BROADWAY SONGS

75 Songs from 46 Shows, including Beauty and the Beast - Cabaret - Cats - Jekyll & Hyde - Les Misérables - Mamma Mia - The Music Man - Oklahoma!
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ALL GOOD GIFTS
from the Musical GODSPELL

Words and Music by
STEPHEN SCHWARTZ

Moderato (molti legato)

We plow the fields, and oh
Father, for all things bright and good,
Scatter the good seed on the land.

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C        D/C    Fm/C
it is fed and the wa- tered by God's all- might- y hand.
        
C        Gm
He sends the snow in win- ter,
No gifts have we to of- fer for

Bb        F    Em
warmth to swell the grain,
all thy love im- parts,
The breezes and the de-

F        F#m    Dm/G
sun- shine and soft re- fresh- ing rain.
sir- est our hum- ble, thank- ful hearts.
All good gifts are sent from heaven above.

So thank the Lord, oh thank the Lord, for all his love.
We really want to thank you, Lord.

I want to thank you, Lord.

Thank you for all of your love.

Oh,
thank you, Lord.

I want to thank you, Lord.

thank you, Lord.

rit. a tempo

rit. a tempo

Cmaj7

Eb maj7

C

Gm

Bb

F

C

D/C

Fm/C

C

C

C
ANY DREAM WILL DO
from JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Moderately

Music by ANDREW LLOYD WEBBER
Lyrics by TIM RICE

I closed my eyes

drew back the
curtain
to see for certain

what I thought I knew.

Far far a-

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way some - one was weep - ing.

but the world was sleep - ing.

any dream will do.

I wore my coat

CHOIR:

I wore my
with golden lining, bright colours
ccoat.

shining wonderful and new.

And in the east
the dawn was

and in the east,
breaking, and the world was waking.

ah, ah,

G7

any dream will do. A

F

crash of drums, a flash of light, my golden coat flew
out of sight. The colours faded into darkness, I was left alone.

CHOIR:
The colours faded into darkness, ah, ah, ah.

May I return, May I return.

to the beginning, the light is turn, ah.
dim - ming
and the dream is too,
ah.

the world and I,
we are still
The world and I,

waiting,
still hes - i - tating
ah.

ah.
an - y dream will do.

An - y dream, an - y dream will,

an - y dream will do.

an - y dream will, do, an - y dream.

an - y dream will do.

an - y dream will, an - y dream, an - y dream will do.
AS LONG AS HE NEEDS ME
from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Words and Music by
LIONEL BART

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Me: If you are lonely then you will know. When someone needs you, you love them so.
I won't betray his trust. Though people say I must, I've got to stay true, just as long as he needs me.
BALI HA’I
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

F

Most peo - ple live on a lone - ly is - land

F

Lost in the mid - dle of a fog - gy sea.

F

Most peo - ple long for an - oth - er is - land

Gb Ab Bb Ab Bb

C

One where they know they would like to be.
Refrain (slowly)  Fdim  F  Fdim

Bal- li  Ha’i  may  call  you  any  night,
An- y
day.          In  your  heart  you’ll  hear  it  call  you:  “Come  a-

way.  Come  a-way.”  Bal- li  Ha’i  will  whis- per  On  the

wind  of  the  sea:  “Here  am  I,  Your  spe- cial
island! Come to me, come to me!"
Your own special

hopes.
Your own special dreams
Bloom on the

hillside And shine in the streams.
If you try,
You'll

find me,
Where the sky
Meets the sea.
“Here am
I, your special island!
Come to me.

F7
Bb
C9

me!
Bali Ha‘i,
Bali Ha‘i,
Bali
cresc.

F6
Edim7/F
Dm/F

Ha‘i!
Some day you’ll see me.

Edim7/F
Dm/F
Gdim7/F

Floating in the sunshine,
My head sticking out

From a low-flying
F6  Gdim7/F  Dm/F
cloud.  You'll hear me call you.

Gdim7/F  Dm/F  Gb  Ab  Bb  Ab  Bb
Sing - ing through the sun - shine,  Sweet and clear as can

Db  Eb  F
be.  "Come to me,  Here am I,  come to

C7  2  F6
me!"  Ba - li  Ha’i!


BEING ALIVE
from COMPANY

Music and Lyrics by
STEPHEN SONDHEIM

Moderato (\( \text{$\text{=}112$} \))

ROBERT:

Some-one
to hold you too
close,

Some-one
to need you too
much,

Some-one
to hurt you too

Some-one
to know you too

Some-one
to sit in your
chair,

Some-one
to pull you up
short,

To ru-in your

sleep,
to make you a-
ware

hell,
and give you sup-
port

Of be-ing a-
live,

Is be-ing a-
live,
Being alive.

live,

Being alive.

(cresc. poco a poco)

Someone you have to let in,

Someone whose feelings you spare,

Someone who, like it or
not, Will want you to share A little a lot, is being a

live,

Being alive.

Someone to crowd you with love,

Someone to force you to care, Someone to make you come
through, Who'll al-ways be there, as fright-en ed as you of be-ing a
live,
Being a

cresc. sempre
Some-body hold me too close,
Some-body need me too much,
Some-body hurt me too deep,
Some-body know me too well;
Some-body sit in my chair And ruin my short
Some-body pull me up And put me through

* Add notes in parentheses 2nd time only.
sleep and make me aware
hell and give me support
Of being alive,
For being alive,

Being alive.
Make me a

2nd x

cresc. poco a poco

live.
Make me a

live.
Make me con
fused.
Mock me with praise,

Let me be used,
Var y my
days.
But a lone

is a lone,
Not a
live.

Some-body crowd me with love.

Some-body force me to care. Some-body let me come through, I'll always be there as frightened as you, To help us sur-
BIG SPENDER
from SWEET CHARITY

Words by DOROTHY FIELDS
Music by CY COLEMAN

Moderately, with a beat
N.C.

The minute you walked in the joint, I could see you were a man of distinction. A

real big spender, good looking, so refined. Say,

wouldn't you like to know what's going on in my mind? So let me get right to the point.
I don’t pop my cork for ev’ry guy I see.

Hey! Big spender.

Wouldn’t you like to have fun.

fun, fun? How’s about a few laughs.

laughs? I can show you a
good time. Let me show you a good time. The minute you

CODA

Hey, big spender! Hey, big spender!

Spend a little time with me. Spend a little time with

me. Spend a little time with me.
BROADWAY BABY
from FOLLIES

Words and Music by
STEPHEN SONDHEIM

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pounding Forty-second Street when I'll be in a

Broadway Baby,

learning how to sing and dance,

waiting for that one big chance to be in a

eating at a greasy spoon to save on my
- ing - ton Heights...
- ver Times Square...

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

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

To Coda

Heck, I'd e - ven play the maid

to be in a show.
Say, Mister Producer,
some girls get the breaks,
Just give me my cue, sir,
I've got what it takes.

Say, Mister Producer,

I'm talkin' to you, sir.

I don't need a lot, only what I got.
plus a tube of grease - paint and a fol - low spot! I'm a
I can get to strut my stuff.
work - ing for a nice man like a Zieg - feld or a Weiss - man in a big -

Broad - way show!
CABARET
from CABARET
Music by JOHN KANDER
Lyrics by FRED EBB

Allegro
Am6/9 E7♭5 Am6/9 E7♭5

Am6/9 E7 A6 D♭add9 E7 slow arp.

Moderately
A6 E+ A6 E7♭5 A6 Amaj7

What good is sitting alone in your room?
Come hear the music

stacc.

A9 D6 E♭dim A6/C♯ F♯7

play.
Life is a cabaret, old chum.
A tempo

Right this way, your table's waiting. No use permitting some prophet of doom—

to wipe every smile away.

Life is a cabaret, old chum, Come to the
Slightly faster

I used to have a
girlfriend known as Elsie.

With whom I shared four sor-did rooms in

Chelsea.

She wasn't what you'd call a blushing flower.

As a matter of fact, she rented by the hour.

The
day she died the neighbors came to snicker:

"Well, that's what comes of too much pills and liquor."

But when I saw her laid out like a queen,

She was the happiest corpse I'd ever seen.

think of Elsie to this very day. I remember how she'd turn to me and say:
Slowly
A6
E7♯5
A6
E7♯5

“What good is sitting alone in your room?”

pp

A6
Amaj7
A9
Come hear the music play.

D
D6
E♭dim
C♯m7
F♯7

Life is a cabaret, old chum,
cresc.

Bm9
E7
E9♯5

A tempo
A6
E7

Come to the cabaret.
acc. 
Put down the knitting, the book and the broom...

Time for a holiday.

Come to the cabaret, old chum.

And as for me, as for me,
I made my mind up, back in Chelsea, When I go I’m going like Elsie.

Cakewalk

Start by admitting, from cradle to tomb.

Isn’t that long a stay.

Life is a cabaret, old chum.
Cm7
C#dim
Dm7
G7

Only a cabaret, old chum, And

Cm7
F7sus
F7sus9

I love a cabaret
cresc. poco a poco

Bb
F7sus5
Bb
F7sus5

ret!

A/B Bb/F A/B Bb/F A/B Bb/F A/B Bb/F Bb

A A A A A A A A A A gliss. A

A A A A A A A A A A A
CLIMB EV'RY MOUNTAIN

Maestoso

C/G       E+/G      Fmaj7/G   G7      C/G      Cdim7/G   Gsus      G7

Refrain (with deep feeling, like a prayer)

C     D     G      Gm7     C     Fmaj7

Climb ev -'ry moun - tain, search high and low.

C/G          Dm7       G7      C

Follow ev -'ry by - way, ev -'ry path you know.

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C     D     G
Cm7  C  Fmaj7
Climb ev 'ry moun - tain, ford ev 'ry stream.

Fm6/D   C   Dm7   G7  C  C7
Fol - low ev 'ry rain - bow, till you find your dream!

F  F/E  Dm  G  C  C/B
dream that will need all the love you can give.

Am7  D7  G  G/F#  Em  A
Ev 'ry day of your life for as long as you
Allargando

live. Climb ev ry moun tain,
molto cresc. f legato

ford ev ry stream. Fol low ev ry

più cresc e poco a poco allarg.

rain bow till you find your

dream! dream!

1 C F G 2 C Dm7 C
CHIQUITITA
from MAMMA MIA

Words and Music by BENNY ANDERSSON,
BJÖRN ULVAEUS and BUDDY MARY MAC-CLUSKEY

Chi-qui-ti-ta, tell me what's wrong,
truth, down,

you're en-chained by your own sor-row,
your own sor-row,

and your love's a blown out cand-le,

in your eyes there is no hope

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for to-mor-row, must re-ly on, hard to hand-le.
How I hate to see you like this, You were al-ways sure of your-self, Chi-qui-ti-ta, tell me the truth,

there is no way you can de-ny it, now I see you’ve bro-ken a feath-er,
there is no way you can de-ny it, I can see that you’re, oh, so

sad, so qui-et. Chi-qui-ti-ta, tell me the
up to-geth-er. Chi-qui-ti-ta, you and I
know how the heart-aches come and they go and the scars they're leavin',

You'll be dancin' once again and the pain will end, you will have no

time for grievin'. Chiquitita, you and I cry

but the sun is still in the sky and shinin' a bove you, let me hear you sing once
more like you did before, sing a new song, Chi-qui-ti-ta.

Try once more like you did before, sing a new song,

Chi-qui-ti-ta.

So the walls came tumblin'.
CONSIDER YOURSELF
from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's OLIVER!

Moderate March Tempo

Words and Music by LIONEL BART

F+ Bb

Consider Yourself

at home,

Con

Con

Bb Cm F F7+5 Bb

Consider Yourself

one of the family

I've taken to you

Consider Yourself

part of the furniture

There isn't a lot

Gm Gdim F/A Fdim

so strong,

It's clear we're

spare;

Who cares?

What
Gm7    C7    1  F    F7+5    2  F    Bb7    Ab/C

go-ing to get a-long! Con-share!

ever we've got we should see some

(No-bod-y tries to be lah-di-dah and)

Cl.dim    Bb7    Eb    Bb+    Eb

hard-er days, Em-py lard-er days, why grouse?

up-pit-y, There's a cup o' tea for all.

C7    Bb/D    Ebm    C7

Al-ways a chance we'll meet some-body to foot the bill,

On-ly it's wise to be han-dy wiv a roll-ing pin.

Then the

When the

F    Bb/D    Db7    C    F7    F7+5    Bb

drinks are lord comes to house!

Con-sid-er Your-self...
our mate, We don't want to have no fuss For after some consideration, we can state: Consider Yourself one of us Consider
Gm9

Gm7

Fm9

F#m9

Gm9

Gb7

Fm9

F#m9

Gm9

ALL

At the

N.C.

Fm7

/Bb

Co-pa

Co-pa-caba-na
Ah!

Ah.

Ah!

STEPHEN
At the
Co-pa Co-pa-ca-

ALL (Good!)

ba-na La la la la la la la la la la

ALL (Great keep going!)

Co-pa Co-pa-ca-ba-na music and some-thing and

some-thing what is it? Music and some-thing and mu-sic and some-thing and

STEPH-EN (ill get it!)
Bm
E
Cm7
F

something and something and something what is it and Copa-

Bbm/G

Co-pa-ca-bana, Co-pa-ca-bana

Gm7(b5)/C
Cadd9

STEPHEN

ALL

Um music and feathers? No!
Bad, uh. Music and flowers? Boo! Worse OK music and

passion. Uh huh! Music and passion.

N.C.

Co - pa Co - pa - ca - ba - na music and pas - sion were

ALL (Yeah!)

ALL (Uh huh!)

always the fash - ion music and pas - sion were

Gm9

Fm9
al - way the fa - shion at the Co - pa - Co - pa

SAMANTHAS VOICE

STEPHEN

ALL

Co - pa - (Stephen!) Co - pa - Co - pa - ca - ba - na, at the

SAMANTHAS VOICE

ALL

Co - pa - (Stephen!) At the

Repeat to fade
DON'T CRY FOR ME ARGENTINA
from EVITA

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly

It won't be easy, you'll think it strange
When I try to explain how I feel,
That I still need your love after all that I've done;
You won't believe me.
All you will see is a girl you once knew although she's dressed up to the nines at sixes and sevens with you.

I had to let it happen, I had to change; Couldn't stay all my life down at heel;

Looking out of the window, staying out of the sun.
Am/C

So I chose freedom running around trying

D
D/C
G/B

ev'rything new, but nothing impressed me at all,

D7
G
C

never expected it to. Don't cry for me Argen-

F/C
C

the truth is I never left you. All through my
G

Am

Cmaj7

wild days, my mad existence, I kept my promise, don't keep your

Fmaj7

To Coda

F6

F

C

distance, And as for

F/C

fortune and as for fame I never invited them

G7/C

in: Though it seemed to the world they were all I desired.
They are illusions, they’re not the solutions they promised to be, the answer was here all the time.

I love you and hope you love me.

Have I said too much? There’s nothing more I can think of to say to you but...
all you have to do is look at me to know that every word is true.
Fast Rock

This edition may be sung by a solo singer. The song appears in a different form in the show, accommodating various singers' entrances.
I been working so hard.

my card.

for what?

what I got.

I'm punching

Eight hours,

Oh, tell me

I got this feeling
that time's just holding me down. (I hate this feeling; time is holding me down.)

I'll hit the ceiling, or else I'll
tear up this town.

Tonight I gotta cut loose,

Kick off your Sunday shoes.

Please, Louise, pull me off a my

on before we crack. Lose your

blues. Everybody cut foot loose.

You’re playin’ so cool.
obeyin' ev'ry rule. Dig way down in your heart. You're burnin'.
yearnin' for some, some bod y to tell you that life ain't passin' you by.
(Life ain't passin' me by.)

I'm tryin' to

tell you it will if you don't even

try.

(You can fly, you can fly, you can fly...
Ren: if you'd only cut loose.
(Cut foot loose.)

Whoa! (Cut foot loose.)

(Cut foot loose.) Ah

First, we've got to turn you around,
then put your feet on the ground.

Now take a hold of your soul.

Ah

Ah
Ev'rybody cut, ev'rybody cut, ev'rybody cut.
GETTING TO KNOW YOU
from THE KING AND I

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

C/G Cdim7/G C6/G C6/E Ebdim7

Dm7 G7 C

It's a very ancient saying, But a true and honest

thought. That if you become a teacher, by your

C7 F

pupils you'll be taught. As a teacher, I've been

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learning (You'll forgive me if I boast,) And I've now become an expert On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Getting to know you, getting to know all about you

Getting to like you, getting to hope you like me
learning (You'll forgive me if I boast.) And I've now become an expert
On the subject I like most, Getting to know you.

Refrain (gracefully and not fast)

Getting to know you, getting to know all about you

Getting to like you, getting to hope you like me
Getting to know you, putting it my way, but nicely

You are precisely, my cup of tea!

Getting to know you, getting to feel free and easy

When I am with you, getting to know what to say.
Have you noticed? Suddenly I'm bright and breezy.
Because of all the beautiful and new things I'm learning about you day by day.

Getting to day.
IF I CAN’T LOVE HER
from Walt Disney’s BEAUTY AND THE BEAST: THE BROADWAY MUSICAL

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely

C

F C/G G7 C

Beast: And in my twisted face

Am

there’s not the slightest trace

C/G

of anything that even

F Fmaj7/G G Eb

hints of kindness. And from my tortured shape,
no comfort, no escape.

I see, but deep within is

utter blindness.

Hopeless, as my

dream dies.

As the time flies, love a

lost illusion. Helpless, unfore -
Given. Cold and driven to this sad conclusion. No beauty could move me, no goodness improve me.

No power on Earth, if I can’t love
her.

No passion could reach me,

no lesson could teach me how I could have

poco cresc.

C/E

C/G

loved her and make her love me too.

If I

dim.

F/A

Fm/A♭  G7

Agitated

can’t love her, then who?
Long ago, I should have seen
all the things I could have been.
Careless and unthinking, I moved onward!
No pain could be deeper.
No life could be cheaper.
No point anymore, if I can’t love her.
No spirit could win me.
No hope left with in me, hope I could have loved her and that she’d
KANSAS CITY
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

I got to Kansas City on a

Fri - d'y, by Sat - i - dy I larned a thing or

two. For up to then I
D♭ B♭m7 E♭
didn’t have an i - dy of what the mod - ren

E♭7 Ab Gm E♭
world was com - in’ to! I count - ed twen - ty

Ab Ab6 B♭ B♭6 Cm Ab B♭7
gas bug - gies go - in’ by their - sel’s, al - most ev - ry

B♭7♯5 E♭
time I tuk a walk. ’Nen I put my

Gm E♭
ear to a Bell Telephone and a strange woman

start ed in to talk! (Whut next! (Spoken:) Yeah what! Whut next?

Ev'ry thin's up to date in Kansas City, they've
Ev'ry thin's up to date in Kansas City, they've
gone about as far as they can go!
They
gone about as far as they can go!
They

went and built a skyscraper seven stories high, a-
got a big theater they call a burlesque. Fer

bout as high as a building's a grow.
fifty cents you can see a dandy show.

Everythin's like a dream in Kansas City.
One of the gals was fat and pink and pret-

mf
It's better than a magic lantern
as round above as she was round be-

show!
low.
Y'c'n turn the radi-

a-tor on when ever you want some heat.

With

But

every kind o' comfort every house is all com-

later in the second act when she began to
Gbb/Bb  Eb7  Ab  C7

it’s better than a magic lantern

as round above as she was round be-

Cm7/F  F7  Cm/F  F7  Bbdim  Bb

show!

I could swear that she was

F7  Bbdim  Eb7  Ab  C7  Fm  Fm7

a - tor on when - ever you want some heat, With

Bbdim  Bb  Ebdim  Eb7  Ab  C7

every kind o’ comfort every house is all com-

later in the second act when she began to
You can walk to privies in the rain and peel.

She proved that everythin' she had was

cresc.

never wet your feet!

They've gone as far as they can

absolutely real!

She went as far as she could

(Spoken:) Yes sir!

go,

They've gone as far as they can

go,

She went as far as she could

1

2

Ab Eb7 Ab Eb7

Ab

Ab
LEANING ON A LAMP POST
from ME AND MY GIRL

Moderately, with a lilting swing (♩= ♩= ♩= ♩)

By NOEL GAY

Leaning on a lamp, May be you think I look a tramp, Or you may

think I'm hanging 'round to steal a car. But

no, I'm not a crook. And if you think that's what I look, I'll tell you

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why I'm here and what my motives are.

leaning on a lamp-post at the corner of the street, In case a certain little lady comes by.

Oh me, Oh my, I

hope the little lady comes by. I don't know if she'll get away. She
doesn’t always get away, But any way I know that she’ll try. Oh me, Oh my, I hope the little lady comes by.
There’s no other girl I could wait for. But this one I’d break any date for, I won’t have to ask what she’s
late for, She'd never leave me flat, She's not a girl like that, She's

ab-so-lute-ly won-der-ful and mar-ve-lous and beau-ti-ful, And an-y-one can un-der-stand

why I'm lean-ing on a lamp-post at the cor-ner of the street, In case a

cer-tain lit-tle la-dy comes by. I'm by.
LOVE CHANGES EVERYTHING
from ASPECTS OF LOVE

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

Drammatico

Love, love changes everything:
hands and days are

faces, earth and sky.
Love, love changes

longer, words mean more.
Love, love can break the
be the same.

same.

Off into the world we go, planning futures, shaping
years.
Love bursts in and suddenly, all our wisdom disappears.
Love makes fools of everybody: all the rules we make are broken. Yes

love, love changes everything. Live or perish in its
flame. Love will nev - er, nev - er let you be the
cresc. poco ritard ff a tempo

same. Love will nev - er, nev - er let you
cresc.

be the same.

roll. a tempo, meno mosso dim.

molto rall. f cresc.
LOVE, LOOK AWAY
from FLOWER DRUM SONG

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lento

C

G7sus

I have wished before.

I will wish no

Moderato espressivo
Refrain

G7
Cmaj7
F6

more.

Love, look a-way!

Love, look a-way from

C(add9) C Bdim E7b9 Am F6 Dm7

me.

Fly, when you pass my door.

Fly and get lost at

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D♭dim7     Cmaj7       F6
sea.       Call it a day.       Love, let us say we’re
C(add9)   C     Bdim7       E7♭9    Am       F6     G7sus
through.   No good are you for me.   No good am I for
C         F6       F6/E       Dm7       G7       C
you.  Wanting you so, I try too much.

espressivo
F6       F6/E       Dm7       G7       Cmaj7

After you go, I cry too much.
Love, look away.

Lonely though I may be, Leave me and set me free,
Look away, look away, look away from me.
MAMA SAYS
from the Broadway Musical FOOTLOOSE

Words by DEAN PITCHFORD
Music by TOM SNOW

Ev-ery-thing I ever learned that gets me through the worst, I

learned at my ma-ma's knee. Now any-time I'm turned a-round I

turn to Ma-ma first, and you'd be wise to mem-o-riize what Ma-ma says to me.
With a bayou beat

(Spoken:) Now, Mama ain't been wrong yet, and I'm living proof.

Mama says don't use a toaster while standing in the shower.

Now who can argue with that?

Don't even give it a thought.

Mama says don't hold your breath for

longer than an hour.

bigger than your head.

The woman knows where it's at!

And Mama says...
it doesn't matter if you're a king or you're a clown.

Once you drive up a mountain, you can't back down.

Mama makes a lot of sense; if you know how to listen, she is...
Ab  Ab/Bb  Ab/Eb  Eb  Cm

clear       and       concise.        Dad-dy says, "I love her, son... but

G7  Ab  Adim7  Bb

she's got marbles missin'." But I say, "Hey! It's free advice... and what d' you expect at that

Gm7  Bb/C  C  Freely  F

price?"... Mama says what you believe in... is

Fdim  Bb/m/Db  F/C  F  A7#5/G  A7/G

all you really own... and I believe that she's right. Mama says if you've got doubts, well then,
A tempo

boy, you're not alone...

Just means you're read y to fight...

And Ma-ma says...

bb Ebb Bb Bb/C F

it doesn't matter

if you're a king or you're a

clown.

Once you drive up a moun-tain.

Gm7 G#dim7 F/A Bb Bdim7 F/C A7/C# Dm

can't buck down.

You can turn up the heat, you can
turn up the road, you can carry a beat, you can carry a load, 

throw a fit, you can throw a punch, you can bring up a child, 

bring up your lunch! Mama says it doesn't matter 

if you drive a hard bargain or drive around town.
Once you drive up a mountain, you can't back down.

Once you drive up a mountain, you can't back down!
MAMMA MIA
from MAMMA MIA

Moderate, Steady 4 Feel

I've been cheated by you since I don't know when.
I've been angry and sad about things that you do.

So I made up my mind.
I can't count all the times.

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it must come to an end.
that I've told you we're through.

Look at me now,
And when you go,

will I ever learn.
when you slam the door,

but I suddenly lose control,
that you won't stay away too long;

there's a fire within you know that I'm not

my soul
that strong.

just a look and I can hear a bell ring.
one more look and I forget everything. Oh,

"mamma mia" here I go again. My, my, how

can I resist you; "mamma mia," does it show again?

My, my, just how much I've missed you. Yes, I've been bro-
ken-hearted, blue, since the day we parted.

Why, why did I ever let you go? "Mamma mia,"

now I really know. My, my, I could never let you go.

"Mamma mia," even if I say goodbye, goodbye, leave.
"Mamma mia," it's a game we play.
me now or never.
"Mamma mia,"

D. S. al Coda
n't mean for - ev - er.

D.

now I really know;
my, my I could nev - er let you go.

Repeat to Fade
MAMA, A RAINBOW
from MINNIE'S BOYS

Lyrics by HAL HACKADY
Music by LARRY GROSSMAN

Slowly

Rubato
Amaj9

What do you give to the lady who has given all her life and

E7b9 Amaj9 C#m
love to you? What do you give to the reasons you are livin' I could

F#m Bm7/E
window-shop the world before I'm through.
Tempo (with tenderness)

Chorus:
A D6/A
Amaj7
D6/A Amaj7

Ma-ma, a rain-bow,
Ma-ma, a sun-rise.

D6/A Amaj7 Amaj9 A Bm7/E

Ma-ma, the moon to wear.
That’s not good en-ough.

Amaj9 F#m Bm7/E E9 Bm7/E E9

No, not good en-ough.
Not for Ma-ma.

A D6/A Amaj7 D6/A Amaj7 D6/A Amaj7

Ma-ma, a pal-ace.
Diamonds like door-knobs.
Mountains of gold to
That's not rich enough, no, not rich enough.

not for Ma-ma.

Ma-ma, a life-time, crowded with laughter.

that's not long enough, not half long enough. What can I give you

that I can give you? What will your present be?
Mama young and beautiful, always young.

and beautiful. That's the Mama I'll always see.

That's for Mama

with love from me.
MATCHMAKER
from the Musical FIDDLER ON THE ROOF

Words by SHELDON HARNICK
Music by JERRY BOCK

Waltz tempo

CHORUS
F

(Female:) Match - mak - er, match - mak - er,
(Male:) Match - mak - er, match - mak - er,

F6

make me a match, Find me a find,
mom her a match, Find her a find,

Fmaj7

catch me a catch, catch her a catch,
catch me a catch, catch her a catch,

F

Match - mak - er, match - mak - er, look through your

F7

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book And make me a perfect match.

book And make her a perfect match.

1, 2 Match - mak - er, match - mak - er,
(M: Match - mak - er, match - mak - er,
(I'll bring the veil,
You know that I'm still very
We'll bring the veil,
You bring the

groom, slender and pale;
Please take your time;
Bring me a ring, for I'm
Bring her a ring, for she's

long - ing to be the en - vy of all I see.
mis - un - der - stood that I could be stuck for good.
long - ing to be the en - vy of all she'll see.
For
For
Bbm7

I pop pa,
make him a schol-
Re-

Eb

ar.
For

Abmaj7

mom ma,
make him rich as a
For

Ab6

mem ma,
make him rich as a
It's

mom mem
ber you were also a
For

Ab6

mom mem
ber you were also a
For

Gm7

me, her.
well, well.
She wouldn't hol-

C7

ler if

Fm

he were as hand-

F7

some as an-

Bbm

he wore as hand-
mom Cm
some as an-

C7-9

thing.
thing.
Match - mak - er, match - mak - er, make me a match,
Find me a
find, catch me a catch;
Night af - ter night in the
dark I'm a lone, So strike me a match of
my own. (End of Male Lyric)
CODA  Gm7  C7  Fm

not that I'm sentimental. It's

F7  Bbm  Cm  C7-9

just that I'm terrified.

Match maker, match maker, plan me no plans. I'm in no

F  F6  Fmaj7

rush, Maybe I've learned Playing with matches a
girl can get burned.
(Male:) So bring me no ring,
Groom me no

Find me no find,
Find her a find,
Catch me no catch;

Un - less he's a match - less match!
And make her a match - less match!

8va-
MAYBE THIS TIME
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

Slowly

\[ \text{G} \quad \text{G}\# \quad \text{G6} \quad \text{G+} \]

\[ \text{mp} \quad \text{mp} \quad \text{mp} \quad \text{mp} \]

\[ \text{G} \quad \text{G}\# \quad \text{G6} \quad \text{G9} \]

May-be this time.
I'll be luck-y.
May-be this time, he'll stay.

\[ \text{C} \quad \text{C+} \quad \text{Am/C} \]

May-be this time,
For the first time,
love won't hur-ry a-

\[ \text{C\#dim} \quad \text{D7} \quad \text{E+} \]

way.
He will hold me fast.
I'll be home at last.
Not a loser anymore like the
last time and the time before.
Everybody loves a winner.

so nobody loved me.
Lady Peaceful Lady Happy

That's what I long to be.
All the odds are in my favor.
Em       A9       G/D
Some thing's bound to begin.
It's got to happen.

G+       Am9       G       Eb7
happen sometime.
Maybe this time I'll win.

Ab       Ab+       Ab13
Everybody loves a winner.
So nobody loved me.

Ab9       Ab7       Db       Db+
Lady Peaceful.
Lady Happy.
That's what I long to be.

All the odds are in my favor.

Something's bound to begin.

It's got to happen, happen sometime.

Maybe this time.

May be this time I'll win.
Freely

Midnight. Not a sound from the pavement. Has the moon lost her
memory all alone in the moonlight. I can smile at the

memory? She is smiling alone. In the old days, I was beautiful then. I re-

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lamp light the withered leaves collect at my feet and the
mem ber the time I knew what hap pi ness was let the

wind begins to moan.

memory live again.

Every street lamp seems to beat a
Dm  Bb maj7  C  F  Fmaj7
fatalistic warning.

Dm  Gm7  C7  Fmaj7
Someone mutters and a street lamp gutters and

Dm  Dm/G  G7  C
soon it will be morning.
poco rit.

Bb  Gm
Daylight. I must wait for the sunrise. I must think of a
a tempo
new life and I mustn't give in. When the
dawn comes tonight will be a memory too
and a
new day will begin.
Burnt out ends of smoky days, the stale cold smell of
morn-ing.
The street lamp dies, an-oth-er

night is o-ver, an-oth-er day is
dawn-ing.
Touch me. It’s so eas-y to

leave me all a-lone with the mem-ory of my days in the
sun. If you touch me you’ll understand what happiness is. Look a new day has been gun.

a tempo - slightly slower
OH, WHAT A BEAUTIFUL MORNIN'
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

There's a bright golden haze on the meadow,
all the cattle are standin' like statues,
all the sounds of the earth are like music.

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The corn is as high as an elephant's
They don't turn their heads as they see me ride
The breeze is so busy it don't miss a

eye.
but a little brown maverick is

up to the sky.
Oh, what a beautiful

morn in'.
Oh, what a beautiful
I got a beautiful day.

feelin'.

Everything's goin' my way.

Oh, what a beautiful day!
need a companion, you can ring ting-a-ling for the maid. If you happen to be rich and you find you are

left by your lover, tho' you moan and you groan quite a lot, you can take it on the chin, call a cab, and be

gin to recover on your fourteen carat yacht. Both: Money makes the

world go around, the world go around, the world go around. Money makes the
world go a-round. Of that we both are sure. *(Raspberry) on being poor.*

Money, money, money, money, money, money, money, money, money, money, money, money.

When you have n't any coal in the stove and you freeze in the winter and you

mon. When you have n't any coal in the stove and you freeze in the winter and you curse to the wind at your

curse to the wind at your fate. When you haven't any shoes on your feet and your coat's thin as paper and you

fate. When you haven't any shoes on your feet and your coat's thin as paper and you look thirty pounds un-derr-
Cm  look thirty pounds under  A7  weight When you go to get a word of advice from the  Dm  fat little pastor, he will

weight. When you go to get a word of advice from the fat little pastor, he will tell you to love ever-

more. But when hunger comes to rap, rat-a-tat, rat-a-tat, at the window, see how love flies out the

doors. For money makes the world go around, the world go around, the

world go around. Money makes the world go around, the clinking, clanking
sound of money, money, money, money, money, money, money, money.

Get a little, get a little, money, money, money, money, mark a yen, a buck or a pound, that clinking, clinking clunking sound is

all that makes the world go round, It makes the world go round.
NO OTHER LOVE
from ME AND JULIET

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato
Cm/Eb
Fm
D7
G7sus
G7

Cm
Cm/A
Ab7

How far away are you?
How many lonely

p a tempo

G7b5
Gb7
F7b5

sighs, dear?
How many weeping skies, dear?

Bb7
Eb
G7
Cm
Cm/A

How far away are you?
How long have I to go?

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How many moons to see, dear, Till you come back to me, dear?

When will I know? When will I know?

Refrain (slow Tango tempo)

No other love have I, Only my love for you.

Only the dream we knew.
No other love.

Watching the night go by.

Wishing that you could be

Watching the night with me.

Into the night.

cry, hurry home, come home to me.

Set me
free, free from doubt and free

from longing. Into your arms I'll fly
Locked in your arms I'll stay

Waiting to hear you say
No other love have

1. No other love.
OKLAHOMA
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

\[ \text{C7} \quad \text{F} \quad \text{G7} \quad \text{C} \quad \text{F} \quad \text{G7} \]

Brand new state! Brand new

\[ \text{C} \quad \text{F} \quad \text{G7} \quad \text{F} \]

state, gonna treat you great! Gonna give you

\[ \text{Em7sus} \quad \text{A} \]

barley, carrots and pastures for the
cattle, spinach and terrymayters! Flowers on the

prairie where the June bugs room, plen'y of

air and plen'y of room, plen'y of

room to swing a rope! Plen'y of
heart and plen’-y of hope.

k - la - hom - a where the wind comes

sweep - in’ down the plain, and the wav - in’
wheat can sure smell sweet when the wind comes
right behind the rain.

k - la - hom - a ev'ry night my

hon - ey lamb and I. sit a - lone and
talk and watch a hawk makin’ lazy

circles in the sky. We know we be-

long to the land and the land we be-

long to is grand! And when we say
Moderately

Once in a lifetime
A man knows a moment

One wonderful moment
When fate takes his hand

And this is my moment

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My once in a lifetime, When I can explore a new and exciting land.

For once in my lifetime I feel like a giant, I soar like an eagle.
As tho' I had wings, For this is my moment

My destiny calls me, And

tho' it may be just once in my lifetime I'm going to do great things.

1  Eb  Fm7  Bb7
   Fm7  Gm7
   Fm7  Dm7/G  G7  Cm7  F7-5  Fm7/Bb  Bb7

2  Eb  Bbm7/Eb  Eb6/9

Just things.
PEOPLE WILL SAY WE’RE IN LOVE
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately

G
Em
Am7
D11
D7♭5(♭9)

Why do they think up stories that link my name with

Gdim
Am7
Gdim
D9/F♯

Some people claim that you are to blame as much as

Am7/D
D7
G
Gdim
Am7
Gdim

yours?

Why do the neighbors gossip all day, be-

D9/F♯
D7
D7♭5(♭9)
G
B7

hind their doors?

I know a way to

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prove what they say is quite untrue.
carved our initials on the tree!

Here is the gist, a practical list of “don’ts” for you.
Jist keep a slice of all the advice you give so free.
Don’t throw bouquets at me.
Don’t praise my charm too much.

Don’t please my folks too much.
Don’t look so vain with me.
Don’t laugh at my
Don’t stand
jokes too much.
People will say we’re in

love!
love!

Don’t sigh and
Don’t take

gaze at me.
Your sighs are
arm too much.
Don’t keep your
Steadily, with passion \( (J = 88) \)

F(\#11)

F(\#11)

\textbf{Farewell, my Lila. I'll write every evenin'. I've carved our names in the}

Bb(\text{add9})/F \quad F(\#11)
trunk of this tree. Farewell, my Lila. I miss you already, and dream of the day when I'll hold you again, in a home safe from fear, when the
South - land is free.
I go to fight for these old hills behind me,
these Old Red Hills of Home.
I go to
fight
for these old
hills
remind me
of a way
of life
that’s pure,
of the truth
G
--- that must endure, ---
Gm
in a town

Gm7
--- called Marietta, ---
F/A
in the

p legato

B♭(no.3)
--- Old Red Hills of Home. ---
F(&11)

mf strongly

Dm7
--- Pray on this day! ---
C♭/E
As I journey beyond

Fsus

f
them, these Old Red Hills of Home.

Let all the blood of the North spill upon them, ’til they’ve

paid for what they’ve wrought, taken back.

mf very intense
the lies they’ve taught, and there’s

peace in Marietta, and we’re

safe again in Georgia, in the land

where Honor lives and breathes...
Old Red Hills of Home!
well, my Li - la. Fare well...
poco rit.
molto rit. al fine
PROMISES, PROMISES
from PROMISES, PROMISES

Lyric by HAL DAVID
Music by BURT BACHARACH

With fire

CHUCK:

Prom-is-es, prom-is-es, I'm all through with prom-is-es, prom-is-es

now. I don't know how I got the nerve

--- to walk out. If I shout, Re--

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member I feel free. Now I can
look at myself and be proud.

I'm laughing out loud. Oh,

promises, promises. This is where those promises, promises
end. I won't pretend That what was wrong

___ can be right. Ev'ry night I'll

sleep now; No more lies. Things that I

promised myself fell a part,
But I found my heart.

Promises, their kind of promises can just destroy your life.

Oh, promises, those kind of promises take all the joy from life.

Oh, promises, promises,
my kind of promises
Can lead to
joy and hope and love,
Yes,
love!
SIT DOWN
YOU’RE ROCKIN’ THE BOAT
from GUYS AND DOLLS

By FRANK LOESSER

Piano

Voice
(Freely)

1. I dreamed last night I got on the boat to Heaven And
2. sailed away on that little boat to Heaven And
3. as I laughed at those passengers to Heaven A

by some chance I had brought my dice along, And
by some chance found a bottle in my fist, And
great big wave came and washed me overboard, And

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there I stood and I hol - lered, "Some - one fade me," But the
there I stood nice - ly pas - sin' out the whis - key, But the
as I sank, and I hol - lered, "Some - one save me," That's the
pass - sen - gers they knew right from wrong For the
pass - sen - gers were bound to re - sist For the
mo - ment I woke up, thank the Lord And I
for the
Chorus with a beat
peo - ple all said, "Sit down, sit down, you're rock - in' the
peo - ple all said, "Be - ware, you're on a heav - en - ly
said to my - self, "Sit down, you're rock - in' the
boat.
boat."
People all said, "Sit down, sit down
trip."
People all said, "Be - ware, be - ware
boat."
Said to my - self, "Sit down, sit down
you're rockin' the boat; And the devil will drag you un-
you'll scuttle the ship; And the devil will drag you un-
you're rockin' the boat; And the devil will drag you un-
der By the sharp lapel of your checkered coat; Sit down,
der By the fancy tie 'round your wicked throat; Sit down,
der With a soul so heavy you'd never float; Sit down,
sit down, sit down, sit down, Sit down you're rockin' the boat,
sit down, sit down, sit down, Sit down you're rockin' the boat,
sit down, sit down, sit down, Sit down you're rockin' the boat,
sit down, sit down, sit down, Sit down you're rockin' the boat,
RIVER IN THE RAIN  
from BIG RIVER  

Words and Music by 
ROGER MILLER

Slowly

HUCK:

G

River in the rain, sometimes at night you look like a

D  A7/E

long white train, windin', your way away somewhere.

A7  G  D  G

River, I love you. Don't you care? If you're on the run
windin' someplace just tryin' to find the sun.

Whether the sunshine, whether the rain.

river, I love you just the same. But sometimes in a time of trouble

when you're out of hand and your muddy bubbles roll across my
floor

carryin' way the things I treasure;

hell, there ain't no way to measure why I love you more than I

A7

did the day before.

River in the rain.

G

sometimes at night you look like a
SHOES UPON THE TABLE
from BLOOD BROTHERS

Words and Music by
WILLY RUSSELL

Shoes upon the table, and a

spider's been killed. Someone broke the looking glass.

There's a

full moon shining and the salt's been spilled.
You're walkin' on pavement cracks, don't know what's gonna come to pass. Now you know the devil's got your number.

You know he's gonna find you, you know he's right behind you, he's starin' through the windows, he's creepin' down the
Ain't no point in clutching at your rosary, you're always gonna know what was done.

Even when you shut your eyes you still see that you sold a son and you can't tell anyone. Now you
You know he’s gonna find you,
you know he’s right behind you, he’s standing on your step and he’s knockin’ at your door. He knockin’ at your door,
SOMEONE ELSE’S STORY
from CHESS

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

Slow 8 - Beat Ballad

Gb

FLORENCE:
Long ago ______ in

Cb Dbsus Db Gb Ebm(sus) Ebm Cb Gb/Bb Abm Db

someone else’s lifetime, someone with my name who looked a lot like me

Gb Db Cb Dbsus Db Gb Ebm(sus) Ebm

came to know ______ a man and made a promise. He only had to say and
that's where she would be.  

Lately although her feelings run just as deep, the

promise she made has grown impossible to keep, and yet I

wish it wasn't so.  Will he miss me if I go?

In a way it's someone else's story.
I don’t see myself as taking part at all. Yesterday a

girl that I was fond of finally could see the writing on the wall.

Sadly she realized she’d left him behind, and sadder than that she knew she

wouldn’t even mind, and though there’s nothing left to say.
Somebody help me.

Life goin’ nowhere.

Stay in’ a-live.

Well, you can tell.

CODA
I should take my chances further down the line. And if that girl I knew should ask my advice, oh, I wouldn't hesitate. She needn't ask me twice, Go now! I'd tell her that for free. Trouble is, the girl is me.

The story is the girl is me.
THE SOUND OF MUSIC
from THE SOUND OF MUSIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Molto moderato (tenderly)

My day in the hills has come to an end. I know. A star has come out to tell me it's time to go. But deep in the dark green shadows are...
voices that urge me to stay.

So I pause and I wait and I

listen for one more sound. For one more lovely thing that the hills might

Refrain (moderately, with warm expression)
F(add9)

say.
The hills are alive with the sound of music.

F6

With songs they have sung for a thousand years.
The hills fill my heart with the sound of music.

My heart wants to sing every song it hears.

My heart wants to beat like the wings of the birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a church on a
breeze. To laugh like a brook when it trips and falls over stones in its way. To sing through the night like a lark who is learning to pray. I go to the hills when my heart is lonely.
know I will hear what I’ve heard before.

My heart will be blessed with the sound of

music And I’ll sing once

more. The more.
STAYIN' ALIVE
from the Motion Picture SATURDAY NIGHT FEVER

Medium Rock beat

Words and Music by BARRY GIBB, MAURICE GIBB and ROBIN GIBB

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all right.  It's O K.  And you may look the oth-er way.  
all right.  It's O K.  I'll live to see an-oth-er day.

We can try to un-der-stand the New York Times ef-fect on man.

Wheth er you're a broth-er or wheth-er you're a moth-er, you're stay-in' a-live, stay-in' a-live.

Feel the cit-y break in' and ev-'ry-bod-y shak-in' and we're stay-in' a-live, stay-in' a-live.
Ah, ha, ha, ha,
stay-in’ a-live,
Ah, ha, ha ha.

stay-in’ a-live.

To Coda

Well now, I

Life go-in’ no-where.
Some-body help me. Some-body help me, yeah.

Life go-in' no-where. Some-body help me, yeah.

Stay in' a-live. Well, you can tell.

D.S. al Coda
(Verse 1)

CODA

Well, you can tell.
Life go-in' no-where. Some-bod-y help me.

Some-bod-y help me, yeah.

Life go-in' no-where. Some-bod-y help me, yeah. I'm stay-in' a live...

Repeat and Fade
SUN AND MOON
from MISS SAIGON

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

Dolce

Allegretto

KIM:

You are sunlight and I moon,

joined by the gods of fortune, midnight and

high noon sharing the sky.

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We've been blessed, you and I.

You are here like a mystery.

I'm from a world that's so different from all that you are. How in the
light of one night did we come so
far?
Outside
day starts to
piu mosso
dawn.
Your moon still floats on
high.
The birds a-wake. The stars shine, too. My
poco a poco piu mosso
hands still shake. I reach for you.

KIM: and we meet in the sky.

rall.
You are sunlight and I moon,

joined here bright'ning the sky with the

flame of love.

Made of

sunlight moonlight.
Rather slow

1. Tell me it’s not true.
(Verse 2 see block lyric)

Say it’s just a story

Something in the news.

Tell me it’s not
true, though it's here before me.

Say it's just a dream, say it's just a scene from an old movie of

years ago; from an old movie of

Marilyn Monroe.
Tell me it's not true.  Say I only dreamed it.  And morning will come soon.
Tell me it's not true.
Say you didn't mean it.  Say it's just pretend.
Verse 2:

Say it's just some clowns,
Two players in the limelight.
And bring the curtain down.
Say it's just two clowns
Who couldn't get their lines right.
Say it's just a show on the radio
That we can turn over and start again;
We can turn over, it's only a game.
THE SURREY WITH THE FRINGE ON TOP
from OKLAHOMA!

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

G    Em/D  D    Em/D  C/D  D    E    B    E    B    E    D7

When I take you out tonight with me,

G    D7    G    D7    E    Emaj7  E6  Emaj7

Honey, here's the way it's goin' to be:

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You will set behind a team of snow-white horses.
in the slickest gig you ever see!

Refrain

Chicks and ducks and geese better scurry when I take you
All the world 'll fly in a flurry when I take you
I can see the stars gettin' blurry when we drive back

out in the surrey, when I take you out in the surrey with the
carriage
out in the surrey, when I take you out in the surrey with the
carriage
home in the surrey, drivin' slowly home in the surrey with the
carriage
fringe on top!
fringe on top!
fringe on top!

Watch that fringe and see how it flutters
When we hit that road, hell fer leath-er,
I can feel the day get-tin’ old-er,

when I drive them high step-pin’ strutters,
Nos-ey pokes -’ll
cats and dogs -’ll dance in the heath-er,
birds and frogs -’ll
feel a sleepy head on my shoulder,
nod -din’, droop -in’

peek thru their shut-ters and their eyes will pop!
sing all to-geth-er and the toads will hop!
close to my shoul-der, till it falls ker - plop!
The wheels are yel-ler, the up -
The wind -’ll whis-tle as we
The sun is swim-min’ on the
taw-ter-y's brown, the dash-board's genu-ine leath-er, with
rat-tle a-long, the cows'll moo in the clo-ver, the
rim of a hill, the moon is tak-in' a head-er, and

is-in-glass cur-tains y'can roll right down, in case there's a change in the
riv-er will rip-ple out a whis-pered song, and whis-per it o-ver and
jist as I'm think-in' all the earth is still, a lark'll wake up in the

weath-er. Two bright side-light's wink-in' and blink-in', ain't no fin-er
o-ver: Don't you wish y'ld go on for-ev-er? Don't you wish y'ld
med-der. Hush, you bird, my ba-by's a-sleep-in'! May-be got a
G\textsuperscript{6} Gmaj\textsuperscript{7}

rig. I'm a-think-in' you can keep your rig if you're thinkin' at I'd

go on for-ev-er? Don't you wish you'd go on for-ev-er and ud

dream worth a-keep-in' whoa! you team, and just keep a-creep-in' at a

C\textsuperscript{6} F\textsuperscript{7}\textsuperscript{b9} Am Bdim C\textsuperscript{6} G Gmaj\textsuperscript{7} Am\textsuperscript{7} D\textsuperscript{7}

keer... to swap fer that shin-y, lit-tle sur-rey with the fringe on the

never stop in that shin-y, lit-tle sur-rey with the fringe on the

slow clip clop. Don't you hur-ry with the sur-rey with the fringe on the

1,2

G F\textsuperscript{6} D\textsuperscript{7}

top! top!

3

G C G

top!
THE SWEETEST SOUNDS
from NO STRINGS

Lyrics and Music by
RICHARD RODGERS

Moderately

What do I really hear. And what is in the ear of my mind?

Which sounds are true and clear. And which will never be defined?

The sweetest sounds I'll never
hear
Are still inside my head...

The kinder words I'll ever

know
Are waiting to be said

The most entrancing sight of

all is yet for me to see.
And the dearest love in all the world is waiting somewhere for me.

Is waiting somewhere, somewhere for me.

1. F Fmaj7 Gm A7

The

2. F G6 F6

me.
THIS IS THE MOMENT
from JEKYLL & HYDE

Words by LESLIE BRICUSSE
Music by FRANK WILDHORN

Slowly

Esus2   A/E   Esus2   A/E   A/B

This is the

Fm7/B

Emaj7

moment, this is the day, when I send all my doubts and de-mons on their

way. Ev’ry en-deav-our I have made ev-er is

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faced the world... a-lone,
and now the time has come to
Am Bsus4 A/B D.S. al Coda
prove to them I made it on my own.
This is the
Coda F#m7 E/G# F#m7 F#m7/B B7 E C7
mo-ment, the sweet-est mo-ment of them all!
This is the
F Gm7/F F Gm7b5/F
mo-ment. Damn all the odds.
This day or
never, I'll sit forever with the gods! When I look
back, I will always recall moment for
moment, this was the moment the greatest moment of them
all...
TILL THERE WAS YOU
Meredith Willson's THE MUSIC MAN

Moderately

Bb7b9  Eb  Edim  Fm7

There were bells on the hill, but I never heard them

Abm6  Eb  Gbdim  Fm7  Bb7b9

ringing. No, I never heard them at all till there was

Eb  Abmaj7  Bb7  Bb7b9  Eb  Edim

you. There were birds in the sky, but I

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never saw them winging, No, I never saw them at

all till there was you. And there was

music and there were wonderful roses, they

tell me in sweet fragrant meadows of
dawn, and dew. There was love all a-
round, but I never heard it singing, No. 1
never heard it at all till there was you.

And there was you.
'TIL TOMORROW
from The Musical FIORELLO!

Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Gently

Twilight descends everything ends 'til tomorrow tomorrow tomorrow. Since we must

part here is my heart 'til tomorrow tomorrow

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F7  Bb  Bbm
mor - row,  Clouds drift - ing by  ech - o a

F  F7  D7  G7  C7
sigh  Part - ing is such sweet sor - row.

F  A7  D7  Gm7
I’m drift - ing too  dream - ing of you  ’til to - mor - row

C7  1 F  C7  2 F
comes_  comes_
TURN BACK, O MAN
from the Musical GODSPELL

(a la Mae West)

Drop back, O man, for-swear thy fool-ish ways.
Earth must be four and all men glad and wise.

Old now is Earth and none may count.
Age after age, their tragic em-

Yet thou,
Built while
her child, whose head is crowned with flame
they dream, and in that dream ing weep

still walk not hear thine in ner God pro claim

to Coda

Turn back, O man 1. (Is your seat comfortable?)
2. (I'll sing it again.)

Turn back, O man (Mmm I like that...)
(Can you see from where you're sittin?)
(Can ya take it?) For-swear thy foolish ways. (See ya later—)

I’m going to the front of the the-a-ter.)

(Jesus:) Earth shall be fair, and

all her peo-ple one. Nor till that hour shall God’s whole
Edim  A7sus  A  Dm  Dm7/C  G/B  Gm/Bb
will be done  Now,  even now, once

Dm  E  A  D  Eb
more from earth to sky.  Peals forth in joy man's

A7sus  A+  Dm  Em7-5  A
old undaunted cry:  Earth shall be fair, and

Tempo I° (Mae West style)
Dm  D7  D. ° al ° Coda
all her people one.
CODA

Am7-5  pp  D7  Am7-5

Turn back, O__man,_

D7  ff  D7  Eb7/D  C7  D7

For-swear thy fool__ish__

Gm  Gm7/F  Gm/E  Ebmaj7

ways.

Gm/D  D7  Gm  G7

(Spoken:) Play those keys, honey.
WHO CAN I TURN TO
(When Nobody Needs Me)
from THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Slowly with expression

Cmaj9  C6  Dm7  G7

Who can I turn to when nobody needs me?

Dm7  G7  C  C6  Cmaj7  C

My heart wants to know and so I must go where
gm  Gm7  C9  F  F6

destiny leads me. With no star to guide me,
and no one beside me, I'll go on my way, and

after the day, The darkness will hide me; And

maybe tomorrow I'll find what I'm after

I'll throw off my sorrow, beg steal or borrow
my share of laughter.

With you I could learn to,

with you on a new day,

But

who can I turn to if you turn away?

cresc.

way?
WAITIN' FOR THE LIGHT TO SHINE
(from BIG RIVER)

Words and Music by
ROGER MILLER

Slowly (in a folk style)

Huck:
I have lived in the darkness for so long. I'm

Far beyond... horizons

I have seen, beyond the things I've been... beyond the dreams I've dreamed... are the
things I've done. In fact, each and every one are the way that I was taught to run.

I am waiting for the light to shine, I am waiting for the light to shine. I have lived in the darkness for so long, I'm waiting for the light to shine.
WHERE I WANT TO BE

from CHESS

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

Like a musical-box

Who needs a dream?
in, wrong,

E7/G♯

Who needs ambition?
Who'd be the
slow-ly at
Times have been

Am add9

Dm

Am

fooled
first,
good,
in my
smiling
fast, enter-
tain-

Dm6

Dm7

Dm6

Dm

Am add9

Am

Dm

Am

Dm6

Once I had dreams,
But what's the point

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now they’re obsessions.
if I’m concealing them,

Hopes became needs,
called me their friend,
not only love,

1. Am add 9
- ses - sions.

Then they move

2. Dm6/F
knew feel - - ings.

Now I’m

rit.
where I want to be and who I want to be and doing what I always said I would and yet I

feel I haven't won at all.

Running for my life and never looking back in case there's someone right behind to shoot me down and

say he always knew I'd fall.
crazy wheel slows down,

where will I be? Back where I started.

Don't get me D.S. al Coda, no repeat poco rit.

Back where I started.

Tempo I meno mosso

roll.
WHO WILL LOVE ME AS I AM?
from SIDE SHOW

Words by BILL RUSSELL
Music by HENRY KRIEGER

Ballad

Ab  Ab/Gb  Fm  Ab/Eb

Like a

Db(add9)  Ab/C  Eb/Bb  Ab

fish plucked from the ocean Tossed into a foreign stream... Always

Cm  Db  Bbm7  Eb susp  Eb

knew that I was different Often fled into a dream... I ig-

Daisy and Violet sing this number as a duet in the show; adapted as a solo for this edition.
nored the raging currents, Right against the tide I swam. But I

floated with the question Who will love me as I am?

Like an odd exotic creature On display inside a zoo.

Hearing children asking questions Makes me ask some questions too.
Could we bend the laws of nature? Could a lion love a lamb?

Who could see beyond this surface? Who will love me as I am?

Who will ever call to say “I love you”? Send me

flowers or a telegram. Who could proudly stand beside.

*optional duet part*
Fm7  Eb  Db(add9)  Eb\(\text{sus}\)  Eb

me  Who will love me as I am?  Like a

db\(\text{add9}\)  Ab/C  Eb/Bb
clown whose tears cause laugh ter  Trapped inside the cen ter ring.

Ab  Cm  Db(add9)  Ab/Bb  Bb9
Even see ing smil ing fac es  I am lone ly pon der ing.

Db/Eb  Eb7  Db  Db/Eb  Ab\(\text{add9}\)
Who would want to join this mad ness?  Who would

poco rall.
Db(add9)  Db/Eb  Ab(add9)  Cb(add9)  Bbm7
change my monogram?  Who will be part of my circ-

Ab  Db/Eb  Eb
-cus? Who will love me as I am?  Who will ever

poco rall.

Db(add9)  Db/Eb  Ab  Db(add9)  Eb(add9)
call to say "I love you"? Send me flowers or a telegram?

f

Ab(add9)  Db(add9)  Eb  Fm7  Ab/Eb
Who could proudly stand beside me? Who will
love me as I am?

Who could

proudly stand beside me? Who will love me as I am?
WILLKOMMEN
from the Musical CABARET

Words by FRED EBB
Music by JOHN KANDER

With spirit

(Spoken ad lib.)
Willkommen
Meine Damen und Herren, Messieurs et Mesdames, Ladies and Gentlemen,

Guten abend,
Bonsoir,

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Welcome!

Im Cabaret, au Cabaret, to Cabaret!

ret!

ret.

au Cabaret!

ret.

to Cabaret!

ret!
A WONDERFUL DAY LIKE TODAY
from THE ROAR OF THE GREASEPAINT—
THE SMELL OF THE CROWD

Words and Music by LESLIE BRICUSSE
and ANTHONY NEWLEY

Moderately

Verse

a tempo

Fm7
Gm7
Cm7

The second I saw it I knew, I

p

a tempo

Fm7
Bb7
Gm7
Cm7
Abmaj7
Db9

said to myself, "A ha" I could tell at a glance That it

Gm7
Cm9
Cm7
F7
Fm7
Bb7

wasn't by chance That we happen to be where we are. From the

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moment I woke with the lark, We were both of us singing a-

way, And the sky was so blue, I instinctively knew We were in for a wonderful day. As I came through the door, As I
told you before, I was terribly tempted to say. On a
wonderful day like today
wonderful morning like this

When the

any cloud to appear in the sky,
sun is as big as a yellow balloon.

Dare any raindrop to plop in my eye
Even the sparrows are singing in tune

On a wonderful day like today
wonderful morning
On a morning like this, I could

kiss everybody. I'm so full of love and goodwill.

Let me say furthermore, I'd adore everybody to

come and dine. The pleasure's mine, And I will pay the bill. May I
take this occasion to say
That the whole human race

should go down on its knees,
Show that we're grateful for

mornings like these,
For the world's in a wonderful way,

On a wonderful day like today.
WITH ONE LOOK
from SUNSET BOULEVARD

Music by ANDREW LLOYD WEBBER
Lyrics by DON BLACK and CHRISTOPHER HAMPTON,
with contributions by JERRY BOSAERS

Lento moderato

**\[\text{E\quad D/E\quad E}\]**

<table>
<thead>
<tr>
<th>A</th>
<th>F(^\sharp)m</th>
<th>Bm7</th>
<th>D/E</th>
<th>E7/D</th>
</tr>
</thead>
</table>

**NORMA** With one look I can break your heart, with one look I play every part.

\[\text{A/C\sharp\quad Em\quad A\quad D\quad A/C\sharp\quad Bm7\quad E7}\]

I can make your sad heart sing. With one look you'll know all you need to know.

\[\text{A\quad F\(^\sharp\)m\quad Bm7\quad D/E\quad E7/D}\]

With one smile I'm the girl next door or the love that you've hungered for.

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When I speak it's with my soul. I can play any role. No words can tell the stories my eyes tell. Watch me when I frown, you can't write that down. You know I'm right, it's there in black and white. When I look your way you'll hear what I say. Yes, with one look I put words to shame, just one look sets the screen a-flame.
Silent music starts to play. One tear in my eye makes the whole world cry.

With one look they'll forgive the past, they'll rejoice I've returned at last.

to my people in the dark, still out there in the dark.
Silent music starts to play. With one look you'll know all you need to know.

With one look I'll ignite a blaze, I'll return to my glory days.

They'll say Norma's back at last. This time I am stay-ing, I'm stay-ing for good, I'll be

back where I was born to be. With one look I'll be me.
YOUNGER THAN SPRINGTIME
from SOUTH PACIFIC

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderato

\[ C \]
\[ Cdim7/G \]
\[ Dm7/G \]
\[ G9 \]

\( f \) espressivo

\[ C \]
\[ G \]
\[ F \]
\[ C \]
\[ G \]

with warm expression

I touch your hand And my arms grow strong

\( mp \) a tempo

\[ C \]
\[ G \]
\[ F \]
\[ C \]
\[ Bb \]

Like a pair of birds That burst with song.
Dm      Gdim       A7b9        Dm      Fn6
My eyes look down At your lovely face And I hold the

C       C#dim7      Dm7          G7
world In my embrace

Refrain (slowly, with great warmth)

C        G/B
Younger than Spring-time are you, Softer than star-light

p-mf

C       Am       D
are you, Warmer than winds of June are the gentle lips you
Gmaj7  G7  C  G/B  
gave me. Gay-er than laugh-ter are you, Sweet-er than mu-

C  Am  D  
are you, An-gel and lov-er, heav-en and earth are you to

(stay in slow tempo)

G  D7  G  D7  
me. And when your youth and joy in-vade my

G  D7  G  Dm7  
arms And fill my heart as now they do...
then... Younger than Spring-time am I. Gay-er than laughter

Am I. Angel and lover, heaven and earth am

with passion

cresc.

Am7/D G7 1 C G7

I with you!

allarg. a tempo

2 C

you!

f dim. morendo p

*
YOU’LL NEVER WALK ALONE
from CAROUSEL

Lyrics by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Andantino molto cantabile

(with great warmth, like a hymn)

When you walk through a storm,
keep your chin up high

And don’t be afraid of the dark,

At the end of the storm is a

alternate lyric: hold your head up high

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F          Dm          Bb/D          Am/C

golden     sky       And   the   sweet   silver

Gm/Bb      F/A       E/G♯         C7/G

song      of       a       lark.

Walk

F          Fdim7      C/E

on       through   the   wind,

Walk on    through    the

cresc.

Fm6       C/G         Em

rain,   Thou   your   dreams  be   tossed  and

dim.