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• What I Did For Love
• Who Can I Turn To (When Nobody Needs Me)
• Worlds Apart
• Wunderbar
• You'll Never Walk Alone
ANYONE CAN WHISTLE
(From "Anyone Can Whistle")

Slow and tenderly

Anyone can whistle, that's what they say, easy.

Anyone can whistle, any old day, easy.

It's all so simple: Re-

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lax, let go, let fly! So some-one tell me why can't
I can dance a tango, I can read Greek, easy... I can slay a dragon any old week,
easy! What's hard is
Simple, what's natural comes hard.

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

Learn to be free, maybe if you whistle, whistle for

poco rit.

me.

p a tempo
AS LONG AS HE NEEDS ME
(From the Columbia Pictures - Romulus film "OLIVER!")

Words and Music by LIONEL BART

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Me. If you are lonely then you will know. When someone needs you, you love them so. I won't betray his trust. Tho' people say I must. I've got to stay true, just As Long As He Needs Me.
BEING ALIVE
(From "COMPANY")

Slowly and Freely
(Sax solo)

Some-one to hold you too close,

Some-one to hurt you too deep,

Some-one to sit in your chair And ru-in your

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

A(add9)   D6/A   A(add9)

Some-one to need you too much,

mp

Ddim7/A   Amaj9   F#m11   Dmaj9(+11)

well;   Some-one to pull you up short

and give you sup-

port for be-ing a-live,

Be-ing a-live.

Bm13   E11

Make me a-live,

Make me con-fused,

F/G

crescendo

mf
Mock me with praise, Let me be used,

Var y my days, But a lone

is a lone, Not alive,
crescendo

Some bod y hold me too close, Some bod y force me to
care. Somebody make me come through. I'll always be there as frightened as you of being alive. Being alive, Being alive. Someone you have to let in,
Someone whose feelings you spare, someone who like it or not, will want you to share a little a lot of being alive.

Make me alive,

Make me confused,

Mock me with praise,
Let me be used, vary my days.

But alone is alone, not alive.

Somebody crowed me with love,

Somebody force me to care,

Somebody let me come.
BEWITCHED
(From "PAL JOEY")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderately, in 2

Dm7 G9 Em7 A9 Dm7 G9 Em7 A13

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

Dm7 G9 Em7 Am7 Dm7 G7 Cmaj9 C6

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

Dm7 G13 G7 G7+5 C Dm7

Put me on the blink. I'm wild again, Beguiled again, A
Simpering, whimpering child again.
Be witched, bothered and bewildered am

Dm7
G13      C
Dm7

1.
Could'n't sleep, And wouldn't sleep, When

love came and told me I should'n't sleep, Be witched, bothered and bewildered am

Fmaj7
A7
Dm       Dm(+7)     Dm

1.
Lost my heart, but what of it?
He is cold I agree, He can laugh, but I love it. Although the laugh's on me. I'll sing to him, Each spring to him, And long for the day when I'll cling to him. Bewitched, bothered and bewildered am

1. C
   Dm7
   G13

2. C
   Dm7
   C(add9)
BROADWAY BABY
(From "Follies")

Words and Music by
STEPHEN SONDHEIM

I'm just a

Broadway Baby,

Walking off my tired feet,

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Pounding Forty Second Street, I'll be in a show... Broadway Baby,

Learning how to sing and dance, making rounds all afternoon,

Waiting for that one big chance, to be in a greasy spoon, to save on my
show dough.

Gee, I'd like to be.

At my tiny flat.

on some marquee.

All a twinkled.

there's just my cat.

A spark to pierce the dark.

ling and a chair.

Still I'll stick it till.

from Battery Park.

I'm on a bill to all Washington.
[Music notation]

[Verse 1]
- ing - ton Heights... Some day may - be,
ver Times Square...

[Chorus]
all my dreams will be re - paid...
if I stick it long enough...

[To Coda]
 Heck, I'd e - ven play the maid...

[Transition]

[Verse 2]

to be in a show...

[Chorus]

[Bridge]

[to be continued]
Say, Mr. Producer,
some girls get the breaks,
Just give me my cue, sir.
I've got what it takes...

Say, Mister Producer,

I'm talkin' to you, sir.

I don't need a lot, only what I got.
plus a tube of grease-paint and a follow spot! I'm a

I can get to strut my stuff,

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

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

Music by JOHN KANDER
Words by FRED EBB

Moderately

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

Come hear the music play;
Time for a holiday:

Life is a cabaret, old chum.
Come to the
Come taste the cabaret. Come hear the band, start celebrating. Right this way, your table's waiting. No use peradventure mitigating from cradle to tomb To wipe every smile a
Life is a cabaret, old chum.

Come to the cabaret.

Only a cabaret, old chum.

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

Words and Music by STEPHEN SCHWARTZ

Easy Waltz feel

Day by day, Day by day,

Oh, dear Lord, three things I pray.

to see Thee more clearly, love Thee more dearly,

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Follow Thee more nearly, day by day.

2. Light Rock feeling
Cmaj7

Fmaj7
Gmaj7

Gm7/F
Bbmaj7
Am7

Day by day,
Oh, dear Lord, three

Gmaj7

2nd time, play these 4 measures 4 times
Em

things I pray to see Thee more
clearly love Thee more dearly
follow Thee more nearly, Day by day,

Day by day,
by day by day by day.
DON'T CRY FOR ME ARGENTINA  
(From the opera “EVITA”)  

Lyric by TIM RICE  
Music by ANDREW LLOYD WEBBER  

Slowly  

It won't be easy, you'll think it strange  
When I try to explain how I feel,  
That I still need your love after  
all that I've done:  

You won't believe me  
All you will see is a
girl you once knew  Although she's dressed up to the nines at
six-es and sev-ens with you.  I had to let it
happen, I had to change:  Couldn't stay all my life down at
heel:  Looking out of the window, staying out of the sun.
So I chose freedom
Running around trying
everything new, but nothing impressed me at all,
I never expected it to.

Don't cry for me Argentina
The truth is I never left you.
All through my
Wild days, my mad existence, I kept my promise, don't keep your distance.
And as for fortune and as for fame—never invited them in: Though it seemed to the world they were all I desired.
They are illusions, they're not the solutions they promised to be, the answer was here all the time.

I love you and hope you love me.

Have I said too much? There's nothing more I can think of to say to you.
all you have to do is look at me to know that every word is true.
EVERYTHING’S COMING UP ROSES
(From “GYPSY”)

Words by Stephen Sondheim
Music by Jule Styne

Briskly

Cdim
Dm7
G7+5
C6
Cm

Things look swell,
Things look great,
Gonna

Dm7
G7
C
B7+5(b9)
B7
Em

have the whole world on a plate.
Starting here,

C7
Fmaj7
C

Starting now, honey, Everything's
Em          Dm7         G7
coming up roses!

Cdim        Dm7        G7+5         C6        Cm
Clear the decks, Clear the tracks, We got

Dm7        G7         C6        B7+5(b9)        B7      Em
nothing to do but relax, Blow a kiss,

C7        Fmaj7        C        Em
Take a bow, honey, Ev'rything's coming—
Dm7 G7+5 C6 Cm Dm7
up, Light the lights, We got nothing to hit

G7 C6 B7+5(b9) B7 Em C7
but the heights! We'll be swell, We'll be

Fmaj7 Fm6 Em7 Am7 D9
great! I can tell, Just you wait!

G7 C G7 Am7 Fm C
That lucky star I talk about is
Honey, ev'rything's coming up roses for me and for you.

Things look you.
FALLING IN LOVE WITH LOVE
(From "THE BOYS FROM SYRACUSE")

Words by LORENZ HART
Music by RICHARD RODGERS

Moderate Waltz

Bb  Bbmaj7  Bb6  Bb  F7sus

Falling In Love With Love Is falling for make be-

F7  Cm7  F7  F7sus  F7  F7sus

lieve.

Falling In Love With Love Is

F7  Bbmaj7  Bb6  Bbmaj7  Bb6  Bbmaj7

playing the fool;

Car - ing too

Bb6  Bbmaj7  Bb6  D7sus  D7  F6

much is such a juvenile fan-

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Intruments: Piano, Voice, Guitar, Bass, Ukulele, Violin, Trumpet, Saxophone, Clarinet, Flute, Oboe
Learning to trust is just for children in school. I fell in love with love one night. When the moon was full, I was unwise with eyes unable to see.
I fell in love with love, With love ever-

last

But

love fell

cresc.

out

with

me.

me.
GIGI
(From "GIGI")

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Slowly

Gigi, Am I a fool without a mind or have I merely been too blind to realize?

Gigi, Why you've been growing up before my eyes!

Gigi, You're not at all that funny, awkward little girl I knew.

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no!  O-ver night there's been a breath-less change in you.  Oh,

piu espr.

Gi-gi, While you were trem-bling on the brink, Was I out yon-der some-where blink-ing at a star?  Oh,

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

espr.

fi-re  And your warmth be-come de-si-re?  Oh, what mi-ra-cle has

made you the way you are?
HELLO, DOLLY!
(From “HELLO, DOLLY!”)

Lively

Music and Lyric by JERRY HERMAN

Medium Strut tempo

Hello,

Dolly, well, hello,

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

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

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Dolly, you’re still glow’in’, you’re still crow’in’, you’re still go’in’ strong. We feel the room sway’in’, for the band’s play’in’ one of your old fav’rite songs from ‘way back when.

So take gol’ly gee, fel’las, Fel’las, Find her an empty

Find her a vacant
lap, knee, fel- las,
Dol- ly 'll never go a-way a-

gain!
Hel- go a-way,

Dol- ly 'll never go a-way,

Dol- ly 'll never

go a-way a-gain!
HELLO, YOUNG LOVERS
(From "THE KING AND I")

Very moderately

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

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Cling very close to each other tonight
I've been in love like you.
I know how it feels to have wings on your heels,
And to fly down a street in a trance.
You fly down a street on a chance that you'll meet,
And you meet not really by chance.
Don't cry, young lovers, Whatever you do, Don't cry because I'm alone.

All of my memories are happy tonight

I've had a love of my own. I've had a love of my own like yours, I've had a love of my own. Helown.
HONEYSUCKLE ROSE

(From "AIN'T MISBEHAVIN'")

Medium with a lift

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

goodness knows, Honey Suckle Rose. When you're pass-in' by

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

Don't buy sugar,

you just have to touch my cup.

You're my sugar,

it's sweet when you stir it up.

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

seems the honey fairly drips,

You're confection, goodness knows,

Honey Suckle Rose.

Honey Suckle Rose.
You have the cool sound of eyes of a seeker of wisdom and truth, judgment when ever you talk,

Yet, there's that turned chin and the
Yet, there's the bold brave spring of the

grin of impetuous youth.
Oh I believe in
G    D    G
    Cmaj7  D7  D7
You, I Be - lieve In You.

G#dim

I hear the

G    Eb7     Ab
    Bbm7    Eb7-5    Ab
And when my faith in my fel - low man

Bbm7    Db9    Cm7    F7
    Bb    Cm7    F7
all but falls a - part, I've but to feel your hand

Bb

Gm7    C7
    D7sus    D7
grasp - ing mine and I take heart, I take heart.

To see the
cool clear eyes of a seeker of wisdom and truth,
Yet there's that slam bang tang reminiscent of gin and vermouth.
Oh I believe in You.
I believe in You.
I DON'T KNOW HOW TO LOVE HIM
(From "JESUS CHRIST SUPERSTAR")

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Slowly, tenderly and very expressively

I don't know how to love him
What to do, how to move him
I've been changed, yes really changed
In these past few days
when I've seen myself
I seem like someone
else.

I don't know how to take this

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

man. And I've had so many men before. In

very many ways. He's just one more.
Should I bring him down

Should I speak of love

come to this

Don't you think it's rather fun

Bm

Bm/A

G

D/A

C

G

D

G

D/F♯

Em

Asus

A

D

G

D

G

D
I should be lost in this position
I'm the one who's always just couldn't cope

D A F#m7 Bm7 F#m7 Bm7
been cope. So calm my cool, no lover's fool
I'd turn my head I'd back away I

G D/F# Em D Asus G D/F# D
Running wouldn't want to know He scares me so

2 D G D/F# D G D/F# D
so I want him so I love him so
I ENJOY BEING A GIRL
(From “FLOWER DRUM SONG”)

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Brightly

When I have a brand new hair-do,
With my eyelashes all in curl,
I float as the clouds on air do.
I enjoy being a girl!
When men say I'm cute and funny,
And my teeth aren't teeth but pearl.

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I just lap it up like honey. I enjoy being a girl!

I flip when a fellow sends me flowers,

I drool over dresses made of lace.

I talk on the telephone for hours

With a pound and a half of cream upon my face!

I'm strictly a
female female And my future I hope will be In the home of a brave and free male

Who'll enjoy being a guy having a girl like me.

When me.
I TALK TO THE TREES
(From "PAINT YOUR WAGON")

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE

Moderately

I talk to the trees, but they don't

listen to me, I talk to the stars,

but they never hear me. The breeze hasn't
time to stop and hear what I say,

I talk to them all in vain.

But suddenly my words

reach someone else's ear; Touch someone
else's heart strings too.

I tell you my dreams And while you're

listening to me, I suddenly see them

come true. I can see us on an
A - pril night, Look - in' out a - cross a roll - in' farm.

Hav - in' sup - per in the can - dle - light,

Walk - in' la - ter arm in arm.

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

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

All the things you mean to me.

I talk to the

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

Words by Alan Jay Lerner
Music by Frederick Loewe

Intro: Moderately

If Ever I Would Leave You

It wouldn't be in summer.

Seeing you in

summer I never would go.

Your hair streaked with sunlight,

Your lips red as flame,

Your face with a luster that puts gold to...
shame!  But if I’d ev-er leave you,  It could-n’t be in au-tumn.

How I’d leave in au-tumn I nev-er will know.  I’ve seen how you

spar-kle  When fall nips the air.  I know you in au-tumn

And I must be there.  And could I leave you run-ning mer-ri-ly through the

snow?  Or on a win-try even-ing when you catch the fi-re’s
IF I WERE A BELL  
(From "GUYS AND DOLLS")

By FRANK LOESSER

Medium Bounce

Ask me how do I feel, from this lesson I'm learning.
Well sir, all I can say is if I were a bell I'd be burning.

From the moment we kissed tonight, yes, I knew my morale would crack.

F9  C13  C13-9  F6  Am/C
G9  C  Fm  Fdim  Eb7  D7
F6  C  Fm  Fdim  Eb7  D7
G9  G7  Bbm  C7  C7-9  F  F/Eb

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That's the way I've just got to be
From the wonderful way that you looked
Boy, if
Boy, if

I were a lamp I'd light
Or if I were a banner I'd wave
Or if I were a duck I'd quack
I'd be cooked

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

Well sir, all I can say is if I know
Pal, if
were a gate. I'd be swimming.
I'd be splashing my dressing.

And if

If

F
F/Eb
Bb/D
Abdim
F
E7+5

I were a watch I'd start popping my spring
I were a season I'd surely be spring

Or if

Or if

Or if

I were a bell I'd go Ding dong ding dong
I were a bell I'd go Ding dong ding dong

Ask me Ding,
IT'S ALL RIGHT WITH ME
(From "CAN-CAN")

Words and Music by
COLE PORTER

Steadily moving fox trot

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

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

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

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

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

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

dim.

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

C7-9 F7

Fm6 G7 Cm6

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

Intro: Moderately

Just In Time________ I found you Just In Time________ Before you

came, my time________ was running low____________ I was lost________

The losing dice were tossed________ My bridges all were crossed________
Now you're here and now I know just where I'm going, no more doubt or fear, I've found my way. For love came Just In Time. You found me Just In Time and changed my lonely life, that love-ly day.
LOOK TO THE RAINBOW
(From "FINIAN'S RAINBOW")

Words by E.Y. HARBURG
Music by BURTON LANE

Moderately

Very Slow

On the day I was born, said my father, said he,
I've an sumptuous gift to bequeath to a child,
Oh the
da tempo

To the

el - e - gant leg - a - cy wait in' for ye.
Tis a lure of that song kept her feet runnin' wild.
For you

east with the lark, to the west with the seas;
And I

rhyme for your lips and a song for your heart,
To With

ever grow old and you never stand still,

But

searched all the earth and I scanned all the skies,

sing it when ever the world falls a part.
Whip poor wills sing in' beyond the next hill.

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Look, look, Look To The Rainbow, Follow it over the hill and stream. Look, look.

Look To The Rainbow, Follow the fellow who follows a dream. It was a dream. Follow the fellow, Follow the fellow, Follow the fellow who follows a dream.
With a lilt

You coax the blues right out of the horn, Mame.
You've brought the cake-walk back into style, Mame.

You charm the husk right off of the corn, Mame.
You make the weepin' willow tree smile, Mame.

You've got the banjos strummin' and Dixie sat-in, there's plunk-in' out a tune to beat the reb-el in your man-ner and your
band, speech.

You may be from Manhattan, but

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

You make the

You make our

You give me

Seem like the

old mint julep and the kick,
Am7          Adim          Em          A9  
old          mag - no - lia          tree          blos - som          at          the          men - tion          of          your          name,
saw,          you          con - quer          ed          and          ab - so - lute - ly          noth - ing          is          the          same.

Dm          Dm(+7)          Dm7          G7          Em          Em(+7)          Em7  
You've          made          us          feel          a - live          a - gain,
Your          spe - cial          fas - ci - na - tion          II          You've          giv - en          Prove          to          be

A9          D7          Dm7          G7          G7-9  
us          in - the          drive          a - gain,
spri - ra - tion - al,
To          make          the          South          re - vive          a - gain,
we          think          you're          just          sen - sa - tion - al,

C           Cdim           Dm7           G7  
Mame.

C  
Mame.
MEMORY
(From "CATS")

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

Freely
Midnight... Not a sound from the pavement... Has the moon lost her

mem'ry? She is smiling alone... In the lamp light the withered leaves col-

lect at my feet... And the wind begins to moan.

Memory... All alone in the moonlight... I can smile at the old days... I was beau-

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then. I remember the time I knew what happiness was. Let the

memory live again.

Every street lamp seems to beat a fatalistic warning.

Someone mutters and a street lamp gutters and soon it will be
morn-ing

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-ory too

And a new day will be-gin.

Burnt out ends of smoky days

the stale cold smell
The street lamp dies another night is over,

Another day is dawning.

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

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

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Lively

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

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

Brown paper packages tied up with strings,
These are a

Wild geese that fly with the moon on their wings,
These are a

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few of my favorite things.

Girls in white dresses with blue satin sashes, Snowflakes that stay on my nose and eyelashes, Silver white winters that melt into springs, These are a few of my favorite things.
When the dog bites, When the bee stings,

When I'm feeling sad, I simply re-

member my favorite things and then I don't feel so bad...
Slowly

My funny Valentine, Sweet comic Valentine,

You make me smile with my heart.

Your looks are laughable, Unphotographable,

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

open it to speak are you smart? But
don't change a hair for me, Not if you care for me,

Stay, little Valentine, stay!

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

Words and Music by STEPHEN SONDHEIM

Slowly

F

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

F

\[ \text{F\#m9} \]

\[ \text{G7sus} \]

\[ \text{G7} \]

\[ \text{E} \]

\[ \text{Eb:maj7} \]

\[ \text{C7sus} \]

\[ \text{F} \]

Not a day goes by, not a single day
you're not somewhere a part of my life and I
As the days go by, looks like you'll stay
As the days go by,
I keep thinking when does it end, that it can't get much where's the day I'll have

better much longer, but it only gets better and stronger and

deeper and nearer and simpler and freer and richer and clearer, and

rit. poco cresc. rit.
no, not a day goes by,
no, not a day goes by,

not a blessed day
not a blessed day

but you somewhere come
but you're still somehow

into my life and you don't go away.
part of my life and you won't go away.
And I have to
say, pay,
if you do, until I'll die.

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

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OH, WHAT A BEAUTIFUL MORNIN'
(From "OKLAHOMA!")

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

Moderate Waltz

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

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

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Oh, what a beautiful morning,
Oh, what a beautiful day.
Everything's going my way.
All the way.
Oh, what a beautiful day!
OL’ MAN RIVER
(From “SHOW BOAT”)

Words by OSCAR HAMMERSTEIN II
Music by JEROME KERN

Slowly

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

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

don’t plant taters, he don’t plant cot-ton, An’ dem dat plants ‘em is soon forgot-ten, But
ol' man river, he jus' keeps rollin' a-long.

You an' me, we sweat and strain, Body all ach-in' an' racked wid pain.

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

Ah gits wea-ry an' sick of try-in', Ah'm tired of liv-in' An'skeered of dy-in', But

ol' man river, he jus', keeps rollin' a-long.
ON A CLEAR DAY (YOU CAN SEE FOREVER)
(From "ON A CLEAR DAY YOU CAN SEE FOREVER")

Words by ALAN JAY LERNER
Music by BURTON LANE

Moderately, with feeling

Gmaj7
C9
Gmaj7

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

E7
Am7

you are. On a clear day How it will astound you

F7-5 D7 C7 D7 G Bbdim Am7 G4dim

That the glow of your being outshines every
star. You feel part of every mountain, sea and shore.

You can hear, from far and near, a world you've never heard before.

And on a clear day,

On that clear day You can see forever and ever-

cresc.

more!

On a ever and ever and ever-

poco rit.

more!
ON THE STREET WHERE YOU LIVE

(From "MY FAIR LADY")

Moderately

Words by ALAN JAY LERNER
Music by FREDERICK LOEWE
live. Are there lilac trees in the heart of town? Can you hear a lark in any other part of town? Does enchantment pour out of every door? No, it's just on the street where you live. And oh, the towering

feeling. Just to know somehow you are near!
The over powering feeling That any
second you may suddenly appear! People stop and stare,
they don’t bother me; For there’s nowhere else on earth that I would
rather be. Let the time go by. I won’t care if I

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

Words by BOB MERRILL
Music by JULE STYNE

Moderately

Peo - ple,
people who need people

Are the lucki - est peo - ple
in the

world.

We're child - ren

need ing oth er chil - ren
And yet,
let - ting our grown up pride
Hide all the need in -
side,
Act - ing more like chil - ren, than

Lovers
F7 Bb

--- are very special people. --- They're the

Eb Bbmaj7 Fm7

luckiest people in the world.

Bb9 Eb Ebm

--- With one person --- One very special

Bb Fm7 Eb

--- person --- A feeling deep in your soul ---
Says: you were half, now you're whole.
No more hunger and thirst, but

first, be a person who needs people.
People who need

people
Are the luckiest people in the

world.

world.
PUT ON A HAPPY FACE

(From "BYE BYE BIRDIE")

Rhythmically, lightly

Words by LEE ADAMS
Music by CHARLES STROUSE

Gray skies are gonna clear up,
put on a happy face;
Brush off the clouds and cheer up,
put on a happy face.

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

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

Pick out a pleasant outlook,

Stick out that noble chin,
doubt"’ look, 

Slap on a happy grin! And 

spread sunshine all over the

place, Just put on a happy

face!

face!
SEND IN THE CLOWNS
(From the Musical “A LITTLE NIGHT MUSIC”)

Music and Lyrics by STEPHEN SONDHEIM

Slowly

Isn't it rich?
Are we a pair?
Me here at last on the ground, you in mid-air...
Send in the clowns.
Isn't it bliss?
Don't you ap-
prove?
One who keeps tearing around, one who can't move...

Where are the...

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clowns? Send in the clowns. Just when I'd stopped opening doors,

finally knowing the one that I wanted was yours,

making my entrance again with my usual flair, sure of my lines,
Don't you love farce? rich, My fault, I fear, queer, I thought that losing my

camino poco rit.

you'd want what I want. Sorry, my dear. But where are the clowns? Quick, send in the

camino clowns. Don't bother, they're here. Isn't it

camino clowns. Well, maybe next year... ten.
Moderately slow

Some enchanted evening
Some enchanted evening
You may see a stranger,
Someone may be laughing.

You may see a stranger
You may hear her laughing
Across a
Across a

crowded room
And somehow you know,
crowded room
And night after night.

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You know even it seems
That somewhere you'll see her laughter will
again and again.

Who can explain it? Who can tell you why?
Fools give you reasons,
tenderly and legato

Wise men never try...

Some enchanted evening

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

Then fly to her side and make her your own,

Or all through your life you may dream all alone.

Once you have found her, never let her go.

Once you have found her, never let her go!
STRANGER IN PARADISE
(From "KISMET" and "TIMBUKTU!")

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

Moderately Slow
Gm7 C7 Fmaj7 Dm7 Gm7 Cb9 C7+5

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

Gm7/F C7/F Fmaj7

wonderland, A stranger in paradise.
If I stand

Gm7/F F6 Gm6/F Dm7/F

starry-eyed, That's a danger in paradise
For mortals who
stand beside An angel like you.

I saw your face and I ascended Out of the commonplace

Into the rare! Some where in space I hang suspended, until I

know There's a chance that you care; Won't you answer the
fervent pray'r____ of a stran-ger in para-dise? Don't send me in

dark des-pair____ From all that I hun-ger for,

But o-pen your an-gel's arms____ To the stran-ger in

par-a-dise And tell him that he need be____ a stran-ger no

more...
SUMMERTIME
(From “PORGY AND BESS”)

Words by DuBOSE HEYWARD
Music by GEORGE GERSHWIN

Allegretto semplice

Moderato (with expression)

Am6 E7

---

an' the livin' is easy.
Fish are

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

---

jump'in'

an' the cotton is high.
Oh yo' daddy's rich,
an' yo' ma is good lookin',

So hush, little baby, don't yo' cry,

One of these mornin's

You goin' to rise up singin',
Then you'll spread yo' wings...
an' you'll take the sky.

But till that morn-in'

there's a noth-in' can harm you

With Daddy an' Mammy stand in by.

Am6 E7 Am6 E7 Am D7 C Am
SUNRISE, SUNSET
(From the Musical “FIDDLER ON THE ROOF”)

Moderately Slow Waltz Tempo
(soulful and wistful)

Words by SHELDON HARNICK
Music by JERRY BOCK

Is this the little boy I carried?
Now is the little boy a bridegroom,
Is this the little girl at play?
I don't remember growing older,
Under the canopy I see them,
When did they side by side?
When did she get to be a side?
Place the gold ring around her

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beauty? Where did he grow to be so tall?
fin-ger, Share the sweet wine and break the glass;

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

Sunrise, sunset, sunrise, sunset,

Swiftly flow the days; Seedlings turn overnight to
sunflow'rs, Blossoming even as we gaze.

Sun rise, sun set, sun rise, sun set, Swiftly fly the years;

One season following another,

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

Music and Lyric by JERRY HERMAN

Simply

\( \text{F} \quad \text{G}_{7}\text{dim} \quad \text{Gm7} \quad \text{Gm(add 9)} \)

The best of times is now.

\( \text{C}_{9} \quad \text{F}_{7}\text{dim} \quad \text{F}_{7}\text{maj7} \)

What's left of summer but a faded rose?

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The best of times is now.

As for tomorrow, well, who knows?

Who knows?

So hold this moment fast.

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

because the best of times is now.

now.

not some forgotten yesterday.
Now, tomorrow is too far away.

So hold this moment fast,
a tempo (More spirited)

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

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

now.

molto ritard.

The best of

times is now.

What's left of summer but a

Slower
The best of all the times is now.
As for tomorrow, well, who knows?
Who knows? Who knows? So hold this moment fast
and live and love as hard as a tempo...
THE MOST BEAUTIFUL GIRL
IN THE WORLD
(From "JUMBO")

Music by RICHARD RODGERS
Words by LORENZ HART

Fast Waltz

F

E/F

Cmaj7

F

Cmaj7

F

Bdim/C

C7sus

C7

Bb

F

Bdim/C

C7sus

C7

Bb

C7

F

Am

Gm7

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

eats my candy,
Drinks my brandy,
The most

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

Garbo, isn't Dietrich But the sweet trick

who can make me believe it's a beautiful world

Social not a bit,
C7          Dm          G7          Gm7          C7
--- Natural kind of wit, ---

Am7          D7          G7sus          G7          Gm7
She'd shine anywhere, And she hasn't got

C7          Gm          C7          F
platinum hair, The most beautiful house in the

E/F          Cmaj7          F          Cmaj7
world Has a mortgage what do
I care, it's goodbye
care____ When my

slippers are next to the ones that belong

To the one and only beautiful
girl in the world!
THERE'S A SMALL HOTEL
(From "ON YOUR TOES")
Words by LORENZ HART
Music by RICHARD RODGERS

Moderately

Refrain

There's a small hotel With a wishing well: I

Am7

D7 Gmaj7 G6 Gmaj7 G6

wish that we were there together.

Gmaj7 G6 Gmaj7 G6

There's a bridal suite; One room bright and neat. Com
plete for us to share together.

Looking through the window you can see a distant steeple; Not a sign of

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

tell. We'll creep into our little shell And we will thank the small hotel together.
TILL THERE WAS YOU
(From "THE MUSIC MAN")

By MEREDITH WILLSON

Rubato

Moderately Fast

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

never heard them at all 'till there was you. There were

birds in the sky, but I never saw them winging. No, I

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never saw them at all, 'till there was you.
And there was

music and there were wonderful roses, they tell me in sweet fragrant

meadows of dawn, and dew, There was love all a-

round, but I never heard it singing, No, I never heard it at

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

Lyric by MARTIN CHARNIN
Music by CHARLES STROUSE

Moderately slow

The sun'll come out tomorrow,

bet your bottom dollar that tomorrow there'll be

sun!

Jus' thinking about tomorrow

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clears away the cobwebs and the sorrow

none. When I'm stuck with a day that's gray and lonely, I just stick out my chin and grin and say:

Oh! The
sun'll come out to mor row,
(Oh! I got to hang on till to-
mor row come what may!
To -
mor row, to mor row, I love ya to mor row, you're

{ always}
(on ly) a day a way!

The
TRY TO REMEMBER
(From "THE FANTASTICKS")

Words by TOM JONES
Music by HARVEY SCHMIDT

Slowly, with tenderness

Try to remember the kind of September when life was
Try to remember when life was so tender that no one
Deep in December it's nice to remember altho' you

slow and oh, so mel - low. . . . Try to re - mem - ber the kind of Sep -
wept except the wil - low. . . . Try to re - mem - ber when life was so
know the snow will fol - low. . . . Deep in De - cem - ber it's nice to re -

tem - ber when grass was green and grain was yel - low. . . . Try to re -
ten - der that dreams were kept be - side your pil - low. . . . Try to re -
mem - ber with - out a hurt the heart is hol - low. . . . Deep in De -
mem - ber the kind of Sep - tem - ber when you were a
mem - ber when life was so ten - der and cal - low
ce - mem - ber, it's nice to re - mem - ber the fire of Sep - tem - ber that made us

ten - der and cal - low our hearts should re - mem - ber and

fell - low... Try to re - mem - ber and if you re - mem - ber then
bl - low... Try to re - mem - ber and if you re - mem - ber then
mel - low... Deep in De - mem - ber our hearts should re - mem - ber and

fell - low... (Echo) fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low...
WHAT I DID FOR LOVE
(From "A CHORUS LINE")

Music by MARVIN HAMLISCH
Lyric by EDWARD KLEBAN

Kiss today good-bye,

the sweetness and the sorrow.

Wish me luck, the
same to you,

But I can't re-gret

what I did for love,

what I did for

love.

Look, my eyes are

dry.

The gift was ours to
It's as if we always
knew,
And I won't forget what I did for love,
what I did for love.
cresc.

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

Kiss today good-bye, and point me t'ward tomorrow.

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

what I did for love.
WHO CAN I TURN TO
(When Nobody Needs Me)
(From the Musical Production "THE ROAR OF THE GREASEPAINT - THE SMELL OF THE CROWD")

Words and Music by LESLIE BRICUSSE and ANTHONY NEWLEY

Slowly with expression

Who can I turn to when nobody needs me?

My heart wants to know and so I must go where destiny leads me.

With no star to guide me.
and no one beside me,

I'll go on my way, and

after the day, The darkness will hide me;

And

maybe tomorrow

I'll find what I'm after

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

With you I could learn to,

with you on a new day,

But

who can I turn to if you turn away?

way?

rit. e dim.
WORLDS APART
(From "BIG RIVER")

Music and Lyrics by
ROGER MILLER

Moderately slow

I see the same stars through my window that you see through yours, but we're worlds apart, worlds apart. And I see the

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

Just like the earth, just like the sun,

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

worlds apart, worlds apart, see the same stars through

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

part, worlds apart. And you see the same skies through
brown eyes that I see through blue, "Both: but we're worlds apart, worlds apart."

Just like the earth, just like the sun, two worlds together are better than one. I see the friendship in your eyes that
you see in mine, but we're worlds apart.

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

Jim:

part. And a mockingbird sings in an ole yonder

mp

sim.

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

Words and Music by COLE PORTER

Bright Waltz

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are. Why, it's truly wunderbar!

Wunderbar, wunderbar! We're a

lone and hand in glove, Not a cloud

near or far, Why, it's more than wunderbar.
Oh, I care, dear, for you madly.

And I long, dear, for your kiss. I would die, dear, for you gladly, You're divine, dear.

And you're mine, dear! Wunderbar, wunderbar!
There's our favorite star above,

What a bright shining star, Like our love, it's wonderbar!

Wunderbar!
YOU’LL NEVER WALK ALONE
(From “CAROUSEL”)

Words by OSCAR HAMMERSTEIN II
Music by RICHARD RODGERS

With great warmth, like a hymn
When you walk through a storm, hold your
head up high
And don’t be afraid of the dark,

At the end of the storm is a golden
sky
And the sweet silver song of a lark.

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Walk on through the wind, walk on through the rain.
Tho' your dreams be tossed and blown, Walk on, walk on, with hope in your heart,
And you'll never walk alone,
You'll never walk alone!

When you're blue, don't you cry, don't you cry, don't you cry.
When you're blue, don't you cry, don't you cry, don't you cry.
When you're blue, don't you cry, don't you cry, don't you cry.