

THIS IS THE ULTIMATE BROADWAY

FAKE BOOK
IT CONTAINS OVER
600 SONGS
FROM OVER
190 SHOWS

**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)".

"ANNIE"

MUSIC AND LYRICS: Music by Charles Strouse Lyrics by Martin Charnin

BOOK: Thomas Meehan

PRODUCER: Mike Nichols, Irwin Meyer,
Stephen R. Friedman and Lewis Allen

DIRECTOR: Martin Charnin

CHOREOGRAPHER: Peter Gennaro

MAJOR PERFORMERS: Andrea McArdle, Reid Shelton, Dorothy Louden,
Sandy Faison, Robert Fitch and Sandy the Dog

OPENED: 4/21/77

THEATER: Alvin Theatre

PERFORMANCES: 2,377

Once in a while comes an idea which seems so simple and natural that an occasional "I could have thought of that" can be heard among the countless shouts of "Bravo!" and "Encore!" *Annie* is such an idea. An orphan girl and her dog searching for the warmth and comfort of a real home served as the basis for this gigantic hit musical, inspired by a popular comic strip. With the help of Charles Strouse's tuneful score, including "Tomorrow", *Annie* now ranks with such all time family favorites as *Peter Pan* and *The Wizard Of Oz*.

"ANYA"

MUSIC AND LYRICS: Robert Wrights and George Forrest
based on themes of S. Rachmaninoff

BOOK: George Abbott and Guy Bolton based on
"Anastasia" by Marcell Maurette and Guy Bolton

PRODUCER: Fred R. Fehlhaver

DIRECTOR: George Abbott

CHOREOGRAPHER: Hanya Holm

MAJOR PERFORMERS: Constance Towers, Michael Kermoyan, Lillian Gish and Ira Petina

OPENED: 11/29/65

THEATER: Ziegfeld

PERFORMANCES: 16

Adapted from the successful play, *Anastasia*, this musical told the story of a young woman surfacing in Berlin in the mid-twenties, professing to be the sole survivor of Czar Nicholas' supposedly slaughtered family. Adapting the music of a well-known composer, a method which had served them well in *Kismet* and *Song of Norway*, Wright and Forrest produced a richly melodic score.

"ANYONE CAN WHISTLE"

MUSIC AND LYRICS: Stephen Sondheim

BOOK: Arthur Laurents

PRODUCER: Kermit Bloomgarden and Diana Krasny

DIRECTOR: Arthur Laurents

CHOREOGRAPHER: Herbert Ross

MAJOR PERFORMERS: Lee Remick, Angela Lansbury,
Harry Guardino, Gabriel Dell

OPENED: 4/4/64

THEATER: Majestic

PERFORMANCES: 9

Something of a "cult" musical, *Anyone Can Whistle* was an allegorical satire in which Angela Lansbury (in her first Broadway musical) played a corrupt mayor of a bankrupt town who comes up with a scheme to attract tourists: a fake miracle in which a stream of water appears to spout out of a solid rock. The town soon becomes a mecca for the gullible and the pious, but the hoax is exposed when the inmates of a mental institution called the Cookie Jar get mixed up with the pilgrims. Harry Guardino played a candidate for the booby hatch mistaken for the new doctor, and Lee Remick was the head nurse, so inhibited, she was unable to whistle.

"THE APPLE TREE"

MUSIC AND LYRICS: Jerry Bock and Sheldon Harnick

BOOK: Sheldon Harnick, Jerry Bock, and Jerome Coopersmith

PRODUCER: Stuart Ostrow

DIRECTOR: Mike Nichols

CHOREOGRAPHER: Lee Theodore and Herbert Ross

MAJOR PERFORMERS: Barbara Harris, Alan Alda, Larry Blyden,
Carmen Alvarez, Marc Jordan

OPENED: 10/18/66

THEATER: Shubert

PERFORMANCES: 463

Here was a new concept for Broadway — one musical containing three separate one-act musicals. Though the stories in *The Apple Tree* had nothing in common and, in fact, could be played separately, they were tied together by interrelated musical themes and by the whimsical reference to the color brown. The first act was based on Mark Twain's *The Diary Of Adam And Eve* (whence came "Beautiful, Beautiful World") and dealt with the dawn of humanity and innocence; the second act was based on Frank R. Stockton's celebrated *The Lady Or The Tiger?* in which a warrior's fate, unresolved in the story, was determined by the choice of door he enters; and the third act was based on Jules Feiffer's *Passionella*, a fantasy about a poor chimney sweep who became a movie star.

"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 her 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 inamorata.

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 Ramanesques*, 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 Buffman 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, Preshy 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, pellmell 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 Kamilova,
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 Kamilova.

"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 Weissman 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 Kamilova, 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

CHOREOGRAPHER: Jack Cole

MAJOR PERFORMERS: Alfred Drake, Lee Venora, Oliver Gray, Joan Weldon,

Roderick Cook and Patricia Cutts

DIRECTOR: Jack Cole

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

MAJOR PERFORMERS: James Bell, Matt Briggs, Emily Lowry,

Wyrley Birch, Gloria Grafton

DIRECTOR: George Abbott

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

CHOREOGRAPHER: Jerome Robbins

MAJOR PERFORMERS: Gertrude Lawrence, Yul Brynner, Dorothy Sarnoff,

Larry Douglas, Doretta Morrow

DIRECTOR: John van Druten

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 rookies 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,

DIRECTOR: Gene Sachs

Sylvia and Joseph Harris

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

CHOREOGRAPHER: Jack Cole

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

DIRECTOR: Vincente Minnelli

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

CHOREOGRAPHER: Robert Alton

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

DIRECTOR: George Abbott

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

CHOREOGRAPHER: Patricia Birch

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

DIRECTOR: Robert H. Livingston

OPENED: 5/18/70 **THEATER:** Orpheum (Off Broadway) **PERFORMANCES:** 208 (Off Broadway)
Helen Hayes (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

CHOREOGRAPHER: Christopher Chadman, Billy Wilson

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

DIRECTOR: Ivan Reitman

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 Marna 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

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

DIRECTOR: Leonard Sillman,
Anton Bundsmann

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

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

DIRECTOR: Joe Layton

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

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

DIRECTOR: Rouben Mamoulian

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

DIRECTOR: Daniel Mann

CHOREOGRAPHER: Agnes de Mille

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

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

DIRECTOR: George Abbott

CHOREOGRAPHER: Robert Alton

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

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

DIRECTOR: Edgar MacGregor

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

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 Runanin

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 Hefin

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 Hefin.

"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

CHOREOGRAPHER: Eugene Loring

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

DIRECTOR: Cy Feuer

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

CHOREOGRAPHER: Marc Breaux

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

DIRECTOR: Arthur Whitelaw

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

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

DIRECTOR: Hassard Short and Herbert Fields

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 Olrich,
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,

James M. Nederlander, Warner Theatre Productions Inc./

Claire Nichtern, Carole Shorenstein, Stewart Lane

DIRECTOR: Robert Moore

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.
To Coda
New mown hay gave me hay re - 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

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 - ias
 of the val - ley, Let me sat - 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 —

to be so Black And Blue? I've been so Black And Blue.

To next strain
 to be so Black And Blue? I'm white in - side, But

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

E_b **B_b9** **E_b** **G7** **A_b** **A_bm7** **E_b** **G_b7**

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'.

B_b9 **E_b** **F7** **B_b7** **E_b** **B_b9**

I'm sav - in' my love for you. I know for cer - tain the one I love.

E_b **G7** **A_b** **A_bm7** **E_b** **G_b7** **Fm6** **B_b9** **E_b** **A_b**

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.

E_b7 **G7** **Cm** **A_b7** **F7** **C7**

Like Jack Horn - er in the cor - ner, don't go no - where, what do I care.

F6 **Cm7** **F9** **B_b7** **C7** **F7** **B_b7** **E_b** **B_b9**

Your kiss - es are worth wait - in' for, be - lieve me | don't stay out late, don't care to go.

E_b **G7** **A_b** **A_bm7** **E_b** **G_b7** **B_b9** **E_b9** **E_b6**

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+** **E_b7** **D7** **To Coda** **G7**

Look - in' Good But Feel - in' Bad from griev - in' o - ver you, Look - in' good to my
Wea - ry days and lone - ly nights I'm wait - ing here for you, Hop - in' that to
Look - in' Good But Feel - in' Bad is might - y hard to do, do,

C7 **F** **C9** **F** **B_b7** **A7** **Dm**

hide those bit - ter blues. (Blues.) fuse. Roh doh doh d

Am **Dm** **Am** **Dm** **B_b7** **Tacet**

doh doh doh. Roh doh doh doh doh. Roh doh doh 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 *To Coda* Eb Cm7 Fm7 Bb7 ² 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 *D.C. al Coda* CODA Eb Bb7+5 Eb

sing - in' live. re - peal 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

A9 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
pian - ty pay in the kitch - en. Who is that that just came in? — Just look at the way he's swic -

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. | mean_ This Joint Is Jump - in'. Let it beat! This Joint Is Jump - in'.
 go to jail. | 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

Musical score for the song "So Far". It consists of six staves of music in G major, 4/4 time. The melody is written on a treble clef. Chord diagrams are provided above the notes. The lyrics are: "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

Musical score for the song "The Gentleman is a Dope". It consists of three staves of music in B-flat major, 4/4 time. The tempo is marked "Moderately". The melody is written on a treble clef. Chord diagrams are provided above the notes. The lyrics are: "The Gen - tie - man is A Dope - a man of man - y faults, A clum - sy Joe who would - n't know a Gen - tie man is - n't bright, he does - n't 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 mel) The Am I beat - ing my brains out? He does - n't be - long - to mel)"

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)

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By BOB HILLIARD
& CARL SIGMAN

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
Ea - sy Street! Ea - sy Street! Where the rich folk play (Play all
yeah!) She'd re - peat Eas - sy Street bet - ter get there soon. You don't
day!) Move them feet I' Eas - sy Street when you get there, stay!

LITTLE GIRLS

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Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Plain Mean

Lit - le Girls, Lit - le Girls, ev - ry - where I turn I can see them Lit - le Girls, Lit - le 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 - le cheeks, lit - le teeth, ev - ry - thing a - round me is
How I hate lit - le shoes, lit - le socks and each lit - le
lit - le bloom - er If I wring lit - le 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 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 squirrels

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. _____
till the pro - hi - bi - tion of } Girls. _____

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 Bb To Coda 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 Coda

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 F Bb 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** **Bbmaj7Ebma7Eb6** **Bb** **D7** **Gm7** **C7** **Cm7** **F7**

May - be far a - way, Or May - be real near - by, He may be pour - ing her col - fee, She may be straight - ring 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 lizz; The best there is is you, is N. Y. C.

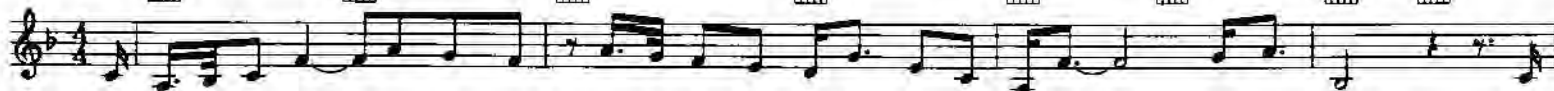
TOMORROW

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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 sure 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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Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

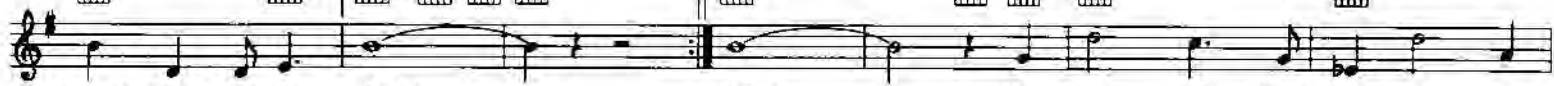
Moderately

G Gmaj7 G6 G 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

Lit - tie Hands. Lit - tie fin - gers that steal in - to mine. Seek - ing safe - ty and warmth, Bring - ing faith and
 trust in me. Lit - tie eyes With all of life a - shine, That turn my som - ber day to
 sun - light Lit - tie lips, Lit - tie se - crets they whis - per to me, In each dear lit - tie word
 It's the voice of Him I hear, Him to whom I bend my knee, Giv - ing thanks that
 He His gift of love has sent to me By Lit - tie Hands. Lit - tie Hands.

Chords: Gm, Gm7, Ebmaj7, Am7-5, Dm7, Bbmaj7, Cm7, Cm6, D7-5, G7sus, G7, G7-9, Cm9, Cm7, Cm6, D7, Gm, Cm6, D7, D7-9, D7, D7+5, Gm, Gm7, Ebmaj7, Am7-5, Dm7, Bbmaj7, Cm7, Cm6, D7, Gm, Cm9, Ebm, Dm7, G7-9, Ebmaj7, F7-9, Bb, Bbmaj7, D7, D7+5, Bb, Bb6.

"Anyone Can Whistle"

ANYONE CAN WHISTLE

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Words and Music by
STEPHEN SONDHEIM

Slow and Tenderly

An - y - one Can Whis - tle, that's what they say, eas - y. An - y - one Can Whis - tle, an - y old day,
 eas - y. It's all so sim - ple: Re - lax, let go, let fly! So some - one tell me
 why can't I can dance a tan - go, I can read Greek, eas - y.

Chords: Eb, Fm, Eb, Ab, Eb, Db, Eb, Bb7, Eb, Fm, Eb, Ab, Eb, Fm, Cm7, Cm7, F7, Bb7, Eb, Fm, Eb, Ab, Eb, Db, Eb, Bb7.

E^b F^m B^b A^b G F G F C^m G E^b A^b F^m7

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^b A^bmaj7 G7 C^m A^bm C^m A^bm6 C^m A^b E^b F^m7 B^b7 E^b A^bm6 E^b

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^b B^b6 B^b 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 honks 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^b G^m G^m6 A7 D7 G7 C^m G7 C^m 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^b B^bmaj7 B^b7 E^b E^bm 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^b B^b6 G^m C7 2 B^b B^b6 G^b G^b6 G^b G^b6 G^b G^b6

World. World. World, thank you ver-y much for

G^b G^b6 G^b G^b6 D7 G C7

all I see, hear, taste and touch; Plus ev-ry whiff I sniff. (Sniff)

D.C. al Coda

COA F7sus B^b B^b6 B^b B^b6 B^b Tacet B^b

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 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 faint 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, 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 a - 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 G7 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 RODGER

Moderately

Eb Eb6 Ebmaj7 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

Ebmaj7 Eb6 Abm6 Bb7 Eb Eb6 Ebmaj7 Fm7

When. The clothes you're wear - ing are the clothes you wore. The smile you are smil - ing you were smil - ing then.

Ebmaj7 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 Bb7 Eb Eb6 Ebmaj7 Eb+

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 Bb7 Eb Abm Cb Eb

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- Cm7 Cm6 Ab 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.

Ab Fm7 Abm Bb7 Eb Bb7 Eb Bb7

Yet, you're my fav - orite work of art. Is your fig - ure less than Greek, Is your

Eb Bb7 Eb Bb7 Ebmaj7 G7 Cm Abmaj7 Ab6 Ab7 G7

mouth a lit - tle weak, when you o - pen it to speak. Are you smart? But

Cm Cm7-5 Cm7 Cm6 Ab D7-5 G7

don't change a hair for me, Not if you care for me, Stay lit - tle Val - en - tine.

Cm Eb7 Ab Abmaj7 Fm7 Bb7 Eb

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 Bb9 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 JULIE STYNE

Slowly with expression

Musical score for 'Bells Are Ringing' in B-flat major, 3/4 time. 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 JULIE STYNE

Moderately Slow

Musical score for 'The Party's Over' in B-flat major, 4/4 time. 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 bridg - 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 Bb C9 Cm7 F7 2Bb 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 JULE 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 yer-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 pec-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 BLANE

Moderate March Tempo

F6

Buck - le Down Win - sock - i buck - le down You can win, Win
yell Win - sock - i, make 'em yell. You can win, Win

Gm7 C7 Gm Eb C7 Am

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

D7 Gm7 F#dim Gm7 C7 C7

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

F G+ Gm C7 Am F6 D#9

down, If you fight you'll chuck - le at de - feat. If you fight your

C7 F F#dim C7 F6

luck - 'll not re - treat (shout) Knuck - le down Win - sock - i Knuck - le down You c
(“we repeat”)

Gm7 C7 Gm Eb C7

win Win - sock - i, If you buck - le down If you mow them down if you

Am D7 Gm7 F#dim Gm7 C7 F6

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

Gm6 A7 Gm A7 G Cm A7 Fdim Gm6 A7 Dm6

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 G 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. 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. We
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 tel - la's vine? E - ve - li - na, won't ya roll off that vine an' be mine?

RIGHT AS THE RAIN

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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 CRO 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 progressions: Bb, Bbmaj7, Bb6, Bb, F7sus, F7, Cm7, F7, F7sus, F7, F7sus, F7, Bbmaj7, Bb6, Bbmaj7, Bb6, Bbmaj7, Bb6, 1 D7sus, D7, F6, D7, Gdim, Gm, Cm, C7, Cm7, F7, 2 D7sus, D7, Gmaj7, G7, Cm, Ddim, Cm7, F7, Bb, Bb6, G, C7, G6, Gdim Am7, D7, G, C7, Am7, G.

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 progressions: G6, C7, G, Am7, D7, Am7, D7, G6, C7, G, F#m7, B7, Em7, B7(#9), E+, A9, D7-9, D7, G, C7, Am7, G, 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 RONNIE GRAHAM
Music by MILTON SCHAFER

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** **Fdim** **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

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 T
lips are much too still, my arms have lost their skill. My charm has flown, I've been A - lone T

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

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

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

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 - kel, this is Har - vey John - son

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 - feis,

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 you hooked, 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 on
what they say! Kids! They are so ri - dic - u - lous and so im - ma - tu -

Am7 D7 Am7 G7 Dm7 G7 G7+5

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 { all read - y
Siz - zin' steaks }

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.

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

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

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

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

gint! And spread sun - shine all o - ver the place. Just Put On A Hap - py Face!

Chords: Eb, Eb6, Gm7, C7, Fm7, Bb9, Fm7, Bb9, Eb, Eb6, Gm7, C7, Fm7, Bb9, Bbm7, Eb7, Abmaj7, D7, G7, C7, F7, Bb7, Ebmaj7, Eb7, Eb6, Abmaj7, D7, G7, C7, F7, Fm7, Bb9, Eb, Eb6, Gm7, C7, Fm7, Bb9, Bbm7, Eb7, Abmaj7, Bb9, Eb, Fm7, Bb7, G7+5, G7, C9, F9, Fm7, Bb9, Eb, Eb6, Fm7, Eb

ROSIE

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Words by LEE ADAMS
Music by CHARLES STROUSE

Moderately

Ev - ry - thing is ros - y. — When I'm with my Ro - sie. — With a girl like Ro - sie, — How could I

blue? — Hand in hand we'll mo - sey — Me and lit - tle Ro - sie — We will be

co - zy by a fire — built for two. — Oh! I once heard a poem that goes:

rose — is a rose — is a rose. — Well, I don't a - gree, — take it from me, — There's one rose sweet - er than

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. —

Chords: Fmaj7, F6, Am7, Gm7, C7, Dm7, G7, Dm7, G7, Gm7, Am, Ab, C, Fmaj7, F6, Am7, Gm7, C7, Dm7, G7, Gdim, Dm7, G7, Gm7, C7, Cdim, C7, Cm7, F7, Bb, Cm7, F7, Bb, A7+5, D9, G7, Gm7, C9, F, G7, Gm7, C7, Fmaj7, F6, Fmaj7, Bb, Bbm6, F6, Gm7, C9, F

"Cabaret"

CABARET

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Lyrics by FRED EBB
Music by JOHN KANDER

Lively

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 -

Life is a Cab - a - ret, old chum, —

Come to the Cab - a - ret. — ret. Come taste the wine,

Come hear the band, Come blow the horn, start cel - e - brat - ing, Right this way, your ta - ble's wait - ing.

ret, old chum, — Come to the Cab - a - ret.

Chords: Eb, Bb9, Bb9+5, Eb, Bb7+5, Eb, Eb7, Ab, Adim, Gm, C9, Fm7, Bb9, Eb, Fm7, Bb7, Eb, Abm, Eb, Cm, Cm(#7), Cm7, F9, Bb7, Gm7, C9, Fm7, Bb11, Eb

Other: To Coda, D.C. al Coda

MARRIED (HEIRATEN)

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Lyrics by FRED EBB
Music by JOHN KANDER

Moderately bright

How the world can change, it can change like that. Due to one lit - tle word: "Mar - ried." — see a pal - ace

rise from a two room flat, Due to one lit - tle word: "Mar - ried." — And the old de - spair that was

of - ten there, Sud - den - ly ceas - es to be. — For you wake one day, look a - round and

say: "Some - bod - y won - der - ful Mar - ried me." — How the me."

Chords: F, Fmaj7, F, Fmaj7, F, Fmaj7, Gm7, C7, Gm7, C7, Gm7, C7, F6, F9, Bb, F9, Bb, Gm7-5, F, G7, C9, F, Fmaj7, F7, D7, Gm, Gm7, C7, F, C7, F

TOMORROW BELONGS TO ME

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Lyrics by FRED EBB
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; sea; The heart as a shel - ter de - fies the storm, } To - mor - row Be -
 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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Lyrics by FRED
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.

Db Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

Bee-dle-dee dee deede Two la - dies. Bee-dle-dee dee deede Two la - dies Bee-dle-dee dee deede.

Ebm7 Ab7 Db Dbdim Ebm7 Ab7-9 Db

And he's the on - ly man. Ja! Bee-dle-dee dee deede. He likes it

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Db G7

Bee-dle-dee dee deede We like it. Bee-dle-dee dee deede this two for one

C G7+5 C G7+5 C

(Girt:) I do the cook - ing And I make the bed. (M.C.): I go out beats

G7+5 C F#m7-5 B7 E D E To Coda

dai - ly to earn our dai - ly bread. But we've one thing in com - mon she and me.

D Ab7 Dm7-5 G7 D.C. al Coda

one - sie, but noth - ing beats threes. (M.C.): I sleep in the mid - dle, I'm left and I'm right.

The key. (Spoken:) Bee-dle-dee dea The key. Bee-dle-dee dee The key. Bee-dle-dee dee-dee dee dee-dee dee

Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7 Db Dbdim

Two La - dies. Bee-dle-dee dee deede. Two La - dies. Bee-dle-dee dee deede And he's the on - ly

Ebm7 Ab7-9 Db Ebm7 Ab7 Ebm7 Ab7 Ebm7 Ab7

man. Ja! Bee-dle-dee dee deede. I like it. Bee-dle-dee dee deede They like it! Bee-dle-dee dee deede

Ebm7 Ab7 Db Ab7 Db

This two for one Bee-dle-dee dee-dee dee-dee dee-dee dee-dee dee!

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.
mu - sic, She does -n't smoke or drink gin. (like I do) Yet when we're walk - ing to - geth - er. They

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 -

Bb **F7** **Bb** **Bbdim** **F7** **Bb** **Bbmaj7** **Bb6** **Bb7**

1 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! By - by - me -
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 at - 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. —
 lie - ber Herr. — Fare - well, mein lie - ber Herr. — It was a fine af - fair. — but now it's o - ver.

G7 3

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

2 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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Lyrics by FRED EBB
Music by JOHN KANDER

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

C Bb6 A9 D7 G9

last time — and the time be - fore. — in my fa - vor. — Some - thing's bound — to be - gin.

2 Am D13

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_b

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_b** **E_b**

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_b7sus** **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** Mon - ey, mon - ey, mon - ey, mon - ey,

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, 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,

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_b7** **E_b**

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_b7sus** **B_b7**

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 A 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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Music by JOHN KANDER

With spirit

Gmaj7 **G6** **Gmaj7**

Will - kom - men! Bien - 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! 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.

Cam - e - lot, That's how con - di - tions are. The
 Cam - e - lot. Those are the le - gal laws. The
 The

rain may nev - er fall till af - ter sun - down. By eight the morn - ing fog must dis - ap -
 snow may nev - er slush up - on the hill - side. By nine P. M. the moon - light must ap -

pear. In short, there's sim - ply not a more con - gen - ial spot For
 pear. In short, there's sim - ply not a more con - gen - ial spot For

happ' - ly - ev - er - aft - er - ing than here in Cam - e -
 happ' - ly - ev - er - aft - er - ing than here in in Cam - e -

lot! The lot!

1 F C7sus C9 Bb A Am C7 2 F C7 F6

Chord diagrams: Cdim, Gm7, Dm6, C9, Cdim, Gm7, Dm6, C, C7, F, F6, Fmaj7, F6, F, Fmaj7, Bb, Gb, F, Cdim, C7, F, A7, Dm7, F7, Bb, Cdim, Gm, Bbm, F, Bb, F, Bb, F, C7sus, C7, F, C7, F6

HOW TO HANDLE A WOMAN

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Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

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

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

brood or play the gay ro - man - cer?" Said he, smil - ing, "No, in - deed." How To Han - dle A Wom - an, Mark me

well, I will tell you, sir. "The way to han - dle a wom - an is to love her. Sim - ply

love her, Mere - ly love her, love her, love her!"

Chord diagrams: Eb, Bb9, Eb, Eb9, Eb, Edim, Ab, F9, Bb, Fm7, Bb7, Eb, Fm7, Bb9, Eb, Cm6, D7, G, B, Am7, D7, G, Eb, Bb9, Eb, Ab, Abm6, Eb, Bb7, Eb, Db, Eb, Bb7, Eb, Fm7, Eb, Bb7, Eb, Ab, Eb, Bb9, Bb, Eb

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, Bbm7, Eb7, Bbm7, Eb7, Abdim, Bbm9, Eb7, Bbm7, Ab, Db, Ab, Db7, F, Dbm, Ab, Db7, 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

Lyrics:
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, Ab7, Db, Fm, Fm6, C, Fm6, G7

Lyrics:
I Loved You Once In Si - lence And mis - ry was all I
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 D#7 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 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

1 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 Bb7

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

CODA 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

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

bles' - 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 cle - ver

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? else do the sim - ple folk do They must have a sys - tem or two.

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
They ob - vious - ly out - shine us At turn - ing tears to mirth; Have tricks a roy - al high - ness We

Am7 Em6 D G D G

throne folk don't know. When all the dol - drums be - gin, What keeps each of
min - us from birth. What then, I won - der, do they To chase all 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,

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
 found - ing to be - hold. And that's what sim - ple folk

G Am7 G D7 To Coda G ARTHUR: GUENEVERE: (Spoken:) They sing? Am7 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: Com etaste 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
leave 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 _____

² 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** **Edim** **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** **Eb** **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 still, Cause a lit - tle war? Where are The Sim - ple Joys Of

Eb **F7** **Bb** **F7** **Bb** **D7** **Gm** **Eb** **Ebm6** **Bb** **D**

Maid - en - hood? Are those sweet, gen - tle pleas - ures gone for good? Shall a feud not be -

Gm **Ebm6** **G7** **Ebm6** **Bb** **F7sus** **Bb** **Eb** **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** **Eb** **Ebm** **Bb** **F7** **Bb** **Eb** **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**

tall, 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

Cdim **G7** **Dm7** **G7** **F**

ev - 'ry mo - ment of the year. I Love Par - is.

C F C G7 C Cdim G7 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 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 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.

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.

"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

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, G7, Cm, Ab, Bb7, Eb, Ab, Db, G

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
 tea-ches them mu-sic, cro-chet-ing and tal-ting, I formed from that lot of dis-or-der-ly louts, a troop of well-dis-ci-plined
 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, C

Bee-tle's Tat-loo, 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

B \flat **F** **Gm** **E \flat** **B \flat** **Gm**

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

A \flat **F** **B \flat** **F** **Gm** **B \flat** **E \flat** **B \flat**

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

Gm **B \flat** **Gm** **B \flat** **Gm** **B \flat**

work and games, and learn a - bout - our - prop - er names, Our hab - its and our - hab - i - tat: But how would you ad

E \flat **B \flat** **E \flat** **B \flat** **E \flat** **B \flat** **Gm** **B \flat** **E \flat** **B \flat** **Cm** **B \flat**

dress a cat? So first, your mem - o - ry I'll jog, and - say, a cat is

F **E \flat** **B \flat** **E \flat** **B \flat** **E \flat** **B \flat** **Gm** **B \flat** **E \flat** **B \flat** **Cm** **B \flat** **F** **E \flat**

not a dog. So first, your mem - o - ry I'll jog, and - say, a cat is not a

B \flat **B \flat** **E \flat** **B \flat** **C7** **F**

dog. With cats some say one rule is true: Don't speak 'til you are

C7 **F** **D7** **Gm** **E7** **Am** **F#7**

spok - en to. My - self. I do not hold with that. I say, you should ad - dress a cat. But al - ways bear

Bm **Em** **F#** **B** **E** **B** **C#**

mind that he re - sents fam - il - i - ar - i - ty. You bow and tak - ing off your hat, ad - dress him

F# **C#** **F#** **B** **F#** **G#m** **B** **E**

in this form: O Cat. Be - fore a cat will con - des - cend to treat you as a trust - ed friend. Som

B **G#m** **A** **F#** **E** **F#** **B** **C#m** **B** **F#** **G#m**

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 C#m B F# E

call him by his name. A cat's en-fit- 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-ress 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 suc-ces-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! All things Can it be real-ly! No! Yes! Ho! Hi! Oh my

Dm Am Bm C G Bb D7 G G

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
eye! My legs may be tot-ter-y. I must go slow And be care-ful of Old Deu-te-ro-no-my.

BUSTOPHER JONES: THE CAT ABOUT TOWN

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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

Bus - to - pher Jones in white spats! My vis - its are oc - ca - sion - al to

Sen - tor 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. James - 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

Slower

E **B7** **E** **B**

E **B7** **E** **B7** **E**

E **B7** **E** **D** **E7** **A** **B7** **A** **C#m**

D **E** **A** **B** **E** **B7**

E **B7** **E** **F** **C7** **F** **C** **F** **Bb** **F**

Eb **Bb** **C** **Bb**

C **Ab** **Fm** **C7** **F**

Bb **Dm** **Eb** **F**

C7 **F** **C7** **F7** **Bb** **F** **C7** **F**

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 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 must -n't go
in. _ When the dawn comes to - night will be a Mem - o - ry too _ And a new day _ will be - gin. Burnt out ends o -
smok - y days _ the stale cold smell _ of _ morn - ing _ The street lamp dies _ a - noth - er night is o - ver. _
a - noth - er 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 - tat - fel - ees Con - jur - ing Turn. _ And you'll all sa

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

F **Ab** **Bb** **F** **Ab**

Funky

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. He can pick an - y card from a pack. 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

spoon and a bit of fish paste. If you look for a knife or a fork. And you think it is mere - ly mis - placed; You have

C **C7** **To Coda**

Vibrantly

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:

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.

Bb **Dm** **CODA** **F** **C** **Gm7** **C7** **F** **Bb** **C7sus**

D.S. al Coda

- 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.

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 hall_ And we all say:

F **C** **Gm7** **C7** **F** **Bb** **C7sus** **B** **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 - ring and he saw what you were think - ing and it's cer - tain that he did - n't ap - prove; or

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 - liste, Where I

Am Bb C11 F F Fm7 Gm7

stop - ping here and there to catch a flea. They were met the sta - tion mas - ter with a - 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!

“Chicago”

AND ALL THAT JAZZ

Words by FRED
 Music by JOHN KAMER

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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! Stick 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 buy 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 —

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 fuck-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!

Detailed description: This is a guitar chord book page for the song 'All That Jazz'. It features ten staves of music in treble clef, with a key signature of two flats (Bb and Eb). Each staff contains a line of music with lyrics underneath. Above the notes, guitar chord diagrams are provided for various chords, including Eb7-9, Ab7, Db, A7, D, A+, D, Bb7, B7, E7-9, G7, C, G+, C, G7, Ab7, C, Gm6, A7, Ab7, G7, C, G+, C, G7, A7, Dm7, G7sus, C, C7, F, Fm, C, G, and C. The lyrics are: 'do that jazz! Oh, I'm gon-na see my She-ba shim-my shake, (And All That Jazz!) Oh, she's gon-na shim-my till her gar-ters break, (And All That Jazz!) Show 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 that jazz! Find a flask, we're play-ing fast and loose And All That Jazz! And All That Jazz! Come on, babe, we're gon-na brush the sky, I bet-cha fuck-y Lin-dy nev-er flew so high, 'Cause in the stra-to-sphere how could he lend an ear to all that jazz! No, I'm no-one's wife, but oh, I love my life And All 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 ^{her} _{his} own _____ best

Cmaj7 **Dm** **G7** **Cmaj7** **Dm7** **G7** **E**

Friend. _____ Man - y's the ^{guy} _{girl} _____ who
friend. _____ Three mus - ket - eers _____ who

A **B9** **Em** **A9** **Dm** **D7** **G9**

To Coda C _____ told me ^{he} _{she} 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** **C7dim**

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.

F **C7** **F** **B♭m7** **E♭7** **A♭** **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 - la.
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.

A♭ **E♭7** **A♭7**

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** **A♭** **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.

A♭ **E♭7** **A♭** **D.S. al Coda** **E♭7** **CODA** **A♭**

Raz - zle Daz - zle 'em and you got a ro - mance, Raz - zle Daz - zle 'em, Raz - zle Daz - zle 'em.

E♭7 **A♭**

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' flat

Cm6 D7 G7 C7 F G7 Cm7 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-ferent," she said, "With a spe-cial some-thing and a ver-y ver-y per-son-al flair." And

Dm Am7 Bb A Bb 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.

Slower

Tempo | **Fmaj7** **Em7**

Life with my dad was - n't ev - er a pic - nic. More like a "Come as you are." —
 Now, "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 *Ad lib (slowly)* **F Em** **F Em**

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 | **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 an - 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 - n't cost a for - tune, nei - ther.

 ass can change your life. They sure changed mine.

 Did - n't hurt my sex life, ei - ther. Have - it all done! — Hon - ey, take my word. Grab a cab, - c' mon.

See the wiz - ard on Park and Sev - en - ty Third for tits and ass. — Or - ches - tra and bal - co - ny.

What they want is what cha see. Keep the best of you, do the rest of you. Tits or class. — I have nev - er

seen it fail. — Deb - u - tante or cho - rus girl or wife. — Tits and ass. yes, tits and

ass have changed my life!

WHAT I DID FOR LOVE

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Lyric by EDWARD KLEBAN
Music by MARVIN HAMLISCH

Slowly

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

had to do, And I can't re - gret, What I Did For Love, What I Did For
at ways knew, But I won't for - get, What I Did For Love, What I Did For

Love. Look, my eyes are Love. Gone. love is nev - er gone, As we tra - vel

on, love's what we'll re - mem - ber. Kiss to - day good - bye, and point me tward to - mor row.

Wish me luck, the same to you. Won't for - get, can't re gret — What I Did

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?
mu - sic it made in my heart. Yes, time heats

Ab9 **Adim** **Eb** **Cm7** **Fm** **Fm7** **Edim** **Tacet** **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.

Chords: F, Gm7, C7, F6, C7, F, C7, F, Fm6, C, C7, Cm7, F7, Cm7, F7, Bb, Bbm6, F, G7, C7, F, C9, F.

IN MY OWN LITTLE CORNERCopyright © 1937 by Richard Rodgers and Oscar Hammerstein II
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Music by RICHARD RODGERS

Simply and not fast

In My Own wing Lit-tle Cor-ner, in my own fly lit-tle chair. I can be what-ev-er I want 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-jan. 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
 Bb Cm D Gm D+ Gm7 C6/9 C9 F9 F6/9
 love you? I mak-ing be-lieve I see in you A girl too love-ly to
 Fm7 Bb7 Eb Ebdim Bb
 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
 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 - die - 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 daff and dew-y eyeddopes keep build-ing up Im-pos-si-ble hopes. Im - pos - si - ble things are happ-ning ev - ry day

Im - pos - si - ble, It's pos - si - ble! Im - pos - si - ble, It's pos - si - ble! Im - pos - si - ble, It's pos - si - ble! Im - pos - si - ble, It's pos - si - ble!

Im - pos - si - ble, It's pos - si - ble! Im - pos - si - ble, It's pos - si - ble! Im - pos - si - ble! It's

STEPSISTERS' LAMENT

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Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

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

me? She's a froth - y lit - tle bub - ble With a film - sy kind of charm, And with var - y lit - tle trou - ble I could break her lit - tle

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

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

skin maybe 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

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?

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

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?

D.C. al Coda

CODA

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 charm - ly Night, A fin - er night you know you'll nev - er
 meet your prince, a 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 - ping "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 G Em7 Am7 D7 G

earth a - gain. 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, — 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 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 got

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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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 no strain, _ }

D7 **Gm** **Gm(#7)**

Side _____ By Side. _ { Par - al - lel lines, _ who meet _____ }
{ Perm - a - nent sun, _ no 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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STEPHEN SONDHEIM

Moderately

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

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

live. Make me a - live. Make me con - fused, mock me with praise.

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

lone, not a - live, Some-bod - y crowd me with love, Some-bod - y force me to

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

live, Be - ing A - live. Be - ing A - live.

COMPANY

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Music and Lyrics by
STEPHEN SONDHEIM

Moderately

Phone rings, door chimes, in comes Com - pa - ny! No strings, good times, just chums, Com - pa - ny!

Late nights, quick bites, par - ty games, Deep talks, long walks, tel - e - phone calls.

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 1Am7 D7 2Am7 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 Com - pa - ny!
Love is Com - pa - ny. Life is Com - pa - ny!

SOMEONE IS WAITING

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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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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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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 - crue to - geth - er, Looks you mis - con - strue 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, tie to - geth - er, that 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 - fact. 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

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. 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. The score consists of four 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 agree. 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" — Crow - ford 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** **1,2 C** **Dm7 G7** **3 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 - d'ring 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

Musical score for "Anyone Would Love You" with guitar chords and lyrics.

Chords: F, Gm, C7, F, F+, Dm, G7, C7, Ab, Bbm7, Eb7, Bbm7, Eb7, Am, Bbm, F, Dm7, Gm, Gm7-5, C7, F, C7, F.

Lyrics:
An - y - one Would Love You. An - y - one at all. An - y - one will
an - y sense is bound to fall. I'm sure that an - y - one whose heart is free, Meet - ing
you would say, "Here's love at last. Here's ev - ry lone - ly dream come true!"
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

Musical score for "Do I Hear A Waltz?" with guitar chords and lyrics.

Chords: G, F#, G, Am7, D7, Am7, D7, G, Am7, D7, G, F#, G, F#, G, Ebmaj9, Eb, Ebmaj9, Am6, D7, G6, G, A7sus, AG, Am7, D7, C6, C+, C6, C#dim.

Tempo: Lively

Lyrics:
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?
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?
I can't hear a waltz, Oh, my Lord, there it
You must hear a waltz! E - ven stran - gers are
goes a - gain! Why is no - bod - y danc - ing in the street?
danc - ing now: An old la - dy is waltz - ing in her flat.
Can't they hear the beat? Ma - gi - cal, mys - ti - cal,
Waltz ing with her cat. Ros - es are danc - ing with

F# G D+ G D7sus D7 D+ D7 G9 G C6 C+ C6
 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
 C#dim F# G F#7 G A7sus A7 Am7 D7
 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
 G F# G Am7 D7 Am7
 do hear a waltz! I see you and I hear a waltz!
 I Hear A Waltz? I want more than to hear a waltz:
 D7 C Bm Am6 G Gdim Am7 A7 D7
 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
 G D7sus D7 2 G C6 G C6 G C6 G
 waltz! Do waltz.

SOMEONE LIKE YOU

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Words by STEPHEN SONDHEIM
 Music by RICHARD RODGERS

Moderately

Eb Abm Eb Abm Eb Abm Adim Gm7-5 Gmaj7 Eb13 Ab Fm7
 I wait - ed for some - one But some - how I nev - er had looked for Some - one Like
 Bb9 Eb Abm Eb Abm Eb Abm Adim Gm7-5 Gmaj7 Eb13 Ab
 You. My chanc - es were man - y But I was too clev - er. I want - ed
 Fm7 Bb11 Bb7 Ebm Bb9 Ebm Bb9
 Some - one Like You. Sud - den - ly the door! Won - der - ful sur - prise!
 Eb F11 F7 Bb A Bb11 Eb Abm Eb Abm Eb Abm Adim
 Won - der - ful and more. Be - fore my eyes I thought that sur - pris - es were o - ver for -
 Gm7-5Gmaj7 Eb7 Ab Fm7 Bb9 Eb Gm Bb7 2 Eb
 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 JULIE 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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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 C7 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 Tommy 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
pu - ters whom to love. It Takes A } Whole Lot Of Hu - man Feel - ing, I know from what I've seen that it takes
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 vai - 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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Chappell & Co., Inc. Publisher

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 2

WELL, DID YOU EVAH?

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Words and Music
 COLE PORTER

Polka Tempo

Have you heard? The Coast of Maine Just got hit by a hur - ri - cane? Well, Did * You E - vah! Wh
 Have you heard? Pro - fes - sor Munch Ate his wife and di - vorced his lunch? }
 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 }
 E - vah! What a swell par - ty this is! What Dai - quir - is! What Sher - ry, please! What Bur -
 dy! What great Pom - mer - y! What bran - dy, wow! What whis - key, here's how! W
 gin and what beer! Will you so - ber up my dear? Well Did You E - vah! What a swell par - ty this is!

Chords: F, Bdim, C7, F, Cm, D7, Gm, G7-5, F, G7, C7, F, D7, Ab7, Edim, Ab7, D7, Gm, G7-5, F, G7, C7, F, Bbm, Fm, G7, C, D.C. al Coda, CODA, Cm, D7, Gm, G7-5, F, G7, C7, F

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Words and Music
 COLE PORTER

Moderately

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, — Bar - 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 - die - ah - die - ah - die, dig, dig, dig — If you're
 been for - gate — Ours will still be great. Lah - die - ah - die - ah - die, chuck, chuck, chuck. —

Chords: C, D7, G7, C, C7, F, G7, C, G, D, Dm, E7, Dm7, C, G7, C, G7, C7, F, Fm, D7-5, C, Fm6, C, Ab7, G7, C, D, Db, 1 C, 2 C

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

Shoot me up with your blood, wine me up with your nights, watch me com - ing _____ 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

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
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.

Slower

Don't Cry For Me Ar-gen-ti-na M m m m m m

CODA

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.

Chord diagrams: Db, Gb, Ab7, Bbm, Eb, Ab, Eb7, Db, Gb, Ab7, Db, Bbm, Eb7, Ab, Ab, Eb7, Ab, Dbmaj7, Gbmaj7, Db, Gb, Ab, Ab7, Db, Bbm, Eb7, Ab, Eb7, Ab, Gb, Db, Ab, Bbm, Dbmaj7, Gbmaj7, Fm7, Gbmaj7, Db.

ANOTHER SUITCASE IN ANOTHER HALL

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Lyrics by TIM RICE
Music by ANDREW LLOYD WEBB

Slowly (18 beat feel)

Musical score for 'Another Suitcase in Another Hall'. The score is written in 4/4 time and consists of three systems of music. Each system includes a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Slowly (18 beat feel)'. The lyrics are written below the notes. Chord diagrams are provided above the notes for each measure. The first system covers the first two lines of lyrics. The second system covers the third and fourth lines. The third system covers the fifth and sixth lines, including a repeat sign with first and second endings.

I don't ex-pect my love af-fairs _ to last for long; Nev-er fool my -self that my dreams_ will come true. Be-ing used to trou-ble I
 ti - ci - pate it. _ but all the same I hate it, would -n't you? So what hap-pens now So what hap-pens now_ where am I go-ing to?_ Where am I
 go -ing to? _ go -ing to? _

Additional Lyrics

2. 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.
3. 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'. The score is written in 4/4 time and consists of three systems of music. Each system includes a treble clef, a key signature of one flat (Bb), and a tempo marking of 'Moderately Slow'. The lyrics are written below the notes. Chord diagrams are provided above the notes for each measure. The first system covers the first two lines of lyrics. The second system covers the third and fourth lines. The third system covers the fifth and sixth lines, including a repeat sign.

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

clothes, deep with won - ders be - yond the shore; To the isles neath winds where the
 spice wood grows. I must know them all, or sleep no more! Here's a boy with no
 heart to give. Fan - ny Fan - ny, Fan - ny, Fan - ny. Not worth one tear you'll cry,
 Fan - ny, Oh, Fan - ny, good - bye!

Chord diagrams for the first system: Gm7, Ab, Am.

Chord diagrams for the second system: C+, G9-5, Bb+, Eb.

Chord diagrams for the third system: Gm, Abmaj7, Abm6, Eb, Gm, Cm7.

Chord diagrams for the fourth system: F9, F9-5, Bb7-9, Eb.

BE KIND TO YOUR PARENTS

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Words and Music by
 HAROLD ROME

Rhythmic (like a Polka)

Be Kind To Your Par - ents, Tho' they don't de - serve it. Re - mem - ber they're grown - ups. A
 apt to be ner - vous, and o - ver ex - cit - ed. Con - fused from their
 dif - fi - cult stage of life. They're dai - ly storm and strife. Just keep in mind, tho' it sounds
 odd, I know. Most par - ents once were chil - dren long a - go. In - cre - di - ble! So treat them with
 pa - tience, and sweet un - der - stand - ing. In spite of the fool - ish things they do! Some -
 day you may wake up and find you're a par - ent too.

Chord diagrams for the first system: F, C7.

Chord diagrams for the second system: F, F, F7, Bb.

Chord diagrams for the third system: F, B, C, F#9, G9, C, Gm, C7, F.

Chord diagrams for the fourth system: C7, Fmaj7, F7.

Chord diagrams for the fifth system: Bb, Bbm, C7, F.

I HAVE TO TELL YOU

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HAROLD ROME

Moderately

Chords: Cmaj7, G7, C, F, Fm6 C, Dm, C, C9, F, C7, F, B7, B7+5, E, Am, C+, Am7, D7, Dm7, E7, Am7, D9-5 G7, C, G7, C, E+, F6, Bb7-5, Eb, Dm, G7+5, G9, C, Dm, G7, C.

I have to, I have to, I have to tell you! I have to, though I don't know where to start
 I have to, I have to, I have to say What I'm shout - ing in my
 heart! I love you, I love you, I'll al - ways love you, love you, need you, want you my life
 through! I've said it, I've told you, and now for - get it, Un - less you have to say it
 too. May - be you do. do.

"The Fantasticks"

PLANT A RADISH

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Music by HARVEY SCHMIDT

With Spirit

Chords: F, C, Dm7, G7, Cmaj7 C7, Dm, C, D7, G7, F, C, Dm7, G7, Cmaj7 C7, Dm, C, Dm7, G7, C, F, Cdim, Dm7, G7, Cmaj7, C7, F, Fdim, 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 -
 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
 pend - a - ble! They're be - friend - a - ble! They're the best pal 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
 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

SOON IT'S GONNA RAIN

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Words by TOM JONES
Music by HARVEY SCHMIDT

Moderately

Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7 Dm9 D9 Dm7 F G7-9

Soon It's Gon-na Rain, I can see it. Soon It's Gon-na Rain, I can tell. Soon It's Gon-na Rain, What are we gon - na
Soon It's Gon-na Rain: I can feel it. Soon It's Gon-na Rain I can tell. Soon It's Gon-na Rain, What 'll we do with

1 C6 2 C6 Dm7 Em7 F6 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7

do? you? We'll find four limbs of a tree. We'll build four walls and a floor. We'll

Dm7 Fmaj7 Am7 D9 Dm7 G7 Cmaj9 C6 Cmaj9 C6 Cmaj9 C6 Em7 A7

bind it o-ver with leaves. Then duck in-side to stay. Then we'll let it rain. We'll not feel it. Then we'll let it rain, Rain pell mell

Dm9 D9 Dm7 G7-9 Em7 A9 Dm7 Em7 F6 G7sus G7-9 C9

And we'll not com-plain if it nev-er stops at all We'll live and love with-in our own four walls.

THEY WERE YOU

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Words by TOM JONES
Music by HARVEY SCHMIDT

Valse moderato C

When the moon dance was young, When the moon dance was done, When the month went tan - cy, When I went my way, free, When the stage was hung for my hol - i -
When I tried to find rain - bows far a -
Ev - ry - thing I dared for both you and

Gm7 C7 F Dm7 G7 To Coda C

day, I saw shin - ing lights, but I nev - er knew, They were you, they were you, they were you. When the
way, All the love - ly lights seemed to fade - er from view, They were you, they were you, they were
me, All my wild - est dreams mul - ti - plied by two. They were you, they were you, they were

2 C C7 F F#dim C Am Dm7 G7 C

you. With - out you near me, I can't see

C7 F F#dim C Am G D7 G7 D.S. al Coda

When you're near me, won - der - ful things come to be. Ev - ry

CODA Am D9 Dm7 G7 C

you. They were you. they were you. they were you.

“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

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** Tév: Golde: Tév: 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** **Bbm6** **Fm** **C7** Tév:
 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: Tév:
 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
 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** Tév: 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** **Fmaj7** Both:
 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 lid - 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 lilt

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 Am
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 {she love} 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 {she'd} be wan - d'ring so Far From The Home {She

Cm Eb7 Fm6 G 1 Cm Eb Ab Db G7-5 2 Cm

Love Loves { Yet there with {my her} love, {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 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 - tie girl I car - ried? Is this the lit - tie boy at so
 When did she get to be a beau - ty? When did he grow to be 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. Blos - som - 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 All: Db
 mas - ter of his house, To have the fi - nal word at home, The pop - pa, _____ the pop - pa,
C (duet) Db C
 Tra - di - tion, The pop - pa, _____ the pop - pa, Tra - di - tion.
 Mommas: Db C
 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) Tra - di - tion, The mom - ma, the mom - ma, Tra - di - tion.

Sons: 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: hope she's pret - ty, The sons, the sons, Tra - di - tion, The sons,

Daughters: the sons, Tra - di - tion, And who does mom - ma teach To

F C 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) 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 - der 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 BOCK

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 shield 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- 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 BOCK

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 set - dum are wise e - nough Ev - er to prize e - nough, }

G7 **C** **C7** **Fm** **Cm**
 chai - im To Life! } Our 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 - big - 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** **G7** **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

Dm 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 //

LOOK TO THE RAINBOW

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Words by E.Y. HARBURG
Music by BURTON LANE

Very Slowly

E♭

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

Ab B♭ B♭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 fem - me 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 — 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 - tie 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 - jours l'a - mour - ish, I'm so cher - chez la femme.
 It's so ter - ri - fish, mag - ni - fish, de - fish. 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 - fish 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.

That's the time things-'ll come your way. On That Great, Great Come-And-Get-It Day.

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.

'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.

Glo-ry time's com-in' for to stay. On That Great, Great, Come-And-Get-It

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

The musical score for "Where Do I Go From Here" is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Moderately". The score consists of six staves of music. Each staff includes guitar chord diagrams above the notes. The lyrics are written below the notes. The first staff begins with the lyrics "She does - n't love me / The time is com - ing". The second staff contains the chorus: "her knows / the way I do, / what hap - pens then, / Where Do I Go / From Here." The third staff continues with "go / from there / Must I play a wait - ing game / as each ir - re - place - a - ble". The fourth staff has "day goes by / She may nev - er feel the same / as I / I'll take my chan - ces". The fifth staff says "And come what may / I'll be where she / is near / And there I'll stay". The sixth staff concludes with "un - til I know / where I must go / from here." Chord diagrams are provided for various chords including C, Dm7, G7, Eb, F, Fm, Ebmaj7, Ab, Bb7, and Gm7.

She does - n't love me / The time is com - ing / I know it's true, / the signs are all too clear, / But lov - ing / But once she

her knows / the way I do, / what hap - pens then, / 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.

POLITICS AND POKER

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Lyrics by SHELDON HARNICK
Music by JERRY BOCK

Moderately

The musical score for "Politics and Poker" is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked "Moderately". The score consists of three staves of music. Each staff includes guitar chord diagrams above the notes. The lyrics are written below the notes. The first staff begins with "Pol - i - tics And Po - ker, / Pol - i - tics And Po - ker, / shut - fle up the cards and a". The second staff continues with "find heav / the jo - ker, / Nei - ther game's for child ren and ei - ther game is rough de -". The third staff concludes with "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 are provided for various chords including F, C7, Bb, C, Db, D, Eb, E, and F.

Pol - i - tics And Po - ker, / Pol - i - tics And Po - ker, / shut - fle up the cards and a

find heav / the jo - ker, / Nei - ther game's for child ren and ei - ther game is rough de -

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.

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 - ti 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

² 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 Ab7 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

Twilight 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 ^{him} _{her} now.

"Firebrand Of Florence"

SING ME NOT A BALLAD

Words by IRA GERSHWIN
Music by KURT WEILL

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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 - mance - 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

Ab Cm Ab6 Fm7 Bb7 Eb Cm Ab6

Will We Ev - er Know Each Oth - er well e - nough? Get to grow and get to show _ and tell e - nough?

Fm7 Bb11 Ab Bb7 Gm Cm Ab Bb7 Gm Cm Db11 Eb Gm7

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

Ab6 Bb7 Eb Cm Ab Fm Bb7

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

Ab Cm Ab6 Fm Bb7

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;

Fm Bb7 Eb Cm Ab6 Fm Bb7 Ab6 Bb7 Gm Cm

There may nev - er be the time to tell e - nough. But we have got to start out some - where.

Ab6 Bb7 Gm Cm Db11 Db Db11 Db Eb Gm7 Fm7 Bb7 Eb

(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 a
 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.

Chords: Cmaj7, F6, Fmaj9, Fdim, Am, Dm7, Cdim, F6, Cmaj9, Fdim, Am, Dm7, Cmaj7, Dm7, G7, C, Dm7, G7, Cmaj7, F6, Cmaj9, Fdim, Am, Fm, C, Cmaj7, Dm, G7, C, Cmaj7, Dm, G7, C.

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. B
 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.
 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.

Chords: A7, G, D, Em7, F#m, G+, A7, D, Em7, F#m, G+, A7, F, A7, G, C, A7, D, D.

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-la 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 lit-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 (Mei-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-ing 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-tle 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-ious 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.

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

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

ho-urs — With a pound and a half of cream up-on my face! I'm

stnct-ly a fe-male fe-male — And my fu-ture I hope will be —

In the home of a brave and free male Who'll en-joy be-ing a

guy hav-ing a girl like me —

Ab G7 C7 Gm7 C9 F Am7 F C9 C7 Gm7 Gm Fm D7 Gm G9 F Dm Gm Bbm6 F C6/9 F

YOU ARE BEAUTIFUL

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Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Moderately

D6/9 D9 D6/9 D Em9 A G A

You Are Beau - ti - ful, small and shy. You are the girl whose eyes met mine

Em9 A D D6/9 D9 D6/9 D

Just as your boat sailed by. This I know of you, noth - ing more,

Em9 A G A F#m A9 D6/9 Em A A7 D

You are the girl whose eyes met mine Pass - ing the riv - er shore. You are the girl whose laugh I heard,

G D G D E7 E9 A7

Sil - ver and soft and bright; Soft as the fall of lo - tus leaves Brush - ing the air of night.

D6/9 D9 D6/9 D Em9 A F#m

While your flow - er boat sailed a - way, Gen - tly your eyes looked back on mine,

A9 D7 G6 A7 D

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

Bb Db7 F7 Bb Cm7 F7 Bb

I have trav - eled o - ver this earth, From Bom - bay to Ven - ice to
 I have seen the ru - ins of Rome, I've been in the ig - loos of

Cm7 F7 Cm7 F7 Bb6 Gm7 C9 Cm7 F9

Perth, I've been down to Ri - o and up to Brest. To East and West, and to all the rest. I have
 Nome, I have gone to Mos - cow. It's ver - y gay. Well, an - y - way, on the first of May! I have

Bb Cm7 F7 A7 Dm F C

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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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 - erdreamed 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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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 and 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 - fiat -

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. at - 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. at 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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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** **CR**

eve - nings of mar - tired 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, jokes with a sneer, for sen-ti-ment's sake, Pas-sion-less love-mak-ing once a year, Leave the lies, And nine-ty per-cent of the mon-ey you make, and the rugs

C11 B7sus B9-5 To Coda



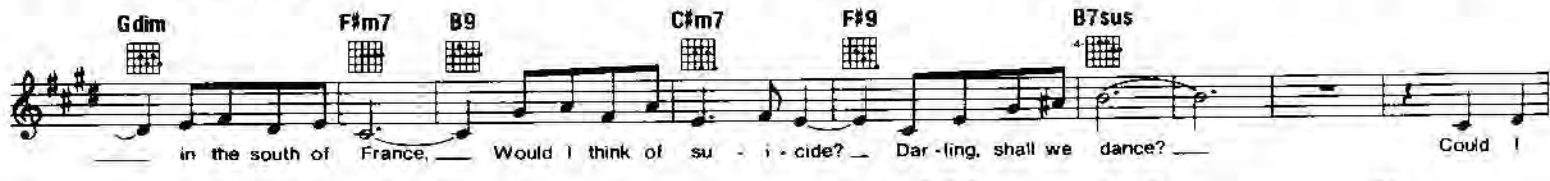
ill con-cealed and the wounds nev-er healed and the games not worth win-ning and wait! I'm just be-gin-ning! What, and the cooks, Dar-ling, you keep the drugs, an-gel, you keep the books, hon-ey,

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 al-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



fess. 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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Who's That Wo - man? I know her well. All decked out head to toe. She lives life like a
 car - ou - sel. Beau at - 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 fad. 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 out each for a fall? Whose Loth - ar - i - o let her down? Does she laugh with
 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 - ty 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** **Am7**

I got through "Ab - ie's — I - nish — Rose," — Five Di - onne ba - bies, — Ma - jor — Bowes, — Had hee - bie jee - bies — for
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

Her - bert and J. Ed - gar Hoo - ver, An - y - thing else - is a laugh. D.S. al Coda

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 - vis. 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_b **E_b+** **E_b6** **E_b9** **A_b**

The sun comes up, I think a-bout you. The col-fee cup, I think a-bout you. I want you so, I want you so, the morn-ing ends, I think a-bout you, I talk to friends, I think a-bout you. And do they know?

G_m **A_b** **B_b9** **A_b** **A_m7-5** **D7** **G_m**

It's like I'm Los-ing My Mind. It's like I'm Los-ing My Mind. All at-ter-noon, do-ing

D7 **G_m** **C7** **F_m** **D_b** **F_m6** **C7**

ev-ry lit-tle chore. The thought of you stays bright. Some-times I stand in the mid-dle of the floor,

F_m7-5 **B_b9** **E_b** **E_b+** **E_b6** **E_b7**

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_b **G_m** **A_b** **B_b7-9** **E_b**

you. You said you loved me, or were you just be-ing kind? Or am I Los-ing My Mind?

ONE MORE KISS

Music and Lyrics by
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Moderately slow

C **Cdim** **D_m7** **D_m9** **G7-9** **C** **A_m7**

One More Kiss be-fore we part, One More Kiss and fare-well, Nev-er shall we meet a-fore melt the heart, One more glimpse of the past, One more sou-ven-ir of

D7-5 **D7** **D7-9** **G7-9** **C_{maj}9** **D_m7** **G7** **C**

gain just a kiss and then we break the spell, must be the last, bliss, know-ing well that this one

A_b **E_b7** **A_b** **G7sus** **G7** **C_m7**

Dreams are a sweet mis-take, All dream-ers must a-wake, On then with the

A_m7-5 **A_b13** **C** **G7+5** **G** **E_bm** **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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Music and Lyrics by
STEPHEN SONDHEIM

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 - ery 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

G **Am** **C** **G** **E7** **A7** **Fdim** **D7**
 But - ton Up Your O - ver - coat - When the wind is free Take good -
 But - ton Up Your O - ver - coat - When the wind is free Take good -
Fdim **D7** **G6** **Cmaj7** **D7** **G** **Am** **C** **G** **E7** **A7**
 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
Fdim **D7** **Fdim** **D7** **G6** **G7** **Dm7** **G7**
 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
C **C6** **C** **G** **Gmaj7** **G6** **Em7** **A7**
 cross - ing streets Oo - oo! Don't eat meats Oo - oo! Cut out sweets Oo - oo!
 hor - nets trails Oo - oo! Or on nails Oo - oo! Or third rails Oo - oo!
D7 **Em7** **D9** **Gmaj7** **Am7** **C#7** **G** **Am** **C** **G** **E7** **A7**
 You'll get a pain and ru - in your tum - tum! Keep a - way from boot - leg hooch, 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
Bdim **D7** **Bdim** **D7** **G** **C7** **G** **Cdim** **Gdim** **G**
 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. 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

F **D7** **Gm** **Bbm** **F** **F7** **G7**
 Got A Date With An An - gel, Got to meet her at sev - en, Got A Date With An An - gel, And
C7 **C+** **F** **C7** **F** **D7** **Gm** **Bbm** **F** **F7**
 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

Guitar chords: G7, C7, C+, F, F+, Bb, A, D7, G, C7, F, A7, D7, G7, Gm, C7, F, D7, Gm, Bbm, F, F7, G7, C7, C+, F, C+, F.

guide me. So I'm on my way to Heav - en. Soon I'll hear the bells ring out. And the cho - ir will sing out. When the pearl - y gates swing out She'll beck - on to me. I've been wait - ing a life - time. 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 al-

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. -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.

Abmaj7 Eb9 Abmaj7 E-9 Abmaj7 Eb9 Abmaj7 Eb9 Abmaj7 E-9 Abmaj7

I'm gon - na live and live now! Get what I want, I know how! All that the law will al -

B-7maj7 F9 B-7maj7 F9 B-7maj7 F9 B-7maj7 F9 B-7maj7 F9 B-7maj7

low! One roll for the whole she - bang! One throw, that bell will go clang! Tho' I'm a -

F9 B-7maj7 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7 G9 Cmaj7

lone I'm a gang! Eye rin 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

Dm7 G7+5 C11 C9 F C Dm7 C

mu - sic that makes me dance. On - ly, he'll in, let's dance.

IF A GIRL ISN'T PRETTY

Words by BOB MERRILL
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

Ricky-Ticky

Ab **Eb**

Slowly

Ab **A7** **D** **Bm** **Gm** **D**

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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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

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 nat - ural "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 ain'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 ain'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 Woman, I Am Man. You Are small - er. So I can be tall - er than.

You Are Woman, 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 Woman, I Am Man You Are

F C6 Dm7 G7 C Dm7 G7 2 C Dm7 G7 F7 C

Woman, 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 fre - 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** **Am7** **D** **D7** **G** **Am** **D** **G**

Com - e - dy To - night!

“George M?”

HARRIGAN

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Words and Music by
GEORGE M. COHAN

Bouncy

Musical score for "HARRIGAN" in G major, 4/4 time. The score consists of three staves of music with guitar chord diagrams above the notes. The lyrics are: "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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Words and Music by
GEORGE M. COHAN

Moderately

Musical score for "MARY'S A GRAND OLD NAME" in G major, 4/4 time. The score consists of three staves of music with guitar chord diagrams above the notes. The lyrics are: "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

Musical score for "GIVE MY REGARDS TO BROADWAY" in Bb major, 4/4 time. The score consists of two staves of music with guitar chord diagrams above the notes. The lyrics are: "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 regards 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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Words and Music by
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 - rence it makes, In the ways of the peo - ple and

F7 **Bb** **Gm7** **C7** **F7**

things. Oh! What a line 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-pear 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 is 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!

"Gigi"

GIGI

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Words by ALAN JAY LERNE
Music by FREDERICK LOEWF

Moderately Slow

C B Dm7 G7
 Gi - gi. Am I a fool with - out a mind or have I mere - ly been too blind to re - a - lize? Oh Gi - gi. Why you've been
 Dm7 G7 C6 E Gdim
 grow - ing up be - fore my eyes! Gi - gi. You're not at all that fun - ny, awk - ward lit - tle
 F#m7 Bdim B7 D7-9 G C6 Bdim Am7 D9 Dm7
 girl I knew. Oh no! O - ver night there's been a breath - less change in
 G7 B C B F6 A7
 you. Oh. Gi - gi. While you were tremb - ling on the brink, Was I out yon - der some - where blink - ing at a star? Oh.
 Dm Dm7 Gm6 A7 Dm Dm7 F Fm6 C6 Em7
 Gi - gi. Have I been stand - ing up too close or back too far? When did your spark - le turn to fi - re And your
 F6 Fm6 Cmaj7 C6 Fm C Em7 Edim Dm7 G7 C
 warmth be - come de - si - re? Oh, what mi - ra - cle has made you the way you are?

I REMEMBER IT WELL

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Words by ALAN JAY LERNE
Music by FREDERICK LOEWF

Moderately Eb Ebmaj7 Eb6 Eb Bbdim
 We met at nine. We met at eight. I was on time. No, you were late. Ah yes! I Re - mem - ber it
 ride. You walked me home. You lost a glove. I lost a comb. Ah yes! I Re - mem - ber it
 Bb7 Fm7 Bb7 Fm7 Bb7
 Well. We dined with friends. We dined a - lone. A te - nor sang. A ba - ri - tone. Ah
 Well The bril - liant sky. We had some rain. Those Rus - sian songs. From sun - ny Spain. Ah
 Fm7 Bb7 Eb Ab Ab+ Ab6
 yes! I Re - mem - ber it Well. That daz - zling A - pril moon!
 yes! I Re - mem - ber it Well. You wore a gown of gold

Abm **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** **Bb+** **Eb**
 heart to know that you re - mem - ber still the way you do. Ah yes! I Re -
 were, how young and gay. A prince of love in ev - ry way. Ah yes! I 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
Db7 **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** **Db7** **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.

Chords: F#, G, F#, G, G6, Gm, D7, Am, E7, Am, E7, Ddim, Am7, C, D7, D+, G, Ddim, D7, A#dim, G7, G+, Cmaj7, C6, Em7, A7, Am7, D7, F#, G, G, F#, G, G7, Em, Cm, G, B, Em7, Am7, Eb7, G, Cm6, G, D7, G, D7, G, C1, D7, F#, G, C#, D7, Am7, D7-9, G, Bb7, Am7, D7-5, G, Gm7, C+, Fmaj7, C, Ab7, D7, Gm, Bbm

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 at - 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 -

Chords: F, C, F, C, F6, D7, Gm, D7, Eb7, D7, Gm, D7, Eb7, D7, Dm7, G7, C7, Gm, Gm7, C+, Fmaj7, C, Ab7, D7, Gm, Bbm

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 foun - 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 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 {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. 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 they're act - in' like a pack of fools. —
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 fast 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

Dm7-5

F

F#dim

C

Ab7

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
(All your wrongs will be re - dressed) —
guessed it's all for the
Yes, it's all for the 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

to bless His ho - ly name
the Lord to thee is kind

Am C

2 A Brighter tempo

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

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 do

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

D Gmaj7 Cmaj7 Fmaj7 D 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 E11 A

Bm7 E9 Amaj9 A

B 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
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 snags 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 -

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

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Moderately

Pre - pare ye, the way of the lord. Pre - pare ye - the way of the lord.

DAY BY DAY

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Music and Lyrics
STEPHEN SCHWARTZ

Moderately

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

WE BESEECH THEE

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Music and Lyrics
STEPHEN SCHWARTZ

Hoedown feel

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
us 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

8m D7 G E7 8m D7 G E7 D C D

love (Love!) love (Love!) love (Love!) Come on, sing a - bout love (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 salt of — the earth. But if that
You are the ci - ty — of God. You are the ci - ty — of God. 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
ci - ty's on a hill, — it's kind of hard to hide it well, — You got - ta stay pret - ty in the ci - ty of God. —

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 at — 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 yours. 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, A7, D, D

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 - at 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

Fm Db Fdim Db Fm Bb C7

crank - y ears in. Try to use a lit - tle re - straint. Fold that hank - y. An' wipe off all a - that
 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 F7 Bb Bbm6 C+ C7 Fm C7 Fm C7 Fm

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 F7 Bb Bbm C7 F7 Bb Bbm C7 F7 Bb

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'

Bbm C+ C7 Fm Gm7 A+ Gm Fm Gm Fm7 Gm

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 - pecc

Fm Gm A+ Gm7 Fm Gm A+ Gm F

And those Chi - cu - ti - mecs, Che - pe - chets and Chic - a - pees, Cho - cho's Chang - n'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

C Fm G7 C C7+5 F Fdim C

Keep your Sun - ny Side Up. Up! Hide the side that gets blue.

G7 C#dim G7 Ebdim C D7 Am7 Fdim D7 G7

If you have nine sons in a row. Base - ball teams make mon - ey, you know!

C Fm G7 C C7+5 F E7 D E7 Am A7

Keep your fun - ny side up. Let your laugh - ter come thru. do!

F Fm C A7 D7 G7 C F G7+5 C

Stand up - on your legs. Be like two - fried eggs, Keep your Sun - ny Side Up!

TOGETHER

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 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.
 Fb 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
 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 - ti - ful Queen - } If I 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

C Cmaj7 C7 F Fm C Cdim G7

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.

C Cmaj7 C7 F Fm C Cdim Dm7 G9 C B7

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!

E Am E Am E G7 C Fm C F C G7

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

C Cmaj7 C7 F Fm C Cdim G7 G+ C Fm C

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

C Am F G C

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

Am F G

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

C Am F G7 C Am

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

F G 2 C F C C7 F

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, C, Am, F, G7, C, Am, F, C, Am, F, C.

Repeat and Fade

THERE ARE WORSE THINGS I COULD DO

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Lyric & Music by
 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)

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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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

tee - 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.

Ab **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

Fine *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 1 C F C G7 2 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 love my Sum - mer - time Love. Still love my Sum - mer - time Love.
 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 love my Sum - mer - time Love.
 C7 To Coda F 2 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 1 G D7 2 G

bet your pur-ty neck I do Doo-dee oo-dee Doo-dee doo-dee oo-dee oo-dee doo-dee oo-dee oo-dee ooo.

LUCK BE A LADY

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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 Il is-n't fair Il 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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By FRANK LOESSER

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**
 wheez-es and the sneez-es and a si-rus that's real-ly a pip! From a lack of com-mun-i-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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C9 **Fmaj7** **Dm7** **Gm7** **C7** **C9** **Fmaj7** **Dm7** **Gm7** **C7** **C9** **Fmaj7** **Dm7**
 Moderately 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. I'll know and I
Gm7 **C7** **Abdim** **Fmaj7** **Bb** **G7** **C** **G7-5** **C** **G7-5** **C7**
 sight of (her/his) face How I care, how I care, how I care. And I'll stop, and I'll stare, And I'll
 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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By FRANK LOESSER

Slowly

F7 **Bb** **Gm** **Cm7** **F7 F7+5 Bbmaj7** **Dm7** **G7+5** **Cm** **F7** **Bb** **D9**
 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 nng burn - 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 Pat, 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 it I Were A Bell I'd go
I were a sea - son I'd sure - ly be spring Or it 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

CHORUS with a beat C C7 F Fm C D7 Ab9 G7 C C7

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 scut - tle the ship; And the de - vil 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 — 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 - i - 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 Code **C**

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 fat as all that I thought that each ex - pen - sive gift you'd ar - range - was a to - ken of your es - teen

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)

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 rhythm. Now all I need's the girl to go with 'em. If she'll just appear, 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

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

Bsus Bb Em7 A9 D

at least got - ta try. When I think of all the sights that I

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 -

da ya say! Some Peo - ple can be con - tent. Play - ing bin - go and pay - ing rent.

That's peach - y for some peo - ple, For some hum - drum peo - ple to be.

But Some Peo - ple an't me!

Cm6

D7 Gm A7+5 D7+5 D7 G7+5 C13 C7 F7+5 Gm6 Ebm

A Bb Ddim Cm7 Edim Bb Bb+ Eb D7 Gm

Bb+ Bb6 C9 Ebm6 Bb6 Cm7 Bb

LITTLE LAMB

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Words by STEPHEN SONDHEIM
 Music by JULE STYNE

Very gently

F Bb 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

1 F 2 F F7 Bb C9 F Gm7 C7

last. Lit - tle when? Lit - tle cat, lit - tle cat, Ah, why do you look so blue? Did some - bod - y paint you

F Dm Bb D9 G7 Gm7-5 C7 F Bb

like that. Or is it your birth - day too? Lit - tle fish, 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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 Music by JULE STYNE

Slowly

E♭6 A♭ E♭ A♭ E♭ Cm A♭m B♭7 E♭6 A♭ E♭

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♭ B♭dim A♭ B♭9 E♭6 A♭ E♭ A♭ E♭ Cm A♭m B♭7

Small World, is - n't it? Fun - ny, — you're a {girl} who goes trav' - ling. Rath - er than set - tling down. {man}

E♭6 A♭ E♭ Gm7 C6/9 B♭ C9 Fm7 B♭9 B♭7-9 E♭ E♭maj7G♭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♭7+5 E♭maj7 E♭m7 A♭7 D♭ Fm7 E♭m7 E♭m7 C7+5 F9

It's a phe - nom - e - non. We could pool our re - sourc - es by join - ing forc - es

B♭7+5 E♭6 A♭ E♭ A♭ E♭ Cm A♭m B♭7

from now on. — Luck - y, — you're a {man} who likes chil - dren. That's an im - por - tant sign. {girl}

E♭ A♭ E♭ B♭ B♭dim A♭ B♭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♭9 E♭ E♭dim Fm7 B♭7+5 E♭ A♭ E♭

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♭ Cm7 F7 B♭ Cm7 F7 B♭ C7

Wher - ev - er we go. — What - ev - er we do. — We're gon - na go through — it — to —

F7 E♭ Fdim F7 B♭ Cm7 F7 B♭ Cm7 F7 B♭

geth - er. — We may not go far. — But sure as a star. — Wher - ev - er we are. —

C7 Fdim E♭6 F7 B♭m C7-9 Fm D♭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 | 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, We'll

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 - ker of our e - ter - nal love. When you're far a - way, Touch it ev - ry

F9 Dm A7 F7 Cm7 F+ 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 - I Ad - mi - ra - tion So

F C#dim F7 Bb

F C7 F

FINE

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

C7

F

C7

F

C#dim

F7

Bb

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

F

C7

F

C7

Cdim

C7

Dm7

C7

F

Tacet

Last time
D.S. al Fine

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

"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, could he hope to win an - oth - er lov - ing cup, know - ing he can't be

G6

F#

G

Am

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.

C#7

Am

D7

G6

2,3

F

His ex - ist - ence de - pends on my in - val - ua - ble as - sist - ance. II I

D

A7

D

A7

F

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. Some - thing ver - y spe - cial,
 Though you think of me as ri - dic - u - lous, he thinks of me as re - mark - a - ble.

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

D7 G D7 F#m7

danc - ing snow, The Hap - py Time. Re - mem - ber the Re -
 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, is 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 - ties 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** **Cdim** **G7** **C**

Pass - es By. Look at the By.

IT ONLY TAKES A MOMENT

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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
Bbmaj7 **Bb6** **Cm7** **F7**

Bb **Gm** **Cm7-5** **Bb** **Gm** **Cm7** **F7** **Bb**

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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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 leath - 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,}

Chord diagrams: Bb, Gm, Bbmaj7, Bbdim, Cm7, F7, Gm, Cm7, Ab, Cm7, F7, Bb6 Bbdim, F7, Bb, Gm, Fm7, Bb7, Fm7, Bb7, Ebmaj7, Eb6, Cm6, D7, Gm, Dm, Gm, Dm, C9, C9+5, Cm7, F9, Bb, Bdim, Cm7, F7, Cm7, F9, C9, C9+5, Cm7, F9, Bb, F7, Bb

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 — 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!

Chord diagrams: Dm, Gm6, A7, D6, Dmaj7, Dm, Gm7, C7, Fmaj7, A7, Dm, Gm6, A7, D6, Adim, Em, A7-9, Dmaj7, Ebdim, Em, Em7, A7, Dmaj7, Ebdim, Em, Em7, A7, Dmaj7, Bm, Em7, A7, D.C. at Coda, Cm6, D7, Gm7, C7, Cm6, D7, Gm, Gm7, C7, Fmaj7

"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, And
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.

Chords: Bbm7 Eb7-5 Ab E7 Amaj7 D E D Dmaj7 D6 E D Dmaj7 Gbm6 Ab7 Db Dbm C Dm7 C Dm7 Dm7-5 G C Dm7-5E7-9 E7 Amaj7 A6 Am F#7-9 B G D7 A#dim G B7 C G F# G Am7 D7 G Em Am7 Abmaj7 G

PINE CONES AND HOLLY BERRIES

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 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 - 'n', 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.

Chords: G C G B7 C E7 Am D7 G A7 Am7 D7 G C G B7 C E7 Am A#dim G G7 E7 Am D7-5 G Eb7 G Am7 D7 D9 C#dim G B7 Em A7 D7 G#dim D7 D.C. CODA G E7 Am7 D7-5 G

To Coda *Smoothly*
Tacet *al Coda*

“High Button Shoes”

CAN'T YOU JUST SEE YOURSELF?

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Lyric by SAMMY CAHN
Music by JULE STYNE

Moderately

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?

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

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?

Chords: C, C+, Dm7, C, C+, C, G7, C, Am, Dm7, G7, C, Ebdim, Dm7, G7, Cmaj9, Bb7, Eb, Cm7, Fm, G7, F, Fm, C, C+, Am, D7, D9-5, C, Am, Dm, Dm7, G7, C, F, Fm

I STILL GET JEALOUS

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Lyric by SAMMY CAHN
Music by JULE STYNE

Slowly

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.

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

I Still Get se - cret you did - n't know I knew. I Still Get Jeal - ous 'cause it pleas - es you.

Chords: F9, E9, F9, E9, F9, Bdim, F9, F+, Bb, Bbdim, Bb, Cm7, Bb, F7, Bb, Fm, G7, C7, Cdim, C7, Cm7, F7, Bb, D7, Gm, Gm7, C7, C9, C7, F7, Cm7, F7, F9, F+, Bb, Ab9, G+, G7, C7, Cdim, C7, F7, Fdim, F7, Bb, Bbdim, Cm7, F9, Bb

"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,

Eb 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 -
 When you ten - der - ly cling to me. }
 Bb Dm Gm7 C9 1 F6 Gm7 C7 2 F6
 ev - er And A Day. The Day.

YOU'D BETTER LOVE ME

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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 2 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

E_b Ebdim Fm6 B_b7 Fm6

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

Fm6

You're the lace in my shoe You will always be my ne-ces-si-ty I'd be lost with-out

E_b F₇dim B_b7 E_b9 A_b F7

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

Fm7 F7-5 B_b7 B_b+ E_b6 Ebdim Fm7

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,

1 E_b D7 B_b7 2 E_b

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

F B_b C7 F

There's A Great Day and Com-ing Man-a-na. With a won-der-ful, won-der-ful
beer and pret-zels. Man-a-na. There'll be straw-ber-ries float-ing in

Gm C7

dream, cream. Ev-ry-bod-y we're told, will be roll-ing in gold, Well be
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 Mañ

Abmaj7 Bbm7 Gm7 C7 Fmaj7 Fdim 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 - to - 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,

Fdim 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

E_b **B_b7** **E_bmaj7** **E_b9** **A_b6** **A_bm6** **E_bmaj7** **E_b9** **A_b6** **D_b9**

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 - f'rent kind. But

G7 **C7+5** **F7** **B_b7** **Fm6** **G7** **Cm7** **Cm6** **Fm6** **G7+5** **Cm** **Cm7**

no not — me. it came to be. — Well, if you think I'm tell - ing you lies, Go try your luck and look in - to his

Dm7 **G7** **Cm6** **D7+5** **G9** **G7-9** **Cm** **Fm7** **D_b9** **Fm7** **B_b7**

eyes. But re - mem - ber, you must re - mem - ber he's mine. — And my world o - ver - head has a clear new shine. —

B_bm7 **B_b9** **E_b** **Fm7** **B_b7** **Gm7** **Cm7** **A_b6** **A_bm** **E_b** **Gm**

— 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 **D_b9** **B_b7** **C7-9** **E9** **E_b** **B_bm7** **E_bm7** **E7** **E_b6**

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** **Cmaj7** **A13** **A7+5** **Dm**

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**

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** **D_b9** **C9** **F9** **E9** **E_b9-5** **E9** **D_b9**

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 Bbm7 Eb7-9 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 dream, 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

crowns. A Sleep-in' Bee done told me, I'll walk with my feet off the groun' when my one true love I has found.

"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
you can. Oh aren't you proud to be 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 - nigh - 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, no cof-fee, no cof-fee. (Sung) That of - lice light does - n't have to be fluo - res - cent. I'll get no

pains in the head. That of - lice 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

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

D6/9 Db9+5 F D6/9 D13

long - er tries_ Some - where I don't me - tab - o - lize_

Cof - fee, cof - fee_ Cof - fee, cof - fee

Fsus Ab

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

dies!

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
 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-lieva In You, I hear the
 lieve In You, Be-lieva In You.

² 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 I 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

ton-dle and dan-dle and play-fu-ly han-dle in search of some pu-br-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

serva 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 Bb 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 ROME

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 - quy, 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 - le 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 \sharp 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-

Bbm Db+ Db 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 Bbm6 F7 Bbm6 F Bbm6 F Bbm6

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. at Coda CODA Mar-mel-stein. Cm7 F7 B \flat

Spoken: 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.

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.

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-less, 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

D7 Om Bm7-5 E7 Am Gm7 C7

bliss - ville in old new kiss - ville, The green - est, grand - est, great - est state — of 'em all. ———— if it

F#m7-5 Fm7 Em7 A7

lasts for - ev - er, I'll love ———— it, ———— if it's just a life - time, what

Am7 G7 C Am Em7 A7

of ———— it? ———— One short life - time is long e - nough for sing - in', Lis - ten,

D7 Dm7 G7-9 C Am7 Dm7 Db7 C

love, ———— I Had A Ball! ———— Ball! ————

"I'd Rather Be Right"

I'D RATHER BE RIGHT

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Words by LORENZ HART
Music by RICHARD RODGERS

Not fast D Em7 A7 Em7 A7 Em7 A7

I'd Rath - er Be Right ———— than in - flu - en - tial, ———— I'd Rath - er Be Right

Em7 A7 D Em7 A7 Em7 A7 D

———— than wealth - y and wise, ———— I don't come through, dear, ———— where brains be - long.

Em7 A7 Em7 A7 E7 A7 D Tacet

———— But per - tain - ing to you, dear, ———— I can't go wrong, ———— I'd Rath - er Be Right

Em7 A7 Em7 A7 Em7 A7 Em7 A7 Am7

———— than pres - i - den - tial, ———— Let oth - er folks fight ———— for heights a - bove, ————

D7 G6 D7 G Gm6 D

———— What do I fight for? ———— Just to be right for ———— I'd Rath - er Be Right, Just

Em7 A7 D A7 Tacet D

right ———— a - bout love! ———— I'd Rath - er Be love! ————

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 | 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. High.

C **D** **C**

Oo.

Repeat and Fade

IN A SIMPLE WAY I LOVE YOU

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A Tommy Valando Publication

Lyric by GRETCHEN CRYE
Music by NANCY FORMAN

Moderately Slow

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

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

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

Eb6 Bb7-9 Eb6 Ebdim Bb7 Eb6 Bbdim Fm7 Bb7
 In the night though we're a-part There's a ghost of you with-in my Haunt-ed Heart

Fm7 Bb7 Fm7 Bbdim Ebm6 Fm6 Ebdim Eb6 Ebmaj7 Eb6 Ebdim Fm7 Bb7
 Ghost of you my lost ro-mance Lips that laugh eyes

Ebmaj9 Eb6 Fm9 Bb7 Eb6 Bb7-9 Eb6 Ebdim Bb7 Eb6
 dance, Haunt-ed Heart won't let me be Dreams re-peat

Bb7 Bbm7 Eb7 Bbm7 Eb7 Ab Eb6 Fm7 Ebdim Eb
 sweet but lone-ly song to me Dreams are dust, it's you who must be-long to me And

Adim Fm7 Bb7 Eb Eb9 Eb7+5Abmaj7 Abdim Bb7-9 Eb Eb6
 thrill my Haunt-ed Heart Be still, my Haunt-ed Heart

Ebdim Fm7 Eb Eb6 Ebdim Fm7 2 Eb Ebdim Fm7 Eb
 Heart.

RHODE ISLAND IS FAMOUS FOR YOU

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Music by ARTHUR SCHWARTZ

Brightly

G Am7 G Am7 G Am7 G
 Ev-ry state has some-thing its Ro-ta-ry Club can boast of Some pro-duct that the state pro-duc-es

A9 D9 G Dm6 E7 A7 Am6 G Em7 A7 D9 Am7
 most of Rhode Is-land is fit-tle, but oh my. It has a pro-duct an-y-one would buy.

D7 G Am7 D+ G Am7 D+ G Em
 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 - luck - 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 NORMAN
 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 Ab6 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 more - 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 tum - ble 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 me

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



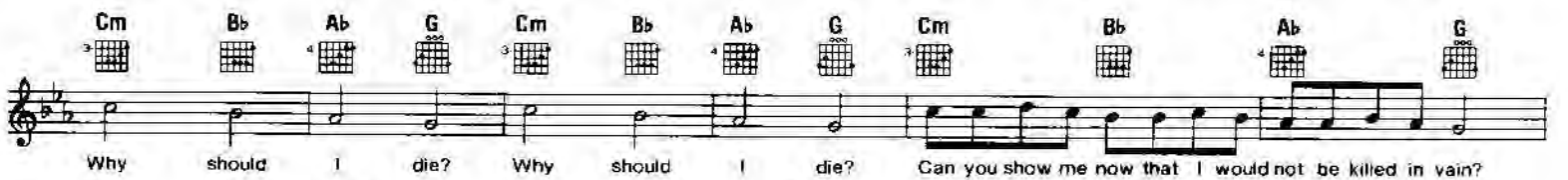
Have to see I'd have to see my Lord Have to see I'd have to see my Lord If I die what will be my re-ward?

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 v
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 - ity 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 (Apostle's Women) Close your eyes close your eyes and re -

Em A Bsus E A B E E A Bsus Repeat and Fade

lax Close your eyes Ev - 'ry - thing's close your eyes right and re - lax Ev - 'ry - thing's Al - right Close your eyes

HOSANNA

Lyrics by TIM RICE
Music by ANDREW LLOYD WEBBER

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Moderately slow

G D G Bb Eb Ebm

(Crowd) 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 - perse

C G C Eb Eb6 Ab Abm

(Crowd) 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

(Jesus) 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 If ev - 'ry tongue were still the noise would still con - tin - ue The rocks and stones them - selves would start to sing; Ho - san - na Hey - san - na
bless - ed There is not one of you who can - not win the king - dom The slow, the sut - fer - ing, the quick, the dead;

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 dreamt 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 seemed 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 }
you are the Christ...yes the great Je-sus }

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 D.S. al Coda CDDA 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 **E_b** **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 **E_b**

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

E_b **F7** **C7** **C** (Choir)

reached a whole na - tion Is - 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 know)

Don't you get me wrong — On - ly want to know — On - ly want to know —

know) (I on - ly want to know now) **C7** **C** (Choir)

On - ly want to know — Only want to know — Je - sus Christ

F **B_b** **F** **C** **F** **B_b** **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** **B_b** **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 this What to do how to love him I've been changed yes real - ly changed - In these
I don't know how to take Him 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 so

“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 RODGERS

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 teal. 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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Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

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
 you. Be you I know how it feels to have wings on your heels. And

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^b6 **B^b7** **E^b6/9** **E^b6** **B^b7**

I have dreamed that your arms are love - ly I have dreamed what a joy you

B^b9 **F6** **C7** **F6/9** **F6** **B^b7**

be I have dreamed ev - ry word you'll whis - per When you

E^b6 **Cm** **F7** **B^b7** **D7** **G** **D7**

close, close to me How you look in the glow

Gmaj7 **G** **G** **B^b7**

eve - ning I have dreamed and en - joyed the view in these

E^b **G7** **Cm** **F9** **F7** **E^b** **A^b** **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^bmaj9** **A^bdim** **A^b** **B^b7** **E^b** **E^b6**

you I will love be - ing loved by you

I WHISTLE A HAPPY TUNE

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Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

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^b **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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Words by OSCAR HAMMERSTEIN II
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 Bbmaj7 Dm Gm9 C9 F

see! Be - hold how my lov - er loves me!

SHALL WE DANCE?

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Gally $Bb7$ $Bb+$ 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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Music by RICHARD RODGER

Moderately G $D+$ C G $D+$ C G Em C $F#m7$

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. Borodkin)

Words & Music by
ROBERT WRIGHT & GEORGE FORREST

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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** **D♭7** **A♭m7** **D♭7** **G♭6**
 stand be - side An an - gel like you. I saw your face And I as - cend - ed

E♭m6 **F7** **B♭m** **A7**
 Out of the com - mon - place In - to the rare! Some - where in space

E♭m7 **A7** **D♭maj9** **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** **E♭9** **D♭6** **F6**
 And tell $\left. \begin{matrix} \text{him} \\ \text{her} \end{matrix} \right\}$ that $\left. \begin{matrix} \text{he} \\ \text{she} \end{matrix} \right\}$ need be A strang - er no more.

SANDS OF TIME

(From "Kismet" — Based on themes of A. Borodin)

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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

(From "Kismet" — Based on themes of A. Borodin)

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A Liting 3

See him smil - ing, Hear him hum - ming, He's In Love! Love!
Joy - ful, jaun - ty, 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 off 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
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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 - tin' down, There I'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-summ-er Night's Dream, With the wife of the Brit-ish em-bes-si-da Try a crack out of Troi-lus and
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 Phil-ly, Bos-ton or
oth-er job that you hope, at last. Bbdim will make your fu-ture for
C7-5

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 Gm Eb7 D7

D7 C Fm6 D7

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 our-tain time and a-way we go, An-

Eb C7-9 Abm9 Bb7 Eb Bb7 2 Eb C7-9 F7

oth-er op'-nin' 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 the

Fm6 G7 C C7-9 Fm C7 Fm

you could care, So taunt me and hurt me, De - cieve me,

Bbm Eb Eb7 Ebm6 F7 Bbm Dbm Ab

sert me, I'm yours 'til I die, So In Love, So In Love,

Abm Aedim 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

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

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 I 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.

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

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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.

SEPTEMBER SONG

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and CHAPPELL & CO., INC., New York, N.Y.

Words by MAXWELL ANDERSON
Music by KURT WEILL

Ad Lib VERSE

(Male) When I was a young man court-ing the girls I played me a wait-ing game. If a maid re-fused me with
(Female) When you meet with the young men ear-ly in spring they court you in song and rhyme. They woo you with words and a

toss-ing curls I let the old earth take a cou-ple of whirls, while I plied her with tears in lieu of pearls, And a
clo-ver ring, But if you ex-am-ine the goods they bring they have lit-tle to offer but the songs they sing. And a

time came a-round she came my way, as time came a-round she came. Oh, it's a
plen-ti-ful waste of time of day, a plen-ti-ful waste of time.

long, long while from May to De-cem-ber, but the days grow short,
when you reach Sep-tem-ber. When the au-umn weath-er turns the leaves to flame

one has-n't got time for the wait-ing game. Oh, the days dwin-dle down to a
pre-cious few, Sep-tem-ber, No-vern-ber! And these few pre-cious days
I'll spend with you. These pre-cious days I'll spend with you.

Moderately Slow, with much expression
CHORUS a tempo

Tacet

Tacet

Tacet

Tacet

"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
 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 - slers, 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 tam-po tick-ish 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

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

My ship's a glow with a mil-lion pearls and ru-bies fill each bin, The sun sits high

sap-phire sky when my ship comes in. I can wait the years till it ap-pears one fine day one spring,

pearls and such they won't mean much if there's miss-ing just one thing. I do not care if that day ar-ives,

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

me, if the ship I sing does-n't al-so bring my own true love to me

JENNY

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Words by IRA GERSON
Music by KURT SCHERER

Leisurely

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 deliv-er. But

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-

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 SCHWEDER

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 ia - 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,
 las - 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

G7 C

— 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
RICK BELL

Moderato (with a lilt)

Eb Cdim Bb7 Fm7
Bb7 Eb Eb7 Ab Bb7
Eb C7 F7 Bb
Bb7 Eb Cdim Bb7 Fm7
Bb7 Eb Eb7 Ab D7sus Eb
C7+5 C7 Fm7 Gm Fm7 Bb7 Eb Bb7 Eb

(Boy:) Once In A Blue Moon I think you love me
 (Girl:) I ot - ten think I'd like to love you Once In A Blue Moon
 I think you don't It's rath - er pleas - ing to be so teas - ing Once In A Blue Moon I think you
 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
 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
 you're in a whirl You set me reel - ing with such a feel - ing Why this con - fus - ion? Here's the
 con - fus - ion? Why this con - fus - ion?
 Here's the con - clu - sion You are my Once In A Blue Moon 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
C6 Gm7 C7 Ab7 Dbmaj7 Ab6 Bbm7 Ab

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

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,
 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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A Division of MPL Communications, Inc.

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 Interlude C Cdim 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

On The Oth - er Side - Of The Tracks, That is where I'm go - in' to be; On the oth - er side - of that
great di - vide, Be - tween fame and for - tune and me! Gon - na put my shad - ows be - hind me. Give my
in - hi - bi - tions the axe; And to - mor - row morn - ing you'll find me, On The Oth - er Side - Of The
Tracks. On the oth - er side - of that line, Where the life is fan - cy and free, Gon - na
sit and fan - on my fat di - van, While the but - ler but - ties the tea! But for now I'm fac - in' the
fenc - es And I can't af - ford to re - lax; When the whole ka - boo - die com - menc - es, On The
Oth - er Side - Of The Tracks. So I'm off and run - nin' o - ver the rail, I'm got'n' gun - nin' aft -
er the quail! Off and run - nin', send me the mail, To the great big world on the oth - er side, The
great big world on the far - ther side, The great big world On The Oth - er Side - Of The Tracks!

Chords: Gmaj7, Am7, Gmaj7, Am7, Gmaj7, G6, Bm7, E9, Am, G4+, Am7, D9, Dm7, G7, Cmaj9, C6, Em7, A9, Dmaj7, Dm7, G7, Cmaj7, Bm7, Am7, D9, G6, D9, Gmaj7, Am7, Bm7, Am7, Gmaj7, G6, Bm7, E9, Amaj7, Bm7, Amaj9, Bm7, Amaj7, A6, Cfm7, F#7, F#m7, B7, Emaj7, Em7, A7, Dmaj7, D7, Dm7, G7, Cmaj7, Bm7, Am7, D9, G6, Gmaj9, Cfm7, F#7, Cfm7, F#7, Bmaj9, B6, Bmaj9, B6, Dm7, G7, Dm7, G7, Cmaj7, F7, Em7, A9, Am7, G6, Cmaj7, D11, G

"A Little Night Music"

A LITTLE NIGHT MUSIC

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A Tommy Valando 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 Valando 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

clowns? Quick, Send In The Clowns. Don't both-er, they're here. Is -n't it clowns? Well, may-be next year...

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 rich, Is -n't it queer, Los -ing my tim -ing this late in my ca - reer? And where are the clowns? Quick, Send In The Clowns. Don't both-er, they're here. Is -n't it clowns? Well, may-be next year...

REMEMBER?

Music & Lyric by
STEPHEN SONDHEIM

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A Tommy Valendo Publication

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

Words by MAXWELL ANDERSON
Music by KURT WEILL

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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

G Gm6 D7 G Cm7 Eb7 Bb Gm7
 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
Ebm Gm Cm7 Eb7 Bb Gm Ebm F7 F7-5
 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
E7 Eb7 D7 G Gdim D7 G E7 Am Cm
 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
G Cm6 G Cm6 D7 Am7
 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
G Em7 Eb7 G Gdim D Am7 G
 here in the stars, Lit - tle stars, big stars, blow - ing through the night, And we're lost out here in the stars,
Em7 Eb7 G Gdim D7 G Eb7 G6
 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

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Words by ALAN JAY LERNER
Music by KURT WEILL

Expressively Cm7 F7 Dm7-5 G7 Em7-5 Ebm6 Bb
 Tacet
 There's a far land, I'm told, Where I'll find a field of gold, But Here I'll Stay with you
F7 D7-9 Gm7 Cm7 F11 F7 A7 F7
 And they say there's an isle deep with clo - ver Where your heart wears a smile all day
Fm G7 Cm7 F7 Dm7-5 G7
 through. But I know well they're wrong and I know where I be - long, And
Em7-5 Ebm6 F7 Bb7 Gm7 Gb+
 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

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Words by ALAN JAY LERNER
Music by KURT WEILL

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 G Am7 D7 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-pri-l, 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-pri-l, 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 lilt

C C6 Cmaj7 C#dim Dm7 G7 Dm A+ Dm7 G7

You coax the blues right out of the horn, Mame, You charm the husk right off of the
You've brought the cake-walk back in-to style, Mame 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 sas-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-querred 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 2 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

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.

CHORUS Slowly
Facet

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) Though I'll ask my - self my whole life long, What went wrong a - long the way, Would I make the same mis-

Gm7 G9 C7sus C7-9 Fmaj9 C7 F6 Fmaj7 F7 Am7

To Coda Tacet

D7 G9 G9+5 G7 G9 G9+5 Gm7 C9 C9+5 Fmaj7 Cm6 D7-9 Gm Gm7

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?

Bbm6 Am7 Fdim Gm7 G9 C7sus C7-9 F

That my heart for - got to say. Would I think of one or two. If {He} Walked In - to My Life to - day. (She) Ab7 Db Db6

Tacet

Should I blame the times I pam - pered {him, (her,) Or blame the times I bossed {him, (her,) What a shame I nev - er real - ly found the

Dbmaj7 Db6 Gm7 C7 Fdim D.S. al Coda CODA C7sus C7-9

{boy, (girl,)} Be - fore I lost {him, (her,) Were the years a lit - tle Life to -

Am7 D7 G9 Bbm6 C7-9 Fmaj7 Ab6 Fmaj7

day? If that {boy (girl)} with the {bu - gle (prom - isa)} Walked in - to my life to - day.

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 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 - dles 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, _____

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?"
 And it says Ma-man, "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? 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
 walk, Then he lunged, Ma-man, and I spun, Face to face Ma-man, gun to
 me. Just a boy, Ma-man, not a man, Can I kill, Ma-man? Yes, I
 gun. 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 _____
_____ 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**

{ bul - 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 - ferent, Some - bod - y oth - er there

G7sus **Cmaj7** **G7sus** **Cmaj7** **G7sus** **Cmaj7**

would - n't be no - bod - y — ³ bet - ter than me 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

CODA

G



wood a-against the head sound, a sound that could be thun-der but ve-ry far a-way _ _ It's hear it. _

D.S. al Coda

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

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 there 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. right. O - pen the door now, I lost my key. Shut out the dark - ness ris - ing in
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

B \flat G B \flat G B \flat 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-

Dm7 Gm7 Gmaj9 Dmaj9 Gmaj9 Dmaj9 Gmaj9 Dmaj9 Gmaj9 Dmaj9

stroy the young fool, - and I'll do it sa-tan-ic-ally. What-

Gmaj9 Dmaj9 Gmaj9 Dmaj9 Em7 Asus 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

Gmaj9 Dmaj9 Em7 A11 D Bm7 E11 Amaj7

I ev-er met, I Can Make It Hap-pen. Mer-lin can't win, - I have to break - him.

Am7 D11 Gmaj7 Gmaj9 Dmaj9 Gmaj9 Dmaj9 Em7

This world is mine - once I o-ver-take - him. What-ev-er I want - out of life will be mine, I Can

Asus Gmaj9 Dmaj9 Gmaj9 Dmaj9 Em7 A11 D6/9 Bm7 E11

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

Amaj7 Am7 D11 Gmaj7 Gmaj9 F#m9

must see to - it. If he finds love - well, that's bound to do it. Trem - bling, - my hands are trem - bling, -

G Gmaj7 D C D C D C Abmaj9 Ebmaj9

my head is head - y, - I'm more than read - y, - What - ev-er is wait - ing out

Abmaj9 Ebmaj9 Fm7 Bbsus Abmaj9 Ebmaj9 Abmaj9 Ebmaj9 Fm7 Bb11

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

Eb Cm7 F11 Bbmaj7 Bbm7 Eb11 Abmaj9

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

Fm7 Dm7-5 G7-9 Cm7 Cm F11 F9

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

Fm7 Bb11 Db11 Ebmaj7 Bb11 Ebmaj7 Bb11 Ebmaj7 Bb11 Ebmaj7

Make It Hap - pen, I Can Make It Hap - pen for me!

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 -

Am7 D7 G Am7 G Em7 Am7

less you know how to get there. He who knows the way has ev - ry - thing, more than eyes can see, yes

D7 Bm7 Dm7 G7 Cmaj7 Em7 A7 Dmaj9

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. -

D7 G D Em Bm Cmaj9

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. -

Am7 Bm7 Cmaj9 Am7 Bm7 Am7 D11 D7 G Am7

All shad - ows go, sud - den - ly light is ev - ry - where, Come fol - low he who knows the way, I'll

G Em7 Am7 D7 Bm7 G7 Cmaj7 Am7 B7 Em9 Eb D7

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 -

G Em Bm Cmaj9 D11 D9 G

one must let you know there's more to you than you can see. and I am he

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

1

has - n't made kill - ing and hun - ger cease, not a bit!
seems av - ry bat - tle the dev - il wins. Look at it!
mil - lion of souls will go down in flames. lov - ing it!

Cm6
Ebmaj7
Cm6
Ebmaj7
Cm6

2

Look at this world you ro - manc - ers, life is a curse for you danc - ers. Sa - tan gets

Ebmaj7
D7sus

3

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

Fmaj7
Cmaj9
Fmaj7
Cmaj9
Gm7
Am7
Gm7
Am7

all best. This world could do with less dream - ers. fac - ing the truth is much hard - er. Come
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 fol - low - ers, twi - light shell. Face the world as it is, smile and say: "Hel - lo Hell!"
fol - low me. If you don't, then you won't ev - er know vic - to - ry!

Cm7
Dm7
Cm7
Dm7
Am7-5

To Coda

Don't hide your eyes from the fire, that's not 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

D.S. al Coda

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, Tacet, 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 tast - 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, Cmaj7, C, Am7, Dm7, G9, C, Dm7, G9, Ebmaj7, F, Ebmaj7, F, Eb, Dm, Ebmaj7, Eb, Db, Dm, G6, G11, C, Am7, Dm7, G9, C, Dm7, G11, 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 through 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:* On 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 Valando 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 Valando Publication

Music and Lyrics
STEPHEN SONDHEIM

Slowly

F Dm9 G7sus G7

Not A Day Goes By, _____ not a sin - gle 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

Eb Ebmaj7 C7sus F F+ F6 F7sus

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

Bbmaj7 C7 F G7 Gm7

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

C7 Cm9 G Gm7 Ab G9 Gm Ebm G

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 _____

Bm A7sus A7 F Fmaj7 D7sus G9

_____ 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,

Gmaj7 D7m G6 Bm7 D7sus

if you do, I'll die, _____ I want 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

G9 D7sus G9 D7sus

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

G9 D7sus G9 D7sus Ebmaj7 Emaj9

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 dat - to - dis 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** **F** **Fdim** **C7sus** **C7** **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 mom - 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

Cm **Fm7**

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!

Bb7 **Fm7** **Bb7** **Eb6**

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!

Eb **Abmaj7** **Fm7-5**

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.

Cm **Fm7** **Bb7** **Cm** **G7** **2**

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

A **Bm7** **Amaj7** **A** **Bm7** **Amaj7** **A** **Bm7** **Amaj7** **Amaj9** **Bm7**

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,

Amaj9 **F#m** **Bm7** **E9** **Bm7** **E9** **Bm7** **C#7** **F#m** **C#m**

No, not good_e-nough, } Not for Ma-ma. Ma-ma, a life-time, crowd-ed with laugh-ter,
No, not rich_e-nough, }

Bm7 **E13** **C** **Dm7** **Cmaj7** **Dm7** **Cmaj7** **C** **Dm7** **Cmaj7** **Cmaj9**

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?

Dm7 **Cmaj9** **Am** **Fmaj7** **Em7**

Ma-ma, young_ and beau-ti-ful, Al-ways young_ and beau-ti-ful, That's the Ma-ma

Dm7 **E7-9** **Am9** **Gm7** **C9** **Fmaj7** **Em7** **Dm7** **G7** **C**

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
 You're from Big D I can guess by the way you draw and the way you draw
 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-a-
 Eb6 F7 F#dim Gm7-5 Bbm Ebm7 Eb7 F7 F#m7-5 Gm7-5 Ab C7 Db7
 And that spells Dal-las, My dar-lin', dar-lin' Dal-las, Don't it give you pleas-ure to
 F7 Bb7 Eb6 Gm7-5 C7 Bb7
 that spells Dal-las, Where ev-'ry home's a pal-ace 'Cause the set-tlers set-tle for
 fess That you're from Big D? My, oh yes. I mean Big D, lit-tle a, dou-ble l-a-a-
 less Hoo-ray for Big D. My, oh yes. I mean Big D, lit-tle a, dou-ble l-a-a-
 Eb6 Eb Bb7
 1 Eb F7 F#dim Gm7-5 2- Bb7 Eb
 Big D, lit-tle a, dou-ble l-a-a, Big D, lit-tle a, dou-ble l-a-a, st' And
 Big D, lit-tle a, dou-ble l-a-a, Big D, lit-tle a, dou-ble l-a-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. Stand-ing On The Corn-er
Stand-ing On The Corn-er
Stand-ing On The Corn-er

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
"woooooo" give it a try, Try }
look in your eye. You're only

D7 G Em A7

1, To next strain; 2, To next strain; 3 } FINE

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. The lyrics are as follows:

Why this feel - ing? Why this glow? Why the thrill when you say "Hel - lo"?
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, Mis - ter Won - der - ful, I love you!

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 for guitar are provided for each measure of music.

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

F **D7** **G** **G7** **C**
 one and on - ly bass, And I corn - 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, it 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** **F** **F#dim** **D#dim**
 star is shin - ing its bright - est light. For good - night, my love for good - night. Sweet
 wish they may and I. 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_b **E_{dim}** **B_b7**

Li - da Rose, I'm home a - gain, Rose, - to get the sun back in my sky. Li - da Rose, I'm

D **A_b** **E_b** **D** **E_b** **E_b+ A_b** **E_b** **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_b7** **A_b** **B_b7** **Fm7** **B_b7** **E_b** **E_{dim}**

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_b7 **D** **A_b** **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_b **A_bm6** **E_b** **C7** **Fm7** **B_b7** **A_b** **B_b7** **E_b** **A_b** **E_b** **E_b** **A_b** **E_b**

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_b7-9 **E_b** **E_{dim}** **Fm7** **A_bm6** **E_b** **G_{dim}** **Fm7** **B_b7-9**

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_b **A_bmaj7** **B_b7** **E_b** **A_bmaj7** **E_bmaj9** **A_b** **A_{dim}** **E_b**

You _____ There were You _____ And there was mu - sic and there were won - der - ful ros - es, they

C7 **C7+5** **Fm7** **F7** **B_b7** **B_b7+5** **B_b7** **E_b** **E_{dim}**

tell me in sweet fra - grant mea - dows of dawn, and dew, There was love all a - round, but I

Fm7 **A_bm6** **E_b** **G_{dim}** **Fm7** **B_b7** **E_b** **A_bmaj9** **E_bmaj7**

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

billiard 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' try to give an



i-ron clad leave to your-self from a three-rail billiard-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' 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-ter a-way, I say,

Bbm7 

your young men-'ll be frit-ter. Frit-ter 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-ting dan-de-lions 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-tem 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 loaf-in' a-round the hall? They'll be try-in' out Bev-o; try-in' out

Bbm7 **F7dim** **E7** **E7+5**

Cub - ebe; try - in' out Tall — or Mades, like cig - ar - etta fiends, — And brag - gin' all a - bout how they're 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 - if drag your son and your daugh - ter to the

Ab **F7** **Bb7-9** **E7**

arms of a jung - le an - i - mal in - stinct mass - ster - i - al Friends, the i - 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

"T" and that stands for pool. — We've sure - ly got trou - ble! Right here in Riv - er

F7dim **E7** **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 - il's tool! Oh yes we've got

Ddim **Ab** **G7-5** **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 - We last Sep - tem - ber. And I ex - pect a new rock - in' chair.

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 G D7 G

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** **G**

Kick up a rum - pus, But don't lose the com - 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 treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked "Moderately". The score consists of eight staves of music with lyrics underneath. Chord diagrams are provided above the notes for each measure. 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 thou sand things I've nev er done be fore. I'll nev er know what made it so ex cit ing. Why all at once my heart took flight on ly know when he be gan to dance with me. I could have danced, danced, danced, All night."

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 treble clef with a key signature of two flats (Bb) and a 4/4 time signature. The tempo is marked "Impressively". The score consists of two staves of music with lyrics underneath. Chord diagrams are provided above the notes for each measure. 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"

Bb7 Fm7 Edim Bb7 Bb Edim Bb7

sick. And you scream to fetch a doc-tor dou-ble quick! I'll be off a sec-ond ia-ter, And go straight to the the-a-tre! Oh, ho,

A7 Eb Eb7 Cb Gb7 Cb

ho, 'en-ry 'ig-gins, Just You Wait! Oooh, 'en-ry - ig-gins! Just You Wait un-til we're swim-ming in the

Bb7 Bbm7 A7 Bb7 Ebm Bb

sea! Oooh, 'en-ry 'ig-gins! And you get a cramp a lit-tle ways from me! When you

Ebm Bb7 Ebm E Bb7sus Bb7

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

Eb Tacet Db Ab7

Wait! One _ day I'll be fa-mous! I'll be prop-er and prim! Go to Saint James so of-ten I will

Db Ebm F Bbm Eb7 Ab

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

Ab7 Abdim Dbm6 Ab E Eb7 Ab7 Db

week, on the twen-ti-eth of May, I pro-claim Li-za Doo-fit-tle Day! All the peo-ple will cel-e-brate the

Ab7 Db Ab Cdim

glo-ry of you, And what-ev-er you wish and want I glad-ty will do." "Thanks a lot, King," says I, _ in a man-ner well-bred; "But

Bbm Eb7 Ab Bb Abm6 Bb D7 G

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

G C Fast March C G

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

F A7 Dm F E7 Am G Ab7 G7sus G7 C

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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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

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

C G7 Slower 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 | 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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Chappell & Co., Inc., owner of publication and allied rights throughout the worldWords by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately Fast

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 tongue! *Sung:* This is what the Brit-ish pop-u-la-tion calls an el-e-men-tary 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-glish com-plete-ly dis-ap-

Chord Diagrams:
 D, Eb7, D, Eb7, D, A7-5, B7, E, D, Db, B7, Bb, Bdim, F7, Bbdim, Bb, Bdim, C7, Db, C7, Gm7, Db7, C7, G7, Db7, C7, F7, F7-5, Bb, Bdim, F7, Bbdim, Bb, Bdim, Eb, C7, Gb, Bb, Ab7, C, Db, C, Db, C, C7, F, C7, F, A+, Bb, Fdim, Gm7, Db7, F, C7, F, E7, Am, E7, E+, G7sus, G7, C, G7, C7, F, Gm, Db7, F, Gm7, C7, F, D, A7sus, D, Ddim, A7sus, A7, D, A7, D, E, B7sus, Gdim, B7

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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 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. Let the

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 - 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! _____

Chords: A7, D, A7, D, G, D7sus, G, D7sus, G, F6, E7, E7sus, E7, Am, F9, G, Eb7, G, Eb7, G, A7-5, G, D7, G, G6

“Neptune’s Daughter”

BABY, IT'S COLD OUTSIDE

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 ■ Renewed 1976 FRANK MUSIC CORP.

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 _____

Chords: F, Fmaj7, F6, Fmaj7, Gm7, C7, Gm7, C7, F, Fmaj7, F6, F, F9, Bb6, Bb9, F6, G7

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 _____ 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

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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** **Bb** **Fmaj7** **Bb**

No Strings, No Strings ex - cept our own de - vo - tion; No oth - er bonds at

Cm7 **F7** **Bb** **Bb+** **Emaj7** **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+ **Emaj7** **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

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 - niel! 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 jst a girl who cain't say no, I'm in a tur - ri - ble fix
I'm jst 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" Jst 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 jist 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 Gm7 Cdim 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 what 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

Chords: Ab, Eb7, Ab, Gb, Eb7, Ab, C7, Cm7, F7, Cm, F7, Bb7, Eb7, Ab, C7, Fm, Eb, Bb7, Eb, Db, Eb7, Ab, Eb7, Ab, Gb, Eb7, Ab, C7, Cm7, F7, Cm, F7, Bbdim, Bb, Ebdim, Eb7, Ab, C7, FmFm7, Bbdim, Bb, Ebdim, Eb7, Ab, C7, Fm, Ab, Db, C7, Fm, Dbm6, Ab, Db, Cm7, F7+5, Bbm7, C7+5, 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

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.

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

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

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

1 Ab Eb7 Ab Eb7 2 Ab

1) They've gone a - bout as fur as they c'n go! _____ go!
2) She went a - bout as fur as she could go! _____ go!

OKLAHOMA

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Words by OSCAR HAMMERSTEIN
Music by RICHARD RODGEE

Brightly

Chords: C, F, C, G7, Gdim, G7sus, G7, C9, F6, Fm6, C, A7, D7, G7, Fm6, C, G7, C, F

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 _____

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 _____

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

Yeeow! 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 corn 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 - ray. 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 1 D7 2 Am7 G7 C Gm6 G7

Fringe eyes On 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, Cmaj9, C6, Cmaj9, C#dim, Dm7, G7, Dm7, Bb, G7, Fm6, G7, Cmaj9, C6, F#sus, F, G7, Cmaj9, C, Am7, D7, Dm7, G7, Cmaj9, C6, Cmaj9, C6, Cmaj9, C#dim, Dm7, G7, Dm7, D9, 1 Dm7, G9, C, G7, 2 Dm7, G7-9, C6, Tacet, 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, B7, 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 all - 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 my so

F Gm7 C7-9 F Am

lei - sure When - ev - er things go wrong And I would keep it
sun - ny, It could not hap - pen twice. Where is the man with

B7-9 Em Am Bb9 A7

as a treas - ure To last my whole life long.
all 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.

I'D DO ANYTHING

Words & Music
LIONEL BARRYMORE

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Lively

B \flat B \flat ma \flat 7 B \flat 6 F7sus F7 F9 F7 B \flat B \flat ma \flat 7 B \flat 6 F7sus

(Boy) I'd Do An - y - thing for you, dear, an - y - thing, For you mean ev - 'ry - thing to me.
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 ma \flat 7 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
LIONEL BARRYMORE

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Slowly

C Dm7 G7 Cma \flat 7 C6 C Dm7 G7 Cma \flat 7 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 ma \flat 7 E \flat 9 A \flat ma \flat 7 Dm7 G7 C6 Dm7 G7 Cma \flat 7 C \flat 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 Cma \flat 7 F9 B \flat ma \flat 7 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 C Cma \flat 7 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 per - 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

Chord diagrams and musical notation for the first section of the page. The score includes several staves of music with corresponding guitar chord diagrams above them. The chords listed include: Db, C, Cmaj7, Bb, C, B, C Dm, C, B, C F, B, C, Dm, C, B, C, 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, Bb, 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, Bb, Tacet, D.S. al Fine.

ON YOUR TOES

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Lyrics by LORENZ HART
Music by RICHARD RODGERS

Gracefully

Musical score for the song "ON YOUR TOES" with lyrics and guitar chords. The score includes two staves of music with corresponding guitar chord diagrams above them. The chords listed include: Eb, G7(#9), C9, F7, Eb, B+, F7, Bbm7, Bb7, Eb, Bb+ Bb7, Eb, G7. The lyrics are: See the pret - ty ap - ple top of the tree!_ The high - er up the sweet - er it grows. Pick - ing fruit you've 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 | 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 - ferent '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 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 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, 1 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 - ry - thing ends too soon too soon I wait

dar - ling, I wait Will you Speak Low to me, speak love to me and soon.

Eb9 F D7 G9 C9+5 F6

"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 1Aedim 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 Dm

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 Aedim Ab

babe, well be rid - in' high babe, Ev - ry care is gone

Ab7 F7 Bb7 Db Eb7 1Ab C7 2 Ab

From This Mo - ment On On

I AM LOVED

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Words and Music by
 COLE PORTER

Moderately Slow *Beguine*

C
Gm7
C7
F

Dm7
D#dim
C
D7
C
Dm
G7sus

C
G7
C
D#7
Gb

D7
Dm7
G7
C
Cmaj7
Am6

D9
C
Dm
G7sus
C
F
C
Dm
G7
C

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,
 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
 say, I'm a - say, So ring out the bells and let the trum - pets blow And
 beat on the drums for now I know I know I Am Loved, I Am Loved,
 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

F
Gm7
C7
F
Gm7
C7
F
Gm7
C7

F
Dm7
Gm7
C7
F
Dm6
E7
Am
E7

Au - tumn skies ought to be you,
 Cher - ry Pies Ought To Be You, Mis - ter Pul - it - zer's prize, ought to be
 Ro - me - o in dis - guise ought to be you, Spark - ling wine ought to be
 you, Col - um - bine ought to be you,
 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!

Ought to be you, Ought to be you!

Ought to be you, Ought to be you!

1 F Gm7 C7 2 F

Ought to be you, Ought to be you!

Ought to be you, Ought to be you!

Ought to be you, Ought to be you!

“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

romp - 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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Words and Music by
RICHARD M. SHERMAN & ROBERT B. SHERMAN

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

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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Words and Music by
 RICHARD M. SHERMAN & ROBERT B. SHERMAN

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** **Ebdim** **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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Words and Music by
RICHARD M. SHERMAN & ROBERT B. SHERMAN

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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Words and Music by
RICHARD M. SHERMAN & ROBERT B. SHERMAN

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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Words and Music by
RICHARD M. SHERMAN & ROBERT B. SHERMAN

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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Words and Music by
RICHARD M. SHERMAN & ROBERT B. SHERMAN

Slowly

F **F+** **F6** **F7** **Bb** **D7** **Gm**
 Well 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 - 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 - 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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Words by ALAN JAY LERNER
 Music by FREDERICK LOEWE

Moderately

Eb Bb7 Eb | Bb7 Eb Gm | Dm

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 LOEW

Moderate Waltz

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 - pri - l 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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Words by ALAN JAY LERNER
 Music by FREDERICK LOEW

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 - al _____ 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 - al _____ They call the wind Ma - ri - al _____ Be - ri - al _____ Ma -
Dm Am Bb F C7 F
 ri - al _____ Ma - ri - al _____ 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, C#dim

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 af - 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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Words by LORENZ HART
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
pot - 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! — 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. — 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 - cy 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 - ty 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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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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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, 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.

F7+5 **Em7** **A7** **Em7** **A7** **D9** **D** **Dmaj7** **D6**

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** **Bm7** **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

F **G7** **C9** **C7(#9)** **C7** **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** **G7-5** **C7** **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** **Bm7** **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

D7 **Edim** **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 - die 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 | Not me! Not
 So (there!) Not | Not me! So

1 **G6** **D7+5** **2** **G6** **G7** **F#dim** **G7** **C** **D7** **D7-9** **G** **C**

me! | 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. You'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

geth - er. I'll Nev - er Be Lone - ly A - gain. You'll nev - er be lone - ly a - gain. You'll have gain.

1 C Ebdim Dm7 G7 2 C F9 C

IF I RULED THE WORLD

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Words by LESLIE BRICUSS
Music by CYRIL ORNADE

Moderately Slow in 2

Bb7 **Eb** **Eb6** **Ebmaj7** **Eb7** **Dm7** **G7**

If I Ruled The World _____ ev - ry day would be the first day of spring, _____ Ev - ry
 Ruled The World _____ ev - ry man would be as free as a bird, _____ Ev - ry
Cm **Cm7** **F7** **Eb** **Edim**

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 -
Fm7 **Bb7** **Fm7** **G7** **Cmaj7** **C6** **Dm7** **G7**

bring _____ If curred. _____ My world _____ would be a beau - ti - ful place
Cmaj7 **C6** **Fm7** **Bb7** **Ebmaj7** **Eb6**

_____ Where we would weave such won - der - ful dreams. _____ My world _____ would wear a
Fm7 **Bb7** **G7** **Cm** **Eb6** **Am7** **Fm7** **Bb7** **Eb**

smile on its face _____ Like the man in the moon has when the moon beams. If I Ruled The
Eb6 **Ebmaj7** **Eb7** **Dm7** **G7**

World _____ ev - ry man would say the world was his friend. _____ There'd be hap - pi - ness that
Cm **F7** **Eb** **Bbm6** **C7-9**

no man could end, _____ No, my friend, not if I Ruled The World _____
C7 **Fm7** **Bb7** **Eb** **Bbm6**

_____ Ev - ry head would be held up high, _____ There'd be sun - shine in ev - ry - one's
C7-9 **C7** **Fm7** **Bb9** **Fm7** **Bb9** **Eb**

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 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 cle - er. You kiss good - night
 C7 Esmaj7 F7 Bb
 and then you know You'll kiss good - night for ev - er. You won - d
 Gm F Bb7 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 win - dows light - ed up Look - in' bright - er than a Christ - mas
 rode by a house where the moon was on the porch And a girl was on her fel - ler's
 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
 knee.
 1 Dm7 G7 C 2 Dm G7 C Ab
 Home But Me. I Home But Me. I am free and I
 Ab6 C Eb Eb6 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 A9 C6

Chord progressions for "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:

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 lake 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.
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**

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)**

stay here wid you for - ev - er, an' I'd be glad. There, there. Bess, you don't 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' ra - mem - ber, when Crown — come that's my bus - ness. —

Piu appassionato, ma ben ritmato

C13 **Fmaj7** **F** **Am** **Bbmaj9**

I Loves You, Por - gy, don't let him take me, Bess, What you think I is an - y - way, to let that dir - ty houn' dog steal my

Bb **C13** **Fmaj9**

don't let him han - dle me with his hot han'. 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 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. bus - ness sing - in', 'cause you got Por - gy. You got a man.

Gm7 **C13** **F**

wid you for - ev - er. I got my man. bus - ness sing - in', 'cause you got Por - gy. You got a man.

Gm7 **C13** **F**

wid you for - ev - er. I got my man. bus - ness sing - in', 'cause you got Por - gy. You got a man.

Gm7 **C13** **F**

wid you for - ev - er. I got my man. 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 - p'ny, 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: Eb, 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 fire - 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 Por - gy, I's yo' wo - man now, I is,

man. Bess, You is My Wo - man now an' for - ev - er

Gsus G+ Em7-5 D G#m7-5 G7 F#m C7 F#m7 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 D#7

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 fough' big Go - li - ath Who

C7 D#7 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 - e! Li1 Da - vid was small, but oh

Eb7 D# 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 D#7 D#7

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 D#

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 D#7 C7 D#7 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 DuBOISE 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 the sun, got the moon, 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. fong as I'm well, Nev - er one to strive to be good, to be bad, what the hell? I is glad it'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 - us, 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 Nineteeth 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 fac - ing to - mor - row, A - lone with my sor - row, Down In The
life, And here am

Depths, on the nine - ti - eth floor, With a floor,

Chord diagrams: D, A7, D, Em7, Em7-5, A7, D, Bb+, Bm, Bb+, D, A7, D, Em7, A7, D, A7sus, Em7-5, 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-mance. 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+ 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...
 Jo - nah... good - bye. How'm I rid - in'? I'm Rid - in' High...
 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 G7 D.C. CODA

be - cause I'm feet - 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, love you now. As once I need - ed you, I need you

now. What peo - ple 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 NEWLEY

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 Bb

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 NEWLEY

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 chord diagrams: 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 chord diagrams: 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

2 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 chord diagrams: 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 chord diagrams: 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 chord diagrams: C7+5, Abmaj7, F9, F7, Fm7, Bb7, Bb7-9, Eb, Fm7.

To Coda

On A Won - der - ful Day Like To - day On a - ing like this

On a won - der - ful morn -

for the

Guitar chord diagrams: 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 chord diagrams: Fm7, Bb9, Ebmaj9, Eb6, Eb7, Ab, Abmaj7, Ab6.

and good - will. Let me say fur - ther - more I'd a - dore ev - ry -

Guitar chord diagrams: Ab7, Adim, Gm, C7, F9, Bb13, CODA, Abmaj7, D7.

bod - y to come and dine. The plea - sure's, mine And I will pay the bill. May I world's in a won -

Guitar chord diagrams: G7-9, Cm, Cm7, F9, Fm7, Bb13, Eb6.

der - ful way, On A Won - der - ful Day Like To - day.

WHO CAN I TURN TO (When Nobody Needs Me)

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Words and Music by
LESLIE BRICUSSE & ANTHONY NEWLEY

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 NEWLEY

Very Bright

Chord progression for "Nothing Can Stop Me Now!":

Eb Eb+ Eb Eb+ Eb Gm7

C7 Ab Ab+ Ab6 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. Now I know the fu - ture is mine to have, I'm here - by mak - ing it and how. Hope is high and I'm gon - na cling to it. ing a vow. From now on I'm gon - na be - gin a - gain.

Fm7 **D♭9** **F7** **B♭7** **E♭** **E♭+**
 Tie ev - ry 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 **2 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?

Words and Music by
C.C. COURTNEY & PETER LINK

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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 - frent 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 - frent 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.

O7 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

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Words and Music by
C.C. COURTNEY & PETER LIN

Moderate and wistful

Eb Fm7 Eb Eb sus Fm7 Eb Eb sus 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 Eb sus Eb Eb sus Eb G Ab Bb

lone — wait - ing — for the light. Old pains and old re - grets — are slow - ly — washed a
fore to - day are my haunt - ing — mem - o - ries. Loves I've known and loves I've lost and loves I nev - er

Bb7 Bb sus Eb Eb sus Gb Fsus E Eb Eb sus Eb Eb sus

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 Eb sus Eb Cm7 F Eb maj9 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',
 morn - in',
 morn - in',

Through my - To - mor - row is The

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 Cm 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

1 F9 Ab Bb7 Eb Ebdim Bb7 2 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 1 A E7 A E9 2 Db Ab9 Db Ab9 Fm Bb7

nev-er play. Say "Yes." There's "Yes." Don't say "why."

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."

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”

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FREEDOM

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.

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 **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 pl - 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

sweet - er with time, So will our gar - den grow sweet - er with time.

To Coda *(Group:) Hum under dialogue*

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

Jot 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 Gdim 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

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 han - die
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.

FATED TO BE MATED

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Words and Music by
COLE PORTER

Foxtrot

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 ai - lol - ted
a glor - ious life, Me as the won - der hus - band.

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

Chords: D, G6, A7, Dsus, D

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, —

Chords: F#m, Bm, E7, Amaj7, A, G, Cmaj7

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 -

Chords: A7sus, D, Am6, B7, Em, A7sus, A7, D, Gmaj7

Mak-ing it two. — Two whole peo-ple who be-lieve in you. — And if

Chords: Amaj7, A, Gmaj7, A11, F#m7, B11, B7

oth-er per-son who be-lieves in mak-ing it a three - some. Mak-ing it three. —

Chords: Em7, A11, D, A7, G, A7, F#m7, Bm

Peo-ple you can say — be-lieve in me. — And if three whole peo-ple, — why not four? — And if

Chords: A7, G, A7, F#m, Bm9, A11, A7, Bb7

four whole peo-ple, — why not more — and more and more? — And when

Chords: Eb, Fm7, Bb11, Bb7, Ebsus Eb, Gm

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,

Chords: Cm7, F7, Bb, Ab, Db, Gm7, C7sus

it stands to rea-son you your-self would start to see what ev-'ry-bod-y sees in you. — And

Chords: Fm7, Bb11, Eb, Eb7, Abmaj7, Abm, Eb

may-be ev-en you can be-lieve in you too. —

Rubato

"Something For The Boys"

SOMETHING FOR THE BOYS

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Words and Music by
COLE PORTER

Moderately

Musical score for "Something For The Boys" in C major, 4/4 time. The score consists of five staves of music with guitar chord diagrams above the notes. The lyrics are: "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

Musical score for "Something's Afoot" in F major, 4/4 time. The score consists of three staves of music with guitar chord diagrams above the notes. The lyrics are: "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 in the mo - ment that You Fell Out Of The Sky.
 in - stant - ly why The rea - son was You Fell Out Of The Sky.
 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 (Based on EDWARD GREIG Music) arr. by ALBERT SIRETT
Words by ROBERT WRIGHT & GEORGE FORMER

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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 your
 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 Troldhaugen" 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

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

Bbm **Edim 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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Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly, with expression

E - del - weiss, E - del - weiss, Ev - ry morn - ing you greet me.
 Small and white. Clean and bright, You look hap - py to meet me.
 Blossom of snow, may you bloom and grow, Bloom and grow for - ev - er.
 E - del - weiss, E - del - weiss, Bless my home - land for - ev - er.

SIXTEEN GOING ON SEVENTEEN

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Words by OSCAR HAMMERSTEIN II
 Music by RICHARD RODGERS

Slowly, with expression

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.
 Ba - by, you're on the brink! You are Six - teen, Go - ing On Sev - en - teen, Fel - lows will fall in line.
 Ea - ger young lads and rou - es and cads will of - fer you food and wine. To - tal - ly un - pre -
 pared are you To face a world of men. Tim - id and shy and scared are you of
 things be - yond your ken. You need some - one old - er and wis - er Tell - ing you what to do.
 I am sev - en - teen go - ing on eigh - teen, I'll take care of you.

DO-RE-MI

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 Music by RICHARD RODGER

Lively

C G7 G9 G7

Doe a deer, a fe - male deer, Ray a drop of gol - den sun,

C C G9 G9

Me a name I call my - self, Far a long, long way to run.

C C7 F D7 G

Sew a nee - die pull - ing thread, La a note to fol - low sew,

E7 Am C7 F Dm7 G7 1 C

Tea a drink with jam and bread That will bring us back to do - oh -

G 2 C C7 F Dm7 G7 C

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

Dm Gm C7 Fmaj7 Bb

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

Gm7 C7 Gm7 C7 F6 Dm

cars in the world have we, How can love sur - vive? You're fond of bonds and yo
 necks in se - cur - i - ty, How can love sur - vive? How can I show what I

Gm C7 F Bb Gm7

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

C7 Gm7 C7 F6 C7sus C7 F Gm9 C7 F6

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 - jous 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 mains are we. Two mil - lion - aires with a dream are we. We're keep - ing ro - mance a - live.
 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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 Music by RICHARD RODGERS

Brightly

VERSE

High on a hill was a lone - ly goat - herd, }
 Prince on the bridge of a cas - tle moat, heard: } lay - ee o - d, lay - ee o - d, lay - ee - o. }
 One lit - tle girl in a pale pink coat, heard: } { Loud was the voice of
 } Men on a road, with
 } She yo - died back to

Lone - ly Goat - herd, }
 load to tote, heard: } lay - ee o - d, lay - ee o - d - o. }
 Lone - ly Goat - herd, } { Folks in a town that was quite re - mote, hear
 } Men in the midst of a ta - ble d'hoie, hear
 } Soon - her name with a gleam - ing goat hear

lay - ee o - d, lay - ee o - d, 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 - d, lay - ee o - d - o. }
 { What a du - et for a girl and a goat - herd. }

CHORUS

O - ho, lay - dee o - d - lee - o, O - ho, lay - dee o - d ay! O ho,
 lay - dee o - d lee - o, hod - l - o - d - 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 - d, lay - ee o - d - o. Ho - di lay - ee
 lay - ee Ho - di lay - ee O - de lay - ee o - d lee - e o - d lay.

MY FAVORITE THINGS

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Words by OSCAR HAMMERSTEIN II
 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 with string,
 schnitz - el with noo - dies 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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 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. 1,2 3 

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

tie, I fit, I float, I fleet - ly flee, 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 B \flat B \flat dim F B \flat B \flat dim 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 B \flat B \flat dim F B \flat B \flat dim 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 B \flat m F

sing through the night like a lark who is learn - ing to pray. I — My heart will be blessed

Am B \flat 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 dex - tris mé - is. Do - nee pó - nam í - ní - mi - cos tú - os,

SOLO:

Sca - bél - lum pé - dum tu - ó - rum. DÓ - mi - nus a dex - 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 - lá - bit cá - put. Glo - ri - a Pa - tri et fi - li - o,

ALL:

Et Spi - ri - tu - y San - cto. Si - cut é - rat in prin - cí - pi - o. Et nunc et, sém - pèn. Et in sâe - cu - la sâe - 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

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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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 your "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

Eb **Ab** **Bb7** **Eb** **Bb7** **Eb** **Cm7** **F9** **Bb7** **Eb**

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

Ab **Eb7** **Ab** **Abdim** **Eb** **Cm7** **Fm9** **Bb7** **Eb** **Bb7** **Eb** **Bb7**

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!

Eb **Ab** **Bb7** **Eb** **Bb7** **Eb** **Cm7** **F9** **Bb7** **Eb**

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

Ab **Eb7** **Ab** **Abdim** **Eb** **Cm7** **Fm9** **Bb7** **Eb** **Bb7** **Eb** **Cm7** **Fm7** **Bb7** **Eb**

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

D **F#**

Nellie: Won - der how I'd feel Liv - ing on a hill - side, Look - ing on an o - cean, Beau - ti - ful and still.

D **G**

Emile: This is what I need, This is what I've longed for. Some - one young and smil - ing Climb - ing up my hill!

C **F**

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.

A **D** **D#dim**

Emile: Young - er men than I, Off - i - cers and doc - tors. Prob - a - bly pur - sue her, she could have her pick.

A **Adim** **E9** **Adim** **A9** **A**

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

Adim **E9** **Adim** **A** **E9** **A**

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 diagrams: C, G7, G7-9, G7, G7(F9), G7, Cmaj7, C7, C6, C+, C, C7, F, Cdim, C, F6, G7, C, 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 diagrams: Am7, D7, G, G+, G6, Gmaj7, Dm7, G9, G7, Dm7, G7, C, Cdim, Gmaj7, G6, Am7, D7, G, G+, G6, Gmaj7, Dm7, 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 - ty
Heard peo - ple rant and rave and bel - 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 - ty 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 dawn!
 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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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 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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Words by OSCAR HAMMERSTEIN II
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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, wom - 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 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 - ferent 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

Chord progression for "Younger Than Springtime":

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 Dsus D7 G 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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Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Chord progression for "I'm Gonna Wash That Man Right Outa My Hair":

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

CHORUS

Lively

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!

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 will

gain and a - gain. — dreams — Who can ex - plain it? Who can tell you why?

sing in your

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 a - 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

'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-geth-er, Un-hap-py to-geth-er 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 1D7 G7 Ebmaj7 Eb7 2D7 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 Gm9 G Gdim D7 G C
 Wheel! 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 Am6 B7 Em B7+5 Em7
G A7 Am7 D7 Gmaj7 G6 G D7
G6 G G6 G 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
G Dm7 G7 C Cdim G
Am7 D9 B7 A7 D9
G7 A7 G D7 G C6 G

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
 girl }
 gid - dy as a ba - by on a swing. I have - n't seen a cro - cus or a rose - bud, or a
 rob - in on the wing. But I feel so gay in a mel - an - cho - ly way that it
 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
G Gm D A7 D D7 D G B7
Em G7 C E7 Am Cm D7 D7+5 G C
A7 A7-5 D7 G D7 G C G
C Cm6 G D7 G Gm Am7 D13 G

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
 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
 fit for a horse. A dog or a cow or a calf. A nod or a smile would cut the di - vorce sta -
 tis - tics by just a - bout half. "May - be." "Per - haps." "If I can." These are some words that will
 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 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_b Fm7 B_b7 B_b11 E_bmaj9 E_b7 A_bmaj7
 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. // I build my moun-tain — with a lot of care.

D_b9 E_b Cm7 Fm7 B_b7 1.2. E_b Fm7 E_b 3. E_b 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_bmaj7
 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_bmaj7 E_b9 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_b B_bm7 E_b
 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_b B_bm E_b7 B_bm7 E_b7 A_bmaj7 Gm7 Fm7 E_bmaj7 E_b7 A_bmaj7 B_bm6
 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_b Fm7 Gm Cm7 F7 Fm7 B_b7 E7-5
 When I can ex-plore a new and ex-cit-ing land. For
2. Fm7 Gm7 E_b Fm7 Dm7 G7 Cm7 F7-5 Fm7 B_b7 E_b B_bm7 E_b6
 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

F F6 Dm7 G C7 Gm7 C F F6 F#dim Gm7

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?

C7 D7-9 Gm7 Eb7 D7 Gm7 C9 F#dim Gm G7

When I think of all the men you could have loved, the men you should have loved,
And you men - tion all the men I could have loved, the men I should have loved.

Gm7 C9 Gm7 C7 F F6 Dm7 G C7 F D#9

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

Gm7 C7 F7 Cm7-5 F7 Bbmaj7 Eb9 A7+5 Dm

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.

D7-9 Gm7 C9 F6 Gb6 G6 C7 F6 Bbm F6/9

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

Ebmaj7 Eb6 Ebmaj7 Edim Fm7 Bb7 Gm7

What Kind Of Fool Am I? Who nev - er fell in love. It seems that I'm the on - ly

Edim Fm7 Bb7-9 Abm Bb7-9 Ebmaj7 Eb F7

one that I have been think - ing of. What kind of man is this? An emp - ty shell

Cm F7 Bb Dm7 Cm7 F7 Fm7 Bb7 Ebmaj7

A lone - ly cell in which an emp - ty heart must dwell. What kind of lips are these
What kind of clown am I?

Eb6 Ebmaj7 Edim Fm7 Bb7 Gm7 Ebmaj7 Bbm6

That lied with ev - ery 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 A#6 Db9 Eb F7

Tacet

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

Words by LANGSTON HUGHES
 Music by KURT WEILL

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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 diet } 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 - Krin - gle, Bells a - jin - gle, What you bring - 'll
 fill the world with joy. Come on and twink - le that twin - kle, 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 bul - fa - lo. Ha, ha, ha, ha, ha, ha, ha! Ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho, ho! Oh!

CODA **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
lend 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 stop. An
Swee - ney Todd. He served a dark and a hun - gry God. To seek re - venge — may lead to Hell. Bur

Db To Coda Gb C7

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 Ab Db Ab Bb7

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,

Ab Db Ab Db

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.

Bb7 Db 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 Gb CODA

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

Musical notation for the song 'Johanna' in E-flat major, 4/4 time. The score includes guitar chord diagrams and lyrics.

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'll
 E-ven now I'm at your win-dow. I am in the dark be-side you,

Bur-led 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-led in your yel-low hair.

PRETTY WOMEN

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Lyric and Music by
STEPHEN SONDHEIM

Languid but steady

Musical notation for the song 'Pretty Women' in G major, 3/4 time. The score includes guitar chord diagrams and lyrics.

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, 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 Valendo 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 SOCCO

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 and 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 by 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 HARNICK
Music by JERRY BRONSON

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 SAGAN
Music by MARVIN HAMLIS

C **Csus** **C** **Csus** **C**
 Rubato 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-til 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** **C#m7** **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 - gath - 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 - ing 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 La la la la la La la la la la 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

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 (her) 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 SAGER
 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

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 beautiful 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, dear. Both: Darn it! Ba - by That's Love! 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 Some - day your mem - o - ry's gon na fail. She: You'll be ex - haust - ed when you in - hale. He: You'll need bi - fo - 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!

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, Bbmaj7, Bb7, Eb, Bb7, Eb, Cm7, Cm9, Fdim, Cm7, F7, Bb, Bbmaj7, Cm7, F7, Bb, Bbmaj7, Bb7, Eb, Cm7, F7, Bb, Bbmaj7, Bb7, Eb, Cm7, F7, Bb, Gm, Cm7, F7, Ebm, Bb, F, G7, C7, Cm7, F7, Bb, Gm, Cm7, F7

Other markings: 1, 2, 3, 2,4, 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: ^{To-}_{Co.}

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 | 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":

C, Cmaj7, C6, Dm7, G7, Dm7, G7, C, Cmaj7, C6, Dm7, G7, C, 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

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.
 Treemonisha: 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,

Treemonisha: 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 Treemonisha: 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 2 Bb Bbdim

stop, don't stop danc - ing. Drag a - long. do - ing The Real Slow Drag. stop danc - ing. Drag a -

Om G7 Gm7-5 C7 Bbm6 C7 F Bbm F

D.S. al 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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 Williamson Music Co., Sole Selling Agent.

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 tull (and filled with song.) You will not know a day I do not

Bb F C9 1 F7 C7 2 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

Some - where there's mu - sic. How faint the tune! Some - where there's heav - en, How High The

Fm7 Bb9 Bb7 Ab Bb7 Eb Ebmaj7 Cm D7 Gm Cm6 G

Moon! There is no moon a - bove When love is far a - way too. Till it comes true

Am D7 G Gm D7 A9 D7 Gmaj7 G6 G Gm7 C9 C7 G9 C7-9

That you love me as I love you. Some - where there's mu - sic. It's where you are. Some - where there's

Fmaj7 F6 F Fm7 Bb9 Bb7 Ab Bb7 Eb Ebmaj7 Cm D7 G7

heav - en, How near, how far! The dark - est night would shine if you would come to me soon,

C Cm G Gm D7 A9 D7-9 G D9+5 A9 D7 A9 D7 2 G Cm6 D7 G6

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

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

C F#m7-5 B7 Em Em F#7 B7 Em

lend her. That she might ad - mired be. Is then to Sil - via let us sing. That Sil - via is ex -

blind - ness; And, be - ing helped, in - hab - its there. Then to Sil - via let us sing. That Sil - via is ex -

A7 D7 G Bm G Bm G Bm C F#m7-5 B7 Em

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

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By MEREDITH WILLSON

Moderately

E_b **A^{dim} B_b7** **E^{dim} B_b7 E^{dim} B_b7** **D7 E_b** **G7** **F_m6G7**

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

C_m **B_b** **F_m7 F7** **B_b** **B_b7 F_m7 B_b7 E_b** **A^{dim} B_b7** **E^{dim} B_b7 E^{dim} B_b7**

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 E_b **E_b7** **A_b** **A_bm** **C_b7 E_b** **B_b7** **E_b**

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 FINIMEX CORPORATION

By MEREDITH WILLSON

Moderately

C **D_m7** **G7** **D_m7** **G7** **D^{dim} B7 C** **C_m7**

I'll Nev-er Say No to you, What-ev-er you say or do, If you ask me to

F^{dim} **D_m7** **G7** **D7** **D_m7-5 D_m7 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

D_m7 **G7** **D_m7** **G7** **D^{dim}** **E** **F** **A^{dim}** **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** **D_m7** **G7** **E7** **A7** **D7** **G7** **D_m7** **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

E_b **B_bdim** **F_m7** **B_b7** **F_m** **C7**

We'll 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

Ebmaj7 Eb7 Ab F7 Fm7 Bb7+5 Eb Bbm7 Eb7 Ab Eb7

starts to ap - pear, My eyes grow mist - y too — Our dreams won't come tumb - ling to the ground, We'll hold them

Ab Ab7 F7 Cm7 F7 Bb F7 Bb7 Gm Eb Gm

fast. Dar - ing, as the strong - est book is bound, We're bound to last. Your life is

G7 G7+5 G7 Cm9 Cm7 Ab6 B7 Eb Ebm6 C7 Fm7 Bb9+5 Eb

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.

“Wait A Minim!”

I KNOW WHERE I'M GOING

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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

Gm Gm7 C7 F C7 F C7susC7 F C7 F C7 F Fmaj7 F7

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

Dm Bbmaj7 Gm Gm7 C7 F C7 F C7sus F C7 F

all — For my love - ly, win - some bon - nie. I have stock - ings of silk And shoes of bright — green

C7sus C7 F Fmaj7 F7 Dm7 Bbmaj7 Gm7 Gm6Gm C7sus C7 F C9 C7 F Bb

leath - er, Combs to buck - le in my hair — And a ring for ev - ry fin - ger. Some say ^{he's} bad But

F C7 F C7 F C7 F9 Bb Bbmaj7 Gm7 Gm6 Gm7 C7

I say — ^{he's} _{she's} bon - nie; Fair - est of them all — Is my love - ly, win - some bon - nie.

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'.
C9 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

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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 LOESSEF

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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 slay. 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-ed

Gmaj7 C9 Gmaj7 C9 Gmaj7 E9 E7 Am7 D9 Gmaj7 C9

ro-ver, So care-free and bold — Who loves a girl and is-ter thinks it a-ver And

D A7 D7 G G#dim D7 G 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 1 G Am7 D7 2 G

A-my'd rath-er stay in love with me. — me. —

LOVELIER THAN EVER

By FRANK LOESSEF

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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 - ping. Whis - ping 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
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 fit - 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 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
lyt - i - cal sen - si - tive or crit - i - cal you'll like it more the far - ther back you stand. But to

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 - ty it sat - is - fies me ful - ly when I hear that thun - der close at hand from The

mo - le - an March - ing So - ci - e - ty And Stu - dents Con - serv - a - to - ry Band. Though they Band.

(To Verse)

“Wildcat”

YOU'VE COME HOME

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Lyric by CAROLYN LEIGH
 Music by CY COLEMAN

Slowly

You've Come Home. she will say, You've Come Home, though you've been far a - way, And you'll
 wait with your heart wild - ly beat - ing. While she just keeps re - peat - ing You've Come Home. You've been
 long o - ver - due. For a while it's a world that's strange and new; Then a
 bell starts its old fa - mil - iar peal - ing. And the fire casts its shad - ows on the ceil - ing; And her
 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

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
 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

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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-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-ful!
 {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. That's won-der-ful!
 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

To Coda

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** **D#6**

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

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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-o't'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

too. 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 Tonney Valendo 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. I'm
 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**
 nesse 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 Valendo Publication

Lyric by FRED EBB
Music by JOHN KANDER

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

is such a strong note it makes me rick, rick - y tick rick rick - y tick tack - y. wick wick - y wick, wick v
 - y wick wack - y. Don't play that right po - lite note Be - cause that right note
 just makes me blah blah blah blah blah blah, No. no! Give me that new and blue note
 and sis - ter, Watch my dust! Watch my smoke! Do - in' The Wrong Note Rag! Oh,
 Rag! Bun - ny Hug? No! Tur - key Trot! No! Gim - me The Wrong Note Rag!

CH **A7+5** **D9-5**
E13 **E7** **A** **F#7** **E7** **A#dim** **E7** **A7** **D6** **D7**
D#dim **F** **Bb** **B7** **E7** **E** **F7** **F** **Bb** **B7** **E7** **C9+5** **F**

CODA **D.S. al Coda**

OHIO

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Words by BETTY COMDEN & ADOLPH GREEN
 Music by LEONARD BERNSTEIN

Why, o why, o why o, Why did I ev - er leave O - hi - o? Why did I wan - der to
 find what lies yon - der, when life was so coz - y at home? Won - d'ring while I wan - der
 why did I fly? Why did I roam? Oh why, oh why - o did I leave O - hi - o? May - be I'd bet - ter go
 O - H - I - O, May - be I'd bet - ter go home. home.

Slowly
Eb **Ab** **Eb** **Ab** **Fm**
Eb **C7** **F7** **Bb7** **Eb** **Ab** **Eb**
Eb7 **Eb9** **Abmaj7** **Ab6** **Fm6** **Eb** **C7** **F9** **Bb7**
Eb **C7** **F9** **Bb7** **Eb** **Bb7** **Eb** **Ab** **Fm6** **Eb**

“Words And Music”

MAD ABOUT THE BOY

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Words and Music by
 NOEL COWARD

Mad A - bout The Boy. I know it's stu - pid to be Mad A - bout The Boy. I'm so a
 Mad A - bout The Boy. It's pret - ty fun - ny but I'm Mad A - bout The Boy. He has a

Moderately
Dm7-5 **G7** **Dm7-5** **G7**

Cm **F1dim** **G7** **C** **Fm** **C** **Dm7-5**

shamed of it, But must ad-mit the sleep-less nights I've had a-bout the boy. On the sil-ver screen -
 gay ap-pear 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 knows 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 glit-ter 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't key - scene. —
 thinks. —

F1dim 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 — Gad - dy! — And a fil - ty - cent — ci - gar! — 'Cause y

Cm7 F7+5 Bb7 Bb7-5 Tacet

can't smoke ten cent sto - ges. *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

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 Valendo Publication

Freely

Tacet

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

Bm7 E7 A **Brightly** **E D A E D A**

ten bucks an hour. If I could've done, wh
I could've gone, wh
I could've been, been,

Amaj7 Bm7 E A

I could've done, I could've done big things. With some luck to do wh
I could've gone, I could've gone pla ces. With lee way to go fa
I could've been, I could've been some thing. if my des tin y, ha

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, a
as I could go, I would've gone pla ces. To the front of the line, the top of the tier, a
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 an am bi tion. A lot of stam in a 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, I 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)

"Its," "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 to - mor - row.

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

Eb **Gm7** **Cm7** **F7** **Bb7** **Dbm6** **Eb7** **D.C. at Coda** **CODA** **Fm7**

laugh to cheer me through. 'Til my heart is light as sum - mer rain. _____ He's The Kind Of

Bb9 **Gm7-5** **C7-9** **Fm7** **Bb11** **Bb7-9** **Eb**

Man A Wo - man Needs. _____ He's The Kind Of Man A Wo - man Needs. _____

WHY DID I CHOOSE YOU?

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Lyric by HERBERT MAR...
 Music by MICHAEL LEONA...

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** **Abdim** **Gm7** **C7**

I saw a qui - et man _____ who had a gen - te way. _____ A way that caught me in its glow - ing

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

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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 DUNSTON

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

Life is what you do while you're wait - ing to die. **Ebm7** 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 KAND

Moderately

My moth - er says that lit - tle girls are made of su - gar. Hap - py Birth - day.
 says 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 KAND

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!
 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.

Em Eb G

Heav-en waits for oth-er men but not for me. I fear noth-ing!

D7sus Cm

hope for noth-ing! I Am Free. One morn-ing in Sa-lon-i-ca

nev-er will for-get. I was pass-ing by the old-est man that I had ev-er met. He was

Dm G7 Dm G D7

kneel-ing in an or-chard when he turned and looked at me. And he said: "Come watch me. Son-ny, as I

A Dm

plant this al-mond tree." Well I tell you boss that fel-la he was o-ver nine-ty-five. And I

Em A7

think he had a week or may-be two to stay a-live. But he had to plant that al-mond tree and

Em A7 E9

when I asked him why He said: "I live ev-ry min-ute as if I would nev-er die." For

C G C

that rea-son! Just that rea-son! I Am Free! I see some-where!

G Em Eb

go some-where! I Am Free! Think of that when-ev-er you re-mem-ber me

G D7sus G

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** **Bb**

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 - tie 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 - tie while some - thing comes a - long, (Oy) _____ Ois - ge - tzaich - net!

tzatz - ke - le com - ing bounc - ing by,

The musical score consists of three staves of music. The first staff has a treble clef and a key signature of one flat (B-flat). It features four measures with guitar chords G7, C, Am, and Dm above the staff. The lyrics are "(Oy!) _____ Ois - ge - tzaich - net! (Oy!) _____ Ois - ge -". The second staff continues the melody with chords G7 and C, followed by a section marked "1,2,3 To Dance" and "4 Fine" with a repeat sign. The lyrics are "tzaich - net a ma - zel. Trans - la - tion: Out Of This World! _____". The third staff features chords D \flat , Cm, and G7, with triplets and a "D.C. (4th time to Fine)" instruction. The lyrics are "_____".

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.