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- Who Can I Turn To (When Nobody Needs Me)
- Worlds Apart
- Wunderbar
- You'll Never Walk Alone

ANYONE CAN WHISTLE

(From "Anyone Can Whistle")

Words and Music by
STEPHEN SONDHEIM

Slow and tenderly

The piano introduction consists of two staves in 4/4 time, marked *mf* and *p*. 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_b



F_m



B_b



A_b



E_b



D_b



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 4/4 time, marked *mp*. It features a steady bass line and chords that support the vocal melody.

E_b



B_b7



E_b



F_m



B_b



A_b



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 the harmonic support for the vocal melody.

E_b



F_m



E_b



E_b7



A_b



G_m



E_b



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.

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






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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_b

A_b

Fm7

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

E_b

A_bmaj7

G7

Cm

A_bm

Cm

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

mp

A_bm6

Cm

A_b

E_b

Fm7

B_b7

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

poco rit.

E_b

D_b

E_b

B_b7

E_b

A_bm6

E_b

me. me.

p a tempo

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. The right hand plays a melodic line starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The left hand plays a simple accompaniment of quarter notes: G2, B1, D2, G2.

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 is on a treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "As Long As He Needs Me I know where life is long, I'll love him,". Above the vocal line, four guitar chords are indicated: Cmaj7, G11, G13-9, and Cmaj7. The piano accompaniment provides harmonic support with chords and a bass line.

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 lyrics are: "I must be, I'll cling on steady fast right or wrong; And some-how I'll be". Above the vocal line, three guitar chords are indicated: A7-9, Dm7, and A7-9. The piano accompaniment continues with harmonic support.

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 lyrics are: "ly. strong As Long As He Needs Me. As Long As As Long As He Needs". Above the vocal line, four guitar chords are indicated: Dm7, Fm7, G7, and Cmaj7. The piano accompaniment concludes with a final chord.

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.

BEING ALIVE

(From "COMPANY")

Words and Music by
STEPHEN SONDHEIM

Slowly and Freely
(Sax solo)

p

A(add9)



D⁶/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)



D⁶g/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

G  **A**  **A/B**  **A/C#**  **Cm(+7)**  **F/G** 

Mock me with praise, _____ Let me be used, _____

Musical accompaniment for the first system, including piano and bass staves.

G7  **E7sus** 

Var - y my days. _____ But a - lone _____

Musical accompaniment for the second system, including piano and bass staves.

Bb maj9 

is a - lone, _____ Not a - live. _____

Musical accompaniment for the third system, including piano and bass staves.

A(add9) 

Some - bod - y hold me too close, _____ Some - bod - y force me to _____

Musical accompaniment for the fourth system, including piano and bass staves.

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,

Ebdim7/Bb



Bbmaj9



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

Dm7/G



Dm7/Eb



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 -

Gb/Ab



Bb



Bb/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.

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 1Dm7 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.

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

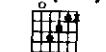
Am7



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

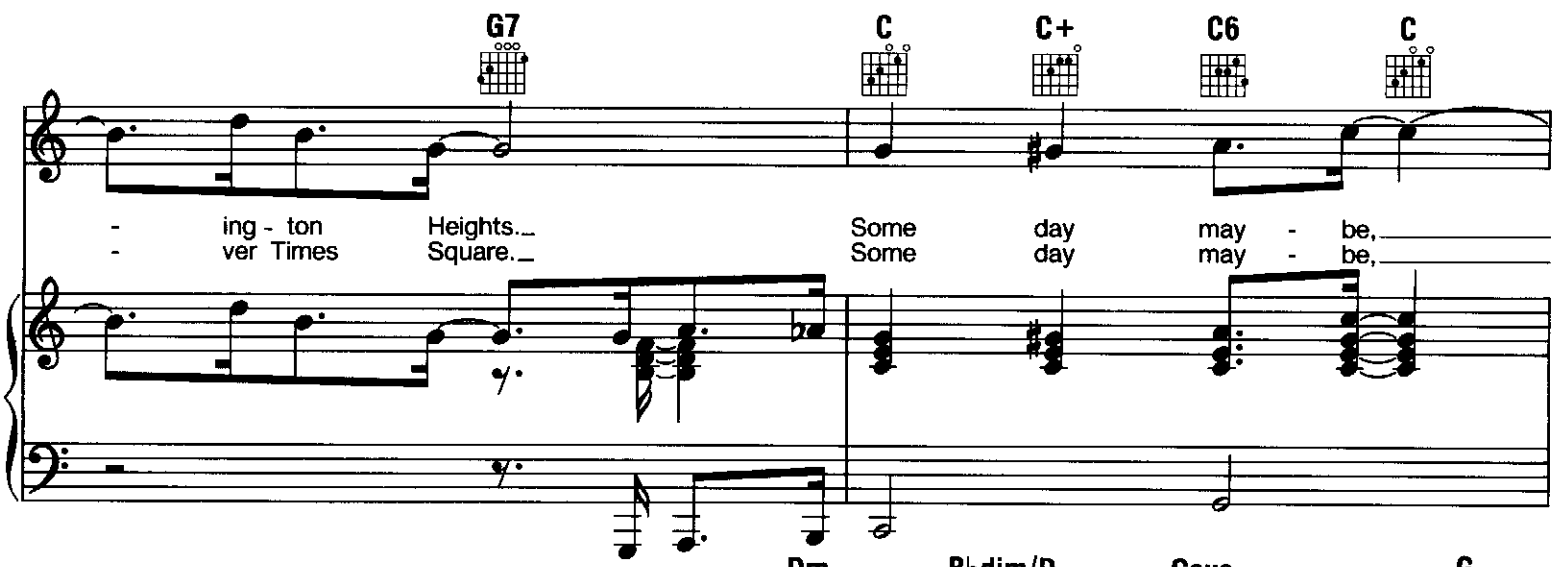
Park _____
bill _____

to all Wash - o -

G7

C

C+

C6

C


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

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



Dm






Bbdim/D

Gsus

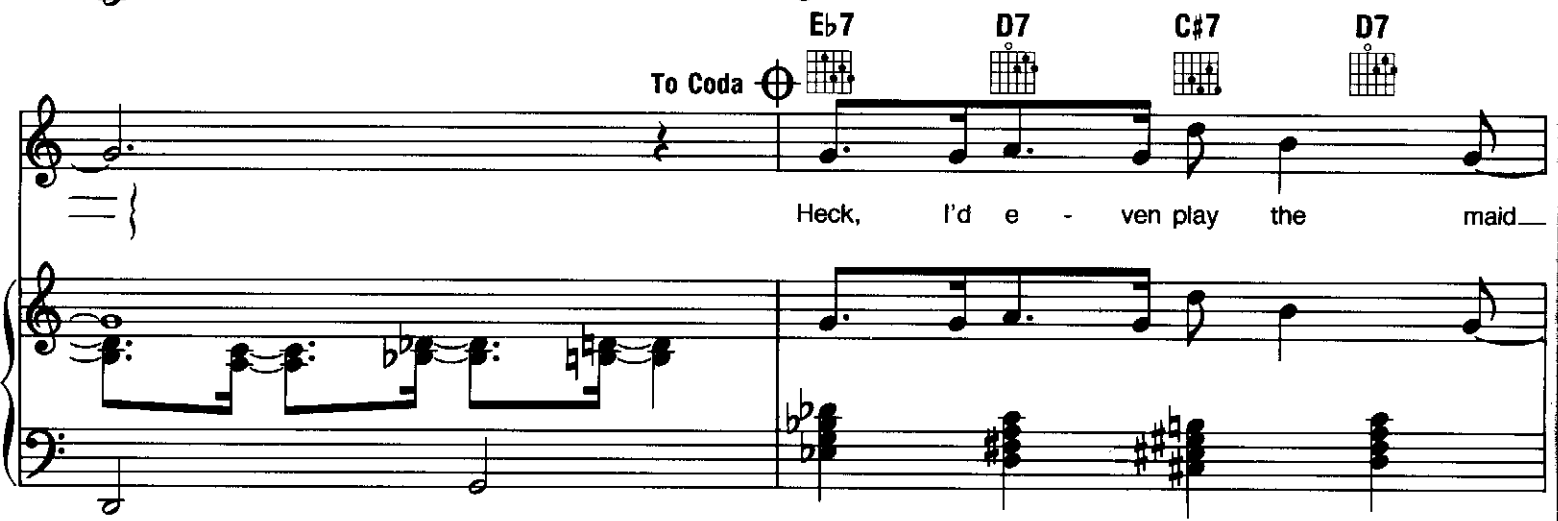
G








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



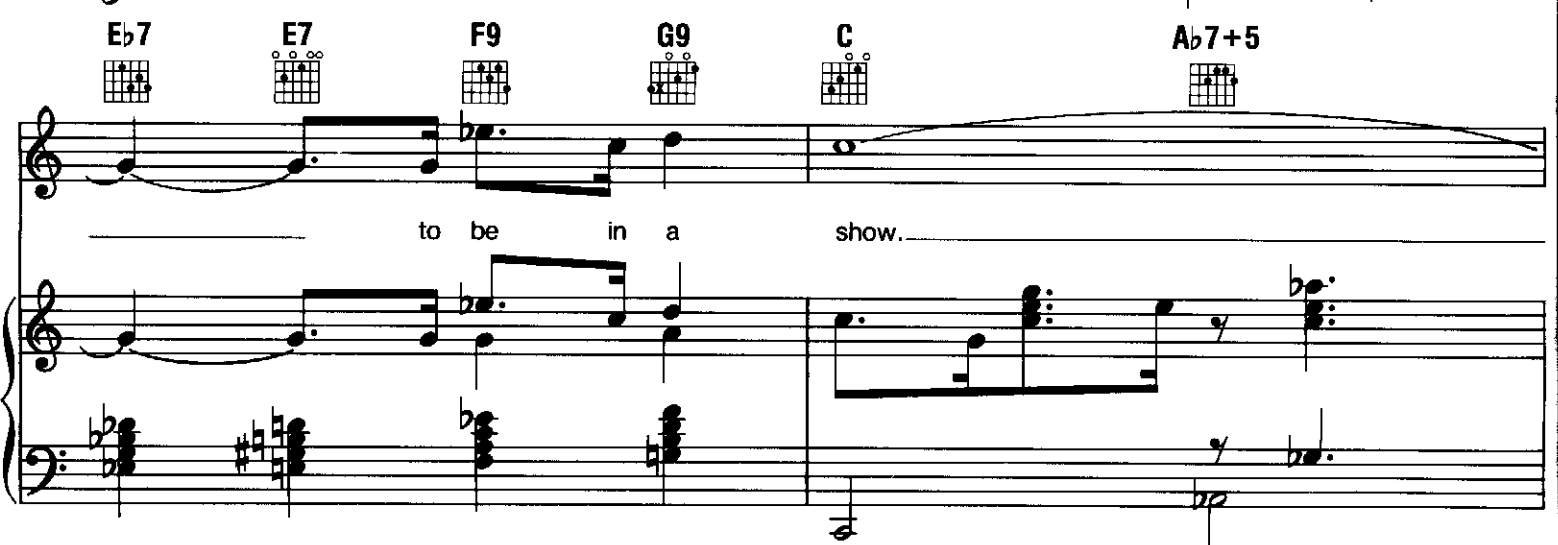
To Coda 
Eb7

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.

Musical staff with treble clef containing notes and chords.

F



F \sharp



G



A \flat



G



G \flat



F



E



Musical staff with treble clef containing notes and chords.

Say, Mis - ter Pro - duc - er,

Musical staff with treble clef containing notes and chords.

C9



Musical staff with treble clef containing notes and chords.

some girls get the breaks.

Musical staff with treble clef containing notes and chords.

G



A m



A $\sharp m$



B m



B $\flat m$



A m



G



F



Musical staff with treble clef containing notes and chords.

Just give me my cue, sir,

Musical staff with treble clef containing notes and chords.

D9



I've got what it takes.

A7(#9)



Say, Mister Pro - duc - er,

B7(#9)

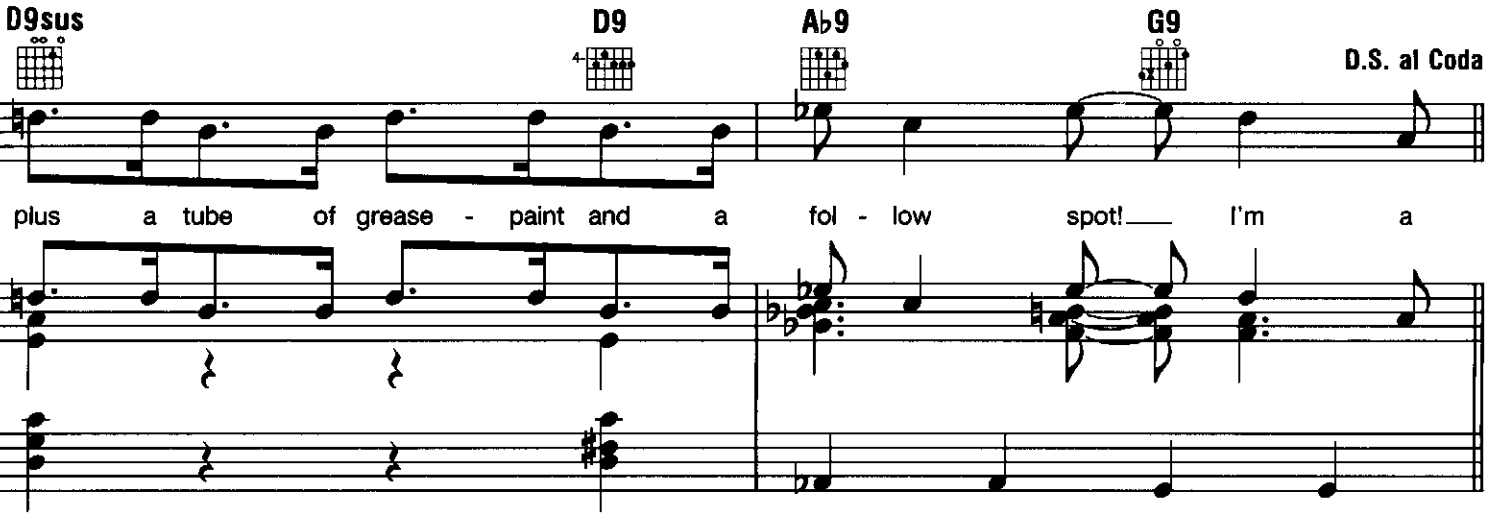


I'm talk - in' to you, sir.

D \flat 9E \flat 9

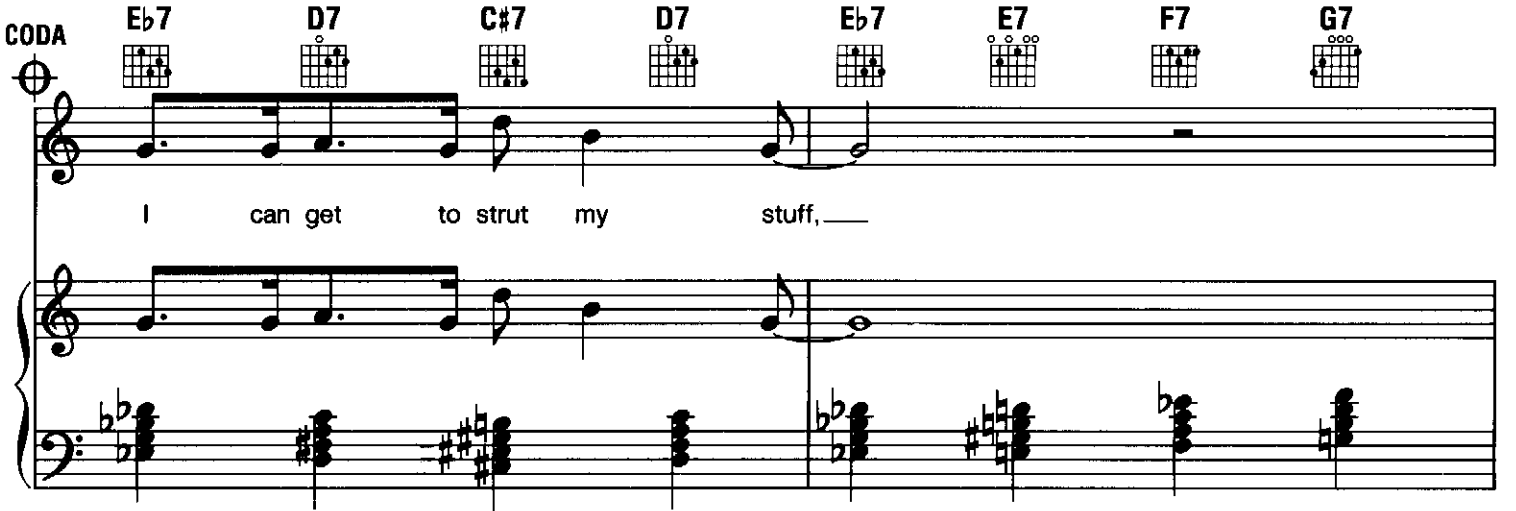
I don't need a lot, on - ly what I got,

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



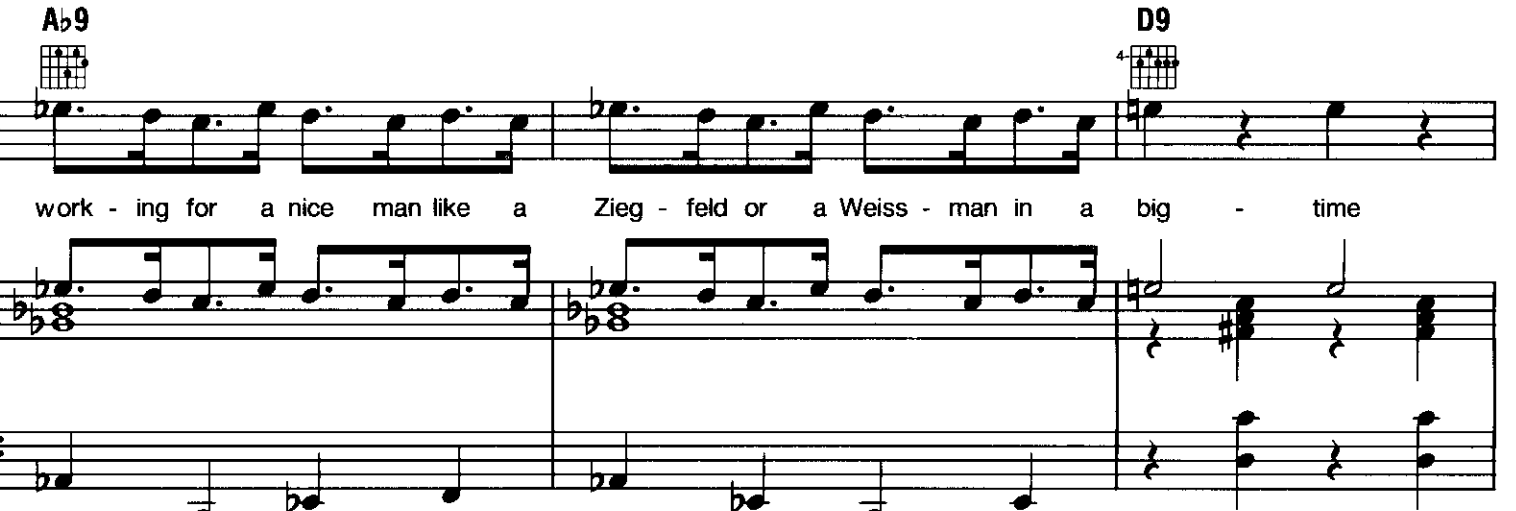
plus a tube of grease - paint and a fol - low spot! I'm a

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



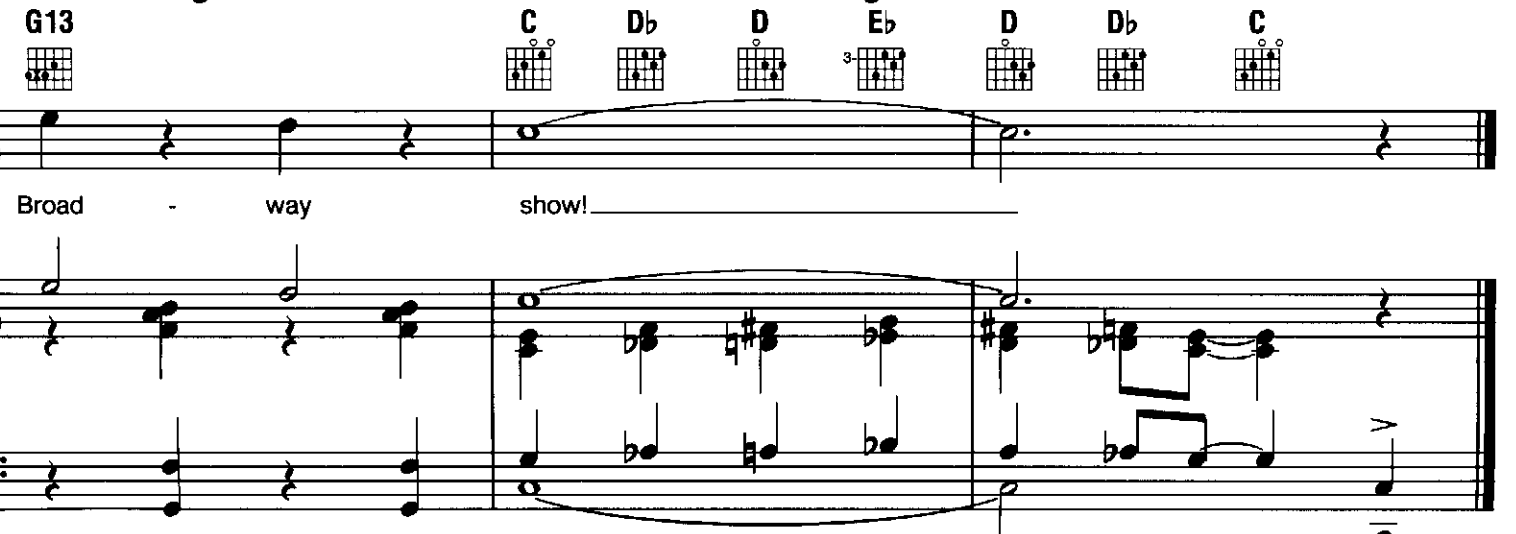
I can get to strut my stuff,

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!

CABARET

(From the Musical "CABARET")

Music by JOHN KANDER
Words by FRED EBB

Moderately

mf

E_b **B_b9** **B_b9+5** **E_b** **B_b7+5**

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

mp - mf

E_b **E_bmaj7** **E_b7**

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

A_b **A_{dim}** **G_m** **C9** **F_m7**

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. _____

V

sfz

8va ↓

DAY BY DAY

(From the Musical "GODSPELL")

Words and Music by STEPHEN SCHWARTZ

Easy Waltz feel

mf

The piano introduction consists of two staves in 3/4 time. The right hand plays a waltz-like melody with eighth notes, while the left hand provides a simple accompaniment with quarter notes.

Fmaj7



Gm7/F



Fmaj7



Gm7/F



Day by day, _____ Day by day, _____

The vocal line consists of two staves. The melody is simple and follows the lyrics.

The piano accompaniment continues with the same waltz feel, supporting the vocal line.

Bbmaj7



Am7



Gmaj7



Oh, dear Lord, _____ three things I pray _____

The vocal line continues with the lyrics.

The piano accompaniment continues, featuring a triplet in the bass line.

Em



A



Em



A



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

The vocal line continues with the lyrics.

The piano accompaniment concludes the piece with a final chord.

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. —

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

G7/C

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

C **Am/C**

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

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



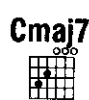
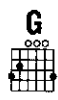
C



C



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

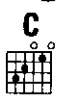
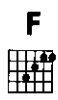
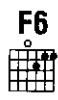


wild days, _____ my mad ex - ist - ence, I kept my prom - ise, _____ don't keep your

Musical notation for the first system, including treble and bass staves.

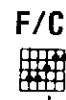


To Coda



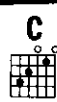
dis - tance. _____ And as for

Musical notation for the second system, including treble and bass staves.



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

Musical notation for the third system, including treble and bass staves.



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

Musical notation for the fourth system, including treble and bass staves.

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

Freely

CODA

Fmaj7



love you and hope you love me.

Have I said too much? There's

rall.

p

Em7



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

But

Fmaj7



C



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

Broadly

F/C



C



F/C



C



ff

Dm



C



G



Am



ten. ten. ten.

Cmaj7



Fmaj7



C



rit.

p

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-note patterns in both hands.

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

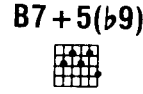
Piano accompaniment: *mf* accompaniment for the third line of lyrics, featuring triplets.



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 _____

G7 **C6** **B7 + 5(b9)** **B7** **Em** **C7**

_____ but the heights! _____ We'll be swell, _____ We'll be

Fmaj7 **Fm6** **Em7** **Am7** **D9**

great! _____ I can tell, _____ Just you wait! _____

G7 **C** **G7** **Am7** **Fm** **C**

_____ That luck - y star I talk a - bout is

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

ff *mf*

2 C

B

C

B

C

B

C

you.

ff

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 -

p-mf

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*

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.

HELLO, DOLLY!

(From "HELLO, DOLLY!")

Lively

Music and Lyric by JERRY HERMAN

mf

Medium Strut tempo

Bb



Gm



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

mp - mf

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!

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

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

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

mf *mp*

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

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

Am **Dm7**

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

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*

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,

mf

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.

3

3

3

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,

Musical notation for the first vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

C Bm7 G#dim Am7 D9 C

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

Musical notation for the second vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal line.

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. }

Musical notation for the final vocal line and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are written below the vocal 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.

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 three systems, each with a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line is marked with a mezzo-piano (*mp*) dynamic and includes guitar chord diagrams above the notes.

System 1: The piano accompaniment begins with a series of chords: D, G, D, G, D, G, G6, G. The vocal line starts with the lyrics: "I don't know how to love him What to do how to".

System 2: The piano accompaniment continues with chords: D/A, A, D/F#, A, D, A. The vocal line continues with: "move him I've been changed yes real - ly changed In these".

System 3: The piano accompaniment concludes with chords: F#m7, Bm, F#m7, Bm, G, D/F#, Em, D. The vocal line ends with: "past few days when I've seen my - self I seem like some - one".

Asus A D G D G D

else. I don't know how to take this

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

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

D A F#m7 Bm F#m7 Bm

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

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

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

G **F#7**

Should I bring him down _____ should I scream and shout_

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

Bm **Bm/A** **G** **D/A** **C**

_____ Should I speak of love_____ let my feel - ings out?_____ I nev - er thought I'd

ff

G **D** **G** **D/F#** **Em**

come to this_____ what's it all a - bout?_____

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

Asus **A** **D** **G** **D** **G** **D**

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

mp

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

I should be in this po - si - tion? I'm the one 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

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 -

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

mf

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

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

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

f *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

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 A2, Bb2, and C3. The dynamic is marked *mf*.

I talk to the trees, _____ but they don't

mf *mp*

expressivo

Chord diagrams: Gm7, C7, Gm, C7

Vocal line: Treble clef, G minor key signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half). The lyrics are: "I talk to the trees, _____ but they don't".

Piano accompaniment: Treble and bass clefs. The right hand has a triplet of eighth notes (G4, A4, Bb4) and a half note C5. The left hand has a half note G2, followed by quarter notes A2, Bb2, and C3. Dynamics include *mf*, *mp*, and *expressivo*.

lis - ten to me, _____ I talk to the stars, _____

Chord diagrams: F, Gm7, C7, Gm, Eb7

Vocal line: Treble clef, G minor key signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half). The lyrics are: "lis - ten to me, _____ I talk to the stars, _____".

Piano accompaniment: Treble and bass clefs. The right hand has a half note F4, followed by quarter notes G4, A4, Bb4, and C5. The left hand has a half note G2, followed by quarter notes A2, Bb2, and C3. Chord diagrams are provided above the staff.

_____ but they nev - er hear me. _____ The breeze has - n't

Chord diagrams: C7, F

Vocal line: Treble clef, G minor key signature. The melody is: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), G4 (half). The lyrics are: "_____ but they nev - er hear me. _____ The breeze has - n't".

Piano accompaniment: Treble and bass clefs. The right hand has a half note C7, followed by quarter notes G4, A4, Bb4, and C5. The left hand has a half note G2, followed by quarter notes A2, Bb2, and C3. Chord diagrams are provided above the staff.

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.

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 with 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 - witched 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.*

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 (b)

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

(b) (#)

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 —

(b) (#)

Bb

Bbm

C7-9

F

F7

Bb

Bbm

C7-9



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

F6

Bb9

A

Bb7

A



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. _____

A7

Ebdim

G9

C13

C13-9



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 -

F6

Am/C

F6

C

Fm

F#dim



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

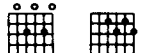
Abdim Gm7

A7 Ebdim

2 F6/9

Eb

F6



Ding. Ask me Ding.

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.

It's the wrong time _____ and the wrong place _____ tho' your face is charm-

Chords: Cm, F9, Cm

Musical notation for the first vocal line and piano accompaniment. The piano part includes a *mp* marking and a *rit.* marking at the end of the phrase.

- ing it's the wrong face, _____ it's not {her} {his} face _____ but such a charm - ing face.

Chords: Fm, Bb, Bb9, Bb7, Bbm6, C9

Musical notation for the second vocal line and piano accompaniment. The piano part includes a *mf* marking and a *sf* marking at the end of the phrase.

that It's All Right _____ With Me. _____ It's the wrong song _____

Chords: F9, F7, G, Fm6, G, F, G7, Cm

Musical notation for the third vocal line and piano accompaniment. The piano part includes a *dim.* marking and an *R.H.* marking.

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F9

Cm

Fm

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



Bb

Bb9

Bb7

Bbm6

C9

F9

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...

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

The first system of the song features a vocal line and piano accompaniment. The vocal line has lyrics: "Just In Time I found you Just In Time Be - fore you". The piano accompaniment includes guitar chord diagrams for Bb, A, Bb, Am7, and D7.

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

The second system continues the vocal and piano accompaniment. The vocal line has lyrics: "came, my time was run - ning low. I was lost,". The piano accompaniment includes guitar chord diagrams 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,

The third system continues the vocal and piano accompaniment. The vocal line has lyrics: "The los - ing dice were tossed, My brid - es all were crossed,". The piano accompaniment includes guitar chord diagrams 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.

LOOK TO THE RAINBOW

(From "FINIAN'S RAINBOW")

Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

mp

poco rit.

Chord diagrams: Eb, Bb

Very Slow

On the day I was born, said my father, said he, I've an
sumptuous gift to bequeath to a child, Oh the
bundled me heart and I roamed the world free, To the

a tempo

Chord diagrams: Eb, Bb

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

Chord diagrams: Ab, Bb

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

Chord diagram: Bb7

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

Chord diagrams: Eb, Bb7, Ab, Eb

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



Ab



Eb



Fm7



Bb7



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

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 saw, mag - no - lia tree blos - som at the men - tion of your name,
 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
 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.

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

F



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

Am7



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



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



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_b **Cm7** **Fm7** **B_b7** **E_bmaj7**

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

Cm **F7** **B_b** **B_b7** **E_b**

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

Cm **A_b** **Gm7**

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

Fm7 **Fm** **Cm** **B_b9sus**

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

E_b

gun.

MY FAVORITE THINGS

(From "THE SOUND OF MUSIC")

Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Lively

The piano introduction consists of two staves. The right hand plays a melodic line starting on G4, moving up stepwise to D5, then down to G4, and finally to E4. The left hand plays a bass line starting on G2, moving up to B2, then to D3, and finally to G2. The tempo is marked 'Lively' and the dynamics are 'mf'.

Em

The first system of the song features a vocal line and piano accompaniment. The vocal line has two verses: 1. Rain-drops on roses and whisk-ers on kit-tens, 2. Cream col-ored ros-pon-ies and and whisk-ers on ple-strud-els. The piano accompaniment provides harmonic support with chords in the right hand and a bass line in the left hand.

Cmaj7

The second system continues the vocal and piano accompaniment. The vocal line includes: Bright cop-bells per and ket-sleigh-tles bells and warm wool-en with mit-tens, Door-cop-bells and and sleigh-bells and and schnitz-el with mit-noo-dles.

Am7

D7

G

C

G

The third system concludes the vocal and piano accompaniment. The vocal line includes: Brown pa-geese per that pack-ag-es 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 established harmonic structure.

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 four measures of the piece. The vocal line starts with a quarter note 'few' on a G4, followed by 'of' on A4, 'my' on B4, 'fa-' on C5, 'vor-' on B4, 'ite' on A4, and 'things.' on G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams are provided above the staff for C, Am6, B7, and Em.

2 E

Girls in white dress- es with

Detailed description: This system contains measures 5-8. The vocal line continues with 'Girls' on G4, 'in' on A4, 'white' on B4, 'dress-' on C5, 'es' on B4, and 'with' on A4. The piano accompaniment continues with the same rhythmic pattern. A chord diagram for E is shown above the staff.

blue sat- in sash- es, Snow- flakes that stay on my

A

Detailed description: This system contains measures 9-12. The vocal line continues with 'blue' on G4, 'sat-' on A4, 'in' on B4, 'sash-' on C5, 'es,' on B4, 'Snow-' on A4, 'flakes' on G4, 'that' on A4, 'stay' on B4, and 'on my' on C5. The piano accompaniment continues. A chord diagram for A is shown above the staff.

nose and eye- lash- es, Sil- ver white win- ters that melt in- to

Am7 **D7** **G**

Detailed description: This system contains measures 13-16. The vocal line continues with 'nose' on G4, 'and' on A4, 'eye-' on B4, 'lash-' on C5, 'es,' on B4, 'Sil-' on A4, 'ver' on G4, 'white' on A4, 'win-' on B4, 'ters' on C5, 'that' on B4, and 'melt in- to' on A4. The piano accompaniment continues. Chord diagrams for Am7, D7, and G are shown above the staff.

C **G** **C** **Am6** **B7**

springs, These are a few of my fa- vor- ite things.

Detailed description: This system contains measures 17-20. The vocal line continues with 'springs,' on G4, 'These' on A4, 'are' on B4, 'a' on C5, 'few' on B4, 'of' on A4, 'my' on G4, 'fa-' on A4, 'vor-' on B4, 'ite' on C5, and 'things.' on B4. The piano accompaniment concludes the piece. Chord diagrams for C, G, C, Am6, and B7 are shown above the staff.

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. Chord diagrams for Em and C are shown above the vocal staff. The piano part features a long melodic line in the right hand and a steady bass line in the left hand.

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. The piano part has a more active accompaniment with chords in both hands.

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 features a prominent bass line with a walking bass feel and chords in the right hand.

D7 C

This system contains the ninth and tenth lines of music, which are piano accompaniment only. Chord diagrams for D7 and C are shown above the vocal staff. The piano part concludes with a final chord and some grace notes.

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 time signature is common time (C). 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.

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 \flat



E \flat 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 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,
and un - til I die,
die,

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

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!

Till the days go go
Till the days go go

L.H.

3

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

3

D7sus

Emaj7



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

p rit.

pp

3

3

3

3

3

3

3

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 has two flats (B-flat and E-flat).

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 features a waltz rhythm with a bass line in the left hand and chords in the right hand. Chords are Eb, Bb7, and Eb.

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

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 stat-ues All the cat-sounds of the earth in' the like stat-ues". The piano accompaniment continues with the waltz rhythm. Chords are Bb7, Eb, Bb7, and Cm.

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 continues with the waltz rhythm. Chords are Abm, Eb, Bb7, Eb, and Ab.

E_b **B_bdim** **B_b7**

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_b **Absus** **A_b** **E_b**

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

mp

B_b7 **E_b**

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

A_b **A_bdim** **E_b** **B_b7** **1,2E_b** **B_b7**

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

p

3. E_b **Fm7** **B_b7** **E_b** **B_b7** **E_b**

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

ritenuto

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 open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 2 (Cm): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 3 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 4 (Ab): 4th fret, 1st string open, 2nd string 4th fret, 3rd string 5th fret, 4th string 6th fret, 5th string 6th fret.
 Diagram 5 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 6 (Ab): 4th fret, 1st string open, 2nd string 4th fret, 3rd string 5th fret, 4th string 6th fret, 5th string 6th fret.
 Diagram 7 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 8 (Cm): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.

Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He

The vocal line is on a treble clef staff. The piano accompaniment is on two staves (treble and bass clefs). The lyrics are: "Ol' man riv-er, dat ol' man riv-er, He must know sump-in', but don't say noth-in', He".

Bb7 Fm7 Bb9 Eb Ab6 Eb

Diagram 1 (Bb7): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 2 (Fm7): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 3 (Bb9): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 4 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 5 (Ab6): 4th fret, 1st string open, 2nd string 4th fret, 3rd string 5th fret, 4th string 6th fret, 5th string 6th fret.
 Diagram 6 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.

jus' keeps roll-in', He keeps on roll-in' a long. He

The vocal line continues with: "jus' keeps roll-in', He keeps on roll-in' a long. He". The piano accompaniment continues with a steady accompaniment.

Eb Cm Eb Ab Eb Cm Eb D7

Diagram 1 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 2 (Cm): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 3 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 4 (Ab): 4th fret, 1st string open, 2nd string 4th fret, 3rd string 5th fret, 4th string 6th fret, 5th string 6th fret.
 Diagram 5 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 6 (Cm): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 7 (Eb): 3rd fret, 1st string open, 2nd string 3rd fret, 3rd string 4th fret, 4th string 5th fret, 5th string 5th fret.
 Diagram 8 (D7): 2nd fret, 1st string open, 2nd string 2nd fret, 3rd string 3rd fret, 4th string 4th fret, 5th string 4th fret.

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

The vocal line concludes with: "don't plant 'ta-ters, he don't plant cot-ton, An' dem dat plants'em is soon for-got-ten, But". The piano accompaniment continues with a steady accompaniment.

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

mf *8va*

mf

broader

mf

mf

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 the vocal line and piano accompaniment. The piano part includes a *a tempo* marking. Chord diagrams for Gmaj7, C9, and Gmaj7 are provided above the vocal staff.

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 provided above the vocal staff.

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 provided above the vocal staff.

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-

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*

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 sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mf'.

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

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

The piano accompaniment for the first vocal line features a steady eighth-note bass line in the left hand and chords in the right hand that support the vocal melody.

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 piano accompaniment for the second vocal line continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

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 piano accompaniment for the third vocal line concludes the phrase with sustained chords in the right hand and a moving bass line in the left hand.

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 an- y oth- er part of town? Does en-

Cm7 Ebm Dm7 Bb6 Dm7 Bb C7

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

F9 Eb F7 Bb D7 Am Cdim

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

PEOPLE

(From "FUNNY GIRL")

Words by BOB MERRILL
Music by JULE STYNE

Moderately

mf

3

Detailed description: Piano introduction in B-flat major, 4/4 time. The right hand features a triplet of eighth notes (Bb, D, F) followed by a series of chords and melodic lines. The left hand provides a simple harmonic accompaniment.

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 -

mf **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*



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



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



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



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*

PUT ON A HAPPY FACE

(From "BYE BYE BIRDIE")

Words by LEE ADAMS
Music by CHARLES STROUSE

Rhythmically, lightly

mf

E_b **E_b6** **Gm7** **C7** **Fm7** **B_b9**

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

(opt.)

mp - mf

Fm7 **B_b9** **E_b** **E_b6** **Gm7** **C7**

face; Brush off the clouds and cheer up,

Fm7 **B_b9** **B_bm7** **E_b7** **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!

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

Eb
Ebsus
Eb

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

poco rit. *a tempo* *rit.*

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 *cresc.* (crescendo) marking. It concludes with a *rit.* (ritardando) marking. 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 lyrics. The piano part includes a *p* (piano) dynamic and an *a tempo* marking. Chord diagrams for C and G7 are shown above the vocal line.

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 lyrics. Chord diagrams for C and E+ are shown above the vocal line.

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 lyrics. Chord diagrams for Fmaj7, F6, C6, Dm7, and G7 are shown above the vocal line. A triplet of eighth notes is marked with a '3' over the notes.

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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 explain it? Who can tell you why? Fools give you reasons,

tenderly and legato

Am7 **D7** **G** **Adim** **Edim** **Dm7** **Cdim** **C**

Wise men never 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*

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.

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* *pp* *8va*

SUNRISE, SUNSET

(From the Musical "FIDDLER ON THE ROOF")

Moderately Slow Waltz Tempo
(soulful and wistful)

Words by SHELDON HARNICK
Music by JERRY BOCK

Gm

D7

Gm

D7



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

Gm

G7

Cm

G7

Cm



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

A

A7

D7+5

Gm

D7



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

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.

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 plays a simple bass line.

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 plays chords corresponding to the lyrics, and the left hand plays a bass line.

C9 **Fdim** **Fmaj7**

What's left of sum - mer but a fad - ed rose? —

Piano accompaniment for the second line of lyrics. The right hand plays chords corresponding to the lyrics, and the left hand plays a bass line.

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

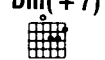
Bb6 C7 Am Am(+7)

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. _____

rit.




C7


F


C/E

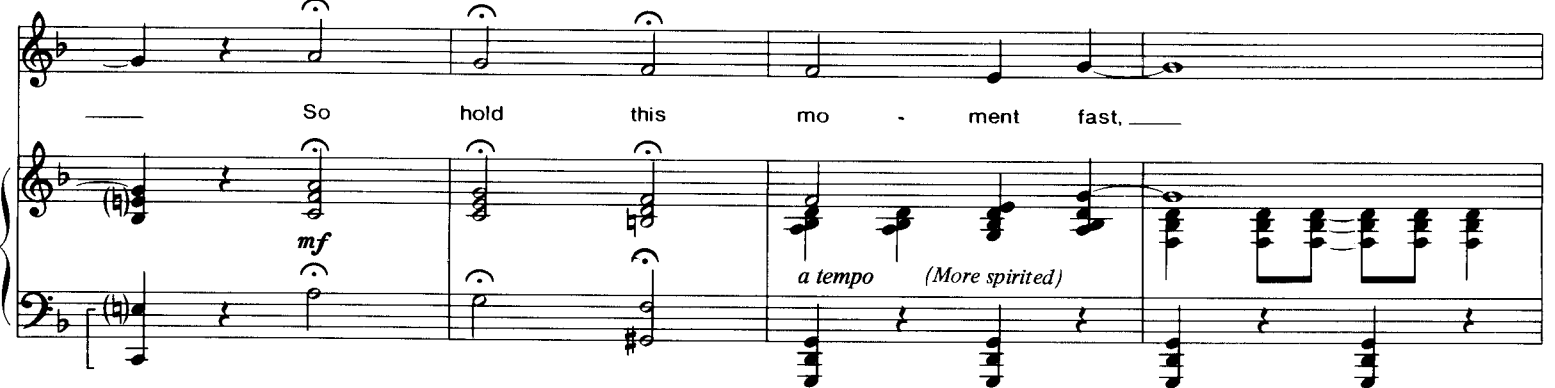

G#dim


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.

molto ritard.

The best of

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.

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,

p

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! _____

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.

TILL THERE WAS YOU

(From "THE MUSIC MAN")

By MEREDITH WILLSON

Rubato

mp

The piano introduction is in E-flat major, 3/4 time, and rubato. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The bass line consists of a steady eighth-note accompaniment.

Moderately
Fast

Ebmaj7

Edim

Fm7

Abm7

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

The first line of the song is in E-flat major, 3/4 time, and moderately fast. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment. The vocal line begins with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The piano part features a steady eighth-note accompaniment.

Eb

Ebmaj7

Dmaj7

Fm7

Bb7

Gm7

Gb7

Fm7

Bb7

never heard them at all 'till there was you. There were

The second line of the song is in E-flat major, 3/4 time, and moderately fast. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment. The vocal line begins with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The piano part features a steady eighth-note accompaniment.

Ebmaj7

Edim

Fm7

Abm7

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

The third line of the song is in E-flat major, 3/4 time, and moderately fast. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a steady eighth-note accompaniment. The vocal line begins with a half note E-flat, followed by quarter notes G-flat, A-flat, and B-flat. The piano part features a steady eighth-note accompaniment.

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.

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!

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 life was so ten - der that no you
 Deep in De - cem - ber it's nice to re - mem - ber al - tho'



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 was yel - low... Try to re -
 ten - der that dreams were a hurt the side your 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 *allegro*

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*

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



Fm



Guitar Tacet

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*

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 is marked *mp*. 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.

Gm



Gm7



C9



F



F6



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

The piano accompaniment for the third vocal line is marked *mp*. 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.

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.

WORLDS APART

(From "BIG RIVER")

Music and Lyrics by
ROGER MILLER

Moderately slow

Jim:

I see the

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

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

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

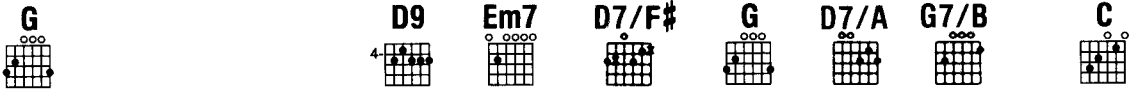
mf

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

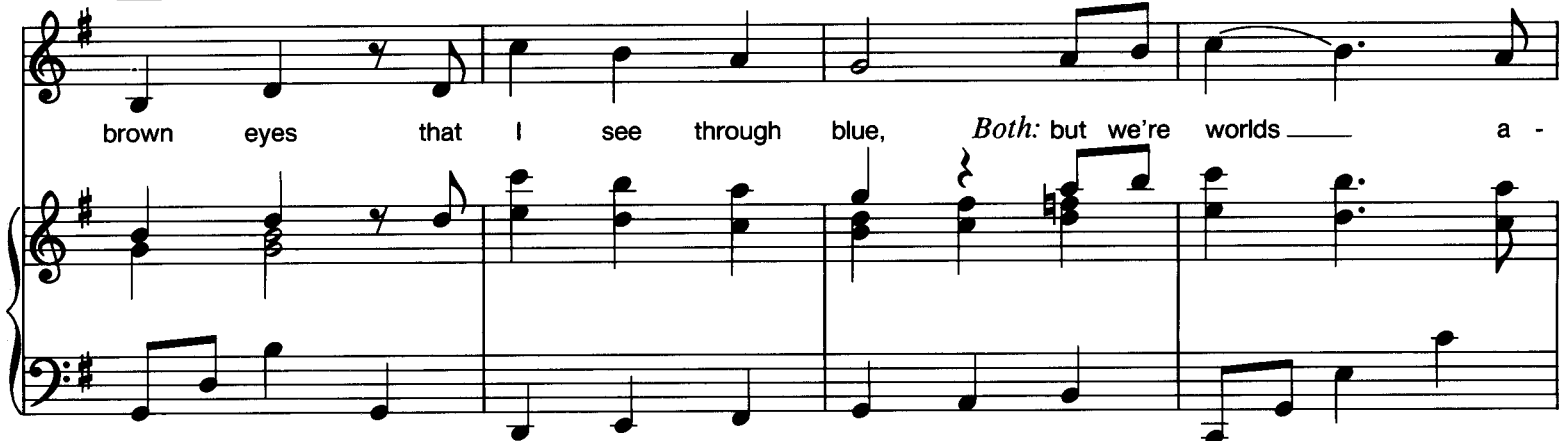
my win - dow that you see through yours, but we're worlds — a -


G D7 G D7

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




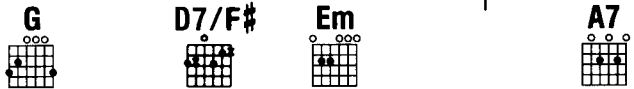
brown eyes that I see through blue, *Both:* but we're worlds _____ a -



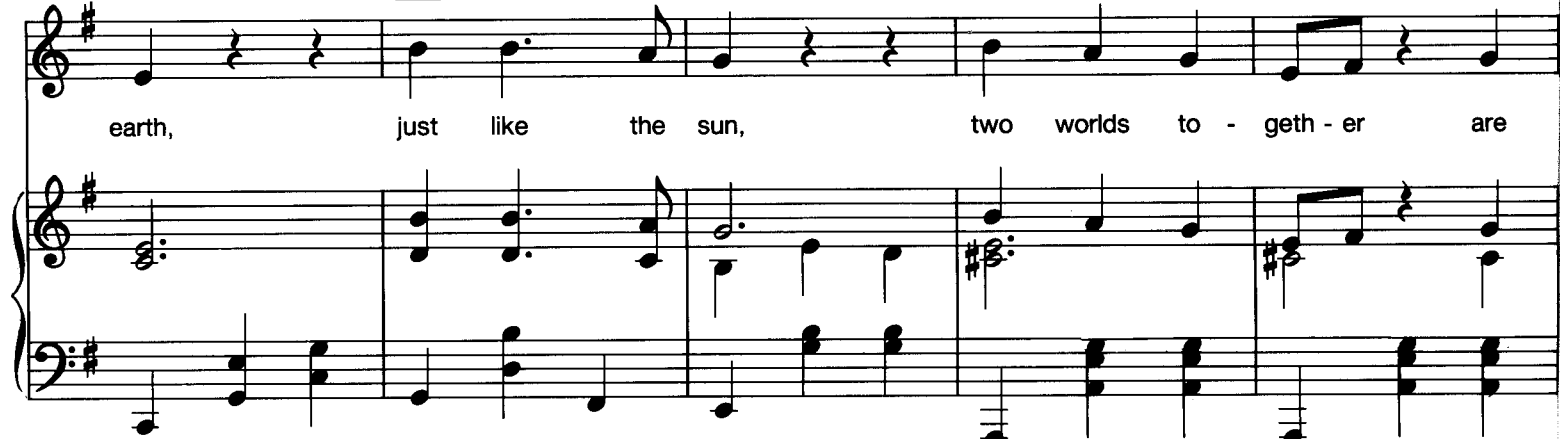



part, worlds _____ a - part. Just like the



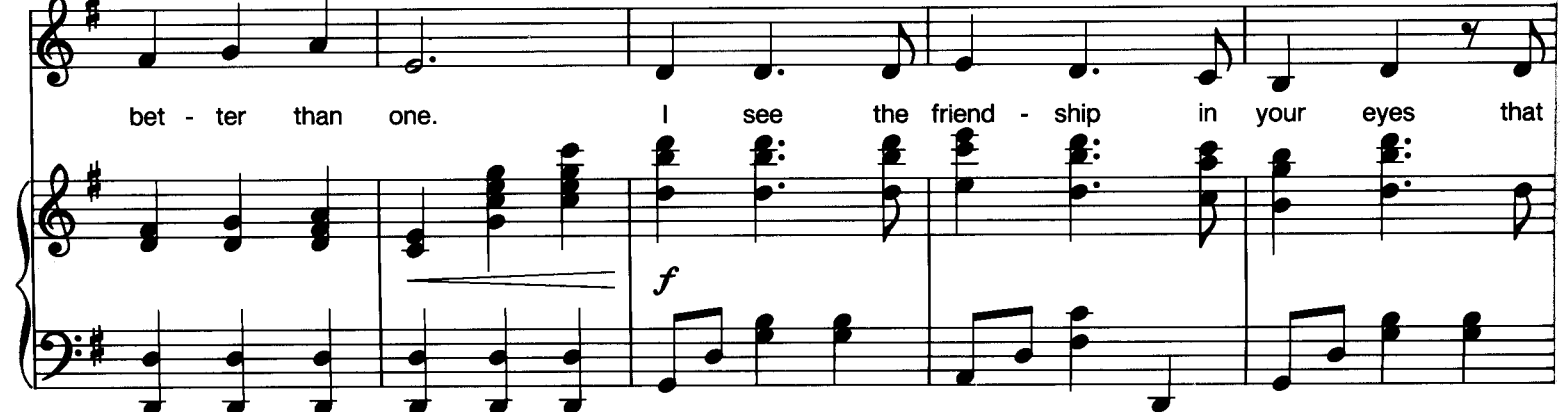


earth, just like the sun, two worlds to - geth - er are





bet - ter than one. *f* 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

WUNDERBAR

(From "KISS ME, KATE")

Words and Music by COLE PORTER

Bright Waltz

The first system of the musical score is for the introduction. It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is mostly rests, with the lyrics "Wun - der -" appearing at the end. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef, marked with a forte *f* dynamic.

The second system contains the first line of the vocal melody. The lyrics are "bar, wun - der bar! What a per - fect". Above the staff, guitar chord diagrams for G major and C major are provided. The piano accompaniment continues with a *p-mf* dynamic, featuring a mix of chords and moving lines in both hands.

The third system contains the second line of the vocal melody. The lyrics are "night for love, Here am I, here you". Above the staff, guitar chord diagrams for G major and D7 are provided. The piano accompaniment continues with a *mf* dynamic, maintaining the waltz-like feel.

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

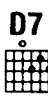


_____ And you're mine, dear! _____ Wun - der - bar, _____ wun - der -

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! _____ Won - der -

2 _____

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

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!

1. C Em Fmaj7 F *mf*

2. F Dm Em C

rit.

When you -lone!

ff molto espr.

dim. *mf* *rit.*

8ba