Re - mem - ber that

Who else — but a bos - om bud - dy Will



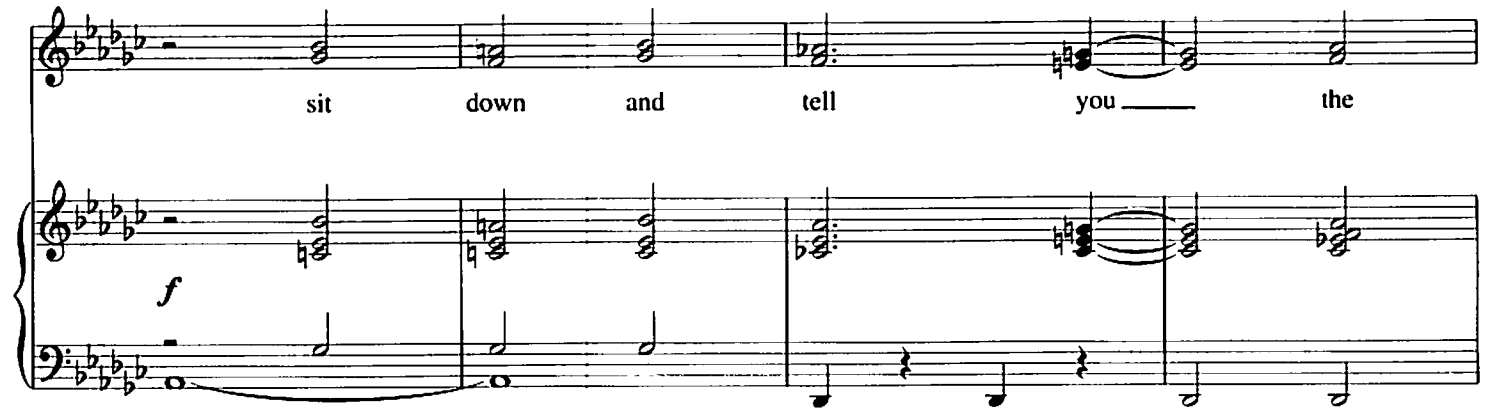
The first system of music features a vocal line in a soprano clef and a piano accompaniment in grand staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is 4/4. The vocal line begins with a quarter rest, followed by a half note 'Who', a quarter note 'else', a quarter rest, a quarter note 'but', a quarter note 'a', a half note 'bos', a quarter note 'om', a quarter note 'bud', a quarter note 'dy', and a quarter note 'Will'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

sit down and lev - el And give you the dev - il. Will



The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'sit', a quarter note 'down', a quarter note 'and', a quarter note 'lev', a quarter note 'el', a quarter rest, a quarter note 'And', a quarter note 'give', a quarter note 'you', a quarter note 'the', a quarter note 'dev', a quarter note 'il.', and a quarter note 'Will'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

sit down and tell you — the



The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'sit', a quarter note 'down', a quarter note 'and', a quarter note 'tell', a quarter note 'you', a quarter rest, and a quarter note 'the'. The piano accompaniment includes a dynamic marking 'f' (forte) in the right hand.

truth?!



The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, a quarter note 'truth?!', and a quarter rest. The piano accompaniment features a complex melodic line in the right hand and a bass line in the left hand, ending with a fermata.

# THE LAST NIGHT OF THE WORLD

from *Miss Saigon*

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

Languidly

B B+ B

*mp*  
R.H.

The piano introduction consists of three measures in 4/4 time, key of B major. The right hand (R.H.) plays a melody of eighth notes: B4, C#5, D5, E5, F#5, G5, A5, B5. The left hand (L.H.) plays a bass line of eighth notes: B2, C#3, D3, E3, F#3, G3, A3, B3. Chord symbols B, B+, and B are placed above the first, second, and third measures respectively.

B+ CHRIS: B B+

In a place that won't let us feel, —

The first line of the song features a vocal line for Chris and piano accompaniment. The vocal line starts with a whole rest in the first measure, then a half note B4 in the second measure, and a half note B4 in the third measure. The piano accompaniment continues with the same eighth-note pattern as the introduction. Chord symbols B+, CHRIS: B, and B+ are placed above the vocal line.

B B+ Emaj7

in a life where noth-ing seems real — I have found you, —

The second line of the song continues the vocal and piano accompaniment. The vocal line has a half note B4 in the first measure, a half note B4 in the second measure, and a half note B4 in the third measure. The piano accompaniment continues with the same eighth-note pattern. Chord symbols B, B+, and Emaj7 are placed above the vocal line.

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**A** **CHRIS:**

hearts dream the dis - tant drums. And we have

**D** **F#** **CHRIS:** **B**

mu - sic al - right - tear - ing the night.. **KIM:** A song

*rit.* *a tempo*

**Cdim7** **C#m7** **F#7** **CHRIS:**

played on a so - lo sax - o - phone. **A**

**B** **KIM:** **Cdim7** **CHRIS:** **C#m**

cra - zy sound, a lone - ly sound, a cry that tells us love \_

**KIM:**

F#7 B Cdim7

— goes on and on. — Played on a

C#dim7 F# B

so - lo sax - o - phone. — it's tell - ing me — to

Cdim7 C#m7 F#7

hold you tight — and dance like it's the last — night of the

B B+ CHRIS: B

world. On the oth - er side of the earth —

B+ B B+

there's a place where life still has worth. I will

Emaj7 E/F# KIM: B CHRIS:

take you. I'll go with you. You won't be -

C#m C#m/B A

lieve all the things you'll see. I know 'cause you'll see them all with me.

CHRIS: D F# KIM: rit.

CHRIS: KIM: If we're to - geth - er, that's when, we'll hear it a - gain, a

B

Cdim7

C#m7

song played on a so - lo sax - o - phone, -

*a tempo*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a whole note chord of B major. The piano accompaniment is in the right hand, with a triplet of eighth notes in the first measure. The key signature has three sharps (F#, C#, G#). The tempo marking 'a tempo' is placed below the piano part.

F#7

B

Cdim7

A cra - zy sound, - a lone - ly sound, - a

Detailed description: This system contains the third and fourth lines of music. The vocal melody continues with a half note chord of F#7. The piano accompaniment features a triplet of eighth notes in the first measure of the second line. The key signature remains three sharps.

C#m

F#7

B

cry that tells us love - goes on and on. -

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a half note chord of C#m. The piano accompaniment has a half note chord of F#7 in the first measure. The key signature remains three sharps.

Cdim7

C#m

F#7

Played on a so - lo sax - o - phone. - It's

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a half note chord of Cdim7. The piano accompaniment features a triplet of eighth notes in the first measure of the second line. The key signature remains three sharps.

B G#7 C#m

tell - ing me — to hold you tight — and dance like it's the last —

F# B G#m

— night of the world. Dreams — were all I

**KIM:**

D#m CHRIS: G#m D#m

ev - er knew. — Dreams — you won't need when I'm through. —

E B/D# CHRIS: A

**BOTH:** An - y - where we may be **KIM:** I will sing — with

Maestoso

F#

A

D

D#dim7

you

our

song.

Musical notation for the first system. The vocal line (treble clef) has notes for 'you', 'our', and 'song.'. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

Em

A7

CHRIS:

D/A

KIM: So stay with me — and

Musical notation for the second system. The vocal line (treble clef) has notes for 'So stay with me — and'. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

B7/A

Em/A

hold

me

tight —

and

dance

like

it's

the

Musical notation for the third system. The vocal line (treble clef) has notes for 'hold me tight — and dance like it's the'. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes.

A7b9

A7

D

Em/D

last night

of the

world.

Musical notation for the fourth system. The vocal line (treble clef) has notes for 'last night of the world.'. The piano accompaniment (grand staff) features a bass line with eighth notes and a treble line with chords and a triplet of eighth notes. A dynamic marking 'f' is present in the piano part.

D Gm/Bb D

Musical notation for the first system, measures 1-3. The treble clef has a whole rest. The bass clef has a steady eighth-note accompaniment. Chords are indicated above the staff: D, Gm/Bb, and D.

Em/D D Gm/Bb

Musical notation for the second system, measures 4-6. The treble clef has chords with a whole note. The bass clef has a steady eighth-note accompaniment. Chords are indicated above the staff: Em/D, D, and Gm/Bb.

D

Musical notation for the third system, measures 7-9. The treble clef has chords with a whole note. The bass clef has a steady eighth-note accompaniment. A chord of D is indicated above the staff.

Gm/Bb D

rall.

Musical notation for the fourth system, measures 10-12. The treble clef has chords with a whole note. The bass clef has a steady eighth-note accompaniment. A "rall." marking is present. Chords are indicated above the staff: Gm/Bb and D.



# ALL I ASK OF YOU

from *The Phantom of the Opera*

Music by ANDREW LLOYD WEBBER  
Lyrics by CHARLES HART  
Additional Lyrics by RICHARD STILGOE

Andante

Db

RAOUL:

No more talk of dark - ness, for - get these wide - eyed fears: I'm

*mp*

Dbmaj7

Gb6/Db

Cb

Ab/C

here. noth - ing can harm you, my words will warm and calm you.

Db

Let me be your free - dom, let day - light dry your tears: I'm

Dbmaj7                      Gb6/Db                      Cb                      Ab/C

here.      with you, be - side you,      to guard you and to guide you.

Detailed description: This system contains the first two measures of the piece. The vocal line is in a soprano register, starting on a whole note 'here.' followed by eighth notes for 'with you, be - side you, to guard you and to guide you.' The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal line.

Db                      Bbm7                      Ebm7                      Ab                      Db/F                      Bbm7

**CHRISTINE:**

Say you love me ev - ery wak - ing mo - ment,      turn my head with talk of

Detailed description: This system contains the next two measures. The vocal line begins with 'CHRISTINE:' followed by 'Say you love me ev - ery wak - ing mo - ment, turn my head with talk of'. The piano accompaniment continues with similar harmonic support. Chord symbols are placed above the vocal line.

Ebm7                      Ebm7/Ab                      Db                      Bbm7                      Ebm7                      Ab

sum-mer-time.      Say you need me with you now and al - ways;

Detailed description: This system contains the next two measures. The vocal line continues with 'sum-mer-time. Say you need me with you now and al - ways;'. The piano accompaniment maintains the harmonic structure. Chord symbols are placed above the vocal line.

Db/F                      Gb                      D♭/Ab                      Ebm/Ab                      Ab6                      Ebm7/Ab

pro-mise me that all you say is true,      that's all I ask of

*rit.*

Detailed description: This system contains the final two measures. The vocal line concludes with 'pro-mise me that all you say is true, that's all I ask of'. The piano accompaniment features a 'rit.' (ritardando) marking. The system ends with a double bar line. Chord symbols are placed above the vocal line.

**RAOUL:** Db Dbmaj7 Gb6/Db

Let me be your shel-ter, let me be your light; you're safe, no one will find you your  
you.

*a tempo*  
*mf*

Cb Ab/C Db  
**CHRISTINE:**

fears are far be-hind you. All I want is free-dom, a world with no more night; and

Dbmaj7 Gb6/Db Cb Ab/C Db Bbm7  
**RAOUL:**

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one

Eb7 Ab Db/F Bbm7 Eb7 G/Ab Ab Ab6 Ab7

love, one life-time; let me lead you from your sol-i-tude...

Db Bbm7 Ebm7 Ab Db/F Gb

Say you need me with you, here be - side you, an - y - where you go, let me go

Db/Ab Ebm7/Ab Ab6 Ebm7/Ab Db Bbm7

too. Chris - tine, — that's all I ask of Say you. you'll share with me one

**CHRISTINE:**

*rit.* *molto rit.* *a tempo* *f*

Ebm7 Ab Db/F Bbm7 Ebm7 Ab Ab7

love, one life - time: say the word and I will fol - low you. —

Db Bbm7 Ebm7 Ab Db/F Gb

**TOGETHER:** Share each day with me, each night, each morn - ing. **CHRISTINE:** Say **RAOUL:** you love me! You know I

*rit.*

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab Db

Bbm7

RAOUL:

do.

CHRISTINE: Love me, that's all I ask of you.

*molto rit.*

*a tempo*

Ebm7

Ab

Db/F

Bbm7

Ebm7

G/Ab Ab Ab6 Ab9

Db

Bbm7

Ebm7

Ab

Db/F

Gb

CHRISTINE:

RAOUL: An - y - where you go, let me go

*f*

*ff* *largo*

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

RAOUL:

too;

CHRISTINE: love me, that's all I ask of you.

*mp*

*molto rit.*

# WE CAN DO IT

from *The Producers*

Music and Lyrics by  
MEL BROOKS

MAX:

Dbadd9

*recit.*

E/B

What did Lew - is say to Clark when ev - 'ry - thing looked bleak?

*f colla voce* *gliss.*

Dbadd9

3

3

G/D

What did Sir Ed-mund say to Ten-zing as they strug-gled t'ward Ev - er - est's peak?

*gliss.*

Eadd9

3

3

What did Wash-ing - ton say to his troops be - fore they crossed the Del - a - ware? \_



Cm6 C7 F D7

Beau - ti - ful girls — wear - ing noth - ing but pearls — Ca -

Gm11 C9 F F7 *subito p*

ress - ing you un - dres - sing you and driv - ing you mad! — We can

Bb Bb+ Bb6 Bb+ Bb

do it! We can do it! This is not the

*mp*

Fm9 Bb7b9 Eb Eb+

time to shirk! We can do it! You won't

*mf*



Eb6 Eb+ Eb Am7

rue it say "good - bye" to pet - ty clerk!

D7 Gm Gm(maj7) Gm7 C7

Hi, pro - duc - er! Yes pro - duc - er! I mean

Dm7/F Bb/F Dm7/F Db6/F C7b5 Bb/F

you sir, go be - serk! We can do it! We can

*gliss.*

Gm Cm7 Ddim7 Eb F7

do it! And I know it's gon - na

MAX: Whataya say, Bloom? LEO

Bb Bb *recit.*

work! What do I say? Fin-'lly a chance to be a Broad-way pro -

*colla voce*

duc - er. What do I say? Fin-'lly a chance to make my dreams come true sir.

*gliss.* *gliss.*

What do I say? What do I say? Here's what I say to you sir... I can't

E F/E F#/E F13#11

A tempo

do it, I can't do it, I can't do it,

*mp*

B6 Fm7 Bb13b9 Eb Eb6

that's not me. I'm a los - er, I'm a

Ebmaj7 Eb6 Eb Em7b5

cow - ard, I'm a chick - en, don't you see?

A7 Dm Dm(maj7) Dm7 G9

When it comes to woo - ing wo - men there's a

Cm Cm(maj7) Cm7 Cm6

few things that I lack \_\_\_\_\_

C7 F D7 Dm7/G

Beau - ti - ful girls, — wear - ing noth - ing but pearls, — cha - sing me, em -

MAX: You miserable, cowardly, wretched little caterpillar.  
 Don't you ever want to become a butterfly?  
 Don't you want to spread your wings...

C9 F7 Ebm/F

bra - cing me - I'd have an at - tack!

*cresc. (dialogue continues)*

...and flap your way to glory?

Em/F# E9/F#

LEO:

F#13 B B+

MAX: Mis - ter Bi - al - y - stock, please  
 We can do it, we can

B6 B+ B B6

stop the song, you got me wrong. I'll say "so long." I'm not as strong a

do it, we can grab that Ho - ly

*cresc. poco a poco*

F#m7 B13 E E+

per - son as you think. Mis - ter Bi - al - y - stock, just

Grail. We can do it, we can

E6 E+ E

take a look. I'm not a crook. I'm just a shnook, the bot - tom line is

do it, drink cham - pagne, not gin - ger

A#m7 D#7 G#m G#m(maj7) G#m7

that I stink! I can't do  
 ale. Come on, Le - o, can't you see - o?

Detailed description: This system contains the first five measures of the piece. The vocal line starts with the lyrics 'that I stink! I can't do' and continues with 'ale. Come on, Le - o, can't you see - o?'. The piano accompaniment features a bass line with a melodic motif and chords in the right hand. A dynamic marking of *f* is present in the third measure.

C#7 LEO: D#m7/F# B/F# D#m7/F# B6/F# C#9b5

it. You see Ri - o, I see jail.

Ow!

Detailed description: This system contains the next five measures. The vocal line includes the lyrics 'it. You see Ri - o, I see jail.' and an exclamation 'Ow!'. The piano accompaniment continues with chords and a bass line. A dynamic marking of *v* (pizzicato) is used for the piano accompaniment in the first measure of this system.

MAX: B/F#

We can do it.

Detailed description: This system contains the final five measures. The vocal line includes the lyrics 'We can do it.'. The piano accompaniment features a more active bass line and chords in the right hand. Dynamic markings of *ff* and *f* are present.

LEO:

B6/F#

D#m/F#

B/F#

G#m

I can't do it \_\_\_\_\_

I can - not, can - not,

MAX:

we can do it, \_\_\_\_\_

C#m7

D#dim7

C#m7/F#

F#9

can - not, can - not, do it 'cause I know

it's

gon - na

B

B+

B6

B+

(B)

fail! \_\_\_\_\_

It's gon - na

fail!

We can do it,

I know

we can - not

fail!

# I REMEMBER THAT

from *Saturday Night*

Music and Lyrics by  
STEPHEN SONDHEIM

Ruminatively, rubato  $\text{♩} = 56$

Hank:

I have a mem-o - ry for small de - tails. I have a mem-o - ry that nev - er fails.

*mp*

I can re-mem - ber names, dates and pla - ces And ev - en fa - ces of p o - ple whose fa - ces I

don't want to know. I know the date of the Par - the - non, But there's a date that I'm



haz - y on: That was the date we had, I re-mem - ber, in ear - ly Sep - tem - ber. Or

was it No - vem - ber, three years a - go? Up to a cer - tain point my mind is

clear. \_\_\_\_\_ Ev - 'ry de - tail of that date that fate - ful

*rit.*

**Even rhythm**

year. \_\_\_\_\_ I ar - rived at sev - en;

I'd stopped a-long the way To buy a big bou - quet for you. — I re-mem - ber

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a 7/8 time signature. The lyrics are: "I'd stopped a-long the way To buy a big bou - quet for you. — I re-mem - ber". The piano accompaniment is written in grand staff (treble and bass clefs). The right hand features a melody with eighth and quarter notes, while the left hand provides a steady bass line with quarter notes.

that. In a French-type rest-'rant, Run by a guy named Jake,

The second system continues the musical score. The vocal line lyrics are: "that. In a French-type rest-'rant, Run by a guy named Jake,". The piano accompaniment continues with similar rhythmic patterns, featuring a mix of chords and moving lines in both hands.

We had a sir - loin steak for two. — I re-mem - ber that. I re-mem - ber we

The third system of the score has the vocal line lyrics: "We had a sir - loin steak for two. — I re-mem - ber that. I re-mem - ber we". The piano accompaniment includes a section in the right hand labeled "L.H." (Left Hand) in the upper register, with a melodic line that moves across several staves.

sat out in Pros-pect Park in the glow of moon - light. — Af-ter that, we went back to

The final system on the page has the vocal line lyrics: "sat out in Pros-pect Park in the glow of moon - light. — Af-ter that, we went back to". The piano accompaniment begins with a dynamic marking of *mf* (mezzo-forte) in the left hand, providing a harmonic foundation for the vocal line.

your house and danced till dawn. I was pour-ing cof-fee, You lit a cig-a-

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "your house and danced till dawn. I was pour-ing cof-fee, You lit a cig-a-". The piano accompaniment consists of chords and moving lines in both the right and left hands.

rette. From then on I for-get What I said, What I did and where I was at!

The second system continues the musical score. The vocal line starts with a rest followed by the lyrics: "rette. From then on I for-get What I said, What I did and where I was at!". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

— For I'd fal-len in love with you, I re-mem-ber I'd fal-len in love with

The third system of the score features the vocal line with the lyrics: "— For I'd fal-len in love with you, I re-mem-ber I'd fal-len in love with". The piano accompaniment includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

you, That's the one thing I do re-mem-ber, — I re-mem-ber that.

The fourth and final system on this page shows the vocal line with the lyrics: "you, That's the one thing I do re-mem-ber, — I re-mem-ber that.". The piano accompaniment continues with chords and moving lines.

Celeste:

Up to a point your mind is clear, no doubt. \_\_\_\_\_ But I can re-mem-ber some

*mf* *dim.*

things that you left out. \_\_\_\_\_ I was dressed at

*mp*

sev - en, But you ar-rived at eight. And you were nev - er

late a - gain. \_\_\_\_\_ I re-mem - ber that. Since you'd bought me

flow - ers,                      You could-n't pay      the check.                      You were a ner - vous

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The lyrics are: "flow - ers,                      You could-n't pay      the check.                      You were a ner - vous". The piano accompaniment is written in two staves: a right-hand staff (treble clef) and a left-hand staff (bass clef). The right-hand part features a series of chords with a melodic line that moves in a stepwise fashion. The left-hand part provides a simple harmonic accompaniment with a steady bass line.

wreck      by      then. — I re-mem - ber      that.                      I re-mem-ber we

*L.H.*

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "wreck      by      then. — I re-mem - ber      that.                      I re-mem-ber we". The piano accompaniment includes a marking "*L.H.*" above the right-hand staff, indicating a change in the left-hand part. The right-hand part continues with chords and a melodic line, while the left-hand part provides a steady accompaniment.

sat      in the park      In the glow of a p'lice-man's flash - light. — Af - ter

*mf*

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sat      in the park      In the glow of a p'lice-man's flash - light. — Af - ter". The piano accompaniment includes a marking "*mf*" (mezzo-forte) at the beginning of the right-hand staff. The right-hand part continues with chords and a melodic line, while the left-hand part provides a steady accompaniment.

that we went back to      my house and sat some more.                      You were pour - ing

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "that we went back to      my house and sat some more.                      You were pour - ing". The piano accompaniment continues with chords and a melodic line in the right-hand part and a steady accompaniment in the left-hand part.

cof - fee All ov - er my new dress. From then on I con -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The lyrics are "cof - fee All ov - er my new dress. From then on I con -". The piano accompaniment is written on two staves (treble and bass clefs). The right hand features a series of chords with a melodic line, while the left hand plays a simple bass line. The music is in a major key and 4/4 time.

fess I for - get What I said and where I was at! But I

*f* *rall.*

The second system continues the musical score. The vocal line has lyrics "fess I for - get What I said and where I was at! But I". The piano accompaniment features a dynamic marking of *f* (forte) and a *rall.* (rallentando) marking. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The music is in a major key and 4/4 time.

did fall in love with you, I re - mem - ber I did fall in love with you, That's the one thing I

*a tempo* *mp*

The third system continues the musical score. The vocal line has lyrics "did fall in love with you, I re - mem - ber I did fall in love with you, That's the one thing I". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) and a *a tempo* marking. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The music is in a major key and 4/4 time.

do re - mem - ber, I re - mem - ber that.

*rit.*

The fourth system concludes the musical score. The vocal line has lyrics "do re - mem - ber, I re - mem - ber that.". The piano accompaniment features a *rit.* (ritardando) marking. The right hand has a melodic line with some grace notes, and the left hand has a bass line. The music is in a major key and 4/4 time.

# WHY DO I LOVE YOU?

from *Show Boat*

Lyrics by OSCAR HAMMERSTEIN II  
Music by JEROME KERN

Moderately

MAGNOLIA:

*p* I'm walk - ing on the

air, dear, \_\_\_\_\_ For life is fair, dear, \_\_\_\_\_ to

lov - ers. I'm in \_\_\_\_\_ the sev - enth

heav - en (There's more than sev - en, my heart dis -

**RAVENAL:**

cov - ers.) In this sweet im - prob - a - ble and un - real

world, Find - ing you has giv - en me my i - deal world.

**MAGNOLIA:**

Why do I love you? Why do you love me?

*mp*



**BOTH:**

Why should there be two Hap - py as we? —

The musical score for 'BOTH' consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are 'Why should there be two Hap - py as we? —'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line.

**RAVENAL:**

Can you see — the why or where - fore

The musical score for 'RAVENAL' consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are 'Can you see — the why or where - fore'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line.

I should be — the one you care for?

This block continues the musical score for 'RAVENAL'. It shows the vocal line and piano accompaniment for the lyrics 'I should be — the one you care for?'. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line.

**MAGNOLIA:**

You're a luck - y boy. I am luck - y too.

The musical score for 'MAGNOLIA' consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are 'You're a luck - y boy. I am luck - y too.'. The piano accompaniment features a right hand with chords and a left hand with a simple bass line. A fermata is placed over the final note of the vocal line. The piano part includes a dynamic marking of *mp* and a fingering instruction '(b)' in the bass line.

**BOTH:**

All our dreams of joy Seem to come true. —

May - be that's — be - cause you love me,

May - be that's why I love you. —

**RAVENAL:**

Dar - ling, I have on - ly just an hour to play.

## MAGNOLIA:

I am al - ways lone - ly when you go a - way.

The musical score for Magnolia consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "I am al - ways lone - ly when you go a - way." The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a melody in the right hand and chords in the left hand. A long slur covers the piano accompaniment across the first two measures.

## BOTH:

Hours are not like years, So dry your tears.

The musical score for Both consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "Hours are not like years, So dry your tears." The piano accompaniment is in grand staff with a key signature of two sharps. It features a melody in the right hand and chords in the left hand. A dynamic marking of *mf* is present in the first measure of the piano part. A long slur covers the piano accompaniment across the last two measures.

## RAVENAL:

What \_\_\_\_\_ a pair of love - birds! My dar - ling,

The musical score for Ravenal consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "What \_\_\_\_\_ a pair of love - birds! My dar - ling,". The piano accompaniment is in grand staff with a key signature of two sharps. It features a melody in the right hand and chords in the left hand. A dynamic marking of *rall.* is present in the first measure of the piano part. A long slur covers the piano accompaniment across the last two measures.

I'll come home as ear - ly as I can.

The musical score for Ravenal continuation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "I'll come home as ear - ly as I can." The piano accompaniment is in grand staff with a key signature of two sharps. It features a melody in the right hand and chords in the left hand. A dynamic marking of *p* is present in the first measure of the piano part.

Mean - while be good and pa - tient with your man.

Why do I love you? Why do you love me?

**MAGNOLIA:**

Why should there be two Hap - py as we? —

**BOTH:**

Can you see — the why or where - fore?

MAGNOLIA:

I should be \_\_\_\_\_ the one you care for? You're a luck - y

BOTH:

boy, I am luck - y too; All our dreams of joy

seem to come true. \_\_\_\_\_ May - be that's \_\_\_\_\_ be - cause you love

me, May - be that's why I love you. \_\_\_\_\_ (opt.)

# WHO WILL LOVE ME AS I AM?

from *Side Show*

Words by BILL RUSSELL  
Music by HENRY KRIEGER

**Ballad**

Ab Ab/Gb Fm Ab/Eb **VIOLET:**

Like a

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a half note G4 in the second, a quarter note F4 in the third, and a quarter note E4 in the fourth. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols are placed above the vocal line: Ab, Ab/Gb, Fm, and Ab/Eb.

Db(add9) Ab/C Eb/Bb Ab

fish plucked from the o - cean Tossed in - to a for - eign stream, - Al-ways

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols are placed above the vocal line: Db(add9), Ab/C, Eb/Bb, and Ab.

Cm Db Bbm7 Ebsus Eb

knew that I was dif - f'rent Of-ten fled in - to a dream. - I ig -

Detailed description: This system contains measures 9 through 12. The vocal line continues with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The piano accompaniment continues with eighth-note bass lines and chords. Chord symbols are placed above the vocal line: Cm, Db, Bbm7, Ebsus, and Eb.

Db(add9)

Ab/C

Eb/Bb

Ab

nored the rag - ing cur - rents, Right a - gainst the tide I swam. — But I

Cb(add9)

Bbm7

Ab

Ebsus

Eb

Ab

float - ed with \_ the ques - tion Who will love me as I am? —

DAISY:

Db(add9)

Ab/C

Eb/Bb

— Like an odd ex - ot - ic crea - ture On dis - play in - side a zoo..

Ab

Cm

Db

Ab/Bb

Bb9

Hear - ing chil - dren ask - ing ques - tions Makes me ask some ques - tions too..

Bbm7/Eb Eb6 Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb

— Could we bend the laws of na - ture? Could a li - on love a lamb?

*poco rall.* *mf a tempo*

Ab(add9) Cb(add9) Bbm7 Ab Db/Eb

— Who could see be - yond \_ this sur - face? Who will love me as I am?

Eb **BOTH:** Db(add9) Db/Eb Ab(add9)

— Who will ev - er call to say "I love \_ you"? Send me

*poco rall.* *mf*

Db(add9) Eb(add9) Ab Db(add9) Eb(add9)

flow - ers or a tel - e - gram \_ Who could proud - ly stand \_ be - side \_



Fm7

Eb

Db(add9)

Ebsus

Eb

DAISY:

me

Who will love

me

as I

am?

Like a

Db(add9)

Ab/C

Eb/Bb

clown

whose tears

cause laugh

ter

Trapped in - side

the cen - ter

ring. -

Ab

VIOLET:

Cm

Db(add9)

Ab/Bb

Bb9

E-ven see - ing smil - ing fac - es

I am lone - ly pon - der - ing.

Db/Eb

BOTH:

Eb7

Db

Db/Eb

Ab(add9)

Who

would

want

to join

this

mad - ness?

Who would

*poco rall.*

*mf*

Db(add9) Db/Eb Ab(add9) Cb(add9) Bbm7

change my mon - o - gram? \_\_\_\_\_ Who will be part of \_\_\_\_\_ my cir -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a dotted quarter note on 'change', followed by eighth notes for 'my mon - o - gram?'. There is a long horizontal line indicating a continuation of the melody. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord symbols above the staff are Db(add9), Db/Eb, Ab(add9), Cb(add9), and Bbm7.

Ab Db/Eb Eb

- cus? Who will love me as I am? \_\_\_\_\_ Who will ev - er

*poco rall.*

The second system continues the vocal and piano parts. The vocal line has a dotted quarter note on '- cus?', followed by eighth notes for 'Who will love me as I am?'. Another long horizontal line follows. The piano accompaniment continues with chords and a bass line. Chord symbols above the staff are Ab, Db/Eb, and Eb. The instruction 'poco rall.' is written in the piano part.

Db(add9) Db/Eb Ab Db(add9) Eb(add9)

call to say "I love \_\_\_\_\_ you"? Send me flow - ers or a tel - e - gram? -

The third system shows the vocal line starting with a dotted quarter note on 'call', followed by eighth notes for 'to say "I love \_\_\_\_\_ you"?'. The piano accompaniment continues with chords and a bass line. Chord symbols above the staff are Db(add9), Db/Eb, Ab, Db(add9), and Eb(add9).

Ab(add9) Db(add9) Eb Fm7 Ab/Eb

Who could proud - ly stand \_\_\_\_\_ be - side \_\_\_\_\_ me? Who will

The fourth system features the vocal line starting with a dotted quarter note on 'Who', followed by eighth notes for 'could proud - ly stand \_\_\_\_\_ be - side \_\_\_\_\_ me?'. The piano accompaniment continues with chords and a bass line. Chord symbols above the staff are Ab(add9), Db(add9), Eb, Fm7, and Ab/Eb.

Db(add9) Db/Eb Eb Ab(add9) Ab/C

love me as I am?

This system contains the first vocal line and piano accompaniment. The vocal line has lyrics 'love me as I am?'. The piano accompaniment features a complex texture with many notes, including some with 'v' markings. Chords are indicated above the vocal line: Db(add9), Db/Eb, Eb, Ab(add9), and Ab/C.

Db(add9) Db/Eb Ab(add9) Db(add9) Db/Eb Ab(add9) BOTH: Who could

This system contains the second vocal line and piano accompaniment. The vocal line has lyrics 'Who could'. The piano accompaniment is marked 'ff' and includes 'v' markings. Chords are indicated above the vocal line: Db(add9), Db/Eb, Ab(add9), Db(add9), Db/Eb, and Ab(add9). The word 'BOTH:' is written above the final measure.

Cb Bbm7 Ab Ebsus Db/Eb Eb

proud - ly stand be - side me? Who will love me as I

This system contains the third vocal line and piano accompaniment. The vocal line has lyrics 'proud - ly stand be - side me? Who will love me as I'. The piano accompaniment is marked 'p' and includes 'v' markings. Chords are indicated above the vocal line: Cb, Bbm7, Ab, Ebsus, Db/Eb, and Eb. A '8vb' marking is present at the bottom of the piano part.

Ab Ab/C Db(add9) Dbmaj7/Eb Ab

am?

This system contains the fourth vocal line and piano accompaniment. The vocal line has lyrics 'am?'. The piano accompaniment includes 'allargando', 'sfz', and 'ff' markings, along with 'v' markings. Chords are indicated above the vocal line: Ab, Ab/C, Db(add9), Dbmaj7/Eb, and Ab.

# I'D GIVE IT ALL FOR YOU

from *Songs for a New World*

Music and Lyrics by  
JASON ROBERT BROWN

D Em7 D/F# G D Em7

*mf*

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

D Em7 G/A MAN: Dsus D

I had a house while you were gone.—

Dsus D Bm7 Am7

The week af - ter you left me, I found a cou - ple a - cres

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The melody is marked with a mezzo-forte (*mf*) dynamic. The score is divided into four systems. The first system contains two measures of piano accompaniment. The second system also contains two measures of piano accompaniment. The third system includes a vocal line with the lyrics 'I had a house while you were gone.—' and a piano accompaniment. The fourth system includes a vocal line with the lyrics 'The week af - ter you left me, I found a cou - ple a - cres' and a piano accompaniment. Chord symbols are placed above the notes they apply to. Some chords have a '4' above them, indicating a four-measure hold. The piano part includes various articulations such as slurs and accents.

Dsus D Dsus D F#m9

near Sev - er - na Park. — I had a house while you were gone. —

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are: "near Sev - er - na Park. — I had a house while you were gone. —". The chords indicated above the staff are Dsus, D, Dsus, D, and F#m9.

Bm7 Am7

a house with sil - ver shut - ters and a drive - way laid in mar - ble and

The second system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "a house with sil - ver shut - ters and a drive - way laid in mar - ble and". The chords indicated above the staff are Bm7 and Am7.

G2 D/F# F2

thou - sands of rooms to fill — and mi - les of space to

The third system continues the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "thou - sands of rooms to fill — and mi - les of space to". The chords indicated above the staff are G2, D/F#, and F2.

Ebmaj7 D/E

fly... — And I tried to be - lieve it. —

The fourth system concludes the musical score. The vocal line and piano accompaniment are shown. The lyrics are: "fly... — And I tried to be - lieve it. —". The chords indicated above the staff are Ebmaj7 and D/E.

D/C

It was bet - ter with - out you; I was saf - er a -

lone... No, I'd give it all for you..

I'd give it all for you by my side once more.

Oh, I'd give it all for you. I'd give it all to hold you a - gain, to feel

Dm7

G/D

G/C

I'm com - plet - ed, to know — there and then — that all — that I need - ed was

C/Bb

F/A

Gm7

you — to fight — the — fear...

Gm7/C

D

Em7

D/F#

G

And now you're here.

D

Em7

G/A

WOMAN:

Dsus

D

I took a trip while I was gone.

Dsus                    D                    Bm7                    Am7

I cashed in all my sav - ings and bought an El - do - ra - do,

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole rest in the first measure, followed by a quarter note G4 in the second measure. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand. Chord changes are indicated above the staff: Dsus, D, Bm7 (with a 4-measure bracket), and Am7 (with a 4-measure bracket).

Dsus                    D                    Dsus                    D                    F#m9

drove to Ten - nes - see.                    I took a trip while I was gone.

Detailed description: This system contains measures 3 through 6. The vocal line continues with quarter notes in measure 3 and a quarter rest followed by a quarter note G4 in measure 4. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: Dsus, D, Dsus, D, and F#m9 (with a 3-measure bracket).

Bm7                    Am7

I drove a - cross — the coun - try and I stopped at lots — of di - ners and

Detailed description: This system contains measures 7 through 10. The vocal line has a quarter rest in measure 7, followed by quarter notes in measures 8 and 9. The piano accompaniment continues. Chord changes are indicated: Bm7 and Am7.

G2                    D/F#                    F2

stared at a mil - lion stars — and thought I could touch the

Detailed description: This system contains measures 11 through 14. The vocal line has a quarter rest in measure 11, followed by quarter notes in measures 12 and 13. The piano accompaniment continues. Chord changes are indicated: G2, D/F#, and F2.



E♭Maj7

sky... And I tried to be - lieve it.

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a long note on 'sky...' followed by a melodic phrase for 'And I tried to be - lieve it.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

It was bet - ter with - out you. I was fi - nal - ly

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic contour that rises and then falls, corresponding to the lyrics 'It was bet - ter with - out you. I was fi - nal - ly'. The piano accompaniment continues with a steady harmonic accompaniment.

Am7

C/D

G

free... No, I'd give it all for you.

The third system of music includes the vocal line and piano accompaniment. The vocal line starts with 'free...' and then 'No, I'd give it all for you.' The piano accompaniment features a more active bass line and treble line, with chords marked as Am7, C/D, and G.

Am7

G/B

F/C

I'd give it all for you by my side once more.

The fourth system of music includes the vocal line and piano accompaniment. The vocal line concludes with 'I'd give it all for you by my side once more.' The piano accompaniment continues with a consistent harmonic accompaniment, with chords marked as Am7, G/B, and F/C.

G Am7 F2

Oh, I'd give it all for you. I'd give it 'cause the moun - tains I climb get

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note G4, followed by a quarter rest, then eighth notes A4, B4, C5, B4, A4, G4. The piano accompaniment features a treble clef with eighth-note chords and a bass clef with a half-note bass line.

Dm7 G/D G2/C

high - er and high - er. I'm run - ning from time — and walk - ing through fi - re, and

Detailed description: This system contains measures 3-5. The vocal line continues with eighth notes G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with similar rhythmic patterns and chord changes.

C/Bb F2/A Gm7

dreams — just don't — come — true...

Detailed description: This system contains measures 6-8. The vocal line has a half note G4, a quarter rest, a half note G4, a quarter rest, a half note G4, a quarter rest, and a half note G4. The piano accompaniment features sustained chords and a moving bass line.

Gm7/C A Asus4 A Asus4 A

But now there's you.

Detailed description: This system contains measures 9-11. The vocal line has a half note G4, a quarter rest, a half note G4, a quarter rest, and a half note G4. The piano accompaniment concludes with sustained chords and a final bass line.

G/F  
MAN:

C/E

G/F

God knows it's ea - sy to hide, — ea - sy to hide — from the

C/E

E $\flat$ 2

B $\flat$

things that you feel — and har - der to blind - ly trust what you don't un - der - stand.

F F $\text{sus}$  F F/E $\flat$

WOMAN:

God knows it's ea - sy to run, —

B $\flat$ /D F/E $\flat$  B $\flat$ /D

— ea - sy to run — from the peo - ple you love, — and

Db2 Ab2 C Csus

hard - er to stand. and fight for the things you be - lieve.

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats. The lyrics are "hard - er to stand. and fight for the things you be - lieve." The piano accompaniment consists of a right-hand melody and a left-hand bass line. Chord symbols above the staff are Db2, Ab2, C, and Csus. Below the piano part, there are bass line diagrams for the first two measures.

C Csus C Am7 F2

MAN:  
WOMAN:  
Noth - ing a - bout us was per - fect or clear, but when

The second system continues the music. The vocal line has two parts: "MAN:" and "WOMAN:". The lyrics are "Noth - ing a - bout us was per - fect or clear, but when". The piano accompaniment continues with the same structure. Chord symbols above the staff are C, Csus, C, Am7, and F2. Bass line diagrams are present below the piano part.

Am7 F2 Am7 G2/B

Par - a - dise calls me, I'd rath - er be here. There's some - thing be - tween us that

The third system continues the music. The lyrics are "Par - a - dise calls me, I'd rath - er be here. There's some - thing be - tween us that". The piano accompaniment continues. Chord symbols above the staff are Am7, F2, Am7, and G2/B. Bass line diagrams are present below the piano part.

Csus2 G/D Eb7 (#11) WOMAN:

no - bod - y else needs to see... There were

The fourth system concludes the page. The vocal line has a "WOMAN:" part. The lyrics are "no - bod - y else needs to see... There were". The piano accompaniment continues. Chord symbols above the staff are Csus2, G/D, Eb7 (#11), and WOMAN:. Bass line diagrams are present below the piano part.

Dm7 C2/E Dm7

o - ceans to cross... — and I stood on the shore... —

MAN:

There were moun-tains to con - quer... And I

*secco*

8<sup>th</sup>

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'o - ceans to cross... — and I stood on the shore... —' and a piano accompaniment. The second system features a vocal line with lyrics 'There were moun-tains to con - quer... And I' and a piano accompaniment. The piano accompaniment includes dynamic markings like 'secco' and a '8<sup>th</sup>' measure rest.

C2/E Bb/F F

and the sec - ond be - fore — I jumped, I knew where I

stood on the cliff, — and the sec - ond be - fore — I jumped, I knew where I

(8<sup>th</sup>)

Detailed description: This system contains the third and fourth systems of the musical score. The top system features a vocal line with lyrics 'and the sec - ond be - fore — I jumped, I knew where I' and a piano accompaniment. The second system features a vocal line with lyrics 'stood on the cliff, — and the sec - ond be - fore — I jumped, I knew where I' and a piano accompaniment. The piano accompaniment includes a '8<sup>th</sup>' measure rest.

G/A D/E

need - ed — to be!

need - ed — to be!

Detailed description: This system contains the fifth and sixth systems of the musical score. The top system features a vocal line with lyrics 'need - ed — to be!' and a piano accompaniment. The second system features a vocal line with lyrics 'need - ed — to be!' and a piano accompaniment. The piano accompaniment includes a '8<sup>th</sup>' measure rest.

MAN: A Bm7 A/C#

WOMAN: Oh, I gave it all for you. I gave it all for you — by my side once

G/D D A/C# Bm7 A2 Bm7

more. Oh, I gave it all for you. I gave it 'cause it's

G Em7 A/E

hard-er to touch — the things — that are — dear-er. I love you too much to

A/D D/C G/B

trust some-thing clear-er. I know — I fell — too —

*mp* *poco* *molto* *f*

Am7

far...

*p*

G Am7

but, here you are...

G/B C rit. Bb6 F2/A G

# THE SONG THAT GOES LIKE THIS

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE  
Music by JOHN DU PREZ and ERIC IDLE

*Sweetly*

*mf* *mp*

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half note chord (F#4, C#5) and moves through several chords. The bass line consists of a steady eighth-note pattern. The piece concludes with a sustained chord in the bass.

**DENNIS:**

Once, in ev-'ry show, there comes a song like this. It

The musical notation for Dennis's first line shows a vocal line with lyrics and a piano accompaniment. The piano accompaniment features a consistent eighth-note pattern in the right hand and a simple bass line in the left hand.

starts out soft and low, and ends up with a kiss. Oh, where is the

The musical notation for the second line continues the vocal and piano parts. The piano accompaniment remains consistent with the previous section.

**LADY:**

song that goes like this? *Spoken: Where is it? Where? Where? A*

The musical notation for the Lady's line and spoken part shows a vocal line with lyrics and a piano accompaniment. The piano accompaniment continues with the same eighth-note pattern.



sen-ti-men-tal song that casts a mag-ic spell. They all will hum a-long. We'll

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melodic phrase: quarter notes G4, A4, B4, C5, followed by a quarter rest, an eighth note G4, and another quarter rest. This pattern repeats. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line with occasional chords in the left hand.

o-ver-act like hell. Oh, this is the song that goes like

The second system continues the musical piece. The vocal line follows the same melodic pattern as the first system. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

*Spoken: L: Yes, it is.* *Yes.* **DENNIS:**  
 this. *Spoken: D: Yes, it is.* *Yes, it is.* Now we can go straight in -

The third system includes spoken dialogue and a vocal entry. The vocal line has rests for the spoken parts. The piano accompaniment continues with its accompaniment. The vocal entry for DENNIS starts with a quarter note G4, followed by a quarter rest, an eighth note G4, and another quarter rest.

**LADY:**  
 to the mid-dle eight, a bridge that is too far for me. — I'll

The fourth system features the vocal entry for LADY. The vocal line begins with a quarter note G4, followed by a quarter rest, an eighth note G4, and another quarter rest. The piano accompaniment continues with its accompaniment, including a 7/8 time signature change indicated by a '7' above the staff.

**BOTH:**

sing it in your face while we both embrace, and then we change the

**DENNIS:***(opt. 8va)***LADY:**

key! Now we're in - to E. That's aw-fully high for me But

**BOTH:**

ev-'ry-one can see we should have stayed in D. For this is our

**DENNIS:**

song that goes like this. I'm

LADY:

DENNIS:

LADY:

feel-ing ver-y proud      You're sing-ing far too loud.      That's the way that this song goes.      You're

The first system of the musical score consists of three measures. The top staff shows vocal lines for Lady and Dennis. The bottom two staves show piano accompaniment. The lyrics are: 'feel-ing ver-y proud', 'You're sing-ing far too loud.', 'That's the way that this song goes.', and 'You're'.

BOTH:

stand-ing on my toes.      Sing - ing the song that goes like

The second system of the musical score consists of three measures. The top staff shows a vocal line for both characters. The bottom two staves show piano accompaniment. The lyrics are: 'stand-ing on my toes.', 'Sing - ing the song that goes like'.

LADY:

DENNIS:

this. \_\_\_\_\_ I can't be-lieve there's more.      It's

The third system of the musical score consists of three measures. The top staff shows vocal lines for Lady and Dennis. The bottom two staves show piano accompaniment. The lyrics are: 'this. \_\_\_\_\_', 'I can't be-lieve there's more.', and 'It's'. A piano instruction 'mp Bring out L.H.' is present in the piano part.

LADY:

BOTH:

far too long, I'm sure.      That's the troub-le with this song,      it goes on and on and on.      For

The fourth system of the musical score consists of three measures. The top staff shows vocal lines for Lady and both characters. The bottom two staves show piano accompaniment. The lyrics are: 'far too long, I'm sure.', 'That's the troub-le with this song,', 'it goes on and on and on.', and 'For'.

**DENNIS:**  
 this is our song that is too long.

**LADY:**

**LADY:** We'll be singing this 'til dawn.

**DENNIS:** You'll wish that you weren't born.

**L:** Let's for-

8vb . j

get this damn re- frain

**D:** be - fore we go in- sane.

**L:** The song al - ways

8vb

ends like this!

*unison*

*molto rit.*

8va . 7

8vb . j

# ALMOST A LOVE SONG

from *Victor/Victoria*

Words and Music by LESLIE BRICUSSE  
and HENRY MANCINI

Moderately slow

Dadd2 Dmaj7 Bm7/E

*mp*

*Ped.*

Detailed description: This block shows the piano introduction. It consists of two staves. The right staff has a treble clef and a key signature of two sharps (F# and C#). The left staff has a bass clef. The music is in 4/4 time. The tempo is 'Moderately slow'. The dynamics are marked 'mp' (mezzo-piano) and 'Ped.' (pedal). The chords are Dadd2, Dmaj7, and Bm7/E. The melody is a series of eighth notes with a descending line.

(Victoria:) Amaj9 Dmaj9

What we have here is al-most a love song. I'm per-fect for

*mf*

Detailed description: This block shows the vocal line for the first part of the song. It consists of two staves. The right staff has a treble clef and a key signature of two sharps. The left staff has a bass clef. The music is in 4/4 time. The tempo is 'Moderately slow'. The dynamics are marked 'mf' (mezzo-forte). The chords are Amaj9 and Dmaj9. The melody is a series of eighth notes with a descending line. There are triplets indicated by a '3' over the notes.

C#m7 F#7b9 Bm7 C#7b9

you, you're per-fect for me. Ev-'ry-thing they

Detailed description: This block shows the piano accompaniment for the second part of the song. It consists of two staves. The right staff has a treble clef and a key signature of two sharps. The left staff has a bass clef. The music is in 4/4 time. The tempo is 'Moderately slow'. The chords are C#m7, F#7b9, Bm7, and C#7b9. The melody is a series of eighth notes with a descending line. There are triplets indicated by a '3' over the notes.

F#m F+ E6 Aadd2/E

sing a-bout we have in pro-fu-sion: the same sense of

Detailed description: This block shows the piano accompaniment for the third part of the song. It consists of two staves. The right staff has a treble clef and a key signature of two sharps. The left staff has a bass clef. The music is in 4/4 time. The tempo is 'Moderately slow'. The chords are F#m, F+, E6, and Aadd2/E. The melody is a series of eighth notes with a descending line. There are triplets indicated by a '3' over the notes.

D#m7b5                      D#m7b5/G#      G#7      Em/G      F#7                      C#7/B      Bm7

hu- mor, \_\_\_\_\_ a ro - mance more than mere il - lu - sion.

Dmaj7/E      E9  
(King:)                      Amaj7

So why are we al - most a love song? \_\_\_\_\_ Why aren't we the

D#m7b5                      G#7b5G#add#5C#m7b5/G                      C#m7b5/F#      F#7b5      F#7  
(Victoria:)

song of the year? \_\_\_\_\_ Does the mo - ment go by; \_\_\_\_\_ are we

Bm7                      Dadd2/A      G#m7b5      C#7sus4      C#7  
(King:)                      F#m                      Bm7b5/F                      (Victoria:)

fright - ened to try? \_\_\_\_\_ If we are, more's the pit - y, \_\_\_\_\_ for the

A/E F#m7 Dmaj7 C#m7

i - dea seems too pret - ty — to be al - most a love song. —

Bm7 E/D (King:) C#m7b5 E7b5 E°7 (Both:)

You owe me a love song. — So

A/B D/E E7 E7b9 Aadd2

where is my love song, my dear? —

Gmaj7/A A Cm7/F (King:)

One thing's

Red. \*

Bbmaj9 (Victoria:) Gm7 Fm/G G7b9 Gm7/C Cm9 F7sus4 F7

It's clear, we're al-most a love song.

clear here: we're al-most a love song. She's so good for

*mf*

Dm7 G7sus4 G7 Cm7 Am7b5 D7b9

I'm no good for him, he's so good for me. I i-mag-ined

me, I'm no good for her.

Gm F#+ F6

some-bod - y who'd look at things my way.

I saw some - one. We'll trav - el life's



Em7b5 Em7b5/A A7b9

What - ev - er the weath - er, the  
 high - way. But I won - der wheth - er the

Dm7b5 G7b9 Gm7/C Cm Eb/F D/F

two of us should be to - geth - er. So why are we  
 two of us should be to - geth - er.

A°7/Bb Bbadd2 Em7b5

al - most a love song, in - stead of the song of the year?  
 Are we a love song? Not a

Em7b5/Bb

Em7b5/A A7b9

Dm7b5

G7b9

Will I lose him? Are we  
good one, I fear. Will the mo - ment go by?

Cm

Cm/Bb

Am7b5

A7

D7

Gm

fright-ened to try? If we are then it's  
Must-n't lose her. If I do, then it's

Cm7b5/Gb

F6

F#°7/G Gm

trag - ic; he and I have too much mag - ic.  
trag - ic; she and I have too much mag - ic.

Gm<sup>sus4</sup>/<sub>sus2</sub> Gm Cm7 Dm7 Ebmaj7 F7 F/Eb

to be al - most a love song. You  
 Hell, I might as well face it.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter rest, then eighth notes G4, A4, Bb4, and C5. The piano accompaniment consists of a bass line with a whole note G3 and a treble line with a whole note G4. There are three triplet markings over the vocal line.

Slowly, freely

Dm7b5 Fm/Ab G7b9 Cm9

owe me a love song. So where is our love song,  
 I could nev - er re - place it. Where is our love song,

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter rest, then eighth notes G4, A4, Bb4, and C5. The piano accompaniment features a bass line with a whole note G3 and a treble line with a whole note G4. There are three triplet markings over the vocal line. The piano part includes dynamic markings like *mp*.

Eb/F F7sus4 F7 Ebmaj7 Cm9 Bbadd2

my dear?  
 my dear?

The third system of music shows the vocal line with a whole note G4 and a quarter rest. The piano accompaniment features a bass line with a whole note G3 and a treble line with a whole note G4. There are three triplet markings over the vocal line.

# WHAT IS THIS FEELING?

from *Wicked*

Music and Lyrics by  
STEPHEN SCHWARTZ

**Allegro, jauntily pugnacious**

N.C. Bbmaj9 N.C. Bbmaj9 N.C.

The piano introduction is in 4/4 time, marked *f*. It features a rhythmic pattern of eighth and sixteenth notes in the bass line and chords in the treble line. The chords are N.C., Bbmaj9, N.C., Bbmaj9, and N.C.

C5 GALINDA: Fsus2 ELPHABA:

What is this feel-ing, so sud-den and new?— I felt the mo-ment I

The first line of the song features vocal lines for Galinda and Elphaba. Galinda's line is in 7/8 time, and Elphaba's line is in 4/4 time. The piano accompaniment is in 4/4 time, marked *mf*. The key signature has one flat (Bb).

Csus/D GALINDA: Gsus ELPHABA: Dsus/E

laid eyes on you...— My pulse is rush-ing... My head is reel-ing...

The second line of the song continues the vocal lines for Galinda and Elphaba. The piano accompaniment continues with chords in the treble line and a bass line. The key signature remains one flat.

GALINDA: G/A A Csus/D BOTH:

My face is flush-ing... What is this feel-ing, fer-vid as a flame?—

The third line of the song features Galinda's line and a duet line for both characters. The piano accompaniment continues with chords in the treble line and a bass line. The key signature remains one flat.

Fsus/Bb Eb Db(add9) Fsus/C

Does it have a name? —

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with lyrics 'Does it have a name?' and a long horizontal line indicating a breath or continuation. Above the staff are four chord symbols: Fsus/Bb, Eb, Db(add9), and Fsus/C. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The piano part consists of chords and moving lines in both hands, with some notes marked with 'v' for vibrato.

C Bb/C C Dm/C Gm/C C Dm/C Gm/C Bb/C C Bb/C C

Yes!:

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with lyrics 'Yes!:' and a long horizontal line. Above the staff are ten chord symbols: C, Bb/C, C, Dm/C, Gm/C, C, Dm/C, Gm/C, Bb/C, C, Bb/C, C. The bottom two staves are piano accompaniment, with a grand staff. The piano part consists of chords and moving lines in both hands, with some notes marked with 'v' for vibrato.

N.C. F5 Bbsus2 G: E: G:

Loath-ing! Un - a - dul - ter - at - ed loath - ing... For — your face... Your voice...Your

Detailed description: This system contains the third two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with lyrics 'Loath-ing! Un - a - dul - ter - at - ed loath - ing... For — your face... Your voice...Your'. Above the staff are five chord symbols: N.C., F5, Bbsus2, G:, E:, G:. The bottom two staves are piano accompaniment, with a grand staff. The piano part consists of chords and moving lines in both hands, with some notes marked with 'v' for vibrato.

Csus N.C. BOTH: C/E F N.C. C

cloth - ing... Let's — just say — I loathe it all!

Detailed description: This system contains the fourth two staves of music. The top staff is a vocal line with a treble clef and a key signature of one flat. It features a melodic line with lyrics 'cloth - ing... Let's — just say — I loathe it all!'. Above the staff are six chord symbols: Csus, N.C., BOTH:, C/E, F, N.C., C. The bottom two staves are piano accompaniment, with a grand staff. The piano part consists of chords and moving lines in both hands, with some notes marked with 'v' for vibrato. There are dynamic markings 'mf' and 'gu-----' in the piano part.

F/C F Bb5 C5 F

Ev - 'ry lit - tle trait, how - ev - er small — makes — my ver - y

(8va)-----

Gb Ab Db C7sus F5

flesh be - gin to crawl — with sim - ple ut - ter loath - ing! There's —

*crisp*

F/A Bbsus2

— a strange — ex - hil - a - ra - tion in — such to - tal de - tes -

Csus Am Cm/G F

ta - tion It's so pure! — So strong! —

*simile*

Bbsus2

Though I do ad - mit it came on fast, Still I do be -

Csus Csus/A Bbsus Fsus/G

lieve that it can last, And I will be loath - ing, loath -

F/Bb C(add4)

- ing you my whole life...

*cresc.*

F5 GALINDA: F/A Bbsus2

What is this feel-ing, so sud - den and new? I felt the mo - ment I

ELPHABA: f

Loath - ing! Un - a - dul - ter - at - ed loath - ing! For -

Csus C/E F

laid eyes on you — My pulse is rush - ing, My head is reel - ing,  
 — your face, — your voice, your cloth - ing! Let's — just say: —

Detailed description: This system contains the first three measures of the piece. It features a vocal line with lyrics, a piano accompaniment with chords, and a bass line. The key signature has one flat (B-flat). The first measure has a Csus chord, the second has a C/E chord, and the third has an F chord. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

F9 Bb5 C5 F

Oh, what is this feel - ing?  
 I loathe it all! Ev - 'ry lit - tle trait how - ev - er small —

Detailed description: This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment features more complex chords, including F9, Bb5, C5, and F. The bass line continues with a simple accompaniment.

Gb Ab Db

Does it have a name? — Yes...  
 — makes — my ver - y flesh be - gin to crawl! —

Detailed description: This system contains the final three measures. The vocal line concludes with the lyrics. The piano accompaniment features chords Gb, Ab, and Db. The bass line continues with a simple accompaniment.



Fsus/C  
BOTH:

Ahhh...

G5

Loath - ing!      There's -

subito p

f

G/B      Csus2

a strange ex - hil - a - ra - tion      in such to - tal de - tes -

simile

Dsus      Bm      Dm/A      G

ta - tion      So pure. — so strong! —

Csus2

— Though — I do ad - mit it came on fast, — still — I do be -

D5 G/B Csus C Gsus/A

lieve that it can last, And I will be loath - ing. For

*subito p*

Gmaj7/B

for - ev - er loath - ing. Tru - ly, deep - ly

*cresc. poco a poco*

G/C Dsus

loath - ing you my whole - life

G5 G/B G/C Dsus G5

long!

*ff* *sfz*