

# THIS IS THE ULTIMATE BROADWAY

FAKE BOOK  
IT CONTAINS OVER  
600 SONGS  
FROM OVER  
190 SHOWS

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FOR PIANO, ELECTRONIC  
KEYBOARDS, GUITAR AND  
ALL "C" INSTRUMENTS

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## WHAT IS A "FAKE" BOOK?

When a musician is asked to play a song he's never played before, he "fakes" it. The greatest possession any musician can have is a fake book which contains the melodies, lyrics and chords for hundreds and hundreds of songs. With access to the melody, lyrics and chords for a song, the musician can improvise his own arrangement.

This fake book is a virtual encyclopedia of some of the most memorable songs from Broadway musicals — useful not only for the professional musician, but also for any amateur or hobbyist piano, organ or guitar player.

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**THIS IS THE  
ULTIMATE  
BROADWAY  
FAKE BOOK**

**ABOUT THE  
SHOWS**

CONSULTANT: Stanley Green, author of The World Of Musical Comedy and the Encyclopedia Of The Musical Theatre.

## "THE ACT"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** George Furth

**PRODUCER:** Shubert Organization,  
Cy Feuer and Ernest Martin

**CHOREOGRAPHER:** Ron Lewis

**MAJOR PERFORMERS:** Liza Minnelli, Barry Nelson, Arnold Soboloff,  
Gayle Crofoot, Roger Minami, Wayne Cilento

**OPENED:** 10/29/77

**THEATER:** Majestic

**DIRECTOR:** Martin Scorsese,  
Gower Champion  
(uncredited)

**PERFORMANCES:** 233

Initially it was the intention of film director Martin Scorsese and songwriters John Kander and Fred Ebb to create a stage musical for Liza Minnelli — tried out as *Shine It On* — that took the same basic character she had played in the movie, *New York, New York*, and focused on how she was affected by success. By the time the musical reached Broadway — under the title of *The Act* — Scorsese had been succeeded by Gower Champion, about half the songs were replaced, and the show was now primarily a supercharged Las Vegas presentation with an incidental story line about the problems of combining a career with a personal life.

## "AIN'T MISBEHAVIN' "

**MUSIC AND LYRICS:** Mostly by Fats Waller

**BOOK:** Based on an idea by Murray Horwitz & Richard Maltby, Jr.

**PRODUCER:** Emanuel Azenberg, Dasha Epstein,  
The Shubert Organization, Jane Gaynor and Ron Dante

**CHOREOGRAPHER:** Arthur Faria

**MAJOR PERFORMERS:** Neil Carter, Andre DeShields, Armelia McQueen,  
Ken Page and Charlaïne Woodard

**OPENED:** 5/9/78

**THEATER:** Longacre

**DIRECTOR:** Richard Maltby, Jr.

**PERFORMANCES:** 1,604

*Ain't Misbehavin'* made no pretense of being a book musical. It was simply a jubilant celebration of the songs written by (or, in some cases, recorded by) Fats Waller. There have been tributes of this type before and since *Ain't Misbehavin'*, but few have shown such a high degree of originality, professionalism and continuous high spirits from beginning to end.

## "ALLEGRO"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II

**PRODUCER:** Theatre Guild

**CHOREOGRAPHER:** Agnes de Mille

**MAJOR PERFORMERS:** John Battles, Roberta Jonay, John Conte,  
Kathryn Lee, Annamary Dickey, William Ching,  
Muriel O'Malley, Lisa Kirk

**OPENED:** 10/10/47

**THEATER:** Majestic

**DIRECTOR:** Agnes de Mille

**PERFORMANCES:** 315

*Allegro* was the third Rodgers and Hammerstein musical on Broadway and the first with a story that had not been based on a previous source. It was a particularly ambitious undertaking, with its theme of the corrupting effect of big institutions told through the life of a doctor, Joseph Taylor, Jr. (John Battles), from his birth in a small American town to his thirty-fifth year. Joe grows up, goes to school, marries a local belle (Roberta Jonay), joins the staff of a large Chicago hospital that panders to wealthy patients, discovers that his wife is unfaithful, and, in the end, returns to his home town with his adoring nurse (Lisa Kirk) to dedicate himself to healing the sick and helping the needy. One innovation in the musical was the use of a Greek chorus to comment on the action and to sing directly to the actors and the audience.

## "ANGEL IN THE WINGS"

**MUSIC AND LYRICS:** Bob Hilliard & Carl Sigman

**BOOK:** Sketches by Hank Ladd, Ted Luce & The Hartmans

**PRODUCER:** Majorie and Sherman Ewing

**CHOREOGRAPHER:** Edward Noll

**MAJOR PERFORMERS:** Paul and Grace Hartman (The Hartmans),  
Hank Ladd, Elaine Stritch

**OPENED:** 12/11/47

**THEATER:** Coronet

**DIRECTOR:** John Kennedy

**PERFORMANCES:** 308

Comprised of singing, dancing and comedy sketches, *Angel In The Wings* was a vaudeville-like revue of a type no longer seen on Broadway, due largely to the competition television eventually provided for this type of entertainment. Among the shows outstanding moments was Elaine Stritch's singing of "Civilization (Bongo, Bongo, Bongo)".





## "BABES IN ARMS"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** Richard Rodgers and Lorenz Hart

**PRODUCER:** Dwight Deere Wiman

**DIRECTOR:** Robert Sinclair

**CHOREOGRAPHER:** George Balanchine

**MAJOR PERFORMERS:** Mitzi Green, Wynn Murray, Ray Heatherton, Duke McHale,  
Alfred Drake, Ray McDonald, Grace McDonald, Harold and  
Fayard Nicholas, Rolly Pickert, Dan Dailey

**OPENED:** 4/14/37

**THEATER:** Shubert

**PERFORMANCES:** 289

With such songs as "I Wish I Were In Love Again," "Johnny One Note," "The Lady Is A Tramp," "My Funny Valentine," and "Where Or When," *Babes In Arms* boasted more hits than any of Rodgers and Hart's twenty-nine stage musicals. In the high-spirited, youthful show, a group of youngsters, whose parents are out-of-work vaudevillians, stage a revue to keep from being sent to a work farm. Unfortunately, the show is not a success. Later, when a transatlantic French flyer lands nearby, they attract enough publicity to put on a successful show and have their own youth center. Among the cast's babes in arms were such future stars as Alfred Drake and Dan Dailey, both appearing in their first Broadway roles.

MGM's 1939 film version, starring Mickey Rooney and Judy Garland, retained only two of the Rodgers and Hart songs. The director was Busby Berkeley.

## "BAJOUR"

**MUSIC AND LYRICS:** Walter Marks

**BOOK:** Ernest Kinoy

**PRODUCER:** Edward Padula, Carroll and Harris Masterson  
and Norman Twain

**DIRECTOR:** Lawrence Kasha

**CHOREOGRAPHER:** Peter Gennaro

**MAJOR PERFORMERS:** Chita Rivera, Nancy Dussault, Herschel Bernardi, Robert Burr,  
Mae Questel, Gus Trikonis & Herb Edelman

**OPENED:** 11/23/64

**THEATER:** Shubert

**PERFORMANCES:** 218

Unlike operettas romanticizing nineteenth century Austro-Hungarian gypsies, *Bajour* is the story of a pretty, young anthropologist studying the customs of a twentieth century tribe moving in on New York City to pull off a grand swindle — the big bajour! Among the show's assets were the fiery performance of Chita Rivera and Walter Marks' melodic score and witty lyrics.

## "BELLS ARE RINGING"

**MUSIC AND LYRICS:** Jule Styne, Betty Comden and Adolph Green

**BOOK:** Betty Comden and Adolph Green

**PRODUCER:** Theatre Guild

**DIRECTOR:** Jerome Robbins

**CHOREOGRAPHER:** Jerome Robbins and Bob Fosse

**MAJOR PERFORMERS:** Judy Holliday, Sydney Chaplin, Jean Stapleton, Eddie Lawrence,  
Peter Gennaro, Bernie West, Frank Aletter

**OPENED:** 11/29/56

**THEATER:** Shubert

**PERFORMANCES:** 924

Ever since appearing together in a night-club revue, Betty Comden and Adolph Green had wanted to write a musical for their friend, Judy Holliday. The idea they eventually hit upon was to cast Miss Holliday as a meddlesome operator at a telephone answering service who gets involved with her clients' lives. She is in fact so helpful to one, a playwright in need of inspiration, that they meet, fall in love, dance and sing in the subway, and entertain fellow New Yorkers in Central Park. In addition to being Comden and Green's longest-running Broadway hit, *Bells Are Ringing* introduced no less than three standards — "Just In Time," "Long Before I Knew You," and "The Party's Over."

For the 1960 MGM movie version, Miss Holliday was co-starred with Dean Martin in a production directed by Vincente Minnelli.

## "BEN FRANKLIN IN PARIS"

**MUSIC AND LYRICS:** Music by Mark Sandrich, Jr.      Lyrics by Sidney Michaels

**BOOK:** Sidney Michaels

**PRODUCER:** George W. George and Frank Granat

**DIRECTOR:** Michael Kidd

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Robert Preston, Ulla Sallert, Susan Watson

**OPENED:** 10/27/64

**THEATER:** Lunt-Fontanne

**PERFORMANCES:** 215

Ben Franklin in Paris was a romantic account of a period in Franklin's later life. Among the show's strengths were a vibrant performance by Robert Preston, a gentle and charming score, and Oliver Smith's production design which included the ascension of Franklin and his lady-friend in a hot-air balloon.

### "BEST FOOT FORWARD"

**MUSIC AND LYRICS:** Hugh Martin and Ralph Blane

**BOOK:** John Cecil Holm

**PRODUCER:** George Abbott and Richard Rodgers (uncredited)

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** Gene Kelly

**MAJOR PERFORMERS:** Rosemary Lane, Marty May, Gil Stratton, Jr., Maureen Cannon,  
Nancy Walker, June Allyson, Kenneth Bowers, Victoria Schools, Tommy Dix

**OPENED:** 10/1/41

**THEATER:** Ethel Barrymore

**PERFORMANCES:** 326

After having directed five musicals with songs by Richard Rodgers and Lorenz Hart, George Abbott was joined by Rodgers as an uncredited co-sponsor of a show introducing the talents of a new song-writing team, Hugh Martin and Ralph Blane. Taking place at a Pennsylvania prep school named Winssocki, *Best Foot Forward* is concerned with the activities attending the school's annual prom. The one unexpected complication is the arrival of movie glamour girl Gale Joy (Rosemary Lane) who, as a publicity stunt, has accepted the invitation of Bud Hooper (Gil Stratton, Jr.) to be his date. This provokes jealousy and hurt feelings on the part of Bud's steady girl, Helen Schlessinger (Maureen Cannon), and a near-riot when souvenir hungry prom-trotters strip the movie star down to her essentials. The rousing "Buckle Down, Winssocki" became the best known song in the show, which was also the first to reveal the talents of Nancy Walker and June Allyson. In 1963, an Off Broadway revival of *Best Foot Forward* performed a similar function for seventeen-year-old Liza Minnelli. MGM's movie version, made in 1943, featured Lucille Ball, William Gaxton, Nancy Walker, and June Allyson. Edward Buzzell was the director.

### "BETWEEN THE DEVIL"

**MUSIC AND LYRICS:** Arthur Schwartz and Howard Dietz

**BOOK:** Howard Dietz

**PRODUCER:** Messrs. Shubert

**DIRECTOR:** Hassard Short and John Hayden

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Jack Buchanan, Evelyn Laye, Adele Dixon,  
Charles Walters, Vilma Ebsen, William Kendall

**OPENED:** 12/22/37

**THEATER:** Imperial

**PERFORMANCES:** 93

In this sophisticated continental farce, Jack Buchanan played Peter Anthony, an Englishman who is known as Pierre Antoine whenever he spends time in Paris. Believing that his French wife Claudette (Adele Dixon) has been lost in a shipwreck, Peter weds London socialite Natalie (Evelyn Laye), only to have Claudette show up in great shape and voice. Enjoying his bigamous condition, Peter-Pierre hops between London and Paris, dodging both police (while singing "By Myself") and jealous wives (to whom he sings "I See Your Face Before Me"). Since librettist Howard Dietz could find no satisfactory resolution to the dilemma, the musical ends with the chorus simply advising the audience to make up its own conclusion.

### "BLOOMER GIRL"

**MUSIC AND LYRICS:** Harold Arlen and E.Y. Harburg

**BOOK:** Sig Herzig and Fred Saidy

**PRODUCER:** John C. Wilson and Nat Goldstone

**DIRECTOR:** E.Y. Harburg and William Schorr

**CHOREOGRAPHER:** Agnes de Mille

**MAJOR PERFORMERS:** Celeste Holm, David Brooks, Joan McCracken, Margaret Douglass,  
Dooley Wilson, Richard Huey, Matt Briggs

**OPENED:** 10/5/44

**THEATER:** Shubert

**PERFORMANCES:** 654

Although founded on a play by Lillith and Dan James that dealt with the introduction of bloomers during the Civil War, *Bloomer Girl* expanded the story to cover other aspects of the women's reform movement and also the struggle for civil rights. Set in Cicero Falls, New York, in 1861, it tells of the rebellion of Evelina Applegate (Celeste Holm) against her father (Matt Briggs), a manufacturer of hoopskirts, who wants her to marry one of his salesmen. Evelina is so provoked that she joins her aunt, Dolly Bloomer (Margaret Douglass), in her crusade for more practical clothing for women and also in her abolitionist activities. But Evelina's convictions get a severe test when she falls in love with Jefferson Calhoun (David Brooks), a Southern slaveholder, particularly when they join voices in their romantic duet, "Right As The Rain." *Bloomer Girl*, which made a star of Celeste Holm, was also noted for Agnes de Mille's "Civil War Ballet," a depiction of the anguish felt by women who must remain at home while their men are off fighting.

### "BOW BELLS"

**MUSIC AND LYRICS:** Henry Sullivan and Desmond Carter; Ord Hamilton and Bruce Sievier

**BOOK:** Sketches by Dion Titheradge, Ronald Jeans, John Murray Anderson

**PRODUCER:** Moss Empires, Ltd.

**DIRECTOR:** John Murray Anderson

**CHOREOGRAPHER:** Ninette de Valois, Seymour Felix

**MAJOR PERFORMERS:** Robert Hale, Binnie Hale, Nelson Keys, Harriet Hctor, Max Wall, Billy Milton

**OPENED:** 1/4/32

**THEATER:** London Hippodrome

**PERFORMANCES:** 232

John Murray Anderson, one of Broadway's most esteemed directors of revues, was responsible for an artistically innovative London show, *Bow Bells*, which had no front curtain, changed all the settings in full view of the audience, and used a double treadmill, one for the scenery and one for the performers. Two of the West End's star attractions, Robert Hale and his daughter, Binnie Hale, were featured in the entertainment, with Miss Hale introducing the interpolated "You're Blasé" (by Ord Hamilton and Bruce Sievier), sung to the most world-weary individual ever to inspire a popular song.

## "THE BOYS FROM SYRACUSE"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** George Abbott

**PRODUCER:** George Abbott

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** George Balanchine

**MAJOR PERFORMERS:** Jimmy Savo, Teddy Hart, Eddie Albert, Wynn Murray,

Ronald Graham, Muriel Angelus, Marcy Wescott, Betty Bruce

**OPENED:** 11/23/38

**THEATER:** Alvin

**PERFORMANCES:** 235

The idea for *The Boys From Syracuse* began when Rodgers and Hart, while working on another show, were discussing the fact that no one had yet done a musical based on a play by Shakespeare. Their obvious choice was *The Comedy Of Errors* chiefly because Lorenz Hart's brother Teddy Hart was always being confused with another comic actor, Jimmy Savo. Set in Ephesus in ancient Asia Minor, the ribald tale concerns the efforts of two boys from Syracuse, Antipholus and his servant Dromio (Eddie Albert and Jimmy Savo) to find their long-lost twins, also named Antipholus and Dromio (Ronald Graham and Teddy Hart). Complications arise when the wives of the Ephesians, Adriana (Muriel Angelus) and her servant Luce (Wynn Murray), mistake the two strangers for their husbands. A highly successful Off Broadway revival of *The Boys From Syracuse* was presented in 1963 and ran for 502 performances. The movie version, which RKO-Radio released in 1940, starred Allan Jones and Joe Penner (both in dual roles). It was directed by A. Edward Sutherland.

## "BRAVO GIOVANNI"

**MUSIC AND LYRICS:** Music by Milton Schafer      Lyrics by Ronny Graham

**BOOK:** A.J. Russell (from the novel by Howard Shaw)

**PRODUCER:** Phillip Rose

**DIRECTOR:** Stanley Prager

**CHOREOGRAPHER:** Carol Haney

**MAJOR PERFORMERS:** Cesare Siepi, Michele Lee, David Opatoshu,

George S. Irving and Maria Karnilova

**OPENED:** 5/19/62

**THEATER:** Broadhurst

**PERFORMANCES:** 76

Opera star Cesare Siepi made his musical comedy debut as restaurant-owner Giovanni Venturi, who schemes to beat the fast-food tourist trap next door to his charming establishment in modern-day Rome by tunnelling from his own kitchen to his competitor's dumbwaiter and stealing his food. Along the way, he unearths an Etruscan tomb and falls in love with his partner's young niece.

## "BY JUPITER"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** Richard Rodgers and Lorenz Hart

**PRODUCER:** Dwight Deere Wiman and Richard Rodgers

**DIRECTOR:** Joshua Logan

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Ray Bolger, Constance Moore, Benay Venuta,

Ronald Graham, Ralph Dumke, Bertha Belmore

**OPENED:** 6/2/42

**THEATER:** Shubert

**PERFORMANCES:** 427

Because of its ancient Greek characters and its Asia Minor setting, *By Jupiter* was something of a successor to the previous Rodgers and Hart hit, *The Boys From Syracuse*. The new work, which tried out under the title *All's Fair*, was based on Julian Thompson's play, *The Warrior's Husband*, in which Katharine Hepburn had first attracted notice. The musical deals with the conflict between the Greeks and the legendary warrior women called Amazons, who live in a female dominated land ruled by Queen Hippolyta (Benay Venuta). As one of his labors, Hercules (Ralph Dumke) has arrived with a Greek army led by Theseus (Ronald Graham) to wrest the queen's magical girdle of Diana which is the source of her strength. But when Hippolyta's sister Antiope (Constance Moore) sees Theseus, it isn't long before she's laid down her spear for love, and example her sister warriors soon follow.

*By Jupiter* had the longest Broadway run of any Rodgers and Hart musical during the team's partnership. It could, in fact, have run longer had not Ray Bolger (in his first starring role as Sapiens, the queen's husband) quit the cast to entertain American troops in the Far East. One curious aspect of the show's score is that "Wait Till You See Her," which has since become its best-known song, was dropped from the production about a month after the Broadway opening. In 1967 an Off Broadway revival of *By Jupiter* ran for 118 performances.

## "BY THE BEAUTIFUL SEA"

**MUSIC AND LYRICS:** Music by Arthur Schwartz      Lyrics by Dorothy Fields

**BOOK:** Herbert & Dorothy Fields

**PRODUCER:** Robert Fryer and Lawrence Carr

**DIRECTOR:** Michael Jamison

**CHOREOGRAPHER:** Helen Tamiris

**MAJOR PERFORMERS:** Shirley Booth, Wilbur Evans, Cameron Prud'homme,

Richard France & Mae Barnes

**OPENED:** 4/8/54

**THEATER:** Majestic

**PERFORMANCES:** 270

Following her triumphant performance in the Fields and Schwartz musical *A Tree Grows In Brooklyn*, Shirley Booth returned to Broadway in this colorful show by the same songwriting team. Set in turn-of-the-century Coney Island, the show boasted period sets and costumes and a lively and spirited score, although it is most often noted for the haunting ballad, "Alone Too Long".



## "BYE BYE BIRDIE"

**MUSIC AND LYRICS:** Music by Charles Strouse    Lyrics by Lee Adams

**BOOK:** Michael Stewart

**PRODUCER:** Edward Padula and L. Slade Brown

**DIRECTOR:** Gower Champion

**CHOREOGRAPHER:** Gower Champion

**MAJOR PERFORMERS:** Chita Rivera, Dick van Dyke, Kay Medford,  
Paul Lynde, Dick Gautier, Michael J. Pollard  
and Susan Watson

**OPENED:** 4/14/60

**THEATER:** Martin Beck

**PERFORMANCES:** 607

The young songwriting team of Lee Adams and Charles Strouse struck gold on their first outing with this strictly-for-laughs look at the drafting of a Presley-like rock star and the devastating effect it has on his songwriter-agent — and the entire country. Gower Champion's fresh and imaginative choreography, combined with expert performances, helped make this an immediate success, but the show's fun-filled book and lively score have made it a lasting favorite with theater groups around the world.

## "CABARET"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** Joe Masteroff

**PRODUCER:** Harold Prince

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Ron Field

**MAJOR PERFORMERS:** Jill Haworth, Jack Gilford, Bert Convy,  
Lotte Lenya, Joel Grey, Peg Murray,  
Edward Winter

**OPENED:** 11/20/66

**THEATER:** Broadhurst

**PERFORMANCES:** 1,165

Adapted from Christopher Isherwood's *Berlin Stories* and John van Druten's dramatization, *I Am A Camera*, *Cabaret* used a sleazy Berlin night club as a metaphor for the decadent world of pre-Hitler Germany. Though the story focused on Sally Bowles (Jill Haworth), a hedonistic British expatriate, and her ill-fated affair with Clifford Bradshaw (Bert Convy), an American writer, the symbolism of the show was conveyed through an epicene Master of Ceremonies (Joel Grey) who recreated the tawdry atmosphere of the early Thirties through a series of musical numbers at the Kit Kat Club. Adding to the mood of the evening was a score that was purposely reminiscent of Kurt Weill, and included such evocative pieces as "Willkommen," "Cabaret," and "Married."

In 1972, Bob Fosse directed a successful movie version for Allied Artists using a somewhat different story. Joel Grey repeated his original role, and others in the film were Liza Minnelli, Michael York, and Marisa Berenson. Seven of the songs written for the stage production were retained, with "Maybe This Time," "Mein Herr," and "Money, Money" added.

## "CAMELOT"

**MUSIC AND LYRICS:** Frederick Loewe and Alan Jay Lerner

**BOOK:** Alan Jay Lerner

**PRODUCER:** Alan Jay Lerner, Frederick Loewe,  
and Moss Hart

**DIRECTOR:** Moss Hart

**CHOREOGRAPHER:** Hanya Holm

**MAJOR PERFORMERS:** Richard Burton, Julie Andrews, Robert Goulet,  
Robert Coote, Roddy McDowall, M'el Dowd,  
John Cullum

**OPENED:** 12/3/60

**THEATER:** Majestic

**PERFORMANCES:** 873

Lerner and Loewe's first Broadway production following their spectacular hit, *My Fair Lady*, was another musical based on a highly esteemed work of British fiction, T.H. White's novel, *The Once And Future King*. Again, too, they were joined by fair lady Julie Andrews and director Moss Hart for an opulently mounted retelling of the Arthurian legend, with its high-minded knights of the round table and its tragic romantic triangle involving King Arthur, his queen Guenevere, and his trusted knight, Sir Lancelot. Helped by a huge advance ticket sale, *Camelot* easily surmounted a divided press to become something of a Broadway legend itself.

In 1980, during a tour headed by Richard Burton, the original King Arthur, *Camelot* returned to New York to play the New York State Theatre for 56 performances. After Burton was succeeded on the road by Richard Harris, the musical came back again, this time to the Winter Garden for an additional 48 performances. Mr. Harris also starred in the film version with Vanessa Redgrave, which Joshua Logan directed for Warner Bros. in 1967.

## "CAN-CAN"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Abe Burrows

**PRODUCER:** Cy Feuer and Ernest Martin

**DIRECTOR:** Abe Burrows

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Lilo, Peter Cookson, Hans Conried,  
Erik Rhodes, Gwen Verdon

**OPENED:** 5/7/53

**THEATER:** Shubert

**PERFORMANCES:** 892

Next to *Kiss Me, Kate*, *Can-Can* was Cole Porter's most successful Broadway musical. To make sure that his script would be grounded on the true origins of the scandalous dance known as the Can-Can, librettist Abe Burrows traveled to Paris where he studied the records of the courts, the police, and the Chamber of Deputies. In Burrows' story, set in 1893, La Mome Pistache, owner of the Bal du Paradis, is distressed about the investigation of her establishment because of the Can-Can. She uses her wiles to attract the stern Judge Aristide Forestier, who has been appointed to investigate, but eventually they fall in love and Forestier himself takes over the defense and wins acquittal. The musical, originally intended for Carol Channing, starred the French actress Lilo (who sang the hit ballad, "I Love Paris"), but most of the kudos were for dancer Gwen Verdon in her first major Broadway role.

A film version with a much altered story was made by Twentieth Century-Fox in 1960. Walter Lang directed, and the cast was headed by Frank Sinatra, Shirley MacLaine, Maurice Chevalier, and Louis Jourdan.

## "CATS"

**MUSIC AND LYRICS:** Andrew Lloyd Webber and T.S. Eliot

**PRODUCER:** Cameron Mackintosh, The Really Useful Co. Ltd.,  
David Geffen, The Shubert Organization

**DIRECTOR:** Trevor Nunn

**CHOREOGRAPHER:** Gillian Lynne

**MAJOR PERFORMERS:** Betty Buckley, Ken Page, Terry Mann, Stephen Hanan,  
Harry Groener, René Clemente, Timothy Scott

**OPENED:** 10/7/82

**THEATER:** Winter Garden

**PERFORMANCES:**(still running)

*Cats* opened at the New London Theatre in London, on May 11, 1981, and, at this writing, is still playing there. Charged with energy, flair and imagination, this feline fantasy has proven to be equally successful on Broadway where it is even more of an environmental experience than in the West End. With the entire Winter Garden theatre transformed into one enormous junkyard, a theatregoer is confronted with such unexpected sights as outsized garbage objects spilling into the audience, the elimination of the proscenium arch, and a ceiling that has been lowered and transformed into a twinkling canopy suggesting both cats' eyes and stars. Adapted from T.S. Eliot's collection of poems, *Old Possum's Book Of Practical Cats*, the song-and-dance spectacle introduces such whimsical characters as the mysterious Mr. Mistoffelees, the patriarchal Old Deuteronomy, Skimbleshanks the Railway Cat, and Jennyanydots, the Old Gumbie Cat who sits all day and becomes active only at night. The musical's song hit, "Memory," is sung by Grizabella, the faded Glamour Cat, who, at the evening's end, ascends to the cats' heaven known as the Heaviside Layer.

## "CHICAGO"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** Fred Ebb and Bob Fosse

**PRODUCER:** Robert Fryer and James Cresson

**DIRECTOR:** Bob Fosse

**CHOREOGRAPHER:** Bob Fosse

**MAJOR PERFORMERS:** Gwen Verdon, Chita Rivera, Jerry Orbach,  
Barney Martin, Mary McCarty, Graciela Daniele

**OPENED:** 6/3/75

**THEATER:** 46th Street

**PERFORMANCES:** 923

*Chicago* had a lengthy gestation period. In the mid-Fifties, director Bob Fosse tried to secure the rights to Maurine Dallas Watkins' 1926 play of the same name, but it was not until thirteen years later that the way was cleared for him to turn it into a musical for Gwen Verdon. The saga of murderess Roxie Hart and the way she manages not only to avoid going to prison but also to become a vaudeville headliner was adapted into a sardonic commentary on American huckstering, vulgarity and decadence. With the tale performed as a show-business vaudeville show, the songs were able to capture the required show-business tawdriness through numbers such as "And All That Jazz" and "Razzle-Dazzle." Shortly after the Broadway opening of *Chicago*, Miss Verdon was hospitalized and was replaced for six weeks by Liza Minnelli.

## "A CHORUS LINE"

**MUSIC AND LYRICS:** Music by Marvin Hamlisch Lyrics by Edward Kleban  
**BOOK:** James Kirkwood and Nicholas Dante  
**PRODUCER:** NY Shakespeare Festival (Joseph Papp) **DIRECTOR:** Michael Bennett  
**CHOREOGRAPHER:** Michael Bennett (and Bob Avian)  
**MAJOR PERFORMERS:** Carole Bishop, Pamela Blair, Wayne Cilento, Kay Cole,  
Priscilla Lopez, Donna McKechnie & Sammy Williams  
**OPENED:** 4/15/75 **THEATER:** Shubert **PERFORMANCES:** 3,400+  
(still running)

Beginning with the deceptively simple premise of an audition for chorus dancers, *A Chorus Line* eventually proves to be a serious and absorbing examination of the dancer's mentality, interpreted in universal themes through a series of monologues, dialogues and musical sequences. Created as a workshop production in Joseph Papp's Public Theatre, the show pointed the way to a production process now as common to new musicals as the once mandatory out-of-town tryout. In 1983, *A Chorus Line* became the longest-running musical in Broadway history and continues to make history nightly at the Shubert Theatre in New York.

## "CINDERELLA"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II  
**BOOK:** Oscar Hammerstein II  
**PRODUCER:** Richard Lewine for CBS-TV **DIRECTOR:** Ralph Nelson  
**CHOREOGRAPHER:** Jonathan Lucas  
**MAJOR PERFORMERS:** Julie Andrews, Howard Lindsay, Dorothy Stickney, Ilka Chase  
Kaye Ballard, Alice Ghostley, Edith Adams, Jon Cypher  
**OPENED:** 3/31/57

When CBS-TV decided to mount a musical version of *Cinderella*, the network was fortunate in securing the services of Julie Andrews, fresh from her engagement as the Cinderella-like heroine of *My Fair Lady*, as well as the Broadway theatre's most illustrious writing team, Richard Rodgers and Oscar Hammerstein II. In adapting the children's fairy tale, Hammerstein was careful not to alter or update the familiar story. It was still about the put-upon drudge (Julie Andrews), her wicked Stepmother (Ilka Chase) and Stepsisters (Kaye Ballard and Alice Ghostley), her Fairy godmother (Edith Adams), the ball that the King and Queen (Howard Lindsay and Dorothy Stickney) give for their son (Jon Cypher), the love that blossoms when Cinderella and Prince meet, Cinderella's loss of a glass slipper, and the Prince's discovery that the foot that belongs to the slipper also belongs to his innamorata.

Because the production was filmed live and could not be preserved except in black-and-white kinescope, a new production was filmed on tape in 1965, and has since been repeated eight times. Heading the cast were Lesley Ann Warren (Cinderella), Stuart Damon (The Prince), Celeste Holm (Fairy Godmother), Walter Pidgeon (King), and Ginger Rogers (Queen). The stage adaptation (which includes the song "Boys And Girls Like You And Me," originally intended for *Oklahoma!*) has been produced frequently throughout the United States.

## "COMPANY"

**MUSIC AND LYRICS:** Stephen Sondheim  
**BOOK:** George Furth  
**PRODUCER:** Harold Prince **DIRECTOR:** Harold Prince  
**CHOREOGRAPHER:** Michael Bennett  
**MAJOR PERFORMERS:** Dean Jones, Elaine Stritch, Barbara Barrie, Donna McKechnie, Susan Browning,  
Beth Howland, Pamela Myers, George Coe, John Cunningham, Charles Braswell  
**OPENED:** 4/26/70 **THEATER:** Alvin **PERFORMANCES:** 706

*Company* was the first of six Stephen Sondheim musicals that, to date, have been directed by Harold Prince. The musical was concerned with five affluent couples living in a Manhattan apartment house and their excessively protective feeling about a bachelor named Bobby (Dean Jones), whom they are anxious to see married. In the end, as he sings "Being Alive," Bobby is ready to take the plunge. Music and lyrics were used throughout the story to express often ambivalent or caustic attitudes of sophisticated New Yorkers in such songs as "Sorry-Grateful," "The Little Things You Do Together," and "Another Hundred People." Dean Jones played the part of Bobby for only one month, after which he was succeeded by Larry Kert.

## "CONVERSATION PIECE"

**MUSIC AND LYRICS:** Noël Coward  
**BOOK:** Noël Coward  
**PRODUCER:** Arch Selwyn and Harold B. Franklin **DIRECTOR:** Noël Coward  
**MAJOR PERFORMERS:** Yvonne Printemps, Pierre Fresnay, Irene Browne, Athole Stewart,  
Moya Nugent, Sylvia Leslie, George Sanders  
**OPENED:** 10/23/34 **THEATER:** 44th Street **PERFORMANCES:** 55

In *Conversation Piece*, theatregoers were transported back to the fashionable seaside resort of Brighton during the Regency period in England. The stylish operetta was concerned with an impoverished French duke and his attempts to find a suitably wealthy husband for his ward, though eventually the two follow their secret hearts and confess their love for each other. The musical was written expressly for Yvonne Printemps by the multi-talented Noël Coward, who also played the part of the duke when *Conversation Piece* first opened at His Majesty's Theatre in London early in 1934. That run lasted 177 performances. Most of the original cast was recruited for the New York engagement, except for the substitution of Pierre Fresnay (Mlle. Printemps' husband) for Mr. Coward.

### "DANCE ME A SONG"

**MUSIC AND LYRICS:** Herman Hupfeld, James Shelton, Albert Hague and Maurice Valency, etc.

**BOOK:** Sketches by Jimmy Kirkwood and Lee Goodman, Wally Cox, Robert Anderson, Marya Mannes, etc.

**PRODUCER:** Dwight Deere Wiman

**DIRECTOR:** James Shelton

**CHOREOGRAPHER:** Robert Sidney

**MAJOR PERFORMERS:** Joan McCracken, Ann Thomas, Marion Lorne, Wally Cox, Jimmy Kirkwood and Lee Goodman, Bob Fosse, Donald Saddler, Erik Rhodes, Bob Scheerer

**OPENED:** 1/20/50

**THEATER:** Royale

**PERFORMANCES:** 35

Poking sly fun at such targets as Hollywood gossip columnists, the rivalry between Alfred Lunt and Lynn Fontanne (in a sketch by playwright Robert Anderson), and folksy film documentaries, *Dance Me A Song* was a modest revue that had a modest run. Other pleasures included Bob Scheerer's song and dance number with a dog ("My Little Dog Has Ego") and the goofy monologues by Wally Cox, soon to become a television favorite in the *Mr. Peepers* series.

### "A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE"

**MUSIC AND LYRICS:** Frank Lazarus and David Vosburgh, Jerry Herman, etc.

**BOOK:** David Vosburgh

**PRODUCER:** Alexander H. Cohen and Hildy Parks

**DIRECTOR:** Tommy Tune

**CHOREOGRAPHER:** Tommy Tune and Thommie Walsh

**MAJOR PERFORMERS:** Priscilla Lopez, Frank Lazarus, David Garrison

**OPENED:** 5/1/80

**THEATER:** John Golden

**PERFORMANCES:** 588

For their satirical but affectionate view of Hollywood movies, the authors divided the entertainment into two parts. The first, *A Day In Hollywood*, was composed of a series of songs and dances poking fun at the movie capitol's past, ending with a medley of songs written by Richard A. Whiting. The second, *A Night In The Ukraine*, was a slambang spoof of a typical Marx Brothers comedy. The show marked the first Broadway musical directed by Tommy Tune, whose later works included *Nine* and *My One And Only*.

### "DEAR WORLD"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Jerome Lawrence & Robert E. Lee

(based on *The Madwoman Of Chailot*

by Jean Giraudoux as adapted by Maurice Valency)

**PRODUCER:** Alexander H. Cohen

**DIRECTOR:** Joe Layton

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Angela Lansbury, Milo O'Shea, Jane Connell, Carmen Mathews, Kurt Peterson & Pamela Hall

**OPENED:** 2/6/69

**THEATER:** Mark Hellinger

**PERFORMANCES:** 132

Although *Dear World* contains one of Jerry Herman's best scores, it did not enjoy the success of his previous Broadway efforts. Angela Lansbury received the Tony Award for her portrayal of the eccentric Countess Aurelia, determined to rid the world of corruption and evil in the course of a single afternoon. Unfortunately the lavish production overwhelmed the original play's charms and, despite a first rate cast and Oliver Smith's enchanting stage design, *Dear World* lasted only four months.

### "DESTRY RIDES AGAIN"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** Leonard Gershe

**PRODUCER:** David Merrick

**DIRECTOR:** Michael Kidd

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Andy Griffith, Dolores Gray, Scott Brady, Swen Swenson, Marc Breau, Jack Prince

**OPENED:** 4/23/59

**THEATER:** Imperial

**PERFORMANCES:** 473

Max Brand's classic Western tale, *Destry Rides Again*, had been filmed three times (most notably in 1939 with Marlene Dietrich and James Stewart) when producer David Merrick got the idea to turn this durable sagebrush saga into a Broadway musical. The lively, whipcracking show, set in the town of Bottleneck just before the turn of the century, starred Andy Griffith as the violence-hating sheriff and Dolores Gray as Frenchie the frontier saloon entertainer who beat the bad guys, led by Scott Brady, and end up with each other (contrary to previous versions in which Frenchie is killed).



## "DO I HEAR A WALTZ?"

**MUSIC AND LYRICS:** Richard Rodgers and Stephen Sondheim

**BOOK:** Arthur Laurents

**PRODUCER:** Richard Rodgers

**DIRECTOR:** John Dexter

**CHOREOGRAPHER:** Herbert Ross

**MAJOR PERFORMERS:** Elizabeth Allen, Sergio Franchi, Carol Bruce,  
Stuart Damon, Julienne Marie

**OPENED:** 3/18/65

**THEATER:** 46th Street

**PERFORMANCES:** 220

Since Stephen Sondheim was something of a protégé of Oscar Hammerstein II, it was almost inevitable that Richard Rodgers would team up with the younger man after his partner's death. Their joint effort resulted in *Do I Hear A Waltz?*, which Arthur Laurents adapted from his own play, *The Time Of The Cuckoo*. Taking place in Venice, the tale concerns an attractive American tourist (Elizabeth Allen) who meets and has an intense but foredoomed affair with a married Italian shopkeeper (Sergio Franchi). Though initially there was to be no dancing in the musical, the authors soon felt that the rueful story needed a lift and choreographer Herbert Ross was called in to heighten the dramatic quality of some of the key scenes. This was most apparent in the scene in which the heroine, certain that true love will be hers if she hears an imaginary waltz, hears it, sings about it, and dances to it.

## "DO RE MI"

**MUSIC AND LYRICS:** Jule Styne, Betty Comden and Adolph Green

**BOOK:** Garson Kanin

**PRODUCER:** David Merrick

**DIRECTOR:** Garson Kanin

**CHOREOGRAPHER:** Marc Breau and Deedee Wood

**MAJOR PERFORMERS:** Phil Silvers, Nancy Walker, John Reardon,  
Nancy Dussault, David Burns,  
George Mathews, George Givot

**OPENED:** 12/26/60

**THEATER:** St. James

**PERFORMANCES:** 400

A wild satire on the ways in which the underworld muscled in on the jukebox business, *Do Re Mi* was adapted by Garson Kanin from his own novel. With characters reminiscent of the raffish denizens of *Guy's And Dolls*, the show offered two outstanding clowns in Phil Silvers, as a fast-talking, would-be bigshot, and Nancy Walker as his long-suffering spouse. It was also fitting that a musical about the making of song hits would have one of its own, the altruistic prescription for romantic bliss called "Make Someone Happy."

## "DON'T BOTHER ME, I CAN'T COPE"

**MUSIC AND LYRICS:** Micki Grant

**BOOK:** Conceived by Vinnette Carroll

**PRODUCER:** Edward Padula and Arch Lustberg

**DIRECTOR:** Vinnette Carroll

**CHOREOGRAPHER:** George Faison

**MAJOR PERFORMERS:** Alex Bradford, Hope Clarke, Micki Grant,  
Bobby Hill, Arnold Wilkerson

**OPENED:** 4/19/72

**THEATER:** Playhouse

**PERFORMANCES:** 1,065

A generally good-humored look at the social problems faced by black people today, *Don't Bother Me, I Can't Cope* was essentially a procession of numbers based on gospel, rock, and folk music. The show originated as a workshop project of Vinnette Carroll's Urban Arts Corps Theatre, after which it made appearances in Washington, D.C., Philadelphia, and Detroit before opening in New York. The lack of bitterness in the material and its affirmative view of life helped the musical achieve a two and one-half year stay on Broadway.

## "DRAT! THE CAT!"

**MUSIC AND LYRICS:** Milton Schafer and Ira Levin

**BOOK:** Ira Levin

**PRODUCER:** Jerry Adler and Norman Rosemont

**DIRECTOR:** Joe Layton

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Elliott Gould, Lesley Ann Warren,  
Charles Durning, Jane Connell,  
Jack Fletcher

**OPENED:** 10/10/65

**THEATER:** Martin Beck

**PERFORMANCES:** 8

If it is recalled at all, *Drat! The Cat!* is remembered today mainly for two reasons: it marked Elliott Gould's last appearance on the Broadway stage, and it was the show in which the song, "She Touched Me" (changed to "He Touched Me" when the girl sings it), was first introduced. A spoof of cops-and-robbers melodrama, the musical was concerned with an oddball romance between a bumbling policeman (Mr. Gould) and a larcenous madcap heiress (Lesley Ann Warren) in New York in the late 1800s.

## "DuBARRY WAS A LADY"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Herbert Fields and B.G. DeSylva

**PRODUCER:** B.G. DeSylva

**DIRECTOR:** Edgar MacGregor

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Ethel Merman, Bert Lahr, Betty Grable,  
Charles Walters, Benny Baker, Ronald Graham

**OPENED:** 12/6/39

**THEATER:** 46th Street

**PERFORMANCES:** 408

One of Broadway's biggest hits of the Thirties, *DuBarry Was A Lady* evolved through the merging of two ideas: co-librettist Herbert Fields wanted to write a musical with Mae West as DuBarry, and co-librettist-producer B.G. DeSylva wanted to do one about a night-club washroom attendant who is smitten by a glamorous debutante. Both concepts were combined by having a washroom attendant named Louis Blore infatuated with May Daly, the flashy star of a swank New York night spot. Then, after winning \$75,000 in the Irish Sweepstakes, Louis mistakenly takes a mickey finn and dreams that he is King Louis XV and May is his unaccommodating concubine, Mme. DuBarry. When Mae West proved unavailable, the logical choice for DuBarry was Broadway's queen of musicals, Ethel Merman, with Bert Lahr as the French sovereign. The show also offered Broadway its only chance to see Betty Grable before she attained Hollywood stardom. In the Cole Porter score was the showstopping "Friendship" (for Merman and Lahr) and "Well, Did You Evah?" (for Grable and future MGM director Charles Walters).

The film version was made by MGM in 1943, with Roy Del Ruth directing, and Lucille Ball, Gene Kelly, and Red Skelton heading the cast.

## "EVITA"

**MUSIC AND LYRICS:** Andrew Lloyd Webber and Tim Rice

**BOOK:** Tim Rice

**PRODUCER:** Robert Stigwood and David Land

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Larry Fuller

**MAJOR PERFORMERS:** Patti LuPone, Bob Gunton, Mandy Patinkin

**OPENED:** 9/25/79

**THEATER:** Broadway

**PERFORMANCES:** 1,567

Because of its great success in London (where it opened at the Prince Edward Theatre on June 32, 1978, and is, at this writing, still playing), *Evita* was a practically pre-sold hit when it began its run on Broadway. Based on events in the life of Argentina's strong-willed leader, Eva Peron, the musical — with Patti LuPone in the title role — traced her rise from struggling actress to wife of dictator Juan Peron (Bob Gunton), and virtual co-ruler of the country. Though the plot was told entirely through song and had originally been conceived as a project for records, the razzle-dazzle staging of Harold Prince turned *Evita* into an exciting theatrical concept that has been hailed throughout the world. Of no little help, of course, has been the universal popularity of the haunting melody, "Don't Cry For Me, Argentina."

## "FANNY"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** S.N. Behrman and Joshua Logan

**PRODUCER:** David Merrick and Joshua Logan

**DIRECTOR:** Joshua Logan

**CHOREOGRAPHER:** Helen Tamiris

**MAJOR PERFORMERS:** Ezio Pinza, Walter Slezak, Florence Henderson,  
William Tabbert, Gerald Price

**OPENED:** 11/4/54

**THEATER:** Majestic

**PERFORMANCES:** 888

*Fanny* takes us to the colorful, bustling port of Marseilles "not so long ago" for a musical version of Marcel Pagnol's French film trilogy, *Marius*, *Fanny*, and *César*. Compressed into an evening's entertainment, the action-packed story concerns Marius (William Tabbert), who yearns to go to sea; his father, César (Ezio Pinza), the local café owner; Panisse (Walter Slezak), a prosperous middle-aged sail-maker; and Fanny (Florence Henderson), the girl beloved by both Marius and Panisse. Though Fanny has a child with Marius just before he ships off, Panisse marries her and brings up the boy as his own. When Marius returns demanding both Fanny and his son, César convinces him that Panisse has the more rightful claim. Years later, however, the dying Panisse dictates a letter to Marius offering him Fanny's hand in marriage. During the Broadway run, former Metropolitan Opera star Ezio Pinza was succeeded by another former Met singer, Lawrence Tibbett, and Walter Slezak was replaced by Billy Gilbert.

All of the songs were eliminated for the Warner Bros. 1960 film version, which had a cast headed by Leslie Caron, Maurice Chevalier, and Charles Boyer. Joshua Logan again directed.

## "THE FANTASTICKS"

**MUSIC AND LYRICS:** Harvey Schmidt and Tom Jones

**BOOK:** Tom Jones

**PRODUCER:** Lore Noto

**DIRECTOR:** Word Baker

**MAJOR PERFORMERS:** Jerry Orbach, Kenneth Nelson, Rita Gardner,  
William Larson, Hugh Thomas,  
Thomas Bruce (Tom Jones)

**OPENED:** 5/3/60

**THEATER:** Sullivan St. Playhouse

**PERFORMANCES:** Over 10,000

The statistics alone are, well, fantastic. Since *The Fantasticks* opened over twenty-four years ago at a tiny Greenwich Village theatre, there have been, to date, 8,228 productions in the United States, fifteen touring companies, 453 productions in 66 foreign countries, and the backers have received a 7,624% profit on their initial investment of \$16,500. No other production, on or off Broadway, has ever enjoyed such a lengthy run, and there is still no end in sight. Curiously, the initial reviews were either mixed or negative, and producer Lore Noto seriously considered closing the show after its first discouraging week. But an Off Broadway award, the popularity of the song "Try To Remember," and, most important, word of mouth, all helped to turn the show's fortunes around.

The fragile fantasy is concerned with the theme of seasonal rebirth, or the paradox of "why Spring is born out of Winter's laboring pain." In the story, adapted from Edmond Rostand's play, *Les Rameuses*, the fathers of two youthful lovers, Luisa and Matt, feel they must show parental disapproval to make sure that their progenies remain together. When this deception is revealed, the lovers quarrel and Matt goes off to seek adventure. At the end, after a number of degrading experiences, he returns to Luisa's waiting arms.

## "FASHION"

**MUSIC AND LYRICS:** Don Pippin and Steve Brown

**BOOK:** Anthony Stimac

**PRODUCER:** R. Scott Lucas

**DIRECTOR:** Anthony Stimac

**MAJOR PERFORMERS:** Sydney Blake, Mary Jo Catlett,  
Ty McConnell, Henrietta Valor

**OPENED:** 2/17/74

**THEATER:** McAlpin Rooftop

**PERFORMANCES:** 94

Based on a play by Anna Cora Mowatt written in 1845 — credited as the first dramatic work by an American woman — the musical updated the plot to 1973 for its campy view of the members of the Long Island Masque and Wig Society, an organization devoted to preserving early American drama. The story poked most of its fun at cultural snobs, social-climbing suburban matrons, and phony European royalty, and derived much of its humor by casting women in male as well as female roles.

## "FIDDLER ON THE ROOF"

**MUSIC AND LYRICS:** Jerry Bock and Sheldon Harnick

**BOOK:** Joseph Stein

**PRODUCER:** Harold Prince

**DIRECTOR:** Jerome Robbins

**CHOREOGRAPHER:** Jerome Robbins

**MAJOR PERFORMERS:** Zero Mostel, Maria Karnilova, Beatrice Arthur,  
Joanna Merlin, Austin Pendleton,  
Bert Convy, Julia Migenes

**OPENED:** 9/22/64

**THEATER:** Imperial

**PERFORMANCES:** 3,242

An undeniable classic of the Broadway theatre, *Fiddler On The Roof* took a compassionate view of a Jewish community in Czarist Russia where the people struggled to maintain their traditions and identity in the face of persecution. Despite a story that some thought had limited appeal (it was based on tales by Sholom Aleichem, including "Tevye's Daughters"), the theme struck such a universal response that the Fiddler was perched precariously on his roof for a record run of over seven years, nine months. The plot is set in the village of Anatevka in 1905, and deals mainly with the efforts of Tevye (Zero Mostel), a dairyman, his wife Golde (Maria Karnilova), and their five daughters to cope with their harsh existence. At the play's end, when a Cossack pogrom has forced everyone out of the village, Tevye and what is left of his family look forward to a new life in America.

Because of the musical's lengthy run, Zero Mostel was succeeded after a year by Luther Adler, followed by Herschel Bernardi, Harry Goz, Paul Lipson, and Jan Peerce. Others who took over roles during the Broadway engagement were Pia Zadora and Bette Midler, playing two of the daughters. *Fiddler On The Roof* was revived on Broadway at the Winter Garden in 1976, with Zero Mostel again in the lead, and at the New York State Theatre in 1981 with Herschel Bernardi and Maria Karnilova.

The United Artists film version, directed by Norman Jewison, opened in 1971 with Topol (who had played Tevye in London), Norma Crane and Molly Picon. Isaac Stern was the violin soloist heard on the soundtrack.

## "FINIAN'S RAINBOW"

**MUSIC AND LYRICS:** Burton Lane and E.Y. Harburg

**BOOK:** E.Y. Harburg and Fred Saidy

**PRODUCER:** Lee Sabinson and William Katzell

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Ella Logan, Albert Sharpe, Donald Richards,  
David Wayne, Anita Alvarez, Robert Pitkin

**DIRECTOR:** Bretaigne Windust

**OPENED:** 1/10/47

**THEATER:** 46th Street

**PERFORMANCES:** 725

*Finian's Rainbow* evolved out of co-librettist E.Y. Harburg's desire to satirize an economic system that requires gold reserves to be buried in the ground at Fort Knox. This led to the idea of leprechauns and their crock of gold that, according to legend, could grant three wishes. The story takes place in Rainbow Valley, Missitucky, and involves Finian McLonergan (Albert Sharpe), an Irish immigrant, and his efforts to bury a crock of gold which, he is sure, will grow and make him rich. Also involved are Og (David Wayne), a leprechaun from whom the crock has been stolen, Finian's daughter, Sharon (Ella Logan), who dreams wistfully of Giocca Morra, and Woody Mahoney (Donald Richards), a labor organizer who blames that "Old Devil Moon" for the way he feels about Sharon.

In the 1968 Warner Bros. adaptation, Fred Astaire played Finian, Petula Clark was his daughter, and Tommy Steele was the leprechaun. The director was Francis Coppola.

## "FIORELLO!"

**MUSIC AND LYRICS:** Jerry Bock and Sheldon Harnick

**BOOK:** Jerome Weidman and George Abbott

**PRODUCER:** Robert Griffith and Harold Prince

**CHOREOGRAPHER:** Peter Gennaro

**MAJOR PERFORMERS:** Tom Bosley, Patricia Wilson, Ellen Hanley, Howard DaSilva,  
Mark Dawson, Pat Stanley, Eileen Rodgers, Nathaniel Frey

**DIRECTOR:** George Abbott

**OPENED:** 11/23/59

**THEATER:** Broadhurst

**PERFORMANCES:** 795

New York's favorite mayor, Fiorello LaGuardia, was a peppery, pugnacious reformer whose larger-than-life personality readily lent itself to depiction on the musical stage. With Tom Bosley making an auspicious Broadway debut in the title role, *Fiorello!* covered the ten year period in LaGuardia's life before he became mayor. It begins with his surprise election to congress prior to World War I and includes such events as his enlistment in the Air Force, his first race for mayor and his defeat by James J. Walker, the death of his first wife, and, finally, the preparations for his successful campaign as a Fusion candidate for mayor in 1933. Among the musical numbers: the spirited "Gentleman Jimmy" (about Walker), the cynical "Politics and Poker," and the nostalgic "'Til Tomorrow." *Fiorello!* had the distinction of being the third musical to win the Pulitzer Prize in drama (the previous two had been *Of Thee I Sing* and *South Pacific*).

## "FIREBRAND OF FLORENCE"

**MUSIC AND LYRICS:** Kurt Weill and Ira Gershwin

**BOOK:** Edwin Justus Mayer

**PRODUCER:** Max Gordon

**CHOREOGRAPHER:** Catherine Littlefield

**MAJOR PERFORMERS:** Earl Wrightson, Lotte Lenya, Melville Cooper,  
Beverly Tyler, Ferdi Hoffman

**DIRECTOR:** John Murray Anderson  
and John Haggott

**OPENED:** 3/22/45

**THEATER:** Alvin

**PERFORMANCES:** 43

Kurt Weill's rich score embellished Ira Gershwin and Edwin Justus Mayer's adaptation of Mayer's 1924 hit play *Firebrand*, a comic romance about the adventures of Benvenuto Cellini, the celebrated Italian Renaissance sculptor and goldsmith. In the story, Cellini (Earl Wrightson) not only must outwit his patron, the bumbling Duke of Florence (Melville Cooper), who lusts after Angela, Cellini's model (Beverly Tyler), but also the Duchess (Lotte Lenya, Kurt Weill's wife), who lusts after Cellini.

## "THE FIRST"

**MUSIC AND LYRICS:** Bob Brush and Martin Charnin

**BOOK:** Joel Siegel and Martin Charnin

**PRODUCER:** Zev Bufman and Neil Bogart,

Michael Harvey and Peter A. Boble

**CHOREOGRAPHER:** Alan Johnson

**MAJOR PERFORMERS:** David Alan Grier, David Huddleston, Lonette McKee, Clent Bowers

**OPENED:** 10/17/81

**THEATER:** Martin Beck

**PERFORMANCES:** 37

*The First* was a celebration of the achievements of Jackie Robinson (Played by David Alan Grier in his Broadway debut), the first black player to be admitted to major-league baseball. Covering events between 1945 and 1947, the story takes in the decision of Branch Rickey (David Huddleston), the owner of the Brooklyn Dodgers, to sign Robinson, Robinson's bitter experiences with the antagonism of both teammates and fans, and the ballplayer's final acceptance when his efforts enable the Dodgers to win the 1947 National League pennant.



## "FLOWER DRUM SONG"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II and Joseph Fields

**PRODUCER:** Richard Rodgers and Oscar Hammerstein II

**DIRECTOR:** Gene Kelly

**CHOREOGRAPHER:** Carol Haney

**MAJOR PERFORMERS:** Miyoshi Umeki, Pat Suzuki, Larry Blyden, Juanita Hall,  
Ed Kenney, Keye Luke

**OPENED:** 12/1/58

**THEATER:** St. James

**PERFORMANCES:** 600

It was librettist Joseph Fields who first secured the rights to C.Y. Lee's novel and then approached Rodgers and Hammerstein to join him as collaborators. To dramatize the conflict between the traditionalist older Chinese-Americans living in San Francisco and their thoroughly Americanized offsprings, the musical tells the story of Mei Li (Miyoshi Umeki), a timid "picture bride" from China, who arrives to fulfill her contract to marry night-club owner Sammy Fong (Larry Blyden). Sammy, however, prefers dancer Linda Low (Pat Suzuki), who obviously enjoys being a girl, and the problem is resolved when Sammy's friend Wang Ta (Ed Kenney) discovers that Mei Li is really the bride for him. *Flower Drum Song* marked the only Broadway musical directed by Gene Kelly.

In Universal's 1961 movie version, the cast was headed by Miyoshi Umeki, Nancy Kwan, and James Shigeta. Henry Koster was the director.

## "FOLLIES"

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** James Goldman

**PRODUCER:** Harold Prince

**DIRECTOR:** Harold Prince and Michael Bennett

**CHOREOGRAPHER:** Michael Bennett

**MAJOR PERFORMERS:** Alexis Smith, Dorothy Collins, Gene Nelson, John McMartin,  
Yvonne DeCarlo, Mary McCarty, Fifi D'Orsay, Ethel Barrymore Coit,  
Ethel Shutta, Arnold Moss

**OPENED:** 4/4/71

**THEATER:** Winter Garden

**PERFORMANCES:** 522

Taking place at a reunion of former *Ziegfeld Follies*-type showgirls, the musical dealt with the reality of life as contrasted with the unreality of the theatre, a theme it explored through the lives of two couples, the upper-class, unhappy Phyllis and Benjamin Stone (Alexis Smith and John McMartin) and the middle-class, unhappy Sally and Buddy Plummer (Dorothy Collins and Gene Nelson). *Follies* also depicted these couples as they were in their youth, a flashback device that prompted Stephen Sondheim to come up with songs purposely reminiscent of the styles of some of the theatre's great composers and lyricists of the past.

## "FOLLOW THRU"

**MUSIC AND LYRICS:** Ray Henderson, B.G. DeSylva and Lew Brown

**BOOK:** Laurence Schwab and B.G. DeSylva

**PRODUCER:** Laurence Schwab and Frank Mandel

**DIRECTOR:** Edgar MacGregor

**CHOREOGRAPHER:** Bobby Connolly

**MAJOR PERFORMERS:** Jack Haley, Irene Delroy, Zelma O'Neal,  
John Barker, Eleanor Powell

**OPENED:** 1/9/29

**THEATER:** 46th Street

**PERFORMANCES:** 403

After DeSylva, Brown and Henderson had collaborated on musicals about football (*Good News!*) and boxing (*Hold Everything!*), they followed them up with a musical about golf. Subtitled "A Musical Slice Of Country Club Life," *Follow Thru* was a fittingly fast-paced successor to the previous sporty musicals, with another hummable score (including "Button Up Your Overcoat"), some funny situations for comedian Jack Haley (in his first major Broadway role), and a not-too-taxing plot about female rivalry for both the club championship and the golf pro.

Jack Haley repeated his role in the 1930 Paramount screen version, in which he was joined by Nancy Carroll and Charles "Buddy" Rogers. Laurence Schwab and Lloyd Corrigan were co-directors.

## "FOR THE LOVE OF MIKE"

**MUSIC AND LYRICS:** Jack Waller, Joseph Tunbridge, Clifford Grey, and Sonny Miller

**BOOK:** Clifford Grey

**PRODUCER:** Jack Waller

**DIRECTOR:** H.F. Maltby and Campbell Gullan

**CHOREOGRAPHER:** Fred Leslie

**MAJOR PERFORMERS:** Bobby Howes, Arthur Riscoe, Alfred Drayton, Olga Lindo,  
Peggy Cartwright, Viola Tree

**OPENED:** 10/8/31

**THEATER:** Saville, London

**PERFORMANCES:** 239

Anyone who lived through the big-band era must surely recall the whispery voice of Skinnay Ennis singing "Got A Date With An Angel" accompanied by the Hal Kemp Orchestra. What will doubtlessly come as a surprise is that the ballad was written for a long-forgotten London musical, *For The Love Of Mike*, in which it was introduced by the popular British comedian, Bobby Howes. Howes, whose daughter Sally Ann Howes later appeared on Broadway and in films, sang it to Peggy Cartwright, the "Mike" of the title, in the premiere attraction at the newly built Saville Theatre.

## "FUNNY GIRL"

**MUSIC AND LYRICS:** Jule Styne and Bob Merrill

**BOOK:** Isabel Lennart

**PRODUCER:** Ray Stark

**DIRECTOR:** Garson Kanin and  
Jerome Robbins

**CHOREOGRAPHER:** Carol Haney

**MAJOR PERFORMERS:** Barbra Streisand, Sydney Chaplin, Danny Meehan,  
Jean Stapleton, Kay Medford

**OPENED:** 3/26/64

**THEATER:** Winter Garden

**PERFORMANCES:** 1,348

The funny girl of the title refers to Fanny Brice, one of Broadway's legendary clowns, and the story, told mostly in flashback, covers her discovery by impresario Florenz Zeigfeld, her triumphs in the *Ziegfeld Follies*, her stormy marriage to smooth-talking con man Nick Arnstein, and the breakup of her marriage after Nick has served time for stock swindling. Film producer Ray Stark, Miss Brice's son-in-law, had long wanted to make a movie based on the Fanny Brice story, but the original screenplay convinced him that it should first be done on the stage. At one time or another Mary Martin, Carol Burnett, and Anne Bancroft were announced for the leading role, but the assignment went to 21-year-old Barbra Streisand, whose only other Broadway experience had been in a supporting part in *I Can Get It For You Wholesale*. Miss Streisand succeeded so well — her recording of "People" was a hit even before *Funny Girl* opened — that she soon became an even bigger star than the woman she portrayed.

The 1968 Columbia movie version, in which the song "Funny Girl" was introduced, also starred Miss Streisand. It was directed by William Wyler and Herbert Ross.

## "A FUNNY THING HAPPENED ON THE WAY TO THE FORUM"

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Burt Shevelove and Larry Gelbart

**PRODUCER:** Harold Prince

**DIRECTOR:** George Abbott,  
Jerome Robbins (uncredited)

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Zero Mostel, Jack Gilford, David Burns,  
Raymond Walburn, John Carradine, Ruth Kobart,  
Brian Davies, Presly Marker, Ronald Holgate

**OPENED:** 5/8/62

**THEATER:** Alvin

**PERFORMANCES:** 964

Full of sight gags, pratfalls, mistaken identity, leggy girls, and other familiar vaudeville ingredients, this was a bawdy, farcical, pell-mell musical whose likes have seldom been seen on Broadway. Originally intended as a vehicle first for Phil Silvers and then for Milton Berle, *A Funny Thing Happened On The Way To The Forum* opened on Broadway with Zero Mostel as Pseudolus the slave, who is forced to go through a series of madcap adventures before being allowed his freedom. Though the show was a hit, things had not looked very promising during the pre-Broadway tryout, and director Jerome Robbins was called in. The most important change: beginning the musical with the song "Comedy Tonight," which set the right mood for the wacky doings that followed.

To come up with a script, the librettists researched all twenty-one surviving comedies by the Roman playwright Plautus (254 BC - 184 BC), then wrote an original book incorporating such typical Plautus characters as the conniving servants, the lascivious master, the domineering mistress, the officious warrior, the simple-minded hero (called Hero), and the senile old man. One situation, regarding the senile old man who is kept from entering his house because he believes it haunted, was, in truth, originally discovered in a play titled *Mostellaria*.

In 1972, Phil Silvers at last got his chance to appear as Pseudolus in a well-received revival whose run was curtailed by the star's illness. Both Mostel (as Pseudolus) and Silvers (as Marcus Lycus) were in the 1966 United Artists screen version, along with Jack Gilford and Buster Keaton. Richard Lester was the director.

## "GEORGE M!"

**MUSIC AND LYRICS:** George M. Cohan

**BOOK:** Michael Stewart, John and Fran Pascal

**PRODUCER:** David Black, Konrad Matthaei, and Lorin E. Price

**DIRECTOR:** Joe Layton

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Joel Grey, Betty Ann Grove, Jerry Dodge, Jill O'Hara,  
Bernadette Peters, Loni Ackerman

**OPENED:** 4/10/68

**THEATER:** Palace

**PERFORMANCES:** 435

George M. Cohan was a composer, lyricist, librettist, director, producer, actor, and song-and-dance man who wrote twenty-one musicals between 1901 and 1928, and who made his last major stage appearance playing President Franklin D. Roosevelt in the 1937 Rodgers and Hart show, *I'd Rather Be Right*. No other figure in the American musical theatre was so talented in so many areas and, with Joel Grey as Cohan, the biographical musical *George M!* paid fitting tribute to Broadway's dancing, prancing Yankee Doodle Boy. The score spotlighted a multitude of Cohan hits, including "Give My Regards To Broadway" (from *Little Johnny Jones*, 1904), "Forty-five Minutes From Broadway" and "Mary's A Grand Old Name" (from *Forty-five Minutes From Broadway*, 1906), "You're A Grand Old Flag" (from *George Washington, Jr.*, 1906) and "Harrigan" (from *Fifty Miles From Boston*, 1908).

### "GEORGE WHITE'S SCANDALS (1931 EDITION)"

**MUSIC AND LYRICS:** Ray Henderson and Lew Brown  
**BOOK:** Sketches by George White, Lew Brown, Irving Caesar, Harry Conn  
**PRODUCER:** George White **DIRECTOR:** George White  
**CHOREOGRAPHER:** George White  
**MAJOR PERFORMERS:** Rudy Vallee, Willie and Eugene Howard, Ethel Merman, Ray Bolger,  
Everett Marshall, Gale Quadruplets, Ethel Barrymore Colt, Alice Faye  
**OPENED:** 9/14/31 **THEATER:** Apollo **PERFORMANCES:** 202

The success of the *Ziegfeld Follies* naturally encouraged other showmen to offer their own series of successive revues. The ones that came closest to the *Follies* in audience favor and prestige were the *George White's Scandals*, which went through thirteen editions between 1919 and 1939. White produced, directed, choreographed, and wrote sketches for all these youthful, fast-paced, high-stepping shows that made up in talent and spirit what they may have lacked in Ziegfeldian glamour. In the eleventh edition, in 1931, the *Scandals* even provided a musical antidote to the Depression in "Life Is Just A Bowl Of Cherries," which Ethel Merman trumpeted clear up to the second balcony. In addition, theatregoers could enjoy crooning heartthrob Rudy Vallee, the fleetfooted Ray Bolger, and Willie and Eugene Howard in their classic sketch, "Pay The Two Dollars."

### "GEORGE WHITE'S SCANDALS (1939 EDITION)"

**MUSIC AND LYRICS:** Sammy Fain and Jack Yellen  
**BOOK:** Sketches by Matt Brooks, Eddie Davis, George White  
**PRODUCER:** George White **DIRECTOR:** George White  
**CHOREOGRAPHER:** George White  
**MAJOR PERFORMERS:** Willie and Eugene Howard, Ella Logan, Ray Middleton,  
Ann Miller, The Three Stooges, Ben Blue  
**OPENED:** 8/28/39 **THEATER:** Alvin **PERFORMANCES:** 120

Opening about the same time that World War II began, the thirteenth and final edition of the *George White's Scandals* was a raucous revue, much influenced by the slapstick humor of *Hellzapoppin*, which tried countering the enveloping gloom with a cheery case for getting the most out of life, "Are You Having Any Fun?," sung by Ella Logan. The cast also included veteran comics Willie and Eugene Howard (it was their sixth appearance in a *Scandals*) and a dark-haired, sixteen-year-old tap dancer named Ann Miller (who would not return to Broadway until *Sugar Babies* in 1979).

### "GIGI"

**MUSIC AND LYRICS:** Frederick Loewe and Alan Jay Lerner  
**BOOK:** Alan Jay Lerner  
**PRODUCER:** Saint-Subber **DIRECTOR:** Joseph Hardy  
**CHOREOGRAPHER:** Onna White  
**MAJOR PERFORMERS:** Alfred Drake, Daniel Massey, Maria Karnilova,  
Agnes Moorehead, Karin Wolfe  
**OPENED:** 11/13/73 **THEATER:** Uris **PERFORMANCES:** 103

*Gigi* had the distinction of being the first Broadway version of a Hollywood musical to use virtually the entire original score — including "I Remember It Well," "Thank Heaven For Little Girls," and "The Night They Invented Champagne." Set in Paris, the fin-de-siècle tale was concerned with a French girl who shocks her grandmother and aunt, two elegant cocottes, by her determination to get the dashing but bored Gaston Lachailles to propose marriage. Eventually, of course, he does. The story originated in a 60-page novel by Colette, which was then turned into a 1950 French film (with Danielle Delorme) and a 1954 Broadway play (with Audrey Hepburn). For the 1973 stage production, roles created in the 1958 MGM film musical by Leslie Caron, Louis Jourdan, Maurice Chevalier, and Hermione Gingold were played, respectively, by Karin Wolfe, Daniel Massey, Alfred Drake, and Maria Karnilova.

### "GLAD TO SEE YOU"

**MUSIC AND LYRICS:** Jule Styne and Sammy Cahn  
**BOOK:** Eddie Davis and Fred Thompson  
**PRODUCER:** David Wolper **DIRECTOR:** Busby Berkeley  
**CHOREOGRAPHER:** Valerie Bettis  
**MAJOR PERFORMERS:** Eddie Davis, Jane Withers, June Knight, Kenny Bowers, Gene Barry  
**OPENED:** 11/13/44 **THEATER:** Shubert, Philadelphia **PERFORMANCES:** None on Broadway

Hollywood songwriters Jule Styne and Sammy Cahn were to have made their main-stem debuts with the score for *Glad To See You*, originally intended as a vehicle for comedian Phil Silvers (whose "Gladdaseeya!" was then a popular catch phrase). Silvers, however, proved unavailable, and the role — that of a night-club entertainer who tours USO bases in the Pacific during World War II — went to Eddie Davis, a night-club entertainer usually seen at his own 52nd Street spot, Leon and Eddie's. Following the show's poorly received tryout opening in Philadelphia, Davis had to quit because of an automobile accident, and his role was temporarily taken over by lyricist Cahn (who at least knew the songs). By the time the musical opened in Boston, Eddie Foy Jr. had been rushed in as replacement, but audiences still did not reciprocate the sentiment of the show's cheery title, and New York never did get to see *Glad To See You*.



## "GODSPELL"

**MUSIC AND LYRICS:** Stephen Schwartz

**BOOK:** John-Michael Tebelak

**PRODUCER:** Edgar Lansbury, Stuart Duncan,  
Joseph Beruh

**DIRECTOR:** John-Michael Tebelak

**MAJOR PERFORMERS:** Stephen Nathan, David Haskell, Lamar Alford, Robin Lamont

**OPENED:** 5/17/71

**THEATER:** Cherry Lane (Off Broadway)  
Broadhurst (Broadway)

**PERFORMANCES:** 2,124  
(Off Broadway)  
527 (Broadway)

With its rock-flavored score, *Godspell* was a contemporary, flower-children view of the Gospel according to St. Matthew, containing dramatized parables of the Prodigal Son, the Good Samaritan, and the Pharisee and the Tax Collector, and with Christ depicted as a clown-faced innocent with a Superman "S" on his shirt. The work originated as a nonmusical play and was first presented at the experimental Café La Mama; after Stephen Schwartz added words and music, the show began its Off-Broadway run at the Cherry Lane Theatre in Greenwich Village, then transferred to the Promenade Theatre where it remained for over five years. Beginning in June 1976, it also had a healthy Broadway run at the Broadhurst Theatre. The show's success launched Schwartz's career, which was also boosted when one of the songs, "Day By Day," became a pop hit.

*Godspell* was filmed by Columbia in 1973 (David Greene directing), with Victor Garber (Jesus) and David Haskell (Judas) in the cast.

## "THE GOLDEN APPLE"

**MUSIC AND LYRICS:** Jerome Moross and John Latouche

**BOOK:** John Latouche

**PRODUCER:** T. Edward Hambleton and Norris Houghton

**CHOREOGRAPHER:** Hanya Holm

**MAJOR PERFORMERS:** Stephen Douglass, Priscilla Gillette, Kaye Ballard, Jack Whiting,  
Bibi Osterwald, Jonathan Lucas, Portia Nelson

**DIRECTOR:** Norman Lloyd

**OPENED:** 3/11/54

**THEATER:** Phoenix

**PERFORMANCES:** 125

Based on Homer's *Odyssey* and *Iliad*, *The Golden Apple* updated the epic sagas to the period between 1900 and 1910 and relocated the action in the state of Washington. With dialogue cut to a minimum, the story is told through the musical numbers (including the standard, "Lazy Afternoon"), and relates the consternation caused when a salesman named Paris (Jonathan Lucas) abducts Menelaus' all-too-willing wife, Helen (Kaye Ballard), thus compelling the duty-bound Ulysses (Stephen Douglass) to go off to fetch her back. It takes him ten years, during which time he resists temptations, beats Paris in a bare-knuckle fight, and finally returns to his incredibly patient spouse, Penelope (Priscilla Gillette). Following its successful Off Broadway opening, *The Golden Apple* was moved uptown to the Alvin Theatre, where it had a disappointing short run.

## "GOOD NEWS"

**MUSIC AND LYRICS:** Ray Henderson, B.G. DeSylva and Lew Brown

**BOOK:** B.G. DeSylva and Laurence Schwab

**PRODUCER:** Laurence Schwab and Frank Mandel

**CHOREOGRAPHER:** Bobby Connolly

**MAJOR PERFORMERS:** Mary Lawlor, Gus Shy, John Price Jones, Inez Courtney,  
Shirley Vernon, Zelma O'Neal, George Olsen Orchestra

**DIRECTOR:** Edgar MacGregor

**OPENED:** 9/6/27

**THEATER:** 46th Street

**PERFORMANCES:** 557

*Good News* inaugurated a series of bright and breezy DeSylva, Brown and Henderson musical comedies that captured the fast-paced spirit of America's flaming youth. In this collegiate caper, the setting is Tait College where the student body is composed of flappers and sheiks, and where the biggest issue is whether the school's football hero will be allowed to play in the big game against Colton despite his failing grade in astronomy. Of the songs represented in this collection, "Sunny Side Up" and "Together" were first sung on Broadway in the unsuccessful 1974 revival, starring Alice Faye and Gene Nelson, and "Pass That Peace Pipe" (by Roger Edens, Hugh Martin and Ralph Blane) was written for the 1947 MGM film version starring June Allyson and Peter Lawford, and directed by Charles Walters.

## "GREASE"

**MUSIC AND LYRICS:** Warren Casey & Jim Jacobs

**BOOK:** Warren Casey & Jim Jacobs

**PRODUCER:** Kenneth Waissman and Maxine Fox  
and Anthony D'Amato

**CHOREOGRAPHER:** Patricia Birch

**MAJOR PERFORMERS:** Barry Bostwick, Carole Demas, Adrienne Barbeau,  
Garn Stephens, Timothy Meyers and Don Billett

**DIRECTOR:** Tom Moore

**OPENED:** 2/14/72

**THEATER:** Royale

**PERFORMANCES:** 3,388

The story of hip Danny Duke and his wholesome girl Sandy Dumbrowski serves as an excuse for this light-hearted recreation of the rock 'n' rolling '50's. After a highly successful Broadway engagement, *Grease* became one of the biggest film musicals in recent history with John Travolta and Olivia Newton John in the leads.



## "GREENWILLOW"

**MUSIC AND LYRICS:** Frank Loesser

**BOOK:** Lesser Samuels and Frank Loesser

**PRODUCER:** Robert A Willey, in association with  
Frank Productions

**DIRECTOR:** George Roy Hill

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Anthony Perkins, Cecil Kellaway, Pert Kelton, Ellen McCown,  
William Chapman, Lee Cass & Grover Dale

**OPENED:** 3/8/60

**THEATER:** Alvin

**PERFORMANCES:** 95

Anthony Perkins made a rare musical comedy appearance as a young man with a fear of his own wanderlust in this uneasy blend of folk humor and Broadway musical comedy. Although *Greenwillow* had the shortest run of any Frank Loesser show to open on Broadway, it provided the musical theatre with another charming Loesser score, including the popular "Never Will I Marry."

## "GUYS AND DOLLS"

**MUSIC AND LYRICS:** Frank Loesser

**BOOK:** Abe Burrows and Jo Swerling

**PRODUCER:** Cy Feuer and Ernest Martin

**DIRECTOR:** George S. Kaufman

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Robert Alda, Vivian Blaine, Sam Levene, Isabel Bigley,  
Pat Rooney, Stubby Kaye, B.S. Pully, Tom Pedi,  
Johnny Silver, Peter Gennaro, Onna White

**OPENED:** 11/24/50

**THEATER:** 46th Street

**PERFORMANCES:** 1,200

Populated by the hard-shelled but soft-centered characters who inhabit the world of writer Damon Runyon, this "Musical Fable of Broadway" tells the tale of how Miss Sarah Brown (Isabel Bigley) of the Save-a-Soul Mission saves the souls of assorted Times Square riffraff while losing her heart to the smooth-talking gambler, Sky Masterson (Robert Alda). A more comic romance involves Nathan Detroit (Sam Levene), who runs the "oldest established permanent floating crap game in New York," and Miss Adelaide (Vivian Blaine), the star of the Hot Box night club, to whom he has been engaged for fourteen years.

A number of writers originally worked on the book of *Guys And Dolls* (based on Runyon's short story, *The Idyll Of Miss Sarah Brown*) before Abe Burrows was engaged to submit an entirely new libretto, his first for Broadway. Burrows' story fitted Frank Loesser's already written score so perfectly that the musical is an accepted theatrical classic.

In 1976, an all-black version was mounted on Broadway with Robert Guillaume (Nathan), James Randolph (Sky), Ernestine Jackson (Sarah), and Norma Donaldson (Adelaide) heading the cast. It ran for 239 performances. The Samuel Goldwyn film version, released in 1955, starred Marlon Brando, Frank Sinatra, Jean Simmons, and Vivian Blaine, with Joseph Mankiewicz directing.

## "GYPSY"

**MUSIC AND LYRICS:** Jule Styne and Stephen Sondheim

**BOOK:** Arthur Laurents

**PRODUCER:** David Merrick and Leland Hayward

**DIRECTOR:** Jerome Robbins

**CHOREOGRAPHER:** Jerome Robbins

**MAJOR PERFORMERS:** Ethel Merman, Jack Klugman, Sandra Church, Karen Moore,  
Lane Bradbury, Maria Karnilova, Faith Dane, Chotzi Foley,  
Paul Wallace, Jacqueline Mayro

**OPENED:** 5/21/59

**THEATER:** Broadway

**PERFORMANCES:** 702

With Ethel Merman giving the performance of her career as Gypsy Rose Lee's ruthless, domineering mother, *Gypsy* was one of the musical theatre's most memorable achievements. The idea for the musical began with producer David Merrick, who needed to read only one chapter in Miss Lee's autobiography to convince him of its stage potential. Originally, Stephen Sondheim was to have supplied the music as well as the lyrics, but Miss Merman felt that a more experienced composer was needed and Jule Styne was brought in. The Styne-Sondheim team created an impressive collection of songs for Miss Merman, from such nerve-tingling expressions of raw ambition as "Some People" and "Everything's Coming Up Roses" to the softer sentiments of "Small World" and "You'll Never Get Away From Me." In the story, Mama Rose is determined to escape from her humdrum life by pushing the vaudeville career of her daughter June; after June runs away to get married, she focuses all her attention on her other daughter, Louise. Eventually, Louise turns into the celebrated burlesque stripper Gypsy Rose Lee, and Rose suffers a breakdown when she realizes that she is no longer needed in her daughter's career.

*Gypsy* also enjoyed a successful London engagement in 1973 with Angela Lansbury as Rose. This production opened in New York the following year and ran for 120 performances. A film version was made by Warner Bros. in 1962, with Mervyn LeRoy directing, and Rosalind Russell, Natalie Wood, and Karl Malden in the cast.

## "HALF A SIXPENCE"

**MUSIC AND LYRICS:** David Heneker

**BOOK:** Beverly Cross

**PRODUCER:** Allen-Hodgdon, Stevens Productions,  
Harold Fielding

**DIRECTOR:** Gene Saks

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Tommy Steele, Polly James, Carrie Nye, Grover Dale,  
Will Mackenzie, John Cleese, James Grout

**OPENED:** 4/25/65

**THEATER:** Broadhurst

**PERFORMANCES:** 512

H.G. Wells' novel, *Kipps*, supplied the story for this period musical in which Tommy Steele (for whom it was written) starred in London, in New York, and on film. *Half A Sixpence* is about Arthur Kipps, an orphan who becomes a draper's apprentice in Folkestone, England, at the turn of the century. Arthur inherits a fortune, gets engaged to high-born Helen Walsingham (Carrie Nye), breaks off the engagement, loses his money, and ends happily with faithful Ann Pornick (Polly James). The original London production opened at the Cambridge Theatre on March 21, 1963, and ran for 677 performances. There were some changes in the score for Broadway, where the show was hailed for its rousing dance numbers.

The film version, which also starred Cyril Ritchard, was made by Paramount in 1967 with George Sidney directing.

## "HAPPY HUNTING"

**MUSIC AND LYRICS:** Harold Karr and Matt Dubey

**BOOK:** Howard Lindsay and Russel Crouse

**PRODUCER:** Jo Mielziner

**DIRECTOR:** Abe Burrows

**CHOREOGRAPHER:** Alex Romero and Bob Herget

**MAJOR PERFORMERS:** Ethel Merman, Fernando Lamas, Virginia Gibson, Gordon Polk,  
Mary Finney, Leon Belasco, Estelle Parsons

**OPENED:** 12/6/56

**THEATER:** Majestic

**PERFORMANCES:** 408

*Happy Hunting* was the vehicle in which the dynamic Ethel Merman returned to Broadway after a four-and-a-half-year retirement. It tells of a wealthy Philadelphia widow, Liz Livingstone (Miss Merman), and her daughter Beth (Virginia Gibson), who are in Monaco for the wedding of Grace Kelly and Prince Rainier even though they do not have an invitation. Miffed at the slight, Liz vows to get even by having Beth marry the Duke of Granada (Fernando Lamas), a penniless pretender to the Spanish throne. Back in Philadelphia, the duke admits that it's the mother not the daughter whom he loves, which seems to straighten things out for everyone.

## "THE HAPPY TIME"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** N. Richard Nash

**PRODUCER:** David Merrick

**DIRECTOR:** Gower Champion

**CHOREOGRAPHER:** Gower Champion

**MAJOR PERFORMERS:** Robert Goulet, David Wayne, Julie Gregg, Mike Rupert, George S. Irving

**OPENED:** 1/18/68

**THEATER:** Broadway

**PERFORMANCES:** 286

A gentle, nostalgic look at a French-Canadian family in a small town, *The Happy Time* was adapted from the novel by Robert Fontaine and the play by Samuel Taylor, which Rodgers and Hammerstein had produced in 1950. The musical was primarily concerned with the coming of age of a young member of the Bonnard family (played by Mike Rupert) and his desire to see the world with his uncle Jacques (Robert Goulet), a footloose photographer who has returned to his family for a brief visit. The use of film projections to establish the mood for the various scenes was one of the highly effective touches introduced by director Gower Champion.

## "HAZEL FLAGG"

**MUSIC AND LYRICS:** Jule Styne and Bob Hilliard

**BOOK:** Ben Hecht

**PRODUCER:** Jule Styne and Anthony Brady Farrell

**DIRECTOR:** David Alexander

**CHOREOGRAPHER:** Hubert Alton

**MAJOR PERFORMERS:** Helen Gallagher, Thomas Mitchell, Benay Venuta,  
John Howard, Jack Whiting, Sheree North

**OPENED:** 2/11/53

**THEATER:** Mark Hellinger

**PERFORMANCES:** 190

With its Ben Hecht libretto based on his own screenplay for the 1937 movie, *Nothing Sacred*, the musical took a jaundiced look at the power of publicity to influence a gullible public. Hazel Flagg (Helen Gallagher), supposedly dying of radium poisoning in a Vermont town, is brought to New York by *Everywhere Magazine* and immediately becomes the darling of the city. When the diagnosis is found to be incorrect, Hazel is just as quickly abandoned by all her admirers with the exception of Wallace Cook (John Howard), the magazine writer assigned to her story. The show did much to revive the career of Jack Whiting, playing a jaunty New York mayor, and to help launch the popular ballad, "How Do You Speak To An Angel?"

In 1954, Jerry Lewis (as Homer Flagg) and Dean Martin made a screen version which Paramount retitled *Living It Up*. The director was Norman Taurog.

## "HELLO, DOLLY!"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Michael Stewart (based on Thornton Wilder's *The Matchmaker*)

**PRODUCER:** David Merrick

**DIRECTOR:** Gower Champion

**CHOREOGRAPHER:** Gower Champion

**MAJOR PERFORMERS:** Carol Channing, David Burns, Eileen Brennan, Sondra Lee,

Charles Nelson Reilly, Jerry Dodge

**OPENED:** 1/16/64

**THEATER:** St. James

**PERFORMANCES:** 2,844

Under the expert direction of Gower Champion, this stylish production proved not only a triumph for its original star, but a successful vehicle for a multitude of actresses: on the screen (Barbra Streisand), around the country (Dorothy Lamour and Eve Arden), and around the world (Mary Martin), as well as on Broadway where Carol Channing was succeeded by Ginger Rogers, Martha Raye, Betty Grable, Phyllis Diller, Pearl Bailey (heading an all-black cast) and finally Ethel Merman, who had turned down the role when it was offered to her almost ten years earlier.

## "HERE'S LOVE"

**MUSIC AND LYRICS:** Meredith Willson

**BOOK:** Meredith Willson

**PRODUCER:** Stuart Ostrow

**DIRECTOR:** Stuart Ostrow

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Janis Paige, Craig Stevens, Laurence Naismith,

Paul Reed and Valerie Lee

**OPENED:** 10/3/63

**THEATER:** Shubert

**PERFORMANCES:** 334

A cynical young mother and her precocious daughter are caught up in the confusion when a department store Santa Claus announces that he is the genuine article. This musicalization of *Miracle On 34th Street* boasted a lively score including the holiday standard, "It's Beginning To Look Like Christmas".

## "HIGH BUTTON SHOES"

**MUSIC AND LYRICS:** Music by Jule Styne     Lyrics by Sammy Cahn

**BOOK:** Stephen Longstreet (based on the book

*The Sisters Liked Them Handsome* by Stephen Longstreet)

**PRODUCER:** Monte Proser and Joseph Kipness

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** Jerome Robbins

**MAJOR PERFORMERS:** Phil Silvers, Nanette Fabray, Jack McCauley, Mark Dawson,

Joey Faye, Lois Lee, Helen Gallagher

**OPENED:** 10/9/47

**THEATER:** New Century

**PERFORMANCES:** 727

Phil Silvers and Nanette Fabray were crowd-pleasers in this early Broadway effort by songwriters Jule Styne and Sammy Cahn, who had collaborated with great success on several film scores. Silvers found his share of laughs as a man whose attempts at making a fast dollar continually land him in hot water. Of course all was well by the final curtain, and along the way the audience had been introduced to a melodic score, including "I Still Get Jealous" and "You're My Girl".

## "HIGH SPIRITS"

**MUSIC AND LYRICS:** Hugh Martin and Timothy Gray

**BOOK:** Hugh Martin and Timothy Gray

**PRODUCER:** Lester Osterman, Robert Fletcher  
and Richard Horner

**DIRECTOR:** Noel Coward,  
Gower Champion (uncredited)

**CHOREOGRAPHER:** Danny Daniels

**MAJOR PERFORMERS:** Beatrice Lillie, Tammy Grimes,

Louise Troy, Edward Woodward

**OPENED:** 4/7/64

**THEATER:** Alvin

**PERFORMANCES:** 375

Hugh Martin and Timothy Gray adapted *High Spirits* from Noel Coward's play, *Blithe Spirit*. In the story, Beatrice Lillie brilliantly portrayed the irrepressible and mischievous spiritualist, Madam Arcati, who disrupts the second marriage of a writer named Charles Condomine (Edward Woodward) by bringing his first wife, Elvira (Tammy Grimes), back from the dead. In an attempt to take her former husband with her to the spirit world, Elvira accidentally causes the death of the second wife (Louise Troy), who then takes revenge by playing some ghostly tricks of her own. Though as director, Noël Coward made sure that the musical was in the proper blithe spirit of his play, he took ill in Philadelphia and agreed to let Gower Champion take over the reins.

## "HIGHER AND HIGHER"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** Gladys Hurlbut and Joshua Logan

**PRODUCER:** Dwight Deere Wiman

**DIRECTOR:** Joshua Logan

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Jack Haley, Marta Eggert, Shirley Ross, Leif Erickson  
Lee Dixon, Hollace Shaw

**OPENED:** 4/4/40

**THEATER:** SHUBERT

**PERFORMANCES:** 104

One of the lesser-known Rodgers and Hart endeavors, *Higher And Higher* was originally conceived with Norwegian ballet dancer Vera Zorina in the leading female role. When she proved unavailable, her part was rewritten for the Hungarian operetta diva, Marta Eggert. In the story, a group of servants, facing unemployment because of the bankruptcy of their employer, pass off one of the maids as a debutante so that she might marry a rich man. Though the show boasted such talented people as comedian Jack Haley and singer Shirley Ross (she introduced the durable ballad, "It Never Entered My Mind"), most of the attention of the audience was directed at the antics of a trained seal named Sharkey. Or as Richard Rodgers once put it, "If a trained seal steals your show, you don't have a show."

Frank Sinatra made his acting debut in RKO's 1943 screen version. The cast also included Michele Morgan and Jack Haley, the director was Tim Whelen, and only one Rodgers and Hart song was retained.

## "HOLD EVERYTHING"

**MUSIC AND LYRICS:** Ray Henderson, B.G. DeSylva, and Lew Brown

**BOOK:** B.G. DeSylva and Jack McGowan

**PRODUCER:** Alex A. Aarons and Vinton Freedley

**DIRECTOR:** uncredited

**CHOREOGRAPHER:** Sam Rose and Jack Haskell

**MAJOR PERFORMERS:** Jack Whiting, Ona Munson, Bert Lahr, Betty Compton,  
Victor Moore, Nina Olivette

**OPENED:** 10/10/28

**THEATER:** Broadhurst

**PERFORMANCES:** 413

Despite a title suggesting a tale about wrestling, *Hold Everything* was all about boxing, with a story dealing with Sunny Jim Brooks (Jack Whiting), a welterweight challenger, and his girl, Sue Burke (Ona Munson), who is the cream in his coffee. Sunny Jim becomes temporarily distracted by debutante Norine Lloyd (Betty Compton) who advises him to use his boxing skill rather than try to slug it out for the championship. But when our hero finds out that the champ has insulted Sue, his killer instincts are aroused and he wins both his crown and his beloved. The major attraction of the show, however, turned out to be the uninhibited buffoon, Bert Lahr, who scored an overnight sensation as a punch-drunk pug.

A Warner Bros. movie version was made in 1930. It was directed by Roy Del Ruth, featured Joe E. Brown and Winnie Lightner, and had new songs by Joe Burke and Al Dubin.

## "HOLD ON TO YOUR HATS"

**MUSIC AND LYRICS:** Burton Lane and E.Y. Harburg

**BOOK:** Guy Bolton, Matt Brooks, and Eddie Davis

**PRODUCER:** Al Jolson and George Hale

**DIRECTOR:** Edgar MacGregor

**CHOREOGRAPHER:** Catherine Littlefield

**MAJOR PERFORMERS:** Al Jolson, Martha Raye, Bert Gordon, Jack Whiting, Arnold Moss,  
Gil Lamb, Eunice Healey, Jinx Falkenburg

**OPENED:** 9/11/40

**THEATER:** Shubert

**PERFORMANCES:** 158

One of the theatre's greatest entertainers, Al Jolson, had been away from Broadway for over nine years when he returned in *Hold On To Your Hats*. The show had a loosely written book about a timid actor celebrated for his role as the fearless Lone Rider in a radio series. Somehow the actor is persuaded to go West to capture a notorious Mexican bandit and, somehow, after a couple of narrow escapes, he does. The story, however, counted for little as Al traded gags with Martha Raye and Bert Gordon ("The Mad Russian"), socked across numbers like "There's A Great Day Coming Mañana," and ended the evening with a medley of his old favorites.

Part of Jolson's motivation in doing the musical was that he saw it as a means through which he could win back his divorced wife, Ruby Keeler, who was originally in the cast. Miss Keeler, however, walked out when Jolson, during a performance, inserted a discussion of their marital problems in the middle of a scene. The run of the show, which marked Jolson's last appearance on Broadway, was cut short when the star was hospitalized for pneumonia.



## "HOORAY FOR WHAT"

**MUSIC AND LYRICS:** Harold Arlen and E.Y. Harburg

**BOOK:** Howard Lindsay and Russel Crouse

**PRODUCER:** Messrs. Shubert

**DIRECTOR:** Vincente Minnelli and Howard Lindsay

**CHOREOGRAPHER:** Robert Alton, Agnes de Mille

**MAJOR PERFORMERS:** Ed Wynn, Jack Whiting, June Clyde, Vivian Vance,  
Paul Haakon, Leo Chalzel, Ruthanna Boris

**OPENED:** 12/1/37

**THEATER:** Winter Garden

**PERFORMANCES:** 200

Although it starred the zany clown, Ed Wynn, and even made room for his vaudeville specialties, *Hooray For What* was primarily concerned with such weighty and timely matters as poison gas, munitions, diplomatic duplicity, espionage, and actual warfare. In the satirical plot, Chuckles, a horticulturist, invents a gas to kill worms but then discovers that it can also kill humans. Chuckles' invention sets off an arms race among the European powers who meet at a so-called Peace conference in Geneva, where spies try to steal the formula from Chuckle's room at the Hotel de l'Espionage. When, using a mirror, a seductive spy copies the formula backwards, the gas turns out to be harmless and war is miraculously averted. *Hooray For What* marked Agnes de Mille's first efforts as a Broadway choreographer, though most of her work was cut by the time the show reached New York.

## "HOUSE OF FLOWERS"

**MUSIC AND LYRICS:** Lyrics by Harold Arlen and Truman Capote      Music by Harold Arlen

**BOOK:** Truman Capote

**PRODUCER:** Saint Subber

**DIRECTOR:** Peter Brook

**CHOREOGRAPHER:** Herbert Ross

**MAJOR PERFORMERS:** Pearl Bailey, Diahann Carroll, Juanita Hall,  
Ray Walston and Geoffrey Holder

**OPENED:** 12/20/54

**THEATER:** Alvin

**PERFORMANCES:** 165

This "musical Mardi Gras" provided a showcase for the talents of Pearl Bailey as Madame Fleur, a Caribbean island madame whose "house of flowers" competed with the house of Madame Tango (Juanita Hall) for the patronage of visiting sailors. Complications result when the girl Violet displays a preference for marrying her sweetheart to being sold to one of Fleur's wealthy clients. The song "A Sleepin' Bee" typifies the sweet and gentle charms of the show's score.

## "HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"

**MUSIC AND LYRICS:** Frank Loesser

**BOOK:** Abe Burrows, Jack Weinstock and Willie Gilbert  
(based on the book by Shepherd Mead)

**PRODUCER:** Cy Feuer and Ernest Martin

**DIRECTOR:** Abe Burrows

**CHOREOGRAPHER:** Bob Fosse and Hugh Lambert

**MAJOR PERFORMERS:** Robert Morse, Rudy Vallee, Bonnie Scott, Virginia Martin,  
Charles Nelson Reilly and Ruth Kobart

**OPENED:** 10/14/61

**THEATER:** 46th Street

**PERFORMANCES:** 1,417

*How To Succeed In Business Without Really Trying* traces the career of J. Pierpont Finch (Robert Morse) as he climbs to the top of the business world, not by hard work, but by the teachings of a book called *How To Succeed In Business Without Really Trying*. Finch's charming but ruthless character is summed up neatly as he sings the show's hit song "I Believe In You" to his own reflection in the mirror of the Executive Washroom. The teaming of Loesser and Burrows, who shared an earthy and slightly cynical sense of humor, resulted in a hard-edged, but hilarious, look at the world of big business.

## "I CAN GET IT FOR YOU WHOLESALE"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** Jerome Weidman

**PRODUCER:** David Merrick

**DIRECTOR:** Arthur Laurents

**CHOREOGRAPHER:** Herbert Ross

**MAJOR PERFORMERS:** Elliott Gould, Lillian Roth, Sheree North, Harold Lang, Jack Kruschen,  
Ken LeRoy, Marilyn Cooper, Barbra Streisand, Bambi Linn

**OPENED:** 3/22/62

**THEATER:** Shubert

**PERFORMANCES:** 300

Harry Bogen, the leading character in *I Can Get It For You Wholesale*, is an unscrupulous conniver who uses and misuses people on his way to the top. Based on Jerome Weidman's best-selling novel, which Weidman himself adapted, the musical also helped two young people on their way to the top: Elliott Gould, who played Harry, and Barbra Streisand, who played the overworked, unappreciated Miss Marmelstein. The production is set in New York's Garment District in the Thirties, where Harry rises in the business world through a series of shady deals until he finally outsmarts himself. At the end, though, there is a hint of redemption when he gets a new job and his estranged sweetheart comes back to him.

## "I DO! I DO!"

**MUSIC AND LYRICS:** Harvey Schmidt and Tom Jones

**BOOK:** Tom Jones

**PRODUCER:** David Merrick

**DIRECTOR:** Gower Champion

**MAJOR PERFORMERS:** Mary Martin, Robert Preston

**OPENED:** 12/5/66

**THEATER:** 46th Street

**PERFORMANCES:** 584

*I Do! I Do!* was the first Broadway musical ever to have a cast consisting of only two characters. But since the parts were played by two of the theatre's most luminous stars, Mary Martin and Robert Preston, no one could possibly feel the need of anyone else on the stage. In all other ways, however, *I Do! I Do!* (adapted from Jan de Hartog's play, *The Fourposter*) was an ambitious undertaking, covering fifty years in the life of a married couple, Agnes and Michael, from their wedding to the day they move out of their house. In between, they bring up a family, quarrel, threaten to break up, have a reconciliation, reminisce about the past, plan for a life without children in the house, and express their deep feelings for each other through such pieces as "I Love My Wife," "My Cup Runneth Over," and "Together Forever."

## "I HAD A BALL"

**MUSIC AND LYRICS:** Jack Lawrence and Stan Freeman

**BOOK:** Jerome Chodorov

**PRODUCER:** Joseph Kipness

**DIRECTOR:** Lloyd Richards

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Buddy Hackett, Richard Kiley, Karen Morrow,  
and Rosetta LeNoire

**OPENED:** 12/15/64

**THEATER:** Martin Beck

**PERFORMANCES:** 184

In a show tailored to his talents, Buddy Hackett portrayed Garside, a Coney Island con man (with a crystal ball named Sam) who decides to play matchmaker. Complications ensue when Sam is revealed to have genuine powers and Garside's bungled forecasts result in the collision of mismatched couples, crooks and an ex-hustler. The bright score helps an unruly plot move toward the "Tunnel Of Love" chase at the climax.

## "I'D RATHER BE RIGHT"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** George S. Kaufman and Moss Hart

**PRODUCER:** Sam H. Harris

**DIRECTOR:** George S. Kaufman

**CHOREOGRAPHER:** Charles Weidman, Ned McGurn

**MAJOR PERFORMERS:** George M. Cohan, Taylor Holmes, Joy Hodges, Austin Marshall,  
Marion Green, Mary Jan Walsh, Georgie Tapps

**OPENED:** 11/2/37

**THEATER:** Alvin

**PERFORMANCES:** 290

The reasons that *I'd Rather Be Right* was such an eagerly anticipated production are not hard to find. One was that its central character was President Franklin D. Roosevelt, not only depicted by name but shown as a figure of fun and the butt of jokes. The other was that the part was being played by the legendary George M. Cohan, marking his return to the musical stage for the first time in ten years (and his only appearance in a song-and-dance show that he did not write himself). The musical's locale is New York's Central Park and the date is the Fourth of July. Peggy (Joy Hodges) and Phil (Austin Marshall) hope to get married but Phil's boss won't give him a raise until Roosevelt balances the budget. Phil falls asleep and dreams that they meet F.D.R. strolling through the park. After Phil explains the couple's dilemma, Roosevelt promises to help, which is only an excuse for some genial ribbing at the expense of Cabinet members, the Supreme Court, the P.W.A., a Fireside Chat, Alf Landon, and Roosevelt's decision to seek a third term.

## "I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD"

**MUSIC AND LYRICS:** Nancy Ford and Gretchen Cryer

**BOOK:** Gretchen Cryer

**PRODUCER:** New York Shakespeare Festival

**DIRECTOR:** Word Baker

**MAJOR PERFORMERS:** Gretchen Cryer, Betty Aberlin, Don Scardino

**OPENED:** 6/14/78

**THEATER:** Public

**PERFORMANCES:** 1,165

In all of their work to date, Nancy Ford and Gretchen Cryer have been preeminently identified as feminist writers. *I'm Getting My Act Together And Taking It On The Road*, by far their most personal expression, even had the central role, that of a divorced 39-year-old pop singer attempting a comeback, played by Gretchen Cryer herself. Through songs she auditions for her manager, the singer gradually becomes the embodiment of the outspoken, totally liberated woman who knows who she is and where she is going.

## "INSIDE U.S.A."

**MUSIC AND LYRICS:** Arthur Schwartz and Howard Dietz

**BOOK:** Sketches by Arnold Auerbach, Moss Hart and Arnold B. Horwitt

**PRODUCER:** Arthur Schwartz

**DIRECTOR:** Robert H. Gordon

**CHOREOGRAPHER:** Helen Tamiris

**MAJOR PERFORMERS:** Beatrice Lillie, Jack Haley, Valerie Bettis, John Tyers, Estelle Loring,  
Theima Carpenter, Herb Shriner, Carl Reiner, Louis Nye

**OPENED:** 4/30/48

**THEATER:** New Century

**PERFORMANCES:** 399

Using the title of the celebrated sociological study by John Gunther as an excuse to visit a variety of locales within the United States, *Inside U.S.A.* was a revue in which songs, dances and sketches were presented in scenes from all over the country. Among stops in the itinerary: Pittsburgh (to deride industrial pollution), the Kentucky Derby, Rhode Island (to offer "Rhode Island Is Famous For You"), San Francisco (to present the haunting "Haunted Heart" in a waterfront setting), a Wisconsin state fair, the New Orleans Mardi Gras, a Wyoming rodeo, and Albuquerque, New Mexico (where two Indians, Beatrice Lillie and Jack Haley resolutely refuse to take the country back). *Inside U.S.A.* was the last of seven revues written by the team of Howard Dietz and Arthur Schwartz (among the others were *Three's A Crowd* and *The Band Wagon*).

## "IRMA LA DOUCE"

**MUSIC AND LYRICS:** Marguerite Monnot, Julian More, Monty Norman, and David Heneker

**BOOK:** Julian More, Monty Norman, and David Heneker

**PRODUCER:** David Merrick

**DIRECTOR:** Peter Brook

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Elizabeth Seal, Keith Michell, Clive Revill, Fred Gwynne,  
George S. Irving, Stuart Damon, Elliott Gould

**OPENED:** 9/29/60

**THEATER:** Plymouth

**PERFORMANCES:** 524

*Irma La Douce*, with book and lyrics by Alexandre Breffort, originated in Paris in 1956 and ran for four years. The English-language version opened two years later in London at the Lyric Theatre and ran 1,512 performances. With Elizabeth Seal, Keith Michell, and Clive Revill recreating their roles in New York (Miss Seal was the only female member of the cast), the production was a virtual carbon of the West End original. Set in a dingy quarter of Paris, the plot revolves around the romance between Irma, a pure-at-heart prostitute, and Nestor, a poor student. Anxious to have Irma all to himself, Nestor disguises himself as the imaginary Oscar, supposedly wealthy enough to be the lady's only provider. But the student grows jealous of Oscar, "kills" him, and is sent to Devil's Island. After escaping, he proves his innocence and is happily reunited with Irma as they reprise the show's chief romantic duet, "Our Language Of Love."

All the songs were cut from Billy Wilder's 1963 film version, which was released by United Artists and starred Shirley MacLaine and Jack Lemmon.

## "JAMAICA"

**MUSIC AND LYRICS:** Music by Harold Arlen      Lyrics by E.Y. Harburg

**BOOK:** E.Y. Harburg and Fred Saidy

**PRODUCER:** David Merrick

**DIRECTOR:** Robert Lewis

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Lena Horne, Ricardo Montalban, Josephine Premice,  
Adelaide Hall, Ossie Davis and Erik Rhodes

**OPENED:** 10/31/57

**THEATER:** Imperial

**PERFORMANCES:** 558

Although the show featured a score by Harold Arlen and the energetic choreography of Jack Cole, Lena Horne, in her first Broadway role, was the special attraction that kept *Jamaica* running for over a year. Set in the paradise of Pigeon's Island off Jamaica's coast, it told the story of a poor fisherman's love for the beautiful Savannah, who longs to live in New York. The simple story line allowed for many musical numbers, more than half of which featured Miss Horne.

## "JESUS CHRIST SUPERSTAR"

**MUSIC AND LYRICS:** Andrew Lloyd Webber and Tim Rice

**BOOK:** Tom O'Horgan

**PRODUCER:** Robert Stigwood

**DIRECTOR:** Tom O'Horgan

**MAJOR PERFORMERS:** Jeff Fenholt, Yvonne Elliman, Ben Vereen, Barry Dennen

**OPENED:** 10/12/71

**THEATER:** Mark Hellinger

**PERFORMANCES:** 711

First it was a pop hit single called "Superstar." Then the song was expanded into a full score which was recorded and became a Gold-Record album. Then the album became the basis for a series of well-attended concert tours. Eventually, the concert version was developed into a self-described "rock opera" that retold the last seven days of Christ in such a flamboyant, campy, and mind-blowing fashion that it became a media hype and a runaway hit.

A film version was made by Universal in 1973. It was directed by Norman Jewison, and had a cast headed by Ted Neeley and Carl Anderson.

## "JOHNNY JOHNSON"

**MUSIC AND LYRICS:** Kurt Weill and Paul Green

**BOOK:** Paul Green

**PRODUCER:** The Group Theatre

**MAJOR PERFORMERS:** Russell Collins, Roman Bohnen, Phoebe Brand,  
Sanford Meisner, Robert Lewis, Lee J. Cobb, Albert Van Dekker,

Elia Kazan, Luther Adler, Jules (John) Garfield, Morris Carnovsky.

**DIRECTOR:** Lee Strasberg

**OPENED:** 11/19/36

**THEATER:** 44th Street

**PERFORMANCES:** 68

Like *The Threepenny Opera*, Kurt Weill's first musical written in the United States uses the grotesquery of caricature to soften its angry barbs at irresponsible national leaders, industrialists, phony psychiatrists, and other charlatans. The Group Theatre, a politically sensitive repertory company founded in the mid-thirties and dedicated to introducing new works by promising writers, invited Weill to collaborate with Pulitzer Prize-winning playwright Paul Green on *Johnny Johnson*. Written as a parable, the play follows the history of a pacifist stonecutter. Johnny Johnson (Russell Collins) creates a stone Monument to Peace, but shortly after the dedication, he is drafted into service in World War I. After being wounded, he momentarily disrupts the war by spraying the Allied high command with laughing gas and is promptly committed to a mental institution. Johnny and his fellow inmates assume the roles of world statesmen, establishing a League of World republics. As they play ends, the stonecutter is released and returns home to peddle nonmilitary toys in a town where everyone else is whooping it up for war.

## "KEAN"

**MUSIC AND LYRICS:** Robert Wright and George Forrest

**BOOK:** Peter Stone (From a comedy by Jean-Paul Sartre, based on the play by Alexander Dumas)

**PRODUCER:** Robert Lantz

**DIRECTOR:** Jack Cole

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Alfred Drake, Lee Venora, Oliver Gray, Joan Weldon,  
Roderick Cook and Patricia Cutts

**OPENED:** 11/2/61

**THEATER:** Broadhurst

**PERFORMANCES:** 92

The great Shakespearean actor, Edmund Kean, was the subject of this musical, noted by the critics for its lavish production and the powerful performance of Alfred Drake in the title role. Amid the elegance and festivity of early nineteenth-century London, we glimpse Kean's amorous escapades, his yearning to be accepted in society and the confusion of identity which plagued him throughout his career.

## "KILL THAT STORY"

**MUSIC AND LYRICS:** Lew Pollack and Paul Francis Webster

**BOOK:** Play by Harry Madden and Philip Dunning

**PRODUCER:** George Abbott and Philip Dunning

**DIRECTOR:** George Abbott

**MAJOR PERFORMERS:** James Bell, Matt Briggs, Emily Lowry,  
Wyrley Birch, Gloria Grafton

**OPENED:** 8/29/34

**THEATER:** Booth

**PERFORMANCES:** 117

*Kill That Story* was a nonmusical play taking place at a convention hotel where a newspaper reporter, falsely accused of responsibility in a young woman's death, clears his name, wins back his former wife, and brings the guilty party to justice. The interpolated song, "Two Cigarettes In The Dark," was sung in a party scene by Gloria Grafton.

## "THE KING AND I"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II

**PRODUCER:** Richard Rodgers and Oscar Hammerstein II

**DIRECTOR:** John van Druten

**CHOREOGRAPHER:** Jerome Robbins

**MAJOR PERFORMERS:** Gertrude Lawrence, Yul Brynner, Dorothy Sarnoff,  
Larry Douglas, Doretta Morrow

**OPENED:** 3/29/51

**THEATER:** St. James

**PERFORMANCES:** 1,246

The idea of turning Margaret Landon's Novel, *Anna And The King Of Siam*, into a musical first occurred to Gertrude Lawrence who saw it as a suitable vehicle for her return to the Broadway musical stage. Based on the diaries of an adventurous Englishwoman, the story is set in Bangkok in the early 1860s. Anna Leonowens, who has accepted the post of schoolteacher to the Siamese king's children, has frequent clashes with the monarch but eventually comes to exert great influence on him, particularly in creating a more democratic society for his people. The show marked the fifth collaboration between Richard Rodgers and Oscar Hammerstein II, and their third to run over one thousand performances.

Cast opposite Miss Lawrence (who died in 1952 during the run of the play) was the then little-known Yul Brynner. Since the original production, Brynner has virtually made the King his personal property. In 1956, he co-starred with Deborah Kerr in the Fox movie version directed by Walter Lang. Twenty years later, by now solo starred, he began touring in a new stage production which played New York in 1977 with Constance Towers as Anna, and London in 1979 with Virginia McKenna as Anna. Brynner resumed touring in 1981 and, by mid-1984, had given over 4,000 performances as King Rama IV.



## "KISMET"

**MUSIC AND LYRICS:** Robert Wright and George Forrest based  
on music by Alexander Borodin

**BOOK:** Charles Lederer and Luther Davis

**PRODUCER:** Charles Lederer

**DIRECTOR:** Albert Marre

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Alfred Drake, Doretta Morrow, Joan Diener,  
Richard Kiley, Beatrice Kraft

**OPENED:** 12/3/53

**THEATER:** Ziegfeld

**PERFORMANCES:** 583

The story of *Kismet* was adapted from Edward Knoblock's play first presented in New York in 1911 as a vehicle for Otis Skinner. The music of *Kismet* was adapted from themes by Alexander Borodin first heard in such works as the "Polovtsian Dances" ("He's In Love," "Stranger In Paradise") and "In The Steppes Of Central Asia" ("Sands Of Time"). In the musical, the action occurs within a twenty-four-hour period from dawn to dawn in and around ancient Baghdad, where a Public Poet (Alfred Drake) assumes the identity of Hajj the beggar and gets into all sorts of Arabian Nights adventures. At the end of the day, he is elevated to the position of Emir of Baghdad and his daughter Marsinah (Doretta Morrow) weds the handsome young Caliph (Richard Kiley).

The film version was made by MGM in 1955, with Howard Keel as the Poet, Ann Blyth as Marsinah, and Vic Damone as the Caliph. Vincente Minnelli directed.

## "KISS ME, KATE"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Samuel and Bella Spewack

**PRODUCER:** Saint Subber and Lemuel Ayers

**DIRECTOR:** John C. Wilson

**CHOREOGRAPHER:** Hanya Holm

**MAJOR PERFORMERS:** Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang,  
Jack Diamond, Harry Clark, Annabelle Hill

**OPENED:** 12/30/48

**THEATER:** New Century

**PERFORMANCES:** 1,077

The genesis of Cole Porter's longest-running musical occurred in 1935 when producer Saint Subber, then a stagehand for the Theatre Guild's production of Shakespeare's *Taming Of The Shrew*, became aware that its stars Alfred Lunt and Lynn Fontanne, quarreled almost as much in private as did the characters in the play. Years later he offered this parallel story as the basis for a musical comedy to the same writing trio, Porter and the Spewacks, who had already worked on the successful show, *Leave It To Me!* The entire action of *Kiss Me, Kate* occurs backstage and onstage at Ford's Theatre, Baltimore, during a tryout of a musical version of *The Taming Of The Shrew*. The main plot concerns the egotistical actor-producer Fred Graham (Alfred Drake) and his temperamental ex-wife Lili Vanessi (Patricia Morison) who — like Shakespeare's Petruchio and Kate — fight and make up and eventually demonstrate their enduring affection for each other.

One of the chief features of the score is the skillful way Cole Porter combined his own musical world (in "So In Love," "Too Darn Hot," and "Why Can't You Behave?") with Shakespeare's world ("I Hate Men"), while also tossing off a Viennese waltz parody ("Wunderbar") and a comic view of the Bard's plays ("Brush Up Your Shakespeare").

MGM's 1953 screen version, under George Sidney's direction, had a cast headed by Howard Keel, Kathryn Grayson, and Ann Miller.

## "KNICKERBOCKER HOLIDAY"

**MUSIC AND LYRICS:** Kurt Weill and Maxwell Anderson

**BOOK:** Maxwell Anderson

**PRODUCER:** The Playwrights' Company

**DIRECTOR:** Joshua Logan

**CHOREOGRAPHER:** Carl Randall and Edwin Denby

**MAJOR PERFORMERS:** Walter Huston, Ray Middleton, Jeanne Madden, Richard Kollmar

**OPENED:** 10/19/38

**THEATER:** Ethel Barrymore

**PERFORMANCES:** 168

In spite of its relatively short run, *Knickerbocker Holiday* is considered a significant milestone in the development of American Musical Theatre. In one of the first musicals to use an historical subject to comment on contemporary political problems, its anti-fascist theme pitted democracy against totalitarianism in retelling of the reign of Gov. Stuyvesant in New Amsterdam in 1647. The story tells how Gov. Stuyvesant (Walter Huston) intervenes on behalf of an independent and troublesome knife sharpener, Brom Broeck (Richard Kollmar) who has been arbitrarily selected by the council to be executed on a trumped up charge, mainly because they had no one to hang. When the father of Tina, (Jeanne Madden), Brom's true love, offers his daughter's hand in marriage to the governor, Stuyvesant reveals his feelings about love and growing old in the touching "September Song." The reactionary governor proceeds to abolish whatever freedoms the town had previously enjoyed, and when Brom protests, throws him in jail. But Brom, the freedom loving "first American" escapes and steals the Governor's intended bride.

Nelson Eddy and Charles Coburn starred in the 1944 UA film version, which Harry Joe Brown directed.

## "LA CAGE AUX FOLLES"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Harvey Fierstein

**PRODUCER:** Allan Carr, Kenneth Greenblatt, Marvin Krauss,  
Steward Lane, James M. Nederlander, Martin Richards

**DIRECTOR:** Arthur Laurents

**CHOREOGRAPHER:** Scott Salmon

**MAJOR PERFORMERS:** George Hearn, Gene Barry, Elizabeth Parrish,  
Jay Garner, William Thomas Jr.

**OPENED:** 8/21/83

**THEATER:** Palace

**PERFORMANCES:** (still running)

The successful French play and film, about Georges, the owner of a gay night club in Cannes and Albin, his chief attraction, spawned Broadway's first musical dealing with a homosexual relationship. The book's conflict arises when the impresario's son (the result of a youthful indiscretion) wants his father to meet his fiancée and her straightlaced parents, and Georges is faced with the dilemma of what to do with Albin. With such songs as "The Best Of Times," "La Cage Aux Folles," and "Song On The Sand," the show revived the career of composer-lyricist Jerry Herman (his last hit had been *Mame*, seventeen years before) and won acclaim for its stars, George Hearn (Albin) and Gene Barry (Georges).

## "LADIES FIRST"

**MUSIC AND LYRICS:** A. Baldwin Sloane and Harry B. Smith; George and Ira Gershwin

**BOOK:** Harry B. Smith

**PRODUCER:** H.H. Frazee

**DIRECTOR:** Frank Smithson

**MAJOR PERFORMERS:** Nora Bayes, William Kent, Irving Fisher, Clarence Nordstrom

**OPENED:** 10/24/18

**THEATER:** Broadhurst

**PERFORMANCES:** 164

"The Real American Folk Song (Is A Rag)" was the first George and Ira Gershwin collaboration to be sung in a Broadway musical. George, then primarily a pianist, had been signed to accompany Nora Bayes in a scene in *Ladies First* and, during the tryout in Trenton, New Jersey, he managed to convince the singer to include the song in her performance. Gershwin did not remain in the show, but "The Real American Folk Song" did, at least through the first eight weeks of the Broadway run. It was largely forgotten until 1959 when Ella Fitzgerald recorded it in an album of Gershwin songs.

## "LADY IN THE DARK"

**MUSIC AND LYRICS:** Kurt Weill and Ira Gershwin

**BOOK:** Moss Hart

**PRODUCER:** Sam H. Harris

**DIRECTOR:** Hassard Short and Moss Hart

**CHOREOGRAPHER:** Albertina Rasch

**MAJOR PERFORMERS:** Gertrude Lawrence, Bert Lytell, MacDonald Carey,  
Victor Mature, Danny Kaye

**OPENED:** 1/23/41

**THEATER:** Alvin

**PERFORMANCES:** 467

Although dreams had long been employed as a theatrical device, Moss Hart was the first to write a musical play dealing with their psychoanalytic implications. An austere and businesslike Liza Elliot (Gertrude Lawrence), editor of a successful fashion magazine, has been bothered by her dreams and visits a psychoanalyst. Her four haunting dreams revolve around four men: Kendall Nesbitt (Bert Lytell), her married lover who aided her rise to editor; Randy Curtis (Victor Mature), a glamorous but shallow Hollywood star; Russell Paxton (Danny Kaye), the magazine's effeminate and zany photographer; and most importantly, Charlie Johnson (MacDonald Carey), the magazine's crusty advertising manager. In relating her dreams, Liza finally comes to understand that all her decisions in life were made because of her father's rejection. With the exception of "My Ship", the musical numbers were sung only during the elaborate dream sequences Liza describes to her doctor.

Ginger Rogers and Ray Milland starred in the 1944 Paramount film version under the director of Mitchell Leisen.

## "LEAVE IT TO ME"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Bella and Samuel Spewack

**PRODUCER:** Vinton Freedley

**DIRECTOR:** Samuel Spewack

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** William Gaxton, Victor Moore, Sophie Tucker, Mary Martin  
Edward H. Robins, George Tobias, Gene Kelly

**OPENED:** 11/9/38

**THEATER:** Imperial

**PERFORMANCES:** 291

With a book loosely related to their own play, *Clear All Wires*, Bella and Samuel Spewack came up with a spoof of Communism and U.S. diplomacy that provided comedian Victor Moore with one of his meatiest roles and introduced Broadway to the showstopping charms of Mary Martin (singing Cole Porter's "My Heart Belongs To Daddy"). Moore's part was that of mild-mannered Alonzo P. "Stinky" Goodhue, who is unwillingly appointed Ambassador to the Soviet Union because his ambitious wife (Sophie Tucker) has contributed handsomely to President Roosevelt's re-election campaign. With the aid of foreign correspondent Buckley Joyce Thomas (William Gaxton), Goodhue does everything he can to be recalled, but all of his blunders only succeed in making him a hero. Finally he introduces a plan to ensure world peace, which no one wants, and Stinky is soon happily on his way back to Kansas.

## "LET'S FACE IT"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Herbert and Dorothy Fields

**PRODUCER:** Vinton Freedley

**DIRECTOR:** Edgar MacGregor

**CHOREOGRAPHER:** Charles Walters

**MAJOR PERFORMERS:** Danny Kaye, Eve Arden, Vivian Vance, Mary Jane Walsh, Benny Baker,  
Nanette Fabray, Edith Meiser, Sunnie O'Dea, Jack Williams

**OPENED:** 10/29/41

**THEATER:** Imperial

**PERFORMANCES:** 547

Producer Vinton Freedley got the idea for *Let's Face It* when he read a newspaper account about a number of patriotic ladies who, anxious to improve the morale of World War II draftees, had written to army camps requesting permission to entertain the men in their homes. Using the rough outline of the Russell Medcraft-Norma Mitchell play, *The Cradle Snatchers*, as foundation, the musical was about three Southampton matrons, having grown suspicious of their husbands' frequent hunting trips, hire three rokies from a local army camp for an evening of fun. Comic complications arise when the husbands and their girls — as well as the soldiers' neglected girlfriends — show up at the party. After Milton Berle and Martha Raye turned down leading roles, their parts went to Danny Kaye (his first time as a Broadway star) and Eve Arden. Miss Arden repeated her role in the 1943 Paramount film version with Bob Hope and Betty Hutton. Sidney Lanfield directed.

## "LITTLE MARY SUNSHINE"

**MUSIC AND LYRICS:** Rick Besoyan

**BOOK:** Rick Besoyan

**PRODUCER:** Howard Barker, Cynthia Baer, Robert Chambers

**DIRECTOR:** Ray Harrison and  
Rick Besoyan

**CHOREOGRAPHER:** Ray Harrison

**MAJOR PERFORMERS:** Eileen Brennan, William Graham, John McMartin, Elizabeth Parrish

**OPENED:** 11/18/59

**THEATER:** Orpheum

**PERFORMANCES:** 1,143

*Little Mary Sunshine*, a witty, melodious takeoff of the *Naughty Marietta-Rose-Marie* school of operetta, was initially presented at a night club some three years before the long-running production opened Off Broadway. The story is set in the Colorado Rockies early in the century, and deals with the romance between the mincing heroine (played by Eileen Brennan) and stalwart Capt. Big Jim Warrington (William Graham), who saves his beloved from the clutches of a treacherous Indian just in time for their "Colorado Love Call" duet. The musical marked the professional debut of composer-lyricist-librettist Rick Besoyan, who died in 1970 at the age of 45.

## "LITTLE ME"

**MUSIC AND LYRICS:** Music by Cy Coleman      Lyrics by Carolyn Leigh

**BOOK:** Neil Simon (based on the novel by Patrook Dennis)

**PRODUCER:** Cy Feuer and Ernest Martin

**DIRECTOR:** Cy Feuer and Ernest Martin

**CHOREOGRAPHER:** Bob Fosse

**MAJOR PERFORMERS:** Sid Caesar, Virginia Martin, Nancy Andrews and Swen Swenson

**OPENED:** 1/17/62

**THEATER:** Lunt-Fontanne

**PERFORMANCES:** 257

A hilarious parody of star autobiographies, *Little Me* follows the rise to stardom of actress Belle Poitrine through a series of comic affairs with suspiciously convenient endings. Although often noted for the gimmick of having several characters portrayed by one actor, the show's witty book and lyrics, combined with a sparkling score, compare favorably with the best of Broadway's musical comedies — and make the show as fresh today as when it was first presented.

## "A LITTLE NIGHT MUSIC"

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Hugh Wheeler

**PRODUCER:** Harold Prince

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Patricia Birch

**MAJOR PERFORMERS:** Glynis Johns, Len Cariou, Hermione Gingold, Victoria Mallory,

Laurence Guittard, Patricia Elliott, D. Jamin-Bartlett

**OPENED:** 2/25/73

**THEATER:** Shubert

**PERFORMANCES:** 601

Based on Ingmar Bergman's 1955 film, *Smiles Of A Summer Night*, *A Little Night Music* could claim two musical distinctions; the entire Stephen Sondheim score was composed in 3/4 time (or multiples thereof) and it contained, in "Send In The Clowns," the biggest song hit that Sondheim ever wrote. The musical took a somewhat jaded look at a group of well-to-do Swedes at the turn of the century, among them a lawyer, Fredrik Egerman (Len Cariou), his virginal child bride, Anne (Victoria Mallory), his former mistress, the actress Desirée Armfeldt (Glynis Johns), Desirée's current lover, the aristocratic Count Carl-Magnus Malcolm (Laurence Guittard), and the count's suicidal wife, Charlotte (Patricia Elliott). Eventually, the proper partners are sorted out at a weekend at the country house of Desirée's mother, a former concubine of European nobility (Hermione Gingold).

A film version was released by New World Pictures in 1978, with Elizabeth Taylor (Desirée), Len Cariou, Diana Rigg (Charlotte), and Hermione Gingold. The director was Harold Prince and the locale was switched to Vienna.

## "LOST IN THE STARS"

**MUSIC AND LYRICS:** Kurt Weill and Maxwell Anderson

**BOOK:** Maxwell Anderson

**PRODUCER:** The Playwrights' Company

**DIRECTOR:** Rouben Mamoulian

**MAJOR PERFORMERS:** Todd Duncan, Leslie Banks, Inez Matthews,  
Warren Coleman, Sheila Guyse, Herbert Coleman

**OPENED:** 10/30/49

**THEATER:** Music Box

**PERFORMANCES:** 281

Kurt Weill's last Broadway musical (his second in collaboration with Maxwell Anderson) was written to convey "a message of hope that people, through a personal approach, will solve whatever racial problems exist." In the story, adapted from Alan Paton's novel, *Cry, The Beloved Country*, the action is set in and around Johannesburg, South Africa. Absalom Kumalo, the errant son of a black minister, Stephen Kumalo, accidentally kills a white man in a robbery attempt and is condemned to hang. The tragedy, however, leads to a sympathetic bond between Stephen and James Jarvis, the dead man's father, which gives some indication that understanding between the races can be achieved in the land of apartheid.

A screen version, presented by Ely Landau's American Film Theatre, was shown in 1974 with a cast headed by Brock Peters and Melba Moore. It was directed by Daniel Mann.

## "LOVE LIFE"

**MUSIC AND LYRICS:** Kurt Weill and Alan Jay Lerner

**BOOK:** Alan Jay Lerner

**PRODUCER:** Cheryl Crawford

**DIRECTOR:** Elia Kazan

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Nanette Fabray, Ray Middleton

**OPENED:** 10/7/48

**THEATER:** 46th Street

**PERFORMANCES:** 252

Temporarily disassociated from his partnership with Frederick Loewe, Alan Jay Lerner collaborated with Kurt Weill on this musical allegory. *Love Life*, termed by its authors as simply "a vaudeville," chronicled the fluctuations of a single marriage through 150 years of American History, showing how tensions of modern life made it increasingly difficult for the couple to maintain their matrimonial equilibrium. The two most enduring songs in the score were "Green-Up Time" and "Here I'll Stay."

## "MACK AND MABEL"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Michael Stewart

**PRODUCER:** David Merrick

**DIRECTOR:** Gower Champion

**CHOREOGRAPHER:** Gower Champion

**MAJOR PERFORMERS:** Robert Preston, Bernadette Peters, Lisa Kirk,  
James Mitchell and Jerry Dodge

**OPENED:** 10/6/74

**THEATER:** Majestic

**PERFORMANCES:** 65

Robert Preston and Bernadette Peters gave expert performances in this musical based on the romance of Mack Sennett and Mabel Normand who Sennett transformed from Brooklyn waitress to film star. The show was characterized by the sort of clever and imaginative production numbers which were Gower Champion's trademark. The ballads, "I Won't Send Roses" and "Time Heals Everything" were standouts in one of Jerry Herman's best scores.

## "MAME"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Jerome Lawrence and Robert E. Lee

**PRODUCER:** Robert Fryer, Lawrence Carr,  
Sylvia and Joseph Harris

**DIRECTOR:** Gene Sachs

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Angela Lansbury, Beatrice Arthur,  
Jane Connell, Willard Waterman,  
Frankie Michaels and Jerry Lanning

**OPENED:** 5/24/66

**THEATER:** Winter Garden

**PERFORMANCES:** 1,508

Ten years after premiering their hilarious comedy based on Patrick Dennis' fictional account of his free-wheeling *Auntie Mame*, playwrights Lawrence & Lee joined forces with songwriter Jerry Herman to transform their play into a lively hit musical. Angela Lansbury, after years of first-rate stage and screen performances, finally achieved her long-deserved stardom in the title role, and went on to become the first lady of Broadway musical theatre.



## "MATA HARI"

**MUSIC AND LYRICS:** Edward Thomas and Martin Charnin

**BOOK:** Jerome Coopersmith

**PRODUCER:** David Merrick

**DIRECTOR:** Vincente Minnelli

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Marisa Mell, Pernell Roberts,  
Martha Schlamme, Blythe Danner

**OPENED:** 11/18/67

**THEATER:** National, Washington

**PERFORMANCES:** None on Broadway

The alluring dancer, Mata Hari, whose sultry charms made strong men weak and who was executed as a German spy in World War I, won certified immortality when Greta Garbo played her part in the 1931 MGM talkie. Cast in the role in the musical was the Austrian actress-singer Marisa Mell, with Pernell Roberts (of television's *Bonanza*) playing opposite as the romantic interest. Vincente Minnelli, who had been away from Broadway for almost thirty years, was the director. The work, however, suffered from differing viewpoints (the writers wanted it to be an anti-war polemic, the director did not), and it was withdrawn before reaching New York. Late in 1968, retitled *Ballad For A Firing Squad*, the musical was remounted on a more modest scale, with Renata Vassel and James Hurst in the leading roles. Still unable to find an audience, it lasted a week at Greenwich Village's Theatre De Lys.

## "ME AND JULIET"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II

**PRODUCER:** Richard Rodgers and Oscar Hammerstein II

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Bill Hayes, Isabel Bigley, Mark Dawson, Ray Walston,  
Joan McCracken, George S. Irving

**OPENED:** 5/28/53

**THEATER:** Majestic

**PERFORMANCES:** 358

*Me And Juliet* was Rodgers and Hammerstein's Valentine to show business, with its action — in *Kiss Me, Kate* fashion — taking place both backstage in a theatre and onstage during the performance of a play. Here the tale concerns a romance between a singer in the chorus (Isabel Bigley) and the assistant stage manager (Bill Hayes) whose newfound bliss is seriously threatened by the jealous electrician (Mark Dawson). A comic romantic subplot involves the stage manager (Ray Walston) and the principal dancer (Joan McCracken). The melody of the show's best-remembered song, "No Other Love," had previously been composed by Rodgers as background music for the "Beneath the Southern Cross" episode in the NBC-TV documentary series, *Victory At Sea*.

## "THE ME NOBODY KNOWS"

**MUSIC AND LYRICS:** Gary William Friedman and Will Holt

**BOOK:** Edited by Stephen M. Joseph

**PRODUCER:** Jeff Britton

**DIRECTOR:** Robert H. Livingston

**CHOREOGRAPHER:** Patricia Birch

**MAJOR PERFORMERS:** Hattie Winston, Northern Calloway,  
Paul Mace, Carl Thoma

**OPENED:** 5/18/70

**THEATER:** Orpheum (Off Broadway)  
Helen Hayes (Broadway)

**PERFORMANCES:** 208 (Off Broadway)  
378 (Broadway)

Essentially a compilation of songs, *The Me Nobody Knows* was based on a book of the same title containing writings by young people between the ages of seven and eighteen who live in the underprivileged sections of New York. With the writings converted into songs by Gary William Friedman and Will Holt, the evening offered a multitude of voices expressing the fears, frustrations, and loneliness of alienated children living in an affluent world. After its Off-Broadway engagement, *The Me Nobody Knows* was transferred to Broadway on December 18, 1970, and achieved an even longer run.

## "MERLIN"

**MUSIC AND LYRICS:** Elmer Bernstein and Don Black

**BOOK:** Richard Levinson and William Link

**PRODUCER:** Ivan Reitman, Columbia Pictures Stage  
Productions Inc., Marvin Krauss,  
James M. Nederlander

**DIRECTOR:** Ivan Reitman

**CHOREOGRAPHER:** Christopher Chadman, Billy Wilson

**MAJOR PERFORMERS:** Doug Henning, Chita Rivera, Edmund Lyndeck,  
Rebecca Wright

**OPENED:** 2/13/83

**THEATER:** Mark Hellinger

**PERFORMANCES:** 199

After a lengthy and successful engagement in the intimate musical, *The Magic Show*, illusionist Doug Henning returned to Broadway in a lavish musical *Merlin* in which he played the legendary sorcerer in the days just before the Arthurian age. Though the show proved that bigger did not necessarily make better, it again enabled Henning to demonstrate his incredible skill in a production that was one of the few legitimate entertainments of the season with special appeal to children.

## "MERRILY WE ROLL ALONG"

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** George Furth

**PRODUCER:** Lord Grade, Martin Starger,  
Robert Fryer, Harold Prince

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Larry Fuller

**MAJOR PERFORMERS:** Jim Walton, Ann Morrison, Lonny Price

**OPENED:** 11/16/81

**THEATER:** Alvin

**PERFORMANCES:** 16

Founded on the George S. Kaufman-Moss Hart play of the same name, *Merrily We Roll Along* had a highly innovative concept: it told its tale backwards — or from the present when Franklin Shepard (Jim Walton) is a rich, famous, but morally compromised film producer and composer to his idealistic youth when he graduated from high school. Though daring and original, *Merrily We Roll Along* proved too much of a musical morality play, and represented the only out-and-out commercial failure with which composer-lyricist Sondheim and director Prince were associated together.

## "THE MERRY WIDOW"

**MUSIC AND LYRICS:** Franz Lehár and Adrian Ross

**BOOK:** Basil Hood

**PRODUCER:** Henry W. Savage

**DIRECTOR:** George Marion

**MAJOR PERFORMERS:** Ethel Jackson, Donald Brian, Lois Ewell,  
R.E. Graham, William Weedon, Fred Frear

**OPENED:** 10/21/07

**THEATER:** New Amsterdam

**PERFORMANCES:** 416

The epitome of the swirling, melodious, romantic Viennese operetta, *The Merry Widow* was first performed in 1905 under the title *Die Lustige Witwe*, with a libretto by Victor Léon and Leo Stein. Its initial English-language version opened at Daly's Theatre, London, where it ran for 778 performances. This was the text that was used for the New York production, which was so acclaimed that it even prompted the introduction of Merry Widow hats, gowns, corsets, and cigarettes.

The story, based on a French play, *L'Attaché d'Ambassade*, is set in Paris and concerns the efforts of the ambassador of the imaginary kingdom of Marsovia to get his attaché, Prince Danilo, to marry the wealthy widow, Sonya Sadoya, so that she might contribute to the country's dwindling finances. Though he balks at being a fortune-hunter, Danilo finds himself falling in love and he eventually proposes marriage — but only after Sonya has led him to believe she is penniless.

The most successful Broadway revival was shown in 1943, with Jan Keipura and Marta Eggerth. It played the Majestic Theatre for 322 performances. Three Hollywood screen versions were made, all at MGM. In 1925, it was filmed as a silent directed by Erich Von Stroheim, with John Gilbert and Mae Murray in the leads. In 1934, with new lyrics by Lorenz Hart, it was remade by director Ernst Lubisch and co-starred Jeanette MacDonald and Maurice Chevalier. The third version, in 1952, had lyrics by Paul Francis Webster, and a cast headed by Lana Turner and Fernando Lamas. Curtis Bernhardt was the director.

## "MEXICAN HAYRIDE"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Herbert and Dorothy Fields

**PRODUCER:** Michael Todd

**DIRECTOR:** Hassard Short, John Kennedy

**CHOREOGRAPHER:** Paul Haakon

**MAJOR PERFORMERS:** Bobby Clark, June Havoc, George Givot, Wilbur Evans, Luba Malina,  
Corinna Mura, Paul Haakon, Edith Meiser, Bill Callahan

**OPENED:** 1/28/44

**THEATER:** Winter Garden

**PERFORMANCES:** 481

One of Broadway's biggest wartime attractions, *Mexican Hayride* owed its success largely to its appealing Latin-flavored score by Cole Porter (including the hit ballad, "I Love You"), its eye-dazzling decor, its rows of long-stemmed show girls, and the antics of a mad mountebank named Bobby Clark. As Joe Bascom, alias Humphrey Fish, Clark played a numbers racketeer on the lam in Mexico where, at a bull fight, he is mistakenly selected as the good-will ambassador for a week. Alternately hailed by the populace and trailed by the police, Bascom must assume a number of loony disguises, including that of a mariachi flute player and a tortilla-vending, cigar-chomping Indian squaw.

Abbott and Costello were co-starred in the 1948 Universal movie version, directed by Charles Barton, in which nary a note of Cole Porter music was heard.

## "MILK AND HONEY"

**MUSIC AND LYRICS:** Jerry Herman

**BOOK:** Don Appell

**PRODUCER:** Gerard Oestreicher

**DIRECTOR:** Albert Marre

**CHOREOGRAPHER:** Donald Saddler

**MAJOR PERFORMERS:** Robert Weede, Mimi Benzell, Molly Picon & Tommy Rall

**OPENED:** 10/10/61

**THEATER:** Martin Beck

**PERFORMANCES:** 543

*Milk And Honey* was composer/lyricist Jerry Herman's first Broadway show and his first Broadway hit. Relating the ill-fated romance of a middle-aged businessman and a younger woman who cannot overcome her qualms about a liaison with a married man, the show was carried less by its plot than by the spirit and exuberance of the people of Israel. Molly Picon made an important contribution as the leader of a group of American widows on a husband-hunting tour of Europe.

## "MINNIE'S BOYS"

**MUSIC AND LYRICS:** Larry Grossman and Hal Hackaday

**BOOK:** Arthur Marx and Robert Fisher

**PRODUCER:** Arthur Whitelaw, Max J. Brown,  
Byron Goldman

**DIRECTOR:** Stanley Prager

**CHOREOGRAPHER:** Marc Breaux

**MAJOR PERFORMERS:** Shelley Winters, Amy Freeman,  
Mort Marshall, Lewis J. Stadlen,  
Roland Winters, Daniel Fortus,  
Irwin Pearl, Alvin Kupperman

**OPENED:** 3/26/70

**THEATER:** Imperial

**PERFORMANCES:** 80

Minnie's boys were the Marx Brothers — Groucho, Harpo, Chico, Zeppo, and the quickly eliminated Gummo — and the musical was concerned with the ways Mama Marx (Shelley Winters) pushed and shoved her brood into show business. The musical ended with the team, after many false starts, finally assuming the characteristic trade marks (Groucho's mustache and cigar, Harpo's wig and "dumb" act, Chico's cone-shaped hat and Italian dialect) that would later help win them immortality on the screen. The book was co-authored by Groucho's son, Arthur, and Groucho himself served as consultant.

## "THE MOST HAPPY FELLA"

**MUSIC AND LYRICS:** Frank Loesser

**BOOK:** Frank Loesser

**PRODUCER:** Kermit Bloomgarden and Lynn Loesser

**DIRECTOR:** Joseph Anthony

**CHOREOGRAPHER:** Dania Krupska

**MAJOR PERFORMERS:** Robert Weede, Jo Sullivan, Art Lund,  
Susan Johnson, Shorty Long

**OPENED:** 5/3/56

**THEATER:** Imperial

**PERFORMANCES:** 676

Adapted from Sidney Howard's Pulitzer Prize-winning play, *They Knew What They Wanted*, *The Most Happy Fella* was a particularly ambitious work for the Broadway theatre, with more than thirty separate musical numbers including arias, duets, trios, quartets, choral pieces, and recitatives. Robust, emotional expressions (such as "Joey, Joey, Joey") were interspersed with more traditional specialty numbers (such as "Big D" and "Standing On The Corner"), though in the manner of an opera, the program credits did not list individual selections. In the story, set in California's Napa Valley, an aging vinyard owner (played by opera singer Robert Weede, in his first Broadway role) proposes to a waitress, Rosabella (Jo Sullivan), by mail and she accepts. Rosabella is so upset to find Tony old and fat that, on their wedding night, she allows herself to be seduced by Joe, the handsome ranch foreman (Art Lund). Once he discovers that his wife is to have another man's child, Tony threatens to kill Joe, but there is a reconciliation and the vintner even offers to raise the child as his own. A revival of *The Most Happy Fella* played on Broadway in 1979, with Giorgio Tozzi in the leading role. It ran 52 performances.

## "MR. WONDERFUL"

**MUSIC AND LYRICS:** Jerry Bock, Larry Holofcener and George Weiss

**BOOK:** Joseph Stein and Will Glickman

**PRODUCER:** Jule Styne and George Gilbert

**DIRECTOR:** Jack Donohue

**CHOREOGRAPHER:** Jack Donohue

**MAJOR PERFORMERS:** Sammy Davis Jr., Jack Carter, Pat Marshall,  
Olga James, Chita Rivera, Sammy Davis Sr.,  
Will Mastin

**OPENED:** 3/22/56

**THEATER:** Broadway

**PERFORMANCES:** 383

The first book musical with a score by composer Jerry Bock (who would later write music for *Fiorello!* and *Fiddler On The Roof*), *Mr. Wonderful* was little more than a showcase for the multiple talents of Sammy Davis Jr., here appearing with his father and uncle as lead member of the Will Mastin Trio. Boasting two substantial song hits — the title song and "Too Close For Comfort" — the show spotlighted the career of Charlie Welch from appearances in smalltime night spots to his overnight smash at the Palm Club in Miami Beach.

## "THE MUSIC MAN"

**MUSIC AND LYRICS:** Meredith Willson

**BOOK:** Meredith Willson

**PRODUCER:** Kermit Bloomgarden

**DIRECTOR:** Morton Da Costa

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Robert Preston, Barbara Cook, David Burns,  
Pert Kelton, Iggie Wolfington, The Buffalo Bills,  
Helen Raymond, Eddie Hodges

**OPENED:** 12/19/57

**THEATER:** Majestic

**PERFORMANCES:** 1,375

With *The Music Man*, composer-lyricist-librettist Meredith Willson recaptured the innocent charm of the middle America he knew growing up in an Iowa town. It is the Fourth of July, 1912, in River City, Iowa, and "Professor" Harold Hill, a traveling salesman of musical instruments, has arrived to con the citizens into believing that he can teach the town's children how to play in a marching band. But instead of skipping town before the instruments are to arrive, Hill is persuaded to remain because of the love of a good woman, librarian Marian Paroo. The story ends with the children, though barely able to produce any kind of a recognizable musical sound, being hailed by their proud parents.

The show, which took eight years and over thirty rewrites before it was produced on Broadway, marked Willson's auspicious debut in the theatre.

It was also the first musical-stage appearance of Robert Preston, playing the role of Harold Hill, who went on to repeat his dynamic performance in the 1962 Warner Bros. screen version. Shirley Jones and Hermione Gingold were also in the movie, which was directed by the original stage director, Morton Da Costa.

## "MY FAIR LADY"

**MUSIC AND LYRICS:** Frederick Loewe and Alan Jay Lerner

**BOOK:** Alan Jay Lerner

**PRODUCER:** Herman Levin

**DIRECTOR:** Moss Hart

**CHOREOGRAPHER:** Hanya Holm

**MAJOR PERFORMERS:** Rex Harrison, Julie Andrews, Stanley Holloway,  
Robert Coote, Cathleen Nesbitt, John Michael King,  
Christopher Hewett

**OPENED:** 3/15/56

**THEATER:** Mark Hellinger

**PERFORMANCES:** 2,717

The most celebrated musical of the 1950s began as an idea of Hungarian film producer Garbiel Pascal, who devoted the last two years of his life trying to find writers to adapt George Bernard Shaw's play, *Pygmalion*, into a stage musical. The team of Lerner and Loewe also saw the possibilities, particularly when they realized that they could use most of the original dialogue and simply expand the action to include scenes at the Ascot Races and the Embassy Ball. They were also scrupulous in maintaining the Shavian flavor in their songs, most apparent in such pieces as "Get Me To The Church On Time," "Just You Wait," "Why Can't The English?," "Show Me," and "Without You."

Shaw's concern with class distinction and his belief that barriers would fall if all Englishmen would learn to speak properly was conveyed through a story about Eliza Doolittle (Julie Andrews) a scruffy flower seller in Covent Garden, who takes speech lessons from Prof. Henry Higgins (Rex Harrison) so that she might qualify for the position of a florist in a shop. Eliza succeeds so well that she outgrows her social station and — in a development added by librettist Lerner — even makes Higgins fall in love with her. Though the record was subsequently broken, *My Fair Lady* became the longest running production in Broadway history, remaining for over six and a half years. Two major revivals were mounted in New York. In 1976, the musical ran for 377 performances with Ian Richardson and Christine Andreas as Higgins and Eliza; in 1981, it lasted 119 performances with Rex Harrison in his original role and Nancy Ringham. Harrison and Audrey Hepburn (whose singing was dubbed by Marni Nixon) were costarred in the 1964 Warner Bros. movie version, which was directed by George Cukor.

## "THE NERVOUS SET"

**MUSIC AND LYRICS:** Music by Tommy Wolf      Lyrics by Fran Landesman

**BOOK:** Jay Landesman and Theodore J. Flicker  
(based on the novel by Jay Landesman)

**PRODUCER:** Robert Lantz

**DIRECTOR:** Theodore J. Flicker

**MAJOR PERFORMERS:** Richard Hayes, Tani Seitz, Larry Hagman, Del Close,  
Gerald Hiken and Thomas Aldredge

**OPENED:** 5/12/59

**THEATER:** Henry Miller

**PERFORMANCES:** 23

*The Nervous Set* offered a '50's Broadway version of that segment of '50's society known as "the beat generation". Unlike the carefree kids of *Grease*, these young adults were shown to have felt oppressed and alienated by the rules of American society. Despite its initial success, *The Nervous Set* is very much a product of its time and is rarely revived, although "The Ballad Of The Sad Young Men" is still heard frequently.



## "NEW FACES OF 1936"

**MUSIC AND LYRICS:** Miscellaneous writers

**BOOK:** Sketches by miscellaneous writers

**PRODUCER:** Leonard Sillman

**CHOREOGRAPHER:** Ned McGurn

**DIRECTOR:** Leonard Sillman,  
Anton Bundsmann

**MAJOR PERFORMERS:** Imogene Coca, Jack Smart, Helen Craig,  
Marion Pearce, Billie Haywood, Nancy Noland,  
Ralph Blane, George Byron

**OPENED:** 5/19/36

**THEATER:** Vanderbilt

**PERFORMANCES:** 193

*New Faces Of 1936* was the second of seven tyro talent shows assembled by Leonard Sillman bearing the "New Faces" rubric. As usual with these ventures, the producer had trouble raising the required money—in this case \$15,000. His chief backer, Martin Jones, also owned the Vanderbilt Theatre in which the revue was playing, and within three months after the opening he was able to take over artistic control of the show. Trying to hype business, Jones even brought in the veteran Duncan Sisters who had been Broadway headliners since 1924. In addition to this edition, there were versions in 1934, 1942, 1952, 1956, 1962, and 1968. Among faces first seen in these shows were those of Henry Fonda, John Lund, Ronny Graham, Eartha Kitt, Paul Lynde, Carol Lawrence, Maggie Smith, Robert Klein, and Madeline Kahn.

## "NO STRINGS"

**MUSIC AND LYRICS:** Richard Rodgers

**BOOK:** Samuel Taylor

**PRODUCER:** Richard Rodgers

**CHOREOGRAPHER:** Joe Layton

**DIRECTOR:** Joe Layton

**MAJOR PERFORMERS:** Diahann Carroll, Richard Kiley, Bernice Massi,  
Polly Rowles, Noelle Adam, Alvin Epstein

**OPENED:** 3/15/62

**THEATER:** 54th Street

**PERFORMANCES:** 580

Richard Rodgers' first musical after the death of his partner, Oscar Hammerstein II, and the only Broadway production for which the composer also served as his own lyricist, *No Strings* offered such innovations as hiding the orchestra backstage, featuring instrumentalists onstage to accompany the singers, having the principals and chorus move scenery and props in full view of the audience, and—to conform to the play's title—eliminating the orchestra's string section. Dealing with the first interracial romance in a musical since *Show Boat*, the libretto tells of a love affair between a black fashion model living in Paris (Diahann Carroll) and a former Pulitzer Prize-winning novelist now a "Europe bum" (Richard Kiley). In the end, after enjoying the good life in Monte Carlo, Honfleur, Deauville, and St. Tropez, the writer, with no strings attached, returns home to the United States to resume his career.

## "OKLAHOMA!"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II

**PRODUCER:** Theatre Guild

**CHOREOGRAPHER:** Agnes de Mille

**DIRECTOR:** Rouben Mamoulian

**MAJOR PERFORMERS:** Betty Garde, Alfred Drake, Joan Roberts,  
Howard Da Silva, Celeste Holm, Joseph Buloff,  
Lee Dixon

**OPENED:** 3/31/43

**THEATER:** St. James

**PERFORMANCES:** 2,212

There are many reasons why *Oklahoma!* is a recognized landmark in the history of the American musical theatre. In the initial collaboration between Richard Rodgers and Oscar Hammerstein II, it not only expertly fused the major elements in the production—story, songs and dances—it also utilized dream ballets to reveal hidden desires and fears of the principals. In addition, the musical, based on Lynn Riggs' play, *Green Grow The Lilacs*, was the first with a book that honestly depicted the kind of rugged pioneers who had once tilled the land and tended the cattle. Set in Indian Territory soon after the turn of the century, *Oklahoma!* spins a simple tale mostly concerned with whether the decent Curly (Alfred Drake) or the menacing Jud (Howard Da Silva) gets to take Laurey (Joan Roberts) to the box social. Though she chooses Jud in a fit of pique, Laurey really loves Curly and they soon make plans to marry. At their wedding they join in celebrating Oklahoma's impending statehood, then—after Jud is accidentally killed in a fight with Curly—the couple ride off in their surrey with the fringe on top.

With its Broadway run of five years, nine months, *Oklahoma!* established a long-run record that it held for fifteen years. It also toured the United States and Canada for over a decade. In 1979, the musical was revived on Broadway with a cast headed by Laurence Guittard and Christine Andreas, and ran for 293 performances. The film version, the first in Todd-AO, was released by Magna in 1955. Gordon MacRae, Shirley Jones and Charlotte Greenwood were in it, and the director was Fred Zinnemann.

## "OLIVER!"

**MUSIC AND LYRICS:** Lionel Bart

**BOOK:** Lionel Bart

**PRODUCER:** David Merrick and Donald Albery

**DIRECTOR:** Peter Coe

**MAJOR PERFORMERS:** Clive Revill, Georgia Brown, Bruce Prochnik, Willoughby Goddard,

Hope Jackman, Danny Sewell, Geoffrey Lumb,

David Jones, Barry Humphries

**OPENED:** 1/6/63

**THEATER:** Imperial

**PERFORMANCES:** 744

*Oliver!* established Lionel Bart as Britain's outstanding musical-theatre talent of the 60's when the musical opened at the New Theatre, London, on June 30, 1960, where it had a run of 2,618 performances. Until overtaken by *Jesus Christ Superstar*, this set the record as the longest running musical in British history. Based on Charles Dickens' novel about the orphan Oliver Twist and his adventures as one of Fagin's pickpocketing crew, *Oliver!* also had the longest run of any British musical presented in New York.

In 1968, it was made into an Academy Award winning movie produced by Columbia, directed by Carol Reed, and starring Ron Moody, Harry Secombe and Shani Wallis. In 1984, a new stage production opened on Broadway with Ron Moody and Patti LuPone.

## "ON A CLEAR DAY YOU CAN SEE FOREVER"

**MUSIC AND LYRICS:** Burton Lane and Alan Jay Lerner

**BOOK:** Alan Jay Lerner

**PRODUCER:** Alan Jay Lerner

**DIRECTOR:** Robert Lewis

**CHOREOGRAPHER:** Herbert Ross

**MAJOR PERFORMERS:** Barbara Harris, John Cullum, Titos Vandis,

William Daniels, Clifford David

**OPENED:** 10/17/65

**THEATER:** Mark Hellinger

**PERFORMANCES:** 280

Alan Jay Lerner's fascination with the phenomenon of extrasensory perception (ESP) led to his teaming with composer Richard Rodgers in 1962 to write a musical to be called *I Picked A Daisy*. When that didn't work out, Lerner turned to composer Burton Lane. Their musical, now called *On A Clear Day You Can See Forever*, was concerned with Daisy Gamble (Barbara Harris) who can predict the future and, when hypnotized by Dr. Mark Bruckner (John Cullum), is also able to recall her life as Melinda Wells in 18th Century London. Mark's infatuation with Melinda makes her something of a rival to the real-life Daisy, and she leaves him. In the end, however, his plea "Come Back To Me" is so compelling that it reunites the couple.

Barbra Streisand and Yves Montand starred in the 1970 Paramount film version, which was directed by Vincente Minnelli.

## "ON YOUR TOES"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** George Abbott, Richard Rodgers and Lorenz Hart

**PRODUCER:** Dwight Deere Wiman

**DIRECTOR:** Worthington Miner,

George Abbott (uncredited)

**CHOREOGRAPHER:** George Balanchine

**MAJOR PERFORMERS:** Ray Bolger, Tamara Geva, Monty Woolley,

Doris Carson, David Morris, Luella Gear,

Robert Sidney, Demetrios Vilan

**OPENED:** 4/11/36

**THEATER:** Imperial

**PERFORMANCES:** 315

*On Your Toes* scored a major theatrical breakthrough as the first Broadway entertainment to combine musical comedy and ballet. The story tells of how Junior Dolan (Ray Bolger), an ex-vaudevillian now a music teacher in New York, persuades a classical ballet company to perform a modern work, "Slaughter On Tenth Avenue," and then assumes the leading male role himself. Because he has also become involved with the company's chief ballerina, Vera Barnova (Tamara Geva), Vera's jealous lover and dancing partner hires two thugs to kill Junior during a performance of the ballet. To avoid being a target, Junior keeps dancing after the ballet is over: after the police have arrested the gunmen, he falls exhausted to the floor. The musical offered Ray Bolger his first major role and it also marked the first time that the ballet choreographer, George Balanchine, was engaged to create dances for a book musical.

Rodgers and Hart had originally conceived the musical as a screen vehicle for Fred Astaire, but the dancer turned it down because it did not give him the chance to wear top hat, white tie and tails. Though George Abbott, the book's co-author, was to have directed the production, repeated delays forced him to withdraw; he did, however, return to the show when it was having problems during the Boston tryout. *On Your Toes* has had two major Broadway revivals. In 1954, Abbott and Balanchine put together a production starring Bobby Van, Vera Zorina, and Elaine Stritch, which had a run of 64 performances. A more successful Broadway revival was mounted in 1983, again with Abbott directing and with choreography by Donald Saddler and Peter Martens based on Balanchine's original work. The cast was headed by Natalia Makarova (Vera) and Lara Teeter (Junior). At this writing it has been playing over a year.

With Eddie Albert and Vera Zorina in the leads (and the music used only as background), *On Your Toes* was filmed by Warner Bros. in 1939. Ray Enright directed.

## "ONE MO' TIME"

**MUSIC AND LYRICS:** Miscellaneous writers

**BOOK:** Conceived by Vernel Bagneris

**PRODUCER:** Art D'Lugoff, Burt D'Lugoff, Jerry Wexler

**DIRECTOR:** Vernel Bagneris

**MAJOR PERFORMERS:** Vernel Bagneris, Sylvia "Kuumba" Williams,

Thais Clark, Topsy Chapman

**OPENED:** 10/22/79

**THEATER:** Village Gate Downstairs

**PERFORMANCES:** 1,372

*One Mo' Time* was a tribute to the Lyric Theatre, New Orleans, once the mecca of black vaudeville, which burned down in 1927. Little more than a procession of songs and dances featuring pop music of the Twenties, the show had an infectious spirit and style that gave it the atmosphere of an authentic bill of the period, and succeeded so well in giving everyone a hot time in the old town that it became one of Off Broadway's longest running hits.

## "ONE TOUCH OF VENUS"

**MUSIC AND LYRICS:** Kurt Weill and Ogden Nash

**BOOK:** S.J. Perelman and Ogden Nash

**PRODUCER:** Cheryl Crawford and John Wildberg

**DIRECTOR:** Elia Kazan

**CHOREOGRAPHER:** Agnes de Mille

**MAJOR PERFORMERS:** Mary Martin, Kenny Baker, John Boles, Paul Laurence,

Teddy Hart, Sono Osato, Harry Clark

**OPENED:** 10/7/43

**THEATER:** Imperial

**PERFORMANCES:** 567

Composer Kurt Weill's longest running Broadway musical, on which he worked with two of America's foremost humorists, poet Ogden Nash and short-story writer S.J. Perelman, was a fantasy about a statue of Venus at a New York museum who comes to life after barber Rodney Hatch (Kenny Baker) places a ring on her finger. There is much confusion when Venus falls in love with the barber, but after dreaming of life with him in Ozone Heights, she realizes that it would be a pretty humdrum existence and back to marble she turns. Happily, Rodney meets a girl who looks just like the statue and loves living in Ozone Heights. Though first intended as a vehicle for Marlene Dietrich, *One Touch Of Venus* (suggested by a story, "The Tinted Venus," by F. Anstey) provided Mary Martin with her first starring role on Broadway and the chance to sing the dreamy ballad "Speak Low."

William A. Seiter directed the 1948 Universal screen version, which starred Ava Gardner, Robert Walker, and Dick Haymes.

## "OUT OF THIS WORLD"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Dwight Taylor and Reginald Lawrence

**PRODUCER:** Saint Subber and Lemuel Ayers

**DIRECTOR:** Anges de Mille,  
George Abbott (uncredited)

**CHOREOGRAPHER:** Hanya Holm

**MAJOR PERFORMERS:** Charlotte Greenwood, William Eythe, David Burns, Priscilla Gillette,

William Redfield, Barbara Ashley, Janet Collins, George Jongeyans

**OPENED:** 2/21/50

**THEATER:** New Century

**PERFORMANCES:** 157

With the *Amphitryon* legend providing the basis for its story, *Out Of This World* served to bring long-legged comedienne Charlotte Greenwood back to Broadway after an absence of twenty-three years. Miss Greenwood played the goddess Juno, wife of god Jupiter (George Jongeyans), who descends from Mount Olympus to follow her philandering husband to Greece where, in disguise, he enjoys a rapturous night with a beautiful mortal. Cole Porter's attractive score, by turns soulfully melodic ("I Am Loved") and comical ("Cherry Pies Ought To Be You"), would have been even stronger had not George Abbott, who took over as director during the Philadelphia tryout, insisted that "From This Moment On" had to be dropped from the show.

## "OVER HERE!"

**MUSIC AND LYRICS:** Richard M. Sherman and Robert B. Sherman

**BOOK:** Will Holt

**PRODUCER:** Ken Waissman and Maxine Fox

**DIRECTOR:** Tom Moore

**CHOREOGRAPHER:** Patricia Birch

**MAJOR PERFORMERS:** Patti and Maxene Andrews, Janie Sell, Douglass Watson, April Shawhan,

Samuel Wright, John Travolta, Treat Williams, Ann Reinking

**OPENED:** 3/6/74

**THEATER:** Shubert

**PERFORMANCES:** 341

Recapturing the swingband sound of the World War II years, *Over Here!* starred two genuine swinging attractions of the period, Patti and Maxene Andrews (the third member of the original trio, La Verne, died in 1967). The show, however, used a completely new score by movieland's Sherman brothers (best known for their *Mary Poppins* songs), though its intention was to suggest such Andrews Sisters standards as "Juke Box Saturday Night," "Boogie Woogie Bugle Boy," "The Victory Polka," and the rest. In the story, a sister act, Pauline and Paulette de Paul, are wartime entertainers on a cross-country train where they form a trio with another singer (Janie Sell) — only to discover that she is a Nazi spy. Also along for the ride were two future Hollywood stars, John Travolta and Treat Williams.

## "PAINT YOUR WAGON"

**MUSIC AND LYRICS:** Frederick Loewe and Alan Jay Lerner

**BOOK:** Alan Jay Lerner

**PRODUCER:** Cheryl Crawford

**CHOREOGRAPHER:** Agnes de Mille

**MAJOR PERFORMERS:** James Barton, Olga San Juan, Tony Bavaar,  
James Mitchell, Kay Medford

**DIRECTOR:** Daniel Mann

**OPENED:** 11/12/51

**THEATER:** Shubert

**PERFORMANCES:** 289

Filling their musical play with authentic incidents and backgrounds, Lerner and Loewe struck it rich both musically and dramatically with a work that captured all the flavor of the roistering, robust California gold prospectors of 1853. James Barton, returning to the musical stage for the first time in twenty years, took the part of Ben Rumson, a grizzled prospector whose daughter Jennifer (Olga San Juan) discovers gold near their camp. Word of the strike quickly spreads and before long there are over 4,000 inhabitants in the new town of Rumson. Jennifer, who has fallen in love with Julio, a Mexican (Tony Bavaar), goes East to school but returns to Julio when the gold strike peters out. Rumson is virtually a ghost town, and Ben is left with nothing but his hopes and dreams.

Paramount's 1969 screen version used a different story. In the leading roles were Clint Eastwood, Lee Marvin, and Jean Seberg, and Joshua Logan was the director.

## "PAL JOEY"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** John O'Hara

**PRODUCER:** George Abbott

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Vivienne Segal, Gene Kelly, June Havoc, Jack Durant,  
Leila Ernst, Jean Casto, Van Johnson

**DIRECTOR:** George Abbott

**OPENED:** 12/25/40

**THEATER:** Ethel Barrymore

**PERFORMANCES:** 374

With its heel for a hero, its smoky night-club atmosphere, and its true-to-life characters, *Pal Joey* was a major breakthrough in bringing about a more adult form of musical theatre. Adapted by John O'Hara from his own *New Yorker* short stories, the show is about Joey Evans, an entertainer at a small Chicago night club, who is attracted to the innocent Linda English, but drops her in favor of wealthy, middle-aged Vera Simpson. Vera builds a glittering night club, the *Chez Joey*, for her paramour but she soon grows tired of him and Joey, at the end, is on his way to other conquests. In his only major Broadway role, Gene Kelly got the chance to sing "I Could Write a Book," and Vivienne Segal, as Vera, introduced "Bewitched."

Though it had a respectable run, *Pal Joey* was considered somewhat ahead of its time when it was first produced. A 1952 Broadway revival, with Miss Segal repeating her original role and Harold Lang as Joey, received a more appreciative reception and went on to a run of 542 performances. In 1957, Columbia made a film version, with George Sidney directing, which starred Frank Sinatra, Kim Novak, and Rita Hayworth.

## "PANAMA HATTIE"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Herbert Fields and B.G. DeSylva

**PRODUCER:** B.G. DeSylva

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Ethel Merman, James Dunn, Arthur Treacher,  
Betty Hutton, Rags Ragland, Pat Harrington, Frank Hyers,  
Phyllis Brooks, Joan Carroll, June Allyson

**DIRECTOR:** Edgar MacGregor

**OPENED:** 10/30/40

**THEATER:** 46th Street

**PERFORMANCES:** 501

*Panama Hattie* had the longest run of all the five shows in which Ethel Merman was spotlighted singing the songs of Cole Porter. It was also the first musical in which she was starred with her name alone above the title. In the story, Ethel played Hattie Maloney, a flashy nightclub owner in Panama City, who gets engaged to divorcé Nick Bullett (James Dunn), a Philadelphia Main Liner. In order for the couple to marry, however, Hattie must first win the approval of Nick's snotty eight-year old daughter (Joan Carroll), which is accomplished — with Cole Porter's help — when Hattie sings "Let's Be Buddies." The cast was filled with stars of the future, including Betty Hutton and her understudy, June Allyson.

For the 1942 MGM screen version, the leads were taken by Ann Sothern and Red Skelton, and the director was Norman Z. McLeod.



### "PETER PAN"

**MUSIC AND LYRICS:** Music by Mark Charlap      Lyrics by Carolyn Leigh  
Additional Music by Jule Styne  
Additional Lyrics by Betty Comden and Adolph Green

**BOOK:** James M. Barrie

**PRODUCER:** Richard Halliday

**DIRECTOR:** Jerome Robbins

**CHOREOGRAPHER:** Jerome Robbins

**MAJOR PERFORMERS:** Mary Martin, Cyril Ritchard, Kathy Nolan,  
Sondra Lee and Joe E. Marks

**OPENED:** 10/20/54

**THEATER:** Winter Garden

**PERFORMANCES:** 152

Although many actresses have portrayed Peter Pan in almost as many productions, Mary Martin and this version of the story are perhaps the best known and loved. In spite of a modest run on Broadway, this production found a vast new audience through numerous television broadcasts. Among the show's charms were Cyril Ritchard as the pirate Captain Hook and an evergreen score which included "I've Gotta Crow", "I Won't Grow Up" and "Never Never Land". The 1979 revival starring Sandy Duncan became the longest running *Peter Pan* ever on Broadway.

### "PICKWICK"

**MUSIC AND LYRICS:** Cyril Ornadel and Leslie Bricusse

**BOOK:** Wolf Mankowitz

**PRODUCER:** David Merrick and Bernard Delfont

**DIRECTOR:** Peter Coe

**CHOREOGRAPHER:** Gillian Lynne

**MAJOR PERFORMERS:** Harry Secombe, Anton Rodgers, Roy Castle, Charlotte Rae, Elizabeth Parrish

**OPENED:** 10/4/65

**THEATER:** 46th Street

**PERFORMANCES:** 55

The solid success of the British musical, *Oliver!*, based on *Oliver Twist*, inevitably sent writers scurrying to libraries in search of other adaptable Charles Dickens novels. *The Pickwick Papers* seemed an obvious choice, particularly with its collection of hearty good fellows who were forever getting into trouble, its colorful locales, and its many comic incidents. With rotund Harry Secombe as the bumbling Samuel Pickwick, the well-meaning but unworldly president of the Pickwick Club, the original London production of *Pickwick* opened at the Saville Theatre on July 4, 1963, where it was seen for 695 performances. Despite this impressive run, American producer David Merrick felt that much work still needed to be done for the Broadway facsimile, and, with Secombe again heading the cast, he kept the show on the road for six months before opening it in New York. This may not have helped *Pickwick* very much but it did help the song, "If I Ruled The World," to become a coast-to-coast favorite even before the official main-stem premiere.

### "PINS AND NEEDLES"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** Sketches by Charles Friedman, Arthur Arent, Marc Blitzstein,  
Emanuel Eisenberg, David Gregory

**PRODUCER:** I.L.G.W.U.

**DIRECTOR:** Charles Friedman

**CHOREOGRAPHER:** Gluck Sandor

**MAJOR PERFORMERS:** Members of the I.L.G.W.U.

**OPENED:** 11/27/37

**THEATER:** Labor Stage

**PERFORMANCES:** 1,108

*Pins and Needles* was one of Broadway's most surprising success stories. Initially presented as a satirical revue by and for the members of the International Ladies Garment Workers Union, it was not even covered by critics when it began its run at the tiny Labor Stage (formerly the Princess Theatre). But audiences soon began flocking to it in such droves that the show went on to achieve the record as Broadway's longest running musical (though the title would soon be relinquished to *Hellzapoppin*). The revue's barbs may have been aimed at militarists, bigots, reactionaries, Nazis, Fascists, Communists, and the Daughters of the American Revolution, but the tone was generally lighthearted, with even the demand "Sing Me A Song With Social Significance" done with tongue in cheek. To keep up with the headlines, so much material had to be constantly changed that by 1939 the show was called *New Pins And Needles*.

### "PIPE DREAM"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II

**PRODUCER:** Richard Rodgers and Oscar Hammerstein II

**DIRECTOR:** Harold Clurman

**CHOREOGRAPHER:** Boris Runnin

**MAJOR PERFORMERS:** Helen Traubel, Judy Tyler, William Johnson, G.D. Wallace, Mike Kellin

**OPENED:** 11/30/55

**THEATER:** Shubert

**PERFORMANCES:** 246

A leisurely paced musical with little conflict, *Pipe Dream* was adapted from John Steinbeck's novel, *Sweet Thursday*, and took a sympathetic look at the skid-row inhabitants of Cannery Row in California's Monterey peninsula. The plot is mostly about Doc, a marine biologist (William Johnson), whose romance with a pretty vagrant named Suzy (Judy Tyler) is abetted by Fauna, the warmhearted madam of a local bordello (played by former Metropolitan Opera diva Helen Traubel). The two most popular ballads to emerge from the score were "All At Once You Love Her" and "Everybody's Got A Home But Me."

## "PLAIN AND FANCY"

**MUSIC AND LYRICS:** Albert Hague and Arnold B. Horwitt

**BOOK:** Joseph Stein and Will Glickman

**PRODUCER:** Richard Kollmar and James W. Gardiner

**DIRECTOR:** Morton Da Costa

**CHOREOGRAPHER:** Helen Tamiris

**MAJOR PERFORMERS:** Richard Derr, Shirl Conway, Barbara Cook, David Daniels,  
Nancy Andrews, Gloria Marlowe

**OPENED:** 1/27/55

**THEATER:** Mark Hellinger

**PERFORMANCES:** 461

The setting of *Plain And Fancy* was Amish country in Pennsylvania, where two worldly New Yorkers (Richard Derr and Shirl Conway) have gone to sell a farm they had inherited — but not before they had a chance to meet the God-fearing people and appreciate their simple but unyielding way of living. The warm and atmospheric score, with its hit song "Young And Foolish," was composed by Albert Hague, familiar to television viewers as the bearded music teacher in the long-running series, *Fame*.

## "PORGY AND BESS"

**MUSIC AND LYRICS:** George Gershwin, DuBose Heyward  
and Ira Gershwin

**BOOK:** DuBose Heyward

**PRODUCER:** Theatre Guild

**DIRECTOR:** Rouben Mamoulian

**MAJOR PERFORMERS:** Todd Duncan, Anne Brown, John W. Bubbles,  
Georgette Harvey, Edward Matthews, Helen Dowdy,  
Ford L. Buck, J. Rosamond Johnson

**OPENED:** 10/10/35

**THEATER:** Alvin

**PERFORMANCES:** 124

Universally recognized as the most esteemed and popular opera written by an American composer, *Porgy And Bess* began life in 1925 as a novel called *Porgy* by DuBose Heyward. Heyward's setting of Catfish Row in Charleston, South Carolina, and his emotional story of the crippled beggar Porgy, the seductive Bess, the menacing Crown, and the slinky cocaine dealer, Sportin' Life, fired Gershwin's imagination even before Heyward and his wife, Dorothy, transformed the book into a play two years later. After many delays, Gershwin, with Heyward and the composer's brother, Ira, began writing the opera late in 1933, and completed it — including orchestrations — in twenty months.

The initial Broadway production, with Todd Duncan and Anne Brown in the title roles, was not a commercial success, though many of the solos and duets — "Summertime," "Bess, You Is My Woman Now," "I Got Plenty O' Nuttin'," "It Ain't Necessarily So" for example — quickly caught on. Four major revivals of *Porgy And Bess* have been mounted on Broadway since the first engagement. In 1942, again with Todd Duncan and Anne Brown, it ran 286 performances in a somewhat trimmed down version. In 1952, as part of a four-year international tour, it returned with William Warfield and Leontyne Price and ran for 305 performances. An acclaimed production in 1976 by the Houston Grand Opera Company featured Donnie Ray Albert as Porgy and Clamma Dale as Bess, and had a 122-performance run on Broadway. The most recent production, in 1983, was based on the 1976 version and was the first dramatic work ever staged at the Radio City Music Hall. It gave 45 performances.

In 1959, Samuel Goldwyn produced a film version directed by Otto Preminger. In the cast were Sidney Poitier (Porgy), Dorothy Dandridge (Bess), Brock Peters (Crown), Sammy Davis Jr. (Sportin' Life), and Pearl Bailey.

## "PRIVATE LIVES"

**MUSIC AND LYRICS:** Noël Coward

**BOOK:** Play by Noël Coward

**PRODUCER:** Charles B. Cochran

**DIRECTOR:** Noël Coward

**MAJOR PERFORMERS:** Gertrude Lawrence, Noël Coward,  
Laurence Olivier, Jill Esmond

**OPENED:** 1/17/31

**THEATER:** Times Square

**PERFORMANCES:** 256

Noël Coward's brittle comedy, first presented at the Phoenix Theatre, London, in 1930, was a light-hearted romp involving Amanda Prynne (Gertrude Lawrence) and Elyot Chase (Mr. Coward), a formerly married couple who meet again in France while on separate honeymoons — and fall in love again. The single song in the play, "Someday I'll Find You," was introduced as a tune they hear being performed by a hotel dance band and which they recall from their own honeymoon. In 1931, MGM made a film version of *Private Lives* starring Norma Shearer and Robert Montgomery, with Sidney Franklin directing.

## "RED, HOT AND BLUE!"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Howard Lindsay and Russel Crouse

**PRODUCER:** Vinton Freedley

**DIRECTOR:** Howard Lindsay

**CHOREOGRAPHER:** George Hale

**MAJOR PERFORMERS:** Ethel Merman, Jimmy Durante, Bob Hope, Polly Walters,  
Paul and Grace Hartman, Vivian Vance

**OPENED:** 10/29/36

**THEATER:** Alvin

**PERFORMANCES:** 183

Anxious to repeat the success of *Anything Goes*, a 1934 Broadway smash involving Ethel Merman, William Gaxton and Victor Moore and writers Cole Porter, Howard Lindsay and Russel Crouse, producer Vinton Freedley engaged them all for his next musical, a political satire called *Red, Hot And Blue!* But after overhearing Freedley promise Miss Merman that hers would be the most important part, Gaxton and Moore quickly bowed out of the project. Replacing them were Bob Hope, as the lady's love interest, and Jimmy Durante, playing a convict who is released from prison to help Merman and Hope set up a national lottery. Though the show had only a modest run, at least three songs, "It's DeLovely," "Down In The Depths," and "Ridin' High," became acknowledged standards. For whatever reason, however, Paramount's 1949 movie version — starring Betty Hutton and Victor Mature and directed by John Farrow — substituted an entirely new score by Frank Loesser.

## "REX"

**MUSIC AND LYRICS:** Richard Rodgers and Sheldon Harnick

**BOOK:** Sherman Yellen

**PRODUCER:** Richard Adler

**DIRECTOR:** Edwin Sherin

**CHOREOGRAPHER:** Diana Krupska

**MAJOR PERFORMERS:** Nicol Williamson, Penny Fuller, Tom Aldredge,  
Glenn Close, April Shawhan, Barbara Andres

**OPENED:** 4/25/76

**THEATER:** Lunt-Fontanne

**PERFORMANCES:** 49

Richard Rodgers' 39th and penultimate Broadway musical was the only one on which he collaborated with lyricist Sheldon Harnick (whose credits include *Fiorello!* and *Fiddler On The Roof*). The richly mounted production, with a forceful performance by Nicol Williamson as King Henry VIII, covers a thirty-year period from Henry's marriage to Katharine of Aragon to his death. In the story the king is shown principally as husband and father, with special emphasis on his relationship with his strong-willed daughter, the future Elizabeth I.

## "RIGHT THIS WAY"

**MUSIC AND LYRICS:** Sammy Fain and Irving Kahal;

Bradford Greene and Marianne Brown Waters

**BOOK:** Marianne Brown Waters, Parke Levy, and Allen Lipscomb

**PRODUCER:** Alice Alexander

**DIRECTOR:** Bertrand Robinson

**CHOREOGRAPHER:** Marjery Fielding

**MAJOR PERFORMERS:** Guy Robertson, Tamara, Joe E. Lewis, Blanche Ring

**OPENED:** 1/4/38

**THEATER:** 46th Street

**PERFORMANCES:** 15

In *Right This Way*, a young couple meet and fall in love in Paris, split up in Boston, and reconcile back in Paris. So much for the plot. The musical, however, was not entirely without virtues, among them the gravelly humor of night-club comedian Joe E. Lewis, the nostalgic appeal of old-timer Blanche Ring, and two songs by Sammy Fain and Irving Kahal, "I'll Be Seeing You" and "I Can Dream, Can't I?," which quickly won public favor. The first ballad, in fact, had special meaning during World War II when it became a hit all over again.

## "THE ROAR OF THE GREASEPAINT — THE SMELL OF THE CROWD"

**MUSIC AND LYRICS:** Leslie Bricusse and Anthony Newley

**BOOK:** Leslie Bricusse and Anthony Newley

**PRODUCER:** David Merrick with Bernard Delfont

**DIRECTOR:** Anthony Newley

**CHOREOGRAPHER:** Gillian Lynne

**MAJOR PERFORMERS:** Cyril Ritchard, Anthony Newley

**OPENED:** 5/16/65

**THEATER:** Shubert

**PERFORMANCES:** 232

This British musical was something of a follow-up to the previous Leslie Bricusse-Anthony Newley collaboration, *Stop The World — I Want To Get Off*. Presented as an allegory, the "haves," represented by Sir (Cyril Ritchard), confront the "have nots" in the person of Cocky (played by Anthony Newley). The show's rich score contained 14 songs, many of which became standards including "The Joker," "Feeling Good," "Nothing Can Stop Me Now," "Who Can I Turn To (When Nobody Needs Me)," and "A Wonderful Day Like Today."

## "ST. LOUIS WOMAN"

**MUSIC AND LYRICS:** Harold Arlen and Johnny Mercer

**BOOK:** Arna Bontemps and Countee Cullen

**PRODUCER:** Edward Gross

**DIRECTOR:** Rouben Mamoulian

**CHOREOGRAPHER:** Charles Walters

**MAJOR PERFORMERS:** Harold Nicholas, Pearl Bailey, Ruby Hill, Rex Ingram,

Fayard Nicholas, June Hawkins, Juanita Hall

**OPENED:** 3/30/46

**THEATER:** Martin Beck

**PERFORMANCES:** 113

*St. Louis Woman*, based on Arna Bontemps' novel, *God Sends Sunday*, was something of a non-operatic *Porgy And Bess*. Set in 1898, it tells of a fickle St. Louis Woman, Della Green (Ruby Hill), who is first the girl friend of saloon-keeper Biglow Brown (Rex Ingram), then falls for Li'l Augie (Harold Nicholas), a jockey with an incredible winning streak. Before Brown is killed by a rejected lover, he puts a curse on Li'l Augie which ends the winning streak and cools Della's affection. The lovers are, however, reunited for the final singing of their impassioned duet, "Come Rain Or Come Shine." In 1959, a revised version of *St. Louis Woman*, relocated in New Orleans and retitled *Free And Easy*, was performed in Amsterdam and Paris.

## "SALVATION"

**MUSIC AND LYRICS:** Peter Link and C.C. Courtney

**BOOK:** Peter Link and C.C. Courtney

**PRODUCER:** David Black

**DIRECTOR:** Paul Aaron

**CHOREOGRAPHER:** Kathryn Posin

**MAJOR PERFORMERS:** Peter Link, C.C. Courtney, Yolande Bavan, Joe Morton,

Chapman Roberts, Marta Heflin

**OPENED:** 9/24/69

**THEATER:** Jan Hus

**PERFORMANCES:** 239

Satirizing a variety of targets, mostly religious, *Salvation* followed in the path of *Hair* in its attempt to capitalize on the rock sound as the voice of protest. The show was presented as a series of songs and skits through which feelings were expressed about such topics as the Vietnam war, people who interpret the bible literally, and the ecumenical movement. During the run, Bette Midler replaced Marta Heflin.

## "SARATOGA"

**MUSIC AND LYRICS:** Music by Harold Arlen      Lyrics by Johnny Mercer

**BOOK:** Morton DaCosta (based on the novel

*Saratoga Trunk* by Edna Ferber

**PRODUCER:** Robert Fryer

**DIRECTOR:** Morton DaCosta

**CHOREOGRAPHER:** Ralph Beaumont

**MAJOR PERFORMERS:** Howard Keel, Carol Lawrence, Odette Myrtil,

Edith King, and Carol Brice

**OPENED:** 12/7/59

**THEATER:** Winter Garden

**PERFORMANCES:** 80

Set in late nineteenth century New Orleans and Saratoga, the story concerns Clint Maroon and Clio Dulaine, fortune hunters who join forces out of necessity and unintentionally come to care for each other. Cecil Beaton's sets and costumes received well-deserved praise, but Harold Arlen's charming score was overshadowed by problems in the dramatization of Edna Ferber's atmospheric novel.

## "SAY, DARLING"

**MUSIC AND LYRICS:** Jule Styne, Betty Comden and Adolph Green

**BOOK:** Richard Bissell, Abe Burrows and Marian Bissell

**PRODUCER:** Jule Styne and Lester Osterman

**DIRECTOR:** Abe Burrows

**CHOREOGRAPHER:** Matt Mattox

**MAJOR PERFORMERS:** David Wayne, Vivian Blaine, Johnny Desmond,

Jerome Cowan, Robert Morse, Matt Mattox

**OPENED:** 4/3/58

**THEATER:** ANTA

**PERFORMANCES:** 332

Billed as "A Comedy About a Musical," *Say, Darling* was, in fact, based on Richard Bissell's novel prompted by his experiences in adapting a previous novel, *7 1/2 Cents*, into the long-running hit, *The Pajama Game*. Of course, this kind of musical-comedy inbreeding was particularly enjoyed by the theatre crowd which recognized David Wayne's smalltown author as Bissell himself, Robert Morse's youthful producer as Harold Prince, Jerome Cowan's experienced director as George Abbott, and Johnny Desmond's egotistical composer-lyricist as a composite of Richard Adler and Jerry Ross.



## “SEVEN LIVELY ARTS”

**MUSIC AND LYRICS:** Cole Porter  
**BOOK:** Sketches by Moss Hart, Ben Hecht, George S. Kaufman, and Charles Sherman  
**PRODUCER:** Billy Rose **DIRECTOR:** Hassard Short  
**CHOREOGRAPHER:** Jack Donohue  
**MAJOR PERFORMERS:** Beatrice Lillie, Bert Lahr, Benny Goodman, Alicia Markova,  
Anton Dolin, Doc Rockwell, Nan Wynn, Jere McMahon,  
Paula Bane, Billie Worth, Bill Tabbert, Dolores Gray, Mary Roche, Albert Carroll,  
Dennie Moore, Teddy Wilson, Red Norvo  
**OPENED:** 12/7/44 **THEATER:** Ziegfeld **PERFORMANCES:** 183

In an attempt to revive the glamorous days of the *Ziegfeld Follies*, showman Billy Rose opened his newly refurbished Ziegfeld Theatre with an excessively lavish star-filled revue that cost opening night patrons the steep price of \$24 per seat (though this did include a champagne reception). The seven arts deemed lively — movies, opera, ballet, jazz, theatre, concert, and radio — served as framework for a succession of comic and musical turns that were highlighted by the buffoonery of two super clowns, Beatrice Lillie and Bert Lahr, the swinging beat of Benny Goodman's Quintet, and the airy grace of ballet luminaries Alicia Markova and Anton Dolin, dancing to excerpts from Stravinsky's newly composed *Scène de Ballet*.

## “70, GIRLS, 70”

**MUSIC AND LYRICS:** John Kander and Fred Ebb  
**BOOK:** Fred Ebb and Norman L. Martin  
**PRODUCER:** Arthur Whitelaw **DIRECTOR:** Paul Aaron and Stanley Prager  
**CHOREOGRAPHER:** Onna White  
**MAJOR PERFORMERS:** Mildred Natwick, Hans Conried, Lillian Roth,  
Gil Lamb, Joey Faye, Lillian Hayman  
**OPENED:** 4/15/71 **THEATER:** Broadhurst **PERFORMANCES:** 36

*70, Girls, 70* was based on a play called *Breath Of Spring* by Peter Coke and a 1960 British film version known as *Make Mine Mink*. Appropriately, except for one juvenile, the entire cast was made up of veteran actors whose average age was seventy. Presented as a show within a show, the musical was involved with a group of antic senior citizens living in a seedy Manhattan apartment house who embark on a career of stealing fur coats from department stores. During the Philadelphia tryout, actor David Burns suffered a fatal heart attack on stage and was replaced by Hans Conried.

## “SHENANDOAH”

**MUSIC AND LYRICS:** Music by Gary Geld Lyrics by Peter Udell  
**BOOK:** James Lee Barrett, Peter Udell & Philip Rose  
(based on the screenplay by James Lee Barrett)  
**PRODUCER:** Philip Rose, Gloria & Louis K. Sher **DIRECTOR:** Philip Rose  
**CHOREOGRAPHER:** Robert Tucker  
**MAJOR PERFORMERS:** John Cullum, Donna Theodore, Penelope Milford,  
Joel Higgins, Ted Agress and Gordon Halliday  
**OPENED:** 1/7/75 **THEATER:** Alvin **PERFORMANCES:** 1,050

Shenandoah is a traditional musical concerned with a strong-willed Virginia widower and his determination to prevent his family from becoming involved in the Civil War. John Cullum's robust performance and the play's old-fashioned morality found favor with Broadway audiences for well over two years.

## “THE SHOW IS ON”

**MUSIC AND LYRICS:** Vernon Duke and Ted Fetter; George and Ira Gershwin;  
Hoagy Carmichael and Stanley Adams, etc.  
**BOOK:** Sketches by David Freedman and Moss Hart  
**PRODUCER:** Messrs. Shubert **DIRECTOR:** Vincente Minnelli and  
Edward Clarke Lilley  
**CHOREOGRAPHER:** Robert Alton  
**MAJOR PERFORMERS:** Beatrice Lillie, Bert Lahr, Reginald Gardiner, Mitzi Mayfair,  
Paul Haakon, Gracie Barrie, Charles Walters  
**OPENED:** 12/25/36 **THEATER:** Winter Garden **PERFORMANCES:** 237

One of the brightest, funniest, most tuneful revues of the mid-Thirties, *The Show Is On* took a generally satirical look at various examples of musical and nonmusical entertainment — from scat singing to burlesque shows, from *Hamlet* to Viennese waltzes (in the Gershwin brothers' "By Strauss"), from concert arias to old-fashioned tent shows. Two brilliant comedians, Beatrice Lillie and Bert Lahr, headed the cast. The score was made up of songs by most of the outstanding talent of the day, though only one number, "Little Old Lady," by Hoagy Carmichael and Stanley Adams, became a popular hit.

## "SILK STOCKINGS"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** George S. Kaufman, Leueen McGrath and Abe Burrows

**PRODUCER:** Cy Feuer and Ernest H. Martin

**DIRECTOR:** Cy Feuer

**CHOREOGRAPHER:** Eugene Loring

**MAJOR PERFORMERS:** Hildegard Neff, Don Ameche, Gretchen Wyler, George Tobias,  
Leon Belasco, Henry Lascoe, David Opatoshu

**OPENED:** 2/24/55

**THEATER:** Imperial

**PERFORMANCES:** 478

Cole Porter's last Broadway musical was based on the popular MGM film, *Ninotchka*, in which Greta Garbo was seen as a stern-faced Russian official who succumbs to the charms of both Paris and a French count, played by Melvyn Douglas. In the musical, *Ninotchka* (Hildegard Neff) is again seduced by the city and a man, though this time he is an American talent agent (Don Ameche) involved in getting a Russian composer to write the score for a movie version of *War And Peace*. MGM made the screen version of *Silk Stockings* in 1957, with Fred Astaire and Cyd Charisse in the leads, and Rouben Mamoulian directing. "Fated To Be Mated" was one of the two songs Porter added for the film.

## "SNOOPY"

**MUSIC AND LYRICS:** Larry Grossman and Hal Hackaday

**BOOK:** Warren Lockhart, Arthur Whitelaw, Michael L. Grace,  
and Charles M. Schulz Creative Associates

**PRODUCER:** Gene Persson

**DIRECTOR:** Arthur Whitelaw

**CHOREOGRAPHER:** Marc Breaux

**MAJOR PERFORMERS:** David Garrison, Vicki Lewis, Kay Cole, Terry Kirwin

**OPENED:** 12/20/82

**THEATER:** Lambs

**PERFORMANCES:** 152

The success of *You're A Good Man, Charlie Brown*, a musical based on Charles M. Schulz's comic strip, "Peanuts," prompted another Off Broadway entertainment called *Snoopy*, which also involved the same characters in a variety of youthful attitudes and experiences. Here, though, the emphasis was placed on the activities of Charlie Brown's pet beagle (played by David Garrison). The show was first seen at the Little Fox Theatre, San Francisco, on December 9, 1975, and ran for seven months. At that time it had an entirely different cast and there were three exclamation marks after the title.

## "SOMETHING FOR THE BOYS"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Herbert and Dorothy Fields

**PRODUCER:** Michael Todd

**DIRECTOR:** Hassard Short and Herbert Fields

**CHOREOGRAPHER:** Jack Cole

**MAJOR PERFORMERS:** Ethel Merman, Bill Johnson, Betty Garrett, Paula Laurence,  
Allen Jenkins, Betty Bruce, Anita Alvarez, Jed Prouty,  
Frances Mercer, Bill Callahan

**OPENED:** 1/7/43

**THEATER:** Alvin

**PERFORMANCES:** 422

Though it has seldom been heard from since, *Something For The Boys* was a big wartime hit, with Ethel Merman the chief attraction belting out Cole Porter songs. Vinton Freedley, who had discovered Miss Merman and produced three of her best-remembered shows, was to have been the sponsor, but he lost interest in the venture and the show came to Broadway under the banner of a brash young showman named Michael Todd. The musical, which originally had the title *Jenny Get Your Gun*, concerns Blossom Hart, a night-club entertainer turned defense worker, who is one of three cousins to inherit a ranch in Texas located right next to Kelly Field. After a series of misadventures, Blossom becomes a hero when she helps rescue an airplane in distress by picking up radio signals in the carborundum of her teeth fillings.

20th Century Fox made a movie version in 1944, directed by Lewis Seiler, with Carmen Miranda, Perry Como, and Phil Silvers. None of the Cole Porter songs were retained.

## "SOMETHING'S AFOOT"

**MUSIC AND LYRICS:** James McDonald, David Vos and Robert Gerlach

**BOOK:** James McDonald, David Vos and Robert Gerlach

**PRODUCER:** Emanuel Azenberg, Dasha Epstein  
and John Mason Kirby

**DIRECTOR:** Tony Tanner

**MAJOR PERFORMERS:** Tessie O'Shea, Gary Beach, Neva Small, Marc Jordan

**OPENED:** 5/27/76

**THEATER:** Lyceum

**PERFORMANCES:** 61

Billed as a "Murder Mystery Musical," *Something's Afoot* was a spoof of whodunnits, particularly of the Agatha Christie stripe. Set in Rancour's Retreat, the country estate of Lord Dudley Rancour, the show had a cast of characters consisting entirely of British stereotypes, such as the birdbrained ingenue, the dissolute nephew, the pompous retired colonel, the haughty grand-dame, the formal butler, and the tweedy amateur detective (with Tessie O'Shea playing Miss Tweed). At the end of *Something's Afoot* no one remained alive — not even Miss Tweed — and the biggest laughs came from the ingenious stage devices used to do away with each character.

## "SONG OF NORWAY"

**MUSIC AND LYRICS:** Robert Wright and George Forrest based on music by Edvard Grieg

**BOOK:** Milton Lazarus

**PRODUCER:** Edwin Lester

**DIRECTOR:** Edwin Lester and Charles K. Freeman

**CHOREOGRAPHER:** George Balanchine

**MAJOR PERFORMERS:** Irra Petina, Lawrence Brooks, Robert Shafer, Helena Bliss,  
Sig Arno, Frederic Franklin, Alexandra Danilova

**OPENED:** 8/21/44

**THEATER:** Imperial

**PERFORMANCES:** 860

*Song Of Norway* was first presented in July 1944 by Edwin Lester's Los Angeles and San Francisco Light Opera Company. Its success prompted the move to Broadway. The operetta-type musical, with its lush score based on melodies by Edvard Grieg, spun a romanticized tale of the early years of the composer (played by Lawrence Brooks) who, with his friend, the poet Rikard Nordraak (Robert Shafer), are anxious to bring new artistic stature to Norway. Temporarily thwarted from this noble aim by his dalliance in Rome with an Italian prima donna (Irra Petina), Grieg eventually returns to his country and his patient wife (Helena Bliss) and composes the A-minor Piano Concerto.

A film version of the musical was made by Cinerama in 1970, with Andrew Stone directing. Florence Henderson, Toralv Maustad, and Edward G. Robinson were in the cast.

## "THE SOUND OF MUSIC"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Howard Lindsay and Russel Crouse

**PRODUCER:** Leland Hayward, Richard Halliday,

**DIRECTOR:** Vincent J. Donehue

Richard Rodgers and Oscar Hammerstein II

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Mary Martin, Theodore Bikel, Kurt Kasznar,  
Marion Marlowe, Patricia Neway

**OPENED:** 11/16/59

**THEATER:** Lunt-Fontanne

**PERFORMANCES:** 1,443

Rodgers and Hammerstein's final collaboration became their third longest running Broadway production. The story of *The Sound Of Music* was adapted from Maria Von Trapp's autobiographical *The Trapp Family Singers* and the German film version, which Mary Martin was convinced would provide her with an ideal stage vehicle. Her husband, Richard Halliday, and producer Leland Hayward secured the rights and, initially, they planned to use only the music associated with the famed singing family plus one additional song by Rodgers and Hammerstein. Eventually, the songwriters were asked to contribute the entire score, and they also joined Halliday and Hayward as producers.

The play is set in Austria in 1938. Maria Rainier (Miss Martin), a free-spirited postulant at Nonnburg Abbey, takes a position as governess to the seven children of the widowed and autocratic Capt. Georg Von Trapp (Theodore Bikel). After Maria and the captain fall in love and marry, their happiness is quickly shattered by the Nazi invasion which forces the family to flee over the Alps to Switzerland.

The 1965 film version, presented by 20th Century-Fox and directed by Robert Wise, starred Julie Andrews and Christopher Plummer. According to *Variety*, from 1966 through 1969 *The Sound Of Music* was the All-Time Box-Office Champion in rentals received in the U.S.-Canadian Market.

## "SOUTH PACIFIC"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Oscar Hammerstein II and Joshua Logan

**PRODUCER:** Richard Rodgers and Oscar Hammerstein II,

**DIRECTOR:** Joshua Logan

Joshua Logan and Leland Hayward

**MAJOR PERFORMERS:** Mary Martin, Ezio Pinza, Myron McCormick,  
William Tabbert, Juanita Hall, Betta St. John

**OPENED:** 4/7/49

**THEATER:** Majestic

**PERFORMANCES:** 1,925

*South Pacific* had the second longest Broadway run of the nine musicals with songs by Richard Rodgers and Oscar Hammerstein II. Director Joshua Logan first urged the partners to adapt a short story, "Fo' Dolla," contained in James Michener's book about World War II, *Tales Of The South Pacific*. Rodgers and Hammerstein, however, felt that the story — about Lt. Joe Cable's tender romance with Liat, a Polynesian girl — was a bit too much like *Madame Butterfly*, and they suggested that another story in the collection, "Our Heroine," should provide the main plot. This one was about the unlikely attraction between Nellie Forbush, a naive Navy nurse from Little Rock, and Emile de Becque, a sophisticated French planter living on a Pacific island. Both tales were combined by having Cable and de Becque go on a dangerous mission together behind Japanese lines.

This production was the first of two musicals (the other was *The Sound Of Music*) in which Mary Martin, who played Nellie, was seen as a Rodgers and Hammerstein heroine, and it marked the Broadway debut of famed Metropolitan Opera basso, Ezio Pinza, who played de Becque. It was also the second musical to be awarded the prestigious Pulitzer Prize in drama.

20th Century-Fox co-starred Mitzi Gaynor and Rossano Brazzi in a film version in 1958. It too was directed by Joshua Logan.

## "STARS ON ICE"

**MUSIC AND LYRICS:** Paul McGrane and Al Stillman

**PRODUCER:** Sonja Henie and Arthur M. Wirtz

**DIRECTOR:** William H. Burke

**CHOREOGRAPHER:** Catherine Littlefield

**MAJOR PERFORMERS:** Carol Lynne, Skippy Baxter, Twinkle Watts,  
Freddie Trenkler, Vivienne Allen, Paul Castle

**OPENED:** 7/2/42

**THEATER:** Center

**PERFORMANCES:** 827

With dazzling costumes and spectacle, clowns and tumblers, speed skaters and ballet skaters, *Stars On Ice* proved a highly popular attraction at the Radio City Music Hall's big little brother across the street, the Center Theatre (later gutted to make room for office space). Among the impressive musical production numbers were a fox hunt, a South American Carnival, and a scene devoted to the lively doings prompted by the sounds emanating from a juke box on Saturday night. *Stars On Ice* was the second of six ice revues sponsored by Sonja Henie and Arthur Wirtz that played the Center Theatre between 1940 and 1949.

## "STATE FAIR"

**MUSIC AND LYRICS:** Richard Rodgers and Oscar Hammerstein II

**BOOK:** Screenplay by Sonya Levien and Paul Green

**PRODUCER:** William Perlberg for 20th Century-Fox

**DIRECTOR:** Walter Lang

**MAJOR PERFORMERS:** Jeanne Crain, Dana Andrews, Vivian Blaine, Dick Haymes,  
Charles Winninger, Fay Bainter, Frank McHugh, Henry Morgan

The only screen musical for which Broadway's Rodgers and Hammerstein collaborated on an original score, *State Fair* spun a simple tale of an Iowa farm family, the Frakes, and their adventures at the state fair. Daughter Margy (Jeanne Crain), who has spring fever even though it really isn't spring, falls in love with Pat Gilbert (Dana Andrews), a newspaper reporter; son Wayne (Dick Haymes) has a fling with singer Emily Edwards (Vivian Blaine); Pa (Charles Winninger) takes home a blue ribbon awarded to his hog, Blue Bell; and Ma (Fay Bainter) wins first prize for her mincemeat pie.

Fox had previously filmed the story, originally a novel by Phil Stong, without songs in 1933. Will Rogers, Louise Dresser, Janet Gaynor, and Norman Foster played members of the Frake family and Lew Ayres and Sally Eilers were the people they meet at the fair. In 1962, with José Ferrer directing, the studio remade the musical, but moved the action to Texas. It had virtually the same score plus five new songs — including "The Little Things In Texas," "Never Say 'No,'" and "Willing And Eager" — for which Rodgers supplied both words and music. This time the Frakes were played by Tom Ewell, Alice Faye, Pamela Tiffin, and Pat Boone, with Bobby Darin and Ann-Margret as their fairground friends.

## "STOP THE WORLD — I WANT TO GET OFF"

**MUSIC AND LYRICS:** Leslie Bricusse and Anthony Newley

**BOOK:** Leslie Bricusse and Anthony Newley

**PRODUCER:** David Merrick with Bernard Delfont

**DIRECTOR:** Anthony Newley

**CHOREOGRAPHER:** Virginia Mason

**MAJOR PERFORMERS:** Anthony Newley, Anna Quayle

**OPENED:** 10/3/62

**THEATER:** Shubert

**PERFORMANCES:** 555

Anthony Newley, who also directed and starred in the original London production (Queen's Theatre, July 20, 1961), played the lead on Broadway in this colorful and imaginative allegorical musical. Littlechap, a clown version of Everyman, married the boss' daughter (Anna Quayle). As his life progresses and he becomes successful in business and politics, he begins having affairs with girls of various foreign nationalities (all played by Anna Quayle). Singing "What Kind Of Fool Am I?", he ends his life reflecting on the absurdity of his ambitions.

The 1966 Warner Bros. screen version, directed by Philip Saville, featured Tony Tanner and Millicent Martin. The stage production, somewhat revised, came back to Broadway in 1978 starring Sammy Davis, Jr. The same year Davis also appeared in a film version of this revival entitled *Sammy Stops The World*, which was directed by Mel Shapiro.

## "STREET SCENE"

**MUSIC AND LYRICS:** Kurt Weill and Langston Hughes

**BOOK:** Elmer Rice

**PRODUCER:** Dwight Deere Wiman and  
The Playwrights' Company

**DIRECTOR:** Charles Friedman

**CHOREOGRAPHER:** Anna Sokolow

**MAJOR PERFORMERS:** Norman Cordon, Anne Jeffreys, Polyna Stoska, Brian Sullivan,  
Hope Emerson, Irving Kaufman, Don Saxon, Sheila Bond,  
Danny Daniels, Juanita Hall

**OPENED:** 1/9/47

**THEATER:** Adelphi

**PERFORMANCES:** 148

Kurt Weill persuaded Elmer Rice to write the libretto based on his own Pulitzer Prize winning play with poet Langston Hughes supplying the powerful and imaginative lyrics. Billed as "a dramatic musical," the blending of drama and music was very close to genuine opera. In fact, the play went on in 1966 to become part of the repertory of the New York City Opera Company. The story deals principally with the brief, star-crossed romance of Sam Kaplan (Brian Sullivan) and Rose Maurant (Anne Jeffreys) and the tragic consequences of the infidelity of Rose's mother (Polyna Stoska). This plot loosely frames a series of vignettes, each depicting one of the colorful characters inhabiting the seedy tenement of the setting.



## "SUBWAYS ARE FOR SLEEPING"

**MUSIC AND LYRICS:** Jule Styne, Betty Comden and Adolph Green

**BOOK:** Betty Comden and Adolph Green

**PRODUCER:** David Merrick

**DIRECTOR:** Michael Kidd

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Sydney Chaplin, Carol Lawrence, Orson Bean, Phyllis Newman

**OPENED:** 12/27/61

**THEATER:** St. James

**PERFORMANCES:** 205

With its book derived from Edmund Love's popular novel, *Subways Are For Sleeping* was a happy-go-lucky tribute to the kooky people and diverse pleasures to be found on the island of Manhattan. The story was mainly concerned with two love affairs: one was about Tom Bailey (Sydney Chaplin), a former successful businessman who now sleeps in subways, and Angie McKay (Carol Lawrence), a magazine writer; the other was about Martha Vail (Phyllis Newman), a beauty-contest winner from the south who spends most of her time clad only in a towel, and Charlie Smith (Orson Bean), who is so poor he tries to make local telephone calls collect. Though the show received mixed reviews in the seven dailies then published in New York, this did not faze producer David Merrick. He simply found seven other men with the same names as the critics and ran a large ad in the Herald Tribune featuring their rave notices.

## "SWEENEY TODD, THE DEMON BARBER OF FLEET STREET"

**MUSIC AND LYRICS:** Stephen Sondheim

**BOOK:** Hugh Wheeler

**PRODUCER:** Richard Barr, Charles Woodward,  
Robert Fryer, Mary Lea Johnson, Martin Richards

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Larry Fuller

**MAJOR PERFORMERS:** Angela Lansbury, Len Cariou, Victor Garber,  
Sarah Rice, Edmund Lyndeck

**OPENED:** 3/1/79

**THEATER:** Uris

**PERFORMANCES:** 558

Despite the sordidness of its main plot — a half-mad, vengeance-obsessed barber in Victorian London slits the throats of his customers whose corpses are then turned into meat pies by his accomplice, Mrs. Lovett — this near-operatic musical was a bold and often brilliant depiction of the cannibalizing effects of the Industrial Revolution. Sweeney Todd first appeared on the London stage in 1842 in a play called *A String Of Pearls, Or The Fiend Of Fleet Street*. Other versions followed, the most recent being Christopher Bond's *Sweeney Todd*, produced in 1973, which served as the basis for the musical.

## "TENDERLOIN"

**MUSIC AND LYRICS:** Jerry Bock and Sheldon Harnick

**BOOK:** George Abbott and Jerome Weidman

**PRODUCER:** Robert Griffith and Harold Prince

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** Joe Layton

**MAJOR PERFORMERS:** Maurice Evans, Ron Husmann, Wynne Miller,  
Eileen Rodgers, Lee Becker, Irene Kane, Margery Gray

**OPENED:** 10/17/60

**THEATER:** 46th Street

**PERFORMANCES:** 216

Following the success of *Fiorello!*, the same team responsible for that musical — writers Jerry Bock, Sheldon Harnick, George Abbott, and Jerome Weidman — were reunited for another tale dealing with corruption in New York. Adapted from Samuel Hopkins Adams' novel, the story was based on the actual late Nineteenth Century crusade that Rev. Charles Henry Parkhurst led against the rampant vice and venality in the neighborhood known as the Tenderloin. As the courageous minister (here renamed Rev. Brock), Maurice Evans had his first singing role since 1933 when he appeared in the London musical, *Ball At The Savoy*.

## "THEY'RE PLAYING OUR SONG"

**MUSIC AND LYRICS:** Marvin Hamlisch and Carole Bayer Sager

**BOOK:** Neil Simon

**PRODUCER:** Emanuel Azenberg

**DIRECTOR:** Robert Moore

**CHOREOGRAPHER:** Patricia Birch

**MAJOR PERFORMERS:** Robert Klein, Lucie Arnaz

**OPENED:** 2/11/79

**THEATER:** Imperial

**PERFORMANCES:** 1,082

*They're Playing Our Song* was based in part on composer Marvin Hamlisch's often tempestuous romance with lyricist Carole Bayer Sager. In the quasi-drame à clef musical, Vernon Gersch, a wise-cracking neurotic song writer, and Sonia Walsk, a wise-cracking, neurotic lyric writer, try to have both a professional and a personal relationship despite constant interruptions caused by telephone calls from Sonia's former lover. To tell their story, the authors hit upon the notion of having only two real characters in the musical, though each has three singing alter egos, and their songs (including "They're Playing My Song" and "Fill In The Words") express how they feel about their work as well as about each other.

## "THIS YEAR OF GRACE"

**MUSIC AND LYRICS:** Noël Coward

**BOOK:** Sketches by Noël Coward

**PRODUCER:** Arch Selwyn

**CHOREOGRAPHER:** Max Rivers

**MAJOR PERFORMERS:** Beatrice Lillie, Noël Coward, Queenie Leonard,  
Florence Desmond, Madeline Gibson, Billy Milton,  
Moss and Fontana

**DIRECTOR:** Frank Collins

**OPENED:** 11/7/28

**THEATER:** Selwyn

**PERFORMANCES:** 158

Noël Coward's revue, *This Year Of Grace*, scored such a success at the London Pavilion, where it opened March 22, 1928 (and eventually gave 316 performances), that even during the run the author was persuaded to costar in a Broadway version with Beatrice Lillie. Miss Lillie made the most of the comedy scenes — including her classic pantomime routine playing a frazzled but haughty woman being shoved around in a bus queue — and Coward took care of most of the sentimental ballads — including "A Room With A View."

## "TICKETS, PLEASE!"

**MUSIC AND LYRICS:** Joan Edwards and Lyn Duddy;

Clay Warnick, Mel Tolkin and Lucille Kallen

**BOOK:** Sketches by Harry Herrmann, Edmund Rice,

Jack Roche, and Ted Luce

**PRODUCER:** Arthur Klein

**CHOREOGRAPHER:** Joan Mann

**MAJOR PERFORMERS:** Paul and Grace Hartman, Jack Albertson,  
Tommy Wonder, Roger Price, Larry Kert

**DIRECTOR:** Mervyn Nelson

**OPENED:** 4/27/50

**THEATER:** Coronet

**PERFORMANCES:** 245

During the 1947-48 season, the comic dance team of Paul and Grace Hartman starred in an intimate revue, *Angel In The Wings*, which enjoyed a successful nine-month run at the Coronet Theatre. About a year and a half later, the Hartmans tried again with *Tickets, Please!*, another intimate revue also shown at the Coronet. Though the run was two months less than that of its predecessor, that was still enough for the clever, unpretentious show to end up in the hit class. Among subjects dealt with in songs and sketches were roller derbies, the ballet, a Senate investigation, and the departed days of vaudeville at the Palace.

## "TOO MANY GIRLS"

**MUSIC AND LYRICS:** Richard Rodgers and Lorenz Hart

**BOOK:** George Marion Jr.

**PRODUCER:** George Abbott

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Marcy Wescott, Desi Arnaz, Hal LeRoy, Mary Jane Walsh,  
Diosa Costello, Richard Kollmar, Eddie Bracken

**DIRECTOR:** George Abbott

**OPENED:** 10/18/39

**THEATER:** Imperial

**PERFORMANCES:** 249

By 1939, a rah-rah college show about football was not the most innovative idea along Broadway, but blessed with songs by Rodgers and Hart and fast-paced direction by George Abbott, *Too Many Girls* won the approval of both critics and public. Set in Pottawatomie College, Stop Gap, New Mexico, the musical's All-American backfield was composed of Desi Arnaz, Hal LeRoy, Richard Kollmar (succeeded by Van Johnson for the tour), and Eddie Bracken, who also act as bodyguards for wealthy co-ed Marcy Wescott.

For the movie version, made by RKO Radio in 1940 and also directed by Abbott, a new Rodgers and Hart song, "You're Nearer," was added. The cast was headed by Lucille Ball, Desi Arnaz (that's when Lucy and Desi met), Richard Kollmar, Hal LeRoy, Eddie Bracken, and Ann Miller.

## "TREETONISHA"

**MUSIC AND LYRICS:** Scott Joplin

**BOOK:** Scott Joplin

**PRODUCER:** Adela Holzer, James Nederlander  
and Victor Lurie

**CHOREOGRAPHER:** Louis Johnson

**MAJOR PERFORMERS:** Carmen Balthrop, Betty Allen, Raymond Bazemore,  
Ben Harney, Willard White

**DIRECTOR:** Frank Corsaro

**OPENED:** 10/21/75

**THEATER:** Uris

**PERFORMANCES:** 64

Early in the century, the celebrated ragtime composer Scott Joplin took the bold step of creating an opera, *Treemonisha*, but he didn't live to see it performed on the stage. Almost seventy years later, after arranger Gunther Schuller had recreated the score from fragments, the work was given its world premiere by the Houston Grand Opera, which was the same production later shown on Broadway. In the story, set in Arkansas soon after the Civil War, the well-educated Treemonisha (so-named because as a child she was found under a tree) is abducted by a voodoo conjurer to prevent her from enlightening her superstitious neighbors. Treemonisha is rescued, forgives her abductor, and becomes a leader of her people.

## "TWO BY TWO"

**MUSIC AND LYRICS:** Richard Rodgers and Martin Charnin

**BOOK:** Peter Stone

**PRODUCER:** Richard Rodgers

**DIRECTOR:** Joe Layton

**MAJOR PERFORMERS:** Danny Kaye, Harry Goz, Madeline Kahn, Joan Copeland,  
Marilyn Cooper, Tricia O'Neil

**OPENED:** 1/10/70

**THEATER:** Imperial

**PERFORMANCES:** 352

After an absence of almost thirty years, Danny Kaye returned to Broadway in a musical based on the legend of Noah and the Ark. Adapted from Clifford Odets' play, *The Flowering Peach*, *Two By Two* dealt primarily with Noah's rejuvenation and his relationship with his wife and family as he undertakes the formidable task that God has commanded. During the run, Kaye suffered a torn ligament in his left leg and was briefly hospitalized. He returned hobbling on a crutch with his leg in a cast, a situation he used as an excuse to depart from the script by cutting up and clowning around. For his third musical following Oscar Hammerstein's death, composer Richard Rodgers joined lyricist Martin Charnin (later to be responsible for *Annie*) to create a melodious score that included "I Do Not Know A Day I Did Not Love You."

## "TWO FOR THE SHOW"

**MUSIC AND LYRICS:** Morgan Lewis and Nancy Hamilton

**BOOK:** Sketches by Nancy Hamilton

**PRODUCER:** Gertrude Macy and Stanley Gilkey

**DIRECTOR:** John Murray Anderson,

Joshua Logan

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Eve Arden, Alfred Drake, Keenan Wynn, Brenda Forbes,  
Betty Hutton, Richard Haydn, Eunice Healey, Nadine Gae,  
Frances Comstock

**OPENED:** 2/8/40

**THEATER:** Booth

**PERFORMANCES:** 124

Originally conceived as something of an antidote to left-wing revues on the order of *Pins And Needles*, the trio of *One For The Money* (1939), *Two For The Show* (1940), and *Three To Make Ready* (1946) were smart, intimate, usually well-mannered entertainments all bearing the creative stamp of Nancy Hamilton and Morgan Lewis. *Two For The Show* had two distinctions: it marked the Broadway debut of an uninhibited hoyden named Betty Hutton, and it had in "How High The Moon" the only enduring song to emerge from any of these revues. Alfred Drake and Frances Comstock introduced the ballad against the background of a wartime blackout in London.

## "TWO GENTLEMEN OF VERONA"

**MUSIC AND LYRICS:** Galt MacDermot and John Guare

**BOOK:** John Guare and Mel Shapiro

**PRODUCER:** New York Shakespeare Festival

**DIRECTOR:** Mel Shapiro

**CHOREOGRAPHER:** Jean Erdman

**MAJOR PERFORMERS:** Raul Julia, Clifton Davis, Jonelle Allen,  
Diana Davila, John Bottoms, Alix Elias

**OPENED:** 12/1/71

**THEATER:** St. James

**PERFORMANCES:** 613

*Two Gentlemen Of Verona*, loosely based on the Shakespeare hit of 1594, was originally presented by Joseph Papp as part of the New York Shakespeare Festival series of free productions offered at the Delacorte Theatre in Central Park. Because of overwhelming response, it was transferred to Broadway where its blend of modern colloquialisms, ethnic references and the Bard's own words (the song "Who Is Silvia" uses the original lines in a modern musical setting) was winningly captured by a racially mixed cast. The plot covers the journey of two friends, Proteus (Raul Julia) and Valentine (Clifton Davis) from Verona to Milan and their often stormy relationships with Julia (Diana Davila) and Silvia (Jonelle Allen).

## "THE UNSINKABLE MOLLY BROWN"

**MUSIC AND LYRICS:** Meredith Willson

**BOOK:** Richard Morris

**PRODUCER:** The Theatre Guild and Dore Schary

**DIRECTOR:** Dore Schary

**CHOREOGRAPHER:** Peter Gennaro

**MAJOR PERFORMERS:** Tammy Grimes, Harve Presnell, Cameron Prud'homme,  
Edith Meiser, Christopher Hewett, Mitchell Gregg

**OPENED:** 11/3/60

**THEATER:** Winter Garden

**PERFORMANCES:** 532

*The Unsinkable Molly Brown*, which provided Tammy Grimes with her most rewarding role in the theatre, retold the saga of a near-legendary figure of the Colorado silver mines who pulled herself up from poverty by her unswerving determination and by marrying a lucky prospector named "Leadville" Johnny Brown. Despite her gaucheries, Molly eventually becomes a leading figure in society both in Monte Carlo and —following her heroism displayed during the sinking of the *Titanic*— in Denver. The rousing "I Ain't Down Yet" and the stirring declaration, "I'll Never Say No" were among the most appealing numbers in Meredith Willson's score.

MGM released the film version in 1964, with Debbie Reynolds and Harve Presnell co-starring and Charles Walters directing.

## "UP IN CENTRAL PARK"

**MUSIC AND LYRICS:** Sigmund Romberg and Dorothy Fields

**BOOK:** Herbert and Dorothy Fields

**PRODUCER:** Michael Todd

**DIRECTOR:** John Kennedy

**CHOREOGRAPHER:** Helen Tamiris

**MAJOR PERFORMERS:** Wilbur Evans, Maureen Cannon, Noah Beery,  
Betty Bruce, Maurice Burke

**OPENED:** 1/27/45

**THEATER:** New Century

**PERFORMANCES:** 504

Celebrated for his lush scores for such operettas as *The Desert Song* and *The New Moon*, Sigmund Romberg joined with lyricist Dorothy Fields to recapture the pastoral, Currier and Ives charms found up in New York's Central Park in the 1870s. The story, a combination of fact and fiction, deals with the efforts of John Matthews (Wilbur Evans), a New York Times reporter, and Thomas Nast (Maurice Burke), a Harper's Weekly cartoonist, to expose Tammany boss William Marcy Tweed (Noah Beery) and the other grafters who are lining their pockets with funds designated for the building of the park. Romance is supplied when John falls in love with Rosie Moore (Maureen Cannon), the daughter of a Tweed crony, and they vow their everlasting love in the ardent duet, "Close As Pages In A Book."

Universal's 1948 film version starred Deanna Durbin and Dick Haymes and was directed by William A. Seiter.

## "WAIT A MINIM!"

**MUSIC AND LYRICS:** Arranged by Andrew Tracey

**BOOK:** Devised by Leon Gluckman

**PRODUCER:** Frank Productions, Inc.

**DIRECTOR:** Leon Gluckman

**CHOREOGRAPHER:** Frank Staff and Kendrew Lascelles

**MAJOR PERFORMERS:** Andrew Tracey, Paul Tracey, Kendrew Lascelles,  
Michael Martel, Nigel Pegram, April Oirich,  
Dana Valery & Sarah Atkinson

**OPENED:** 3/7/66

**THEATER:** John Golden Theatre

**PERFORMANCES:** 457

Folk instruments and folk material combined with social and political satire were the key components of this white African revue which played over a year on Broadway, following successful runs in Africa and England.

## "WHERE'S CHARLEY?"

**MUSIC AND LYRICS:** Frank Loesser

**BOOK:** Gerge Abbott

**PRODUCER:** Cy Feuer and Ernest Martin

**DIRECTOR:** George Abbott

**CHOREOGRAPHER:** George Balanchine

**MAJOR PERFORMERS:** Ray Bolger, Allyn McLerie, Byron Palmer,  
Doretta Morrow, Horace Cooper

**OPENED:** 10/11/48

**THEATER:** St. James

**PERFORMANCES:** 792

*Where's Charley?* was based on Brandon Thomas' 1892 London hit, *Charley's Aunt*, one of the most durable farces in the English language. The first Broadway production to have a score by Frank Loesser, the musical deals with transvestite misunderstanding: Oxford undergraduates Charley Wykeham (Ray Bolger) and Jack Chesney (Byron Palmer) wish to entertain their lady friends, Amy Spettigue (Allyn McLerie) and Kitty Verdun (Doretta Morrow), but to do so, Charley must play chaperon by disguising himself as his own aunt ("from Brazil, where the nuts come from"). Further complications arise when the girls' guardian, Mr. Spettigue (Horace Cooper), proposes marriage to the "aunt," and also when the real aunt makes an unexpected appearance.

The musical was a perfect vehicle for dancing star Ray Bolger, who nightly invited audiences to join with him in singing "Once In Love With Amy." Bolger also played Charley — and Allyn McLerie was again his Amy — in the 1952 Warner Bros. movie version, directed by David Butler.

## "WILDCAT"

**MUSIC AND LYRICS:** Music by Cy Coleman      Lyrics by Carolyn Leigh

**BOOK:** N. Richard Nash

**PRODUCER:** Michael Kidd and N. Richard Nash

**DIRECTOR:** Michael Kidd

**CHOREOGRAPHER:** Michael Kidd

**MAJOR PERFORMERS:** Lucille Ball, Keith Andes, Paula Stewart,  
Clifford David and Don Tompkins

**OPENED:** 12/16/60

**THEATER:** Alvin

**PERFORMANCES:** 172

The plot took second place to the presence of the enormously popular television star Lucille Ball, for whom the show was created. Miss Ball appeared as Wildcat Jackson who, hoping to strike it rich in oil, found herself with a gusher and a husband by the final curtain. The first full score by songwriters Cy Coleman and Carolyn Leigh included the hit song "Hey, Look Me Over", which established Miss Ball's boastful character early in the first act.



### "WISH YOU WERE HERE"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** Arthur Kober and Joshua Logan

**PRODUCER:** Leland Hayward and Joshua Logan

**DIRECTOR:** Joshua Logan

**CHOREOGRAPHER:** Joshua Logan

**MAJOR PERFORMERS:** Sheila Bond, Jack Cassidy, Patricia Marand, Sidney Armus,  
Paul Valentine, Harry Clark, Florence Henderson

**OPENED:** 6/25/52

**THEATER:** Imperial

**PERFORMANCES:** 598

It was known as the musical with the swimming pool, but *Wish You Were Here* had other things going for it, including a castful of ingratiating performers, a warm and witty score by Harold Rome, and a director who wouldn't stop making improvements even after the Broadway opening (among them were new dances choreographed by Jerome Robbins). The musical was adapted by Arthur Kober and Joshua Logan from Kober's own play, *Having A Wonderful Time*, and was concerned with a group of middle-class New Yorkers trying to make the most of a two-week vacation at an adult summer camp in the mountains.

### "WOMAN OF THE YEAR"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** Peter Stone

**PRODUCER:** Lawrence Kasha, David S. Landay,

**DIRECTOR:** Robert Moore

James M. Nederlander, Warner Theatre Productions Inc./

Claire Nichtern, Carole Shorenstein, Stewart Lane

**CHOREOGRAPHER:** Tony Charmoli

**MAJOR PERFORMERS:** Lauren Bacall, Harry Guardino, Roderick Cook, Marilyn Cooper

**OPENED:** 3/29/81

**THEATER:** Palace

**PERFORMANCES:** 770

*Woman Of The Year* was an updated version of the celebrated 1942 Katharine Hepburn-Spencer Tracy movie, with Lauren Bacall playing the part of a Barbara Walters-type television interviewer and Harry Guardino as a Gary Trudeau-type cartoonist. The story of their mismatched romance made for a popular Broadway attraction, with Lauren winning new laurels in an energetic song-and-dance role that included her show-stopping duet with Marilyn Cooper, "The Grass Is Always Greener." During the run of the musical, Miss Bacall was succeeded by Raquel Welch, Debbie Reynolds, and Louise Troy.

### "WONDERFUL TOWN"

**MUSIC AND LYRICS:** Leonard Bernstein, Betty Comden and Adolph Green

**BOOK:** Joseph Fields and Jerome Chodorov

**PRODUCER:** Robert Fryer

**DIRECTOR:** George Abbott,  
Jerome Robbins (uncredited)

**CHOREOGRAPHER:** Donald Saddler

**MAJOR PERFORMERS:** Rosalind Russell, George Gaynes, Edith Adams, Henry Lascoe,

Dort Clark, Nathaniel Frey, Dody Goodman

**OPENED:** 2/25/53

**THEATER:** Winter Garden

**PERFORMANCES:** 559

Something of a successor to the Broadway hit, *On The Town*, which also had a score by Leonard Bernstein, Betty Comden and Adolph Green, *Wonderful Town* was another fun-filled view of Manhattan as just about the liveliest, friendliest, most colorful place on earth. The musical was based on Ruth McKenney's *New Yorker* short stories about her life in Greenwich Village with her kid sister Eileen after they had arrived from Ohio seeking careers. Set in the Thirties, the book was concerned with Ruth's attempts to get her stories sold to magazines and Eileen's difficulties in warding off admirers. After some overamorous Brazilian naval officers cause a near-riot, Ruth ends up in jail but also with the man she loves. Rosalind Russell, who played Ruth and scored a triumph in her only major musical-comedy role, was succeeded during the Broadway run by Carol Channing.

### "WORDS AND MUSIC"

**MUSIC AND LYRICS:** Noël Coward

**BOOK:** Sketches by Noël Coward

**PRODUCER:** Charles B. Cochran

**DIRECTOR:** Noël Coward

**CHOREOGRAPHER:** Buddy Bradley

**MAJOR PERFORMERS:** Ivy St. Helier, Steffi Duna, Doris Hare, John Mills, Edward Underdown,

Norah Howard, Romney Brent, Joyce Barbour

**OPENED:** 9/16/32

**THEATER:** Adelphi, London

**PERFORMANCES:** 164

*Words And Music* was another witty and melodic intimate revue with words and music by Noël Coward. It was not, however, without mishaps during the West End run. As the author once recalled, "One terrible night I had to conduct the orchestra unexpectedly, never having done so before. I remember the breathless agony on the faces of Joyce Barbour and John Mills when I took the tempo of "Something To Do With Spring" so fast they couldn't fit their very complicated dance to it and finally staggered off the stage cursing and exhausted." Some years later Coward did a thorough revision of *Words And Music* as a star vehicle for comedienne Beatrice Lillie. Renamed *Set To Music*, it opened at the Music Box Theatre in New York on January 18, 1939, and remained for 124 performances. Seven numbers in the previous revue were retained in the new one, including "Mad About The Boy," in which a movie idol is seen through the eyes of a society lady, a streetwalker, a cockney, and a schoolgirl. Miss Lillie was the schoolgirl.

### "WORKING"

**MUSIC AND LYRICS:** Stephen Schwartz, Craig Carnelia, James Taylor,  
Mary Rodgers and Susan Birkenhead, Micki Grant

**BOOK:** Stephen Schwartz

**PRODUCER:** Stephen Friedman and Irwin Meyer

**DIRECTOR:** Stephen Schwartz

**CHOREOGRAPHER:** Onna White

**MAJOR PERFORMERS:** Susan Bigelow, Rex Everhart, Arny Freeman,  
Robin Lamont, Patti LuPone

**OPENED:** 5/14/78

**THEATER:** 46th Street

**PERFORMANCES:** 25

Adapted from Studs Terkel's book of interviews with a variety of working men and women, this revue-type musical offered a cross-section of attitudes about the kind of work people do and why they do it. As Terkel put it, "Its theme is about a search for daily meaning as well as daily bread, for recognition as well as cash." *Working* had a score made up of songs by an assortment of writers, with Micki Grant contributing "If I Could've Been" and "Lovin' Al." On April 14, 1982, a television version was first aired over the Public Broadcasting System network, with its cast including Eileen Brennan, Barry Bostwick, Rita Moreno, and Charles Durning.

### "THE YEARLING"

**MUSIC AND LYRICS:** Music by Michael Leonard      Lyrics by Herbert Martin

**BOOK:** Herbert Martin and Lore Noto (based on the novel by Marjorie Kinnan Rawlings)

**PRODUCER:** Lore Noto

**DIRECTOR:** Lloyd Richards

**CHOREOGRAPHER:** Ralph Beaumont

**MAJOR PERFORMERS:** David Wayne, Dolores Wilson, Carmen Mathews  
and Carmen Alvarez

**OPENED:** 12/10/65

**THEATER:** Alvin

**PERFORMANCES:** 3

Although the popular novel concerns a boy's love for his pet fawn and the boy's passage into maturity, it did not make a smooth transition to the stage in its original Broadway production. . . writers Herbert Martin and Michael Leonard are currently preparing a greatly revised version for production. Outstanding songs from the score include "Why Did I Choose You?" and "I'm All Smiles".

### "YOU NEVER KNOW"

**MUSIC AND LYRICS:** Cole Porter

**BOOK:** Rowland Leigh

**PRODUCER:** Messrs. Shubert and John Shubert

**DIRECTOR:** Rowland Leigh,  
George Abbott (uncredited)

**CHOREOGRAPHER:** Robert Alton

**MAJOR PERFORMERS:** Clifton Webb, Lupe Velez, Libby Holman, Paul and Grace Hartman,  
Toby Wing, Rex O'Malley, June Preisser

**OPENED:** 9/21/38

**THEATER:** Winter Garden

**PERFORMANCES:** 78

One of Cole Porter's least-known musicals, *You Never Know* contained the first songs the composer wrote following a near-fatal horseback-riding accident. The show was based on a Viennese musical, *Bei Kerzenlicht*, with music by Robert Katscher, which, in turn, had been adapted from a play by Siegfried Geyer (as *Candle Light* it was seen in New York in 1929 with Gertrude Lawrence and Leslie Howard). Originally, *You Never Know* was to have had the same score as the Viennese musical, but by the time it got to Broadway only two Katscher tunes had been retained. Other major changes were made during the lengthy tryout period. Singer Jane Pickens left the cast, director George Abbott was called in, and the dancing Hartmans and June Preisser were added to perform their specialties. All this work for a romance about a valet (Clifton Webb), masquerading as his master (Rex O'Malley), and a maid (Lupe Velez), masquerading as her mistress (Libby Holman).

### "YOUR ARMS TOO SHORT TO BOX WITH GOD"

**MUSIC AND LYRICS:** Alex Bradford; Micki Grant

**BOOK:** Conceived by Vinnette Carroll

**PRODUCER:** Frankie Hewitt and  
The Shubert Organization

**DIRECTOR:** Vinnette Carroll

**CHOREOGRAPHER:** Talley Beatty

**MAJOR PERFORMERS:** Salome Bey, Clinton Derricks-Carroll, Delores Hall, William Hardy Jr.

**OPENED:** 12/22/76

**THEATER:** Lyceum

**PERFORMANCES:** 429

Like *Jesus Christ Superstar* and *Godspell*, *Your Arms Too Short To Box With God* was a musical retelling of the last days of Christ, from Palm Sunday through the Passion in the Garden, the Betrayal, the Trial, and up to the Crucifixion and the Resurrection. Like *Don't Bother Me, I Can't Cope*, it was a gospel musical first performed as a workshop project by Vinnette Carroll's Urban Arts Corps Theatre. Under the sponsorship of the Italian government, the stirring work was first presented in the summer of 1975 at the Spoleto Festival of Two Worlds in honor of the Holy Year; later it had a six-month run at Ford's Theatre, Washington. Return engagements on Broadway took place in 1980 (for 149 performances) and in 1982 (for 70).

## "ZIEGFELD FOLLIES — 1936"

**MUSIC AND LYRICS:** Vernon Duke and Ira Gershwin

**BOOK:** Sketches by David Freedman

**PRODUCER:** Mrs. Florenz Ziegfeld and  
the Messrs. Shubert (uncredited)

**DIRECTOR:** John Murray Anderson

**CHOREOGRAPHER:** Robert Alton, George Balanchine

**MAJOR PERFORMERS:** Fanny Brice, Bob Hope, Gertrude Niesen,  
Josephine Baker, Hugh O'Connell, Harriet Hoctor,  
Eve Arden, Judy Canova, Cherry and June Preisser,  
John Hoystradt, Nicholas Brothers, Stan Kavanaugh

**OPENED:** 1/30/36

**THEATER:** Winter Garden

**PERFORMANCES:** 115

From 1907 to 1931, impresario Florenz Ziegfeld presented twenty-three editions of his legendary, opulent, star-filled revues known as the *Ziegfeld Follies*. After the producer died in 1932, mounting debts forced his widow, actress Billie Burke, to sell the rights to the *Follies* title to her husband's rivals, the Shubert brothers, and she also agreed to be the show's titular sponsor. There were two Shubert editions, in 1934 and in 1936, both suitably extravagant and both featuring veteran *Ziegfeld Follies* clown, Fanny Brice.

Because of Miss Brice's illness, the initial run of the 1936 production was cut short, but the comedienne recovered well enough to head the cast when the show reopened in the fall, running an additional 112 performances. The song "I Can't Get Started" (which later became Bunny Berigan's theme song) was introduced in the 1936 *Follies* by Bob Hope, singing it to Eve Arden; for the resumed run, Bobby Clark sang it to Gypsy Rose Lee.

## "ZORBA"

**MUSIC AND LYRICS:** John Kander and Fred Ebb

**BOOK:** Joseph Stein

**PRODUCER:** Harold Prince

**DIRECTOR:** Harold Prince

**CHOREOGRAPHER:** Ron Field

**MAJOR PERFORMERS:** Herschel Bernardi, Maria Karnilova, John Cunningham,  
Carmen Alvarez, Lorraine Serabian

**OPENED:** 11/17/68

**THEATER:** Imperial

**PERFORMANCES:** 305

As something of an Aegean counterpart to *Fiddler On The Roof*, *Zorba* offered a larger-than-life hero and a stageful of earthy, ethnic types. It also had the same producer and librettist, and its leading roles were taken by two *Fiddler* alumni, Herschel Bernardi and Maria Karnilova. The tale involves Zorba with a young man named Nikos who has inherited an abandoned mine on the island of Crete. This sets off a series of tragic events, including the closing of the reopened mine, the killing of a young widow by a jealous suitor, and the death of the coquettish French cocotte Hortense. Nothing, however, can dampen Zorba's lust for life and his desire to live it to the fullest.

The saga of Zorba was first a novel by Nikos Kazantzakis, then a popular movie starring Anthony Quinn and Lila Kedrova. Quinn and Kedrova also headed the cast of a new production of the musical that began its cross-country tour early in 1983 and opened in New York on October 16, 1983, at the Broadway Theatre.

## "THE ZULU AND THE ZAYDA"

**MUSIC AND LYRICS:** Harold Rome

**BOOK:** Howard DaSilva and Felix Leon

**PRODUCER:** Theodore Mann and Dore Schary

**DIRECTOR:** Dore Schary

**MAJOR PERFORMERS:** Menasha Skulnik, Ossie Davis,  
Louis Gossett, Joe Silver

**OPENED:** 11/10/65

**THEATER:** Cort

**PERFORMANCES:** 179

More of a play with music than a musical play — though it did have eleven songs — *The Zulu And The Zayda* was taken from a short story by Dan Jacobson about the friendship, in modern-day Johannesburg, that develops between a frisky Jewish grandfather called a *zayda* (Menasha Skulnik) and the young Zulu (Louis Gossett) whom the old man's family has hired to keep him out of trouble. The play's message was no less valid for being obvious: barriers based on age, religion, race and nationality are bound to fall once people get to know one another.

**THIS IS THE  
ULTIMATE  
BROADWAY  
FAKE BOOK**

**MUSIC**



# "The Act"

## CITY LIGHTS

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Words by FRED EBB  
Music by JOHN KANDER

Freely

The lit - tle old la - dy sat on the porch of the farm - house. The lit - tle old la - dy  
rocked back and forth and cro - cheted. "Oh, look at the roost - er, Lis - ten to the crick - et, smell the hay," I  
told her. "And see the pret - ty lit - tle egg that the hen just laid." The lit - tle old la - dy took off her glass - es and  
squint - ed. And how she re - spond - ed lit - er - al - ly had me floored. She said: "I'm  
glad to meet some - one who ap - pre - ci - ates the beau - ty that na - ture in - i - ti - ates. It's sweet to hear, but  
(Medium Slow Rag)  
me, my dear, I'm tru - ly bored. I miss those cit - y lights. Those spark - a - ling  
cit - y lights, Those twink - a - ling cit - y lights. blur - ring my eyes. I love those cit - y lights.  
The col - or of cit - y sights that shine un - der cit - y lights tint - ing the skies.  
New mown hay gave me hay fe - ver. There's the roost - er, where's my cleav - er? So laid back, my mind might crack and when the thresh - er's up  
Walk - ing lanes to pick a dai - sy, that can tru - ly drive you cra - zy. Home - made bread lies here like lead. And Pol - ly's peach - pre - serves  
my pres - sure's up. Cit - y lights. I long for those cit - y lights. Those beau - ti - ful cit - y lights beck - on - ing

To Coda

me there. — Be there. — Take the crick - ets and go shove 'em, Ur - ban cri - ses, How I love 'em! Grime and grit and  
 pret - ty cit - y lights. — Oh, please, — my nerves! Cit - y lights, — I long — for those cit - y lights. —  
 The bulbs — of those beam - ing brights — beck - on - ing me there, — be there. — Sties and sta - bles sure are smell - y.  
 Let me sniff some ko - sher del - i. Bright - ly lit by pret - ty cit - y lights. — Pluck your ill - ies  
 of the val - ley, Let me sal - ly up some al - ley dim - ly lit by pret - ty cit - y lights.  
 Coun - try air means "zilch" to me, I won't breathe noth - in' I can't see. So tem - me quit and hit those cit - y  
 lights. — Love those cit - y — cit - y lights. —

# "Ain't Misbehavin'"

## (WHAT DID I DO TO BE SO) BLACK AND BLUE

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Words by ANDY RAZAF  
Music by HARRY BROOKS & FATS WALLER

Slowly

Cold, emp - ty bed, — Springs hard as lead, — Pains in my head, — Feel like old Ned, — What did I do —  
 No joys for me, — No com - pa - ny, — E - ven the mouse, — ran from my house, — All my life through —  
 I'm so for - lorn, — Life's just a thorn, — My heart is torn, — Why was I born? — What did I do —

1 to be so Black And Blue? I've been so Black And Blue.  
 2 to be so Black And Blue? I'm white in - side, But  
 3 that don't help my case, — 'Cause I can't hide — what is on my face, oh! —

D.C. al Fine (3rd ending)

# AIN'T MISBEHAVIN'

Words by ANDY RAZAF  
Music by THOMAS WALLER & HARRY BROOKS

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Slowly

Eb Bb9 Eb G7 Ab Abm7 Eb Gb7  
 No one to talk with, all by my - self. No one to walk with, but I'm hap - py on the shelf, Ain't Mis - be - hav - in',  
 Bb9 Eb F7 Bb7 Eb  
 I'm sav - in' my love for you. I know for cer - tain the one I love,  
 Eb G7 Ab Abm7 Eb Gb7 Fm6 Bb9 Eb Ab  
 I'm thru with flir - tin', it's just you I'm think - in' of. Ain't Mis - be - hav - in'. I'm sav - in' my love for you.  
 Eb7 G7 Cm Ab7 F7 C7  
 Like Jack Horn - er in the cor - ner, don't go no - where, what do I care.  
 F6 Cm7 F9 Bb7 C7 F7 Bb7 Eb Bb9  
 Your kiss - es are worth wait - in' for, be - lieve me I don't stay out late, don't care to go.  
 Eb G7 Ab Abm7 Eb Gb7 Bb9 Eb9 Eb6  
 I'm home a - bout eight, just me and my ra - di - o. Ain't Mis - be hav - in' I'm sav - in' my love for you.

# LOOKIN' GOOD BUT FEELIN' BAD

Words by A. SANTLEY  
Music by FATS WALLER

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Brightly

F C+ F C+ F E+ Eb7 D7 To Coda G7  
 Look - in' Good But Feel - in' Bad from griev - in' o - ver for you, Look - in' good to  
 Wea - ry days and lone - ly nights I'm wait - ing here for you, Hop - in' that my  
 Look - in' Good But Feel - in' Bad is might - y hard to do, do.  
 C7 F C9 F Bb7 A7 Dm  
 hide those bit - ter blues. (Blues.) fuse. Roh doh doh d  
 love you won't re - fuse. Roh doh doh doh doh. Roh doh doh doh doh. Bah bah bah bah bah  
 Am Dm Am Dm Bb7 Tacet  
 doh doh doh. Roh doh doh doh doh. Roh doh doh doh doh. Bah bah bah bah bah  
 D.C. al Coda  
 G9 C7 CODA G7 C7 F  
 bah. When I'm feel - in' blue and need - ing you.

# I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

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Words by JOE YOUNG  
Music by FRED E. AHLERT

Moderately Fast

C G7+5 C G+ E7

I'm gon - na sit right down and write my - self a let - ter and make be - lieve it came from

F A7 Dm Dm7 G7 C Gm6 A7 Am7 D9

you. I'm gon - na write words, oh, so sweet, They're gon - na knock me off my feet, A lot of kiss - es on the

Am7 D9 G7 C G7+5

bot - tom, I'll be glad I got 'em. I'm gon - na smile and say, "Gee I hope you're feel - in' bet - ter." And

E7 F A7 Dm A7 F F#dim C Gm

close "with love" the way you do. I'm Gon - na Sit Right Down And Write My - self A Let - ter

A7 D7 Dm7 G7-9 C

And make be - lieve, (make be - lieve.) I'm gon - na make be - lieve it came from you.

# A HANDFUL OF KEYS

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Words and Music by FATS WALLER

Moderately

Eb Fm7 Eb6 Gbdim Fm Fm7 Fm6 Gbdim Fm Fm7

I like to tin - kle on an old pi - an - a. I like to play it in a sub - tle man - nah. I get a lot o' plea - sure  
I like to sing a lit - tle tune that's mel - lah. I like to vo - cal - ize, there's noth - ing swel - lah. I love to have a sup - ple  
I like to tin - kle on an old pi - an - a. I like to play it in a sub - tle man - nah. I know I'll al - ways be the

Fm6 Bb7 Coda Eb Cm7 Fm7 Bb7 Eb Bb7+5 Eb D7

with a span - o' keys un - der - neath my fin - ger - tips. trick - lin' off o' my lips. A  
mel - o - dy just top ba - na - na. trick - lin' off o' my lips. A

G7 G7sus Bbdim G7 C7 C7sus Ebdim C7 F7 F7sus

hand - ful o' keys and a song to sing. now how could you ask for more? Than tick - lin' the i - vo - ry,

Abdim F7 Bb7 Bb7sus Dbdim Bb7 CODA Eb Bb7+5 Eb

D.C. al Coda

sing - in' jive. I re - peat what I said be - fore. with a hand - ful o' keys.



# HONEYSUCKLE ROSE

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Words by ANDY RAZAF  
 Music by THOMAS WALLER

Medium, with a lift

Gm7 C6/9 Gm7 C6/9 Gm7 C6/9 G9+5 C6 G9+5 Gm9 F Gm7 F

Ev - ry hon - ey - bee fills with jeal - ous - y when they see you out with me, I don't blame them, good - ness knows, —

G7 Gm9 F Bdim Gm7 C6/9 Gm7 C6/9 Gm7 C6/9 G9+5

Hon - ey - suck - le Rose. When you're pass - in' by flow - ers droop and sigh, and I know the rea - son

C6 Gm9 F Gm7 F Gm9 F Db7 Gm7 F F7 Cm7

why. You're much sweet - er good - ness knows, — Hon - ey Suck - le Rose Don't buy

Bdim F7 Bb F9 Gb9 F9 Bb G7 Dm7 C#dim G7 C7 Gm7

sug - ar, you just have to touch my cup. — You're my sug - ar, it's sweet, when you

A#9 G9 C7 Gm7 C6/9 Gm7 C6/9 Gm7 C6/9 G9+5 C6 G9+5 Gm9

stir it up. — When I'm tak - in' sips from your tas - ty lips, seems the hon - ey fair - ly drips, You're con - fec - tion,

F Gm7 F G7 G9

1 F Bb Db7 F Bdim 2 F Db7 Gm7 Gb7 F6

good - ness knows, — Hon - ey - suck - le Rose. Rose.

# THE JOINT IS JUMPIN'

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Words by ANDY RAZAF & J.C. JOHNSON  
 Music by THOMAS "FATS" WALLER

Moderately

Bb Bdim Cm7 F7 Bb Bdim Cm7 F7 Bb Bb7 Eb Edim

This Joint Is Jump - in', it's real - ly jump - in', Come in cats an' check your hats, — I mean  
 This Joint Is Jump - in', it's real - ly jump - in', Ev - ry Mose is on his toes, — I mean

Bb F7 Bb D A7 D A7 D A7 D C7

— This Joint — Is Jump - in', The pi - an - o's thump - in', the danc - ers bump - in',  
 — The Joint — Is Jump - in', No time for talk - in', it's time — for walk - in' (Yes)

F C7 F F#dim C7 F7 Bb7 Edim Bb7

This here spot — is more than hot, — in fact The Joint Is Jump - in', Check your weap - ons at the door, — be  
 Grab a jug — and cut the rug, — I mean This Joint Is Jump - in', Get your pig feet, beer and gin, — there's

Eb Bb7 Eb C7 F9 C7+5

sure to pay your quar - ter, Burn your leath - er on the floor, — grab an - y - bod - y's daugh - ter  
 plen - ty pay in the kitch - en. Who is that that just came in? — Just look at the way he's swi

F7 Bb Bdim Cm7 F7 Bb Bdim Cm7 F7 Bb Bb7

- ter. The roof is rock - in', the neigh - bor's knock - in'. We're all bums\_ when the  
 - in'. Don't mind the hour, 'cause I'm in pow - er. I got bail\_ if we

Eb Edim Bb F7 Bb F7 Bb Eb Bb F+

wag - on comes. I mean\_ This Joint Is Jump - in'. Let it beat! This Joint Is Jump - in'.  
 go to jail. I mean\_

Bb Bdim Cm7 F9 Bb Bdim Cm7 F7 Bb Bb7 Eb Ebm

This Joint Is Jump - in', It's real - ly jump - in'. We're all bums\_ when the wag-on comes, I mean\_

Bb Eb Bb F+ Bb Bb7 Eb Ebm Bb Bb+ Gm7 C7 F7 Bb

This Joint Is Jump - in', Don't give your right name. No. No. No!

**“Allegro”**

**A FELLOW NEEDS A GIRL**

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately F G7 Gm Dm Bb

A Fel - low Needs A Girl to sit by his side at the end of a wear - y day. To sit by his side and

F Bbmaj7 F+ G7 Gb7 F G7

lis - ten to him talk and a - gree with the things he'll say A Fel - low Needs A Girl to hold in his arms when the

Gm Dm Bb F Bbmaj7 F+ G7 Gb7 F

rest of his world goes wrong. To hold in his arms and know that she be - lieves that her fel - low is wise and strong. When

Bb+ Bb6 Ebm F7 Bb+ Bb Ebm F7 Bbm Ebm9 F

things go right and his job's well done, he wants to share the prize he's won. If no one shares and no one cares, where's the

Gm A7 D G7 G7-5 Gm7 C7 F G7

fun of a job well done? Or a prize you've won? A fel - low needs a home, his own kind of home, But to

Gm7 Dm Bb F G7 F C7 C+ F

make this dream come true. A Fel - low Needs A Girl, his own kind of girl. My kind of girl is you!

## SO FAR

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Gracefully and not fast

We have noth - ing to re - mem - ber, So Far, So Far, So Far we have - n't walked by night and  
 shared the light of a star. So far, your heart has nev - er flut - tered so near, so near that my own  
 heart a - lone could hear it. We have - n't gone be - yond the ver - y be - gin - ning.  
 We've just be - gun to know how luck - y we are. So we have  
 noth - ing to re - mem - ber So Far, So Far. But now I'm face to face with you and now at last we've  
 met, And now we can look for - ward to the things we'll nev - er for - get!

## THE GENTLEMAN IS A DOPE

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

The Gen - tie - man is A Dope - a man of man - y faults. A clum - sy Joe who would - n't know  
 Gen - tie man is - n't bright. he does - nt know the score. A cake will come, He'll take a crumb  
 Rhum - ba from a Waltz. The Gen - tie - man is A Dope. and not my cup of tea. (Why  
 nev - er ask for more. The gen - tie man's eyes are blue - but lit - tle do they see - (Why  
 do I get in a dith - er? He does - n't be - long - to me!) The  
 Am I beat - ing my brains out? He does - n't be - long - to me!)

He's some - bod - y el - se's prob - lem, She's wel - come to the  
 guy! She'll nev - er un - der - stand him half as well  
 as | The Gen - tle - man is A Dope - he is - n't ver - y smart  
 He's just a lug you'd like to hug and hold a - gainst your heart, The gen - tle - man does - n't know  
 How hap - py he could be. Look at me! Cry - ing my eyes out, As if he be -  
 longed to me. He'll nev - er be - long to me!

**“Angel In The Wings”**

**CIVILIZATION**  
(Bongo, Bongo, Bongo)

By BOB HILLIARD & CARL SIGMAN

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Medium Swing

Bon-go, Bon-go, Bon-go, I don't want to leave the Con-go, Oh, no, no, no, no, no! Bin-gle, ban-gle, bun-gle. I'm so  
 hap-py in the jun-gle I re-fuse to go. Don't want no bright lights, false teeth, door-bells, land-lords, I make it clear  
 That, no mat-ter how they coax me, I'll stay right here! They have things like the a-tom bomb.  
 So, I think I'll stay where I 'om. Civ - i - li - za - tion, I'll stay right here!



# "Annie"

## EASY STREET

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Nice and mean

I re - mem - ber the way our saint - ed moth - er would sit and croon us her lul - ta - by. she'd say "Kids, there's a place that's like no

oth - er, you got - ta get there be - fore you die. You don't get there by play - in' from the rule book, you stack the

a - ces, you load the dice!" Moth - er dear, oh I know you're Down There lis - tin', we're gon - na fol - low your sweet ad -

vice to { Eas - sy Street! Ea - sy Street! } Where you sleep 'til noon, (Yeah yeah day!) Move them feet! Eas - sy Street! } Where the rich folk play (Play all day!)

She'd re - peat Eas - sy Street bet - ter get there soon. You don't get there, stay!

Yeah! day! Move them feet! Eas - sy Street when you

## LITTLE GIRLS

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Plain Mean

Lit - le Girls, Lit - tle Girls, ev - 'ry - where I turn I can see them Lit - tle Girls, Lit - tle Girls, night and day I eat, sleep and

breathe 'em. I'm an or - di - nar - y wom - an with feel - ings. I'd like a man to nib - ble on my ear, but I as

mit no man has bit, so how come I'm the moth - er of the year? Lit - tle cheeks, lit - tle teeth, ev - 'ry - thing a - round me is How I hate lit - tle shoes, lit - tle socks and each lit - tle

lit - tle bloom - er If I wring lit - tle necks Sure - ly I will get an ac - quit - tal mor

I'd have cracked years a - go If it weren't for my sense of hu - mor

B7sus 4 B7 E G#7+5 C#+ F#7 B7 Em9

Some women are drip - ping with dia - monds,  
Some - day I'll step on their freck - les,  
Some - day I'll land in the nut - house,

Some women are drip - ping with pearls  
Some night I'll straight - en their curls  
With all the nuts, and the squirr1s

Luck - y me, luck - y me,  
Send a flood, send the flu,  
There I'll stay, tucked a - way,

A B7 E

look at what I'm drip - ping with  
an - y - thing that you can do to } Lit - tle Girls. \_\_\_\_\_ Girls. \_\_\_\_\_  
till the pro - hi - bi - tion of }

### IT'S THE HARD-KNOCK LIFE

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately

Bb F Bb Dm Eb Dm Eb

It's the hard - knock life for us! It's the hard - knock life for us! Stead - a treat - ed we get tricked,  
nev - er see, San - ta Claus, what's that? Who's he? No - one cares for you a smidge

Dm F To Code Bb Bb F Bb

Stead - a kiss - es we get kicked, It's the hard - knock life! Got no folks to speak of, so -  
When you're in an or - phan - lge

Dm Eb Dm Eb Dm F

It's the hard - knock row we hoe. Cot - ton blan - kets 'stead - a wool, Emp - ty bel - lies 'stead - a full.

Bb Ebm7

It's the hard - knock life. Don't it feel like the wind is al - ways howl - in'? Don't it

C#m7 Bm7 G

seem like there's nev - er an - y light? Once a day don't you want to throw the towel in? It's eas - i - er than put - tin' up a

C Cm7 Bbm7

fight. No one's there when your dreams at night get creep - y. No one cares if you grow, or if you shrink. No one

Abm7 E A A+ F D.S. al Code

dries when your eyes get wet and weep - y. From the cry - in' you would think this place would sink. Oh! San - ta Claus wa

CODA Bb Tacet F Bb Tacet F Bb F7(#9) Bb

life (Yes it is) It's the hard - knock life. (Yes it is) It's the hard - knock life.

# MAYBE

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Tenderly

**Bb** **Ebmaj7** **Eb6** **Bb** **Bbmaj7Eb6** **Bb** **D7** **Gm7** **C7** **Cm7** **F7**

May - be far a - way, Or May - be real near - by, He may be pour - ing her cof - fee, She may be straight - ning his  
 May - be in a house all hid - den by a hill, She's sit - ting play - ing pi - a - nah,

**Bb** **F7** **Ab** **Db6/9** **A** **Asus A** **E7sus** **E7** **F#m** **F#sus** **F#m**

tie. He's sit - ting pay - ing a bill. Bet - cha they're young, Bet - cha they're smart, Bet they col - lect things like  
 Bet - cha he reads, Bet - cha she sews, May - be she's made me a

**C#7sus** **C#7** **A** **C#7sus** **C#7** **F#m** **F7**

ash trays and art. Bet - cha they're good, why should - n't they be, Their one mis - take was giv - ing up me, So,  
 clos - et of clothes, May - be they're strict, As straight as a line, Don't real - ly care as long as they're mine, So,

**Bb** **Ebmaj7** **Eb6** **Bb** **Ebmaj7Eb6** **Bb** **D7** **Gm7** **C7** **Cm F7 Bb E7** **Cm F7 Bb Ebmaj7 Bb**

May - be now it's time, and May - be when I wake They'll be there call - ing me "Ba - by," May - be.  
 May - be now this prayer's the last one of it's kind, Won't you please come get your ba - by, May - be.

# N.Y.C.

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Gently

**G** **G11** **G7** **C** **Cm6** **G** **D7sus** **D7** **G**

N. Y. C., What is it a - bout you? You're big, you're loud, you're tough.  
 N. Y. C., The Hud - son at sun - down, The roofs that scrape the sky.

**D7sus D7** **G** **G11** **G7** **C** **Cm6** **G** **D7sus** **D7** **G**

N. Y. C., I go years with - out you, Then I can't get e - nough,  
 N. Y. C., The rich and the run - down, The big pa - rade goes by.

**Gmaj7** **G7** **C** **Cdim** **G11** **G7** **F** **E7+5** **E7**

E - nough of cab driv - ers an - swer - ing back in lan - guage far from pure, E - nough of  
 Now, Fris - co does have an in - trest - ing bay, Kan - sas Cit - y has good steaks, Chi - ca - go's

**A** **Adim** **Bm7** **E7** **A** **Bm7** **E7** **A7** **D7** **G** **G11** **G7** **C**

frank - furt - ers an - swer - ing back, Broth - er you know you're in N. Y. C., Too bus - y, too  
 loop may be fun for a day, New Or - leans real - ly shakes, but, N. Y. C., You make 'em all

**Cm6** **G** **D7sus** **G11** **G7** **C** **Cm6** **G** **D7** **G** **D7sus D7** **Gmaj7**

cra - zy, too hot, too cold; Too late, I'm sold a - gain on N. Y. C.  
 post - cards, You snap, you fizz; The best there is is you, is N. Y. C.

# TOMORROW

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Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately slow

F Fmaj7 Bbmaj7 Am7 Dm Dm7 Bbmaj7 C

The sun - 'll come out To - mor - row, bet your bot - tom dol - lar that To - mor - row there'll be sunt Jus'

F Fmaj7 Bbmaj7 Am7 Dm Dm7 Bbmaj7 Csus C

think - ing a - bout To - mor - row clears a - way the cob - webs and the sor - row till there's none. When I'm stuck with a

Fm Fm7 Db Eb Ab Abmaj7 C7sus C7

day that's gray and lone - ly, I just stick out my chin and grin and say: Oh! The

F Fmaj7 Bbmaj7 Am7 Dm Dm7

sun - 'll come out To - mor - row, So you got to hang on till To - mor - row come what

Gbmaj7 C7susC7 F Fmaj7 F7 Bb F C7sus C7 F

may! To - mor - row, To - mor - row, I love ya To - mor - row, you're al - ways a day a - way!

# YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

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A Division of MPL Communications, Inc. and CHARLES STROUSE

Lyric by MARTIN CHARNIN  
Music by CHARLES STROUSE

Moderately

G Gmaj7 G6 G G6 Bdim D7 Fm

Hey, ho - bo man, Hey, Dap - per Dan, You both got your style, But broth - er, You're Nev - er Ful - ly  
Your clothes may be "Beau Brum - el - ly they stand out a mile, but broth - er,

D7 D+ 1 G G6 Bdim D7 2 G7 D G7 C Cm6

Dressed With - out A Smile! Smile! Who cares what they're wear - ing on

G B9 Em Gm D F#7 Em Bm7 E7 A13 Am7 D7+5

Main Street or Sa - ville Row? It's what you wear from ear to ear, and not from head to toe that mat - ters;

G Gmaj7 G6 Bm7 E7 Am7

So, Sen - a - tor, So, jan - i - tor, So long for a - while, Re - mem - ber You're Nev - er Ful - ly

D7 Bm7 Dm6 E7 Am7 D7 Am7 D7 G Gmaj7 Am7 G

dressed, though you may wear the best, You're Nev - er Ful - ly Dressed With - out A Smile.



# "Anya"

## LITTLE HANDS (Based on themes of S. Rachmaninoff)

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Music and Lyric by  
ROBERT WRIGHT & GEORGE FORREST

Slowly

Gm Gm7 Ebmaj7 Am7-5 Dm7 Bbmaj7 Cm7 Cm6 D7-5

Lit - tie Hands, Lit - tie fin - gers that steal in - to mine. Seek - ing safe - ty and warmth, Bring - ing faith and

G7sus G7 G7-9 G7 Cm9 Cm7 Cm6 D7 Gm Cm

trust in me. Lit - tie eyes With all of life a - shine, That turn my som - ber day to

Cm6 D7 D7-9 D7 D7+5 Gm Gm7 Ebmaj7 Am7-5 Dm7 Bbmaj7 Cm7

sun - light Lit - tie lips, Lit - tie se - crets they whis - per to me, In each dear lit - tie word

Cm6 D7-5 G7sus G7 G7-9 G7 Cm9 Cm7 Cm6 D7 Gm

It's the voice of Him I hear, Him to whom I bend my knee, Giv - ing thanks that

Cm9 Ebm Dm7 G7-9 Ebmaj7 F7-9 Bb Bbmaj7 D7 D7+5 Bb Bb6

He His gift of love has sent to me By Lit - tie Hands. Lit - tie Hands.

# "Anyone Can Whistle"

## ANYONE CAN WHISTLE

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Chappell & Co., Inc., Administrator

Words and Music by  
STEPHEN SONDHEIM

Slow and Tenderly

Eb Fm Eb Ab Eb Db Eb Bb7 Eb Fm Eb Ab

An - y - one Can Whis - tle, that's what they say, eas - y. An - y - one Can Whis - tle, an - y old day,

Eb Fm Eb Eb7 Ab Gm Eb Ab Gm7 Cm7

eas - y. It's all so sim - ple: Re - lax, let go, let fly! So some - one tell me

F7 Bb7 Eb Fm Eb Ab Eb Db Eb Bb7

why can't I? I can dance a tan - go, I can read Greek, eas - y.

E<sup>b</sup> F<sup>m</sup> B<sup>b</sup> A<sup>b</sup> G F G F C<sup>m</sup> G E<sup>b</sup> A<sup>b</sup> F<sup>m</sup>7

I can slay a drag-on an - y old week, eas - y! What's hard is sim - ple, what's nat - u - ral comes hard.

E<sup>b</sup> A<sup>b</sup>maj7 G7 C<sup>m</sup> A<sup>b</sup>m C<sup>m</sup> A<sup>b</sup>m6 C<sup>m</sup> A<sup>b</sup> E<sup>b</sup> F<sup>m</sup>7 B<sup>b</sup>7 E<sup>b</sup> A<sup>b</sup>m6 E<sup>b</sup>

May - be you could show me how to let go, low - er my guard, learn to be free, May - be if you whis - tle, whis - tle for me.

# "The Apple Tree"

## BEAUTIFUL, BEAUTIFUL WORLD

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Lyric by SHELDON HARNICK  
Music by JERRY BOCK

Moderately

F F6 F D7 G7 C7 F B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup> G7

I see an - i - mals and birds and flow - ers, Ev - ry col - or, ev - ry shape and size; Moss and peb - bles and a host of won - ders,  
I hear chat - ter - ing and I hear chirp - ing, Whis - tling, mur - mur - ing and horks and snorts; When I sim - ply take the time to lis - ten,  
Still it's pos - si - ble a day may come, When mo - men - tar - i - ly the world wears thin; If I wea - ry of the world out - side me,

C7 F7 B<sup>b</sup> G<sup>m</sup> G<sup>m</sup>6 A7 D7 G7 C<sup>m</sup> G7 C<sup>m</sup> C7

Gleam - ing ev - ry - where I aim my eyes. So if ev - er I'm at - tacked by bore - dom, I'll just o - pen up my eyes and see  
I hear mu - sic of a thou - sand sorts. So if ev - er I would rest my eyes, My ears can eas - i - ly de - scribe to me  
I can al - ways take a good look in. For a - long with ev - ry cloud and cob - web, I'm em - phat - i - cly a mem - ber of

B<sup>b</sup> B<sup>b</sup>maj7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>m To Coda (3rd time) F7sus

This di - ver - si - fied, cu - ri - ous, fas - ci - nat - ing boun - ti - ful, Beau - ti - ful, Beau - ti - ful

1 B<sup>b</sup> B<sup>b</sup>6 G<sup>m</sup> C7 2 B<sup>b</sup> B<sup>b</sup>6 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup> G<sup>b</sup>6

World. World. World, thank you ver - y much for

G<sup>b</sup> G<sup>b</sup>6 G<sup>b</sup> G<sup>b</sup>6 D7 G C7

all I see, hear, taste and touch; Plus ev - ry whiff I sniff. (Sniff)

D.C. al Coda

COA F7sus B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup> B<sup>b</sup>6 B<sup>b</sup> Tacet B<sup>b</sup>

Beau - ti - ful World I love.

# "Babes In Arms"

## I WISH I WERE IN LOVE AGAIN

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Words by LORENZ HART  
Music by RICHARD RODGERS

Bright Tempo

The sleep-less nights, The dai - ly fights, The quick to - bog - gan when you reach the heights; I miss the kiss - es and I  
fur - tive sigh, The black - ened eye, The words "I'll love you till the day I die," The self de - cep - tion that be -

miss the bites, I Wish I Were In Love A - gain! The brok - en dates, The end - less waits, The love - ly lov - ing and the  
lieves the lie, I Wish I Were In Love A - gain! When love con - geals, It soon re - veals The fant a - rom - a of per -

hate - ful hates, The con - ver - sa - tion with the fly - ing plates, I Wish I Were In Love A - gain! No more  
form - ing seals, The dou - ble cross - ing of a pair of heels, I Wish I Were In Love A - gain! No more

pain, care, No more strain, Now I'm sane, but I would rath - er be  
care, No de - spair, I'm all there now, But I'd rath - er be

ga - ga! The pulled out fur of cat and cur, The fine mis - mat - ing of a him and her, I've  
punch - drunk! Be - lieve me sir, I much pre - fer The clas - sic bat - tle of a him and her, I

learned my les - son, but I Wish I Were In Love A - gain! The  
don't like qui - et and I Wish I Were In Love A - gain!

G A#dim G A#dim G  
A#dim D7 C#dim D7 D7sus G A#dim G  
A#dim G A#dim D7 G7 C Cm G E+ A7  
D7 G A#dim G A#dim  
G B7 Em Am7 D7 1 G Am7 D7 2 G Am7 G

## JOHNNY ONE NOTE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately, with a lift

Poor John - ny One - Note (Sang out with gus - to And just o - ver - lord - ed the  
Got in A - i - da In - deed a great chance to be

place. \_\_\_\_\_ Poor John - ny One - Note Yelled wil - ly - nil - ly, Un - til he was  
brave. \_\_\_\_\_ He took his one note Howled like the North Wind, Brought forth wind, that

F Eb C7 F C7 F C7  
F Am Gm7 C7 F Eb C7 F C7 F

C7 D7 Gm7 F Gm7 C7 F

blue in the face, For hold - ing one note was his ace. Could - n't hear the  
made crit - ics rave, While Ver - di turned round in his grave! Could - n't hear the

Ab C7 F Am Ab C7 F

brass. Could - n't hear the drum. He was in a class By him - self, by gum!  
flute or the big trom - bone. Ev - ry - one was mute, John - ny stood a -

C7 F Fm C7 Bbm C7 Fm Gm7 C7 Bb

lone. Cats and dogs stopped yap - ping, Li - ons in the zoo all were

C7 Bb C7 Bb6 C7 Bb Fm C7 Fm C7 Bbm C7 Fm

jeal - ous of John - ny's big trill. Thun - der - claps stopped clap - ping, Traf - fic ceased its

Gm7 C7 Bb C7 Bb C7 Bb6 C7 Fm C

roar, and they tell us Ni - ag - ra stood still. He stopped the train - whist - les,

F C F C7 G#dim C Bb Am C7

Boat - whist - les, Steam - whist - les. Cop - whist - les; All whist - les bowed to his skill.

F Eb C7 F C7 F C7

Sing John - ny One - Note. Sing out with gus - to And just o - ver - whelm all the

F Am Gm7 C7 F Eb C7 F C7 F C7

crowd. 'Ah

D7 Gm7 F Gm7 C7 F Gm7 C7 F

So sing, John - ny One - Note. out loud! Sing John - ny

Gm7 C7 F Gm7 C7 F Gm C7 F

One - Note! Sing, John - ny One - Note. out loud!



## THE LADY IS A TRAMP

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Bright

C Cm7 Dm7 G7 C Cm7

I get too hun - gry for din - ner at eight. I like the thea - tre but  
I don't like crap games With Bar - ons and Earls. Won't go to Har - lem in

Dm7 G7 C Cmaj7 C9 F Fm

nev - er come late. I nev - er both - er with peo - ple I hate.  
er - mine and pearls. Won't dish the dirt with the rest of the girls.

C C+ F G7 C 1 G7 2 Fmaj7 G7

That's why The La - dy Is A Tramp. I like the free fresh  
That's why The La - dy Is A Tramp.

Em7 Am Dm7 G7 C A7 D7 G7 C

wind in my hair, Life with - out care. I'm broke... it's oke... Hate Cal - i -

Cm7 Dm E7 Am C+ Am7 D7 G7 C

for - nia, It's cold and it's damp. That's why The La - dy Is A Tramp.

## WHERE OR WHEN

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

E♭ Eb6 E♭maj7 Fm7

It seems we stood and talked like this be - fore. We looked at each oth - er in the same way then, But I can't re - mem - ber Where Or

E♭maj7 Eb6 A♭m6 B♭7 E♭ Eb6 E♭maj7 Fm7

When. The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then.

E♭maj7 Eb6 Fm6 G7 Cm Fm7 G7sus G7 F G7

But I can't re - mem - ber Where Or When. Some things that hap - pen for the first time,

Cm Fm7 F7sus F7 Fm7 B♭7 E♭ Eb6 E♭maj7 E♭+

Seem to be hap - pen - ing a - gain. And so it seems that we have met be - fore, and

Fm Gm Fm Gm Fsus Fm Gm B♭7 E♭ A♭m C♭ E♭

laughed be - fore, and loved be - fore, But who knows Where Or When.

# MY FUNNY VALENTINE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly

Cm B<sup>+</sup> Cm7 Cm6 A<sup>b</sup> Fm7

My Fun - ny Val - en - tine, Sweet com - ic Val - en - tine, You make me smile with my

Fm6 G7 Fm G7 Cm G7 Cm7 Cm6

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

A<sup>b</sup> Fm7 A<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7

Yet, you're my fav - orite work of art. Is your fig - ure less than Greek, Is your

E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>maj7 G7 Cm A<sup>b</sup>maj7 A<sup>b</sup>6 A<sup>b</sup>7 G7

mouth a lit - tle weak, when you o - pen it to speak, Are you smart? But

Cm Cm7-5 Cm7 Cm6 A<sup>b</sup> D7-5 G7

don't change a hair for me, Not if you care for me, Stay lit - tle Val - en - tine.

Cm E<sup>b</sup>7 A<sup>b</sup> A<sup>b</sup>maj7 Fm7 B<sup>b</sup>7 E<sup>b</sup>

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

## “Bajour”

### MUST IT BE LOVE?

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Music and Lyrics by  
WALTER MARKS

Moderately

C Am G11 G7 C D7 G11 G7 G E7 Am

My heart's a - quiv - er, but must it be love? \_ Sure I shiv - er, but must it be love? \_ Here in the still - ness I was

D7 G Gm7 C7 F Em7 A7 Dm7 G7 C Am G11 G7 C

chilled to - night, Still, chill or ill - ness can't ex - plain my plight! My thoughts as - sem - ble, then fly like a dove. \_ True, I

D7 G11 G7 G E7 Am F B<sup>b</sup>9 C Am Dm7 G9 C

trem - ble, but must it be love? \_ This feel - ing fright - ens me, yet I a - dore it! Should I trust it? why must it be love? \_

# "Bells Are Ringing"

## BELLS ARE RINGING

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Words by BETTY COMDEN & ADOLPH GREEN  
 Music by JULE STYNE

Slowly with expression

Musical score for 'Bells Are Ringing' in 3/4 time, key of Bb. The score consists of five staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "All a-round, there's the sound of the mid-summer night, Bells in the air are ring-ing ev-ry-where. I rush to an-swer in hopes that it's he, But no, the call's not for me. Here a-lone I can on-ly i-mag-ine the sight. Me on the town, in some be-witch-ing gown. But I just wait at the end of the line, As Bells Are Ring-ing, The bells keep ring-ing, Oh why, oh why can't the next call be mine."

## THE PARTY'S OVER

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Words by BETTY COMDEN & ADOLPH GREEN  
 Music by JULE STYNE

Moderately Slow

Musical score for 'The Party's Over' in 3/4 time, key of Bb. The score consists of three staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "The Par-ty's O-ver. It's time to call it a day. They've burst your pret-ty bal-loon and tak-en the moon a-way. It's time to wind up the mas-quer-ade. Just make your mind up. The pi-per must be paid. The Par-ty's O-ver."

Ab Bb7 Eb      Ab Bb7 Eb      Bb7 Ab Eb      Ab Db      Gbm

The can - dles flick - er and dim. You danced and dreamed through the night, It seemed to be right just be - ing with him.

Eb7 Eb7+5 Ab Dbm Bb7 Bb7-5Bbm6 C7 C7+5 C7 Fm Db7

Now you must wake up, All dreams must end. Take off your make - up,

Bb7 Ab Bb7 Ebmaj7 Cm Fm7 Bb7 Eb F#dim Eb

The Par - ty's O - ver, It's all o - ver my friend.

### JUST IN TIME

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Words by BETTY COMDEN & ADOLPH GREEN  
 Music by JULE STYNE

Moderately

Bb A Bb A Bb A Am7 D7 Fm G7

Just In Time I found you Just In Time Be - fore you came, my time was run - ning

C9 Gm7 C9 Gm7 C7 F7 Bb9 Eb9

low. I was lost, The los - ing dice were tossed, My brid - es all were crossed,

Ab D7 Gm D Gm D Gm D7 Gm Gm7 C7

no - where to go. Now you're here and now I know just where I'm go - ing, no more

Bb Ab7 G7 G7+5 C9 F7 Bb F+

doubt or fear, I've found my way. For love came Just In Time. You found me Just In Time

Bb C7 Cm7 F7 1 Bb C9 Cm7 F7 2 Bb Bbdim Bb6

and changed my lone - ly life, that love - ly day. day.



## LONG BEFORE I KNEW YOU

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Words by BETTY COMDEN & ADOLPH GREEN  
 Music by JULIE STYNE

Moderately Slow

Long Be-fore I Knew You. Long be-fore I met you. I was sure I'd find you some-day some-  
 how. I pic-tured some-one who'd walk and talk and smile as you do. And make me feel as  
 you do right now. All that was long be-fore I held you. Long be-fore I kissed you.  
 Long be-fore I touched you and felt this glow. But now you real-ly are here and  
 now at last I know That Long Be-fore I Knew You I loved you so.

## "Ben Franklin In Paris"

## HOW LAUGHABLE IT IS

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Lyric by SIDNEY MICHAELS  
 Music by MARK SANDRICH, JR.

Moderately

Oh, How Laugh-a-ble It Is, that you al-ways a-dore the ver-y one you  
 nev-er can live with, And How Laugh-a-ble It Is when your love's not re-  
 turned, you face a fact and that's what you live with in a-life-time. What a joke on peo-ple is  
 hu-man feel-ing, that lets them thrill be-fore the kill that leaves them reel-ing. How Laugh-a-ble It Is,

Gmaj7 G6 Am7 D9 G6 G+

that my heart runs to hug the ver - y love that nev - er can ev - er be. I have

C Cm Bm7 Gmaj7 A9 Am7-5 G

ev - ry - thing my life re - quires, ex - cept the thing my heart de - sires; some - one who can make me de -

A11 Em A9 G Am7 D7sus G6

pend - ent and free; laugh - a - ble it is and the laugh is on me.

### LOOK FOR SMALL PLEASURES

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Lyric by SIDNEY MICHAELS  
Music by MARK SANDRICH, JR.

Moderately, with feeling

Bbmaj7 Cm7 F7 Bbmaj7 Eb6 F7 Bbmaj7 Bb6 Eb6 F7

Look For Small Pleas - ures that hap - pen ev - ry day; And not for for - tune or fame.

Dbmaj7 Ebm7 Ab7 Dbmaj7 Ebm7 Ab7 Bb Cm7 F7 Bbmaj7

In - fi - nite treas - ures lie all a - long the way. As do can - dles wait - ing for flame. How

Cm7 F7 Bbmaj7 Bb6 Bbmaj7 Bb6 Gm C7 Cm F7

sim - ple the joys at our fin - ger - tips. This plain air we share is cham - pagne one sips.

Bbmaj7 Cm7 F7 Bbmaj7 Eb6 F7 Bbmaj7 Bb6 Eb6

Look For Small Pleas - ures up - on this ball of clay And not for light - ning to tame.

Ebm6 Bbmaj7 Eb Bbmaj7 Gm7 Cm F7

And one day there's some - one. Just a friend - ly some - one. Who'll be hus - band or wife to you, Be the

Bb G9 Cm7 F7

love of all your life to you; And you'll find how great small pleas - ures can prove.

1 Bb Gm7 Cm7 F7-9 2 Bb6 Bbmaj9

prove

# "Best Foot Forward"

## BUCKLE DOWN, WINSOCKI

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Words and Music  
HUGH MARTIN & RALPH BLUM

Moderate March Tempo

Buck - le Down Win - sock - i buck - le down You can win, Win  
yell Win - sock - i, make 'em yell. You can win, Win

sock - i If you knuck - le down If you break their necks if you make them  
sock - i If you give 'em hell If you don't give in take it on the

wrecks you can break the hex, So buck - le down. Make 'em  
chin, You are bound to win, if you will on - ly buck - le

down, If you fight you'll chuck - le at de - feat. If you fight your

luck - ll not re - treat (shout), Knuck - le down Win - sock - i Knuck - le down You c  
(“we repeat”)

win Win - sock - i, If you buck - le down If you mow them down if you

go to town you can wear the crown if you will on - ly buck - le down.

# "Between The Devil"

## BY MYSELF

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Words by HOWARD D.  
Music by ARTHUR SCHWAB

Moderately

(I'll go my way By My - self This is the end of ro - mance.

Adim A7 F7 Gdim F7 Dm7 Edim Bb6 Gm Gm7 Bbm C7

I'll go my way By My - self Love is on - ly a

F Gm6 A7 Gm A7 6 Cm

dance. I'll try to ap - ply my - self And teach my

A7 Fdim Gm6 A7 Dm6 Adim A7 F7 Gdim F7 Dm7 Edim Bb6

heart how to sing. I'll go my way By My - self

Gm Gm7 Bbm C7 F Dm6 E7 D

Like a bird on the wing. I'll face the un - known,

Gm6 E7 Cm6 Cm7 Cm6 D7 C Fm D7 Gm7 Bbm6 Db Bbm6

I'll build a world of my own, No one knows bet - ter than

F A7 Dm7 G9 Bbm6 1 F Cdim 2 F6

I my - self, I'm By My - self a - lone. lone.

### TRIPLETS

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Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Comically

Bb F+ Bb F+ Bb Bb6 Fdim F7

We do ev - ry - thing a - like We look a - like, we dress a - like, we walk a - like, we talk a - like, and what is more we

Bb F+ Bb F+ Bb Gm7 Gm6 D D6 A7 D

hate each oth - er ver - y much. We hate our folks, we're sick of jokes, on what an art it is to tell us a - part. If We

Eb6 Ebm6 Bb C7 F F7

one of us gets the meas - les, an - other one gets the meas - les, then all of us gets the meas - les and mumps and croup. eat the same kind of vit - tals, we drink the same kind of bot - tles, we sit in the same kind of high chair (hi - chair, hi - chair)

Bb F+ Bb F+ Bb Bb6 Fdim F7 1 Bb Bb7 2 Bb

How I wish I had a gun, a lit - tle gun, it would be fun to shoot the oth - er two and be on - ly one. one.



## I SEE YOUR FACE BEFORE ME

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Words by HOWARD DIETZ  
Music by ARTHUR SCHWARTZ

Moderately Slow

Eb Eb6 Eb Eb6 Eb Eb6 Fm7 Bb7 Fm7 Bb7  
 I See Your Face Be - fore Me Crowd - ing my ev - ry dream, There is your face be -  
 Fm7 Bb7 Fm7 Eb Bbdim Fm7 Bb7 Ebdim Bb7  
 fore me, You are my on - ly theme. It does - n't mat - ter where you are I can see how  
 Ab Eb Cm D7 Gm7 Bbm C7 Fm7 Bb+ Eb Eb6  
 fair you are I close my eyes and there you are, Al - ways. If you could share the  
 Eb Eb6 Eb Eb6 Fm7 Bb7 Fm7 Bb7 Fm Bb7  
 mag - ic If you could see me too There would be noth - ing trag - ic  
 Fm7 Eb7 Ab Ebdim Eb Ebdim Bb7 Eb7  
 in all my dreams of you. Would that my love could haunt you so, Know - ing I  
 Ab Abm Eb Eb7 Fm Abm Eb Bb7 Eb Bb7 Eb Bb7 Eb  
 want you so, I can't e - rase your beau - ti - ful face be - fore me.

## "Bloomer Girl"

## EVELINA

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Words by E.Y. HARBURG  
Music by HAROLD ARLEN

Slowly with rhythm

Eb Edim Fm7 Bb7 C7 Bb7 Eb  
 E - ve - li - na, won't ya ev - er take a shine to that moon? \_\_\_\_\_ E - ve - li - na, ain't ya  
 Edim Bb7 Eb7 Ebdim Bbm9 Eb7  
 both - ered by the bo - bo - link's tune? \_\_\_\_\_ Tell me, tell me how long \_\_\_\_\_ ya gon - na

Bbm9 Eb7 Bbm9 Eb7 Cm7 F9 Cm9 F7 Fm7

keep de - lay - in' the day. Don't ya reck - on it's wrong. Tri - flin' with A - pril this

Bb7+5 Eb Edim Fm7 Bb9

way? E - ve - li - na, won't ya pay a lit - tle mind to me soon?

G7+5 C7+5 Bb7+5 Eb6 Eb G7 Db9 C7 C7+5 Fm7 Edim

Wake up! Wake up! The earth is fair, the fruit is fine. But what's the use o' smel - lin' wa - ter - mel - on

Eb D7+5 G9 C7 Fm7 Eb F9 Fm7 Eb

clng - in' to an - oth - er fel - la's vine? E - ve - li - na, won't ya roll off that vine an' be mine?

### RIGHT AS THE RAIN

Copyright © 1944 by Chappell & Co., Inc.  
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Words by E.Y. HARBURG  
Music by HAROLD ARLEN

Steady

C G7 C G7 Dm9 G7 C Gm7 C G9 C D7

Right As The Rain that falls from a - bove; So real, so right, Is our love.

Fm6 G7 F Fdim C Dm7 G7 C Am7 C9 F9 E7-9 Am

It came like the spring that breaks thru the snow. I can't say what it may bring I on - ly

Dm7 G7 Fm6 G7 C G7 C Cm6 Cdim Dm7 G7 C B7 B7-5 Dm6 E7

know, I on - ly know it's right to be - lieve what - ev - er gave your eyes this glow. What - ev - er gave my heart this

Am Em7 A7 F6 E7 Am Dm F Dm6 Am7 Dm6 D9 D7

song can't be wrong. It's Right As The Rain that falls from a - bove and

Am7 Am6 Dm7 G7 C Dm7 G7 C Bb Cmaj7 C6

fills the world with the bloom of our love. love. As rain must

G7 C6 G7 F Em7 A7 Dm Fm6 C G7 C

fall and day must dawn, This love, this love must go on.

# “Bow Bells”

## YOU'RE BLASÉ

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Words by BRUCE SIEVIER  
Music by ORD HAMILTON

Moderately Slow

**Fmaj9** **G7** **C9** **F#dim** **D7+5** **D7** **Gm7**  
 You're deep, just like a cha - sm; You've no en - thu - si - a - sm! You're tired and un - in -  
 day is one of lei - sure In which you search for plea - sure, You're bored when you're a -  
**Ab7** **C9** **F** **Gm7** **C7** **F6** **F** **Cm7** **Bbm7**  
 spired, You're Bla - se! Your Bla - se! While reach - ing for the moon and the  
 dored, You're Bla - se!  
**Cm7** **Dbmaj7** **F9** **Eb9** **Am** **C7** **Fmaj9** **G7**  
 stars up in the sky, The sim - ple things of nor - mal life are slow - ly pass - ing by. You sleep, the sun is shin - ing; You  
**C9** **F#dim** **D7+5** **D7** **Gm7** **Ab7** **C9** **G7** **Gbmaj7** **F**  
 wake it's time for din - ing There's noth - ing new for you to do, You're Bla - se!

# “The Boys From Syracuse”

## SING FOR YOUR SUPPER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

**F** **Fmaj7** **F7** **Bb** **Gm7** **C7**  
 Sing For Your Sup - per And you'll get break - fast, Song - birds al - ways eat If their song is sweet to hear.  
**F** **Fmaj7** **F7** **Bb** **Gm7** **C7**  
 Sing for your lunch - eon And you'll get din - ner, Dine with wine of choice If ro - mance is in your  
**F** **F+** **Gm7** **C7** **Gm7** **C7-9** **Fmaj7** **Gm7** **C7**  
 voice, I heard from a wise ca - na - ry, Trill - ing makes a fel - low will - ing; So, lit - tle  
**Gm** **C7** **Am7** **Ab7** **Db** **G7** **C7** **F** **Fmaj7** **F7**  
 swal - low, swal - low now. Now is the time to Sing For Your Sup - per And you'll get break - fast, Song - birds are not dumb.  
**Bb** **Gm7** **C7** **F7** **Bb** **F** **F+** **Gm7** **C7** **F**  
 They don't buy a crumb of bread, It's said, So sing and you'll be fed.

# FALLING IN LOVE WITH LOVE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderate Waltz Tempo

Chord progression for "Falling in Love with Love":

B $\flat$  B $\flat$ maj7 B $\flat$ 6 B $\flat$  F7sus F7 Cm7

F7 F7sus F7 F7sus F7 B $\flat$ maj7 B $\flat$ 6

B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 B $\flat$ maj7 B $\flat$ 6 1 D7sus

D7 F6 D7 Gdim Gm Cm C7

Cm7 F7 2 D7sus D7 Gmaj7 G7

Cm Ddim Cm7 F7 B $\flat$  B $\flat$ 6

Lyrics:  
 Fall - ing In Love With Love Is fall - ing for make be - lieve.  
 I fell in love with love one night When the moon was full.  
 Fall - ing In Love With Love Is play - ing the fool;  
 I was un - wise with eyes Un - a - ble to see.  
 Car - ing too much is such a ju - ve - nile fan -  
 I fell in love with love. With love ev - er -  
 cy. Learn - ing to trust is just For chil - dren in  
 school. last - ing. But  
 love fell out with me.

# THIS CAN'T BE LOVE

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately

Chord progression for "This Can't Be Love":

G6 C7 G Am7 D7 Am7 D7

G6 C7 G C $\sharp$ dim Am7 D7 G C6 C7 G

F $\sharp$ m7 B7 Em7 B7(#9) E+ A9 D7-9 D7

G C7 G6 Gdim Am7 D7 G C7 Am7 G

Lyrics:  
 This Can't Be Love be-cause I feel so well, No sobs, no sor - rows, no sighs,  
 This Can't Be Love, I get no diz - zy spell. My head is not in the skies, My heart does  
 not stand still, Just hear it beat! This is too sweet to be love.  
 This Can't Be Love be-cause I feel so well, But still I love to look in your eyes.



# "Bravo Giovanni"

## IF I WERE THE MAN

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Lyric by RONNY GRAHAM  
Music by MILTON SCHAFFER

Freely

Fmaj7 F6 Gm7 C7 Fmaj7 F6 Gm9 C9 Am7 D7-9 Gm7 C7-9

If I Were The Man, The man you say you love so mad - ly: How would I be  
Were The Man, If it were me you loved so dear - ly: Would I be

Dm Am Dm7 G Bbm6 F Fdim F#dim Gm7 C7-9

take the news but glad - ly: When you told me with your eyes a - glow. If  
an y - where but mere - ly: high as heav - en when you

<sup>2</sup> Gm7 C9 F+ F6 Gm7 C9 Em7 A7 D6 A7-9 Dm7 G13

told me so. And once you told me, once I knew. I know ex - act - ly what I'd

C7 Gm7 C9+5 Fmaj7 F6 Gm7 C7 F Gm7 C7 Am7 D7

do. If I were that man, You would be in my arms this

Gm7 C7 To Coda Dm Dm7 G7 Bdim F6/9 Gm7 C9 F6

mo - ment, And in my arms you'd al - ways be. If the man that you loved were me.

D.S. al Coda CODA Dm Bb Am Dm G Gm Bbm6 F+ F F+ C7-9 C7+5

And arms I'd make you see That for all time and for - ev - er,

C7 Cm6 D7 Gm7 C7-9 F

Spring or fall time. You would nev - er leave my arms. If the man that you loved were me.

# "By The Beautiful Sea"

## ALONE TOO LONG

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Words by DOROTHY FIELDS  
Music by ARTHUR SCHWARTZ

Slowly

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

I'd kiss you if I dared, I want to but I'm scared, I should have known I've been A - lone To  
lips are much too still, my arms have lost their skill. My charm has flown, I've been A - lone To

1 G Bm Am7 D7 2 G Bm Am7 G Em Em7 Em6 C7-5 B7 Em6

Long. My Long. It's been years since I have whis - pered a fool - ish love - word.

Em Em7 A7 D7sus D7 G6 Gmaj7

And I'd be a - fraid I'd sing you a fad - ed song. But if you smile and

G6 Gmaj7 Am7 D7 Am7 D7 Am7 D9 Edim D7 G Bm Am7 G

then say "dar - ling, try a - gain," I'll know you've known I've been A - lone Too Long.

# "By Jupiter"

## EV'RYTHING I'VE GOT

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Words by LORENZ HART  
 Music by RICHARD RODGERS

With A Bounce

Eb Bb7 Eb Bb7 Eb Ebm Bb7 Ebm Bb7 Ebm

I have eyes for you to give you dir - ty looks. I have words that do not come from chil - dren's books There's a  
 power - ful an - aes - thes - ia in my list. And the per - fect wrist to give your neck a twist. There are

F7sus F7 F7sus F7 Bbmaj7 Bb7 Eb Ab6 Gbm6 Bb7 Eb Bb7 Eb

trick with a knife, I'm learn - ing to do. And ev - ry - thing I've got be - longs to you. I've a  
 ham - mer lock holds I've mas - tered a few. And ev - ry - thing I've got be - longs to you.

B E B Dbm7 B E B E F# Eb Ab Eb D Gm

Share for share, Share a - like. You get struck each time I strike. You for me, Me for you. I'll give you plen - ty of

Bb7 Eb Bb7 Eb Bb7 Eb Ebm Bb7 Ebm Bb7 Ebm

noth - ing. I'm not yours for bet - ter but for worse. And I've learned to give the well - known witch - es curse

F7sus F7 F7sus F7 Bbmaj7 Bb7 Eb Ab6 Gbm6 Bb7 Eb

I've a ter - ri - ble tongue. A tem - per for two. And ev - ry - thing I've got be - longs to you.

# WAIT TILL YOU SEE HER

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Words by LORENZ HART  
 Music by RICHARD RODGER

Moderately

Fm7 Bb7 Eb Eb6 Fm7 Bb9 Ebmaj7 Eb6 Fm7 Bb7  
 Wait Till You See Her, see how she looks, Wait till you hear her laugh. Paint - ers of paint - ings,  
 Eb Eb6 Fm7 D7 Gm Cm F7sus F7 Gm Bb  
 writ - ers of books, Nev - er could tell the half. Wait till you feel the warmth of her glance,  
 Cm7 G+ C9-5 C9 Fm7 Bb7 Cm Gm C9 F7  
 Pen - sive and sweet and wise. All of it love - ly, All of it thrill - ing. I'll nev - er be will - ing to  
 Fm G7 Ebm F7 E7 Eb7 Fm7 Bb7 Eb  
 free her, When you see her, You won't be - lieve your eyes.

# "Bye Bye Birdie"

## THE TELEPHONE HOUR

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Words by LEE ADAMS  
 Music by CHARLES STROUSE

Slow 4

Tacet

Hi, Nan - cy! Hi, Hel - en! What's the sto - ry, Morn - ing glo - ry? What's the tale, Night - in - gale? Tell me quick a - bout Hu - go and Kim  
 C F C G C  
 Hi, Mar - gie! Hi, Al - ice! What's the sto - ry, Morn - ing glo - ry? What's the word, Hum - ming bird? Have you heard a - bout Hu - go and Kim?  
 Tacet C C7 F G7 C F G C  
 Did they real - ly get pinned? Did she kiss him and cry? Did he pin the pin on? Or was he too shy? Well, I heard they  
 C7 F G7 C F G C  
 pinned, I was hop - in' they would! Now they're liv - in' at last, Go - in' stead - y for good! Hel - lo Mis - ter Hen - kei, this is Har - vey John - son  
 D7 G7 C C7 F G7  
 Can I speak to Pen - el - o - pe Ann? Is it true a - bout Kim? I just knew it some - how! I must call her right up! I can't talk to

now! Go-in' stead-y, you know it, man, Go-in' stead-y. it's cra - zy, man! Go-in' stead-y, you know it. It won't last!

Not at all! He's too thin! She's too tall. Hel-lo, Mis-sus Mil - ler, This is Har-vey John - son, Can I speak to

Deb-ra Sue? Well, I heard they got pinned! I was hop-in' they would! Now they're liv-in' at last! Go-in' stead-y, for good! Hel-lo, Mis-sus Gar - fein, is

Char-i - ty home from school yet? Did they real-ly get pinned? I was hop-in' they would; Now they're liv-in' at last, Go-in' stead-y for

good. If you got - ta go, That's the way to go. When they got youhooked, Then you're real - ly cooked,

What - cha gon - na do! What - cha gon - na do! Well, I heard they got pinned! I was think - ing they would! Now they're liv - in' at

last. Go-in' stead-y, for good. Go-in' stead-y, go-in' stead-y, go-in' stead-y, stead-y, for good! Go-in' stead-y, go-in' stead-y,

go-in' stead - y, stead-y for good! He's in love with Kim, Kim's in love with him! Go-in' stead-y, go-in' stead-y.

go-in' stead - y, stead-y for good! Go-in' stead-y, go-in' stead-y, go-in' stead-y! That's the way it should be! They! be hap - py I

know! Go-in' stead-y for me. That's the way it should go! Go-in' stead-y, go-in' stead-y, go-in' stead-y, stead-y for good!

Go - in' stead - y, go - in' stead - y, go - in' stead - y! Oh, yeah!



# KIDS!

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Words by LEE ADAMS  
Music by CHARLES STROUSE

Charleston tempo

C C6 Cmaj7 C6 C C6

Kids! I don't know what's wrong with these Kids to - day! Kids! { 1. 2. Who can un - der - stand an - y  
3. E - ven I don't un - der - stand

G9 G7 E7 A7

thing they say? Kids! They are dis - o - be - di - ent, dis - re - spect - ful  
what they say! Kids! They are so ri - dic - u - lous and so im - ma - tu - re

Am7 D7 Am7 G7 Dm7 G7 G7+5 Tacet

Nois - y cra - zy slop - py la - zy loaf - ers! While we're on the sub - ject  
I don't see why an - y - bod - y wants 'em! Why are they so dread - ful?  
Why are they so dread - ful?

C C6 Cmaj7 C6 C7

Kids! You can talk and talk till your face is blue! Kids! But  
Kids! They are just im - pos - si - ble to con - trol! Kids! With  
Kids! What the dev - il's wrong with these Kids to - day? Kids! Who

F E F6 F B7+5 B7

still do just what they want to do! } Why can't they be like { we } were,  
aw - ful clothes, and their rock and roll! } { you }  
guess that they would turn out that way!

Em7 A7+5 A7 F6 D9 G7 C6

Per - fect in ev - ry way? What's the mat - ter with Kids to - day?

# A LOT OF LIVIN' TO DO

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Lyric by LEE ADAMS  
Music by CHARLES STROUSE

With a steady, growing drive

Cmaj7 C6 Cmaj7 C7 F6 Fmaj7

There are { girls } just ripe for some kiss - in' And I mean to kiss me a few! Oh, those { girls }  
{ guys }

G7 C Dm7 G7 C Cmaj7

don't know what they're miss - in', I've got A Lot Of Liv - in' To Do! { And there's wine }  
{ Sizz - zin' steaks } all read - y

C6 Cmaj7 C7 F6 Fmaj7 G7 C

tast - in' And there's Cad - il - lacs all shin - y and new! Got - ta move, 'cause time is a - wast - in',

There's such A Lot Of Liv-in' \_\_\_ To Do! There's mu-sic to play \_\_\_ plac-es to go! \_\_\_ Peo-ple to see! \_\_\_

Ev - 'ry - thing \_\_\_ for you and me! \_\_\_ Life's a ball, if on - ly you know it! \_\_\_ And it's all

just wait-in' for you! You're a - live, so come on and show it! \_\_\_ There's such A Lot Of Liv-in' \_\_\_ To Do!

There are Liv-in', \_\_\_ Such A Lot Of Liv-in' \_\_\_ What A \_\_\_ Lot Of \_\_\_ Liv - in' \_\_\_ To Do! \_\_\_

### ONE BOY

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Words by LEE ADAMS  
 Music by CHARLES STROUSE

Shuffle Beat

REFRAIN

One Boy, one spe - cial boy, One Boy to go with, to talk with and walk with; One Boy, \_\_\_ That's the way it should (Girl) \_\_\_

be. \_\_\_ One Boy, one cer - tain boy, One Boy to laugh with, to joke with, have coke with; (That's the way it should be.) (Girl) (girl) (Girl)

One Boy, \_\_\_ not two, or three. \_\_\_ One day you find out, This is what life is all a - bout, (Girl) \_\_\_

You need some - one who is liv - ing just for you. \_\_\_ One Boy, one stead - y boy, One Boy to be with for - (Girl) (girl) (Girl)

ev - er and ev - er, One Boy, That's the way it should be. \_\_\_ That's the way it should be. \_\_\_

## PUT ON A HAPPY FACE

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Words by LEE ADAMS  
Music by CHARLES STROUSE

Lightly

**E<sup>b</sup>** **E<sup>b</sup>6** **Gm7** **C7** **Fm7** **B<sup>b</sup>9** **Fm7** **B<sup>b</sup>9** **E<sup>b</sup>** **E<sup>b</sup>6** **Gm7** **C7** **Fm7** **B<sup>b</sup>9**

Gray skies are gon - na clear up, — Put On A Hap - py Face, Brush off the clouds and cheer up, — Put On A Hap - py

**B<sup>b</sup>m7** **E<sup>b</sup>7** **A<sup>b</sup>maj7** **D7** **G7** **C7** **F7** **B<sup>b</sup>7** **E<sup>b</sup>maj7** **E<sup>b</sup>7** **E<sup>b</sup>6** **A<sup>b</sup>maj7** **D7** **G7** **C7**

Face. Take off the gloom - y mask of trag - e - dy, It's not your style; You'll look so good that you'll be glad - ya' d

**F7** **Fm7** **B<sup>b</sup>9** **E<sup>b</sup>** **E<sup>b</sup>6** **Gm7** **C7** **Fm7** **B<sup>b</sup>9** **Fm7** **B<sup>b</sup>9** **E<sup>b</sup>** **E<sup>b</sup>6** **Gm7** **C7** **Fm7** **B<sup>b</sup>9**

cid - ed to smile! Pick out a pleas - ant out - look, — Stick out that no - ble chin; Wipe off that "full of doubt" look, — Slap on a hap - py

**B<sup>b</sup>m7** **E<sup>b</sup>7** **A<sup>b</sup>maj7** **B<sup>b</sup>9** **E<sup>b</sup>** **Fm7** **B<sup>b</sup>7** **G7+5** **G7** **C9** **F9** **Fm7** **B<sup>b</sup>9** **E<sup>b</sup>** **E<sup>b</sup>6** **Fm7** **E<sup>b</sup>**

grin! And spread sun - shine all o - ver the place, Just Put On A Hap - py Face! —

## ROSIE

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Words by LEE ADAMS  
Music by CHARLES STROUSE

Moderately

**Fmaj7** **F6** **Am7** **Gm7** **C7** **Dm7** **G7** **Dm7** **G7**

Ev - ry - thing is ros - y. — When I'm with my Ro - sie, — With a girl like Ro - sie, — How could I

**Gm7** **Am** **A<sup>b</sup>** **C** **Fmaj7** **F6** **Am7** **Gm7** **C7**

blue? — Hand in hand we'll mo - sey — Me and lit - tle Ro - sie — We will be

**Dm7** **G7** **Gdim** **Dm7** **G7** **Gm7** **C7** **Cdim** **C7** **Cm7** **F7** **B<sup>b</sup>**

co - zy by a fire — built for two. — Oh! I once heard a poem that goes:

**Cm7** **F7** **B<sup>b</sup>** **A7+5** **D9** **G7** **Gm7** **C9** **F** **G7**

rose — is a rose — is a rose. — Well, I don't a - gree, — take it from me, — There's one rose sweet - er than

**Gm7** **C7** **Fmaj7** **F6** **Fmaj7** **B<sup>b</sup>** **B<sup>b</sup>m6** **F6** **Gm7** **C9** **F**

an - y that grows! And that's my Ro - sie. — I'm so glad she chose me; — Life is one sweet beau - ti - ful song — to me. —

# "Cabaret"

## CABARET

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Lyrics by FRED EBB  
Music by JOHN KANDER

Lively

Eb Bb9 Bb9+5 Eb Bb7+5 Eb  
 3 3 3 3 3  
 What good is sit - ting a - lone in your room? — Come hear the mu - sic  
 Put down the knit - ting the book and the broom, — Time for ev - 'ry smile  
 No use per - mit - ting some proph - et of doom — To wipe ev - 'ry smile a -

Eb7 Ab Adim To Coda Gm C9  
 Life is a Cab - a - ret, old chum, —

Fm7 Bb9 Eb Fm7 Bb7 Eb Abm  
 Come to the Cab - a - ret. — ret. Come taste the wine,

Eb Cm Cm(#7) Cm7 F9 Bb7 D.C. al Coda  
 Come hear the band, Come blow the horn, start cel - e - brat - ing, Right this way, your ta - ble's wait - ing.

CODA Gm7 C9 Fm7 Bb11 Eb  
 ret, old chum, — Come to the Cab - a - ret. —

## MARRIED (HEIRATEN)

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Lyrics by FRED EBB  
Music by JOHN KANDER

Moderately bright

F Fmaj7 F Fmaj7 F Fmaj7 Gm7 C7 Gm7  
 How the world can change, it can change like that. Due to one lit - tle word: "Mar - ried." — see a pal - ace

C7 Gm7 C7 Gm7 C7 F6 F9 Bb  
 rise from a two room flat, Due to one lit - tle word: "Mar - ried." — And the old de - spair that was

F9 Bb Gm7-5 F G7 C9 F Fmaj7 F7  
 of - ten there, Sud - den - ly ceas - es to be. — For you wake one day, look a - round and

D7 Gm Gm7 C7 1 F C7 2 F  
 say: "Some - bod - y won - der - ful Mar - ried me." — How the me." —



## TOMORROW BELONGS TO ME

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Lyrics by FRED EBEL  
Music by JOHN KANDEL

Moderate Waltz

The sun on the mead - ow is sum - mer - y warm, The stag in the for - est runs  
 branch of the lin - den is leaf - y and green. The rage has de - sert - ed the  
 free; \_\_\_\_\_ The heart as a shel - ter de - fies the storm, } To - mor - row Be -  
 sea; \_\_\_\_\_ The world holds a prom - ise that shines un - seen, }  
 longs To Me. The Me.  
 The babe in his cra - dle is sound - ly a - sleep, The blos - som em -  
 brac - es the bee; \_\_\_\_\_ And love, like a val - ley, lies wide and deep, To -  
 mor - row Be - longs To Me, To - mor - row Be - longs To Me.

## TWO LADIES

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Music by JOHN KANDEL

With movement

Bee - dle - dee dee deede, Two la - dies. Bee - dle - dee dee deede, Two la - dies. Bee - dle - dee dee deede  
 and I'm the on - ly man, ja! Bee - dle - dee dee deede, I like it.  
 Bee - dle - dee dee deede, they like it. Bee - dle - dee dee deede This two for one.



## IF YOU COULD SEE HER

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Lyrics by FRED EBEL  
Music by JOHN KANDEL

**Moderately**

**Bb** **Bbmaj7** **Bb6** **Bb** **Bbmaj7** **Bbdim** **Cm7** **F9** **Cm** **Cm7**

If You Could See Her thru my eyes, You would -n't won - der at all. If You Could See Her thru  
How can I speak of her vir - tues? I don't know where to be - gin. She's clev - er, she's sweet, she reads

**Cm6** **C7** **F7** **F7+5** **Bb** **Bbdim** **F7** **Bb** **Bbmaj7** **Bb6**

my eyes, I guar - an - tee you would fall. (like I did) When we're in pub - lic to - geth - er, They  
mu - sic, She does -n't smoke or drink gin. (like I do) Yet when we're walk - ing to - geth - er.

**Bb7** **Eb** **Eb6** **C7** **Bb** **G7** **Cm7** **F7**

I hear so - ci - e - ty moan, But if they could see her thru my eyes. May - be they'd leave us a -  
sneer if I'm hold - ing her hand, If they could see her thru my eyes, May - be they'd all un - der -

1 **Bb** **F7** 2 **Bb** **Bbdim** **F7** **Bb** **Bbmaj7** **Bb6** **Bb7**

lone. stand. I un - der - stand your ob - jec - tion, I grant you my prob - lem's not

**Eb** **C7** **Bb** **G7** **Cm7** **F7** **Bb**

small; But If You Could See Her thru my eyes, She is -n't a mees - kite at all.

## MEIN HERR

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Music by JOHN KANDEL

**ad lib.** **Cm** **G7**

You have to un - der - stand the way I am, Mein Herr. A ti - ger is a ti - ger, not a lamb, Mein Herr. You'll  
con - ti - nent of Eu - rope is so wide, Mein Herr. Not on - ly up and down, but side to side, Mein Herr. I

**Dm7-5** **G7** **Gm9** **Cm** **Tacet**

nev - er turn the vin - e - gar to jam, Mein Herr. So I do what I do. When I'm through then I'm through and I'm through. Too - die oo! Byebye -  
could -n't ev - er cross it if I tried, Mein Herr. But I do what I can, inch by inch, step by step, mile by mile, man by man.

Tempo (Slowly at first, then gradually faster)

**Cm** **G7**

lie - ber Herr, Fare - well mein lie - ber Herr, It was a fine af - fair, but now it's o - ver.  
eye, Mein Herr, or won - der why, Mein Herr, I've al - ways said that I was a rov - er.

**To Coda**

And though I used to care, I need the o - pen air You're bet - ter off with - out me, Mein  
You must -n't knit your brow, you should have known by now You've ev - ry cause to doubt me, Mein

1 Cm 3 Herr. Don't dab your Herr. The

2 Cm 3 Herr. Bye bye mein

CODA Cm 3 Herr. Bye bye mein

C 3 lie - ber Herr. Auf wie - der - sehen, Mein Herr. Es war sehr gut, Mein Herr. und vor - bei. G7  
 lie - ber Herr. Fare - well, mein lie - ber Herr. It was a fine af - fair. but now it's o - ver.

1  
 Du kennst mich wohl Mein Herr. Ach, le be wohl. Mein Herr. Du sollst mich nie mehr se - hen, Mein  
 And though I used to care. I need the o - pen air. You're bet - ter

C 3 Herr  
 G7 3 Bye. bye mein off with - out me, You'll get on with - out me, Mein

C 3 Herr.

### MAYBE THIS TIME

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Slowly C C+ C6 C9

May - be This Time I'll be luck - y. May - be This Time he'll stay.  
 Ev - ry - bo - dy loves a win - ner. So no - bo - dy loved me.

F F+ Dm F#dim G7

May - be This Time. For the first time. love won't hur - ry a - way. He will hold me  
 La - dy Peace - ful. La - dy Hap - py. That's what I long to be. All the odds are

1 A+ D9 G7 C9 F Fm

fast. I'll be home at last. Not a los - er an - y - more, like - the

2 C Bb6 A9 D7 G9 Am D13

last time and the time be - fore. in my fa - vor. Some - thing's bound to be - gin.

C C+ Dm9 C

3 It's got to hap - pen hap - pen some - time. May - be This Time I'll win.



## MONEY, MONEY

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Lyrics by FRED EBB  
Music by JOHN KANDER

Moderately bright

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

Mon - ey makes the world go a-round, the world go a-round, the world go a-round, Mon - ey makes the world go a-round it

**Fm G7+5 Cm B<sub>b</sub> E<sub>b</sub>**

makes the world go round, A mark, a yen, a buck or a pound, a buck or a pound, a

buck or a pound

**Fm B<sub>b</sub>7sus Gm G7**

buck or a pound is all that makes the world go a-round, that clink - ing, clank - ing sound can make the world go

**C Cm**

round. Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey. If you hap - pen to be

**G7 Cm**

money, money, money, money, mon - ey, money, mon - ey, money, money, money, money, money mon - ey, money, money, mon - ey,

rich, and you feel like a night's en - ter - tain - ment, you can pay for a gay es - ca - pade. If you hap - pen to be

**G7 Cm**

mon-ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey.

rich, and a - lone, and you need a com - pan - ion, you can ring - ting - a - ling for the maid. If you hap - pen to be

**A7 Dm A7**

Mon-ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon - ey, mon-ey. mon.

rich and you find you are left by your lov - er, tho you moan and you groan quite a lot, you can take it on the

**Dm C#dim F7 B<sub>b</sub>7 E<sub>b</sub>**

chin, call a cab, and be - gin to re - cov - er on your four - teen ca - rat yacht. What? Mon - ey makes the

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

world go a-round, the world go a-round, the world go a-round. Mon - ey makes the world go a-round. Of that we both are

Gm C7 Fm7 Bb7sus Eb Cm

sure. On be - ing poor. Mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey, mon - ey,

G7

mon - ey, mon - ey, mon - ey, mon - ey, mon. When you have - n't an - y coal in the stove and you freeze in the win - ter and you

Cm G7

freeze in the win - ter and you curse to the wind at your fate. When you have - n't an - y shoes on your feet and your curse to the wind at your fate. When you have - n't an - y shoes on your feet and your coat's thin as pa - per and you

Cm A7

coat's thin as pa - per and you look thir - ty pounds un - der - weight. When you go to get a word of ad - vice from the look thir - ty pounds un - der - weight. When you go to get a word of ad - vice from the fat lit - tle pas - tor, he will

Dm A7

fat lit - tle pas - tor, he will tell you to love ev - er - more. But when hun - ger comes to rap at the win - dow see how tell you to love ev - er - more. But when hun - ger comes to rap, rat - a - tat, rat - a - tat, at the win - dow see how

Dm A7 B7 E

love flies out the door. For mon - ey makes the world go a - round, the world go a - round, the world go a - round.

F#m B7 G#m C#7 A E

world go a - round. Mon - ey makes the world go a - round, the clink - ing, clank - ing sound of mon - ey, mon - ey, mon - ey, mon - ey,

A E A E A E A E

mon - ey, mon - ey, mon - ey, mon - ey Get a lit - tle, get a lit - tle, mon - ey, mon - ey, mon - ey, mon - ey, mark, a yen, a

A E A E A E A E A E B7 E

buck or a pound, that clink - ing, clank - ing clunk - ing sound is all that makes the world go round. It makes the world go round.

# WILLKOMMEN

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With spirit

**Gmaj7** **G6** **Gmaj7**

Will - kom - men! Bein - ve - nue! Wel - come! Frem - der, E - tran - ger.

**Am7** **D7sus** **Am** **D7-9** **Gmaj7** **G6/9** **A13**

Stran - ger, Glück - lich zu se - hen. Je - suis en - chan - té. Hap - py to

**Am7** **D9** **Gmaj7** **G6** **E7**

see you. Blei - be, Res - te, Stay. Will - kom - men! Bien - ve - nue! Wel - come!

**Am** **Am9** **D13** **G**

Im Cab - a - ret, au Cab - a - ret to Cab - a - ret!

# “Camelot”

## CAMELOT

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

**F** **F6** **Fmaj7** **F6** **F** **F6** **Fmaj7** **F6**

1. A law was made a dis - tant moon a - go here Ju - ly and Au - gust can - not be too  
2,3. win - ter is for - bid - den till De - cem - ber And ex - its March the sec - ond on the

**F** **Cdim** **C7** **Cdim** **C7**

hot; And there's a le - gal lim - it to the snow here In  
dot. By or - der sum - mer lin - gers through Sep - tem - ber in

**F** **F6** **Fmaj7** **F6** **F** **F6** **Fmaj7** **F6** **A**

Cam - e - lot. The Cam - e - lot.

**A7** **D** **Dmaj7** **D6** **D** **Dmaj7** **D6** **D** **Em**

Cam - e - lot! Cam - e - lot! Cam - e - lot! I know it  
Cam - e - lot! Cam - e - lot! I know it

**Dmaj7** **Em** **D** **Em** **Dmaj7** **Em** **D** **F**

sounds a bit bi - zarre, But in Cam - e - lot,  
gives a per - son pause, But in Cam - e - lot,

Cdim Gm7 Dm6 C9 Cdim Gm7 Dm6 C C7

Cam - e - lot,  
Cam - e - lot,  
rain may nev - er fall till af - ter sun - down.  
snow may nev - er slush up - on the hill - side.

That's how con - di - tions are.  
Those are the le - gal laws.

The  
The  
Fmaj7 Bb Gb F

By eight the morn - ing fog must dis - ap -  
By nine P. M. the moon - light must ap -

Cdim C7 F A7 Dm7 F7

pear.  
pear.

In short, there's sim - ply not a more con - gen - ial spot For  
In short, there's sim - ply not a more con - gen - ial spot For

Bb Cdim Gm Bbm F Bb F Bb F C7sus C7

happ' - ly - ev - er - aft - er - ing than here in Cam - e -  
happ' - ly - ev - er - aft - er - ing than here in Cam - e -

1 F C7sus C9 Bb A Am C7 2 F C7 F6

lot! The lot!

### HOW TO HANDLE A WOMAN

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

Eb Bb9 Eb Eb9 Eb Edim

How To Han - dle A Wom - an, There's a way, said a wise old man. A way known by ev - 'ry wom - an since the

Ab F9 Bb Fm7 Bb7 Eb Fm7 Bb9 Eb

whole rig - ma - role be - gan. "Do I flat - ter her?" I begged him an - swer. "Do I threat - en or ca - jole or plead? Do I

Cm6 D7 G B Am7 D7 G Eb Bb9 Eb

brood or play the gay ro - man - cer?" Said he, smil - ing, "No, in - deed." How To Han - dle A Wom - an, Mark me

Ab Abm6 Eb Bb7 Eb Db Eb Bb7 Eb Fm7

well, I will tell you, sir. "The way to han - dle a wom - an is to love her, Sim - ply

Eb Bb7 Eb Ab Eb Bb9 Bb Eb

love her, Mere - ly love her, love her, love her!"



# FOLLOW ME

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Music by FREDERICK LOEWE

Moderately

Chords: Cm, Abdim, Bbm7, Cm, Abdim, Eb7, Cm, Abdim, Bbm7, Cm, Abdim, Eb7, Eb, C, Ab6, Cm7, Ab6, Eb7, Ab6, Cm7, Ab6, Bbm6, C, Db, Ab, Db, Ab, Ds7, F, Ds7, Ab, Ds7, G7, C, Abdim, Bbm7, Eb7, Bbm7, Eb9, Eb7, Abdim, Bbm7, Eb7, Bbm7, Eb7, C, Ab6, Cm7, Ab6, Eb, Ab6, Cm, Abdim, Ab6, Eb9, Ab6, Eb9, Ab6

Through the clouds, gray with years. O - ver hills, wet with tears; To a world young and free We shall fly. Fol - low Me. A - pril green ev - ry - where, A - pril's song al - ways there; Come and hear, Come and see. Fol - low Me To the tree where our hopes hang high. To the dream that should nev - er die, Where our long lost to - mor - rows still are in the sweet by and by. Time goes by, or do we? Close your eyes and you'll see, As we were we can be. Weep no more, Fol - low Me, Fol - low Me, Fol - low me, Fol - low Me!

# I LOVED YOU ONCE IN SILENCE

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Words and Music by  
ALAN JAY LERNER & FREDERICK LOEWE

Moderately

Chords: F, Dm, F, Dm6, C7, F#dim, Bb6, C7, F, F6, F, C7, F, C7, Cm7, F7, Bb6, Gm7, Db7, F, Dm, G7, C6, G7, C, G, Eb7, C7, 2 F, Dm, Gm7, C7, F, Gm7, F, Tacet, Db, Bbm, Ebdim, Db, Gb, As7, Db, Fm, Fm6, C, Fm6, G7

I Loved You Once In Si - lence And mis - try - was all I loved loved me in lone - some si - lence; Your heart filled with dark de - knew. Try - ing so to keep my love from show - ing, All the while not know - ing spair. Think - ing love would flame in you for - ev - er, And I'd nev - er, you loved me too. Yes, nev - er know the flame was there. Then one day we cast a - way our se - cret long - ing; The rag - ing tide we held in - side would hold no

C G7 Eb7 C7 F Dm F Dm6 C7 F#dim

more. The si - lence at last was bro - ken! We

Bb6 C7 F F6 F C7 F C7 Cm7 F7 Cm7

flung wide our pris - on door. Ev - ry joy - ous word of love was

Bb6 G7-5 F6 Gm7 Db7 C Gm7 Am7 Dm7 C F Bb Dm7 Gm

spo - ken. And now there's twice as much grief, Twice the strain for us; Twice the de - spair, Twice the pain for us

F Am F7 Bb C7 F

As we had known be - fore.

### THE LUSTY MONTH OF MAY

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Quickly C C#dim G7 C A7

Tra la! It's May! The Lust - y Month Of May! That love - ly month when ev - ry - one goes  
Tra la! It's May! The Lust - y Month Of May! That dar - ling month when ev - ry - one throws

Dm7 Am6 G7 C C#dim G7 C

Bliss - ful - ly a - stray. Tra la! It's here! That shock - ing time of year! When tons of wick - ed  
Self - con - trol a - way. It's time to do A wretch - ed thing or two, And try to make each

C7 C#dim Dm7 G7 C C#dim F Dm7 C

lit - tle thoughts Mer - ri - ly ap - pear. It's May! It's May! That gor - geous hol - i - day, When  
pre - cious day One you'll al - ways rue. It's May! It's May! The month of great dis - may; When

Ab Ab7 D7-5 C C#dim Dm7 G7 C C#dim

ev - ry maid - en prays that her lad Will be a cad. It's mad! It's gay! A li - bel - ous dis -  
all the world is brim - ming with fun, Whole - some or "un". It's wild! It's gay! A blot in ev - ry

G7 C C7 F Bm7 E7 Am D7-5 C

play. Those drear - y vows that ev - ry - one takes, Ev - ry - one breaks. Ev - ry - one makes di - vine mis - takes The Lust -  
way. The birds and bees with all of their vast Am - o - rous past Gaze at the hu - man race a - ghast The Lust -

G7 C

1 F D9 G 2 F C

y Month Of May! Tra  
y Month Of May!

## I WONDER WHAT THE KING IS DOING TONIGHT

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Music by FREDERICK LOEWE

Steadily Eb Cm7 Fm7 Bb7 Eb Fm7 Bb7 Eb

I Won-der What The King Is Do-ing To-night? What mer-ri-ment is the King pur-su-ing to-night? The  
won-der what the King is wish-ing to-night.. He's wish-ing he were in Scot-land fish-ing to-night. What

can-dies at the Court, they nev-er burn'd as bright. I won-der what the King is up to to-night? How goes the fi-nal  
oc-cu-pies his time while wait-ing for the bride? He's search-ing high and low for some-place to hide. And oh the ex-pec-

F F7 Bb Eb Eb7 Ab Fm7 G Bb7 Eb Cm7

ho-ur As he sees the bri-dal bow-er Be-ing le-gal-ly and re-gal-ly pre-pared? Well, I'll tell you what the King is  
ta-tion, The sub-lime an-tic-i-pa-tion. He must feel a-bout the wed-ding night to come. Well, I'll tell you what the King is

To Coda Fm7 Bdim Cm Bb7 Eb Bb7 Eb Ebmaj9

do-ing to-night: He's scared! He's scared! You mean that a King who  
feel-ing to-

Ab Ebmaj9 F7-9 Eb Ab Eb

fought a drag-on, Whacked him in two and fixed his wag-on, Goes to be wed in ter-ror and dis-tress? Yes! A

Cmaj9 F Cmaj9 Ab Cmaj9 F C

war-ri-or who's so calm in bat-tle, E-ven his ar-mor does-n't rat-tle, Fac-es a wom-an pet-ri-fied with fright? Right! You  
D.S. al Coda

Bb7sus Eb Bb7sus Eb Bb7sus Eb Eb7-5 D7 Gm7 Bb7

mean that ap-pal-ling clam-or-ing That sounds like a black-smith ham-mer-ing Is mere-ly the bang-ing of his roy-al knees? Please! You

COODA Cm Bb7 Eb Bb7sus Bb7 Eb

night. He's numb! He shakes! He quails! He quakes! Oh, that's what the King is do-ing to-night!

## WHAT DO THE SIMPLE FOLK DO?

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Music by FREDERICK LOEWE

With an easy flow

F C F C F7 Bb

GUENEVERE:

What Do The Sim-ple Folk Do To help them es-cape when they're blue?

Gm7 Am Dm C Gm7 Am F7

The shep-herd who is ail-ing. The milk-maid who is glum. The cob-bler who is wail-ing From

Gm7 Dm6 C F C F

nail - ing his thumb? When they're be - set and be - sieged, The folks not no -

C F7 Bb Dm Am Gm7 A Bbm6

bless' - ly o - bliged. How - ev - er do they man - age To shed their wea - ry lot? Oh,

F C+ Cm Gm7 F Gm7 C7 F Gm7 F

what do sim - ple folk do We do not?

Bb F7 Bb C7 F Bb F Bb Gm7 F7

ARTHUR:

I have been in - formed By those who know them well, They find re - lief in quite a clever

Bb F7 Bb Dm A7 Dm Dm6 A7 F F7

way. When they're sore - ly pressed, They whis - tie for a spell; And whis - tling seems to

Dm7 Gm7 A Gm A Bbm6 F C Cdim Gm7 F C7

bright - en up their day. And that's what sim - ple folk

F Gm7 F C7 F GUENEVERE: (Spoken:) They whistle? Gm7 F

ARTHUR:

do; So they say. So they say. What

G D G G D G7 C

else do the sim - ple folk folk do To perk up the heart and get through?

Am7 Bm Em D Am7 Bm G7

The wee folk and the grown folk Who wan - der to and fro Have ways known to their own folk We

Am7 Em6 D G D G

throne folk don't know. When all the dol - drums be - gin, they What keeps each of the

D G7 C Em Bm Am7 B Cm6

them in his skin? What an - cient na - tive cus - tom Pro - vides the need - ed glow? Oh,

gob - lins a way? They have some trib - al sorc - ry You have - n't men - tioned yet. Oh,

gob - lins a way? They have some trib - al sorc - ry You have - n't men - tioned yet. Oh,



G D+ Dm Am7 G D7 G Am7 G

what \_\_\_\_\_ do sim - ple folk do? \_\_\_\_\_ Do you know? \_\_\_\_\_  
 what \_\_\_\_\_ do do sim - ple folk do \_\_\_\_\_ To for - get? \_\_\_\_\_

ARTHUR: C Am7 Dm7 G7 C D7 G C G C Am7 G7

Once a - long the road, I came up - on a lad, Sing - ing in a voice three times his  
 Of - ten I am told They dance a fier - y dance And whirl till they're com - plete - ly un - con -

C G C Em Am6 B7 Em Em6 B G G7

size. \_\_\_\_\_ When I asked him why, He told me he was sad, And sing - ing al - ways  
 troled. \_\_\_\_\_ Soon the mind is blank, And all are in a trance, A vi - lent trance as -

Em7 Am7 B Am B Cm6 G D Ddim Am7 G D7

made his spir - its rise. \_\_\_\_\_ So that's \_\_\_\_\_ what sim - ple folk  
 tound - ing to be - hold. \_\_\_\_\_ And that's \_\_\_\_\_ what sim - ple folk

G Am7 G D7 To Coda G ARTHUR: G BOTH:

do, \_\_\_\_\_ I sur - mise. \_\_\_\_\_ (GUENEVERE) What I sur - mise \_\_\_\_\_ A -

Bb F Bb C9 F Bb Eb Bb C7 F Bb C

rise, my love! A - rise, my love! A - pol - lo's light - ing the skies, my love. The mead - ows shine With col - um - bine And daf - fo - dils blos - som a -

F Bb Bb7 Eb F7 Bb C F Gm7 F Bb Bb7 Eb F7 ARTHUR:

way. \_\_\_\_\_ Hear Ve - nus call To one and all: Cometaste de - light while you may. \_\_\_\_\_ The world is bright, And all is right, And

Bb C7 F D.S. al Coda GUENEVERE: CODA G D G G

life is mer - ry and gay! \_\_\_\_\_ What else do the sim - ple folk do \_\_\_\_\_ To help them es -

D G F6/9 ARTHUR: Am7 Bm Am7 B Cm6

cape when they're blue? \_\_\_\_\_ They sit a - round and won - der What roy - al folk would do, And

G D+ Dm Am7 G D7 G GUENEVERE: (Spoken:) Really? ARTHUR: B

that's \_\_\_\_\_ what sim - ple folk do. \_\_\_\_\_ Yes, I have it on the best authority

BOTH: G Em6 A7 Bm D7 G

Yes, that's \_\_\_\_\_ what sim - ple folk \_\_\_\_\_ do. \_\_\_\_\_

# IF EVER I WOULD LEAVE YOU

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

With warm expression

**F9** **Bbmaj9** **Bb** **Fdim**

If Ev - er I Would Leave You \_\_\_\_\_ It would - n't be in sum - mer. \_\_\_\_\_ See - ing you in  
 you \_\_\_\_\_ It could - n't be in au - tumn. \_\_\_\_\_ How I'd leave in

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

sum - mer I nev - er would go. \_\_\_\_\_ Your hair streaked with sun - light, \_\_\_\_\_ Your lips red as  
 au - tumn I nev - er will know. \_\_\_\_\_ I've seen how you spar - kle \_\_\_\_\_ When fall nips the

**Bbmaj9** **Bb6** **Cm7** **G7** **Cm** **Dm7** **Cm7** **F7**

flame, \_\_\_\_\_ Your face with a lus - tre \_\_\_\_\_ that puts gold to shame! \_\_\_\_\_ But if I'd ev - er  
 air, \_\_\_\_\_ I know you in au - tumn \_\_\_\_\_

**Cm** **Cm7** **F7-9** **Bb** **D** **D+** **D6** **A11** **A7** **D** **Dmaj7** **D6**

\_\_\_\_\_ And I must be there. \_\_\_\_\_ And could I leave you run - ning mer - ri - ly through the snow? \_\_\_\_\_ Or on a

**F#** **B** **F#** **Em7** **A7** **D** **F7** **F9**

win - try eve - ning when you catch the fi - re's glow? \_\_\_\_\_ If Ev - er I Would Leave You, \_\_\_\_\_ How could it be in

**Bbmaj9** **Fdim** **Cm7** **F** **Gdim** **F7** **Ebmaj7** **Cm6** **D7** **Gm7** **Bb7**

spring - time, \_\_\_\_\_ Know - ing how in spring I'm be - witched by you so? \_\_\_\_\_ Oh, no! not in

**Eb** **Ebmaj7** **Cm7** **Ebm** **Bb** **C9** **F9** **Cm7** **F7-9** **Bb**

spring - time! \_\_\_\_\_ Sum - mer, win - ter or fall! \_\_\_\_\_ No, nev - er could I leave you \_\_\_\_\_ at all!

# THE SIMPLE JOYS OF MAIDENHOOD

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

**Bb** **F7** **Bb** **Eb** **F7** **Bb** **F7** **Bb** **D7** **Gm**

Where are have The Sim - ple Joys Of Maid - en - hood? \_\_\_\_\_ Where are all those a - dor - ing, dar - ing  
 I have the nor - mal life a maid - en should? \_\_\_\_\_ Shall I nev - er be res - cued in the

**Eb** **Ebm6** **Bb** **D** **Gm** **Eb6** **G7** **Ebm6**

boys? \_\_\_\_\_ Where's the knight pin - ing so for me he leaps to death in woe for me? Oh,  
 wood? \_\_\_\_\_ Shall two knights nev - er lilt for me and let their blood be spilt for me? Oh

1. **Bb** **E<sub>dim</sub>** **Bb** **Cm7** **F7** 2. **Bb** **Cm7** **Bb** **Cm**

where are a maid - en's sim - ple joys? Shan't where are The Sim - ple Joys Of

**Bb** **F7** **Bb** **E<sub>b</sub>** **G7** **Cm**

Maid - en - hood? Shall I not be on a ped - es - tal, Wor-shipped and com - pet - ed for?

**Cm7** **C7** **Bb** **F** **C9** **Cm7** **F7** **Bb** **F7** **Bb**

Not be car-ried off, or bet - ter st'ill, Cause a lit - tle war? Where are The Sim - ple Joys Of

**E<sub>b</sub>** **F7** **Bb** **F7** **Bb** **D7** **Gm** **E<sub>b</sub>** **E<sub>b</sub>m6** **Bb** **D**

Maid - en - hood? Are those sweet, gen - tle pleas - ures gone for good? Shall a feud not be-

**Gm** **E<sub>b</sub>m6** **G7** **E<sub>b</sub>m6** **Bb** **F7sus** **Bb** **E<sub>b</sub>** **Bb** **F7** **Bb** **C7** **F7**

gin for me? Shall kith not kill their kin for me? Oh, where are the triv - ial joys? Harm - less, con - viv - ial joys?

**Bb** **F7** **Bb** **E<sub>b</sub>** **E<sub>b</sub>m6** **Bb** **F7** **Bb** **E<sub>b</sub>** **F7** **Bb**

Where are The Sim - ple Joys Of Maid - en hood?

# “Can-Can”

## I LOVE PARIS

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Words and Music by  
COLE PORTER

Moderately **Cm**

I Love Par - is in the spring - time, I Love Par - is in the

**G7** **Fm**

fall, I Love Par - is in the win - ter, when it driz - zles, I Love

**G7** **Cm** **C**

Par - is in the sum - mer, when it siz - zles, I Love Par - is ev - 'ry mo - ment,

**C<sub>dim</sub>** **G7** **Dm7** **G7** **F**

ev - 'ry mo - ment of the year. I Love Par - is.

C F C | 1 G7 C Cdim G7 | 2 G7

why, oh why do I Love Par - is? Be - cause my love is near. Be - cause my

A7sus A7 Dm7 G7sus C

love Be - cause my love is near.

IT'S ALL RIGHT WITH ME

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Words and Music by  
COLE PORTER

Moderately Fast Cm F9 Cm

It's the wrong time and the wrong place tho' your face is charm - ing, it's the  
wrong wrong song in the wrong style tho' your smile is love - ly, it's the

Fm Bb Bb9 Bb7 Bbm6 C9 | 1 F9

wrong face, it's not {her} face but such a charm - ing face that It's All Right  
wrong smile, it's not {his} smile but such a love - ly smile that it's

F7 G Fm6 G F G7 | 2 F9 Fm7 Bb7 Eb

With me. It's the All Right With Me. You

Bbm Eb9 Cdim Abm Fdim Eb

can't know how hap - py I am that we met, I'm strange - ly at - tract - ed to you.

Ebmaj7 Eb6 Bbm6 C7-9 F7 Fm6

There's some - one I'm try - ing so hard to for - get, Don't you want to for -

G7 Cm6 G F G7 Cm F9

get some - one too? It's the wrong game with the wrong chips,

Cm Fm Bb Bb9

tho' your lips are tempt - ing, they're the wrong lips, They're not {her} lips,  
Bb7 Bbm6 C9 F9 F7 Bb9 Gm {his} D Fm7 Bb7

but they're such tempt - ing lips that if some night you're free, dear, it's

Ebmaj7 Eb7 Eb7-5Abmaj7 Ab7 F9 Fm7 Eb

all right, It's All Right With Me.



# ALLEZ-VOUS-EN, GO AWAY

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Words and Music by  
COLE PORTER

Slowly

Al - lez - vous - en, al - lez - vous - en, {Mam' - selle, / M' - sieur,} Al - lez - vous - en, go a - way, Al - lez - vous - en, al - lez - vous - en, {Mam' - selle, / M' - sieur,} I have no time for you to - day, Do be a dear, just dis - ap - pear, {Mam' - selle, / M' - sieur,} Bid me good-bye, do, do, do, Al - lez - vous - en, please go a - way, {Mam' - selle, / M' - sieur,} or I may go a - way with you. Al - lez - vous - or I may go a - way with you.

Chords: C, C6, C+, C, G7, Dm, Dm6, Bb, Dm, Dm7, G7, C, Cmaj7, C6, C, C6, C+, C, C9, C+, Fmaj7, F6, Dm7, Cdim, C, G7, C, G7, C.

# C'EST MAGNIFIQUE

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Words and Music by  
COLE PORTER

Slow and easy

When love comes in and takes you for a spin, oo la la - la, C'est Mag - ni - fi - que. When ev - 'ry night your loved one holds you tight, oo la la - la, C'est Mag - ni - fi - que. But when, one day, your loved one drifts a - way, oo la la - la, It is so tra - gi - que. But when, once more, {he / she} whis - pers "Je t'a - dore" C'est Mag - ni - fi - que.

Chords: G, E7, Am, Am6, Am, E7, Am, Am7, Am, D9, D+, G6, Gmaj7, G6, G, G9, G7, Cmaj7, C6, Am, C6, Cm6, G, C, G, A7, D13, G.

# "Cats"

## THE OLD GUMBIE CAT

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Text by T.S. ELIOT  
Music by ANDREW LLOYD WEBBER

Thoughtfully, in moderate time

Chords: G6, D, C, Bm7, Am7, Am6, Em7, F, B7, G6, D, Dm, C, Bm, Am7, Am6, Em, Fmaj7, Bb7, B7, C7, Am7, Bm7, B7

I have a Gum-bie Cat in mind, Her name is Jen-ny-an-y-dots, Her coat is of the tab-by kind, with  
 have a Gum-bie Cat in mind, Her name is Jen-ny-an-y-dots, The cur-tain cord she likes to wind and  
 ti-ger stripes and leo-pard spots. All day she sits be-neath the stair, or on the steps or on the mat. She  
 tie it in-to sail-or knots. She sits up-on the win-dow-sill, or an-y-thing that's smooth and flat. She  
 sits and sits and sits and sits, and that's what makes a Gum-bie Cat! That's what makes a Gum-bie

Sprightly

Chords: Em, Cm, B+, Abm6, Eb, Adim, Ab, G7, Cm, G7, Cm, B+, Abm6, Eb, Adim, Abmaj7, G7, Cm, Ab

Cat! But when the day's hus-tle and bus-tle is done, then the Gum-bie Cat's work is but hard-ly be-gun. And She  
 when all the fa-mi-ly's in bed and a-sleep, She tucks up her skirts, to the base-ment to creep, She is deep-ly con-cerned with the  
 thinks that the cock-roa-ches need em-ploy-ment to pre-vent them from idle and wan-ton des-troy-ment. So she's

Chords: Bb, Bb7, Eb, Ebmaj7, Abmaj7, Db

ways of the mice: Their be-ha-viour's not good and their man-ners not nice, So when she has got them lined up on the mat-ting, she

Chords: G7, Cm, Ab, Bb7, Eb

tea-ches them mu-sic, cro-chet-ing and tat-ting. I formed from that lot of dis-or-der-ly louts, a troop of well-dis-ci-plined

Chords: Ab, Db, G

help-ful boy scouts, With a pur-pose in life and a good deed to do, and she's ev-en cre-a-ted a

Merrily

Chords: G7, G+, C, F, D7, C, Tacet

Bee-tle's Tat-too, For she's a Jol-ly Good Fel-low, Thank you my dears!

## THE AD-DRESSING OF CATS

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Text by T.S. ELIOT  
Music by ANDREW LLOYD WEBBER

## Admirable March

You've heard of sev - eral kinds of cat. And my op - in - ion now is that you should need no in - ter - pre - ter to  
 un - der - stand our char - ac - ter. You've learned e - nough to take the view that cats are ver - y much like you. You've seen us both at  
 work and games, and learn a - bout our prop - er names, Our hab - its and our hab - i - tat: But how would you ad  
 dress a cat? So first, your mem - o - ry I'll jog, and say, a cat is  
 not a dog. So first, your mem - o - ry I'll jog, and say, a cat is not a  
 dog. With cats some say one rule is true: Don't speak 'til you are  
 spok - en to. My - self. I do not hold with that. I say, you should ad - dress a cat. But al - ways bear  
 mind that he re - sents fam - il - i - ar - i - ty. You bow and tak - ing off your hat, ad - dress him  
 in this form: O Cat. Be - fore a cat will con - des - cend to treat you as a trust - ed friend. Som  
 lit - tle to - ken of es - teem is need - ed, like a dish of cream. And you might now and then sup - ply some Ca - vi - ar

E B G#m B G#m B G#m

Strass-burg Pie, some Pot-ted Grouse\_ or\_ Sal-mon Paste: He's sure to have\_ his\_ per-son-al taste. And so in time\_ you\_ reach your aim, and

B G#m E B E B E B E B C#m B F# E

call him by his name. A cat's on-tit-led to ex-pect the e-vi-den-ces of res-pect. So

B E B G#m B E B C#m B F# E B E E B

this is this, and that is that: And\_ there's how you ad-dress a cat. A cat. \_\_\_\_\_

### OLD DEUTERONOMY

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Text by T.S. ELIOT  
Music by ANDREW LLOYD WEBBER

Slowly  
Tacet

G Fm G Dm

I be-lieve it is Old Deu-ter-on-o-my well of all things; Can it be real-ly! No, Yes, Ho! Hi! Oh my eye! My

Am Bm C D Bb D G

mind may be wan-der-ing but I con-fess, I be-lieve it is Old Deu-te-ro-no-my. \_\_\_\_\_

G Fm G Dm Am Bm C D

Old Deute-ro-no-my's lived a long time: He's a cat who has lived many lives in succes-sion. He was fa-mous in pro-verb and fa-mous in rhyme A  
Old Deute-ro-no-my's bu-ried nine wives And more I am tempt-ed to say, nine-ty nine. And his nu-mer-ous pro-gen-y pros-pers and thrives, The

Bb D G F# F F# G

long while be-fore Queen Vic-to-ria's ac-ces-sion. He was fa-mous in pro-verb and fa-mous in rhyme A  
vil-lage is proud of him in his de-cline. At the sight of that pla-cid and bland phy-si-og-no-my, when he sits in the sun on the

F# F Eb Db Bb D7 G Fm G

vi-ca-rage wall; The Old-est In-hab-i-tant croaks: Well of All things Can it be real-ly! No! Yes! Ho! Hi! Oh my  
eye! eye! My mind may be wan-der-ing but I con-fess. I be-lieve it is Old Deu-te-ro-no-my. Well of  
My legs may be tot-ter-y. I must go slow And be care-ful of Old Deu-te-ro-no-my.

Dm Am Bm C G Bb D7 G G G G

# BUSTOPHER JONES: THE CAT ABOUT TOWN

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Text by T.S. ELIOT  
 Music by ANDREW LLOYD WEBBER

**Dignified.**

Bus - to - pher Jones is not skin and bones. In fact he's re - mark - a - bly fat. —  
 cat we all greet — as he walks down the street — in his coat of fast - i - di - ous black — No

does - n't haunt pubs — he has eight or nine cubs — For he's the St. Jame - s's Street Cat! — He's the  
 com - on place mous - ers have such well cut trou - sers or

such an im - pec - ca - ble back — In the whole of St. Jame - s's the smart - est of names is  
 name of this Brum - mell — of cats; — And we're all of us proud, to be nod - ded or bowed, to

**Slower**  
 Bus - to - pher Jones in white spats! My vis - its are oc - ca - sion - al to

Sen - ior Ed - u - ca - tion - al and it is a - gainst the rules for a - ny one cat to be - long both to that and  
 Joint Su - per - i - or Schools When I'm seen in a hur - ry there's pro - ba - bly cur - ry at the "Si - am - ese" or at  
 "Glut - ton"; — If I look full of gloom then I've lunched at the "Tomb" on cab - bage, rice pud - ding and mut - ton — In  
 whole of St. Jame - s's, the smart - est of names, is the name of this Brum - mell — of cats; And we're all of us proud, to  
 nod - ded or bowed to by Bus - to - pher Jones in white, Bus - to - pher Jones in white, Bus - to - pher Jones in white spats



E B7 E B7

So much in this way pass - es Bus - to - pher's day, at one club or an - o - ther he's found It can

E B7 E B7 E

be no sur - prise that un - der our eyes he has grown un - mis - tak - a - bly round. He's a twen - ty five pound - er or

B7 E B7 E

I am a bound - er and he's put - ting on weight ev - ery day: But I'm so well pre - served be -

B7 E B7 E F#m E A B7 A C#m

cause I've ob - served all my life a rou - tine; and I'd say I am still in my prime: I shall last out my time. That's the

D E B7

word from this stout - est of cats. It must and it shall be Spring in Pall Mall while

E B7 E7 A E B7 E B7 E

Bus - to - pher Jones wears white, Bus - to - pher Jones wears white, Bus - to - pher Jones wears white spats!

### THE JOURNEY TO THE HEAVYSIDE LAYER

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Text by T.S. ELIOT  
 Music by ANDREW LLOYD WEBBER

G D7 Am7 D7 G C D11

Grandly Up up up past the Rus - sell Ho - tel, up up up up to the Hea - vy - side Layer.

Bb F7 Cm7 F7 Bb Eb F11

Up up up past the Rus - sell Ho - tel, up up up up to the Hea - vy - side Layer.

Db Ab7 Ebm Ab7 Db Gb Ab11 2 Gb D

Up up up past the Jel - li - cle Moon, Up up up up to the Heav - y - side Layer. Heav - y - side Layer. The

Db Ab11 Db Ab11 Db Ab Db Gb Db

Mys - tic - al Div - in - i - ty of un - a - shamed Fe - lin - i - ty Round the Cath - e - dral

Cb Gb Ab Ab11 Db

rang Vi - vat! Life to the Ev - er - last - ing Call!

## MEMORY

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

Freely

Mid-night. Not a sound from the pave-ment. Has the moon lost her mem-ry? She is smil-ing a-lone. In the lamp-light the withered leaves lect at my feet. And the wind be-gins to moan. Mem-ry. All a-lone in the moon-light. I can smile at the old days. I was beau-ti-ful then. I re-mem-ber the time I knew what hap-pi-ness was. Let the mem-ry live a-gain. Ev-ry street lamp seems to beat a fa-tal-is-tic warn-ing. Some-one mut-ters and street lamp gut-ters. and soon it will be morn-ing. Day-light. I must wait for the sun-rise. I must think of a new life. And I mustn't give in. When the dawn comes to-night will be a Mem-o-ry too. And a new day will be-gin. Burnt out ends of smok-y days. the stale cold smell of morn-ing. The street lamp dies. a-noth-er night is o-ver. another day is dawn-ing. Touch me. It's so eas-y to leave me. All a-lone with the mem-ry. Of my days in sun. If you touch me you'll un-der-stand what hap-pi-ness is. Look a new day has be-gun.

## MR. MISTOFFELES

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Text by T.S. ELIOT  
Music by ANDREW LLOYD WEBBER

Vibrantly

The great-est ma-gi-cians have some-thing to learn from Mis-ter Mis-tol-fel-ees Con-jur-ing Turn. And you'll all see

F C Gm7 C7 F Bb C7sus

Oh! well I ne-ver Was\_ there ev - er a cat so cle-ver as Mag - i - cal Mis - ter Mis - tof - fe - lees. He is

Funky F Ab Bb F Ab

qui - et he is small he is black, man - ner is vague and a - loof, from his ears to the tip of his tail. He can creep thru' the ti - ni - est crack, He can

Bb Ab Bb Ab Db F

walk on the nar - row - est rail, curled up by the fire. He can pick an - y card from a pack, And I've some - times been heard by the fire; he is e - qual - ly cun - ning with dice. He is

Bb F Eb C7

al - ways de - ceiv - ing you in - to be - liev - ing that he's on - ly hunt - ing for mice. He can play an - y trick\_ with a cork, Or a they all heard that some - bod - y\_ purred) Which is in - con - tes - ta - ble proof Of my sin - gu - lar mag - i - cal pow'ts. And I've

spoon and a bit of fish paste. known the fam - i - ly to call If you look for a knife or a fork, Me in the gar - den for hours. And you think it is mere - ly mis - placed; while I was a - sleep in the hall. You have And

Vibrantly C C7 To Coda

seen it one mo - ment, and then it is gone\_ but you find it next week\_ ly - ing out on the lawn\_ And we all say: not long a - go\_ this phe - nom - i - nal cat\_ pro - duced sev - en kit - tens right out of a hat!\_ And we all say:

F C Gm7 C7 F 1-3 Bb C7sus

Oh! Well I ne - ver Was\_ there ev - er a cat so cle-ver as Mag - i - cal Mis - ter Mis - tof - fe - lees.

4 Bb Dm CODA F C Gm7 C7 F 1 Bb C7sus

- fe - lees. My Oh! Well I ne - ver Was\_ there e - ver a cat so cle - ver as Mag - i - cal Mis - ter Mis - tof - fe - lees.

2 Bb C7sus C C7 C

- fe - lees. And not long a - go\_ this phen - om - en - al cat\_ Pro - duced sev - en kit - tens right out of a hat!\_ And we all say:

F C Gm7 C7 F Bb 1-5 C7sus 6 Dm

Oh! Well I ne - ver Was\_ there ev - er a cat so cle - ver as Mag - i - cal Mis - ter Mis - tof - fe - lees. - fe - lees.

## SKIMBLESHANKS: THE RAILWAY CAT

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Text by T.S. ELIOT  
 Music by ANDREW LLOYD WEBBER

**Bright**

E C#m F#m7 B E C#m F#m7 B E B7 F#m7 E C#mF#m7 B

Skim - ble - shanks, the Rail - way Cat, — the Cat of the Rail - way Train! There's a

**Quick**

E B C#m E A D A E

whis - per down the line at e - le - ven thir - ty - nine when the Night Mail's rea - dy to de - part; — say - ing  
 say that by and large it is me who was in charge of the Sleep - ing Car Ex - press. — From

F#m7 B7 Esus E G#m A B9 E

'Skim - ble where is Skim - ble has he gone to hunt the thim - ble? We must find him or the train can't start.' All  
 dri - ver and the guards to the bag - men play - ing cards I would su - per - vise them all, more or less. Down

B C#m E A D A E

guards and all the por - ters and the sta - tion mas - ter's daugh - ters would be search - ing high and low; — say - ing  
 cor - ri - dor he pac - es and ex - am - ines all the fac - es of the travel - ers in the First and the Third — He

F#m7 B7 Esus E G#m A B9 E

'Skim - ble where is Skim - ble, for un - less he's ver - y nim - ble then the Night Mail just can't go? At  
 tab - lish - es con - trol by a re - gu - lar pat - rol and he'd know at once if an - y - thing oc - curred. He w

Em7 F#m7 E Em7 F#m7 E

lev - en for - ty two with the sig - nals o - ver - due and the pas - sen - gers all fran - tic to a man; that  
 watch you with - out you - ing and he saw what you were think - ing and it's cer - tain that he did - n't ap - prove; o

A E F#m7 E A E F#m7 B7

when I would ap - pear and I'd saun - ter to the rear; I'd been bu - sy in the lug - gage van! Then  
 lar - i - ty and ri - ot so the folk were ve - ry quiet when Skim - ble was a - bout and on the move. You oc

E B C#m E A D A E F#m7 B7 Esus E

gave one flash of his glass - green eyes and the sig - nal went 'All Clear!' — They'd be off at last for the north - ern part O  
 play no pranks with — Skim - ble - Shanks! He's a cat that could - n't be ig - nored. — So — noth - ing went wrong on the North - ern Mail wh

**CHORUS**

1 **Brightly**

G#m A B9 E C#mF#m7 B E C#m F#m7 B E B7 F#m7 E C#mF#m7 B

North - ern Hem - i - sphere. Rail - way Cat, the Cat of the Rail - way Train! You could  
 Skim - ble Shanks was a (Skim - ble - shanks the)

Funky

2 E C#m D6 Bm E C#m D6 Bm E C#m D6 Bm E C#m D6 D#dim

board. It was ver - y pleas - ant when they'd found their lit - tle den with their name writ - ten up - on the eve - ry sort of light, you could make it dark or bright, and a but - ton you could turn to make a

E C#m D6 Bm E C#m D6 Bm E C#m D6 Bm E C#m D6 D#dim E C#m D6 Bm

door. And the berth was ver - y neat with a new - ly fold - ed sheet and not a speck of dust on the floor. There was a breeze. And a fun - ny lit - tle ba - sin you're sup - posed to wash your face in and a crank to shut the win - dow should you

2 E C#m D6 Bsus A D G E A D E7

sneeze. Then the guard looked in po - lite - ly and would ask you ver - y bright - ly, 'Do you like your morn - ing tea weak or strong?' But

A E F#m7 E A E F#m7 B7 E B

I was just be - hind him and was read - y to re - mind him for Skim - ble won't let an - y - thing go wrong. When they crept in - to their -

C#m E A D A E B9 B7 Esus E B9 B7

co - zy berths and pulled up the coun - ter - pane; — they — all could re - flect it was ver - y nice to know that they would - n't be

Esus E B9 B7 Esus E G#m A B9 E F Gm7 F9

both - ered by mice. — They could leave all that to the Rail - way Cat, the Cat of the Rail - way Train! Skim - ble - shanks, the

F Gm7/F9 F F9 Bb F Dm7 Gm7 F9 Quick F C Dm F

Rail - way Cat, the Cat of the Rail - way Train! In the watch - es of the night I was al - ways fresh and bright; ev - ry fast a - sleep at Crewe and — so they nev - er knew that I was

Bb Eb Bb F Gm7 C7 F

now and then I'd have a cup of tea; — with per - haps a drop of scotch while I was keep - ing on the watch, on - ly walk - ing up and down the sta - tion: They were sleep - ing all the while I was bus - y at Car - lisle, Where I

Am Bb C11 F Fm7 Gm7

stop - ping here and there to catch a flea. They were met the sta - tion mas - ter with e - la - tion. They might see me at Dum - fries if I sum - moned the po - lice. If there was

F Fm7 Gm7 F Bb F Gm7 F Bb F Gm7 C7

a - ny - thing they ought to know a - bout. When they got to Gal - low - gate there they did not have to wait, for Skim - ble - shanks would help them to get out!



And he gives you a wave of his long brown tail Which says: I'll see you a  
gain! — You'll — meet with-out fail on the Mid - night Mail the Cat of the Rail - way Train!

F C Dm F Bb  
F Gm7 F11 Fsus F Am7 Bb C11 F

## “Chicago”

### AND ALL THAT JAZZ

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Words by FRED  
Music by JOHN KANDER

C G+ C  
Come on, babe, — why don't we paint the town, — And All That Jazz! — I'm gon-na rouge my knees — and roll  
stock - ings down — And All That Jazz! — Start the car, — I know a whoop-ee spot — where  
gin is cold — but the pi - an - o's hot. — It's just a nois - y hall — where there's a night - ly brawl — And All That  
Jazz! Slick your hair — and wear your buck - le shoes —  
All That Jazz! — I hear that Fa - ther Dip — is gon-na blow the blues. — And All That Jazz! — Hold on, hon, — we're gon-  
na have a bun - ny hug. — I bought some as - pi - rin — down at U - nit - ed Drug — in case we shake a - part — and want a brand new start —

Ab7 C Gm6 A7 Ab7 G7  
C G7+5 Db Ab7+5 Db Ab+ Db Ab7  
A7 Db Abm6 Bb7

Eb7-9      Ab7      Db      A7      D  
 do      that      jazz!      Oh, I'm gon-na see my She-ba shim-my shake. (And  
 A+      D      A7  
 All That Jazz!)      Oh, she's gon-na shim-my till her gar-ters break. (And All That Jazz!)      Show  
 Bb7      D      B7      E7-9  
 her where to park her gir-dle,      Oh, her moth-er's blood-'d cur-dle if she'd hear her ba-by's queer for all  
 A7      D      G7      C  
 that jazz!      Find a flask, we're play-ing fast and loose      And All That Jazz!      And  
 G+      C      G7  
 All That Jazz!      Right up here is where I store the juice,      And All That Jazz!      And All That Jazz!      Come on, babe, we're gon-na  
 Ab7      C      Gm6      A7  
 brush the sky. I bet-cha luck-y Lin-dy nev-er flew so high, 'Cause in the stra-to-sphere how could he lend an ear to  
 Ab7      G7      C      G+  
 all that jazz!  
 C      G7  
 Ab7      C      C7      A7      Dm7  
 No, I'm no-one's wife, but oh, I love my life      And All  
 G7sus      C      C7      F      Fm      C      G      C  
 That Jazz! That jazz!

## MY OWN BEST FRIEND

Words by FRED EBB  
Music by JOHN KANDER

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Slowly

**Cmaj7** **G9+5** **D9** **Dm7** **G9**

One thing I know \_\_\_\_\_ and I've al - ways known \_\_\_\_\_ I am My Own Best  
Ba - by's a - live, \_\_\_\_\_ but ba - by's a - lone, \_\_\_\_\_ And ba - by's <sup>her</sup> <sub>his</sub> own \_\_\_\_\_ best

**Cmaj7** **Dm** **G7** **Cmaj7** **Dm7** **G7** **E**

Friend. \_\_\_\_\_ Man - y's the <sup>guy</sup> <sub>girl</sub> who  
friend. \_\_\_\_\_ Three mus - ket - eers \_\_\_\_\_ who

**A** **B9** **Em** **A9** **Dm** **D7** **G9**

To Coda **Dm** **D7** **G9**

told me <sup>he</sup> <sub>she</sub> cares \_\_\_\_\_ But they werescratch - ing my back. 'cause I was scratch - ing theirs. \_\_\_\_\_  
nev - er say die. \_\_\_\_\_ Are stand - ing here this min - ute. \_\_\_\_\_

**Cmaj7** **D9** **Dm7**

And trust - ing to luck. \_\_\_\_\_ That's on - ly for fools. \_\_\_\_\_ I play in a game \_\_\_\_\_

**G9** **G7** **E11** **A7** **Dm7** **G9** **E11** **A7**

\_\_\_\_\_ where I make the rules \_\_\_\_\_ And rule num - ber one \_\_\_\_\_ from here to the end \_\_\_\_\_ is

**Dm7** **G7sus** **Cmaj7**

I am My Own \_\_\_\_\_ Best Friend. \_\_\_\_\_ D.S. al Coda

**CODA** **Dm** **D7** **G9** **Ab9** **Dbmaj7**

Me, my - self and I. \_\_\_\_\_ If life is a school, \_\_\_\_\_

**Eb9** **Ebm7** **Ab9** **F11** **Bb7**

I'll pass ev - 'ry test. \_\_\_\_\_ If life is a game. \_\_\_\_\_ I'll play it the best. \_\_\_\_\_ 'Cause

**Ebm7** **Ab9** **F11** **Bb7** **Bb9+5** **Ebm7** **Ab11** **Dbmaj7**

I won't give in \_\_\_\_\_ and I'll nev - er bend. \_\_\_\_\_ And I am My Own \_\_\_\_\_ Best Friend. \_\_\_\_\_

## RAZZLE DAZZLE

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Words by FRED EBB  
Music by JOHN KANDER

Slowly

**F** **Abdim** **C7** **C#dim**

Give 'em the old Raz - zle Daz - zle. Raz - zle Daz - zle 'em. Give 'em an act with lots of flash in it  
Give 'em the old Raz - zle Daz - zle. Raz - zle Daz - zle 'em. Give 'em a show that's so splen - dif - er - ous.

**Dm7** **G7** **C7** **F** **D♭7** **C7**

And the re - ac - tion will be pas - sion - ate. Give 'em the old ho - cus po - cus. Bead and feath - er 'em.  
row af - ter row will grow vo - cif - er - ous. Give 'em the old flim flam flum - mox. Fool and frac - ture 'em.

**F7** **B♭** **B♭m6**

How can they see with se - quins in their eyes. What if your hing - es all are rust - ing?  
How can they hear the truth a - bove the roar. Throw 'em a fake and a fi - na - gle.

**F** **G9** **F** **C7** **F** **Gm7 C7**

What if in fact you're just dis - gust - ing? Raz - zle Daz - zle 'em and they'll nev - er catch wise  
They'll nev - er know you're just a ba - gel. Raz - zle Daz - zle 'em and they'll beg you for more.

**1** **F** **C7** **2** **F** **B♭m7** **E♭7** **Ab** **C♭dim**

Give 'em the old Raz - zle Daz - zle.  
Give 'em the old Raz - zle Daz - zle.

**E♭7** **B♭7** **Edim** **Fm** **B♭7** **E♭7**

Raz - zle Daz - zle 'em. Back since the days of old Me - thu - se - lah, Ev - 'ry - one loves the big bam - boo - za - ia.  
Raz - zle Daz - zle 'em. Give 'em an act that's un - as - sail - a - ble. They'll wait a year 'til you're a - vail - a - ble.

**Ab** **E♭7** **Ab7**

Give 'em the old three ring cir - cus. Stun and stag - ger 'em. When you're in trou - ble go in - to your  
Give 'em the old dou - ble wham - my. Daze and diz - zy 'em. Show 'em the first rate sor - cer - er you

**D♭** **B♭m7-5** **Ab** **B♭9** **To Coda**

dance. Though you are stif - fer than a gird - er They'll let you get a - way with mur - der.  
are. Long as you keep 'em way off bal - ance, How can they spot you got no tal - ents.

**Ab** **E♭7** **Ab** **D.S. al Coda** **E♭7** **CODA** **Ab**

Raz - zle Daz - zle 'em and you got a ro - mance. Raz - zle Daz - zle 'em, Raz - zle Daz - zle 'em.

**E♭7** **Ab**

Raz - zle Daz - zle 'em and they'll make you a star.

# "A Chorus Line"

## I CAN DO THAT

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Lyric by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Bright Swing

F G7 F G7 Bb B C F Bb Db7 C

I'm watch-in' Sis go pit-a-pat. Said, I Can Do That. I Can Do That.  
Knew ev-ry step right off the bat. Said, I Can Do That. I Can Do That.

2 F Bb7 F G7

One morn-ing Sis won't go to dance class. I grab her shoes and tights and all

C F G7 F G7 Bb C7

but my foot's too small. So, I stuff her shoes with ex-tra socks. Run sev-en blocks in noth-in' flar

Cm6 D7 G7 C7 F G7dim Gm7 C7 F

Hell, I Can Do That. I Can Do That. I got to class and had it made

G7 F G7 Bb C7 Cm D7 G7 C7

and so I stayed the rest of my life. All thanks to Sis, (now mar-ried and

F Cm6 D7 G G7 C7 F C7 F

fat) I can do this. That I can do. I Can Do That.

## AT THE BALLET

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Lyric by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Intense, emotional, driving

Am9 Am7 Em7

Dad-dy al-ways thought that he mar-ried be-neath him. That's what he said, that's what he said.  
Moth-er al-ways said I'd be ver-y at-trac-tive when I grew up, when I grew up.

Am9 D A

When he pro-posed he in-formed my moth-er he was prob-ab-ly her ver-y last chance. And  
"Dif-frent," she said, "With a spe-cial some-thing and a ver-y ver-y per-son-al flair." And

Dm Am7 Bb A Bb Slower A D

though she was twen-ty-two, though she was twen-ty-two, though she was twen-ty-two, she mar-ried him.  
though I was eight or nine, though I was eight or nine, though I was eight or nine, I hat-ed her.



Tempo I

**Fmaj7** **Em7**

Now, Life with my dad was - n't ev - er a pic - nic. More like a "Come as you are." —  
 "dif - frent" is nice, but it sure is - n't pret - ty. "Pret - ty" is what it's a - bout.

**Fmaj7** **Em7** **Fm7/Bb**

When I was five I re - mem - ber my moth - er dug ear - rings out of the car. — I knew that they were - n't  
 I nev - er met an - y - one who was "dif - frent" who could - n't fig - ure that out.

**Ebmaj7** **F Em** **F Em**

Ad lib (slowly)

hers, but it was - n't some - thing you'd wan - na dis - cuss. He was - n't warm, well, not to her. — well, not to

Slow Waltz

**Am** **D** **A7** **D** **A7**

us! But ev - ry - thing — was beau - ti - ful — at the bal - let. —  
 ev - ry - one — is beau - ti - ful — at the bal - let. —

**D** **A7** **D** **A7** **Dm7**

Grace - ful men — lift love - ly girls — in white. — Yes, ev - ry - thing — was  
 Ev - ry prince — has got to have — his swan. — Yes, ev - ry - one — is

**G** **Bb** **Em7-5** **D** **A7** **D** **A** **Dm**

beau - ti - ful — At The Bal - let, — hey! I was hap - py At The Bal - let. —  
 beau - ti - ful — At The Bal - let, — hey! I was pret - ty At The Bal - let. —

Stronger **Dm7** **Am7** **Bbmaj7** **A**

Up a steep and ver - y nar - row stair - way to the voice like a met - ro - nome.

**Dm7** **Am7** **Bb** **Gm** **C** **Am** **Dm** **Gm7** **To Coda Gm6**

Up a steep and ver - y nar - row stair - way, it was - n't Par - a - dise, — it was - n't Par - a - dise, — it was - n't Par - a - dise, —

**A7** **Dm** **A** **Tempo I Dm** **Ad lib (slowly) F**

but it was home. So beau - ti - ful — I'd nev - er live to

**Am** **Fmaj9 Fmaj7** **Fmaj9 Fmaj7** **Am** **D.S. al Coda**

see. But it was clear, if not to her, well, then to me! That

**CODA** **A7** **D** **A** **D** **A7** **D6** **A** **D** **A7** **D**

but it was home. Ev - ry - thing — was beau - ti - ful — At The Bal - let. —

Raise your arms — and some-one's al - ways there. Yes.
   
 ev - ry - thing — was beau - ti - ful — At The Bal - let, hey! I was pret - ty, — I was
   
 hap - py, — I would love to — At The Bal - let.

**DANCE: TEN; LOOKS: THREE**

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Lyric by EDWARD KLEBAN  
 Music by MARVIN HAMLISCH

Dance: Ten; Looks: Three, and I'm still on un - em - ploy - ment, danc - ing for my own en - joy - ment.
   
 Flat — and sas - sy, — I would get the strays an los - ers. Beg - gars real - ly can't be choos - ers.
   
 That ain't it, — kid! That ain't it, — kid! Dance: Ten; Looks: Three — is like to die. — Left the the - ter and
   
 That ain't it, — kid! That ain't it, — kid! Fix — the chas - sis, — "How do you do?" — Life turned in — to an
   
 called the doc - tor for my ap - point - ment to buy — tits and ass. — Bought my - self a
   
 end - less med - ley of "Gee, it had — to be you" Why? Tits and ass. — Where the cup - board
   
 fan - cy pair — Tight - ened up the der - ri - ere. — Did the nose with it, all that goes with it. Tits and ass! —
   
 once was bare. Now you knock and some - one's there. — You have got 'em, hey! Top to bot - tom, hey! It's a gas! —
   
 Had the bin - go - bon - gos done. — Sud - den - ly I'm get - ting Nash - nal tours! — Tits and
   
 Just a dash of sil - i - cone. — Shake your new ma - ra - cas and you're fine! — Tits and
   
 ass won't get you jobs un - less they're yours. Did - nt cost a for - tune, nei - ther.
   
 ass can change your life. They sure changed mine.
   
 Did - nt hurt my sex life, ei - ther. Have - it all done! — Hon - ey, take my word. Grab a cab, — c' mon.

Dm9 E7sus E7 Am A+ Dm7 G7 C C#dim Dm7 G7 C C#dim  
 See the wiz - ard on Park and Sev - en - ty Third for tits and ass. — Or - ches - tra and bal - co - ny.  
 Dm7 G C D7 D7 G7 C#dim Dm7 G7 C Dm7 G7  
 What they want is what cha see. Keep the best of you, do the rest of you. Tits or class. — I have nev - er  
 C Dm7 G7 C D7 C Fm D7 Dm7 G7 Cmaj7 C6 Dm7 G7  
 seen it tail. — Deb - u - tante or cho - rus girl or wife. — Tits and ass. yes, tits and  
 Cmaj7 C6 D9 G7 C  
 ass have changed my life!

### WHAT I DID FOR LOVE

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Lyric by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

Slowly C A7sus A7 Dm7 Fm  
 Kiss to - day good - bye, dry. the sweet - ness and the sor - row. We did what we  
 the gift was ours to bor - row, It's as if we  
 C G D9 Tacet Fm  
 had to do. And I can't re - gret. What I Did For Love. What I Did For  
 at ways do, knew, But I won't for - get. What I Did For Love. What I Did For  
 1 G G7 Tacet 2 G G7 G6 G Am Am7 Fmaj7 E7sus E7 Am Am7 Am6 B7sus B7  
 Love. Look, my eyes are Love. Gone. love is nev - er gone. As we tra - vel  
 Em G A7 Fm G7 Tacet C A7sus A7 Dm7  
 on, love's what we'll re - mem - ber. Kiss to - day good - bye, and point me tward to - mor row.  
 Fm C G Am Am7 D7 Am7 D7 F C  
 Wish me luck, the same to you. Won't for - get, can't re gret — What I Did  
 Dm7 G7sus G7 C C7 Fm C C7 Fm C  
 For Love. What I Did For Love. What I Did For Love.

ONE

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Lyric by EDWARD KLEBAN  
Music by MARVIN HAMLISCH

**Ebmaj7** **A7** **Ebmaj7**

Crisply

One sin - gu - lar sen - sa - tion ev - 'ry lit - tle step she takes. One thrill - ing com - bi - na - tion

**Bbm6** **C7** **Cm6** **D7** **Gm** **D7** **Gm**

Ev - 'ry move that she makes. One smile and sud - den - ly no - bod - y else will do.

**Bm6** **C#7** **F#m** **C#7** **A7** **E7** **Ebmaj7**

You know you'll nev - er be lone - ly with you - know - who. One mo - ment in her pres - ence

**A7** **Abmaj7** **Cm6** **D7** **Gm** **G7** **C7**

and you can for - get the rest. For the girl is sec - ond best to none, son, Ooh! Sigh!

**F7** **Bb7** **Gm7** **C7** **F7** **Bb7** **Ebmaj7**

Give her your at - ten - tion, do I real - ly have to men - tion she's the One?

“Christmas Holiday”

SPRING WILL BE A LITTLE LATE THIS YEAR

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Lyric by FRANK LOESSER  
Music by ALFRED NEWMAN

**Eb** **Bb7+5** **Eb** **Edim** **Fm** **Fm7** **Bb9** **Edim** **Fm** **Fm7** **Bb7** **Adim** **Abdim**

Moderately

Spring Spring Will Be A Lit - tle Late This Year, A Lit - tle late ar - riv - ing in  
will be a lit - tle slow to start, A lit - tle slow re - viv - ing that

**Eb** **Eb7** **Ab9** **Adim** **Eb** **Ab** **Eb** **Fm7** **Eb**

my lone - ly world o - ver here. For you time have left me, and where is our Ap - ril of old?

**Ab9** **Adim** **Eb** **Cm7** **Fm** **Fm7** **Edim** **Tabet** **Eb** **Cm7** **Fm7** **Eb**

You have left me, and win - ter con - tin - ues cold. As if to say all things, so I need - n't cling to this

**Abm6** **Eb** **Bb7+5** **Eb** **Edim** **Fm** **Fm7** **Fdim** **Eb** **B7** **Fm7** **E** **Eb6**

fear. It's mere - ly that Spring Will Be A Lit - tle Late This Year.

**"Cinderella"****BOYS AND GIRLS LIKE YOU AND ME**

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Slowly with tenderness

Boys And Girls Like You And Me Walk be-neath the skies. They love just as we love. With the same dream in their eyes. Songs and kings and man-y things have their day and are gone. But Boys And Girls Like You And Me, We go on and on. on.

Chords: F, Gm7, C7, F6, C7, F, C7, F, Fm6, C, C7, Cm7, F7, Cm7, F7, Bb, Bbm6, F, G7, C7, F, C9, F.

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Western Hemisphere and Japan. Chappell & Co., Inc., sole selling agent.Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Simply and not fast

In My Own wing Lit-tle Cor-ner, in my own lit-tle chair. I can be what-ev-er I want to  
fly an-y-where And the world will o-pen its arms to  
be. On the me. I'm a young Nor-we-gian prin-cess or a milk-maid  
I'm the great-est pri-ma don-na in Mi-lan. I'm an heir-ess who has al-ways had her  
silk made By her own flock of silk-worms in Ja-pan. I'm a girl men go  
mad for, love's a game I can play with a cool and con-fi-dent kind of air. Just as  
long as I stay In My Own Lit-tle Cor-ner. All a-lone in my own lit-tle chair.

Chords: F, Eb, C7, F, C7, F, D, A7sus, A7, F#m, D, Bm, F#7, Bm, Gm(#7), D, Em7, A7, D, A, E7, A, Gm7, C7, F, Eb, C7, F7, Bb, Bbm, F, Bb, F, Gm, C7, F.



## DO I LOVE YOU (Because You're Beautiful?)

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

Gm D+ Gm7 C6/9 C9 F9 F6/9  
 Do I Love You be-cause you're beau-ti-ful? Or are you beau-ti-ful be-cause I  
 love you? love you? love you?  
 Bb Cm D Gm D+ Gm7 C6/9 C9 F9 F6/9  
 I mak-ing be-lieve I see in you A girl too love-ly to  
 be real-ly true? Do I want you be-cause you're won-der-ful? Or are you  
 Gm7 C9 F7 D7 Gm D+ Gm7 C7 C9  
 won-der-ful be-cause I want you? Are you the sweet in-ven-tion of a lov-er's dream,  
 Bb D+ Ebmaj7 F7 Bb D7 Bb  
 Or are you real-ly as beau-ti-ful as you seem? seem?

## IMPOSSIBLE

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

*Allegretto*

G D7 G D7 G D+ G  
 Im - pos - si - ble } For a plain yel-low pump-kin to be-come a gold-en car-riage. { Im - pos - si - ble } For a  
 pos - si - ble } It's pos - si - ble }  
 D7 G D7 G D7 G D7 G D7  
 plain coun-try bump-kin and a prince to join in mar-riage. { And four grey mice will nev-er be four white hors-es! } Such fol-de-rol and  
 { And four grey mice are eas-i-ly turned to hors-es! }  
 G Am7 D7 G E7-9 Am B7 Em C Cm  
 fid-dle-dy dee of course, is } Im - pos - si - ble! } But the world is full of za-nies and  
 } quite pos - si - ble! } For the world is full of za-nies and  
 G C Cm G C Cm G  
 fools } Who don't be-lieve in sen-si-ble rules } And won't be-lieve what sen-si-ble peo-ple say.  
 }  
 D A7-5 Eb7 G Am D7 G  
 And be-cause these daft and dew-y eyeddopes keep build-ing up Im-pos-si-ble hopes, Im - pos - si - ble things are happ-ning ev-ry day

This system contains two staves of music. The first staff has four measures with guitar chords D7, G, D7, and G above it. The lyrics are: "Im - pos - si - ble, It's pos - si - ble!" repeated four times. The second staff has five measures with chords D7, G, Am7, D7, and G above it. The lyrics are: "Im - pos - si - ble, It's pos - si - ble!" (twice), "It's pos - si - ble!", and "It's".

### STEPSISTERS' LAMENT

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

This section contains ten staves of music. The first staff has chords C, F, Dm7, C, G7, C, F, Dm7, C, G7 above it. The lyrics are: "Why would a fel-low want a girl like her, A frail and fluf - fy beau - ty? Why can't a fel-low ev - er once pre - fer A sol - id girl like".  
 The second staff has chords C, Dm7, G7, Dm, G7, C, Am7, D9, B7 above it. The lyrics are: "me? She's a froth - y lit - tle bub - ble With a film - sy kind of charm, And with ver - y lit - tle trou - ble I could break her lit - tle".  
 The third staff has chords Em, G7, To Coda, F, Dm7, C, G7, C above it. The lyrics are: "arm! Oh, why would a fel-low want a girl like her, So ob - vious - ly un - us - ual? Why can't a fel-low ev - er".  
 The fourth staff has chords F, Dm7, C, G7, C, F, C, F, C above it. The lyrics are: "once pre - fer A us - ual girl like me? Her cheeks are a pret - ty shade of pink, But not an - y pink - er than a rose is. Her neck is no whit - er than a swan's, She's on - ly as dain - ty as a dais - y, She's".  
 The fifth staff has chords F, C, Am, D9, G7, C7, Am, D9, G7, C above it. The lyrics are: "skin may be del - i - cate and soft, But not an - y soft - er than a doe's is. Her why is the fel-low go - ing cra - zy? Oh, why would a fel-low want a".  
 The sixth staff has chords F, Dm7, C, G7, C, F, Dm7, C, G7, C above it. The lyrics are: "girl like her, A girl who's mere - ly love - ly? Why can't a fel-low ev - er once pre - fer A girl who's mere - ly me?".  
 The seventh staff is labeled CODA and has chords C, F, Dm7, C, G7, C, F, Dm7 above it. The lyrics are: "why would a fel-low want a girl like her, A girl who's mere - ly love - ly? Why can't a fel-low ev - er once pre - fer A".  
 The eighth staff has chords C, E7, Am, Dm, G7, C above it. The lyrics are: "girl who's mere - ly me? What's the mat - ter with the man? What's the mat - ter with the man? What's the mat - ter with the man?".

## A LOVELY NIGHT

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

F Gm7 C7 F Gm7 C7 F Fdim Gm7 C7  
 A Love - ly Night, A Love - ly Night, A fin - er night you know you'll nev - er  
 meet your prince, charm - ing prince, As charm - ing as a prince will ev - er  
 see. You bet The stars in a haz - y hea - ven  
 Bb+ Bb6 F Gm7-5 C9  
 trem - ble a - bove you, While he is whis - p'ring "Darl - ing, I love you!" You  
 F Gm7 C7 F Gm7 C7 F Fdim Gm7 A7  
 say good - bye, a - way you fly. But on your lips you keep a kiss.  
 Dm F7 Bb Db7 F Gm7 C7 F  
 All your life you'll dream of this love - ly, love - ly night.

## TEN MINUTES AGO

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Medium Waltz

G D7sus D7 G D7sus  
 Ten Min - utes A - go, I saw you, I looked up when you came thru the door,  
 D7 G B7 Em Cm G A9 Am7  
 My head start - ed reel - ing, You gave me the feel - ing the room had no ceil - ing or floor,  
 D7 G D7sus D7 G D7sus  
 Ten Min - utes A - go, I met you, And we mur - mured our how - do - you - do's,  
 D7 G B7 Em Cm G D7 G  
 I want - ed to ring out the bells and fling out my arms and to sing out the news.  
 G7 C G Am7 D7 G  
 I have found her! She's an an - gel with the dust of the stars in her eyes.

G7 C G A9 Am7 D7

We are danc - ing, we are fly - ing — And she's tak - ing me back to the skies. In the

G D7sus D7 G D7sus D7 G

arms of my love. I'm fly - ing — o - ver moun - tain and mea - dow and glen — And I like it so

B7 Em Cm G D7 Dm7 G7 C Am7

well, that for all I can tell, I may nev - er come down a - gain! — I may nev - er come down to

D7

earth a - gain. —

1 G Em7 Am7 D7 2 G

Ten gain. —

# “Company”

## SORRY — GRATEFUL

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Music and Lyrics by STEPHEN SONDHEIM

Moderately

C6 F6 C6 Dm G7 C

You're al - ways sor - ry, — you're al - ways grate - ful, — { You're al - ways won - d'ring — what might have been, — Then she walks in, — You hold her, think - ing, — "I'm not a - lone." — You're still a - lone. —

C6 F6 C6 Dm G7

And still you're sor - ry, and still you're grate - ful, And still you won - der, and still you doubt, — and You don't live for — her, you do live with — her, You're scared she's start - ing to drift a - way, — and

C F C6 Cm7 F7 G7

she goes out, — Ev - 'ry - thing's dif - ferent, noth - ing's changed, — On - ly may - be slight - ly re - ar - ranged, — { You're scared she'll stay, — Good things get bet - ter, bad gets worse, — Wait, I think I meant that in re - verse. — You're

C6 F6 C6 Dm C Dm7 F Dm7 F

Sor - ry Grate - ful, re - gret - ful hap - py, Why look for an - swers where none oc - cur? — { You al - ways are — what you al - ways were, — Which has

C Am7 G7 Dm7 1 C 2 C

noth - ing to do with, All to do with her, her. —

## ANOTHER HUNDRED PEOPLE

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STEPHEN SONDHEIM

With a beat

**Cmaj7** **C6** **Cmaj7** **C+** **C** **Cmaj7** **C6**

An - oth - er Hun - dred Peo - ple just got off of the train — and came up thru the ground. — While An - oth - er Hun - dred Peo - ple just got

**C** **C+** **C** **C+** **Cmaj7** **Dm7** **Cmaj7** **Dm7**

off of the bus — and are look - ing a - round — at An - oth - er Hun - dred Peo - ple who got off of the plane — and are look - ing at us, — Who go

**Cmaj7** **Dm7** **Cmaj7** **Dm7** **C** **Cmaj7** **C6** **Am7**

off of the train — and the plane and the bus — may - be yes - ter - day. — It's a cit - y of stran - gers, —

**D7** **Am7** **D7**

Some come to work, some — to play, — A cit - y of stran - gers, — Some come to stare, some to stay.

**Am6** **B7** **E**

And ev - ry - day, — the ones who stay — Can find each oth - er in the

**F#m7** **B7** **E** **E6** **F#m7**

crowd - ed streets and the guard - ed parks, — By the rust - y foun - tains and the dust - y trees with the bat - tered barks; —

**B7** **Emaj7** **E6** **Dmaj7** **Ebm7** **Ebm7** **Ab7**

And they walk to - geth - er past the post - ered walls with the crude re - marks, — And they

**Dbmaj7** **Db6** **Ebm7** **Ab7** **Dbmaj7** **Db6**

meet at par - ties thru the friends of friends who they nev - er know; — Will you pick me up, — or do I meet you there, — or shall we

**Ebm7** **Ab7** **Dbmaj7** **Db6** **Ebm7**

let it go? — Did you get my mes - sage, 'Cause I looked in vain? Can we see each oth - er Tues - day, if it does - n't rain? — Look, I'll

**Dbmaj7** **Cmaj7** **Cb** **Cmaj7** **C6**

call you in the morn - ing, or my ser - vice will ex - plain. — And An

**Cmaj7** **C6** **Cmaj7** **C+** **Cmaj7** **C6** **Cmaj7** **C+** **Am7**

oth - er Hun - dred Peo - ple just got off of the train. — It's a cit - y of stran - gers. — And An

Repeat and Fa



# SIDE BY SIDE BY SIDE

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Music and Lyrics by  
STEPHEN SONDHEIM

Moderately

**Fmaj7** **Bbmaj7** **C11** **C9**

is - n't it warm, \_ is - n't it ros - y. } Side By Side \_\_\_\_\_ By Side? \_  
Year af - ter year, \_ old - er and old - er. }

**Fmaj7** **Bbmaj7**

{ Ports in a storm, \_ com - fy and co - zy. } Side By Side \_\_\_\_\_  
{ Shar - ing a tear, \_ lend - ing a should - er. }

**C11** **C9** **Am9** **Am(#7)** **Am**

By Side? \_ { Ev - ry - thing shines, \_ how sweet, \_ } Side By  
{ Ain't we got fun? \_ no strain, \_ }

**D7** **Gm** **Gm(#7)**

Side \_\_\_\_\_ By Side. \_ { Par - al - lel lines, \_ who meet \_\_\_\_\_ }  
{ Perm - a - nent sun, \_ no rain, \_ }

**C11** **C7** **C11** **C9** **Fmaj7**

Side By Side \_\_\_\_\_ By Side. \_ { Ev - ry - one winks, \_ no - bod - y's nos -  
{ Friend - ship for - bids, \_ an - y - thing bit -

**Bbmaj7** **C11** **C9** **Fmaj7**

: y. } Side By Side \_\_\_\_\_ By Side. \_ { You make the drinks, \_ and  
: ter, } { Be - ing the kids, \_ as

**Bbmaj7** **C11** **C9**

I'll bring the po - sy. } Side By Side \_\_\_\_\_ By Side \_\_\_\_\_  
well as the sit - ter. }

**F7** **Bb**

{ One is lone - ly and two is bor - ing, Think what you can keep ig -  
{ One's im - pos - si - ble, two is drear - y, Three is com - pa - ny, safe and

**Bbm** **F** **Gm7** **C7** **F**

nor cheer - ing, } Side \_\_\_\_\_ By Side \_\_\_\_\_ By Side. \_\_\_\_\_  
- y. }

**F**

Side. \_\_\_\_\_

## BEING ALIVE

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Moderately

C6 F C6 G7-9 C6 Am7

Some-bod - y hold me too close, Some-bod - y hurt me too deep, Some-bod - y sit in my chair, and ru - in my  
Some-bod - y need me too much, Some-bod - y know me too well, Some-bod - y pull me up short and put me through

Fmaj9 Am7 Dm7 G13 Dm7 Fmaj7 Dm7 G13 Dm7 G13

sleep, and make me a - ware of Be - ing A - live, Be - ing A - live.  
hell, and give me sup - port for Be - ing A - live. Be - ing A

<sup>2</sup> Dm7 G13 Dm7 Fmaj7 Dm7 G13 Dm7 Fmaj7 Ab C

live, Make me a - live. Make me con - fused, mock me with praise,

Cdim Ab Dm7 G13 Dm7 G7 Dm7 G13 G9 G9+5

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

F Em F6 G9 G+ Dm7 G13 Dm7 G13 C6 F C6

lone, not a - live, Some-bod - y crowd me with love, Some-bod - y force me to

G7-9 C6 Am7 Fmaj9 Am7 Dm7 G13 Fmaj7

care, Some-bod - y make me come through, I'll al - ways be there as fright - ened as you, to help us sur - vive, Be - ing

Dm7 G13 Dm7 G13 Dm7 G13 Dm7 G13 C Bb C Bb C Bb C

live, Be - ing A - live. Be - ing A - live.

## COMPANY

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Moderately

G6/9 Am7 D7 Am7 D7 Gmaj9

Phone rings, door chimes, in comes Com - pa - ny! No strings, good times, just chums, Com - pa - ny!

E11 A11 A7-5 D11

Late nights, quick bites, par - ty games, Deep talks, long walks, tel - e - phone calls,

G11 Bb7 Cmaj7 B7 Cmaj7

Thoughts shared, souls bared, pri - vate names, All those pho - tos up - on the walls, "With love,"

B7 A11 B11 E11 B11

With love fill - ing the days, With love sev - en - ty ways, With fist - fuls of love.

C#11 D#11 D11 D6 D11

from all those good and cra - zy peo - ple my friends, Those good and cra - zy peo - ple my lov - ers and

D6 D6 D11 D6 Am7 D7 Am7 D11

friends! And that's what it's all a - bout is - n't it? That's what it's all a - bout is - n't it? That's what it's real - ly a - bout. I've got

G6/9 Bb Dm7 G6/9 Bb Dm7 G6/9

Com - pa - ny. Lots of Com - pa - ny. Years of is Com - pa - ny. Love is Com - pa - ny.

### SOMEONE IS WAITING

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Music and Lyrics by  
STEPHEN SONDHEIM

Moderately (Waltz tempo)

F G7 F Dm6 F+ F Cmaj7 C7

Some - one Is Wait - ing, cool as Sar - ah, Eas - y and lov - ing as Su - san, Jen - ny.

Some - one will hold me, soft as Jen - ny, Skin - ny and blue - eyed as A - my, Su - san.

F G7 F Dm6 F+ F C6

Some - one Is Wait - ing, warm as Su - san, Fran - tic and touch - ing as A - my, Jo - anne.

Some - one will wake me, sweet as A - my, Ten - der and fool - ish as Sar - ah, Jo - anne.

Cm Db Cm F7-5 Gm6 Em7 To Coda

Would I know her, e - ven if I met her? Have I missed her, Did I let her go?

Did I know her, have I wait - ed too long? May - be so, but may - be so has she.

A Am B Am B Dm E Dm E Dm E

An A - my sort of Sar - ah, a Jen - ny - ish Jo - anne, Wait for me, I'm read - y now, I'll find you if I

Bb F6 Bb6 F# D.C. CODA A Dm D7 Dm6 D+

can't My blue - eyed Sar - ah, warm Jo - anne, sweet Jen - ny, lov - ing Su - san, cra - zy A - my,

F G Fmaj9 G7 Fmaj9 F6

Wait for me, I'll hur - ry. Wait for me, Hur - ry, Wait for me, Hur - ry, Wait for me.

# YOU COULD DRIVE A PERSON CRAZY

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Music and Lyrics by  
STEPHEN SONDHEIM

Moderately

**Gm9 C7 Gm7 Fmaj9**

You Could Drive A Per - son Cra - zy. — You could drive a per - son mad; (Doo doo\_ doo doo doo) First you make a per - son  
bug - gy. — You could blow a per - son's cool. Like you make a per - son

**Gm9 C7 Gm7 F7 Bb6 Fmaj9**

ha - zy — So a per - son could be had. (Doo doo\_ doo doo doo) Then you leave a per - son dan - ging —  
hug - gy — While you make her feel a fool. When a per - son says that you've up -

**Bb6 Fmaj9 F Dm Dm7 G7 Dm7 G7 C7**

sad - ly — out - side your door, — Which it on - ly makes a per - son — glad - ly — want you e - ven more —  
set her, — That's when you're good. — You im - per - son - ate a per - son — bet - ter — than a zom - bie should.

Tacet

**Gm9 C9 Gm7 Fmaj9**

— I could un - der - stand a per - son — If it's not a per - son's bag. (Doo doo\_ doo doo doo) I could un - der - stand a  
— I could un - der - stand a per - son — If he was - n't good in bed. (Doo doo\_ doo doo doo) I could un - der - stand a

**Am7 D7 Am7 D7 Gm Bb6 Bbm7**

per - son — If a per - son was a drag. (Doo doo\_ doo doo doo) But worse 'n' that, — a per - son that —  
per - son — If he ac - tual - ly was dead. Ex - clu - sive you, — e - lu - sive you, Will

**F D9 Dm7 G7 Dm7 G7 G9-5 Dm7 G7 Bbm To Coda**

Tit - il - lates a per - son and then leaves her flat — is cra - zy. — He's a trou - bled per - son, — He's a tru - ly  
an - y per - son ev - er get the juice of you? — You're cra - zy. — You're a love - ly per - son. — You're a mov - ing

**F C7 F Gm7 D.S. al Coda CODA F D67+5**

cra - zy — per - son him - self! (Doo doo\_ doo doo doo) You Could Drive A Per - son deep - ly mal - ad - just - ed, — Nev - er to be trust - ed —

**Bbmaj7 C7 F G7-5 Bbmaj7 C7 F**

cra - zy per - son — your - self! Cra - zy per - son — your - self!

# THE LITTLE THINGS YOU DO TOGETHER

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Music and Lyrics by  
STEPHEN SONDHEIM

Moderately

**C G7 G7-5 C Am6**

It's The Lit - tle Things You Do To - geth - er, — do — to - geth - er, — do — to - geth - er, — that make

**Dm7 C G7 G7-5**

per - fect re - la - tion - ships. It's hob - bies you pur - sue to - geth - er. Sav - ings you ac - cru - e to - geth - er. Looks you mis - con - stitue to - geth - er.

C Am6 C G+ C C

that make mar-riage a joy. Mm - hm. It's the lit - tle things you share to - geth - er, lit - tle ways you try to - geth - er.

G7 G7-5 C Am6 Dm7 C

swear to - geth - er, wear to - geth - er, that make per - fect re - la - tion - ships, The cry to - geth - er, lie to - geth - er, that make make per - fect re - la - tion - ships, Be -

G7 G7-5 C Am6

con-certs you en-joy to - geth - er, Neigh-bors you an-noy to - geth - er, Chil-dren you de-destroy to - geth - er, that keep com-ing a cli-ché to - geth - er, Grow-ing old and gray to - geth - er, With - er - ing a - way to - geth - er, that makes

Dm7 G11 C Dm7 G9 C

mar-riage in - tact. It's not so hard to be mar - ried, when two ma-neu - ver as one. It's mar-riage a joy. It's not so hard to be mar - ried. It's much the simp - lest of crimes. It's

Dm7 G11 Dm7 C C11 G11 C

not so hard to be mar - ried, and Je - sus Christ, it is fun. It's shar-ing lit - tle winks to - geth - er, not so hard to be mar - ried, I've done it num - bers of times. It's peo - ple that you hate to - geth - er.

G7 G7-5 C Am6 C

drinks to - geth - er, kinks to - geth - er, that make mar-riage a joy. It's bar - gains that you shop to - geth - er, bait to - geth - er, date to - geth - er, that make mar-riage a joy. It's things like us - ing force to - geth - er.

G7 C7-5 C Am6 Dm7 C G+

Cig - a - rettes you stop to - geth - er, Cloth - ing that you swap to - geth - er, that make per - fect re - la - tion - ships, Uh - shout-ing till you're hoarse to - geth - er, Get - ting a di - vorce to - geth - er, that make per - fect re - la - tion - ships.

C G+ C G11 G9 G11 G7

huh, mm - hm. It's not talk of God and the de-cade a - head that al -

C Cmaj7 C6 Cmaj7 G11 G9 G11 G7 C Cmaj7

lows you to get through the worst. It's "I do" and "You don't" and "No - bod - y said that" And "Who brought the sub - ject up first?"

C6 Cmaj7 G11 G9 G11 G9 C6 D.S. al Coda G13

It's the lit - tle things, the lit - tle things, the lit - tle things, the lit - tle things. The

CODA G+ C G+ C G+ C

Uh - huh, kiss kiss, mm - hm.



# "Conversation Piece"

## I'LL FOLLOW MY SECRET HEART

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Words and Music by  
NOEL COWARD

Slow Waltz

Musical notation for the song "I'll Follow My Secret Heart" in G major, 3/4 time, marked "Slow Waltz". The score consists of four staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "I'll follow my secret heart my whole life through, I'll keep all my dreams apart till one comes true. No matter what price is paid, what stars may fade above, I'll follow my secret heart till I find love. love."

# "Dance Me A Song"

## MY LITTLE DOG HAS EGO

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Words and Music by  
HERMAN HUPFELD

Slowly

Musical notation for the song "My Little Dog Has Ego" in F major, 4/4 time, marked "Slowly". The score consists of five staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "Don't like e-go-tis-ti-cal peo-ple, Why do they have to be? But My Lit-tle Dog Has E-go. And that's all right by me. With great e-go-tis-ti-cal peo-ple, I sim-ply can't a-gree. Yet, My Lit-tle Dog Has E-go. Makes per-fect com-pan-y. He A-thinks he's pret-ty swell each time the post-man rings the bell, He runs and fetch-es me the pa-pers and the mail, Does round his neigh-bor-hood, he makes it clear-ly un-der-stood, That he's a dog who thinks he has a ped-i-gree, He ev-ry-thing but state, "Oh mas-ter don't you think I'm great?" then wags his tail, He's the boss, I'm at loss to know just why I seem to swag-gers and he struts. But nev-er min-gles with the muts a-round a tree, stays a-loof, Is it proof per-haps I don't ap-pre-ci-shun, E-go-tis-ti-cal peo-ple, Yet an-y-one can see, That My Lit-tle Dog Has E-go. And ate, E-go-tis-ti-cal peo-ple, I is-sue this de-cree, That My Lit-tle Dog Has E-go. And"

Gm7 C7 | 1 F Fdim C7 | 2 Am Dm Gm7 C7 F

that's all - right by me. Don't quite al - right. Yes that's al - right by me.

# "A Day In Hollywood/A Night In The Ukraine"

## JUST GO TO THE MOVIES

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Music and Lyric by  
JERRY HERMAN

Moderately Bright

Eb Ebmaj7 Eb7 Ab Ab6

Need to re - lax? — Need to es - cape? Go see Fay Wray in the paw of the ape. —  
Girls in sa - rongs. mon - sters in capes. See Scar - let make a dress out of the drapes. —

Abm Abm6 Eb Cm7 F7 Fm7 Edim Fm7 Bb7

Watch Er - rol Flynn shoot - ing his bow. Just Go To The Mov - ies, just go to a pic - ture show, oh.  
Life can be grand. from the third row. Just Go To The Mov - ies, just go to a pic - ture show, oh.

Eb Ebmaj7 Eb7 Ab Ab6

When your mo - rate — needs some re - pairs. Watch Bus - by's beau - ties de - scend - ing the stairs; —  
Coo - per in "Wings" Crawford in "Rain". See Tar - zan beat his chest when he meets Jane. —

Abm Abm6 Eb Cm7 F7 Fm7 D7

Hun - dreds of girls — do - in' high kicks, Just Go To The Mov - ies, just go to the flicks. And  
Sing with Dick Powell, ride with Tom Mix, Just Go To The Mov - ies, just go to the flicks. Vi -

G G6 Am7-5 F#dim Gm Gm7 Cm7 Fm7 Bb7

all for the sum — of a quar - ter, life is peach - y. You can be - come — Al - ice Faye or Don A - me - che.  
car - i - ous - ty — you are fly - ing down to Ri - o. Share the mar - quee — with Mis - sus Marx - 's za - ny tri - o.

Eb Ebmaj7 Eb7 Ab Ab6

Swamped with your bills? — Late with your rent? — Watch Bet - te Da - vis run out on George Brent. —  
So, when your life — seems a bit lean, — Just let some shad - ows ap - pear on the screen. —

Abm Abm6 Eb Cm7 Fm7 Abm6

— See Fred As - taire — step - pin' in style. When ev - ry - thing's dark and up - set go call - ing on  
— Shine like a star — for a brief while. When - ev - er you're down in the dumps try put - ting on

Eb C7 Fm7 Bb9 Eb Ebmaj7 Eb

Clark and Clau - dette. Just go to a mar - ve - lous mov - ie and smile!  
Ju - dy's red pumps. Just go to a mar - ve - lous mov - ie and smile!

# "Dear World"

## DEAR WORLD

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Music and Lyrics  
 JERRY HERMAN

With Dignity

**C** **Cdim** **C** **C7** **C9+5** **F**  
 Please take your med - i - cine, Dear World, Please keep your pres - sure down, Dear World, Prom - ise to  
 Please keep your fe - ver down, Dear World, Please keep your cour - age up, Dear World, Your vim and  
 Some - one has wound - ed you, Dear World, Some one has poi - soned you, Dear World, And those who  
**F#dim** **C** **Cdim** **C** **E** **Emaj7** **E6** **E** **Dm7** **G6** **G7** **C** **Cdim**  
 — on each word your doc - tor speaks, He'll bring the ros - es back to your cheeks. For you've been a pal - lid and blah wo  
 — or is ver - y sore - ly missed. Help us de - clare you Pa - tient dis - missed. And stand on your crutch - es with pride. wo  
 — you de - fi - ant - ly in - sist That you get off that crit - i - cal list. So make your re - cov - er - y quick, wo  
**C** **C7** **C9+5** **F** **F#dim** **C** **Cdim** **C** **A7** **G#7** **A7** **Dm7**  
 Stick out your tongue, and say "Ahh," world. We'll give you plas - ma and ton - ic by the spoon,  
 You've got to save - your own hide, world. We'll bring you li - lacs un - til you're back in tune, } So be a Dear Wo  
 We're sick of hav - ing a sick world. We want you danc - ing to - mor - row aft - er - noon, }  
**G11** **Gdim** **G7** **Dm7** **G11** **Gdim** **G7** **Dm7** **G11** **Gdim** **G7** **Dm7** **G7** **C**  
 { Take your med - i - cine, } { Keep your pres - sure down, }  
 { Keep your fe - ver down, } { Keep your cour - age up, } Dear World, — And get well soon!  
 { Take the stitch - es out, } { Rip the ban - dage off, } soon! —

## I DON'T WANT TO KNOW

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Music and Lyrics  
 JERRY HERMAN

Waltz Tempo

**Fmaj7** **F6** **Fmaj7** **F6** **Fmaj7** **F6** **Fmaj7** **F6** **Fmaj7**  
 If mu - sic is no long - er love - ly, If laugh - ter is no long - er lilt - ing, If lov - ers  
**F6** **Fmaj7** **F6** **Gm** **Gm(#7)** **Gm7** **C7sus** **Gmaj7** **G6**  
 are no long - er lov - ing, Then I Don't Want To Know. If sum - mer is  
**Gmaj7** **G6** **Gmaj7** **G6** **Gmaj7** **G6** **Gmaj7** **G6** **Gmaj7**  
 no long - er care - free, If chil - dren are no long - er sing - ing, If peo - ple are no long - er  
**G6** **Am** **Am(#7)** **Am7** **D7** **Bm** **Bm(#7)** **Bm7** **Bm6** **Bm**  
 hap - py, Then I Don't Want To Know. Let me hide ev - ry truth from my eyes with the back

of my hand. Let me live in a world full of lies with my head in the sand.

For my mem - o - ries all are ex - cit - ing. My mem - o - ries all are en - chant - ed. My

mem - o - ries turn in my head with a stead - y glow: So if, my

friends, if love is dead, I Don't Want To Know.

Repeat and Fade

### KISS HER NOW

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Music and Lyric by  
 JERRY HERMAN

Slowly

Be - fore you half re - mem - ber what her smile was like, Be - fore you half re - call the day you found her, Kiss Her Now, while she's

young, Kiss Her Now, while she's yours, Kiss Her Now, while she needs your arms a - round her.

For if you let a mo - ment come be - tween you now, it soon be - comes a day, a year, a life - time. Blink your

eye, turn your head, and you've lost her. And you'll spend half your life won - dring

how. So be - fore you for - get how you loved her, Kiss Her

Now. Kiss Her Now. Kiss Her Now. Be - Now.

# “Destry Rides Again”

## ANYONE WOULD LOVE YOU

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Words and Music:  
HAROLD ROME

Warmly and very simply

**F** **Gm** **C7** **F** **F+**  
 An - y - one Would Love You, An - y - one at all, An - y - one will  
**Dm** **G7** **C7** **Ab** **Bbm7** **Eb7** **Bbm7**  
 an - y sense is bound to fall. I'm sure that an - y - one whose heart is free, Meet - ing  
**Eb7** **Ab** **C7** **F** **Gm** **Gm7** **C7** **F** **E7** **Am** **Bbm**  
 you would say, "Here's love at last, Here's ev - ry lone - ly dream come true!"  
**F** **Dm7** **Gm** **Gm7-5** **C7** **F** **C7** **F**  
 an - y - one, Be - lieve me, would love you you

# “Do I Hear A Waltz?”

## DO I HEAR A WALTZ?

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Lyrics by STEPHEN SONDHEIM  
Music By RICHARD RODGERS

**G** **F#** **G** **Am7** **D7**  
 Lively Do I Hear A Waltz? Ver - y odd, but I hear a waltz.  
 Do you hear a waltz? Oh, my dear, don't you hear a waltz?  
**Am7** **D7** **C** **Bm** **Am6** **G** **Am7** **D7** **G**  
 There is - n't a band and I don't un - der - stand it at all.  
 Such love - ly Blue Dan - u - bey mu - sic, how can you be still?  
**F#** **G** **F#** **G**  
 I can't hear a waltz, Oh, my Lord, there it  
 You must hear a waltz! E - ven stran - gers are  
**Ebmaj9** **Eb** **Ebmaj9** **Am6** **D7** **G6**  
 goes a - gain! Why is no - bod - y danc - ing in the street?  
 danc - ing now: An old la - dy is danc - ing in her flat.  
**G** **A7sus** **A9** **Am7** **D7** **C6** **C+** **C6** **C#dim**  
 Can't they hear the beat? Ma - gi - cal, mys - ti - cal,  
 Waltz - ing with her cat. Ros - es are danc - ing with



mir - a - cle. Can it be? Is it true? Things are im -  
 pe - o - ries. Yes, it's true! Don't you see? Ev - ry - thing's

pos - si - bly lyr - i - cal. Is it me? No, it's you! I  
 sud - den - ly Vi - en - nese. Can't be you? Must be me! Do

do hear a waltz! I see you and I hear a waltz!  
 I Hear A Waltz? I want more than to hear a waltz:

It's what I've been wait - ing for all my life. To hear a  
 I want you to share it 'cause Oh, my boy, do I hear a

waltz! Do waltz.

### SOMEONE LIKE YOU

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Words by STEPHEN SONDHEIM  
 Music by RICHARD RODGERS

Moderately

I wait - ed for some - one But some - how I nev - er had looked for Some - one Like  
 You. My chanc - es were man - y But I was too clev - er. I want - ed  
 Some - one Like You. Sud - den - ly the door! Won - der - ful sur - prise!  
 Won - der - ful, and more. Be - fore my eyes. I thought that sur - pris - es were o - ver for -  
 ev - er. And then came Some - one Like You. I You.

# "Do Re Mi"

## MAKE SOMEONE HAPPY

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Words by BETTY COMDEN & ADOLPH GREEN  
 Music by JULE STYNE

Moderately

Make \_\_\_\_\_ Some-one Hap - py. Make just one \_\_\_\_\_ some-one hap - py. Make just one \_\_\_\_\_ heart the heart  
 sing to. One \_\_\_\_\_ smile that cheers you. One face that lights when it nears you. One man  
 ev - ry - thing to. Fame. \_\_\_\_\_ if you win it. Comes and goes \_\_\_\_\_ in a min  
 Where's the real \_\_\_\_\_ stuff in life to cling to? Love \_\_\_\_\_ is the an - swer. Some - one  
 love is the an - swer. Once you've found him, Build your world a - round him, Make  
 \_\_\_\_\_ Some - one Hap - py. Make just one \_\_\_\_\_ some-one hap - py And you \_\_\_\_\_ will be hap - py too.

# "Don't Bother Me, I Can't Cope"

## THANK HEAVEN FOR YOU

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 A Tommy Yalendo Publication

Words and Music by MICHAEL JACKSON

Moderately Slow

When I'm wor - ried, just a smile from you is all I need. When I'm fail - ing, just a word from you  
 tired you can touch my brow and I'm good as new. And when trou - bles mul - ti - ply, you make  
 I'll suc - ceed. When I don't have a cent to my name. I'm still rich in deed. Cause I  
 seem so few. And some - how you make me be - lieve there's no - thing I can't do.

C A7 Dm7 G7 Em7-5 A7

you and your love to guide me. You to lie be - side me. With - out you I don't know what I'd do.

Dm7 G7 C G11 G7 F C G11

Thank Heav - en For You. When I'm Be - fore you came a - long ev - ry - thing went wrong, and it did - n't take much to make a mess of

C C7 F D7 G7 C

me. Oh, but now I'm step - ping high, my head's in the sky, Noth - ing can get the best of me. 'Cause I've got you and your love to guide me.

A7 Dm7 G7 Em7-5 A7 Dm7 G7 C

You to lie be - side me. With - out you I don't know what I'd do. Thank Heav - en For You.

### IT TAKES A WHOLE LOT OF HUMAN FEELING

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A Tonny Valando Publication

Words and Music by  
MICKI GRANT

Moderately

C G C

My ma - ma taught me ear - ly to turn the oth - er cheek, And she made me swear to think be - fore I  
o - ver - pop - u - la - tion is an ev - er pre - sent thorn. Yet we kill each oth - er fast as we are  
o - ver - heard a man say that he would - n't hurt a flea. And if a fly lit on his nose, he'd let it

G C C7 F G

speak. She said there will be times you'll think you have - n't got a friend, But stand up tall, my  
born. And some - times I have to won - der what strange pla - sm we're made of. When we have to ask com -  
be. Well, may - be I'm just stu - pid, but it's hard to un - der - stand. That same man would - n't

#### CHORUS

C G C

child, and don't you bend. But It Takes A } Whole Lot Of Hu - man Feel - ing. I know from what I've seen that it takes  
pu - ters whom to love. It Takes A }  
e - ven shake my hand. It Takes A }

C7 F G C

a lot o' hu - man feel - ing to be a hu - man being. They say You know I

# "Drat! The Cat!"

## SHE TOUCHED ME

Lyric by IRA L.  
Music by MILTON SCHA

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Moderately

**G9+5** **C** **C6** **Cmaj7** **C#dim** **Dm** **Dm6** **Ebdim**

She Touched Me, she put her hand near mine and then She Touched Me, I felt a sud - den tin - gle when she  
knew it, it was - n't ac - ci - den - tal. No she knew it, She smiled and seemed to tell me so

**C** **E+** **Fmaj7** **D** **G9** **G6** **Cdim** **G7** **G9+5** **Fmaj7** **D** **G7-**

Touched through Me, A spar - kle, a glow! She knew it,

**C** **Dm7** **D#dim** **C** **Gm7** **C7** **Gm7** **C9** **F**

know. She's real and the world is a - live and shin - ing.

**Bm7** **E7** **Bm7** **E7** **A9** **Dm7** **G9** **G9+5** **C** **C6**

I feel such a won - der - ful drive toward val - en - tin - ing. She Touched Me

**Cmaj7** **C#dim** **Dm** **Dm6** **Ebdim** **C** **E7** **E7-9** **Am** **Fm**

sim - ply have to face the fact. She Touched Me, Con - trol my - self and try to act as if I re - mem - ber my name. But S

**Cdim** **C** **C+** **C6** **Ab7** **C** **Am** **Dm9** **G11** **C**

Touched Me, She Touched Me, And sud - den - ly noth - ing is the same!

# "DuBarry Was A Lady"

## IT WAS WRITTEN IN THE STARS

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Words and Music by  
COLE PORTER

Slow fox-trot

It Was Writ - ten In The Stars \_\_\_\_\_ That our love \_\_\_\_\_ would be born, \_\_\_\_\_

It Was Writ - ten In The Stars \_\_\_\_\_ We'd meet ear - ly one

morn'. \_\_\_\_\_ So when first I saw you ap - pear \_\_\_\_\_ As the

night left the sea, \_\_\_\_\_ This was no co - in - ci - dence, dear. \_\_\_\_\_

It was fat - ed \_\_\_\_\_ to be. \_\_\_\_\_ In the heav - ens high a - bove \_\_\_\_\_

Where dreams flour - ish and flow'r. \_\_\_\_\_ It was writ - ten that our love \_\_\_\_\_

Would grow strong - er each hour. \_\_\_\_\_ So re - mem - ber, when at last, \_\_\_\_\_

you are mine. \_\_\_\_\_ And Ve - nus \_\_\_\_\_ is mat - ed to Mars. \_\_\_\_\_ It was writ - ten,

al - ways writ - ten in the stars!

1 Fm G7 2



# WELL, DID YOU EVAH?

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Words and Music  
 COLE PORTER

**Polka Tempo**

F Bdim C7 F Cm D7 Gm G7-

Have you heard? The Coast of Maine Just got hit by a hur - ri - cane? Well, Did \* You E - vah! Wh

Have you heard? The Pro - fes - sor Munch Ate his wife and di - vorced his lunch? Well, Did

To Coda

swell par - ty this is! { Have you heard that poor dear Blanche Got run down by an a - va - lanche? } Well, Did

Mis - sus Smith in her new Hup Crossed the bridge when the bridge was up. } Well, Did

E - vah! What a swell par - ty this is! What Dai - quir - is! What Sher - ry, please! What Bur -

dyl What great Pom - mer - y! What bran - dy, wow! What whis - key, here's how! W

D.C. al Coda CODA

gin and what beer! Will you so - ber up my dear? Well Did You E - vah! What a swell par - ty this is!

# FRIENDSHIP

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Words and Music  
 COLE PORTER

**Moderately**

C D7 G7 C C7 F

If you're ev - er in a jam, Here I am If you're ev - er in

ev - er up a tree Phone to me. If you're ev - er down

mess, S. O. S. If you ev - er feel so hap - py you land in jail, I'm your

well Ring my bell. If you ev - er lose your teeth and you're out to dine, Bor - row

It's Friend - ship, Friend - ship, Just a per - fect blend - ship, When oth - er friend - ships

It's Friend - ship, Friend - ship, Just a per - fect blend - ship, When oth - er friend - ships

been for - got Ours will still be hot, Lah - dle - ah - dle - ah - dle, dig, dig, dig If you're

been for - gate Ours will still be great, Lah - dle - ah - dle - ah - dle, chuck, chuck, chuck.

C D7 G7 C C7 F G7

ev - er black your eyes. Put me wise. If they ev - er cook your goose. Turn me loose.

C G D Dm E7 Dm7 C G7

If they ev - er put a bul - let through your br - ain, I'll com - plain. It's

C G7 C G7 C7 F Fm D7-5

Friend - ship. Friend - ship. Just a per - fect blend - ship. When oth - er friend - ships have been for - git

C Fm6 C Ab7 G7 C D Db 1 C 2 C

Ours will still be it. Lah - die - ah - die - ah - die, hep, hep, hep. If they

# “Evita”

## BUENOS AIRES

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Lyrics by TIM RICE  
Music by ANDREW LLOYD WEBBER

Fast 4

C F G

What's new? Bue - nos Ai - res I'm new I wan - na say I'm just a lit - tle stuck on you: You'll be

C

on me too! I get out here, Bue - nos Ai - res Stand back, you ought - a know

F G Tacet C G#m

what - cha gon - na get in me. Just a lit - tle touch of star qual - i - ty! 1. Fill me up with your heat, with your noise, with your dirt, o - ver - in at your flood, give me speed, give me lights, set me

F G#m F Abm

do me hum - ming Let me dance to your beat, make it loud, let it hurt, run it through me Don't hold back you are All I want is a

E B G7 G E C To Coda

cer - tain to im - press  
whole lot of ex - cess

Tell the dri - ver this is where I'm stay - ing  
Tell the sing - er this is where I'm play - ing

Hel - lo  
Stand back  
(3) Ri - o

Bue - nos Ai - res  
Bue - nos Ai - res  
de la

F G Tacet C

Get this just look at me dressed up some - where to go. We'll put on a show!  
Be - cause you ought - a know

2. Take

F G Tacet C F

what - cha gon - na get in me. Just a lit - tle touch of star qual - i - ty!

And if ev - er  
And if I need

Bb F Bb F

go too far it's be - cause of the things you are beau - ti - ful town I love you  
mo - ment's rest give your lov - er the ver - y best real ei - der down and si -

F D.S. al Coda CODA C F G

- lence 3. You're a Pla - ta! Flo - ri - da! Cor - ri - en - tes! Neu - ve de Ju - li - o! All I want to know

C F G C

Stand back Bue - nos Ai - res Be - cause you ought - a know what 'cha gon - na get in me. Just

G Eb Bb G F Eb Bb G F C

lit - tle touch of. Just a lit - tle touch of. Just a lit - tle touch of star qual - i - ty!

3. You're a tramp, you're a treat, you will shine to the death, you are shoddy;  
But you're flesh, you are meat, you shall have every breath in my body;  
Put me down for a lifetime of success  
Give me credit—I'll find ways of paying:

# DON'T CRY FOR ME ARGENTINA

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Lyrics by TIM RICE  
Music by ANDREW LLOYD WEBBER

Lento



It won't be ea-sy, you'll think it strange When I try to ex-plain how I feel, That I



still need your love af-ter all that I've done: You won't be-lieve me All you will see is a girl you once knew Al-



though she's dressed up to the nines at six-es and se-vens with you. I had to let it hap-pen, I had to



change: Could-n't stay all my life down at heel: Look-ing out of the win-dow, stay-ing out of the sun. So I chose free-dom



run-ning a-round try-ing ev-ry-thing new, but no-thing im-pressed me at all, I nev-er ex-pect-ed it to.

Slow Tango feel



Don't Cry For Me Ar-gen-ti-na the truth is I nev-er left you: All through my wild days, my mad ex-ist-ence, I kept my



To Coda



prom-ise, Don't keep your dis-tance. And as for for-tune and as for fame I



nev-er in-vi-ted them in: Though it seemed to the world they were all I de-sired. They are il-lu-sions, they're



not the so-lu-tions they prom-ised to be, the an-swer was here all the time I love you and hope you love me.



D.S. al Coda

Don't Cry For Me Ar-gen-ti-na Mm m m m m



Have I said too much? There's no-thing more I can think of to say to you But all you have to do is look at me to know that ev-ry word is true.

## ANOTHER SUITCASE IN ANOTHER HALL

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Music by ANDREW LLOYD WEBB

Slowly (8 beat feel)

Musical score for "Another Suitcase in Another Hall" in 4/4 time, marked "Slowly (8 beat feel)". The score consists of three staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "I don't expect my love affairs to last for long; Never fool my self that my dreams will come true. Being used to trouble I anticipate it, but all the same I hate it, would-n't you? So what happens now So what happens now where am I going to? Where am I going to? go-ing to? go-ing to?"

## Additional Lyrics

- Time and time again I've said that I don't care;  
That I'm immune to gloom, that I'm hard through and through;  
But every time it matters all my words desert me;  
So anyone can hurt me and they do.  
So what happens now? ... etc., as above.
- Call in three months' time and I'll be fine I know;  
Well maybe not that fine, but I'll survive anyhow;  
I won't recall the names and places of this sad occasion;  
But that's no consolation, here and now.  
So what happens now? ... etc., as above.

## "Fanny"

## FANNY

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Words and Music  
HAROLD ROME

Musical score for "Fanny" in 3/4 time, marked "Moderately Slow". The score consists of three staves of music with lyrics underneath. Chord diagrams are provided above the notes. The lyrics are: "On - ly you, long as I may live, Fan - ny, Fan - ny, Fan - ny, heart is - n't mine to give, Fan - ny, Fan - ny, Fan - ny, You, long as I may live, Fan - ny, If I could love, That's what I wo, No, no not mine to give, Fan - ny, For it is gone, giv - en long a say. But my way To the sea, my one love in her gray green"





## I HAVE TO TELL YOU

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Words and Music by  
HAROLD ROME

Moderately

Chord progression for "I Have to Tell You":

Cmaj7 G7 C F Fm6 C Dm C C9

I have to, I have to, I have to tell you! I have to, though I don't know where to start

F C7 F B7 B7+5

I have to, I have to, I have to say What I'm shout - ing in my

E Am C+ Am7 D7 Dm7

heart! I love you, I love you, I'll al - ways love you, love you, need you, want you my life

E7 Am7 D9-5 G7 C G7 C E+ F6 Bb7-5

through! I've said it, I've told you, and now for - get it, Un - less you have to say it

Eb Dm G7+5 G9 C Dm G7 C

too. May - be you do. do.

## "The Fantasticks"

## PLANT A RADISH

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Words by TOM JONES  
Music by HARVEY SCHMIDT

With Spirit

Chord progression for "Plant a Radish":

F C Dm7 G7 Cmaj7 C7 Dm C D7 G7

Plant a rad - ish, get a rad - ish, Nev - er an - y doubt. That's why I love veg - ta - bles; You know what you're a - bout!  
Plant a bean - stalk, get a bean - stalk, Just the same as Jack. Then if you don't like it you can al - ways take it back. Bur

F C Dm7 G7 Cmaj7 C7 Dm C Dm7 G7 C

Plant a tur - nip, get a tur - nip, May - be you'll get two. That's why I love veg - ta - bles, You know that they'll come true! They're de  
if your is - sue does - n't kiss you then I wish you luck. For once you've plant - ed chil - de - ren you're ab - so - lute - ly stuck. Ev - 'ry

F C Cdim Dm7 G7 Cmaj7 C7

pend - a - ble! They're be - friend - a - ble! They're the best pai a par - ent's ev - er known. While with  
tur - nip green ev - 'ry kid - ney bean Ev - 'ry plant grows ac - cord - ing to the plot. While with

F Fdim C D7 G7

chil - de - ren it's be - wil - der - in', You don't know un - til the seed is near - ly grown, Just what you've sown. So  
prog - e - ny it's hodge - podge - e - nee, For as soon as you think you know what kind you've got, It's what they're not. So





# “Fashion”

## A LIFE WITHOUT HER

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Lyric by STEVE BROWN  
Music by DON PIPPIN

Slowly

A life with - out her \_\_\_\_\_ is that the end that I've been wait - ing for \_\_\_\_\_ A life with - out her \_\_\_\_\_

\_\_\_\_\_ would it be worth the liv - ing an - y - more. \_\_\_\_\_ A world where we could meet and part \_\_\_\_\_

\_\_\_\_\_ won't hear the break - ing of one fur - ther heart. One day with - out her \_\_\_\_\_

\_\_\_\_\_ would last a hun - dred times a hun - dred days \_\_\_\_\_ A life with - out her \_\_\_\_\_ would put her face where - ev - er I would gaze \_\_\_\_\_

\_\_\_\_\_ A face that no one else could see. \_\_\_\_\_ A life with - out her \_\_\_\_\_

here with me. \_\_\_\_\_ A life with - A life with - out her \_\_\_\_\_ A life with -

out her \_\_\_\_\_ A life with - out her here with me. \_\_\_\_\_

# “Fiddler On The Roof”

## DO YOU LOVE ME?

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Freely

Tev. Golde: Tev. Golde: Tev. Golde:

Do You Love Me? Do I what? Do You Love Me? Do I love you? With our daugh - ters get - ting mar - ried and this

trou - ble in the town, You're up - set, you're worn out, Go in - side, go lie down, May - be it's in - di - ges - tion. Gold - e. I'm ask - ing you a



**C7** **F** Golde: **Cdim** **C7** **Tev:** Golde: **Tev:** Golde:

ques-tion: Do You Love Me? You're a fool! I know, But Do You Love Me? Do I love you? Well? For

**Cm6** **D7-9** **Gm7** **C7-9** **Fmaj7** **F6**

twen-ty-five years I've washed your clothes, Cooked your meals, cleaned your house, Giv-en you chil-dren, milked the cow. Af-ter

**Cm6** **D7-9** **Gm7** **C7** **Fm** **Tev:** **Bbm6** **Fm** **C7**

twen-ty-five years, why talk a-bout love right now? Gold-e, the first time I met you was

**Fm** **Bbm6** **Fm** **C7** **Fm** **C7** **Fm** **C7** **Fm** **F7-9** **Bbm7** **Eb7**

on our wed-ding day. I was scared, I was shy, I was ner-vous, So was I, But my fa-ther and my moth-er said we'd

**Abmaj7** **A** **Gm7** **C7** **F** Golde: **Tev:**

learn to love each oth-er. And now I'm ask-ing, Gold-e, Do You Love Me? I'm your wife, I know, but Do You

**Cdim** **C7** **Cm6** **D7-9** **Gm7** **C7-9**

Love Me? Do I love him? For twen-ty-five years I've lived with him, Fought with him, starved with him.

**Fmaj7** **F6** **Cm6** **D7-9** **Gm7** **Gm7** **Tev:** **Golde:**

Twen-ty-five years my bed is his; If that's not love, what is? Then you love me, I sup-pose I

**Fmaj7** **D7-9** **Gm7** **C7-9** **F** **Both:** **Fmaj7**

do. And I sup-pose I love you too. It does-n't change a thing, but e-ven

**Bbsus** **Bb** **Bbm** **C7-9** **F**

so. Af-ter twen-ty-five years, it's nice to know

# FIDDLER ON THE ROOF

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderately

A - way a - bove my head I see the strang - est sight, A Fid - dler On The Roof, who's  
un - ex - pect - ed breeze could blow him to the ground, Yet af - ter ev - ry storm, I

up there day and night; He fid - dles when it rains, He fid - dles when it snows, I've nev - er seen him  
see he's still a - round, What - ev - er each day brings This odd out - land - ish man, He plays his sim - ple

rest, Yet on and on he goes. } What does it mean, this Fid - dler On The Roof, Who fid - dles ev - ry night and  
tune, As sweet - ly as he can. }

fid - dles ev - ry noon? Why should he pick so cu - ri - ous a place to play his lit - tle fid - dler's tune? An tune? A Fid - dler On The

Roof, A most un - like - ly sight, It might not mean a thing, But then a - gain it might!

# IF I WERE A RICH MAN

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderate liit

If I Were A Rich Man, Dai - dle, dee - dle, dai - dle, dig - guh, dig - guh, dee - dle, dai - dle, dum. All day long I'd  
Would - n't have to work hard Dai - dle, dee - dle, dai - dle, dig - guh, dig - guh, dee - dle, dai - dle, dum. If I were a

bid - dy, bid - dy bum, If I were a wealth - y man, dig - guh, dig - guh, dee - dle, dai - dle man, I'd build a

big tall house with rooms by the doz - en, Right in the mid - dle of the town; A fine tin roof with  
one long stair - case just go - ing up and one ev - en long - er com - ing down; And one more lead - ing

real wood - en floors be - low. There could be no - where just for show.

## ANATEVKA

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Slowly

Am E7 Am B7-9 E7  
An - a - tev - ka, An - a - tev - ka, Un - der - fed, o - ver - worked An - a - tev - ka. Where else could Sab - bath be so sweet?

Am E7-9 Am B7  
An - a - tev - ka, An - a - tev - ka, In - ti - mate, ob - sti - nate An - a - tev - ka, Where I know ev - ry - one I

E7 A7 Dm A7-9 Dm B7  
meet. Soon I'll be a stran - ger in a strange new place, Search - ing for an

E E+ Am E7  
old fa - mil - iar face From An - a - tev - ka. I be - ing in An - a - tev - ka, Tum - ble down, work - a - day An - a - tev - ka,

Am Dm E7 Am 1 Am 2  
Dear lit - tle vil - lage, lit - tle town of mine. mine.

## FAR FROM THE HOME I LOVE

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Slowly, pensively

Cm Eb Ab Db G7-5 Cm  
How can I hope to make you un - der - stand Why I do what I do, Why I must trav - el to a  
How can she think we would - n't un - der - stand Why she does what she does, Why she must trav - el to a

Eb Ab6 G7 C Cmaj7 Em7  
dis - tant land, Far From The Home I Love. Once I was hap - pi - ly con - tent to be  
dis - tant land, Far From The Home She Loves. Once she was hap - pi - ly con - tent to be

Dm7 G7 G7-9 Cmaj7 Em7 Dm7 G7 C  
As I was, where I was, Close to the peo - ple who are close to me, Here in the home I love.  
As she was, where she was, Safe in the bos - om of her fam - i - ly, Here in the home she loves.

Dm7 G7 Cmaj7 C6 Dm7 Em7 Fmaj7 Em7 Dm7 Cmaj7  
Who could see that a man could come Who would change the shape of her dreams, Help - less now I stand with him,  
Who could see that a man could come Who would change the shape of my dreams Help - less now she stands with him,

Dm7 Em7 Fmaj7 G7 Cm Eb Ab Db G7-5  
Watch - ing old - er dreams grow dim. Oh what a mel - an - chol - y choice this is, Want - ing home, want - ing him.  
Watch - ing old - er dreams grow dim. Oh, what a mel - an - chol - y choice this is, Want - ing home, want - ing him.

Cm Eb Fm6 G7 C Cmaj7

Clos - ing {my her} heart to ev - 'ry hope but his, Leav - ing the home {I she love loves} There where {my her} heart has set - tled

Em7 Dm7 G7 Cm Eb Ab6 G7

long a - go {she} must go, {she} must go, Who could im - ag - ine {I she'd} be wan - d'ring so Far From The Home {I She

Cm Eb7 Fm6 G 1 Cm Eb Ab Db G7-5 2 Cm

Love Loves { Yet there with {my her} love, {I she's} home. home. \_\_\_\_\_

### MIRACLE OF MIRACLES

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderately Fast

G7 C G7 C G7

Won - der of won - ders, Mir - a - cle Of Mir - a - cles, God took a Dan - iel once a - gain, Stood by his side and

C G7 C G7 C G7

Mir - a - cle Of Mir - a - cles, Walked him through the li - on's den. Won - der of won - ders, Mir - a - cle Of Mir - a - cles, I was a - fraid that  
Won - der of won - ders, Mir - a - cle Of Mir - a - cles, God took a tai - lor

C G7 C G7 C B7 Em7

God would frown, But like He did so long a - go in Jer - i - cho, God just made a wall fall down, When Mo - ses soft - ened  
by the hand, Turned him a - round and Mir - a - cle Of Mir - a - cles, Led him to the Prom - ised Land, When Da - vid slew Go -

A F#7-9 B7-9 F#7-9B7-9 Em7 A F#7-9 B7-9

Phar - oah's heart, That was a mir - a - cle; When God made the wa - ters of the Red Sea part, That was a mir - a - cle,  
li - ath, yes! That was a mir - a - cle; When God gave us man - na in the wil - der - ness, That was a mir - a - cle,

E7sus E7 Am Am6 Bm7 E7 Am Am6 Bm7 E7 F

too. But of all God's mir - a - cles, large and small, The most mi - rac - u - lous one of all, Is that out of a worth - less  
too. But of all God's mir - a - cles, large and small, The most mi - rac - u - lous one of all, Is that one I thought could

G 1 G7 G7sus G7-9 C 2 Dm7 G7

lump of clay, God has made a man to - day. \_\_\_\_\_ God has

Dm7 G7 Dm7 G7 C D C D C D G7sus C

giv - en you to me. \_\_\_\_\_

# SUNRISE, SUNSET

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderately slow

**Gm** **D7** **Gm** **D7** **Gm** **G7**  
 Is this the lit - tle girl be - I car - beau - ried? Is this the lit - tle boy at so play?  
 When did she get to be a beau - ty? When did he grow to be so tall?  
**Cm** **G7** **Cm** **A** **A7** **D7+5** **A7** **D**  
 I don't re - mem - ber grow - ing old - er, When did they? \_\_\_\_\_ were small.  
 Was - n't it yes - ter - day when they \_\_\_\_\_  
**D7** **D+** **D7** **Gm** **Cm6** **Gm** **D7** **Gm** **Cm6** **Gm** **D7** **Gm** **Cm6** **Gm** **Cm6**  
 Sun - rise, \_\_\_\_\_ Sun - set, Sun - rise, \_\_\_\_\_ Sun - set, Swift - ly \_\_\_\_\_ flow the  
 Sun - rise, \_\_\_\_\_ Sun - set, Sun - rise, \_\_\_\_\_ Sun - set, Swift - ly \_\_\_\_\_ fly the  
**Gm** **G7** **Cm7** **F7** **Bbmaj7** **Bb6** **Am7** **D7** **Gm**  
 days: \_\_\_\_\_ Seed - lings turn o - ver - night to sun - flow'rs, Bloss - om - ing e - ven as we gaze.  
 years: \_\_\_\_\_  
**Cm6** **D7-9** **Gm** **C7** **Cm6** **D7** **Gm**  
 One sea - son fol - low - ing an - oth - er, La - den with hap - pi - ness and tears. \_\_\_\_\_

# TRADITION

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Quickly

**C** **Db** **C**  
 (Poppas:) Who day and night must scram - ble for a liv - ing, Feed a wife and chil - dren, Say his dai - ly prayers, And who has the right, as  
**Db** **C** **Db**  
 mas - ter of his house, To have the fi - nal word at home, The pop - pa, \_\_\_\_\_ the pop - pa,  
**C** **Db** **C**  
 Tra - di - tion, The pop - pa, \_\_\_\_\_ the pop - pa, Tra - di - tion.  
**Db** **C**  
 Mommas: Who must know the way to make a prop - er home, A qui - et home, a ko - sher home: Who must raise a fam - i - ly and  
**Db** **C+** **C** **All:**  
 run the home, So pop - pa's free to read the Ho - ly Book The mom - ma, \_\_\_\_\_ the mom - ma,



Db C (duet) Db C

Tra - di - tion, The mom - ma, the mom - ma, Tra - di - tion.

Sons: Db C

At three I start - ed He - brew school, At ten I learned a trade; I hear they picked a bride for me, I

Db C All: Db C G7 C (duet)

hope she's pret - ty, The sons, the sons, Tra - di - tion, The sons,

Daughters: Db C

the sons, Tra - di - tion, And who does mom - ma teach To

F C Db C All:

mend and tend and fix, Pre - par - ing me to mar - ry Who - ev - er pop - pa picks, The daugh - ters,

Db C G7 C (duet) Db C

the daugh - ters, Tra - di - tion, The daugh - ters, the daugh - ters, Tra - di - tion.

### MATCHMAKER

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Slowly, with much sentiment

F Gm7 Fmaj9 Gm9 F Gm9 Fmaj9 Gm9

Match - mak - er, Match - mak - er, make me a match, Fine me a find, catch me a catch;  
Match - mak - er, Match - mak - er, I'll bring the veil, You bring the groom, slen - der and pale;  
Match - mak - er, Match - mak - er, make me a match, Fine me a find, catch me a catch;

F Gm7 Fmaj9 F7-9 To Coda F11 Bb Gm7 C11 C7 1 F C7

Match - mak - er, Match - mak - er, look through your book and make me a per - fect match,  
Bring me a ring, for I'm long - ing to be the en - vy of all I  
Night af - ter night in the dark all a - lone, So

2 F Bbm Bbm(#7) Eb11 Eb7 Abmaj7 Ab6

see. For pop - pa, make him a schol - ar, For mom - ma, make him

Ab+ Ab Gm C7-9 Fm F7

rich as a king, For me, well, I would - n't hol - ler if he were as hand - some as

Bbm6 D.C. al Coda C7-9 CODA Bbmaj7 Am7 Gm7 C7 F

an - y - thing, make me a match of my own.

# SABBATH PRAYER

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCH

Slowly, sincerely

Am D Am7 D Am D Am7 D Am D Am D

May the Lord pro-tect and de-fend you, May He al-ways sheld you from shame; May you come to be in Par-a-dise a shin-ing

G E7-9 Am D Am7 D Am D Am7 D

name. \_\_\_\_\_ May you be like Ruth and like Es-ther, May you be de-serv-ing of praise;

Am D Am7 D G

Strength-en them, oh Lord, and keep them from the stran-ger's ways. \_\_\_\_\_ May God bless you and grant you long

F (duet:) G F E7-9

(May the Lord ful-l fill our Sab-bath Prayer for you.) lives, May God make you good moth-ers and wives. (May He send you hus-bands who will care for you.)

Am D Am7 D Am D Am7 D Am D Am7 D

May the Lord pro-tect and de-fend you, May the Lord pre-serve you from pain; Fa-vor them, oh Lord, with hap-pi-ness and peace, Oh,

Dm E7 1 Am D Am7 D 2 Am D Am7 D Am

hear our Sab-bath Prayer, a-men. \_\_\_\_\_ men. \_\_\_\_\_

# TO LIFE

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCH

Brightly

D7-9 D7 G7sus G7 Cm C7

To Life, To Life, L'-chai-im! L'-chai-im, L'-chai-im, To

Fm Bb7 Ebmaj7 Abmaj7 Db Dbmaj7 Bbm7

Life! { If you've been luck-y, then Mon-day was no worse than Sun-day was, } Drink L'-  
Life has a way of con-fus-ing us. Bless-ing and bruis-ing us, }

G7 D7-9 D7 G7sus G7 Cm C7

chai-im To Life, To Life, L'-chai-im! L'-chai-im, L'-chai-im, To

Fm Bb7 Ebmaj7 Abmaj7 Db Dbmaj7 Bbm7

Life! { One day it's hon-ey and rai-sin cake, Next day a stom-ach ache, } Drink L'-  
A gift we sel-dom are wise e-nough Ev-er to prize e-nough. }

**G7** **C** **C7** **Fm** **Cm**  
 chai - im To Life! Our God great men have writ - ten words of wis - dom to be  
 God would like us to be joy - ful E - ven though our

**D7** **G7** **Cm** **C7** **Fm** **Cm**  
 used when hard - ship must be faced; Life o - blig - es us with hard - ship, So the words of  
 hearts lie pant - ing on the floor; How much more can we be joy - ful, When there's real - ly

**D7** **G** **D7-9** **D7 G7sus** **G7 Cm**  
 wis - dom should - n't go to waste. To us and our good for - tune. Be  
 some - thing to be joy - ful for. To Life! To Life! L' - chai - im. L' -

**C7** **Fm** **Bb7** **Ebmaj7** **Abmaj7** **Db** **Dbmaj7**  
 hap - py, be health - y, long life! And if our good for - tune nev - er comes, Here's to what - ev - er comes.  
 chai - im, L' - chai - im, To Life! It gives you some - thing to think a - bout, Some - thing to drink a - bout.

**Bbm7** **G7** **Cm** **Cm** **G7** **Cm**  
 Drink L' - chai - im To Life! To Life!

# “Finian’s Rainbow”

## OLD DEVIL MOON

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Words by E.Y. HARBURG  
 Music by BURTON LANE

Moderately

**F** **E9** **F** **E9** **F** **E9** **F**  
 I look at you and sud - den - ly, some - thing in your eyes I see soon be - gins be - witch - ing me.  
 You've got me fly - in' high and wide On a ma - gic car - pet ride Full of but - ter - flies in - side.

**C7-5** **F9** **F7-9** **Bbmaj9** **Bb** **Bb7** **Bbm** **A7m7** **D7** **Gb** **C7**  
 it's that Old Dev - il Moon that you stole from the skies. It's that Old Dev - il Moon in your eyes.  
 Wan - na cry, wan - na croon, Wan - na laugh like a loon. It's that Old Dev - il Moon in your eyes.

**F** **C7** **F** **E9** **F** **E9** **D** **Fm** **D** **Dm** **F+**  
 You and your glance, make this ro - mance, too hot to hand - le. Stars in the night

**Dm7** **G7** **C7** **Bb** **E9m** **Tacet** **CODA** **F** **E9** **F**  
 blaz - ing their light Can't hold a can - die to your raz - zle daz - zle. Just when I think I'm

**Eb** **F** **C7** **F** **E9** **F** **Eb** **F** **Eb** **F**  
 free as a dove Old Dev - il Moon deep in your eyes blinds me with love.

## IF THIS ISN'T LOVE

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Words by E.Y. HARBURG  
Music by BURTON LANE

Moderate 2

CHORUS

C6 Cmaj7 C C6 Cmaj7 G7 Dm F+

If This is - n't Love The whole world is cra - zy  
This is - n't Love Then win - ter is sum - mer

0m G7 Dm7 G7 C6

If This is - n't Love I'm daft as a dai - sy  
If This is - n't Love My heart needs a plum - ber

C+ C C7 F

With moons all a - round And cows jump - ing o - ver  
I'm swing - in' on stars I'm rid - in' on rain - bows

Fm C Cdim Dm7

There's some - thing a - miss, and I'll eat my hat if  
I'm bust - in' with bliss, and I'll kiss your hand if

G7 1 C F C F C F C To Patter 2 C F

This is - n't Love! I'm Love!  
This is - n't Love!

C Dm G7 C Dm7 G7 C

Fine PATTEN

feel - ing like the ap - ple on top of Will - iam Tell; With

Dm G7 C B7 Em D7 G7 O.S. at Fine

this I can - not grap - ple be - cause, be - cause you're so a - dor - a - belle If

## LOOK TO THE RAINBOW

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Words by E.Y. HARBURG  
Music by BURTON LANE

Very Slowly

E $\flat$

On the day I was born, said my fa - ther, said he, I've an el - e - gant leg - a - cy  
sump - tu - ous gift to be - queath to a child, Oh the lure of that song kept her

A $\flat$  B $\flat$  B $\flat$ 7

wait - in' for ye. 'Tis a rhyme for your lips and a song for your heart. To sing it when  
feet run - nin' wild. For you nev - er grow old and you nev - er stand still. With whip - poor - wills

**REFRAIN**

ev - er the world falls a - part } Look, look, Look To The Rain - bow.  
 sing - in' be - yond the next hill }

Fol - low it o - ver the hill and stream. Look, look, Look To The

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

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

### WHEN I'M NOT NEAR THE GIRL I LOVE

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Words by E.Y. HARBURG  
 Music by BURTON LANE

**Lively**

Oh my heart is beat - ing wild - ly And it's all be - cause you're here When I'm Not Near The  
 fess - ing a con - fess - ion And I hope I'm not ver - bose When I'm not close to the

Girl I Love, I love the girl I'm near. Ev - 'ry femme that flut - ters by me is a  
 kiss that I cling to, I cling to the kiss that's close As I'm more and more a mor - tal I am

flame that must be fanned. When I can't fon - dle the hand I'm fond of, I fon - dle the hand at hand  
 more and more a case. When I'm not fac - ing the face that I fan - cy, I fan - cy the face I face.

My heart's in a pick - le. It's con - stant - ly fick - le And not too par - tick - le. I fear. When  
 For Shar - on I'm car - in'. But Sus - an I'm choos - in' I'm faith - ful to whos - 'n is here. When

I'm Not Near The Girl I Love, I love the girl I'm near. I'm con -  
 I'm not Near The Girl I Love, I love the girl I'm near.



### HOW ARE THINGS IN GLOCCA MORRA

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Words by E.Y. HARBURG  
 Music by BURTON LANE

Slowly

How Are Things In Gloc - ca Mor - ra? Is that lit - tle brook still leap - ing there? does it still run down to

Don - ny - cove? Through Kil - ly - begs, Kil - ker - ry and Kil - dare? How Are Things In Gloc - ca Mor - ra?

Is that wil - low tree still weep - ing there? Does that {lad - die} with the twnk - lin' eye Come {whist - lin' by and  
 {lass - ie} {smil - in'}

does {he} walk a - way, Sad and dream - y there not to see me there? So I ask each weep - in' wil - low and each  
 {she}

brook a - long the way, And each {lad} that comes {a - whist - lin' Too - ra - lay How Are  
 {lass} {a - sigh - in'}

Things In Gloc - ca Mor - ra this fine day? How Are Things In Gloc - ca day?

### SOMETHING SORT OF GRANDISH

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Words by E.Y. HARBURG  
 Music by BURTON LANE

Gracefully

Some - thing sweet, Some - thing Sort Of Grand - ish sweeps my soul When thou art near, my heart feels so sug - ar can - dish  
 Thou art sweet, Thou art Sort Of Grand - ish, Thou out - land - ish ca - va - lier, From now on, we're hand in hand - ish

My head feels so gin - ger beer, Some - thing so dare - ish So I don't care - ish, Stirs me from limb to limb,  
 Ro - me - o And Guin - e - vere Thou't so a - dor - ish, Tou - jous l'a - mour - ish, I'm so cher - chez la femme.

It's so ter - ri - fish, mag - ni - fish, de - lish, To have such an a - mor - ish glam - or - ish dish, We could be oh, so bride and groom - ish  
 Why should I van - quish re - lin - quish, re - sish, When I sim - ply re - lish this swell - ish con - dish, I might be man - ish - ish or mouse - ish.

F G G7 C C7 F Fm C Ab7 G7-9 C  
 Skies could be so blue-ish blue. Life could be so love in bloom-ish, if my ish - es could come true.  
 I might be a fowl or fish. But with thee I'm Ei - sen - how - zish, Please ac - cept  
 2 G7-9 C F G Cmaj7 G7 C Fmaj7 G7 C  
 my pro - pa - sish You're un - der my skin - nish, So please be give - in - ish or it's the be - gin - ish of the fin - ish of me.

## THAT GREAT COME AND GET IT DAY

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Words by E.Y. HARBURG  
 Music by BURTON LANE

Moderately

Fm7 Ebmaj7 C7-9 Fm7 Bb7 Eb Ab Eb Bb7 Eb Bb7 Eb Ab  
 On That Great Come - And - Get - It Day. Won't it be fun when wor - ry is done and mon - ey is hay.  
 Eb Fm7 Ebmaj7 C7-9 Fm7 Bb7 Eb Ab Eb Cm Eb F7 Bb Fm7  
 That's the time things - I'll come your way. On That Great, Great Come - And - Get - It Day.  
 Bb7 Eb Fm Eb Fm Eb Fm Eb Fm Eb Fm Eb Fm Eb Fm  
 I'll get my gal that cal - i - co gown. I'll get my mule that a - cre of groun'  
 My gown will be a cal - i - co gown. My shoes will dance all o - ver the town.  
 Eb Eb7 Ab Bbm Ab Bbm Ab Bbm Abm Eb Cm7 F7  
 'Cause word has come from Ga - bri - el's horn. the earth be - neath your plow is a - bud - din' and now it's yourn.  
 Bb7 Fm7 Ebmaj7 C7-9 Fm7 Bb7 Gm7 C7 C+ C7 Fm7 Bb7  
 Glo - ry time's com - in' for to stay. On That Great, Great, Come - And - Get - It  
 1 Eb B7 Bb7 Fm7 2 Gm Ab Fm7 Bb7 Eb Ab Eb  
 Day. On That And keep it, and share it, great, great, "Come and get it" day!

# "Fiorello!"

## WHERE DO I GO FROM HERE

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderately

She does - n't love me I know it's true, the signs are all too clear, But lov - ing  
The time is com - ing the mo - ment when she'll know how much I care, But once she

her knows the way I do, } Where Do I Go From Here.

go from there Must I play a wait - ing game as each ir - re - place - a - ble

day goes by She may nev - er feel the same as I I'll take my chan - ces

And come what may I'll be where she is near And there I'll stay

un - til I know where I must go from here.

Chord diagrams for C, Dm7, G7, Eb, Fm, Ebmaj7, C7, F, Fm, Ab, Gm7, Bb7, C, Dm7, G7, Gm7, F, Fm, Ebmaj7, Dm7, G7, C are provided throughout the score.

## POLITICS AND POKER

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

Moderately

Pol - i - tics And Po - ker, Pol - i - tics And Po - ker, shuf - fle up the cards and  
Pol - i - tics And Po - ker, Pol - i - tics And Po - ker, makes the av - rage guy a

find the jo - ker. Nei - ther game's for child ren and ei - ther game is rough de -  
heav y smo - ker. Bless the nom - i - child nec - ren and give him our re - gards and

ci - sions, de - ci - sions like who to pick, how to play, what to bet, when to call a bluff.  
watch while he learns that in po - ker and pol - i - tics broth - er you got - ta have the cards.

Chord diagrams for F, C7, Bb, F, C, Db, D, Eb, E, F are provided throughout the score.

# GENTLEMAN JIMMY

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

## Charleston

**C** **Dm7** **Ebdim** **C** **E7** **A7** **D7** **G7**  
 Who's that gen - ial gen - tle - man in the silk hat gray spats striped pants Why that's  
**C** **C#dim** **D7** **G7** **C** **Dm7** **Ebdim** **C** **E7** **A7** **D7**  
 got - ta be him Gen - tle - man Jim - my - Who's that swell cel - e - bri - ty with the glad hand quick wit New York's  
**G7** **C** **C7** **F** **E7**  
 fav - rite That - 'll be him - Gen - tle - man Jim - my { Say Jim we prom - ise on vot - ing day  
 Why he's as grace - ful as Fred As - taire  
**Am7** **D7** **Fm6** **G7+5** **C**  
 we will love you in No - vem - ber as we do in May Hey! Who's that dap - per hap -  
 he's the man who kept the sub - way to a five cent fare So there!  
**Ebdim** **C** **E7** **A7** **D7** **G7** **C**  
 - py go luck - y son of Broad - way we love Gen - tle - man Jim - my -  
**G7** **C** **C7** **F** **Fm** **C** **A7**  
 James J 'cause un - der him Man - hat - tan is just a syn - o - nym for Gen - er - ous Gen - tle - man James, that's him! That's  
**D7** **G7** **D7** **G7** **D7** **G7** **C** **C7** **F** **A7** **C**  
 Jim - my Jim - my Jim Jim Gen - tle - man Jim - my.

# 'TIL TOMORROW

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Lyrics by SHELDON HARNICK  
Music by JERRY BOCK

## Gently

**F** **A7** **D7** **G7** **C7**  
 Twi - light de - scends ev - ry - thing ends 'Til To - mor - row to - mor - row. Since we must part  
**Bbm6** **C7** **F** **F7** **Bb** **Bbm** **F**  
 here is my heart 'Til To - mor - row to - mor - row. Clouds drift - ing by ech - o a sigh. Part - ing is  
**D7** **G7** **C7** **F** **A7** **D7** **Gm7** **C7** **F**  
 such sweet sor - row I'm drift - ing too, dream - ing of you 'Til To - mor - row comes.

# WHEN DID I FALL IN LOVE

Lyrics by SHELDON HARNIC  
Music by JERRY BOCCIA

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Slowly with expression

When Did I Fall In Love what night which day When did I first be - gin to feel this way  
 How could the mo - ment pass un - felt ig - nored Where was the blind - ing flash where was the  
 crash - ing chord When Did I Fall In Love I can't re - call not that it mat - ters at all  
 It does - n't mat - ter when or why or how as long as I love <sup>him</sup>her now.

# "Firebrand Of Florence"

## SING ME NOT A BALLAD

Words by IRA GERSHWIN  
Music by KURT WEILL

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and Chappell & Co., Inc., New York, N.Y.

Moderately

Sing Me Not A Bal - lad. Send me not a son - net.  
 Save your books and flow - ers, They're not ne - ces - sa - ries.  
 I re - quire no bal - lad. Rhyme and time grim are wast - ed on it.  
 Oh, the pre - cious ho - urs, Lost in grim pre  
 lim - in - ar - ies. Deck me not in jew - els. Sigh me not your sighs. Du - el me no du - els  
 please don't vo - cal - ize. Ro - mance me no ro - manc - es. Treas - ure not



Cm Ab Eb Cm Fm7 Bb7 Bb7+5 Eb6

glove. Spare me your ad - vanc - es. Just, oh just make love.

07 Eb Cm Fm7 Bb7 Bb7+5 Eb6

Spare me your ad - vanc - es. Just, oh just make love.

# "The First"

## WILL WE EVER KNOW EACH OTHER

Lyric by MARTIN CHARNIN  
Music by BOB BRUSH

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Tenderly

Will We Ev - er Know Each Oth - er well e - nough? Get to grow and get to show \_ and tell e - nough?

There are a thou - sand things that please you. There are a thou - sand more that throw you. Babe; I damned well bet - ter know you  
You'll love the wak - ing up be - side me. You'll love the way I vel - vet glove you, Babe; I damned well bet - ter like you

With humor

bet - ter than I know you. You know me, no drink - ing, no smok - ing, and I'm gor - geous.  
bet - ter than I "love" you. D.S. al Coda

You know me, your he - ro, we'd make ter - ri - fic ba - bies. We may nev - er know each oth - er well e - nough;

There may nev - er be the time to tell e - nough. But we have got to start out some - where.

(No need to start the need - ing of you, Babe. How could I love you an - y bet - ter than I love you?

# "Flower Drum Song"

## LOVE, LOOK AWAY

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately, with expression

Love Look A-way! Love Look A-way from me. Fly when you pass my door, Fly and get lost in  
 sea. Call it a day. Love, let us say we're through. No good are you for  
 me. No good am I for you. Want-ing you so. I try too much.  
 Af-ter you go. I cry too much. Love, Look A-way. Lone-ly though I may  
 be, Leave me and set me free. Look a-way, look a-way, look a-way from me.

## A HUNDRED MILLION MIRACLES

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Slowly and tenderly  
 (Mei-Li) *Tacet*

My fa-ther says that child-ren keep grow-ing. Riv-ers keep flow-ing too. My fa-ther says he does -n't know why. But  
 some-how or oth-er they do. (Dr. Li) They do! some-how or oth-er they do. (Mei-Li) *Faster*  
 A Hun-dred Mil-lion Mir-a-cles.  
 A Hun-dred Mil-lion Mir-a-cles are happ-ning ev-ry day. And those who say they don't a-gree  
 Are those who do not hear or see. *Tacet* A Hun-dred Mil-lion Mir-a-cles.  
*Tranquillo (calmly)*  
 Hun-dred Mil-lion Mir-a-cles are happ-ning ev-ry day. (Dr. Li-spoken) *Miracle of weather!* (Mei-Li) When a dark blue cur-tain is pinned by the stars.

Am7 A7 D6

Pinned by the stars to the sky, Ev-'ry flow'r and tree is a treat to see, The air is ver-y clean and dry. Then a wind comes blow-ing the

Am7 A7+5 A7 D (Dr. Li) (Mei-Li)

pins all a-way. Night is con-fused and up-set! The sky falls down like a clum-sy clown, The flow-ers and the trees get wet. Ver-y wet! A

Faster Tacet (All) G D Em7 F#m

Hun-dred Mil-lion Mir-a-cles, A Hun-dred Mil-lion Mir-a-cles are happ-'ning ev-ry day. And when the

G+ A7 D Em7 F#m G+ A7 F A7 Tacet (All)

wind shall turn his face. The pins are put right back in place! A Hun-dred Mil-lion Mir-a-cles,

G C A7 D Em7 (Liang)

A Hun-dred Mil-lion Mir-a-cles are happ-'ning ev-ry day! In ev-ry sin-gle min-ute so much is go-ing

Tacet (Wang) Em7

on, A-long the Yang-tse-ki-ang or the Tib-er or the Don. A Hun-dred Mil-lion Mir-a-cles! A swal-low in Tas-

(Mei-Li) A

man-lia is sit-ting on her eggs. And sud-den-ly those eggs have wings and eyes and beaks and legs. A Hun-dred Mil-lion

(Liang) D Em7 (All)

Mir-a-cles! A lil-tle girl in Chung-king, just thir-ty inch-es tall. De-cides that she will try to walk and near-ly does-n't fall! A

Tacet (Met-Li) (All) A G D A7 D

Hun-dred Mil-lion Mir-a-cles! A Hun-dred Mil-lion Mir-a-cles, A Hun-dred Mil-lion Mir-a-cles, A Hun-dred Mil-lion Mir-a-cles

G C A7 D Slowly and tenderly Tacet (Mei-Li) A7 Tacet

are happ-'ning ev-ry day! My fa-ther says the sun will keep ris-ing o-ver the east-ern hill. My

(Others) D

fa-ther says he does-n't know why but some-how or oth-er it will.

fa-ther says he does-n't know why but some-how or oth-er it will.

## SUNDAY

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Gracefully

Sun-day, sweet Sun-day, with noth-ing to do, Laz-y and love-ly, my one day with you.  
 Ha-zy and hap-py, we'll drift through the day, Dream-ing the hours a-way.  
 While all the fun-ny pa-pers lie or fly a-round the place, I will try my  
 kiss-es on your fun-ny face. Doz-ing, then wak-ing on Sun-day, you'll  
 see on-ly me! me!

## DON'T MARRY ME

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Brightly

If you want to have a ros-y fu-ture And be hap-py as a hon-ey bee, With a  
 like to see my sons and daugh-ters Sid-ding up and down their fa-ther's knee. They'll have  
 hus-band who will al-ways love you, Ba-by, Don't Mar-ry Me. If you want a man you  
 splin-ters in their lit-tle fan-nies, Cook-ie, Don't Mar-ry Me. I'm de-vot-ed to my  
 can de-pend on, I can ab-so-lute-ly guar-an-tee I will nev-er fail to dis-ap-  
 dear old ma-ma And if you and ma-ma dis-a-gree, I would al-ways side with her a-  
 point you, Ba-by, Don't Mar-ry Me. I eat lit-chie nuts and cook-ies in bed  
 gainst you, Schnock-ie, Don't Mar-ry Me. I would al-ways like to know where you go.  
 And I fill the bed with nut shells and crumbs I have ir-ri-tat-ing hab-its you'll dread, Like the way I have of  
 I don't like a man to keep me in doubt Hon-ey that's a thing that's eas-y to know, You will al-ways know where

C7 F F7 Bb Ab

crack - ing my thumbs — My grand - pa was a big game hun - ter. He met grand - ma swing - ing on a tree. If you  
I am, I'm out! I am talk - ing like a Chin - ese un - cle. I'm as ser - i - ous as I can be. I am

C7 F7 Bb C7 Bb Ebmaj7 F7 Bb Bb

want to have at - trac - tive chil - dren, Ba - by, Don't Mar - ry Me. I would  
say - ing this be - cause I love you, Dar - ling, Don't Mar - ry Me. Me. Me.

### I ENJOY BEING A GIRL

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively F C7

When I have a brand new hair - do — With my eye - lash - es all in curl, —  
men say I'm cute and fun - ny — And my teeth are - n't teeth but pearl, —

I float as the clouds on air do, — I En - joy Be - ing A  
I just lap it up like hon - ey, — I En - joy Be - ing A

1 F 2 F Bbm Fm

Girl! — When Girl! — I flip when a fel - low sends me flow - ers, —

I drool o - ver dress - es made of lace, — I talk on the tel - e - phone for

Ab G7 C7 Gm7 C9

ho - urs — With a pound and a half of cream up - on my face! I'm

F Am7 F C9 C7 Gm7

strict - ly a fe - male fe - male — And my fu - ture I hope will be —

C7 F D7 Gm G9 F Dm

in the home of a brave and free male Who'll en - joy be - ing a

Gm Bbm6 F C6/9 F

guy hav - ing a girl like me.



## YOU ARE BEAUTIFUL

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

The musical score for "You Are Beautiful" is written in G major and 4/4 time. It consists of six staves of music. Above each staff are guitar chord diagrams for various chords including D6/9, D9, D, Em9, A, G, F#m, A9, E7, E9, A7, D7, G6, and D. The lyrics are: "You Are Beau - ti - ful, small and shy. You are the girl whose eyes met mine Just as your boat sailed by. This I know of you, noth - ing more. You are the girl whose eyes met mine Pass - ing the riv - er shore. You are the girl whose laugh I heard, Sil - ver and soft and bright; Soft as the fall of lo - tus leaves Brush - ing the air of night. While your flow - er boat sailed a - way, Gen - tly your eyes looked back on mine. Clear - ly you heard me say: 'You are the girl I will love some day.'"

## "Follies"

## AH, PARIS!

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Music and Lyrics by  
 STEPHEN SONDHEIM

Upbeat

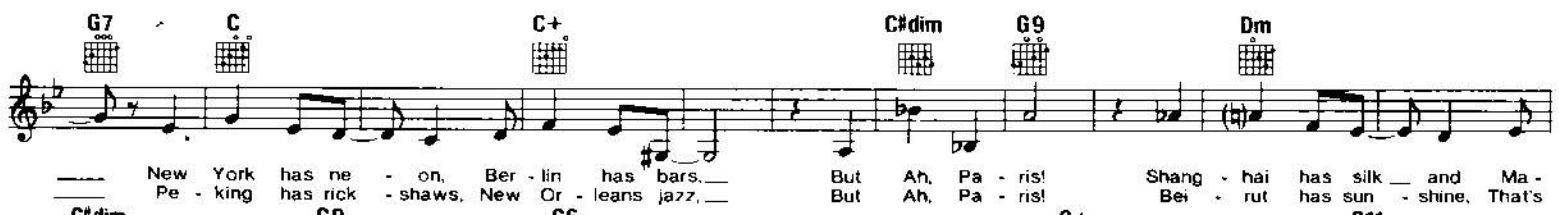
The musical score for "Ah, Paris!" is written in Bb major and 2/4 time. It consists of three staves of music. Above each staff are guitar chord diagrams for various chords including Bb, Db7, F7, Cm7, F7, Bb, Cm7, F7, Bb6, Gm7, C9, Cm7, F9, Bb, Cm7, F7, A7, Dm, F, and C. The lyrics are: "I have trav - eled o - ver this earth, From Bom - bay to Ven - ice to Perth, I've been down to Ri - o and up to Brest. To East and West, and to all the rest. I have seen the ru - ins of Rome, I've been in the ig - loos of Nome. I have gone to Mos - cow. It's ver - y gay. Well, an - y - way, on the first of May! I have seen the gar - dens of Kew And I've been to Tim - buk - tu, too. But when I've re - turned, The seen Ran - goon and So - ho. And I like them more than so - so. But when there's a moon, Good"

**Cdim** **Dm7** **G7**



thing I've learned is what I al-ways knew:  
bye Ran-goon. Hel-lo, Mont-marte, hel-lo!

**G7** **C** **C+** **C#dim** **G9** **Dm**



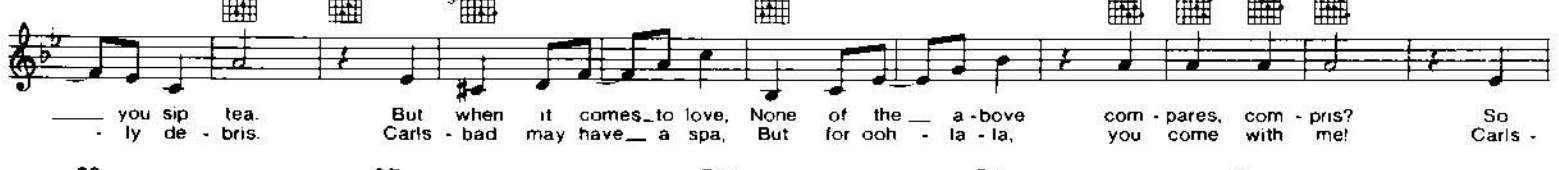
New York has ne-on, Ber-lin has bars. But Ah, Pa-ris! Shang-hai has silk and Ma-Pe-king has rick-shaws, New Or-leans jazz. But Ah, Pa-ris! Bei-rut has sun-shine, That's

**C#dim** **G9** **C6** **C+** **C11**



drid gui-tars. But Ah, Pa-ris! In Cai-ro you find bi-zarre ba-zaars. In Lon-don pip! pip! all it has. But Ah, Pa-ris! Con-stan-ti-no-ple has Turk-ish baths. And Ath-ens that love-

**F** **Fmaj7** **G11** **Cmaj7** **C#dim** **Dm** **Ebdim** **C6**



you sip tea. But when it comes to love, None of the a-bove com-pares, com-pris? So ly de-bris. Carls-bad may have a spa, But for ooh-la-la, you come with me! Carls-

**F6** **A7** **Dm** **G7** **C**



if it's mak-ing love that you're think-ing of Ah ah ah ah ah, Ah ah ah Ah Pa-ris!  
bad is where you're cured af-ter you have toured Ah ah ah ah ah, Ah ah ah Ah Pa-ris!

**IN BUDDY'S EYES**  
(Buddy's There)

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Music and Lyrics by **STEPHEN SONDHEIM**

Moderately

**Abmaj9** **Eb7** **Abmaj9** **Db**



In Bud-dy's Eyes, I'm young, I'm beau-ti-ful. In Bud-dy's Eyes, I can't get old-er.

**Abmaj9** **Bb** **Absus** **Abmaj9**



I'm still the prin-cess, Still the prize. In Bud-dy's Eyes, I'm

**Eb7** **Abmaj9** **Db** **Abmaj7** **Ab**



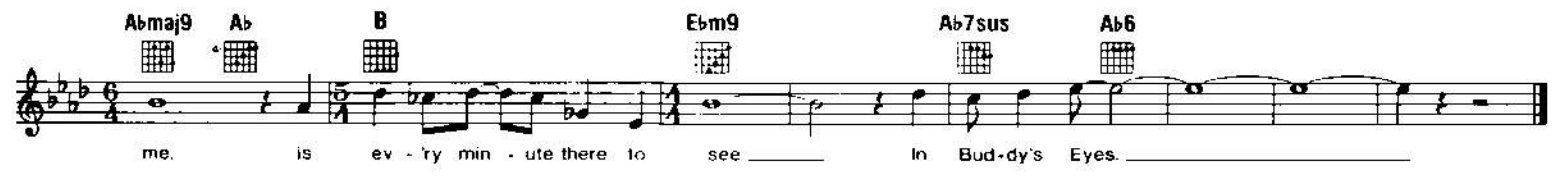
young, I'm beau-ti-ful. In Bud-dy's arms, On Bud-dy's should-er, I won't get old-er.

**Db** **Absus** **Abmaj9** **Absus**



Noth-ing dies. And all I ev-er dreamed I'd be, The best I ev-er thought of

**Abmaj9** **Ab** **B** **Ebm9** **Ab7sus** **Ab6**



me, is ev-ry min-ute there to see In Bud-dy's Eyes.

# TOO MANY MORNINGS

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Music and Lyrics by  
STEPHEN SONDHEIM

**Expressively**

**Bmaj9** **E** **C#m** **Bmaj9** **Emaj7**

Too Man - y Morn - ings, wak - ing and pre - tend - ing I reach for you, Thou - sands of morn - ings,

**Bmaj9** **D#+** **D#** **G#m** **C#m9** **G#m**

dream - ing of my {girl} / {boy} All that time wast - ed, mere - ly pass - ing through,

**C#7** **F#7sus** **F#7** **Bmaj9**

Time I could have spent, so con - tent, wast - ing time with you. Too Man - y Morn - ings, wish - ing that the  
Too Man - y Morn - ings, wast - ed in pre

**F#7sus** **F#9** **C#m9** **Bmaj7** **C#m**

room might be filled with you, Morn - ing to morn - ing, Turn - ing in - to, days All the  
tend - ing I reach for you, How man - y morn - ings Are there still to come? How much

**Eb7sus** **Eb7** **Abm9** **C7-5** **F7sus** **F7** **Bb**

days that I thought would nev - er end, All the nights with an - oth - er day to spend,  
time can we hope that there will be? Not much time, but it's time e - nough for me,

**D7+5** **Gm7** **Gm7-5** **F** **C7sus** **C7**

All those times I'd look up to see } Some - one stand - ing at the door, } Some - one mov - ing to the  
If there's time To look up and see

**Fmaj9** **C7sus** **F** **F**

bed, } Some - one rest - ing in my arms } with {her} / {his} head a - gainst my head, } head.

# BROADWAY BABY

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**Swing** **C** **C+** **C6** **G11** **G7** **G11**

I'm just a Broad - way Ba - by, walk - ing off my ti - red feet, Pound - ing For - ty Sec - ond Stre  
Broad - way Ba - by, slav - ing at the five and ten, Dream - ing of the great day whe

**G7** **C** **Ab7** **Db7-5** **G13** **G** **C+** **C6** **G11**

to be in a show, } Broad - way Ba - by, } Learn - ing how to sing and dance  
I'll be in a show, } Broad - way Ba - by, } Mak - ing rounds all af - ter - noon

G7 G11 G7 Ab13 C6 Bm7-5

Wait - ing for that one big chance to be in a show. Gee, I'd like to be -  
Eat - ing at a greas - y spoon to save on my dough. At my ti - ny - flat -

E7 Am Am7 Am6 Am7-5

on some mar - quee, All twink - ling lights. A spark to pierce the dark -  
there's just my cat, a bed and a chair. Still I'll stick it till -

D7 G7 C C+ C6

from Bat - try Park to Wash - ing - ton Heights. Some day may - be,  
I'm on a bill all o - ver Times Square. Some day may - be,

G11 G7 Eb9 D9 Db9 D9 Eb9 E9 F9 G9 C Ab7 Db7-5 G13

To Coda

All my dreams will be re - paid. Heck, I'd e - ven play the maid to be in a show.  
If I stick it long e - nough.

C F7 C7

Say, Mis - ter pro - duc - er. Some girls get the breaks, -

G7 D9 A7

Just give me my cue, sir. I've got what it takes. Say, Mis - ter Pro - duc -

B7 C#9 Eb9 D9

er. I'm 'talk - in' to you, sir. I don't need a lot, On - ly what I got, Plus a tube of grease - paint and a

G7+5 CODA Eb9 D9 Db9 D9 Eb9 E9 F9 G9 Ab13

D.S. al Coda

fol - low spot! I'm a I can get to strut my stuff, Work - ing for a nice man like a

D9 G13 C

Zieg - feld or a Weiss - man in a big time Broad - way show!

# WAITING FOR THE GIRLS UPSTAIRS

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Music and Lyrics  
STEPHEN SONDHEIM

**Brightly**  
Ebmaj7 Ab7-5 Ebmaj7 Ab G7sus G7+5

Wait - ing a - round \_\_\_ for the girls up - stairs, \_\_\_ af - ter the cur - tain came down. Mon - ey in my  
Wait - ing a - round \_\_\_ for the boys down - stairs, \_\_\_ Stall - ing as long \_\_\_ as we dare. Which dress from my

Cm7 F13 Bb11 Ebmaj7 Ab9-5

pock - et to spend, \_\_\_ "Hon - ey, could you may - be get a friend for my friend?" \_\_\_ Hear - ing the sound \_\_\_ of the girls a - bove, \_\_\_  
ward - robe of two? \_\_\_ (One of them was bor - rowed and the oth - er was blue.) \_\_\_ Hold - ing our ground \_\_\_ for the boys be - low, \_\_\_

Ebmaj7 Eb11 Eb7 Ab6 Abm6 Bb11 Fm7

Dress - ing to go \_\_\_ on the town, Click - ing heels on steel and ce - ment, \_\_\_ Pick - ing up the gig - gles float - ing  
Fuss - ing a - round \_\_\_ with our hair, Gig - gling, wrig - gling out of our tights, \_\_\_ Chat - ter - ring and clat - ter - ing down

Abmaj7 Ebmaj9 Bb G7+5 C9 F7 To Coda Bb11 Bb7 Bb11 Bb7

down through the vent, \_\_\_ Gosh darned - est ho - urs that I ev - er spent \_\_\_ were Wait - ing For The Girls \_\_\_ Up -  
all of those flights. \_\_\_ Gosh, I'd for - got - ten there ev - er were nights \_\_\_ of wait - ing for the boys \_\_\_ down

1 Ebmaj7 2 Ebmaj7 D.C. al Coda (Verse 3) CODA Bb11 Bb7

stairs. stairs. wait - ing for the girls,

Bb11 Bb7 Bb11 Bb7 Bb11 Bb9 Ebmaj7

wait - ing for the girls, Wait - ing For The Girls Up - stairs.

3. Waiting around for the girls upstairs  
Weren't we chuckle-heads then  
Very young and very old hat  
Everybody has to go through stages like that  
Waiting around for the girls upstairs  
Thank you but never again

Life was fun, but oh, so intense  
Everything was possible and nothing made sense  
Back there when one of the major events was  
Waiting for the girls, waiting for the girls,  
Waiting for the girls upstairs.

# THE GOD-WHY-DON'T-YOU-LOVE-ME BLUES

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Music and Lyrics  
STEPHEN SONDHEIM

**Quickly**  
Bb7 F7 Bb7 Eb Eb6 Ebmaj7 Eb6 F9

I've got those "God, Why don't you love me, oh you do I'll see you la - ter" Blues, \_\_\_ That  
"Whis - per how I'm bet - ter than I think, but what do you know?" Blues, \_\_\_ That

Fm7 Bb7 Fm7 Bb7 Eb Cb9

"long as you ig - nore me, you're the on - ly thing that mat - ters" feel - ing \_\_\_ That "if I'm good e - nough for you, you  
"Why do you keep tell - ing me I sink when I a - drear you?" feel - ing \_\_\_ That "say I'm all the world to you, you



Eb6                      Cb7                      Bbm                      Bb9                      Eb                      Eb6

not good e - nough. And "thank you for the pre - sent but what's wrong with it?" Stuff. Those "don't come an - y clos - er 'cause you  
out of your mind." "I know there's some - one else and I could kiss your be - hind." Those "you say I'm ter - ri - fic but your

Ebmaj7                      Eb6                      F9                      Fm7                      Bb9                      Fm7                      Bb7

know how much I love you" taste was al - ways rot - ten" feel - ings. } Those "tell me that you love me, oh you did, I got - ta run now

Eb                      CODA                      Eb6

D.C. al Coda

blues. } "Go a - way, I need you." "Come to me, I'll kill you." "Dar - ling, I'll do an - y - thing to

Bb7sus                      Bb9                      Eb

keep you with me till you tell me that you love me, oh you did, now beat it, will you?" blues.

### COULD I LEAVE YOU

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STEPHEN SONDHEIM

Moderato

E                      Emaj7                      E6                      Bm7-5                      A                      B7-9                      A6                      B7sus

Leave you? Leave you? How Could I Leave You? How could I go it a - lone? Could I wive the

Emaj7                      Gdim                      F#m7                      B9                      C#m7                      F#9                      B7sus                      B13

years a - way with a quick good - bye? How do you wipe tears a - way when your eyes are dry?

E                      Emaj7                      E6                      B7-5                      A                      B7-9                      A6                      B7sus

Sweet - heart, lov - er, could I re - cov - er, Give up the joys I have known? Not to fetch your

Emaj7                      Gdim                      F#m7                      B9                      C#m7                      G#+                      C#m                      F#9

pills a - gain Ev - ry - day at five? Not to give those din - ners for ten el - der - ly men from the U. N. How could I sur -

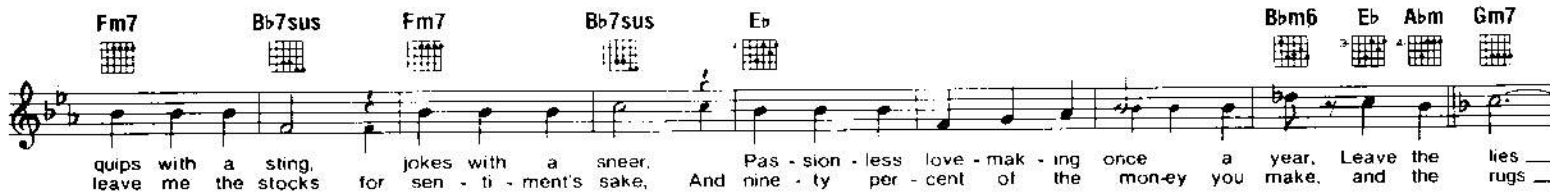
B7sus                      B7                      E9                      E7                      A6/9                      Amaj9                      A6

vive? Could I Leave You and your shelves of the world's past books? And the  
Could I Leave You? No, the point is, could you leave me? Well, I

Amaj7                      G#m7                      C#

eve - nings of mar - tyred looks, cryp - tic sighs, still - len looks from those in - jured eyes, Could I leave the  
guess you could leave me the house, leave me the flat, leave me the Braques and Cha - galls and all that, You could

**Fm7** **Bb7sus** **Fm7** **Bb7sus** **Eb** **Bbm6** **Eb** **Abm** **Gm7**



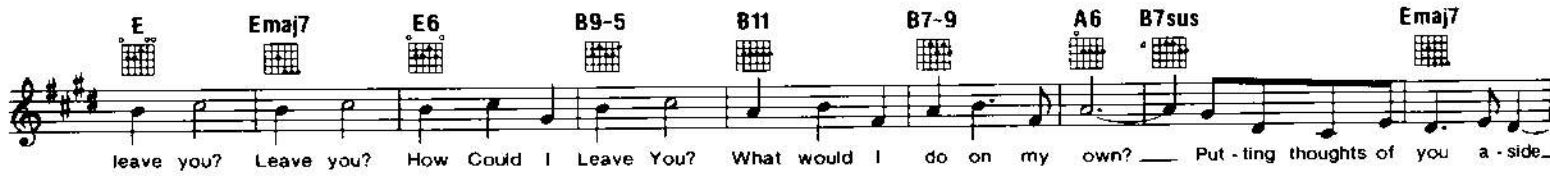
quips with a sting, leave me the stocks for sen-ti-ment's sake, And Pas-sion-less love-mak-ing once a year, Leave the lies and the rugs

**C11** **B7sus** **B9-5** **To Coda**



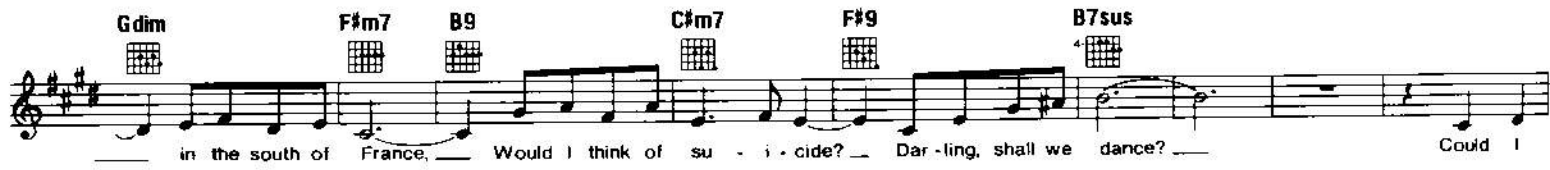
ill con-cealed and the wounds nev-er healed and the games not worth win-ning and wait! I'm just be-gin-ning! What, and the cooks. Dar-ling, you keep the drugs, an-gel, you keep the books, hon-ey.

**E** **Emaj7** **E6** **B9-5** **B11** **B7-9** **A6** **B7sus** **Emaj7**



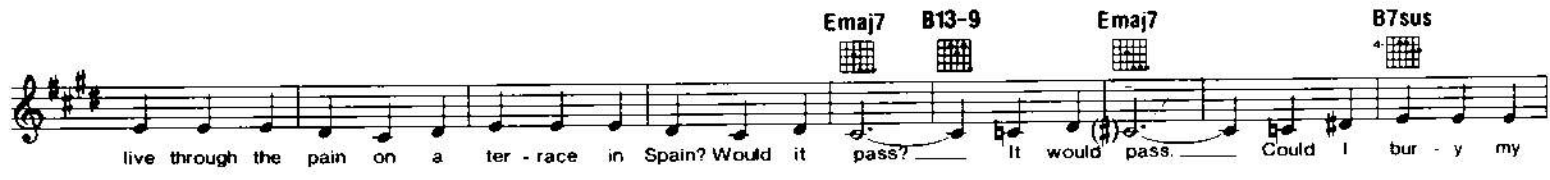
leave you? Leave you? How Could I Leave You? What would I do on my own? Put-ting thoughts of you a-side.

**Gdim** **F#m7** **B9** **C#m7** **F#9** **B7sus**



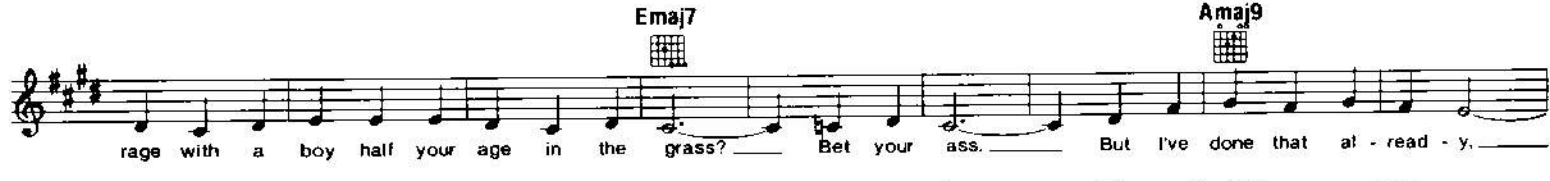
in the south of France, Would I think of su-i-icide? Dar-ling, shall we dance? Could I

**Emaj7** **B13-9** **Emaj7** **B7sus**



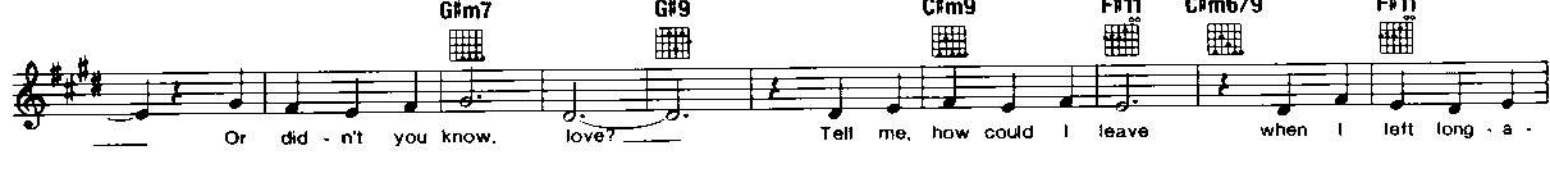
live through the pain on a ter-race in Spain? Would it pass? It would pass. Could I bur-y my

**Emaj7** **Amaj9**



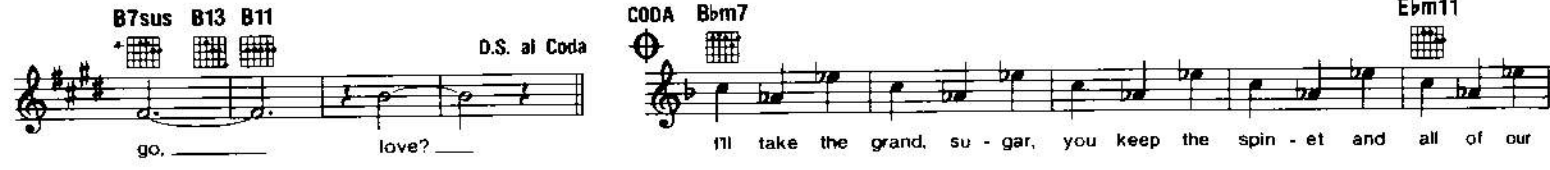
rage with a boy half your age in the grass? Bet your ass. But I've done that at-read-y.

**G#m7** **G#9** **C#m9** **F#11** **C#m6/9** **F#11**



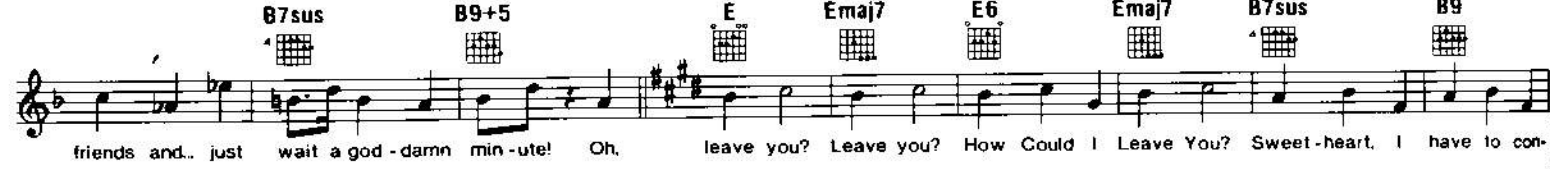
Or did-n't you know, love? Tell me, how could I leave when I left long-a-

**B7sus** **B13** **B11** **D.S. al Coda** **CODA** **Bbm7** **Ebm11**



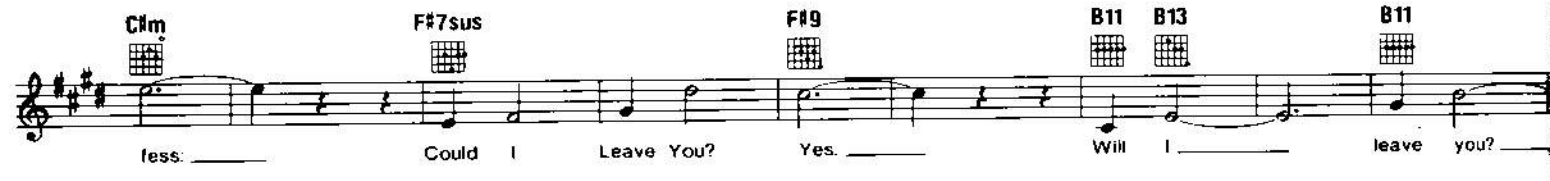
go, love? I'll take the grand, su-gar, you keep the spin-et and all of our

**B7sus** **B9+5** **E** **Emaj7** **E6** **Emaj7** **B7sus** **B9**



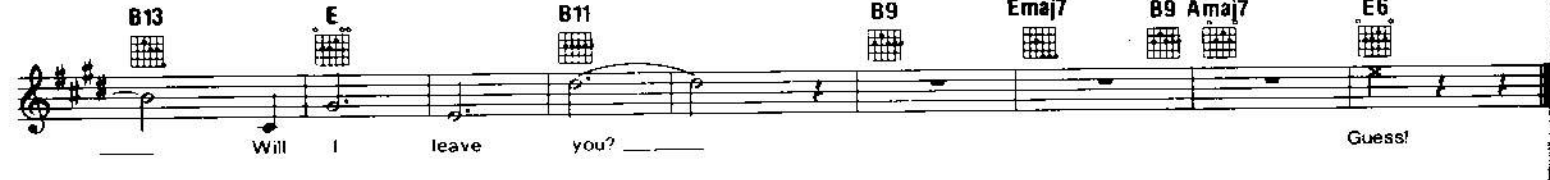
friends and.. just wait a god-damn min-ute! Oh, leave you? Leave you? How Could I Leave You? Sweet-heart, I have to con-

**C#m** **F#7sus** **F#9** **B11** **B13** **B11**



less: Could I Leave You? Yes. Will I leave you?

**B13** **E** **B11** **B9** **Emaj7** **B9** **Amaj7** **E6**



Will I leave you? Guess!

# WHO'S THAT WOMAN? (The Mirror Song)

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Music and Lyrics by  
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Who's That Wo - man? I know her well. All decked out head to toe. She lives life like a  
 car - ou - sel. Beau af - ter beau at - ter beau. Night - ly dai - ly. Al - ways laugh - ing gai - ly.  
 Seems I see her ev - ry - where I go. Oh, Who's That Wo - man? I know I know  
 that wo - man, so cle - ver but ev - er so sad. Love  
 she said, was a lad. The kind of love that she could - n't make fun of, she'd have  
 none of. Who's That Wo - man, that cheer - y wear - y wo - man who's dress - ing for  
 yet one more spree? Each day I see her pass In my look - ing  
 glass. Lord, Lord, Lord, that wo - man is me!  
 Mir - ror, mir - ror, On the wall, Who's the sad - dest gal in town? Who's been  
 Mir - ror, mir - ror, ans - wer me: who is she who plays the clown? Is she  
 rid - ing for a fall? Whose Loth - ar - i - o let her down? Does she laugh with  
 out each night till three?  
 too much glee? On re - flec - tion, she'd a - gree. Mir - ror, mir - ror

## I'M STILL HERE

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Slowly, like a blues

Gmaj9 Gsus G Gmaj9 G6 D11 Gmaj9

Good times and bum times, I've seen 'em all and my dear, I'm Still Here, Plush vel - vet some - times.

Gsus Gmaj9 Em9 Am9 D9

Some - times just pret - zels and beer, But I'm here, I've stuffed the dai - lies in my shoes.

Bm9 E7 Am9 D7 G7 Gmaj7

Strummed uk - u - le - les, Sung the blues, Seen all my dreams dis - ap - pear, But I'm here.

Gmaj9 Gsus G Gmaj9 G6 D11 Gmaj9

I've slept in shan - ties, guest of the W. P. A. But I'm here, Danced in my scan - ties, I've been through Re - no, I've been through Bev - er - ly Hills, And I'm here, Reef - ers and vi - no.

Gsus G Gmaj9 G6 D11 Am9 D9

Three bucks a night was the pay, But I'm here, I've stood on bread - lines with the best, rest cures, re - li - gion and pills, And I'm here, Been called a pink - o com - mie - tool.

Bm9 E9 Am9 D Bm7 E7

Watched while the head - lines did the rest, In the de - press - ion was I de - pressed? No - where near, Got through it stink - o by my pool, I should have gone to an act - ing school, That seems clear.

Am7 D7sus D7 G6/9 D7sus Gmaj9 Am7 Gmaj9 D9

I met a big fi - nan - cier and I'm here, I've been through Gand - hi, Wai - ly and Georg - 's af - fair, Still some - one said, "She's sin - cere," So I'm here, Black sa - ble one day, Next day it goes in - to hock.

Gmaj9 Am7 Gmaj9 D9 G6 Am7 Gmaj9 D7 Gmaj9 Am7 Em9 E+

And I'm here, A - mos 'n' An - dy, Mah - jongg and plat - i - num hair, And I'm here, But I'm here, Top bill - ing Mon - day, Tues - day you're tour - ing in stock, But I'm here.

A7 D7 B E9 To Coda Am7

I got through "Ab - ie's I - rish Rose," Five Di - orne ba - bies, Ma - jor Bowes, Had hee - bie jee - bies, First you're an - oth - er, sloe - eyed vamp, Then some - one's moth - er, Then you're camp.

D9 Bm7 Em Am7 D+ D9 Am7 G6 Am7

Bee - be's Bath - y - sphere I lived through Bren - da Fra - zier and I'm here.

G6/9 D9 C#m7-5 F#9 Bm C#m7-5 F#7 Bm

I've got-ten through Her - bert and J. Ed - gar Hoo - ver, Gee, that was fun - and a half. When you've been through

E7 E7+5 E7 A7sus A7 D9 D.S. al Coda

Her - bert and J. Ed - gar Hoo - ver, An - y - thing else - is a laugh.

CODA Am7 D7 Bm7 E7 Am7 D+

Then you car - eer from car - eer to car - eer, I'm al - most through my mem -

D9 Am7 G6 Am7 G6/9 D9 C#m7-5 F#9

oirs, And I'm here, I've got-ten through "Hey la - dy, are - n't you whoo - zis?

Bm C#m7-5 F#7 Bm E7 E7+5 E7 A7sus A7 D9

Wow! What a look - er you were, Or, bet - ter yet, "Sor - ry, I thought you were "who - zis, what ev - er hap - pened to her?"

G6 Am7 G6 D9 G6 Am7 G6 D9 G6 Am7 G6 D9

Good times and bum times, I've seen 'em all and my dear, I'm Still Here.

G6 Am7 G6 D9 G6 Am7 G6 D9 A7

Plush vel - vet some - times, Some - times just pret - zels and beer, But I'm here, I've run the gam - ut,

D9 Bm9 E9 Am

A to - Z, Three cheers and dam - mit, C'est la - vie, I got through all of last year and I'm here.

Em7 E9 Am7 G6 Am7 G6 G6 Am7

Lord knows at least I was there And I'm here! Look who's here!

G6 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 Gm Gmaj9

I'm Still Here!



## LOSING MY MIND

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**Slow and Free**

**E<sub>b</sub>** **E<sub>b</sub>+<sup>3</sup>** **E<sub>b</sub>6** **E<sub>b</sub>9** **A<sub>b</sub>**

The sun comes up, I think a-bout you. The col-lee cup, I think a-bout you. I want you so, I think a-bout you. And do they know?

**G<sub>m</sub>** **A<sub>b</sub>** **B<sub>b</sub>9** **A<sub>b</sub>** **A<sub>m</sub>7-5** **D7** **G<sub>m</sub>**

It's like I'm Los-ing My Mind. It's like I'm Los-ing My Mind.

**D7** **G<sub>m</sub>** **C7** **F<sub>m</sub>** **D<sub>b</sub>** **F<sub>m</sub>6** **C7**

ev-ry lit-tle chore, The thought of you stays bright. Some-times I stand in the mid-dle of the floor.

**F<sub>m</sub>7-5** **B<sub>b</sub>9** **E<sub>b</sub>** **E<sub>b</sub>+<sup>3</sup>** **E<sub>b</sub>6** **E<sub>b</sub>7**

Not go-ing left, Not go-ing right. I dim the lights and think a-bout you. Spend sleep-less nights to think a-bout

**A<sub>b</sub>** **G<sub>m</sub>** **A<sub>b</sub>** **B<sub>b</sub>7-9** **E<sub>b</sub>**

you. You said you loved me, or were you just be-ing kind? Or am I Los-ing My Mind?

## ONE MORE KISS

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**Moderately slow**

**C** **Cdim** **D<sub>m</sub>7** **D<sub>m</sub>9** **G7-9** **C** **A<sub>m</sub>7**

One More Kiss be-fore we part, One More Kiss and fare-well, Nev-er shall we meet a-  
One More Kiss to melt the heart, One more glimpse of the past, One more sou-ven-ir of

**D7-5** **D7** **D7-9** **G7-9** **C<sub>maj</sub>9** **D<sub>m</sub>7** **G7** **C**

gain just a kiss and then we break the spell, must be the last.  
bliss, know-ing well that this one

**A<sub>b</sub>** **E<sub>b</sub>7** **A<sub>b</sub>** **G7sus** **G7** **C<sub>m</sub>7**

Dreams are a sweet mis-take. All dream-ers must a- wake. On then with the

**A<sub>m</sub>7-5** **A<sub>b</sub>13** **C** **G7+5** **G** **E<sub>b</sub>m** **G7-9**

dance, No back-ward glance or my heart will break Nev-er look back, Nev-er look back.

C Cdim Dm7 G7 Dm7 G7-9 C Am7 Ab

One More Kiss be - fore we part, Not with tears or a sigh. All things beau - ti - ful must die.

C G7sus C G7sus G11 G7 C

Now that our love is done, Lov - er, give me One More Kiss and good - bye.

**PROLOGUE**  
(Beautiful Girls)

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Medium Swing  
Cmaj9

D9 G11 G9 G11 F7-5 C6

Hats off, here they come, those beau - ti - ful girls. That's what you've been wait - ing for.  
Care - ful, here's the home of beau - ti - ful girls. Where your rea - son is un - done.

Dm6 G7 C G13 C6 Ebdim Dm7 Em7-5 A7

Na - ture nev - er fash - ioned a flow - er so fair. No rose can com - pare,  
Beau - ty can't be hin - dered from tak - ing its toll. You may lose con - trol.

Dm9 G7 Cmaj9 D9

Noth - ing re - spect - a - ble half so de - lec - ta - ble. Cheer them in their glo - ry. Dia - monds and pearls,  
Faced with these Lo - re - leis, what man can mor - al - ize? Cau - tion, on your guard with beau - ti - ful girls,

G11 G9 G11 F7-5 Em7 Dm7 Dm7-5

Daz - zling jew - els by the score. This is what beau - ty can be.  
Flaw - less charm - ers ev - ry - one. This is how Sam - son was shorn;

C Bbm A7 Dm9 G7 C

Beau - ty ce - les - tial, the best, you'll a - gree. All for a you, these beau - ti - ful girls!  
Each in her style a De - li - lah re - born, Each a gem, a beau - ti - ful

Em7-5 A7 Dm9 G7 C

di - a - dem of beau - ti - ful, wel - come them, the beau - ti - ful girls!

# “Follow Thru”

## BUTTON UP YOUR OVERCOAT

Words and Music by B.G. DESYLVA,  
LEW BROWN and RAY HENDERSON

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Moderately

Chords: G, Am, C, G, E7, A7, Fdim, D7, G6, Cmaj7, D7, G, Am, C, G, E7, A7, Fdim, D7, G6, G7, Dm7, G7, C, C6, C, G, Gmaj7, G6, Em7, A7, D7, Em7, D9, Gmaj7, Am7, C#7, G, Am, C, G, E7, A7, Bdim, D7, Bdim, D7, G, C7, 1 G, Cdim, Gdim, 2 G.

Lyrics:  
 But - ton Up Your O - ver - coat \_ When the wind is free free Take good \_  
 But - ton Up Your O - ver - coat \_ When the wind is free Take good \_  
 care of your - self \_ you be - long to me! \_ Eat an ap - ple ev - ry day; \_ Get to bed by  
 care of your - self \_ you be - long to me! \_ Wear your flan - nel un - der - wear - When you climb a  
 three Take good \_ care of your - self \_ you be - long to me! \_ Be care - ful  
 tree Take good \_ care of your - self \_ you be - long to me! \_ Don't sit on  
 cross - ing streets Oo - oo! Don't eat meats Oo - oo! Cut out sweets Oo - oo!  
 hor - nets' trails Oo - oo! Or eat on nails Oo - oo! Or third rails Oo - oo!  
 You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hootch. When you're on a  
 You'll get a pain and ru - in your tum - tum! Don't go out with col - lege boys \_ When you're on a  
 spree Take good \_ care of your - self \_ you be - long to me. me.  
 spree Take good \_ care of your - self \_ you be - long to me.

# “For The Love Of Mike”

## GOT A DATE WITH AN ANGEL

Words by CLIFFORD GREY & SONNIE MILLER  
Music by JACK WALLER & JOSEPH TURNBRIDGE

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Moderately

Chords: F, D7, Gm, Bbm, F, F7, G7, C7, C+, F, C7, F, D7, Gm, Bbm, F, F7.

Lyrics:  
 Got A Date With An An - gel. Got to meet her at sev - en. Got A Date With An An - gel. And  
 I'm on my way to Heav - en. She's so love - ly be - side me. And what - ev - er be - tide me. Got an an - gel to

G7 C7 C+ F F+ Bb A D7

guide me. So I'm on my way to Heav - en. Soon I'll hear the bells ring out. And the cho - ir will

G C7 F A7 D7 G7 Gm C7 F D7

sing out. When the pearl - y gates swing out She'll beck - on to me. I've been wait - ing a life - time.

Gm Bbm F F7 G7 C7 C+ 1 F C+ 2 F

For this eve - ning at sev - en. Got A Date With An An - gel And I'm on my way to Heav - en. Heav - en.

# "Funny Girl"

## FUNNY GIRL

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Words by BOB MERRILL  
 Music by JULE STYNE

Moderately Slow

Eb D Eb Fm Cm7 Fm7 F#dim Eb Gm7 Ebdim Eb

Fun - ny. Did ya hear that? Fun - ny! Yes, the guy said, 'Hon - ey, you're a Fun - ny

F9 Bdim F9 Bb9 Bb7 Fm7 Bb7 Fm7 Bb7 F9+5 Bb7

Girl! That's me. I just keep them in stitch - es. Dou - bled in half.

Eb F#dim Fm7 F#dim Fm7 Bb7 Eb D Eb

And tho' I may be all wrong for the guy. I'm good for a laugh. I guess it's not fun - ny. Life is far from

Fm Cm7 Fm7 F#dim Eb Gm7 Ebdim Eb Bbm6 C7 C7-9

sun - ny. When the laugh is o - ver, And the joke's on you. A

Fm Abm Eb F9-5 F7 Bb9 G Cm7 F9

girl ought to have a sense of hu - mor. That's one - thing you real - ly need for sure When you're a Fun - ny Girl, The fel - low said "A

Bb7-5 Eb9 Ab6 Fm7 Eb C9 Fm7 Bb9 Eb6 Fm7 Eb9 Ebmaj9

Fun - ny Girl. Fun - ny, how it ain't so fun - ny. Fun - ny, Girl.

## DON'T RAIN ON MY PARADE

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Words by BOB MERRILL  
 Music by JULE STYNE

Moderately Fast

C C+ C6 C C- C6 C C- C6 C7 C6 C+ C Dm Em

Don't tell me not to fly. I've simply got to. If some-one takes a spill, it's me and not you. Don't bring a round a  
 Don't tell me not to live. just sit and put-ter. Life's can-dy and the sun's a ball of but-ter. Who told you you're at

Dm7 G7 | 1 C C+ C6 C7 C6 C+ | 2 C C+ C6 C7 C7+5 F6 Gm7 C9 C9+5 F - Fm

cloud To rain on my pa - rade. I'll march my band out. I'll beat my drum. And if I'm  
 - lowed to rain on my pa rade? I'll march my band out. I'll beat my drum. And if I'm

C6 Gm7 A7 Fm6 G7 Dm7 G7-9 C C+ C6

fanned out. Your turn at bat, sir. At least I did -n't fake it. Hat, sir. I guess I did -n't make it! But wheth - er I'm the

C C+ C6 C C+ C6 C7 C6 C+ C Dm Em Dm7 G7

rose of sheer per-fec - tion Or freck - le on the nose of life's com-plex - ion. The on - der of the shin - y ap - ple of its

Gm6 A7 D Ddim C Cdim G7 Cmaj7 C6 D Ddim

eye. I got - ta fly once, I got - ta try once. On - ly can die once. Right sir? Ooh love is juic - y. Juic

C Am6 B7 Em Dm7 G7 C C+ C6 C C+ C6

- y and you see I got - ta have my bite, sir. Get rea - dy for me. love. 'cause I'm a "com - er."

C C+ C6 C7 C6 C+ C Dm Em Dm7 G7 C C+ C6 C C+ C6

I sim - ply got-ta march, my heart's a drum - mer. Don't bring a round a cloud to rain on my pa - rade.

A♭maj7 E♭9 A♭maj7 E♭9 A♭maj7 E♭9 A♭maj7 E♭9 A♭maj7 E♭9 A♭maj7 E♭9 A♭maj7

I'm gon - na live and live now! Get what I want, I know how! All that the law will al -

B♭maj7 F9 B♭maj7 F9 B♭maj7 F9 B♭maj7 F9 B♭maj7 F9 B♭maj7

low! One roll for the whole she - bang! One throw, that bell will go clang! Tho' I'm a -

F9 B♭maj7 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7

lone I'm a gang! Eye on the tar - get and wham! One shot, one gun shot and



F E F E Dm7 C C+ C6  
 bam! Hey, world, here I am! Get ready for me..  
 C C+ C6 D♭ D♭+ D♭6 D♭7 D♭6 D♭+ C  
 love, 'cause I'm a "com - er." I sim - ply got - ta march, my heart's a drum - mer. No - bod - y, no.  
 Am7 Dm7 Em7 Fmaj7 Dm7 C  
 no - bod - y is gon - na rain on my pa - rade.

### THE MUSIC THAT MAKES ME DANCE

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Words by BOB MERRILL  
 Music by JULE STYNE

Expressively with a steady beat

Cmaj7 C11 C13 G7+5 C13 F  
 I know he's a - round when the sky and the ground start in ring - ing. I know that he's near by the  
 E7sus E9 A7+5 D9 Dm7 G13  
 thun - der I hear in ad - vance. His words and his words a - lone are the words that can start my heart  
 C6/9 Ebdim Dm7 Em F6 G7+5 Cmaj7 Am9 Dm7 G9  
 sing - ing. And his is the on - ly mu - sic that makes me dance. He'll  
 Cmaj7 C11 C13 G7+5 C7 F  
 sleep and he'll rise in the light of two eyes that a - dore him. Bore him it might, but he  
 E7sus E9 E7 Am E+ Am7 D9  
 won't leave my sight for a glance. In ev - 'ry way, ev - 'ry day, I need less of my - self, and need  
 Em7 Ebdim Dm7 Em Dm7 G9 C Am7 Dm7 G13  
 more him. more him. 'Cause his is the on - ly mu - sic that makes me dance. I  
 2 Dm7 G7+5 C11 C9 F C Dm7 C  
 mu - sic that makes me dance. On - oh, hel - lo, let's dance.

## IF A GIRL ISN'T PRETTY

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Music by JULE STYNECopyright © 1963, & 1964 by Bob Merrill and Jule Styne  
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Moderately - In 2

**B** **E** **B** **F#7** **Bmaj7**

If A Girl Is - n't Pret - ty Like a Miss At - lan - tic Cit - y, All she gets from life is pit - y and a

**Ebm7** **G#7sus** **Cm7-5** **G#9** **C#7** **F#7sus** **F#7** **Bmaj7** **C#m7**

pat. \_\_\_\_\_ Is a nose with de - vi - a - tion Such a crime a - gainst the na - tion? Should I throw her in - to

**F#7** **Eb7** **G#9** **C#9** **F#7** **B** **E** **B** **F#7**

jail Or down the cat? \_\_\_\_\_ She must shine in ev - 'ry de - tail, Like a ring you're buy - ing re - tail; A

**Bmaj7** **F#m7** **B7** **E** **C#m7-5** **B**

stan - dard size that fits a stan - dard dress. \_\_\_\_\_ When a girl's in - ci - den - tals Are no big - ger than two

**C#m** **F#7** **B** **Bm7** **Ab9**

len - tils, Then to me it does - n't spell suc - cess!

Slowly - In 4

**Ab** **Eb**

**Ab** **A7** **D** **Bm** **Gm** **D**

Ricky-Ticky **Ab** **Eb** **Tempo 1**

If A Girl Is - n't Pret - ty, Like a Miss At - lan - tic

**A11** **A7** **D** **F#m7** **B11** **B9** **E9** **A7sus** **A9**

Cit - y. She should dump the stage And try an - oth - er route. \_\_\_\_\_ An - y guy who pays a quar - ter For a

**D6** **Em7** **A13** **F#7+5** **B9** **E7-9** **A9** **D**

seat just feels he ought - er See a fig - ger that his wife can't sub - sti - tute! \_\_\_\_\_ Kid, my heart ain't made of

**Gm** **D** **A7** **D** **Am7** **D9**

mar - ble. But your rhy - thm's real - ly horr - ble And that map of yours just ain't no val - en - tine. \_\_\_\_\_ Ev - 'ry

**Ad lib.** **In tempo**

**Gmaj7** **Em7-5** **D** **Gm** **D** **Em7** **A11**

thing you got's a - bout right, But the damn thing don't come out right! So, for - get it, kid, And just re -

Slowly - In 4

D A7 D A7 D F#m  
 sign!

A7 D Gm D A  
 If a girl ain't per - fec - tion, Bet - ter take up a col - lec - tion. Ev - 'ry

D Am7 D9 Ad lib. Gmaj7 Gm D  
 girl must be a daz - zer and a beaut. You've got ver - y nice de - port - ment, But when they see that as -

Brighter tempo  
 E7 D A7 A11  
 sort - ment, From the gall - 'ry they'll be throw - ing fruit! If A Girl Is - n't Pret - ty,

G#dim D E7  
 If A Girl Is - n't Pret - ty, If A Girl Is - n't Pret - ty, If A Girl Is - n't Pret - ty,

Tacet Gmaj7 Tacet Ebm7 Tacet Em7 A13 F#m7-5 B13  
 She should get a job, go get a job, get an - y job, Get a week - ly pay! 'Cause If A

Em7 Em7-5 Bm7 E7 Em9 A11 C  
 Girl Is - n't Pret - ty, Like a Miss At - lan - tic Cit - y, She's a real Miss no - bod - y, U. S.

D  
 Fade out  
 A. If A Girl Is - n't Pret - ty, If A Girl Is - n't Pret - ty, If A Girl Is - n't Pret - ty.

### SADIE, SADIE

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Music by JULE STYNE

Slowly  
 Eb Fm F#dim Eb C7 F Gm7 G#dim F7 Bb7 Fm7  
 Sa - die, Sa - die, mar - ried la - dy, See what's on my hand. There's noth - ing quite as  
 Sa - die, Sa - die, mar - ried la - dy. Meet a mort - ga - gee! The own - er of an

Bb7 Eb Ebdim Eb Ab Abdim Ab A#m6 Eb Ebdim Eb  
 touch - ing as A sim - ple wed - ding band. Oh, how that mar - riage li - cense works. On cham - ber maids and  
 ice - box. With a ten year guar - an - tee. Oh, sit me in the soft - est seat. Quick! A cush - ion

C7 F7 Bb7

ho - tel clerks. The Hon - ey - moon was such de - light That we got mar - ried that same night. I'm  
for my feet. Do for me, buy forme, lift me, carry me. Fin - ily got a guy to marry me!

Eb Fm F#dim Eb C7 F7 Gm G#dim F7 Bb7

Sa - die, Sa - die, mar - ried la - dy. Still in bed at noon. Wrack - ing my brain de - cid - ing Be - tween  
do my nails, read up on sales. All day the re - cords play. Then he comes home, I tell him, "Oy! Whata

Eb9 Bbm6 C7 Bbm6 C7 F7 D7

or - ange juice and prune! He says noth - ing is too good for me. And who am I not to a - gree? I'm  
day I had to - day? I swear I'll do my wife - ly job. Just sit at home be - come a slob. I'm

Gm7 C7 Fm7 Bb7 1 Eb Ebdim Bb7 2 Eb Fm7 Bb7 Eb

Sa - die, Sa - die, mar - ried la - dy, that's me!  
Sa - die, Sa - die, mar - ried la - dy, that's me!

### I'M THE GREATEST STAR

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Words by BOB MERRILL  
Music by JULE STYNE

Moderately

Eb Eb+ Ab F7 Bb7

I'm The Great - est Star. I am by far, But no one knows it.

Eb Eb+ Ab F7 Bb13 Eb7

That's why I was born, I'll blow my horn till some - one blows it.

Ab Ab+ Ab6 Bb7 Eb C7 Fm C+ Fm7 G7-9 Cm

I'm a natch - ral "Ca - mille." As Ca-mille I just feel I've so much to of - fer,

Dm7-5 G7-9 Cm Bb7 Bb11

I'm a nat - u - ral cough - er. Some an't got it, not a lump. I'm a great big

Bb7 Eb Eb+ Ab Am7-5

clump of tal - ent! Laugh! They'll bend in half, A thou - sand jokes, A thou - sand fac -

Ab7 Eb G7-9 C7 Db7 D7 Eb7 E7 F7 F#7+5 G7sus Fm7

es. Have you guessed yet, who's the best yet? If you an't I'll tell you one more time.

Bb7+5 Bb7 Ebmaj7 Cm Fm C+ Fm7 Bb7 Eb Fm Bb7

You bet - yer last dime, In all - of the world so - far I'm The Great - est Star.

2 Fm C+ Fm7 Bb11 Eb Ab Adim Eb6

world so - far I'm the great - est, great - est star!

### YOU ARE WOMAN, I AM MAN

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Words by BOB MERRILL  
 Music by JULE STYNE

Moderately

C B C G7 Gdim G7 Gdim G7 B C B C6

You Are Wom - an, I Am Man. You Are small - er, So I can be tall - er than.  
 You Are Wom - an, I Am Man. You are gen - tle, I am bar - bar - i - an.

C7 Cdim C7 Gm7 C+ Fmaj7 Dm7 E+ A9 D+ G9

You are soft - er to the touch. It's a feel - ing I like feel - ing ver - y much.  
 You are pleats and pins and rouge. Most - ly sham but m'am, I love the sub - ter - fuge.

C B C G7 Gdim G7 Gdim G7 C9 Gm7 C9

You are some - one I've ad - mired. Still our friend - ship leaves some - thing to be de - sired.  
 You are fic - tion, I am fact. Con - tra - dic - tion's what makes it a per - fect act.

F Eb7 Dm7 G7 G+ Dm7 Gm7 Ebm C7 C+

Does it take more ex - pla - na - tion than this? You Are Wom - an, I Am Man You Are

F C6 Dm7 G7 1 C Dm7 G7 2 C Dm7 G7 F7 C

Wom - an, I Am Man let's kiss. kiss.

### PEOPLE

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Words by BOB MERRILL  
 Music by JULE STYNE

Moderately

Bb F7 Bb Cm7 F7 Eb Bbmaj7

Peo - ple, peo - ple who need peo - ple Are the luck - i - est peo - ple in the

D7sus D7 Gm

world. We're chil - dren need - ing oth - er chil - dren And yet,



Bbm C7 Fmaj7 F6 G Bbm6 Gdim F Fdim Gm7 C7

let - ting our grown up pride Hide all the need in - side. Act - ing more like chil - dren, than

E F7 Cm7 F9 Bb F7 Bb Cm7 F7

chil - dren. Lov - ers are ver - y spec - ial peo - ple. They're the

Eb Bbmaj7 Fm7 Bb9 Bb7 Eb Ebm

luck - i - est peo - ple in the world. With one per - son, One ver - y spe - cial

Bb Fm7 Eb F7 Bb

per - son, A feel - ing deep in your soul Says: you were half, now you're whole.

Gm6 Bbm6 Gm7 Cm7 F7 Bb Bb7

No more hun - ger and thirst, But first, be a per - son who needs peo - ple. Peo - ple who need

Eb Ebm Eb Bb Cm7 Bb Gm7 Bb6

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

## "A Funny Thing Happened On The Way To Forum"

### LOVELY

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Words and Music  
 STEPHEN SONDHEM

Expressively

F7sus F7 Fm7 Cm7 F7sus F7 Fm7 Cm7 F7sus F7 Fm7 Cm7

You're Love - ly, ab - so - lute - ly Love - ly. Who'd be - lieve the love - li - ness of

Bbmaj7 F7sus F7 Fm7 Cm7 F7sus F7 Fm7 Cm7

you? Per - fect, sweet and warm and win - some. Ra - di - ant as

F7sus F7 Fm7 F9 Bbmaj7 Am7 D9 F D9

in some dream, come true. Now Ve - nus will see

D7sus D7 F D9 C7sus C7 Cm7 C9 Gb Gb6

tame, Hel - en and her thou - sand ships will have to die of shame.

Gb7 F7sus F7 Fm7 F9 Dm7 G7 Bb G7 Cm7 Cm6

You're so Love - ly. lu - mi - nous - ly Love - ly. That the world will

F11 F9 Bb Bb

nev - er seem the same. You're same.

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COMEDY TONIGHT

Words and Music by  
 STEPHEN SONDHEIM

Moderately

G C D G C D G C F

Some - thing fa - mil - iar, some - thing pe - cul - iar, Some - thing for ev - 'ry - one, a Com - e - dy To -  
 Some - thing con - vul - sive, some - thing re - pul - sive, Some - thing for ev - 'ry - one, a Com - e - dy To -

D7 G C D G C D G C

night! Some - thing ap - peal - ing, some - thing ap - pal - ling, Some - thing for ev - 'ry - one, a  
 night! Some - thing es - thet - ic, some - thing ire - net - ic, Some - thing for ev - 'ry - one, a

F D7 G C D B F

Com - e - dy To - night! Noth - ing with kings, noth - ing with crowns. Bring on the  
 Com - e - dy To - night! Noth - ing of Gods, noth - ing of Fate. Weigh - ty at -

G Am B Am7 G C D G C D

lov - ers, li - ars and clowns! Old sit - u - a - tions, new com - pli - ca - tions,  
 fairs will just have to wait. Noth - ing that's for - mal, noth - ing that's nor - mal,

G Am G Bm7 Am7

Noth - ing por - ten - tious or po - lite: Trag - e - dy to - mor - row, Com - e - dy To - night!  
 No re - ci - ta - tions to re - cite! O - pen up the cur - tains,

Am D G Am D G

Com - e - dy To - night!

# "George M?"

## HARRIGAN

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Words and Music by  
GEORGE M. COHAN

Bouncy

H - A - dou - ble R - I - G - A - N, spells Har - ri - gan. Proud of all the I - rish blood that's in me.  
 Di - vil' a man can say a word a - gin' me. H - A - dou - ble R - I - G - A - N, you see, is a name that a shame nev - er  
 has been con - nect - ed with Har - ri - gan, that's me! Har - ri - gan, Mul - li - gan, Har - ri - gan, Mul - li - gan, Har - ri - gan, that's me!

## MARY'S A GRAND OLD NAME

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GEORGE M. COHAN

Moderately

For it is Ma - ry, Ma - ry, plain as an - y name can be; But with pro - pri - et - y, so -  
 ci - e - ty will say Ma - rie. But it was Ma - ry, Ma - ry, long be - fore the fash - ions  
 came; And there is some - thing there that sounds so fair, it's a grand old name! For it is name!

## GIVE MY REGARDS TO BROADWAY

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Words and Music by  
GEORGE M. COHAN

Brightly

Give My Re - gards To Broad - way, Re - mem - ber me to Her - ald Square;  
 Tell all the gang, at For - ty Sec - ond Street that I will soon be there. Whis - per of

B $\flat$  B $\flat$ dim Cm7 E $\flat$ m6 F7 Cm7 F7 F+ B $\flat$  B $\flat$ maj7 B $\flat$ 7 G7 G+ G7

how I'm yearning to mingle with the old time throng; Give my re-gards to

Cm G7 Cm7 G $\flat$ 7 B $\flat$  Gm C7 F7 1 B $\flat$  B $\flat$ dim Cm7 F7+5 2 B $\flat$

old Broad-way and say that I'll be there, ere long. long.

### (I'M A) YANKEE DOODLE DANDY

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GEORGE M. COHAN

Upbeat B $\flat$  C7 F7 B $\flat$

I'm a Yan-kee Doo-dle Dan - dy, a Yan - kee Doo - dle do or die; a

G7 Cm G7 Cm C7 E $\flat$ m6 F7

real live neph-ew of my Un - cle Sam's. Born on the Fourth of Ju - ly. I've

B $\flat$  C7 F7 B $\flat$

got a Yan-kee Doo-dle sweet - heart, she's my Yan-kee Doo-dle joy.

F7 B $\flat$  C7 F7 B $\flat$

Yan-kee Doo-dle came to Lon-don, just to ride the po - nies, I am a Yan - kee Doo - dle boy.

### YOU'RE A GRAND OLD FLAG

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Words and Music by  
GEORGE M. COHAN

With Spirit G C G D7 G D7 G D7 G D7

You're A Grand Old Flag. You're a high fly - ing flag. And for - ev - er in peace may you wave.

Am D7 G Em A7 D7

You're the em - blem of the land I love. The home of the free and the brave.

G C G D7 G E7 Am

Ev - ry heart beats true 'neath the Red, White and Blue. Where there's nev - er a boast or brag.

G D7 G D7 A7 Am D7 G

But should auld ac - quaint - ance be for - got. Keep your eye on the grand old flag!

# FORTY-FIVE MINUTES FROM BROADWAY

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Words and Music by GEORGE M. COHAN  
Revisions by MARY COHAN

*Slowly*  
Nostalgically

**Bbmaj7** **Gm7** **C7** **F7** **Bb**

On - ly For - ty - five Min - utes From Broad - way, Think of the chan - ges it brings,

**G7** **Cm** **G7** **Cm** **C7**

For the short time it takes, What a diff - yence it makes, In the ways of the peo - ple and

**F7** **Bb** **Gm7** **C7** **F7**

things. Oh! What a fine bunch of farm - ers. Oh! What a

**Bb** **G7** **Cm** **G7** **Cm** **Eb** **C7-5** **Bb** **F#dim** **Gm**

rube at - mos - phere. They have whis - kers like hay. And im - a - gine Broad - way on - ly for - ty - five

**C7** **F7** **Bb** **Gm** **C9** **F7** **Bb**

min - utes from here.

## “George White’s Scandals (1931 Edition)”

### LIFE IS JUST A BOWL OF CHERRIES

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Words and Music by  
LEW BROWN & RAY HENDERSON

*Moderately*

**Eb** **Gm** **Eb6** **Edim** **Bb7** **Fm** **Fm7** **Bb9**

Life Is Just A Bowl Of Cher - ries. Don't make it se - ri - ous. Life's too mys - te - ri - ous. You work, you save, you

**Eb** **Bbm6** **C7** **Fm** **Fm7** **Bb9** **F9** **F7-5** **Bb7** **Eb** **Gm** **Eb6**

wor - ry so. But you can't take your dough when you go, go, go. So keep re - peat - ing it's the Ber - ries. The

**Bbm6** **C7** **Fm** **C7 Fm** **Adim** **Gm** **C7** **Fm** **Bb9**

strong - est oak must fall. The sweet things in life. To you were just loaned. So how can you lose what

**F9** **F7-5** **Bb9** **Eb** **Gm** **Bbm** **C7** **F7** **Fm7** **Bb7-5** **Eb**

you've nev - er owned. Life Is Just A Bowl Of Cher - ries. So live and laugh at it all.



# THE THRILL IS GONE

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Words and Music by  
 LEW BROWN & RAY HENDERSON

Slowly

Dm G7 Gm9 C9 C7-5 Fmaj7 F6 Eb Em7-5 A7-5 A7 Dm

The Thrill is Gone! The Thrill is Gone! I can see it in your eyes, I can hear it in your sighs.

Gm6 Bm7-5 Bb Gm E7-5 A+ A7 Dm G7 Gm9 C9

Feel your touch and re-al-ize The Thrill Is Gone. The nights are cold, For love is old, Love was grand when

C7-5 Fmaj7 F6 Eb Em7-5 A7-5 A7 Dm Gm6 Bm7-5 Bb Gm7 Dm C#dim A7 F Fmaj7

love was new, Birds were sing-ing, skies were blue, Now it don't ap-peal to you. The Thrill Is Gone. This is the

Bm7-5 Bb7-5 Dm Gm7 Eb9-5 Eb7 A+ A7 A7-9 A+ Dm E7 Ebmaj7 Dm

end, So why pre-tend and let it lin-ger on. The Thrill Is Gone!

## "George White's Scandals (1939 Edition)"

### ARE YOU HAVING ANY FUN

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Words by JACK YELLEN  
 Music by SAMMY FAIN

Moderately Bright

Bb F7 Bb F Cm7 F7 Edim Gb7 F7

Are You Hav-in' A-ny Fun? What y'get-tin' out o' liv-in'? What good is what you've got If you're

Bb Eb6 Bb F7 Bb F7 Cm7

not hav-in' a-ny fun? Are you hav-in' a-ny laughs? Are you get-tin' a-ny lov-in'?

F7 Edim Gb7 F7 Bb Eb6 Bb Ebm7

If oth-er peo-ple do so can you, Have a lit-tle fun. { Af-ter the hon-ey's in the }  
 { Why do you work and slave and

Bbm Edim C7 F7 C7 F7

comb Lit-tle bees go out and play; Ev-en the old grey mare down home. Has got to have hay  
 save? Life if full of ifs and buts; You know the squir-rels save and save. And what have they got?

Tacet Bb F7 Bb F7 Cm7 F7 Edim Gb7 F7

Hey! Bet-ter have a lit-tle fun. You ain't gon-na live for-ev-er. Be-fore you're old and gray.  
 Nuts!

Dm7 G7 Cm F7 Bb G7 Cm7 F7 1 Bb 2 Bb

still o-kay, Have your lit-tle fun, son! Have your lit-tle fun! Are You Hav-in' A-ny Fun!



**A6m** **Eb** **Gb** **C7** **Fm** **Bb7**  
 There was none that night, And the month was June. That's right! That's right! It warms my  
 I was all in blue. Am I get - ting old? Oh no! Not you! How strong you

**Eb** **Eb7** **Ab** **Ab6** **Bb7** **Eb**  
 heart to know that you re - mem - ber still the way you do. Ah yes! t Re -  
 were. how young and gay. A prince of love in ev - ry way. Ah yes! l Re -

**Bb7** **Eb** **Bb7** **Ebm** **Bb7**  
 mem - ber It Well How of - ten I've thought of that  
 mem - ber It Well.

**Cdim** **Bb7** **Ebm** **F7** **Bb** **Gbm**  
 Fri - day, Mon - day night, when we had our last ren - dez - vous. And some - how I've

**Bb7** **Adim** **Bb** **Cm** **F7** **Fm7** **Bb7** **D.S. al Fine**  
 fool - ish - ly won - dered if you might by some chance be think - ing of it too? That car - riage

### THE NIGHT THEY INVENTED CHAMPAGNE

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

**F** **C7**  
 Brightly The Night They In - vent - ed Cham - pagne. It's plain as it can be They thought of you and

**F**  
 me! The Night They In - vent - ed Cham - pagne They ab - so - lute - ly knew that

**C7** **F** **F7** **Bb** **F7**  
 all we'd want to do is fly to the sky on cham - pagne And shout to ev - 'ry -

**Bb** **F7** **Bb** **Bb7** **F** **C7** **Adim** **C7**  
 one in sight That since the world be - gan No wo - man or a man has

**G9** **C7** **F**  
 ev - er been as hap - py as we are to - night!

# THANK HEAVEN FOR LITTLE GIRLS

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWF

Moderately

**REFRAIN**

Thank Hea - ven For Lit - tle Girls! For lit - tle girls get big - ger ev - ry day Thank  
Hea - ven For Lit - tle Girls! They grow up in the most de - light - ful way. Those  
lit - tle eyes so help - less and ap - peal - ing One day will flash and send you crash - ing through the ceil - ing Thank  
Hea - ven For Lit - tle Girls Thank hea - ven for them all no mat - ter where. No mat - ter who. With  
out them what would lit - tle boys do? Thank hea - ven Thank hea - ven Thank

Hea - ven For Lit - tle Girls. Thank Girls.

# I'M GLAD I'M NOT YOUNG ANYMORE

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWF

Moderately

How love - ly to sit here in the shade With none of the woes of man and maid; I'm Glad I'm Not Young An - y - more  
ti - ny re - mark that tor - tures you. The fear that your friends won't like her too; I'm Glad I'm Not Young An - y - more

The ri - vals that don't ex - ist at all; The feel - ing you're on - ly two feet tall; I'm glad that I'm not  
The long - ing to end a stale af - fair. Un - til you find out she does - n't care; I'm glad that I'm not

young an - y - more. No more con - lu - sion No 'morn - ing af - ter' sur - prise No self - de  
young an - y - more. No more frus - tra - tion No star - crossed lov - er am I No ag - gra

Am7 F6 C#dim Dm7 G7 Gm C7 F C

lu - sion That when you're tell - ing those lies, She is - n't wise. And e - ven if love comes thru the door; The  
va - tion Just one re - luc - tant re - ply. "La - dy, good - bye." The four - tain of youth is dull as paint, Me -

F Dm7 G7 F Db7 F Db7 Bbm6 F6 Bb6

kind that goes on for - ev - er - more; For - ev - er - more is short - er than be - fore. Oh, I'm so  
thu - se - lah is my pa - tron saint; I've nev - er been so com - fort - a - ble be - fore.

F6 G#dim F6 Cdim Fm6 G9 B C7 F Gm7 C7

glad that I'm not young an - y - more. The

2 F7 Bbm6 F6 G#dim F6 Cdim Fm6 G9 B C7 F C F

Oh, I'm so glad that I'm not young an - y - more.

# "Glad To See You"

## GUESS I'LL HANG MY TEARS OUT TO DRY

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Words by SAMMY CAHN  
Music by JULE STYNE

Slowly Em7 Ebm7 Dm7 G7+5 Cmaj7 Am Dm9 G13 Gm7 C7-9

When I want rain, I get sun - ny weath - er; I'm just as blue as the sky. Since love is gone, Can't  
Friends ask me out, I tell them I'm bus - y. Must get a new al - i - bi. I stay at home. And

F Fm C Dm7 Dm7-5 C G7 C Dm7 C Gm7 C7

pull my - self to - geth - er, Guess I'll Hang My Tears Out To Dry. Guess I'll Hang My Tears Out To Dry. Dry lit - tle tear - drops,  
ask my - self where is {he she?}

Gm7 C7 F C9+5 F6 Em7 A7 Em7-5 A7 Dm Fm6

My lit - tle tear - drops. Hang - ing on a string of dreams. Fly lit - tle mem - ries, My lit - tle mem - ries, re - mind {him her} of our cra - zy

G7 Em7 Ebm7 Dm7 G7+5 Cmaj7 Am Dm9 G13 Gm7 C7-9

schemes. Some - bod - y said, Just for - get a - bout {him her} I gave that treat - ment a try; Strange - ly e - nough, I

F Fm C B7 Em7 Ebm7 Dm7 G11 C

got a - long with - out {him her} Then one day he passed me right by. Oh, well. I Guess I'll Hang My Tears Out To Dry.



**"Godspell"**

**LEARN YOUR LESSONS WELL**

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Music and Lyrics by  
**STEPHEN SCHWARTZ**

Bright tempo

**C** **G** **C7** **F** **Ab7** **G7** **C** **G11**  
 I can see a swath of sin - ners set - tin' yon - der, and they're act - in' like a pack of fools. —  
 Ev - 'ry bright de - scrip - tion of the prom - ised land — meant you could reach it if you keep a - lert. —

**C** **G** **C7** **Am7** **D7** **G7**  
 Gaz - in' in - to space, they let their minds all wan - der, 'stead of stud - y - in' the good Lord's rules. — You  
 Learn - in' ev - 'ry line in ev - 'ry last com - mand - ment may not help you, but it could - n't hurt. —

**Em7** **A7** **Dm7** **Bb7**  
 bet - ter pay at - ten - tion, your com - pre - hen - sion There's gon - na be a quiz at your as - can - sion,  
 First you got - ta read 'em, then — you got - ta heed 'em You nev - er know — when you're gon - na need 'em,

**C** **G** **C7** **F** **Ab7** **C** **G7** **C** **G+** **G7** **C**  
 Not to — men - tion an - y threat of hell, — but if you're smart — you'll Learn Your Les - sons Well. —  
 Just as old E - li - jah said to Jez - e - bel, — you bet - ter start — to Learn Your Les - sons Well. —

**ALL FOR THE BEST**

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Music and Lyrics by  
**STEPHEN SCHWARTZ**

Soft Shoe tempo

**C** **D7**  
 When you feel sad or un - der a curse, Your life is bad, Your pros - pects are

**G7** **C**  
 worse. Your wife is sigh - ing cry - ing, and your ol - ive tree is dy - ing. Tem - ples are grey - ing and

**B7** **D7** **G7** **C**  
 teeth are de - cay - ing and cre - di - tors weigh - ing your purse! Your mood and your robe are both — a deep blue. You'd bet that

**D7** **Dm7-5** **F** **F#dim** **C**  
 Job had noth - ing on you. Don't for - get that when you go to heav - en you'll be

**Ab7** **D7** **G7** **C**  
 blessed. Yes, it's All For The Best.

Very bright 2



When you feel sad or un - der a curse Your life is bad,

Some men are born to live at ease, do - ing what they please, rich - er than the bees are in hon - ey, Nev - er grow - ing old, nev - er



Your pros - pects are worse, Your wife is sigh - ing, cry - ing, and your ol - ive

feel - ing cold, pull - ing pots of gold from the air. — The best in ev - ry town, best at shak - ing down, best at mak - ing moun - tains of mon -



trees dy - ing, Tem - ples are grey - ing and teeth are de - cay - ing and cre - di - tors weigh - ing your purse! Your mood, and your robe

- ey. They can't take it with — them, but what do they care? — They get the cen - ter of the meat, cush - ions



are both — a deep blue. You'd bet that Job had noth - ing on

on their seat, hous - es on a street where it's sun - ny. Sum - mers at the sea, win - ters warm and free, all of this and



You. Don't for - get that when you go to heav - en you'll be blessed.

we get the rest, — but, Who is the land — for, the sun and the sand — for? You



Yes, it's all for the (You must nev - er be dis - tressed; — Yes, it's all for the

gussed it's all for the (All your wrongs will be re - dressed) —

Yes, it's all for the (Some - one's got to



Yes. — It's All For — The Best! —

be op - pressed! — Yes, — It's All For — The Best! —

# O BLESS THE LORD, MY SOUL

Music and Lyrics by  
STEPHEN SCHWARTZ

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**Swingy**

Am C D Am C D G D

O Bless The Lord My Soul, His grace to thee pro-claim, And all that is with-in me join-  
O Bless The Lord My Soul, His mer-cies bear-in mind For-get not all His ben-e-fits

F C Am C 2 A Brighter tempo

to bless His ho-ly name, the Lord to thee is kind.

A E G D A E G D A E G D

Then bless His ho-ly name, whose grace has made thee whole, Whose lov-ing kind-ness crowns thy

Bm7 Cm7 D B7 E D E D E

days, O Bless The Lord My Soul, O bless The Lord My Soul, O

D A

Bless The Lord, O Bless The Lord, O Bless The Lord, O Bless The Lord My Soul.

# ALL GOOD GIFTS

Music and Lyrics by  
STEPHEN SCHWARTZ

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**Moderately**

D Am C G D E7

We plow the fields, and scat-ter the good seed on the land, But it is fed and wa-tered by  
thank thee then, oh Fa-ther, for all things bright and good, The seed time and the har-vest, our

Gm D Am C G F#m

God's al-might-y hand, He sends the snow in win-ter, the warmth to swell the grain, The bree-zes and the  
life, our health, our food, No gifts have we to of-fer for all thy love im-parts, But that which Thou, O

G G#m Em A D Gmaj7 Cmaj7 Fmaj7

sun-shine and soft re-fresh-ing rain, } All Good Gifts a-round us  
sir-est our hum-ble, thank-ful hearts. }

D Gmaj7 Cmaj7 Fmaj7 Bm F#m Gmaj7 F#m

are sent from heav-en a-bove. So thank the Lord, oh thank the Lord,

for all his love. We I real-ly 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.

D D7 C A11 A11 Gmaj7 Cmaj7 Fmaj7 D Gmaj7 Cmaj7 Fmaj7 D Am C G D E Gm D

### ON THE WILLOWS

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Music and Lyrics by  
STEPHEN SCHWARTZ

Moderately

On the wil-lows\_ there, we hung up our\_ lives for our cap-tors\_ there re- quired\_ of us songs and our tor- men- tors'\_ mirth. On the wil-lows\_ there, we hung up our\_ lives for our cap-tors\_ there re- quired\_ of us songs and our tor- men- tors'\_ mirth. say- ing: "Sing us one of the songs of Zi- on. \_ sing us one of the songs of Zi- on. \_ sing us one of the songs of Zi- on. \_ But how shall\_ we sing, sing the Lord's song in a for- eign land? On the wil-lows\_ there, we hung up our\_ lives

A B Bm7 E11 Bm7 E9 Amaj9 A Bm7 E11 Bm7 E11 A E F#m Gmaj7 C6 A E F#m Gmaj7 C6 A E F#m Gmaj7 F#m7 Em A C#m A

# SAVE THE PEOPLE

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Music and Lyrics by  
STEPHEN SCHWARTZ

**Brightly**

When wilt thou save the peo - ple,  
Shall crime bring crime for - ev - er,  
When wilt thou save the peo - ple,

Oh, God of mer - cy when?  
Strength aid - ing still the strong?  
Oh, God of mer - cy when?

Not kings and lords  
Is it Thy will  
Thy will  
The peo - ple, Lord

but na - tions,  
oh Fa - ther,  
the peo - ple,

Not thrones and crowns,  
that man shall toil  
Not thrones and crowns,

but men?  
wrong?  
but men?

Flowers of Thy  
No, say Thy  
God save the

heart.  
moun - tains,  
peo - ple

Oh, God, are they,  
No, say Thy skies,  
For Thine they are,

Let them not pass like weeds a -  
Man's cloud - ed sun shall bright - ly  
Thy child - ren, as Thy an - gels

way,  
rise,  
fair,

their her - i - tage  
and sngs be heard  
save the peo - ple

of sun - less days,  
in - stead of sighs,  
from des - pair.

God

save the peo - ple. God save the peo - ple.

God save the peo - ple. God save the peo - ple.

# BY MY SIDE

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Lyrics by JAY HAMBURG  
Music by PEGGY GORDON

**Moderately**

Where are you go - ing? Where are you go - ing? Will you take me with you?

For my hand is cold and needs warmth. Where are you go - ing?

Far be - yond where the hor - i - zon lies where the hor - i - zon



lies, and the land sinks in - to mel - low blue - ness, oh, please take me with you.

Let me skip the road with - you. I can dare my - self, I can dare my -

self, I'll put a peb - ble in my shoe and watch me walk. I can walk and

walk. I shall call the peb - ble dare. We will walk to - geth - er a - bout

walk - ing, dare shall be car - ried, and when we both have had e - nough, I will

take him from my shoe, sing - ing, "Meet your new road." Then I'll take your

hand fin - ally glad that you are here By My Side. (By My

Side) By My Side (By My Side) By My

Side (that you are here) By My Side.

**PREPARE YE**  
(The Way Of The Lord)

Music and Lyrics by  
STEPHEN SCHWARTZ

Moderately

Pre - pare ye the way of the lord Pre - pare ye the way of the lord.

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# DAY BY DAY

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Music and Lyrics  
STEPHEN SCHWARTZ

Moderately

Chords: Fmaj7, Gm7, Fmaj7, Gm7, Bbmaj7, Am7, Gmaj7, Em, A, Em, A, Dm, G, Cmaj7, Fmaj7, Cmaj7, Fmaj7, Amaj7

Lyrics:  
 Day By Day, Day By Day, Oh, dear Lord, three things I pray.  
 To see thee more clear - ly, love thee more dear - ly, fol - low thee more near - ly  
 Day By Day, Day By Day, Day By Day, By Day By Day, By Day.

# WE BESEECH THEE

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Music and Lyrics  
STEPHEN SCHWARTZ

Hoedown feel

Chords: C, F, C, Bb, G, Am, C7, F, D7, C, Bb, G, Am, E7, Am, Dm, E, Am, C7, F, D7, C, Bb, C, D, G, D, C, A, Bm, D7, G, E7, D, C, D, Bm, F#7, Bm, Em, F#, Bm, D7, G, E7

Lyrics:  
 1 Fa - ther hear Thy child - ren's call, Humb - ly at Thy feet we fall, Pro - di - gals con - fess - ing all,  
 2 Sick we come to Thee for cure, Guil - ty seek Thy mer - cy pure, Evil we long to be made pure.  
 We Be - seech Thee, hear us. { We Thy call have dis - o - beyed, In - to paths of sin have strayed,  
 Blind, we pray that we may see, Bound, we pray to be made free,  
 And re - pent - ing have de - layed, } We Be - seech Thee, hear us. Come sing a - bout love that caused us first to be. Come sing a - bout  
 Stained we pray for sanc - ti - ty. love that made the stone and tree, Come sing a - bout love that draws us lov - ing - ly. We Be - seech Thee, hear us.  
 hear us, hear us. Grant us hope from Earth to rise, And to strain with  
 ea - ger eyes, Towards the prom - ised heav'n - ly prize, We Be - seech Thee, hear us. Come sing a - bout love, (Love!) that caused  
 first to be. Come sing a - bout love (Love!) that made the stone and tree, Come sing a - bout love (Love!) love (Love!) love. (Love!) Come on, sing a - bout

**Bm** **D7** **G** **E7** **Bm** **D7** **G** **E7** **D** **C** **D**

love (Love!) love (Love!) love (Love!) Come on, sing a - bout love (Love!) love that draws us lov - ing - ly. We Be - seech Thee, hear us.

3. By the gracious saving call,  
Spoken tenderly to all  
Who have shared man's guilt and Fall,  
We beseech Thee, hear us.

By the love that longs to bless,  
Pitying our sure distress,  
Leading us to holiness,  
We Beseech Thee, (To Coda)

### LIGHT OF THE WORLD

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Music and Lyrics by  
STEPHEN SCHWARTZ

Medium Rock tempo

**Eb7(#9)** **Bb7**

You are the Light Of The World. You are the Light Of The World. But if that

**Cm7** **F7** **Eb** **Ab7** **Db** **Eb**

light's un - der a bush - el, it's lost some - thing kind of cru - cial; You got to stay bright to be the Light Of The World.

**Eb7(#9)** **Bb7**

You are the salt of the earth, You are the ci - ty of God. You are the salt of the earth, But if that

**Cm7** **F7** **Eb** **Ab7** **Db** **Eb**

salt has lost its fla - vor, it ain't got much in its fa - vor. You can't have that fault and be the salt of the earth. So let your

**Gm7** **C7** **F7** **Fm7** **Bb7** **Ebmaj7** **Gm7** **C7**

light so shine be - fore men, let your light so shine. Oh that they might know some

**F7** **Ab7** **Bb7** **Eb7(#9)**

kind - ness a - gain, We all need help to feel fine, Let's have some wine! You are the Light Of The

**Bb7** **Cm7**

world. You are the Light Of The World. But the tall - est can - dle - stick ain't much

**F7** **Eb** **Ab7** **Db** **Eb** **Eb7(#9)**

good with - out a wick, You got - ta live right to be the Light Of The World.

Repeat and Fade

# TURN BACK, O MAN

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Music and Lyrics by  
STEPHEN SCHWARTZ

(a la Mae West)

**Gm** **Gm7-5** **Em7-5** **Ebmaj7** **Gm** **A7** **D** **G7**

Turn Back, Earth might — O Man, be for — swear thy fool — ish ways — Old now is — Earth —  
Earth might — and four — and all men — glad — and — wise — Age af — ter — age —

**Ab7** **Am7-5** **D7** **Gm** **Gm7-5** **Em7-5** **Ebmaj7**

— and — none — may — count — her — days — } Da da da da da — Yet thou — her child, — whose  
— their — tra — gic — em — pires — rise — } Built while — they dream — and

**Gm** **A7** **D** **G7** **Ab7** **D7sus** **G+**

head is — crowned — with — flame — still walk not — hear — thine in — ner — God — pro — claim  
in that — dream — ing — weep —

To Coda

**Gm** **Am7-5** **D7**

Turn Back, O Man — Turn Back, O Man —

**Am7-5** **D7** **Gm** **F13** **Em7-5** **D7** **Gm** **F13** **Em7-5** **D7**

Turn Back, O Man — For — swear thy fool — ish ways —

**Gm** **Gm7** **Em7-5** **A** **Dm** **Dm7** **G** **Gm** **Dm** **E** **A** **D**

Earth shall be fair, — and all her peo — ple one. Not till that

**Eb** **Ebdim** **A7sus** **A** **Dm** **Dm7** **G** **Gm** **Dm** **E** **A**

hour shall God's whole will be done — Now, ev — en now, — once more from earth to sky.

**D** **Eb** **A7sus** **A+** **Dm** **Em7-5** **A**

Peals forth in joy — man's old un — daunt — ed cry: Earth shall be fair, — and all her peo — ple

D.C. al Coda

**Dm** **D7** **CODA** **Am7-5** **D7** **Am7-5** **D7**

one. Turn Back, O Man — Turn Back, O Man —

**Am7-5** **D7** **Eb7** **C7** **D7** **Gm**

Turn Back, O Man — For — swear thy fool — ish — ways —

# "The Golden Apple"

## LAZY AFTERNOON

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Words by JOHN LATOUCHE  
Music by JEROME MOROSS

Slowly

Am7 A9 Am7 D7 Am7

It's a La - zy Af - ter - noon And the bee - tle bugs are zoom - in' And the tu - lip trees are bloom - in' And there's not an - oth - er hu - man in

D7 Am7 D7 Dm7 D9 Dm9

view but us two. It's a La - zy Af - ter - noon And the farm - er leaves his reap - in' In the

G7 Dm7 G7 Dm7 G9 Dm7

mea - dow cows are sleep - in' And the speck - led trout stop leap - in' up - stream as we dream. A fat pink cloud hangs

G7 Cmaj7 C6 Dm7 G7 C6 Dm7

o - ver the hill, un - fold - in' like a rose. If you hold my hand and sit real still You can hear the grass as it grows.

Em7 Am7 A9 Am7 D7

It's a ha - zy af - ter - noon And I know a place that's qui - et 'cept for dais - ies run - ning ri - ot And there's

Am7 D7 Am7 D7 A6

no one pass - ing by it to see. Come spend this La - zy Af - ter - noon with me.

# "Good News"

## THE BEST THINGS IN LIFE ARE FREE

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Words & Music by B.G. DESYLVA,  
LEW BROWN & RAY HENDERSON

Brightly

G+ C Cdim Dm7 G7

The moon be - longs to ev - ry - one. The Best Things In Life Are Free. The

Dm F Dm F Bdim G7 G7-9 C Gdim G7

stars be - long to ev - ry - one They gleam there for you and me. The

C7 F D7 Dm7 G9 G7

flow - ers in Spring. The rob - ins that sing. The sun - beams that shine They're your's. They're mine! And

C Adim Bm G7-5 Am Dm7 Ddim G7 C Ab7 C

love can come to ev - ry - one. The Best Things In Life Are Free.



# GOOD NEWS

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Words & Music by B.G. DESYLVA,  
 LEW BROWN & RAY HENDERSON

Fast Tempo

Chords: D, D7, G, D, A7, D, A7, D, D7, G, G7, D, D7, G, G9, D, A7, D, D7, G, D, A7, D, D7

Good News! You're bound to do me good, Come right here to me, Good News!  
 Good News! You're what I've wait - ed for, I was - n't slat - ed for  
 blues Good News, is wel - come to me Bad news, is  
 Hell come to me So Mis - ter Good News,  
 You're bound to do me good Come right here to me, Good News!

# PASS THAT PEACE PIPE

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Words & Music by ROGER EDENS,  
 HUGH MARTIN & RALPH BLANE

Moderately

REFRAIN

Chords: Fm, C7, Fm, C7, Fm, C7, Fm, F7, Bb7, Bbm6, C+, C7, Fm, C7, Fm, C7, Fm, F7, Bb, Bbm6, C+, C7, Fm, Fm, C7, Fm, C+, Fm, Bbm

if your tem - per's get - tin' the top hand, All ya got - ta do is just stop and Pass That Peace Pipe an'  
 If you wan - na hov - er out west too, You will soon dis - cov - er it's best to Pass That Peace Pipe an'  
 bur - y that hat - chet like the Choc - laws, Chick - a saws, Chat - ta - hooch - ies, Chip - pe - was do.  
 bur - y that hat - chet like the Cho - cho's, Chan - go's, Chat - ta - noo - gas, Chee - ca - rows do.  
 If you're feel - in' mad as a wet hen, Mad as you can pos - si - bly get, then Pass That Peace Pipe an'  
 E - ven in Co - lo - ri - al days, you Knew the cer - e - mo - ni - al ways to Pass That Peace Pipe an'  
 bur - y that tom - a - hawk like those Chi - chi - mecs, Che - ro - kees, Che - pul - te - pecs, too. Don't be  
 bur - y that tom - a - hawk like those Chic - u - ti - mees, Che - pe - chets and Chic - a - pees, too. Pull your

crank - y ears in, Try to use a lit - tle re - straint. Fold that hank - y, An' wipe off all a - that ears in, Try to use a lit - tle con - trol. When all clear's in, You'll be top man on the

war - paint totem pole. And if you find your - self in a fu - ry. Be your own judge and your own ju - ry: So if you wan - na be an ail - right guy. Not a long faced "Blues in the Night" guy.

1 Pass That Peace Pipe an' bur - y that hat - chet like the Choc - laws, Chick - a - saws, Chat - ta - hoo - chies, Chip - pe - was do.

2 Write that a - pol - o - gy and dis - patch it. When you've quar - relled it's grand to patch it. Pass That Peace Pipe an' bur - y that hat - chet like the Choc - laws, Chick - a - saws, Cahat - ta - hoo - chies, Chip - pe - was And those Chi - chi - mecs, Che - ro - kees, Che - pul - te - peccs

And those Chi - cu - ti - mecs, Che - pe - chets and Chic - a - pees, Cho - cho's Chang - o's, Chat - ta - noog - as, Cheec - ar - ows do.

### SUNNY SIDE UP

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By B.G. DESYLVA, LEW BROWN & RAY HENDERSON

Moderately Bright

Keep your Sun - ny Side Up. Up! Hide the side that gets blue.

If you have nine sons in a row. Base - ball teams make mon - ey, you know!

Keep your fun - ny side up. up! Let your laugh - ter come thru. do!

Stand up - on your legs. Be like two - fried eggs. Keep your Sun - ny Side Up!

# TOGETHER

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Words & Music by B.G. DESYLVA,  
 LEW BROWN & RAY HENDERSON

Moderately slow

F C7 Bb C7 C7-5 F D7  
 We strolled the lane, To - geth - er Laughed at the rain. To - geth - er Sang love's re -  
 Gm G7 Gm Gm7-5 C7-9 F  
 train. To - geth - er { And we'd both pre - tend it would nev - er end. One day we  
 We knew long a - go that our love would grow. Through storm and  
 C7 Bb C7 D7 Gm E7  
 cried To - geth - er. Cast love a - side To - geth - er. You're gone from me. But in  
 sun To - geth - er. Our hearts as one To - geth - er.  
 F6 E+ Eb+ D+ D7 Gm C11 C9 1 F Gm7 Eb7 C7 2 F  
 my mem - o - ry We al - ways will be To - geth - er. geth - er.

# LUCKY IN LOVE

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Moderately

F Bb F Bb F F Bb7 F G7  
 Luck - y In Love! Luck - y In Love! What else mat - ters, if you're Luck - y In  
 C7 F E7 Am F Fm C F#m7-5 Fm C  
 Love? Good breaks are few. Few skies are blue. But bad luck scat - ters, ev - 'ry  
 D7 E7 Am C7 Bb7 Cm7-5 C7 C+ F Dm A+  
 time I'm with you. { I don't mind that at po - ker I'm green. If I stand ace of  
 I won't mind that at po - ker I'm green. If my King of  
 Dm7 G7 C7 F Bb F  
 high hearts with a beau - li - ful Queen! - I'll say I'm Luck - y In Love if you take me,  
 on - ly takes in his Queen! -  
 Dm7 Gm7 C7 1 F Gm7 C+ 2 F  
 that - 'll make me Oh, so Luck - y In Love

# THE VARSITY DRAG

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Moderately

Here is the Drag. See how it goes; Down on the heels, up on the toes. That's the way to do the Var - si - ty Drag. —

Hot - ter than hot, New - er than new! Mean - er than mean, Blu - er than blue. Gets as much ap - plause as wav - ing the Flag!

You can pass man - y a class, wheth - er you're dumb or wise. If you all an - swer the call, when your pro - fess - or cries: "Ev - ry - bo - dy

down on the heels, up on the toes. Stay af - ter school, Learn how it goes; Ev - ry - bo - dy do the Var - si - ty Drag." —

# "Grease"

## WE GO TOGETHER

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Lyric & Music by  
 WARREN CASEY & JIM JACOBS

Moderate Rock

We Go To - geth - er, like ra - ma la - ma la - ma ka ding - a da ding - dong. Re - mem - bered for -  
 We're one of a kind like dip da dip da dip doo wop - a doo - bee doo, our names are

ev - er as shoo - bop - sha - wad - da wad - da yip - pi - ty boom de - boom  
 signed boog - e - dy boog - e - dy booge - dy booge - dy shoo - by doo wop she bop

chang chang ah chang - it - ty chang - shoo bop, that's the way it should be, wha  
 chang chang ah chang - it - ty chang - shoo bop, we'll al - ways bee - ee like

oooh, yeah! one. Wa - wa - wa - waaah. When we go out at night

and stars are shin - ing bright up in the skies a - bove. Or at the  
 high school dance, where you can find ro - mance, may - be it might be love.  
 We're for each oth - er like - a wop ba - ba lu - mop and wop bam boom. Just like my broth - er is sha - na - na na - na - na.  
 yip - pi - ty dip - de doom chang chang ah chang - it - ty chang - shoo bop. We'll al - ways be to - geth - er.  
 to - geth - er.

Chords: C, C7, F, D, G, Am, G7, F, Am, G7, C, Am, F, G7, C, Am, F, C, Am, F, C, C.

Repeat and Fade

## THERE ARE WORSE THINGS I COULD DO

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 WARREN CASEY & JIM JACOBS

Moderately

There Are Worse Things I Could Do Than go with a boy or two.  
 flirt with all the guys. Smile at them and bat my eyes.

E - ven though the neigh - bor - hood Thinks I'm trash - y and no good. I sup - pose it could be true. But there's worse things I could  
 Press a - gainst them when we dance. Make them think they stand a chance. Then re - fuse to see it thru. That's a thing I'd nev - er

do. I could do. I could stay home ev - ry night. Wait a - round for Mis - ter Right.

Take cold show - ers ev - ry day And throw my life a - way For a dream that won't come true.  
 (Sit and watch my hair turn gray)

I could hurt some - one like me Out of spite or jeal - ous - y

Chords: Am, Dm, Dm7, Bb, Em7-5, A, Dm, Dm7, G9, Cmaj7, Am, D, G7, C, C7, Cm, Ab, Bb7, Ebmaj7, Ab, Fm, G7, Cm, Cm7, C7, Am7, C, Dm, Dm7, Bb, Em7-5.



A9 Dmaj7 D6 Gm A7 Dm9 Dm7

I don't steal and I don't lie but I can feel and I can cry. A fact I'll bet you nev-er knew.

Bb Gm6 C7 F

But to cry in front of you. That's the worst thing I could do.

### BEAUTY SCHOOL DROPOUT

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Lyric & Music by  
 WARREN CASEY & JIM JACOBS

Moderately

A F#m D E7 A

Beau - ty School Drop - out, no grad - u - a - tion day for you. Beau - ty School Drop - out,  
 Drop - out, hang - in' a - round the cor - ner store. Beau - ty School Drop - out,

F#m D E7 A F#m D

missed your mid - terms and flunked sham - poo. Well, at least you could have tak - en time to wash and clean your  
 it's a - bout time you knew the score. Well, they could - n't teach you an - y - thing, you think you're such a

E7 A F#m D E7 A F#m

clothes up. aft - er spend - ing all that dough to have the doc - tor fix your nose up. Ba - by, get mov - in'. why keep your  
 look - er, but no cus - tom - er would go to you, un - less she was a hook - er. Ba - by, don't sweat it. You're not cut

D E7 A F#m D E7 A

fee - ble hopes a - live. What are ya prov - in'? You got the dream, but not the drive. If you go for your di -  
 out to hold a job. Bet - ter for - get it. Who wants their hair done by a slob? Now, your bangs are curled your

A+ D Dm A F#m D E7 A

To Coda

plo - ma. you could join a sten - o - pool, Turn in your teas - ing comb and go back to high school.

E7 Dm A F#m D E7 A

CODA *Rubato*

Beau - ty School cruel. Wipe off that an - gel face and go back to high school. Ya ooh.

## SUMMER NIGHTS

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Lyric & Music by  
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D G A G D G A G

BOY: "Sum - mer lov - in', had me a blast" \_\_\_\_\_ GIRL: "Sum - mer lov - in' hap - pened so fast" \_\_\_\_\_  
"She swam by me; she got a cramp." \_\_\_\_\_ "He ran by me; got my suit damp" \_\_\_\_\_

D G A B E A E A D G

BOY: "Met a girl, cra - zy for me." \_\_\_\_\_ GIRL: "Met a boy, cute as can be." \_\_\_\_\_ Sum - mer days  
"Saved her life; she near - ly drowned." \_\_\_\_\_ "He showed off, splash - ing a - round." \_\_\_\_\_ Sum - mer sun,

A B Em7 A D Tacet D G

drift - ing a - way \_\_\_\_\_ to, \_\_\_\_\_ uh, oh, those Sum - mer Nights. Well - a, well - a, well - a uh. Tell me more. Tell me  
some - thing's be - gun. \_\_\_\_\_ But, \_\_\_\_\_

E A D G E A D G A G 2 Em7 A

more. Did you get ver - y far? \_\_\_\_\_ Tell me more. Tell me more. Like, does he have a car? \_\_\_\_\_ uh, oh, those Sum - mer Nights.

Bb Eb Ab F Bb Eb Ab F Bb

Tell me more, tell me more. But you don't got to brag. \_\_\_\_\_ Tell me more, tell me more. 'Cause he sounds like a drag. \_\_\_\_\_

Eb Ab Eb Ab Bb Ab Eb Ab Bb Ab

Shu - da bop bop. Shu - da bop bop. Shu - da bop bop. Shu - da bop bop. GIRL: "He got friend - ly, hold - ing my hand." \_\_\_\_\_

Eb Ab Bb Ab Eb Ab Bb C F Bb

BOY: "She got friend - ly, down in the sand." \_\_\_\_\_ GIRL: "He was sweet, just turned eight - een." \_\_\_\_\_ BOY: She was good. You

F Bb Eb Ab Bb C Fm7 Bb

know what I mean." \_\_\_\_\_ Sum - mer heat, boy and girl meet. \_\_\_\_\_ But, \_\_\_\_\_ uh, oh those Sum - mer Nights.

Cb E A F# B E A F# B E A

Tell me more. Tell me more. How much dough did he spend? Tell me more. Tell me more. Could she get me a friend?

**D** **G** **A** **G** **D** **G** **A** **G** **D** **G**  
  
 GIRL: "It turned cold - er, that's where it ends." — BOY: "So I told her we'd still be friends." GIRL: "Then we made  
**A** **B** **E** **A** **E** **A** **D** **G**  
 our true love vow." — BOY: "Won - der what she's do - in' now." — Sum - mer dreams  
**A** **B** **Em7** **A** **C#** **D** **G** **D**  
 ripped at the seams.. But, — oh, those Sum - mer Nights. — Tell me more. Tell me more.

**"Greenwillow"**

**NEVER WILL I MARRY**

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By FRANK LOESSER

Rhythmically  
**Ebmaj7** **Dm7** **Ebmaj7** **Dm7** **Gm**  
  
 Nev - er, Nev - er — Will I Mar - ry, — Nev - er, nev - er — will I wed.  
**A#** **D** **Eb** **Dsus** **D** **A7** **D** **Bb**  
 Born to wan - der sol - i - tar - y, — Wide my world, nar - row my bed. Nev - er,  
**Ebmaj7** **Dm7** **Ebmaj7** **Cm9** **F11** **Bb** **Eb**  
 nev - er, Nev - er — Will I Mar - ry, Born to wan - der 'til I'm dead. — No bur - dens  
**Dm** **Eb** **Dm** **Gm**  
 to bear, — No con - science nor care. — No mem - ries to mourn, — No turn - ing. For I was

D.S. al Fine

## THE MUSIC OF HOME

By FRANK LOESSER

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Moderately Slow

C C7 F7 Ab7 C C7 F Fm C F C D  
 'Tis the Mu - sic Of Home, The Mu - sic Of Home, full of won - der as an - gel  
 G G7 C C7 F Ab7 C C7 F Fm C F C G7  
 song. All The Mu - sic Of Home, The Mu - sic Of Home, sing - ing, home is where I be -  
 C C7 F Fm C G7 C F C G7 C F C  
 long. Home is where I be - long. 'Tis The long.

## SUMMERTIME LOVE

By FRANK LOESSER

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Moderately

F Bb F Bb  
 Still I love my Sum - mer - time Love. Still I love the  
 Still I love my Sum - mer - time Love. Still I love the  
 C7 F Bb F  
 kiss - ing and the court - ing Still I love my Sum - mer - time Love.  
 walk - ing close be - side me. Still I love my Sum - mer - time Love.  
 C7 To Coda F Dm  
 with a heart still sum - mer - time true. do. Let the  
 let the sea - sons change as they  
 Am E Am  
 chil - ly au - tumn wind blow in my win - dow, Chil - ly au - tumn wind blow in my door. Chil - ly au - tumn wind blow down my chim - ney, and  
 G9 Ab9 D C9-5 CODA F  
 up through the crack in the floor. And true.  
 Bb F  
 Heart still sum - mer - time true.

# "Guys And Dolls"

## A BUSHEL AND A PECK

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By FRANK LOESSER

G D7 G D7 G A7 D D7 G Em7

I love you A Bu-shel And A Peck A Bu-shel And A Peck and a hug a-round the neck Hug a-round the neck and a barrel and a heap  
I love you A Bu-shel And A Peck A Bu-shel And A Peck tho' you make my heart a wreck Make my heart a wreck and you make my life a mess

A7 D G9 C A7-9 F#7-9 G D+ Dm D+ G D7 G D7

Bar-rel and a heap and I'm talk-in' in my sleep a-bout } you a-bout you Cause I love you A Bu-shel And A Peck y'  
Make my life a mess yes a mess of hap-pi-ness a-bout }

G D7 G D7 G7 C G D7 G D7

bet your pur-ty neck I do Doo-dle oo-de Doo-dee doo-dee oo-dee oo-dee doo-dee oo-dee oo-dee ooo.

## LUCK BE A LADY

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By FRANK LOESSER

Brightly C Db7 C Db7 C Db7 C Db7

Luck Be A La-dy to-night Luck if you've ev-er been a la-dy to be-gin with

C Db7 C Db7 C Ab7 Db D7 Db D7 Db

Luck Be A La-dy to-night { Luck let a gen-tle-man see I know the  
{ How nice a dame ya can be }

D7 Db D7 Db D7 Db A7 D

way you've treat-ed oth-er guys you've been with Luck be a la-dy with me. A la-dy does-n't

A7-9 D Am6 Bm7 E7 E7-9 Am

leave her es-cort It is-n't fair It is-n't nice A la-dy does-n't wan-der all ov-er the

B7-9 Em B7 G9 Dm7 G7 C Db7 C Db7

room and blow on some oth-er guy's dice So { let's keep the par-ty po-lite  
{ nev-er get out of my sight }

C Db7 C Db7 C Db7 C Db7 C Db7 C Db7 C

Stick with me ba-by I'm the fel-low you came in with. Luck be a La-dy, Luck Be A La-dy, Luck Be A La-dy to-night.



# GUYS AND DOLLS

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When you see a guy reach for stars in the sky — You can bet that he's do - ing it for some  
 see a dame — change the shape of her frame — You can bet she's re - duc - ing it for some

doll; — When you spot a John wait - ing out in the rain — Chan - ces are he's in - sane as on - ly a John can  
 guy; — When you find a Doll with her dia - mond in hock — Rest as - sured that the rock has gone to re - stock some

be for a Jane — When you meet a gent — pay - ing all kinds of rent — For a flat that could flat - ten the Taj Ma -  
 gen - tie - man Jock — When you see a mouse — hur - ry out of the house — And she runs twen - ty blocks for ci - gars and

hal — Call it sad, call it fun - ny, but it's bet - ter than e - ven mon - ey That the  
 rye — Call it dumb, call it clev - er, ah, but you can give odds for - ev - er That the

guy's on - ly do - ing it for some doll. On the oth - er hand: When you  
 doll's on - ly do - ing it for some guy.

# ADELAIDE'S LAMENT

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By FRANK LOESSER

Slowly

The av - erage un - mar - ried fe - male, bas - i - cally in - se - cure, Due to some long frus - tra - tion may re -  
 fe - male re - main - ing sin - gle, just in the le - gal sense. Shows a neu - rot - ic ten - den - cy. See

act note. (Spoken) Note: With psy - cho - so - mat - ic symp - toms, dif - fi - cult to en - dure. Af - fect - ing the up - per  
 Chron - ic, or - gan - ic syn - dromes, tox - ic or hy - per - tense, In - volv - ing the eye, the

res - pir - a - tor - y tract. In oth - er words, — just from wait - ing a - round for that plain lit - tle band of gold. A  
 ear and the nose and throat. In oth - er words, — just from wor - ry - ing wheth - er the wed - ding is on or off, A

per - son can de - vel - op a cold. You can spray her wher - ev - er you lig - ure the strep - to - coc - ci lurk, — You can  
 per - son can de - vel - op a cough. You can feed her all day with the Vi - ta - min A and the Bro - mo Fizz, — But the

F6 F F7 Bb6 Bb7 F Bbm6

give her a shot for what-ev-er she's got but it just won't work. If she's tir-ed of get-ting the fish-eye from the ho-tel clerk. A med-i-cine nev-er gets an-y-where near where the trou-ble is. (If she's get-ting a kind of a name for her-self and the name ain't "his." A

F Gm7 C9 F C7 F F F7 D7 G B7

per-son can de-vel-op a cold. It says here the cough. And fur-ther-more, just from stall-ing and stall-ing and

C Cm6 G Am7 D7 G G7 C

stall-ing the wed-ding trip. A per-son can de-vel-op La grippe. When they get on the train for Ni-ag-ra and she can hear

Cm7 Cm6 G6 G G9 C C7

church bells chime. The com-part-ment is air con-di-tioned and the mood sub-lime. Then they get off at Sar-a-to-ga for the

G Cm6 G Am7 D9 G E7 Am7 D7

four-teenth time. A per-son can de-vel-op La grippe. (Hm!) La grippe, La post na-sal drip. With the

G Gmaj7 B7-5 E7 Am7 Cm7

whee-zes and the sneez-es and a si-nus that's real-ly a pip! From a lack of com-mu-ni-ty prop-er-ty and a

G Am7 G Em7 Am7 D7 G

feel-ing she's get-ting too old. A per-son can de-vel-op a bad, bad cold.

### I'LL KNOW

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By FRANK LOESSER

Moderately C9 Fmaj7 Dm7 Gm7 C7 C9 Fmaj7 Dm7 Gm7 C7 C9 Fmaj7 Dm7

I'll Know when my love comes a-long, I'll Know then and there. I'll Know at the know long be-fore we can speak, I'll know in my heart and I

Gm7 C7 Abdim Fmaj7 Bb G7 C G7-5 C G7-5 C7

sight of (her face How I care, how I care, how I care. And I'll stop, and I'll stare, And I'll (his) won't ev-er ask "Am I right, am I wise, am I smart?" But I'll stop and I'll

C G7-5 C Cmaj7 Bb9 E F Dm7 Gm7 Am C7 F Gm7 Eb9 F

stare at that face in the throng Yes, I'll Know when my love comes a-long.

## I'VE NEVER BEEN IN LOVE BEFORE

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Slowly

**F7** **Bb** **Gm** **Cm7** **F7 F7+5 Bbmaj7** **Dm7** **G7+5** **Cm** **F7** **Bb** **Db9**  
 I've Nev - er Been In Love Be - fore, Now all at once it's you. It's you for - ev - er more.  
 Nev - er Been In Love Be - fore, I thought my heart was safe. I thought I knew the

**GbB9-5F7** **Bb** **Bbmaj9** **Bb7-5Bb7b7+5Ebmaj7** **Cm7** **F7** **Bbmaj7** **D7+5** **Gm** **C7** **A7**  
 I've score. But this is wine that's all too strange and strong. I'm full of fool - ish song, and out my song must

**D** **A7** **F7** **F7-5** **Bb** **Gm** **Cm7** **F7 F7+5 Bbmaj7** **Dm7** **G7+5** **Cm** **Cm7 F7-9** **Bb** **Eb** **Gdim** **Bb**  
 pour. So please for - give this help - less haze I'm in, I've real - ly Nev - er Been In Love Be - fore.

## IF I WERE A BELL

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By FRANK LOESSER

Medium Bounce

**A7** **Ebdim** **G9** **Gm7** **Bbm** **F** **C** **Fm**  
 Ask me how do I feel. Ask me now that we're co - sy and cling - ing. Well sir,  
 how do I feel. From this Chem - is - try les - son I'm learn - ing. Well sir,

**F#dim** **Eb7** **D7** **G9** **G7** **Bbm** **C7** **C7-9**  
 all I can say is if I Were A Bell I'd be ring - ing. From the  
 all I can say is if I were a bridge. I'd be burn - ing. Yes, I

**F** **F7** **Bb** **Bbm C7-9** **F** **F7** **Bb** **Bbm C7-9**  
 mo - ment we kissed to - nite. That's the way I've just got to be - have. Boy, if  
 knew my mor - ale would crack. From the won - der - ful way that you looked. Boy, if

**F** **Bb9** **A** **Bb7** **A** **A7** **Ebdim**  
 I were a lamp I'd light. Or if I were a ban - ner I'd wave. Ask me  
 I were a duck I'd quack. Or if I were a goose. I'd be cooked. Ask me

**G9** **Gm7** **Bbm** **F** **C** **Fm**  
 how do I feel. Lit - tle me with my qui - et up - bring - ing. Well sir,  
 how do I feel. Ask me now that we're fond - ly ca - ress - ing. Pal, if

**F#dim** **Eb7** **D7** **G9** **G7** **Bbm** **C7** **C7-9**  
 all I can say is if I were a gate. I'd be swing - ing. And if  
 I were a sal - ad I know. I'd be splash - ing my dress - ing. Or if

F Bb Abdim F E7+5 Eb7 D9 D7-9 Om7 G9-5

I were a watch I'd start pop - ping my spring Or If I Were A Bell I'd go  
I were a sea - son I'd sure - ly be spring Or if I Were A Bell I'd go

Fmaj7 Bbmaj7 C9 1 F AbdimGm7 A7 Ebdim 2 F Eb F

Ding dong ding dong Ding Ask me Ding.

### SIT DOWN YOU'RE ROCKIN' THE BOAT

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By FRANK LOESSER

Freely Am C9 Am C9 C7+5

1. I dreamed last night I got on the boat to heav - en And by some chance I had brought my dice a - long. And  
2. sailed a - way on that lit - tle boat to Heav - en And by some chance found a bot - tle in my fist. And  
3. as I laughed at those pas - sen - gers to Heav - en A great big wave came and washed me ov - er - board. And

Em F7 Em Eb9 Am E Gm C G7

there I stood and I hol - lered, "Some - one fade me," But the pas - sen - gers they knew right from wrong For the  
there I stood nice - ly pas - sin' out the whis - key, But the pas - sen - gers were bound to re - sist For the  
as I sank, and I hol - lered, "Some - one save me," That's the mo - ment I woke up, thank the Lord And I

C C7 F Fm C D7 Ab9 G7 C C7

CHORUS with a beat

peo - ple all said, "Sit down, \_ Sit Down \_ You're Rock - in' The Boat." Peo - ple all said, "Sit down, \_  
peo - ple all said, "Be - ware \_ you're on \_ a heav - en - ly trip." Peo - ple all said, "Be - ware.  
said to my - self, "Sit down \_ Sit down \_ You're Rock - in' The Boat." Said to my - self, "Sit down, \_

F Fm C G7 C F9

Sit down \_ You're Rock - in' The Boat; \_ And the de - vil will drag you un -  
Be - ware \_ you'll scout - tie the ship; \_ And the de - vit will drag you un -  
Sit down \_ You're Rock - in' The Boat; \_ And the de - vil will drag you un -

C C7

- der By the sharp la - pel \_ of your check - ered coat; \_ Sit down, \_ sit down, \_ sit down,  
- der By the fan - cy tie \_ 'round your wick - ed throat; }  
- der With a soul so heav - y you'd nev - er float; }

F Fm C G7 1,2 C F C E7+5 3 C

sit down, \_ Sit down \_ You're Rock - in The Boat" \_ And

# FUGUE FOR TINHORNS

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By FRANK LOESSER

Moderately

**Cm7** **F7** **Bb6** **Cm7** **F7**

I got the horse right here — The name is Paul Re - vere — And here's a guy that says if the  
 vere I bite — I hear his foot's all right — Of course it all de - pends if it

**Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7**

weath - er's clear. Can do, can do. This guy says the horse can do, if he says the horse can  
 rained last night. Likes mud, likes mud. This "X" means the horse likes mud, if that means the horse likes

**Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7**

do, can do, can do. For Paul Re - mud. I tell you Paul Re - vere. — now this is

**Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7** **Bb6**

no bum steer. — It's from a hand - cap - per that's real sin - cere. — Can do, can do, This

**Cm7** **F7** **Bb6** **Cm7** **F7** **Bb6** **Cm7** **F7**

guy says the horse can do, if he says the horse can do, can do, can

**Bb6** **Ebmaj7** **F9** **Bb**

do. Paul Re - vere, I got the horse right here. \_\_\_\_\_

# MORE I CANNOT WISH YOU

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By FRANK LOESSER

Slowly

**C** **Dm** **C** **Dm** **C** **Dm** **C** **C7** **F** **G** **G9**

Vel - vet I can wish you For the col - lar of your coat. — And for - tune smil - ing all a - long your  
 Mu - sic I can wish you, mer - ry mu - sic while you're young. — And wis - dom when your hair has turned to

**C** **Dm7** **G7** **C** **Dm** **C** **Dm** **C** **Dm** **E+** **Am** **F**

way. — But more I can - not wish you than to wish you find your love. — Your own true

**Fm** **Dm** **G** **C** **Dm** **C** **Dm** **C** **Dm** **C** **Dm** **C** **C7**

To Coda **Dm**

love — this day. — Man - sions I can wish you, sev - en foot - men all in red — And



F G G9 C Dm7 C Dm C Dm C Dm

call - ing cards u - pon a sil - ver tray But more I can - not wish you than to wish you find your

E+ Am F Em Am Am7 D7 G D7

love, Your own true love, this day Stand - ing there gaz - ing at you Full of the bloom of

G C G D7 G A7-9 Dm Gm Dm G D.C. Coda

youth Stand - ing there gaz - ing at you with the sheep's eye And the lick - er - ish tooth

CODA Am Am7 Dm Gm Dm G C Am Em Dm G7 C

day With the sheep's eye And the lick - er - ish tooth And the strong arms to car - ry you a - way

## TAKE BACK YOUR MINK

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By FRANK LOESSE

Medium bounce tempo

E F G9 Cdim C F C A7 A+ Gdim Dm Fm F6 D7-5 G7

Take Back Your Mink Take back your pearls What made you think that I was one of those girls

C E7+5 E7 E F G9 Em Cdim C F C Bb7-5 A+ Gdim Dm Fm

(I'm scream - in') Take back the gown the gloves and the hat I may be down but

F6 D7-5 G7 C Cm6

I'm not flat as all that I thot that each ex - pen - sive gift you'd ar - range - was a to - ken of your es - teem

D7 G G+ Em G+ Em7 Em7 F9 Eb9+5E7-9 E F

Now when I think of what you want in ex - change, it all seems a hor - ri - ble dream; So Take Back Your Mink

G9 Em Cdim C F C Em7-5 A7 D9 F9 Eb9 D9

Those old worn - out pelts And go short - en the sleeves  
To from whence it came And And tell 'em to Hal - lan - der - ize it

B G7 1 C C7 F Fm C Am7 Dm7 E7+5 2 C C7 F Fm C Am7 G7-9 C

For some - bod - y else!  
For some oth - er dame!

**"Gypsy"**

**ALL I NEED IS THE GIRL**

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Brightly (with spirit)

Guitar chord diagrams and musical notation for "All I Need is the Girl".

Chords: G+, G6, G+, G6, D7, G, E7, A7, D7, G, Gdim, Am7, D7, G+, G6, G+, G6, D7, G, G11, G9, Bm7-5, F+, E7, A9, Gdim, G+, G6, G+, G6, E7, A7, Am7, D9, G, Gdim, Am7, D7, G.

Lyrics:  
 Got my tweed pressed, got my best vest. All I Need Now Is The  
 Girl. Got my striped tie, got my hopes high. Got the time and the place, and I  
 got rhy - thm. Now all I need's the girl to go with 'em. If she'll just ap - pear, we'll take this  
 big town for a whirl. And if she'll say, "My dar - ling, I'm yours," I'll throw  
 a - way my striped tie. And my best pressed tweed. All I real - ly need  
 is the girl! Got my girl!

**EVERYTHING'S COMING UP ROSES**

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Fast Tempo

Guitar chord diagrams and musical notation for "Everything's Coming Up Roses".

Chords: Cdim, Dm7, G7+5, C6, Cm, Dm7, G7, C, B7+5, B7, Em, C7, Fmaj7, C, Em, Dm7, G7, Cdim, Dm7, G7, Cmaj7, C.

Lyrics:  
 Things look swell. Things look great. Gon - na have the whole world on a plate. Start - ing  
 decks. Clear the tracks. We got noth - ing to do but re - lax. Blow a  
 here. Start - ing now. hon - ey, Ev - ry - thing's Com - ing Up Ros - es!  
 kiss. Take a bow. hon - ey, Ev - ry - thing's Com - ing Up Ros - es!  
 Clear the Now's our in - ning.

Stand the world on its ear! Set it spin - ning. That - ll be just the be - gn - ning! Cur - tain up. Light the lights. We got noth - ing to hit but the heights! We'll be swell We'll be great! I can tell. Just you wait! That luck - y star I talk a - bout is due! Hon - ey, Ev - ry - thing's Com - ing Up Ros - es for me and for you.

### YOU'LL NEVER GET AWAY FROM ME

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Medium swing

You'll Nev - er Get A - way From Me. You can climb the tall - est tree, I'll be there some - how. True, you could say "Hey, here's your hat." But a lit - tle thing like that could - n't stop me now. I could - n't get a - way from you E - ven if you told me to, so go on and try. Just try and you're gon - na see How you're gon - na not at all get a - way from me me.

## LET ME ENTERTAIN YOU

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Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Moderately

C G9 C F F#dim C Cdim

Ex - tra! Ex - tra! Hey! look at the head - line. His - tor - ical news is be - ing made.

Dm7 G7 C G9 C D7

Ex - tra! Ex - tra! They're draw - ing a red line A - round the big - gest scoop of the de -

G7 Dm7 G7 C7 F F7

cadet. A bar - rel of charm. A fab - u - lous thrill! The

D C F D7 G7 F6 G7 C Cdim G7

big - gest lit - tle head - line in vaud - e - ville! So Let Me En - ter - tain You.

Dm7 G7 C G7 Dm7 G7+5

Let me make you smile. Let me do a few tricks, some old and then some new tricks. I'm ver - y ver - sa -

C C7 F Fm C Cdim Dm7 D7 G7 C

tile. And if you're real good, I'll make you feel good, I want your spir - its to climb. Just Let Me En - ter -

A9 A7 Dm G7 C7 E7 A7 Dm C#dim Dm G7 C

tain You And we'll have a real good time, yes sir, We'll have a real good time.

## SOME PEOPLE

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Words by STEPHEN SONDHEIM  
Music by JULE STYNE

Brightly

Gm A7+5 D7+5 D7 G7+5 C13 C7 F7+5 Gm6 Evm

Some Peo - ple can get a thrill. Knit - ting sweat - ers and sit - ting still. Some Peo - ple can thrive and bloom. Liv - ing life in a liv - ing room.

A Bb Ddim Cm7 Edim Bb Bb+ Cm6 1 D7 2 F7

That's o - kay for some peo - ple who don't know they're a - live. That's per - fect for some peo - ple of one hun - dred and five. But

**B<sup>b</sup>sus** **B<sup>b</sup>** **Em7** **A9** **D**

I \_\_\_\_\_ at least got - ta try. \_\_\_\_\_ When I think of all the sights that I \_\_\_\_\_

**Cm6**

\_\_\_\_\_ got - ta see yet, All the plac - es I \_\_\_\_\_ got - ta play. All the things that I \_\_\_\_\_ got - ta be yet, Come on, pa - pa, whad -

**D7** **Gm** **A7-5** **D7-5** **D7** **G7-5** **C13** **C7** **F7-5** **Gm6** **E<sup>b</sup>m**

\_\_\_\_\_ da ya say! Some Peo - ple can be con - tent \_\_\_\_\_ Play - ing bin - go and pay - ing rent \_\_\_\_\_

**A** **B<sup>b</sup>** **Ddim Cm7** **Edim** **B<sup>b</sup>** **B<sup>b</sup>+** **E<sup>b</sup>** **D7** **Gm**

That's peach - y for some peo - ple, For some hum - drum peo - ple to be. \_\_\_\_\_

**B<sup>b</sup>+** **B<sup>b</sup>6** **C9** **E<sup>b</sup>m6 B<sup>b</sup>6** **Cm7** **B<sup>b</sup>**

But Some Peo - ple ain't me! \_\_\_\_\_

### LITTLE LAMB

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Very gently

**F** **B<sup>b</sup>** **F** **C7** **F** **F11** **C7**

Lit - tle Lamb, Lit - tle Lamb, My birth - day is here at last. Lit - tle Lamb, Lit - tle Lamb, A birth - day goes by so  
 bear, lit - tle bear, You sit on my right, right there. Lit - tle hen, lit - tle hen, What game should we play, and

**F** **F** **F7** **B<sup>b</sup>** **C9** **F** **Gm7** **C7**

fast. Lit - tle when? Lit - tle cat, lit - tle cat. Ah, why do you look so blue? Did some - bod - y paint you

**F** **Dm** **B<sup>b</sup>** **D9** **G7** **Gm7-5** **C7** **F** **B<sup>b</sup>**

like that. Or is it your birth - day too? \_\_\_\_\_ Lit - tle lish, lit - tle fish, do you think I'll get my

**F** **C7** **F** **F11** **C7** **F** **F11** **C7** **F**

wish? Lit - tle Lamb, Lit - tle Lamb, I won - der how old I am I won - der how old I am. \_\_\_\_\_



# SMALL WORLD

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Stolowly

E $\flat$ 6 A $\flat$  E $\flat$  A $\flat$  E $\flat$  C $\flat$  A $\flat$ m B $\flat$ 7 E $\flat$ 6 A $\flat$  E $\flat$

Fun - ny, — you're a stran - ger who's come here. Come from an - oth - er town. Fun - ny, — I'm a stran - ger my - self here.

B $\flat$  B $\flat$ dim A $\flat$  B $\flat$ 9 E $\flat$ 6 A $\flat$  E $\flat$  A $\flat$  E $\flat$  C $\flat$  A $\flat$ m B $\flat$ 7

Small World, is - n't it? Fun - ny, — you're a <sup>girl</sup> who goes trav' - ling. Rath - er than set - tling down.

E $\flat$ 6 A $\flat$  E $\flat$  Gm7 C6/9 B $\flat$  C9 Fm7 B $\flat$ 9 B $\flat$ 7-9 E $\flat$  E $\flat$ maj7G $\flat$ m6

Fun - ny, — 'cause I'd love to go trav' - ling. Small World, is - n't it? We have so much in com - mon

Fm7 B $\flat$ 7+5 E $\flat$ maj7 E $\flat$ m7 A $\flat$ 7 D $\flat$  Fm7 E $\flat$ m7 E $\flat$ m7 C7+5 F9

It's a phe - nom - e - non. We could pool our re - sourc - es by join - ing forc - es

B $\flat$ 7+5 E $\flat$ 6 A $\flat$  E $\flat$  A $\flat$  E $\flat$  C $\flat$  A $\flat$ m B $\flat$ 7

from now on. — Luck - y, — you're a <sup>man</sup> who likes chil - dren. That's an im - por - tant sign.

E $\flat$  A $\flat$  E $\flat$  B $\flat$  B $\flat$ dim A $\flat$  B $\flat$ 9 Gm7 C7+5

Luck - y, — 'cause I'd love to have chil - dren. Small World, is - n't it? Fun - ny, is - n't it?

F9 B $\flat$ 9 E $\flat$  E $\flat$ dim Fm7 B $\flat$ 7+5 E $\flat$  A $\flat$  E $\flat$

Small and fun - ny and fine. fine.

# TOGETHER WHEREVER WE GO

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Words by STEPHEN SONDHEIM  
 Music by JULE STYNE

Moderately

B $\flat$  C $\flat$ 7 F7 B $\flat$  C $\flat$ 7 F7 B $\flat$  C7

Wher - ev - er we go. — What - ev - er we do. — We're gon - na go through — it to -

F7 E $\flat$  Fdim F7 B $\flat$  C $\flat$ 7 F7 B $\flat$  C $\flat$ 7 F7 B $\flat$

geth - er. — We may not go far. — But sure as a star. — Wher - ev - er we are. —

C7 Fdim E $\flat$ 6 F7 B $\flat$ m C7-9 Fm D $\flat$ 7

it's to - geth - er — Wher - ev - er I go. — I know he goes. — Wher -

G $\flat$  A $\flat$ 7+5 D $\flat$  C $\flat$  B $\flat$ m6

ev - er I go, I know she goes. No fits, no fights, no feuds and no e - gos.

C7 F7 Cm7 F7 B $\flat$  Cm7 F7 B $\flat$  Cm7

A - mi - gos, To - geth - er! Through thick and through thin, All out or all in,

F7 B $\flat$  Gm7 Cm6 D7 Gm B $\flat$

And wheth - er it's win - place or show, With you for me and me for you, Well

Gm7 C7 B $\flat$ 6 Cm7 F9 B $\flat$

mud - dle through what - ev - er we do To - geth - er, wher - ev - er we go!

# "Half A Sixpence"

## HALF A SIXPENCE

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Words & Music by  
DAVID HENEKER

Moderately B $\flat$  F7 B $\flat$ 6 Cm7 Bdim

Still Half A Six - pence - Is bet - ter than half a pen - ny, Is bet - ter than half a far - thing - Is bet - ter than none.

F7 Cm F7 B $\flat$  C7

It's a to - ken of our e - ter - nal love. When you're far a - way, Touch it ev - ry

F9 Dm A7 F7 Cm7 F $\flat$  B $\flat$  F7

day. And though that Half A Six - pence Can on - ly mean half a ro - mance, Re - mem - ber that

B $\flat$  Fm6 G7 Cm F7 B $\flat$  A $\flat$ 7

half a ro - mance - Is bet - ter than none. But when I'm with you, One and one make two

G7 Cm7 Bdim Cm F7 B $\flat$  F7 B $\flat$  B $\flat$ 6

And like - wise two half six - pen - ces join'd to - geth - er make one. one.

# “Happy Hunting”

## MUTUAL ADMIRATION SOCIETY

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Words by MATT DUBEY  
Music by HAROLD KARR

Moderately  
Tacet

We be - long to a Mu - tu - al Ad - mi - ra - tion So - ci - e - ty, My  
ba - by and me. We be - long to a Mu - tu - a - l Ad - mi - ra - tion So  
ci - e - ty! She thinks I'm hand - some and I'm smart, I think that she's a work of art. She says that  
She says, "Oh, you're the sweet-est one," I say, "No, you're the sweet-est one." She claims that  
I'm the great - est man, and like - wise, I'm her big - gest fan. I say her kiss - es are like wine, she says they're  
I'm a na - tural wit, I say it's just the op - po - site. The on - ly fight - in' that we do is just who  
not as good as mine, And that's the way we pass the time of day! My ba - by and me, Oh  
loves who more than who, And we go on like that from night 'til dawn! My ba - by and me, Oh

F C#dim F7 Bb F C7 F  
C7 F C#dim F7 Bb  
F C7 F C7 Cdim C7 Dm7 C7 F  
Tacet

FINE

Last time  
D.S. al Fine

# “The Happy Time”

## WITHOUT ME

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Words by JOHN KANDER  
Words by FRED EBB

Medium Tempo

With - out Me, With - out Me, how could he con - sid - er go - ing an - y - where? Look - ing for his right  
Me, Me, With - out Me, you would hear him rav - ing like a lu - na - tic, be - ing a cam - er  
Me, With - out Me, could he hope to win an - oth - er lov - ing cup, know - ing he can't be  
arm he'd find it was - n't there With - out Me. With - out Me. With - out Me. \_\_\_\_\_  
a whose shut - ter could - n't click With - out Me. With - out Me. With - out Me. \_\_\_\_\_  
gin to know which end is up With - out Me. With - out Me. With - out Me. \_\_\_\_\_

G6 F# G Am  
C#7 Am D7 G6  
D A7 D A7 F

His ex - ist - ence de - pends on my in - val - ua - ble as - sist - ance. If I

C7 A7 D7 G6

left him I feel with-in my heart the fear he'd fall a - part. With-out Me, With-out Me. Though it's

Am Fmaj7 Am6 Am7 Am6

quite a weight my shoul - ders have to bear how could I rob him of my cer - tain sa - voir - faire, know - ing he would - n't

Fmaj7 Am B7 Em G9 Cmaj7 D7 G

know — to go from "A" to "B" With-out Me. With-out Me. With-out Me. So

D Em7 A7 D A7 Dmaj7

though you think of me as su - per - flu - ous, he thinks of me as su - per - la - tive. re - mark - a - ble. Some - thing ver - y spe - cial,

A7 Dmaj7 E7 A Bm7 E A7 D7

some - thing ver - y rare. Some - thing mag - ni - fi - que, tres ex - traor - din - aire With-out

D.S. al Fine

### THE HAPPY TIME

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Words by JOHN KANDER  
Words by FRED EBB

Bright Waltz

D7 G

Re - mem - ber the Christ - mas morn - ing long a - go, The frost - ed glass, the paint - ed horse, the ca - rou - sel, The choc - late kiss, the

danc - ing snow, } The Hap - py Time. Re - mem - ber the  
ca - ra - mel, }

B7 Em A7 D

mem - ber the pale pink sky, your first Eas - ter hat. And

Dm7 G9 C C7 A7

if you should ask me why the rea - son I ask you this; ts that I

D7 G E7+5 Am7 D7 G

want to re - mem - ber you re - mem - ber - ing The Hap - py Time.

# SEEING THINGS

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Words by JOHN KANDEFER  
Words by FRED EBB

Moderately

See - ing Things, there's a way of See - ing Things, a cer-tain way of See - ing Things that makes the dif - fer - ence. I need more than love, I need some-one I'm cer - tain of; and when I reach for her, she must be there. You and I have a way of See - ing Things, a dif - f'rent way of See - ing Things I'd say. One is truth and one's il - lu - sion, please con - sid - er See - ing Things my way.

## "Hazel Flagg"

### HOW DO YOU SPEAK TO AN ANGEL?

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Words by BOB HILLIARD  
Words by JULE STYNE

Slowly, with expression

How Do You Speak To An An - gel? I'm com-plete - ly in the dark. When you know that you've just met an an - gel is there a pro - per re - mark? We were a - lone for a mo - ment. Why was I lost in a cloud? Do you speak to an an - gel in a whis - per? Or do you just say "I love you" out loud? loud?



# "Hello, Dolly!"

## BEFORE THE PARADE PASSES BY

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Music & Lyric by  
JERRY HERMAN

With Spirit

**Cmaj7** **C6** **Cmaj7** **Cdim** **Dm7** **G7**

Be - fore The Pa -rade Pass - es By, I'm gon - na go and taste Sat - ur - day's high life; Be - fore The Pa -  
crowd up a - head, Lis - ten and hear that brass har - mo - ny grow - ing; Look at that

**Dm** **Dm7** **Dm** **G7** **C** **Cmaj7**

rade Pass - es By, I'm gon - na get some life back in - to my life. I'm read - y to move  
crowd up a - head, Par - don me if my old spir - it is show - ing. All of those lights

**C6** **Gm7** **C7** **F** **Fm** **C**

out in front, I've had e - nough of just pass - ing by life; With the rest of them,  
o - ver there, Seem to be tell - ing me where I'm go - ing; When the whis - tles blow

**C+** **C6** **Em** **Am** **D7** **Cdim** **C6**

With the best of them, I can hold my head up high. For I've got a goal a - gain,  
And the cym - bals crash. And the spar - klers light the sky. I'm gon - na raise the roof,

**Cdim** **C6** **D7** **Dm**

I've got a drive a - gain, I'm gon - na feel my heart com - in' a - live a - gain, Be - fore The Pa - rade  
I'm gon - na car - ry on, Gim - me an old trom - bone, gim - me an old ba - ton,

**G7** **C** **C#dim** **G7** **C**

Pass - es By. Look at the By.

## IT ONLY TAKES A MOMENT

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A Division of MPL Communications, Inc.

Music & Lyric by  
JERRY HERMAN

Moderately

**F9** **Bbmaj7** **Gm7** **Cm7** **F7** **Bbmaj7** **Gm7** **Cm7** **F7** **Bbmaj7** **Bb6** **Gm** **G7-9** **G7** **Cm** **Cm7** **G9**

It On - ly Takes A Mo - ment, For your eyes to meet and then Your heart knows in a  
held her for an in - stant, But my arms felt sure and

**Cm** **Cm7** **G9** **Cm** **Cm7** **F9** **G7-9** **G7+5** **Cm7** **Cm7-5**

mo - ment, You will nev - er be a - lone a - gain. I strong. It On - ly Takes A

INTERLUDE

Bb Gm Cm7-5 Bb Gm Cm7 F7 Bb Bbmaj7 Bb6 Cm7 F7

To Coda

Mo - ment, To be loved a whole life long. I've heard it said that love must grow, That to be

Bbmaj7 Bb6 Cm7 F7 Bbmaj7 Gm7 Cm7-5

sure, you must be slow. I saw you smile and now I know, I'll lis - ten to just my heart, That smile made me

F7-9 CODA Bb Bbmaj7 Bb6 Cm7 F7 Bbmaj7 Gm7

D.S. al Coda with Repeat

trust my heart. For it long, And that is all that love's a - bout And we'll re - call when time runs

C9 Cm7-5 Bb Gm Cm7-5 Bb Gm Cm7-5 Bb Gm Cm7 F7 Bbmaj7 Bb6

out That it on - ly took a mo - ment To be loved a whole life long.

### PUT ON YOUR SUNDAY CLOTHES

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A Division of MPL Communications, Inc.

Music & Lyric  
JERRY HERMAN

Moderately C

Cmaj7 C C6 Gm7

Put On Your Sun - day Clothes when you feel down and out, Strut down the street and have your pic - ture took;

C Am Em

Dressed like a dream, your spir - its seem to turn a - bout, That Sun - day shine is a

F Em Dm7 G7 C

cer - tain sign that you feel as fine as you look. Be - neath your par - a - sol, the world is a  
| bowl - er brim, the world's a

Cmaj7 C C6 Em7 A7+5 A7 Dm

all a smile. That makes you feel brand new down to your toes; Get out your feath - ers, you  
sim - ple song. A love - ly lilt that makes you tilt your nose; Get out your slick - ers, you

E7 Am D7 Fm6 C C+ Dm7 G9 C

pat - ent leath - ers, Your beads and buck - les and bows. For there's no blue Mon - day in your Sun - day clothes,  
flan - nel knick - ers, Your red sus - pend - ers and hose. In your

C C+ Am D7 Dm7 G9 C

new straw hat and your silk cra - vat, There'll be no blue Mon - day in your Sun - day clothes.

# HELLO, DOLLY!

Music & Lyric by  
JERRY HERMAN

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Medium Strut tempo

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so nice to have you back where you be-long. You're look - ing  
swell, Dol - ly, we can tall, Dol - ly, You're still glow - in', you're still crow - in', you're still go - in' strong. We feel the  
room sway - in', for the band's play - in' one of your old fa - vrite songs from 'way back when. So  
{take her wrap, fel-las, Find her an emp - ty lap, fel-las,} Dol - ly - ll nev - er go a - way a - gain! Hel -  
{gol - ly gee, fel-las, Find her a va - cant knee, fel-las,}

2 go a - way, Dol - ly - ll nev - er go a - way, Dol - ly - ll nev - er go a - way a - gain!

# RIBBONS DOWN MY BACK

Music & Lyric by  
JERRY HERMAN

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Slowly

I'll be wear - ing, Rib - bons Down My Back this sum - mer, Blue and green and  
he might smile and take me by the hand this sum - mer, Mak - ing me and re -  
stream - ing in the yel - low sky, So, if some - one spe - cial comes my way this  
call how love - ly love can  
sum - mer, He might no - tice me pass - ing by. And so I'll try to make it eas - i - er to find me in the  
still - ness of Ju - ly. Be - cause a breeze might stir a rain - bow up be - hind me, That might hap - pen to catch the gen - tle - man's eye. And  
be. And so I will proud - ly wear Rib - bons Down My Back. Shin - ing in my hair, That he might no - tice me!

# "Here's Love"

## MY WISH

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Words and Music  
MEREDITH WILLIS

Slowly and very expressively

May your hopes be as high As high as the sky's high - est star. May your star be as bright  
As bright as your smile. May your smile be as warm As warm as your place in the sun.  
May your place in the sun bring you peace. May the peace in your heart  
Give you joy in your heart May your heart know the mean - ing of love. May the  
love you will know When you know you're in love Be for - ev - er and ev - er as  
true As the love I have giv - en to  
you. May your you.

## LOVE, COME TAKE ME AGAIN

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Words and Music  
MEREDITH WILLIS

Moderately slow, freely and expressively

Love, Come Take Me A - gain, Take ev - 'ry hour of ev - 'ry day;  
spend each mo - ment show - ing me the way, please, in - to his heart. Love, come  
star me a - gain, I'll play the role com - plete with tears. Have - n't I prac - ticed heart - aches

ev - 'ry day for years? Please give me the part. It's been a life-time since I was  
 brave e-nough to let my heart choose. Cloud shy, I dread-ed my fall; But now I'm  
 long-ing to take my chanc-es and to love him and lose, rath-er than nev-er to love him at all.  
 So, watch me climb, watch me stum-ble, watch me crawl. Love, Come  
 Take Me A-gain, Break me a-gain if you can; But on-ly in the  
 arms of this one won-der-ful man.

### PINE CONES AND HOLLY BERRIES

© 1963 FRANK MUSIC CORP. and FINMER CORPORATION  
Moderately slow

Words and Music by MEREDITH WILLSON

Pine Cones And Hol-ly Ber-ries, Pop-corn for you, ap-ples for me. Red stri-ped can-dy, nut-crack-er han-dy,  
 Ket-tle a-bub-ble-in', hol-i-day tea. Snow clouds hang low and threat-'nin', May-be it won't, pray-in' it may. The  
 bright-est fire-place glows in ev-'ry face Wait-ing for Christ-mas Day. There'll be walk-a-round songs and talk-a-round songs,  
 Songs of the inn and sta-ble. There'll be morn-ing-time songs and eve-ning-time songs And grace at ev-'ry  
 ta-ble, And Jin-gle bells will jin-gle all the way all day. Day, Wait-ing for Christ-mas Day.



# “High Button Shoes”

## CAN'T YOU JUST SEE YOURSELF?

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Lyric by SAMMY CAHN  
 Music by JULE STYNE

Moderately

C C+ Dm7 C C+ C G7 C Am Dm7 G7 C

Can't You Just See Your - self in a ging - ham gown? Lit - tle pink rib - bons tied in your hair?  
 Can't You Just See Your - self on the porch with me? Watch - ing a show the stars give for free?

Ebdim Dm7 G7 Cmaj9 1 Bb7 Eb Cm7 Fm G7

Sit - tin' there by my side when we ride to town? Folks - ll turn a - roun', oh, how they'll stare!  
 One lit - tle word can do it, so say the word

2 F Fm C C+ Am D7 D9-5 C Am Dm Dm7 G7 C F Fm

And we'll have doz - ens of chicks, a house in the sticks Where peo - ple are glad to be known as hicks. Can't You Just See Your - self in love with me? \_

## I STILL GET JEALOUS

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Lyric by SAMMY CAHN  
 Music by JULE STYNE

Slowly

F9 E9 F9 E9 F9 Bdim F9 F+ Bb Bbdim Bb Cm7 Bb F7

I Still Get Jeal - ous when they look at you. I may not show it, but I do.  
 Jeal - ous when we kiss good - night Un - less you hold me ex - tra tight

Bb Fm G7 C7 Cdim C7 Cm7 F7 Bb D7 Gm Gm7 C7 C9 C7 F7 Cm7

It's more than I can bear when they start to stare. Guess they think you're too good to be true.  
 And, dear, I know a

F7 2 F9 F+ Bb Ab9 G+ G7 C7 Cdim C7 F7 Fdim F7 Bb Bbdim Cm7 F9 Bb

I Still Get se - cret you did - n't know I knew. I Still Get Jeal - ous 'cause it pleas - es you.

# "High Spirits"

## IF I GAVE YOU...

Words & Music by  
HUGH MARTIN & TIMOTHY GRAY

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Not too slowly

G Em7 Am7 D7 G Em7 Am7 D7 G Em7 Am7 D7  
 (Male) If I Gave You fields of clo - ver, Beds of flow - ers, pink and blue, Crowns of lau - rel, walls of i - vy,  
 (Female) If you gave me rings of dia - monds, Sil - ver buck - les for my shoe, Gowns of vel - vet, fans of i - vo - ry,

G B7+5 E9+5 A7+5 D9 C G Em7 Am7 D7 G Em7 Am7 Am6B7-9  
 Would you let me walk with you? If I Gave You prides of li - ons, Teams of hors - es, two by two,  
 May - be I would walk with you. If you gave me strands of cor - al, Rays of sun - light, drops of dew,

Em Am6 B7 Em F#7-5 B7+5 Am Em G F E  
 And a school of fly - ing fish - es, Would you let me dance with you? A cas - ket of jade,  
 Clouds of per - fume, fleets of gon - do - las, May - be I would dance with you. A chal - ice of wine,

E D Em6 C9 B Am D9  
 a clus - ter of pearls, A show - er of stars \_\_\_\_\_ for your curls \_\_\_\_\_  
 a pal - ace of mist, A brace - let of moons \_\_\_\_\_ for my wrist \_\_\_\_\_

G Em7 Am7 D7 G Em7 Am7 Am6B7-9 Em Am6 B7  
 But I have no prides of li - ons, And my pearls, a - las, are few. But for worlds of lov - ing heart - beats,  
 But I need no rings of dia - monds; One of glass will sure - ly do, And for worlds of lov - ing heart - beats,

Em F#7-5 B7-9 Em Am D9  
 Would you let me stay stay with you?  
 I will glad - ly stay with you?

G Em7 Am7 D7 G E C#m7 F#m7 E C#m7 F#m7 B7 E  
 you.

## FOREVER AND A DAY

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Words & Music by  
HUGH MARTIN & TIMOTHY GRAY

Smoothly with feeling

F Fmaj7 F6 F Bb6 Bbmaj7  
 The leaves will float on the breeze; the breeze will float on the seas, For - ev - er And A

Bb6 Bb C9 Gm7 C7 Gm7  
 Day. The moon will glow in the skies; the skies will glow in your eyes, For - ev - er

C7+5 F6 Gm7 C7 Cm7 F7 Bb  
 And A Day. { Guar - dian an - gels will sing to me, Fall will al - ways be spring to me,

Dm7 G9 C7 Gm7 C9 F Fmaj7 F6 F  
 Ev - 'ry time that you cling to me, } And you'll see the love we'll give through the years will grow And live through the years, For -

Bb Dm Gm7 C9 1 F6 Gm7 C7 2 F6  
 ev - er And A Day. The Day.

## YOU'D BETTER LOVE ME

TRO - © Copyright 1964 Cromwell Music, Inc., New York, N.Y.

Words & Music by  
HUGH MARTIN & TIMOTHY GRAY

Easy Swing

C6 Dm7 G11 Cmaj7 C6 Dm7 G11 C6  
 You'd Bet - ter Love Me while you may. To - mor - row I

Dm7 G11 Em7 A7-9 Dm7 G9 G7+5 Cmaj7  
 may fly a - way. I want your gen - tle touch, Your con - ti -

Em7 Ebm7 Dm7 G11 E7+5 A9 D7+5 G9 C6  
 nen - tal touch, Your el - e - men - tal touch, And you want me too, oh I know that you do. You'd Bet - ter Love

Dm7 G11 Cmaj7 C6 Dm7 G9 C6 Gm7 C7 F6  
 Me while I'm here. I have been known to dis - ap - pear.

B7-5 E7 Am Fm6 Cmaj7 A9 A7-9 Dm7

So don't let this mir-a-cle melt a-way. The clock ticks fast.

G11 Cmaj7 Em7 A9 Dm7 G11

a-bove me. If you think fond-ly of me, You'd Bet-ter Love Me while you

C6 Dm7 G11 Dm7 G11 C6

may. You'd Bet-ter Love Me while you may.

# "Higher And Higher"

## IT NEVER ENTERED MY MIND

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

F Am F Am F Am F Am F Am

Once I laughed when I heard you say - ing That I'd be play - ing sol - i - taire. Un-eas - y in my

F Am Bb6 Gm Eb7 C7 F Am F Am F Am

eas - y chair. It Nev - er En - tered My Mind. Once you told me I was mis-tak - en That I'd a-wak - en

F Am F Am F Am Bb6 F Am Em C7 F F6 Bb

with the sun. And or - der or - ange juice for one. It Nev - er En - tered My Mind. You have what

Bb6 C7 Fmaj7 F6 Bb Bb6 C7 F6 C7 F Bdim C7 Bb Am

I lack my - self. And now I e - ven have to scratch my back my - self.

Bb Am C7 F Am F Am F Am F Am F Am

Once you warned me That if you scorned me, I'd sing the maid - en's pray'r a - gain. And wish that you were

Cm6 Bb D7 Gm C7sus C7 F Fmaj7 Bb6 F C7 F6 G7 C7 F6

there a - gain. To get in - to my hair a - gain. It Nev - er En - tered My Mind.

# “Hold Everything”

## YOU'RE THE CREAM IN MY COFFEE

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By B.G. DeSYLVA  
 LEW BROWN & RAY HENDERSON

Moderately

Chords: Eb, Ebdim, Fm6, Bb7, Fm6, Eb, Ab9, Eb, Ebdim, Fm6, Eb, Fdim, Bb7, Eb9, Ab, F7, Fm7, F7-5, Bb7, Bb+, Eb6, Ebdim, Fm7, Eb, D7, Bb7, 2Eb

Lyrics:  
 You're The Cream In My Coffee You're the salt in my stew You will always be  
 my ne-ces-si-ty I'd be lost with-out you. You're the starch in my col-lar  
 You're the lace in my shoe You will always be my ne-ces-si-ty I'd be lost with-out  
 you. Most men tell love-tales. And each phase dove-tails. You've heard each  
 You give life sav-or. Bring out its fla-vor. So this is  
 known way. This way is my own way. You're the sail of my love-boat You're the cap-tain and  
 clear, dear, You're my Wor-ces-ter-shire, dear,  
 crew You will always be my nec-es-si-ty I'd be lost with-out you. you

# “Hold On To Your Hats”

## THERE'S A GREAT DAY COMING MANANA

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Words by E.Y. HARBUR  
 Music by BURTON LANE

Lively

Chords: F, Bb, C7, F, Gm, C7

Lyrics:  
 There's A Great Day Com-ing Mañ - a - na. With a won - der - ful, won - der - ful  
 beer and pret - zels. Mañ - a - na. There'll be straw - ber - ries float - ing in  
 dream, Ev - ry - bod - y were told, will be roll - ing in gold, Well be  
 cream, All your skies - ll be blue, All your cares - ll be few, All your



1 F Bb F C7 2 F Bb F Bbm7 Eb7

out of the dol - drums, Mañ - a - na. There'll be a - na. There'll be high times, -  
 Fords - 'll be Bu - icks, Mañ

Abmaj7 Bbm7 Gm7 C7 Fmaj7 F#dim Gm7 C7

ple in the sky times, so come you mourn - ers and pick your plums. There's A

F Am7 D7 Am7 D7 Gm7 C7 F

Great Day Com - ing, Mañ - a - na, If Mañ - a - na ev - er comes.

# "Hooray For What"

## DOWN WITH LOVE

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Words by E.Y. HARBURG  
 Music by HAROLD ARLEN

Moderately

Dm G7 Dm G7 C Dm G7 Dm G7

Down With Love, The flow - ers, and rice and shoes, Down With Love, The root of all mid - night

C7 F6 F7 C6 Dm7

blues, Down with things that give you that well known pain. Take that moon and wrap -

G7sus C6 G7sus Dm G7 Dm G7 C

it in cel - lo - phane; Down With Love, let's li - quid - ate all its friends,

Dm G7 Dm G7 C7 F6 F7

Moon and June and ros - es and rain - bow's ends. Down with songs that moan - a - bout night and

C6 Dm7 G7sus C6 C9 F

day: Down With Love, yes, take it a - way, a - way, A - way,

F#dim C C9 Am Em Am D7 G7

take it a - way. Give it back to the birds and the bees and the Vi - en - nese,

Dm G7 Dm G7 Fmaj7 E7 A7 Dm7 D7 G7 C6

Down with eyes ro - man - tic and stu - pid. Down with sighs. Down with Cu - pid. Broth - er, let's stuff that dove. Down With Love!

# "House Of Flowers"

## DON'T LIKE GOODBYES

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Lyric by TRUMAN CAPOTE & HAROLD ARLEN  
 Music by HAROLD ARLEN

Moderately

Eb Bb7 Ebmaj7 Eb9 Ab6 Abm6 Ebmaj7 Eb9 Ab6 Db9  
 3

Don't Like Good - byes, — tears — or sighs, — I'm not too good at leav - in' time. — I got no taste for griev - in' time. No, —  
 You've been my near one's, Al - ways my dear one's, I nev - er thought that I would find — An - oth - er love, a dif - ferent kind. But

G7 C7+5 F7 Bb7 Fm6 G7 Cm7 Cm6 Fm6 G7+5 Cm Cm7  
 3

no not — me. be. — Well, if you think I'm tell - ing you lies, Go try your luck and look in - to his  
 it came to

Dm7 G7 Cm6 D7+5 G9 G7-9 Cm Fm7 Db9 Fm7 Bb7  
 3

eyes. But re - mem - ber, you must re - mem - ber he's mine. — And my world o - ver - head has a clear new shine. —

Bbm7 Bb9 Eb Fm7 Bb7 Gm7 Cm7 Ab6 Abm Eb Gm  
 3 3 3

— Don't want to leave you, sor - ry to grieve you, It's trav - lin' time and I must move on. — Found the man — to

C7+5 Db9 Bb7 C7-9 E9 Eb Bbm7 Ebm7 E7 Eb6  
 3

lean up - on, — And if I could ar - range it, Oh, would I care to change it, Not me! —

## HOUSE OF FLOWERS

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Lyric by TRUMAN CAPOTE & HAROLD ARLEN  
 Music by HAROLD ARLEN

Moderately

Cmaj7 C A13 A7+5 Dm  
 3

My house is made of flow - ers, — the warm winds car - pet the floor. — When - ev - er there's spring  
 frog. the toad, the tur - tle, — Make my home — their home. — My cur - tains are crepe

Dm7 G9 C A7+5 D7+5 G7 G7-9 C C6 Dm7G7+5 G7+5 C G7+5  
 3 3

show - ers — I o - pen a rain - bow door — The I've nev - er had mon - ey and I'll  
 myr - tle, — and the fire - flies fly 'neath my dome. —

Gm7 C9 C G7+5 Db9 C9 F9 E9 Eb9-5 E9 Db9  
 3

nev - er need none, the moon is my lamp and my clock is the sun. My home's a home for all those things

C9 Am7 Dm7 G9 C Cm Ab Cm9 Cm6 Cm7 D7-9

what grows, what flies, what sings. If it all sounds temp-tin' and it do you en-tice, I'd shout to the heav-en that it

Db9 Ddim G7 Ab9+5 Cmaj7 A Dm9 Fm C6

do make it nice. Won't you come live with me? I'd come live with me, If I were you, If I were you.

### A SLEEPIN' BEE

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Lyric by TRUMAN CAPOTE & HAROLD ARLEN  
 Music by HAROLD ARLEN

Moderately

Ab Ab6 Abmaj7 Ab6 Ab Ab6 Ab7 Ab6 Ab Ab6 Abmaj7 Adim

When a bee lies sleep-in' in the palm o' your hand, you're be-witch'd and deep in love's long

Bbm7 E9-5 Bbm7 Eb7-9 C13 C7+5 F7(#9) F9 Bb13 Bb7+5 A7+5 A7 Ab13 Ab7+5

look'd af-ter land. Where you'll see a sun-up sky with a mom-in' new, and where the days go

G7+5 G7 Bbm7 Eb9 Ab Ab6 Abmaj7 Ab6 Ab Ab6

laugh-in' by as love comes a-call-in' on you. Sleep on, Bee, don't wak-en, can't be-lieve what just passed.

Ab7 Ab6 Ab Ab6 Abmaj7 Adim Bbm7 E9-5 Bbm7Eb7-9 C13 C7+5 F7(#9) F9 E7+5 E9

He's mine for the tak-in', I'm so hap-py at last. May-be I dreams, but he seems sweet gold-en as a

Eb9 Eb7-9 Eb7 Ab Ab6 Abmaj7 Ab6 Bbm7 Bbm6 Eb+ C7+5 C7 Bbm7 Bm7 Bbm7 Eb7 Ab6

crow, A Sleep-in' Bee done told me, I'll walk with my feet off the groun' when my one true love I has four.

# "How To Succeed In Business Without Really Trying"

## BROTHERHOOD OF MAN

By FRANK LOESSER

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Spiritual Feeling

There is a Broth - er - hood Of Man, A be - nev - o - lent Broth - er - hood mem - ber - ship is free, Keep a - giv - ing each broth - er all

Of you Man, can. A no - ble tie that binds all hu - man hearts and minds in that fra - ter - ni - ty.

in - to one Broth - er - hood Of Man. Your life - long Broth - er - hood Of Man? the great big

Chords: G9:G7, C, G7, C, G9, C, G9, G7, C, G7, C, C7, C9, C7, F, C7, F, A7+5, A7, D7, G7, G9, G7, C, G7, C, C7, C9, C7, F, C7, F, B7-9, B7, C, F, C, D7, G7, Dm7, G7, G9, G7, C, Am, Dm7, G7, C

## COFFEE BREAK

By FRANK LOESSER

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Cha Cha Tempo

If I can't take my Cof-fee Break, my Cof-fee Break, my Cof-fee Break, if I can't take my Cof-fee Break, I can't make three dai - ly trips, where shin - ing shrine be - nign - ly drips, and taste card - board be - tween my lips

some - thing with - in me dies... If (Spoken) No cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee. (Sung) That of - fice light does - n't have to be fluo - res - cent. I'll get no

pains in the head. That of - fice chair does - n't have to be foam rub - ber, so if I spread, so I spread. But on - ly

one chem - i - cal sub - stance gets out the lead! Like she said! If I can't take my Cof-fee Break, my Cof-fee Break, my

Chords: F6, F7, C9-5, F6, F7, F6, F7, C9-5, F7, D, Gm, F, F, Tacet, G7+5, Fm6/9, G7+5, Fm6/9, G7+5, A9+5, Abmaj9, G7-5, Cmaj7, C, F6, C9-5

F6 F7 F6 F7 C9-5 F

Cof-fee Break. If I can't take my Cof-fee Break, gone is the sense of

D Gm F

en-ter-prise...

All gone and some-thing with-in me dies. (Spoken) No

Tacet

All gone and some-thing with-in me dies. (Spoken) No

F6 F7 C9-5 F

cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee, no cof-fee.

D6/9 Db9+5 F D6/9 D13

cof-fee, no cof-fee. (Scream!) (Sung) If I can't take my Cof-fee Break, some-how the soul no

long-er tries... Some-where I don't me-tab-o-lize...

Fsus Ab

Cof-fee, cof-fee... Cof-fee, cof-fee

some-thing with-in me...

cof-fee or oth-er-wise, cof-fee or oth-er-wise, cof-fee or oth-er-wise, cof-fee or oth-er-wise,

Fmaj9

cof-fee or oth-er-wise, some-thing in-side of me dies!

cof-fee or oth-er-wise, some-thing in-side of me dies!



## I BELIEVE IN YOU

By FRANK LOESSER

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Briskly

Am7 D9 C F#7 Bm C Bm7 G#dim

You have the cool sound clear of eyes of a seek - er of wis - dom and truth. Yet, there's that  
 sound good sol - id judg - ment when - ev - er you talk. Yet, there's the

Am7 D9 C F#7 B C B Cmaj7

up - turned chin and the grin of im - pet - u - ous youth. Oh | Be -  
 bold brave spring of the ti - ger that quick - ens your walk. Oh | Be -

D6 D7 Gsus G D Gsus G Cmaj7 D6 D7 Gsus G Gsus G G#dim

lieve lieve In You. | Be - lieve In You. | I hear the  
 lieve In You. | Be - lieve In You.

<sup>2</sup> Eb7 Ab Eb7sus Eb7 Eb7-5 Ab Adim Eb7 F

And when my faith in my fel - low man all but falls a - part,

F7 Bb F7sus F7 F7-5 Bb C F6 C D

I've but to feel your hand grasp - ing mine and I take heart. I take heart.

G#dim Am7 D9 C F#7 B C B

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

Cmaj7 D6 D7 Gsus G D Gsus G Cmaj7 D6 D7 G

Oh | Be - lieve In You. | Be - lieve In You.

## A SECRETARY IS NOT A TOY

By FRANK LOESSER

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Waltz Tempo

F F7 Bb Bbm F Bb9

A Sec - re - tar - y is Not A Toy, no, my boy; Not a toy to

C G7 C G7 C G7 C Bbmaj7 F

fon - dle and dan - dle and play - ful - ly han - dle in search of some pu - er - ile joy. No, a sec - re

F7 Bb D7 G7 C7 F C7 F Bb

tar - y is not def - i - nite - ly not a toy. A Sec - re - tar - y Is Not A Toy.

Bbm6 Fsus Fm C G7 C G7 C G7 C Bb F Bb F Bb

no, my boy, not a toy, So do not go jump - ing for joy, boy. A sec - re - tar - y is not, a sec - re - tar - y is not, A

F Bb C7 F Fmaj7 Gm7 Fmaj7 Gm7 F Bb

Sec - re - tar - y Is Not A Toy. A sec - re - tar - y is not to be

Bbm6 Fsus Fm C G7 C G7 C G7 C Bb F Bb

used for play ther - a - py. Be good to the girl you em - ploy, boy; Re - mem - ber, no mat - ter what neu -

F Bb F Bb C7 F Gb Abm Bbm Abm Gb

rot - ic trou - ble you've got, A Sec - re - tar - y Is Not A Toy.

Gb+ Ebm Gb+ Cbdim Gb Gb+

She's a high - ly spe - cial - ized key com - po - nent of op - er - a - tion - al u - ni - ty... A fine and sen - si - tive mech - a - ni - sm to

Ebm F F7 Bdim

serve the of - fice com - mu - ni - ty. With a moth - er at home she sup -

F Tacet Ab Eb9 Ab Eb9 Ab Bb7

ports, And you'll find noth - ing like her at F. A. O.Schwarz! A

Eb Ab Abm Ebsus Ebm Bb F7 Bb F7 Bb F7 Bbmaj7 Ab

sec - re - tar - y is not a pet. Nor an e - rec - tor set. It hap - pened to Char - lie Mc - Coy, boy. They

Eb Ab Eb Ab Eb Ab Bb Eb

fi - red him like a shot... The day the fel - low for - got A Sec - re - tar - y Is Not... A Toy.

# "The Hurricane"

## THE MOON OF MANAKOORA

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By FRANK LOESSER

Slowly

Ab Fm7-5 Eb Ebmaj7Eb7 Ab Fm7-5 Eb Eb6 Bb

The Moon Of Man a - koo - ra filled the night, With mag - ic Pol - y - ne - sian charms, The Moon Of Man - a -  
Moon Of Man - a - koo - ra soon will rise, a - gain A - bove the is - land shore Then I'll be - hold it

B7 Bb7 Db7Dm7-5 Bb Fm7 Bb7+5 Eb6 Eb7 2 B7 Bb7 Eb6

koo - ra came in sight And brought you to my ea - ger arms The  
in your dusk - y eyes And you'll be in my arms once more.

# "I Can Get It For You Wholesale"

## MISS MARMELSTEIN

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Words & Music by  
HAROLD ROMÉ

Plaintively

Bb F7 Spoken: Miss Mar-mel-stein! Miss Mar-mel-stein! Bb Miss Mar-mel-stein!

Why is it al-ways Miss Mar-mel - stein, Miss Mar-mel - stein, Oh, Miss Mar-mel - stein? Oth-er girls they call by their  
Oth-er girls get called by their

D A7 D A+ F7 Bb F7 Miss Mar-mel-stein!

first names right a-way. They get cos - y, in - ti - may, know what I mean? No - bod - y calls me, "Hey, ba - by doll",  
nick - name right a-way. Slight - ly naught - y or ris - quay, know what I mean? No - bod - y calls me, "Hey, cooch - y coo",

Cm7 F7 D+ Gm Eb Edim Bb F7

Miss Mar-mel-stein! Miss Mar-mel-stein!

"Hon - ey dear", or, "Sweet - ie pie!" E - ven my first name would be pre - fer - a - ble. Tho' it's ter - ra - ble. It might be  
"Boob - a leh", or, "Pas - sion pie!" E - ven "Hey, there, babe", tho' not re - spect - a - ble. Ain't ob - ject - a - ble. It's kind o -

B $\flat$  Bdim E $\flat$  Edim B $\flat$  D A7 D A+ F7 B $\flat$

bet-ter, it's Yet-ta. Or per-haps my sec-ond name, that's Tes-sie, spelled T-E-S-S-Y-E! But no, no, it's al-ways Miss crum-my, but chum-my. Course, if I got mar-ried, that would change it. So where's the luck-y guy? Huh! But till then it still is Miss

F7 Cm D7 Gm Cm7 C#dim B $\flat$  G7 To Coda

Miss Mar-mel-stein! Miss Mar-mel-stein! Miss Mar-mel-stein! Miss Mar-mel-stein!

Mar-mel-stein. You'd think at least "Miss M" they could try! Mar-mel-stein. Each day I'm get-ting more and more fussed!

Miss Mar-mel-stein. Miss Mar-mel-stein.

Cm7 B $\flat$  Bdim Cm7 F7 B $\flat$  Bdim Cm7 F7 B $\flat$  D+

Mar-mel-stein!

Oh, I could die! I'm a ver-y will-ing sec-re-ta-ry, En-joy my work, as my em-ploy-er will cor-

E $\flat$ 6 F7 Cm7 Dm F7 B $\flat$  F7

rob-o-rate. Ex-cept for one dis-ap-point-ment, One fly in the oint-ment, It's great. I mean, sim-ply great! The ag-gra-

B $\flat$ m D $\flat$ + D $\flat$  C7 F

va-tion of my sit-u-a-tion, (I might as well get it off my chest.) is the drab ap-pel-

Gm F6 F Gm F6 F Gm C7

la-tion, *Spoken:* Par-don the big words I ap-ply, but I was an Eng-lish ma-jor at C. C. N. Y. *Sung:* The drab ap-pel-la-tion with which I

F B $\flat$ m6 F7 B $\flat$ m6 F B $\flat$ m6 F B $\flat$ m6

am per-sis-tent-ly ad-dressed, Per-sis-tent-ly, per-pet-u-al-ly, con-tin-u-al-ly, in-ev-i-ta-bly, ad-

F F+ G $\flat$ 7 F7 D.C. al Coda CODA Mar-mel-stein. Cm7 F7 B $\flat$

dressed! Believe me, it could drive a person positively psychosomatic!

Oh, oh! I could bust!

# "I Do! I Do!"

## MY CUP RUNNETH OVER

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Words by TOM JONES  
 Music by HARVEY SCHMIDT

Moderately

Some - times in the morn - ing when shad - ows are deep. I lie here be - side you, just  
 watch - ing you sleep. And some - times I whis - per what I'm think - ing of: My Cup Run - neth  
 O - ver with love. Some - times in the ev - ning when you do not  
 see, I stud - y the small things you do con - stant - ly. I mem - or - ize  
 mo - ments that I'm fond - est of: My Cup Run - neth O - ver with love.

Chords: C, Am, Dm, G7, C, Dm, G7, C, F, C, Dm, G7, C, Am, Dm, G7, C, Dm, G7, C, F, C, Dm, G7, C.

## I LOVE MY WIFE

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Words by TOM JONES  
 Music by HARVEY SCHMIDT

Rhythmic

I Love My Wife... What should I do? I've been to see a spe - cial - ist, But  
 when he was thru He told me it's hope - less. I'm strick - en for life. "My  
 son," he said. "Get back to bed. You hap - pen to love your wife!" Oth - er men love mov - ie stars.

Chords: Ebmaj9, Cm7, F13, Fm7, Bb9, Bbm7, Eb7, Abmaj9, Db7, Eb, Cm, F13, Fm9, Bb13, Bbm7, Eb7, Abmaj7, Ab6.



Bbm7 Eb7 Ab6 Bbm7 Eb7 Abmaj7 Ab6 Bbm7 Eb7 Ab

but not I. The sort you wor-ship from a-far, And I try.

Cm7 F7 Bb Gm9 Cm7 F7 Bb6 Cm7 F7 Bb

Oth-er men love Femme Fa-tales, — Svelte-ly dressed; But when I'm with those femme fa-tales — I

Bb7 Ebmaj9 Cm7 F9

get de-pressed; 'cause I Love My Wife. — How will it end? I

Fm7 Bb9 Bbm7 Eb7 Ab Db7

love her as a lov-er and not just as a friend. It may be ab-nor-mal; With

Eb C7 Fm7 Bb7sus Bb7-9 Eb Fm7 Bb13

dra-ma it's rife, But ne-ver-the-less, I con-fess, I Love My Wife!

Eb Cm7 F7-5 Bb7-9 Eb Cm F7-5 Bb7-9 Eb

Wife! I a-dore my wife! I Love My Wife!

## TOGETHER FOREVER

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Words by TOM JONES  
Music by HARVEY SCHMIDT

Moderately

F C7 F C7 F G7 C7 F

A man and a wom-an are meant for each oth-er, Are meant for each oth-er As hus-band and wife. From this mo-ment  
(To) hon-or and cher-ish, For-sak-ing all oth-ers, For-sak-ing all oth-ers, I of-fer my heart. For rich-er, For

C7 F C7 F G7 Gm7 C7 F

for-ward, I pro-mise to love thee, I pro-mise to love thee the rest of my life. To-gether For-ev-er, For-  
poor-er, To love and to com-fort, To love and to com-fort Till death do us part.

Bb Fmaj7 Am7 Gm C7 Fmaj7 Bbmaj7

ev-er to-gether, For this is the pro-mise you give. — To-gether For-ev-er, For-ev-er to-gether, Through

Ebmaj7 C7 F F9 Bb C7 Bb F C7 Bb F

all of the sor-row and hap-pi-ness, — To-gether as long as you live. — To live. —

# "I Had A Ball"

## ALMOST

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Lyric & Music  
JACK LAWRENCE & STAN FREEMAN

Moderately

C E7 Am C7 F A7 D7 G Cdim Bbdim Dm7 G7 C  
 Al - most we made it, But Al - most, that's all; Now it ends, what's more, be - fore it starts.

Dm7 G7 C E7 Am C7 F A7 D7 G Cdim  
 Yes, Al - most we had it, I Al - most re - call Yes - ter - day

Bbdim G7 Bm7 E9 Am E7 C7  
 look that shook our hearts. Some fools want so much, But some fools don't

F Fm C D7 Dm7 Em7 Dm7 G7 C E7  
 know much, Hold one dream a - bove life, Well, that's the sto - ry of my love life. Al - most mean

Am C7 F D7 Fm6 C Ebdim Dm7 E7 Am7  
 nev - er, we're so far a - part, I laugh to think we Al - most let it start;

D7 Fm C Ebdim G7 Dm7 G7-9 C  
 And there's the joke that Al - most broke my heart.

## I HAD A BALL

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Lyric & Music  
JACK LAWRENCE & STAN FREEMAN

Lightly swinging

C D7 Dm7 Ab7 G7 C  
 Love was hid - ing a - round the cor - ner, This lone - ly mourn - er heard the call;

Em A7 Dm7 G7  
 Then love found me and put her arms a - round me, So beat the drum, sound the brass,

Em7 A7 F#m7-5 B7 Em A7 Dm7 G7 C  
 What a groove, what a gas, Here I come, let me pass, Cot - tage small, a wall to wall en - chant - ed

bliss - ville in old new kiss - ville. The green - est, grand - est, great - est state of 'em all. If it lasts for - ev - er, I'll love it. If it's just a life - time, what of it? One short life - time is long e - nough for sing - in', Lis - ten. love, I Had A Ball! Ball!

Chords: D7, Dm, Bm7-5, E7, Am, Gm7, C7, F#m7-5, Fm7, Em7, A7, Am7, G7, C, Am, Em7, A7, D7, Dm7, G7-9, C, Am7, Dm7, D#7, C.

**"I'd Rather Be Right"**

**I'D RATHER BE RIGHT**

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Words by LORENZ HART  
Music by RICHARD RODGERS

Not fast  
I'd Rath - er Be Right than in - flu - en - tial. I'd Rath - er Be Right than wealth - y and wise, I don't come through, dear, where brains be - long. But per - tain - ing to you, dear, I can't go wrong. I'd Rath - er Be Right than pres - i - den - tial. Let oth - er folks fight for heights a - bove, What do I fight for? Just to be right for I'd Rath - er Be Right, Just right a - bout love! I'd Rath - er Be love!

Chords: D, Em7, A7, Em7, A7, Em7, A7, Em7, A7, Em7, A7, Em7, A7, Em7, A7, Em7, A7, D, Em7, A7, D, G6, D7, G, Gm6, D, Em7, A7, D, A7, D.

# HAVE YOU MET MISS JONES?

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Words by LORENZ HART  
Music by RICHARD RODGER

Moderately

F F#dim Gm7 C7 Gm7 C7 C6 Dm7 C Dm7 G7

"Have You Met Miss Jones?" Some one said as we shook hands, She was just Miss Jones to

Gm C7 Gm7 C7 C7+5 F F#dim Gm7 C7 Gm7 C7 C6 Dm7 C

me. Then I said, "Miss Jones, You're a girl who un - der - stands, I'm a man who

Dm7 G7 Gm7 C7 F9 E7 Dm Bb Gm7 Db7 Gb A7

must be free." And all at once I lost my breath, And all at once was scared to death, And all at

D Db7 Gb C7 F F#dim Gm7 C7

once I owned the earth and sky! Now I've met Miss Jones, And we'll keep on

Gm7 C7 Fmaj7 Bdim Gm7 C7 | 1 F Bb7 F C7 | 2 F Bb7 F

meet - ing till we die, Miss Jones and I.

# "I'm Getting My Act Together And Taking It On The Road"

## NATURAL HIGH

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A Tommy Valando Publication

Lyric by GRETCHEN CRYE  
Music by NANCY FOR

Moderately, not too slow

Bm Gmaj7

That phone just keeps on ring - ing, then some - bod - y's at my door.  
Got a thou - sand notes to my - self, need a shov - el to dig me out.

Bm Gmaj7

I feel all pulled to piec - es, can't find in - spi - ra - tion an - y - more. There's  
Got a pile of un - an - swered let - ters, I for - got what they're a - bout. And

Em7 A Em7 A

so man - y peo - ple lean - ing on me, I'm get - ting run in - to the ground.  
some - bod - y wants his sup - per fixed, and some - bod - y wants some love, And there's

G A G A Asus A

Ev - ry - bod - y's want - ing some - thing from me, and there's not e - nough of me to go a - round.  
just no time to write a song to say what I'm think - ing of. But to

**Bm** **Bb+** **D** **G#m7-5** **Gmaj7**

mor-row I hit the road, Gon-na let loose of this heav-y load and fly.

**A7sus** **A9** **D** **A** **Bm** **D**

Mu-sic is my one sal-va-tion, Sing-ing is my cel-e-bra-tion, And

**G** **D** **Em7** **A7sus** **D** **C**

play-ing with a rock 'n' roll band is a Nat-u-ral High.

**C** **Bmaj9** **A**

Oo.

**D** **C** **Bm**

Oo.

**Gmaj7** **Bm**

All I need is a lit-tle room, a place that is fine and free, A room where I can

**Gmaj7** **Em7** **A** **Em7**

think to my-self, where no-bod-y's need-ing me. And then I'll find my way a-gain, and I will sing my

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

song, And I'll find the joy a-gain that comes when I'm feel-ing strong. So to-

**Bm** **Bb+** **D** **G#m7-5** **Gmaj7**

mor-row I hit the road, Gon-na let loose of this heav-y load and fly.

**A7sus** **A9** **D** **A** **Bm** **D**

Mu-sic is my one sal-va-tion, Sing-ing is my cel-e-bra-tion, And

**G** **D** **Em7** **A7sus** **D** **C**

play-ing with a rock 'n' roll band is a Nat-u-ral High.

**C** **D** **C**

High.

Repeat and Fade



# IN A SIMPLE WAY I LOVE YOU

© 1976 FIDDLEBACK MUSIC PUBLISHING CO., INC.  
A Tommy Valando Publication

Lyric by GRETCHEN CRYE  
Music by NANCY FORMAN

Moderately Slow

**Chords:** D, G, A, D, F#m, G, Asus, A, D, Bsus, B, Em7, A, D, Bsus, B, Em, C, Asus, A, D, G, Asus, A, D, Bsus, B, Em, Asus, A, G, D

In A Sim - ple Way I Love You, that's all that I can do. I'll make mu - sic while you  
 In A Sim - ple Way I Love You when you're reach - ing out to me. I will be there when you  
 sing your song, I un - der - stand what you're go - ing through. want to be. I hear your voice sing out,  
 need a friend, I'll help you be what you just let it go. I'll give you room to breathe — and room to grow.  
 In A Sim - ple Way I Love You, I'm here to see you through. I'll make mu - sic while you sing your song while you do what you  
 have to do. I'll be be - side you rain or shine, — Love has man - y fac - es, and one of them — is — mine.

# OLD FRIEND

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A Tommy Valando Publication

Lyric by GRETCHEN CRYE  
Music by NANCY FORMAN

Moderately slow

**Chords:** Cmaj7, D, Bm7, G, Cmaj7, D, Bm, G, Cmaj7, A, Dsus, D, G, D, Em, G, C, Gsus, Am, D7sus, D, Am7, D, Am7, D7, G, D, Em, G, C, G, Am7, D7sus, D, Am7, D, Am7, D, G

Love is rare, life is strange. Noth - ing lasts, peo - ple change. Ev - er  
 time I've lost an - oth - er lov - er, I call up my Old Friend, And I say let's get to - geth - er, I'm un - der the weath - er,  
 An - oth - er love — has come to an end. — And he lis - tens as I tell him my sad sto - ry, and won - ders at my taste in  
 men. And we pon - der why I do it and the pain of get - ting thru it. And he laughs and says, "You'll do it a - gain." — And we

C D Bm7 G F C D Em

sit in a bar and talk 'til two - a -bout life and love as old friends do, And tell each oth - er what we've been through, — How

Cmaj7 D Bm7 G Cmaj7 D Bm7 G Cmaj7 A Dsus D

To Coda

love is rare — and life is strange. Noth - ing lasts — and peo - ple change. And I

G D Em G7 C G Am D7sus D

ask him if his life is ev - er lone - ly, and if he ev - er feels de - spair, And he says he's learned to love it 'cause that's

Am7 D Am7 D G D.S. al Coda CODA Cmaj7 D Bm7 G Cmaj7 A

real - ly all part of it, and it helps him feel the good times when they're there. Yes, we

Dsus D G D Em G C G Am D7sus D

And we won - der if I'll live with an - y lov - ers, or spend my life a - lone. And the bar - tend - er is doz - ing, and it's

Am7 D Am7 D G C D Bm7 G

get - tin' time for clos - in', and we fig - ure that I'll go it on my own. But we'll meet the year we're — six - ty - two, and

F C D Em Cmaj7 D

trav - el the world as Old Friends do, And tell each oth - er what we've been through, — How love is rare —

Bm7 G Cmaj7 D Bm7 G Cmaj7 D Bm7 G

— and life is strange. Noth - ing lasts — and peo - ple change. Love is rare, — life is strange.

Cmaj7 D Bm7 G Cmaj7 D Bm7 G C D G

Noth - ing lasts, — peo - ple change. Oo — Oo —

# “Inside U.S.A.”

## HAUNTED HEART

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Words by HOWARD DIELZ  
Music by ARTHUR SCHWARTZ

Slowly and with expression

E<sup>b</sup>6 B<sup>b</sup>7-9 E<sup>b</sup>6 E<sup>b</sup>dim B<sup>b</sup>7 E<sup>b</sup>6 B<sup>b</sup>dim Fm7 B<sup>b</sup>7  
Fm7 B<sup>b</sup>7 Fm7 B<sup>b</sup>dim E<sup>b</sup>m6 Fm6 E<sup>b</sup>dim E<sup>b</sup>6 E<sup>b</sup>maj7 E<sup>b</sup>6 E<sup>b</sup>dim Fm7 B<sup>b</sup>7  
E<sup>b</sup>maj9 E<sup>b</sup>6 Fm9 B<sup>b</sup>7 E<sup>b</sup>6 B<sup>b</sup>7-9 E<sup>b</sup>6 E<sup>b</sup>dim B<sup>b</sup>7 E<sup>b</sup>6  
B<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup> E<sup>b</sup>6 Fm7 E<sup>b</sup>dim E<sup>b</sup>  
A<sup>b</sup>dim Fm7 B<sup>b</sup>7 E<sup>b</sup> E<sup>b</sup>9 E<sup>b</sup>7+5Abmaj7 A<sup>b</sup>dim B<sup>b</sup>7-9 E<sup>b</sup> E<sup>b</sup>6  
E<sup>b</sup>dim Fm7 E<sup>b</sup> E<sup>b</sup>6 E<sup>b</sup>dim Fm7 E<sup>b</sup> E<sup>b</sup>dim Fm7 E<sup>b</sup> E<sup>b</sup>6

In the night though we're a-part There's a ghost of you with-in my Haunt-ed Heart  
 Ghost of you my lost ro-mance. Lips that laugh, eyes  
 dance, Haunt-ed Heart won't let me be. Dreams re-peat  
 sweet but lone-ly song to me. Dreams are dust, it's you who must be-long to me And  
 thrill my Haunt-ed Heart. Be still, my Haunt-ed Heart.  
 Heart.

## RHODE ISLAND IS FAMOUS FOR YOU

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Words by HOWARD DIELZ  
Music by ARTHUR SCHWARTZ

Brightly

G Am7 G Am7 G Am7 G  
A9 D9 G Dm6 E7 A7 Am6 G Em7 A7 D9 Am7  
D7 G Am7 D+ G Am7 D+ G Em

Ev-ry state has some-thing its Ro-ta-ry Club can boast of Some pro-duct that the state pro-duc-es  
 most of. Rhode Is-land is lit-tle, but oh my. It has a pro-duct an-y-one would buy.  
 Cop-per comes from Ar-i-zon-a, Peach-es come from Geor-gia And lob-sters come from  
 Cot-ton comes from Loo-si-an-a, Go-phers from Mon-tan-a And spuds from Id-a-  
 Pen-cils come from Pen-cil-van-ia, Vests from Vest-Vir-gin-ia And tents from Tent-a-

A7 Cm6 Gmaj7 G7 Cmaj9 C6 Em7 Cdim G6/9 Gdim

Maine — The wheat - fields — are the sweet - fields — of Neb - ras - ka — And Kan - sas — gets Bo - nan - zas — from the  
 ho — They plough land — in the cow - land — of Mis - sour - a, — Where most beef — meant for roast - beef — seems to  
 see — They know mink — where they grow mink — in Wy - o - mink — A camp - chair — in New - Hamp - chair — That's for

D7 G Am7 D+ G Am7 D+ G Em A7

grain. — Old whis - key comes from old Ken - tuck - y, Ain't the coun - try luck - y? New Jer - sey gives us glue. —  
 grow. — Grand Can - yons come from Col - o - ra - da, Gold comes from Nev - ad - a, Di - vorc - es al - so do, —  
 me. — And min - nows come from Min - now - sot - a, Coats come from Da - coat - a, But why should you be blue. —

Cm6 Gmaj7 G7 G+ C Cm G Am7 D7 G D7 G

— And you, you come from Rhode Is - land, And lit - tle old Rhode Is - land Is Fa - mous For You!  
 — And you, you come from Rhode Is - land, And lit - tle old Rhode Is - land Is Fa - mous For You!  
 — For you, you come from Rhode Is - land, Don't let them ride Rhode Is - land, it's fa - mous for you!

# "Irma La Douce"

## OUR LANGUAGE OF LOVE

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Original French Lyrics by ALEXANDER BREFFORT  
 English Words by JULIAN MORE,  
 DAVID HENEKER and MONTY NORMAN  
 Music by MARGUERITE MONNOT

Slowly Eb Eb6 Ebmaj7 Eb6

No need to speak, — No need to sing — When just a glance means ev - ry - thing. Not a word need be

F7 Bb7 Bb7-9 Eb

spo - ken — In Our Lan - guage Of Love, — I'll touch your cheek, — You'll hold my

Eb6 Ebmaj7 Eb6 F7 Bb7 Bb7-9

hand — And on - ly we will un - der - stand That the si - lence is bro - ken — By Our Lan - guage Of

Eb Ab Ab6 Abmaj7 Ab6

Love. — It's clear to you, — It's clear to me — This pre - cious mo - ment had to be, Oth - er mo - ments out

Gm C7-9 Fm Bb7 Eb Eb6

class - ing — Guard - ian an - gels are pass - ing — No words will do, — No lips can say — The ten - der

Ebmaj7 Eb6 F Bb7 Bb7-9 Eb

mean - ing we con - vey, "I love you" is un - spo - ken, — In Our Lan - guage Of Love. —

## IRMA LA DOUCE

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English Words by JULIAN M.  
 DAVID HENEKER & MONTY NOBLE  
 Music by MARGUERITE MONTEUX

Moderately

Ab6 Abmaj9 Ab6 Abmaj9 Ab6 Abmaj9 Ab6 Abmaj9 Gb6

What's the use of try - ing? Noth - ing mat - ters an - y - more. Why this bit - ter feel - ing that I nev - er felt be - fore? Sud - den - ly  
 What the use of mem - o - ries that on - ly bring you pain? Gone the mag - ic spell of wed - dings at La - Mad - e - leine. What's the use

Gb6 Ab6 Gbmaj9 Ab6 Abmaj9 Ab6 Bb7 Eb Ebmaj7

Par - is is a ci - ty full of lies. Par - is is a stran - ger in a cyn - i - cal dis - guise. Be - hind the gay  
 pray - ing when there's noth - ing to be - lieve? When I build a dream world it's my - self that I de - ceive. But ne - on paint -  
 Still he's ev -

Eb6 Eb Eb6 Fm7 Bb7 Fm7

cade \_\_\_\_\_ The streets are cold and hard, \_\_\_\_\_ The shut - ters locked and barred, Ir - ma La  
 face, \_\_\_\_\_ A mean - ing - less em - brace, \_\_\_\_\_ A love that leaves no trace, Ir - ma La  
 where, \_\_\_\_\_ The light of my des - pair, \_\_\_\_\_ Whose love I long to share, Ir - ma La

To Coda

Eb Fm7 Eb Eb Eb6 Eb9 CODA Eb6 Eb9 Ab6 Abmaj9

D.C. al Coda

Douce no more. A fool. Just sup - pose a mir - a - cle co  
 Douce no more. A fool. Just sup - pose a mir - a - cle co  
 Douce the more. A fool. Just sup - pose a mir - a - cle co

Ab6 Abmaj9 Ab6 Abmaj9 Ab6 Abmaj9 Gb6 Gbmaj9 Gb6 Gbmaj9

bring him back a - gain. I would light a hun - dred can - dles in La Mad - e - leine. Just sup - pose I heard a - gain the ech - o of his voice

Ab6 Abmaj9 Ab6 Bb7 Eb Ebmaj7 Eb6 Eb Eb6

I would paint the bou - le - vards and Par - is would re - joice. The Mou - lin Rouge will turn, \_\_\_\_\_ The courts will all

Fm7 Bb7 Fm7 Eb Fm7 Eb

journ \_\_\_\_\_ The day of his re - turn. Ir - ma - La - Douce \_\_\_\_\_ will sing \_\_\_\_\_ The

Ebmaj7 Eb6 Eb Ebmaj7 Fm7

fire - works in the sky \_\_\_\_\_ The four - teenth of Ju - ly \_\_\_\_\_ And I will hear his

Bb7 Eb Fm7 Eb Ebmaj7 Eb6 Bb13 Eb6

cry: "Ir - ma La - Douce, \_\_\_\_\_ my own!"



# "Jamaica"

## PUSH DE BUTTON

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Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

D7+5

G

Am7

D+

G

Am7

D7+5

Gmaj7

All you do is Push De But - ton up de el - e - va - tor. Push De But - ton out de or - ange juice. Push De But - ton

from re - frig - er - a - tor come ba - na - na short cake and fro - zen goose. Push De But - ton wipe de win - dow wip - er. Push De But - ton

rinse de ba - by dia - per. Push De But - ton Wan - na fry de fish, Push De But - ton wash de dish, Push De But - ton,

poosh de but - ton. What an isle, what an isle, where de au - to - mat feed ev - ry chile. Where de

brave and de free live and love e - lec - tron - ic - al - ly. Push De But - ton Don't be small po - ta - tah,

Be a ty - coon, big man - ip - u - la - tah. Poosh Ap - ply de lit - tle fin - ger and poosh de but - ton.

## COCOANUT SWEET

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Lyric by E.Y. HARBURG  
Music by HAROLD ARLEN

Moderately

C6

G7+5

Bbdim

Dm7

D7+5

Dm7

Catch me the smile you smile and I'll make this big world my ti - ny is - land. Shin - ing with spice and su - gar plum.

Cage me the laugh you laugh and I will make this ti - ny, shi - ny is - land my lit - tle slice of King - dom

Come. The wind may blow the hur - ri - cane whip up the sky. The vine go bare, the leaf go

C7 C9 Dm F7 Em7 Eb9

dry but when you smile for me Spring tumble out of the tree, the peach is ripe, the lime is green,

D9 G7 Dm7-5 C F9 C6 Gm7 C7+5

air is touched with tan-ger-ine and Co-coa-nut Sweet hon-ey-dew new Ev-ry-thing dear that wants to cheer

F9 F7-9 Am Bb F9 Eb9

near-ness of you How it all come true wher-ev-er we meet The

F7 F#dim F9 G9 C

mag-ic of cher-ry and ber-ry and Co-coa-nut Sweet

# "Jesus Christ Superstar"

## I ONLY WANT TO SAY (GETHSEMANE)

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Lyrics by TIM RICE  
 Music by ANDREW LLOYD WEBBER

Moderately

Bbm Ebm Ab Db F

I On-ly Want To Say If there is a way Take this cup a-way from me for I don't want to

Bbm Gb Bbm C7 F F7 Bbm

taste its poi-son Feel it burn me, I have changed I'm not as sure As when we start-ed Then I was in-spired

Ebm Ab Db F Bbm Gb

Now I'm sad and tired Lis-ten sure-ly I've ex-ceed-ed ex-pec-ta-tions Tried for three years seems like thr-

Bbm F Bbm Ab Gb F Bbm Ab Gb

Could you ask as much from an-y oth-er man? But if I die See the sa-ga through and do the things you ask of

Bbm Ab Gb F Bb Eb7 Bb

Let them hate me hit me hurt me nail me to their tree I'd want to know I'd want to know my God Want to know I'd want to know my

Bbm Eb7 Bbm Eb7 Bbm Ab Gb F Bbm Ab Gb F

Want to see I'd want to see my God Want to see I'd want to see my God Why I should die Would I be more no-ticed than I ev-er was be-fore?

Bbm Ab Gb F Bbm Eb Bbm Eb

Would the things I've said and done mat-ter an-y-more? I'd have to know I'd have to know my Lord Have to know I'd have to know my Lord

Bbm Eb7 Bbm Eb7 Cm F7

Have to see I'd have to see my Lord Have to see I'd have to see my Lord If I die what will be my re-ward?

Cm F7 Cm F Cm F

If I die what will be my re-ward? Have to know I'd have to know my Lord Have to know I'd have to know my Lord

Cm Bb Ab G Cm Bb Ab G Cm Bb Ab G

Why should I die? Why should I die? Can you show me now that I would not be killed in vain?

Cm Bb Ab G Cm Bb Ab G Cm Bb

Show me just a lit-tle of your om-ni-pres-ent brain Show me there's a rea-son for your want-ing me to die You're far too keen on where and how and

Ab G Cm Bb Ab G Cm Bb Ab G Cm Bb Ab G

not so hot on why Al-right I'll die! (Oh, oh) Just watch me die! See how See how I'll die!

Cm Bb Ab G Cm Fm Bb Bbsus

See how I die! Then I was in-spired Now I'm sad and tired Af-ter all I've

Ebsus Eb G Cm Ab Cm D7

tried for three years seems like nine-ty Why then am I scared to fin-ish what I start-ed What you start-ed

G Majestically Cm Fm Bb Bbsus Ebsus Eb

I did-n't start it God thy will is hard But you hold ev-ry card I will drink your cup of poi-son,

G Cm Ab Cm G7 Ab Fm G7sus Cm

nail me to your cross and break me Bleed me beat me Kill me take me now be-fore I change my mind

# EVERYTHING'S ALRIGHT

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Lyrics by TIM P  
Music by ANDREW LLOYD WEB

Smoothly

E (Mary Magdalene) B7 C#m A B7 E A

Try not to get wor-ried, try not to turn on to Prob-lems that up-set you oh don't you know Ev-'ry - thing's Al-right  
Sleep and I shall soothe you, calm you and a - noint you, Myrrh for your hot fore-head oh then you'll feel Ev-'ry - thing's Al-right

E A Bsus E A B E A Bsus E A B E A Bsus

ev-'ry - thing's fine And we want you to sleep well to - night Let the world turn with-out you to - night If w  
ev-'ry - thing's fine And it's cool and the oint-ment's sweet For the fire in your head and feet Close ye

E Am Em Am Bm E A B E To Coda B Rock Em (Judas)

try we'll get by so for - get all a - bout us to - night eyes close your eyes And re - lax think of noth - ing to - night  
(Apostle's Women) Ev - 'ry - thing's Al-right yes Ev-'ry - thing's Al-right yes Wom-an your fine oint-m

C D Em D E C D Em D C

brand new and ex - pen - sive Should have been saved for the poor Why has it been wast - ed? We could have raised may - be

Em D C D Em Am D G C Em B

Three hun - dred sil-ver piec-es or more Peo-ple who are hun - gry, peo-ple who are starv - ing They mat - ter more than

B D.C. at Coda B7sus B7 Rock CODA Em (Jesus) D C D Em C D

your feet and hair Sure-ly you're not say - ing we have the re - sourc - es to save the poor from the

Em D C D Em C D Em Am D

lot? There will be poor al - ways, pa-thet - ic - ty strug - gling Look at the good things you've got! Think! while you still have m

G C B Bsus B Bsus

Move! while you still see me You'll be lost And you'll be so sor - ry when I'm gone

Light Rock

B E B7 C#m A B7

(Mary Magdalene)

Sleep and I shall soothe you, calm you and a - noint you Myrrh for your hot fore - head oh then you'll feel

E A B E A Bsus E A B E A Bsus E A B

Ev - 'ry - thing's Al - right yes ev-'ry - thing's fine And it's cool and the oint - ment's sweet For the fire in your head and

E A Bsus E Am Em Am Bm E A B

feet Close your eyes close your eyes And re-lax think of noth-ing to-night

Hard Rock

Em A Bsus E A B E A Bsus

lax Close your eyes Ev-ry-thing's close your eyes right and re-lax Ev-ry-thing's Al-right Close your eyes

Repeat and Fade

HOSANNA

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Lyrics by TIM RICE  
 Music by ANDREW LLOYD WEBBER

Moderately slow

G D G Bb Eb Ebm

Ho-san-na Hey-san-na San-na San-na Ho San-na Hey San-na Ho San-na Hey J C, J C won't you

Em Cm Ab D G Cm B Cm B

smile at me? San-na Ho San-na Hey Su-per-star Tell the rab-ble to be qui-et we an-tic-i-pate a ri-ot This com-mon

Bb B7-5 Bb G Cm B Cm B Bb B7-5 Bb G

crowd is much too loud. Tell the mob who sing your song that they are fools and they are wrong They are a curse, they should dis-purse

C G C Eb Eb6 Ab Abm

Ho-san-na Hey-san-na San-na San-na Ho San-na Hey San-na Ho San-na Hey J C, J C you're al-

Am Fm Db G C G D G Bb F

right by me San-na Ho San-na Hey Su-per-star Why waste your breath moan-ing at the crowd? Noth-ing can be done to stop the Sing me your songs but not for me a-lone Sing out for your-selves for you are

Slowly and majestically

Bb Gm Dm A D A D A D D7 G D

shout-ing bless-ed If ev-ry tongue were still the noise would still con-tin-ue There is not one of you who can-not win the king-dom The rocks and stones them-selves would start to sing; the slow, the suf-fer-ing, the quick, the dead; Ho-san-na Hey-san-na

G Bb Eb Ebm Em

San-na San-na Ho San-na Hey San-na Ho San-na Hey J C, J C won't you fight for me? San-na

Cm Ab D G D7 G Am D7 G

Ho San-na Hey Su-per-star



### PILATE'S DREAM

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Lyrics by TIM  
Music by ANDREW LLOYD WEBBER

Moderately slow

Bbm Ebm Ab7 Bbm Cb F7 F7+5 Gb

I dreamd I met a Gal-i-le-an A most a-maz-ing man\_ He had that look\_ you ver-y rare-ly find

Ebm6 F7 Bbm Ebm Ab7 Bbm Cb F7 F7

The haunt-ing hunt-ed kind I asked him to say what had hap-pened How it all be-gan I asked a-gain\_

Gb Ebm6 F7 Bbm Bb Bb7 Ebm

nev-er said a word As if he had -n't heard And next the room was full of wild and an-gry men

Ab Ab7 Db F7 Bbm Ebm Ab7

They seemd to hate this man\_ they fell on him and then (They) dis-ap-peared a-gain Then I saw thou-sands of mil-li

Bbm Cb F7 Gb Ebm6 F7 Bbm

Cry - ing for this man\_ And then I heard them men-tion - ing my name And leav - ing me the blame

### KING HEROD'S SONG

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Lyrics by TIM  
Music by ANDREW LLOYD WEBBER

ad lib.

F#m D A F#m D A F#m C#m

Je-sus I am o-ver-joyed to meet you face to face You've been get-ting quite a name all a-round the place\_ Heal-ing crip-p

D A D A Bm A D A Bm7 E7 A B7

rais-ing from the dead And Now I un-der-stand you're God at least that's what you've said\_ So } you are the Christ\_ you're the great Je-sus C  
you are the Christ\_ yes the great Je-sus C

E6 E A Tacet A

Prove to me that you're di-vine\_ Change my wa-ter in - to wine\_ That's all you need do \_ then  
Prove to me that you're no fool\_ Walk a - cross my swim-ming pool\_ If you do that for me \_ then

B7 E6 E7 E6 To Coda A F#m

know it's all true\_ C'm - on King of the } Jews \_ Je - sus you  
let you go free\_ C'm - on King of the }

D A F#m D A

won't be - lieve the hit you've made a-round here You are all we talk a-bout you are the won - der of the year\_\_

F#m C#m D A D A Bm A D A

Oh what a pit - y if it's all a lie Still I'm sure that you can rock the cyn - ics if you

Bm7 E9 CODA A F7 Gm

try So if Jews. I on - ly ask what I'd ask

Eb Bb Gm Eb Bb Gm Dm

an - y su - per - star What is it that you have got that puts you where you are?\_\_ I am wait - ing yes

Eb Bb Eb Bb Cm Bb Eb Bb Cm7 F9

I'm a cap - tive fan I'm dy - ing to be shown that you are not just an - y man So if

Bb C7 F6 F Bb Tacet

you are the Christ\_ yes the great Je - sus Christ\_ Feed my house - hold with this bread\_\_ you can do it

Bb C7 F6 F7 F6 F9

on your head\_\_ Or has some - thing gone wrong?\_ Je - sus\_ why do you take so long?\_\_ C'm - on King of the

Slowly, Dramatically

Bb G D7 G7 C D7 G6 G C Tacet

Jews. Hey! Aren't you scared of me Christ?\_ Mis - ter Won - der - ful Christ!\_ You're a joke you're not the Lord\_\_ You're noth - ing but a fraud\_\_

Moderate, Ragtime style

C D7 G6 G7 Tacet

Take him a - way\_ he's got noth - ing to say!\_\_ Get out you king of the, get out, (King of the) (Oh)

G6 G7 C D7 G7 C

get out you King of the Jews! Get out you King of the Jews! Get out\_\_ of my life!

## SUPERSTAR

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Lyrics by TIM RICE  
Music by ANDREW LLOYD WEBB

Freely 'Soul' style

**C7** **Eb** **F7**

(Judas)

Ev - ry - time I look at you I don't un - der - stand — Why you let the things you did get  
Tell me what you think a - bout your friends at the top — Now who d'you think be - sides your - self's the

**C7** **Eb**

so out of hand — You'd have man - aged bet - ter if you'd had — it planned — Now  
pick of the crop? — Bud - dah was he where it's at? Is he where you are? —

**F7** **C7**

why'd you choose such a back - ward time and such a strange land? — If you'd come to - day you could have  
Could Ma - hom - et — move a moun - tain or was that just P R? Did you mean to die like that? Wa

**Eb** **F7** **C7** **C** (Choir)

reached a whole na - tion ts - rael in 4 B C had no mass com - mu - ni - ca - tion  
that a mis - take — or Did you know your mess - y death would be a re - cord break - er?

wrong) (Don't you get me wrong now) (Don't you get me wrong) (Don't you get me wrong)

Don't you get me wrong — Don't you get me wrong — Don't you get me wrong —

**C** **C7** **F7**

wrong now) (I on - ly want to know) (I on - ly want to know now) (I on - ly want to

Don't you get me wrong — On - ly want to know — On - ly want to know —

know) (I on - ly want to know now) (Choir)

On - ly want to know — Only want to know — Je - sus Christ

**F** **Bb** **F** **C** **F** **Bb** **F**

Je - sus Christ — Who are you? What have you sac - ri - ficed? — Je - sus Christ — Je - sus Christ — Who are you? What have you

**C** **F** **Bb** **F** **C**

sac - ri - ficed? — Je - sus Christ — Su - per - star — Do you think you're what they say you are? — Je - sus Christ —

F Bb F C

Su - per - star \_ Do you think you're what they say you are? \_

2 C C F Bb F C Repeat and Fade

say you are? \_ Je - sus Christ \_ Su - per - star \_ Do you think you're what they say you are? \_

### I DON'T KNOW HOW TO LOVE HIM

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Lyrics by TIM RICE  
Music by ANDREW LLOYD WEBBER

Slowly, Tenderly and Very Expressively

D G D G D G D A D A D A

I Don't Know How To Love Him What to do how to move him I've been changed yes real - ly changed\_ In these  
I don't know how to take this I don't see why he moves me He's a man He's just a man\_ And I've

F#m7 Bm F#m7 Bm G D Em D Asus A 2Asus D

past few days \_ when I've seen my - self I seem like some - one else ways He's just one more  
had so man - y \_ men be - fore in ver - y man - y

G F#7 Bm G D C

Should I bring him down\_ should I scream and shout\_ Should I speak of love \_ let my feel - ings out? \_ I nev - er thought I'd

G D G D Em Asus A D G D G D

come to this \_ what's it all a - bout? \_ Don't you think it's rath - er fun - ny  
Yet if he said he loved me

G D A D A D A F#m7 Bm7 F#m7 Bm7

I should be in this po - si - tion? I'm the one who's al - ways been \_ So calm so cool, no lov - er's fool  
I'd be lost I'd be fright - ened I could - n't cope just could - n't cope \_ I'd turn my head I'd back a - way I

G D Em D Asus 1 D 2 D G D Em7 D G D Em7 D

Run - ning ev - 'ry show He scares me so \_ so I want him so I love him so  
would - n't want to know He scares me

# “Johnny Johnson”

## MON AMI, MY FRIEND

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Words by PAUL GREEN  
Music by KURT WEILL

With Movement

**Dmaj7** **Bm7** **Ebdim** **A7** **C#7** **F#7** **Bb7** **E7** **A7** **Em**

My Mad-elon of Pa-ree she'll laugh and dance and sing to cheer the wea-ry sol-dier at his home-com-ing. A lit-tle  
Mad-elon of Pa-ree, She does not sit and grieve But sings a-way her sor-row to cheer the sol-diers' leave. For life

**Gm6** **D** **E9** **A7** **Dsus** **D** **To Coda** **Bm**

room to- geth- er, An hour of love to spend Comme Ca your arm a- round me, oh, mon a- mi, my friend. But she ah she  
short and fun- ny And love must have an end An hour may be for- ev- er Oh, mon a- mi, my

**C7** **Bm** **G#dim** **G7** **F#7** **Bbdim** **F#7Bm**

mem- bers that oth- er love and joy. the first, the best, the dear- est tir- ed sol- dier boy; A nar- row

**Gm6** **D** **E9** **A7** **Dsus** **D** **Gm6**

room a- lone now, rain on the roof a- bove, And he will sleep for- ev- er oh, mon a- mi, my love.

**G#dim** **Em7-5** **A7-9** **D** **D.S. al Coda** **CODA** **Gm6**

My friend, for life is short and fun- ny and love must have a

**G#dim** **Em7-5** **D** **Dm** **D** **Dm** **D** **Dm** **D** **Dm** **D**

end. An hour may be for- ev- er. Mon A- mi, My Friend.

# “Kean”

## SWEET DANGER

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Lyric & Music  
ROBERT WRIGHT & GEORGE FORREST

Slowly and Expressively

**Cm** **Bb** **Ebm** **Db** **Gb**

There is dan- ger in my lov- ing you, Dan- ger in your let- ting me, Dan- ger in you

**Bbm** **Abm** **Fm7-5** **Bb7 Ebmaj7** **Fm7** **Bb7-9 Eb** **Gbm6**

not in-stant-ly a- ban- don- ing and for- get- ting me. Sweet Dan- ger! Sweet Dan- ger, When we know we can share



**Fm** **Gm** **Fm9** **Ebmaj7** **Eb6** **G7+5** **G7** **Cm** **Bb**  
 Un - bound - ed beau - ty if we dare. We were des - tined for di - vid - ed paths,  
**Ebm** **Db** **Gbmaj7** **F7sus** **F7** **Bbm** **Bb7+5**  
 Fat - ed to be far a - part, And there's dan - ger in de - fy - ing fate with a fool - hard - y heart!  
**Ebmaj7** **Fm7** **Bb7-9** **Eb** **Gbm6** **Fm** **Gm**  
 Sweet Dan - ger! Sweet Dan - ger, So, why should we be - ware? Come, o - pen with your kiss  
**Ab** **Gm7** **Fm7** **Bb7-9** **Gb** **Gb7**  
 Our door to se - cret bliss, And though there's dan - ger wait - ing there,  
**Fm7** **Eb** **G7+5** **G7** **Bb7-9** **Eb**  
 We'll be in love and we won't care! There is love and we won't care!

## “Kill That Story”

### TWO CIGARETTES IN THE DARK

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Words by PAUL FRANCIS WEBSTER  
 Music by LEW POLLACK

Moderately  
**Eb** **Ebdim** **Fm** **Bb7** **Eb** **Cm7** **Fm** **Bb7** **Eb** **Bb+**  
 Two Two Cig - a - rettes In The Dark He strikes a match 'til the spark clear - ly trac - es one face is my sweet - heart.  
**Eb** **Ebdim** **Fm** **Bb7** **Eb** **Cm7** **Fm** **Bb7** **Eb**  
 Two two sil - hou - ettes in a room Al - most ob - scured by the gloom We were so close yet so far a - part. It  
**Bbm** **Eb7** **Bbm** **Eb7** **Ab** **Eb7** **Ab** **E7** **Eb7** **E7** **F7** **Bb+**  
 hap - pened that I stum - bled in Up - on their ren - dez - vous. I heard my sweet - heart whis - per - ing "I love you I love you, you know that I do."  
**Eb** **Ebdim** **Fm** **Bb7** **Eb** **Cm7** **Ab** **Bb7** **Eb**  
 Two Two Cig - a - rettes In The Dark, Gone is the flame and the spark Leav - ing just re - grets And Two Cig - a - rettes In The Dark.

# "The King And I"

## GETTING TO KNOW YOU

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGER

Moderately

Get - ting To Know You, get - ting to know all a - bout you. Get - ting to like you,  
get - ting to hope you like me. Get - ting To Know You, Put - ting it my way, but nice - ly  
You are pre - cise - ly My cup of tea! Get - ting To Know You  
get - ting to feel free and eas - y When I am with you, get - ting to know what to say.  
Have - n't you no - ticed? Sud - den - ly I'm bright and breez - y Be - cause of all the  
beau - ti - ful and new things I'm learn - ing a - bout you day by day.

## HELLO, YOUNG LOVERS

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Music by RICHARD RODGER

Moderately

Hel - lo Young Lov - ers, Who - ev - er you are, I hope your trou - bles are few  
brave young lov - ers and fol - low your star, Be brave and faith - ful and true.  
All my good wish - es go with you to - night, I've been in love like  
Cling ver - y close to each oth - er to - night, I've been in love like  
1 Be you I know how it feels to have wings on your heels, And  
2 you

fly down a street in a trance. You fly down a street on a chance that you'll meet And you meet not real - ly by chance. Don't cry, young lov - ers, what - ev - er you do, Don't cry be - cause I'm a - lone. All of my mem - ries are hap - py to - night, 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.

**Fmaj9** **C7sus** **Fmaj7** **F6** **E7** **Am9**  
**Am** **Dm7** **G7** **Cmaj9** **C**  
**Cmaj7** **C6** **Cmaj7** **C6** **G9** **G7** **Fm** **G7**  
**Eb** **G7** **Dm7** **G7** **C9** **C7** **F**  
**Fm** **C+** **C6** **Dm** **Eb** **G7** **C**

### THE MARCH OF THE SIAMESE CHILDREN

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By RICHARD RODGERS

Moderately

**F** **Dm9** **Dm** **E7** **Am** **Am7-5**  
**Am7** **C7** **C7-5** **C7** **F** **Dm9**  
**Dm** **E7** **Am** **Am7-5** **Am7-5** **Am** **C** **F** **Am9**  
**Am9** **B7** **Em7** **Em7** **A7**  
**Dmaj9** **D6** **Em7** **Am**  
**Asus** **E7** **2 C** **C7** **D.S. al Fine**  
**Tacet**

## I HAVE DREAMED

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Music by RICHARD RODGERS

Slowly

**E♭6** **B♭7** **E♭6/9** **E♭6** **B♭7**

I have dreamed that your arms are love - ly I have dreamed what a joy you

**B♭9** **F6** **C7** **F6/9** **F6** **B♭7**

be I have dreamed ev - ry word you'll whis - per When you

**E♭6** **Cm** **F7** **B♭7** **D7** **G** **D7**

close, close to me How you look in the glow

**Gmaj7** **G** **G** **B♭7**

eve - ning I have dreamed and en - joyed the view in these

**E♭** **G7** **Cm** **F9** **F7** **E♭** **A♭** **G7**

dreams I've loved you so that by now I think I know what it's like to be loved by

**Cm** **F7** **E♭maj9** **A dim** **A♭** **B♭7** **E♭** **E♭6**

you. I will love be - ing loved by you.

## I WHISTLE A HAPPY TUNE

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Brightly

**C** **Cmaj7** **C7** **F** **F6** **G7** **G7-5**

When ev - er I feel a - fraid, I hold my head e - rect And whis - tle a hap - py tune, So

**C** **G9** **G7** **C** **G7** **C** **Cmaj7** **C7** **F**

no one will sus - pect I'm a - fraid. While shiv - er - ing in my shoes, I strike a care - less

**G7** **G7-5** **C** **C** **G9** **C**

pose And whis - tle a hap - py tune And no one ev - er knows I'm a - fraid

**A♭** **C** **G**

The re - sult of this de - cep - tion is ver - y strange to tell, For when I fool the

Gm6 D9 G9 G7 C Cmaj7 C7 F

peo - ple I fear, I fool my - self as well! I Whis - tle A Hap - py Tune And ev - ry sin - gle

F6 G7 G7+5 C G7 C

time The hap - pi - ness in the tune con - vinc - es me that I'm not a - fraid.

## WE KISS IN A SHADOW

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Music by RICHARD RODGERS

Slowly and Tenderly

F C7

We Kiss in A Sha - dow We hide from the moon, Our meet - ings are few and o - ver too

F C7

soon. We speak in a whis - per, A - fraid to be heard;

F Am B7

When peo - ple are near, we speak not a word. A - lone in our se - cret,

Em C F E D7 E7 Am C7

To - geth - er we sigh For one smil - ing day to be free

F Fmaj9 Fmaj7 C7

To kiss in the sun - light And say to the sky Be - hold and be - lieve what you

F7 F7+5 Bmaj7 Dm Gm9 C9 F

see! Be - hold how my lov - er loves me!



## SHALL WE DANCE?

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Gaily  $Bb7$   $Bb+$   $Eb$   $Bb7$   $Bb+$   $Eb$   $Eb6$   $Bb7$

Shall We Dance? On a bright cloud of mu - sic shall we fly? Shall We

$Fm7$   $Bb7$   $Eb$

Dance? Shall we then say "good - night" and mean "good - bye?" Or, per - chance

$Ebmaj7$   $Eb6$   $Eb$   $Ab$   $Bb7$

when the last lit - tle star has left the sky. Shall we still be to - geth - er with our

$Eb$   $Bb9$   $Fm7$   $Bb9$   $Eb7$   $Bbm7$   $Eb7$   $Ab$

arms a - round each oth - er, And shall you be my new ro - mance? On the clear un - de

$Eb$   $C+$   $C7$   $Fm7$   $Bb7$   $Eb$

stand - ing that this kind of thing can hap - pen, Shall We Dance? Shall We Dance? Shall We Dance?

## SOMETHING WONDERFUL

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Moderately  $G$   $D+$   $C$   $G$   $D+$   $C$   $G$   $Em$   $C$   $Am7$

He will not al - ways say what you would have him say. But, now and then, he'll say Some - thing  
The thought - less things he'll do will hurt and wor - ry you Then, all at once, he'll do

$D7$   $A7$   $D$   $Gm$   $Gm7$   $Dm$   $Gm$   $A7$   $D$

Won - der - ful. Some - thing Won - der - ful. He has a thou - sand dreams that won't come true. You

$Gm7$   $Bb$   $A7$   $A7-9$   $A7$   $D$   $G$   $D+$   $C$   $G$   $D+$

know that he be - lieves in them and that's e - nough for - you. You'll al - ways go a - long. De - fend him

$C$   $G$   $Em$   $C$   $A7$   $D$   $B7$   $Em$

when he's wrong And tell him when he's strong. He is won - der - ful. He'll al - ways need your love

$G7$   $C$   $G$   $C$   $G$   $C$   $G$

and so he'll get your love. A man who needs your love can be won - der - ful.

# "Kismet"

## STRANGER IN PARADISE

(From "Kismet" — Based on themes of A. Borodin)

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Words & Music by  
ROBERT WRIGHT & GEORGE FORREST

Moderately Fast

**Gm7** **C9** **Fmaj7** **F6** **Gm7** **C9**  
 Take my hand, I'm a Strang - er In Par - a - dise, All lost in a won - der - land, A Strang - er In

**F6** **Gm7** **C9** **Fmaj7** **F6**  
 Par - a - dise. If I stand star - ry eyed, That's a dan - ger in par - a - dise For mor - tals who

**Gm7** **C9** **F6** **Db7** **Abm7** **Db7** **Gb6**  
 stand be - side An an - gel like you. I saw your face And I as - cend - ed

**Ebm6** **F7** **Bbm** **A7**  
 Out of the com - mon - place In - to the rare! Some - where in space

**Em7** **A7** **Dmaj9** **D6** **Gm7** **C9** **Fmaj7**  
 I hang sus - pend - ed Un - til I know There's a chance that you care;

**D7-9** **Gm7** **C9** **Fmaj7** **F6** **Gm7**  
 Won't you an - swer the fer - vent prayer Of a Strang - er In Par - a - dise? Don't send me in dark des - pair

**C9** **F6** **Dm7** **G7** **C9** **F**  
 From all that I hun - ger for, But o - pen your an - gel's arms To the Strang - er In Par - a - dise

**D7** **Gm7** **C9** **F6** **Eb9** **Db6** **F6**  
 And tell {him} that {he} need be A strang - er no more.

## SANDS OF TIME

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**Moderately Fast**

Princ - es come, Princ - es go, An ho - ur of pomp and show they know; Princ - es come and o - ver the  
sands, And o - ver the Sands Of Time they go. Wise men come, Ev - er prom - is - ing  
the rid - dle of life to know. Wise men come, Ah, But o - ver the sands, The si - lent Sands Of Time  
they go. Lov - ers come, lov - ers go, And all that there is to know  
lov - ers know; On - ly lov - ers know. lov - ers know, On - ly lov - ers know.

## HE'S IN LOVE

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**A Liting 3**

See him smil - ing, Hear him hum - ming, He's In Love! Love!  
Joy - ful, jaunt - y, dream - ing, daz - zled, He's In Love!

Stars have in - vad - ed his eyes, Sil - ver bells in his voice

Sing a hymn to the her he dreams of! Watch him woo - ing, purr - ing,  
coo - ing, He's a dove! Sigh - ing, dot - ing, Fly - ing,

Bm Am B7

float - ing, High a - bove! Though you're sus -

Em C7 A7 Eb7 G

pect - ing it's A - pril af - fect - ing him so. No. Can't be, can't be, Not him,

Em Eb+ G Em6 C6 Cm6 G

not he, He's In Love, and it's Real - ly love, be - cause I'm in love and I know!

## “Kiss Me, Kate”

### WHY CAN'T YOU BEHAVE

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Words & Music by  
 COLE PORTER

Moderately

Eb F7 Bb7 Eb Bb7 Eb G7 C7 F7 Bb

Why Can't You Be - have? Oh, Why Can't You Be - have?

Bbm7 Eb7-9 Ab G7 C7 F7 Fm7Bb7 Eb F7 Bb7

After all the things you told me And the prom - is - es that you gave, Oh, Why Can't You Be -

Eb F7 Bb7 Eb Bb7 Eb G7 C7 F7

have? Why can't you be good? And do just as you

Bb Bbm7 Eb7-9 Ab G7 C7 F7 Fm7Bb7 Eb

should? Won't you turn that new leaf o - ver, So your ba - by can be your slave? Oh, Why

F7 Bb7 Eb Bb7 Eb F7 Bb7 Eb

Can't You Be - have? There's a farm I know near my old home town Where we

G7 C7 F7 Bb Bbm7 Eb7-9 Ab G7 C7

two can go and try set - tlin' down, There'll care for you for - ev - er, 'Cause you're all in the world I

F7 Fm Bb7 Eb F7 Bb7 Eb Bb7+5 Eb

crave, But Why Can't You Be - have? have?

# BRUSH UP YOUR SHAKESPEARE

Words & Music by  
COLE PORTER

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**Waltz**

F D7 G7 C7 F Bb

Brush Up Your Shake-speare. Start quot - ing him now Brush Up Your

F G7 C7 F D7 G7

Shake-speare And the wo - men you will wow. Just de - claim a few lines from O - thel - la And they'll  
If your goal is a Wash - ing - ton Heights dream, Treat the  
If you can't be a ham and do Ham - let They will

C7 F Bb F G7

think you're a heck - uv - a fel - la. If your blonde won't re - spond, when you flat - ter 'er Tell her what To - ny told Cle - o  
kid to A Mid - sum - mer Night's Dream, With the wife of the Brit - ish em - bes - si - da Try a crack out of Troi - lus an  
not give a damn or a damn - let. Just re - cite an oc - ca - sion - al son - net, And your lap - 'll have Hon - ey

C7 F D7 G7 C7 F C F D7

pa - ter - er. And if still to be shocked she pre - tends, well, Just re - mind her that "All's Well That Ends Well," } Brush Up Yo  
Cres - si - da, If she says she won't buy it or like it, Make her like it, what's more, As You Like It. }  
on it. When your ba - by is plead - ing for plea - sure Let her sam - ple your "Mea - sure for Mea - sure."

G7 F C7 1,2 F C7 3 F G9 C7 F C7 F

Shake - speare And they'll all kow - tow! tow!

# ANOTHER OP'NIN', ANOTHER SHOW

Words & Music  
COLE PORTER

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Brightly Eb Bb Eb6

An - oth - er Op' - nin', An - oth - er at Show - In Phi - ly, Bos - ton or  
oth - er job Bb7 Eb that you hope, at last, Bbdim will make your fu - ture for  
Balt - i - moe, A chance for stage - folks to say 'hel - lo' An - oth - er Op'  
get your past An - oth - er pain - where the ul - cers grow An - oth - er Op'

A5m9 Bb7 1 Eb Bb7 2 Eb D7 Gm 3

nin' of An - oth - er Show An - Show! Four weeks, you  
nin' of An - oth - er Show! Show! Eb7 D7

D7 C Fm6 D7 Gm

hearse and re - hearse, Three weeks and it could - n't be worse -



Gm C9 Bb Cm6 F F7 Bb Bbmaj7 Bb7 Gm7

One week will it ever be right? Then out o' the hat, it's that

C7 F7+5 Bb Bb7 Eb Bb Eb6

big first night! The o-ver-ture is a-bout to start, You cross your fin-

Bb7 Eb Bbdim Bb7

gers and hold your heart, It's cur-tain time and a-way we go. An-

Eb C7-9 Abm9 Bb7 Eb Bb7 2 Eb C7-9 F7

oth-er op'-n'n' of an-oth-er show. An-oth-er op'-nin', just an-oth-er

Fm7 Bb9 Cm7 B+ Eb Bb7 Bb7-5 Bb7 Eb

op'-nin' of an-oth-er show!

### I HATE MEN

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Words & Music by  
 COLE PORTER

Slowly Cm Fm G Faster Bb Eb Ab Fm G Again faster C G7

I Hate Men, I can't a-bide 'em ev-en now and then, Than ev-er mar-ry one of them, I'd

I Hate Men, They should be kept like pig-gies in a pen, You may be wooed by Jack The Tar, so

C G C G7 C D7 G C G7 C7 F D7

rest a maid-en rath-er, For hus-bands are a bor-ing lot and on-ly give you both-er. Of course, I'm awf-ly glad that moth-er deigned to mar-ry fa-ther. But

charm-ing and so chip-per. But if you take him for a mate, be sure that you're the skip-per. For Jack The Tar can go too far. Re-mem-ber Jack The Rip-per? Oh

Gaily (but with restraint)

G D7 G G7 C G7 C G7 C G7

I Hate Men, Of all the types I've ev-er met with-in our de-mo-cra-cy, I hate the most, the ath-lete with his

I Hate Men, If thou shouldst wed a bus'-ness man, be wa-ry, oh be wa-ry, He'll tell you he's de-tained in town on

C G7 C G7 C7 F Em Dm7 G7 C G7 C

man-ner bold and brass-y. He may have hair up-on his chest but sis-ter, so has Las-sie, Oh I Hate Men!

bus'-ness ne-ces-sa-ry, His bus'-ness is the bus'-ness which he gives his sec-re-ta-ry. Oh I Hate Men! Men!

Verse 3 I hate men

Though roosters they  
 I will not play the hen  
 If you espouse an older man through girlish optimism  
 He'll always stay at home at night and make no criticism  
 Though you may call it "love" the doctors call it "rheumatism."

Oh I hate men  
 From all I've read, alone in bed, from A to Zed about 'em  
 Since love is blind, then from the mind, all woman-kind should rout 'em  
 But ladies, you must answer too, what would we do without 'em,  
 Still I hate men

# SO IN LOVE

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Words & Music  
 COLE PORTER

Moderately

Fm C7 Fm Bbm Eb

Strange, dear, but true, dear, When I'm close to you, dear, The stars

Eb7-9 Ab Ab7 Db G7 C C7-9 Fm

fill the sky, So In Love with you am I, Ev - en

C7 Fm Bbm Eb Db Dbm

out you, My arms fold a - bout you, You know, dar - ling, why,

Abmaj7 Ab6 Eb7 Db Eb7 Ab Db Eb7 Ab

So In Love with you am I, In love with the night mys - te - ri - ous,

Db Eb7 Ab Db Eb7 Ab Abmaj7 Ab6 C7 Fm Fm

night when you first were there, In love with my joy de - lir - i - ous When I knew that

Fm6 G7 C C7-9 Fm C7 Fm

you could care, So taunt me and hurt me, De - cieve me, De

Bbm Eb Eb7 Ebm6 F7 Bbm Dbm Ab

sert me, I'm yours 'til I die, So In Love, So In Love,

Abm Abdim Bbm7 Eb7 Ab

So - In Love with you, my love am I,

# ALWAYS TRUE TO YOU IN MY FASHION

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Words & Music  
 COLE PORTER

Bright and in Strict Rhythm

C F C Fm C Cdim G7

If a cus - tom tail - ored vet Asks me out for some - thing wet, When the vet be - gins to pet, I cry "Hoo - ray!"

hi - o, Mis - ter Thorne, Calls me up from night 'til morn, Mis - ter Thorne once cor - nered corn, and that ain't hay,

C C+ F6 Cdim C Fm6 C D7 G7

But I'm Al - ways True To You, dar - lin', in my fash - ion, Yes, I'm Al - ways True To You, dar - lin', in my wa

**Chords:** C, F, C, Cdim Dm7, C, F, C, Fm, C, Cdim, G7, C, C+, F6, Cdim, C, Fm, C, D7, G7, C, F, C, Dm7, C, F, Fm, C, C7, F, A7, D7, G, D7, G7, C, C+, F6, Cdim, C, Fm, C, D7, G7, C, F, C, Cdim Dm7, C, F, C.

I've been asked to have a meal\_ By a big ty-coon in steel\_ If the meal in-cludes a deal\_ (From Mil-wau-kee, Mis-ter Fritz\_ Oft-en dines me at the Ritz\_ Mis-ter Fritz in-vent-ed Schlitz\_

ac-cept I may\_ But I'm Al-ways True To You\_ dar-lin', in my fash-ion, Yes, I'm And Schlitz must pay!

Al-ways True To You\_ dar-lin', in my way\_ } There's an oil man known as "Tex" Who is keen to give me Mis-ter Har-ris, plu-to-crat, Wants to give my cheek a

checks pat. And his checks, I fear, mean that "Tex" is here to stay! But I'm Al-ways True To You\_ dar-lin', in my fash-ion. If the Har-ris pat means a Pa-ris hat, Bé-bé?

Yes, I'm Al-ways True To You\_ dar-lin', in my way! From O-

**WUNDERBAR**

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Words & Music by  
**COLE PORTER**

**Chords:** G, C, G, D7, G, C, G, Fm7, Bb7, Eb, Am7, D7, G, C, G, Eb, Fm7, Bb7, Eb, C, G, C, G, D7, G.

Wun-der-bar, Wun-der-bar! What a per-fect night for love, Here am I, bar, Wun-der-bar! We're a-lone and hand in glove, Not a cloud

here you are, Why, it's tru-ly Wun-der-bar! Wun-der near or far, Why, it's more than Wun-der-bar! Oh! care, dear, for you

mad-ly, And I long, dear, For your kiss. I would die, dear, for you glad-ly, You're d-

vine, dear, And you're mine, dear! Wun-der-bar, Wun-der-bar! There's our fav'-rite star a-

bove, What a bright shin-ing star, Like our love, it's Wun-der-bar!

# TOO DARN HOT

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Words & Music by  
 COLE PORTER

Moderately Fast

It's Too Darn Hot, It's Too Darn Hot, I'd like to sup with my ba-by to-night,  
 Too Darn Hot, It's Too Darn Hot, I'd like to stop for my ba-by to-night,  
 And play the pup with my ba-by to-night, I'd  
 And blow my top with my ba-by to-night, I'd  
 like to sup with my ba-by to-night, And play the pup with my ba-by to-night, But  
 like to stop for my ba-by to-night, And blow my top with my ba-by to-night, But I'd  
 I ain't up to my ba-by to-night 'Cause it's Too Darn Hot, It's  
 be a flop with my ba-by to-night 'Cause it's Too Darn Hot, Hot.

# I SING OF LOVE

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Words & Music by  
 COLE PORTER

Quick with Vigor

We sing of love, we sing on-ly of love  
 Ye gods a-bove, May we nev-er sing of an-y-thing but love.  
 For love is the joy of ev-'ry girl and boy, As love, lat-er on, keeps 'em go-ing 'til they're gone. Yes.  
 love is the theme of all peo-ple who dream, So love, let's con-fess, is ev-'ry-bod-y's bus-i-ness.  
 Oh, ye gods a-bove, May we nev-er sing of an-y-thing but love, sweet

C B7 Em D7 G B7

love. I won't sing a song a-bout bat-tle. I won't sing of ba-bies who prat-tle. I

Em B7 Em D G A7 D G7 C B7

get no glee from songs a-bout the sea, or cow-boy songs a-bout cat-tle. I won't waste a note of my pat-ters On

E7 Am A7 D G C E7 Am G D7 G7sus G G7 D.S. al Coda

so-cial-ly sig-ni-fi-cant mat-ters. We sing of one thing And we a-dore it, Thank heav-en for it! We

CODA Dm7 G7 C F Am7 Dm7 G11 C

love, sweet love.

# “Knickerbocker Holiday”

## IT NEVER WAS YOU

TRO - © Copyright 1938 and renewed 1966 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York, N.Y.

Words by MAXWELL ANDERSON  
Music by KURT WEILL

Moderately

Gm Bbm Eb9 F G7 F E7

But It Nev-er Was You, It nev-er was an-y-where you. An oc-ca-sion-al sun-set re-mind-ed me Or a

F E7 F F7 Bb F A7

flower hang-ing high on a tu-lip-tree, Or one red star hung low in the west, Or a heart-break call from the mea-dow-lark's nest made me

Bb Bbm9 Eb7 F Dm G7 F

think for a mo-ment: "May-be it's true I've found her in the star, in the call, in the

F#dim Gm Bbm Eb9 F G7 Gm7

blue!" But It Nev-er Was You, It nev-er was an-y-where you, an-y-where,

C7+5 F F#dim 2 Gm7 C7+5 F

an-y-where you. But It an-y-where, an-y-where you.





# "La Cage Aux Folles"

## THE BEST OF TIMES

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Words & Music by  
JERRY HERMAN

Simply **Fmaj9** **G#dim** **Gm7** **C9** **Fdim** **Fmaj7**

The Best Of Times is now. — What's left of sum - mer but a fad - ed rose? —  
hold of this mo - ment fast — and live and love as hard as you - know how. —

**D7-9** **Gm** **F#dim** **Gm** **Gm7-5** **C9** **Fmaj7** **F7** **F6** **F+** **F**

The Best Of Times is now. — As for to - mor - row, well, who knows? Who knows? Who knows? So  
And make this mo - ment last — be - cause The Best Of Times is

**F** **Bb** **F** **Bb** **Bb+** **Bb6** **C7** **Am**

now, is now, is now. — Now, — not some for - got - ten yes - ter - day. —

**Am(#7)** **Am7** **Am6** **Dm** **Dm(#7)** **Dm7** **G7** **Gm** **Eb**

Now, — to - mor - row is too far — a - way. —

**D.S. al Coda** **C7** **F** **CODA** **C9** **F** **Bb** **F** **Am7** **Eb7** **D7** **G** **D** **C#dim**

So Best Of Times is now, is now, is now. — The Best Of this

**Am7** **D7sus** **D7** **F#7** **F#** **G6** **Bm7-5** **E7+5** **E7-9**

Times is now. — What's left of sum - mer but a fad - ed rose? — The Best Of this  
mo - ment fast — and live and love as hard as you - know how. — And make of this

**Am9** **Am7** **Am7-5** **D7** **G6** **D7**

Times is now. — As for to - mor - row, well, who knows? Who knows? Who knows? So Best Of Times is  
mo - ment last — be - cause the

**G** **C** **G** **Cmaj7** **Bb** **Ab** **G6**

now, is now, is now, is now, is now. —

## LA CAGE AUX FOLLES

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Words & Music by  
JERRY HERMAN

Moderately

**Gm9** **Am7** **D7-9** **Gm9**  
 It's rath - er gaud - y but it's al - so rath - er grand. and while the wait - er pads your check, he'll kiss your  
 It's slight - ly "for - ties" and a lit - tle bit "new wave." you may be danc - ing with a girl who needs a

**G7** **Cm9** **Cm6** **C9-5** **Gm** **Gm6**  
 hand. The clev - er gi - go - los ro - mance the wealth - y ma - trons at La Cage Aux  
 shave. Where both the riff - raff and the roy - al - ty are pa - trons at La

**Am7** **D7** **G9** **G6** **Am7** **D7** **D7+5** **G** **G+**  
 Folles Cage Aux Folles La Cage Aux

**G6** **G+** **G** **F#** **Am** **D9**  
 Folles the mai - tre - d' is dash - ing, Cage Aux Folles the hat - check girl is flash - ing

**Bm7** **E9** **E7-9** **Am7** **C#dim** **D7**  
 We im - port the drinks that you buy. (So the Per - ri - er is Can - a - da Dry!)

**Gm9** **Gm6** **Am7** **D7-9** **Gm9**  
 Ec - cen - tric coup - les al - ways punc - tu - ate the scene; A pair of eu - nuchs and a nun with a Ma -

**G7** **Cm** **C9-5** **C#dim** **D7+5**  
 rine To feel a - live you get a lim - ou - sine to drive you to La Cage Aux

**Gm9** **Am**  
 Folles It's bad and beau - ti - ful, it's  
 Go for the mys - ter - y, the

**Bm7** **E7-9** **Am** **A9** **Dm**  
 baw - dy, and bi - zarre, I know a duch - ess who got preg - nant at the bar. Just who is  
 mag - ic, and the mood. A - void the hus - lers, and the men's - room, and the food. For you get

**Dm6** **D9-5** **Am** **Am6** **Bm9** **E7**  
 who, and what is what, is quite the ques - tion at La Cage Aux Folles  
 glam - our and ro - mance, and in - di - ges - tion at La

2 **A9** **A** **Bm7** **E** **E7+5** **A** **A+** **A6** **A+** **A**

Cage Aux Folles La Cage Aux Folles a St. Tro -

**Ab** **Bm** **G** **E7** **C#m7** **F#9** **F#7-9**

pez tra - di - tion, Cage Aux Folles you'll lose each in - hi - bi - tion, All week long we're

**Bm** **Cdim** **Am** **E7** **Am9**

won - der - ing who left a green gi - ven - chy gown in the loc. You go a -

**Am6** **Bm** **E7-9** **Am9** **A7-9**

lone to have the eve - ning of your life, you meet your mis - tress, and your boy - friend, and your wife.

**Dm** **Bb** **Dm6** **F7** **E7+5** **Am**

It's a bo - nan - za, it's a mad ex - tra - va - gan - za, at La Cage Aux Folles.

**Am9** **E7-9** **Am9**

You cross the thresh - old, and your brid - ges have been burned, The bar is cheer - ing, for the duch - ess has re -

**A7-9** **Dm7** **Bb** **Dm6** **C#dim**

turned. The mood's con - ta - gious, you can bring your whole out - ra - geous en - tou - rage

**A7** **Dm** **Dm6** **F7**

It's so e - lec - tric, ef - fer - ves - cent, and e - lec - tric, at La Cage

**E7-9** **Am9**

Aux Folles.





# "Ladies First"

## REAL AMERICAN FOLK SONG (IS A RAG)

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Words by IRA GERSHWIN  
Music by GEORGE GERSHWIN

Allegretto

C G7+5 C G7+5 C Fm6 C Fm6 C Cmaj7 Am7 Cdim Em B7

Near Bar-ce - lo - na the peas - ant croons The old tra - di - tion - al Span - ish tunes; The Ne - a - pol - i - tan Street Songs sighs, You think of I - tal - ian  
You may dis - like, or you may a - dore, The na - tive songs from a for - eign shore; They may be songs that you can't for - get, They may be dis - tinc - tive,

Em G7 C G7+5 C G7+5 C E7-5 A7 D9 G7 C Cmaj7 Am7 D9

skies. Each na - tion has a cre - a - tive vein O - rig - i - nat - ing a na - tive strain, With folk songs plain - tive and oth - ers gay, In their  
yet - They lack a some - thing, a cer - tain snap, The tem - po tick - lish that makes you tap; The in - vi - ta - tion to ag - i - late And

C G7 C G7 Ab7 A7 Dm7 G7

own pe - cu - liar way, A - mer - i - can folk \_ songs, I feel, Have a much strong - er ap - peal.  
leave the rest to fate. A rag - gy re - frain - an - y - time Sends me a mes - sage sub - lime. The

Fox Trot C G7 C7 Fm6 C D9 G7 F7

Real A - mer - i - can Folk Song is a rag, A men - tal jag, A rhyth - mic ton - ic for the chron - ic

C G7 C Eb7 Ab Eb7 Ab D7

blues. The crit - ics called it a joke song, but now They've changed their tune, and they like it some -

G F Cmaj7 Cdim Dm7 A7 D7 G Dm7

how. For it's in - oc - u - lat - ed with a syn - co - pat - ed sort of me - ter, Sweet - er Than a class - ic strain.

C A7 D7 G7 C G7 C7 F

Boy! You can't re - main Still and qui - et, For it's a ri - ott! The Real A - mer - i - can Folk Song is like a foun - tain of

D9 F#dim C F#dim G7 Gdim Cm6 E7 E7-5 A7sus A7 Dm7 G7

Youth; You taste, and it e - lates you, And then in - vig - or - ates you. The Real A - mer - i - can

C B Dm7 G7 C G7 C G7 C

Folk Song, A mas - ter stroke song, is a rag, The rag.

# "Lady In The Dark"

## MY SHIP

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Words by IRA GERSON  
Music by KURT SCHERER

Moderately Slow

F D7 G7 C7 F F#dim C9 C+ F D7 Gm A

My ship has sails that are made of silk, The decks are trimmed with gold, And of jam and spice there's a par - a - dise

Dm Em Gm7 C7 F D7 G7 C7 F F#dim C9 C+ F D7

hold. My ship's a - glow with a mil - lion pearls and ru - bies fill each bin, The sun sits high

Gm A Dm Em Bb F Gm7 Am C7 Gm7 Am C7 Gm7 C7 Bbm F

sap - phire sky when my ship comes in. I can wait the years till it ap - pears one fine day one spring,

Am Dm7 Am Dm7 G7 Edim G7 C9 C7 F D7 G7 C7

pearls and such they won't mean much if there's miss - ing just one thing. I do not care if that day ar - rives,

F D7 Gm7 C+ F D7 Gm A7 Dm Gm C7 F C7 2 Dm C

dream need nev - er be, if the ship I sing does - n't al - so bring my own true love to me. My own true love

F C7 F Dm Bb7 F Bb F Gm Bbm6 C7 F D7 F

me, if the ship I sing does - n't al - so bring my own true love to me.

## JENNY

TRD - © Copyright 1941 and renewed 1969 Hampshire House Publishing Corp. and Chappell & Co., Inc., New York, N.Y.

Words by IRA GERSON  
Music by KURT SCHERER

Leisurely

Cm B7 Cm Fm6

Jen - ny made her mind up when she was three, — She, her - self, was going to trim the Christ - mas tree; — Christ - mas  
Jen - ny made her mind up when she was twelve, — That in - to for - eign lan - guag - es she would delve, — But

Cm Abm6 Cm F9 Fm Cm

Eve she lit the can - dles, tossed the ta - pers a - way, — Lit - tle Jen - ny was an or - phan on Christ - mas day,  
sev - en - teen to Vas - sar it was quite a blow That in twen - ty sev - en lan - guag - es she could - n't say no.

Cm6 Ab7 Cm6 Edim G7

Poor Jen - ny! Bright as a pen - ny! Her e - qual would be hard to find. —  
Poor Jen - ny! Bright as a pen - ny! Her e - qual would be hard to find. —

lost one dad and moth - er, A sis - ter and a broth - er, But she would make up her mind.  
 Jen - ny I'm be - hold - en, Her heart was big and gold - en, But she would make up her mind.

6. Jen - ny made her mind up at sev - en - ty - five, — She would live to be the old - est wom - an a - live. — But

gin and rum and des - ti - ny play fun - ny tricks — And poor Jen - ny kicked the buck - et at sev - en - ty - six. —

Jen - ny points a mor - al, With which you can - not quar - rel, Makes a lot of com - mon sense. — Jen - ny and her sa - ga,

Prove that you are ga - ga, If you don't keep sit - ting on the fence. — Jen - ny and her sto - ry Point the way to glo - ry,

To all men and wom - an kind, — An - y - one with vi - sion, Comes to this de - ci - sion, Don't make up, you should - n't make up, You

must - n't make up, oh nev - er make up An - y - one with vi - sion, Comes to this de - ci - sion, Don't — make —

up — your — mind!

Chord diagrams: Cm6, Gm7, Fm7, Cm, G7sus, G7, Cm (1,2,3,4,5), Fm6, D7 G7, Cm, B7, Cm, Fm6, Cm, Abm6, Cm, Cm6, Gdim, G7, D7, Dm7, C, G#dim, C9, F, F#dim, C, A7-9, Dm7, D7-5, G7, D7, Dm7, C, G#dim, C9, F, F#dim, C, A7-9, Dm7, Em, F, G7, D9, Dm9, Fm6, G7, Am7, Dm7, G7, Cm, C.

3. Jenny made her mind up at twenty-two,  
 To get herself a husband was the thing to do,  
 She got herself all dolled up in her satins and furs,  
 And she got herself a husband, but he wasn't hers,  
 Poor Jenny! Bright as a penny! Her equal would be hard to find.  
 Deserved a bed of roses, But history discloses,  
 That she would make up her mind.

4. Jenny made up her mind at thirty-nine,  
 She would take a trip to the Argentine!  
 She was only on vacation, but the Latins agree,  
 Jenny was the one who started the Good Neighbor Policy.  
 Poor Jenny! Bright as a penny! Her equal would be hard to find.  
 Oh passion doesn't vanish, In Portugese or Spanish,  
 But she would make up her mind.

5. Jenny made up her mind at fifty-one,  
 She would write her memmoirs before she was done,  
 The very day her book was published hist'ry relates  
 There were wives who shot their husbands in some thirty-three states.  
 Poor Jenny! Bright as a penny! Her equal would be hard to find.  
 She could give cards and spadeies, To many other ladies,  
 But she would make up her mind.

# THIS IS NEW

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Words by IRA GERSHWIN  
Music by KURT SCHERER

Abmaj7                      Db7                      Abmaj7                      Bbm7                      Ebm

Slowly, with expression

This Is New, I was mere - ly ex - ist - ing, This Is New And I'm liv - ing

F7                      Bb7+5                      Ebm                      Ab11                      Ab7                      Dbm7

last, Head to toe you've got me so I'm spell - bound I don't know

Bb7                      Abmaj7                      Db7                      Abmaj7                      Ab7+5

I am heaven or hell - bound. This Is New, is it Ve - nus in - sist - ing. That

Dbmaj7                      C7                      Fm                      C7+5                      Fm                      F7                      Bbm                      Eb7                      Ab

through with the shad - ow - y past? I am hurled Up to an - oth - er world Whe

Fm7-5                      Db                      Eb+                      Eb7                      Ab                      Fm7                      Cm                      F7                      Ab                      Dbm                      Ab6

life is bliss And This Is New. This Is New.

# "Leave It To Me"

## MY HEART BELONGS TO DADDY

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Words & Music by COLE PORTER

Brightly

G7+5                      Cm                      Fm6                      G7

While tear - ing off A game of golf I may make a play for the cad - dy; But when I do

Fm                      A7                      G7                      Cm                      G7+5                      Cm

don't fol - low through 'Cause my heart be - longs to Dad - dy. If I in - vite A boy some - night

Fm6                      G7                      Fm                      A7                      G7

dine on my fine fin - nan had - die. I just a - dore His ask - ing for more. But My Heart Be - longs.

Cm                      G7

Dad - dy. Yes, My Heart Be - longs. To Dad - dy, So I sim - ply could - n't be bad. Yes, My Heart Be - longs.

Dad - dy, Da - da, da - da - da, da - da - da - adt So I want to warn\_ you, lad - die, Tho' I know you're per - fect - ly

swell, That My Heart Be - longs \_ To Dad - dy \_ Cause my Dad - dy, he treats it so well.

### GET OUT OF TOWN

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Words & Music by  
 COLE PORTER

Slowly

Get Out Of Town. Be - fore \_ it's too late, my love. \_ Get Out Of Town, \_ Be good to me, please. \_

Why wish me harm? \_ Why not re - tire to a farm \_ And be con - tent - ed to charm \_ The birds \_ off the

trees? \_ Just dis - ap - pear. \_ I care \_ for you much too much, And when you are near, \_

Close to me, dear. \_ We touch too much. The thrill when we meet is so bit - ter sweet That, dar - ling, it's get - ting me down. \_

So on your mark, get set, Get Out Of Town, \_ Town. \_



# “Let’s Face It”

## LET’S NOT TALK ABOUT LOVE

Words & Music  
COLE PORTER

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Lightly and rhythmically

C F6 C Fm6 C G7 F#dim C7 F Bb F Bbm  
F C7 G#dim F Fm6 C Cm F#dim G7 C Cm F#dim  
G7 C A Dm7 C G7 C7-9 F G7 C7-9 F  
D7 Cm6 G E7 Cm6 G Eb7 D7 G7 C Cm F#dim  
G7 C Cm F#dim G7 C G7sus  
C G7sus C G7 C G7 C G7 C G7  
C G7 C G7 C G7 C  
F Ab7 C C+ D7 G7 C G7 C

Let's Talk a - bout frogs, Let's talk a - bout toads, Let's try to solve the rid - dle why chick - ens cross roads Let's talk a - bout games, Let's talk a - bout sport  
 wish him good luck, Let's wish him more pow'r That Fi - o - rel - la rel - la my fav - or - ite flow'r Let's curse the Old Guard and Ham - il - ton Fis  
 have a big de - bate a - bout la - dies in shorts, Let's check on the va - ra - ci - ty of Barry - more's be - ba - ci - ty And why his drink ca - pa - ci - ty  
 give me, dear if Fish is your fav - or - ite dish, Let's write a tune that's play - a - ble, a dit - ty swings - and - sway - a - ble, Or say what - ev - er's say - a - ble  
 get so much pub - la - ci - ty, Let's e - ven have a hud - dle o - ver Ha' - vard U - ni - va - si - ty, But Let's Not Talk A - bout Love  
 bout the Tow'r of Ba - a - bel, Let's cheer for the ca - reer of it - ty - bit - ty Bet - ty Gra - a - ble, But  
 Let's Not Talk A - bout Love. Let's talk a - bout drugs, Let's talk a - bout dope, Let's try to pic - ture Par - a - mount mi - nus Bob Hope,  
 start a new dance, Let's try a new step, Or in - ves - ti - gate the cause of Mis - sus Roos - e - velt's pep, Why not dis - cuss, my dee - a - re  
 life of Wal - lace Bee - a - ry, Or bring a jer - o - bo - am on And write a drunk - en po - em on Ti - mid - i - ty, stu - pid - i - ty,  
 id - i - ty, fri - gid - i - ty, a - vid - i - ty, tur - bid - i - ty, Man - hat - tan and vi - cid - i - ty, Fa - tal - i - ty, mo - ral - i - ty,  
 gal - i - ty, fi - nal - i - ty, Neu - tral - i - ty, re - al - i - ty or south - ern hos - pi - tal - i - ty, Pom - pos - i - ty, ver - bos - i - ty,  
 los - ing my ve - loc - i - ty, But Let's Not Talk A - bout Love. Let's Love.

# ACE IN THE HOLE

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Words & Music by  
 COLE PORTER

Slow but in strict rhythm

Am B7 E7 A7

Sad times — May fol - low your tracks, — Bad times — May bar you from Saks, —

D7 G7 C7 C#dim G7

Add times — When Sa - tan in slacks — Breaks down your self - con - trol, —

Am B7 Bm7 E7 A7 Am6

May - be — as oft - en it goes, — Your A - bie — may tire of his Rose, — So Ba - by, —

E7-9 C Gm6 A7 Dm7 Fm6 C F#dim G7 C C

1 2

— This rule I pro - pose, — Al - ways have an Ace In The Hole. —

# "Little Mary Sunshine"

## LITTLE MARY SUNSHINE

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Words & Music by  
 RICK BESOYAN

Brightly G D7 G

You've got to hand it to Lit - tle Ma - ry Sun - shine, — Lit - tle Ma - ry is the sun - shine of the sun, — You've got to hand it to

Gm Dmaj7 A7 D7 G7 C

Lit - tle Ma - ry Sun - shine, — Lit - tle Ma - ry has a smile for ev - ry - one, — She may be a bit old fash - ioned it's true, — When you un -

A7 D7 Ddim D7 G E7 Am7 D7 G

lock your heart sub - time, — You've got to hand it to Lit - tle Ma - ry Sun - shine, — For she's ve - ry mer - ry all the time. —

# ONCE IN A BLUE MOON

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Words & Music by  
RICK BELMONT

Moderato (with a lilt)

**E<sub>b</sub>**
**Cdim B<sub>b</sub>7**
**Fm7**

(Boy:) Once In A Blue Moon I think you love me  
(Girl:) I of - ten think I'd like to love you Once In A Blue Moon

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

I think you don't  
It's rath - er pleas - ing to be so teas - ing Once In A Blue Moon I think you

**E<sub>b</sub>**
**C7**
**F7**
**B<sub>b</sub>**

hate me I on - ly hate you cause I love you Once In A Blue Moon I think you won't  
I'm un - de - cid - ed

**B<sub>b</sub>7**
**E<sub>b</sub>**
**Cdim B<sub>b</sub>7**
**Fm7**

and must be guid - ed Once In A Blue Moon you want to leave me I can't i - ma - gine why I'd leave you Once In A Blue Moon

**B<sub>b</sub>7**
**E<sub>b</sub>**
**E<sub>b</sub>7**
**A<sub>b</sub>**
**D7sus**
**E<sub>b</sub>**

you're in a whirl You set me reel - ing with such a feel - ing Why this con - fus - ion?  
Why this con - fus - ion? Here's the

**C7+5**
**C7**
**Fm7**
**Gm**
**Fm7**
**B<sub>b</sub>7**
**E<sub>b</sub>**
**B<sub>b</sub>7**
**E<sub>b</sub>**

clu - sion Here's the con - clu - sion You are my Once In A Blue Moon girl. girl.

## "Little Me"

# I'VE GOT YOUR NUMBER

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Lyric by CAROLYN L.  
Music by CY COLEMAN

Moderately

**G6**
**Dm7**
**G6**
**Dm7**
**G6**
**Dm7**
**G6**
**Gdim**
**G7**
**C6**
**Gm7**
**C6**
**Cdim**
**C7**

I've Got Your Num - ber, \_ I know you in - side \_ out, You ain't no Ea - gle \_ Score  
I've Got Your Num - ber, \_ And what you're look - ing \_ for, And what you're look - ing \_ for

**C6**
**Gm7**
**C7**
**A<sub>b</sub>7**
**D<sub>b</sub>maj7**
**A<sub>b</sub>6**
**B<sub>b</sub>m7**
**A<sub>b</sub>**

You're all at sea!  
Just suits me fine!  
Oh, yes, you'll brag a lot, \_  
We'll break the rules a lot, \_  
Wave your own \_  
flag a lot, \_

E9 E7-9 Amaj7 D9 Eb7sus Eb9 | 2 Bbm7 Bdim Cm7 Ab9

But you're un - sure a lot, — You're a lot — like me. Oh, We'll be damn' — fools a lot, —

Dbmaj7 Ab6 Fm7 Bb9 Ab9 G6 Dm7 G6 Dm7 G6 Dm7

But then why should we not, — How could we not — com - bine, when I've Got Your Num - ber — and I've got the

G6 Dm7 G7 G6 Dm7 G6 G11 G6 G7 Dm7 G6 G11 Cmaj7 Dbmaj9 C6

glow you've got, I've Got Your Num - ber — and ba - by, You know you've got mine! —

### REAL LIVE GIRL

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Lyric by CAROLYN LEIGH  
 Music by CY COLEMAN

Moderately Bright

G Gmaj7 G6 Gmaj7 Am Am7 D9

Par - don me, miss, but I've nev - er done this with a Real Live Girl, —  
 Noth - ing can beat get - ting swept off your feet by a Real Live Girl, —

Am7 D9 Am7 D9 G6 G13

Strayed off the farm with an ac - tu - al arm - ful of Real Live Girl, — Par - don me if your at -  
 Dreams in your bunk don't com - pare with a hunk of a Real Live Girl, — Speak - ing of mir - a - cles,

G7+5 C6/9 F+ G Bbdim Am7

fec - tion - ate squeeze. Fogs up my gog - gles and buck - les my knees, I'm sim - ply drowned in the sight and the  
 this must be it, Just when I start - ed to learn how to knit, I'm all in stitch - es from find - ing what

D7 Am7 D7 B7+5 B7 E7-9 E7 Em7 A9 Am7 D7 | 1 G C G Am7 G C G To Interlude

sound and the scent — and the feel — Of a Real — Live — Girl, — I've seen  
 rich - es a waltz — can re - veal With a)

2 G C6 G C6 G FINE C C#dim G Em7 A13 A7+5 Am7 D7 D.C. al Fine

Girl, — pho - to - graphs and fac - sim - i - les That have set my heart off in a whirl, but

## ON THE OTHER SIDE OF THE TRACKS

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Deliberately

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 G6 Bm7 E9 Am

On The Oth - er Side \_ Of The Tracks, \_ That is where I'm go - in' to be; \_ On the oth - er side \_ of that

G6+ Am7 D9 Dm7 G7 Cmaj9 C6

great di - vide, \_ Be - tween fame and for - tune and me! Gon - na put my shad - ows be - hind me. \_ Give my

Em7 A9 Dmaj7 Dm7 G7 Cmaj7 Bm7 Am7 D9

in - hi - bi - tions the axe; And to - mor - row morn - ing you'll find me, On The Oth - er Side \_ Of The

G6 D9 Gmaj7 Am7 Bm7 Am7 Gmaj7 G6 Bm7 E9

Tracks. On the oth - er side \_ of that line, \_ Where the life is fan - cy and free, \_ Gon - na

Amaj7 Bm7 Amaj9 Bm7 Amaj7 A6 Cfm7 F#7 F#m7 B7

sit and fan \_ on my fat di - van, \_ While the but - ler but - ties the tea! But for now I'm fac - in' the

Emaj7 Em7 A7 Dmaj7 D7 Dm7 G7 Cmaj7 Bm7

fenc - es And I can't af - ford \_ to re - lax; When the whole ka - boo - die com - menc - es, On The

Am7 D9 G6 Gmaj9 Cfm7 F#7 Cfm7 F#7 Bmaj9 B6 Bmaj9

Oth - er Side \_ Of The Tracks. So I'm off and run - nin' o - ver the rail, I'm go'n' gun - nin' aft -

B6 Dm7 G7 Dm7 G7 Cmaj7 F7

- er the quail! Off and run - nin', send \_ me the mail, To the great big world on the oth - er side, \_ The

Em7 A9 Am7 G6 Cmaj7 D11 G

great big world on the far - ther side, \_ The great big world On The Oth - er Side \_ Of The Tracks! \_



# "A Little Night Music"

## A LITTLE NIGHT MUSIC

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A Tommy Valendo Publication

By STEPHEN SONDHEIM

Flowing

Db Ab+ Db Ab+ Db Ab+ Db Ab+ Ebm Dbm7 Ebm

Ab9 Ebm Dbm7 Ebm Ab9 Ab9 F7sus Bb+ Fdim Ebm Ebm7

Ab Gdim Bbm7 Ebm7 Ab Gdim Ab9 Gbmaj7 F7 Bb Bb7

Eb7 Bbm7 Db Ab+ Db Ab+ Db Ab+ Db

## SEND IN THE CLOWNS

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A Tommy Valendo Publication

Music & Lyric by  
STEPHEN SONDHEIM

Calmly

Eb Ebsus Eb Ebmaj9 Eb Abmaj9 Ab6 Ebmaj9 Ab Ebmaj9 Ab

Eb Ebsus Eb Abmaj9 Ab6 Ebmaj9 Fm7 Eb Gm Dm7

Gm Dm9 Gm Cm7 G Eb6 F7 Ab6 Gsus Fm7-5 Bb Ab6

Ebmaj9 Ab Ebmaj9 Ab Eb Ebsus Eb Ebmaj9 Eb Abmaj9 Ab6

Ebmaj9 Eb Ebsus Eb Ebsus Eb Ebsus Eb

Is -n't it rich? Are we a pair? Me here at last on the ground, you in mid - air... Send In The Clowns. Is -n't it bliss? Don't you ap - prove? One who keeps tear - ing a - round, one who can't move... Where are the clowns? Send In The Clowns. Just when I'd stopped op - en - ing doors, Fin - al - ly know - ing the one that I want - ed was yours. Mak - ing my en - trance a - gain with my u - su - al flair. Sure of my lines, No one is there. Don't you love farce? My fault, I fear. I thought that you'd want what I want. Sor - ry, my dear. But where are the clowns? Quick, Send In The Clowns. There ought to be rich. Is -n't it queer, Los - ing my tim - ing this late in my ca - reer? And where are the clowns? Don't both - er, they're here. Is -n't it clowns. Well, may - be next year...

# REMEMBER?

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A Tommy Valendo Publication

Music & Lyric by  
STEPHEN SONDEHEIM

*Slowly*

**Gm7** **Am7** **D9 Gm7** **C7 Gm7** **Am7** **D9 Gm7** **C7**

The old de - sert - ed beach that we walked, Re - mem - ber? The ca - fe in the park where we talked, Re - mem - ber?  
The fun - ny lit - tle game that we played, Re - mem - ber? The un - ex - pect - ed knock of the maid, Re - mem - ber?

**Fm** **C9** **Fm6** **A** **F** **A** **F**

The ten - or on the boat that we chart - ered, belch - ing "The Bart - ered Bride." Ah, how we laughed! Ah, how we  
The wine that made us both rath - er mer - ry and oh - so - ver - y frank. Ah, how we laughed! Ah, how we

**A** **G** **F** **D7sus** **Eb** **Gsus** **G** **Gsus** **G**

cried. drank! Ah, how you prom - ised and ah, how I lied. That di - lap - i - dat - ed inn,  
You ac - qui - esced and the rest is a blank. What we did with your per - fume.

**Gsus** **G11** **D7** **G** **D7** **G+** **Gsus**

Re - mem - ber, dar - ling? The pro - pri - e - tress - 's grin, al - so her glare... Yel - low  
Re - mem - ber, dar - ling? The con - di - tion of the room when we were through... Our in -

**G** **Gsus** **D7+5** **Gsus** **G** **Gsus** **G+**

ging - ham on the bed, Re - mem - ber, dar - ling? And the can - o - py in red, need - ing re - pair...  
ven - tions were un - ique, Re - mem - ber, dar - ling? I was limp - ing for a week, you caught the flu...

**D7sus** **Eb** **G** **G** **D7sus** **Eb** **G**

I think you were there. you.

I think it was

# "Lost In The Stars"

## LOST IN THE STARS

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HOUSE PUBLISHING CORP. & CHAPPELL & CO., INC., New York, N.Y.

Words by MAXWELL ANDERSON  
Music by KURT WEILL

*Moderately*

**G** **Gdim** **D7** **G** **E7** **Am** **Cm** **G** **C**

Be - fore Lord God made the sea and the land, He held all the stars in the palm of His hand, And they ran through His fin - gers like

**G** **Gdim** **D7** **G** **Gdim**

grains of sand, And one lit - tle star fell a - lone. Then the Lord God hunt - ed through the

**D7** **G** **E7** **Am** **Cm** **G** **C**

wide night air For the lit - tle dark star on the wind down there And he stat - ed and prom - ised he'd

take spec - ial care So it would - n't get lost a - gain. Now a man don't mind if the stars grow dim And the clouds blow o - ver and dark - en him, So long as the Lord God's watch - ing o - ver them, Keep - ing track how it all goes on. But I've been walk - ing through the night and the day Till my eyes get wear - y and my head turns - gray, And some - times it seems may - be God's gone a - way, For - get - ting the prom - ise that we heard him say And we're lost out here in the stars, Lit - tle stars, big stars, blow - ing through the night, And we're lost out here in the stars, Lit - tle stars, big stars, blow - ing through the night, And we're lost out here in the stars.

“Love Life”

HERE I'LL STAY

TRD - © Copyright 1948 and renewed 1976 HAMPSHIRE HOUSE PUBLISHING CORP. and CHAPPELL & CO., INC., New York, N.Y.

Words by ALAN JAY LERNER  
Music by KURT WEILL

Expressively  
Tacet

There's a far land, I'm told, Where I'll find a field of gold, But Here I'll Stay with you. And they say there's an isle deep with clo - ver Where your heart wears a smile all day through. But I know well they're wrong and I know where I be - long, And Here I'll Stay with you. For that land is a sand - y il - lu - sion,

B $\flat$  Em7-5 E $\flat$ m6 Fm G7 Cm7

It's the theme of a dream gone a - stray, And the world oth - ers

F7 B $\flat$  Gm7 E $\flat$ m6 F13 B $\flat$  B $\flat$ dim B $\flat$ 6

woo I can find lov - ing you, And so Here (I) Stay!

**GREEN-UP TIME**

Words by ALAN JAY LERNER  
Music by KURT WEILL

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Gaily, but not too fast

G Gm A7 D7 G G7 E7

Yes - ter - day morn - ing I did see blos - soms on the ap - ple tree, I took a breath and thought, could it be, it's  
Then I be - gan to look a - round And in ev - 'ry field I found greens were a push - ing up through the ground for

1 A7 D7 2 A7 D7 G7

green - up time? green - up time! And sure e - nough the blue - bells tink - led

C B7 Em7 A9 D7 G

A - pril in the glen, And sure e - nough I fell in love with love a - gain! — Then I start - ed feel - ing

Gm6 A7 D7 G G7 E7 Am7 Eb7

aw - ful bright, Had a thought that hit me right, I'll have my hon - ey dance me to - night and have a time — to

G D7 1 G Am7 D7 2 G

wel - come in the green - up time! time!

**“Mack And Mabel”**

**I WON'T SEND ROSES**

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Music & Lyric by  
JERRY HERMAN

Moderately

C C6 Cmaj7 C6 C C6 Em7

I Won't Send Ros - es or hold the door, I won't re - mem - ber which dress you wore:  
fran - tic, my tem - per's cross, With words ro - man - tic I'm at a loss.

A7 Dm7 E7 Am Am7 D11

My heart is too much in con-trol, the lack of ro-mance in my soul Will turn you gray, kid,  
I'd be the first one to a-gree that I'm pre-oc-cu-pied with me And it's in-bred, kid,

D7 Dm7 G7-9 C C6 Cmaj7 Gm7

so stay a-way, kid. For-get my should-er when you're in need. For-get-ting  
so keep your head, kid. In me you'll find things like guts and nerve. But not the

Fmaj7 F6 Am7 D7 D7-9 Gm E7 Am Fm6

birth-days is guar-an-tee. And should I love you, you would be the last to know. I Won't Send  
kind things that you de-serve. And so while there's a fight-ing chance just turn and go.

C Am7 Dm7 G7 C Am7 Dm7 G11 Dm7 G7 C

Ros-es And ros-es suit you so. My pace is suit you so.

### TIME HEALS EVERYTHING

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Music & Lyric by  
JERRY HERMAN

Slowly

Eb Ebmaj7 Eb6 Cm Cm6 Fm7 Bb7 Bb7-9 Eb Bbm7 Eb7-9

Time Heals Ev-ry-thing, Tues-day, Thurs-day, Time Heals Ev-ry-thing A-pril, Au-gust. If I'm pa-tient, the

Abmaj7 G7-9 Cm7 F7 Fm7 Bbm7 Eb Ebmaj7 Eb6 Cm Cm6

break will mend And one fine morn-ing the hurt will end. So make the mo-ments fly, Au-tumn, Win-ter,

Fm7 Bb9 Bb7-9 Eb Bbm7 Eb7-9 Abmaj7 G7-9 Cm Cm7

I'll for-get you by next year, some year. Though it's hell that I'm go-ing through, Some Tues-day, Thurs-day, A-pril, Au-gust

F7 Gbdim Ebmaj7 Cm7 F7 Gbdim Fm7 Bb9

Au-tumn, Win-ter, next year, some year. Time Heals Ev-ry-thing, Time Heals Ev-ry-thing but lov-ing

Eb Eb6 F7 Gbdim Fm7 Abm Eb Cm7 Ab Abm Eb

you. Time Heals Ev-ry-thing but lov-ing you.



# “Mame”

## MAME

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Music & Lyric by  
JERRY HERMAN

With a tilt **C** **C6** **Cmaj7** **C#dim** **Dm7** **G7** **Dm** **A+** **Dm7** **G7**

You coax the blues right out of the horn,  
You've brought the cake-walk back in to style,  
Mame, Mame, You charm the husk right off of the  
You make the weep-in' wil-low tree

**Cmaj7** **C6** **Cmaj7** **Am** **G#+** **Am7** **Am6** **Em** **A9** **Dm** **A+**

com, Mame, You've got the ban-joes strum-min' and plunk-in' out a tune to beat the band, The whole plan-  
smile, Mame, Your skin is Dix-ie sat-in, there's reb-el in your man-ner and your speech, You may be

**Dm7** **G7** **G7+5** **C** **C#dim** **Dm7** **G7** **C** **C6** **Cmaj7** **C#dim** **Dm7**

ta-tion's hum-min' since you brought Dix-ie back to Dix-ie-land. You make the cot-ton eas-y to pick,  
from Man-hat-tan, but Geor-gia nev-er had a sweet-er peach. You make our black-eyed peas, and our grits,

**G7** **Dm** **A+** **Dm7** **G7** **E7** **Dm6** **E7** **Am** **G#+** **Am7** **Ebdim**

Mame, You give my old mint ju-lep a kick, Mame, You make the old mag-no-lia tree  
Mame, Seem like the bill of fare at the Ritz, Mame, You came, you saw, you con- quered and

**Em** **A9** **Dm** **A+** **Dm7** **G7** **Em** **B+** **Em7**

blos-som at the men-tion of your name, You've made us feel a-live a-gain, You've giv-en  
ab-so-lute-ly noth-ing is the same. Your spe-cial fas-ci-na-tion-ll Prove to be

**A9** **D7** **Dm7** **G7** **G7-9** **C** **Cdim** **Dm7** **G7** **C**

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

## IF HE WALKED INTO MY LIFE

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Music & Lyric by  
JERRY HERMAN

VERSE (ad lib)

**Abmaj7** **Abdim** **Ebmaj7** **Fm7** **Bb7sus** **Bb7-9** **Ebmaj7** **Gm9** **C7-9**

*Girl:* Where's that boy with the bu-gle? My lit-tle love who was al-ways my big ro-romance, Where's that boy with the  
*Boy:* Where's that girl with the prom-ise? The girl who tried to show me what love could be; Where's that girl with the

**Fmaj7** **F6** **Gm7** **C7sus** **C7-9** **F6** **CHORUS** **F6** *Slowly*  
*Tacet*

bu-gle? And why did I ev-er buy him those damn long pants? Did he need a strong-er hand?  
prom-ise? And why do I feel the some-one to blame is me? (she) fast.

Fmaj7 F7 Am7 D7 G9 G9+5 G7 G9 G9+5 Gm7 C9 C9+5 Fmaj7

Cm6 D7-9 Gm Gm7 Bbm6 Am7 Fdim

At the mo - ment that {he} need - ed me, (she) Did I ev - er tum a - way? Would I be there when {he} (she)

Gm7 G9 C7sus C7-9 Fmaj9 C7 F6 Fmaj7 F7 Am7

Though I'll ask my - self my whole life long, What went wrong a - long the way, Would I make the same mis-

To Coda Tacet

D7 G9 G9+5 G7 G9 G9+5 Gm7 C9 C9+5 Fmaj7 Cm6 D7-9 Gm Gm7

called. If He Walked in - to My Life to - day. (Were his days a lit - tle dull? Were his nights a lit - tle wild? takes - Did she mind the lone - ly nights? Did she count the emp - ty days?)

Bbm6 Am7 Fdim Gm7 G9 C7sus C7-9 F

Did I o - ver - state my plan? Did I stress the man? And for - get the child. And there must have been a mil - lion things. Was I si - lent, was I cold? Was I quick to scold? Was I slow to praise?

Db Db6 Dbmaj7 Db6 Ebm7 (She) Ab7 Db Db6

Tacet

That my heart for - got to say. Would I think of one or two. If {He} Walked in - to My Life to - day. (She)

Dbmaj7 Db6 Gm7 C7 Fdim CODA C7sus C7-9

Should I blame the times I pam - pered {him,} Or blame the times I bossed {him,} What a shame I nev - er real - ly found the {her,} {her,}

D.S. al Coda

Am7 D7 G9 Bbm6 C7-9 Fmaj7 Ab6 Fmaj7

{boy,} Be - fore I lost {him,} Were the years a lit - tle Life to - {girl,} {her,}

Am7 D7 G9 Bbm6 C7-9 Fmaj7 Ab6 Fmaj7

day? If that {boy} with the {bu - gle} Walked in - to my life to - day. {girl} {prom - ise}

### MY BEST GIRL (MY BEST BEAU)

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Music & Lyric  
JERRY HERMAN

Moderate waltz

**Bb Dm Cm7 F7-5 F7 Bb Gm Cm7 F7**

You're My Best Girl and noth - ing you do is wrong. I'm proud you be - long to me; \_\_\_\_\_  
My Best Beau, you're hand - some and brave and strong. There's noth - ing we two can't face; \_\_\_\_\_

**D F#m Gm6 A7 D F#m Cm7 F7 Bb**

And if a day is rough for me, Hav - ing you there's e - nough for me. And if some  
If you're with me, what - ev - er comes, We'll see that trou - ble nev - er comes. And if some

**Dm Cm7 F7-5 F7 Bb Gm C9 Am D7 Gm**

day an - oth - er girl comes a - long. It won't take her long to see. \_\_\_\_\_ That I'll still be found \_\_\_\_\_  
day when ev - ry - thing turns out wrong, You're through with the hu - man race. \_\_\_\_\_ Come run - ning to me. \_\_\_\_\_

**Ebm6 Bb+ F7sus F7** 1 **Bb Bbmaj7 Bb6 Cm7 F7** 2 **Bb**

\_\_\_\_\_ just hang - in' a - round \_\_\_\_\_ My Best Girl. You're Girl. \_\_\_\_\_  
\_\_\_\_\_ For you'll al - ways be \_\_\_\_\_ My Best Beau. \_\_\_\_\_

### WE NEED A LITTLE CHRISTMAS

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Music & Lyric  
JERRY HERMAN

Brightly

**G G6 Gmaj7 G6 G G6 Gmaj7 G6 Dm6 E7 E7-9**

Haul out the hol - ly, \_\_\_\_\_ Put up the tree be - fore my spir - it falls \_\_\_\_\_ a - gain;  
climb down the chim - ney, \_\_\_\_\_ Turn on the bright - est string of lights I've ev - er seen;

**Am7 D7 Am Am7 D7 Am7 Am7-5 D7**

Fill up the stock - ing, \_\_\_\_\_ I may be rush - ing things, but deck the halls \_\_\_\_\_ a - gain  
Slice up the fruit - cake, \_\_\_\_\_ It's time we hung some tin - sel on the ev - er - green

**Dm6 E7 Am6 E7 Am D7 G Gmaj7 G6 G+**

now. \_\_\_\_\_ For We Need A Lit - tle Christ - mas, Right this ver - y min - ute,  
bought. \_\_\_\_\_ For I've grown a lit - tle lean - er, Grown a lit - tle cold - er.

**Am D7 G Gmaj7 G6 G7 C D7 G Gmaj7 G6**

Can - dies in the win - dow, Car - ols at the spin - et. Yes, We Need A Lit - tle Christ - mas, Right this ver - y min - ute,  
Grown a lit - tle sad - der, Grown a lit - tle old - er. And I need a lit - tle an - gel, Sit - ting on my shoul - der, \_\_\_\_\_

1 **A7 D7** 2 **Am D9 D7 G**

has - n't snowed a sin - gle flur - ry, But San - ta, dear, we're in a hur - ry. So Need a lit - tle Christ - mas now! \_\_\_\_\_

# "Mata Hari"

## MAMAN

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Lyric by MARTIN CHARNIN  
Music by EDWARD THOMAS

Slowly

I am safe, Ma-man, I am fine, We are deep, Ma-man, at the line. There are  
fear, Ma-man, I'm a - fraid, Not of bombs, Ma-man, nor gre - nade. There's a  
sounds, Ma-man, of the war, Ri - fles crack, Ma-man, can - nons roar. I have  
voice, Ma-man, I can't still, And it says, Ma-man, "Can you kill?" "Can you kill?" It is  
cold, Ma-man, it is black,  
die, Ma-man, I may die,  
With the dawn, Ma-man, we at - tack. There's a hill, Ma-man, we must take.  
This may be, Ma-man, my good - bye. It is time, Ma-man, there's the sun.  
Can you tell, Ma-man, that I shake I may Will I fight, Ma-man, will I  
Will I fight, Ma-man, will I run? Will I fight, Ma-man, will I  
run? He was young, Ma-man, he was small, I was trapped, Ma-man, by a  
there, Ma-man, I could see, He was me, Ma-man, he was  
walt. me. Then he lunged, Ma-man, and I spun, Face to face Ma-man, gun to  
Just a boy, Ma-man, not a man, Can I kill, Ma-man? Yes, I  
gun. can. Then and Can I kill, Ma-man? yes, I can.

# "Me And Juliet"

## MARRIAGE TYPE LOVE

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGER

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Smoothly and tenderly

Out of no-where came the feel-ing. Knew the feel-ing mar-raige type love.

We were danc-ing and your eye-lash blinked on my lash.

mar-raige type love. We made a date, could-n't wait for my day off. Now it's a

thing with a ring for the pay off. I'm your pi-geon, through with roam-ing.

I am horn-ing to mar-raige type love and you. you.

## NO OTHER LOVE

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGER

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Slow Tango

No Oth-er Love have I. On-ly my love for you. On-ly the dream we knew.

No Oth-er Love. Watch-ing the night go by. Wish-ing that you could be. Watch-ing the night with

in-to the night I cry, hur-ry home, come home to me. Set me free.

free from doubt and free from long-ing. In-to your arms I'll fly. Locked in your arms I'll

Wait-ing to hear you say. No Oth-er Love have I. No Oth-er Love.



# "The Me Nobody Knows"

## BLACK

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Words by WILL HOLT  
Music by GARY WILLIAM FRIEDMAN

Hard, driving tempo

**Cm** **Abmaj7** **G7sus**

Does white they cry \_\_\_\_\_ cause Black we die \_\_\_\_\_ Why they kill me \_\_\_\_\_ what

**Cm** **Abmaj7** **G7sus** **Cm**

crime \_\_\_\_\_ you and me \_\_\_\_\_ Oh yes Now I see \_\_\_\_\_ Black! We \_

cry \_\_\_\_\_ Black! De - fy \_\_\_\_\_ Black! With pride \_\_\_\_\_ Black! In -

**F9**

side \_\_\_\_\_ Black! We \_ rise \_\_\_\_\_ Oh Black is our col - or and we gon-na be free \_\_\_\_\_

Black is our col - or and we gon-na be free \_\_\_\_\_ Black is our col - or and we gon-na be free \_\_\_\_\_ Black is our col - or and we

gon-na be free \_\_\_\_\_ Yes, Black we want \_ to be That they \_\_\_\_\_ can see of

**F9**

you \_\_\_\_\_ and me Yes, Black we want \_ to be But What of the soul that yearns to be free \_\_\_\_\_

**Cm**

But What of the soul that yearns to be free \_\_\_\_\_ This they do not see in you or

**Csus**

1 \_\_\_\_\_ This is that \_\_\_\_\_ This can + not die! \_\_\_\_\_

### DREAM BABIES

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Lyric by HERB SCHAPIRO  
Music by GARY WILLIAM FRIEDMAN

Moderately

**Cmaj7** **Dm7** **Em7** **Fmaj7** **G7**

Where do you go in your dream, can you fly \_\_\_\_\_ Do you ride an - y rain-bows, \_\_\_\_\_ touch at the sky, \_\_\_\_\_  
What do you see in your dream, way up high \_\_\_\_\_ Do you find pret - ty pat - terns \_\_\_\_\_ catch - ing your eye \_\_\_\_\_

**Em7** **A7** **Dm7** **G7** **Cmaj7**

\_\_\_\_\_ or do you find your - self \_\_\_\_\_ no - where, \_\_\_\_\_ do you see your - self with a - lone? \_\_\_\_\_  
\_\_\_\_\_ or do you find your - self \_\_\_\_\_ fall - ing, \_\_\_\_\_ do you wake up with a \_\_\_\_\_

**Cmaj7** **Dm** **G9** **Cmaj7** **Dm7**

sigh? \_\_\_\_\_ Dream Ba - bies, chil - dren of night What do you dream? \_\_\_\_\_ is an - y - thing real? \_\_\_\_\_ Is your \_\_\_\_\_

**Em** **Dm7** **Cmaj7**

dream made of col - ors \_\_\_\_\_ or just black and white? Is an - y - thing right? \_\_\_\_\_ What do you Dream Ba - bies to - night? \_\_\_\_\_

### IF I HAD A MILLION

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Words by WILL HOLMES  
Music by GARY WILLIAM FRIEDMAN

Moderate Rock tempo

**Cmaj7** **G7sus** **Cmaj7**

If I If I Had A Mil - lion, mil - lion dol - lars, Tell you what I'd do. I would - n't take no more

**G7sus** **Cmaj7**

{ bull - shit } from an - y - one, Not from the man and not from you. I'd build me a for - tress made out of mar - ble  
{ noth - in' }

**G7sus** **Cmaj7** **G7sus**

high on a moun - tain and nev - er come down. I'd buy me a pent - house in New - ark, New - Jer - sey. Leave this be - hind me and

**Cmaj7** **G7sus** **Cmaj7** **Bbmaj7**

nev - er turn back. Oh yeah, oh yeah, oh yeah. I'd buy me a man - sion,

**Fmaj7** **Bbmaj7** **Fmaj7** **Bbmaj7** **Fmaj7**

Twen - ty rooms, to a floor. Gold knobs on the door. Fire - place, ea - sy chair. T. V. ev - ry - where, for - ty bells. I could fin

Bbmaj7

Fmaj7

Slower

Ser - vants for ev - ry - thing, — Swim - min' pool, — Saun - a bath. — Don't know what it is Do know that I've had one. —

Gmaj7

D7sus

If I If I Had A Mil - lion, mil - lion dol - lars, tell you what I'd do

Gmaj7

D7sus

Gmaj7

Would - n't give no part of noth - ing to an - y - one, Not to the pres - i - dent — and not to you. — I'd buy me a four - speed

D7sus

Gmaj7

won - der wheel bi - cy - cle e - quipped with speed - o - me - ter, — re - tract - i - ble seats. — And then I would buy me a nine - teen for - ty three —

D7sus

Gmaj7

D7sus

Gmaj7

mil - i - tar - y sur - plus am - phib - i - an jeep, — Oh yeah, oh yeah, oh yeah. —

Fmaj7

Cmaj7

Fmaj7

Cmaj7

Man, I would buy me some - thing prac - ti - cal, — I'd buy me a toll bridge, then I'd say: — "Hey man pay!"

Fmaj7

Cmaj7

Fmaj7

Cmaj7

mil - lion cars a day mov - in' neith - er way. Till I let 'em through when — my mil - lion turns — to two — I'd

G7sus

buy a cash - mere coat Save the rest for col - lege, — If I If I Had A Mil - lion, mil - lion dol - lars,

Cmaj7

G7sus

tell you what I'd be I would - n't be no one no one would rec - og - nize, would - n't be no - where where you could see. — I

Cmaj7

G7sus

Cmaj7

would - n't be stand - in' wait - in' on a prom - ise, would - n't be smil - in'. — Tell you what I'd be I'd be some - one dif - f'rent, Some - bod - y oth - er there

G7sus

Cmaj7

G7sus

Cmaj7

G7sus

Cmaj7

would - n't be no - bod - y — <sup>3</sup> bet - ter than me oh yeah oh yeah oh yeah oh yeah  
yeah oh yeah oh yeah oh yeah oh yeah oh yeah!

## SOUNDS

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Words by WILL HE  
Music by GARY WILLIAM FRIEDM

Freely

C

Sounds. Sounds to me \_ like there's Sounds Float - in' free \_ Sounds you \_ can - not see \_ like

mes - sage some - one's tap - pin' out on T. N. T. \_ (finger snap) Tap - pin' Clap - pin'

F G7 C F

Rap - pin' The sound of fin - gers snap - pin' \_ Tap - pin', snap - pin', knock - in', rap - pin' a lit - tle sound grow - in',

G7 C F G7

com - in', go - in' \_ All the time know - in' that it's get - tin' strong - er wait a lit - tle long - er it - ll get a lit - tle strong - er

C F G7 C

Late at night \_ Safe be - hind your locked door. Try and feel \_ try and feel the spir - it \_ Late at night \_

F G7

Lis - ten at the win - dow may - be you can hear \_ it, but it's get - tin' near - er, Near - er ev - ry day. \_ It's

F7sus Eb F7sus Eb F7sus Eb

Far off, \_ but get - tin' near - er, Near - er ev - ry day. So soft, \_ but get - tin' clear - er,

F7sus Eb F7sus Ebmaj7 F7sus Eb

Clear - er ev - ry day. Late at night \_ safe - ly in your bed \_ try and feel the spir - it \_

F7sus Eb F7sus To Coda G C

Late at night \_ Lis - ten out your win - dow may - be you can hear it. \_ It's a rap sound, a rock sound

F G7 C

click sound, a clock sound, a sweet sound, a street sound, a 'stamp - in' hand and feet \_ sound, a trash sound a smash sound, a whis - tle and a clash sound

F G7

wood a - gainst the head sound, a sound that could be thun - der, but ve - ry far a - way \_ It's

CODA G

D.S. al Coda

hear it. \_

C F Dbmaj7 C

Sounds Sounds to me like there's Sounds float-in' free Sounds you can-not see Like a

Dbmaj7 C

mes-sage some-one's tap-pin' out on T. N. T. T. N. T. Soon you'll see.

### THIS WORLD

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Lyric by HERB SCHAPIRO  
 Music by GARY WILLIAM FRIEDMAN

Bright Rock Tempo

Bb Eb Bb Eb Bb Eb

This World, This World, my mind holds This World, My mind holds This World in its

1 Bb Eb 2 Bb Bb7 Ebm7

hands. This hands. And when I think a-bout This World I can

Abmaj7 Abm7 Ab7

shape it just like clay I can make my-self a gar-den of E-den or

F7sus Bb Eb Bb

throw it all a-way This World, This World, my mind holds This

3 Eb Bb Eb Bb Eb Bb7 2 Bb Bb7

world, My mind holds This World in its hands. This hands. And when I

Ebm7 Abmaj7 Abm7

spin This World a-round I can turn night in-to day I can make my-self a sun-ny to-

Ab7 F7sus Bb

mor-row or bring back yes-ter-day This World, This

3 Eb Bb Eb Bb Eb Bb Eb

World, my mind holds This World, My mind holds This World in its hands This

Bb Eb Bb Eb Bb Eb Bb

World, This World, my mind holds This World, My mind holds This World in its hands.



## LET ME COME IN

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Words by WILL HOLT  
Music by GARY WILLIAM FRIEDMAN

Slowly (with insistence)

**Csus** **Cmaj7** **Csus** **G7**

Dark - ness comes down now, Hard - ly can see I feel a dark - ness ris - ing in me  
I keep on knock - ing No one is there Win - dows are black and the walls are all bare

**Csus** **G7sus**

Out on the out - side That's where I've been. Out on the out - side. Let Me Come In.  
I stand in dark - ness Fol - lowed by fear. Tell me I'm dream - ing. Tell me you're here.

**C** **Bb** **Ab** **Bb**

Look through the win - dow, Give me some light. Tell me you love me. Say it's all  
Look through the win - dow, Give me some light. Tell me I'm home now Say it's all

**C** **Bb** **Ab** **Bb**

right. O - pen the door now, I lost my key. Shut out the dark - ness ris - ing in  
right. Out on the out - side That's where I've been. Moth - er and fa - ther

**G7sus** **Bb** **Ab** **Bb** **Csus**

me. Let me come, let me come, Let Me Come In.

## LIGHT SINGS

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Words by WILL HOLT  
Music by GARY WILLIAM FRIEDMAN

Moderate Rock Tempo

**Gm** **C7sus** **Fmaj7** **Gm**

The sun comes up — The moon goes down, — The night goes on its way — The stars in the sky — are  
night is gone — The light has come, — A new day has be - gun — The trees in the park — are

**C7sus** **Fmaj7** **Gm**

wav - in' good - bye — and morn - ing's here — Bring - in' in the day — (Then) the kids start to shout —  
free of the dark — and morn - ing's here — Call - in' ev - ry - one — Then the kids start to shout —

**Am** **Bbmaj7** **Am** **D7** **Gm**

"Moth - er and fa - ther get up" — And it's the sun! — The sun comes up — and a  
"Broth - ers and sis - ters come out" — And it's the sun! — The sun comes up — and a

**Am** **Bb** **Am7** **Gm**

new day is born, — Oh — Light — Sings — all o - ver — the world — Light — Sings

F Eb Dsus

all o - ver the world Light Sings

Bb Am Gm F

Light Sings all o - ver the world Light Sings all o - ver the world

Eb Dsus Dsus

Light Sings The Sings

Bb Am Gm

Light Sings all o - ver the world Light Sings all

F Eb Dsus

o - ver the world Light Sings

### HOW I FEEL

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Words by WILL HOLT  
Music by GARY WILLIAM FRIEDMAN

Plaintively

Dm Gm9 Dm Gm Dm

Hard to tell you How I Feel Ev - ry - thing is so un - real Lord, but

Bbmaj7 A7sus A7 Dm Gm

life is a hard thing to get to Saw my shad - ow on the wall

Dm Gm Dm Bbmaj7 A7sus A7

Saw my love no - where at all Saw my life as a hard thing to get through.

Dm Bb Dm

When you're born they car - ry you When you're gone they bur - y you In be - tween, you're on your own. Hard to stand there

Bbmaj7 A7sus A7 Dm Gm9 Dm Gm9

all a - lone. Some - one's cry - ing down the hall Dy - ing cries they tell it all,

Dm Bbmaj7 A7sus Dm Bbmaj7 A7 Dm

Lord, this life is a hard thing to live And hard - er still to leave.

# “Merlin”

## I CAN MAKE IT HAPPEN

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Lyric by DON BLACK  
Music by ELMER BERNSTEIN

Moderately slow

**Bb** **G** **Bb** **G** **Bb** **Am7** **G** **Am7**

I'll think of some-thing spe-cial for Mer-lin. That should not be too hard for me. I'll sur-prise the young fool, - de-

stroy the young fool, - and I'll do it sa-tan-ic-ally. What-

With a driving rhythm

**Dm7** **Gm7** **Gmaj9** **Dmaj9** **Gmaj9** **Dmaj9** **Gmaj9** **Dmaj9** **Gmaj9** **Dmaj9**

ev-er I want - in this life I will get, I Can Make It Hap-pen. I'm tough-er than an - y-one

I ev-er met, I Can Make It Hap-pen. Mer-lin can't win, - I have to break - him.

This world is mine - once I o-ver-take - him. What-ev-er I want - out of life will be mine, I Can

Make It Hap-pen. There is-n't a star - in the sky I - can't out-shine, I Can Make It Hap-pen! Mer-lin must fall, - I

must see to - it. If he finds love - well, that's bound to do it. Trem-bling, - my hands are trem-bling, -

my head is head-y, - I'm more than read-y. - What - ev-er is wait-ing out

there I will take, I Can Make It Hap-pen. When ev-ry-one out- there's a - sleep I'm a - wake I Can

Make It Hap-pen! Mer-lin will lose, - yes I'll out-wit - him. When I am done - he won't know what's hit - him.

Abmaj7 Gm7 Ab Db

E - vil, I will be e - vil, sin - ful and spite - ful, sim - ply de - light - ful.

What - ev - er I want to a - chieve I'll a - chieve, I Can Make It Hap - pen. I've more tricks than Mer - lin has

got up my sleeve, I Can Make It Hap - pen. I've wait - ed a life - time to be ex - act - ly where I want to be. I Can

Make It Hap - pen, I Can Make It Hap - pen for me!

Chords: Eb, Fm7, Bbsus, Eb, Fm7, Dm7-5, G7-9, Cm7, Cm, F11, F9, Fm7, Bb11, Db11, Ebmaj7, Bb11, Ebmaj7, Bb11, Ebmaj7, Bb11, Ebmaj7

### HE WHO KNOWS THE WAY

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Lyric by DON BLACK  
Music by ELMER BERNSTEIN

Moderately slow

G C Am7 G Cmaj9 D7 Bm7 Gm Bb

So man - y peo - ple are lost in this world, run - ning but go - ing no - where. They reach for the stars; but you can't reach the stars un -

less you know how to get there. He who knows the way has ev - ry - thing, more than eyes can see, yes

ev - ry - thing. You've no need to go far, in fact, you've no need to move my friend; for your dreams do not lie a - round some bend.

No, there's a world in - side of you that you don't know, a spark you have - n't found that longs to grow and glow.

All shad - ows go; sud - den - ly light is ev - ry - where. Come fol - low he who knows the way, I'll

take you there; o - pen up your mind and you are there So let go of the past, to - mor - row can wait, your time is now. Some -

one must let you know there's more to you than you can see. and I am he.

Chords: Am7, D7, G, Am7, G, Em7, Am7, D7, Bm7, Cmaj9, Em7, A7, Dmaj9, D7, G, Am7, G, D7, Bm7, G7, Cmaj9, Am7, B7, Em9, Eb, D7, G, Em, Bm, Cmaj9, D11, D9, G

# SATAN RULES

Lyric by DON BLACK  
Music by ELMER BERNSTEIN

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With a Fiery Driving Rhythm

Gm Ebmaj7 D7 Gm Ebmaj7 Am7-5 Cm7

Sa - tan Rules, we both know it. You're a fool and I'll show it. All of your talk a - bout love and peace  
You are wrong. I can prove it. Hate is strong. you can't move it. You can-not stop all the peo - ple's sins,  
Sa - tan Rules, we both know it. You're a fool and I'll show it. While you are play - ing your ho - ly games,

D11 Ebmaj7 Gm

has - n't made kill - ing and hun - ger cease, not a bit!  
seems ev - 'ry bat - tle the dev - il wins. Look at itt  
mil - lion of souls will go down in flames. lov - ing itt

Cm6 Ebmaj7 Cm6 Ebmaj7 Cm6

Look at this world you ro - manc - ers, life is a curse for you danc - ers. Sa - tan gets

Ebmaj7 D7sus

all of the an - swers right.

Bb C7 C11 Bb C7

Right - eous is rub - bish, the good won't in - her - it much; kneel - ing and pray - ing won't save you at  
Tri - umph's de - li - cious, I drool at the taste of it; sav - or - ing con - quest is what I love

Fmaj7Cmaj9Fmaj7Cmaj9 Gm7 Am7 Gm7 Am7

all. This world could do with less dream - ers, fac - ing the truth is much hard - er. Come  
best. Did - n't I say I could do it? Now the whole world bet - ter lis - ten. Come,

G Bb G Bb C Am7 D

out of your twi - light shell. Face the world as it is, smile and say: "Hel - lo Hell!"  
fol - low - ers, fol - low me. If you don't, then you won't ev - er know vic - to - ry!

Cm7 Dm7 Cm7 Dm7 Am7-5

Don't hide your eyes from the fire, that's not time the way that a fire dies.  
Don't ev - er doubt what I tell you, next time I swear I won't tell you

D7sus D7 CODA Am7-5 D7sus D7

twice.

Gm Ebmaj7 D7sus Gm Ebmaj7 Am7-5 Cm7

Sa - tan Rules, look a - bout you. He will win with or with - out you E - vil de - pends on which side you're on;



if good suc - ceeds, show me where it's gone. Hy - po - crite! Look at it, you

foots! In this world, Sa - tan Rules!

Chords: D11, Eb, Gm, Cm7, Gm, Ebmaj7, Abmaj7, Db, Tacat, Gm9

## BEYOND MY WILDEST DREAMS

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Lyric by DON BLACK  
Music by ELMER BERNSTEIN

Moderately Bright Tempo

Be - yond My Wild - est Dreams, I can't be - lieve I'm here. I've nev - er been this far be - fore, I've

nev - er been this near. Feel as though I want to leap in - to the sky, I can't keep still. Feel so good I want to

soar, I think I will. Be - yond My Wild - est Dreams, what - ev - er road I take, I

can't be - lieve I'm stand - ing here, I can't be - lieve that I'm a - wake. Now I've last - ed this

life, I don't want to lose it. If I could choose one life, then I'd choose to choose it.

This may be my one chance and I mean to use it. Be - ware, your world now has me there.

Be - yond My Wild - est Dreams, I'll make sure I stay free. He'll find me ir - re - sis - ta - ble. He's bound to fall in

love with me.

Chords: Cmaj7, C, Am7, Dm7, G7, C, F, G9, Ebmaj7, Fm7, Bb11, Ebmaj7, G, Am7, D7, Dm7, G9, Cmaj7, C, Am7, Dm7, G9, C, Dm7, Ebmaj7, F, Ebmaj7, F, Eb, Dm, Eb, Dbmaj7, Eb, Db, Dm, G6, G11, C, Am7, Dm7, G9, C, Dm7, G11, C, F, G11, C

### SOMETHING MORE

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Lyric by DON BLACK  
Music by ELMER BERNSTEIN

**Gently**

**C** **Cmaj7** **C** **Dm7**

Some-thing More, some-thing mag-i-cal whirl-ing a-round. Some-thing More, some-thing mus-i-cal mak-ing no-  
Some-thing More, some-thing beau-ti-ful wait-ing some-where. Some-thing More, some-thing won-der-ful hap-pen-ing

**G7** **Fmaj7** **Em7** **Dm7**

sound there. Mir-a-cles, we for-get, hap-pen each day; flow-ers grow, snow-flakes fall,  
Wil-lows bend, o-ceans roar rain-bows ap-pear, song of love, dance of life

**Cmaj7** **A7** **Dm7** **D#dim** **C**

birds fly a-way. When Lift you look veil with your heart, you'll see a world feel your  
all through the year. the the veil and you'll float, you'll see fly you'll feel the

**F** **D** **G11** **G7** **G11** **C** (D.C.) verse 1 **G11** **C**

eyes have missed be-fore. Some-thing More. Feel Some-thing More. There's Some-thing More.  
joy you've missed be-fore.

### WE HAVEN'T FOUGHT A BATTLE IN YEARS

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Lyric by DON BLACK  
Music by ELMER BERNSTEIN

**Moderately**

**Cm** **Cm7** **Bbmaj9** **Ab** **Cmaj7**

*Prince:* What a lot of luck-y men you are, it is bliss to die in a war. You've a lot to thank me for, so dig out your dag-gers and  
pects to lose a limb or two, lots of blood is bound to be spilled. You'll be he-ros when you've killed, so march to your mak-er, my

**F** **G7sus** **C Cm** **C Cm** **Dm7-5**

sharp-en your spears. We Have-n't Fought A Bat-tle In Years! One ex- Con-quer-ing \_ as you pull your bows.  
brave vol-un-teers. We Have-n't Fought A Bat-tle In Years!

**G7** **Cm**

not a soul \_ will be spared! Slit-ting throats \_ of your wick-ed foes. *Men:* Oh my God, \_ we're so scared! We'd pre-

**Cm7** **F** **Ab** **Cmaj7**

fer to wipe the dun-geons sir, than to wipe the blood from our blades. *Prince:* Quick! Be-fore the foe in-vades. Be proud that I've chos-en you. *Men:* What

**G11** **Cm7** **Bbmaj9** **Ab**

harm did we ev-er do. *Prince:* Off you go, my val-iant men *Men:* Don't think you'll see us a-gain. *Prince:* When you're breath-ing your last breath.

Asus Bbsus G7sus

Men: just a gasp a - way from death, Prince: think a - bout your no - ble King and the joy your deaths will bring. Men: We pre -

C#m C#m7 Bmaj9 A

fer to stay at home with you, we pre - fer to write poems — too Lots of things we'd rath - er Prince: do. It's

C#maj7 F# Tacet C#

too bad that mar - tyrs — have short lived ca - reers. Men: We Have - n't Fought A Bat - tle In Years.

# "Merrily We Roll Along"

## GOOD THING GOING

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A Tommy Valendo Publication

Music and Lyric by  
STEPHEN SONDHEIM

Slowly

F Fmaj9 Fsus Fmaj9 F+ F6 Em7 D13 D7-9

It start-ed out like a song. — We start-ed qui - et and slow, with no sur - prise, and then one morn - ing I woke to re - al - ize:

Gm9 C9 F Fsus Fmaj9 F+

we had a Good Thing Go - ing. — It's not that noth - ing went wrong. — Some an - gry mo - ments of course, but just a few,

F6 Em7 D13 D7-9 Gm9 C11 F7sus

and on - ly mo - ments, no more, be - cause we knew we had this Good Thing Go - ing. — And if I want-ed too much, —

Bb Am7 G7sus G7

— was that such a mis - take — at the time? — You nev - er want-ed e - nough. — All right, tough, — I don't make — that a crime. —

C7sus C7-9 F Fmaj9 Fsus Fmaj9 Fsus F

And while it's go - ing a - long, — you take for grant - ed some

Fmaj9 F6 Em7 D13 D7-9 Gm9 C13 C9 Am9

love will wear a - way. We took for grant - ed a lot and still I say it could have kept on grow - ing, — in - stead of just kept on. —

D9 Gm9 Bb Dm9 Bbmaj7 C9 F Fmaj9

— We had a Good Thing Go - ing. — go - ing. — gone.

Strict Tempo

# NOT A DAY GOES BY

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A Tommy Velando Publication

Music and Lyrics  
STEPHEN SONDHEIM

Slowly

Not A Day Goes By, \_\_\_\_\_ not a sin - gle day day you're not some - where a part of my life \_\_\_\_\_ and I  
 Not A Day Goes By, \_\_\_\_\_ not a sin - gle day but you're some - where a part of my life \_\_\_\_\_ and it

need you to stay As the days go by, \_\_\_\_\_ I keep think - ing when does it end, \_\_\_\_\_ that it can't get mu  
 looks like you'll stay As the days go by, \_\_\_\_\_ I keep think - ing when does it end, \_\_\_\_\_ where's the day I'll ha

bet - ter much long - er, \_\_\_\_\_ but it on - ly gets bet - ter and strong - er and deep - er and near - er and simp - ler and fre - er an  
 start - ed for - get - ting? \_\_\_\_\_ But I just go on think - ing and sweat - ing and curs - ing and cry - ing and turn - ing and reach - ing an

rich - er and clear - er, and no, \_\_\_\_\_ Not A Day Goes By, \_\_\_\_\_ not a bless - ed day \_\_\_\_\_  
 wak - ing and dy - ing, and no, \_\_\_\_\_ Not A Day Goes By, \_\_\_\_\_ not a bless - ed day \_\_\_\_\_

\_\_\_\_\_ but you some - where come in - to my life \_\_\_\_\_ and you don't go a - way. And I have to say,  
 \_\_\_\_\_ but you're still some - how part of my life \_\_\_\_\_ and you won't go a - way. So there's hell to pay.

if you do, I'll die, \_\_\_\_\_ I want day af - ter day af - ter day af - ter day af - ter day af - ter  
 and un - til I die, \_\_\_\_\_ I'll die day, af - ter day af - ter day af - ter day af - ter day af - ter

day af - ter day af - ter day till the days go by! \_\_\_\_\_ Till the days go by! \_\_\_\_\_ Till the days go  
 day af - ter day af - ter day till the days go by! \_\_\_\_\_ Till the days go by! \_\_\_\_\_ Till the days go

by! \_\_\_\_\_ Till the days go by,  
 by! \_\_\_\_\_ Till the days go by.

# "The Merry Widow"

## VILIA

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Music BY FRANZ LEHAR  
Words by ADRIAN ROSS

Slowly

F C7 F C9 F Dm Am F#dim  
 "Vil - ia, O Vil - ia! the witch of the wood! Would I not die for you, dear, if I could! Vil - ia, O Vil - ia, my love and my bride!"  
 C G7 C C7 F C7 F C9 F  
 Soft - ly and sad - ly he sigh'd. — "Vil - ia, O Vil - ia, the witch of the wood! Would I not die for you, dear, if I could! Vil - ia, O  
 Dm7 Am7 F#dim Gm C7 F Gm7 F Gm7 F  
 Vil - ia, my love and my bride!" Soft - ly and sad - ly he sigh'd. — sigh'd, Sad - ly he sigh'd, Vil - ia.

# "Mexican Hayride"

## I LOVE YOU

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Words & Music by  
COLE PORTER

Lightly

Bbm6 C7-9 C7 Fdim F Gm7 C7  
 1 Love You" — Hums the A - pril breeze — 1 Love You" — ech - o the  
 F D7 Bbm6 C7-9 C7 Fdim F  
 hills. — 1 Love You" — the gold - en dawn a - grees — As once  
 A E7 A Gm7 C7 F  
 more she sees daf - fo - dils — It's spring a - gain — And birds on the wing a - gain —  
 Cm6 D7 Cm D7 G7 C7 Bbm6 C7-9 C7  
 — start to sing a - gain — The old mel - o - die — 1 Love You" — That's the  
 Fdim F F7 D7 G7 C7 1 F Fdim C7sus C7 2 F  
 song of songs. — And it all be - longs to you and me. — "I me  
 Bb F Bbm F  
 And it all be - longs to — you and me. —



# "Milk And Honey"

## MILK AND HONEY

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Lyric and Music  
 JERRY HERMAN

With spirit

C Am Dm7 G7 C

This is the land of Milk And Hon - ey This is the land of sun and song - and This is a world of  
 What if the earth is dry and bar - ren What if the morn - ing sun is mean to us for This is a state of

F Em Am D7 Fm6 G7 Am Am6

good and plen - ty Hum - ble and proud and young and strong and This is the place where the  
 mind we live in We want it green and so it's green to us for When you have won - der - ful

Dm7 E7 Am D7 Fm6 G7 C Cmaj7 F Am Fdim

hopes of the home - less and the dreams of the lost com - bine This is the land that heav - en blessed and  
 plans for to - mor - row some - how e - ven to - day looks fine so what if it's rock and dust and sand, For

C Dm7 G7 1 C Am C Am 2 C Am C Dm7 G7 C

This love - ly land is mine  
 this love - ly land is mine This love - ly land is mine

## SHALOM

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Music and Lyrics  
 JERRY HERMAN

Moderately

Dm A+ Dm7 Dm6 Bb Dm Em7 A7 Em7 A7

Sha - lom, The nic - est greet - ing I know; Sha - lom,

Gm6 A7 Em7 A7 Dmaj7 D6 G Gmaj7 G6 Gmaj7

Means twice as much as hel - lo. It means a mil - lion love - ly things, like

G6 G#dim D Dm A+ Dm7 Dm6 Gm7 C7

peace be yours, wel - come home. And e - ven when you say good - bye, If your voice has 1 don't want to

Fmaj7 Dm Gm7 C7 Am7 D7-9 Gm7 C9 F

go' in it, Say good - bye with a lit - tle "hel - lo" in it And say good - bye with Sha - lom.

# "Minnie's Boys"

## BE HAPPY

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Lyric by HAL HACKADY  
Music by LARRY GROSSMAN

Moderately

Chords: Cm, Fm7, Bb7, Eb6, Eb, Abmaj7, Fm7-5, Cm, Bb7, Cm, G7, 2

Life's a beau-ti-ful mess, but live and nev-er-the-less Be Hap-py!  
Life's the bat of an eye, you're born, and you live and you die, Be Hap-py!

Life is full of re-grets, but let's for-get 'em and let's Be Hap-py!  
Look, you nev-er can tell, so while you're here, might as well Be Hap-py!

Life's a joke, but you know the laugh's on all of us, so Be Hap-py, hap-py.  
If a life is a mis-take, it's one we're all going to make, Be Hap-py, hap-py.

You can like it or not, a life-time's all that you got to live.  
Life has lit-tle to spare so find your hap-pi-ness where you can.

## MAMA, A RAINBOW

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Lyric by HAL HACKADY  
Music by LARRY GROSSMAN

Slowly

Chords: A, Bm7, Amaj7, A, Bm7, Amaj7, A, Bm7, Amaj7, Amaj9, Bm7, Amaj9, F#m, Bm7, E9, Bm7, E9, Bm7, C#7, F#m, C#m, Bm7, E13, C, Dm7, Cmaj7, Dm7, Cmaj7, C, Dm7, Cmaj7, Cmaj9, Dm7, Cmaj9, Am, Fmaj7, Em7, Dm7, E7-9, Am9, Gm7, C9, Fmaj7, Em7, Dm7, G7, C

Ma-ma, A Rain-bow, Ma-ma, a sun-rise, Ma-ma, the moon to wear, That's not good\_\_ e-nough,  
Ma-ma, a pal-ace, Dia-monds like door-knobs, Moun-tains of gold to spare, That's not rich\_\_ e-nough,

No, not good\_\_ e-nough, } Not for Ma-ma. Ma-ma, a life-time, crowd-ed with laugh-ter,  
No, not rich\_\_ e-nough, }

That's not long\_\_ e-nough, Not half long\_\_ e-nough. What can I give you that I can give you? What will your pres-ent be?

Ma-ma, young\_\_ and beau-ti-ful, Al-ways young\_\_ and beau-ti-ful, That's the Ma-ma

I'll al-ways\_\_ see, That's for Ma-ma with love\_\_ from me.

# "The Most Happy Fella"

## BIG D

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By FRANK LOESS

Brightly

Eb6 Gm7-5 C7 Bb Bb7 Eb6  
Bb7 Eb6 Gm7-5 C7 Bb7

You're from Big D I can guess by the way you draw and the way you draw

Eb6 F7 F#dim Gm7-5 Bbm Ebm7 Eb7 F7 F#m7-5 Gm7-5 Ab C7 Db7  
F7 Bb7 Eb6 Gm7-5 C7 Bb7

You're from Big D, My, oh yes. I mean Big D, lit-tle a, dou-ble l-a-

F7 Bb7 Eb6 Gm7-5 C7 Bb7

And that spells Dal-las, My dar-lin', dar-lin' Dal-las, Don't it give you pleas-ure to c  
 that that spells Dal-las, Where ev-'ry home's a pal-ace 'Cause the set-tlers set-tle for

Tacet

fess That you're from Big D? My, oh yes. I mean Big D, lit-tle a, dou-ble l-a-  
 less Hoo-ray for Big D, My, oh yes. I mean Big D, lit-tle a, dou-ble l-a-

Eb6 Eb Bb7 Eb  
Eb F7 F#dim Gm7-5 Bb7 Eb

Big D, lit-tle a, dou-ble l-a, Big D, lit-tle a, dou-ble l-a, -st' And a, dou-ble l-a, -st'

## JOEY, JOEY, JOEY

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By FRANK LOESS

Moderately

Cmaj7 C7 Cmaj7

Jo-ey, Jo-ey, Jo-ey Jo-ey, Jo-ey, Joe. You've been too long in one place. And  
 Jo-ey, Jo-ey, Jo-ey Jo-ey, tra-vel on. You've been too long in one town. And

1,3 E7 Tacet To Coda E7 F C

time to go. Time to go! gone. That's what the wind sings to me When  
 har-vest time's come and

Dm Dm7 Am Dm

bunk I've been bunk-in' in gets to feel-in' too soft and co-zy When the grub they've been cook-in' me

E7 Am G G+ Cmaj7 Dm7

gets to fast-in' too good. When I've had all I want of the la-dies in the neigh-bor-

G G7 G7-9 CODA Cmaj7 C Fm7-5 C

hood, She sings, Jo-ey, Jo-ey, Joel

### STANDING ON THE CORNER

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By FRANK LOESSER

Relaxed

G G7 C Cm G Cm G G7

Stand-ing On The Corn-er watch-ing all the girls go by.

C Cm A7 D7 G C

watch-ing all the girls go by Broth-er you don't know a nic-er oc-cu-pa-tion, Mat-ter of  
 giv-ing all the girls the eye Broth-er if you've got a rich i-mag-i-na-tion, give it a  
 un-der-neath a spring-time sky Broth-er you can't go to jail for what you're think-ing, Or for the

Am7 D7 G G7 C Cm D7 A7

fact whirr, neith-er do I, than Stand-ing On The Corn-er watch-ing all the girls, watch-ing all the girls, watch-ing all the  
 "wooooo" give it a try, Try You're only  
 look in your eye.

D7 G Em A7

1, To next strain; 2, To next strain; 3

girls go by. by. I'm the cat that got the cream,  
 Sat-ur-day and I'm so broke,

Em A7 C G G+

Have-n't got a girl, But I can dream, Have-n't got a girl, But I can wish, so I  
 Could-n't buy a girl, a nick-el coke, Still I'm liv-ing like A mil-lion-aire, when I

G Ab7 G Ab7 G D7

take me down to Main Street And that's where I se-lect my i-mag-i-na-ry dish  
 take me down to Main Street And I re-view the ha-rem pa-rad-ing for me here.

Last time  
 D.C. al Fine

# "Mr. Wonderful"

## MR. WONDERFUL

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Words and Music by JERRY BRONSON  
LARRY HOLOFCENER & GEORGE W. CRONIN

Moderately

The musical score is written on a grand staff with a treble clef and a 4/4 time signature. It includes guitar chord diagrams above the notes and lyrics below. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score consists of 10 staves of music. A first ending bracket is placed over the 5th and 6th staves. A second ending bracket is placed over the 7th and 8th staves. The lyrics are: 'Why this feel - ing? Why this glow? Why the thrill when you say "Hel - lo"? Why trem - bling when you speak? Why this joy when you touch my cheek? It's a strange and ten - der mag - ic you do. Mis - ter Won - der - ful, That I must tell you what my heart knows is true: you! Why this Won - der - ful that's you! And why this long - ing to know your charms; to spend for - ev - er here in your arms! Oh! there much more I could say, But the words keep slip - ping a - way; And I'm left with on - ly one point of view: Mis - ter Won - der - ful, that you! One more thing, then I'm through; Mis - ter Won - der - ful, Mis - ter Won - der - ful, I love you!'

**Chord Diagrams:**

- C:
- Dm7:
- G7:
- Dm:
- E7:
- Am:
- Am7:
- D#dim:
- Gm6:
- A7:
- Dm9:
- F6:
- F#7:
- Fm:
- D9:



## JACQUES D'IRAQUE

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LARRY HOLOFCENER & GEORGE WEISS

Moderately

There's a guy named Jack — from a coun - try called I - raq — Now his real name is Jacques and I - raq is I - raque, so they

call him Jacques D'i - raque. — There's a chick named Jill — liv - in' on the Bagh - dad hill, — ev - 'ry

eve - ning at eight when he calls for a date she re - fus - es Jacques D'i - raque. — Jacques D'i - raque! Rock, Rock,

Jacques D'i - raque! Rock, rock, Jacques D'i - raque! Rock, rock, Un, deux, trois, go! Jacques D'i - raque!

Rock, rock, Jacques D'i - raque! Rock, rock, Jacques D'i - raque! Rock, rock, rock, rock! — Jacques D'i -

raque is blue — 'cause the gal won't say, "I do." — While she dates ev - 'ry man from I - raq to I - ran she's ig -

nor - ing Jacques D'i - raque. — You can bet ol' Jacques — gon - na give that gal a shock — He'll go

out on a spree and he'll mar - ry Ma - rie just to teach Jill the rule that a gal should - n't fool with a guy named Jacques D'i - raque. —

D.S. al Coda

Un, deux, trois, Jacques D'i - raque!

Chord diagrams: D♭7, C7, F, D♭9, C9, F, B♭, F, B♭, F, C7, F, F7, B♭9, F, F7, B♭9, F, D♭7, C7, F, D♭9, C9, F, B♭, F, B♭, F, B♭, F, C7, G♭9-5, CODA, F, C7, F, F7, B♭6, D♭7, F

### TOO CLOSE FOR COMFORT

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Words and Music by JERRY BOCK  
LARRY HOLOFCENER & GEORGE WEISS

Medium Swing

**C6** **Cm6** **Gm6** **A7** **Fm6** **G7** **C**  
 Be wise, be smart, be - have my heart, don't up - set your cart when she's so close. —  
**C6** **Cm6** **Gm6** **A7** **Fm6** **G7**  
 Be soft, be sweet, but be dis - creet, Don't go off your beat. She's Too  
**C** **C6** **C+** **F6** **F7** **Fm** **G7-9** **C** **C7** **F6** **F7**  
 Close For Com - fort, Too close, Too Close For Com - fort, Please not a - gain. — Too close, Too  
**Fm** **G7-9** **Ab7** **G7** **C6** **Cm6** **Gm6** **A7**  
 — close to know just when to say, "when," Be firm, be fair, be sure, be - ware, on your  
**Fm6** **G7** **C** **C6** **C+** **F6** **F7** **Fm** **G7-9**  
 guard, Take care while there's such temp - ta - tion. One thing leads to an - oth - er,  
**Cm6** **D7** **Ab9** **G9** **Fm6** **G7-9** **Cm**  
 Too late to run for cov - er, She's much Too Close For Com - fort now! —

### "The Music Man"

### SEVENTY SIX TROMBONES

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By MEREDITH WILLSON

**G7** **C** **Ebdim** **G7** **Cdim** **G7** **C**  
 Sev - en - ty Six Trom - bones led the big pa - rade, — With a hun - dred and ten cor - nets close at hand, —  
 Six Trom - bones caught the morn - ing sun, — With a hun - dred and ten cor - nets right be - hind, —  
**C7** **F** **D7** **G** **D7** **G** **D7**  
 — They were fol - lowed by rows and rows of the fin - est vir - tu - o - sos, The cream of ev - 'ry fa - mous band —  
 — There were more than a thou - sand reeds spring - ing up — like — weeds, There were  
**G7** **G7** **C** **F** **Bb** **Fdim** **C7**  
 — Sev - en - ty horns — of ev - 'ry shape and kind — There were cop - per bot - tom tym - pa - ni in horse pla - toons,  
 — fif - ty mount - ed can - non in the bat - ter - y, —

E F C7 F Bb F C

Thun - der - ing, thun - der - ing, all a - long the way. Dou - ble bell eu - pho - ni - ums and big bas - soons,  
 Thun - der - ing, thun - der - ing, loud - er than be - fore. Clar - i - nets of ev - ry size and

G7 C G7 C7 Bb E7 F

Each bas - soon hav - ing his big fat say. There were trum - pet - ers who'd im - pro - vise a full oc - tave

C7 F D7-5 G7 G7

high - er than the score. Sev - en - ty

C Ebdim G7 C/dim G7 C

Six Trom - bones led the big pa - rade, When the or - der to march rang out loud and clear. Start - ing off with a  
 Six Trom - bones hit the coun - ter - point, While a hun - dred and ten cor - nets played the air. Then I mod - est - ly

C7 F D7 G D7 G D7 G7

big bang bong place on a Chi - nese gong. By a big bang bong - er at the rear. Sev - en - ty  
 took my place as the

2 F D7 G G7 C

one and on - ly bass, And I oom - ped up and down the square.

### GOODNIGHT, MY SOMEONE

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By MEREDITH WILLSON

Slowly

G7 C Em7 Ebdim G C#dim G7 F G C F C

Good - night, My Some - one, Good - night, my love. Sleep tight, my some - one, sleep tight, my love. Our  
 dreams be yours, dear, if dreams there be. Sweet dreams to car - ry you close to me. I

C7 F Eb9-5 D9 G D9 G9 Dm7 G7 Dm7 G7 2 F F#dim D#dim

star is shin - ing its bright - est light For good - night, my love for good - night. Sweet wish they might. Now Good

G G7 C G7 C

night, My Some - one, Good - night, good - night, good - night, good - night.

## LIDA ROSE

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By MEREDITH WILLSON

Moderate Bounce

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

Li - da Rose, I'm home a - gain, Rose, to get the sun back in my sky. Li - da Rose, I'm

**D** **A<sub>b</sub>** **E<sub>b</sub>** **D** **E<sub>b</sub>** **E<sub>b</sub>+ A<sub>b</sub>** **E<sub>b</sub>** **C7+5**

home a - gain, Rose, a - bout a thou - sand kiss - es shy. Ding, dong, ding! I can hear the chap - el bell chime.

**F7** **B<sub>b</sub>7** **A<sub>b</sub>** **B<sub>b</sub>7** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **E<sub>dim</sub>**

Ding, dong, ding! At the least sug - ges - tion I'll pop the ques - tion. Li - da Rose, I'm home a - gain, Rose, without a

**B<sub>b</sub>7** **D** **A<sub>b</sub>** **D** **Gm7-5** **C7+5** **C7**

sweet - heart to my name. Li - da Rose, now ev - ry - one knows, that I am hop - ing you're the same.

**A<sub>b</sub>** **A<sub>b</sub>m6** **E<sub>b</sub>** **C7** **Fm7** **B<sub>b</sub>7** **A<sub>b</sub>** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>** **E<sub>b</sub>** **A<sub>b</sub>** **E<sub>b</sub>**

So here is my love song, Not fan - cy or fine, Li - da Rose, Oh won't you be mine! \_\_\_\_\_ mine! \_\_\_\_\_

## TILL THERE WAS YOU

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By MEREDITH WILLSON

Moderately

**B<sub>b</sub>7-9** **E<sub>b</sub>** **E<sub>dim</sub>** **Fm7** **A<sub>b</sub>m6** **E<sub>b</sub>** **G<sub>dim</sub>** **Fm7** **B<sub>b</sub>7-9**

There were bells on the hill, but I nev - er heard them ring - ing, No, I nev - er heard them at all Till There Was  
birds in the sky but I nev - er saw them wing - ing No, I nev - er saw them at all Till There Was

**E<sub>b</sub>** **A<sub>b</sub>maj7** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>maj7** **E<sub>b</sub>maj9** **A<sub>b</sub>** **A<sub>dim</sub>** **E<sub>b</sub>**

You \_\_\_\_\_ There were You. And there was mu - sic and there were won - der - ful ros - es, they

**C7** **C7+5** **Fm7** **F7** **B<sub>b</sub>7** **B<sub>b</sub>7+5** **B<sub>b</sub>7** **E<sub>b</sub>** **E<sub>dim</sub>**

tell me in sweet fra - grant mea - dows of dawn, and dew, There was love all a - round, but I

**Fm7** **A<sub>b</sub>m6** **E<sub>b</sub>** **G<sub>dim</sub>** **Fm7** **B<sub>b</sub>7** **E<sub>b</sub>** **A<sub>b</sub>maj9** **E<sub>b</sub>maj7**

nev - er heard it sing - ing, No, I nev - er heard it at all Till There Was You.

## YA GOT TROUBLE

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By MEREDITH WILLSON

Ab7

Bright 2



Well ya got trou-ble, my friend. right here I say trou-ble right here in Riv-er Cit-y. Why sure, I'm a

bil-lard play-er, cer-tain-ly might-y proud. I say I'm al-ways might-y proud to say it.



I con-sid-er that the hours I spend with a cue in my hand are gold-en. Help you cul-ti-vate



Tacet

horse sense and a cool head and a keen eye. Nev-er take-h'n try to give an



i-ron clad leave to your-self from a three-rail bill-lard shot? But just as I say, it takes judg-ment,

brains and ma-tur-i-ty to score in a balk-line game I say that an-y boob kin take h'n shove a



ball in a pock-et, And I call that sloth. The first big step on the road to the depths of de-gra-



da I say, first it's a lit-tle ah, me-dic-i-nal wine from a tea-spoon; Then beer from a bot-tle. And the



next thing you know, your son is play-in' fer mon-ey in a pinch-back suit, and list'nin' to some big out-



a-town jas-per hear-in' him tell a-bout horse-race gamb-lin'. Not a whole-some trot-tin' race, no! But a



race where they se' down right on a horse! Like to see some stuck-up jock-ey boy set-tn' on Dan



**Eb7**  **Ab** 

Patch? Make your blood boil? Well I should say. Now friends, lem-me tell you what I mean. Ya got

**Db** 

One Two Three Four Five Six pock-ets in a tab-le!

**Ddim**  **Fm7**  **F6**  **Bbm7** 

Pock-ets that mark the diff-erence be-tween a gen-tle-man and a bum, with a cap-i-tal B, and that rhymes with

**Eb7**  **Ab** 

P, and that stands for pool. And all week long your Riv-er Cit-y youth-'ll be frit-tern a-way, I say,

**Bbm7** 

your young men-'ll be frit-tern. Frit-tern a-way their noon-time, sup-per-time, chore-time too! Get the ball in the

**Eb7**  **Bbm7**  **Gbm6**  **Eb7** 

pock-et! Nev-er mind get-tin' dan-de-li-ons pulled or the screen door patched or the beef-steak pound-ed. Nev-er mind

**Ab7** 

*Tacet*

pump-in' an-y wat-er 'til your par-ents are caught with the dis-tern emp-ty on a Sat-ur-day night, and that's

trou-ble, oh yes, ya got lots n' lots 'a trou-ble. I'm think-in' of the kids in the knick-er-bock-ers

**Db6**  **Db7** 

shirt-tails, young ones, peek-in' in the pool hall wind-ow aft-er school, ya got trou-ble, folks, right here in Riv-er

**Ab**  **C7**  **F7**  **Bb7**  **Eb7**  **Ab** 

Cit-y. Trou-ble, with a cap-i-tal "T" and that rhymes with "P" and that stands for pool! Now I know

all you folks are the right kind of par-ents. I'm gon-na be per-fect-ly frank. Would ya like to know

**Eb7**  **Adim**  **Eb7** 

what kind a con-ver-sa-tion goes on while they're loaf-in' a-round the hall? They'll be try-in' out Bev-o; try-in' out

**Bbm7** **F#dim** **Eb7** **Eb7+5**

Cub-ese; try-in' out Tall or Mades, like cig-ar-ette fiends, And brag-gin' all a-bout how theyre gon-na

**Ab**

cov-er up a tell-tale breath with Sen-Sen. One fine night they leave the pool-hall head-in' for the dance at the Arm-ry.

**Db** **Bdim**

Lib-er-tine men and scar-let wo-men and rag-time, shame-less mus-ic that-ll drag your son and your daugh-ter to the

**Ab** **F7** **Bb7-9** **Eb7**

arms of a jung-le an-i-mal in-stinct mass-ster-i-al Friends, the l-die brain is the dev-il's play-ground,

**Ab**

trou-ble! Right here in Riv-er Cit-y! With a cap-i-tal "T" and that rhymes with

**Eb7**

"P" and that stands for pool. We've sure-ly got trou-ble! Right here in Riv-er

**F#dim** **Eb7** **Ab**

Cit-y! Got-ta fig-ger out a way to keep the young ones mor-al af-ter school. Our chil-dren's

chil-dren gon-na have trou-ble. Oh we got trou-ble. We're in ter-ri-ble, ter-ri-ble

**Db**

trou-ble. That game with the fif-teen num-bered balls is the dev-ils tool! Oh yes we've got

**Ddim** **Ab** **Gb7-5** **F7**

trou-ble, trou-ble, trou-ble. Yes we got trou-ble here, we got big, big trou-ble with a

**Bb9** **Eb7** **Ab** **Db** **D** **Ab**

"T" Got-ta rhyme it with "P" and that stands for pool!

# THE WELLS FARGO WAGON

By MEREDITH WILLSON

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Walking Horse Tempo

**G** **D7** **G**

O - ho the Wells Far - go Wag - on is a - com - in' down the street, oh please let it be for me. O - ho the  
 Wells Far - go Wag - on is a - com - in' down the street, oh don't let him pass my door. O - ho the

**D7** **G**

Wells Far - go Wag - on is a - com - in' down the street, I wish, I wish I knew what it could be. I got a  
 Wells Far - go Wag - on is a - com - in' down the street, I wish I knew what he was com - in' for. I got some

**C6** **G** **C6** **G**

box of ma - ple su - gar on my birth - day. In March I got a grey mack - i - naw. And  
 sal - mon from Se - at - tle last Sep - tem - ber. And I ex - pect a new rock - in' chair. I

**C6** **G** **A7** **D7** **C6** **D7**

once I got some grape - fruit from Tam - pa. Mont - gom - ry Ward sent me a bath - tub and a cross - cut saw. O - ho, the  
 hope I get my rais - ins from Fres - no. The D. A. R. have sent a can - non for the court - house square. O - ho, the

**G** **D7** **G**

Wells Far - go Wag - on is a - com - in' now. Is it a pre - paid sur - prise or C. O. D.? It could be  
 Wells Far - go Wag - on is a - com - in' now, I don't know how I can ev - er wait to see. It could be

**Bm** **Dm6** **E7** **A7** **D** **D7** **G** **D7**

cur - tains, or dish - es, or a dou - ble boil - er, Or it could be some - thin' spe - cial just for me. O - ho the  
 some - thin' from some - one who is no re - la - tion, but it could be some - thin' spe - cial just for me.

## “My Fair Lady”

### GET ME TO THE CHURCH ON TIME

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Words by ALAN JAY LERNE  
 Music by FREDERICK LOEW

Moderately Fast

**G**

I'm get - ting mar - ried in the morn - ing Ding! dong! the bells are gon - na  
 I got - ta be there in the morn - ing Spruced up and look - ing in my

**D7** **Ddim** **D7** **Ddim** **D7**

chime. Pull out the stop - per. Let's have a whop - per. But Get Me To The  
 prime. Girls, come and kiss me. Show how you'll miss me. But Get Me To The

**B $\flat$ m6** **D7** **G** **G** **C**

Church Church On On Time! Time! If I am dan - cing, Roll up the

**G** **A7sus** **A7** **D7** **Am** **F7** **D9** **G**

floor! If I am whist - ling, whewt me out the door! For I'm get - ting

**G7** **E7**

mar - ried in the morn - ing Ding! dong! the bells are gon - na chime.

**C6** **Cmaj7** **C+** **C6** **G** **Gm** **G** **G+** **Bm** **C** **B**

Kick up a rum - pus, But don't lose the corn - pass; And get me to the church. Get me to the

**Em7** **A9** **G** **Bm** **G7** **A7** **Am7** **D7** **G**

church. For Pete's sake, Get Me To The Church On Time!

**I'VE GROWN ACCUSTOMED TO HER FACE**

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately Slow

**E $\flat$**  **E $\flat$ maj7** **E $\flat$ 6** **Fm7** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ 6**

I've Grown Ac - cus - tomed To Her Face She al - most makes the day be - gin. I've grown ac -  
 cus - tomed To Her Face. She al - most makes the day be - gin. I've got - ten

**A $\flat$ 6** **E $\flat$ dim** **E $\flat$**  **A $\flat$**  **Gdim** **Fm7** **B $\flat$ 9**

cus - tomed to the tune, She whist - les night and noon, Her smiles, her frowns, her ups, her downs are se - cond  
 used to hear her say: "Good morn - ing" ev - ry day, Her joys, her woes, her highs, her lows are se - cond

**E $\flat$**  **E $\flat$ maj7** **E $\flat$ 6** **Fm7** **B $\flat$ 7** **E $\flat$ maj7** **E $\flat$ 6**

na - ture to me now; Like breath - ing out and breath - ing in I was se -  
 na - ture to me now; Like breath - ing out and breath - ing in I'm ver - y

**A $\flat$ 6** **D7** **E $\flat$**  **C7+5** **Fm7** **B $\flat$ 7** **G+** **C7+5**

rene - ly in - de - pen - dent and con - tent be - fore we met; Sure - ly I could al - ways be that way a - gain and yet, I've grown ac -  
 grate - ful she's a wo - man and so eas - y to for - get; Rath - er like a ha - bit one can al - ways break and yet, I've grown ac -

**F9** **A $\flat$ m** **E $\flat$**  **Gm7** **Fm7** **E $\flat$**  **E $\flat$**

cus - tomed to her looks; Ac - cus - tomed to her voice; Ac - cus - tomed to her face. I've Grown Ac -  
 cus - tomed to the trace of some - thing in the air; Ac - cus - tomed to her face.

# I COULD HAVE DANCED ALL NIGHT

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately

The musical score for "I Could Have Danced All Night" is written in 4/4 time and begins with a tempo marking of "Moderately". The melody is on a treble clef staff. The lyrics are: "I Could Have Danced All Night! I Could Have Danced All Night! And still have begged for more. I could have spread my wings And done a thousand things I've never done before. I'll never know what made it so exciting. Why all at once my heart took flight. I only know when he began to dance with me. I could have danced, danced, danced, All night." The score includes guitar chord diagrams for various chords such as C, Cmaj7, C6, Em, F, Dm7, G7, Dm, F+, Dm6, F, G7+5, F#, B7, E, Emaj7, E6, E, G, Am, Cdim, G9, F, Cmaj7, Dm7, C, Cmaj9, F6, Dm7, G7, and C.

# JUST YOU WAIT

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Impressively

The musical score for "Just You Wait" is written in 4/4 time and begins with a tempo marking of "Impressively". The melody is on a treble clef staff. The lyrics are: "Just You Wait, 'en-ry 'ig-gins, Just You Wait! You'll be sor-ry, but your tears-'ll be too late! You'll be broke and I'll have mon-ey: Will help you? Don't be fun-ny! Just You Wait, 'en-ry 'ig-gins, Just You Wait! Just You Wait, 'en-ry 'ig-gins, till you're". The score includes guitar chord diagrams for various chords such as Cm, G, Fm7, Edim, Bb7, Bb, Edim, Bb7, A7, Bb7, Eb, and Ebm.



sick, And you scream to fetch a doc-tor dou-ble quick! I'll be off a sec-ond la-ter, And go straight to the the-a-tre! Oh, ho,

ho, 'en-ry 'ig-gins, Just You Wait! Oooh, 'en-ry 'ig-gins! Just You Wait un-til we're swim-ming in the

sea! Oooh, 'en-ry 'ig-gins! And you get a cramp a lit-tle ways from me! When you

yell you're gon-na drown, I'll get dressed and go to town! Oh, ho, ho, 'en-ry 'ig-gins! Oh, ho, ho, 'en-ry 'ig-gins! Just You

Wait! Tacet One — day I'll be fa-mous! I'll be prop-er and prim! Go to Saint James so of-ten I will

call it Saint Jim. One — eve-ning the King will say, "Oh, Li-za, old thing, I want all of En-gland your prais-es to sing. Next

week, on the twen-ti-eth of May, I pro-claim Li-za Doo-lit-tle Day! All the peo-ple will cel-e-brate the

glo-ry of you, And what-ev-er you wish and want I glad-ly will do." "Thanks a lot, King," says I, — in a man-ner well-bred; "But

A little livelier  
all I want is 'en-ry 'ig-gins' 'ead!" "Done", says the King, "with a stroke. Guard, run and bring — in the

**Fast March**  
bloke!" Then they'll march you, 'en-ry 'ig-gins, to the wall; — And the King will tell me: "Li-za, sound the call." — As they

raise their ri-fles high-er, I'll shout: "Read-y! Aim! Fire!" Oh, ho, ho! 'en-ry 'ig-gins! Down you'll go! 'en-ry 'ig-gins! Just You Wait!

# THE RAIN IN SPAIN

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

F F#dim C7 F C#7 C7 F

The Rain In Spain stays main - ly in the plain! The Rain In Spain stays main - ly in the plain!

Gm7 C7 F C7 F Bb Gm6 A E7

Now once a - gain, where does it rain? On the plain! On the plain! And where's that blast - ed plain? In Spain! In

A C7 F F#dim C7 F F#dim C7 F

Spain! The Rain In Spain stays main - ly in the plain! The rain In Spain stays main - ly in the plain!

# WITH A LITTLE BIT OF LUCK

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Brightly

C Cmaj7 F G7 C Cmaj7 C6 F G7 C Cmaj7 C6 F G7 C Cmaj7 C6 G C7 F

The Lord a - bove gave man an arm of i - ron So he could do his job and ne - ver shirk. The Lord a - bove gave  
bove made man to help his neigh - bor. No mat - ter where, on land or sea and foam. The Lord a - bove made

A7 F Fmaj7 D7 F D7 G G9 C E7 F C F6

man an arm of i - ron. But With A Lit - tle Bit Of Luck, With A Lit - tle Bit Of Luck, {Some - one else - 'll do the  
man to help his neigh - bor.} {When he comes a - round you

C G7 C G7 C G7 F G7 C

blink - in' work. With a lit - tle bit, With a lit - tle bit, With A Lit - tle Bit Of Luck {you'll nev - er work.  
won't be home.} {you won't be home.

1 2 F C Gdim G D7 C D7 G

The Lord a - Oh, you can walk the straight and nar - row, But With A Lit - tle Bit Of Luck you'll run a - mok. The gen - tle

C Cmaj7 F G7 C Cmaj7 C6 F G7 C Cmaj7 C6 F G7 C Cmaj7 C6 G C7 F

sex was made for man to mar - ry; To tend his needs and see his food is cooked. The gen - tle sex was

A7 F Fmaj7 D7 F D7 G G9 C E7

made for man to mar - ry, But With A Lit - tle Bit Of Luck, With A Lit - tle Bit Of Luck, You can

F C F6 C G7 C G7 C G7 C

have it all and not get hooked. With a lit-tle bit, With a lit-tle bit, With A Lit-tle Bit Of

F G7 C G7 C G7 C

Luck you won't get hooked. With a lit-tle bit, With a lit-tle bit, With a lit-tle bit of bloom-ing luck.

### WITHOUT YOU

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Lyrics by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Quickly C Cmaj7 C6 C C6 Gdim G7 Dm7 G7

There'll be spring ev-ry year with-out you. Eng-land still will be here with-out you. There'll be fruit on the tree; And a mu-sic will thrive with-out you. Some-how Keats will sur-vive with-out you. And there still will be rain on that

Em7 A7-9 Am6 B7 1 Em B G7 2 Em B G7 C C+ F G7 C

shore by the sea; There'll be crum-pets and tea with-out you. Art and you. I can do \_\_\_\_\_ with-out you.

Ab Eb7 Eb+ Ab Adim Eb7 Ab Bbm7 Ab G A7 D7 G7

You, dear friend, who talk so well, You can go to Hart-ford, Her-es-ford and Hamp-shire. They can

C F D7 C Am6 C F Em7 Dm7 G7

still rule the land With-out You. Wind-sor Cas-tle will stand With-out You. And with-out much a-do We can all mud-dle through With-out

Slower C G7 F C7

You. With-out You pull-ing it, the tide comes in; With-out your twirl-ing it, the earth can spin. With-

Tempo I F7 D7 Gm7 Bbm6 F Dm7 G7-9 Db7 Eb7 Ab7 Db

out your push-ing them the clouds roll by. If they can do With-out You. duck-y, so can I! I shall not feel a-lone With-out You. I can

Gb Eb7 Db Gb Fm7 Eb7 Ab7 Db

stand on my own With-out You. So go back in your shell, I can do blood-y well With-out You!

# WHY CAN'T THE ENGLISH?

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately Fast

The musical score is written for a single melodic line in treble clef, 2/4 time. It consists of 12 staves of music. Above each staff are guitar chord diagrams for various chords. The lyrics are written below the notes. The score includes a key signature change from D major to Bb major and a time signature change from 2/4 to 3/4.

Look at her, a pris-ner of the gut-ters; con-demned by ev-'ry syl-la-ble she ut-ters. By right she should be tak-en out and  
 hung *Spoken:* For the cold blooded murder of the english *Sung:* This is what the Brit-ish pop-u-la-tion calls an el-e-men-t'ry ed-u-ca-tion.  
 Hear them down in So-ho Square, drop-ping aitch-es ev-'ry-where, speak-ing En-glish an-y way they like. — You, Sir, did you go to school?  
 What-ya like me fer, a fool? No one taught him "take" in-stead of "tike". — Hear a York-shire-man, or worse, hear a Cor-nish-man con-verse. I'd  
 rath-er hear a cho-ir sing-ing flat! Chick-ens cack-ling in a barn, just like this one. It's "Aooow" and "Garn" that keep her in her  
 place, — not her wretch-ed clothes and dirt-y face. Why Can't The En-glish teach their chil-dren how to speak? This ver-bal class dis-  
 tinc-tion by now should be an-tique. If you spoke as she does, Sir, in-stead of the way you do, why you might be sell-ing flow-ers too. An  
 En-glish-man's way of speak-ing ab-so-lute-ly clas-si-fies him. The mo-moment he talks he makes some oth-er En-glish-man de-  
 spise him. One com-mon lan-guage, I'm a-fraid we'll nev-er get. Oh, Why Can't The En-glish learn  
 to set a good ex-am-ple to peo-ple whose En-glish is pain-ful to your ears? — The  
 Scotch and the I-rish leave you close to tears. — There e-ven are place-es where En-gish com-plete-ly dis-ap-

E C7 F C7

pears. Why Can't The En - glish, teach their chil - dren how to speak? Nor - we - gians learn Nor - we - gian; the

F A+ Gm Cm Gm7 E7

Greeks are taught their Greek. In France ev - ry French - man knows his lan - guage from "A" to "Zed". A - ra - bi - ans learn A -

Am E7 E+ G7 C G7 C7

ra - bian with the speed of sum - mer light - ning; the He - brews learn it back - wards, which is ab - so - lute - ly fright - ning. But

F Gm F

use prop - er En - glish. You're re - gard - ed as a freak. Why Can't The En - glish,

Bdim C6 Dm7 Gm7 C7 F

Why Can't The En - glish learn to speak?

### WOULDN'T IT BE LOVERLY

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Words by ALAN JAY LERNER  
 Music by FREDERICK LOEWE

Moderately

F Bb Gm7 C7 F G7 C7 F C7 Cm6 D7 Bbm F Cdim

All I want is a room some - where. Far a - way from the cold night air. With one e - nor - mous chair, Oh, Would - n't It Be

Gm7 Bbm6 C7 F Bb Gm7 C7 F G7 C7 F C7 Cm6 D7 Bbm

Lov - er - ly? Lots of choc' - late for me to eat; Lots of coal mak - in' lots of heat; Warm face, warm hands, warm feet, Oh,

F C9 F C Gdim G7 C E7 Am E C7 F6 E7 Am D7

Would - n't It Be Lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' - lute - ly still! I would nev - er budge 'til

G Gdim Gm7 C7 F Bb Gm7 C7 F G7 C7 F C7

spring crept o - ver the win - dow sill. Some - one's head rest - in' on my knee; Warm and ten - der as he can be; Who takes good

Cm6 D7 Bbm F Dm Gm7 C7 F C7 F Bb F

care of me. Oh, Would - n't It Be Lov - er - ly? Lov - er - ly! Lov - er - ly! Lov - er - ly! Lov - er - ly!



# ON THE STREET WHERE YOU LIVE

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately  $\frac{3}{4}$

I have of - ten walked down this street be - fore But the pave - ment al - ways stayed be - neath my  
li - lac trees in the heart of town? can you hear a lark in an - y oth - er  
stop and stare they don't both - er me For there's no - where else on earth that I would

feet be - fore. All at once am I sev - ral stor - ies high Know - ing  
part of town? does en - chant - ment pour out of ev - ry door? no. it's  
rath - er be.

I'm On The Street Where You Live. Are there Street Where You Live. And  
just On The

oh. the tow - er - ing feel - ing. Just to know some - how you are  
near! The o - ver pow - er - ing feel - ing That an - y

se - cond you may sud - den - ly ap - pear! Peo - ple time go by. I won't  
care if I can be here On The Street Where You Live.

*D.S. al Coda*

# SHOW ME

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Brightly

Don't talk of stars burn - ing a - bove. If you're in love, Show Me! Tell me no dreams  
filled with de - sire. If you're on fire, Show Me! Here we are to - geth - er in the mid - de of the

night! Don't talk of spring! Just hold me tight! \_\_\_\_\_ An - y - one who's ev - er been in love - I'll tell you
   
 that this is no time for a chat! \_\_\_\_\_ Have - n't your lips longed for my touch?
   
 Don't say how much; Show Me! \_\_\_\_\_ Show Me! \_\_\_\_\_ Don't talk of love last - ing through time.
   
 Make me no un - dy - ing vow. \_\_\_\_\_ Show \_\_\_\_\_ Me now! \_\_\_\_\_

## “Neptune’s Daughter”

### BABY, IT'S COLD OUTSIDE

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By FRANK LOESSER

real - ly can't stay \_\_\_\_\_ I've got to go 'way. \_\_\_\_\_ This eve - ning has been \_\_\_\_\_  
 sim - ply must go \_\_\_\_\_ The ans - wer is No! \_\_\_\_\_ The wel - come has been \_\_\_\_\_
   
 But Ba - by It's Cold Out - side! \_\_\_\_\_ But Ba - by It's Cold Out - side! \_\_\_\_\_ Been hop - ing that you'd  
 But Ba - by It's Cold Out - side! \_\_\_\_\_ But Ba - by It's Cold Out - side! \_\_\_\_\_ How luck - y that you \_\_\_\_\_
   
 so ve - ry nice \_\_\_\_\_ My moth - er will start to wor - ry \_\_\_\_\_ And  
 so nice and warm \_\_\_\_\_ My sis - ter will be sus - pic - ious \_\_\_\_\_ My
   
 drop in! \_\_\_\_\_ I'll hold your hands. They're just like ice \_\_\_\_\_ Beau - ti - ful, what's your  
 dropped in! \_\_\_\_\_ Look out the win - dow at that storm \_\_\_\_\_ Gosh, your lips look de -
   
 fath - er will be pac - ing the floor \_\_\_\_\_ So real - ly I'd bet - ter scur - ry. \_\_\_\_\_ Well, may - be just a half a drink  
 broth - er will be there at the door \_\_\_\_\_ My maid - en aunt's mind is vic - ious \_\_\_\_\_ Well, may - be just a ci - ga - rette
   
 hur - ry? \_\_\_\_\_ Lis - ten to the fi - re - place roar! Beau - ti - ful, please, don't hur - ry \_\_\_\_\_  
 li - cious \_\_\_\_\_ Waves up - on a trop - ic - al shore! Gosh, your lips are de - li - cious \_\_\_\_\_

more \_\_\_\_\_ The neigh-bors might think \_\_\_\_\_ Say, What's in this drink? \_\_\_\_\_ I  
 more \_\_\_\_\_ I've got to get home \_\_\_\_\_ Say, lend me a comb \_\_\_\_\_ You've

Put some re-cords on while I pour \_\_\_\_\_ But, ba-by, it's bad out there \_\_\_\_\_ No cabs to be had out there \_\_\_\_\_  
 Nev-er such a bliz-zard be-fore \_\_\_\_\_ But, ba-by, you'd freeze out there \_\_\_\_\_ It's up to your knees out there \_\_\_\_\_

wish I knew how \_\_\_\_\_ to break the spell \_\_\_\_\_ I ought to say "No, no,  
 real-ly been grand \_\_\_\_\_ but don't you see \_\_\_\_\_ There's bound to be talk to -

Your eyes are like star-light now \_\_\_\_\_ I'll take your hat your hair looks to swell \_\_\_\_\_  
 I thrill when you touch my hand \_\_\_\_\_ How can you do this thing to me \_\_\_\_\_

no, Sir? \_\_\_\_\_ At least I'm gon-na say that I tried \_\_\_\_\_ I real-ly can't stay \_\_\_\_\_  
 mor-row \_\_\_\_\_ At least there will be plen-ty im-plied \_\_\_\_\_ I real-ly can't stay \_\_\_\_\_

Mind if I move in clos-er? \_\_\_\_\_ What's the sense of hurt-ing my pride \_\_\_\_\_ Oh, ba-by, don't hold \_\_\_\_\_  
 Think of my life-long sor-row \_\_\_\_\_ If you caught pneu-mo-nia and died \_\_\_\_\_ Get ov-er that old \_\_\_\_\_

Ah, but it's cold out-side. \_\_\_\_\_ Ah, but it's cold out-side. \_\_\_\_\_

out, Ba-by, It's Cold Out-side. \_\_\_\_\_  
 doubt, Ba-by, It's Cold Out-side. \_\_\_\_\_

**"The Nervous Set"**

**THE BALLAD OF THE SAD YOUNG MEN**

Lyric by FRAN LANDESMAN  
 Music by TOMMY WOLF

© 1958 FRANK MUSIC CORP.

Moderately

Sing a song of sad young men, glass-es full of rye; All the news is bad a-gain,  
 Au- turn turns of the leaves to gold, slow-ly dies the heart; Sad young men are grow-ing old,

kiss your dreams good-bye. All the sad young men, sit-ting in the bars,  
 that's the cruel-est part. All the sad young men, seek a cer-tain smile,

Know-ing ne-on nights, miss-ing all the stars; All the sad young men, drift-ing through the she  
 Some-one they can hold for a lit-tle while; Tir-ed lit-tle girl does the best she

Cm F7 Fm7 Bb7 Bb9 Gm C7-9

town, \_\_\_\_\_ Drink - ing up the night, \_\_\_\_\_ try - ing not to drown, \_\_\_\_\_  
 can, \_\_\_\_\_ Try - ing to be gay \_\_\_\_\_ for a sad young man. \_\_\_\_\_

Ab6 Fm7 Am7 D7 Gm Gm7 Bbm7 Eb7 Ab Fm7 Bb7

All the sad young men sing - ing in the cold, Try - ing to for - get that they're  
 While a grim - y moon watch - es from a - bove, All the sad young men play at

Gm7 C7-9 Fm7 Dm7 G7+5 Cm F7

grow - ing old; \_\_\_\_\_ All the sad young men, chok - ing on their youth; \_\_\_\_\_ Try - ing to be  
 mak - ing love; \_\_\_\_\_ Mis - be - got - ten moon, shine for sad young men, \_\_\_\_\_

Fm7 Bb7 Bb9 Eb Ab Eb F7 Fm7

brave, \_\_\_\_\_ Run - ning from the truth, \_\_\_\_\_ Let your gen - tle

Gm Ab Gm7 C7-9 Fm Edim Fm7 Bb7 Eb

light guide them home a - gain, All the sad young men. \_\_\_\_\_

**"New Faces Of 1936"**

**YOU BETTER GO NOW**

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Words by BICKLEY REICHNER  
 Music by ROBERT GRAHAM

Slowly

Bb7 Eb Bb+ Eb Edim Fm7 Bb7 Fm7 Bb7

You Bet - ter Go Now, \_\_\_\_\_ Be - cause I like you much too much, You have a way with you, \_\_\_\_\_ You ought to

Eb Bb+ Eb Edim Fm7 Bb7 Eb Edim

know now, \_\_\_\_\_ Just why I like you ver - y much, The night was gay with you, \_\_\_\_\_ There's the moon a -

Fm7 Bb7 Eb Fm Gm Ab Fm7 Bb7 Eb Edim Fm7 Bb7

bove \_\_\_\_\_ And it gives my heart a lot of swing, \_\_\_\_\_ in your eyes there's love, \_\_\_\_\_

Eb F7 Fm7 Bb7 Eb Bb+ Eb Edim

And the way I feel it must be spring, I want you so now, \_\_\_\_\_ You have the lips I love to touch; You Bet - ter

Fm7 Bb7 Fm7 Bb7 Bb+ Eb C7 Fm7 Bb7 Eb Ab Eb

Go Now, \_\_\_\_\_ You bet - ter go, be - cause I like you much too much, \_\_\_\_\_

**“No Strings”**

**NO STRINGS**

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Music and Lyrics by  
 RICHARD RODGERS

Moderately

**Bb6** **Bb** **Bbmaj9** **Bb7** **Bb**

No Strings, No Strings ex - cept our own de - vo - tion; No oth - er bonds at

**Cm7** **F7** **Bb** **Bb+** **Ebmaj7** **A7+5**

all. Let the lit - tle folk who need the help de - pend up - on vows and such,

**Dm7** **Edim** **F9** **Dm** **A** **F7** **Bb6** **Bb**

We are much too tall. No ties, no ties ex - cept our own e -

**Eb** **G7+5** **G7** **Cm** **Ebm6** **Bb**

mo - tion. We'll hear some si - lent call. If mar - riage comes we'll let it

**Bb+** **Ebmaj7** **Eb6** **Ebm6** **Bb** **Gb7** **Cm7** **F9** **Bb**

come as one of those per - fect things. With No Strings at all.

**THE SWEETEST SOUNDS**

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Words and Music by  
 RICHARD RODGERS

Brightly

**Dm** **Dm9** **Gm9** **Gm7** **E7** **A7-5** **A7**

The Sweet - est Sounds I'll ev - er hear Are still in - side my

**Dm** **Dm** **Dm9** **Gm9** **Gm** **Gm9**

head. The kind - est words I'll ev - er know Are wait - ing

**C7** **Fmaj7** **F6** **Gm6** **A7** **Dm** **Dm9** **Gm9** **Gm7**

to be said. The most en - tranc - ing sight of all is

**E7** **A7-5** **A7** **Cm7** **F7** **Bb** **G7** **Bdim** **F6**

yet for me to see. And the dear - est love in all the



F Gm7 C7 Fma7 F7 Bb6

world is wait - ing some - where for me. is wait - ing

Gm7 C7 F Gb6 F6

some - where, Some - where for me.

# “Oklahoma!”

## THE FARMER AND THE COWMAN

Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

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Brightly

Eb Dbm Bb7 Eb Dbdim Bb7 Eb C7 F7 Bb7 Eb

The Farm - er And The Cow - man should be friends. Oh, The Farm - er And The Cow - man should be friends. One man likes to Farm - er And The Cow - man should be friends. Oh, The Farm - er And The Cow - man should be friends. The cow - man ropes a

Ab Eb Ab Eb Dbm Bb7 Eb Bb7 Eb

push a plough, the oth - er likes to chase a cow, But that's no rea - son why they can't be friends. Ter - ri - to - ry folks should stick to - geth - er, cow with ease, the farm - er steals her but - ter and cheese, But that's no rea - son why they can't be friends. Ter - ri - to - ry folks should stick to - geth - er,

Bb7 Eb Ab Bb7 Eb Ab

Ter - ri - to - ry folks should all be pals. Cow - boys dance with the farm - ers' daugh - ters, Farm - ers dance with the ranch - ers gals. Ter - ri - to - ry folks should all be pals. Cow - boys dance with the farm - ers' daugh - ters, Farm - ers dance with the ranch - ers gals.

Gb F

I'd like to say a word for the farm - er, He come out west and made a lot of chang - es. He I'd like to teach you all a lit - tle say - in' And learn the words by heart the way you should I

Ab Db Eb7 Db Gbm Eb7 Ab Bb7 Ab

come out west and built a lot of fenc es, And built 'em right a - crost our cat - tle rang - es. The don't say I'm no bet - ter than an - y - bod - y else, But I'll be damned if I ain't jst as good!

Eb7 Ab Db Bb7 Eb7 Db Gbm Eb7 Ab Bb7

I don't say I'm no bet - ter than an - y - bod - y else, But I'll be damned if I ain't jst as good!

Eb Bb7 Eb Ab Bb7 Eb

Ter - ri - to - ry folks should stick to - geth - er, Ter - ri - to - ry folks should all be pals, Cow - boys dance with the farm - ers' daugh - ters, Farm - ers dance with the ranch - ers' gals!

# ALL ER NOTHIN'

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

**Fmaj7** **Bbm6**

With me it's All Er Nuth - in'. Is it All Er Nuth - in' with you?  
 you it's All Er Nuth - in'. All fer you and nuth - in' fer me!

**F** **F+** **Dm** **Bbm6** **F** **F+** **Bbmaj7** **Bbm6 Fmaj7** **Bb** **C7**

It cain't be "in be - tween" It cain't be "now and then" No half and half ro - mance will  
 But if a wife is wise, she's got - ta re - a - lize That men like you are wild and

**Fmaj7** **C7** **Cdim** **C7** **Cdim**

do! I'm a one wo - man man, Home lov - in' type, All com - plete with slip - pers and pipe.  
 free. So I ain't gon - na fuss, ain't gon - na frown, Have your fun, go out on the town,

**Gm** **Gm7** **C7** **Fmaj7** **Bbm6**

Take me like I am, er leave me be! If you cain't give me all, give me nuth - in'  
 Stay up late and don't come home till three. And go right off to sleep if you're sleep - y,

**Fmaj7** **Gm7** **C7** **F** **Ebm** **D** **Gm** **C7**

And nuth - in's what you'll git from me! Not e - ven sum - p'n? Nuth - in's what you'll git from  
 There's no use wait - in' up fer me! Oh, Ad - o An - nie! No use wait - in' up fer

**1** **F** **2** **F**

me! With me!

# I CAIN'T SAY NO!

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

**Lively** **F** **Gm7** **Am** **F** **Gm7** **Am** **F** **Gm7** **Am** **F**

I'm jist a girl who cain't say no, I'm in a tur - ri - ble fix  
 I'm jist a girl who cain't say no, Cain't seem to say it at all

**Gm7** **Am** **F** **Gm7** **Am** **F** **Gm7** **Am** **F** **Gm7** **Am**

I al - ways say "come on, le's go" Jist when I ort - a say  
 I hate to dis - ser - point a beau When he is pay - in' a

**F** **C7** **Cdim** **Gm7** **Dm** **C7**

nix! When a per - son tries to kiss a girl, I know she ort - a  
 call! Fer a white I ack re - fined and cool, A set - tin on the

F
C7
Cdim
Gm7
C7

give his face a smack, \_\_\_\_\_ But as soon as of some - one kiss - es me, I  
 vei - vet - een set - ee \_\_\_\_\_ Nen I think of that ol' gold - en rule, And

F
Gm7
Am
F

some-how, sort - a, want - a kiss him back! \_\_\_\_\_ I'm jst a fool when lights are  
 do fer him what he would do fer me! \_\_\_\_\_ I cain't re - sist a Rom - e -

Gm7
Am
F
Gm7
Am
Cm
C#dim
Bb

low o, I cain't be priss - y and quaint \_\_\_\_\_ I ain't the type that can  
 in a som - brer - o and \_\_\_\_\_ chaps \_\_\_\_\_ Soon as I sit on their

Db7
F
F
Db7
F6

faint \_\_\_\_\_ How c'n I be whut I ain't? \_\_\_\_\_ I Caint  
 laps \_\_\_\_\_ Some - thin' in - side of me \_\_\_\_\_ snaps \_\_\_\_\_ I Caint

C9
Am
E
C7
F
Gm7
Am
F

Say \_\_\_\_\_ No! \_\_\_\_\_  
 Say \_\_\_\_\_ No! \_\_\_\_\_

**OUT OF MY DREAMS**

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

*Broadly*

F
Em
A11
A7
Dm
Dm7
G7
Bbm6
F

Out Of My Dreams and in - to your arms I long to fly \_\_\_\_\_ I will

Dm7
G9
C
Gm9
C7
F

come as eve - ning comes to woo a wait - ing sky. \_\_\_\_\_ Out Of My Dreams and

Em
A11
A7
Dm
Dm7
G7
Bbm6
F+
F
Fmaj7
F
C7-5

in - to the hush of fall - ing shad - ows, When the mist is low \_\_\_\_\_

C7
F
Ebm6
C7
F
Bb

\_\_\_\_\_ and stars are break - ing through \_\_\_\_\_ Then Out Of My Dreams I'll go \_\_\_\_\_

F
Fmaj7
Gm7
C7
F

In - to a dream \_\_\_\_\_ with you \_\_\_\_\_

# KANSAS CITY

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Words by OSCAR HAMMERSTEIN  
Music by RICHARD RODGEE

**Brightly**

Ab Eb7 Ab Gb Eb7 Ab C7 Cm7 F7 Cm F7

Ev - ry - thin's up to date in Kan - sas Cit - y \_\_\_\_\_ They've gone a - bout as fur as they c'n go! \_\_\_\_\_ The  
Ev - ry - thin's up to date in Kan - sas Cit - y \_\_\_\_\_ ney've gone a - bout as fur as they c'n go! \_\_\_\_\_ The

Bb7 Eb7 Ab C7 Fm Eb Bb7 Eb Db Eb7

went and built a sky - scrap - er sev - en stor - ies high, \_\_\_\_\_ A - bout as high as a build - in' ort - a grow.  
got a big the - ay - ter they call a bur - lee - que. \_\_\_\_\_ Fer fif - ty cents you c'n see a dan - dy show.

Ab Eb7 Ab Gb Eb7 Ab C7 Cm7 F7 Cm F7

Ev - ry - thin's like a dream in Kan - sas Cit - y. \_\_\_\_\_ It's bet - ter than a mag - ic lan - tern show! \_\_\_\_\_ Y' c'n  
One of the gals was fat and pink and pret - ty, \_\_\_\_\_ As round a - bove as she was round be - low. \_\_\_\_\_ I coul

Bbdim Bb Ebdim Eb7 Ab C7 FmFm7 Bbdim Bb Ebdim Eb7 Ab C7 Fm Ab

turn the rad - i - a - tor on when - ev - er you want some heat. \_\_\_\_\_ With ev - ry kind o' com - fort ev - ry house is all com - plete. \_\_\_\_\_ You c'  
swear that she was pad - ded from her shoul - der to her heel. \_\_\_\_\_ But lat - er in the sec - ond act when she be - gan to peel \_\_\_\_\_ Sh

Db C7 Fm Dbm6 Ab Db Cm7 F7+5 Bbm7 C7+5 F7

walk to priv - ies in the rain and nev - er wet your feet! \_\_\_\_\_ They've gone a - bout as fur as they c'n go. (Yes  
proved that ev - ry - thin' she had was ab - so - lute - ly real! \_\_\_\_\_ She went a - bout as fur as she could go. (Yes

Bbm7 Eb9 1 Ab Eb7 Ab Eb7 2 Ab

sir!) They've gone a - bout as fur as they c'n go!  
sir!) She went a - bout as fur as she could go!

# OKLAHOMA

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Words by OSCAR HAMMERSTEIN  
Music by RICHARD RODGEE

**Brightly**

C F C G7 Gdim G7sus

O - - - k - la - hom - a, where the wind comes sweep - in' down the plain \_\_\_\_\_  
O - - - k - la - hom - a, ev - ry night my hon - ey lamb and I \_\_\_\_\_

G7 C9 F6 Fm6 C A7

And the wav - in' wheat can sure smell sweet, When the wind comes right be - hind the  
sit a - lone and talk and watch a \_\_\_\_\_

D7 G7 2 Fm6 C G7 C F

rain. \_\_\_\_\_ hawk mak - in' laz - y cir - cles in the sky. \_\_\_\_\_ We know we be - long to the

C G D7 G7 C

land And the land we be - long to is grand! And when we say

F C D7 C

Yeeowl! A - yip - i - o - ee ay! We're on - ly say - in' You're do - in'

E7 Am D7 C G7 C

fine. Ok - la - hom - a! Ok - la - hom - a O. K.

### PEOPLE WILL SAY WE'RE IN LOVE

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

C Cmaj7 C G7

Don't throw bou - quets at me, Don't please my folks too much.

C D9 Dm7 G7-9

Don't laugh at my jokes too much, Peo - ple Will Say We're In

C Gdim G7 C Cmaj7 C

Love! Don't sigh and gaze at me, Your sighs

G7 C D9

are so like mine, Your eyes must - n't glow like mine.

Dm7 G7 C C6 C Cm7 F7 Cm7 F7-9 Bb+ Bb

Peo - ple Will Say We're In Love! Don't start col - lect - ing things.

Dm6 E7 Gdim A7 D7 G7 C

Give me my rose and my glove. Sweet - heart, they're sus -

Am D7 C G7 C

pect - ing things. Peo - ple Will Say We're In Love.



## MANY A NEW DAY

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Words by OSCAR HAMMERSTEIN  
Music by RICHARD RODGERS

Moderately

Man-y a new face will please my eye. Man-y a new love will find me; Nev-er-'ve I once looked back to sigh  
o-ver the ro-mance be-hind me; Man-y A New Day will dawn be-fore I do!  
Man-y a light lad may kiss and fly. A kiss gone by is by-gone. Nev-er-'ve I asked an Aug-ust sky,  
"Where has last Ju-ly gone?" Nev-er-'ve I wan-dered through the rye, won-der-ing where has some guy gone;  
Man-y A New Day will dawn be-fore I do! dawn Man-y a red sun will  
set! Man-y a blue moon will shine be-fore I do!

## OH, WHAT A BEAUTIFUL MORNIN'

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Words by OSCAR HAMMERSTEIN  
Music by RICHARD RODGERS

Bright Waltz  
Verse

There's a bright gold-en haze on the mead-ow There's a bright gold-en  
cat-tle are stand-in' like stat-ues All the cat-tle are  
sounds of the earth are like mu-sic All the sounds of the  
haze on the mead-ow The com is as high as an el-e-phant's  
stand-in' like stat-ues They don't turn their heads as they see me ride  
earth are like mu-sic The breeze is so bus-y it don't miss a  
eye, An' it looks like it's climb-in' clear up to the sky.  
by, But a lit-tle brown mav'-rick is wink-in' her eye.  
tree, And an ol' weep-in' wil-ler is laugh-in' at me!

Chorus

E $\flat$  Absus A $\flat$  E $\flat$  B $\flat$ 7

Oh, What A Beau - ti - ful Morn - in', Oh, what a beau - ti - ful day.

E $\flat$  A $\flat$  Adim E $\flat$  B $\flat$ 7

I got a beau - ti - ful feel - in' Ev - ry - thing's go - in' my

1,2 E $\flat$  B $\flat$ 7 3 E $\flat$  Fm7 E $\flat$  B $\flat$ 7 E $\flat$

way. All the way Oh, what a beau - ti - ful day!

All the

### THE SURREY WITH THE FRINGE ON TOP

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

G Gmaj7 G6 G G Gmaj7 G6 Gmaj7 G Gmaj7 G6 G

Chicks and ducks and geese bet - ter scur - ry When I take you out in the sur - rey, When I take you out in The Sur - ry With The  
Watch that fringe and see how it flut - ters When I drive them high step - pin' strut - ters. Nos - ey pokes 'll peek thru their shut - ters and meli

Em7 A9 107 2 Am7 G7 C Gm6 G7

Fringe eyes On will Top! pop! The wheels are yel - ler, the up - hol - ster - y's brown, The dash - board's gen - u - ine

C A7 D Em9 A7 Am7 D7 G Gmaj7

leath - er, with is - in - glass cur - tains, y' can roll right down, in case there's a change in the weath - er. Two bright side - lights

G6 G Gmaj7 G6 Gmaj7 G Gmaj7 G6 G

wink - in' and blink - in', Ain't no fin - er rig I'm a - think - in'. You can keep your rig if you're think - in' 'at I'd

Am E7 Am G Gmaj7 Am D7 G C G

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

# “Oliver!”

## AS LONG AS HE NEEDS ME

Words & Music  
LIONEL BARRYMORE

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Slowly

As Long As He Needs Me I know where I must be. I'll cling on steady fast ly, As Long As

He Needs Me. As long as life is long, I'll love him, right or wrong; And some-how

I'll be strong As long As He Needs Me. If you are lone - ly then you will know When some-one

needs you you love them so. I won't be - tray his trust, Tho' peo - ple say I must I've got to

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

Chords: G7, Cmaj9, C6, Cmaj9, C6, Cmaj9, C#dim, Dm7, G7, Dm, Bb, G7, Fm6, G7, Cmaj9, C6, G7, Cmaj9, C6, Cmaj9, C6, Cmaj9, C#dim, Dm7, G7, Dm7, Bb, G7, Fm6, G7, Cmaj9, C6, Fsus, F, G7, Cmaj9, C, Am7, D7, Dm7, G7, Cmaj9, C6, Cmaj9, C6, Cmaj9, C#dim, Dm7, G7, Dm7, D9, Dm7, G9, C, G7, Dm7, G7-9, C6

Other markings: Tacet

## CONSIDER YOURSELF

Words & Music  
LIONEL BARRYMORE

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March Tempo

Con - sid - er Your - self at well home, Con - sid - er Your - self one of the  
sid - er Your - self in: Con - sid - er your - self part of the

fam - i - ly We've tak - en to you so strong, It's  
fur - ni - ture There is - n't a lot to spare; who

clear cares? we're go - ing to get a - long! Con - share! If it should chance to be  
What ev - er we've got we we

we should see some hard - er days, Emp - ty lard - er days, why grouse?

Chords: F7+5, Bb, F7, Bb, Bdim, Cm7, F7, F7+5, Bb, D7, Gm, F, F#dim, Gm7, C7, F, F7+5, F, F7, Fm7, Bb7, Eb, Bb+, Eb

Gm7 C7 F F#dim

Al - ways a chance we'll meet some - bod - y to foot the bill, Then the drinks are

Gm7 G#dim F7 Cm7 F7 F7+5 Bb F7 Bb G7

on the house! Con - sid - er Your - self our mate, We

Cm G7+5 Cm A7 Bb Fm6

don't want to have no fuss For aft - er some con - sid - er - a - tion, we can

G7 Cm7 F7 Bb

state: Con - sid - er Your - self one of us.

### WHO WILL BUY?

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Words & Music by  
 LIONEL BART

Brightly Dm Am Dm

1,2 Who Will Buy this won - der - ful mom - ing? Such a sky high you  
 3 Who Will Buy this won - der - ful feel - ing? I'm so high, I

C Bbmaj7 Dm Am Dm

nev - er did see. Who will tie it up with a rib - bon, And so  
 Swear I could fly. Me, oh, my, I don't want to lose it, so

Gm7 F To Coda Gm7 C7-9

put it in a box, for me? } So I can see it at my so  
 what am I to do, to } There! nev - er be a day

F Gm7 C7-9 F Am

lei - sure sun - ny, When ev - er not things hap - pen wrong twice. And I would keep it  
 It could be not hap - pen twice. Where is the man with

B7-9 Em Am Bb9 A7

as all a treas - ure To its last cheap my whole life long,  
 the mon - ey? It's cheap at half the price!

CODA Am7 Bbmaj7 Am7 Gm7 Bb7 A7 Dm

keep the sky so blue? There must be some - one Who Will Buy.

2nd time-D.C. al Coda

# I'D DO ANYTHING

Words & Music by  
LIONEL BARRYMORE

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**Lively**

B $\flat$  B $\flat$ maj7 B $\flat$ 6 F7sus F7 F9 F7 B $\flat$  B $\flat$ maj7 B $\flat$ 6 F7sus

I'd Do An - y - thing for you, dear, an - y - thing. For you mean ev - ry - thing to me.  
 (Boy) I'd go an - y - where for your smile, an - y - where. For your smile ev - ry - where I'd

Tacet

I know that see. (Girl) Would you climb a hill? (Boy) An - y - thing! (Girl) Wear a dal - fo - di? (Boy) An - y - thing! (Girl) Leave me  
 (Girl) Would you lace my shoe? (Boy) An - y - thing! (Girl) Paint your face bright blue? (Boy) An - y - thing! (Girl) Catch a

Cm7 Gm7 C7 F F7 Bdim F7 Tacet B $\flat$  B $\flat$ maj7 B $\flat$ 6 Cm7

all your will? (Boy) An - y - thing! (Girl) E - ven fight my Bill? (Boy) What? Fis - ti - cuffs! I'd risk ev - ry - thing for one kiss,  
 kan - ga - roo? (Boy) An - y - thing! (Girl) Go to Tim - buc - too? (Boy) And back - a - gain! I'd risk ev - ry - thing for one kiss,

F7 B $\flat$  Dm Gm Cm7 F7-9 B $\flat$

ev - ry - thing; Yes, I'd Do An - y - thing! (Girl) An - y - thing? (Boy) An - y - thing for you.  
 ev - ry - thing; Yes, I'd Do An - y - thing! (Girl) An - y - thing? (Boy) An - y - thing for you.

# WHERE IS LOVE?

Words & Music by  
LIONEL BARRYMORE

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**Slowly**

C Dm7 G7 Cmaj7 C6 C Dm7 G7 Cmaj7 C6 Dm7 G7 C7

Where \_\_\_\_\_ Is Love? Does it fall from skies a - bove? Is it un - der - neath the  
 Where \_\_\_\_\_ is she who I close my eyes to see? Will I ev - er know the

B $\flat$ maj7 E $\flat$ 9 A $\flat$ maj7 Dm7 G7 C6 Dm7 G7 Cmaj7 C $\sharp$ dim

wil - low tree that I've been dream - ing of? Who can say where she may hide?  
 sweet "Hel - lo," that's meant for on - ly me? Ev - ry night I kneel and pray.

Dm7 G7 C A7-9 Dm7 G7 Cmaj7 F9 B $\flat$ maj7 B $\flat$ 6

Must I tra - vel far \_\_\_\_\_ and wide? Till I am be - side the some - one who I can mean  
 Let to - mor - row be \_\_\_\_\_ the day When I see the face of \_\_\_\_\_

A A7 Dm7 G7 1 C 2 C Cmaj7 C6

some - thing to? Where, \_\_\_\_\_ Where \_\_\_\_\_ Is Love? \_\_\_\_\_ Love? \_\_\_\_\_



# "On A Clear Day You Can See Forever"

## ON A CLEAR DAY (You Can See Forever)

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Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately

Gmaj7 C9 Gmaj7

On A Clear Day Rise and look a-round you And you'll see who

E7 Am7 F7-5

you are. On A Clear Day How it will as-tound you

D7 C#7 D7 G Bbdim Am7 G#dim Am7 D7 Dm7

That the glow of your be-ling out-shines ev-ry star. You feel part of

G7 Dm7 G7 Cmaj7 Dm6 A7 D7

ev-ry moun-tain, sea and shore. You can hear, from far and near, a world you've nev-er heard be-fore.

Edim Gmaj7 G Bm7 E9 Bm E9 Am7 G6

And On A Clear Day. On that clear day You can see for

Am7 G6 Am7 G6 Am7 G6 Am7 D7 G

ev-er and ev-er and ev-er and ev-er more!

## COME BACK TO ME

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Words by ALAN JAY LERNER  
Music by BURTON LANE

Moderately Fast

Gm7 C7 Gm7 C7 Fmaj7 F6 Fmaj7 F6

Hear my voice where you are! Take a train; Steal a car; Hop a freight; Grab a star; Come  
hide, hear me call! Must I fight cit-y hall? Here and now, damn it all, Come

Fmaj7 Gm7 C7 Gm7 C7 Fmaj7 F6

Back To Me! Catch a plane; Catch a breeze; On your hands; On your knees; Swim or fly, on-ly  
Back To Me! What on earth must I do, Scream and yell till I'm blue? Curse your soul, when will

Fmaj7 F6 Fmaj7 Am F D E7 Am Am6

please, Come Back To Me! On a mule; In a jet; With your hair in a net, in a  
you Come Back To Me? Have you gone to the moon Or the cor-ner sa-loon, and to

Dm6
E7
Am
D9
D9-5
Gm7
C9
Gm7

towl. ring - ing wet I don't care. This is where you should be. From the hills; From the  
 rack and to 'roon? Mad - moi - selle, Where in hell can you be? In a crate! In a

C7
Cm6
D7
G7
Bbm6
F
Dm6

shore; Ride the wind to my door. Turn the high - way to dust. Break the law if you must;  
 trunk! On a horse! On a drunk! In a "Rolls" or a van. Wrapped in mink or Sa - ran;

F
Ab
C7-5
F
Bb9

Move the world, on - ly just Come Back To Me! Come Back To Me!  
 An - y - way that you can, Came Back To Me! Come Back To Me!

1 F
2 F6/9

Come Back To Me! Blast your Back To Me!

### WHAT DID I HAVE THAT I DON'T HAVE?

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Words by ALAN JAY LERNE  
 Music by BURTON LEE

Slowly

C
C+
C6
C+
C
C6
C#dim
G7
Gdim
G7
C7

What Did I Have That I Don't Have?\_ What did he like that I lost track of?\_ What did I do th  
 What Did I Have That I Don't Have?\_ What do I need a big sup - ply of?\_ What was the trick

F
E9
Am
Am7
D7
D7-5
G7sus
G7-9
C+
C6
C+

I don't do the way I did be - fore? What is - n't there that once was there?\_  
 did par - tic - u - lar - ly well be - fore? What did he see that's gone in me?\_

C
C6
F#m7
B7
Em
Am
D7
Gmaj7
C
F
D7

What have I got a great big lack of?\_ Some - thing in me then, He could see then, Beck - ons to him n  
 What did I use that now I'm shy of?\_ Why is the se - quel nev - er e - qual? Why is there no e

G7
Ab7
F
F+
F6
G7
C6
Cmaj7
Cdim
G9

more. I'm just a vic - tim of time, Ob - so - lete in my prime!  
 core? Where can I go to re - pair all the wear and the tear,

B7
E7
A7
Fm
G7
C
C+
C6
C+

Out of date and out - classed by my past. What did he love that there's none of?\_  
 Till I'm once a - gain the pre - vious me?\_ What did he like that I'm not like?\_

C C6 C#dim G7 Gdim G7 C7 F E9 Am D7

What did I lose the sweet warm knack of? — Would - n't I be the late great me if I knew how? —  
 What was the charm that I've run dry of? — What would I give if my old know - how still knew how? —

Ab7 C Em7 F G7 1 C Bb G7 2 C

— Oh! What Did I Have I Don't Have Now? —  
 — Oh! What Did I Have I Don't Have Now? —

# “On Your Toes”

## SLAUGHTER ON TENTH AVENUE

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Music by  
RICHARD RODGERS

Slower Tacet Lively Bb7 G6/9

C9 F Fmaj7 Dm Bb A7 D

Bb7 G6/9 Bb7 G9

G6/9 C9 F Fmaj7 Dm Bb Bbmaj7 Gm

F Bb F7 Bb F7 D A7 D A7 D E D E F# E F# E F#

Bm G A D A Bb B C D E D E F# E F# E F#

Bm G A D E A7 D7 G7-5 D D7 G7 Rhythmically C G7 C G7 C

B C Dm C B C F C B C Dm C Cmaj9 F C C6

Chords: D<sup>b</sup>, C, Cmaj7, B<sup>b</sup>, C, B, C Dm, C, B, C F, B, C, Dm, C, B, Am, Am6, B+, Em, Bm7, Am6, B7, E7, A9, D9, G, Am7-5, A7, D, E, D, E, F#, E, F#, E, F#, Bm, G, A, D, A, B<sup>b</sup>, B, C, D, E, D, E, F#, E, F#, E, F#, Bm, G, A, D, E, A9, D7, Bbm6, C9, B7+5, E7-5, A9, D, Am, Cm6, Am, Am7, F, Em, Dm7, F6, E+, E7, E7, Am, Tacet, Am, A7, B<sup>b</sup>, Tacet, D.S. al Fine

### ON YOUR TOES

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Lyrics by LORENZ HART  
Music by RICHARD RODGERS

Gracefully

Chords: Eb, G7(#9), C9, F7, Eb, B+, F7, Bbm7, Bb7, Eb, Bb+, Bb7, Eb, G7

See the pret - ty ap - ple top of the tree!\_ The high - er up the sweet - er it grows. Pick - ing fruit you've  
See the pret - ty pent - house top of the roof!\_ The high - er up the high - er rent goes. Get that dough, don't

got to be \_ up On Your Toes.  
be a goof \_ up On Your Toes, they climb the clouds, \_\_\_\_\_ To come through with

**Cm** **Bb7** **Ebm** **Fm7-5** **Bb7**  
 air - mail. The danc - ing crowds. Look up to some rare male, like that A - staire male,  
**Eb** **G7(#9)** **C9** **F7** **Eb**  
 See the pret - ty la - dy, top of the crop! You want to know the way the wind blows! Then, my boy, you'd  
**B+** **F7** **Bbm7** **Bb7** **Eb** **B7** **Fm7** **Bb7** **Eb**  
 bet - ter hop - up On Your Toes, up On Your Toes!

### QUIET NIGHT

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Lyrics by LORENZ HART  
Music by RICHARD RODGERS

**Smoothly**  
**F** **Dm7** **G7** **Gm7** **C7** **F7sus** **F7** **Bbmaj7** **Dm7** **G7** **Gm7** **C7**  
 Qui - et Night, and all a - round the calm and balm - y weath - er.  
**Gm7** **C9** **F** **Dm7** **G7** **Gm7** **C7** **F7sus** **F7** **Bbmaj7** **Dm7** **G7**  
 Qui - et Night, no oth - er sound but hearts that beat to -  
**Gm7** **C7** **Gm7** **C7** **F** **C7** **F** **C7** **Dm** **Em7** **A7** **Dm** **A7**  
 geth - er. You can al - most hear the things I'm think - ing. You can al - most see my  
**Dm** **E7** **A** **C7-9** **F** **Dm7** **G7** **Gm7** **C7**  
 heart take flight. Whis - per low, but don't say  
**F7sus** **F7** **Bb** **Gm7** **G7** **C7** **F** **G7-9** **C7** **F**  
 no, It's such a Qui - et Night! Night!



## GLAD TO BE UNHAPPY

Lyrics by LORENZ HART  
Music by RICHARD RODGERS

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Gracefully

Gm7 Bb C7 Gm7 C7 Gm7 Eb

Fools rush in, so here I am Ver-y Glad To Be Un-hap-py: I can't win, but here I am,

C7 Bb F F+ Bb Bb7 F Bbm6Gm7 C7 F

More than Glad To Be Un-hap-py. Un-re-qui-ted love's a bore. And I've got it pret-ty bad,

Bb Fdim F Gm7 C7 F Gm7 Eb C7 Gm7

But for some-one you a-dore, It's a pleas-ure to be sad. Like a stray-ing ba-by lamb, With no mam-my and no

C7 F Dm Gm7 C9 1 F 2 F

pap-py. I'm so un-hap-py. But oh, so glad! glad!

## THERE'S A SMALL HOTEL

Words by LORENZ HART  
Music by RICHARD RODGERSCopyright © 1936 by Chappell & Co., Inc.  
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Moderately

Gmaj7 G6 Gmaj7 G6 G Am7 D7 Gmaj7 G6 Gmaj7 G6

There's A Small Ho-tel With a wish-ing well; I wish that we were there to- geth- er.

Gmaj7 G6 Gmaj7 G6 G Am7 D7 Gmaj7 G6

There's a brid-al suite; One room bright and neat, Com-plete for us to share to- geth- er.

Gmaj7 G6 C Dm7 G7 C Ddim E7 Am E7

Look-ing through the win-dow you can see a dis-tant stee-ple; Not a sign of peo-ple.

F Am Cm6 D7 Gmaj7 G6 Gmaj7 G6 G Am7

Who wants peo-ple? When the stee-ple bell says, "Good-night, sleep well," we'll thank the small ho-

D7 Bb Cm7 F7 G Am7 D7 Gmaj7

tel. We'll creep in-to our lit-tle shell And we will thank the small ho-tel to- geth- er.

# "One Mo' Time"

## MY MAN BLUES

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Words and Music by  
BESSIE SMITH

Slowly Eb Bb7 Eb Bb7 Bb9 Bb7

Cla-ra, who was that man I saw you with the oth-er day? Bes-sie that was my smooth black dad-dy

Bbmaj7 Bb7 Eb Fm7 Bb7 Eb Bb7

that we call Char-lie Gray. Don't you know that's my man? Yes, that's a fact-

Eb Bb7 Bb7sus Bb7 Bb7+5 Eb Cdim Ddim Eb Fm7Bb7 Eb

I ain't seen your name print-ed up and down his back. You

Bb7 Eb Bb7 Bb7sus Bb7 Bb7+5 Eb Edim Fm7 Bb7

bet-ter let him be. What old gal? Be-cause you ain't talk-in' to me. That's-

Eb Bb7 Eb Bb7

my man, I want him for my own. No! No! He's my sweet dad-dy. You'd

Bb9 Bb7 Bb7+5 Eb Cdim Ddim Eb Fm7 Bb7 Eb Bb7

bet-ter leave that man a-lone. See that suit he's got on? I bought it last

Eb Bb7+5 Eb Bb7 Fm7 Bb7 Eb

week I've been buy-in' clothes for five years for that is my black sheik. I

Eb Bb7 Eb Eb9 Ab9 Eb

guess we got to have him on co-op - er - a - tion plan. I guess we got to have him on

Ab9 Bb7 Bb7+5 Eb Edim Fm7 Bb7 Eb Bb Bb7+5 E Bb7 Eb

co-op - er - a - tion plan. Bes-sie! Cla-ra! Ain't noth-in' dif-frent 'bout that rot-ten two-time man.

# AFTER YOU'VE GONE

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By CREAMER & LAYTON

Moderately

**F** **Fm** **C** **A7** **D7**

Af - ter you've gone, — and left me cry - ing; Af - ter you've gone, — There's no de - ny - ing; you'll feel blue, —  
 Af - ter I'm gone, — af - ter we break up; Af - ter I'm gone, — You're gon - na wake up; you will find, —

**G7** **C** **C** **F** **Fm**

You'll feel sad, — You'll miss the dear - est pal you've ev - er had, — There'll come a time, — now don't for - get it,  
 You were blind, — To let some - bod - y come and change your mind, — Af - ter the years, — we've been to - get - her,

**C** **A7** **Dm** **A7** **Dm** **Fm** **C** **E**

There'll come a time, — when you'll re - gret it; Some day, when you grow lone - ly, Your heart will break like mine and  
 Their joy and tears, — all kinds of weath - er; Some day, blue and down heart - ed, You'll long to be with me right

**Am** **D7** **C** **G7** **C**

1 2

you'll want me on - ly, Af - ter you've gone, — Af - ter you've gone a - way, —  
 back where you start - ed; Af - ter I'm gone, — Af - ter I'm gone a - way, —

## "One Touch Of Venus"

### SPEAK LOW

Words by OGDEN NASH  
 Music by KURT WEILL

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Rhumba or Beguine

**C+** **Gm9** **C9** **Gm9** **C9** **Gm9** **C9** **Gm9** **C7** **F6**

Speak low — when you speak, love, — Our sum - mer day with - ers a - way too soon, too  
 Low dar - ling. Speak Low Love is a spark lost in the dark too soon, too

**D7** **Bbm6** **Eb9** **Bbm6** **Eb9** **G9**

soon. Speak Low — when you speak, love, — Our mo - ment is swift, like — ships a  
 soon, I feel wher - ever I go that to - mor - row is near, to - mor - row is

**C9** **C7-9** **F6** **D7** **Gm7** **C7** **F** **Fm7**

drift, we're — swept a - part too soon Speak soon — Time is so old — and  
 here and al - ways too

**Abm** **Ebmaj7** **E7-9** **E7** **C+** **Gm9** **C9**

love so brief, Love is pure gold — and time a thief. We're late — dar - ling, we're

Gm9 C9 Gm9 C9 Gm9 C7 F6 D Bbm6

late The cur - tain de - scends, ev - ty - thing ends too soon too soon I wait

Eb9 F D7 G9 C9+5 F6

dar - ling, I wait Will you Speak Low to me, speak love to me and soon.

# "Out Of This World"

## FROM THIS MOMENT ON

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Words & Music by  
 COLE PORTER

Fast Tempo

Fm Gm7 C7 Bbm6 Fm Ebm7

From this mo - ment on, you for me  
 From this hap - py day no more blue

Ab7 Db Dbm Ab 1. Abdim C7

dear, on - ly two for tea, dear, From This Mo - ment On.  
 songs, on - ly whoop - dee - doo songs, From This

2. Eb7 Ab7 Db

mo - ment on. For you've got the love I

Dbm Ab Ebm7 F7 Eb

need so much, Got the skin I love to touch, Got the arms

Bb7 Eb

to hold me tight, Got the sweet lips to kiss me good - night,

Fm Gm7 C7 Bbm6 Fm Ebm7

From This Mo - ment On, you and I,

Ab7 Db Dbm6 Ab Abdim Ab

babe, well be - nd - in' high, babe, Ev - ty care is gone

Ab7 F7 Bb7 Db Eb7 1. Ab C7 2. Ab

From This Mo - ment On On.

# I AM LOVED

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Words and Music by  
 COLE PORTER

## Moderately Slow Benguine

C  
Gm7 C7 F  
 I Am Loved, I Am Loved by the one I love in ev - ry way,  
 dored, I'm a - dored by the one who first led my heart a - stray,  
Dm7 D#dim C D7 C Dm G7sus  
 I Am Loved, ab - so - lute - ly loved, What a won - der - ful thing to be a - ble to  
 I'm a - dored, ab - so - lute - ly a - dored, What a won - der - ful thing to be a - ble to  
C G7 C Db7 Gb  
 say. I'm a - say. So ring out the bells and let the trum - pets blow And  
D7 Dm7 G7 C Cmaj7 Am6  
 beat on the drums for now I know I know I Am Loved, I Am Loved,  
D9 C Dm G7sus C F C Dm G11 C  
 What a won - der - ful thing, What a glor - i - ous thing, What a beau - ti - ful thing to be a - ble to say.

# CHERRY PIES OUGHT TO BE YOU

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Words and Music by  
 COLE PORTER

## Graceful, steady

F Gm7 C7 F Gm7 C7 F Dm Gm7 C7  
 Au - tumn skies ought to be you,  
 Cher - ry Pies Ought To Be You, Mis - ter Pul - it - zer's prize, ought to be  
F Gm7 C7 F Gm7 C7 F Gm7 C7  
 Ro - me - o in dis - guise ought to be you, Spark - ling wine ought to be  
 you, Col - um - bine ought to be you,  
F Dm7 Gm7 C7 F Dm6 E7 Am E7  
 you, Ev - ry Will Shake - speare line ought to be you.  
 All of Bee - tho - ven's nine ought to be you. You are so en - tic - ing, I'm



Am D9 Gm D7 Gm Gm7 C7

You are just the ic - ing to put on my cake,

start - ing to shake. To con - tin - ue.

F Gm7 C7 F Gm7 C7 F

Heav - en too \_\_\_\_\_ ought to be you.

Heav - en's blue \_\_\_\_\_ ought to be you. Ev - ry - thing su - per - do \_\_\_\_\_

G7 C7 F F7 Bb Bbm6 F Fdim Bbm6

Ought to be you, Ought to be you, Ought to be you,

\_\_\_\_\_ ought to be you, Ought to be you, Ought to be you,

F Fdim Gm7 C7

Ought to be you, Ought to be you! \_\_\_\_\_ you! \_\_\_\_\_

Ought to be you, Ought to be you! \_\_\_\_\_ you! \_\_\_\_\_

1 F Gm7 C7 2 F

**“Over Here!”**

**THE BIG BEAT**

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Words and Music by  
RICHARD M. SHERMAN & ROBERT B. SHERMAN

Moderate Swing

C G7

The Big Beat goes stomp - in' on \_\_\_\_\_ Dig the cra - zy rhy - thm and your cares are gone... The Big Beat } Keeps  
Beat is loud and strong \_\_\_\_\_ Dig the cra - zy rhy - thm as you move a - long \_\_\_\_\_ The Big Beat }

Ab9 G9 1 Ab9 G7sus C G7+5 2 Ab9 G7sus C

rump - in' on \_\_\_\_\_ All a - round the U. S. A \_\_\_\_\_ The Big All a - round the U. S. A \_\_\_\_\_

## MY DREAM FOR TOMORROW

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Moderately

F E7 F D7

To know you're real - ly mine un - til the end of time, to kiss your lips of wine, Gee, ba - by:

My Dream For To - mo - row is to

G9 C7 F Dm Gm7 C7

to know you real - ly care, and that you're al - ways there. Don't you know you make my life a bowl full of cher - ries:

keep what I have to - day

F E7 F D7

And when I hold ya tight, you real - ly love me right, gee, but you're dy - na - mite Oh, ba - by

Your love and de - vo - tion thru the

G9 C7 F F7

I'll nev - er let you go, be - cause I love you so. Mom - ma you're the one for me, mel - lo - roc - ney!

years joy or tears come what may.

Bb Bdim F D7

So teach my heart to sing and give me ev - 'ry - thing I'll be just like a king like a ma - ha - ra - jah!

What more can I ask for? In your

G9 Gm7 Fdim Gm7 C7

You're all I'm think - in' of, we go like hand in glove, shoot your lov - in' to me an' you'll nev - er see me gloom - y.

arms all my pray'rs come true; so dar - ling

The musical score is presented in a standard format with a grand staff (treble and bass clefs) for piano accompaniment and a single treble clef staff for the vocal line. Chord diagrams are placed above the piano part, and lyrics are placed below the vocal line. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score is divided into eight systems, each with a piano part and a vocal part. The lyrics are: 'To know you're real - ly mine un - til the end of time, to kiss your lips of wine, Gee, ba - by: My Dream For To - mo - row is to to know you real - ly care, and that you're al - ways there. Don't you know you make my life a bowl full of cher - ries: keep what I have to - day And when I hold ya tight, you real - ly love me right, gee, but you're dy - na - mite Oh, ba - by Your love and de - vo - tion thru the I'll nev - er let you go, be - cause I love you so. Mom - ma you're the one for me, mel - lo - roc - ney! years joy or tears come what may. So teach my heart to sing and give me ev - 'ry - thing I'll be just like a king like a ma - ha - ra - jah! What more can I ask for? In your You're all I'm think - in' of, we go like hand in glove, shoot your lov - in' to me an' you'll nev - er see me gloom - y. arms all my pray'rs come true; so dar - ling'.

**F** **E7** **F** **D7**  
 We're nev - er gon - na part, for - ev - er heart to heart, I loved ya from the start Gee ba - by,  
 My Dream For To - mor row is to  
**G9** **Gm7** **C7** **F** **Bb9** **F**  
 I'll nev - er let you go, be - cause I love you so, Mom - ma you're the one for me.  
 spend my to - mor - rows with you.

### CHARLIE'S PLACE

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*Moderately*

**F** **Gm7** **G#dim** **F** **G** **Am7** **Bbm6** **G** **C** **Dm7**  
 You'll be the sol - id - est send - er, she's gon - na treat you so ten - der, Don't have to be a big spen -  
**Ebdim** **C** **F** **Dm** **Db9** **C7** **F** **Gm7** **G#dim** **F**  
 - der at Char - lie's Place, Sat - ur - day night! The mu - sic is nev - er too brass - y, the  
**G** **Am7** **Bbm6** **G** **C** **Dm7** **Bbdim** **C** **F** **Dm**  
 back room is noth - in' like class - y, still you're im - press - in' your lass - ie at Char - lie's Place,  
**Db9** **C7** **F** **A7** **Dm** **A** **Dm**  
 Sat - ur - day night! But when the band goes home at two A. M. the juke box real - ly starts a - jump - in'; then  
**G7** **Gm** **Am** **Bb** **B** **C** **F** **Gm7**  
 Char - lie locks the doors, Char - lie drops the blinds, and that's when we go out - ta our minds! You're real - ly reet as a rov -  
**G#dim** **F** **G** **Am7** **Bbm6** **G** **C** **Dm7**  
 - er, Man, you'll be roll - in' in clo - ver, When you ma - tric - u - late o -  
**Ebdim** **C** **F** **Dm** **1 Db7** **C7** **F** **2 Db7** **C7** **F**  
 - ver to Char - lie's Place, Sat - ur - day night! But when the Sat - ur - day night!

# OVER HERE!

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Moderately

'Cause O - ver Here (toot toot - tle - ee - toot) - we'll do the thing that we start - ed to do. \_\_\_\_\_ 'Cause O - ver  
Here (toot toot - tle - ee - toot) - we'll do the thing that we start - ed to do. \_\_\_\_\_ Right O - ver

Here (toot toot - tle - ee - toot) - we're gon - na sing for the red, white and blue; \_\_\_\_\_ while the ser - geants do the train - in' we'll  
Here (toot toot - tle - ee - toot) - we're gon - na sing for the red, white and blue: \_\_\_\_\_ while the choo - choo keeps a mov - in' we're

do the en - ter - tain - in' O - ver Here. (toot toot, too - tle - ee toot.) \_\_\_\_\_ } To - geth - er \_\_\_\_\_ work - in' on the team to -  
gon - na keep a - groov - in' O - ver Here. (toot toot, too - tle - ee toot.) \_\_\_\_\_ }

geth - er, \_\_\_\_\_ get - tin' up the steam to - geth - er, \_\_\_\_\_ giv - in' our all \_\_\_\_\_ (On the beam and right on the ball. Right O - ver  
(Oh de - Pau's and you're right on the ball. We're gon - na

look a - live and jam and jive \_\_\_\_\_ O - ver Here; \_\_\_\_\_ We're gon - na spread some joy for ev - 'ry boy \_\_\_\_\_ we come near.

While the ser - geants do the train - in' we'll do the en - ter - tain - in' O - ver Here! (toot toot, too - tle - ee toot.) \_\_\_\_\_

# SINCE YOU'RE NOT AROUND

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Moderately

When I walked with you how the morn - ing dew spar - kled on the ground; Fun - ny how the ma - gic's

gone now, since you're not a - round. Songs we used to know, not so long a - go

have a lone - some sound. Noth - ing is the same, my dar - ling, Since You're Not A -

C F#7 B7 Esus E F#m7 B7 B7-9 E Ebmaj7 E6

round. In my dreams I hold you, pre-tend-ing that we're not a-part;

Am7 D7 C G Gmaj7 Am7 D9 G7 G7-9 C Cdim

And un-til my arms en-fold you a-gain, I'll live with the beau-ti-ful dream in my heart Though au-tumn leaves turn gold, win-ter's white and cold, then

Dm6 G7+5 Gm6 A7 Dm G7 C Em Am D9 G7 C

blooms of spring a-bound; Noth-ing holds a thrill, my world is stand-ing still, Since You're Not A-round.

### WHERE DID THE GOOD TIMES GO?

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Slowly Bb Bb+ Bbmaj7 Bb6 Bb7 Eb G7

What fun we had, then laugh-ter turned sad, Oh, Where Did The Good Times

Cm G7 Cm Ab Cm6 F7 Dm7

Go? Our hopes and plans slipped right through our hands. Oh, where, Where

C#dim Cm7 F13 F7-9 Bb Bb+ Bbmaj7 Bb6 Bb7

Did The Good Times Go? Some-place some-where, in-stead of de-spair is the

Eb D7sus D7 Gm C9 Eb Edim

love we used to know, Why can't we re-turn? Won't we

Dm7 G7+5 Cm7 F7 Bb

ev-er learn? Oh, Where Did The Good Times Go?



# NO GOODBYES

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Slowly

**F** **F+** **F6** **F7** **Bb** **D7** **Gm**  
 We'll Home keep fires, sing - ing and danc - ing, but No Good - byes; All  
 Home keep fires, we'll keep them burn - ing, but No Good Good - byes; High  
**Eb7** **C9** **F** **Fm6** **Gm7** **C7** **F** **F+**  
 smiles hopes no back - ward glanc - ing, and No Good - byes; One kiss  
 hopes for your re - turn - ing, but No Good Good - byes; }  
**F6** **F7** **Bb** **D7** **Gm** **Bb6** **Bdim**  
 un - til to - mor - row and one dream no one can bor - row; so, no tears,  
**F** **D7** **G7** **C7** **F** **G#dim** **Gm7** **C7** **F**  
 fare - well to sor - row; but, No Good - byes. byes.

# "Daint Your Wagon"

# I TALK TO THE TREES

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Words by ALAN JAY LERNER  
Music by FREDERICK LOEWE

Moderately

**Gm7** **C7** **Gm** **C7** **F** **Gm7**  
**CHORUS**  
 I Talk To The Trees, but they don't lis - ten to me, I talk to the  
**C7** **Gm** **Eb7** **C7** **F** **Gm7** **C7** **Gm** **C7**  
 stars, but they nev - er hear me. The breeze has - n't time to stop and  
**F** **Gm7** **C7** **Gm** **Eb7** **C7** **F** **F7**  
 hear what I say, I talk to them all in vain. But  
**Bb** **F** **Bb** **F** **Gm7** **C7** **G7**  
 sud - den - ly my words reach some - one el - se's ear, Touch some - one el - se's heart - strings  
**C** **G7** **C** **Gm7** **C7** **Gm** **C7** **F** **Gm7**  
 too. I tell you my dreams And while you're list - ning to me, I sud - den - ly

C7 Gm Eb7 C7 | 1 F | 2 F Fine

see them come true. I can see us on an true.

INTERLUDE

A - pril night, Look - in' out a - cross a roll - in' farm. Hav - in' sup - per in the can - die - light.

Walk - in' la - ter arm in arm. Then I'll tell you how I passed the day. Think - in' main - ly 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

D.S. al Fine

### WAND'RIN' STAR

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 Music by FREDERICK LOEWE

Moderately

Eb Bb7 Eb | Bb7 Eb Gm | Cm

I was born un - der a Wand' - rin' Star. Mud can make you pris' - ner and the plains can make you dry.

Gm Dm Fm Cm Fm

Snow can burn your eyes but on - ly peo - ple make you cry. Home is made for com - in' from, for dreams of go - in' to Which, with an - y luck will nev - er come

Fm7 Bb7 Eb Bb7 Eb | Bb7 Eb

true. I was born un - der a Wand' - rin' Star. I was born un - der a

Cm Ab Bb7 Ab | Eb Gm Edim F7 Fm7 Bb7

Wand' - rin' Star. When I get to heav - en tie me to a tree, Or I'll be - gin to roam, And soon you know where I will be.

Eb Bb7 Eb | Fdim Cm Abm Eb | Ab Bb7 Eb Db7 Eb6

I was born un - der a Wand' - rin' Star, A Wand' - rin', Wand' - rin' Star.

# I STILL SEE ELISA

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Words and Music by  
**ALAN JAY LERNER & FREDERICK LOEWE**

Moderate Waltz

I Still See E - li - sa She keeps on re - turn - ing as breath - less and young as  
 ev - er I still hear E - li - sa, And still feel a year - ing to  
 hold her a - gainst me a - gain. Her heart was made of hol - i - days.  
 smile was made of dawn. Her laugh - ter was an A - pril song. That ech - oes on and on. Sinc  
 I saw E - li - sa, The sha - dows are fall - ing and win - ter is call - ing a  
 bove. But I Still See E - li - sa when - ev - er I  
 dream of love. I love.

# THEY CALL THE WIND MARIA

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 Music by **FREDERICK LOEWE**

Brightly

A - way out here they got a name for wind, and rain and fi - re. The rain is Tess, the fire is Joe. And the  
 fore I knew Ma - ri - a's name And heard her wail and whin - in.' I had a girl, and she had me. And the  
 Call The Wind Ma - ri - a. Ma - ri - a blows the stars a - round, And sends the clouds a fly - in.'  
 sun was al - ways shin - in.' But then one day I left my girl. I left her far be - hind me.

Dm Am Bbmaj7 C7 F Dm  
ri - a makes the moun - tain sound Like folks were up there dy - in' } Ma - ri - a! Ma -  
now I'm lost, so gol - dum lost, Not e - ven God can find me. }

Am Dm Am Gm7 C7 1 F 2 F  
ri - a! They call the wind Ma - ri - a! Be - ri - a! Ma -

Dm Am Bb F C7 F  
ri - a! Ma - ri - a! Blow my love to me!

# "Pal Joey"

## BEWITCHED

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately Slow

C Dm C C+ F G#dim C D7  
I'm wild a - gain, Be - guiled a - gain, A sim - per - ing, whim - per - ing child a - gain, Be - witched, both - ered and be -

G7 A7 Dm G7 C Dm C C+  
wild - ered am I. Could - n't sleep, And would - n't sleep, When love came and told me I

F G#dim C D7 G7 C7 F A7 Dm  
should - n't sleep, Be - witched, both - ered and be - wild - ered am I. Lost my heart, but what

Am Dm G7 C F#dim  
of it? He is cold I a - gree, He can laugh, but I love it, Al - though the laugh's on

Dm7 G7 C Dm C C+ F G#dim  
me. I'll sing to him, Each spring to him, And long for the day when I'll cling to him, Be -

C D7 Dm G7 1 C Am Dm7 G7 2 C F C  
witched, both - ered and be - wild - ered am I. I'm I.

# I COULD WRITE A BOOK

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Words by LORENZ HART  
Music by RICHARD RODGERS

Moderately Slow

Chords: C, G7, C, G7, C, G7, C, G7, Cdim

Lyrics: If they asked me I Could Write A Book, A - bout the way you walk and whis - per and look, I could write a pre - face on how we met, so the world would nev - er for - get. And the sim - ple se - cret of the plot is just to tell them that I love you a - lot. Then the world dis - cov - ers as my book ends, How to make two lov - ers of friends. If they friends.

# YOU MUSTN'T KICK IT AROUND

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Words by LORENZ HART  
Music by RICHARD RODGERS

Brightly in 2

Chords: Ab, Abdim, Eb7, Ab6, Adim, Bb7, Eb7, Ab, Abdim, Eb7, Ebm7, Ab7, Ebm7, Ab7, Db, Ddim, Ab, Ab+, Fm, Bbm, Bb9, Eb7, Ab, Abm7, Eb7, Ab, Eb7, Ab, Abm7, Eb7

Lyrics: I have the worst ap - pre - hen - sion That you don't crave my at - ten - tion, But I can't force you to change your taste. If you don't care to be nice, dear. Then give me air, but not ice, dear. Don't let a good fel - low go to waste. For this lit - tie sin that you com - mit at lei - sure, You'll re - pent in haste. If my heart gets in your hair, You Must - n't Kick It A - round. If you're bored with this at - fair, You Must - n't Kick It A - round.



Ab Eb7 Abmaj7 Ab6 Eb7 Abmaj7 Ab6 F7

E - ven though I'm mild and meek\_ When we have a brawl\_ If I turn the

Bbmaj7 Bb6 Bb7 Eb7 Ab Abm7 Eb7 Ab Eb7 Ab7

oth - er cheek\_ You must - n't kick it at all\_ When I try to ring the bell\_ You nev - er care for the sound\_ The

Db Dbm Eb7 Ab

next guy may not do as well\_ You Must - n't Kick\_ It\_ A - round.

ZIP

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Music by RICHARD RODGERS

Lively

G Bb D7

Zip! Walt - er Lipp - man was - n't bril - liant to - day\_ Zip! Will Sar - y - an ev - er  
Zip! I con - sid - er Dal - i's paint - ing pas - se\_ Zip! Can they make the Met - ro -  
Zip! Tos - ca - ri - ni leads the great - est of bands\_ Zip! Jer - gens Lo - tion does the

G Bb D7

write a great play?\_ Zip! I was read - ing Scho - pen - hau - er last night\_ Zip! And I  
pol - i - tan pay?\_ Zip! En - glish peo - ple don't say clerk, they say clerk\_ Zip! An - y -  
trick for his hands\_ Zip! Rip Van Win - kle on the screen would be smart\_ Zip! Ty - rone

C Fmaj7 B

think that Scho - pen - hau - er was right\_ I don't want to see Zor - in - a, I don't want to meet Cob - in - a, Zip! I'm an  
bod - y who says clark is a jark!\_ I have read the great Ca - ba - la, And I sim - ply wor - ship Al - lah, Zip! I am  
Pow - er will be cast in the part\_ I a - dore the great Con - fu - cius, And the lines of lus - cious Lu - cius, Zip! I am

C Fmaj7 G E Am D7 G

in - tel - lec - tual, I don't like a deep con - tra - to, Or a man who's voice is al - to, Zip! I'm a het - ero - sex - ual, Zip! It took  
just a mys - tic, I don't care for Whist - ler's moth - er, Char - lie's aunt, or Shu - bert's bro - ther, Zip! I'm mis - o - gyn - is - tic, Zip! My in -  
so ec - lec - tic, I don't care for ei - ther Mick - ey Mouse and Roon - ey make me sick - y! Zip! I'm a lit - tle hec - tic, Zip! My ar -

Bb D7

in - tel - lect to mas - ter my art\_ Zip! Who the hell is Mar - gie Hart? \_\_\_\_\_  
tel - li - gence is guid - ing my hand\_ Zip! Who the hell is Sal - ly Rand? \_\_\_\_\_  
tis - tic taste is clas - sic and dear\_ Zip! Who the hell is Li - li St. Cyr? \_\_\_\_\_

# “Panama Hattie”

## LET'S BE BUDDIES

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 Chappell & Co., Inc., Publisher

Words and Music by  
 COLE PORTER

Broad and with warmth

What say, Let's Be Bud - dies, What say, let's be pals,  
 What say, Let's Be Bud - dies, And keep up each oth - er's mor -  
 ales, I may nev - er shout it, But ma - ny's the  
 time, I'm blue, What say, how's a - bout it,  
 Can't I be a bud - dy to you? What you?

Chords: Eb, G7, C7, F7, Cm7, F7, Bb7, Edim, Bb7, Eb, Edim, Fm7, Bb7, Eb, G7, C7, Fm, Bdim, C7, Ab, Gm7, C7, F13, F#dim, Eb, C7, Fm7, Bb7, Eb, F7, Bb7, Eb.

## MY MOTHER WOULD LOVE YOU

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 Chappell & Co., Inc., Publisher

Words and Music by  
 COLE PORTER

Slowly & sentimentally

My Moth - er Would Love You, And so would my sis - ter Sue,  
 My broth - er would think the world of you, And you'd make gran - pap - py  
 So hap - py too, My doz - ens of cous - ins, Would  
 all start sing - in' if we went swing - in' by, My Moth - er Would Love You,  
 And come to think of it So do I, My I.

Chords: Fm7, Eb, Fm7-5, Eb, G#dim, F#dim, Eb, Bb7, G7, Bb7, Ab, C7, Bbm6, Fm, Bb7sus, Bb9, Bb7+5, Eb, G#dim, Fm7, Eb, Fm7-5, Eb, Bb7, Eb, Eb7+5, Ab, C7+5, C7, Fm7, Bb7, D, F#dim, Eb, Gm7-5, C7, Fm7, Bb7, Eb, F#dim, Bbsus, G#dim, Eb.

# "Peter Pan"

## I'M FLYING

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Lyric by CAROLYN LEIGH  
 Music by MARK CHARLAP

Brightly

Bb Bbmaj7 Bb6 Bb Cm7 Bbmaj7 Cm7 Bb

I'm fly - ing. Look at me way up high, sud - den - ly here am I I'm fly - ing.  
 fly - ing. I can soar I can weave and what's more I'm not ev - en try - ing.

1 F7+5 2 Em7 A7 Em7 A7 D9 D Dmaj7 D6

I'm High up, and as light as I can be.

Gm7 C9 Cm7 F Gb Fm7 F7 Bb Bbmaj7 Bb6 Bb

I must be a sight love - ly to see. I'm fly - ing.

Cm7 Bbmaj7 Cm7 C#dim Bb6 C#dim Cm7 F7 Eb6 Ebdim Bb6

Noth - ing will stop me now: high - er still look at how I can zoom a - round, 'way up off the ground I'm fly - ing.

## NEVER NEVER LAND

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Lyric by BETTY COMDEN & ADOLPH GREEN  
 Music by JULE STYNE

Fdim F C7 F Bb Bbm6 Am7 F Dm7 Bm7 Bbm7 F Eb C7

I know a place where dreams are born, and time is nev - er planned. It's not on an - y chart, you must find it with your heart.  
 might be miles be - yond the moon, or right there where you stand. Just have an o - pen mind, and then sud - den - ly you'll find

1 F G7 C9 C7(#9) C7 2 F Gm7 C7 F Bbm7 Eb7 Abmaj7 Ab6 Bbm7 Eb7-9 Eb7 Abmaj7 Fm7

Nev - er Nev - er Land. It Nev - er Nev - er Land. You'll have a treas - ure if you stay there, more pre - cious far than

Gb Gb+ Gb6 C9 F E Bb F Gm7 F#dim G7 G7-5C7 Fdim F C7 F Bb Bbm6

gold. For once you have found your way there, you can nev - er, nev - er grow old. So come with me where dreams are born, and

Am7 F Dm7 Bm7 Bbm7 F Cm7 C#dim Dm F7 Bb Gm7 C7 F

time is nev - er planned. Just think of love - ly things, and your heart will fly on wings, for - ev - er in Nev - er Nev - er Land.

# I'VE GOTTA CROW

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Lyric by CAROLYN LEIGH  
 Music by MARK CHARLAP

Moderately Fast

**C** **B7 C** **Em7** **A7** **Dm7**

I've got - ta crow! } I'm just the clev - er - est fel - low 'twas ev - er my for - tune to know;  
 I've got - ta brag! } I think it's sweet I have fin - gers and feet I can wig - gle and wag.  
 nat - ur - al - ly } (Crow \_\_\_\_\_) } when I dis - cov - er the clev - er - ness of a re - mark - a - ble me.

**Dm** **C#dim Dm** **Dm7** **Em7** **F** **D9 D7-9 G9+5 G9** **G7-9 G7**

(Crow \_\_\_\_\_) { I taught a trick to my shad - ow to stick to the tip of my toe \_\_\_\_\_ } I've got - ta  
 { I can climb trees and play tag with the breeze in the mea - dow be - low \_\_\_\_\_ }  
 { how can I hide it when deep down in - side it just tick - les me }

**C** **Am7** **Dm7** **G9+5** **C** **G7-9** **C** **Dm C** **Fm7** **Bb7** **Ebmaj7** **Eb6** **Edim Fm7** **Bb7**

crow! \_\_\_\_\_ crow! \_\_\_\_\_ If I were a ve - ry or - din - ar - y

**D7Edim D7** **G** **Am7** **D7** **Gmaj7** **G6** **Am7** **D7** **Dm7** **G7sus** **Dm7** **G7-9**

ev - ry day thing. I'd nev - er be heard \_\_\_\_\_ cock - a - doo - di - ing 'round like a bird! (That's ab - surd) (Crow \_\_\_\_\_) But

**CODA** **D9** **D7-9** **D7** **D7-9 D7 G7** **Dm7 G9** **G7-9** **G7G7-9** **C** **Am** **G9** **G7-9 C**

so \_\_\_\_\_ that I've got - ta let go \_\_\_\_\_ and crow! \_\_\_\_\_

# I WON'T GROW UP

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Lyric by CAROLYN LEIGH  
 Music by MARK CHARLAP

**Brightly** **G** **Abdim** **Am7** **D9** **Am7** **D9 Abdim** **Am7** **D9** **Am7** **D9 D7+5**

I won't grow up, \_\_\_\_\_ I don't want to go to school, \_\_\_\_\_ Just to learn to be a par - rot, \_\_\_\_\_ and re -  
 won't grow up, \_\_\_\_\_ I don't want to wear a tie, \_\_\_\_\_ And a ser - i - ous ex - pres - sion, \_\_\_\_\_ in the

**G** **D7-9** **G** **D7-9** **G** **Cmaj7** **Cm6** **Em7** **B7-9** **E** **E7-9**

cite a sil - ly rule, \_\_\_\_\_ If grow - ing up means it would be be - neath my dig - ni - ty to climb a tree, } I'll  
 mid - dle of Ju - ly, \_\_\_\_\_ And if it means I must pre - pare to shoul - der bur - dens with a wor - ried air, }

**A9** **Am7-5** **D7** **D7-9** **G6** **D7** **G6** **D7-9** **G6** **D7**

nev - er grow up, nev - er grow up nev - er grow u - up not me! Not I Not me! Not  
 So there! Not I Not me! So

**1** **G6** **D7+5** **2** **G6** **G7 F#dim G7** **C** **D7** **D7-9 G** **C**

me! I there! Nev - er gon - na be a man, I won't Like to see somebod - y try \_\_\_\_\_

D7-9 G B7-9 Em A7 Am7 D9 D7+5

and make me. An - y - one who wants to try and make me turn in - to a man, catch me if you can. I

G Abdim Am7 D9 Am7 D9 Abdim Am7 D9 Am7 D9 D7+5

won't grow up. Not a pen - ny will I pinch. I will nev - er grow a mus - tache, or a

G D7-9 G D7-9 G6 G Cmaj7 Cm6 Em7 B7-9 E7 E7-9

frac - tion of an inch. Cause grow - ing up is aw - full - er than all the aw - ful things that ev - er were. I'll

A9 Am7-5 D7 D7-9 G6 F# G F# G F# G Ab7 G

nev - er grow up. nev - er grow up. nev - er grow u - up. no sir, not I, not me, I won't, no sir!

**"Dickwick"**

**I'LL NEVER BE LONELY AGAIN**

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Words and Music by  
**LESLIE BRICUSSE**

Moderately C C#dim Dm7 G7 C

I'll have some - one to love and care\_ for me. Some - one with time to spare\_ for me. Some - one who's who's

A7 Dm Fm C

al - ways there\_ for me when I need some - one to say that I\_ am the nic - est of

D9 Dm G7 C Ebdim Dm G7 C

men, I'll Nev - er Be Lone - ly A - gain. I'll have some - one to

C#dim Dm7 G7 C

walk my way\_ with me. Some - one to spend my day\_ with me. Some - one who wants to stay\_ with me when Day is

Dm Fm C D9 Dm G7 C

end - ing and lov - ers stroll\_ on the hill - side and then With blue - bells and heath - er to gath - er to -

D9 Dm G7 C Ebdim Dm7 G7 C F9 C

geth - er. I'll Nev - er Be Lone - ly A - gain. You'll have gain.



## IF I RULED THE WORLD

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Words by LESLIE BRICUSS  
Music by CYRIL ORNADE

Moderately Slow in 2

**Chords:** Bb7, Eb, Eb6, Ebmaj7, Eb7, Dm7, G7, Cm, Cm7, F7, Eb, Edim, Fm7, Bb7, G7, Cmaj7, C6, Dm7, G7, Cmaj7, C6, Fm7, Bb7, Ebmaj7, Eb6, Fm7, Bb7, Eb, Eb6, Ebmaj7, Eb7, Dm7, G7, Cm, F7, Eb, Bbm6, C7-9, C7, Fm7, Bb7, Eb, Bbm6, C7-9, C7, Fm7, Bb9, Fm7, Bb9, Eb

If I Ruled The World \_\_\_\_\_ ev - ry day would be the first day of spring. \_\_\_\_\_ Ev - ry  
 I Ruled The World \_\_\_\_\_ ev - ry man would be as free as a bird, \_\_\_\_\_ Ev - ry  
 heart would have a new song to sing \_\_\_\_\_ And we'd sing of the joy ev - ry morn - ing would  
 voice would be a voice to be heard. \_\_\_\_\_ Take my word we would treas - ure each day that oc -  
 bring \_\_\_\_\_ If curred. \_\_\_\_\_ My world \_\_\_\_\_ would be a beau - ti - ful place  
 \_\_\_\_\_ Where we would weave such won - der - ful dreams. \_\_\_\_\_ My world \_\_\_\_\_ would wear a  
 smile on its face \_\_\_\_\_ Like the man in the moon has when the moon beams. If I Ruled The  
 World \_\_\_\_\_ ev - ry man would say the world was his friend. \_\_\_\_\_ There'd be hap - pi - ness that  
 no man could end, \_\_\_\_\_ No, my friend, not if I Ruled The World \_\_\_\_\_  
 \_\_\_\_\_ Ev - ry head would be held up high, \_\_\_\_\_ There'd be sun - shine in ev - ry - one's  
 sky \_\_\_\_\_ If the day ev - er dawned when I ruled the world. \_\_\_\_\_

# "Pins And Needles"

## SING ME A SONG WITH SOCIAL SIGNIFICANCE

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Words and Music by HAROLD ROME

Moderately

Ab Db Ddim Ab Eb7 Adim Eb7 Bbm7 Eb7

Sing Me A Song With So - cial Sig-nif - i-cance all oth - er tunes are ta - boo I want a dit - ty with  
Sing Me A Song With So - cial Sig-nif - i-cance all oth - er tunes are ta - boo I want a song that's sa -

Ab Bb7 Eb7 Ab Db Ddim Ab

heat in it, Ap - peal - ing with feel - ing and meat in itt Sing Me A Song With So - cial Sig-nif - i-cance  
tir - i - cal, And put - ting the mere in - to mir - a - cle Sing Me A Song With So - cial Sig-nif - i-cance

Eb7 Adim Eb7 Bbm7 Dbm Ab7 Gb7 F7 Bb7 Eb7 Ab Ab7

or you can sing till you're blue Let mean - ing shine from ev - ry line or I won't love you  
or you can sing till you're blue It must be packed with so - cial fact or I won't love you

Bbm7 Eb7 Ab Cm Bbm7 Eb+ Ab Ab7 Bbm7 Eb7 Cm

Sing me of wars and sing me of bread - lines Tell me of front page news Sing me of strikes and last min - ute head - lines  
Sing me of kings and con - fren - ces mar - tial Tell me of mills and mines Sing me of courts that are - n't im - par - tial

G7 Cm Bdim Eb7 Ab Db Ddim Ab Eb7 Adim

dress your ob - ser - va - tion in syn - co - pa - tion! Sing Me A Song With So - cial Sig-nif - i-cance there's noth - ing else that will  
what's to be done with 'em tell me in rhy - thm! Sing Me A Song With So - cial Sig-nif - i-cance there's noth - ing else that will

Eb7 Bbm7 Dbm Ab7 Gb7 F7 Bb7 Eb7 Ab Eb7 Ab

do \_\_\_\_\_ It must get hot with what is what or I won't love love you.  
do \_\_\_\_\_ It must be tense with com - mon sense or I won't love love you.

# "Pipe Dream"

## ALL AT ONCE YOU LOVE HER

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

F C7

Slowly

You start too light her cig - ar - ette And All At Once You

F C7

Love Her. You've scarce - ly talked, you've scarce - ly met,

A7 Dm Bb F

But All At Once You Love Her. You like her eyes, you tell her

Dm7 F G9 G7 C7 F

so. She thinks you're wise and clever. You kiss good-night

C7 E♭maj7 F7 B♭

and then you know You'll kiss good-night for ever. You won't

Gm F B♭7 F C7 F

where, your heart can go Then all at once you know.

### EVERYBODY'S GOT A HOME BUT ME

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Slowly, with expression

C C6 Cmaj7 C6 C Cdim

I rode by a house with the windows light-ed up Look-in' bright-er than a Christ-mas

G7 C C+ F6 D7 C

tree. And I said to my-self as I rode by my-self, Ev-ry-bod-y's Got

1 Dm7 G7 C 2 Dm G7 C A♭

Home But Me. I Home But Me. I am free and I

A♭6 C E♭ E♭6 Dm7 G7

hap-py to be free. To be free in the way I want to be. But

C C6 Cmaj7 C6 C Cdim G7

once in a while when the road is kind-a dark And the end is kind-a hard to see,

C C+ F6 D7 C

I look up and I cry to a cloud go-in' by: "Won't there ev-er be a

Dm7 G7 Gm7 C7 Fmaj7 Dm7 G7 C

home for me. some-where? Ev-ry-bod-y's Got A Home But Me."

# "Plain And Fancy"

## YOUNG AND FOOLISH

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Words by ARNOLD B. HORWITT  
Music by ALBERT HAGUE

Moderately Slow

Chord progressions for "Young and Foolish":

Cmaj7 C6 Dm7 G7 C Cmaj7 Gm7 C7 Fmaj7 F6 Em7-5 A7

Dm Dm7 Em7-5 A7 Dm C Ebdim C E7 Am

Am7 D7 Ddim D7 G7 Dm7 G7 Cmaj7 C6 Dm7 G7 C Cmaj7

Gm7 C7 Fmaj7 F6 Em7-5 A7 Dm Dm7 Em7-5 A7 Dm C E7 E+

Am Am7 D9 D9-5 C A+ Dm7 G7 C Ab9 C6

Lyrics: Young And Fool-ish, Why is it wrong to be Young And Fool-ish? We have - n't long to be. Soon e - nough the care - free days, the sun - lit days go by. Soon e - nough the blue - bird has to fly. We were fool - ish, One day we fell in love. Now we won - der what we were dream - ing of? Smil - ing in the sun - light, Laugh - ing in the rain, I wish that we were Young And Fool - ish a - gain!

# "Porgy And Bess"

## I LOVES YOU PORGY

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Words by IRA GERSHWIN & DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

Andantino (with great feeling)

Chord progressions for "I Loves You Porgy":

F Bb Gm F7 Am D7

Gm7 C7 F D9 Eb9 E9 D9

D9-5 G7-5 Cm6 F#9 G9 C9 Db+ Fm6 G+

C7-5 A+ B9 C9 C11

Lyrics: I wants to stay here, but I ain't wor-thy. You is too de-cent to un-der-stand, for when I see him he hyp-no-tize me, when he take hol' of me with his hot han'. Some-day, I know he's com-in' back to call me, he's goin' to han-dle me an' hol' me so. It's goin' to be like dy-in'. Por-gy, deep in-side me. But when he calls, I know I have to go. I Loves You, Porgy

Lyrics: If dere warn't no Crown, Bess, if dere was on - ly just you an' Por - gy, what den? —

Andantino molto espressivo

**F** **Bb** **Am** **C11** **Fmaj7** **Am** **D7**

Bess

Por - gy, don' let him take me, don' let him han-dle me an' drive me mad. If you kin keep me, I wants t

**Gm9** **Am** **Bb** **C11** **F** **Bbm7** **F7(#9)**

*Allegretto* Porgy

stay here wid you for - ev - er, an' I'd be glad. There, there, Bess, you don' need to be

**Bbm7** **F7(#9)** **Bbm7** **F7(#9)** **Eb9**

fraid no mo'. You's picked up hap - pi - ness an' laid yo' wor - ries down, you goin' to live ea - sy, you goin' to live high. — Ye

**Bb6/9** **Bbm7** **Gbmaj9** **Ab9** **Db** **Ab9** **Db**

goin' to out-shine — ev - 'ry wom-an in dis town. An' re-mem - ber, when Crown — come that's my bus' - ness. —

Piu appassionato, ma ben ritmato

**C13** **Fmaj7** **F** **Am** **Bbmaj9**

Bess

I Loves You, Por - gy, don' let him take me,

**Bb** **C13** **Fmaj9**

Bess, What you think I is an - y - way, to let that dir - ty houn' dog steal my

**Bb** **C13** **Fmaj9**

don' let him han-dle me with his hot han'.

**D9** **D7** **Gm9**

wo - man? If you wants to stay wid Por - gy, you go - in' stay. You got a home now

**D9** **D7** **Gm9**

If you can keep me, I wants to stay here

**Gm7** **C13** **F**

hon-ey, an' you got love. So no mo' cry - in', can't you un - der - stan'? You go - in' to go a - bout

**Gm7** **C13** **F**

wid you for - ev - er. I got my man.

**Gm7** **C13** **F**

bus' - ness sing - in', 'cause you got Por - gy. You got a man.



## MY MAN'S GONE NOW

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Words by DuBOISE HEYWARD  
Music by GEORGE GERSHWIN

Chords: Dm7, D7(#9), A13, Dm7, Bb, G, F, Eb, Dm

My man's gone now, ain' no use a - lis - tenin' for his tired foot - steps climb - ing up de stairs.

Chords: D7, B7-5, E7-5, Am7, A7, Dm7, D7(#9)

Ah, Ah, Ole Man Sor - row's come to keep me

Chords: A13, Dm7, Bb, G7, F, Eb, Dm, D7, Dm7

com - pny, whis - per - in' be - side me when I say my prayers Ah,

Chords: B7-5, E7-5, Am7, A7, Dm7, A7-5, Ab13, Db6, A13, Dm7, B13

Ah, Ain' dat I min' work - in' work an' me is trav - el - ers jour - ney - in' to -

Chords: Em9, F6, Gm, G#dim, Dm7, Eb7-5, Ab13, Db6, A13, Dm7, B13

ged - der to de prom - ise land. But Ole Man Sor - row's march - in' all de way wid me, Tell - in' me I'm

Chords: E6, Gm7-5, Gbmaj7, F7-5, Bb, Gm7, C9+5, F, Em7, A7-9, Dm7, D7

ole now since I lose my man. Since she lose her man. Since I lose my man. Ah,

Chords: Dm7, B7-5, E7-5, Am7, A7, Dm7, D7, A13, Dm7, Bb

Ah, Ole Man Sor - row sit - tin' by de tire - place, ly - in' all all night

Chords: G, F, Eb, Dm, A9, D9, A9+5, D, A9, D13, A7, Dm

by me in de bed. Tell - in' me de same thing morn - in', noon an' eb' - nin' that I'm all a - lone now since my man is dead.

Chords: A7, A7+5, Dm

Ah, since my man is dead.

## BESS, YOU IS MY WOMAN

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Music by GEORGE GERSHWIN

## Andantino cantabile

**Bb** **F7** **Bb** **Dm7-5** **Eb** **Ebm** **Gm** **Gm7**

Porgy

Bess, You is My Wo - man now, you is, you is! An' you mus' laugh an' sing an' dance for

**Em7** **Eb7** **Bb** **Ab7** **Db** **F7** **Bb** **F7** **Bb** **Dm** **Gm7** **A7**

two in - stead of one. Want no wrin - kle on yo' brow no - how, be -

**Bm** **D** **G7** **D** **G#m7-5** **C#7** **F#** **B7** **C#7**

cause de sor - row of the past is all done, done. Oh, Bess, my Bess! De real hap - pi - ness is jes' be

**F#** **F#m** **A7** **D** **A7** **D** **F** **D7** **Gsus** **G+Em7-5**

gun. Bess Por - gy, I's yo' wo - man now, I is, I is! An'

**D** **G#m7-5** **G7** **F#m** **C7** **Fmaj7** **A7** **D**

I ain' nev - er go - in' no - where less you shares de fun. Dere's no

**A7** **D** **F#m** **Bm7** **C#7** **F#** **C#7** **F#** **C#7** **Ebm** **Bb7**

wrin - kle on my brow no - how, but I ain' go - in'! You hear me say - in', if you ain' go - in',

**Ebm** **D7** **F#** **Bm7-5** **F#** **Bm7-5** **F#** **Bbm7-5**

Wid you I'm stay - in'. Por - gy, I's yo' wo - man now! I's yours for - ev - er, morn - in' time an' ev - nin' time an'

**Bmaj7** **G#m** **F#** **Bbm7-5** **Bmaj7** **G#m** **F#** **F#m** **F#dim** **F#**

Porgy sum - mer time an' win - ter time. Morn - in' time an' ev - nin' time an' sum - mer time an' win - ter time; Bess, you got yo'

**Fm** **A7** **D** **A7** **D** **F** **D7**

Bess

Porgy

man. Bess, You is My Wo - man now an' for - ev - er.

Gsus G+ Em7-5 D G#m7-5 G7 F#m C7 Fmaj7 A7

I is! An' I ain' nev - er go - in' no - where less you shares de fun.

Dis life is jes' be - gun. Bess, we two is one now an' for - ev - er.

D A7 D F#m Bm7 C#7 F# C#7

Dere's no wrin - kle on my brow no - how, but I ain' go - in'!

Oh, Bess, don' min' dose wo - men, you got yo' Por - gy, you loves yo' Por - gy, I knows you

F# C#7 Ebm Bb7 Ebm D7 F# Bm7-5

You hear me say - in', if you ain' go - in', wid you I'm stay - in', Por - gy, I's yo' wo - man

means it, I seen it in yo' eyes, Bess, We'll go swing - in'

F# Bm7-5 F# Bbm7-5 Bmaj7 G#m

now! I's yours for - ev - er, morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time.

through de years a - sing - in'. (humming) Hum

F# Bbm7-5 Bmaj7 G#m F# F#m F#dim F# D7 F#

(humming) Hum Oh, my Por - gy,

Morn - in' time an' ev - 'nin' time an' sum - mer time an' win - ter time. My Bess,

Eb7 C#7 F# D#m C#7 C#m C#m7-5 F# Bbm C#m F#

my man Por - gy, from dis min - ute I'm tell - in' you, I keep dis vow: Por - gy.

my Bess, from dis min - ute I'm tell - in' you, I keep dis vow: Oh, my Bes - sie,

D#m7-5 Bm7-5 F# A#m7-5 Bmaj7 G#m C#7 F# E F#

I's yo' wo - man now.

we's hap - py now. We is one now!

# IT AIN'T NECESSARILY SO

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Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Slowly

Gm C Gm C Gm C Gm C7 D7

It Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly So, De f'ings dat yo' li' - ble To  
 Da - vid was small, but oh my! Li1 Da - vid was small but oh my! He fought big Go - li - ath Who

C7 D7 A7 D7 1 Gm C7 Eb7 D11 2 Gm Gm7

read in de Bi - ble, It Ain't Ne - ces - sa - ri - ly So. Li1 my!  
 lay down an' di - eth! Li1 Da - vid was small, but oh

Eb7 D6 F#m Eb7 Ab Eb7 Ab D7 Em7

Wa - doo, (Wa - doo,) Zim bam bod-die - oo, (Zim bam bod-die - oo,) Hoo-die ah da wa da,

Fm6 D7 Gm D Gm C

(Hoo - die ah da wa da,) Scat - ty wah (Scat - ty wah) Yeah! Oh, Jo - nah, he lived in de  
 Mo - ses was found in a

Gm C Gm C Gm C7 D7 D7

whale, stream, Oh, Jo - nah, he lived in de whale, For he made his home in Dat fish - 's ab - do - men Oh,  
 Li1 Mo - ses was found in a stream, He float - ed on wat - er Till Ole Phar - aoh's daugh - ter She

A7 D7 1 C7 C7 Eb7 2 Gm Gm7 Eb7 D6

Jo - nah, he lived in de whale. Li1 stream. Wa - doo, -  
 fished him, she says, from that

F#m Eb7 Ab Eb7 Bdim Ab D7 Ebm7 Fm6 D7

(Wa - doo,) Zim bam bod-die - oo, (Zim bam bod-die - oo,) Hoo-die ah da wa da, (Hoo-die ah da wa da,)

Gm D Gm C Gm C Gm C

Scat - ty wah, (Scat - ty wah) Yeah! It Ain't Ne - ces - sa - ri - ly So, It Ain't Ne - ces - sa - ri - ly

Gm C7 D7 C7 D7 A7 D7 Gm

So. Dey tell all you chil - lun De deb - ble's a vil - lun, But 'tain't ne - ces - sa - ri - ly so. To

Eb7 Ab Am7 D7 G6 G7 C7

get in - to Heb - ben don' snap for a seb - ben! Live clean! Don' have no fault. Oh I takes dat gos - pel Where

F F6 A7sus A7-5 B $\flat$  Gm C Gm C

ev - er it's pos' - ble, But wid a grain of salt. Me - thus' - lah lived nine hun - dred years. Me -

Gm C Gm C7 D $\flat$ 7 C7 D $\flat$ 7 A7 D7

thus - lah lived nine hun - dred years. But who calls dat liv - in' When no gal 'll give in To no man what's nine hun - dred

Gm C F $\sharp$ 7 E $\flat$ 7 Cm6 G D7 C B7

years? \_\_\_\_\_ I'm preach - in' dis ser - mon to show, \_\_\_\_\_ It ain't nes - sa, ain't nes - sa,

Em Cm6 G D9+5 G

ain't nes - sa, ain't nes - sa, ain't nes - ces - sa - ri - ly so. \_\_\_\_\_

### SUMMERTIME

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Words by DuBOSE HEYWARD  
Music by GEORGE GERSHWIN

Moderately  
much expression

Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 Em7

Sum - mer time \_\_\_\_\_ an' the liv - in' is eas - y, \_\_\_\_\_ Fish are jump - in' \_\_\_\_\_

F $\sharp$  C $\sharp$ 7 F $\sharp$  F $\sharp$  Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6

an' the cot - ton is high. \_\_\_\_\_ Oh, yo' dad - dy's rich, \_\_\_\_\_ An yo' ma is good - look - in' \_\_\_\_\_

Bm6 E7 D Bm E A11 Bm E9-5 Bm6 C $\sharp$ m6

So hush, lit - tle ba - by, don' you cry. \_\_\_\_\_

E9 E9-5 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 Em7

One of these morn - in's you goin' to rise up sing - in', \_\_\_\_\_ Then ou'll spread yo' wings. \_\_\_\_\_

F $\sharp$  C $\sharp$ 7 F $\sharp$  F $\sharp$  Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 C $\sharp$ m6 Bm6 E7

an' you'll take the sky, \_\_\_\_\_ But till that morn-in' \_\_\_\_\_ there's a noth - in' can harm you \_\_\_\_\_ With

D Bm E A11 Bm E A11 D G11 C F $\sharp$ 7 Bm Bm6

Dad - dy an' Mam - my stand - in' by \_\_\_\_\_



# I GOT PLENTY O' NUTTIN'

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Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderately

Oh I Got Plen - ty O' Nut - tin', An' nut - tin's plen - ty fo' me. I got no car, got no mule, I got no mis - er - y. De folks wid plen - ty o' plen - ty Got a lock on de door, Got the deep blue sea. De folks wid plen - ty o' plen - ty Got to pray all de day. Fraid some - bod - y's a - go - in' to rob - em while dey's out a - mak - in' more. What seems wid plen - ty you sure got to wor - ry how to keep the debbel a - way. a -

for? I got no lock on de door. (dat's no way to be.) Dey kin steal de way. I ain't a - fret - tin' 'bout hell till de time ar - rive. Nev - er wor - ry

rug from de floor. Dat's o - keh wid me, 'Cause de things dat I prize, Like de stars in de skies, all are free. long as I'm well. Nev - er one to strive to be good, to be bad, what the hell? I is glad I's a - live.

Oh, I Got Plen - ty O' Nut - tin' An' nut - tin's plen - ty fo' me. I got a gal, got my song, got Heb - ben the whole day long. No use com - plain - in' Got my gal, got my Lawd, got my song, song.

# THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK

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Words by DuBOISE HEYWARD  
 Music by GEORGE GERSHWIN

## Sporting Life

There's A Boat Dat's Leav - in' Soon For New York, Come wid me, dat's where we be -

long, sis - ter. You an' me kin live dat high life in New York. Come wid

me, \_\_\_\_\_ dere you can't go wrong. sis - ter. \_\_\_\_\_ I'll buy you de swell - est man - sion up on

up - per Fi' th Av - en - ue, An' through Har - lem we'll go strut - tin'. we'll go a - strut - tin' an' dere'll be nut - tin' too good for

you. I'll dress you in silks and sat - ins in de lat - est Pa - ris styles. All de

blues you'll be for - get - tin', you'll be for - get - tin', there'll be no fret - tin', jes' noth - in' but smiles. \_\_\_\_\_ Come a -

long wid me, \_\_\_\_\_ dat's de place, \_\_\_\_\_ don't be a fool, \_\_\_\_\_ come a - long, \_\_\_\_\_ come a - long. \_\_\_\_\_ There's A

Boat Dat's Leav - in' Soon \_\_\_\_\_ For New York. \_\_\_\_\_ Come wid me, \_\_\_\_\_ dat's where we be -

long, \_\_\_\_\_ sis - ter, \_\_\_\_\_ dat's where we be - long. \_\_\_\_\_

### A WOMAN IS A SOMETIME THING

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Words by DuBOISE HEYWARD  
Music by GEORGE GERSHWIN

Moderato

Lis - sen to yo' dad - dy warn \_\_\_\_\_ you, 'fore you start a - trav - el - in', wo - man may born \_\_\_\_\_ you,

love you, an' mourn \_\_\_\_\_ you, but \_\_\_\_\_ A Wo - man Is A Some - time Thing, \_\_\_\_\_ yes. A Wo - man Is A Some - time

Thing, \_\_\_\_\_ Yo' Mam - my is the first to name you \_\_\_\_\_ an' she'll tie you to her a \_\_\_\_\_ pron

C Gm Am7-5 Eb9 D

string, then she'll shame you and she'll blame you till yo' wo - man comes to claim you, 'cause A

Gm Eb Gm B+ Cm7 C#dim Gm Eb7 C Dm7 Gm D7

Wo - man Is A Some - time Thing, yes, A Wo - man Is A Some - time Thing. Don't you

Gm D7 Gm Bb7 Eb Eb7 Bb Eb7 D D7 A7(#9)

nev - er let a wo - man grieve you jus' 'cause she got yo' wed - din' ring. She'll love you and de - ceive you, then she'll

D D7 A7-9 D Gm Eb Gm B+ Cm7 Eb7

take yo' clo'es an' leave you, 'cause A Wo - man Is A Some - time Thing. Yes, A

Gm Eb7 C9 Gm A7 E7 Gm Db C7 D7

Wo - man Is A Some - time Thing, yes, A Wo - man Is A Some - time

A7 E7 Gm Db C7 D7 Gm Ebmaj7 Gm Ebmaj7 F Gm

Thing, yes, A Wo - man Is A Some - time Thing. Ah!

## “Private Lives”

### SOMEDAY I'LL FIND YOU

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Words & Music  
NOEL COWARD

Slowly

Eb Bb+ Eb Bb+ Eb G7 Ab Abm Eb

Some - day I'll Find You, Moon - light be - hind you. True to the dream I am dream - ing.

Gbdim Fm C7 Fm Eb D7 Gm Ab6 Fm Bb7+5 Eb

As I draw near you You'll smile a lit - tle smile; For a lit - tle while We shall stand Hand in hand. I'll leave you

Bb+ Eb7 Ab6 C7 Gm7-5 C7 F7 Bb7 Eb Eb7

nev - er. Love you for ev - er. All our past sor - row re - deem - ing. Make it all come

Ab G7 C7 Fm7 Ab6 Bb9 1 Eb Bb7 2 Eb Bb+ Eb

true, Make me love you too, Some - day I'll Find You a - gain. gain.

# "Red, Hot And Blue!"

## DOWN IN THE DEPTHS (On The Ninetieth Floor)

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Words and Music by  
COLE PORTER

Strict slow foxtrot tempo

With a mil - lion ne - on rain - bows burn - ing be - low me. And a mil - lion blaz - ing tax - is rais - ing a

roar. Here I sit a - bove the town. In my pet pail - let - ted gown, Down In The

Depths on the nine - ti - eth floor. {While the crowds in all the night - clubs pun - ish the  
{While the crowds at El Ma - roc - co pun - ish the

par - quet. And the bars are packed with coup - les call - ing for more. I'm de -  
par - quet. And at Twen - ty One the coup - les cla - mor for more.

sert - ed and de - pressed In my reg - al ea - gle nest, Down In The Depths, on the nine - ti - eth floor.

When the on - ly one you want - ed wants an - oth - er, What's the use of swank and

cash in the bank ga - lore? {Why ev - en the jan - i - tor's wife Has a per - fect - ly good love -  
{Why ev - en the jan - i - tor's wife Has some sen - ti - ment in her

life. And here am I, fac - ing to - mor - row. A - lone with my sor - row. Down In The  
life. And here am I,

Depths, on the nine - ti - eth floor. With a floor.

Chord diagrams: D, A7, D, Em7, Em7-5, A7, D, Bb+, Bm, Bb+, D, Em7, A7, D, Em7-5, A7, D, A7sus, Fdim, D7, D7, D, B7-9, Em, C#7, F#7, B7, E7, Em7-5, A7-9, D, Dm7, Am, B7, Em7, G, D, A11, D, D, C, D.

# IT'S DE-LOVELY

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Words and Music by  
 COLE PORTER

Moderately

C7+5 F F+ F

The night is young. The skies are clear. And if you want to go walk-ing, dear, it's de-light-ful, it's de-

F#dim C7 D7 Gm Ebmaj7 Em7-5

li-cious. It's De-love-ly. I un-der-stand the reas-on why. You're sent-i-ment-al, 'cause

Eb Em7-5 Gm Ddim C6 G7 C7 F7

so am I. It's de-light-ful, it's de-li-cious. It's De-love-ly. You can tell at a glance

Bb F7 F+ Bb Bbm6

What a swell night this is for ro-ance. You can hear dear Moth-er Na-ture mur-mur-ing

C7 F F+ F

low. "Let your-self go." So please be sweet, my chick-a-dee. And when I kiss you, just

F+ Dm F Fmaj7 Am7-5 D7

say to me. It's de-light-ful, it's de-li-cious. It's de-lect-a-ble, it's de-lir-i-ous. It's de-

D+ C7 Gm7 Gm7-5 F Bb C+ 2 Gm7 Gm7-5 F

lem-ma it's de-li-mit, It's de-luxe, It's De-love-ly. The love-ly.

# YOU'VE GOT SOMETHING

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Words and Music by  
 COLE PORTER

Slowly but rhythmically

C C+ Cmaj7 G7 Em7

You've Got Some-thing, dar-ling, some-thing That's driv-ing me slow-ly but sure-ly in

A7-9 A7 Dm7 Dm7-5 C

sane. Some-thing tempt-ing, Some-thing in-tan-gi-ble, Some-thing rare that I



A7 D7 G7 C C+ Cmaj7 G7

nev - er could ex - plain. So if glad - ly I ad - mire you and mad - ly de -

Em7 A7+5 A7 D7 Fdim C A7+5

sire you. All else a - bove. Please be - lieve me or not. It's mere - ly be - cause you've got that cer - tain

C#dim Dm7 Dm7-5 G7 C G7

some - thing I love. You've Got some - thing, that some - thing I love.

2 C#dim Dm7 G13 G7 C

### RIDIN' HIGH

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Words and Music by  
 COLE PORTER

Moderately Fast

Cmaj7 C7 Cm7-5 C7 Gm7 G7 B G7 Cmaj7 C7 Cm7-5 C7 Gm7 G7 B G7 E7 D E7

Life's great... life's grand... Fu - ture... all planned. No more...  
 Some one... I love... Mad for... my love... so long...  
 ring bells... sing songs... blow horns... beat gongs... our love...

Am Dm7 B C G7 A7 C#dim Dm7 G7 C Ab7 G7 Dm7-5 G7 C Ab Bb7 Eb

To Code

clouds in the sky. How'm I rid - in'? I'm Rid - in' High... Rid - in' High...  
 Jo - nah... good - bye. How'm I rid - in'? I'm  
 nev - er will die. How'm I...

Cm7 Eb Bb7 Eb Cm7 Eb Bb7 Gm7-5 C7

Float - ing... on a star - lit ceil - ing. Dot - ing... on the cards I'm deal - ing. Gloat - ing...  
 Edim Fm B7 G7 G G7 D.C. al Coda CODA G7 A7 Ab7 G7 C

be - cause I'm feel - ing so hap - hap - hap - py. I'm slap hap - py. So rid - in'? I'm Rid - in' High...

# “Rex”

## AS ONCE I LOVED YOU

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Words by SHELDON HARN  
 Music by RICHARD RODGERS

As Once I Loved You, I love you now. As once I need you, I need you  
 Once I Loved You, I want you now. As once I ran to you, I need you  
 now. What people told you is all un-true. In your heart, you must know this,  
 now. A world of car-ing was ours be-fore And it waits to be shared once  
 too. As once you trust-ed me, be-lieve me as now, I could not  
 more. The price less tap-es-try we wove as one That crowd-ed  
 leave you, I don't know how. As once our days be-gan and end-ed with a kiss,  
 can-vas re-mains half done. Don't bid me say good-bye to you, I won't know  
 Don't let it end, not like this. As how. As Once I  
 Loved You, I love you now.

# “Right This Way”

## I CAN DREAM, CAN'T I?

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Words by IRVING KAHAL  
 Music by SAMMY FAIN

Slowly  
 I can see, no mat-ter how near you'll be. You'll nev-er be-long to me. But I Can  
 Dream, Can't I? Can't I pre-tend that I'm locked in the bend of your em-brace? For dreams are

**Cm7** **F7** **A♭m6** **B♭7** **Fm7** **B♭7+5** **E♭** **A♭m6**  
 just like wine, And I am drunk with mine. I'm a - ware my heart is a sad af - fair.

**B♭7** **E♭** **C7+5** **C7** **Fm** **F♯dim**  
 There's much dis - il - lu - sion there, But I Can Dream, Can't I? Can't I a - dore you al -

**E♭** **C7** **B♭m6** **C7** **Fm** **Fm7** **A♭m6** **B♭9** **Ddim** **E♭** **B♭7** **Ddim** **E♭**  
 though we are o - ceans a - part? I can't make you o - pen your heart, But I Can Dream, Can't I? Can't I?

### I'LL BE SEEING YOU

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Words and Music by  
 IRVING KAHAL & SAMMY FAIN

**E♭** **G7** **Fm** **C7** **Fm** **C7** **Fm** **C7** **Fm** **B♭dim** **B♭7** **E♭dim** **E♭6**  
 Moderately Slow I'll Be See - ing You In all the old fa - mil - iar plac - es That this heart of mine em - brac - es all day thru:

**E♭dim** **E♭** **Cm** **Fm7** **Fm6** **A♭m6** **Fm7** **B♭7** **B♭7+5**  
 In that small ca - fe, The park a - cross the way, The chil - dren's ca - rou - sel, The

**E♭6** **B♭9+5** **E♭** **G7** **Fm** **C7** **Fm** **C7** **Fm** **C7**  
 chest - nut trees, the wish - ing well, I'll Be See - ing You In ev - ry love - ly sum - mer's day, In ev - ry - thing that's

**Fm** **B♭dim** **B♭7** **B♭m6** **B♭m7** **C7** **Fm** **G7** **Cm** **G7** **Cm** **E♭** **Cm7**  
 light and gay, I'll al - ways think of you that way I'll find you in the morn - ing sun; And when the night is

**F9** **Fm7** **A♭m6** **E♭** **Fm7** **B♭7** **B♭7+5** **E♭sus** **E♭** **Fm7** **E♭6**  
 Tacet new, I'll be look - ing at the moon But I'll Be See - ing You You

# "The Roar Of The Greasepaint – The Smell Of The Crowd"

## FEELING GOOD

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Words and Music by  
LESLIE BRICUSSE & ANTHONY NEWLE

Slow Blues Tempo

Dm Dm7 G Dm Dm7 G Dm Dm7 G F A Dm Bbmaj7 Bb6 F G

Bird fly - ing high, You know how I feel. Sun in the sky, You know how I feel. Breeze drift - ing by, You know how I feel. It's a  
Fish in the sea, You know how I feel. River run - ning free, You know how I feel. Blossom on the tree, You know how I feel.

Dm Bb Fmaj7 Bbmaj7 G7 Gm7 Dm G9 Dm G9 2Dm G9

new dawn, it's a new day, it's a new life for me Feel - ing Good. Good.

Dm G9 Dm Fmaj7 Bbmaj7 Fmaj7 F7 Dm Am Fmaj7 Bbmaj7 Bb6 F6 Dm

Drag - on - fly out in the sun, You know what I mean. But - ter - flies all hav - ing fun, You know what I mean. Sleep in peace when day is done

Bbmaj7 G9 F Dm Bb Gm7 Dm G9 Dm G9 Dm Dm7 G

That's what I mean. And this old world is a new world and a bold world for me. Stars when you shine,

Dm Dm7 G Dm Dm7 G F A Dm Bbmaj7 Bb6 F G Dm

You know how I feel. Scent of the pine, You know how I feel. Free - dom is mine, I know how I feel. It's a new dawn, it's a new day, it's a

Fmaj7 Bbmaj7 G7 Gm7 Dm G9 Dm G9 Dm G9 Dm6

new life for me Feel - ing Good.

## THE JOKER

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Words and Music by  
LESLIE BRICUSSE & ANTHONY NEWLE

Moderately

Cm Cm7 F7 Cm F Cm Cm7 F7 Cm Cm7 F7 Cm Cm7 F7

There's al - ways a Jok - er in the pack. There's al - ways a lone - ly clown. The poor laugh - ing fool falls

Cm F7 Eb Cm7 G Fdim G7 Cm Gm Bb7 Eb9

on his back And ev - 'ry - one laughs when he's down. There's al - ways a fun - ny man in the game, But

Abmaj7 Ab6 Bb7 Ebmaj7 Eb6 Ebm7 Fm7 Gbmaj7 Dbmaj7 Bbm7 Dm7-5 Dm7

he's on - ly fun - ny by mis - take. But ev - 'ry - one laughs at him just the same They don't see his lone - ly heart break.

Guitar chords: G7, Cm Cm7 F7, Cm, F, Cm Cm7 F7, Cm Cm7 F7, Cm Cm7 F7

They don't care as long as there is a jest - er, just a fool. As fool - ish as he can be. There's al - ways a Jok - er

Guitar chords: Cm, F7, Eb, Cm7, G, G7, Cm, F7, Cm, F7

that's a rule But fate deals a hand and I see The Jok - er is me. There's

Guitar chords: Cm, F7, Cm, F9, Cm, F9, Cm, F9, Cm

me. The Jok - er is me. The Jok - er is me.

### A WONDERFUL DAY LIKE TODAY

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Words and Music by  
 LESLIE BRICUSSE & ANTHONY NEWLEY

Brightly

Guitar chords: Eb, Eb6, Ebmaj7, Eb6, Eb

On A Won - der - ful Day Like To - day I de - fy an - y cloud

won - der - ful morn - ing like this When the sun is as big

take this oc - ca - sion to say That the whole hu - man race

Guitar chords: Eb6, Fm7, Bb7, Fm7, Bb7, Gm7, C9

to ap - pear in the sky. Dare an - y rain - drop to plop in my eye

as a yel - low bal - loon. E - ven the spar - rows are sing - ing in tune

should go down on its knees. Show that we're grate - ful for morn - ings like these

Guitar chords: C7+5, Abmaj7, F9, F7, Fm7, Bb7

On A Won - der - ful Day Like To - day On a

On a won - der - ful morn - ing like this

for the

Guitar chords: F#dim, G7, Ab, Ab+, Ab6, Ab7, Adim, Eb

On a morn - ing like this I could kiss ev - 'ry - bod - y I'm so full of love

Guitar chords: Fm7, Bb9, Ebmaj9, Eb6, Eb7, Ab, Abmaj7, Ab6

and good - will. Let me say fur - ther - more I'd a - dore ev - 'ry -

Guitar chords: Ab7, Adim, Gm, C7, F9, Bb13

bod - y to come and dine. The plea - sure's, mine And I will pay the bill. May I

Guitar chords: G7-9, Cm, Cm7, F9, Fm7, Bb13, Eb6

der - ful way. On A Won - der - ful Day Like To - day

CODA

Guitar chords: Abmaj7, D7



# WHO CAN I TURN TO (When Nobody Needs Me)

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Words and Music by  
LESLIE BRICUSSE & ANTHONY NEWLEW

Slowly

Chord progression for "Who Can I Turn To":

Cmaj7 C6 Dm7 G7 Dm7 G7 C C6 Cmaj7 C

Gm7 C9 F F6 Fmaj7 F6 Em7 Am Am7

Fmaj7 Dm6 Em7 A7 Dm7 G7 Cmaj7 C6

Dm7 G7 Dm7 G7 C C6 Cmaj7 C Gm Gm7 C9 F F+

Dm6 E7 Am Am7 D9 Fmaj7 Dm7 G13 G+ C6

Dm7 G7 Dm7 G7 C C6 Cmaj7 C

Who Can I Turn To when no - bod - y needs me? My heart wants to know and so I must go where des - ti - ny leads me. With no star to guide me, and no - one be - side me, I'll go on my way, and af - ter the day, The dark - ness will hide me, And may - be to - mor - row I'll find what I'm af - ter I'll throw off my sor - row, beg - steal or bor - row my share of laugh - ter. With you I could learn to with you on a new day, but Who Can I Turn To if you turn a - way?

# NOTHING CAN STOP ME NOW!

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Words and Music by  
LESLIE BRICUSSE & ANTHONY NEWLEW

Very Bright

Chord progression for "Nothing Can Stop Me Now!":

Eb Eb+ Eb Eb+ Eb Gm7

C7 Ab Ab+ Ab6 Ab+ Ab F#m7

Fm6 Bb7 Gm G7-9 Cm Cm7 Bbm7 C7-5

Fm7 Bb13 Eb Gm Bbm6 C7-5

Stand I well shall back, find I'm suc - cess to through day Noth - ing Can Stop Me Now. Noth - ing Can Stop Me Now. Watch out, world, I'm warn - ing you, Noth - ing Can Stop Me Now. Yes - ter - day, was yes - ter - day, Noth - ing Can Stop Me Now. Now. Now. Now I know that there is a prom - ised land, I'm gon - na find it and how. Hope From is high on and I'm gon - na cling to it, ing a vow. From now high on I'm gon - na be - gin a - gain.

**Fm7** **D♭9** **F7** **B♭7** **E♭** **E♭+**  
 Tie ev - y string to it, Give ev - ry - thing to it. I'll make all my  
 Stick out my chin a - gain, Go in and win a - gain. Get you gone, you  
**E♭6** **E♭+** **E♭** **Gm7** **C7** **A♭**  
 dreams come true Be - fore my fi - nal bow. How I'll  
 sky of grey Fare - well you fur - rowed brow. Now my  
**A♭+** **A♭6** **B♭9** **Gm** **B♭+** **B♭** **Edim**  
 do it who can say? But I know I will some day.  
 fu - ture's crys - tal clear. No more woe for me to fear. I'm gonna  
**Fm7** **D♭9** **C7+5** **Fm** **F7** **B♭7** **E♭**  
 Watch out, world, I'm on my way. Noth - ing Can Stop Me Now.  
 stand this world up - on its ear. And I'll suc - ceed some -  
**B♭13** **Cm** **Cm7** **Cm6** **Fm7** **E7-5** **E♭**  
 how. Noth - ing Can Stop Me Now.

## “Salvation”

### IF YOU LET ME MAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU?

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Words and Music by  
C.C. COURTNEY & PETER LINK

Moderately, deliberately

**C** **Dm7** **G7** **C** **Dm7** **C** **Dm7**  
 If You Let Me Make Love To You Then Why Can't I Touch You?  
 ver - y first sec - ond I saw To you it's been a dif - ferent world. From the  
 When I leave you, I'm go - in' some - place I've nev - er been be - fore.

**C** **Dm7** **G7** **C** **Dm7** **C**  
 If You Let Me Make Love To You Then Why Can't I Touch You?  
 ver - y first sec - ond I saw To you it's been a dif - ferent world.  
 When I leave you, I'm go - in' some - place I've nev - er been be - fore.

**E** **F** **G**  
 I'm not say - in' I wan - na change you, I don't want to re - ar - range you.  
 I seem to be a lit - tle bit strong - er, Each mo - ment seems a lit - tle long - er.  
 but I know you'd go back once more Through the same squeak - in' door.

**G7** **C** **Dm7** **G** **C** **Dm7**  
 But If You Let Me Make Love To You Then Why Can't I Touch You?  
 My miss - ing links and lil - tle kinks have now been found and un - curled.  
 If You Let Me Make Love To You Then Why Can't I Touch You?

To Coda

C Dm7 C Dm7 C Dm7 C7 F C7 F

From the But you're still the same. You're like a frozen flame.

D7 G C Bb G C F G

It sure seems a shame that you let me make love to you but won't let me touch you.

D.C. al Coda

G7 CODA C Bb C

O - pen up, o - pen up, o - pen up, o - pen, re - ceive me!

C11 C C11 C

Touch me, touch me, Let me touch you, ba - by, Let me show you col - ors you've nev - er seen. Let me real - ly

C11 C C C11 C C11

touch you. Let me come in - to your fields and glean. Let me wash your trou - bled mind clean. Let me

Repeat and Fa

### TOMORROW IS THE FIRST DAY OF THE REST OF MY LIFE

Words and Music by C.C. COURTNEY & PETER LINCOLN

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Moderate and wistful

Eb Fm7 Eb Ebsus Eb Ebsus Eb

A mil - lion sigh - ing rain - drops fall - ing far in - to the night As I lie here all a  
mor - row Is The First Day Of The Rest Of My Life, And all that went be

Fm7 Eb Ebsus Eb Ebsus Eb G Ab Bb

lone fore to - day are my wait - ing for the light. Old pains and old re - grets are slow - ly washed a  
haunt - ing mem - o - ries. Loves I've known and loves I've lost and loves I nev - er

Bb7 Bbsus Eb Ebsus Gb Fsus E Eb Ebsus Eb Ebsus

way, And To - mor - row Is The First Day Of The Rest Of My Life. To  
had Are shad - ows now up - on the wall of

2 Eb Ebsus Eb Cm7 F Ebmaj9 F Eb F Eb G Eb G Eb

time, And the cir - cle of my life lies all a - round me.

F Eb F Eb F Eb F Eb G Eb G Eb

and I see that my fu - ture lies right be - hind me. I turn a - round and see my past

G Eb Gm Fm7 Bb9 Eb Fm7 Eb Fm7

A stage to stand up - on, \_\_\_\_\_ and let my light shine bright - ly in the morn - ing \_\_\_\_\_

Eb Ebsus Eb Fm7 Eb Fm7 Eb Ebsus

I'll let my light shine bright - ly in the morn - ing \_\_\_\_\_ I see my - self more clear - ly in the  
 Faith and hope shine bright - ly in the  
 self I'll find them shin - in' in the

Eb Ebsus Eb Gb F E Eb Ebsus Eb

dawn - in' \_\_\_\_\_ Through my - \_\_\_\_\_ To - mor - row \_\_\_\_\_ Is The  
 morn - in' \_\_\_\_\_  
 morn - in' \_\_\_\_\_

Fm7 Eb Ebsus Eb

First Day \_\_\_\_\_ Of The Rest \_\_\_\_\_ Of My Life \_\_\_\_\_

# "Saratoga"

## YOU FOR ME

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Lyric by JOHNNY MERCER  
 Music by HAROLD ARLEN

F#m6 Bb13 Eb Fm F7 F#m6 Bb13 Eb Db Ab Ebmaj7

You For Me, \_\_\_\_\_ I can see it's You For Me, \_\_\_\_\_ That's the way it's

F7-9 Bb7sus Bb7 B13 Bb7+5 Eb Fm7 Bb7-9

got to be, \_\_\_\_\_ You and I and fate \_\_\_\_\_ have a date. \_\_\_\_\_

F#m6 Bb13 Eb Fm F7 B7 Bb7 Gm Eb Gm6

Me for you, \_\_\_\_\_ I can feel you feel it too, \_\_\_\_\_ What the stars would

Cm6 D7 Eb6 D9 Gm Fm7 Bb9 Bb9+5

have us do, \_\_\_\_\_ We can - not de - ny, \_\_\_\_\_ tho' we try, \_\_\_\_\_

Bb11 Ebm7 Eb7 Bbm7 Eb7-9 Ab6 D7+5 G7+5 C9

My heart is yours, \_\_\_\_\_ Your heart is mine, \_\_\_\_\_

Ab Abm6 Ebmaj7 Gm7 Abmaj7 Cm7 F7 F7+5 F7 Bb9 Bb7+5

So we start to play our part in fate's great de - sign, Yes, it's

F#m6 Bb13 Eb Fm F7 G7+5 C7+5 C9

time you knew This is all I've want - ed too; You to live my

F9 Bb11 C7+5 F7+5 Bb9 Eb Ab Eb Ab Eb

whole life thru for And on - ly You For Me.

## “Say, Darling”

### DANCE ONLY WITH ME

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 Sole selling agent: Chappell & Co., Inc.

Words by BETTY COMDEN and ADOLPH GREEN  
 Music by JULE STYNN

Moderate Waltz Tempo

Gm6 C9 F Dm Gm C7 F

Dance, Dance, On - ly With Me. On - ly with me near your heart.

Dm E11 A6 Amaj7 A Ebm7-5 G#7+5 G#7 C#m C7

Dance, dance, cling close to me, Nev - er to part.

Gm C9 F Dm Gm C7 Eb7-5 D7 G7+5

Love, love, love on - ly me All of our days from now on. Dance

C7+5 Am7 D7 G9 C7-9 F F

On - ly With Me, Till all our sweet mu - sic is gone. gone.

## “Seven Lively Arts”

### EV'RY TIME WE SAY GOODBYE

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Words and Music by  
 COLE PORTER

Slowly

Eb Cm Eb Cm Eb Cm Fm7 Bb7 Eb Bb7 Gb Bb7 Eb Eb7

Ev - ry Time We Say Good - bye I die a lit - tle, Ev - ry Time We Say Good - bye I won - der

Abm Eb Ebdim Abm6 Bb7 Bbm Eb7 Ab Abm G+ Eb

why a lit - tle, Why the gods a - bove me Who must be in the know Think so lit - tle of me They



Ebdim Ebm Bb7 Abm6 Bb7 Eb Cm Eb Cm Eb Cm Fm7 Bb7 Eb Bb7 Gb Bb7

low you to go — When you're near — there's such an air of Spring — a-bout it, I can hear — a lark some-

Eb Eb7 Ab Abm Eb Ebdim Abm6 Bb7 Eb7 Ab Abm7 Eb C7

where — be-gin to sing — a-bout it, There's no love song fin - er, But how strange the change from ma - jor to mi - nor Ev - ry Time —

F9 Ab Bb7 Eb Ebdim Bb7 F9 Fm7 Bb7 Cm Ebdim Bb7 Bbm Cm7 F7 Bb7 Eb Cm Eb

— We Say Good - bye. — We Say Good-bye. Ev - ry sin - gle time we say good - bye. —

# "70, Girls, 70"

## YES

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Lyric by FRED EBB  
Music by JOHN KANDER

Moderately A E7 A E9 A E7 Amaj7 E9 Amaj7 E9

When pos - si - bil - i - ties come your way, you can't start won - der - ing what to say. You nev - er win if you  
mink and mar - i - gold right out - side and long white Cad - il - lacs you can ride. But noth - ing's gained when there's

Amaj7 E9 A E7 A E9 Db Ab9 Db Ab9 Fm Bb7

nev - er play. Say "Yes." There's "Yes." Don't say "why." —  
noth - ing tried. Say "Yes." "Yes." "Yes." —

Fm Bb7 Eb Eb6 Eb Eb6 Fm Bb7 Fm Bb7 Eb Eb6

Say "why not." What lies be - yond what is, is not.

Eb Eb6 Gm C7 Gm C7 D A7 D A7 D A9 D A9

So what? Say "Yes." "Yes." "Yes." —

F#m B7 F#m B7 E E6 E6 F#m B7 F#m B7

Yes, I can. Yes, I will. Yes, I'll take a sip. Yes, I'll touch. Yes, of course. Yes, how nice.

G G6 G G6 Bm C#m Bm C#m Bm7 E Bm7 E7

Yes, I'd hap - pi - ly thank you ver - y much. Yes. Oh Yes. There's

A E9 Amaj7 E9 A E9 Amaj7 E9 A E9 Amaj7 E9

lots of chaff but there's lots of wheat say "Yes." You might get mugged as you walk the street. But

Amaj7 E7sus Amaj7 E7sus Amaj7 E7sus Amaj7 E9 A

on the oth - er hand you might greet that hand - some strang - er you've longed to meet. Say "Yes." —

# BELIEVE

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Lyric by FRED EBB  
Music by JOHN KANDER

Be - lieve you must Be - lieve. When days are dark and dim you must Be - lieve.  
Faith you must have faith. Put all your trust in him and just Be - lieve.

Forth, you must go forth, West, south or north or east, It does - n't mat - ter in the least.

If you Be - lieve. If you Be - lieve. If you Be - lieve. If you Be - lieve.

# “Shenandoah”

## FREEDOM

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Lyric by PETER UDELL  
Music by GARY GELD

Moderately (Cakewalk tempo)

Free-dom ain't a state like Maine or Vir - gin - ia, Free-dom ain't a-cross some coun - ty line. Free-dom is a flame that  
Free-dom ain't a boat that's leav - in' with-out ya, Free-dom ain't a place ya float to find. Free-dom is the how ya

burns with - in ya, Free-dom's in the state of mind. Free - dom, free - dom, Free - dom, free - dom.  
think a - bout ya, Free-dom's in the state of mind. Free - dom, free - dom, Free - dom, free - dom.

Free-dom is a flame that burns with - in ya, Free-dom's in the state... of mind. Baa-baa - baa - baa - baa Baa-baa - baa - baa - baa  
Free-dom is the how ya think a - bout ya.

Baa-baa - baa - baa Baa - baa. Free-dom's in the state... of mind. You can't get to free-dom by rid - in' on a  
train. The on - ly way to free-dom is right on through your brain, Wo - wo - wo - wo - wo - wo.

Free-dom is a no - tion sweep-in' the na - tion, Free-dom is the right of all man - kind. Free-dom is a bod - y's mag - i - na - tion.

D6 B7 E A E F#m7 B9 E

Free-dom's in the state of mind. Free - dom, free - dom. Free - dom, free - dom.

A E F#m7 E

Free-dom is a no - tion sweep - in' the na - tion, Free-dom is a bod - y's 'mag - i - na - tion,

A E B7sus B11 B7 E

Free-dom is a full time oc - cu - pa - tion, Free-dom's in the state of mind.

**WE MAKE A BEAUTIFUL PAIR**

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Lyric by PETER UDELL  
Music by GARY GELD

Moderately slow

G D7

He is the left hand, I am the right. He is the full moon, I am the night.  
He is the val - ley I am the hill. I am the riv - er, He is the mill.

D9 G

A scrap of rib - bon, a strand of hair, We Make A Beau - ti - ful Pair.  
A coun - try fid - die, A coun - ty fair,

D9 G B7 Em A7

We Make A Beau - ti - ful Pair. He is the sug - ar, I am the salt. He is per - fec - tion, when

D B7 Em A7 D7 Am7 D7

I am at fault. I lose my bear - ing, he knows the way. He's of - ten speech - less, I know what to say.

G D7

I am the lock - et, he is the chain. He is the sun - shine, I am the rain.

D9 G B7

A fluff - y pil - low, a fa - vrite chair, We Make A Beau - ti - ful Pair. What could be right - er

Em Em7 Am7 D9 G C G

than we should care? We Make A Beau - ti - ful Pair. Pair.

# VIOLETS AND SILVERBELLS

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Lyric by PETER UDELL  
 Music by GARY GELD

Moderately

**Bb** **Eb** **Bb** **C7**

Vi - lets And Sil - ver - bells, grapes on the vine. Love, like a vine - yard grows del - i - cate

wine. Sug - ar n' cin - na - mon, pep - per and spice, Love is the re - ci - pe that

fla - vors a life. Sure as the bri - er and bram - ble en - twine So it will

al - ways be { your dreams and mine. } to cherish till death do us part According to God's Holy ordinance  
 { your love and mine. }

And there to I plight thee my troth. (Reverend:) In the name of the Father and the Son and the Holy Ghost, I now pronounce you man and wife.

D.S. al Coda

Amen. Dai - sies and mar - i - gold, ros - es that climb, Love, like a gar - den, grows

To Coda (Group:) Hum under dialogue

sweet - er with time, So will our gar - den grow sweet - er with time.

Bb Bb C7 F7 Bb

CODA Tacet

(Bride:) For richer, for poorer, In sickness, in health, To love and sweet - er with time.

## "The Show Is On"

BY STRAUSS

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Words by IRA GERSHWIN  
 Music by GEORGE GERSHWIN

Moderately

**Gm7** **C9** **F** **Gm7**

When I want a mel - o - dy lit - ting through the house Then I want a mel - o - dy

C7 C7+5 F Dm6 E7 Em7 A7 Am7 D7 Gm

By Strauss! It laughs it sings! The world is in rhyme

Dm7 G7 G7-5 C7 Gm7 C9

Swing - ing to three quar - ter time Let the "Da - rube" flow a - long And the "Fle - der -

F Gm7 C7 C7+5 F F7

maus!" Keep the wine and give me song By Strauss! By

Bb Dm Eb7 F Fdim Gm7 C9 C7+5 F

Jol By Jingt "By Strauss" is the thing! So I say to ha - cha - cha Her - aus!

F7 D7 Gm C7 Bb 1 F D7 C7 2 F C7 F

Just give me a oom - pah - pah By Strauss. When I want a Strauss.

### LITTLE OLD LADY

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Words and Music by  
STANLEY ADAMS and HOAGY CHARMICHAEL

Slowly and Gracefully

D9 G A7 D7 G G7 C Am A7

Lit - tle Old La - dy pass - ing by, Catch - ing ev - 'ry - one's eye, You have such a charm - ing man - ner, sweet and the  
La - dy so pe - tite, Ask the cop on the beat, He'll be glad to help you when you cross the

D7 G Gdim D7 G A7 D7 G G7 C Am

shy. Lit - tle old bon - net set in place, And a smile on your face, You're a per - fect pic - ture in your  
street. Lit - tle Old La - dy where's your shawl? It's so late in the fall, You might start to sneeze, and my! That

G D7 G G7 C Cm6 G

lav - en - der and lace. Lit - tle bit of busi - ness here, Lit - tle bit of busi - ness there,  
would - n't do at all. Lit - tle lav - el - ier of jet, Lit - tle things you can't for - get,

Em B7 Em D G#dim A7 D7 G Gdim D9 G A7

Bet that you've been win - dow shop - ping all a - round the square, Lit - tle Old La - dy time for tea, Here's a kiss, two or  
Bet you were the reign - ing belle at ev - 'ry min - u - et. Lit - tle Old la - dy so po - lite, Close your eyes, that's all

D7 G G7 C Cm6 G D7 1 G Gdim 2 G Am7 D9 G

three, You're just like that Lit - tle Old La - dy, I hold dear to me, Lit - tle Old  
right, You de - serve a sweet bou - quet of pleas - ant dreams to night.



# "Silk Stockings"

## ALL OF YOU

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Words and Music by  
COLE PORTER

Moderately

The score consists of five staves of music in G minor. The lyrics are: "I love the looks of you, the lure of you. The sweet of you, the pure of you. The eyes, the arms, the mouth of you. The East, West, North and the South of you. I'd love to gain complete control of you. And hand the e - ven the heart and soul of you. So love, at least, a small per - cent of me, do. For I love All Of You. I love the You." Chord diagrams are provided above the notes for each staff.

## FATED TO BE MATED

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Words and Music by  
COLE PORTER

Foxtrot

The score consists of five staves of music in F major. The lyrics are: "We were Fat - ed To Be Mat - ed, We were slat - ed to be tied. Me as the burn - ing bride - groom, You as the yearn - ing bride. We were spot - ted to be knot - ted And al - lot - ted a glor - i - ous life. Me as the won - der hus - band." Chord diagrams are provided above the notes for each staff.

**Cm7** **F9** **Bb** **Ebm7** **Ab7** **Db**

You as the won - der - ful wife. — So why not have a fling — with a wed - ding ring —

**Gm7-5** **C7** **F** **G#dim** **Cm7** **F** **D7**

— Trust - ing ev - ry - thing — to the gods a - bove? — For we were Fat - ed To Be

**G9** **C7** **F11** **F9+5** **Bb** **Bb**

Mat - ed And for - ev - er and ev - er in love. — We were love. —

### PARIS LOVES LOVERS

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Words and Music by  
 COLE PORTER

**Medium Tango**

**Eb** **Bb7-9** **Eb** **Bb7-9** **Eb** **Gm7-5**

Pa - ris Loves Lov - ers. For lov - ers it's heav - en a - bove. —

**C11** **C7** **Fm** **C7-9** **Fm** **Bb11** **Bb+** **Eb** **G7**

Pa - ris tells lov - ers "Love is su - preme, wake up your dream — and make love!" —

**Cm7** **Fm7** **Bb7** **Eb** **Bb7-9** **Eb** **Eb9** **Ab**

On - ly in Pa - ris one dis - cov - ers The urge to merge with the splurge of the spring. —

**C7** **F13** **F#dim** **Eb** **C7** **Fm** **Abm6** **Eb** **Bbsus** **Bb7** **Eb** **Fm7** **Bb7**

Pa - ris Loves Lov - ers. For lov - ers know that love is ev - 'ry - thing.

**Eb** **Bb7sus** **Bb7** **B** **B6** **Eb**

love is ev - 'ry - thing.

# "Snoopy"

## JUST ONE PERSON

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Words by HAL HACKAD  
Music by LENNY GROSSMAN

Slowly, with expression

If Just One Per-son be-lieves in you, — deep e-nough and strong e-nough be-lieves in you, —  
 two whole peo-ple be-lieve in you — deep e-nough and strong e-nough be-lieve in you, —

hard e-nough and long e-nough, be-fore you knew it, some-one else would think: "If he can do it, I can do it"  
 hard e-nough and long e-nough, there's bound to be some -

Mak-ing it two. — Two whole peo-ple who be-lieve in you. — And if

oth-er per-son who be-lieves in mak-ing it a three - some. Mak-ing it three. —

Peo-ple you can say — be-lieve in me. — And if three whole peo-ple, — why not four? — And if

four whole peo-ple, — why not more — and more and more? — And when

all those peo-ple be-lieve in you, — deep e-nough and strong e-nough be-lieve in you, — hard e-nough and long e-nough,

it stands to rea-son you your-self would start to see what ev-'ry-bod-y sees in you. — And

may-be ev-en you can be-lieve in you too. —

*Rubato*

Chord diagrams: D, G6, A7, Dsus, D, F#m, Bm, E7, Amaj7, A, G, Cmaj7, A7sus, D, Gmaj7, A7sus, A7, D, Gmaj7, A7sus, A7, D, Gmaj7, A11, F#m7, B11, B7, Em7, A11, D, A7, G, A7, F#m7, Bm, Em7, A11, D, A7, G, A7, F#m7, Bm, A7, G, A7, F#m, Bm9, A11, A7, Bb7, Eb, Fm7, Bb11, Bb7, Ebsus Eb, Gm, Cm7, F7, Bb, Ab, Db, Gm7, C7sus, Fm7, Bb11, Eb, Eb7, Abmaj7, Abm, Eb

# "Something For The Boys"

## SOMETHING FOR THE BOYS

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Words and Music by  
COLE PORTER

Moderately

Chord progressions for "Something For The Boys":

- Line 1: C, C6, Cdim, G7
- Line 2: Dm, A7, Dm, G7, B7
- Line 3: Cmaj7, C6, G7, C, C11, C7, F, E7, A7
- Line 4: D7, G7, G7+5, C, Gm6, D7, F#dim
- Line 5: C6, Cdim, Dm7, G7, C, Dm7, G7, C

Lyrics:

I'm al - ways do - ing some - thing \_\_\_\_\_ Some - thing \_\_\_\_\_ For The Boys, \_\_\_\_\_  
 I'm al - ways do - ing some - thing \_\_\_\_\_ for our lads If it adds to their  
 joys: \_\_\_\_\_ So don't tell me it's a rum thing \_\_\_\_\_ If I'm out with them night - ly till  
 three \_\_\_\_\_ 'Cause I'm al - ways do - ing some - thing \_\_\_\_\_ for the boys, 'Cause  
 they're do - ing some - thing \_\_\_\_\_ for me. \_\_\_\_\_ me. \_\_\_\_\_

# "Something's Afoot"

## YOU FELL OUT OF THE SKY

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Music & Lyrics by JAMES McDONALD,  
DAVID VOS & ROBERT GERLACH  
Additional Music by ED LINDERMAN

Freely

Chord progressions for "Something's Afoot":

- Line 1: F, Eb, Dbmaj7
- Line 2: Db, Cmaj7, C7, C7+5, F, F+, Gm7
- Line 3: C7, F, Fmaj7, F7, Amaj7, Bbmaj7, Bbm(#7), Eb9, F

Lyrics:

Who'd have be - liev'd it could hap - pen, that a dream could come true with such ease? Like Or - phe - us out of the  
 un - der - world or Nep - tune out of the seas \_\_\_\_\_ You \_\_\_\_\_ Fell Out \_\_\_\_\_ Of The Sky \_\_\_\_\_  
 Light bounce \_\_\_\_\_ You \_\_\_\_\_ Fell Out \_\_\_\_\_ Of The Sky \_\_\_\_\_  
 and sud - den - ly Cu - pid \_\_\_\_\_ aimed his ar - row and shot me \_\_\_\_\_ got me \_\_\_\_\_ My blues -  
 while search - ing for clues to \_\_\_\_\_ use, you start - ed to tease me \_\_\_\_\_ please me \_\_\_\_\_ I \_\_\_\_\_ knew \_\_\_\_\_

Gm7 C7 F Db7 | F Gm7 C7+5  
 bid me good - bye in - stant - ly the mo - ment that You Fell Out Of The Sky.  
 in - stant - ly why. The rea - son was You Fell Out Of The Sky.

2 F F7 Bb Fdim F6 Fdim F6 Gm7  
 Sky. My heart is pound - ing mad - ly. it beats

C7 F F+ F6 F7+5 Bbm Bbm(#7) Bbm7 Eb7-9 Absus Ab6  
 a wild ta - too. Ex - plo - sions roar in - side me

G6/9 Dm7 G7 C13 Db13 D13 Db13 C13 F F+  
 Tacet in - sist - ing "I love you," "I love you," "I love you," "I love you." True, how can I de

Gm7 C7 F Fmaj7 F7 Amaj7 Bbmaj7 Bbm(#7) Eb9  
 ny? The un - ion of you with me could nev - er be trag - ic, it's ma - gic "I

F F6 Gm7 C7 F Db7  
 do." is my re - ply. Thank heav - en that you fell out of the

Bbm6 Gm7-5 Bdim F6 Bb9 Gm7 C9 F6/9  
 You Fell Out Of The Sky.

## “Song Of Norway”

### I LOVE YOU (Song Of Norway)

Words & Music Adaptation (Base-  
 EDWARD GREIG Music) arr. by ALBERT SIRM  
 Words by ROBERT WRIGHT & GEORGE FORN

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Slowly Cmaj7 G A7-9 Dm7 A7 D9 Am7 G7  
 I hear you ask if I am yours for keep - ing. Shame, that a doubt should ev - er pass your lips.

C Cmaj7 G A7-9 Dm7 A7 D9 Dm9  
 I say it wak - ing, shall I say it sleep - ing? I love your lips, I love your laugh, I love the tear that dims y

Dm7 Fm6 G7 Cmaj9 C Cmaj7 G A7-9 Dm7 A7  
 danc - ing eyes, I love You, dear, and there your an - swer lies. And should you ask if time has dulled my long - ing, Say, has



D9 Am7 G7 C Cmaj7 G A7-9 Dm7 A7

North - ern star gone cours - ing South? If me you doubt, 'Tis on - ly you you're wrong - ing, I loved you then, I

D9 Dm9 Dm7 Fm6 G7 Cmaj9 C

love you now, I'll love you when the world grows old and dies I Love You, dear, and here your an - swer lies.

### STRANGE MUSIC

(Based on "Nocturne" & "Wedding Day In Troidhaugen" by Edward Grieg)

Musical Adaptation by  
ROBERT WRIGHT & GEORGE FORREST

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Slowly Ab Abdim Bbm7 Eb7

Strange mu - sic in my ears on - ly now as you spoke, did it start.

Db Bbm7 Eb7 Ab

Strange mu - sic of the spheres Could its love - ly hum be com - ing from my heart?

Ebm6 F7 Bbm G7sus G7 F#7 G7 Cm

You ap - pear and I hear song sub - lime Song that I'm in - ca - pa - ble of.

Bbm7 Eb7 Ab F7-5 F7 Bbm7 Eb9 Bbm7 Eb7

So dear, let me hold you near While we treas - ure ev - ry meas - ure, so that

Ab E7 Bbm7 Eb7 1 Ab Eb7 2 Ab Db9 Ab

time can nev - er change The strange, new mu - sic of love love.

# “The Sound Of Music”

## AN ORDINARY COUPLE

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

1

Db Abmaj7 Db Abmaj7 Ab Db Abmaj7 Db Ab Eb Db Ab Db Eb Fm7 Eb7 Ab Bbm Eb7-5 Eb

An Or - din - ar - y Coup - le is all we'll ev - er be, For all I want of liv - ing is to keep you close to me. To  
 laugh and weep to - geth - er while time goes on its flight, To kiss you ev - 'ry morn - ing and to

2

Bbm Edm C Em C7 F7 Bb7 Ab F7 Bb7 Ab Db Ab Fm

kiss you ev - 'ry night. We'll meet our dai - ly prob - lems and rest when day is done, Our arms a - round each oth - er in

Bbm7 Eb7 Db Abmaj7 Db Abmaj7 Ab Db Abmaj7 Db Ab Eb Db Ab Db

fad - ing sun. An or - din - ar - y coup - le, a - cross the years we'll ride. Our arms a - round each

Eb Fm7 Eb7 Ab C7 C7+5 Fm Dbm Dbmaj7 Dbm Db6 Ab Eb7 Ab+ Ab6 Ab+ Ab6 Ab

oth - er and our chil - dren by our side, Our arms a - round each oth - er.

## CLIMB EV'RY MOUNTAIN

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Majestically

C D7 Gmaj7 Gm7 C7 Fmaj7 Fm6 C Dm7 G7

Climb Ev - 'ry Moun - tain, search high and low. Fol - low ev - 'ry by - way, ev - 'ry path

C C D7 Gmaj7 Gm7 C Fmaj7 Fm6 C

know. Climb Ev - 'ry Moun - tain, ford ev - 'ry stream, Fol - low ev - 'ry rain - bow,

Dm7 G7 C C7 F Fmaj7 Dm G7 C Cmaj7 Am D7

till you find your dream! A dream that will need all the love you can give. Ev -

G Gmaj7 Em7 A7 D D7 G A7 Dmaj7 Dm7 G7

day of your life for as long as you live. Climb Ev - 'ry Moun - tain, ford ev -

Cmaj7 Am Am7 Dm Dm7 C E+ F6 G7 C Dm7 C

stream. Fol - low ev - 'ry rain - bow till you find your dream!

## EDELWEISS

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 Music by RICHARD RODGERS

Slowly, with expression

B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  Gm7 Cm7 F7

E - del - weiss, E - del - weiss, Ev - ry morn - ing you greet me.

B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  F7 B $\flat$

Small and white, Clean and bright, You look hap - py to meet me.

F7 B $\flat$  E $\flat$  C7 F F7

Blos - som of snow, may you bloom and grow, Bloom and grow for - ev - er.

B $\flat$  Fm6 E $\flat$  E $\flat$ m B $\flat$  F7 B $\flat$

E - del - weiss, E - del - weiss, Bless my home - land for - ev - er.

## SIXTEEN GOING ON SEVENTEEN

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 Music by RICHARD RODGERS

Slowly, with expression

F Fdim F C7 F F7(#9) F Dm9 G7 C9 F

You are Six - teen Go - ing On Sev - en - teen, Ba - by, it's time to think! Bet - ter be - ware, be can - ny and care - ful.

Gm7 G7 C7 F Fdim F C7 F F7(#9) F Dm7 G7-9

Ba - by, you're on the brink! You are Six - teen, Go - ing On Sev - en - teen, Fel - lows will fall in line.

C9 F Gm7 C7 F B $\flat$

Ea - ger young lads and rou - es and cads will of - fer you food and wine. To - tal - ly un - pre -

Gm6 F7-9 B $\flat$  Gm6

pared are you To face a world of men. Tim - id and shy and scared are you of

F D9 G7 C7 F Fdim F C7 Cdim C7 F Fdim F B $\flat$ m6

things be - yond your ken. You need some - one old - er and wis - er Tell - ing you what to do.

F Fdim F D7 D9 G9 Gdim F

I am sev - en - teen go - ing on eigh - teen, I'll take care of you.

### DO-RE-MI

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGER

Lively

Chords: C, C, G7, G9, G7, C, C7, F, D7, G, E7, Am, C7, F, Dm7, G7, C, G, 2 C, C7, F, Dm7, G7, C

Lyrics:  
 Doe a deer, a fe - male deer, Ray a drop of gol - den sun,  
 Me a name I call my - self, Far a long, long way to run.  
 Sew a nee - die pull - ing thread, La a note to fol - low sew,  
 Tea a drink with jam and bread That will bring us back to do - oh -  
 oh - oh! do! Do - re - mi - fa - so - la - ti - do!

### HOW CAN LOVE SURVIVE?

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGER

Quick

Chords: Dm, Gm, C7, Fmaj7, Bb, Gm7, C7, Gm7, C7, F6, Dm, Gm, C7, F, Bb, Gm7, C7, Gm7, C7, F6, C7sus, C7, F, Gm9, C7, F6

Lyrics:  
 No lit - tle shack do you share with me, We do not flee from a mort - ga - gee, Nar - y a  
 No lit - tle cold wa - ter flat have we, Warmed by the glow of in - sol - ven - cy, Up to yo  
 care necks in the world have we, How can love sur - vive? You're fond of bonds and yo  
 in se - cur - i - ty, How can love sur - vive? How can I show what I  
 own a lot, I have a plane and a die - sel yacht, Plen - ty of noth - ing you have - n't ge  
 feel for you? I can - not go out and steal for you, I can - not die like Ca - mille for yo  
 How can love sur - vive? No rides for us on the top of a bus in th  
 How can love sur - vive? You mil - lion - aires with fi - nan - cial at - fairs are to

**D7+5** **G7** **Gm7** **C7** **Gm7** **C7** **A7** **Dm** **F7** **Bb** **Gm7**

face of the freez - ing breez - es. You reach your goals in your com - fy old Rolls or in one of your  
 bus - y for sim - ple plea - sure. When you are poor it is tou - jours l'a - mour, For l'a mour all the

**G7** **C7sus** **C7** **Bbmaj7** **A7** **Dm** **Gm7** **C7**

Mer - ce - des - es! Far, ver - y far off the beam are we. Quaint and bi - zarre as a  
 poor have lei - sure! Caught in our gold plat - ed chains are we. Lost in our wealth - y do -

**Fmaj7** **Bb** **Gm9** **C11** **Gm9** **C7** **Cm7**

team are we. Two mil - lion - aires with a dream are we. We're keep - ing ro - mance a - live.  
 mains are we. Trapped by our cap - i - tal gains are we. But we'll keep ro - mance a - live.

**F7** **Bbmaj7** **Gm7-5** **F** **Dm** **Gm7**

Two mil - lion - aires with a dream are we. We'll make our love  
 Trapped by your cap - i - tal gains are you. { We'll } make { our } love  
 { You'll } make { your } love

**C7** **F** **Eb**

sur - vive.

**Dm** **A7** **C9** **F**

sur - vive!

**MARIA**

Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

**C** **G7** **C** **G** **G7** **C** **Cmaj7**

How do you solve a prob - lem like Ma - ri - a? How do you catch a cloud and pin it down? How do you find a word that means Ma -

**F** **D7** **Fm** **Em** **G7** **C** **G7**

ri - a? A fib - ber - ti - gib - bet! A will - o' - the wisp! A clown! Man - y a thing you know you'd like to tell her,

**C** **Dm** **E7** **Cm** **G7** **Cm**

Man - y a thing she ought to un - der - stand. But how do you make her stay and lis - ten to all you say? How do you keep a wave up - on the

**G7** **C** **Fmaj7** **Dm7** **C** **Cdim** **Dm7** **G7** **C**

sand? Oh, how do you solve a prob - lem like Ma - ri - a? How do you hold a moon - beam in your hand.

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# THE LONELY GOATHERD

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Brightly

VERSE

High on a hill was a lone - ly goat - herd, } Loud was the voice of  
 Prince on the bridge of a cas - tle moat, heard. } Men on a road, with  
 One lit - tle girl in a pale pink coat, heard. } She yo - died back to

Lone - ly Goat - herd, } } Folks in a town that was quite re - mote, hear  
 load to tote, heard. } } Men, in the midst of a ta - ble d'hoie, hear  
 Lone - ly Goat - herd, } } Soon her name with a gleam - ing goat hear

lay - ee o - di, lay - ee o - di lay - ee - o. } lay - ee o - di, lay - ee o - di o. }

lay - ee o - di, lay - ee o - di lay - ee - o. } } Lust - y and clear from the goat - herd's throat heard: }  
 Men drink - in' beer with the foam a - float, heard: } lay - ee o - di, lay - ee o - di o. }

What a du - et for a girl and a goat - herd. }

CHORUS

O - ho, lay - dee o - di - lee - o, O - ho, lay - dee o - di ay! O ho, ay!

lay - dee o - di lee - o, hod - i - o - di - lee - o - ay! A ay! ay!

Hap - py are they, lay - lee o lay - ee lee - o! O lay - lee o lay - lee lay - ee - o. Soon the du - et will

come a tri - o, lay - ee o - di, lay - ee o - di - o. Ho - di lay - ee Ho -

lay - ee Ho - di lay - ee O - de lay - ee o - di lee - e o - di lay.

# MY FAVORITE THINGS

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 Music by RICHARD RODGERS

Lively, with spirit

Rain - drops on ros - es and whisk - ers on kit - tens. Bright cop - per ket - tles and  
 Cream col - ored po - nies and crisp ap - ple strud - els. Door - bells and sleigh - bells and

warm wool - en mit - tens, Brown pa - per that pack - ag - es tied up on with string,  
 schnitz - el with noo - dles Wild geese that fly with the moon on their wings.)


These are a few of My Fa - vor - ite Things. Girls in white  
 dress - es with blue sat - in sash - es, Snow - flakes that stay on my nose and eye - lash - es,

Sil - ver white win - ters that melt in - to springs. These are a few of my  
 Fa - vor - ite Things. When the dog bites, When the bee stings, When I'm  
 feel - ing sad, I sim - ply re - mem - ber My Fa - vor - ite Things and  
 then I don't feel so bad.

### SO LONG, FAREWELL

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately 

So long, fare - well, 

{	Auf wie - der - sehn, good - night, — I hate to go and
	Auf wie - der - sehn, a - dieu, — a - dieu, a - dieu, to
	Au' voir, auf wie - der - sehn, — I'd like to stay and

leave this pret - ty sight. —  
 yieu and yieu and yieu —  
 taste my first cham - pagne. —

So So long, fare - well, Auf wie - der - sehn, good -

bye, I leave and heave a sigh and say good - bye. good - bye.

G7

Cmaj7

Slower

C

I'm glad to go, I can - not tell a

lie, I fit, I float, I feet - ly fee, I fly.

C6

G6

C6

G9

C6

G9

F

C

F

C

D7-9

The sun has gone to

bed and so must I So long, fare - well, Auf wie - der - sehn, good - bye, Good - bye;

G9

C6

Good - bye, Good bye, Good bye!

### THE SOUND OF MUSIC

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

With much expression

F6

Fmaj7

E

F6/9

F6

The hills are a - live with The Sound Of Mu - sic, With songs they have sung  
 go to the hills Where my heart is lone - ly. I know I will hear

Bb

To Coda

C

C+

F6

Fmaj7

E

for a thou - sand years. The hills fill my heart with The Sound Of Mu - sic.  
 what I've heard be - fore

F

Bb

C

C7

F

F7

Bb

Bbdim

My heart wants to sing ev - ry song it hears. My heart wants to beat like the wings of the

F Bb Bbdim F Bb Bbdim F

birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a

G7 G7-5 C F Bb Bbdim F Bb Bbdim F

church on a breeze, To laugh like a brook when it trips and falls o-ver stones on its way, To

Dm Am Dm G7 C F#7-5 Coda Bbm F

sing through the night like a lark who is learn - ing to pray. I My heart will be blessed

Am Bb Gm7 Am C7 F

with The Sound Of Mu - sic And I'll sing once more.

PRELUDIUM

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Music by RICHARD RODGERS

Dixit Dominus ("Psalm 109")

Moderately

SOLO: ALL:

Dí - xit DÓ - mi - nus DÓ - mi - no mé - o. Sé - de a déx - tris mé - is. Do - nee pó - nam i - ní - mi - cos tú - os.

SOLO:

Sca - bé - lum pé - dum tu - ó - rum. DÓ - mi - nus a déx - tris tú - is. Con - fré - git in í - rae sú - ae ré - ges.

ALL: SOLO:

De - tor - rén - te in ví - a bí - bet. Prop - té - re - a ex - al - tá - bit cá - put Glo - ri - a Pa - tri et fi - li - o.

ALL:

Et Spi - ri - tu - i San - cto Si - cut é - rat in prin - cí - pi - o. Et nunc et, sém - per. Et in sãe - cu - la sãe - cu - lo - rum. A - men.

**Morning Hymn** (By Richard Rodgers)

Tranquil

Rex ad - mi - ra - bi - lis Et tri - um - pha - tor no - bi - lis, Dul - ce - do in ef -

Rex ad - mi - ra - bi - lis Et tri - um - pha - tor no - bi - lis, Dul - ce - do in ef -

Rex ad - mi - ra - bi - lis Et tri - um - pha - tor no - bi - lis, Dul - ce - do in ef -

Rex ad - mi - ra - bi - lis Et tri - um - pha - tor no - bi - lis, Dul - ce - do in ef -

fa - bi - lis, \_\_\_\_\_ To - tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.

fa - bi - lis, in ef - fa - bi - lis, To - tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.

fa - bi - lis, in ef - fa - bi - lis, To - tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.

fa - bi - lis, \_\_\_\_\_ To - tus de - si - de - ra - bi - lis, To - tus de - si - de - ra - bi - lis.

**Angelus Bells**

Slowly

Chime



## Alleluia (By Richard Rodgers)

Moderately Fast

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu -

ia, Al - le - lu - ia,

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Adagio

Al - le - lu - ia. A \_\_\_\_\_ men.

Al - le - lu - ia. A \_\_\_\_\_ men.

Al - le - lu - ia. A \_\_\_\_\_ men.

Al - le - lu - ia. A \_\_\_\_\_ men.

**“South Pacific”**

**BALI HA'I**

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderately

Ba - li Ha'i may call you an - y night, an - y day. In your heart \_\_\_\_\_ you'll hear it

call you: "Come a - way, come a - way." Ba - li Ha'i will whis - per in the wind of the

sea: "Here am I, \_\_\_\_\_ Your spe - cial is - land! Come to me, come to me!" Your own spe - cial

hopes. Your own spe - cial dreams, Bloom on the hill - side and shine in the

streams. If you try, You'll find me where the sky Meets the sea. Here am I \_\_\_\_\_ Your spe - cial

is - land Come to me, come to me!" Ba - li Ha'i, Ba - li Ha'i Ba - li Ha'i!

# BLOODY MARY

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

**Fast**

Chords: Eb, Ab, Bb7, Eb, Bb7, Eb, Cm7, F9, Bb7, Eb, Ab, Eb7, Ab, Abdim, Eb, Cm7, Fm9, Bb7, Eb, Bb7, Eb, Bb7, Eb, Cm7, F9, Bb7, Eb, Ab, Eb7, Ab, Abdim, Eb, Cm7, Fm9, Bb7, Eb, Bb7, Eb, Cm7, Fm7, Bb7, Eb.

Lyrics:  
 Blood - y Ma - ry is the girl I love. Blood - y Ma - ry is the girl I love. Blood - y  
 Her skin is ten - der as Di - Mag - gio's glove. Her skin is ten - der as Di - Mag - gio's glove. Her skin is  
 Ma - ry is the girl I love. Now ain't that too damn bad! Ma - ry is the girl I love. Now ain't that too damn bad!  
 ten - der as Di - Mag - gio's glove. Now ain't that too damn bad! ten - der as Di - Mag - gio's glove. Now ain't that too damn bad!  
 Blood - y Ma - ry's chew - ing be - tel nuts, She is al - ways chew - ing be - tel nuts, Blood - y Ma - ry's chew - ing  
 be - tel nuts, And she don't use Pep - so - dent! Now ain't that too damn bad!

# TWIN SOLOQUIES (This is How It Feels)

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

**Moderately**

Chords: D, F#, D, G, C, F, A, D, D#dim, A, Adim, E9, Adim, A9, A, Adim, E9, A.

Lyrics:  
**Nellie:** Won - der how I'd feel Liv - ing on a hill - side, Look - ing on an o - cean, Beau - ti - ful and still.  
**Emile:** This is what I need, This is what I've longed for, Some - one young and smil - ing Climb - ing up my hill!  
**Nellie:** We are not a - like, Prob - a - bly I'd bore him, He's a cul - tured French - man, I'm a lit - tle hick.  
**Emile:** Young - er men than I, Off - i - cers and doc - tors, Prob - a - bly pur - sue her, she could have her pick.  
**Nellie:** Won - der why I feel Jit - ter - y and jump - y! I am like a school - girl, Wait - ing for a dance, Can I ask her  
**Emile:** now? I am like a school - boy! What will be her an - swer? Do I have a chance?

# DITES-MOI (Tell Me Why)

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Moderate Tempo

Chord progressions: C, G7, G7-9, G7, G7(F9), G7, Cmaj7, C7, C6, C+, C, C7, F, Cdim, C, F6, G7, 1 C, 2 C.

Di - tes - moi \_\_\_\_\_ Pour - quoi \_\_\_\_\_ La vie est bel - le. Di - tes - moi \_\_\_\_\_  
Tell me why \_\_\_\_\_ The sky \_\_\_\_\_ is filled with mu - sic. Tell me why \_\_\_\_\_

\_\_\_\_\_ Pour - quoi \_\_\_\_\_ La vie est gai? Di - tes - moi \_\_\_\_\_ Pour - quoi, \_\_\_\_\_ Chere ma - d'moi \_\_\_\_\_  
\_\_\_\_\_ We fly \_\_\_\_\_ on clouds a - bove Can it be \_\_\_\_\_ that we \_\_\_\_\_ Can fly to \_\_\_\_\_

sel - le. Est - ce - que Par - ce - que vous m'ai - mez? mez?  
mu - sic Just be - cause, Just be - cause we're in love? love?

# A COCK-EYED OPTIMIST

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Lively

Chord progressions: Am7, D7, G, G+, G6, Gmaj7, Dm7, G9, G7, Dm7, G7, C, Cdim, Gmaj7, G6, Am7, D7, 1 G, 2 G6, G, Bm, Gmaj7, C#m7, F#7, Bm, C#m7, F#7, C#m7, F#+, B, Bmaj7, C#m7, F#7, D, A7, Am7, D7, D7, G, G+, G6, Gmaj7, Dm7, G9, G7.

When the sky is a bright ca - nar - y yet - low \_\_\_\_\_ I for - get ev - ry  
Heard peo - ple rant and rave and bet - low \_\_\_\_\_ That we're done and we

cloud I've ev - er seen, \_\_\_\_\_ So they call me A Cock - eyed Op - ti - mist \_\_\_\_\_ Im - ma -  
might as well be dead, \_\_\_\_\_ But I'm on - ly A Cock - eyed Op - ti - mist \_\_\_\_\_ And I

ture and in - cur - a - bly green. \_\_\_\_\_ I have head. \_\_\_\_\_ I hear the hu - man  
can't get it in - to my

race is fall - ing on its face And has - n't ver - y far to go. \_\_\_\_\_ But

ev - ry whip - poor - will is sell - ing me a bill, And tell - ing me it just ain't so, \_\_\_\_\_

\_\_\_\_\_ I could say life is just a bowl of jel - lo \_\_\_\_\_ And ap - pear more in - tel - li - gent and

Dm7 G G7 C Cdim G A7 D7

smart, But I'm stuck like a dope With a thing called hope, And I can't get it

D+ Bm G Gmaj7 G7 C D7 Gmaj7

out of my heart! Not This Heart

### A WONDERFUL GUY

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately Bright

Em7 A7

I'm as corn - y as Kan - sas in Au - gust, I'm as nor - mal as  
 I am in a con - ven - tion - al dith - er, With a con - ven - tion - al

Em7 A7 D Em7 A7

blue - ber - ry pie. No more a smart lit - tle girl with no heart, I have  
 star in my eye. And you will note there's a lump in my throat when I

Dmaj7 D6 1 Em7 A7 2 Cmaj7 C6 Dm7

found me A Won - der - ful Guy!  
 speak of that won - der - ful guy! I'm as

G7 Cmaj7 C6 Dm7 G7 Cmaj7 C6

trite and as gay as a dai - sy in May, A cli - ché com - ing true!

Em7 A7 Dmaj7 D6 F#m7 B7 E7

I'm bro - mid - ic and bright as a moon hap - py night Pour - ing light on the dew!

A7 D Gm6 A7

I'm as corn - y as Kan - sas in Au - gust, High as a flag on the

E7 A7 D7 G Em7 Dmaj7

Fourth of Ju - ly! If you'll ex - cuse an ex - pres - sion I use, I'm in love, I'm in

Em7 Dmaj7 D+ G Em7 D

love, I'm in love, I'm in love, I'm in love with A Won - der - ful Guy!



# HAPPY TALK

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

F F+ Bb G7 C7sus Gm7 C7 F

Hap - py Talk, keep talk - in' Hap - py Talk, Talk a - bout things you'd like to do.

Fmaj7 F7+5 Bb Eb9 F D7-9 D7 Dm7 G9

You got - ta have a dream. If you don't have a dream. How you gon - na

Gm9 C7 1 Fmaj9 To Trio 2 Fmaj9 Fine TRIO F

have a dream come true? true? Talk a - bout a moon

Gm Gm F

Float - in' in de sky Look - in' like a lil - y on a lake; Talk a - bout a

Gm C Bb D#dim C7

bird Learn - in' how to fly. Mak - in' all de mu - sic he can make.

D.C. al Fine

# THERE IS NOTHIN' LIKE A DAME

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Music by RICHARD RODGERS

Brightly

VERSE

G D7

1. We got sun - light on the sand, We got moon - light on the sea, We got man - goes and ba - na - nas You can

G Am7

pick right off a tree, We got vol - ley ball and ping pong and a lot of dan - dy games! What ain't we

A7-5 D7 G D7

got? We ain't got dames! 2. We get There is Noth - in' Like A

Gmaj7 G6 Gmaj7 G6 Am7 D7 Am7 D7 G Am7 D7

Dame, Noth - in' in the world, There is noth - in' you can

B7 E7 Am7 D7 1 G To Verse 3 2 G

name That is an - y - thin' like a dame! 3. We feel dame! There are no

D7 G6

books like a dame, And noth - in' looks like a dame. There are no

D7 G

drinks like a dame, And noth - in' thinks like a dame, And noth - in'

D7 G

acts like a dame, Or at - tracts like a dame. There ain't a

D11 A7

thing that's wrong with an - y man here That can't be cured by put - tin' him

Bm Am7 Bm D7 G

near A girl - y, worn - an - ly, fe - male, fem - i - nine dame!

VERSE 2

We get packages from home,  
 We get movies, we get shows,  
 We get speeches from our skipper  
 And advice from Tokyo Rose,  
 We get letters doused with perfume  
 We get dizzy from the smell!  
 What don't we get?  
 You know darn well!  
 (Recitation - ad lib:)  
 We got nothin' to put on a clean  
 white suit for  
 We got nothin' to look masculine  
 and cute for!

CHORUS

VERSE 3

We feel lonely and we long  
 For the fair and gentle sex,  
 We would like to feel the feeling  
 Of some arms around our necks,  
 We feel hungry as the wolf felt  
 When he met Red Riding Hood.  
 What don't we feel?  
 We don't feel good!  
 (Recitation - ad lib:)  
 Lots of things in life are beautiful,  
 but brother,  
 There is one particular thing that is  
 nothin' whatsoever in any way,  
 shape or form like any other.

CHORUS

YOU'VE GOT TO BE CAREFULLY TAUGHT

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Lively G D9 G D9

You've got to be taught to hate and fear, You've got to be taught from year odd to year, It's  
 got to be taught to be a - fraid of peo - ple whose eyes are odd - ly made, And

G D9 D7-9 G Am7 1 G

got to be drummed in your dear lit - tle ear You've Got To Be Care - ful - ly Taught. You've  
 peo - ple whose skin is a dif - f'rent shade. You've Got To Be Care - ful - ly

2 G Cmaj7 B+ Cmaj7 B+ Cmaj7 B+ Cmaj7 C#dim D7sus

Taught. You've got to be taught be - fore it's too late Be - fore you are six or sev - en or eight, To hate all the

D7 G G7 Cmaj7 C#dim D7sus G

peo - ple your rel - a - tives hate You've Got To Be Care - ful - ly Taught! You've Got To Be Care - ful - ly Taught!

# YOUNGER THAN SPRINGTIME

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

C G9 C Am

Young - er Than Spring - time are you, Soft - er than star - light are you, Warm - er than winds of June are the gen - tie

Dsus D7 Gmaj7 G7 C G9 C

lips you gave me. Gay - er than laugh - ter are you, Sweet - er than mu - sic are you, An - gel and lov - er,

Am D9 D7 Gmaj7 Am7 D7 Gsus G

heav - en and earth are you to me. And when your youth and joy in - vade my arms And fill my

D9 D7 Gmaj7 Dm7 G7 C G9

heart as now they do, Then Young - er Than Spring - time am I, Gay - er than laugh - ter

C Am D7 G7 C

am I, An - gel and lov - er, heav - en and earth am I with you!

# I'M GONNA WASH THAT MAN RIGHT OUTA MY HAIR

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 Music by RICHARD RODGERS

Lively

C7 F Gm7 F Bb C7 F Gm7 F Bb C7

I'm Gon - na Wash That Man Right Out - a My Hair, \_ I'm Gon - na Wash That Man Right Out - a My Hair, \_ I'm Gon - na

F Gm7 F Bb F C9 F Gm7 F C7 F Gm7

Wash That Man Right Out - a My Hair \_ And send him on his way. \_ I'm gon - na wave that man right

F Bb C7 F Gm7 F Bb C7 F Gm7

out - a my arms, \_ I'm gon - na wave that man right out - a my arms, \_ I'm gon - na wave that man right

F Bb F C7 F7 Bb

out - a my arms, \_ And send him on his way. \_ Don't try to patch it up, Tear it up, tear it up!

F G7 C Ab Gb C C7

Wash him out, dry him out, Push him out fly him out, Can - cel him and let him go! Yea, sis - ter! \_ I'm Gon - na

F Gm7 F Bb C7 F Gm7 F Bb C7

Wash That Man Right Out - a My Hair, I'm Gon - na Wash That Man Right Out - a My Hair, I'm Gon - na

F Gm7 F Bb F Ab G Gb7 F

Wash That Man Right Out - a My Hair - And send him on his way.

**THIS NEARLY WAS MINE**

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Slowly Eb Fm7 Eb Bb Bbdim

One One dream in my my heart, One One love to be in  
One One girl for my my dream, One One part - ner in

Ab Abm Eb Cm6 Ab Abm Eb

liv - ing for, One This love to be liv - ing for This  
par - a - dise, This prom - ise of par - a - dise This

Fm7 Eb Ab Eb7 Ab

Near - ly Was Mine. Close to my heart she came  
Near - ly was mine.

Eb Bb Eb Ab Eb7 Ab

On - ly to fly a - way, On - ly to fly as day

F7 Bb Fm7 Bb7 Eb Fm7

flies from moon - light Now, now I'm a -  
lone, Still dream - ing of par - a - dise, Still

Cm6 Abmaj7 Cm6 Eb Fm7 Eb

say - ing that par - a - dise Once near - ly was mine.

# HONEY BUN

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Slow and Free

VERSE

My doll is as dain - ty as a spar - row, — Her fig - ure is some - thing to ap - plaud. Where she's nar - row she's nar - row as a

ar - row. — And she's broad, where a broad, should be broad. — A hun - dred and one pounds of fun, — That's my tit - tie

Hon - ey - bun! — Get a load of Hon - ey - bun — to - night. — I'm speak - in' of my Sweet - ie Pie, —

On - ly six - ty inch - es high, — Ev - ry inch is packed with dy - na - mite! — Her

hair is blond and cur - ly, Her curls are hur - ly bur - ly. Her lips are pips! — I call her hips. —

"Twirl - y" — and "Whirl - y." — She's my ba - by, I'm her pap! — I'm her boob - y, She's my trap! —

I am caught and I don't want - a run — 'Cause I'm hav - in' so much fun with Hon - ey - bun!

Em A7 Am7 D7 G Cdim D7 Am6 B7

Em D A7 Am7 D7 G G6 Gmaj7

G6 G A7 Am7 D7 G Am7 D7 G G6

Gmaj7 G6 G A7 Am7 D7 G C D7 G7

C Cm G C Cm G D Cdim

E7 Bm7 E7 A7 D7 G G6 Gmaj7 G6 G

C6 Eb7 C D7 G Am7 G

# SOME ENCHANTED EVENING

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Words by OSCAR HAMMERSTEIN II  
 Music by RICHARD RODGERS

Moderately

Some En - chant - ed Eve - ning — You may see a stran - ger, — You may see a stran - ger — A - cross a

Some En - chant - ed Eve - ning — Some - one may - be laugh - ing. — You may hear her laugh - ing — A - cross a

crowd - ed room And some - how you know, — You know e - ven then — That some - where you'll see her a -

crowd - ed room And night af - ter night, — As strange as it seems — The sound of her laugh - ter

gain and a - gain. — dreams — Who can ex - plain it? Who can tell you why?

sing in your

C Am C G7 C C+

F F6 C6 Dm7 G7 Dm E7 Am C7 F Dm7

G7 1 C C7 C+ Cdim 2 C G7 C G7 C6 C



G7 C Am7 D7 G Cm6 Esus Dm7 Cdim C Am C

Fools give you rea - sons, Wise men nev - er try. Some en - chant - ed eve - ning

G7 C C- F F6 C6 Dm7 G7

When you find your true love, When you feel her call you A - cross a crowd - ed room, Then fly to her side

Dm E Am C7 F Dm7 G7 C

And make her your own Or all through your life you may dream all a - lone.

G7 C G7 C6 C G7 C Dm Dm7 C C6 C

Once you have found her, Nev - er let her go. Once you have found her, Nev - er let her go!

**“St. Louis Woman”**

**ANY PLACE I HANG MY HAT IS HOME**

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Words by JOHNNY MERCER  
Music by HAROLD ARLEN

Slowly, with a steady rock

F Bb F F+ Db Bbm6

Free an' ea - sy that's my style, How - dy do me watch me smile, Fare - thee well me a1 - ter - while -  
Sweet - nin' wa - ter cher - ry wine, Thank - you kind - ly, suits me fine Kan - sas Ci - ty, Ca - ro - line

F Bb7 F Gm Abdim Gm F 2 F Fm

'Cause I got - ta roam An' An - y Place I Hang My Hat Is Home!  
That's my hon - ey comb. 'cause An - y Place I Hang My Hat Is Home.

Db Bb7 Eb C7 Fm Bb7

Birds roost - in' in the tree pick up an' go An' the go - in' proves That's how it ought to be, I pick up

D7 Abm C7 F

too When the spir - it moves me. Cross the riv - er round the bend,

G7+5 C9 G7 Gm7 F

How - dy stran - ger, so long friend, There's a voice in the lone - some win' that keeps whis - per - in' roam! I'm go - in'

C7(#9) Bb Ebm C7 Fdim F#dim C7 F Gm Abdim C7 F

where a wel - come mat is, No mat - ter where that is 'Cause An - y Place I Hang My Hat Is Home.

# COME RAIN OR COME SHINE

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Words by JOHNNY MERCER  
 Music by HAROLD ARLEN

Moderately slow

F A7 Dm G7 C7

I'm gon-na love you Like no-bod-y's loved you. Come rain Or Come Shine. High as a moun-tain And deep as a riv-er, Come

F7 Gb Cm7 F7 Bbm Fm Bbm C7-5

Rain Or Come Shine. I guess when you met me It was just one of those things.

Fm Ebm Adim Fdim C7 Cdim C9 F A7

But don't ev-er bet me, 'Cause I'm gon-na be true if you let me. You're gon-na love me Like no-bod-y's loved me. Come

Dm B9 B7 A7

Rain Or Come Shine. Hap-py to-gether, Un-hap-py to-gether And won't it be fine

G7 G7 Gm Dm7 G7

Days may be cloud-y Or sun-ny. We're in or we're out of the mon-ey. But I'm with you al-ways.

G E7-5 A D7 G7 Ebmaj7 Eb7 D7 G7 C7 D

I'm with you rain or shine! shine!

# "Stars On Ice"

## JUKE BOX SATURDAY NIGHT

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Words by AL STILLMAN  
 Music by PAUL McGRATH

Moderately

F F7 Bb

Mop-pin' up so-da pop rick-eyes To our heart's de-light Danc-in' to swing-er-oo quick

F Fdim Gm7 F

-ies. Juke Box Sat-ur-day Night. Good-man and Ky-ser and Mil-ler

F7 Bb F Fdim Gm7 Am F Gb F

Help to make things bright. Mix-in' hot licks with va-nil-la. Juke Box Sat-ur-day Night.

Cm7 F7 Cm7 F7 Bb F+ Bb Dm7 G7 Dm7 G7

They put noth - in' past us, Me and hon - ey lamb, Mak - ing one - coke last us

C7 Gm7 C7 F

Till it's time to scam, Mon - ey, we real - ly don't need that, We make out all

F Bb F Fdim Gm7 Am 1 F Gm7 C7 2 F

right, Let - tin' the oth - er guy feed that Juke Box Sat - ur - day Night.

## "State Fair"

### IT'S THE LITTLE THINGS IN TEXAS

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Words and Music by  
 RICHARD RODGERS

Rather Fast

Gmaj9 Gdim D7 G Gmaj9 G Gdim D7

It's The Lit - tle Things In Tex - as I love. There's a girl with a ver - y small waist who

G A7sus A7 G Am7 D7 Am7 D7

gives me a ver - y small squeeze, But oh, her heart is big as Tex - as! It's The

Gmaj9 Gdim D7 G Gmaj9 G Gdim D7

Lit - tle Things In Tex - as I love. When we go for a ver - y small walk our

G A7sus A7 G D7 Dm7-5 D7 G G7

talk is a ver - y small talk, And some - how we don't talk of Tex - as. This

C G G7 C G G7 C A7

girl is full of grac - es, She's cute in all the right plac - es, And who needs great big spac - es?

D Gmaj9 G Gdim D7 G C

Whee! I drew four ac - es! One lit - tle thing in Tex - as a - dores me. And It's The

Gmaj9 G Gdim D9 Am7 D9 1 G A7 D7 2 G C G

Lit - tle Things In Tex - as I love. It's The love.

## IT'S A GRAND NIGHT FOR SINGING

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Music by RICHARD RODGERS

Moderately

It's A Grand Night For Sing - ing! The moon is  
fly - ing high. And some - where a bird who is bound he'll be  
heard, is throw - ing his heart at the sky. It's A Grand Night For  
Sing - ing The stars are bright a - bove. The earth is a -  
glow and to add to the show, I think I am fall - ing in love.  
Fall - ing. fall - ing in love.

G D7 G6 G G6  
G Am6 Am7 B7 Em B7+5 Em7  
A7 Am7 D7 Gmaj7 G6 G D7  
G6 G G6 Am6 B7 Em  
B7+5 Em7 A7 D7 G7 C7  
G6 G Am7 D7 G C G

## IT MIGHT AS WELL BE SPRING

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Music by RICHARD RODGERS

Moderately

I'm as rest - less as a wil - low in a wind - storm I'm as jump - y as a pup - pet on a string, I'd  
say that I had spring fev - er, But I know it is - n't spring. I am star - ry eyed and vague - ly dis - con -  
tent - ed, Like a night - in - gale with - out a song to sing. Oh, why should I have spring fev - er When it is - n't e - ven  
spring? I keep wish - ing I were some - where else. Walk - ing down a strange new street, Hear - ing words that I have

G Gmaj7 G6 Gmaj7 G Dm7 G7  
C Cdim G6 Am7 D7 Gmaj7 G Gmaj7  
G6 Gmaj7 G Dm7 G7 C Cdim G Am7 D7  
G C Dm7 G7 C

F#m7 B7 Em A7 D7 G Gmaj7 G6

nev - er heard from a (man) I've yet to meet, I'm as bus - y as a spi - der spin - ing day - dreams, I'm as

G Dm7 G7 C Cdim G

gid - dy as a ba - by on a swing. I have - n't seen a cro - cus or a rose - bud, or a

Am7 D9 B7 A7 D9

rob - in on the wing. But I feel so gay in a mel - an - cho - ly way that it

G7 A7 G D7 G C6 G

Might As Well Be Spring. It Might As Well Be Spring.

### NEVER SAY "NO"

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Words and Music by  
**RICHARD RODGERS**

Medium Waltz

G D7 G C G C6 Cm6 G D7

Nev - er Say "No" to a man. Sim - ply a - void say - ing "Yes" to him. That leaves the ul - ti - mate  
 Men find the neg - a - tive rough. Give an af - firm - a - tive grin to him. You need - n't real - ly give

G Gm D A7 1 D D7 2 D G B7

guess to him. Dar - ling, don't ev - er say "No." "No" "No" is a mean mon - o - syl - la - ble  
 in to him. Don't use the pos - i - tive

Em G7 C E7 Am Cm D7 D7+5 G C

fit for a horse. A dog or a cow or a calf. A nod or a smile would cut the di - vorce sta -

A7 A7-5 D7 G D7 G C G

tis - tics by just a - bout half. "May - be." "Per - haps." "If I can." These are some words that will

C Cm6 G D7 G Gm Am7 D13 G

do as well. Dar - ling, he's sure to love you as well Nev - er Say "No" to a man.



## OUR STATE FAIR

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Words by OSCAR HAMMERSTEIN II  
Music by RICHARD RODGERS

Brightly

G C6 D7 G Am7 D7 G Am D7 G C D7 G Am D7

Our State Fair is a great state fair, Don't miss it, don't a - ven be late. It's dol - lars to dough - nuts that

G Am7 D7 G C D7 1 G Am7 D G Am D G Am7 D7

Our State Fair is the best state fair in our state!

G Am7 D7 2 G Am D G Am7 D G Am7 D7 G

state!

## WILLING AND EAGER

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Words and Music by  
RICHARD RODGERS

Moderately

D Eb D9 G7 C7 F7+5 F7 Bb7 Eb7 Ab+ Ab6

Will - ing And Ea - ger as you are for me; Hun - gry and thirst - y and near as can

G7+5 G7 G Cm F9 D Eb F9 Eb D

be; Anx - ious and reach - ing and glad to be found. Here I am

Bb11 Bb7 D Eb D9 G7 C7 F13

Look a - round. Will - ing And Ea - ger and hap - py to be

Eb F#dim Bb11 Bb9 1 Eb Bb7 2 Eb

Half of you and me. me.

## “Stop The World-I Want To Get Off”

### GONNA BUILD A MOUNTAIN

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Words and Music by  
LESLIE BRICUSSE and ANTHONY NEWLEY

Moderately Bright

Eb Fm7 Eb Fm7 Eb Fm7 Eb Fm7 Eb Fm7

1. Gon - na Build A Moun - tain From a lit - tle hill. Gon - na Build A Moun - tain

day - dream. From a lit - tle hope. Gon - na push that day - dream

heav - en From a lit - tle hell. Gon - na build a heav - en

E<sub>b</sub> Fm7 B<sub>b</sub>7 B<sub>b</sub>11 E<sub>b</sub>maj9 E<sub>b</sub>7 A<sub>b</sub>maj7  
 least I hope I will. Gon-na Build A Moun-tain — Gon-na build it high.  
 up the moun - tain slope. Gon - na build a day - dream. Gon - na see it through.  
 and I know darn well. If I build my moun-tain — with a lot of care.

D<sub>b</sub>9 E<sub>b</sub> Cm7 Fm7 B<sub>b</sub>7 1.2. E<sub>b</sub> Fm7 E<sub>b</sub> 3. E<sub>b</sub> B7  
 I don't know how I'm gon-na do it on - ly know I'm gon - na try. 2. Gon - na build a  
 Gonna Build A Moun - tain and a day - dream gon - na make 'em both come tue. 3. Gon - na build a  
 And take my day - dream up the moun - tain heav-en will be wait - ing there.  
 Tacet E F#m7 E F#m7 E F#m7 E F#m7

4. When I've built that heav-en — as I will some day And the Lord sends Ga - briel —

E F#m7 B7 E D9 A<sub>b</sub>maj7  
 to take me a - way. Wan-na fine young son to take my place —

D9 E C#m7 F#m7 B7 E D9 C7 Gm7 F  
 I'll leave a son in my heav-en on earth, With the Lord's good grace. With a fine young son

Cm6 B<sub>b</sub>maj7 E<sub>b</sub>9 F Dm7 Gm7 F Gm7 F  
 to take my place I'll leave a son in my heav-en on earth with the good Lord's grace.

### ONCE IN A LIFETIME

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Words and Music by  
 LESLIE BRICUSSE and ANTHONY NEWLEY

Slowly, with feeling E<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>  
 Just Once In A Life - time. — A man knows a mo - ment — One won - der - ful mo - ment —  
 Once In A Life - time — I feel like a gi - ant — I soar like and ea - gle —  
A<sub>b</sub> B<sub>b</sub>m E<sub>b</sub>7 B<sub>b</sub>m7 E<sub>b</sub>7 A<sub>b</sub>maj7 Gm7 Fm7 E<sub>b</sub>maj7 E<sub>b</sub>7 A<sub>b</sub>maj7 B<sub>b</sub>m6  
 When fate takes his hand — And this is my mo - ment — My Once In A Life - time —  
 As tho' I had wings. — For this is my mo - ment — My des - ti - ny calls me. —

C7-9 F#m7 Gm7 E<sub>b</sub> Fm7 Gm Cm7 F7 Fm7 B<sub>b</sub>7 E7-5  
 When I can ex-plore a new and ex - cit - ing land. — For

2 Fm7 Gm7 E<sub>b</sub> Fm7 Dm7 G7 Cm7 F7-5 Fm7 B<sub>b</sub>7 E<sub>b</sub> B<sub>b</sub>m7 E<sub>b</sub>6  
 tho' it may be just Once In My Life - time I'm going to do great things. —

# SOMEONE NICE LIKE YOU

Words and Music by  
LESLIE BRICUSSE and ANTHONY NEWLEY

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Moderately

Why did Some-one Nice Like You sweet-heart, Have to love some-one like me?  
You ask why did some-one nice like me Have to love some-one like you?

When I think of all the men you could have loved, the men you should have loved,  
And you mention all the men I could have loved, the men I should have loved.

who would have loved you. You're worth so much more than me sweet-heart, Be-lieve you  
who would have loved me. May be Sig-mund Freud could tell you why I'll love you

me sweet-heart, You know that's true And if we could live twice I'd make life par-a-dise  
till I die. The way I do But who wants Freud's ad-vice I'm sure it works with mice.

for some-one real-ly nice like you.  
But not with Some-one Nice Like You.

# WHAT KIND OF FOOL AM I?

Words and Music by  
LESLIE BRICUSSE and ANTHONY NEWLEY

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Slowly

What Kind Of Fool Am I? Who nev-er fell in love. It seems that I'm the on-ly  
one that I have been think-ing of. What kind of man is this? An emp-ty shell

A lone-ly cell in which an emp-ty heart must dwell. What kind of lips are these  
What kind of clown am I?

That lied with ev-ry kiss? That whis-pered emp-ty words of love that left me a-  
What do I know of life? Why can't I cast a-way the mask of play and

C7 Bbm6 C7-9 Tacet A#6 Db9 Eb F7

lone like this \_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ like an - y oth - er man \_\_\_\_\_  
 live my life? \_\_\_\_\_ Why can't I fall in love \_\_\_\_\_ till I don't give a damn \_\_\_\_\_ } And may - be

Fm7 Abm6 1 Eb Cb7 Bb7 Tacet 2 Eb Cb Eb

then I'll know what kind of fool I am. What Kind Of am. \_\_\_\_\_

# "Street Scene"

## MOON-FACED, STARRY-EYED

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Words by LANGSTON HUGHES  
 Music by KURT WEILL

### A la Boogie-woogie

Db9 C+ F Db9 C+ F Fm Ab

Moon \_\_\_\_\_ Faced... Star - ry Eyed... { Peach - es and cream with nuts on the side... I nev - er knew there was  
 You're ap - ple pie with cheese on the side... Can it be true that I'm

Fdim Db C7 F Db9 C+ F Db9

an - y - one liv - ing like you... } Moon - Faced... Star - ry - Eyed... { I'm gon - na bust my a  
 loved by a Tar - zan like you... } You took my heart on a

C+ F Fm Ab Fdim Db C7 F Gm7

vest with pride... I nev - er lived, Ba - by, Not at all till I met you... At six o' - clock... I ex -  
 bug - gy ride... I don't know how I got ev - er a - long with-out you... At six o' - clock... I am

Fmaj7 Bb Ab7

pect your call... At sev - en o' - clock... I am in the hall... At eight o' - clock... if you don't come by... By  
 get'in' up steam... At sev - en o' - clock... I am on the beam... At eight o' - clock... if the knob don't turn... By

C7+5 Db9 C+ F Db9

nine o' - clock... Ba - by, I die! } Moon - Faced... Star - ry - Eyed... { Cook - ing with gas when I'm  
 nine o' - clock... Ba - by, I burn! } Float - ing on clouds when I'm

C+ F E7 Ab Dm7-5 Db7 Ab Abdim Bb7 F Bbm 1 F 2 F

by your side... } I swear my heart's no - where with-out you... } Moon - \_\_\_\_\_

# WHAT GOOD WOULD THE MOON BE?

Words by LANGSTON HUGH  
Music by KURT WEILL

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Slowly, with expression

What Good Would The Moon Be — Un - less the right one shared its beams. What good would "Dreams - Come - True" be  
 if love was - n't in those dreams? — And a prim - rose - path, — What would be the fun —  
 — Of walk - ing down a path like that with - out the right one? — What good would the night be — With - out the right lips whis - ping  
 low; Kiss me oh, dar - ling, kiss me — While eve - ning stars still glow. — No it won't be a prim - rose path for — me. No it  
 won't be dia - monds and gold. But may - be it will be — Some - one who'll love me, — some - one who'll love just  
 me to have and to hold. What Good Would The love just me to have and to hold. —

## "Subways Are For Sleeping"

### BE A SANTA

Words by BETTY COMDEN & ADOLPH GREEN  
Music by JULE STYNE

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Brisk and Cheerful

Be A San - ta, Jol - ly San - ta, Hap - py San - ta, Give the world a  
 Mer - ry Christ - mas. Be Kris Kri - n - gle, Bells a - jin - gle, What you bring - 'll  
 fill the world with joy. Come on and twink - le, Wrin - kle your eyes, Wob - ble your  
 chins, Ring out your bell, Re - mem - ber wink and gig - gle, Wig - gle your beard.



**Dm7** **G7** **C** **G7** **C** **G7** **C** **G7** **C** **G7** **C** **To Coda**

Keep up your grins, Get out and sell the spell of old No - el, No - el! Oh!

**F** **Dm** **Gm** **C7** **F** **Bb** **C7**

Be a San - ta, Ro - ly San - ta, Po - ly San - ta, Spread the word of

**F** **Dm** **Gm** **C7** **F** **Bb** **C7**

Mer - ry Christ - mas. Be so iol - ly, Decked with hol - ly, And by gol - ly, Ev - ry - one will

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

love you if you'll Be A San - ta Claus. Grab your bel - ly, then let go. Shake like jel - ly,

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

to and fro. Ha, ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho, ho, ho, ho, ho! Roar and bel - low in the snow,

**F** **Dm** **Gm** **C7** **F** **C7** **F** **C7** **F** **C7** **F** **C7** **F** **C7** **D.C. al Coda**

Like a mel - low buf - fa - lo. Ha, ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho! Oh!

**COODA** **F** **Dm** **Gm** **C7** **F** **Bb** **C7**

Be A San - ta, Jol - ly San - ta, Hap - py San - ta, Give the world a

**F** **Bb** **F** **Gm7** **C7** **F** **Dm** **Gm7** **C7sus** **F**

Mer - ry Christ - mas, Be A San - ta Claus!

# "Sweeney Todd, The Demon Barber Of Fleet Street"

## THE BALLAD OF SWEENEY TODD

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A Tommy Valando Publication

Lyric and Music by  
STEPHEN SONDHEIM

Mysteriously

**Fm** **Cm** **Fm** **Cm** **Fm**

At - tend the tale of Swee - ney Todd. His skin was pale and his eye was odd. He

kept a shop in Lon - don Town. of fan - cy cli - ents and good re - nown. And

**Cm** **Fm** **Db** **Gb**

shaved the fa - ces of gen - tle - men Who nev - er there - af - ter were heard of a - gain. He trod a path that few have trod. Did

what if none of their souls were saved? They went to their Ma - ker im - pec - ca - bly shaved. by Swee - ney, by

**C7** **Fm** **Fm9**

Swee - ney Todd, The De - mon Bar - ber of Fleet Street. He  
 Swee - ney Todd, The De - mon Bar - ber of Fleet Street

**C7** **Fm** **Fm(#7)** **Fm7** **Fm(#7)** **Fm** **C7** **Fm** **Fm(#7)** **C7**

Swing your ra - zor wide. Swee - ney, Hold it to the skies!

**Fm** **C7** **Fm** **Fm(#7)** **Fm7** **Fm9** **Fm**

Free - ly flows the blood of those who mor - al - ize. His needs were few, his  
 tend the tale of

**Cm** **Fm** **Cm** **Fm** **Cm** **Fm**

room was bare: A lav - a - bo and a fan - cy chair. A mug of suds and a leath - er strop. Am  
 Swee - ney Todd. He served a dark and a hun - gry God. To seek re - venge — may lead to Hell. Bur

**D♭** **G♭** **C7**

To Coda

a - pron, a tow - el, a pail and a mop. For neat - ness, he de - serves a nod. Does Swee - ney Todd, Th  
 ev - 'ry - one does it, and sel - dom as well as

**Fm** **Fm9** **A♭** **D♭** **A♭** **B♭7**

De - mon Bar - ber of Fleet Street. In - con - spic - u - ous Swee - ney was, Quick and qui - et and clean 'e \_ was. Back of his smile,

**A♭** **D♭** **A♭** **D♭**

un - der his word, Swee - ney heard mu - sic that no - bod - y heard. Swee - ney pon - dered and Swee - ney planned. Like a per - fect ma - chine 'e \_ planned.

**B♭7** **D♭** **C7**

Swee - ney was smooth, Swee - ney was sub - tle. Swee - ney would blink and rats would scut - tle. Swee - ney! Swee - ney! Swee - ney! Swee - ney!

**Fm** **D.S. al Coda** **CODA** **G♭**

Swee - ney! At Swee - ney.

**C7** **Fm** **Fm9**

As Swee - ney Todd. The De - mon Bar - ber of Fleet Street.

# JOHANNA

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Lyric and Music by  
STEPHEN SONDHEIM

## Tranquilly

Chord progressions: Eb, Ab, Ebsus, Eb, Ab, Eb, Ab, Eb, Fm7, C7, Ab, Gm7C9, Fm7, Bb7, Eb, Ab, Eb, Dm7, C11, Fm7, Bb7, Eb.

I feel you. Jo-han-na, I feel you. I was half con-vinced I'd wak-en.  
steal you. Jo-han-na, I'll steal you. Do they think that walls can hide you?

Sat-is-fied e-nough to dream you. Hap-pi-ly, I was mis-tak-en, Jo-han-na! I  
E-ven now I'm at your win-dow. I am in the dark be-side you.

Bur-ied sweet-ly in your yel-low hair. I feel you, Jo-

han-na, And one day I'll steal you. Till I'm with you then I'm with you there,

Sweet-ly bur-ied in your yel-low hair.

# PRETTY WOMEN

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Lyric and Music by  
STEPHEN SONDHEIM

## Languid but steady

Chord progressions: Gmaj9, Gm, Gmaj9, E11, Am7, D7, Gmaj9, Bm7, C6/9, Bm7, Bm9, Cmaj9, Am7, Dm9, Am7, C#dim, G, Ebmaj7, Dm7, Gmaj9, Gm, Gmaj9, E11, Am7, D7sus, D7, Gmaj9.

Pret-ty Wom-en... fas-ci-nat-ing... sip-ping cof-fee... danc-ing... Pret-ty Wom-en... are a won-der...  
Pret-ty Wom-en... sil-hou-ett-ed... stay with-in you... glanc-ing... stay for-ev-er... breath-ing light-ly...

Pret-ty Wom-en! Sit-ting in the win-dow or stand-ing on the stair, Some-thing in them...  
Pret-ty Wom-en, Blow-ing out their can-dies or comb-ing out their hair, E-ven when they

cheers the air. leave, they still are there. They're there. Ah, Pret-ty Wom-en, at their mir-rors, in their gar-dens.

let-ter-writ-ing, flow-er-pick-ing, weath-er-watch-ing. How they make a man sing! Proof of heav-en as you're liv-ing,

Pret-ty Wom-en! Yes, Pret-ty Wom-en! Here's to Pret-ty Wom-en, Pret-ty Wom-en, Pret-ty Wom-en, Pret-ty Wom-en!

# NOT WHILE I'M AROUND

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A Tommy Valando Publication

Lyric and Music by  
STEPHEN SONDHEIM

Freely

**Ebmaj9** **Gm7** **Cm7** **Ebmaj9**

Noth-ing's gon-na harm you, Not while I'm a-round. Noth-ing's gon-na

**Fm7** **Fm9** **Fm7** **Abmaj7** **Gm7**

harm you, no sir, Not While I'm A-round. De-mons are prow-ling ev-ry-where, Now-a-days,

**C9** **F11** **F7** **Bb11**

I'll send 'em howl-ing, I don't care, I got ways.

**Ebmaj9** **Gm7** **Cm7** **Fm7** **Abm** **Ebmaj7**

No-one's gon-na hurt you, No-one's gon-na dare. Oth-ers can de-

**Gm7** **Bbm** **Eb9** **Abmaj7**

sert you, not to wor-ry, Whis-tle, I'll be there. De-mons-'ll charm you with a smile

**Gm7** **Cm9** **Abm** **Gm7** **Bb7sus** **Ebmaj9**

For a-while, But in time Noth-ing can harm you, Not While I'm A-round.

**Gm7** **Bb7sus** **Ebmaj9**

Noth-ing's gon-na harm you, Not While I'm A-round.

# "Tenderloin"

## I WONDER WHAT IT'S LIKE

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Lyrics by SHELDON HARNIC  
Music by JERRY SOCOLOFF

Slowly

**C** **Dm7** **G7** **F** **Dm7**

I Won-der What It's Like, what it's real-ly like to be with a man, I won-der how it

**C** **Ebdim** **Dm7** **Dbmaj7** **C** **Ebdim**

feels, how it real-ly feels to be as close as two peo-ple can. I know I'll nev-er know, un-til I know I

**Dm7** **Dbmaj7** **C** **Ebdim** **Dm7** **Dbmaj7** **C** **C7**  
 would - n't dare un - til I know it is - n't right un - til you're mar - ried.  
**F** **Dm** **G7** **C** **Am** **Dm7** **G7-9** **C**  
 Of course, to be sure, to be sure of course how true! Quite true and still I Won - der What It's  
**Dm7** **G7** **C** **Dm** **C**  
 Like I won - der how it feels to be \_\_\_\_\_ with a man. \_\_\_\_\_

### ARTIFICIAL FLOWERS

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Lyrics by SHELDON HARNICK  
 Music by JERRY BOCK

Sentimental

**Bb** **Gm** **Cm** **F7**  
 A - lone in the world was poor lit - tle Ann As sweet a young child as you'd find \_\_\_\_\_  
 found pa - per and shears with all cov - ered with ice She fash - ioned each tu - lip and mum \_\_\_\_\_  
 lit - tle Ann, with all cov - ered with ice still clutch - ing her poor fro - zen shears \_\_\_\_\_  
**Bb** **Gm** **Cm** **F7**  
 Her par - ents had gone to their fin - al re - ward leav - ing their dar - ling be - hind \_\_\_\_\_  
 As snow drift - ed in - to her ten - e - ment room her dear lit - tle fin - gers grew numb \_\_\_\_\_  
 A - midst all the blos - soms she fash - ioned by hand and wat - ered with all her young tears \_\_\_\_\_  
**D7** **Gm** **F7** **Am** **F** **G7** **C**  
 This poor lit - tle child was but nine years of age when moth - er and dad \_\_\_\_\_ went a - way \_\_\_\_\_  
 With pa - per and shears with where wi - re and wax she lab - ored and nev - er com - plained \_\_\_\_\_  
 There must be a heav - 'n where An - nie can play in heav - en - ly gar - dens and bow'rs \_\_\_\_\_  
**F7** **Bb** **Gm** **Cm** **F7** **Bb**  
 But brave - ly she worked at the one thing she knew to earn her few pen - nies each day \_\_\_\_\_ She made  
 'Til cut - ting and fold - ing her health slipped a - way and wir - ing and wax - ing she waned Mak - ing  
 In - stead of a ha - lo she'll wear round her head a gar - land of gen - u - ine flow'rs No more  
**Eb** **Bb** **F7** **Bb** **Bb7**  
 Ar - ti - fi - cial Flow - ers, Ar - ti - fi - cial Flow - ers, flow - ers for la - dies of fash - ion to wear.  
**Eb** **Bb** **G7** **C7** **F7** **Bb** **Bb**  
 Ar - ti - fi - cial Flow - ers, Ar - ti - fi - cial Flow - ers, fash - ioned from An - nie's de - spair. \_\_\_\_\_ With  
 They spair. \_\_\_\_\_



## MY MISS MARY

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Lyrics by SHELDON HARN  
Music by JERRY B

Sweet and sentimental

F G7 Bbm6 C7 F

My Miss Mar - y, shy Miss Mar - y, ev - er since we met, dear,

F#dim C7 F G7 Bbm6 C7

I'm in fair - y - land. Would you be up - set, dear, if I held your hand, shy Miss Mar - y, My Miss

A7 Dm F7 Bb F E7 Cm D7 G7 C7 F

Mar - y. Time is pass - ing by Miss Mar - y don't be shy Miss Mar - y, won't you mar - ry me? \_\_\_\_\_

## "They're Playing Our Song"

## FILL IN THE WORDS

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Lyrics by CAROLE BAYER SAC  
Music by MARVIN HAMLIS

Rubato C Csus C Csus C

You play a "C" you get a "C" that's sim - ple, that's eas - y; but there was you \_

Csus C Am Em

there was me \_ not so sim - ple, not eas - y. I'm nev - er quite a - ble to say \_ what I feel, \_

Am Em Am Em Dm7

know that sounds \_ ab - surd. \_ The on - ly way \_ you can hear me is to lis - ten to my song with - out

G7sus G7 C F C G7sus C Am Dm7 G E7 Am Am7

words. That's what I'm feel - in' right now, and I'm writ - ing this love \_ song just

Fmaj7 F C G7sus C F C F C F

\_ for you to \_ Fill In \_ The Words. You were ev - 'ry - thing good. \_ I know you loved \_ me, \_

C Am Dm7 G E Am Am7 D7 C G7sus

just could - n't make \_ us work out; and \_ all I could do \_ was leave it to you \_ to Fill In \_ The

Am D7 C G7sus C F Bb F Bb F Csus C

Words. \_ Fill In \_ The Words If I had the words. \_ I'd have a song \_ and may - be it would tell me

F C Am Em Dm7 G  
 where I be-long\_ With you I had the words for free\_ it's just in lov-in' you I was los-in' me.

C F C G7sus C Am Dm7 G E7 Am Am7 D9  
 I hope you can un-der-stand\_ un-till I can find\_ those words\_ for my-self will you

C G7sus Am D7 C Dm7 C Bb F Bb F Csus C  
 Fill In\_ The Words\_ Fill In\_ The Words\_ If I had the words\_ I'd have a song\_ and may-be it would tell me

F C Am Em Dm7 G7sus G7 C F C G7sus  
 where I be-long\_ With you and me I was -n't sure\_ was I less\_ were you more? I'm

C Am Dm7 G E7 Am Am7 Fmaj7 C Dm7 C D9  
 hop-in' you give\_ me some time\_ and if that kid on the coat - rack wants to come back\_ wants one more try\_ where will you be?\_

C G7sus Am Am7 D7 C Dm7 C F C  
 Will you still Fill In\_ The Words? Will you Fill In\_ The Words?

## WHEN YOU'RE IN MY ARMS

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Lyrics by CAROLE BAYER SAGER  
 Music by MARVIN HAMLISCH

Tempo Baion

A A6 Amaj7 A6 A A6 Amaj7 A#dim Bm7 E7  
 When You're In My Arms, and I feel you close to me, life's what it's sup-posed to be

Bm7 E7 Amaj9 A#dim E7sus A A6 Amaj7 A6  
 I'm in love\_ and you are my song\_ You're my mel-o-dy, you're ev-ry dream I

A A6 Amaj7 A#dim Bm7 E7 Dm Amaj7  
 locked a-way. My whole world came a-live the day you walked in-to my life, you are my song\_

A7sus A9 E7 D Cm7 F#7sus F#7  
 Sing it, let ev-ry-bod-y know I found\_ you, let ev-ry-bod-y know I found\_

Bm9 Bm F#m7 Bm7 A E7 D

that thing that peo - ple love to sing a - bout. Tell them, tell

E7 C#m7 F#7sus F#7 B11 B13 B11 B13

them if they did - n't hear by now; tell 'em how I found that feel - ing that I wait - ed for, I've

E11 A A6 Amaj7 A6 A A6

got the world and more. When You're In My Arms I wish I had the words to say,

Amaj7 A#dim Bm7 E7 Dm A Dm A

I'll give 'em to you ev - ry day. To - night you're in my arms, it feels good in your arms.

Am7 A Am7 A

When you're in love the time keeps tick - in' but you got no time to see it go. Some - thin' so right 'bout lov - in' to - geth - er, two hearts are bet - ter than one.

Am7 A Am7 A G11

on - ly got eyes for my sweet, sweet ba - by, so love's the on - ly time I know. When you're in love your smile Good, good lov - in' and a sweet, sweet mu - sic sure makes wak - in' up fun. Sure feels good to

Am7 A Am7 A

gets wid - er, you wear a kind of mag - ic glow. The clock on the wall, well, it don't mat - ter at all, 'cause love's burn - in' lov - in' each oth - er, won - der why we wait - ed so long. Son - ia and Ver - non, the fire is burn - in', w

E7sus A A6 Amaj7 A6 A A6

on - ly time you know. When You're In My Arms I wish I had the words to say, got our - selves our own sweet song.

Amaj7 A#dim Bm7 E7 Dm A Dm

I'll give 'em to you ev - ry day. To - night you're in my arms, it feels good in your

A A6 Amaj7 A6 A A6 Amaj7 A6 A Repeat and Fade A6 Amaj7 A6

arms. La la la la la Feels good In Your Arms.

## FALLIN'

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Lyrics by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Slowly

Gmaj7 A F#m7 Gmaj7 A F#m7 G D Em7 Asus A

I'm a - fraid\_ to fly\_ and I don't know why I'm jeal-ous of\_ the peo-ple who\_ are not a - fraid to die\_ It's  
think by now\_ I'd learn\_ play with fire\_ you get burned, but fire\_ can\_ be, oh so warm\_ that's why I re - turn\_

Gmaj7 A F#m7 Gmaj7 A F#m7 G D Em7 A

just that I\_ re - call\_ back when I\_ was small, some-one prom-ised that they'd catch me. then they let me fall; and now I'm  
Turn and walk\_ a - way\_ that's what I\_ should do. My head says go and find the door\_ my heart says I found you; and now I'm

G D G D F#7 Bm Bbmaj7 Bb6 D Em Em7-5 A7

Fall - in', Fall - in' fast a - gain\_ Why do I al - ways take a fall\_ when I fall\_ in

1 D A7sus G Asus 2 D A7sus G Asus D Asus

love? You'd love. It al - ways turns out the same. Lov - ing some - one. los - ing my - self,

G A G D G D G D F#7 Bm Bbmaj7 Bb6 D

on - ly got me to blame. Help me, I'm Fall - in', Fall - in', catch me if you can. May - be this time I'll have it all\_

Bbmaj7 Bb6 D Gmaj9 G D Em Em7-5 A7 D

may - be I'll make it af - ter all\_ may - be this time I won't fall when I fall\_ in love\_

## THEY'RE PLAYING MY SONG

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Lyrics by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Disco C G Am G C G Am

Ho, ho, They're Play - ing My song;\_ oh, yeah, They're Play - ing My Song\_ and when They're Play - ing My Song ev - ry - bod - y's got - ta

Fmaj7 Em7 Am Am7 C D7

sh, sh, sh, don't say a word\_ now. lis - ten to that sweet mel - o - dy\_ I'm hap - py to say\_ in my

Am D7 G C G Am Fmaj7

own hum - ble way\_ ev - ry per - fect note of that was writ - ten by me. Ah, ha, They're Play - ing My Song\_

G C G Am Fmaj7

that ta - ble's hum - ming a - long\_ That cou - ple half out the door\_ is com - ing back to hear more\_ of my mu -

G Em7 Am Ab Bb

sic. At first, I thought this place was a dive. I chose it in haste, but they

C Am Dm7 G11 C Bb

showed they got taste, as long as They're Play - ing My Song. Who would have known, nine months a - go,

F Fmaj7 F C Dm7 Am7 D7 Am7 D7

I would give birth at my pi - an - o. In all hon - es - ty, I've got to ad - mit, I

G C G Am G C

knew this song would be an in - ter - na - tion - al hit. Ah, ha, they're play - ing my tune, too bad it's end - ing so soon,

G Am Fmaj7 G

but when we all got - ta go it's good to know that they'll be play - ing, oh, God, I'm

Fmaj7 G F Dm7 F C Am C Am C Am C

pray - ing, they'll be play - ing, they'll be play - ing my song

## I STILL BELIEVE IN LOVE

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Lyrics by CAROLE BAYER SAGER  
Music by MARVIN HAMLISCH

Moderate Rock Ballad

Bb D7-9 D7 Gm Fm9 Bb9 Ebmaj7 Bb C11 C9

Af - ter all the tears I cried, you'd think I would give up on love, get off that line, but may - be I can get it right, this

F11 Bb D7-9 Gm Bb6/9 Bb7 Ebmaj9 Bb C11 C9

time. I was there as pas - sion turned to pain, sun - shine turned to rain - y days, yet here I am, read - y to be - gin, once a -

F11 Dm7 Gm7 Cm9 F7sus Eb Dm7 Gm7 Cm7 D7

gain. All my life I've been a dream - er, dream - ing dreams that nev - er quite come true, but I



Gm Bbmaj7 Ebmaj7 Dm7 Gm7 F11 F7sus F7 Bb D7-9

Still Be-lieve In Love and love be-liev - in' may-be you can make my dreams come true. Here con - tent with who I

Gm Bb6/9 Bb7 Ebmaj9 Bb C11 C9 F11 F Eb

am, I'm reach-in' out my hand to him once a-gain; at least I know I made my - self a friend. All my

Dm7 Gm7 Cm9 F7sus Eb Dm7 Gm7 Cm7 D7 Gm Bbmaj7

life I've been a dream - er, dream - ing dreams that al - ways broke in two; but I still Be-lieve In Love

Ebmaj7 Dm7 Gm7 F11 F9 Bbmaj9

and love be - liev - in'; I'll keep on dream - in' be - cause I Still Be - lieve In Love,

Eb F11 F9 Bbmaj9 Dm7 Eb F11 F9 Bbmaj7 D7-9 D7 Ebmaj9 Eb Ebm7 Bbmaj9

I Still Be - lieve In Love and me and you, I Still Be - lieve in love

### JUST FOR TONIGHT

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Lyrics by CAROLE BAYER SAGER  
 Music by MARVIN HAMLISCH

Slow Rock tempo

Amaj7 F#m7 Bm9 E11 Amaj7 F#m7 Bm6 C#7sus C#7 F#m F#m7

Just for to - day let me love you. Just For To - night I'll close my eyes, and when I o - pen them my world will be all  
 day I want to hold you. Just For To - night you'll be my dream, and when the morn - in' comes to wake me that's all

F#m6 Amaj7 F#m7 E7sus Bm9 Dmaj7 A

right; it could - n't hurt an - y - one, it would - n't hurt an - y - one. Just for to  
 right; it could - n't hurt an - y - one, it would - n't hurt an - y - one. Tak - in' just one more chance.

Bm7 E7sus Amaj7 Dmaj7 A B13 E7sus E7 Amaj7 F#m7

try - in' for some fun, Up to now my life's been too much said, too lit - tle done. Just for to - day I'll be my

Bm9 E11 Amaj7 F#m7 Bm6 C#7sus C#7 F#m F#m7 F#m6 C#m7 A

feel - ings, and I know they'll lead me home; and if we both come back a lit - tle wis - er it could - n't hurt an - y - one, it would - n't hurt

C#m7 F#7sus F#7 Bm9 Bm7 E11 E9 Amaj9 Amaj7 Dmaj7 E11 Amaj7 F#m7 Bm7 Amaj9

an - y - one, it should - n't hurt an - y - one Just For To - night. Just For To - night.

## IF YOU REALLY KNEW ME

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Lyrics by CAROLE BAYER SAGE  
 Music by MARVIN HAMLISCH

Softly, sensitively

Gmaj9 Cmaj7 Gmaj7 Cmaj7 Bm7 Em7 Am7 D7sus Gmaj9 G C D7  
 If You Real - ly Knew\_ Me, if you real - ly, tru - ly knew\_ me, may - be you would see the oth - er side of me\_ I sel - dom see\_

Gmaj9 Cmaj7 Gmaj7 Cmaj7 Bm7 Em7 Am7 D7sus Gmaj9 Am Gmaj7 F#m7 B7  
 If there were no mu - sic, if your mel - o - dy\_ stopped play - ing, would you be the kind of man I'd want to see\_ to - night?\_ Does the man\_

Em Gmaj7 Cmaj7 Bm7 Em7 A9 D C  
 \_ make the mu - sic, or does the mu - sic make the man;\_ and am I ev - ry - thing\_ I thought I'd be?\_

Gmaj9 Cmaj7 Gmaj7 Cmaj7 Bm7 G Cmaj9 Bm7 G Cmaj7  
 If You Real - ly Knew\_ Me, if you'd take the time\_ to un - der - stand, may - be you could find me, the part I left be -

Bm7 G Cmaj9 Bm7 G Bm7 Em Am7 D11 Gmaj9 Cmaj7 Gmaj9  
 hind me, may - be you'd re - mind me of who I am.

## "This Year Of Grace"

## A ROOM WITH A VIEW

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Words and Music by  
 NOEL COWARD

Gracefully G D+ D7 G Bbdim Am7  
 He: A Room\_ With A View and you, And no one to wor - ry us, No one to hur - ry us through This

D7 Gmaj7 G D+ G D+ D7 G  
 dream we've found. We'll gaze\_ at the sky and try To guess what it's all a - bout.

Bbdim Am7 D7 G G7 C  
 Then we will fig - ure out why the world is round. She: We'll be as hap - py and con -

D7 G D7 G Em A7 Am7  
 tent - ed As birds\_ up - on\_ a tree. High a - bove the moun - tains and sea.

Both: We'll bill and we'll coo - oo - oo. And sor - row will nev - er come. Oh, will it ev - er come

true? Our room\_ with a view! A Room\_ With A view!

Chords: D7, D+, G, D+, D7, G, Bbdim, Am, D7, G, D7, D+, G

**"Tickets, Please!"**

**DARN IT, BABY, THAT'S LOVE**

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Words and Music by  
LYN DUDDY and JOAN EDWARDS

Medium Bounce

Chords: Bb, Bbmaj7, Cm7, F7, Bb, Bbmaj7, Cm7, F7, Bb, Bbmaj7, Cm7, F7, Bb, Bbmaj7, Cm7, F7, Eb, Ebm, Bb, F, G7, C7, Cm7, F7, Bb, Gm, Cm7, F7, Bb, Cm7, F7, Bb, Bbmaj7, Cm7, F7, Bb, Bbmaj7, Bb7, Eb, Cm7, F7, Bb, Gm, Cm7, F7, Ebm, Bb, F, G7, Cm7, F7, Bb, Gm, Cm7, F7

He: Some - day your fig - ure will start to spread. She: Your fall - en arch - es will drop like lead. He: You'll find your will  
She: Some - day you're gon - na lose your phy - sique. He: We'll have the doc - tor in twice a week. She: My shiek your will

beau - ti - ful smile has fled. She: No hair a - top of your shin - y head. Don't let the wrin - kles up - set ya, I'll still be  
sud - den - ly go an - tique. He: You'll be so deaf that I'll have to shriek. She: Tho' you're a phys - i - cal wreck, dear, I'll still be

hap - py I met ya, } Both: Darn it! Ba - by That's Love! \_\_\_\_\_ Love! \_\_\_\_\_  
hap - py to neck, dear, }

That's love, that's love, We might as well be sen - si - ble, \_\_\_\_\_ That's love, that's love, To

me you're in - dis - pen - sa - ble, de - spite the fact that \_\_\_\_\_ He: Some - day your mem - o - ry's gon na fail. She: You'll be ex -  
He: You'll be a psy - cho - neu - rot - ic case. She: Too old to

haust - ed when you in - hale. He: You'll need bi - to - cals to read the mail. She: I'll find your jokes are a wee bit stale. He: Tho' you may  
lead me a mer - ry chase. He: Too fat to give me a close em - brace. She: Hot wa - ter bot - tles will take my place. He: Tho' you may

look like De - cem - ber, It's May I'm gon - na re - mem - ber, Darn it! Ba - by, That's Love! \_\_\_\_\_  
look like De - cem - ber, It's May I'm gon - na re - mem - ber.

To Coda D.C. al Coda

**CODA** Cm Cm(#7) Cm7 D7 Fm G7 Cm7 F7

Both: You will al - ways be my tur - tle dove \_ He: It's me for you \_ She: And you for me \_ Both: <sup>To-</sup><sub>Co-</sub>

Bb Ab G7 C7 Cm7 F7 Bb

geth - er till we're nine - ty - three \_ Darn it! Ba - by, That's Love! \_\_\_\_\_  
lect - ing So - cial Se - cur - i - ty

3. *She* Someday ya gonna develop gout.  
*He* All kinds of pills you can't do without.  
*She* I'll find you're gettin' a trifle stout.  
*He* You'll leave your teeth in a glass, no doubt.  
*She* Tho' you are falling apart, dear,  
 You'll have the key to my heart, dear,  
*Both* Darn it! Baby that's love!

4. *He* Someday you're gonna have chins to spare.  
*She* Where are the muscles that once were there?  
*He* You'll sit and rock in your rockin' chair.  
*She* Gosh, dear, but we'll be a gruesome pair.  
*He* Tho' you may have indigestion,  
 I'm glad that I popped the question,  
*Both* Darn it! Baby that's love!

## "Too Many Girls"

### I DIDN'T KNOW WHAT TIME IT WAS

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Words by LORENZ HART  
 Music by RICHARD RODGERS

Moderately Slow

F#m7 B7 Em F#m7 B7 A Am Em Bm

I \_\_\_\_\_ Did - n't Know What Time It Was, Then \_\_\_\_\_ I met you. Oh, \_\_\_\_\_ what a love - ly time it was.

C Bm Am Dm7 D7 F#m7 B7 Em F#m7 B7 A Am

How sub - lime it was, too! \_\_\_\_\_ did - n't know what day it was. You \_\_\_\_\_ held my hand. Warm \_\_\_\_\_ like the

Em Bm C Bm Am7 F6 D7 G Am B7 Am B7

month of May it was And I'll say it was grand. Grand \_\_\_\_\_ to be a - live, to be young, to be mad, to be yours a -

Em C D7 Gmaj7 Em7 A7 Am Dm7 D7 F#m7 B7

lone! Grand \_\_\_\_\_ to see your face. feel your touch, hear your voice say I'm all your own! I \_\_\_\_\_ did - n't

Em F#m7 B7 A Am Em Bm C Bm

know what year it was. Life \_\_\_\_\_ was no prize. I \_\_\_\_\_ want - ed love and here it was Shin - ing out of your

Am7 Cm6 G B7 C6 D7 C6 1 G Em6 D7 2 G

eyes. I'm wise \_\_\_\_\_ and I know what time it is now! \_\_\_\_\_ now!

# YOU'RE NEARER

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Words by LORENZ HART  
Music by RICHARD RODGERS

Slowly and Gracefully

Chord progression for "You're Nearer":

Cmaj7 C6 Dm7 G7 Dm7 G7 C Cmaj7 C6

Dm7 G7 Dm7 G7 C D7 G7 E7 Am Am7

D7 Gmaj7 C F Dm7 G7-9 C Cmaj7 C6 Dm7 G7

Dm7 G7 C D7 G7 E7 Bm7 E7 Am Am7 D7

C Abm6 C Dm7 G7 C G7-9 C

Lyrics: You're Near-er than my head is to my pil - low, Near-er than the wind is to the wil - low, Dear-er than the rain is to the earth be - low, Prec-ious as the sun to the things that grow, You're Near-er than the i - vy to the wall is, Near-er than the win - ter to the fall is, Leave me, but when you're a - way You'll know You're Near-er for I love you so. You're so.

# "Treemonisha"

## A REAL SLOW DRAG

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Words and Music by  
SCOTT JOPLIN

Slowly

Chord progression for "Treemonisha":

Bm Em6 F#7 Bm F#7 Bm

Em6 F# Bm Em6

F#7 Bm Gm D Ddim Gm6 A F#dim C7

F F7 Bb F C7 F

Lyrics: Sa - lute your part - ner, do the drag, drag, drag. Stop and move back - ward, do the drag. All of you stop. Look to your right and do the drag, drag, drag. To your left, to your left, that's the way. March - ing on - ward, march - ing on - ward, march - ing to that love - ly tune, March - ing on - ward. Lucy: March - ing on - ward, march - ing on - ward, march - ing to that love - ly tune, March - ing on - ward.



Am E7 Am C7 F

march - ing on-ward, hap - py as a bird in June. Slid - ing on-ward, slid - ing on-ward,

march - ing on-ward, hap - py as a bird in June. Slid - ing on-ward, slid - ing on-ward,

Dm F7 Bb Ddim F Bbm6 C7

lis - ten to that rag. Hop and skip, now do that slow,

lis - ten to that rag. Hop and skip, now do that slow,

F Bbm6 C7 F C7 F F7

do that slow drag. Dance slow - ly, prance slow - ly,

do that slow drag. Dance slow - ly, prance slow - ly,

Bb F C7 F Am

while you hear that pret - ty rag. Dance slow - ly, prance slow - ly,

while you hear that pret - ty rag. Dance slow - ly, prance slow - ly,

E7 Am C7 F

Now you do The Real "Slow Drag" Walk slow - ly, talk low - ly,

Now you do The Real "Slow Drag" Walk slow - ly, talk low - ly,

Tree-monisha: Dm F7 Bb Ddim F Bbm6 C7 F To Coda

Lis - ten to that rag. Hop and skip, now do that slow. O.

Bbm6 C7 F Bb Tree-monisha: Ebm Bb F7

do that slow drag. Move a - long, don't stop, don't

Bb Ebm Bb Gm Tacet Ebm Bb

stop danc - ing. Drag a - long, stop. Move a - long, don't

**F7** **Bb** **Bbdim** **Ebm6** **F7** **Bb** **Bb** **Bbdim**  
 stop, don't stop danc - ing, Drag a - long, do - ing The Real Slow Drag. stop danc - ing, Drag a -  
**Dm** **G7** **Gm7-5** **C7** **Bbm6** **C7** **F** **Bbm** **F**  
 long, do - ing The Real Slow Drag. **CODA** All: O do that slow drag, - slow - - o - o - o.

# "Two By Two"

## I DO NOT KNOW A DAY I DID NOT LOVE YOU

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Words by MARTIN CHARNIN  
 Music by RICHARD RODGERS

Moderately

**F** **F#dim** **C9**  
 I Do Not Know A Day I Did Not Love You. I can't re - mem - ber love not be - ing there;  
**Bb** **C9** **F** **Bb** **C9**  
 The plant - ing, when the earth ran through your fin - gers; The har - vest, when the sun danced in your  
**F** **Bb**  
 hair. I do not know a day I did not need you For shar - ing ev - 'ry  
**Am** **C7** **F**  
 mo - ment that I spent. I need - ed you be - fore I ev - er knew you. Be - fore I  
**Bb** **Gm7** **C7** **F6** **Bb** **C9** **F6**  
 knew what need - ing some - one meant. And if we ev - er were to have to - mor - row,  
 as we face the prom - ise of to - mor - row,  
**Bb** **E7** **Am** **C7** **F**  
 One fact a - lone is full (and filled with song) You will not know a day I do not  
**Bb** **F** **C9** **F7** **C7** **F**  
 love you The way that I have loved you all a - long I long.

# “Two For The Show”

## HOW HIGH THE MOON

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Words by NANCY HAMILTON  
Music by MORGAN LEWIS

Moderately

A9 D7 Gmaj7 G6 G Gm7 C9 C7 G9 C7-9 Fmaj7 F6 F

Fm7 Bb9 Bb7 Ab Bb7 Eb Ebmaj7 Cm D7 Gm Cm6 G

Am D7 G Gm D7 A9 D7 Gmaj7 G6 G Gm7 C9 C7 G9 C7-9

Fmaj7 F6 F Fm7 Bb9 Bb7 Ab Bb7 Eb Ebmaj7 Cm D7 G7

C Cm G Gm D7 A9 D7-9 G D9+5 A9 D7 A9 D7 2 G Cm6 D7 G6

Some - where there's mu - sic. How faint the tune! Some - where there's heav - en, How High The  
Moon! There is no moon a - bove When love is far a - way too. Till it comes true  
That you love me as I love you. Some - where there's mu - sic. It's where you are. Some - where there's  
heav - en, How near, how far! The dark - est night would shine If you would come to me soon,  
Un - til you will, How still my heart, How High The Moon! Some - where there's Moon!

# “Two Gentlemen Of Verona”

## WHO IS SILVIA?

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Words by WILLIAM SHAKESPEARE  
Music by GALT MACDERMOT

Slowly, Double-time Rock

Em F#7 B7 Em A7 D7 G Bm G Bm G Bm

C F#m7-5 B7 Em Em F#7 B7 Em

A7 D7 G Bm G Bm G Bm C F#m7-5 B7 Em

Who is Sil - via? What is she? That all our swains com - mend her? Ho - ly, fair, and wise is she; The heav'n such grace did  
she kind as she is fair? For beau - ty lives with kind - ness; Love doth to her eyes re - pair, To help him of his  
lend her. That she might ad - mired be. Is  
blind - ness; And, she might helped, in - hab - its there. Then to Sil - via let us sing. That Sil - via is ex -  
cel - ling; She ex - cels each mor - tal thing Up - on the dull earth dwell - ing; To her let us gar - lands bring.

# "The Unsinkable Molly Brown"

## I AIN'T DOWN YET

© 1960, 1961 FRANK MUSIC CORP. and RINIMER CORPORATION

By MEREDITH WILLSON

Moderately

Eb 3, Adim Bb7, Edim Bb7 Edim Bb7, D7 Eb, G7, Fm6G7  
 I'm goan' to learn to read and write, I'm goan' to see what there is to see, So if you go from no-where on the  
 Cm 3, Bb, Fmaj7 F7, Bb, Bb7 Fm7 Bb7 Eb, Adim Bb7, Edim Bb7 Edim Bb7  
 road to some-where and you meet an-y one you'll know it's me. I'm goan' to move from place to place to find a house with a  
 D7 Eb, Eb7, Ab, Abm, Cb7 Eb, Bb7, Eb  
 gold-en stair And if that house is red and has a big brass bed I'm lili-vin' there.

## I'LL NEVER SAY NO

© 1960 FRANK MUSIC CORP. and RINIMER CORPORATION

By MEREDITH WILLSON

Moderately

C, Dm7, G7, Dm7, G7, D#dim B7 C, Cmaj7  
 I'll Nev-er Say No to you, What-ev-er you say or do, If you ask me to  
 F#dim, Dm7, G7, D7, Dm7-5 Dm7 D7 G7, Tacet, C  
 wait for a life-time. You know I'll glad-ly wait for a life-time or two just to look at you. I'll smile, when you  
 Dm7, G7, Dm7, G7, D#dim, E, F, Adim, D#dim C, C6  
 say "Be glad", I'll weep, If you want me sad. To-day is to-mor-row if you want it  
 A7-9, A7, D7, G7, Dm7, G7, E7, A7, D7, G7, Dm7, G7, C  
 so, I'll stay or I'll go, But I'll Nev-er Say No.

# "Up In Central Park"

## CLOSE AS PAGES IN A BOOK

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Words by DOROTHY FIELDS  
Music by SIGMUND ROMBERG

Moderately

Eb 3, Bbdim, Fm7, Bb7, Fm, C7  
 Well be Close As Pag-es In A Book, My love and I, So close we can share a sin-gle look,

Fm Bb+ G D7 G Eb7 Fm7 Fm6

Share ev - ry sigh. So close that be - fore I hear your laugh, My laugh breaks through, And when a tear

starts to ap - pear, My eyes grow mist - y too — Our dreams won't come tumb - ling to the ground, We'll hold them

fast. Dar - ing, as the strong - est book is bound, We're bound to last. Your life is

my life and while life beats a - way in my heart — We'll be Close As Pag - es In A Book, nev - er to part.

Abmaj7 Eb7 Ab F7 Fm7 Bb7+5 Eb Bbm7 Eb7 Ab Eb7

Ab Ab7 F7 Cm7 F7 Bb F7 Bb7 Gm Eb Gm

G7 G7+5 G7 Cm9 Cm7 Ab6 B7 Eb Ebm6 C7 Fm7 Bb9+5 Eb

## “Wait A Minim!”

### I KNOW WHERE I'M GOING

© 1964, 1966 BURLINGTON MUSIC CO., Ltd., London, England  
Published by FRANK MUSIC CORP.  
By arrangement with BURLINGTON MUSIC CORP.

Adapted by  
ANDREW & PAUL TRACEY

Moderately Slow

F C7 F C7susC7 F C7 F C7 F Fmaj7 F7 Dm Bbmaj7

I Know Where I'm Go - ing, And I know — who's go - ing with me. I know who I love, But the

dev - il knows who I'll mar - ry. Feath - er beds are soft, And paint - ed rooms are man - y, But I would trade them

all — For my love - ly, win - some bon - nie. I have stock - ings of silk And shoes of bright — green

leath - er, Combs to buck - le in my hair — And a ring for ev - ry fin - ger. Some say {he's} bad But

I say — {she's} bon - nie; Fair - est of them all — Is my love - ly, win - some bon - nie.

Gm Gm7 C7 F C7 F C7susC7 F C7 F C7 F Fmaj7 F7

Dm Bbmaj7 Gm Gm7 C7 F C7 F C7sus F C7 F

C7sus C7 F Fmaj7 F7 Dm7 Bbmaj7 Gm7 Gm6Gm C7sus C7 F C9 C7 F Bb

F C7 F C7 F C7 F9 Bb Bbmaj7 Gm7 Gm6 Gm7 C7



# I GAVE MY LOVE A CHERRY

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 Published by FRANK MUSIC CORP.  
 By arrangement with BURLINGTON MUSIC CORP.

Adapted by  
 ANDREW & PAUL TRACEY

Moderately fast

**F** **Bb** **F** **Dm7** **F** **Bbmaj7**  
 I Gave My Love A Cher - ry that had no stone. I gave my love a chick - en that had no  
 cher - ry when it's bloom - ing, it has no stone. A chick - en when it's pip - ping, it has no

**Am7** **C7** **F** **C6** **G7** **Bb** **Gm**  
 bone. I told my love a sto - ry that had no end. I gave my love a ba - by with  
 bone. The sto - ry of "I love you" it has no end. A ba - by when it's sleep - ing, there's

**C7** **F** **F** **Bb** **C9** **F** **C** **F**  
 no cry - in'. How in' can there be a cher - ry with - out a stone? How can there be a chick - en with -  
 no cry - in'.

**C7** **F** **C** **Dm7** **Am** **C** **F6** **Bb** **G7sus** **Gm** **F** **D.S. al Fine**  
 out a bone? How can there be a sto - ry with - out an end? How can there be a ba - by with no cry - in? A

# "Where's Charley?"

## MY DARLING, MY DARLING

© 1948 FRANK MUSIC CORP.  
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By FRANK LOESSER

Moderately **F7** **Cm7** **F7** **Cm7** **F7** **Bb** **Cm** **A7**  
 Till a mo - ment a - go we were "Mis - ter" and "Miss," Dis - cus - sing the weath - er, A -

**Bb** **Dm7** **G7** **C7** **C7-5** **C7** **C7-5** **C7** **F** **Gm7**  
 void - ing each oth - er's eye. Till a mo - ment a - go when we hap - pened to kiss And we kissed the "Mis - ter" and "Miss" good -

Slow with a beat **G#m9** **F** **Gb9** **F7** **C7** **F7** **Bb** **G+** **G7**  
 CHORUS bye. Now at last I can sigh, My Dar - ling, My Dar - ling, I've want - ed to call you "My Dar - ling" For

**Cm** **F7** **Bb** **Bdim** **C7** **F7** **Bb** **G+** **G7**  
 man - y and man - y a day. My Dar - ling, My Dar - ling, I flut - tered and fled like a star - ling, My

**Cm** **F7** **Bb** **D** **Bm7** **Em** **D** **G** **A7**  
 cour - age just melt - ed a - way. Now all at once you've kissed me And there's not a thing I'm sane e - nough to

**D** **G7** **C7** **F7** **Bb** **Dm7** **G7** **Cm7** **F7** **Bb** **Bb**  
 say Ex - cept My Dar - ling, My Dar - ling, Get used to that name of "My Dar - ling." It's here to stay. My stay.

# ONCE IN LOVE WITH AMY

By FRANK LOESSE

© 1946 FRANK MUSIC CORP.  
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Slow and easy soft shoe

**G** **G#dim** **D7** **G** **G#dim** **D7** **G** **G7** **C** **G**  
 Once In Love With A-my, Al-ways in love with A-my, Ev-er and ev-er fas-cin-at-ed by 'er,  
**Am7** **G** **A7** **D7-9** **D7** **G** **G#dim** **D7** **G** **G#dim** **D7**  
 Sets your heart a-fire to stay. Once you're kissed by A-my, Tear up your list it's A-my,  
**G** **G7** **C** **G** **Am7** **G** **B7** **E7-9** **E7** **Am7** **D9**  
 Ply her with bon-bons, po-et-ry and flow-ers. Moon a mil-lion hours a-way. You might be quite the fick-le-heart-ec-  
**Gmaj7** **C9** **Gmaj7** **C9** **Gmaj7** **E9** **E7** **Am7** **D9** **Gmaj7** **C9**  
 ro-ver, So care-free and bold. Who loves a girl and la-ter thinks it o-ver. And  
**D** **A7** **D7** **G** **G#dim** **D7** **G** **G#dim** **G#dim**  
 just quits cold. But Once In Love With A-my, Al-ways in love with  
**D7** **G** **G7** **C** **G** **Am7** **G** **B7** **E7-9** **E7**  
 A-my, Ev-er and ev-er sweet-ly you'll ro-mance 'er. Trou-ble is, the an-swer will be That  
**Am7** **A9** **D7** **G** **Am7** **D7** **G**  
 A-my'd rath-er stay in love with me. me.

# LOVELIER THAN EVER

By FRANK LOESSE

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Moderately

**C** **C#dim** **Dm** **G7** **Dm7** **G7** **G+** **C** **G7** **C** **Am** **E7** **Am** **F#dim** **G**  
 Spring-time, you're look-ing Love-li-er Than Ev-er. Love-li-er Than Ev-er be-fore. Still ir-re-  
**F** **G** **Dm7** **G7** **C** **C7** **F** **Fm** **C** **C7** **F** **Fm**  
 sist-i-ble in the same old gown of green, Still ir-re-sist-i-ble as that li-lac scent-ed scene When

C Dm7 Cmaj7 D7 Dm7 G7 C C#dim Dm G7 Dm7 G7 G+ C G7

I was sev - en - teen. Spring - time, You have - n't changed your way of whis - pring. Whis - pring that ro -

C Am E7 Am F#dim C E7 F

mance lies in store. Spring - time, you're be - ing dev - as - tat - ing - ly

Em7 A7-9 Dm Edim Dm7 D9 Dm7 G7-9 C Dm7 G7 C Am Dm G7-9 C

clev - er And Love - li - er Than Ev - er be - fore. fore.

THE NEW ASHMOLEAN MARCHING SOCIETY AND STUDENTS CONSERVATORY BAND

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By FRANK LOESSER

March Tempo

**VERSE** G6

Here they come with the sun - light on the trom - pets Here they come with the ban - ners fly - ing  
march on - ly slight - ly out of tem - po Though they play just a tri - fle out of

D7

high In my throat I've a lump - y sort of feel - ing And the bright gleam of  
tune Though there's just a sug - ges - tion in the o - boe Of the sound of a

G G6

pride is in my eye. Here they come with the clar - i - nets a - wait - ing Here they  
hound be - neath the moon. Though the trom - bone's a lit - tle in - de - pend - ent And the

G7 C6 B7 Em B7 Em

come rath - er brave - ly up the square And I know in a mo - ment I'll be cheer - ing  
drum - mer is not ex - act - ly choice Still the old col - lege spir - it is up - on me

**CHORUS** B7 Em E7 A C7 G G7 C Cm6

And my fine Sun - day hat time will be high in the air for The New Ash - mo - le - an  
And I shout ev - ry time at the top of my voice for The

G G7 C Cm6 G Am7 D7 G C

March - ing So - ci - e - ty And Stu - dents Con - serv - a - to - ry Band Yes the New Ash -  
If you're an a -

C#dim G E7 A7 D D7

mo - le - an could have beat Na - po - le - on with all those dead - ly in - stru - ments in hand. There are  
lyl - i - cal sen - si - tive or crit - i - cal you'll like it more the far - ther back you stand. But to

G G7 C Cm D7 G A7 D G G7

those who fa - vor the phil - har - mon - ic fla - vor but to me the fin - est in the land is The New Ash -  
me it's bul - ly it sat - is - fies me ful - ly when I hear that thun - der close at hand from The

C Cm6 G G7 C Cm6 G Am7 D G (To Verse) G

mo - le - an March - ing So - ci - e - ty And Stu - dents Con - serv - a - to - ry Band. Though they Band.

**“Wildcat”**

**YOU'VE COME HOME**

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

Slowly C6 Gm7 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7 E7sus E7

You've Come Home. she will say, You've Come Home, though you've been far a - way, And you'll

A Amaj7 G#m7 C#7 F#m A7 D7 G13 G9+5

wait with your heart wild - ly beat - ing. While she just keeps re - peat - ing You've Come Home. You've been

C6 C9 C7sus C9 F6 G7 G13 G9+5 C6 C9 Bm7 E7sus E7

long o - ver - due. For a while it's a world that's strange and new; Then a

A Amaj7 A13 D D7 G13 C13

bell starts its old fa - mil - iar peal - ing. And the fire casts its shad - ows on the ceil - ing; And her

F6 Em7 A7 Dm7 G13 G11 C

warm arms a - round you come a - steal - ing. And at last you've the feel - ing You've Come Home.

**HEY, LOOK ME OVER**

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Lyric by CAROLYN LEIGH  
Music by CY COLEMAN

March tempo G B7 F#m7 Ddim B7 E7 Am

Hey, Look Me O - ver, lend me an ear; Fresh out of do - ver, mort - gaged up to here. But don't pass the  
up like a rose - bud, high on the vine; Don't thumb your nose, bud, take a tip from

D7 G B7 E7 A7 D7

plate, folks, don't pass the cup; I fig - ure when - ev - er you're down and out, the on - ly way is up. And I'll be mine. I'm a

**Cmaj7** **F9** **G** **E7** **Am7** **D7** **G** **G** **Fine**

lit-tle bit short of the el-bow room, but let me get me some, { And look out } world, here I come. come. \_\_\_\_\_  
{ Hear me shout, }

**G** **INTERLUDE** **F**

No-bod-y in the world was ev-er with-out a pray'r; How can you win the world, if no-bod-y knows you're there.

**E** **D7sus** **D7** **D.C. al Fine**

Kid, when you need the crowd, the tick-ets are hard to sell; Still you can lead the crowd, if you can get up and yell:

# “Wish You Were Here”

## WISH YOU WERE HERE

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Words and Music by  
HAROLD ROME

**Beguine Tempo** **F** **F6** **Fm6** **F** **F6** **Fm** **Fm6**

They're not mak-ing the skies as blue this year. Wish You Were Here! As blue as they used to when you were near. Wish You Were Here! And the

**Gm** **Gm7** **C9+5** **C7** **Gm7** **C7** **C9+5** **F6Fmaj7** **F6** **F**

morn-ings don't seem as new, Brand new as they did with you. Wish You Were Here! Wish You Were Here! Wish You Were Here! \_\_\_\_\_ Some-one's

**F6** **Fm6** **F** **F6** **Cm** **F7** **Bb6** **Bbmaj7**

paint-ing the leaves all wrong this year. Wish You Were Here! And why did the birds change their song this year? Wish You Were Here! They're not

**Bbm** **Bbm6** **F** **Bb9-5** **Gm7** **C7** **C9+5** **F6**

shin-ing the stars as bright. They've stol-en the joy from the night! Wish You Were Here! Wish You Were Here! Wish You Were Here! \_\_\_\_\_

# “Woman Of The Year”

## THE GRASS IS ALWAYS GREENER

© 1951 FIDDLEBACK MUSIC PUBLISHING CO., INC & KANDER & EBB, INC.  
A Tommy Valendo Publication

Lyric by FRED EBB  
Music by JOHN KANDER

**Slowly** **C6**

I'll bet your friends are all ce-leb-ri-ties. } That's won-der-ful!  
I'll bet you al-ways ride in lim-ou-sines. }

What's so won-der-ful? } You can make a pot roast. }  
You've got time for lun-cheons. }



A7 Dm7 G7 C6

What's so won-der - ful? {First you brown an on - ion. Is your pic - ture up at Sar - di's?} That's won-der - ful!  
 {First you sell the Tup - per - ware... The pub - lic wants your aut - o - graph.}

That's won-der - ful!

A7 Dm7 G7

What's so won-der - ful? {First, you get the "E - z - off!"  
 {First, you find her di - a - phragm.}

{What's so won-der - ful? You can clean an ov - en.} That's won-der - full!  
 {What's so won-der - ful? You raised a teen - aged daugh - ter.}

Eb Fm7 Bb7 Eb Fm7 Bb7 B7 E

Ah \_\_\_\_\_ The Grass Is Al - ways Green - er { on some - bod - y els - e's es - tate.} Ah, \_\_\_\_\_ the  
 { where some oth - er ten - ant pays rent.} Ah, \_\_\_\_\_ the

Ah \_\_\_\_\_ The Grass Is Al - ways Green - er { on some - bod - y els - e's es - tate.} Ah, \_\_\_\_\_ the  
 { where some oth - er ten - ant pays rent.} Ah, \_\_\_\_\_ the

F#m7 B7 E G7 C6

meat is al - ways lean - er on some - bod - y els - e's din - ner plate.  
 teeth are al - ways clean - er in some - bod - y els - e's Pol - i - dent.

meat is al - ways lean - er on some - bod - y els - e's din - ner plate. But you can sew a but - ton on. { That's won - der - ful!  
 teeth are al - ways clean - er in some - bod - y els - e's Pol - i - dent. Do you know who your neigh - bors are?}

A7 Dm7 G7

What's so won - der - ful? {Bet you go to dis - cos.} That's won - der - ful!  
 {You know Ro - na Bar - rett.}

What's so won - der - ful? First, you take a Val - ium!\_ I can

C6

What's so won - der - ful? Eat - ing at the White House! That's won - der - ful!

see you plan - ning pic - nics. That's won - der - ful!

A7 Dm7 G7 Eb Fm7 Bb7 Eb

Ah, \_\_\_\_\_ The Grass Is Al - ways Green - er on some - bod - y els - e's front

What's so won - der - ful? First, they pass the jel - ly - beans!\_ Ah, \_\_\_\_\_ The Grass Is Al - ways Green - er on some - bod - y els - e's front

**Fm7** **Bb7** **B7** **E** **F#m7** **B7** **E** **G7**

lawn. Ah. some - bod - y els - e's wei - ner al - ways has a lot more rel - ish on. You  
lawn. Ah. some - bod - y els - e's wei - ner al - ways has a lot more rel - ish on.

**C6**

saved the whales in New Found-land. That's won - der - ful!  
What's so won - der - ful? You can run a house - hold. That's won - der - ful!

**A7** **Dm7** **G7** **Ab7** **Db6**

What's so won - der - ful? First, you have a break-down. You're al - ways in the mag - a - zines. That's won - der - ful!  
What's so won - der - ful?

**Bb7** **Ebm7** **Ab7** **Ebm** **Ab7**

What's so won - der - ful? There's more to life than hus - bands.  
You can hold a hus - band. That's won - der - ful! I could use a hus - band.

**Fm7** **Bb7** **Fm7** **Bb7** **Ebm7** **Em7-5** **Db**

*Spoken:* You can have my hus - band. *Sung:* Ah. it makes you kind of tear - y. Ah.  
*Spoken:* I've al - read - y had your hus - band! *Sung:* Ah. it makes you kind of tear - y. Ah.

**Eb7** **Ebm7** **Fm7** **Ab7**

think a - bout it, dear - y. The Grass Is Al - ways Green - er in some - one els - e's  
think a - bout it, dear - y. The Grass Is Al - ways Green - er in some - one els - e's

**Db** **Ab** **Db** **D.C. al Coda**

yard. *Spoken:* It's hard!  
yard. *Spoken:* It's hard!

COOA Dm7 G7 Ab7 Db6

What's so won-der - ful? You can make a head-line.

First, you keep your mouth shut. I bet you squeeze the Char-min. That's won-der - ful!

Bb Ebm7 Ab7 Gm7 Ab7 Em7 Bb7

That's won-der - ful! So go and brown an on-ion. Spoken: You've

What's so won-der - ful? I'd rath-er have a pot roast. And have some peace and qui-et.

Fm7 Bb7 Ebm7 Edim Db Eb7 Ebm7

al-read-y had my hus-band! Ah, ev-ry-one's a vic-tim of this duck-y lit-tle dic-tum. The Grass Is Al-ways Green-er.

Ah, ev-ry-one's a vic-tim of this duck-y lit-tle dic-tum. The Grass Is Al-ways Green-er.

Db Ebm7 Ab7 Db Ab Db

in some - one els - e's yard. Spoken: It's hard!

in some - one els - e's yard. Spoken: It's hard!

### I WROTE THE BOOK

© 1981 FIDDLEBACK MUSIC PUBLISHING CO., INC. & KANDER & EBB, INC.  
A Tommy Velando Publication

Lyric by FRED EBB  
Music by JOHN KANDER

Easy Rag tempo

A Adim A Adim A

I Wrote The Book on how to be cool... I Wrote The Book on how to be strong... I Wrote The Book on how to in-ter-

Adim A6 F#7 Bm G

-pret the news... and nev-er be wrong... I Wrote The Book on how to be tough... I Wrote The

Bm G Bm G E7 A

Book on how to be terse... I Wrote The Book on ev-ry sub-tex - tu - al phrase... in El - i - ot's verse...

Bm E7 A Adim A Adim

I Wrote The Book on how to have class... I Wrote The Book on how to have clout... I Wrote The

A A6 A7 A7sus A7 D Dm

Book on read - ing gov-ern-ment pam - phlets and dop-ing them out... So, when it comes to los - ing a man...

you'll find it un - sur - pris - ing - ly true — That last week I wrote that book

I Wrote The

Book on how to be brisk — I Wrote The Book on how to be bright — I Wrote The Book on see - ing New Del -

hi by day and Cai - ro by night — I Wrote The Book on how to be chic — I Wrote The

Book on how to be smart — I Wrote The Book on how to e - val - u - ate trends — in fash - ion and art —

I Wrote The Book on how to have style — I Wrote The Book on wis - dom and wit — I Wrote The

Book on ev - ry great Eng - lish states - man from Crom - well to Pitt. So when it

comes to los - ing a man — you'll find it un - sur - pris - ing - ly true — that last week

I wrote that book, too. So, when it comes to los - ing a man, — it should be

un - sur - pris - ing to you to note that I wrote that book, too.

ONE OF THE GIRLS

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A Tommy Valando Publication

Lyric by FRED EBB  
Music by JOHN KANDER

Brightly

I'm One Of The Girls — who's one of the boys — En - joy - ing the jokes — and the smokes and the noise — You wan - na go fish - ing? Well, one of the gals — who's one of the guys — Hey, put up your dukes — and I'll black - en your eyes — Be -

G7 C Ebdim Dm7 G7+5 | 2 F F6 F#dim

hand me a reel. I ma-jored in pok - er, So shut up and deal. I'm hind all the Guc - ci and Puc - ci and pearls. I'm

Em A9 G9 C C D9

one of the boys, al-though I'm One Of The Girls. I'm one of the does\_ who's one of the stags. I chug - a - lug brews when I one of the dames\_ who's one of the knights. My Fri - day night treat\_ is a

Dm Dm(#7) Dm7 G7 C Ebdim Dm7 G7+5

lose on the nags. For - get the Max Fac - tor you find on my face. For bar - ber - shop four's\_ I'm a fab - u - lous bass. seat for the fights. I love to go stroke\_ with a Var - si - ty crew. You wan - na play snook - er? Well, chalk up your cue. I'm

C D9 F F6

One of the queens\_ who's one of the drones. Just hand me the dice\_ and I'll rat - tle your bones. In spite of the dress, the fi - one of the Janes\_ who's one of the Joes. Here, hold my ci - gar\_ while I pow - der my nose. I've lay - ers of lac - quer a

F#dim | 1 G A9 G9 C | 2 C Em7-5

ness and the poise. I'm One Of The Girls\_ who's real - ly one of the boys. I'm I've ear - rings and brace - lets and var - i - ous toy - la - dy en - joys.

A7+5 Dm Dm(#7) Dm7 Ebdim Em Em(#7) Em7

But I love when I've slipped in - to ripped cor - du - roys. Be - cause I'm One Of The Girls. (One Of The Girls)\_ One Of The Girls.

A7 Dm7 G9 C6 Dm7 C

(One Of The Girls)\_ One Of The Girls who's one of the boys.

**SOMETIMES A DAY GOES BY**

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A Tommy Valando Publication

Lyric by FRED EBB  
Music by JOHN KANDEFER

Flowingly, with expression

C Dm7 Am Am7 D9

Some - times A Day Goes By, One whole en - tire day\_ when I don't

G11 G7 C Dm7 G7

think of her. Twen - ty - four hours\_ pass. I look a - round\_ and find\_ that

Am C Em7 A9 Dm7 G11 G7

1 have - n't thought of her. Not e - ven when I'm some - where we







**Cm** **F#dim** **G7** **C** **Fm** **C** **Dm7-5**

shar-ed of it, But must ad-mit the sleep-less nights I've had a-bout the boy. On the sil-ver screen -  
 gay ap-peal that makes me feel there's may-be some-thing sad a-bout the boy. Walk-ing down the street,

**G7** **Dm7-5** **G7** **Cm**

He melts my fool-ish heart in ev-ry sin-gle scene, Al-though I'm quite a-ware that here and there are  
 his eyes look out at me from peo-ple that I meet; I can't be-lieve it's true, but when I'm blue, in

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

tra-ces of the cad a-bout the boy. Lord knows I'm not a fool girl,  
 some strange way I'm glad a-bout the boy. I'm hard-ly sen-ti-men-tal,

**Gm7-5** **C7** **Fm** **G7** **Cm** **D7-9**

I real-ly should-n't care; Lord I know I'm not a school girl, in the fur-ry of her first af-  
 Love is-n't so sub-lime, I have to pay my rent-al and I can't af-ford to waste much

**G7** **Dm7-5** **G7** **Dm7-5** **G7**

fair. Will it ev-er cloy? This odd di-ver-si-ty of mis-er-y and joy; I'm feel-ing  
 time. If I could em-ploy a lit-tle mag-ic that would fin-al-ly de-stroy this dream that

**Cm** **D7-9** **G7** **Cm** **D7** **Dm7-5** **Cm**

quite in-sane and young a-gain. And all be-cause I'm Mad A-bout The Boy.  
 pains me and en-chains me, but I can't be-cause I'm Mad A-bout The Boy.

**SOMETHING TO DO WITH SPRING**

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Words and Music by  
 NOEL COWARD

**Moderately**

**C** **Em** **C7** **Fm** **G7**

The sun is-shin-ing where clouds have been,  
 The dew-drops glist-er like dia-mond links, May-be it's Some-thing To Do With  
 May-be it's Some-thing To Do With

**C** **Dm** **G7** **C** **Em** **C7** **Fm**

Spring. I feel no old-er than sev-en-teen,  
 Spring. They say that rab-bits have minds like sinks.

**G7** **C** **Dm**

May-be it's Some-thing To Do With Spring. A some-thing I can't ex-press, A sort of  
 May-be it's Some-thing To Do With Spring. The way that the sows be-have May seem de-

**G7sus** **G7** **Am** **D7**

lilt in the air, A ly-ri-cal love-li-ness seems ev-ry-where.  
 light-ful-ly quaint, But why should the cows be-have with no res-traint?

G7 C Em C7 F

That sheep's be - ha - vior what is that most ob - scene. —  
I'd love to know what that don - key thinks. —

Fdim G7 1 C F Dm G7 2 C

May - be it's Some - thing To Do With Spring. \_\_\_\_\_  
May - be it's Some - thing To Do With Spring. \_\_\_\_\_

“Working”

LOVIN' AL

Words and Music  
MICKI GRA...

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A Tommy Valendo Publication

Moderate groove

Bb7 Eb7 Bb7 Eb7

Ask an - y - bod - y — to tell you — 'bout — Lov - in' Al — You can ask an - y - bod - y —

Edim Bb G7(#9) Cm7 F7sus

and an - y - bod - y will — tell — you. — There was a time — when no - bod - y could beat me — do - in' — wh

Bb7 Tacet Bb9

— I — do. — I'd punch out a tick - et, slide un - der the wheel and, right off the bat, have it un - der con - trol. Us - in' one hand I'd spin 'er a - round and w

3 3 3 3 Spoken: out back - in' up, put 'er straight in the hole. Peo - ple won - der how I do it! Am't noth - in' — to — it! Sung: 'Cause I'

Bb7 Eb7 Edim Bb7 Eb7

Lov - in' Al — the Wiz - ard. "One Swing Al," that's me! Lov - in' Al — is a W

Edim Bb G7+5 Cm7 F13

ard. — So don't be sur - prised at what you see. Spoken: One swing - in! One swing out! Look a

Bb7 Eb7 Bb7

there he goes. — Surg: Why can't I be a rich — man — with some big — bucks — in — my jeans

Eb7 Edim Bb G7-9

I'd buy me a brand new — Cad - dy! — And a fif - ty - cent — ci - gar! — 'Cause y

**Cm7** **F7+5** **Bb7** **Bb7-5** **Tacet**

can't smoke ten cent sto - gies. *Spoken:* When you're rid - in' in a rich man's cart. *Sung:* I see 'em get out with their tux - e - does on and

when I get in I can smell the col - ogne. The mus - ic be up and I lis - ten a - while, just sit - tin' pre - tend - in' like it was my own. *Spoken:* I may sit long - er than I

should 'cause it feels so good. *Sung:* Lov - in' Al: the Wiz - ard. "One Swing Al," that's

me. Lov - in' Al is a Wiz - ard! So don't be sur - prised at what you see. One swing in! One swing

out! Look out! *Sung:* I had a cus - tom - er once, tall as a smoke stack. I

sat down and it looked like I was sit - tin' in the back. He said, "You bet - ter pull the seat up, Boy, 'cause I'm ov - er six feet." I said

"Mis - ter, I nev - er move an - y - bod - y's seat." 'Cause I'm *Sung:* Lov - in' Al the Wiz - ard. Wheels and me a -

greet L - L - L - Lov - in' Al is a Wiz - ard, king of the park - ing lot Grand Prix. *Spoken:* I got - ta skip!

I see a tip! Lov - in' Al, sign - in' off. *Sung:* Oh, yeah!

**F7-9** **Bb7** **F7** **Bb7** **Eb7** **Bb7** **Eb7**

**Bb7** **Eb7** **Bb7** **Eb7** **Bb7** **Eb7** **Bb7**

**F7(#9)** **Bb7** **Eb7** **Edim** **Bb7**

**D7** **Eb7** **Edim** **Bb** **G7(#9)**

**Cm7** **Bb7** **D7-5** **Eb7** **Edim** **Freely** **F7+5** **Bb9**

**IF I COULD'VE BEEN**

Words and Music by MICKI GRANT

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A Tommy Velardo Publication

**Freely** **Tacet** **Bm7** **E7** **A**

If I Could - ve Been, what I could - ve been, I could - ve been some - thing. If what I could be, had

been left to me, I would - ve been some - thing. A tow - er of strength, a cen - ter of pow - er, at

**Ama7** **F#7+5** **Bm7** **E7sus** **E7** **D** **G#7** **A** **F#7**



Bm7 E7 A Brightly E D A E D A

ten bucks an hour. If I could've done, wh  
 could've gone, wh  
 could've been, wh

Amaj7 Bm7 E A  
 I could've done, I could've done big things. With some luck to do  
 could've gone, I could've gone pla ces. With lee way to go  
 could've been, I could've been some thing. If my des tin y,

Amaj7 F#7 Bm7 Third time To Coda A D E D G#7 A F#7  
 I want-ed to, I would've done big things. Swum a few riv ers, climbed a few hills,  
 as I could go, I would've gone pla ces. To the front of the line, the top of the tier,  
 been up to me, I would've been some thing.

Bm7 E7sus A F#m C#m7  
 paid all my bills. Now it's just dreams that I'm stuck with, and hell, that ain't a lot  
 long way from here. Way back then I had am bi tion. A lot of stam in a

F#11 F# Bm7 D#dim Dmaj7  
 show. I have n't gone far from the start ing line, but deep down in side where it counts  
 guts. nev er took "No" for an an

E A 2 Bm7 D#dim  
 I know that if swer, it was tough er to fight all those

Dmaj7 E A E7sus CODA E F#m F#m(#7)  
 "ifs," "Ands," or "Buts." But If If they had just let me go where I was rar ing to go when I w

C#m7 E F# Bm7 E7sus A E D Amaj7  
 rar ing to go back then, God on ly knows what I could've been.

# "The Yearling"

## I'M ALL SMILES

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Lyric by HERBERT MAR  
 Music by MICHAEL LEON

Moderate Waltz

D7(#9) Gm7 C#7(#9) Bdim C6 Am7 D7 Bm7 E7 C#m7 F#9 Bmaj7 Bb B

I'm all smiles, dar - lin' You'd be too; If you knew, dar - lin'  
 I'm all chills, dar - lin' Through and through; But my cold hands, dar - lin'

1 Em7 A9 Dmaj7 A7 | 2 Em7 A11 F#m7 D6 Gb

All of the smiles were for you. Warm to the touch of you. Rain has - n't

Ab7 Fm7 Bb7 Gm7-5 C7-5 Fmaj7 F6 G

fall - en for days now. But rain - boys are fill - in' the skies; My heart must have

A9 Dmaj7 D6 Gmaj7 B7 B7-5 Bb7-5 A11 A7 D7(#9) Gm7

paint - ed those rain - bows. Shin - ing be - fore my eyes. Can't you tell that I'm in

C#7(#9) Bdim C6 Am7 D7 Bm7 E7 C#m7 F#9 Bmaj7 Bb B

love, dar - lin', Deep and true; With guess who, dar - lin',

Em7 A9 C# Dmaj7 D7 F# G E A7 F#m7

Some - one I'd die for, beg, steal, or lie for, Eat hum - ble pie for; Some - one to fly to the sun, moon and

Bm7 Em7 A11 A7 F#7 Bm7 Em7 A11 A13-9Dmaj7

sky for, Some - one to live for, to laugh with and cry for. And that some - one is you!

### THE KIND OF MAN A WOMAN NEEDS

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Lyric by HERBERT MARTIN  
Music by MICHAEL LEONARD

Rubato tempo

Ab C7 Fm7 Bb7

Hand - some, no, my man ain't hand - some, but there's a trace Of a won - d'rous grace  
Ten - der, he ain't al - ways ten - der, but in his eyes Some - thing warm and wise  
Youth - ful, no my man ain't youth - ful, that time's gone by, But his head is high

Eb Eb7 Ab Fm7 Bb7 Eb Cm7 To Coda

in his wea - ry face. Life has done its best to break him, But his strength and cour - age make him  
lifts me to the skies. If his heart ain't al - ways show - ing, It's a com - fort just in know - ing  
and his dreams won't die. Though he's had his share of sor - row, He looks for - ward to in - mor - row.

1 Fm7 Bb9 Bb7-9 Eb Eb7 | 2 Fm7 Bb9 Bb7-9

Just The Kind Of Man A Wo - man Needs. He's The Kind Of Man A Wo - man

Eb Ebm Ebm(#7) Ebm7 Ebm6 Bbm7 Dbmaj9

Needs. Some - times he'll grow an - gry at some fool - ish thing I do.

Bbm7 Eb9 Abmaj9 Fm Fm(#7) Fm7 Fm6

Then he'll for - give, to spare me pain; \_\_\_\_\_ Times he'll know I'm trou - bled, so he'll

laugh to cheer me through. 'Til my heart is light as sum - mer rain. \_\_\_\_\_ He's The Kind Of

Man A Wo - man Needs. \_\_\_\_\_ He's The Kind Of Man A Wo - man Needs. \_\_\_\_\_

3 Eb Gm7 Cm7 F7 Bb7 Dbm6 Eb7 D.C. al Coda CODA Fm7

Bb9 Gm7-5 C7-9 Fm7 Bb11 Bb7-9 Eb

### WHY DID I CHOOSE YOU?

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Lyric by HERBERT MAR.  
 Music by MICHAEL LEONARD

Moderately slow

Bb Bb9 Eb Eb+ Eb6Dm7-5 G7sus Cm F7sus F9 Bb C7 Am7

Why Did I Choose You? What did I see in you? I saw the heart you hide so well; \_\_\_\_\_

D7-5 D7 D13 Gm Gm7 C9 C13 Fmaj7 Bb F Am7 F AbDm Gm7 C7

I saw a qui - et man \_\_\_\_\_ who had a gen - tle way, \_\_\_\_\_ A way that caught me in its glow - ing

(gml)

F7sus Fdim Cm7 F7-9 Bb Bb9 Eb Eb+Eb6Dm7-5 G7sus Cm F7sus F9 Bb C7

spell. \_\_\_\_\_ Why did I want you? What could you of - fer me? A love to last a life - time

Am7-5 D7-5 D7 D13 Gm Gm7 C9 E Fmaj7 F7sus Bb

through. \_\_\_\_\_ And when I lost my heart \_\_\_\_\_ so man - y years a - go, \_\_\_\_\_ I lost it lov - ing - ly and

A7+5 A7 D7-9 D7 D13 Gm7 G7-5 C7sus C7-9 F6

will - ing - ly to you. \_\_\_\_\_ If I had to choose a - gain, I would still choose you. \_\_\_\_\_

# "You Never Know"

## AT LONG LAST LOVE

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Words and Music by  
COLE PORTER

Slowly, with warm expression

Is it an earth - quake or sim - ply a shock? Is it the good tur - tle soup or mere - ly the  
 mock? Is it a cock - tail, this feel - ing of joy, Or is what I feel the  
 real Mc - Coy? Is it for all time, or sim - ply a lark? Is it Gra -  
 na - da I see or on - ly As - bu - ry Park? Is it a fan - cy not worth think - ing of.  
 Or is it At Long Last Love. Is it a Love.

# "Your Arms Too Short To Box With God"

## WE'RE GONNA HAVE A GOOD TIME

© 1977 FIDDLEBACK MUSIC PUBLISHING CO., INC.  
A Tommy Valando Publication

Words and Music by  
MICKI GRANT

Lively

We're Gon - na Have A Good Time... We're Gon - na Have A Good Time... Come on in, sit right down...  
 Let's have a good time. Don't be a - fraid to raise your voice. Let's have a good time. The  
 When you hear me sing and shout. Let's have a good time.  
 Lord said make a joy - ful noise. Let's have a good time. Now you can do what you want to  
 What's in - side me must come out. Let's have a good time. When the Lord told me to tes - ti - fy.

C G7 C Gm7 C7 F C G7 C G11 C

Let's have a good time. But I'm gon-na do what the Lord said do... And have a good time.  
 Let's have a good time. That's what He meant 'cause the Lord don't lie... Let's have a good time. } We're Gon - na Hav

Dm G7 C Dm G7 C G7 C F C G7 C

good time... We're Gon - na Have A Good Time... Come on in, sit right down... Let's have a good time.

# "Ziegfeld Follies - 1936"

## I CAN'T GET STARTED

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Words by IRA GERSHWIN  
 Music by VERNON ROSS

Slowly Cmaj7 Am F Dm7 G7 E7 Am7-5 Bm C Tacet Em Am C

I've flown a - round the world in a plane; I've set - tied re - vo - lu - tions in Spain; The North Pole I have char - ted, E  
 hun - dred yards in ten flat; The Prince of Wales has cop - ied my hat; With queens I've a - la cart - ed, E

Dm7 Dm7-5 G7 C A7 D7 G7 Tacet Cmaj7 Am F Dm7 G7 E7 Am7-5

can't get start - ed with you. A - round a golf course I'm un - der par, And all the mov - ies want me to  
 can't get start - ed with you. The lead - ing tail - ors fol - low my styles. And tooth - paste ads all fea - ture me

Bm C Em Am C Dm7 Dm7-5 G7 C Ab7 G7 C Em7 A7

star; I've got a house, a show place. But I get no place with you. You're so su - preme,  
 smiles; The As - tor - bits I vis - it, But say, what is it with you? When first we met,

Em7 A7 Dmaj7 D Dmaj7 Bm7 Dm7 G7 Dm7 G7 C Eb+

lyr - ics I write of you, Scheme just for a sight of you, Dream both day and night of you And what  
 how you e - lat - ed me! Pet, you dev - as - tat - ed me! Yet, now you've de - flat - ed me Till you're

Am7 D7 G7 Tacet Cmaj7 Am F Dm7 G7 E7 Am7-5 Bm C

good does it do? In nine - teen twen - ty - nine I sold short, In Eng - land I'm pre - sen - ted at court, But you've go  
 my Wa - ter - loo. I've sold my kiss - es at a ba - zaar, And af - ter me they've named a ci - gar, But late - ly

Cmaj7 A7 Dm7 G7 1 C G7 Tacet 2 C

me down - heart - ed 'Cause I Can't Get Start - ed With You I do a  
 how I've smart - ed 'Cause I Can't Get Start - ed With You



# "Zorba"

## ZORBA THEME (Life is)

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Lyric by FRED EBB  
Music by JOHN KANDER

**Moderately**

**Ab** **Ebm7**

Life is what you do while you're wait - ing to die. Life is how the time goes

**Ab**

by. Life is where you wait while you're wait - ing to leave.

**Ebm7** **F**

Life is where you grin and grieve. Hav - ing if you're luck - y.

**F7** **D7**

want - ing if you're not. Look - ing for the ru - by un - der - neath the rot. Hun - gry for the pi - lat in some - one else - 's pot but

**G** **Eb7** **Ab**

that's the on - ly choice you've got! Life is where you stand just be -

**Ebm7**

fore you are flat. Life is on - ly that, Mis - ter, Life is sim - ply that, Mis - ter, that and noth - ing more

**Ab**

than that. Life is what you feel till you can't feel at all.

**Ebm7** **F**

Life is where you fly and fall. Run - ning for the shel - ter

**Fmaj7** **F7** **D7**

nak - ed in the snow, Learn - ing that a tear drops an - y - where you go. Find - ing it's the mud that makes the ros - es grow. But

**G** **Eb7** **Ab**

that's the on - ly choice you know. Life is what you do

**Ebm7** **Ab**

while you're wait - ing to die. This is how the time goes by.

# HAPPY BIRTHDAY TO ME

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Lyric by FRED E.  
Music by JOHN KANDLER

**Moderately**

My moth - er says that lit - tle girls are made of su - gar. Hap - py Birth - day.  
 she looks at me and she re - mem - bers. Hap - py Birth - day.

(Hap - py Birth - day) - My moth - er says my life will be a wide white rib - bon. Hap - py  
 Birth - day. And all my to - mor - rows are wait - ing in a line.

Shim - mer - ing, glim - mer - ing, soon to be mine! My moth - er She en - vies me the love I'm  
 just a - bout to see. But she was yes - ter - day  
 and I'm to - mor - row, Hap - py Birth - day To Me.

**Chords:** Bb, C7, F7, Cm, Cm7, F7, Bb, Fm, Fm7, Bb9, Ebmaj9, Cm7, F9, Cm, Cm7, D7, Gm, Bb7, C9, Bb, Cm7, F7, Bb.

# I AM FREE

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Lyric by FRED E.  
Music by JOHN KANDLER

I have noth - ing! I want noth - ing! I Am Free! I need noth - ing! I  
 owe noth - ing! I Am Free! If my feet say come this way I prob - ab - ly would  
 But if they say go that way, that way is just as good! I ask noth - ing! I  
 judge noth - ing! I Am Free! There's one Zor - ba! But that Zor - ba I must be!

**Chords:** C, G, C, G, Cm, G, Cm, F7, Eb, D7, C, G, C, G.

Heav-en waits for oth-er men but not for me. I fear noth-ing!

hope for noth-ing! I Am Free. One morn-ing in Sa-ton-i-ca I

nev-er will for-get. I was pass-ing by the old-est man that I had ev-er met. He was

kneel-ing in an or-chard when he turned and looked at me. And he said: "Come watch me, Son-ny, as I

plant this al-mond tree." Well I tell you boss that fel-la he was o-ver nine-ty-five. And I

think he had a week or may-be two to stay a-live. But he had to plant that al-mond tree and

when I asked him why He said: "I live ev-ry min-ute as if I would nev-er die." For

that rea-son! Just that rea-son! I Am Free! I see some-where!

go some-where! I Am Free! Think of that when-ev-er you re-mem-ber me

fear noth-ing I hope for noth-ing! I Am Free.

## THE FIRST TIME

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Lyric by FRED EBEL  
Music by JOHN KANDEL

Moderately

**Bb** **F7**

I hear a ba-zou-ki. You can't i-ma-gine how of-ten I've heard a ba-zou-ki, but each time

**Bb** **F7**

is The First Time. I sniff at a wom-an. You can't i-

**F7** **Bb**

ma-gine how of-ten I've sniffed at a wom-an, but each time is The First Time.

**Gb** **Bbm** **C7**

pound on a ta-ble. I jump on a chair. I crawl up a moun-tain to breathe in the air. By now I've stopped count-ing how of-ten I've been there, but

**F7sus** **F7** **Bb**

each time is The First Time. I look at a flow-er

**F7** **Bb** **Gb**

I stick my nose in, or stare at, or sleep on a flow-er and each time is The First Time. I soar like a sea-gull,

**Bbm** **C7**

stamp like a bull. I comb out my whis-kers for la-dies to pull. I chew on the mut-ton un-til my bel-ly's full and

**F7sus** **F7** **Bb**

each time, each time I talk to a stran-ger. You can't i-ma-gine how of-ten I've

**F7** **Bb**

talked to a stran-ger, but each time this time is The First Time.

## ONLY LOVE

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Lyric by FRED EBB  
Music by JOHN KANDER

**F** **C7**

Love give me love On - ly Love \_\_\_\_\_ what else is there?\_ Two eyes, \_\_\_ not see - ing and

two arms, \_\_\_ not shar - ing and two lips \_\_\_ not feel - ing. What good are they? Does - n't the night seem

**Fmaj7** **F** **Fmaj7** **Db** **Gb**

end - less? Does - n't the day go slow? Does - n't the dark look friend - less and oh, \_\_\_\_\_

**Gm** **C9** **F**

\_\_\_\_\_ What good is that? \_\_\_\_\_ So give me love On - ly Love \_\_\_\_\_ That's ev - 'ry - thing, \_\_\_\_\_

**C7** **F7** **Bb**

Two eyes \_\_\_ start see - ing and two arms \_\_\_ start shar - ing and two lips \_\_\_ start know - ing how good it is. \_\_\_\_\_ To feel,

**F** **G13** **F** **C7sus** **C7** **F**

to touch, to care \_\_\_\_\_ for af - ter all \_\_\_\_\_ af - ter love \_\_\_\_\_ what else is there? \_\_\_\_\_

## "The Zulu And The Zayda"

## OUT OF THIS WORLD

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Words and Music by  
HAROLD ROME

**Moderately**  
**Cm** **G7**

Life is full of a lots of lit - tle plea - sures, Like a stru - del.  
It could be a bowl of borscht or schav, On a hot day,

**Cm** **Fm** **Eb**

stuffed with man - y trea - sures. Tho you're sure the world is go - ing wrong, Ev - 'ry  
or a can - tor dary - nen, like Ca - ru - so, hot pas - tra - mi rye, Or a

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

lit - tle while some - thing comes a - long. (Oy!) \_\_\_\_\_ Ois - ge - tzaich - net!

tzatz - ke - le com - ing bounc - ing by.



G7 C Am Dm

(Oy!) \_\_\_\_\_ Ois - ge - tzaich - net! (Oy!) \_\_\_\_\_ Ois - ge -

G7 C 1,2,3 To Dance 4 Fine Dance

tzaich - net a ma - zel. Trans - la - tion: Out Of This World! \_\_\_\_\_

Db Cm G7 D.C. (4th time to Fine)

3. It could be the smell of bread that bakes,  
 Or a hot bath when bones are aching,  
 After work, a welcome glass of schnapps,  
 Or an aching tooth when it fin'ly stops.

4. It could be a game of cards you win,  
 A glass of seltzer after a big dinner,  
 Biting on a ripe and juicy peach,  
 Or someone to scratch where you cannot reach.