

From: "The Big Book of Broadway - 3rd Edition"

I Dreamed a Dream

from Les Misérables

by

CLAUDE-MICHEL SCHÖNBERG

Lyrics by: ALAIN BOUBLIL,
JEAN-MARC NATEL and HERBERT KRETZMER

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I DREAMED A DREAM

from *LES MISÉRABLES*

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by ALAIN BOUBLIL, JEAN-MARC NATEL
and HERBERT KRETZMER

Andante

E♭



E♭/D



Cm



E♭/G



A♭



A♭/B♭



E♭



FANTINE:

E♭/D



Cm



E♭/B♭



A♭



A♭/G



Fm7



B♭



E♭



E♭/D



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Cm7



Eb/Bb



Ab



Ab/G



die.

I dreamed that God would be for -

Fm7



Bb



Eb



Eb/D



giv - ing.

Then I was young and un - a -

Cm



Eb/Bb



Ab



Ab/G



fraid,

and dreams were made and used and

Fm7



Bb6



Eb



Eb/D



wast - ed. _____

There was no ran - som to be

Cm7 Eb/Bb Ab Ab/G Fm7 Bb

paid, no song un - sung, no wine un - tast - ed.

C C/E Fm C C7

But the ti - gers come at night with their voic - es soft as

poco più mosso

F F/A Bb Bb/D Ebm

thun - der, as they tear your hope a - part,

Bb Eb Fm/Eb Eb Ab/Eb

as they turn your dream to shame.

B \flat E \flat E \flat /D

{ He } slept a sum - mer by my
{ She }

rall. *a tempo*

Cm E \flat /B \flat A \flat A \flat /G Fm7 B \flat 6

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

E \flat E \flat /D Cm7 E \flat /B \flat A \flat B \flat 6

{ He } took my child-hood in { his } stride, but { he } was gone when au - tumn
{ She } { her }

E \flat B \flat /D B \flat m6/D \flat C

came.

poco accel. e cresc.

F F/E Dm7 F/C

And still I dreamed $\left. \begin{matrix} \text{he'd} \\ \text{she'd} \end{matrix} \right\}$ come to me,

mf più mosso

B \flat B \flat /A Gm7 C F F/E

that we would live the years to - geth - er. But there are dreams that can - not

Dm7 F/C B \flat B \flat /A Gm7 C

be, and there are storms we can - not weath - er. _____

cresc.

F F/E Dm7 F/C

I had a dream my life would

f appassionato

6

B \flat



B \flat /A



Gm7



B \flat /C



C



be

so dif - f'rent from this hell I'm

F



F/E



Dm7



F/C



liv - ing, — so dif-f'rent now from what it seemed.

cresc.

ff dim. poco rall.

B \flat



C



F



F/E



Now life has killed the dream I dreamed.

mp

p a tempo

Dm7



F/A



B \flat



C9



F



rall.

From: "Big Fish (Musical)"

I Don't Need a Roof

from the musical Big Fish

by

ANDREW LIPPA


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I DON'T NEED A ROOF

from the musical *Big Fish*

Music and Lyrics by
ANDREW LIPPA

Simply, vocal rhythm not strict

SANDRA:

In your face I see a life - time.

With pedal

In this place I feel at ease.

Wall - pa - per peel - ing, paint wear - ing

thin. Here's where I end and be - gin.

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2

17

I don't need a roof to say I'm covered.

This system contains measures 17 through 20. The vocal line begins with a whole rest in measure 17, followed by a melodic phrase in measures 18-20. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with whole notes and half notes in the left hand.

21

I don't need a roof to know I'm home.

This system contains measures 21 through 24. The vocal line continues with a melodic phrase in measures 21-24. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line with whole notes and half notes in the left hand.

25

There could be a single shingle dangling over-head.

This system contains measures 25 through 28. The vocal line starts with a whole rest in measure 25, followed by a melodic phrase in measures 26-28. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with whole notes and half notes in the left hand.

29

I don't need a roof to make my

This system contains measures 29 through 32. The vocal line begins with a whole rest in measure 29, followed by a melodic phrase in measures 30-32. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line with whole notes and half notes in the left hand.

32

bed. Close your eyes,

l.h.

35

I'm still be - side you.

38

No good-byes need - ed to - day.

l.h.

41

Hear what _ the rain says, know what _ it

4

45

knows: Af - ter — the rain, some - thing grows.

Musical score for measures 45-48. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

49

I don't need a roof — to say — I love you.

Musical score for measures 49-52. The vocal line starts with a whole rest, then continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

53

I don't need a roof — to call — you mine.

Musical score for measures 53-56. The vocal line begins with a whole rest, followed by the lyrics. The piano accompaniment continues with the same rhythmic pattern.

57

I don't need ad - ven - ture in some far a - way — fron - tier. —

Musical score for measures 57-60. The vocal line starts with a whole rest, then continues with the lyrics. The piano accompaniment continues with the same rhythmic pattern.

61

— I don't need a roof to feel you

64

near. All I need is you, and you for - ev - er.

68

All I feel is true and ab - so - lute.

72

I don't need a le - gal deed to help me play my

6

76

part. I don't need a roof to hold my

79

heart. Stay with

82

me. Stay with

85

me.

From: "Evita [Original Broadway Cast]"
Don't Cry for Me Argentina
from Evita

by

ANDREW LLOYD WEBBER


Lyrics by: TIM RICE

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DON'T CRY FOR ME ARGENTINA

from *Evita*

Words by TIM RICE
Music by ANDREW LLOYD WEBBER

Lento
mf dolce
Red. * *Red.*

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

* *Red.* * *Red.*

mp *p* *pp*
poco rit.
Red. * *Red.* * *Red.*

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Tempo I

EVA:

1. It won't be eas - y, you'll think it strange When I

(quasi harp)

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

3

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

3

3

nines at six - es and sev - ens with you.

2. I had to let it hap - pen, I had to change; Could-n't

stay all my life down at heel: Look - ing out of the win - dow, stay-ing

out of the sun. So I chose free - dom Run-ning a-round try - ing

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

Slow Tango feel

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

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

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

dis - tance. _____ 3. And as for

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.

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

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

poco rall. **Slower**

love you and hope you love me. Don't cry for me Ar - gen -

poco rall. *p colla voce*

ti - na Mm m m m m _____

Tempo I

Don't cry for me Ar - gen -

pp *ppp* *f*

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

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

dis - tance. _____ Have I said too much? There's noth - ing more I can think of to

pp colla voce

say to you But

rit.

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

rit.

quasi Timp.

p molto

Grandioso

ff

Red.

poco rit.

p *f*

Red.

The Ballad of Jane Doe

(from Ride the Cyclone)

Music and Lyrics by
BROOKE MAXWELL
and JACOB RICHMOND

♩ = 120 VI

JANE

SOME MIGHT SAY WE'RE RE-LEASED PUSHING DAI-SIES DE-

Piano

Lots of pedal and reverb, spooky piano!

Fm C7/E Fm C7/E Fm C7/E A♭/E♭

8

J.

CEASED BUT WE ALL KNOW THE WORMS MUST BE FED. THERE'S JUST

P.

E♭7 A♭ C7♭9 Fm C7

13

J.

ONE LINGERING FEAR. OH MY SOUL, IS IT HERE, OR IS IT ROT-TING SOME - WHERE WITH MY

P.

Fm C7/E A♭/E♭ E♭7 A♭ C7/E

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SOUL

J. HEAD. OH MY SOUL OH MY SOUL

SA BUP BUP AH AH AH BUP BUP

TB

P. Fm Eb7 Ab

J. OH MY SOUL OH MY SOUL


SA BAH BUP BUP AH AH AH AH - AH


TB


P. Eb7 Ab C7

ASCENT 1

29

J.  OO OO OO OO, OO OO OO OO, AH AH!

SA  OO OO OO OO, OO OO OO OO, AH AH!

TB  OO OO OO OO, OO OO OO OO, AH AH!

P.  Fm C7/E Ab/Eb Eb7 Ab G7 C7 Fm Db

39

J.  AH - - - AH! OH NO

P.  Db Bbm7 Eb7 Ab C7

V2

45

J.  SOUL ANDNO NAME, ANDNO STO-RY WHAT A SHAME CRUELEX - IS - TENCE WAS

P.  Fm C7/E Ab/Eb Eb7 Ab

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50

J. ON - LY A SHAM? OH ST. PE - TER LET ME IN YOU MUST KNOW WHERE I'VE

P. **C7b9 Fm C7 Fm C7/E Ab/Eb**

56

J. BEEN. WON'T YOU TELL ME AT LAST WHO I AM? WHO I

P. **Eb7 Ab C7 Fm**

WHO I AM

61

J. AM WHO I AM WHO I AM WHO I A - AM?

SA BUPBUP AH AH AH BUPBUP BAH BUPBUP AH AH AH AH - AH

TB

P. **Eb7 Ab Eb7 Ab C7**

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ASCENT 2

69

J. 
OO OO OO OO, OO OO OO OO, AH AH!

SA 
OO OO OO OO, OO OO OO OO, AH AH!

TB 
OO OO OO OO, OO OO OO OO, AH AH!

P. 

79

J. 
AH - - - AH

P. 

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SKELETON SWING!

V1 rubato

88 ♩ = 90

J. *Swung*

AND FROM THE GROUND BE - NEATH MY FEET I HEAR THE

P. *Fm* *Swung w/lead Celesta/Toy Piano*
Plodding Fairground Organ

J. *Swung*

ANGUISH OF THE STREET. AND LIKE AN OLD FORGOTTEN TUNE,

SA *Straight 1/8ths*

TB *Straight 1/8ths*

A CHOIR NE - VER COMPLETE!

P. *Db* *Fm*

J.

A SONG THAT NO - ONE KNOWS! FOR - GOT HOW IT GOES! JUST

P. *Db*

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98

J. *rit.* 3
JOHN AND ME FOR - E - VER E - TER - NAL - LY JANE DOE!

P. *C7b9* *rit.* 3 *Fm*

PART TWO

101 $\text{♩} = 115$

CHORUS 1 & 2

BIG lazy SWING
TROMBONE-ESQUE FALL OFF

J. AND I'M ASK - IN' WHY LORD?
BRA - TION,

SA. *gliss.*
WHY LORD?
BRA - TION,

TB. *ff*
WHY LORD?
BRA - TION,

P. *Fm Fm+5 Fm6 Fm+5 C+7 ff Fm*

TROMBONE-ESQUE FALL OFF

J. IF THIS IS HOW I DIE LORD,
JUST THIS CON - SO - LA - TION.

SA DIE LORD,
LA - TION.

TB

P. *C7b9*

1

J. WHY BE LEFT WITH NO FAM - LY AND NO FRIENDS? I'VE GOT NO CE-LE

SA OO OO OO OO'

TB

P. *C7b9 Fm Eb Db7 C7*

112 2

J. TIME EATS ALL HIS CHIL - DREN IN THE END.

P. *C7b9* *Fm* *Fm+5* *Fm6* *Fm+5*

KEYCHANGE

116 V2

J. AH! HAHA HAHAHAHAHAHA! A MELO-DY FLOATS THROUGH THE AIR WHEN SILENCE

P. *Gm* *Gm+5* *Gm6* *D+7* *Gm*

120

J. FALLS DOES NO-ONE CARE? A-NOTHER SAD FORGOTTEN TUNE.

SA

TB

P. *Cm* *Gm* *Gm(maj7)*

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123

J. A - NOTH - ER SONG THAT NO - ONE KNOWS! SO THAT'S SHOW IT GOES! JUST

Gm7 Gm6 Cm

P.

126

J. JOHN AND ME FOR - E - VER E - TER - NAL - LY JANE DOE.

SA. *ff* AND SHE'S ASK - IN'

TB.

P. D7 Gm (Gm+5 Gm6 D+7)

CHORUS 3

130

J. *WHY O WHY O WHY O WHY? — NO-ONE TO*

SA *Trombone-esque falloff* *gliss.* *gliss.*
WHY LORD? THIS IS NO WAY TO DIE LORD

TB *gliss.* *gliss.*

P. *Gm#* *D7b9*

133

J. *SING, NO - ONE TO SIGH NOW THAT ALL IS SAID AND DONE, IS - N'T THERE*

P. *D7b9*

135

J. ³
A - NY - ONE TO TELL ME WHO I AM?

SA
OO OO OO NO SING-IN' SONGS OF CE - LE

TB
NO SING-IN' SONGS OF CE - LE

P.
Gm F Eb D7

CHORUS 4

138

J.
Ah ha ha ha ha ha ha, ha haa - -

SA
BRA - TION JUST A SOR - RY SPE - CU - LA - TION

TB
BRA - TION JUST A SOR - RY SPE - CU - LA - TION

P.
Gm D7b9

141 RITARD ritard until m. 146 *molto rit. (into molasses)*

J. *gliss*
ah! LIKE JOHN I'LL BE, E - TER-NAL-LY, A FOR - GOT - TEN NAME, SOME LOST RE-FRAIN, JUST

P. **D7b9** **Eb7#11** **D7b9**

146 **Slower, spooky**
♩ = 90

J. *gliss*
JANE (D+7) JA - NE DOE!!!

P. *snare rolls* *snare swells* *snare*

SPOOKY END

150

J. *straight 1/8ths*

SA
A ME-LO-DY FLOATS THROUGH THE AIR, WHEN SI-LENCE FALLS DOES NO-ONE CARE? JANE! DOE!

TB

P. **Gm** **/F#** **/F** **/E** **Eb7** **D7** **Gm**

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From: "Wicked"

For Good

by

STEPHEN SCHWARTZ


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FOR GOOD

Music and Lyrics by
STEPHEN SCHWARTZ

Note: When performing as a solo, sing the top melody line throughout.

Tenderly, poco rubato

Chord diagrams: D \flat 5, D \flat /G \flat , D \flat 5, D \flat /G \flat , G \flat

p

With pedal

The piano introduction is in 4/4 time, starting with a key signature of three flats (B \flat , E \flat , A \flat). It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G \flat 4, followed by quarter notes A \flat 4, B \flat 4, and C5. The bass line starts with a half note G \flat 2, followed by quarter notes A \flat 2, B \flat 2, and C3. The piece concludes with a final chord of G \flat in the right hand and a half note G \flat 2 in the left hand.

Chord diagrams: A \flat , D \flat /F, G \flat maj9, G \flat \flat , D \flat /F

GLINDA:

I've heard it said that peo-ple come in - to our lives _ for a

colla voce

The first line of the song is in 4/4 time. The vocal line (GLINDA) starts with a quarter rest, followed by quarter notes G \flat 4, A \flat 4, B \flat 4, and C5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody begins with a quarter note G \flat 4, followed by quarter notes A \flat 4, B \flat 4, and C5. The bass line starts with a half note G \flat 2, followed by quarter notes A \flat 2, B \flat 2, and C3. The piece concludes with a final chord of G \flat in the right hand and a half note G \flat 2 in the left hand.

Chord diagrams: G \flat maj9, G \flat \flat , D \flat /F, G \flat sus2, A \flat , D \flat /F, G \flat maj9, G \flat \flat

rea-son, bring-ing some-thing we must learn. And we are led to those who

The second line of the song is in 4/4 time. The vocal line continues with quarter notes D5, E5, F5, and G5. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The right hand melody begins with a quarter note D5, followed by quarter notes E5, F5, and G5. The bass line starts with a half note G \flat 2, followed by quarter notes A \flat 2, B \flat 2, and C3. The piece concludes with a final chord of G \flat in the right hand and a half note G \flat 2 in the left hand.

Fm7



Bbm7



Eb/G



Ab sus



Ab



help us most to grow, _ if we let them, _ and we help them in _ re - turn.

Db/F



Gbsus2



Gbm(maj7)



Bbm/F



Well, I don't know if I be - lieve that's true, _ But I

Bbb Fbmaj7(no3)/Bbb



Gbm7



Fb/Bbb



Cb sus



Cb



know I'm who I am _ to - day _ be - cause I knew you... _ Like a

Db/F



Gbsus2



Gbmaj7(no3)/Cb



Db



com - et pulled from or - bit as it pass - es a sun, _ like a

D \flat /F
D \flat /G \flat
C \flat sus2
G \flat sus2/B \flat
A \flat
A \flat /G \flat

stream that meets a boul - der half - way through the wood,

D \flat /F
E \flat m7
Fm7
B \flat m(add2)

who can say if I've been changed for the bet - ter? But

G \flat sus2
D \flat /F
G \flat 5
D \flat /F
E \flat m7
D \flat /G \flat
A \flat 5

be-cause I knew you, I have been changed for

rit.

A tempo, warmly

D \flat
D \flat /G \flat
A \flat
D \flat /F

ELPHABA:

good. It well may

mf

G♭maj9



E♭m7/G♭



D♭



Fm



be that we will nev - er meet a - gain _ in this

G♭maj9



G♭⁶



D♭/F



G♭sus2



A♭



D♭/F



life - time, so _ let me say be - fore _ we part: _ So much of _

G♭maj9



G♭⁶



Fm7



_ me is made of what I learned from you, _ you'll _

B♭m7



E♭/G







A♭sus








A♭







_ be with me _ like a hand - print on my _ heart.





And now what-ev - er way _ our stor - ies _ end, _ I

know you have re - writ - ten mine _ by be - ing my friend... _

Like a ship blown _ from its moor - ing _ by a

wind off the sea, _ like a seed dropped _ by a sky - bird _

C \flat (add9)G \flat 6/B \flat A \flat A \flat /G \flat D \flat /FE \flat m7

in a dis - tant wood, _____ who can say ___ if I've __ been

Fm7

B \flat m7G \flat sus2D \flat /F

changed for the bet - ter? But be - cause I knew you...

G \flat 5D \flat /FE \flat m7(add4)D \flat /G \flat A \flat **Più mosso**F \sharp m7F \sharp m9

GLINDA:

BOTH:

ELPHABA:

Be-cause I knew you... I have been changed _ for good... And just to

cresc.

B

E \sharp maj7/G \sharp F \sharp m7F \sharp m9

clear the air, I ask for - give - ness for the things I've done _ you

B B/A Emaj7/G# G#m7 B6

GLINDA:

blame me for. But then, I guess we know there's

C#sus C#/B F#/A# Emaj7(no3)/A F#m7(add4)

blame to share, and none of it seems to matter any -

ELPHABA:

and none of it seems to matter any -

F#m7/B B B/A Db/F Gbsus2

more. Like a comet pulled from orbit as it

more... Like a ship blown from its

rit. *a tempo*

D \flat sus/C \flat



D \flat



D \flat /F



G \flat sus2



pass - es a sun _____ like a stream that meets a boul - der _____
 moor - ing by a wind off the sea, _____ like a seed dropped by a

G \flat sus2/C \flat G \flat sus2/B \flat



A \flat



A \flat /G \flat



D \flat /F



E \flat m7



half - way _ through the wood, _____ Who can say _____ if I've been
 bird in the wood, _ Who can say _____ if I've been

senza rit. *dim.*

Fm7



B \flat m7



G \flat sus2



D \flat /F



A \flat /E \flat



changed for the bet - ter? _____ I do be - lieve _ I have been changed for the
 changed for the bet - ter? _____ I do be - lieve _ I have been changed for the

mp

Bbm Bbm(add2) Gbsus2 D \flat /F Gbsus2 D \flat /F

bet-ter... _____ And be-cause I knew you...

bet-ter... _____ Be-cause I knew you...

rit. poco a poco

Gbsus2 D \flat /F Ebm7(no5) D \flat /G \flat Absus

Be-cause I knew you.. I have been changed _____

Be-cause I knew you... I have been changed

rit.

Tempo I

D \flat 5 D \flat /G \flat D \flat 5 D \flat /G \flat G \flat (add2) A \flat D \flat (add2)

for good. _____

for good. _____

rit.

From: "Porgy and Bess"

Summertime

by

GEORGE GERSHWIN

Lyrics by: IRA GERSHWIN and DOROTHY HEYWARD


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SUMMERTIME

from *Porgy and Bess*

By
GEORGE GERSHWIN,
DU BOSE and DOROTHY HEYWARD
and IRA GERSHWIN

Allegretto semplice

mf espr. p

The first system of the piano introduction consists of two staves. The right hand (RH) plays a melodic line with eighth notes and quarter notes, while the left hand (LH) provides a harmonic accompaniment with eighth notes. The tempo is marked 'Allegretto semplice'. Dynamics include 'mf espr.' and 'p'.

mp R.H. tranquillo gva

The second system continues the piano introduction. The right hand (RH) has a melodic line with a slur and a dynamic marking of 'mp'. The left hand (LH) continues with a steady accompaniment. The tempo is marked 'triquillo'. A 'gva' (8va) marking is present above the right staff.

Moderato (with expression)

p F#aug Bm6 F#7 Bm6 F#7

Sum - mer - time _____ an' the liv' - in' is

(8va) p molto legato pp

The third system features a vocal line and piano accompaniment. The vocal line starts with a piano dynamic 'p' and includes the lyrics 'Sum - mer - time' and 'an' the liv' - in' is'. The piano accompaniment includes a right hand (RH) with a melodic line and a left hand (LH) with a harmonic accompaniment. Chord symbols F#aug, Bm6, F#7, and Bm6 are indicated above the vocal line. The piano accompaniment includes a 'p' dynamic and a 'molto legato' marking. A 'pp' dynamic is also present. An '(8va)' marking is above the right staff.

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Bm6 F#7 Bm6 F#7 Bm6 Em G

easy, _____ Fish are jump - in', _____

mp Gmaj7 E#dim F# C#7 F# F#m6 F#7b5

an' the cot - ton is high. _____ Oh yo'

poco rit. *mf a tempo*

Bm6 F#7 Bm6 F#7 Bm6 F#7

dad - dy's rich, _____ an' yo' ma is good - look - in', _____

Bm E7 D Bm E Em7

So hush, lit - tle ba - by, don' _____ yo'

Bm Daug Bm6 Daug

cry. gva

poco animato

E9 Daug poco rit. 3 Bm6 a tempo F#7 Bm6 F#7

(gva)----- One of these morn - in's You goin' to rise ___ up

poco rit. *a tempo*

Bm6 F#7 Bm6 F#7 Bm6 Em G

sing - in,' Then you'll spread yo' wings ___

Gmaj7 E#dim F# C#7 F# F#m6 F#7b5

an you'll take ___ the sky. But till that

Bm6 F#7 Bm6 F#7 Bm6 F#7

morn - in' there's a noth - in' can harm you

Bm E7 D Bm E Em7

With Dad - dy an' Mam - my stand - in'

Bm E G D G9 C F#7(add6)

by.

mp *dim.*

Bm Bm6

ten. *morendo* *pp* *gva*

From: "Babes In Arms"

My Funny Valentine

by

RICHARD RODGERS

Lyrics by: LORENZ HART

Arranged by: VOCAL CHORDS SHEET MUSIC

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My Funny Valentine

Music by Lyrics by
RICHARD RODGERS and LORENZ HART

Freely

A \flat maj7 Gm7 Fm G9/B E \flat G7

Be -

5 Cm B \flat 7 E \flat G7 Cm

hold the way our fine-feath-ered friend his vir-tue doth pa-rade. Thou know-est not, my

10 B \flat 7 E \flat G7 C7 Fm

dim-wit-ted friend, the pic-ture thou hast made. Thy va-cant brow and thy tou-sled hair con-ceal thy good in-

16 G Cm B \flat 7 E \flat Dm7(\flat 5) G7(\sharp 5)

tent. Thou no-ble, up-right, truth-ful, sin-cere and slight-ly dop-ey gent, you're:

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A Vocal Chords Sheet Music™ Edition

Slow ballad

21 Cm Cm(maj7) Cm Cm6

My fun - ny val - en-tine, sweet com - ic val - en-tine,

25 A♭maj7 Fm11 Dm7(♭5) G7(♭9)

You make me smile with my heart. _____

29 Cm Cm(maj7) Cm7 Cm6

Your looks are laugh - a - ble, un - pho - to - graph - a - ble,

33 A♭maj7 Gm7 Fm7 A♭m6 B♭11 B♭13(♭9)

yet you're my fav - 'rite work of art. _____ Is your

37 $\text{E}^{\flat}\text{maj7}$ $\text{Fm7 B}^{\flat}7$ E^{\flat} $\text{Fm7 B}^{\flat}7$ E^{\flat} $\text{Fm7 B}^{\flat}7$ E^{\flat} $\text{Fm7 B}^{\flat}7$ $\text{E}^{\flat}\text{maj7}$ $\text{G7}(\#5)\text{G7}(\flat9)$

fig - ure less than Greek? Is your mouth a lit - tle weak? When you o - pen it to

42 Cm7 $\text{B}^{\flat}\text{m7 E}^{\flat}7(\flat9)$ $\text{A}^{\flat}\text{maj7}$ $\text{Dm7}(\flat5)$ $\text{G7}(\flat9)$ Cm $\text{Cm}(\text{maj7})$

speak, are you smart? But don't change a hair for me,

47 Cm7 Cm6 $\text{A}^{\flat}\text{maj7}$ $\text{Dm7}(\flat5)$ Cm7 B7

not if you care for me. Stay, lit - tle Val - en-tine, stay. _____

To Coda $\text{B}^{\flat}\text{m}11$ $\text{A7}(\flat5)$ $\text{A}^{\flat}\text{maj7}$ Gm7 $\text{C7}(\flat9)$ Fm7 $\text{B}^{\flat}7(\flat9)$ E^{\flat} $\text{Dm7}(\flat5)$ $\text{G7}(\flat9)$

— Each day is Val - en-tine's day.

4 *Instrumental*

57 Cm Cm(maj7) Cm7 Cm6

61 A \flat maj7 Fm7 Dm7(\flat 5) G7

65 Cm G7(\sharp 5)/B Cm/B \flat Am7(\flat 5)

69 A \flat maj7 Am7(\flat 5) D7(\flat 5) Gm7 C7(\sharp 9) Fm7(\flat 5) B \flat m7 B \flat 13(\flat 9)

D.S. § al Coda

Is your

Coda

73 E \flat maj9 B \flat 13(\flat 9) E \flat maj9

day.

Fly Me To The Moon (DM)

(Latin - Bossa Electric)

Bart Howard

in

4
4

G₋₇	C₇	A₋₇	D₇
-----------------------	----------------------	-----------------------	----------------------

In other words please be True

G₋₇	C₇	F_{Δ7}	E_{∅7} A_{7b9}
-----------------------	----------------------	-----------------------	---------------------------------------

A

D₋₇	G₋₇	C₇	F_{Δ7}
-----------------------	-----------------------	----------------------	-----------------------

B^b_{Δ7}	E_{∅7}	A_{7b9}	D₋₇ D₇
-----------------------------------	-----------------------	------------------------	-------------------------------------

G₋₇	C₇	F_{Δ7} B^b₇	A₋₇ D₇
-----------------------	----------------------	---	-------------------------------------

G₋₇	C₇	F_{Δ7}	E_{∅7} A_{7b9}
-----------------------	----------------------	-----------------------	---------------------------------------

B

D₋₇	G₋₇	C₇	F_{Δ7}
-----------------------	-----------------------	----------------------	-----------------------

B^b_{Δ7}	E_{∅7}	A_{7b9}	D₋₇ D₇
-----------------------------------	-----------------------	------------------------	-------------------------------------

G₋₇	C₇	A₋₇	D₇
-----------------------	----------------------	-----------------------	----------------------

G₋₇	C₇	F_{Δ7}	E_{∅7} A_{7b9}
-----------------------	----------------------	-----------------------	---------------------------------------

From: "Classic Coffeehouse Hits"

If

by

DAVID GATES

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IF

Words and Music by
DAVID GATES

Moderately, with feeling

smoothly
mp

A(add2)
Amaj9
A9

Bm7/A
Bm7 \flat 5/A
A

Bm7 \flat 5/D
E7

If a

pic - ture paints a thou - sand words, _ then why _
man could be two plac - es at _ one time, _

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A9



Bm7/A



— can't I — paint you? The words —
— I'd be — with you to - mor -

Bm7b5/A



A



— will nev - er show — the you —
— row and to - day, — be - side —

Bm7b5/D



E7



— I've come — to know. — If a
— you all — the way. — If the

A(add2)



Amaj9



face could launch a thou - sand ships, — then
world should stop re - volv - ing, spin - ning

A9

Bm7/A



where am, I to go? There's no
 slow - ly down to die, I'd spend

Bm7 \flat 5/A

A



one the home but you; you're all
 the end with you; and when

Bm7 \flat 5/D

E7



that's left me to. And when
 the world was through, then one

F#m

F#m/E#



my love for life
 by one the stars

F#m/E

D6

is run - ning dry, you
would all go out. Then

C#m7b5

F#m7

1.
Bm7

come you and I would pour your - self on

E7

2.
Bm7

D/E

me. If a sim - ply fly a -

A

Bm7/F#

Bm7b5/F

A

way.

From: "Take a Bow"

Take a Bow

by

MADONNA CICCONE and KENNETH "BABYFACE" EDMONDS


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TAKE A BOW

Words and Music by
MADONNA CICCONE and BABYFACE

Moderate calypso feel ♩ = 80

The first system of piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes and chords, while the left hand plays a bass line of eighth notes. The music is in 4/4 time with a key signature of three flats (B-flat major). The first measure is marked *mf*. Chord diagrams for Ab (4th fret) and Bbm7 (5th fret) are shown above the staff.

The second system of piano accompaniment continues the piece. It features similar rhythmic patterns in both hands. A chord diagram for Bbm7/Eb (5th fret) is shown above the staff.

The third system of piano accompaniment includes several chord changes. Chord diagrams for Ab (4th fret), Fbmaj7 Bbm7/Eb (5th fret), Ab (4th fret), Fbmaj7 Bbm7/Eb (5th fret), and Ab (4th fret) are shown above the staff.

Verses 1 & 2:

The verses section includes a vocal melody line and a piano accompaniment. The vocal line has two verses. The piano accompaniment provides harmonic support with chords and a bass line. Chord diagrams for Ab (4th fret), Ab/Gb (5th fret), and Fm7 (5th fret) are shown above the staff.

1. Take a bow, _ the night is o - ver, this mas-que - rade _____ is
2. Make them laugh, _ it comes so eas - y when you get to the part where you're

Take a Bow - 5 - 1
PV9501

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F \flat maj7A \flat /E \flat B \flat 7/D

get - ting old - er. Lights are low, the cur - tain's down.
break - ing my heart. Hide be - hind your smile.

D \flat m7G \flat 2A \flat 





There's no one here. Say your lines, but
(There's no one here, there's no one in the crowd.)
All the world love's a clown. Wish you well I
(Just make 'em smile, the whole world loves a clown.)

A \flat /G \flat 

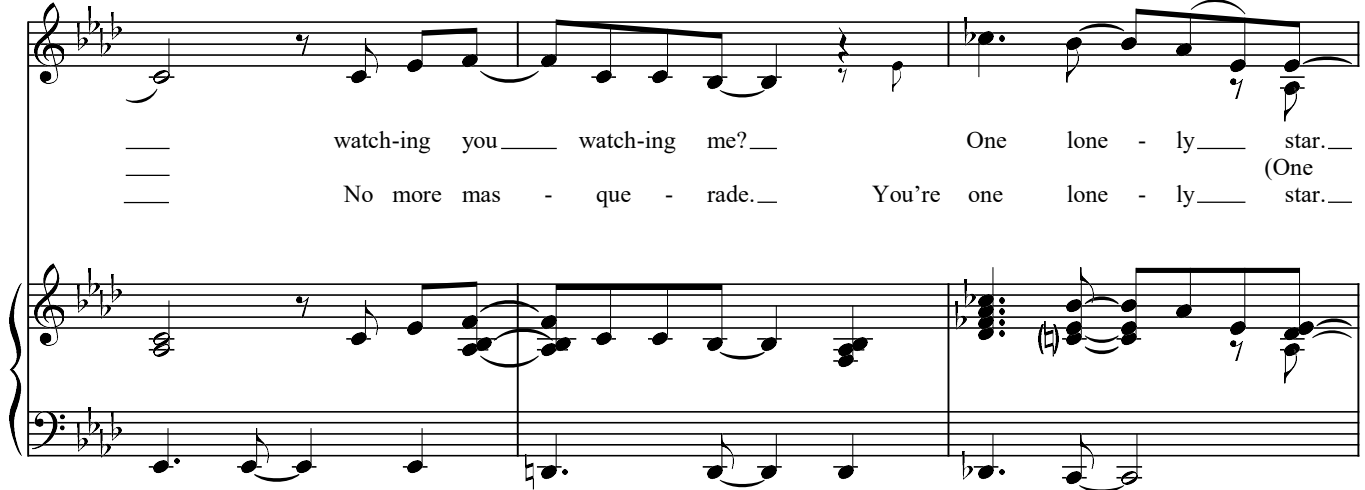
Fm7



F \flat maj7

do you feel them? Do you mean what you say when there's no one a - round.
can - not stay. You de - serve an a - ward for the role that you played.







watch-ing you _____ watch-ing me? _____ One lone - ly _____ star. _____
 No more mas - que - rade. _____ You're one lone - ly _____ star. _____
 (One





 N.C.

lone - ly star you don't know who you are.) } I've al - ways been in love with



§ Chorus:




you. I guess you've al-ways known it's true. You took my love for grant-ed,



1.

Bbm7/Eb Ab Fbmaj7 Bbm7/Eb

why oh — why? The show is o - ver say good - bye. Say ——— good-bye. —

2.4. *D.S.*

Ab Fbmaj7 Bbm7/Eb N.C. Ab




Say good-bye. — bye. I've al-ways been in love with

3.5. *To Coda*

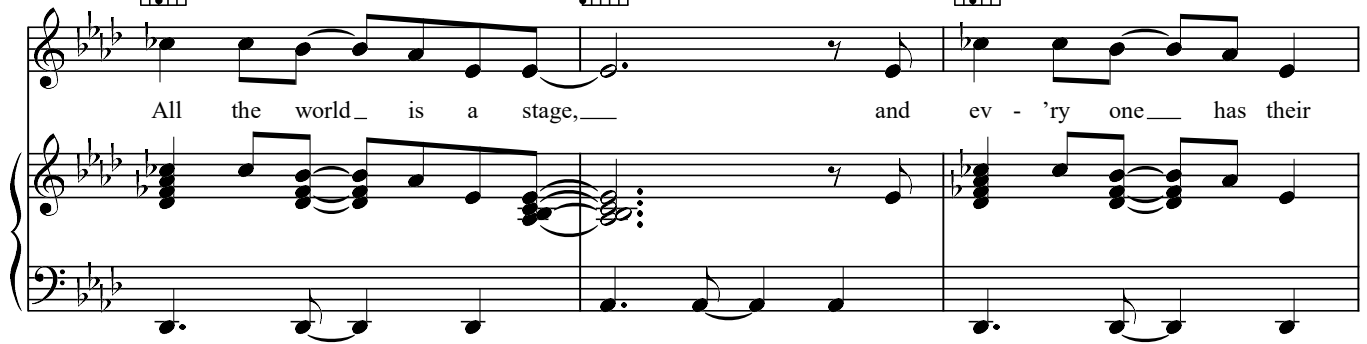
Ab Fbmaj7 Bbm7/Eb Ab Fbmaj7 Bbm7/Eb N.C.





bye. Say ——— good-bye. ——— Say good-bye. —

Bridge:








All the world_ is a stage,___ and ev - 'ry one___ has their



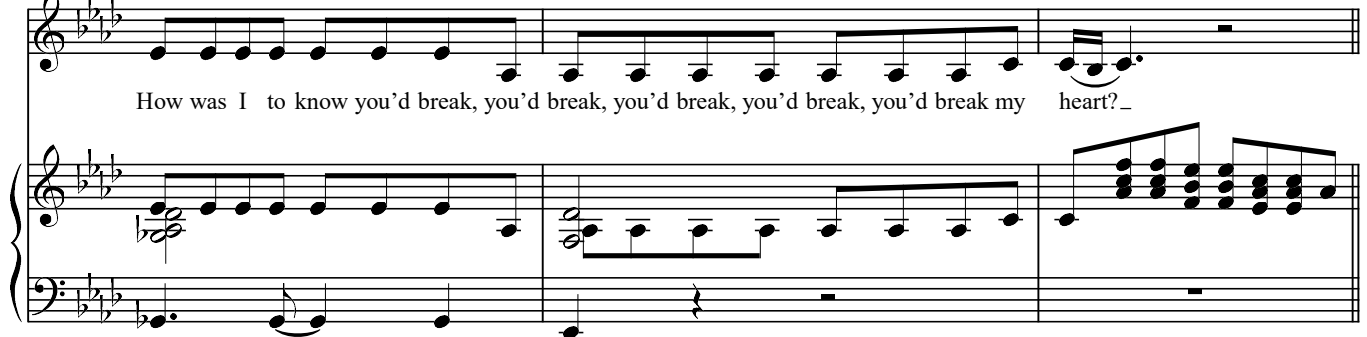
part. ___ But how was I___ to know___ which way the sto-ry'd go.










N.C. *D.S. al Coda*
(vocal ad lib.)

How was I to know you'd break, you'd break, you'd break, you'd break, you'd break my heart? _




Coda

Say good-bye. ___ Say good - bye. ___

rit.



I Love You

Sean Canavin

Intro

♩ = 85

Oboe

Piano

Verse I

5

Ob.

love I love I love and ev-en now I'm think-in' of you, but I can't

Pno.

7

Ob.

think straight, can't see straight. What use is my brain? I said I

Pno.

9

Ob. $E9$ $F\#6/C\#$ $G\#-$ $F\#$

love love love you, but it's been tak-in' more of me.

Pno. $E9$ $F\#6/C\#$ $G\#-$ $F\#$

13

Ob. $E\Delta7$ $F\#6$ $G\#-$

Ooh _____ It's dan-ger-ous. All of our mis - trust _____

Pno. $E\Delta7$ $F\#6/C\#$ $G\#-$

16

Ob. $F\#$

oh _____

Pno. $F\#$

17

Ob. $\text{E}\Delta 7$

8 Ooh _____ but we don't wan-na be a-lone.

Pno. $\text{E}\Delta 7$ $\text{F}\#6/\text{C}\#$ $\text{G}\#-$

20

Ob. $\text{F}\#$

8 But I've been

Pno. $\text{F}\#$

21 **Chorus I**

Ob. $\text{E}\Delta 7$ $\text{F}\#6/\text{C}\#$

8 wait - in' up all_ night for you It's a-bout time that you come

Pno. $\text{E}\Delta 7$ $\text{F}\#6/\text{C}\#$

23

Ob. 8

to and I cave too... is-n't that what we al - ways do... Just

G#- F#

Pno.

25

Ob. 8

love me ba - by... black and blue in all the ways we're numb to... Oh

E Δ 7 F#6/C#

Pno.

27

Ob. 8

and I still come back... Is-n't love like that?... I

G#- F#

Pno.

Verse II

29

Ob.
love I love I love you but you've tak-en more from me and I can't

Pno.
EΔ7 F#6/C#

31

Ob.
think straight, can't see straight. Think I'm go-in' in - sane I said I

Pno.
G#- F#

33

Ob.
love love love you, but it's been tak-in' more of me.

Pno.
E9 F#6/C# G#- F#

37

Ob.

Ooh_____ It's dan-ger - ous_____ we let our e - mo-tions run - till we come un-done

EΔ7 F#6/C# G#-

Pno.

40

Ob.

Oh_____ Ooh_____ but we don't wa-nna be a - lone_____

F# EΔ7 F#6/C# G#-

Pno.

Bridge

44

Ob.

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh

F#

Pno.

Chorus II

50

Ob. Ooh Ooh I've been wait-in' up all night for you

Pno. EΔ7

54

Ob. It's-a-bout time that you come to and I cave too. is-n't that what we al-ways do Just

Pno. F#6/C# G#- F#

57

Ob. love me ba - by black and blue in all the ways we're numb to Oh

Pno. EΔ7 F#6/C#

59

Ob. and I still come back... Is-n't love like that? I

Pno. G#- F#

Echo effect on "Me"

61

Ob. love I love I love you but you've been tak-in' more of me.

Pno. *p*

From: "Fleetwood Mac - Rumours"

Dreams

by

STEVIE NICKS


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DREAMS

Words and Music by
STEVIE NICKS

Moderately, with a beat (♩ = 120)

F G F G

5 F G F G

9 F G F

Now, here you go _____ a - gain. _ You say you want _ your free -

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12 G F G

- dom. Well, who am I _____ to keep _ you down?

15 F G F

It's on - ly right _____

18 G F G

_____ that you _____ should play the way _____ you feel _____ it. But

21 F G F

lis - ten _____ care - ful - ly _____ to the sound _____ of your lone -

24 G F G

- li - ness, like a heart - beat, drives you mad, _____ in the still -

(Heart - beat. _____)

27 F G F

- ness of re - mem - ber - ing _____ what you had _____

Still - ness. _____ Lone - ly. _____

30 G F G

and what you lost _____ and what you had _____

Ooh, _____ ooh, _____ ooh, _____

33 F G F

and what you lost. _____
 oo, what you lost. _____

ooh. _____ Ah, _____ ah.) _____

36 G Fmaj7 G6

Oh, thun - der on - ly hap - pens when it's rain -
 Thun - der on - ly hap - pens when it's rain -

39 Fmaj7 G6 Fmaj7

ing. ing. Play - ers on - ly love
 ing. Play - ers on - ly love

42 G6 Fmaj7 G6

you when they're play - ing. Say,
you when they're play - ing.

45 Fmaj7 G6 Fmaj7

wom - en, they will come and they will go.
Wom - en, they will come and they will go.

48 G6 Fmaj7 G6 To Coda ⊕

When the rain wash - es you clean, you'll

51 Fmaj7 G6 Fmaj7

know. You'll know.

6

54 G

F

57 Am

G

F

60

F

G

Now, here I go a - gain. I see

63 F

G

F

the crys - tal vi - sions. I keep my vi -

66 G F G

- sions to my - self. —

69 F G F

It's on - ly me _____ who wants _ to _____ wrap a - round _ your dreams. _

72 G F G

And have you _ an - y dreams _____ you'd _ like to sell? _

75 F G *D.S. al Coda*

Dreams of lone - li - ness, like a

8 \oplus Coda

77 Fmaj7 G6 Fmaj7

know. — Oh, thun - der on - ly hap -

80 G6 Fmaj7 G6

- pens when it's rain - ing.

83 Fmaj7 G6 Fmaj7

Play - ers on - ly love — you when they're play - ing. —

86 G6 Fmaj7 G6

Say, wom - en, they will come — and they will go. —

89 Fmaj7 G6 Fmaj7

When the rain washes

92 G6 Fmaj7 G6

you clean, you'll know. You'll

95 Fmaj7 G6 Fmaj7

know. You will know. Oh,

98 G6 Fmaj7(add#11)

oh, oh, you'll know.

rit.

From: "Dido - Life for Rent"

White Flag

by

RICK NOWELS, ROLLO ARMSTRONG
and DIDO ARMSTRONG

Arranged by: VOCAL CHORDS SHEET MUSIC


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White Flag

Written by
DIDO ARMSTRONG, RICHARD NOWELS
and ROLLO ARMSTRONG

Moderately ♩ = 90

The musical score is divided into three systems. The first system (measures 1-7) features piano accompaniment with chords F, Am, F, and Am. Dynamics include *mp* and *mf*. The second system (measures 8-12) continues the piano accompaniment with chords F and Am. The third system (measures 13-15) includes a vocal line with lyrics: "I know you think that I should-n't still love you, or tell you that. / I know I left too much mess and de-struction to come back a-gain." Below the lyrics is a piano accompaniment with the instruction "Held chords 1st time; small notes 2nd time". The fourth system (measures 16-18) includes a vocal line with lyrics: "But if I did - n't say it well I'd still have felt it, / I caused noth-ing but trou-ble, I un-der-stand if you can't". Below the lyrics is a piano accompaniment with the instruction "Held chords 1st time; small notes 2nd time".

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A Vocal Chords Sheet Music™ Edition

19 Am C

where's the sense in that? I promise I'm not trying to make
talk to me a gain. And if you live by the rules

22 Gm Am

your life harder or return to where we were.
of it's over, then I'm sure that that make sense.

25 B \flat F Gm7

But I will go down with this ship, and I won't put my hands up and sur-

28 Dm B \flat F

render. There will be no white flag above my door, I'm in love

31 C 1. Gm 2. Gm

and al - ways _____ will be. _____ will be. _____ And when we

34 F Am

meet, which I'm sure we will. All that was there _ will be there _ still. I'll let it

38 Gm7 C

pass _ and hold my _____ tongue, and you will think _ that I've moved _ on. _____

42 Bb F Gm7

_____ I will go down with this _____ ship and I won't put _____ my hands up _____ and sur -

45 Dm B \flat F

ren-der. There will be no white flag a-bove my ___ door, I'm in love _

48 C Gm B \flat 3

___ and al - ways ___ will be. ___ I will go down with this _

51 F Gm Dm

___ ship and I won't put ___ my hands up ___ and sur - ren - der. There will be

54 B \flat F C5 Gm

no white flag a - bove _ my ___ door, I'm in love _ and al - ways ___ will be. _

From: "The Stevie Wonder Anthology"

Lately

by

STEVIE WONDER


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LATELY

Words and Music by
STEVIE WONDER

Moderately slow

Chord diagrams: $D\flat$, $B\flat m7$, $G\flat maj7$

mp

Chord diagrams: $E\flat m7$, $E\flat m7/A\flat$, $A\flat 7$, $D\flat$, $B\flat m7$

Late - ly I have had the strang-est feel - ing _____
 Late - ly I've been star - ing in the mir - ror, _____

Chord diagrams: $E\flat m7$, $A\flat 7$, $E\flat m$, $E\flat m(maj7)$

with no viv - id rea - son here to find. Yet the thought of los - ing you's - been
 ver - y slow - ly pick - ing me a - part; tryin' to tell my - self I have no

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E \flat m7A \flat 7D \flat A \flat /D \flat D \flat A \flat /D \flat D \flat 

hang - ing 'round my mind.
rea - son with your heart.

B \flat m7

Far more fre - quent - ly — you're wear - ing per - fume —
Just the oth - er night, — while you — were sleep - ing, — I

E \flat m7A \flat 7

with, you say, — no spe - cial place — to go. But
vague - ly heard — you whis - per some - one's name. But

E \flat mE \flat m(maj7)E \flat m7A \flat 7

when I ask, — will you be com - ing back soon, you don't
when I ask — you of the thoughts you're keep - ing, you just

D^bmaj7



D^b9



G^b6



know, nev - er know. } Well, I'm a man - of man-y wish - es,
 say noth-ing's changed. }

G^bm6



Fm7



hope my pre - mo - ni - tion miss - es, but what I real - ly feel, my

Fm7/B^b



E^bm7



Fm7



E^bm7



Fm7



G^bm7



A^b7^b9



eyes won't let me hide, 'cause they al - ways start to _____

D^b



Fm7/B^b



E^bm7



Fm7



E^bm7



Fm7



cry; _____ 'cause this time could

Gbm7 Ab7b9 D \flat Bbm7

mean good - bye. _____

Gbmaj7 Ebm7 Ebm7/A \flat Ab7 Ebm7 Fm7

time could

Gbm7 Abm7 Amaj7 Bm7 Dbm7 C7b5

mean good - bye, good - bye. _____ Oh,

Cb6 Cbm6

I'm a man of man - y wish - es, I hope my pre - mo - ni - tion miss - es, but

Bbm7



Bbm7/Eb



Abm7 Bbm7



Abm7



Bbm7



what I real - ly feel, my eyes won't let me hide, 'cause they al - ways

Cbm7



Db7b9



Gb



Bbm7/Eb



Abm7 Bbm7



start to cry; 'cause this

Abm7



Bbm7



Cbm7



Db7b9



Gb



time could mean good - bye.

Ebm7



Cbmaj7



Abm7



Abm7/Db



Db7



Ebmaj7



Guilty

Avra Salters

♩ = 85

Fm7

Cm7

Db9

Bbm7

Oboe

Piano

Verse I

5

Fm7

Cm7

Db9

Ob.

I don't know when I be-came— this way It came on strong and it

Pno.

8

Bbm7

Ob.

came to stay

Pno.

9

Fm7

Cm7


Db9

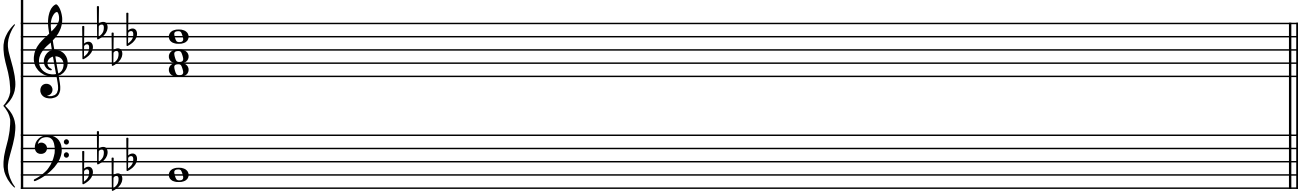
Ob.

I try to shake it but it's go - ing no where Its like it's try - na test if I _

Pno.

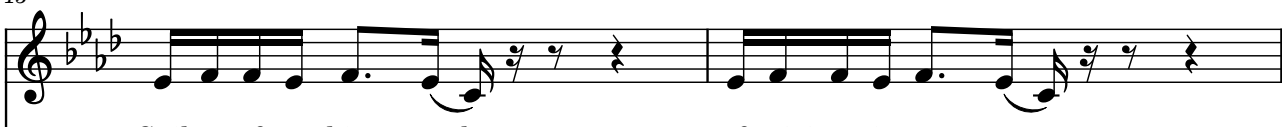
12 **Bbm7**

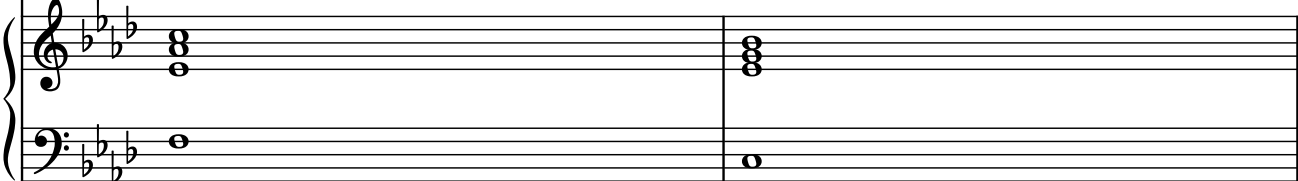
Ob. 
— still care

Pno. 


Pre-Chorus I

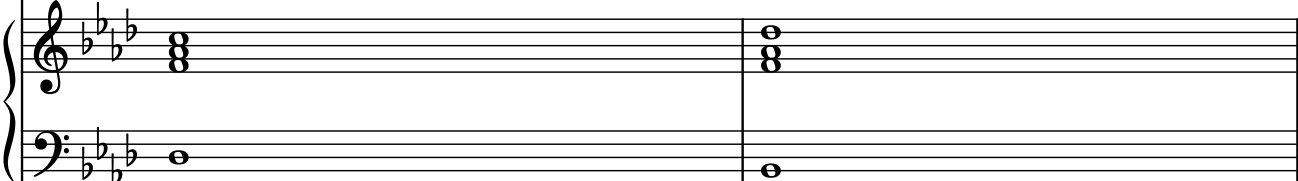
13 **Fm7** **Cm7**

Ob. 
Guil-ty of no-thing real of giving it pow - er


Pno. 

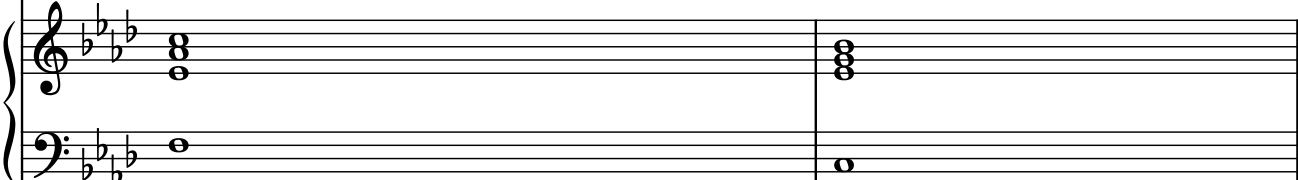
15 **Db9** **Bbm7**

Ob. 
Guil-ty of the self blame of all the wast-ted hours—


Pno. 

17 **Fm7** **Cm7**

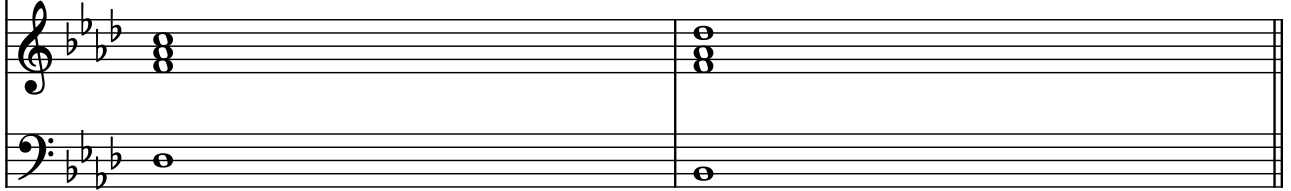
Ob. 
Guil-ty of the judge-ment of tell-ing myself

Pno. 

19 $\text{Db}9$ $\text{Bbm}7$


Ob. 

Guil-ty of hold-ing on to it not setting me free I feel

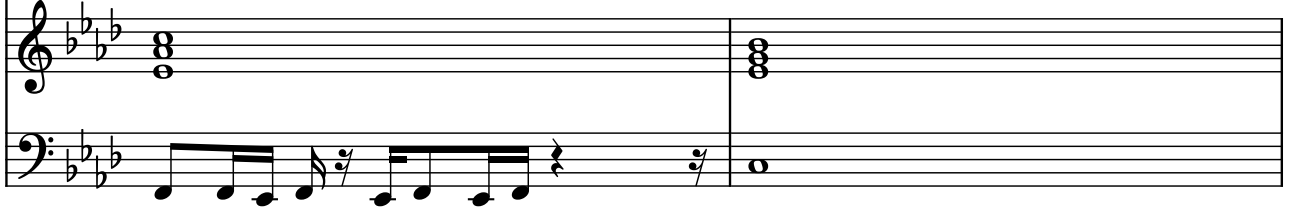
Pno. 

Chorus I


21 $\text{Fm}7$ $\text{Cm}7$

Ob. 

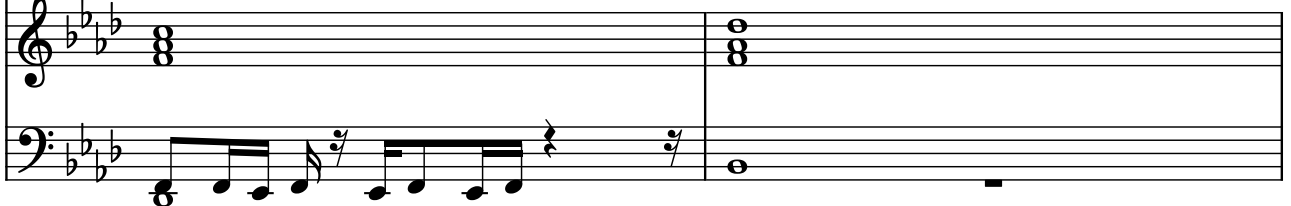
Guilty and I did-n't do an-y-thing I feel

Pno. 


23 $\text{Db}9$ $\text{Bbm}7$

Ob. 

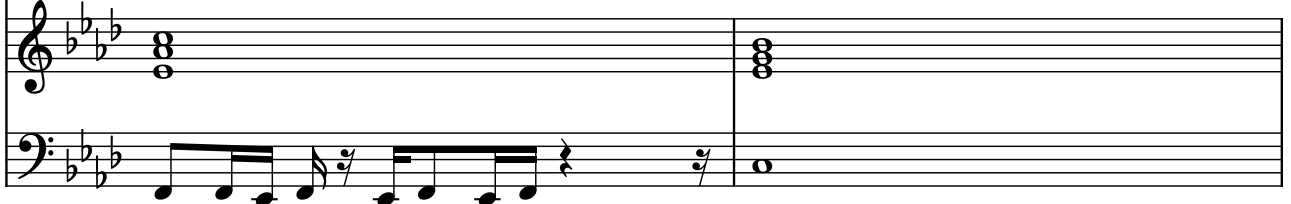
hea-vy all the re-spon-si-bil-i-ty People

Pno. 

25 $\text{Fm}7$ $\text{Cm}7$

Ob. 

tell me to let it go and re-lease I feel

Pno. 

27 **Db9** **Bbm7**

Ob. *guil - ty* when there's no need, its on - ly me

Pno.

29 **Fm7** **Cm7** **Db9** **Bbm7**

Ob.

Pno.

Verse II

33 **Fm7** **Cm7** **Db9**

Ob. *It shows its face and its no-thin' new* *It speaks its mind warn-in' me*

Pno.

36 **Bbm7**

Ob. *'bout what I didn't do*

Pno.

37 Fm7 Cm7

Ob. They told me I should just sit and pray

Pno.

39 Db9 Bbm7

Ob. The lit-tle games my con-science likes to play

Pno.

Pre Chorus II

41 Fm7 Cm7

Ob. Guil-ty of no-thing real of giving it pow - er


Pno.

43 Db9 Bbm7


Ob. Guil-ty of the self blame of all the wast-ted hours

Pno.

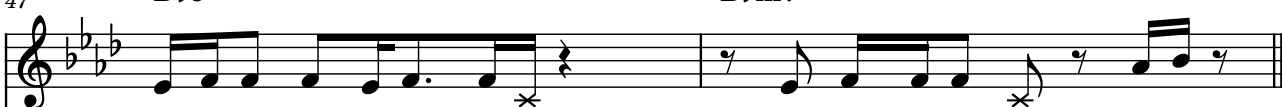
45 **Fm7** **Cm7**

Ob. 


Guil-ty of the judge-ment of tell-ing myself

Pno. 

47 **Db9** **Bbm7**

Ob. 

Guil-ty of hold-ing on to it not setting me free I feel

Pno. 

Chorus II


49 **Fm7** **Cm7**

Ob. 


Guilty and I did - n't do an - y - thing I feel

Pno. 

51 **Db9** **Bbm7**

Ob. 

hea - vy all the re - spon - si - bil - i - ty — People

Pno. 

53 Fm7 Cm7

Ob. tell me to let it go and re - lease I feel

Pno.

55 Db9 Bbm7

Ob. guil - ty when there's no need, its on - ly me

Pno.

57 Fm7 Cm7 Db9 Bbm7

Ob.

Pno.

From: "Corinne Bailey Rae - The Sea"

Closer

by

CORINNE BAILEY RAE


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Closer

Words and Music by
Corinne Bailey Rae

♩ = 70

A \flat maj7



G7^(b9)



G7



Cm7



1. I don't want to give you up, (but) I don't want to hold you up, —
2. I don't want to give you up, (but) I'm tired of the pull and push. —

mp

1° R/H only

A \flat maj7



I don't want am-big - u - ous, — I — just know that I've had e - nough. —
I'm tired of the mak - ing up, — don't you feel that we've had e - nough? —

1° L/H enters

G7^(b9)



G7



Cm7



I — want you to trav - el with me, — lay — loose and let your mind go free, — show —
I — want you to jour - ney with me, — ex - plore — all — the hid - den scenes, — I —

B♭m7

E♭9

A♭maj7



— you things that you've nev - er seen, but you just got to go with me. Oh, —
 — don't mind just a bit of ten - sion but we've got to move in the same di - rec - tion. And oh, —

§

Ddim

G7♭9

Cm11



your love is so good that I want to show you, —

Cm7

A♭maj7



don't make me re - spon - si - ble for some - thing that you can't find. Oh, —

B♭9/D

G7♭13

A♭maj9



your love it is so good, so good that... Clos -

G7 \flat 13

Cm11



- er, I want to, I want to, in - ti - mate, I want to, I want to, near -

A \flat maj9

at hand, I want to, I want to, I want to get close to you, ba - by. Ex - pe -

G7 \flat 13

Cm11



- ri - enced, I want to, I want to, gen - er - ous, lay down -
3. Lay clos -

A \flat maj7(2 $^{\circ}$ only)To Coda Θ

what's im-ped - ing you, 'cause I want to get close to you, ba - by. (Yeah.) -
- er, clos-

A♭maj9



G7(^b9)



G7♭9



Gaug



Cm9



I wan - na, I wan-na get.

A♭maj9



E/G



G7(^b9)



Cm11



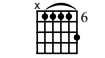
Wan - na, I wan-na get.

D.S. al Coda

B♭m9



B♭m9/E♭



E♭9



Oh, — you — just got — to go — with me. — Oh, —

Coda



A♭⁶



G7([#]9)



Ad-lib. lead vox over backing vox

er. — I want to, I want to,

Cm7



Ab⁶



I want to, I want to, I want to, I want to,

G7(^{#9}/_{b13})



Cm7



I want to, I want to, I want to, I want to,

I want to, I want to... I want to get, want to get... —

ff