• Anyone Can Whistle
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• People
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• Summertime
• Sunrise, Sunset
• The Best Of Times
• The Most Beautiful Girl In The World
• There's A Small Hotel
• Till There Was You
• Tomorrow
• Try To Remember
• What I Did For Love
• Who Can I Turn To (When Nobody Needs Me)
• Worlds Apart
• Wunderbar
• You'll Never Walk Alone
ANYONE CAN WHISTLE
(From "Anyone Can Whistle")

Slow and tenderly

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

An-y-one can whistle, any old day,

It's all so simple: Re-

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lax, let go, let fly!

So someone tell me why can't

I can dance a tango, I can read Greek,

easy...

I can slay a dragon any old week,

easy!

What's hard is
simple, what's natural comes hard.

Maybe you could show me how to let go, lower my guard,

learn to be free, Maybe if you whistle, whistle for

poco rit.

me...

p a tempo

me.
AS LONG AS HE NEEDS ME
(From the Columbia Pictures - Romulus film "OLIVER!"

Words and Music by LIONEL BART

As Long As He life Needs is Me long, I'll know where him,
I right must or be, wrong: And somehow I'll fast be
ly, strong As Long As He He Needs Me. As Long As
BEING ALIVE
(From "COMPANY")

Slowly and Freely
(Sax solo)

Some-one to hold you too close,

Some-one to hurt you too deep,
Some-one to sit in your chair And ru-in your

sleep and make you a-ware of be-ing a-live.
Moderately fast, steady rhythm

Some-one to need you too much,

well;

Some-one to pull you up short And put you through hell and give you sup-

port for be-ing a-live,

Be-ing a-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.

crescendo

Some-body hold me too close, Some-body force me to
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,
Someone whose feelings you spare,
Someone who like it or not,
Will want you to share A little a lot of being alive.
Make me alive,
Make me confused,
Mock me with praise,
Let me be used, vary my days.

But alone is alone, not alive.

Somebody crowd me with love.

Somebody force me to care.

Somebody let me come.
through, I'll always be there as frightened as you

through, I'll always be there as frightened as you To help us survive

Being alive, Being alive, Being alive!
BEWITCHED
(From "PAL JOEY")

Moderately, in 2

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

I'm in love and don't I show it. Like a babe in arms.
Since this half-pint imitation

Put me on the blink. I'm wild again, Beguiled again, A

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simpering, whimpering child again.
Bewitched, bothered and bewildered am

1. Couldn’t sleep, And wouldn’t sleep, When

love came and told me I shouldnt sleep, Be witched, bothered and bewildered am

1. 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

C  Dm7  G13

1. C  Dm7  G13 1. C  Dm7  C(add9)
I'm just a

Broadway Baby,

walking off my tired feet,
pounding Forty second Street when I'll be in a

show Show. Broadway Baby,

learning how to sing and dance,

waiting for that one big chance to be in a

wait eating at a greasy spoon to save on my
show dough. Gee, I'd like to be.
At my tiny flat.

on some marquee, All a twink-
there's just my cat, bed

ling and a lights, A spark to pierce the dark
chair. Still I'll stick it till

from Bat - t'ry I'm on a Park bill. to all Wash-

-ing-ton Heights... Some day may be.

all if I stick it long enough.

Heck, I'd even play the maid.

to be in a show.
Db9-5  G13  C  Db  D  Eb  D  Dm  C

F  F#  G  Ab  G  Gb  F  F

Say,  Mister  Producer,

some  girls  get  the  breaks.

G  Am  A#m  Bm  Bbm  Am  G  F

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 follow spot! I'm a

can get to strut my stuff,

working for a nice man like a Ziegfeld or a Weissman in a big time

Broadway show!
CABARET
(From the Musical "CABARET")

Music by JOHN KANDER
Words by FRED EBB

Moderately

What good is sitting, alone in your room?
Put down the knitting, the book and the broom.

Come hear the music play;
Time for a holiday.

Life is a cabaret, old chum.
Come to the
Come taste the cabaret.

Come hear the band.

Come blow the horn, start celebrating.

Right this way, your table's waiting.

No use pretending some prophet of doom

To wipe every smile a muttered from cradle to tomb

Isn't that long a
way:
stay:

Life is a cabaret, old chum.

Come to the cabaret.
Come taste the

CODA:

ret, old chum.
On - ly a cabaret, old chum.

so come to the cabaret.
DAY BY DAY
(From the Musical "GODSPELL")

Words and Music by STEPHEN SCHWARTZ

Easy Waltz feel

Fmaj7       Gm7/F       Fmaj7       Gm7/F

Day by day,  Day by day,

Bbmaj7      Am7         Gmaj7

Oh, dear Lord, three things I pray

to see Thee more clearly, love Thee more dearly,
Follow Thee more nearly day by day.

2. Light Rock feeling Cmaj7 Gmaj7 Gm7/F

Day by day.

Fmaj7 Gm7/F Bbmaj7 Am7

Day by day.

Oh, dear Lord, three

Gmaj7

2nd time, play these 4 measures 4 times

Em

things I pray to see Thee more
DON'T CRY FOR ME ARGENTINA
(From the opera "EVITA")

Lyric 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

six-es and sev-ens 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.
So I chose freedom Running around trying

everything new, but nothing impressed me at all,

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

tina. The truth is I never left you. All through my
wild days, my mad existence, I kept my promise, don't keep your distance.

And as for fortune and as for fame— I never invited them 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.
EVERYTHING’S COMING UP ROSES
(From “GYPSY”)

Words by Stephen Sondheim
Music by Jule Styne

Briskly

Cdim | Dm7 | G7+5 | C6 | Cm

Things look swell,
Things look great,
Gonna

Dm7 | G7 | C | B7+5(b9) | B7 | Em

have the whole world on a plate.
Starting here,

C7 | Fmaj7 | C

Starting now, honey,
Everything’s
coming up roses!

Clear the decks, Clear the tracks, We got nothing to do but relax, Blow a kiss,

Take a bow, honey, Everything's coming
Now's our
inning,
Stand the world on its ear

Set it spinning,

That'll be just the beginning! Curtain
up, Light the lights, We got nothing to hit

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

great! I can tell, Just you wait!

That lucky star I talk about is
D7 C#7+5 D9 C#7+5 D9 C

D

duel.

Hon - ey, ev'ry

Em

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

Dm7

G7

Dm7

for you!

Things look

G7

C

B C B C B C B C Cdim

B C B C B C

2 C

B C B C B C B C

you.
Falling in Love With Love
(From "The Boys from Syracuse")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderate Waltz

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Learning to trust is just for children in school.

I fell in love with love one night when the moon was full.

I was unwise with eyes unable to see.
I fell in love with love, With love ever-

last ing, But love fell

out with me.

me.
**GIGI**
(From "GIGI")

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

*Slowly*

Gi - gi, Am I a fool without a mind or have I merely been too blind to realize? Oh

Gi - gi, Why you've been growing up before my eyes!

Gi - gi, You're not at all that funny, awkward little girl I knew. Oh
no! Over night there's been a breathless change in you. Oh,

piu espr.

Gi-gi, While you were trembling on the brink, Was I out yonder some-where blink-ing at a star? Oh,

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

fi-re And your warmth be-come de-sire? Oh, what mir-a-cle has

made you the way you are?
Hello, Dolly!
(From "HELLO, DOLLY!")

Music and Lyric by JERRY HERMAN

Medium Strut tempo

Hello,
Dolly, well, hello,

Dolly, it's so nice to have you back where you belong.

You're looking swell,
Dolly, we can tell,

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Dolly, you're still glowin', you're still crowin', you're still goin'

strong. We feel the room swayin', for the band's

playin' one of your old fav'rite songs from 'way back when.

So take her wrap, fellas, Find her an empty
fellas, Find her a vacant
Dolly'll never go away again!

Dolly'll never go away, Dolly'll never go away again!

Dolly'll never go away again!
HELLO, YOUNG LOVERS
(From "THE KING AND I")

Very moderately

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Hello, Young Lovers, Whoever you are, I hope your
troubles are few.

All my good wishes go with you to-

night I've been in love like you.

Be brave, young lovers, and follow your star, Be brave and faithful and true.
Cling very close to each other tonight
I've been in love like you.
I know how it feels to have wings on your heels,
And to fly down a street in a trance.
You fly down a street on a chance that you'll meet,
And you meet not really by chance.
Don't cry, young lovers, Whatever you do, Don’t cry because I’m alone.
All of my memories are happy tonight.

I’ve had a love of my own, I’ve had a love of my own like yours, I’ve had a love of my own. Hel own.
HONEYSUCKLE ROSE
(From "AIN'T MISBEHAVIN")

Words by ANDY RAZAF
Music by THOMAS ("FATS") WALLER

Medium with a lift

Ev'ry honey bee fills with jealousy when they see you out with me, I don't blame them,

goodness knows, Honey Suckle Rose.

When you're passin' by

flowers droop and sigh, and I know the reason why, You're much sweeter, goodness knows,

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Honey Suckle Rose.

Don't buy sugar,

you just have to touch my cup.

You're my sugar,

it's sweet when you stir it up.

When I'm takin' sips from your tasty lips,

seems the honey fairly drips.

You're confection, goodness knows,

Honey Suckle Rose.

Honey Suckle Rose.
Moderately

You have the cool sound clear of eyes of a seeker of wisdom and truth, judgment when ever you talk,

Yet, there's that turned chin and the

Oh I Believe In You

Youth
You, I believe in You.

I hear the And when my faith in my fellow man

all but falls apart, I've but to feel your hand

grasping mine and I take heart, I take heart. To see the
cool clear eyes of a seek'er of wisdom and truth,

Yet there's that slam bang tang reminiscent of gin and vermouth.

Oh I Believe In You.

I Believe 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

D
G
D
G
D
G
G6
G

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

D/A
A
D/F♯
A
D
A

move him I've been changed yes really changed
In these

F♯m7
Bm
F♯m7
Bm
G
D/F♯
Em
D

past few days when I've seen myself I seem like someone

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else. I don't know how to take this

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

And I've had so many men before.

very many ways. He's just one more.
Should I bring him down should I scream and shout

Bm Bm/A G D/A C

Should I speak of love let my feelings out? I never thought I'd

come to this what's it all about?

G D G D/F# Em

Asus A D G D G D

Don't you think it's rather fun
Yet if he said he loved me
I should be lost in this position. I'm the one who's always just couldn't cope.

So calm, so cool, no lover's fool. I'd turn my head, I'd back away.

Running wouldn't want to know. He scares me 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

When I have a brand new hair do, With my eye lashes
all in curl, I float as the clouds on air do,

I Enjoy Being A Girl! When men say I'm
cute and funny And my teeth aren't teeth but pearl,
I just lap it up like honey. I enjoy being a girl!
I flip when a fellow sends me flowers.
I drool over dresses made of lace.
I talk on the telephone for hours.
I'm strictly a pound and a half of cream upon my face!
I TALK TO THE TREES
(From “PAINT YOUR WAGON”)

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

I talk to the trees, but they don't

listen to me, I talk to the stars,

but they never hear me. The breeze hasn't

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time to stop and hear what I say,

I talk to them all in vain,

But suddenly my words reach someone else's ear;
else's heart strings too.

I tell you my dreams And while you're

listening to me, I suddenly see them

come true. I can see us on an
April night, looking out across a rolling farm.

Having supper in the candlelight,

Walking later arm in arm.

Then I'll tell you how I passed the day.
Thinkin' mainly how the night would be.

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

All the things you mean to me.

I talk to the true.
IF EVER I WOULD LEAVE YOU
(From "CAMELOT")

Words by Alan Jay Lerner
Music by Frederick Loewe

Intro: Moderately

F9 Bbmaj9 Bb Bdim

If Ever I Would Leave You
It wouldn't be in summer.

Gdim F7 Bdim F7-9 Bbmaj9 Bb6 Dm Bb7 Eb

Seeing you in summer I never would go.
Your hair streaked with sunlight,

Cm F7 Bbmaj9 Bbmaj7

Your lips red as flame,
Your face with a luster that puts gold to

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shame! But if I'd ever leave you, It couldn't be in autumn.

How I'd leave in autumn I never will know. I've seen how you

sparkle When fall nips the air. I know you in autumn

And I must be there. And could I leave you running merrily through the

snow? Or on a wintry evening when you catch the fire's
How could it be in spring-time,
Knowing how in spring I'm bewitched by you.
Oh, no! not in spring-time!
Summer, winter or fall!
No, never could I leave you at all!
And could I all!
IF I WERE A BELL
(From "GUYS AND DOLLS")

Medium Bounce

By FRANK LOESSER

Ask me how do I feel. Ask me how do I feel. From this
Chem-is-try less-on I'm cling-ing

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

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

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That's the way I've just got to be
From the wonderful way that you looked
Boy, if I were a lamp I'd light
I were a duck I'd quack
Or if I were a banner I'd wave
Or if I were a goose I'd be cooked

Ask me how do I feel,
Lit - tle me with my quiet up
Ask me now that we're fondly ca

Well, sir, all I can say
Pal, if I were a salad I know
IT'S ALL RIGHT WITH ME
(From "CAN-CAN")

Words and Music by
COLE PORTER

Steadily moving fox trot

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

- ing it's the wrong face, it's not [her] face but such a charming face.

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

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in the wrong style— tho' your smile is lovely, it's the wrong smile—

it's not (her) smile— but such a lovely smile— that It's All Right—

With Me— You can't know how happy I am that we

dim. met, I'm strangely attracted to you, There's someone I'm

A³m/Eb Fdim/Eb Eb Eb₉ Eb₆ Bb₆

C₇-⁹ F⁷ Fm₆ Cm₆

trying so hard to forget. Don't you want to forget someone too?
It's the wrong game, with the wrong chips, tho' your
lips are tempting, they're the wrong lips,
They're not [her] lips,
but they're such tempting lips, that if some night you're
free, dear, It's All Right, It's All Right, With
Me.
It's the
JUST IN TIME
(From "BELLS ARE RINGING")

Words by BETTY COMDEN and ADOLPH GREEN
Music by JULE STYNE

Intro: Moderately

Just In Time I found you Just In Time Before you

came, my time was running low...

The losing dice were tossed, My bridges all were crossed,

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Now you’re here ______ and now I

know just where I’m going, no more doubt or fear, ______ I’ve found my

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

Just In Time ______ and changed my lonely life, that love ______

day ______

day ______
LOOK TO THE RAINBOW
(From "FINIAN'S RAINBOW")

Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

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

To the

a tempo

Elegant legacy waitin' for ye.
Tis a

Lure of that song kept her feet runnin' wild.
For you

East with the lark, to the west with the sea;
And I


Rhyme never grew old and you never stand still,
To With

Search all the earth and I scanned all the skies,
But

Sing it when ever the world falls apart.

Whip poor wills singin' in' ye beyond the next hill.

Found it at last in my own true love's eyes.
Look, look, Look To The Rainbow, Follow it over the hill and stream. Look, look.

Look To The Rainbow, Follow the fellow who follows a dream. So

Follow the fellow, Follow the fellow who follows a dream.
With a lilt

You coax the blues right out of the horn, Mame, Mame,
You've brought the cake-walk back into style, Mame, Mame,
You charm the husk right off of the corn, Mame, Mame,
You make the weeping willow tree smile, Mame, Mame,
You've got the banjos strum-min' and the Dixie satin, there's plunk-in' out a tune to beat the rebel in your manner and your

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band, speech.

The whole plantation's hummin' since
You may be from Manhattan, but

you brought Dixie back to Dixie land.
Georgia never had a sweeter peach.

You make the
You make our

you're easy to
black-eyed peas and our pick, grits,
Mame, Mame, You seem like the

old mint julep a
bill of fare at the kick, Ritz,
Mame, Mame, You make the You came, you
Am7  Adim  Em  A9

old saw, magnolia tree blossom at the mention of your name, absolutely nothing is the same.

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

You've made us feel alive again, You've given Prove to be

A9  D7  Dm7  G7  G7-9

us the drive again, To make the South revive again, inspirational, We think you're just sensational,

C  Cdim  Dm7  G7

Mame. Mame.
MEMORY
(From "CATS")

Freely

C

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

Am

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

F

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

Em

Dm7

Am7

G7

C

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

Am

F
then. I remember the time I knew what happiness was. Let the memory live again.

Every street lamp

seems to beat a fatalistic warning.

Someone mutters and a street lamp gutters and soon it will be
Daylight, I must wait for the sunrise, I must think of a
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
The street lamp dies another night is over,

Another day is dawning.

Touch me. It's so easy to leave me. All alone with the memory of my days in the sun.

If you touch me you'll understand what happiness is. Look a new day has begun.
MY FAVORITE THINGS
(From "THE SOUND OF MUSIC")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

1. Raindrops on roses and whiskers on kittens,
2. Cream colored ponies and crisp apple strudels,

Bright copper kettles and warm woolen mittens,
Doorbells and sleighbells and schnitzel with noodles,

Brown paper pack ages tied up with strings,
Wild geese that fly with the moon on their wings,
few of my favorite things.

Girls in white dresses with blue satin sashes, Snowflakes that stay on my nose and eyelashes, Silver white winters that melt into springs,

These are a few of my favorite things.
When the dog bites, When the bee stings,
When I'm feeling sad, I simply re-
member my favorite things and then I don't feel so bad.
MY FUNNY VALENTINE
(From "BABES IN ARMS")

Words by LORENZ HART
Music by RICHARD RODGERS

Slowly

\[ \text{Cm} \]
\[ \text{Cm7} \]
\[ \text{Cm6} \]

My funny Valentine, Sweet comic Valentine,

\[ \text{Ab} \]
\[ \text{Fm7} \]
\[ \text{Fm6} \]
\[ \text{G7} \]
\[ \text{Fm} \]
\[ \text{G7} \]

You make me smile with my heart.

\[ \text{Cm} \]
\[ \text{G7} \]
\[ \text{Cm7} \]
\[ \text{Cm6} \]

Your looks are laughable, Unphotographable,

\[ \text{Ab} \]
\[ \text{Fm7} \]
\[ \text{Abm} \]
\[ \text{Bb7} \]

Yet, you're my fav'rite work of art. Is your
figure less than Greek; Is your mouth a little weak, when you

open it to speak are you smart? But

don’t change a hair for me, Not if you care for me,
cresc. poco a poco

Stay, little Valentine, stay!
molto espress.

Each day is Valentine’s day.
NOT A DAY GOES BY
(From "MERRILY WE ROLL ALONG")

Words and Music by STEPHEN SONDHEIM

Slowly

\[ F \]

\[ F(\text{add9}) \]

\[ F \]

Not a day goes by,
Not a single day
you're not someplace a part of my life
but you're someplace a part of my life
need you to stay
As the days go by,
As the days go by.

\[ \text{Dm9} \]

\[ \text{G7sus} \]

\[ \text{G7} \]

\[ \text{Eb} \]

\[ \text{Ebmaj7} \]

\[ \text{C7sus} \]

\[ F \]

\[ \text{G7sus} \]

\[ \text{G7} \]

\[ \text{Eb} \]

\[ \text{Ebmaj7} \]

\[ \text{C7sus} \]

\[ F \]

\[ \text{G7sus} \]

\[ \text{G7} \]

\[ \text{Eb} \]

\[ \text{Ebmaj7} \]

\[ \text{C7sus} \]

\[ F \]

\[ \text{G7sus} \]

\[ \text{G7} \]

\[ \text{Eb} \]

\[ \text{Ebmaj7} \]

\[ \text{C7sus} \]

\[ F \]
no, not a day goes by, not a blessed day but you're somehow
rall. a tempo mf
in - to my life and you don't go away. And there's hell to
say, pay, if you do, until I'll die.

I'll want day after day after day after day after day after
day after day after day till the days go by!

day after day after day after day till the days go by!
D7sus

G(add 9)

D7sus

Till the days go by!

Till the days go by!

Till the days go by!

L.H.

G(add 9)

D7sus

G(add 9)

by!

by!

dim. poco a poco

L.H.

D7sus

Emaj7

Till the days go by.

Till the days go by.
OH, WHAT A BEAUTIFUL MORNIN'
(From "OKLAHOMA!")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

There's a bright golden haze on the meadow
All the cattle are standing in like statues

There's a bright golden haze on the meadow
All the sounds of the earth are like music

The corn is as high as an elephant's eye,
They don't turn their heads as they see me ride by,

The breeze is so busy it don't miss a tree,
And a

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looks little like brown weep
climb in clear up
mav'rick is in, to the sky.

Refer: Oh, what a beautiful mornin',

Ab sus Ab Eb

beauti ful day.

I got a beautiful

Ab Adim Eb Bb7 1, 2Eb Bb7

feelin' Ev'rything's goin' my way.

All the

way Oh, what a beautiful day!
OL' MAN RIVER
(From "SHOW BOAT")

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly

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

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

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

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You an' me, we sweat and strain, Body all aching an' racked with pain.

"Tote dat barge!" "Lift dat bale," Git a little drunk an' you land in jail.

Ah gits weary an' sick of tryin', Ah'm tired of livin' An'skeered of dyin', But

ol' man river, he just keeps rollin' along.
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

Gmaj7

C9

Gmaj7

On a clear day— Rise and look around you— And you’ll see who—

E7

Am7

— you are. On a clear day— How it will astound you— That the glow of your being outshines every—
ON THE STREET WHERE YOU LIVE
(From "MY FAIR LADY")

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

I have often walked down this street before
But the

pavement always stayed beneath my feet before
All at once am I

several stories high, Knowing I'm on the street where you
live._Are there lilac trees_in the heart of town?_

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

chantment pour__out of every door?__No, it’s just on the

street where you live._And oh, the towering

feeling._Just to know somehow you are near!
The overpowering feeling That any

second you may suddenly appear! People stop and stare,

they don't bother me; For there's nowhere else on earth that I would

rather be. Let the time go by. I won't care if I

can be here on the street where you live.
PEOPLE
(From "FUNNY GIRL")

Words by BOB MERRILL
Music by JULE STYNE

Moderately

People, people who need people

Are the luckiest people in the world.

We're children

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needing other children
And yet,

letting our grown up pride
Hide all the need in-

side,
Acting more like children, than

rid.

Lovers
F7  Bb  Cm7  F7
--- are very special people, They're the

Eb  Bbmaj7  Fm7
--- luckiest people in the world.

Bb9  Eb  Ebm
--- With one person, One very special

Bb  Fm7  Eb
--- person, A feeling deep in your soul
Says: you were half, now you're whole. No more hunger and thirst, but first, be a person who needs people. People who need people. Are the luckiest people in the world.
PUT ON A HAPPY FACE
(From "BYE BYE BIRDIE")

Words by LEE ADAMS
Music by CHARLES STROUSE

Rhythmically, lightly

Gray skies are gonna clear up,

(put on a happy face;

Brush off the clouds and cheer up,

put on a happy face.

Take off the gloomy
mask of tragedy, It's not your style;

You'll look so good that you'll be glad ya' decided to smile.

Pick out a pleasant outlook,

Stick out that noble chin, Wipe off that "full of
doubt" look, 
Slap on a happy grin!
And

spread
sunshine all over the

place, Just put on a happy

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 tearing a round, one who can't move...

Where are the
clowns? Send in the clowns. Just when I'd stopped opening doors,
Fin-ally knowing the one that I wanted was yours,
Making my entrance again with my usual flair,
Sure of my lines, No one is there.
Don't you love farce? rich, My fault, I fear. I thought that losing my
a tempo poco rit.
you'd want what I want. Sorry, my career? But where are the clowns? Quick, send in the
clowns. Don't bother, they're here.

clowns. Well, maybe next year...
SOME ENCHANTED EVENING
(From "SOUTH PACIFIC")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderately slow

Some en-chant-ed even-ing
Some en-chant-ed even-ing

You may see a stran-ger,
You may hear her laugh-ing

Across a crowd-crowd-ed room
And some-how you know,

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You know even then, that somewhere you'll see her laughter again.

As strange as it seems, who can explain it? Who can tell you why? Fools give you reasons,

Wise men never try...

Some enchanted evening...

When you find your true love,
When you feel her call you
Across a crowded room,

Then fly to her side
And make her your own,

Or all through your life you may dream alone.

Once you have found her, Never let her go.

Once you have found her, Never let her go!
Moderately Slow

**STRANGER IN PARADISE**
(From “KISMET” and “TIMBUKTU!”)

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

Gm7
C7
Fmaj7
Dm7
Gm7
C#9
C7+5

Gm7/F
C7/F
Fmaj7

Take my hand, I'm a stranger in paradise,
All lost in a

Gm7/F
F6
Gm6/F
Dm7/F

wonderland, A stranger in paradise.
If I stand

Gm7/F
C7/F
Fmaj7

starry-eyed, That's a danger in paradise
For mortals who

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stand beside An angel like you. I saw your face and I ascended Out of the

common-place Into the rare! Some-where in

space I hang suspended, until I

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

swer the
Gm7/F  C7/F  Fmaj7
fervent pray'r of a stranger in paradise?
Don't send me in

Gm7/F
dark despair.
From all that I hunger for,

Gm6/F  Dm7/F  Gm7/F  C7/F
But open your angel's arms.
To the stranger in

Fmaj7  F6  Gm7/F  Bbm6/F
paradise
And tell him that he need be a stranger no

F6  Gm7  Gb7  Fmaj7(add 6)
more.
SUMMERTIME
(From "PORGY AND BESS")
Words by DuBOSE HEYWARD
Music by GEORGE GERSHWIN

Allegretto semplice

Moderato (with expression)

Am6 E7

Am6 E7 Am6 E7 Am6

an' the livin' is easy.

Fish are

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

jumpin'

an' the cotton is high.

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Oh yo' daddy's rich, an' yo' ma is good lookin',
So hush, little baby, don't yo' cry.

One of these mornin's you goin' to rise up singin',
Then you'll spread yo' wings...
an' you'll take the sky.

But till that morn-in'

there's nothin' can harm you

With Daddy an' Mammy standin' by.
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 little boy I carried?  Now is the little girl at
Now is the little boy a bridegroom,  Now is the little girl a

Gm  G7  Cm  G7  Cm
play?  I don’t remember growing old
bride.  Under the canopy I see

A  A7  D7+5  Gm  D7
When did they?  When did she get to be a
Side by side.  Place the gold ring around her
beauty? When did he grow to be so tall?
fin - ger, Share the sweet wine and break the glass;

Wasn't it yesterday when they were small?
Soon the full circle will have come to pass.

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

Swiftly flow the days; Seedlings turn overnight to
sun-flow'rs, blossoming even as we gaze.

Sunrise, sunset, sunrise, sunset, swiftly fly the years;

One season following another,

Laden with happiness and tears,
THE BEST OF TIMES
(From the Broadway Musical "La Cage Aux Folles")

Music and Lyric by
JERRY HERMAN

Simply

The best of times is now.

What's left of summer but a faded rose?

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The best of times is now.

As for tomorrow, well, who knows? Who knows? Who knows?

So hold this moment fast.

and live and love as hard as you know how.
And make this moment last

because the best of times is now, is now, is

now. Now,

brighter

not some forgotten yesterday.
Am7   Am6   Dm   Dm(7)  
Now.

Dm7   G7   Gm   Eb/G
--- tomorrow is too far away.

C7   F   C/E   Gdim   Gm(add 9)
--- So hold this moment fast,

C9   Fdim   Fmaj7
--- and live and love as hard as you know how.
And make this moment last

because the best of times is now, is now, is

now.
molto ritard.

What's left of summer but a

Slower
F#11/G8 G6 Bm7-5 F/E Bm7-5/E

...faded 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

moment fast__ and live and love as hard as

a tempo
THE MOST BEAUTIFUL GIRL IN THE WORLD
(From "JUMBO")

Music by RICHARD RODGERS
Words by LORENZ HART

Fast Waltz

The most beautiful girl in the world
Picks my ties out,

Cmaj7

F

Bdim/C

C7sus

C7

Bb

eats my candy,
Drinks my brandy,
The most

C7

F

Am

Gm7

beautiful girl in the world.
The most beautiful star in the world isn't

Garbo, isn't Dietrich But the sweet trick

who can make me believe it's a beautiful world

Social not a bit,
Natural kind of wit, She'd shine anywhere, And she hasn't got
platinum hair, The most beautiful house in the
world Has a mortgage what do
I care, it's goodbye when my slippers are next to the ones that belong

To the one and only beautiful girl in the world!
THERE'S A SMALL HOTEL
(From "ON YOUR TOES")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Refrain

Gmaj7 G6 Gmaj7 G6 G

There's a small hotel With a wishing well;

Am7 D7 Gmaj7 G6 Gmaj7 G6

wish that we were there together.

Gmaj7 G6 Gmaj7 G6 G

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

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ple for us to share to
gether.

Looking through the window you can

see a distant steeple; Not a sign of

people, Who wants people? When the
steeplebell says, "Good night, sleep well," we'll
thank the small hotel together.

tel. We'll creep into our little shell And we will
thank the small hotel together.

ped.
TILL THERE WAS YOU
(From "THE MUSIC MAN")

By MEREDITH WILLSON

Rubato

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

never heard them at all 'till there was you.

There were

birds in the sky, but I 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, I never heard it at

all 'till there was you. There were you.
TOMORROW
(From "ANNIE")

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately slow

The sun'll come out tomorrow,

bet your bottom dollar that tomorrow there'll be

sun!

Jus' thinking about tomorrow

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clears away the cobwebs and the sorrow

till there's none.
When I'm stuck with a day that's gray and lonely,
I just stick out my chin and grin and say:
Oh!
sun'll come out to-mor-row, (So you!)
Oh! I got to hang on till to-
mor-row come what may!
To-
mor-row, to-mor-row, I love ya to-mor-row, you're
{always} on-ly a day a-way!

The
morrow, tomorrow, I love ya tomorrow, you're always a day away! Tomorrow, tomorrow, I love ya tomorrow, you're always a day away!
TRY TO REMEMBER
(From “THE FANTASTICKS”)

Words by TOM JONES
Music by HARVEY SCHMIDT

Slowly, with tenderness

Try to remember the kind of September when life was
Deep in December it’s nice to remember although you

slow and oh, so mellow. Try to remember the kind of Sep-
know the snow will follow. Deep in December it’s nice to re-

tember when grass was green and grain was yellow. Try to re-
tender that dreams were kept beside your pillow. Try to re-
cember without a hurt the heart is hollow. Deep in De-

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Member the kind of September when you were a tender and California
member, it's nice to remember the fire of September that made us

D7
G
Am
D7

follower.

Try to remember and if you remember then
blow.

Try to remember and if you remember then
mellow.

Deep in December our hearts should remember and

1.2 G
Cmaj7
D7

follow.

(Echo) Follow, follow, follow, follow, follow, follow, follow, follow, follow.

Cmaj7
D7
G

(Echo) Follow, follow, follow, follow, follow, follow, follow, follow.
WHAT I DID FOR LOVE
(From "A CHORUS LINE")

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Slowly

Kiss to-day good-bye,

the sweetness and the

sorrow.

Wish me luck, the
same to you,

But I can't regret

what I did for love,

what I did for love.

Look, my eyes are dry.

The gift was ours to
borrow.

It's as if we always

knew.

And I won't forget what I did for

love.

what I did for

love.

cresc.

Gone, love is never gone.
As we travel on, love's what we'll remember.

Kiss today good-bye, and point me toward tomorrow.

We did what we had to
Won't forget, can't regret what I did for love...
what I did for love.
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

Who can I turn to when nobody needs me?

My heart wants to know and so I must go where 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

may be 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?
WORLDS APART
(From “BIG RIVER”) Music and Lyrics by
ROGER MILLER

Moderately slow

Jim:

I see the

same stars through my window that you see through yours, but we’re

worlds apart, worlds apart. And I see the

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

worlds apart, worlds apart.

Just like the earth, just like the sun,

two worlds together are better than one. I see the
sunrise in your eyes that you see in mine, but we're

worlds apart, worlds apart. I see the same stars through

my window that you see through yours, but we're worlds apart,

part, worlds apart. And you see the same skies through
brown eyes that I see through blue, Both: but we're worlds apart, worlds apart. Just like the earth, just like the sun, two worlds together are better than one. I see the friendship in your eyes that
you see in mine, but we're worlds apart.

worlds apart. Together, but worlds apart.
poco rall. a tempo

Jim:
part. And a mockingbird sings in an ole yonder

mp

D7/G
tree, twad-die-ee ah dee dee dah dee dee dee.
WUNDERBAR
(From "KISS ME, KATE")

Words and Music by COLE PORTER

Bright Waltz

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are. Why, it's truly wonderful!

Wonderbar, wonderbar! We're a-

Calone and hand in glove, Not a cloud

Gnear or far, Why, it's more than wonder-
Oh I care, dear, for you madly,

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

die, dear, for you gladly, You're divine, dear!

And you're mine, dear! Wunderbar, wunderbar.
There's our favorite star above,
What a bright shining star, Like our love, it's wonderful!
Wunderbar!

love, it's wunderbar!
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
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.
Walk on, wind, walk on, rain, Though your dreams be tossed and blown, Walk on, walk on, with hope in your heart, And you'll never walk alone, You'll never walk alone! When you