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As Long As He Needs Me

from the Columbia Pictures - Romulus Motion Picture Production of Lionel Bart's
OLIVER!

Words and Music by
Lionel Bart

[Andante]

Nancy

As long as he needs me — Oh yes he does need

colla voce

me — In spite of what you see — I'm sure that he needs me — Who else would

love him still — When they've been used so ill — He knows I al - ways

will — As long as he needs me. I miss him so much — when he is

gone But when he's near me I don't let on The way I

ten.

Hn.

Tempo I

feel in - side The love I have to hide The hell I've

Fl. Vibra. Pno.

Str.

got my pride As long as he needs me. He does-n't say the

things he should He acts the way he thinks he should But all the same I'll

play This game his way As long as

rall.

Fl.

$\text{♩} = 98$

he needs me I know where I must be I'll cling on stead - fast -

Fl. Vibra. Pno.

Str.

-ly As long as he needs me As long as life is long I'll love him

right or wrong And some-how I'll be strong As long as he needs

me If you are lone - ly then you will know When some-one

W.W. Str. Hn (Trom.)

needs you you love them so I won't be - tray his

Tutti rit.

Hn.

Timp. *tr*

trust Tho' peo-ple say I must I've got to stay true

just as long as he needs me

Tutti

ten. ten. ten.

Broadway Baby

from FOLLIES

Words and Music by
Stephen Sondheim

Moderate Swing (♩ - ♩³)

HATTIE:

I'm just a Broad-way Ba-by, _____

mf *mp* *p*

Detailed description: This system contains the first line of the song. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The piano part features a steady swing rhythm with chords and moving lines in both hands. Dynamics are marked as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The lyrics are "I'm just a Broad-way Ba-by, _____".

Walk - ing off my ti - red feet, _____

Detailed description: This system contains the second line of the song. The vocal line continues with the lyrics "Walk - ing off my ti - red feet, _____". The piano accompaniment continues with similar rhythmic patterns and chordal support. Dynamics are not explicitly marked in this system but follow the *p* dynamic from the previous system.

Pound-ing For - ty Sec-ond Street ... to be in a show. _____

mf *dim.*

Detailed description: This system contains the third line of the song. The vocal line has the lyrics "Pound-ing For - ty Sec-ond Street ... to be in a show. _____". The piano accompaniment features a more active bass line in the final measures. Dynamics are marked as *mf* (mezzo-forte) and *dim.* (diminuendo). The system concludes with a fermata over the final note of the vocal line.

Broad-way Ba-by, _____ Learn-ing how to sing and dance, _

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Broad-way Ba-by, _____ Learn-ing how to sing and dance, _". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes dynamic markings such as *p* and *mf*, and various musical notations like slurs, accents, and articulation marks.

Wait-ing for that one big chance _ to be in a show. _____

The second system continues the vocal line with the lyrics "Wait-ing for that one big chance _ to be in a show. _____". The piano accompaniment continues with similar notation, including a *mf* dynamic marking and various rhythmic patterns.

Gee, I'd like to be _____ on some mar - quee, _____ All twin - kling lights, _ a

The third system features the lyrics "Gee, I'd like to be _____ on some mar - quee, _____ All twin - kling lights, _ a". The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur.

spark to pierce the dark _____ From Bat-t'ry Park _____ to Wash - ing-ton Heights. ^

The final system on the page contains the lyrics "spark to pierce the dark _____ From Bat-t'ry Park _____ to Wash - ing-ton Heights. ^". The piano accompaniment concludes with a final chord and a fermata over the vocal line.

Some day, may - be, _____ All my dreams will be re - paid. _

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "Some day, may - be, _____ All my dreams will be re - paid. _". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a more active treble line with chords and melodic fragments. A piano dynamic marking 'p' is present at the beginning.

Hell, I'd e - ven play the maid _____ to be in a

The second system continues the musical score. The vocal line has the lyrics "Hell, I'd e - ven play the maid _____ to be in a". The piano accompaniment continues with similar harmonic and melodic patterns, including some arpeggiated chords in the right hand.

show! _____ Say, Mis - ter Pro - duc - er, _____

The third system features the lyrics "show! _____ Say, Mis - ter Pro - duc - er, _____". The piano accompaniment includes some more complex chordal textures and melodic lines in both hands.

I'm talk - ing to you, _____ sir. _____ I don't need a lot,

The fourth system concludes with the lyrics "I'm talk - ing to you, _____ sir. _____ I don't need a lot,". The piano accompaniment features some sustained chords and melodic lines, ending with a final chord.

On - ly what I got, Plus a tube of grease-paint and a fol - low spot! - I'm a

Broad - way Ba - by, Slav - ing at a five and ten, -

Dream - ing of the great day when - I'll be in a

no swing beat

show!

8va ----- loco

Broad-way Ba-by, _____ Mak-ing rounds all af-ter - noon, -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in G major (one sharp) and 4/4 time. The lyrics are "Broad-way Ba-by, _____ Mak-ing rounds all af-ter - noon, -". The piano accompaniment features a steady bass line in the left hand and a more active treble line in the right hand, with various chordal textures and melodic fragments.

Eat-ing at a greas-y spoon - to save on my dough. _____

The second system continues the musical score. The vocal line has the lyrics "Eat-ing at a greas-y spoon - to save on my dough. _____". The piano accompaniment continues with similar textures, including some dynamic markings like *mf* and *ff*.

Solid 4

At my ti-ny flat _____ there's just my cat, _____ a bed - and a chair. -

The third system is marked "Solid 4". The vocal line has the lyrics "At my ti-ny flat _____ there's just my cat, _____ a bed - and a chair. -". The piano accompaniment features a consistent bass line and a treble line with repeated chordal patterns, some marked with *mf*.

Still I'll stick it till _____ I'm on a bill _____ All o - ver Times Square. -

The fourth system concludes the musical score. The vocal line has the lyrics "Still I'll stick it till _____ I'm on a bill _____ All o - ver Times Square. -". The piano accompaniment continues with the established textures, ending with a final chord in the right hand.

Some day, may - be, _____ If I stick it long e - nough, _

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The piano part consists of chords and single notes, providing a harmonic foundation for the vocal melody.

I can get to strut my - stuff, _

cresc.

The second system continues the musical score. The vocal line is in treble clef. The piano accompaniment in bass clef includes dynamic markings such as *cresc.* (crescendo) and *f* (forte). The piano part features a steady rhythm with some chordal complexity.

Work - ing for a nice man like a Zieg - feld or a Weiss - man in a great big

f

The third system of the score shows the vocal line in treble clef. The piano accompaniment in bass clef includes a dynamic marking of *f* (forte). The piano part has a consistent rhythmic pattern with some harmonic shifts.

Broad - way show! _____

The final system of the score features the vocal line in treble clef. The piano accompaniment in bass clef includes a dynamic marking of *f* (forte). The piano part concludes with a final chord and some melodic movement in the bass line.

I Want to Go to Hollywood

from GRAND HOTEL

Words and Music by
Maury Yeston

Parlando

D9 E7#5 E7#5/A A

What did he see in me? What's my at - trac - tion? Could

mf

Ped. * Ped. * Ped. * Ped. *

D7 B7 E7 A7

that face make a mil - lion men a - dore me? And

Ped. * Ped. * Ped. * Ped. *

C#m7b5 F#7 E7/B Bmadd2 Bm

make a hun - dred cam - 'ra men ex - plore me? Is

Ped. * Ped. * Ped. * Ped. *

B7

B7/D#

E7#5

E13

that the girl I see there right be - fore me?

Red.
With a swing ♩ = 92

A

E+

Em/A

E+

A

E+

Em/A

E+

A

E+

Em/A

E+

A

E+

I wan - na be that girl in the mir - ror there. I wan - na be that

Em/A

E+

A

E+

Em/A

E+

girl with gold - en hair. Up on a sil - ver screen, most ev - 'ry - where

F#7 Eadd2/G# F#7/A F#7 Eadd2/G# F#7/A B7add4

in the world. I want to

E7sus4 E7 Aadd2 B7#5 E9b5

go to Hol - ly - wood! Talk - ies! I mean the pic - tures.

A E+ Em/A E+ A E+

I wan-na have a hot time ev - 'ry night, get out and raise a lit -

Em/A E+ A E+ Em/A E+

tle Fahr - en - heit, knock ev - 'ry Duke and Count and Bar - on right

F7 Eadd2/G# F#7/A# F#7 Eadd2/G# F#7/A# B7add4 E7sus4 E7

off his feet! I'll be that girl that's un-der

C#7#5 Em/F# F#7 B7add4 E7sus4 E7

stood! Oh! I want to go to Hol-ly

A9 G/B Cm A7/C# Cm G/B A9 D9

wood. I wan-na sing the blues. I wan-na wear nice

A9 B7

shoes and drink il - le - gal booze in ev - 'ry

A musical score for piano and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a piano accompaniment with treble and bass staves. Chord charts are placed above the vocal lines. The key signature has three sharps (F#, C#, G#). The lyrics are: "off his feet! I'll be that girl that's un-der stood! Oh! I want to go to Hol-ly wood. I wan-na sing the blues. I wan-na wear nice shoes and drink il - le - gal booze in ev - 'ry". The piano accompaniment features a steady bass line and chords in the right hand.

G7 E9#5 A E+

late - night spot for "Le Jazz Hot." I wan-na break - fast,

Em/A E+ A E+ Em/A E+

lunch and din - ner there, if I'm a big box of - fice win - ner there.

A E+ Em/A E+ F#7 Eadd2/G#

I'll be the most well - known Ber - lin - er there ev - er was!

F#7/A# F#7 Eadd2/G# F#7/A# B7add4 E7sus4 E7 Aadd2 G#+ Em/G

I want to go to Hol - ly - wood,

F#7 F#7/A# B7add4 E7sus4 E7 Bb(b5)/A

so I can get far a - way from:

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with the lyrics "so I can get far a - way from:". The piano accompaniment consists of chords and moving lines in both the right and left hands. The key signature has two sharps (F# and C#), and the time signature is 4/4. The system includes six measures with the following chord changes: F#7, F#7/A#, B7add4, E7sus4, E7, and Bb(b5)/A.

Bb(b5)/A

Fried - rich - stras - se. My cold

The second system continues the musical score. The vocal line has the lyrics "Fried - rich - stras - se. My cold". The piano accompaniment continues with chords and moving lines. The system includes four measures with the chord change Bb(b5)/A.

Abm7b5

wa - ter flat. The so - fa that I sleep on be - hind the

mp *sim.*

The third system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "wa - ter flat. The so - fa that I sleep on be - hind the". The piano accompaniment includes dynamic markings *mp* and *sim.*. The system includes four measures with the chord change Abm7b5.

Bm7b5

screen. The nois - y lodg - er in the next room.

The fourth system of the musical score features a vocal line and piano accompaniment. The vocal line has the lyrics "screen. The nois - y lodg - er in the next room.". The piano accompaniment continues with chords and moving lines. The system includes four measures with the chord change Bm7b5.

A♭m7♭5

My bro - ken hand mir - ror. My bro - ken cof - fee pot.

Bm7♭5

If things get bro - ken, they stay bro - ken in

B♭(♭5)/A

A♭m7♭5

Fried - rich - stras - se. The worn - out bris - tles on your

mf *p subito*

Bm7♭5

hair - brush. The pen - nies need - ed for the heat ev - 'ry

A \flat m7 \flat 5

hour. And when you get sick, you stay sick in

B \flat (\flat 5)/A

Dadd2/E

Fried - rich - stras - se. Where you live with lit - tle soap and with

A

E+

Em/A

E+

hard - ly an - y hope.

A

E+

Em/A

E+

A

E+

I wan - na be that

Em/A E+ A E+ Em/A E+

girl in the mir - ror there. I wan - na be that girl with gold - en hair,

A E+ Em/A E+ F#7 Eadd2/G#

up on a sil - ver screen, most ev - 'ry - where in the world.

F#7/A# F#7 Eadd2/G# F#7/A# B7add4 E7sus4 E7 B7

I want to go to Hol - ly-, I want to go, I want

E7sus4 E7 Aadd2 G#+ Em/G F#7 F#7/A# B7

to go, I want to go, I want to go, I want to go, I have to go, I have

D/E

E9

Aadd2

G#+

Em/G

F#7

F#7/A#

— to go, I have to go, I have — to go, I have to go to

B

Bb+/F#

F#m/B

Bb+/F#

B

Bb+/F#

F#m/B

Bb+/F#

Hol - ly - wood,

B

Bb+/F#

F#m/B

Bb+/F#

G#7

F#add2/A#

G#m7b5/B

G#7/B#

Hol - ly - wood. I swear that

C#9

G#m7b5

girl in the mir - ror, — girl in the mir - ror, — that

C#9 E/F#

girl in the mir - ror is go - ing to go

F#7#9

to Hol ly

rit.

B Bb+/F# F#m/B Bb+/F# B Bb+/F# F#m/B Bb+/F#

wood!

a tempo *accel.*

B Bb+/F# F#m/B Bb+/F# B

gliss.

ped.

If I Were a Bell

from GUYS AND DOLLS

By Frank Loesser

Medium bounce

Sarah: (Very freely and slightly tipsy)

(Spoken 1st vs.) ----- (Sung)

Ask me how do I feel_ Ask me now that we're co - sy and cling - ing
how do I feel_ From this chem - is - try les - son I'm learn - ing

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a spoken introduction, indicated by a dashed line, followed by the first line of the song. The piano accompaniment consists of a right-hand melody and a left-hand bass line, both in a 2/4 time signature with a key signature of two flats (B-flat and E-flat).

Well, sir, all I can say — is, if I — were a bell — I'd be
Well, sir, all I can say — is, if I — were a bridge — I'd be

The second system continues the musical score. The vocal line includes a second line of lyrics. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

ring - ing — From the mo - ment we kissed to - night — That's the
burn - ing — Yes I knew my mo - rale would crack — From the

The third system concludes the musical score. The vocal line includes the final line of lyrics. The piano accompaniment continues with the same melodic and harmonic structure as the previous systems.

way I've just got to be - have — Boy, if I were a lamp I'd light —
 won - der - ful way that you looked — Boy, if I were a duck I'd quack —

— And if I — were a ban - ner I'd wave. — Ask me
 — Or if I — were a goose I'd be cooked. — Ask me

how do I feel, — lit - tle me with my qui - et up - bring - ing — Well, sir
 how do I feel, — Ask me now that we're fond - ly ca - ress - ing — (Spoken) Pal, (sung) if

all I can say — is, If I — were a gate — I'd be swing - ing — And if
 I were a sal - ad I know — I'd be splash - ing my dress - ing — Ask me

I were a watch I'd start pop-ping my spring Or if
 how to de-scribe This whole beau-ti-ful thing Well, if

1
 I were a bell — I'd go Ding, dong, ding, dong, ding. Ask me

2
 I were a bell — I'd go ding, dong, ding, dong,

ding.

f

L.H.

Louis Says

from the Broadway Musical VICTOR/VICTORIA

Words by Leslie Bricusse

Music by Frank Wildhorn

Moderately

Slowly, freely

Chords: F, F/E, Cm/Eb, Dm7, F/Db, F/C

mf

3 3

Chords: D7#9, G7#5

3 3 6

Chords: C6/9, Gm7b5, A7sus4, A7, Fmaj9

mp

I know they say of Ma - rie An - toi - net - te my rep - u - ta - tion

Chords: D7#11b9, G13, Cmaj9, Gm7b5, A7#5

is a go - get - ter. So when I met Lou - is Six - teenth of Bour - bon,

Cmaj7 A7b9

They all do as Lou is says.
If he on ly should knew be the truth,
He says I should be more prim,

Dm9 F/G G F/G G7b9

My, oh yez!
in more my youth like him.
I it God, just was how bed dou - ble.
bor - ing! him. ble. ing!

Em7 A7b9 Dm7 Fm6

Then My I re - cline on my
life's a big bowl of
like my sauce bor - de

Em7b5

A7b9

Dm7

Em7

F6

F#m7b5

F/G

chaise.
fraises.
laise;

Who cares what they do?
Poor Lou - is's screw - y;
he drives me coo - ey.

Dm7

Em7

F6

F/G

G7b9

1.

Cmaj7

C6

Ab9b5

Who cares what Lou - is
who cares what Lou - is
Who cares what Lou - is

says?

Dm7

G7#5

2.

C6

C6/9

says?
says?

Sud-den-ly the re-vo -
Lou-is says the re-vo -

Fmaj7

E9

lu - tion - came, and my so - cial life is not the - same. So I play a ver - y
 lu - tion - spread. Lou - is says I must - n't lose my - head. And the peo - ple have - n't

Ebmaj9

Am7

D7

dif - frent - game, liv - ing one day at a time.
 an - y - bread; I say let 'em all eat cake.

Dm7

Em7

Fmaj7

F#m7b5

Since each day says may be my last, I'll make each mo - ment
 Lou - is says that kind of at - ti - tude could be a

Dm7/G

G7#9

Abm9

D#9

G7#5

quite - sub - lime.
 grave - mis - take.

Cmaj7 A7b9

Lou - is says they'll la - bel me
 Lou - is says our time is short;

Dm9 F/G G7b9 F/G G7b9

Mad Ma - rie An - toi net se - te,
 this re - sort's their mu - se - um.

Cmaj7 A7b9

fa - mous for my rov - ing eye.
 I say they can go to hell!

Dm9 F/G G7b9 F/G G7b9

He says I should know bet - ter.
 Wish 'em well when you see 'em.

Em7b5 Gm/A A Dm7 Dm6 Fm6 Db/F

Good times re lieve my ma
 They're sing ing "La Mar seil

Em7b5 A7b9 Dm7 Em7 F6

laise; the rest is
 laise" at half past

F#m7b5 F/G Dm7 Em7 F6 *To Coda* F/G G9

phoo ey. Who cares what Lou is
 sev en, I'm off to

Cmaj7 C6 Ab9b5 Dm7 G7#5 *D.S. (take 2nd ending) at Coda* %

says?

Coda

F/G

Em7b5

G#°

A7

Em7b9

heav - en.

So much for royal - ty!

So much for

A

Dm7

Em7

F6

Dm7/G

loyal - ty!

So much for Lou

G7b9

Cmaj7

C6

Cmaj7

C6

is

Seize!

A9

Eb9 Bbm7 Eb9

Bbm7 Eb9 Bbm7

Cadd2

Missing You

(My Bill)

from THE CIVIL WAR: AN AMERICAN MUSICAL

Words by Jack Murphy

Music by Frank Wildhorn

Moderately slow ♩ = 66

Guitar → *(capo 3rd fret)* Cmaj9

D/C

Cmaj9

D/C

Cmaj9

D/C

D7sus

Piano → Ebmaj9

F/Eb

Ebmaj9

F/Eb

Ebmaj9

F/Eb

F7sus

mp

(with pedal)

Verse:

G
Bb

Bm
Dm

1. I learned to chop a tree to - day.
2. The par - lor roof still leaks a bit

mp - mf

C
Eb

G/D
Bb/F

D
F

I laughed so hard I cried.
where the ga - ble meets the eave.

G
Bb

Bm
Dm

And Bil - ly helped _ and scraped _ his knee, _
You al - ways meant _ to get _ to it, _

C
Eb

G/D
Bb/F

D
F

B
D

but he took it all _ in stride. _
but I know you had _ to leave. _

Em
Gm

G7
Bb7

C
Eb

F7(b5)
Ab7(b5)

Day by day I get by, _ mak - ing do the best I can. _
Thank God there's so much to do. _ It's the work that gets me through. _

C/D
Eb/F

D
F

Chorus:
G
Bb

C
Eb

When the sun slow - ly sets just be - hind _

mf

our hill, then the mem - o - ries come in the eve -

ning chill, — How I long for your touch like a

lov - er will! — Oh, I'm miss - ing you. God, I'm

miss - ing you, — my Bill. —

2. *Bridge:*

G
B \flat

F
A \flat

C/E
E \flat /G

So I count the days, and I think of ways to

G
B \flat

D/G
F/B \flat

G
B \flat

Gsus
B \flat sus

G
B \flat

speed them by. When the

F
A \flat

C/E
E \flat /G

day is through, I re-mem-ber you and cry.

C/D
E \flat /F

D
F

When the

Chorus:

G
B \flat

C
E \flat

D/F \sharp
F/A

G
B \flat

C
E \flat

D/F \sharp
F/A

sun slow-ly sets just be - hind — our hill, — then the mem-o - ries come in the eve -

G
B \flat

C
E \flat

D/F \sharp
F/A

Em
Gm

ning chill. — How I long for your touch like a lov - er will! — Oh, I'm

Cmaj7
E \flat maj7

C/D
E \flat /F

D
F

N.C.

miss - ing you. God, I'm miss - ing you, — my Bill.

Cmaj9
E \flat maj9

D/C
F/E \flat

Cmaj9
E \flat maj9

D/C
F/E \flat

D7sus
F7sus

G
B \flat

rit.

A New Life

from Jekyll & Hyde

Words by Leslie Bricusse

Music by Frank Wildhorn

Moderately slow, freely

Chords: Eadd2, E, Eadd2, E

Lyrics: A new life, what I would - n't give to have a

Tempo: Moderately slow, freely

Key signature: F# major (three sharps)

Time signature: 4/4

Dynamic: *p*

Accents: *3*

The first system of the musical score is for the first line of the song. It consists of a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'A', followed by a quarter note 'new', a quarter note 'life,', a quarter note 'what', a quarter note 'I', a quarter note 'would - n't', a quarter note 'give', a quarter note 'to', a quarter note 'have', and a quarter note 'a'. The piano accompaniment features a bass line with a whole note chord Eadd2, followed by a whole note chord E, and then a triplet of eighth notes in the right hand. The lyrics are written below the vocal line.

Chords: B/C#, C#m, B/C#, C#m

Lyrics: new life! One thing I have learned as I go

Tempo: Moderately slow, freely

Key signature: F# major (three sharps)

Time signature: 4/4

The second system of the musical score continues the first line. The vocal line starts with a quarter note 'new', a quarter note 'life!', a quarter note 'One', a quarter note 'thing', a quarter note 'I', a quarter note 'have', a quarter note 'learned', a quarter note 'as', and a quarter note 'I go'. The piano accompaniment features a bass line with a whole note chord B/C#, followed by a whole note chord C#m, and then a quarter note chord B/C#, followed by a quarter note chord C#m. The lyrics are written below the vocal line.

Chords: F#m7, F#m7b5, F#m7/B

Lyrics: through life, noth - ing is for free a - long the way! A

Tempo: Moderately slow, freely

Key signature: F# major (three sharps)

Time signature: 4/4

The third system of the musical score continues the first line. The vocal line starts with a quarter note 'through', a quarter note 'life,', a quarter note 'noth - ing', a quarter note 'is', a quarter note 'for', a quarter note 'free', a quarter note 'a - long', a quarter note 'the', a quarter note 'way!', and a quarter note 'A'. The piano accompaniment features a bass line with a whole note chord F#m7, followed by a whole note chord F#m7b5, and then a whole note chord F#m7/B. The lyrics are written below the vocal line.

Eadd2 E Eadd2 E

new start, that's the thing I need to give me

B/C# C#m B/C# C#m

new heart. Half a chance in life ——— to find a

F#m7 F#m7b5

new part, just a sim - ple role that I can

F#m7/B E/D D E/D

play. ——— A new hope, some - thing ——— to con - vince me ——— to re -

A

new hope! A

E/D D E/D A

new day, bright e-nough to help me find my way! A

D#m7 G#7b9 B/C# C#m

new chance, one that may-be has a touch of ro-mance.

F#7 F#m7 F#m7/B A

Where can it be, the chance for me? A

Moderately, in rhythm

Eadd2 E Eadd2 E

new dream, I have one I know that — ver - y

mp

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note on G4 for 'new', a quarter note on A4 for 'dream,', a quarter rest for 'I', a quarter note on G4 for 'have', a quarter note on A4 for 'one', a quarter note on G4 for 'I', a quarter note on A4 for 'know', a quarter note on B4 for 'that', a quarter rest for '—', and a triplet of quarter notes (G4, A4, B4) for 'ver - y'. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand has a triplet of eighth notes (G4, A4, B4) in the first measure and a triplet of eighth notes (G4, A4, B4) in the second measure. The left hand has a steady bass line.

B/C# C#m B/C# C#m

few dream! I would like to see that — o - ver -

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note on G4 for 'few', a quarter note on A4 for 'dream!', a quarter rest for 'I', a quarter note on G4 for 'would', a quarter note on A4 for 'like', a quarter note on B4 for 'to', a quarter note on G4 for 'see', a quarter note on A4 for 'that', a quarter rest for '—', and a triplet of quarter notes (G4, A4, B4) for 'o - ver -'. The piano accompaniment continues with similar melodic and bass line patterns.

F#m7 F#m7b5

due dream, e - ven though it nev - er may come

Detailed description: This system contains the next two measures. The vocal line has a quarter note on G4 for 'due', a quarter note on A4 for 'dream,', a quarter rest for 'e -', a quarter note on G4 for 'ven', a quarter note on A4 for 'though', a quarter note on B4 for 'it', a quarter note on A4 for 'nev -', a quarter note on G4 for 'er', and a quarter note on F#4 for 'may come'. The piano accompaniment continues with similar melodic and bass line patterns.

F#m7/B Eadd2 E

true! A new love,

Detailed description: This system contains the final two measures. The vocal line has a quarter note on G4 for 'true!', a quarter rest for 'A', a quarter note on G4 for 'new', and a quarter note on A4 for 'love,'. The piano accompaniment continues with similar melodic and bass line patterns.

Eadd2 E 3 B/C# Cm

though I know there's no such— thing as true love.

B/C# Cm 3 F#m7

E - ven so, al - though I — nev - er knew love,

F#m7b5 Bsus4 G#m/B A/B F#m F#m/B

still I feel that one dream— is my due!

A

Gadd2 G Gadd2 G 3 3 D/E Em

new world, this one thing I want to— ask of you, world.

mf

D/E Em Am7

Once! Be - fore it's time ——— to say a - dieu, world!

Am7b5 Dsus4 C/D Dsus4

One sweet chance to prove ——— the cyn - ics wrong! A

D/G G D/G G

new life, more and more I'm sure as ——— I go

D/E Em D/E Em7

through life. Just to play the game and to pur -

Am7

D^{sus4}_{sus2}

B/D#

sue life, just to share its pleas - ures and be -

Em7

A7

Am7

B7

long! That's what I've been here for all a -

cresc.

Em7

A7

Am7

C/D

Gadd2

long! Each day's a brand - new life!

D/E

Em

D/E

Em7

Cmaj9/F

Cmaj9

G

rit.

Someone Like You

from Jekyll & Hyde

Words by Leslie Bricusse

Music by Frank Wildhorn

Slowly, freely

D A/D G/D

I peer through win - dows, watch life go by,

p

Detailed description: This system contains the first two measures of the song. The vocal line is in 4/4 time, starting with a quarter rest followed by a half note G4, then quarter notes A4, Bb4, and C5. The piano accompaniment features a bass line with a half note G2 and a treble line with a half note G4. Chords are indicated as D, A/D, and G/D.

D A/D Gsus4 G

dream of to - mor - row, and won - der "why?"

Detailed description: This system contains the next two measures. The vocal line continues with a quarter rest, then quarter notes D5, E5, and F5. The piano accompaniment continues with the same bass line and treble line. Chords are indicated as D, A/D, Gsus4, and G.

F C/F Bb/F F

The past is hold - ing me, keep - ing life at bay.

Detailed description: This system contains the final two measures. The vocal line starts with a quarter rest, then quarter notes G4, A4, Bb4, and C5. The piano accompaniment continues with the same bass line and treble line. Chords are indicated as F, C/F, Bb/F, and F.

C/F A/C# Dm Dm/C

I wan - der, lost in yes - ter - day, want - ing to

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by eighth notes for 'I wan - der, lost in yes - ter - day,' and a quarter note for 'want - ing to'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A triplet of eighth notes is marked with a '3' above the final measure.

Bb Gm7 Bb/C F

fly, but scared to try. But if some - one like you found

Detailed description: This system contains the next two measures. The vocal line continues with 'fly, but scared to try. But if some - one like you found'. The piano accompaniment continues with similar accompaniment. A triplet of eighth notes is marked with a '3' above the final measure.

Gm7 Fsus4 F/A

some - one like me, then sud - den - ly noth - ing would

Detailed description: This system contains the next two measures. The vocal line continues with 'some - one like me, then sud - den - ly noth - ing would'. The piano accompaniment continues with similar accompaniment. A triplet of eighth notes is marked with a '3' above the final measure.

Bb Gm7b5 F Gm

ev - er be the same! My heart would take wing and I'd

Detailed description: This system contains the final two measures. The vocal line concludes with 'ev - er be the same! My heart would take wing and I'd'. The piano accompaniment continues with similar accompaniment.

F/A Gm7 F Dm7 Gm7 Db/Eb

feel so a - live, if some - one like you found

rit.

Fadd2 Em7 G/A Dadd2 A/D

me! So man - y se - crets

a tempo *mp*

Gadd2/D D A/D

I long to share! All I have need - ed

Gsus4 G F C/F

is some - one there to help me see a world

B \flat /F F Asus4 A

I've nev - er seen be - fore, a love to o - pen ev - 'ry

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Chords B \flat /F and F are indicated above the first measure, while Asus4 and A are indicated above the second measure.

Dm Dm/C B \flat Gm7

door, to — set me free so I can —

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note D5, a quarter note E5, and a quarter note F5. The piano accompaniment includes a triplet of eighth notes in the right hand. Chords Dm, Dm/C, B \flat , and Gm7 are indicated above the measures.

B \flat /C F

soar! — If some - one — like you found

cresc. *mf*

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note G4, and a quarter note A4. The piano accompaniment features a crescendo in the first measure and a mezzo-forte dynamic in the second. Chords B \flat /C and F are indicated above the measures.

Gm7 Fsus4 F/A

some - one — like me, then sud - den - ly — noth - ing would

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment includes a triplet of eighth notes in the right hand. Chords Gm7, Fsus4, and F/A are indicated above the measures.

B \flat Gm7 \flat 5 F Dm Gm7

ev - er be the same! There'd be a new way to live — a

F Dm Gm7 F Dm Gm7 C7sus4

new life to love, — if some - one like you — found

D \flat maj7 C \flat /D \flat G \flat

me! Oh, if some - one — like you found

cresc. *rit.* *f a tempo*

A \flat m7 G \flat sus4 G \flat

some - one — like me, then sud - den - ly — noth - ing would

3 3 3

Cbmaj7

Abm7b5

Gb

Ebm

Abm7

ev - er be the same! My heart would take wing, — and I'd

Bbm7

Db/Eb

Eb7

Slower, freely

Abm7

feel so a - live, — if some - one like

rit.

p

Dbsus4

Gbadd2

Cbmaj7

you loved me, — loved —

Gbadd2

Cbmaj7

N.C.

Gbadd2

me, — loved — me!

Still

from TITANIC

Music and Lyrics by
Maury Yeston

Slowly $\text{♩} = 63$

With a sense of wonder

B

B

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a whole rest, followed by a half note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef with a 4/4 time signature. The right hand plays a steady eighth-note accompaniment starting on G#3, while the left hand plays a simple harmonic accompaniment. The dynamic marking is *mp*. Below the piano part, there are four chord diagrams for a guitar, each labeled "Red." with an asterisk.

Still.

The way I

D#7sus4/A#

D#7

G#m

G#m/F#

The second system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "love you love still lives in my". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and harmonic accompaniment in the left hand. The dynamic marking is *sim.* Below the piano part, there are four chord diagrams for a guitar.

E#m7b5

B/F#

The third system of the musical score continues the vocal and piano parts. The vocal line has lyrics: "heart af - ter all of the years we've been to -". The piano accompaniment continues with the same eighth-note accompaniment in the right hand and harmonic accompaniment in the left hand. The dynamic marking is *sim.* Below the piano part, there are four chord diagrams for a guitar. A triplet of eighth notes is marked with a bracket and the number "3".

E/F# F#7sus4 F#7 G#m F#/A#

geth - er hold - ing

cresc.

B F#m/A G#7sus4 G#7 D#m7b5

our love still. The way you

mf

G#7sus4 G#7 C#m C#m/B

move me still feels as it

cresc.

F#/A# E#m7b5 B/F#

did when you first be - came mine, ——— whis - pered the

3

E/F# F#7sus4 F#7 B C#7/G#

words "I will." I

B/F# F# B/F# E/F# F#7sus4 F#7

loved you- then and I love you

B B9sus4 B7 Eadd2 A#7#5 A#7

still. No one else could

D#9sus4 D#m/C# Eadd2 A#7#5 A#7

play your role, for - ev - er know my

D[♯]m G[♯]/D[♯] A[♯]m G[♯]/B[♯] A[♯]m/C[♯]

mind. True com - pan - ion

The first system of the musical score features a vocal line and piano accompaniment. The vocal line starts with a whole note 'mind.' followed by a half note 'True' and a quarter note 'com - pan - ion'. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a dynamic marking of *f* (forte) starting in the second measure.

D[♯]7sus4 D[♯] G[♯]add2 A[♯]m7^b5 D[♯]7sus2 D[♯]7

of my soul I won't turn from,

The second system continues the musical score. The vocal line has a half note 'of my soul' and a half note 'I won't turn from,'. The piano accompaniment continues with a similar melodic and harmonic structure. The key signature remains three sharps. The piano part includes a dynamic marking of *p* (piano) in the first measure.

G[♯]9sus4 G⁹ G7[♯]9/D G[♯]7/D[♯] D^b add2 D^b

you I learn from. Still. Through for - tune's

a tempo
molto rit. *mp*

The third system of the musical score. The vocal line has a half note 'you I learn from.' and a half note 'Still. Through for - tune's'. The piano accompaniment features a change in tempo and dynamics, with markings for *a tempo*, *molto rit.* (ritardando), and *mp* (mezzo-piano). The key signature changes to two sharps (F#, C#) in the second measure. The piano part includes a dynamic marking of *p* (piano) in the first measure.

F7sus4/C F7 B^b madd2 B^b madd2/A^b

chang - es still al - ways we've

The fourth system of the musical score. The vocal line has a half note 'chang - es still' and a half note 'al - ways we've'. The piano accompaniment continues with a similar melodic and harmonic structure. The key signature is two sharps. The piano part includes a dynamic marking of *p* (piano) in the first measure.

Gm7b5 Db/Ab

known that the prom - ise we made kept us as

Bbb/Ab Ab7sus4 Ab7 Db Eb7/Bb

mf one and will! I

sfz *cresc.* *poco rit.* *a tempo* *mf*

*Cue notes are an alternate melody.

Db/Ab Ab 9sus4 Ab7

loved you - then and I love you

sfz *sfz* *molto cresc.* *poco rit.*

E/Db F#/Db Db

still.

a tempo *ff* *rit.*

Unusual Way

(In a Very Unusual Way)
from NINE

Words and Music by
Maury Yeston

Flowing (♩=84)

C#m G#C# C#m G#C# *mp*

In a

mp

Red. *Red.* *Red.* *Red.*

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver - y un - u - su - al way one time — I need - ed you. — In a
ver - y un - u - su - al way I think — I'm in love — with you. — In a

Red. *Red.* *Red.* *Red.* *sim.*

F#m F#m/E B7/D# B7 E E/D# G#D#

ver - y un - u - su - al way you were — my — friend.
ver - y un - u - su - al way I want — to — cry.

C#m C#m/B F#7/A# F#m/A G#7 C#m C#m/B

May - be it last - ed a day, — may - be it last - ed an hour, —
 Some - thing in - side — me goes weak, — some - thing in - side — me sur - ren - ders,

1. A D Bm7/E Em7/A

but some-how it will nev - er end... — In a

2. A D Bm7/E E7 E/D C#m C#m/B F#m/A

and you're the rea - son why, — you're the rea - son — why. —

D#m7/G#

F#/G# E#m/G#

You don't know what you do to me,

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. * Ped.

F#/G# E#m/G#

you don't have a clue.

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. * Ped.

F#/G# E#m/G#

You can't tell what it's like to be

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

* Ped. * Ped.

F#/G# E#m/G#

me, looking at you. It

L.H. L.H. L.H. L.H.

R.H. R.H. R.H. R.H.

F#G# A#m F# D#m7/G# G#7

scares me so — that I can hard-ly speak. In a

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics 'scares me so' followed by a long note, then 'that I can hard-ly speak.' and ends with 'In a'. The piano accompaniment consists of chords and moving lines in both hands.

C#m G#7/D# C#m/E C#7/E# F#m F#m/G#

ver-y un-u - su-al way I owe — what I am — to you. — Though at

The second system continues the musical score. The vocal line has the lyrics 'ver-y un-u - su-al way I owe — what I am — to you. —' and ends with 'Though at'. The piano accompaniment continues with chords and moving lines.

F#m F#m/E B7/D# B7 E E/D# G#/D#

times it appears — I won't stay, I nev - er — go.

The third system of the musical score. The vocal line has the lyrics 'times it appears — I won't stay, I nev - er — go.' The piano accompaniment continues with chords and moving lines.

C#m C#m/B F#/A# F#m/A G#7 C#m C#m/B

Spe-cial to me in my life since the first day — that I met — you,

The fourth and final system of the musical score. The vocal line has the lyrics 'Spe-cial to me in my life since the first day — that I met — you,'. The piano accompaniment continues with chords and moving lines, ending with a fermata.

A A/C# D B7/D# E

how could I ev - er for - get — you once — you had touched — my soul? —

G#7/D# C#m C#m/B F#/A#

In a ver - y un - u - su - al way —

F#m/A A/G# D#m7/G#

you've made me

C# F#/C# C# F#/C# rit. C#

whole.