

BROADWAY MUSICALS*Show by Show***1972-1988**

A MUSICAL AND HISTORICAL LOOK AT BROADWAY'S BIGGEST HITS
 BASED ON THE BEST-SELLING BOOK BY STANLEY GREEN

**19 SHOWS INCLUDING:**

DON'T BOTHER ME, I CAN'T COPE • GREASE • A LITTLE NIGHT MUSIC • CHICAGO • A CHORUS LINE •
 ANNIE • I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD • EVITA • SWEENEY TODD •
 THEY'RE PLAYING OUR SONG • CATS • LA CAGE AUX FOLLES • THE TAP DANCE KID • BIG RIVER •
 SONG AND DANCE • ME AND MY GIRL • LES MISÉRABLES • STARLIGHT EXPRESS •
 THE PHANTOM OF THE OPERA

BROADWAY MUSICALS*Show by Show***1972-1988**
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Foreword

The Broadway musical, with its combination of music, dancing and visual delights, is truly one of America's great cultural treasures. From the hundreds of productions which have been mounted since 1891, we've selected the best music, and combined it with interesting facts and photographs to create a one-of-a-kind seven-volume songbook series: Broadway Musicals - Show By Show.

About The Author Of The Text

The comments about each show in this collection are excerpted from the book *Broadway Musicals Show by Show* by author Stanley Green. Mr. Green (1923-1990) was highly regarded as one of the leading scholars in the field of musical theatre. His eleven books are among the most widely read on the subject, including *The World of Musical Comedy*, *The Rodgers and Hammerstein Story*, *Broadway Musicals of the 30s*, *Starring Fred Astaire*, *Encyclopaedia of the Musical Theatre*, *Encyclopaedia of the Musical Film*, *The Great Clowns of Broadway*, *Broadway Musicals Show by Show*, and *Hollywood Musicals Year by Year*. He also compiled and edited *The Rodgers and Hammerstein Fact Book*, the definitive reference on that phenomenally successful collaboration.

Mr. Green was born in New York and lived there throughout his life. He began his writing career as a record reviewer for *Saturday Review*, and later was a contributing editor for *HiFi/Stereo Review*. His articles appeared regularly in such publications as *The New York Times*, *Musical America*, *Variety*, and *The Atlantic Monthly*. He worked as a film publicist in New York and London, and was public relations advisor to ASCAP for the years 1961-1965. In 1967 he wrote the script for the revue *Salute to the American Musical Theatre*, first performed at the Waldorf-Astoria, and subsequently presented at the White House on three consecutive evenings. He also wrote the script for "The Music of Kurt Weill" and was music advisor for "Review of Reviews," two programs presented at Lincoln Center in New York.

In 1974, at the request of Richard Rodgers, Mr. Green appeared with the composer on the first videotaped program for the Theatre Collection of the New York Public Library at Lincoln Center. He has been involved with many recording projects, including a 100-record series on Broadway musicals for the Franklin Mint, and the album *Starring Fred Astaire*, which he co-produced for Columbia. In 1987 he moderated a series of seminars marking the 100th birthday of George Abbott. Mr. Green presented many lectures on musical theatre and film at Union College, University of Hartford, New York University, C. W. Post College, Lincoln Center Library, Goodspeed Opera, and Marymount College. He continued to be active as a writer and researcher until the time of his death in December of 1990.

GREASE

Music, lyrics & book:
Jim Jacobs & Warren Casey

Producers:
Kenneth Weissman & Maxine Fox

Director: Tom Moore

Choreographer: Patricia Birch

Cast:
Adrienne Barbeau, Barry Bostwick,
Carole Demas, Timothy Meyers

Songs:
"Summer Nights"; "Freddy, My Love";
"Greased Lightnin'"; "Mooning";
"Look At Me, I'm Sandra Dee";
"We Go Together";
"It's Raining On Prom Night";
"Beauty School Dropout";
"Alone At The Drive-In Movie";
"There Are Worse Things I Could Do"

New York run:
Eden Theatre, February 14, 1972; 3,388 p.

A surprise runaway hit, *Grease* opened at the Off-Broadway Eden Theatre (formerly the Phoenix), then moved on Broadway to the Broadhurst and then the Royale. And there it remained until April 13, 1980, for a record run that was not overtaken until *A Chorus Line* danced past the mark. The show, which began life as a five-hour amateur production in a Chicago trolley barn, took a satirically on-target view of the dress, manners, morals, and music of teenagers at the beginning of the rock and roll era. Set in the fictitious Rydell High School in Chicago, it is chiefly concerned with the attraction between greaser Danny Zuko (Barry Bostwick) and prim and proper Sandy Dumbrowski (Carole Demas), who eventually learns that there is little virtue in virtue. Mocking individuality and championing conformity, the musical hit a responsive chord in youthful audiences that could identify with teenagers having little on their minds except hanging out and making out. On Broadway, Danny was played by nine actors including Treat Williams. John Travolta, who was Danny in the 1978 movie opposite Olivia Newton-John, played Doody in the first of three touring companies.

DON'T BOTHER ME, I CAN'T COPE

Music, & lyrics: Micki Grant

Conception: Vinnette Carroll

Producers: Edward Padula & Arch Lustberg

Director: Vinnette Carroll

Choreographer: George Faison

Cast:
Alex Bradford, Hope Clarke,
Micki Grant, Bobby Hill,
Arnold Wilkerson

Songs:
"Don't Bother Me, I Can't Cope";
"Fighting For Pharaoh";
"Good Vibrations";
"It Takes A Whole Lot Of Human Feeling";
"Thank Heaven For You"

New York run:
Playhouse Theatre, April 19, 1972; 1,065 p.

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 musical numbers, both sung and danced, based on gospel, rock, calypso, 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, Philadelphia, and Detroit before opening in New York at the Playhouse Theatre (on 48th Street east of 7th Avenue). Though stressing black pride and dignity, this "Musical Entertainment" still found room for some tongue-in-cheek self kidding which helped give it a broad enough appeal to keep it running on Broadway for two and one-half years.

A LITTLE NIGHT MUSIC

Music & lyrics:
Stephen Sondheim

Book:
Hugh Wheeler

Producer-director:
Harold Prince

Choreographer:
Patricia Birch

Cast:
Glynis Johns, Len Cariou,
Hermione Gingold, Victoria Mallory,
Laurence Guittard, Patricia Elliott,
Mark Lambert, D. Jamin-Bartlett,
George Lee Andrews

Songs:
"Night Waltz";
"The Glamorous Life";
"Remember?";
"You Must Meet My Wife";
"Liasons";
"In Praise Of Women";
"Every Day A Little Death";
"A Weekend In The Country";
"It Would Have Been Wonderful";
"Send In The Clowns";
"The Miller's Son"

New York run:
Shubert Theatre, February 25, 1973; 600 p.



A Little Night Music. Len Cariou and Glynis Johns. (Martha Swope)

Not Mozart's K. 525 but Ingmar Bergman's 1955 film *Sommarnattens Leende* (*Smiles of a Summer Night*) was the inspiration for *A Little Night Music*, which offered a wry, witty view of a group of men and women from the standpoints of age and social position. The work claimed two musical innovations: the entire Stephen Sondheim score was composed in 3/4 time (or multiples thereof) and it had an overture sung by a quintet (whose members reappeared throughout the evening in the manner of a Greek chorus). It also contained, in "Send in the Clowns," the best known song the composer has written to date.

Taking place in Sweden at the turn of the century, the story deals with the complicated romantic world of a middle-aged lawyer, Fredrik Egerman (Len Cariou); his virginal child-bride Anne (Victoria Mallory); his son Henrik (Mark Lambert), who is in love with Anne; his former mistress, the actress Desirée Armfeldt (Glynis Johns); Desirée's current lover, the vain, aristocratic Count Carl-Magnus Malcolm (Laurence Guittard); and the count's suicidal wife, Charlotte (Patricia Elliott). The proper partners are paired off at a weekend at the country house of Desirée's mother (Hermione Gingold), a former concubine of assorted members of the nobility. The musical toured for a year with Jean Simmons, Margaret Hamilton, and George Lee Andrews. A film version, in 1978, co-starred Elizabeth Taylor, Len Cariou, Diana Rigg, and Hermione Gingold.

A CHORUS LINE

Music:
Marvin Hamlisch

Lyrics:
Edward Kleban

Conception:
Michael Bennett

Book:
James Kirkwood & Nicholas Dante

Producer:
Joseph Papp for the
New York Shakespeare Festival

Director:
Michael Bennett

Choreographers:
Michael Bennett & Bob Avian

Cast:
Kelly Bishop, Pamela Blair,
Wayne Cilento, Kay Cole,
Patricia Garland, Baayork Lee,
Priscilla Lopez, Robert LuPone,
Donna McKechnie, Michel Stuart,
Thommie Walsh, Sammy Williams

Songs:
"I Hope I Get It";
"At The Ballet";
"Nothing";
"The Music And The Mirror";
"One";
"What I Did For Love"

New York run:
Public Theatre, April 15, 1975;
(still running 11/1/89)

Although it dealt with the hopes, fears, frustrations, and insecurities of a specific group of dancers auditioning for a chorus line, the musical skillfully conveyed the universal experience of anyone who has ever stood in line in an effort to present his or her qualifications for a job. Since that means just about all of us, *A Chorus Line* has managed to create such a strong empathetical bond with its audiences that it has become far and away the longest running production — musical or dramatic — ever staged on Broadway.

Director-choreographer Michael Bennett — who also receives program credit for having "conceived" the show — had long wanted to stage a work that would be a celebration of chorus dancers, known as "gypsies," who contribute so much and receive so little glory. Early in 1974, Bennett rented a studio where he invited 24 dancers to talk about themselves and their careers. Out of these rap sessions came some 30 hours of taped revelations, which gave the director the idea of creating his musical in the form of an audition. After he and Nicholas Dante, one of his dancers, had edited the tapes, producer Joseph Papp offered to sponsor the project as a workshop production at his New York Shakespeare Festival Public Theatre. Marvin Hamlisch and Edward Kleban were engaged to write the score, and playwright James Kirkwood was brought in to work with Dante on the book. The show opened at the Newman Theatre (part of the Public Theatre's complex) in mid April 1975, at a \$10 top ticket price. Word of mouth made it a hit even before the critics were invited to view it on May 21, and it remained at the downtown playhouse for 101 performances. On July 25, 1975, *A Chorus Line* moved to the Shubert Theatre, went on to win the Pulitzer Prize for drama, and — at this writing — it is still running on Broadway.

Avoiding a linear plot structure, the musical is basically a series of vignettes as 18 applicants vie for places in an eight-member chorus line. Goaded by a largely unseen — and rather sadistic — director named Zach (Robert LuPone), each applicant in turn reveals truths that, supposedly, will help the director make his final choices. Among those auditioning are Cassie (Donna McKechnie), a former featured dancer now down on her luck who was once romantically involved with Zach; the street-smart but vulnerable Sheila (Kelly Bishop) who recalls how she had been attracted to dancing because "everything was beautiful at the ballet"; the still-hopeful Diana (Priscilla Lopez), who had once failed a method acting class; the voluptuous Val (Pamela Blair) who uses silicone to enlarge her talent; and the pathetic Paul (Sammy Williams) who relates his humiliating experience as a drag queen.

There have been two touring companies of *A Chorus Line*, the first traveling for seven years, the second for five years eight months. The film version was released in 1985.

CHICAGO

Music:
John Kander

Lyrics:
Fred Ebb

Book:
Fred Ebb & Bob Fosse

Producers:
Robert Fryer & James Cresson

Director-choreographer
Bob Fosse

Cast:
Gwen Verdon, Chita Rivera,
Jerry Orbach, Barney Martin,
Mary McCarty, M. O'Haughey,
Graciela Damiele

Songs:
"All That Jazz";
"All I Care About";
"Roxie";
"My Own Best Friend";
"Mr. Cellophane";
"Razzle Dazzle";
"Class";
"Nowadays"

New York run:
46th Street Theatre, June 3, 1975; 898 p.



Chicago. Lawyer Jerry Orbach coaches murderess Gwen Verdon how to appear demure in the courtroom. (Martha Swope)

Bob Fosse first planned a musical production of Maurine Dallas Watkins' 1926 play as early as the mid-Fifties, with Gwen Verdon as the star and Robert Fryer as the producer. It took some 13 years, however, for him to clear the rights to the story of Roxie Hart, a married chorus girl who kills her faithless lover, avoids prison through the histrionic efforts of razzle-dazzle lawyer Billy Flynn (Jerry Orbach), and ends up as a vaudeville headliner with another "scintillating sinner," Velma Kelly (Chita Rivera). Though the show was a scathing indictment of American huckstering, vulgarity, and decadence, its atmosphere strongly recalled the Berlin of *Cabaret*, which also had songs by John Kander and Fred Ebb and whose film version was directed by Bob Fosse.

In Fosse's conceptual treatment, which had much in common with his *commedia dell'arte* approach in *Pippin*, *Chicago* was created as "A Musical Vaudeville" with a Master of Ceremonies introducing each number as if it were a variety act. (A previous effort to combine vaudeville within a musical play was the Kurt Weill-Alan Jay Lerner *Love Life*.) Soon after *Chicago*'s Broadway opening, Miss Verdon was temporarily replaced by Liza Minnelli because of illness; during the run she was succeeded by Ann Reinking.

ANNIE

Music:
Charles Strouse

Lyrics:
Martin Charnin

Book:
Thomas Meehan

Producer:
Mike Nichols

Director:
Martin Charnin

Choreographer:
Peter Gennaro

Cast:
Andrea McArdle, Reid Shelton,
Dorothy Loudon, Sandy Faison,
Robert Fitch, Barbara Erwin,
Raymond Thorne, Laurie Beechman,
Danielle Brisebois, Shelley Bruce

Songs:
"Maybe";
"It's The Hard-Knock Life";
"Tomorrow";
"Little Girls";
"I Think I'm Gonna Like It Here";
"N.Y.C.";
"Easy Street";
"You're Never Fully Dressed Without A Smile";
"Something Was Missing";
"I Don't Need Anything But You";
"Annie";
"A New Deal For Christmas"

New York run:
Alvin Theatre, April 21, 1977; 2,377 p.

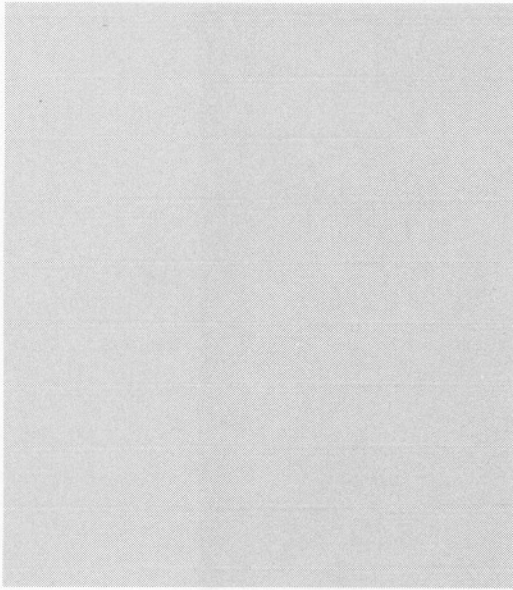


Annie. Annie (Andrea McArdle), Daddy Warbucks (Reid Shelton), and Sandy. (Martha Swope)

The idea of turning Harold Gray's "Little Orphan Annie" comic strip into a musical was the inspiration of lyricist-director Martin Charnin, who then contacted playwright Thomas Meehan and composer Charles Strouse to join him in the project. Though their initial reaction was an unqualified "Ughhh," Meehan and Strouse were soon won over by Charnin's approach, which was to use only the three continuing characters in the strip — Annie, Daddy Warbucks, and Annie's mutt Sandy — and fit them into an original story. Because Meehan saw Annie as "a metaphorical figure standing for innate decency, courage and optimism in the face of hard times, pessimism and despair," he decided to set his fable in New York City in the midst of the Depression. Annie (Andrea McArdle), an 11-year-old foundling at the Municipal Orphanage, yearns for her parents to rescue her from the clutches of mean-spirited, bibulous Agatha Hannigan (Dorothy Loudon), the orphanage's matron. Presently, a miraculous parent-figure does show up in the person of billionaire Oliver Warbucks (Reid Shelton) whose secretary, Grace Farrell (Sandy Faison), has invited Annie to spend Christmas with him.

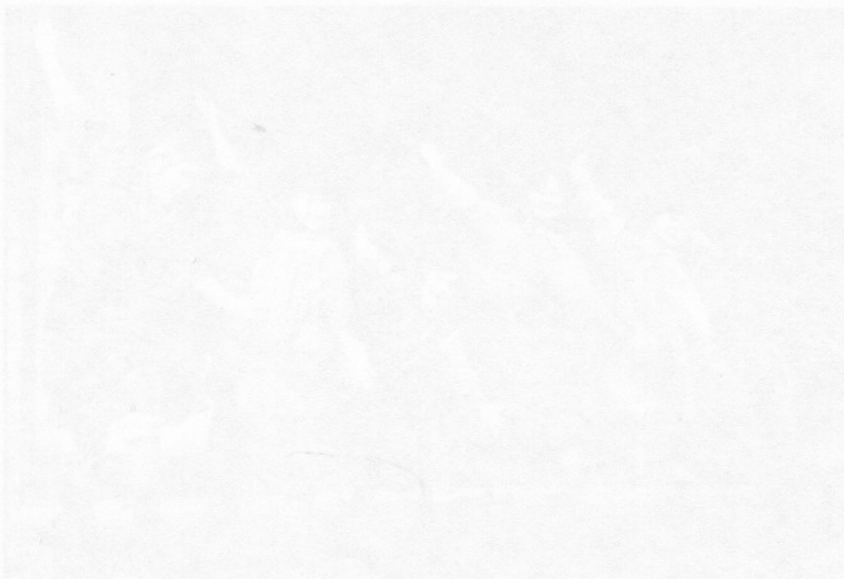


Annie. Orphans Diana Barrows, Robyn Finn, Donna Graham, Danielle Brisebois, Shelley Bruce, and Janine Ruane singing "You're Never Fully Dressed Without A Smile." (Martha Swope)



Warbucks, in fact, becomes so fond of the child that he plans to adopt her, a situation that is temporarily blocked by the machinations of Miss Hannigan. But the industrialist enlists the aid of his friend President Roosevelt (Raymond Thorne), and everyone — at least everyone who believes that tomorrow is only a day away — looks forward to having a New Deal for Christmas. (It should be noted that Lionel Bart's musical *Oliver!* is also about a young orphan who escapes a life of deprivation by being adopted by a wealthy gentleman.)

When tried out at the Goodspeed Opera House in Connecticut (where Miss McArdle replaced another girl shortly before the opening and Miss Loudon was not yet in the cast), *Annie* won the approval of Mike Nichols who offered to produce it on Broadway. The show was quickly adopted by theatregoers who made it the third longest running musical of the 1970s. During the run, Warbucks was also played by Keene Curtis, John Chuck, Harve Presnell, and Rhodes Reason; Annie by Shelley Bruce, Sarah Jessica Parker, Allison Smith, and Alyson Kirk; and Miss Hannigan by Alice Ghostley, Dolores Wilson, Betty Hutton, Marcia Lewis, Ruth Kobart, and June Havoc. There were four road companies of *Annie*, with the first traveling three and a half years. In 1982, the movie version was released with Albert Finney, Aileen Quinn, Ann Reinking, and Carol Burnett.



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

Music:
Nancy Ford

Lyrics & book:
Gretchen Cryer

Producer:
Joseph Papp for the
New York Shakespeare Festival

Director:
Word Baker

Cast:
Gretchen Cryer, Joel Fabiani,
Betty Aberlin, Don Scardino

Songs:
"Natural High";
"Miss America"; "Dear Tom";
"Old Friend"; "Strong Woman Number";
"Happy Birthday"

New York run:
Public Theatre, June 14, 1978; 1,165 p.

*I*n all their works to date, composer Nancy Ford and lyricist-librettist 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 Miss Cryer herself. The story finds her auditioning a new act for her dubious manager (Joel Fabiani), in which she presents herself as honestly as she can, without makeup or fancy gowns or any kind of audience-pandering. Through her songs, the singer gradually becomes the embodiment of the outspoken, totally liberated woman who knows exactly who she is and where she is going. After six months at the New York Shakespeare Festival Public Theatre, the musical was transferred to the Circle in the Square in Greenwich Village. During the run, Miss Cryer was succeeded by Virginia Vestoff, Betty Aberlin, Carol Hall, Betty Buckley, Anne Kaye, Nancy Ford, and Phyllis Newman.

THEY'RE PLAYING OUR SONG

Music: Marvin Hamlisch

Lyrics: Carole Bayer Sager

Book: Neil Simon

Producer: Emanuel Azenberg

Director: Robert Moore

Choreographer: Patricia Birch

Cast:

Lucie Arnaz, Robert Klein

Songs:

"Fallin'"; "If He Really Knew Me";
"They're Playing Our Song";
"Just For Tonight";
"When You're In My Arms"; "Right"

New York run:

Imperial Theatre, February 11, 1979; 1,082 p.

They're Playing Our Song was based in part on composer Marvin Hamlisch's own frequently stormy affair with his then lyricist-in-residence, Carole Bayer Sager. In this musical *drame à clef*, Vernon Gersch, a wise-cracking, neurotic songwriter who likes to spend his time telling his troubles to a tape recorder, and Sonia Walsk, a wise-cracking, neurotic lyric writer whose wardrobe is made up of used theatre costumes, try to have both a professional and a personal relationship despite constant interruptions caused by telephone calls from Sonia's former lover for whom she still feels great affection. To tell their story, the authors hit upon the notion — as in *I Do! I Do!* — of using only two characters, though in this case each one has three singing alter egos. Four actors succeeded Robert Klein during the Broadway run (including Tony Roberts and Victor Garber), and five succeeded Lucie Arnaz (including Stockard Channing and Anita Gillette). The show's first road company (with Garber and Ellen Greene) toured for two years; the second (with John Hammil and Lorna Luft) for one year three months.

EVITA

Music: Andrew Lloyd Webber

Lyrics: Tim Rice

Producer: Robert Stigwood

Director: Harold Prince

Choreographer: Larry Fuller

Cast:

Patti LuPone, Mandy Patinkin,
Bob Gunton, Mark Syers,
Jane Ohringer

Songs:

"On This Night Of A Thousand Stars";
"Buenos Aires";
"I'd Be Suprisingly Good For You";
"Another Suitcase In Another Hall";
"A New Argentina";
"Don't Cry For Me Argentina";
"High Flying Adored"; "Rainbow Tour";
"The Actress Hasn't Learned"; "And The
Money Kept Rolling In"; "Dice Are Rolling"

New York run:

Broadway Theatre,
September 25, 1979; 1,567p.

Because of its huge success in London (where it opened in 1978 and ran 2,900 performances), *Evita* was such a pre-sold hit in New York that it was able to surmount a mixed critical reception and remain on Broadway for three years nine months. Based on events in the life of Argentina's notorious Eva Peron, the musical — with Patti LuPone as Eva — begins in 1934 when Eva Duarte is 15, takes her from her hometown to Buenos Aires where she becomes a model, film actress, and the wife of Gen. Juan Peron (Bob Gunton). When Peron is elected president, Eva becomes the most powerful woman in South America, and though she does little to improve the conditions of her people, is regarded as a saint when she dies of cancer at the age of 33. Another character in the musical, the slightly misplaced Che Guevara (Mandy Patinkin), serves as narrator, observer, and conscience.

Though the plot is told entirely through song and dance (there is no credit for librettist) and the work had originated as a record project, the highly theatrical concept devised by authors Andrew Lloyd Webber and Tim Rice and director Harold Prince — as well as the popularity of "Don't Cry for Me, Argentina" — helped turn *Evita* into an internationally acclaimed musical. During the Broadway run, six actresses took over the title role from Miss LuPone: Terri Klausner, Nancy Opel, and Pamela Blake (matinees), and Derin Altay, Loni Ackerman, and Florence Lacey (evenings). The show's three touring companies traveled a total of three and one-half years.

SWEENEY TODD

Music & lyrics:
Stephen Sondheim

Book:
Hugh Wheeler

Producers:
Richard Barr,
Charles Woodward, Robert Fryer, etc.

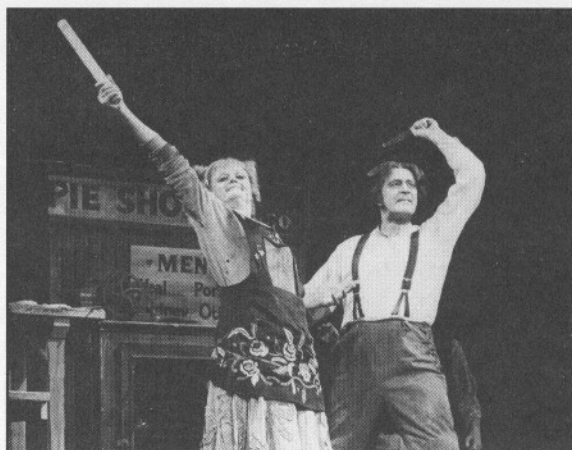
Director:
Harold Prince

Choreographer:
Larry Fuller

Cast:
Angela Lansbury, Len Cariou,
Victor Garber, Ken Jennings,
Merle Louise, Edmund Lyndeck,
Sarah Rice

Songs:
"The Ballad Of Sweeney Todd";
"The Worst Pies In London";
"Johanna";
"Pretty Woman";
"Epiphany";
"A Little Priest";
"By The Sea";
"Not While I'm Around"

New York run:
Uris Theatre, March 1, 1979; 557 p.



Sweeney Todd. Angela Lansbury and Len Cariou. (Martha Swope)

Easily the most grisly musical ever presented for a commercial Broadway run, the near-operatic *Sweeney Todd* was a bold, even audience-intimidating attack on the cannibalizing effects of the Industrial Revolution on a Brechtian, vermin-infested London. The indictment was conveyed through the tale of a half-mad barber (Len Cariou) who returns home after escaping from an unjust imprisonment to take vengeance on the judge who sentenced him, then ravished his wife, and now plans to marry his daughter. But Sweeney doesn't limit himself to one victim; he turns his indiscriminate rage against everyone in London by systematically slitting the throats of his customers, whose corpses are then made into meat pies by Todd's enterprising accomplice, Mrs. Lovett (Angela Lansbury). At the end, of course, all the bad ones are properly and gruesomely punished.

First shown on the London stage in 1847 as *A String of Pearls*, or *The Fiend of Fleet Street*, by George Dibdin Pitt, the Grand Guignol story has been presented in many versions since then, most recently Christopher Bond's 1973 London play, *Sweeney Todd*, on which Hugh Wheeler based his libretto. The fifth and most uncompromising collaboration between composer-lyricist Stephen Sondheim and director Harold Prince, the production was also noted for its towering setting (by Eugene and Franne Lee) made from an iron foundry. During the run at the Uris Theatre (now the Gershwin, on 51st west of Broadway), Miss Lansbury was succeeded by Dorothy Loudon, Mr. Cariou by George Hearn. In 1984, the musical entered the repertory of the New York City Opera; in 1989, it was revived Off-Broadway with Bob Gunton and Beth Fowler.

CATS

Music:
Andrew Lloyd Webber

Lyrics:
Based on T.S. Eliot

Producers:
Cameron Mackintosh,
Really Useful Co., Ltd., David Geffen

Directors:
Trevor Nunn, Gillian Lynne

Choreographer:
Gillian Lynne

Cast:
Betty Buckley, Rene Clemente,
Harry Groener, Stephen Hanan,
Reed Jones, Christine Langner,
Terrence V. Mann, Anna McNeely,
Ken Page, Timothy Scott

Songs:
"Jellicle Songs for Jellicle Cats";
"The Old Gumbie Cat";
"The Rum Tum Tugger";
"Old Deuteronomy";
"The Jellicle Ball";
"Grizabella";
"Macavity";
"Mr. Mistoffelees";
"Memory"

New York run:
Winter Garden, October 7, 1982;
(still running 11/1/89)



Cats. "The Jellicle Ball" number. (Martha Swope)

At this writing, *Cats* is still running in London (where it opened May 11, 1981) and in New York. Charged with incredible energy, flare, and imagination, the feline fantasy has been staged in its Broadway version as even more of an environmental experience than it was in its West End original. With the entire Winter Garden auditorium transformed into an enormous junkyard, a theatregoer is confronted by such sights as outsized garbagemen spilling into the audience, a stage area without a proscenium arch, and a ceiling that has been lowered and turned into a twinkling canopy suggesting both cats' eyes and stars.

Composer Andrew Lloyd Webber began setting music to T.S. Eliot's poems in *Old Possum's Book of Practical Cats* in 1977. Later, he arranged the music for concerts, and still later — now in collaboration with director Trevor Nunn — he reworked the concept into a dramatic structure. In the song-and-dance spectacle, which has only the barest thread of a story line and no spoken dialogue, are such whimsically named characters as Jennyanydots (Anna McNeely), the Old Gumbie Cat who sits all day and becomes active only at night; the never satisfied Rum Tum Tugger (Terrence V. Mann); Bustopher Jones (Stephen Hanan), the well-fed, elegant cat about town; Mungojerrie and Rumpleteazer (Rene Clemente and Christine Langner), those two knockabout clowns and cat burglars; the patriarchal Old Deuteronomy (Ken Page); Skimpleshanks the Railway Cat (Reed Jones); and the mysterious Mr. Mistoffelees (Timothy Scott). The musical's song hit, "Memory," is sung by Grizabella (Betty Buckley), the faded Glamour Cat who, at the evening's end, ascends to the cats' heaven known as the Heaviside Layer. During the Broadway run (which saw ticket prices ascend from \$40 to \$55), Miss Buckley was succeeded by Laurie Beechman and Loni Ackerman. The first of three touring companies began traveling in December 1983.

LA CAGE AUX FOLLES

Music & lyrics:
Jerry Herman

Book:
Harvey Fierstein

Producer:
Allan Carr

Director:
Arthur Laurents

Choreographer:
Scott Salmon

Cast:
George Hearn, Gene Barry,
Jay Garner, John Weiner,
Elizabeth Parrish, Leslie Stevens,
William Thomas Jr., Merle Louise

Songs:
"A Little More Mascara";
"With You on My Arm";
"Song On The Sand";
"La Cage aux Folles";
"I Am What I Am";
"Masculinity";
"The Best Of Times"

New York run:
Palace Theatre, August 21, 1983; 1,176 p.



La Cage aux Folles. Les Cagelles. (Martha Swope)

*F*rench author Jean Poiret's successful play and film about the relationship between the owner of a St. Tropez drag-queen nightclub and his star attraction provided Broadway with its first homosexual musical. In the story, the flamboyant Albin (George Hearn) — known on the stage as Zaza — and the more conservative Georges (Gene Barry) are middle-aged lovers who have been together for over 20 years. Their domestic peace is shattered, however, when Jean-Michel (John Weiner), Georges' son as a result of a youthful indiscretion, advises his father that he plans to wed the daughter of Edouard Dindon (Jay Garner), a local morals crusader. In order that Georges appear to his future in-laws as an upstanding citizen, he agrees that Albin must somehow be put back into the closet. Though hurt and defiant ("I Am What I Am"), Albin swallows his pride and aids the deception by dressing up as Georges' wife. After inadvertently revealing that he is what he is, Albin is not above a little blackmail to force Dindon to permit the marriage to take place.



La Cage aux Folles. The "Masculinity" number with Gene Barry and George Hearn. (Martha Swope)

Except for the homosexual angle, *La Cage aux Folles* (the name of Georges' nightclub) was in the tradition of the big, splashy Broadway book musical, complete with a glamorous chorus line (which even has two female dancers among the Cagelles). And though it was originally to have been put together by a different team of collaborators (when it was known as *The Queen of Basin Street*), the musical was a predestined smash by the time of its Boston tryout. The show marked Jerry Herman's tenth score (as well as his first hit since *Mame*) and playwright Harvey Fierstein's first experience as a librettist. George Hearn, who scored a notable hit as Albin, was succeeded by Walter Charles and Keene Curtis; Gene Barry was followed by Jamie Ross, Keith Michell, Van Johnson, Steeve Arlen, and Peter Marshall. The show's two road companies were headed by, respectively, Michell (replaced by Barry) and Charles, and by Marshall and Curtis. *La Cage aux Folles* was the first musical to charge \$47.50 for orchestra seats.

Male actors appearing in drag have long been part of the Broadway musical scene. In the late 19th Century, Tony Hart made a specialty of performing women's roles in Harrigan and Hart shows, and other early female impersonators were Julian Eltinge (the most celebrated of all) and Bert Savoy (of the team of Savoy and Brennan). Later actors who donned feminine attire — usually as a transvestite sight gag — included Ole Olsen in *Hellzapoppin*, Bobby Clark in *Mexican Hayride*, *Sweethearts*, and *As the Girls Go*, Ray Bolger in *Where's Charley?*, Myron McCormick in *South Pacific*, Bert Lahr (as Queen Victoria) in *Two on the Aisle*, Jack Gilford in *A Funny Thing Happened on the Way to the Forum*, Robt Morse and Tony Roberts in *Sugar*, Mickey Rooney in *Sugar Babies*, and James Coco in the revival of *Little Me*. Actual homosexual — or at least effeminate — characters have been portrayed by Bobbie Watson in *Irene*, Danny Kaye in *Lady in the Dark*, Ray Bolger in *By Jupiter*, Joel Grey in *Cabaret*, Rene Auberjonois in *Coco*, Lee Roy Reams in *Applause*, Tommy Tune in *Seesaw*, and Michel Stuart and Sammy Williams in *A Chorus Line*.

THE TAP DANCE KID

Music: Henry Krieger

Lyrics: Robert Lorick

Book: Charles Blackwell

Producers:
Stanley White, Evelyn Barron,
Harvey Klaris, Michael Stuart

Director:
Vivian Matalon

Choreographer:
Danny Daniels

Cast:
Hinton Battle, Samuel E. Wright,
Hattie Winston, Alfonso Ribiero,
Alan Weeks, Martine Allard, Jackie Lowe

Songs:
"Dancing Is Everything";
"Fabulous Feet";
"Class Act";
"I Remember How It Was";
"Dance If It Makes You Happy"

New York run:
Broadhurst Theatre,
December 21, 1983; 669 p.

The methods by which ambitious young blacks have been able to box or sing their way out of the ghetto have been documented in such musicals as *Golden Boy* and *Dreamgirls*, but *The Tap Dance Kid* offered the unaccustomed situation of an upper middle-class family in which a successful lawyer (Samuel E. Wright) tries to stifle the dreams of his ten-year-old son Willie (Alfonso Ribeiro) to follow the profession of his Uncle Dipsey (Hinton Battle) and become a dancer. Featuring Battle's exciting footwork, the show surmounted a divided press to chalk up a surprisingly long Broadway run. The musical's origin was a television play (in which librettist Charles Blackwell played the father) that had been based on a novel, *Nobody's Family Is Going to Change*, by Louise Fitzhugh.

BIG RIVER

Music & lyrics:
Roger Miller

Book:
William Hauptman

Producers:
Rocco Landesman, Heidi Landesman,
Rick Steiner, M. Anthony Fisher,
Dodger Productions

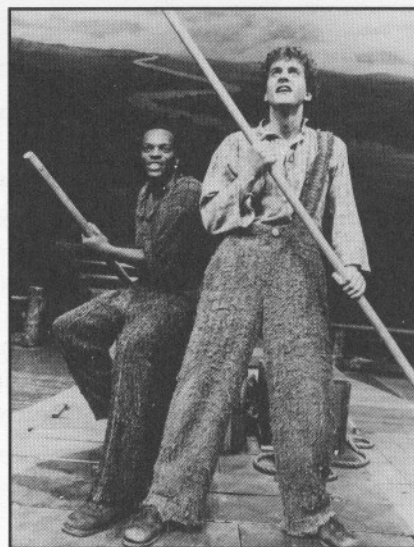
Director:
Des McAnuff

Choreographer:
Janet Watson

Cast:
Rene Auberjonois, Reathal Bean,
Susan Browning, Patti Cohenour,
Gordon Connell, Bob Gunton,
Daniel H. Jenkins, Ron Richardson

Songs:
"Guv'ment";
"Muddy Water";
"River In The Rain";
"Waiting For The Light To Shine";
"Worlds Apart";
"You Ought To Be Here With Me";
"Leaving's Not The Only Way To Go"

New York run:
Eugene O'Neill Theatre,
April 25, 1985; 1,005 p.



Big River. Ron Richardson and Daniel H. Jenkins.
(Martha Swope)

Producers Rocco and Heidi Landesman came up with the idea of a musical version of Mark Twain's *Adventures of Huckleberry Finn* primarily because they were anxious to find the right property that would best introduce Broadway to the talents of country music songwriter Roger Miller. *Big River* was tried out at the American Repertory Theatre (ART) in Cambridge, Massachusetts, early in 1984, and then at the La Jolla Playhouse in California before those connected with the show felt that it was ready for New York. Set in 1849, with the action taking place both on the Mississippi River and in various locations along its banks (thanks to Heidi Landesman's atmospheric settings), the imaginative and faithfully conceived adaptation of the picaresque novel is concerned primarily with the relationship between Huck Finn and the runaway slave Jim (Daniel H. Jenkins and Ron Richardson) as they enjoy the untethered life traveling on a raft down the Mississippi from Hannibal, Missouri, to Hillsboro, Arkansas. In 1957, a previous musical based on Mark Twain's Mississippi River stories was offered Off Broadway under the title *Livin' the Life*.

SONG AND DANCE

Music:

Andrew Lloyd Webber

Lyrics:

Don Black, Richard Maltby Jr.

Adaptation:

Richard Maltby Jr.

Producers:

Cameron Mackintosh,
Shubert Organization, FWM Producing Group

Director:

Richard Maltby Jr.

Choreographers:

Peter Martins

Cast:

Bernadette Peters, Christopher d'Amboise,
Gregg Burge, Charlotte d'Amboise,
Cynthia Onrubia, Scott Wise

Songs:

"Capped Teeth and Caesar Salad";
"So Much To Do In New York";
"Unexpected Song";
"Come Back With The
Same Look In Your Eyes";
"Tell Me On A Sunday"

New York run:

Royale Theatre, September 18, 1985; 474 p.

The "Dance" of the title originated in 1979 when Andrew Lloyd Webber composed a set of variations on Paganini's A-Minor Caprice that seemed perfect for a ballet; the "Song" originated a year later with a one-woman television show, *Tell Me on a Sunday*, consisting entirely of musical pieces. Two years after that both works were presented together in London as a full evening's entertainment. In New York, this unconventional package won praise for Bernadette Peters, whose task in Act I was to create, without dialogue, the character of a freespirted English girl who has dalliances in America with four men. The second act offered a choreographic self-examination of one of the men (Christopher d'Amboise) and the two halves were joined when girl and boy were reunited. After a year on Broadway, Miss Peters was succeeded by Betty Buckley

ME AND MY GIRL

Music:
Noel Gay

Lyrics:
Douglas Furber, etc.

Book:
L. Arthur Rose & Douglas Furber;
revised by Stephen Fry

Producers:
Richard Armitage, Terry Allan Kramer,
James Nederlander, Stage Promotions Ltd.

Director:
Mike Ockrent

Choreographer:
Gillian Gregory

Cast:
Robert Lindsay, Maryann Plunkett,
George S. Irving, Jane Connell,
Jane Summerhays, Nick Ullett,
Timothy Jerome, Thomas Toner,
Justine Johnston, Elizabeth Larner

Songs:
"Thinking Of No-One But Me";
"The Family Solicitor";
"Me And My Girl";
"Hold My Hand" (music with Maurice Elwin;
lyric: Harry Graham);
"Once You Lose Your Heart" (lyric: Noel Gay);
"The Lambeth Walk";
"The Sun Has Got His Hat On"
(lyric: Frank Butler);
"Take It On The Chin";
"Love Makes The World Go Round"
(lyric: Gay);
"Leaning On A Lamppost" (lyric: Gay)

New York run:
Marquis Theatre, August 10, 1986;
(still running 11/1/89)

One of the most unlikely Broadway hits of 1986 was an almost fifty-year-old London musical comedy that, despite its near record-breaking run of 1,646 performances, had always been deemed too "English" to be considered for a New York showing before. Yet, followed by a successful West End reincarnation in 1985, *Me and My Girl* became an instant smash upon being offered as the premiere attraction at the newly built Marquis Theatre (located in the Marriott Marquis Hotel on Broadway between 45th and 46th Streets). Part of the reason had to do with the imaginative staging, Noel Gay's simple, catchy melodies, and the show's general spirit of eager-to-please innocent merriment. But most of the show's popularity surely was due to the protean talents of Robert Lindsay, the original star of the London revival who made his Broadway debut in the musical. (Lindsay was subsequently succeeded by Jim Dale and James Brennan.) The road company, which began touring in 1987, was initially headed by Tim Curry.

It was producer Richard Armitage, the son of the composer (Gay's real name was Reginald Armitage), who first saw the potential in bringing back *Me and My Girl*. The younger Armitage devoted years to tracking down the original score and script, then signed playwright Stephen Fry to do the text revisions with an assist from director Mike Ockrent. The book was still about a pugnacious Cockney, Bill Snibson (Lindsay), who turns up as the long-lost heir to the Earldom of Hareford. Complications arise over Bill's devotion to his Lambeth sweetie, Sally Smith (Maryann Plunkett), and the efforts of the Hareford clan (led by George S. Irving and Jane Connell) to send her back where she belongs. But the bluebloods—who even join in the high-strutting, thumb-cocking dance known as "The Lambeth Walk"—eventually give their consent and Bill ends up with both his inheritance and his girl (who has been miraculously transformed, *Pygmalion* fashion, into an elegant lady).

The character of Bill Snibson was originated in 1935 by the diminutive clown Lupino Lane in *Twenty to One*, a race-track yarn in which Bill tilts with the stuffy killjoys of the Anti-Gambling League. Lane became so attached to the part that two years later he had the show's librettists fashion a new musical for him about Bill's tilting with the stuffy members of the aristocracy. *Me and My Girl* was such a personal triumph that Lane toured in it extensively and brought it back to London in 1941, 1945, and 1949.

LES MISÉRABLES

Music:
Claude-Michel Schönberg

Lyrics:
Herbert Kretzmer

Conception:
Alain Boubil & Claude-Michel Schönberg

Original French Text:
Alain Boubil & Jean-Marc Natel

Adaptation:
Trevor Nunn & John Caird

Producer:
Cameron Mackintosh

Directors:
Trevor Nunn & John Caird

Choreographer:
Kate Flatt

Cast:
Colm Wilkinson, Terrence Mann,
Randy Graff, Michael Maguire,
Leo Burmester, Frances Rufelle,
David Bryant, Judy Kuhn,
Jennifer Butt, Braden Danner

Songs:
"I Dreamed A Dream";
"Who Am I?";
"Castle On A Cloud";
"Master Of The House";
"Red and Black"
"Do You Hear The People Sing?";
"In My Life";
"On My Own"
(lyric with Trevor Nunn & John Caird);
"A Little Fall Of Rain";
"Drink With Me";
"Bring Him Home";
"Empty Chairs At Empty Tables"

New York run:
Broadway Theatre, March 12, 1987;
(still running 11/1/89)



Les Misérables. Colm Wilkinson, Michael Maguire and David Bryant manning the barricade. (Michael Le Poer Trench/Bob Marshak)

Something of a follow-up to the Royal Shakespeare Company's highly acclaimed non-musical dramatization of Charles Dickens' *Life and Adventures of Nicholas Nickleby*, *Les Misérables* was again directed by Trevor Nunn and John Caird, designed by John Napier, and lighted by David Hersey. (This time, however, it was produced by Cameron Mackintosh in partnership with the RSC.) Once more those responsible put together an epic saga dealing with the theme of social injustice and the plight of the downtrodden that had inspired the earlier massive 19th-century literary classic.

Originally conceived in 1979 by the French team of composer Claude-Michel Schönberg and lyricist Alain Boubil (with the collaboration of poet Jean-Marc Natel), the pop opera gives dramatic life to Victor Hugo's sprawling 1,200 page novel of suffering and salvation during a tumultuous period in French history. The story takes the valiant hero Jean Valjean from 1815 (after he has been paroled following 19 years on a chain gang for stealing a loaf of bread) to the illfated 1832 student uprising in Paris, when Valjean saves the life of Marius (David Bryant), the beloved of his adopted daughter Cosette (Judy Kuhn). Throughout the saga, Valjean is relentlessly hounded by the fanatic police inspector Javert (Terrence Mann) for breaking his parole, a pursuit that ends only when Javert, after chasing his quarry through the sewers of Paris, drowns himself in the Seine because he has violated his obsessive code of justice by letting Valjean escape.

With Herbert Kretzmer writing the English lyrics (and James Fenton credited for "additional material"), *Les Misérables* was successfully launched in London in 1985 at the RSC's Barbican Theatre, then brought to New York two years later by Mackintosh with the original lead, Colm Wilkinson, repeating his impressive performance as Valjean. (Wilkinson was subsequently replaced by Gary Morris, Timothy Shew, and William Solo.) Equally vital to the musical's appeal were Nunn and Caird's inventive, fluid staging and Napier's atmospheric sets — including an immense barricade for the uprising — that moved on a mammoth turntable. *Les Misérables* was the first musical in Broadway history to open at a top ticket price of \$50.00. Prior to this production, the most successful musical of French origin (which also crossed the Atlantic via London) had been *Irma la Douce*.

STARLIGHT EXPRESS

Music:
Andrew Lloyd Webber

Lyricist:
Richard Stilgoe

Producers:
Martin Starger & Lord Grade

Director:
Trevor Nunn

Choreographer:
Arlene Phillips

Cast:
Ken Ard, Jamie Beth Chandler,
Steve Fowler, Jane Krakowski,
Andrea McArdle, Greg Mowry,
Reva Rice, Robert Torti

Songs:
"Rolling Stock";
"Engine Of Love";
"Pumping Iron";
"Make Up My Heart";
"Starlight Express";
"I Am The Starlight";
"Only You";
"One Rock And Roll Too Many";
"Light At The End Of The Tunnel"

New York run:
Gershwin Theatre, March 15, 1987; 761 p.



Starlight Express. The "Engine Of Love" number with Greg Mowry, Reva Rice, Jane Krakowski, Lola Knox (understudy for Jamie Beth Chandler), and Andrea McArdle. (© Martha Swope)

At a cost of well over \$8 million — the highest in Broadway history — *Starlight Express* solidified the British invasion by joining *Cats*, *Me and My Girl*, and *Les Misérables* as one of the four biggest Main Stem attractions during the first half of 1987. Dubbed *Cats* on wheels, this hi-tech spectacle offered not only humanized railroad trains but put them on roller skates zooming on multilevel tracks around a glow-in-the-dark Erector-set panorama of the United States (created by John Napier), dominated by a gigantic steel suspension bridge that could turn, spin, dip and rise. The original idea for the fantasy began in 1973 when Andrew Lloyd Webber was asked to write a rock score for an animated television series based on the British equivalent of *The Little Engine That Could*. That never worked out but it started the composer thinking about a vaguely Cinderella-ish fable in which a battered steam engine named Rusty, encouraged by his father named Poppa, wins a race against a flashy diesel locomotive named Greaseball and a slick electric locomotive named Electra. First opening in London in 1984, the show itself became a flashy, slick hit (the original version offered skaters on ramps that encircled the theatre), then was reconceived for the American production requiring the renovation of the Gershwin Theatre (formerly the Uris) that alone cost \$2.5 million.

THE PHANTOM OF THE OPERA

Music :
Andrew Lloyd Webber

Lyrics :
Charles Hart, Richard Stilgoe

Book:
Richard Stilgoe & Andrew Lloyd Webber

Producer:
Cameron Mackintosh &
The Really Useful Theatre Co.

Director:
Harold Prince

Choreographer:
Gillian Lynne

Cast:
Michael Crawford, Sarah Brightman,
Steve Barton, Judy Kaye,
Cris Groenendaal, Nicholas Wyman,
Leila Martin, David Romano,
Elisa Heinsohn, George Lee Andrews

Songs:
"Think Of Me";
"Angel Of Music";
"The Phantom Of The Opera";
"The Music Of The Night";
"Prima Donna";
"All I Ask Of You";
"Masquerade";
"Wishing You Were Somehow Here Again";
"The Point Of No Return"

New York run:
Majestic Theatre, January 26, 1988;
(still running 11/1/89)



The Phantom Of The Opera. Michael Crawford and Sarah Brightman. (Clive Barcla)

Turn-of-the-century French novelist Gaston Leroux wrote *Le Fantôme de l'Opéra* after visiting the subterranean depths of the Paris Opera House — including its man-made lake. Though not a success when published in 1911, the ghoulish tale of the mad, disfigured Phantom who lives in the bowels of the theatre and does away with those who would thwart the operatic career of his beloved Christine, became internationally celebrated in 1925 when it served as a movie vehicle for Lon Chaney. (Subsequent film versions were made in 1943 with Claude Rains, in 1962 with Herbert Lom, in 1989 with Robert Englund, and—for television—in 1982 with Maximilian Schell.)

In 1984 a stage adaptation, using excerpts from public-domain operas by Verdi, Gounod, and Offenbach, was written and directed by Ken Hill and produced by Joan Littlewood at an East London fringe theatre. Andrew Lloyd Webber thought it might be developed into a campy West End musical — something along the lines of *The Rocky Horror Show* that he would co-produce with Cameron Mackintosh. After reading the Leroux novel, however, Lloyd Webber realized that far from being a penny dreadful, Leroux's work was a genuinely romantic and moving tale, and he decided to write the score himself. His lyricist and co-adaptor was Richard Stilgoe and his director was Harold Prince. After a tryout of the first act at a summer festival at his home in Sydmonton (with Colm Wilkinson as the Phantom and Lloyd Webber's wife Sarah Brightman as Christine), the composer felt that there was need for a more romantic approach in the lyrics and, after first trying to enlist Alan Jay Lerner and then Tim Rice, he settled on the relatively inexperienced Charles Hart to augment Stilgoe's work.

The Phantom of the Opera opened in London in 1986 with Michael Crawford and Miss Brightman. It won a resoundingly affirmative reception for its cast, staging, and scenic effects, including a chandelier that descends from the auditorium ceiling and crashes on stage. At this writing, the musical is still running at Her Majesty's Theatre. Basically the same production was transferred to Broadway, with Crawford, Miss Brightman, and Steve Barton (as The Phantom's romantic rival) repeating their roles. A presold hit with an \$18 million advance, the show made Andrew Lloyd Webber the first composer to have three musicals running simultaneously in London and New York. (The other two: *Cats*, and *Starlight Express*.)

So far during the Broadway run, Crawford has been succeeded by Timothy Nolen and Cris Groenendaal; Miss Brightman by Patti Cohenour and Rebecca Luker; Barton by Kevin Gray; and Judy Kaye by Marilyn Caskey. Two road companies opened in 1989: the first, in Los Angeles, had a cast headed by Crawford, Dale Kristien, Reece Holland, and Leigh Munro; the second, in Toronto, featured Colm Wilkinson, Rebecca Caine, Byron Nease, and Lyse Guerin.

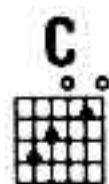
THANK HEAVEN FOR YOU

(From "DON'T BOTHER ME, I CAN'T COPE")

Moderately slow

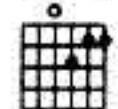
Words and Music by MICKI GRANT

mp

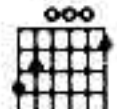


When I'm wor-ried, — just a smile from you is
tired you can touch my brow and I'm

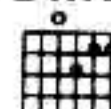
Dm7



G7

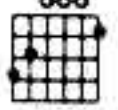


Dm7

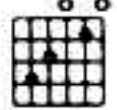


all I need, — When I'm fail- ing, — just a
good as new, — And when trou- bles — mul- ti -

G7



C



word ply, from you and I'll suc-ceed. — When I
you make them seem so few. — And some -

don't have a cent to my name, I'm still rich in - deed.
how you make me be - lieve there's noth - ing I can't do.

C7 **F**

'Cause I've got you and your love to guide me,

Fm **C/G**

mf

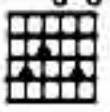
You to lie be - side me, With - out you__

A7 **A7-9** **G/B** **Cm** **A7/C#** **Dm7**

I don't know what I'd do, Thank Heav - en for

G7 **Em7-5** **A7** **Dm7** **G11** **G7**

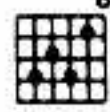
C(add9)



1 F/G



2 C7



you.

When I'm

Be -

F

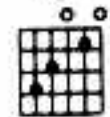


fore you came a - long

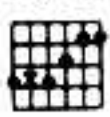
ev' - ry - thing went wrong,

and it

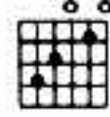
C



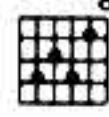
F/G



C



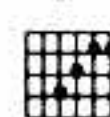
C7



did - n't take much to make a mess of me.

Oh, but

F



now I'm step-ping high,—

my head's

in the sky,—

D7 **G7** **C**

Noth - ing can get the best of me. 'Cause I've got you and your

A7 **A7-9** **G/B** **Cm** **A7/C#**

love to guide me, You to lie be - side me, With -

Dm7 **G7** **Em7-5** **A7**

out you — I don't know what I'd do, —

Dm7 **G11** **G7** **C(add9)** **F/G** **C**

— Thank Heav - en for you. —

Summer Nights

Lyric and Music by WARREN CASEY
and JIM JACOBS

Moderately

mf

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

Boy: "Sum-mer lov-in', had me a blast."
"She swam by me; she got a cramp."
"Took her bowl-ing in the ar-cade."

Girl: "Sum-mer lov-in' hap-pened so fast."
"He ran by me; got my suit damp."
"We went stroll-ing; drank lem-on-ade."

D **G** **A** **B** **E** **A** **E** **A**

Boy: "Met a girl, cra-zy for me."
"Saved her life; she near-ly drowned."
"We made out un-der the dock."

Girl: "Met a boy, cute as can be."
"He showed off, splash-ing a-round."
"We stayed out till ten o'clock."

D **G** **A** **B** **Em7** **A** **D** **Tacet**

Sum-mer days drift-ing a-way— to, uh, oh, those Sum-mer Nights.— Well-a, well-a, well-a
Sum-mer sun, some-thing's be-gun.— But, uh, oh, those Sum-mer Nights.—
Sum-mer fling don't mean a thing.— But, uh, oh, those Sum-mer Nights.—

Chords: D, G, E, A, D, G, E, A

uh. Tell me more. Tell me more. Did you get ver - y far? — Tell me more. Tell me more. Like, does he have a car? —
 uh. Tell me more. Tell me more. Was it love at first sight? — Tell me more. Tell me more. Did she put up a fight? —

Chords: D, G, A, G, 3 Em7, A, Bb

uh, oh, those Sum - mer Nights. —

Chords: Eb, Ab, F, Bb, Eb, Ab, F, Bb, Eb, Ab

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. —

Chords: Eb, Ab, Bb, Ab, Eb, Ab

Shu-da bop bop. Shu-da bop bop. Shu-da bop bop. Shu-da bop bop. Girl: "He got friend-ly,

Bb Ab Eb Ab Bb Ab

hold - ing my hand." Boy: "She got friend - ly, down in the sand."

Eb Ab Bb C F Bb F Bb

Girl: "He was sweet; just turned eight-teen." Boy: She was good. You know what I mean."

Eb Ab Bb C Fm7 Bb Cb

Sum-mer heat; boy and girl meet.— But, uh, oh those Sum-mer Nights.—

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? Girl: "It turned cold-er; that's where it ends."—

mp

Slowly

F# B E A D G A G

Boy: "So I told her we'd still be friends." Girl: "Then we made our true love vow."—

D G A G D G A B

Freely

Boy: "Won-der what she's do-in' now."— Sum-mer dreams ripped at the seams.— But,—

E A E A D G A B

oh, those Sum-mer Nights.— Tell me more. Tell me more.

Em7 A Tacet D G D

f

SEND IN THE CLOWNS

(From the Musical "A LITTLE NIGHT MUSIC")

Music and Lyrics by
STEPHEN SONDHEIM

Slowly

Eb

Ebsus

Is - n't it rich? Are we a

p *poco rit.* *a tempo* *poco rit.* *a tempo*

Eb

Ebmaj9

Eb

Abmaj9

Ab6

pair? Me here at last on the ground, you in mid - air... Send in the

Bb/Eb

Ab/Eb

Bb/Eb

Ab/Eb

Eb

Ebsus

clowns. Is - n't it bliss? Don't you ap -

poco rit. *a tempo* *poco rit.* *a tempo*

Eb

Abmaj9

Ab6

prove? One who keeps tear - ing a - round, one who can't move... Where are the

Bb/Eb **Fm/Eb** **Eb** **Gm** **Dm7**

clowns? Send in the clowns. Just when I'd stopped op - en - ing

Gm **Dm9** **Gm**

doors, Fin - al - ly know - ing the one that I want - ed was

Cm7 **G** **Eb6/Bb** **F7/A** **Ab6**

yours, Mak - ing my en - trance a - gain with my u - su - al

Gsus **Fm7-5** **Gm/Bb** **Ab6/Bb** **Bb/Eb** **Ab**

flair, Sure of my lines, No one is there.

poco rit.

Bb/Eb **Ab** **Eb** **Ebsus** **Eb** **Ebmaj9**

Don't you love farce? My fault, I fear. I thought that
 rich, Is - n't it queer, Los - ing my

a tempo *poco rit.*

Eb **Abmaj9** **Ab6** **Bb7/Eb**

you'd want what I want. Sor-ry, my dear. But where are the clowns? Quick, send in the
 tim - ing this late in my ca - reer? And where are the clowns? There ought to be

Eb **Ebsus** **Eb** **Ebsus**

clowns. Don't both - er, they're here. Is - n't it

Eb **Ebsus** **Eb**

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

poco rit. *a tempo* *rit.* *ten.*

AND ALL THAT JAZZ

Words by FRED EBB
Music by JOHN KANDER

Musical score for the song "Come on, babe, why don't we paint the town". The score is written for voice and piano. The key signature is C major, and the time signature is common time (C). The tempo is marked "C" (Crescendo). The lyrics are: "Come on, babe, — why don't we paint the town, — And". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score is divided into three measures. The first measure contains the lyrics "Come on, babe, —", the second measure contains "why don't we paint the town, —", and the third measure contains "And". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score is marked with a "C" (Crescendo) and a "f" (forte) dynamic.

all that jazz! I'm gon - na rouge my knees and roll my stock - ings down

G7

And all that jazz! Start the car, I know a whoop-ee spot where the

Ab7 C

gin is cold__ but the pi - an - o's hot.__ It's just a nois - y hall__ where there's a

Gm6/Bb A7 Ab7 G7 C G7+5

night - ly brawl__ And all that jazz!

Db Ab7+5 Db

Slick your hair__ and wear your

8va ----- loco

mf (Rag time style)

Ab+5

buck - le shoes__ And all that jazz!__ I hear that

8va ----- loco

Db

Fa - ther Dip_ is gon-na blow the blues_

And all that jazz!_

8va----- loco

8va----- loco

Ab7

A7

Hold on, hon, we're gon-na bun - ny hug, I bought some as - pi - rin down at U -

Db

Db/C

Abm6/Cb

Bb7

nit - ed Drug_ In case we shake a - part_ and want a brand new start_ to

Eb7(b9)

Ab7

Db

A7

D

do

that

jazz!_

Oh, _

*f**mf*

A+5

— I'm gon - na see my She - ba shim-my shake. — (And all that jazz! —)

D

Oh, — she's gon - na shim-my till her gar - ters break. — (And

A7

all that jazz! —) Show — her where to park her gir - dle,

Bb7

D

D/C#

Oh, — her moth - er's blood - 'd cur - dle if she'd hear — her

D/C# B7 E7(b9) A7 D

ba - by's queer__ for all that jazz!__

G7 C

Find a flask, we're play - ing fast and loose__ And

Oh, _____ you're gon - na see your She - ba

mf *8va* *loco*

G+5 C

all that jazz!__ Right up here__ is where I

shim-my shake,__ And all that jazz!__ Oh, _____

store the juice, — And all that jazz! —

— I'm gon - na shim-my till my gar - ters break, — And all that jazz! —

8va — — — — — *loco*

G7 Ab7

Come on, babe, — we're gon-na brush the sky. — I bet - cha luck - y Lin - dy nev - er

Show — — — — — me where to park my gir - dle, Oh, — — — — —

C C/B Gm6/Bb A7

flew so high, — 'Cause in the stra - to - sphere — how could he lend an ear — — — — — to

— my moth-er's blood-'d cur - dle if she'd hear — — — — — her ba - by's queer — — — — — for

Ab7 (Both) G7 C

all that jazz!

gliss. ff

G+5 C

G7

Ab7

C C/B C/Bb

No, I'm no - one's wife, — but oh, I

f

A7 Dm7

love my life — and all —

8va —

ff

Dm7/G C C/Bb

that — jazz! —

(8va) —

F/A Fm/Ab C/G G C

That jazz!

(8va) —

sfz

One

(From "A CHORUS LINE")

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Moderately

mf

Ebmaj7 **A7**

One sin- gu- lar sen- sa- tion ev- 'ry lit- tle step she takes,

A7 **Ebmaj7**

One thrill- ing com- bi- na- tion

Gm7-5 **C7**

Ev- 'ry move that she makes.

Am7-5 D7

One smile and sud- den- ly no- bod- y

Gm D7 Gm G#m7-5

else will do, You know you'll

C#7 F#m C#7/E# A7/E A7

nev- er be lone- ly with you know who.

Ebmaj7

One mo- ment in her pres- ence

A7

and you can for- get the rest,

mf

Abmaj7 **Am7-5** **D7** **Gm**

For the girl is sec- ond best _____ to none,

cresc.

G7 **C7** **F7** **Bb7**

son, Ooh! Sigh! Give her your at- ten- tion,

Gm7 **C7** **F7**

do I real- ly have to men- tion she's

Bb7 **Ebmaj7** **Fm7**

the one? _____

Ebmaj7 **Fm7**

mf

Repeat and Fade.

From the Joseph Papp Production of Michael Bennett's "A CHORUS LINE"

WHAT I DID FOR LOVE

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Slowly

Kiss to-day— good-bye, —

the sweet-ness and the sor-row. — We did what — we

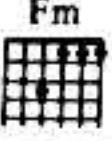
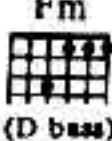
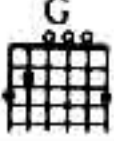
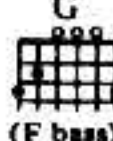
had to do, — And I can't re-gret —

p

C (add 9) *C*

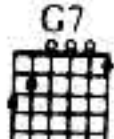
A7sus *A7* *Dm7* *Fm*

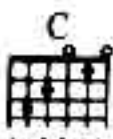
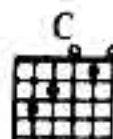
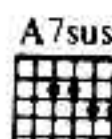
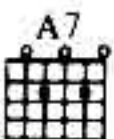
C *G* (B bass) *D9* *NC*

— What I did for love, — What I did for — love. —

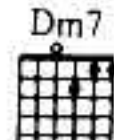
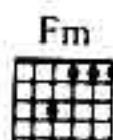
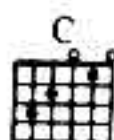
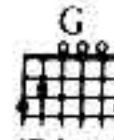
mf



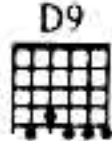





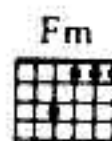
Look, my eyes — are dry, — the gift was ours to (dream)

mf

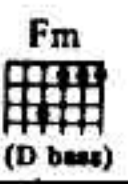
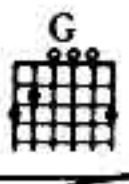
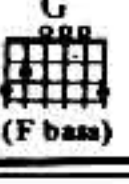
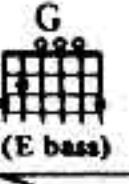
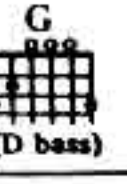





bor - row. — It's as if — we al - ways



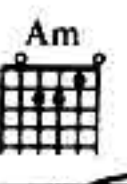
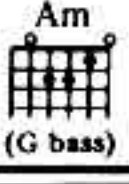
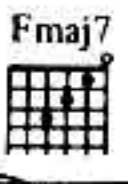
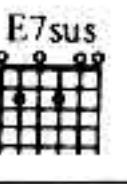
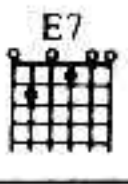
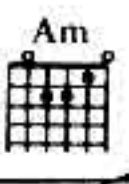
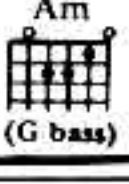


knew, — But I won't for - get — What I did for love, —

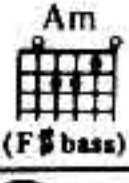
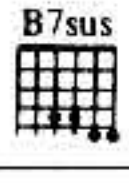
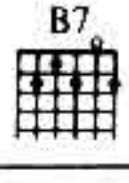
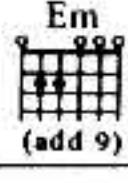
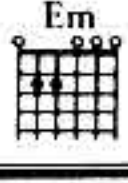
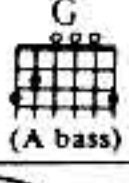
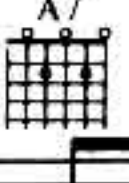
What I did for love.

cresc.

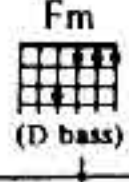
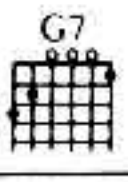
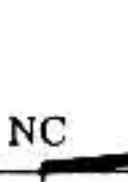
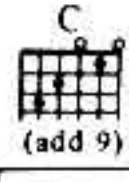
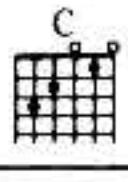








Gone, love is nev - er gone,

f

As we tra - vel on, love's what we'll re -

mem - ber. Kiss to-day good-bye,

mp

A7sus A7 Dm7 Fm

and point me t'ward to - mor-row. — Wish me luck, — the same —

C G Am Am D7 Am7 D7 F C

(B bass) (G bass) (F♯ bass) (E bass) (E bass)

to you. — Won't for-get, — can't re-gret — What I did —

cresc. *f*

Dm7 G7sus G7 C C Fm NC

(B♭ bass) (A♭ bass)

for love. What I did for —

mf

C C Fm C NC

(B♭ bass) (A♭ bass)

love. What I did for — love. —

p rall. *pp*

TOMORROW

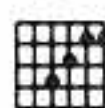
(From "ANNIE")

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately slow

The piano introduction is in 4/4 time, marked *mf* (mezzo-forte). It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The accompaniment consists of chords: G2-B2 (first two measures), G2-B2-D3 (third measure), and G2-B2-D3 (fourth measure).

F

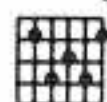


Fmaj7

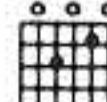


The sun - 'll come out _____ to - mor - row,

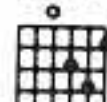
Bbmaj7



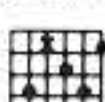
Am7



Dm

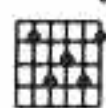


Dm/C

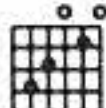


bet your bot - tom dol - lar that to - mor - row _____ there'll be

Bbmaj7



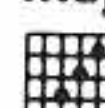
C



F



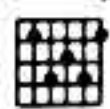
Fmaj7



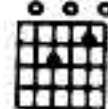
sun!

Jus' think - ing a - bout _____ to - mor - row

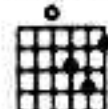
Bbmaj7



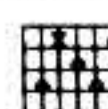
Am7



Dm

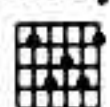


Dm/C

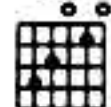


clears a - way the cob - webs and the sor - row _____ till there's

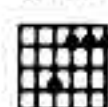
Bbmaj7



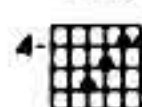
C



Fm



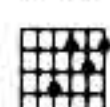
Ab



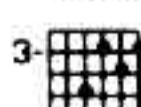
none.

When I'm stuck _ with a day that's gray and

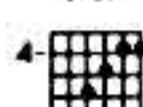
Db



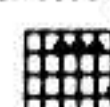
Eb



Ab



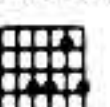
Abmaj7



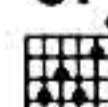
lone - ly,

I just stick _ out my chin and grin and

C7sus



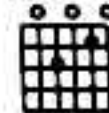
C7



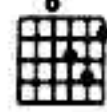
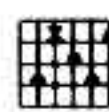
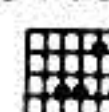
say: _____

Oh! The

*f**mp*

F**Fmaj7****Bbmaj7****Am7**

sun - 'll come out _____ to - mor - row,

{ So you } got to hang on till to -
{ Oh! I }**Dm****Dm/C****Gbmaj7****C7sus****C7**

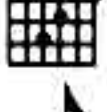
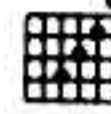
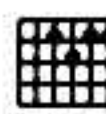
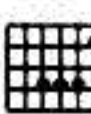
mor - row

come what may!

To -

(small notes are optional harmony)

1

F**Fmaj7****F7****Bb**

mor - row,

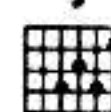
to - mor - row,

I

love ya

to - mor - row,

you're

F**C7sus****C7****F****Fmaj7****Bbmaj7/F****C7sus**{ al - ways }
{ on - ly }

a day

a -

way! _____

The

2

F

Fmaj7

F7

Bb

mor - row,

to - mor - row,

I

love ya

to - mor - row,

you're

F

C7sus

C7

F

C7sus

F

Fmaj7

{ al - ways }
on - ly

a day

a - way!

To

mor - row,

to - mor - row,

I

F7

Bb

F

C7sus

C7

love ya

to - mor - row,

you're

{ al - ways }
on - ly

a

day

a -

F

Fmaj7

Bbmaj7/F

C7sus

F

way!

IN A SIMPLE WAY I LOVE YOU

Lyrics by GRETCHEN CRYER
Music by NANCY FORD

Moderately slow

D



mp

Dmaj7



G/D



A/D



In a sim-ple way I love _ you,
In a sim-ple way I love _ you,

that's all that I can
when you're reach-ing out to

D



F#m



G



do.
me.

I'll make mu-sic while you sing your song,
I will be there when you need a friend,

Asus



A



1 D



I un-der-stand
I'll help you be

what you're go - ing through.
what you

2 D Bsus B Em G/D

want to be. I hear your voice sing out, _

A/C# D Dsus D Bsus B

just let it go. I'll give you

Em G/D C Asus A

room to breathe _ and room to grow.

poco rit.

D Dmaj7 G/D A/D

In a sim-ple way I love _ you, I'm here to see you

a tempo

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

on e of them — is — mine.

poco a poco ritard.

a tempo

ritard. *pp*

Chords: D, F#m, G, Asus, A, D, Bsus, B, Em, Asus, A, G, D

The musical score is written for a song in D major (two sharps) and 2/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "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 on e of them — is — mine." The score includes various chords: D, F#m, G, Asus, A, D, Bsus, B, Em, and A. The tempo markings are *poco a poco ritard.*, *a tempo*, and *ritard.* with a *pp* (pianissimo) dynamic marking. The piece concludes with a double bar line and repeat signs.

OLD FRIEND

51

Lyrics by GRETCHEN CRYER
Music by NANCY FORD

Moderately slow

Cmaj7

D/C

Bm7

G/B

Cmaj7

D/C

Love is rare,

life is strange.

Noth-ing lasts,

peo-ple change.

Ev'ry

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,

Am7

D7

G

D/F#

an - oth - er love _ has come to an end. _ And he lis - tens as I tell him my sad

Em

Gsus

G/D

C

G/B

Am

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."

Gsus

G

C

D/C

Bm7

G/B

And we sit in a bar and talk 'til two _ a - bout

F/A Csus/G C/G D/F#

life and love as old friends do. And tell each oth - er what

Em Em/D Cmaj7 D/C Bm7 G/B

we've been through, _ how love is rare _____ and life is strange,

Cmaj7 D/C Bm7 G/B Cmaj7 A/C#

To Coda ⊕

noth - ing lasts _____ and peo - ple change.

Dsus D C/D D G D/F# Em Gsus/D G/D

And I 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








real - ly all part of it, and it helps him feel the good times when they're there. Yes, we

CODA











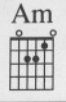


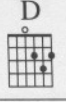




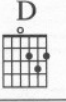
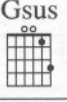
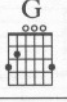
And we won - der if I'll live with an - y lov - ers,

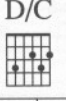
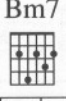
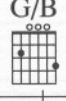
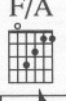


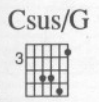
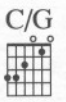



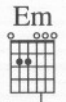







love is rare and life is strange. Noth-ing lasts

and peo-ple change. Love is rare, life is strange.

Noth-ing lasts, peo-ple change. Oo

Oo.

poco a poco ritard.

Chords: Cmaj7, D/C, Bm7, G/B, Cmaj7, D/C, Bm7, G/B, Cmaj7, D/C, Bm7, G/B, Cmaj7, D/C, Bm7, G/B, Csus, C, Dsus, D, G(add9), G.

DON'T CRY FOR ME ARGENTINA

(From the opera "EVITA")

Slowly

Lyric by TIM RICE
Music by ANDREW LLOYD WEBBER

mp

C

F/C

It won't be ea - sy, you'll think it strange When I

G7/C

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

C

Am/C

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





girl you once knew Al - though she's dressed up to the nines at





six - es and sev - ens 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.

The musical score is written for voice and piano. It features a melody line with lyrics and a piano accompaniment. The score is divided into systems, each containing a vocal line and a piano line. Chord diagrams are provided for the guitar, and triplets are indicated by a '3' over a bracket. The dynamics include *mf* (mezzo-forte).

Am/C

So I chose free - dom Run - ning a - round try - ing

D

D/C

G/B

ev - 'ry - thing new, but noth - ing im - pressed me at all, I

D7

G

C

nev - er ex - pect - ed it to. Don't cry for me Ar - gen -

rall.

mp - f a tempo

F/C C

C

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



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



To Coda



dis - tance. _____ And as for

mf



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



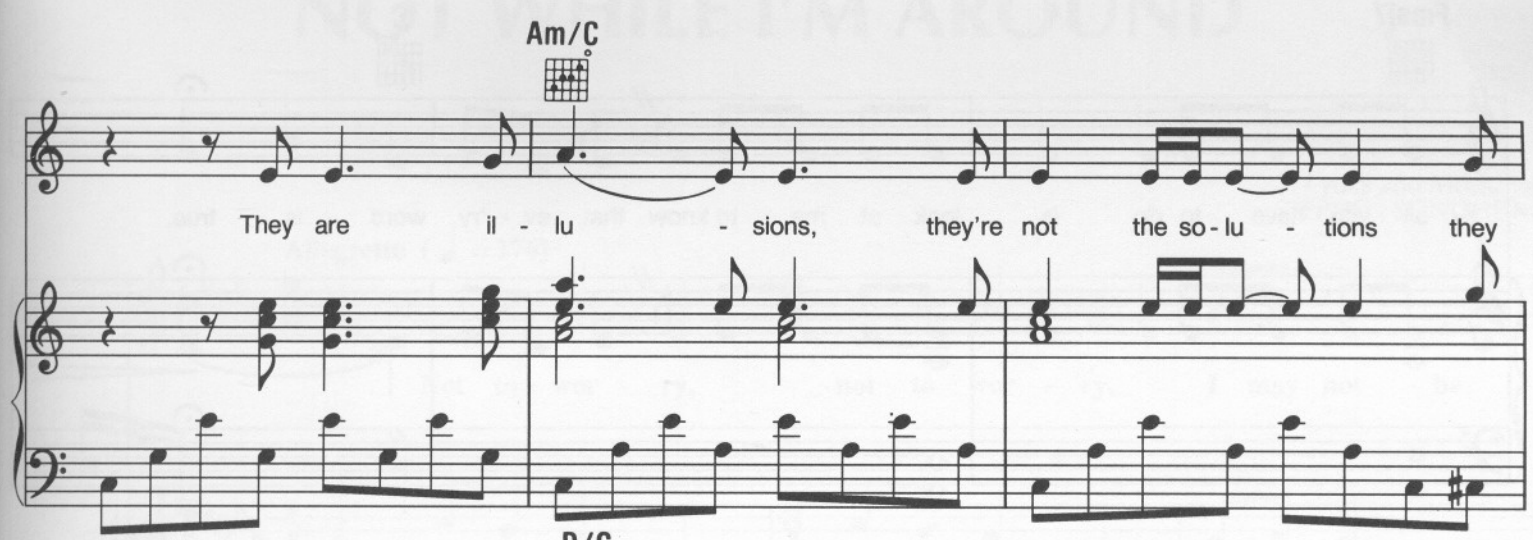
in: Though it seemed to the world they were all I de - sired.

3

Am/C



They are il - lu - sions, they're not the so - lu - tions they



D



D/C



G/B



3

prom - ised to be, the an - swer was here all the time I



D7



G



D.S. al Coda

love you and hope you love me.

rall.



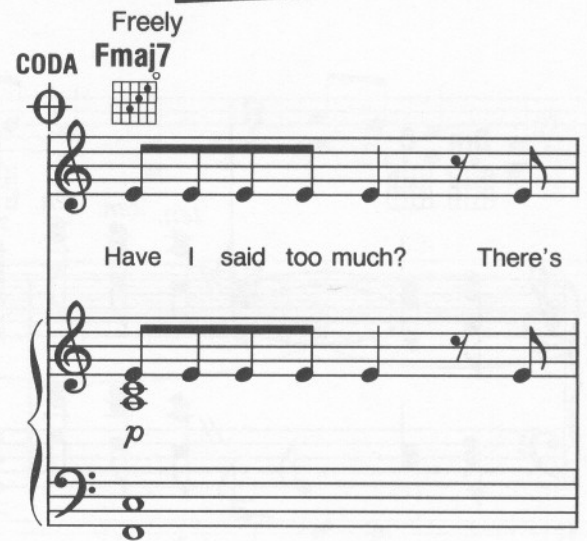
Freely

CODA Fmaj7



Have I said too much? There's

p



Em7



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



Fmaj7

C

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

Broadly

F/C C

F/C

C

ff

Dm C

G

Am

ten. ten. ten.

Cmaj7

Fmaj7

C

rit. *p*

NOT WHILE I'M AROUND

63

Lyrics and Music by
STEPHEN SONDHEIM

Allegretto (♩ = 176)

Not to wor - ry, not to wor - ry, I may not be

mf sempre legato

smart, but I ain't dumb. Let me do it, put me to it,

show me some - thing I can o - ver - come. Not to wor - ry,

rit.

chum.

p R.H.

Poco rubato

Noth-ing's gon-na harm you, not while I'm a - round.

p L.H. *mf* L.H.

L.H.

Noth-ing's gon-na harm you, no sir, not while I'm a - round.

mf L.H. *dim.* L.H.

L.H.

De - mons are prowl - ing ev - 'ry - where, now a - days.

mf poco con moto L.H. *a tempo dim.*

I'll send 'em howl - ing, I don't care, I got ways. _____

mp *dim.* *L.H.*

No-one's gon-na

8va *loco* *p accel.* *rit.* *p* *L.H.* *a tempo*

hurt you, no - one's gon - na dare. _____

L.H.

Oth - ers can de - sert you, not to wor - ry, whis - tle, I'll be there. _____

L.H. *L.H. cresc.* *mf* *L.H.*

De - mons 'll charm you with a smile

f

for a while, but in time noth - ing can harm you,

rit. e dim. *mp*

not while I'm a - round. Noth-ing's gon - na harm you,

p a tempo

not while I'm a - round.

rit. a tempo subito p rit.

PRETTY WOMEN

(From "SWEENEY TODD")

Words and Music by
STEPHEN SONDHEIM

Languid but steady, non rubato (♩ = 72)

p

sempre simile

L.H.

mp

poco cresc.

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! -

Sit - ting in the -

win - dow or

stand-ing on the stair, some-thing in them

p

cheers the air.

R.H.
L.H.
poco cresc.
dim.

Pret-ty wom-en... sil-hou-ett-ed... stay with-in you,

mp

glanc-ing... Stay for-ev-er, breath-ing light-ly...

Pret - ty wom - en, — pret - ty wom - en! — Blow - ing out their

f *dim.* *mf*

can - dles or comb - ing out their hair,

dim.

e - ven when they — leave, — they still — are

mp *poco a poco cresc.*

there. They're there. Ah,

L.H.

Pret - ty wom - en at their mir - rors, in their gar - dens, let - ter writ - ing, flow - er pick - ing, weath - er watch - ing,

mf

L.H.

This system contains the first two measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The left hand (L.H.) is indicated. The first measure has a mezzo-forte (*mf*) dynamic. The lyrics are written below the vocal line.

how they make a man sing! Proof of heav - en

cresc. *f*

This system contains measures 3 and 4. The piano accompaniment features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The lyrics continue below the vocal line.

as you're liv - ing. — Pret - ty wom - en! — Yes, pret - ty wom - en! — Here's to

This system contains measures 5 and 6. The piano accompaniment features a series of downward strokes (accents) in the left hand. The lyrics continue below the vocal line.

pret - ty wom - en, pret - ty wom - en, pret - ty wom - en, pret - ty wom - en! —

ff *morendo*

This system contains measures 7 and 8. The piano accompaniment features a series of downward strokes (accents) in the left hand. The final measure is marked with a fortissimo (*ff*) dynamic and a *morendo* (diminuendo) instruction. The lyrics continue below the vocal line.

THEY'RE PLAYING MY SONG

(From "THEY'RE PLAYING OUR SONG")

Words by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Disco tempo

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Disco tempo'. The piano part features a steady bass line and chords in the right hand. The vocal melody enters with the lyrics 'Ho, ho, they're play-ing my song; oh, yeah, they're play-ing my song and when they're play-ing my song'. The score includes various musical notations such as dynamics (*f*, *mf*, *p*), articulation marks, and guitar chord diagrams for C, C6, Am7, Fmaj9, Em7, Am, Am7, Am7/D, and D9. The lyrics continue: 'ev- 'ry- bod- y's got- ta 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'.

Am7/D D9 G7

own hum-ble way— ev-'ry per-fect note of that was writ-ten by me.

C

Ah, ha, they're play-ing my song, — that ta-ble's hum-ming a- long. — That cou-ple half out the door—

C6 Am7 Fmaj9 G7 Em7 Am7

— is com-ing back to hear more — of my mu-sic. At first, I thought this place was a dive—

Ab Bb9 C Am7 Dm9 Dm9/G

— I chose it in haste, — but they showed they got taste, — as long as they're play-ing my

C6 C11 F Fmaj7

song. Who would have known, — nine months a- go, — I would give birth — at

p *mp*

F **C7/E** **Dm7** **Am7/D** **D9** **Am7** **D9**
 my pi- a- no. In all hon- es- ty, I've got to ad- mit, I

G7 **C**
 knew this song would be an in- ter- na- tion- al hit. Ah, ha, they're play- ing my tune;

C6 **Am7**
 too bad it's end- ing so soon. But when we all got- ta go it's good to know that they'll be

Fmaj7 **G7** **Fmaj7** **G7** **G9** **G11**
 play- ing, oh, God, I'm pray- ing, They'll be

Dm **G11** **C6** **C6**
 play- ing, They'll be play- ing my song.

8ba

IF YOU REALLY KNEW ME

Words by CAROLE BAYER SAGER
Music by MARVIN HAMLISCH

Softly, sensitively
mp

Gadd9 G C6 Gadd9 G C6

Cadd9 Cmaj7 Gmaj7 Cmaj7

If you* real - ly knew_ me, if you real - ly, tru - ly knew_ me,

8va

Bm7 Em7 Am11 D7sus Gadd9 G C/D D7

may - be you would see the oth - er side of me_ I sel - dom see._

The musical score is written for piano and voice. It begins with a piano introduction in G major, 4/4 time, marked 'Softly, sensitively' and 'mp'. The introduction features chords Gadd9, G, C6, Gadd9, G, and C6. The first vocal line starts with the lyrics 'If you* real - ly knew_ me,' and 'if you real - ly, tru - ly knew_ me,'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand. The second vocal line continues with 'may - be you would see the oth - er side of me_ I sel - dom see._'. The piano accompaniment continues with various chords including Bm7, Em7, Am11, D7sus, Gadd9, G, C/D, and D7. A '8va' marking indicates an octave shift for the piano's right hand.

* Female singers may substitute "he" whenever "you" appears.
Male singers may substitute "she" whenever "you" appears.

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Gadd9 Cmaj7 Gmaj7 Cmaj7

If there was no mu - sic, if your mel - o - dy__ stopped play - ing,

8va.....

Bm7 Em7 Am11 D7sus Gadd9 Am/G Gmaj7 F#m7 B7

would you be the kind of ^{man}_(girl) I'd want to see__ to - night? Does the ^{man}_(girl) -

Em Gmaj7 Cmaj7 Bm7

— make the mu - sic, or does the mu - sic make the ^{man}_(girl);— and am I

Em7 A9 D C/D

ev - 'ry - thing__ I thought I'd be?__

Gmaj9 Cmaj7 Gmaj7 Cmaj7

If you real - ly knew_ me, if you'd take the time_ to un - der -

8va

Bm7 G/B Cmaj9 Bm7 G/B Cmaj7

stand, may - be you could find me, the part I left be -

Bm7 G/B Cmaj9 Bm7 G/B Bm7/E Em

hind me, may - be you'd re - mind me of

Am7 C/D Gadd9 Cmaj7 Gadd9

who I am.

rit.

MEMORY

(From "CATS")

Music by ANDREW LLOYD WEBBER
Text by TREVOR NUNN after T.S. Eliot

Freely



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

mp

F



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

Am7



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



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

Em Dm7 Am7

then. I re - mem - ber the time I knew what hap - pi - ness was, Let the

G7 C Em Em/F Dm/F

mem - 'ry live a - gain. Ev - 'ry street lamp

Em Em/F Em C D G

seems to beat a fa - tal - is - tic warn - ing.

Em A7 Dmaj7 G Em A7

Some - one mut - ters and a street lamp gut - ters and soon it will be

morn - ing *poco rit.* Day - light. I must wait for the sun - rise, I must think of a

new life And I must-n't give in. When the dawn comes to - night will be a

mem-o-ry too And a new day will be - gin.

f *cresc.* *mp*

Burnt out ends of smok - y days the stale cold smell of

Eb Cm7 Fm7 Bb7 Ebmaj7
 morn - ing The street lamp dies a-noth-er night is o - ver,

Cm F7 Bb Bb7 Eb
 a - noth-er day is dawn - ing. Touch me. It's so eas - y to

Cm Ab Gm7
 leave me All a - lone with the mem - 'ry Of my days in the sun. If you

Fm7 Fm Cm Bb9sus
 touch me you'll un - der - stand what hap - pi - ness is. Look a new day has be -

Eb
 gun.

p rit.

THE BEST OF TIMES

(From the Broadway Musical "La Cage Aux Folles")

Music and Lyric by
JERRY HERMAN

Simply

Piano introduction in 4/4 time, marked *mp*. The melody is in the right hand, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line is in the left hand, starting with a quarter rest, followed by a quarter note F3, a quarter note G3, and a quarter note A3. The piece ends with a final chord of G4-A4-B4-F3-G3-A3.

The best of times is now. —

Vocal melody in the right hand, piano accompaniment in the left hand. The vocal line is in 4/4 time, marked *mf*. The lyrics are: "The best of times is now. —". The piano accompaniment features chords: F (first measure), G#dim (second measure), Gm7 (third measure), and Gm(add 9) (fourth measure). The piece ends with a final chord of G4-A4-B4-F3-G3-A3.

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

Vocal melody in the right hand, piano accompaniment in the left hand. The vocal line is in 4/4 time, marked *mf*. The lyrics are: "What's left of sum - mer but a fad - ed rose? —". The piano accompaniment features chords: C9 (first measure), Fdim (second measure), and Fmaj7 (third measure). The piece ends with a final chord of G4-A4-B4-F3-G3-A3.

D7-9 **Gm/E** **F#dim** **Gm(add 9)**

The best of times is now. —

Gm7-5 **C9** **Fmaj7** **F7** **F6** **F+**

As for to - mor - row, well, who knows? Who knows? Who

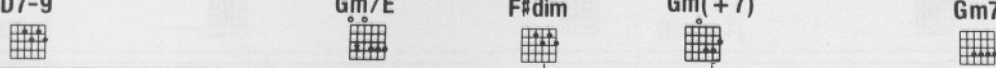
F **C/E** **Ddim** **Gm7**

knows? So hold this mo - ment fast —

C9 **Fdim** **Fmaj7**

and live and love as hard as you know how. —

D7-9 **Gm/E** **F#dim** **Gm(+7)** **Gm7**



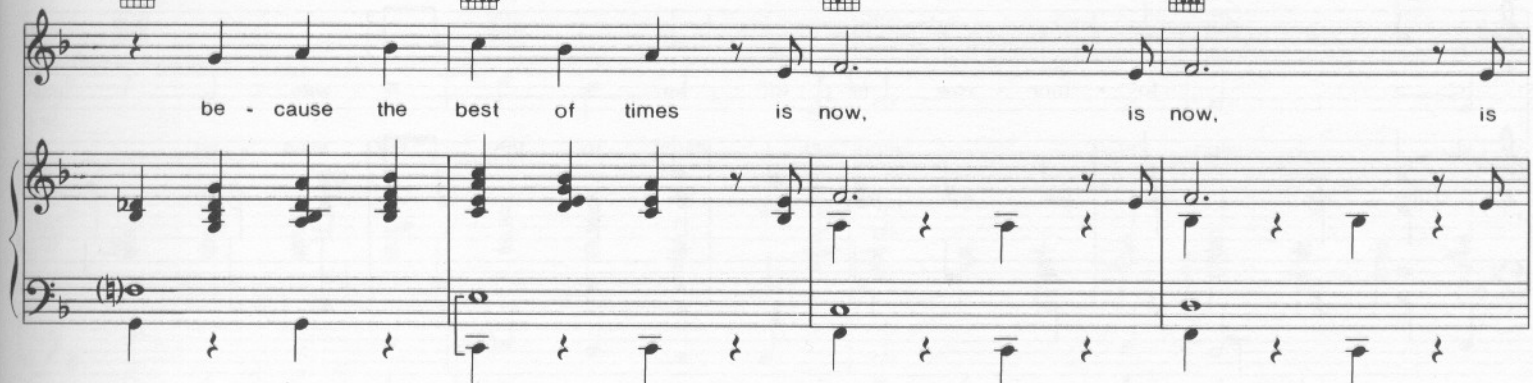
And make this mo - ment last



Gm7-5 **C9** **F** **Bb/F**



be - cause the best of times is now, is now, is



F **Bb** **Bb+**



now. Now,

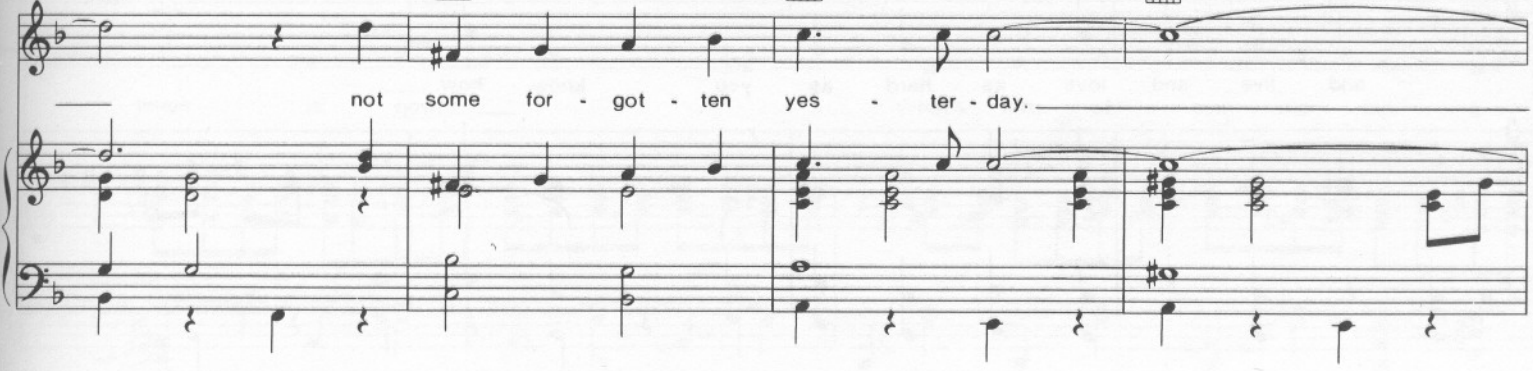
f *Brighter*



Bb6 **C7** **Am** **Am(+7)**



not some for - got - ten yes - ter - day.



Am7 Am6 Dm Dm(+7)

Now, _____

Dm7 G7 Gm Eb/G

to - mor - row is too far a - way. _____

rit.

C7 F C/E G#dim Gm(add 9)

So hold this mo - ment fast, _____

mf *a tempo* *(More spirited)*

C9 Fdim Fmaj7

and live and love as hard as you know how. _____

D7-9



Gm(+7)



Gm9



And make this mo - ment last

Gm7-5



C9



F



Bb/F



be - cause the best of times is now, is now, is

F



Am7



Eb7



D7



G/D



D



C#dim



now.

The best of

molto ritard.

Am7



D7sus



D7



F#7



times is now. _____

What's left of sum - mer but a

Slower

F#/G G6 Bm7-5 F/E Bm7-5/E

fad - ed rose? The best of

Am9 Am7 Am7-5 D7

times is now. As for to - mor - row, well, who

G6 G/D Am/D G/D

knows? Who knows? Who knows? So hold this

Am7 D7sus

mo - ment fast and live and love as hard as

a tempo

G Bm7-5 F/E E7-9

you know how. And make this

Am(+7) Am7 Am7-5 D7

mo - ment last be - cause the best of times is

G C/G G Cmaj7/G

now, is now, is now, is now, is

rit. poco a poco

Bb Ab G6

now.

SONG ON THE SAND

(LA DA DA DA)

(From the Broadway musical "La Cage Aux Folles")

Music and Lyric by
JERRY HERMAN

Wistfully

Fmaj7



Do you re - call that wind - y lit - tle

beach we walked a - long? That af - ter - noon in fall, that af - ter - noon we met? A

fel - la with a con - cer - ti - na sang; what was the song? It's strange what we re - call, and

Dm7



D7-5



fel - la with a con - cer - ti - na sang; what was the song? It's strange what we re - call, and

Gm7



G7



fel - la with a con - cer - ti - na sang; what was the song? It's strange what we re - call, and

odd what we for - get. I heard la ___ da da da ___ da da da ___ as we walked on the sand. I heard

la ___ da da da. ___ I be - lieve ___ it was ear - ly Sep - tem - ber. Through the

crash _ of the waves _ I could tell _ that the words _ were ro - man - tic; some - thing a - bout

shar - ing, some - thing a - bout al - ways. Tho' the years _ race a - long, _ I still

Gm7

C11

Gm7

think ___ of our song ___ on the sand and I still ___ try and search ___ for the

C7

F

Am7-5

words _ I can bare - ly re - mem - ber. Tho' the time _ tum - bles by, _ there is

D7

Gm

Gm7-5

one ___ thing that I ___ am for - ev - er cer - tain of: I hear

F/C

Gm7

C7+5

F

la _ da da da _ da da da _ da da dum and I'm young and in love.

Gm7



D7+5



Gm7



C11



I be - lieve — it was ear - ly Sep -

tem-ber.

Through the crash — of the waves — I could tell — that the words — were o -

Gm



C



F



D7



man - tic;

some - thing a - bout shar - ing,

some - thing a - bout al - ways.

Tho' the

G



Bbdim



Am7



years — race a - long, — I still think — of our song — on the sand

and I

8va 1

8va 1

8va 1

3

f

Am F/A Am6 D7 Gmaj7

still — try and search — for the words — I can bare - ly re - mem - ber. Tho' the

Bm7-5 E7/B Am

time — turn - bles by, — there is one — thing that I — am for - ev - er cer - tain

Am7-5 G/D

of: I hear la — da da da — da da da — da da da da da

subito p

Am7 D7-9 G G6 G

da, and I'm young and in love.

I AM WHAT I AM

From the Broadway musical "La Cage Aux Folles"

Music and Lyric by
JERRY HERMAN

Easy 4

Piano introduction in 4/4 time, marked *mf*. The melody is in the right hand, and the bass line is in the left hand. The key signature is two sharps (F# and C#).

Freely



Vocal entry and piano accompaniment for the first line of the song. The vocal line starts with the lyrics "I am what I am I am my". The piano accompaniment is marked *rall.* and *mp*.



Vocal entry and piano accompaniment for the second line of the song. The vocal line starts with the lyrics "own spe - cial cre - a - tion So come take a look Give me the". The piano accompaniment is marked *rall.* and *mp*.



Vocal entry and piano accompaniment for the third line of the song. The vocal line starts with the lyrics "hook or the o - va - tion It's my world that I want to have a lit - tle pride in". The piano accompaniment is marked *a tempo*.

Bsus **B7** **Bm7-5** **A** **C#m**

my world, and it's not a place I have to hide in Life's not worth a damn, 'til you can

rit. *freely*

F#m **Bm** **E11** **A** **B**

say "Hey world, I am what I am." I am what I

rit. *poco* *a poco* *with added strength* *mf*

D#m **G#m** **C#m** **F#** **B**

am, I don't want praise, I don't want pit - y. I bang my own

D#m **G#m7** **C#m7** **F#7** **B** **D#7**

drum, some think it's noise, I think it's pret-ty. {And so my what if I
 It's my song and if

G#m **C#m** **C#7** **C#m7-5**

love each feath - er and each span - gle, why not — try and see things from a diff - rent an - gle?
you don't like the style I bring it My song, — so at least re - spect my right to sing it,

B **D#m** **G#m** **C#m7** **F#11**

Your life — is a sham, 'til — you can shout out — loud, "I am what I

Twice as Fast

B **C**

am." ————— I am ————— what I

with drive

Em **Am7** **Am6**

am and ————— what I am needs ————— no ex -

Dm **G7** **C**

cus - es. I deal my own

Em **Am**

deck some - times the ace, some - times, the

Dm7 **G7** **Cmaj7** **C** **Bm7-5** **E7**

deuc - es. { There's one high life, and there's
It's high time that I

Am **D9sus**

no re - turn and no de - pos - it; one
blow my - turn horn and sound my trump - et, High life,
time,

9

D9

Dm7-5

so and it's if time you to don't o - pen it, up you your can clo lump - set, it,

C Slower

Em

Life's not worth a damn 'til you can

Broadly

Am

Dm7sus

Faster (in 2)

say "Hey, world, I am

G9

what I am!"

F

Dm7

C

maestoso

DANCING IS EVERYTHING

Words by ROBERT LORICK
Music by HENRY KRIEGER

With motion

mf

Danc - ing is

Freely, with motion

Bb(add9)

Bb

Cm/Bb

Eb/F

F

ev - 'ry - thing. Hav - ing noth - ing in my way.

Cm7

Dm7

Eb

Cm/F F

Learn - ing to do a real hard step that I could - n't do yes - ter - day. Danc - ing is

Moderately, with a steady beat

Bb**Bbmaj7****Cm/Bb****Ab**

breath - ing,

just sort - a

float - ing a - round...

Eb/F**F****Ab(add9)****Dm7**

Clap - ping my hands, —

snap - ping my fin - gers,

Cm7**Dm7****Eb(add 9)**

Leav - ing the ground, —

not mak - ing a sound. —

Just float - ing a - round. —

With a lilt
Ebmaj7**Dm7**

Danc - ing is feel - ing good — all o - ver like when

Cm7 **Eb/F** **Bb(add9)** **Bb** **Ab11** **Dbmaj7** **Db**

some-one takes_ your hand, _ Like when_ some - one stops to lis - ten and lets you

Eb/F **Bb** **Bbmaj7**

know they un - der - stand_ that danc - ing is eas - y. Danc-ing is...

Cm/Bb **Ab** **Eb/F** **F** **Cm7** **Dm7**

I don't know... If I could just ex - plain_ the way it feels_ when I

Eb **F/G** **G7** **Eb** **Em7-5**

shuf - fle off, when I click my heels. _ (Click) Then may - be ev - 'ry - one would see_

ritard. *a tempo*

E $\flat$ /F **E $\flat$ (add9)** **B $\flat$ /D** **Cm7** **B $\flat$ /D**

that danc-ing is beau-ti - ful. — Danc-ing is ev - 'ry - thing. —

E $\flat$ (add9) **E $\flat$ /F** **B $\flat$**

Danc-ing is eas - y. — Danc-ing is me. Danc-ing is

E $\flat$ (add9) **B $\flat$ /D** **Cm7** **B $\flat$ /D**

beau - ti - ful. Danc-ing is ev - 'ry - thing. Danc - ing is

E $\flat$ (add9) **E $\flat$ /F** **B $\flat$** **E $\flat$ maj9** **A $\flat$ 9** **B $\flat$**

eas - y. — Danc-ing is me. —

poco a poco rit. *with motion* *molto ritard.*

RIVER IN THE RAIN

(From "BIG RIVER")

Music and Lyrics by
ROGER MILLER

Slow
8va

The piano introduction is in 4/4 time, marked 'Slow' and '8va'. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained chords and moving lines. The dynamic is marked 'mp' (mezzo-piano).

G

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins with a guitar chord diagram for G major. The lyrics are: "Huck: Riv-er in the rain, — some-times at night you look - like a". The piano accompaniment supports the vocal line with chords and moving lines in both hands.

D

The second line of the song continues the vocal melody and piano accompaniment. The vocal line begins with a guitar chord diagram for D major. The lyrics are: "long white train — wind - in', your way, — a- way — some-where...". The piano accompaniment continues with chords and moving lines in both hands.

A7/E **A7** **G** **D**

Riv-er, I love you. Don't you care? If you're on the run...

G **D**

wind - in' some - place just tryin' to find the sun. ...

A7/E

Wheth-er the sun - shine, wheth-er the rain, ...

A7 **G** **D** **G**

riv-er, I love you just the same. *Jim:* But some - times in a time of trou-ble



when you're out of hand and your mud-dy bub - bles roll a-cross my floor



car-ryin' 'way the things I trea-sure; hell, there ain't no way to mea - sure

mf



why I love you more than I did the day be - fore.



Both: Riv-er in the rain, some-times at night you look like a

D

A7/E

To Coda

long white train —

{ wind-in' your way — a - way — some - where... }
 { wind-in' your way — a - way — from me. — }

Riv - er, I love you.

Don't you care?

But some - times

in a

D.S. al Coda

CODA

Huck: Riv-er, I've nev - er seen the sea.

8va

p

8va

TELL ME ON A SUNDAY

Lyrics by DON BLACK
Music by ANDREW LLOYD WEBBER

Moderately

Chord diagrams: C, G7, F, Bb, F, C, G7, C, G7, C, Dm, G, Em, Am, F, Am7, Dm7, Em7.

mp

Don't write a let - ter
Let me down ea - sy,

when you want to leave.
no big song and dance.

Don't call me at three A. M.
No long fa - ces, no long looks,

from a friend's a-part - ment, I'd like to choose how I
no deep con - ver-sa - tion, I know the way we should







hear spend the that news, — take me to a park that's
 take me to a zoo that's







cov - ered with trees. — Tell me on a Sun - day
 got chim - pan - zees. — Tell me on a Sun - day

1  please. 2  please. Don't






want to know_ who's to blame_ it won't help know - ing. Don't
Instrumental solo I don't






want to fight day and night bad e - nough - you're go - ing. — }
 want to fight day and night bad e - nough - you're go - ing. — }






Don't leave in si - lence with no word at all,







don't get drunk and slam the door. — That's no way to end this. I







know how I want you to say good-bye. Find a

C G F B $\flat$ F

To Coda ⊕

cir - cus ring with a fly - ing tra - peze, - tell me

C G7 C

D.S. al Coda

on a Sun - day please. -

CODA ⊕ C G7 C

on a Sun - day please. -

rall.

ME AND MY GIRL

Words by DOUGLAS FURBER
Music by NOEL GAY

Moderately

mf

Fmaj7 **Fm6** **C/E** **E**

A7 **D7** **Dm7/G** **G13** **C**

Slowly

Cm **Cm7/Eb** **G7sus/D** **G7** **Cm** **G7/D** **Cm/Eb**

Life's an emp - ty thing, Life can be so aw - ful lone - some

Fdim **Ab/Eb** **C7/E** **Fm6** **Cm/G** **G7** **Cm** **G7sus/D** **G7**

If you're al - ways on your own some Life's an emp - ty thing.

C **Dm7** **G7** **C** **F** **C/E** **E^bdim**
 Life's a diff - 'rent thing When you've found your one and on - ly,

G7/D **Dm7** **G7** **Bm7-5** **E7** **A7** **Dm7** **G7** **C**
 Then you feel no long - er lone - ly, Life's a hap - py thing.

G **G[#]dim** **Am** **C/D** **D7** **G** **D6** **Am7** **D7**
 Ev - 'ry - thing was top - sy - tur - vy, Life seemed all wrong, —

G **Em** **G[#]dim** **Am7** **D7** **G7sus** **G7** **Dm7** **G7**
 But it came all right as soon as you came a - long. —

Relaxed Two-Beat

C



Cmaj7



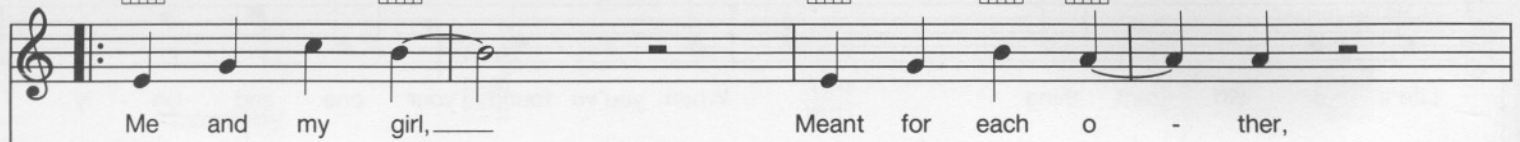
C



G+



C6



Me and my girl, _____

Meant for each o - ther,



C



G+



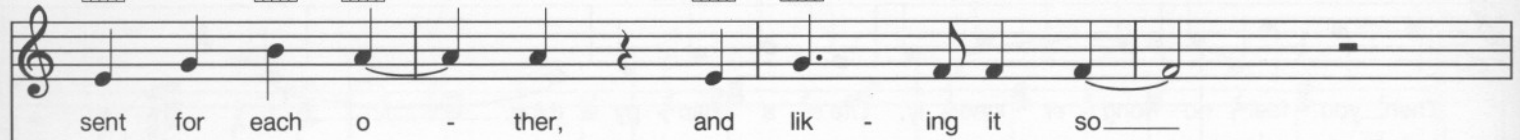
C6



C#dim



G7



sent for each o - ther,

and lik - ing it so _____



Dm7



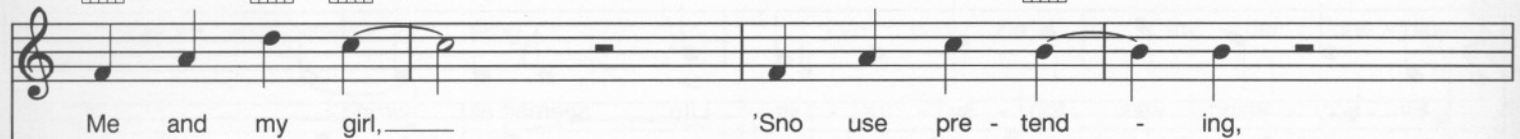
G7



Dm7



G7



Me and my girl, _____

'Sno use pre - tend - ing,



Dm7



Dm7-5



G7



G7+5



C



we knew the end - ing a long time a - go. _____



C **Cmaj7** **C** **G+** **C6**

Some lit - tle church — with a big stee - ple,

C **E7** **A7** **Dm**

Just a few peo - ple that both of us know — And we'll have

Fmaj7 **Fm** **Fdim** **C/E** **E7** **A7** **D7**

love, laugh - ter, be hap - py ev - er af - ter, Me

Dm7/G **G13**

and my girl. — girl. —

1 C Am7 Dm7 G7 **2 C**

The musical score is written for guitar and piano. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with chords, and a piano accompaniment. The chords are indicated by letters and symbols above the guitar staff, with corresponding chord diagrams provided for each. The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like accents (>). The key signature has one flat (Bb), and the time signature is 4/4.

LAMBETH WALK

(From "ME AND MY GIRL")

Words by DOUGLAS FURBER
Music by NOEL GAY

Moderate 2-beat

C7 **Gm7** **C7** **F/A** **A^bdim**

Lam - beth you've

Gm7 **C7** **Am7-5** **D7** **Gm7** **B^bdim**

nev - er seen, The skies ain't blue the grass ain't green. — It

Am **F7** **F+** **Dm7** **Gm7**

has - n't got the May - fair touch, But that don't mat - ter

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C7  **F**  **Am**  **C6**  **Bm7-5**  **E7** 

ver - y much. We play the Lam - beth way,

A6  **Bm7-5**  **E7**  **Am**  **F/A** 

Not like you but a bit more gay And when we have a

D7  **G7-9**  **C7**  **C7+5** 

bit of fun Oh, Boy.

F  **Bb/C**  **F**  **F**  **D7+5** 

An - y time you're Lam - beth way An - y eve - ning

a tempo

Gm7



D7



Gm7



C7



an - y day, — You'll find — us all do - in' the Lam - beth

F



Bb/C



C7



F



Bb/C



F



walk. — Ev - 'ry lit - tle Lam - beth gal —

D7+5



Gm7



Dm7



Gm7



with her lit - tle Lam - beth pal, — You'll find — 'em all

C7



F



Dm7



G7



C



do - in' the Lam - beth walk. Ev - 'ry-thing free — and eas - y,

G7 **C** **Am** **F** **D7**
 Do as you darn— well pleas - ey, Why don't you make— your

C **G7sus** **G7** **C7** **C7+5** **F** **Bb/C** **F**
 way there, Go there, stay there, Once you get— down

D7 **Gm7** **D7** **Gm7**
 Lam - beth way,— Ev - 'ry eve - ning, ev - 'ry day,— You'll find your -

C7 **1 F G9 C7+5** **2 F**
 self do - in' the Lam - beth walk. walk.

LEANING ON A LAMP-POST

(From "ME AND MY GIRL")

Moderately, with a lilting swing (♩ played as )

Words and Music by
NOEL GAY

F **E7** **Am** **A^b7-5** **C/G** **G7** **C**

mf

Lean - ing on a lamp, May-be you think I look a tramp, Or you may

C **Am** **Dm7** **G7** **C** **C[#]dim** **G7**

think I'm hang - ing 'round to steal a car. But

C **Am** **Dm7** **G7** **C6** **C[#]dim** **G7**

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

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C **C/B** **Am** **D7** **G** **Dm7** **G7**
 why I'm here and what my mo - tives are. I'm

C **Cmaj7** **C6** **C** **Dm7** **G7**
 lean - ing on a lamp-post at the cor - ner of the street, In case a cer - tain lit - tle la - dy comes

C **Dm7** **G** **F** **Em7** **Am7** **G/D** **D7**
 by Oh me, Oh my, I hope the lit - tle la - dy comes

F/G **G7** **C** **Cmaj7** **C6** **C**
 by. I don't know if she'll get a - way, She does - n't al - ways get a - way, But

Dm7 **E7** **Am** **C** **Dm7** **G** **F**

an - y - way I know that she'll try. Oh me, Oh,

Em7 **Am7** **G/D** **D7** **G**

my, I hope the lit - tle la - dy comes by. There's

G7 **Dm7** **G7** **G+** **C** **G6** **F/G**

no oth - er girl I could wait for, But this one I'd break an - y

E **Am** **D7** **Am7** **D7**

date for, I won't have to ask what she's late for, She'd

Dm7



Dm7-5



G7



C



C/B



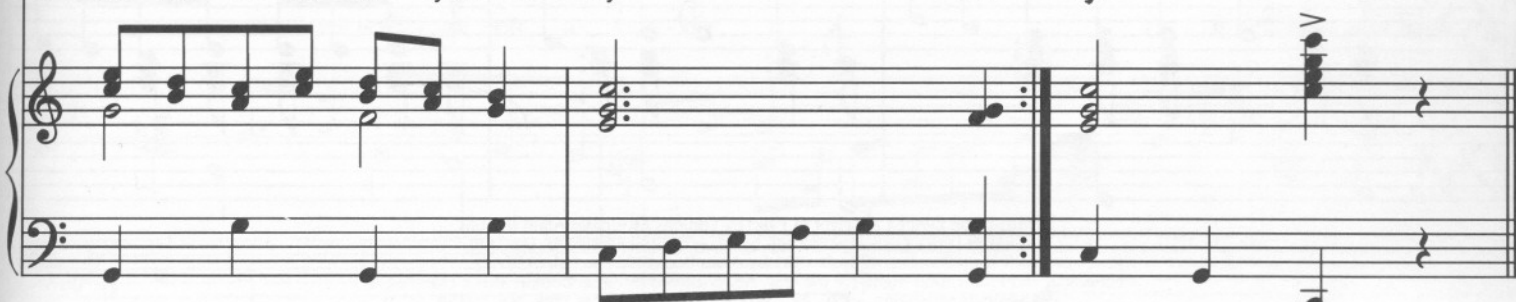
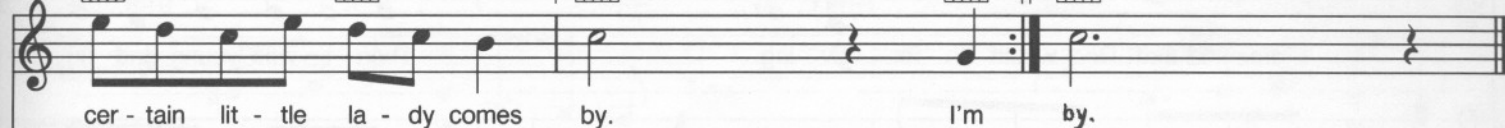
F



C/G



G7



I DREAMED A DREAM

(From "LES MISERABLES")

Lyrics by HERBERT KRETZMER
Original Text by ALAIN BOUBLIL & JEAN-MARC NATEL
Music by CLAUDE-MICHEL SCHONBERG

Andante

Chord diagrams for guitar are provided above and below the staff.

Chords: Eb, Eb/D, Cm, Eb/G, Ab, Ab/Bb, Eb, Eb/D, Cm, Eb/Bb, Ab, Ab/G, Fm7, Bb, Eb, Eb/D, Cm7, Eb/Bb, Ab, Ab/G, Fm7, Bb, Eb, Eb/D.

Lyrics:

I dreamed a dream in days gone by
when hope was high and life worth
liv - ing. I dreamed that love would nev - er die.
I dreamed that God would be for - giv - ing.
Then I was young and un - a -

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Cm **Eb/Bb** **Ab** **Ab/G** **Fm7** **Bb6**

fraid and dreams were made and used and wast-ed.

Eb **Eb/D** **Cm7** **Eb/Bb** **Ab** **Ab/G**

There was no ran - som to be paid, no song un - sung no wine un -

Fm7 **Bb** **C** **C/E** **Fm**

tast - ed. But the ti - gers come at night

poco piu mosso

C **C7** **F** **F/A** **Bb** **Bb/D**

with their voic - es soft as thun - der. As they tear your hope a -

Ebm



Bb



Eb



Fm/Eb



part,

as they turn your dream to shame.

Eb



Ab/Eb



Bb



Eb



Eb/D

{ He } slept a sum - mer by my
{ She }*rall.**a tempo*

Cm



Eb/Bb



Ab



Ab/G



Fm7



Bb6



side.

{ He } filled my days with end - less won - der.
{ She }

Eb



Eb/D



Cm7



Eb/Bb



Ab



Bb6

{ He } took my child-hood in { his } stride.
{ She } { her }But { he } was gone when au - turn
{ she }

The image displays a musical score for the song "The Sound of Music". It includes guitar chords, piano accompaniment, and vocal lines. The chords are: Eb, Bb/D, Bbm6/Db, C, F, F/E, Dm7, F/C, Bb, Bb/A, Gm7, C, F, F/E, Dm7, F/C, Bb, Bb/A, Gm7, C, F, F/E. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The vocal line is in the middle. The lyrics are: "came. And still I dreamed {he'd / she'd} come to me, that we would live the years to - geth - er. But there are dreams that can - not be, and there are storms we can - not weath - er." The score includes dynamic markings such as *poco accel. e cresc.*, *mf piu mosso*, *cresc.*, and *f appassionato*.

Dm7



F/C



Bb



Bb/A



Gm7



Bb/C



C



I had a dream my life would be so dif-ferent from this hell I'm

F



F/E



Dm7



F/C



liv - ing, — so dif-ferent now from what it seemed.

cresc. *ff* *dim.* *poco rall.*

Bb



C



F



F/E



Now life has killed the dream I dreamed.

mp *p* *a tempo*

Dm7



F/A



Bb



C9



F



rall.

ON MY OWN

(From "LES MISERABLES")

Lyrics by ALAIN BOUBLIL, HERBERT KRETZMER,
JOHN CAIRD, TREVOR NUNN & JEAN- MARC NATEL
Music by CLAUDE-MICHEL SCHONBERG

Andante



EPONINE:

On my

p



own, pre - tend - ing he's be - side me. All a -
rain, the pave - ment shines like sil - ver. All the



lone I walk with him 'til morn - ing. With - out
lights are mis - ty in the ri - ver. In the

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G **F#7** **Bm**

him dark - ness I the feel trees his are arms full a - round star - me. light. And And

Em **Em/D** **A**

when I lose my way I close my eyes and he has found me. In the
all I see is him and me for - ev - er and for -

A **Bb** **Ebm/Bb**

ev - er. And I know it's on - ly in my

mf *più mosso*

Bb **Bb/A** **Gm** **Gm/F**

mind that I'm talk - ing to my - self and not to

E $\flat$ E $\flat$ m

him.

And al - though

I know that he is

B



B7

A $\flat$ m7

C7



blind,

Still I say

there's a way for us. I

F

G $\flat$ m/F

F



F/E



love him, _____ but when the night is o - ver, _____

he is

*mf*D $\flat$ m

G7



C



C/B



gone,

the ri - ver's just a ri - ver.

With -

B $\flat$ **A** **Dm**

out him the world a - round me chang - es. The

Gm **Gm/F** **C**

trees are bare and ev - 'ry - where the streets are full of strang - ers. I

F **Gm/F** **F** **F/E**

love him but ev - 'ry day I'm learn - ing all my

Dm **G7** **C** **C/B**

life I've on - ly been pre - tend - ing. With -

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems, each containing a vocal staff and a piano staff. The lyrics are written below the vocal staff. Guitar chords are indicated by letters and symbols above the piano staff. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and rests. The score ends with a double bar line.

Bb **A** **Dm**

out me his world will go on turn - ing. The

Gm **C**

world is full of hap - pi - ness that I have nev - er known.

F(add9) **F7/Eb**

love him, I love him, I

Dm7 **Bbm/Db** **F**

love him, but on - ly on my own.

rall.

MAKE UP MY HEART

Words by RICHARD STILGOE
Music by ANDREW LLOYD WEBBER

Moderately

mf

Am

Bb

F/A Gm7

F/C Gm/C C6 F

Am7 C/Bb Bb Gm

It's time I chose be-tween the two of them...
You'd think two lov-ers would be twice the fun... I'd bet-ter make a
It's tear-ing me a -

Dm Gm/C C6

start. }
part. }

Some - one help me make up my heart...

F **Gm/C** **C6** **1 F**

Tell me how to make up my heart. —

2 F **Am** **Bb**

One of them is strong, one of them is

F **Bb** **F/A** **Gm7** **F/C** **Gm7** **F/C**

good. Both could turn out wrong, so who gets the part? Make up my

Gm/C **F/A** **C/G** **F**

mind, make up my heart.

Am7 C/B $\flat$ B $\flat$

I don't want one to win and one to lose, —
 You'd think time I chose be - tween the two of them. —

Gm Dm

can't tell them "yes" or "no".
 It's tear - ing me a - part.
 I'd bet - ter make a start.

1 Gm/C C6 F

Choos - ing one means let - ting one go. —

Gm/C C6 F

Can't face let - ting one of them know. —

2

Gm/C

C6

F

To Next Strain

3

Gm/C

C6

Some-one help me make up my heart.---

Some-one help me make up my heart.---

Tell me how to make up my heart.---

One can make me laugh,

one can make me sigh.

Why tear my - self in

half?

So who gets the part?

Make up my mind,

please, make up my

F **Am** **Bb**

heart. (instrumental) One can make me laugh, one can make me

F **To Coda** **Bb** **F/A** **Gm** **F/C** **Gm7** **F/C**

sigh. Why tear my - self in

Gm/C **F/A** **C/G** **F** **D.S. al Coda** **CODA** **Bb** **F/A** **Gm7**

half? So who gets the

F/C **Gm7/C F/C** **Gm/C** **no chord** **F**

part? Make up my heart.

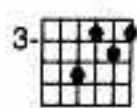
STARLIGHT EXPRESS

(From "STARLIGHT EXPRESS")

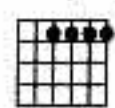
Lyrics by RICHARD STILGOE
Music by ANDREW LLOYD WEBBER

Moderately slow

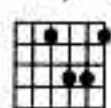
E $\flat$



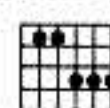
Fm/E $\flat$



B $\flat$ /E $\flat$



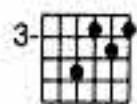
E $\flat$ maj7



A $\flat$ /E $\flat$



E $\flat$



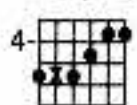
Fm/E $\flat$



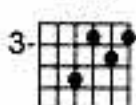
E $\flat$ /B $\flat$



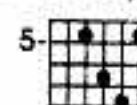
A $\flat$ /B $\flat$



E $\flat$



B $\flat$ sus/E $\flat$



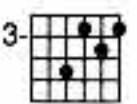
B $\flat$ /E $\flat$



When the night is dark - est, -

o - pen up your mind,

E $\flat$



B $\flat$ sus

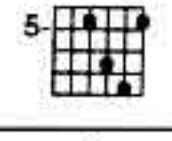
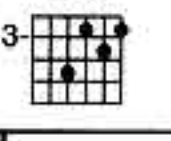
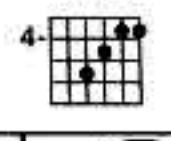
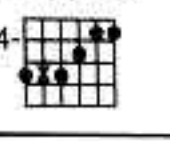


E $\flat$

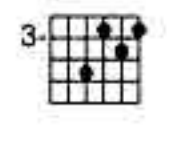
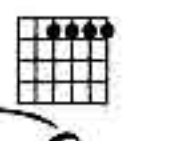
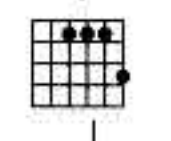


the dream be-gins - it's be-com-ing clear - er. -

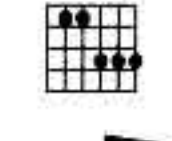
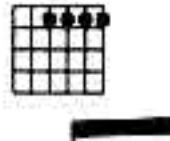
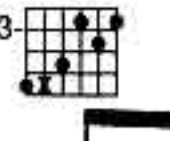
Lis-ten to the dis - tance, -

Bbsus/Eb  **Eb**  **Ab**  **Ab/Bb** 

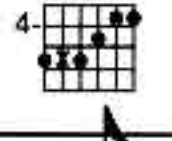
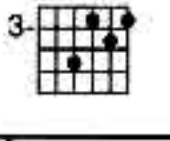
lis-ten and you'll find the mid-night train is get-ting near - er. _____

Eb  **Fm/Eb**  **Bb/Eb**  **Ab/Eb** 

Star - light Ex - press, — Star - light Ex - press, — are you real? Yes — or

Ebmaj7  **Fm/Eb**  **Eb/Bb** 

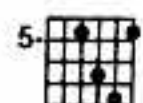
no? — Star - light Ex - press, — an - swer me "yes." — I

Ab/Bb  **Eb** 

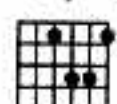
don't want you — to go. — Take me to the pla - ces —

f *mp*

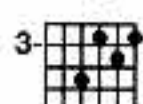
Bbsus/Eb



Bb/Eb



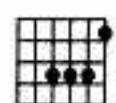
Eb



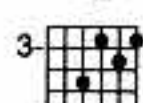
I have nev - er been.

Bring me home safe - ly be - fore I

Bb



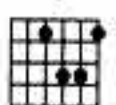
Eb



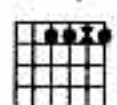
wake__ up.__

I be - lieve in you com - plete - ly__

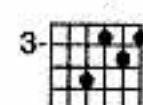
Bb/Eb



Bb7/Eb



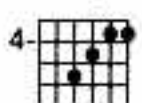
Eb



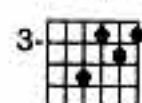
though you may be un - seen.

This is not the kind__ of thing__ that an -

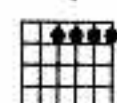
Ab



Eb



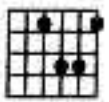
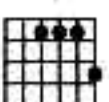
Fm/Eb



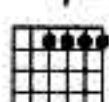
- y - one__ should make__ up.__

Star - light Ex - press,__

f

B $\flat$ /E $\flat$  **A $\flat$ /E $\flat$** 

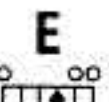
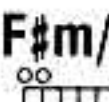
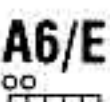
Star - light Ex - press, — are you real? Yes — or

E $\flat$  **F m /E $\flat$**  **E $\flat$ /B $\flat$** 

no? Star - light Ex - press, — an - swer me "yes." — I

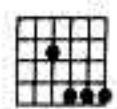
A $\flat$ /B $\flat$  **E $\flat$** 

don't want you — to go. —

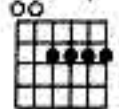
E  **F $\sharp$ m/E**  **B/E**  **A6/E** 



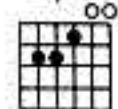
Emaj7



F#m/E



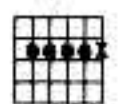
E/B



And

mp

A/B

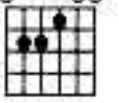


if you're there — and if — you know — then

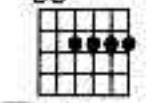
cresc.

show me which — way I — must go.

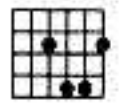
E



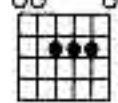
F#m/E



B/E



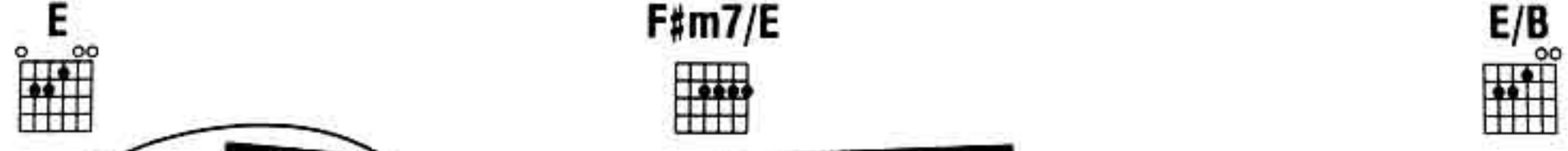
A/E



Star - light Ex - press, — Star - light Ex - press, — are you real? Yes or

f

E F#m7/E E/B



no? Star - light Ex - press, please an - swer me "yes." I

mf

A/B E F#m7/E



don't want you to go. Star - light Ex - press,

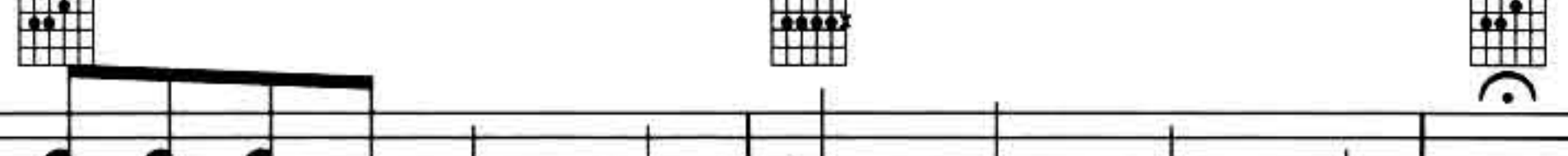
mp

B/E A/E Emaj7 A



you must con - fess. Are you real? Do you care? Star - light Ex - press,

E/B A/B E



an - swer me "yes." I need you to be there.

mp

THE MUSIC OF THE NIGHT

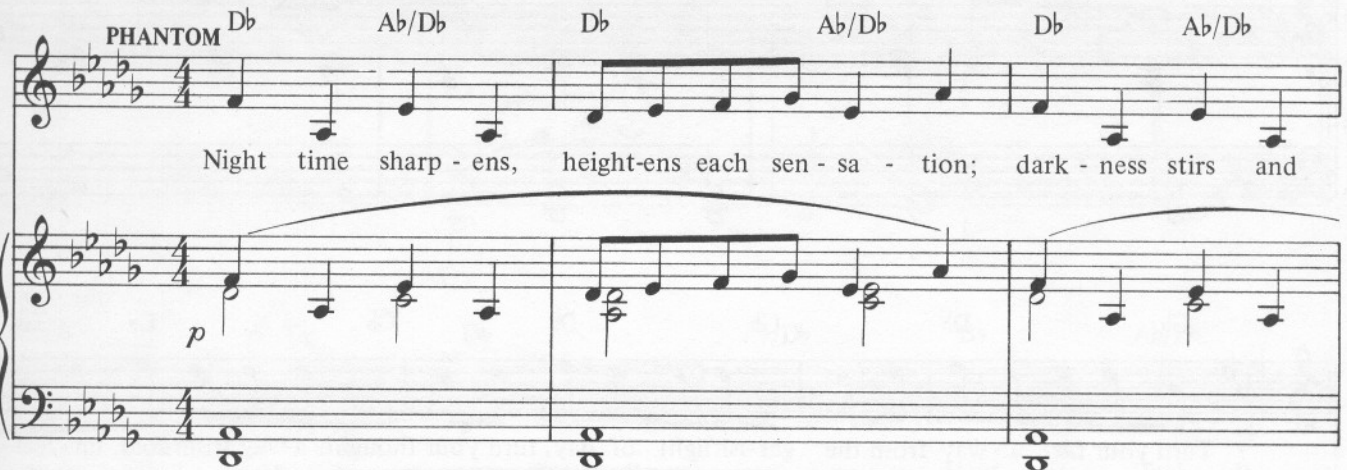
143

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Andante

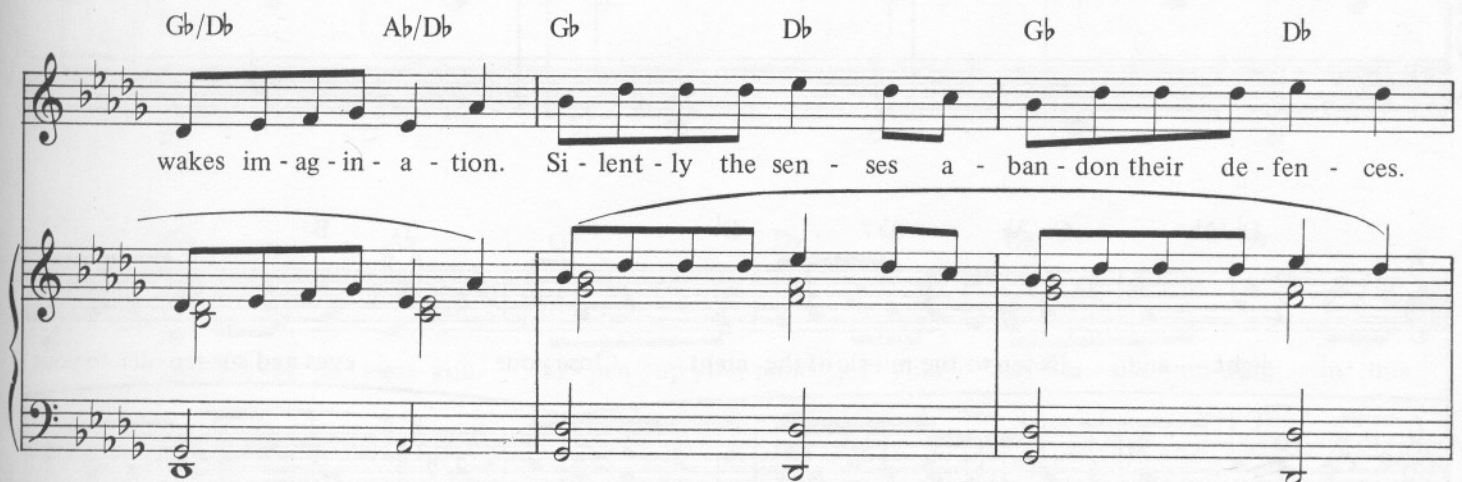
PHANTOM $\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$ $\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$ $\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$

Night time sharp - ens, height - ens each sen - sa - tion; dark - ness stirs and



$\text{G}^{\flat}/\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$ $\text{G}^{\flat}$ $\text{D}^{\flat}$ $\text{G}^{\flat}$ $\text{D}^{\flat}$

wakes im - ag - in - a - tion. Si - lent - ly the sen - ses a - ban - don their de - fen - ces.



$\text{G}^{\flat}$ $\text{C}^{\flat}$ $\text{G}^{\flat}$ $\text{D}^{\flat}/\text{A}^{\flat}$ $\text{E}^{\flat}\text{m}/\text{A}^{\flat}$ $\text{F}^{\flat}\text{m}/\text{A}^{\flat}$ $\text{D}^{\flat}$ $\text{A}^{\flat}/\text{D}^{\flat}$

rall. *a tempo*

Slow - ly, gent - ly,



Db $\text{Ab/D}\flat$ Db Ab/D Gb Ab
 night un - furls its splen - dour; grasp it, sense it, trem - u - lous and ten - der.

Gb Db Gb Db Gb Cb Gb
 Turn your face a - way from the gar-ish light of day, turn your thoughts a-way from cold, un - feel - ing

Db/Ab Gb/Ab Ab7 Db B
 light and lis - ten to the mu - sic of the night. Close your eyes and sur - ren - der to your

mp

E A Eb Eb7
 dark - est dreams! Purge your thoughts of the life you knew be - fore! Close your

Ab *rall.* Ab7 Db *rit.* Fm C F

eyes let your spi-rit start to soar and you'll live as you've nev-er lived be - fore.

mp

a tempo Db Ab/Db Db Ab/Db Db Ab/Db

Soft - ly, deft - ly, mu - sic shall ca - ress you. Hear it, feel it,

p

Gb Ab Gb Db Gb Db

se - cret - ly po - ssess you. O - pen up your mind, let your fan - ta - sies un-wind in this

Gb Cb Gb Db/Ab Gb/Ab *rall.* Ab7

dark-ness which you know you can - not fight, the dark-ness of the mu-sic of the

a tempo

Db

night. Let your mind start a jour-ney through a strange, new world; leave all

B E

f

A Eb Ab *rall.* Ab7

thoughts of the world you knew be - fore. Let your soul take you where you long to

Db *molto rit.* Fm C F

be! On - ly then can you be - long to me.

ff mp

a tempo

Db

Ab/Db

Db

Ab/Db

Db

Ab/Db

Gb/Db

Ab/Db

Float-ing, fall-ing, sweet in-tox-i-ca-tion. Touch me, trust me, sa-vour each sen-sa-tion.

mp

Chords: Gb Db Gb Db Gb Cb Gb Db/Ab

Let the dream be-gin, let your dark-er side give in to the pow-er of the mu-sic that I write, the

mf

Chords: Gb/Ab Ab7 *rall.* *a tempo* Db Ab/Db Db Ab/Db Db Ab/Db

pow-er of the mu-sic of the night.

ff

Chords: Gb Ab7 *rall.* *a tempo* Gb Db Gb Db *poco rit.* Gb Cb Gb

You a-lone can make my song take

mf

Chords: Db/Ab *rall.* Gb/Ab Ab7 *lento* Gb Ebm Dm C Db

flight, help me make the mu-sic of the night.

mp *pp* *gva*

ANGEL OF MUSIC

Music by ANDREW LLOYD WEBBER
Lyrics by CHARLES HART
Additional Lyrics by RICHARD STILGOE

Moderato (♩.)

MEG B♭

F/B♭

E♭/B♭

F/B♭

B♭

F/B♭

B♭

B♭sus4

Where in the world have you been hid-ing? Real-ly, you were per-fect. ____

p

This system contains the first four measures of the song. The vocal line is in G-flat major (three flats) and 6/8 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics are: 'Where in the world have you been hid-ing? Real-ly, you were per-fect. ____'. The tempo is marked 'Moderato' with a quarter note equal to half a beat. Chord symbols are placed above the vocal line: B♭, F/B♭, E♭/B♭, F/B♭, B♭, F/B♭, B♭, and B♭sus4.

B♭

F/B♭

E♭/B♭

F/B♭

B♭

F/B♭

B♭

rit.

I on-ly wish I knew your se-cret; who is this new tu-tor? ____

This system contains measures 5 through 8. The vocal line continues with the lyrics: 'I on-ly wish I knew your se-cret; who is this new tu-tor? ____'. The piano accompaniment continues with the same rhythmic pattern. The tempo marking 'rit.' (ritardando) appears above the final measure. Chord symbols are: B♭, F/B♭, E♭/B♭, F/B♭, B♭, F/B♭, B♭, and rit.

a tempo

B♭/F

F

E♭/F

F

B♭/F

F

B♭

mp

This system contains measures 9 through 12. The vocal line has whole rests for all four measures. The piano accompaniment continues with the same rhythmic pattern. The tempo marking 'a tempo' appears above the first measure. The dynamic marking 'mp' (mezzo-piano) appears in the piano part. Chord symbols are: B♭/F, F, E♭/F, F, B♭/F, F, and B♭.

CHRISTINE

Gm

Eb

Cm

D7/C

Fa - ther once spoke of an an - gel, — I used to dream he'd ap - pear.

Gm

Eb

Cm7 Absus+4

F

Now as I sing I can sense him — and I know he's here.

Bb

F/Bb

Eb/Bb

F/Bb

Bb

F/Bb

Bb

Bbsus4

Here in this room he calls me soft - ly, some - where in - side hid - ing. —

Bb

F/Bb

Eb/Bb

F/Bb

Bb

F/Bb

Bb

Some - how I know he's al - ways with me; he, the un - seen gen - ius. —

MEG Gm Eb Cm D7/C

I watched your face from the shadows — dis-tant through all the ap - plause.

Gm Eb Cm7 Absus+4 F rit.

I hear your voice in the dark-ness, — yet the words aren't yours.

a tempo

CHRISTINE Db Ab/Db Gb/Db Ab/Db Db Ab/Db Db Gb/Db

An - gel of mu - sic, guide and guar-dian, grant to me your glo-ry! —

MEG Who is this an-gel, this {

Db Ab7/Db Gb/Db Ab/Db Db Ab/Db Db *poco più mosso* CHRISTINE

an - gel of mu - sic, hide no long-er, se - cret and strange an-gel. — He's

CHRISTINE *rit.*
 with me ev-en now, all a-round me, it fright-ens me.

MEG
 Your hands are cold; your face, Christ-ine, it's white; don't be fright-ened!

pp

a tempo

PHANTOM bass/Bb
 In - so-lent boy, this slave of fash-ion, bask-ing in your glo-ry. —

f

Bb F/Bb Eb/Bb F/Bb Bb F/Bb Bb

Ig - nor-ant fool, this brave young suit - or, shar - ing in my tri - umph. —

CHRISTINE B F#/B E/B F#/B B F#/B B Bsus4
 An - gel, I hear you! Speak, I lis - ten. Stay by my side, guide me! —

mf

B F#m E/B F#m B F#m B

An - gel, my soul was weak; for-give me! En - ter at last, mas-ter! —

PHANTOM G#m Emaj7 C#m7 D#m/C#

Flat-ter - ing child, you shall know me, — see why in sha-dow I hide.

G#m Emaj7 C#m7 rit. Asus+4 F#

Look at your face in the mir - ror! — I am there in - side.

CHRISTINE D a tempo A/D G/D A/D D A/D D Dsus4

An - gel of mu - sic, guide and guar-dian, grant to me your glo - ry! —

D A/D G/D A/D D A/D D *rit.*

An - gel of mu - sic, hide no long-er! Come to me, strange an-gel! —

PHANTOM

a tempo

I am your an - gel of mu - sic; come to me an - gel of

mf

RAOUL

PHANTOM

mu - sic! Whose is that voice? Who is that in there? I am your an - gel of

segue

mu - sic; come to me, an - gel of mu - sic!

ALL I ASK OF YOU

Music by ANDREW LLOYD WEBBER
 Lyrics by CHARLES HART
 Additional Lyrics by RICHARD STILGOE

Andante

RAOUL Db

The first system of the musical score for 'All I Ask of You'. It features a vocal line for RAOUL in Db major, 4/4 time, and a piano accompaniment. The tempo is marked 'Andante'. The lyrics are: 'No more talk of dark - ness, for - get these wide-eyed fears; I'm'. The piano part includes a mezzo-piano (mp) dynamic marking.

Dbmaj7

Gb6

Cb

Ab/C

The second system of the musical score. The vocal line continues with the lyrics: 'here, noth - ing can harm you, my words will warm and calm you.' The piano accompaniment features chord changes indicated by the labels Dbmaj7, Gb6, Cb, and Ab/C.

Db

The third system of the musical score. The vocal line continues with the lyrics: 'Let me be your free - dom, let day - light dry your tears; I'm'. The piano accompaniment continues with the Db key signature.

Dbmaj7 Gb6 Cb Ab/C

here, with you, be - side you, to guard you and to guide you.

CHRISTINE
Db Bbm7 Ebm7 Ab Db/F Bbm7

All I ask is ev - ery wak - ing mo - ment, turn my head with talk of

Ebm7 Ebm7/Ab Db Bbm7 Ebm7 Ab

sum-mer-time. _ Say you need me with you now and al-ways;

Db/F Gb Db/Ab *rit.* Ebm/Ab Ab6 Ebm7/Ab

pro-mise me that all you say is true, that's all I ask of

a tempo

RAOUL Db Dbmaj7 Gb6

Let me be your shel-ter, let me be your light; you're safe, no one will find you, your
you.

mf

Cb Ab/C **CHRISTINE** Db

fears are far be-hind you. All I want is free-dom, a world with no more night; and

Dbmaj7 Gb6 Cb Ab/C **RAOUL** Db Bbm7

you, al-ways be-side me, to hold me and to hide me. Then say you'll share with me one

f

Eb7 Ab Db/F Bbm7 Eb7 Ab Ab6 Ab7

love, one life-time; let me lead you from your so-li - tude. —

Db Bbm7 Ebm7 Ab Db/F Gb

Say you need me with you, here be - side you, an-y where you go, let me go

Db/Ab *rit.* Ebm7/Ab *molto rit.* Ab6 Ebm7/Ab *a tempo* Db CHRISTINE Bbm7

too, Christ-ine, — that's all I ask of All you. I ask for is one

Ebm7 Ab Db/F Bbm7 Ebm7 Ebm7/Ab

love, one life-time; say the word and I will fol-low you. —

Db Bbm7 Ebm7 Ab Db/F *gva bassa* Gb RAOUL *rit.*

TOGETHER CHRISTINE

Share each day with me, each night, each morn-ing. Say you love me! You know I

RAOUL &
CHRISTINE

molto rit.

a tempo

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

Bbm7

do. Love me, that's all I ask of you.

f

Ebm7

Ab

Db/F

Bbm7

Ebm7

Ebm7/Ab

Db

Bbm7

Ebm7

Ab

CHRISTINE &
RAOUL

largo

Db/F

Gb

An-y-where you go, let me go

f *ff*

RAOUL &
CHRISTINE

molto rit.

Db/Ab

Ebm7/Ab

Ab6

Ebm7/Ab

Db

too; love me, that's all I ask of you.

mp

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