

piano . vocal . guitar

50 BROADWAY SHOWS | 50 BROADWAY SONGS

2nd  
edition

# 50 BROADWAY SHOWS

# 50 BROADWAY SONGS

INCLUDES SONGS FROM A Chorus Line  
Hello, Dolly! • Jesus Christ Superstar  
Les Misérables • The Phantom of the Opera  
The Producers • Rent  
Sweet Charity • Wicked

# 50 BROADWAY SHOWS

# 50 BROADWAY SONGS

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# HONEYSUCKLE ROSE

(From "AIN'T MISBEHAVIN'")

Words by ANDY RAZAF

Music by THOMAS ("FATS") WALLER

Medium with a lift

mf

Gm7

C13

Gm7

C13

Gm7

C13

G9+5

C6

G9+5 C13

Ev -'ry hon - ey bee

fills with jeal - ous - y

when they see you out with me,

I don't blame them,

F

Gm7

F

Fm

G7

C13

F

F7

Bb

Db7/B

C7

D7+5

Cdim

C7-5

Gm7

C13

good - ness knows,

Hon - ey Suck - le Rose.

When you're pass - in' by

Gm7

C13

Gm7

C13

G9+5

C6

G9+5

C13

F

Gm7

F

flow - ers droop and sigh,

and I know the rea - son why,

You're much sweet - er, good - ness knows,

C13

F F/C Ddim C7/E F

F7

Cm7

Bdim

F7

Hon-ey Suck-le Rose. Don't buy sug-ar,

Bb

F9

Gb9

F9

Bb

G7

Dm7

C#dim

G7

you just have to touch my cup, You're my sug-ar,

C7

Gm7

Ab9

G9

C7

Gm7

C13

Gm7

C13

it's sweet when you stir it up. When I'm tak-in' sips from your tas-ty lips,

Gm7

C13

G9+5

C6

G9+5

C13

F

Gm7

F

Fm

G7

C13

seems the hon-ey fair-ly drips, You're con-fec-tion, good-ness knows, Hon-ey Suck-le

1 F Bb Db7 F Bdim

2 F F7 Fdim Bbm F

Rose. Rose.

# TOMORROW

(From "ANNIE")

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately slow

mf

**F**  
**Fmaj7**

The sun - 'll come out \_\_\_\_\_ to - mor - row,

**Bbmaj7**  
**Am7**  
**Dm**  
**Dm/C**

bet your bot - tom dol - lar that to - mor - row \_\_\_\_\_ there'll be

**Bbmaj7**  
**C**  
**F**  
**Fmaj7**

sun! Jus' think - ing a - bout \_\_\_\_\_ to - mor - row

Bbmaj7



Am7



Dm



Dm/C



clears a - way the cob - webs and the sor - row \_\_\_\_\_ till there's

Bbmaj7



C



Fm



Ab



none. When I'm stuck \_ with a day that's gray and

Db



Eb



Ab



Abmaj7



lone - ly, I just stick \_ out my chin and grin and

C7sus



C7



say: \_\_\_\_\_ Oh! The

*f*

*mp*



sun - 'll come out \_\_\_\_\_ to - mor - row, {So you} got to hang on till to -  
 {Oh! I}



mor - row come what may! To -

*(small notes are optional harmony)*



mor - row, to - mor - row, I love ya to - mor - row, you're



{al - ways} a day a - way! \_\_\_\_\_ The  
 {on - ly}



2

F



Fmaj7



F7



Bb



mor - row, to - mor - row, I love ya to - mor - row, you're

F



C7sus



C7



F



C7sus



F



Fmaj7



{ al - ways } a day a - way! To - mor - row, to - mor - row, I  
on - ly

F7



Bb



F



C7sus



C7



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

F



Fmaj7



Bbmaj7/F



C7sus



F



way!

# MY FUNNY VALENTINE

(From "BABES IN ARMS")

Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

**Cm** **Cm + 7** **Cm7** **Cm6**

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

**Ab** **Fm7** **Fm6** **G7** **Fm** **G7**

You make me smile with my heart.

**Cm** **G7** **Cm7** **Cm6**

Your looks are laugh-a-ble, Un-pho-to-graph-a-ble,

**Ab** **Fm7** **Abm** **Bb7**

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

The musical score is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is C minor (three flats). The tempo is marked 'Slowly'. Chord diagrams for guitar are provided above the vocal line for each measure. The lyrics are: 'My fun-ny Val-en-tine, Sweet com-ic Val-en-tine, You make me smile with my heart. Your looks are laugh-a-ble, Un-pho-to-graph-a-ble, Yet, you're my fav-'rite work of art. Is your'.

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Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7 Eb Bb7sus Bb7  
 3 3 3 3 3 3 3 3 3 3 3 3

fig- ure less than Greek; Is your mouth a lit- tle weak, when you

Ebmaj7 G7+5 G7 Cm Abmaj7 Ab6 Ab7 G7

o- pen it to speak are you smart? But

Cm Cm+7 Cm7 Cm6

don't change a hair for me, Not if you care for me,

*cresc. poco a poco*

Ab D7-5 G7 Cm Eb7

Stay, lit- tle Val- en- tine, stay!

*f molto espress.*

Ab Abmaj7 Fm7 Bb7 Eb

Each day is Val- en- tine's day.

# JUST IN TIME

(From "BELLS ARE RINGING")

Words by BETTY COMDEN and ADOLPH GREEN  
Music by JULE STYNE

Intro: Moderately

The piano introduction consists of two staves. The right hand plays a series of chords: Bb, A, Bb, Am7, and D7. The left hand plays a simple bass line. The tempo is marked 'mp' (mezzo-piano).

Just In Time I found you Just In Time Be - fore you

This system contains the first line of the song. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Above the vocal line, guitar chord diagrams are provided for Bb, A, Bb, Am7, and D7.

came, my time was run - ning low. I was lost,

This system contains the second line of the song. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Above the vocal line, guitar chord diagrams are provided for Fm, G7, C9, Gm7, C9, Gm7, C7, and F7. There are also triplets in the piano accompaniment.

The los - ing dice were tossed, My brid - es all were crossed,

This system contains the third line of the song. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. Above the vocal line, guitar chord diagrams are provided for F13, Bb9, Fm, Bb7, and Eb9.

Ab D7 Gm D Gm D

no - where to go. Now you're here and now I

Gm D7 Gm Bb/C Am/C Gm/C Bb

know just where I'm go - ing, no more doubt or fear, I've found my

G7 + 5(b9) G7 G7+5 C9 F7

way. For love came Just In Time. You found me

Bb F+ Bb C7 Cm7 F7

Just In Time and changed my lone - ly life, that love - ly

1 Bb C9 Cm7 F7 2 Bb Bbdim Bb Bbdim Bb6

day. day.

# ANYONE CAN WHISTLE

(From "Anyone Can Whistle")

Words and Music by  
STEPHEN SONDHEIM

Slow and tenderly

The piano introduction is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. The melody is in the right hand, and the bass line is in the left hand. The key signature has two flats (B-flat and E-flat).

**E<sub>b</sub>**



**F<sub>m</sub>**



**B<sub>b</sub>**



**A<sub>b</sub>**



**E<sub>b</sub>**



**D<sub>b</sub>**



An - y - one can whis - tle, that's what they say, eas - y.

An - y - one can whis - tle,

that's what they say,

eas - y.

The piano accompaniment for the first phrase is in mezzo-piano (*mp*) dynamics. It features a steady bass line and chords that support the vocal melody.

**E<sub>b</sub>**



**B<sub>b</sub>7**



**E<sub>b</sub>**



**F<sub>m</sub>**



**B<sub>b</sub>**



**A<sub>b</sub>**



An - y - one can whis - tle, an - y old day,

An - y - one can whis - tle,

an - y old day,

The piano accompaniment for the second phrase continues with the same harmonic structure, providing a steady accompaniment for the vocal line.

**E<sub>b</sub>**



**F<sub>m</sub>**



**E<sub>b</sub>**



**E<sub>b</sub>7**



**A<sub>b</sub>**



**G<sub>m</sub>**



**E<sub>b</sub>**



eas - y. It's all so sim - ple: Re -

eas - y.

It's all

so sim - ple:

Re -

The piano accompaniment for the third phrase concludes the piece with a final chord and a sustained bass note.

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Ab Gm7 Cm7 F7

lax, let go, let fly! So some - one tell me why can't

Bb11 Bb7 Bb13 Fm Eb Fm Bb Ab

I? I candancea tan - go, I can read Greek,

*mp*

Eb Db Eb Bb7 Eb Fm Bb Ab

eas - y. I can slay a dra - gon an - y old week,

G F G F Cm G

eas - y! What's hard is

*mf*

**E<sub>b</sub>**

**A<sub>b</sub>**

**Fm7**

sim - ple, what's nat - u - ral comes hard.

**E<sub>b</sub>**

**A<sub>b</sub>maj7**

**G7**

**Cm**

**A<sub>b</sub>m**

**Cm**

May - be you could show me how to let go, low - er my guard,

*mp*

**A<sub>b</sub>m6**

**Cm**

**A<sub>b</sub>**

**E<sub>b</sub>**

**Fm7**

**B<sub>b</sub>7**

learn to be free, May - be if you whis - tle, whis - tle for

*poco rit.*

**E<sub>b</sub>**

**D<sub>b</sub>**

**E<sub>b</sub>**

**B<sub>b</sub>7**

**E<sub>b</sub>**

**A<sub>b</sub>m6**

**E<sub>b</sub>**

me. me.

*p a tempo*



# WORLDS APART

(From "BIG RIVER")

Music and Lyrics by  
ROGER MILLER

Moderately slow

mp

The piano introduction consists of two staves in 3/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a simple accompaniment of quarter notes: G2, B1, D2, G2.

Jim:

I see the

The first line of the song features a vocal line and piano accompaniment. The vocal line starts with a whole note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady quarter-note bass line in the left hand and a melody of quarter notes in the right hand.

D7

G

D9

Em7

D7/F#

G

same stars through my win - dow that you see through yours, but we're

The second line of the song continues the vocal and piano accompaniment. The vocal line includes a quarter rest before 'through my win - dow'. The piano accompaniment remains consistent with the first line.

C

G

D7

G

worlds — a - part, worlds — a - part. And I see the

The third line of the song features a vocal line with a long note on 'worlds' and a quarter rest. The piano accompaniment continues with the same accompaniment pattern.

D7



G



D9



Em7



D7/F#



G



same skies through brown eyes that you see through blue, but we're

C



G



D7



G



C/G



G7



worlds — a - part, worlds — a - part.

C



G



D/F#



Em



Just like the earth, just like the sun,

A7



D



C/D



G



two worlds to - geth - er are bet - ter than one. I see the

D7 G D9 Em7 D7/F# G D7/A G7/B

sun - rise in your eyes that you see in mine, but we're

C G D7 Huck: G D7

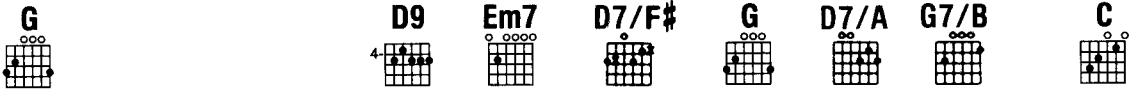
worlds — a - part, worlds — a - part. see the same stars through

G D9 Em7 D7/F# G D7/A G7/B C

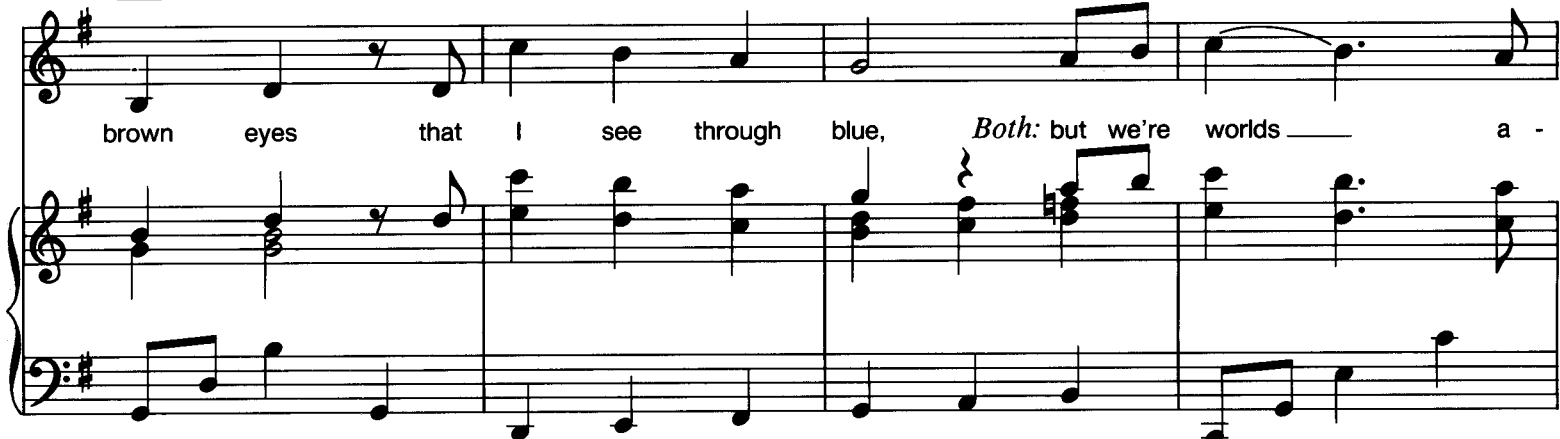
my win - dow that you see through yours, but we're worlds — a -


G D7 G D7

part, worlds — a - part. And you see the same skies through





brown eyes that I see through blue, *Both:* but we're worlds \_\_\_\_\_ a -



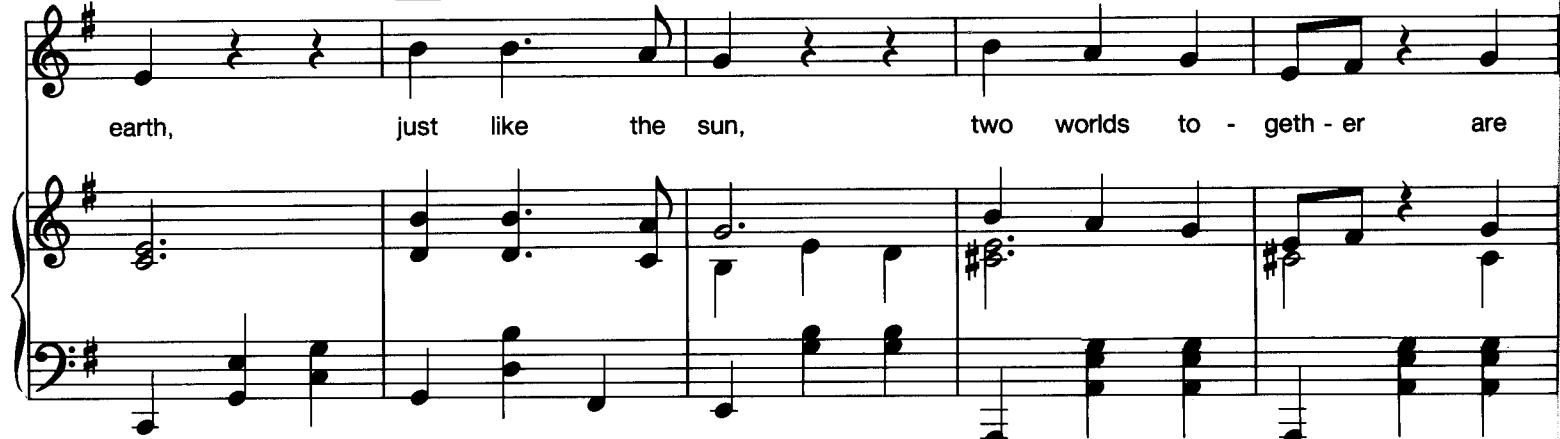


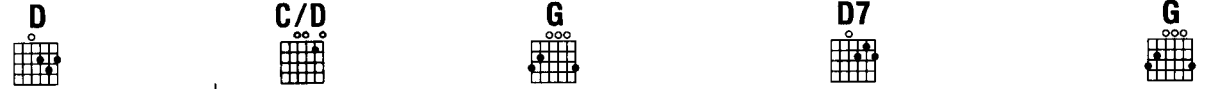
part, worlds \_\_\_\_\_ a - part. Just like the



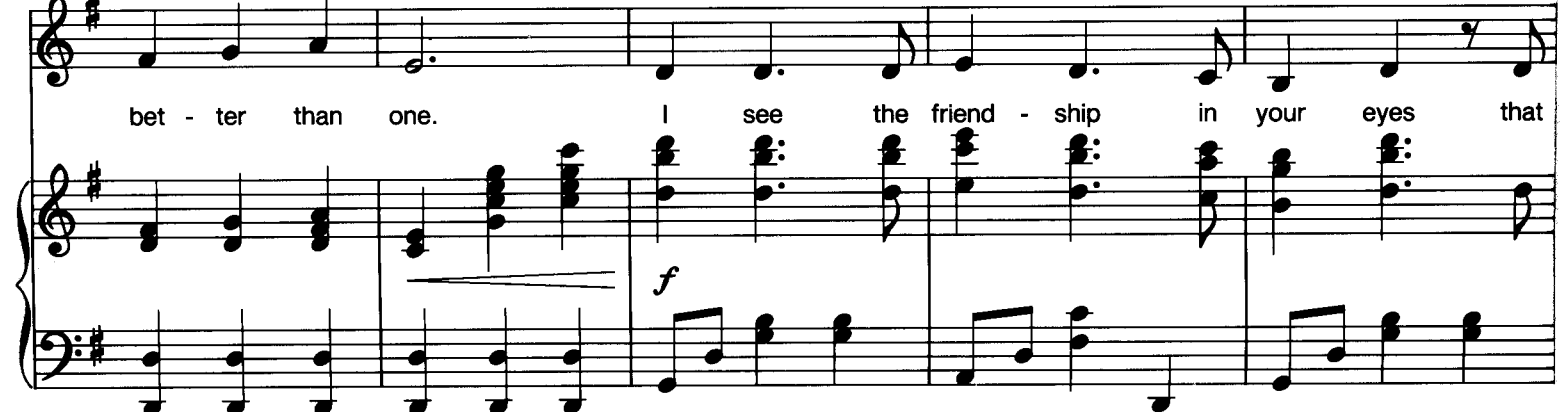


earth, just like the sun, two worlds to - geth - er are





bet - ter than one. I see the friend - ship in your eyes that



D9 Em7 D7/F# G D7/A G7/B C G

you see in mine, but we're worlds a - part,

D7 Em Em/D C#m7-5 G/D D7

worlds a - part. To - geth - er, but worlds a -

*poco rall.* *a tempo*

G C

part. *Jim:* And a mock - ing - bird sings in an ole yon - der

*mp* *sim.* *p*

G D7/G G

tree, twad-dle-ee ah dee dee dah dee dee dee.

*pp*

# FALLING IN LOVE WITH LOVE

(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate Waltz

Bb



Bbmaj7



Bb6



Bb



F7sus



Fall - ing In Love With Love Is fall - ing for make be -

F7



Cm7



F7



F7sus



F7



F7sus



lieve. Fall - ing In Love With Love Is

F7



Bbmaj7



Bb6



Bbmaj7



Bb6



Bbmaj7



play - ing the fool; Car - ing too

Bb6



Bbmaj7



Bb6



D7sus



D7



F6



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

D7 Gdim Gm Cm C7 Cm7

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

*cresc.*

*dim.*

F7 Bb Bbmaj7 Bb6

I fell in love with love one

*p*

Bb F7sus F7 Cm7 F7 F7sus

night When the moon was full, I was un -

F7 F7sus F7 Bbmaj7 Bb6 Bbmaj7

wise with eyes Un - a - ble to see.

**Bb6** **Bbmaj7** **Bb6** **Bbmaj7** **Bb6**

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

**D7sus** **D7** **Gmaj7** **G7** **Cm** **Ddim**

last - ing, But love fell

*cresc.*

**Cm7** **F7** **Bb** **F7**

out with me.

*f*

**Bb** **Bb6**

me.

*mf* *f*



# PUT ON A HAPPY FACE

(From "BYE BYE BIRDIE")

Words by LEE ADAMS  
Music by CHARLES STROUSE

Rhythmically, lightly

*mf*

Chords: Eb, Eb6, Gm7, C7, Fm7, Bb9

Chord diagrams for: Eb, Eb6, Gm7, C7, Fm7, Bb9

Gray skies are gon - na clear up, put on a hap - py

(opt.)

*mp - mf*

Chord diagrams for: Fm7, Bb9, Eb, Eb6, Gm7, C7

face; Brush off the clouds and cheer up,

Chord diagrams for: Fm7, Bb9, Bbm7, Eb7, Abmaj7, D7

put on a hap - py face. Take off the gloom - y

G7



C7



F7



Bb7



Ebmaj7



Eb7



mask of trag - e - dy, It's not your style;

Abmaj7



D7



G7



C7



F7



Bb13



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

Bb9



Eb



Eb6



Gm7



C7



Pick out a pleas - ant out - look,

(opt.)

Fm7



Bb9



Fm7



Bb9



Eb



Eb6



Stick out that no - ble chin, Wipe off that "full of

Gm7

C7

Fm7

Bb9

Bbm7

Eb7



doubt" look, \_\_\_\_\_

Slap on a hap - py grin!

And

Abmaj7

Bb9

Eb

Fm7

Bb7

spread

sun - shine

all

o - ver

the

G7

C9

F9

Fm7

Bb9

place,

Just

put on

a

hap -

py

1

Eb

Eb6

Fm7

Bb7

2

Eb

Eb6

Fm7

Eb

face!

face!

# CABARET

(From the Musical "CABARET")

Music by JOHN KANDER  
Words by FRED EBB

Moderately

*mf*

**E<sub>b</sub>** **B<sub>b</sub>9** **B<sub>b</sub>9+5** **E<sub>b</sub>** **B<sub>b</sub>7+5**

What good is sit - ting a - lone in your room? -  
Put down the knit - ting, the book and the broom, -

*mp - mf*

**E<sub>b</sub>** **E<sub>b</sub>maj7** **E<sub>b</sub>7**

Come hear the mu - sic play;  
Time for a hol - i - day;

**A<sub>b</sub>** **A<sub>dim</sub>** **G<sub>m</sub>** **C9** **F<sub>m</sub>7**

Life is a cab - a - ret, old chum, - Come to the

Bb9



1 Eb



Fm7



Bb9



2 Eb



cab - a - ret. \_\_\_\_\_ ret. Come taste the

Abm



Eb



Cm



Cm + 7



wine, Come hear the band, Come blow the horn, start

Cm7



F9



Bb7



Eb



cel - e - brat - ing, Right this way, your ta - ble's wait - ing. { No use by per -  
Start by ad -

Bb9



Bb9+5



Eb



Bb7+5



Eb



Ebmaj7



mit - ting some proph - et of doom - To wipe ev - 'ry smile a -  
mit - ting from cra - dle to tomb is - n't that long a

Bbm7



Eb7



Ab



Adim



To Coda

Gm7



C9



way; \_\_\_\_\_ }  
stay; \_\_\_\_\_ }

Life is a cab - a - ret, old chum, —

Fm7



Bb11



Eb



D.S. al Coda

\_\_\_\_\_ Come to the cab - a - ret, \_\_\_\_\_ Come taste the

CODA

Gm7



C9



Ab



Adim



Gm7



C9



ret, old chum, — On - ly a cab - a - ret, old chum, —

Fm7



Bb11



Eb



Bb9+5 Eb



so come to the cab - a - ret.

*sfz*

8va ↓

# IF EVER I WOULD LEAVE YOU

(From "CAMELOT")

Words by Alan Jay Lerner  
Music by Frederick Loewe

Intro: Moderately

The piano introduction is in 4/4 time, marked *mf*. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts on a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

**Tacet** **F9** **Bbmaj9** **Bb** **Bdim**

If Ev-er I Would Leave You \_\_\_\_\_ It would-nt be in sum - mer. \_\_\_\_\_ See - ing you in

*mp*

**F7** **Gdim** **F7** **Bbdim** **F7-9** **Bbmaj9** **Bb6** **Dm** **Bb7** **Eb**

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_

**Cm** **F7** **Bbmaj9** **Bbmaj7** **Tacet** **Cm7** **G7** **Cm** **Cm7** **Dm7**

\_\_\_\_\_ Your lips red as flame, \_\_\_\_\_ Your face with a lus - ter \_\_\_\_\_ that puts gold to

The main body of the song features a vocal line and piano accompaniment. The piano part includes various chords and textures, such as triplets and a *p* dynamic marking. The lyrics are: "If Ev-er I Would Leave You \_\_\_\_\_ It would-nt be in sum - mer. \_\_\_\_\_ See - ing you in sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_ Your lips red as flame, \_\_\_\_\_ Your face with a lus - ter \_\_\_\_\_ that puts gold to".

Cm7

F7

F9

Bbmaj9 Bb6

Tacet

shame! But if I'd ev-er leave you, It could-n't be in au-tumn.

Bbmaj9

Bdim

F7

Gdim

F7

Bbdim

F7-9

Bbmaj9

Bb6

Dm

Bb7

How I'd leave in au-tumn I nev-er will know. I've seen how you

Eb

Cm

F7

Bbmaj9

Bbmaj7

Tacet

Cm7

G7

spar- kle When fall nips the air. I know you in au-tumn

Cm

Cm7

F7-9

Bb

Ebm

Bb

D

D+

D6

G

A7

And I must be there. And could I leave you run-ning mer-ri-ly through the

R.H.

D

Dmaj7

D6

F#

B

F#

Em7

A7

snow? Or on a win-try eve-ning when you catch the fi-re's



**D** **F7** **F9**

glow? \_\_\_\_\_ If Ev - er I Would Leave You, \_\_\_\_\_ How could it be in

**Bbmaj9** **Fdim** **Cm7** **F** **Gdim** **F7**

spring - time, \_\_\_\_\_ Know - ing how in spring I'm be - witch - ed by you

**D7sus** **D7** **Gm7** **Dm** **Bb7** **Eb** **Ebmaj7** **Cm7** **Ebm**

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

**Bb** **C9** **F9** **Cm7** **F7-9**

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

*pp subito*

**Bb6** **2Bb6** **B6** **Bb**

all! \_\_\_\_\_ And could I all! \_\_\_\_\_ *8va*

*mp* *cresc.*

# IT'S ALL RIGHT WITH ME

(From "CAN-CAN")

Words and Music by  
COLE PORTER

Steadily moving fox trot

Piano introduction in C minor, 2/4 time, marked *mf*. The music features a steady, rhythmic accompaniment with a melodic line in the right hand and a bass line in the left hand.

Cm

F9

Cm

Vocal line: It's the wrong time \_\_\_\_\_ and the wrong place \_\_\_\_\_ tho' your face is charm-  
Piano accompaniment: *mp*

Fm

Bb

Bb9

Bb7

Bbm6

C9

Vocal line: - ing it's the wrong face, \_\_\_\_\_ it's not {her} {his} face \_\_\_\_\_ but such a charm - ing face -  
Piano accompaniment: *mf* *sf*

F9

F7

G

Fm6

G

F

G7

Cm

Vocal line: \_\_\_\_\_ that It's All Right \_\_\_\_\_ With Me. \_\_\_\_\_ It's the wrong song \_\_\_\_\_  
Piano accompaniment: *dim.* *R.H.* *mp*

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F9

Cm

Fm

in the wrong style ——— tho' your smile is love - ly, it's the wrong smile, —



it's not (her/his) smile ——— but such a love - ly smile ——— that It's All Right —

*mf*

*sf*

Fm7

Bb7

Eb

Eb9

Ebdim

With Me. ——— You can't know how hap - py I am that we

*dim.*

*mf*

Abm/Eb

Fdim/Eb

Eb

Ebmaj7

Eb6

Bbm6

met, I'm strange - ly at - tract - ed to you, ——— There's some - one I'm

C7-9

F7

Fm6

G7

Cm6

try - ing so hard to for - get. Don't you want to for - get some - one too? —

**G** **F** **G7** **Cm** **F9**

It's the wrong game with the wrong chips, tho' your

**Cm** **Fm** **Bb** **Bb9**

lips are tempt - ing, they're the wrong lips, They're not {her} {his} lips,

**Bb7** **Bbm6** **C9** **F9** **F7**

but they're such tempt - ing lips that if some night you're

**Bb9** **Gm** **D** **Fm7** **Bb7** **Ebmaj7** **Eb7** **Eb7+5** **Abmaj7** **Ab7**

free, dear, It's All Right, It's All Right With

**F9** **Fm7** **Eb** **G7** **Eb**

Me. It's the

*mp* *sf*

Ped. 8va...

# WHAT I DID FOR LOVE

(From "A CHORUS LINE")

Music by MARVIN HAMLISCH  
Lyric by EDWARD KLEBAN

Slowly

Kiss to - day — good-bye, —

C(add9)



C



A7sus



A7



the sweet - ness and the

Dm7



Fm



sor - row.

Wish me luck, — the

**C** **G/B** **D9** **Guitar Tacet**

same to you, But I can't re-gret

**Fm** **Dm7-5**

what I did for love, what I did for

**G** **G/F** **G7** **Guitar Tacet**

love. Look, my eyes are

*mf*

**C(add9)** **C** **A7sus** **A7**

dry. The gift was ours to

Dm7



Fm



C



G/B



bor - row.

It's as if we al - ways

D9



Guitar Tacet

Fm



knew,

And I won't for-get what I did for love,

Dm7-5



G



G/F



Em7



G/D



what I did for

love.

*cresc.*

Am



Am/G



Fmaj7



E7sus



E7



Am



Am/G



Gone,

love is nev - er gone.

*f*

F#m7-5



B7sus



B7



Em



G/A



A7



As we trav - el on, \_\_\_\_\_ love's what we'll re -

Dm7-5



D7sus



G7



C(add9)



C



Guitar Tacet

mem - ber. Kiss to-day\_\_ good-bye, \_\_\_\_\_

*mp*

A7sus



A7



Dm7



and point me t'ward to - mor - row. \_\_\_\_\_

Fm



C



G/B



We did what \_ we had \_\_\_\_\_ to





do. \_\_\_\_\_

Won't for-get, \_\_\_\_\_

*cresc.*

*f*



\_\_\_\_\_ can't re-gret \_\_\_\_\_ what I did \_\_\_\_\_

for



Guitar Tacet

love. . .

what I did for love

*mf*



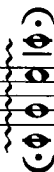
Guitar Tacet

what I did for

love. \_\_\_\_\_

*p rall.*

*pp*



# YOU'LL NEVER WALK ALONE

(From "CAROUSEL")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

With great warmth, like a hymn



When you walk through a storm, hold your

*mf legato*



head up high And don't be afraid of the dark,



At the end of the storm is a golden



sky And the sweet silver song of a lark.

C7 F Bdim C

*mf*

Walk on through the wind, Walk on through the

Fm6 C Em F G9 G7

rain, Tho' your dreams be tossed and blown Walk

*cresc.*

C C+ F D7

*poco a poco*

on, walk on, with hope in your heart, And you'll

C C+ Fmaj7 F#7-5 Em G7

nev- er walk a- lone, You'll

C C+ F G9

*molto espr.*

nev- er walk a- lone! When you -lone!

1. C Em Fmaj7 F *dim. mf*

2. F Dm Em C *rit.*

*ff molto espr.*

*dim. mf rit.*

8ba

# MEMORY

(From "CATS")

Text by TREVOR NUNN after T.S. ELIOT  
Music by ANDREW LLOYD WEBBER

Freely



Mid - night. — Not a sound from the pave - ment. — Has the moon lost her

The first system of the musical score for 'Memory'. It features a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics 'Mid - night. — Not a sound from the pave - ment. — Has the moon lost her'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more melodic line in the right hand. Chord diagrams for C major and Am major are provided above the vocal line.

F



mem - 'ry? — She is smil - ing a - lone. — In the lamp - light the wi - thered leaves col -

The second system of the musical score. The vocal line continues with 'mem - 'ry? — She is smil - ing a - lone. — In the lamp - light the wi - thered leaves col -'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for F major, Em major, and Dm7 major are provided above the vocal line.

Am7



lect at my feet — And the wind — be-gins to moan.

The third system of the musical score. The vocal line continues with 'lect at my feet — And the wind — be-gins to moan.'. The piano accompaniment continues. Chord diagrams for Am7 major, G7 major, and C major are provided above the vocal line.



Mem - 'ry. — All a-lone in the moon - light — I can smile at the old days, — I was beau - ti-ful

The fourth system of the musical score. The vocal line concludes with 'Mem - 'ry. — All a-lone in the moon - light — I can smile at the old days, — I was beau - ti-ful'. The piano accompaniment continues. Chord diagrams for Am major and F major are provided above the vocal line.



then. I re - mem - ber the time I knew what hap - pi - ness was, Let the



mem - 'ry live a - gain. Ev - 'ry street lamp



seems to beat a fa - tal - is - tic warn - ing.



Some - one mut - ters and a street lamp gut - ters and soon it will be

**D** **C** **Am**

morn - ing Day - light. I must wait for the sun - rise, I must think of a

*poco rit.* *mp*

**F** **Em** **Dm7**

new life And I must-n't give in. When the dawn comes to - night will be a

**Am** **G7** **C**

mem-o - ry too And a new day will be - gin.

*cresc.*

**Ab** **Fm** **Db** **Ab**

*f* *mp*

**Cm** **Cm/Db** **Bbm/Db** **Cm** **Cm/D** **Bbm/Db** **Cm** **Ab** **Bb7**

Burnt out ends of smok - y days the stale cold smell of - 2 -

**E<sub>b</sub>** **Cm7** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>maj7**

morn - ing The street lamp dies a-noth-er night is o - ver,

**Cm** **F7** **B<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>**

a - noth-er day is dawn - ing. Touch me. It's so eas-y to

**Cm** **A<sub>b</sub>** **Gm7**

leave me All a - lone with the mem - 'ry. Of my days in the sun. If you

**Fm7** **Fm** **Cm** **B<sub>b</sub>9sus**

touch me you'll un - der - stand what hap - pi - ness is. Look a new day has be -

**E<sub>b</sub>**

gun.



# DON'T CRY FOR ME ARGENTINA

(From the opera "EVITA")

Slowly

Lyric by TIM RICE  
Music by ANDREW LLOYD WEBBER

*mp*

**C**  **F/C** 



It won't be ea - sy, you'll think it strange When I

The first system shows the vocal line starting with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a melodic line in the right hand.

**G7/C** 

try to ex - plain how I feel, That I still need your love af - ter

The second system continues the vocal line with a triplet of eighth notes. The piano accompaniment maintains the eighth-note accompaniment in the left hand and a melodic line in the right hand.

**C**  **Am/C** 

all that I've done: \_\_\_\_\_ You won't be - lieve me All you will see is a

The third system concludes the vocal line with a triplet of eighth notes. The piano accompaniment continues with the same rhythmic pattern.



D



D/C



G/B



girl you once knew Al - though she's dressed up to the nines at

D7



G



C



six - es and sev - ens with you. I had to let it

F/C



hap - pen, I had to change; Could - n't stay all my life down at

G7/C



C



heel: Look - ing out of the win - dow, stay - ing out of the sun.

Am/C



So I chose free - dom Run - ning a - round try - ing

D



D/C



G/B



ev - 'ry - thing new, but noth - ing im - pressed me at all, I

D7



G



C



nev - er ex - pect - ed it to. Don't cry for me Ar - gen -

*rall.* *mp-f a tempo*

F/C



C



C



ti - na the truth is I nev - er left you. All through my

**G**

**Am**

**Cmaj7**

wild days, \_\_\_\_\_ my mad ex - ist - ence, I kept my prom - ise, \_\_\_\_\_ don't keep your

**Fmaj7**

To Coda

**F6**

**F**

**C**

dis - tance. \_\_\_\_\_ And as for

**F/C**

for - tune and as for fame — I nev - er in - vit - ed them

**G7/C**

**C**

in: Though it seemed to the world they were all 1 de - sired.

Am/C



They are il - lu - sions, they're not the so - lu - tions they

D



D/C



3

G/B



prom - ised to be, the an - swer was here all the time

D7



G



D.S. al Coda

love you and hope you love me.

*rall.*

Freely

CODA

Fmaj7



Have I said too much? There's

*p*

Em7



noth - ing more I can think of to say to you

But

Fmaj7



C



Musical staff with melody and lyrics: all you have to do is look at me to know that ev - 'ry word is true.

all you have to do is look at me to know that ev - 'ry word is true.

Musical staff with accompaniment for the first system.

Broadly

F/C



C



F/C



C



Musical staff with triplets and dynamics (ff) for the second system.

Dm



C



G



Am



Musical staff with triplets and dynamics (ten.) for the third system.

Cmaj7



Fmaj7



C



Musical staff with accompaniment for the final system, including dynamics (rit., p).

# TRY TO REMEMBER

(From "THE FANTASTICKS")

Words by TOM JONES  
Music by HARVEY SCHMIDT

Slowly, with tenderness

mp



Try to re - mem - ber the kind of Sep - tem - ber when life was one  
 Try to re - mem - ber when kind life was so ten - der that no  
 Deep in De - cem - ber it's nice to re - mem - ber al - tho' you



slow and oh, so mel - low... Try to re - mem - ber the kind of Sep -  
 wept ex - cept the snow will wil - low... Try to re - mem - ber when life was so  
 know the snow will fol - low... Deep in De - cem - ber it's nice to re -



tem - ber when grass dreams was green and be - grain side was yel - low... Try to re -  
 ten - der that dreams were a hurt the heart your is pil - low... Try to re -  
 mem - ber with - out a hurt the heart is hol - low... Deep in De -

*f*

Em7

Am7

D7

Gmaj7

Cmaj7

F



mem - ber the kind of Sep - tem - ber when you were a ten - der and cal - low  
mem - ber when life was so re - ten - der that love was an em - ber a - bout to  
cem - ber, it's nice to re - mem - ber the fire of Sep - tem - ber that made us

dim. rit.

D7

G

Am

D7



fel - low. — Try to re - mem - ber and if you re - mem - ber then  
bil - low. — Try to re - mem - ber and if you re - mem - ber then  
mel - low. — Deep in De - cem - ber our hearts should re - mem - ber and

mp *allegretto*

1,2 G

Cmaj7

D7

3 G



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

Cmaj7

D7

G



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

dim.

pp

# BEING ALIVE

(From "COMPANY")

Words and Music by  
STEPHEN SONDHEIM

Slowly and Freely  
(Sax solo)

*p*

A(add9)



D<sup>6</sup>/A



Some-one to hold you too close,

A(add9)



Ddim7/A



Amaj9



F#m11



Some-one to hurt you too *opt.* deep, — Some-one to sit in your chair And ru - in your

Dmaj9(+11)



Bm13



Bm7



Bdim7



sleep and make you a - ware of be - ing a - live. —



Moderately fast, steady rhythm

A(add9)



D<sup>6</sup>g/A



A(add9)



Some-one to need you too much,

Some-one to know you too

*mp*

Ddim7/A



Amaj9



F#m11



Dmaj9(+11)



well;

Some-one to pull you up short

And put you through

hell

and give you sup -

Bm13



E11



port for be-ing a - live,

Be - ing a - live.

F/G

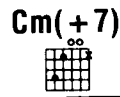


Make me a - live,

Make me con - fused,

*crescendo*

*mf*



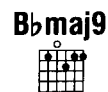
Mock me with praise,

Let me be used,



Var - y my days.

But a - lone



is a - lone,

Not a - live.

*crescendo*



Some - bod - y hold me too close,

Some - bod - y force me to

*mf*

Ddim7/A



Amaj9



C#m7/F#



care,

Some - bod - y make me come through.

I'll al - ways be

C#m7/D



C#m7/B



E11



there

as fright - ened as

you

of be - ing a - live,

Be - ing a -

live,

Be - ing a - live.

Am/C



B9



Bb(add9)



Some - one you have to let in,

E $\flat$ dim7/B $\flat$ B $\flat$  maj9

Some-one whose feel - ings you spare, Some-one who like it or

Dm7/G

Dm7/E $\flat$ 

Dm7/C



F11



not, Will want you to share A lit - tle a lot of be - ing a - live.

Make me a - live, *optional* Make me con -

G $\flat$ /A $\flat$ B $\flat$ B $\flat$ /C

fused, *Make me con - fused,* Mock me with praise, *Mock me with*



praise,

Let me be used,

Var - y my

days.

Let me be used,

Var - y my

days.

But a - lone

is a - lone,

Not a - live.

*crescendo*

Gbmaj7/Ab

Ab7sus

Dbmaj7

Gb6/Ab

optional

Some - bod - y

crowd

me with love,

Some - bod - y

crowd me with

love,

Dbmaj7/Ab

Gbdim/Ab

Dbmaj9

Some - bod - y force

me to care,

Some - bod - y

let me come

Some - bod - y force me to care,

Some - bod - y let me come

Fm7/Bb



through,

Fm7/G



I'll al - ways be

there

Fm7/Eb



as fright - ened as

you

Ab11



through,

I'll al - ways be

there

as fright - ened as

you

To help us sur - vive

Be - ing a - live,

Be - ing a - live,

Be - ing a -

E13



live,

no chord

A



A(#4)



Be - ing a - live!

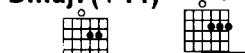
A



A6



Dmaj7(+11) Dmaj7



G(#4)



8va

Db



rit.

# SUNRISE, SUNSET

(From the Musical "FIDDLER ON THE ROOF")

Moderately Slow Waltz Tempo  
(soulful and wistful)

Words by SHELDON HARNICK  
Music by JERRY BOCK

The first system shows the piano introduction in G minor, 3/4 time. The right hand plays chords in the treble clef, and the left hand plays a simple bass line in the bass clef.

**Gm** **D7** **Gm** **D7**

Three guitar chord diagrams are shown: Gm (3), D7, Gm (3), and D7. Each diagram shows the fretting pattern on a six-string guitar.

Is this the lit - tle boy I car - ried? Is this the lit - tle girl at  
Now is the lit - tle boy a bride - groom, Now is the lit - tle girl a

The second system continues the piano accompaniment, with the vocal melody line in the treble clef and the piano accompaniment in the bass clef.

**Gm** **G7** **Cm** **G7** **Cm**

Five guitar chord diagrams are shown: Gm (3), G7, Cm (3), G7, and Cm (3).

play? I don't re - mem - ber grow - ing old - er,  
bride. Un - der the can - o - py I see them,

The third system continues the piano accompaniment, with the vocal melody line in the treble clef and the piano accompaniment in the bass clef.

**A** **A7** **D7+5** **Gm** **D7**

Five guitar chord diagrams are shown: A, A7, D7+5, Gm (3), and D7.

When did they? When did she get to be a  
Side by side. Place the gold ring a - round her

The fourth system continues the piano accompaniment, with the vocal melody line in the treble clef and the piano accompaniment in the bass clef.

**Gm** **D7** **Gm** **G7**

beau - ty? When did he grow to be so tall?  
fin - ger, Share the sweet wine and break the glass;

**Cm** **G7** **Cm** **A7** **D**

Was - n't it yes - ter - day when they were to small?  
Soon the full cir - cle will have come to pass.

**Gm** **D7** **Gm** **D7**

Sun - rise, sun - set, sun - rise, sun - set,

**Gm** **G7** **Cm** **F7**

Swift - ly flow the days; Seed - lings turn o - ver - night to



Bbmaj7

Bb6

Am7

D7

Gm

sun - flow'rs, Blossom - ing e - ven as we gaze.

D7

Gm

D7

Gm

Sun - rise sun - set, sun - rise, sun - set, Swift - ly fly the

G7

Cm

F7

Bbmaj7

Bb6

years; One sea - son fol - low - ing an - oth - er,

Am7

D7

1 Gm

2 Gm

La - den with hap - pi - ness and tears. tears.

rit.

# LOOK TO THE RAINBOW

(From "FINIAN'S RAINBOW")

Words by E.Y. HARBURG  
Music by BURTON LANE

Moderately

*mp*

*poco rit.*

**E<sub>b</sub>**

Very Slow

*a tempo*

On the day I was born, said my father, said he, I've an  
 sump - tu - ous gift to be - queath ther, said he, Oh the  
 bund - led me heart and I roamed the, world free, To the

**A<sub>b</sub>** **B<sub>b</sub>**

el - e - gant leg a - cy wait in' for ye, 'Tis a  
 lure of that song a - cy wait in' for ye, 'Tis a  
 east with the lark, kept her feet run - nin' wild. For you  
 And I

**B<sub>b</sub>7**

rhyme for your lips and a song for your heart, To  
 nev er grow old and you nev er stand still, With  
 searched all the earth an I scanned all the skies, But

**E<sub>b</sub>** **B<sub>b</sub>7** **A<sub>b</sub>** **E<sub>b</sub>**

sing it when ev - er the world falls a - part.  
 whip poor - wills sing last in' be - yond the next hill.  
 found it at last in my own true love's eyes.

Cm

Fm7

Bb7

Ebmaj7

Eb6

Fm7

Bb7



Look, look, Look To The Rain - bow, Fol - low it

*mp*

Eb



Ab



Cm6



Bb7



Eb



Cm



o - ver the hill and stream. Look, look,

Fm7



Bb7



Eb



Ab



Bb7



Look To The Rain - bow, Fol - low the fel - low who fol - lows a

1,2

Eb



3

Eb

3



Ab

4



Eb

3



Fm7

3



Bb7

3



dream. 'Twas a dream. Fol - low the fel - low, Fol - low the

So

1

*mf*

Eb



Ab



Ebmaj7



Bb7



Eb



fel - low, Fol - low the fel - low who fol - lows a dream.

*pp*

# I ENJOY BEING A GIRL

(From "FLOWER DRUM SONG")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

F6

C7

When I have a brand new hair - do With my eye - lash - es

all in curl, I float as the clouds on air do,

I En - joy Be - ing A Girl! When men say I'm

cute and fun - ny And my teeth are - n't teeth but pearl,

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F

D7

Gm

Bbm

F

C7

I just lap it up like hon - ey I En - joy Be -

F6

F

Bbm

- ing A Girl! I flip when a fel - low sends me

Fm

Bbm

Fm

Fm7

flow - ers, I drool o - ver dress - es made of lace,

Fm6

Fm

Db

Ab

Abmaj7

Ab6

Ab

I talk on the tel - e - phone for ho - urs With a

G7

C

Bb

C9

F6

pound and a half of cream up - on my face! I'm strict - ly a

mf

fe - male fe - male And my fu - ture I hope will

C7

be In the home of a brave and free male

F D7 Gm

Who'll en - joy be - ing a guy hav - ing a

G9 F F6 Gm Bbm

girl like me.

F F7 F6 C13 F

>Pedal

When me.

D7-5 C7 F

Pedal

# BROADWAY BABY

(From "Follies")

Words and Music by  
STEPHEN SONDHEIM

**C** **A $\flat$ 7+5** **D $\flat$ 9-5** **G13**

I'm just a

**C** **C+** **C6** **C**

Broad - way Ba - by,  
Broad - way Ba - by,

**Dm** **B $\flat$ dim/D** **Gsus** **G**

walk - ing off my ti - red feet,  
slav - ing at the five and ten,

**Dm** **Bbdim/D** **Gsus** **G**

pound - ing For - ty - sec - ond Street \_\_\_\_\_ to be in a  
 dream - ing of the great day when \_\_\_\_\_ I'll be in a

**C** **Ab7+5** **Db9-5** **G13** **C** **C+** **C6** **C**

show. \_\_\_\_\_ Broad - way Ba - by, \_\_\_\_\_  
 show. \_\_\_\_\_ Broad - way Ba - by, \_\_\_\_\_

**Dm** **Bbdim/D** **Gsus** **G**

\_\_\_\_\_ learn - ing how to sing and dance, \_\_\_\_\_  
 \_\_\_\_\_ mak - ing rounds all af - ter - noon, \_\_\_\_\_

**Dm** **Bbdim/D** **Gsus** **G**

wait - ing for that one big chance \_\_\_\_\_ to be in a  
 eat - ing at a greas - y spoon \_\_\_\_\_ to save on my



Ab7



Ab9



C6



Bm7-5



show. \_\_\_\_\_  
dough. \_\_\_\_\_

Gee, \_\_\_\_\_ I'd like to be \_\_\_\_\_  
At \_\_\_\_\_ my ti - ny flat \_\_\_\_\_

E7



Am



Am(#7)



\_\_\_\_\_ on some mar - quee, \_\_\_\_\_  
there's just my cat, \_\_\_\_\_

All a twink - bed

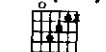
Am7



Am6



Am(+5)



Am6



Am7-5



\_\_\_\_\_ ling \_\_\_\_\_ lights, \_\_\_\_\_  
and a chair. \_\_\_\_\_

A spark \_\_\_\_\_ to pierce the dark \_\_\_\_\_  
Still \_\_\_\_\_ I'll stick it till \_\_\_\_\_

D7



G



Am/G








G7



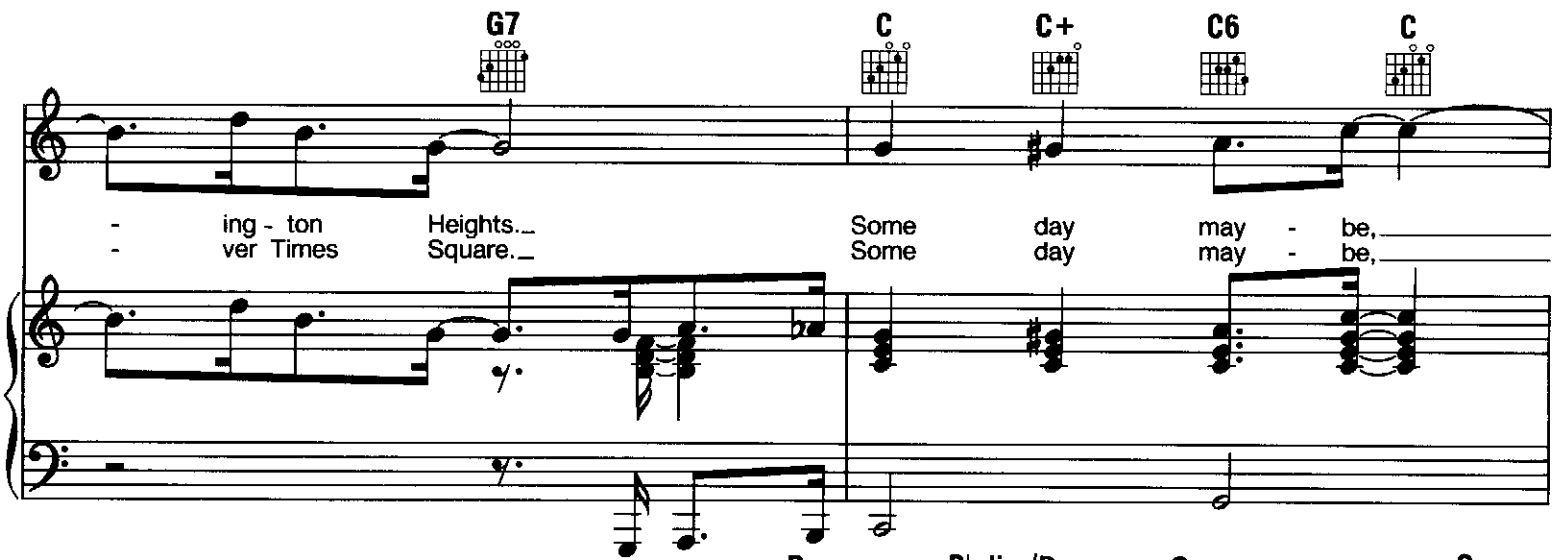
\_\_\_\_\_ from Bat - t'ry \_\_\_\_\_  
I'm on a \_\_\_\_\_

Park \_\_\_\_\_ to all Wash -  
bill \_\_\_\_\_ o -

**G7**  

**C**  

**C+**  

**C6**  

**C**  


ing - ton Heights...  
 ver Times Square...

Some day may - be,  
 Some day may - be,



**Dm**  






**Bbdim/D**  

**Gsus**  

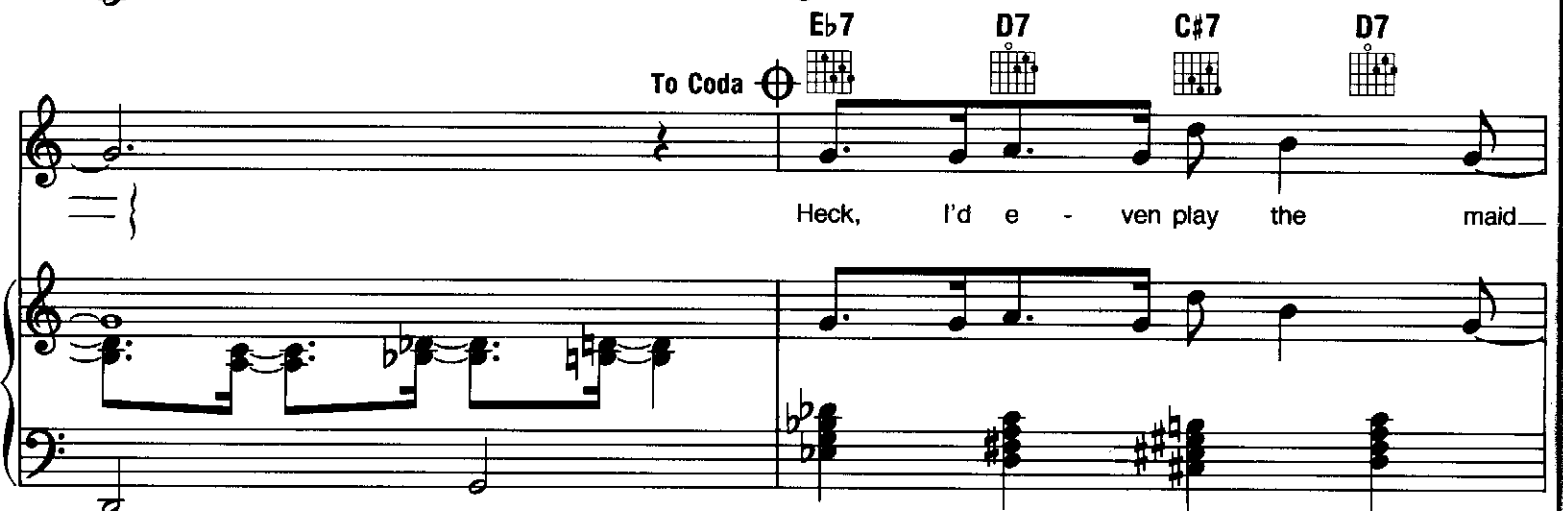
**G**  








all my dreams will be re - paid...  
 if I stick it long e - nough...



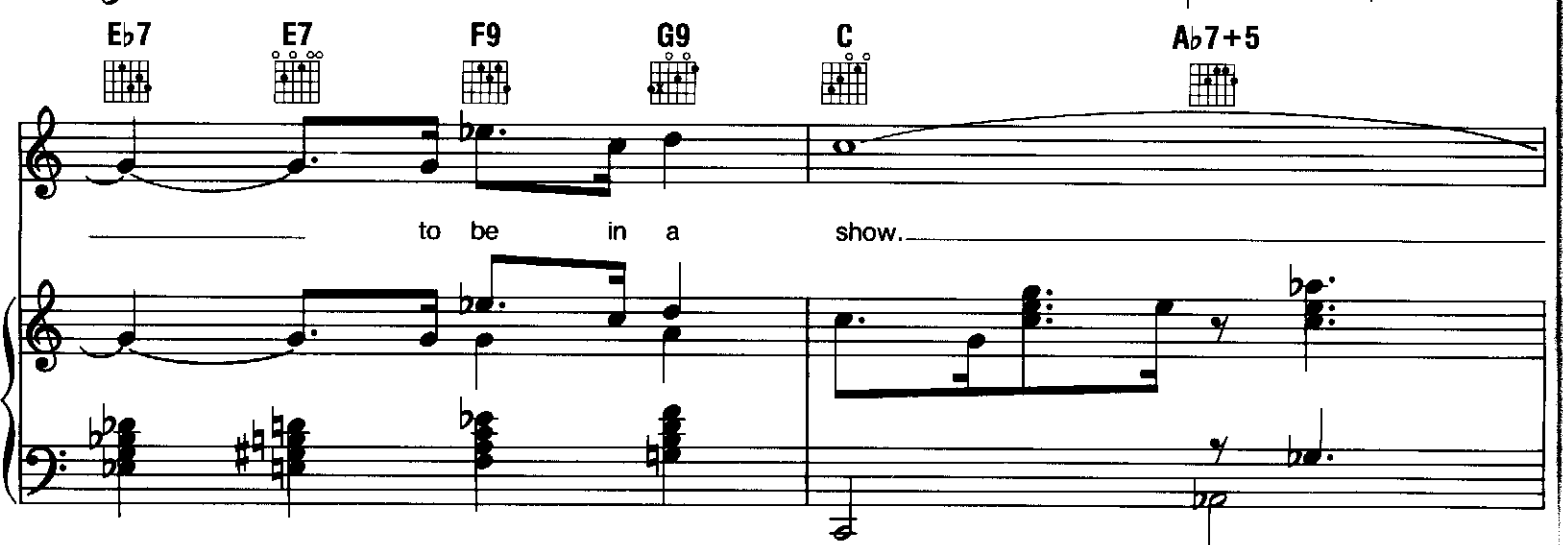
**To Coda** 
**Eb7**  

**D7**  

**C#7**  

**D7**  


Heck, I'd e - ven play the maid...



**Eb7**  

**E7**  

**F9**  

**G9**  

**C**  

**Ab7+5**  


to be in a show...



D $\flat$ 9-5

G13

C

D $\flat$

D

E $\flat$

D

D $\flat$

C



Empty musical staff with treble clef and a whole rest.

Musical staff with treble clef, containing a melodic line with eighth and quarter notes, and a bass line with quarter notes.

F

F $\sharp$

G

A $\flat$

G

G $\flat$

F

E



Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

Say, \_\_\_\_\_ Mis - ter Pro - duc - er, \_\_\_\_\_

Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

C9



Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

some \_\_\_\_\_ girls \_\_\_\_\_ get the breaks. \_\_\_\_\_

Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

G

A $m$

A $\sharp m$

B $m$

B $\flat m$

A $m$

G

F



Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

Just \_\_\_\_\_ give \_\_\_\_\_ me my cue, \_\_\_\_\_ sir, \_\_\_\_\_

Musical staff with treble clef, containing a melodic line with quarter notes and a bass line with quarter notes.

## D9



I've got what it takes.

## A7(#9)



Say, Mis - ter Pro - duc - er,

## B7(#9)

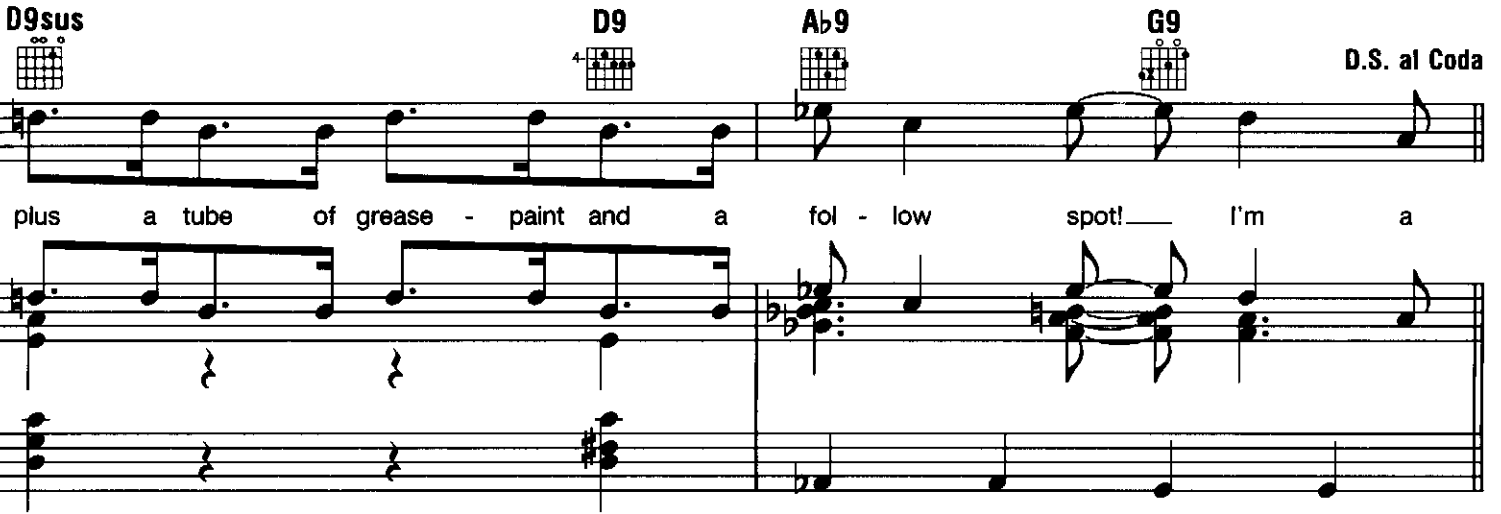


I'm talk - in' to you, sir.

D $\flat$ 9E $\flat$ 9

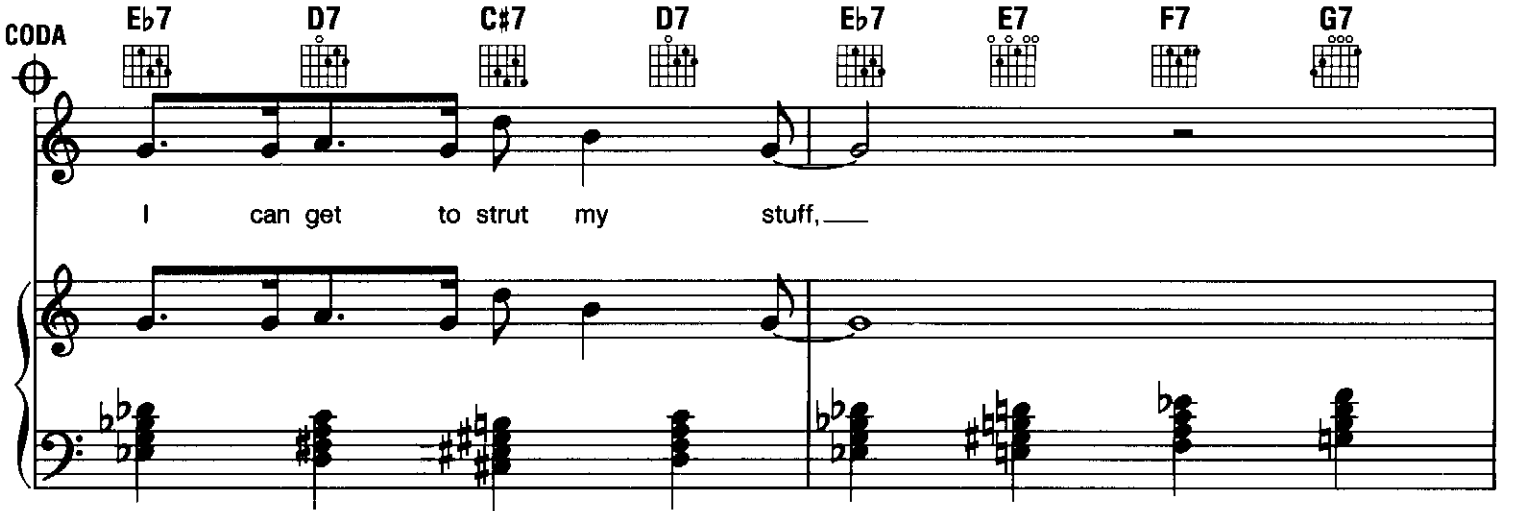
I don't need a lot, on - ly what I got,

**D9sus** **D9** **Ab9** **G9** **D.S. al Coda**



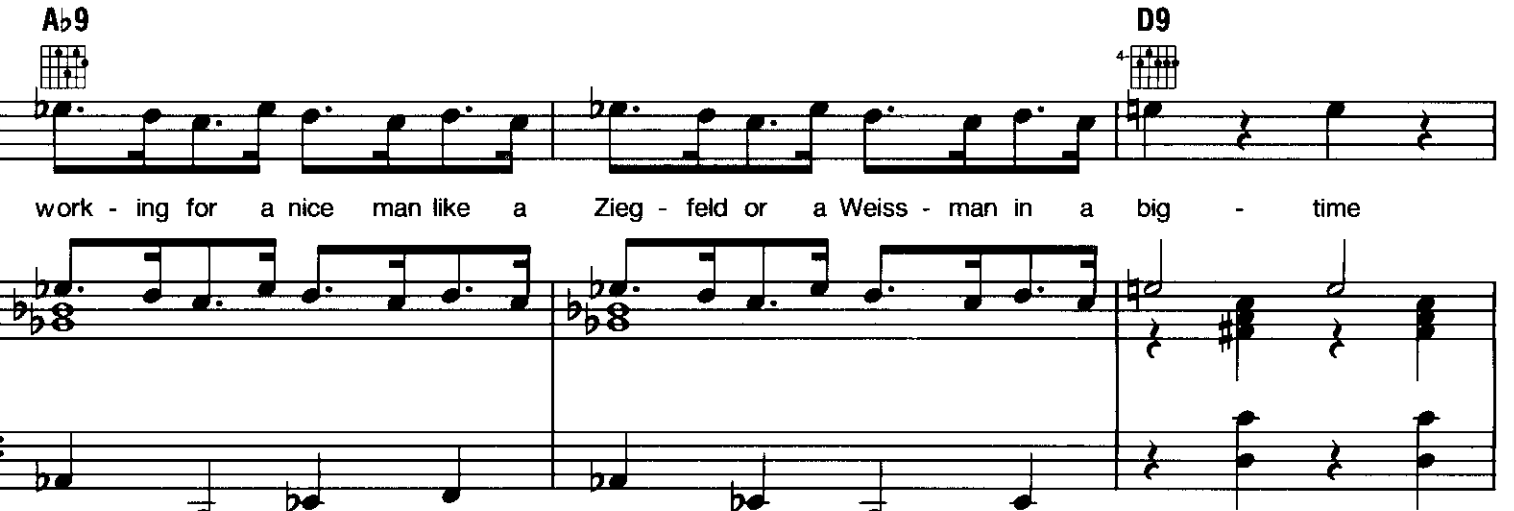
plus a tube of grease - paint and a fol - low spot! I'm a

**CODA** **Eb7** **D7** **C#7** **D7** **Eb7** **E7** **F7** **G7**



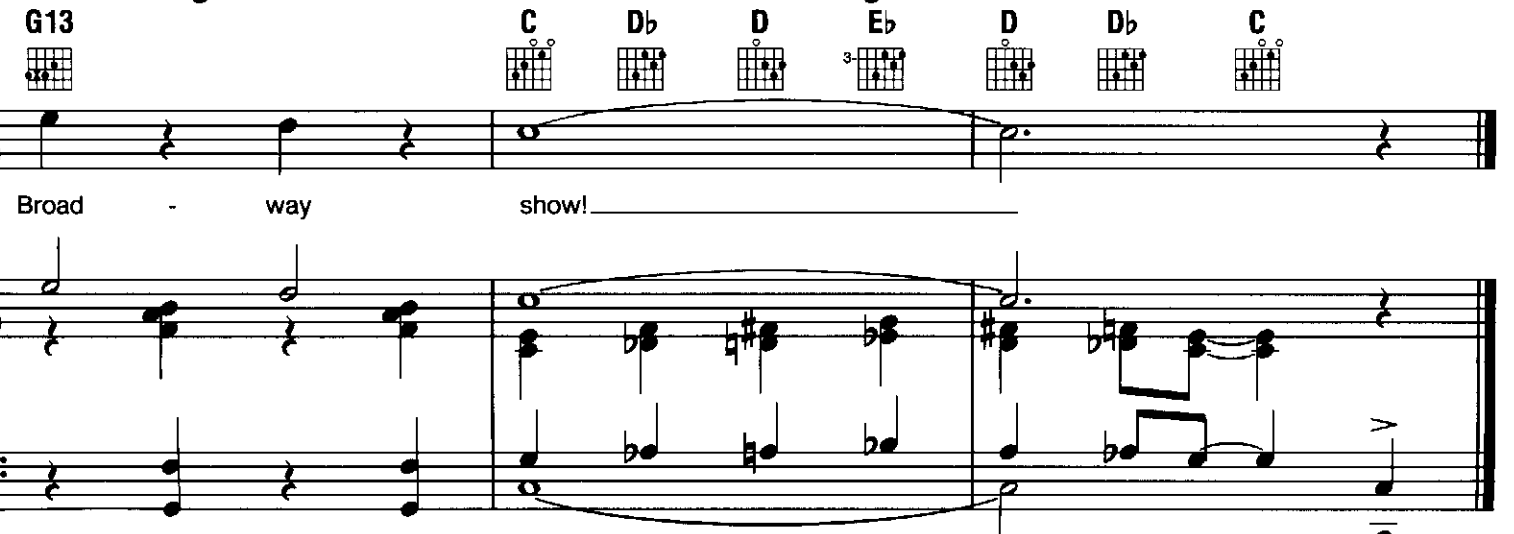
I can get to strut my stuff,

**Ab9** **D9**



work - ing for a nice man like a Zieg - feld or a Weiss - man in a big - time

**G13** **C** **Db** **D** **Eb** **D** **Db** **C**



Broad - way show!

# PEOPLE

(From "FUNNY GIRL")

Words by BOB MERRILL  
Music by JULE STYNE

Moderately

mf

3

Detailed description: This block shows the piano introduction for the song 'People'. It consists of two staves, treble and bass clef, in a 3/4 time signature. The key signature has two flats (Bb). The music starts with a triplet of eighth notes in the right hand, followed by a series of chords and single notes. The dynamic marking is *mf* (mezzo-forte). A bracket above the first three notes indicates a triplet.

Bb



F7



Bb



Peo - ple,

peo - ple who need peo - ple

mp

Cm7



F7



Eb



Bbmaj7



Are the

luck - i - est peo - ple

in the

D7sus



D7



Gm



world.

We're child - ren

*espressivo*

need - ing oth - er child - ren And yet,

**Bbm** **C7** **Fmaj7** **F6** **G** **Bbm6** **Gdim**

let - ting our grown up pride Hide all the need in -

**F** **Fdim** **Gm7** **C7**

side, Act - ing more like child - ren, than

**E** **F7** **Gm7** **F9** **Bb**

child - ren. Lov - ers

*rit.* *mp a tempo*

F7



Bb



Cm7



F7



are ver - y spe - cial peo - ple, They're the

Eb



Bbmaj7



Fm7



luck - i - est peo - ple in the world.

Bb9



Eb



Ebm



With one per - son, One ver - y spe - cial

Bb



Fm7



Eb



per - son, A feel - ing deep in your soul.



F7      Bb      Gm6      Bb6      Gm7

Says: you were half, now you're whole. No more hun-ger and thirst, But

Cm7      F7      Bb      Bb7

first, be a per-son who needs peo-ple. Peo-ple who need

*mf molto espressivo*

Eb      Ebm      Eb      Bb      Cm7

peo-ple. Are the luck-i-est peo-ple in the

*f*

1 Bb Gm7 Cm7 F7      2 Bb Gm7 Bb6

world. world.

*rit.*      *p*

# GIGI

(From "GIGI")

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Slowly

*mp*

**C** **B** **Dm7**

Gi - gi, Am I a fool with-out a mind or have I mere-ly been too blind to re - a - lize? Oh

*p*

**G7** **Dm7** **G7** **C6**

Gi - gi, Why you've been grow-ing up be - fore my eyes! \_\_\_\_\_

*espr.*

**E** **Edim** **F#m7** **Bdim** **B7** **D7**

Gi - gi, You're not at all that fun - ny, awk - ward lit - tle girl I knew. Oh

G G+ C6 Bdim Am7 D9 Dm7 F Gm7 G7 B

no! O - ver night there's been a breath - less change in you. Oh,

*piu espr.* *dim.* *p*

C B F6 A7

Gi - gi, While you were tremb-ling on the brink, Was I out yon-der some-where blink-ing at a star? Oh,

Dm Dm7 Gm6 A7 Dm Dm7 F Fm6

Gi - gi, Have I been stand-ing up too close or back too far? When did your spark - le turn to

*espr.*

C6 Em7 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim

fi - re And your warmth be - come de - si - re? Oh, what mi - ra - cle has

Dm7 G7 C Dm7 Cmaj9

made you the way you are?

*espr.*

# DAY BY DAY

(From the Musical "GODSPELL")

Words and Music by STEPHEN SCHWARTZ

Easy Waltz feel

Fmaj7



Gm7/F



Fmaj7



Gm7/F



Day by day, \_\_\_ Day by day, \_\_\_

Bbmaj7



Am7



Gmaj7



Oh, dear Lord, \_\_\_ three things I pray \_\_\_

Em



A



Em



A



to see Thee more clear - ly, love Thee more dear - ly,

Dm



G



1. Cmaj7



Fol - low Thee more near - ly, day by day.

2. Light Rock feeling

Cmaj7



Fmaj7



Gm7/F



day by day. Day by day,

Fmaj7



Gm7/F



Bbmaj7



Am7



Day by day, Oh, dear Lord, three

2nd time, play these 4 measures 4 times




Gmaj7



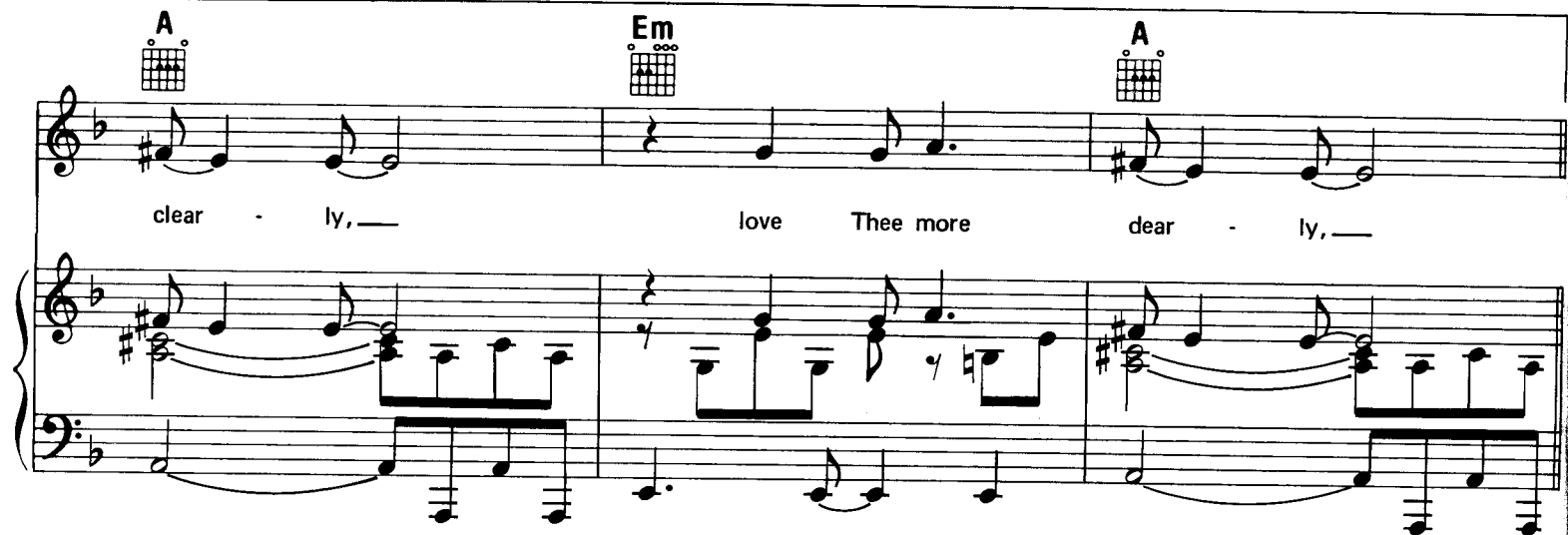
Em






things I pray to see Thee more

**A**  **Em**  **A** 



clear - ly, — love Thee more dear - ly, —



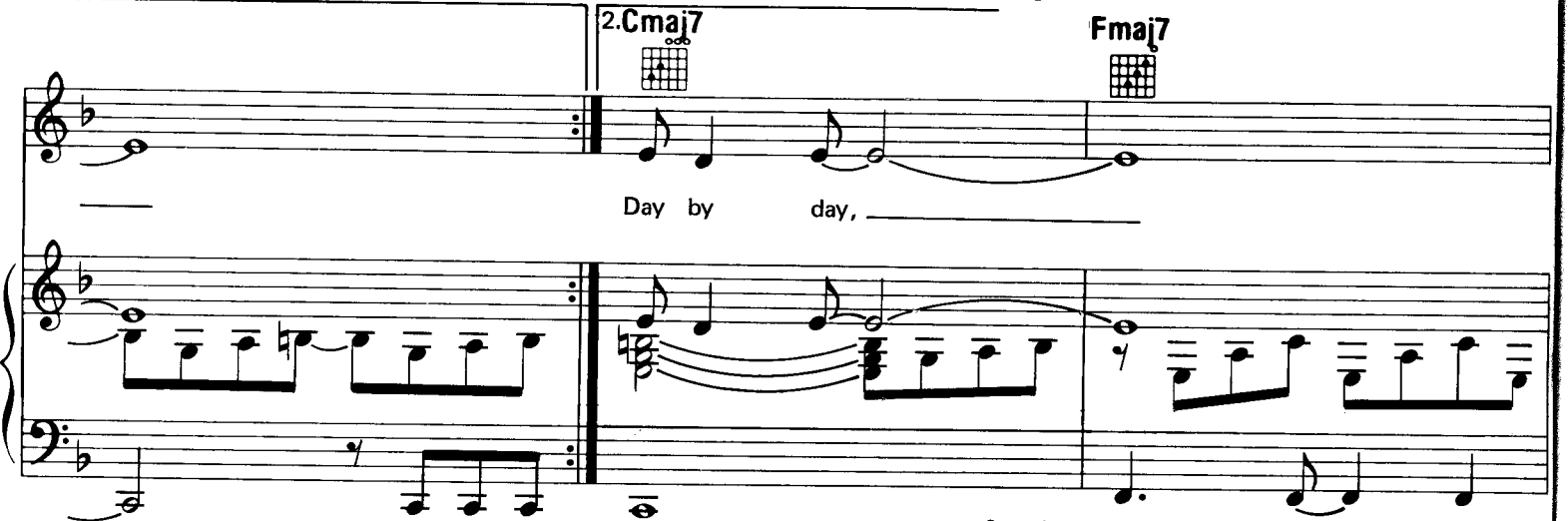
**Dm**  **G**  **1. Cmaj7** 




fol - low Thee more near - ly, — Day by day. —



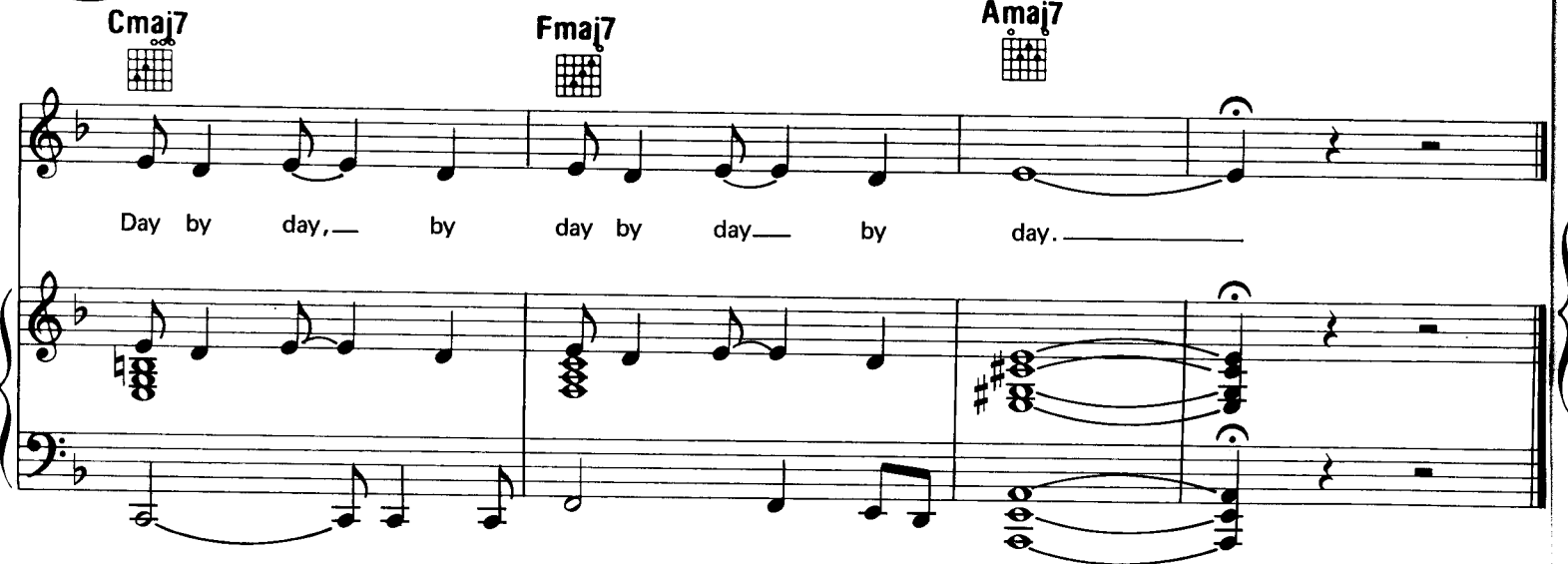
**2. Cmaj7**  **Fmaj7** 

Day by day, —



**Cmaj7**  **Fmaj7**  **Amaj7** 

Day by day, — by day by day — by day. —



# IF I WERE A BELL

(From "GUYS AND DOLLS")

By FRANK LOESSER

Medium Bounce

L.H. *f*

**G9** **C13** **C13-9** **F6** **Am/C**

Ask me how do I feel — Ask me now that we're co - sy and cling - ing  
 how do I feel — From this Chem - is - try les - son I'm learn - ing

*mf-f*

**F6** **C** **Fm** **F#dim** **Eb7** **D7**

Well sir, all I can say — is if I — were a bell — I'd be  
 Well sir, all I can say — is if I — were a bridge — I'd be

**G9** **G7** **Bbm** **C7** **C7-9** **F** **F/Eb**

ring - ing. — From the mo - ment we kissed to - nite —  
 burn - ing. — Yes, I knew my mor - ale would crack —



That's the way I've just got to be - have  
From the won - der - ful way that you looked. Boy, if  
Boy, if



I were a lamp I'd light. Or if I were a ban - ner I'd wave.  
I were a duck I'd quack. Or if I were a goose I'd be cooked.



Ask me how do I feel, Lit - tle me with my qui - et up -  
Ask me how do I feel, Ask me now that we're fond - ly ca -



bring - ing Well sir, all I can say is if I  
ress - ing Pal, if I were a sal - ad I know



Eb7

D7

G9

G7

Bbm

C7

C7-9



were a gate I'd be swing - ing. And if  
I'd be splash - ing my dress - ing. Or if

F

F/Eb

Bb/D

Abdim

F

E7+5



I were a watch I'd start pop - ping my spring  
I were a sea - son I'd sure - ly be spring

Eb7

D9

D7-9

Dm7

G9-5

Fmaj7

Dm7

Bbmaj7

C9



Or if I were a bell I'd go Ding dong ding dong  
Or if I were a bell I'd go Ding dong ding dong

1 F6/9

Abdim Gm7

A7

Ebdim

2 F6/9

Eb

F6



Ding. Ask me Ding.

# EVERYTHING'S COMING UP ROSES

(From "GYPSY")

Words by Stephen Sondheim  
Music by Jule Styne

Briskly

Piano introduction in C major, 4/4 time, marked 'Briskly' and 'f'. The music consists of a series of chords and eighth notes in the right hand, and a bass line in the left hand.

**Cdim**

**Dm7**

**G7+5**

**C6**

**Cm**

Vocal line: Things look swell, Things look great, Gon - na

Piano accompaniment: *mf* accompaniment for the first line of lyrics.

**Dm7**

**G7**

**C**

**B7 + 5(b9)**

**B7**

**Em**

Vocal line: have the whole world on a plate. Start - ing here,

Piano accompaniment: *mf* accompaniment for the second line of lyrics.

**C7**

**Fmaj7**

**C**

Vocal line: Start - ing now, hon - ey, Ev' - ry - thing's

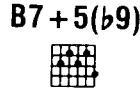
Piano accompaniment: *mf* accompaniment for the third line of lyrics, featuring triplets.



com - ing up ros - es!



Clear the decks, Clear the tracks, We got



noth - ing to do but re - lax, Blow a kiss,



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

Gm7

C7

F6

G7



up ros - es! Now's our

The first system of music features a vocal line with lyrics "up ros - es! Now's our" and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for Gm7, C7, F6, and G7 are provided above the staff.

Cmaj7

C6

Dm7

G9



in - ning, Stand the world on its ear!

The second system of music features a vocal line with lyrics "in - ning, Stand the world on its ear!" and a piano accompaniment. The piano part continues with a steady bass line and chords in the right hand. Chord diagrams for Cmaj7, C6, Dm7, and G9 are provided above the staff.



Set it spin - ning,

The third system of music features a vocal line with lyrics "Set it spin - ning," and a piano accompaniment. The piano part continues with a steady bass line and chords in the right hand. Chord diagrams for C, Am, B7, and Em are provided above the staff.

Am7

D7

F#

G7

Cdim



That - 'll be just the be - gin - ning! Cur - tain

The fourth system of music features a vocal line with lyrics "That - 'll be just the be - gin - ning! Cur - tain" and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for Am7, D7, F#, G7, and Cdim are provided above the staff.

Dm7



G7+5



C6



Cm



Dm7



up, \_\_\_\_\_ Light the lights, \_\_\_\_\_ We got noth - ing to hit \_\_\_\_\_



B7 + 5(b9)



\_\_\_\_\_ but the heights! \_\_\_\_\_ We'll be swell, \_\_\_\_\_ We'll be

Fmaj7



Fm6



Em7



Am7



D9



great! \_\_\_\_\_ I can tell, \_\_\_\_\_ Just you wait! \_\_\_\_\_



\_\_\_\_\_ That luck - y star I talk a - bout is

*cresc.*

D7

C#7+5

D9

C#7+5

D9

C



due! \_\_\_\_\_ Hon - ey, ev' - ry -

Em

Dm7

G7

Dm7

- thing's com - ing \_\_\_\_\_ up ros - es \_\_\_\_\_ for me and \_\_\_\_\_

G7

1 C

B

C

B

C

B

C

Cdim

for you! \_\_\_\_\_ Things look

2 C

B

C

B

C

B

C

you. \_\_\_\_\_

# HELLO, DOLLY!

(From "HELLO, DOLLY!")

Lively

Music and Lyric by JERRY HERMAN

Piano introduction in B-flat major, 4/4 time. The melody starts with a quarter note G4, followed by eighth notes A4 and Bb4, and a quarter note C5. The bass line consists of a steady eighth-note pattern: G2, A2, Bb2, C3, D3, E3, F3, G3.

Medium Strut tempo

Bb



Gm



Hel - lo, Dol - ly, well, hel - lo,

mp - mf

Dol - ly, it's so nice to have you back where you be - long.

Bbmaj7



Bbdim



Cm7



Dol - ly, it's so nice to have you back where you be - long.

F



Cm



Cm7



Cm(#5)



You're look - ing swell, Dol - ly, we can tell,

**Cm**



**Cm7**



**F7**



**Bb6**



**Bbdim**



Dol - ly, you're still glow - in', you're still crow - in', you're still go - in'

**F7**



**Bb**



**Gm**



strong. We feel the room sway - in', for the band's

**Fm7**



**Bb7**



**Fm7**



**Bb7**



**Ebmaj7**



**Eb6**



play - in' one of your old fa - v'rite songs from 'way back when.

**Cm6**



**D7**



**Gm**



**Dm**



**Gm**



So take her ly wrap, fel - las, Find her an emp - ty  
gol - ly gee, fel - las, Find her a va - cant



Dm



C9



C9+5



1 Cm7



F9



lap, knee, fel - las, fel - las, Dol - ly 'll nev - er go a - way a -

Bb



Bdim



Cm7



F7



2 Cm7



F9



gain! Hel - go a - way,

C9



C9+5



Cm7



F9



C9



C9+5



Dol - ly 'll nev - er go a - way, Dol - ly 'll nev - er

Cm7



F9



Bb



F7



Bb



go a - way a - gain!

# I BELIEVE IN YOU

(From "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING")

Words and Music by FRANK LOESSER

Moderately

Introduction musical notation for piano, consisting of two staves (treble and bass clef) in 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderately'.

Am7      D9      C      C#m7      F#7      Bm

You have the cool sound clear of eyes good of a seek-er of wis-dom and truth, judgment when-ev-er you talk,

Vocal line and piano accompaniment for the first line of lyrics. The piano part includes triplets in the right hand.

C      Bm7      G#dim      Am7      D9      C

Yet, there's that up - turned chin and the  
Yet, there's the bold brave spring of the

Vocal line and piano accompaniment for the second line of lyrics. The piano part includes a long melodic line in the right hand.

C#m7      F#      B      C      B      Cmaj7      Db7      D7

grin of im-pet-u-ous youth. } Oh I Be - lieve In  
ti - ger that quick-ens your walk. }

Vocal line and piano accompaniment for the third line of lyrics. The piano part includes triplets and a long melodic line.

**G** **D** **G** **Cmaj7** **Db7** **D7** **1 G**

You, I Be - lieve In You.

*R.H.*

**G#dim** **2 G** **Eb7** **Ab** **Bbm7** **Eb7-5** **Ab**

I hear the And when my faith in my fel - low man

**Bbm7** **Db9** **Cm7** **F7** **Bb** **Cm7** **F7**

all but falls a - part, I've but to feel your hand

**Bb** **Gm7** **C7** **D7sus** **D7** **G#dim**

grasp - ing mine and I take heart, I take heart. To see the

*rit.*



cool clear eyes of a seek-er of wis-dom and truth,



Yet there's that slam bang tang rem-i-nis-cent of gin and ver-



mouth. Oh I Be-lieve In You,



I Be-lieve In You.

R.H.

# HELLO, YOUNG LOVERS

(From "THE KING AND I")

Very moderately

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS



Hel - lo, Young Lov - ers, Who - ev - er you are, I hope your



trou - bles are few All my good wish - es go with you to -



night I've been in love like you Be brave, young



lov - ers, and fol - low your star, Be brave and faith - ful and true

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**Fm** **G7** **Eb** **G7** **Dm7**

Cling ver - y close to each oth - er to - night I've been in

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in grand staff. Chord diagrams for Fm, G7, Eb, G7, and Dm7 are shown above the vocal line. The piano part features a steady bass line and chords in the right hand.

**G7** **C** **F** **C7sus** **F**

love like you. I know how it feels to have wings on your

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for G7, C, F, C7sus, and F are shown above the vocal line. Dynamics markings 'mf' and 'mp' are present in the piano part.

**C7sus** **F** **C7sus** **C7** **F** **Dm6** **E7**

heels, And to fly down a street in a trance. You fly down a

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for C7sus, F, C7sus, C7, F, Dm6, and E7 are shown above the vocal line.

**Am** **Dm7**

street on a chance that you'll meet, And you meet not real - ly by chance.

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal melody with lyrics. The bottom two lines are piano accompaniment. Chord diagrams for Am and Dm7 are shown above the vocal line.

G7 C

Don't cry, young lov - ers, What - ev - er you do, Don't cry be -

G7 Fm G7 Eb G7

cause I'm a - lone. All of my mem - 'ries are hap - py to - night

Dm7 G7 F G7 C7 F Fm C+ C6

I've had a love of my own, I've had a love of my own like

Dm Eb G7 1 C G7 2 C

yours, I've had a love of my own. Hel - own.

*cresc. ed allargando* *a tempo* *p* *f*

# I DON'T KNOW HOW TO LOVE HIM

(From "JESUS CHRIST SUPERSTAR")

Words by TIM RICE

Music by ANDREW LLOYD WEBBER

Slowly, tenderly and very expressively

The musical score is presented in a piano-vocal format. It features a piano accompaniment on the left and a vocal line on the right. The piano part consists of a treble and bass clef staff with chords and melodic lines. The vocal part is on a single treble clef staff with lyrics underneath. Chord diagrams are provided above the vocal line for each measure. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and performance style are indicated as 'Slowly, tenderly and very expressively'.

**Chord Diagrams:**

- D:
- G:
- D:
- G:
- D:
- G:
- G6:
- G:

**Lyrics:**

I don't know how to love him What to do how to  
 move him I've been changed yes real - ly changed In these  
 past few days when I've seen my - self I seem like some - one





else. I don't know how to take this



I don't see why he moves me He's a man he's just a



man. And I've had so man-y men be - fore In



ver - y man - y ways He's just one more

*p*



Should I bring him down \_\_\_\_\_ should I scream and shout\_

*mp* *cresc.* *poco* *a poco*



\_\_\_\_\_ Should I speak of love\_\_\_\_\_ let my feel - ings out?\_\_\_\_\_ I nev - er thought I'd

*ff*



come to this\_\_\_\_\_ what's it all a - bout?\_\_\_\_\_

*f* *dim* *poco* *a poco*



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

*mp*

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

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

D A F#m7 Bm7 F#m7 Bm7

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

G D/F# Em D Asus G D/F# 1 D

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

2 D G D/F# D G D/F# D





so I want him so I love him so

# THE MOST BEAUTIFUL GIRL IN THE WORLD


(From "JUMBO")







Music by RICHARD RODGERS  
Words by LORENZ HART

Fast Waltz


F  E/F  Cmaj7  F 





The most beau - ti - ful girl in the world \_\_\_\_\_ Picks my ties out,




Cmaj7  F  Bdim/C  C7sus  C7  Bb 

eats my can - dy, Drinks my bran - dy, \_\_\_\_\_ The most



C7  F  Am  Gm7 

beau - ti - ful girl in the world. \_\_\_\_\_



C7

F

E/F

Cmaj7



The most beau - ti - ful star in the world is - n't

F

Cmaj7

F

Bdim

C7sus

C7



Gar - bo, is - n't Diet - rich But the sweet trick

Bb

C7

Cm



who can make me be - lieve it's a beau - ti - ful world

*cresc.*

*mf*

Cm6

D7

Dm

G7

Gm7



So - cial not a bit,

**C7** **Dm** **G7** **Gm7** **C7**

Nat - 'ral kind of wit,

**Am7** **D7** **G7sus** **G7** **Gm7**

She'd shine an - y - where, And she has - n't got

**C7** **Gm** **C7** **F**

plat - i - num hair, The most beau - ti - ful house in the

**E/F** **Cmaj7** **F** **Cmaj7**

world Has a mort - gage what do

F



C7sus



C7



Bb



I care, it's good - bye care \_\_\_\_\_ When my

C7



Cm



slip - pers are next to the ones that be - long \_\_\_\_\_

Cm6



D7



Dm7



G7



Gm7



To the one and on - ly beau - ti - ful

Bb7



F



Gm7



F



girl in the world! \_\_\_\_\_

# WUNDERBAR

(From "KISS ME, KATE")

Words and Music by COLE PORTER

Bright Waltz

Wun - der -

bar, wun - der bar! What a per - fect

night for love, Here am I, here you



are. \_\_\_\_\_ Why, it's tru - ly won - der - bar! \_\_\_\_\_

Wun - der - bar, \_\_\_\_\_ won - der - bar! \_\_\_\_\_ We're a -

lone and hand in glove, \_\_\_\_\_ Not a cloud

near or far, \_\_\_\_\_ Why, it's more than won - der -

Fm7



Bb7



Eb6



bar! \_\_\_\_\_ Oh I care, dear, \_\_\_\_\_ for you mad - ly, —

*mf*

Fm7



Bb7



Eb6



\_\_\_\_\_ And I long, dear, \_\_\_\_\_ For your kiss. I would

Am7



D7



G6



G



C#m7-5



die, dear, \_\_\_\_\_ for you glad - ly, \_\_\_\_\_ You're di - vine, dear!..

*cresc.* *f rit.*

F#7



D9



G

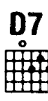


\_\_\_\_\_ And you're mine, dear! \_\_\_\_\_ Wun - der - bar, \_\_\_\_\_ wun - der -

*p* *rall.* *mp* *a tempo*



bar! There's our fav' - rite star a - bove,



What a bright shin - ing star, Like our

1 love, it's won - der - bar! Wun - der -

2 love, it's won - der - bar!

# STRANGER IN PARADISE

(From "KISMET" and "TIMBUKTU!")

Words and Music  
by ROBERT WRIGHT and GEORGE FORREST  
(Music Based on Themes of A. Borodin)

Moderately Slow

**Gm7** **C7** **Fmaj7** **Dm7** **Gm7** **Cb9** **C7+5**

**Gm7/F** **C7/F** **Fmaj7**  
 Take my hand, \_\_\_\_\_ I'm a stran-ger in par-a-dise, All lost in a

**Gm7/F** **F6** **Gm6/F** **Dm7/F**  
 won-der-land, \_\_\_\_\_ A stran-ger in par-a-dise. If I stand

**Gm7/F** **C7/F** **Fmaj7**  
 star-ry-eyed, \_\_\_\_\_ That's a dan-ger in par-a-dise For mor-tals who

**Gm7/F** **Gm7-5/F** **F6** **F** **Fmaj7** **F6**

stand be- side ——— An an- gel like you. I saw your

**Db7** **Gbmaj7** **Gb6**

face ——— and I as- cend- ed ——— Out of the

**F7sus** **F7** **Bbm** **Ebm7**

com- mon-place ——— In- to the rare! Some- where in

**Dmaj7** **D+** **Gmaj7(add 6)** **Abm7**

space ——— I hang sus- pend- ed, un- til I

**Gm7** **C13** **Fmaj7** **F#dim** **D7-9**

know ——— There's a chance that you care; Won't you an- swer the

**Gm7/F** **C7/F** **Fmaj7**

fer- vent pray'r of a strang- er in par-a- dise? Don't send me in

**Gm7/F** **F6**

dark des- pair From all that I hun- ger for,

**Gm6/F** **Dm7/F** **Gm7/F** **C7/F**

But o- pen your an- gel's arms To the strang- er in

**Fmaj7** **F6** **Gm7/F** **Bbm6/F**

par- a-dise And tell him that he need be a strang- er no

**F6** **Gm7** **Gb7** **Fmaj7(add 6)**

more.

# THE BEST OF TIMES

(From the Broadway Musical "La Cage Aux Folles")

Music and Lyric by  
JERRY HERMAN

Simply

Piano introduction in 4/4 time, marked *mp*. The right hand plays a series of chords: F major, G#diminished, Gm7, and Gm(add 9). The left hand provides a bass line with a prominent G# note.

**F** **G#dim** **Gm7** **Gm(add 9)**

The best of times is now. —

Piano accompaniment for the first line of lyrics, marked *mf*. The right hand features a melodic line with grace notes and a triplet. The left hand provides harmonic support with chords.

**C9** **Fdim** **Fmaj7**

What's left of summer but a faded rose? —

Piano accompaniment for the second line of lyrics. The right hand continues the melodic line with grace notes and a triplet. The left hand provides harmonic support with chords.

D7-9
Gm/E
F#dim
Gm(add 9)

The best of times is now. \_\_\_\_\_

Gm7-5
C9
Fmaj7
F7
F6
F+

As for to - mor - row, well, who knows? Who knows? Who

*rit.*

F
C/E
Ddim
Gm7

knows? So hold this mo - ment fast \_\_\_\_\_

*a tempo*

C9
Fdim
Fmaj7

and live and love as hard as you know how. \_\_\_\_\_



D7-9      Gm/E      F#dim      Gm(+7)      Gm7

And make this mo - ment last \_\_\_\_\_

Gm7-5      C9      F      Bb/F

be - cause the best of times is now, is now, is

F      Bb      Bb+

now. \_\_\_\_\_ Now, \_\_\_\_\_

*Brighter*

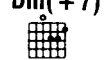
Bb6      C7      Am      Am(+7)

not some for - got - ten yes - ter - day. \_\_\_\_\_

Am7  


Am6  


Dm  


Dm(+7)  


Now, \_\_\_\_\_



Dm7  


G7  


Gm  


Eb/G  


to - mor - row is too far \_\_\_\_\_ a - way. \_\_\_\_\_




C7  


F  


C/E  

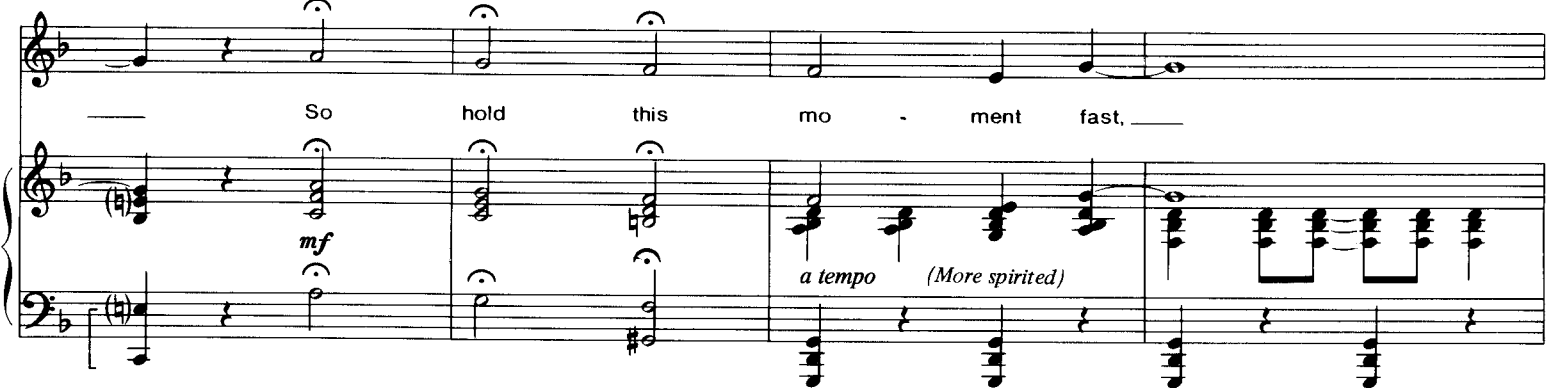

G#dim  


Gm(add 9)  


So hold this mo - ment fast, \_\_\_\_\_

*mf*

*a tempo (More spirited)*



C9  


Fdim  


Fmaj7  


and live and love as hard as you know how. \_\_\_\_\_



D7-9



Gm(+7)



Gm9



And make this mo - ment last

Gm7-5



C9



F



Bb/F



be - cause the best of times is now, is now, is

F



Am7



Eb7



D7



G/D



D



C#dim



now.

The best of

*molto ritard.*

Am7



D7sus



D7



F#7



times is now. What's left of sum - mer but a

Slower

F#/G



G6



Bm7-5



F/E



Bm7-5/E



fad - ed rose? ——— The best of

Am9



Am7



Am7-5



D7



times is now. ——— As for to - mor - row, well, who

G6



G/D



Am/D



G/D



knows? Who knows? Who knows? So hold this

Am7



D7sus



mo - ment fast ——— and live and love as hard as

*a tempo*

**G** **Bm7-5** **F/E** **E7-9**

you know how. And make this

**Am(+7)** **Am7** **Am7-5** **D7**

mo - ment last be - cause the best of times is

**G** **C/G** **G** **Cmaj7/G**

now, is now, is now, is now, is

*rit. poco a poco*

**Bb** **Ab** **G6**

now.

# SEND IN THE CLOWNS

(From the Musical "A LITTLE NIGHT MUSIC")

Music and Lyrics by  
STEPHEN SONDHEIM

Slowly



Is - n't it rich? Are we a



pair? Me here at last on the ground, you in mid - air... Send in the



clowns. Is - n't it bliss? Don't you ap -



prove? One who keeps tear - ing a - round, one who can't move... Where are the

Bb/Eb

Fm/Eb

Eb

Gm

Dm7

clowns?

Send in the clowns.

Just when I'd stopped

op - en - ing

Gm

Dm9

Gm

doors,

Fin - al - ly

know - ing the one that I want - ed was

Cm7

G

Eb6/Bb

F7/A

Ab6

yours,

Mak - ing my

en - trance a - gain with my u - su - al

Gsus

Fm7-5

Gm/Bb

Ab6/Bb

Bb/Eb

Ab

flair,

Sure of my lines,

No one is there.

*poco rit.*

Bb/Eb      Ab      Eb      Ebsus      Eb      Ebmaj9

Don't you love farce? My fault, I fear. I thought that  
 rich, Is - n't it queer, Los - ing my

*a tempo*      *poco rit.*

Eb      Abmaj9      Ab6      Bb7/Eb

you'd want what I want. Sor-ry, my dear. But where are the clowns? Quick, send in the  
 tim - ing this late in my ca - reer? And where are the clowns? There ought to be

Eb      Ebsus      Eb      Ebsus

clowns. Don't both - er, they're here. Is - n't it

2 Eb      Ebsus      Eb

clowns. Well, may - be next year...      *ten.*

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



# MAME

(From "MAME")

Music and Lyric by  
JERRY HERMAN

With a lilt

*mf*



You coax the blues right out of the horn, Mame, \_\_\_\_\_  
You've brought the cake - walk back in-to style, Mame, \_\_\_\_\_

*mp - mf*



You charm the husk right off of the corn, Mame, \_\_\_\_\_  
You make the weep - in' wil - lowtree smile, Mame, \_\_\_\_\_



You've got skin the ban - joes strum - min' and plunk - in' out a tune to beat the  
Your skin is Dix - ie sat - in, there's reb - el in your man - ner and your

**A9** **Dm** **Dm(+7)** **Dm7** **G7** **G9+5**

band, speech, The You whole may plan be - ta tion's hum - min' since  
 Geor - gia nev - er had a sweet - er peach. You make the our

**C** **C#dim** **Dm7** **G7** **C** **C6**

you brought Dix - ie back to Dix - ie - land. You make the our  
 Geor - gia nev - er had a sweet - er peach. You make the our

**Cmaj7** **C#dim** **Dm7** **G7** **Dm** **Dm(+7)**

cot - ton eas - y to pick, Mame, — You give my  
 black - eyed peas\_ and our grits, Mame, — Seem like the

**Dm7** **G7** **E7** **Dm6** **E7** **Am** **Am(+7)**

old mint ju - lep a kick, Mame, — You make the  
 bill of fare\_ at the Ritz, Mame, — You came, you

**Am7** **Adim** **Em** **A9**

old mag - no - lia tree blos - som at the men - tion of your name,  
 saw, you con - quered and ab - so - lute - ly noth - ing is the same.

**Dm** **Dm(+7)** **Dm7** **G7** **Em** **Em(+7)** **Em7**

You've made us feel a - live a - gain,  
 Your spe - cial fas - ci - na - tion 'll You've giv - en be  
 Prove to - en be

**A9** **D7** **Dm7** **G7** **G7-9**

us in the drive a - gain,  
 in - spi - ra - tion - al, To We make think the you're South just re - vive a - gain,  
 sen - sa - tion - al,

**1** **C** **Cdim** **Dm7** **G7** **2** **C**

Mame. Mame.

3

# NOT A DAY GOES BY

(From "MERRILY WE ROLL ALONG")

Words and Music by  
STEPHEN SONDHEIM

Slowly

F



F(add9)



F



*p*

F



Not a day goes by, not a sin - gle  
Not a day goes by, not a sin - gle

*rall.* *a tempo, molto rubato*

Dm9



G7sus



G7



day day you're not some - where a part of my life and I  
but you're some - where a part of my life and it

*mf*

E<sub>b</sub>



E<sub>b</sub>maj7



C7sus



F



need you to stay stay As the days go by,  
looks like you'll stay As the days go by,

F7susb9



I keep think - ing when does it end, that it can't get much  
 I keep think - ing when does it end, where's the day I'll have

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

B♭maj7



C7/B♭



F/A



bet - ter much long - er, but it on - ly gets bet - ter and strong - er and  
 start - ed for - get - ting? But I just go on think - ing and sweat - ing and

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

G7/D



Gm7



C7/G



Cm9/G



deep - er and near - er and simp - ler and fre - er and rich - er and clear - er, and  
 curs - ing and cry - ing and turn - ing and reach - ing and wak - ing and dy - ing, and

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

**G** **Gm7** **Ab(no3rd)** **G(add 9)**

no, \_\_\_\_\_ not a day day goes by, \_\_\_\_\_  
 no, \_\_\_\_\_ not a day goes by, \_\_\_\_\_

*f* *a tempo*

**Gm(#7)** **Ebm/Ab** **G/B** **Bm**

not a bless - ed day \_\_\_\_\_ but you some - where come  
 not a bless - ed day \_\_\_\_\_ but you're still some - how

*rall.* *a tempo* *mf*

**A7sus** **A7** **F** **Fmaj7** **D7sus**

in - to my life \_\_\_\_\_ and you don't go a - way. And I have to  
 part of my life \_\_\_\_\_ and you won't go a - way. So there's hell to

*cresc.*

G(add 9)



Gmaj7



D#m/G



G6



say, pay, if you do, I'll die. and un - til I die, die,

*f* *rit.* *a tempo*

Bm7



D7sus



I want day af - ter day af - ter day af - ter day af - ter I'll die day, af - ter day af - ter day af - ter day af - ter day af - ter

*dim.* *rit.* *p a tempo*

D7sus



day af - ter day af - ter day till the days go by! day af - ter day af - ter day till the days go by!

*ff*

D7sus

G(add 9)

D7sus

Till the days go go by!  
Till the days go go by!

L.H.

3

3

3

3

3

3

G(add 9)

D7sus

G(add 9)

by!  
by!

*mf*

*dim. poco a poco*

L.H.

3

3

3

3

3

3

D7sus

Emaj7

Till the days go go by.  
Till the days go go by.

*p rit.*

*pp*

3

3

3

3

3

3



# ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

Words by ALAN JAY LERNER

Music by FREDERICK LOEWE

Moderately

The piano introduction consists of two staves. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamic is 'mf'.

**Bb6** **F7** **Bbmaj7** **Bb6** **F7**

I have of- ten walked down this street be- fore But the

The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves below. The first phrase includes the lyrics 'I have of- ten walked down this street be- fore But the'.

The piano accompaniment continues with the second phrase. It features a mix of chords and melodic lines in both hands.

**Bbmaj7** **C#dim** **C7** **F7** **m7** **F7** **Cm** **Fdim** **Cm7**

pave- ment al- ways stayed be- neath my feet be- fore. All at once am I

The vocal line continues with the lyrics 'pave- ment al- ways stayed be- neath my feet be- fore. All at once am I'.

The piano accompaniment continues with the third phrase. It features a mix of chords and melodic lines in both hands.

**Ebm** **Dm7** **Bb6** **Dm7** **Bb** **C7** **F9** **Eb** **F7+5**

sev- 'ral sto- ries high, Know- ing I'm on the street where you

The vocal line continues with the lyrics 'sev- 'ral sto- ries high, Know- ing I'm on the street where you'.

The piano accompaniment continues with the fourth phrase. It features a mix of chords and melodic lines in both hands.

Bb6 Cm7 F7-9 Bb6 F7 Bbmaj7 Bb6

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

F7 Bbmaj7 C#dim C7 F7 Cm7 F7 Cm Fdim

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

Cm7 Ebm Dm7 Bb6 Dm7 Bb C7

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

F9 Eb F7 Bb D7 Am Cdim

street where you live. And oh, the tow-er-ing

Eb6 Ebm Dbdim Bb Bbmaj7

feel-ing, Just to know some-how you are near!

**Bb7** **Bb6** **Bbdim** **Bb** **Gm6** **Em7** **A7**

The o- ver pow- er- ing feel- ing That an- y

**D** **A** **Am** **Bb** **C7** **Cm6** **Dm** **F9** **Cm7** **F7** **Bb6**

sec- ond you may sud- den- ly ap- pear! Peo- ple stop and stare,

**F7** **Bbmaj7** **Bb6** **F7** **Bb6** **C#dim** **C7**

they don't both- er me; For there's no- where else on earth that I would

**F7** **Cm7** **F7** **Cm** **Fdim** **Cm7** **Ebm6** **D+** **Dm7** **Bb6**

rath- er be. Let the time go by, I won't care if I

**C9** **F9** **Eb** **F7** **Bb** **Gb6** **Bb**

can be here on the street where you live.

# TILL THERE WAS YOU

(From "THE MUSIC MAN")

By MEREDITH WILLSON

Rubato

mp

The piano introduction is in E-flat major, 3/4 time, marked Rubato and mp. It features a melody in the right hand and a bass line in the left hand, ending with a final chord.

Moderately Fast  
Ebmaj7

Edim

Fm7

Abm7

There were bells on the hill, but I never heard them ringing. No, I

The first system of the song features a vocal line and piano accompaniment. The piano part includes a steady bass line and chords that support the melody. The lyrics are: "There were bells on the hill, but I never heard them ringing. No, I

Eb

Ebmaj7

Dmaj7

Fm7

Bb7

Gm7

Gb7

Fm7

Bb7

nev-er heard them at all 'till there was you. There were

The second system continues the vocal and piano accompaniment. The piano part features triplets in the right hand and a steady bass line. The lyrics are: "nev-er heard them at all 'till there was you. There were

Ebmaj7

Edim

Fm7

Abm7

birds in the sky, but I never saw them winging, No, I

The third system concludes the vocal and piano accompaniment. The piano part continues with the same accompaniment style. The lyrics are: "birds in the sky, but I never saw them winging, No, I

Eb Ebmaj7 Dmaj7 Fm7 Bb7 Eb6 Abm6 Eb Slower  
 nev- er saw them at all, 'till there was you. And there was

Ab Adim Eb/Bb C7 Fm7  
 mu- sic and there were won-der-ful ro- ses, they tell me in sweet fra- grant

F7 Bb9 Bb7+5 Moderately Fast Ebmaj7  
 mea- dows of dawn, and dew, There was love all a-

Edim Fm7 Abm7 Eb Ebmaj7 Dmaj7  
 -round, but I nev- er heard it sing- ing, No, I nev- er heard it at

Fm7 Bb7 Eb6 Abm6 Eb6 Bb7 N.C. Eb6 Abm6 Eb6  
 all 'till there was you. There were you.

# OH, WHAT A BEAUTIFUL MORNIN'

(From "OKLAHOMA!")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderate Waltz

Piano introduction in 3/4 time, marked *mf*. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is two flats (B-flat major or D-flat minor).

There's a bright gold-en haze on the mead-ow  
cat-sounds of the earth in' the like stat-ues  
p

Chords: Eb, Bb7, Eb

First system of vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "There's a bright gold-en haze on the mead-ow cat-sounds of the earth in' the like stat-ues". The piano accompaniment includes a piano (*p*) dynamic marking.

There's a bright gold-en haze on the mead-ow  
All the cat-sounds of the earth in' the like mead-ow  
All the cat-sounds of the earth in' the like mead-ow  
stat-ues  
sic

Chords: Bb7, Eb, Bb7, Cm

Second system of vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "There's a bright gold-en haze on the mead-ow All the cat-sounds of the earth in' the like mead-ow All the cat-sounds of the earth in' the like mead-ow stat-ues sic". The piano accompaniment includes a piano (*p*) dynamic marking.

The corn is as high as an el-e-phant's eye, An' it  
They don't turn their heads as they see me ride by, But a  
The breeze is so bus-y it don't miss a tree, And a

Chords: Abm, Eb, Bb7, Eb, Ab

Third system of vocal and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "The corn is as high as an el-e-phant's eye, An' it They don't turn their heads as they see me ride by, But a The breeze is so bus-y it don't miss a tree, And a". The piano accompaniment includes a piano (*p*) dynamic marking.

**E<sub>b</sub>** **B<sub>b</sub>dim** **B<sub>b</sub>7**

looks like it's climb- in' clear up to the sky.  
lit- ol' like tle brown mav'- in' rick is wink- in' her eye.  
weep- in' wil- ler is laugh- in' at me!

*mf*

**E<sub>b</sub>** **Absus** **A<sub>b</sub>** **E<sub>b</sub>**

Refrain:  
Oh, what a beau- ti- ful morn- in', Oh, what a

*mp*

**B<sub>b</sub>7** **E<sub>b</sub>**

beau- ti- ful day. I got a beau- ti- ful

**A<sub>b</sub>** **A<sub>b</sub>dim** **E<sub>b</sub>** **B<sub>b</sub>7** **1,2E<sub>b</sub>** **B<sub>b</sub>7**

feel- in' Ev- 'ry- thing's go- in' my way. All the  
All the

*p*

**3. E<sub>b</sub>** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>**

way Oh, what a beau- ti- ful day!

*ritenuto*

# AS LONG AS HE NEEDS ME

(From the Columbia Pictures - Romulus film "OLIVER!")

Words and Music by LIONEL BART

*mf*

The piano introduction consists of two staves in common time. The right hand features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The left hand provides a simple accompaniment with a half note G2, a quarter note A2, and a quarter note B2.

As Long As He Needs Me I know where  
life is long, I'll love him,

**Cmaj7** **G11** **G13-9** **Cmaj7**

The first system of the song features a vocal line and piano accompaniment. The vocal line starts with a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment provides a harmonic support with chords corresponding to the guitar diagrams above.

I must be, I'll cling on steady fast  
right or wrong; And some-how I'll be

**A7-9** **Dm7** **A7-9**

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment uses chords as indicated by the guitar diagrams.

ly. strong As Long As He Needs Me. As Long As  
As Long As He Needs

**Dm7** **Fm7** **G7** **Cmaj7**

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note B4. The piano accompaniment uses chords as indicated by the guitar diagrams.



2 **Cmaj7** **C7** **F** **G7** **C**

Me. \_\_\_\_\_ If you are lone - ly \_\_\_\_\_ then you will know \_\_\_\_\_ When some - one

**Am** **D9** **Dm7** **Fm** **G7** **Cmaj7** **G11** **G13-9**

needs you \_\_\_\_\_ you love them so. \_\_\_\_\_ I won't be - tray his

**Cmaj7** **A7-9** **Dm7**

trust, \_\_\_\_\_ Tho' peo - ple say I \_\_\_\_\_ must. \_\_\_\_\_ I've got to

**A7-9** **Am7** **D9** **Dm7** **Fm** **G7** **C**

stay true, \_\_\_\_\_ just \_\_\_\_\_ As Long As He Needs Me.

# ON A CLEAR DAY (YOU CAN SEE FOREVER)

(From "ON A CLEAR DAY YOU CAN SEE FOREVER")

Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately, with feeling

The piano introduction consists of two staves. The right hand plays a melodic line with a slur over the first four measures, followed by a *poco rit.* section. The left hand provides a harmonic accompaniment. The dynamic marking *mf* is present.

Gmaj7

C9

Gmaj7

On a clear day \_\_\_\_\_ Rise and look a- round you \_\_\_\_\_ And you'll see who \_\_\_\_\_

The first system of the song features a vocal line and piano accompaniment. The piano part includes a *a tempo* marking. Chord diagrams for Gmaj7, C9, and Gmaj7 are shown above the vocal line.

E7

Am7

\_\_\_\_\_ you are. \_\_\_\_\_ On a clear day \_\_\_\_\_ How it will as-

The second system continues the vocal and piano accompaniment. Chord diagrams for E7 and Am7 are shown above the vocal line.

F7-5

D7

C#7

D7

G

Bbdim

Am7

G#dim

\_\_\_\_\_ tound you \_\_\_\_\_ That the glow of your be- ing out- shines ev- 'ry

The third system continues the vocal and piano accompaniment. Chord diagrams for F7-5, D7, C#7, D7, G, Bbdim, Am7, and G#dim are shown above the vocal line.

**Dm7/G** **G7** **Dm7** **G7**

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

*mf più espr.*

**Cmaj7** **Dm6** **A7** **D7** **Edim** **Gmaj7**

hear, from far and near, a world you've nev- er heard be- fore. \_\_\_\_\_ And on a clear day, \_\_\_\_\_

**G** **Bm7** **E9** **Bm** **E9** **Am7** **G6** **Am7** **G6** **1. Am7** **D7**

On that clear day \_\_\_\_\_ You can see for- ev- er and ev- er- er-

*cresc.*

**G** **Em** **Am7** **D7** **2. Am7** **G6** **Am7** **G6** **Am7**

more! \_\_\_\_\_ On a ev- er and ev- er and ev-

*mp* *p poco rit.*

**D7** **G** **Em9** **Am9** **D7** **Gmaj7** **G**

er- more! \_\_\_\_\_

*mf accel.* *p*

# THERE'S A SMALL HOTEL

(From "ON YOUR TOES")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

*mp*

*poco rit.*

Refrain

**Gmaj7** **G6** **Gmaj7** **G6** **G**

There's a small ho - tel With a wish - ing well; I

*p*

**Am7** **D7** **Gmaj7** **G6** **Gmaj7** **G6**

wish that we were there to - geth - er.

*mf*

**Gmaj7** **G6** **Gmaj7** **G6** **G**

There's a brid - al suite; One room bright and neat, Com -

*p*

Am7



D7



Gmaj7



G6



plete for us to share to - geth - er.

Gmaj7



G6



C



Dm7



G7



Look - ing through the win - dow you can

*mf*

C



D#dim



E7



Am



see a dis - tant stee - ple; Not a sign of

E7



F



Am



Cm7



D7



Gmaj7



G6



peo - ple, Who wants peo - ple? When the

*p*

Gmaj7

G6

G

stee - ple bell says, "Good - night, sleep well," we'll

Am7

D7

Gmaj7

G6

Am7

D7

thank the small ho - tel to - geth - er.

D7

Bb

Cm7

F7

tel. We'll creep in - to our lit - tle shell And we will

G

Am7

D7

Gmaj7

thank the small ho - tel to - geth - er.

rit.

L.H.

mf

ped.

# I TALK TO THE TREES

(From "PAINT YOUR WAGON")

Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

Piano introduction in G minor, 4/4 time. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, Bb4, and C5. The left hand provides a bass line with a half note G2, followed by quarter notes F2, E2, and D2. The dynamic marking is *mf*.

**Gm7** **C7** **Gm** **C7**

Vocal line: I talk to the trees, but they don't

Piano accompaniment: *mf* (first measure), *mp* (second measure), *expressivo* (third measure). Includes a triplet of eighth notes in the vocal line.

**F** **Gm7** **C7** **Gm** **Eb7**

Vocal line: lis - ten to me, I talk to the stars,

Piano accompaniment: *mp* (first measure), *mp* (second measure). Includes a triplet of eighth notes in the vocal line.

**C7** **F**

Vocal line: but they nev - er hear me. The breeze has - n't

Piano accompaniment: *mp* (first measure), *mp* (second measure). Includes a triplet of eighth notes in the vocal line.

Gm7



C7



Gm



C7



F



time \_\_\_\_\_ to stop and hear what I say,

Gm7



C7



Gm



Eb7



C7



I talk to them all \_\_\_\_\_ in

F



F7



Bb



vain. \_\_\_\_\_ But sud - den - ly my words \_\_\_\_\_

F



Bb



F



reach some - one el - se's ear; \_\_\_\_\_ Touch some - one



Gm7

C7

G7

C

G7

el - se's heart

strings

too.

Gm7

C7

Gm

C7

I tell you my

dreams

And while you're

F

Gm7

C7

Gm

Eb7

list - 'ning to me,

I sud - den - ly

see

them

C7

To Coda

F

come

true.

I can see us on an

C7



F



A - pril night, \_\_\_\_\_ Look - in' out a - cross a roll - in' farm. \_\_\_\_\_

\_\_\_\_\_ Hav - in' sup - per in the can - dle - light, \_\_\_\_\_

\_\_\_\_\_ Walk - in' la - ter arm in arm. \_\_\_\_\_

\_\_\_\_\_ Then I'll tell you how I passed the day, \_\_\_\_\_

F



Think - in' main - ly how the night would be.

C7



And I'll try to find the words to say,

F



All the things you mean to me.

D.S. al Coda

I talk to the

CODA

F



true.

# BEWITCHED

(From "PAL JOEY")

Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately, in 2

*mf*

**Dm7** **G9** **Em7** **A9** **Dm7** **G9** **Em7** **A13**

He's a fool and don't I know it. But a fool can have his charms.  
Love's the same old sad sen - sa - tion. Late - ly I've not slept a wink

**Dm7** **G9** **Em7** **Am7** **Dm7** **G7** **Cmaj9** **C6**

I'm in love and don't I show it, Like a babe in arms.  
Since this half - pint im - i - ta - tion

**2Dm7** **G13** **G7** **G7+5** **C** **Dm7**

Put me on the blink. I'm wild a - gain, Be - guiled a - gain, A

C/E C+ F6 Fdim C/E Ebdim Dm7 G7 A7-9

sim-per-ing, whim-per-ing child a-gain. Be-witched, both-ered and be-wil-dered am

Dm7 G13 C Dm7

l. \_\_\_\_\_ Could-n't sleep, And would-n't sleep, When

C/E C+ F6 Fdim C/E Ebdim Dm7 G7 C7-9

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

Fmaj7 A7 Dm Dm(+7) Dm

l. \_\_\_\_\_ Lost my heart, but what of it?

Am Am(+7) Am

Dm7 G13 Dm7 G13

He is cold I a - gree, He can laugh, but I love it — Al - though the

Em7 Ab7 Dm7 G7-5 G7 C Dm7

laugh's on me. I'll sing to him, Each spring to him, And

C/E C+ F6 Fdim C/E Ebdim Dm7 G13

long for the day when I'll cling to him, Be - witched, both - ered and be - wil - dered am

1 C Dm7 G13 2 C Dm7 C(add9)

1. 2.

# SUMMERTIME

(From "PORGY AND BESS")

Words by DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

Allegretto semplice

*mf espr.* *p* *mp* *R.H.*

Moderato (with expression)

**Am6** **E7**

*tranquillo* *p* *pp* *molto legato*

8va- Sum - mer - time

**Am6** **E7** **Am6** **E7** **Am6** **E7** **Am6**

an' the liv - in' is eas - y, Fish are

*mp*

**Dm** **F6** **Dm7** **Fmaj7** **D#dim** **E** **B7(#9)**

jump - in' an' the cot - ton is high.

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

E      Em6 E7-5      Am6      E7      Am6      E7      Am6      E7

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

Am      D7      C      Am      D      Dm7      Am

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

C+      Am6      C+      D9      C+      Am6      E7

One of these morn - in's

Am6      E7      Am6      E7      Am6      E7      Am6      Dm      F

You goin' to rise up sing in', - Then you'll spread yo' wings -



Dm7

Fmaj7 D#dim

E

B7

E

Em6

E7-5

Am6

E



an' you'll take the sky.

But till that morn-in'

Am6

E7

Am6

E7

Am

D7

C

Am



there's a noth-in' can harm you

With Dad - dy an' Mam - my

D

Dm7

Am

D

F

C

F9



stand in' by.

Bb

E13

Am7

Am6



dim.

ten.

morendo

8va

pp

# WHO CAN I TURN TO

(When Nobody Needs Me)

(From the Musical Production "THE ROAR OF THE GREASEPAINT - THE SMELL OF THE CROWD")

Words and Music by LESLIE BRICUSSE  
and ANTHONY NEWLEY

Slowly with expression

The piano introduction is in 4/4 time, marked *mf*. It features a melodic line in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, with some chords held over. The bass line is primarily quarter notes.

**Cmaj9**



**C6**



**Dm7**



**G7**



Who can I turn to \_\_\_\_\_ when no - bod - y needs me?

The piano accompaniment for the first vocal line is marked *mp-mf*. It features a melodic line in the right hand and a bass line in the left hand. The melody consists of quarter and eighth notes, with some chords held over. The bass line is primarily quarter notes.

**Dm7**



**G7**



**C**



**C6**



**Cmaj7**



**C**



My heart wants to know and so I must go where

The piano accompaniment for the second vocal line features a melodic line in the right hand and a bass line in the left hand. The melody consists of quarter and eighth notes, with some chords held over. The bass line is primarily quarter notes.

**Gm**



**Gm7**



**C9**



**F**



**F6**



des - ti - ny leads me. \_\_\_\_\_ With no star to guide me, \_\_\_\_\_

The piano accompaniment for the third vocal line features a melodic line in the right hand and a bass line in the left hand. The melody consists of quarter and eighth notes, with some chords held over. The bass line is primarily quarter notes.

Fmaj7

F

Em7

Cmaj7/E

Am

Am7

Fmaj7

Dm6

and no - one be - side me, I'll go on my way, and

Em7

A7

Dm

Dm7

G7

af - ter the day, The dark - ness will hide me; And

Cmaj9

C6

Dm7

G7

may - be to - mor - row I'll find what I'm af - ter

Dm7

G7

C

C6

Cmaj7

C

I'll throw off my sor - row, beg steal or bor - row

Gm

Gm7

C9

F

F+



my share of laugh - ter. \_\_\_\_\_ With you I could learn to, \_\_\_\_\_

Dm6

E7

Am

Am(+7)

Am7



\_\_\_\_\_ with you on a new day, \_\_\_\_\_ But

F

C6

Dm7

Db7

1 C6

Dm7/C

G13



who can I turn to if you turn a - way? \_\_\_\_\_

*cresc.*

2 C6

Dm7/C

G13

Cmaj7

C6



way? \_\_\_\_\_

*rit. e dim.*

# MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Lively

The piano introduction is in 3/4 time, marked 'Lively' and 'mf'. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment with sustained chords.

Em

The first system of the song includes a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "1. Rain- drops on ros- es and whisk- ers on kit- tens, 2. Cream col- ored spon- ies and crisp ap- ple strud- els,". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Cmaj7

The second system continues the vocal and piano accompaniment. The lyrics are: "Bright cop- bells per and ket- sleigh- tles bells and warm wool- en with mit- tens, Door- cop- bells and sleigh- bells and schnitz- el with mit- noo- dles,". The piano accompaniment maintains the same rhythmic pattern as the first system.

Am7

D7

G

C

G

The third system concludes the vocal and piano accompaniment. The lyrics are: "Brown pa- geese per that pack- ag- es the tied up with strings, Wild geese that fly with the moon on their wings, These are a These are a". The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

**C** **Am6** **B7** **1 Em**

few of my fa- vor- ite things.  
 few of my fa- vor- ite things.

Detailed description: This system contains the first two lines of music. The vocal line starts with a C major chord and moves to Am6, B7, and Em. The piano accompaniment features a steady bass line and chords in the right hand.

**2 E**

Girls in white dress- es with

Detailed description: This system contains the third line of music. The vocal line begins with an E major chord. The piano accompaniment continues with a consistent rhythmic pattern.

**A**

blue sat- in sash- es, Snow- flakes that stay on my

Detailed description: This system contains the fourth line of music. The vocal line starts with an A major chord. The piano accompaniment provides harmonic support for the vocal melody.

**Am7** **D7** **G**

nose and eye- lash- es, Sil- ver white win- ters that melt in- to

Detailed description: This system contains the fifth line of music. The vocal line features Am7, D7, and G chords. The piano accompaniment maintains the song's harmonic structure.

**C** **G** **C** **Am6** **B7**

springs, These are a few of my fa- vor- ite things.

Detailed description: This system contains the sixth line of music. The vocal line uses C, G, C, Am6, and B7 chords. The piano accompaniment concludes the phrase with a final chord.

Em Am6 B7

When the dog bites, When the bee stings,

This system contains the first two lines of music. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are "When the dog bites, When the bee stings,". The piano accompaniment is on a grand staff (treble and bass clefs). Chord diagrams for Em, Am6, and B7 are shown above the vocal staff. The piano part includes a dynamic marking of *mf* and various articulation marks like accents and slurs.

Em C

When I'm feeling sad, I simply re-

This system contains the third and fourth lines of music. The vocal line continues with "When I'm feeling sad, I simply re-". The piano accompaniment continues with the same accompaniment style. Chord diagrams for Em and C are shown above the vocal staff.

A7 C G C G

-mem-ber my fa-vor-ite things and then I don't feel

This system contains the fifth and sixth lines of music. The vocal line continues with "-mem-ber my fa-vor-ite things and then I don't feel". The piano accompaniment continues. Chord diagrams for A7, C, G, C, and G are shown above the vocal staff.

D7-9 D7 C

so bad.

This system contains the seventh and eighth lines of music. The vocal line continues with "so bad.". The piano accompaniment continues. Chord diagrams for D7-9, D7, and C are shown above the vocal staff. The piano part includes a dynamic marking of *vivo*.

D7 C

This system contains the final two lines of music, which are piano accompaniment only. The piano part continues with the same accompaniment style. Chord diagrams for D7 and C are shown above the vocal staff.

# OL' MAN RIVER

(From "SHOW BOAT")

Words by OSCAR HAMMERSTEIN II  
 Music by JEROME KERN

Slowly

The piano introduction consists of two staves. The right hand starts with a melody in E-flat major, marked *mf*. The left hand provides a simple harmonic accompaniment. The piece concludes with a *f* dynamic and a *mf* dynamic.

Eb Cm Eb Ab Eb Ab Eb Cm

Diagram 1 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 2 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 3 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 4 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string; 4th fret, 6th string.

Diagram 5 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 6 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string; 4th fret, 6th string.

Diagram 7 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 8 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He

The first system of the song features a vocal line and piano accompaniment. The piano part continues with a steady accompaniment in E-flat major.

Bb7 Fm7 Bb9 Eb Ab6 Eb

Diagram 1 (Bb7): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 2 (Fm7): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 3 (Bb9): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 4 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 5 (Ab6): 4th fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string; 4th fret, 6th string.

Diagram 6 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

jus' keeps roll-in', He keeps on roll-in' a-long. He

The second system continues the vocal and piano accompaniment. The piano part maintains the accompaniment pattern.

Eb Cm Eb Ab Eb Cm Eb D7

Diagram 1 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 2 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 3 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 4 (Ab): 4th fret, 1st string; 3rd fret, 2nd string; 4th fret, 3rd string; 5th fret, 4th string; 6th fret, 5th string; 4th fret, 6th string.

Diagram 5 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 6 (Cm): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 7 (Eb): 3rd fret, 1st string; 2nd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 3rd fret, 6th string.

Diagram 8 (D7): 2nd fret, 1st string; 3rd fret, 2nd string; 3rd fret, 3rd string; 4th fret, 4th string; 5th fret, 5th string; 2nd fret, 6th string.

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

The third system concludes the vocal and piano accompaniment. The piano part ends with a *f* dynamic.



Bb7

Fm7

Bb9

Eb

Ab

Eb

D7

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

You an' me, we sweat and strain, Bo- dy all ach- in' an' racked wid pain.

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

Eb

Cm

Eb

Ab

Eb

Bb9

Cm

F7

Ah gits wea- ry an' sick of try- in', Ah'm tired of liv- in' An' skeered of dy- in', But

Eb

Cm

Fm9

Bb7

Eb

Fm7

Bb9

Eb

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

8va - 1

*mf*

*Gm*

*D7*

*Gm*

*D7*

*Gm6*

*Cm*

*Gm*

*D7*

*Gm*

*Cm6*

*Gm*

*F#dim*

*Gm*

*Adim*

*Gm*

*F7*

*Bb7*

*mf*

*mf*

*mf*

# SOME ENCHANTED EVENING

(From "SOUTH PACIFIC")

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately slow

Introduction for piano. The music is in 4/4 time, starting with a mezzo-forte (mf) dynamic and a crescendo (cresc.) leading to a ritardando (rit.) ending. The melody is in the right hand, and the accompaniment is in the left hand.

**C** **G7**

Some en-chant-ed eve-ning ning      You may see a stran-ger, —  
Some en-chant-ed eve-ning      Some-one may be laugh-ing,

*p* *a tempo*

Vocal line and piano accompaniment for the first line of the song. The piano part includes guitar chord diagrams for C and G7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

**C** **E+**

You may see a stran-ger ing      A- cross a  
You may hear her laugh-ing      A- cross a

Vocal line and piano accompaniment for the second line of the song. The piano part includes guitar chord diagrams for C and E+.

**Fmaj7** **F6** **C6** **Dm7** **G7**

crowd- ed room      And some- how you know,  
crowd- ed room      And some- night af- ter night.

Vocal line and piano accompaniment for the third line of the song. The piano part includes guitar chord diagrams for Fmaj7, F6, C6, Dm7, and G7. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef.

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**Dm** **E7** **Am** **C7** **F** **C** **Dm7**

You know even then That some- where you'll see her a-  
 As strange as it seems. The sound of her laugh- ter will

**G7** **1. Cmaj7** **C7** **C+** **Cdim** **2. C**

-gain and a- gain. dreams.

sing in your gain. dreams.

**G7sus** **G7** **Cmaj9** **C** **Dm7** **G7** **C6** **C** **G7sus** **G7** **C**

Who can ex- plain it? Who can tell you why? Fools give you reas- ons,

*tenderly and legato*

**Am7** **D7** **G** **Adim** **Edim** **Dm7** **Cdim** **C**

Wise men nev- er try. Some en- chant- ed eve- ning

*cresc. molto*

**Dm7** **G7**

When you find your true love,

C E+ Fmaj7 F6

When you feel her call you — A- cross a crowd- ed room,

C6 Dm G7 Dm E7 Am C7

Then fly to her side — And make her your own,

F C Dm Dm7 G7 C

Or all through your life you may dream all a- lone.

*molto espr.* *rit.* *dim.* *a tempo*

G7sus G7 Cmaj9 C Dm7 G7 C6 C

Once you have found her, Nev- er let her go.

*pp legatissimo*

G7sus G7 Cmaj9 C Dm7 C

Once you have found her, Nev- er let her go!

*rit.* *mf*